

11

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

the Lum-gag fi - fe-rer, the Lim-big bra - ze

ff

col legno

4/4

colla parte

20

Flts. *colla parte*

Obs.

Clts. *colla parte*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Nine hun-dred and nine-ty-nine mil-li-on pound ster-ling in the blue-black bo-wels of the bank of Ul-ster.

Sops.

Altos

VI. I *ppp* div. a3 Unis.

VI. II *ppp* div. a3 Unis.

Va. *ppp* Unis.

Vc. *ppp*

Db. *ppp*

tempo ad lib.

colla parte

26

Flts. *ppp*

Obs. *ppp*

Clts. *ppp*

Bsns. *ppp*

Hns.

Timp. *p*

Pf.

Sop. Solo

Sops.

Altos

VI. I *ppp* div. a3 Unis.

VI. II *ppp* div. a3 Unis.

Va. *ppp* Unis.

Vc. *ppp* Unis.

Db. *ppp* Unis.

Braw baw-bees and good gold pounds, ga-lore,

tempo ad lib.

31

Flts. *ppp*

Obs. *ppp*

Clts. *ppp*

Bsns.

Hns.

Timp. *p*

Pf. *p*

Sop. Solo
my gir-leen, a Sun - day'll prank thee fine-ly.

Sops.

Altos

Vl. I

Vl. II

Va.

Vc.

Db.

A tempo, $\infty = 60$

colla parte

38

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

mur-der!

O, come all ye sweet nymphs nymphs of Din -

Sops.

Altos

p

p

3

An-no Do-mi-ni nos-tri sanc-ti Je-su Chris-ti

An-no Do-mi-ni nos-tri sanc-ti Je-su Chris-ti

VI. I

pp

VI. II

Va.

pp

ppp

Vc.

pp

ppp

Db.

pp

tempo ad lib.

colla parte

43

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo
gle beach to cheer Brin - a - bride - queen from Sy - bil surf - ri

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ppp

p

mf

5:4

5:3

colla parte

53

Flts. *mf* *mf*

Obs. *mf*

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Crown of the wa-ter, brine on her brow, she'll dance them a jig and jilt them fair-ly.

5:4

5:3

ppp

ppp

ppp

ppp

8

8

*b*8

*b*8

*#*8

*b*8

8

8

*b*8

*b*8

*b*8

*b*8

*b*8

*b*8

tempo ad lib.

colla parte

60

Flts. *ppp*

Obs. *ppp*

Clts. *ppp*

Bsns. *mf*

Hns. *mf*

Timp. *p*

Pf. *p*

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

5:4

5:3

3

Yer-ra, why _____ would she bide with Sig Sloo-my-sides or _

Detailed description: This page of a musical score, page 13, begins at measure 60. The tempo is 'tempo ad lib.' and the performance instruction is 'colla parte'. The score is for a full orchestra and vocal soloist. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and Timpani play a rhythmic pattern of eighth notes. The Piano part has a melodic line in the bass clef. The vocal soloist has a line with lyrics: 'Yer-ra, why _____ would she bide with Sig Sloo-my-sides or _'. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides harmonic support with sustained notes. The score includes dynamic markings such as *ppp*, *mf*, and *p*. There are also performance markings like '5:4' and '5:3' above the Oboe and Bassoon parts, and a '3' above the vocal soloist's line. The page number '13' is in the top right corner.

65

Flts. Obs. Clts. Bsns. Hns. Timp. Pf.

Sop. Solo Sops. Altos

the gro-gram grey bar - na - cle gan - der?

An - no Do - mi - ni nos - tri sanc - ti Je - su Chris - ti

An - no Do - mi - ni nos - tri sanc - ti Je - su Chris - ti

Unis. *pp* Unis. *pp* Unis. *pp* Unis. *pp*

pp

A tempo, $\infty = 60$ colla parte

69

Flts. *ppp*

Obs. *ppp*

Clts. *ppp*

Bsns.

Hns.

Timp. *p*

Pf.

Sop. Solo

Sops.

Altos

VI. I *ppp*

VI. II *ppp*

Va. *ppp*

Vc.

Db.

You won't need be lone - some, Liz - zy my love, when your

tempo ad lib.

colla parte

73

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ppp

p

p

8

beau gets his glut of cold meat and hos sol-diering Nor wake in win-ter,

78

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ppp

p

p

3

window ma-chree, but snore sung in my old Bal - brig-gan sur-tout.

82

Flts. Obs. Clts. Bsns. Hns. Timp. Pf. Sop. Solo Sops. Altos VI. I VI. II Va. Vc. Db.

Wi - sha, won't you a - gree now to ~~take~~ from the mid - dle, say, of next week on,

Detailed description: This page of a musical score covers measures 82 through 85. It features a full orchestral ensemble and a vocal soloist. The instruments listed are Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Soprano Solo (Sop. Solo), Sopranos (Sops.), Altos, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloist part includes the lyrics: "Wi - sha, won't you a - gree now to ~~take~~ from the mid - dle, say, of next week on,". The score is written in 4/4 time. The piano part shows a chord progression with a fermata over the first measure of each system. The strings play a rhythmic accompaniment with a fermata over the first measure of each system. The vocal soloist has a melodic line with a triplet of eighth notes in measure 83 and a fermata over the final note in measure 85.

86

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ppp

p

p

for the ba-lance of my days, for no-thing (what?) as your own nurse-ten-der?

colla parte

90

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

A po-wer of high-step-pers died game right e - nough but who, a - cush-la, 'Il beg cop-pers for you?

Unis. *pp*

Unis. *pp*

Unis. *pp*

pp

pp

colla parte

tempo ad lib.

colla parte

99

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

tossed that one long ___ be-fore a - ny-one.

It was of a wet good Fri-day

p

p

mp

ppp

ppp

ppp

103

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

too she was i-ro-ning and, as I'm gi-ven now to un-der-stand, she was al-ways mad gone on me.

ppp

107

Flts. *ppp*

Obs. *ppp*

Clts. *ppp*

Bsns.

Hns.

Timp. *p*

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va. *ppp*

Vc.

Db.

Unis.

ppp

p

Grand goose-grea-sing we had en-tir-e-ly with an

tempo ad lib.

colla parte

111

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ppp

ppp

ppp

ppp

p

p

all-night ei-der-down bed pic-nic to fol - low.

By the cross of Cong, says she,

Unis. $\overset{3}{\square}$

ppp

Unis.

ppp

115

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

p

ri-sing up Sat-ur-day in the twi-light from un-der me, Mick, Nick the Mag-got or

118

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

Unis.

VI. I

VI. II

Va.

Vc.

Db.

what-e-ver your name is, you're the mose li-ka-ble lad that's come my ways yet from the ba-fo-ny of Bo - her -

122

Flts. —

Obs. —

Clts. *ppp* —

Bsns. —

Hns. —

Timp. —

Pf. —

Sop. Solo *more.* —

Sops. *p* An - no Do - mi - ni nos - tri sanc - ti Je - su Chris - ti

Altos *p* An - no Do - mi - ni nos - tri sanc - ti Je - su Chris - ti

VI. I Unis. *pp* —

VI. II Unis. —

Va. Unis. *pp* —

Vc. *pp* —

Db. *pp* —

II Peacefully, $\text{♩} = 60$

126

This page of a musical score contains measures 126 through 133. The score is for a full orchestra and voices. The instruments and parts are listed on the left: Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani, Piano (Pf.), Soprano Solo, Sopranos, Altos, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Basses. The music is in 3/2 time and begins with a *p* (piano) dynamic. The woodwinds and strings play sustained notes, while the violins and viola have more active melodic lines. The vocal parts (Soprano Solo, Sopranos, and Altos) are currently silent. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

134

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

mf

p

p

147

Flts. *p*

Obs. *p*

Clts. *p*

Bsns.

Hns. *p*

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *p*

VI. II *pizz. p*

Va. *p*

Vc.

Db.

Detailed description: This page of a musical score covers measures 147 through 150. The tempo is marked 'Faster, $\infty=150$ '. The score is for a full orchestra and voice. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and strings (Violins I & II, Viola, Violoncello, Double Bass) are all playing at a piano (*p*) dynamic. The Flute and Clarinet parts feature melodic lines with slurs and ties. The Horns play a rhythmic accompaniment of quarter notes. The Violin I and II parts have melodic lines with slurs and ties. The Viola part has a pizzicato accompaniment. The voice parts (Soprano Solo, Sopranos, Altos) are currently silent, indicated by rests. The percussion (Timpani) is also silent. The score is written in 12/8 time and includes various musical notations such as slurs, ties, and dynamic markings.

151

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pizz.

arco

div. a2

154

Flts. *f*

Obs. *f*

Cts. *f*

Bsns. *f*

Hns. *ff*

Timp. *ff*

Pf.

Sop. Solo

Sops.

Altos

VI. I pizz. arco *f* Unis.

VI. II pizz. arco *f* Unis.

Va. div. a4 arco *f* Unis.

Vc.

Db.

Detailed description: This page of a musical score covers measures 154 to 157. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and Timpani are active, with dynamic markings of *f* and *ff*. The string section (Violins I and II, Violas, Violas, Cellos, and Double Basses) is also present, with Violins I and II marked *f* and playing *pizz.* (pizzicato) in measure 154 before switching to *arco* (arco) in measure 155. The Viola part is marked *div. a4* (divisi a 4 parts) and *f*. The Violoncello and Double Bass parts have rests in measures 154 and 155, with notes appearing in measure 157. The Percussion (Piano) and Solo Soprano parts are silent throughout. The Soprano and Alto parts have rests in measures 154 and 155, with notes appearing in measure 157. The score is written in a key signature of one flat and a common time signature.

158

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Unis. non div.

Unis.

This page of a musical score, numbered 36 and starting at measure 162, features a variety of instruments. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), and Horns (Hns.). The percussion section consists of Timpani (Timp.). The string section includes Violins I (VI. I), Violins II (VI. II), Viola (Va.), Violoncello (Vc., marked *div. a4*), and Double Bass (Db.). The piano part (Pf.) and vocal parts (Sop. Solo, Sops., Altos) are present but contain no notation on this page. The Flutes, Oboes, and Piano parts are silent throughout the three measures shown. The Clarinets, Bassoons, Horns, Timpani, Violins I and II, Viola, Violoncello, and Double Bass parts all have active musical notation. The woodwinds and strings play a rhythmic pattern of eighth notes, while the timpani plays a steady eighth-note pulse with accents. The strings play a complex rhythmic accompaniment with many beamed eighth notes.

170

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

p

p

177

Flts. *mf* *f*

Obs.

Clts. *f*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *pp* *f*

VI. II

Va. *pp* *pp*

Vc. *pp*

Db. *pp*

This page of a musical score, numbered 40 and 183, contains measures 183 through 187. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flts. (Flutes):** Five staves, all containing rests.
- Obs. (Oboes):** Two staves, all containing rests.
- Clts. (Clarinets):** Two staves. The upper staff (treble clef) has a dynamic marking of *f* and contains a melodic line with various ornaments and slurs. The lower staff (bass clef) has a dynamic marking of *f* and contains a rhythmic accompaniment.
- Bsns. (Bassoons):** Two staves. The upper staff (treble clef) has a dynamic marking of *f* and contains a rhythmic accompaniment. The lower staff (bass clef) has a dynamic marking of *f* and contains a rhythmic accompaniment.
- Hns. (Horns):** Two staves. The upper staff (treble clef) has a dynamic marking of *f* and contains a rhythmic accompaniment. The lower staff (bass clef) has a dynamic marking of *f* and contains a rhythmic accompaniment.
- Timp. (Timpani):** One staff (bass clef) with a dynamic marking of *f*, containing a rhythmic accompaniment.
- Pf. (Piano):** Two staves, all containing rests.
- Sop. Solo (Soprano Soloist):** One staff (treble clef), all containing rests.
- Sops. (Soprano Chorus):** Two staves, all containing rests.
- Altos (Alto Chorus):** Two staves, all containing rests.
- VI. I (Violin I):** One staff (treble clef) with a dynamic marking of *p*, containing a melodic line.
- VI. II (Violin II):** One staff (treble clef) with a dynamic marking of *f*, containing a melodic line.
- Va. (Viola):** One staff (alto clef) with a dynamic marking of *f*, containing a rhythmic accompaniment.
- Vc. (Violoncello):** One staff (bass clef) with a dynamic marking of *f*, containing a rhythmic accompaniment.
- Db. (Double Bass):** One staff (bass clef) with a dynamic marking of *f*, containing a rhythmic accompaniment.

188

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

mf

Unis.

Unis.

Unis.

Unis.

192

Flts. *p*

Obs. *p*

Clts. *mf*

Bsns. *mf*

Hns. *mf*

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *p*

VI. II Unis. *p*

Va. Unis. *f*

Vc. *f*

Db. *f*

196

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

199

Flts. (Flutes) - Two staves with treble clef, playing melodic lines with various accidentals.

Obs. (Oboes) - One staff with treble clef, playing a melodic line.

Clts. (Clarinets) - Two staves with treble clef, mostly silent.

Bsns. (Bassoons) - Two staves with bass clef, playing a rhythmic accompaniment.

Hns. (Horns) - One staff with treble clef, mostly silent.

Timp. (Timpani) - One staff with bass clef, mostly silent.

Pf. (Piano) - Two staves with treble and bass clef, mostly silent.

Sop. Solo (Soprano Solo) - One staff with treble clef, mostly silent.

Sops. (Sopranos) - One staff with treble clef, mostly silent.

Altos (Alto Saxophones) - One staff with treble clef, mostly silent.

VI. I (Violin I) - One staff with treble clef, playing a melodic line.

VI. II (Violin II) - One staff with treble clef, playing a melodic line.

Va. (Viola) - One staff with alto clef, playing a melodic line.

Vc. (Violoncello) - One staff with bass clef, playing a melodic line.

Db. (Double Bass) - One staff with bass clef, playing a melodic line.

202

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ff

f

205

Flts.

Obs.

Cls.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ff

211

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

214

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

216

Flts. *p*

Obs. *p*

Clts. *p*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *pp*

VI. II *pp*

Va. Unis. *mf*

Vc.

Db.

div. a3

div. a3

218

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pp

Unis.

mf

mf

220

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

222

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

224

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

226

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

228

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

230

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

232

This page of a musical score contains measures 232, 233, and 234. The instrumentation includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Solo Soprano (Sop. Solo), Soprano (Sops.), Alto (Altos), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

The woodwind section (Flts., Obs., Clts.) is active in measures 232 and 233, with various rhythmic patterns. In measure 234, the woodwinds are silent, and the focus shifts to the brass and string sections. The Bassoon (Bsns.) and Horns (Hns.) parts in measure 234 include a sharp sign (#) and a dynamic marking of *pp* (pianissimo). The string section (VI. I, VI. II, Va., Vc., Db.) features a melodic line in the Violin I and II parts, with rests in the other string parts.

235

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 235, 236, and 237. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), and Horns (Hns.). The percussion section includes Timpani (Timp.) and Piano (Pf.). The vocal section includes Soprano Solo (Sop. Solo), Sopranos (Sops.), and Altos. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one flat (B-flat) and a common time signature. The woodwinds have active parts in measures 235 and 236, while the strings play a rhythmic accompaniment. The piano part is mostly silent. The vocal parts are also silent. The page number 59 is in the top right corner.

238

Flts. - Rest

Obs. - Rest

Clts. - Rest

Bsns. - Rest

Hns. - Rest

Timp. - Rest

Pf. - Rest

Sop. Solo - Rest

Sops. - Rest

Altos - Rest

VI. I *mp* Unis. *mp*

VI. II *mp* Unis. *p*

Va. *mp* *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 238 to 242. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and Percussion (Timpani) are all at rest. The Piano (Pf.) is also at rest. The vocal parts (Soprano Solo, Sopranos, Altos) are at rest. The string section (Violins I and II, Viola, Violoncello, Double Bass) is active. Violin I and II play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Viola, Violoncello, and Double Bass play a bass line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *mp* (mezzo-piano) and *p* (piano). The instruction 'Unis.' (Unison) is present for the Violin parts.

243

Flts. *pp*

Obs. *pp*

Clts. *pp*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *div. a3*

VI. II *div. a3*

Va.

Vc.

Db.

246

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I Unis. \sharp \flat \flat \flat

VI. II Unis. \sharp

Va.

Vc.

Db.

Tempo I, $\infty = 60$

251

Flts. *f*

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I Unis. *pp* *pp* *pp* *pp* *sim.*

VI. II Unis. pizz. *pp* *sim.*

Va. *pp* *pp* *pp* *pp*

Vc. pizz. *pp*

Db.

254

Flts. *p*

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *ppp*

VI. II arco *ppp*

Va. *ppp*

Vc. arco *ppp*

Db.

Unis.

Unis.

Peacefully, $\text{♩} = 60$

258

This musical score page contains measures 258 through 262. The instruments and their parts are as follows:

- Flts. (Flutes):** Rests in all measures.
- Obs. (Oboes):** Rests in all measures.
- Clts. (Clarinets):** Rests in all measures.
- Bsns. (Bassoons):** Rests in all measures.
- Hns. (Horns):** Play a melodic line in both staves. The upper staff (treble clef) starts with a piano (*p*) dynamic. The lower staff (bass clef) provides harmonic support.
- Timp. (Timpani):** Rests in all measures.
- Pf. (Piano):** Rests in both staves.
- Sop. Solo (Soprano Solo):** Rests in all measures.
- Sops. (Sopranos):** Rests in all measures.
- Altos (Alto Saxophones):** Rests in all measures.
- VI. I (Violin I):** Play a melodic line starting in measure 259. Dynamic is piano (*p*).
- VI. II (Violin II):** Play a melodic line starting in measure 259. Dynamic is piano (*p*).
- Va. (Viola):** Rests in all measures.
- Vc. (Violoncello):** Rests in all measures.
- Db. (Double Bass):** Rests in all measures.

Faster, $\infty=150$

268

This page of a musical score, numbered 67, is marked "Faster, $\infty=150$ ". It begins at measure 268. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flts. (Flutes):** Two staves, both in treble clef with a 12/8 time signature. They play a melodic line starting in measure 268, marked *p* (piano), and ending with a *pp* (pianissimo) dynamic.
- Obs. (Oboes):** Two staves, both in treble clef with a 12/8 time signature. They play a melodic line starting in measure 268, marked *p*, and ending with a *pp* dynamic.
- Clts. (Clarinets):** Two staves, both in treble clef with a 12/8 time signature. The upper staff starts with a *f* (forte) dynamic and a *pp* dynamic. The lower staff is mostly silent.
- Bsns. (Bassoons):** Two staves, both in bass clef with a 12/8 time signature. They play a melodic line starting in measure 268, marked *mf* (mezzo-forte).
- Hns. (Horns):** Two staves, both in bass clef with a 12/8 time signature. They play a melodic line starting in measure 268, marked *mf*.
- Timp. (Timpani):** One staff in bass clef with a 12/8 time signature, which is mostly silent.
- Pf. (Piano):** Two staves, both in bass clef with a 12/8 time signature, which are mostly silent.
- Sop. Solo (Soprano Solo):** One staff in treble clef with a 12/8 time signature, which is silent.
- Sops. (Soprano):** One staff in treble clef with a 12/8 time signature, which is silent.
- Altos (Alto):** One staff in treble clef with a 12/8 time signature, which is silent.
- VI. I (Violin I):** One staff in treble clef with a 12/8 time signature. It plays a melodic line with *pizz.* (pizzicato) and *arco* (arco) markings.
- VI. II (Violin II):** One staff in treble clef with a 12/8 time signature. It plays a melodic line with *pizz.* and *arco* markings.
- Va. (Viola):** One staff in bass clef with a 12/8 time signature. It plays a melodic line with *pizz.* and *arco* markings.
- Vc. (Violoncello):** One staff in bass clef with a 12/8 time signature, which is mostly silent.
- Db. (Double Bass):** One staff in bass clef with a 12/8 time signature, which is mostly silent.

275

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

Vi. I

Vi. II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 275, 276, and 277. The score is for a full orchestra and includes parts for Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Solo Soprano (Sop. Solo), Soprano (Sops.), Alto (Altos), Violin I (Vi. I), Violin II (Vi. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwind section (Flts., Obs., Clts., Bsns., Hns.) is highly active, with many notes and slurs. The string section (Vi. I, Vi. II, Va., Vc., Db.) provides a harmonic and rhythmic foundation. The piano and solo vocal parts are mostly silent, indicated by a horizontal line with a bar underneath. The score is written in a key with one flat and a common time signature. The page number 69 is in the top right corner, and the measure number 275 is at the beginning of the first staff.

278

Flts. *f*

Obs. *f*

Clts. *f*

Bsns. *f*

Hns. *ff*

Timp. *ff*

Pf.

Sop. Solo

Sops.

Altos

VI. I arco *f*

VI. II arco *f*

Va. *f*

Vc. arco *f*

Db. *f*

284

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ff

Detailed description: This page of a musical score covers measures 284, 285, and 286. The score is for a full orchestra and includes parts for Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Solo Soprano (Sop. Solo), Sopranos (Sops.), Altos, Violins I (VI. I), Violins II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwind and string sections have active parts, while the vocalists and piano are silent. The timpani part features a rhythmic pattern in measures 284 and 285, marked with a fortissimo (*ff*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 284, 285, and 286 are indicated at the top of the page.

287

Flts. *p* *f*

Obs. *p* *f*

Clts. *p*

Bsns. *p*

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *p* *pp*

VI. II *p* *pp*

Va. *p* *pp*

Vc. *Unis.* *pizz.* *arco* *pp*

Db. *pp*

Detailed description: This page of a musical score covers measures 287 to 290. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) has a melodic line starting in measure 288, moving from a piano (*p*) dynamic to a forte (*f*) dynamic by measure 290. The string section (Violins I & II, Violas, Cellos, Double Basses) provides harmonic support, with Violins I and II playing a rhythmic pattern of eighth notes. The Viola part includes a section marked *Unis.* (unison) and *pizz.* (pizzicato) in measure 288, transitioning to *arco* (arco) in measure 289. The Double Bass part is marked *pp* (pianissimo) in measure 289. Percussion instruments (Timpani, Piano) and vocalists (Soprano Solo, Sopranos, Altos) are present but have no notation in these measures.

294

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

305

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

330

Flts. Obs. Clts. Bsns. Hns. Timp. Pf. Sop. Solo Sops. Altos Vl. I Vl. II Va. Vc. Db.

plea-ting a pat - tern Gran Ge - a - ma - tron showed them of grace - hop - pers, aunt - skip-pers and
rhom - ba, rhim - ba rhom - ba,

plea - ting a pat - tern plea - ting a pat - tern plea - ting a pat - tern plea - ting

Unis.

Detailed description: This page of a musical score, numbered 82, covers measures 330 to 332. The score is for a large ensemble including woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns), percussion (Timpani, Piano), and strings (Violins I & II, Viola, Violoncello, Double Bass). A vocal soloist (Soprano Solo) and a vocal ensemble (Soprano and Alto) are also featured. The woodwinds and strings play sustained notes, while the piano provides a rhythmic accompaniment. The vocal soloist and ensemble sing the lyrics: 'plea-ting a pat - tern Gran Ge - a - ma - tron showed them of grace - hop - pers, aunt - skip-pers and rhom - ba, rhim - ba rhom - ba, plea - ting a pat - tern plea - ting a pat - tern plea - ting a pat - tern plea - ting'. The vocal soloist's part is in the soprano clef, and the vocal ensemble parts are in the soprano and alto clefs. The instrumental parts are in various clefs (treble and bass). The score is written in a key with one flat (B-flat) and a common time signature.

333

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

co-ney-farm lep - pers, they jee-ri-ried a - long, du - ri-an grey and ma - ri-on maid-cap, lou Da-ri-ou be -

plea - ting a pat - tern plea-ting a pat - tern plea - ting a pat - tern plea - ting a

rhim - ba rhom - ba, rhim - ba

pizz.

336

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

side la Ma-ti - e - to,

pat - tern all boy more all girl sing - out - fel - ler lop - ga house blohg store Hud-dy,

rhom - ba, rhim - ba rhom - ba,

f

arg

f

f

f

340

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

whi - lest that Boor - man's clock, a

ninned nin nin nin ninned nin nin nin nin

pizz.

non div.

pizz.

p

344

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

whin-ny on the tin-ny side, a - bout old Fa-ther Bar - ley

lest nin nin nin nin

ninned nin nin nin nin, nih nin, nih nin, how he got up

arco

347

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

Vl. I

Vl. II

Va.

Vc.

Db.

of a mor - ning ar - ley

nin nin nin nin, and he met with a plat - to - nem blondes named Hips and Haws and

of a mor - ning ar - ley and he met with a plat - to - nem blondes named Hips and Haws and

arco

350

Flts. *mf*

Obs. *pp*

Clts. *pp*

Bsns. *pp*

Hns. *pp*

Timp.

Pf.

Sop. Solo

Sops. (You'll catch it, don't fret,

Altos fell in with a fel-lows of Tri-ni-ty some hea-derSko-wood Shaws like Mr - s Tum-my Lupton!

VI. I

VI. II *p*

Va. *p*

Vc. *p*

Db. *p*

353

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Come in-door, Scof - fey-nos - ey, and shed your swank!

and shed your swank!

auld Dad-dy Dea-con who could stow well his place of

and shed your swank!

auld Dad-dy Dea-con who could stow well his place of

p

pizz.

p

pp

pp

pp

pp

357

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

(The nurs-e'll give it to you, sti-cky-pots! And you wait, my

bea-con but he ne-ver could hold his ke-ro-sene's can-dle to

bea-con but he ne-ver could hold his ke-ro-sene's can-dle to

div. a2

pizz.

360

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

las - so, fec-king the twine!

bold far-mer Bur-leigh who wuck up in a hur-ly-wur-ly where he hyd-dly could wud-dle to wal-low his

bold far-mer Bur-leigh who wuck up in a hur-ly-wur-ly where he hyd-dly could wud-dle to wal-low his

gliss

gliss

Unis.

363

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

(You're well held now, Miss Cheeks-peer, and your pan-to's off! Fie, for shame,

weg till-bag of the ba-ker's booth to beg of

weg till-bag of the ba-ker's booth to beg of

pp

pp

pp div. a2 pizz.

pp pizz.

pp

366

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Ruth Wheat-a-cre, af-ter all the booz said!)

Sops.

Altos

illed Did - did - dy A-chin-for the prize of pease of ba-kin with a pinch of the panch of an

illed Did - did - dy A-chin-for the prize of pease of ba-kin with a pinch of the panch of the

VI. I

VI. II

Va.

Vc.

Unis. arco

arco

Db.

369

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

(Ah, crab-eyes, I have you, show-ing off to the world with that gape in your

Sops.

Altos

ponch in jur - ys for

ponch in jur - ys for

VI. I

div. a2 Unis. div. a2

VI. II

Va.

Vc.

Db.

372

Flts. *p* on picc.

Obs. *p*

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo
stoc - king!)

Sops.
Wold For - rest - er Far - ley who, in de - es - per - as - tion of

Altos
Wold For - rest - er Far - ley who, in de - es - per - as - tion of

Unis. div. a2 Unis.

VI. I

VI. II

Va.

Vc.

Db.

375

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

de - is - pi - ra - tion at the di - as - po - ra - tion of his di - es - par - a - tion, was

de - is - pi - ra - tion at the di - as - po - ra - tion of his di - es - par - a - tion, was

VI. I

VI. II

Va.

Vc.

Db.

Allarg., poco a poco accell e cresc till end

378

Flts. G.P.

Obs. G.P.

Clts. G.P.

Bsns. G.P. *pp* \flat

Hns. G.P. *pp* \flat

Timp. G.P.

Pf. G.P.

Sop. Solo G.P.

Sops. G.P.

Altos G.P. found of the round of the sound of the lound of the Luk-ke-do-er-eyd-u-nand-ur ur - ra-skew-dyl-oosh-oof - er - moy-port -

VI. I G.P. *pp* pizz. *p*

VI. II G.P. *p* pizz.

Va. G.P.

Vc. G.P.

Db. G.P.

IV Slowly, $\infty = 60$

386

This page of a musical score, numbered 99, contains measures 386 through 390. The tempo is marked 'IV Slowly, $\infty = 60$ '. The score is arranged for a full orchestra and a vocal soloist. The instruments and parts shown are:

- Flts. (Flutes):** Two staves, both playing a melodic line starting in measure 387 with a forte (*f*) dynamic.
- Obs. (Oboes):** Two staves, both playing a melodic line starting in measure 387 with a forte (*f*) dynamic.
- Clts. (Clarinets):** Two staves, both playing a melodic line starting in measure 387 with a forte (*f*) dynamic.
- Bsns. (Bassoons):** Two staves, playing a melodic line starting in measure 387 with a piano (*p*) dynamic.
- Hns. (Horns):** Two staves, playing a melodic line starting in measure 387 with a piano (*p*) dynamic.
- Timp. (Timpani):** One staff, which is silent throughout these measures.
- Pf. (Piano):** Two staves, playing a melodic line starting in measure 389 with a forte (*f*) dynamic.
- Sop. Solo (Soprano Soloist):** One staff, with a vocal line starting in measure 389, marked *sub* and *Λed.*
- Sops. (Soprano):** Two staves, which are silent throughout these measures.
- Altos (Alto):** Two staves, which are silent throughout these measures.
- VI. I (Violin I):** Two staves, playing a melodic line starting in measure 386 with a piano (*p*) dynamic.
- VI. II (Violin II):** Two staves, playing a melodic line starting in measure 386 with a piano (*p*) dynamic.
- Va. (Viola):** One staff, playing a melodic line starting in measure 386 with a piano (*p*) dynamic.
- Vc. (Violoncello):** One staff, which is silent throughout these measures.
- Dh. (Double Bass):** One staff, which is silent throughout these measures.

100 $\infty = 60$

390

Flts. — — —

Obs. — — —

Clts. — — —

Bsns. *mf* *mf* *mf*

Hns. *mf* *mf* *mf*

Timp. *f*

Pf. *p* *p*

Sop. Solo *sed* *sed*

Sops. — — —

Altos — — —

VI. I *p*

VI. II *p*

Va. *p*

Vc. — — —

Db. — — —

Detailed description: This page of a musical score covers measures 390, 391, and 392. The tempo is marked 100 and the time signature is 6/8. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Timpani, Piano, Solo Soprano, Soprano, Alto, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with various dynamics such as *mf* and *f*. The piano part features a rhythmic accompaniment with a *p* dynamic. The solo soprano part has a specific performance instruction *sed*. The string parts (Violin I, Violin II, and Viola) play a consistent eighth-note pattern with a *p* dynamic.

393

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

7

396

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf. *p*

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pizz.

pizz.

400

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

7

403

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf. *p*

Sop. Solo *es. ad.*

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score, numbered 104, contains measures 403 through 406. The score is for a full orchestra and voice. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and strings (Violins I and II, Viola, Violoncello, Double Bass) are all active. The Percussion (Piano) part begins in measure 403 with a piano (*p*) dynamic. The Solo Soprano voice part has a vocal line starting in measure 403. The vocal ensemble (Sopranos and Altos) is silent. The strings play a rhythmic pattern of eighth notes, with Violins I and II having a '7' above their staves. The woodwinds have various melodic and harmonic lines. The score is in 4/4 time and ends with a double bar line in measure 406.

407

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

arco

arco

arco

413

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Piu mosso, $\infty = 90$

417

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

f

p

ppp

ppp

ppp

ppp

420

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

The musical score for page 108, measures 420-421, features a variety of instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and Timpani are mostly silent, indicated by rests. The Piano part is also silent. The vocal parts (Solo Soprano, Soprano, Alto) are silent. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is active, playing a rhythmic accompaniment. The Violin II part begins with a melodic line in measure 420, which continues through measure 421. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns. The Double Bass part plays a steady eighth-note accompaniment.

422

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

424

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

f

f

mf

mf

ppp

ppp

ppp

ppp

428

This page of a musical score, numbered 112, contains measures 428 and 429. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flts. (Flutes):** Two staves, both containing whole rests.
- Obs. (Oboes):** Two staves, both containing whole rests.
- Clts. (Clarinets):** Two staves, both containing whole rests.
- Bsns. (Bassoons):** Two staves. The upper staff has a quarter rest, followed by a quarter note G#4, a quarter rest, and a half note G#4. The lower staff has a whole rest, followed by a quarter note F#4, a quarter rest, and a half note F#4.
- Hns. (Horns):** Two staves. The upper staff has a quarter rest, followed by a quarter note G4, a quarter rest, and a half note G4. The lower staff has a whole rest, followed by a quarter note G4, a quarter rest, and a half note G4.
- Timp. (Timpani):** One staff with a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, 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G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, 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D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B

430

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

mf

Detailed description: This page of a musical score covers measures 430 and 431. The score is for a full orchestra and includes vocal parts. The instruments listed on the left are Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Soprano Solo (Sop. Solo), Sopranos (Sops.), Altos, Violins I (VI. I), Violins II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. In measure 430, the woodwinds and strings are mostly silent, with some activity in the bassoon and horn parts. In measure 431, the piano part begins with a melodic line marked *mf*. The strings play a rhythmic accompaniment. The vocal parts (Sop. Solo, Sops., Altos) are silent in both measures.

432

Flts. *ppp*

Obs. *ppp*

Clts. *ppp*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

434

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf. *f* forearm cluster forearm cluster

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 434 and 435. The woodwind section (Flutes, Oboes, Clarinets) has complex rhythmic patterns with many slurs and accents. The brass section (Bassoons, Horns) features sustained notes with a dynamic marking of *f*. The percussion section includes Timpani and Piano, with the Piano part specifically marked for forearm clusters. The string section (Violins I & II, Viola, Violoncello, Double Bass) is mostly silent, indicated by rests.

436

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Red.

438

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 438 and 439. The score is arranged in a standard orchestral format. The woodwind section includes Flutes (Flts.), Oboes (Obs.), and Clarinets (Clts.), all of which have active parts in both measures. The string section (Bsns., Hns., Timp., Vc., Db.) and the Piano (Pf.) are present but mostly silent, with some activity in the piano part in measure 438. The vocal parts (Sop. Solo, Sops., Altos) are silent throughout. The string parts for Violins I and II (VI. I, VI. II) have some activity in measure 439. The score is written in a key with one flat and a common time signature.

440

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

f

Red.

Red.

442

Flts. *p*

Obs.

Clts. *p*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

This page of a musical score, numbered 120 and marked with rehearsal number 444, features a variety of instruments. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), and Horns (Hns.). The percussion section includes Timpani (Timp.). The keyboard section includes Piano (Pf.). The vocal section includes a Solo Soprano (Sop. Solo), Soprano (Sops.), and Alto (Altos). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat and a 4/4 time signature. The Flute part begins with a melodic line in the first measure, while the Oboe and Clarinet parts have more complex rhythmic patterns. The Piano part provides a steady accompaniment with a repeating eighth-note pattern. The Violin I and II parts have similar rhythmic patterns, while the Viola and Violoncello parts are mostly silent. The Double Bass part is also silent. The vocal parts are mostly silent, with the Solo Soprano part having a few notes in the second measure.

446

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

8va

8va

Detailed description: This page of a musical score covers measures 446, 447, and 448. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and Percussion (Timpani) are mostly silent. The Piano (Pf.) part features two staves with eighth-note patterns, marked with *8va* and a dashed line. The string section (Violins I and II, Violas, Cellos, Double Basses) plays a rhythmic accompaniment of eighth notes, with various articulations and dynamics. The vocal parts (Soprano Solo, Sopranos, Altos) are silent.

448

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

450

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 450 and 451. The score is arranged in a standard orchestral format. The woodwind section includes Flutes (Flts.), Oboes (Obs.), and Clarinets (Clts.), with parts for both B-flat and B natural. The brass section includes Bassoons (Bsns.), Horns (Hns.), Trombones (Timp.), Trumpets (Pf.), and Trombones (Sop. Solo, Sops., Altos). The string section includes Violins I (VI. I), Violins II (VI. II), Violas (Va.), Cellos (Vc.), and Double Basses (Db.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play active parts, while the brass instruments are mostly silent.

452

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ff

Red.

>

457

This page of a musical score contains measures 457 and 458. The instruments listed on the left are Flts., Obs., Clts., Bsns., Hns., Timp., Pf., Sop. Solo, Sops., Altos, VI. I, VI. II, Va., Vc., and Db. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Horns) play a melodic line in measures 457 and 458, starting with a whole rest in measure 457 and then playing a half note with a slur and a fermata. The strings (Violins I and II, Viola, Violoncello, and Double Bass) play a rhythmic accompaniment of eighth notes with slurs and fermatas. The strings are in a lower register than the woodwinds. The score is written in a common time signature.

459

Flts. on picc.

Obs.

Clts.

Bsns.

Hns. *p*

Timp.

Pf. *ff*

Sop. Solo *Red.*

Sops.

Altos

VI. I *p*

VI. II *p*

Va. *p*

Vc.

Db.

462

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

465

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 465 and 466. The Flute (Flts.) part features a complex rhythmic pattern of eighth and sixteenth notes. The Oboe (Obs.), Clarinet (Clts.), and Bassoon (Bsns.) parts play sustained notes. The Horns (Hns.) part has a melodic line with a slur. The Timpani (Timp.) part has a few rhythmic marks. The Piano (Pf.) part is mostly silent. The Solo Soprano (Sop. Solo), Sopranos (Sops.), and Altos parts are also silent. The Violin I (VI. I) and Violin II (VI. II) parts play a simple melodic phrase. The Viola (Va.), Violoncello (Vc.), and Double Bass (Db.) parts are silent.

467

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

$\infty = 60$

469

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

Unis.

VI. I

VI. II

Va.

Vc.

Db.

f *p*

mf

mf

474

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

p

482

Flts. Obs. Clts. Bsns. Hns. Timp. Pf. Sop. Solo Sops. Altos Vl. I Vl. II Va. Vc. Db.

The score consists of 15 staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and Percussion (Timpani) are mostly silent, indicated by horizontal lines. The Piano (Pf.) is also silent. The vocal section (Soprano Solo, Sopranos, Altos) is silent. The string section (Violins I and II, Viola, Violoncello, Double Bass) has active parts. Violin I and II play melodic lines with various accidentals. The Viola, Violoncello, and Double Bass play pizzicato accompaniment, with the instruction 'pizz.' appearing above the notes in measures 485 and 486.

489

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Unis.

502

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pizz.

pizz.

pizz.

pizz.

3

3

3

3

3

508

Flts. Obs. Clts. Bsns. Hns. Timp. Pf. Sop. Solo Sops. Altos

VI. I VI. II Va. Vc. Db.

arco *ppp* arco *ppp* pizz. pizz. 3 3

Detailed description: This page of a musical score covers measures 508 to 512. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and Percussion (Timpani, Piano) are silent throughout. The vocal soloist (Sop. Solo) and vocal ensemble (Sops., Altos) are also silent. The string section (Violins I and II, Viola, Violoncello, Double Bass) is active. Violin I and II play a melodic line with some rests. The Viola, Violoncello, and Double Bass play a rhythmic accompaniment, with triplets in the Viola part. Dynamic markings include *ppp* for the violins and *pizz.* for the strings. Performance instructions like *arco* and *pizz.* are present.

513

Flts.
Obs.
Clts.
Bsns.
Hns.
Timp.
Pf.
Sop. Solo
Sops.
Altos
VI. I
VI. II
Va.
Vc.
Db.

gliss
p
gliss
p
p
gliss
p
gliss
p
gliss
p
arco
mf
arco
mf 3

Detailed description: This page of a musical score covers measures 513 to 518. The instrumentation includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Soprano Solo (Sop. Solo), Sopranos (Sops.), Altos, Violins I (VI. I), Violins II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Measures 513-515 are mostly rests for most instruments. In measure 516, the Violins I and II, Viola, and Double Bass begin playing. The Violins I and II parts feature glissando markings and a piano (*p*) dynamic. The Viola part includes triplet markings. The Double Bass part is marked *arco* and *mf*. In measure 517, the Violins I and II continue with glissando markings. The Viola part has a triplet. The Double Bass part continues with a triplet. In measure 518, the Violins I and II parts conclude with glissando markings. The Viola part has a triplet. The Double Bass part concludes with a triplet. The Solo Soprano and other vocal parts remain silent throughout these measures.

519

Flts. Obs. Clts. Bsns. Hns. Timp. Pf. Sop. Solo Sops. Altos

VI. I VI. II Va. Vc. Db.

arco pizz. pizz. pizz. pizz.

3 3 3

Detailed description: This page of a musical score covers measures 519 through 524. The top section includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and percussion (Timpani, Piano). The middle section features vocal soloists (Soprano Solo, Sopranos, Altos). The bottom section contains string parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings are mostly silent in this section. The vocal soloists have rests. The Violin I part begins in measure 520 with a melodic line, including a 'pizz.' (pizzicato) instruction in measure 523. The Violin II part starts in measure 520 with a rhythmic pattern, also including a 'pizz.' instruction in measure 523. The Viola part begins in measure 520 with a rhythmic pattern and a 'pizz.' instruction in measure 523. The Violoncello part starts in measure 520 with a triplet of eighth notes, continuing with more triplets in measures 521 and 522. The Double Bass part begins in measure 523 with a 'pizz.' instruction. The score is written in a key with one flat and a 4/4 time signature.

525

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

arco

pizz.

arco

gliss

531

Flts. Obs. Clts. Bsns. Hns. Timp. Pf. Sop. Solo Sops. Altos

VI. I

VI. II

Va. Vc. Db.

arco pizz. div. a2

Detailed description: This page of a musical score covers measures 531 through 536. The score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, and Timpani) and the piano part are mostly silent, indicated by horizontal lines. The vocal soloist (Sop. Solo) and the soprano and alto sections (Sops. and Altos) also have horizontal lines, suggesting they are silent. The string section (Violins I and II, Viola, Violoncello, and Double Bass) is active. Violin I and II play melodic lines with slurs and accents. The Viola part starts with an *arco* section and then moves to *pizz.* (pizzicato). The Violoncello and Double Bass parts play a rhythmic accompaniment, with the Double Bass part marked *div. a2* (divided for two). The key signature changes from one sharp (F#) to one flat (Bb) during the piece.

537

This musical score page contains measures 537 through 542. The instrumentation includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Soprano Solo (Sop. Solo), Soprano (Sops.), Alto (Altos), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

The woodwind section (Flts., Obs., Clts., Bsns., Hns.) is mostly silent, indicated by a horizontal line with a bar. The Timpani (Timp.) part is also silent. The Piano (Pf.) part is silent. The vocal soloists (Sop. Solo, Sops., Altos) are silent. The string section (VI. I, VI. II, Va., Vc., Db.) is active. The Violin I (VI. I) and Violin II (VI. II) parts feature a melodic line starting in measure 538, with a key signature change to one flat (B-flat) in measure 540. The Viola (Va.) part has a melodic line starting in measure 538. The Violoncello (Vc.) and Double Bass (Db.) parts have a melodic line starting in measure 538, with the Vc. part marked *arco* and *pizz.* in measure 538. The key signature changes to one flat (B-flat) in measure 540.

543

Flts. *on flute*

Obs. *on flute*

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

548

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

553

This musical score page contains measures 553 through 557. The instruments and their parts are as follows:

- Flts. (Flutes):** Rests in all measures.
- Obs. (Oboes):** Rests in all measures.
- Clts. (Clarinets):** Measure 553 contains a melodic line with accents. Measures 554-557 are rests.
- Bsns. (Bassoons):** Rests in all measures.
- Hns. (Horns):** Rests in all measures.
- Timp. (Timpani):** Rests in all measures.
- Pf. (Piano):** Rests in all measures.
- Sop. Solo (Soprano Solo):** Rests in all measures.
- Sops. (Sopranos):** Rests in all measures.
- Altos (Alto Saxophones):** Rests in all measures.
- VI. I (Violin I):** Active part starting in measure 553 with a melodic line.
- VI. II (Violin II):** Active part starting in measure 554 with a melodic line.
- Va. (Viola):** Rests in all measures.
- Vc. (Violoncello):** Rests in all measures.
- Db. (Double Bass):** Rests in all measures.

558

This page of a musical score, numbered 146, covers measures 558 through 562. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns), percussion (Timpani), piano (Pf.), vocalists (Solo Soprano, Soprano, Alto), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwind section is the primary focus, with Flutes, Oboes, and Clarinets playing active parts starting in measure 558. The strings provide a rhythmic accompaniment, with Violin I and II playing eighth-note patterns. The piano and solo soprano parts are silent throughout this section. The score is written in a standard musical notation style with various clefs and dynamic markings.

Poco rall.

Allargando

563

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

f

f

Unis.

Unis.

566

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score covers measures 566, 567, and 568. The woodwind section (Flutes, Oboes, Clarinets) is highly active, with dense sixteenth-note passages. The brass section (Trumpets, Trombones, Horns) provides harmonic support with sustained notes and chords. The percussion section includes a snare drum and timpani. The string section (Violins I & II, Viola, Violoncello, Double Bass) features sustained chords and melodic lines. The vocal parts (Soprano Solo, Sopranos, Altos) are currently silent, indicated by rests.

569

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

583



Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo
Ne - ku - lon shall be ha - von - falled sure - ly Ma - kal ha - van he - vens. Go to, let us ex - tell

Sops.
gain! Up - lou - der - a - main - a - gain! Up -

Altos
gain! Up - lou - der - a - main - a - gain! Up -

VI. I
3

VI. II
3 pizz. arco 3

Va.

Vc.

Db.

587

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Ma - kal, yea, let us ex - ceed - ing - ly ex - tell. Though you have lien a - mung your poss - pots my ex - ceHen - cy

lou - der a - main - a - gain! Up - lou - der - a - main - a -

pizz.

pizz.

594

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

And he deed. For the Clea-ner of the

Up - lou-der - a - main - a - gain!

Up - lou-der - a - main - a - gain!

p

p

p

p

p

pizz. *arco*

600

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

p

arco

p

Air from on high has spo - ken

For the Clea-ner of the Air in tum - bul-dum tam - bal-dam to his tem - ble-dim

For the Clea-rer of the Air in tum - bul-dum tam - bal-dam to his tem - ble-dim

605

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

and, mo - gu-pho-noised by that pho - ne - ma - non,

tom - bal - doom wor - rild in tum - bul - dum tam - bal - dam tum - bul - dum tam - bal - dam

tom - bal - doom wor - rild in tum - bul - dum tam - bal - dam tum - bul - dum tam - bal - dam

610

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

the un-hap-pi-tents of the earth have ter-re-rum-bled from the fi-ma-ment un-to fun-da-ment

ter-re - rum-bled ter-re-rum-bled and from

Detailed description: This page of a musical score covers measures 610 to 614. It features a variety of instruments and vocal parts. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), and Horns (Hns.). The percussion section includes Timpani (Timp.) and Piano (Pf.). The string section includes Violins I (VI. I), Violins II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal section includes a Soprano Soloist (Sop. Solo) and a Soprano-Alto duo (Sops./Altos). The Soprano Soloist part has lyrics: "the un-hap-pi-tents of the earth have ter-re-rum-bled from the fi-ma-ment un-to fun-da-ment". The Soprano-Alto duo has lyrics: "ter-re - rum-bled ter-re-rum-bled and from". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is primarily in treble clef, with some parts in bass clef (Bsns., Vc., Db.).

638

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

thou hast set the guards there - by,

Sops.

Altos

e - ven Gar - da Di - dy - mus and Gar - da Do - mus,

e - ven Gar - da Di - dy - mus and Gar - da Do - mus,

VI. I

VI. II

Va.

Vc.

Db.

p

p

p

pizz.

arco

3

641

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

that thy chi - ldren may read in the book of the o - pen - ing of the mind to light and err not in the
that thy chi - ldren may read in the book of the o - pen - ing of the mind to light and err not in the

pp

arco

pizz *pp*

p

pp

pp

644

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

dark-ness which is the af-ter-thought of thy no-mat-ter by the guar-di-ance of those guards which are thy
 dark-ness which is the af-ter-thought of thy no-mat-ter by the guar-di-ance of those guards which are thy

647

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

bode-men, the chee-ry boy-um shir-ry-both with the ker-ry bom-mers in their kru-beems,

bode-men, the chee-ry boy-um shir-ry-both with the ker-ry-bom-mers in their kru-beems,

651

Flts. *p*

Obs. *p*

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

Pray - your-Prayers Ti-mothy and Back - to - Bunk Tom. Pray - your-Prayers Ti-mothy and
Pray - your-Prayers Ti-mothy and Back - to - Bunk Tom. Pray - your-Prayers Ti-mothy and

VI. I *pp*

VI. II

Va. *pizz.* *pp* *p*

Vc. *pizz.* *p*

Db.

662

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pp

pp

pp

pp

pp

O Loud, hear the wee be - seech of thees of each of these thy un - lit-ten ones! Grant sleep_____ in hour's time, O Loud!

666

Flts. *pp*

Obs. *pp*

Clts. *pp*

Bsns. *pp*

Hns. *pp*

Timp.

Pf. *p*

Sop. Solo *And.*

Sops. *p*

Altos *p*

VI. I *pp*

VI. II *pp*

Va. *pp*

Vc. *pp*

Db. *pp*

That they take no

Ha he hi ho hu. Mum - mum.

Ha he hi ho hu. Mum - mum.

669

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo
chill. That they do ming no mer - der. That they shall not go - meet mad - ho - wi - a -

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

672

Flts. *pp*

Obs. *pp*

Clts. *pp*

Bsns. *pp*

Hns. *pp*

Timp.

Pf. *p*

Sop. Solo *Red.*
trees. Loud, heap mi-s-eries u-pon us yet en -

Sops. *p*
Ha he hi ho hu. Mum-mum.

Altos *p*
Ha he hi ho hu. Mum-mum.

VI. I

VI. II

Va.

Vc.

Db.

675

Flts. *pp*

Obs.

Clts. *pp*

Bsns. *pp*

Hns. *pp*

Timp.

Pf. *p*

Sop. Solo *Ad.*

twine our arts with laugh - ters low!

Sops. *p*

Altos *p*

Ha he hi ho hu. Mum - mum.

Ha he hi ho hu. Mum - mum.

VI. I

VI. II

Va.

Vc.

Db.

VI Heroically, $\infty = 100$

679a2

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

687

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

ff

ff

ff

ff

a2

3

3

Mus - ter Mark!

Mus - ter Mark!

Sure he

has-n't got

much of a bark

much of a bark

3

3

3

693

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

side the mark

side the mark

pizz.

pizz.

But O Wren - ea - gle Al - migh - ty,

695

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

would-n't it be a sky of a lark

Three Quarks for

Three Quarks for

arco

ff

arco

ff

arco

ff

ff

ff

698

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Mus - ter Mark!
Sure he
has - n't got
much of a bark

705

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

To see that old buzzard And he hunting round for un-spec-kled trou-sers

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

709

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

a - round by Pal-mers-town Park?

Ho - ho ho - ho Moul - ty

Ho - ho ho - ho Moul - ty

715

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

721

Flts. *p*

Obs. *p*

Clts. *p*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

724

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

f

ff

a2

And you think you're cock of the wark, Fowls

727

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Fowls up! Tristy's thespy young spark

p

730

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Tha - t'll tread and wed and bed and red With -

732

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo
out e - ver wink-ing

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

734

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

737

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

And that's

740

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

how that chap's go - ing to make his mo - ney and mark!

742

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

pizz.

3

(b)

This page of a musical score, numbered 195, covers measures 742 to 744. The score is arranged in a standard orchestral format. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), and Horns (Hns.), each with two staves. The percussion section includes Timpani (Timp.) and Piano (Pf.). The vocal section includes Soprano Solo (Sop. Solo), Soprano (Sops.), and Alto (Altos). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwinds and strings play a melodic line with triplets and slurs. The piano part is marked *pizz.* (pizzicato). The dynamic marking *p* (piano) is used for the woodwinds. The measure numbers 742, 743, and 744 are indicated at the top of the page.

745

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

p

p

p

p

748

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

pizz.

Detailed description: This page of a musical score covers measures 748 to 751. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and strings (Violins I & II, Viola, Violoncello, Double Bass) are active throughout. The woodwinds play chords and melodic lines, with Oboes, Clarinets, and Bassoons marked *p* (piano) in measures 750 and 751. The strings play a rhythmic accompaniment, with the Viola, Violoncello, and Double Bass marked *pizz.* (pizzicato). The brass section (Trumpets, Trombones) and Percussion (Timpani, Piano) are silent in these measures. The vocal parts (Soprano Solo, Sopranos, Altos) are also silent. The score is written in a key with one flat and a 4/4 time signature.

752

Flts.

Obs.

Clt.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

The musical score for page 198, measures 752-754, features a complex orchestral texture. The woodwind section (Flutes, Oboes, Clarinets) and strings (Violins I and II, Viola, Violoncello, Double Bass) are active, with the woodwinds playing melodic lines and the strings providing harmonic support. The brass section (Bassoons, Horns, Timpani) and Piano are silent. The string parts include 'pizz.' markings, indicating pizzicato playing. The score is written in a key signature of one flat and a 4/4 time signature.

755

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pizz.

pizz.

pizz.

Detailed description: This page of a musical score covers measures 755, 756, and 757. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) plays a rhythmic pattern of eighth notes with various accidentals. The strings (Violins I and II, Viola, Violoncello, Double Bass) play a similar eighth-note pattern, with the lower strings marked 'pizz.' (pizzicato). The percussion section (Timpani, Piano) is mostly silent, with the piano part showing a few notes in the final measure. The vocal parts (Soprano Solo, Sopranos, Altos) are also silent. The score is written in a key with one flat and a 4/4 time signature.

758

Flts. *p*

Obs. *p*

Clts. *p*

Bsns.

Hns. *mf*

Timp. *mf*

Pf. *mf*

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Three Quarks for Mus - ter Mark! Three Quarks for Mus-ter

Three Quarks for Mus - ter Mark! Three Quarks for Mus-ter

Three Quarks for Mus-ter

Unis.

Unis.

762

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Mark!

Three Quarks for Mus - ter Mark!

Mark!

Three Quarks for Mus - ter Mark!

3

3

3

766

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Three Quarks for Mus-ter Mark!

770

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Three Quarks for Mus-ter Mark!

Three Quarks for Mus-ter Mark!

3

3

3

776

Flts.

Obs.

Clt.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pp

pp

ppp

ppp

ppp

ppp

With our best youll - died gree - dings

With our best youll - died gree - dings

781

Flts. *pp* 5

Obs. *pp* 3

Clts. *pp*

Bsns.

Hns.

Timp.

Pf. *pp*

Sop. Solo

Sops.

Altos

VI. I *pp* 5

VI. II *pp* 3

Va. *pp*

Vc.

Db.

794

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

pp

pp

wish-³³ing them all

ve-ry mer-ry in-car-na-tions

in this land of the liv-vey and plen-ty of

798

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

mf

f

ced.

3

3

3

3

3

3

pre-pros-per-ous-ness through their co-ming new yonks.

pre-pros-per-ous-ness through their co-ming new yonks.

f

3

807

This musical score page contains measures 807 through 811. The instrumentation includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), Horns (Hns.), Timpani (Timp.), Piano (Pf.), Soprano Solo (Sop. Solo), Soprano (Sops.), Alto (Altos), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

Measures 807-811 are primarily rests for most instruments. The Timpani part features a rhythmic pattern of eighth notes with triplet markings (3) in measures 807, 808, 809, and 810. The Piano part has a dynamic marking of *f* starting in measure 811, with a melodic line in the right hand and a bass line in the left hand. The Violin I part begins in measure 807 with a dynamic marking of *f* and includes a triplet in measure 808. The Violin II part also begins in measure 807 with a dynamic marking of *f* and includes a triplet in measure 808. The Viola part has a dynamic marking of *f* in measure 807. The vocal soloists (Sop. Solo, Sops., Altos) have rests throughout the page.

812

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

p

p

816

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

p

p

p

820

Flts. *mf*

Obs. *mf*

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I *mf*

VI. II *pizz.* *arco* *mf*

Va. *mf*

Vc. *pizz.* *arco*

Db. *pizz.* *arco*

Detailed description: This page of a musical score, numbered 820, features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Horns) and strings (Violins I and II, Violas, Cellos, and Double Basses) are active. The Flutes and Oboes play a melodic line starting in the second measure, marked *mf*. The Violins and Violas play a rhythmic pattern, with the Violins alternating between *pizz.* and *arco* techniques. The Double Basses also play a rhythmic pattern, alternating between *pizz.* and *arco*. The string parts are marked *mf*. The Percussion (Piano and Timpani) and Solo Soprano parts are silent. The score is written in a key with one flat and a common time signature.

824

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

mf

mf

mf

mf

827

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

gliss

gliss

ff

p

f

pizz.

arco

831

Flts. *ff*

Obs.

Clts. *gliss* *gliss*

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

3

f

837

Flts. (Flutes) and Obs. (Oboes) play melodic lines with triplets and slurs. Clts. (Clarinets) play a triplet figure. Bsns. (Bassoons) and Hns. (Horns) play rhythmic patterns. Timp. (Timpani) and Pf. (Piano) provide a steady accompaniment. The vocal soloists (Sop. Solo, Sops., Altos) sing the lyrics: "Three Quarks for Mus-ter Mark!".

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Three Quarks for Mus-ter Mark!

Sops.

Three Quarks for Mus-ter Mark!

Altos

Three Quarks for Mus-ter Mark!

VI. I

VI. II

Va.

Vc.

Db.

841

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Three Quarks for Mus - ter Mark!

Three Quarks for Mus - ter Mark!

Three Quarks for Mus - ter Mark!

Detailed description: This page of a musical score covers measures 841, 842, and 843. The score is arranged in a standard orchestral format with woodwinds, strings, and vocal soloists. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), and Horns (Hns.). The string section includes Timpani (Timp.), Piano (Pf.), Violins I (VI. I), Violins II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloists include a Soprano Soloist (Sop. Solo) and a group of Sopranos (Sops.) and Altos. The lyrics for the vocalists are "Three Quarks for Mus - ter Mark!". The score features various musical notations, including triplets, slurs, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds and strings play complex rhythmic patterns, while the vocalists enter in measure 841 and continue through measure 843.

844

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Three Quarks for Mus-ter Mark!

Three Quarks for Mus-ter Mark!

Three Quarks for Mus-ter Mark!

Detailed description: This page of a musical score covers measures 844 to 847. The score is arranged in a standard orchestral format. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), Bassoons (Bsns.), and Horns (Hns.). The brass section includes Trumpets (VI. I, VI. II), Violas (Va.), Cellos (Vc.), and Double Basses (Db.). The percussion section includes Timpani (Timp.) and Piano (Pf.). The vocal section features a Solo Soprano (Sop. Solo) and a Soprano-Alto (Sops./Altos) pair. The vocalists sing the lyrics "Three Quarks for Mus-ter Mark!". The instrumental parts are complex, with many notes beamed together and various articulations. The piano part features a prominent triplet pattern in the right hand. The strings play a rhythmic accompaniment, with the double basses playing a similar triplet pattern. The woodwinds and brass provide harmonic support and melodic lines. The overall texture is dense and characteristic of a late 20th-century orchestral work.

848

Flts.

Obs.

Clts.

Bsns.

Hns.

Timp.

Pf.

Sop. Solo

Sops.

Altos

VI. I

VI. II

Va.

Vc.

Db.

Three Quarks for Mus - ter Mark!

Three Quarks for Mus - ter Mark!

Three Quarks for Mus - ter Mark!

Detailed description: This page of a musical score covers measures 848, 849, and 850. The woodwind section (Flutes, Oboes, Clarinets) features complex, rapid passages with many accidentals. The brass section (Saxophones, Horns) has more melodic lines, with some triplets. The percussion section (Timpani, Piano) provides a rhythmic foundation with patterns of eighth and sixteenth notes. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays sustained chords and moving lines. The vocal soloists (Soprano Solo, Sopranos, Altos) sing the lyrics "Three Quarks for Mus - ter Mark!". The score includes various musical notations such as slurs, ties, and dynamic markings.

850

Flts. *ff*

Obs. *ff*

Clts. *ff*

Bsns.

Hns.

Timp. *ff*

Pf.

Sop. Solo

Sops.

Altos

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc.

Db.

5

6

9

9

3

3

3