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Continuous Variation in Ellen Taaffe Zwilich's "Intrada", and "Generations", an Original Composition for Soprano, Tenor, and Orchestra.

George Albert Benner
Louisiana State University and Agricultural & Mechanical College

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**CONTINUOUS VARIATION IN
ELLEN TAAFFE ZWILICH'S *INTRADA*,
AND *GENERATIONS*,
AN ORIGINAL COMPOSITION FOR
SOPRANO, TENOR, AND ORCHESTRA**

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

George Albert Benner
B.A., Tulane University, 1975
B.F.A., Tulane University, 1981
M.F.A., Tulane University, 1986
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DEDICATION

This dissertation is dedicated to my biological father, whose untimely death prevented him from completing his Ph. D. in Psychology from Tulane University; and to my first born child, conceived during the finishing stages of this dissertation and due to premiere a new *generation* in April 1995.

ACKNOWLEDGMENTS

I would like to thank Dr. Dinos Constantinides for his guidance and the opportunities he has provided me from the beginning of our association. His assistance in the compositional and writing process of this dissertation has been invaluable.

I would like to thank other musical committee members--Dr. Wallace McKenzie for stimulating my interest in Charles E. Ives and American Music; Dr. Cornelia Yarbrough for reminding me of my past philosophical background and encouraging me to express that philosophy in my music; Dr. Stephen David Beck for introducing me to the world of electronic and computer generated music; and Dr. Matthew Brown for his supervision and enthusiasm in the development of the Zwilich analysis.

I would like to thank Margun Music for granting me permission to reprint portions of Ellen Taaffe Zwilich's *Intrada*.

I would like to thank all past and future generations of my family--especially the Moore's, the Jones's, the Conners's, the Benner's, the Herber's, and the Cain's--for without them, *Generations* could not have been written. The piece is dedicated to them.

I would like to thank my parents for their patience and encouragement in this undertaking; and their helpfulness in the creation of the text for *Generations*.

Finally, I would like to thank my wife Lisa, whose endurance, support, understanding, and love are limitless. *Generations* was written especially for her, my own personal soprano.

TABLE OF CONTENTS

DEDICATION	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT	vii
PART 1:	
CONTINUOUS VARIATION IN ELLEN TAAFFE ZWILICH'S <i>INTRADA</i>	1
SECTION 1	2
Background	2
Origins.....	5
SECTION 2	13
<i>Intrada's</i> Building Blocks	13
Three Sections	19
Determining Form	37
SECTION 3	46
Other Considerations	46
PART 2:	
<i>GENERATIONS</i> , AN ORIGINAL COMPOSITION FOR SOPRANO, TENOR, AND ORCHESTRA	52
SECTION 1	53
Duration.....	53
Instrumentation	53
The Text of <i>Generations</i>	54
SECTION 2	59
I. Daybreak.....	59
II. Grandfather	72
III. Father.....	138
IV. Son	235
V. Child.....	305
VI. Nightfall.....	372
SELECTED BIBLIOGRAPHY	387
VITA.....	390

ABSTRACT

This dissertation divides into two parts. The first part illustrates certain traits of Ellen Taaffe Zwilich's neo-Romantic style by analyzing a single piece, *Intrada* (1983) for five players. The analysis is in three main sections. The first section discusses the origins of Zwilich's interest in continuous variation in the music of Schoenberg, Sessions, and Carter and how her background might have influenced her post-1979 writing. The second section focuses on *Intrada* and Zwilich's use of continuous variation. This section also analyzes cyclical elements and considers various older principles of melodic and pitch recurrence while determining the form of this piece. The second section divides into three subsections that discuss the work's basic building blocks, its main divisions, and its overall formal properties. The third section briefly reflects on other striking features of the score, especially Zwilich's characteristic use of instrumentation, and ends by summarizing some of the ways these features follow the goals of neo-Romanticism.

The second part is an original composition by the author for soprano, tenor, and orchestra entitled *Generations*. Based on a self-written text, the work is in six movements--Daybreak, Grandfather, Father, Son, Child, and Nightfall--that tells the story of four generations. The account is a loose autobiography of the writer's life. The use of individual motives for the various characters in the work forms the underlying thread that connects each

movement to one another. The work has many tonal allusions and places great emphasis on emotional and programmatic themes. The thematic material also draws on various folk and hymn sources. Although not limited to one hymn quotation during each of the character movements, there is the realization of a different hymn tune in its entirety for each of these movements. These hymn quotations also serve as a connecting element.

PART 1:
CONTINUOUS VARIATION IN
ELLEN TAAFFE ZWILICH'S *INTRADA*

SECTION I

Background

Ellen Taaffe Zwilich (b.1939) has emerged as the most important woman composer of her generation and, according to Paul Griffiths, “the market leader of American orchestral music.”¹ She was the first woman to receive a doctorate in composition from the Juilliard School where her major teachers were Roger Sessions and Elliott Carter. Since her graduation, performances of her music have been frequent both in the United States and in Europe. In 1983 she was the first woman ever to receive the Pulitzer Prize in Music Composition (*Symphony No. 1*, 1982) among her many awards. Thanks to a string of commissions, Zwilich now makes her living solely as a composer, unaffiliated with any university or teaching institution.²

As she has matured, Zwilich has changed her approach to composition. Her early works were basically experimental, relying in large part upon serialism and the twelve-tone method (the *String Quartet*, 1974). Around 1979 while writing the *Chamber Symphony*, Zwilich gradually emerged from this stage to create the characteristic sounds that have defined her music ever since. From that time, critics have labeled this “sound” neo-Romantic. According to Andrew Porter, the First Symphony is “an unabashedly romantic composition, lushly Straussian in sound, enjoyable to hear.”³ After the

¹Paul Griffiths, “Zwilich in F-Sharp,” *New Yorker* (March 15, 1993), p. 113.

²Diane Peacock Jezic, *Woman Composers: The Lost Tradition Found* (New York: The Feminist Press, 1988), p. 175.

³Cited in Jezic, *Woman Composers*, p. 177.

premiere of her *Double Quartet for Strings* (1984), Donal Henahan said of Zwilich that she is “a composer intent on communication with her audience, and in full command of the technical means to do so. . . . She unites music that pleases the ear and yet has spine.”⁴ Other pieces, such as *Intrada* (1983), *Celebration for Orchestra* (1984), and *Symphony No. 2* (1985), helped to reinforce the association of Zwilich’s name with concepts of neo-Romanticism.

Neo-Romanticism is a difficult term to define because it is harder to say what it is than what it is not. Clearly, neo-Romanticism rejects the tenets of rigorous hard-core serialism, in which each piece is a self-contained musical system unconstrained by external conventions such as tonality and thematicism.⁵ On the contrary, neo-Romantic music specifically draws on emotional and dramatic elements found in late nineteenth-century music, and assimilates them with contemporary manners and techniques. As Zwilich explained in 1983:

In my recent works, I have been developing techniques that combine modern principles of continuous variation with older (but still immensely satisfying) principles, such as melodic and pitch recurrence and clearly defined areas of contrast. . . . The whole piece [*String Trio*, 1982] is generated by the same musical material and the cyclical quality of the work will perhaps be recognizable on the first hearing.⁶

⁴Cited in Jezic, *Woman Composers*, p. 177.

⁵See Milton Babbitt, “Who Cares If You Listen?” *High Fidelity*, VIII, no. 2 (February 1958), pp. 38-40, 126-27, and George Rochberg, “Music: Science vs. Humanism” in *The Aesthetics of Survival: A Composer’s View of Twentieth Century Music* (Ann Arbor: The University of Michigan Press, 1983) cited in Piero Weiss and Richard Taruskin, eds., *Music in the Western World: A History in Documents* (New York: Schirmer Books, 1984), pp. 529-537.

⁶Ruth Dreier, “Ellen Taaffe Zwilich,” *Musical America* (September 1983), p. 4.

This paper will illustrate certain traits of Zwilich's neo-Romantic style by analyzing a single piece, *Intrada* (1983) for five players. The piece is an appropriate test case for several reasons. A published analysis of *Intrada* has not been located. Few analyses of any of Zwilich's work have been published; those that do exist are either very brief or just concern a small portion of an entire work.⁷ *Intrada* is "typical" of Zwilich's newfound neo-Romantic style. By 1983 she had already composed several significant works in this method, including her Pulitzer Prize winning *Symphony No. 1*. Another advantage of *Intrada* is that important materials are available. The score exists through publication by Margun Music.⁸ Access to a tape recording became available to this writer after a performance by the LSU New Music Ensemble at the 44th Annual Festival of Contemporary Music at Louisiana State University (1989).⁹ Finally, *Intrada* seems to confirm the aesthetic goals stated by Zwilich herself. Her remarks about continuous variation and cyclic qualities are found to be particularly representative for this work.

This analysis has three sections. The first section discusses the origins of Zwilich's interest in "continuous variation"¹⁰ in the music of Schoenberg,

⁷See a brief analysis of the *Double Quartet* in David Cope's *New Directions in Music*, 5th edition, (Dubuque, IA: Wm. C. Brown, 1989), p. 374.

⁸Ellen Taaffe Zwilich, *Intrada* (Newton Centre, MA: Margun Music, 1983).

⁹The Annual Festival of Contemporary Music at LSU, under the direction of Dinos Constantinides, is the oldest continuous festival of its kind in the United States. For the 44th Festival, Zwilich appeared as the guest composer.

¹⁰Zwilich's term "continuous variation" as presented in Ruth Dreier's article, "Ellen Taaffe Zwilich," *Musical America* (September 1983) pp. 4-5, 18, is interpreted herein to mean the same as Schoenberg's "developing variation" as defined in Schoenberg's 1950 essay "Bach" found in Leonard Stein, ed., *Style and Idea--The Selected Writing of Arnold Schoenberg* (New York: St. Martins Press, 1975), pp. 393-397.

Sessions, and Carter and how her background might have influenced her post-1979 writing. The second section focuses on *Intrada* and Zwilich's use of continuous variation. This section will also analyze cyclical elements and, to use Zwilich's terminology (see above, p. 3), consider the various "older principles of melodic and pitch recurrence" while delineating the form of this piece. Appropriately, the second section divides into three subsections that deal in turn with the work's basic building blocks, its main divisions, and its overall formal properties. The third section briefly reflects on other striking features of the score, especially Zwilich's use of instrumentation to create "areas of contrast." The last section ends by summarizing some of the ways these techniques follow the goals of neo-Romanticism.

Origins

Perhaps no technique is more fundamental to the language of music than that of repetition. One would have difficulty in naming a work in which repetition is not present. Although some composers may purposefully shun repetition, most balance the need for exact repetition with a desire to vary, develop, or transform the figures. How composers use these procedures without sacrificing unity and interest is a testament to their skill.¹¹ As Leon Dallin notes:

The proper application of such modifications to motives and themes results in sustained interest for extended periods with a minimum of

¹¹Paraphrased from Leon Dallin, *Techniques of Twentieth Century Composition*, 3rd edition (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1974), p. 166.

source material. The exhaustive use of a few germ motives is highly conducive to essential unity.¹²

One composer who focused considerable attention on motives and their working out was Arnold Schoenberg. In a 1950 essay entitled “Bach,” he wrote:

Music of the homophonic-melodic style of composition, that is, music with a main theme, accompanied by and based on harmony, produces its material by, as I call it, *developing variation*. This means that variation of the features of a basic unit produces all the thematic formulations that provide for fluency, contrasts, variety, logic and unity on the one hand, and character, mood, expression, and every needed differentiation, on the other hand--thus elaborating the *idea* of the piece.¹³

Schoenberg credits J.S. Bach as being “the first to introduce . . . the technique of ‘developing variation’, which made possible the style of the great Viennese Classicists.”¹⁴ For Schoenberg, developing variation is primarily a thematic or melodic procedure, a “spinning-out” of resulting material from the opening theme or fragments of that theme. In his 1931 essay “Linear Counterpoint,” he states:

Whatever happens in a piece of music is nothing but the endless reshaping of a basic shape. Or, in other words, there is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; to put it still more severely, nothing but the theme itself.¹⁵

Developing variation might seem incompatible with Schoenberg's shift to serialism, especially to the twelve-tone technique; however, it is

¹²Dallin, p. 166.

¹³Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein (New York: St. Martins Press, 1975), p. 397.

¹⁴*Style and Idea*, p. 118.

¹⁵*Style and Idea*, p. 290.

fundamental to compositions by this method. As developed by Schoenberg, serialism is the natural conclusion of the extended complex chromaticism and motivic development of Western music cultivated since the time of Mozart.¹⁶ Generally, a twelve-tone composition starts from an ordered set of pitches that define the ideas. Variation techniques then transform and develop these ideas.

The New Harvard Dictionary of Music defines serial music as “music constructed according to permutations of a group of elements placed in a certain order or series. These elements may include pitches, durations, or virtually any other musical values.”¹⁷ Perhaps in no other form of composition is the concept of motivic transformation more important than in the works using serial techniques. “Variations” in serial compositions develop from an ordered collection of pitches that change either through transposition, inversion, retrograde, or retrograde inversion to make the entire melodic and harmonic fabric of a piece.

Zwilich’s two teachers at The Juilliard School, Elliott Carter and Roger Sessions, both embrace a compositional philosophy that developed from the path forged by Schoenberg. At the time of Zwilich’s studies, Carter had emerged as one of the most distinguished American composers of his generation. Carter organized his mature works by select groups of notes used

¹⁶Paraphrased from Cope, p. 30.

¹⁷Robert P. Morgan, “Serial Music,” in Don Randel, ed., *The New Harvard Dictionary of Music* (Cambridge, MA: The Belknap Press of Harvard University Press, 1986), p. 741.

both melodically and harmonically.¹⁸ These select groups became the foundation of the composition that follows. His music is not serial, but “organized in a way that somewhat resembles the processes found in the atonal works of Schoenberg, Berg, and Webern in their pre-twelve-tone music of 1908-1911 in which there was also a unity between melodic and harmonic structures.”¹⁹

The works of Sessions show similar tendencies. Although his music from the 1920s and 1930s had a distinctive contrapuntal neo-classical quality, this style developed further in the 1940s with increasingly dense chromaticism to produce a very expressive music. By the 1950s, Sessions had gradually adapted constructive elements of the twelve-tone method to his own expressive needs. Although Carter and Sessions accumulated prizes, awards, and commissions, they “rejected the notion that a composer should offer audiences some easy accessibility to [their] music.”²⁰ Consequently, the majority of their work remains within the academic community. Zwilich said:

People ask me ‘what did you get from Sessions?’ and I can’t give a reasonable answer. Because what I really got was that he stood by me while I found my own way, my own voice.²¹

Contrary to Zwilich’s remarks, her early works, such as the *Sonata in Three Movements* (1974) and the *String Quartet* (1974), are directly

¹⁸Paraphrased from Peter S. Hansen, *An Introduction to Twentieth Century Music*, 4th edition (Boston: Allyn and Bacon, Inc., 1979), p. 398.

¹⁹Hansen, p. 398.

²⁰Charles Hamm, *Music in the New World* (New York: W. W. Norton and Company, 1983), p. 579.

²¹Cited in K. Robert Schwartz, *Ellen Taaffe Zwilich* (New York: BMI pamphlet, 1993), p. 2.

influenced by the sounds of the Second Viennese School and Sessions. While these works are not serial, the melodies are fragmentary, the harmony is atonal, and the textures are extremely complex. These works, however, foreshadow the direction her music was going to take.²² As K. Robert Schwartz notes, “there are the arresting opening motivic gestures, which generate all that follows”²³ combined with “an almost Classic structural conciseness and textural clarity of an almost Romantic expressive force.”²⁴ He also states that “there is the idiomatic string writing”²⁵ and “a welcome reluctance to be constrained by technique.”²⁶

Not coincidentally, the untimely death of her spouse in 1979 while she was writing her *Chamber Symphony* produced a dramatic stylistic shift in her melodic language. According to Schwartz, “she became increasingly interested in meaning; in saying something, musically, about life and living.”²⁷ Her music began to move beyond the scope of academia into a general population acceptance because of this melodic shift. By 1982, in *Symphony No. 1* this accessibility was apparent in the way Zwilich’s music communicated to both the performer and the listener. This process accelerated throughout the 1980’s.²⁸ Zwilich said:

²²Paraphrased from Schwartz, p. 4.

²³Schwartz, p. 4.

²⁴Schwartz, p. 4.

²⁵Schwartz, p. 4.

²⁶Schwartz, p. 4.

²⁷Schwartz, p. 5.

²⁸Paraphrased from Schwartz, p. 5.

I think my music has gotten much more expansive than it was in the 1970's, and I'm interested in a wider range of expression. On the whole, my music has opened up and become more personal and direct.²⁹

Her works after 1979 began displaying Classical structures combined with this "communicative" development. She explains:

I think there are certain formal procedures that have been used for a long time because they resonate with us, like the notion of the return of something, an ABA idea--which is valid because there's something satisfying about a contrast, but something even more satisfying about a return.³⁰

Zwilich's music, not unlike serial music, became according to Schwartz, very "concise and economical, scrubbed clean in texture."³¹ With her newfound inclination toward traditionally structured music, she might carry a "neo-Classic" label if not for the very "neo-Romantic" expressive power of her musical language.³²

The concept of developing a composition from initial motivic material--its large-scale structure, melodic and harmonic language, and developmental processes--became very important to her.³³ As she puts it,

To me, that's the most interesting thing about composition. It's the notion of a piece as a voyage that fascinates me. I think the central issue in composition is continuity. It's not just the material you use, it's how it unfolds. The trick is not only to write bar after bar, but to make it inexorable, so a piece grabs you and pulls you through.³⁴

As previously stated, neo-Romanticism is a hard term to define. Romanticism, itself, "is difficult to define both comprehensively and coherently in terms of musical style and technique because its emphasis on creative

²⁹Cited in Schwartz, p. 5.

³⁰Cited in Schwartz, p. 6.

³¹Schwartz, p. 6.

³²Paraphrased in Schwartz, p. 6.

³³Paraphrased in Schwartz, p. 6.

³⁴Cited in Schwartz, p. 6.

individualism and originality led to stylistic and technical procedures that often varied considerably.”³⁵ However, it can generally be concluded that “Romantic” music placed great emphasis on melodic and thematic material; it generated music that, on some level “communicated” through the emotions, be it descriptively programmatic or just suggestive of some idealized scene; by its very nature, it has great freedom and individuality in expressing those musical ideas.³⁶

Zwilich bridges the gap between serialized methods and the fundamental elements of Romantic music. Her predisposition for intelligent motivic development does not mean that she values technique above inspiration. Instead, her compositional process is a blend of the two.³⁷ She says:

I have always spent a great deal of time in preparation for writing a piece, in planning and working with the materials. Then I chuck it -- and write the piece, feeling very comfortable about my intuitions. And feeling free, if the music wants to do something else, to throw away the plan and follow the musical impulse.³⁸

Zwilich’s style of composition after 1979 certainly communicates a musical meaning by combining the emotional and dramatic elements of late nineteenth-century music with contemporary manners and techniques. There is a melodic force emphasizing recognizable recurring ideas that compels her music. Her yielding to past formal structures allows freedom of expression, for the very confines of that form gives her the propulsion to explore “romantic” ideology. Consequently, given the above nuances as elements of

³⁵See “Romantic” in *The New Harvard Dictionary of Music*, p. 715.

³⁶Paraphrased from “Romantic” in *The New Harvard Dictionary of Music*, p. 715.

³⁷Paraphrased in Schwartz, p. 6.

³⁸Schwartz, p. 6.

neo-Romanticism, Zwilich certainly is deserving of the classification of neo-Romantic.

SECTION 2

Intrada's Building Blocks

Intrada is one piece that clearly shows Zwilich's fascination with neo-Romantic development, written for flute (doubling piccolo), Bb clarinet, violin, cello, and piano. Zwilich was in residency at the Villa Serbelloni in Bellagio, Italy, when composing this work in 1983. Commissioned by the Da Capo Chamber Players,³⁹ the piece was premiered by the group on May 1, 1984. In *Intrada*, elements of neo-Romantic music combine with the important concept of developing variation. The manipulation of the opening idea through expansion, contraction, fragmentation, variation of metric position, and the like to create the entire piece both musically and structurally, will be explored.

Zwilich presents the main building blocks for *Intrada* in the first 21 measures. The material is in two groups (mm. 1-5 and mm. 6-21), each of which presents three ideas. Each idea derives from the opening three notes of the piece, the opening cell (Figure 1). Each successive idea or melodic figure builds from elements found in this cell and its subsequent transformations. Together, these figures interweave throughout the work by means of continuous variations to create the overall structure of the piece. The generic element used throughout is the number three found in the cell and throughout the various ideas, either as major or minor 3rds (or their

³⁹As stated on p. ii of the *Intrada score*: "This commission was made possible by Chamber Music America with support from the Mary Flagler Cary Charitable Trust and the Jerome Foundation."

appropriate inversions), a descending or ascending motion built upon 3rds, articulations based on the number three, meter changes expanding occasionally to triple meter in a duple context, three-note chords, three different timbers--woodwinds, strings, piano,⁴⁰ and an overall formal structure of three distinct sections.



Figure 1. Opening cell, mm. 1-2
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Measures 1-5 consist of three elements--the opening cell, three variants of this cell, and an arpeggio whose intervals are all 3rds. The opening cell is a three-note figure of equal articulation using step-like motion in ascending order (major 2nds) to outline a major 3rd, giving definite tonal implications. In this case the A-B-C# implies A major, the overall tonal center of the entire piece. The opening cell, two ascending major 2nds articulated in unison by long notes followed by an extended note, also, with changes of pitch, introduces each of the three main divisions (mm. 1-91, 92-202, and 203-291) of the piece.

The "cell variant" (Figure 2) manipulates the opening cell three times while still maintaining its basic shape. This idea is treated as independent of the original cell by virtue of its distinctive rhythmic profile and its subtle

⁴⁰Zwiliich's developing reputation by the time she was writing *Intrada* was as a composer of orchestral music. One should not overlook the importance of timbre to her. She emphasized the significance of instrumentation in the creative process of her music during conversations with Dinos Constantinides.

changes in intervallic structure. Zwilich often varies the major 2nds and 3rds to include minor 2nds and 3rds. However, the fundamental pattern of the cell remains clear--an articulation of three pitches, the range of each variant defines a third, and the use of step-like motion. Every time the cell variant appears, the pitches always present themselves in ascending order; the relationships between the variant branches are always in descending order. By changing the variants three times, Zwilich implies three separate chords, heard with the sustained C# from the opening cell. In mm. 2-5, these variants suggest three chords--F# minor, D minor, and C minor. This cell variant also introduces 4ths and 5ths found in the descent of the variants (the last note of the cell or variant to the first note of the following variant). These elements will appear in later ideas. More fundamentally, all other ideas derive from the elements found in the cell or the cell variant.



Figure 2. Cell variant, mm. 1-5
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The third figuration is a passage of ascending or descending major and minor 3rds. Since this passage is of a shorter duration than their surroundings, they produce a type of “rocket” effect of tremendous excitement. In all cases where Zwilich uses this arpeggio of 3rds completely, she ensures excitement by notating a crescendo, usually going from forte to

fortissimo. As shown in Figure 3, she introduces this idea as a descending pattern of four notes followed by a quintuplet. The connective use of the numbers 4 and 5 corresponds to the P4 and P5 introduced in cell variant. The arpeggio produces a major or minor chord of the same root from the opening and closing three notes. When this idea is first introduced in m. 5, the opening three notes are A minor and the closing three notes are A major (see Figure 3). This blending of a major chord with its minor counterpart is a technique Zwilich uses effectively not only to introduce bitonal elements that are to follow this idea, but also to define the tonal center of the particular section.

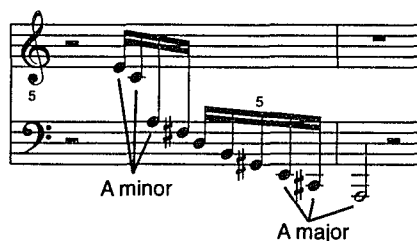


Figure 3. Arpeggio of 3rds, mm. 5-6

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Measures 6-21 also contain three elements: “rhythmic sonority,” an “angular” figure, and a “wedge” figure that is extended. Generally used as accompaniment, the rhythmic sonority is a series of repeating chords in a defining rhythmic pattern of either three attacks followed by two attacks, individual attacks of three or two, or a combination of these (Figure 4). Not only does this pattern of attack derive from the intervals found in the cell, the opening three note chord itself comes from a variation of the cell used

vertically as shown in Figure 5. Syncopation also plays an important element with this particular idea most of the time, for example (see mm. 8-11). Because of the chordal style and strong rhythmic elements, the rhythmic sonority is used most frequently in combination with other melodic figurations.



Figure 4. Rhythmic sonority, mm. 8-11
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Figure 5. Vertical "cell", m. 6
© 1984 Margun Music, Inc. Used by permission.

Figure 6 presents a new angular idea. This idea consists of a series of equal notes that are usually syncopated. It utilizes leaps that derive from the inversion of the cell (6ths and 7ths) as well as from octave displacements (9ths and 10ths). The opening notes C#-A-C (mm. 11-12) are combined with the E in m. 13 to reinforce the prevailing tonic A major/minor. Another cell variant (Eb-E-F) appears in mm. 12-14, differing by octave transpositions. Significantly, this idea includes a meter change--a 3/4 measure. The change of meter switches the basic pulse of the piece from 2 to 3 for a brief instant,

to define the various sections and create *Intrada*. Rather than present a measure by measure discussion of each idea, we shall consider how each figure, in general, is varied and how the combination of varied figures defines the sections. Once the sections are defined, a discussion of how the ideas then defines the overall form will ensue.

Three Sections

Using continuous variation, Zwilich manipulates the ideas, which in turn define *Intrada's* three main sections: mm. 1-91, 92-202, and 203-291. Variations occur in many ways: transposition, repetition, augmentation, diminution, fragmentation, inversion, expansion, extension, transformation, and combinations of these procedures. Three sections (see above), each containing two subsections (mm. 1-52, 53-91; mm. 92-158, 159-202; mm. 203-234, 235-291), are partitioned by the announcement of the cell--mm. 1-2 (A-B-C#); mm. 92-93 (Ab-Bb-C); and mm. 203-204 (C#-D#-E). Although the entire work is a manipulation of the cell and five derivatives listed above, there are some distinguishing factors that divide this piece into seven definite areas, two in each section plus a coda (mm. 283-291).

Each section begins with the cell, always made distinct by its rhythm of half notes and a note of extended duration. Instrumentation varies for each statement: woodwinds and piano in mm. 1-2, woodwinds and strings in mm. 92-93, and all three timbres in mm. 203-204. In mm. 1-91 and 203-291, the cell opens sections that are similar in the treatment of ideas. In mm. 92-202,

the cell introduces a section that uses a greater diversification of figure combinations than the outer two sections.

Zwilich's variation of the cell is obvious. Each occurrence involves a transposition of pitch and a different combination of instruments. Section 1 starts with the woodwinds and the piano grounded on the tonal center A, the starting pitch of the opening cell (mm. 1-2). The pitches of the cell in mm. 92-93 are Ab-Bb-C--all a minor 2nd down from the pitches of the opening cell (A-B-C#) and having no direct relationship to the opening cell's pitches. Consequently, the change of pitches in this form of the cell signals that Section 2 will differ from the opening section. In mm. 203-204, the cell is transposed onto C# (C#-D#-E). This statement announces Section 3 and begins on the final pitch of the opening cell (C#). This section has close ties to the opening. The cell C#-D#-E combined with the cell A-B-C# outlines the first five pitches of an A Lydian scale, but more importantly, share the pitches of an A major chord.

Significantly, Zwilich prepares for the statement of the cell at the start of Section 3 (m. 203) with a variation of the cell at the end of Section 2. She skillfully weaves F#-G#-A (flute and piano) in mm. 200-201 amid a cell variant (strings and clarinet). This cell (F#-G-A) varies from the other definite usages by starting on beat three rather than the downbeat, playing in combination with a derivative, and by incomplete group instrumentation. The effect here is deception; the cell (C#-D#-E) begins Section 3 two measures later.

Section 1 (mm. 1-91) establishes the building blocks by announcing the cell and its five derivatives (mm. 1-21). The five derivatives are repeated in variation form in mm. 21-33. These opening measures are based on the tonal center A. This tonal center continues until m. 53 where Zwilich introduces what appears to be a new figuration as an ostinato pattern. Figure 8 shows that this ostinato is not a new idea but derives from the ending of the angular idea just concluded in mm. 52-53. The arrival of the ostinato signals the beginning of a new subsection (mm. 53-91). Zwilich moves from the opening tonal center of A through C# (Db) in m. 53 to Eb by m. 65. Then for the remainder of these measures (mm. 64-91), Zwilich plays with the bitonal elements of Eb major versus E major, a quasi-dominant relationship to A.

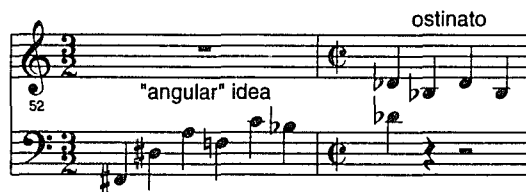


Figure 8. Ostinato, mm. 52-53

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In Section 1, the cell (mm. 1-2)--defined by a combination of 2nds, outlining a 3rd--opens the piece. By descending 4ths or 5ths, this cell is immediately varied by diminution and transposition into cell variant 1 (F#-G#-A); cell variant 2 (D-E-F); and cell variant 3 (C-D-Eb). All variants start with two sixteenths then the third pitch is of different lengths (3½ beats, 1½ beats,

and 6 beats respectively). It is the combination of all three of these variant units that comprise the cell variant.

The piano (m. 5) announces the arpeggio of 3rds, a descending run of fast notes--four sixteenths, then a quintuplet. The half note (A) in m. 6 is the conclusion of this run. The descending pitches of this run are constructed from 3rds that derive from the 3rd outline of the cell or from the cell variant. The last two pitches of the arpeggio of 3rds--C# and A--are the outside pitches of the cell. This rapid descending arpeggio of 3rds frames two important chords of the opening section--A major and A minor.

A strong repetitive element of quarter notes and the underlying half notes define the rhythmic sonority (m. 6). To this point, other than the held note by the woodwinds and strings, all other pitches were in octaves. Measure 6 produces the first real chord. The structure and pitches of this chord (Db-Eb-E) derive from a variation of the cell and the combination of seconds with a seventh. This idea is in two parts--the rhythmic cell pattern of three repeated chords, half rest, two repeated chords, half note rest (Figure 9) producing the pattern 3-(2)-2-(2) (the intervals of the cell) and the duplication of the rhythmic cell pattern with the addition of bass half notes. As the rhythmic sonority repeats (mm. 8-11), the addition of the bass notes in the piano and cello produces the chords A major and A minor, continuing the importance of A in the opening section. The connection of thirds continues from previous figures with the C-A in m. 8 and the outline of the defining chord

in m. 6 (C#-E). The similarity of the opening three ideas indicates their relationship to the cell. The chordal style and stress difference of the rhythmic sonority, however, separate it from the cell variant and the arpeggio of 3rds.



Figure 9. Rhythmic cell pattern, mm. 6-9

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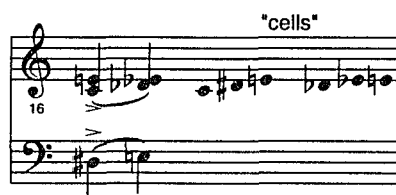


Figure 10. Variation of the rhythmic sonority, m. 16

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The return of the rhythmic sonority in variation form is important in mm. 15-16 (Figure 10). Of interest is the chord (Db-Eb-E) in m. 16. The chord (C-D#-E) may derive from inverting two pitches of the original chord (the E-Eb becomes D#-E) with the C in m. 15. That chord (C-D#-E) is immediately followed by the original chord from m. 6 (Db-Eb-E) making the bass note of the first chord (D#) the top note of the second chord (Eb); the top note of the first chord (E) is also the bass note of the second chord. The first chord (C-D#-E), however, acts like an ornament of the second chord (Db-Eb-E) and the articulation has changed. Figure 5 previously showed how the original chord of the rhythmic sonority is a vertical cell making it possible that these chords

are also vertical cells. Given the placement of these chords within two definite statements of the rhythmic sonority (m. 15 and m. 17) draws the conclusion that these chords are inventive manipulations of the rhythmic sonority.

After the chords of the rhythmic sonority, a series of syncopated half notes revert to octaves to define the angular idea. This idea differs from the preceding ones by leaps--M6, m3, M6, m9, M7, m15. Reducing the pitches to their closest position, 2nds and 3rds reemerge. As shown in Figure 11, the angular idea has strong ties to the opening two figures because of the above intervals, the inclusion of a cell, and the A major and minor chords present in the pitches. The repeating A's reinforce the prevailing tonal center. Also, the notes of the rhythmic sonority in mm. 10-11 (C-E-Db-Eb-A), although out of order, are the first five notes of the angular idea (C#-A-C-Eb-E-F-A) when it appears in m. 11 over the conclusion of the rhythmic sonority. Still, this is a new melodic figure because the larger leaps appear for the first time and the rhythm is syncopated. Also, this idea introduces a 3/4 measure--the only time this measure appears in an idea--causing an interruption of the strong rhythmic pulse of 2 (from the cell) by syncopation, then by one measure of a pulse of 3 (again from the cell).

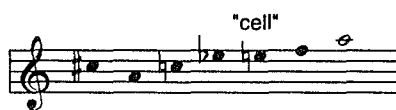


Figure 11. Angular idea's interval relationships, mm. 15-16

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The wedge idea (mm. 15-16), played by the upper three instruments, might seem to be an extension of the angular figure. There are, nonetheless, differences. The pitches (Bb-A-G#-F#-A-E-A-D) share only two notes (A-E) with the angular idea and the series of intervals include a 4th and a 5th. The presence of these intervals, which are absent in the angular idea, relates this wedge idea closer to the cell variant's descent of the same intervals. Syncopation discontinues and the notes, after two eighths, are a series of quarter notes. All of the above makes the wedge figure a separate idea. The use of some leaps and equal rhythm attacks align this idea nearer to the rhythmic sonority and the angular figure than to the earlier derivatives. The repetition of A three times in this figure continues the strong dominance of the A tonal center.

What appears to be a new melodic figuration (Figure 12) emerges in m. 17. However, this figure is either a variation of the arpeggio of 3rds--ascending rather than descending--or a variation of the angular idea. The notes C#-E-A-C-F seem to differ from the arpeggio of 3rds by the presence of 4ths. By stretching these pitches to become a series of thirds--C#-E-(G-B-D)-F-A-C--the relationship to the arpeggio of 3rds becomes stronger. The connection to the angular idea can be made by the use of leaps and the inclusion of all five pitches as pitches found in part of the angular idea (mm. 11-15). Also, the first four notes of this seemingly new figure (C#-E-A-C) are the notes of the A major/minor mixture.



Figure 12. Variation of past figures, mm. 17-18

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The first four ideas present themselves in order in mm. 1-15, and the wedge idea in combination with the rhythmic sonority in mm. 16-20. These ordered five ideas are presented as a complete whole thought. The formal significance of this material is explained below. This ordered pattern of the five ideas essentially repeats from mm. 21-34, however, with the rhythmic sonority in augmentation and the wedge idea being extended by repetition and fragmentation. Measures 34-52 repeat this ordering of the five ideas, but with continued variation, concluded by having the angular figure and the wedge figure play simultaneously in mm. 49-52. The first area of Section 1 (mm. 1-52, subsection 1-1) is therefore classified by the precise ordering of these ideas (cell variant, arpeggio of 3rds, rhythmic sonority, angular figure and wedge figure) and generally by these ideas being played by themselves or concurrently with one other idea.

The piano starts the second area of Section 1 (mm. 53-91, subsection 1-2) with an ostinato of repeating quarter notes (Db-Bb: mm. 53-57). The journey through tonal centers and the increased fragmentation of ideas separates this subsection from the opening subsection. Subsection 1-2 breaks the precise order of the earlier ideas with a different distribution of figurations and by having these ideas play at the same time. Superimposing

figures occurred rarely in the opening area. Fragments of the rhythmic sonority start interspersing themselves in rapid order (see mm. 57-70). The rhythmic sonority's strong rhythmic elements and chordal style imply tonal centers. It also combines easily with the other figures. By m. 53 the tonal center has shifted from A. In subsection 1-1 the ideas generally define the same tonal center; in subsection 1-2 each occurrence of an idea seems to define a different tonal center.

In subsection 1-2 the cell variant is absent. This absence is the central defining element that holds all the other ideas together. By avoiding the cell variant, Zwilich encourages the remaining musical ideas to interact. Now, as one figure ends the following idea begins with the preceding figure's ending characteristics. For example, as stated above, the ostinato mimics the two ending pitches of the angular idea (mm. 53-54). Those same pitches begin the arpeggio of 3rds by the clarinet in m. 56. The clarinet's arpeggio ends on the starting pitch of a fragmented rhythmic sonority by the violin in m. 57. The violin plays the same notes as the bass notes of the piano (G-E) in m. 59 and continues Zwilich's use of bitonal elements (G versus G#). The bass notes of the piano in mm. 61-62 (A-F#) begin the angular idea by the strings in m. 63. This statement ends on D# that begins the fragmented rhythmic sonority in m. 64 and begins the arpeggio of 3rds (Eb) in m. 65. The arpeggio of 3rds ends in m. 66 on C# that begins another fragmented rhythmic sonority by the piano in m. 67. This feature makes it difficult to establish a definite tonal center.

Rather, through a series of transformations, Zwilich moves tonal centers from C# (Db) through E, F#, and D# back to C#.

These combinations of ideas change in m. 71 as the composer returns to having one derivative play alone. Like the opening cell, she extends the length of the last note of an idea to sustain while the next idea begins. The fragmented rhythmic sonority in mm. 58-59 is the only exact duplication from the earlier area to continue. Two arpeggios of 3rds (mm. 71-74) bring in the tonal center of Eb by m. 74, stated boldly as Eb major by the flute and violin on half notes, like fragments of the angular idea, in mm. 74-75.

The image displays a musical score for measures 47 through 52. It consists of four staves: Flute, Clarinet, Violin, and a composite of the three. The Flute staff begins with a 'sounding' marking. The Violin staff has a measure number '47' at the start. The composite staff at the bottom shows the combined rhythmic patterns of the upper three voices. The music features various rhythmic values and rests, creating a complex texture.

Figure 13. Variations of rhythmic sonority and the wedge idea, mm. 47-52

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A thinning of texture concludes this subsection similarly to the opening subsection (see mm. 47-53 versus mm. 86-91). In subsection 1-1, the angular idea repeats three times by the cello while the flute, clarinet and violin combine to produce variations of the rhythmic sonority and the wedge idea (see Figure 13--the bottom staff is a composite of the upper three voices).

This combination appears in the second area with the angular idea in the strings and the rhythmic sonority and wedge idea by the piano.

At first appearance, this combination of ideas is difficult to classify. The opening chord by the piano in m. 86 (Eb-C-E) corresponds to a variation of the chord in m. 83 (B-G-A#, rhythmic sonority) and the subsequent descent by the top voice (Eb-D, m. 87) parallels the descent in m. 84 (B-Bb). A similar ascent by the bottom note in both places differs only by a major instead of a minor 2nd. The remaining combination of chords (see Figure 14) has the top and bottom pitches generally paralleling the major/minor 7th or 9th that occurs in a variation of the rhythmic sonority. The interior pitches (C-C#) are an augmented version of the inner voice of the original rhythmic sonority. The key, however, appears in mm. 89-90. The strings play the angular figure three times (mm. 86, 88, 91). In mm. 89-90, the pitches of the piano are F-C#-F#-Ab-G. This is a sequential imitation of the angular figuration of the strings. The purpose of the whole phrase is to act as a transition into a new section or subsection.



Figure 14. Imitating the angular idea, mm. 86-91

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Thus, Section 1 consists of two different distinctive areas that conclude the same way. It is these endings and the use of similar features that combine these two areas into one section. They both present, however, different combinations of ideas. The prominent features of mm. 1-52 are the presence of a cell, and the use of the cell and the five derivatives generally as individual ideas. The distinctive features of mm. 53-91 are the absence of the cell and cell variant, and the broad use of the other figures in various combinations.



Figure 15. Ostinato patterns by the piano, mm. 177-178

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A series of variations--some extended, some brief--so established to avoid tonal centers, characterize Section 2 (mm. 92-202). Of the three sections, this middle section has the most fragmented variations of the ideas. It is a section where no clear tonal center takes precedent. Measure 92 begins on the tonal center of Ab. The section moves around the tonal center D (m. 96). By m. 131, the tonal center has shifted to B. Having the ideas play together with different tonal centers keep a definitive tonal center from emerging. As shown in Figure 15, the ostinato pattern returns in m. 177 with the same pitches (Bb-Db) implying of a tonal center of Bb, however, a similar

ostinato pattern plays the pitches A-C suggesting a tonal center of A. When the angular idea returns (m. 183), it also insinuates a tonal center of A. This confusion with an established tonal center or this use of bitonality continues until the beginning of Section 3 (m. 203).

The middle section subdivides into mm. 92-158 (subsection 2-1) and mm. 159-202 (subsection 2-2). Both important elements of mm. 1-52 are present in these two new areas: the use of the cell variant and the individuality of ideas (with an occasional combination by the rhythmic sonority). Because of these similarities, Section 2's subsections are comparable in design, yet varied enough to define two separate areas.



Figure 16. New variation by the violin, mm. 95-96

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Zwilich employs continuous variation in numerous ways throughout mm. 92-158. The area begins with a fragmented cell variant followed by the other four derivatives in order. A new descending run (m. 99) that originates from the arpeggio of 3rds is added to the angular figure (see Figure 16). As one progresses through the area, the derivatives become more extended. It is important to note that Zwilich does not repeat the derivatives as she did in mm. 1-52. This new descending run and the angular idea play three times starting in m. 103 by the piano, the violin (m. 105), and the piano again in m. 109. A fragmented version of this combination returns three times in mm.

125-128. A fragmented version of the angular idea inverts and is used three times as an ostinato by the strings and clarinet in mm. 140-143. The rhythmic sonority can be heard throughout this area in fragmentation or augmentation. The texture gradually thins as subsection 2-2 is approached.

Of particular interest is the ostinato Db-Bb. This ostinato was first brought to prominence in mm. 53-57. At the concluding measures of subsection 2-1 (mm. 144-158), these pitches are again important. Measure 144 begins with the piano playing these pitches together (Figure 17). In both areas, the angular figure (mm. 53, 148) and the arpeggio of 3rds (mm. 59, 156) is present. It is possible Zwilich is implying an area similar to the subsection 1-2, but instead, she surprises the listener by decreasing the tempo and creating a false return to the opening ideas (the cell and the cell variant).

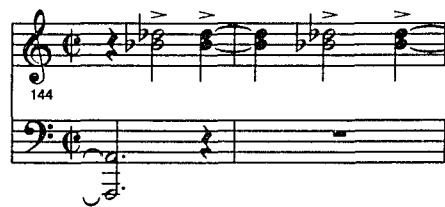


Figure 17. Return to Db-Bb, mm. 144-145

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Individual ideas in mm. 92-158 are varied by instrumental combinations. The rhythmic sonority, for example, sounds in m. 96 with all the instruments and in m. 119 by the strings and piano. The angular idea recurs in the following combinations: with the arpeggio of 3rds doubled by the

piccolo and piano (m. 125), then tripled by the violin (m. 127); by the clarinet, cello, and piano in mm. 131-135. Clearly the practice of having different figures play simultaneously is less prominent here than in Section 1, appearing only briefly in mm. 100-101; 140-141; and 143. As mm. 92-158 progresses, the arpeggio of 3rds in augmentation is frequently presented. Extended use of the rhythmic sonority and the angular figure act as transitions to change tonal centers. It is the individual interweaving of all of the derivatives, except the cell variant, that characterizes this area.

Subsection 2-2 returns the cell variant (m. 160) but, unlike before, the other four derivatives do not continue in order. Instead, a fragmented, then augmented rhythmic sonority follows. In this area for the first time, notes are held over more than three measures as an extended sonority. The use of long held notes first appeared by the woodwinds in mm. 2-5, but with the same pitch (C#). The clarinet and strings held the same pitch (F) in mm. 144-148. The piano held a chord (Eb-Db-E) in mm. 25-29. In mm. 164-167 after a few pitch changes, the sonority E-D#-C sounds by the clarinet and strings. This sonority was first heard by the piano in m. 16 as part of the rhythmic sonority. Another sonority (E-D-F) is played by the piano in mm. 169-172 and again (C-F#-Db) in mm. 176-181. The final sonority (Bb-C-C#) appears in mm. 195-199.

This subsection suggests two parts corresponding to the tempo changes (mm. 159-176 and mm. 177-202). The beginning (mm. 159-176)

effectively decreases the tempo in half and uses the rhythmic sonority as either slow moving chords corresponding to three-note sonorities (mm. 167-172, E-C#-F to F-D-E) or as a unison pitch attack (mm. 165-166 and 169-170, B). The angular idea occurs once in fragmentation and diminution (mm. 171-72), now joined to a scale fragment half as long as those in the previous section. In mm. 177-187 the ostinato Db-Bb returns, along with A-C to act as a transition. At the *accelerando* (m.177), Zwilich returns to an area very comparable to the beginning of subsection 1-2 by using the angular idea above this ostinato pattern and continuing with the wedge figure (contrast mm. 53-58 with mm. 183-188). The remainder of subsection 2-2 is similar to the beginning of Section 2 with the doubling of instruments on various ideas. Subsection 2-2 ends with the cell variant by the clarinet and strings (mm. 199-202) and the cell by the flute and piano (mm. 200-202).

Section 3 (mm. 203-291) is a faster tempo, slightly quicker than the opening. If this section was to repeat the opening of Section 1, except for a transformation from A-C# (which comes from the original cell), then a tonal center of C# would be established. However, after the cell and cell variant play, the tonal center of C (the concluding pitch of the cell that opens Section 2) is applied (m. 208). Figure 18 shows by twisting the tonal center to C (the arpeggio of 3rds in m. 207 announces the C major/minor duel by m. 208), Zwilich parallels the A major/minor conflict from Section 1. The C/C# conflict

returns in strong force at m. 230 (the pitch difference between A major/minor) to firmly install the tonal center of A by m. 235 where it remains to the end.

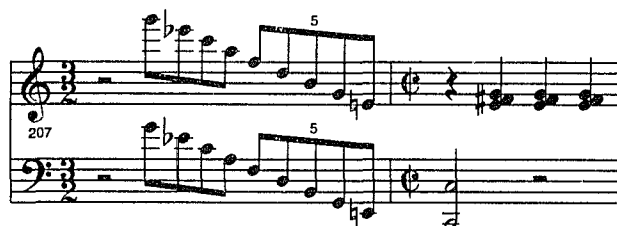


Figure 18. Piano paralleling mm. 5-6, mm. 207-208
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Section 3, especially with the strong return of the A tonal center, divides into two areas (mm. 203-234, subsection 3-1, and mm. 235-291, subsection 3-2). The composer constantly builds on variations that were introduced in previous subsections. The opening area begins like mm. 1-2 but with all the instruments playing the cell. The five derivatives are present and appear in order, although the angular and the wedge ideas are variations. Zwilich breaks the expected pattern by using a combination of the arpeggio of 3rds with the angular figure followed by the wedge figure after the first three derivatives. The texture is thickened by increasing the number of instruments playing the same idea. The tonal center and the ideas pull back to their original pitches at mm. 228-229 with a variation of the arpeggio of 3rds repeating previous material from m. 23. Measure 24 is duplicated by m. 230, only the sonority C#-B-E-C by the upper four instruments are extended in m. 230. Except for the delayed use of the wedge figure (that finally appears in m.

245) and the fullness of texture, this area is similar to mm. 92-158. Thus, the three subsections (1-1, 2-1, and 3-1) are closely related.

The use of long pedal notes (C--mm. 230-234, A--mm. 235-242) signal change is occurring. Unlike before, there is no specific use of an ostinato to designate a different area. The cell variant is once again absent, recalling mm. 53-91. From m. 235 to the end, the texture thins and ideas are generally played individually, fragmented and extended. In this manner, the concluding measures resemble portions of mm. 159-202. The harmony, based on a tonal center of A by 235, repeats the tonal center of mm. 1-52. It is possible that this whole section could be considered one inclusive area with a small Coda tag (mm. 283-291). However, the strong move back to the tonal center of A (m. 235) gives the harmonic impression of two areas (mm. 203-234 and 235-291). Consequently, although the pattern of ideas follows that of Section 2, the harmonic progression reverses that of Section 1.

Subsection 3-2 emphasizes derivative activity--either quick rhythmic attacks (mm. 247-248, 271-275, and 280) or extended notes (mm. 242-244, 255-266, and 275-279). This activity builds until a unison F sounds in mm. 275-279. Then a descending arpeggio of 3rds (m. 280) ends solidly on A in m. 281, leading to the Grand Pause in m. 282. The closing measures could be seen as an extension of this area or similar to the short concluding measures after the pauses in m. 42 and m. 81 in Section 1. However, this is a brief Coda. Another Grand Pause in m. 287 reinforces this notion along with

the pattern of the rhythmic sonority, first as long held sonorities (mm. 283-285), then as quick strikes of 3, 2, and 1 (mm. 286-289). A final ascending arpeggio of 3rds ending in m. 291 with a seven octave A completes *Intrada*.

Determining Form

Intrada consists of three sections, each with two subsections, that build on the “continuous variation” of ideas that preceded each other. Measures 1-52 use a precise ordering of the five derivatives after the statement of the cell in the opening measures. Those five figures are then varied and repeated in the same order. The figures are generally presented individually. The tonal center is A. Measures 53-91 eliminate both the cell and the cell variant. These measures begin with an ostinato that is to become important throughout this work. There is the broad use of the ideas in various combinations. Zwilich presents no well-established tonal center of any length. Although both subsections end similarly, clearly they are two different areas. Thus we can classify subsection 1-1 “A” and subsection 1-2 “B”.

A series of variations--some extended, some brief--with no extensive tonal centers characterize Section 2. Subsection 2-1 (mm. 92-158) recalls the opening of mm. 1-52, especially with the return of the cell in mm. 92-93. Subsection 2-2 (mm. 159-202), particularly with the use of an ostinato, has similar features with mm. 53-91. Both subsections exhibit similar features--the use of a cell variant, the extension of the derivatives, usually played individually, and the avoidance of an established tonal center. By using the

cell variant in both areas however, these measures relate more closely to the opening area of Section 1. Thus, subsection 2-1 is labeled “A2” because it corresponds to similar material from “A”--the use of a cell, the five derivatives in order--and the one major difference, no established tonal center. Subsection 2-2 also uses a cell and the five derivatives with no established tonal center, but varies by not using the five derivatives in order and a “deceptive” cell (mm. 200-202). Although an ostinato is used here, the use of a cell variant eliminates a “B” classification. Consequently, even though these measures clearly relate to the material found in “A”, the differences are strong enough to bring a “C” designation.

Section 3 consists of two areas and a coda included in the second area (mm. 203-234 and 235-291). The strength of this section is the strong use of the cell in subsection 3-1 and the return to the starting tonal center in subsection 3-2. Measures 203-234 relate to mm. 1-52 and 92-158 by returning previous material--the above mentioned cell and the five derivatives in order. The use of various tonal centers for subsection 3-1, instead of a singular tonal center as found in subsection 1-1, ties this area to subsection 2-1 and brings an “A2” classification.

There is a strong pull toward another “A” designation for subsection 3-2 considering the harmonic return of measure 1-52 and the individuality of the ideas. The absence of the cell variant, however, eliminates this possibility. This absence should signal a “B” classification as it did in subsection 1-2. Yet,

this is not satisfactory. The individuality of ideas in subsection 3-2 opposes the juxtaposition of ideas in short phrases that was an important element in subsection 1-2. Subsection 3-2 also has an established tonal center (A). The same characteristics that cancel “A” and “B” designations, eliminate a “C” designation. By returning to the opening tonal center and including a coda, this area is a combination of material from all the other areas. This subsection necessitates a new “D” label.

Table 1-- Sectionalizing *Intrada*

Section 1		Section 2		Section 3	
Subsections:1-1	1-2	2-1	2-2	3-1	3-2
Bars: 1-52	53-91	92-158	159-202	203-234	235-291
Areas: A	B	A2	C	A2	D
					(Coda: 283-291)
cell		cell	“cell”	cell	
five ideas in order	no cell variant	five ideas in order	five ideas out of order	five ideas in order	no cell variant
Tonal Center: A	varies	varies	varies	varies	A

When we step back from the surface of the score and consider how different areas of continuous variation function together, we can see that Zwilich creates a fascinating formal plan. As shown in Table 1, *Intrada* divides into three sections with two subsections each. All these subsections have similar features, mainly the “spinning-out” of figure variations. Likewise, the contrasts are magnified by these similarities through the absence of particular features--no cell variant, derivatives out of order, an established tonal center versus no extensive tonal center. By concentrating on phrases, specific figurations, and similar textures, the piece is designated A-B-A2-C-A2-D. By

incorporating this designation with tonal centers as a basis of form structure, *Intrada* presents two possible solutions.

The work is tonally closed; it begins on a tonal center of A and returns to a tonal center of A. No other tonal center is established in the same manner as the tonal center of A. No extended area has an established tonal center as the subsections found in establishing the tonal center of A.

The dominant use of the cell outlines three distinct sections. Treatment of the ideas within those sections finds similar use in all three with material that was expanded or manipulated in a new fashion in previous areas continuing to build in preceding areas. Since Zwilich is employing continuous variation, this is not an unusual statement. In a loose sense, the form might be *A-B-A'* because the tonal centers are similar in Sections 1 and 3, and the treatment of Section 2 as a whole certainly distinguishes it from the other two sections. But an *A-B-A'* form has traditionally meant different material for the *B* section and that clearly is not true here. Since this work does not employ traditional "themes" and instead utilizes figurations, it is the use of those figurations throughout that form the piece. Thus, all three sections are closely related to each other.

If the piece is viewed as the form *(A-B)-(A2'-C)-(A2'-D-coda)*, a Rondo emerges. Certainly *Intrada* gives the feel of a Rondo with the returning use of the cell. Still, the same problem exists here as above--there is no real contrast to distinguish the "A" areas from the other areas.

The use of similar material to produce a piece has traditionally been linked to sonata form. Is that the answer here? If Section 2 acts like a development section and more crucial, the material of mm. 53-91 returns to the original tonal center of A, then it is likely that this is the form used. Section 1 has the basic characteristics of an exposition. The announcement of the five derivatives, repeated, in the tonal center of A clearly establishes a base tonal center (mm. 1-34). The “theme” could be the combination of these five derivatives. This series repeats in m. 35 but after the first three ideas, the material is manipulated. This leads to a secondary area by m. 53 that moves away from the base tonal center and thus may be viewed as an extended transition to Section 2 using material from the opening area. This transition uses all the ideas except the cell variant in generally their basic form, consequently producing a sense of a “secondary theme” related to the “opening theme” in treatment of ideas. The similar endings (mm. 47-52 and 86-91) strengthen this position.

A return to the use of the “opening theme” begins Section 2, not an uncommon occurrence for a developmental section. Two elements reinforce the notice of a developmental section--the transition through tonal centers with the avoidance of the tonal center A and the manipulation and combination of these ideas. No new material is necessary since the figures have been carefully constructed. There is a thickening of texture leading to a “climax” in m. 151 and then a release of that tension. The Lento creates a contrasting

area where figures are stretched and exposed. The return of the cell variant at the start of the Lento (m. 159) briefly gives the illusion of a false recapitulation. The same use of the cell variant in m. 200 also deceives. All of these devices are common to a developmental section. This explanation also handles the difficulty of the “A” areas being similar, yet different.

Section 3’s strong announcement of the cell and the following ideas act as a definite return to the “opening theme.” Although not in the base tonal center, the material closely relates to the opening section of the exposition. It is, however, the return to the base tonal center in m. 235 that defines Section 3 as a recapitulation. The “secondary theme” (mm. 53-91) reappears, though the ideas are extended. A strong justification of this “secondary theme” is the absence of the cell variant. That is what occurs after m. 235. The coda is a brief cadential passage that ends the piece using previous material. Because the “themes” are presented in the same order as the exposition, arch form is not considered.

Such an explanation seems plausible. Strict terminology used to describe past era’s music has taken a more general application when referring to 20th-century music. For this classification of sonata form to succeed, two important classifications need to be discussed--the term “theme” and the concept of tonality.

As we have seen, the only established tonal center is A that opens and closes *Intrada*. We can determine no other clear tonal center. Certainly, the

other various tonal centers do not modulate the “theme” of this work in the traditional way used in sonata form, although the recurrence of the cell in difference pitches constitutes a type of transformation. The lack of another established tonal center does not by itself create difficulties in using this classification. A great number of twentieth-century composers have been free in their use of tonality when using sonata form.⁴¹ Zwilich has stated (see her quote on page 8) her interest in formal procedures. Could this work then be her interpretation of sonata form where she substitutes individual traits for traditional functional tonality?

To make a case for sonata form, we have lumped the five derivatives together to create a “theme.” Keeping with the above interpretation, this is a possible explanation. However, if one subscribes to a more strict classification of sonata form, then in reality, what kind of “theme” is it? The fundamental building block of this piece is the cell from which the five derivatives emerge. We classified the “B”, “C”, and “D” areas by the lack of the cell variant, but the other four derivatives are present. Since these derivatives appear throughout the work, never is there a sense of a contrasting or “secondary theme.” As individual ideas, certain figures played

⁴¹Eugene K. Wolf in his writing of “Sonata Form,” in *The New Harvard Dictionary of Music*, (p. 767) says “. . . sonata form appears in many atonal and especially serial works (e.g., Schoenberg’s String Quartets no. 3 and 4, Webern’s String Trio op. 20, 2nd movt.), even though the basic organizing force of tonality is lacking. For this last reason, the frequent use of sonata form by Bartók, Hindemith, and Stravinsky is often considered more successful, since these composers introduce various individual substitutes for traditional functional tonality in order to assure an integrated overall structure (see, e.g., Bartók’s String Quartet no. 4 and *Music for Strings, Percussion, and Celesta*; 2nd movt.; Hindemith’s symphony *Mathis der Maler*; Stravinsky’s Symphony in C).

together could be interpreted as “themes”--the cell variant with the arpeggio of 3rds, the angular figure with the wedge figure. Zwilich treats these ideas, however, not as specific combinations, but individually (although at times they do appear in combination). The specific use of a secondary theme is not critical for sonata form, but the lack of one and the lack of a specific contrasting tonal center could cast doubt on a more traditional sonata form classification.

If this is the case, then the original concept of continuous variation is the key to understanding the configuration of this work. We have seen how the whole piece unfolds from the cell. It is the return of the cell in different tonal centers that separates the sections. The five derivatives interweave throughout, always in some form of variation. The consistent use of these derivatives is compatible with Schoenberg’s statement that “whatever happens in a piece of music is nothing but the endless reshaping of a basic shape.”⁴² If the sections are viewed as a whole, one could say the form is A-A’-A”. None of the sections is a literal repeat of the other. Rather, each section seems to build on the preceding one, as though variations of one another. This concept is consistent with the entire premise of the work--the piece is nothing but a “continuous variation” of itself.

This work, therefore, could be classified as the composer’s individualistic use of sonata form provided the terminology that defines sonata

⁴²*Style and Idea*, p. 290.

form is expanded to explain twentieth-century compositions. It is also likely that Zwilich used sonata form as a model, but in the final creation of the piece shaped three sections that have individual characteristics not totally agreeable to sonata form. If that is so, then the form itself is defined by the cell--three sections that are variations of each other.

SECTION 3

Other Considerations

There are two other features of *Intrada* that deserve mention: the overwhelming use of unison or octave pitches and the characteristic way in which Zwilich employs the various instruments either by themselves or in combination with others. There are several reasons why a composer uses pitches in this manner--to emphasize particular pitches, to explore the different timbre created by same pitches, or to create a distinctive sound. All three are prevalent in *Intrada*. From the opening cell, this characteristic use of connecting instruments by using the same pitch becomes apparent. The A-B-C# pitches are played in octaves by the flute and clarinet and doubled by the piano. As mentioned above, whenever the cell returns to begin a new Section, the use of octaves is present to accentuate the cell's return.

There are plenty of examples of pitch unison or octaves in this piece. Some examples are: the octave doubling by the strings of the cell variant in mm. 2-5; the unison of the woodwinds and violin for the angular and wedge figures in mm. 11-16; the octave doubling by the woodwinds in mm. 17-24; the octave doubling of the angular idea by the strings in mm. 24-29; the woodwind doubling, then string doubling in mm. 59-65; the woodwinds doubling for the angular figure in mm. 66-70; the unison chord sonority produced by the strings and piano in mm. 117 and 119-120; the piccolo and piano octave doubling in mm. 125-129 with the last two measures joined by

the violin in unison with the piano; the same pitch by the clarinet, cello, and piano in mm. 131-134 (again with the angular idea); the piccolo, violin and piano in octave and unison doubling in mm. 135-136; the unisons of the clarinet and strings at mm. 140-147; the angular gesture returning with the woodwinds in octave doubling mm. 148-151; the piccolo and piano in octaves at mm. 164-166 and 169-172; the unison pitches of the piccolo and piano at mm. 183-191 (angular and wedge ideas); the flute and piano in three octaves in mm. 197-201; the cell variant by the strings and piano in mm. 204-206; the cello and piano (octaves) in mm. 210 and 212-213; the woodwinds (octaves) in mm. 219-222; the strings (octaves) in mm. 223-227; the flute and strings with the angular and wedge ideas in three octaves at mm. 239-245; the clarinet and cello in unison at mm. 274-280; and the very last pitch (A) in seven octaves by all the instruments. Of course, the piano by itself plays numerous times in octaves.

Since this piece builds upon the cell and the five derivatives, whenever the derivatives are presented, each individual derivative plays the same pitches in unison or in octaves rhythmically together. The use of the same pitch also extends to cases when chords are present. For example, in m. 6, the Eb-Db-E of the piano is being duplicated by the woodwinds and violin. This contributes more significance to an individual idea. Each application of an idea exposes the characteristic rhythms and pitches that figure possesses.

Since so much importance is given to the individual figure by unison or octave doubling, it is meaningful how the various instruments are combined and used. Three timbres are present by the woodwinds, strings, and piano. Zwilich places great emphasis on her orchestration. These instruments cover a wide range of pitches and are very versatile in their applications. The flute/piccolo and violin are treble instruments; the cello is a bass instrument but can play fairly high in the treble range; the clarinet can play not only in the bass range below the violin, thus being a sort of “viola,” it can also double the cello in its treble ascent; and of course, the piano has the widest range of all the instruments. The piano, mainly because of the rhythmic nature of the ideas, is used as a percussive instrument, emphasizing its ability with the pedal or the special “sharpness” its timbre produces when used in combination with another instrument.

Many times in *Intrada*, Zwilich applies a particular timbre group in unison or octaves when an idea is being played. Some examples of those places have been mentioned above. It is the use of instruments of different timbres and especially the use of the piano with other instruments in unison or octaves that produce a unique sparseness of sound. The rhythmic sonority by the piano and other instruments are found many times throughout the piece. Other examples of piano combinations are: mm. 125 -127 with the shrillness of the piccolo; mm. 131-135 with the “bass” instruments in unison; m. 143's run with the piccolo enveloping the interior pitches of the other instruments;

with the piccolo in mm. 164-172, the octave B generating great energy; doubling the piccolo in mm. 183-190 with the angular and wedge figures; with the flute in mm. 197-202, the use of three octaves producing excitement leading to the final section; with all the instruments to announce the cell in mm. 203-204 and with the strings to announce the cell variant in the preceding two measures; and of course, the final pitch (A) in m.291 with all the instruments covering a range of seven octaves.

The use of unison or octave doubling pitches, as well as the percussive use of the piano, is not a new idea. Zwilich's handling of those features, however, creates a characteristic trait of *Intrada*. These features, along with the rhythmic and pitch nature of the five derivatives, generate a "sound" that has both power and sparseness. This "sound" will become a signature trait of her pieces to follow.

We have seen how *Intrada* uses an initial cell and following derivative material to produce its large-scale structure, melodic and harmonic language, and developmental processes. What could have been a boring repetition of ideas becomes an exciting and stimulating piece through the masterful handling by Zwilich of unison and octave doubling by the various instruments. Her interest (see page 3) in a formal procedure of contrast and return manifests itself in the use of continuing variations for this piece.

At first appearances, Zwilich's rational figure development might imply a more technical approach to composition than "neo-Romanticism." However,

she combines this technique with inspiration. As mentioned, neo-Romanticism is a hard term to define, but if we contribute to it characteristics of Romantic music--great emphasis on melodic and thematic material, "communication" through the emotions, be it programmatic or just conducive to imagining some idealized scene, and great freedom and individuality in expressing those musical ideas--then we begin to see how Zwilich's approach to composition in some manner follows these characteristics.

One could argue that the very concise and economical use of material and development combined with the Classical structure prevalent in sonata form or continuous variation might identify this work as neo-Classical. But clearly Zwilich has created a very expressive work. It is the very expressiveness that conflicts with the neo-Classical terminology. Formalized structures as well as economical material are not contrasting terms with Romantic music. Consequently, neo-Romantic music specifically draws on emotional and dramatic elements found in late nineteenth century music, and assimilates them with contemporary manners and techniques.

Intrada certainly has restored tonal connections and traditional figuration transformations. It is driven by a melodic force emphasizing recurring material that possibly acts as "themes." Zwilich's use of form allows the very freedom of expression that is characteristic of "romantic" ideology. The application of tonal centers, and the melodic and harmonic language suggests a definite "Romantic" flair. Yet it is the emotional aspect of *Intrada*

that gives the piece its drive. This is not a passive work. These features, combined with Zwilich's contemporary techniques and characteristic traits, bestows a "neo-Romantic" label on *Intrada*.

PART 2:
***GENERATIONS*, AN ORIGINAL COMPOSITION FOR**
SOPRANO, TENOR, AND ORCHESTRA

SECTION I

Duration

approximately 50'45"

- I. Daybreak (2'28")
- II. Grandfather (10'25")
- III. Father (11'04")
- IV. Son (13'10")
- V. Child (10'22")
- VI. Nightfall (3'16")

Instrumentation

Soprano
Tenor

Flute	Horn in F (2)
Oboe/English Horn	C Trumpet
Bb Clarinet	Trombone
Bassoon	
	Harp
Strings	Piano/Celesta

Timpani
Percussion (2)

anvil	bass drum
belltree	claves
crash cymbals	large gong
marimba	slapstick
snare drum	suspended cymbal
tenor drum	triangle
tubular bells	vibraphone
vibraslap	windchime
woodblocks	

The score is written at concert pitch, with the usual octave transpositions for the double bass and celesta. Accidentals are valid for the entire measure, in the indicated octave only. Many additional accidentals have been added for clarity.

The Text of *Generations*

Every beginning has an ending . . .

Grandfather

He was a railroad man working the Southern line. Hard work in a place of red clay and peaches. They built that house, his wife and him, planting roses and potatoes and all kinds of vegetables on the hill behind the house.

A white, wooden house with gray shutters 'mid a forest of pine and dogwoods. In the spring the irises and violets would bloom creating a sweet aroma among the cool morning air. The cracklin' of bacon and bowls of grits start another day, a day that had already begun hours ago in the darkness.

Sunday brought music with his wife and the player piano purchased for their daughter. He would have to pump the pedals but his wife, she could play. All those hours singing and playing hymn tunes. Their daughter married right there in the living room, a Yankee! Her husband was a good man, a kind man, and in a few years a granddaughter appeared. Then, tragedy. They can't ease the sadness from their daughter. That Yankee man who was teased so much is gone, but he left a son. Born here on a terrible snowy night.

The road was icy and dangerous on the way to the hospital. The few street lamps created a shimmering glow, serving as beacons in the early morning hours. As footsteps of impatience echoed in an empty corridor, the cry of a newborn signaled the beginning of life, the beginning of a story.

Their daughter moved further down South and the children went with her. Not too long afterwards he had another son to tease, another Northerner! And soon after that, another granddaughter appeared.

That Carolina home was a place of great excitement, of laughter and love. The creaking of wheels as they gathered speed down the driveway until at the last moment at the bottom of the hill a jerk of the handle sent grandchild and red wagon flying into the grass; the trickling of water as sticks and stones were tossed as adventures filled the minds of young children exploring the creek across the street; and visits to a ballpark where a bag of peanuts was treasured like a sack of gold.

He died after a long illness one sunny day, much too early to know the stories his grandchildren would tell. But his wife, she is still playing hymn tunes yet a lot more people are singing.

Father

His son learned about his father through boxes in grandfather's attic: about his Navy uniform, books, a few pictures, and his violin--shattered in the accident.

It always seemed hot up there, stifling hot. The pine rafters scented the room almost covering the musty smell. The stair treads held jars of preserves and cans of green beans and beets, with tools, worn by constant use, filling the empty spaces. Over on a bed long gone unused were paperback books and newspapers, reporting a past that was as fragile as the

yellow, crinkling pages they held. It was a place of great emotion and many sorrows, like specters, wandered there.

His daughter missed him. She was too young to understand why he was not there. In an instant many lives change. He finally met his son many years later on a cemetery ground, both names forever linked by a gravestone.

The wandering road led past the names of many until there, by an elm tree, was a name that caused tears to spring from hidden caverns deep within a soul. A lifetime of wondering spilled into reality--tears of grief, tears of anger, tears of love for a man never held, never seen, never known.

Another man took his place and became father to his children, husband to his wife. He too was from up North--a source of amusement to his wife's dad having another man to tease about being a Yankee down South. The family was living in Florida by then. A new baby girl was born. His wife started to laugh again. From his place in heaven he could see the children playing in the palm trees, chasing one another.

The children are grown now. Both his son and his wife's daughter play the violin. He still remembers his wife's mother and the player piano. Some memories grow old, others never fade away.

Son

I got married today.

After a certain age I thought it would never happen, but suddenly I met my future wife and a few weeks later we were making wedding plans. Now

her family is added to mine. They're from up North. Do you think her dad feels about me being a Southerner like my grandfather did about my father being a Yankee?

"With this ring I do wed." My father's ring, a band of gold whose initials carry the past now adorns my finger. A ring that connects a part of me to him, to the past and a wedding in my grandparent's house. A past wedding whose date is engraved on this ring. A ring that now binds me to my wife.

How I wish certain people were there for the ceremony--grandfather, father, and because of illness, grandmother. My mother and sisters were there and friends from the past and present. Dad was the best man. I always thought of him as my father.

What was it like that wedding many years ago at the start of winter? I never asked my mother if it was snowing that day. And how was grandfather? I wonder if grandmother played the piano.

It is also my mother's ring. She gave it to him and now, many years later, to me. What memories are stirring in her through the passing of this ring?

It is told to us that in the beginning God created us in His own image; male and female He created them. Then God blessed them and said: "*Be fruitful and multiply . . .*"

Child

What will the future bring? What kind of father shall I be? Will I be there to see my children grow up? Will I be the dad to them that my dad was to me? I am the last seed of two generations, one by name, the other by genetics. Will there be a child to combine both?

Will my child have my eyes, my wife's nose, my father's ears, or mother's smile. Will there be grandmother's love of music, or grandfather's love of life?

He who was a railroad man working the Southern line. Hard work in a place of red clay and peaches.

In this small child there will be a multitude of past generations, people I know, people I have only talked about, and people I have never imagined.

He learned about his father in grandfather's attic--about his Navy uniform, books, a few pictures, and his violin.

My child will one day begin a journey to become parent to its child, grandparent to its children's children.

They're from the North. Do you think his wife's dad feels about him being a Southerner like his grandfather did about his father being a Yankee?

Maybe my child will follow in my footsteps or forge a new road. But for now, that child is sleeping in my imagination.

Every ending has a beginning . . .

SECTION 2

Score in C

Text by the composer

*"Glory to God"***Generations****I. Daybreak**

Al Benner

Serene ♩ = 60

Flute

English Horn

Bb Clarinet

Bassoon

Horn in F - I

Percussion I

Percussion II

Harp
C, Db, Eb, F, G, A, B

Soprano

Violin I
mute
ppp flautando

Violin II
mute
ppp flautando

Viola

Violoncello

Fl. *ppp*

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II *ppp* l.v. windchime

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

The musical score is arranged in a standard orchestral format. The Flute part begins with a *ppp* dynamic and features a melodic line with grace notes. The Euphonium, Clarinet, Bassoon, Horn I, Percussion I, and Harp parts are mostly silent, with the Harp having a few notes in the third measure. Percussion II plays a single note marked *ppp* l.v. (labeled as windchime) in the third measure. The Soprano part is silent. The Violin I and II parts play a continuous, fast-moving sixteenth-note pattern. The Viola and Violoncello parts are silent.

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

ppp

The musical score for page 61 consists of thirteen staves. The Flute (Fl.) staff has a melodic line with three measures, each starting with a quarter rest followed by a half note with a trill. The Clarinet (Cl.) staff has a melodic line starting in the second measure with a half note and a trill, marked *ppp*, followed by a quarter rest and a half note with a trill in the third measure. The Violin I (Vln. I) and Violin II (Vln. II) staves have a continuous, rapid sixteenth-note pattern across all three measures. The other staves (E.H., Bn., Hn. I, Per. I, Per. II, Harp, Sop., Vla., Vcl.) are mostly empty, with some staves showing a whole rest in the first measure.

10

Fl.

E.H.

Cl.

Bn.

ppp

Hn. I

Per. I

Per. II

Hrp

Sop.

10

Vln. I

Vln. II

Vla.

Vcl.

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

windchime

ppp

ppp

lv.

ppp

The musical score for page 63 features a variety of instruments. The woodwind section includes Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), and Horn I (Hn. I). The percussion section consists of Percussion I (Per. I) and Percussion II (Per. II), with a specific part for windchime marked *ppp* and *lv.* (labeled). The harp (Hrp) is also present. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The vocal part (Sop.) is also included. The score is written in a standard musical notation with staves for each instrument. The woodwinds and strings are mostly in treble clef, while the bassoon is in bass clef. The harp is in grand staff. The vocal part is in treble clef. The percussion parts are in a simplified notation. The windchime part is marked *ppp* and *lv.* (labeled). The string parts are marked *ppp* and *lv.* (labeled). The vocal part is marked *ppp* and *lv.* (labeled).

Fl. *ppp*

E.H. *ppp*

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

The musical score for page 64 features a woodwind section with Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), and Bassoon (Bn.), a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.), and a vocal part for Soprano (Sop.). The woodwinds and strings are marked *ppp* (pianissimo). The Flute and English Horn parts are in treble clef, while the Bassoon is in bass clef. The Violin I and II parts are in treble clef, the Viola is in alto clef, and the Violoncello is in bass clef. The Soprano part is in treble clef. The woodwinds and strings play a melodic line, while the vocal part is silent. The woodwinds and strings play a melodic line, while the vocal part is silent.

20

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp.

Sop.

20

Vln. I

Vln. II

Vla.

Vcl.

pp

mute

pp

windchime

ppp l.v.

gradual cresc.

gradual cresc.

Fl. *pp*

E.H.

Cl. *pp*

Bn.

Hn. I *pp*

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

The musical score for page 66 features a variety of instruments. The Flute (Fl.) part begins with a *pp* (pianissimo) dynamic, playing a melodic line with grace notes. The Euphonium (E.H.) part provides a harmonic accompaniment. The Clarinet (Cl.) and Bassoon (Bn.) parts also enter with *pp* dynamics. The Horn I (Hn. I) part has a *pp* dynamic. The Percussion I (Per. I) and Percussion II (Per. II) parts are marked with rests. The Harp (Hrp) part is marked with rests. The Soprano (Sop.) part is marked with rests. The Violin I (Vln. I) and Violin II (Vln. II) parts play a fast, rhythmic pattern. The Viola (Vla.) and Violoncello (Vcl.) parts are marked with rests.

Fl. *mf*

E.H.

Cl.

Bn.

Hn. I *pp*

Per. I

Per. II

Hrp *pp*

Sop.

Vln. I

Vln. II

Vla.

Vcl.

The musical score for page 68 features a variety of instruments. The woodwind section includes Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), and Horn I (Hn. I). The brass section consists of Percussion I (Per. I) and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). A Harp (Hrp) is also present. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The Flute part begins with a melodic line marked *mf*. The English Horn and Clarinet parts have more complex, rhythmic patterns. The Bassoon part is primarily in the lower register. The Horn I part has a few notes marked *pp*. The Percussion parts are mostly rests. The Harp part has a few notes marked *pp*. The Violin I and II parts play a fast, rhythmic pattern. The Viola and Violoncello parts play a slower, more melodic line. The Soprano part is mostly rests.

30

Fl. *gradual cresc.*

E.H. *gradual cresc.*

Cl. *gradual cresc.*

Bn. *gradual cresc.*

Hn. I *gradual cresc.*

Per. I

Per. II

Hrp *cresc.* *p*

Sop.

30

Vln. I *gradual cresc.*

Vln. II *gradual cresc.*

Vla. *gradual cresc.*

Vcl. *gradual cresc.*

molto ritard

Fl. *p*

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

windchime
p

vibraslap
mf

gliss.
mp

triangle
mp

tubular bells
mp

Let sound fade away before continuing.

(spoken)
Every beginning has an ending ...

molto ritard

attacca

Detailed description of the musical score: The score is for page 71 of a musical work. It features a variety of instruments and a voice part. The woodwinds (Flute, English Horn, Clarinet, Bassoon) and Horn I are mostly silent, with a final measure containing a half note. The percussion section includes windchime (p), vibraslap (mf), triangle (mp), and tubular bells (mp). The harp plays a glissando (mp) followed by a melodic line. The soprano has a spoken line: "Every beginning has an ending ...". The strings (Violins I & II, Viola, Violoncello) play a rhythmic pattern of eighth notes, starting with a piano (p) dynamic. The tempo is marked "molto ritard" in two places. The piece concludes with an "attacca" instruction.

II. Grandfather

♩ = 88

Flute

English Horn

Bb Clarinet

Bassoon

Horn in F - I

Horn in F - II

Trumpet in C

Timpani

Percussion I

Percussion II

Harp

Piano

Soprano

He was a rail - road man

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

work - ing the Southern line.

Detailed description: This is a page of a musical score, page 73. It contains staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line (Sop.) has the lyrics "work - ing the Southern line." written below it. The music is written in a standard musical notation with various clefs and time signatures. The Bn. staff shows a melodic line with some grace notes. The Per. I and Per. II staves show rhythmic patterns. The Vln. I and Vln. II staves show a steady accompaniment. The Vla. and Vcl. staves show a similar accompaniment. The D.B. staff shows a simple bass line. The Harp and Pno. staves are mostly empty, suggesting a sustained or arpeggiated accompaniment. The Fl., E.H., Cl., Hn. I, Hn. II, and Trp. staves are also mostly empty, suggesting they are playing sustained notes or are silent.

10

Fl. *mp*

E.H.

Cl.

Bn. *mp*

Hn. I *muto off mp*

Hn. II *mp*

Trp.

Tmp. *mp*

Per. I

Per. II *mp*

Hrp.

Pno

Sop. *mf*
Hard work in a place of red clay and peach - es.

10

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp* div.

D.B.

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

p

mute

vibraslap

dim.

They built that house, his wife and him, plant - ing

p

Fl.

E.H.

Cl.

Bn.

p

cresc.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

roses and po-ta-toes and all kinds of veg'-ta-bles on the hill be-hind the

Vln. I

Vln. II

cresc.

Vla.

cresc.

Vcl.

cresc.

D.B.

cresc.

Detailed description: This is a page of a musical score, page 76. It features a variety of instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist (Sop.) has lyrics: "roses and po-ta-toes and all kinds of veg'-ta-bles on the hill be-hind the". The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The vocal line is in a soprano register. The instrumental parts for the woodwinds and strings are more complex, with some featuring melodic lines and others providing harmonic support. The percussion parts are marked with rests, indicating they are not playing in this section. The harp and piano parts are also marked with rests. The overall texture is a mix of melodic and harmonic elements, with the vocal line being the most prominent.

20

Fl. *mf* *mp*

E.H. *mp* *dim.* *p*

Cl. *mp* *dim.* *p*

Bn. *mp*

Hn. I *mute off* *mf* *mp*

Hn. II *mf* *mp*

Trp. *mf* *mp*

Tmp. *p*

Per. I triangle *mp*

Per. II

Hrp. *mp*

Pno.

Sop. *mf* *mf*
house. A white, wood-en house

20

Vln. I *mp* *dim.* *p*

Vln. II *mp* *dim.* *p*

Vla. *mp* *dim.* *p*

Vcl. *mp* *dim.* *p*

D.B. *mp* *dim.* *p*

30

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

dog - woods.

30

Vln. I

Vln. II

Vla.

Vcl.

D.B.

div.

unis

Fl. *mp*

E.H.

Cl. *mf*

Bn.

Hn. I *mp*

Hn. II *mp*

Trp. *mp*

Tmp.

Per. I belltree *mp*

Per. II marimba *f*

Hrp.

Pno

Sop. *mf*
In the spring the i - ris - es and vio - lets would

Vln. I

Vln. II *mp*

Vla. *mp*

Vcl.

D.B.

Fl. *cresc.* *mf*

E.H. *mf* *mf*

Cl. *mp* *cresc.* *mf*

Bn. *mp* *cresc.* *mf*

Hn. I *cresc.* *mf*

Hn. II *cresc.* *mf*

Trp. *cresc.* *mf*

Tmp.

Per. I *mp*

Per. II *mf* *mf*

Hrp.

Pno.

Sop. *f*
bloom cre - at - ing a

Vln. I *mp* *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vcl. *mp* *cresc.* *mf*

D.B.

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

mf

Tmp.

Per. I

Per. II

Hrp.

mf

Pno

Sop.

sweet a - rom - a a - mong the cool morn-ing air.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 82. It features a variety of instruments and a vocal soloist. The instruments include Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist (Sop.) has a line of music with lyrics: "sweet a - rom - a a - mong the cool morn-ing air." The score is written in 3/4 time. The key signature has one sharp (F#). The tempo is marked with a quarter note. The dynamics include *mf* (mezzo-forte) for the Trp. and Harp. The score is arranged in a standard orchestral format with staves for each instrument and the vocal soloist.

40 ritard a tempo

Fl. *dim.* *mp* *f*

E.H. *dim.* *mp* *f*

Cl. *dim.* *mp* *f*

Bn. *mp dim.* *f*

Hn. I *dim.* *f*

Hn. II *dim.* *f*

Trp. *f*

Tmp.

Per. I *p* *f* *marimba*

Per. II *f*

Hrp. *mf* *mp* *f*

Pno

Sop. *f*
The cracklin' of bacon and bowls of

40 ritard a tempo

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vcl. *div.* *mp* *unis pizz.* *f*

D.B. *pizz.* *f*

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp

Pno

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

dim.

mp

mp

mp

mp

arco

mp

arco

mp

arco

mp

grits start an-other day, a day that al-ready be - gun hours a - go

50

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

in the dark - ness.

50

Vin. I

Vin. II

Vla.

Vcl.

D.B.

arco

mp

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mf

Sun-day brought mu-sic with his wife and the play-er pi-a-no

mp

f

Detailed description: This is a page of a musical score, page 86. It features a variety of instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist (Sop.) has a line of music with lyrics: "Sun-day brought mu-sic with his wife and the play-er pi-a-no". The piano part (Pno) has a dynamic marking of *f* (forte) in the final measure. The woodwinds (Fl., E.H., Cl., Bn.) and strings (Vln. I, Vln. II, Vla., Vcl., D.B.) have dynamic markings of *mp* (mezzo-piano) in the final measure. The harp (Hrp.) and timpani (Tmp.) are also present. The percussion parts (Per. I, Per. II) are marked with a *mf* (mezzo-forte) dynamic. The overall layout is a standard musical score with staves for each instrument and a vocal line.

Fl. *mp*

E.H. *mp*

Cl. *mp* *mf*

Bn. *mp* *cresc.*

Hn. I *mp*

Hn. II *mp*

Trp. *mf*

Tmp.

Per. I

Per. II

Hrp.

Pno *mf*

Sop. *mf*
pur-chased for their daugh - ter.

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vcl. *mp* *cresc.*

D.B. *mp* *cresc.*

60

Fl. *mf* *mp*

E.H. *mp*

Cl. *mp*

Bn. *mf* *mp*

Hn. I *mp*

Hn. II *mp*

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno *f* *f* *freely*

Sop. *play.*

60 *unis*

Vin. I *unis*

Vin. II *unis*

Vla.

Vcl.

D.B.

poco rit. a tempo

Fl. *mp*

E.H. *mp*

Cl. *mp*

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp

Pno

Sop. *f*
All those ho-urs

poco rit. a tempo

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. *mp*

E.H. *mp*

Cl. *mp*

Bn. *mp*

Hn. I *mp*

Hn. II *mp*

Trp. *mf*

Tmp.

Per. I snare drum *p*

Per. II

Hrp

Pno

Sop. *mf*
sing - ing and play - ing hymn tunes. Their daugh - ter

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

D.B.

Detailed description: This is a page of a musical score, page 91. It features a variety of instruments and a vocal soloist. The instruments include Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I) with snare drum, Percussion II (Per. II), Harp (Hrp), Piano (Pno), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist (Sop.) has lyrics: "sing - ing and play - ing hymn tunes. Their daugh - ter". The score is written in 4/4 time. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The piano part has a complex, rhythmic accompaniment. The vocal line is melodic and expressive.

70

Fl. *mf*

E.H. *mf*

Cl. *mf*

Bn. *mf*

Hn. I *mf*

Hn. II *mf*

Trp.

Tmp.

Per. I

Per. II *f* tubular bells *p*

Hrp

Pno

Sop. *f*
mar - ried right there in the

70

Vln. I

Vln. II

Vla.

Vcl.

D.B.

poco rit.

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno

Sop.

liv - ing room, a Yan-kee!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

dim.

dim.

dim.

p

mf

f

dim.

mf

dim.

mf

dim.

80
accel. **Faster** $\text{♩} = 100$

The musical score is arranged in systems. The first system includes Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Tympani (Tnp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno.), and Soprano (Sop.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Woodwinds: Fl., E.H., Cl., and Bn. play a melodic line with triplets in the first system. In the second system, Hn. I and Hn. II play a similar line. Cl. and Bn. have *mp* markings. E.H. has a *mp* marking. Trp. has a *mp* marking. Tnp. has a *triangle* marking. Per. I and Per. II have *mp* markings.

Strings: Vln. I and Vln. II play a melodic line. Vla. and Vcl. play a rhythmic pattern. D.B. has a *pizz.* marking.

Vocal Soloist: Sop. sings the lyrics "grand-daugh-ter" and "ap - peared." with a *mf* marking.

Other: Harp (Hrp.) has a *mp* marking. Piano (Pno.) has a *mf* marking.

Fl. *mp* *ff*

E.H. *mp* *ff*

Cl. *ff*

Bn. *ffz* *ff*

Hn. I *mp* *ff*

Hn. II *mp* *ff*

Trp. *ff*

Tmp. *ffz* *p* *ff*

Per. I bass drum *ffz* snare drum *ff*

Per. II *ffz* crash cymbals *ff* *lv.*

Hrp

Pno

Sop. *ff*
Then, trag - e - dy.

Vln. I *div.* *ff*

Vln. II *div.* *ff*

Vla. *div.* *ff*

Vcl. *div.* *ff*

D.B. *arco* *ffz* *div.* *ff*

rallentando **90** **As before** ♩ = 88

Fl. *dim.* *pp* *p*

E.H. *dim.* *pp* *p*

Cl. *dim.* *pp* *p*

Bn. *dim.* *pp* *p*

Hn. I *dim.* *pp* *p*

Hn. II *dim.* *pp* *p*

Trp. *dim.* *pp*

Tmp. *triangle* *p*

Per. I *ff* *l.v.*

Per. II *ff* *l.v.*

Hrp *ff* *p*

Pno

Sop. *mp*
They can't ease the sad-ness

rallentando **90** **As before** ♩ = 88

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Vcl. *dim.* *pp*

D.B. *dim.* *pp*

This musical score is for the vocal entry of 'The Yankee Doodle Boy'. It features a vocal line with lyrics and a full orchestral accompaniment. The vocal line begins with the lyrics 'from their daughter. That Yankee man who was'. The orchestral accompaniment includes parts for Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno.), Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 3/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano).

Fl. *mp* *mf*

E.H. *p* *mp* *mf*

Cl. *mp* *mf*

Bn. *p* *mp* *mf*

Hn. I *f*

Hn. II

Trp. *mp* *mf*

Tmp. *timpani* *mf* *f*

Per. I *crash cymbals* *f* *ff*

Per. II

Hrp

Pno

Sop. *mf*
teased so much is gone,

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vcl. *div.* *mp* *mf*

D.B. *mp* *mf*

Detailed description: This is a page of a musical score, page 99. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp), Piano (Pno), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Soprano, with lyrics "teased so much is gone,". The score is written in 4/4 time. The key signature has one flat (B-flat). The dynamics range from *p* (piano) to *ff* (fortissimo). The instrumentation includes woodwinds, brass, percussion, strings, and harp. The vocal line is in the soprano range. The lyrics are "teased so much is gone,". The score is for a full orchestra and a solo voice.

100 **Faster** ♩ = 100

Fl. *f* *sfz*

E.H. *f*

Cl. *f*

Bn. *f* *mf* *mp* *sfz*

Hn. I *mf* *sfz*

Hn. II *mf* *sfz*

Trp. *f* *f*

Tmp. *mp* *sfz*

Per. I *vibraphone* *f*

Per. II *marimba* *f*

Hrp. *sfz*

Pno.

Sop. *f*
but he left a son.

100 **Faster** ♩ = 100

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f* *pizz.*

Vcl. *f* *unis* *mp* *f* *pizz.*

D.B. *f* *mp*

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp

Pno

Sop.

here on a ter-ri-ble snow - y night.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

110

Fl. *p*

E.H.

Cl. *p*

Bn.

Hn. I

Hn. II

Trp.

Tmp. *p*

Per. I *p* suspended cymba

Per. II *p*

Hrp

Pno

Sop.

The road was i - cy and dan - ger-ous

110

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. *p*

E.H.

Cl. *p*

Bn.

Hn. I

Hn. II

Trp.

Tmp. *pp cresc.* *p* suspended cymbal *p*

Per. I *p*

Per. II

Hrp

Pno

Sop.
on the way to the hos - pi - tal. The few

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 104. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp), Piano (Pno), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Flute part has a melodic line starting with a *p* dynamic. The Clarinet and Bassoon parts have a similar melodic line, also marked *p*. The Trombone part has a *pp cresc.* marking followed by a *p* marking and a 'suspended cymbal' effect. The Percussion I part has a *p* marking. The Soprano part has the lyrics 'on the way to the hos - pi - tal. The few'. The Violin I and Violin II parts have a melodic line. The Viola part has a melodic line. The Violoncello and Double Bass parts have a melodic line.

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

bea - cons in the early morn-ing hours.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is for page 106 and features a variety of instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist (Sop.) has the lyrics "bea - cons in the early morn-ing hours." The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

120

Fl. *p*

E.H.

Cl. *p*

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I woodblocks *p*

Per. II

Hrp.

Pno.

Sop. *mf*
As foot - steps of im - pa - tience ech -

120

Vln. I

Vln. II

Vla. *p*

Vcl. *pizz.*

D.B. *p*

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

mp

mute

arco

oed in an empty cor-ri-dor, the cry of a new-born

Detailed description: This is a page of a musical score, page 108. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 4/4 time. The vocal line (Sop.) has lyrics: "oed in an empty cor-ri-dor, the cry of a new-born". Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mute*, and *arco*. The score is divided into three measures by bar lines.

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp

Pno

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

p

mp

tubular bells

sig - naled the be - gin - ning of life,

Detailed description: This is a page of a musical score, page 109. It features a variety of instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp), Piano (Pno), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 4/4 time. The vocal soloist (Sop.) has a line of music with the lyrics 'sig - naled the be - gin - ning of life,'. The percussion section includes a part for 'tubular bells' marked *mp*. The woodwinds and strings have various melodic and harmonic parts, with some dynamics like *p* (piano) and *mp* (mezzo-piano) indicated.

ritard 130 Tempo I ♩ = 68

Fl. *mp*

E.H. *mp*

Cl. *mp*

Bn. *mp*

Hn. I *mp* *mute off*

Hn. II *mp*

Trp. *mp* *mute off*

Tmp.

Per. I

Per. II *f* *vibraphone*

Hrp.

Pno.

Sop. *(spoken)* *mf*
the beginning of a story. Their daugh - ter moved fur-ther down South

ritard 130 Tempo I ♩ = 68

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vcl. *pizz.* *mf*

D.B. *mf*

Fl. *mp*

E.H.

Cl. *mp* *mp cresc.*

Bn. *mp*

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla.

Vcl.

D.B.

poco rit.

Fl. *mf*

E.H. *mf*

Cl. *mf*

Bn. *mf*

Hn. I *mf*

Hn. II *mf*

Trp. *mf*

Tmp. *mp*

marimba

Per. I *f*

Per. II *f*

Hrp *mf*

Pno

Sop. *f* and the child-ren went with her. *mf* Not too long

poco rit.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Sop. af - ter - wards he had anoth - er son to tease, an-
a tempo 140

Vln. I arco mp

Vln. II arco mp

Vla. arco mp

Vcl. arco mp

D.B. mp

Fl. *mp*

E.H. *mp*

Cl. *mp*

Bn. *mp*

Hn. I *mp*

Hn. II *mp*

Trp. *mp*

Tmp.

Per. I *p cresc.* *mp*

Per. II *mf* *vibraphone*

Hrp

Pno

Sop. *mf*
oth - er Northern - er! And soon af - ter that,

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 114. It features a variety of instruments and a vocal soloist. The woodwinds (Flute, English Horn, Clarinet, Bassoon, Horns I & II, Trumpet) are marked *mp*. The percussion section includes a Timpani (Tnp.), two snare drums (Per. I and II), and a vibraphone. The vibraphone part for Per. II is marked *mf* and includes the instruction *p cresc.* for the first part. The strings (Violins I & II, Viola, Violoncello, Double Bass) are also present. A Soprano soloist (Sop.) has a vocal line with lyrics: "oth - er Northern - er! And soon af - ter that,". The vocal line is marked *mf*. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The page number 114 is in the top right corner.

accel. Faster $\text{♩} = 100$

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

an - oth - er grand-daugh-ter ap - peared.

accel. Faster $\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

triangle

mp

Cb, Db, Eb, F, Gb, A, Bb

mp

pizz.

150

Fl. *mp* *cresc.* *mf*

E.H. *mp* *cresc.* *mf*

Cl. *mp* *cresc.* *mf*

Bn. *mf*

Hn. I *cresc.* *mf*

Hn. II *cresc.* *mf*

Trp. *mp cresc.* *mf*

Tmp. *cresc.* *mp*

Per. I *mp* *mp* *mf*

Per. II

Hrp. *cresc.* *mf*

Pno

Sop.

150

Vln. I *cresc.* *mf* *div.* *unis*

Vln. II *cresc.* *mf* *div.* *unis*

Vla. *cresc.* *mf*

Vcl. *cresc.* *mf*

D.B. *cresc.* *mf* *arco*

ritard

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

dim.

mp

mf

ritard

160

As before $\text{♩} = 88$

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp

Pno

vibraphone

mp

mf

Sop.

mf

That Car - o - lin - a home was a place of great ex - citment, of laugh - ter

160

As before $\text{♩} = 88$

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. *mf*

E.H. *cresc.* *mf*

Cl. *cresc.* *mf*

Bn. *cresc.* *mf*

Hn. I *cresc.* *mf*

Hn. II *cresc.* *mf*

Trp. *mf*

Tmp.

Per. I triangle *mp*

Per. II *f*

Hrp

Pno

Sop. *cresc.* *f* and love. *f* The

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vcl. *cresc.* *mf*

D.B. *cresc.* *mf*

Fl. *mp*

E.H. *mp*

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II

Trp.

Tmp.

Per. I *mp* *mp*
vibraslap woodblocks

Per. II

Hrp

Pno

Sop.
creaking of wheels as they gath - ered speed down the drive - way un - til at the

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 120. It features a variety of instruments and a vocal line. The woodwinds (Flute, English Horn, Clarinet, Bassoon) and strings (Horns I & II, Trumpet, Trombone, Violins I & II, Viola, Violoncello, Double Bass) are mostly in rests, with some woodwinds playing a melodic line in the first measure. The percussion section includes a pair of timpani and two percussionists (I and II) playing vibraslap and woodblocks. The harp and piano are also in rests. The vocal line (Soprano) has lyrics: "creaking of wheels as they gathered speed down the driveway until at the". The score is written in a standard musical notation with various dynamics like *mp* (mezzo-piano).

170

Fl. *mp*

E.H. *mf*

Cl. *mf*

Bn. *mf*

Hn. I

Hn. II

Trp.

Tmp.

Per. I woodblocks *mp*

Per. II marimba *mf*

Hrp

Pno

Sop.

last moment at the bottom of the hill a jerk of the han - dle sent grandchild and

170

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D.B.

180

Fl. *mf*

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp

Pno

Sop.

plor - ing the creek a-cross the street; and visits to the

180

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vcl. *arco* *mf*

D.B.

The musical score for page 125, measures 180-182, features a variety of instruments. The Flute (Fl.) plays a melodic line in measure 180, marked *mf*. The English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horns I & II (Hn. I, Hn. II), Trumpet (Trp.), Trombone (Tmp.), Percussion I & II (Per. I, Per. II), Harp (Hrp), and Piano (Pno) are present but have no notation in these measures. The Soprano (Sop.) part has the lyrics: 'plor - ing the creek a-cross the street; and visits to the'. The Violins I & II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) parts are marked *arco* and *mf* in measure 180. The Violins I & II and Viola parts have notation in measure 180, while the Violoncello and Double Bass parts have notation in measure 181. The Percussion I part has notation in measure 182, marked *f* and labeled 'claves'.

Fl. *mf*

E.H. *mf*

Cl. *mf*

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I *f* *claves*

Per. II

Hrp

Pno

Sop.
ball-park where a bag of pea-nuts was trea - sured like a sack

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 126. It features a variety of instruments and a vocal line. The woodwinds (Flute, English Horn, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) are present. There are also percussion parts for Tom-Toms (Tmp.), Snare Drum (Per. I), and Cymbals (Per. II). A Harp (Hrp) and Piano (Pno) are also included. The vocal line is for a Soprano (Sop.) and includes the lyrics: "ball-park where a bag of pea-nuts was trea - sured like a sack". The score is written in 4/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The key signature has two flats (B-flat and E-flat). The page number 126 is in the top right corner.

molto rit.

Fl. *dim.* *p*

E.H. *dim.* *p*

Cl. *dim.* *p*

Bn. *mf* *dim.* *p*

Hn. I *mf* *dim.* *p*

Hn. II *mf* *dim.* *p*

Trp. *mf* *dim.* *p*

Tmp.

Per. I

Per. II *marimba* *mf dim.* *mp*

Hrp. *f dim.* *mp*

Pno

Sop. *f*
of gold.

molto rit.

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vcl. *dim.* *p*

D.B. *mf* *dim.* *p*

190 *a tempo*

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno

Sop.

This block contains the musical score for measures 190 through 194. The instruments listed are Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno), and Soprano (Sop.). The score is in 2/4 time and marked 'a tempo'. The key signature has one flat. The percussion parts include triangle, marimba, and anvil. The harp part has dynamics *p* and *mp*. The woodwinds and brass parts have various dynamics including *f*, *pp*, *pp cresc.*, and *fffz*. The piano part is mostly rests. The soprano part is a single note in measure 190.

190 *a tempo*

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the musical score for measures 190 through 194 for the string section. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is in 2/4 time and marked 'a tempo'. The key signature has one flat. The violin parts have dynamics *f* and *fffz*. The viola part has dynamics *f* and *fffz*. The cello and double bass parts have dynamics *f* and *fffz*. The double bass part also has a 'div.' (divisi) marking in measure 194.

200

Fl. *p*

E.H.

Cl.

Bn. *p*

Hn. I *mute* *p*

Hn. II *mute* *p*

Trp.

Tmp.

Per. I

Per. II tubular bells *mp*

Hrp.

Pno.

Sop. *mp* He died *mp* af - ter a long ill-ness

200

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *unis* *p*

D.B. *p*

Fl. *p cresc. mp*

E.H. *p mp*

Cl. *cresc. mp*

Bn. *cresc. mp*

Hn. I

Hn. II

Trp. *mute off p cresc. mp*

Tmp.

Per. I

Per. II

Hrp. *mp*

Pno

Sop.
sto-ries his grand-child - ren would tell.

Vln. I *cresc. mp*

Vln. II *div. cresc. mp*

Vla. *cresc. mp*

Vcl. *cresc. mp*

D.B. *cresc. mp*

Detailed description: This page of a musical score, numbered 131, contains staves for various instruments and a vocal soloist. The woodwind section includes Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), and Trumpet (Trp.). The Trp. part features a 'mute off' instruction. The percussion section includes Tom-tom (Tmp.), Snare (Per. I), and Cymbal (Per. II). The keyboard section includes Harp (Hrp.) and Piano (Pno). The vocal soloist (Sop.) has a line with the lyrics 'sto-ries his grand-child - ren would tell.' The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Dynamics such as *p*, *cresc.*, and *mp* are indicated throughout the score.

210

Fl. *mp*

E.H. *mp*

Cl. *mp*

Bn. *mp*

Hn. I *mp* *mute off*

Hn. II *mp* *mute off*

Trp. *mp* *dim.* *p*

Tmp.

Per. I

Per. II

Hrp. *mp* *dim.* *p*

Pno. *mp*

Sop. *mf*
But his wife, she is still play-ing

210

Vln. I *mp* *dim.*

Vln. II *mp* *dim.*

Vla. *dim.*

Vcl. *dim.*

D.B. *dim.*

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno

Sop.

hymn tunes yeta lot more people are sing -

cresc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 133. It features a variety of instruments and a vocal soloist. The woodwinds (Flute, Euphonium, Clarinet, Bassoon) and brass (Horn I & II, Trumpet) are active in the first system, with the Flute and Clarinet playing melodic lines. The strings (Violins I & II, Viola, Violoncello, Double Bass) are mostly silent in this system. The percussion (Tom-tom, Snare) and keyboard (Harp, Piano) are also present. The vocal soloist (Soprano) enters in the second system with the lyrics 'hymn tunes yeta lot more people are sing -'. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'cresc.'.

ritard Freely ♩ = 72

Fl. *dim.* *p*

E.H. *dim.* *p*

Cl. *dim.* *p*

Bn. *dim.* *p*

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II *mp* *p*

Hrp.

Pno *mp* *mf*

Sop. *f* ing.

ritard Freely ♩ = 72

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for a large ensemble. The first system includes Flute (Fl.), Euphonium (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp.), Piano (Pno), and Soprano (Sop.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score features various musical notations, including notes, rests, and dynamic markings. The tempo is indicated as ♩ = 72. The score is divided into two systems, with the second system starting with 'ritard' and 'Freely ♩ = 72'.

220

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp

Pno

Sop.

220 221 222 223

220

Vln. I

Vln. II

Vla.

Vcl.

D.B.

220 221 222 223

molto rit. Joyously ♩ = 63

Fl. *p*

E.H. *p*

Cl. *p*

Bn. *p*

Hn. I

Hn. II

Ttp. *muto*
mp

Tmp. *Sung: p*

Per. I *Sung: p* Rock of A - ges,

Per. II Rock of A - ges,

Hrp. *Sung: p* Rock of A - ges,

Pno. *cresc.* *f*

Sop. *p* Rock of A - ges,

Vln. I *Sung: p* Rock of A - ges,

Vln. II *Sung: p* Rock of A - ges,

Via. *Sung: p* Rock of A - ges,

Vcl. *Sung: p* Rock of A - ges,

D.B. *Sung: p* Rock of A - ges,

230

Fl.

E.H.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tmp.

Per. I

Per. II

Hrp.

Pno.

Sop.

Vin. I

Vin. II

Vla.

Vcl.

D.B.

cleft for me, let me hide my - self in thee.

mte mp pp tubular bells mf

230

cleft for me, let me hide my - self in thee.

With excitement ♩ = 126

Flute

Oboe

Bb Clarinet

Bassoon

Horn in F - I

Horn in F - II

Trumpet in C

Trombone

Timpani

Percussion I

Percussion II

Soprano

With excitement ♩ = 126

Violin I

Violin II

Viola

Violoncello

Double Bass

This musical score page, numbered 139, contains staves for the following instruments and voices:

- Fl.** (Flute): Features rapid sixteenth-note passages with grace notes.
- Ob.** (Oboe): Mirrors the flute's melodic line.
- Cl.** (Clarinet): Mirrors the flute's melodic line.
- Bn.** (Bassoon): Provides a rhythmic accompaniment with eighth notes.
- Hn. I** (Horn I): Plays a sustained note with a half-note movement.
- Hn. II** (Horn II): Plays a sustained note with a half-note movement.
- Trp.** (Trumpet): Plays a sustained note.
- Trb.** (Trombone): Plays a sustained note.
- Tmp.** (Timpani): Remains silent.
- Per. I** (Percussion I): Remains silent.
- Per. II** (Percussion II): Remains silent.
- Sop.** (Soprano): Remains silent.
- Vln. I** (Violin I): Plays a sustained note.
- Vln. II** (Violin II): Plays a sustained note.
- Vla.** (Viola): Plays a melodic line with triplets.
- Vcl.** (Violoncello): Plays a melodic line with triplets.
- D.B.** (Double Bass): Plays a sustained note.

10

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

This block contains the first system of a musical score, measures 1 through 10. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). The woodwinds and strings are active, while the percussion and soprano parts are silent. The key signature has one flat, and the time signature is 3/4. A rehearsal mark '10' is placed above the Flute staff at the beginning of measure 10.

10

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the second system of a musical score, measures 1 through 10. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). All string instruments are active throughout the measures. The key signature has one flat, and the time signature is 3/4. A rehearsal mark '10' is placed above the Violin I staff at the beginning of measure 10.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

crash cymbals

ff

div.

div.

div.

div.

The musical score is for page 141 and consists of 15 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I, Horn II, Trumpet, Trombone) are in the upper half. The percussion section (Tom-tom I, Tom-tom II) is in the middle. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is in the lower half. The score is in 3/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and triplets. The percussion part includes a crash cymbal marked *ff*. The string parts include a *div.* (divisi) marking.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tnp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Via.

Vcl.

D.B.

20

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

20

Vln. I

Vln. II

Vla.

Vcl.

D.B.

crash cymbals

f

The musical score for page 144, measures 20-22, is presented in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violin I, Violin II, Viola, Violoncello, Double Bass) are active throughout, playing complex rhythmic patterns. The brass section (Horn I, Horn II, Trumpet, Trombone) provides harmonic support with sustained notes. The percussion section includes Tom-tom and Crash Cymbals. The crash cymbals enter in measure 22 with a forte (f) dynamic. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

crash cymbals

ff

fff

bass drum

fff

30

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff*

Hn. I *ff*

Hn. II *ff*

Trp. *ff*

Trb. *ff*

Tmp. *ff*

Per. I *ff* *snare drum*

Per. II *ff* *large gong*

Sop. *f*

His

30

Vln. I *ff* *div.*

Vln. II *ff* *div.*

Vla. *ff*

Vcl. *ff* *div.*

D.B. *ff* *div.*

$\text{♩} = 112-120$

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf*

Hn. I *mf*

Hn. II *mf*

Trp.

Trb.

Tmp. *mf* anvil

Per. I *f*

Per. II *f* marimba

Sop. *f*
son learned a - bou this fa-ther through box - es in grand-fa-ther's

$\text{♩} = 112-120$

Vln. I *mf* unis

Vln. II *mf* unis

Vla. *mf*

Vcl. *mf* unis

D.B. *mf* unis

Fl. *mp*

Ob.

Cl. *mp*

Bn. *mp*

Hn. I *mp*

Hn. II *mp*

Trp. *mp*

Trb. *mp*

Tmp. *mp*

Per. I

Per. II

Sop. *f*
at-tic: a-bout his Na-vy un-i-form,

Vln. I

Vln. II

Vla.

Vcl. *mp*

D.B.

Detailed description: This is a page of a musical score, page 148. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Soprano, with lyrics: "at-tic: a-bout his Na-vy un-i-form,". The music is written in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked "mp" (mezzo-piano) for most instruments. The vocal line has a dynamic marking of "f" (forte) for the phrase "a-bout his Na-vy un-i-form,". The score is arranged in a system with 14 staves. The first 10 staves are for the instruments, and the last 4 staves are for the vocal line and strings. The vocal line is written in a single staff, with the lyrics written below the notes. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section consists of Percussion I and Percussion II. The woodwind section consists of Flute, Oboe, Clarinet, and Bassoon. The brass section consists of Horn I, Horn II, Trumpet, and Trombone. The timpani is also present. The score is written in a standard musical notation, with notes, rests, and dynamic markings. The page number "148" is in the top right corner.

40

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

books, a few pic - tures,

40

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

and his vi - o - lin

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

mf

solo

Detailed description: This is a page of a musical score, page 150. It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns I & II, Trumpet, Trombone) and percussion (Timpani, Percussion I & II) are mostly silent, indicated by whole rests. The strings (Violins I & II, Viola, Violoncello, Double Bass) are active. The Violins I and II play a melodic line with some grace notes. The Viola plays a similar line. The Violoncello and Double Bass play a more rhythmic, eighth-note pattern. The Soprano voice has a short solo line starting in the third measure, marked with a forte (f) dynamic. The lyrics 'and his vi - o - lin' are written below the vocal line. Dynamics include mezzo-piano (mp) for the strings and mezzo-forte (mf) for the vocal solo. A 'solo' marking is placed above the first violin part during the vocal solo.

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Bn. *sfz*

Hn. I

Hn. II

Trp.

Trb. *ff*

Tmp.

Per. I *sfz* suspended cymbal

Per. II

Sop.

Vin. I *tutti sfz*

Vin. II *sfz*

Vla. *sfz*

Vcl. *sfz*

D.B. *sfz*

Detailed description: This page of a musical score, numbered 151, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) all play a complex, fast-moving melodic line starting with a fortissimo (sfz) dynamic. The brass section (Horn I & II, Trumpet, Trombone) is mostly silent, with the Trombone playing a short, accented phrase (ff) in the second measure. The percussion section includes a suspended cymbal and two snare drums (Per. I and II), with Per. I playing a rhythmic pattern (sfz). The vocal part (Soprano) is silent. The string section is marked 'tutti' and plays a similar fast-moving line.

50

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

shattered in the ac-ci - dent.

51

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p cresc.

f

suspended cymbal

mp cresc.

f

div.

pp

div.

pp

div.

pp

div.

pp

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop. *mp*
It al - ways seemed hot up there, sti - fling hot.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for page 154 features a vocal solo by the Soprano (Sop.) and a string ensemble accompaniment. The woodwinds (Fl., Ob., Cl., Bn., Hn. I, Hn. II, Trp., Trb.) and brass (Tmp., Per. I, Per. II) are in rests. The Soprano part begins with a mezzo-piano (*mp*) dynamic and the lyrics "It al - ways seemed hot up there, sti - fling hot." The string ensemble (Vln. I, Vln. II, Vla., Vcl., D.B.) provides a rhythmic accompaniment using eighth notes and triplets. The strings are in a key with one sharp (F#) and a 4/4 time signature.

60

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

60

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page, numbered 156, contains staves for the following instruments:

- Fl.** (Flute): Active in the first system with a melodic line.
- Ob.** (Oboe): Active in the first system with a melodic line.
- Cl.** (Clarinet): Active in the first system with a melodic line.
- Bn.** (Bassoon): Active in the first system with a melodic line.
- Hn. I** (Horn I): Resting.
- Hn. II** (Horn II): Resting.
- Trp.** (Trumpet): Resting.
- Trb.** (Trombone): Resting.
- Tmp.** (Timpani): Resting.
- Per. I** (Percussion I): Resting.
- Per. II** (Percussion II): Resting.
- Sop.** (Soprano): Resting.
- Vln. I** (Violin I): Playing a rhythmic pattern of eighth notes.
- Vln. II** (Violin II): Playing a rhythmic pattern of eighth notes.
- Vla.** (Viola): Playing a rhythmic pattern of eighth notes.
- Vcl.** (Violoncello): Playing a rhythmic pattern of eighth notes.
- D.B.** (Double Bass): Resting.

The score is written in a key with one flat (B-flat) and a 4/4 time signature. The first system shows the woodwinds playing a complex, interlocking melodic pattern. The strings provide a steady eighth-note accompaniment.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

mp

The pine rafters scent - ed the room al-most cov - er -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

ing the mus-ty smell. The stair threads held

Vln. I

Vln. II

Vla.

Vcl.

D.B.

70

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

jars of pre-serves and cans of green beans and beets, with tools, worn by

70

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

mp

O - ver on a bed long gone un - used were

Vln. I

Vln. II

Vla.

Vcl.

unis

D.B.

Detailed description: This is a page of a musical score, page 161. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). A Soprano (Sop.) vocal line is present with the lyrics "O - ver on a bed long gone un - used were". The vocal line is marked *mp* (mezzo-piano). The string parts for Vln. I, Vln. II, and Vcl. are marked *unis* (unison). The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

pa - per - back books and news-pa-pers, re - port - ing a past

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 162. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). A Soprano (Sop.) vocal line is present with the lyrics: "pa - per - back books and news-pa-pers, re - port - ing a past". The score is written in a key with one flat (B-flat) and a common time signature. The woodwinds and percussion are mostly silent, indicated by rests. The strings play a rhythmic pattern of eighth notes, often beamed in groups of three. The vocal line is a single melodic phrase.

80

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

that was as fragile as the yel - low, crin - kling pages they

80

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

held. It was a place of great e-mo - tion

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for page 164 features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). A Soprano soloist (Sop.) is featured with the lyrics: "held. It was a place of great e-mo - tion". The score is written in a key with one flat (B-flat) and a 4/4 time signature. The woodwinds and strings are mostly in rests, while the horns and trumpet play a melodic line. The soprano soloist has a melodic line with lyrics. The strings play a rhythmic accompaniment.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

and man-y sor - rows, like spec - ters, wan -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

dered there.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

90

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

vibraphone

Sop.

mp

triangle

mp

p

mf

His daugh-ter missed him.

90

Vln. I

Vln. II

Vla.

Vcl.

D.B.

cresc.

cresc.

cresc.

cresc.

unis

unis

unis

Fl. *mp*

Ob.

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II

Trp.

Trb. *mp*

Tmp.

Per. I

Per. II

Sop.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *cresc.* *p*

D.B. *p*

Detailed description: This is a page of a musical score, page 168. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn I & II, Trumpet, Trombone), percussion (Tom-tom, Snare, Cymbal), strings (Violin I & II, Viola, Violoncello, Double Bass), and a Soprano voice. The score is written in 3/4 time. The woodwinds and strings are playing a melodic line, while the brass and percussion provide harmonic support. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The Soprano voice is silent on this page.

100

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

This block contains the musical notation for measures 100 through 103 for the woodwind section. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). Measures 100 and 101 are mostly rests for all instruments. In measure 102, the Trombone (Trb.) and Timpani (Tmp.) play a rhythmic pattern of eighth notes. The Trombone part is marked with a crescendo (cresc.) leading into a mezzo-forte (mf) dynamic, which then increases to a forte (f) dynamic in measure 103. The Timpani part also enters in measure 102 with a forte (f) dynamic. The Soprano part remains a rest throughout these measures.

100

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the musical notation for measures 100 through 103 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 100 and 101 are mostly rests for all instruments. In measure 102, the Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) play a rhythmic pattern of eighth notes. The Viola part is marked with a mezzo-forte (mf) crescendo (cresc.), which increases to a forte (f) dynamic in measure 103. The Violoncello and Double Bass parts also enter in measure 102 with a mezzo-forte (mf) crescendo (cresc.), increasing to a forte (f) dynamic in measure 103. The Violin I and Violin II parts remain rests throughout these measures.

Fl.

Ob.

Cl.

Bn.

f

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns I & II, Trumpet, Trombone) and the brass section (Horn, Trumpet, Trombone) are mostly silent, indicated by whole rests. The woodwinds have some activity in the second and third measures. The percussion section (Timpani, Percussion I & II) is also mostly silent. The string section (Violins I & II, Viola, Violoncello, Double Bass) is active throughout. The Violins I & II play a steady eighth-note pattern. The Viola, Violoncello, and Double Bass play a more complex, rhythmic pattern. The Double Bass part includes a dynamic marking of *f* in the second measure.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

f

She was too young to un-der - stand why he was not there.

Detailed description: This is a page of a musical score, page 171. It features a variety of instruments and a vocal soloist. The instruments are arranged in staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 3/4 time. The vocal soloist (Sop.) has a line of music with lyrics: "She was too young to un-der - stand why he was not there." The music is marked with a forte (*f*) dynamic. The instruments are mostly playing rests, with some activity in the Bassoon, Trombone, Timpani, and Double Bass parts.

110

Fl. 

Ob. 

Cl. 

Bn. 

Hn. I 

Hn. II 

Trp. 

Trb. 

Tmp. 

Per. I 

Per. II 

Sop. 

110

Vln. I 

Vln. II 

Vla. 

Vcl. 

D.B. 

This musical score page, numbered 173, contains staves for the following instruments and voice:

- Fl.** (Flute): Starts with a melodic line in 4/4, then rests in 2/4 and 4/4.
- Ob.** (Oboe): Rests in 4/4, then enters in 2/4 with a melodic line, continuing in 4/4.
- Cl.** (Clarinet): Starts with a melodic line in 4/4, then rests in 2/4 and 4/4.
- Bn.** (Bassoon): Rests in 4/4, then enters in 2/4 with a melodic line, continuing in 4/4.
- Hn. I** (Horn I): Rests in 4/4, then plays a single note in 2/4 and 4/4.
- Hn. II** (Horn II): Rests in 4/4, then plays a single note in 2/4 and 4/4.
- Trp.** (Trumpet): Rests throughout all measures.
- Trb.** (Trombone): Rests in 4/4 and 2/4, then plays a single note in 4/4.
- Tmp.** (Timpani): Rests throughout all measures.
- Per. I** (Percussion I): Rests throughout all measures.
- Per. II** (Percussion II): Rests throughout all measures.
- Sop.** (Soprano): Rests throughout all measures.
- Vln. I** (Violin I): Rests in 4/4, then enters in 2/4 with a melodic line, continuing in 4/4.
- Vln. II** (Violin II): Rests in 4/4, then enters in 2/4 with a melodic line, continuing in 4/4.
- Vla.** (Viola): Rests in 4/4, then plays a single note in 2/4 and 4/4.
- Vcl.** (Violoncello): Rests in 4/4, then plays a single note in 2/4 and 4/4.
- D.B.** (Double Bass): Rests throughout all measures.

The score is divided into three measures by bar lines. The first measure is in 4/4 time, and the subsequent two measures are in 2/4 time. Dynamics include *f* (forte) in the woodwinds and brass sections.

Fl. *f*

Ob.

Cl.

Bn.

Hn. I *f*

Hn. II *f*

Trp. *f*

Trb. *f*

Tmp. *f*

Per. I

Per. II marimba *f*

Sop. *ff*

In an in-stant man-y lives change.

Vln. I *f*

Vln. II

Vla.

Vcl.

D.B. *f*

snare drum *f*

Detailed description: This is a page of a musical score, page 174. It features a symphony orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II) with marimba, Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 3/4 time. The key signature has one flat (B-flat). The music is in a dramatic style, with many notes marked with accents and dynamic markings such as *f* (forte) and *ff* (fortissimo). The vocal soloist (Sop.) has a line of lyrics: "In an in-stant man-y lives change." The percussion section includes a snare drum and marimba. The woodwinds and strings are playing complex, fast-moving passages.

120

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

This block contains the musical notation for measures 120 through 123 for the woodwind and percussion sections. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). The music is written in 3/4 time. Measures 120 and 121 show active melodic lines for Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Trumpet, and Trombone. Measures 122 and 123 show rests for these instruments. The Percussion parts (Per. I and Per. II) have specific rhythmic patterns in measures 120 and 121, followed by rests in measures 122 and 123. The Soprano part (Sop.) has a whole rest in measure 120 and rests in measures 121, 122, and 123.

120

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the musical notation for measures 120 through 123 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is written in 3/4 time. Measures 120 and 121 show active melodic lines for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 122 and 123 show rests for these instruments.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for a full orchestra and a soprano. The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The third system includes the same instruments as the second system. The fourth system includes the same instruments as the second system. The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked 'Allegro'. The dynamics are marked 'f' (forte) and 'p' (piano). The score is written for a full orchestra and a soprano. The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The third system includes the same instruments as the second system. The fourth system includes the same instruments as the second system. The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked 'Allegro'. The dynamics are marked 'f' (forte) and 'p' (piano).

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Tbn.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for page 177. It features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns I & II, Trumpet, Trombone) and strings (Violins I & II, Viola, Violoncello, Double Bass) are mostly silent, indicated by whole rests. The Timpani (Tmp.) and Percussion (Per. I & II) are active. The Timpani part consists of a series of eighth and sixteenth notes, while the Percussion parts are marked with 'x' for cymbal or similar effects. The Viola (Vla.) and Violoncello (Vcl.) parts are more complex, featuring sixteenth-note patterns and some melodic lines. The Double Bass (D.B.) part also has a melodic line with some rests. The Soprano (Sop.) part is silent.

130

Fl. 

Ob. 

Cl. 

Bn. 

Hn. I 

Hn. II 

Trp. 

Trb. 

Tmp. 

Per. I 

Per. II 

Sop. 

He fi-nal-ly met his son

130

Vln. I 

Vln. II 

Vla. 

Vcl. 

D.B. 

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

suspended cymbal

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for page 180 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I & II, Trumpet, Trombone) are in the upper half, with the Flute and Oboe playing a melodic line. The percussion section (Tom-tom, Suspended Cymbal, Snare Drum) is in the middle, with the Tom-tom playing a rhythmic pattern. The string section (Violin I & II, Viola, Violoncello, Double Bass) is in the lower half, with the Violin I & II playing a melodic line. The score is in 2/4 time and features a key signature of one flat (B-flat). The page number 180 is in the top right corner.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

on acem-e-ter-y ground,

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ff

f

f

The musical score for page 181 features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist (Sop.) is also present. The score is written in 4/4 time. The key signature has one flat (B-flat). The tempo is marked with a quarter note. The dynamics include *ff* (fortissimo) and *f* (forte). The lyrics "on acem-e-ter-y ground," are written below the Soprano part.

140

Violin I and Violin II parts are shown with a brace on the left. The Viola part is in alto clef. The Violoncello and Double Bass parts are in bass clef. The score includes various musical notations such as notes, rests, and slurs.

150

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

This block contains the musical score for measures 148 through 150 for the woodwind, brass, and percussion sections. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a complex, fast-moving melodic line in measure 148, which then simplifies in measures 149 and 150. The brass section (Horn I, Horn II, Trumpet, Trombone) enters in measure 149 with a strong, rhythmic pattern marked with a forte (f) dynamic. The percussion section includes a snare drum (Tmp.) and two tom-toms (Per. I, Per. II). The suspended cymbal is introduced in measure 150, playing a rhythmic pattern marked with a forte (f) dynamic. The Soprano (Sop.) part is silent throughout these measures.

150

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the musical score for measures 148 through 150 for the string section. The Violins I and II (Vln. I, Vln. II) play a fast, rhythmic pattern in measure 148, which then simplifies in measures 149 and 150. The Viola (Vla.) and Violoncello (Vcl.) parts enter in measure 149 with a strong, rhythmic pattern marked with a forte (f) dynamic. The Double Bass (D.B.) part is silent throughout these measures.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for page 185 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn I & II, Trumpet, Trombone) and brass section (Trombone, Trumpet, Trombone) are in the upper staves, all showing rests. The percussion section (Tom-tom I & II, Snare Drum) is also in the upper staves, showing rests. The string section (Violin I & II, Viola, Violoncello, Double Bass) and the Soprano voice part are in the lower staves. The string parts are active, with Violin I and II playing a melodic line, Viola playing a rhythmic pattern, and Violoncello and Double Bass playing a bass line. The Soprano voice part is also active, with a melodic line.

Fl. *mp*

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B. *p*

The musical score is for page 186 and consists of 13 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I, Horn II, Trumpet, Trombone) are mostly silent, with the Flute playing a melodic line starting in the third measure marked *mp*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes, with the Double Bass marked *p*. The vocal part (Soprano) is silent. The percussion parts (Tom-tom, Snare, Cymbal) are also silent.

160

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

This block contains the musical notation for measures 160 through 163 for the woodwind section. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). Measures 160 and 161 show the Clarinet and Bassoon playing a melodic line with a *mp* dynamic marking. The Oboe enters in measure 162 with a similar melodic line, also marked *mp*. The Flute, Horns, Trumpets, Trombones, Timpani, and Percussion parts are silent throughout these measures.

160

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the musical notation for measures 160 through 163 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). All string instruments play a continuous, rhythmic pattern of eighth notes with triplets, marked *p* (piano). The pattern is consistent across all parts, with the Violins in the treble clef and the Viola, Violoncello, and Double Bass in the bass clef.

Fl.

Ob.

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page, numbered 188, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Flute, Oboe, and Bassoon parts are mostly rests. The Clarinet part begins with a melodic line marked *mp*. The Bassoon part begins with a melodic line marked *mp*. The Horns, Trumpets, and Trombones are all rests. The Timpani, Percussion I, and Percussion II are all rests. The Soprano voice part is a rest. The Violin I and Violin II parts play a continuous eighth-note pattern with triplets. The Viola part plays a continuous eighth-note pattern with triplets. The Violoncello and Double Bass parts play a continuous eighth-note pattern with triplets.

170

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

mf

The wan - der-ing road led past the names

170

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp cresc. *p*

mf

of many un til there, by an

Detailed description: This is a page of a musical score, page 190. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). A Soprano (Sop.) vocal line is also present. The score is written in 4/4 time. The key signature has one sharp (F#). The vocal line has lyrics: "of many un til there, by an". The woodwind section has a melodic line starting in the first measure. The string section has a rhythmic pattern of eighth notes. The percussion section has a melodic line starting in the third measure. The dynamic markings are *pp cresc.*, *p*, and *mf*.

Fl. *p*

Ob. *p*

Cl. *p*

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop. *mf*
elm tree, was a name that caused

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This page of a musical score contains staves for various instruments and a vocal soloist. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has a melodic line starting in the second measure with a piano (*p*) dynamic. The brass section (Horn I, Horn II, Trumpet, Trombone) is silent. The percussion section (Tom-tom, Snare, Cymbal) is also silent. The vocal soloist (Soprano) enters in the second measure with the lyrics 'elm tree, was a name that caused' and a mezzo-forte (*mf*) dynamic. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment with triplets and sixteenth notes.

180

Fl. 

Ob. 

Cl. 

Bn. 

Hn. I 

Hn. II 

Trp. 

Trb. 

Tmp. 

Per. I 

Per. II 

Sop. 

180

Vln. I 

Vln. II 

Vla. 

Vcl. 

D.B. 

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

pp

p

triangle

mp

deep with-in a soul.

The musical score is for page 193 and features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Trumpet (Trp.) and Trombone (Trb.). The percussion section includes Timpani (Tmp.), Snare Drum (Per. I), and Cymbal (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist (Sop.) is also present. The score is written in 4/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro'. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The vocal soloist has the lyrics 'deep with-in a soul.' The woodwinds and brass play a melodic line, while the strings provide a rhythmic accompaniment. The percussion includes a triangle and snare drum. The vocal soloist enters in the third measure with the lyrics 'deep with-in a soul.'

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

mp

tubular bells

mp

mf

A

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns I & II, Trumpet, Trombone) is mostly silent, with the Bassoon and Trombone having some activity in the later measures. The brass section (Trumpet, Trombone) has some activity in the later measures. The string section (Violins I & II, Viola, Violoncello, Double Bass) is playing a continuous, rhythmic pattern of eighth notes. The percussion section (Percussion I, Percussion II) is mostly silent, with Percussion II playing tubular bells in the later measures. The vocal section (Soprano) has a single note in the later measures. The score is marked with dynamics such as *p*, *mp*, and *mf*, and includes a section marker 'A'.

190

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn.

Hn. I

Hn. II

Trp. *mf*

Trb.

Tmp. *f*

Per. I

Per. II

Sop.
life - time of won - der-ing spilled

190

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. *sfz* *sfz* *mf*

Ob. *sfz* *sfz* *mf*

Cl. *sfz* *sfz* *mf*

Bn. *mf*

Hn. I *sfz* *sfz* *mf*

Hn. II *sfz* *sfz* *mf*

Trp. *sfz* *sfz* *mf*

Trb. *sfz* *sfz* *mf*

Tmp. *sfz* *sfz* *mf*

Per. I *snare drum*

Per. II *p cresc.* *f* *crash cymbals* *f*

Sop. *ff*
in-to re-al - i - ty:

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

200

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

200

Vln. I

Vln. II

Vla.

Vcl.

D.B.

vibraphone

f

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf*

Hn. I *mf*

Hn. II *mf*

Trp. *mf*

Trb. *mf*

Tmp.

Per. I

Per. II *dim.* *p*

Sop. *mp* *cresc.* *f*
tears of grief, tears of an-ger, tears of love

Vln. I *dim.* *p* *cresc.* *mf*

Vln. II *dim.* *p* *cresc.* *mf*

Vla. *dim.* *p* *cresc.* *mf*

Vcl. *dim.* *p* *cresc.* *mf*

D.B. *mf*

210

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

210

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page contains two systems of staves, each starting at measure 210. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The woodwinds and brass sections are active in the first system, while the strings are active in the second. The score is written in a standard musical notation with various clefs and key signatures.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

mf


dim.

mf

for a man nev-er held, nev - er seen, nev - er known.

Detailed description: This is a page of a musical score, page 200. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). A Soprano (Sop.) soloist is featured with lyrics. The score is divided into four measures. The first measure is in 4/4 time, and the subsequent measures are in 3/4 time. Dynamics include *f* (forte), *mf* (mezzo-forte), and *dim.* (diminuendo). The lyrics are: "for a man nev-er held, nev - er seen, nev - er known."

220

A little slower 

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

dim.

pp

tubular bells

mf

dim.

pp

ppp

p

ppp

230
rallentando

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I *mp* *cresc.*

Hn. II *mp* *cresc.*

Trp. *mp cresc.*

Trb. *mp cresc.*

Tmp. *mf* *f*

Per. I

Per. II

Sop.

230
rallentando

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vcl. *mp* *cresc.*

D.B. *mp cresc.*

Detailed description: This page contains a musical score for measures 230 through 234. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), horns (Horn I, Horn II), trumpets, trombones, timpani, and two percussion parts. The second system includes string instruments (Violin I, Violin II, Viola, Violoncello, Double Bass) and a Soprano vocal line. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo is marked 'rallentando'. Dynamics include mezzo-piano (mp), mezzo-forte (mf), forte (f), and crescendo (cresc.). The woodwinds and strings play melodic lines with various articulations, while the brass and timpani provide harmonic support. The percussion parts are mostly silent.

a tempo

Fl. *f*

Ob. *f*

Cl. *f*

Bn. *f*

Hn. I

Hn. II

Trp. *f*

Trb. *f*

Tmp.

crash cymbals

Per. I *f*

Per. II

Sop.

a tempo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

D.B. *f*

240

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

crash cymbals

Per. I

Per. II

Sop.

This block contains the musical notation for measures 240 through 244 for the woodwind and percussion sections. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Crash Cymbals, Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sfz*. The time signature changes from 3/4 to 4/4 at measure 242.

240

Vln. I

Vln. II

Vla.

Vcl.

D.B.

div.

unis.

This block contains the musical notation for measures 240 through 244 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *div.* (divisi) and *unis.* (unison). The time signature changes from 3/4 to 4/4 at measure 242.

Fl. *mf* *rall.* *a tempo*

Ob. *mf*

Cl. *mf*

Bn. *mf*

Hn. I *mf* *mf* *dim.*

Hn. II *mf*

Trp. *mf*

Trb. *mf*

Tmp. *mf* crash cymbals *mf* suspended cymbal

Per. I *mf* vibraphone

Per. II *mf*

Sop.

Vln. I *mf* *unis* *dim.* *div.*

Vln. II *mf* *dim.*

Vla. *mf* *dim.*

Vcl. *mf* *dim.*

D.B. *mf* *dim.*

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), and Soprano (Sop.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score features various musical notations including notes, rests, and dynamic markings. The tempo changes from 'rall.' to 'a tempo' are indicated above the woodwind staves. The dynamics 'mf' (mezzo-forte) and 'dim.' (diminuendo) are used throughout the score.

accel. 250

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

accel. 250

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

mp div.

mp

mp

mp

unis

unis

As before ♩ = 112-120

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I triangle

Per. II vibraphone

Sop.

As before ♩ = 112-120

Vln. I

Vln. II

Vla.

Vcl.

D.B.

260

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II

Trp.

Trb.

Tmp.

triangle

Per. I *mp*

vibraphone

Per. II *mp*

Sop.

260

Vln. I *mp* *mf*

div. unis

Vln. II *mp* *mf*

Vla. *mp* *mf*

div.

Vcl. *mf*

D.B. *mp* *mf*

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

dim.

mp

cresc.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has mostly rests, with the Clarinet and Bassoon playing a melodic line in the first measure marked *dim.* and *mp*. The brass section (Horn I & II, Trumpet, Trombone) enters in the second measure with a melodic line marked *mp*. The percussion section (Tom-tom, Snare, Cymbal) has rests. The string section (Violin I & II, Viola, Violoncello, Double Bass) plays a melodic line in the first measure marked *dim.* and *mp*, with the Violoncello and Double Bass playing a rhythmic pattern in the last measure marked *cresc.*

270

Fl.

Ob.

Cl.

Bn.

mf

Hn. I

mf

Hn. II

mf

Trp.

mf

Trb.

mf

Tmp.

mf
snare drum

Per. I

mf

Per. II

mf

Sop.

270

Vln. I

Vln. II

Vla.

Vcl.

mf

D.B.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mf

The musical score for page 211 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Trumpet, Trombone) and the brass section (Trumpet, Trombone) are active, with the Trombone part featuring a melodic line. The percussion section (Tom-tom, Snare, Cymbal) is also active, with the Snare part featuring a rhythmic pattern. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is mostly inactive, with the Double Bass part featuring a low, sustained note. The score is written in 4/4 time and includes a dynamic marking of *mf* (mezzo-forte) for the Trombone part.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

An-oth-er man took his place and be-came father to his children,

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

The musical score is for page 212. It features a vocal line for Soprano (Sop.) with the lyrics "An-oth-er man took his place and be-came father to his children,". The vocal line is marked with a forte (*f*) dynamic. The score includes staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is in the key of D major and 4/4 time. The lyrics are: "An-oth-er man took his place and be-came father to his children,".

Fl. *mf*

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp. *mf*

Per. I

Per. II

Sop.
hus - band to his wife.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D.B.

Detailed description: This is a page of a musical score, page 213. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Soprano, with the lyrics "hus - band to his wife." written below the staff. The score is written in 4/4 time. The key signature has one sharp (F#). The dynamics *mf* (mezzo-forte) are indicated for the Flute, Timpani, Violin I, Violin II, Viola, and Violoncello. The Flute part has a melodic line in the third measure. The Bassoon part has a rhythmic pattern in the first two measures. The Horns and Trumpets have melodic lines in the first two measures. The Trombone part has a rhythmic pattern in the first two measures. The Timpani part has a rhythmic pattern in the first two measures. The Percussion I and II parts have rhythmic patterns in the first two measures. The Soprano part has a vocal line with the lyrics "hus - band to his wife." The Violin I and II parts have melodic lines in the third measure. The Viola part has a rhythmic pattern in the third measure. The Violoncello part has a rhythmic pattern in the third measure. The Double Bass part has a rhythmic pattern in the third measure.

280

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

f

He too was from up North! A source of a-muse-ment to his wife's

280

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 214, showing measures 280 and 281. The score is for a large orchestra and a soprano. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature has one sharp (F#). The time signature is 4/4. Measure 280 begins with a forte (f) dynamic marking. The Soprano part has the lyrics: 'He too was from up North! A source of a-muse-ment to his wife's'. The number '280' is printed above the Flute staff and below the Violin I staff. The score continues into measure 281.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

dad hav - ing a - nother man to tease about being a Yan - kee

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mf

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The second system includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The third system includes Soprano (Sop.) with lyrics, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 3/4 time with a key signature of one sharp (F#). The vocal line for the Soprano part includes the lyrics: "dad hav - ing a - nother man to tease about being a Yan - kee". The percussion parts (Per. I and II) and the timpani part (Tmp.) have a dynamic marking of *mf* (mezzo-forte).

290

Fl.   

Ob.   

Cl.   

Bn.   

Hn. I   

Hn. II   

Trp.   

Trb.   

Tmp.   

Per. I   

Per. II   

Sop.   

The fam-i - ly was liv - ing in Flor i - da - by

290

Vln. I   

Vln. II   

Vla.   

Vcl.   

D.B.   

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

then. A new baby girl was born.

mf

mf

dim.

pp

Detailed description: This is a page of a musical score, page 219. It contains staves for various instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Trumpet (Trp.) and Trombone (Trb.). The percussion section includes Tom-tom (Tmp.), Snare (Per. I), and Cymbal (Per. II). The vocal section includes Soprano (Sop.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line has lyrics: "then. A new baby girl was born." The score includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo), and a *dim.* (diminuendo) marking. The time signature changes from 3/4 to 4/4 in the third measure.

Fl.

Ob.

Cl.

Bn.

mf

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

His wife start - ed to laugh a - gain. From his place in

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 220. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Trombone (Trb.). The percussion section includes Timpani (Tmp.), Percussion I (Per. I), and Percussion II (Per. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). A Soprano soloist (Sop.) is also present. The score is written in 2/4 time. The key signature has one flat (B-flat). The dynamics include *mf* (mezzo-forte). The vocal line has lyrics: "His wife start - ed to laugh a - gain. From his place in".

Fl. *mf*

Ob. *cresc.*

Cl. *cresc.*

Bn. *mf* *cresc.*

Hn. I *cresc.*

Hn. II *cresc.*

Trp. *mf* *cresc.*

Trb. *cresc.*

Tmp. triangle

Per. I *f*

Per. II

Sop. *cresc.*
heav-en he could see the chil-dren play-ing in the palm trees, chas-ing one an-other.

Vln. I *mf cresc.*

Vln. II *mf cresc.*

Vla. *mf cresc.*

Vcl.

D.B.

300 poco rit.

Fl. *f dim.* *mf dim.* *p*

Ob. *f dim.* *mf dim.* *p*

Cl. *f dim.* *mf dim.* *p*

Bn. *f dim.* *mf dim.* *p*

Hn. I *f dim.* *mf dim.* *mp* *dim.*

Hn. II *f dim.* *mf dim.* *mp* *dim.*

Trp. *f dim.* *mf dim.* *p*

Trb. *f dim.* *mf dim.* *p*

Tmp. *p*

crash cymbals

Per. I *f*

Per. II

Sop. *mp*

The

300 poco rit.


Vln. I *f dim.* *mf dim.* *p*

Vln. II *f dim.* *mf dim.* *p*

Vla. *f dim.* *mf dim.* *p*

Vcl. *f dim.* *mf dim.* *p*

D.B. *f dim.* *mf dim.* *p*

A little slower  108

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

chil-dren are grown now. Both his son and his wife's daughter play the vi-o-lin.

A little slower  108

Vln. I

Vln. II

Vla.

Vcl.

D.B.



310

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

mf

He still re-mem-bers his wife's mother

310

Vln. I

solo
p

Vln. II

cresc.

Vla.

cresc.

Vcl.

cresc.

D.B.

tutti
mp

mp

mp

unls
mp

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I *mp*

Hn. II *mp*

Trp.

Trb. *mp*

Tmp.

Per. I

Per. II *mf* *vibraphone*

Sop. *mf*

and the play-er pi - a - no. Some mem-o-ries

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This page of a musical score, numbered 225, contains staves for various instruments and a vocal soloist. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I & II, Trumpet, Trombone) are marked *mp* (mezzo-piano). The percussion section includes a snare drum (Tmp.), cymbals (Per. I), and a vibraphone (Per. II) marked *mf* (mezzo-forte). The string section (Violin I & II, Viola, Violoncello, Double Bass) is also present. A vocal soloist (Soprano) is featured with the lyrics "and the play-er pi - a - no. Some mem-o-ries". The score is written in 4/4 time and includes dynamic markings and articulation symbols throughout.

accel.

Fl. *mf* cresc.

Ob. *mf* cresc.

Cl. *cresc.*

Bn. *cresc.*

Hn. I *mf* cresc.

Hn. II *cresc.*

Trp. *mp* *mf*

Trb. *cresc.*

Tmp.

Per. I triangle *mf* suspended cymbal *p* cresc.

Per. II

Sop. grow old, oth-ers nev - er fade a-way.

accel.

Vln. I *mp*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vcl. *mp* *cresc.*

D.B. *mp* *cresc.*

320 Electrifying $\text{♩} \text{138}$

Fl. *f cresc.* *ff* *ff*

Ob. *ff* *ff* *ff*

Cl. *ff* *ff* *ff*

Bn. *mf cresc.* *ff* *ff*

Hn. I *ff* *ff* *ff*

Hn. II *ff* *ff* *ff*

Trp. *cresc.* *ff* *ff*

Trb. *ff* *ff* *ff*

Tmp. *ff* *ff* *ff*

Per. I *ff* *ff* *ff*

Per. II *ff* *ff* *ff*

Sop.

320 Electrifying $\text{♩} \text{138}$

Vln. I *f cresc.* *ff* *ff*

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vcl. *ff* *ff* *ff*

D.B. *ff* *ff* *ff*

crash cymbals

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page, numbered 228, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The woodwind section (Fl., Ob., Cl., Bn.) is highly active with complex, rapid passages. The brass section (Hn., Trp., Trb.) plays sustained, harmonic notes. The percussion section (Tmp., Per. I, Per. II) is mostly silent. The string section (Vln., Vla., Vcl., D.B.) provides a harmonic and rhythmic foundation with sustained notes and some moving lines.

This musical score page, numbered 229, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Timpani (Tmp.), Percussion I (Per. I), Percussion II (Per. II), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The woodwind section (Fl., Ob., Cl., Bn.) is highly active with complex, rapid passages. The brass section (Hn., Trp., Trb.) provides harmonic support with sustained notes and some melodic movement. The percussion section (Tmp., Per. I, Per. II) is currently silent. The string section (Vln., Via., Vcl., D.B.) features a rhythmic pattern of eighth notes, with the Violin I part including some triplets. The score is written in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

330

330

ff

crash cymbals

div.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff*

Hn. I *ff*

Hn. II *ff*

Trp. *ff*

Trb. *ff*

Tmp.

Per. I

Per. II

Sop.

Vln. I *ff* *unis*

Vln. II *ff* *unis*

Vla. *ff*

Vcl. *ff* *unis*

D.B. *ff*

Detailed description: This page of a musical score, numbered 231, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I & II, Trumpet, Trombone) are marked with a forte (*ff*) dynamic and play a complex, fast-moving melodic line. The percussion section (Tom-tom, Snare, Cymbal) and strings (Violin I & II, Viola, Violoncello, Double Bass) are also marked with a forte (*ff*) dynamic. The strings play a rhythmic pattern, with the Violins and Violoncello/Violas marked as *unis* (unison). The score is written in a key with one sharp (F#) and a 4/4 time signature.

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is in 3/4 time and includes dynamic markings like 'ff' and 'f'.

The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bn. (Bassoon)
- Hn. I (Horn I)
- Hn. II (Horn II)
- Trp. (Trumpet)
- Trb. (Trombone)
- Tmp. (Timpani)
- Per. I (Percussion I)
- Per. II (Percussion II)
- Sop. (Soprano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vcl. (Violoncello)
- D.B. (Double Bass)

The score is written in 3/4 time. The woodwinds (Fl., Ob., Cl., Bn.) and strings (Vln. I, Vln. II, Vla., Vcl., D.B.) play a complex, fast-moving melody. The brass (Hn. I, Hn. II, Trp., Trb.) and percussion (Tmp., Per. I, Per. II) provide a strong, rhythmic accompaniment. The dynamic markings 'ff' (fortissimo) and 'f' (forte) are used throughout the score.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

crash cymbals

ff

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I, Horn II, Trumpet, Trombone) are active with complex melodic and harmonic lines. The percussion section includes a snare drum (Tmp.), two tom-toms (Per. I, Per. II), and crash cymbals, with a fortissimo (ff) dynamic marking. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides a harmonic foundation with sustained notes and moving lines. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

340

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Tmp.

Per. I

Per. II

Sop.

crash cymbals

ff

ff

ff

Detailed description: This block contains the musical notation for measures 340 through 342 for the woodwind and percussion sections. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns I & II, Trumpet, Trombone) play complex melodic and harmonic lines. The percussion section includes a snare drum (Per. I), a tom-tom (Per. II), and a pair of crash cymbals. The cymbals have a crescendo leading to a fortissimo (ff) crash at the end of measure 342. The Soprano (Sop.) part is a whole rest.

340

Vln. I

Vln. II

Vla.

Vcl.

D.B.

div.

Detailed description: This block contains the musical notation for measures 340 through 342 for the string section. The Violins I and II (Vln. I, Vln. II) play rapid sixteenth-note passages. The Viola (Vla.) and Violoncello (Vcl.) parts feature triplets and other rhythmic patterns. The Double Bass (D.B.) part provides a steady bass line. The Violoncello part has a 'div.' (divisi) marking at the end of measure 342.

IV. Son

Expressive ♩ = 63

Flute

Oboe

Bb Clarinet

Bassoon

Horn in F - I

Horn in F - II

C Trumpet

Trombone

Percussion I

Percussion II

Piano

Tenor

Violin I

Violin II

Viola

Violoncello

triangle
iv.
pp

mute
pp
mute
pp

p *triquit*

(spoken)
I got married today.

Expressive ♩ = 63

ppp

mute
pp

10

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bn. *pp* *p*

Hn. I *ppp* *p*

Hn. II *ppp* *p*

Trp. *mute* *p*

Trb. *mute* *p*

triangle *lv.*

Per. I *p*

Per. II

Pno. *p*

Ten.

10

Vln. I *pp* *solo*

Vln. II

Vla.

Vcl. *ppp*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bn. *p* *cresc.*

Hn. I *p*

Hn. II *p* *mute off* *cresc.*

Trp. *p*

Trb.

Per. I

Per. II

Pno *p*

Ten.

Vln. I *pp*

Vln. II

Vla.

Vcl.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I, Horn II, Trumpet, Trombone) are active. The woodwinds and bassoon play melodic lines with a crescendo. The horns play sustained notes, with Horn II muting off and then playing a crescendo. The piano (Pno) has a short melodic phrase. The string section (Violin I, Violin II, Viola, Violoncello) is mostly silent, with Violin I starting with a very soft (*pp*) note. The percussion (Per. I, Per. II) and Tuba (Ten.) staves are empty.

20

Fl. *mf* *tr*

Ob. *mf*

Cl. *mf* *tr* *mf*

Bn. *mf* *f*

Hn. I *mf* *mute off* *f*

Hn. II *mf* *mute off* *f*

Trp. *mf* *mute off*

Trb. *mf*

Per. I

Per. II

Pno

Ten.

20

Vln. I

Vln. II

Vla.

Vcl.

Fl. *f* *mf*

Ob. *f* *mp* *mf*

Cl. *f* *mf*

Bn. *f* *mp*

Hn. I *f* *mp*

Hn. II *f* *mp*

Trp. *f* *mp*

Trb. *f* *mp*

Per. I

Per. II

Pno. *f* *mp*

Ten.

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This page of a musical score, numbered 239, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I & II, Trumpet, Trombone) are active, with dynamic markings ranging from *f* (forte) to *mp* (mezzo-piano). The piano (Pno.) has a complex accompaniment with *f* and *mp* markings. The vocal parts (Tenor, Violins I & II, Viola, and Violoncello) are present but contain only rests, indicating they are silent for this section.

30
a tempo

rall.

Fl. *mf* *dim.* *p*

Ob. *dim.* *pp*

Cl. *mf dim.* *pp*

Bn. *dim.* *p*

Hn. I

Hn. II

Trp.

Trb. *mf dim.* *pp*

Per. I

Per. II

Pno

Ten.

30
a tempo

rall.

Vln. I *mp* *tutti*

Vln. II *mp*

Vla. *mp*

Vcl. *mp* *mute off*

poco accel.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

tubular bells

mp

Pno

Ten.

mf

Af - ter a

Vln. I

Vln. II

Vla.

Vcl.

dim.

dim.

poco accel.

$\text{♩} = 88$

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

certain age I thought it would nev - er hap-pen, but

$\text{♩} = 88$

Vln. I

Vln. II

Vla.

Vcl.

40

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I *mp*

Hn. II *mp*

Trp. *mp*

Trb. *mp*

Per. I

Per. II

Pno

Ten.
sud-den - ly I met my fu - ture wife

40

Vln. I

Vln. II

Vla.

Vcl.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

f

and a few weeks later we were mak - ing wed - ding plans.

Detailed description: This is a page of a musical score, page 244. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Percussion I (Per. I) and Percussion II (Per. II). The keyboard section includes Piano (Pno). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). A Tenor soloist (Ten.) is featured with a vocal line starting with a forte (*f*) dynamic. The lyrics under the vocal line are: "and a few weeks later we were mak - ing wed - ding plans." The score is written in 4/4 time and consists of two measures. The woodwinds and brass have active parts, while the strings and percussion are mostly silent.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

The musical score is for page 245 and consists of 13 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Horn I, Horn II, Trumpet, Trombone) are active in the first three measures. The woodwinds play a melodic line with a crescendo leading to a forte dynamic, while the brass plays a rhythmic pattern. The strings (Violin I, Violin II, Viola, Violoncello) and the Percussion (Piano, Percussion I, Percussion II) are silent throughout the first three measures. The Tenor voice part is also silent.

50

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Now her fam-i - ly is add-ed to mine.

vibraphone

mf

50

Vln. I

Vln. II

Vla.

Vcl.

Fl. *cresc.* *mf* *mf*

Ob. *cresc.* *mf*

Cl. *cresc.* *mf*

Bn. *cresc.* *mf*

Hn. I *mp cresc.* *mf*

Hn. II *mp cresc.* *mf*

Trp. *mf*

Trb. *mp cresc.* *mf*

Per. I

Per. II

Pno

Ten. *f*
They're from up North.

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This is a page of a musical score, page 247. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn I & II, Trumpet, Trombone), strings (Violin I & II, Viola, Violoncello), piano, and a vocal soloist (Tenor). The woodwinds and brass sections are active, with many notes and dynamic markings like 'cresc.' and 'mf'. The strings are mostly silent, indicated by long horizontal lines. The piano is also silent. The vocal soloist has a single line of music with the lyrics 'They're from up North.' and a forte 'f' dynamic marking. The score is written in 3/4 time and includes various musical notations such as beams, slurs, and dynamic markings.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

The musical score is for page 248 and consists of 14 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I, Horn II, Trumpet, Trombone) are active in the first system. The Clarinet and Bassoon parts feature a melodic line starting in the second measure, marked *mf*. The Horn I and II parts have a similar melodic line. The Trumpet and Trombone parts have a more rhythmic line. The Percussion section (Percussion I and II) is silent. The Piano part (Piano) has a melodic line starting in the second measure, marked *mf*. The Tenor section (Tenor) is silent. The String section (Violin I, Violin II, Viola, Violoncello) is silent.

60

Fl. *mp* *cresc.*

Ob. *dim.* *mp* *cresc.*

Cl. *mp* *cresc.*

Bn. *dim.*

Hn. I *dim.* *mp* *cresc.*

Hn. II *mp* *mp* *cresc.*

Trp.

Trb. *dim.*

Per. I

Per. II

Pno *mp* *cresc.*

Ten. *mf*
Do you think her dad

60

Vln. I *mp* *cresc.*

Vln. II *mp cresc.*

Vla. *mp* *cresc.*

Vcl. *mp* *cresc.*

Fl. *mf* *dim.*

Ob. *mf* *dim.* *mp*

Cl. *mf* *dim.*

Bn. *mf* *dim.* *mp*

Hn. I *mf* *dim.*

Hn. II *mf* *dim.*

Trp. *mf* *dim.* *mp*

Trb. *mf* *dim.* *mp*

Per. I bass drum anvil *mp* *mp*

Per. II vibraphone *f* *mp*

Pno *mf* *mp*

Ten. *f* feels a-bout me be-ing a Southern-er like my grand-father did a-bout my

Vln. I *mf* *dim.* *mp*

Vln. II *mf* *dim.* *mp*

Vla. *mf* *dim.*

Vcl. *mf* *dim.* *mp*

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp*

Bn.

Hn. I *mp*

Hn. II *mp*

Trp.

Trb.

Per. I

Per. II *mf* *vibraphone*

Pno

Ten. *f*
fa-ther be-ing a Yankee?

Vln. I

Vln. II

Vla.

Vcl.

The musical score is for page 251 and features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Trumpet (Trp.) and Trombone (Trb.). The percussion section includes two percussionists (Per. I and Per. II), with the second percussionist playing the vibraphone. The piano (Pno) part is written for both hands. The vocal soloist (Ten.) has lyrics: "fa-ther be-ing a Yankee?". The score is written in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte).

70

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bn. *mf*

Hn. I *f*

Hn. II *f*

Trp. *f* *mf* *f*

Trb.

Per. I *mf* *snare drum*

Per. II *mf*

Pno.

Ten.

70

Vln. I

Vln. II

Vla.

Vcl.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

snare drum

f

mf

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I, Horn II, Trumpet, Trombone) are grouped together. The percussion section (Percussion I, Percussion II) and piano are grouped together. The string section (Violin I, Violin II, Viola, Violoncello) is at the bottom. The score is in common time (4/4). The key signature has one flat (B-flat). The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes, often marked with a forte (*f*) dynamic. The percussion section features a snare drum pattern marked with a mezzo-forte (*mf*) dynamic. The piano and string parts are mostly rests, indicating they are not playing in this section.

80

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

"With this ring I do wed."

80

Vln. I

Vln. II

Vla.

Vcl.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

mp

f

The musical score is arranged in a system of staves. The first four staves (Fl., Ob., Cl., Bn.) are grouped together. The next four staves (Hn. I, Hn. II, Trp., Trb.) are grouped together. The percussion section (Per. I, Per. II) is shown with a single staff for each. The piano (Pno) is shown with a grand staff. The tenor (Ten.) is shown with a single staff. The string section (Vln. I, Vln. II, Vla., Vcl.) is shown with four staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*.

Fl. *mp*

Ob. *mp*

Cl. *dim.* *mp* *mp*

Bn. *dim.* *mp*

Hn. I *dim.* *mp*

Hn. II *dim.* *mp*

Trp. *dim.* *mp*

Trb. *dim.* *mp*

Per. I

Per. II

Pno *dim.* *mp*

Ten. *f*
My fa - ther's ring,

Vln. I *dim.* *mp*

Vln. II *f dim.* *mp*

Vla. *dim.* *mp*

Vcl. *dim.* *mp*

Detailed description: This is a page of a musical score, page 256. It contains staves for various instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The vocal line is for a Tenor (Ten.). The score is written in 4/4 time. The key signature has one flat (B-flat). The dynamics range from *dim.* (diminuendo) to *f* (forte). The vocal line has the lyrics "My fa - ther's ring,". The instruments are arranged in a standard orchestral layout. The Flute, Oboe, Clarinet, and Bassoon are in the top section. The Horns, Trumpet, and Trombone are in the middle section. The Percussion, Piano, and Tenor are in the bottom section. The Violins, Viola, and Violoncello are in the bottom section. The score is written in a standard musical notation with notes, rests, and dynamic markings.

90

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

a band of gold whose in - i - tials car - ry

90

Vln. I

Vln. II

Vla.

Vcl.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

the past now a - dorns my fin - ger. A

Detailed description: This is a page of a musical score, page 258. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Percussion I (Per. I) and Percussion II (Per. II). The keyboard section includes Piano (Pno). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The vocal soloist is a Tenor (Ten.). The score is written in 4/4 time. The vocal line has lyrics: "the past now a - dorns my fin - ger. A". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The woodwinds and brass provide harmonic support and melodic lines. The strings provide a steady accompaniment.

rallentando *a tempo*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten. *mf*
ring that con - nects a part of me to him,

rallentando *a tempo*

Vln. I

Vln. II

Vla. *mp*

Vcl. *mp*

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

snare drum

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

mp

p

mf

to the past and a wed-ding in my

Detailed description: This is a page of a musical score, page 260. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn I & II, Trumpet, Trombone), percussion (snare drum, two other percussionists), piano, and strings (Violin I & II, Viola, Violoncello). The score is written in 4/4 time. The woodwinds and bassoon have active parts in the first two measures. The brass instruments are mostly silent, with a single note for Horn II in the third measure marked *mp*. The percussion section includes a snare drum pattern starting in the second measure, marked *p*. The piano is silent. The Tenor voice part enters in the second measure with the lyrics 'to the past and a wed-ding in my', marked *mf*. The strings are silent throughout the page.

100

Fl. *mf*

Ob.

Cl. *mf*

Bn.

Hn. I *mp*

Hn. II *mp*

Trp. *mf* *mp*

Trb. *mp*

Per. I

Per. II *mf* *vibraphone*

Pno *mp*

Ten. *f*
grand - parent's house.

100

Vln. I

Vln. II

Vla.

Vcl.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

mp

mf

p

A past wedding whose date is en-graved on this ring.

The musical score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The score is in 4/4 time. The vocal soloist (Ten.) has a line of music with the lyrics "A past wedding whose date is en-graved on this ring." The piano part (Pno) has a line of music with a dynamic marking of *mf*. The violin parts (Vln. I and Vln. II) have a line of music with a dynamic marking of *p*. The woodwind and brass parts (Fl., Ob., Cl., Bn., Hn. I, Hn. II, Trp., Trb.) have a line of music with a dynamic marking of *mp*. The percussion parts (Per. I, Per. II) have a line of music with a dynamic marking of *p*. The viola and violoncello parts (Vla., Vcl.) have a line of music with a dynamic marking of *p*.

110

Fl. *mp* *mf*

Ob. *mp* *mp*

Cl. *mp* *mf*

Bn. *mf*

Hn. I *mp* *mf*

Hn. II *mp* *mf*

Trp. *mp* *mf*

Trb. *mp* *mf*

Per. I

Per. II

Pno

Ten. *mf*
A

110

Vln. I

Vln. II

Vla. *p*

Vcl. *p*

The musical score is written for a full orchestra. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 110 through 113. The second system contains measures 114 through 117. The instruments are listed on the left of each staff. Dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A section marker 'A' is placed below the Tenor staff at the end of measure 113. The number '110' is printed above the Flute staff at the beginning of measure 110 and above the Violin I staff at the beginning of measure 114.

Fl. *mp* *cresc.*

Ob. *cresc.*

Cl. *mp* *cresc.*

Bn. *mp* *cresc.*

Hn. I *mp* *cresc.*

Hn. II *mp* *mp* *cresc.*

Trp. *mp* *mp* *cresc.*

Trb. *mp* *cresc.*

Per. I

Per. II

Pno

Ten. ring that now binds me to my wife. *f*

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This is a page of a musical score, page 264. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns I & II, Trumpet, Trombone), brass (Trumpet, Trombone), strings (Violins I & II, Viola, Violoncello), woodwind (Piano), and a vocal soloist (Tenor). The score is written in 4/4 time. The woodwinds and brass sections are marked with *mp* (mezzo-piano) and *cresc.* (crescendo). The vocal soloist has a line of music with the lyrics "ring that now binds me to my wife." and a *f* (forte) dynamic marking. The string section is marked with *mp* and *cresc.*. The piano part is marked with *mp* and *cresc.*. The woodwinds and brass sections are marked with *mp* and *cresc.*. The vocal soloist has a line of music with the lyrics "ring that now binds me to my wife." and a *f* (forte) dynamic marking. The string section is marked with *mp* and *cresc.*. The piano part is marked with *mp* and *cresc.*.

Fl. *mf* *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bn. *mf* *f* *mf*

Hn. I *mf* *f* *mf*

Hn. II *mf* *f* *mf*

Trp. *mf* *f* *mf*

Trb. *mf* *f* *mf*

Per. I *mf* *mp*

Per. II *f* *mf*

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

snare drum

vibraphone

Detailed description: This is a page of a musical score, page 265. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Percussion I (Per. I) and Percussion II (Per. II). The percussion parts specify 'snare drum' and 'vibraphone'. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The score is written in a key with one sharp (F#) and a 4/4 time signature. Dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) are indicated throughout. The page number '265' is in the top right corner.

6. *Chlorophyll a* (mg/g)

Fl. *p*

Ob.

Cl.

Bn. *p*

Hn. I *p*

Hn. II

Trp. *p*

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

The musical score for page 267 is written for a large orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Percussion I (Per. I) and Percussion II (Per. II). The keyboard section includes Piano (Pno). The vocal section includes Tenor (Ten.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The score is in 4/4 time. The Flute part begins with a piano (*p*) dynamic and features a trill (tr) in the second measure. The Bassoon part also begins with a piano (*p*) dynamic. The Horn I and II parts begin with a piano (*p*) dynamic. The Trumpet part begins with a piano (*p*) dynamic. The Trombone part begins with a piano (*p*) dynamic. The Percussion I and II parts are marked with rests. The Piano part is marked with rests. The Tenor part is marked with rests. The Violin I and II parts are marked with rests. The Viola part is marked with rests. The Violoncello part is marked with rests.

$\text{♩} = 69$ **130**

Fl. *mp*

Ob. *mp*

Cl. *mp* *p*

Bn. *mp* *p*

Hn. I

Hn. II

Trp. *mp* *p*

Trb.

Per. I

Per. II

Pno

Ten. *mp*
How I wish cer-tain peo - ple were there for the

$\text{♩} = 69$ **130**

Vln. I

Vln. II

Vla.

Vcl.

Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

Hn. I

Hn. II

Trp. *mute mp*

Trb.

Per. I *tenor drum mp anvil mp*

Per. II

Pno

Ten. cer - e - mony: grand - fa - ther, fa - ther, and

Vln. I

Vln. II

Vla.

Vcl. *p*

Detailed description: This page of a musical score contains staves for various instruments and a vocal soloist. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Horn I & II, Trumpet, Trombone) are marked with a piano (*p*) dynamic. The percussion section includes a tenor drum and an anvil, both marked *mp* (mezzo-piano). The string section (Violins I & II, Viola, Violoncello) is marked *p*. The vocal soloist (Tenor) has a line of music with lyrics: "cer - e - mony: grand - fa - ther, fa - ther, and". The score is written in 4/4 time and features a key signature of one flat (B-flat).

Fl. *p*

Ob.

Cl.

Bn. *b₂*

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno *mp*

Ten.
be - cause of ill - ness, grand - moth-er.

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This is a page of a musical score, page 270. It contains staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The vocal line for the Tenor has the lyrics "be - cause of ill - ness, grand - moth-er." The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The Flute part has a *p* marking. The Piano part has an *mp* marking. The Bassoon part has a *b₂* marking. The Violoncello part has a *b₂* marking. The score is written in 3/4 time and features various musical notations including notes, rests, and slurs.

140

Fl.  

Ob. 

Cl. 

Bn. 

Hn. I 

Hn. II 

Trp. 

Trb. 

Per. I 

Per. II 

Pno 

Ten. *mp* 
My moth - er and sis - ters were there and friends from the past and present.

140

Vln. I 

Vln. II 

Vla. 

Vcl. 

Fl. *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bn. *mf*

Hn. I *mp cresc.* *mf*

Hn. II *mute off* *mp cresc.* *mf*

Trp. *mp cresc.* *mf*

Trb. *mp cresc.* *mf*

Per. I

Per. II

Pno

Ten. *f*
Dad was the best

Vln. I *cresc.* *mp*

Vln. II

Vla.

Vcl. *p cresc.* *mp*

Faster $\text{♩} = 76$

Fl. *f* *dim.* *mf* *mp*

Ob. *f* *dim.* *mf* *mp*

Cl. *f* *dim.* *mf* *mp*

Bn. *f* *dim.* *mf*

Hn. I

Hn. II

Trp. *f* *mf*

Trb. *f* *mf*

Per. I

Per. II *mf cresc.* *f* *mf dim.*

Pno

Ten. *man.*

Faster $\text{♩} = 76$

Vln. I

Vln. II

Vla.

Vcl.

As before ♩ = 69 **150**

Fl.

Ob.

Cl.

Bn.

Hr. I

Hr. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

I al - ways thought of him as my fa - ther.

As before ♩ = 69 **150**

Vln. I

Vln. II

Vla.

Vcl.

Fl. *mp* freely *f*

Ob. *f*

Cl. *mf* \triangleleft *f* *f*

Bn. *mf* \triangleleft *f* *f*

Hn. I *mute* *mp* *mf* \triangleleft *f* *f*

Hn. II *mute off* *mf* \triangleleft *f* *f*

Trp. *mf* \triangleleft *f* *f*

Trb. *mf* \triangleleft *f* *f*

Per. I crash cymbals *mf* \triangleleft *f*

Per. II

Pno *f*

Ten.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

rallentando *Freely* $\text{♩} = 63$

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

rallentando *Freely* $\text{♩} = 63$

Vln. I

Vln. II

Vla.

Vcl.

The musical score is written for a full orchestra. It begins with a *rallentando* marking and a tempo of 63 beats per minute, indicated by a quarter note. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno), and Tenor (Ten.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *dim.* (diminuendo). The tempo marking *Freely* is also present, along with the tempo indication $\text{♩} = 63$.

160

Fl. *p*

Ob.

Cl. *tr* *p*

Bn. *p*

Hn. I *p* *mp*

Hn. II *p* *mp*

Trp. *p*

Trb. *p*

Per. I

Per. II

Pno

Ten.

160

Vln. I

Vln. II

Vla.

Vcl.

Reflective $\text{♩} = 63$

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

triangle

Per. I

Per. II

Pno

Ten.

What was it like that wed - ding man-y

Reflective $\text{♩} = 63$

Vln. I

Vln. II

Vla.

Vcl.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

triangle

p

mp

years a-go at the start of win-ter? I

Detailed description: This is a page of a musical score, page 279. It features a variety of instruments and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn I & II, Trumpet, Trombone) are mostly silent. The percussion (Percussion I & II) plays a triangle. The piano (Piano) has a complex, rhythmic accompaniment. The vocal line (Tenor) has lyrics: "years a-go at the start of win-ter? I". The string section (Violin I & II, Viola, Violoncello) is also silent. The score is written in 3/4 time.

170

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

nev - er asked my moth - er if it was

170

Vln. I

Vln. II

Vla.

Vcl.

Fl. *pp*

Ob.

Cl. *pp*

Bn. *pp*

Hn. I *pp*

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.
snow - ing that day.

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This page of a musical score contains staves for various instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Percussion I (Per. I) and Percussion II (Per. II). The keyboard section includes Piano (Pno). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). A vocal soloist (Ten.) is also present. The score is written in 4/4 time. The key signature has one sharp (F#). The vocal line includes the lyrics 'snow - ing that day.' The piano part has a few notes in the left hand. The woodwinds and brass parts have some notes, with 'pp' (pianissimo) markings. The strings are mostly silent.

[illegible]

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

p

mp

mf

mf freely

I won-der if grand - moth-er played the pi - a - no.

Detailed description: This is a page of a musical score, page 283. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The piano part (Pno) and the tenor vocal line (Ten.) are the most active. The piano part begins with a *p* (piano) dynamic, moves to *mp* (mezzo-piano), and then *mf* (mezzo-forte) with a 'freely' marking. The tenor vocal line enters with a *mf* dynamic and sings the lyrics 'I won-der if grand - moth-er played the pi - a - no.' The woodwinds and brass instruments have some melodic lines, particularly in the first measure. The strings (Vln. I, Vln. II, Vla., Vcl.) are mostly silent on this page.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

vibraphone

mf

p

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn I & II, Trumpet, Trombone) are currently silent, indicated by whole rests. The percussion section consists of two parts: Per. I is silent, while Per. II plays a melodic line on the vibraphone, starting with a *mf* dynamic. The piano (Pno) is playing a complex accompaniment with chords and moving lines in both hands, ending with a *p* dynamic. The vocal section includes a Tenor (Ten.) and a string section (Violin I & II, Viola, Violoncello) which are also silent on this page.

180

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

triangle

p

mute

p

mute

mute

p

mp

It is al - so my moth - er's ring.

180

Vln. I

Vln. II

Vla.

Vcl.

Fl. *p* *pp*

Ob.

Cl.

Bn. *pp*

Hn. I *dim.*

Hn. II *dim.*

Trp. *dim.*

Trb. *dim.*

Per. I *p*

Per. II

Pno *p* *cresc.* *mp*

Ten. to me.

Vln. I *mute* *pp*

Vln. II *pp*

Vla. *mute*

Vcl. *pp*

Detailed description: This page of a musical score, numbered 287, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features complex, fast-moving passages, with the Flute and Bassoon marked *pp* (pianissimo). The brass section (Horn I & II, Trumpet, Trombone) is marked *dim.* (diminuendo). The percussion section (Percussion I & II) has a single note marked *p* (piano). The piano (Pno) part begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) leading to a *mp* (mezzo-piano) section. The vocal part (Tenor) has the lyrics "to me." The string section (Violin I & II, Viola, Violoncello) is marked *pp* (pianissimo), with Violin I and Cello also marked *mute* (mute).

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

triangle

p

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

What memories are stirring in

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

mp
her through the pass - ing of this ring?

Vln. I

Vln. II

Vla.

Vcl.

pp

pp

pp

Detailed description: This is a page of a musical score, page 289. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Percussion I (Per. I) and Percussion II (Per. II). The piano (Pno) part is written for both hands. The vocal line is for a Tenor (Ten.) and includes the lyrics "her through the pass - ing of this ring?". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). The score is written in a standard musical notation with staves and clefs.

190 **Faster** $\text{♩} = 76$

Fl. *pp*

Ob.

Cl. *pp*

Bn.

Hn. I *p* *mute off*

Hn. II *p* *mute off*

Trp. *p* *mute off*

Trb.

Per. I triangle *p*

Per. II vibraphone *pp* *p* tubular bells *mp*

Pno

Ten.

190 **Faster** $\text{♩} = 76$

Vln. I

Vln. II

Vla. *pp*

Vcl.

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

mp

mp

mp

mp

tubular bells

f

mf

f

It is told to us that in the be-gin-ning God cre-at-ed us

Detailed description: This is a page of a musical score, page 291. It features a variety of instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The score is written in 4/4 time. The vocal soloist (Ten.) has a line of music with lyrics: "It is told to us that in the be-gin-ning God cre-at-ed us". The lyrics are written below the vocal line. The music includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). There are also performance instructions like "tubular bells" and "mf" (mezzo-forte). The score is divided into measures by vertical bar lines. The vocal line starts with a *mf* marking and continues with a *f* marking. The instrumental lines for Fl., Ob., Cl., Bn., Hn. I, Hn. II, Trp., Trb., Per. I, Per. II, and Pno are mostly silent, with some activity in the later measures. The string section (Vln. I, Vln. II, Vla., Vcl.) is also mostly silent.

200

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn. I

Hn. II *dim.* *p*

Trp.

Trb.

Per. I

Per. II

Pno

Ten. *mf* *mf* *f*
in His own im-age; male and fe-male He cre-at-ed

200

Vln. I

Vln. II

Vla.

Vcl.

Fl. *fp*

Ob. *fp*

Cl. *mp* *fp*

Bn. *fp*

Hn. I *mp* *fp*

Hn. II *mp* *fp*

Trp. *mf* *mute off* *f* *fp*

Trb. *f* *fp*

Per. I

Per. II tubular bells *f*

Pno

Ten. them. Then God *mf* blessed them and said

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This is a page of a musical score, page 293. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), and Trombone (Trb.). The brass section includes Horn I, Horn II, Trumpet, and Trombone. The percussion section includes two percussionists (Per. I, Per. II) and tubular bells. The piano (Pno) is represented by a grand staff. The vocal soloist (Ten.) has lyrics: "them. Then God blessed them and said". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The score is written in 3/4 time. Dynamics include *mp* (mezzo-piano), *fp* (fortissimo piano), *mf* (mezzo-forte), *f* (forte), and *mute off*. The woodwinds and brass play melodic lines, while the percussion provides rhythmic support. The vocal soloist enters with the lyrics "them. Then God blessed them and said".

Slower  **210**

Fl.    

Ob.    

Cl.    

Bn.    

Hn. I    

Hn. II    

Trp.    

Trb.    

Per. I    

Per. II    

Pno    

Ten.    

(spoken)    

"Be fruitful and multiply . . ."

Slower  **210**

Vln. I    

Vln. II    

Vla.    

Vcl.    

mute off    

mp very legato    

mute off    

mp very legato    

mute off    

mp very legato    

mute off    

mp very legato    

220
rallentando

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

220
rallentando

Vln. I

Vln. II

Vla.

Vcl.

div.

un.

cresc.

f

dim.

mf dim.

mf dim.

un.

mf dim.

cresc.

div.

cresc.

mf dim.

a tempo

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

tubular bells

vibraphone

mp

p

p

a tempo

Vln. I

Vln. II

Vla.

Vcl.

mp

mp

mp

div.

mp

230

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

pp

230

Vln. I

Vln. II

Vla.

Vcl.

molto ritard

Fl. *pp* *p* *mf cresc.*

Ob. *pp* *p* *mp cresc.*

Cl. *pp* *p cresc.*

Bn.

Hn. I

Hn. II

Trp. *p cresc.*

Trb.

Per. I

Per. II *vibraphone* *f*

Pno

Ten.

molto ritard

Vln. I

Vln. II

Vla.

Vcl.

Very expressive ♩ = 63

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff*

Hn. I *ff*

Hn. II *ff*

Trp. *ff*

Trb. *ff*

Per. I

Per. II *ff*

Pno *ff*

Ten.

Very expressive ♩ = 63

Vln. I *ff* unis

Vln. II *ff*

Vla. *ff*

Vcl. *ff* unis

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

Vln. I

Vln. II

Vla.

Vcl.

ff

This musical score page, numbered 301, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The woodwind section (Fl., Ob., Cl., Bn.) has complex melodic lines with many slurs and ties. The brass section (Hn., Trp., Trb.) plays sustained notes. The strings (Vln., Vla., Vcl.) and piano (Pno) provide harmonic support. A fortissimo (*ff*) dynamic marking is present in the Trombone part.

240 ritard

Fl.

Ob.

Cl.

Bn.

Hn. I

Hn. II

Trp.

Trb.

Per. I

Per. II

Pno

Ten.

240 ritard

Vln. I

Vln. II

Vla.

Vcl.

a tempo

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Trp.), Trombone (Trb.), Percussion I (Per. I), Percussion II (Per. II), Piano (Pno.), and Tenor (Ten.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Violoncello (Vcl.). The score is in 4/4 time and features various musical notations including dynamics (pp, mp, p, dim.), articulation (trills, slurs), and performance instructions (muted, tranquil). The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The piano part features a complex rhythmic pattern with triplets and slurs.

Fl. *pp* *tranquil*

Ob.

Cl. *mp*

Bn. *mp*

Hn. I *mute* *pp*

Hn. II

Trp.

Trb. *mute* *pp*

Per. I

Per. II *vibraphone* *mp³ dim.* *p*

Pno. *dim.* *p* *tranquil*

Ten.

a tempo

Vln. I *p* *dim.* *pp*

Vln. II

Via.

Vcl.

Fl. *dim.* *ppp*

Ob.

Cl. *pp* *dim.* *ppp*

Bn.

Hn. I *dim.* *ppp*

Hn. II

Trp.

Trb. *dim.* *ppp*

Per. I triangle *pp*

Per. II

Pno

Ten.

Vln. I *dim.* *ppp*

Vln. II

Vla.

Vcl.

Detailed description: This is a page of a musical score, page 304. It contains staves for various instruments. The Flute (Fl.) and Clarinet (Cl.) parts have dynamics of *pp*, *dim.*, and *ppp*. The Bassoon (Bn.) and Horn I (Hn. I) parts have dynamics of *dim.* and *ppp*. The Trombone (Trb.) part has dynamics of *dim.* and *ppp*. The Percussion (Per. I) part has a triangle and a dynamic of *pp*. The Piano (Pno) part has a dynamic of *ppp*. The Violin I (Vln. I) part has dynamics of *dim.* and *ppp*. The other instruments (Ob., Hn. II, Trp., Per. II, Ten., Vln. II, Vla., Vcl.) are marked with rests.

First System:

- Flute:** Melodic line starting with a half note G4, followed by eighth notes. Marked *p freely*. Tempo: ♩ = 48.
- English Horn:** Rest.
- Horn in F - I:** Rest.
- Horn in F - II:** Rest.
- Timpani:** Rest.
- Harp:** Rest. Chord: C, D, E, F, G, A, B.
- Celesta:** Rest.
- Soprano:** Rest.
- Tenor:** Rest.
- Violin I:** Rest.
- Violin II:** Rest.
- Viola:** Rest.
- Violoncello:** Rest.
- Double Bass:** Rest.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

dim.

p

dim.

p

p

p

What will the fu-ture bring?

10

Fl. 

E.H. 

Hn. I 

Hn. II 

Tmp. 
pp

Hrp 

Cel. 
pp

Sop. 

Ten. 
p
What kind of fa - ther shall I be?

10

Vln. I 

Vln. II 

Vla. 

Vcl. 

D.B. 

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp.

Cel.

Sop.

Ten.

Vln. I

Vln. II

Via.

Vcl.

D.B.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp.

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

Will I be there to see my chil - dren grow up?

mute

pp lontano

pp lontano

pp

div. pizz. pp

div. pizz. pp

Detailed description: This is a page of a musical score, page 309. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp.), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Tenor (Ten.) and includes the lyrics "Will I be there to see my chil - dren grow up?". The score is written in a key with one sharp (F#) and a 4/4 time signature. The vocal line starts with a mezzo-piano (*mp*) dynamic. The instrumental parts include various dynamics and markings: Horn I has a *mute* marking and *pp lontano*; Horn II has *pp lontano*; Trombone has *pp*; Harp has a complex arpeggiated pattern; Violin I and II have *div. pizz. pp* markings. The page number 309 is in the top right corner.

20

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

mp

Will I be the dad to them like my dad was to me?

20

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pizz.

pp

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

gliss.

cresc.

pp

p

pp

mf

I am the last

pizz. div.

p

pizz. div.

p

cresc.

p

C, Db, Eb, Fb, Gb, A, Bb

The musical score for page 311 features a variety of instruments and vocal parts. The woodwinds (Flute, English Horn, Horns I and II) and strings (Violins I and II, Viola, Violoncello, Double Bass) are mostly silent, with some activity in the Double Bass and Harp. The Harp has a glissando and a crescendo leading to a piano dynamic. The Cello has a piano dynamic and a crescendo. The Tenor voice has a mezzo-forte dynamic and a melodic line. The Double Bass has a piano dynamic and a crescendo. The Viola and Violoncello have a piano dynamic and a pizzicato/divisi texture. The Double Bass has a piano dynamic and a crescendo. The Tenor voice has a mezzo-forte dynamic and a melodic line. The lyrics "I am the last" are written below the Tenor part.

Fl.

E.H.

p

Hn. I

Hn. II

Tmp.

Hrp

Cel.

p

Sop.

Ten.

seed of two gen-er - a-tions, one by name,

mf

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 312. It features a variety of instruments and vocal parts. The Flute (Fl.) has a melodic line in the first measure. The English Horn (E.H.) plays a rapid, sixteenth-note passage in the second measure, marked *p*. The Horns (Hn. I and II) and Timpani (Tmp.) are silent. The Harp (Hrp) is also silent. The Cello (Cel.) has a single note in the third measure, marked *p*. The Soprano (Sop.) is silent. The Tenor (Ten.) has a vocal line with lyrics: "seed of two gen-er - a-tions, one by name,". The first part of the Tenor's line is marked *mf*. The Violins (Vln. I and II) are silent. The Viola (Vla.) and Violoncello (Vcl.) play a rhythmic accompaniment of eighth notes. The Double Bass (D.B.) is silent.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cb, D, Eb, Fb, G, Ab, Bb

Cel.

Sop.

Ten.

the oth - er by ge - net-ics.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

p

p

pizz. *div.* *p*

30

Fl. *mp*

E.H. *mp*

Hn. I *mp* *mute off*

Hn. II *mp* *mute off*

Tmp.

Hrp

Cel.

Sop.

Ten.

30

Vln. I *mp* *arco* *unis*

Vln. II *mp* *arco* *unis*

Vla. *mp* *arco* *unis*

Vcl. *mp* *arco*

D.B. *mp* *arco*

Fl. *mp*

E.H. *mp*

Hn. I *mp*

Hn. II *mp*

Tmp.

Hrp *mp*

Cel. *mp*

Sop.

Ten. *f*
to combine both?

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

The musical score is for a 5/4 time piece. The Flute (Fl.) and English Horn (E.H.) parts are in the key of B-flat major. The Flute part begins with a melodic line, while the English Horn provides harmonic support. The Horns (Hn. I and II) and Trombone (Tbn.) parts are in the key of B-flat major and provide harmonic support. The Trumpet (Tnp.) part is in the key of B-flat major and provides harmonic support. The Harp (Hrp) and Cello (Cel.) parts are in the key of B-flat major and provide harmonic support. The Soprano (Sop.) and Tenor (Ten.) parts are in the key of B-flat major. The Tenor part has a vocal solo with the lyrics "to combine both?". The Violins (Vln. I and II) and Viola (Vla.) parts are in the key of B-flat major and provide harmonic support. The Violoncello (Vcl.) and Double Bass (D.B.) parts are in the key of B-flat major and provide harmonic support.

Fl. I

Fl. II

Hn. I

Hn. II

Tmp.

Hrp.

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Will my child have my eyes,

Fl.

E.H.

Hn. I *mute*
pp *lontano*

Hn. II *pp* *lontano*

Tmp. *p*

Hrp *p*

Cel. *p*

Sop.

Ten. my wife's nose,

Vln. I

Vln. II

Vla. *pizz. div.*
p

Vcl. *pizz. div.*
p

D.B. *pizz.*
p

Detailed description: This is a page of a musical score, page 318. It contains staves for various instruments and a vocal line. The instruments include Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Tenor. The score is written in a key with one flat (B-flat) and a common time signature. The vocal line has the lyrics "my wife's nose,". The instrumental parts include various dynamics such as *pp* (pianissimo), *p* (piano), and *pp* *lontano* (pianissimo, distant). The Viola, Violoncello, and Double Bass parts have markings for *pizz. div.* (pizzicato, divided). The Flute part has a *mute* marking. The Horn I part has a *pp* *lontano* marking. The Trombone part has a *p* marking. The Harp part has a *p* marking. The Cello part has a *p* marking. The Violin I and Violin II parts have various dynamics and markings. The Soprano part is mostly silent. The Tenor part has the lyrics "my wife's nose,". The Viola part has a *pizz. div.* marking and a *p* dynamic. The Violoncello part has a *pizz. div.* marking and a *p* dynamic. The Double Bass part has a *pizz.* marking and a *p* dynamic.

40

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

mp

my fa - ther's ears, or mother's

40

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for measures 40 and 41. The Tenor part has lyrics: "my father's ears, or mother's". The Flute part has a dynamic marking "p" and a fingering "14". The Viola and Violoncello parts have a dynamic marking "mp". The score is in 3/4 time and ends with a repeat sign.

Fl.

E.H.

p

Hn. I

p

Hn. II

Tmp.

pp

Hrp

p

Cel.

Sop.

Ten.

smile.

Vln. I

p

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 320. It contains staves for various instruments and vocal parts. The instruments include Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal parts are Soprano and Tenor. The score is written in 4/4 time. The key signature has one flat (B-flat). The music is in a minor key. The tempo is marked 'p' (piano). The dynamics are marked 'p' (piano) and 'pp' (pianissimo). The Tenor part has a vocal line with the word 'smile.' written below it. The Flute part has a melodic line with a trill. The English Horn part has a melodic line with a trill. The Horn I part has a melodic line with a trill. The Horn II part has a melodic line with a trill. The Trombone part has a melodic line with a trill. The Harp part has a melodic line with a trill. The Cello part has a melodic line with a trill. The Soprano part has a melodic line with a trill. The Violin I part has a melodic line with a trill. The Violin II part has a melodic line with a trill. The Viola part has a melodic line with a trill. The Violoncello part has a melodic line with a trill. The Double Bass part has a melodic line with a trill.

Fl. *p*

E.H. *p*

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten. *mp*

Will there be grand - moth-er's love of music

Vln. I

Vln. II

Vla. *p*

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 321. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Tenor, with the lyrics "Will there be grand - moth-er's love of music". The score is written in a key with one flat (B-flat) and a 4/4 time signature. The music is in a lyrical style, with a focus on the vocal line and the Harp. The Flute and English Horn have melodic lines, while the Horns, Trombone, Cello, and Double Bass provide harmonic support. The Violins and Viola play a rhythmic pattern. The Harp plays a continuous arpeggiated figure. The Tenor sings the main melody. The dynamics range from piano (*p*) to mezzo-piano (*mp*).

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

or grand-fa-ther's love of life?

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is for page 322 and features a variety of instruments and a vocal line. The instruments include Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Tenor (Ten.) and includes the lyrics "or grand-fa-ther's love of life?". The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *f* (forte). The key signature has one flat (B-flat). The vocal line is in the Tenor clef and includes the lyrics "or grand-fa-ther's love of life?". The instrumental parts are written in their respective staves, with some parts featuring complex rhythms and dynamics.

50 $\text{♩} = 96$

Fl. p

E.H. p

Hn. I p

Hn. II p

Tmp. p

Hrp *gliss.* *cresc.* p f
C,D,E,F,G,A,B

Cel. p

Sop.

Ten.

50 $\text{♩} = 96$

Vln. I p *arco* *unis* f

Vln. II p *arco* *unis* f

Vla. p *arco* *unis* f

Vcl. p *arco* *unis* f

D.B. p *arco* f

This musical score is for the song "The Southern Railroad". It features vocal soloists (Soprano and Tenor) and a large orchestra. The vocal parts are in G major and 4/4 time. The lyrics are: "He who was a rail-road man work - ing the Southern". The orchestration includes Flute (Fl.), English Horn (E.H.), Horns I and II (Hn. I, Hn. II), Trombone (Tmp.), Harp (Hrp.), Cello (Cel.), Violin I and II (Vln. I, Vln. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *div.* (divisi). The vocal soloists enter in the first measure with the lyrics. The orchestra provides accompaniment throughout the piece.

Fl. *mp*

E.H.

Hn. I *mp* *mute off*

Hn. II *mp* *mute off*

Tmp. *mp*

Hrp

Cel.

Sop. *mf*
line. Hard work in a place of red clay and peach-es.

Ten.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp* *div.* *unis*

D.B. *mp*

Detailed description: This is a page of a musical score, page 325. It contains staves for various instruments and a vocal line. The instruments include Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp.), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for Soprano and Tenor. The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The tempo is marked 'mp' (mezzo-piano). The vocal line has lyrics: 'line. Hard work in a place of red clay and peach-es.' The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

60

Fl. *mp*

E.H. *mp*

Hn. I

Hn. II

Tmp.

Hrp *mp*

Cel.

Sop.

Ten.

60

Vln. I

Vln. II

Vla.

Vcl.

D.B.

$\text{♩} = 48$

Fl. *p*

E.H.

Hn. I *p*

Hn. II *p*

Tmp.

Hrp *p*

Cel. *pp* 12

Sop.

Ten. *mp*

In this small child there will be a mul - ti - tude

$\text{♩} = 48$

Vln. I *p*

Vln. II

Vla.

Vcl.

D.B.

The musical score is for a piece titled "The Past" by Maurice Strakosky. It is a 7/8 time piece. The score includes parts for Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tnp.), Harp (Hrp.), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist part is for a Tenor, with lyrics: "of past gen-er-a - tions,". The score is divided into two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The tempo is marked "Allegretto". The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mute*.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

mp

mute

p

div.

people I know, people I have on-ly

Detailed description: This is a page of a musical score, page 329. It contains staves for various instruments and vocal parts. The Flute (Fl.) part has a melodic line starting in the second measure with a piano (*p*) dynamic. The English Horn (E.H.) has a single note in the first measure. The Horns (Hn. I and Hn. II) and Timpani (Tmp.) are silent. The Harp (Hrp) has a chordal accompaniment starting in the second measure with a piano (*p*) dynamic. The Celesta (Cel.) plays a rhythmic pattern of eighth notes with a 12-measure rest indicated. The Soprano (Sop.) and Tenor (Ten.) vocal parts are silent until the second measure, where the Tenor part begins with a mezzo-piano (*mp*) dynamic. The lyrics "people I know, people I have on-ly" are written below the Tenor staff. The Violins (Vln. I and Vln. II) are silent. The Viola (Vla.) part has a melodic line starting in the second measure with a piano (*p*) dynamic and a "mute" instruction. The Violoncello (Vcl.) and Double Bass (D.B.) parts have a rhythmic accompaniment starting in the first measure with a piano (*p*) dynamic and a "div." (divisi) instruction.

Fl.

E.H.

Hn. I

Hn. II

Tnp.

Hrp.

Cel.

Sop.

Ten.

talked a-bout, and people I have nev - er

Vln. I

Vln. II

Vla.

Vcl.

D.B.

70

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

dim.

im - a - gined.

70

Vln. I

Vln. II

Vla.

Vcl.

D.B.

unis

$\text{♩} = 116-120$

Fl. *p* *mp* *mp*

E.H. *mp*

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop. *mf*
His son learned a - bout his fa-ther through box - es

Ten.

$\text{♩} = 116-120$

Vln. I *div.* *mp* *unis*

Vln. II *mp*

Vla. *mute off* *mp*

Vcl. *mute off* *mp*

D.B. *mp*

Fl. *mf* *mp*

E.H. *mf* *mp*

Hn. I *mf* *mp*

Hn. II *mf* *mp*

Tmp. *mf* *mp*

Hrp *mf* *mf*

Cel.

Sop. *f* *mf*
in grand-fa-ther's at-tic: a-bout his

Ten.

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vcl. *mf* *mp*

D.B. *mf*

Detailed description: This is a page of a musical score, page 333. It features a variety of instruments and vocal parts. The woodwinds (Flute, English Horn, Horns I and II) and strings (Violins I and II, Viola, Violoncello, Double Bass) are marked with *mf* (mezzo-forte) and *mp* (mezzo-piano). The harp also has *mf* markings. The vocal parts (Soprano and Tenor) have a *f* (forte) marking for the first phrase and *mf* for the second. The lyrics are "in grand-fa-ther's at-tic: a-bout his". The score is written in 4/4 time and includes dynamic markings, articulation marks, and slurs.

80

Fl. *mf*

E.H. *mf*

Hn. I *mf*

Hn. II *mf*

Tmp.

Hrp

Cel.

Sop. *f*
Na - vy un - i form, books, a few

Ten.

80

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D.B.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mf

mf

f

dim.

mf

dim.

dim.

dim.

mf

dim.

C, D, E, F, G, A, B

pic - tures, and his vi - o - lin.

Fl. *sfz*

E.H. *sfz*

Hn. I *sfz*

Hn. II *sfz* *ff*

Tmp.

Hrp *sfz* *gliss.* *gliss.*

Cel. *f*

Sop.

Ten.

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz* *div.*

Vcl. *sfz* *div.*

D.B. *sfz*

Detailed description: This is a page of a musical score, page 336. It features ten staves of music. The instruments are: Flute (Fl.), Euphonium (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is written in 3/4 time. The Flute, Euphonium, Horn I, and Horn II parts begin with a forte (f) dynamic and a sforzando (sfz) marking. The Harp part features a glissando (gliss.) marked with a sforzando (sfz). The Cello part begins with a forte (f) dynamic. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts also begin with a forte (f) dynamic and a sforzando (sfz) marking. The Viola and Violoncello parts have a 'div.' (divisi) marking. The Soprano and Tenor parts are silent. The Trombone part is also silent.

90

♩ = 48

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp.

Cel.

Sop.

Ten.

90

♩ = 48

Vln. I

Vln. II

Vla.

Vcl.

D.B.

dim.

f

dim.

f

ff

p cresc.

f

pp

12

12

mp

My

mute

p

Fl. *p*

E.H. *p*

Hn. I

Hn. II

Tmp.

Hrp *p*

Cel.

Sop.

Ten.
child will one day be - gin a

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is for a 4/4 piece. The Flute (Fl.) and English Horn (E.H.) both play a melodic line starting with a half rest, followed by a series of eighth and sixteenth notes, marked *p*. The Horns (Hn. I and II) and Timpani (Tmp.) are silent. The Harp (Hrp) plays a sustained chord marked *p*. The Cello (Cel.) plays a continuous sixteenth-note pattern, with the number 12 appearing below the staff. The Soprano (Sop.) is silent. The Tenor (Ten.) sings the lyrics "child will one day be - gin a". The Violins (Vln. I and II) play a melodic line, with Vln. I having a triplet of eighth notes. The Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) are silent.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

jour - ney to be - come parent to its

p

mf

p

mute unis

p

The musical score is for page 339. It features a variety of instruments: Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line, consisting of Soprano and Tenor parts, has the lyrics: "jour - ney to be - come parent to its". The score includes various musical notations such as rests, notes, and dynamic markings like *p* (piano), *mf* (mezzo-forte), and *mute unis* (muted unison). The Cello part has some markings that look like "12" repeated several times. The Tenor part has a *mf* marking. The Violin I part has a *p* marking. The Violoncello part has a *mute unis* marking and a *p* marking. The Double Bass part has a *p* marking.

Fl. *p*

E.H. *p*

Hn. I

Hn. II

Tmp.

Hrp

Cel. 12 12 12 12 12 12 12 12

Sop.

Ten. child, grand - par-ent to its

Vln. I *p*

Vln. II

Vla.

Vcl. div.

D.B.

Detailed description: This is a page of a musical score, page 340. It features a variety of instruments and vocal parts. The Flute (Fl.) and English Horn (E.H.) parts begin with a piano (*p*) dynamic. The Horns (Hn. I and II) and Timpani (Tmp.) are silent. The Harp (Hrp) and Cello (Cel.) provide accompaniment, with the Cello featuring a complex, rapid sixteenth-note pattern marked with '12' above it. The Soprano (Sop.) and Tenor (Ten.) vocal parts enter with the lyrics 'child, grand - par-ent to its'. The Violins (Vln. I and II) and Viola (Vla.) are also present, with the Violin I part marked *p*. The Violoncello (Vcl.) and Double Bass (D.B.) parts are at the bottom of the score.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

chil - dren's chil - dren.

dim. *mp*

The musical score is for page 341 and is written in 2/4 time. It features a variety of instruments and vocal parts. The Flute (Fl.) and English Horn (E.H.) have melodic lines. The Horns (Hn. I and II) and Timpani (Tmp.) are mostly silent. The Harp (Hrp) provides harmonic support. The Cello (Cel.) has a complex, rhythmic part with many sixteenth notes. The Soprano (Sop.) and Tenor (Ten.) sing the lyrics "chil - dren's" and "chil - dren." The Violins (Vln. I and II) and Viola (Vla.) have melodic lines. The Violoncello (Vcl.) and Double Bass (D.B.) have bass lines. The score includes dynamic markings such as *dim.* (diminuendo) and *mp* (mezzo-piano).

100 $\text{♩} = 96$

Fl. *mp* *mf*

E.H. *p* *cresc.* *mp* *mf*

Hn. I *mp* *mf*

Hn. II *mp* *mf*

Tmp. *pp* *cresc.* *mp*

Hrp

Cel.

Sop. *mf*

Ten. They're from the North.

100 $\text{♩} = 96$

Vln. I *mf*

Vln. II *mf*

Vla. *unls* *mp* *mf*

Vcl. *unls* *mp* *mf*

D.B. *mp* *mf*

Fl. *f*

E.H. *f*

Hn. I *f*

Hn. II *f*

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I *f* *mute off*

Vln. II *f*

Vla. *f*

Vcl. *f*

D.B. *f*

The musical score is for page 343 and features a variety of instruments. The Flute (Fl.) part begins with a forte (*f*) dynamic and includes a melodic line with a long note and a trill. The Euphonium (E.H.) part also starts with a forte (*f*) dynamic and features a rhythmic, eighth-note pattern. The Horns (Hn. I and Hn. II) and Trombone (Tmp.) parts have a forte (*f*) dynamic. The Harp (Hrp) and Cello (Cel.) parts are marked with a forte (*f*) dynamic. The Violins (Vln. I and Vln. II) and Viola (Vla.) parts are marked with a forte (*f*) dynamic. The Violoncello (Vcl.) and Double Bass (D.B.) parts are marked with a forte (*f*) dynamic. The Violin I part includes a "mute off" instruction. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Fl. *dim.* *mf*

E.H. *dim.* *mf*

Hn. I *f dim.* *mf*

Hn. II *mf*

Tmp.

Hrp

Cel.

Sop. *f*
Do you think his wife's dad

Ten.

Vln. I *dim.* *mf*

Vln. II *mf*

Vla. *dim.* *mf*

Vcl. *dim.* *mf*

D.B. *dim.* *mf*

Detailed description: This is a page of a musical score, page 344. It features a variety of instruments and vocal parts. The Flute (Fl.) and English Horn (E.H.) parts have dynamics of *dim.* and *mf*. The Horns (Hn. I and II) also have *mf* dynamics, with Hn. I starting with *f dim.*. The Trombone (Tbn.) and Trompano (Tnp.) parts are present but have no notes. The Harp (Hrp) and Cello (Cel.) parts are also present but have no notes. The Soprano (Sop.) and Tenor (Ten.) vocal parts are shown, with the Soprano part having a dynamic of *f* and the lyrics "Do you think his wife's dad". The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) parts are also shown, with dynamics of *dim.* and *mf*. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

110

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

feels a-bouthim be - ing a Southern - er like his grand - father did a-bout his

mp

mf

mf

mf

mf

C, Db, Eb, F, G, Ab, Bb

110

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

dim.

mp

dim.

div.

unis

Fl. *mp*

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop. *mf*
fa - ther be - ing a

Ten.

Vln. I *mp*

Vln. II *mp*

Vla.

Vcl. *div.*

D.B.

The musical score is for a 3/4 time piece. The Flute (Fl.) part begins with a melodic line marked *mp*. The English Horn (E.H.) provides a harmonic accompaniment. The Horns (Hn. I and II) play a steady, rhythmic pattern. The Timpani (Tmp.) is silent. The Harp (Hrp) plays a complex, arpeggiated accompaniment. The Cello (Cel.) is silent. The Soprano (Sop.) and Tenor (Ten.) vocal parts enter in the third measure with the lyrics "fa - ther" and "be - ing a". The Soprano part is marked *mf*. The Violins (Vln. I and II) enter in the third measure with a melodic line marked *mp*. The Viola (Vla.) and Violoncello (Vcl.) parts provide a harmonic accompaniment. The Double Bass (D.B.) is silent.

Fl. *p*

E.H. *dim.*

Hn. I

Hn. II

Tmp.

Hrp

Cel. *pp*

Sop. Yan-kee?

Ten.

Vln. I *mf dim.* *mp*

Vln. II *mf dim.* *mp*

Vla. *mp dim.* *p*

Vcl. *p dim.*

D.B.

Detailed description: This is a page of a musical score, page 347. It features a variety of instruments and vocal parts. The Flute (Fl.) part begins with a melodic line and ends with a soft (*p*) note. The English Horn (E.H.) part has a melodic line that fades out (*dim.*). The Horns (Hn. I and II) and Trombone (Tbn.) parts are mostly silent. The Timpani (Tmp.) part is also silent. The Harp (Hrp) part is silent. The Cello (Cel.) part has a complex, rapid melodic line starting in the second measure, marked *pp*. The Soprano (Sop.) part has a vocal line with the lyrics "Yan-kee?". The Tenor (Ten.) part is silent. The Violins (Vln. I and II) have melodic lines, with the first violin marked *mf dim.* and *mp*, and the second violin marked *mf dim.* and *mp*. The Viola (Vla.) part has a melodic line marked *mp dim.* and *p*. The Violoncello (Vcl.) part has a melodic line marked *p dim.*. The Double Bass (D.B.) part is silent.

$\text{♩} = 48$ **120**

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

C, D, E, F, G, A, Bb

Cel.

Sop.

Ten.

mp

Maybe my child will fol - low in my foot - steps or

$\text{♩} = 48$ **120**

Vln. I

Vln. II

Vla.

mute

p

Vcl.

pp

D.B.

Fl. *p*

E.H. *p*

Hn. I

Hn. II

Tmp.

Hrp *p*

Cel.

Sop.

Ten.
forge a new road.

Vln. I

Vln. II

Vla.

Vcl. *muto* *p*

D.B.

Detailed description: This page of a musical score, numbered 349, contains staves for the following instruments and voices: Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Flute part begins with a melodic line marked *p* (piano). The English Horn part has a melodic line with a triplet marked *p*. The Harp part features a chordal accompaniment marked *p*. The Cello part has a complex, fast-moving line with many sixteenth notes, marked with '12' indicating fingerings. The Tenor voice part has the lyrics 'forge a new road.' The Viola part has a melodic line. The Violoncello part has a melodic line marked *muto* (muted) and *p*. The Double Bass part is mostly silent. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

mp

div.

But for now, that child is

12

3

div.

The musical score is for page 350. It features a variety of instruments: Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 2/4 time. The Tenor part has lyrics: "But for now, that child is". Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The Cello part has a "12" marking, and the Viola part has a "3" marking. The Violoncello part has a "div." marking.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

sleep - ing in my

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is for page 351. It features a variety of instruments and a vocal line. The Flute (Fl.) plays a melodic line in the first system. The English Horn (E.H.) plays a melodic line in the second system, marked with a piano (p) dynamic. The Horns (Hn. I and Hn. II) are silent. The Trombone (Tmp.) is silent. The Harp (Hrp) plays a melodic line in the third system. The Cello (Cel.) plays a melodic line in the fourth system, marked with a piano (p) dynamic. The Soprano (Sop.) is silent. The Tenor (Ten.) sings the lyrics "sleep - ing in my" in the fifth system. The Violins (Vln. I and Vln. II) are silent. The Viola (Vla.) plays a melodic line in the sixth system. The Violoncello (Vcl.) plays a melodic line in the seventh system. The Double Bass (D.B.) is silent.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

(whispered)

imagination.

12 12 12 12 12 12 12 12

Detailed description: This is a page of a musical score, page 352. It contains staves for various instruments and vocal parts. The Flute (Fl.) and English Horn (E.H.) have melodic lines. The Horns (Hn. I and II) and Timpani (Tmp.) are mostly silent. The Harp (Hrp) plays a soft (*p*) accompaniment. The Celesta (Cel.) has a rhythmic pattern of eighth notes, with the number '12' appearing below the staff. The Soprano (Sop.) and Tenor (Ten.) vocal parts are mostly silent, with the Tenor part having the lyrics '(whispered) imagination.' written below it. The Violins (Vln. I and II) are silent. The Viola (Vla.) has a melodic line. The Violoncello (Vcl.) and Double Bass (D.B.) are mostly silent.

130

Fl. *mp*

E.H. *mp*

Hn. I *mp*

Hn. II *mp*

Tmp.

Hrp C,D,E,F,G,A,B *mp*

Cel.

Sop.

Ten.

130

Vln. I *p* *mp*

Vln. II *p* *div.* *mp*

Vla. *mute off* *div.* *mp*

Vcl. *mute off* *mp*

D.B. *mp*

Fl. *mf* *f*

E.H. *mf* *f*

Hn. I *cresc.* *mf* *f*

Hn. II *cresc.* *mf* *f*

Tmp.

Hrp *cresc.* *f*

Cel.

Sop.

Ten.

Vln. I *unis* *mf* *f*

Vln. II *unis* *mf* *f*

Vla. *mf* *div.* *f*

Vcl. *mf* *f*

D.B. *mf* *f*

Fl. *mf dim.* *mp*

E.H. *mf dim.* *mp*

Hn. I *mf dim.* *mp*

Hn. II *mf dim.* *mp*

Tmp. *mp*

Hrp *f* *mf* *cresc.* *f* *gliss.*

Cel. *mf*

Sop.

Ten.

Vln. I *dim.* *mp*

Vln. II *dim.* *mp*

Vla. *unis* *dim.* *mp*

Vcl. *dim.* *mp*

D.B. *dim.* *mp*

$\text{♩} = 116-120$

Fl. *f*

E.H. *f*

Hn. I *f*

Hn. II *f*

Tmp. *f*

Hrp *f*

Cel.

Sop.

Ten.

$\text{♩} = 116-120$

Vln. I *f*

Vln. II *f* div. unis

Vla. *f*

Vcl. *f*

D.B. *f*

140

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

This block contains the first system of a musical score, measures 140 through 142. The instruments listed on the left are Flute (Fl.), Euphonium (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), and Tenor (Ten.). Measures 140 and 141 are mostly rests for the woodwinds and strings, with a forte (f) dynamic marking at the end of each measure. In measure 142, the Flute and Euphonium play a half note G#4, while the Trombone and Harp play a half note G#3. The Harp part includes a chord diagram for C#4, D#4, E4, F#4, G#4, A#4, and B4. The Cello and Double Bass parts play a rhythmic pattern of eighth notes. The vocal parts (Soprano and Tenor) are silent.

140

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the second system of a musical score, measures 140 through 142. The instruments listed on the left are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 140 and 141 show the Violins and Viola playing a melodic line, while the Cello and Double Bass play a rhythmic pattern of eighth notes. In measure 142, the Violins and Viola play a half note G#4, while the Cello and Double Bass play a half note G#3. The dynamic marking is forte (f) at the end of measure 142.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

f

f

pizz.

Detailed description: This is a page of a musical score, page 358. It contains staves for the following instruments: Flute (Fl.), Euphonium (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp), Cello (Cel.), Soprano (Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 2/4 time. The key signature has one sharp (F#). The Flute part has a melodic line with some grace notes. The Euphonium part has a steady eighth-note accompaniment. The Horns and Trombone parts have rests followed by a single note marked with a forte (f) dynamic. The Harp part has a short arpeggiated figure marked with a forte (f) dynamic. The Cello part has a complex, fast-moving accompaniment. The Violin I and II parts have melodic lines, with Violin II ending with a pizzicato (pizz.) instruction. The Viola, Violoncello, and Double Bass parts provide a harmonic foundation with sustained notes and some movement.

150

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

f

f

f

f

f

ff

C,D,E,F,G,A,B

150

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

f

f

f

f

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

The musical score is written for a large ensemble. The Flute (Fl.) and Euphonium (E.H.) parts are in the upper register. The Horns (Hn. I, Hn. II) and Trombone (Tmp.) parts are in the middle register. The Harp (Hrp) and Cello (Cel.) parts are in the lower register. The Soprano (Sop.) and Tenor (Ten.) parts are in the lower register. The Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) parts are in the lower register. The score is written in 2/4 time. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The dynamics range from *f* (forte) to *ff* (fortissimo). The score is divided into two systems, each containing two measures. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The score is written for a large ensemble, including Flute, Euphonium, Horns, Trombone, Harp, Cello, Soprano, Tenor, Violins, Viola, Violoncello, and Double Bass. The score is written in 2/4 time. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The dynamics range from *f* (forte) to *ff* (fortissimo). The score is divided into two systems, each containing two measures. The first system contains measures 1 and 2, and the second system contains measures 3 and 4.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for a large ensemble. The top section includes Flute (Fl.), Euphonium (E.H.), Horn I (Hn. I), Horn II (Hn. II), and Trumpet (Tmp.). The middle section includes Harp (Hrp), Cello (Cel.), Soprano (Sop.), and Tenor (Ten.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is divided into measures, with some measures containing rests and others containing active musical notation. Dynamics such as *f* (forte) are indicated. The key signature and time signature are not explicitly shown but are implied by the notation.

160

♩ = 160

Fl. *ff*

E.H. *ff*

Hn. I *ff*

Hn. II

Tmp. *ff*

Hrp

Cel. *ff*

Sop.

Ten.

160

♩ = 160

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

div.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

gliss.

unis

The musical score is written for a large ensemble. The Flute (Fl.) and Euphonium (E.H.) parts are in the upper staves. The Horns (Hn. I, Hn. II) and Trombone (Tmp.) parts are in the middle staves. The Harp (Hrp) and Cello (Cel.) parts are in the lower staves. The Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) parts are in the bottom staves. The score is in 5/4 time and features a variety of musical notations, including triplets, glissandos, and unison passages. The key signature is one flat (B-flat).

Fl. *ff*

E.H. *ff*

Hn. I *ff*

Hn. II *ff*

Tmp. *ff*

Hrp
C#,D#,E,F#,G#,A,B *ff* gliss.

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This page of a musical score, numbered 367, contains staves for thirteen instruments. The Flute (Fl.) and Euphonium (E.H.) parts begin with a forte (*ff*) dynamic. The Horn I (Hn. I) and Horn II (Hn. II) parts also feature *ff* markings. The Trombone (Tmp.) part has a *ff* marking. The Harp (Hrp) part includes a glissando (*gliss.*) marked *ff*, with a list of notes (C#, D#, E, F#, G#, A, B) indicated. The Cello (Cel.) part has a *ff* marking. The Violin I (Vln. I) and Violin II (Vln. II) parts have *ff* markings. The Viola (Vla.) part has a *ff* marking. The Violoncello (Vcl.) part has a *ff* marking. The Double Bass (D.B.) part has a *ff* marking. The Soprano (Sop.) and Tenor (Ten.) parts are marked with a *ff* dynamic. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

170

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp.

Cel.

Sop.

Ten.

This block contains the musical notation for measures 170 through 172 for the woodwind and string sections. The instruments listed are Flute (Fl.), English Horn (E.H.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tmp.), Harp (Hrp.), and Cello (Cel.). The Soprano (Sop.) and Tenor (Ten.) vocal parts are also present but have rests. The Flute part begins with a trill (tr) on a G-sharp. The English Horn and Horn I parts have melodic lines. The Horn II part has a more active line. The Trombone part has a few notes. The Harp part features a glissando (gliss.) in the left hand and arpeggiated figures in the right hand. The Cello part has a continuous arpeggiated pattern. The vocal parts are marked with rests.

170

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This block contains the musical notation for measures 170 through 172 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Violin I part has a melodic line with a 'div.' (divisi) marking. The Violin II part has a similar melodic line. The Viola part has a more active line. The Violoncello and Double Bass parts have a continuous arpeggiated pattern. The measures are numbered 170, 171, and 172.

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp

Cel.

Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for a large ensemble. The Flute (Fl.) part features intricate melodic lines with many slurs and ties. The Euphonium (E.H.) and Horns (Hn. I, Hn. II) provide harmonic support with sustained notes and some movement. The Trumpet (Tmp.) is silent. The Harp (Hrp) plays a rhythmic pattern of eighth notes. The Cello (Cel.) has a melodic line with many slurs. The Soprano (Sop.) and Tenor (Ten.) vocal parts are silent. The Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) form the string section, with the Violins and Viola playing melodic lines and the Vcl. and D.B. providing a bass line.

180

Fl.

E.H.

Hn. I

Hn. II

Tmp.

Hrp.

Cel.

Sop.

Ten.

180

Vln. I

Vln. II

Vla.

Vcl.

D.B.

tr

ff

gliss.

div.

unis

Fl. *ff*

E.H. *ff*

Hn. I *ff*

Hn. II *ff*

Tmp. *cresc.* *ff*

Hrp *ff*

Cel.

Sop.

Ten.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

attacca

VI. Nightfall

48

Flute

English Horn

Bb Clarinet

Bassoon

Horn in F - I

Percussion I

Percussion II

Harp

Soprano

Violin I

Violin II

Viola

Violoncello

tubular bells

f *mf* *mp*

p freely

Let sound fade away before continuing.

C, Db, Eb, F, G, A, B

(spoken)

Every ending has a beginning . . .

48

This musical score page, numbered 373, features a flute solo in the first staff. The flute part is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of three measures of music, each containing a triplet of eighth notes. The first measure starts on G4, the second on A4, and the third on B4. The rest of the page contains staves for other instruments, all of which are marked with a whole rest, indicating they are silent during this passage. These instruments include Euphonium (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Violoncello (Vcl.). Each staff is marked with a whole rest and a 4/4 time signature.

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Via.

Vcl.

Serene ♩ = 60

Fl. *pp cresc.*

E.H. *pp cresc.*

Cl. *pp cresc.*

Bn. *pp cresc.*

Hn. I

triangle *p*

vibraslap *mp*

windchime *p*

Per. I

Per. II

Hrp *p*

Sop.

Serene ♩ = 60

Vln. I *mute ppp flautando*

Vln. II *mute ppp flautando*

Vla. *mute ppp flautando*

Vcl. *mute ppp flautando*

10

Fl. *p*

E.H. *p*

Cl. *p*

Bn. *p*

Hn. I *mute* *p*

Per. I

Per. II

Hrp. *p*

Sop.

10

Vln. I

Vln. II

Vla.

Vcl.

10

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

The musical score for page 376 is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Euphonium, Clarinet, Bassoon) and brass (Horn I). Below these are two staves for Percussion (I and II), followed by a Harp. A Soprano vocal line is present but contains no notes. The bottom section consists of the string ensemble, including Violins I and II, Viola, and Violoncello. The woodwinds and strings are playing active parts, while the percussion and harp are mostly silent. The vocal line is also silent.

Fl. *dim.*

E.H. *dim.*

Cl. *dim.*

Bn. *dim.*

Hn. I *dim.*

Per. I *tenor drum* *p*

Per. II *windchime* *p* *l.v.*

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

The musical score for page 377 features a variety of instruments. The woodwind section includes Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), and Horn I (Hn. I), all marked with a *dim.* (diminuendo) instruction. The percussion section consists of two parts: Per. I, which plays a *tenor drum* with a *p* (piano) dynamic, and Per. II, which plays a *windchime* with a *p* dynamic and includes a *l.v.* (live) instruction. The string section includes Harp (Hrp), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The string parts are characterized by dense, rapid sixteenth-note patterns. The vocal part (Sop.) is currently silent.

Fl. *pp*

E.H. *pp*

Cl. *pp*

Bn.

Hn. I *pp*

tenor drum

Per. I *pp*

Per. II

Hrp

Sop.

Vln. I *gradual dim.*

Vln. II *gradual dim.*

Vla. *gradual dim.*

Vcl. *gradual dim.*

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, English Horn, Clarinet, Bassoon, Horn I) and Percussion I (tenor drum) are marked *pp* (pianissimo). The string section (Violins I and II, Viola, Violoncello) is marked *gradual dim.* (gradual diminuendo). The Harp and Soprano vocal staves are present but contain no notation. The string parts feature a complex, rapid sixteenth-note pattern.

20

Fl.

E.H.

Cl.

Bn.

Hn. I

tenor drum

Per. I

Per. II

Hrp.

Sop.

20

Vln. I

Vln. II

Vla.

Vcl.

The musical score for measures 20-22 features a variety of instruments. The woodwinds (Flute, English Horn, Clarinet, Bassoon) and Horn I play melodic lines with some grace notes. The Percussion I part includes a tenor drum with a *pp* (pianissimo) marking. The Harp, Soprano, Violin I, Violin II, Viola, and Violoncello parts are mostly silent in these measures, with the strings showing some rhythmic activity in measure 21.

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

pp

windchime

lv.

The musical score is arranged in a system of staves. The top section includes Flute (Fl.), Euphonium (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Percussion I (Per. I), Percussion II (Per. II), and Harp (Hrp). The bottom section includes Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The Flute part begins with a melodic line in the first measure. The Euphonium and Clarinet parts have rests in the first measure. The Bassoon part has a rest in the first measure. The Horn I part has a rest in the first measure. The Percussion I part has a rest in the first measure. The Percussion II part has a rest in the first measure. The Harp part has a rest in the first measure. The Soprano part has a rest in the first measure. The Violin I and Violin II parts have a fast, rhythmic pattern in the first measure. The Viola part has a fast, rhythmic pattern in the first measure. The Violoncello part has a fast, rhythmic pattern in the first measure. The score is written in 4/4 time. The key signature has one flat (B-flat). The tempo is marked 'pp' (pianissimo). The dynamics are marked 'pp' and 'lv.' (lento).

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

tenor drum

ppp

ppp

ppp

pppp

pppp

pppp

pppp

pppp

pppp

30

Fl.

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II

Hrp

Sop.

30

Vln. I

Vln. II

Vla.

Vcl.

tenor drum

ppp

ppp

Fl. *ppp*

E.H.

Cl.

Bn.

Hn. I

Per. I *tenor drum* *ppp*

Per. II

Hrp

Sop.

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This is a page of a musical score, page 383. It contains staves for the following instruments: Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Percussion I (Per. I) playing tenor drum, Percussion II (Per. II), Harp (Hrp), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The Flute part begins with a *ppp* dynamic and features several grace notes. The Clarinet part has a melodic line with grace notes. The Percussion I part has a *ppp* dynamic and a rhythmic pattern. The Violin I and II parts play a fast, repetitive sixteenth-note figure. The other instruments are mostly silent or have simple rests.

Fl. *p* *f* *p* *f*

E.H.

Cl.

Bn.

Hn. I

Per. I

Per. II windchime *ppp* *lv.*

Hrp *ppp*

Sop.

Vln. I

Vln. II

Vla.

Vcl.

The musical score is arranged in a standard orchestral format. The Flute (Fl.) part begins with a series of notes marked with *p*, *f*, *p*, and *f* dynamics. The Clarinet (Cl.) and Bassoon (Bn.) parts are mostly silent. The Horn (Hn. I) part is also silent. The Percussion (Per. I and Per. II) parts include a windchime and a *ppp* (pianissimo) marking. The Harp (Hrp) part features a *ppp* marking. The Violin (Vln. I and Vln. II) parts play a continuous, rapid, and complex melodic line. The Viola (Vla.) and Violoncello (Vcl.) parts are silent.

Fl. *dim.*

E.H.

Cl.

Bn.

Hn. I

Per. I *triangle* *pp*

Per. II

Hrp *ppp* *ppp*

Sop.

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This is a page of a musical score, page 385. It contains staves for the following instruments: Flute (Fl.), Euphonium (E.H.), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Percussion I (Per. I), Percussion II (Per. II), Harp (Hrp), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The Flute part has a melodic line starting with a quarter note, followed by a half note, and then a measure with a dynamic marking of *dim.* The Euphonium, Clarinet, and Bassoon parts are mostly silent, with some rests. The Horn I part is also silent. Percussion I has a triangle part starting with a half note, followed by a measure with a dynamic marking of *pp*. Percussion II is silent. The Harp part has a complex, arpeggiated figure starting with a dynamic marking of *ppp*, followed by a measure with a dynamic marking of *ppp*. The Soprano part is silent. The Violin I and Violin II parts have a complex, arpeggiated figure starting with a dynamic marking of *ppp*, followed by a measure with a dynamic marking of *ppp*. The Viola and Violoncello parts are silent.

40

Fl. *pppp*

E.H.

Cl.

Bn.

Hn. I

Per. I *vibraslap*

Per. II *pp* *windchime* *ppp* Hold until windchimes completely fade away.

Hrp

Sop.

40

Vln. I *dim.* *morendo*

Vln. II *dim.* *morendo*

Vla.

Vcl.

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VITA

George Albert Benner's compositions have been performed frequently throughout the South with outside performances in Massachusetts and at Lincoln Center in New York. His commissions include writing works for the Louisiana Sinfonietta, the Magnolia Trio, various members of the Baton Rouge Symphony Orchestra, and other artists. The recent recipient of an ASCAP Standard Award, Benner taught the *Introduction to Composition* course at Louisiana State University from 1989-1993, as well as maintained a studio of private composition students. He is the founder and editor of Conners Publications, a publishing company whose primary purpose is printing and promoting contemporary music; and is currently the editor for *Composer/USA*, the national bulletin of the National Association of Composers, USA.

Benner served from 1991-1993 as President of the Baton Rouge chapter of the Society of Composers Inc., through which he organized and promoted a yearly five-concert series. He also was the Public Relations Officer for the Louisiana Sinfonietta during the 1992-93 concert season. Benner holds a B.A. in philosophy, a B.F.A. in music, and a M.F.A. in music composition from Tulane University.

Born in Spartanburg, South Carolina (1955), raised in South Miami, Florida, Benner has lived in New Orleans or Baton Rouge, Louisiana since 1972. He is married to the former Lisa Marie Herber.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

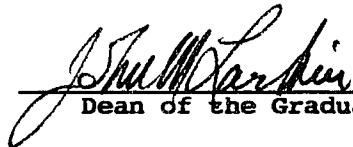
Candidate: George Albert Benner

Major Field: Music



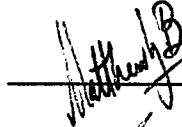
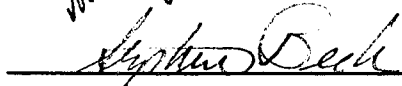
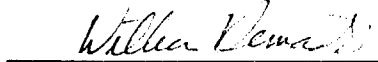
Title of Dissertation: Continuous Variation in
Ellen Taaffee Zwilich's Intrada, and
Generations, an Original Composition for
Soprano, Tenor, and Orchestra

Approved:


Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

October 7, 1994