

3

A. Fl. *f*

C. A.

B. Cl. *6:4*

B. Tbn. *5:4*

Tba.

Cant. shoul - der For vines and *3:2*

Vln. I *5:4*

Vln. II *f* *6:4*

Vla. *f*

Vc.

Cb.

Detailed description: This page of a musical score is for the second system of a piece. It features ten staves: A. Flute, C. Alto Saxophone, B. Clarinet, B. Trombone, Tuba, Cantor (with lyrics), Vln. I, Vln. II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/4. The flute part begins with a forte (*f*) dynamic and a triplet of eighth notes. The clarinet part has a *6:4* dynamic marking. The trombone part has a *5:4* dynamic marking. The tuba part has a *5:4* dynamic marking. The cantor part has lyrics: "shoul - der For vines and". The violin I part has a *5:4* dynamic marking. The violin II part has a forte (*f*) dynamic and a *6:4* dynamic marking. The viola part has a forte (*f*) dynamic. The cello part has a *5:4* dynamic marking. The contrabass part has a *5:4* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

4

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - - live trees,

7:4

7:4

5:4

5:4

3:2

Detailed description: This page of a musical score contains ten staves. The top staff is for Alto Flute (A. Fl.) in G major, starting with a whole note G4 and a 7-measure rest, followed by a 7:4 triplet of eighth notes. The Clarinet in A (C. A.) staff is empty. The Bass Clarinet (B. Cl.) staff has a 7-measure rest followed by a 7:4 triplet of eighth notes. The Bass Trombone (B. Tbn.) staff has a 4-measure rest, followed by a 5-measure rest, and then a 5:4 triplet of eighth notes. The Tuba (Tba.) staff has a whole note G2. The Vocal (Cant.) staff has the lyrics 'o - - live trees,' with a 4-measure rest. The Violin I (Vln. I) staff has a 5-measure rest followed by a 5:4 triplet of eighth notes. The Violin II (Vln. II) and Viola (Vla.) staves are empty. The Violoncello (Vc.) staff has a 4-measure rest followed by a 5-measure rest, and then a 5:4 triplet of eighth notes. The Contrabass (Cb.) staff has a 3-measure rest followed by a 3:2 triplet of eighth notes.

5

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

Mar - ble well go - - - vened

6:4

5:4

3:2

5:4

3:2

6

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ci - ties

And ships on un - tamed

7:4

5:4

3:2

3:2

f

7

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

seas,

But there on the shi - ning

sul ponticello.

pp

sul ponticello.

mf

sul ponticello.

pp

9

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

me-tal His hands had put in-stead An ar-ti-fi-cial wil-der-ness And a sky like

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

A. Fl. *p*

C. A. *p*

B. Cl.

B. Tbn.

Tba.

Cant. lead. _____

Vln. I *mp* *pp*

Vln. II *f* *mf* *pizz.* *f*

Vla. *mp* *pp*

Vc. *f*

Cb. *arco sul ponticello.* *fff*

14 $\text{♩} = 72$

A. Fl. *f* *ff* *mp*

C. A. *f* *ff*

B. Cl. *f* *ff*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

Cant.

Vln. I *mf* *f* *ff* *pp* *mp*

Vln. II *arco.* *mf* *ff* *pp* *mp*

Vla. *mf* *f* *ff*

Vc. *f*

Cb. *ff*

18

A. Fl. *mf* *f*

C. A.

B. Cl. *mf* 5:4 7:4 5:4

B. Tbn.

Tba.

Cant. *f*
A plain with-out a fea-ture,

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*
arco sul ponticello.

Cb.

21

A. Fl. *f* *5:4* *3:2*

C. A.

B. Cl. *mf* *5:4*

B. Tbn.

Tba.

Cant. bare and brown, No blade of grass, no sign of

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *f* *mf*

Cb.

23

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

neigh - bor hood, No - thing to eat and no - where to sit

6:4

5:4

5:4

3:2

3:2

f *mf*

f *mf*

mp *mf*

mp *mf*

25 $\text{♩} = 60$

A. Fl. *f* *ff* *f* *fff*

C. A. *f* *ff*

B. Cl. *f* *ff*

B. Tbn. *f*

Tba. *f* 3:2 3:2

Cant. down, Yet con-gre-ga-ted on its blank ness,___

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* pizz.

27

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stood a un-in-te-lli-gi-ble mul-ti-tude, A mi-llioneyes, a mi-llion boots in line,

♩ = 80



29

A. Fl. *mf*

C. A.

B. Cl.

B. Tbn.

Tba. *3:2* *5:3*

Cant. *3:2*
 With - out ex - pre - ssion, wai-ting for a sign. Out of the air a

♩ = 80

con sordino.

Vln. I *mf*

Vln. II *ff*

Vla. *mf* con sordino.

Vc. *f* pizz.

Cb.

31

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

voice with - out a face Proved by sta - tis-tics that some cause was just__

33

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

C. A. *f* *mf*

B. Cl. *ff*

B. Tbn.

Tba.

Cant.
 In tones as dry and le - vel as the place: No one was cheered and no thing was dis -

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

A. Fl. *mf* *f*

C. A. *f* *mf* *f*

B. Cl.

B. Tbn.

Tba.

Cant. cussed;

Vln. I

Vln. II

Vla.

Vc. *arco.* *mp*

Cb. *arco.* *mf*

36

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

37

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

C. A. *mf* *f* *mf* *f*

B. Cl. *f*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Cant. *f* 3:2 3:2 3:2
Co - lumn by co - lumn in a cloud of dust They marched a - way en - du - ring a be -

Vln. I

Vln. II *ff*

Vla.

Vc.

Cb. *f* pizz.

39

A. Fl. *ff* *f* *ff*

C. A. *ff* *f* *ff*

B. Cl. *f*

B. Tbn. *f* *ff*

Tba. *ff*

Cant. lief Whose lo-gic brought them, some-where else to grief.

Vln. I *f* *ff*

Vln. II *ff* pizz.

Vla. *f* *ff*

Vc.

Cb. *ff*

41 $\text{♩} = 66$

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

arco.

5:4

5:4

$\text{♩} = 66$

Detailed description: This page of a musical score covers measures 41 to 44. It features a variety of instruments: A. Flute, C. Alto Saxophone, B. Clarinet, B. Trombone, Tuba, Cantor, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time with a tempo of quarter note = 66. The key signature changes from one sharp (F#) to one flat (Bb) at measure 42. The woodwinds and strings play mostly rests, while the brass and Cantor have active parts. The Trombone and Tuba parts include dynamic markings of *ff* and fingering indications (VI, V, IV). The Violin I part has accents (^) and a dynamic marking of *ff*. The Violin II part is marked *arco.* and *ff*. The Viola, Violoncello, and Contrabass parts also have rests. The Cantor part has rests. The Trombone and Tuba parts have a 5:4 ratio marking over measures 43 and 44.

46

♩ = 60

♩ = 80

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

3:2

5:4

She looked o - ver his shoil - der — For ri - tu - al

Detailed description: This page of a musical score covers measures 49 and 50. It features a vocal line and orchestral accompaniment for various instruments. The vocal line (Cant.) begins in measure 49 with the lyrics 'She looked o - ver his shoil - der' and continues in measure 50 with 'For ri - tu - al'. The vocal melody is marked with a forte (*f*) dynamic and includes triplet markings (3:2). The orchestration includes A. Fl., C. A., B. Cl., B. Tbn., Tba., Vln. I, Vln. II, Vla., Vc., and Cb. The C. A., B. Tbn., Tba., Vla., and Vc. parts feature complex rhythmic patterns, including triplets and quintuplets (5:4). Dynamics such as *f* and *ff* are used throughout. The score is written in 4/4 time and includes a key signature of two sharps (F# and C#).

51

A. Fl. *f*

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.
pi - e - ties, White flo - wer - gar - lan - ded

Vln. I *pizz.*

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Cb. *f*

52

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hei - fers, Li - ba - tion and

53

A. Fl. *f* 3:2

C. A.

B. Cl.

B. Tbn. 5:4

Tba.

Cant. sa - cri - fice,

Vln. I *f* arco. 3:2

Vln. II *f* 3:2

Vla. pizz. arco.

Vc.

Cb.

54

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3:2

7:4

6:4

5:4

3:2

3:2

3:2

pizz.

f

55

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3:2

7:4

5:4

3:2

3:2

f

This musical score page, numbered 55, contains ten staves for various instruments and a vocal line. The instruments are: A. Fl. (Alto Flute), C. A. (Corno Alto), B. Cl. (Bass Clarinet), B. Tbn. (Baritone Trombone), Tba. (Tuba), Cant. (Cantata), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. It features several complex rhythmic patterns, including triplets and groups of notes with specific ratios (3:2, 7:4, 5:4). Dynamic markings such as *f* (forte) are present. The vocal line (Cant.) is currently silent, indicated by a horizontal line with a fermata. The page number 29 is located in the top right corner.

56

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3:2

5:4

5:3

3:2

3:2

3:2

3:2

58

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

But there on the shi - ning me tal _____ Where the al - ter should have

Vln. I

sul ponticello.

pp

mp

Vln. II

mf

3:2

3:2

Vla.

arco sul ponticello.

pp

mp

Vc.

arco sul poticello.

mf

3:2

Cb.

60

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

been, She saw by his fli-cke-ring forge - light Quite a - no-ther scene.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

mf

pp

f

pizz.

arco sul ponticello.

fff

Detailed description of the musical score: The score is for page 32, measures 60 and 61. It features a vocal line and a full orchestral accompaniment. The vocal line (Cant.) has lyrics: "been, She saw by his fli-cke-ring forge - light Quite a - no-ther scene." The instrumental parts include: A. Fl. (Alto Flute), C. A. (Clarinet in A), B. Cl. (Bass Clarinet), B. Tbn. (Baritone Trombone), Tba. (Tuba), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The Vln. I and Vla. parts play chords in a *pp* (pianissimo) dynamic. The Vln. II part has a triplet of eighth notes in measure 60 and a *f* (forte) section in measure 61. The Vc. part has a triplet of eighth notes in measure 60 and a *f* (forte) section with a *pizz.* (pizzicato) marking in measure 61. The Cb. part has a *fff* (fortississimo) section in measure 61 with the instruction "arco sul ponticello." (arco sul ponticello).

62

A. Fl. *p*

C. A. *p*

B. Cl. *f*

B. Tbn. *mf* 5:4

Tba. *mf* 5:4

Cant.

Vln. I *mp* *pp*

Vln. II *f* pizz.

Vla. *mp* *pp*

Vc. *mf* arco sul ponticello. *f* pizz.

Cb.

64

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mf

f

ff

pp

arco.

mf

ff

f

ff

6:4

7:4

6:4

7:4

67 $\text{♩} = 72$

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Barbed wi - re en - closed an ar - bi - tra - ry spot Where bored o - ffi - cials lounged

$\text{♩} = 72$

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.* *mf*

Vc. *arco.* *mf*

Cb. *pizz.* *mf*

69

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

arco.

mf

3:2

(one cracked a joke) And sen-tries swea-ted for the day was hot:

71

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

A crowd of or-di-na-ry de - cent folk Watched from wi - thout and nei-ther moved nor

3:2

5:4

3:2

3:2

73

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

spoke As three pale fi-gures were led forth and bound To three posts dri-ven up-right

Vln. I

Vln. II

Vla.

Vc.

Cb.

75 $\text{♩} = 60$

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

5:4

3:2

pizz.

in the ground. The mass and ma-je-ty of this

77

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

world, all That ca - rries

5:4 6:4 7:4 6:4

Detailed description: This page of a musical score, numbered 40, covers measures 77 through 80. The score is for a full orchestra and a vocal soloist. The key signature is one sharp (F#), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout from top to bottom: A. Fl., C. A., B. Cl., B. Tbn., Tba., Cant., Vln. I, Vln. II, Vla., Vc., and Cb. The vocal line (Cant.) has lyrics: "world, all That ca - rries". The woodwinds and strings have various rhythmic patterns, with some measures marked with time signatures like 5:4, 6:4, and 7:4. The brass instruments (B. Tbn., Tba., Cb.) have sustained notes and rhythmic figures. The strings (Vln. I, Vln. II, Vla., Vc.) provide harmonic support with sustained notes and rhythmic patterns.

78

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

weight and al - ways weighs the same Lay in the hands of

79

A. Fl. f mf $\text{♩} = 80$ $+$ \circ

C. A. mf $+$ \circ

B. Cl.

B. Tbn.

Tba.

Cant. $3:2$
o- thers; they were small And could not hope for help and no help

Vln. I mp mf

Vln. II fff

Vla. arco con sordino. mp mf

Vc. pizz. ff

Cb.

81

A. Fl. *f* *mp*

C. A. *f* *mp*

B. Cl. *ff*

B. Tbn.

Tba.

Cant.
 came: What their foes liked to do was done, their shame Was all the worst could wish;

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

Vln. II

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

Vc.

Cb.

83

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

C. A. *mf* *f* *mf* *f* *mf* *f*

B. Cl. *ff*

B. Tbn.

Tba.

Cant. they lost their pride And died as men be fore their bo dies died.

Vln. I *mp* *mf*

Vln. II

Vla. *mp* *mf*

Vc. *mf* arco.

Cb. arco. *mf*

85

A. Fl. *f* *ff* *p* *f*

C. A. *f* *ff* *p* *f*

B. Cl. *f* *ff* *mf*

B. Tbn. *mp*

Tba. *mp*

Cant.

Vln. I *ff*

Vln. II

Vla. *ff*

Vc. *ff*

Cb. *ff* *pizz.* *f*

Detailed description: This page of a musical score, numbered 85, contains measures 85 and 86. The score is arranged in a system with ten staves. The top staff is for Alto Flute (A. Fl.), the second for Clarinet in A (C. A.), the third for Bass Clarinet (B. Cl.), the fourth for Bass Trombone (B. Tbn.), the fifth for Trombone (Tba.), the sixth for Cantor (Cant.), the seventh for Violin I (Vln. I), the eighth for Violin II (Vln. II), the ninth for Viola (Vla.), the tenth for Violoncello (Vc.), and the eleventh for Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 7/8. In measure 85, the woodwinds and strings play with forte (f) and fortissimo (ff) dynamics. In measure 86, the dynamics shift to piano (p) and mezzo-forte (mf) for the woodwinds, and mezzo-piano (mp) for the trombones. The contrabass part in measure 86 includes a pizzicato (pizz.) instruction. The Cantor part is silent in both measures.

87

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

C. A. *mf* *f* *mf*

B. Cl.

B. Tbn. *mf*

Tba. *mf*

Cant.
She looked o - ver his shoul - der For a - the - letes at their

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

games, Men and wo-men in a dance Mo-ving their sweet_

89

A. Fl. *f* *ff*

C. A. *f* *ff*

B. Cl. *f*

B. Tbn. *f*

Tba. *f*

Cant. limbs Quick, quick, to mu- sic, But there on the shi-ning

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f*

Cb. *f*

♩ = 50

91

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

shield His hands had set no dan-cing floor

ff

5:4

ff

ff

♩ = 66

♩ = 72

95

A. Fl.

Musical staff for A. Flute, showing a whole rest across the entire measure.

C. A.

Musical staff for Clarinet in A, featuring a melodic line with accents and dynamic markings of *ff* and *f*.

B. Cl.

Musical staff for Bass Clarinet, featuring a melodic line with accents and dynamic markings of *ff* and *f*.

B. Tbn.

Musical staff for Bass Trombone, featuring a melodic line with accents and a dynamic marking of *mf*.

Tba.

Musical staff for Trombone, featuring a melodic line with accents and a dynamic marking of *mf*.

Cant.

Musical staff for Cantor, showing the vocal line with lyrics: "But a weed-choked field."

Vln. I

Musical staff for Violin I, featuring a rhythmic accompaniment with accents and a dynamic marking of *f*.

Vln. II

Musical staff for Violin II, featuring a rhythmic accompaniment with accents.

Vla.

Musical staff for Viola, featuring a rhythmic accompaniment with accents and a dynamic marking of *ff*.

Vc.

Musical staff for Violoncello, featuring a rhythmic accompaniment with accents and dynamic markings of *ff* and *mf*.

Cb.

Musical staff for Contrabass, featuring a rhythmic accompaniment with accents.

♩ = 66

♩ = 72

98

A. Fl. *f*

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.
A ra-gged ur - chin, aim-less and a - lone, Loi-tered a-bout that va - can-cy;

Vln. I *p*

Vln. II *p*

Vla. *pizz.* *mf*

Vc. *arco.* *mf*

Cb. *pizz.* *mf*

100

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

mf

arco.

3:2

6:4

6:4

3:2

5:4

a bird Flew up to safe-ty from his well - aimed stone:

Detailed description: This page of a musical score, numbered 52, contains measures 100 through 102. The score is for a full orchestra and a vocal soloist. The woodwind section includes Flute (A), Clarinet in A, Bass Clarinet, Bass Trombone, and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line is for a male soloist. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 100 features a dynamic marking of *f* and a 6:4 time signature change. Measure 101 features a dynamic marking of *f* and a 6:4 time signature change. Measure 102 features a dynamic marking of *f* and a 6:4 time signature change. The vocal line has lyrics: "a bird Flew up to safe-ty from his well - aimed stone:". The score includes various musical notations such as slurs, accents, and dynamic markings.

102

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

That girls are raped, that two boys knife a third, Were ax-i-oms to him, who'd

mp

mf

3:2

5:4

3:2

3:2

Detailed description: This is a page of a musical score, page 102. It features ten staves. The top staff is for Alto Flute (A. Fl.), which is mostly silent. The second staff is for Clarinet in A (C. A.), with a few notes. The third staff is for Bass Clarinet (B. Cl.), playing a rhythmic pattern of eighth notes with slurs. The fourth staff is for Bass Trombone (B. Tbn.), playing a melodic line with a 3:2 ratio. The fifth staff is for Trombone (Tba.), playing a rhythmic pattern of eighth notes. The sixth staff is for the Cantor (Cant.), with lyrics: "That girls are raped, that two boys knife a third, Were ax-i-oms to him, who'd". The seventh staff is for Violin I (Vln. I), playing a melodic line with a 5:4 ratio and a *mp* dynamic. The eighth staff is for Violin II (Vln. II), playing a melodic line with a *mp* dynamic that changes to *mf*. The ninth staff is for Viola (Vla.), playing a melodic line with a 3:2 ratio. The tenth staff is for Violoncello (Vc.), playing a melodic line with a 3:2 ratio. The eleventh staff is for Contrabass (Cb.), playing a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, ratios (3:2, 5:4), and dynamics (*mp*, *mf*).

104

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ne-ver heard Of a - ny world where pro-mi - ses were kept, Or one could weep be-cause a - no -

mf 5:4

mf 5:4

mf

3:2

106 $\text{♩} = 60$

A. Fl. *p* mf *mp* *mf* *f* *mp*

C. A. *p* mf *mp* *mf* *f* *mp*

B. Cl.

B. Tbn.

Tba. *f* *vi* *vi*

Cant. - ther wept. The thin lipped

Vln. I 5:4 *f* *pp* 3:2 *mf* *p* *p* 3:2 *mf*

Vln. II *f* *p*

Vla. 3:2 *p* *p* mf *p* *p* mf *mp*

Vc. *p* *p* mf *pizz.* *mp*

Cb. *mf*

109

A. Fl. *mf* *f* *mf* *mf* *f* *mp*

C. A. *mf* *f* *mf* *mf* *f* *mp*

B. Cl.

B. Tbn.

Tba.

Cant. ar - mo - rer, He - pha - es - tos, ho - bbled a - way, _____

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

Vln. II *mf* *mf* *f* *f* *14:8* *mp*

Vla. *mf* *f* *mf* *f* *mp*

Vc. *f* *mp*

Cb. *mf*

III $\text{♩} = 100$

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

ff

The-tis of the shi - ning breasts Cried out in dis-may

$\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco.

ff

arco.

ff

Detailed description: This page of a musical score, numbered 57, features a vocal line and several instrumental parts. The vocal line (Cant.) is in 5/4 time, marked *ff* (fortissimo), and contains the lyrics "The-tis of the shi - ning breasts Cried out in dis-may". The instrumental parts include A. Fl., C. A., B. Cl., B. Tbn., Tba., Vln. I, Vln. II, Vla., Vc., and Cb. The woodwinds and strings are mostly silent, indicated by rests. The strings (Vc. and Cb.) play a rhythmic accompaniment of eighth notes, marked *arco.* and *ff*. The score includes dynamic markings, articulation marks (accents), and a tempo marking of $\text{♩} = 100$. The key signature has one sharp (F#).

114

A. Fl.

C. A.

B. Cl. *ff*

B. Tbn. *ff*

Tba.

Cant.
To please her son,

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb.

115

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

the strong I-ron-hear-ted man - slay-ing A - chi-lles

pizz.

Detailed description: This page of a musical score covers measures 115 and 116. The score is for a full orchestra and a vocal soloist. The vocal line, in treble clef, sings the lyrics 'the strong I-ron-hear-ted man - slay-ing A - chi-lles'. The instrumental parts include Flute (treble clef), Clarinet in A (treble clef), Bass Clarinet (bass clef), Bass Trombone (bass clef), Trombone (bass clef), Violin I (treble clef), Violin II (treble clef), Viola (alto clef), Violoncello (bass clef), and Contrabass (bass clef). The music is in a key with one sharp (F#) and a time signature of 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

117 $\text{♩} = 72$

A. Fl. *mf* *f* *p*

C. A. *mf* *f* *p*

B. Cl. *mf* *f*

B. Tbn.

Tba.

Cant. Who would not live long.

Vln. I $\text{♩} = 72$ *p*

Vln. II *p*

Vla. *p*

Vc. pizz.

Cb. *f*