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DELAVAN, Jr., Erin Macon, 1932-  
HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE  
ACT FOR SOLO VOICES, CHORUS AND SMALL  
ORCHESTRA. [Original Composition].

The University of Oklahoma, D.Mus.Ed., 1969  
Music

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THE UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE

HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE ACT  
FOR SOLO VOICES, CHORUS AND SMALL ORCHESTRA

A DISSERTATION  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirements for the  
degree of  
DOCTOR OF MUSIC EDUCATION

By  
ERIN MACON DELAVAN, JR.  
Norman, Oklahoma

1969

HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE ACT  
FOR SOLO VOICES, CHORUS AND SMALL ORCHESTRA

APPROVED BY

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## ACKNOWLEDGEMENTS

Ever since I read the play, The House by the Stable, several years ago, this opera has been taking shape in my mind and it is with delight that I acknowledge my debts to my professors, friends, colleagues, and family who have helped bring it to fruition. Special mention of thanks are due to the following people:

To the late Charles Williams for an inspired and inspiring play, The House by the Stable, from which the libretto for this opera was adapted.

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HOUSE BY THE STABLE, A CHRISTMAS OPERA IN ONE ACT  
FOR SOLO VOICES, CHORUS AND SMALL ORCHESTRA

Description and Commentary

The Church in the middle ages fostered the use of music in the liturgical dramas from the eleventh through the thirteenth centuries. These dramas were based on Biblical stories with action and music. Apel states, "They never formed a part of the official liturgy, and therefore would be more properly called religious drama."<sup>1</sup> They sprang from tropes which were departures from the official Roman Liturgy of the ninth to the thirteenth century as had been authorized by St. Gregory (C. 600). Tropes began as mere interpolations of amplification between the words kyrie eleison and even entire poems placed between two words of an authentic text. Introits for Christmas and Easter were written in the form of a dialogue (so called dialogue tropes) of question and answer.

A type which developed into a full play is the

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<sup>1</sup>Willi Apel, "Liturgical Drama," Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1965), p. 410.

tenth century trope "Quem Queritis" for the Mass of Easter. Later plays, mostly of French origin, deal with the story of Daniel, the Plaint of Rachel, the Massacre of the Innocents, the Foolish and Wise Virgins.<sup>2</sup> These were favorite subjects of plays during the fourteenth century.

The mystery plays or dramas of the fourteenth and fifteenth centuries were very popular. The name "mysteries" is simply a perversion of the Latin word ministerium, which means service. These were based on Biblical subjects, such as the Life of Christ, the Acts of the Apostles, and the Creation. They were elaborately staged and, in some instances, continued over a period of twenty or more days. In these, music was used only incidentally for processions, fanfares and some plainsong. In Italy the mysteries were referred to as sacre rappresentazione (sacred representations) and served as the main source from which European drama developed. The mysteries were direct ancestors of opera and oratorio.

Of religious dramatic music we know today such forms as the cantata, the oratorio, and the Passion; the last two (aside from their subject matter) differ from opera essentially only in that they include some narrative portions and that they do not require scenery, costumes, or stage action. Even this difference is little more than an historical accident; it rises from the traditional antipathy between church and theatre which has existed especially since the period of the Renaissance. The dramatic impulse is retained in these types of sacred music but divested of those

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<sup>2</sup>Ibid.



external trappings most closely associated with its secular manifestations.<sup>3</sup>

The play, House by the Stable, which was chosen by the composer as a basis for the libretto, is by Charles Williams, a deceased twentieth century writer. Williams has used, as his form, the medieval morality play. Marvin Halverson, compiler of Religious Drama Three says:

The medieval morality play as well as the mystery or miracle play rose out of a vastly different mode of thinking and realm of experience. They took form and of a community of faith possessing a common language of symbols. This was true of all forms of medieval drama. The miracle and mystery plays generally dealt with familiar lives of saints and with the Biblical story from creation to judgement. They were community festivals which retold the story of God's work among man and recounted the Biblical event year after year. In addition to their ritual character, they were remarkable teaching devices, particularly because they were not intended primarily as such.

The morality play, in contrast, was a late medieval form of drama purposely aimed at instruction and moral teaching based on dogma. It represented a new development that is considered by some historians of drama as a bridge to modern secular theatre. However accurate this evaluation may be, the connection at first appears remote. For the characters in a medieval morality play are not fully developed in the manner that modern theater dictates. Neither were the character Biblical figures or saints of Christian history as in the mystery and miracle plays. Instead they were abstractions such as Virtue, Vice, and Good Deeds. Nonetheless, through its theme and by its nature the morality tended to evoke the lonely debate of existential decision.<sup>4</sup>

Williams has taken the medieval morality play and "baptized it in Reformation Christianity and brought it up to date."<sup>5</sup>

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<sup>3</sup>Ibid.

<sup>4</sup>Marvin Halverson, "Introduction," Religious Drama Three (New York: World Publishing Co., 1959), p. 8.

<sup>5</sup>Ibid.

The difference between this modern morality play and medieval morality play is not just a change of vogue and erosion of time. One might assume that there are two types of moralities, namely, a morality of works, which is medieval and Catholic, and a morality of grace, which is contemporary and Protestant.

House by the Stable and its companion play, Grab and Grace are "dramatic vehicles of the Biblical and Reformation understanding that man is saved by grace; what man cannot do for himself, God has already done for him."<sup>6</sup>

#### About the Author and Play

Halverson says, The House by the Stable and Grab and Grace [with the latter we will not be concerned] have been mentioned in the introduction. Nonetheless, it is appropriate and necessary to make further comment on them. Since his death several years ago, Charles Williams, who was an editor of Oxford University Press, has come to be recognized as a man of rare religious sensibility and a writer of diverse talents. His history of the Christian Movement, The Descent of the Dove, is becoming a classic and his metaphysical mystery tales are novels of exciting adventure and profound religious insight. His gifts as a playwright are not slight, as these examples of his work indicate. However, the terseness of his style and the compactness of his symbolism require close attention. For example, 'since the great earthquake and the talking flame' is Williams' way of referring to the Resurrection and Pentecost. Nonetheless, the strict attention required is accompanied by the fun of his rollicking banter and wit. While the plays can be performed independently of each other, fundamentally they belong together. The House by the Stable deals with the general condition of man and the need for an incarnation of God's love and purpose for Man. The second play, Grab and Grace, portrays Man in the light of the new event --

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<sup>6</sup>Ibid., p. 12.

the Christ. Although the movement of these plays is set within the framework of the cosmic drama of God's action, Man is central to the plot. Except for Joseph and Mary, who appear briefly, the characters are abstractions in the manner of the medieval morality. Yet they overcome the limitation of abstractions to a remarkable degree and appear lively and contemporary as they confront the reader and the viewer.<sup>7</sup>

The characters of the opera are as follows:

MAN, baritone (or dramatic tenor), master of the house.

PRIDE, soprano, Man's companion.

GABRIEL, bass, Man's servant and at time conscience.

HELL, tenor, Pride's brother (comic relief character)

JOSEPH, tenor.

MARY, alto.

The play, in brief, is a struggle for the possession of Man's soul (which is a jewel he wears around his neck) by Hell and Pride. They sense competition on the arrival of Mary and Joseph and thus influence Man to put Mary and Joseph in the stable rather than in the house, as he had intended.

Pride and Hell proceed to get Man in an inebriated state and talk him into throwing (loaded) dice for the "Jewel" he wears around his neck. Hell, for his part of the gamble, has put up his own "house." Consequently, Man (ignorantly) finds himself in a situation similar to "heads I win, tails you lose."

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<sup>7</sup>Halverson, Religious Drama, Editors preface: House by the Stable and Grab and Grace, p. 30.

As Man is about to lose the "game," Gabriel forces Hell to exchange the loaded dice for a legitimate pair. The result is that Hell loses.

Man goes to the stable to see the new born Christ Child. The "jewel" catches the eye of the Child and Man presents it to him as a gift.

The opera ends after the chorus, representing the Christ, sings an anthem of triumph and an alleluia -- representing mankind's response.

The following are character studies conceived by the composer as "matching" the music portraying each character.

Man is master and ruler of the house and all the planet earth which he inhabits. His mien is usually of self-assured "rightness" because of his unique position and he enjoys the "comforts" inherent with it. His relationship with Pride is one of complete possession (he thinks).

Man is quite secure in his rule over earth and is completely unaware that anyone or anything would dare to oppose, thwart or in anyway plot against him. It is this very naivete which makes him a somewhat obnoxious character and at the same time vulnerable to the unscrupulous craftiness of Hell and Pride.

The part should be taken by a healthy specimen of manhood with a robust type of voice. The range of his music

is quite wide if the ossias for the high notes are not taken. The use of the lower notes does not affect the performance to any great degree and one should feel free to use them if the higher ones are not feasible. This is particularly true of high school voices lacking training.

Man is an uninhibited character and should be "loose" on the stage. Since he is the ruler of earth, he has no one with which to compare himself and is therefore "self-styled." He is not a stiff dignitary as we think of statesmen and emperors. He is a mixture of many personalities: primitive, stuffy, raucous, haughty, selfish, generous, etc. His personality changes with each arising situation and the role requires a good actor.

Pride is Man's leman, who is constantly feeding his ego with compliments of his importance and with the attention of her presence and affection. Man says of Pride, "You are my worshipful sweet Pride. Will you always make me believe in myself? When I look in your dove's eyes, Pride, and see myself there, I know I am quite alone in my greatness, and all that I have is quite my own."

Pride must be played as an extremely seductive woman, for she must bend Man's will to suit her own plan -- without his realizing it. She accomplishes this with her bodily charms and mental cunning.

Her purpose in life is to see Man in Hell's "house" (Hades). Her deceitful character appears in her behavior

behind Man's back, especially when she and Hell are together.

Hell is the comic relief character of the opera. The saying is, "the Devil gets his due," and he probably did in this case also, for it is possible, even likely, that this conception of Hell in the opera (unlike that in the play) will "steal the show." Hell should be played effeminately with all the characteristically effeminate gestures, facial expression and bodily movement. His voice need not be robust or well-trained. It is conceivable that the part could be done very well with a "nosey," "whinney" quality of production. His acting must be convincing.

Hell is dependent on his sister Pride's abilities to secure Man's soul. He is very cautious and aware of Man's physical strength and tries to avoid any physical contact with him. This makes the handshake and slap on the back even more humorous when Man, unaware of his physical power, initially meets him. Hell's characteristic waltz music lends itself to all manner of imaginative action and bodily movement.

Gabriel, the angel, is a very strong and self-assured character. Although he is Man's servant and is subject to Man, he is not the cowed, head-bowing type. On the contrary, he stands tall and serene, looking upward for enough strength and patience to accomplish his appointed commission -- to get Man to Heaven through Christ.

As well as being Man's servant, Gabriel must, at

times, be Man's conscience. At these times he must emerge from his subservient role momentarily and become a dominant figure.

Aware of Man's frailties, Gabriel handles each situation shrewdly but honestly by reminding Man of God's presence and gifts to him. This, of course, infuriates Man, who believes himself to be the Creator. Gabriel manages always to avoid a confrontation with Man on this matter, knowing that until he has witnessed and experienced the Christ, it would do no good. Although he obviously becomes impatient with the self-centeredness of Man, he remains tolerant and awaits the opportunity for his part in Man's redeeming experience with Jesus Christ.

Mary and Joseph at first appear to be incidental to the story, but they are the pivotal characters by virtue of their effect on the others. After their arrival, Man senses something new in his life as simultaneously Hell and Pride sense a threat to their domination of Man.

In the play Joseph has but few lines, so, in order to establish character for him, he has the longest aria in the opera, which he sings on entering the house to ask for shelter.

Joseph should be a strong character also. He should be protective of Mary with obvious concern for her welfare.

Mary's commentary is reserved, for the most part, until after the Child has been born. Then she blossoms as

an altruistic and loving person concerned for Man's soul.

The Chorus is heard off stage during the opera and appears on stage for the finale. It is important that the off-stage singing be mysterious and unearthly. The effect is accomplished by perfect "oneness" of balance and pronunciation.

At the end of the opera the Chorus assumes the dominant role as they speak the words of Christ to Man and then sing an Alleluia as Man's response to Christ. This is the climactic moment as the Chorus allegorically becomes all of mankind responding to Christ's birth and redeeming love.

#### The Musical Composition

As music departments of high schools, colleges and churches grow, performing groups are faced with the problem of finding music which is challenging and yet satisfying aesthetically. It has long been a source of frustration to this writer that more dramatic musical settings are not available for the Christmas Season, particularly since high school choruses and drama departments, college choruses and opera workshops, and church musicians are expected to produce seasonal programs. Dramatic Christmas music that is not trite is scarce, which makes the director's task of finding suitable material a difficult one. The numerous annual productions of Menotti's opera Amahl and the Night Visitors attests to the popularity, and also the shortage,



of works of this nature. House by the Stable was adapted and set to music in the hope that it will help meet this need.

It is felt the vocal soloists will find their roles challenging enough and lyrically "singable."

There are choices of notes (ossias) at climatic places, and the singers should sing the notes they are capable of doing well at performance time. It might be necessary to encourage, during beginning rehearsal, trying for the higher notes. Often a singer will find that by performance time he has conditioned himself to sing them. If absolutely necessary, one may always keep the lower ones "in reserve," just in case the upper ones have not developed by performance time.

Each principal has one or more lyric solo passages to sing. These solos have been labeled either "Aria," "Ariette," or "Cavatina," according to their length. Willi Apel defines an Aria as an elaborate solo song, distinguished from the air, song, or Lied by (a) generally greater in length; (b) non-strophic form (through-composed); and (c) an accent on purely musical design and expression.<sup>8</sup> He defines the term Ariette as "a small aria" and the Cavatina as "a short solo song simpler in style than the Aria and without repetition of words or phrases; . . . in other words, just

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<sup>8</sup>Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1965), p. 49.

a 'sentence' set to music."<sup>9</sup>

The recitative sections are more toward the recitativo accompagnato (orchestrally accompanied recitative) as opposed to the secco recitativo (accompanied by keyboard). The latter is often described as dry recitative. This means that the singer will need to sing the recitative fairly close to the actual rhythm written, so the instrumentalist and conductor can remain together. However, there should be a freedom within the framework of the measure lest it become stiffly stilted.

Since opera workshop or theater organizations often find it difficult to amass a huge operatic chorus, this work would be ideally suitable in that the choral parts may be effectively performed by an ensemble of any size, from an octet to a large chorus. Naturally the larger the chorus, the more dramatic will be the finale when they sing the anthem and the driving Alleluia at the end.

The work is scored for small orchestra with one wind of each kind save the trumpet, of which there are two. The string parts are kept as simple as feasible, with much more accompaniment than is usual in opera scored for varying mixtures of winds. The reason is two-fold: (1) the string sections in most high school orchestras are not sufficiently advanced for difficult scoring; and (2) the sonorities of

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<sup>9</sup>Ibid.

of winds and voices are novel and interesting in themselves.

In a very real sense the music was through-composed for the entire opera. Once the libretto was adjusted and sections were marked for arias, ensembles, and recitatives, the composing began with the first scene and proceeded through to the last. Many times composers write arias and ensembles and then piece them together with recitatives. Through-composing an opera is a means of avoiding "dry recitative," and having in its place much arioso (lyric recitative).

The composer gave the score the appearance of that of a "number opera" for ease in scoring, and also to save rehearsal time. The division points, as well as the section titles, are arbitrary. The double bar at the end of each "number" section does not mean to stop, but is simply a convenient way to sectionalize the opera for rehearsal.

The prelude was composed after the opera was complete. The beginning of it is material from the opening scene which, in a way, tries to warn man that there are those who would plot against him. Then the chord progression from the love duet (between Man and Pride) sounds, dispelling this gloom. While these chords yet sound, Hell's characteristic music is super-imposed upon it, creating bi-tonality and even tri-tonality, in that Hell's music, in its own right, is bi-tonal. It also imposes a  $\frac{3}{4}$  meter upon  $\frac{4}{4}$  meter for four measures.

Hell's music emerges from this conglomerate and lasts unchallenged for some nine measures until the music which characterizes Man's soul is heard for a time, only to be driven away by the foreboding of the opening scene. The prelude, although short (forty-four measures), does manage to create a feeling of the struggle between "powers" above (up symbolizing good) and the "powers" below (down symbolizing evil).

The xylophone is heard throughout the opera as an allegorical representation of bones -- a symbolic reminder of Man's "feet of clay." The alto saxophone was chosen as Pride's characteristic instrument because of its sensuous quality of sound and technical possibilities.

The French horn is Man's representative instrument, although the trombone is heard a great deal with it -- or in its place where the music is out of the French horn range. For Hell's characteristic instrument, the bassoon was chosen for its comic, puckish capabilities. The flute plays the theme representing Man's soul, which imitates a bird call (Man mentions that Gabriel sings of a bird which sat in the leaves of paradise and in his song he called the bird Soul). Gabriel is usually announced by the trumpet. Since Mary and Joseph are not allegorical in nature, no characteristic instrumental representation was given them.

The harmonic styles used are primarily Secundal, Quartal and Triadic. Where triads are used, they are

usually veiled with a dissonant melody.

The rhythms are usually straightforward, with syncopation used for exaggeration. There are a few minor excursions into cross rhythms and poly-rhythms.

The compositional techniques include counterpoint, homophony, polyphony, imitation, ostinatos in melodic accompaniment and chordal progression.

#### Stage and Costume

One of the many attributes of House by the Stable is its adaptability. The show may be staged as simply or as sumptuously as the budget will allow.

One needs only a single stage setting divided into two areas: -- the house, and the stable. The more magnificently arrayed the house, the more crude the stable will appear. This may be accomplished inexpensively by hanging bright-colored panels (sewn together) of burlap, e.g., one cherry red panel flanked by gold in the house. For the stable, one should use dingy or dark colors. As one uses the lights to change center of action from one stage area to the other, the colors (contrasting affect) will be vividly accentuated.

The show lends itself to almost any historical period as far as costumes and stage furnishings are concerned. The writer would prefer early Renaissance or Contemporary.

The early period would lend itself to interesting costumes and stage decor, and even stylized mosaic makeup. The contemporary staging could be done with Man as a modern "playboy" with all his lavish surroundings. This setting would have the advantage of the audience relating to it more personally; the early period would probably allow for greater theatrical effect.

The time of performance is approximately one hour. There is really no place for an intermission, either in the music or in the story, and the writer urges that none be taken in order to preserve the continuity of the piece.

Since stage directions and dynamic markings have been generously distributed throughout the work, additional performance suggestions would be superfluous.

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*House by the Stable*

*a Christmas Opera  
in One Act*

*Text from a Play  
by Charles Williams*

*By Macon DeLavan*

*Scored for*

*Flute*

*Oboe*

*Clarinet in Bb*

*Bass Clarinet in Bb*

*Alto Saxophone in Eb*

*Bassoon*

*Horn in F*

*Trumpets in Bb(2)*

*trombone*

*Tuba*

*Timpani (2) or (1) if available*

*Tom Lorraine*



Trumpets in Bb(2)

~~Flute~~

Tuba

Timpani (2) or (1) if available

Tambourine

Triangle

Woodblock

~~Tom-toms~~

Cymbal

~~Snare Drum~~

Bass Drum

~~Lytophone~~

Chimes

Hand Bell Choir (Carillon or Piano)

Solo Voices:

Soprano - Pida

Alto - Mary (or M330)

Tenor - Joseph

Tenor - Hell

Baritone - Marco Dramatic Tenor

Bass - Gabriel

Chorus

SSATBB

Strings

Trumpets in G (2)

Trumpets

Tuba

Timpani (2) or (4) if available

Tambourine

Triangle

Woodblock

Tom-toms

Cymbal

Snare Drum

Bass Drum

Xylophone

Chimes

Hand Bell Choir (Carrillon or Bells)

Solo Voices:

Soprano - *Pride*

Alto - *Mary (or Messia)*

Tenor - *Joseph*

Tenor - *Hell*

Bass - *Mano (Barrabas Tenor)*

Bass - *Gabriel*

Chorus

SSA TBB

Strings

Templeblocks

Cymbal

Snare Drum

Bass Drum

Xylophone

Chimes

Hand Bell Choir (Carillon or Piano)

Solo Voices:

Soprano - Pride

Alto - Mary (or Mezzo)

Tenor - Joseph

Tenor - Hell

Baritone - Man (or Dramatic Tenor)

Bass - Gabriel

Chorus

SSATBB

Strings

# HOUSE BY THE STABLE

## A Christmas Opera

### in One Act

Text from a Play  
by CHARLES WILLIAMS

By MACON DELAVAN

*Slowly*  $\text{♩} = 58$  5

**Clar. in B $\flat$**   
**Alto Sax.**  
**Horn in F**  
**2 Trps. in B $\flat$**   
**Tuba**  
**Timp.**  
**Snare D.  
Bass D.**  
**Xyl.**

*mf accel. e cresc.*  
*mf accel. e cresc.*  
*sf* *mf* *f*  
*sf* *mf* *f*

Handwritten musical score for percussion instruments:

- Temp.**: 4/4
- Snared. Bass D.**: 4/4
- Xylo.**: 4/4

Dynamic markings: *f*, *mf*, *stpp*

Handwritten musical score for woodwinds and brass instruments:

- Clar. in Bb**: *Andante* 1.66
- Alto Sax.**: *Andante* 1.66
- Hrn. in F**
- Trpts. in Bb**
- Trb.**
- Tuba**

Tempo markings: *Andante* 1.66, *Slowly*

10 *Slowly*

*Andante* *♩.66*

Clar. in B $\flat$   
 Alto Sax.  
 Horns in F  
 Trps. in B $\flat$   
 Trb.  
 Tuba

Temp.  
 Snared. Bass.  
 Xyl.  
 Temple  
 Bk.

Horns in F  
 Trp. in Bb  
 Trb.  
 Tuba

Andante 15  
 Vl. I  
 Vl. II  
 Vla.  
 Vc.  
 D.B.

*Vla.*  
*Vc.*  
*D.B.*

*Fl.*  
*Vl. I*  
*Vl. II*  
*Vla.*  
*Vc.*  
*D.B.*



*dolce*  
20

Fl. *mf*

I *p* *mf* *f*

II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

D.B. *p*

2.



(♩ = ♪)

Handwritten musical score for a symphony orchestra, measures 25-32. The score includes parts for Oboe, Clarinet in Bb, Bassoon, Bassoon, Snare Drum, Bass Drum, Cymbals, Violin I, Violin II, Viola, and Violoncello. The music is in 3/8 time and features various dynamics and articulations.

**Oboe:** Rests in measures 25-28. Measures 29-32 contain a melodic line starting on G4, moving up stepwise to B4, with dynamics *mf* and *f*.

**Clarinet in Bb:** Rests in measures 25-28. Measures 29-32 contain a melodic line starting on G3, moving up stepwise to B3, with dynamics *mf* and *f*.

**Bassoon (Bb):** Rests in measures 25-28. Measures 29-32 contain a melodic line starting on G3, moving up stepwise to B3, with dynamics *mf* and *f*.

**Bassoon:** Rests in measures 25-28. Measures 29-32 contain a melodic line starting on G3, moving up stepwise to B3, with dynamics *mf* and *f*.

**Snare D. / Bass D. / Cym:** Play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, with dynamics *mf* and *f*.

**Violin I:** Play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, with dynamics *mf* and *f*.

**Violin II:** Play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, with dynamics *mf* and *f*.

**Viola:** Play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, with dynamics *mf* and *f*.

**VC:** Play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, with dynamics *mf* and *f*.

**Measure 29:** Includes a *Solo* marking for the woodwinds and a *rit.* marking for the percussion.

**Measure 30:** Includes a *rit.* marking for the woodwinds and a *rit.* marking for the percussion.

**Measure 31:** Includes a *rit.* marking for the woodwinds and a *rit.* marking for the percussion.

**Measure 32:** Includes a *rit.* marking for the woodwinds and a *rit.* marking for the percussion.

Empty musical staves for the continuation of the score.

30

Oboe  
 Clar. in Bb  
 B. Clar. (Bb)  
 Bsn.  
 Snare D.  
 Bass D.  
 Tambourine

35

Oboe  
 Clar. in Bb  
 B. Clar.

Oboe *mf*

Clar. in B $\flat$  *mf*

B. Clar. (B $\flat$ ) *mf*

Bsn.

Snare D.

Bass D.

Tam. b-ourine

Oboe

Clar. in B $\flat$

B. Clar. (B $\flat$ )

Bsn.

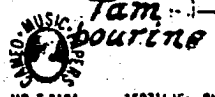
Snare D.

Bass D.

Tam. b-ourine

35

cresc. 4



Handwritten musical score for a string quartet and woodwinds. The score is written on ten staves. The top two staves are for Violin I and Violin II. The next two staves are for Viola I and Viola II. The bottom four staves are for Oboe, Clarinet in Bb, Clarinet in Bb (Bb), and Bassoon. The music is in 4/4 time and features various dynamics and articulations such as *p*, *mf*, *ff*, *cresc.*, and *pizz.* There are also some handwritten notes like "sub. p" and "dms".

D.B.  
 Vc.  
 Vc.  
 II  
 Vc.  
 I  
 Bsn.  
 B. Clar.  
 (Bb)  
 Clar.  
 in Bb  
 Oboe  
 Vl.

Vc. *mp*  
 D.B. *mf pizz.*  
 Sub. *p*  
 PIZZ  
 Sub. *p*  
 PIZZ.

Fl.  
 Oboe  
 Clar. in Bb  
 B. Clar. (Bb)  
 Bsn  
 I  
 II

Fl.  
Oboe  
Clar. in Bb  
B. Clar. (Bb)  
Bsn  
D.B.  
pizz.  
arco

No. 2 - Duet

Andante

5

The musical score is written on ten staves. The instruments and their parts are as follows:

- Clarinet in Bb:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Saxophone:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Timpani:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Xylophone:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Cymbal:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Violin I:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Violin II:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Viola:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Violoncello:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.
- Double Bass:** Measures 1-4 with notes G4, A4, Bb4, C5. Measure 5 has a whole rest.

Handwritten annotations include *mf* (mezzo-forte) above the Clarinet and Saxophone staves, and *pizz.* (pizzicato) below the Violoncello and Double Bass staves. There are also various performance markings such as accents and slurs.

\* Curtain (if no curtain, man and wife may stroll on entwined)



vc.  
pizz.  
D.B.  
f pizz.

\* (curtain (if no curtain, man and pride may stroll on enswined)

Clar. in Bb  
3<sup>rd</sup>  
4<sup>th</sup>

Solo Sax  
mp

Xyl.  
mf

Snare D.  
Bass D.  
Cym.  
mf

Pride  
Voices  
Man  
f  
what, are you not tired, will you still walk, will you still call of me and of you?

I  
VI.  
II  
3  
4

Clar. in Bb 4  
 Alto Sax 4  
 Xyl. 4  
 Snare D. 4  
 Bass D. 4  
 Cym. 4  
 Pride 4  
 Voices 4  
 Man 4

*mp*  
*mf*  
*f* *rs.*  
*f*  
*p*

what, are you not tired, will you still walk, will you still talk of me and of us and of you?

I 4  
 VI. 4  
 II 4  
 Vla. 4  
 Vc. 4  
 D.B. 4

*ff*



10

Tr.

Sax.

Cig.

Bb

Trc.

Snared.

Bass D.

Cym.

Tride

Voices

Man

I de-sire no-ming better now, no-thing new. It was a high and rap-ry day we

I

Vl.

II

Vla.

Vc.

D.B.

not rushed

mp

high

I de-sire no-ming better now, no-thing new. It was a high and rap-ry day we

mf

mf

mf

arco

f. pizz.

pizz. p

pizz.

II (C) *mf*

Vla. *mf*

Vc. *p ff ff* *pizz.p* *arco* *pizz.*

D.B. *pizz.p* *f pizz.*

Fl. *ff* *p*

Pride  
Voices  
man *mez!* *f* *f* *mf*

*mez! It was a high and happy day we mez! Will you never for-get?*

I *mf*

II *mf*

Vla. *mf*

Fl. *sf* *p*

Pride  
Voices  
man

*mez!* It was a high and ~~happy day~~ we met! — Will you never for-get?

I  
Vl.

II  
Vla

Vc.

*f* *arco f* *cantabile*

D.B.



20

Fl. 3/4 5p. 4 mf

Flute  
Voices  
Man 4 mp

Will you be — ver for — get — and love me al — ways —

I 3/4 4 f

Vi. II 4 mf

Vla. 3/4 4 mf

Vc. 3/4 4 mf

D.B. 3/4 4 mf

Fl. 3/4 4 mf

25

Fl. 3/4 4 mf

25

Fl. 1  
Fl. 2  
Oboe  
Clar. in Bb  
Alto Sax.  
Bsn.

Prds  
Voices  
Men

Vc. I  
Vc. II  
Vla.



Empty musical staves for the top section of the score.

DB. *cresc.*  
 Tr. *ff*  
 Vla. *cresc.*  
 Vl. I *cresc.*  
 Vl. II *cresc.*

Voices  
 Soprano  
 Alto  
 Tenor  
 Bass

Bsn.  
 Sax.  
 Clar.  
 Bassoon



Fl. *rit.* *ff*

Oboe *rit.* *ff*

Clar. in Bb *rit.* *ff*

B. Clar. (Bb) *rit.* *ff*

Alto Sax. *rit.* *ff*

Bsn. *rit.* *ff*

Hrn. in F *mp* *rit.* *a due* *ff*

Tpts. in Bb *mp* *rit.* *a due* *ff*

Trb. *mp* *rit.* *a due* *ff*

Tuba *mp* *rit.* *a due* *ff*

Temp. *mp* *rit.* *a due* *ff*

Gb Eb

A handwritten musical score for a piece titled "Happy Day We Meet". The score is arranged in a standard orchestral format with multiple staves. The instruments and parts include:

- Tuba**: Two staves, marked *mf*.
- Tempo**: 9/4 time signature.
- Snare D.**: Snare drum part.
- Bass D.**: Bass drum part, with notes G6 and Eb.
- Cym.**: Cymbal part.
- Pride**: Part with lyrics "I will never forget happy day we meet".
- Voices**: Part with lyrics "I will never forget happy day we meet".
- Man**: Part with lyrics "It was a high and happy day we meet".
- VI. I & II**: Violin parts I and II, marked *mf*.
- Vla.**: Viola part, marked *mf*.
- Vc.**: Violoncello part, marked *mf*.
- DB.**: Double Bass part, marked *mf*.

The score contains various musical notations such as dynamics (*mf*, *ff*), accents, and slurs. There are also some handwritten notes and corrections, such as "(not hurried?)". The overall style is that of a working manuscript.

*Pride*  
*Voices*  
*Man*

*mf*  
*happy day we met.*  
*I will never forget*  
*It was a high and happy day we met.*  
*be for (bE) be be be be will you never forget*

*I*  
*VI.*  
*II*  
*Vla.*  
*Vc.*  
*DB.*

*mf*  
*ff*  
*mf*  
*ff*  
*mf*  
*mf*

*It was a high and happy day we met.*



Clar. in Bb  
5/4

Alto Sax  
5/4

Horn in F  
5/4

Trp. in Bb  
5/4

Trb. in Bb  
5/4

Tuba  
5/4

Shared Dr.  
4/4

Bass Dr.  
4/4

Cym.  
mf

Pride  
5/4

Voices  
4/4

Man  
5/4

and love you al-ways -

f and love me al-ways. O love me al-ways!

will you never for-gee

will you never forget

f and love me al-ways. O love me al-ways!

40

Clar. in Bb

Alto Sax

Horn in F

Trpts. in Bb

Trb. Tuba

Prde

Voices

Man

and love me al-ways. O love me al-ways!

So I do - love in- deed, so I do - love in- deed a ad-ways on the

*f* *mf* *p* *mf* *mf* *mf*

Clar.  
in Bb

alto  
Sax

Hrn.  
in F

Tpts.  
in Bb

Trb.  
Tuba

Pride  
Voices

Man

Handwritten musical score for Clarinet, Alto Saxophone, Horn, Trumpets, Trombone, and Pride Voices. The score is in 4/4 time and features various musical notations including notes, rests, dynamics (p, mf, f), and articulation marks. The vocal line includes lyrics: "yes and love you al- ways. so I be- lieve in- deed, so I be- lieve in- deed".



Fl. 22

Oboe

Clar. in Bb

alto Sax.

Hrns. in F

Trpts. in Bb

Trb.

Tuba

Voices

mp

mf

f

sf

So you se - crete in - que - re - ion se - crete.

thought to be ever - last - ing - la - forced.

mp  
Tuba

mp  
Voices

So you se-leave in de-er, so  
 3 So you se-leave in de-er, so  
 4  
 4

mp  
 3 So you se-leave in de-er, so  
 4  
 4

mp  
 3 So you se-leave in de-er, so  
 4  
 4

*thought to be ex-er-cising in forced.*

*Slightly faster*

Fl.

Oboe

Clar. in Bb

Alto Sax

Hrn. in F

Tpts. in Bb

tr.



# Slightly Faster

Handwritten musical score for the piece "Slightly Faster". The score is written for a full orchestra and vocal soloists. The tempo is marked "Slightly Faster". The key signature has one flat (Bb) and the time signature is 4/4. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Clar. in Bb), Alto Saxophone (Alto Sax.), Horn in F (Hrn. in F), Trumpets in Bb (Tpts. in Bb), Trombone (Trb.), Tuba, Xylophone (Xyl.), and a vocal soloist (Pride Voices Man). The vocal line includes the lyrics: "Feed-ing on the thought, feed-ing on the thought. feed-ing on the thought, to be e-ver last-ing - ly loved! (They Kiss)". The score includes dynamic markings such as *p*, *mf*, *f*, and *f > mf*. There are also performance instructions like "II" and "5" written above the staves. The piece concludes with a double bar line and repeat signs.



# No. 3 - Recitative

*Puckish.*  
*3 bp*  
*(ad lib.)*

Alto Sax. 5 4 3 2 1  
Xyl. 5 4 3 2 1

Pride *ppp*  
Voices *pp*  
Man *pp*

It is no surprise - if you think what you are.

Tell me, how did this come true?

Alto Sax. 5 4 3 2 1  
Xyl. 5 4 3 2 1

*5*  
*3*  
*4*  
*7*

*ppp*  
*(flutter tongue) sfz*

Pride *mf*  
Voices *3 bp*  
Man *sfz > bp*

In-deed it were stranger, if I adored you less.

you are man.

Pride  
Voices  
Man

Handwritten musical score for the first system. It consists of three staves: a vocal line for 'Pride' and two staves for 'Voices' and 'Man'. The vocal line contains a melodic phrase with notes and rests, including dynamics like *mf*, *f*, and *ff*. The lyrics are: "in-deed it were stran-gers, if I adored you less. you are man." The score includes time signatures of 6/4 and 7/4, and various musical notations such as triplets and slurs.

Clar  
in Bb

Alto  
Sax

Xyl.

Musical score for woodwinds. It includes staves for Clarinet in Bb, Alto Saxophone, and Xylophone. The Clarinet and Alto Sax parts have rests for most of the system, with some notes appearing in the latter half. The Xylophone part has a rhythmic pattern of eighth notes. Time signatures of 7/4 and 3/4 are present.

Pride  
Voices  
Man

Second system of the vocal score. It features the same three staves as the first system. The lyrics are: "the Lord of this great nowe Earth or as it is called in my country, Sin! you are its god - and". The score includes dynamics like *f*, *mp*, and *fz*, and time signatures of 7/4 and 3/4.

### No. 4 - Caratina

Tranquillo (c. ♩ = 72)

Handwritten musical score for 'No. 4 - Caratina'. It is a single staff piece in 6/8 time, marked 'Tranquillo (c. ♩ = 72)'. The score begins with a key signature of one flat and includes dynamics like *no dolce*, *mf*, and *f*. The piece features a mix of eighth and sixteenth notes with various articulations and slurs.

Clar in Bb

Alto Sax

Xyl.

Pride  
Voices  
Man

the Lord of this great house  
Earth

or as it is called in my country, Jinn!

you are its god — and

## No. 4 - Caratina

Tranquillo (c. 1 = 72)

71.

Oboe

Pride  
Voices  
Man

*mp dolce* *mf* *mf* *f*

since first you guided  
and stretched

hand to me and brought  
me

in, since our tender-ness be-  
gan, — I have loved you



5

*rit.* *ad lib.* **Allegro (♩=120)**

Fl.

Oboe

Clar. in B $\flat$

B. Clar. (B $\flat$ )

Timp.

Xyl.

Pride Voice Man

*cresc.* *rit.* *(ad lib.)* *They (kiss)*

Man, I have loved you  
 Man — and will  
 do not doubt;  
 Kiss me a- gain.  
*(Close tones)*

10

*Recitative (relax tempo)*

Bsn.

10  
Recitative  
(relax tempo)

Box.

Hrn.  
in F

Tpts  
in Eb

Trb.

Temp

Xyl.

Pide

Voices

Men

you are my wor-ship-ful sweet pride.

1 p. 2  
271 Bb

Trb.

Temp

Xyl.

Pride

Voices

Man

Handwritten musical score for Trumpet (Trb.), Xylophone (Xyl.), and Voice (Voices Man). The score is on a five-staff system. The top staff is for Trumpet (Trb.) in B-flat major, 4/4 time. The second staff is for Xylophone (Xyl.) in B-flat major, 4/4 time. The third staff is for Voice (Voices Man) in B-flat major, 4/4 time. The music consists of four measures. The first two measures are for the instruments, and the last two measures are for the voice. The voice part begins with the lyrics "you are my wor-ship-tul sweet pride."

*you are my wor-ship-tul sweet pride.*

A series of ten empty musical staves, each consisting of five lines, arranged vertically.



Handwritten musical score for the first system, featuring five staves:

- Hrn. in F:** Horn part with notes and dynamics *p*, *mf*, and *f*.
- Xyl.:** Xylophone part with notes, dynamics *p*, and *f*, and fingerings 3, 4, 5.
- Pride:** Part for the character Pride.
- Voices:** Part for the voices, marked *mp cresc.* with notes and dynamics *f*.
- Man:** Part for the character Man, with notes and dynamics *f*.

Lyrics for the Man part: *Will you be so ar-ro-gant always with others and so hum-ble to me?*

Handwritten musical score for the second system, featuring five staves:

- Hrn. in F:** Horn part with notes and dynamics *5 rfp*.
- Xyl.:** Xylophone part with notes, dynamics *f*, and fingerings 4, 5, 6, 7.
- Pride:** Part for the character Pride.
- Voices:** Part for the voices, marked *p* with notes and dynamics *f*.
- Man:** Part for the character Man, with notes and dynamics *f*.

Lyrics for the Man part: *will you always mock me be-like in my self? I am Man!*

Lyrics for the Voices part: *But be-fore you come Pride, I was*



5 sfp  
5 p  
4 4  
4 4  
4 4

*p*  
*f*

8 4  
5 4  
4 4

*p*  
*f*

Pride  
Voices  
Man

will you at-ways make me be-like in my self? I am Man!  
But be-fore you came Pride, I was

8 4  
9 4

*f*  
*p*

Hrn  
mf  
Zyl.

3 4  
9 4

*f*  
*p*

Pride  
Voices  
Man

and I'm afraid that some-thing or some-thing had been here be-fore  
and I'm afraid that some-thing or some-thing had been here be-fore

2 3  
2 3

*f*  
*p*

Hrn  
mf

No. 6 Duet  
*Espressivo*

Hrn  
Tn F  
Tyl.

9 4 3 2 1  
4 3 2 1  
ff p

Pride  
Voices  
Man

9 4 3 2 1  
3 3 2 1  
3 2 1  
Legato  
mp  
and hold horn or cello side; sustains I  
and let a - ted me and my horse,  
had been here before

Hrn  
Tn F  
Tub.

3 mp  
mp  
cresc.  
cresc.

Pride  
Voices  
Man

3 mp  
mp  
cresc.  
cresc.  
and see my self there I know I am quite a - lone in my greatness and all that I  
look in your doves eyes, Pride —



5

Oboe *mf*

Alto Sax.

Bsn *mf*

Hrn. in F *mf*

Tbn. *mf*

Trp. *mf*

Trumpet *f*

Voices *f*

Man

have is quite my own.

So this

was-dervish how, where

minor and run the with ticks, and

I

Vi. I *f*

Vi. II *f*

Vla. *f*

Vc. *f*

D.B.

have to queue my own

Handwritten musical score for the first system, featuring five staves:

- I**: Flute I, marked *f*, with a 4-measure rest.
- Fl.**: Flute II, marked *f*, with a 4-measure rest.
- II**: Clarinet II, marked *f*, with a 4-measure rest.
- Ma.**: Saxophone, marked *f*, with a 4-measure rest.
- U.C. D.B.**: Bassoon, marked *f*, with a 4-measure rest.

The score includes various musical notations such as notes, rests, and dynamic markings. The time signature is 2/4.

Three empty musical staves, likely reserved for other instruments or as a placeholder.

Handwritten musical score for the second system, featuring five staves:

- Oboe**: Marked *f*, with a 4-measure rest.
- Gito Sax**: Saxophone, marked *f*, with a 4-measure rest.
- Flute**: Marked *f*, with a 4-measure rest.
- Voices**: Includes vocal lines with lyrics: "crawl your ser-vants and your owny bus-ness is to take de-light in your own".
- Man**: Male voice part, marked *f*, with a 4-measure rest.

The score includes various musical notations such as notes, rests, and dynamic markings. The time signature is 2/4.

10

Oboe  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Alto Sax  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Pride  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Voices  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Mare  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

bring your ser-vants and your own busi-ness is to take de-light in your own

I  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Vl. I  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Vl. II  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Vla.  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

Vc.  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

D.B.  $\text{2/4}$   $\text{4/4}$   $\text{3/4}$

15 *mf*

*f*

*Pride*

*Voices* 3/4 might, — it is 2/4 yours and mine, — a shrine for your god-head —

*Man*

*I*

*Vi.* 3/4 *f* 2/4 *mf* poco a poco cresc.

*II*

*Vla.* 3/4 *f* 2/4 *mf* poco a poco cresc.

*Vc.* *f* 2/4 *mf* poco a poco cresc.

*D.B.* *f* poco a poco cresc.

20

*Alto Sax* *mf* *f*

(61)

20

Alto Sax

mf *f*

Musical staff for Alto Saxophone. It begins with a dynamic marking of *mf* and later changes to *f*. The staff contains a melodic line with eighth and sixteenth notes.

Xyl.

Musical staff for Xylophone. It contains rhythmic patterns and some melodic fragments, including a triplet of eighth notes.

Temp. DF

Musical staff for Timpani. It contains rhythmic patterns, including a triplet of eighth notes.

Bridg  
Voice

and for me be- cause I am yours! — *f*

Musical staff for Bridge Voice. It contains the vocal line with lyrics: "and for me be- cause I am yours!". The dynamic marking *f* is present.

Mar

*f* *ff*

Musical staff for Maracas. It contains rhythmic patterns with dynamic markings *f* and *ff*.

thus en-

I  
Vla.

*f*

Musical staff for Violin I. It contains a melodic line with dynamic marking *f*.

II

*f*

Musical staff for Violin II. It contains a melodic line with dynamic marking *f*.

Vla.

*f*

Musical staff for Viola. It contains a melodic line with dynamic marking *f*.

Vc.

*f*

Musical staff for Violoncello. It contains a melodic line with dynamic marking *f*.

D.B.

*f*

Musical staff for Double Bass. It contains a melodic line with dynamic marking *f*.

*Tempo*  
*DF*

*Pride*

*Voice*

*Man*

and for me be- cause I am yours!

*f*  
*thus en-*

*I*  
*VI.*  
*II*  
*Vla.*  
*Vc.*  
*D.B.*





25

Fl. *f* *mp*

Oboe *f* *mp*

Clarinet in Bb *f* *mp*

Bassoon (Bb) *f* *mp*

Alto Sax *f* *mp*

Bassoon *f* *mp*

Xyl. *f* *mp*

Percussion *f* *mp*

Voices *f* *mp*

Max *f* *mp*

does my love for my own pride, to thrust you out were to doubt my-self — That is a by-gone

Voices  
Man

does my love for my own pride, to thrust you out were to doubt my-self — that is a by-gone

30 35

Fl.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Oboe  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Clar. in B $\flat$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

B. Clar. (B $\flat$ )  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Alto Sax  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Bsn.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Hrn. in F  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Xyl.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

Temp.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

CDs

3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4

f1 ~ ~ ~ 9 ms

Handwritten musical score for a symphony orchestra and voices. The score is written on ten staves, each with a clef and a key signature of one sharp (F#).

- Oboe:** *p* (piano), *ff* (fortissimo) dynamic markings.
- Clar. in Bb:** *p* dynamic marking.
- B. Clar. (Bb):** *p* dynamic marking.
- Alto Sax:** *p* dynamic marking, *mf* (mezzo-forte) dynamic marking.
- Bsn.:** *p* dynamic marking.
- Hrn. in F:** *p* dynamic marking, *ff* dynamic marking.
- Xyl.:** *p* dynamic marking.
- Timp.:** *c.d.b.* (cymbal, drum, bass), *ff* dynamic marking.
- Pride Voices:** Lyrics: "No - do not ! Be con - tent to love me". Dynamics: *f* (forte), *mf* (mezzo-forte).
- Man:** Lyrics: "fol-ly now. I will do so - no more". Dynamics: *p* (piano).
- I Vln.:** *p* dynamic marking, *mf* dynamic marking.
- II Vln.:** *p* dynamic marking, *mf* dynamic marking.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The time signature is 2/4.

40 mp

Alto Sax  
Piano  
Voices  
Violins  
Violas

for I have plans for us. I have brought here my

*cresc. ff*  
*dim.*  
*p*  
*mp*  
*mp*  
*p*  
*ff*  
*cresc.*  
*cresc.*

45

Alto Sax

Alto Sax.

Temp.

Pride

Voices  
Man

I

VI

II

Vla.

Vc.

DB.

Handwritten musical score for page 45, featuring various instruments and vocal parts. The score includes dynamic markings such as *pp*, *mezzo voce*, *mf*, *f*, and *ff*. The lyrics are: "bro-ther. — Born of one na-ture with me, my twin, — or a". The instruments listed are Alto Sax., Timp., Pride, Voices (Man), I, VI, II, Vla., Vc., and DB. The score is written on multiple staves, with some parts for strings and woodwinds. The tempo is marked "Temp." and the dynamics range from *pp* to *ff*.

Pride  
Voices  
Man

bro-ther. —  
Born of one na-ture with me,  
try twins, — or a

I  
Vc.  
II  
Vla.  
Vc.  
Cb.

50

Clar. in Bb  
gong  
Pride  
Voice  
Max

mo-ment youn-geri - let me call him - in and we shall tell you more. —

I  
Vl  
II  
Vla.  
Vc.  
D.B.

mp

mp

mp

mp

mp

mp

mp

54 Pesante (c.♩ = 80)

Hrn  
inf

mp

54 Pesante (c.♩ = 80)

Horns in F  
Trp  
Trb  
Tuba  
Xyl.  
Timp

Pride (Pride goes out and wishes in Hell who enters in character opposite that of individual music.)

Voices  
Man  
I  
II



Pride  
Voices  
Man

(Pride goes out and returns in Hell who enters in character opposite that of interlude music.)

Handwritten musical score for various instruments and voices. The score is written on ten staves, each with a different instrument or voice part label. The notation includes notes, rests, and dynamic markings.

- Tb. (Tuba):** Staff 1, dynamic *ff*. Features a triplet of eighth notes.
- Tym. (Tympani):** Staff 2, dynamic *ff*. Features a triplet of eighth notes.
- Voices:** Staves 3-5, labeled *I*, *II*, and *Vc.* (Violoncello). Includes a *Man* part. Dynamic *ff*.
- DB (Double Bass):** Staff 6, dynamic *ff*. Features a triplet of eighth notes.

The score is written in a style typical of early 20th-century manuscript notation, with various accidentals and dynamic markings.

Five sets of empty musical staves at the top of the page.

Musical score for Oboe, Clarinet in Bb, Bassoon, and Voices. The score is written on four staves. The Oboe staff (bottom) contains a melodic line with various dynamics and articulations. The Clarinet in Bb staff (second from bottom) contains a rhythmic accompaniment. The Bassoon staff (third from bottom) contains a melodic line with a dynamic marking of *f*. The Voices staff (top) contains a vocal line with a dynamic marking of *mf*. The score is divided into measures by vertical bar lines. The time signature is 4/4. The key signature has one flat (Bb). The score is written in a standard musical notation style.

5

Oboe  
Clar. in Bb  
Bassoon  
Voices  
Man

FL

Oboe

Clar. in Bb

B. Clar. (Bb)

Bsn.

Hrn. in F

Hell Voices

Men

ff

(Quickly)

(Hell voices from start of the same stroke)

FL

Oboe

Clar. in B $\flat$

B. Clar. (B $\flat$ )

Bsn.

Hrn. in F

Hell Voices

Men

*ff* (*quickly*)

*sf*

*sf*

*sf*

*sf*

*sf*

(Hell: *winces from pain at the hand shake*)

are you my Pride's Brother? give me your hand! We

15

20

Horns in F  
 2  
 Tpt. in Bb  
 Trb.  
 Tuba  
 Hell (Mars steps Hell an basch)  
 Voices  
 Man

Musical score for measures 15-20. The brass section (Horns, Trumpets, Trombone, Tuba) plays a rhythmic pattern of eighth notes with accents. The vocal parts (Hell and Man) have lyrics in German and English. The Hell part has a triplet of notes.

f Sprechstimme  
 ad lib.  
 I am called Hell.

Musical score for measures 20-25. The vocal part (f Sprechstimme) has the lyrics "I am called Hell." The piano part has a triplet of notes.

must be friends. — 4 ff  
 What is your game?  
 I  
 II  
 Vla.  
 Vc.

Musical score for measures 25-30. The piano part has the lyrics "must be friends." and "What is your game?". The string parts (Violin I, Violin II, Viola, Violoncello) play a rhythmic pattern of eighth notes.

Handwritten musical score for strings. The score includes parts for Violin I (Vl.), Violin II (Vc.), and Viola (Vla.). The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked *sfz* (sforzando) and *b<sup>b</sup>* (bristato). The score consists of four measures. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a whole note chord. The score ends with a double bar line and a repeat sign.

*a tempo* (c.  $\text{♩} = 120$ )

Handwritten musical score for woodwinds and brass. The score includes parts for Oboe, Clarinet in Bb (Clar. in Bb), Bass Clarinet in Bb (B. Clar. (Bb)), Bassoon (Bsn.), Horn in F (Hrn. in F), Trumpet in Bb (Tpt. in Bb), and Trombone (Trb.). The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked *a tempo* (c.  $\text{♩} = 120$ ). The score consists of four measures. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a whole note chord. The score ends with a double bar line and a repeat sign.

*a tempo* (c.  $\text{♩} = 120$ )

Oboe

*p*

Clar.  
in B $\flat$

*p*

B. Clar.  
(B $\flat$ )

*p*

Bsn.

*mf*

Hrn.  
in F

Tpt.  
in B $\flat$

Trb.

Tuba

Hell

Voices

Man

do you live! —  
And where fell,

# NO. 8 ARIETTE

(c ♩ = 80)

5

Oboe  
3 mf

Clar. in B $\flat$   
mf

B. Clar. (B $\flat$ )  
3 mf

Bsn  
f

Viol.  
f

Detailed description: The score consists of five staves. The Oboe staff has a treble clef, a 3/4 time signature, and a '3' above the first measure with 'mf' below it. The Clarinet in Bb staff has a treble clef and 'mf' below the first measure. The Bass Clarinet (Bb) staff has a bass clef and a '3' above the first measure with 'mf' below it. The Bassoon staff has a bass clef and a 'f' below the first measure. The Violin staff has a treble clef and a 'f' below the first measure. The music is written in a common time signature (C) with a tempo marking of quarter note = 80. A box containing the number '5' is located above the Oboe staff in the fourth measure. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

why, as to that, — it is not ea-sy — to give a clear de-fi-ni-tion of the place.



Oboe

Clar. in B $\flat$

B. Clar. (B $\flat$ )

Bsn

10

Hell

*It is not far as your jow-neys go, but no bar to find-ing, no bar to find-ing, but the find-ing of the*

Clar. in Bb

B. Clar. (Bb)

Bsn

Hell

*It is not far as your jour-neys go, but no bar to find-ing, no bar to find-ing, but the find-ing of the*

Oboe

Clar. 27 Bb

B. Clar (Bb)

Bsn.

Xyl.

Hell

way is best found — by go-ing.

Yes, the finding of the way is best found by

Oboe 4/4

Clar. in Bb 4/4

B. Clar. (Bb) 4/4

Bsn. 4/4

Tyl. 4/4

Hell. 4/4

and that (by all means) is but at my sister's showing —

cresc. *ff*

(he giggles) *ff*

B. Clar. (Bb) *4*

Bsn. *4*

Xyl. *4*

Hell *4*

*cresc.*

*(he giggles) f*

*go - ing - and that (by all means) is but at my sister's showing*

# NO. 9 - RECITATIVE

**Fl.** Rec.  $\frac{4}{4}$  **sfz** 3 4  
**Oboe** **f** 3 4  
**Alto Sax.** **f**  $\sharp$  3 4  
**Clar. in Bb** **sfz** 3 4  
**Bsn**  $\sharp$  3 4  
**Xyl.** **sfz** 3 4  
**Pride** **dolce** 4  
**Voices** oh soon sweet-man, soon. for I must tell you I have begged a favor. *strongly brother*  
**Man**  $\sharp$  3 4  
**I** **sfz** 3 4  
**Vl. I** **sfz** 3 4  
**Vl. II**  $\sharp$  3 4  
**Vca** **sfz** 3 4

Pride  
Voices  
Mar

*rit*  
*dolce*  
Oh soon sweet-man, soon.  
For I must tell you I have begged a fa-vor.  
*string bridge*

I  
Vi.  
II  
Va.  
Vc.  
D.B.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Alto  
Sax.  
Tyl.  
D.B.

*mf*  
*mf*  
*mf*  
*mf*

D.B.

Empty musical staves for other instruments.

alto sax.

xylo.

Pride  
Voices  
man

Empty musical staves for other instruments.





10

Clarinet  
Alto Sax.  
Xyl.  
Fl. (quickly). Sub. pp  
Voices  
Man

*f*  
*mp* < *f* > *p*  
*mp* < *f* > *p*

8 4 4 4 4 4 4

#2  
#3

Surveysing scene this is a great house you live in. At low noon call it in. se-  
parate my conque trips if I call it

(Roll R)

Largo (J=48)

Clarinet  
Alto Sax.  
Xyl.

*mp*  
*pp*  
*mp*

5 6 4 4 4 4 6 4 4 4

*Allegro* ( $\text{♩} = 48$ )

*Chorus*  
*mf*

*Alto*  
*Soprano*  
*pp*

*Xyl.*

*Princes*  
*Voices*  
*Hell*

*Vi.*  
*Vla.*  
*Co.*

Musical staff for Alto and Soprano voices. The staff contains a melodic line with notes and rests. Dynamics include *pp* and *mp*. A fermata is present over a note. The staff is part of a larger score with other instruments.

Musical staff for Xylomelody. The staff is mostly empty, indicating that the instrument is silent for this section.

Musical staff for Princes and Voices. The staff contains a melodic line with notes and rests. Dynamics include *mf* and *f*. The lyrics are: "Another in his country has a greater horse still and has organized it as of his own kind will."

Musical staff for Violin and Viola. The staff contains a melodic line with notes and rests. Dynamics include *mp*. A fermata is present over a note. The staff is part of a larger score with other instruments.

Four empty musical staves, likely for Cello and Double Bass, and two empty staves at the bottom of the page.

Hell

Violins (Vl.)

Viola (Vla.)

Violoncello (Vc.)

mp

mp

mp

Clari  
in Bb

*mp*

Tpt.

Horn

Voices

Men

Vc.

Vla.

Vc.

*mp*

Be cause mysis ter de sies I will give you this house  
for you

Loose. ad lib. (1/2 F# 1/2 F)  
and be-cause I am strong - e-ough to take it too per-aps.  
(indignantly)

Musical staff for Clarinet and Trumpet. It shows two staves with notes and fingerings. The first staff has a 10 and a 3. The second staff has a 4 and a 4.

Musical staff for Horn and Voices. It shows two staves with notes and lyrics. The first staff has a 10 and a 4. The second staff has a 10 and a 4.

Musical staff for Violin. It shows two staves with notes and dynamics. The first staff has a 10 and a 4. The second staff has a 10 and a 4.

Musical staff for Viola and Violoncello. It shows two staves with notes and dynamics. The first staff has a 10 and a 4. The second staff has a 10 and a 4.

Vla. mp  
Vc. mp

10  
4  
3  
4

(C. J. = 56)

15

Horn mp

Xyl. # (quickly)

Horn

Voices

Man

That at so no doubt. cantabile (good naturally)

You are a good fellow, Hell. — yourself

Vc. mf

Vla. mf

Vc. mf

Handwritten musical score for various instruments and voices. The score is written on a grand staff with six staves. The instruments are labeled on the left: *Trp.*, *Xyl.*, *Horn*, *Voices*, *Mar*, *Fl.*, *Clar.*, and *Sc.*

Lyrics for the voice part: "That's so no doubt. *cantabile* (good, natural(y)) you are a good fellow, Hell. — you shall"

Performance markings include *mp*, *f*, *mf*, and *quicksly*. Fingerings (5, 4, 3, 4) and breath marks are also present.

Four empty musical staves, likely for additional instruments or parts.

20

**Hell**  
**Voices**  
**Men**

*Live there when ever you like - even if you give it to me - the three or us could be pay-ol roy - ol m s*

**I**  
**Vi.**  
**II**  
**Vla.**  
**Vc.**

*p cresc.*  
*p cresc.*  
*p cresc.*

*f*  
*f*  
*f*  
*f*  
*f*

**Hrn.**  
**tr.**  
**F**

**Trcl.**  
**Saxo.**

*Andante*

*mf*  
*f*

*3*  
*4*

*sf*  
*sf*  
*sf*  
*sf*

*tr.*  
*tr.*  
*tr.*  
*tr.*

*Andante*

Horn: mf  
 Tyl. 3  
 Sward 4  
 Pride 3  
 Hell 4  
 Mar. (man cries to get wine) 3

pp/la chance, I think he has forgotten why it's himself.  
 (stage whisper) "I hate you so much the more you talk!"  
 "Hush! I have a plan now. I'll play my cards!"  
 "Gorder!" "What is he?" "You have you seen do you oil the wheels?"  
 (sarcastic returns)

*Quicker*

I  
 VI.  
 II  
 Vla  
 Vc  
 DB.

such a horse we will love a drink on it first. Ha ha ha!



Man

such a horse, we will love a drink on it first. No No No No. 1 3

*(man cries to get water)*

*(as when returning)*

Man - have you been de cho all the white 16.?"

I

VI.

II

Vla

Vc

D.B.

Quicken

# NO. 10 ARIA

Slowly (c. = 60)

Man *mf* This is good wine!

I *mf* *cresc.* I have had it in store longer than I ever guess it was prepared - very

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Vc. *arco* *mf*

D.B. *pizz.* *mf*

*pizz.*

10

Man *mf* More better could one ask. (he sings)

I would have thought the wine were thus young. There

Trp. I  
mf

Trp. II  
mf

3 slash —: Stronger could one ask.

I  
f

II  
f

Vc  
mp

Vc  
mp

O.B.  
mp

(he sings)

I would be tender to the young. There are

mp

mp

mp

mp

mp

II

Violins I (Vla) 4/4

Violins II (Vc) 4/4

Double Basses (D.B.) 4/4

3 5 3 4

*f* *mp* *f* *mp*

*pizz*

3 4 3 4

Man. *no vines now — or few!*

I *ff arco*

II *ff arco*

Vla. *arco*

Vc. *ff*

D.B. *Pizz.*

3 4 4 4 4 4

*Fl.* *4/4* *mf* *4* *3* *4* *4* *4* *3* *4*

*Mar.* *4/4* *mf* *4* *3* *4* *4* *4* *3* *4*

*I.* *4/4* *mf* *4* *3* *4* *4* *4* *3* *4*

*II.* *4/4* *mf* *4* *3* *4* *4* *4* *3* *4*

*Vla.* *4/4* *mf* *4* *3* *4* *4* *4* *3* *4*

*Vc.* *4/4* *mf* *4* *3* *4* *4* *4* *3* *4*

*D.B.* *4/4* *mf* *4* *3* *4* *4* *4* *3* *4*

*I have some times thought were it not for my smile o — ver it — the land would be more*

Man. *I have some-times thought were it not for my smile o — ver it — the land would be more*

I  
Vl. *4 mf* *2* *3 f* *4* *3*

II *mf* *f*

Vla. *4 mf* *2* *3 f* *4* *3*

Vc. *mf* *f*

D.B. *mf* *f*

20

(F=F) a tempo

Fl. *8va*

Tamb. *mf*

Snare D. *mf*

Bass D. *p*

Max *mf*

near - ile than it was.

Vc. *mf*

Vla *mf*

Vc. *mf*

D.B. *mf*



Handwritten musical score for Violin (vc.) and Double Bass (D.B.). The score consists of two staves. The top staff is for the Violin and the bottom staff is for the Double Bass. The music is written in a common time signature. The key signature has two flats (Bb and Eb). The score includes various musical notations such as notes, rests, and dynamics.

Handwritten musical score for a vocal solo and piano accompaniment. The score is divided into two systems, each starting with a measure number in a box: [25] and [30].

**System 1 (Measures 25-29):**

- Man (Vocal):** The vocal line begins with the lyrics "This is good wine, (pours and drinks)." followed by "This is good wine, it im - proves with". The music is marked with dynamics *mf* and *ff*.
- Piano (I and II):** The piano accompaniment consists of two staves. The left hand (I) plays chords and single notes, while the right hand (II) plays a rhythmic accompaniment. Dynamics include *mf*, *ff*, and *p*.
- Ula:** A third staff, likely for a flute or clarinet, contains melodic lines with dynamics *mf* and *ff*.
- vc. (Violin):** The violin part features a melodic line with dynamics *mf* and *ff*. It includes the instruction *arco* and *pizz* (pizzicato).
- D.B. (Double Bass):** The double bass part provides a bass line with dynamics *mf* and *ff*.

**System 2 (Measures 30-34):**

- Man (Vocal):** Continues the lyrics "This is good wine, it im - proves with". Dynamics remain *mf* and *ff*.
- Piano (I and II):** Continues the accompaniment with dynamics *mf*, *ff*, and *p*.
- Ula:** Continues the melodic line with dynamics *mf* and *ff*.
- vc. (Violin):** Continues the melodic line with dynamics *mf* and *ff*, including *arco* and *pizz* markings.
- D.B. (Double Bass):** Continues the bass line with dynamics *mf* and *ff*.

25

30

(pours and drinks)

This is good wine,

This is good wine, it

im - proves with

Man

I

II

Vla.

Vc.

D.B.

Handwritten musical score for strings and voice. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features dynamic markings such as *mf*, *ff*, and *p*. The lyrics are: "This is good wine, (pours and drinks) This is good wine, it improves with".

35

Violin I staff containing musical notation and fingerings. Fingerings: 5, 4. Dynamics: *pp*, *pp*. A box around the number 35 is present.

None bet-ter could one ask.

Violin II staff containing musical notation and fingerings. Fingerings: 5, 4. Dynamics: *pp*, *pp*.

Viola I staff containing musical notation and fingerings. Fingerings: 5, 4. Dynamics: *pp*, *pp*.

Viola II staff containing musical notation and fingerings. Fingerings: 5, 4. Dynamics: *pp*, *pp*.

Violoncello staff containing musical notation and fingerings. Fingerings: 5, 4. Dynamics: *pp*, *pp*.

Double Bass staff containing musical notation and fingerings. Fingerings: 5, 4. Dynamics: *pp*, *pp*. Markings: *pizz.*, *arco*.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

Empty musical staff line.

The image shows a handwritten musical score for five instruments: Maracas, Violin I (I. Vl.), Violin II (II. Vl.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written on five staves with various musical notations and performance instructions.

**Maracas:** The notation consists of rhythmic patterns represented by vertical bars. It begins with a tempo marking of *Andante* ( $\text{♩} = 60$ ) and a dynamic of *f*. The music is in 3/4 time.

**I. Vl.:** The first staff has a dynamic of *f* and contains the instruction "I wish it not for my smile or the" written vertically. The notation includes quarter notes and rests.

**II. Vl.:** The second staff has a dynamic of *f* and contains the instruction "I wish it not for my smile or the" written vertically. It includes notes with accents and dynamic markings like *piu. f*.

**Vla.:** The third staff has a dynamic of *f* and includes the instruction "I wish it not for my smile or the" written vertically. It features a *arco* marking and a crescendo (*cresc.*) leading to a *piu. f* dynamic.

**Vc.:** The fourth staff has a dynamic of *f* and contains the instruction "I wish it not for my smile or the" written vertically. It includes notes with accents and dynamic markings like *piu. f*.

**D.B.:** The fifth staff has a dynamic of *f* and contains the instruction "I wish it not for my smile or the" written vertically. It includes notes with accents and dynamic markings like *piu. f*.

Throughout the score, there are various dynamic markings (*f*, *ff*, *ff arco*, *ff arco*) and performance instructions (*arco*, *arco*) written vertically or horizontally. The piece concludes with a final dynamic of *f* on the D.B. staff.

Man *there are no vines now or very, very few. ——— were it not for my smile on the land, ———*

I  
VI. *f* *ff*

II *arco* *cresc.* *ff* *arco*

Vla. *arco* *ppizz.* *ff* *arco*

Vc. *f* *ff* *arco*

D.B. *f* *ff* *arco*

3 6 9 6 12

40

77. *ff.*

12 *f* 6 *cresc.*

Man *oh,* *There would be - no wine for you.*

Snare

Vl. 12 *f* 6 *cresc.*

Vla. 12 *f* 6 *cresc.*

Vc. *f* *cresc.*

D.B. *f* *cresc.*

NO. 11 - RECITATIVE

# NO. 11- RECITATIVE

*Molto Rit.*

The score is written for a full ensemble and includes the following parts and markings:

- Fl.**: Flute part with a *Molto Rit.* marking and a triplet of eighth notes.
- Tamb.**: Tambourine part with a rhythmic pattern of eighth notes.
- Snare D. / Bass D.**: Percussion parts with a rhythmic pattern of eighth notes.
- Man**: Male vocal part with lyrics: "Ha Ha Ha No No No!" and "Here, drink! you must need this!". Includes a triplet of eighth notes and a circled '3' above a note.
- Vl.**: Violin part with a triplet of eighth notes and a circled '3' above a note.
- Vla.**: Viola part with a circled '3' above a note.
- Vc.**: Violoncello part with a circled '3' above a note.
- DB.**: Double Bass part with a circled '3' above a note.

Dynamic markings include *pp* (pianissimo) for the strings and woodwinds. Time signatures of 2/4 and 4/4 are indicated at the end of various measures.

Handwritten musical score for a band. The score is written on ten staves, with the following parts labeled on the left:

- Tamb.** (Tambourine)
- Snare & Bass D.** (Snare Drum and Bass Drum)
- Man** (Vocalist)
- Vi** (Violin)
- Vla** (Viola)
- Vc.** (Violoncello)
- DB.** (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo). There are also handwritten annotations in the margins:

- “(man offers wine to Priests, then to Hell)”
- “Here, drink! you must need eat!”
- “Ha Ha Ha No No No!”

The notation includes rhythmic patterns, some with accents or slurs, and dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). There are also some markings like “3” and “4” which might indicate fingerings or counts.



Presto Agitato [5] (♩=138)

Senza Mensura

(♩=80)

Musical score for the first system, measures 1-5. The instruments are Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl. in Bb), Bass Clarinet (B. Clar. (Bb)), Alto Saxophone (Alto Sax), and Bassoon (Bsn). The Flute part starts with a dynamic of *ff* and a tempo marking of *2 ff*. The Oboe part has a dynamic of *ff* and a tempo marking of *2 ff*. The Clarinet part has a dynamic of *f* and a tempo marking of *2 ff*. The Bass Clarinet part has a dynamic of *f* and a tempo marking of *2 ff*. The Alto Saxophone part has a dynamic of *ff* and a tempo marking of *2*. The Bassoon part has a dynamic of *ff* and a tempo marking of *2*. The score includes various musical notations such as notes, rests, and dynamic markings.

Senza Mensura

Musical score for the second system, measures 6-10. The instruments are Horn in F (Hrn in F), Trumpet in Bb (Tpt in Bb), Trombone (Tbn), Tuba, Tambores (Tamb.), Snare Drum (Snared), and Bass Drum (Bass D). The Horn in F part has a dynamic of *ff* and a tempo marking of *2 ff*. The Trumpet in Bb part has a dynamic of *ff* and a tempo marking of *2 ff*. The Trombone part has a dynamic of *f* and a tempo marking of *2 ff*. The Tuba part has a dynamic of *f* and a tempo marking of *2*. The Tambores part has a dynamic of *ff* and a tempo marking of *2*. The Snare Drum part has a dynamic of *ff* and a tempo marking of *2*. The Bass Drum part has a dynamic of *ff* and a tempo marking of *2*. The score includes various musical notations such as notes, rests, and dynamic markings.

*Violin I*  
*Violin II*  
*Viola*  
*Violoncello*  
*Double Bass*  
*Flute*  
*Clarinet*  
*Bassoon*  
*Trumpet*  
*Trombone*  
*Percussion*  
*Snare D.*  
*Bass D.*  
*Timpani*

*Pride*

*Sweet, for Pridis sake, something in or - ter for the house, some*  
*Kirawaken*

*Sengya Merawira*

*mf*

*Sweet, for Prides sake, something in re-thing for the house, same*  
*Erwachen*

Pride  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

*mf-ff*

*I would not have my love seem vateran ab-le ga-tim, evn to Hell my bro-ther -*

Pride  
 Alto Sax

10

Alto Sax in F 6/8

Horn in F 4/4

Pride 6/8

Voices 6/8

Man 6/8

6 enough in deed I meant well enough in per. sunding in 9

right  
You are always no headness but I am always in a rejected mood!

Clarinet in Bb 4/4

Alto Sax 4/4

Horn in F 4/4

Clarin. in Bb  
Alto Sax

Horn in F  
Ttb.

Xyl.  
Mar.

now brother, you must take something!  
yes! no words; I say you must!  
what will you have? Pride! what shall I give him?

Xyl.

Musical notation for Xyl. part on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. There are dynamic markings such as *ff* and *ff* (*Quickly*). The piece concludes with a double bar line and a repeat sign.

Man

Musical notation for Man part on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. There are dynamic markings such as *ff* and *ff* (*Quickly*). The piece concludes with a double bar line and a repeat sign.

now brother, you must take something! yes! no words; I say you must! what will you have? Pride! what shall I give him?

A series of ten empty musical staves, each consisting of five horizontal lines, provided for further musical notation.



Allegretto (♩ = 106)  
lightly

NO 12 - DUET

Clar.  
in Bb

alto  
Sax

Pride

Voices

Man

I  
Vl.

II

Vla.

Vc.

D.B.

Musical notation for Clarinet in Bb and Alto Saxophone. The Clarinet part is in G major (one sharp) and 3/4 time. It features a triplet of eighth notes in the first measure, followed by a quarter note, and then a pair of eighth notes. The Alto Saxophone part is in G major and 4/4 time, with a quarter note in the first measure, followed by a pair of eighth notes, and then a quarter note. The voice part is in G major and 3/4 time, with lyrics: "If you would be kind, play a game of dice - the best of three it would be nice, he loves to gamble." The lyrics are written in a cursive script. The voice part includes dynamic markings: *mf* at the beginning and *mf*, *f*, and *p* later in the piece.

Musical notation for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part is in G major and 3/4 time, with a triplet of eighth notes in the first measure, followed by a quarter note, and then a pair of eighth notes. The Violin II part is in G major and 4/4 time, with a quarter note in the first measure, followed by a pair of eighth notes, and then a quarter note. The Viola part is in G major and 3/4 time, with a triplet of eighth notes in the first measure, followed by a quarter note, and then a pair of eighth notes. The Violoncello part is in G major and 4/4 time, with a quarter note in the first measure, followed by a pair of eighth notes, and then a quarter note. The Double Bass part is in G major and 4/4 time, with a quarter note in the first measure, followed by a pair of eighth notes, and then a quarter note. All string parts include dynamic markings: *mp* at the beginning and *mp* later in the piece.

D.B. *mp*

*rit* 10 *Briskly* 15

Oboe

Clarinet in B

Alto Sax

Horn in F

Pride

Voices

Man

Dice! yes! what shall we play for?

I.V.

*mp*



rit

Briskly

10

15

Oboe

Clar. in B

mp

Atto Sax

mp

Hrn in F

f

rit.

Pride

Voices

Man

Diee! yes! what shall we play for?

2 something quite

3 small or even

2 no-thing at

3

I

VL. I

mp

II

f

Vla.

mp

Vc.

mp

D.B.

2 3 2 3

4 4 4 4

2 3 2 3

4 4 4 4

2 3 2 3

4 4 4 4

2 3 2 3

4 4 4 4



Oboe

Clar. in Bb

Bsn

Hrn. in F

Xyl.

Snare

Bass

Pride

Voices

Mar.

All, the game is the thing.

No! Some-thing I will for a house. what!  
chance to re-turn

Moderato (c. J=65)

71. *mf cresc. ff*

Oboo *mf cresc. ff*

Clar. in Bb *mf cresc. ff*

alto Sax *mf cresc. ff*

Bsn. *mf cresc. ff*

Hrn. in F *ff*

Tuba *ff*

Timp Wood BDr Bass D. *ff*

Pride *mf*

*sfz mf*

*ff mf*

*4 mf*

*4 pp*

(man bellies loudly

Handwritten musical score for a band and voices. The score is written on ten staves, each with a different instrument or voice part. The notation includes notes, rests, and dynamic markings.

- Oboe:** *mf*, *cresc.*, *ff*
- Clarinet:** *mf*, *cresc.*, *ff*
- Alto Sax:** *mf*, *cresc.*, *ff*
- Bass:** *mf*, *cresc.*, *ff*
- Trumpet:** *mf*, *ff*
- Tuba:** *mf*, *ff*
- Tempo:** *mf*, *cresc.*
- Wood Bass:** *mf*, *cresc.*
- Pride Voices:** *mf*, *cresc.*
- Men:** *mf*, *cresc.*

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in parentheses, such as "(man belches loudly in rhythm)" and "(man takes a big drink)".

Fl. *mf*

Oboe *mf*

Clar. in Bb

B. Clar. (Bb)

Alto Sax.

Bsn

Hrn. in F

Tuba

Pride

Voices

Man

own earth

if you

want, as be-comes you,

rich more

say that old

**Tuba**

**Pride**

**Voices**

3 or - if you want, as be-comes you, 3

**Mar**

own earth  
say that old

*risa marc*

**Fl.**

**Oboe**

**Clar. in Bb**

**B. Clar. (Bb)**

**Alto Sax**

**Bsn**

Fl. *ff*  
 Oboe *ff*  
 Clar. in Bb *ff*  
 Bclar. (Bb) *ff*  
 Alto sax *ff*  
 Bsn *ff*  
 Hrn. in F *ff*  
 Tuba *ff*  
 Pride Man *pp*  
 Voices *mf*

Jew - el your ser-vent 3 of-ten talks a-bout. 4  
 Soul he calls it.

# NO. 13 - ARIA

(c. ♩ = 66) *Accel.* (♩ = 72) 5

*Fl.* *5* *cresc.* *mf*

*Man.* *5* *mf*  
Soul ———? Yes! truly he speaks thus ... the Jews talk can ... but if a-ve-ri-

*VI.* *I* *5* *f* *mf*  
*II* *4* *f* *mp*

*Vla.* *5* *f* *mp*

*Vc.* *5* *f* *mp*

*D.B.* *f* *mp*



vc. *f*

D.B. *f*

Fl. *f*

Man. *f* — *sun ex-ist-ed*;  
*But if e-ver such ex-ist-ed, — it has been tossed one day*

I. *f*

II. *f*

Ma. *f*

vc. *f*

D.B. *f*

*(arco)*

*pizz.*

*f*

*p arco*

71.

Man. *- such ex-ist-ed; But if e-ver such ex-ist-ed, — it has been tossed one day*

Vl. I

Vl. II

Vla.

Vc.

DB.

*pizz.* *ff* *p* *arco*

10 15

*Fl*

*p* *cresc.* *dim.*

*Timp.*

*cym.* *triangle* *Man.*

*way in the corner of the nose ... and lost.* *Be-sides I have heard him*

*I* *Vl.*

*II*

*Vla.*

*Vc.*

*D.B.*

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

*ff* *ff* *ff* *ff* *f* *mp*

*dim.* *dim.*

D.N. *f* *mp*

Handwritten musical notation at the top of the page, including dynamic markings *f* and *mp*, and a large handwritten *f* with a hairpin crescendo symbol. Below this are several empty musical staves.

20

Fl.

Man. *mf* *f* *cresc.*

*sing — some-times of a bird, a f bird — that sat in the leaves of*

I. Vl. *f* *cresc.*

II. Vl. *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

D.B. *f* *cresc.*

A musical score page for a section of a symphony. The score includes parts for Flute (Fl.), Man. (Singer), Violins I and II (Vl. I, Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Man. part has lyrics: "sing — some-times of a bird, a f bird — that sat in the leaves of". The score features dynamic markings such as *mf*, *f*, and *cresc.* (crescendo). A rehearsal mark "20" is enclosed in a box above the Flute staff. The music is written in a common time signature.

FL

Man

VI I

VI II

Vla

Vc

D.B.

sing — some-times of a bird, a f bird — that sat in the leaves of

6 *f*

4

*cresc.*

*cresc.*

6 *f*

4 *cresc.*

4 *cresc.*

4 *f*

*f*

*f*

*cresc.*

*cresc.*



Handwritten musical score for orchestra and voice. The score includes parts for Flute, Oboe, Clarinet in G, Timpani, Cymbal, Maracas, Violin I and II, Viola, Violoncello, and Double Bass. The lyrics are "Par-a-dise and song - that bird - that song - in the leaves of Par - a -". The score features various dynamics such as mp, mf, ff, pp, and p, and includes performance instructions like "pizz" and "arco".

**Flute:** *rit.* **25** *mf* *ff*

**Oboe:** *mf* *mf*

**Clarinet in G:** *mp* *mp* *ff*

**Timpani:** *GD*

**Cymbal:** *ff*

**Maracas:** *Par-a-dise and song - that bird - that song - in the leaves of Par - a -*

**Violin I:** *pp* *pp* *pp* *pp* *pp* *pp*

**Violin II:** *pp* *pp* *pp* *pp* *pp* *pp*

**Viola:** *pp* *pp* *pp* *pp* *pp* *pp*

**Violoncello:** *pp* *pp* *pp* *pp* *pp* *pp*

**Double Bass:** *pp* *pp* *pp* *pp* *pp* *pp* *pizz* *arco* *ff*

II

Vla.

Vc.

D.B.

*dim.* *pp*

*dim.* *pf*

*dim.* *pf*

*dim.* *pizz* *pf*

*ff*

*ff*

*ff*

*ff*

arco

*a tempo*

30

Fl.

Clar. in Bb

Man

I

II

Vla.

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

disc and song

and in his song, and

*a tempo*

30

71.

Clar.  
in B $\flat$

Man

disc and song

and in his song, and

I

Vl.

II

Vla.

Vc.

D.B.





35

Fl. Clar. in Bb Mar. I. II. Vla. Vc. D.B.

no mi-his song... no ceils that rises no vic's that

mf f mf f mf f mf f mf f

5 4 5 4 5 4 5 4

*f* *mf* *f* *mf*

*a tempo*

*rit. accel.*

*# soul.*

*Bird*

*I do not know; my para-dise is*

Fl.  
Clar. in Bb  
B. Clar. (Bb)  
Bsn.  
Cym.  
Timp.  
Man  
I  
V. I  
II

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 4/4 time and features a key signature of one sharp (F#).

**Instrumentation and Parts:**

- Flute (Fl.):** Melodic line with dynamic markings of *mf*.
- Clarinet in Bb (Clar. in Bb):** Harmonic accompaniment with *mf* dynamics.
- Bass Clarinet (Bb) (B. Clar. (Bb)):** Harmonic accompaniment with *mf* dynamics.
- Baritone (Bsn):** Harmonic accompaniment with *mf* dynamics.
- Cymbal (Cym.):** Percussion part with *mf* dynamics.
- Timpani (Timp.):** Percussion part with *mf* dynamics.
- Mandolin (Man):** Soloist part with lyrics: "Bird — # soul. I do not know; my par-a-dise is".
- Violins (Vl. I & II):** Violin I and II parts with *mf* dynamics.
- Viola (Vla.):** Viola part with *mf* dynamics.
- Violoncello (Vc.):** Cello part with *mf* dynamics.
- Double Bass (D.B.):** Bass part with *mf* dynamics.

The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics for the Mandolin part are: "Bird — # soul. I do not know; my par-a-dise is".

**Presto 45**  
(c.d. = 100)

Fl. mp  
Oboe. mp  
Clar. in Bb. mp  
B. Clar. (Bb) mp  
Bsn. mp  
Wood Blk. mp  
Snare D. mp  
Cym. mp

4  
4  
4  
4  
4  
4  
4  
4

ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff

mp cresc.  
mp cresc.

Man. mp  
I. mp  
II. mp  
Vla. mp  
Vc. mp

4  
4  
4  
4  
4

ff  
ff  
ff  
ff  
ff

mp cresc.  
mp cresc.  
mp cresc.  
mp cresc.

Spring (cresc. Hell pipples)  
Spring  
col legno  
col legno  
col legno  
col legno

Handwritten musical score for strings and woodwinds. The score is written on five staves, labeled from top to bottom as Vc. I, Vc. II, Vla., Vcl., and D.B. The music is in 4/4 time and features various dynamics including *mp*, *pp*, *f*, and *ff*. There are several annotations in the left margin, including "ff 3/4 col legno" and "ff 3/4 col legno". The notation includes notes, rests, and dynamic markings.

# NO. 14 - RECITATIVE

Moderato (C.J. = 80)

Handwritten musical score for percussion instruments. The score is written on five staves, labeled from top to bottom as 2 Tpts in Bb, 4 Timp., 2 Timp., Snared, Cym., and Pride. The music is in 4/4 time and features various dynamics including *f*, *p*, and *ff*. There are several annotations, including "5" in a box, "ff", "p", "f", and "ff". A note in the 2 Timp. staff says "Use only two timpani. Use bottom staff". The notation includes notes, rests, and dynamic markings.

(Sheeting for 18-50-1216)

# NO. 14 - RECITATIVE

Moderato (c. ♩ = 80)

2 Tpts in Bb  
4 Timp.  
2 Timp. (if only two timpani use bottom staff)  
Snare D.  
Cym.  
Pride  
Man  
gabriel (gabriel enters)

ff  
f  
f  
ff  
ff  
ff  
ff

5

(shouting gabriel)

In-so-lence!

who?

Sir, by per-mission, there are poor seeking shelter outside

# NO. 15 - CAVATINA

*Andante*  
(C.J. = 66)

**I**  
Tpts  
in Bb

**II**

**Tfb.**

**Gabriel**

4 *con sordino* *mp*

4 *con sordino*

4 *con sordino* *mp*

5

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

One from these parts, a compass note in He has his heart-sons with him, his, faced quit, near her time.  
mad. *recitativo and I think*

**Alto Sax.**

**I**

**Tubo.**

*(gutural or flutter tongue)*

*mf*

5

*mf*

(written or flutter tongue)

Alto Sax.

I

Tpts. in Bb II

Trumpets

Voices

Gabriel

Handwritten musical score for various instruments and voices. The score is written on multiple staves. The top staff is for Alto Saxophone, with a 'written or flutter tongue' instruction. Below it are staves for Trumpets I and II, Tuba/Euphonium (Tpts. in Bb II), and a combined staff for Trumpets and Voices. The bottom staff is for Gabriel. The music includes various dynamics such as *mf*, *f*, *cresc.*, and *ff*, and includes a 'Marchis' section. There are also some handwritten annotations like '5p' and '4'.

It's a harsh night— if I may sug-gest— she needs im-mEDIATE rest— a room and a bed.



*f* *p* *mf* *cresc.* *f* 5 *p* 4 10  
 (angrily) *ff*  
*Marthis*

*Pride*  
*Voices*  
*Gabriel*

*It's a harsh night; — if I may sug-gest — she needs im-mediate rest — a room and a bed.*



# NO 16 - RECITATIVE

Alto Sax *mf*

Pride

Voices *sf.*  
*4 ser-vant of yours obays more free-ly than  
 any other*

Gabriel *mf* *(to Gabriel)*  
*must not  
 keep comm-ing  
 any rift-res-tings  
 any sleep*  
*(Gabriel pays no attention)*

Alto Sax *f*

Tpt. in Bb *mf*

Pride *mf* *(in Gabriel)*

Voices *mf*  
*sup-per too I sup-pose? You-sir, I am speak-ing to you -!*

Gabriel *mf*  
*(almost sarcastically)*  
*and sup-per Mad-ame as you sup-pose.*

4 4 3 4

4 4 5 4

Trpt.  
2<sup>a</sup> B $\flat$

Pride

Voices

Gabriel

*senza sordino mf*

*(a Gabriel)*

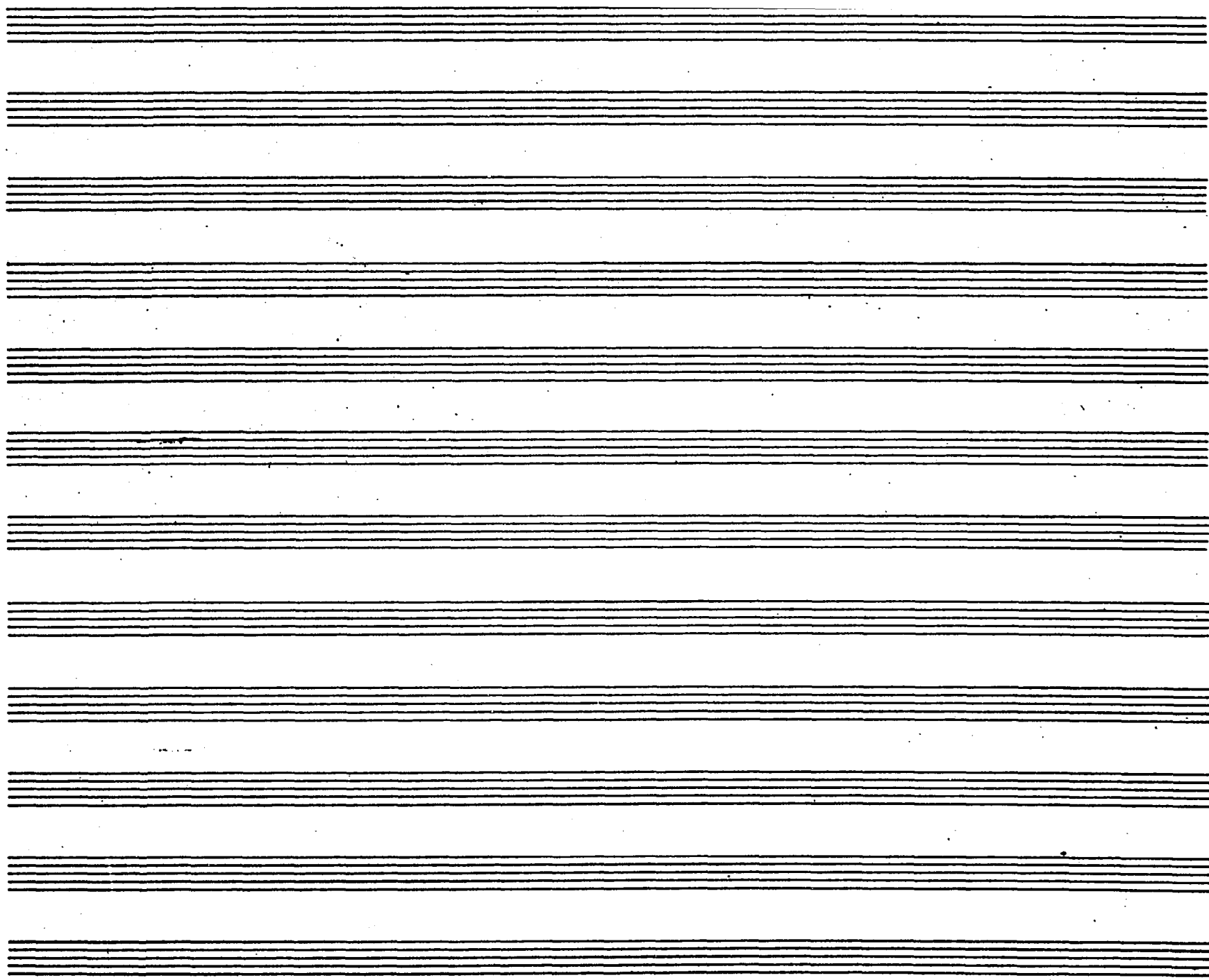
*sup-per too I sup-pose*

*mf*

*(almost sarcastically)*

*and sup-per Madame as you sup-pose.*

10 empty musical staves.



Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, with the first four staves containing vocal parts and the last six containing instrumental parts.

**Vocal Parts:**

- Hrn. in F:** Part 1, marked *f*. Includes a circled measure number 10.
- Hell:** Part 2, marked *f*. Lyrics: "Hey! You! Speak well to my sister."
- Man:** Part 3, marked *f*. Lyrics: "Agnus Dei qui servas a facinorosa lingua".
- Gabriel:** Part 4, marked *f*. Lyrics: "Agnus Dei qui servas a facinorosa lingua".

**Instrumental Parts:**

- I. Vl.:** Violin I, marked *f*. Includes a circled measure number 3.
- II. Vl.:** Violin II, marked *f*. Includes a circled measure number 3.
- Vla.:** Viola, marked *f*. Includes a circled measure number 3.
- Vc.:** Violoncello, marked *f*. Includes a circled measure number 3.
- D.B.:** Double Bass, marked *f*. Includes a circled measure number 3.

**Other Annotations:**

- divisi** is written above the strings.
- Measure numbers 3, 4, 5, 6, and 7 are marked above various staves.
- A circled measure number 10 is present at the top left.
- Additional handwritten notes include "Agnus Dei", "facinorosa lingua", and "servas a facinorosa lingua".

577

Vla. 5  
 3 4

Vc. 6  
 4 4

D.B. 4  
 4 4

$\#^2$

15

Bsn. 3

Hrn. in F. 2

Tpt. in Bb. 2

Man (mandrills) 2

Gabriel 2

Vc. 3

will you answer us, so fast?  
 mother-mary and a

Handwritten musical score for various instruments including Bassoon, Horns, Trumpets, Mellophone, Clarinet, Flute, Oboe, Violins, Viola, and Double Bass. The score includes dynamic markings such as *ff*, *f*, *p*, and *mf*, and performance instructions like *man abrade*, *col legno*, and *staccato*. The lyrics "why - it is wrong to have mother away and a" are written under the Clarinet part.

Empty musical staves for additional instruments or parts.



20

25

Alto  
Sax

Hrn.  
in F

Tpt.  
in B $\flat$

Man

*pity to turn a way a woman on a horse night, in a slight at the brass, but trumpet in mel. Passes - get one should be leader*

gliss

30

alto  
Sax

Hrn.  
in F

Tpt.  
in B $\flat$



30 *gliss*

Alto Sax *ff p*

Hrn. in F

Tpt. in Bb

Tride

Man

*changing tactics*  
I can't, dear man, I can't see why you're

*warmone's comfortable, sweet, tender to the poor. yes?*

35

Alto Sax *f*

Hrn. in F

Man

warm one is comfortable, sweet, tender to the poor: yes?

35

Alto Sax

Hrn. in F

Tpt. in Bb

Pride

Man

Gabriel

down at one, but my dar-ling have a care!

well, there is that old

Do you?

I think Sir, you should now.

for these

45 (C. 1 = 80) *Very rhythmically*

Hrn *mf*

Xyl. *mf*

Man *mf*

Well, just for a moment then - *ten-er-um-um-er-um*

How are always ready to se-quit me and as for you -

50

Hrn *mf*

Xyl. *mf*

Hell *mf*

Man *mf*

I *mf*

Vc. *mf*

Hell and my sweet Pride, be merry the while - *ten-er-um-um-er-um*

(Pian drinks *memorably*)

(drops *in seat*)

(rods) (rods) (sleeps)

(softwhisper)

Surely

(softwhisper)

**Hell** **Man**

Man drinks  
drinks

(drops in seat)

(rods)

(rods)

(sleeps)

Surely

Hell and my sweet pride, be merry the while

I  
Vc. I

II  
Vc. II

Vla.

Vc.

DB.

ff

Handwritten musical score for three staves: *Vla.*, *Vc.*, and *DB.* The notation includes various notes, rests, and dynamic markings such as *pp*, *mp*, *f*, and *ff*. There are also some handwritten annotations and a large scribble in the middle of the *Vc.* staff.

*ff*  
*pp*  
*mp*  
*f*  
*ff*

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

**Pride**

**Hell**

VI. *And is God-rit that old gossip of neo-rom?*

**65**

*He? I cannot tell - on yel-son I never meet - my'st' sake to recognize them*

**Bsn**

**Pride**

**Hell**

**70**

*Well, it's your eye on the door.*

*I do not know, no thing to hope, if Man chooses to*

**75**

*Well, keep your eye on the door.*

*Why, what can I do - not do?*

*I do not know; no - thing I hope; if Man chooses to*

*play, it is his affair and mine, but keep close, we may win the de - vel yet, and Man get clear to my nice*

*arco*

**Hell**

**I**

**II**

**Vla.**

**Vc.**

**D.B.**

**Bsn**

**Pride**

**Hell**

**I**

**II**



47

Handwritten musical score for the first system, including vocal lines and piano accompaniment.

**Voice I**  
 plays, it is his of fair and mine, but keep close, we may win the de - vel yet, and monger clear to my nice

**Voice II**

**Piano**  
 arco 3

**Flute**

**Pride**

**Bsn**

Handwritten musical score for the second system, primarily piano accompaniment.

Handwritten musical score for the third system, including vocal lines and piano accompaniment.

**Voice I**  
*mf*

**Voice II**  
*mf*

**Piano**  
*mf*



80

85

Clarinet in Bb

Alto Sax

Bon.

Pride

Hell

Man

(ride pours)

giggles

House.

Come, if you will see them let us drink first.

I

II

Vla.

Vc.

D.B.

ga-briel should have poured me more wine first. Cursed set low, he must be

mp

arco ff

arco ff

arco ff

arco

House.

Man

3 4 2 4

*f*

ga-briel should have  
pour of memory

win first. *curse* *of* *low*, *h* *er* *next* *be*

I

II

Vla.

Vc.

D.B.

arco *ff*

arco *ff*

arco *ff*

arco

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Empty musical staves.

90

Hell

Man

Gabriel

(they boast on *thrustically*)

*rit*

ad lib.

Eternal E-ter-nal! (do not *dread*)

well, let us drink to our un-ion! E-ter-nal, e-ter-nal!

tempt his job.

their entrance *halts* *soot*) *will* *not* *do* *you* *good*

(*impetently*)

(They feast on thiasitically)  
rit

90

ad lib.

95

**Hell** **Man** **Gabriel**

*tempt his job.*

*well, let us drink to our up-son!*

*E-ter-nal, e-ter-nal!* *(do not drink)*

*E-ter-nal, e-ter-nal!* *(their entrance halls - o-er - nal!)*

*impetiously*

*weep they are str.*

**I** **Vc. I** **Vc. II** **Vla.** **Vc.** **DB**

*18va* *sul ponticello* *sfp* *sul ponticello* *sfp* *sul ponticello* *sfp* *sul ponticello*

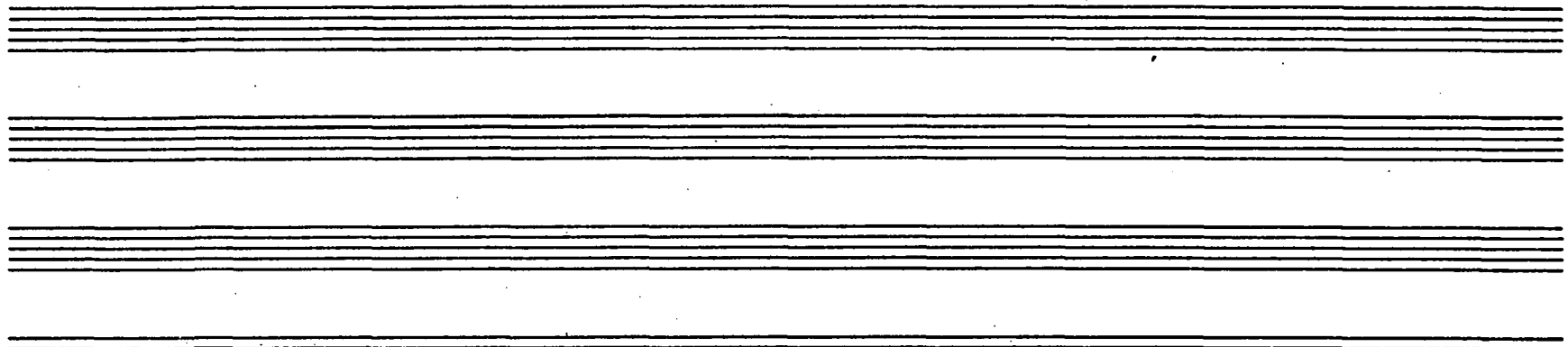
*mp* *f*

# NO. 17 - ARIA

Larghetto (♩ = 72)

Joseph *mp*  
5 *f*  
Sir, will-ter you one night? *a*

I *mp*  
II *mp*  
Vla. *mp*  
Vc. *mp*  
D.B. *pizz.*  
Triangle *arco* *p*



10

15

Oboe

2 3 dolce 4 f 3 4

Joseph

cresc.

long

way we've come and hard was the way.

In these

Triangle

2 3 p 4 3 4

I  
Vl.

f p mp

II

f p mp

Vla.

2 3 p 4 mp 3 4

Vc.

f p mp

D.B.

2 f 3 4 tarco 3 4 arco p

Joseph *cresc.*

long way we've come and hard was the way. — In these

Triangle

I

VI.

II

Vla.

Vc.

D.B.

*f* *p* *mp* *f* *p* *mp* *f* *p* *mp*

2 3 4 3 4

2 3 4 3 4

2 3 4 3 4

2 3 4 3 4

arco *p* arco *p*

Oboe

Musical staff for Oboe, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf*. A box containing the number 20 is positioned above the first measure.

Joseph

Musical staff for Joseph, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf*.

parts we have no friend or kin. We would go on but our mule is lame.

Triangle

Musical staff for Triangle, 4/4 time signature. Rhythmic notation: quarter note, quarter note, quarter note, quarter note.

I

Musical staff for Violin I, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *mf*.

II

Musical staff for Violin II, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *mf*.

Vla

Musical staff for Viola, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *mf*.

Vc.

Musical staff for Violoncello, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *mf*.

D.B.

Musical staff for Double Bass, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *mf*.

Empty musical staff.

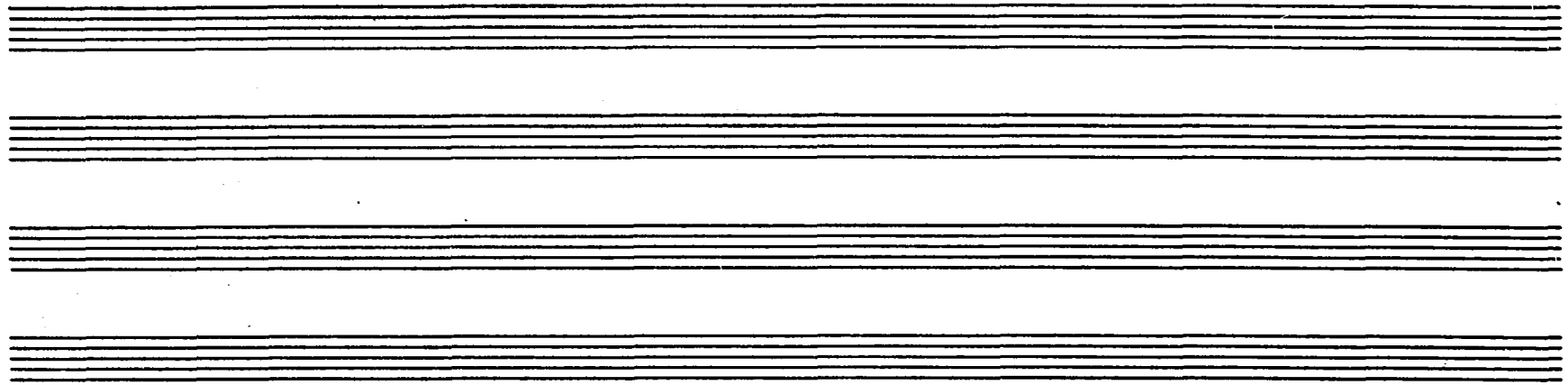
Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

# 2   # 2   # 2   # 2   # 2



25

30

Fl. *f* *ff* *p* *cresc.* *f* *sfp*

Oboe *f* *ff* *p* *cresc.* *f* *sfp*

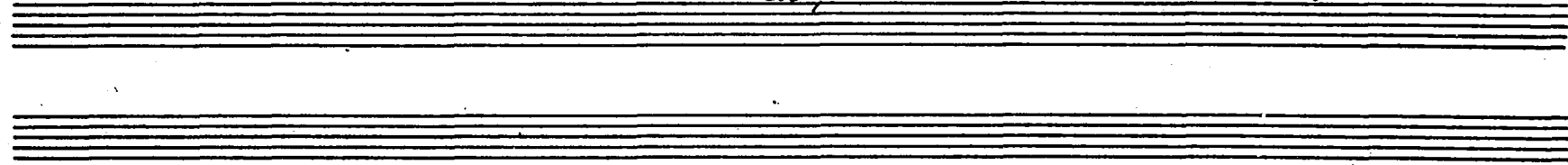
Clar. in Bb *f* *ff* *p* *cresc.* *f* *sfp*

Bsn *f* *ff* *p* *cresc.* *f* *sfp*

Hrn in F

Joseph

Dark-ness o-ver took us, and with the perils of the road our hearts fair shook!





71.

*f* *ff* *p* *cresc.* *f* *sfp*

Oboe

*f* *ff* *p* *cresc.* *f* *sfp*

Clar. in B $\flat$

*f* *ff* *p* *cresc.* *f* *sfp*

Bsn

*f* *ff* *p* *cresc.* *f* *sfp*

Hrn in F

*f* *ff* *p* *cresc.* *f* *sfp*

Joseph

Dark-ness o-ver took us, and with the perils of the road our hearts fair shook!

Handwritten musical score for strings and woodwinds. The score includes staves for Violin I, Violin II, and Viola. Dynamic markings include *mf* and *f*. The music features melodic lines with slurs and accents.

Handwritten musical score for voice and triangle. The vocal line includes the lyrics: "Shel - ter for one night, by your per - mis - sion - Shel - ter". The triangle part consists of rhythmic patterns. Dynamic markings include *f*.

Handwritten musical score for woodwinds and brass. The score includes staves for Oboe, Clarinet, Bassoon, and Horn. Dynamic markings include *mf* and *sf*. The music features melodic lines with slurs and accents.

Handwritten text at the bottom of the page: *poco rit. a tempo*. A small box containing the number **35** is also present.

Sbel - ter for one night, by your per - mis - sion - Sbel - ter

I  
Vl. I

II

Vla.

Vc.

D.B.

*f* *ff* *mf*

*f* *ff* *mf*

*f* *ff* *mf*

*f* *ff* *mf*

*f* *ff* *mf*

*f* *ff* *mf*

40

faster

Fl.

Oboe

Joseph

I

*mp* *cresc.* *f*

*mp* *cresc.* *f*

*mp* *cresc.* *f*

*mp* *cresc.* *f*

for one night. — 4 not for my.

40

faster

Fl. *mp* *cresc.* *f*

Oboe *mp* *cresc.* *f*

Joseph (Joseph brings Mary down stage) *f*

I *mp* *cresc.* *f*

II *mp* *cresc.* *f*

Vla. *mp* *cresc.* *f*

Vc. *mp* *cresc.* *f*

D.B. *mp* *cresc.* *f*

for one night. — not for my.



45

*rit.*

91. Oboe

Joseph

*Self* do I these favors ask, but fear my young wife - who is great with child. -

I

Vc. I

Vc. II

Vla

Vc.

D.B.



Handwritten musical score for the first system. It includes staves for Oboe, Joseph, and strings (I, II, III, IV). The lyrics are: "night and long the journey please shelter for". The score features various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*. There are also handwritten annotations in boxes, possibly indicating rehearsal marks.

Handwritten musical score for the second system. It includes staves for Joseph and strings (I, II). The lyrics are: "she is weary - but not complaining - weary the". The score features various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, and *dim.*. There are also handwritten annotations and a *rit.* marking.





2.B. *mp*

NO. 18 QUINTET  
Moderato - (♩ = 88)

**75** *poco rit.*

Oboe  
Clar. in B $\flat$   
Alto Sax.

Hrn. in F  
Triangle  
Joseph  
Man

*mp*  
*pp*  
*mf* *pp.*

By your kind grace, shelter for one night.

Poor wretched she does fetch of *tragedia*

I  
Vcl. I  
II  
Vla.

Alto Sax. *2*

Hrn. in F  
Triangle *mp*

Joseph *mp*

Man *mf*

By your kind grace, Shelter for one night.

Poor wretched she does need a

I *pp*

Vi. I *pp*

Vi. II *pp*

Vc. *pp*

Db. *pp*

5 Very rhy thmically (♩ = 100)

faster

Flute

Oboe

Clar. in Bb

B. Clar. (Bb)

Alto Sax

Bsn.

Hrn. in F.

Tgt. cym

Snared Bass D

Pride

Man

Care. —

Tpt. *mf*  
 Cym *mf*  
 Snare *mp*  
 Bass D *mp*  
 Trp *mf*  
 Man *mf*  
 Care. —

Be-ware sweet it is no-sir is get them perdition out. You are too kind! Be-rides if you're a-

Fl. *f*  
 Oboe *f*  
 Clar. in Bb *f*  
 B. Clar. (Bb) *f*  
 Alto Sax. *f*  
 Bsn *f*  
 Horns *f*

Fl. *f*

Oboe *f*

Clar. in Bb *f*

B. Clar. (Bb) *f*

Alto Sax. *f*

Bsn. *f*

Horn in F *f*

Tpt. *f*

Cym. *f*

Sham D. *f*

Bass D. *f*

Pride *f*

Man *f*

way with us you don't want stran-ger to rock your house when your back is turned. Any one as greets you are must be

(Flutter tongue) 20

Alto Sax

Bsn

Hrn

Tpts in Bb

Tbn

Tuba

Xyl.

Cym.

Snared

Bass

Pride

Man

Man starts to object

she's not of your class, but does you think best.

Bass

Primo

Man

True to his glo-ry.

(man starts to sing)

She's not at your class,

but does you think best.

25

Ann. in F

Tpts in Bb

Trb

Tuba

Xyl.

Snare D.

Bass D.

mp

pp

ff

mf

(drums)

25

Handwritten musical score for five instruments: Horns in F, Trp in Bb, Trb, and Tuba. The score consists of five staves. The first staff is for Horns in F, the second for Trp in Bb, the third for Trb, and the fourth for Tuba. The notation includes various notes, rests, and dynamic markings such as *ff*, *pp*, and *sfz*. There are also some handwritten annotations like "2" and "4" below the notes.

Handwritten musical score for vocal parts and instruments. The score includes staves for Xylophone, Snare D., Bass D., Pride, and Man. The vocal parts (Pride and Man) have lyrics written below them. The lyrics for the vocal parts are: "But you, I know know mister and mine, seasons of your glory are their" and "I can't same (repetition) to have people like this in your house - in-a-pine!". The instrumental parts (Xylo, Snare, Bass) include dynamic markings like *sfz*, *pp*, and *mp*, and some notes are marked as "(brass)".



Alto Sax. *f*

Hrn in F *p*

Trpt. in Bb *f*

Trb. *p*

Tuba *p*

Xyl. *mp*

Shared Bass *p*

Man *mf*

Gabriel *f*

*waiter, I see that Gabriel!*

*Think: is there ~~no sign~~ <sup>anyone</sup> for a night, they could be stolen*

*Sir*

Man *mf* *p* *f* *p*  
 Gabriel *mf* *p*  
 Man *mf* *p* *f* *p*  
 Gabriel *mf* *p*

*wellies, I see that. Gabriel!*  
*Think: is there anyone for a night, they could be stolen*

35

*accel.*

Alto Sax.  
 Horn in F  
 Tpts. in Bb  
 Trb. Tuba  
 Xyl.  
 Snare D  
 Bass D  
 Man  
 Gabriel

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

*rea-son-a-ble com-fort? I can't af-ford to have them in-side, my Pide. sb-mah it and get Tom late to pull them out-side!*

Handwritten musical score for strings and woodwinds. The score consists of five staves. The top staff is labeled 'D.B.' (Double Bass), the second 'Vc.' (Violin), the third 'Vla.' (Viola), the fourth 'I' (First Violin), and the fifth 'II' (Second Violin). The music features a melodic line with various dynamics including *mf* (mezzo-forte) and *f* (forte), and includes hairpins for crescendo and decrescendo. The notation includes eighth and sixteenth notes, rests, and accidentals.

Handwritten musical score for vocal and brass instruments. The top staff is for the vocal line, labeled 'Gabriel' and 'Man'. The lyrics are: "rea-son-a-ble com-fort? I want of-ford to have them in-side my fride. sie-mach et and get tam-lets to push them out-side here-pleas-ure". The vocal line includes triplets and a *mf* dynamic. Below the vocal line are staves for 'Shared Bass' (with a chord diagram), 'Xyl.' (Xylophone), 'Tuba', 'Tpts.' (Trumpets), and 'Hrn.' (Horn). The brass parts include *mf* dynamics and hairpins.

40

Hrn. in F. *f* *p*

Tpt. in Bb *a1* *f* *p*

Xyl.

Snare D. *mf* *f*

Bass D. *mf* *f*

Man *mf* *mf* *f*  
 is a little bet-ter. *(obviously pleased)* good! give

Gabriel *mf* *f*  
 the sta-ble, sir: it is em-pty since you chase of your horse!  
 to dis-poss-

45

50

Atto Sax *f*

" *2* *f*

45

50

Alto Sax

Hrn. in F.

Xyl.

Snare D.  
Bass D.

Max

Gabriel

Vc.

them a shake-down of straw there, and here! if you care to sneak them a loaf of bread, I shall look the other way. (He drinks)

55

Tyl.  
 Snare D.  
 Bass D.  
 Mar.  
 Gabriel.  
 Voc.

*mp*  
*mf*

there a shake-down of straw  
 there, and here!  
 if you care to sneak them a loaf of bread, I shall take the other way.  
 (aside to Gabriel)  
 (He drinks)

55  
 57

Alto Sax.  
 Tpt. in Bb  
 Snare D.  
 Bass D.  
 Mar.  
 Gabriel

*mp*  
*mf*

I will do as you say. but Sir, It is God's bread.

Mrn. in F  
2 Tpts in F  
Trb.  
Tuba

Share D  
Bass D

Men  
Gabriel

God, God!  
Who must you always bring us your  
Tasty tales.

God, God!  
Who must you always bring us your  
Tasty tales.

God build this great house for us!  
Did

Alto Sax

Alto Sax  
B. Clar. (Bb)  
Hrn. in F  
Tpts in Bb  
Ttr.  
Tuba

Snare D.  
Bass D.

Man.  
Gabriel

god send that pleasant  
re-union  
Pride?  
What has God ever done for me?  
f (concerto)

He gave that jewel  
your



Hrn. in F  
 2  
 Tpts in Bb  
 Ttb.  
 Tuba

Snare D.  
 Bass D.  
 Man  
 Gabriel

(cresc.)  
 god send that pleasant  
 to man  
 pride  
 what has God ever done for man?  
 He gave that jewel  
 your

Handwritten musical score for a band, including parts for Tuba, Timp, Snare D., Bass D., Man, Gabriel, Vl. I, Vl. II, Vla., Vc., and D.B. The score features various musical notations such as notes, rests, and dynamic markings like 'f', 'mf', and 'p'. The lyrics for the vocal part are: "That is your old black Gabriel. In the wind of my vast poverty." The score is written on ten staves, with the vocal part on the fifth staff. The instruments are arranged in a standard band configuration. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'mf', and 'p'. The lyrics for the vocal part are: "That is your old black Gabriel. In the wind of my vast poverty." The score is written on ten staves, with the vocal part on the fifth staff.

7

Vla. *f*

Vc. *f*

P.B. *f* *mf*

Empty staves for Percussion and other instruments.

85

80

Tuba *p*

Timp.

Snare D. *cresc.*

Bass D.

Man *And what is God doing if there's fish or food.*

Gabriel *I never found it any-where*

I. Vc. *And Spring soon comes*

Sub. p

80

85

*Tuba*

*Timp.*

*Snare D.*

*Bass D.*

*Man*

*Gabriel*

*I ne-ver found it any-where — with flesh, fish or fool.*

*And what is God doing? (if there be) bring down — down*

*I*

*Vl. I*

*Vl. II*

*Vla.*

*Vc.*

*DB*

*Sub. p*

*ff*

*ff*

*Sub. p*

*Sub. p*

*Sub. p*

*Sub. p*

*Sub. p*



Trb  
Tuba

(flutter tongue)

Timp.  
Snared.  
Bass D.  
Man.  
Gabriel

me

as far as I can tell I had neither god nor fa-ther on the

I  
II  
Vla  
Vc  
DB

subp  
sub.p.  
sub.p.

cresc.  
cresc.  
cresc.  
cresc.  
cresc.

f  
f  
f  
f  
f

cresc.  
cresc.  
cresc.  
cresc.  
cresc.

Handwritten musical score for the first system, featuring five staves:

- Fla:** Flute part with dynamics *f* and *cresc.*
- Ob:** Oboe part with dynamics *f* and *cresc.*
- DB:** Bassoon part with dynamics *f* and *cresc.*
- Subp:** Subcontrabassoon part with dynamics *f* and *cresc.*
- DB:** Double Bass part with dynamics *f* and *cresc.*

Four empty musical staves, likely reserved for other instruments or as a placeholder.

95

Handwritten musical score for the second system, featuring five staves:

- Tuba:** Tuba part with dynamics *f* and *cresc.*
- Temp:** Trombone part with dynamics *f* and *cresc.*
- Snare D. / Bass D.:** Snare and Bass Drum parts with dynamics *f* and *cresc.*
- Man:** Male voice part with lyrics: "I was al-ways just Man since the world be-gan."
- Gabriel:** Gabriel's part with lyrics: "earth"

Handwritten musical score for the third system, featuring two staves:

- I:** Tenor voice part with lyrics: "I was al-ways just Man since the world be-gan."
- Vc:** Violin part with dynamics *f* and *cresc.*

95

Tuba

Timp

Snare D.  
Bass D.

Man

earth — I was al-ways just Man since the world be-gan. —

Gabriel

I  
VI  
II  
Vla.  
Vc.  
D.B.

60.



100

195

Hrn. in F *fz*  
 Trb. *f*  
 Tuba *p*

Chimes *p*  
 Snare *p*  
 Bass *poco. a poco*  
 Timp. *p cresc.*

Man: *p cresc.*  
 (Man pours and drinks)  
 Gabriel: *p*

Fl. I *f*  
 Fl. II *cresc.*  
 Vla. *p cresc.*



Handwritten musical score for a string quartet, featuring four staves with musical notation and performance markings.

**Staff I (Violin I):** *cresc.* *f* *sub. p*

**Staff II (Violin II):** *cresc.* *f* *sub. p*

**Staff III (Viola):** *p* *cresc.* *f* *sub. p*

**Staff IV (Cello/Double Bass):** *p* *f* *sub. p* *f*

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page features a series of black rectangular marks, likely a scanning artifact.

Four empty musical staves, each consisting of five horizontal lines, positioned below the handwritten score.

D.B.

The image shows a page of musical manuscript paper. At the top, there is a single staff with handwritten musical notation. The notation consists of a series of notes, each with a circled letter 'a' above it, connected by a long horizontal slur. Below the first staff are ten empty musical staves, each consisting of five horizontal lines.

61.



Horn in F: Treble clef, notes with slurs and dynamics *mp* and *p*.
   
 Tuba: Bass clef, notes with slurs and dynamics *p*.
   
 Tuba: Bass clef, notes with slurs and dynamics *p*.

Chimes: Treble clef, notes with slurs and dynamics *p*.
   
 Shared Bass: Bass clef, notes with slurs and dynamics *p*.
   
 Tempo: Bass clef, notes with slurs and dynamics *p*.

Mary: Treble clef, lyrics "God will bless you sir." with dynamics *f* and *p*.
   
 Joseph: Treble clef, lyrics "Blessings on you for this grace!" with dynamics *f*.
   
 Max: Bass clef, lyrics "Blessings on you for this grace!" with dynamics *f*.
   
 Gabriel: Bass clef, lyrics "Blessings on you for this grace!" with dynamics *f* and *p*.

TUSTAROV SAX SER!

Handwritten musical score for a string ensemble. The score is written on ten staves, each labeled with an instrument or section:

- Timp.** (Timpani)
- Mary**
- Joseph**
- Mar.** (Maracas)
- Gabriel** (includes the instruction *(bowing) 3*)
- I. Vl.** (Violin I)
- II. Vl.** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D.B.** (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- f* (forte) dynamic marking.
- Lyrics: *God will bless you sir.*, *Blessings on you for this grace!*, and *Just as you say sir!*
- Performance instructions: *(bowing) 3* and *Just as you say sir!*

62

Seven sets of empty musical staves, each consisting of two five-line staves, arranged vertically across the page.

Handwritten musical notation for a section of a score, consisting of four staves. The notation includes notes, rests, and dynamic markings. The first staff has notes with a slur and a 'p' dynamic. The second staff has notes with a slur and a 'p' dynamic. The third staff has notes with a slur and a 'p' dynamic. The fourth staff has notes with a slur and a 'p' dynamic. The notation is written in a style typical of a composer's sketch.

Handwritten labels on the right side of the notation:

- D.B.*
- Vo.*
- Vca.*
- II*

115

120

Trb.

Chimes

Snare  
Bass

Mary

*nor will my child for- get what you gave nor with what spi-rit. — If he can ever see of*

I  
Vc.  
II

Vla.

Vc.

No. II  
 No.  
 No.

Tfb.  
 Chime  
 Snare D.  
 Bass D.  
 Mary  
 Men

use to you, I vow in his name, He will be well con- tent to be. (Some wheat) you are healthily well- come go- briel have them a- way!

Handwritten musical score for various instruments and voices. The score includes parts for Trb., Chime, Snare, Bass D., Mary, Man, Violin I, Violin II, Viola, and Voice. The lyrics are: "use to you, I vow in his name, He will use will con-tem to be. you are heathily well-come Ga-briel has them a-way!"

Handwritten annotations include: "(Some wyped)", "pizz.", and "f".



Fl. *f*

Musical notation for Flute (Fl.) part, starting with a forte (*f*) dynamic. The staff shows a series of notes with a slur over the first few.

Temp. *Ob Eb*

Strad. Bass. *f*

Musical notation for Oboe (Ob Eb) and Stradivarius Bassoon (Strad. Bass.) parts. The Oboe part has a forte (*f*) dynamic. The Stradivarius Bassoon part has a forte (*f*) dynamic. The Oboe part includes a triplet of notes.

Pride

Man *f*

*(pleased with himself)*

*Pride, aren't I grand fellow.*

Musical notation for vocal parts. The first part is labeled "Pride" and the second "Man". Dynamics include *f* and *mf*. The lyrics are "(pleased with himself)" and "Pride, aren't I grand fellow."

I *dim* *sub. ff*

II *dim* *sub. ff*

Vla. *dim* *sub. ff*

Vc. *dim* *sub. ff*

D.B. *dim* *sub. ff*

*f*

Musical notation for string parts: Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics include *dim* and *sub. ff*. The part concludes with a forte (*f*) dynamic.

Vl. I *mf*  
 Vl. II *mf*  
 Vla. *dim*  
 Vc. *dim*  
 D.B. *mf*

140

Fl. *mf*  
 Clar. in Bb *mf*  
 Alto Sax. *mf*

135

Timp. *mf*  
 Snare D. *mf*  
 Bass D. *mf*  
 Piano *mf*  
 Mar. *mf*

Do you not find me more to your mind than a girl like that?  
 say.

(while they dance, Gabriel covers the melody as the choir sing "Magne Meas")

Fl.

Clar.  
in Bb

Alto  
Sax.

Timp.

Snare D.  
Bass D.

Pride

Man

I

Vl.

II

Vla.

Vc.

D.B.

say . Do you not find me more to your mind than a girl like that?

(while they dally, Gabriel covers the melody as the choir sing "Magne Heer")

*pizz.*



# NO. 19 MAGNIFICAT

Andantino (c. 1-69)

The musical score is written for a Chime and vocal soloists (Mary, Joseph, Gabriel) with string accompaniment. The tempo is marked 'Andantino' and the time signature is common time (C). The score is divided into systems. The first system includes the Chime and the vocal lines for Mary, Joseph, and Gabriel. The lyrics are: 'my soul doth magnify the Lord / and my spirit doth rejoice in the Lord / my soul doth magnify the Lord / my spirit doth rejoice in the Lord'. The second system continues the vocal lines and includes the string parts (Violin I, Violin II, Viola, and Violoncello). The dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo). A *crsc.* (crescendo) marking is present above the vocal lines. The score concludes with three empty staves.

Vc.

Violin and Viola staves. The top staff (Violin) contains handwritten musical notation. Below it are four empty staves for the Viola and other instruments.

*rit.* 10 *allegro*

Chimo

Chimo staff with musical notation and a dynamic marking *mf*.

Mary

Mary staff with musical notation, a triplet of eighth notes, and the lyrics: "for He hath re-gard-ed the low es-tate of His hand-maid-en".

Joseph

Joseph staff with musical notation and the lyrics: "joice in Christ our savior, our Sa-ving".

Gabriel

Gabriel staff with musical notation and the lyrics: "for He hath re-gard-ed the".

I  
Vl.  
II

Violin I and II staves with musical notation. The Violin I staff has a dynamic marking *ppp* and a bracketed section labeled "8va.".

Vla

Viola staff with musical notation.

rit. 10 *allegretto*

Chimo

*mf*

Mary

for He hath re-gard-ed the low es-tate of His hand-maid-en

Joseph

joice in Christ our Sa-vior, our Sa-vior

for He hath re-gard-ed the

Gabriel

8va.

I

II

*ppp*

Vla

Vc.

Clar. in Bb  
B. Clar. (Bb)  
Bsn.  
Chime

Mary  
Joseph  
Gabriel

for be-hold  
Toi for me of his nono-mid-ed  
for be-hold  
Hence-forth all gen-er-a-tions shall call me bless-  
ed  
I am here-fore all gen-er-a-tions shall call me bless-  
ed

I  
Vc. I  
II  
Vla.  
Vc. II

Handwritten musical score for strings and woodwinds. The score is written on five staves. The first two staves are for Violin I and Violin II. The third staff is for Viola. The fourth staff is for Violoncello. The notation includes various rhythmic values, dynamics (mf, f, pp, 3f), and articulation marks. There are also some handwritten annotations like '3' and '4' above the staves.

20

Handwritten musical score for woodwinds and vocal soloist. The score is written on five staves. The first staff is for Clarinet in Bb. The second staff is for Bass Clarinet (Bb). The third staff is for Alto Saxophone. The fourth staff is for Baritone Saxophone. The fifth staff is for the vocal soloist, labeled 'Pride'. The notation includes various rhythmic values, dynamics (pp, mp), and articulation marks. There are also some handwritten annotations like '3', '4', and '5' above the staves. The lyrics for the vocal soloist are: "A-we shall be the on-ly-bis-ess' each; and we shall have gen-er-a-tions of no-thing ex-cept our-ans on".



20

Clar.  
in B $\flat$

B. Clar.  
(E $\flat$ )

alto  
Sax

Bsn

Pride

Mary

Joseph

Gabriel

Handwritten musical score for instruments and voices. The score is divided into two systems. The first system includes Clarinet in B $\flat$ , Bass Clarinet (E $\flat$ ), Alto Saxophone, and Bassoon. The second system includes vocal parts for Pride, Mary, Joseph, and Gabriel. The lyrics for the vocal parts are: "Henceforth we shall be the only blessed earth; and we shall have generations of nothing except our ones on". The music features various dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano), and includes performance markings like *all (from house)* and *f* (forte). The notation includes treble clefs, 4/4 time signatures, and various rhythmic values and articulations.

Clar. in Bb  
 f

B. Clar. (Bb)  
 f

Alto Sax  
 sfp

Bsn.  
 f

Trp.

Horns in F  
 con sordino p

Trb.  
 con sordino p

Pride  
 ssp  
 joy

Mary  
 3  
 p  
 for he that is mighty hath done great things — and Ho-ly is His name

Joseph  
 p  
 for he that is mighty hath done great things; and Ho-ly is His name

Trb. *con sordano*

Pride *sfz*  
*joy*

Mary

Joseph *p*  
for He that is mighty hath done great things — and Ho-ly is His name

Gabriel *p*  
for He that is mighty hath done great things; and Ho-ly is His name His name is on Him that

25

Tpt. *mf*

Hrn. *mf*

Trb. *mf*  
*Senza sordano*

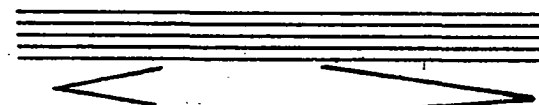
Pride *mf*  
*Senza sordano*

Mary *mf*  
*Senza sordano*

Handwritten musical score for a piece titled "Gabriel". The score is written on ten staves, with the following parts and markings:

- Gabriel:** Treble clef, melodic line with lyrics "for Him" and dynamic marking *mf*.
- Joseph:** Treble clef, accompaniment with lyrics "from gen - er - a - tion to gen - er - a - tion" and dynamic marking *mf*.
- Mary:** Treble clef, accompaniment with dynamic marking *mf*.
- Pride:** Treble clef, accompaniment with dynamic marking *mf*.
- Tpt. (Trumpet):** Treble clef, melodic line with dynamic marking *mf*.
- Horn:** Treble clef, melodic line with dynamic marking *mf*.

Performance markings include "sordano" written vertically on the left side of the lower staves, and a "3" indicating a triplet in the middle of the score. A box containing the number "25" is located at the bottom right of the score.



Fl. *mf* *pp* *mf*

Clar in Bb *mf* *pp* *mf*

alto Sax. *f* *mf*

Bsn *mf* *pp* *mf*

Pride

Mary *f* *pp* *mf* *mf*  
 He hath shown strength in his arm. He hath scattered the proud in the im-a-gin-a-tion

Joseph *f* *pp* *mf* *mf*  
 He hath shown strength in his arm. He hath scattered the proud in the im-a-gin-a-tion

Gabriel *f* *pp* *mf* *mf*

I Vl. *mf* *pp* *mf*

Vla. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

Handwritten musical score for three staves. The staves are labeled *Vcl.*, *Vla.*, and *Vc.* at the bottom. The music features various dynamics including *pp*, *mf*, and *ppp*. There are also triplets indicated by a '3' over a group of notes.

Handwritten musical score for four staves. The staves are labeled *Fl.*, *Clar. in Bb*, *Alto Sax*, and *Bsn.* at the bottom. A box containing the number '35' is located at the top left of this section. The music includes dynamics such as *p*, *f*, and *pp*.

Handwritten musical score for three staves. The staves are labeled *Pride*, *Mary*, and *Joseph* at the bottom. The music includes lyrics and dynamics such as *f*, *pp*, and *ppp*. The lyrics are: "Imagine me in your heart", "He helps out down the night - from their seats and exalts them at low de-vice.", and "He helps out down the night from their seats of their hearts." and "He helps out down the night from their seats of their hearts." There are also lyrics "Be mighty in me; exalt me to you" written above the *Pride* staff.

71.

Clar. in Bb

Alto Sax

Bsn.

Pride

Mary

Joseph

Gabriel

I VI.

Vla.

Vc.

Stowly (♩ = 44)

Fl. *f*

Clar. in B $\flat$  *f*

Alto Sax *f*

Bsn. *f*

Hrn. in F *f* senza sordino

I Trp. *f* senza sordino

Trb. *f* senza sordino

Pride *f* *grat-de-grec*

Mary *f* He hath filled the hungry with good things and the rich he hath sent empty a way.

Joseph *f* He hath filled the hungry with good things and the rich he hath sent empty a way.

Gabriel *f*



*f senza sordino*

Pride

*grand de-grec*

Mary

Joseph

Gabriel

I Vc.

Vla

Vc.

D.B.

He hath filled the hungry with good things and the rich He hath sent empty away.  
He hath filled the hungry with good things and the rich He hath sent empty away.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*mp mf*



69

B.B.

2c.

2/2

# NO. 20 ARIA

Moderato (♩ = 92)  
Appassionato

5

Alto Sax



*mf*

Timp



*p*

Primo



*f* O rich, rich! Take me my dear; but no -- no! my Brothers here --

Viol II



*f*

Vla.



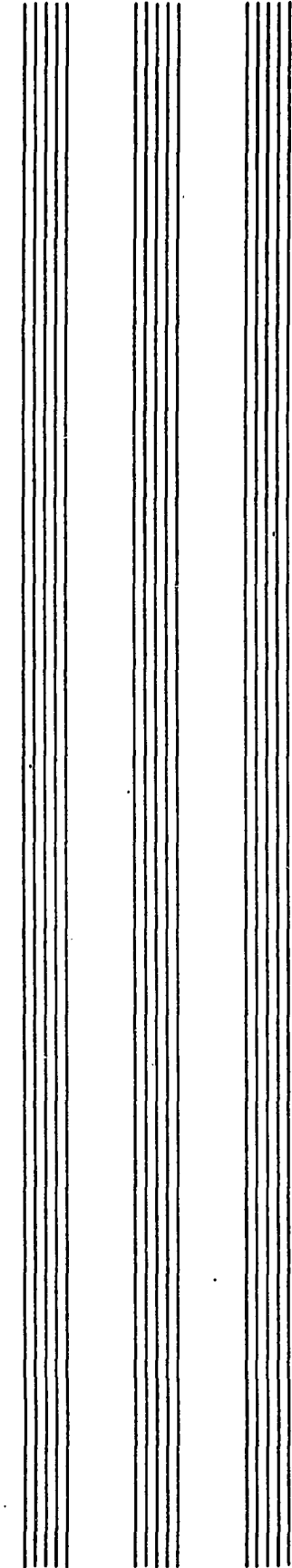
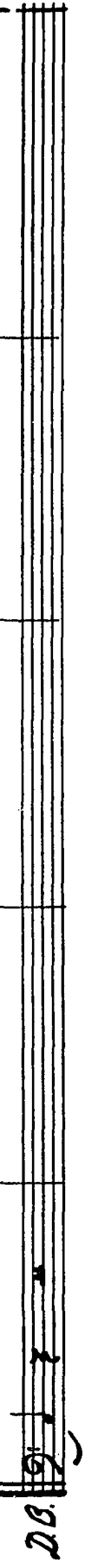
*f*

Vc.



*f*

Db.



Vc. *f*

D.B. *f*

10

Alto Sax *f*

Timp.

Primo *f*

Tow - er over me in your power.

I *ff*

II *ff*

Vla. *f*

Vc. *f*

D.B. *f*

*Timp.*

*Pride*   
Tower over me in your power.

*I*   
*II*   
*Vla.*   
*Vc.*   
*D.B.*

Empty musical staves for additional instruments or parts.

Timp.    
 Pride    
 I    
 II    
 Vla    
 Vc.    
 D.B. 

*0 but fling him to some of your glory's wealth! — let*

*mf. let*

Musical score for a full orchestra and vocal soloist. The score includes parts for Timpani (Timp.), Violin I and II (Vl. I, Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal part is labeled "Pride" and includes the lyrics "0 but fling him to some of your glory's wealth! — let". The score features various musical notations such as dynamics (e.g., *mf.*, *fz*), articulation (accents), and performance instructions (e.g., "let"). The page number "15" is located at the top center.

Handwritten musical score for the first system, featuring two staves:

- Vc. (Violin):** The top staff contains a melodic line with a *mf* dynamic marking. It includes a triplet of eighth notes and a half note. The key signature has one flat (B-flat).
- D.B. (Double Bass):** The bottom staff contains a bass line with a *fz* dynamic marking. It features a half note followed by a quarter note.

Four empty musical staves, likely reserved for other instruments or as a placeholder for a second system.

[20]

Handwritten musical score for the second system, featuring six staves:

- Temp. (Timpani):** The first staff shows a rhythmic pattern of eighth notes.
- Cym. Tamb. (Cymbal and Tom-tom):** The second staff shows a rhythmic pattern of eighth notes.
- Bass D. (Bass Drum):** The third staff shows a rhythmic pattern of eighth notes.
- Pride (Vocal):** The fourth staff contains the vocal line with lyrics: "Let - all of my house go down be - fore you". It includes dynamic markings *ff* and *ten.* (tension).
- I. Vl. II. (Violins I and II):** The fifth staff contains the violin parts with dynamic markings *ff* and *ten.*
- Vla. (Viola):** The sixth staff contains the viola part with dynamic markings *ff*.
- Vc. (Violin):** The seventh staff contains the violin part with dynamic markings *ff*.

*Timp.*  
*Cym.*  
*Tamb.*  
*Bass D.*

*Pride*

*all.* *rit.* *ten.* *ten.* *ten.*

let all of my house go down be-fore your

*I*  
*Vl.*  
*II*  
*Vla.*  
*Vc.*  
*D.B.*





Timp

Cym.  
Tamb.  
Bass D.

Flute

*crown of splen — der.*

I  
II  
I

Vla

Vc

D.B.

*mp dolce*

*Ten-der us our de-sires out of your  
mp dolce  
cresc. f dem.*

The musical score is arranged in a standard orchestral format. The vocal line is positioned above the strings. The percussion section (Timp, Cym., Tamb., Bass D.) is on the left. The woodwinds (Flute) and strings (Violin I, Violin II, Viola, Vc, D.B.) are on the right. The vocal line is in a soprano clef and includes the lyrics 'Ten-der us our de-sires out of your'. The score is marked with various dynamics and articulations, including *mp dolce*, *mf*, and *cresc. f dem.*. The page number '25' is located at the top left.

Vc *mp*

D.B. *mp*

30

Clar. in Bb

Alto Sax

Timp

Cym.

Tamb.

Bass D.

Pride

*cresc.*

great - ness. — to him his gam - bling mo - ment, his catch of a chance. Then, then

I

Vl.

II

Clar. in Bb

Alto Sax

Timp

Cym.

Tamb.

Bass D.

Pride

great - ness.

cresc.

to him his gambling moment, his catch of a chance. Then, then

I

Vl.

II

Vla

Vc.

D.B.

Handwritten musical score for a band. The score is written on ten staves, with the following instruments listed on the right side:

- Clar. in Bb
- Alto Sax
- Timp.
- Cym.
- Tamb.
- Bass D.
- Pride
- Vcl. I
- Vcl. II
- Vla.
- Vc.
- DB.

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "snatch me to your-self for - e - ven." are written across the middle of the score. The piece concludes with the instruction "a tempo".

35  
a tempo

rit.

Vln. *sub. p*  
 Vc. *sub. p*  
 DB. *sub. p*

*molto rit.*  
 Clar. in Bb  
 Alto Sax.  
 Timp.  
 Cym.  
 Tamb.  
 Bass D.  
 Pride *(easily)*  
 Then at the gate of your house, when we go I will miss you so... do you know.

*molto rit.*

Clar.  
in B $\flat$

Alto  
Sax.

Timp.

Cym.  
Tamb.

Bass D.

Pride

*(easily)*  
Then at the gate of your house, when we go I will kiss you so . . . do you know.

I

II

Vla.

Vc.

D.B.

*mf, pizz.*

# NO. 21 RECITATIVE

(dice game)

Alto Sax. (Man. Tries to kiss her)

Pride wait my sweet! He'll kiss you the dice?

Hell He'll kiss

Man I have dice here, do we play for a stake?

I f pizz

II f pizz

Vla. f pizz

Vc. f pizz

D.B. f pizz

Vl. I *f pizz*  
 Vl. II *f pizz*  
 Vla. *f pizz*  
 Vc. *f pizz*  
 D.B. *f pizz*

5  
 Alto Sax. *f*  
*p*  
*p*  
 Pride  
 Hell *f*  
 Man *f*

(controlling his anxiousness)  
 you agreed to play for that je-wel called  
 But all the sooner state misis the game more-mus-ing.



5

alto  
Sax.

Musical staff for alto saxophone. It contains a few notes in the second measure, followed by a dynamic marking *p* and a hairpin crescendo leading to a dynamic marking *f* in the third measure.

Pride

Musical staff for the instrument labeled 'Pride', which is currently empty.

Hell

Musical staff for the instrument labeled 'Hell'. It contains a melodic line with lyrics: "But all the same a state makes the game more-mus-ing- you a-greed to play for that je-wel called". Above the second measure, there is a performance instruction: "(controlling his anxious mess)". Above the final measure, there is a triplet marking "3".

Man.

Musical staff for the instrument labeled 'Man.', which is currently empty.

I  
Vl.

Musical staff for Violin I. It contains a dynamic marking *ff* and is otherwise empty.

II

Musical staff for Violin II. It contains a dynamic marking *ff* and is otherwise empty.

Vla

Musical staff for Viola. It contains a dynamic marking *ff* and is otherwise empty.

Vc.

Musical staff for Violoncello. It contains a dynamic marking *ff* and is otherwise empty.

D.B.

Musical staff for Double Bass. It contains a dynamic marking *ff* and is otherwise empty.

Moderato (C. J. 312)

Alto Sax 6

mf

Horn in F 6

sfz

Pride 6

mf

Hell 6

mf

Man 6

mf

why, it doesn't exist!

Je ne veux de la vie que pour en donner à tout le monde!

(to arrive)

Aye, if I have his will to

Alto Sax. 6

mf

Bass 6

mf

Horn in F 6

mf

15

Alto  
Sax. *mf.*

Bsn. *f*

Hrn. *mf*

in F

Hrn. *mf*

in F

Pride

Hell

Man

lay hold of it —, if I can by my own skill — no thing un-fair, no force; but if I's found I shall interfere

20

Bsn. *f*

Hrn. *f*

in F

Pride

u/vr

(de liberate cy)

25 *Mae stoso* (♩ = 80)

Bsn. *mf*

Hrn. *mf*

in F

Pride

u/vr

Hell  
Man

lay hold of it —, if I can by my own skill — no things un-fair, no force; but if its found I direct surface cu

20  
Bsn.  
Hrn.  
Pride  
Hell  
Man

25 *Molto* (♩ = 80)

change for my house and grounds. you shall Brother, for your sister's sake and graces. Ho it were

ad lib.

Allegro

Allegro

Bsn

Hrn.  
in F

WoodBk.

CRITIC STRIKES ONE DOWN - FATION.  
OR 2 S. BOSS: 4MS 2P. LAUSBY

Pride

Hell

Man

worth my all. Turn out of circle; throw!

30

ad lib.

J=60

Hrn.  
in F

Tpb.

Tuba

30

*ad lib.*

$J = 60$

Hrn.  
in F

*f*  
*p*

Trb.

Tuba

Xyl.

Man

*fz*  
*3*  
Ha! That is my gain! Kiss me Pride!

(as fast as possible)

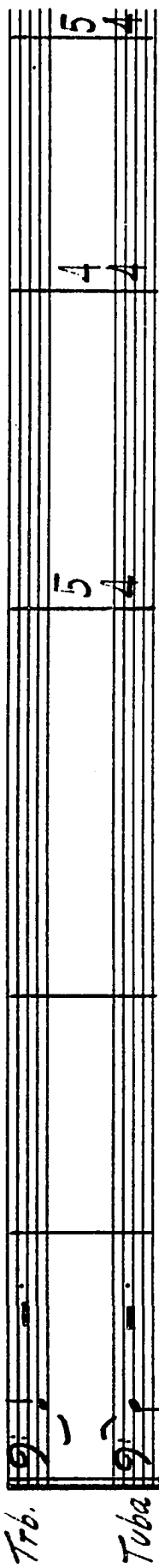
*(as fast as possible)*

*Man*

A musical staff in G-clef with a key signature of one flat (B-flat). The first measure contains a quarter note G4 with a dynamic marking of *f* and a 7/8 time signature. The second measure contains a quarter note A4 with a dynamic marking of *f*. The third measure contains a quarter note B-flat4 with a dynamic marking of *f*. The fourth measure contains a quarter note C5 with a dynamic marking of *f*. The fifth measure contains a quarter note B-flat4 with a dynamic marking of *f*. The sixth measure contains a quarter note A4 with a dynamic marking of *f*. The seventh measure contains a quarter note G4 with a dynamic marking of *f*. The eighth measure contains a quarter rest with a dynamic marking of *f*. The ninth measure contains a quarter rest with a dynamic marking of *f*. The tenth measure contains a quarter rest with a dynamic marking of *f*. Above the first measure is a '3' indicating a triplet. Above the second measure is a '7' indicating a 7/8 time signature.

*Ha! That is my gain! Kiss me Pride!*

Eleven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff.

*Tub.*  


*Pride*  
*Hell*  
*Man*  
 no one!  
*f*  
 The wind!  
*f*  
 who was that in her?  
*f*  
 It was a voice of some kind.  
 The wind looks out windows  
*mf*  
 The wind is over the  
*cresc.*

*Gabriel*  
 ad. lib.  
 where are you?  
 where are you?  
 where are you?  
 where are you?  
 where are you?  
 where are you?

*Mate*  
*Chorus B*  
 where are you?  
 where are you?  
 where are you?  
 where are you?  
 where are you?  
 where are you?

*I*  
*II*  
*III*  
*IV*  
 where are you?  
 where are you?  
 where are you?  
 where are you?  
 where are you?  
 where are you?



*mysterioso*

I *mf arco* 5

II *mf pizz.* 5

Vla. *mf* 5

Vc. *p* 5

Alto Sax *Quickly* *p*

Trumpet *(puzzled) ff*

Mellophone *f*

How slow you are man, your pride is

*stars are out; one o-ver the star-ble is more son than star.*

I *f*

II *f*

Vla. *f*

40 *Quickly*

*Alto Sax*

*Pride*

*Man*

*I*

*II*

*Vla*

*Vc.*

*stars are out ; one o-ver the sta-ble is more son than star.*

*(puzzled) ff*

*(impatiently)*

*How slow you are man, your Pride is*

*f*

*ff*

*Prit*

*ff*

*Prit.*

*ff*

*ff*

*Allegro* (♩ = 84)

Handwritten musical score for five instruments: Horn in F, Trumpet in Bb, Trombone, Prida, and Man. The score includes notes, rests, and dynamic markings such as *ff* and *wait-ing*. The Prida part has a handwritten note: *ad. lib. (but quick!)*.

*wait-ing is she? Let her wait then, you hus-sy you are part of me.*

*Slowlly* (♩ = 60)

45

Handwritten musical score for three instruments: Alto Sax, Trumpet in Bb, and Xyl. The score includes notes, rests, and dynamic markings such as *p*, *f*, and *mf*. The Xyl. part has a handwritten note: *(Sweetly)*.

Slowly (♩=60)

45

Alto Sax

Tpt in Bb

Xyl.

Pride

Man

(Sweetly)

mp It was our pleasure to Hell's house.

(Curiously)

I am not to be called as I were Gabriel; to be called at pleasure.

Moderato (♩=100)

Xyl.

Wood Bl.

Pride

ff

(changes mood)

(picks up dice)

(shakes)

(forces)

*(furious)*  
 Man I am not to be called as if I were Gabriel; to be scolded at pleasure.  
 It was our pleasure in Hell's house!

*Moderato* (♩ = 100)  
 Tyl. *ff*  
 Wood Blk. *ff*

Pride *ff*  
 Man *ff*  
 (changes mood) (shakes)  
 Ah - yes, let us get on!  
 (forced)



Mysterioso (♩ = 60)

*quicksly*

Tub. 5

Tuba 4

Hell

Joseph

*No! one more throat! Hurry!*

*pp (as from a distance)*

*man where are you?*

Male Chorus

*pp*

*Man, man where are you?*

I

II

Vla

Vc

*Mysterioso*

*pp*

*# pizz arco*

*(Pride moves in places Man's hands around her waist)*

*Mysterioso*

I  
 VI } *ff pizz* *arco*  
 II }  
 Vla  
 Vc

*(Pride moves in, places Man's hands around her waist)*

Pride  
 Hell  
 Man  
 VI

*no one!*  
*no one throw!*  
*ff eye! Here! who wants man?*  
*(solo)*  
*stp*

*3*  
*4*  
*3*  
*4*

*Someone called me!*  
*stp*

*4*  
*4*  
*4*  
*4*

*4*  
*4*  
*4*  
*4*

*4*  
*4*  
*4*  
*4*

*4*  
*4*  
*4*  
*4*

*4*  
*4*  
*4*  
*4*



60

Wood Blk. *(Hellschreiber)*

Pride *(aside to Hell)*

Man *from this and he asterward!*

Vl. *let me be! I am monard will not be forced!*

65

Molto Rit. Misterioso (♩ = 60)

Wood Blk. *(Hellschreiber)*

Cym *(crosses)*

Hell *See!*

Mary *(off stage)*

Women's *pp*

Chorus *pp*

*man where are you!*

*Mysterioso*

Handwritten musical score for a theatrical production. The score is written on multiple staves, each labeled with an instrument or voice part. The music includes lyrics and performance directions.

**Lyrics:**  
 (Coffin) # x  
 Sit!  
 (as from a distance)  
 man where are - you?

**Performance Directions:**  
 (Coffin stopped)  
 (oh)  
 Mysterioso

**Tempo and Dynamics:**  
 Maestoso (♩ = 80)  
 pp (pianissimo)  
 mf (mezzo-forte)  
 f (forte)

**Instrumentation:**  
 Cym (Cymbal)  
 Holl (Horn)  
 Mary (Voice)  
 Womens (Women's voices)  
 Chorus A (Chorus)  
 Vl. (Violin)  
 Vla. (Viola)  
 Vc. (Violoncello)  
 DB (Double Bass)  
 Temple Bk (Temple Block)  
 Triangle  
 Cym (Cymbal)  
 Snared (Snare Drum)  
 Bass D. (Bass Drum)

**Time Signatures:**  
 3/4, 4/4, 2/4

**Page Number:** 70

Handwritten musical score for the first system, featuring four staves:

- Staff 1:** Treble clef, 4/4 time signature. Contains piano accompaniment with *pp* dynamics.
- Staff 2:** Treble clef, 3/4 time signature. Contains a triplet of eighth notes.
- Staff 3:** Treble clef, 2/4 time signature. Contains a melodic line with a triplet.
- Staff 4:** Bass clef, 2/4 time signature. Contains a bass line with a triplet.

*Maestoso* (♩ = 80)

70

Handwritten musical score for the second system, featuring seven staves:

- Staff 1:** Triangle, Cym, Snare D, Bass D. Percussion accompaniment.
- Staff 2:** Bsn. Horn part with *f* dynamics.
- Staff 3:** Holl. Horn part.
- Staff 4:** Man. Vocal line with lyrics: "that was the girl; Hey there ... I'm com-ing; Man is com-ing". Includes a triplet and a note marked *b* with the annotation "(starts off but is intercepted by Holl)".
- Staff 5:** DB. Bass line.

80



Bsn.

Tpt.  
con sordino

Temple Bk.

Tamb. Triangle

Snare D.

Bass D.

Cym.

Ride

Hell  
(stoppers)

Man  
No! Throw!

D.C.  
What is this? What is happening?

How do I hear a voice I have not cho-ten to hear?

Pride

(with hands, Hell tries to cast spell on man)

Hell

Musical staff for Hell, showing notes and rests.

Man

Musical staff for Man, including lyrics: "No! Throw!" and "(stagger)" above the notes.

DB.

Musical staff for DB. (Double Bass), including lyrics: "what is this? What is happening? How do I hear a voice I have not chosen to hear?"

Empty musical staves for other instruments.

Bsn.

Musical staff for Bsn. (Baritone Saxophone), including dynamics like *f* and *mf*.

Tpt.

Musical staff for Tpt. (Trumpet), including dynamics like *f* and *mf*.

Tempo Bk.  
Tamb.  
Triangle  
Snare D.  
Bass D.  
Cym.

Musical staves for percussion instruments: Tempo Bk., Tamb., Triangle, Snare D., Bass D., and Cym.

Pride

Musical staff for Pride, mostly empty.

Hell

Musical staff for Hell, including lyrics: "no! no!" and "(looks around incredulously)" below the notes.

Handwritten musical score for a band. The score is written on ten staves, each with a label on the left side. The instruments and parts are:

- Don.** (Trumpet): Handwritten notes with dynamics like *f* and *mf*.
- Tpt.** (Trumpet): Handwritten notes with dynamics like *f* and *mp*.
- Temple Bk.** (Tom-tom): Handwritten notes.
- Tamb.** (Tambourine): Handwritten notes.
- Triangle**: Handwritten notes.
- Snare D.** (Snare Drum): Handwritten notes.
- Bass D.** (Bass Drum): Handwritten notes.
- Cym.** (Cymbal): Handwritten notes.
- Pride**: Handwritten notes.
- Hell**: Handwritten notes.
- Max**: Handwritten notes with the annotation "(Looks around incessantly)".
- D.B.** (Double Bass): Handwritten notes.

Lyrics and annotations are written between the staves:

- Under the **Max** staff: "who made my house?"
- Under the **Max** staff: "then was gone... was there?"
- Under the **Max** staff: "then how...?"
- Under the **Max** staff: "no! no!"
- Under the **Max** staff: "no! no!"

The score includes various musical notations such as notes, rests, and dynamic markings.

Bsn *ff* *f* *mf*

Tpt.

Temp. Bk.  
Tamb.

Triangle

Snare D.

Bass D.

Cym.

Fride

Hell

Mar. *f* *mf* *f* *mf*  
*(looking around accusingly)*  
 who is playing tricks - on me - Ah!  
 I am caught... my mind is - en-tured with a

D.B. *mf*

Bsn

Tpt.

Temp. Bk.  
Tamb.

Triangle

Snare D.

Bass D.

Cym.

Fride

Hell

Mar.

D.B.

Cym.  
Pride  
Hell  
Mar.  
D.B.

(looking around accusingly)  
who is playing tricks - on me - Ah!  
I am caught... my mind is - en-cured with a  
mf

Bsn.  
Tpt.  
Tempt. Bll.  
Tamb.  
Triangle  
Snare D.  
Bass D.  
Cym.  
Pride  
Hell

f  
98  
sub p  
p  
mf  
p  
p  
mf  
(fearing god. return) Sweet man,  
ff  
(calling off)



Bsn  
 Tpt.  
 Temple Bll  
 Tamb.  
 Triangle  
 Snare D.  
 Bass D.  
 Cym.  
 Pride  
 Hell  
 Max.  
 voice!  
 D.B.

*f* *mf* *f* *ff* *p* *sub p* *f*  
*mf* *f* *ff* *p* *mf* *sf* *mf*  
*ff* (calling off) *mf* (fearing gab. return) sweet men,  
 Dont bother gab-riel!  
 Ho! gab-riel

Handwritten musical score for a percussion ensemble. The score is written on ten staves, each labeled with an instrument. The music is in 2/4 time and features various rhythmic patterns and dynamics. The lyrics 'No! Gabriel is my friend! He will help!' are written across the bottom staves.

**Staff 1: Bsn.** (Bassoon) - Melodic line with dynamics *p*, *mf*, *ff*, and *ff*. Includes the instruction *cresc.*

**Staff 2: Tpt.** (Trumpet) - Melodic line with dynamics *p*, *mf*, *ff*, and *ff*.

**Staff 3: Temple Bk.** (Tom-tom) - Rhythmic pattern with dynamics *p* and *f*.

**Staff 4: Tamb.** (Tambourine) - Rhythmic pattern with dynamics *p* and *f*.

**Staff 5: Triangle** - Rhythmic pattern with dynamics *p* and *f*.

**Staff 6: Snare D.** (Snare Drum) - Rhythmic pattern with dynamics *p* and *f*.

**Staff 7: Bass D.** (Bass Drum) - Rhythmic pattern with dynamics *p* and *f*.

**Staff 8: Cym.** (Cymbal) - Rhythmic pattern with dynamics *p* and *f*.

**Staff 9: Prids** (Pride) - Melodic line with dynamics *p* and *f*. Includes the instruction *Leave poor Gabriel alone.*

**Staff 10: Hell** - Melodic line with dynamics *f* and *ff*.

**Staff 11: Man** (Man) - Melodic line with dynamics *f* and *ff*. Includes the lyrics: *No! Gabriel is my friend! He will help!*

**Staff 12: DB** (Double Bass) - Melodic line with dynamics *f* and *ff*.

DB *No! Gabriel is my friend! He will help!* *f*

100

Oboe *mf*

Bsn *mf*

Tpt *f*

Temple Bll. *mf*

Tamb. *p*

Triangle *mf*

Snare D. *f*

Bass D. *p*

Cym. *mf*

Pride

Hell

Man *He will tell me of the virtues!*

Gabriel *He will tell me of the virtues!*

*Gabriel, Gabriel I say!*

*Here Sir!*

Bsn. *mf* *f*  
 Tpt.  
 Temple Blk. *mf*  
 Tamb. *p*  
 Triangle *mf*  
 Snare D. *p*  
 Bass D. *pp*  
 Cym.  
 Pride  
 Hell  
 Man *He will tell me of the voices!* *Gabriel, Gabriel I say!*  
 Gabriel *Here Sir!*  
 D.B.

Oboe

Bsn

Tpt.

Temple Bk.

Tamb.

Triangle

Snared

Bass D.

Cym.

Pride

Hell

Man

Gabriel

Sir! god made us and bade me wait on this moment in your life.

D.B.

Man  
 Gabriel  
 D.B.

Sir! God made us and bade me wait on this moment in your state.

f

110

Bsn  
 Temple Bk.  
 Tamb.  
 Triangla  
 Snare D.  
 Bass D.  
 Cym.  
 Pride  
 Hell  
 Max  
 Gabriel

The girl, Gabriel... the girl, I think I heard her call! Where... what do you need?

Bsn

Tempo Blk.  
Tamb.  
Triangle

Snare D.  
Bass D.  
Cym.

Pride

Hell

Man

Gabriel

I  
Vl.

II

D.B.

Handwritten musical score for orchestra and voices. The score includes parts for Bsn, Temple Blk., Tamb., Triangle, Snare D., Bass D., Cym., Pride, Hell, Man, Gabriel, I Vl., II, and D.B. The music is in 4/4 time with a key signature of one sharp (F#). The Gabriel part has lyrics: "the girl, gabriel... the girl, I think I heard her call! where what do you need?"



*Bsn.* *p*

*Tampl. Blk.* *p*

*Tamb.* *p*

*Triangolo* *p*

*Snare D.* *p*

*Bass D.* *p*

*Cym.* *p*

*Pride* *p*

*Hell* *p*

*Man* *p*

*Gabriel* *p*

*I* *f* *pp*

*II* *f* *pp*

*D.B.* *p*

*is she? Is she in danger?*

*(inspecting one of the dice)*

*No! she is quite safe. Is this the game Sir?*

*(aside to Hell)*  
*You have failed a gain to get him!*



*Gabriel* *9*

No! She is quite sure. I'm in the game Sir!

*I* *VI.* *II* *D.B.* *9*

*Hell* *120*

(aside to pride)

*Max* *9*

Damn him, who would think of me so near as to hear a drunken voice!

(sleepily) The game yes, but I don't know where we were!

*I* *VI.* *II*

(aside to pride) 120

*Hell* *p* *3*

*Man* *mi* *b* *be?* *e*

*(sleepily)* the game yes, but I don't know where we were!

*I* *II* *sfp* *mf*

125

*Hell* *(to gabriel)*

*Man* *You throw for me!* *The girl is safe - is she?* *and the Ba-by...* *has she the Ba-by yet?*

*I* *II*

*Slower* ( $\text{♩} = 69$ )

135

*Man* *mf* *Ma nna's a sleep*

*Gabriel* *mf* *Ma nna's a sleep*

*I* *f* *Ma nna's a sleep*

*II* *f* *Ma nna's a sleep*

*Vla.* *mp* *Ma nna's a sleep*

*Vc.* *f* *Ma nna's a sleep*

130

( $\text{♩} = 66$ )

140 *rit.*

*II Tpt. in Bb* *mp* *Serje Sordino*

*Pride* *(quicker)*

140

*rit.*

(♩ = 66)

II  
Tpt.  
in B♭

Pride

Hell

Gabriel

*(Pride makes move toward man but Gabriel motions to leave him alone)*

*Senza Sordino*

*(quickly)*  
*Here-what are you doing with my dice?*

*(Gabriel takes dice in air and catches them)*

*Dice? No! Let's use*

I  
Vl.

II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

145

II  
Tpt.  
in B♭

*mf*

Handwritten musical score for the first system. It consists of two staves. The upper staff contains a vocal line with lyrics: "It has only one son - now we can play the last game!". The lower staff contains a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system is numbered 145 in a box at the bottom right.

Gabriel  
Holt  
Tpt. in Bb  
II

Handwritten musical score for the second system. It consists of four staves. The top two staves appear to be for a string quartet or similar ensemble, and the bottom two staves are for a piano. The music is in 3/4 time with a key signature of one sharp. The system is numbered 146 in a box at the bottom right.

2c.  
2/a.  
II  
I

Handwritten musical score for the third system. It consists of two staves. The upper staff contains a vocal line with lyrics: "Dice? No! Lets use". The lower staff contains a piano accompaniment. The system is numbered 147 in a box at the bottom right.

Gabriel

Temple Bk.

Bsn.

Sax

Alto

Rec. ad lib.

160

Hell

Pride

Tpt II  
in Bb

Bsn.

Sax

Alto

(55)

I want I tell you I want I want play!

Don't do it Hell -! The nasty scut! Pre-reading we cheated!

ff (snarling)

mf

155

*Rec. ad lib.*

Alto Sax  
Bsn.  
Temple Bk.  
Timp.  
Snare D.  
Bass D.  
Pride

Gabriel

*(Job. takes each by an ear and cracks ~~the~~ top ears)*

*oo! — Don't!*

*(Pride drops to floor, rubbing head and moaning that your his head - remaining nearby noise)*

*you hurt!*

*you wanted the game; you shall*

Timp  
Wood Bk  
Hell  
Gabriel

*(J=120)*

*I don't... (Hell rollers in pain, grab his ear and sumps head with other hand as he staggers to the floor)*

*Five!*

*(surprised and catches himself with his hand)*

*win or lose on the game! Throw! THROW!!! (terribly)*

(Gab. takes each by  
 on ear and cracks  
 (Pride drops a floor  
 ceiling and  
 scurries away  
 in pain)  
 oo! — Don't!  
 you hurt!  
 you wanted the game; you shall

165 (♩ = 120)  
 I don't... (Hell rollers to pain grab his car and  
 bumps head' with other hand as he slappers  
 to the dice)  
 Five!  
 (Surprised and  
 shocked playing  
 with his hand)  
 win or lose on the game! Throw! THROW!!!  
 (terribly)

167  
 (gab. shakes)  
 (throws)  
 (almost crying as he  
 holds up his fingers)  
 Speak! what's it!  
 18





# NO. 22 ARIETTE

5

*Timp* *Cym.* *Gabriel*

*I* *VI.* *II* *Vla.* *Vc.* *DB*

*pp* *mf* *f* *dim.* *f* *dim.* *f* *dim.* *f*

*You're has a long - reign Hell, a long - long - run. But to -*

DB

Musical staff with notes and dynamics. The notes are mostly quarter notes and eighth notes. Dynamics include *f* and *mf*. There are some handwritten markings above the staff.

Two empty musical staves.

Fl.

Musical staff for Flute. It starts with a *mp* dynamic and has a *f* dynamic later. There is a circled '10' above the staff. The notes are mostly quarter notes.

Timp

Musical staff for Timpani. It has a *pp* dynamic. The notes are mostly quarter notes.

Cym.

Musical staff for Cymbal. It has a *pp* dynamic. The notes are mostly quarter notes.

Gabriel

Musical staff for Gabriel. It has a *pp* dynamic. The notes are mostly quarter notes.

Vl. I

Musical staff for Violin I. It has a *mf* dynamic. The notes are mostly quarter notes.

Vl. II

Musical staff for Violin II. It has a *mf* dynamic. The notes are mostly quarter notes.

Vla.

Musical staff for Viola. It has a *mf* dynamic. The notes are mostly quarter notes.

Vc.

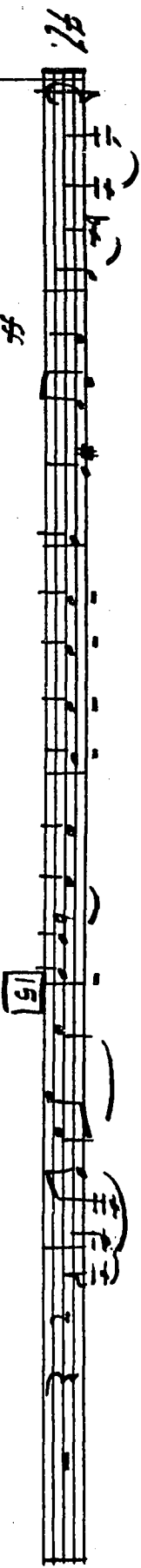
Musical staff for Violoncello. It has a *mf* dynamic. The notes are mostly quarter notes.

DB

Musical staff for Double Bass. It has a *mf* dynamic. The notes are mostly quarter notes.

Handwritten musical score for the following instruments: Timp., Cym., Gabriel, Vln. I, Vln. II, Vla., Vcl., and DB. The score includes lyrics: "mor-row's sun, but to-mor-row's sun, ris-es on a new world." and performance markings such as *pp*, *mf*, *f*, *pizz.*, and *arco*.

Five empty musical staves for additional instruments or parts.

47. 

Timp. 

Cym. 

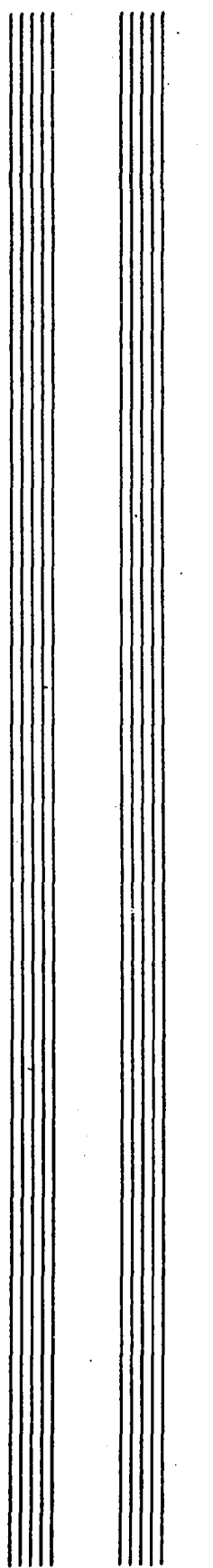
Gabriel 

I  
II 

Ala. 

Alc. 

D. B. 



Handwritten musical score for D.B. I. The staff contains notes with dynamic markings *f*, *sub.p*, and *mp*. There are also some scribbles and additional notes below the main staff.

Handwritten musical score for various instruments and voice. The instruments listed are Fl., Timp., Cym., Gabriel, I. Vl., II. Vl., Vla., Vc., and D.B. I. The score includes lyrics: "That is simple enough! but too difficult for you." and "C.R.E.C.". Dynamic markings include *f*, *mf*, *mp*, *sub.p*, and *mp*. There are also some scribbles and additional notes.

*Fl.*

*Timp.*

*Cym.*  
*Gabriel*

*I*  
*Ul.*

*II*

*Ula.*

*Vc.*

*D.B.*

**Gabriel** [25] *rit.*

get to your house and the burning you have made there - and note - even that is your own; the fire is borrowed from the war!

I  
Vl. I  
Vl. II  
Vc.  
D.B.

**NO. 23 RECITATIVE** [5] *rit.* (c. 1 = 76)

*Moderato* (1 = 96)

Clarinet in Bb  
Bassoon

NO. 23 RECITATIVE

Moderato (♩ = 96)

rit. (♩ = 76)

Clar. in Bb

Bsn.

Hrn.

2 Tpts in Bb

Trb.

Tuba

The score is written for six percussion instruments. The Clarinet and Bassoon parts feature complex rhythmic patterns with triplets and sixteenth notes. The Horn part has a simple rhythmic accompaniment. The Trumpets and Trombone parts play sustained notes with dynamic markings. The Tuba part has a simple rhythmic accompaniment. The score includes various dynamic markings such as *f*, *mf*, and *con sordino*.

(Gob. points toward the door and their exits)



2  
Tpts. in B $\flat$

Trb.

Tuba

*mf*

*mf*

*f*

*f con sordino*

*(Tuba points toward the door  
and then exits)*

ad lib.

al tempo  
(♩ = 12)

accel.

10

Fl. *pp*

Clar. in Bb

Bsn

Hrn. in F

Tpts. in Bb

Trb.

Tuba

Gabriel *f* (No Pride)

Now as for you sis-ter, you poor, cheap co-wor-ldly schrew

I will reach you on the score

I

U. I

U. II

Ula

*glo-ry be to god in the high est!*

*(she obeys; he puts on his glory)*

**Gabriel**

*ff* *mp* *f*

**T-b.**

**Tpt.**

**Hrn.**

15

*Andantino (♩ = 72)*

*knelt up and say af-ter me*

**Gabriel**

**Hrn.**

*Now as for you sis-ter, you poor, cheap co-wor-ship you bo-... I will teach you one les-son*

*more with an open heart*

**Gabriel**

**II**

**I**

*pp*



Empty musical staves for notation.

Handwritten musical score for *Gabriel*. The lyrics are: "glory be to god in the high est!" and "The obeys; He puts on his glory". The score includes parts for Flute (Flt.), Trumpet (Tp.), Trombone (Tb.), and Horn (Hrn.). Dynamics include *f*, *mp*, and *ff*. There are also handwritten notes like "The obeys; He puts on his glory" and "glory be to god in the high est!".

Handwritten musical score for *Gabriel*. The lyrics are: "kneel up and say af-ter me". The score includes parts for Flute (Flt.) and Horn (Hrn.). The tempo marking is *Andantino* ( $\text{♩} = 72$ ). There is a boxed number **15** in the margin.

Handwritten musical score for a band. The score is written on ten staves, each with a clef and instrument name below it. The instruments and their parts are:

- Clar. in Bb:** Treble clef, 4/4 time, dynamics include *pp* and *mf*.
- Alto Sax.:** Treble clef, 4/4 time, dynamics include *pp* and *mf*.
- Bsn.:** Bass clef, 4/4 time, dynamics include *pp* and *mf*.
- Hrn. in F:** Treble clef, 4/4 time, dynamics include *pp* and *mf*.
- Tpt. in Bb:** Treble clef, 4/4 time, dynamics include *mp* and *mf*.
- Trb.:** Bass clef, 4/4 time, dynamics include *mp* and *mf*.
- Pride:** Treble clef, 4/4 time, dynamics include *mo* and *mf*.
- Gabriel:** Bass clef, 4/4 time, dynamics include *mf* and *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in the lower right section:

- glorify to god in the high* (written above the Pride staff)
- (surre-sing)* (written below the Pride staff)
- Peace on Earth, good will towards men.* (written across the Gabriel staff)
- And on earth peace, good will towards men.* (written below the Gabriel staff)

Handwritten musical score for various instruments. The score includes parts for Clarinet in Bb, Alto Sax, Horn in F, Trumpet I, and Trumpet II. The music is written in treble clef with a key signature of one flat (Bb). The lyrics are written below the staff and are mirrored above the staff. The lyrics include: "and now go, No, on your knees, go!" and "Pride crawls out but before exit".

*Clarinet in Bb*  
*Alto Sax*  
*Horn in F*  
*Trpt. I*  
*Trpt. II*

Lyrics:  
 and now go, No, on your knees, go!  
 (Pride crawls out but before exit)  
 (Pride crawls out but before exit)  
 (Pride crawls out but before exit)  
 (Pride crawls out but before exit)

Tempo/Performance markings: *mf*, *f*, *ff*, *rit.*, *pp*, *mp*, *mf*, *f*, *ff*, *rit.*

Rehearsal mark: [25] *Moderato to (♩ = 100)*

Handwritten musical score for the vocal part of the piece. The lyrics are written below the staff and are mirrored above the staff. The lyrics include: "glorify the god in the high" and "and on earth peace, good will towards men".

*Pride*  
*Gabriel*

Lyrics:  
 glorify the god in the high -  
 (surrounding)  
 and on earth peace, good will  
 towards men.

Tempo/Performance markings: *mf*, *f*, *ff*, *rit.*

rit.

Clar 17, 86  
Alto Sax

4 (flatter tongue)  
f  
ff

Hrn 17, 87  
Tyl.

5f  
f  
mp

Gabriel

f  
mp  
(Pride crawls out but before exit stands quietly, looks on, sighs, cries "GOD, what did I do to you?")  
(God makes move to get her but changes mind)

I  
Vc.  
II

f  
ff

# NO. 24 - CAVATINA

*Andantino* (♩ = 72) *accel.*

*al tempo*

Fl.

Clar.  
in Bb

Xyl.

Man

Gabriel

Vl. I

Vl. II

Vla.

Vc.

*I dreamt my Prince  
had gone.*

*where is she?  
what has happened?  
(spaces around)*

*(strikosting)*

*col legno*

*col legno*

*modo ordinario*

*modo ordinario*

*there is a thing  
that you must see*



Handwritten musical score for a band. The score includes parts for Clarinet, Gabriel, Trumpets I and II, Trombones, and Double Bass. The music is written on staves with various notes, rests, and dynamics. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into measures, with some measures containing multiple notes for the same instrument.

**Clarinet in Bb:** Measures 1-5. Dynamics: *f*, *mf*. Includes a measure with a boxed number 5.

**Gabriel:** Measures 1-5. Dynamics: *f*, *mf*. Includes a measure with a boxed number 5.

**Trumpets I and II:** Measures 1-5. Dynamics: *f*, *mf*. Includes a measure with a boxed number 5.

**Trombones:** Measures 1-5. Dynamics: *f*, *mf*. Includes a measure with a boxed number 5.

**Double Bass:** Measures 1-5. Dynamics: *f*, *mf*. Includes a measure with a boxed number 5.

**Lyrics:** *3-to-night at your own sight, with-out Prides arms a-round your neck and Hellhorn in*

71.

Handwritten musical score for page 93. The score is arranged in a system with the following parts from top to bottom:

- Clar. in Bb**: Clarinet in B-flat, treble clef, 4/4 time. Dynamic markings: *f*, *mf*, *f*.
- Gabriel**: Vocal line, treble clef, 4/4 time. Lyrics: "3 - to - night at your own sight, with - out Prids arms a-round your neck and Hell's hand in". Dynamic markings: *f*, *mf*, *f*.
- VI I & II**: Violin I and II, treble clef, 4/4 time. Dynamic markings: *f*, *mf*, *f*.
- Vla.**: Viola, treble clef, 4/4 time. Dynamic markings: *f*, *mf*, *f*.
- Vc.**: Violoncello, bass clef, 4/4 time. Dynamic markings: *f*, *mf*, *f*.
- D.B.**: Double Bass, bass clef, 4/4 time. Dynamic markings: *f*, *mf*, *f*.

The score includes dynamic markings (*f*, *mf*) and phrasing slurs across multiple measures. The key signature is one flat (B-flat major or F minor) and the time signature is 4/4.



Fl. *mf* *p*

Clar. in Bb *f*

Alto Sax. *f*

Gabriel *f*

years. — This one-hour out of all time is given you — to see it your self. To — mor — row

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Handwritten musical score for strings, including Violins (Vla., Vc.), Double Bass (D.B.), and a section marked *ad.*

Vla. *f*

Vc. *f*

D.B. *f*

*ad.*

*ad.*

Four empty musical staves.

Handwritten musical score for woodwinds and voice, including Flute (Fl.), Clarinet in Bb (Clar. in Bb), Alto Saxophone (Alto Sax.), and Voice (V.).

Fl.

Clar. in Bb

Alto Sax.

Gabriel

V.

*things may change. That woman you saved, hats by your will from a lie-see chill in the night*

*mp*

*things may change. That woman you saved, half by your will from a creature whirr in the night*

*Dr. Vln. Vla. Clar. in Bb. Alto Sax. Gabriel*

# NO. 25 RECITATIVE

*rit* (♩ = 60) *calmly*

15

*mf* *rit* *mf* *F* *b<sub>2</sub>*

Fl.

Clar.  
in B $\flat$

Alto  
Sax

Man

Gabriel

Vl. I

Vl. II

Vla.

Vc.

D.B.

The musical score is written on ten staves. The top staff is for Flute (Fl.), followed by Clarinet in B-flat (Clar. in B $\flat$ ), Alto Saxophone (Alto Sax), and a vocal part for a Man. The vocal part includes the lyrics: "It seems I made her a poor offer, yee she was has a word to say -- Come!". Below the vocal part are five string staves: Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as dynamics (mf, f, f pizz), articulation (accents, slurs), and performance instructions (rit, calmly). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked as a recitative, with a tempo of 60 beats per minute.

Fla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

D.B. *f* *mf* *f* *pizz*

5

Clar. in Bb *mf* *f* *mf*

Mar. *f* *mf* *f*

Gabriel *f* *mf* *f*

Man is less pacing, sweeping hands and  
 unceasing plucking (trumpet) (trumpets)  
 better in the street than in the street.  
 (Gabriel looks dispassionately at  
 man and makes a gesture for  
 him to remain near the house)  
 (Gabriel crosses stable and trumpet)  
 (come when I call!)

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

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

**5**

*Vl.*

*Clar. in Bb*

*Man*

*Gabriel*

*I*

*Vl. II*

*Vla.*

*Vc.*

*DB.*

*mf*

*p*

*better in the straw than in the street.*

*(Gab. looks disapprovingly at man and makes a gesture for him to remain near the house)*

*(Man is letting paving men bring boards and anxiously glancing toward stable)*

*(Gab. crosses to stable and kneels)*

*come when I call!*







*a tempo* (♩ = 66)

15

*Gabriel*

*3* *La-dy, Man is a little drowsy and a little bit sleep-y, with a hankering af-ter Hell, but 3* *so he has a first hurdy*

Handwritten musical score for strings and voice. The score includes staves for Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), along with a vocal line. The music is in 4/4 time and features dynamic markings such as *mp*, *p*, and *mf*. The vocal line includes lyrics: "La-dy, Man is a little drowsy and a little bit sleep-y, with a hankering af-ter Hell, but so he has a first hurdy". The score shows a transition from a first ending (marked with a '3') to a second ending (marked with a '4').

77

Clar. in Bb

Mary

Gabriel

I

II

Vla.

Vc.

D.B.

*arriving at-ferens as he did;*

*if it please you now - to ex-press the Holy one.*

*o let him*

accel. . . . Sostenuuto (♩ = 76)

Viol. I  
Viol. II  
D.B.

Fl.  
Clar. in Bb  
mf

20

accol. *Sostenuto* ( $\text{♩} = 76$ )

accol.

Mary  
Man  
Gabriel

come. Let him come quick!

(stepping aside  
while calls man)

It is al-most too bright  
here!

Man - oh man -

I  
Vl.  
II  
Vla.

(pizz)

(pizz)



Handwritten musical score for guitar and voice. The score is written on ten staves. The top three staves are for guitar, with various chords and melodic lines. The bottom seven staves are for voice, with lyrics in German and English. The lyrics include "Man - oh man", "Gabriel", "Mary", and "Man". There are also some handwritten notes like "(7 pizz)" and "acc". The music is in a 3/4 time signature.

D.B.

2c

2/a

II

2c

I

Gabriel

Man

Mary

Clar.

It is almost too bright here

(7 pizz)

(7 pizz)

Man - oh man

(stepping over) still calls man

come. let him come quickly

acc

mf

mf

rit.

Fl. 3/4

Clar. in Bb 4/4

Mary 3/4

Mary 4/4

See! Where is the beauty? I did give her a piece of bread and a place to be — be — be — she she might have been

Vi. I arco mf

Vi. II arco mf

Vla. arco mf

Vcl. pizz. arco mf

30

Adagio (♩ = 58)

Adagio (♩ = 58)

30

Fl. *mp*

Oboe *mp*

Clar. in Bb *mp*

B. Clar. (Bb) *mp*

Bsn *mp*

Trps in Bb *mp*

Tf. *mp*

Tuba *mp*

Cym *mp*

Mary *mp*

Man *mp*

Mary, my friend, it is true that but for you I might have come to an end - here at least

(They enter stabb)

I *mp*

U. *mp*



Clar. in Bb

B. Clar. (Bb)

Bsn

2<sup>nd</sup> Trps in Bb

Trb. Tuba

Cym

Mary

Man

(they enter stable)

Man, my friend, it is true that but for you I might have come to an end - here at least.

I

II

Vl.

Vla.

Vc.

D.B.

Lead.

Bva.

mf 98

Fl. *mp*

Oboe *mp*

Clar. in Bb *p*

B. Clar. (Bb) *mp*

Bsn. *mp*

Hrn. in F *mp*

Trpts. in Bb *p*

Trb. *pp*

Tuba *p*

Cym. *p*

Mary

Man

look my son thanks you?

Every gives her hand to answer (He smiles)

This ver-y right in your sta-ble.

Alles he born here-?

Subst will you call him, ha-dy-

1953.  
 7/18/86

Tpt. *p* 3 4  
 Tuba *mp* 4  
 Tuba *mp* 3 4  
 Cym. 4  
 Mary *mp* 4  
 Mary *mp* 4  
 Man *mp* 3 4  
 Man *mp* 4  
 Vl. I *p* 4  
 Vl. II *p* 3 4  
 Vla. *mp* 4  
 Vc. *mp* 3 4  
 Db. *mp* 4 4

Look my son thanks you?  
 Every pipe is  
 hard to blow.  
 (He sneezes)  
 What will you call him, ha-dy-  
 ver-y right in your sn-out.

Empty musical staves for the right page of the score.

Handwritten musical score for four staves:

- Staff 1 (Violin II):** Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*. Fingering: 3, 4.
- Staff 2 (Viola):** Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter. Fingering: 4, 4.
- Staff 3 (Cello):** Bass clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter. Fingering: 3, 4.
- Staff 4 (Double Bass):** Bass clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter. Fingering: 4, 4.

Eight sets of empty musical staves for continuation of the score.

Fl.  
Oboe  
Clar. in Bb  
B. Clar. (Bb)  
Bsn

Hrn. in F

Mary  
He shall be named. Je - sus, for He shall save His peo-ple from their sins and He shall take us to trick on them more.

Vl. I  
Vl. II

Cel. & Dbl. Bass

He shall be named Je-  
sus, for He shall save His peo-ple from  
their sins and He shall play  
a trick on them more

I  
Vc. I  
II

**45** *Percussively*

Fl.  
Oboe  
Clar.  
in Bb  
B. Clar.  
(Bb)  
Alto  
Sax.  
Bsn.  
Hrn.  
in F  
Man  
I



Fl. *mf*

Oboe *mf*

Clar. in Bb *mf*

B. Clar. (Bb) *mf*

Alto Sax. *mf*

Bsn. *mf*

Hrn. in F *mf*

Man. *mf*

look now, He must have something to please *Nim.* The house is full of things, but none right! Wait! I re-mem-ber some-thing out of

I *mf*

II *mf*

Vla. *mf*



Look now, he must have something to please. The house is full of things, but none right! Wait! I re-member some-thing out of

Viol. I  
Viol. II  
Vla.  
Vc.  
D.B.

poco rit. Moderato (♩ = 68)

Fl.  
Oboe  
Mar.  
Vc.  
D.B.

Sight... out of that but always I have had it round my neck. There... it was bright once; it will serve.

DB. *mf* 40

*poco rit. moderato (♩ = 88)*

Fl. *mf*

Oboe *mf*

Mar. *mf* (pulls out large jewel)

Sight... out of that but always I have had it rounding neck. There: it was bright once; it will serve.

I *mf*

II *mf*

Vla. *mf*

Vc. *mf*

DB. *mf*

ad. lib.

Fl.

Oboe

Man

Gabriel

*If you should want a bed for the rest of the night, You may have my room, the best.*

*From my 3 h m h e 3*

*But this is your soul I have looked for so*

I

II

Vla.

Vc.

*pp* *f* *pp* *f* *pp* *f* *pp*



Fl. 3

Oboe 4

Mary 3

Gabriel 4

Vl. I 3

Vl. II 4

Vla 3

Vc 4



*Allegretto* (♩ = 100) NO 26 - ARIA

Mary 5

*mf* Now be the gloom of earth - split - and no - more pro-cessed by 4 poor - pride and sin - *p*

I *mf*

Vl. *mf*

Vl. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Mary 10

*mf* For - the - joys - of love - here - af - ter shall o-ver - ride boast - ing and

I *mf*

Vl. *mf*

Vl. II *mf*

15

Mary 10 For the joys of love hereafter shall overcome boasting and 15

I  
 Vl. I  
 II  
 Vla.  
 Vc.  
 Db.

Mary 20 bragging and the tearing of Hell as for daylight that outstrips him step and sight

I  
 Vl. I  
 II  
 Vla.

Vc. *mp*

DB. *mp*

20

Mary

brag- ging and the heav- y lag- ging of Nell af- ter de- light that out- strips him step and sight.

I

Vl. *f*

II *f*

Vla *f*

Vc. *f*

D.B. *f*



25

Mary

Now be the glom of earth and sea and more-pro-fessed by

I  
II

Musical staff for voice part I and II. It contains a melodic line with various notes, rests, and dynamic markings such as *cresc.*, *ff*, *p*, and *mf*. The staff is part of a larger musical score.

Ma.

Musical staff for the Ma. part. It features a melodic line with notes and rests, accompanied by dynamic markings like *cresc.* and *ff*.

Mc.

Musical staff for the Mc. part. It shows a melodic line with notes and rests, including dynamic markings such as *ff*.

D.B.

Musical staff for the D.B. part. It contains a melodic line with notes and rests, and dynamic markings like *ff*.

Four empty musical staves, likely for piano accompaniment or other instruments.

30

Mary

poor pride and sin. for the joys the joy son. of

I  
II

Musical staff for voice part I and II. It contains a melodic line with notes and rests, including dynamic markings like *ff*.

rit.

ten.

ff ten.

30

*rit.*

Mary poor pride and sin. — the — joys — joy — of —

I *f* *ten.*

II *f* *ten.*

Vla. *ff* *ten.*

Vc. *ff* *ten.*

D.B. *f* *ten.*

35

*Molto rit.*

Mary — here — at — for shall — o — ver — ride —

I *f*

Vla. *mf* *ff ten.*

Vc. *mf* *ff ten.*

D.B. *mf* *ff*

35 *a tempo*

*molto rit.*

Mary

love — here — at — ter — shall — o — ver — ride

I  
Vl. *mp* *p*

II

Vla. *mp*

Vc. *mp* *p*

D.B. *mp* *p*

# NO. 27 - DUET

Saratenuto (c.l. = 80)

5

Mary *mf* *cresc.* *change* *of*

Joseph *mf* *cresc.* *change* *of*

I *mf* *cresc.* *change* *of*

II *mf* *cresc.* *change* *of*

Vla. *mf* *cresc.* *change* *of*

Vc. *mf* *cresc.* *change* *of*

D.B. *mf* *cresc.* *change* *of*

10

18<sup>va.</sup> *f*

22

D.B. #D. mf

#D. #D.

Fl. 101

Oboe #

Mary *f* hearts. Take — us di ex — charge of soul. *p*

Joseph *f* *p*

Vl. I *f* *p* *cresc.* *f*

Vc. #D. *f* *p*

D.B. #D. *f* *p*

Mary

heart's. Take us on exchange of soul.

Joseph

Vl. I

Vl. II

Vla.

Vc.

D.B.

Andante (♩ = 66)

Fl  
Oboe  
Clar. in Bb  
B.Clar. (Bb)  
Bsn.  
Cym.  
Mary  
Joseph  
Vl. I  
Vl. II  
Vla.  
Vcl.  
D.B.

This - we know this - we know this, we know this - we know this, we know this

*mf*  
*f*  
*divisi*

1  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

mf  
 f  
 mf  
 mf  
 mf  
 mf  
 mf  
 mf  
 mf

3  
 4  
 4

15

Fl.  
 Oboe  
 Clar.  
 in Bb  
 B. Clar.  
 (Bb)  
 Bsn.  
 Mary  
 Joseph

mf

3  
 4  
 3  
 4  
 3  
 4  
 4  
 3

15

know, that sub-stance is love and that love is sub-stance



15

*rit.*

71

Oboe

Clar.  
in Bb

B. Clar.  
(Bb)

Bsn.

Mary

Joseph

I

II

Vla.

Vc.

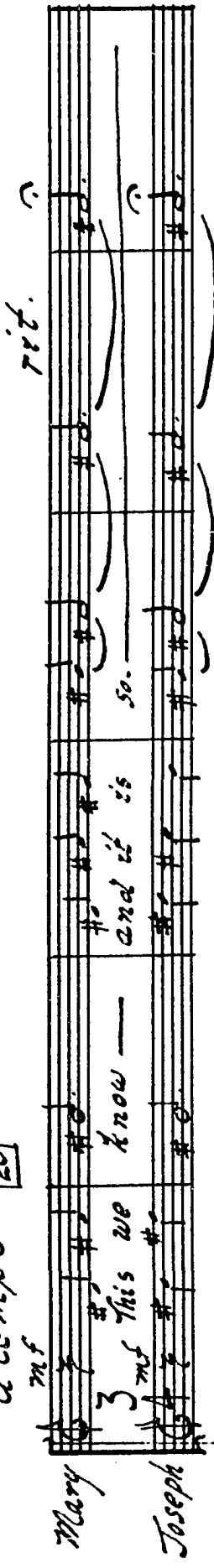
DB

know, that substance is love and that love is substance

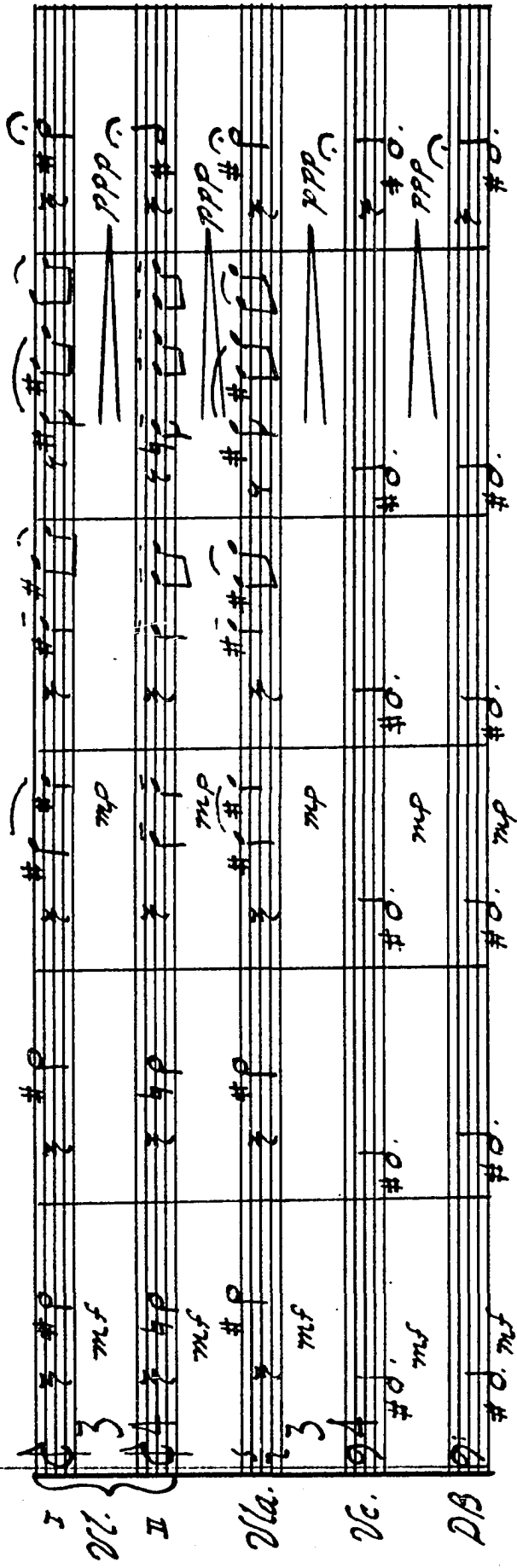


a tempo 20

Mary *mf* *rit.*  
Joseph *mf* *rit.*  
and it is so.



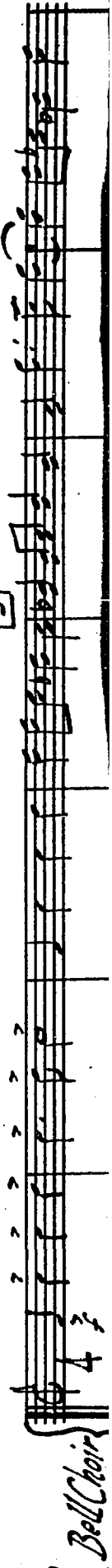
I *mf*  
Vc. I *mp*  
Vc. II *mp*  
Vla. *mf*  
Vc. *mf*  
DB *mf*



NO. 28 - PROCESSIONAL  
HARRISBURG OF CANTON

5

Bell Choir



NO. 28 - PROCESSIONAL

Hand Bells or Carillon

Bell Choir

1 2 3 4 5

Bell Choir

6 7 8 9 10

Bell Choir

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

25

Bell Chr.

10

Bell Chr.

15 20

Bell Chr.

25

Bell Chr.

30

NO 29 FINALE

[5] accet.

[35]

B Clar. (Bb)

Bsn.

Horn 7th F

Trpts. 2nd in Bb

Trb.

Tuba

Bell Cr.

Musical score for brass instruments. The score includes parts for B Clar. (Bb), Bsn., Horn 7th F, Trpts. 2nd in Bb, Trb., Tuba, and Bell Cr. The notation shows a series of notes and rests, with dynamic markings such as *f*, *sf*, and *p*. There are also some handwritten annotations like "p = b7 b6 b5 b4 b3 b2 b1" and "CRESC.".

Sostenuto (♩ = 80)

Soprano

Soprano vocal line with lyrics: "O man, how precious to me is your soul, a thing of beauty which in". The score includes dynamic markings like *mf* and *mf*, and a rehearsal mark [10].



*Tenor* *mp* *mf*  
*Bass* *mp* *ff* *mf*

O man, how pre-cious to me is your soul; a thing of beauty which in

*I* *mp* *mf*  
*II* *mp* *mf*  
*Vla.* *mp* *mf*  
*Vc.* *mp* *mf*  
*D.B.*

15 *faster* ( $\downarrow = 84$ )

Sop. *cresc.* *ff* *me, will last for.* *ff* *ver,*  
Alto *cresc.* *ff* *for. e -* *ver,*  
Ten. *cresc.* *ff* *ver, for e -* *ver,*  
Bass *cresc.* *ff* *ver, for e -* *ver,*

I *mf*  
II *mf*  
Vla *f*  
Vc. *f*  
D.B. *f*

Empty musical staves for strings and other instruments.



Handwritten musical score for Violin (Vc.) and Double Bass (D.B.).

**Vc.** *mf* *f*

**D.B.** *f*

20

Handwritten musical score for vocal parts and strings.

**Sop.**

**Alto**

**Ten.** *f* *mp*

**Bass**

**I**

**Vc. II** *mf* *f*

**Vla** *mf* *f*

*I am come that you might have life and that life will be a-bundant. You were not born in*

*due due*

Sop.

Alto

Ten. *f* *mp*

Bass *f* *mp*

I am come that you might have life and that life will be a-bun-dant. You were not born in



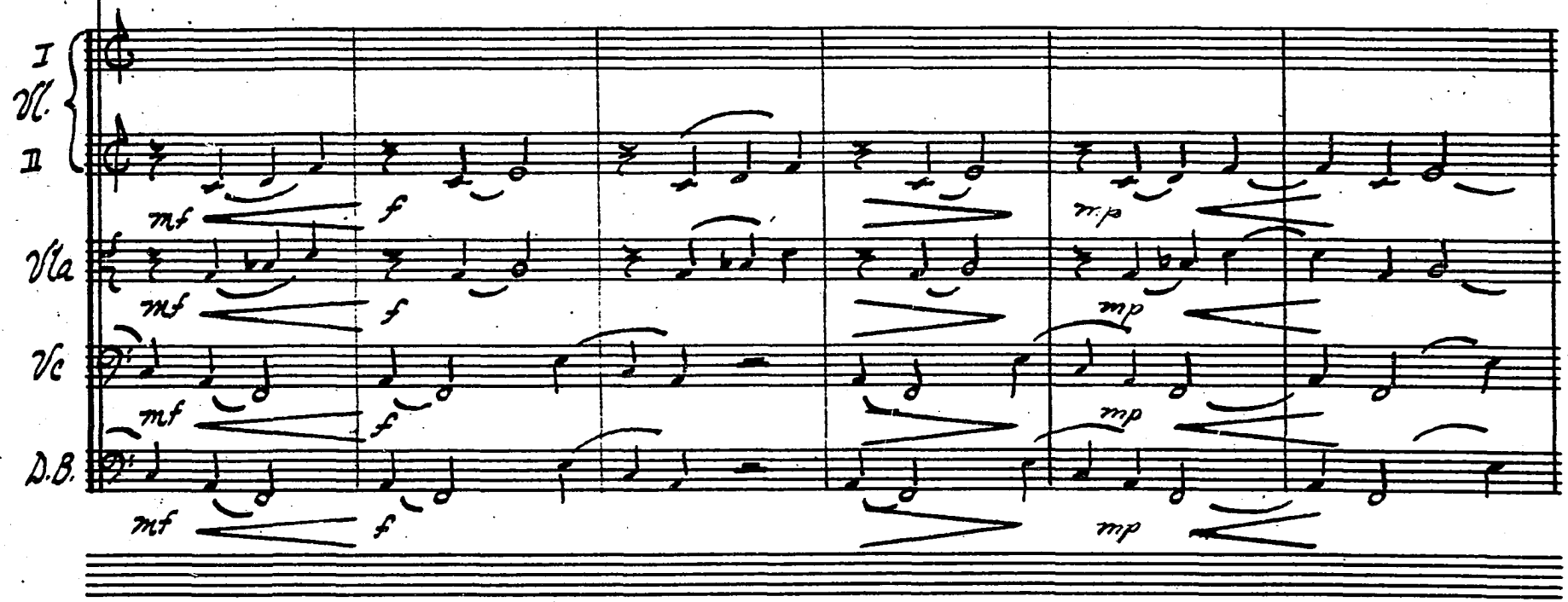
I

II

Vla *mf* *f* *mp*

Vc *mf* *f* *mp*

D.B. *mf* *f* *mp*



Handwritten musical score for the upper section of the page. It consists of five staves. From top to bottom, the staves are labeled: D.B. (Double Bass), Va. (Violin), Vla. (Viola), and two staves for the Piano (Pn.) which are grouped together with a brace and labeled 'Pn. I'. The music is written in a 9/8 time signature. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings including *mf* and *ff*. There are also some handwritten annotations above the staves, possibly indicating phrasing or performance instructions.

Handwritten musical score for the lower section of the page, featuring vocal parts and piano accompaniment. It consists of five staves. From top to bottom, the staves are labeled: Bass, Ten. (Tenor), Alto, and two staves for the Piano (Pn.) which are grouped together with a brace and labeled 'Pn. II'. The music is written in a 9/8 time signature. The key signature has one sharp (F#). The vocal parts include lyrics written below the notes. The lyrics are: "vain. Bloom and grow, claim-ing the pro-mis-es I made for thee, me all things are possible or cause you love me". The piano accompaniment includes notes, rests, and dynamic markings such as *mf*. There are also some handwritten annotations above the piano staves.

Vc. *f* *mf*

D.B. *f* *mf*

**30**

Sop. I *p* *cresc.* **35**

Sop. II *p* *cresc.*

I have come and live, to die for you that you sins be-fore.

Alto *p* *cresc.*

Ten.

Bass

I *p* *cresc.*

II *p* *cresc.*

Vla. *p*

30

Sop. I *p* *cresc.* 35

Sop. II I have come and live, to die for you that you sins be-for. *cresc.* 3 3

Alto

Ten.

Bass

I *p* *cresc.* 3

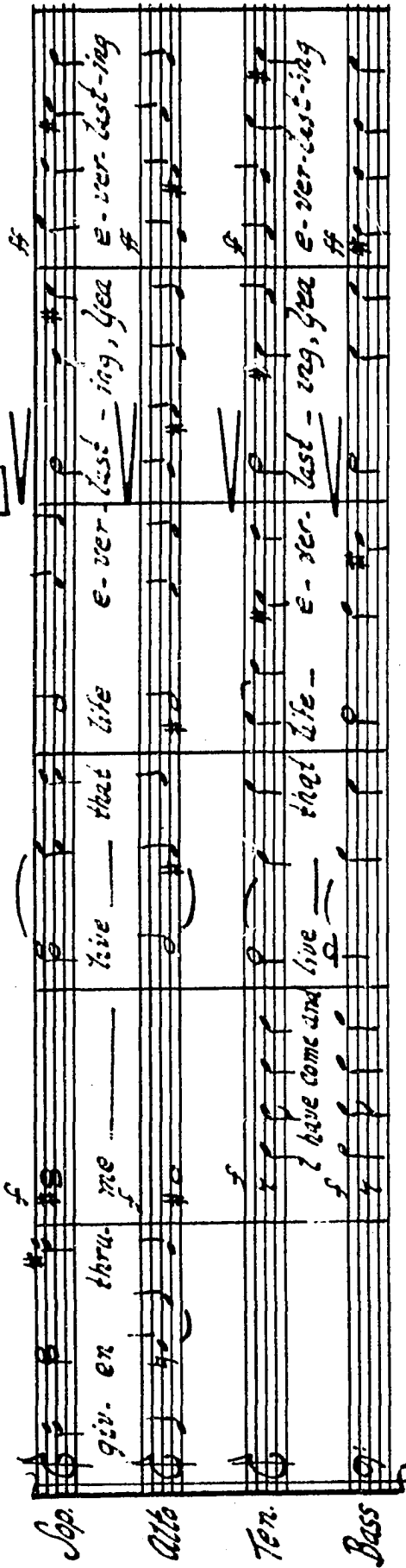
II *p* *cresc.* 3

Vla. *p* *cresc.* 3

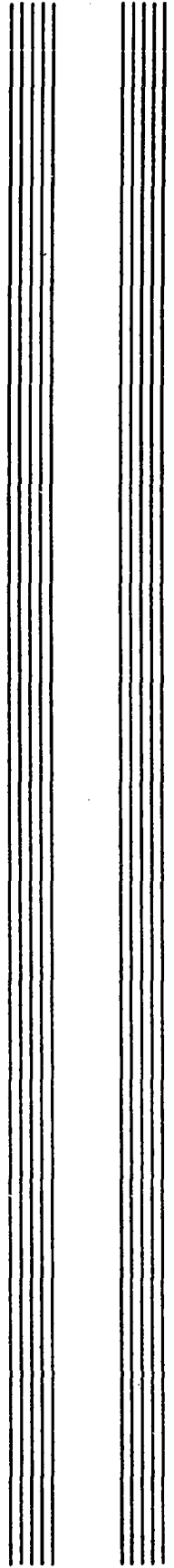
Vc.

D.B.

*f*  
Sop. give me  
Alto e-ver last-ing, Grea  
Ten. live that life e-ver last-ing  
Bass have come and live that life e-ver last-ing



I  
II  
Vla  
Vc  
D.B.



violin  
Vc  
A.B.

Violin and Viola parts of a musical score. The violin part (Vc) and viola part (A.B.) are shown on staves. The music features melodic lines with various dynamics including piano (p) and sforzando (sf). The notation includes notes, rests, and slurs.

Four empty musical staves, likely intended for vocal parts, positioned between the instrumental and vocal sections.

45

accet.

Sop.  
Alto  
Ten.  
Bass  
Vla.  
I  
II

Vocal score for Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass). The lyrics are: "might be yours! What is must die for one must". The score includes dynamics such as piano (p), mezzo-piano (mp), and sforzando (sf). The vocal lines are written on staves with notes, rests, and slurs. There are also two staves for Viola (Vla.) labeled I and II.

Sop. might — be yours! — What is must die for one must  
 mp mp  
 Alto might — be yours! — What is must die for one must  
 mp mp  
 Ten. might — be yours! — What is must die for one must  
 mp mp  
 Bass might — be yours! — What is must die for one must  
 mp mp  
 I. might — be yours! — What is must die for one must  
 mp mp  
 II. might — be yours! — What is must die for one must  
 mp mp  
 Va. might — be yours! — What is must die for one must  
 mp mp  
 Vc. might — be yours! — What is must die for one must  
 mp mp  
 D.B. might — be yours! — What is must die for one must  
 mp mp



50 rit.

al tempo

Handwritten musical score for vocal and instrumental parts. The score is written on ten staves, each with a label on the left: Sop., alto, Ten., Bass, I, II, Vla., Vc., and D.B. The lyrics are: "lose his life for my sake to find it; but what dies in me will rise a-gain, will lose his life for my sake to find it; but what dies in me will rise a-gain, will lose his life to find it; but what dies in me will rise a-gain, will". The score includes dynamic markings such as *pp*, *ppp*, and *pppp*, and articulation like slurs and accents. The tempo markings "rit." and "al tempo" are present at the top. The notation includes various note values, rests, and accidentals (sharps and naturals).

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

55

Fl. *pp*

Bsn. *pp*

Sop. *pp*

Alto *pp*

Ten. *pp*

Bass *pp*

Why trem-ble you? There shall be no more pain or

rise — a-gain! They'll be no more pain or

rise — a-gain! They'll be no more pain or

Why? They'll be no more pain or

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

**Sop.** *f* *pp* *mf*

rise — a-gain! —

*pp* Why trem-ble you? There shall be no more pain or

**Ten.** *f* *pp* *mf*

rise — a-gain! —

*pp* Why trem-ble you? There'll be no more pain or

**Bass** *f* *pp* *mf*

rise — a-gain! —

*pp* Why? — There'll be no pain or

**Vc. I** *f* *pp* *mf*

**Vc. II** *f* *pp* *mf*

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

**Vcl.** *f* *pp* *mf*

**Db.** *f* *pp* *mf*



60

65

72. 

Sop. 

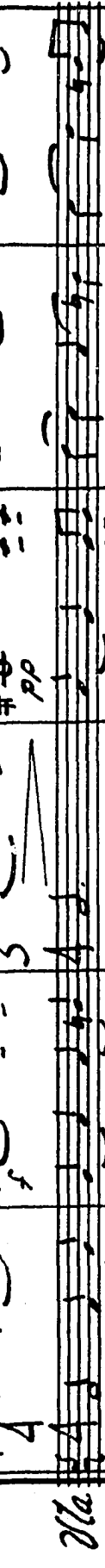
Alto 

Ten. 

Bass 

I 

II 

Vla. 

Vc. 

D.B. 





70

71.

Sop. will have the vic-tory of life - e-ver - last - ing, life - e-ver - last - ing - ,

Alto will have the vic-tory of life - e-ver - last - ing, life - e-ver - last - ing - ,

Ten. will have the vic-tory of life - e-ver - last - ing, life - e-ver - last - ing - ,

Bass

I

II

Vla.

Vc.

D.B.

*mf* *f* *ff*

4 3 4 3 4 3 4 3 4 3



Handwritten musical notation for the first system, including treble clef, key signature (one sharp), and a 3-measure rest.

Sop. *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

Alto *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

Ten. *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

Bass *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

I *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

II *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

Vla. *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

Vc. *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

D.B. *o-ver all - vic-to-ry*, *vic-to-ry o-ver all!*  
*mf* *pp*

Handwritten musical score for measures 78-81. The score is written for four staves: Flute II (Fl.), Violin (Vla.), Viola (Vc.), and Double Bass (D.B.).

Measure 78: Flute II has a triplet of eighth notes (F#, G, A) marked *mf*. Violin and Viola have eighth notes (F#, G, A) marked *mf*. Double Bass has a half note (F#) marked *mf*.

Measure 79: Flute II has a triplet of eighth notes (F#, G, A) marked *mf*. Violin and Viola have eighth notes (F#, G, A) marked *mf*. Double Bass has a half note (F#) marked *mf*.

Measure 80: Flute II has a triplet of eighth notes (F#, G, A) marked *mf*. Violin and Viola have eighth notes (F#, G, A) marked *mf*. Double Bass has a half note (F#) marked *mf*.

Measure 81: Flute II has a triplet of eighth notes (F#, G, A) marked *mf*. Violin and Viola have eighth notes (F#, G, A) marked *mf*. Double Bass has a half note (F#) marked *mf*.

Handwritten musical score for measures 82-85. The score is written for five staves: Flute I (Fl.), Violin (Vla.), Viola (Vc.), Double Bass (D.B.), and an unlabeled staff.

Measure 82: Flute I has a half note (F#) marked *mp*. Violin and Viola have eighth notes (F#, G, A) marked *mp*. Double Bass has a half note (F#) marked *mp*. The unlabeled staff has a half note (F#).

Measure 83: Flute I has a half note (F#) marked *mp*. Violin and Viola have eighth notes (F#, G, A) marked *mp*. Double Bass has a half note (F#) marked *mp*. The unlabeled staff has a half note (F#).

Measure 84: Flute I has a half note (F#) marked *mp*. Violin and Viola have eighth notes (F#, G, A) marked *mp*. Double Bass has a half note (F#) marked *mp*. The unlabeled staff has a half note (F#).

Measure 85: Flute I has a half note (F#) marked *mp*. Violin and Viola have eighth notes (F#, G, A) marked *mp*. Double Bass has a half note (F#) marked *mp*. The unlabeled staff has a half note (F#).

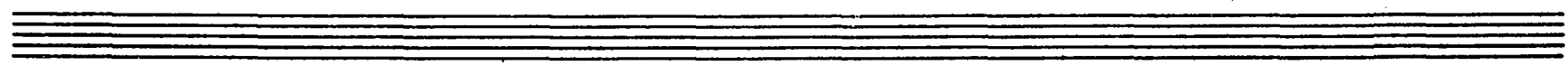


Musical score for measures 85-88. The score includes staves for D.B., VC, Vlna, and Violoncello I & II. The music is in 4/4 time and features a melodic line in the strings and a bass line. The dynamic marking is *p*. The key signature has one sharp (F#).

85 poco accel.

Musical score for measures 89-92. The score includes staves for D.B., VC, Vlna, and Violoncello I & II. The music continues from the previous system, with dynamic markings of *mp* and *mf*. The key signature remains one sharp (F#).

89



*Legato (c. d. = 88)*  
*(bucyaztly)*

90

Fl  
Oboe  
Clar. in Bb  
B. Clar. (Bb)  
Bsn

Handwritten musical notation for Flute, Oboe, Clarinet in Bb, Bassoon, and Bass. The Flute part has a dynamic marking of *p* and a sharp sign. The Bassoon part has a dynamic marking of *pp* and a sharp sign. The Bass part has a dynamic marking of *p* and a sharp sign.

Sop.  
Alto  
Ten.  
Bass

Al. te. tu. ia, Al. te. tu. ia, Al. te. tu. ia  
Al. te. tu. ia, Al. te. tu. ia, Al. te. tu. ia

Handwritten musical notation for Soprano, Alto, Tenor, and Bass. The Soprano part has a dynamic marking of *p*. The Alto part has a dynamic marking of *p*. The Tenor part has a dynamic marking of *p*. The Bass part has a dynamic marking of *p*. The lyrics are "Al. te. tu. ia, Al. te. tu. ia, Al. te. tu. ia" repeated across the parts.



95

100

Fl. *mf*

Oboe *mf*

Clar. in Bb *mp*

B. Clar. (Bb) *mp*

Bsn. *mp*

Sop. *mf* Al. te. lu - ia, Al. te. lu - ia

Alto *mf* Al. te. lu - ia, Al. te. lu - ia

Ten. *mf* Al. te. lu - ia, Al. te. lu - ia

Bass *mf* Al. te. lu - ia, Al. te. lu - ia

105

*accelerando*

Fl.  
B. Clar. (Bb)  
Sop.  
Alto  
Ten.  
Bass

mf cresc.  
mf cresc.  
cresc.  
cresc.  
cresc.  
cresc.

ia, Al. le. lu-ia, Al. le. lu-ia, Al. le. lu-ia!  
ia, Al. le. lu-ia, Al. le. lu-ia, Al. le. lu-ia!  
ia, Al. le. lu-ia, Al. le. lu-ia, Al. le. lu-ia!

110

*Molto stringendo*

115

(1.208) J=♩

Fl.  
B. Clar. (Bb)  
Sop.  
Alto

Al. le. lu-ia, Al. le. lu-ia, Al. le. lu-ia —  
Al. le. lu-ia —

Molto stringendo

(J. 208) J = ♩

Fl.

B. Clar (Bb)

Sop. Al. te. lu. ia, Al. te. lu. ia —

Alto. Al. te. lu. ia —

Ten. Al. te. lu. ia, Al. te. lu. ia —

Bass. Al. te. lu. ia —

Prestissimo (J. = 69)

Timp. mp

D. Ab

Cym.

Tamb.

Triangle

Sop. Al. te. lu. ia, Al. te. lu. ia —

Alto. Al. te. lu. ia —

Ten. Al. te. lu. ia —



125

130

(Solo)

Timp.

Cym

Tamb.

Triangle

Sop.

Alto

Ten

Bass

Vc. I

Vc. II

Vla.

Vcl.

Handwritten musical score for a full orchestra and vocal soloist. The score is written on multiple staves. The vocal soloist part (Sop.) has lyrics: "ia, Al-to-lu-ia, Al-to-lu-ia, Al-to-lu-ia, Al-to-lu-ia". The instrumental parts include Timp., Cym., Tamb., Triangle, and strings (Vc. I, Vc. II, Vla., Vcl.). Dynamics include *f*, *p*, and *mp*. The score is marked with measure numbers 125 and 130.



Bass  
 I  
 II  
 Vla.  
 Vl.  
 D.B.

ia, Al-ve- lu-ia, Al-le- lu-ia  
 f  
 p  
 f  
 p  
 f  
 p  
 f  
 p

135

Timp  
 Cym  
 Tamb.  
 Triangle  
 Sop.  
 Alto  
 Ten

ia, Al-ve- lu-ia, Al-le- lu-ia  
 f  
 p  
 f  
 p  
 f  
 p  
 f  
 p

Timp  
 Cym  
 Tamb.  
 Triangle

Sop.  
 ia, Al. te. tu-ia, Al. te. tu-ia, Al. te - tu - ia, Al. te. tu-ia -

Alto  
 ia, Al. te. tu-ia, Al. te. tu-ia, Al. te - tu - ia, Al. te. tu-ia -

Ten  
 ia, Al. te. tu-ia, Al. te. tu-ia, Al. te - tu - ia, Al. te. tu-ia -

Bass

I  
 Vl.  
 II  
 Vla.  
 Vc.  
 Db



140

145

Fl.  $\text{5}$   $\text{8}$

Oboe  $\text{5}$   $\text{8}$

Clar. in Bb  $\text{5}$   $\text{8}$  *mf*

B. Clar. (Bb)  $\text{5}$   $\text{8}$

Alto Sax.  $\text{5}$   $\text{8}$

Bsn.  $\text{5}$   $\text{8}$  *mf*

Hrn. in F  $\text{5}$   $\text{8}$

Trps in Bb  $\text{5}$   $\text{8}$

Trb.  $\text{5}$   $\text{8}$

Tuba  $\text{5}$   $\text{8}$  *ppp*

Temp  $\text{5}$   $\text{8}$

1<sup>pes</sup>  
 in Bb  
 Trb.  
 Tuba  
 Timp  
 Snard.  
 Bass D.  
 Cym.  
 Tamb.  
 Triangle  
 Xyl.  
 Sop  
 Alto  
 Ten.  
 Bass  
 I  
 Vl.  
 II

Musical score for a symphony orchestra and vocal soloists. The score includes parts for Trombone, Tuba, Timpani, Snare Drum, Bass Drum, Cymbals, Triangle, Xylophone, Soprano, Alto, Tenor, Bass, and Violins I & II. The vocal parts feature the lyrics "Al-le-lu-ia" and "Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia". The score is written in 4/4 time with various dynamics and articulations.



Handwritten musical score for a woodwind and brass ensemble, measures 145-150. The score is written on ten staves. The instruments and their parts are:

- Flute (Fl.):** Treble clef, G-clef. Measures 145-150 show a melodic line with slurs and ties.
- Oboe (Ob.):** Treble clef, G-clef. Measures 145-150 show a melodic line with slurs and ties. Dynamic marking *mf* is present.
- Clarinet in Bb (Clar. in Bb):** Treble clef, F-clef. Measures 145-150 show a melodic line with slurs and ties. Dynamic marking *mf* is present.
- Bass Clarinet (B. Clar. (Bb)):** Treble clef, F-clef. Measures 145-150 show a melodic line with slurs and ties. Dynamic marking *mf* is present.
- Alto Saxophone (Alto Sax.):** Treble clef, F-clef. Measures 145-150 show a melodic line with slurs and ties. Dynamic marking *mf* is present.
- Bassoon (Bsn.):** Bass clef, C-clef. Measures 145-150 show a melodic line with slurs and ties. Dynamic marking *f* is present at the end of measure 150.
- Horn in F (Hrn in F):** Treble clef, F-clef. The staff is empty.
- Trumpets in Bb (Tpts in Bb):** Treble clef, F-clef. The staff is empty.
- Trumpet (Trb.):** Bass clef, C-clef. The staff is empty.
- Tuba:** Bass clef, C-clef. Measures 145-150 show a rhythmic accompaniment of eighth notes.
- Timpani (Timp):** Bass clef, C-clef. Measures 145-150 show a rhythmic accompaniment of eighth notes.



Cym.  
Tamb.  
Triangle

Xyl.

Sop. *mf*  
Al. lo - lu - lu - i(oo) - a - , Al. - lo - lu -

Alto *mf*  
lo - lu - i(oo) - a. - Al. - lo - lu - i(oo) -

Tenor *mf*  
Al. lo - lu - lu, Al. lo - lu - lu, Al. - lo - lu - lu, Al. -

Bass *mf*  
Al. lo - lu - lu, Al. lo - lu - lu, Al. lo - lu - lu, Al. -

I

II

Vla.

Vc.

D.B.

*poco a poco cresc. al fine*



21.

Oboe

Clar. in Bb

B. Clar. (Bb)

Alto Sax.

Bsn.

Detailed description: This system contains six staves of music for measures 21 through 26. The instruments are Oboe, Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone, and Bassoon. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. The Oboe part has a melodic line with some slurs. The woodwinds provide harmonic support with similar rhythmic figures.

Trpn. in F

Tpts. in Bb

Trb.

Tuba

Temp.

*mf*

*mf*

*mf*

*crsc.*

*crsc.*

Detailed description: This system contains five staves of music for measures 27 through 32. The instruments are Trumpets in F, Trombones in Bb, Trumpet, Tuba, and Timpani. The music continues with rhythmic patterns. Dynamic markings include *mf* (mezzo-forte) and *crsc.* (crescendo). The Timpani part shows a crescendo in the final measures.

Dr. Bb. *mf*

Trb. *mf*

Tuba *mf*

*cresc.*

Temp. *cresc.*

Snare D. *cresc.*

Bass D. *cresc.*

Cym. *cresc.*

Tamb. *cresc.*

Triangle *cresc.*

Xyl. *cresc.*

*poco a poco a tempo*

Sop. *f*

Alto *f*

Ten. *f*

Bass *f*

*f*

Cym.  
Tamb.  
Triangl.

Xyl. *CROSC.* *poco a poco a fine*

Sop. *ca!*

Alto *ca!*

Ten. *ca!*

Bass *ca!*

I *f*

II *f*

III *f*

IV *f*

D.B. *f*



This is a handwritten musical score for a symphony orchestra and vocal ensemble. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *poco*, *cresc.*, and *meno.*. The score is organized into systems, with some parts grouped together by brackets. The instruments listed are:

- Trb. (Trumpet)
- Tuba
- Timp. (Timpani)
- Snard D. (Snare Drum)
- Bass D. (Bass Drum)
- Cym. (Cymbal)
- Tambo. (Tambourine)
- Triangle
- Xyl. (Xylophone)
- Sop. (Soprano)
- Alto
- Ten. (Tenor)
- Bass

The vocal parts are labeled I, II, and III, indicating different voices or sections. The score is written in a clear, legible hand, and the notation is consistent throughout. The dynamic markings are used to indicate changes in volume and intensity. The overall structure of the score suggests a complex and dynamic musical piece.

Tamb.  
Triangle

Xyl.

Sop.

Alto

Ten.

Bass

I

VI.

II

Vla.

Vc.

D.B.

CROSC.

men.

men.

ff

ff

ff

ff

ff

ff

\* conductor may choose to  
put off changes at  
this point.

