

Let It Fall // The Bath: Artist Statements

Senior Project Submitted to
The Division of the Arts
of Bard College

by
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Annandale-on-Hudson, New York

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Let it Fall

“Let it Fall” was a senior concert in jazz voice and electronics comprised of original work and arrangements of jazz standards and pop songs. Inspired by the films of David Lynch, it was a work embracing disintegration and the unsettling. This concert was intended to combine my two academic focuses, jazz voice and electronic music, and evolved from a project in which I attempted to produce dream-pop covers of jazz standards.

The concert took place in the Old Gym, which I designed to look like an amalgamation of venues featured in Lynch’s films, with eerie red and blue lighting and a red curtain. The band was a traditional jazz rhythm section consisting of piano, bass, drums, and guitar. Over the course of the concert, the music became increasingly distorted, as virtual synthesizers specially designed for this project, modeled after those used by Angelo Badalamenti in *Twin Peaks*, replaced the acoustic piano, and the effects on the guitar and voice built, becoming increasingly large and distorted.

The final piece in the concert, and the culmination of the disintegration, was a solo electronic piece for voice, loop pedal, and Max. It used a quad speaker setup, filling the room with low frequencies from behind the audience, while the vocal loops I built with my loop pedal and in Max were presented in the front two speakers. This piece was intended to serve as the pivot point between my two senior projects, and the moment in the arc of my senior projects in which I stepped out of the traditional jazz singer role.

The Bath

“The Bath” is a work in eight parts for eight voices and electronics. It was originally intended to be a live performance, but this was not possible due to the pandemic. In lieu of the originally intended performance, I produced a recording of the piece, singing six out of the eight parts myself and using a synthesized organ for the bass parts.

The piece was inspired by my practice of writing by constructing layered loops of my voice using a loop pedal, and then singing a melody line over them. This project was an effort to translate that practice into a live performance in which each “loop” is sung and repeated, creating the effect of looping without actually recording loops. I wanted to write a piece for non-classically trained singers that would use the voice as a serious and essential instrument, which I have not seen very often in jazz. This piece is, for me, an exploration of the voice: experimentation with extended vocal technique, playing with how voices can blend and separate, and diving into the unique ways in which the human voice interacts with audio effects.

“The Bath” draws source material from hymns and folk songs. It is formed primarily around the idea of being a form of live vocal looping. The lyrical themes of the piece center around water: drowning, baptism, purification. These are themes I find myself continually drawn to in my writing, and have tried to reflect in the sonic environment of the piece through enveloping delays, cavernous reverb, and a general sense of being completely immersed in sound.

I would like to keep working on this score, and eventually have it be performed live. In its live form, it will utilize a quad setup and Max. The vocalists will be in a circle in the center

of the room, with the audience around them, and the speakers around them. I would also like to continue working on the recordings I made of this score for this senior project, and release the album as the solo form of this work.

Thank you to:

My advisor, Matt Sargent

My voice teacher, Pamela Pentony

My board members: John Esposito, Sarah Dunphey-Lelii, Sarah Hennies, and Whitney Slaten

James Mongan

My family & friends

I couldn't have done any of this without you.

References for “The Bath”:

Seeger, Peggy. *The Two Sisters*. YouTube, uploaded by Gary Larson, 15 Oct. 2016,

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Wesley, Charles. *And Am I Born to Die?* 1875. Hymnary.org,

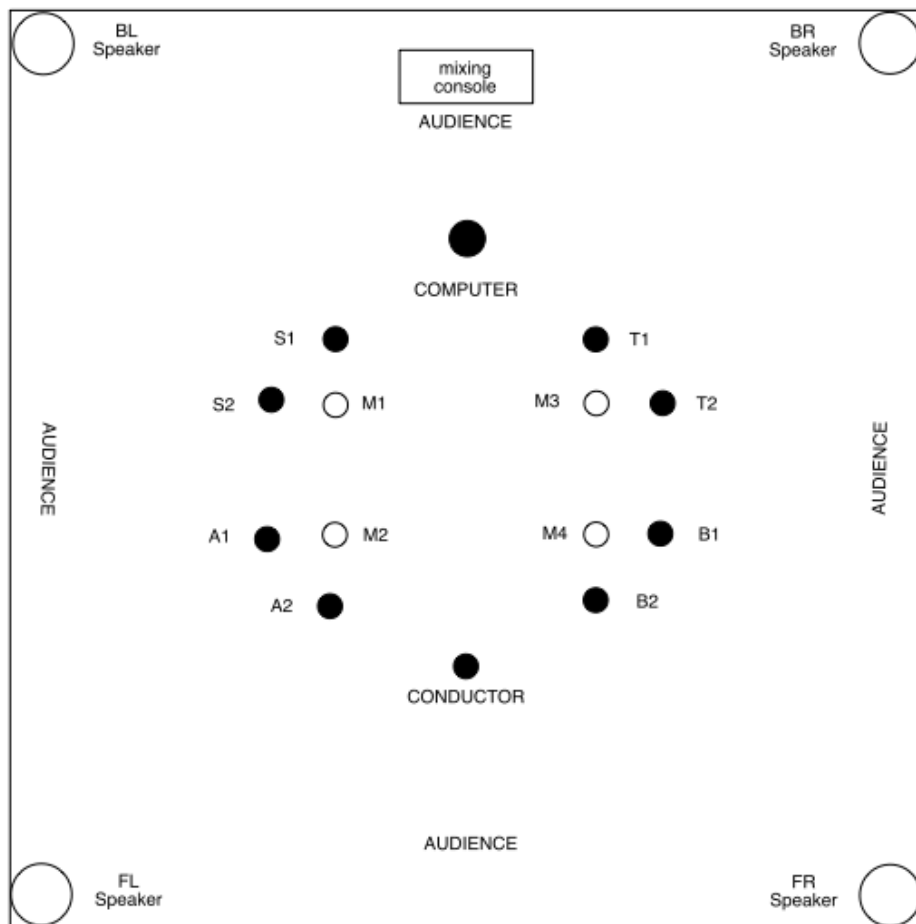
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Wyvern Lingo. *Used*. Digital file, 2014.

The Bath

For eight voices and electronics

Emma Nicole Houton



The conductor is positioned in the center of the stage, and the singers form a circle around them. There are four microphones, one per voice part. The mixing console is placed behind audience, in front of back speakers.

2 sopranos
 2 altos
 2 tenors
 2 basses

◇ = Whistle tone. If whistle tone is not accessible, sing notes in parentheses.

Dashed tie = Read as a tie, but breathe when necessary. When you reenter after a breath in these moments, be careful to make the reentry as seamless as possible.

' = breath suggestion

Connect notes as much as possible.

Breathe when necessary, but stagger breathing with other singers.

Except where otherwise noted, the voices should blend as much as possible and be of equal volume.

No vibrato is used.

The introduction and sections of the looped harmony in to "Idumea" come from "Used" by Wyvern Lingo.

The Bath

1. Candle for the Holy Ghost

Emma Houton

Languidly (♩ = 40)

ppp ————— *mf*
whistle tone

legato *ppp* ————— *mf*

legato *ppp* ————— *mf*

legato *ppp* ————— *mf*

legato *ppp* ————— *mf*

p

p

pp ————— *mf*

◇ = whistle tone

Ah Ah ah

Ah Ah

Ah ah

Ah ah

Ah ah

Ah ah

Ah ah

Ah ah

◇ = whistle tone

Dashed tie = read as a tie, but breathe when necessary.

If whistle tone is not accessible, sing notes in parentheses.

Connect notes as much as possible.

Breathe when necessary, but stagger breathing with other singers.

7

S 1

ah _____ ah ah ah ah

S 2

ah _____ ah ah ah ah ah ah ah ah ah _____ ah

A 1

A 2

ah _____ ah ah ah ah _____ ah _____ ah _____

7

T 1

8

ah _____ ah ah ah ah

T 2

8

— ah ah ah ah ah ah ah ah ah ah ah ah

B 1

— ah ah ah ah ah ah ah _____ ah ah ah ah

B 2

— ah ah ah ah ah ah ah ah ah ah

Detailed description: This is a musical score for a piece titled "The Bath". The score is arranged for eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score begins with a rehearsal mark '7' at the top left. The vocal lines are primarily composed of whole notes and half notes, with some melodic lines featuring slurs and ties. The lyrics for all parts are the syllable "ah". The Soprano 1 part has a long horizontal line under the first "ah", indicating a sustained note. The Alto 1 part has a dashed line under its notes, suggesting a specific melodic contour. The Tenor 1 part has a dashed line under its first four notes. The Bass 1 and Bass 2 parts have horizontal lines under their first "ah"s, indicating sustained notes. The score is presented in a clean, black-and-white format with standard musical notation.

14

S 1
ah ah ah ah ah

S 2
ah ah ah ah ah ah ah ah

A 1
ah ah

A 2
ah ah ah ah ah ah ah ah

14

T 1
ah ah ah - ah ah Ah ah

T 2
ah ah ah ah ah ah Ah

B 1
ah ah ah ah ah ah

B 2
ah ah ah ah ah ah Ah

2. Watershed

19 *mf*

Soprano 1
Ah Ah Ah

Soprano 2
f
Ah Hold me un - der, the wat - er, wash me cle - an; I'm still

Alto 1
Ah Ah ah ah ah

Alto 2
Ah Ah ah ah ah

19
Tenor 1
8
Ah Ah ah ah ah

Tenor 2
8
Ah ah ah ah - ah

Bass 1
Ah ah ah ah ah ah ah ah ah

Bass 2
Ah Ah ah ah ah ah ah ah ah

24

S 1

ah _____ Ah ah ah

S 2

— stand-ing here — by the — wa - ter - shed — car - ry —

A 1

Ah ah ah ah _____

A 2

Ah - ah ah ah _____ ah _____

24

T 1

Ah ah ah - ah _____

T 2

ah ah ah ah _____ ah _____

B 1

Ah ah ah ah _____ ah ah. _____

B 2

Ah ah ah ah _____ ah ah _____

f

29

S 1
Ah ah ah Ah ah ah

S 2
— me ov-er, I'll make it ea - sy. Ah ah ah ah

A 1

A 2
p
Ah Ah ah Ah

T 1
29
p
Ah Ah ah Ah

T 2

B 1
Ah

B 2
p
ah ah ah ah ah ah ah ah ah ah

Detailed description of the musical score: The score is for a scene titled 'The Bath' on page 6. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The score begins at measure 29. S 1 has a simple melody of half notes with lyrics 'Ah ah ah Ah ah ah'. S 2 has a more complex melody with lyrics '— me ov-er, I'll make it ea - sy. Ah ah ah ah'. A 1 and T 2 have rests. A 2 and T 1 have rests until measure 4, then sing 'Ah Ah ah Ah' with a piano (*p*) dynamic. B 1 has a rest until measure 5, then sings 'Ah'. B 2 has a melody of eighth notes with lyrics 'ah ah ah ah ah ah ah ah ah ah' and a piano (*p*) dynamic. The score ends with a fermata over the final note of S 1.

35

S 1
ah Ah ah Ah

S 2
ah ah Ah ah ah ah Ah

A 1
pp *f* *heavy, energetic, with chest*
Ah ah Ah ah ah Ah Ah ah ah

A 2
mf
ah Ah ah Ah Ah

T 1
35 *mf*
ah Ah - ah Ah Ah

T 2

B 1
ah ah ah Ah ah Ah ah

B 2
ah ah ah ah ah ah ah ah

Detailed description: This is a page of a musical score for a piece titled 'The Bath', page 7. The score is for a vocal ensemble consisting of Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal parts feature various vocalizations, primarily 'ah' and 'Ah', with some melodic lines. Dynamics include *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte). A performance instruction for the Alto 1 part reads 'heavy, energetic, with chest'. The score is marked with a rehearsal cue '35' at the beginning of the first measure of each vocal line. The Tenor 2 part (T 2) consists of a series of rests. The Bass 2 part (B 2) has a more active melodic line compared to the other parts.

49

S 1

S 2

A 1

A 2

49

T 1

T 2

B 1

B 2

ah

3. Idumea

(♩ = 100)

51

p

p

p

p

51

8

8

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Musical score for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features vocal lines with lyrics 'Ah - ah oh.' and 'Ah' with melisma lines. Dynamics include piano (*p*). Measure numbers 51 and 8 are indicated.

57

Soprano 1
ah ah ah.

Soprano 2
ah ah ah ah ah. *mf* And am I born to die? To

Alto 1
Ah - ah ah. Ah ah ah.

Alto 2
Ah - ah ah. Ah ah ah.

57

Tenor 1

Tenor 2

Bass 1

Bass 2

Take cue for beginning measure 58, 63 67, and 71 (following fermatas) from Soprano 2.

63

Soprano 1

Soprano 2

Alto 1

Alto 2

63

Tenor 1

Tenor 2

Bass 1

Bass 2

lay this bo - dy down! And must my trem - bli-ng spi - rit

Ah ah ah ah. Ah ah

Ah ah ah. Ah ah

70

mf

Soprano 1

un - known? — Soon as from earth I

Soprano 2

fly, in - to a world un - known? — Soon as from earth I

Alto 1

ah. Ah ah ah ah. Ah

Alto 2

ah. Ah ah ah. Ah

Tenor 1

Tenor 2

Bass 1

Bass 2

p

Soon from earth I

77

Soprano 1
go, _____ What will be_ come of_ me? _____ E - ter - nal

Soprano 2
go, _____ What will be_ come of_ me? _____ E - ter - nal

Alto 1
ah _____ ah. Ah _____ ah _____ ah _____ ah. Ah _____

Alto 2
ah _____ ah. Ah _____ ah _____ ah. Ah _____

77

Tenor 1
8

Tenor 2
8

Bass 1

Bass 2
go _____ Will be - come of me? _____ Hap - pi -

84

S 1
hap - pi - ness or - woe Must then my por - tion be! _____ A

S 2
hap - pi - ness or - woe Must then my por - tion be! _____ A

A 1
_____ ah _____ ah. Ah _____ ah _____ ah _____ ah.

A 2
_____ ah _____ ah. Ah _____ ah _____ ah.

84

T 1
Ah _____ *p*

T 2

B 1

B 2
ness - or woe _____ Must my por - tion be! _____

91

Soprano 1
land of deep - est shade _____ Un - pierced by hu - man thought _____

Soprano 2
land of deep - est shade _____ Un - pierced by hu - man thought _____

Alto 1
Ah _____ ah _____ ah. Ah _____ ah _____ ah _____

Alto 2
Ah _____ ah _____ ah. Ah _____ ah _____

91

Tenor 1
8 ah *mf* ah _____ ah _____ ah _____ Ah _____ ah

Tenor 2
8 *mf* A land of deep - est shade _____ Un - pierced by hu - man

Bass 1
A land of deep - est shade _____ Un - pierced by hu - man

Bass 2
Land of deep - est sha - de. Pierced by hu - man thou -

98

Soprano 1

That wea - ry re - gion of the dead, Where all things are

Soprano 2

That wea - ry re - gion of the dead, Where all things are

Alto 1

ah. Ah ah ah. Ah ah

Alto 2

ah. Ah ah ah. Ah

98

Tenor 1

ah ah ah Ah ah ah

Tenor 2

thought that wea - ry re - gion of the dead, Where all

Bass 1

thought. That wea - ry re - gion of the dead, Where all

Bass 2

ght. Re gion of the de - ad Where all things are

105

Soprano 1
for - got. _____ How shall I ___ leave my tomb? _____ With tri - umph

Soprano 2
for - got. _____ How shall I ___ leave my tomb? _____ With tri - umph

Alto 1
ah _____ ah. Ah _____ ah _____ ah. Ah _____

Alto 2
ah _____ ah. Ah _____ ah _____ ah. Ah _____

105

Tenor 1
8 _____ ah _____ ah _____ Ah _____ ah ah _____

Tenor 2
8 things are for got. _____ How shall I ___ leave my tomb? _____ with

Bass 1
things are for - got. _____ How shall I leave _____ my tomb? _____

Bass 2
for - got Shall I leave my tomb? _____ Tri - umph

112

Soprano 1

or re - gret? A fear - ful or a joy - ful doom,

Soprano 2

or re - gret? A fear - ful or a joy - ful doom,

Alto 1

ah ah ah. Ah ah ah.

Alto 2

ah ah. Ah ah ah.

112

Tenor 1

ah ah Ah ah ah ah

Tenor 2

tri - umph or re gret? A fear - ful or a joy - ful

Bass 1

With tri - umph or re - gret?

Bass 2

or re - ge - t. Fear - ful joy - ful do - om

119

Soprano 1
A curse or bless - ing meet? Shall ang - el bands con - vey

Soprano 2
A curse or bless - ing meet? Shall ang - el bands con -

Alto 1
Ah ah ah ah. *mf* Ah ah

Alto 2
Ah ah Shall ang - el bands con - vey

119

Tenor 1
8 ah Ah ah Ah ah

Tenor 2
8 doom, A curse or bless - ing meet? Shall ang - el bands con -

Bass 1
A fear - ful or a joy - ful doom

Bass 2
Curse or bless - ing meet Ang - el bands con - vey

126

Soprano 1

— Their bro - ther to the bar? Or dev - ils drag my

Soprano 2

vey - - - Their bro - ther to the bar?

Alto 1

ah. Ah ah ah ah. Ah

Alto 2

— Their bro - ther to the bar? Or dev - ils drag my

126

Tenor 1

ah. Ah ah ah ah

Tenor 2

vey Their bro - ther to the bar? Or dev - ils

Bass 1

A curse or bless - ing meet? Shall ang - el bands

Bass 2

— Bro - ther to the bar Dev - ils drag a -

133

Soprano 1
soul a - way, To meet its sent - ance there? Who

Soprano 2
Or dev - ils drag my soul

Alto 1
ah ah. Ah ah ah ah.

Alto 2
soul a - way, To meet its sent - ance there. Who

133

Tenor 1
ah. Ah ah Ah

Tenor 2
drag my soul a - way, To meet its sent - ance there

Bass 1
con - vey their bro - ther to

Bass 2
way Meet its sent - ance there?

139

Soprano 1

can re - solve the doubt _____ that tears my anx - ious breast? _____

Soprano 2

a - way, _____ to meet _____ its _____ sent - ance there _____

Alto 1

Ah _____ ah _____ ah. Ah _____ ah _____ ah _____

Alto 2

can re - solve the doubt _____ that tears my anx - ious breast? _____

139

Tenor 1

_____ ah _____ ah. Ah _____ ah _____

Tenor 2

_____ Who can re - solve _____ the _____ doubt _____ that

Bass 1

_____ the bar? _____ Or dev - ils _____ drag _____ my

Bass 2

Can re - solve the doubt _____ tears my anx ious breast? _____

146

Soprano 1
 Shall I be with the damn'd cast out, or numb - ered with

Soprano 2
 Who can re - solve the doubt that

Alto 1
 ah. Ah ah. Ah ah

Alto 2
 Shall I be with the damn'd cast out, or numb - ered with

Tenor 1
 Ah ah. Ah ah

Tenor 2
 tears my anx - ious breast? Shall I

Bass 1
 soul a - way to meet its sent - ance there

Bass 2
 With the dam'd cast out, numb - ered with the

153

Soprano 1

the blest? _____ I must from God be driv'n _____ Or with my

Soprano 2

tears my ___ anx - ious ___ breast? _____ Shall I

Alto 1

ah _____ ah. Ah _____ ah _____ ah. Ah _____

Alto 2

the blest? _____ I must from God _____ be driv'n _____

153

Tenor 1

Ah _____ ah _____ ah. Ah _____

Tenor 2

be ___ with ___ the ___ damn'd cast ___ out, _____ Or numb - ered ___

Bass 1

___ Who can re - solve _____ the doubt _____ that

Bass 2

blest? _____ Must from God be driv'n _____ with my

160

Soprano 1
sav - ior dwell, Must come, at his com - mand to

Soprano 2
be with the damn'd cast out, or numb -

Alto 1
ah ah ah. Ah ah

Alto 2
Or with my sav - ior dwell,

160

Tenor 1
8 ah Ah ah ah.

Tenor 2
8 with the blest? I must from God

Bass 1
tears my anx - ious breast? Shall

Bass 2
sav - ior dwell com - mand me to heav -

166

Soprano 1

heav'n or else de - part to hell? — O thou who would not

Soprano 2

- ered — with the blest? — I must from God

Alto 1

ah. Ah — ah — ah — ah. Ah —

Alto 2

— Must come, at — his — com - mand, to — heav'n, —

Tenor 1

8 Ah — ah — Ah — ah —

Tenor 2

8 — be — driv'n, — or with my — sav - ior

Bass 1

I be — with — the damn'd cast out — or numb -

Bass 2

en else de - part to hell. — Thou who would not

173

Soprano 1
have _____ one wretch - ed _____ sin - ner die, _____ who died thy

Soprano 2
_____ be driv'n, _____ or with my _____ sav - ior _____

Alto 1
ah _____ ah. Ah _____ ah _____ ah _____ ah. Ah _____

Alto 2
Or else _____ de - part to hell, _____ O thou

173

Tenor 1
8 ah. Ah _____ ah _____ Ah _____

Tenor 2
8 dwell. _____ Must come at _____ his _____ com - mand

Bass 1
- er - ed with the blest? _____ I must _____ from God

Bass 2
have _____ wretch - ed sin - ner die _____ died to

180

Soprano 1

self my — soul to — save from end - less mis - er - y —

Soprano 2

dwell — Must come at — his — com -

Alto 1

ah — ah. Ah — ah — ah —

Alto 2

who would — not have — one wretch -

180

Tenor 1

ah — ah. Ah — ah —

Tenor 2

to — heav'n, — or else — de - part to — hell. —

Bass 1

be — driv'n — or with — my sav -

Bass 2

save my soul — end - less mis - er - y —

186

S 1
— Shew me the way to shun — Thy dread - ful wrath sev

S 2
mand to heav'n, Or else de - part to hell. —

A 1
ah. Ah — ah — ah. Ah — ah —

A 2
ed — sin - ner — die — Who died thy - self —

186

T 1
8 ah — ah — ah. Ah — ah —

T 2
8 — O thou who would not have —

B 1
ior — dwell, — must come at his — com - mand — to —

B 2
— Shew the way to shun — dread - ful wrath sev -

193

S 1
ere That when thou com - est on the throne, I may

S 2
O thou who would not have

A 1
ah ah. Ah ah. Ah

A 2
my soul to save from end - less mis -

193

T 1
Ah ah. Ah

T 2
one wretch - ed sin - ner die, who

B 1
heav'n, or else de - part to hell. O

B 2
ere When though take the throne May with

200

S 1
with joy a - ppear. _____ Thou art thy - self the way _____ thy -

S 2
_____ one wretch - ed _____ sin - ner _____ die, _____ who

A 1
ah _____ ah _____ ah. Ah _____ ah _____ ah.

A 2
er - y. _____ Show me the way _____ to shun _____

200

T 1
8 ah _____ Ah _____ ah _____ ah. Ah _____

T 2
8 died thy - self, _____ my _____ soul to _____ save, _____ from end -

B 1
thou who would _____ not have _____ one wretch -

B 2
joy a - ppear. _____ Art thy - self the way _____

207

S 1
self in me re - veal, so shall I pass my

S 2
died thy - self my soul to save

A 1
Ah ah ah ah. Ah

A 2
thy dread - ful wrath sev - ere,

207

T 1
ah Ah ah

T 2
- less mis - er - y. Show me

B 1
ed sin - er die, who died

B 2
To me please re - ve al. shall I pass a -

213

S 1
life's short day, O - bed - ient to thy will. _____

S 2
from end - less __ mis - er - y. _____ Show me

A 1
ah _____ ah. Ah _____ ah _____ ah _____ ah. Ah _____

A 2
_____ that when thou com - est _____ on the throne,

213

T 1
8 ah. Ah _____ ah _____ Ah _____

T 2
8 the way _____ to shun, _____ thy dread - ful _____ wrath

B 1
thy self _____ my soul to save _____ from end - less _____

B 2
way _____ Bend - ing to thy will _____

220

S 1

S 2

A 1

A 2

220

T 1

T 2

B 1

B 2

the way _____ to shun _____ thy dread - ful _____ wrath

_____ ah _____ ah. Ah _____ ah _____ ah _____ ah.

I may _____ with _____ joy a - ppear. _____

ah _____ ah. Ah _____ ah _____ Ah _____

_____ sev - ere, _____ That when thou _____ com - est _____

mis - er - y. _____ Shew me the way _____ to shun _____

227

S 1

S 2

A 1

A 2

227

T 1

T 2

B 1

B 2

sev - ere, That when thou com - est

Ah ah ah Ah ah ah

ah ah Ah ah

on the throne, I may with joy a - ppear.

thy dread ful wrath sev - ere,

234

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

on the throne, I may with joy a - ppear.

ah. Ah ah ah. Ah ah

Ah ah. Ah ah

that when thou com - est on the throne

241

S 1

S 2

A 1

A 2

241

T 1

T 2

B 1

B 2

p

Ah _____

ah _____ ah. Ah _____ ah ah. Ah _____

Ah _____ ah _____ ah. Ah _____

I may _____ with joy ap - pear _____

8

8

Detailed description: This is a page of a musical score for a vocal ensemble. The page is numbered 38 and titled 'The Bath'. It contains eight vocal staves, labeled S 1, S 2, A 1, A 2, T 1, T 2, B 1, and B 2. The music is in a key with two sharps (F# and C#) and a common time signature. The score begins at measure 241. The vocal parts are arranged in two systems. The first system includes S 1, S 2, A 1, and A 2. The second system includes T 1, T 2, B 1, and B 2. The lyrics are: 'I may _____ with joy ap - pear _____'. The vocal parts feature various musical notations, including rests, notes, and slurs. A dynamic marking of *p* (piano) is present above the first staff. There are also markings of '8' in the T 1 and T 2 staves. The score concludes with a double bar line and a key signature change to one sharp (F#).

4. Luster

249

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

mf

ppp

ah ah ah Ah ah

Ah ah ah ah ah ah

Ah ah ah ah ah ah

Ah ah ah ah ah ah

8

258

Soprano 1

Musical staff for Soprano 1 in G major, featuring a melodic line with slurs and accents. The lyrics are "ah ah ah ah ah ah".

Soprano 2

Musical staff for Soprano 2 in G major, featuring a melodic line with slurs and accents. The lyrics are "ah ah ah ah ah ah ah ah". A dynamic marking of *f* is present, and a performance instruction reads "heavy, energetic, with chest".

Alto 1

Musical staff for Alto 1 in G major, featuring a melodic line with slurs and accents. The lyrics are "ah ah ah ah ah ah".

Alto 2

Musical staff for Alto 2 in G major, featuring a melodic line with slurs and accents. The lyrics are "ah ah ah ah ah ah".

Tenor 1

Musical staff for Tenor 1 in G major, showing a rest for the duration of the passage. A measure rest of 8 measures is indicated.

Tenor 2

Musical staff for Tenor 2 in G major, showing a rest for the duration of the passage. A measure rest of 8 measures is indicated.

Bass 1

Musical staff for Bass 1 in G major, featuring a melodic line with slurs and accents. The lyrics are "Ah ah ah ah". A dynamic marking of *mf* is present.

Bass 2

Musical staff for Bass 2 in G major, showing a rest for the duration of the passage. A measure rest of 8 measures is indicated.

266

Soprano 1

Musical staff for Soprano 1 in treble clef with a key signature of one sharp (F#). The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. This is followed by a quarter rest, then four measures of whole rests.

Ah _____ ah _____

Soprano 2

Musical staff for Soprano 2 in treble clef with a key signature of one sharp (F#). The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, and then four measures of whole rests.

ah

Alto 1

Musical staff for Alto 1 in treble clef with a key signature of one sharp (F#). The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. This is followed by a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4, all under a slur. This is followed by a quarter note E4, a quarter note D4, and a quarter note C4, all under a slur. The staff ends with a quarter rest.

, ah _____ ah _____ ah _____ ah _____ , ah _____ ah

Alto 2

Musical staff for Alto 2 in treble clef with a key signature of one sharp (F#). The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. This is followed by a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4, all under a slur. This is followed by a quarter note E4, a quarter note D4, and a quarter note C4, all under a slur. The staff ends with a quarter rest.

ah _____ ah _____ ah _____ ah _____ ah _____ ah

266

Tenor 1

Musical staff for Tenor 1 in treble clef with a key signature of one sharp (F#). The staff contains four measures of whole rests.

Tenor 2

Musical staff for Tenor 2 in treble clef with a key signature of one sharp (F#). The staff contains four measures of whole rests.

Bass 1

Musical staff for Bass 1 in bass clef with a key signature of one sharp (F#). The staff contains a melodic line starting with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4, all under a slur. This is followed by a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3, all under a slur. This is followed by a quarter note E3, a quarter note D3, and a quarter note C3, all under a slur. The staff ends with a quarter rest.

ah _____ ah _____ ah _____ ah _____

Bass 2

Musical staff for Bass 2 in bass clef with a key signature of one sharp (F#). The staff contains four measures of whole rests.

274

Soprano 1

Soprano 2

Alto 1

Alto 2

274

Tenor 1

Tenor 2

Bass 1

Bass 2

The musical score is arranged in a system of eight staves. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The piano part is indicated by a large brace on the left side of the staves. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 274. The vocal lines for Soprano 1 and Soprano 2 consist of rests followed by a melodic phrase in the final measure. The Alto 1 line has lyrics 'Oh' and 'oh' with a slur over the notes. The Alto 2 line has lyrics 'ah' and 'oh' with a slur over the notes. The Tenor 1 and Tenor 2 lines have rests followed by a melodic phrase in the final measure. The Bass 1 and Bass 2 lines have rests followed by a melodic phrase in the final measure. The piano part is indicated by a large brace on the left side of the staves.

5. Bow and Balance

(♩ = 90)

278

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

mf

Oh _____ oh oh oh oh. Oh oh oh oh.

oh

278

mf

Oh _____ oh _____ oh _____ oh _____

Oh _____ oh _____ oh _____

Oo _____ oo _____

Bass voices stagger breathing to create a drone effect

287

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Oh oh oh oh. Oh oh oh oh.

Bow _____ and bal - ance.

287

O the wind and rain _____ O the wind and rain _____

oh _____ oh _____ oh _____ oh oh _____ oh _____ oh _____ oh

oh _____ oh _____

oo _____ oo _____ oo _____

295

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Oh oh oh oh. Oh oh oh oh.

Bow _____ and bal - ance. Bow _____ and bal - ance.

O the wind and rain _____ O the wind and rain _____

Oh _____ oh _____ oh _____ oh Oh _____ oh _____ oh _____ oh

oh _____ oh _____ oh _____

oo _____ Oo _____

303

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Oh oh oh oh. Oh oh oh oh.

Bow _____ and bal - ance. Bow _____ and bal - ance.

303

O the wind and rain _____ O the wind and rain _____

Oh _____ oh _____ oh _____ oh Oh _____ oh _____ oh _____ oh

_____ oh _____ oh _____

_____ oo _____ oo _____

311

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

freely

There was an old

Oh oh oh oh.

Bow _____ and bal - ance.

311

O the wind and rain _____

Oh _____ oh _____ oh _____ oh

oh _____ Oh _____

Oo _____ Oo _____

318

S 1

S 2

wom - an lived by the sea shore, bow and bal ance to me. _____ There

A 1

A 2

318

T 1

T 2

B 1

oh _____

B 2

oo _____ Oo _____

325

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

was an old wom-an lived by the sea shore, her num-ber of daugh-ters one two, three

oh oh

oo oo

332

S 1 I'll be true to my love if my love will be true to me. —

S 2 four. And I'll be true to my love if my love will be true to me. —

A 1 I'll be true to my love if my love will be true to me. —

A 2

332

T 1

T 2 I'll be true to my love if my love will be true to me. —

B 1 oh oh oh

B 2 oo oo

The musical score is written for eight voices: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into two systems, each starting at measure 332. The lyrics are: 'I'll be true to my love if my love will be true to me.' The vocal parts are arranged in a choral setting. The Soprano parts (S 1 and S 2) and Alto parts (A 1 and A 2) have lyrics. The Tenor parts (T 1 and T 2) also have lyrics. The Bass parts (B 1 and B 2) have 'oh' and 'oo' vocalizations. The score includes musical notation for each part, including notes, rests, and dynamics. The lyrics are written below the corresponding vocal lines.

340

S 1 — Oh oh oh oh oh oh oh

S 2 — He was a young man who came court-ing them then, bow and bal-ance to

A 1 — Oh oh oh oh. Oh oh

A 2 — Bow _____ and bal - ance. Bow _____ and

340

T 1 — O the wind and rain — O the wind

T 2 — Oh oh oh oh Oh oh

B 1 — oh _____ oh _____

B 2 — oo _____ Oo _____

347

S 1
oh oh oh oh oh oh oh

S 2
me. _____ There was a young man who came court-ing them then, the old - est

A 1
oh oh. Oh oh oh oh. Oh

A 2
bal - ance. Bow _____ and bal - ance. Bow _____

347

T 1
8 and rain _____ O the wind and rain _____ O

T 2
8 oh oh Oh oh oh oh Oh

B 1
_____ oh _____ oh _____
, ,

B 2
_____ oo _____ oo _____

354

S 1
oh oh oh I'll be true to my love if my

S 2
one got stuck on him. And I'll be true to my love if my

A 1
oh oh oh. I'll be true to my love if my

A 2
and bal - ance.

354

T 1
8 the wind and rain

T 2
8 oh oh oh I'll be true to my love if my

B 1
oh oh

B 2
Oo oo

361

S 1
love will be true to me. _____ Oh oh oh

S 2
love will be true to me. _____ He bought the young-est a bea - ver

A 1
love will be true to me. _____ Oh oh oh

A 2
Bow _____ and bal -

361

T 1
8
O the wind and rain

T 2
8
love will be true to me. _____ Oh oh oh

B 1
oh _____ oh _____

B 2
oo _____

368

S 1
oh. Oh oh oh oh. Oh oh

S 2
hat, bow and bal-ance to me. He bought the young-est a

A 1
oh. Oh oh oh oh. Oh oh

A 2
ance. Bow and bal - ance. Bow and

368

T 1
O the wind and rain O the wind

T 2
oh Oh oh oh oh Oh oh

B 1
oh oh

B 2
Oo oo

375

S 1
oh oh. Oh oh oh oh. I'll

S 2
bea - ver hat, the old - est est one — thought hard on that. And I'll

A 1
oh oh. Oh oh oh oh. I'll

A 2
bal - ance. Bow — and bal - ance.

375

T 1
8 and rain — O the wind and rain —

T 2
8 oh oh Oh oh oh oh I'll

B 1
oh oh oh oh

B 2
oo oo

382

S 1
be true to my love if my love will be true to me. _____

S 2
be true to my love if my love will be true to me. _____ O,

A 1
be true to my love if my love will be true to me. _____

A 2

382

T 1
8

T 2
8
be true to my love if my love will be true to me. _____

B 1
_____ oh _____ oh _____

B 2
oo _____ oo _____

389

S 1
Oh oh oh oh. Oh oh oh

S 2
sis - ter, o sis - ter let's walk the sea shore, bow and bal - ance to me. _____

A 1
Oh oh oh oh. Oh oh oh

A 2
Bow _____ and bal - ance. Bow _____ and bal -

389

T 1
8 O the wind and rain _____ O the wind and rain

T 2
8 Oh oh oh oh Oh oh oh

B 1
_____ oh _____ oh _____

B 2
oo _____ oo _____

396

S 1
oh. Oh oh oh oh. Oh oh

S 2
— O sis - ter, o sis - ter let's walk the sea shore, and watch the shi - ps as

A 1
oh. Oh oh oh oh. Oh oh

A 2
ance. Bow _____ and bal - ance. Bow _____ and

396

T 1
8 — O the wind and rain — O the wind

T 2
8 oh Oh oh oh oh Oh oh

B 1
— oh _____ oh _____

B 2
oo _____ oo _____ Oo _____

403

S 1
oh oh. I'll be true to my love if my love will be

S 2
they sail o'er. And I'll be true to my love if my love will be

A 1
oh oh. I'll be true to my love if my love will be

A 2
bal - ance.

403

T 1
8 and rain

T 2
8 oh oh I'll be true to my love if my love will be

B 1
oh oh

B 2
oo oo

Detailed description of the musical score: The score is for a piece titled 'The Bath' on page 60. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is in a key with four flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: 'oh oh. I'll be true to my love if my love will be they sail o'er. And I'll be true to my love if my love will be oh oh. I'll be true to my love if my love will be bal - ance. 403 and rain 8 oh oh I'll be true to my love if my love will be oh oh oo oo'. The score includes various musical notations such as notes, rests, and dynamic markings.

410

S 1
true to me. _____ Oh oh oh oh.

S 2
true to me. _____ While the - se two sis - ters were walk - ing the shore,

A 1
true to me. _____ Oh oh oh oh.

A 2
Bow _____ and bal - ance.

410

T 1
8 O the wind and rain _____ O

T 2
8 true to me. _____ Oh oh oh oh

B 1
_____ oh _____ oh _____

B 2
_____ Oo _____ oo _____

417

S 1

Oh oh oh oh. Oh oh oh

S 2

bow and bal-ance to me. While the - se two sis - ters were wa - lking the

A 1

Oh oh oh oh. Oh oh oh

A 2

Bow and bal - ance. Bow and bal -

417

T 1

8 the wind and rain O the wind and rain

T 2

8 Oh oh oh oh Oh oh oh

B 1

oh oh

B 2

oo oo

424

S 1
oh. Oh oh oh oh. I'll be

S 2
shore, the old - est est pu - shed the young - est o'er. And I'll be

A 1
oh. Oh oh oh oh. I'll be

A 2
ance. Bow _____ and bal - ance.

424

T 1
8 O the wind and rain _____

T 2
8 oh Oh oh oh oh I'll be

B 1
_____ oh _____ oh _____

B 2
_____ oo _____ oo _____

431

S 1 true to my love if my love will be true to me. _____ Oh

S 2 true to my love if my love will be true to me. _____ O, sis - ter, o,

A 1 true to my love if my love will be true to me. _____ Oh

A 2 _____ Bow _____

431

T 1 _____ 8 O

T 2 true to my love if my love will be true to me. _____ Oh

B 1 _____ oh _____ oh _____

B 2 _____ Oo _____ oo _____

438

S 1
oh oh oh. Oh oh oh oh.

S 2
sis - ter, please lend me your hand, bow and bal ance to me. _____ 0

A 1
oh oh oh. Oh oh oh oh.

A 2
— and bal - ance. Bow _____ and bal - ance.

438

T 1
8 the wind and rain _____ O the wind and rain _____

T 2
8 oh oh oh Oh oh oh oh

B 1
— oh _____ oh _____

B 2
_____ oo _____

445

S 1
Oh oh oh oh. Oh oh

S 2
sis - ter, o sis - ter, please lend me your hand, and you can have Will - ie and

A 1
Oh oh oh oh. Oh oh

A 2
Bow _____ and bal - ance. Bow _____ and

445

T 1
8 O the wind and rain _____ O the wind

T 2
8 Oh oh oh oh Oh oh

B 1
_____ oh _____ oh _____

B 2
Oo _____ oo _____

451

S 1
oh oh. I'll be true to my love if my love will be

S 2
all his land. And I'll be true to my love if my love will be

A 1
oh oh. I'll be true to my love if my love will be

A 2
bal - ance.

451

T 1
8 and rain

T 2
8 oh oh I'll be true to my love if my love will be

B 1
oh oh

B 2
oo oo

458

S 1
true to me. _____ Oh oh oh oh.

S 2
true to me. _____ I nev - er, I ne - ver will lend you my hand,

A 1
true to me. _____ Oh oh oh oh.

A 2
Bow _____ and bal - ance.

458

T 1
8 O the wind and rain _____

T 2
8 true to me. _____ Oh oh oh oh

B 1
_____ oh _____ oh _____

B 2
_____ oo _____ oo _____

465

S 1
Oh oh oh oh. Oh oh oh

S 2
bow and bal-ance to me. I ne-ver, I ne-ver will lend you my

A 1
Oh oh oh oh. Oh oh oh

A 2
Bow and bal - ance. Bow and bal -

465

T 1
O the wind and rain O the wind and rain

T 2
Oh oh oh oh Oh oh oh

B 1
oh oh

B 2
oo oo

Detailed description: This is a page of a musical score for the song 'The Bath'. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: S 1: 'Oh oh oh oh. Oh oh oh'; S 2: 'bow and bal-ance to me. I ne-ver, I ne-ver will lend you my'; A 1: 'Oh oh oh oh. Oh oh oh'; A 2: 'Bow and bal - ance. Bow and bal -'; T 1: 'O the wind and rain O the wind and rain'; T 2: 'Oh oh oh oh Oh oh oh'; B 1: 'oh oh'; B 2: 'oo oo'. The score includes various musical notations such as notes, rests, and phrasing slurs. A rehearsal mark '465' is placed at the beginning of the first and fifth staves.

472

S 1
oh. Oh oh oh oh. I'll be

S 2
hand, but I'll have Wil - lie and all his land. And I'll be

A 1
oh. Oh oh oh oh. I'll be

A 2
ance. Bow _____ and bal - ance.

472

T 1
8 _____ O the wind and rain _____

T 2
8 oh Oh oh oh oh I'll be

B 1
_____ oh _____ oh _____

B 2
_____ oo _____ oo _____ Oo _____

479

S 1
true to my love if my love will be true to me. _____ Oh

S 2
true to my love if my love will be true to me. _____ Well, some-times she

A 1
true to my love if my love will be true to me. _____ Oh

A 2
Bow _____

479

T 1
O

T 2
true to my love if my love will be true to me. _____ Oh

B 1
oh _____ oh _____

B 2
oo _____ oo _____

486

S 1
oh oh oh. Oh oh oh oh.

S 2
sank and some-times she swam, bow and bal ance to me. well

A 1
oh oh oh. Oh oh oh oh.

A 2
and bal - ance. Bow and bal - ance.

486

T 1
the wind and rain O the wind and rain

T 2
oh oh oh Oh oh oh oh

B 1
oh oh

B 2
Oo oo

493

S 1
Oh oh oh oh. Oh oh oh

S 2
some-times she sank and some-times she swam, un - til she rea-ched the Mill - ers

A 1
Oh oh oh oh. Oh oh oh

A 2
Bow and bal - ance. Bow and bal -

493

T 1
8 O the wind and rain O the wind and rain

T 2
8 Oh oh oh oh Oh oh oh

B 1
oh oh

B 2
oo

500

S 1
oh. I'll be true to my love if my love will be true to me. —

S 2
dam. And I'll be true to my love if my love will be true to me. —

A 1
oh. I'll be true to my love if my love will be true to me. —

A 2
ance.

500

T 1
—

T 2
oh I'll be true to my love if my love will be true to me. —

B 1
oh oh

B 2
Oo oo oo

The musical score is written for eight voices: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The key signature is three flats (B-flat major/D minor) and the time signature is common time. The score is divided into two systems, each starting at measure 500. The lyrics are: 'oh. I'll be true to my love if my love will be true to me. —'. The Soprano parts (S 1, S 2) and Alto 1 part (A 1) have lyrics. The Alto 2 part (A 2) has the word 'ance.'. The Tenor 1 part (T 1) has a dash. The Tenor 2 part (T 2) has lyrics. The Bass 1 part (B 1) has 'oh oh' with a long note. The Bass 2 part (B 2) has 'Oo oo oo' with a long note. The score includes various musical notations such as notes, rests, and slurs.

508

S 1 — Oh oh oh oh. Oh oh

S 2 — The mil - ler, he got his fi - sh - ing hook, bow and bal - ance to

A 1 — Oh oh oh oh. Oh oh

A 2 — Bow and bal - - ance. Bow and

508

T 1 — O the wind and rain — O the wind

T 2 — Oh oh oh oh Oh oh

B 1 — oh oh

B 2 — Oo oo

515

S 1
oh oh. Oh oh oh oh. Oh

S 2
me. _____ the mil - ler he got _____ his fi - sh - ing hook, and fished the

A 1
oh oh. Oh oh oh oh. Oh

A 2
bal - ance. Bow _____ and bal - ance. Bow _____

515

T 1
8 and rain _____ O the wind and rain _____ O

T 2
8 oh oh Oh oh oh oh Oh

B 1
_____ oh _____ oh _____

B 2
_____ oo _____

522

S 1
oh oh oh. I'll be true to my love if my

S 2
maid - en out of the brook. And I'll be true to my love if my

A 1
oh oh oh. I'll be true to my love if my

A 2
— and bal - ance.

522

T 1
8 the wind and rain —

T 2
8 oh oh oh I'll be true to my love if my

B 1
— oh — oh —

B 2
Oo — oo —

529

S 1
love will be true to me. _____ Oh oh oh

S 2
love will be true to me. _____ O mil - ler, O mil - ler here's five gold

A 1
love will be true to me. _____ Oh oh oh

A 2
Bow _____ and bal -

529

T 1
8
O the wind and rain

T 2
8
love will be true to me. _____ Oh oh oh

B 1
oh _____ oh _____

B 2
oo _____ Oo _____

536

S 1
oh. Oh oh oh oh. Oh oh

S 2
rings, bow and bal-ance to me. O mil - ler, O mil - ler, here's

A 1
oh. Oh oh oh oh. Oh oh

A 2
ance. Bow and bal - ance. Bow and

536

T 1
O the wind and rain O the wind

T 2
oh Oh oh oh oh Oh oh

B 1
oh oh

B 2
oo oo

543

S 1
oh oh. Oh oh oh oh. I'll be

S 2
five gold rings, to push the mai - den in a - gain. And I'll be

A 1
oh oh. Oh oh oh oh. I'll be

A 2
bal - ance. Bow and bal - ance.

543

T 1
8 and rain O the wind and rain

T 2
8 oh oh Oh oh oh oh I'll be

B 1
oh oh oh

B 2
oo oo oo

551

S 1 true to my love if my love will be true to me. _____ Oh

S 2 true to my love if my love will be true to me. _____ The mil - ler re -

A 1 true to my love if my love will be true to me. _____ Oh

A 2 _____ Bow _____

551

T 1 _____ 0

T 2 true to my love if my love will be true to me. _____ Oh

B 1 oh _____ oh _____

B 2 _____ Oo _____

558

S 1
oh oh oh. Oh oh oh oh.

S 2
cei-ved those five gold rings, bow and bal ance to me. the

A 1
oh oh oh. Oh oh oh oh.

A 2
and bal - ance. Bow and bal - ance.

558

T 1
the wind and rain O the wind and rain

T 2
oh oh oh Oh oh oh oh

B 1
oh oh

B 2
oo oo

565

S 1
Oh oh oh oh. Oh oh oh

S 2
mil - ler re - cei-ved tose five__ gold rings, and pushed the mai - den in a -

A 1
Oh oh oh oh. Oh oh oh

A 2
Bow _____ and bal - ance. Bow _____ and bal -

565

T 1
8 O the wind and rain__ O the wind and rain

T 2
8 Oh oh oh oh Oh oh oh

B 1
oh _____ oh _____

B 2
Oo _____ oo _____

572

S 1
oh. I'll be true to my love if my love will be true to me. —

S 2
gain. And I'll be true to my love if my love will be true to me. —

A 1
oh. I'll be true to my love if my love will be true to me. —

A 2
ance.

572

T 1
—

T 2
oh I'll be true to my love if my love will be true to me. —

B 1
oh oh oh

B 2
oo oo

580

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

The sis-ter was hung on the gal - ows high, bow and bal-ance to

Bow _____ and bal - ance. Bow _____ and

oh _____ oh _____

oo _____ oo _____

587

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

me. _____ the sis - er was hung on the gal - ows high, the mil - ler

bal - ance. Bow _____ and bal - ance. Bow _____

oh _____ oh _____

Oo _____ oo _____

594

S 1

S 2
burned at the stake near by. And I'll be true to my love if my

A 1

A 2
— and bal - ance.

594

T 1

T 2

B 1
oh oh

B 2
oo oo

601

S 1

S 2

A 1

A 2

601

T 1

T 2

B 1

B 2

love will be true to me.

oh

oo

Detailed description: This is a page of a musical score for the song 'The Bath'. The page number is 88. The score is for a four-measure phrase starting at measure 601. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). S 1, A 1, A 2, T 1, and T 2 have rests in all four measures. S 2 has a melodic line with lyrics 'love will be true to me.' across the measures. B 1 has a melodic line with lyrics 'oh' and a comma above the second measure. B 2 has a melodic line with lyrics 'oo' and a comma below the second measure. The music is in a key with four flats and a common time signature.

6. Gemini

605

ppp

Soprano 1

Ah _____ ah _____ Ah _____

Soprano 2

ppp

Ah _____

Alto 1

ppp

Ah _____

Alto 2

ppp

Ah _____

605

Tenor 1

8

Tenor 2

8

Bass 1

Bass 2

613 *mf*

S 1
ah ah ah ah ah ah ah

S 2
mf ah ah ah ah *f* ah ah ah

A 1
mf ah ah ah ah ah ah ah

A 2
mf ah ah ah ah ah ah ah

613

T 1

T 2

B 1
Ah

B 2

622

S 1

ah ah ah ah ah ah

S 2

heavy, energetic, with chest

ah ah ah ah ah

A 1

ah ah ah ah ah ah

A 2

ah ah ah ah ah ah

622

T 1

T 2

B 1

ah ah ah ah ah ah

B 2

630

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

ah , ah ah

ah ah ah oh

ah

8

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

7. Waiting

636 (♩ = 55)

Soprano 1

Soprano 2 *mf*
Oh oh oh. Oh oh oh. Oh

Alto 1 *mf*
Oh oh oh oh oh. Oh oh oh oh oh. Oh

Alto 2 *mf*
oh oh oh

Tenor 1 *mf*
Oh oh oh Oh oh Oh

Tenor 2

Bass 1

Bass 2

647 *pp* \leftarrow *f*

S 1 I'm tir - ed, of _____ wait - ing _____ for _____ ever - y - thing to

S 2 oh _____ oh. Oh oh _____ oh. Oh oh _____

A 1 oh ___ oh oh oh. Oh oh ___ oh oh oh. Oh oh ___ oh

A 2 _____ oh _____ oh _____

647

T 1 _____ oh oh _____ Oh _____ oh oh _____ Oh _____ oh

T 2

B 1

B 2

Detailed description: This is a page of a musical score for the song 'The Bath'. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score begins at measure 647. The first vocal line (S 1) has the lyrics 'I'm tir - ed, of _____ wait - ing _____ for _____ ever - y - thing to'. The other vocal lines have 'oh' or 'Oh' lyrics. Dynamic markings include *pp* (pianissimo) and *f* (forte), with a hairpin crescendo between them. The Tenor 2, Bass 1, and Bass 2 parts are mostly silent, indicated by short horizontal lines on the staff. The Alto 2 part has a dashed line under its staff, suggesting a melodic line that is not fully written out.

656

S 1
work out — like it — should. — I don't know what —

S 2
— oh. Oh oh — oh. Oh oh —

A 1
oh oh. Oh oh — oh oh oh. Oh oh — oh oh

A 2
oh — oh — oh —

656

T 1
oh — Oh — oh oh — Oh — oh oh —

T 2

B 1

B 2

Detailed description: This is a page of a musical score for the song 'The Bath'. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The score is divided into two systems. The first system covers measures 656 to 663. S 1 has the lyrics 'work out — like it — should. — I don't know what —'. S 2, A 1, and A 2 have 'oh' and 'Oh' vocalizations. T 1 has 'oh — Oh — oh oh — Oh — oh oh —'. T 2, B 1, and B 2 have rests. The second system covers measures 664 to 671. S 1 has rests. S 2, A 1, and A 2 have 'oh' and 'Oh' vocalizations. T 1 has 'oh — Oh — oh oh — Oh — oh oh —'. T 2, B 1, and B 2 have rests. The page number '95' is in the top right corner, and the title 'The Bath' is at the top center.

665

S 1
I'm wait-ing for _____ But I know _____ you're not _____

S 2
oh. Oh oh _____ oh. Oh oh _____

A 1
oh. Oh oh oh oh oh oh. Oh oh oh oh

A 2
_____ oh _____ oh _____

665

T 1
Oh oh oh Oh oh oh

T 2

B 1

B 2

Detailed description: This is a page of a musical score for the song 'The Bath'. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The lyrics for S 1 are 'I'm wait-ing for _____ But I know _____ you're not _____'. S 2, A 1, and A 2 have lyrics 'oh. Oh oh _____ oh. Oh oh _____', 'oh. Oh oh oh oh oh oh. Oh oh oh oh', and '_____ oh _____ oh _____' respectively. T 1 has lyrics 'Oh oh oh Oh oh oh'. T 2, B 1, and B 2 have no lyrics. The score includes various musical notations such as notes, rests, and slurs. A measure number '665' is indicated at the beginning of the first and fifth staves.

673

S 1
wait-ing — an-y - mo re. Ah — ah ah ah —

S 2
oh. Oh oh — oh. Oh oh — oh.

A 1
oh. Oh oh — oh oh oh. Oh oh — oh oh oh.

A 2
oh — oh —

673

T 1
Oh — oh oh — Oh — oh oh —

T 2
Mo - re. Oh oh — oh oh oh.

B 1
p
Mo - re. Oh oh oh —

B 2
Mo - re. Oh — oh oh —

682

S 1
ah — ah ah — Oh — oh — oh oh — oh — oh

S 2
Oh oh — oh. Oh oh — oh. Oh oh —

A 1
Oh oh — oh oh oh. Oh oh — oh oh oh. Oh oh — oh

A 2
oh — oh —

682

T 1
Oh — oh oh — Oh — oh oh — Oh — oh

T 2
Oh oh — oh oh oh. Oh oh — oh oh oh. Oh oh — oh

B 1
Oh oh oh oh Oh oh oh — Oh oh

B 2
Oh — oh — oh — Oh - oh

692

S 1
oh. I'm not wait-ing for an-y one.

S 2
oh. Oh oh oh. Oh oh.

A 1
oh oh. Oh oh oh oh. Oh oh oh oh.

A 2
oh oh oh.

692

T 1
oh Oh oh oh Oh oh

T 2
oh oh. Oh oh oh oh. Oh oh oh oh.

B 1
oh Oh oh oh Oh oh

B 2
oh Oh oh oh

702

S 1
But what I'm wait-ing for, oh, oh. Oh oh

S 2
Oh oh oh. Oh oh oh. Oh

A 1
Oh oh oh oh oh. Oh oh oh oh oh. Oh

A 2
oh oh

702

T 1
Oh oh oh Oh oh oh Oh

T 2
Oh oh oh oh oh. Oh oh oh oh oh. Oh

B 1
Oh oh oh oh. Oh oh oh oh oh. Oh

B 2
Oh oh oh Oh oh

711

S 1
oh. Oh oh oh oh oh oh oh oh

S 2
oh oh. Oh oh. Oh oh

A 1
oh oh oh oh. Oh oh oh oh. Oh oh oh

A 2
oh oh

711

T 1
oh oh Oh oh oh Oh oh

T 2
oh oh oh. Oh oh oh. Oh oh oh

B 1
oh oh oh oh. Oh oh oh Oh oh

B 2
oh oh oh oh Oh

720

S 1
oh oh _____ oh _____ Oh _____

S 2
_____ oh. Oh oh _____ oh. Oh oh oh.

A 1
oh oh. Oh oh _____ oh oh oh. Oh oh _____ oh oh oh.

A 2
oh _____ oh _____ oh. _____

720

T 1
oh _____ Oh _____ oh oh _____ Oh _____ oh oh. _____

T 2
oh oh. Oh oh _____ oh oh oh. Oh oh _____ oh oh oh.

B 1
oh _____ Oh oh oh oh. _____ Oh _____ oh _____

B 2
oh _____ oh _____ Oh _____ oh oh _____

8. Going Home

730

Soprano 1
Oh - - - Ahh ah ah ah ah ah ah ah ah
p *f* *mf*

Soprano 2
Oh Ah ah ah ah ah ah ah ah
p *f* *mf*

Alto 1
Oh Ah ah ah ah ah ah ah ah
p *f* *mf*

Alto 2
Oh Ah ah ah ah ah ah ah ah
p *f* *mf*

730
8
Tenor 1
Oh - - - Ah ah ah ah ah ah ah ah ah
p *f* *mf*

8
Tenor 2
Oh Ah ah ah ah ah ah ah ah
p *f* *mf*

Bass 1
Oh Ah ah ah ah ah ah ah ah
p *f* *mf*

Bass 2
Oh Ah ah ah ah ah ah ah ah
p *f* *mf*

739

S 1

ah ah ah ah ah ah ah

S 2

ah ah ah ah ah ah ah

A 1

ah ah ah ah ah ah ah

A 2

ah ah ah ah ah ah ah

739

T 1

ah ah ah ah ah ah ah

T 2

ah ah ah ah ah ah ah

B 1

ah ah ah ah ah ah ah

B 2

ah ah ah ah ah ah ah

The image shows a page of a musical score for a piece titled "The Bath". The page number is 104. The score is for eight vocal parts, labeled S 1, S 2, A 1, A 2, T 1, T 2, B 1, and B 2. The music is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The lyrics for all parts are "ah". The score includes musical notation such as notes, rests, and slurs. The first system of music starts at measure 739. The vocal parts are arranged in two groups of four. The first group (S 1, S 2, A 1, A 2) uses a soprano clef, and the second group (T 1, T 2, B 1, B 2) uses a bass clef. The lyrics "ah" are written below the notes. The score ends with a double bar line.