

Everyday Arias
for Soprano and Orchestra
by
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A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2011 by the
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ABSTRACT

Everyday Arias for soprano and orchestra was composed largely in Arizona and completed in February 2011. The text was taken from a small collection of the composer's own poetry referencing her memories of life in rural Mississippi. *Everyday Arias* endeavors to elevate these prosaic experiences and settings to art, expressing the everyday as beautiful and worthy of artistic treatment.

The primary compositional model for this work was Samuel Barber's *Knoxville: Summer of 1915*, but other influences included Charles Ives, Aaron Copland, Benjamin Britten, and Dominick Argento. Barber's and Argento's musical treatment of prose style seemed particularly appropriate to the goals of *Everyday Arias*. Ives and Copland used hymn tunes both to evoke certain associations of worship and as sources of interesting material. The vocal writing of all five composers was influential, but the orchestration techniques for winds are largely a product of studying Ives and Argento, while many string gestures are more obviously tied to Britten and – more historically – Debussy.

The primary motive that weaves through the work features an ascending major second followed by a descending perfect fourth, in a long-short-long rhythmic pattern. As a melodic fragment, the motive is often inverted to a descending-ascending pattern, or distorted slightly by expanding the second interval to a perfect fifth, or used in retrograde. The motive was derived from the first measure of the melody “Toplady” (1830) by Thomas Hastings, better known as the hymn “Rock of Ages.” In the first movement, the motive is used most frequently in sequences. The second movement treats the motive as a melodic element and as a unit in ostinati. The final movement humorously transforms it into a syncopated gesture to evoke ragtime.

DEDICATION

I wish to dedicate this work to my hard-working, faith-filled grandparents and to the people of Mississippi.

ACKNOWLEDGMENTS

I would like to thank Dr. Rodney Rogers and Dr. James DeMars, who shared their combined wealth of experience in orchestration and tips for beating composer's block. I also wish to thank Dr. Benjamin Levy, whose direction with my analysis projects infallibly helped me find new resources as a composer, and Dr. Robert Oldani, who immediately understood and appreciated the nostalgic, humorous, and gentle intents of the poetry of *Everyday Arias*.

PROGRAM NOTES

“Rock Branch” was the first movement written for *Everyday Arias*. Rock Branch Baptist Church is a small church on the outskirts of the town of Union, Mississippi (itself on the outermost skirts of Meridian, some 30 miles away). This is the small country church where my maternal grandparents worshipped, and it is the setting for some of my earliest memories. The poetry and music is meant to evoke scenes from the small, warm community, and I made deliberate use of tunes I remember from that time. Motives derived from the hymn “Rock of Ages” weave throughout, but one may also hear snippets from “Let Us Break Bread Together” (often a communion hymn) and “The Old Rugged Cross” (often a funeral hymn) at appropriate moments in relation to the text. Though Rock Branch was conceived as one movement within *Everyday Arias*, it may be performed as a standalone work.

“Daylilies,” presented as the first movement of this work, culls its pitch material from the same motive that forms “Rock Branch,” but presents the step followed by a fourth or fifth as a figure from which to build overlapping sequences and ostinati that maintain a fast-paced drive throughout the song. The visual image of a worn house off a dirt road, surrounded by daylilies, is the memory of my grandparents’ farm outside Union. The constant motion in this song reflects two things: the movement of wind that would cause flowers to dance or fine dust to blow in from the road, and the sense of fleeting time.

The final movement, “Old and New,” presents the step-leap motive as a ragtime figure. The ragtime in this song, however, is a bit ungainly and halting, how I imagine an elderly, teetotalling Southern Baptist church lady with bad knees might dance if suddenly possessed by such a devilish urge. The brassy syncopated fanfare from mm. 1-8 serves a ritornello function, returning in mm. 38-48 and again in an interrupted form in mm. 85-106.

TEXTS

by Carrie Leigh Page

I. Daylilies

Summer's freedom
is tinged with the color orange.

A dirt road
A metal roof
A row of daylilies

That surprising delicacy:
Free along the roadside,
Almost a weed, but genteel enough
to plant in a row alongside
the weather-beaten house
and be a small pleasure from May to October.

Happiness rested, waiting on
a stretch of unpaved road
and a house embraced

in the color orange.

II. Rock Branch

Rock Branch was a clapboard church, old and white.
One summer, some enterprising preacher sowed
corn and squash and watermelons behind it
and prayed for a harvest of souls.

Miss Myrtle sang her praises from the front pew.
She made joyful noise unto the Lord,
though the Lord and everyone knew
it was nothing to write home about.

Others marked their seats with hand-crocheted cushions.
If the cushions were empty,
we knew who to pray for,
and if the cushions were gone,
we knew what family would need
a casserole and proper sympathy.

Salvation rang sweeter than any bell could have.
The communion trays passed quietly
over Broadman hymnals and children's heads,
sticky with grape juice doctrine.

We fanned our faces on the cement stoop.
Everyone spread across the grass,
slowly migrating to duty, sensible cars
rolling onto the dusty road.

III. Old and New

This town is old,
So my granddaughter says.
The streets, the stores,
the churches, the people.
All of them crumbly somehow.

This is just a town
full of OLD people.
But she's wrong.
At least half of us are half new.

My brother John got a new hearing aid
From the new home health nurse
(A sweet young thing –
lives over by the new Social Security office)

Mr. William got a new hip
just last year.
Miss Mabel got two new knees
just last month.

And as for me –
After my cataract's
Off next week
My eyes will be good as new
(Good Lord willin' and the creek don't rise).

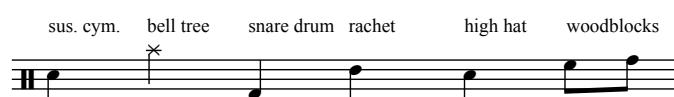
INSTRUMENTATION

Flute 1
Flute 2 (Piccolo)
Oboe 1
Oboe 2
 $B\flat$ Clarinet 1
 $B\flat$ Clarinet 2
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trombone
Bass Trombone (for Mvt. III only)
Tuba

Timpani

Percussion 1
(glockenspiel, suspended cymbal, bell tree,
snare drum, ratchet, high hat, woodblocks)



Percussion 2
(chimes, glockenspiel, xylophone, triangle)

Violin I
Violin II
Viola
Violoncello
Contrabass

PERFORMANCE NOTES

All trills in this work are whole-step trills.

Percussion instruments should be allowed to ring freely.

In “Daylilies,” the strings should use mutes throughout the movement. In subsequent movements, strings should use mutes only where indicated.

Everyday Arias

I. Daylilies

Words and Music by
Carrie Leigh Page

Moderately fast, with lightness ($\text{♪} = 110$)

Flutes 1 - 2

Oboes 1 - 2 $\frac{3}{8}$

B♭ Clarinets 1 - 2

Bassoons 1 - 2

F Horns 1 - 2

C Trumpets 1 - 2 $\frac{3}{8}$ (no trill) p f p

Trombone

Tuba

Timpani (G, C D, F) medium mallets p

Percussion 1 $\frac{3}{8}$ sus. cym. p

Percussion 2

Soprano $\frac{3}{8}$

Moderately fast, with lightness ($\text{♪} = 110$)

Violin I mute p f mute p

Violin II

Viola $\frac{3}{8}$

Cello

Contrabass

*all trills whole steps (M2)

6

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

p

6

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

p

Tim. l.v.
fPerc. 1 l.v.
f

Perc. 2

6

Sop.

Sum-mer's free - dom is tinged

Vln. I

f

p

Vln. II

f

p

Vla. mute

f

p

Vc. mute

p

Cb.

11

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

mf

p

11

Hns. 1 - 2

C Tpts. 1 - 2

tr.

mf

Tbn.

p

f

Tuba

mf

p

f

Timp.

p

f

Perc. 1

sus. cym.

p

f

Perc. 2

11

Sop.

with _____ the col $\frac{3}{3}$ or, _____

the col $\frac{3}{3}$ or, _____

Vln. I

mf

p

mf

Vln. II

mf

p

mf

Vla.

mf

p

mf

Vc.

mf

p

mf

Cb.

p

mute

mf

16

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

16

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

16

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Fls. 1 - 2 Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba

Tim. Perc. 1 sus. cym. l.v.

Perc. 2

21

Sop. l.v.

Vln. I unis. f
ff p

Vln. II unis. p
ff

Vla. ff p

Vc. ff p

Cb. ff p

div.

26

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

p

pp

tr

mp

f

mp

f

26

Hns. 1 - 2

p

mf

C Tpts. 1 - 2

p

f

Tbn.

Tuba

Tim. *mf*

Perc. 1

Perc. 2

26

Sop.

dirt road, A met-al roof, _____ A

mf

Vln. I

Vln. II

Vla.

unis.

Vc.

unis.

Cb.

mf

p

mf

31

rit.

a tempo

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

31

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

31

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Fls. 1 - 2

Obs. 1 - 2 *p* *mf* *3*

B♭ Cls. 1 - 2 *p*

Bsns. 1 - 2 *p* *mf*

36

Hns. 1 - 2

C Tpts. 1 - 2

Tbn. *f* *p*

Tuba *f* *p*

Tim. *p* *mp* *p*

Perc. 1 bell tree *mf*

Perc. 2 triangle *mf*

36

Sop. *mf*
That sur - pris - ing _____

Vln. I div.

Vln. II

Vla. *p* *mf*

Vc. *p* div. *mf*

Cb. unis. *f*

41

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

p

41

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

p

Timpani

mp *p* *mp* *mf*

Perc. 1
Perc. 2

x *x* *x* *x*

41

Sopr.

de-li-ca - cy: _____

Vln. I

f

Vln. II

div. *unis.* *div.*

Vla.

p *mp* *p*

Vc.

unis. *div.*

Cb.

f

46

Fls. 1 - 2 Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

Flute parts: Measure 1: Sustained note at mp. Measure 2: Sustained note at f. Measure 3: Sustained note at p. Measure 4: Rhythmic pattern of eighth-note pairs at mp.

Oboe part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Rhythmic pattern of eighth-note pairs at mp.

Bassoon/Clarinet part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

Bassoon/Bassoon part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

46

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba

Horn part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

Clarinet/Trombone part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Rhythmic pattern of eighth-note pairs at mf. Measure 4: Sustained note at p.

Trombone part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

Tuba part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

Timpani Perc. 1 Perc. 2

Timpani part: Measure 1: Sustained note at p. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

Percussion 1 part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

Percussion 2 part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

46

Sop. Free a - long the road - side, Al - most a

Soprano part: Measure 1: Sustained note. Measure 2: Rhythmic pattern of eighth-note pairs. Measure 3: Sustained note. Measure 4: Rhythmic pattern of eighth-note pairs at 3.

Vocal lyrics: "Free a - long the road - side, Al - most a"

Vln. I Vln. II Vla. Vc. Cb.

Violin I part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note.

Violin II part: Measure 1: Sustained note. Measure 2: Rhythmic pattern of eighth-note pairs at unis. Measure 3: Sustained note. Measure 4: Rhythmic pattern of eighth-note pairs at div.

Viola part: Measure 1: Sustained note. Measure 2: Rhythmic pattern of eighth-note pairs at unis. Measure 3: Sustained note. Measure 4: Rhythmic pattern of eighth-note pairs at div.

Cello part: Measure 1: Sustained note. Measure 2: Rhythmic pattern of eighth-note pairs at unis. Measure 3: Sustained note at p. Measure 4: Rhythmic pattern of eighth-note pairs at unis.

Double Bass part: Measure 1: Sustained note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note at tr.

51

Fls. 1 - 2

Obs. 1 - 2 *f* — *mp*

B♭ Cls. 1 - 2 *mp* ³ — *f* — *p*

Bsns. 1 - 2

51

Hns. 1 - 2 *a2*
2. straight mute *p* no mute *mf* *p* div.

C Tpts. 1 - 2 *mp* ³ — *p*

Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

51

Sop. weed, but gen - teal ³ e - nough to

Vln. I

Vln. II unis.

Vla.

Vcl.

Cbl.

f — *p* *f* — *p*

56

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

56

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timpani

Perc. 1
Perc. 2

56

Fl.

plant in 4 a row____ a - long 4 side____ the weath - er -

Vln. I
Vln. II
Vla.
Vc.
Cb.

div.

61

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

61

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

61

Fl.

beat 4 en house

Vln. I

Vln. II

Vla.

Vc.

Cb.

3**8**

p

p

-

p

pizz.

66

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

p

f *3*

p

66

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

66

Timpani
Perc. 1
Perc. 2

66

Sop.

and be a small pleasure

3

Vln. I
Vln. II
Vla.
Vcl.
Cb.

mf

p

div. arco

unis. pizz.

p

76

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

76

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Tim.

Perc. 1
Perc. 2

76

Sop.
Vln. I
Vln. II
Vla.
Vc.
Cb.

81

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

mf *p*

This musical score excerpt shows four staves for woodwind instruments. The first two staves are Flutes (Fls. 1 - 2), the third is an Oboe (Obs. 1 - 2), and the fourth is Bassoon (Bsns. 1 - 2). The bassoon staff contains sixteenth-note patterns starting at measure 81, followed by a dynamic marking *mf*, then eighth-note patterns with a dynamic *p*. The other staves remain silent throughout the measures.

81

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

f

Perc. 2

p

triangle

p

This musical score excerpt shows five staves. The first two staves are Horns (Hns. 1 - 2) and Trombones/Cornet Trombones (C Tpts. 1 - 2), both with sustained notes. The third staff is Tuba, the fourth is Timpani (Timp.), and the fifth is Percussion 1 (Perc. 1) with a dynamic *f*. Percussion 2 (Perc. 2) has a dynamic *p* and is marked to play the triangle. The bassoon staff from the previous page continues here with eighth-note patterns.

81

Sop.

mf *3*

Hap pi-ness

This musical score excerpt shows one staff for Soprano (Sop.). It features a melodic line with a dynamic *mf* over a three-beat measure. The lyrics "Hap pi-ness" are written below the staff.

Vln. I

f

Vln. II

f

Vla.

Vc.

Cb.

p

f

f

This musical score excerpt shows five staves. Violin I (Vln. I) and Violin II (Vln. II) play sixteenth-note patterns with dynamics *f*. The Viola (Vla.) and Cello/Bass (Cb.) staves are silent. The bassoon staff from the previous pages continues with eighth-note patterns. The dynamic *p* is marked above the bassoon staff, and the bassoon staff ends with a dynamic *f*.

86

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2 (no trill) *f* — *p*

86

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timpani

Perc. 1
Perc. 2 *.*

86

Sop. rest — ed, ————— wait - ing on a stretch of

Vln. I *f*
Vln. II *f*
Vla. *p*
Vc. *p*
Cb.

92

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

92

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

straight mute

tr

p

tr

mp

p

Timp.

Perc. 1

Perc. 2

92

Sop.

un - paved road and a house em -

Vln. I

tr

mp

p

Vln. II

tr

mp

p

Vla.

tr

mp

p

Vc.

tr

mp

p

Cb.

101

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

101

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

101

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

the col 3 or,

div.

unis.

pizz.

106

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

Musical score for measures 106. The score consists of four staves. The first staff is for Flutes 1-2, the second for Oboes 1-2, the third for Bassoon Clarinets 1-2, and the fourth for Bassoons 1-2. Each staff has a treble clef and a common time signature. The music is divided into measures by vertical bar lines. In each measure, all four parts play eighth-note patterns.

106

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Musical score for measures 106. The score consists of six staves. The first two staves are for Horns 1-2 and C Trumpets 1-2 respectively. The third staff is for Trombone (Tbn.). The fourth staff is for Tuba. The fifth staff is for Timpani (Tim.). The sixth and seventh staves are for Percussion 1 and Percussion 2 respectively. The Timpani staff includes a dynamic marking *p*. The Percussion 1 staff includes a dynamic marking *sus. cym.*

106

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 106. The score consists of six staves. The first staff is for Soprano (Sop.). The subsequent five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The Violin I staff includes a dynamic marking *ff*. The Violin II staff includes a dynamic marking *ff*. The Viola staff includes a dynamic marking *ff*. The Double Bass staff includes a dynamic marking *ff*.

111

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

111

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Tim.

l.v.

mf

Perc. 1

l.v.

f

Perc. 2

111

Sop.

the col _____ or _____

Vln. I

1 player

tr.

mf

Vln. II

1 player

tr.

mf

Vla.

1 player

tr.

mf

Vc.

mf

sol.

pizz.

Cb.

mf

116

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

Flutes 1-2 play eighth-note patterns. Oboes 1-2 play eighth-note patterns. Bassoon 1-2 play eighth-note patterns. Bassoon 1-2 play eighth-note patterns.

solo

mp 3 3 3

116

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba
Timpani
bell tree
Perc. 1
Perc. 2

Horns 1-2 play eighth-note patterns. Clarinet Tpt. 1-2 play eighth-note patterns. Trombone plays eighth-note patterns. Tuba plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1 plays eighth-note patterns. Percussion 2 plays eighth-note patterns.

mf

116

Sop.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

Soprano vocal line: *o - range.*

Violin I: *pizz.*

Violin II: *pizz.*

Cello: *pizz.*

p *mf*

mf

unis. pizz.

120

Fls. 1 - 2 *f* *p*

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2 solo *mp* *mf* *pp*

This musical score page contains four staves. The first staff includes Flutes 1-2, Oboes 1-2, Bassoon 1-2, and Bass Clarinet 1-2. The second staff includes Horns 1-2 and Cornet Trombones 1-2. The third staff includes Trombone and Tuba. The fourth staff includes Timpani and Percussion 1. The bassoon staff has a 'solo' instruction above it. Measure 120 starts with dynamic *f* for Flutes 1-2, followed by dynamic *p*. The bassoon staff has a dynamic *mp* with a '3' below it, followed by *mf*, and ending with *pp*.

120

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 triangle *p*

This musical score page contains five staves. The first three staves are blank. The fourth staff includes Tuba. The fifth staff includes Timpani. The sixth staff includes Percussion 1. The seventh staff includes Percussion 2, with a 'triangle' instruction above it and dynamic *p* below it. All staves are blank except for the Percussion 2 staff.

120

Sop.

Vln. I 1 player *pp*

Vln. II 1 player *pp*

Vla. 1 player *pp*

Vc. 1 player *p* *pp*

Cb. 1 player arco *p* *pp*

This musical score page contains six staves. The first staff includes Soprano. The second staff includes Violin I, with '1 player' instruction above it and dynamic *pp* below it. The third staff includes Violin II, with '1 player' instruction above it and dynamic *pp* below it. The fourth staff includes Cello, with '1 player' instruction above it and dynamic *pp* below it. The fifth staff includes Double Bass, with '1 player arco' instruction above it and dynamic *p* below it, followed by *pp*. The sixth staff is blank.

II. Rock Branch

Gently; flowing ($\text{J} = 52$)

Flutes 1 - 2 1 player

Oboes 1 - 2 solo
3/4 p 3 3

B♭ Clarinets 1 - 2

Bassoons 1 - 2

Gently; flowing ($\text{J} = 52$)

F Horns 1 - 2

C Trumpets 1 - 2 3/4

Trombone

Tuba

Timpani

Percussion 1 3/4

Percussion 2 chimes
p

Soprano 3/4 Gently; flowing ($\text{J} = 52$)

Violin I

Violin II

Viola 3/4

Cello

Contrabass

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

(chimes)

Perc. 2

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timpani
Perc. 1
Perc. 2

Sop.
Vln. I
Vln. II
Vla.
Vc.
Cb.

13

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

13

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1 (glockenspiel)

Perc. 2

13

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fls. 1 - 2 Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba

Timpani

Perc. 1 Perc. 2

17

Sop. Vln. I Vln. II Vla. Vc. Cb.

Rock Branch was a clap-board church,
old and white._____

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

mf

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

p *mp* *mp* *mp* *mp* *mp*

p *1. arco
2. pizz.* *p* *p* *p* *p*

21

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

21

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

21

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute part starts with sixteenth-note patterns. Oboe part includes dynamics **p** and **mp**. Bassoon part features eighth-note patterns. Horn part includes dynamic **mp**. Trombone part includes dynamic **mp**. Tuba part includes dynamic **mp**. Timpani part includes dynamic **mp**. Percussion parts include dynamics **p** and **mp**. Soprano part includes lyrics: "One summer, some enterprising preacher". Violin I part includes dynamic **mp**. Violin II part includes dynamic **mp**. Viola part includes dynamic **mp**. Cello part includes dynamic **mp** and "arco" instruction. Double Bass part includes dynamic **mp**.

25

Fls. 1 - 2 Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

25

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba

Timpani

Perc. 1 Perc. 2

25

Sop.

sowed__ corn and squash and wa - ter-mel-ons be-hind it and prayed, prayed,

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

29

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timp.

Perc. 1
Perc. 2

29

Sop.

Vln. I
Vln. II
Vla.
Vc.
Cb.

for a har - vest of souls.

33

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

33

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

33

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Fls. 1 - 2

Obs. 1 - 2 *mp* *p* *a2* *mf* *div.* **2** **3** **4**

B♭ Cls. 1 - 2 *mf* *3* *3* *3* *3* *3* *3* *3*

Bsns. 1 - 2 *p*

38

Hns. 1 - 2

C Tpts. 1 - 2 *mp* *a2 straight mute* *3* *straight mute* **2** **3** **4**

Tbn. *mf*

Tuba *mf* *3*

Timp.

Perc. 1 **2** **3** **4**

Perc. 2

38

Sop. **2** **3** **4**

Vln. I *p* *mf* *p* *3* *3*

Vln. II *p* *mf* *p* *3* *3*

Vla. **2** **3** **4**

Vc.

Cb.

43

Faster ($\text{J} = 78$)

Fls. 1 - 2

Obs. 1 - 2 $\frac{3}{4}$ mf ————— p

B♭ Cls. 1 - 2 $\frac{2}{4}$ mf ————— p

Bsns. 1 - 2 $\frac{2}{4}$ mf ————— p

"Rock of Ages"
a2 mf

mfp d

43

Faster ($\text{J} = 78$)

Hns. 1 - 2

C Tpts. 1 - 2 $\frac{3}{4}$

Tbn. mf ————— p

Tuba mf ————— p

Timp.

Perc. 1 $\frac{3}{4}$

Perc. 2

snare drum

 $\frac{3}{8}$ p

Sop. $\frac{3}{4}$

Vln. I pizz.

f
Miss _____ Myr - tle sang her

Vln. II pizz.

Vla. $\frac{3}{4}$ pizz.

Vc.

Cb.

47

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

47 mute

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timp.

Perc. 1 (snare drum) 3 3 pp
Perc. 2 triangle p glockenspiel mf

47

Sop. prais - es from _____ the front pew.

Vln. I
Vln. II
Vla.
Vc. div. pizz.
Cb. div. pizz.

52

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timpani

Perc. 1
(snare drum)
Perc. 2

Sop.

Vln. I
Vln. II

Vla.
Vc.
Cb.

The musical score page 52 consists of four systems of music. The first system features Flutes, Oboes, Bassoon, and Horns. The second system includes Trombones, Timpani, and Percussion. The third system features Soprano vocal. The fourth system includes Violins, Violas, and Cello/Bass. Measure 52 begins with a dynamic of mp and transitions to p . Various time signatures are used throughout the page, including 3, 4, and 3/4. The vocal part in measure 52 includes lyrics: "She made a joyful noise unto the Lord, though the".

57

Fls. 1 - 2

Obs. 1 - 2 $\frac{3}{4}$

B♭ Cls. 1 - 2

Bsns. 1 - 2 $\frac{3}{4}$ a2 p

57

Hns. 1 - 2

C Tpts. 1 - 2 $\frac{3}{4}$

Tbn.

Tuba p

Timp.

Perc. 1 $\frac{3}{4}$ 6 p (glockenspiel)

Perc. 2

57

Sop. $\frac{3}{4}$

Lord and ev' - ry - one knew

Vln. I

Vln. II

Vla. $\frac{3}{4}$

Vc.

Cb. unis. \sharp

61

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

2 **4** **4** **3** **4**

div. **p**

61

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba
Timpani
Perc. 1
Perc. 2

2 **4** **4** **3** **4**

pp **triangle l.v.** **mf**

61

Sop.

2 **4** **4** **3** **4**

it was no-thin' ____ to write home a-bout.

Vln. I
Vln. II
Vla.
Vc.
Cb.

div. **p**

div. **f**

2 **4** **4** **3** **4**

unis. arco **mp**

arco **mp**

65

Fls. 1 - 2 rit. *a tempo*

Obs. 1 - 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

B♭ Cls. 1 - 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Bsns. 1 - 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Hns. 1 - 2 rit. *a tempo*

C Tpts. 1 - 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Tbn. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Tuba $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Timp. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Perc. 1 $\frac{4}{4}$ (triangle) l.v. $\frac{5}{4}$ $\frac{3}{4}$ chimes

Perc. 2 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ *mf*

65

Sop. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *a tempo*

Vln. I $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *p*

Vln. II $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *mf*

Vla. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *p*

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cb. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

unis. arco

Pick up bow

unis. pizz.

arco

mp

rit.

a tempo

mp

69

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

Flute parts play eighth-note patterns with grace notes. Oboe part has eighth-note pairs with dynamics *mp*, *p*. Bassoon clarinet and bassoon parts have sustained notes.

69

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

All parts are silent.

Timpani

Timpani part has sustained notes.

Perc. 1

Percussion part has sustained notes.

Perc. 2

Percussion part has sustained notes.

69

f

Sop.

O - thers marked their seats with hand - cro-cheted cush - ions. _____

Soprano part sings the lyrics "O - thers marked their seats with hand - cro-cheted cush - ions. _____".

Vln. I

Violin I part has sustained notes with dynamics *mf*, *p*, *mf*.

Vln. II

Violin II part has eighth-note pairs with dynamics *mp*, *p*.

Vla.

Cello part has sustained notes.

Vc.

Double Bass part has sustained notes.

Cb.

Double Bass part has sustained notes.

73

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

73

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

(chimes)

Perc. 2

mf

73

Sop.

If the cush-ions were emp-ty, — we knew who _____ to pray _____

Vln. I

Vln. II

arco

p

Vla.

pizz.

p

Vc.

div. pizz.

f

Cb.

pizz.

p

77
 Fls. 1 - 2
 Obs. 1 - 2
 B♭ Cls. 1 - 2
 Bsns. 1 - 2

77
 Hns. 1 - 2
 C Tpts. 1 - 2
 Tbn.
 Tuba
 Timp.
 Perc. 1
 Perc. 2

77
 Sop.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

rit. div.
rit. 3
 for, and if the cush-ions were

80 Adagio ($\text{♩} = 40$)

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

80 Adagio ($\text{♩} = 40$)
stopped "Old Rugged Cross"

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timpani

Perc. 1
Perc. 2

80 Adagio ($\text{♩} = 40$)

Sop.

3

gone, — we knew ____ which fam' - ly would need a cas - se-role and prop - er sym -

Vln. I

pizz. \uparrow

Vln. II

pizz. \uparrow

Vla.

pizz. \uparrow

Vc.

Cb.

85

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

a2 *div.*

p

a2

p

85

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba
Timpani
Perc. 1
Perc. 2

mp *p*

p *pp*

p

85

Sop.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pa - thy.

p *mp*

p *mp*

mp

p

91 A bit faster ($\text{♩} = 60$)

Fls. 1 - 2

Obs. 1 - 2 $\frac{3}{4}$

B♭ Cls. 1 - 2

Bsns. 1 - 2

Hns. 1 - 2

C Tpts. 1 - 2 $\frac{3}{4}$

Tbn.

Tuba

Timp.

Perc. 1 $\frac{3}{4}$

Perc. 2

Sop. $\frac{3}{4}$ A bit faster ($\text{♩} = 60$)

Vln. I

Vln. II

Vla. $\frac{3}{4}$

Vc.

Cb.

Flutes 1-2 play eighth-note patterns. Oboes 1-2 play eighth-note patterns. Bassoon section plays eighth-note patterns. Horns 1-2 play eighth-note patterns. Clarinets 1-2 play eighth-note patterns. Bassoon section plays eighth-note patterns. Tuba plays a sustained note at pp . Timpani plays eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Soprano sings eighth-note patterns. Violin I and II play eighth-note patterns. Viola plays eighth-note patterns. Cello and Double Bass play eighth-note patterns.

solo ppp mp 3

a2

"Let Us Break Bread Together"
harmon mute p

arco p

arco p

96

Fls. 1 - 2 Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba

Timpani Perc. 1 Perc. 2

96

Sop. Vln. I Vln. II Vla. Vc. Cb.

Com - mun-ion trays passed qui-et-ly o-ver Broad-man hym-nals

101

Fls. 1 - 2

Obs. 1 - 2 $\frac{3}{4}$ *mp* *p*

B♭ Cls. 1 - 2 *p* *div.*

Bsns. 1 - 2 *p* *div.*

101

Hns. 1 - 2

C Tpts. 1 - 2 $\frac{3}{4}$ *p* *harmon mute*

Tbn.

Tuba *mp* *mf* *p* *pp*

Timp.

Perc. 1 $\frac{3}{4}$

Perc. 2

101

Sop. $\frac{3}{4}$ — and chil-dren's heads, stick-y — with grape juice doc-trine.

Vln. I arco *p* *mf* *p* *mp*

Vln. II

Vla. $\frac{3}{4}$ *p* *p* *p*

Vc.

Cb. *p*

106

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

Flute parts play eighth-note patterns. Oboe part has a melodic line with dynamics *mp*, *f*, and *mp*. Bassoon part has sustained notes with dynamics *mf* and *mp*.

106

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba
Timpani
Perc. 1
Perc. 2

Horn and C trumpet parts play sustained notes. Trombone and Tuba parts play eighth-note patterns. Timpani part plays eighth-note patterns with dynamic *p*. Percussion parts play eighth-note patterns.

106

Soprano
Vln. I
Vln. II
Vla.
Vcl.
Cb.

Soprano part rests. Violin I part has a melodic line with dynamic *p*. Violin II part has sustained notes with dynamics *bp*, *bp*, *bp*, *bp*, and *p*. Cello part has sustained notes with dynamics *bp*, *bp*, and *p*. Double Bass part has sustained notes with dynamics *bp*, *bp*, and *p*. Bassoon part has sustained notes with dynamics *bp*, *bp*, and *p*.

111

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

111

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timp.

Perc. 1
Perc. 2

111

Sop.

Sal - va - tion!

Sal -

Vln. I

mf

Vln. II

div. mf

Vla.

Vc.

Cb.

f

116

Fls. 1 - 2 a2
f

Obs. 1 - 2 a2
f

B♭ Cls. 1 - 2 a2
f

Bsns. 1 - 2 a2
f

116

Hns. 1 - 2 a2
f

C Tpts. 1 - 2 a2
f

Tbn. a2
f

Tuba a2

Tim. a2

Perc. 1 sus. cym.
p *f*
p *f*

Perc. 2 a2

Sop. ff

- - - va - - tion Sal -

Vln. I a2

Vln. II a2

Vla. a2

Vc. a2

Cb. a2

div. unis.

121

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

121

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1 (sus. cym.)

Perc. 2 (chimes)

121

Soprano

Vln. I

Vln. II

Vla.

Vc.

Cb.

va - tion

div.

unis.

mf

126

Fls. 1 - 2
Obs. 1 - 2
B♭ Cls. 1 - 2
Bsns. 1 - 2

126

Hns. 1 - 2
C Tpts. 1 - 2
Tbn.
Tuba

Timpani
Perc. 1 triangle
Perc. 2

126

Sop.

rang— sweet — er sweet-er than an - y bell could have. _____

Vln. I
Vln. II
Vla.
Vc.
Cb.

131

Fls. 1 - 2

Obs. 1 - 2 $\frac{3}{4}$

B♭ Cls. 1 - 2

Bsns. 1 - 2

This section contains four staves. The first two staves are for Flutes (Fls.) and Oboes (Obs.), both in treble clef and common time. The third staff is for Bassoon (Bsns.) in bass clef. The fourth staff is for Bass Clarinet (B♭ Cls.) in bass clef. All staves show vertical dashes indicating sustained notes.

131

Hns. 1 - 2

C Tpts. 1 - 2 $\frac{3}{4}$

Tbn.

Tuba

Timp.

Perc. 1 $\frac{3}{4}$

(chimes)

Perc. 2

This section contains six staves. The first two staves are for Horns (Hns.) and Trombones (C Tpts.), both in treble clef and common time. The third staff is for Tuba in bass clef. The fourth staff is for Timpani (Timp.) in bass clef. The fifth staff is for Percussion 1 (Perc. 1) in common time. The sixth staff shows notes for Percussion 2 (Perc. 2) with dynamics: *p*, *p*.

131

Sop. $\frac{3}{4}$

Vln. I

Vln. II

Vla. $\frac{3}{4}$

Vc.

Cb.

This section contains six staves. The first staff is for Soprano (Sop.) in treble clef and common time. The second staff is for Violin I (Vln. I) in treble clef, with dynamic *p*. The third staff is for Violin II (Vln. II) in treble clef, with dynamic *p*. The fourth staff is for Viola (Vla.) in bass clef and common time, with dynamic *p*. The fifth staff is for Cello (Vc.) in bass clef, with dynamic *mp*. The sixth staff is for Double Bass (Cb.) in bass clef, with dynamic *mp*.

136

Musical score for Flutes (Fls. 1 - 2), Oboes (Obs. 1 - 2), Bassoon (Bsns. 1 - 2), Clarinets (B♭ Cls. 1 - 2), Trombones (Tbn.), and Tuba. The score consists of six staves. Measures 1-7 show sustained notes. Measure 8 begins with a dynamic **p**. The oboes play a melodic line labeled "solo" with dynamics **mp** and **p**. The bassoon and clarinets play eighth-note patterns labeled **a2** with dynamics **p**, **mp**, and **p**.

136

Musical score for Horns (Hns. 1 - 2), C Pots (C Tpts. 1 - 2), Trombone (Tbn.), Tuba, Timpani (Tim.), Percussion (Perc. 1), and Percussion 2 (Perc. 2). Measures 1-7 show sustained notes. Measure 8 begins with a dynamic **mf** followed by a dynamic **p**.

136

Musical score for Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measures 1-7 show sustained notes. Measure 8 begins with a dynamic **p**.

141

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

a2

p

mp — *p*

4

3

4

f

p — *mp* — *p*

141

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

4

3

4

141

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

3

4

p

p

p

p

p

146

Fls. 1 - 2

Obs. 1 - 2 *mp* *3* *4* *f* *3* *4*

B♭ Cls. 1 - 2

Bsns. 1 - 2

146

Hns. 1 - 2 straight mute *mf*

C Tpts. 1 - 2 *4* *4* *3* *4*

Tbn.

Tuba

Tim.

Perc. 1 *4* *4* *3* *4*

Perc. 2

146

Sop. *4* *4* *3* *4*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *4* *4* *3* *4* *p* *mp*

Vc. *p* *mp*

Cb.

151 Faster ($\text{♩} = 70$)

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

151 Faster ($\text{♩} = 70$)

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

151 Faster ($\text{♩} = 70$)

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

156

Fls. 1 - 2

p $\frac{3}{4}$ *mf* $\frac{3}{4}$ *p*

Obs. 1 - 2 1 player $\frac{4}{4}$ $\frac{3}{4}$

mp

B♭ Cls. 1 - 2 $\frac{4}{4}$ *mp* $\frac{3}{4}$

Bsns. 1 - 2

156

Hns. 1 - 2

C Tpts. 1 - 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tbn.

Tuba

Timpani

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 2

156

Sop. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Ev' - ry - one spread a - cross the grass, slow -

Vln. I

Vln. II

Vla. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc.

Cb. pizz.

161

Fls. 1 - 2

Obs. 1 - 2 $\frac{3}{4}$

B♭ Cls. 1 - 2

Bsns. 1 - 2

161

Hns. 1 - 2

C Tpts. 1 - 2 $\frac{3}{4}$

Tbn.

Tuba

Timp.

Perc. 1 $\frac{3}{4}$

Perc. 2

161

Sop. $\frac{3}{4}$

- - ly mi - grat - ing — to du - ty, — sen-si-ble

Vln. I

Vln. II

Vla. $\frac{3}{4}$

Vc.

Cb. $\frac{3}{4}$

mp

166

Fls. 1 - 2 *p* 3

Obs. 1 - 2

B♭ Cls. 1 - 2 3

Bsns. 1 - 2 *mf* *p* *f*

166

Hns. 1 - 2 *p* div.

C Tpts. 1 - 2

Tbn. *p*

Tuba *p*

Tim. -

Perc. 1 -

Perc. 2 -

166

Sop. 3 3 *f*
 cars roll - ing - on - to a dust - y road. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. arco

171

Fls. 1 - 2 *p*

Obs. 1 - 2 *p*

B♭ Cls. 1 - 2 *p*

Bsns. 1 - 2 *pp*

div.

171

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba *mp* *pp*

Timp. *p*

Perc. 1

Perc. 2 chimes *p*

171

Sop. *p*

Vln. I

Vln. II *p*

Vla.

Vc.

Cb. *mf*

63

177

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

This section shows four staves. Flutes 1-2 play eighth-note patterns. Oboes 1-2 play eighth-note patterns. Bassoon 1-2 play eighth-note patterns. Bass clarinet 1-2 play eighth-note patterns, with dynamics *p* and *pp*. Measures 177-178 are identical.

177

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

This section shows four staves. Horns 1-2 play eighth-note patterns. C trumpet 1-2 play eighth-note patterns. Trombone plays eighth-note patterns. Tuba plays eighth-note patterns. Measures 177-178 are identical.

Timpani

Perc. 1

Perc. 2

This section shows three staves. Timpani play eighth-note patterns. Percussion 1 plays eighth-note patterns. Percussion 2 plays eighth-note patterns. Measures 177-178 are identical.

177

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows six staves. Soprano sings eighth-note patterns. Violin I plays eighth-note patterns. Violin II plays eighth-note patterns, with dynamics *mp* and *p*. Cello plays eighth-note patterns, with dynamics *mp* and *p*. Double bass plays eighth-note patterns. Measures 177-178 are identical.

III. Old and New

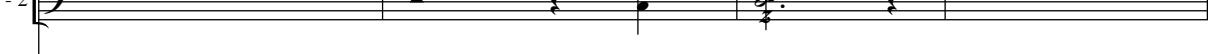
Brisk ($\text{J} = 120$)

Picc. 

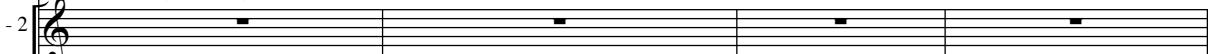
Fl. 

Obs. 1 - 2 

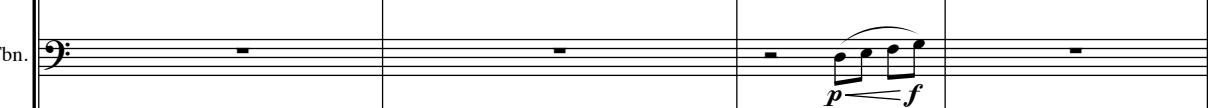
B♭ Cls. 1 - 2 

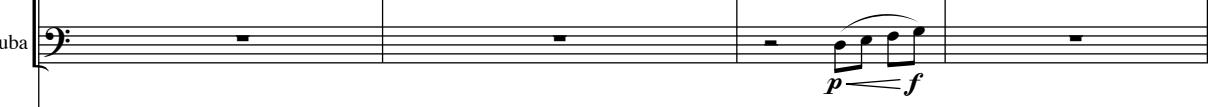
Bsns. 1 - 2 

Brisk ($\text{J} = 120$)

Hns. 1 - 2 

C Tpts. 1 - 2 

Tbn. 

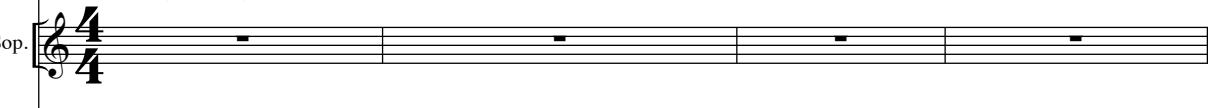
Tuba 

Timp. 

Perc. 1 

Perc. 2 

Brisk ($\text{J} = 120$)

Sop. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

xylophone
hard mallets

rachet

pizz.

div.

arco

5

Picc. Fl. Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba Timp. Perc. 1 (xylophone) Perc. 2

Sop. Vln. I Vln. II Vla. Vc. Cb.

66

13

Picc. *tr*
 Fl.
 Obs. 1 - 2 *mp*
 B♭ Cls. 1 - 2
 Bsns. 1 - 2

13

Hns. 1 - 2
 C Tpts. 1 - 2
 Tbn.
 Tuba
 Timp.
 Perc. 1 *high hat*
mp
 Perc. 2 *(xylophone)*
mp

13

Sop. *4*
4 town is old," so my grand - daugh - ter

Vln. I arco *p* pizz.
 Vln. II arco *p* pizz.
 Vla. *4*
 Vc.
 Cb.

17

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

17

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

snare drum

R.S.

Sopr.

says.

The streets, the

Vln. I

arco

pizz.

Vln. II

arco

pizz.

Vla.

arco

Vc.

arco

Cb.

arco

21

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

21

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

21

Sop.

stores, the church-es, — the peo - ple. All of them

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

mp

p

5 **4**

4

25

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

mf

p

5 **4**

4

25

Sop.

crumb - ly some - how.

5 **4**

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

(p)

mp

p

p

(p)

mp

(p)

arco

p

(p)

5 **4**

4

29

rit.

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

29

rit.

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

29

rit.

Sopr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33 *a tempo*

Musical score for measures 33-34. The score includes parts for Picc., Fl., Obs. 1-2, B♭ Cls. 1-2, and Bsns. 1-2. Measure 33 starts with a dynamic *f*. Measures 34-35 show sustained notes.

33 *a tempo*

Musical score for measures 33-34. The score includes parts for Hns. 1-2, C Tpts. 1-2, Tbn., Tuba, and Timpani. The Timpani part ends with a dynamic *pp*.

Musical score for measures 33-34. The score includes parts for Perc. 1 and Perc. 2.

33 *a tempo*

Musical score for measures 33-34. The score includes parts for Soprano and orchestra. The lyrics are: she's wrong. — At least half of us — are half —

Musical score for measures 33-34. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb.

38

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

38

Hns. 1 - 2 no mute

C Tpts. 1 - 2 no mute

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

38

Sop. new.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

Measures 42: Picc., Fl., Obs. 1 - 2, B♭ Cls. 1 - 2, Bsns. 1 - 2

42

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

mf

f

mf

f

Measures 42: Hns. 1 - 2, C Tpts. 1 - 2, Tbn., Tuba, Timp. (mf, f, mf, f)

Perc. 1

Perc. 2

42

Sop.

Vln. I

mp

Vln. II

mp

Vla.

Vc.

Cb.

Measures 42: Sop., Vln. I (mp), Vln. II (mp), Vla., Vc., Cb.

46

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

Musical score for measures 46. The score consists of five staves. The Picc., Fl., Obs. 1 - 2, B♭ Cls. 1 - 2, and Bsns. 1 - 2 staves are all silent, indicated by horizontal dashes across their respective staves.

46

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1 woodblocks
(xylophone)

Perc. 2

Musical score for measures 46. The score includes staves for Hns. 1 - 2, C Tpts. 1 - 2, Tbn., Tuba, Timpani, Perc. 1 (woodblocks and xylophone), and Perc. 2. The Tbn. and Tuba staves have dynamic markings *mp* and *mf* respectively. The Perc. 1 and Perc. 2 staves show rhythmic patterns with dynamic markings *mf* and *mp*.

46

Soprano

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 46. The score includes staves for Soprano, Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II staves feature eighth-note patterns with dynamics *mf* and *mp*. The Vla., Vc., and Cb. staves also feature eighth-note patterns with dynamics *mf* and *mp*.

49

Picc. *f* — *mp*

Fl. *f* — *mp*

Obs. 1 - 2 *f* — *mp*

B♭ Cls. 1 - 2 *f* — *mp*

Bsns. 1 - 2 — *mf*

49

Hns. 1 - 2 — *f*

C Tpts. 1 - 2 —

Tbn. — *f*

Tuba — *mf*

Timp. —

Perc. 1 *rachet* *f*

Perc. 2 *p*

49

Sop. —

Vln. I *p*

Vln. II *p*

Vla. *p* unis.

Vc. *p* unis.

Cb. — *pizz.* *mf*

52

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

52

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

52

Sop.

My bro - ther John got a new__ hear-ing aid_____ from the new__ home health nurse

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

Picc.

Fl.

Obs. 1 - 2 *mp*

B♭ Cls. 1 - 2

Bsns. 1 - 2

56

Hns. 1 - 2 *f*

C Tpts. 1 - 2

Tbn. *f*

Tuba

Timp.

Perc. 1 snare drum

Perc. 2

56

Sop.

(A sweet — young thing, lives o - ver by the

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *arco* *pizz.* *arco*

60

Picc. Fl. Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

rit. **f** **2** **4** **4**

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba

rit. **2** **4** **4**

Timp. Perc. 1 Perc. 2 xylophone

rit. **2** **4** **4**

Sop. new So -cial Se -cu - ri -ty of - fice).

Vln. I Vln. II Vla. Vc. Cb.

rit. **2** **4** **4**

f

64

a tempo

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

mf

64

a tempo

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

mf

Timp.

Perc. 1

Perc. 2

64

a tempo

Sop.

Mis - ter Will - iam_ got a new hip

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p**p**mf*

68

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

68

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

68

Soprano

Vln. I

Vln. II

Vla.

Vc.

Cb.

just _____ last year. Miss Ma - bel got two _____

mf

p

pizz.

p

72

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

72

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

72

Sop.

new _____ knees just _____ last month.

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

Picc.

Fl.

Obs. 1 - 2 (mp) 8 p mp 8

B♭ Cls. 1 - 2

Bsns. 1 - 2 p

76

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

76

Sop. And as _____ for me, af - ter my cat - a-ract's

Vln. I p

Vln. II p

Vla. #p

Vc. #p

Cb. #p

80

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

p

80

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

80

Sop.

off next week, _____

my eyes— will be _____

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

84

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

84

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

(xylophone)

f

p

f

84

Sop. good as new

Vln. I

Vln. II pizz.

Vla. pizz.

Vc.

Cb.

88

Picc. Fl. Obs. 1 - 2 B♭ Cls. 1 - 2 Bsns. 1 - 2

2
4

88

Hns. 1 - 2 C Tpts. 1 - 2 Tbn. Tuba

mute
mf
mute
mf
p — *f*

Timp.

Perc. 1

rachet
f

Perc. 2

88

Sop.

f
(Good Lord will - in' ____ and the creek don't rise). ____

Vln. I Vln. II

arco
p

Vla.

f

Vc.

Cb.

2
4

92

Picc. *f*

Fl. *f*

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

92

Hns. 1 - 2 *fp* *f*

C Tpts. 1 - 2 *f* no mute *mp* *f* *p* *f*

Tbn. *p* *f*

Tuba *p* *f*

Timpani *f* *p* *f* *p*

Perc. 1 (rachet) *f*

Perc. 2 (xylophone) *p* *f*

92

Sopr. *f*

Vln. I

Vln. II pizz. *p* *f*

Vla. *p* *f*

Vc. *f*

Cb. *f*

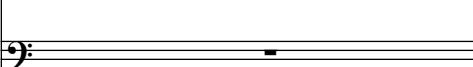
97

Picc. 

Fl. 

Obs. 1 - 2 

B♭ Cls. 1 - 2 

Bsns. 1 - 2 

97

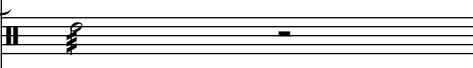
Hns. 1 - 2 

C Tpts. 1 - 2 

Tbn. 

Tuba 

Timp. 

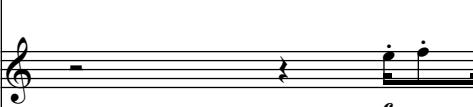
Perc. 1 

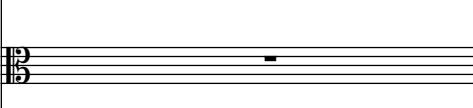
Perc. 2 

97

Sop. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

100

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

100

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timpani

Perc. 1 (rachet)

Perc. 2

100

Soprano

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Picc. - - - *ff*
Fl. - - - *ff*
Obs. 1 - 2 **5** **4** **4** *ff*
B♭ Cls. 1 - 2 - - - *ff*
Bsns. 1 - 2 - - - *ff*

104

Hns. 1 - 2 **5** **4** *ff*
C Tpts. 1 - 2 **5** **4** *ff*
Tbn. - - - *ff*
Tuba - - - *ff*
Tim. - - - *ff*
Perc. 1 **5** **4** - - snare drum
f *ff*
Perc. 2 - - - *ff*

104

Sop. **5** *a piacere* **4** **4** *ff*
(Good Lord will-in' and the creek don't rise). _____

Vln. I - - - *ff*
Vln. II - - - *ff*
Vla. **5** **4** **4** *ff*
Vc. - *f* - - *ff*
Cb. - *f* - - *ff*