

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).



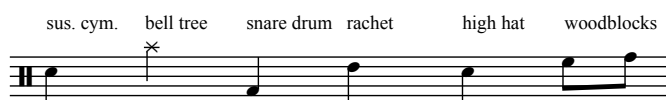
## INSTRUMENTATION

Flute 1  
Flute 2 (Piccolo)  
Oboe 1  
Oboe 2  
B♭ Clarinet 1  
B♭ 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 (♩ = 110)

Flutes 1 - 2

Oboes 1 - 2

B♭ Clarinets 1 - 2

Bassoons 1 - 2

F Horns 1 - 2

C Trumpets 1 - 2

Trombone

Tuba

Timpani (G, C D, F) medium mallets

Percussion 1 sus. cym.

Percussion 2

Soprano

Violin I mute

Violin II mute

Viola

Cello

Contrabass

The score is for a symphony orchestra and soprano. It is in 3/8 time and marked 'Moderately fast, with lightness' with a tempo of 110. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) are mostly silent, with a B♭ Clarinet 1-2 playing a short melodic phrase in the fifth measure. The brass section (F Horns, C Trumpets, Trombone, Tuba) plays a rhythmic pattern of quarter notes, with C Trumpets 1-2 featuring trills. The percussion includes Timpani (G, C, D, F) and Percussion 1 (suspended cymbal). The strings (Violin I, Violin II, Viola, Cello, Contrabass) play a rhythmic accompaniment, with Violin I and II starting with a 'mute' marking. The soprano part is currently silent.

\*all trills whole steps (M2)

6

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

6

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

6

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sum-mer's free - dom is tinged

11

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

11

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

11

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

with \_\_\_ the col<sup>3</sup> or, \_\_\_ the col<sup>3</sup> or \_\_\_

unis.  
mute

16

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

16

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

16

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - range:

div.

div.

div.

div.

unis.

21 Fls. 1 - 2 *tr.* *ff*

Obs. 1 - 2 *ff*

B♭ Cls. 1 - 2

Bsns. 1 - 2 *ff*

21 Hns. 1 - 2 *f* *ff*

C Tpts. 1 - 2 *f* *ff*

Tbn. *ff*

Tuba *ff*

Timp. *p* *f* l.v.

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

Perc. 2

21 Sop. *f* A

Vln. I *ff* *p* unis.

Vln. II *ff* *p* unis.

Vla. *ff* *p* div.

Vc. *ff* *p*

Cb. *ff* *p* div.

26

Fls. 1 - 2 *pp*

Obs. 1 - 2

B♭ Cls. 1 - 2 *mp* *f* *tr* *mp* *f* *tr*

Bsns. 1 - 2 *p*

26

Hns. 1 - 2 *p* *mf*

C Tpts. 1 - 2 *p* *f*

Tbn.

Tuba

Timp. *mf*

Perc. 1

Perc. 2

26

Sop. *mf*

dirt road, A met-al roof, A

Vln. I

Vln. II

Vla. *unis.* *p* *mf*

Vc. *unis.*

Cb. *mf* *p*

31 *rit.* *a tempo*

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

31 *rit.* *a tempo*

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

31 *f* *rit.* *a tempo* *p*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

row \_\_\_\_\_ of day - - - lil - ies.



36

Fls. 1 - 2

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

B♭ Cls. 1 - 2  
*p*

Bsns. 1 - 2  
*mf*

36

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.  
*f* *p*

Tuba  
*f* *p*

Timp.  
*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* *mf* *div.*

Cb.  
*f* *unis.*

41

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

41

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

41

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

de-li-ca - cy:

div.

unis.

*p*

*mp*

*p*

*f*

46

Fls. 1 - 2 *mp* *f* *p*

Obs. 1 - 2 *mp* 3 3 3

B♭ Cls. 1 - 2

Bsns. 1 - 2

46

Hns. 1 - 2

C Tpts. 1 - 2 1. 3 *mf* *p*

Tbn.

Tuba

Timp. *p*

Perc. 1

Perc. 2

46

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

Vln. I

Vln. II unis. div.

Vla. unis. div.

Vc. unis. *p*

Cb. *f* *f* *p*

51

Fls. 1 - 2

Obs. 1 - 2  
*f* ————— *mp*

B $\flat$  Cls. 1 - 2  
*mp* 3 *f* ————— *p*

Bsns. 1 - 2

51

Hns. 1 - 2  
a2  
*p* ————— *mf* ————— *p*

2. straight mute  
C Tpts. 1 - 2  
3 *mp* ————— *p* no mute *mf* div. *p*

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

51

Sop.  
weed, \_\_\_\_\_ but gen - teel \_\_\_\_\_ e - nough to

Vln. I

Vln. II  
unis.

Vla.  
unis. *tr.* 3 3 3

Vc.  
*mf* ————— *p* ————— *mf*

Cb.  
*f* ————— *p* *tr.* *f* ————— *p*

56

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

56

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

56

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

plant in a row a - long side the weath - er -

*f* *p* *f* *p* *f* *p*

61

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

61

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

61

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

beat 4 en house

*p*

*p*

*p*

*p*

*tr.*

*pizz.*

*p*

66

Fls. 1 - 2

Obs. 1 - 2 *p*

B $\flat$  Cls. 1 - 2 *f* 3

Bsns. 1 - 2 *f* 3 *p*

66

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

66

Sop. and be a small pleas - ure *f* 3

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla.

Vc. 3 3 3 3

Cb. *mf* *p* div. arco unis. pizz.

71

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

71

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

71

Sop.

from May to Oc - to - ber.

Vln. I

*mf* *p*

Vln. II

*mf* *p*

Vla.

unis.

*p*

Vc.

*mf*

Cb.

div. arco

*mp* *p*



76

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

76

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

sus. cym.

76

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

81

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

*mf*

*p*

*tr*

81

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

*p*

*p*

Timp.

Perc. 1

Lv.

*f*

Perc. 2

triangle

*p*

81

Sop.

*mf*

3

Hap - pi-ness

Vln. I

*f*

*p*

Vln. II

*f*

*p*

Vla.

*f*

Vc.

*f*

Cb.

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

Timp.

Perc. 1

Perc. 2

86

Sop.

rest - ed, \_\_\_\_\_ wait - ing on a stretch of

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*p*

*p*

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

*p*

*mp*

*p*

Timp.

Perc. 1

Perc. 2

92

Sop.

un - paved road and a house em -

Vln. I

*mp*

*p*

Vln. II

*mp*

*p*

Vla.

*mp*

*p*

Vc.

*mp*

*p*

Cb.

97

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

97

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

*p*

Perc. 1

Perc. 2

97

Sop.

braced in \_\_\_\_\_ the col <sup>3</sup> or, \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

101

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

101

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

*mf* *p* *mf*

Perc. 1

Perc. 2

101

Sop.

the col<sup>3</sup> or,

div.

unis.

Vln. I

*p* *mf* *p*

Vln. II

*p* *mf* *p*

Vla.

*p* *mf* *p*

Vc.

*p* *mf* *p*

Cb.

pizz.

*p*

106

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

106

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

*p*  
sus. cym.

106

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

div.  
*ff*  
div.  
*ff*  
div.  
*ff*  
div.  
*ff*  
div.  
arco  
*ff*

111

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

111

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp. *l.v.*  
*mf*

Perc. 1 *l.v.*  
*f*

Perc. 2

111

Sop.  
the col - or

Vln. I *mf*  
1 player

Vln. II *mf*  
1 player

Vla. *mf*  
1 player

Vc. *mf*  
div. unis.

Cb. *mf*  
solo pizz. a2 div. arco



116

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

*mp* 3 3 3

solo

116

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

bell tree

*mp*

116

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

o - range.

*p* *mf*

unis. pizz.

120

Fls. 1 - 2 *f* *p*

Obs. 1 - 2

B♭ Cls. 1 - 2

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

solo

3

120

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1 \*

Perc. 2 triangle \*

*p*

120

Sop.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *pp*

Cb. *p* *pp*

1 player

1 player

1 player

1 player

1 player arco

## II. Rock Branch

Gently; flowing ( $\text{♩} = 52$ )

1 player

Flutes 1 - 2

Oboes 1 - 2

B♭ Clarinets 1 - 2

Bassoons 1 - 2

F Horns 1 - 2

C Trumpets 1 - 2

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Soprano

Violin I

Violin II

Viola

Cello

Contrabass

The score is for a 3/4 time piece with a tempo of 52 beats per minute. The key signature is one flat (Bb). The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Contrabass) have parts. The brass section (Horns, Trumpets, Trombone, Tuba) is present but has no notes. Percussion includes Timpani and two Percussion parts, with Percussion 2 playing chimes. Dynamics range from piano (p) to forte (f). The Flute part has a '1 player' instruction. The Oboe part has a 'solo' instruction. The Viola and Cello parts have dynamic markings of p, mf, and p.

5

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

5

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

(chimes)

Perc. 2

5

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

9

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

9

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

13

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

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

17

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

17

Timp.

Perc. 1

Perc. 2

17

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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.

One sum-mer, \_\_\_\_\_ some\_\_ en-ter-pri-sing preach-er \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.



25

Fls. 1 - 2 *mf* <sup>a2</sup>

Obs. 1 - 2 *mf* <sup>div.</sup> <sub>3</sub>

B♭ Cls. 1 - 2 *p* <sub>3</sub> *mf*

Bsns. 1 - 2 *p* *mf*

25

Hns. 1 - 2 *p* <sup>div.</sup> *mf*

C Tpts. 1 - 2 *p* <sup>a2</sup> *mf*

Tbn. *p* *mf*

Tuba

Timp.

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

Perc. 2

25

Sop. *3* *3* *4/4* *3/4*  
 sowed\_\_ corn and squash and wa - ter-mel-ons be-hind it and prayed, prayed,

Vln. I

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

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

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

Cb. *p* *mf* *p* *mp*

29

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  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

Timp.

Perc. 1

Perc. 2

33

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

38

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

38

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

Faster (♩ = 78)

Fls. 1 - 2

Obs. 1 - 2  $\frac{3}{4}$  *mf*  $\text{—}$  *p*

B♭ Cls. 1 - 2 *mf*  $\text{—}$  *p* "Rock of Ages" a2 *mf*

Bsns. 1 - 2 *mf*  $\text{—}$  *p* *mp*

43

Faster (♩ = 78)

Hns. 1 - 2

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

Tbn. *mf*  $\text{—}$  *p*

Tuba *mf*  $\text{—}$  *p*

Timp.

Perc. 1  $\frac{3}{4}$  snare drum *p*

Perc. 2

43

Faster (♩ = 78)

Sop.  $\frac{3}{4}$  *f* Miss — Myr - tle sang her

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

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

Vc.

Cb.

47

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

47

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

47

Perc. 1

Perc. 2

Timp.

(snare drum)

triangle

glockenspiel

47

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

prais - es from \_\_\_\_\_ the front \_\_\_ pew.

div. pizz.

div. pizz.

52

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

52

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

(snare drum)

52

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Perc. 1

Perc. 2

She\_ made a joy - ful joy - ful noise\_\_\_\_\_ un-to the Lord,\_\_\_\_\_ though the

57

Fls. 1 - 2

Obs. 1 - 2 *3/4* *mp* *div.*

B♭ Cls. 1 - 2

Bsns. 1 - 2 *a2* *p*

Detailed description: This system contains staves for Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, and Bassoons 1-2. The Oboe part is in 3/4 time and marked *mp* with a *div.* (divisi) instruction. The Bassoon part has an *a2* (second octave) marking and is marked *p*. The Flute and Clarinet parts are mostly rests.

57

Hns. 1 - 2 *p*

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

Tbn. *p*

Tuba *p*

Timp.

Detailed description: This system contains staves for Horns 1-2, Trumpets 1-2, Trombone, and Tuba. The Horns and Trumpets parts are marked *p*. The Trombone and Tuba parts also have *p* markings. The Timpani part is a whole rest.

Perc. 1 *3/4* *p* 6

Perc. 2 (glockenspiel)

Detailed description: This system contains staves for Percussion 1 and Percussion 2. Percussion 1 is in 3/4 time, marked *p*, and has a sixteenth-note triplet marked with a '6'. Percussion 2 is marked (glockenspiel).

57

Sop. *3/4*  
Lord and ev' - ry - one knew

Vln. I

Vln. II

Vla. *3/4*

Vc.

Cb. *unis.*

Detailed description: This system contains staves for Soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Soprano part has the lyrics "Lord and ev' - ry - one knew". The Viola part is in 3/4 time. The Contrabass part has a *unis.* (unison) marking.



61

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

div. *p*

61

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

*pp*

*pp*

triangle l.v. *mf*

61

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

3

div. *p*

div. *f*

unis. arco *mp*

arco *mp*

65 *rit.* *a tempo*

Fls. 1 - 2

Obs. 1 - 2 *mp*

B♭ Cls. 1 - 2 *p*

Bsns. 1 - 2 *mp*

65 *rit.* *a tempo*

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1 (triangle) l.v.

Perc. 2 chimes *mf*

65 *rit.* *a tempo*

Sop.

Vln. I *p* unis. arco

Vln. II *mf* unis. pizz. Pick up bow

Vla. *mp* arco *p*

Vc. *mp*

Cb. *mp*

69

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

69

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

69

*f*

Sop.

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

Vln. I

*mf* *p* *mf*

Vln. II

*mp* *p*

Vla.

Vc.

Cb.

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

Perc. 2

(chimes)

*mf*

73

Sop.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pizz.*

*f*

div. pizz.

77

*rit.*

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

77

*rit.*

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

77

*rit.*

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

for, and if the cush-ions were

80 Adagio (♩ = 40)

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

80 Adagio (♩ = 40)

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

80 Adagio (♩ = 40)

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

85

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

*a2*  
*p*

*div.*

*a2*  
*p*

**4/4**

**3/4**

85

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

*mp* *p*

*p* *pp*

*p* *pp*

*p*

*glockenspiel* *l.v.*

**4/4**

**3/4**

85

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pa - thy

*p* *mp* *p*

*p* *mp* *p*

*mp* *p*

**4/4**

**3/4**

91 A bit faster (♩ = 60)

Fls. 1 - 2

1. *p* *mp* 2. *a2*

Obs. 1 - 2

B♭ Cls. 1 - 2

solo *ppp* *mp* 3

Bsns. 1 - 2

91 A bit faster (♩ = 60)

Hns. 1 - 2

C Tpts. 1 - 2

"Let Us Break Bread Together"  
harmon mute *p*

Tbn.

Tuba

*pp*

Timp.

Perc. 1

Perc. 2

91 A bit faster (♩ = 60)

Sop.

Vln. I

Vln. II

Vla.

Vc.

arco *p*

Cb.

arco *p*



96

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

96

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

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 *mp* *p*

B $\flat$  Cls. 1 - 2 div. *p*

Bsns. 1 - 2 div. *p*

101

Hns. 1 - 2

C Tpts. 1 - 2 *p* harmon mute

Tbn.

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

Timp.

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

Perc. 2

101

Sop. — and chil - dren's heads, stick - y — with grape juice doc - trine.

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

Vln. II *p*

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

Vc. *p*

Cb. *p*

106

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

106

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

div.  
open

Timp.

Perc. 1

Perc. 2

106

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

111

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

*mp*

*fp*

div.  
no mute

*p*

*f*

Timp.

Perc. 1

Perc. 2

chimes (Ped. ad lib.)

*f*

111

Sop.

Sal - va - tion! Sal - - - - -

*mp*

*f*

Vln. I

*mf*

Vln. II

div.

*mf*

Vla.

Vc.

Cb.

*f*

116

Fls. 1 - 2 *f* a2

Obs. 1 - 2 *f* a2

B♭ Cls. 1 - 2 *f* a2

Bsns. 1 - 2 *f*

116

Hns. 1 - 2 *f*

C Tpts. 1 - 2 *f*

Tbn. *f*

Tuba *f*

Timp.

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

Perc. 2

116

Sop. *ff*

va - tion Sal -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *div.* *unis.*

121

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

121

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1 (sus. cym.)

Perc. 2 (chimes)

121

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb. div. unis.

va - tion

126

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

126

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

126

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rang\_ sweet - er      sweet-er than an - y bell   could   have.\_\_\_\_\_

131

Fls. 1 - 2

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

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

131

Hns. 1 - 2

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

Tbn.

Tuba

Timp.

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

Perc. 2 (chimes)

131

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

Vln. I

Vln. II

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

Vc. *mp*

Cb. *mp*



136

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

*p*

solo

*mp*

*p* *mp* *p*

a2

*p* *mp* *p*

136

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

*mf*

*p*

136

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

141

Fls. 1 - 2 *p* *mp* *p* a2

Obs. 1 - 2 *f*

B♭ Cls. 1 - 2 *p* *mp* *p*

Bsns. 1 - 2 *p* *mp* *p*

141

Hns. 1 - 2

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

Tbn.

Tuba

141

Timp.

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

Perc. 2

141

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

Vln. I *p*

Vln. II *p*

Vla. **4/4** *p* *mf* *p* unis. **3/4**

Vc. *p* *mf* *p*

Cb.

146

Fls. 1 - 2

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

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

146

Hns. 1 - 2  
straight mute  
*mf*

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

Tbn.

Tuba

Timp.

Perc. 1  
4/4 3/4

Perc. 2

146

Sop.

Vln. I  
*mf* *p*

Vln. II  
*mf* *p*

Vla.  
4/4 3/4  
mute  
*mp*

Vc.  
mute  
*mp*

Cb.

151 Faster (♩ = 70)

Fls. 1 - 2

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

151 Faster (♩ = 70)

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

151 Faster (♩ = 70)

Sop.

We fanned \_\_\_\_\_ our fa - ces \_\_\_\_\_ on the ce - ment stoop. \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

156

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

Obs. 1 - 2 *mp* 1 player

B♭ Cls. 1 - 2 *mp* 3 3

Bsns. 1 - 2

156

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

156

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

Vln. I

Vln. II

Vla. 3/4 4/4 3/4

Vc.

Cb. pizz.

161

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

161

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

161

Sop.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

*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*

Timp.

Perc. 1

Perc. 2

166

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

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

171

Fls. 1 - 2 *p*

Obs. 1 - 2 *p* a2

B♭ Cls. 1 - 2 *p* div.

Bsns. 1 - 2 *pp*

171

Hns. 1 - 2

C Tpts. 1 - 2

Tbn. *mp*

Tuba *pp*

Timp. *p*

Perc. 1

Perc. 2 *p* chimes

171

Sop. *p*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mf*



177

Fls. 1 - 2

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

177

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

177

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

### III. Old and New

Brisk (♩ = 120)

Picc. *f*

Fl. *f*

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

Hns. 1 - 2

C Tpts. 1 - 2 *f*

Tbn. *p* *f*

Tuba *p* *f*

Timp. *f* *p* *f*

Perc. 1 *f* rchet

Perc. 2 *p* xylophone hard mallets *f* *p*

Brisk (♩ = 120)

Sop.

Vln. I *pizz.* *p* *f*

Vln. II *pizz.* *p* *f*

Vla. *div.* *f*

Vc. *arco* *f*

Cb. *arco* *f*

5

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

2/4 **f** 4/4

5

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 (xylophone)

2/4 4/4

5

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4 4/4

9

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

*p* — *f* — *p* — *ff*

9

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

*f* — *mf* — *fp* — *fp*

9

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* — *p* — *f* — *f* — *f* — *p*

pizz.

"This"

13

Picc. *tr*  
*f*

Fl.

Obs. 1 - 2 *mp*

B♭ Cls. 1 - 2

Bsns. 1 - 2

13

Hns. 1 - 2

C Tpts. 1 - 2

Tbn. *f*

Tuba

Timp.

Perc. 1 *high hat*  
*mp*

Perc. 2 *(xylophone)*  
*mp*

13

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

Vln. I *arco* *p* *pizz.*

Vln. II *arco* *p* *pizz.*

Vla. *4/4*

Vc.

Cb.

17

Picc. *f* *tr*

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

17

Hns. 1 - 2 *p* *mp* *mute*

C Tpts. 1 - 2 *p* *mp* *mute*

Tbn. *mf*

Tuba

Timp. *f*

Perc. 1 *mp* *f* *snare drum* *R.S.*

Perc. 2 *mp* *f*

17

Sop. says. The streets, the

Vln. I *p* *pizz.* *arco* *mp*

Vln. II *p* *pizz.* *arco* *mp*

Vla. *mp* *arco*

Vc. *mp* *arco*

Cb. *mp* *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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

25

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

25

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

25

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

crumb - ly      some - how.

*p*      *p* — *mp*      *p*

*p*      *p* — *mp*      *p*

*p*      *p* — *mp*      *p*

*p*      *p* — *mp*      *p*

pizz.      arco

*p*      *mp*



29

*rit.*

Picc. *f*

Fl.

Obs. 1 - 2 *p*

B♭ Cls. 1 - 2 *p*

Bsns. 1 - 2

29

*rit.*

Hns. 1 - 2

C Tpts. 1 - 2

Tbn. *mp*

Tuba *p*

Timp.

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

Perc. 2

29

*rit.*

Sop.  $\frac{4}{4}$   
This is just a town full of OLD peo - ple. But

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

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

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

Vc. *mf* *p* *mf* *p*

Cb. *(mp)*

33 *a tempo*

Picc. *f*

Fl. *f*

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

33 *a tempo*

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp. *pp*

Perc. 1

Perc. 2

33 *a tempo*

Sop. she's wrong. At least half of us are half.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

38

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

38

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

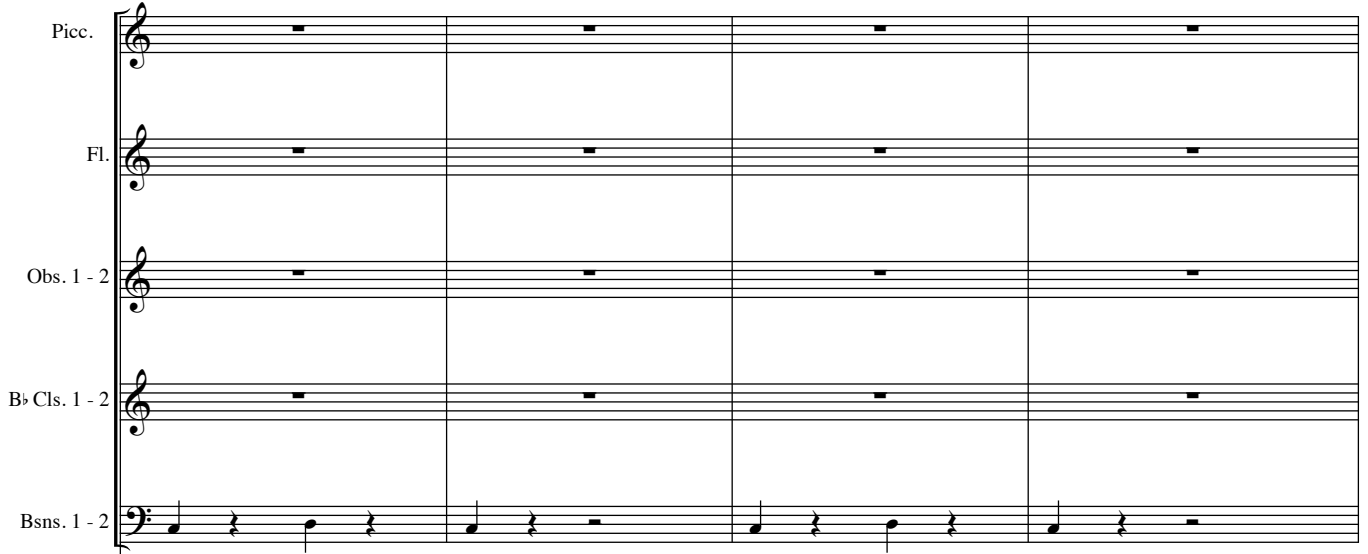
Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2



42

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2



42

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.



46

Picc.

Fl.

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

46

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Perc. 1

woodblocks

*mf*

Perc. 2

(xylophone)

*mf*

*mp*

46

Sop.

Vln. I

*mf*

*mp*

Vln. II

*mf*

*mp*

Vla.

div.

*mf*

*mp*

Vc.

div.

*mf*

*mp*

Cb.

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 *f* rchet

Perc. 2 *p*

49

Sop.

Vln. I *p*

Vln. II *p*

Vla. *p* unis.

Vc. *p* unis.

Cb. *mf* pizz.

52

Picc.

Fl.

Obs. 1 - 2

B $\flat$  Cls. 1 - 2

Bsns. 1 - 2

52

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

52

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

My bro - ther John got a new\_\_\_ hear-ing aid\_\_\_\_\_ from the new\_\_\_ home health nurse

56

Picc. *mf*

Fl. *mf*

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 *mp*

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

*rit.*

Picc. *f*

Fl.

Obs. 1 - 2 *mp*

B♭ Cls. 1 - 2

Bsns. 1 - 2 *f*

2/4 4/4

60

*rit.*

Hns. 1 - 2

C Tpts. 1 - 2

Tbn. *f*

Tuba *f*

Timp.

Perc. 1

Perc. 2 xylophone *f*

2/4 4/4

60

*rit.*

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

Vln. I

Vln. II

Vla. 2/4 4/4

Vc.

Cb. *f*

64 *a tempo*

Picc. 

Fl. 

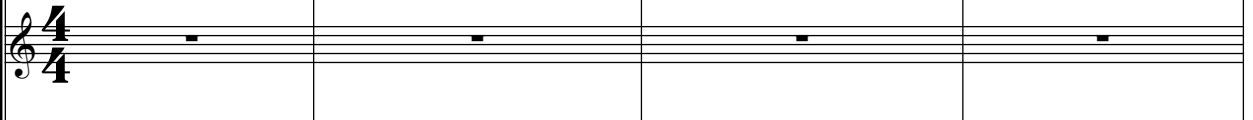
Obs. 1 - 2 

B♭ Cls. 1 - 2 

Bsns. 1 - 2 


64 *a tempo*

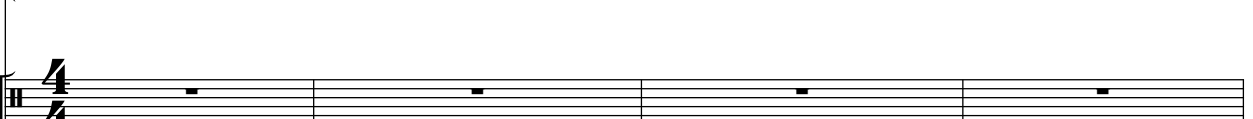
Hns. 1 - 2 

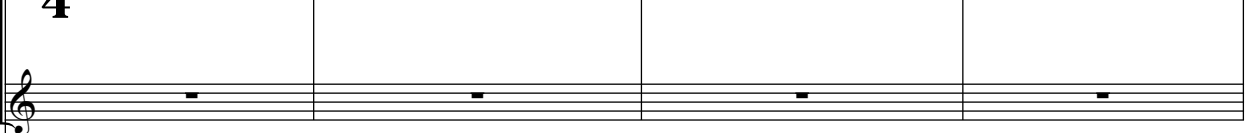
C Tpts. 1 - 2 

Tbn. 

Tuba 

Timp. 

Perc. 1 

Perc. 2 

64 *a tempo*

Sop. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

68

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

68

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

high hat

(xylophone)

68

Sop.

just \_\_\_\_\_ last year. Miss\_ Ma - bel\_ got\_ two\_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.-----

p

72

Picc. *mp*

Fl. *mp*

Obs. 1 - 2 *mp*

B♭ Cls. 1 - 2

Bsns. 1 - 2 *mp*

72

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba *mp*

Timp.

Perc. 1 *f*

Perc. 2 *f*

72

Sop. new \_\_\_\_\_ knees just \_\_\_\_\_ last month.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *f*

76

Picc.

Fl.

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

B♭ Cls. 1 - 2

Bsns. 1 - 2  
*p*

76

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

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.

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

Vln. II

Vla.

Vc.

Cb.

*p*

84

Picc. *f*

Fl. *f*

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

84

Hns. 1 - 2

C Tpts. 1 - 2 *f*

Tbn.

Tuba

Timp. *f* *p*

Perc. 1

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

84

Sop. good \_\_\_\_\_ as new \_\_\_\_\_

Vln. I *f*

Vln. II *f* *pizz.* *f* *p* *f* *p* *f*

Vla. *f* *pizz.* *p* *f* *p* *f*

Vc. *f* *f*

Cb. *f* *f*

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

Timp.

Perc. 1

Perc. 2

2/4

mute

*mf*

*p* *f*

*p* *f*

rachet

*f*

88

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4

*f*

arco

*p* *f*

*f*

(Good Lord will - in' \_\_\_\_\_ and the creek don't rise)\_\_\_\_\_



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*

Timp. *f* *p* — *f* *p*

Perc. 1 (ratchet) *f*

Perc. 2 (xylophone) *p* — *f*

92

Sop.

Vln. I

Vln. II *pizz.* *p* — *f*

Vla. *p* — *f*

Vc. *f*

Cb. *f*

97

Picc. *mf*

Fl. *mf*

Obs. 1 - 2 *mf*

B♭ Cls. 1 - 2 *mf*

Bsns. 1 - 2

97

Hns. 1 - 2 *fp* — *f*

C Tpts. 1 - 2

Tbn. *p* — *f*

Tuba *p* — *f*

Timp. *p* — *f*

Perc. 1

Perc. 2 *mf* — *mp*

97

Sop.

Vln. I *f* — *p*

Vln. II *f* — *p*

Vla. *f* — *p*

Vc. *f* — *p*

Cb.

100

Picc.

Fl.

Obs. 1 - 2

B♭ Cls. 1 - 2

Bsns. 1 - 2

100

Hns. 1 - 2

C Tpts. 1 - 2

Tbn.

Tuba

Timp.

Perc. 1 (ratchet)

Perc. 2 (xylophone)

100

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Picc. *ff*

Fl. *ff*

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

B $\flat$  Cls. 1 - 2 *ff*

Bsns. 1 - 2 *ff*

104

Hns. 1 - 2 *ff*

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

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *f*  $\frac{5}{4}$   $\frac{4}{4}$  snare drum *ff*

Perc. 2 *ff*

104

Sop. *a piacere*  $\frac{5}{4}$   $\frac{4}{4}$  *ff*  
 (Good Lord will-in' and the creek don't rise).\_\_\_\_\_

Vln. I *ff*

Vln. II *ff*

Vla.  $\frac{5}{4}$   $\frac{4}{4}$  *ff*

Vc. *f* *ff*

Cb. *f* *ff*