

H.P.Gyldfeldt

Let Us Go

T. S. Eliot: "The Love Song of J. Alfred Prufrock"

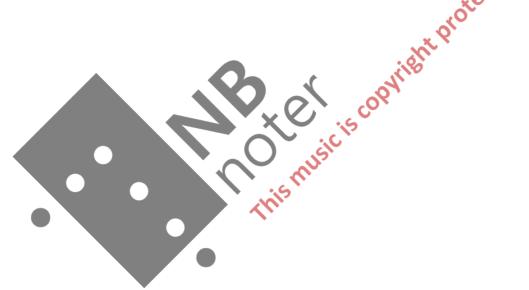
(15.01.15)



Soprano & Tenor
2 flutes , obo , 2 clarinets , bassoon , 2 horns

dedicated to James Brown p.m.

Dur. 9 min.



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Let Us Go

dedicated to James Brown p.m.

H.P.Gyldfeldt

(15.01.15)

T.S.Eliot: "The Love Song of J.Alfred Prufrock"

durata 24 min.

Flute 1

Flute 2

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon

Horn in F 1

Horn in F 2

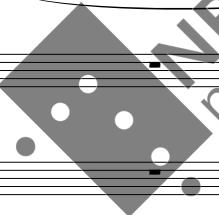
Soprano

Tenor

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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

5



This image shows a page of a musical score. The top half contains six staves for woodwind instruments: Flute 1, Flute 2, Oboe, B-flat Clarinet 1, B-flat Clarinet 2, and Bassoon. The bottom half contains three staves for brass instruments: Horn 1, Horn 2, and Trombone. The score is in common time with a key signature of one sharp. Measure 5 is shown, with various dynamics like piano (p), forte (f), and sforzando (sf) indicated. The bassoon has a solo section marked 'SOLO'. The bassoon staff also includes a dynamic 'o.' at the end of measure 5. The tenor staff is grouped under the soprano staff by a brace. A large gray diamond-shaped watermark with the text 'NB noter' and 'This music is copyright protected' in red is overlaid on the lower portion of the page.

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

9

The musical score consists of eight staves. The top five staves (Flutes 1 & 2, Oboe, Bassoon, Clarinet 1) play eighth-note patterns primarily. The bottom three staves (Clarinet 2, Bassoon, Horn 1) provide harmonic support with sustained notes and eighth-note chords. Horn 2 enters in the middle section with sustained notes. The bassoon has a prominent role with sustained notes and eighth-note patterns. The vocal parts (Soprano and Tenor) are mostly silent throughout the page.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

13

13

13

This page contains musical notation for various instruments, including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn. 1, Hn. 2), and Soprano/Tenor (S, Ten.). The music is divided into measures by vertical bar lines. Measure 13 starts with Fl. 1 and Fl. 2 playing eighth-note patterns. Ob. and B♭ Cl. 1 follow with eighth-note patterns. B♭ Cl. 2 and Bsn. play eighth-note patterns. Measure 13 continues with Fl. 1 and Fl. 2. Measure 13 concludes with Ob. and B♭ Cl. 1. Measure 13 begins again with Fl. 1 and Fl. 2. Measure 13 ends with Bsn. and Hn. 1. Measure 13 begins again with Hn. 2. Measure 13 ends with S and Ten. The music is in common time and uses a treble clef for most parts.

17 Verse 1

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Let us go then you and I
When the eve - ning is spread out a - gainst the

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

21

21

21

13

sky Like a pa - tient e - the - rized u - pon a ta - ble

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

25

dolce *mf* *p*

13

Let us go - through cer - tain half de-ser - ted

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Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

29

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streets

The mut - tering re-treats

Of rest - less nights in one-night cheap hot - els and saw - dust

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

33

NB
 Noter
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res - tau-rants with oy - ster shells; Streets that - fol-low like a te - dious ar - gu-ment Of

37 *Molto rit. come recitando!*
 Fl. 1 *A Tempo.*
 Fl. 2 *A Tempo.*
 Ob. *A Tempo.*
 B♭ Cl. 1 *A Tempo.*
 B♭ Cl. 2 *A Tempo.*
 Bsn. *A Tempo.*
 Hn. 1 *A Tempo.*
 Hn. 2 *A Tempo.*
 S *A Tempo.*
 in-si-dious in - tent
 Molto rit. come recitando!
 Oh, do not ask, 'What is it?' - Let's go and make our vi-sit.
 Ten. *A Tempo.*

To lead you to an ov - er-whel-ming que-stion....

Fl. 1 Allegro $\text{♩} = 120$
 Fl. 2 Allegro $\text{♩} = 120$
 Ob. Allegro $\text{♩} = 120$
 B♭ Cl. 1 Allegro $\text{♩} = 120$
 B♭ Cl. 2 Allegro $\text{♩} = 120$
 Bsn. Allegro $\text{♩} = 120$
 Hn. 1 Allegro $\text{♩} = 120$
 Hn. 2 Allegro $\text{♩} = 120$
 S Allegro $\text{♩} = 120$
 Ten. Allegro $\text{♩} = 120$

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41
 In the room the wo-men come and go - Talk - ing of Mi - i-che -
 In the room the wo-men come and go - Talk - ing of Mi - i-che -

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

lan - ge - lo - - - In - the room - the wo - men come and go - - - Talk - ing of Mi - i - che -

lan - ge - lo - - - In - the room - the wo - men come *mf* and go - - - Talk - ing of - Mi - che -

NB
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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

49

rit. *p* *encora* *rit.*
p *encora* *rit.*

rit. 3 3 3 3 3 3 3 *rit.*
rit. 3 3 3 3 *encora* *rit.*
rit. 3 3 3 3 *encora* *rit.*
rit. lan - ge - lo *encora* *rit.*
rit. lan - ge - lo *encora* *rit.*

Fl. 1 53

Fl. 2

Ob.

B♭ Cl. 1 12/8 =70 Andante Verse 2

B♭ Cl. 2 12/8 =70 Andante Verse 2

Bsn. 12/8 =70 Andante Verse 2

Hn. 1 53

Hn. 2 12/8 =70 Andante Verse 2

S 53

Ten. 12/8 =70 Andante Verse 2

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mf The yellow fog that rubs its back upon the

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

57

57

57

Win - dow - panes, The yel-low smoke that rubs its muz - zle on the win - dow panes

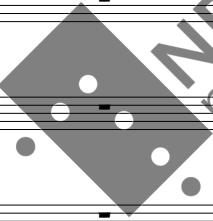
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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

NB
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 Noter

61

Licked its tongue in - to the

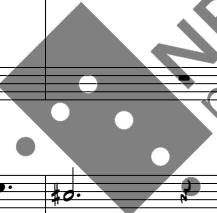


Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

65

tr

cor - ners of the ev - e - ning, Lingered up-on the pools that stand in drains, Let fall up-



Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

69

Fl. 1: Rest, dynamic *p*, then sixteenth-note pattern, dynamic *mf*, dynamic *p*.
 Fl. 2: Sixteenth-note pattern, dynamic *p*, dynamic *mf*, dynamic *p*.
 Ob.: Eight-note pattern, dynamic *p*.
 B♭ Cl. 1: Rest, then sixteenth-note pattern, dynamic *mf*, dynamic *p*.
 B♭ Cl. 2: Sixteenth-note pattern, dynamic *p*, dynamic *mf*, dynamic *p*.
 Bsn.: Bassoon notes, dynamic *p*.
 Hn. 1: Eight-note pattern, dynamic *mf*.
 Hn. 2: Bassoon notes, dynamic *p*.
 S: Sixteenth-note pattern.
 Ten.: Rest.

on its back the sooth *ha* falls from *him* yes Slipped by the ter - rac made a sude *mp*, See - ing that it was a

NB
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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

73

Fl. 1: Rest, pp , $\#$
 Fl. 2: $\#$, tr , pp , $\text{d}.$, mp , p
 Ob.: $\text{d}.$, pp , $\# \text{d}.$, $\text{d}.$, p
 B♭ Cl. 1: $\text{d}.$, pp , $\text{d}.$, pp , p
 B♭ Cl. 2: $\text{d}.$, pp , $\text{d}.$, pp , p
 Bsn.: $\text{d}.$, pp , $\text{d}.$, p , $\text{d}.$, $\text{d}.$
 Hn. 1: $\text{d}.$, $\# \text{d}.$, $\text{d}.$, $\text{d}.$, p
 Hn. 2: p , pp , $\text{d}.$, $\text{d}.$, p
 S: soft, Oc - to mf , pp , ber night, Curled once a-bout the house, and fell a - sleep.
 Ten.: pp

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Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

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77

p

#e.

e.

e.

Verse 3

p

77

p

#d.

#d.

#d.

Verse 3

p

Verse 3

p

Verse 3

p

Verse 3

p

77

p

p

p

p

Verse 3

p

Verse 3

p

Verse 3

p

Verse 3

p

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

81

81

81

For the yel-low smoke that slides a - long the streets
Rub - bing its back up-on the

And in-deed there will be time

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

85

win - dow - panes;

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

90

will be - time, - there will be time - to pre-parence to meet fa - ces that you meet;

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Fl. 1 *animé!*
 Fl. 2 *mf*
 Ob. *animé!*
 B♭ Cl. 1 *mf*
 B♭ Cl. 2 *animé!*
 Bsn. *animé!*
 Hn. 1 *animé!*
 Hn. 2 *f*
 S
 Ten.
 There will be time - to mur - der and cre - ate! *ff*
animé!

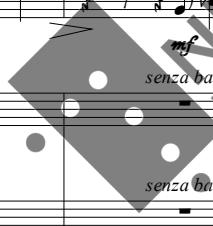
mf

97
 Fl. 1 *molto rit.* *senza batutta!*
 Fl. 2 *molto rit.* *senza batutta!*
 Ob. *molto rit.* *ad lib.* *senza batutta!*
 B♭ Cl. 1 *molto rit.* *senza batutta!*
 B♭ Cl. 2 *molto rit.* *senza batutta!*
 Bsn.
 Hn. 1 *molto rit.* *senza batutta!*
 Hn. 2 *molto rit.* *senza batutta!*
 S *molto rit.* *senza batutta!*
 Ten.

♩ = 120 Allegro Subito.
 ♩ = 120 Allegro Subito.

In the room the wo-men
In the room the wo-men

This music was composed by



101

Fl. 1
(*mp*)

Fl. 2
(*mp*)

Ob.
> *mp*

B♭ Cl. 1
l *mp*

B♭ Cl. 2
< *mp*

Bsn.
(*mp*)

Hn. 1
mp

Hn. 2
mp

S
come and go - Talk - ing of Mi - i - che lan - ge - lo - - In - the room - the wo - men

Ten.
mp

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come and go - Talking of Mi-i-che lan - ge - lo - - In - the room - the wo - men

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

105

come *mf* and go - - - Talking of Mi-che-lan - - - ge - lo - - -
 come *mf* and go - - - Talking of Mi-che-lan - - - ge - lo - - -

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Fl. 1 109
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

poco f
poco f
poco f
poco f
f
mf
mf
mf
mf
mf
mf
mf
mf

Andante Verse 4
 Andante in -

No
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113

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

deed *mf* therewill be time *f* To won - der, Do I

This musical score page shows measures 113 through 115. The instrumentation includes Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, and Tenor. The vocal parts are Soprano and Tenor. The vocal line consists of the lyrics: "deed", "therewill be time", "To won - der, Do I". Measure 113 starts with Flute 1 and 2 playing eighth-note patterns. Measures 114 and 115 feature rhythmic patterns from various instruments like bassoon, clarinets, and oboe, with dynamic markings such as *p*, *pp*, and *f*. The vocal entry in measure 115 is preceded by a dynamic *f*.

117

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

dare?" and "Do I dare?" Time to turn - - - back and

121

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

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de - - - scend the stair, With a bald spot in the

mf They will

125

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

say: How his hair is grow - ing thin!

hair glow - ing thin!

mid - - - dle of my

My mor - ning

129

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

coat, my col - lar moun - - - tingfirm - ly to the chin,

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

133

12/8

12/8

12/8

12/8

12/8

12/8

12/8

12/8

12/8

12/8

12/8

12/8

mf They will say - - - They'll say 'Buthisarmandlegs are thin!

Myneck - tie rich and no - dest, but as-sert-ed by a simple pin -

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138

Calma

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Calma

rit.

rit.

rit.

rit.

rit.

rit.

rit.

143

Fl. 1 Allegro Universe 1

Fl. 2 Allegro Universe 1

Ob. Allegro Universe 1

B♭ Cl. 1 Allegro Universe 1

B♭ Cl. 2 Allegro Universe 1

Bsn. Allegro Universe 1

Hn. 1 Allegro Universe 1

Hn. 2 Allegro Universe 1

S Allegro Universe 1

Ten. Allegro Universe 1

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I dare di-sturb the u - ni-verse? In a mi - nute there is time

148

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

mp

Hn. 1

Hn. 2

S

Ten.

148

For de - ci - sions and re - vi - stions
which a mi - nute will re - verse.
f I have known them al -

NB *This music is copyright protected*

153

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

re - dy, f Known them all: I have known the
I have mea - sured

This musical score page shows measures 153 of a piece. The top half features six staves for woodwind instruments: Flute 1, Flute 2, Oboe, Bassoon, Horn 1, and Horn 2. The bassoon has a prominent eighth-note bass line. The bottom half features three staves for brass instruments: Trombone, Horn 1, and Trombone. The vocal parts consist of Soprano and Tenor, with lyrics appearing below the staff. The lyrics for the Soprano part are: "re - dy, f Known them all: I have known the". The lyrics for the Tenor part are: "I have mea - sured". Measure 153 concludes with a dynamic marking of *f*.

158

F1. 1 F1. 2 Ob. B♭ Cl. 1 B♭ Cl. 2 Bsn.

Not Too Strict!

Hn. 1 Hn. 2

Not Too Strict!

Not Too Strict!

S Ten.

158

ev - e - nings, mor - nings, af - ter noons,

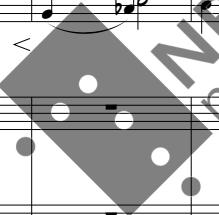
out my life with coff - ee - spoons;

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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

163 f A Tempo.
 p A Tempo.
 mf fff
 6 A Tempo.
 f A Tempo. 3 3 3
 fz 3 3 3 3
 A Tempo.
 I know the voi - ces
 A Tempo.

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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

168
 f
 f
 mf
 f
 f
 p

dy - ing with a dy - ing fall
 Be - neath the mu - sic from a far - ther

NB hotel
 This music is copyright protected

172

Moderato Θ 100

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

room. *mp* So how should I pre - sume? And I've known the eyes al - rea - dy.

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Moderato Θ 100

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

176

176

176

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known them all - - - the eyes that fix you in a for-mu-la-ted phrase,
And when I'm for-mu-la-ted, spraw-ling

180

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

on a pin, When I'm pinned and wriggling on the wall, Then how should I be -

184

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

molto rit.

gin (To spit all the butt - ends of my days and ways? And how should I
molto rit.

This page contains musical notation for a ensemble of instruments and a solo singer. The instrumentation includes Flutes 1 and 2, Oboe, Bassoon, Horns 1 and 2, and Tenor. The vocal part is for Soprano (S). The music is in common time, with a key signature of one sharp. Measure 184 begins with a dynamic of piano (p) for most instruments. The vocal line starts with 'gin' followed by lyrics '(To spit all the butt - ends of my days and ways? And how should I'. The vocal line continues with 'molto rit.' at the end of each line. The instruments play sustained notes or rhythmic patterns, often with grace notes, and include dynamics like forte (f), piano (p), and molto rit. The vocal line has a similar melodic line with sustained notes and grace notes.

A Tempo. Moderato

188

Fl. 1

A Tempo. Moderato

Fl. 2

A Tempo. Moderato

Ob.

A Tempo. Moderato

B♭ Cl. 1

A Tempo. Moderato

B♭ Cl. 2

A Tempo. Moderato

Bsn.

p A Tempo. Moderato

Hn. 1

f A Tempo. Moderato

Hn. 2

A Tempo. Moderato

S

188 A Tempo. Moderato

Ten.

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192

molto rit.

Universe 2
A Tempo.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

I have known the arms al-re-a-dy, known them all,

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

197

(In thdampight,
 downewithlighrowhair!)

G C

Armshatirbracelet - tedwhitand bare
 Is it perfume from a dress thatakes me so digress?
 Armshatlie along a table, wrapaboutashawl.

NB
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 note

203

NB
Note! This music is copyright protected

203

Hn. 1

Hn. 2

S

Ten.

G -- G

C

f And should I then pre - sume? *p* *f* And how should I *f* be - gin?

208

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Am Dm A D G G C Shall I say.

212

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

I have gone at dusk through narrow streets And ched the smoke that rises

The musical score page shows parts for Flute 1, Flute 2, Oboe, Bassoon, Horn 1, Horn 2, Soprano, and Tenor. The vocal line for Soprano includes lyrics: "I have gone at dusk through narrow streets And ched the smoke that rises". Measure 212 consists of six measures. In the first measure, Flute 1 and Flute 2 play eighth-note patterns. In the second measure, Oboe and Bassoon play eighth-note patterns. In the third measure, Bassoon plays eighth-note patterns. In the fourth measure, Bassoon plays eighth-note patterns. In the fifth measure, Bassoon plays eighth-note patterns. In the sixth measure, Bassoon plays eighth-note patterns. Dynamics include p (piano) and mp (mezzo-piano). Measure 213 consists of four measures. In the first measure, all parts are silent. In the second measure, Bassoon plays eighth-note patterns. In the third measure, Bassoon plays eighth-note patterns. In the fourth measure, Bassoon plays eighth-note patterns.

216

F1. 1

F1. 2 *p*

Ob. *mp* *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Bsn. *p*

Hn. 1

Hn. 2

S from the pipes Df tone - ly men in shirt-sleeves, lea - ning out of win-dows?

Ten.

221

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

226

Fl. 1

poco rit.

Ocean $\text{♩} = 63$

Fl. 2

poco rit.

Ocean $\text{♩} = 63$

Ob.

poco rit.

Ocean $\text{♩} = 63$

B♭ Cl. 1

poco rit.

Ocean $\text{♩} = 63$

B♭ Cl. 2

poco rit.

Ocean $\text{♩} = 63$

Bsn.

poco rit.

Ocean $\text{♩} = 63$

Hn. 1

poco rit.

Ocean $\text{♩} = 63$

Hn. 2

poco rit.

Ocean $\text{♩} = 63$

S

been a pair of ragged claws Spur-ling cross the floors - en

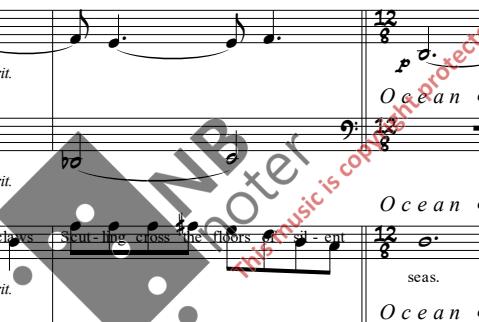
poco rit.

Ocean $\text{♩} = 63$

Ten.

poco rit.

Ocean $\text{♩} = 63$



230

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Like a Seagull

mf < > < >

p

mp

p

mp

p

mp

234

Blackbird

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

S

Ten.

Sea Sound

234

234

234

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

238
b
mf ><
p <>
mf ff
ad lib.
p
p

238
p

238

243

Fl. 1 *b* *tr.* *b* *tr.* *b* *tr.*

Fl. 2

Ob. *Like a Seagull* *ad lib.* *ad lib.*

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

NB *noter* *This music is copyright protected*

243

243

243

246

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

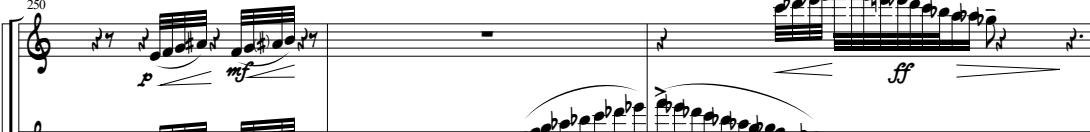
Hn. 1

Hn. 2

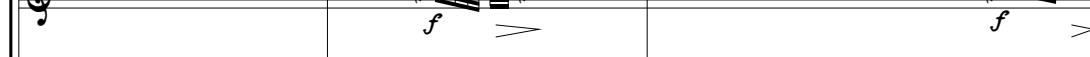
S

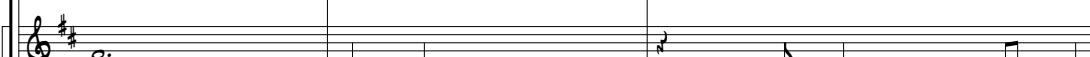
Ten.

This page contains musical staves for Flute 1, Flute 2, Oboe, B-flat Clarinet 1, B-flat Clarinet 2, Bassoon, Horn 1, Horn 2, Soprano, and Tenor. The music is in common time, key signature of A major (two sharps). Measures 246-248 are shown. The woodwind parts play eighth-note patterns, while the brass and bassoon provide harmonic support. Measure 248 concludes with a dynamic of pp .

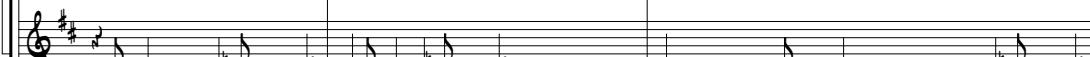
Fl. 1 250 

 Fl. 2 

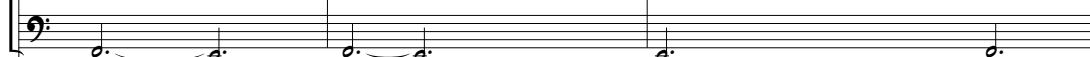
 Ob. 

 B♭ Cl. 1 

 B♭ Cl. 2 

 Bsn. 

 Hn. 1 250 

 Hn. 2 

 S 250 

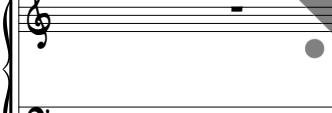
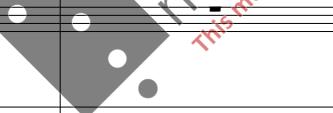
 Ten. 

NB
noter
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Fl. 1 253 
 Fl. 2 
 Ob. 

 B♭ Cl. 1 
 B♭ Cl. 2 
 Bsn. 

 Hn. 1 253 
 Hn. 2 

 S 253 
 Ten. 

NB
noter
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Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Afternoon - peacefully..

And the

And the

262

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

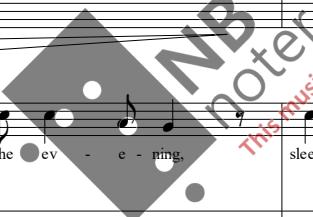
Ten.

Sea Sound Diminuendo

NB Noter This music is copyright protected

af - ter - noon, the ev - e - ning, sleeps so peace - ful - ly!

262



Fl. 1 264
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1 264
 Hn. 2
 S 264
 Ten.

Sea Sound Tides Down

This music is copyright protected

NB Notes

Smoothed by long fingers,
 A - sleep....
 ti - red....

268

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

or it ma - lin - gers,

Stretched on the floor,

here be side you and me.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

273

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Should I, a - fter tea *mf* and cakes and ice - es,

Have the strength to force the mo - ment

277

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

to its crisis? - *f* - But though I've wept and fas - ted,

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

281

281

281

wept and pray - e ed. f. groslight-ly bald

Though I've seen mhead Brought in upon a plat-ter,

286

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Recit.

I'm no pro-phe-t and here's no great mat-ter

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

291

I have seen - the mo-ment of my great-ness flic-ker
 the e-ter-nal Foot-man hold my

296

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Recit.

Recit.

Recit.

Recit.

Recit.

Recit.

Recit.

Recit.

Recit.

coat, and snick-er - y *snic*-ker, *snic*-ker,

NB *noter* *This music is copyright protected*

And in short, I was a afraid.

Recit.

Recit.

coat, and snick-er - y *snic*-ker, *snic*-ker,

And in short, I was a afraid.

Recit.

300

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

NB Notes
The music is copyright protected

And would it've been worth it, af - ter all, Af - ter the cups, the mar-ma-lade, the te - ea - A -

Fl. 1 305
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1 305
 Hn. 2
 S 305
 mong the por - ce-lain, a - mong some ta - talk o - f you and me,
 Would it have
 Ten.

310

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

been worth while, *mf* To say: I am La-z-a-rus, come from the dead, comback to
 To have bit-ten off the mat-ter with a smile, squeezed the u-niversein - to a ball To roll it towardsome o-verwhel - ming

315
 Fl. 1 *poco rit.* *tr.* A Tempo.
 Fl. 2 *poco rit.* *ff* A Tempo.
 Ob. *poco rit.* *ff* A Tempo.
 B♭ Cl. 1 *poco rit.* *mf* *ff* A Tempo.
 B♭ Cl. 2 *poco rit.* *mf* *ff* A Tempo.
 Bsn. *mp* *mp* *poco rit.* *f* A Tempo.
 Hn. 1 *mp* *poco rit.* *ff* *p* A Tempo.
 Hn. 2 *mp* *poco rit.* *ff* *p* A Tempo.
 S tell you'll, you *all' poco rit.* *f* A Tempo.
 Ten. Tosay: *Tanaka-rush.* comfrom the dead, *f* If one, settling a pillow by hehead should
NB Notes This music is copyright protected

319

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

*This music is copyright protected
by Notoer*

f *mf*

mf

mf Solo

mf *mf*

p 4 4 4 4 4 4 4 4

f That is nowhafeantall; That is notit atall.'

b6

say:

Worth It All 1

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

323

Worth It All 1

einleitend

mf

Worth It All 1

323

Worth It All 1

Worth It All 1

Worth It All 1

This music is copyright protected

327
 Fl. 1 rit.
 Fl. 2 rit.
 Ob. rit.
 B♭ Cl. 1 rit.
 B♭ Cl. 2 rit.
 Bsn. rit. ad lib. 3 f >

 Hn. 1 rit.
 Hn. 2 rit.
 S rit.
 Ten. rit.

Worth It All 1 A Tempo.
poco mf
p *mp*
mf
p *mp*
f
mf
Worth It All 1 A Tempo.
f

NB *This music is copyright protected*
Note

Would - if've been worth it all, have been worth while,

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

332

p

mf

poco f

f

Would it have been worth while, worth while?

A - fter the sun - sets and the door-yards and the sprink-led stre - ets, Af-ter the nov - els, af-ter the tea - cups,

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

337

337

af - ter the skirts that trail long the floor

341

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

And this, and so much more? - - - It is im - pos - si - ble to say just

Fl. 1 345 *mf* *p* *f* *p* *p*
 Fl. 2 *mf* *p* *f* - -
 Ob. *mf* - *mf* *ff* -
 B♭ Cl. 1 *mf* *p* *f* *ff* *f*
 B♭ Cl. 2 *mf* *p* *f* -
 Bsn. *mf* *p* -

 Hn. 1 345 *mf* *p* *p* *p* *ff*
 Hn. 2 *mf* - *mf* *ff*

 S 345 *mf* - -
 Ten. *mf* *ff* - -

what I me - - - an!

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348

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

348

But as if a magic lantern threw the nerves in patterns on a screen: Would it have

Would it have

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

been worth while

If one,

Sett-ling a pil - low or

353

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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

358

throw-ing off a shawl, And tur-ning to-ward the win-dow, should say:
 That is not it at all,
 That is

363

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

NB
noter
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not what I meant at all!

poco rit.

Solo

ad lib.

mf

poco

rit.

ad lib.

mf

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

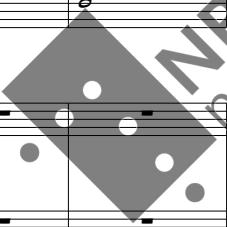
368

poco

\leq f

368

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Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

375

375

375

This musical score page shows two systems of music. The top system consists of six staves: Flute 1, Flute 2, Oboe, Bassoon, Horn 1, and Horn 2. The bottom system consists of three staves: Soprano (S) and Tenor (Ten.). Measure 375 begins with a dynamic of $\text{f} \#$. Measures 376 and 377 show sustained notes with dynamics p and f . Measures 378 and 379 begin with sustained notes followed by rests. Measure 380 concludes with a dynamic of f . The bassoon and tenor staves in the bottom system have a large gray diamond-shaped redaction box covering their notes in measures 378 and 379. The soprano staff has a small redaction box covering its note in measure 379.

Finale - Allegro

377

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

S

Ten.

381

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

f

ff

ff

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

ff

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

385

No! I'm no Prince Hamlet, nor was meant to be; Am an attendant lord, one that will do

The music is copyright protected

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

389

f To swell a progress start a scene or two, Ad - vise the prince; no doubt, an eas - y tool,

poco f

NB notes This music is copyright protected

393

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

De-fe-ren - ti - al, glad to be of use, Po - li - tic, cau - ti - ous, me - ti - cu - lous;

397

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

f Full of high sen - tence, but a bit ob - tuse; At times, in-deed, al-most ri - di - eu-lous - - -

Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

401

This music is copyright protected

Gb Ebm Db Gb

ff Al - most at times, the Fool.

405

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

I growld... I growld... I shall ear thbottoms f my trou - serrolld.

405

I growld... I growld... I shall ear thbottoms f my trou - serrolld.

Sharpard no harp (p)

411

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Like a Seagull

Subito

p

p

pp

mp

mf

Do I dare to eat a peach?

415

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

Blackbird

Blackbird

mp

mp

mp

mp

mp

mp

mf I shall wear white flannel trousers,

mf and walk u - pon the beach.

mp

mp

mf

mf

NB
Note
This music is copyright protected

419

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

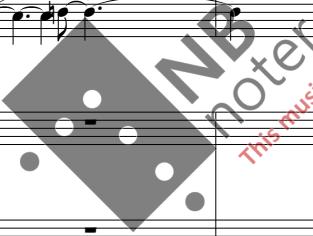
Sea Sound

NB
noter
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Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

Like a Seagull
f

423



423

423

Fl. 1 427
 Fl. 2
 Ob.
ad lib.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1 427
 Hn. 2
 S
 Ten.

The musical score consists of ten staves. From top to bottom: Flute 1, Flute 2, Oboe (with a dynamic instruction 'ad lib.'), Bassoon, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Soprano, and Tenor. Measure 427 begins with Flute 1 playing eighth-note patterns. Flute 2 enters with sustained notes. The Oboe has a single note followed by a rest. Bassoon and Clarinets play eighth-note patterns. Measure 428 starts with Bassoon sustained notes. Clarinets play eighth-note patterns. Measure 429 begins with Bassoon sustained notes. Horn 1 and Horn 2 play eighth-note patterns. Measure 430 begins with Bassoon sustained notes. Soprano and Tenor sing sustained notes.

431

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

NB
noter
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The musical score consists of eight staves. From top to bottom: Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Soprano, and Tenor. The score is labeled '431' at the beginning. Various dynamics are indicated throughout the score, such as 'mf', 'ff', and 'f'. The bassoon staff has a prominent dynamic 'ff' with a crescendo line. The soprano staff has a dynamic 'f' with an accent. The tenor staff has a dynamic 'f' with an accent. The bassoon and soprano staves are covered by a large gray diamond-shaped graphic with four white dots at its vertices.

436

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

This music is copyright protected

ha þearfener - maids singing

440

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

each to each.
We have lingered in the chambers of the sea
I do not think that they will

443

F1. 1

F1. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

NB This music is copyright protected

Seagirl wreath with sea - weed sing to me.

I have seen them riding seaward on the waves red and brown

447

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

red and brown

Comb - ing the white hair of the wave blown back

13

NB This music is copyright protected

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

451

Whenthe windblowsthe wa-ter white and black.

Till hu-man voiceswakeus, voiceswakeus

Wa

and

wē

down

ves!

456
 Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

rit.
rit.
rit.
rit.
rit.
rit.
f
Allegro $\text{d} = 120$
f
Allegro $\text{d} = 120$
Percussive with Mouthpiece!
or beatbox...
f
Allegro $\text{d} = 120$
f
f
Allegro $\text{d} = 120$
f
f
rit.
f
rit.
f
f
rit.
f
f
rit.
f
rit.
f
f
rit.
f
f
*Tilli-hu-man voices wake us, and we
drown!*
Allegro $\text{d} = 120$
f
f
rit.



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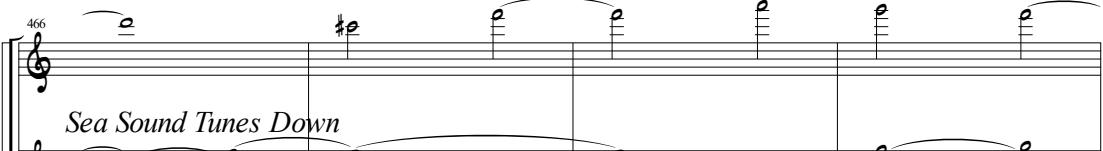
Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

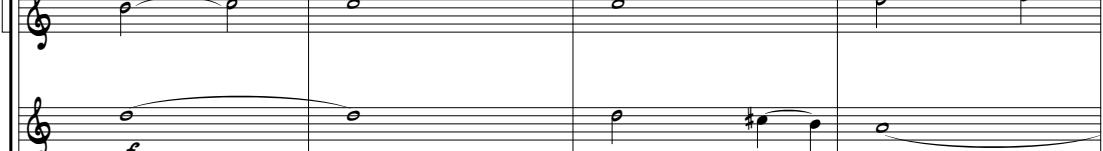
Sea Sound Diminuendo

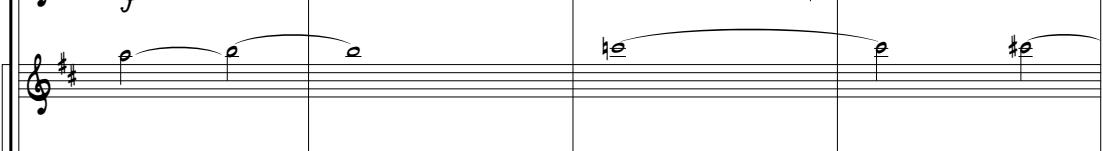
462

Percussive with Mouthpiece! or beatbox...

This music is sold under protection

Fl. 1 (466) 

 Fl. 2 *Sea Sound Tunes Down* 

 Ob. *f* 

 B♭ Cl. 1 

 B♭ Cl. 2 

 Bsn. 

 Hn. 1 (466) 

 Hn. 2 

 S (466) 

 Ten. 

NB noter
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120

Fl. 1 (470) 

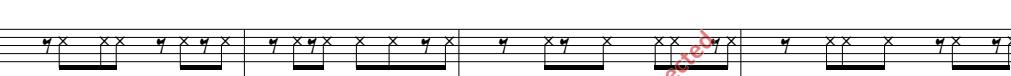
 Fl. 2 

 Ob. 

 B♭ Cl. 1 

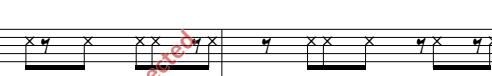
 B♭ Cl. 2 

 Bsn. 

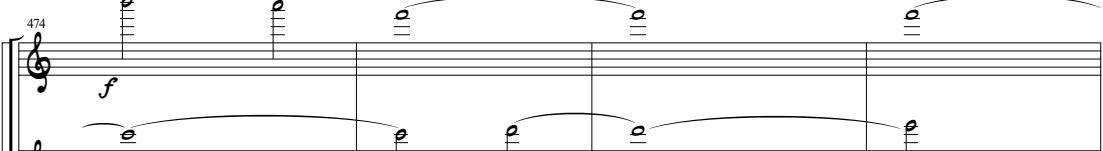
 Hn. 1 (470) 

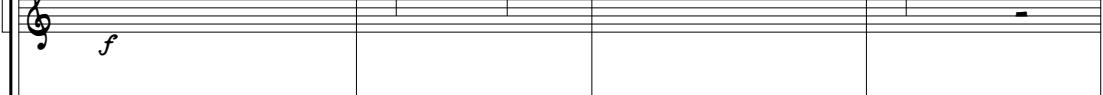
 Hn. 2 

 S (470) 

 Ten. 

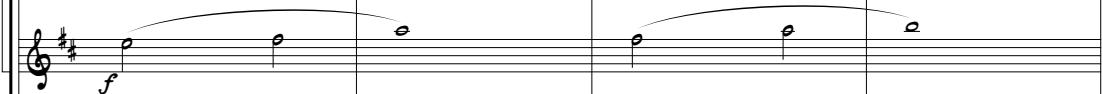
N2
 Noter
 This music is copyright protected

Fl. 1 (474) 

 Fl. 2 

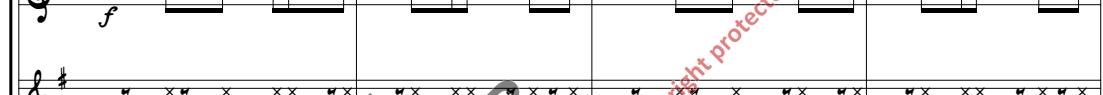
 Ob. 

 B♭ Cl. 1 

 B♭ Cl. 2 

 Bsn. 

 Hn. 1 (474) 

 Hn. 2 

 S 

 Ten. 

NB
 Noter
 This music is copyright protected

478
 Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 478
 Hn. 1
 Hn. 2
 478
 S
 Ten.

482

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

S

Ten.

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486

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Percussive with Mouthpiece!

Hn. 2

S

Ten.

486

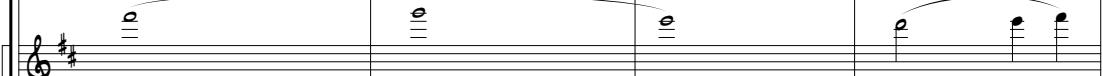
486

486

Fl. 1 (490) 

 Fl. 2 

 Ob. 

 B♭ Cl. 1 

 B♭ Cl. 2 

 Bsn. 

 Hn. 1 (490) 

 Hn. 2 

 S (490) 

 Ten. 

NB notes
 This music is copyright protected

494

Fl. 1

Fl. 2

f

Ob.

B♭ Cl. 1

B♭ Cl. 2

f

Bsn.

Hn. 1

Hn. 2

f

S

Ten.

f

This music is copyright protected

494

498 ♩
 Fl. 1
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

f

498 ♩
 Hn. 1
 Hn. 2
 S
 Ten.

f

Fl. 1 502
 Fl. 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn. 1 502
 Hn. 2
 S
 Ten.

- 119 -

Fl. 1 506
 Fl. 2
 Ob.
 Percussive with Mouthpiece! or beatbox...
 B♭ Cl. 1
 Percussive with Mouthpiece! or beatbox...
 B♭ Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 S
 Ten.

ff sfz
 ff sfz

