

Ragnar Söderlind

The Love Song of J. Alfred Prufrock

for tenor and orchestra op. 127B (2019)

Text: Thomas Stearns Eliot (1915)

Dedicato a Magnus Rommetveit Staveland

*S'io credessi che mia riposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza più scosse;
Ma per ciò che gammai di questo fondo
Non tornò vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.*

Dante: La Divina Commedia
Canto 27 righe 61-66

NOMENCLATURA

3 Flauti (3. anche Ottavino)

Oboe

Corno Inglese

2 Clarinetti

Fagotto

Controfagotto

4 Corni

3 Trombe

2 Tromboni tenore

Trombone basso

Tuba bassa

Timpani

Zilofono, Campana in sol,

Tamburo piccolo, Piatto sospeso medio, (2-3 esecutori)

Piatti a2, Gran Cassa e Tam-tam

Arpa

Tenore solo

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

Durata 28'30'

The Love Song of J. Alfred Prufrock

Thomas Stearns Eliot

Ragnar Söderlind Op. 127B

Andante $\text{♩} = 72$

Instrument parts shown include:

- Ottavino e Flauto III
- Flauti I&II
- Oboe
- Corno Inglese
- Clarinetto I
- Clarinetto II
- Fagotto
- Controfagotto
- Corni I&II
- Corni III&IV
- Tromba I
- Trombe II&III
- Trombone I&II
- Trombone basso
- Tuba
- Timpani
- Zilofono e Campana in sol
- Percussione I (Tam-tam)
- Percussione II
- Arpa
- Tenore
- Violino I
- Violino II
- Viola
- Violoncello
- Contrabass

Dynamic markings include *mp*, *mf*, and *f*.

9

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vcl.

Cbs.

mf *mp* *p* *mf*

p *mf* *pp* *mp*

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

p *mf* *pp* *mp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

Let us go then, you and I, when the eve-ning is spread out a-gainst the sky like a pa-tient e-ther-ized u-pon a tab-le; let us go, trough

NBnoter

This music is copyright protected

Un poco più mosso (♩ = 84)

accel.

Musical score for the following instruments:

- Ottav. e Fl. III
- Fl. I & II
- Oboe
- Cor. Ing.
- Clar. I
- Clar. II
- Fag.
- C. Fag.
- Cor. I & II
- Cor. III & IV
- Tr. I
- Tr. II & III
- Tbn. I & II
- Tbn. B.
- Tuba
- Timp.
- Zil. e Cmp.
- Perc. I
- Perc. II
- Arpa
- Tenore
- Viol. I
- Viol. II
- Viola
- Vcl.
- Cbs.

Key features of the score include:

- Tempo:** Un poco più mosso (♩ = 84), with an *accel.* (accelerando) marking at the beginning of the section.
- Dynamic Range:** Extensive use of dynamics from *pp* (pianissimo) to *f* (forte).
- Performance Instructions:** Includes *chiusi* (closed) for woodwinds, *con sord.* (with mutes) for brass, *pizz.* (pizzicato) for strings, and *arco* (arco) for the cello.
- Section Markers:** Measure 18 is marked with a '18' at the start of the staff.

Lyrics (Tenore):
 cer-tain half-de-ser-ted streets, the mut-ter-ing re-treats of rest-less nights in one-night cheap ho-tels and saw-dust resta-ur-ants with oy-ster-shells:



Instrumentation and Dynamics:

- Ottav. e Fl. III: *mf*
- Fl. I & II: *mf*, *f*, *mf*
- Oboe: *mf*, *f*, *mf*
- Cor. Ing.: *f*, *mf*
- Clar. I: *p*, *mf*, *mf*
- Clar. II: *mf*, *f*, *mf*
- Fag.: *mf*, *f*, *mf*
- C. Fag.: *fp*, *fp*, *fp*, *fp*, *mf*
- Cor. I & II: *mf*
- Cor. III & IV: *mf*
- Tr. I: *mf*
- Tr. II & III: *mf*
- Tbn. I & II: *pp*
- Tbn. B.: *pp*
- Tuba: *pp*
- Timp.: *fp*, *fp*, *fp*, *fp*
- Zil. e Cmp.: *fp*, *fp*
- Perc. I: *mp* (Tamb. picc.)
- Perc. II: *mp* (Tamb. picc.)
- Arpa: *mf*, *f*, *mf*
- Tenore: *mp*, *f*
- Viol. I: *p*
- Viol. II: *pp*
- Viola: *pp*, *mf*, *f*, *mf*
- Vcl.: *pp*, *fp*, *fp*, *fp*, *fp*
- Cbs.: *mf*, *pizz.*

Lyrics:

Let us go and make our vi-sit. In the room the wo-men come and go

This musical score is for the piece "The Love Song of Alfredo Parlozzi". It features a large ensemble of instruments and a vocal line. The score is divided into two systems, with the first system starting at measure 43. The instruments listed on the left include:

- Ottav. e Fl. III
- Fl. I & II
- Oboe
- Cor. Ing.
- Clar. I
- Clar. II
- Fag.
- C. Fag.
- Cor. I & II
- Cor. III & IV
- Tr. I
- Tr. II & III
- Tbn. I & II
- Tbn. B.
- Tuba
- Timp.
- Zil. e Cmp.
- Perc. I
- Perc. II
- Arpa
- Tenore
- Viol. I
- Viol. II
- Viola
- Vcl.
- Cbs.

The vocal line (Tenore) includes the lyrics: "tal-king of Mi-che - lan - ge - lo. The yel-low". The score includes various musical notations such as dynamics (*mf*, *pp*, *mp*), articulation marks (accents, slurs), and performance instructions like "arco" for the violoncello. A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

51 8

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

51

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

51

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

51

Tenore

8 fog that rubs its back up-on the win - dow-panes, the yel-low smoke that rubs its muzz - le on the win - dow-panes

51

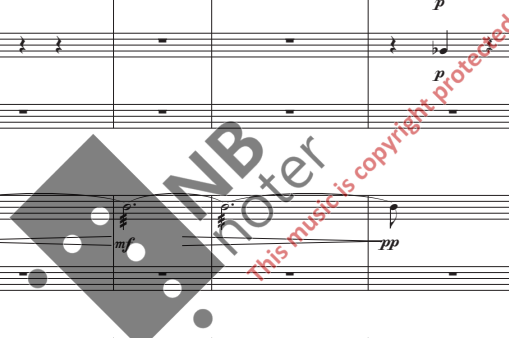
Viol. I

Viol. II

Viola

Vcl.

Cbs.



Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola


Vcl.

Cbs.

p

mp

Licked its tongue in - to the cor - ners of the eve - ning, linge - red u - pon the pools that stand in drains, _____



(♩=♩) ma un poco meno.

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Detailed description: This section contains the musical notation for the woodwind and string instruments. The instruments listed are Oboe, Cor. Ing., Clar. I, Clar. II, Fag., and C. Fag. The notation includes various dynamics such as *f* and *p*. The woodwinds play rhythmic patterns, while the strings provide harmonic support.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Detailed description: This section contains the musical notation for the brass instruments. The instruments listed are Cor. I & II, Cor. III & IV, Tr. I, Tr. II & III, Tbn. I & II, Tbn. B., and Tuba. The notation includes dynamics like *fp* and *pp*. The brass instruments play sustained notes and rhythmic patterns.

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Detailed description: This section contains the musical notation for the percussion instruments. The instruments listed are Timp., Zil. e Cmp., Perc. I, and Perc. II. The notation shows rhythmic patterns for the timpani and cymbals, and rests for the other two.

Arpa

Detailed description: This section contains the musical notation for the harp. The notation shows a rhythmic accompaniment with dynamics like *p*.

Tenore

and see - ing that it was a soft _____ Oc - to - ber night, _____ curled

Detailed description: This section contains the musical notation for the tenor voice. The lyrics are: "and see - ing that it was a soft _____ Oc - to - ber night, _____ curled". The notation includes dynamics like *p*.

(♩=♩) ma un poco meno.

Viol. I

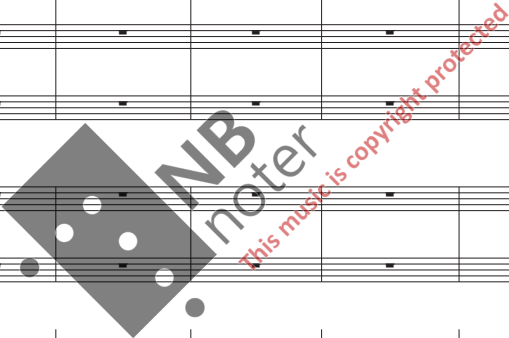
Viol. II

Viola

Vcl.

Cbs.

Detailed description: This section contains the musical notation for the string instruments. The instruments listed are Viol. I, Viol. II, Viola, Vcl., and Cbs. The notation includes dynamics like *f*, *p*, and *pp*. The strings play rhythmic patterns and sustained notes.



rit.

85

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vcl.

Cbs.

mp *p* *pp*

pp *ppp* *pppp* *f*

pp *ppp* *pppp* *f*

pp *ppp* *pppp*

once a - bout the house, and fell a - sleep.

rit.

INTERMEZZO I

Flauto III

94 Adagio $\text{♩} = 56$

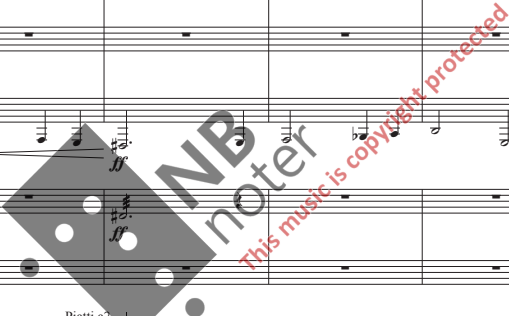
Score for Intermezzo I, featuring various instruments and a vocal line. The score is divided into two systems, each starting at measure 94. The tempo is Adagio with a quarter note equal to 56 beats per minute.

Instrumentation:

- Ottav. e Fl. III
- Fl. I & II
- Oboe
- Cor. Ing.
- Clar. I
- Clar. II
- Fag.
- C. Fag.
- Cor. I & II
- Cor. III & IV
- Tr. I
- Tr. II & III
- Tbn. I & II
- Tbn. B.
- Tuba
- Timp.
- Zil. e Cmp.
- Perc. I (Piazz. az.)
- Perc. II (Tamb. picc.)
- Arpa
- Tenore
- Viol. I
- Viol. II
- Viola
- Vcl.
- Cbs.

Dynamic Markings: *f*, *ff*, *fp*, *arco*

Performance Notes: The score includes various articulations such as accents, slurs, and breath marks. The woodwinds and strings play complex rhythmic patterns, often in triplets. The percussion section features a prominent triplet pattern in the piccolo. The vocal line (Tenore) is present but mostly silent in this section.



This musical score is for the piece "The Love Song of the Ancestral Patriarch" and spans 15 pages. The score is written for a large orchestra and includes a tenor soloist. The instruments listed are:

- Ottav. e Fl. III
- Fl. I&II
- Oboe
- Cor. Ing.
- Clar. I
- Clar. II
- Fag.
- C. Fag.
- Cor. I&II
- Cor. III&IV
- Tr. I
- Tr. II&III
- Tbn. I&II
- Tbn. B.
- Tuba
- Timp.
- Zil. e Cmp.
- Perc. I
- Perc. II
- Arpa
- Tenore
- Viol. I
- Viol. II
- Viola
- Vcl.
- Cbs.

The score begins at measure 101. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features complex rhythmic patterns, including many triplet figures. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The tenor soloist part begins with the instruction "And in-" and a dynamic marking of *mp* (mezzo-piano). A large watermark "NB noter" is visible across the center of the page, with the text "This music is copyright protected" written diagonally across it.

109 Andante $\text{♩} = 72$

Ottav. e Fl. III

Fl. I&II *mp* *mf* *f*

Oboe *f*

Cor. Ing.

Clar. I *mf*

Clar. II *f*

Fag. *f*

C. Fag. *f*

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa *mp* *f*

Tenore *mf* *f*

deed there will be time for the yel-low smoke that slides a - long the street rub-bing its back up - on the win - dow-panes; There will be time, there will be

109 Andante $\text{♩} = 72$

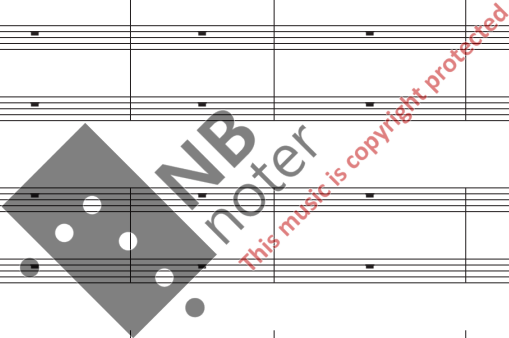
Viol. I *p* *mp* *mf* *mf*

Viol. II *p* *mp* *mf* *mf*

Viola *pizz.* *mp* *mf* *mf*

Vcl. *p* *mp* *mf* *mf* *pizz.*

Cbs. *mf*



Adagio $\text{♩} = 56$

133

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

p

ppp

133

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

133

Timp.

Zil. e Cmp.

Perc. I

Perc. II

133

Arpa

133

Tenore

hands _____ that lift and drop a ques - tion on your plate; _____

Time for you and time for

p

Adagio $\text{♩} = 56$

133

Viol. I

Viol. II

Viola

Vcl.

Cbs.

pizz.

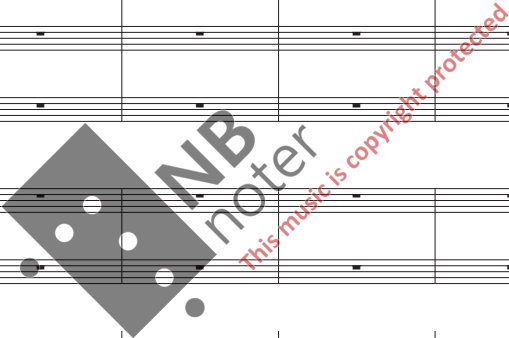
p

arco

pp

ppp

p



accel.

Più mosso (♩ = 84)

141

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vcl.

Cbs.

me, and time yet for a hund-red in-de-cis-ions, and for a hund-red vis-ions and re-vis-ions, Be-fore the

mf mp f ff

con sord.

a2 chiusi

a1 chiusi

Tamb. picc.

accel.

Più mosso (♩ = 84)

Andante ♩ = 72

155

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vel.

Cbs.

mp

p

mp

p

p

p

p

room the wo - men come and go tal-king of Mi-che - lan - ge - lo. And in - deed there will be time to

155

Andante ♩ = 72

p

p

p

p

p

p

lo stesso tempo

164

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

164

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

164

Timp.

Zil. e Cmp.

Perc. I

Perc. II

164

Arpa

164

Tenore

won - der, "Do I dare?" and, "Do I dare?" _____ Time to go back and de - scend _____ the stair, with a bald spot in the midd - le of my

lo stesso tempo

164

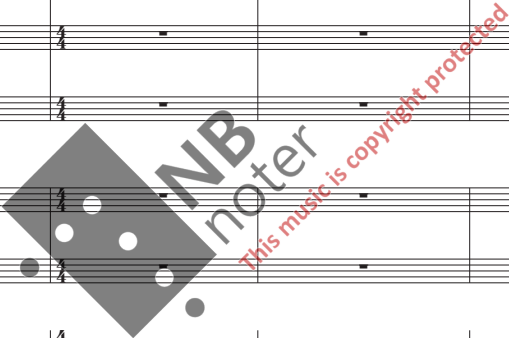
Viol. I

Viol. II

Viola

Vcl.

Cbs.



Meno mosso ♩ = 62

Andante ♩ = 72

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

hair. _____
(They will say: "How his hair is grow-ing thin!")
My mor-ning coat, my

Meno mosso ♩ = 62

Andante ♩ = 72

Viol. I

Viol. II

Viola

Vcl.

Cbs.

Meno mosso $\text{♩} = 62$

178

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

177

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

177

Timp.

Zil. e Cmp.

Perc. I

Perc. II

177

Arpa

177

Tenore

col-lar moun-ting firm-ly to the chin, my neck-tie rich and mo-dest, but as-ser-ted with a simp-le pin (They will say: "But how his arms and legs are thin!")

parlando *mp*

Meno mosso $\text{♩} = 62$

177

Viol. I

Viol. II

Viola

Vcl.

Cbs.

183

Ottav. c Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vcl.

Cbs.

mf

p

ff

aperti

pp

mp

liberamente

pp

arco

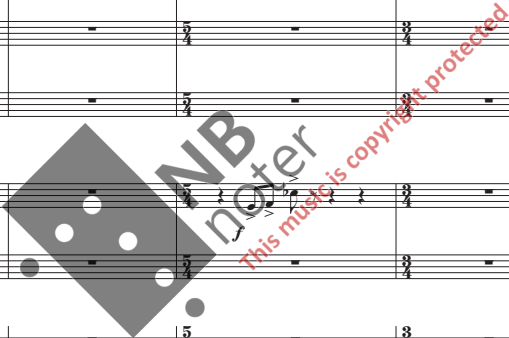
mf

pp

ff

p

Do I dare dis - turbe the u - ni - verse? _____ In a mi - nute there is time for de - cis - ions and re - vis - ions which a



A tempo

Lo stesso tempo, ma un poco più agitato

198

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

191

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

191

Timp.

Zil. e Cmp.

191

Perc. I

Perc. II

Gran Cassa

Tam-tam

191

Arpa

191

Tenore

mi-nute will re-verse.

For I have known them all all-

191

Viol. I

Viol. II

Viola

Vcl.

Cbs.

A tempo

Lo stesso tempo, ma un poco più agitato

208

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

201

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

201

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

201

Tenore

re - dy, known them all. _____ Have known the eve - nings, mor - nings, af - ter - noons. _____

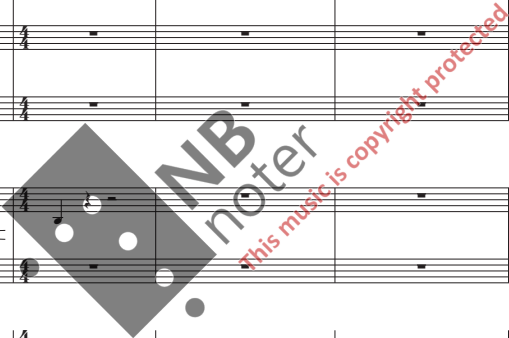
Viol. I

Viol. II

Viola

Vcl.

Cbs.



398

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

399

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

399

Timp.

Zil. e Cmp.

Perc. I

Perc. II

399

Arpa

399

Tenore

I have mea-sured out my life with cof-fee spoons; — I know the voi-ces dy - ing with a dy-ing fall — be-neath the mu - sic from a far-ther

399

Viol. I

Viol. II

Viola

Vcl.

Cbs.



Andante ♩ = 72

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

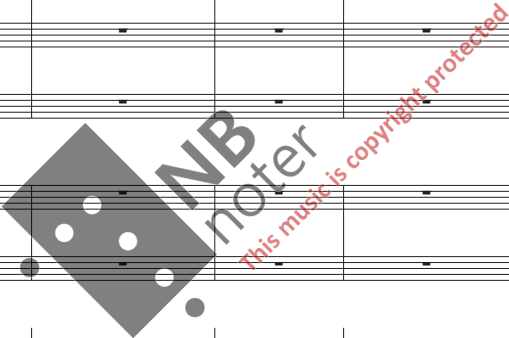
Viol. I

Viol. II

Viola

Vcl.

Cbs.



accl. poco a poco

Più mosso (♩ = 84)

rit.

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Detailed description: This section contains the staves for the woodwind and string instruments. The woodwinds include Oboe, Clarinet I and II, Bassoon, and Contrabassoon. The strings include Cor. I&II, Cor. III&IV, Tr. I, Tr. II&III, Tbn. I&II, Tbn. B., and Tuba. The percussion section includes Timp. and Zil. e Cmp. The Arpa (harp) is also present. The Tenore (Tenor) part is also included in this section. The music is in 8/8 time and features a variety of dynamics and articulations.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Detailed description: This section continues the woodwind and string parts. It includes staves for Cor. I&II, Cor. III&IV, Tr. I, Tr. II&III, Tbn. I&II, Tbn. B., and Tuba. The music is in 8/8 time and features a variety of dynamics and articulations.

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Detailed description: This section contains the staves for the percussion and harp. It includes staves for Timp., Zil. e Cmp., Perc. I, Perc. II, and Arpa. The music is in 8/8 time and features a variety of dynamics and articulations.

Tenore

eyes that fix you in a for-mu-la-ted phrase, and when I am for-mu-la-ted, spraw-ling on a pin, When I am pinned and wrigg-ling on the wall.

Detailed description: This section contains the Tenor voice part. The lyrics are: "eyes that fix you in a for-mu-la-ted phrase, and when I am for-mu-la-ted, spraw-ling on a pin, When I am pinned and wrigg-ling on the wall." The music is in 8/8 time and features a variety of dynamics and articulations.

Viol. I

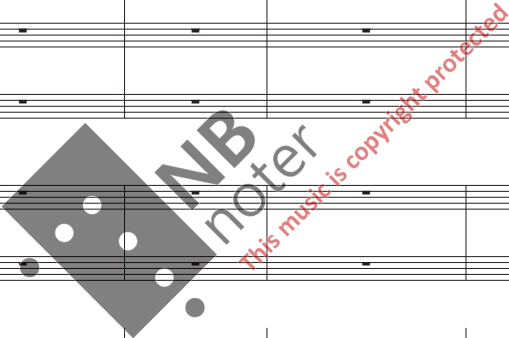
Viol. II

Viola

Vcl.

Cbs.

Detailed description: This section contains the string quartet parts. It includes staves for Viol. I, Viol. II, Viola, Vcl., and Cbs. The music is in 8/8 time and features a variety of dynamics and articulations.



Meno mosso $\text{♩} = 62$

Andante ($\text{♩} = 80$)

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

then how should I be - gin to spit out all the butt - ends of my days and ways? And how should I pre - sume?

Meno mosso $\text{♩} = 62$

Andante ($\text{♩} = 80$)

Viol. I

Viol. II

Viola

Vcl.

Cbs.

238

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

238

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

238

Timp.

Zil. e Cmp.

238

Perc. I

Perc. II

238

Arpa

236

Tenore

p And I have known the arms al-rea-dy, *mp* known them all. *mf* Arms that are bra - ce-le-ted and *mp* white and bare *p* (But

238

Viol. I

Viol. II

Viola

Vcl.

Cbs.

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

247

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

p

pp

pp

mp

mf

3

3

3

247

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

247

Timp.

Zil. e Cmp.

Perc. I

Perc. II

247

Arpa

p

p

247

Tenore

mf

f

in the lamp-light, downed with light brown hair!) Is it per - fume from a dress that make me so _____ di - gress? _____

247

Viol. I

Viol. II

Viola

Vcl.

Cbs.

mf — *mp*

mf — *mp*

mf — *mp*

mp

mf

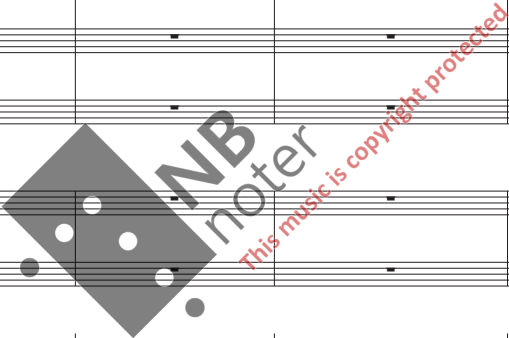
mp

mf

3

3

3



Meno mosso $\text{♩} = 62$

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

mf

f

mf

ff

ff

ff

ff

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

pp

pp

mf

ff

ff

ff

ff

ff

Timp.

Zil. e Cmp.

pp

f

ff

Perc. I

Perc. II

Gran Cassa

Tam-tam

f

ff

Arpa

Tenore

mf

p

Arms thar lie a - long a tab - le, or wrap a - bout a shawl.

Meno mosso $\text{♩} = 62$

Viol. I

Viol. II

Viola

Vel.

Cbs.

mp

mp

mp

mf

f

f

f

mf

ff

ff

ff

ff

ff

ff

INTERMEZZO II

Adagio ♩ = 56

Flauto III

Musical score for woodwinds and strings (measures 238-248). Instruments include Flauto III, Fl. I&II, Oboe, Cor. Ing., Clar. I, Clar. II, Fag., and C. Fag. Dynamics range from *p* to *pp*.

Musical score for brass instruments (measures 249-258). Instruments include Cor. I&II, Cor. III&IV, Tr. I, Tr. II&III, Tbn. I&II, Tbn. B., and Tuba. Dynamics range from *p* to *pp*.

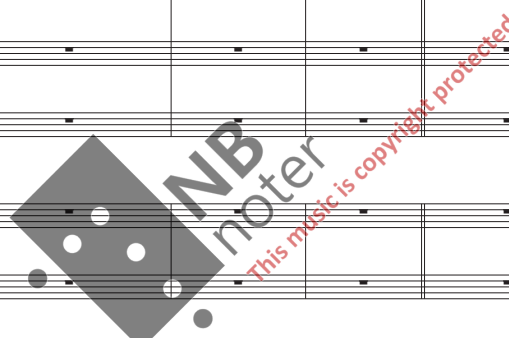
Musical score for percussion (measures 259-268). Instruments include Timp. and Zil. e Cmp.

Musical score for percussion (measures 259-268). Instruments include Perc. I and Perc. II.

Musical score for Arpa (measures 259-268). Dynamics range from *mp* to *pp*.

Vocal line for Tenore (measures 259-268). Lyrics: "And should I then pre - sume? And how should I be - gin?..."

Musical score for strings (measures 259-268). Instruments include Viol. I, Viol. II, Viola, Vcl., and Cbs. Dynamics range from *p* to *pp*. Tempo marking: Adagio ♩ = 56.



un poco rit.

Più mosso $\text{♩} = 80$

accel.

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

267

f *mf* *ff*

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

267

mf *ff* *f* *ff*

Perc. I

Perc. II

Arpa

Tenore

267

Piatti a2 *ff*

Tam-tam *ff*

un poco rit.

Più mosso $\text{♩} = 80$

div. > accel.

Viol. I

Viol. II

Viola

Vel.

Cbs.

267

mp *p* *ff* *ff* *ff*



Allegro (♩ = ca. 120)

rit. poco a poco

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

This section contains the musical notation for the woodwind and string instruments. It includes parts for Oboe, Clarinet I and II, Bassoon, and Contrabass. The notation features complex rhythmic patterns with many accents and dynamic markings such as *ff*, *f*, and *mf*. There are also triplets and slurs throughout the passage.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

This section contains the musical notation for the brass instruments. It includes parts for Horns I & II, Horns III & IV, Trumpets I, II & III, Trombones I & II, Trombone Bass, and Tuba. The notation is primarily rhythmic, with many rests and dynamic markings like *ff*, *f*, and *mf*.

Timp.

Zil. e Cmp.

Perc. I Tamb. picc.

Perc. II

This section contains the musical notation for the percussion instruments. It includes parts for Timpani, Cymbals and Gong, and two types of Percussion (I and II). Percussion I has a specific pattern for the piccolo tambourine. Dynamic markings include *ff*, *f*, and *mf*.

Arpa

This section contains the musical notation for the harp, which appears to be mostly rests throughout this passage.

Tenore

This section contains the musical notation for the tenor voice, which appears to be mostly rests throughout this passage.

Allegro (♩ = ca. 120)

rit. poco a poco

Viol. I

Viol. II

Viola

Vel.

Cbs.

This section contains the musical notation for the string instruments. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The notation features complex rhythmic patterns with many accents and dynamic markings such as *ff*, *f*, and *mf*. There are also triplets and slurs throughout the passage.

Adagio ♩ = 56

281

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

281 un poco apeggiato

Tenore

mp Shall I say, I have gone at *mf* dusk through nar-row streets and watched the smoke that ri-ses from the pipes of lone-ly men in shirt-sleaves, lea-ning out of win-dows?

Adagio ♩ = 56

281

Viol. I

Viol. II

Viola

Vcl.

Cbs.

The score is a page of a musical score for the opera 'The Love Song of Alfred Parlock', page 59. It features a large orchestral score with woodwinds, brass, percussion, harp, and strings. The top section (measures 281-290) includes parts for Flutes, Oboe, Cor Anglais, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trombones, and Tuba. The middle section (measures 281-290) includes parts for Trombones and Tuba. The bottom section (measures 281-290) includes parts for Harp, Tenor, Violins, Viola, Violoncello, and Contrabass. The Tenor part contains the lyrics: 'Shall I say, I have gone at dusk through nar-row streets and watched the smoke that ri-ses from the pipes of lone-ly men in shirt-sleaves, lea-ning out of win-dows?'. The tempo is Adagio, marked with a metronome of 56. Dynamics range from piano (p) to mezzo-forte (mf). A large watermark 'NB noter' and a red diagonal line with the text 'This music is copyright protected' are visible across the page.

un poco rit.

Adagio ♩ = 56

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Musical score for woodwinds and strings (top section). Includes parts for Oboe, Clarinet I & II, Bassoon, and Contrabass. Dynamics range from *mf* to *p*.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Musical score for brass instruments. Includes parts for Trumpets I & II, Trumpets III & IV, Trombones I & II, Trombone Bass, and Tuba. Dynamics range from *mf* to *pp*.

Timp.

Zil. e Cmp.

Musical score for percussion. Includes parts for Timpani and Cymbals/Chimes. Dynamics range from *pp*.

Perc. I

Perc. II

Musical score for auxiliary percussion. Includes parts for Percussion I and Percussion II.

Arpa

Musical score for harp.

Tenore

I should have been a pair of ragged claws
scuttling a - cross the floors of si - lent seas.
And the af - ter - noon, the eve-ning.

Vocal line for Tenor. Lyrics: "I should have been a pair of ragged claws scuttling a - cross the floors of si - lent seas. And the af - ter - noon, the eve-ning." Dynamics range from *mp* to *pp*.

Viol. I

Viol. II

Viola

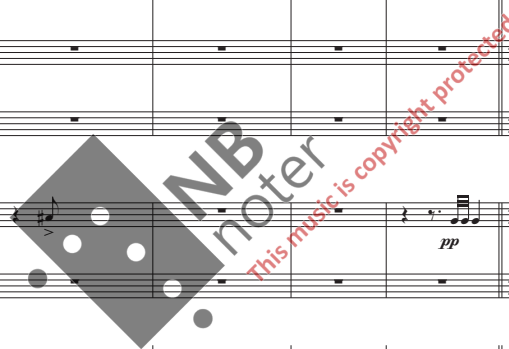
Vcl.

Cbs.

un poco rit.

Adagio ♩ = 56

Musical score for strings. Includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics range from *p* to *pp*. Includes triplets and slurs.



297 Ottavino

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

p

pp

297

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

297

Timp.

Zil. e Cmp.

297

Perc. I

Perc. II

297

Arpa

297

Tenore

sleeps so peace - ful - ly! _____

Smoothed by long fin - gers, a - sleep, tir - ed, _____ or it ma - lin - gers,

297

Viol. I

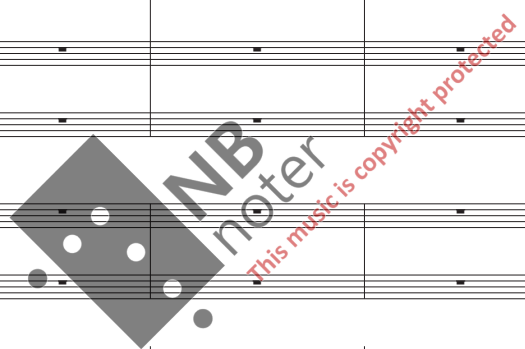
Viol. II

Viola

Vcl.

Cbs.

pizz.



Più mosso ♩ = 62

304
Ottav. e Fl. III -
Fl. I & II - *mf* *mf* *f*
Oboe - *mf* *mf* *f*
Cor. Ing. - *mf* *mf* *f*
Clar. I - *mf* *mf* *f*
Clar. II - *mf* *mf* *f*
Fag. *mf* *mf* *f*
C. Fag. *mf* *mf* *f*
Cor. I & II *pp* *pp* chiusi *fp* *f* aperti *f* aperti
Cor. III & IV *pp* *pp* chiusi *fp* *f* aperti *f* aperti
Tr. I - *mf* *mf*
Tr. II & III - *mf*
Tbn. I & II - *f*
Tbn. B. - *f*
Tuba - *f*
Timp. -
Zil. e Cmp. -
Perc. I -
Perc. II -
Arpa -
Tenore 304 *mf* *f* *ff*
Stretched on the floor, here be-side you and me _____ Should I af-ter tea and cakes and i - ces, have the strength to force the mo-ment to its cri - sis?
304
Viol. I *mf* *mp* *mf* *f*
Viol. II *mf* *mp* *mf* *f*
Viola *mf* *mp* *mf* *f*
Vcl. *mf* *mp* *mf* *f*
Cbs. *mf* *mf* *f*

Ancora più mosso (♩ = 80)

rit.

Grandioso ♩ = 60
Flauto III

Ottav. e Fl. III
Fl. I&II
Oboe
Cor. Ing.
Clar. I
Clar. II
Fag.
C. Fag.

Cor. I&II
Cor. III&IV
Tr. I
Tr. II&III
Tbn. I&II
Tbn. B.
Tuba

chiusi
aperti

Timp.
Zil. e Cmp.

Perc. I
Perc. II

Tam-tam

Arpa

Tenore

mp f mf f p subito f ff

But though i have wept and fas-ted, wept and prayed, though I have seen my head (grown slight - ly bald) brought in up-on a plat - ter,

Ancora più mosso (♩ = 80)

rit.

Grandioso ♩ = 60

Viol. I
Viol. II
Viola
Vcl.
Cbs.

Allegro molto mod. (♩ = c. 96)

accel.

Ottavino

Ottav. e Fl. III
 Fl. I & II
 Oboe
 Cor. Ing.
 Clar. I
 Clar. II
 Fag.
 C. Fag.

Cor. I & II
 Cor. III & IV
 Tr. I
 Tr. II & III
 Tbn. I & II
 Tbn. B.
 Tuba

Timp.
 Zil. e Cmp.

Perc. I
 Perc. II

325 Gran Cassa
 p Tam-tam

Arpa

Tenore

325 *mp* *molto intenso* *mf* *p*
 flic-ker, and I have seen the e-ter-nal Foot-man hold my coat and snic-ker, and in short, I was a-fraid.

Allegro molto mod. (♩ = c. 96)

accel.

Viol. I
 Viol. II
 Viola
 Vel.
 Cbs.

a tempo

This page contains the musical score for measures 333-338 of 'The Love Song of Alfred Parlow'. The score is divided into two systems. The first system includes parts for Flute I & II, Oboe, Clarinet I & II, Bassoon, and Contrabassoon. The second system includes parts for Cor I & II, Cor III & IV, Trumpet I & II, Trombone I & II, Tuba, Timpani, Cymbals, Percussion I & II, Arpa, and Violins I & II. The Tenor part has lyrics: 'And would it have been'. Dynamics range from *p* to *f*, with specific markings like *mf*, *f*, *non troppo*, and *pizz.*. A large watermark 'NB noter' is overlaid on the score.



And would it have been

This page contains a musical score for measures 329 to 339. The instruments are listed on the left margin:

- Ottav. e Fl. III
- Fl. I & II
- Oboe
- Cor. Ing.
- Clar. I
- Clar. II
- Fag.
- C. Fag.
- Cor. I & II
- Cor. III & IV
- Tr. I
- Tr. II & III
- Tbn. I & II
- Tbn. B.
- Tuba
- Timp.
- Zil. e Cmp.
- Perc. I
- Perc. II
- Arpa
- Tenore
- Viol. I
- Viol. II
- Viola
- Vel.
- Cbs.

The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). A watermark for "NB noter" is present in the center, with the text "This music is copyright protected" written diagonally.

The vocal soloist (Tenore) has the following lyrics:

8 worth it, af-ter all
 Af-ter the cups, the mar-me-lade, the tea,
 a-mong the por-ce-lain, a-mong some talk of you and me.

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vel.

Cbs.

mp

mp

f

sfz

mp

f

sfz

mp

f

sfz

mp

f

sfz

f

mf

f

mf

p

mf

mp

mf

mp

f

p

mf

mp

sfz

mp

sfz

mp

Gran Cassa

Would it have been worth while, to have bit - ten off the mat - ter with a smile, to have

div.

div.

358 ritardando

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag. *mf* *f non troppo*

C. Fag. *mf* *f non troppo*

359

Cor. I & II *f non troppo*

Cor. III & IV *f non troppo*

Tr. I *mp* *un poco f*

Tr. II & III *mp* *un poco f*

Tbn. I & II *un poco f*

Tbn. B. *un poco f*

Tuba *un poco f*

350

Timp. *f non troppo*

Zil. e Cmp. *f non troppo*

Perc. I Gran Cassa *f non troppo*

Perc. II *f non troppo*

350

Arpa

350

Tenore *ff*
squeezed the u - ni - verse in - to a ball _____ to roll it to - wards a o - ver - whel - ming ques - tion,

350 ritardando

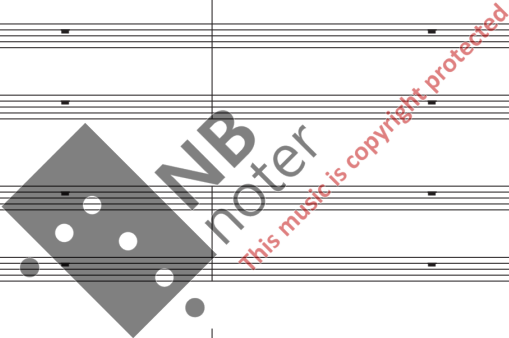
Viol. I *f non troppo*

Viol. II *f non troppo*

Viola *f non troppo*

Vcl. *mf* *f*

Cbs. *mf* *f*



Andante solenne $\text{♩} = 72$

358

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

355

Cor. I&II

Cor. III&IV

Tr. I
colla parte
p

Tr. II&III
2. colla parte
p

Tbn. I&II

Tbn. B.

Tuba

355

Timp.

Zil. e Cmp.

355

Perc. I

Perc. II

355

Arpa

355

Tenore

to say: *mp* I am La - za - rus, *mf* come from the dead, *f* come back to tell you all. *mf*

355

Viol. I

Viol. II

Viola

Vel.

Cbs.

p *fp* *mp* *f*

This music is copyright protected

INTERMEZZO III

Allegro molto mod. (♩ = c. 96)

Score for Intermezzo III, starting at measure 373. The score includes parts for:

- Ottav. e Fl. III
- Fl. I & II
- Oboe
- Cor. Ing.
- Clar. I
- Clar. II
- Fag.
- C. Fag.
- Cor. I & II
- Cor. III & IV
- Tr. I
- Tr. II & III
- Tbn. I & II
- Tbn. B.
- Tuba
- Timp.
- Zil. e Cmp.
- Perc. I
- Perc. II
- Arpa
- Tenore
- Viol. I
- Viol. II
- Viola
- Vel.
- Cbs.

Dynamic markings include *mf*, *f*, *p*, *f non troppo*, and *pizz.*. A watermark "NB noter" and "this music is copyright protected" is visible across the score.

378
Ottav.
e Fl. III
Fl. I&II
mf f
Oboe
mf f
Cor. Ing.
mf f
Clar. I
mf f
Clar. II
mf f
Fag.
C. Fag.
Cor. I&II
mf f
Cor. III&IV
mf f
Tr. I
Tr. II&III
Tbn. I&II
Tbn. B.
Tuba
Timp.
Zil. e Cmp.
378 Tamb. picc.
un poco f mf f mf
Perc. I
Perc. II
Arpa
Tenore
Viol. I
mf f
Viol. II
mf f
Viola
mf f
Vel.
mf f
Cbs.
arco f

chiusi
chiusi

NB noter
This music is copyright protected

This musical score is for a symphony orchestra. It features 24 staves of instruments, including woodwinds, brass, percussion, and strings. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The instrumentation includes:
- Woodwinds: Flute III (Ottavino), Flute I & II, Oboe, Cor Anglais, Clarinet I, Clarinet II, Bassoon, and Contrabassoon.
- Brass: Horns I & II, Horns III & IV, Trumpets I, Trumpets II & III, Trombone I & II, Trombone Bass, and Tuba.
- Percussion: Timpani, Cymbals and Snare, and two pairs of Percussion I and II.
- Arpa (Harp) and Tenore (Tenor) are also indicated but do not have visible staves.
- Strings: Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass).
The score contains various musical notations such as triplets, slurs, accents, and dynamic markings (e.g., *mf*, *ff*). A watermark for 'NB noter' is present across the middle of the page, and a red diagonal watermark reads 'this music is copyright protected'. The page number '14' is in the top left, and the title 'The Love Song of Alfred Parloek' is at the top center.

Ottav. e Fl. III
Fl. I & II
Oboe
Cor. Ing.
Clar. I
Clar. II
Fag.
C. Fag.
Cor. I & II
Cor. III & IV
Tr. I
Tr. II & III
Tbn. I & II
Tbn. B.
Tuba
Timp.
Zil. e Cmp.
Perc. I
Perc. II
Arpa
Tenore
Viol. I
Viol. II
Viola
Vcl.
Cbs.

rit. poco a poco
Adagio ♩ = 56
Allegro molto mod. (♩ = c. 96)
rit. poco a poco
Adagio ♩ = 56
Allegro molto mod. (♩ = c. 96)

ff
ff
mf mp
mf mp
mf mp
mf mp
ff
pp
pp
pp
pp
pp
pp
pp
ff
pp
pp
pp
ff
ff
pp
pp
pp
pp
mp
mp
mp
mp
mf
mp
mf
mf
pizz
mf

Gran Cassa
Tam-tam

And would it have been

NB noter
This music is copyright protected

398

Ottav. e Fl. III

Fl. I&II *mf*

Oboe *mf*

Cor. Ing. *mf*

Clar. I *mf*

Clar. II *mf*

Fag. *mp*

C. Fag. *mp*

Cor. I&II *mp* *mf*

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp. *mf* *mp*

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore *f* *mp*

Viol. I *mf* *mp*

Viol. II *mp* *mf* *mp*

Viola *mp* *mf* *mp*

Vel. *mf* *mp* *pizz.*

Cbs. *mf* *mp*

worth it, af-ter all would it have been worth while... Af - ter the sun - sets and the door - yards and the sprink - led streets, —



403

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

403

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

403

Timp.

Zil. e Cmp.

Perc. I

Perc. II

403

Arpa

403

Tenore

af - ter the no - vels, af - ter the tea - cups, af - ter the skirts that trail a - long the floor and

403

Viol. I

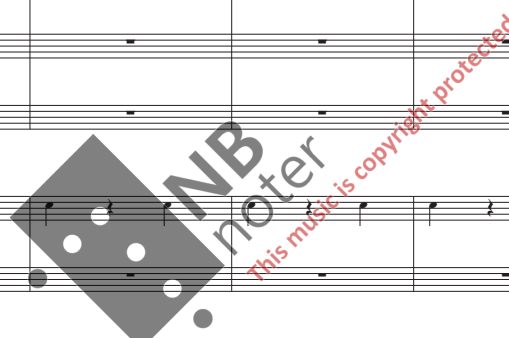
Viol. II

Viola

403

Vel.

Cbs.



This musical score is for 'The Love Song of Alfred Parrock'. It features a full orchestral arrangement with a solo tenor part. The score is divided into measures 408 through 416. The instruments listed include:

- Ottav. e Fl. III
- Fl. I & II
- Oboe
- Cor. Ing.
- Clar. I
- Clar. II
- Fag.
- C. Fag.
- Cor. I & II
- Cor. III & IV
- Tr. I
- Tr. II & III
- Tbn. I & II
- Tbn. B.
- Tuba
- Timp.
- Zil. e Cmp.
- Perc. I (Gran Cassa)
- Perc. II (Tamb. picc.)
- Arpa
- Tenore
- Viol. I
- Viol. II
- Viola
- Vel.
- Cbs.

The score includes various musical notations such as dynamics (f, ff), articulation (>), and performance instructions like 'chiusi' and 'arco'. The tenor part has lyrics: 'this, and so much more?'. A large watermark 'NB noter' is present across the center of the page, with the text 'this music is copyright protected' written diagonally below it.

416

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vel.

Cbs.

mf

ff

fff

aperti

This music is copyright protected

Adagio $\text{♩} = 56$

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Gran Cassa

Arpa

Tenore

It is im - pos - si - ble to say just what I mean! — But as if a ma - gic lan - tern threw the nerves in pat - terns on a

Viol. I

Viol. II

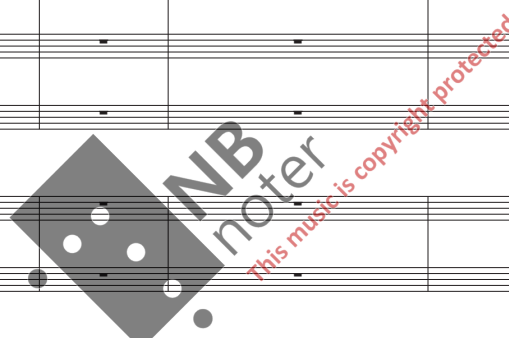
Viola

Vel.

Cbs.

Adagio $\text{♩} = 56$

div. a 3



428

Ottav. e Fl. III *p* *mf*

Fl. I & II *mf* *pp*

Oboe *pp*

Cor. Ing. *pp*

Clar. I *mf* *pp*

Clar. II *mf* *pp*

Fag. *mf* *pp* *mp*

C. Fag. *pp* *mp*

430

Cor. I & II *mf* *mp* *pp* *mp*

Cor. III & IV *mf* *mp* *pp*

Tr. I

Tr. II & III

Tbn. I & II *pp* *mp*

Tbn. B. *pp* *mp*

Tuba *pp* *mp*

430

Timp. *pp* *mp*

Zil. e Cmp.

430

Perc. I

Perc. II

430

Arpa

430

Tenore *mf* *p* *mf* *mp*

screen: _____ Would it have been worth while if one, sett-ling a pil-low or throw-ing off a shawl, _____ and

430

Viol. I *p* *mf* *mp*

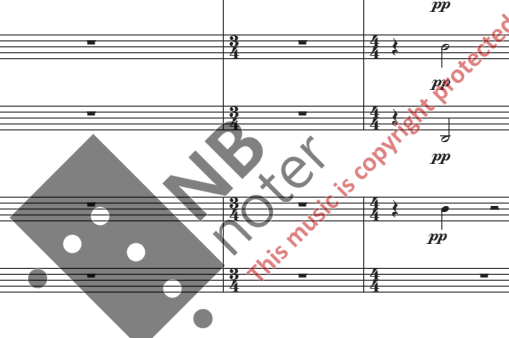
Viol. II *p* *mf* *mp*

Viola *mf* *mp*

Vcl. *mp* *mf* *pp*

Cbs. *mf* *div.* *pp*

mf *pp*



Flauto III Allegro (♩ = ca. 120)

Ottav. e Fl. III
 Fl. I&II
 Oboe
 Cor. Ing.
 Clar. I
 Clar. II
 Fag. *p* *f*
 C. Fag. *p* *f*
 Cor. I&II
 Cor. III&IV
 Tr. I
 Tr. II&III
 Tbn. I&II *p* *f*
 Tbn. B. *p* *f*
 Tuba *p* *f*
 Timp. *f* *p* *ff*
 Zil. e Cmp.
 Perc. I Gran Cassa *pp*
 Perc. II Tamb. picc. *ff*
 Arpa
 Tenore *f* *mp* *f*
 tur-ning to-ward the win-dow, should say: — "That is not it at all, — that is not what I meant at all."
 Viol. I *f* *pp* *f*
 Viol. II *f* *pp* *f*
 Viola *f* *pp* *f*
 Vel. *f* *pp* *f*
 Cbs. *f* *pp* *f*

div. a 3 *div. a 4* *div. a 3*
pp *pp*
 Allegro (♩ = ca. 120)

Musical score for "The Love Song" by Alfred Schnittke, measures 443-449. The score is written for a large orchestra and includes a tenor part. The instruments and their parts are: Ottav. e Fl. III, Fl. I & II, Oboe, Cor. Ing., Clar. I, Clar. II, Fag., C. Fag., Cor. I & II, Cor. III & IV, Tr. I, Tr. II & III, Tbn. I & II, Tbn. B., Tuba, Timp., Zil. e Cmp., Perc. I, Perc. II, Arpa, Tenore, Viol. I, Viol. II, Viola, Vel., and Cbs. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *ff*. The key signature is one flat (B-flat major), and the time signature is 6/8. A watermark "NB noter" is present, along with a red stamp reading "This music is copyright protected".

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

Viol. I

Viol. II

Viola

Vcl.

Cbs.

450

p

2.

p

p

p

p

p

p

p

p

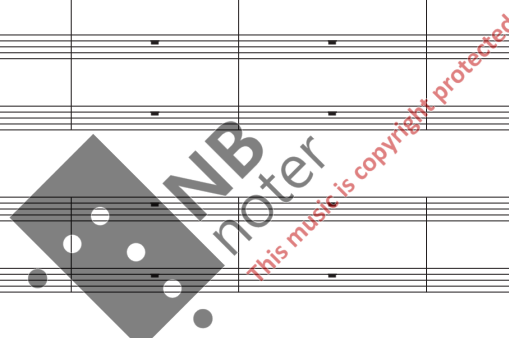
p

p

p

p

p



Ottav. e Fl. III
Fl. I&II
Oboe
Cor. Ing.
Clar. I
Clar. II
Fag.
C. Fag.
Cor. I&II
Cor. III&IV
Tr. I
Tr. II&III
Tbn. I&II
Tbn. B.
Tuba
Timp.
Zil. e Cmp.
Perc. I
Perc. II
Arpa
Tenore
Viol. I
Viol. II
Viola
Vel.
Cbs.

mp
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
f
p
f
p
f
p
f
p
f
p
f
p

Musical score for a full orchestra and soloist. The score is for page 60, titled "The Love Song of J. Alfred Prufrock". The key signature is B-flat major (three flats: B-flat, E-flat, A-flat). The time signature is common time (C). The score includes parts for Flauto III, Oboe, Clarinet I and II, Bassoon, Contrabassoon, Trumpets I and II, Trombones I and II, Tuba, Timpani, Cymbals and Gong, Percussion I and II, Arpa, and a soloist (Tenore). The music features dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). The Flauto III part includes a tempo marking "Flauto III". The score is marked with "465" and "468" at the beginning of sections. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the page. The soloist part (Tenore) is marked with "465" and "468".

Ottav. e Fl. III
 Fl. I & II
 Oboe
 Cor. Ing.
 Clar. I
 Clar. II
 Fag.
 C. Fag.
 Cor. I & II
 Cor. III & IV
 Tr. I
 Tr. II & III
 Tbn. I & II
 Tbn. B.
 Tuba
 Timp.
 Zil. e Cmp.
 Perc. I
 Perc. II
 Arpa
 Tenore
 Viol. I
 Viol. II
 Viola
 Vcl.
 Cbs.

Musical score for "The Love Song" by G. S. Alford, page 67. The score includes parts for woodwinds, brass, percussion, strings, and a soloist. A large watermark "NB noter" is overlaid on the page, with the text "This music is copyright protected" written diagonally across it.

Allegro (♩ = ca. 120)

Ottav. e Fl. III

Fl. I.&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

p *ff* *ff* *ff*

Cor. I.&II

Cor. III.&IV

Tr. I

Tr. II.&III

Tbn. I.&II

Tbn. B.

Tuba

p *ff* *ff* *ff*

Timp.

Zil. e Cmp.

ff

Perc. I

Perc. II

Gran Cassa

Tamb. picc.

ff *ff*

Arpa

Tenore

Allegro (♩ = ca. 120)

Viol. I

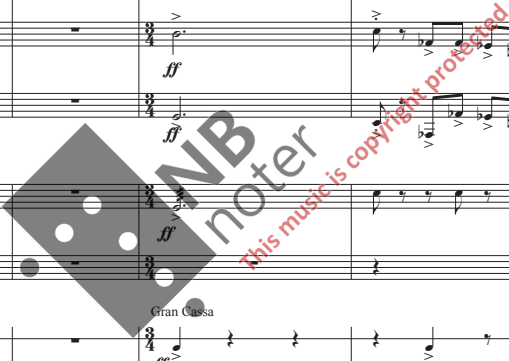
Viol. II

Viola

Vel.

Cbs.

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



495

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

un poco rit. Allegro molto mod. (♩ = c. 96)

p

ff

pp

495

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

pp

pp

pp

pp

pp

495

Timp.

Zil. e Cmp.

Perc. I

Perc. II

pp

pp

495

Arpa

495

Tenore

f

No! I am not Prince Ham - let, nor was

495

Viol. I

Viol. II

Viola

Vel.

Cbs.

un poco rit. Allegro molto mod. (♩ = c. 96)

ff

mf

mf

pp

pp

pp

pp

pp

accel.

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Arpa

Tenore

ment to be — an an at-ten-dant lord, one that will do to swell a pro-gress, start a scene or two, ad-vice the prince, no doubt, an ea - sy tool,

Viol. I

Viol. II

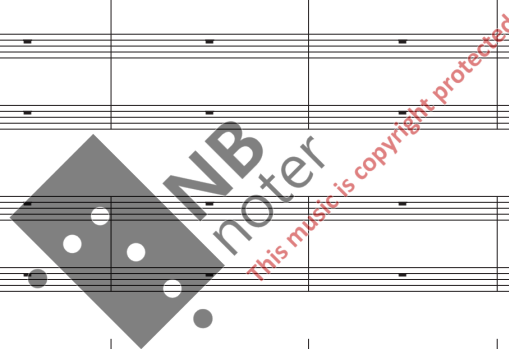
Viola

Vel.

Cbs.

mp p mp p f pp f pp f pp

arco



(♩=♩.)

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

Detailed description: This section contains the staves for the woodwind and string instruments. The Flute I & II part has a melodic line starting at measure 511 with a *pp* dynamic, moving to *p* later. The other instruments in this section are currently silent.

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

Detailed description: This section contains the staves for the brass instruments. All instruments (Cor. I&II, Cor. III&IV, Tr. I, Tr. II&III, Tbn. I&II, Tbn. B., and Tuba) are currently silent.

Timp.

Zil. e Cmp.

Perc. I

Perc. II

Detailed description: This section contains the staves for the percussion instruments. All instruments (Timp., Zil. e Cmp., Perc. I, and Perc. II) are currently silent.

Arpa

Detailed description: This section contains the staff for the harp. It is currently silent.

Tenore

de-fer - en - tial, glad to be of use, Po - li - tic, cau - tios and me - ti - cu - lous;

Detailed description: This section contains the vocal line for the Tenor. The lyrics are: "de-fer - en - tial, glad to be of use, Po - li - tic, cau - tios and me - ti - cu - lous;". The dynamics are *p*, *mp*, *mp*, and *mf*.

Viol. I

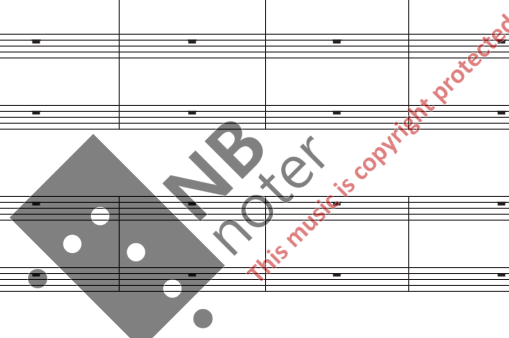
Viol. II

Viola

Vel.

Cbs.

Detailed description: This section contains the staves for the string instruments. Violin I and II have melodic lines with dynamics *pp* and *mp*. Viola, Violoncello (Vel.), and Contrabasso (Cbs.) have accompaniment with dynamics *p*.



519
 Ottav. e Fl. III
 Fl. I & II *mp* *mf* *f*
 Oboe
 Cor. Ing.
 Clar. I *mf* *f*
 Clar. II *mf* *f*
 Fag. *mf*
 C. Fag.

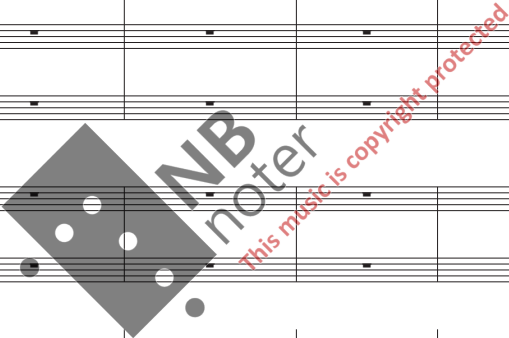
519
 Cor. I & II *mf* a2
 Cor. III & IV *mf* a2
 Tr. I
 Tr. II & III
 Tbn. I & II
 Tbn. B.
 Tuba

519
 Timp.
 Zil. e Cmp.
 Perc. I
 Perc. II

519
 Arpa

519
 Tenore *mf* *f* *ff*
 full of high sen - tence, but a bit ob - tuse; At times, in - deed, al - most ri - di - -

519
 Viol. I *mf* *mp* *f non troppo* *mf*
 Viol. II *mf* *mp* *f non troppo* *mf*
 Viola *mp* *mf*
 Vcl. *mp* *mf*
 Cbs. *mp* *mf*



534

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

535

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

535

Timp.

Zil. e Cmp.

535

Perc. I

Perc. II

535

Arpa

535

Tenore

535

Viol. I

Viol. II

Viola

Vcl.

Cbs.

ff *p* *pp* *f* *mf*

This music is copyright protected

(♩=♩)

548

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

544

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

544

Timp.

Zil. e Cmp.

Campane

544

Perc. I

Perc. II

Tam-tam

Arpa

544

Tenore

(♩=♩)

544

Viol. I

Viol. II

Viola

Vcl.

Cbs.

div.

pizz.



rit. poco a poco

558

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

554

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

554

Timp.

Zil. e Cmp.

554

Perc. I

Perc. II

554

Arpa

554

Tenore

554

Viol. I

Viol. II

Viola

Vcl.

Cbs.

rit. poco a poco

div. a 3

Quasi un valse inglese

573

Ottav. e Fl. III

Fl. I&II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

575

Cor. I&II

Cor. III&IV

Tr. I

Tr. II&III

Tbn. I&II

Tbn. B.

Tuba

575

Timp.

Zil. e Cmp.

575

Perc. I

Perc. II

575

Arpa

pp dolce

575

Tenore

mf hair be-hind? Do I dare to eat a peach? *p* I shall wear white flanel trou-sers, and walk up-on the beach. *mp*

575

Viol. I

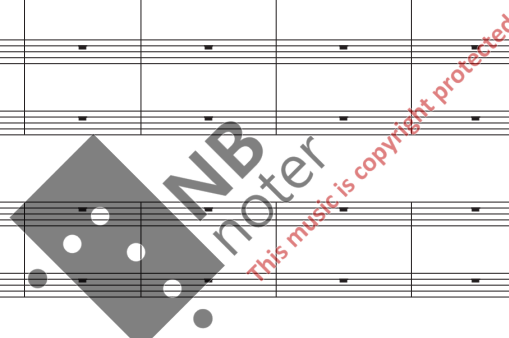
Viol. II

Viola

Vel.

Cbs.

mp *pp* *dolce* *pp dolce* *div.* *pp* *pp* *pizz.* *mp* *pp*



Grandioso ♩ = 60

rit.

lunga

Tempo precedente

Ottav. e Fl. III

Fl. I & II

Oboe

Cor. Ing.

Clar. I

Clar. II

Fag.

C. Fag.

635

mp *mf* *pp* *ppp* *mp* *ff*

Cor. I & II

Cor. III & IV

Tr. I

Tr. II & III

Tbn. I & II

Tbn. B.

Tuba

635

mp *mf* *pp* *ppp* *mp* *ff*

a2

4

Timp.

Zil. e Cmp.

635

mp *p* *ppp* *mp* *ff*

Perc. I

Perc. II

635

Gran Cassa

Tam-tam

mf *ff*

Arpa

635

mf *p* *ff*

non arpeggiato

Tenore

635

mf *p*

till hu - man voi - ces wake us, and we drown.

Grandioso ♩ = 60

rit.

lunga

Tempo precedente

Viol. I

Viol. II

Viola

Vcl.

Cbs.

635

mf *p* *ppp* *mf* *ff*

arco

div. a 3

div.

