

Picc.

Fl. I. II

Ob. I. II
E.Hr.

Cl. I. II

Cl. b.

Bsn. I. II

C-bsn.

Cor. I. III
con sord.
pp
poco

Cor. II. IV
con sord.
pp
poco
pp

Tr. I. II. III

Trb. I. II. III

Tuba

Perc. I
p

V-ni I
div. a3
pp

V-ni II

V-le div.
pp

V-c. div.
pp

C-b.
pp

Picc. - Fl. I.II - Ob. I.II E.Hr. - Cl. I.II - Cl. b. - Bsn. I.II - C-bsn. - Cor. I.III - Cor. II.IV - Tr. I.II.III - Trb. I.II - Trb. III - Tuba - Perc. I - V-ni I div. a3 - V-ni II - V-le div. - V-c. div. - C-b.

The score is divided into two systems. The first system includes Piccolo, Flutes I & II, Oboes I & II (English Horn), Clarinets I & Bass, Bassoons I & II, and Contrabassoon. The second system includes Cor Anglais I & II, Trumpets I, II, & III, Trombones I, II, & III, Tuba, Percussion I, Violins I (divided a3), Violins II, Violas (divided), Violas (divided), and Contrabass.

The score features complex rhythmic patterns with frequent changes between 4/4, 2/4, and 4/2 time signatures. Dynamics include *pp* (pianissimo), *p* (piano), and *con sord.* (con sordina). Performance instructions such as *poco* and *pp* are used throughout. The Percussion I part includes a prominent melodic line with a *p* dynamic. The string parts (Violins I, Violins II, Violas, Violas, and Contrabass) play a sustained, melodic accompaniment, often marked *pp*.

Picc. *poco* *pp*
 Fl. I, II *poco* *pp*
 Ob. I, II *poco* *pp*
 E.Hr.
 Cl. I, II *poco* *pp*
 Cl. b.
 Bsn. I, II
 C-bsn.
 Cor. I, III
 Cor. II, IV
 Tr. I, II, III
 Trb. I, II, III
 Tuba
 Perc. I
 V-ni I div. a3
 V-ni II div. a3 *p* *pp*
 V-le div. *poco* *pp*
 V-c. div. *pp*
 C-b. *pp*

This page contains the 31st system of a musical score, starting at measure 144. The score is arranged in two systems of staves. The first system includes the Piccolo (Picc.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), English Horn (E.Hr.), Clarinets I and II (Cl. I, II), Clarinet in Bass (Cl. b.), Bassoons I and II (Bsn. I, II), and Contrabassoon (C-bsn.). The second system includes Cor I, II, III and IV (Cor. I, II, III, IV), Trumpets I, II, III and III (Tr. I, II, III, III), Trombones I, II, III and III (Trb. I, II, III, III), Tuba, Violins I (V-ni I), Violins II (V-ni II), Violins II divided (V-le div.), Violas (V-c. div.), and Contrabass (C-b.). The score is in 3/4 time and features a variety of musical notations including notes, rests, slurs, and dynamic markings such as *pp* (pianissimo) and *poco* (poco). Some instruments, including the English Horn, Clarinet in Bass, Bassoons, and Tuba, are marked *con sord.* (con sordina). The page number 144 is in the top left, and the system number 31 is in the top right.

Picc.

Fl. I, II

Ob. I, II

E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn. *con sord.*
pp poco

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

V-ni I

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.
 Fl. I, II
 Ob. I, II
 E.Hr.
 Cl. I, II
 Cl. b.
 Bsn. I, II
 C-bsn.
 Cor. I, III
 Cor. II, IV
 Tr. I, II, III
 Trb. I, II, III
 Tuba
 Perc. I Chimes
 Perc. II 3 Gongs
 Perc. III Vibr.
 V-ni I
 V-ni II div. a3
 V-la div.
 V-c. div.
 C-b.

mf sempre
mf sempre
hard mallets
mf sempre

Picc.
 Fl. I, II
 Ob. I, II
 E.Hr.
 Cl. I, II
 Cl. b.
 Bsn. I, II
 C-bsn.
 Cor. I, III
 Cor. II, IV
 Tr. I, II, III
 Trb. I, II, III
 Tuba
 Perc. I Chimes
 Perc. II 3 Gongs
 Perc. III Vibr.
 Perc. IV P. sos.
 V-ni I
 V-ni II div. a3
 V-le div.
 V-c. div.
 C-b.

This page contains the musical score for system 51, page 148. The score is organized into several staves:

- Woodwinds:** Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), English Horn (E.Hr.), Clarinet I and II (Cl. I, II), Clarinet Bass (Cl. b.), Bassoon I and II (Bsn. I, II), and Contrabassoon (C-bsn.).
- Brass:** Horn I, II, III, and IV (Cor. I, II, III, IV), Trumpet I, II, III, and III (Tr. I, II, III, III), Trombone I, II, III, and III (Trb. I, II, III, III), and Tuba.
- Percussion:** Percussion I (Chimes), Percussion II (3 Gongs), Percussion III (Vibr.), and Percussion IV (P. sos.).
- Strings:** Violin I (V-ni I), Violin II (V-ni II), Violin II divided (V-ni II div. a3), Viola (V-le div.), Violoncello (V-c. div.), and Contrabass (C-b.).

The score is written in a common time signature and features a variety of musical notations, including notes, rests, and dynamic markings. The woodwinds and brass sections play sustained chords and melodic lines, while the strings provide a harmonic foundation. The percussion parts include chimes, gongs, and vibraslap.

Picc.
 Fl. I, II
 Ob. I, II
 E.Hr.
 Cl. I, II
 Cl. b.
 Bsn. I, II
 C-bsn.
 Cor. I, III
 Cor. II, IV
 Tr. I, II, III
 Trb. I, II, III
 Tuba
 Perc. I (Chimes)
 Perc. II (3 Gongs)
 Perc. III (Vibr.)
 Perc. IV (P. sos.)
 V-ni I
 V-ni II div. a3
 V-le div.
 V-c. div.
 C-b.

Picc.

Fl. I, II

Ob. I, II

E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I Chimes

Perc. II 3 Gongs

Perc. III Vibr.

Perc. IV P. sos.

V-ni I

V-ni II div. a3

V-le div.

V-c. div.

C-b.

This musical score page, numbered 66, contains the following parts and measures:

- Woodwinds:** Piccolo (Picc.), Flute I & II (Fl. I, II), Oboe I & II (Ob. I, II), English Horn (E.Hr.), Clarinet I & II (Cl. I, II), Clarinet Bass (Cl. b.), Bassoon I & II (Bsn. I, II), and Contrabassoon (C-bsn.).
- Brass:** Cor I & II (Cor. I, II), Trumpet I, II, & III (Tr. I, II, III), Trombone I, II, & III (Trb. I, II, III), and Tuba.
- Percussion:** Percussion I (Perc. I) with Chimes; Percussion II (Perc. II) with 3 Gongs; Percussion III (Perc. III) with Vibraphone (Vibr.); and Percussion IV (Perc. IV) with P. sos. (Percussion SOS).
- Strings:** Violin I (V-ni I) divided into three parts (div. a3); Violin II (V-ni II) divided into three parts (div. a3); Viola (V-le div.); Violoncello (V-c. div.); and Contrabass (C-b.).

The score spans 12 measures. The woodwinds and brass sections are mostly silent, with some initial notes in the Clarinet Bass, Bassoon I & II, Trombone I, II, & III, and Tuba parts. The percussion section is active, with Chimes, 3 Gongs, and Vibraphone playing melodic lines, and P. sos. playing rhythmic patterns. The string section provides a harmonic foundation with sustained notes and melodic lines.

Picc.

Fl. I, II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Perc. IV
P. sos.

Soprano

mp

She was a

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.
 Fl. I, II
 Ob. I, II
 E.Hr.
 Cl. I, II
 Cl. b.
 Bsn. I, II
 C-bsn.
 Cor. I, III
 Cor. II, IV
 Tr. I, II, III
 Trb. I, II, III
 Tuba
 Perc. I
 Chimes
 P. sos.
 Perc. II
 Vibr.
 Perc. III
 Soprano
poco
 beau - - - ti - - ful per - son. Not on - - - ly
 V-ni I
 div. a3
 V-ni II
 div. a3
 V-le div.
 V-c. div.
 C-b.
ppp

Picc. *ppp*

Fl. I, II *ppp*

Ob. I, II
E.Hr. *ppp*

Cl. I, II *ppp*

Cl. b. *ppp*

Bsn. I, II

C-bsn. *ppp*

Cor. I, III *ppp*

Cor. II, IV *ppp*

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I Chimes

Perc. II 3 Gongs

Perc. III Vibr.

Soprano *mf*
did she have beau - ti - ful fea - tures, she al - so had a beau - ti -

V-ni I
div. a3

V-ni II
div. a3 *ppp*

V-le div.

V-c. div.

C-b.

Picc.

Fl. I, II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Soprano
ful - soul. The truth is: her beau - - - ty came from

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.

Fl. I, II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Soprano

with - in her. When she walked,

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.

Fl. I.II

Ob. I.II
E.Hr.

Cl. I.II

Cl. b.

Bsn. I.II

C-bsn.

Cor. I.III

Cor. II.IV

Tr. I.II.III

Trb. I.II.III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Soprano
— grace and e - le - gance — would en - ve - lope her. When she spoke, her

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

ppp

Picc.

Fl. I,II

Ob. I,II
E.Hr.

Cl. I,II

Cl. b.

Bsn. I,II

C-bsn.

Cor. I,III

Cor. II,IV

Tr. I,II,III

Trb. I,II,III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Soprano
voice would project gentleness and kindness.

V-ni I
div. a3

V-ni II
div. a3

V-la div.

V-c. div.

C-b.

Picc.
 Fl. I, II
 Ob. I, II
 E.Hr.
 Cl. I, II
 Cl. b.
 Bsn. I, II
 C-bsn.
 Cor. I, III
 Cor. II, IV
 Tr. I, II, III
 Trb. I, II, III
 Tuba
 Perc. I
 Chimes
 Perc. II
 3 Gongs
 Perc. III
 Vibr.
 Soprano
 When she smiled, the air a - round her would be filled.
 V-ni I
 div. a3
 V-ni II
 div. a3
 V-le div.
 V-c. div.
 C-b.

Picc.

Fl. I, II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Soprano
with love and warmth. She always

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.

Fl. I, II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Soprano
car - ried her - - self with dig - ni - ty and good man - ners. She

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.

Fl. I, II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Soprano

showed great ap-pre - ce - a - tion to-ward beau - ti - ful things and beau - ti - ful mu - - sic.

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

rit.

Picc.

Fl. I

Fl. II

Ob. I,II
E.Hr.

Cl. I,II

Cl. b.

Bsn. I,II

C-bsn.

Cor. I,III

Cor. II,IV

Tr. I,II,III

Trb. I,II,III

Tuba

Perc. I

Perc. II

Perc. III

Chimes

3 Gongs

Vibr.

Soprano

mp

It was al-ways a plea-sant ex-pe-ri-ence for me eve-ry time I looked at her and lis-tened to

rit.

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

♩ = 60

Picc.

Fl. I

Fl. II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

non solo 1.
pp *p*

sempre pp

sempre pp

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Harp

mp

Soprano

expressively

her. She re - mind - ed me of the clas - sic beau - - - ties in the

♩ = 60

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

pizz.
p

Picc.

Fl. I

Fl. II

Ob. I,II
E.Hr.

Cl. I,II

Cl. b.

Bsn. I,II

C-bsn.

Cor. I,III

Cor. II,IV

Tr. I,II,III

Trb. I,II,III

Tuba

Harp

Soprano

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

old mo - - - - vies; of the god - des - es in Greek my - tho - lo - gy;

non solo
p

8va

Picc.

Fl. I

Fl. II

Ob. I,II
E.Hr.

Cl. I,II

Cl. b.

Bsn. I,II

C-bsn.

Cor. I,III

Cor. II,IV

Tr. I,II,III

Trb. I,II,III

Tuba

Harp

Soprano

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

pp

mp

of _____ the ch - rac - ters who are no - - - - ble, char - ming, fe - mi - nine and en -

Picc.

Fl. I

Fl. II

Ob. I,II
E.Hr.

Cl. I,II

Cl. b.

Bsn. I,II

C-bsn.

Cor. I,III

Cor. II,IV

Tr. I,II,III

Trb. I,II,III

Tuba

Harp

Soprano

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

chan - - ting. She — pos - sessed ma - ny won - - - der - ful qua - li -

pp *p* *pp*

8va *1* *3* *5*

Picc.
 Fl. I
 Fl. II
 Ob. I,II
 E.Hr.
 Cl. I,II
 Cl. b.
 Bsn. I,II
 C-bsn.
 Cor. I,III
 Cor. II,IV
 Tr. I,II,III
 Trb. I,II,III
 Tuba
 Harp
 Soprano
 V-ni I
 div. a3
 V-ni II
 div. a3
 V-le div.
 V-c. div.
 C-b.

ties that could on - ly be read a - bout in sto - ry books and fai - - -

Musical score for page 162, featuring various instruments and a vocal line with lyrics. The score is in 3/4 time and includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Contrabassoon, Cor Anglais I and II, Trumpets I, II, and III, Trombones I, II, and III, Tuba, Harp, Soprano, Violins I and II (divided a3), Viola (divided), Violoncello (divided), and Contrabass. The vocal line includes the lyrics: "ties that could on - ly be read a - bout in sto - ry books and fai - - -".

Picc. 

Fl. I 

Fl. II 

Ob. I,II
E.Hr. 

Cl. I,II 

Cl. b. 

Bsn. I,II 

C-bsn. 

Cor. I,III 

Cor. II,IV 

Tr. I,II,III 

Trb. I,II,III 

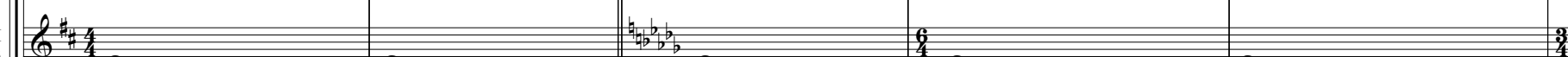
Tuba 

Harp 

Soprano 

ry tails. She was like a bright star whose ra-di-ance.

V-ni I
div. a3 

V-ni II
div. a3 

V-le div. 

V-c. div. 

C-b. 

pp

poco accel.

♩ = 60

Picc. Fl. I Fl. II Ob. I,II E.Hr. Cl. I,II Cl. b. Bsn. I,II C-bsn. Cor. I,III Cor. II,IV Tr. I,II,III Trb. I,II,III Tuba

Harp

Soprano

would light up the night sky. She was like a nightingale

poco accel.

♩ = 60

V-ni I div. a3 V-ni II div. a3 V-le div. V-c. div. C-b.

Picc.
 Fl. I
 Fl. II
 Ob. I,II
 E.Hr.
 Cl. I,II
 Cl. b.
 Bsn. I,II
 C-bsn.
 Cor. I,III
 Cor. II,IV
 Tr. I,II,III
 Trb. I,II,III
 Tuba
 Harp
 Soprano
 V-ni I
 div. a3
 V-ni II
 div. a3
 V-le div.
 V-c. div.
 C-b.

whose love - ly song would car - - - - ry through the fo - rest a - mid the

The musical score for page 171 includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon, Contrabassoon, Cor Anglais I, II, III, IV, Trumpets I, II, III, Trombones I, II, III, Tuba, Harp, Soprano, Violins I and II (divided a3), Viola (divided), Violoncello (divided), and Contrabass. The vocal line features the lyrics: "whose love - ly song would car - - - - ry through the fo - rest a - mid the". The score is written in 4/4 time with a key signature of one sharp (F#).

Picc.
 Fl. I
 Fl. II
 Ob. I,II
 E.Hr.
 Cl. I,II
 Cl. b.
 Bsn. I,II
 C-bsn.
 Cor. I,III
 Cor. II,IV
 Tr. I,II,III
 Trb. I,II,III
 Tuba
 Perc. I
 Perc. II
 Perc. III
 Harp
 Soprano
 V-ni I
 div. a3
 V-ni II
 div. a3
 V-le div.
 V-c. div.
 C-b.

Chimes
 3 Gongs
 Vibr.

cri-cket's noi - - - ses. She was like a glass of good wine whose

Musical score for page 179, featuring various instruments and a vocal line with lyrics. The score includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bassoon I and II, Contrabassoon, Cor Anglais I and II, Trumpets I, II, and III, Trombones I, II, and III, Tuba, Percussion I (Chimes), Percussion II (3 Gongs), Percussion III (Vibr.), Harp, Soprano, Violins I and II (div. a3), Viola (div.), Violoncello (div.), and Contrabass. The vocal line includes the lyrics: "cri-cket's noi - - - ses. She was like a glass of good wine whose".

rit.

Picc.

Fl. I

Fl. II

Ob. I,II
E.Hr.

Cl. I,II

Cl. b.

Bsn. I,II

C-bsn.

Cor. I,III

Cor. II,IV

Tr. I,II,III

Trb. I,II,III

Tuba

Perc. I

Perc. II

Perc. III

Harp

Soprano

Chimes

3 Gongs

Vibr.

taste and a - ro - ma would en - hance the fla - vor of e - ven a most con -

rit.

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

187 *poco meno mosso* *poco accel.*

♩ = 60

Picc.

Fl. I

Fl. II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I Chimes

Perc. II 3 Gongs

Perc. III Vibr.

Harp

Soprano

ven - tio - nal dish. Her good - ness will be che - rished by

poco meno mosso *poco accel.*

♩ = 60

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.

Fl. I, II

Fl. I

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Harp

Soprano
all who knew her. She was one of the most

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

molto rit.

poco meno mosso

Picc.

Fl. I

Fl. II

Ob. I,II
E.Hr.

Cl. I,II

Cl. b.

Bsn. I,II

C-bsn.

Cor. I,III

Cor. II,IV

Tr. I,II,III

Trb. I,II,III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Harp

Soprano

pre - cious and beau - ti - - - ful gifts from God to us.

molto rit.

poco meno mosso

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.

Picc.

Fl. I, II

Ob. I, II
E.Hr.

Cl. I, II

Cl. b.

Bsn. I, II

C-bsn.

Cor. I, III

Cor. II, IV

Tr. I, II, III

Trb. I, II, III

Tuba

Perc. I
Chimes

Perc. II
3 Gongs

Perc. III
Vibr.

Harp

Soprano

V-ni I
div. a3

V-ni II
div. a3

V-le div.

V-c. div.

C-b.
arco