

Enduring

Four poems by John Gould Fletcher (1886-1950)

1. Impromptu

Peter Bird

Soleá ($\text{♩} = 90$)

The musical score consists of five staves. The top staff is for Oboe, starting with a trill and marked *mf*. The subsequent staves for SOPRANO, ALTO, and TENOR are blank. The BASS staff begins with a note on the eighth note. The piano accompaniment starts with a forte dynamic (*mf*) and consists of sustained chords.

Soleá ($\text{♩} = 90$)

This section continues the Soleá style. The piano part maintains its harmonic pattern of sustained chords.

The vocal line begins with "My" on the eighth note, followed by a melodic line with a *gloss.* (glissando) over seven measures. The piano accompaniment provides harmonic support with sustained chords.

Enduring

9

Ob. *mp* *mf* *mp* *mf*

S. A pud-dle in the street re-flec-ting

A pud-dle in the street re-flec-ting

T. *tutti* *mp* *mf*

B. *mp* *mf*

Pno.

re-flec-ting green Si-ri-us.. A pud-dle in the street re-flec-ting

A pud-dle in the street re-flec-ting

A pud-dle in the street re-flec-ting

13

Ob. *f* *mp*

S. green Si - ri - us.

A. green Si - ri - us.

T. *f* *solo* In thick dark groves trees hud-dle,

B. green Si - ir - us.

Pno. *mf* *8va* *mp*

17

Ob.

S. *mf*
Trees hud - dle, lift - ing their

A. *mf*
Trees hud - dle, lift - ing their

T. *tutti* *mf*
lift - ing their bran ches like beck-on - ing hands. Trees hud - dle, lift - ing their

B. *mf*
Trees hud - dle, lift - ing their

Pno. (8)

(8)

21

Ob. *mf*

S. *mp* *mf* *f*
bran - ches like beck-on - ing hands. We eat the grain; the grain is death;

A. *mp* *mf* *f*
bran - ches like beck-on - ing hands. We eat the grain; the grain is death;

T. *mp*
8 bran - ches like beck-on - ing hands.

B. *mp*
bran - ches like beck-on - ing hands.

Pno.

Enduring

A

$\bullet = 90$ (same)

Ob. *mf* *mp* *mp*

S. All goes back to the Earth's dark mass, All but a

A. *mf* *mp*

T. All goes back to the Earth's dark mass.

B. *f*
8 Death. All goes back to the Earth's dark mass.

B. *f* *mf* *mp*

Death. All goes back to the Earth's dark mass.

Pno. **A** = 90 (same) *mf* *mp*

31

Ob.

S. *mf*
song which moves a-cross the plain like the wind's deep mut - ter - ing

A. *mp* *mf*
Which moves a-cross the plain like the wind's deep mut - ter - ing

T. *mp* *mf*
The wind's deep mut - ter - ing

Pno.

37

Ob.

S. *mp*
breath. Ah

A. *mf* *mp*
breath. Ah Ah

T. *mp*
breath. Ah

B. *mf*
Bowed down u-pon the earth,

Pno.

43

S. *mf* Ah Ah

A. *mf* Ah

T. *mf* Though he be part of the

B. *mf* Man sets his plants and wat - ches for the seeds. Though he be part of the

Pno.

Enduring

B

Soleá ($\bullet = 90$)

Enduring

7

60

Ob.

T. *mf* tutti
find flame in dust;

Pno. *mp*

64

Ob.

S. *f* *mf* *f*
Flame in the dust; a word once ut - ter'd that will stir a -

A. *f* *mf* *f*
Flame in the dust; a word once ut - ter'd... A -

T. *f* *mf* *f*
Flame in the dust; a word once ut - ter'd... Stir a -

B. *f* *mf* *f*
Flame in the dust; a word once ut - ter'd that will stir a -

Pno. *mf* *mf*
Ped.

Enduring
poco rit.

68

Ob. S. gain, a word once ut - ter'd that will stir a - gain. Oo

A. gain, a word once ut - ter'd... Will stir a - gain. Oo

T. gain, a word once ut - ter'd... Stir a - gain.

B. gain, a word once ut - ter'd that will stir a - gain. Oo

poco rit.

Pno.

Pd.

72

molto rit.

Ob.

S. Oo

A. (Alti non dim.) (mp)

T. Baritone solo And a wine cup re-flec-ting Si - ri - us in the wa - ter held in my hands.

B. Oo

Pno.

Pd.

Enduring
2. Blue water

9

C

77 **Andantino ($\text{d} = 75$)**

Pno.

84

S. *mf* Sea vi - o - lins are play - ing on the sands;

A. *mf* Sea vi - o - lins are play - ing on the sands;

T. *mf* Sea vi - o - lins are play - ing on the sands;

B. *mf* Sea vi - o - lins are play - ing on the sands;

Pno.

91

S. *mf* Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

A. *mf* Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

T. *mf* Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

B. *mf* Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

Pno.

Enduring

98

S. See them at - tack the chords: dark bas - ses, glint-ing tre - bles. *mf*

A. See them at - tack the chords: dark bas - ses, glint-ing tre - bles. *mf*

T. See them at - tack the chords: dark bas - ses, glint-ing tre - bles. *mf*

B. See them at - tack the chords: dark bas - ses, glint-ing tre - bles. *mf*

Pno.

105

S. Dim - ly and faint they croon Blue vi - o - lins. *mp*

A. Dim - ly and faint they croon; blue vi - o - lins. *mp*

T. Dim - ly and faint they croon; blue vi - o - lins. *mp*

B. Dim - ly and faint they croon; blue vi - o - lins. *mp*

Pno.

Enduring

11

112

Ob.

D

Pno.

mf

8va

mf

8va

113

118

Ob.

Pno.

Ped.

119

124

Ob.

Pno.

Ped.

125

130

Ob.

Pno.

Ped.

131

E

136

Ob. S. A. T. B.

"Suf - fer with - out re -
"Suf - fer with - out re -
"Suf - fer with - out re -
"Suf - fer with - out re -

Pno.

Ped.

E

143

Ob. S. A. T. B.

"Though dark your suf - fer - ing
"Though dark your suf - fer - ing
"Though dark your suf - fer - ing
"Though dark your suf - fer - ing

Pno.

157 (no ritard....)

Ob. S. A. T. B. Pno.

heat that wash mid - sum - mer sky; Sea - vi - o -

heat that wash mi - sum - mer sky; Sea vi - o -

8 heat that wash mid - sum - mer sky; Sea vi - o -

heat that wash mid - sum - mer sky; Sea vi - o -

(no ritard....)

Enduring

163

Ob. *mp*

S. *mp*

S. lins that play a - long the sands.

A. *mp*

A. lins that play a - long the sands.

T. *mp*

T. 8 lins that play a - long the sands.

B. *mp*

B. lins that play a - long the sands.

Pno.

Ped.

Enduring
3. Prayers for Wind

15

F

169 Slip jig ($\text{J} = 92$)

Ob.

S.

A.

Pno.

Let the winds come,

F

Slip jig ($\text{J} = 92$)

8^{va}

mf

mp

8^{va}

mf

mp

174

Ob.

S.

A.

T.

B.

Pno.

Let the winds come,

Let the winds come,

And bu - ry our

And bu - ry our

(8)

(8)

mf

mf

Enduring

179

Ob. *f*

T. feet in the sands of the se - ven des - erts,

B. feet in the sands of the se - ven des - erts,

Pno.

(repeat)
8va
mf
8va

184

Ob. *mf*

Pno.

(8)

189

Ob.

Pno.

(8) 1

194

Ob.

S. *f*
Let strong bree-zes rise,

A. *f*
Let strong bree-zes rise,

T. *mf*
Ah

B. *mf*
Ah

Pno. **G**

f

Ped.

200

S. Let strong bree-zes rise,

A. Let strong bree-zes rise,

T. *f* Ah Wash-ing our ears with the far - off

B. Ah Wash - ing our ears with the far - off

Pno.

H

Enduring

207

Ob. *mp*

S. *mp* Let there be_____ be - tween_____ our fa - ces

A. *mp* Let there be_____ be - tween_____ our fa - ces

T. *mf* *mp* sounds of the foam. Let there be_____ be - tween_____ our fa - ces

B. *mf* *mp* sounds of the foam. Let there be_____ be - tween_____ our fa - ces

213

Ob.

S. *mf* Green turf and a branch or two of back-toss'd trees;

A. *mf* A green turf and a branch or two of back-toss'd trees;

T. *mf* A green turf and a branch or two of back-toss'd trees; Ah

B. *mf* A green turf and a branch or two of back-toss'd trees; Set

218

Ob.

S. *mf* Ah O - ver

A. O - ver ques - tion - ing hearts O - ver

T. *mf* Ah

B. firm - ly Set firm - ly

Pno.

223

S. ques - tion - ing hearts Ah The

A. ques - tion - ing hearts The

T. Set firm - ly o - ver ques - tion - ing hearts

B. Set firm - ly o - ver ques - tion - ing hearts

Pno. *f* *ped.*

Enduring

229

S. deep un - quen - cha - ble an - swer of the wind.

A. deep un - quen - cha - ble an - swer of the wind.

Pno.

Ped.

234

Ob. *mf*

S. *mf* Ah

A. *mf* Ah Ah

T. 8 *f* The deep un - quen - cha - ble an - swer of the

B. *f* The deep un - quen - cha - ble an - swer of the

Pno.

Ped.

239

Ob.

S. Ah

A. Ah The wind!

T. wind. The wind!

B. wind. The wind! rall.

Pno. Ped.

242

Ob.

S. The wind!

A. The wind!

T. The wind!

B. The wind!

Pno.

IEnduring
4. The Enduring246 Moderato ($\text{♩} = 100$)

Ob. Ob. **I** Moderato ($\text{♩} = 100$)

Pno.

253

Ob. Ob.

Pno.

260

J

rall.

Ob. Ob.

S. S. mp
If the au - tumn

A. A. mp
If the au - tumn

T. T. mp
If the au - tumn

B. B. mp
If the au - tumn..

Pno. Pno.

Enduring
accel. . . a tempo ($\text{♩} = 100$)

267

S. end - ed Ere the birds flew south-ward, If in the cold _____ with wea-ry

A. end - ded Ere the birds flew_ south- ward, In the cold _____ with wea-ry

T. end - ed Ere the birds flew_ south- ward, In the cold _____ with wea-ry

B. end - ed Ere the birds flew_ south- ward, If in the cold _____ with wea-ry

Pno. *mf*

accel. a tempo ($\text{♩} = 100$)

Ped. *Ped.* *Ped.*

274

Enduring

280

Ob.

S.

A.

T.

B.

Pno.

ter - nal, Leaf and bush and blos-som Would nev - er once more ri - ot

ter - nal, Leaf and bush and blos-som Would nev - er once more ri - ot

ter - nal, Leaf and bush and blos-som Would nev - er once more ri - ot

ter - nal, Leaf and bush and blos-som Would nev - er once more ri - ot

ter - nal, Blos-som would nev - er once more ri - ot

Rédo.

Rédo.

K

rall.

285

S.

A.

T.

B.

Pno.

In the Spring. If re - mem - brance end - ed

In the Spring. If re - mem - brance end - ed

In the Spring. If re - mem - brance end - ed

In the Spring. If re - mem - brance end - ed

rall.

K

Rédo.

accel. . . . Andante ($\text{♩} = 88$)

290

S. When life and love are gathered, If the world were not living
A. When life and love are gathered, If the world were not living
T. When life and love are gathered, If the world were not living
B. When life and love are gathered, If the world were not living

Pno. *mp* *mf*

acc. *Andante* ($\text{♩} = 88$)

Ped.

Enduring

303

Ob. S. A. T. B. Pno.

Stand at the door in eve-ning; Life would van-ish and slack-en, Men

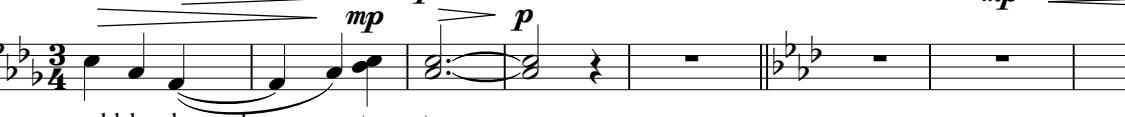
Stand at the door in eve-ning; Life would van-ish and slack-en, Men

Door in eve-ning; Life would van - ish. Ah.

Stand at the door in eve-ning; Life would van - ish. Ah.

L

accel. **Andante moderato** ($\downarrow = 90$)

Ob. 

S. would be changed to stone.

A. would be changed to stone.

T. >p p

B. 8 p

I.

accel. - - - - - **Andante moderato** ($\bullet = 90$)

Musical score for piano (Pno.) in 3/4 time, key signature of four flats. The score consists of two staves. The top staff shows a bass clef, and the bottom staff shows a treble clef. Measure 1: Bass note (G) followed by a fermata over a sustained note. Measure 2: Bass note (G) followed by a sixteenth-note pattern (B-A-G-F#). Measure 3: Rest. Measure 4: Bass note (G) followed by a fermata over a sustained note. Measure 5: Bass note (G) followed by a fermata over a sustained note. Measure 6: Bass note (G) followed by a fermata over a sustained note. Measure 7: Bass note (G) followed by a fermata over a sustained note.

317

Ob.

Pno.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

324

Ob.

Pno.

Ped. *rall.* *mf* *Ped.*

331

M

a tempo ($\text{♩} = 90$)

Ob.

S.

But there will be au-tumn's boun - ty Drop-ping u - pon our wear - i -

A.

But there will be au-tumn's boun - ty Drop-ping u - pon our wear - i -

T.

But there will be au-tumn's boun - ty Drop-ping u - pon our wear - i -

B.

But there will be au-tumn's boun - ty Drop-ping u - pon our wear - i -

M

a tempo ($\text{♩} = 90$)

Pno.

Enduring

339

Ob.

S. ness, There will be hopes un - spok-en And joys to haunt us still;

A. ness, There will be hopes un - spok en And joys to haunt us still;

T. 8 ness, There will be hopes un - spok-en And joys to haunt us still;

B. ness, There will be hopes un - spok - en And joys to haunt us still;

Pno.

347

Ob.

S. — There will be dawn and sun - set Though we have cast the world a -

A. — There will be dawn and sun - set Though we have cast the world a -

T. 8 — There will be dawn and sun - set Though we have cast the world a -

B. — There will be dawn and sun - set Though we have cast the world a -

Pno.

354

Ob.

S. way, And the leaves dan - cing Over the hill.

A. way, And the leaves dan - cing Over the hill.

T. 8 way, And the leaves dan - cing Over the hill.

B. way, And the leaves dan - cing Over the hill.

Pno.

361

Ob.

S. Ah

A. mp

T. 8 There will be dawn and sun - set Though we have

B. Ah There will be dawn and sun - set Though we have

Pno.

N

mf There will be dawn and sun - set Though we have

mf There will be dawn and sun - set Though we have

mf There will be dawn and sun - set Though we have

N

Enduring

369

S. And the
cast the world a - way, _____ The leaves dan - cing; And the leaves... *mp*

A. cast the world a - way, _____ And the leaves dan - cing; And the leaves... *mp*

T. cast the world a - way, _____ Ah Ah Leaves *mp*

B. cast the world a - way, _____ Ah Leaves *mp*

Pno.

377

Ob. - - - - - *p*

S. Ah The leaves dan - cing O-ver the hill. _____

A. Ah The leaves dan - cing O-ver the hill. _____

T. dan - cing; The leaves dan - cing O-ver the hill. _____

B. dan - cing; The leaves dan - cing O-ver the hill. _____

Pno.

Ped.

386

Ob.

S. O - ver the hill.

A. O - ver the hill.

T. 8 O - ver the hill.

B. O - ver the hill.

Pno.

rall. 

ENDURING

Four poems (from a self-selected sequence of 10) published in 1922 by American Imagist poet **John Gould Fletcher** (1886-1950), in *American Poetry 1922: A Miscellany* [Harcourt Brace & Co., New York], available from Project Gutenberg.

Their common theme is our deep need to pass on and augment both remembrance and art, through poetry and song, in order to give meaning to the human condition.

1. Impromptu

My mind is a puddle in the street reflecting
green Sirius;
In thick dark groves trees huddle lifting their
branches like beckoning hands.
We eat the grain, the grain is death, all goes
back to the earth's dark mass,
All but a song which moves across the plain
like the wind's deep-muttering breath.
Bowed down upon the earth, man sets his
plants and watches for the seed,
Though he be part of the tragic pageant of
the sky, no heaven will aid his mortal
need.
I find flame in the dust, a word once uttered
that will stir again,
And a wine-cup reflecting Sirius in the
water held in my hands.

2. Blue Water

Sea-violins are playing on the sands;
Curved bows of blue and white are flying
over the pebbles,
See them attack the chords—dark basses,
glinting trebles.
Dimly and faint they croon, blue violins.
“Suffer without regret,” they seem to cry,
“Though dark your suffering is, it may be
music.”
Waves of blue heat that wash midsummer
sky;
Sea-violins that play along the sands.

3. Prayers for Wind

Let the winds come,
And bury our feet in the sands of seven
deserts;
Let strong breezes rise,

Washing our ears with the far-off sounds of
the foam.
Let there be between our faces
Green turf and a branch or two of back-
tossed trees;
Set firmly over questioning hearts
The deep unquenchable answer of the wind.

4. The Enduring

If the autumn ended
Ere the birds flew southward,
If in the cold with weary throats
They vainly strove to sing,
Winter would be eternal;
Leaf and bush and blossom
Would never once more riot
In the spring.

If remembrance ended
When life and love are gathered,
If the world were not living
Long after one is gone,
Song would not ring, nor sorrow
Stand at the door in evening;
Life would vanish and slacken,
Men would be changed to stone.

But there will be autumn's bounty
Dropping upon our weariness,
There will be hopes unspoken
And joys to haunt us still;
There will be dawn and sunset
Though we have cast the world away,
And the leaves dancing
Over the hill.

Oboe

Enduring

Four poems by John Gould Fletcher (1886-1950)

Peter Bird

1. Impromptu

Soleá ($\text{♩} = 90$)

The sheet music for the Oboe part consists of ten staves of musical notation. Staff 1 starts with a treble clef, 12/8 time, and *mf*. It features a continuous eighth-note pattern with trills. Staff 2 begins with a measure of silence followed by eighth notes at *mp*, *mf*, and *mp*. Staff 3 shows a dynamic *f* followed by *mp*. Staff 4 ends with a measure of silence. Staff 5 starts with a measure of silence followed by eighth notes at *mp*, *mf*, and *mp*. Staff 6 ends with a measure of silence. Staff 7 starts with a measure of silence followed by eighth notes at *mp*. Staff 8 ends with a measure of silence. Staff 9 starts with a measure of silence followed by eighth notes at *mp*. Staff 10 ends with a measure of silence.

5 5 7 13 17 2 22 26 30 36 51

A

$\text{♩} = 90$ (same) 2 12

Tenors.
heā - ven will aid his mor - tal need.

2

BSoleá ($\text{♩} = 90$)Enduring
Oboe

54

59

63

2

68

poco rit.

72

molto rit.

4

2. Blue water

CAndantino ($\text{♩} = 75$)

33

Soprani.

D

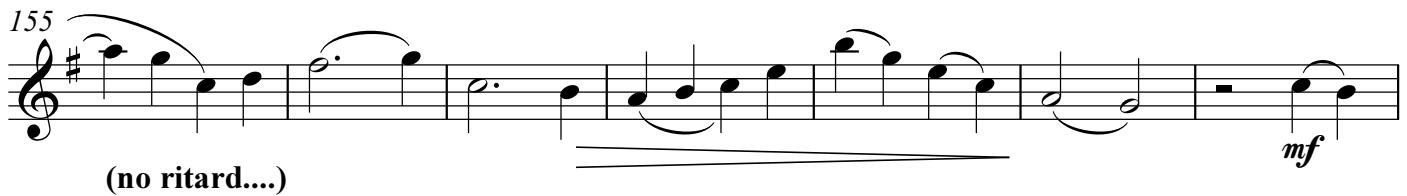
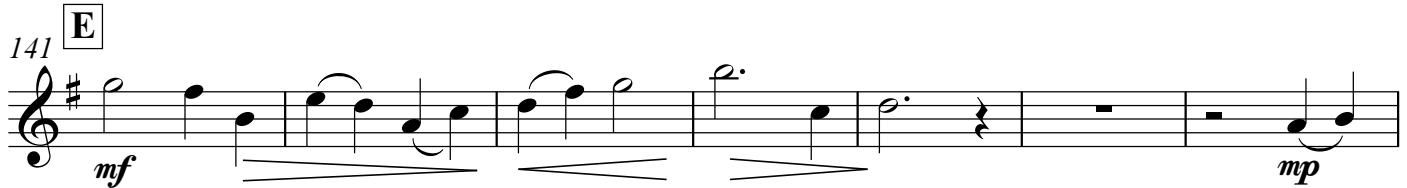
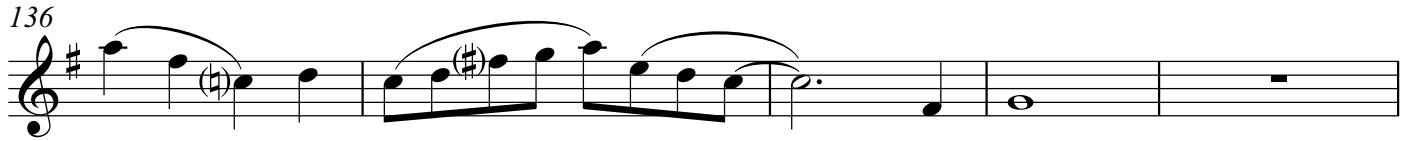
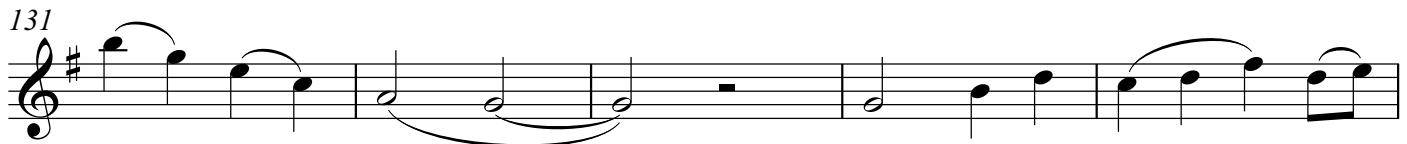
113

119

125

Enduring
Oboe

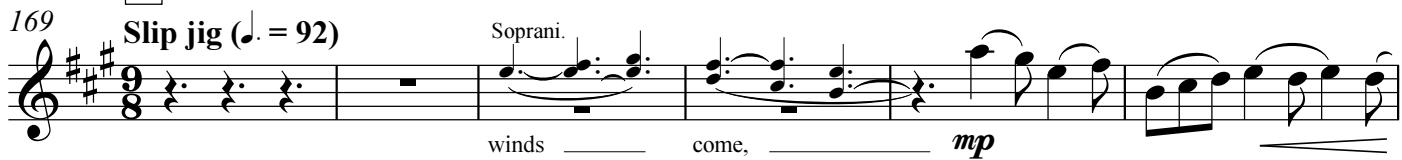
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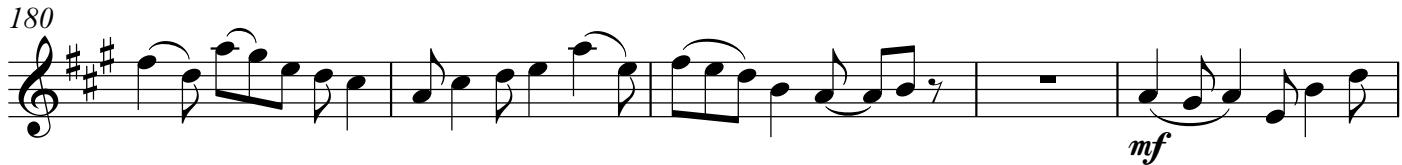
Enduring
Oboe

3. Prayers for Wind

F

169 Slip jig ($\text{d} = 92$) Soprani.


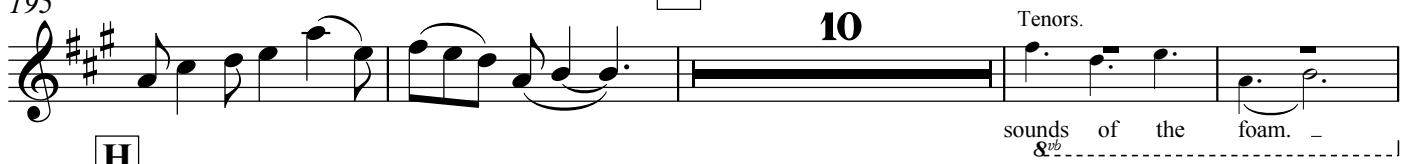
175 

180 

190 

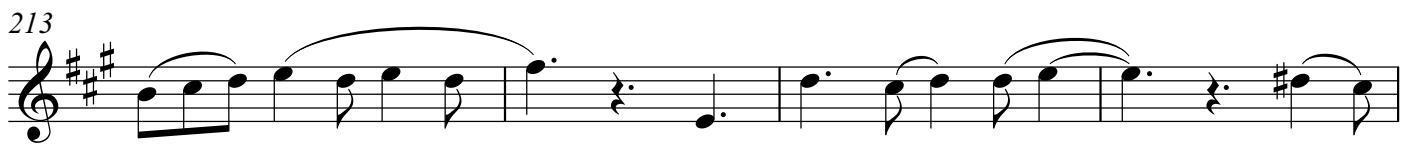
G**10**

Tenors.

195 

H

209 

213 

217 

2**8**

Soprani.

of the _

Enduring Oboe

5

233

wind.

mf

238

4. The Enduring

I

Moderato ($\text{♩} = 100$)

Musical score for piano, page 10, measures 240-241. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. Measure 240 starts with a dynamic of *mp*. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 241 continues the melodic line with eighth-note chords, maintaining the harmonic progression established in measure 240.

A musical score page featuring a single melodic line on a treble clef staff. The staff begins with a whole note followed by a half note, then a series of eighth notes and sixteenth-note patterns. A fermata is placed over the eighth note of the second measure. The third measure starts with a sixteenth-note pattern (two groups of three) enclosed in parentheses, followed by a quarter note, an eighth note, and a sixteenth-note pattern. The fourth measure continues with a sixteenth-note pattern, a quarter note, and another sixteenth-note pattern. Measures five through eight follow a similar pattern of sixteenth-note groups, quarter notes, and sixteenth-note groups.

rall.

A musical score for piano, page 258. The key signature is G minor (one flat). The melody is played by the right hand, starting with a dotted half note followed by eighth-note pairs. The left hand provides harmonic support with sustained notes and chords. The measure ends with a fermata over the right hand's eighth note, followed by a repeat sign and a section of sixteenth-note patterns.

J

accel. . . a tempo ($\text{♩} = 100$)

Soprani.

Musical notation for the words "strode" and "sing". The first measure shows a soprano vocal line with a fermata over the note for "strode". The second measure shows a soprano vocal line with a fermata over the note for "sing".

rall.

278

mp

3 4 4 3 2

K

accel. - - - **Andante** ($\text{♩} = 88$)

Enduring
Oboe

298 Soprani.
one is gone, *mp*

304 *mp*

309 *accel.*

L
314 Andante moderato ($\text{♩} = 90$) *mp*

320 *mf* *rall.* 3

325 3

M
331 a tempo ($\text{♩} = 90$) *mp*

338 2

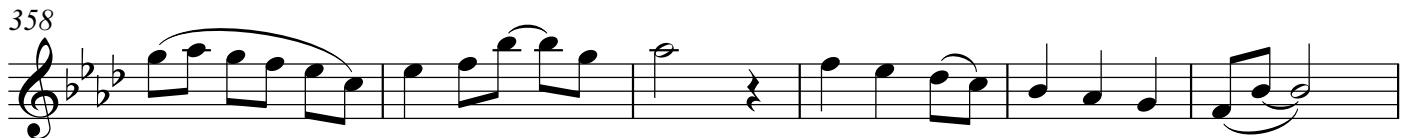
346

352

The musical score consists of ten staves of music for oboe. Staff 1 (measures 298-304) features soprani-like entries and changing time signatures (3/4, 4/4, 3/4). Staff 2 (measures 309-314) shows a dynamic transition from *p* to *mp* with an *accel.* instruction. Staff 3 (measures 320-325) includes a *rall.* dynamic and a measure with a triplets indicator (3). Staff 4 (measures 331-338) starts with a dynamic *mp* and a tempo marking of $\text{♩} = 90$. Staff 5 (measures 346-352) concludes the piece.

Enduring
Oboe

7



364 **N** **16** Soprani.
leaves dan cing **p**

364 **N** **16** Soprani.
leaves dan cing **p**

386 **2** **rall.** **p**

386 **2** **rall.** **p**

Piano

Enduring

Four poems by John Gould Fletcher (1886-1950)

Peter Bird

1. Impromptu

Soleá ($\text{♩} = 90$)

Oboe

tr. ~~~~~

12
8

5

14

9

2

2

17 (8)

4

4

5

14

9

2

2

17 (8)

4

4

14

8va-----

8va-----

14

8va-----

8va-----

17 (8)

4

4

Enduring
Piano

24

A

$\text{♩} = 90 \text{ (same)}$

mp

29

36

43

49

B

subito *mp*

subito *mf*

$12/8$

$12/8$

p

55 Soleá ($\text{♩} = 90$)

2

$12/8$

2

mf

Enduring
Piano

3

60

mp

64

mf

Ped.

68 *poco rit.*

mf

Ped.

72 *molto rit.*

mf

mp

75

mf

Ped.

$\frac{2}{2}$

$\frac{2}{2}$

4

Enduring
Piano

2. Blue water

C

77 Andantino ($\text{♩} = 75$)

83

91

99

106

D

113 8^{va}

Enduring
Piano

5

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

136

137

138

139

140

141

E

141 *mf*

Enduring
Piano

145

mp

151

mf

156

mf

162 (no ritard....)

mp

ped.

3. Prayers for Wind

F

169 Slip jig ($\text{d} = 92$)



173 (8)



177



Enduring
Piano

8

183 (repeat)

mf

8va

187 (8)

(8)

192

(H)

197 [G]

f

Ped.

204 5 H 11 2

5 11 2

mp

Ped.

224 3 f 3 2

3 f 3 2

f

Ped.

231

This musical score page contains five staves of music for piano. The key signature is A major (three sharps). Measure 231 starts with a treble clef note followed by a bass clef note. Measures 232-235 show a repeating pattern of bass notes with 'Ped.' (pedal) markings underneath each measure. The music concludes with a repeat sign and a double bar line.

236

This section continues the piano score. Measures 236-240 feature a similar pattern of bass notes with 'Ped.' markings. The music ends with a repeat sign and a double bar line.

241 rall.

This section begins with a dynamic marking 'rall.'. Measures 241-245 show a continuation of the bass line with 'Ped.' markings. The music ends with a repeat sign and a double bar line.

4. The Enduring

I

246 **Moderato** ($\text{♩} = 100$)

mp

Ped. Ped. Ped. Ped. Ped. Ped.

253

Ped. Ped. Ped. Ped. Ped.

259

rall.

Ped. Ped. Ped. Ped.

J

265

accel.

mf

Ped. Ped.

269 **a tempo** ($\text{♩} = 100$)

mf

Ped. Ped. Ped. Ped.

277

This musical score for piano consists of three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 277 starts with a dotted half note followed by a measure in 3/4 time with eighth-note pairs. Measure 282 begins with a half note followed by a measure in 2/4 time with eighth-note pairs. Measure 286 starts with a half note followed by a measure in 2/4 time with eighth-note pairs. Various dynamics like *mp*, *mf*, and *rall.* are indicated. Measure 286 includes lyrics "Sopranos end ed Basses end ed". Measure 282 features a key signature change to K major, marked with a bracket and the letter K.

mp *mf* *mp*

Rédo. *rall.*

282

Rédo. **K** *Rédo.*

286

Rédo.

Sopranos
end - ed
Basses
end - ed

Enduring Piano

M

329

a tempo ($\text{♩} = 90$)

mp

337

345

353

N

361

369

374

Enduring
Piano

380

7 S. rall.

O -ver the hill. B.

mp p

ped.

O -ver the hill. B.