

Lovely on the Water

Ramble on an English Folk song for Voices and 'Elastic Ensemble'

N.B. This piece may be sung and played by any number of performers, using whatever instruments available that fit into each category and register - preferably with voices but equally well without. This is the concept of 'elastic scoring' invented by Percy Grainger).

As I walked out one morning
In the spring-time of the year,
I overheard a sailor-boy
Singing to his lady fair.

They sang a song together,
Made the valleys for to ring,
While the birds and the spray in the meadows gay
Proclaimed the lovely spring.

Said Willie unto Nancy
'O we soon must sail away,
For its lovely on the water
To hear the music play.

For our Queen she do want seamen,
So I will not stay on shore,
I will brave the wars for my country
Where them blund'ring cannons roar.'

Poor Nancy fell and fainted,
But soon he brought her to,
For its there they kissed and then embraced,
And talked upon the news.

'Come change your ring with me, my Love,
For we may meet once more,
For there's one above will guard you, Love,
Where them blund'ring cannons roar.'

'Four pounds it is our bounty,
And that must do for thee,
To help the aged parents
While I am on the sea.'

For Tower Hill is crowded
With mothers weeping sore;
For their sons have gone to face the foe
Where them blund'ring cannons roar.

Ramble round an English folk song -
dedicated to the memory of Percy Grainger.

Laurence
Armstrong
Hughes
1999

2 $\text{♩} = \text{c.72}$

Woodwind

Brass

Perc.

Timp.

Voices

Harp
(or Keyboard)

Pno

p

Ped.

$\text{♩} = \text{c.72}$

Strings
(or 4 Hands at
Harmonium/
Keyboard)

p

Ped.

Clarinet (or Oboes, Saxophones, etc)

9

mp dolce

Timp.

Harp
(or Keyboard)

p

Pno

p

Ped.



Flutes (or Clarinets, etc.)

14

mp dolce

Timp.

Harp
(or Keyboard)

Pno

3

3

Ped.

[illegible]

24

Timp.

Harp
(or Keyboard)

Pno

3 3 3 3

5 6 6 6

$\text{♩} = \text{c.}80$

27

(Flts., etc)

mf

(Clts. etc)

mf

(Horns, Euphoniums, Flugels, etc.)

con sord.

mf

mp

Hn

con sord.

mf

mp

Timp.

(Crotales, Glockenspiel, Chimes, etc.)

f

Crot.

Harp
(or Keyboard)

p

10

Pno

mf

mf

mp

$\text{♩} = \text{c.}80$

Detailed description of the musical score: The score is for page 6, measures 27-30. It features several instrumental parts. The top two staves are for woodwinds (Flutes and Clarinets), both marked with a mezzo-forte (mf) dynamic. The next two staves are for Horns, Euphoniums, and Flugels, marked with a mezzo-forte (mf) dynamic and a 'con sord.' (con sordina) instruction. The Timpani (Timp.) part is marked with a mezzo-forte (mf) dynamic. The Crotales, Glockenspiel, and Chimes (Crot.) part is marked with a forte (f) dynamic. The Harp (or Keyboard) part has a 10-measure rest. The Piano (Pno) part has a 3-measure rest. The score ends with a repeat sign and a tempo marking of c.80.

30

mp

Oboes, or Sop. Alto sax., Cornets etc

f espress.

mp

Hn

mf

mf

Timp.

Crot.

f espress.

Voices

As_ I rode out one_mor - ning, In the spring-time of the year__

Harp
(or Keyboard)

Pno

mf

3

3

34

Hn

Timp.

Crot.

Voices

I o - ver - heard a sai - lor boy

Harp (or Keyboard)

Pno

Detailed description: This page of a musical score covers measures 34 through 37. The score is written for a large ensemble including three vocal parts, Harp (or Keyboard), Piano (Pno), Crotchet (Crot.), Tympani (Timp.), and Horns (Hn). The vocal parts enter in measure 34 with the lyrics 'I o - ver - heard a sai - lor boy'. The Harp and Piano provide harmonic support with chords and arpeggiated figures. The Crotchet and Tympani provide rhythmic accompaniment. The Horns play sustained chords. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

38

3

3

3

3

Hn

Timp.

Crot.

Voices

Tal-king to his la - dy fair.

Harp
(or Keyboard)

Pno

Detailed description: This musical score page contains measures 38 through 41. The top staff features a complex melodic line with triplets and a 7-measure rest. The second staff has a melodic line with a long slur. The third staff continues the complex melodic line with triplets. The Harp (or Keyboard) part consists of sustained chords. The Timpani part is silent. The Crotales part has a simple rhythmic pattern. The vocal line enters in measure 38 with the lyrics 'Tal-king to his la - dy fair.' The Piano part has a melodic line in the right hand and a bass line in the left hand. The bottom staff features a bass line with a long slur.

42

Hn *f* *senza sord.* *f espress.*

Timp.

Mar. *mp*

Crot. *f*

Voices *f espress.* They sang a

Harp (or Keyboard) *f*

Pno *mf marcato*

f *mp* *mf*

46 Flt. 1 + Clt 1 unis.

Flt. 2 + Clt 2 unis.

f

Hn

Timp.

Mar.

Voices

song to - ge - - ther, made the val - leys

Harp (or Keyboard)

mp

Pno

3 3 3 3 3 3

48

Hn

Timp.

Mar.

Crot.

Vibr.

Voices

for to ring,

Harp (or Keyboard)

Pno

gliss.

19

3 3 3

3 3

50

Hn

Timp.

Mar.

Voices

While the birds and spray in the

Harp
(or Keyboard)

Pno

3 3 3 3 3 3

52

Hn

Timp.

Mar.

Voices

mea-dows gay Pro -

Harp
(or Keyboard)

mp

Pno

3 3 3 3 3 3

6 6

3 6

54

Hn

Timp.

Mar.

Voices

claimed the love - - ly spring.

Harp
(or Keyboard)

Pno

56

Bsns 1 & 2 unis. (or Baritone/Bass Sax., Euphonium, Tuba, etc.)

mf

mf

Timp.

Mar.

Voices

Harp (or Keyboard)

mp

6

6

6

6

Pno

3

3

3

3

3

59

Bsn

Hn

ff

ff

f

Trumpets, (or Cornets, Flugel, Sax. etc.)

Trombones (or Euphonium, Baritone, Tuba, Bass Sax., etc.)

mf

Timp.

Vib.

ff

Mar.

Harp
(or Keyboard)

6

6

7

6

7

Pno

3

3

3

3

3

pizz.

f

63

Bsn

Hn

Timp.

Vib.

Pno

Timpani (or Bass Drum, unpitched)

mp

This musical score page contains measures 63 through 65. The music is written for five staves: Bsn (Bassoon), Hn (Horn), Timp. (Timpani), Vib. (Vibraphone), and Pno (Piano). The key signature has one flat (B-flat), and the time signature changes from 5/4 to 4/2. Measures 63 and 64 are in 5/4 time, while measure 65 is in 4/2 time. The Bsn and Hn parts feature complex, rapid sixteenth-note passages. The Timp. part has a roll in measure 65 marked with a wavy line and the dynamic *mp*. The Vib. and Pno parts play sustained chords, with the Pno part also featuring a wavy line in measure 65. The bottom staff, which is unlabeled, contains a simple bass line with eighth and quarter notes.

66 $\text{♩} = \text{c.88}$

5 5 5 5 5 5 5 5 5 5

Hn *fff*

Perc. *mp* *mf* susp. cymbal *tr*

Timp. *mp* *tr*

Harp (or Keyboard) *f*

Pno *f*

$\text{♩} = \text{c.88}$

f *arco* 3 3 3

67

mf

mf

Hn

Perc.

mp

Timp.

Harp
(or Keyboard)

Pno

3

3

3

3

3

3

Detailed description: This page of a musical score contains measures 67 through 70. The top two staves are for a piano, featuring dense, arpeggiated chords with a '5' (quint) fingering indicated. The dynamics are marked *mf*. The woodwind section includes Horns (Hn) with whole notes and a half note, and a Trombone (Tbn) with a half note. The percussion section (Perc.) has a snare drum part with a triplet of eighth notes marked *mp*. The timpani (Timp.) and harp/keyboard parts have whole notes. The piano (Pno) part features a complex texture with arpeggiated chords and triplets of eighth notes in the right hand, and a bass line with triplets of eighth notes in the left hand.

Hn

Perc.

Timp.

Harp
(or Keyboard)

Pno

69

Vocal Parts: Two staves, each with five-measure rests in measures 69-70 and sustained textures in measures 71-72.

Hn (Horn): Two staves, each with five-measure rests in measures 69-70 and sustained textures in measures 71-72.

Timp. (Timpani): One staff with a tremolo pattern in measure 69, a five-measure rest in measure 70, and a dynamic marking *p* in measure 71.

Harp (or Keyboard): Two staves, each with five-measure rests in measures 69-70 and sustained textures in measures 71-72.

Pno (Piano): Two staves, each with five-measure rests in measures 69-70 and sustained textures in measures 71-72.

Triplet Patterns: The piano part features triplet patterns in the final two measures (71-72).

70

mp

5

5

5

mp

5

5

Hn

f

f

mf

Timp.

Harp
(or Keyboard)

mf

Pno

mf

mp

3

mp

pizz.

f

[illegible]

72

5 5 5

Hn

Timp.

Crot.

Voices

sail a - way

Harp (or Keyboard)

Pno

3 3 3 3

73

5 5 5 5 5

Hn

Timp.

Crot.

Voices

For its love - - - ly on the

Harp (or Keyboard)

Pno

3 3 3 3

74

5 5 5 5 5 5

Hn

Timp.

Crot.

Voices

wa - ter To hear

Harp
(or Keyboard)

Pno

3 3 3 3

75

The musical score for measures 75-78 is as follows:

- Piano (Pno):** Measures 75-78 feature complex chords and triplets. The right hand plays chords with a flat (F) and a sharp (F#). The left hand plays triplets of eighth notes.
- Voices:** The lyrics are "the mu - sic play." The melody is simple, with a half note for "the", a quarter note for "mu", a half note for "sic", and a quarter note for "play.".
- Crotchet (Crot.):** The melody is simple, with a half note for "the", a quarter note for "mu", a half note for "sic", and a quarter note for "play.".
- Tympani (Timp.):** The part is empty.
- Horns (Hn):** The part is empty.
- Harp (or Keyboard):** The part is empty.

76

The musical score for measures 76-79 is arranged in a multi-staff format. The top two staves are for vocal parts, featuring complex textures with triplets and sustained chords. The third and fourth staves are for Horn (Hn), with notes in both treble and bass clefs. The fifth staff is for Percussion (Perc.), showing a rhythmic pattern with a wavy line. The sixth staff is for Timpani (Timp.), with a single note. The seventh and eighth staves are for Harp (or Keyboard), with notes in both treble and bass clefs. The ninth and tenth staves are for Piano (Pno), with complex textures including triplets and sustained chords. The bottom two staves are for a grand staff, with notes in both treble and bass clefs.

Hn

Perc.

Timp.

Harp
(or Keyboard)

Pno

77

mf *espress.*

Bsn *mf*

Hn

Timp. *p* *tr*

Crot. *mf* *espress.*

Voices *mf* *espress.*

For our Queen she

Harp (or Keyboard)

Pno

arco

78

Fl

Bsn

Hn

Timp.

Crot.

Voices

Harp
(or Keyboard)

Pno

do want sea - men, So I wil not stay on

mf *7* *mf* *7* *mf* *7*

p *mp*

mf *7* *mf* *7*

79

Bsn

Hn

Perc.

Timp.

Crot.

Voices

shore, I will

Harp (or Keyboard)

Pno

p

80

Bsn

Hn

Timp.

Crot.

Voices

brave the wars for my coun - -

Harp (or Keyboard)

Pno

p

7

3

7

7

81

Flute 1

Flute 2

Bsn

Hn

Trp.

Crot.

Voices

Harp (or Keyboard)

Pno

82

83

84

- try

Where them

82

Bsn

Hn

Perc.

Timp.

Crot.

Voices

blun - - - d'ring can - - - nons roar.

Harp (or Keyboard)

83

mp

tr

mp

Bsn

Hn

Timp.

poco

poco

Voices

Harp
(or Keyboard)

mp

6

5

6

5

3

3

3

3

6

5

84

Bsn

Hn

Perc.

Timp.

Voices

Harp
(or Keyboard)

Pno

p

p

mp

mp

p

p

tr

p

pp

mf

mp

p

pp

p

p

Poco rit.

p

p

In this section each soloist should play quite freely - in no fixed relationship to the others.

86

ad lib., espressivo

Solo

mp *mf*

Solo

mp *mf* ad lib., espressivo

Bsn

con sord.

mf

Hn

con sord.

mf

p

p

Timp.

3

Harp (or Keyboard)

p

ad lib.

pp

88

Flute 1

Flute 2

Solo

Hn

Timp.

Harp (or Keyboard)



89

Flute 1

Flute 2

Solo

Hn

Timp.

Harp (or Keyboard)

mf ad lib., espressivo

91

Bsn

Hn

Timp.

Harp
(or Keyboard)

92

Bsn

Hn

Timp.

Voices

Harp
(or Keyboard)

mf dolce

Poor Nan-cy fell and faint-ed But soon he brought her to

93

Bsn

Hn

Timp.

Voices

For its there they kissed and then em - braced,

Harp
(or Keyboard)



94

Bsn

Hn

Timp.

Voices

and talked u-pon the news.

Harp
(or Keyboard)

95

Bsn

Hn

Timp.

Harp (or Keyboard)

Solo

mf ad lib., espressivo



96

Bsn

Hn

Timp.

Harp (or Keyboard)



97

Bsn

Hn

Timp.

Xyl.

Vib.

Harp
(or Keyboard)

Pno

p (bell-like)

p (bell-like) allow to resonate

p (bell-like) allow to resonate

98

Bsn

Hn

Timp.

Xyl.

Vib.

Harp
(or Keyboard)

Pno

p

p

99

Bsn

Timp.

Xyl.

Vib.

Harp
(or Keyboard)

Pno

rest

p

101

mp *mf* *mf*

Bsn

very freely (ignore barlines)

Timp. *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Xyl.

Vib.

Harp
(or Keyboard)

Pno

p *p*

[illegible]

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

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546

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548

549

550

551

552

553

554

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556

557

558

[illegible]

120

Bsn

Hn

Perc.

Timp.

Xyl.

Vib.

Voices

For one a - bove will guard you Love,

Harp (or Keyboard)

Pno

123

Bsn

Hn

Perc.

Timp.

Xyl.

Vib.

Voices

Where them blun-d'ring can - nons_ roar.'

Harp
(or Keyboard)

Pno

mp

arco

[illegible]

127 $\text{♩} = 88$

fff

fff

Hn

ff

ff

ff

ff

fp *f*

Perc.

ff

Timp.

fp *f*

Harp
(or Keyboard)

f *sfz*

f *sfz*

gliss.

Pno

f *6* *7*

8^{va} *Ped.*

f

pizz.

f

128

5

5

Hn

Perc.

Timp.

Harp
(or Keyboard)

Pno

This musical score page, numbered 54, covers measures 128 and 129. The notation is arranged in a standard orchestral format with the following parts and details:

- Woodwinds (Top Staff):** Features a melodic line in treble clef. Measure 128 begins with a triplet of eighth notes (B-flat, B-flat, B-flat) followed by an eighth rest and a quarter note (D-sharp). Measure 129 continues with a quarter rest, an eighth rest, and a quarter note (D-sharp). Both measures include a fermata over the final note and a '5' below the staff.
- Woodwinds (Second Staff):** Features a melodic line in treble clef. Measure 128 begins with a triplet of eighth notes (B-flat, B-flat, B-flat) followed by an eighth rest and a quarter note (D-sharp). Measure 129 continues with a quarter rest, an eighth rest, and a quarter note (D-sharp). Both measures include a fermata over the final note and a '5' below the staff.
- Horn (Hn):** Two staves in treble clef. Measure 128 begins with a half note (D-sharp). Measure 129 continues with a half note (D-sharp).
- Strings:** Multiple staves in bass clef. Measure 128 begins with a half note (D-sharp). Measure 129 continues with a half note (D-sharp).
- Percussion (Perc.):** A single staff in treble clef. Measure 128 begins with a half note (D-sharp). Measure 129 continues with a half note (D-sharp).
- Timpani (Timp.):** A single staff in bass clef. Measure 128 begins with a half note (D-sharp). Measure 129 continues with a half note (D-sharp).
- Harp/Keyboard (Harp (or Keyboard)):** Two staves in bass clef. Measure 128 begins with a half note (D-sharp). Measure 129 continues with a half note (D-sharp).
- Piano (Pno):** Two staves in bass clef. Measure 128 begins with a half note (D-sharp). Measure 129 continues with a half note (D-sharp).
- Other:** A single staff in treble clef at the bottom of the page. Measure 128 begins with a half note (D-sharp). Measure 129 continues with a half note (D-sharp).

129

Flute 1

Flute 2

Hn

Clarinet

Bassoon

Timp.

Harp (or Keyboard)

Pno

8^{vb}

Cel.

ff

ff

fp

f

f

f

sfz

gliss.

6

7

sfz

130

Bsn

Timp.

Tub. B.

Harp
(or Keyboard)

Pno

f

fp

fp

f

sfz

Ped.

131

Bsn

Timp.

Tub. B.

Harp
(or Keyboard)

Pno

gliss.

10

f

[illegible]

133

Bsn

Timp.

Tub. B.

Harp
(or Keyboard)

Pno

gliss.

134

Bsn

Hn

Perc.

Timp.

Tub. B.

Voices

Four pounds, it

Harp (or Keyboard)

gliss.

Pno

Ped.

135

Bsn

Hn

Perc.

Timp.

Tub. B.

Voices

is our boun - - - - -

136

Bsn

Hn

Timp.

Tub. B.

Voices

ty, And that must

Harp (or Keyboard)

gliss.

7

Pno

7

Ped.

137

Bsn

Hn

Perc.

Timp.

Tub. B.

Voices

do for thee

Harp (or Keyboard)

Pno

f

sfz

3

2ed.

139

Bsn

Hn

Timp.

Tub. B.

Voices

Harp (or Keyboard)

Pno

gliss.

3

7

To

140

Bsn

Hn

Perc.

Timp.

Tub. B.

Voices

help the a - - - - - ged

Harp
(or Keyboard)

Pno

Ped.

fp

sfz

tr

6

141

Bsn

Hn

Perc.

Timp.

Tub. B.

Voices

par - gliss. - - - - - rents,

Harp (or Keyboard)

Pno

142

Bsn

Hn

Timp.

Tub. B.

Voices

Harp
(or Keyboard)

Pno

White

gliss.

Ped.

The musical score for measures 142 and 143 is written for a large ensemble. Measure 142 begins with a treble clef staff showing a series of beamed eighth notes with accents. The Bsn part has a similar rhythmic pattern. The Hn part has a sustained note. The Timp. part has a sustained note with a 'tr' (trill) marking. The Tub. B. part has a sustained note. The Voices part has a sustained note. The Harp (or Keyboard) part has a glissando. The Pno part has a sustained note with a 'Ped.' (pedal) marking. Measure 143 continues the themes, with a 'White' annotation in the Voices part and a 'Ped.' (pedal) marking in the Pno part.

143

Bsn

Hn

Timp.

Tub. B.

Voices

I am on the

144

Bsn

Hn

Perc.

Timp.

Tub. B.

Voices

Harp
(or Keyboard)

Pno

Red.

sea.!

gliss.

fp

6

The musical score for measures 144 and 145 is written for a large ensemble. The key signature consists of two flats. Measure 144 begins with a Bsn solo, featuring a triplet of eighth notes. The vocal part enters with the word "sea.!". The harp and piano parts have a glissando in measure 145. The percussion part has a snare drum roll in measure 145. The timpani part has a roll in measure 145. The horn part has a sustained chord in measure 145. The bassoon part has a sustained chord in measure 145. The piano part has a sustained chord in measure 145. The redoubt part has a sustained chord in measure 145.

145

The musical score consists of nine staves. The first staff (Bsn) has a treble clef and a key signature of one flat. It begins with a rest, followed by a sixteenth-note triplet of G4, A4, and Bb4, marked with an accent (>). The second staff (Perc) has a percussion clef and contains a rest followed by a *mf* dynamic marking. The third staff (Timp.) has a bass clef and contains a rest followed by a trill (tr) with a wavy line. The fourth staff (Tub. B.) has a treble clef and a key signature of one flat. It begins with a rest, followed by a sixteenth-note triplet of G4, A4, and Bb4, marked with an accent (>). The fifth staff (Harp (or Keyboard)) has a bass clef and contains a rest. The sixth staff (Pno) has a bass clef and contains a rest. The seventh staff (bottom) has a treble clef and a key signature of one flat. It begins with a rest, followed by a sixteenth-note triplet of G4, A4, and Bb4, marked with an accent (>).

Bsn

Perc.

Timp.

Tub. B.

Harp
(or Keyboard)

Pno

146

Bsn

Perc.

Timp.

Tub. B.

Harp
(or Keyboard)

Pno

mf *poco*

mf *gliss.*

5

mf

147

ff 3 3 *f* 3 *mf* *poco*

mp

Bsn

Hn

fp *f*

mf *f*

poco

Perc.

mp

Timp.

mp

Tub. B.

mf *mf* *mp*

Harp (or Keyboard)

mp *mp*

Pno

7

mf *f* *mf*

mp *mp*

arco div.

151

Rall.

mp *poco* >

p

Bsn

p

p

mp *poco* >

p

Timp.

Tub. B.

p

Harp
(or Keyboard)

mp

mp

Pno

p

Rall.

sul tasto

p

p

mp

p

159 $\text{♩} = 66$

Bsn

p

dolce, legato

p dolce, legato

Hn

con sord.

mp

con sord.

mp

Timp.

Tub. B.

p

dolce

p

Harp
(or Keyboard)

p

Pno

p dolce

una corda

p

con sord.

p dolce

con sord.

p

164

Hn

Timp.

Tub. B.

Voices

For_ To-wer

Harp
(or Keyboard)

Pno

con sord.

p

167

p

Bsn

Hn

Timp.

Tub. B.

Voices

Hill is crow - ded with mo - thers wee - ping sore, _____

Harp
(or Keyboard)

Pno

170

Bsn

Timp.

Tub. B.

Voices

For their sons have gone to

Harp
(or Keyboard)

Pno

173

p

Hn

pff

Timp.

Tub. B.

Voices

face the foe

Harp
(or Keyboard)

Pno

p

176

Fl.

Cl.

Bsn.

Hn.

Timp.

Tub. B.

Voices

Where them blun-d'ring can - nons roar.

Harp (or Keyboard)

Pno

Violins I

Violins II

Violas

Cellos/Double Basses

179

Violins I

Violins II

Violas

Cellos/Double Basses

Hn

Timp.

Tub. B.

Voices

Harp (or Keyboard)

Pno

pp

p

184

p *pp*

Hn

con sord. *pp*

Timp.

Tub. B.

Harp
(or Keyboard)

Pno

pp

188 Rit. ♩ = 60 ♩ = 54 G.P.

Hn *pp* *p*

Timp.

Tub. B. *pp*

Harp (or Keyboard) *p*

Pno *pp* *f* l.v. *p*

Ped.

Rit. G.P.

Detailed description of the musical score: The score is for measures 188 to 192. Measure 188 begins with a 'Rit.' (Ritardando) marking and a tempo change from 60 to 54. The Horn (Hn) and Trombone (Tub. B.) parts have a 'pp' (pianissimo) dynamic. The Piano (Pno) part has a 'pp' dynamic. The Harp (or Keyboard) part has a 'p' (piano) dynamic. The Pedal (Ped.) part has a 'p' dynamic. Measure 189 continues the 'Rit.' and 'pp' dynamics. Measure 190 has a 'pp' dynamic. Measure 191 has a 'p' dynamic. Measure 192 has a 'p' dynamic. The score ends with a 'G.P.' (Grand Finale) marking.