

M.M. 69, six notes per tick

con sord.

VI. I *pp sempre*

VI. II *con sord.*

Vla. *pp sempre*

Vlc. *con sord.*

Accidentals affect only notes before which they occur. Natural signs are sometimes used for ease in reading.

1. The Stringless Harp

2

$\text{♩} = 56$

Handwritten musical score for "The Stringless Harp". The score is written on 16 staves, divided into two systems of 8 staves each. The first system includes vocal parts (Sop. I, Sop. II, Alto I, Alto II) and string parts (Violin I, Violin II, Viola, Violoncello). The second system includes vocal parts (Sop. I, Sop. II, Alto I, Alto II) and string parts (Violin I, Violin II, Viola, Cello). The tempo is marked $\text{♩} = 56$. The key signature is one flat (B-flat). The lyrics are written below the vocal staves.

First System:

- Sop. I:** Some- times the mas- ters sit
- Sop. II:** Some- times the mas- ters
- Alto I:** Some- times the mas-
- Alto II:** Some- times the
- Violin I:** (Handwritten musical notation)
- Violin II:** (Handwritten musical notation)
- Viola:** (Handwritten musical notation)
- Violoncello:** (Handwritten musical notation)

Second System:

- Sop. I:** qui- et "for some lit- tle
- Sop. II:** sit qui- et "for some lit-
- Alto I:** ters sit qui- et "for some
- Alto II:** mas- ters sit qui- et "for
- Violin I:** (Handwritten musical notation)
- Violin II:** (Handwritten musical notation)
- Viola:** (Handwritten musical notation)
- Cello:** (Handwritten musical notation)

5

Sop. I while" (liang- chiu)

Sop. II tie white"

Alto I lit- tie white"

Alto II some lit- tie white"

Vln. I

Vln. II

Vla.

Cello

5

p

Sop. I ei- ther in re-

Sop. II ei- ther in re- sponse

Alto I ei- ther in

Alto II ei- ther

Vln. I

Vln. II

Vla.

Cello

Handwritten musical score for a vocal ensemble and orchestra. The score is divided into two systems, each containing staves for Soprano I, Soprano II, Alto I, Alto II, Violin I, Violin II, Viola, and Cello.

System 1:

- Sop. I:** spouse to a ques- tion
- Sop. II:** to a ques- tion or
- Alto I:** re- spouse to a ques-
- Alto II:** in re- spouse to a
- Vln. I:** *Molto mosso* 4 notes per tick *mf* *mp*
- Vln. II:** *mf* *mp*
- Vla.:**
- Cello:**

System 2:

- Sop. I:** or when in the pul- pit. 14 This
- Sop. II:** when in the pul- pit. 14
- Alto I:** tion or when in the pul- 14 pit.
- Alto II:** ques- tion or when in the pul- 14 pit.
- Vln. I:**
- Vln. II:**
- Vla.:**
- Cello:**

Handwritten annotations include "Molto mosso", "4 notes per tick", "mf", and "mp". Measure numbers 10, 14, and 15 are visible.

$\text{♩} = 66$
poco più mosso

Handwritten musical score for a vocal ensemble and orchestra. The score is divided into two systems, each containing staves for Soprano I, Soprano II, Alto I, Alto II, Violin I, Violin II, Viola, and Cello.

First System:

- Sop. I:** *liang- chiu does not al- ways me- ly*
- Sop. II:** *does not al- ways*
- Alto I:** *does not*
- Alto II:** (no lyrics)
- Vln. I & Vln. II:** Violin parts with melodic lines and slurs.
- Vla. & Cello:** Viola and Cello parts with sustained notes.

Second System:

- Sop. I:** *in-di- cate the pas- sage of time, as we can see from the fol- low- ing*
- Sop. II:** *me- ly in-di- cate the pas- sage of time, as we can see from*
- Alto I:** *al- ways me- ly in-di- cate the pas- sage of time, as we*
- Alto II:** *does not al- ways me- ly in-di- cate the pas- sage of time,*
- Vln. I & Vln. II:** Violin parts with melodic lines and slurs.
- Vla. & Cello:** Viola and Cello parts with sustained notes.

Handwritten annotations include fingerings (e.g., 3, 15, 3, 3, 3, 4) and breath marks above the vocal staves.

4 4 3 5 4

Sop. I in- stance: A

Sop. II the fol- low - ing in- stance: A monk

Alto I can see from the fol- low - ing in- stance: A

Alto II as we can see from the fol- low - ing in- stance: A

Tenor A monk

Bass A monk came

VI. I *pp*

VI. II *pp*

Vla.

Vlc. *poco rit.* $\text{♩} = 66$ *poco esp.*

Handwritten musical score for vocal and instrumental parts. The score includes staves for Soprano I, Soprano II, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Cello. The lyrics are: "monk came to Shou-shah and asked, 'Please play me'". The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. There are also some handwritten annotations like "4", "2", "3", "20", "14", and "20" above the staves.

Handwritten musical score for a vocal ensemble and strings. The score is written on a system of staves with the following parts labeled on the left:

- Sop. I
- Sop. II
- Alto
- Tenor
- Bass
- Vln. I
- Vln. II
- Vla.
- Cello

The lyrics for the vocal parts are:

Sop. I: and asked, "Please play me a tune on a string-

Sop. II: me a tune on a string- less harp."

Alto: play me a tune on a string- less

Tenor: me a tune on a string- less harp."

Bass: a tune on a string- less harp."

The instrumental parts (Vln. I, Vln. II, Vla., Cello) feature complex rhythmic patterns, including triplets and sixteenth notes, and are marked with dynamics such as *pp* (pianissimo) and *p* (piano). The score includes various musical notations such as clefs, key signatures, and time signatures.

Handwritten musical score for the first system, measures 24-25. The score includes staves for Soprano I, Soprano II, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. Measure 24 begins with a triplet of eighth notes in Soprano I, marked "less harp." and a measure rest in Soprano II. Measure 25 features a complex orchestral texture with strings and woodwinds. Dynamics include *cresc.*, *f*, *dim.*, and *p*. The score is marked with a large "25" at the beginning of the measure.

Handwritten musical score for the second system, measures 26-27. The score includes staves for Soprano I, Soprano II, Alto, Tenor, and Bass. The key signature is one flat. The time signature is 4/4. Measure 26 begins with a "SIX second pause (♩=60)". The lyrics for all voices are: "The mas-ter was qui-et for some lit-tle while". Measure 27 continues the vocal lines with various dynamics and articulations. The score is marked with a large "26" at the beginning of the measure.

30

Sop. I *and said,*
 Sop. II *and said,* 6
 Alto *and said,* 4
 Ten. *and said,*
 Bass *and said,* 6
 Vln. I 30 *cresc. molto* *dim.* *pp*
 Vln. II *pp* *cresc. molto* *f* *dim.* *pp*
 Vla. *pp* *cresc. molto* *f* *dim.* *pp*
 Cello *pp* *cresc. molto* *poco f* *dim.* *pp*

35

Sop. *mf* "No I

Alto I *mf* "No I

Alto II *mf* "No I

Ten. I *p* "Do you hear it, hear do you hear

Ten. II *p* "Do you hear it, hear it, do you hear

Bass I *p* "Do you hear it, do

Bass II *p* "Do you hear it, hear it, do you hear

Vln. I 35

Vln. II 35

Vla. 35

Cello 35

40

Sop. *dim.*

Alto I *dim.*

Alto II *dim.*

Ten. I *dim.*

Ten. II *dim.*

Bass I *dim.*

Bass II *dim.*

Vln. I 40

Vln. II 40

Vla. 40

Cello 40

do not hear it "Why

do not hear it "Why

do not hear it "Why

it, hear do you "hear" "Why

it, hear it, do you "hear" "Why

you hear it, "Why

it, hear it, do you "hear" "Why

you hear it, "Why

it, hear it, do you "hear" "Why

40

Sop. *unis* *p* 3 *No* I do not
 Allo. I *p* 3 *No* I do
 Alto II *p* 3 *No* I do
 Ten. I *p* 3 do you hear it hear
 Ten. II *p* 3 it, do you hear it, hear
 Bass I *mf* said the mas-
 Bass II *p* 3 do you hear it, hear it,
 Vln. I
 Vln. II
 Vla.
 Cello

45

50

Sop. 3 not 3 ask 3 why 3 did

Alto I 3 3 you 3 not 3 ask, 3 3 why 3 3 did

Alto II 3 did 3 not 3 ask, 3 why 3 did

Ten. I 3 why 3 did 3 you 3 not 3 ask, 3 why

Ten. II 3 3 why 3 3 did 3 you 3 not 3 ask, 3 3 why 3 did 3 you

Bass I 3 ask, 3 why 3 did 3 you

Bass II 3 you not 3 ask, 3 why 3 did 3 you 3 not

Vln. I 50

Vln. II

Vla.

Cello

[illegible]

55

Sop.

Alto I

Alto II

Ten. I

Ten. II

Bass I

Bass II

Vln. I

Vln. II

Vla.

Cello

poco

a

poco

cresc.

e

poco

a

poco

cresc.

e

poco

a

poco

cresc.

e

poco

a

poco

cresc.

e

Handwritten musical score for Violin I, Violin II, Viola, and Bass. The score is in G major (one sharp) and 4/4 time. It features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Performance markings include "poco", "accel.", and "al" (allegro). Fingerings (6, 5) and bowing (accents) are indicated. The score is divided into two systems by a double bar line.

2. WITH THE PASSING OF WINTER

This musical score is for a vocal solo section of a symphony. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a full orchestra. The tempo is marked 'Meno Mosso' with a metronome marking of 88. The key signature has one flat (B-flat major or D minor). The lyrics are 'How does it ne-gate? How does it ne-'. The score includes various musical notations such as dynamics (f, mf), articulation (accents, slurs), and performance instructions (e.g., 'How does it ne-gate?'). The orchestration includes Violins I and II, Viola, and Cello.

Sop. gate? With the pass- ing of Win- ter there com- eth Spring

Alto ne gate? With the pass- ing of Wint- ter there com- eth

Ten. ne- gate? With the pass ing of Win- ter there com-

Bass ne- gate? With the pass- ing of Win- ter there

Vln. I

Vln. II

Vla.

Cello

65

Sop. How does it ne- gate? How does it ne- gate? With

Alto Spring How does it ne- gate? How does it ne gate?

Ten. eth Spring How does it ne gate How does it ne gate

Bass com- eth Spring How does it ne- gate? How does it ne-

Vln. I 65 *f*

Vln. II *f*

Vla. *f*

Cello *f* *sfz*

Sop. *the pass- ing of Win- ter there com- eth Spring*

Alto *With the pass- ing of Win- ter there com- eth Spring*

Ten. *With the pass- ing of Win- ter there com- eth Spring*

Bass *gate? With the pass- ing of Win- ter there com- eth*

Vln. I *70*

Vln. II

Vla.

Cello

Sop.

Alto

Ten.

Bass

Vln. I *Spring sim.*

Vln. II *f sim.*

Vla. *f sim.*

Cello *f*

75

System 1:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass staves are present but empty.
- Instrumental Parts:** Violin I, Violin II, Viola, and Cello staves contain musical notation. The Cello staff has a tempo marking of 75.

System 2:

- Vocal Parts:** All four vocal parts enter with the lyrics: "What hap-pens when Spring com-eth?". The Soprano part includes a "div." (divisi) marking.
- Instrumental Parts:** Violin I, Violin II, Viola, and Cello continue with their musical parts, featuring various dynamic markings and articulations.

Score for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Cello. The score includes vocal parts with lyrics and instrumental parts with musical notation.

Vocal Parts:

- Soprano:** hap-pens when Spring cometh? What hap-pens
- Alto:** hap-pens when Spring cometh? What hap-
- Tenor:** What happens when Spring cometh?
- Bass:** What hap-pens when Spring com-eth?

Instrumental Parts:

- Violin I (Vln I):** Features complex melodic lines with triplets and slurs.
- Violin II (Vln II):** Features complex melodic lines with triplets and slurs.
- Viola (Vla.):** Features complex melodic lines with triplets and slurs.
- Cello:** Features complex melodic lines with triplets and slurs.

Dynamic Markings: *p*, *mf*, *poco cresc.*

Sop. *cresc.* *f* Car-ry-ing a staff a cross the shoul-
 Alto *cresc.* *f* How does it ne-gate? How does
 Ten. Spring com-eth? How does it ne-gate? How
 Cello *cresc.* *f* How does it ne-gate? How
 Vln. I *cresc.* *f*
 Vln. II *cresc.* *f*
 Vla. *cresc.* *f*
 Bass *cresc.* *f*

Sop. ders, let one nam-ble a-bout in the fields East or
 Alto it ne-gate? Car-ry-ing a staff a cross the shoul-ders let
 Ten. does it ne-gate? How does it ne-gate? How does it ne-gate? Car-ry-ing a
 Bass does it ne-gate? How does it ne-gate? How does it ne-

Vln. I
 Vln. II
 Vla.
 Cello

Sop. — West, North or South and beat the old stumps —

Alto — one ram-ble a-bout in the fields, East or West,

Ten. — staff a-cross the shoulders, let one ram-ble a-bout —

Bass — gate? How does it ne-gate? How does it ne-gate? With

Vln. I 40 90

Vln. II

Vla.

Cello

Sop. — to one's heart's con-tent. With the pass-

Alto — North or South and beat the old stumps

Ten. — in the fields, East or West, North or South and

Bass — the pass-ing of Win-ter there com-eth Spring Car-ry-ing

Vln. I

Vln. II 2 3 4 4

Vla.

Cello

95

Sop. *ing of Win- ter there com- eth Spring How does it*

Alto *to one's heart's con- tent How does it ne- gate?*

Ten. *beat the cold stumps to one's heart's con-*

Bass *a staff a- cross the shoulders let one ram- ble a- bout*

Vln. I 95

Vln. II

Vla.

Cello

Sop. *ne- gate? How does it ne- gate? This was one way*

Alto *How does it ne- gate? This was one way to be*

Ten. *tent with the pass- ing of Win- ter there com- eth*

Bass *in the fields East or West, North or South, and*

Vln. I

Vln. II

Vla.

Cello

100

Sop. into be free as shown by one of the greatest

Alto free as shown by one of the great-est mas- ters

Ten. Spring as shown by one of the great-est

Bass beat the cold stumps to one's heart's content

Vln. I 100

Vln. II

Vla.

Cello

105

Sop. mas- ters in Chi- na

Alto in Chi- na

Ten. mas- ters in Chi- na

Bass

Molto Tranquillo 88

105

Vln. I 4

Vln. II 4

Vla. arco poco vib.

Cello arco poco vib.

Vln. I *arco*
 Vln. II *arco*
 Vla. *p poco vib.*
 Cello *p poco vib.*

3. LET THE DIFFERENCE BE EVEN
A TENTH OF AN INCH

Sop. *p*
 Alto *p*
 Ten. *p*
 Bass *p*

Vln. I *esp.*
 Vln. II *esp.*
 Vla. *esp.*
 Cello *esp.*

He asked one of his dis-ci-ples
 He asked one of his dis-ci-ples
 He asked one of his dis-ci-ples
 He asked one of his dis-ci-ples

115

Sop. "What do you un-der-stand by this: "What do

Alto "What do you un-der-stand by this: "What

Ten. "What do you un-der-stand by this:

Bass "What do you un-der-stand by this:

Vln I

Vln II *glissando*

Vla. *glissando*

Cello *esp.*

Sop. 120 you un-der-stand by this: 125 Let the diff-

Alto do you un-der-stand by this: Let the diff-

Ten. "What do you un-der-stand by this: Let the diff-

Bass "What do you un-der-stand by this: Let the diff-

Vln I

Vln II

Vla.

Cello

Sop. *rence be e- ven a tenth of an inch*

Alto *rence be e- ven a tenth of an inch*

Ten. *rence be e- ven a tenth of an inch*

Bass *rence be e- ven a tenth of an inch*

Vln. I

Vln. II

Vla.

Cello

Sop. *and it will grow as wide as hea-⁹ ven*

Alto *and it will grow as wide as hea-¹⁸ ven*

Ten. *and it will grow as wide as hea-⁹ ven*

Bass *and it will grow as wide as hea-¹⁸ ven and*

Vln. I

Vln. II

Vla.

Cello

135 solo

Sop. and earth?" The dis-ci-ple said, "Let the diff-

Alto and earth?" The dis-ci-ple said, "Let the diff-

Ten. and earth?" "Let the diff-

Bass and earth?" "Let the diff-

Vln.I 135

Vln.II 15

Vla. 13

Cello 7

140

Sop. 'rence be e-ven a tenth of an

Alto 'rence be e-ven a tenth of an

Ten. 'rence be e-ven a tenth of an

Bass 'rence be e-ven a tenth of an

Vln.I 140

Vln.II 140

Vla. 13

Cello

Sop. inch and it I will grow as wide as

Alto inch and it will grow as wide as

Ten. inch and it will grow as wide as

Bass inch and it will grow as wide as

Vln. I

Vln. II

Vla.

Cello

145 $\text{♩} = 88 (\text{♩} = \text{♩})$

Sop. hea- ven and earth."

Alto hea- ven and earth."

Ten. hea- ven and Ho- gen told him that

Bass hea- ven and Ho- gan told him that

Vln. I

Vln. II

Vla.

Cello

[illegible]

♩=132

tutti ♩=176

155

Sop. *solo* 16 Said the dis- 5 ci- ple, can not do oth-

Alto *solo* 18 *p* Said the dis- 8 ci- ple, 116 *mf* cannot do

Ten. 16 15 18 16 *mf* cannot do

Bass 16 15 18 16 *mf* cannot do

6 sec. pause

Vln I 16 15 16 155

Vln II 16 15 16

Vla.

Cello

Sop. I 160 otherwise; I cannot do oth- otherwise; how do you un- der-

Sop. II otherwise; I cannot do oth- otherwise; how do you un- der-

Alto I oth- er- wise I cannot do oth- er- wise how do you un-

Alto II oth- er- wise I cannot do oth- er- wise how do you un-

Ten. I oth- er- wise I cannot do oth- er- wise how do you

Ten. II oth- er- wise I cannot do oth- er- wise how do you

Bass I oth- er- wise I cannot do oth- er- wise how do you

Bass II oth- er- wise I cannot do oth- er- wise how do

Sop.I stand?" I can not do oth- er- wise; how do you un-

Sop.II stand?" I can-not do oth- er- wise; how do you un-

Alto.I der- stand?" I can-not do oth er- wise; how do you

Alto.II der- stand?" I can-not do oth- er- wise; how do you

Ten.I un- der- stand?" The mas- ter at once

Ten.II un- der- stand?" The mas- ter at once

Bass.I un- der- stand?" The mas- ter at once

Bass.II you un- der- stand?" The mas- ter at once

Vln.I

Vln.II

Vla.

Cello

(A = A)

Sop.I der-stand? I can-not do oth-er-wise; how do you un-

Sop.II der-stand? I cannot do oth-er-wise; how do you un-

Alto.I un-der-stand? 14 Let the diff-erence be

Alto.II un-der-stand? 18 Let the diff-erence be

Ten.I re-plied the mas-ter at once re-plied

Ten.II re-plied the mas-ter at once re-plied

Bass.I re-plied the mas-ter at once re-plied

Bass.II re-plied the mas-ter at once re-plied

Vln.I

Vln.II

Vla.

Bass

170

Sop.I der-stand? a 4 tenth of an

Sop.II der-stand? a 8 tenth of an

Alto.I *dim.* e-ven a tenth of 4 an inch and it will grow

Alto.II *dim.* e-ven a tenth of 8 an inch and it will grow

Ten.I Let the diff-rence be e-ven a tenth

Ten.II Let the diff-rence be e-ven a tenth

Bass.I Let the diff-rence be e-ven a tenth

Bass.II Let the diff-rence be e-ven a tenth

Vln.I *con sord.* 170

Vln.II *con sord.*

Vla. *con sord.*

Cello *con sord.*

175

Sop. *div.* inch as wide as hea-

Alto as wide as hea- ven and earth.

Ten. of an inch and it will grow as wide as

Bass of an inch and it will grow as wide as

Vln.I 175

Vln.II

Vla.

Cello

180 short pause

Sop. ven and earth

Alto hea- ven and earth.

Ten. hea- ven and earth

Bass hea- ven and earth

Vln.I 180

Vln.II

Vla.

Cello

MOLTO LENTO $\text{♩} = 66$

Cello *mp esp.* *mf* *poco f* *dim.* 185

ALLEGRO $\text{♩} = 88$

Vln.I *senza sord. pont. sul A* *p*

Vln.II *senza sord. pont.* *p*

Vla. *senza sord. pont.* *p*

Cello *p* *pont.* *fp*

Vln.I

Vln.II

Vla

Cello *sfp* *ord.* *sub. pocof, espr.* *p sub.* *pont.* 190

Vln.I *ord.* *pont.* *sfp*

Vln.II

Vla

Cello *ord.* *f* *p sub.*

PIU MOSSO (♩=18)

51

195

Violin I, Violin II, Viola, Cello

Violin I: *poco f*, *ord.*, *poco f*

Violin II: *poco f*, *ord.*, *p*

Viola: *poco f*, *ord.*, *p*

Cello: *poco f*, *p sub.*, *poco f*

Violin I, Violin II, Viola, Cello

Violin I: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

Violin II: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

Viola: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

Cello: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

Tempo: **PRESTO POSSIBILE**

Violin I, Violin II, Viola, Cello

Violin I: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

Violin II: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

Viola: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

Cello: *poco f*, *ord.*, *poco f*, *ord.*, *poco f*

poco a poco cresc.

40

The musical score is arranged in 14 staves, grouped into four systems of four staves each. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cello). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-4) features a 'poco a poco cresc.' instruction. The second system (staves 5-8) includes 'gradually' and 'ord.' markings. The third system (staves 9-12) includes 'f' and 'p sub.' markings. The fourth system (staves 13-14) includes 'dim.' and 'p' markings. The score also includes a tempo marking of 205 and a note count of 6 notes per tick.

4. If people ask me what Zen is like I will say that it is like learning the art of burglary.

Handwritten musical score for Soprano (Sop.), Alto (Alto.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.).

Tempo and Key: The tempo is marked $\text{♩} = 112$. The key signature is one flat (B-flat major or D minor).

Vocal Parts:

- Sop.** The
- Alto** The

Instrumental Parts:

- VI. I** and **VI. II** play a melodic line with various accidentals (sharps, flats, naturals).
- Vla.** and **Vlc.** play a supporting line.

Vocal Lyrics:

soh of a burg-lar saw his fa-ther grow-ing old-et and

Instrumental Markings:

- VI. I** and **VI. II** have a **2/5** marking above the staff.
- Vla.** and **Vlc.** have a **3/4** marking above the staff.
- Vlc.** has a **passionato** marking above the staff.
- Vlc.** has a **Con fuoco** marking below the staff.

Handwritten musical score for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello. The score is written on staves with various musical notations, including notes, rests, and dynamic markings.

Soprano: 5th thought: 4 3 6 4 4 4 2 If

Alto: thought: If

Tenor: 5 4 13 14 6 4 4 4 2 If

Bass: 5 4 13 14 6 4 4 4 2 If

Violin I: 5 4 3 4 6 4 4 4 5 3 2 4

Violin II: con fuoco sim. 5

Viola: con fuoco sim. 5

Violoncello: 5 3

Tempo marking: 220

225

230

Sop. he is un-2-ble to car-ry out his pro-fess-ion, who will

Alto he is un-2-ble to car-ry out his pro-fess-ion, who will

Tenor he is un-2-ble to car-ry out his pro-fess-ion, who

Bass he is un-2-ble to car-ry out his pro-fess-ion, who

235

be the bread-win-ner of this fam-i-ly ex-cept my-self. I

be the bread-win-ner of this fam-i-ly ex-cept my-self. I

will be the bread-win-ner of this fam-i-ly ex-cept my-self.

will be the bread-win-ner of this fam-i-ly ex-cept my-self.

Handwritten musical score for a vocal ensemble and orchestra, page 44. The score includes parts for Soprano I, Soprano II, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello.

Vocal Parts:

- Sop. I:** must learn the trade. He in-ti-ma-tes the i-
- Sop. II:** must learn the trade. He
- Alto:** must learn the trade.
- Tenor:** I must learn the trade.
- Bass:** I must learn the trade.

Instrumental Parts:

- Violin I (VI. I):** Features a melodic line with a trill and a fermata. Handwritten markings include "240", "3", "4", "mp perlando", and "6".
- Violin II (VI. II):** Features a melodic line with a trill and a fermata. Handwritten markings include "240", "3", "4", "mp perlando", and "6".
- Viola (Vla.):** Features a melodic line with a trill and a fermata. Handwritten markings include "240", "3", "4", "mp perlando", and "6".
- Violoncello (Vlc):** Features a melodic line with a trill and a fermata. Handwritten markings include "240", "3", "4", "mp perlando", and "6".

Handwritten markings and annotations include:

- Tempo/Performance markings: *mp perlando*
- Measure numbers: 5, 4, 3, 4, 6, 15, 14, 13, 14, 15, 14, 13, 14
- Dynamic markings: *mp*
- Performance instructions: *pizz.*, *240*

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Sop. I son to a big house, broke thru the fence, en - tered the house,

Sop. II ther took the son to a big house, broke thru the fence, en - tered the

Alto I One night the fa - ther took the son to a big house, broke thru the fence,

Alto II - proved of it. One night the fa - ther took the son to a big house,

Ten. I fa - ther, who ap - proved of it. One night the fa - ther took the son to a big

Ten. II - dea to his fa - ther, who ap - proved of it. One night the fa - ther took the

Bass I in - tim - at - ed the i - dea to his fa - ther, who ap - proved of it. One night the fa -

Bass II *mp* *parlando* He in - tim - at - ed the i - dea to his fa - ther, who ap - proved of it.

Vln. I

Vln. II

Vla.

Cello

poco f sing

Sop.I and o - pen - ing one of the large chests, told _____

Sop.II house, and o - pen - ing one of the large chests,

Alto I en - tered the house, and o - pen - ing one of the large

Alto II broke thru the fence, en - tered the house, and o - pen - ing one of the

Ten.I house, broke thru the fence, en - tered the house, and o - pen - ing

Ten.II son to a big house, broke thru the fence, en - tered the house,

Bass I - ther took the son to a big house, broke thru the fence, en - tered the

Bass II One night the fa - ther took the son to a big house, broke thru the fence,

Vln.I

Vln.II

Vla.

Cello

2
4

mp parlando

Sop. I the son to go in and

Sop. II told the son to

Alto I chests, told the son

Alto II chests, told the

Ten. I one of the large chests, told the

Ten. II and o - pen - ing one of the large chests, told

Bass I house, and o - pen - ing one of the large chests, told

Bass II entered the house and o - pen - ing one of the large chests,

Vln. I (sempre *f*)

Vln. II *mp sub.*

Vla. *mp sub.*

Bass

250

Sop. I *mp* *parlando* *mf* *sing*
 pick out the cloth - ings. As soon as he got in - to it the

Sop. II *mp* *parlando*
 go in and pick out the cloth - ings. As soon as he got in - to it

Alto I *mp* *parlando*
 to go in and pick out the cloth - ings. As soon as he got

Alto II *mp* *parlando*
 son to go in and pick out the cloth - ings. As

Ten. I *mp* *parlando*
 son to go in and pick out the cloth - ings.

Ten. II *mp* *parlando*
 the son to go in and pick out the cloth - ings.

Bass I *mp* *parlando*
 the son to go in and pick out the

Bass II *poco f* *parlando*
 told the son to go in and

Vln. I 250
 3 4

Vln. II 3 4

Vla. 3 4

Cello 3 4

cresc. *f* *mp parlando*

Sop. I lid was dropped and the lock se - cure - ly ap - plied. The

Sop. II *mf sing* *cresc.* the lid was dropped and the lock se - cure - ly ap - plied. *f*

Alto I *mf sing* *cresc.* in - to it the lid was dropped and the lock se - cure - ly ap - plied. *f*

Alto II *mf sing* *cresc.* soon as he got in - to it the lid was dropped and the lock se - cure - ly ap - plied. *f*

Ten. I *mp parlando* *mf sing* *cresc.* As soon as he got in - to it the lid was dropped and the lock se - cure - ly

Ten. II *mp parlando* *mf sing* *cresc.* As soon as he got in - to it the lid was dropped and the

Bass I *mp parlando* *mf sing* *cresc.* cloth - ings. As soon as he got in - to it the lid was

Bass II *mp parlando* *mf sing* pick out the cloth - ings. As soon as he got in - to it the

Vln. I

Vln. II

Vla.

Cello

255

Sop.I
fa-ther now came out to the court-yard and loud-ly knocking at the door woke up the whole fam-i-ty.
mp parlando

Sop.II
The fa-ther now came out to the court-yard and loud-ly knocking at the door woke up the whole
mp parlando

Alto I
The fa-ther now came out to the court-yard and loud-ly knocking at the door
mp parlando

Alto II
The fa-ther now came out to the court-yard and loud-ly knock-ing
mp parlando

Ten.I
ap-plied. The fa-ther now came out to the courtyard and
mp parlando

Ten.II
lock se-cure-ly ap-plied. The fa-ther now came out to the
mp parlando

Bass I
dropped and the lock se-cure-ly ap-plied. The fa-ther now came
mp parlando

Bass II
lid was dropped and the lock se-cure-ly ap-plied. The
mp parlando

Vln.I

Vln.II

Vla.

Cello

Sop. I where as he him-self qui - et - ly slipped a - way by the former hole in the fence

Sop. II fam - i - ly, where as he him-self qui - et - ly slipped a - way by a former hole in the

Alto I woke up the whole fam - i - ly, whereas he him-self qui - et - ly slipped a - way by a form - er

Alto II at the door woke up the whole fam - i - ly, whereas he him-self qui - et - ly slipped a - way

Ten. I loud - ly knocking at the door woke up the whole fam - i - ly, where as he him-self qui - et - ly

Ten. II court - yard and loud - ly knocking at the door woke up the whole fam - i - ly, whereas he him-self

Bass I out to the court yard and loud - ly knocking at the door woke up the whole fam - i - ly, whereas he him-

Bass II fa - ther now came out to the court - yard and loud - ly knocking at the door woke up the whole fam - i - ly,

Vln. I

Vln. II

Vla.

Cello

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Violin I
Violin II
Viola
Cello

265

Soprano
Alto
Tenor
Bass

p sempre parlando

The res-i-dents got ex-ci-ted and light-ed candles but found that the burg-lars had

p sempre parlando

The res-i-dents got ex-ci-ted and light-ed candles but found that the burg-lars had

Violin I
Violin II
Viola
Cello

mp pont

265

ord. f

Score for page 55, featuring vocal and instrumental staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Violin II, Viola, Cello) are shown. The lyrics are: "thought of his cruel", "al-ready gone", and "The son who re-mained all the time in the chest se-". The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *mf*.

Sop. thought of his cruel

Alto thought of his cruel

Ten. al-ready gone The son who re-mained all the time in the chest se-

Bass al-ready gone The son who re-mained all the time in the chest se-curely con-

Vln. I

Vln. II

Vla.

Cello

270 3

Sop. fa- ther He was

Alto fa ther He was

Ten. - cure - ly con - fined thought of his fa - ther He

Bass - fined thought of his cruel fa - ther He

Vln. I 270 3

Vln. II 3 4

Vla. 3 4

Cello 3 4

275

Sop.
great-ly mor-ti-fied when a fine i-dea flashed u-pon him.

Alto
great-ly mor-ti-fied when a fine i-dea flashed u-pon him.

Ten.
was great-ly mort-ti-fied when a fine i-dea flashed u-pon him.

Bass
was great-ly mor-ti-fied when a fine id-dea flashed u-pon him.

275

Vln. I
pp

Vln. II
pp

Vla.
pp

Cello
pp

Score for page 58, featuring vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Violin II, Viola, Cello) are shown. The lyrics are: "He made a noise which sounded like the gnawing". The Soprano part includes a triplet of eighth notes marked "spoken p". The Alto part includes a triplet of eighth notes marked "spoken p". The Tenor part includes a triplet of eighth notes marked "spoken p". The Bass part includes a triplet of eighth notes marked "spoken p". The instrumental parts (Violin I, Violin II, Viola, Cello) are playing a continuous melody.

Sop. *spoken p* He made a noise

Alto *spoken p* He made a noise which sounded like the gnawing

Ten. *spoken p* gnaw-ing gnaw-ing gnaw-ing gnaw-ing

Bass *spoken p* gnaw-ing gnaw-ing gnaw-ing gnaw-ing gnaw-ing

Vln. I

Vln. II

Vla.

Cello

280

Sop. *poco f* The fa -

Alto *f* *dim.* The fa -

Ten. *grew-ing*

Bass *grew-ing*

280

Vln.I *mf* *pp* *mf* *pp* *sim.*

Vln.II *mf* *pp*

Vla. *mf* *pp* *mf* *pp* *sim.*

Cello *mf* *pp*

Sop. *mi - ly told the*

Alto *mi - ly told the*

Ten.

Bass

Vln. I *poco a poco pont.*
mf sub. pp

Vln. II *mf pp sim*
mf sub. pp

Vla. *mf pp mf*

Cello *mf pp sim*
mf sub. pp

Handwritten numbers: 2 4 2 8 5 (above Soprano staff), 2 4 (above Bass staff), 2 8 5 (above Violin I staff).

Vocal Parts:

- Sop.** (Soprano): *maid to take a can*
- Alto** (Alto): *maid to take a*
- Ten.** (Tenor):
- Bass** (Bass):

Instrumental Parts:

- Vln. I** (Violin I): *pont.*
- Vln. II** (Violin II): *poco a poco pont. 3*
- Vla.** (Viola):
- Cello** (Cello):

The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals (sharps, flats, naturals) and dynamic markings.

Sop. - ide and ex - am - ine the chest

Alto can - ide and ex - am - ine the chest

Ten.I

Ten.II *parlando mf* When the lid was un -

Bass I *parlando p* When the lid was un - locked out came the

Bass II *parlando p* When the lid was un - locked out came the pri - son - er who

Vln.I

Vln.II

Vla.

Cello

mf *pp*

290

Sop. *f* The peo - ple ran af - ter

Alto *parlando* *p* *mf* *p* *mf* *p* The

Ten.I *mf* *p* When the lid was un - locked out came the pri - son - er who blew out the light, *mf*

Ten.II *mf* *p* locked out came the pri - son - er who blew out the light, pushed a - way the maid and

Bass.I *p* *mf* *p* *mf* *f* pri - son - er who blew out the light, pushed a - way the maid and fled The

Bass.II *mf* *p* *mf* *f* blew out the light, pushed a - way the maid and fled The peo - ple ran af - ter

Vln.I *mf* *p* *mf* 290

Vln.II *mf* *p* *mf* 66

Vla. *mf* *p* *mf* 6

Cello *p* *mf* 6

Sop. him The peo - ple ran af - ter him
 Alto peo - ple ran af - ter him The peo - ple ran af - ter him
 Ten.I pushed a - way the maid and fled The peo - ple ran af - ter him
 Ten.II fled The peo - ple ran af - ter him No - ti - cing a
 Bass I peo - ple ran af - ter him No - ti - cing a well by the
 Bass II him No - ti - cing a well by the road,
 VinI *con sord* *legatiss.* *ppm*
 VinII
 Vla.
 Cello

295

Sop. *f* *mp* *f* 295
The pur-su-ers all gath-ered, the pur-

Alto *f* *mp* *f* 295
The pur-su-ers all gath-ered,

Ten.I *mp*
No-ti-cing a well by the road, he picked up a large stone and

Ten.II *mp*
well by the road, he picked up a large stone and threw it in the

Bass I *f*
road, he picked up a large stone and threw it in to the wa-ter. The pur-

Bass II *f*
he picked up a large stone and threw it in to the wa-ter The pur-

Vln.I 6 6 6 6 6 6 295 6 6

Vln.II *ppp* *legatiss.* 6 6 6 6 6 6 295 6 6

Vla.

Cello

Sop. *mf cantando*
 - su - ers all gath - ered a - - round the well - trying to
 Alto *mf cantando*
 the pur - su - ers all gath - ered a - - round the well
 Ten. I *mf cantando*
 threw it in the wa - ter The pur - su - ers all gathered
 Ten. II *mf cantando*
 wa - ter The pur - su - ers all gathered
 Bass *mf cantando*
 - su - ers all gath - ered a - - round the
 Vln. I
 Vln. II
 Vla.
 Cello

67

Sop. find the burg-lar drowning him-self in the dark hole

Alto try-ing to find the burg-lar drawn-ing him-self in the dark hole

Ten. -round the well try-ing to find the burg-lar drowning him-self in the dark hole

Bass well try-ing to find the bur-lar drowning himself in the dark hole

Vln.I 300

Vln.II

Vla. con sord *pp*

Cello con sord *p esp.*

Score for page 68, featuring vocal and instrumental parts. The vocal parts (Sop., Alto, Ten., Bass) sing the lyrics "In the mean time". The instrumental parts (Vln.I, Vln.II, Vla., Cello) provide accompaniment. The score includes dynamic markings such as *p*, *mp*, and *pp*, and time signatures of 3/4 and 4/4.

Vocal Parts:

- Sop.** *p* In the mean time
- Alto** *p* In the mean
- Ten.** *p* In the mean time
- Bass** *p* In the mean

Instrumental Parts:

- Vln.I** *mp*
- Vln.II** *pp*
- Vla.** *pp*
- Cello** *pp*

305

Sop. he was safe - ly back in his fa

Alto time he was safe

Ten. he was safe - ly back in his fa

Bass time he was safe

Vln. I 305^b

Vln. II

Vla.

Cello

310

Sop. *ther's house*

Alto *- ly back in his fa - ther's house*

Ten. *- ther's house*

Bass *- ly back in his fa - ther's house*

Vln.I *310* *senza sord.*

Vln.II

Vla.

Cello

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and a string quartet (Violin I, Violin II, Viola, Cello). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked "3/5" at the top right. The vocal parts have long melodic lines with fermatas. The string parts have more complex rhythmic patterns, including triplets and sixteenth notes. The Cello part has a "senza sord." (without mutes) marking. The Viola part has a "senza sord." marking. The Violin II part has a "senza sord." marking. The Violin I part has a "senza sord." marking. The score is handwritten and appears to be a rehearsal or working draft.

320

Sop. *f* He blamed the lat - ter ve - ry much

Alto *f* He blamed the lat - ter ve - ry much

Ten. *f* He blamed the lat - ter ve - ry much

Bass *f* He blamed the lat - ter ve - ry much

Vln. I *f* 320

Vln. II *f*

Vla. *f*

Cello *f*

for his nar - row ces - cape

for his nar - row ces - cape

for his nar - row ces - cape

for his nar - row ces - cape

Vln.I

Vln.II

Vla.

Cello

15

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996

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998

999

1000

f $\frac{4}{4}$ 325

Sop. *f* Said the fa - ther Be not of - fend - ed my son Just

Alto *f* Said the fa - ther Be not of - fend - ed my son

Ten. *f* Said the fa - ther Be not of - fend - ed my son

Bass *f* Said the fa - ther Be not of - fend - ed my son Just

330

Sop. tell me how you got off.

Alto Just tell me how you got off.

Ten. Just tell me how you got off.

Bass tell me how you got off.

Vln.I *molto p* 5 330 6

Vln.II *molto p* 5 6

Vla. *molto p* 5 6 5

Cello *molto p* 5 6

75

Sop. *f* When the

Alto *f* When the

Ten. *f* When the

Bass *f* When the

Vln.I *f*

Vln.II *mf*

Vla. *mf*

Cello *mf*

Detailed description: This is a page of a musical score, page 75. It features eight staves. The top four staves are for vocal parts: Soprano (Sop.), Alto, Tenor (Ten.), and Bass. Each vocal staff begins with a rest, followed by the lyrics 'When' and 'the' on separate measures. The vocal parts are marked with a forte (*f*) dynamic. The bottom four staves are for instrumental parts: Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Cello. The instrumental parts are more complex, featuring various musical notations such as slurs, ties, and fingerings (e.g., 5, 6, 7, 8). The dynamics for the instrumental parts are marked as *f* for Vln.I, *mf* for Vln.II, *mf* for Vla., and *mf* for Cello. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

Score for page 76, featuring vocal and instrumental staves. The vocal parts (Sop., Alto, Ten., Bass) sing the lyrics: "son told him all". The instrumental parts include Violin I, Violin II, Viola, and Cello. The score includes various musical notations such as notes, rests, and dynamic markings.

Vocal Parts:

- Sop.** son told him all
- Alto** son told him all
- Ten.** son told him all
- Bass** son told him all

Instrumental Parts:

- Vln.I** (Violin I): Features a melodic line with a crescendo leading to a forte section.
- Vln.II** (Violin II): Features a melodic line with a crescendo leading to a forte section.
- Vla.** (Viola): Features a melodic line with a crescendo leading to a forte section.
- Cello**: Features a melodic line with a crescendo leading to a forte section.

Handwritten musical score for page 77. The score includes staves for Soprano (Sop.), Alto, Tenor (Ten.), Bass, Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Cello. The vocal parts have lyrics: "a - bout his". The instrumental parts include various musical notations such as notes, rests, and fingerings. A vertical dashed line is present between measures 4 and 5. The Viola part includes the instruction "pizz." (pizzicato) above the first measure. The Cello part includes the instruction "tr." (trill) above the first measure. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

335

Sop. ad Ven tures

Alto ad ven tures

Ten. ad ven tures

Bass ad ven tures

Vln.I 335

Vln.II 5

Vla.

Cello b $\flat$ 3 4

Handwritten musical score for a vocal quartet and string ensemble. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and string parts (Violin I, Violin II, Viola, Cello) clearly labeled. The music is in 4/4 time, with a key signature of one flat (B-flat). The vocal parts feature lyrics: "the fa ther". The string parts include various musical notations such as slurs, ties, and dynamic markings like *mf* (mezzo-forte) and *pizz* (pizzicato). The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The overall style is that of a handwritten manuscript, with clear notation and legible lyrics.

Sop.
2
4
the fa ther

Alto
the fa ther

Ten.
2
4
the fa ther

Bass
2
4
the fa ther

Vln.I
2
4
pizz
5: d

Vln.II
mf
5: d

Vla.
2
4
mf
5: d

Cello

340 *p parlando*

Sop. re - - marked, "There you are, you have learned the art!"

Alto re - - marked, "There you are, you have learned the art!"

Ten. re - - marked, "There you are, you have learned the art!"

Bass re - - marked, "There you are, you have learned the art!"

p parlando

Vln. I *mf* 340

Vln. II *mf* 340

Vla. *mf* 340

Cello *pizz.* *mf* 340

5. The King of Good Memory

JOYFUL (♩ = 112)
Smooth, no stresses except where indicated

f

Sop. I know there is a man-tram in one of the Sut-ras known as the

f

Alto I know there is a man-tram in

f

Ten. I know there is aa

f

Bass I know there

Vln. I pizz. *poco f*

Vln. II pizz. *poco f*

Vla. pizz. *poco f*

Vc. pizz. *poco f*

345

Spp. King of Good Memory. Those who are forgetful may recite it and

Alto one of the Sutras known as the

Ten. man-tram in one of the Sut-

Bass is a man-tram in

345

Vln I

Vln II

Vla

Vc.

350

Sop. — the thing for- got- ten will come a- gain. Well I must try..

Alto King of Good Mem- or- y.. Those who are for- get- ful

Ten. — ras known, as the King of

Bass one of the Sut- ras known

350

Vln I

Vln II

Vla

Vc.

351

Sop. He then re-ci-ted the man-tram: Om oo-lo-lok-kei sva ha!

Alto may re-cite it and the thing for-

Ten. Good Men or- Those who are-

Bass as the King of

Vln I

Vln II

Vla

Vc.

Detailed description: This is a musical score for a vocal ensemble and instruments. It consists of eight staves. The first four staves are for vocal parts: Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The last four staves are for instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The music is written in 4/4 time. The vocal parts have lyrics in English. The instrumental parts are written in treble and bass clefs. There are three measures of music shown, separated by vertical dashed lines. The first measure starts with a key signature of one flat (Bb) and a common time signature (C). The second measure starts with a key signature of one flat (Bb) and a common time signature (C). The third measure starts with a key signature of one flat (Bb) and a common time signature (C). The lyrics for the vocal parts are: Sop. He then re-ci-ted the man-tram: Om oo-lo-lok-kei sva ha!; Alto may re-cite it and the thing for-; Ten. Good Men or- Those who are-; Bass as the King of.

355

Sop.

Clap- ping his hands and laugh- ing heart- i- ly he said: "I re- mem- ber,

Alto

get- ten, will come a- gain.

Ten.

for- get- ful may re-

Bass

Good Men- or- ry; Those

Vln I

355

Vln II

Vla

Vc.

Score for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello. The score is written in 4/4 time and features a key signature of one sharp (F#). The lyrics are as follows:

Sop. I re-mem-ber; this it was: When you seek the

Alto I must try

Ten. cite it and the thing for-

Bass who are for-get-ful

Vln I

Vln II

Vla

Vc.

360

Sop. Bud-
dha you can- not see him. When you look for

Alto he then re - ci - ted the man - tra: Om

Ten. got - ten will come a - gain.

Bass may re - cite it

360

Vln I

Vln II

Vla

Vc.

365

Sop. the Pa tri-arch you can - not see him.

Alto e - lo - lek - lei - sya - sya! Clap

Ten. Well It must try.

Bass and the thing for -

365

Vln. I

Vln. II

Vla.

Vc.

370

Sop. The musk mel-on is sweet. e-ven to the stem, the bit-ter-gourd is

Alto ping his hands and laugh-ing heart-i-ly he said:

Ten.

Bass got-ten will come a-

370

Vln I

Vln II

Vla

Vc.

277 177 277

Sop. bit-ter e- vent; the bit-ter gourd is bit-ter e-

Alto I re- mem- ber, I re-

Ten. He then re- el- ted the man-

Bass gain. Well, I

Vln I

Vln II

Vla

Vc.

Detailed description: This is a musical score for a vocal quartet and string ensemble. The vocal parts are Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The instrumental parts are Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The score is divided into three measures by vertical dashed lines. The Soprano part has a long melodic line with a slur over the first two measures. The Alto, Tenor, and Bass parts have shorter phrases. The instrumental parts provide harmonic support with various rhythmic patterns. The lyrics are written below the vocal staves.

375

Sop. en, e- ven to the roots.

Alto men- ber, this it was: When

Ten. tram: On- e- lo- lok- kei -

Bass must try.

375

Vln I

Vln II

Vla

Vc.

This musical score page contains vocal and instrumental staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs with lyrics in English and Chinese. The instrumental parts (Violin I, Violin II, Viola, and Violoncello) are also in treble and bass clefs. The score is divided into measures by vertical dashed lines. The lyrics for the vocal parts are: Soprano: 'en, e- ven to the roots.'; Alto: 'men- ber, this it was: When'; Tenor: 'tram: On- e- lo- lok- kei -'; Bass: 'must try.'. The instrumental parts provide harmonic support with various musical notations including notes, rests, and accidentals.

380

Sop.

Alto

Ten.

Bass

you seek the Bud- dha you can-not see

sva- ha! Clap- ping his hands and laugh- ing heart-

He then re- cir- cled the

385

Sop.

Alto

Ten.

Bass

roots.

him; When you look for the Pa- tri-arch you can-

ly he said: I re- mem- ber, I re-

man- tram: Om O- lo- lok- kái-

390

Sop.

Alto

Ten.

Bass

not see him. the musk-melon is sweet, e-ven to

mem- ber, this it was:

sva- ha! Clap- ping his hands and

395

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

the stems the bit-ter gourd is bit-ter e-

When you seek the Bud-

laugh- ing heart- i- ly, he said: "I

arco
p

arco
p

399 400

Sop.

Alto

Ten.

Bass

Vln I

Vln II

ven, the bit-ter gourd is bit-ter e-

Oh, you can- not see him; When

re- mem- ber, I re- mem-

405

Sop. roots.

Alto en, e- ven to the roots.

Ten. you look for the Pa- tri-

Bass ber, this it was.

Vln I *p*

Vln II *p*

Vla *p* arco

Vc.

406

407

408

409

410

Ten. arch- you can- not see- him.

Bass When you seek the Bud-

415

Ten. The musk-mel-on is sweet e-ven to the

Bass

420

Sop. roots.

Alto roots.

Ten. stems, the bit-ter gourd is

Bass abba you can-not see him; When

Vln I

Vln II

Vla

Vc.

425

Ten. bit - ter e -

Bass you look for the Pa -

Sop. 430 roots.

Alto 435 roots.

Ten. ven, the bit - ter gourd is bit - ter e -

Bass tri - arch you can - not see him.

Vln I 430

Vln II 435

Vla 435

Vc.

440

Sop.

Alto

Tens

Bass

en, e - ven

Vln I

Vln II

Vln

Vc.

440

THE SAME TEMPO: $\text{♩} = 56$

447 450 455

Sop. roots. —

Alto roots. —

Ten. roots. —

Bass the stems, the bit - ter gourd is bit - ter

Vln I 450 455

Vln II 455

Vla 455

Vc.

460

Bass ven, the bit - ter gourd

465 470

Sop. *p* roots. —

Alto *p* roots. —

Ten. *p* roots. —

Bass is hit - ter e = ven, e =

Vln I 465 470 *p*

Vln II *p*

Vla *p*

Vc.

475
THE SAME TEMPO $\text{♩} = 56$

Sop.
Alto
Ten.
Bass
Vln. I
Vln. II
Vla.
Vc.

ven to the roots.

475 roots.

arco

Musical score for page 102, featuring vocal and instrumental staves. The score is written for Soprano (Sop.), Alto, Tenor (Ten.), Bass, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal parts (Sop., Alto, Ten., Bass) are written in treble clef with a key signature of one flat (B-flat). The instrumental parts (Vln. I, Vln. II, Vla., Vc.) are written in treble and bass clefs with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *p* for piano). The vocal parts are marked with "Sop.", "Alto", "Ten.", and "Bass". The instrumental parts are marked with "Vln. I", "Vln. II", "Vla.", and "Vc.". The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The overall layout is clean and professional, typical of a printed musical score.

THE TEN THOUSAND THINGS

480

mf

Sop. A bright mir -

Alto

Ten.

Bass

480

Vln. I

Vln. II

Vla.

Vc.

This musical score page, numbered 103, contains the title 'THE TEN THOUSAND THINGS'. It features a vocal section with four staves (Soprano, Alto, Tenor, Bass) and an instrumental section with four staves (Violin I, Violin II, Viola, and Violoncello). The vocal parts begin at measure 480 with the lyrics 'A bright mir -'. The instrumental parts are written in a key with one flat (B-flat) and a 2/4 time signature. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (mf), and articulation marks.

Score for page 104, featuring vocal and instrumental staves. The vocal parts (Sop., Alto, Ten., Bass) are in the upper system, and the instrumental parts (Vln. I, Vln. II, Vla., Vc.) are in the lower system. The lyrics for the Soprano part are: "for its set up on a high stand." The Alto part has a dynamic marking of *mf* and a fermata. The instrumental parts include various musical notations such as notes, rests, and slurs.

Sop. *for its set up on a high stand.*

Alto *mf*

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

485

Sop.

Alto

Ten.

Bass

485

Vln. I

Vln. II

Vla.

Vc.

bright mir - - - - - bright mir -

bright mir - - - - - is set up on

490

Sop.
S
ror is sett up on a high stand;

Alto
a high stand; its

Ten.
mf
its

Bass

490

Vln. I

Vln. II

Vla.

Vc.

4/4

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

il- lu- min- a- tion

il- lu- min- a- tion reach- es the ten-

its il-

senza sord.

mf

p

495 *mf*

Sop. — — — — — and — they — — — are — all

Alto reach — es the ten — thou — sand

Ten. — — — — — thou — sand things, and

Bass — — — — — du — — — — — min — a — — — — — tion reach — es the ten —

495

Vln. I — — — — —

Vln. II — — — — —

Vla. — — — — —

Vc. — — — — —

Score for page 109, featuring vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper system, and the instrumental parts (Violin I, Violin II, Viola, and Cello) are in the lower system. The lyrics are: "re- flect- ed in it. things, and they are all re- flect- ed in they are all re- flect- ed in it." The instrumental parts include a Viola part with a *p* (piano) marking and a Cello part with a *f* (forte) marking.

Sop. re- flect- ed in it.

Alto things, and they are all re- flect- ed in

Ten. they are all re- flect- ed in it.

Bass

Vln. I

Vln. II *p*

Vla.

Vc. *f*

500

p parlando

Sop. The masters are wont to con-

Alto *p* parlando The mas-ters are wont to con-si-der

Ten. *p* parlando 5. The mas-ters are wont to con-si-der this phe-

Bass *p* parlando

thou = said things. The

Vln. I 500

Vln. II

Vla.

Vc.

Sop. *si - der this phe-nom-e-non most won-der-ful most won-der-ful*

Alto *this phe-nom-e-non most won-der-ful most won-der-ful*

Ten. *non-e-non most won-der-ful most won-der-ful*

Bass *mas-ters are wont to con-si-der this phe-nom-e-non most won-der-ful*

Vln. I

Vln. II

Vla.

Vc.

505 505 *mf*

Sop. A bright mir-ror is set.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

509

Sop. up on a high stand,

Alto *mf* A¹ bright mir -

Vln. I

Vln. II *p*

Vla.

Vc.

510

Sop. A¹ bright mir - ror is set

Alto ror is set up on a high stand,

Vln. I 510 *p*

Vln. II

Vla.

Vc.

54 55 515

Sop. up on, a high stand;

Alto its il -

Ten. *mf* its il - lu - min - a -

Bass

Vln. I 515

Vln. II

Vla.

Vc. *mp* *mf*

Detailed description: This is a page of a musical score, page 114. It features eight staves. The vocal staves (Soprano, Alto, Tenor, Bass) are on the left, and the instrumental staves (Violin I, Violin II, Viola, Cello) are on the right. The Soprano staff has a melodic line with lyrics 'up on, a high stand;'. The Alto staff has lyrics 'its il -'. The Tenor staff has lyrics 'its il - lu - min - a -' and a dynamic marking of *mf*. The Bass staff is empty. The Violin I and Violin II staves have complex, rapid passages with many accidentals and a dynamic marking of *mf*. The Viola and Cello staves have simpler, more melodic lines. The page is numbered 114 at the top center. There are some handwritten numbers (54, 55, 515) above the staves.

Score for page 115, featuring vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Violin II, Viola, and Violoncello) are shown. The lyrics are: "and these ten-thousand sand", "lu-mina-tion reaches es", "tion reach es the ten-thou", "its illu-min", "lu-min".

Vocal Parts:

- Sop.** and these ten-thousand sand
- Alto** lu-mina-tion reaches es
- Ten.** tion reach es the ten-thou
- Bass** its illu-min

Instrumental Parts:

- Vln. I**
- Vln. II**
- Vla.**
- Vc.**

520 520 520

Sop. things are not re-lect-ed in it.

Alto the ten-thou-sand things, and

Ten. sand things, and these ten-thousand things

Bass a-tion reach-es the ten-

Vln. I *mf*

Vln. II

Vla.

Vc.

520 520 68

Handwritten musical score for page 117. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, and Cello). The lyrics are written below the vocal staves. The score is marked with various musical notations, including notes, rests, and dynamic markings.

Vocal Parts:

- Sop.** *più f* This _____ is what I _____ would de - clare to be
- Alto** _____ these ten - thou - sand things are not re - flect - ed in it. _____ *più f* ful _____ der _____
- Ten.** _____ are not re - - flect - _____ ed in _____ it. _____ *più f*
- Bass** _____ thou - _____

Instrumental Parts:

- Vln. I** _____
- Vln. II** *mf* _____
- Vla.** *mf* _____
- Vc.** _____

525

Sop. I
Sop. I
most won- der- ful. der won-

Sop. II
most won- der- ful. This

Alto I
won most be to clare de would I what is this

Alto II
ful der won most be to clare de would

Ten.
This is what I would de- clare to be

Bass
piu f
sand things. This is what

Vln. I
525

Vln. II

Vla.

Vc.

530

Sop. I
most be — to clare — de would I — what is this —

Sop. II
is what I — would — de — clare — to be — most won — der —

Alto I
— is — what — I — would — de — clare —

Alto II
I — what is this — This — is what — I —

Ten.
— most won — der — ful. — do — you —

Bass
I — would de — clare — to be most won — der — ful —

Vln. I
piu f

Vln. II
piu f

Vla.
piu f

Vc.
piu f

530

This musical score is for a vocal and instrumental ensemble. It features eight staves: Soprano I, Soprano II, Alto I, Alto II, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello. The vocal parts have lyrics in English and German. The instrumental parts include Violin I, Violin II, Viola, and Violoncello. The score is divided into two systems by a vertical dashed line. The first system covers the first two measures, and the second system covers the next two measures. The lyrics for the vocal parts are as follows:

Sop. I: is what I — would — de-clare to be

Sop. II: ful-der won most be to de-clare de would — I

Alto I: to be — most won —

Alto II: would de-clare to be most won — der-ful.

Ten.: hear it. do you hear.

Bass: Ah

The instrumental parts (Violin I, Violin II, Viola, and Violoncello) provide a harmonic and melodic accompaniment to the vocal lines. The Violin I part features a prominent melodic line with many accidentals. The Violin II, Viola, and Violoncello parts provide a more rhythmic and harmonic support.

535

Sop. I
- most won- der - ful der won most be to clare de

Sop. II
what is is what I would

Alto I
der - ful This is what I

Alto II
Ah

Ten.
it do you hear

Bass

Vln. I
molto *f*

Vln. II
molto *f*

Vla.
molto *f*

Vc.
molto *f*

Score for Soprano I, Soprano II, Alto I, Alto II, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello.

Vocal Parts:

- Sop. I:** would I what is
- Sop. II:** de- - clare to be most won =
- Alto I:** would de- clare to be most won- - der- ful der won-
- Ten.:** it
- Bass:** breath when necessary

Instrumental Parts:

- Vln. I:** *f* (8, 5, 8, 8, 8, 8)
- Vln. II:** *f* (5, 55, 5, 5, 5, 5)
- Vla.:** *f*
- Vc.:**

Empty staves are provided at the bottom of the page.

540

breath when necessary

Sop. I

Sop. II

Alto I

Alto II

Ten.

Bass

540

Vln. I

Vln. II

Vla.

Vc.

Musical score for Soprano I, Soprano II, Alto I, Alto II, Tenor, Bass, Violin I, Violin II, Viola, and Cello. The score is written on ten staves. The first five staves are for the vocal parts, and the last five are for the instrumental parts. The score is divided into two measures by a vertical line. The first measure contains musical notation for all parts, including notes, rests, and slurs. The second measure is empty. The staves are labeled on the left: Sop. I, Sop. II, Alto I, Alto II, Ten., Bass, Vln. I, Vln. II, Vla., and Vc.

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