

Important Note : In the Full score all instruments sound as written.
 The trumpet part score, however, is transposed in Bb. Accidentals apply to the measure, just like the tradition. In spite of this, thousands of courtesy accidentals were placed throughout the score.

Snake Train — Flight

For Soprano and Chamber Ensemble

(1997)

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1 $\text{♩} = 94$

Oboe

Bassoon *mp* 5:4 *mp* 5:4 5:4

Trumpet *with cup mute* *mp* 3:2 5:4 3:2 *mp*

Trombone

Voice *mp* 3:2 4:3
 We spo-ke° of things that we con - sid-ered good,

Piano *ff*

Double Bass *mp* Sul Pont. make a very smooth bow change

5

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

mf Damned cow - ard - ice, *f* vice *mp* and such *mf* mis-takes. The

mp

3:2

4:3

5:4

7/16

9/16

8

8

Ob.

Bs.

Tpt. (take off the mute)

Tbn.

Voice

train ran on, *mf* serv - ing its rea - soning load, *p*

Pno.

Db.

mp *ppp*

11

Pno.

mp *pp* *mf*

5:4

Musical score for Pno., Ob., Bs., Tpt., Tbn., Voice, Pno., and Db. measures 15-16 and 19-20. The score is in 3/16 time, with a key signature of one sharp (F#).

Measures 15-16:

- Pno. (Piano):** Measures 15-16. Dynamics: *pp* (pianissimo) in measure 15, *mp* (mezzo-piano) in measure 16. Includes a 3:2 ratio marking.
- Ob. (Oboe):** Measures 15-16. Dynamics: *ppp* (pianississimo) in measure 15, *p* (piano) in measure 16. Includes 3:2 and 2:3 ratio markings.
- Bs. (Bassoon):** Measures 15-16. Dynamics: *ppp* (pianississimo) in measure 15, *p* (piano) in measure 16. Includes a 3:2 ratio marking.
- Tpt. (Trumpet):** Measures 15-16. Dynamics: *ppp* (pianississimo) in measure 15, *p* (piano) in measure 16. Includes a 5:4 ratio marking.
- Tbn. (Tuba):** Measures 15-16. Dynamics: *p* (piano) in measure 16. Includes a 3:2 ratio marking.
- Voice:** Measures 15-16. Dynamics: *ppp* (pianississimo) in measure 15, *p* (piano) in measure 16.
- Pno. (Piano):** Measures 15-16. Dynamics: *mp* (mezzo-piano) in measure 16. Includes a 3:2 ratio marking.
- Db. (Double Bass):** Measures 15-16. Dynamics: *mp* (mezzo-piano) in measure 16. Includes a 3:2 ratio marking.

Measures 19-20:

- Pno. (Piano):** Measures 19-20. Dynamics: *ppp* (pianississimo) in measure 19, *p* (piano) in measure 20. Includes a 3:2 ratio marking.
- Ob. (Oboe):** Measures 19-20. Dynamics: *ppp* (pianississimo) in measure 19, *p* (piano) in measure 20. Includes 3:2 and 5:4 ratio markings.
- Bs. (Bassoon):** Measures 19-20. Dynamics: *ppp* (pianississimo) in measure 19, *p* (piano) in measure 20. Includes a 3:2 ratio marking.
- Tpt. (Trumpet):** Measures 19-20. Dynamics: *ppp* (pianississimo) in measure 19, *p* (piano) in measure 20. Includes a 5:4 ratio marking.
- Tbn. (Tuba):** Measures 19-20. Dynamics: *p* (piano) in measure 20. Includes a 3:2 ratio marking.
- Voice:** Measures 19-20. Dynamics: *ppp* (pianississimo) in measure 19, *p* (piano) in measure 20.
- Pno. (Piano):** Measures 19-20. Dynamics: *mp* (mezzo-piano) in measure 20. Includes a 3:2 ratio marking.
- Db. (Double Bass):** Measures 19-20. Dynamics: *mp* (mezzo-piano) in measure 20. Includes a 3:2 ratio marking.

22

Ob. *f* > *p* *mp* 5:4 *f*

Bs. *f* > *p*

Tpt. *f* > *p*

Tbn. *f* > *p* *f* [3:2] *sfz mp f*

Voice *mf* [3:2] *mf* [4:3] [3:2]
 A pal-ace be-ing rocked by a snake. It rat-tled the

Pno.

Db. *f* > *p*
 ordinario

26

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

panes of glass, the bolts, Caused the soles of

sfz mpf *sfz mp* *f* *ff* *p* *mf* *mp* *ff* *p* *mp*

4:3 3:2

8

30

Ob.

Bs.

Tpt.

Tbn.

Voice

feet to quake.

Pno.

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

8

3:2

3:2

5 7 5 7

16 16 16 16

Detailed description: This page of a musical score covers measures 30 through 33. The score is arranged in a system with seven staves. From top to bottom, the staves are for Oboe (Ob.), Bassoon (Bs.), Trumpet (Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 5/16. The music is in common time. The woodwinds (Ob., Bs., Tpt., Tbn.) and the Double Bass (Db.) have rests in measures 30, 31, and 33. The Voice part has lyrics 'feet to quake.' in measure 30. The Piano part is highly active, featuring dynamic markings of *ff*, *f*, *ff*, *mf*, *f*, and *mp*. It includes a 3:2 triplet in measure 31 and another 3:2 triplet in measure 33. The measure numbers 5, 7, 5, and 7 are written above the staves in measures 30, 31, 32, and 33 respectively, indicating the measure number within the 5/16 time signature. The page number '30' is at the top left, and the page number '-7-' is at the bottom center.

34

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

mf

pp

f

Pizz.

5:4

2:3

2:3

3:2

2:3

37

Ob. *mp*

Bs. *p* *mp* *p*

Tpt. *p* *mp* *p*

Tbn. *p* *mp* *p*

Voice *pp* Neigh - bor to

Pno. *f* *p* *mf*

Db. *Arco* *p* *mp* *p*

Detailed description: This page of a musical score covers measures 37 to 40. The score is for a full orchestra and voice. The key signature has one sharp (F#) and the time signature is 3/8. Measure 37 is marked with a 5/16 time signature, and measure 38 with a 7/16 time signature. The woodwinds (Ob., Bs., Tpt., Tbn.) and double bass (Db.) play melodic lines with various dynamics (p, mp, f) and articulations (accents, slurs). The strings (Pno.) provide accompaniment with dynamics ranging from f to mf. The voice part enters in measure 39 with the lyrics "Neigh - bor to" and a dynamic of pp. The score includes various musical notations such as slurs, accents, and dynamic markings.

41

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

mp

mp

mp

mf

mf

p

mf

mp Sul Pont.

neigh - bor whis-pered soft words In time to the slip

with cup mute

5:4

5:4

3:2

5:4

4:3

3:2

5:6

44

Ob. *mf* *f* *mp*

Bs. *mp*

Tpt. *mp* *mp*

Tbn.

Voice
 _____ per-y snake's i-ron race. Fear sud-den-ly thrilled me.

Pno.

Db. *8*
 make a very smooth bow change

47

Ob. *mp* *mp* *p*

Bs.

Tpt.

Tbn.

Voice *ff* *mf* *f* *mp*

Gills, it seemed then, Shined in the dark be-yond the glass.

Pno.

Db. *mp* *ppp*

50

Pno. *mp* *mf* *p* *ppp* *mf* *mf* *p*

-12-

Acc. -----

63

Ob. $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$

Bs. $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$
ff 5:4 6:4 9:8

Tpt. $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$
ff 5:4 5 11:8

Tbn. $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$
ff 5:6 5:4 7:8

Voice $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$
winged drag - on!

Pno. $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$

Db. $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$
ff 5:4 5 10:12

A Tempo

65

Ob. *fff*

Bs. *fff*

Tpt. *fff*

Tbn. *fff*

Voice *f* What are death, *mf* prowl - ing ti

Pno. *ff*

Db. *fff*

Measures 65-68. Time signatures: 3/16, 4/8, 7/16, 3/8. Dynamic markings: *fff*, *f*, *mf*, *ff*. Rhythmic markings: 3:2, 4:3, 5:4, 5, 3:2.

68

Ob. *p* *espressivo*

Bs. *pp*

Tpt. *pp* with cup mute

Tbn.

Voice
 — gers of pes-ti-lence, *f* Next to this *mf* phan-tom,

Pno. *sfz* *sfz* *p* *Cresc. molto* *mf* *f*

Db.

71

Ob. *mp* *mf*

Bs. *mp* *mf*

Tpt. *mp* (take off the mute)

Tbn. *f*

Voice *mp* *mp*
 which twitched and teased us

Pno. *ff* *ff*

Db. *mf* *mf*

74

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

mf

pp

f

f

p

mf

f

ff

with pa - le sting. Proud names, peo - ples,

3:2

5:4

3

3:2

3:2

3

78

Ob. *f* *f*

Bs. *f* *f* *pp*

Tpt. *f* *f*

Tbn. *f* *f* *pp*

Voice *f* *f* *p*
the high peaks of hon - ors, O - ver all,

Pno.

Db. *ff* *ff*

Detailed description: This page of a musical score covers measures 78 to 81. The score is for a full orchestra and voice. The time signature is 2/8. The key signature has one flat (B-flat). The woodwinds (Ob., Bs., Tpt., Tbn.) play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *pp*. The brass (Tpt., Tbn., Db.) also plays eighth notes, with the Double Bass (Db.) playing a more complex pattern including a 5:4 ratio and a triplet. The voice part has lyrics: "the high peaks of hon - ors, O - ver all,". The piano part is silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

82

Ob. *ff* *mp*

Bs. *f* *mp* *p*

Tpt. *p* *pp*

Tbn. *f* *p* *p*

Voice *f* *mp*
 tram - pling all, the phan - tom did spring.

Pno.

Db. *mp* *Pizz.* *mf*

take harmonic from the A string

3 5:6

4:3 4:3 4:3

Faster

86 $\text{♩} = 112$ *molto legato la melodia*

Pno. *ff*

7 16

90

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

with cup mute

f

ff

mf

4:3

3:2

4:3

5:6

The var-ious plagues which strike man-kind

8

94

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

ff *ff* *f* *ff* *ff* *f*

4:3 3:2 4:3 3:2

Lived like signs in each scale.

98



Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

ff

ff

f

ff

f

ff

3:2

4:3

4:3

Death

and ruin - a -

Slightly slower Ad. Lib.

101

Ob. *Feroce fff* 7/16

Bs. 4:3 7/16 *ff* 7:8 3:2

Tpt. 7/16

Tbn. *f* 3:2 *ff* 7/16

Voice 3:2 3:2 *mf* 7/16
tion: rue - ful de - signs

Pno. 7/16

Db. 7/16

A Tempo Primo

♩ = 94

103

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

f Weaved o - ver the bel - ly

ff *p*

Acc. poco a poco until end of m. 111

106

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

ppp *Cresc molto al ff*

mp like vines on a wall.

6:4 6:4 6:4 6:4 4:3

Red.

$\text{♩} = 84$

110

Ob.

Bs.

Tpt. *with cup mute*
p

Tbn. *with cup mute*
p

Voice

Pno. *ff*

Db. *Arco mp*
Molto Cantabile

6:4

3:2

4:3

8

E

9/16

113

Ob. *ppp* *mp*

Bs. *p* *mp*

Tpt. *mp*

Tbn. *mp*

Voice

Pno.

Db. *mp* *mf*

116

Ob. *dolce* 7:8 *p* 5:4

Bs. *p* *p* *p*

Tpt. *pp* *without mute* *mp* 3:2

Tbn. *pp* *p*

Voice

Pno.

Db. *mp*

119

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

And there on the head, an o - pen book

5:4

p

pp

p

122

Ob. *p*

Bs. *p* *mf p*

Tpt. *p* *mf* *p*

Tbn. *p* *mf* *f* *mp*

without mute

7:8 7:6

Voice *pp* *mp*

yawned Likethe fore-lock of a steed rear-ing tall.

Pno.

Db.

Tempo Primo ♩ = 94

125

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

127

Pno.

130

Ob. *ff*

Bs. *ff* *ff* *f* *mf*

Tpt. *ff*

Tbn. *ff* *ff* *mf*

Voice *p* And my

Pno.

Db. *ff* *sfz* *sfz*

7:8

5:4

3:2 5:4

3:2

133



Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

trav - eling fel - low ex-claimed: Woe! woe!

ff *ff* *ff* *mp*

3:2 4:3 5:4 5:4

8

137

Ob. *p*

Bs. *p* 3:2

Tpt. *mf*

Tbn.

Voice *p* 5:6 *mf* 3:2 *mp*
And could - n't ut - ter a word for his grief.

Pno.

Db. *mf*

140

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

mf In the gaze of my friend shined threat and re - proach.

mf *f* *mf* *ff* *f* *mf* *fff* *fff*

3:2 5:4 3:2 4:3 3:2

8

142

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

8

3

5:4

3:2

3

5:4

3:2

Detailed description: This page of a musical score covers measures 142 to 145. The instruments listed are Oboe (Ob.), Bassoon (Bs.), Trumpet (Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), and Double Bass (Db.). The Oboe, Bassoon, Trumpet, Trombone, and Double Bass parts are mostly silent, indicated by a horizontal line with a bar. The Bassoon part has a single note in measure 142. The Voice part is silent. The Piano part is the most active, featuring complex rhythmic patterns. It includes three distinct rhythmic groupings: a triplet of eighth notes (labeled '3'), a 5:4 ratio (labeled '5:4'), and a 3:2 ratio (labeled '3:2'). The Piano part is written in a key with one sharp (F#) and a time signature of 3/4. The Double Bass part has a '8' written below the staff in measure 142.

143

Musical score for measures 143-145, featuring the following instruments and parts:

- Ob. (Oboe):** Rests in all three measures.
- Bs. (Bassoon):** Starts with a forte (*f*) dynamic. Measures 143-144 contain a 5:6 ratio bracket. Measure 145 contains a 3:2 ratio bracket.
- Tpt. (Trumpet):** Rests in all three measures.
- Tbn. (Tuba):** Rests in all three measures.
- Voice:** Rests in all three measures.
- Pno. (Piano):** Active throughout. Measures 143-144 feature complex chordal textures. Measures 145-146 feature a 5:4 ratio bracket.
- Db. (Double Bass):** Rests in all three measures.

145

Ob. *ff* *tr*[#]

Bs. *ff* *tr*^b

Tpt. *ff* *tr*

Tbn. *ff* *tr*

Voice

Pno.

Db. *fff* 3 5 3:2

146

Ob. *ff* *tr* 3

Bs. *ff* 3 *tr* 3

Tpt.

Tbn.

Voice *f* *ff*
 I deemed man-kind the source, but we plunged to the mouth,

Pno.

Db. *ff* 3 *tr* 3

148 Acc.----- A Tempo

Ob.

Bs. *ff* 6:4 9:8 *tr* 3

Tpt. *ff* 5 *tr* 3

Tbn. *ff* 5:4 11:8 7:8

Voice *f* 3 5:4 *ff* 3:2 3
And with a drag-on wing it lurched, Shining the hor - ri - ble bone of its teeth.

Pno.

Db. *ff* 5 10:12 *fff* 5:4



150

Pno. *ff* 5 3 5 5 5 5 5 5

152

Ob. *f* *ff* *p*

Bs. *fff* *sfz* *pp* *ff* *p*

Tpt. *f* *ff* *p*

Tbn. *f* *ff* *ff* *p*

Voice *f* *ff* *mf*
And it raced off a - far

Pno. *ff* *mf*

Db. *f* *ff* *mp*

8vb

4:3

3:2

3:2

Hold Slightly A Tempo

155

Ob. *f*

Bs. *f*

Tpt. *f* [3:2]

Tbn. *ff* [3:2]

Voice *f* To give its bod-y flight, *f* Its old move-ment a fresh *p* [4:3]

Pno.

Db. *f*

Detailed description: This is a page of a musical score, page 155, titled "Hold Slightly A Tempo". It features seven staves: Oboe (Ob.), Bassoon (Bs.), Trumpet (Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), and Double Bass (Db.). The music is in 6/8 time and consists of four measures. The first measure is in 6/8 time, the second in 3/8, the third in 7/16, and the fourth in 7/8. The Oboe, Bassoon, and Trumpet parts start with a forte (*f*) dynamic. The Trombone part starts with fortissimo (*ff*). The Voice part has lyrics: "To give its bod-y flight, Its old move-ment a fresh". The piano part is silent. The Double Bass part starts with a forte (*f*) dynamic. There are various articulations and slurs throughout the score, including triplet markings [3:2] and [4:3].

159

Ob. *p* *f* *p* *pp*

Bs. *f sfz* *ppp* *f* *p* *p* (5:4) (5:4)

Tpt. *mf* *f* *p* *pp*

Tbn. *p* *mf* *f* *p* *pp* (4:3)

Voice start.

Pno. *f* *pp*

Db. *mp* *f* *p*

Detailed description: This page of a musical score covers measures 159, 160, and 161. The instrumentation includes Oboe (Ob.), Bassoon (Bs.), Trumpet (Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), and Double Bass (Db.). The score is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measure 159 begins with a dynamic of *p* for the Oboe and *f sfz* for the Bassoon. The Bassoon part features a *ppp* dynamic and a *mf* dynamic. The Trombone part has a *mf* dynamic and a 4:3 triplet. The Piano part has a *f* dynamic. The Double Bass part has a *mp* dynamic. Measure 160 continues with various dynamics: *f* and *p* for Oboe and Bassoon, *f* and *p* for Trombone, and *f* and *pp* for Piano. Measure 161 features a *pp* dynamic for Oboe and Bassoon, and a *p* dynamic for Bassoon. The Bassoon part in measure 161 includes two 5:4 slurs. The Voice part starts in measure 160 with the instruction "start." and remains silent in measure 161. The Piano part has a *pp* dynamic in measure 160. The Double Bass part has a *p* dynamic in measure 160.

168

Ob. *pp* *f* *p* *ff*

Bs. *pp* *pp* *f* *p*

Tpt. *pp* with cup mute *ff*

Tbn. *p* with cup mute *mf* *p*

Voice *mf* We at

Pno. *mf* *ff*

Db. *p* *mf*

172

Ob. *ppp* *ff* *pp*

Bs. *f* *f* *sfz* *mf* 3:2 7:8

Tpt. *f* *mp* *mf* without mute

Tbn. *ff* 3:2

Voice *mf* *mf* 3:2 4:3 5:6
 once shot glanc - es here and there At our neigh - bors so

Pno.

Db. *f* *sfz* Pizz. *f* 5:4 Arco *mf* 5:4

175

Ob. *p* *f* *mf*

Bs. *p* *f* *p* *f* *mf*

Tpt. *f* *mf* with cup mute

Tbn. with cup mute *mp* without mute *f*

Voice *mp* *mf*

sleep-y: Snoring and bor-ing talk ev - ery-where.

Pno.

Db. *f* *mf*

180

Pno. *p* *mf* *f* *mp* *mf* *ppmp* *mf*

185

Ob. $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$

Bs. $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ *ppp* $\frac{3}{2}$

Tpt. $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$

Tbn. $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ *ppp* with cup mute

Voice $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$

Pno. $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ *pp* *f* *f* *mp* *p* $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$

Db. $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ *ppp* $\frac{3}{2}$ $\frac{3}{2}$

190

Ob. *ppp* *pp* *ff* *pp*

Bs. *pp* *ff* *p* *f*

Tpt. with cup mute *pp* *ff* *pp*

Tbn. *pp* *ff*

Voice *p* All

Pno. *ff*

Db. *pp* *ff* *f*

3:2, 5:4, 5:6, 3, 3:2

193

Ob. *mf* *f* *p*

Bs. *f* *p*

Tpt. *without mute* *ff* *mp*

Tbn. *without mute* *ff* *p*

Voice *mf*
 sur-rendered to gab and leth-ar-gy. The bat-tle be-tween

Pno. *p* Molto Legato

Db. *f* *p*

196

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

drag - on and knight I re - called, *mf* The one who bear - ing his

198

Ob. *p*

Bs. *p*

Tpt. *mp*

Tbn. *p*

Voice

sword to vic - tory went.

Pno. *p* *ff*

Db. *p*

Moltissimo Staccato !!

5:6

3:2

3

3:2

5:4

201

Pno.

5:4

3

5:4

3:2

3

3:2

5:4

3:2

205

Ob. *ppp* *pp*

Bs. *ppp* *pp*

Tpt. *pp* *pp*

Tbn.

Voice *pp*
 But my heart could not fol - low the ex - am - ples of yore.

Pno.

Db. *pp*

209

Ob. *mf* *mf* *f* *mf*

Bs. *mf* *f* *f* *f*

Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *f* *f*

Voice *mp*
Yet af - ter in - com - pre - hen - si - ble toss -

Pno.

Db. *ff* *Pizz. sfz* *sfz*

Measures 209, 210, and 211 are shown. The score includes dynamic markings such as *mf*, *f*, *mp*, *ff*, and *sfz*. It also features articulations like accents and slurs, and complex rhythmic patterns with time signature changes (7/16, 9/16, 7/16) and tuplets (3:2, 5:4, 4:3).

212

Ob. *ff* *mf*

Bs. *f* *ff* *mf*

Tpt. *ff*

Tbn. *f* *ff*

Voice
ings to and fro, *mf* It reached a goal of some

Pno.

Db. *sfz* *sfz*

214

Ob. f 4:3

Bs. f 5:6 p 5:6

Tpt. f 4:3

Tbn. mf 5:4 f 4:3 p 5:6

Voice f sort. mf And, sit - ting on its haunches, p stretched out its neck. 3:2 4:3

Pno.

Db. sfz sfz sfz sfz p Arco 5:6

221

Ob. *fff* *ff*

Bs. *fff* *ff*

Tpt. *fff* *ff*

Tbn. *fff* *ff*

Voice *fff* *ff*
 It turned back on us I near - ly

Pno. R.H.

Db. *fff*

7/16 7/16 7/16 7/16 7/16 7/16

5:4 6:4 5:4 5:4 5:4 5:4

223

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

fff died of fright! *f* A sleep - y neigh - bor it *fff* seized

5:4, 3:2, 4:3, 5:6, 3:2, 5:4, 5:4, 5:4

226

Ob. *ff*

Bs. *ff* 5:4 16 5:4

Tpt. *ff* 5:4 16 5:4

Tbn. *ff* 16 5:6

Voice *ff* 5:6 3 *fff* 5:6 3:2
and with a crack - ing sound Ate him up!

Pno. *fff* 5:4 16 7:6

Db. *fff* 5:4 16 5:4

228

Ob. *fff*

Bs. *fff*

Tpt. *fff*

Tbn. *fff*

Voice *fff* The snake de-voured the law - yer a young de -

Pno. *fff*

Db. *fff*

5:6 3:2 7:8 3 5 7:8 3 7:8 3 *ped.*

Detailed description: This page of a musical score covers measures 228 to 231. It features a full orchestral ensemble including woodwinds (Oboe, Bassoon), brass (Trumpet, Trombone, Double Bass), voice, and piano. The music is in 6/8 time and marked with a forte (*fff*) dynamic. The woodwinds and brass parts consist of sustained notes with accents. The voice part has lyrics: "The snake de-voured the law - yer a young de -". The piano part is highly rhythmic with triplets and 7:8 rests. The double bass part provides a steady bass line with accents.

Acc. -----

230

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

fff

5:4

6:4

9:8

5

11:8

5:4

7:8

5

10:12

fend-er of right°!

A Tempo

232

Ob. *fff* $5:4$ *f*

Bs. *fff* 3 *sfz* *f*

Tpt. *ff* *fff* $3:2$ *sfz* *f* 3

Tbn. *fff* $5:6$ *ff* $5:4$ *f*

Voice *fff* "Wake up!" *ff* I ex-claimed.

Pno.

Db. *fff* $4:3$

235

Ob. *ff* *f*

Bs. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

Voice *fff* "O woe! he's done for!" *ff* But, borne off by

Pno.

Db. *ff* *fff* *ff*

Measures 235-241. The score includes various time signatures (5/8, 4/8, 3/8, 5/4) and dynamic markings (*ff*, *f*, *fff*). It features complex rhythmic patterns with triplets and 7:8, 5:4, and 3:2 ratios. The voice part includes the lyrics: "O woe! he's done for!" and "But, borne off by".

238

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

slum - ber, they all failed To hear and like ex - perts

f *f* *mf* *f* *mf* *f* *mf* *ff*

3:2 3:2 5:4 3 7:8 3:2 3:2 5:6 3:2

Slower ♩ = 84

241

Ob.

Bs. *p* *pp*

Tpt. *p* *pp*

Tbn. *p* *pp*

Voice *p* they snored, *pp* snored.

Pno. *pp* 7:6 3 3 5

Db. *mp* 7:8 *p* 7:8

Red. #

3:2

3:2

3

3

5

7:8

7:8

243

Musical score for measures 243-244. The score includes staves for Oboe (Ob.), Bassoon (Bs.), Trumpet (Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), and Double Bass (Db.). Measures 243-244 are marked with a 5/16 time signature. The woodwinds and Voice parts feature a melodic line with a crescendo leading to a *ppp* dynamic. The piano part is complex, featuring multiple rhythmic patterns, including 5:4 and 7:8 intervals, and dynamics ranging from *mp* to *ppp*. A *Red.* (Reduction) marking is present in the piano part.

245

Musical score for measure 245. The score includes staves for Piano (Pno.). Measure 245 is marked with a 5/16 time signature. The piano part features a complex rhythmic pattern with a 3:2 interval and a *mf* dynamic. The score includes a *Hold until extinction* instruction and a *ppp* dynamic. A *Red.* (Reduction) marking is present in the piano part.

Tempo Primo ♩ = 94

248

Ob. *ff* *mp* 5:4

Bs. *f* *f* *ff* *f* *mf* 3 3:2

Tpt. *mp*

Tbn. *f* *f* *mp* 3

Voice *mp* *mf* *mp* *f*
Then, pleased by a halt in the tale, I

Pno.

Db. *ff* *mf* 3 3:2

252

Ob. [Musical notation]

Bs. *mf* *f* *ff* *f* [Musical notation]

Tpt. *mf* *mf* *f* [Musical notation]

Tbn. *mf* *f* [Musical notation]

Voice
jumped right off of the train. Near - ly blind - ed by a fir - tree

Pno. [Musical notation]

Db. *ff* *ff* *fff* [Musical notation]

Detailed description: This page of a musical score covers measures 252, 253, and 254. The score is for a full orchestra and voice. The key signature has one sharp (F#) and the time signature is 4/8. The music is in a dramatic, somewhat somber mood. The woodwinds (Ob., Bs., Tpt., Tbn.) and double bass (Db.) play complex rhythmic patterns with various articulations and dynamics. The voice part has lyrics: "jumped right off of the train. Near - ly blind - ed by a fir - tree". The piano part is mostly silent. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, *ff*, and *fff*. There are also some numerical markings like 5:4, 3:2, 5:6, and 4:3, which likely refer to specific rhythmic or melodic intervals or phrasings.

254

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

ff nail.

ff Eroico

sfz *sfz*

5:4 3 7:8 11:8

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

5

256

Ob. *p* 16 3:2

Bs. *p* 16

Tpt. with cup mute *p* 16

Tbn. with cup mute *p* 16

Voice *pp* War *mf* 16

Pno. *fff* Senza *ff* *f* *mf* 5:6 16

Db. 16

259

Ob.

Bs.

Tpt.

Tbn.

Voice

Pno.

Db.

rior, I hid in a bush, to live and be a - ble a -

mf

f

pp

mf

pp

f

mf

pp

p

mp

p

3:2

3

3:2

5:6

5:6

3:2

9/16

9/16

9/16

9/16

9/16

9/16

9/16

9/16

261

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

Bs. *ff* *f* *f* *mf* *mp*

Tpt. *f* *ff* *f* *mf* *mp*

Tbn. *f* *ff* *f* (take off the mute) *mp*

Voice *f* gain. *ff* My com - rade *f* fol - lowed the *mf* e - xam - ple I *p* gave.

Pno.

Db. *f*

Measures 261-264 are in 9/16 time. Measure 261 features a 3-measure triplet and a 5:4 ratio. Measure 262 features a 5:6 ratio. Measure 263 features a 3:2 ratio. Measure 264 features a 3:2 ratio.

264

Ob. *p* 3:2 5:6

Bs. *mf* *p*

Tpt. *mp* *p*

Tbn.

Voice *p* 5:4 3:2 *mf* *p*
 We were hid - den by the fir - night un - der the sun.

Pno.

Db. *f* 3:2 3:2

267

Musical score for measures 267-271. The score includes parts for Oboe (Ob.), Bassoon (Bs.), Trumpet (Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), and Double Bass (Db.).

The woodwind parts (Ob., Bs., Tpt., Tbn.) and the Double Bass part (Db.) are mostly silent, indicated by rests. The Voice part has a few notes in measure 267.

The Piano (Pno.) part is the most active, featuring a melodic line with dynamic markings: *pp*, *p*, *mf*, *f*, *mp*, *pp*, and *mp*. It includes a triplet of eighth notes in measure 268 and a triplet of eighth notes in measure 271. The piano part is marked with a *mf* dynamic in measures 268 and 270.

The time signature is 5/16, and the key signature has one sharp (F#).

271

Ob. 7/16

Bs. 7/16

Tpt. 7/16

Tbn. 7/16

Voice

f But *mp* mean-while *mf* those in rea-son poor *p* The drag-on as its

Pno. *mf* 5:4

Db. 7/16

Detailed description: This page of a musical score covers measures 271 to 274. The score is for a full orchestra and voice. The woodwinds (Oboe, Bassoon, Trumpet, Trombone) and Double Bass are marked with rests throughout. The Voice part has lyrics: "But mean-while those in rea-son poor The drag-on as its". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a 5:4 ratio indicated. Dynamics include *f*, *mp*, *mf*, and *p*. Measure numbers 7 and 16 are shown at the end of each staff.

Slower ♩ = 84

275

Ob. *p*

Bs. *p*

Tpt. without mute *p*

Tbn. with cup mute *p* (take off the mute)

Voice *f* food *mp* de - voured.

Pno.

Db. *mf* *mp* *f* *mp*

Detailed description: This page of a musical score covers measures 275 to 280. The tempo is marked 'Slower' with a quarter note equal to 84 beats per minute. The score is for a full orchestra and voice. The woodwinds (Ob., Bs., Tpt., Tbn.) and double bass (Db.) play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *f*. The voice part has lyrics 'food de - voured.' with dynamics *f* and *mp*. The piano part is silent. Performance instructions include 'without mute' for the trumpet and 'with cup mute' for the trombone, with a note to 'take off the mute' in measure 280. The double bass part includes fingering numbers (8, 5) and breath marks.

279

Ob. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{4}{8}$

Bs. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{4}{8}$

Tpt. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{4}{8}$ with cup mute

Tbn. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{4}{8}$

Voice $\frac{5}{16}$ $\frac{3}{8}$ $\frac{4}{8}$

Pno. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{4}{8}$ *ff* Hold until extinction

Db. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{4}{8}$ *mf*