

Bacchanale

for saxophone ensemble

Richard Power

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Instrumentation:

Sopranino Saxophone
2 Soprano Saxophones
3 Alto Saxophones
3 Tenor Saxophone
2 Baritone Saxophones
Bass Saxophone

The score is written in C.

duration: ca. 10' 30"

Accidentals carry through the measure, except in the case of octaves. Cautionary accidentals are used in some places to clarify note choice.

Program note:

Bacchanale: In modern times the word is often associated with drunken orgies of the most sordid type. Not so, here. This Bacchanale is a celebration of life and living. A validation of simple sensorial pleasures, and a commemoration of times when friends gather and share good times with one another.

And what better instrument to celebrate life than the saxophone! Memories of my own experience with the instrument, as well as the enjoyment I've received from the innumerable great saxophone performances I've had the opportunity to hear have influenced this composition from beginning to end.

Bacchanale was commissioned by, and is dedicated to, Dr. Steve Stusek and the University of North Carolina at Greensboro Saxophone Ensemble. Their encouragement and enthusiasm have been a great source of inspiration throughout the journey.

for Steve Stusek and the UNCG Saxophone Ensemble

Bacchanale

Richard Power

$\text{♩} = 126$, Allegro energico e ecstatico

Sopranino Sax.

Soprano Sax. 1

Soprano Sax. 2

Alto Sax. 1

Alto Sax. 2

Alto Sax. 3

Tenor Sax. 1

Tenor Sax. 2

Tenor Sax. 3

Baritone Sax. 1

Baritone Sax. 2

Bass Sax.

(A)

Sopr. 

12

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

15

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

f

mf

f

mf

f

mf

f

mf

f

fp

17

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

This musical score page contains ten staves of music, each with a unique vocal part name. The parts are: Soprano (Sopr.), S. 1, S. 2, A. 1, A. 2, A. 3, T. 1, T. 2, T. 3, B. 1, B. 2, and Bass (Bs.). The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *mf*, *f*, and *ff*. Measure 17 begins with a measure of rest for most voices. The vocal parts then enter sequentially, starting with S. 1, followed by S. 2, A. 1, A. 2, A. 3, T. 1, T. 2, T. 3, B. 1, B. 2, and finally Bs. at the end. The music concludes with a final dynamic marking of *f* followed by a three-line flourish.

19

(B)

Sopr.

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

24

Musical score for orchestra and choir, page 7, measure 24. The score consists of ten staves:

- Sopr.: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: Rest. Measures 6-10: Rest.
- S. 1: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: Rest. Measures 6-10: Rest.
- S. 2: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: Rest. Measures 6-10: Rest.
- A. 1: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: *f*. Measure 6: 6. Measure 7: *mf* (wavy line). Measure 8: *f*. Measures 9-10: *f*.
- A. 2: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: Rest. Measures 6-10: *fp*, *f*, *fp*.
- A. 3: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: Rest. Measures 6-10: *fp*, *f*.
- T. 1: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: *fp*. Measure 6: Rest. Measure 7: Rest. Measure 8: *f*. Measure 9: *fp*. Measures 10: Rest.
- T. 2: Treble clef, G major, quarter note = 4. Measures 1-4: Rest. Measure 5: *fp*. Measure 6: Rest. Measure 7: Rest. Measure 8: *f*. Measure 9: *fp*. Measures 10: Rest.
- T. 3: Bass clef, C major, quarter note = 4. Measures 1-4: Rest. Measure 5: *fp*. Measure 6: Rest. Measure 7: *fp*. Measure 8: Rest. Measure 9: *f*. Measure 10: *fp*.
- B. 1: Bass clef, C major, quarter note = 4. Measures 1-10: Rest.
- B. 2: Bass clef, C major, quarter note = 4. Measures 1-10: Rest.
- Bs.: Bass clef, C major, quarter note = 4. Measures 1-10: Rest.

Measure 5: Measure 6: Measure 7: Measure 8: Measure 9: Measure 10:

Sopr. 

31

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

36

(C)

Sopr.

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

S. 1

S. 2

40

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

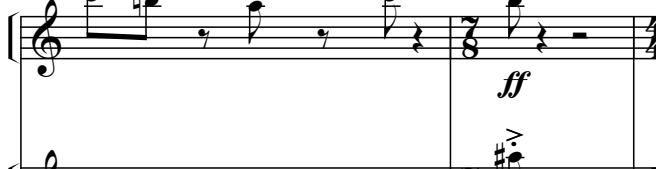
Bs.

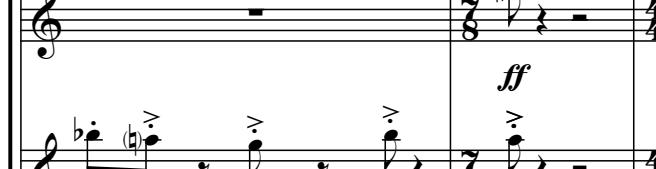
The musical score page 11, measure 40, features ten staves of music. The vocal parts (Soprano, Alto 1, Alto 2, Alto 3, Tenor 1, Tenor 2) are shown in treble clef, while the Bass and Bassoon are in bass clef. The vocal parts perform eighth-note patterns with dynamic markings like >mp and f >mp. The Bass and Bassoon provide harmonic support with sustained notes and eighth-note patterns. The score concludes with a repeat sign and a bassoon solo section.

12

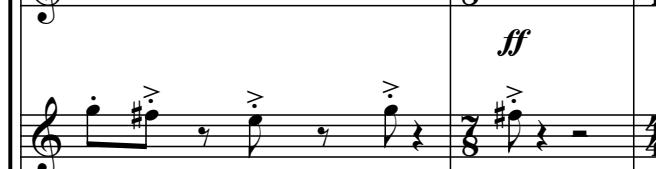
(D)

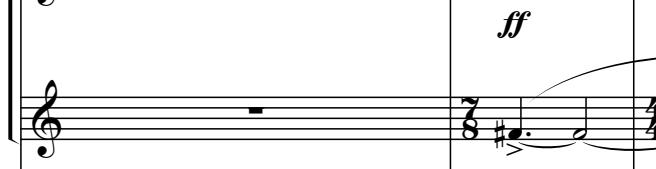
43

Sopr. 

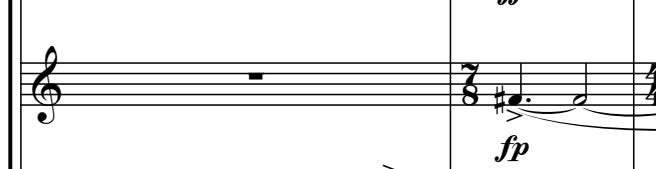
S. 1 

S. 2 

A. 1 

A. 2 

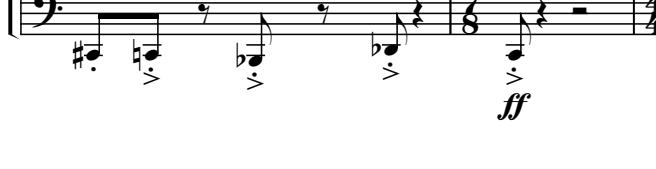
A. 3 

T. 1 

T. 2 

T. 3 

B. 1 

B. 2 

Bs. 

47

Sopr.

S. 1 *f*

S. 2

A. 1

A. 2 *f*

A. 3

T. 1 *>f* *mf* *f* *ff*

T. 2 *f*

T. 3

B. 1 *f*

B. 2

Bs.

51

Sopr.

S. 1

S. 2

A. 1

f

mf

f *mf*

A. 2

A. 3

T. 1

f *<ff*

f

mf

T. 2

T. 3

B. 1

B. 2

Bs.

The musical score consists of ten staves, each with a specific vocal part: Soprano (Sopr.), Soloist 1 (S. 1), Soloist 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Alto 3 (A. 3), Tenor 1 (T. 1), Tenor 2 (T. 2), Tenor 3 (T. 3), Bass 1 (B. 1), Bass 2 (B. 2), and Basso Continuo (Bs.). The music is set in common time (indicated by '4'). The vocal parts are primarily represented by treble clef staves, while the basso continuo part is represented by a bass clef staff. The score includes various musical markings such as dynamics (e.g., *f*, *ff*, *mf*, *mfp*), performance instructions (e.g., *>*, *3*, *5*), and rests. The vocal parts generally sing in unison or with simple harmonic textures, while the basso continuo part provides harmonic support at the bottom of the musical fabric.

55 (E)

Sopr.

S. 1

S. 2

A. 1

ff

A. 2

A. 3

T. 1

ff

f

T. 2

T. 3

B. 1

B. 2

Bs.

58

Sopr. (b) *trill*

fp f

S. 1 *f* *pp*

S. 2 *f* *pp*

A. 1 *fp f*

A. 2 *f*

A. 3 *f* *pp*

T. 1 *f* *pp*

T. 2

T. 3 (b) *trill*

fp f

B. 1 *f* *mf* *f* *mf*

B. 2

Bs. (b) *trill*

fp f

This musical score page contains ten staves, each representing a different vocal part or instrument. The staves are arranged vertically from top to bottom: Soprano (Sopr.), Alto 1 (S. 1), Alto 2 (S. 2), Alto 3 (A. 3), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), Bass 2 (B. 2), and Bassoon (Bs.). The music is set in measures, with measure 58 being the focus. The key signature varies throughout the measures, indicated by the letter 'G', 'A', and 'B' above the staff. Dynamic markings such as 'fp' (fortissimo), 'f' (forte), 'pp' (pianissimo), and 'mf' (mezzo-forte) are placed above the staves. Articulation marks like 'trill' and 'slurs' are also present. Measure 58 begins with a dynamic change for the soprano and alto parts, followed by a sustained note and a melodic line for the bassoon.

61

(F)

Sopr.

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

65

Sopr.

68

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

f

ff

mp

ff

f

fp

ff

fp

ff

Sopr. 

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

72

Sopr.

< f *mp* *ff*

S. 1

ff *fp* *pp*

S. 2

ff *fp*

A. 1

ff

A. 2

ff *fp*

A. 3

ff

T. 1

ff *ff* *f* *f*

T. 2

ff *ff* *f*

T. 3

ff *ff* *f*

B. 1

< f *pp* *ff* *f*

B. 2

ff

Bs.

ff

(G)

Misterioso

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

80

Sopr.

S.1

S.2

A.1

A.2

A.3

T.1

T.2

T.3

B.1

B.2

Bs.

pp —————— p —————— pp

> pp pp —————— p —————— pp

pp < p > pp pp —————— p

—3—

pp —————— pp

f

f

f

♩ = 84

86

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

3

mp

f

mp

mp

91

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

3

(h)

3

(h)

mf

mp

f

p

f

mp

mf

mp

f

p

mp

p

f

p

mp

96

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

f

6

5

f

5

3

3

f

f

f

100

Sopr. 

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

104

Sopr. 

I

Emphatic

poco piu mosso,

29

107

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

Emphatic poco piu mosso, $\text{♩} = 96$

pp — mf

pp

pp

pp — f

pp

mf

pp

115

Sopr. (Treble clef) *pp* *pp* *f*

S. 1 (Treble clef)

S. 2 (Treble clef) *f* *p*

A. 1 (Treble clef) *pp* *f* *f* *mp* *mf*

A. 2 (Treble clef) *pp* *f* *mf*

A. 3 (Treble clef) *f* *pp* *mf*

T. 1 (Treble clef) *pp* *f* *p* *f*

T. 2 (Bass clef) *pp* *f* *p* *f*

T. 3 (Bass clef)

B. 1 (Bass clef) *pp* *f* *f* *pp*

B. 2 (Bass clef) *pp* *f*

Bs. (Bass clef) *pp*

119

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

(like an echo)

T. 2

pp

T. 3

(like an echo)

mf > mp

B. 1

pp

(like an echo)

B. 2

pp

Bs.

f

Sopr. { *ff* *fp*

S. 1 { *ff* *tr* *mp* *f* *mp*

S. 2 { *f* *pp*

A. 1 { *f* *ff* *tr* *mp* *f* *mp*

A. 2 { *f* *pp*

A. 3 {

T. 1 { *ff* *f*

T. 2 { *f* *p* *mp*

T. 3 {

B. 1 { *f* *p* *mp*

B. 2 {

Bs. {

Detailed description: The musical score consists of two systems of four measures each. The left system (measures 1-4) features ten voices: Soprano, Alto 1, Alto 2, Alto 3, Tenor 1, Tenor 2, Bass 1, Bass 2, and Bassoon. The right system (measures 5-8) adds Trombone 1 and Trombone 2 to the ensemble. Measure 1 starts with a dynamic ff for Soprano and Alto 1. Measures 2-4 show various dynamics for each voice, including f, mp, pp, and trills. Measure 5 begins with ff for Tenor 1 and Tenor 2. Measures 6-8 show dynamics for Bass 1, Bass 2, and Bassoon. Measure 8 concludes with a dynamic mp.

127

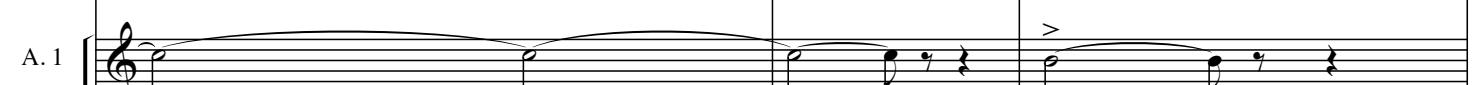
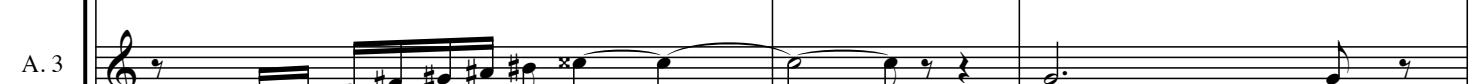
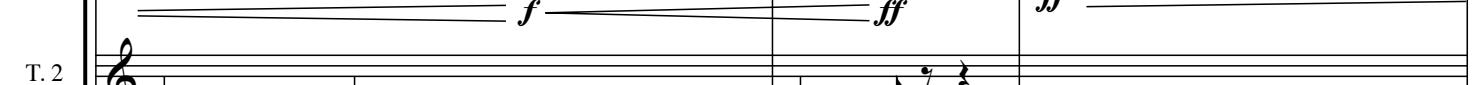
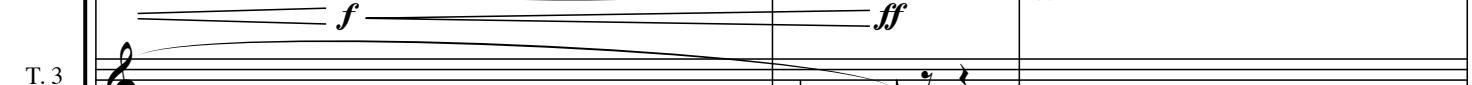
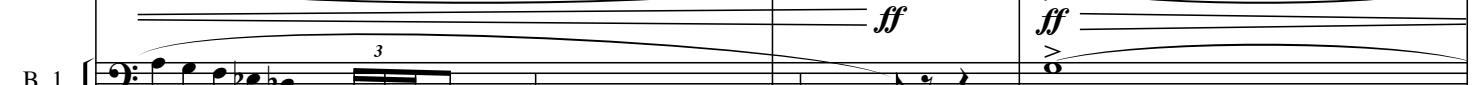
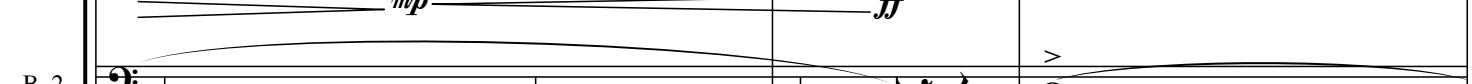
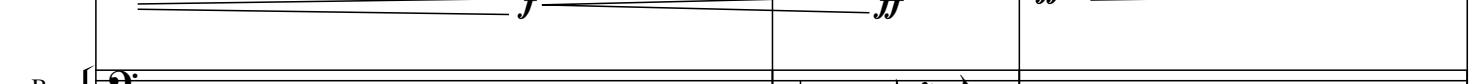
Sopr. { 
 (b)
 f
 fp
 f
 mp
 f
 mp
 f
 mf
 p
 mp
 mp
 f
 mp
 mp
 f
 mp
 mp
 f
 mp
 f
 f
 mp
 f
 f
 p
 f
 f
 mp
 f
 fp

129

(b)
tr

K

Radiant

Sopr. { 
S. 1 { 
S. 2 { 
A. 1 { 
A. 2 { 
A. 3 { 
T. 1 { 
T. 2 { 
T. 3 { 
B. 1 { 
B. 2 { 
Bs. { 

132

Sopr. 

135

Sopr.

>*pp* *ff* >*p*

S. 1

>*pp* *f* *p* *p*

S. 2

>*pp* *p* *f* *p*

A. 1

pp *pp* *f* *pp* *pp* *ff*

A. 2

>*pp* *p* *f* *p*

A. 3

pp *p* *f* *p* *pp* *ff*

T. 1

>*pp* *p* *f* *p* *mp* *mf* *ff*

T. 2

>*pp* *pp* *ff*

T. 3

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

B. 1

>*pp* *mp* *f* *mp* *pp* *ff*

B. 2

>*pp* *p* *f* *p*

Bs.

pp *pp* *ff*

140

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

Dynamics and performance instructions:

- Measure 1: Sopr. >pp, f; S. 1 p, pp, mf; S. 2 >pp, f; A. 1 pp, p, f; A. 2 >pp, f; A. 3 p, pp, f; T. 1 pp, f; T. 2 pp, p, f; T. 3 pp, f; B. 1 pp, f; B. 2 pp; Bs. pp.
- Measure 2: Sopr. -3-, 3; S. 1 >; S. 2 -3-, 3; S. 3 >; A. 1 -3-, 3; A. 2 -3-, 3; A. 3 -3-, 3; T. 1 -3-, 3; T. 2 -3-, 3; T. 3 -3-, 3; B. 1 -3-, 3; B. 2 -3-, 3; Bs. -3-, 3.
- Measure 3: Sopr. pp, f; S. 1 pp, pp; S. 2 pp, f; S. 3 pp, pp; A. 1 pp, pp, f; A. 2 pp, pp, f; A. 3 pp, pp, f; T. 1 pp, pp, f; T. 2 pp, pp, f; T. 3 pp, pp, f; B. 1 pp, pp, f; B. 2 pp, pp, f; Bs. pp, pp, f.
- Measure 4: Sopr. pp, pp; S. 1 pp, pp; S. 2 pp, pp; S. 3 pp, pp; A. 1 pp, pp, pp; A. 2 pp, pp, pp; A. 3 pp, pp, pp; T. 1 pp, pp, pp; T. 2 pp, pp, pp; T. 3 pp, pp, pp; B. 1 pp, pp, pp; B. 2 pp, pp, pp; Bs. pp, pp, pp.

146

Sopr. { 

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

149

Sopr. { 

40

(L)

154 Emphatic

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

3

3

3

3

3

3

3

3

3

3

3

3

mf

f

f

mp

mf

mf

mp

mp

mp

mp

mp

mp

159

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

Detailed description: This is a musical score page for an orchestra and choir. The page is numbered 41 at the top right and features measure number 159 at the top left. There are ten staves, each with a different instrument or voice part: Soprano (Sopr.), Alto 1 (S. 1), Alto 2 (S. 2), Alto 3 (A. 1), Alto 2 (A. 2), Alto 3 (A. 3), Tenor 1 (T. 1), Tenor 2 (T. 2), Tenor 3 (T. 3), Bass 1 (B. 1), Bass 2 (B. 2), and Bassoon (Bs.). The music consists of two systems of measures. In the first system, Soprano, Alto 1, Alto 2, Alto 3, Tenor 1, and Tenor 2 play sustained notes. Alto 1 has a dynamic marking of *f*. The second system begins with a dynamic of *ff*. Alto 1 has a dynamic of *fp*. Alto 2 has a dynamic of *fp*. Alto 3 has a dynamic of *ff*. Tenor 1 has a dynamic of *mf*. Tenor 2 has a dynamic of *fp*. Tenor 3 has a dynamic of *ff*. Bass 1 has a dynamic of *f*. Bass 2 has a dynamic of *mf*. Bassoon has a dynamic of *ff*. Bass 1 has a dynamic of *ff*. Bass 2 has a dynamic of *fp*.

163

Sopr. {

S. 1 {

S. 2 {

A. 1 {

A. 2 {

A. 3 {

T. 1 {

T. 2 {

T. 3 {

B. 1 {

B. 2 {

Bs. {

(M) ♩ = 88 - 96

capriccioso, quasi rubato

43

166

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

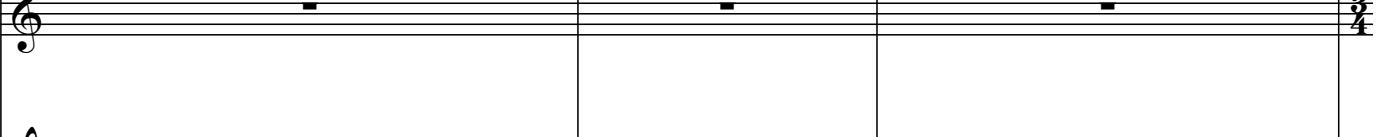
mp *f* mp mf *f* mp

44

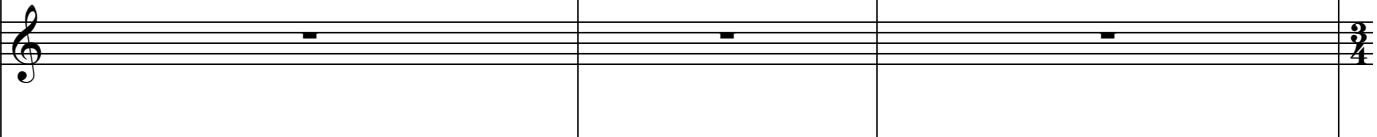
172

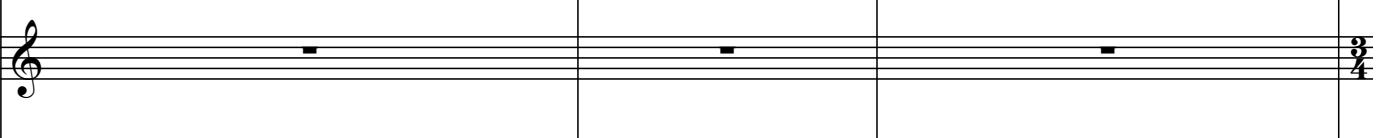
Sopr. {  **mf**

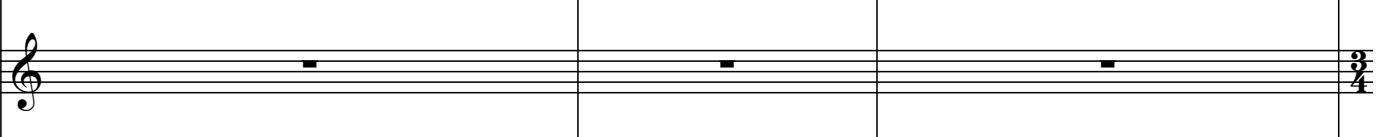
S. 1 {  **3**

S. 2 {  **3**

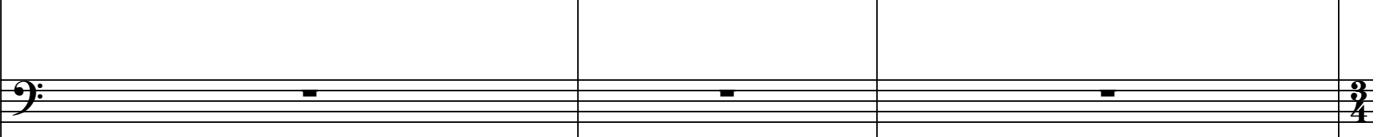
A. 1 {  **3**

A. 2 {  **3**

A. 3 {  **3**

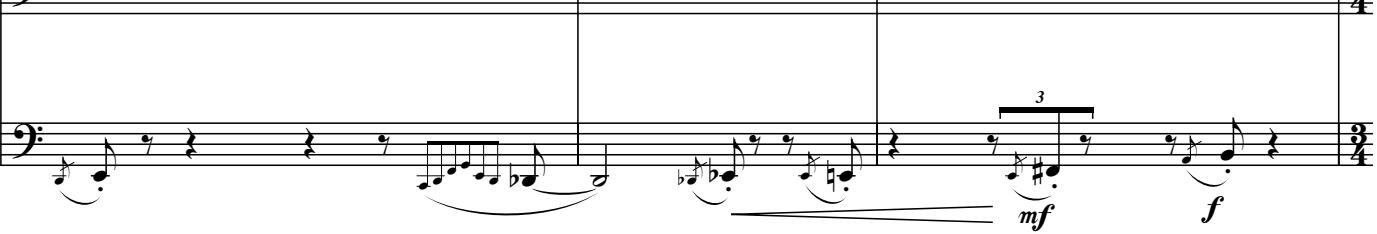
T. 1 {  **3**

T. 2 {  **3**

T. 3 {  **3**

B. 1 {  **3**

B. 2 {  **3**

Bs. {  **3** **mf** **f**

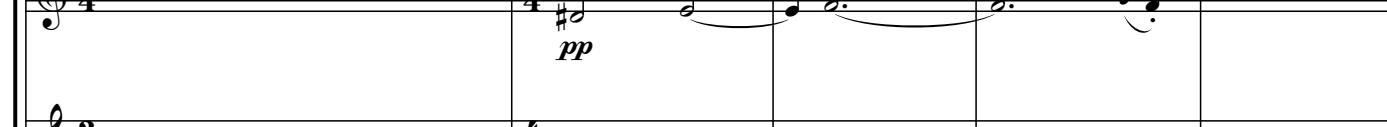
175

Sopr. { 
6 *f*

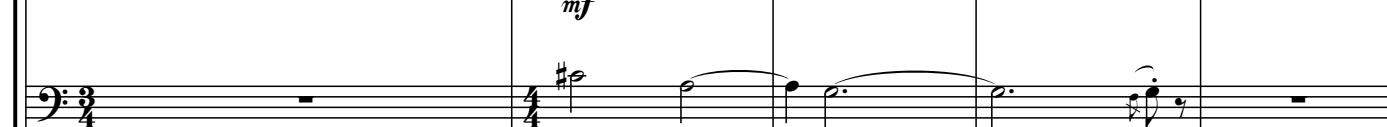
S. 1 { 
mf

S. 2 { 
pp

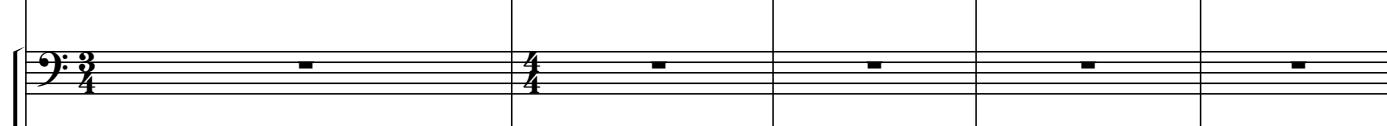
A. 1 { 
mf

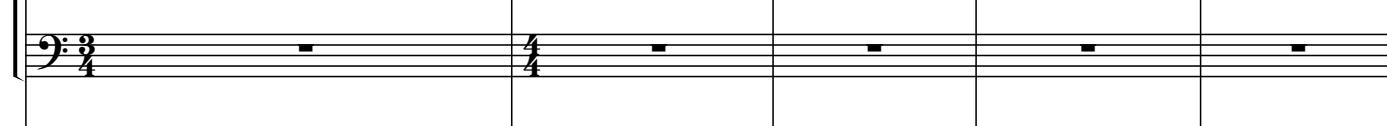
A. 2 { 
pp

A. 3 { 

T. 1 { 
mf

T. 2 { 
pp

T. 3 { 

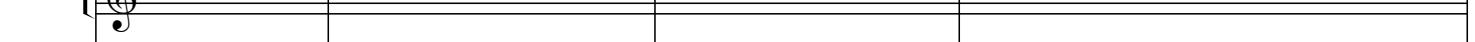
B. 1 { 

B. 2 { 
3
6
mp *f* *p*

N

Sopr. {  }

S. 1 {  }

S. 2 {  }

A. 1 {  }

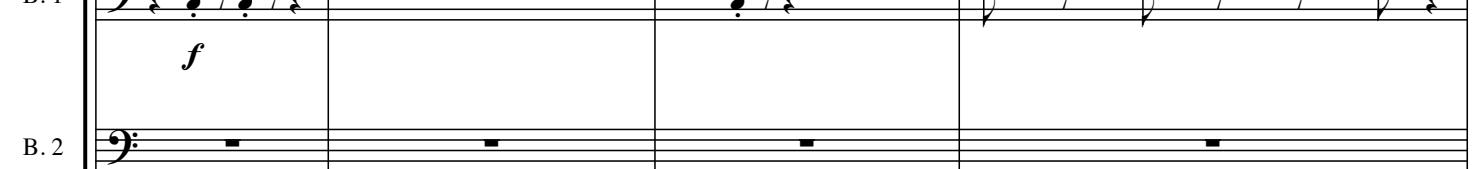
A. 2 {  }

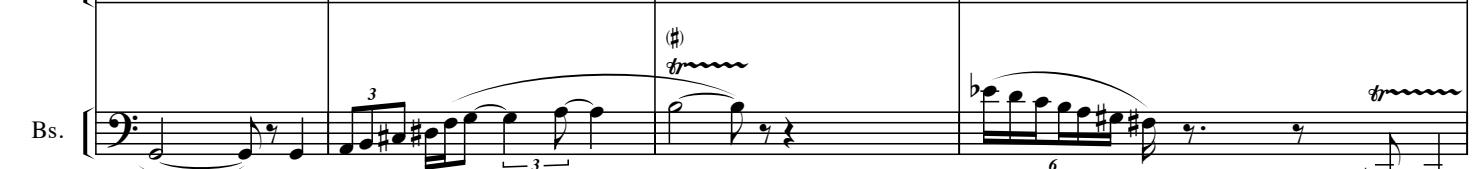
A. 3 {  }

T. 1 {  }

T. 2 {  }

T. 3 {  }

B. 1 {  }

B. 2 {  }

Bs. {  }

184

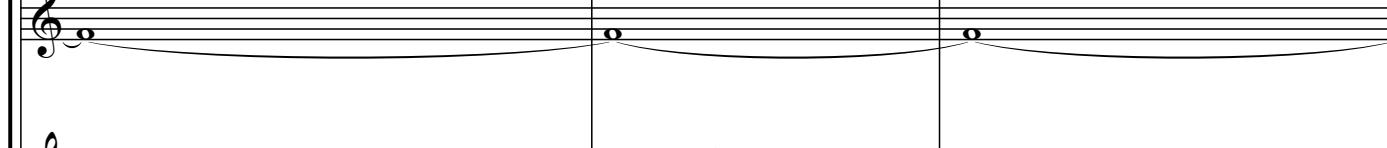
Sopr. {  **Sopr.** {  **S. 1** {  **S. 2** {  **A. 1** {  **A. 2** {  **A. 3** {  **T. 1** {  **T. 2** {  **T. 3** {  **B. 1** {  **B. 2** {  **Bs.** { 

186

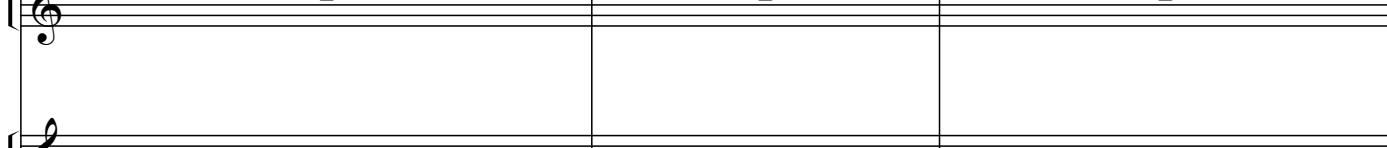
Sopr. {  }

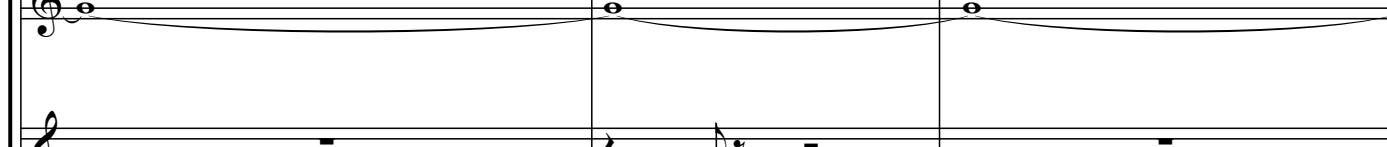
S. 1 {  }

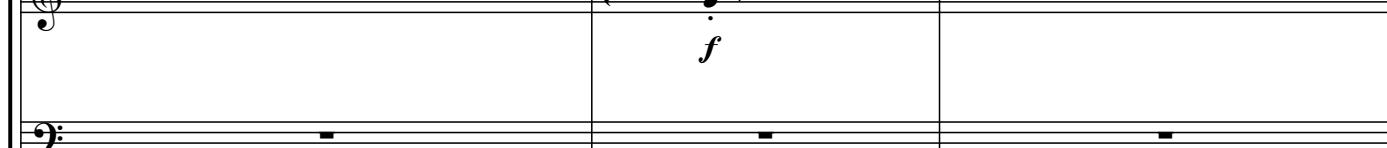
S. 2 {  }

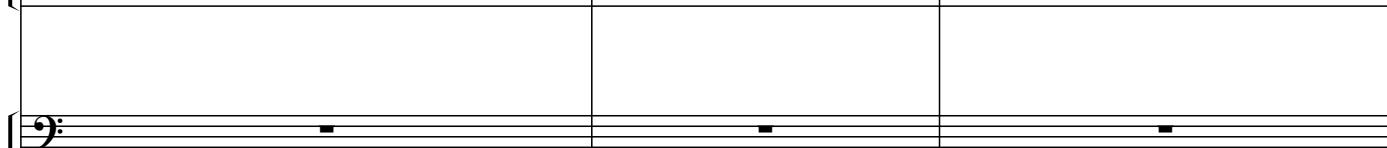
A. 1 {  }

A. 2 {  }

A. 3 {  }

T. 1 {  }

T. 2 {  }

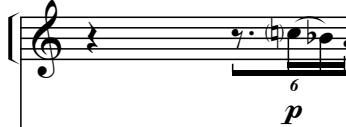
T. 3 {  }

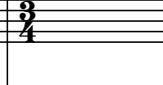
B. 1 {  }

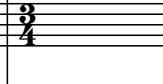
B. 2 {  }

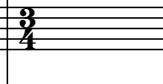
Bs. {  }

189

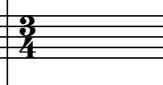
Sopr. {  

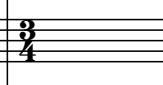
S. 1 { 

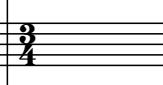
S. 2 { 

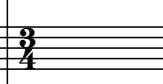
A. 1 { 

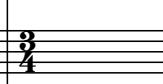
A. 2 { 

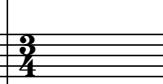
A. 3 { 

T. 1 { 

T. 2 { 

T. 3 { 

B. 1 { 

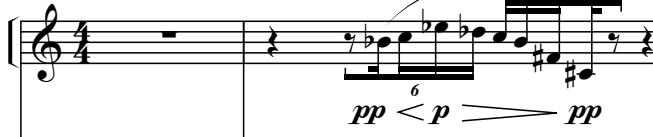
B. 2 { 

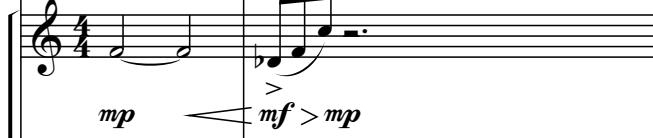
Bs. {  rit. 

50

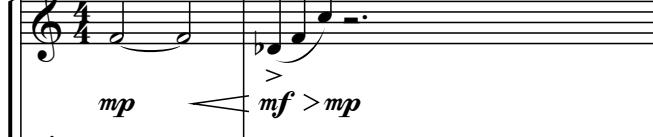
 $\text{♩} = 84$

192 largamente, poco meno mosso

Sopr. { 

S. 1 { 

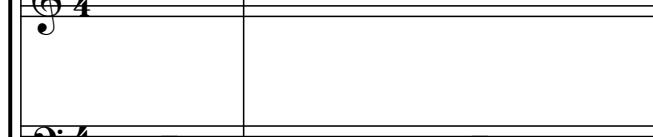
S. 2 { 

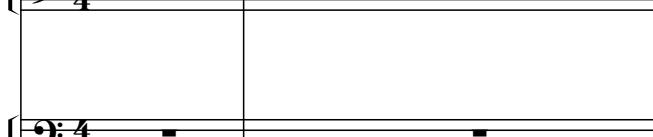
A. 1 { 

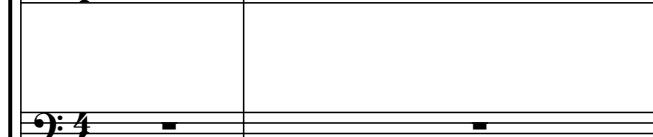
A. 2 { 

A. 3 { 

T. 1 { 

T. 2 { 

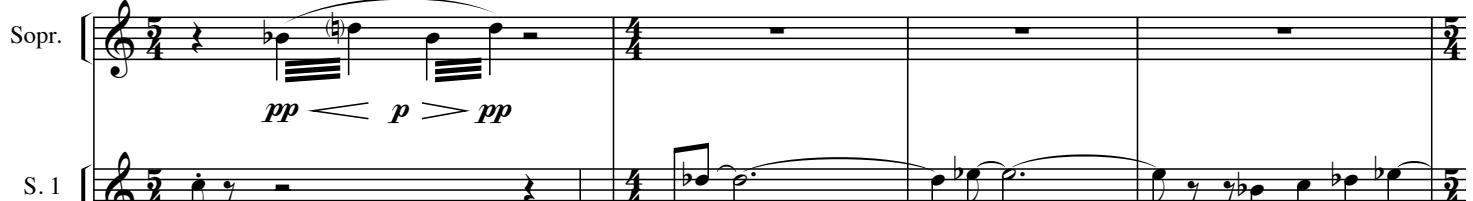
T. 3 { 

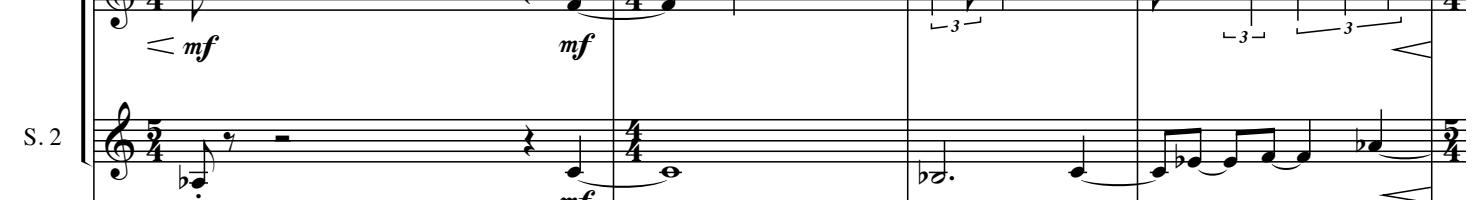
B. 1 { 

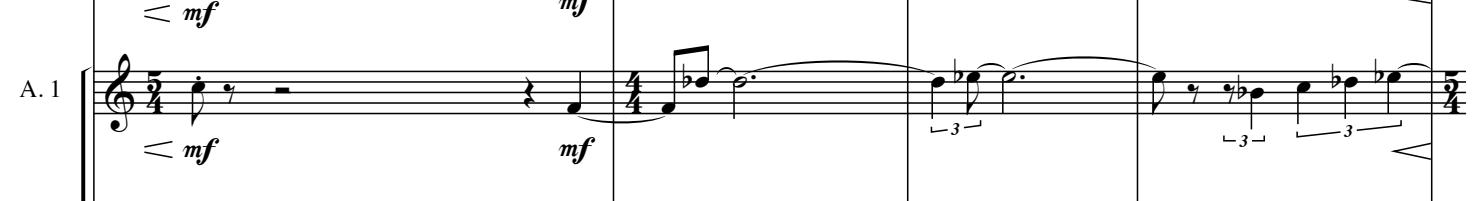
B. 2 { 

Bs. { 

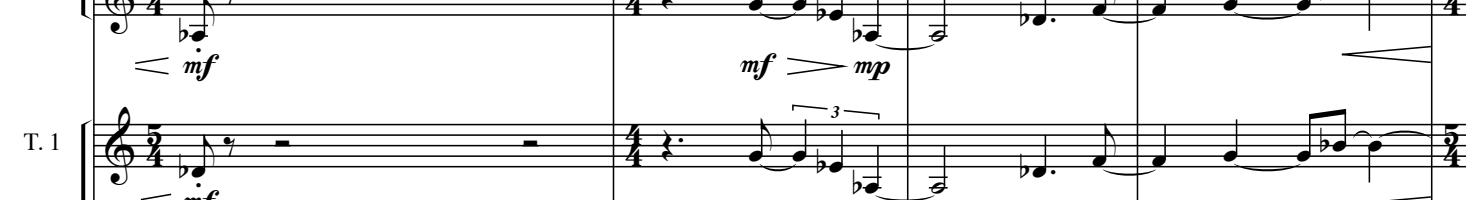
196

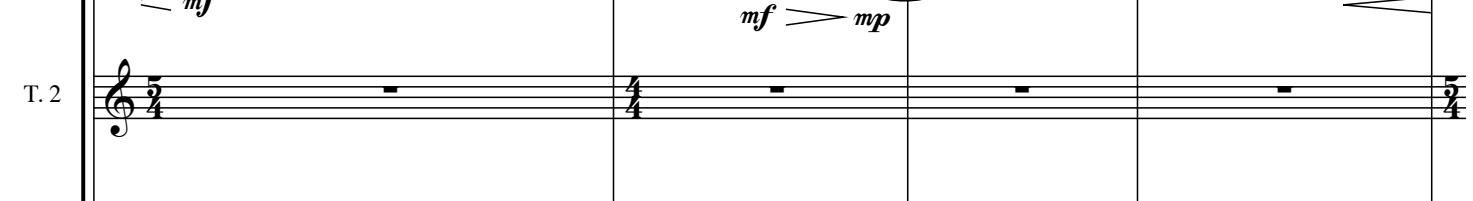
Sopr. {  ***pp*** < ***p*** > ***pp***

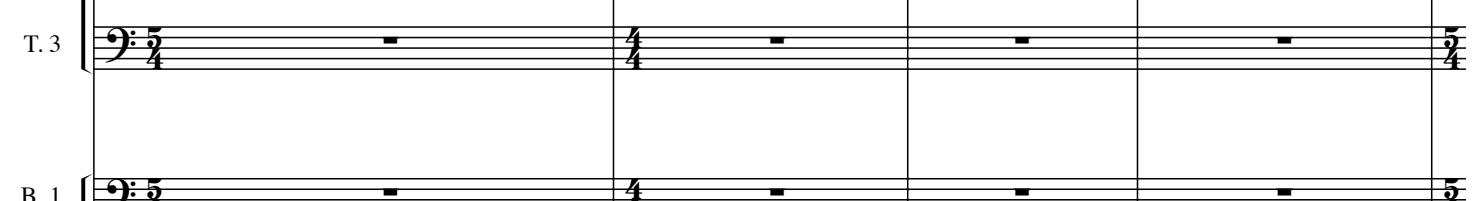
S. 1 {  < ***mf*** ***mf***

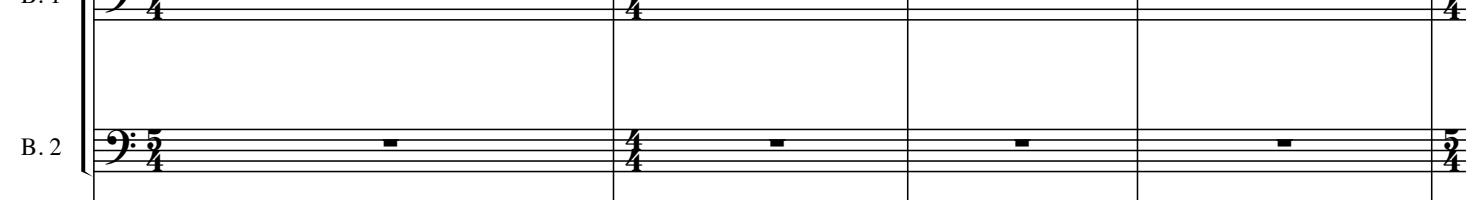
S. 2 {  < ***mf*** ***mf***

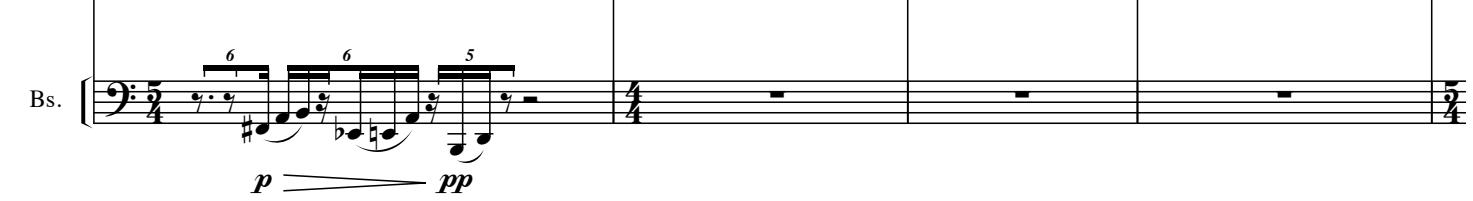
A. 1 {  < ***mf*** ***mf***

A. 2 {  < ***mf*** ***mf***

A. 3 {  < ***mf*** ***mf*** > ***mp***

T. 1 {  < ***mf*** ***mf*** > ***mp***

T. 2 { 

T. 3 { 

B. 1 { 

B. 2 {

Bs. { ***p*** > ***pp***

Sopr. {

S. 1 {

S. 2 {

A. 1 {

A. 2 {

A. 3 {

T. 1 {

T. 2 {

T. 3 {

B. 1 {

B. 2 {

Bs. {

Measure 1: Sopr. rests. S. 1 enters with a dynamic of f . S. 2 enters with a dynamic of mf . A. 1 enters with a dynamic of mf . A. 2 enters with a dynamic of f .

Measure 2: S. 1 enters with a dynamic of mf . S. 2 enters with a dynamic of f . A. 1 enters with a dynamic of f . A. 2 enters with a dynamic of mf .

Measure 3: S. 1 enters with a dynamic of f . S. 2 enters with a dynamic of f . A. 1 enters with a dynamic of mf . A. 2 enters with a dynamic of f .

Measure 4: S. 1 enters with a dynamic of mf . S. 2 enters with a dynamic of f . A. 1 enters with a dynamic of f . A. 2 enters with a dynamic of mf .

Measure 5: A. 3 enters with a dynamic of f . T. 1 enters with a dynamic of mf .

Measure 6: A. 3 enters with a dynamic of mf . T. 1 enters with a dynamic of f .

Measure 7: T. 1 enters with a dynamic of f .

Measure 8: T. 1 enters with a dynamic of mf .

Measure 9: T. 2 enters.

Measure 10: T. 3 enters.

Measure 11: B. 1 enters.

Measure 12: B. 2 enters.

Measure 13: B. 2 enters.

Measure 14: Bs. enters.

Measure 15: B. 2 enters.

Measure 16: Bs. enters.

205

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

(P)

Scherzando

Sopr. {

S. 1 {

S. 2 {

A. 1 {

A. 2 {

A. 3 {

T. 1 {

T. 2 {

T. 3 {

B. 1 {

B. 2 {

Bs. {

Detailed description: The musical score consists of ten staves. The top staff is for the Soprano (Sopr.). The second staff is for the Alto 1 (S. 1). The third staff is for the Alto 2 (S. 2). The fourth staff is for the Alto 3 (A. 1). The fifth staff is for the Tenor 1 (T. 1). The sixth staff is for the Tenor 2 (T. 2). The seventh staff is for the Bass 1 (B. 1). The eighth staff is for the Bass 2 (B. 2). The bottom staff is for the Bassoon (Bs.). The piano part is labeled with a circled 'P'. The tempo is marked '210' and the section is 'Scherzando'. Dynamics include 'mf', 'fp', 'ff', 'mp', and 'ff'. Measure 1: Sopr. rests, P: ff. Measure 2: S. 1: > (slur), 3 (pedal), mf, P: fp. Measure 3: S. 2: > (slur), 3 (pedal), fp. Measure 4: A. 1: > (slur), 3 (pedal), ff, P: mp. Measure 5: A. 2: > (slur), 3 (pedal), ff, P: mf. Measure 6: A. 3: > (slur), 3 (pedal), ff, P: mp. Measure 7: T. 1: > (slur), 3 (pedal), ff, P: mp. Measure 8: T. 2: > (slur), 3 (pedal), fp. Measure 9: T. 3: > (slur), 3 (pedal), ff, P: mp. Measure 10: B. 1: > (slur), 3 (pedal), fp. Measure 11: B. 2: > (slur), 3 (pedal), fp. Measure 12: Bs.: > (slur), 3 (pedal).

213

Sopr. {

S. 1 {

S. 2 {

A. 1 {

A. 2 {

A. 3 {

T. 1 {

T. 2 {

T. 3 {

B. 1 {

B. 2 {

Bs. {

The musical score consists of ten staves, each representing a different vocal part. The parts are grouped into four sections: Soprano (Sopr., S. 1, S. 2), Alto (A. 1, A. 2, A. 3), Tenor (T. 1, T. 2, T. 3), and Bass (B. 1, B. 2, Bs.). The score is set in common time (indicated by a '2' over a '4') and features a mix of treble and bass clefs. Various dynamic markings are present, such as *f* (fortissimo), *ff* (double fortissimo), and *mf* (mezzo-forte). Performance instructions include '3' and '5', which likely refer to specific vocal techniques or counts. The music includes a variety of note patterns, including eighth and sixteenth-note figures, and rests.

215

 $\leftarrow \text{d} = \text{d}. \rightarrow , \text{d} = 126$

Sopr. { $\begin{array}{c} \text{G clef} \\ \text{2/4 time} \end{array}$ } $\begin{array}{c} \text{6} \\ \text{ff} \end{array}$ $\begin{array}{c} \text{6} \\ \text{f} \end{array}$ | $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ |

S. 1 { $\begin{array}{c} \text{G clef} \\ \text{2/4 time} \end{array}$ } | $\begin{array}{c} \text{3} \\ \text{4} \end{math>$

S. 2 { $\begin{array}{c} \text{G clef} \\ \text{2/4 time} \end{array}$ } | $\begin{array}{c} \text{3} \\ \text{4} \end{math>$

A. 1 { $\begin{array}{c} \text{G clef} \\ \text{2/4 time} \end{array}$ } | $\begin{array}{c} \text{6} \\ \text{mf} \end{array}$ | $\begin{array}{c} \text{3} \\ \text{4} \end{math>$

A. 2 { $\begin{array}{c} \text{G clef} \\ \text{2/4 time} \end{array}$ } | $\begin{array}{c} \text{3} \\ \text{4} \end{math>$

A. 3 { $\begin{array}{c} \text{G clef} \\ \text{2/4 time} \end{math>$

T. 1 { $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \end{math>$

T. 2 { $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \end{math>$

T. 3 { $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \end{math>$

B. 1 { $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \end{math>$

B. 2 { $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \end{math>$

Bs. { $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \end{math>$

$\begin{array}{c} \text{6} \\ \text{ff} \end{array}$

218

Sopr. { 
p

Sopr. {

S. 1 {

S. 2 {

A. 1 {

A. 2 {

A. 3 {

T. 1 {

T. 2 {

T. 3 {

B. 1 {

B. 2 {

Bs. {

The musical score consists of ten staves, each representing a different vocal part or instrument. The parts are: Soprano (Sopr.), Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Alto 3 (A. 3), Tenor 1 (T. 1), Tenor 2 (T. 2), Tenor 3 (T. 3), Bass 1 (B. 1), Bass 2 (B. 2), and Basso Continuo (Bs.). The music is divided into measures by vertical bar lines. Within each measure, there are horizontal beams connecting notes of the same pitch across the different staves. Dynamic markings such as *p* (pianissimo), *mp* (mezzo-pianissimo), and *mf* (mezzo-forte) are placed above the staves. Performance instructions like '*3*' and slurs are also present. The vocal parts generally sing eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and bass-line patterns.

(Q)

224

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

Sopr. { 

230

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

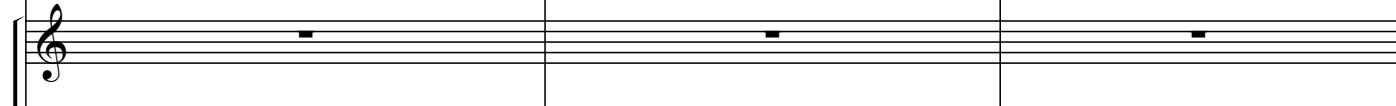
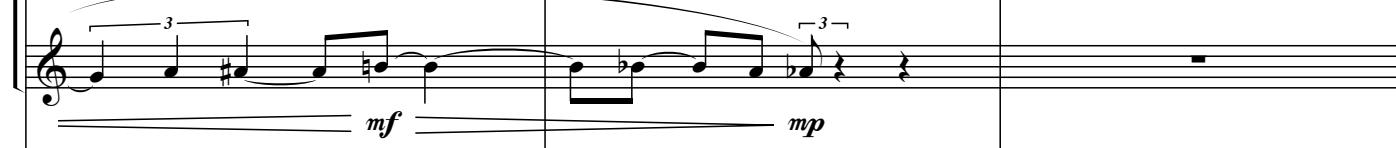
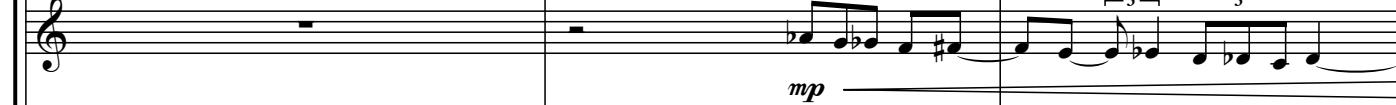
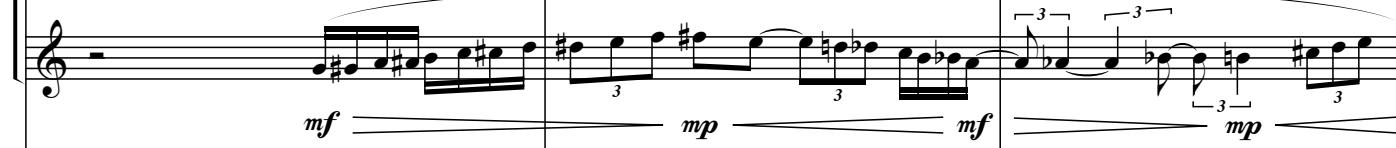
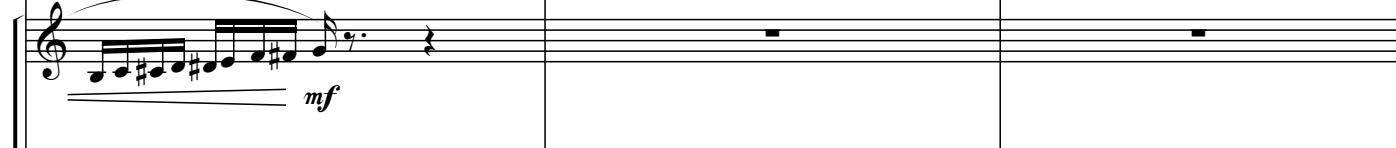
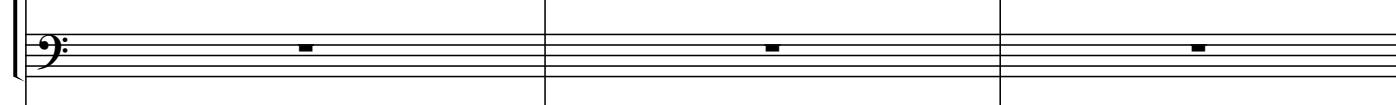
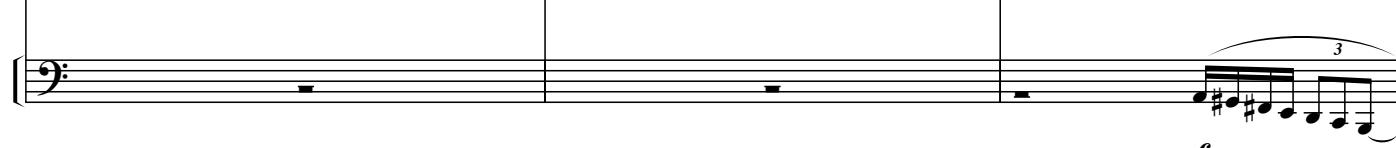
T. 3

B. 1

B. 2

Bs.

233

Sopr. { 
 S. 1 { 
 S. 2 { 
 A. 1 { 
 A. 2 { 
 A. 3 { 
 T. 1 { 
 T. 2 { 
 T. 3 { 
 B. 1 { 
 B. 2 { 
 Bs. { 

236

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

Sopr. {

S. 1 {

S. 2 {

A. 1 {

A. 2 {

A. 3 {

T. 1 {

T. 2 {

T. 3 {

B. 1 {

B. 2 {

Bs. {

Measure 239:

- Sopr.**: Rest in first measure, then eighth-note pattern starting with B^{\flat} in 5th measure.
- S. 1**: Eighth-note pattern starting with D^{\sharp} , dynamic $mf > mp$.
- S. 2**: Rest throughout.
- A. 1**: Sixteenth-note pattern starting with E^{\flat} , dynamic mp .
- A. 2**: Sixteenth-note pattern starting with G^{\sharp} , dynamic mp , followed by f and pp .
- A. 3**: Sixteenth-note pattern starting with B^{\flat} , dynamic mp , followed by ff .
- T. 1**: Sixteenth-note pattern starting with C^{\sharp} , dynamic mf , followed by mp and pp .
- T. 2**: Sixteenth-note pattern starting with F^{\sharp} , dynamic mp , followed by f and pp .
- T. 3**: Sixteenth-note pattern starting with A^{\flat} , dynamic mp , followed by ff .
- B. 1**: Sixteenth-note pattern starting with B^{\flat} , dynamic mp .
- B. 2**: Sixteenth-note pattern starting with E^{\flat} , dynamic mf , followed by mp and pp .
- Bs.**: Rest throughout.

Measure 240 (continuation):

- Sopr.**: Eighth-note pattern starting with B^{\flat} , dynamic mf .
- S. 1**: Eighth-note pattern starting with D^{\sharp} , dynamic mf .
- S. 2**: Rest throughout.
- A. 1**: Sixteenth-note pattern starting with E^{\flat} .
- A. 2**: Sixteenth-note pattern starting with G^{\sharp} .
- A. 3**: Sixteenth-note pattern starting with B^{\flat} .
- T. 1**: Sixteenth-note pattern starting with C^{\sharp} .
- T. 2**: Sixteenth-note pattern starting with F^{\sharp} .
- T. 3**: Sixteenth-note pattern starting with A^{\flat} .
- B. 1**: Sixteenth-note pattern starting with B^{\flat} .
- B. 2**: Sixteenth-note pattern starting with E^{\flat} .
- Bs.**: Sixteenth-note pattern starting with B^{\flat} , dynamic mf .

(R)

65

Allegro energico e ecstatico

242

Sopr.

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

ff
f
fp
ppp
fp
fp
ff
ff
p
ff
ff
ff

f
fp
fp
fp
fp
f
fp
fp
fp
fp
f

252

Sopr. { 

Sopr. {

S. 1 {

S. 2 {

A. 1 {

A. 2 {

A. 3 {

T. 1 {

T. 2 {

T. 3 {

B. 1 {

B. 2 {

Bs. {

ff f

mp f

mp f

f mp

f mp

mp f

f mp

f mp

mp f

mp f

mp f

f mp

f mp

ff

257

Sopr. *mp* *f*

S. 1 *mp* *f*

S. 2 *mp* *f*

A. 1 *f* *mp* *f* *mp*

A. 2 *f* *mp* *f* *mp*

A. 3 *mp* *f*

T. 1 *f* *mp* *f* *mp*

T. 2 *f* *mp* *f* *mp*

B. 1 *f* *mp*

B. 2 *f* *mp*

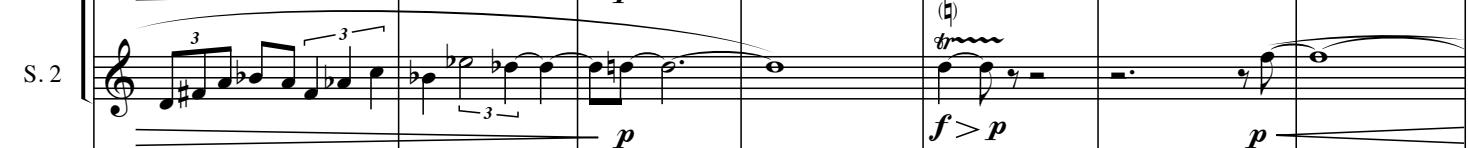
Bs. *f* *mp*

(S)

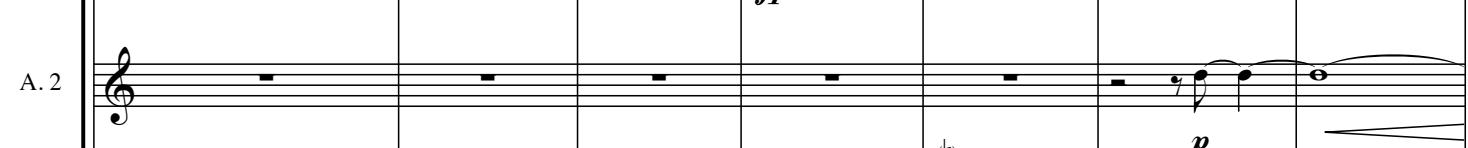
Radiant

Sopr. { 

S. 1 { 

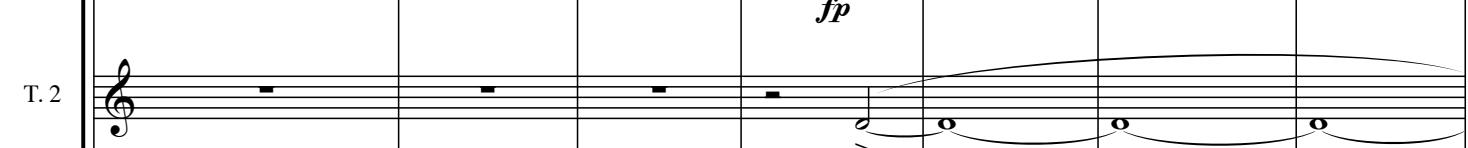
S. 2 { 

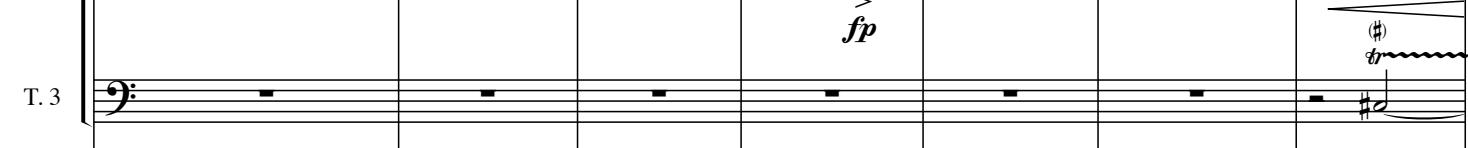
A. 1 { 

A. 2 { 

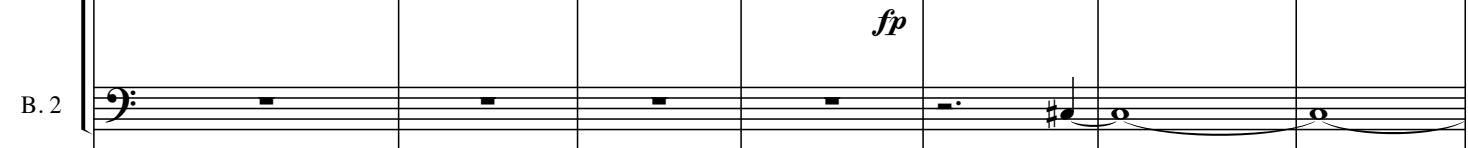
A. 3 { 

T. 1 { 

T. 2 { 

T. 3 { 

B. 1 { 

B. 2 { 

Bs. { 

266

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.

mp p mf p f

(#) tr

mp p mf (#) tr

mp mf mp (#) tr

mp f mf

mp (#) tr

mp mp mf

p mp mp mf (#) tr

mp (#) tr

mp mf mf

p mp mp mf

p mp mf

p mp mp mf

p mp mf

Sopr. { *mf* — *f* — *f* — *ff* — *f* — *ff* — *f* — *ff* — *(b)* — *tr* — *(b)* — *tr*

S. 1 { *f* — *f* — *ff* — *f* — *ff* — *(b)* — *tr* — *f* — *ff* — *(b)* — *tr*

S. 2 { *f* — *mf* — *(b)* — *tr* — *f* — *f* — *ff* — *f* — *ff* — *(b)* — *tr*

A. 1 { *f* — *ff* — *(b)* — *tr* — *f* — *ff* — *f* — *ff* — *(b)* — *tr*

A. 2 { *f* — *f* — *ff* — *ff*

A. 3 { — — — —

T. 1 { *f* — *f* — *ff* — *f* — *ff* — *(b)* — *tr* — *(b)* — *tr*

T. 2 { *f* — *f* — *ff* — *(b)* — *tr*

T. 3 { *(b)* — *tr* — *f* — *ff* — *ff*

B. 1 { *mf* — *ff* — *f* — *ff* — *f* — *ff* — *(b)* — *tr*

B. 2 { *f* — — — —

Bs. { *f* — — — — *ff* — *ff*

276

Sopr.

S. 1

S. 2

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

Bs.