

Three Songs for Baritone and Woodwind Quintet from PASSION WITH TROPES

Don Freund

PASSION WITH TROPES is a collage of various music, theatre, and music-theatre experiences, using a collage of texts about religion, love, death, and the experience of human existence. It may be described as a theatre work about the experience of attending an oratorio (or, more specifically, a Passion). But the medium of the oratorio is supplemented or challenged by the invasion of other musical and dramatic media (e.g., chamber songs, pop songs, excerpts from plays, poetry recitations, philosophical declarations, sermons, processions) just as the scriptural telling of the Passion story is convoluted, supplemented, and challenged by texts from the works of over 40 poets, playwrights, and philosophers. (The word "trope" has a double meaning: in one sense, the use of a word or expression in a figurative way; in another, better known to students of music history, a phrase or verse added as an embellishment or interpolation to sung parts of the Mass in the medieval period.)

The performing forces for PASSION WITH TROPES consist of the traditional oratorio forces of chorus, orchestra and a quartet of "oratorio" vocal soloists, but these are counterpointed (or "troped") by supplementary forces: a quartet of "chamber" vocal soloists, a woodwind quintet, a string quintet, a brass quintet, a trio of guitar, piano and vibraphone, solo percussion, a chant choir, a jazz ensemble with four "pop" singers, six actors and a narrator. Although the numbers performed by these adjunct forces are integral to the formal and dramatic structure of the complete work (which consists of 72 numbers and is nearly three hours long), they have been conceived in such a way as to make them performable either as individual numbers, or in groups, such as the collection presented here.

The Tragic Sense of Life

Miguel de Unamuno

The Wooden Christ

Faustas Kirsas

The Return

Ronald Duncan

From Miguel de Unamuno:
The Tragic Sense of Life

God is revealed to us because he suffered, and because we suffer;
because he suffered he demands our love,
and because we suffer he gives us his love,
and he covers our anguish with his eternal and infinite anguish.

And man made a God of this Christ who suffered, and through discovered the
eternal essence of a living, human God,
a God who loves and thirsts for love, for pity,
a God who is a person.

It is only the dead, only the inhuman, only the impassive that does not suffer;
and how is the world to derive its origin and life from the impassive?
The world suffers,
and suffering is the sense of the flesh of reality,
and suffering is the spirit's sense of its mass and substance,
and suffering is the self's sense of its own tangibility;
it is only suffering that makes us persons.

And suffering is universal,
suffering unites all flesh together,
suffering is the universal blood, the divine blood that flows through us all.

Suffering tells us that we exist,
suffering tells us that those whom we love exist,
suffering tells us that the world in which we live exists,
and suffering tells us that God exists and that he suffers,
but his is the suffering of anguish,
the anguish of surviving and being eternal.

"To believe in God is to love him,
and to love him is to feel him suffer,
to pity him.

Faustas Kirsa:
The Wooden Christ

In his father's home, a farmer who's a hundred
Carves a wooden model Lord that works some wonders.

On the face of Jesus he inscribes his misery
When they sent his son to prison in Siberia.

He cuts deep, the wood dust drops, the god doll gazes
Anguished god, created by its maker.

He, to crucify himself his heart and torments,
Spears the side of God and spikes the palms and insteps.

Then he twists a crown of thorns to grave the forehead;
White the wood the old man gouges, goads and tortures.

With the hands at rest upon the knobby kneecaps,
Wooden Christ himself is born, alive, and painwacked.

Chips pile up to ease the heart, for Christ is risen,
Christ himself is risen from the old man's chisel.

Now the godwright glows, and now he sees the miracle:
Round the head of Christ are lightrays in a circle.

When he stripped the final splinter from the icon,
You could hear the lips of the creator speaking:

"God, I don't believe this piece of wood requires
Labor out of me to bring about a miracle.

"God, you wipe my tears dry, turn my pain to sweetness
Through your agony with both your temples bleeding.

"If you do perform them — miracles, I beg you:
Save the innocent, but punish persecutors!"

And, his lips against the wound of Jesus' passion,
He himself begged mercy for his youth's transgressions.

Ronald Duncan:
The Return
from "Judas"

They covered His body with linen
Then placed it in a tomb.
His women wept. And they
Who'd followed Him with more hopes than understanding
Immediately began to shift for themselves
Disappointed at the turn of events
Yet relieved at the same time since these
Now gave them no alternative but to return home:
Peter to his fishing, it was for the season for herring;
Andrew to his camels, two of them in foal.
Each had a claw in his heart, a home -
Something they could at least return to
And they made their preparations, forgetting
That though it is possible to lock a body in a tomb
It is not possible to lay one's memory down beside it.
And as they walked away, the seed started to germinate.
Christ began to live.

From "The Tragic Sense of Life" for Baritone and Woodwind Quintet

Very Freely (♩ = ca.80)

Baritone

God is re-vealed to us because he suf-fered, and be-cause we suf-fer;

Reduction

Flute

Oboe

(transposed score)

Bb Clarinet

Horn in F

Bassoon

be-cause he suf-fered he de-mands our love, and be-cause we suf-fer he gives us his love,

Fl

Ob

Cl (Bb)

Hn(F)

Bn

and he cov-ers our an - guish with his e-ter - nal and in - fi-nite an - guish.

p subito *f*

mp *p* *mf* *p* *mf* *p*

p *p* *p*

mp *p* *mf* *p*

p *mf* *p*

mf *p*

p *p*

Detailed description: This system contains the first vocal phrase. The vocal line is in bass clef with a 3/4 time signature. The piano accompaniment includes grand piano (Gp), flute (Fl), oboe (Ob), clarinet in Bb (Cl (Bb)), horn in F (Hn(F)), and bassoon (Bn). Dynamics range from piano (p) to mezzo-forte (mf) and fortissimo (f). There are fermatas and slurs over various passages. A 'p subito' marking indicates a sudden change to piano.

4 ♩ = 80 (in tempo)

5

And man made a God of this Christ who

p *mf* *p* *mf* *mp*

p *mf* *p* *mf* *fp*

mf *fp* *mf* *fp*

mf *p* *mf* *mp*

mf *fp*

mf *mp*

mf *fp*

Detailed description: This system contains the second vocal phrase. The vocal line is in bass clef with a 3/4 time signature. The piano accompaniment includes grand piano (Gp), flute (Fl), oboe (Ob), clarinet in Bb (Cl (Bb)), horn in F (Hn(F)), and bassoon (Bn). Dynamics range from piano (p) to mezzo-forte (mf) and fortissimo (f). There are fermatas and slurs over various passages. A tempo marking of ♩ = 80 (in tempo) is present.

7 8 9

suf - fered, and through Him dis - cov - ered the e - ter - nal

Fl

Ob

Cl (Bb) *fp*

Hn(F) *mf* *mp* *mp*

Bn *fp* *fp* *fp*

10 11 12

es - sence of a liv - ing, hu - man God, a

Fl *mf* *p*

Ob *mf* *p*

Cl (Bb) *fp*

Hn(F) *mf* *f* *p*

Bn *fp*

13

14

15

God who loves and thirsts for love, for pit - y, a

Flute: *mp*, *mf*, *p*, *f*

Oboe: *mp*, *mf*, *p*, *f*

Clarinet (Bb): *fp*, *fp*, *fp*

Horn (F): *p*, *f*, *mf*

Bassoon: *fp*, *fp*, *fp*

16

17

18 ♩ = 90, freely

God who is a per - son. It is on - ly the dead,

Flute: *mp*, *f*

Oboe: *mp*, *f*

Clarinet (Bb): *mp*, *f*

Horn (F): *mp*, *f*

Bassoon: *mp*, *f*

19

20

21

hold back

on - ly the in - hu - man, on - ly the im - pas - sive that does not suf - fer;

Fl *Ob* *Cl (Bb)* *Hn(F)* *Bn*

p *hold back*

22 *a tempo*

23

24

p

and how is the world to de - rive its o - ri - gin and life from the im - pas - sive? The

Fl *Ob* *Cl (Bb)* *Hn(F)* *Bn*

f *a tempo* *f* *f* *f* *f* *p*

25 26 27

world suf fers, and suf-fer-ing

ppp *ppp* *p* *ppp*

Fl *ppp* *ppp* *ppp*

Ob *ppp* *ppp* *ppp*

Cl (Bb) *ppp* *ppp* *ppp*

Hn(F) *p*

Bn *ppp* *ppp* *ppp*

28 29 30

is the sense of the flesh of re - al i - ty, and suf - fer - ing is the spi - rit's sense of its mass and substance,

ppp *ppp* *ppp* *p* *ppp*

Fl *ppp* *ppp* *ppp*

Ob *ppp* *ppp* *ppp*

Cl (Bb) *ppp* *ppp* *ppp*

Hn(F) *p*

Bn *ppp*

31

32

33

34

and suf - fer - ing is the self sense of its own tan - gi - bi - li - ty; it is on - ly suf - fer - ing that makes us

ppp

ppp

ppp

ppp

p

ppp

ppp

35 - 36 = 120

37

mp

38

per - sons. And suf - fer - ing is

legato, blurred

pp

p

pp

p

p

p

39

40

41

u - ni - ver - sal, suf - fer - ing u - nites all flesh to - geth - er,

mf *mp* *mf*

Fl *mp*

Ob

Cl (Bb) *mp*

Hn(F) *mp* *mf*

Bn *mp* *mf*

42

43

44

suf - fer - ing is the u - ni - ver - sal blood, the di - vine

mf *mp* *mf*

Fl *mp*

Ob *mp*

Cl (Bb) *mp*

Hn(F) *mf*

Bn *mf*

45

blood that flows through us all.

mf *mp*

Fl *mp*

Ob *mp*

Cl (Bb) *mp*

Hn(F)

Bn

46 $\text{♩} = 50$ 47 48 49 50

Suf - feingtells us that we ex - ist, suf - feingtells us that those whom we love ex - ist,

sf pp *sf pp* *sf pp* *sf pp*

$\text{♩} = 50$

Fl *sf pp*

Ob *sf pp*

Cl (Bb) *sf pp*

Hn(F) *sf pp*

Bn *sf pp*

51

52

53

54

suf - ferings tells us that the world in which we live ex - ists, and suf - ferings tells us that

mf

sf pp *sf pp* *sf pp* *sf pp*

Fl *sf pp* *sf pp*

Ob *sf pp* *sf pp*

Cl (Bb) *sf pp* *sf pp*

Hn(F) *sf pp* *sf pp*

Bn *sf pp* *sf pp*

55

56

57

58 $\text{♩} = 50$

God ex - ists and that he suffers, but his is the suf - fer - ing of an - guish, the

f

fp *fp* *fp*

$\text{♩} = 50$

Fl *fp*

Ob *fp*

Cl (Bb) *fp*

Hn(F) *fp*

Bn *fp*

59 60 61 62 63

anguish of sur-vi - ving and be-ing e - ter - nal. To be - lieve in God is to love him, and to

fp *fp* *fp* *p* *mf*

p subito

3 5

Fl *fp* *p*

Ob *fp*

Cl (Bb) *fp* *p*

Hn(F) *fp* *p*

Bn *fp* *p*

64 65 66 67

love him is to feel him suf - fer, to pit - y him.

p *p* *p*

Fl *p*

Ob *p*

Cl (Bb) *p*

Hn(F) *p* *p*

Bn *p* *p*

Poem by Faustas Kirska

The Wooden Christ

for Baritone and Woodwind Quintet

PASSION WITH TROPES, No. 44

Don Freund

(1983)

♩ = 72

2

3

4

Baritone

Reduction

Flute

Oboe

Bb Clarinet
(transposed score)

Horn in F

Bassoon

5 6 7 8

In his fa - ther's home, a farm - er who's a hun - dred

Fl

Ob

Cl (Bb)

Hn(F)

Bn

9

10

11

Musical score for measures 9-11. The score includes a vocal line and instrumental parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The vocal line has lyrics: "Carves a wood - en mod - el Lord that works some won - ders." The instrumental parts feature various rhythmic patterns, including triplets and trills. The key signature has one flat (Bb) and the time signature is 3/4. The score includes dynamic markings such as *mp* and *tr*.

12

13

14

Musical score for measures 12-14. The score includes a vocal line and instrumental parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The vocal line has lyrics: "On the face of Je - sus". The instrumental parts feature complex rhythmic patterns, including triplets and trills. The key signature has one flat (Bb) and the time signature is 3/4. The score includes dynamic markings such as *mp* and *tr*.

15

16

17

he inscribes his mis - e - ry When they sent hisson to pris - on in Si - ber - i - a.

mf

18

19

20

He cuts deep, the wood dust

f *fp* *f*

fp

29

30

angular

31

heart and torments, Spears the side of God and spikes the palms and in-steps.

mp

32

33

34

35

Then he twists a crown of thorns to grave the fore-head;

mp

muted tr

36

37

38

39

mp

White the wood the old man

Musical score for measures 36-39. The vocal line begins with the lyrics "White the wood the old man". The woodwind parts include Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). Dynamics include *p* and *mp*. The key signature has one flat and the time signature is 3/4.

40

41

42

43

mp freely --

gou - ges, goads and tor - tures. With the

Musical score for measures 40-43. The vocal line continues with the lyrics "gou - ges, goads and tor - tures. With the". The woodwind parts include Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). Dynamics include *f*, *mf*, *mp*, and *p*. Trills (*tr*) are indicated in the woodwind parts. The key signature has one flat and the time signature is 5/4.

hands at rest up - on the knob - by knee - caps,

Wood - en Christ him - self is born, a - live,

52

53

Christ is ris - en, Christ him - self is

mf f 5 f

mf mf f

f mp

mf

54

55

56

ris - en from the old man's chis - el. Now the

f ff f

mf f 5 f

f 3 3 12 18

f 5

mf f 3 3 12 18

57

58

59

god - wright glows, now he sees the mi - ra - cle:

Fl

Ob

Cl (Bb)

Hn(F)

Bn

60

61

62

Round the head of Christ are light-rays in a cir - cle.

Fl

Ob

Cl (Bb)

Hn(F)

Bn

mp

3

3

When he stripped the fi - nal

Musical score for measures 63-65. The score includes a vocal line and instrumental parts for Flute (Fl), Oboe (Ob), Clarinet (Cl (Bb)), Horn (Hn(F)), and Bassoon (Bn). The vocal line begins with the lyrics "When he stripped the fi - nal". The instrumental parts feature trills (tr) and triplets (3). The dynamic markings are *mf* for measures 63-64 and *mp* for measure 65. The time signature changes from 3/4 to 2/4 and back to 3/4.

cresc.

splin - ter from the i - con,

You could hear the lips of its cre - a - tor speak - ing:

Musical score for measures 66-68. The score includes a vocal line and instrumental parts for Flute (Fl), Oboe (Ob), Clarinet (Cl (Bb)), Horn (Hn(F)), and Bassoon (Bn). The vocal line continues with the lyrics "splin - ter from the i - con," and "You could hear the lips of its cre - a - tor speak - ing:". The instrumental parts feature trills (tr) and triplets (3). The dynamic markings are *mf* for measures 66-67, *p* for measure 67, and *f* for measure 68. The time signature changes from 3/4 to 4/4 and back to 3/4.

turn my pain to sweet - ness

Fl

Ob

Cl (Bb)

Hn(F)

Bn

f

Through your ag - o - ny with both your tem - ples bleed - ing. "If you

Fl

Ob

Cl (Bb)

Hn(F)

Bn

ff

ff

ff

ff

ff

ff

81

82

83

84

85

do per - form them - mi - ra - cles, I beg you: Save the in - no - cent,

Musical score for measures 81-85. The vocal line is in bass clef. The woodwind parts include Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The score features dynamic markings such as *ff* and *f*, and articulation like *tr* (trills). Measure 85 includes a triplet of eighth notes.

86

87

88

(at least 5")

89

90

but pun - ish per - se - cu - tors!"

Musical score for measures 86-90. The vocal line continues in bass clef. The woodwind parts include Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The score features dynamic markings such as *tr*, *ff*, *mp*, and *mf, espressive*. Measure 88 includes a note with a fermata and the instruction "(at least 5") below it. Measure 89 features a *solo* marking for the Horn in F.

Musical score for measures 91-95. The score includes parts for Piano (P), Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The piano part features a complex rhythmic pattern with triplets and trills. The woodwinds have melodic lines with trills and triplets. The bassoon part has a steady eighth-note accompaniment. Dynamics include *mp* and *tr*.

Musical score for measures 96-97. The score includes parts for Piano (P), Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The piano part features a complex rhythmic pattern with triplets and trills. The woodwinds have melodic lines with trills and triplets. The bassoon part has a steady eighth-note accompaniment. Dynamics include *mf*, *mp*, and *intense*.

98 99 100 *p, subdued*

tr *mf* *f* *And,* *his*

Fl
Ob
Cl (Bb)
Hn(F)
Bn

101 *freely* 102 103

lips a- gainst the wound of Je - sus' pas- sion, He him- self begged mer - cy for his youth's trans - gres - sions.

104 *Slower* ($\text{♩} = \text{ca. } 60$) 105 106

tr *mp* *p* *rit.* *6* *3*

Fl
Ob
Cl (Bb)
Hn(F)
Bn

Slower ($\text{♩} = \text{ca. } 60$) *tr* *mp* *p* *rit.* *6* *3*

n

The Return

PASSION WITH TROPES, No. 72

Poem from "Judas" by Ronald Duncan

for Baritone and Woodwind Quintet

Don Freund

(1983)

With an easy swing

♩ = 100

2

3

4

5

6

Baritone

Reduction

Flute

Oboe

Bb Clarinet

(transposed score)

Horn in F

Bassoon

7

8

9

10

11

Pop ballad style

They cov-ered his bod - y with lin - en

Fl

Ob

Cl (Bb)

Hn(F)

Bn

12

13

14

15

16

Then placed it in a tomb. His wo - men

f *p* *mp* *mf*

Fl *f* *p* *mf*

Ob *f* *p* *mf*

Cl (Bb) *f* *mp* *mf*

Hn(F) *f* *p* *mf*

Bn *f* *p* *mf*

17

18

19

20

wept, and those who fol - lowed him with more

p *mf* *p* *mf*

Fl *p* *mf* *p* *mf*

Ob *p* *mf* *p* *mf*

Cl (Bb) *p* *mf* *mf*

Hn(F) *p* *mf* *p* *mf*

Bn *p* *mf* *mp* *p* *mf*

21

22

23

24

hope than un - der - stand - ing im - me - di - ate - ly be - gan to

Flute (Fl): *p*, *fp*, *mp*

Oboe (Ob): *p*, *fp*, *mp*

Clarinet (Cl (Bb)): *p*, *fp*, *mp*

Horn (Hn(F)): *p*, *fp*, *mp*

Bassoon (Bn): *p*, *fp*, *mp*

25

26

27

28

29

shift for them - selves, Disap - point - ed at the turn of e - vents,

Flute (Fl): *mf*, *f*, *p*, *mp*

Oboe (Ob): *mf*, *f*, *p*, *mp*

Clarinet (Cl (Bb)): *mf*, *f*, *p*, *mp*

Horn (Hn(F)): *mf*, *f*, *p*, *mp*

Bassoon (Bn): *mf*, *f*, *p*, *mp*

30

31

32

33

yet re-lieved at the same time, Since these now gave them no al-

Flute: *p* (measures 30-31), *mf* (measure 33)

Oboe: *p* (measures 30-31), *mf* (measure 33)

Clarinet (Bb): *p* (measures 30-31), *mf* (measure 33)

Horn (F): *p* (measures 30-31), *mf* (measure 33)

Bassoon: *p* (measures 30-31), *mf* (measure 33)

34

35

36

37

38

ter - na - tive but to re - turn home

Flute: *p* (measures 34-35), *pp* (measure 36), *f* (measure 37), *mf* (measure 38)

Oboe: *p* (measures 34-35), *pp* (measure 36), *f* (measure 37), *mf* (measure 38)

Clarinet (Bb): *p* (measures 34-35), *pp* (measure 36), *f* (measure 37), *mf* (measure 38)

Horn (F): *p* (measures 34-35), *pp* (measure 36), *f* (measure 37), *mf* (measure 38)

Bassoon: *p* (measures 34-35), *pp* (measure 36), *f* (measure 37), *mf* (measure 38)

39 40 41 42

Pe-ter to his fish-ing it was the sea-son for her-ring, An

Fl *p* *mf* *mp* *p*

Ob *p* *mf* *mp* *mp* *p*

Cl (Bb) *p* *mf* *mp* *p*

Hn(F) *p* *mf* *mp* *p*

Bn *p* *mf* *mp* *p*

43 44 45 46 47

drew to his cam-els, two of them in foal Each had a claw in his heart,

Fl *mf* *p* *mf* *p* *mp*

Ob *mf* *p* *p* *mp*

Cl (Bb) *mf* *p* *fp* *mp*

Hn(F) *mf* *p* *mf* *p* *mp*

Bn *mf* *p* *mf* *p* *mp*

48 49 50 51 52 53

rit. --- a tempo

a home Something they could at least re - turn to.

Fl *mf* *f* *p* *mf* *mp* *p*

Ob *mf* *f* *mf* *mp* *p*

Cl (Bb) *mf* *f* *mp* *p*

Hn(F) *mf* *f* *mf* *mp* *p*

Bn *mf* *f* *mf* *mp* *p*

54 55 56 57 58

And they made their pre - par - a - tions, for - get - ting that

Fl *mf* *p*

Ob *mf* *p*

Cl (Bb) *mf* *p*

Hn(F) *mp* *mf* *p*

Bn *mp* *mf* *p*

59 60 61 62 63

though it is pos - si - ble to lock a bod - y in a tomb

64 65 66 67 68

It is not pos - si - ble to lay one's mem - o - ry down be - side it And

Fl *p* *mp* *pp*

Ob *mp* *pp*

Cl (Bb) *mp* *pp*

Hn(F) *mp* *pp*

Bn *mp* *pp*

Fl *mp* *fp* *pp* *mp*

Ob *mp* *fp* *pp* *mp*

Cl (Bb) *mp* *fp* *pp* *mp*

Hn(F) *mp* *fp* *pp* *mp*

Bn *fp* *pp* *mp*

69 70 71 72 73 74

as they walked a - way, the seed start - ed to ger - minate.

Fl *p* *mf* *pp*

Ob *p* *mf* *pp*

Cl (Bb) *p* *mf* *pp*

Hn(F) *p* *mf* *pp*

Bn *p* *mf* *pp*

75 76 77 78 79 80 81 82

Christ be - gan to live.

Fl *p* *mp*

Ob *p* *pp*

Cl (Bb) *mp* *p* *mp*

Hn(F) *pp* *mp*

Bn *mp* *p*

Musical score for measures 83-88. The score includes a grand piano (piano) part and woodwind parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The piano part features complex rhythmic patterns with dynamic markings of *mf* and *p*. The woodwinds play melodic lines with dynamic markings of *mp*, *mf*, and *p*.

Musical score for measures 89-93. The score includes a grand piano (piano) part and woodwind parts for Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). The piano part continues with complex rhythmic patterns and dynamic markings of *mf* and *p*. The woodwinds play melodic lines with dynamic markings of *p*, *mf*, and *mp*.

94

95

96

97

Musical score for measures 94-97. The score includes parts for Piano (Grand Staff), Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). Dynamics include *mf*, *cresc.*, *p*, and *mp*.

98

99

100

101

102

103

Musical score for measures 98-103. The score includes parts for Piano (Grand Staff), Flute (Fl), Oboe (Ob), Clarinet in Bb (Cl (Bb)), Horn in F (Hn(F)), and Bassoon (Bn). Dynamics include *cresc.*, *f*, and *(poco)*. A key signature change to Bb is indicated at the bottom of measure 100.