

PEACE CHILD - ALPHA OMEGA

1. I WHO AM I?

1D

Flute 1.2 $\text{♩} = 78$ *ff*

Oboe 1.2 *a2* *ff*

Clarinet in B \flat 1.2 *ff*

Bassoon *ff*

Timpani *pp* *p* \leftarrow *ff*

Bass Drum *pp* *p* \leftarrow *ff*

Piano *ff*

Organ *pp* *p* \leftarrow *ff*

Violin I $\text{♩} = 78$ IV *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff* unis.

Double Bass *ff* unis.

This musical score page, numbered 2, features a complex orchestration. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horns 1 & 2, and Trumpets 1 & 2. The percussion section consists of Timpani and Bass Drum. The vocal soloists are Soprano, Alto, Tenor, and Bass. The keyboard section includes Piano and Organ. The string section is represented by Violin I & II, Viola, Violoncello, and Double Bass. The score is divided into two systems. The first system covers measures 8 through 11, with a 3/4 time signature change at measure 9. The second system covers measures 12 through 15, with a 4/4 time signature change at measure 12. The vocal soloists enter in measure 9 with the vocalization 'ah'. The organ and strings enter in measure 12. The score includes various dynamic markings such as *f*, *tr*, *ff*, and *ff*. The organ part includes a *div.* (divisi) marking. The double bass part includes a *ff* marking and a *unis.* (unison) instruction.

A

21 **Più mosso** ♩=90

T. Solo
8 I I who am I? What is this world Why am I here?

Org.

A

Più mosso ♩=90
unis.

Vln. I
p unis. *mf*

Vln. II
p unis. *mf*

Vla.
p unis. *mf*

Vc.
p unis. pizz. *mf*

Db.
p *mf*

B

1. Solo

28

Fl. 1
2

p

p

Ob. 1
2

1. Solo

p

p

Cl. 1
2

p

p

T. Solo

I, _____ what am I? What is my cause_ what must I be? *cresc.* Is there a

B

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

p

C

34

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. a2 p

T. Solo

rea son_ for liv ing_ and hav -ing this place of our own What pow - er con -ceived me... A-

C

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. arco *cresc. poco a poco*

Db. arco *cresc. poco a poco*

46

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

B. D.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

E

here? We, who are we? to be so lost and all a -

here? We, who are we? to be so lost and all a -

here? We, who are we? to be so lost and all a -

here? We, who are we? to be so lost and all a -

ff

F

52

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

T. Solo

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff espr.

mf

Ah

Is there a rea - son for liv - ing and lone? ah lone? ah lone? ah lone? Ah ah

F

56

T. Solo
8 hav - ing this place of our own what pow - er con - ceived me a -

S.
ah ah ah

A.
ah ah ah

T.
8 ah ah ah ah

B.
ah ah ah

Vln. I

Vln. II

Vla.

Vc.

Db.

H

68 *Rall.*

T. Solo
I, _____ who am I? What is this world why am I here?

H

p *espr.* *Rall.* 3 *niente*

Vln. I

Vln. II *p* *niente*

Vla. *p* *niente*

Vc. *p* *niente*

Db. *pizz.* *pp* *niente*

2. WORLD

A

l $\text{♩} = 108$

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Timp.

B. D.

T. Solo

p

p

p

1.

p

1. Solo

p \rightarrow *mf* \rightarrow

pp

pp

8

World,
A

$\text{♩} = 108$

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f espr.

f

p

p

p

p

p

Solo

f

pp Gli Altri

pizz.

p

6

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.
(1.)

Hn. 1&2
(1.)
p *mf*

Timp.

B. D.

T. Solo
8
look at the way we are Look at the things we do Look at the words we

Vln. I

Vln. II

Vla.

Vc.
unis. Solo unis. Solo unis.
*p*Gli Altri *p*Gli Altri

Db.

B

Ob. 1
2

Bsn.

Hn. 1 & 2

Timp.

B. D.

T. Solo

say... Life, look at the way we live. Look at the love we

B

Vln. I

Vln. II

Vla.

Vc.

Solo *f* unis. Solo *f* unis.

f *R*gli Altri *f* *R*gli Altri

Db.

pizz. *p*

C

17

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn. 1&2 (1.)

Tpt. 1 2

Tba.

B. D.

T. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Solo unis. arco

Db. arco

had Look at the things we made

Gone, gone are all those

Gone, gone are all those

Gone, gone are all those

Gone, gone are all those

Gone, gone are all those

Rgli Altri

D Più mosso ♩=152 (♩=76)

33

Hn. 1&2

B. D.

T. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Can't you see — the tide is chang - ing? Don't you know — that truth is fa - ding? Peo-ple com-ing

p

D Più mosso ♩=152 (♩=76)

pizz.

p

cresc. poco a poco

pizz.

p

cresc. poco a poco

pizz.

p

cresc. poco a poco

pizz.

p

cresc. poco a poco

p

cresc. poco a poco

39

Hn. 1&2

B. D.

Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

out from un - der Slow ly ris - ing to the thun - der Lis - ten to — the shout - ing peo - ple Bro - ken church - es,

p cresc.

p cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

45

Hn. 1&2

B. D.

Cym.

T. Solo

bro - ken stee - ples There's no - one_ for them to fol - low - Ev - 'ry - one's_ a god to - mor_ row

Vln. I

Vln. II

Vla.

Vc.

Db.



50

Hn. 1&2

S. D.

T. Solo

Can't you see_ the world is dy - ing? Re - pent - ant peo - ple all are cry - ing

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf* *p* *mf*

p cresc. *f*

f

f

mf *arco*

mf

54

Hn. 1&2 *a2* (a2)

p *cresc.* *mf* *p* *f*

S. D. *mf cresc.* *p* *tr*

T. Solo

Vln. I Law and or - der has ₃ been ₃ crowned, ₃ Cha os rules ₃ and has been crowned... ₃

Vln. II *p cresc.* *ff*

Vla. *p cresc.* *ff*

Vc. *p cresc.* *ff*

Db. *p cresc.* *ff*

F^{a2} **Tempo primo** ♩ = 108

58 **F**^{a2} **Tempo primo** ♩ = 108

Fl. 1 *f*

Ob. 1 *f*

Cl. 1 *f*

Bsn. *f* (a2)

Hn. 1 & 2 *ff* (a2)

Tpt. 1 *f*

Timp. *mf* *tr*

Cym. *ff*

T. Solo *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f*

World, look at the way we are. Look at the things we do. Look at the games we

64 G

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

Cym.

T. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f* *mf* *ff* *fz* *a2* *tr* *8* *8* *8* *8*

play. Life, look at the way we live. Look at the things we

Gife, play. look at the way we live. Look at the things we

80

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Timp.
mf

B. D.
mf

S.
old and grey — And our world — is fading —
p

A.
old and grey — Our world — is fading —
p

T.
old and grey — Our world — is fading —
p

B.
old and grey — Our world — is fading —
p

Vln. I
Solo
f espr.

Vln. II
p

Vla.
p

Vc.
p

Db.
p

83 1. Solo

Ob. 1
2

S.
A.
T.
B.

Our world is dying to day.
Our world is dying to day.

Vln. I
Vln. II
Vla.
Vc.
Db.

p *dim.*

3. PARADISE

28

A Allegro Moderato ♩=98

Fl. 1
2
1. to Piccolo

Timp.

S. Solo
f
Here is a world so beau- ti - ful and green where the sun is shin- ing and the

S.
To be sung when no soprano solo.
Here is a world so beau- ti - ful and green where the sun is shin- ing and the
CHILDREN'S VOICES

A.
To be sung when no soprano solo.
Here is a world so beau- ti - ful and green where the sun is shin- ing and the

A Allegro Moderato ♩=98

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Db.
pizz.
mf

Detailed description: This page of a musical score is for the third movement, '3. PARADISE'. It begins with a section marked 'A' in a box, with the tempo 'Allegro Moderato' and a quarter note equal to 98 (♩=98). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flute 1 (with a second part for Piccolo), Timpani, Soprano Solo, Soprano (labeled 'CHILDREN'S VOICES'), Alto, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Solo, S., and A.) have lyrics: 'Here is a world so beautiful and green where the sun is shining and the'. The instrumental parts feature a melody in the strings, starting with a mezzo-forte (*mf*) dynamic. The double bass part includes a pizzicato (*pizz.*) instruction. The score is divided into measures by vertical bar lines.

5 Picc.

Fl. 1 2 *mf*

Cl. 1 2 *mf* a2 (a2)

Bsn. *f* *mf*

Hn. 1&2 *f*

S. Solo
wat - ers run clean here in this word where we all have to stay a par - a - dise a heav en where our

S.
wat - ers run clean here in this world where we all have to stay a par - a - dise a heav en where our

A.
wat - ers run clean here in this world where we all have to stay a par - a - dise a heav en where our

Vln. I *mf*

Vln. II

Vla.

Vc.

Db.

9 Fl. 2 doubles **B**

Fl. 1 2

Cl. 1 2

Bsn.

Hn. 1&2

Tamb.

S. Solo

heads we will lay I am so smi-ling, eyes that see-ing I am so hap-py, ears that hear

S.

heads we will lay We are so smi-ling, eyes that see-ing we are so hap-py, ears that hear

A.

heads we will lay We are so smi-ling, eyes that see-ing we are so hap-py, ears that hear

B

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for page 30 of a musical work. It features a variety of instruments and vocal soloists. The woodwind section includes Flute 1 and 2 (with Flute 2 doubling), Clarinet 1 and 2, Bassoon, and Horns 1 and 2. The percussion section includes a Tambourine. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. There are three vocal soloists: Soloist (S. Solo), Soprano (S.), and Alto (A.). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into three measures. The first measure contains the vocal entries and the beginning of the instrumental parts. The second and third measures are marked with a box containing the letter 'B' and feature more complex instrumental textures. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo-piano). The vocal parts have lyrics: 'heads we will lay I am so smi-ling, eyes that see-ing I am so hap-py, ears that hear' for the Soloist; 'heads we will lay We are so smi-ling, eyes that see-ing we are so hap-py, ears that hear' for the Soprano; and 'heads we will lay We are so smi-ling, eyes that see-ing we are so hap-py, ears that hear' for the Alto.

16 1. Solo

Cl. I 2

Tri.

S. CHILDREN UPPER PART
We are a peo-ple so hap- py we say "we love this world_ and

A. CHILDREN LOWER PART
We are a peo-ple so hap- py we say "we love this world and

Vln. I arco
Vln. II arco
Vla. arco
Vc. arco
Db. pzz.
f

27 Picc. solo

Fl. 1
2

Cl. 1
2 a2

Bsn.

Hn. 1&2

S.
here_ we will stay" we hear that voice deep in - side our soul say "lis-ten to the mus ic of

A.
here we will stay" we hear that voice deep in - side our soul say "lis-ten to the mus ic of

Vln. I

Vln. II

Vla.

Vc.

Db.

25 + Fl. 2

Fl. 1 2 *mf* *f*

Ob. 1 2 *f*

Cl. 1 2 *mf* *f*

Bsn. *f* *f*

Hn. 1&2 *f* *f* *f*

Tamb. *f* *f*

S. Solo I am so smi-ling eyes are shi-ning I am so hap-py ears that hear

S. life's sweet call" We are so smi-ling eyes are shi-ning we are so hap-py ears that hear

A. life's sweet call" We are so smi-ling eyes are shi-ning we are so hap-py ears that hear

Vln. I *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f*

Vla. *fp* *f* *fp* *f*

Vc. *fp* *f* *fp* *f*

Db.

28

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tamb.

S. Solo
I have a hand for touch-ing feel-ing I have a mindto see that's clear

S.
we have a hand for touch-ing feel-ing we have a mindto see that's clear

A.
we have a hand for touch-ing feel-ing we have a mindto see that's clear

Vln. I
fp *f* *fp* *f* pizz. *p*

Vln. II
fp *f* *fp* *f* pizz. *p*

Vla.
fp *f* *fp* *f* pizz. *p*

Vc.
fp *f* *fp* *f*

Musical score for measures 32-35. The score includes parts for Fl. 1 & 2, Cl. 1 & 2, Vln. I & II, Vla., and Vc. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. A dynamic marking of *f* is present for the Clarinet parts in measure 32, and *mf* for the Flute and Violin parts in measures 33-35. A box labeled 'D' is placed above the Flute part in measure 33. The Violoncello part includes a *pizz.* marking in measure 32.



Musical score for measures 36-39. The score includes parts for Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Vln. I & II, and Vla. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. A dynamic marking of *p* is present for the Flute part in measure 36, and *mf* for the Oboe part in measure 37. A dynamic marking of *f* is present for the Clarinet, Violin, and Viola parts in measure 38. A box labeled '+Fl.2' is placed above the Flute part in measure 38. The score ends with a double bar line in measure 39.

40

S. Solo

S. Here is a world so beau ti- ful and green where the sun is shin- ing and the

A. Here is a world so beau ti- ful and green where the sun is shin- ing and the

Vln. I arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Db. *f* pizz. *mf*

45

Fl. 1 Picc.+Fl.2 *mf*

Cl. 1 *mf*

Bsn. *f*

Hn. 1&2

S. Solo

S. wat - ers run clean Ah ah ah ah

A. wat - ers run clean Here in this world where we all have to stay a par a -dise, a hea- ven where our

wat - ers run clean Here world all stay par - a - dise

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

53

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

S. Solo

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

fp

f

mf

pizz.

mf

I have a mind to see that's clear ah ah ah ah ah

we have a mind to see that's clear Here in this world where we all have to stay a par a-dise, a hea-ven where our

we have a mind to see that's clear Here world all stay par - a - dise

57 Picc. solo

Fl. 1 2

Cl. 1 2 *mf*

Bsn. *mf*

Hn. 1&2

S. Solo

S.

A. heads we will lay
heads we will lay

Vln. I *f*

Vln. II *f*

Vla. *f* div.

Vc. *f*

Db. *f* arco



60

Vln. I *f* div.

Vln. II *f* div.

Vla. *f*

Vc. *f*

Db. *f*

17 **B**

Fl. 1 2 *a2*

Ob. 1 2 *a2*

Cl. 1 2 *a2*

Bsn.

Hn. 1 & 2 *a2*

Tpt. 1 2 *a2* *fp*

Jawbone

Glock.

S.

A.

T.

B.

Org.

Vln. I **B**

Vln. II

Vla.

Vc.

Db.

Crea - tures of in - ven - tion yes we are

Crea - tures of in - ven - tion yes we are

Crea - tures of in - ven - tion yes we are

Crea - tures of in - ven - tion yes we are

27

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Jawbone

Glock.

S.
man Head - ing for des - truction with our own

A.
man Head - ing for des - truction with our own

T.
man Head - ing for des - truction with our own

B.
man Head - ing for des - truction with our own

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

fp

29

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn. 1&2

Tpt. 1 2

Timp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

(a2)

tr

fp

a2

a2

1

star - dust Noth - ing can stop us so spin that wheel.

star - dust

star - dust

star - dust

star - dust

5

5

5

47

Detailed description: This is a page of a musical score, measures 29 to 47. The score is for a symphony orchestra and vocal soloists. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Timpani, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ, Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The vocal soloists have lyrics: "star - dust Noth - ing can stop us so spin that wheel." The instrumental parts include various musical notations such as dynamics (fp), articulation (accents, trills), and fingerings (5, 1). The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 29 is at the top left, and 47 is at the top right.

33

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

fp

fp

fp

f

a2

Fast - er and fast - er it'll car - ry us far.____

Fast - er and fast - er it'll car - ry us far.____

36

Fl. 1

Bsn.

Hn. 1&2

Tpt. 1

Tamb.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

fp

a2

8

7

7

Stoke up that fire high er and high - er till it burnsto the sky...

Stoke up that fire high er and high - er till it burnsto the sky...

40 (a2)

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Tamb.

Glock.

T.
8
Make a bow put in an arrow_ let it fly through the world.

B.
Make a bow put in an arrow_ let it fly through the world.

Vln. I
5

Vln. II
5

Vla.

Vc.

Db.

44

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Jawbone

Glock.

S.
Crea - tures of in - ven - tion yes we are man

A.
Crea - tures of in - ven - tion yes we are man

T.
Crea - tures of in - ven - tion yes we are man

B.
Crea - tures of in - ven - tion yes we are man

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

a2

fp

f

fp

f

f

48

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2
a2

Tpt. 1
2
fp f

Jawbone

Glock.

S.
Head - ing for des - truc - tion with our own hands.

A.
Head - ing for des - truc - tion with our own hands.

T.
Head - ing for des - truc - tion with our own hands.

B.
Head - ing for des - truc - tion with our own hands.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page, numbered 53, features a variety of instruments. The Flute 1 part (Fl. 1) begins at measure 52 with a dynamic marking of *p* and a breath mark *a2*. The Oboe 1 (Ob. 1) and Clarinet 1 (Cl. 1) parts are silent throughout. The Bassoon (Bsn.) part starts at measure 52 with a dynamic marking of *p*. The Horns 1 & 2 (Hn. 1&2) and Trumpet 1 (Tpt. 1) parts play chords. The Snare Drum (S. D.) part has a rhythmic pattern of quarter notes. The Glockenspiel (Glock.) part plays a melodic line. The Violin I (Vln. I) and Violin II (Vln. II) parts begin at measure 52 with a dynamic marking of *p* and a breath mark *a2*. The Viola (Vla.) part starts at measure 52 with a dynamic marking of *p*. The Cello (Vc.) part starts at measure 52 with a dynamic marking of *p*. The Double Bass (Db.) part starts at measure 52 with a dynamic marking of *p*.

56

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

S. D.

Glock.

T.
8

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

a2

a2

f

Plen ty of mon - ey more

Plen ty of mon - ey more

Detailed description: This is a page of a musical score, page 54, starting at measure 56. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Timpani, Snare Drum, Glockenspiel, Trombone (8), Bass, Violin I & II, Viola, Violoncello, and Double Bass. The vocal parts for Tenor (T.) and Bass (B.) are also present. The lyrics for the vocal parts are 'Plen ty of mon - ey more'. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings like 'f'. There are also performance instructions like 'a2' (second ending) for the woodwinds. The page number '54' is at the top left, and the measure number '56' is at the top left of the first staff.

61



Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

Anvil

Glock.

T.
8

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

milk and more hon - ey who needs to work. But what of the spade dig -ging so hard_

milk and more hon - ey who needs to work. But what of the spade dig -ging so hard_

71

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

Jawbone

S. D.

Glock.

S.
A.
T.
B.

Org.

Vln. I
Vln. II

Vla.

Vc.

Db.

fp *f* *tr*

yes we are man. Head - ing for des - truc - tion

75

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

Jawbone

Glock.

S.
A.
T.
B.

Pno.

Org.

Vln. I
Vln. II

Vla.

Vc.

Db.

with our own hands. The wheels are all turning the

with our own hands. The wheels are all turning the

with our own hands. The wheels are all turning the

with our own hands. The wheels are all turning the

fp *f* *f* *f*

a2 *a2* *a2*

tr

86

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

Bell-tree

Glock.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 86, 87, and 88. The score is for a full orchestra. The woodwind section includes Flute 1 (2 parts), Oboe 1 (2 parts), Clarinet 1 (2 parts), Bassoon, Horns 1 & 2, and Trumpets 1 & 2. The brass section includes Trombones and Drums (Timp.). The percussion section includes Bell-tree and Glockenspiel. The keyboard section includes Organ. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The organ plays a steady accompaniment of chords. The page ends with a double bar line and repeat dots.

89 (a2)

Fl. 1
2 *pp*

Ob. 1
2 (a2) *pp*

Cl. 1
2 (a2) *pp*

Bsn. *pp*

Hn. 1 & 2 *pp*

Tpt. 1
2 (a2) *pp*

Timp. *pp*

Bell-tree *pp* *ppp*

Glock. *pp*

Org. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

5. DREAMER

64

1 Repeat as necessary **A** *p* Andante con moto ♩=108

T. Solo

Piano

T. Solo

Piano

S. Solo

Piano

S. Solo

T. Solo

Piano

S. Solo

T. Solo

Piano

C

25

S. Solo

T. Solo

Pno.

you

Dream er, _____ you are my dream er _____

29

T. Solo

Pno.

la- dy, _____ you are my love³ _____ you are _____ ev-'ry -thing I ev er dreamed _____ I'd

D

34

T. Solo

Pno.

have

39

Pno.

E

44

T. Solo

Pno.

Dream-er, _____ you are my dream er _____ la dy, _____ you are my love _____ we'll al - ways _____ be to-

49

S. Solo

T. Solo

Pno.

geth er, so just stay as you are.

Lov-er, you are my lov er—

54

S. Solo

Pno.

man, you are my friend we'll al - ways be be - side you un - til the

59

F f =108 *Rit.*

S. Solo

T. Solo

Pno.

end 1. Love is the ans - wer, heav - en our rea - son, to -
2. No plans to make, nev - er stop try - ing, to

1. Faith makes us strong to -
2. No - where to go to

66

G *A tempo* =108

S. Solo

T. Solo

Pno.

mor - row we're gone to -
reach for the sun

mor - row we're gone Love is the ans - wer, faith makes us strong heav - en our rea - son, to -
reach for the sun Wom an my wom - an, girl my friend we'll be to - geth - er

74 H *small notes 2nd time*

S. Solo
 mor-row we're gone un - til the end
 1. Lov - er my lov - er, man_ my friend_ al - ways be - side you un -
 2. Dream er my dream-er, man_ my love_ live for the mo - ment,_

T. Solo
 mor-row we're gone un - til the end
 2. Dream er my dream-er, la - dy my love_ live for the mo - ment,_

Pno.



82 *mf*

S. Solo
 til the end. Love is the ans - wer,
 give all you have.

T. Solo
 give all you have. Love is the ans - wer, faith makes us

Pno.



87

S. Solo
 faith makes us strong_ our_ reas - on, to - mor - row we're gone.

T. Solo
 strong. heav - en our reas - on, to - mor - row we're gone.

Pno.

6 **A** ♩=48

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

f

1.

a2

(a2)

(tr)

A ♩=48

D Faster $\text{♩} = 132$

22

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

S.
A.
T.
B.

Org.

We'll fight a war to end all wars Tho' man - y men will die Des

We'll fight a war to end all wars Tho' man - y men will die Des

We'll fight a war to end all wars Tho' man - y men will die Des

We'll fight a war to end all wars Tho' man - y men will die Des

D Faster $\text{♩} = 132$

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

sim.

sim.

sim.

sim.

sim.

36

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

B. D.

S. D.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

child - ren too Kill them all un - til we're through

child - ren too Kill them all un - til we're through

child - ren too Kill them all un - til we're through

child - ren too Kill them all un - til we're through

sfz

a2

(tr)

F

1. to picc

40

Fl. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Cym.

S. D.

Org.

mf

Detailed description: This system contains the first seven staves of the score. The Flute 1 and Clarinet 1 parts are mostly rests. The Bassoon part has a melodic line starting in the second measure. The Horns 1&2 and Trumpets 1&2 parts play chords. The Cymbals part has a rhythmic pattern of 'x' marks. The Snare Drum part has a rhythmic pattern of eighth notes. The Organ part has a complex accompaniment with chords and moving lines in both hands.

F

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains the last five staves of the score. The Violin I and Violin II parts play a melodic line with a slur. The Viola part plays a similar melodic line. The Violoncello and Double Bass parts play a rhythmic line of eighth notes.

44 *picc. & 2*

Fl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Cym.

S. D.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

50

Fl. 1
2
Ob. 1
2
Cl. 1
2
Bsn.

Hn. 1&2
Tpt. 1
2

B. D.
Cym.
S. D.

S.
A.
T.
B.

fight our way to dis - tant hills A blood - y bat - tle have We'll

fight our way to dis - tant hills A blood - y bat - tle have We'll

fight our way to dis - tant hills A blood - y bat - tle have We'll

fight our way to dis - tant hills A blood - y bat - tle have We'll

Org.

Vln. I
Vln. II
Vla.
Vc.
Db.

f

54

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

B. D.

Cym.

S. D.

S.
raise the sword and kill them. all We'll raise our coun - try's flag We'll

A.
raise the sword and kill them all We'll raise our coun - try's flag We'll

T.
raise the sword and kill them. all We'll raise our coun - try's flag We'll

B.
raise the sword and kill them. all We'll raise our coun - try's flag We'll

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

H

58

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

B. D.

Cym.

S. D.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

Kill our broth - ers, kill our friends Kill each oth - er

kill our broth - ers, kill our friends Kill each oth - er

Kill our broth - ers, kill our friends Kill each oth - er

Kill our broth - ers, kill our friends. Kill each oth - er

Trumpets

H

V

61 1. to picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

B. D.

Cym.

S. D.

S.
'til the end Kill our women, children too

A.
Kill Kill Kill Kill Kill Kill
till the end We'll kill our women children too

T.
'til the end Kill our women, children too

B.
'til the end We'll Kill our women, children too

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

64 (1.)

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

B. D.

Cym.

S. D.

S.

Kill them all un - til we're through Kill them all un

A.

Kill Kill Kill Kill *ff* *cresc.*

Kill them all un - til we're through Kill them all un -

T.

Kill Kill Kill Kill *ff* *cresc.*

Kill them all un - til we're through Kill them all un -

B.

Kill them all un - til we're through Kill them all un -

Org.

cresc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

71

Fl. 1 2

3

a2

Ob. 1 2

a2

Cl. 1 2

a2

Tamb.

Glock.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

85

This musical score page contains measures 71 through 85. The instruments and their parts are as follows:

- Flute 1 (Fl. 1):** Measures 71-72 feature a triplet of eighth notes. Measures 73-74 are rests. Measure 75 has a half note with a first-octave (a2) dynamic. Measure 85 has a half note with a first-octave (a2) dynamic.
- Oboe 1 (Ob. 1):** Measures 71-72 are rests. Measures 73-74 have a half note with a first-octave (a2) dynamic. Measure 85 has a half note with a first-octave (a2) dynamic.
- Clarinet 1 (Cl. 1):** Measures 71-72 are rests. Measures 73-74 have a half note with a first-octave (a2) dynamic. Measure 85 has a half note with a first-octave (a2) dynamic.
- Tambores (Tamb.):** Measures 71-74 feature a rhythmic pattern of eighth notes with rests.
- Glockenspiel (Glock.):** Measures 71-74 are rests. Measure 85 has a half note.
- Organ (Org.):** Measures 71-74 have a melodic line with a slur. Measure 85 has a half note.
- Violin I (Vln. I):** Measures 71-72 have a half note. Measures 73-74 are rests. Measure 85 is a rest.
- Violin II (Vln. II):** Measures 71-72 have a half note. Measures 73-74 are rests. Measure 85 is a rest.
- Viola (Vla.):** Measures 71-72 have a half note. Measure 73 has a double bar line with a repeat sign. Measures 74-75 are rests. Measure 85 has a half note.
- Violoncello (Vc.):** Measures 71-72 have a half note. Measures 73-74 have a half note. Measure 85 has a half note with a slur.
- Double Bass (Db.):** Measures 71-72 have a half note. Measures 73-74 have a half note. Measure 85 has a half note.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Glock.

S.

mf

God save your land, long live our flag

A.

mf

God save your land, long live our flag

T.

mf

God save your land, long live our flag

B.

mf

God save your land, long live our flag

Org.

mf

Vla.

Vc.

Db.

K

82

S. Solo

S. On to the War we go, praise to our dead But who says we're right, who says we're wrong Hon- or and

A. On to the War we go, praise to our dead But who says we're right, who says we're wrong Hon- or and

T. On to the War we go, praise to our dead But who says we're right, who says we're wrong Hon- or and

B. On to the War we go, praise to our dead But who says we're right, who says we're wrong Hon- or and

Org.



91

rit.

L *piu mosso* ♩=90

S. Solo

S. pride, to this we be -long. *Bouche ferme*

A. pride, to this we be -long. *Bouche ferme*

T. pride, to this we be -long. *Bouche ferme*

B. pride, to this we be -long. *Bouche ferme*

Org.

101

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

Cym.

S.
B.F. Ah

A.
B.F. Ah

T.
B.F. Ah

B.
B.F. Ah

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.
arco

with Children
Oh, come and save us

f
Oh, come and save us

f
Oh, come and save us

f
Oh, come and save us

f
Oh, come and save us

f
f

M

108

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

Cym.

S. D.

Tri.

S.
Oh, come and save us, Oh come and save us From what we do our world is through

A.
Oh, come and save us, Oh come and save us From what we do our world is through

T.
Oh, come and save us, Oh come and save us From what we do our world is through

B.
Oh, come and save us, Oh come and save us From what we do our world is through

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

112

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

Cym.

S. D.

Tamb.

Tri.

S.
But who can save us? But who can save us? But who can save us?

A.
But who can save us? But who can save us? But who can save us?

T.
But who can save us? But who can save us? But who can save us?

B.
But who can save us? But who can save us? But who can save us?

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

115 *a2* *molto rit.*

Fl. 1 2 *dim.*

Ob. 1 2 *dim.*

Cl. 1 2 *dim.*

Bsn. *dim.*

Hn. 1&2 *dim.*

Tpt. 1 2 *p*

Timp.

S. D.

S. Solo

S. *dim.* *pp*
 From what we do

A. *dim.* *pp*
 From what we do

T. *dim.* *pp*
 From what we do

B. *dim.* *pp*
 From what we do

Org. *dim.*

Vln. I *molto rit.*

Vln. II

Vla. *dim.*

Vc. *dim.*

Db. *dim.*

God, where are you?

7. FATHER IN THE SKY

92

1 **A** $\text{♩} = 96$ *p*

S. Solo

Fa-ther in the sky won't you tell us who you are.

Org. *p*

6

S. Solo

Won't you say a word to me that I can un - der stand. You have me in your hands.

Org.

12 **B** *mf*

S. Solo

Fa-ther in the sky have you for-got-ten where we are the clouds grow dark er ev-'ry

Org. *mf*

16

S. Solo

day and we are so a - fraid we nev er were go brave

Org.

21 **C**

S. Solo

how can we car - ry on and still be-lieve in you when ev-'ry hope has van - ished long a - go in

Org.

D

27

S. Solo

spite of you how can we car - ry on? How can we face you now when ev-'ry-

Org.



E

32

S. Solo

thing we tried so hard to do was lost some-how. How can we face you now? How can we

Org.

dim.



F

38

Cl. 1

2

S. Solo

face you now? Ah

S.

Fa - ther in the sky oh won't you tell us where you

A.

Fa - ther in the sky oh won't you tell us where you

Org.

f

42

Cl. 1
2

S. Solo

Oh won't you tell us where you are? _____ Won't you say a word to

S.

are Won't you say a word to me that

A.

are Won't you say a word to me that

Org.

45

Cl. 1
2

S. Solo

S.

A.

Org.

me that I can un-der stand? Ne - ver How can

I can un - der -stand you haveme in yourhands how can we

I can un - der -stand you haveme in yourhands how can we



50 **G**

Cl. 1
2

S. Solo

S.

A.

Org.

we car - ry on and still be-lieve in him? Be - lieve in

car - ry on and still be-lieve in you when ev-'ry hope has van -ished long a -go in

car - ry on and still be-lieve in you when ev-'ry hope has van -ished long a -go in

H

55

Cl. 1
2

S. Solo

S.

A.

Org.

him. How can we car - ry on?

spite of you. How can we car - ry on? How can we face you now when ev-ry-

spite of you. How can we car - ry on? How can we face you now when ev-ry-



60

Cl. 1
2

S. Solo

S.

A.

Org.

How can we car - - -

thing we tried so hard to do was lost some-how how can we

thing we tried so hard to do was lost some-how how can we

dim.



64

Cl. 1
2

S. Solo

S.

A.

Org.

- ry on? How can we face you now?

face you now? How can we face you now?

face you now? How can we face you now?

8. SUPERMAN

l $\text{♩} = 112$

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.
f

Hn. 1&2
f a2

Tpt. 1
2
f a2

Timp.
f

S.

A.
Where you gon na

T.
Where you gon na

B.
Where you gon na

Org.
f

$\text{♩} = 112$

Vln. I
mf gliss.

Vln. II
mf gliss.

Vla.
mf gliss.

Vc.
mf gliss.

Db.

A

5

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

S. D.

S.

A.
run to Super-man Where you gonna hide Where will

T.
run to Super-man Where you gonna hide Where will

B.
gon to Sup-er-man Where you gonna hide Where will

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

a2

a2

6

6

6

8

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

S. D.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

be your land what you got ta say now Sup - er - man Who 'll be the

be your land what you got ta say now Sup - er - man Who 'll be the

be your land what you got ta say now Sup - er - man Who 'll be the

be your land what you got ta say now Sup - er - man Who 'll be the

a2

B

11

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

S. D.

S.
fool In your mas-ter plan What you gon na do now Sup - er

A.
fool In your mas-ter plan What you gon na do now Sup - er

T.
fool In your mas-ter plan What you gon na do now Sup - er

B.
fool In your mas-ter plan What you gon na do now Sup - er

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

B

14

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

S. D.

S.
man What have you done to God's Prom-ised Land.

A.
man What have you done to God's Prom-ised Land.

T.
man What have you done to God's Prom-ised Land.

B.
man What have done to God's Prom-ised Land.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

18 **C**

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2
a2 a2

Tpt. 1
2

Timp.

S. D.

S.
What have you done with this beau ti-ful world Where is your guid - ing star. oo

A.
What have you done with this beau ti-ful world Where is your guid - ing star.

T.
What have you done with this

B.
What have you done with this

Org.

Vln. I

Vln. II

Vla.

Vc. pizz.

Db. pizz.

23

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

S. D.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

Yes_ who do you think you are

Yes_ who do you think you are

God gi-ven grace. Who do you think you are. Yes_ who do you think you are

God gi-ven grace. Who do you think you are. Yes_ who do you think you are

arco 6 7 6

arco 6

E

37

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

S. D.

S.
hide Where will be your land We'll wake up one morn-ing and the

A.
hide Where will be your land We'll wake up one morn-ing and the

T.
hide Where will be your land

B.
hide Where will be your land

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

6

6

6

pizz.

35

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

S. D.

S.
world will be gone with all of our beau - ti - ful dreams. And

A.
world will be gone with all of our beau - ti - ful dreams. And

T.
We had so man y chan - ces but we threw them a - way And

B.
We had so man y chan - ces but we threw them a - way And

Org.

Vln. I

Vln. II

Vla.

Vc.
pizz.

Db.

45

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

S. D.

S.
A.
T.
B.

Org.

Vln. I
Vln. II

Vla.

Vc.

Db.

mf

a2

a₂

toll Where you gon na run to Sup - er - man Where you gon na

toll Where you gon na run to Sup - er - man Where you gon na

toll Where you gon na run to Sup - er - man Where you gon na

toll Where you gon na run to Sup - er - man Where you gon na

55

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

S. D.

S.
do — now Sup - er - man What have you done to God's

A.
do — now Sup - er - man What have you done to God's

T.
do — now Sup - er - man What have you done to God's

B.
do now Sup - er - man What have you done to God's

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

6

6

6

58

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

S. D.

S.
A.
T.
B.

Prom - ised Land Where you gon - na run - to Sup - er -

Org.

Vln. I
Vln. II

Vla.

Vc.

Db.

61

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

S. D.

S.
man. Sup-er-man

A.
man. Sup-er-man

T.
man. Sup-er-man

B.
man. Sup-er-man

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

9. I BELIEVE

114

l $\text{♩} = 78$

Fl. 1
2

Ob. 1
2
1. to Cor A.

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

Glock.

T. Solo

S.

A.

T.

B.

Pno.

Org. *p*

$\text{♩} = 78$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* div.

Db. *mf*

6 **A**

T. Solo *mf*
 If the sun lost its shine and the trees start ed to die

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



10

T. Solo *mf*
 Yes I'd would still be full of hope I guess I know the rea-son why

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

B

1. Cor A. solo

Ob. 1
2

T. Solo

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

If the wind grew too old and the seas started to dry

14

3

3

C

18

Fl. 1
2

Ob. 1
2

T. Solo
8

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

mp

mp

mp

Yes I would still be full of love don't ask don't ask me why. (I) be - lieve in We

Ah

Ah

Ah

Ah

C

23

Fl. 1
2

mf

Glock.

T. Solo

8

God (I) be - lieve in us his man And if you real ly want to know
(Wd (people)

S.

Ah Ah

A.

Ah Ah

T.

Ah Ah

B.

Ah Ah

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 118, contains measures 23 through 26. The score is for a vocal soloist and a full orchestra. The vocal soloist part (T. Solo) has lyrics: "God (I) be - lieve in us his man And if you real ly want to know (Wd (people)". The vocal soloist is accompanied by a soprano (S.), alto (A.), tenor (T.), and bass (B.), all of whom sing "Ah" in response. The instrumental parts include Flute 1 (Fl. 1), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a rhythmic accompaniment of eighth notes. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) provide harmonic support with sustained notes and some melodic movement. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

D

28

Fl. 1 & 2

Hn. 1 & 2

Glock.

T. Solo

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

mf

f

We still be - lieve in this his land We be lieve in God We be - lieve in us, His

Ah We be lieve in God We be - lieve in us, His

Ah We be lieve in God We be - lieve in us, His

Ah We be lieve in God We be - lieve in us, His

Ah We be lieve in God We be - lieve in us, His

f

f

f

f

f

33

Hn. 1&2

T. Solo

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

man And if you real ly want to know We still be -lieve in this His land

man And if you real ly want to know We still be -lieve in this His land

man And if you real ly want to know We still be -lieve in this his land

man And if you real ly want to know We still be -lieve in this His

man And if you real ly want to know We still be -lieve in this His

E

38

Fl. 1
2

Hn. 1&2

Glock.

T. Solo

So don't turn your head a - way

Don't give up on who you are

S.

Ah

Ah

A.

Ah

Ah

T.

Ah

Ah

B.

Ah

Ah

Pno.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Fl. 1
2

T. Solo

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Just keep lov-ing more each day

And the world will shine for you

Ah

Ah

Ah

Ah

Ah

Ah

a2

46 **F** (a2)

Fl. 1
2

Ob. 1
2

T. Solo
8
I guess it's all in the mind What you feel is what you

Pno.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Db.
F *mf*



50

Ob. 1
2

T. Solo
8
So, with in your heart just sing these words Come sing Come sing with me

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

H

59

Fl. 1
2

Ob. 1
2

Cl. 1
2

Hn. 1&2

T. Solo
8
know We still believe in this His land We believe in God

S.
know We still believe in this His land We believe in God

A.
know We still believe in this His land We believe in God

T.
8
know We still believe in this His land We believe in God

B.
know We still believe in this His land We believe in God

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

a2

(a2)

3

3

3

H

H

64

Fl. 1
2

Ob. 1
2

Cl. 1
2

Hn. 1&2

Tpt. 1
2

Timp.

T. Solo

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

We be-lieve in us, His man

We be-lieve in us, His man

We be-lieve in us, His man

We be-lieve in us, His man

We be-lieve in us His man

And if you real ly want to know

And if you real ly want to know

And if you real ly want to know

And if you real ly want to know

p

mp

V

Detailed description: This page of a musical score, numbered 126, begins at measure 64. It features a full orchestral ensemble and vocal soloists. The instruments include Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Timpani, Trombone Soloist, Soprano, Alto, Tenor, Bass, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics: "We be-lieve in us, His man" and "And if you real ly want to know". The piano part features a rhythmic accompaniment in the right hand and a more active line in the left hand. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks.

Molto rall. //

68

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. 1 2 *f*

Bsn. *f*

Hn. 1&2 *f*

Tpt. 1 2 *mf*

Timp. *f*

T. Solo *f*

S. *f*
I be - lieve I be - lieve I be - lieve in this His land

A. *f*
Yes I be - lieve Yes I be - lieve, I be - lieve in this His land

T. *f*
Yes I be - lieve Yes I be - lieve, I be - lieve in this His land

B. *f*
Yes I be - lieve Yes I be - lieve, I be - lieve in this His land

Pno. *f*

Org. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Molto rall. //

10. I HAVE A VISION

128

1 $\text{♩} = 100$

S. Solo 
I have a vi - sion I have a dream I have the

T. Solo 

Pno. 

A

7

S. Solo 
ans - wer or so it seems don't you see the truth to fight is not right

T. Solo 

Pno. 

13

S. Solo 
we will have our rain - bow we will have our sun - light if we u - nite

T. Solo 

Pno. 

B

19

S. Solo 
there's a way, you see, where no - one gets hurt there's a way with love if you try

T. Solo 

Pno. 

24

S. Solo

there is hope and faith to keep you a - live in your dar-kest day—just pray. Reach out with love

T. Solo

Pno.

Org.

p

ped.



29

C

S. Solo

ga-ther all your cou - rage reach out with love seek a bright-er day Love as our sword peace as our wea - pon

T. Solo

Pno.

Org.

34 **tempo ad lib.** **D**

S. Solo reach out with love let us win this way. Mar-tin Lu-ther King had a vi - sion_____

T. Solo he had a

Pno.

Org.

Vln. I **tempo ad lib.** **D**

Vln. II con sord. *pp*

Vla. con sord.

Vc. *pp* con sord.

Db. con sord. *pp*

39

S. Solo

T. Solo

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

dream he had the an - swer or so it seemed

8^{va}



45

E

S. Solo

T. Solo

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

we can have our rain - bow we can have our sun - light

he knew the truth_ to fight is not right we can have our rain - bow we can have our sun - light

con sord.
pp

51 **F**

S. Solo
 — we must u - nite — a new world — a new light — a

T. Solo
 — we must u - nite — a new world — a new light — a

Pno.

Vln. I
poco a poco cresc.

Vln. II
poco a poco cresc.

Vla.
poco a poco cresc.

Vc.
poco a poco cresc.

Db.
poco a poco cresc.

F



55 *rit.*

S. Solo
 new world — a new light — a new hope — a new light —

T. Solo
 new world — a new light — a new hope — a new light —

Pno.

Vln. I
rit.

Vln. II

Vla.

Vc.

Db.

59 a tempo (♩=100)

S. Solo

Reach out with love ga-ther all your cou - rage reach out with love seek a bright-er day Love as our sword

T. Solo

Reach out with love ga-ther all your cou - rage reach out with love seek a bright-er day Love as our sword

+CHILDREN'S VOICES

S.

Reach out with love ga-ther all your cou - rage reach out with love seek a bright-er day Love as our sword

A.

Reach out with love__ ga-ther all your cou - rage reach out with love__ seek a bright-er day Love as our sword__

T.

Reach out with love ga-ther all your cou - rage reach out with love seek a bright-er day Love as our sword

B.

Reach out with love__ ga-ther all your cou - rage reach out with love__ seek a bright-er day Love as our sword__

Pno.

Org.

mf

a tempo (♩=100)

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

mf

64

rit. *slow*

S. Solo
T. Solo
S.
A.
T.
B.

peace as our wea-pon reach out with love let us win this way. I have a vi - sion.____

peace as our wea-pon reach out with love let us win this way. I have a vi - sion.____

peace as our wea-pon reach out with love let us win this way.

peace as our wea-pon reach out with love__ let us win this way.

peace as our wea-pon reach out with love let us win this way.

peace as our wea-pon reach out with love__ let us win this way.

Pno.

Org.

Vln. I
Vln. II
Vla.
Vc.
Db.

rit. *slow*

pp
pp
pp
pp
pp

11. THE LAWS

l $\text{♩} = 90$ **A**_{a2}

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

B. D.

Cym.

Boy Solo

S. Solo

S. *pp*
Where are the laws

A. *pp*
Where are the laws

T. *pp*
Where are the laws

B. *pp*
Where are the laws

Vln. I *pp* senza sord.
p

Vln. II *pp* senza sord.
p

Vla. *pp* div. senza sord.
p

Vc. *pp* senza sord.
p

Db. *pp*
p

6

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

B. D.

Cym.

Boy Solo

S. Solo

S.
we must o bey Where are the rules to guide us through our day Where are the words that will

A.
we must o - bey Where are the rules to guide us through our day Where are the words that will

T.
we must o - bey Where are the rules to guide us through our day Where are the words that will

B.
we must o - bey Where are the rules to guide us through our day Where are the words that will

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

10

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. 1 2 *mf* *f* *f*

Bsn. *mf* *f* *f*

Hn. 1&2 *mf* *f*

Tpt. 1 2 *f*

Timp. *tr* *mf* *f*

B. D. *f*

Cym. *f*

S. teach us how to live Where are the signs to show us how to give Where are the vi-sions to

A. teach us how to live Where are the signs to show us how to give Where are the vi-sions to

T. teach us how to live Where are the signs to show us how to give Where are the vi-sions to

B. teach us how to live Where are the signs to show us how to give Where are the vi-sions to

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *p* *f*

Vc. *mf* *f*

Db. *mf* *f*

B

14

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

B. D.

Cym.

Boy Solo

S.
help our fail-ing souls Where are the tools for re - build-ing our new world

A.
help our fail-ing souls Where are the tools for re - build-ing our new world

T.
help our fail-ing souls Where are the tools for re - build-ing our new world

B.
help our fail-ing souls Where are the tools for re - build-ing our new world

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

f dim.

f dim.

f dim.

p

dim.

p

dim.

p

dim.

p

dim.

pp

pp

pp

pp

pp

pp

Thoushalt not kill, _____ thou shalt not

con ped.

18

Boy Solo

steal _____ Thou shalt not hurt _____ or force your will _____ Thou shalt be - ware _____ of fool-ish pride _____ and thou shalt

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

p

div.

unis.

p

p

p



23

Boy Solo

share _____ and take no sides. Thou shalt_ turn _____ from those in need _____ Thou shalt not

S. Solo

CHILDREN'S VOICES

p

Thou shalt not kill

Thou shalt not steal

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

27

Boy Solo

S. Solo

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

lie or bow to greed Thou shalt keep ho - ly your day for God Thou shalt for-

Thou shalt not hurt or force your will Thou shalt be -ware of fool-ish pride

div.

p

div.

unis.

p

p

p

35

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Timp.

S. Solo
Here are the rules to guide us through our day These are the words that will teach us how to live

S.
Here are the rules to guide us through our day These are the words that will teach us how to live

A.
Here are the rules to guide us through our day These are the words that will teach us how to live

T.
Here are the rules to guide us through our day These are the words that will teach us how to live

B.
Here are the rules to guide us through our day These are the words that will teach us how to live

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

p

39

Bsn. *dim.* *p*

Timp. *tr* *p*

Boy Solo
Thou shalt not have _____ a jeal-ous heart _____ Shalt not de-

S. Solo
These are the signs to show us how to give

S.
These are the signs to show us how to give

A.
These are the signs to show us how to give

T.
These are the signs to show us how to give

B.
These are the signs to show us how to give

Org. *p* 3

D *con ped.*

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Db. *dim.* *p*

43

Boy Solo

sire your neigh-bor's part Thou shalt be kind in thought and way And thou shalt

Org.

sim.

Vln. I

div.

p

Vln. II

Vla.

div.

p

Vc.

p

Db.

p

unis.



47

Boy Solo

keep a time to pray. Thou shalt not cause your par-ents shame Thou shalt not

Org.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

51

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

Boy Solo

S. Solo

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc. *ff* *a2* *b2.*

curse or take God's name in vain And thou shalt **ff** - ship the one true God Thou shalt for-
ship the one true God Thou shalt for-
ship the one true God Thou shalt for-
ship the one true God Thou shalt for-
ship the one true God Thou shalt for-
ffvor - ship the one true God Thou shalt for-
ship the one true God Thou shalt for-
cresc. *ff*

55 *rit.* **F**

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn. 1 & 2

Tpt. 1 2

Timp.

B. D.

Boy Solo

S. Solo

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

ff

mf

give and thou shalt love

tutta forza

man.

Musical score for page 147, starting at measure 60. The score is written for a full orchestra and includes the following parts and dynamics:

- Fl. 1:** Measures 60-62 are rests. Measure 63 begins with a dynamic of *ff* and an accent (*a2*).
- Ob. 1:** Measures 60-62 are rests. Measure 63 begins with a dynamic of *ff* and an accent (*a2*).
- Cl. 1:** Measures 60-62 are rests. Measure 63 begins with a dynamic of *ff* and an accent (*a2*).
- Bsn.:** Measures 60-62 are rests. Measure 63 begins with a dynamic of *ff* and an accent (*a2*).
- Hn. 1&2:** Measures 60-62 play a melodic line with dynamics *ff*, *mf*, and *ff*. Measure 63 begins with a dynamic of *ff* and an accent (*a2*).
- Tpt. 1:** Measures 60-62 play a melodic line with dynamics *ff*, *mf*, and *ff*. Measure 63 begins with a dynamic of *ff* and an accent (*a2*).
- Timp.:** Measures 60-62 are rests. Measure 63 begins with a dynamic of *ff*, followed by a hairpin to *sf*, and includes a trill (*tr*).
- B. D.:** Measures 60-62 play a rhythmic pattern with dynamics *ff* and *sf*.
- Cym.:** Measures 60-62 are rests. Measure 63 begins with a dynamic of *ff*, followed by a hairpin to *sf*.
- Org.:** Measures 60-62 play a melodic line with a *ped.* (pedal) marking. Measure 63 is a rest.
- Vln. I:** Measures 60-62 play a melodic line with dynamics *ff* and *ff*. Measure 63 begins with a dynamic of *ff* and *div.* (divisi).
- Vln. II:** Measures 60-62 play a melodic line with dynamics *ff* and *ff*. Measure 63 begins with a dynamic of *ff* and *div.* (divisi).
- Vla.:** Measures 60-62 play a melodic line with dynamics *ff* and *ff*. Measure 63 begins with a dynamic of *ff*.
- Vc.:** Measures 60-62 play a melodic line with dynamics *ff* and *ff*. Measure 63 begins with a dynamic of *ff*.
- Db.:** Measures 60-62 play a melodic line with dynamics *ff* and *ff*. Measure 63 begins with a dynamic of *ff*.

This page of a musical score, numbered 148, contains parts for various instruments. The score is written in 4/4 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts starting at measure 64 with a series of sixteenth notes.
- Ob. 1 & 2:** Oboe parts with a few notes at the beginning of the page.
- Cl. 1 & 2:** Clarinet parts playing a sustained, melodic line with dynamics *dim.* and *p*.
- Bsn.:** Bassoon part playing a sustained, melodic line with dynamics *dim.* and *p*.
- Hn. 1 & 2:** Horn parts playing a sustained, melodic line with dynamics *dim.* and *p*.
- Tpt. 1 & 2:** Trumpet parts playing a sustained, melodic line with dynamics *dim.* and *p*.
- Timp.:** Timpani part with a rhythmic pattern of eighth notes, starting with a *dim.* dynamic.
- Cym.:** Cymbal part with two *ff* (fortissimo) accents.
- Vln. I & II:** Violin parts playing a sustained, melodic line with dynamics *dim.*.
- Vla.:** Viola part playing a sustained, melodic line with dynamics *dim.*.
- Vc.:** Violoncello part playing a sustained, melodic line with dynamics *dim.* and *pp* (pianissimo).
- Db.:** Double Bass part playing a sustained, melodic line with dynamics *dim.* and *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*dim.*, *p*, *pp*, *ff*) to guide the performer's interpretation.

12. CHILD FOR A DAY

l $\text{♩} = 96$

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Jawbone

Cym.
w/ mallets
pp *p*

Tri.

Glock.

T. Solo

T.

B.

Pno.

Org.
mp 6

Vc.

Db.

$\text{♩} = 96$

Detailed description: This is a page of a musical score for the piece 'Child for a Day'. The score is written for a large ensemble. At the top, there is a first ending bracket labeled 'l' and a tempo marking of a quarter note equal to 96 beats per minute. The music is in 4/4 time and the key signature has one sharp (F#). The instruments listed on the left are: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Jawbone, Cymbal (played with mallets), Triangle, Glockenspiel, Trumpet Solo, Trumpet, Trombone, Piano (grand staff), Organ, Violoncello, and Double Bass. The organ part features a melodic line with a sixteenth-note run marked with a '6' and a dynamic of *mp*. The percussion parts include a cymbal roll starting with *pp* and ending with *p*. The woodwinds and strings have mostly rests in this section, with some woodwinds playing sustained notes. A second tempo marking of a quarter note equal to 96 appears at the bottom of the page.

4 *p* 1. Solo **A**

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cym.
pp *p* *pppp*

Tri.
p

Glock.

T. Solo
I was a child who

T.
8

B.

Pno.

Org.
6

A

Vc.

Db.
Solo pizz. *p*

Detailed description: This page of a musical score, numbered 150, features a variety of instruments and a vocal soloist. The score is written in a key with one sharp (F#) and a 4/4 time signature. The instruments include Flute 1 (with a first solo part), Oboe 1, Clarinet 1, Bassoon, Cymbal, Triangle, Glockenspiel, Tenor Soloist, Tenor, Bass, Piano, Organ, Violoncello, and Double Bass. The vocal soloist's part includes the lyrics "I was a child who". The score includes dynamic markings such as *p*, *pp*, and *pppp*, and articulation like accents and slurs. A section marked with a boxed 'A' begins at the start of the page and continues through the middle of the page. The organ part features a sixteenth-note run marked with a '6'. The double bass part has a 'Solo pizz.' marking and a dynamic of *p* at the end of the page.

7

Tri.

T. Solo

Pno.

Db.

11

Tri.

T. Solo

T.

Pno.

Vc.

Db.

B

15

T.

Pno.

Vc.

Db.

19 C

Cl. 1 *pp*

2

Bsn. *pp*

Hn. 1&2 *pp*

T. Solo *pp*

T. *pp*
 spoke with their wis-dom. We were the ones we would say We are the ones

B. *pp*

Pno. *pp*
 We're get-ting old-er

Vc. *mp*

Db. *mp*



23

Cl. 1

2

Bsn.

Hn. 1&2

T. Solo

T. *mp*
 We were the chil-dren

B. *mp*
 We were the chil-dren

Pno. *mp*
 as time goes by a lit-tle old er with ev-ry day We were the chil-dren

Vc. *mp*

Db. *mp*

27

1. **D** (a2)

p

Fl. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

B. D.

Cym.

Glock.

T. Solo
8
of yes - ter - day. _____

T.
of yes - ter - day. We are the men who

B.
of yes - ter - day. We are the men who

Pno.

D

Vc.

Db.

37

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

B. D.

T.
8

B.

Pno.

wor - ry of noth - ing we are the men who fight with-out aim who lis - ten to no-one yet

wor - ry of noth - ing we are the men who fight with-out aim who lis - ten to no-one yet

mp

1.

3

35

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn. 1&2

Tpt. 1 2

Cym.

T.

B.

Pno.

Org.

Vc.

Db.

a2

a2

mp

mp

mp

f

f

f

f

f

f

f

Sw 8' reed & Flues

f

f

mp

f

spea k of our wis - dom. We are the pawns in the game We're get - ting old - er

spea k of our wis - dom. We are the pawns in the game

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E

39 (a2)

Hn. 1&2

Tpt. 1
2

Cym.

S. D.

T.
8

as time goes by a lit- tle old erwith ev- 'ry day we are the chil- dren

Pno.

Org.

Vc.
sim.

Db.
sim.

F

1. Solo

157

Musical score for orchestra and voices, measures 43-157. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Cymbals, Snare Drum, Glockenspiel, Tenor and Bass voices, Piano, Organ, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/8. The score features various dynamics such as *pp*, *p*, and *F*. The vocal parts have lyrics: "of yes - ter - day". The piano part features a prominent triplet accompaniment. The organ part includes a *F* dynamic marking at the end of the page.

G

47

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cym.

Glock.

T. Solo

Pno.

Vc.

Db.

p

ppp

p

arco

p

I was a child who



51

T. Solo

Pno.

Vc.

Db.

ran full of laugh - ter I was a child who lives for a day my eyes full of sun - shine my

H

55

Cl. 1 & 2

Bsn.

pp

Hn. 1 & 2

pp

Jawbone

T. Solo

heart full of smiles I was a child for a day Ah

f dim. poco a poco

T.

We're get-ting old- er

f dim. poco a poco

B.

We're get-ting old- er

f dim. poco a poco

Pno.

H

Vc.

mp

Db.

mp

59

Cl. 1
2

Bsn.

Hn. 1&2

Timp.

Jawbone

T. Solo

T.

B.

Pno.

Vc.

Db.

ah_____ ah_____ ah_____ ah ah_____

as time goes by a lit-tle old er with ev-'ry day_____ we were the chil-dren

as time goes by a lit-tle old er with ev-'ry day_____ we were the chil-dren

63

Fl. 1 2

Cl. 1 2

Bsn.

1.

rit.

p

pp

pp

Hn. 1&2

Timp.

(tr)

Glock.

T. Solo

of yes - ter - day.

T.

of yes - ter - day.

B.

of yes - ter - day.

Pno.

Vc.

rit.

pp

Db.

pp

13. REACH OUT FOR A STAR

162

1 $\text{♩} = 63$ All CHILDREN

S.  Reach out_ for a star; come out_ from where you are.

Pno. 

||


7 **A**


S.  Show me_ what you can do be- lieve in me, I be- lieve in you. Reach out_ for your

Pno. 

||

12

S.  dream; it's not as hard_ as it may seem; to - ge ther_ we can make it through, to-

Pno. 

||

17

S.  ge ther_ me and you. Wake up, _ o- pen your eyes; this is our world, _ our pa- ra-

Pno. 

||

22 **B**

S.  dise. Reach out_ don't be a- fraid; come on now, _ we'll find a way. There's a

Pno. 

CHILDREN UPPER PART

27

S. whole new world_ for us to see; there's a u - ni verse_ for you and me. Don't be shy, _ just be your

A. CHILDREN LOWER PART
Don't be shy, _ just be your

T.

Pno.



C SOPRANOS AND CHILDREN

32

S. self; you are _____ your great-est wealth. Reach out_ for a star;

A. ALTOS AND CHILDREN
self; you are _____ your great-est wealth. Reach out_ for a star;

T. Reach out_ for a star;

B. Reach out_ for a star;

Pno.

C

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

37

S. come out from where you are. Show me what you can do; be - lieve in me, I be - lieve in

A. come out from where you are. Show me what you can do; be - lieve in me, I be - lieve in

T. come out from where you are. Show me what you can do; be - lieve in me, I be - lieve in

B. come out from where you are. Show me what you can do; be - lieve in me, I be - lieve in

Pno.

Vln. I

Vln. II


Vla.


Vc.

Db.

42

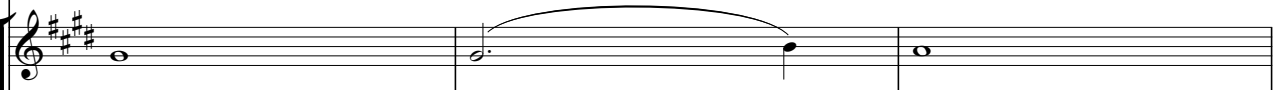
S.  you. Show me _____ what you can do; be -


A.  you. Show me _____ what you can do; be -

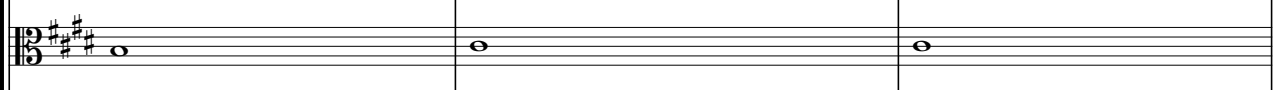
T.  you. Show me _____ what you can do; be -

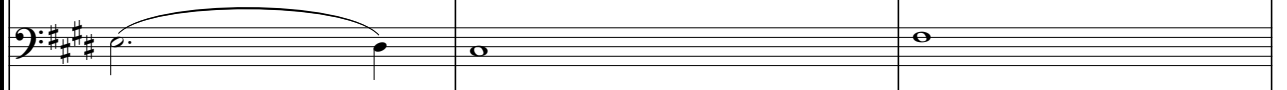
B.  you. Show me _____ what you can do; be -

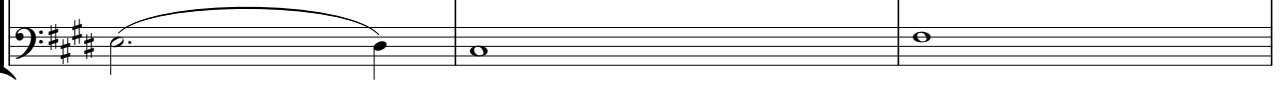
Pno. 

Vln. I 

Vln. II 

Vla. 


Vc. 


Db. 


45

molto rit.

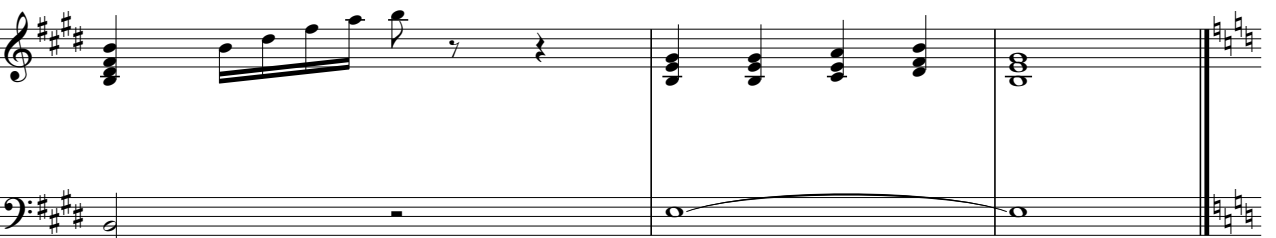

CHILDREN
ONLY

S. 
lieve in me, _____ I be-lieve in you.


A. 
lieve in me, _____ I be-lieve in you.


T. 
lieve in me, _____


B. 
lieve in me, _____

Pno. 
Ped. 

molto rit.

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

14. I WHO AM I? [Reprise]

A ♩=90

T. Solo
8 I I who am I? What is this world... Why am I here?

Org.

Vln. I unis.
p unis. mf

Vln. II unis. mf

Vla. unis. mf

Vc. p unis. pizz. mf

Db. p mf



B 1. Solo

Fl. 1 2

Ob. 1 2 p 1. Solo

Cl. 1 2 p

Bsn. p

T. Solo
B what am I? What is my cause... what must I be? Is there a rea son... for C

Vln. I p cresc. poco a poco

Vln. II p cresc. poco a poco

Vla. p cresc. poco a poco arco

Vc. p cresc. poco a poco arco

Db. p cresc. poco a poco

15

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

T. Solo
8

Vln. I
3

Vln. II
3

Vla.

Vc.
div. 3 unis. 3

Db.

liv ing— and hav-ing this place of our own What pow - er coneeived me.— A - ban doned me to the un

Detailed description: This page of a musical score covers measures 15 through 20. It features a vocal solo part for the Tenor (T. Solo) and a full orchestral accompaniment. The instruments include Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The vocal line includes lyrics: "liv ing— and hav-ing this place of our own What pow - er coneeived me.— A - ban doned me to the un". The score includes various musical notations such as triplets (marked with '3'), dynamic markings like 'a2', and performance directions like 'div.' and 'unis.'. Measure numbers 15, 16, 17, 18, 19, and 20 are indicated at the top of the staves.

Fl. 1 2 ²¹
 Ob. 1 2
 Cl. 1 2
 Bsn.
 Hn. 1 & 2
 Tpt. 1 2
 T. Solo
 S.
 A.
 T.
 B.
 Org.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

D
ff
f
f
f
f
f
f
f
f
f

known.
 We, who are we? What is this place why are we here?
 We, who are we? What is this place why are we here?
 We, who are we? What is this place why are we here?
 We, who are we? What is this place why are we here?
D

27 **E**₂

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

B. D.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

We, _____ who are we? to be so lost and all a - lone?

ff

F

33

Bsn.

T. Solo *ff spr.*

mf Is there a rea-son for liv ing and hav-ing this place of our own what pow er con-

S. *mf* ah ah ah ah

A. *mf* ah ah ah ah

T. *mf* ah ah ah ah

B. *mf* ah ah ah ah

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

39

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.
a2

Hn. 1&2

Tpt. 1
2

Timp.

B. D.

T. Solo
ceived me a - ban doned me to the un-known.

S.
ah

A.
ah

T.
ah

B.

Org.
mf cresc. ff

Vln. I
cresc. ff

Vln. II
cresc. ff

Vla.
cresc. ff

Vc.
cresc. ff

Db.
cresc. ff

G

f

45 **H**

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

T. Solo

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

I, _____ who am

p

p

p

p

pizz.

pp

50

T. Solo

I? What is this world why am I here?

Vln. I

espr.

3

niente

Vln. II

niente

Vla.

niente

Vc.

niente

Db.

niente

1D

55 $\text{♩} = 78$

Fl. 1 2 *ff*

Ob. 1 2 *ff* a2

Cl. 1 2 *ff*

Bsn. *ff*

Hn. 1&2 *ff*

Tpt. 1 2 *ff*

Timp. *p* \rightarrow *ff* *tr*

B. D. *p* \rightarrow *ff* *tr*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Pno. *ff*

Org. *p* *ff*

Vln. I *ff* *div.* *ff*

Vln. II *ff* *ff*

Vla. *ff unis.* *ff*

Vc. *ff unis.* *ff div.*

Db. *ff* *ff*

Ah

64

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1 & 2

Tpt. 1
2

Timp.

B. D.

S.

A.
ah ah ah ah

T.
ah ah ah ah

B.
ah ah ah ah

Pno.

Org.

Vln. I
unis.

Vln. II

Vla.

Vc.

Db.
unis. div.

69

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn. 1&2

Tpt. 1
2

Timp.

B. D.

Cym.

S.

A.

T.

B.

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

dim.

dim.

dim.

ff

gliss.

p dim.

tr

p dim. molto

ppp

man div.

dim.

dim.

dim.

dim.