

# ALCOTT SONGS

*for soprano and chamber winds octet*

STEVE DANYEW

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## Alcott Songs (2014)

*Commissioned by the following musicians and institutions:*

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# Alcott Songs

- I. Awake! Awake!
- II. Hello! Hello!
- III. Dear Grif
- IV. Here's a Nut
- V. Don't Drive Me Away
- VI. Lullaby

DURATION: 12 minutes

## INSTRUMENTATION:

Soprano  
Flute  
Oboe  
2 Bassoons  
2 Clarinets in Bb  
Bass Clarinet in Bb  
Contrabass Clarinet in Bb\*

\* A string bass may be substituted for the contrabass clarinet

## NOTES

I really enjoy the poetry of Louisa May Alcott, and I decided to create a song cycle comprised of six of her relatively short poems. I tried to pull together poems that are particularly fun, witty, and whimsical. As I began choosing these texts, I realized that it would be fun to organize them in a way that could depict a summer day: the first poem opens with "Awake! Awake!" The second talks about jumping among lily pads, the third describes spring flowers, and the fourth portrays a squirrel and his acorn adventures. The fifth seems to be about bees or another animal in a sort of dream-like story – I picture this as the point at which we dose off to sleep. The sixth and final poem is a lovely lullaby which brings the day to an end. Musically, I tried to create melodies and textures that mirror the fun and wit of the poetry. There is a variety of music, from very light spring-like dancing in the opening song, to the quiet and delicate lullaby at the end.

-SD

*Note: If you are planning a performance of this piece, please let me know so that I can post information on my website and social media! You can contact me through my website, [www.stevedanyew.com](http://www.stevedanyew.com) or by email at [steve@stevedanyew.com](mailto:steve@stevedanyew.com). Thank you!*

Transposed Score  
Duration: 12 minutes

# Alcott Songs

Louisa May Alcott

Steve Danyew

## I. Awake! Awake!

♩ = 58 Lightly, fun

The musical score is arranged for a woodwind ensemble. It includes parts for Soprano, Flute, Oboe, Bassoon 1, Bassoon 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet in B♭, and Contrabass Clarinet in B♭. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Lightly, fun' with a quarter note equal to 58 beats per minute. The score is divided into three measures. The Flute part has a melodic line starting in the third measure with a dynamic of *mf* and a fingering of 5. The Clarinet in B♭ 1 part has a melodic line with a dynamic of *mf* and a triplet of eighth notes. The Clarinet in B♭ 2 part has a melodic line with a dynamic of *mf* and a trill. The Bass Clarinet in B♭ part has a melodic line with a dynamic of *mf*. The other parts (Soprano, Oboe, Bassoon 1, Bassoon 2, and Contrabass Clarinet in B♭) are mostly silent, indicated by rests.

Alcott Songs - 2

*mf* 5

4

S

A - wake! A - wake! for the

Fl.

*p* *mp*

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

3 *mp* 3

B $\flat$  Cl. 2

*mp*

B. Cl.

*mp*

Cb. Cl.

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Alcott Songs - 3

*rit.*

*a tempo*

7

S

ear - li - est gleam of gold - en sun - light shines on the rip - pling waves that

Fl.

*p*

*mf*

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

*mp*

B $\flat$  Cl. 2

*mf*

*mp*

B. Cl.

*mf*

*mp*

Cb. Cl.

*mf*

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Alcott Songs - 4

11

S  
bright - ly flow be - neath the flow - er - ing vines. \_\_\_\_\_

Fl.  
*mp* *p*

Ob.  
*mf* *p*

Bsn. 1  
*p* *mf* *p*

Bsn. 2  
*p* *mf* *p*

B $\flat$  Cl. 1  
3

B $\flat$  Cl. 2  
*tr*

B. Cl.

Cb. Cl.

15

*mf*

S

A - wake! A -

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

*mf* *mp*

B $\flat$  Cl. 2

*mf* *mp*

B. Cl.

*mf* *mp*

Cb. Cl.





Alcott Songs - 6

*rit.*

18

S

wake! for the low, sweet chant of the wild-bird's morn-ing hymn

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

Wake! for the low, sweet chant of the wild-bird's morn-ing hymn

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

*mf*

*mp* *mf*

*mp* *mf*

*a tempo*

22

S

comes float - ing by on the fra - grant air, through the

Fl.

*p*

Ob.

*p*

Bsn. 1

*p*

Bsn. 2

*p*

B $\flat$  Cl. 1

*mp*

B $\flat$  Cl. 2

*p*

B. Cl.

*mp*

Cb. Cl.

*p*

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*rit.*

28 Slightly Broader

25

S

Musical notation for the Soprano part, starting at measure 25. The melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "for - est cool and dim \_\_\_\_\_ Then spread \_\_\_\_\_". The dynamics are *p* (piano) and the tempo is *rit.* (ritardando).

for - est cool and

dim \_\_\_\_\_

Then

spread \_\_\_\_\_

Fl.

Musical notation for the Flute part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G4, moving up to A4, B4, and C5. Dynamics are *mp* (mezzo-piano) and *p* (piano).

*mp*

*p*

Ob.

Musical notation for the Oboe part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G4, moving up to A4, B4, and C5. Dynamics are *mf* (mezzo-forte) and *p* (piano).

*mf*

*p*

Bsn. 1

Musical notation for the first Bassoon part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G2, moving up to A2, B2, and C3. Dynamics are *p* (piano).

*p*

Bsn. 2

Musical notation for the second Bassoon part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G2, moving up to A2, B2, and C3. Dynamics are *p* (piano).

*p*

B $\flat$  Cl. 1

Musical notation for the first B-flat Clarinet part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G4, moving up to A4, B4, and C5. Dynamics are *mf* (mezzo-forte) and *p* (piano).

*mf*

*p*

B $\flat$  Cl. 2

Musical notation for the second B-flat Clarinet part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G4, moving up to A4, B4, and C5. Dynamics are *mf* (mezzo-forte) and *p* (piano).

*mf*

*p*

B. Cl.

Musical notation for the Bass Clarinet part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G3, moving up to A3, B3, and C4. Dynamics are *mf* (mezzo-forte) and *p* (piano).

*mf*

*p*

Cb. Cl.

Musical notation for the Contrabass Clarinet part. It begins with a rest in measure 25. In measure 26, it plays a melodic line starting on G2, moving up to A2, B2, and C3. Dynamics are *p* (piano).

*p*

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29 *mf*

S  
each wing and

Fl.

Ob.

Bsn. 1 *mf*

Bsn. 2 *mf*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2

B. Cl.

Cb. Cl. *mf*

*rit.*

*mp*

S 32

work, and sing, through the long, bright sun - ny hours; — O'er the

Fl.

Ob.

Bsn. 1

*mf* *mp*

Bsn. 2

*mf* *mp*

B $\flat$  Cl. 1

*mf*

B $\flat$  Cl. 2

*mf*

B. Cl.

*mf* *mp*

Cb. Cl.

*mf* *mp*



## II. Hello! Hello!

♩ = 60 **Playfully**

*molto rit.*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- S** (Soprano): Vocal line, mostly rests with a final melodic phrase.
- Fl.** (Flute): Rests throughout.
- Ob.** (Oboe): Rests throughout.
- Bsn. 1** (Bassoon 1): Rests throughout.
- Bsn. 2** (Bassoon 2): Rests throughout.
- B♭ Cl. 1** (B-flat Clarinet 1): Features a melodic line starting with a *mf* dynamic, including a triplet of eighth notes and a *mp* dynamic section.
- B♭ Cl. 2** (B-flat Clarinet 2): Rests throughout.
- B. Cl.** (Bass Clarinet): Rests throughout.
- Cb. Cl.** (C-bass Clarinet): Rests throughout.

The score is in 6/8 time and the key signature has two flats (B-flat major or D-flat minor). A large watermark 'NOT FOR DISTRIBUTION OR PERFORMANCE' is overlaid diagonally across the page.

Alcott Songs - 14

5

*a tempo*

*molto rit.*

8

$\text{♩} = 104$

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

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9

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

*mf*

*mf*

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14 ♩ = 84 Slower

*mf*

12

S

12 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Hel-

Fl.

Ob.

Bsn. 1

*mp*

Bsn. 2

*mp*

B♭ Cl. 1

*mf*

B♭ Cl. 2

B. Cl.

*mp*

Cb. Cl.

*mp*

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Alcott Songs - 17

16

S

The vocal line for the Soprano part begins at measure 16. It features a melodic line with a dotted quarter note, followed by an eighth note, a quarter note, and a half note. The lyrics are: "lo! Hel-lo! Come down be-low, it's love - ly and cool out".

lo! Hel-lo! Come down be-low, it's love - ly and cool out

Fl.

The Flute staff is currently empty, with a whole rest in the first measure.

Ob.

The Oboe staff is currently empty, with a whole rest in the first measure.

Bsn. 1

The Bassoon 1 staff contains a rhythmic accompaniment of eighth notes with stems pointing up and down, starting on a G below middle C.

Bsn. 2

The Bassoon 2 staff contains a rhythmic accompaniment of eighth notes with stems pointing up and down, starting on a G below middle C.

B♭ Cl. 1

The B-flat Clarinet 1 staff is currently empty, with a whole rest in the first measure.

B♭ Cl. 2

The B-flat Clarinet 2 staff is currently empty, with a whole rest in the first measure.

B. Cl.

The Bass Clarinet staff contains a rhythmic accompaniment of eighth notes with stems pointing up and down, starting on a G below middle C.

Cb. Cl.

The C Bass Clarinet staff contains a rhythmic accompaniment of eighth notes with stems pointing up and down, starting on a G below middle C.

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19

S  
here in the pool; \_\_\_\_\_

Fl.  
*mf* 5

Ob.

Bsn. 1  
*mf*

Bsn. 2  
*mf*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.  
*mf*

Cb. Cl.  
*mf*

22

*mf*

3

S

on a lil - y - pad float for a nice green boat.

Fl.

*p*

Ob.

Bsn. 1

*mp*

Bsn. 2

*mp*

B $\flat$  Cl. 1

*p*

B $\flat$  Cl. 2

B. Cl.

*mp*

Cb. Cl.

*mp*



25

S

Here we sit and sing in a pleas-ant ring; \_\_\_\_\_

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

*mf*



28

S

Fl.

Ob.

Bsn. 1  
*mf*

Bsn. 2  
*mf*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.  
*mf*

Cb. Cl.  
*mf*

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32 *a tempo*

*rit.*

*mf* < *f*

31

S  
Or leap frog play, in the jol - li-est way. Our

Fl.  
*f*

Ob.  
*f*

Bsn. 1  
*f*

Bsn. 2  
*f*

B♭ Cl. 1  
*f*

B♭ Cl. 2  
*mf* *tr*

B. Cl.  
*f*

Cb. Cl.  
*f*

34

S

games have be - gun, come join in the fun.

Fl.

*f*

*f*

Ob.

3

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.



36 ♩ = 104 **Faster, Playfully**

The musical score is arranged in a standard orchestral layout. The vocal line (S) is at the top, followed by the woodwinds: Flute (Fl.), Oboe (Ob.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.) at the bottom. The key signature is B-flat major (two flats). The tempo is marked 'Faster, Playfully' with a quarter note equal to 104 beats per minute. The score consists of two measures. The Flute part features a melodic line with slurs and accents. The Oboe and Bassoon parts play a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic. The Clarinet parts are mostly silent, indicated by rests. A large, diagonal watermark reading 'NOT FOR DISTRIBUTION OR PERFORMANCE' is overlaid across the entire score.

### III. Dear Grif

$\text{♩} = 60$  Animated, almost jokingly

*mp* <

The musical score is arranged in a system with nine staves. The vocal line (S) begins with a whole rest in the first two measures, followed by a quarter note G4 in the third measure, and a half note G4 in the fourth measure. The instrumental parts (Fl., Ob., Bsn. 1, Bsn. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., and Cb. Cl.) all begin with whole rests in the first two measures. In the third measure, the Oboe and Bassoon 1 parts play a half note G4, while the other instruments remain silent. In the fourth measure, the Oboe and Bassoon 1 parts play a quarter note G4, while the other instruments remain silent. The score concludes with a final measure where all parts play a half note G4. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. A large diagonal watermark 'NOT FOR PERUSAL SCORE OR PERFORMANCE' is overlaid across the score.

4

stretch

*mf*

3

S

Grif, here is a whiff of beau - ti - ful spring flow-ers; The

Fl.

*mp*

*tr*

Ob.

*p*

*mf*

Bsn. 1

*mf*

*mf*

Bsn. 2

*mf*

*mf*

B $\flat$  Cl. 1

*mp*

*mf*

B $\flat$  Cl. 2

*mp*

*mf*

B. Cl.

Cb. Cl.



7

S  
big red rose is for your nose as toward the sky it

Fl.

Ob.  
*p*  $\curvearrowright$  *mf* *p*  $\curvearrowright$  *mf*

Bsn. 1  
*p*  $\curvearrowright$  *mf* *p*  $\curvearrowright$  *mf*

Bsn. 2  
*mf*

B $\flat$  Cl. 1  
*mf* *mf*

B $\flat$  Cl. 2  
*mf*

B. Cl.

Cb. Cl.  
*mf*

10

S  
tow-ers. — Oh, — do not frown up-on this

Fl.

Ob.  
*mp*

Bsn. 1  
*mp* *mf*

Bsn. 2  
*mp* *mf*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Cb. Cl.  
*mf*

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Detailed description: This is a page of a musical score for a vocal and woodwind ensemble. The vocal line (Soprano) is the primary focus, with lyrics: "tow-ers. — Oh, — do not frown up-on this". The score is in 2/4 time and features a key signature of one sharp (F#). The woodwind parts include Flute (Fl.), Oboe (Ob.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Clarinet in B (B. Cl.), and Clarinet in C (Cb. Cl.). The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A rehearsal mark '12' is placed above the vocal line. A large diagonal watermark 'PERUSAL SCORE DISTRIBUTION OR PERFORMANCE' is overlaid on the page.

# IV. Here's a Nut

♩ = 100 Lively

The musical score is for the piece "Here's a Nut" in 4/4 time, marked "Lively" with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Soprano (S), Flute (Fl.), Oboe (Ob.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), B-flat Clarinet 1 (Bb Cl. 1), B-flat Clarinet 2 (Bb Cl. 2), Bass Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.). The Soprano part is mostly rests. The Flute part features a triplet of eighth notes in measures 2 and 4, marked *mf*. The Oboe, Bassoon 1, Bassoon 2, and B-flat Clarinet 1 parts have a melodic line in measures 1 and 3, marked *mf* and *p* respectively. The Bassoon 1 part has a sustained note in measures 2 and 4, marked *p*. The B-flat Clarinet 2, Bass Clarinet, and Contrabass Clarinet parts are mostly rests.

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4

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

*mf*

*mf*

*mf*

3

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7

S *mf*  
Here's a nut, there's a nut; hide it quick a-way, In a hole un-der leaves, to

Fl.

Ob. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

B. Cl.

Cb. Cl.

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11 Slower ♩ = 66

*rit.*

10

*legato*

S

eat some win-ter day. A-corns sweet are plen - ty, we will have them all:—

Fl.

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Cb. Cl.

*mp*

*p*

The image shows a page of a musical score for 'Alcott Songs - 36'. It features a vocal line (Soprano) and woodwind parts for Flute, Oboe, Bassoon 1, Bassoon 2, B♭ Clarinet 1, B♭ Clarinet 2, B Clarinet, and Contrabass Clarinet. The vocal line has lyrics: 'eat some win-ter day. A-corns sweet are plen - ty, we will have them all:—'. The score includes performance markings such as 'legato', 'rit.', 'mp', and 'p'. A large diagonal watermark 'NOT FOR PUBLICATION OR PERFORMANCE' is overlaid on the page.

# V. Don't Drive Me Away

$\text{♩} = 69$  Mysterious

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- S (Soprano):** Two measures of whole rests.
- Fl. (Flute):** First measure contains a melodic line starting on G4, moving up to E5 with a slur and crescendo from *p* to *f*. The second measure is a whole rest.
- Ob. (Oboe):** First measure contains a melodic line starting on G4, moving up to E5 with a slur and crescendo from *p* to *f*. The second measure is a whole rest.
- Bsn. 1 (Bassoon 1):** First measure is a whole rest. The second measure contains a rhythmic pattern of eighth notes starting on G2, with dynamics *f* and *mp*.
- Bsn. 2 (Bassoon 2):** First measure is a whole rest. The second measure contains a rhythmic pattern of eighth notes starting on G2, with dynamics *f* and *mp*.
- Bb Cl. 1 (Bass Clarinet 1):** First measure contains a melodic line starting on G4, moving up to E5 with a slur and crescendo from *p* to *f*. The second measure contains a rhythmic pattern of eighth notes starting on G4, with dynamics *f* and *mp*.
- Bb Cl. 2 (Bass Clarinet 2):** First measure contains a melodic line starting on G4, moving up to E5 with a slur and crescendo from *p* to *f*. The second measure contains a rhythmic pattern of eighth notes starting on G4, with dynamics *f* and *mp*.
- B. Cl. (Baritone Clarinet):** First measure is a whole rest. The second measure contains a rhythmic pattern of eighth notes starting on G2, with dynamics *f* and *mp*.
- Cb. Cl. (Cello Clarinet):** First measure is a whole rest. The second measure contains a rhythmic pattern of eighth notes starting on G2, with dynamics *f* and *mp*.

The score is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). A large diagonal watermark reading "NOT FOR DISTRIBUTION OR PERFORMANCE" is overlaid across the page.

3

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

*f* *p*

*f* *p*

*f* *p*

*mf*

*mf*

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*rit.*

5

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

7 Slower, deliberate ♩ = 54

S *p*  
Don't drive me a-way, but hear what I say

Fl.

Ob.

Bsn. 1 *p*

Bsn. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Cb. Cl. *p*

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10

S

Bad men want the gold; They will steal it to-night, and you must take flight;

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

*mp*

*mf*

*p*

*p*

*p*

*p*

*p*

3

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13

S

so be

The vocal staff shows a soprano line with a treble clef and a key signature of three flats. It begins with a whole note, followed by a half rest, and then a quarter note with the lyrics "so be". The staff ends with a fermata.

Fl.

*p* *f*

The flute staff features a treble clef and a key signature of three flats. It contains a melodic line with a dynamic marking of *p* (piano) at the beginning and *f* (forte) towards the end, with a crescendo hairpin connecting them.

Ob.

*p* *f*

The oboe staff has a treble clef and a key signature of three flats. It starts with a whole rest, followed by a quarter note, and then a half note. A dynamic marking of *p* is at the start, and *f* is at the end, with a crescendo hairpin.

Bsn. 1

The bassoon 1 staff has a bass clef and a key signature of three flats. It contains a whole rest.

Bsn. 2

The bassoon 2 staff has a bass clef and a key signature of three flats. It contains a whole rest.

B $\flat$  Cl. 1

*p* *f*

The B-flat clarinet 1 staff has a treble clef and a key signature of three flats. It begins with a quarter rest, followed by a quarter note, and then a half note. A dynamic marking of *p* is at the start, and *f* is at the end, with a crescendo hairpin.

B $\flat$  Cl. 2

*p* *f*

The B-flat clarinet 2 staff has a treble clef and a key signature of three flats. It contains a half note followed by a whole note. A dynamic marking of *p* is at the start, and *f* is at the end, with a crescendo hairpin.

B. Cl.

The bass clarinet staff has a bass clef and a key signature of three flats. It contains a whole rest.

Cb. Cl.

The C bass clarinet staff has a bass clef and a key signature of three flats. It contains a whole rest.

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14 *p*

S  
qui - et and bu - sy and

Fl. *p*

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

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15

S

bold.

Fl.

*p*

Ob.

*p*

Bsn. 1

*p*

Bsn. 2

*p*

B $\flat$  Cl. 1

*mp*

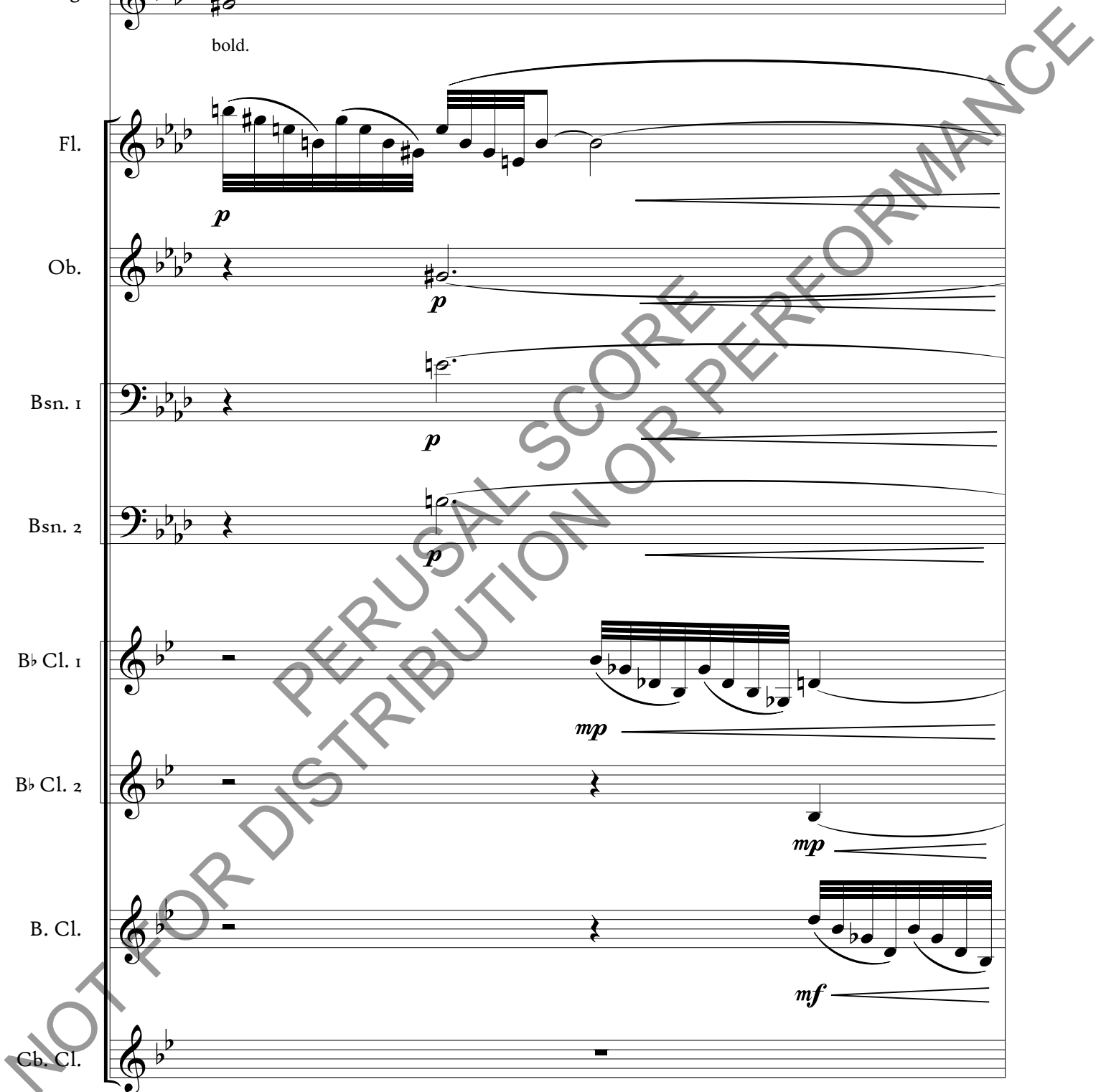
B $\flat$  Cl. 2

*mp*

B. Cl.

*mf*

Cb. Cl.



17 Tempo I ♩ = 69

Musical score for Alcott Songs - 46, page 17. The score includes parts for Soprano (S), Flute (Fl.), Oboe (Ob.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.). The music is in a key signature of three flats and 4/4 time. The tempo is marked 'Tempo I' with a quarter note equal to 69 beats per minute. Dynamics range from forte (f) to mezzo-piano (mp).

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18

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

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20

*rit.*

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

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22 Slower, deliberate ♩ = 54

S *p*  
Slip a - way with me, and you will see what a

Fl.

Ob.

Bsn. 1 *p*

Bsn. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Cb. Cl. *p*

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S  
wise lit-tle thing am I; for the road I show no

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

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

# VI. Lullaby

♩ = 58 Sweetly, never in a hurry

The musical score is arranged in ten staves. The vocal line (S) and woodwind parts (Fl., Ob., Bsn. 1, Bsn. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., and Cb. Cl.) are mostly silent, indicated by rests. The B♭ Cl. 1 and B♭ Cl. 2 parts contain the melodic line, starting with a piano (*p*) dynamic and the tempo/mood marking *cantabile, poco rubato*. The key signature is one flat (B♭) and the time signature is 4/4. A large diagonal watermark reading "NOT FOR PUBLICATION OR PERFORMANCE" is overlaid across the score.

6

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

*p*



11 *rit.* 12 Poco piu mosso (♩ = c. 63) *rit.*

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Cb. Cl.

*p*

*p*

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16 *a tempo*

*p dolce, rubato* *rit.*

S  
Now the day is done, Now the shep - herd sun

Fl.

Ob.

Bsn. 1  
*p*

Bsn. 2

B $\flat$  Cl. 1  
*p*

B $\flat$  Cl. 2  
*p*

B. Cl.  
*p*

Cb. Cl.  
*p*

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20 *a tempo* *rit.* 23 *a tempo*

S  
drives his white flocks from the sky; Now the flow-ers

Fl.

Ob.

Bsn. 1  
*p* *mp* *p*

Bsn. 2  
*p* *mp* *p*

B $\flat$  Cl. 1  
*p*

B $\flat$  Cl. 2

B. Cl.  
*mp* *p*

Cb. Cl.  
*p* *mp* *p*

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24

*rit.*

S

rest on their moth - er's breast, hushed by her low lull - a -

Fl.

*p*

Ob.

Bsn. 1

*p*

Bsn. 2

*p*

B $\flat$  Cl. 1

*p*

B $\flat$  Cl. 2

*p*

B. Cl.

*p*

Cb. Cl.

*p*



29 Poco meno mosso (♩ = c. 58)

The musical score is for the piece "Poco meno mosso" (Alcott Songs - 60), marked with a tempo of approximately 58 beats per minute. The score is in 4/4 time and features a vocal line and several woodwind parts. The vocal line (S) begins with the word "by." and has a rest for the remainder of the piece. The Flute (Fl.) part starts with a rest, then enters with a melodic line marked *mp* and *cantabile*. The Oboe (Ob.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2) parts are marked with rests. The Clarinet in B-flat 1 (B♭ Cl. 1) part begins with a melodic line marked *p* and *mp*, also marked *cantabile*. The Clarinet in B-flat 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.) parts are marked with rests. The score is overlaid with a large diagonal watermark that reads "NOT FOR PUBLICATION OR PERFORMANCE".

Alcott Songs - 61

34

S

Fl.

Ob.

Bsn. 1

Bsn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Cb. Cl.

40 Poco piu mosso (♩ = c. 63)

39 rit.

rit.

S  
Now 'mid shad-ows deep Falls bless-ed sleep,— like

Fl.  
*p*

Ob.

Bsn. 1  
*p*

Bsn. 2

B♭ Cl. 1  
*p*

B♭ Cl. 2  
*p*

B. Cl.  
*p*

Cb. Cl.  
*p*

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44 *a tempo* *rit.* 47 *a tempo*

S  
dew from the sum - mer sky; \_\_\_\_\_ And the whole earth

Fl.  
*p* *mp*

Ob.  
*p* *mp*

Bsn. 1  
*p* *mp* *p*

Bsn. 2  
*p*

B♭ Cl. 1  
*p* *mp* *p*

B♭ Cl. 2  
*mp*

B. Cl.  
*mp* *p* *mp* *p*

Cb. Cl.  
*p* *mp* *p*