

UNIVERSITY HONORS PROGRAM

SENIOR PROJECT - APPROVAL

Name: Josh Walker

College: Arts & Sciences Department: Music

Faculty Mentor: Don H. Hough

PROJECT TITLE: Transcribing for the Trombone Ensemble

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: Don H. Hough, Faculty Mentor

Date: 11 May 1998

Comments (Optional):

**Transcribing for the Trombone
Ensemble**

by

Josh Walker

Transcribing for the Trombone Ensemble

The lack of literature for the trombone and the trombone ensemble has long been a concern of trombonists everywhere, myself included. Despite the fact that the trombone is the oldest fully chromatic brass instrument (it could play all twelve notes of Western harmony long before the trumpets and French horns achieved this through use of the valve), it fell out of frequent use towards the end of the Renaissance and did not return until the latter part of the nineteenth century. While there are few exceptions, the trombone was mostly overlooked by the great composers of the Baroque, Classical, and early Romantic periods. It made its way into the modern orchestra in Mozart's *Don Giovanni* and Beethoven's *Symphony No. 5*, but solo and chamber works were virtually nonexistent until the Twentieth Century. The reasons why composers overlooked this oldest and most versatile of brass instruments is a mystery to all of us.

This problem is the reason that I chose this project. I wanted to transcribe for trombone ensemble different types of pieces from different time periods. I selected the following pieces: Giovanni Perluigi da Palestrina's *Stabat Mater*, the second movement of Ludwig van Beethoven's *Symphony No. 7*, Johannes Brahms' *Intermezzo*, and Henry Fillmore's *Rolling Thunder*. These pieces offer four contrasting styles ranging from the tranquil religious work to the blazing showpiece.

Palestrina's *Stabat Mater* was written for large chorus in two antiphonal choirs, each choir divided into four parts. It was composed during the Renaissance, towards the end of the Sixteenth Century. I arranged the trombone ensemble in the same way. There are two antiphonal choirs, each consisting of three tenor trombones and one bass trombone. Due to the difference in sound of the different voice parts, the first part in each choir could be played on alto trombone for a more authentic sound, but I scored it for tenor because alto trombone is not that widely played. I lowered the piece

a major sixth from its original key of C to the key of Eb to keep the upper parts from being too taxing. The lower parts are not a problem because the bass trombone is capable of playing much lower than the human voice can sing. Because this was originally written for two antiphonal choirs, I could use the dynamic and phrase marks that the composer provided. This type of music is especially effective if the two choirs can be on opposite sides of a large church and play back and forth with the audience in between. This is the way that sacred works, both choral and instrumental, were performed in the Renaissance and early Baroque.

Beethoven's *Symphony No. 7* was written for a full sized Classical orchestra in the early part of the Nineteenth Century. It is one of Beethoven's symphonies that helped to develop the new writing style of the Romantic Period. The second movement is a funeral march. In the first part of this movement, which is what I arranged, the strings play a hauntingly beautiful theme that is later joined by an rhythmical accompaniment in the woodwinds, trumpets, horns, and timpani. I arranged this for two choirs, each consisting of four tenor trombones and one bass trombone, representing the strings and the accompaniment. I raised this piece a major fourth from its original key of A minor to D minor. This was to enable the bass trombones to play the low parts with as much finesse as possible. I also had to lower the upper string parts one or two octaves in places to accommodate the range of the trombone. I stopped at the middle section of this movement because the expanse of the music becomes too great for one family of instruments to play all of it. The middle section would require a full brass ensemble with higher and lower voices to work with. This is probably the most accessible of the four arrangements.

Johannes Brahms' *Intermezzo* was written for piano in the latter half of the Nineteenth Century. This is a very Romantic composition with soaring melodies and use of almost the entire keyboard. This piece was the most difficult to arrange. I had to

constantly be careful not to exceed the range of the trombone in either direction while retaining the emotion that must be present in this music. I also had to keep in mind that a piano can sustain arpeggiated chords with the pedal so it sometimes does not complete a chord until two or three beats have passed. I had to determine which chords could start at the beginning of the measure and which ones should form gradually for the effect. I arranged this for a trombone sextet consisting of two alto, tenor, and bass trombones. This is to cover the extreme range of the piano and to create a sound that gets smaller as it gets higher, just like the strings of a piano do. I lowered this piece a major fifth from its original key of A major to D major, and still it pushes the range limits on the top and the bottom. I used some of the original phrase marks, but some were not practical and had to be changed. I had to use my own ideas for dynamics so that the melody is not covered by the other trombones. This is my favorite of the four arrangements; the one I would like to most see performed in a formal setting.

The forth and final arrangement is a band piece, Fillmore's circus march *Rolling Thunder*. This was written in the early Twentieth Century to be exciting music for high-flying acts in the circus. The only word to describe circus marches is fast. The trombone part in the band arrangement is hard enough, and adding the rest of the band parts makes it extremely difficult. I arranged this for a trombone quintet consisting of a bass trombone, two tenor trombones, and two alto trombones. The bass and tenor trombones represent the tuba and trombone parts, and the alto trombones are the upper woodwind and trumpet parts. I retained the original key of F minor because the slide choreography is the best in this key. I also kept most of the high parts in the original octave, making them very taxing. There are two altos in order to trade off the high parts so the piece is not impossible. I was able to keep all the original phrasing, dynamics, and articulations because this piece was composed

solely for wind and brass instruments. Although extremely difficult, it is playable and would be an unbelievable encore for a trombone ensemble.

In arranging these four pieces, I was hoping to produce a variety of new music for the trombone ensemble that is fun for both the performers and the audience. Since this was my first major arranging attempt, I got the added benefit of learning a lot about what works and what does not work. I also learned that transcribing music is a lot like translating a language. Just as I would translate the meaning of a sentence in Italian, I had to translate the composer's meaning for a certain sound instead copying the score note for note. I have enjoyed the arranging process and have especially enjoyed the few sessions where a few of us read through the arrangements to see whether or not they would work. I certainly hope that some other people can get the some enjoyment from playing this music.

Rolling Thunder

for Trombone Quintet

Henry Fillmore

arr. Walker

Furioso

1

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass

ff

ff

ff

ff

ff

5

mf

mf

mf

mf

9

ff

ff

ff

ff

f

ff

13

mf

17

mf

21

f

ff

ff

25

ff

ff

29

Crescendo

Crescendo

Crescendo

Crescendo

Crescendo

33

Crescendo

37

1.

ff

2.

ff

1.

ff

2.

ff

1.

ff

2.

ff

1.

ff

2.

ff

41

mf

mf

f

mf

mf

45

49

53

57

sfz *mf* *f* *mf* *mf* *mf* *mf*

61

This system contains measures 61 through 64. It features five staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measures 61-64 show a melodic line with eighth and sixteenth notes, including a long slur over measures 63 and 64. The second staff has a treble clef and the same key signature, with a similar melodic line. The third staff has a bass clef and the same key signature, with a melodic line. The fourth staff has a bass clef and the same key signature, with a melodic line. The fifth staff has a bass clef and the same key signature, with a melodic line.

65

This system contains measures 65 through 68. It features five staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measures 65-68 show a melodic line with eighth and sixteenth notes, including a long slur over measures 67 and 68. The second staff has a treble clef and the same key signature, with a similar melodic line. The third staff has a bass clef and the same key signature, with a melodic line. The fourth staff has a bass clef and the same key signature, with a melodic line. The fifth staff has a bass clef and the same key signature, with a melodic line.

69

This system contains measures 69 through 72. It features five staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measures 69-72 show a melodic line with eighth and sixteenth notes, including a long slur over measures 71 and 72. The second staff has a treble clef and the same key signature, with a similar melodic line. The third staff has a bass clef and the same key signature, with a melodic line. The fourth staff has a bass clef and the same key signature, with a melodic line. The fifth staff has a bass clef and the same key signature, with a melodic line.

73

1.

ff

Fine

Fine

Fine

Fine

Fine

77

81

85

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine

Intermezzo

Op. 118, No. 2
for Trombone Sextet

Johannes Brahms
arr. Walker

Andante teneramente

1

Alto 1 *mp* *cresc.* *decresc.*

Alto 2 *mp* *cresc.* *decresc.*

Tenor 1 *p* *cresc.* *decresc.*

Tenor 2 *p* *cresc.* *decresc.*

Bass 1 *p* *cresc.* *decresc.*

Bass 2 *p* *cresc.* *decresc.*

5

5

9

p *cresc.* *decresc.*

p *cresc.* *decresc.*

pp *cresc.* *decresc.*

pp *cresc.* *decresc.*

pp *cresc.* *decresc.*

9

pp *cresc.* *decresc.*

13

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

13

cresc. *decresc.*

17

mp *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc.*

p *cresc. poco a poco*

17

p *cresc. poco a poco*

21

f *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

21

mf *decresc.*

mf *decresc.*

25

p cresc. poco a poco

mp cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

25

p cresc. poco a poco

29

f

ff decresc. poco a poco

f decresc. poco a poco

f decresc. poco a poco

f decresc. poco a poco

29

f decresc. poco a poco

33

mp

p

p

p

p

33

p

37

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

37

cresc. poco a poco

41

41

45

f rit. *decresc. poco a poco* *p*

mf rit. *decresc. poco a poco* *p*

mf rit. *decresc. poco a poco* *p*

mf rit. *decresc. poco a poco* *p*

mf rit. *decresc. poco a poco* *p*

45

mf rit. *decresc. poco a poco* *p*

49

mp

cresc. poco a poco

p *cresc. poco a poco*
listesso tempo

p *cresc. poco a poco*
listesso tempo

p *cresc. poco a poco*

49

p *cresc. poco a poco*

53

f

decresc. poco a poco

mf *decresc. poco a poco*

mf *decresc. poco a poco*

mf *decresc. poco a poco*

53

mf *decresc. poco a poco*

57 *listesso tempo*

rit. *p*

rit. *p*

rit. *p*

rit. *p*

rit. *p*

rit. *p*

listesso tempo

listesso tempo

57

61 *rit.* *p*

rit.

rit.

rit.

rit.

rit.

61

rit.

65

mp *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

65

p *cresc. poco a poco*

f *decresc. poco a poco*

mf *decresc. poco a poco*

mf *decresc. poco a poco*

mf *decresc. poco a poco*

69

mf *decresc. poco a poco*

73 *listesso tempo*

p

listesso tempo

p

rit.

rit.

rit.

73

p

rit.

77

mp

mp

p

p

p

77

p

81

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

cresc. *decresc.*

81

cresc. *decresc.*

85

mp *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc.*

p *cresc. poco a poco*

85

p *cresc. poco a poco*

89

f *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

89

mf *decresc.*

93

p *cresc. poco a poco*

mp *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

93

p *cresc. poco a poco*

97

f *decresc. poco a poco*

ff *decresc. poco a poco*

f *decresc. poco a poco*

f *decresc. poco a poco*

f *decresc. poco a poco*

97

f *decresc. poco a poco*

101

mp

p

p

p

p

101

p

105

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

105

cresc. poco a poco

109

109

113

f rit. *decresc. poco a poco* *pp*

mf rit. *decresc. poco a poco* *pp*

mf rit. *decresc. poco a poco* *pp*

mf rit. *decresc. poco a poco* *pp*

mf rit. *decresc. poco a poco* *pp*

113

mf rit. *decresc. poco a poco* *pp*

117

117

Allegretto

from
Beethoven's Symphony No. 7
Op. 92

L. van Beethoven
arr. Walker

1 Allegretto ♩ = 76

Trombone 1A

Trombone 2A

Choir 1
Trombone 3A

Trombone 4A

Trombone 5A

Trombone 1B

Trombone 2B

Choir 2
Trombone 3B

Trombone 4B

Trombone 5B

f *pp*

2

This image shows a page of musical notation for a 10-part choir. The notation is arranged in ten staves, each beginning with a bass clef and a key signature of one flat (B-flat). The first staff contains a single whole rest. The second staff contains a single eighth note. The third staff contains a single eighth note followed by a series of eighth notes. The fourth staff contains a single eighth note followed by a series of eighth notes. The fifth staff contains a single eighth note followed by a series of eighth notes. The sixth staff contains a single eighth note followed by a series of eighth notes. The seventh staff contains a single whole rest. The eighth staff contains a single whole rest. The ninth staff contains a single whole rest. The tenth staff contains a single whole rest. The notation is written in a standard musical font, with notes and rests clearly visible. The page is numbered 10 in the top left corner.

[illegible]

[illegible]

This page of musical notation is for a piano piece, featuring five systems of staves. The first system consists of four staves, while the subsequent systems each consist of three staves. The notation is written in bass clef with a key signature of one flat (B-flat). The first system includes measure numbers 25, 26, and 27 at the beginning of the first, second, and third staves, respectively. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). The first system shows a complex melodic line in the second staff, while the other staves provide harmonic support. The second system continues the melodic development in the second staff, with a *mp* marking. The third system shows a more active melodic line in the second staff, with a *p* marking. The fourth and fifth systems show the continuation of the melodic and harmonic material across the three staves.

[illegible]

[illegible]

[illegible]

[illegible]

50

p *Cresc. poco a poco*

50

Cresc. poco a poco

50

Cresc. poco a poco

50

Cresc. poco a poco

simile

50

Cresc. poco a poco

simile

50

50

50

50

50

55 *simile*

The musical score consists of five staves, each labeled with the measure number 55. The first staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, and a final measure with a whole note. The second staff is in bass clef with a key signature of one flat. It features a series of eighth notes, some beamed together, and a final measure with a whole note. The third staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed together, and a final measure with a whole note. The fourth staff is in bass clef with a key signature of one flat. It contains a series of eighth notes, some beamed together, and a final measure with a whole note. The fifth staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed together, and a final measure with a whole note.

The image displays a page of musical notation, likely for a piano piece, organized into five systems. Each system consists of a single staff with a bass clef and a key signature of one flat (B-flat). The tempo is marked as 60 beats per minute (BPM) at the beginning of each system. The notation includes various musical elements such as notes, rests, and slurs, indicating a complex melodic and harmonic structure. The first system shows a series of notes with slurs, while the subsequent systems feature more complex rhythmic patterns and rests.

65

f *Cresc. poco a poco*

65

mf *Cresc. poco a poco*

65

mf *Cresc. poco a poco*

65

mf *Cresc. poco a poco*

65

mf *Cresc. poco a poco*

65

mp *Cresc. poco a poco*

65

mp *Cresc. poco a poco*

65

mp *Cresc. poco a poco*

65

mp *Cresc. poco a poco*

65

mp *Cresc. poco a poco*

65

mp *Cresc. poco a poco*

70

70

70

70

70

70

70

70

70

70

70

70

mf

Cresc.

[illegible]

80

80

80

80

80

80

80

80

80

80

80

85

This musical score consists of ten staves, each beginning with a measure number of 85. The first staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning measures 85 and 86. The remaining nine staves are in bass clef with the same key signature and time signature. They contain various musical parts, including eighth notes, quarter notes, and rests, with some staves featuring slurs or specific articulation marks. The notation is clean and professional, typical of a printed musical score.

19

95 *mf* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

95 *mp* *sempre dimin.* *pp*

Stabat Mater

Palestrina
arr. Walker

[illegible]

The image displays two systems of musical notation, each consisting of four staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system (top) shows a piano (p) section with a melodic line in the upper staves and a supporting bass line in the lower staves. The second system (bottom) shows a forte (f) section with a similar melodic and bass line structure. The notation includes various note values (quarter, eighth, and half notes), rests, and dynamic markings (p and f). The staves are numbered 5 at the beginning of each system.

4

This page of musical notation is for a 12-part ensemble, with each part represented by a five-line staff. The notation is organized into six systems, each containing two staves. The first staff of each system is in treble clef, and the second is in bass clef. The key signature is B-flat major (two flats), and the time signature is 12/8. A measure number '20' is placed at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of each system begins with a measure rest, followed by a series of notes. The second staff of each system begins with a series of notes, followed by a measure rest. The dynamics *fff* (fortississimo) and *p* (piano) are used throughout the piece. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.

[illegible]

30

fff

p

30

fff

p

30

fff

p

30

fff

p

30

fff

fff

fff

fff

fff

fff

This musical score page contains measures 40 through 44 of a piece in 12/8 time with a key signature of two flats. The score is written for five staves, organized into two systems of four staves each, with a fifth staff at the bottom. The notation includes various note values (half notes, quarter notes, eighth notes, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). Crescendo and decrescendo hairpins are used to indicate changes in volume. The first system (measures 40-43) features a melodic line in the top staff and a rhythmic accompaniment in the lower staves. The second system (measures 41-44) continues the melodic development and includes a section of piano accompaniment in the lower staves. The piece concludes in measure 44 with a final chord and a fermata.

This musical score page contains measures 45 through 50 of a piece in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is written for five staves, with measures 45, 46, and 47 grouped together in a system, and measures 48, 49, and 50 in another system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first four staves are primarily active in measures 45-47, while the fifth staff is mostly silent. In measures 48-50, the first four staves are mostly silent, and the fifth staff becomes the primary melodic line. Crescendo and decrescendo hairpins are used to indicate changes in volume across the measures.

45 *ff* *p*

45 *ff* *p*

45 *ff* *p*

45 *ff* *p*

45 *ff* *p*

45 *p* *p* *p* *p*

[illegible]

55

mf

55

mf

55

mf

55

mf

55

p

f

55

p

f

55

p

f

55

p

f

The image shows a musical score for a piano piece, measures 55-58. The score is in 12/8 time with a key signature of two flats. It features four staves. Measures 55-58 show a crescendo from mezzo-forte (mf) to piano (p) and then to forte (f). The notation includes eighth and quarter notes, rests, and dynamic markings.

13

[illegible]

15

This musical score is for the song "The Rose Tree" and is arranged for four voices and piano accompaniment. The score is written in 3/4 time and the key of B-flat major (two flats). The vocal parts are arranged in four staves, each beginning with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, each beginning with a bass clef and a key signature of two flats. The score is divided into two systems, each containing four measures. The first system includes a piano (p) dynamic marking and a crescendo hairpin in the piano accompaniment staves. The second system includes a piano (p) dynamic marking and a crescendo hairpin in the piano accompaniment staves. The lyrics "The Rose Tree" are written below the vocal staves, aligned with the melody. The score is marked with a rehearsal mark 75 at the beginning of the first system.

This musical score is for the song "The Rose Tree" and is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked "Moderato". The score is divided into two systems, each containing four staves. The first system includes the vocal parts and the piano accompaniment. The second system includes the vocal parts and the piano accompaniment. The piano accompaniment is written in the right hand of the piano. The vocal parts are written in the Soprano, Alto, Tenor, and Bass staves. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The tempo is marked "Moderato". The key signature has two flats. The time signature is 3/4. The score is for a four-part vocal ensemble and piano accompaniment.

[illegible]

[illegible]

95

13

ff

95

13

ff

95

ff

95

ff

95

13

95

13

95

95

95

This musical score page contains measures 100 through 104 of a piece. It is written for a piano with four staves, two in the right hand (treble clef) and two in the left hand (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The score is marked with a tempo of 100. Dynamics include *pp* (pianissimo), *f* (forte), and *p* (piano). The first system (measures 100-103) shows the right hand playing a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The second system (measures 104-107) features more complex melodic lines in both hands, with dynamic markings indicating a crescendo to *f* followed by a decrescendo to *p*. The score concludes with a final measure (108) marked *p*.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It features a vocal line and a piano accompaniment. The score is written in 3/4 time and the key of B-flat major (two flats). The vocal line is in the soprano register, and the piano accompaniment is in the right hand. The score includes a key signature change from B-flat major to B-flat minor (three flats) at measure 105. The piano part includes a dynamic marking of *p* (piano) at measure 105. The score is divided into measures by vertical bar lines, and the measures are numbered 105, 106, 107, 108, and 109. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The score is in a standard musical notation style, with notes, rests, and bar lines clearly visible.

[illegible]

[illegible]

120

ff

p

120

ff

p

120

ff

120

ff

120

ff

p

120

ff

p

120

ff

p

120

ff

p

120

ff

p

125

125

125

125

125

125

125

125

[illegible]

A page of musical notation for a piano piece, featuring five systems of staves. Each system includes a treble and bass staff, with a 135 measure marker at the start of each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'V'. The page is numbered 135 in the top left corner.

[illegible]

[illegible]

[illegible]

155

pp

155

pp

155

pp

155

p *pp*

155

pp

160

f

mp

160

mp

160

f

mp

160

mp

160

f

fff

160

f

fff

160

fff

160

f

fff

[illegible]

[illegible]

[illegible]

[illegible]

Musical score for "The Rose Tree" in 12/8 time, featuring a vocal melody and piano accompaniment. The score is divided into two systems, each containing four staves. The key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato". The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and articulation marks like accents and slurs. The vocal line is written in the first staff of each system, and the piano accompaniment is written in the remaining three staves. The score is for a single voice and piano.

190 *p*

190 *p*

190 *p*

190 *p*

190 *p*

190 *p*

190 *p*

190 *p*

190 *p*

190 *p*