

Moderately fast; rhythmic

Musical score for various instruments and voices. The score includes parts for Flute, Oboe, English Horn, Clarinet in Bb, Bassoon, French Horn, Trumpet in Bb, Trombone, Timpani, Piano, Chorus (Tenor and Bass), Viola, Cello, and Bass.

The score is divided into measures, with dynamic markings such as *sfz*, *mf*, *legato*, *Marcato*, *Pizz*, *con sord.*, and *mutes off*.

The Chorus part includes the following lyrics:

Why do we deal treach-er-ous-ly bro-ther a- gainst bro-ther?

DB.

ENG. HN.

CLAR. 1/2

BSN 1/2

TRP. 1/2

TRB. 1/2

PIANO

CHO. { TEN. *Legato* *Marcato*
BASS

VLN. 1

VLA.

CELLO

BASS

Why do we deal treach-er-ous-ly bro-ther a- gainst bro-ther a- gainst bro-ther a- gainst bro-ther?

Why do we deal treach-er-ous-ly bro-ther a- gainst bro-ther a- gainst bro-ther a- gainst bro-ther?

lightly

(Siba)

[illegible]

FL. 1 2 *molto f*

OB. *molto f* *piu f cresc.*

ENG. HN. *molto f*

CLAR. 1 2 *molto f*

BSN. 1 2 *molto f*

FR. HN. 1 2 *molto f*

TRP. 1 2 *sf*

TBR. 1 2 *sf*

TYMP. *f* *sf*

PIANO *sf* *piu f* *cresc.*

SOP. *molto f* *meno f* *molto f* *cresc.*

ALTO *molto f* *meno f* *molto f* *cresc.*

TEN. *molto f* *meno f* *molto f* *cresc.*

BASS *molto f* *meno f* *molto f* *cresc.*

CHO. Treach-er-ous-ly brother a- gainst bro-ther Why, why do we do al-

VCL. 1 2 *molto f* *cresc.*

VA. *molto f* *cresc.*

CELLO *molto f* *ffl*

BASS *molto f* *ffl*

FL. 1/2

Ob.

ENG. HN.

CLAR. 1/2

BSN. 1/2

FR. HN. 1/2

TRP. 1/2

TROB. 1/2

TYMP.

PIANO

BARITONE SOLO

SOP.

ALTO

TEN.

BASS

VLN. 1

VLN. 2

VLA.

CELLO

BASS

do we deal

bro-ther a- gainst

bro-ther a- gainst bro-ther

a- gainst bro-ther a-

bro-ther a- gainst

bro-ther a- gainst bro-ther

a- gainst bro-ther a-

bro-ther a- gainst bro-ther

a- gainst bro-ther a-

why do

ff (Marcato)

poco f

sfz

marcato

lightly

ff sostenuto

div. 3

cresc.

Aztec® S-28 R

ENG. HORN

PIANO

BARI. SOLO

e - vil that ye may live.

CELLO

BASS

Perusal Copy Only

ENG. HN. E

CLAR. 1/2

BSN. 1 *lightly*
2 *pp*

PIANO

BARI. SOLO

SOP. *molto p*
Why do we deal?

ALTO *molto p*
Why do we deal?

CHO. TEN. *molto p*
Why do we deal, why do we deal, why?

BASS *molto p*
Why do we deal, why do we deal, why?

E

VLM. 1 *la metà sostenuto*
2 *la metà sostenuto*

VLA. *la metà sostenuto*

CELLI (DIV.) *la metà sostenuto*
pp

BASS *(Pizz.)*

Handwritten musical score for "The Lord of the Rings" featuring the vocal choir and instrumental ensemble. The score is written on multiple staves, including Flute (FL.), Oboe (OB.), Clarinet (CLAR.), Bassoon (BSN.), Soprano (SOP.), Alto (ALTO.), Tenor (TEN.), Bass (BASS.), Violin (VLM's), Viola (VLA.), Cello (CELLI), and Double Bass (BASS). The lyrics are: "Why do we deal? Why do we deal treach-er-ous-ly, treach-er-ous-ly." The score includes various musical notations such as notes, rests, and dynamic markings like "mf cresc." and "p".

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FL.

OB.

ENG. HN.

CLAR.

BSN.

FR. HN.

TPT.

TYP.

PIANO

SOP.

ALTO

TEN.

BASS

Vln's 1

Vln's 2

VLA.

CELLO

BASS

treach-er-ous-ly, treach-er-ous-ly, treach-er-ous-ly, treach-er-ous-ly, treach-er-ous-ly? Why do we deal

Picc.

Fl.

Ob.

ENG. HN.

CLARS. 1/2

BSN. 1/2

FA. HN. 1/2

TPT. 1/2

TAB. 1/2

TRMP.

PIANO

SOP.

ALTO

CHD. TEN.

BASS

treach-er-ous-ly, bro-ther — a -gainst bro-ther? Why do we deal treach-er-ous-ly, bro-ther — a -gainst bro-ther?

1. VLN'S 1/2

2. VLN'S 1/2

VLA.

CELLO

BASS

sfz *sfz* *rallentando* **H** *a tempo*

Picc. *f* *cresc.* *ff* *ben f* *ben f* *ben f*

FL. *f* *cresc.* *ff* *ben f* *ben f* *ben f*

OB. *f* *cresc.* *ff* *ben f* *ben f* *ben f*

ENG. HM. *f* *cresc.* *ff* *ben f* *ben f* *ben f*

CLAR. 1 2 *f* *cresc.* *ff* *ben f* *ben f* *ben f*

BSM. 1 2 *f* *cresc.* *ff* *ben f* *ben f* *ben f*

FA. HM. 1 2 *f* *cresc.* *ff* *ben f* *ben f* *ben f*

TPT. 1 2 *f* *cresc.* *ff* *ben f* *ben f* *ben f*

TRE. 1 2 *f* *cresc.* *ff* *ben f* *ben f* *ben f*

TRMP. *f* *cresc.* *ff* *ben f* *ben f* *ben f*

PIANO *f* *cresc.* *ff* *ben f* *ben f* *ben f*

SOP. *sfz* *Why?* *rallentando a tempo* *molto f* *Why* *do we deal* *treach-er-ous-ly?* *molto f* *Why*

ALTO *sfz* *Why?* *rallentando a tempo* *molto f* *Why* *do we deal* *treach-er-ous-ly?* *molto f* *Why*

CHO. TEN. *sfz* *Why?* *rallentando a tempo* *molto f* *Why* *do we deal* *treach-er-ous-ly?* *molto f* *Why*

BASS *sfz* *Why?* *rallentando a tempo* *molto f* *Why* *do we deal* *treach-er-ous-ly?* *molto f* *Why*

H *Why* *do we deal* *treach-er-ous-ly?* *Why*

rallentando a tempo *take mutes*

VLN. 1 2 *f* *cresc.* *ff* *take mutes*

VLA. *f* *cresc.* *ff* *take mutes*

CELLO *sfz* *f* *cresc.* *ff*

BASS *sfz* *f* *cresc.* *ff*

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Handwritten musical score for four instruments: Piccolo (Picc.), English Horn (ENG. HN.), Clarinet (CLAR's), and Bassoon (BSN.). The score is written on four staves. The Piccolo and English Horn parts are in treble clef, while the Clarinet and Bassoon parts are in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The Piccolo part has a melodic line with a long note in the second measure. The English Horn part has a similar melodic line. The Clarinet part has a long note in the second measure. The Bassoon part has a long note in the second measure. The score ends with a double bar line and a fermata over the final notes.

Handwritten musical score for "The Lord's Prayer" featuring five vocal parts: Baritone Solo, Soprano, Alto, Tenor, and Bass. The score is in G major and 4/4 time. The lyrics are: "good not a vil seek good (whisper) why? why? why? why? why? why?"

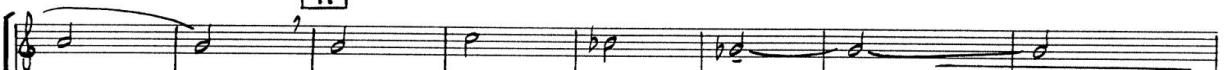
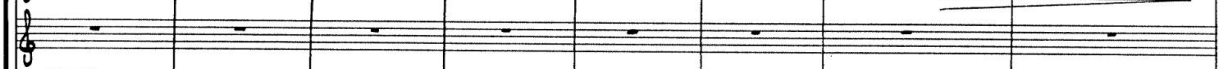
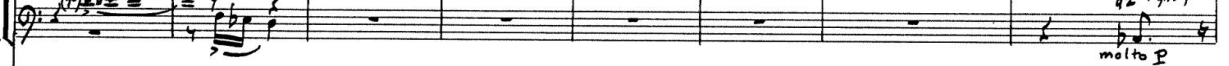
The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, with some parts in parentheses indicating a whisper. The vocal parts are arranged in a five-part setting, with the Baritone Solo part having a more melodic line than the other parts.

Cello *la metà piza*

Bass *la metà piza*

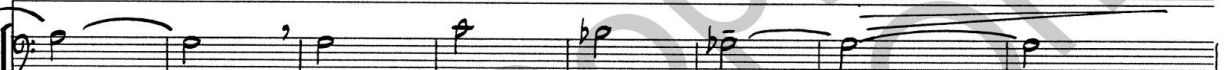
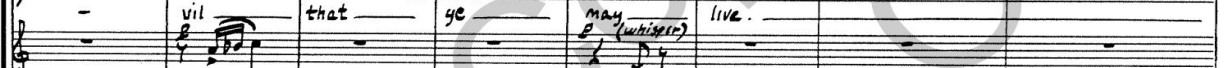
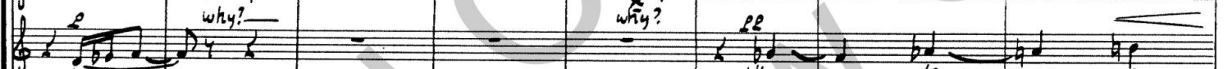
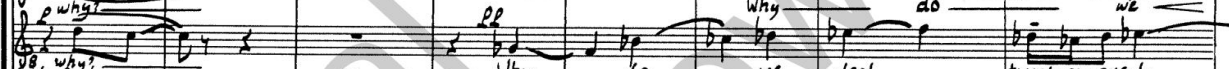
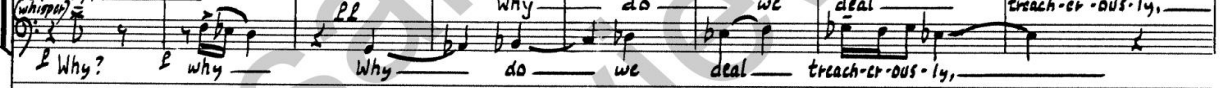
Handwritten musical score for page 51. The score includes staves for Picc., ENG. HN., CLAR. 1 & 2, BSN., PIANO, BARI. Solo., SOP., ALTO, TEN., BASS, CELLO, and BASS. The lyrics are: "not a vil seek good not a". The vocal parts (SOP., ALTO, TEN., BASS) have the word "why?" written above them. The score is marked with a large "For Preview" watermark.

K

Picc. 
 OB. 
 Eng. Hn. 
 CLAR. 1 & 2 
 BSN. 1 & 2 

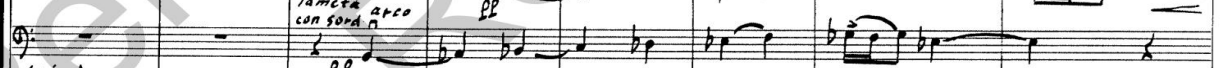
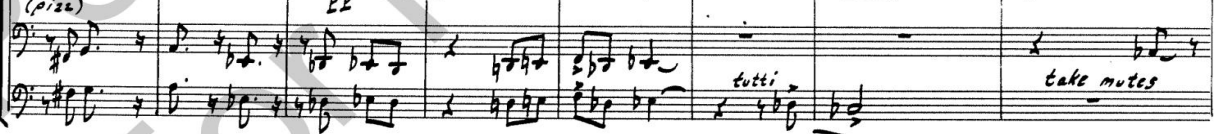
92 lightly
molto p

PIANO 

BARI. SOLO 
 SOP. 
 CHD. ALTO 
 TEN. 
 BASS 

vil that ye may (whisper) live.
 why? why?
 Why do we deal treach-er-ous-ly,
 Why? why? Why do we deal treach-er-ous-ly,

K

VLN. 2 
 VLA. 
 CELLI (DIV.) 
 BASS 

la metà con sord.
 la metà con sord.
 la metà arco con sord.
 tutti take notes

Perus For Pa

Picc.
 Fl.
 OB.
 ENG.
 Hrn.
 CLAR. 1/2
 BSN. 1/2

BARI. Solo
 Sop.
 ALTO
 CHO.
 TEN.
 BASS

1
 VLMs
 2
 VLA.
 CELLS (DIV.)
 BASS

that ye may live, seek
 Why, why do we deal?
 bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther,
 bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther,
 bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther, bro-ther a- gainst bro-ther,

(Piss)
 (Piss)
 (take mutes)
 molto L

BARI. Solo good not a vil that
 SOP. bro-ther a- gainst, bro-ther a- gainst, bro-ther a- gainst, bro-ther
 ALTO bro-ther a- gainst, bro-ther a- gainst, bro-ther a- gainst, bro-ther
 TEN. bro-ther a- gainst, bro-ther a- gainst, bro-ther a- gainst, bro-ther
 BASS bro-ther a- gainst, bro-ther a- gainst, bro-ther a- gainst, bro-ther

Handwritten musical score for Violins, Viola, Cello, and Bass, measures 1-4. The score includes a key signature of one flat (B-flat) and a common time signature (C). The Violins part starts with a first violin line and a second violin line. The Viola part is written in alto clef. The Cello and Bass parts are written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.' and 'pizz.'

FL. *pp*

DB. *dim* *pppp*

ENG. HR.

CLAR. 1 *pp*

CLAR. 2 *pp*

BSN 2 *pp*

BARI. SOLO *pp* *p* *mf*

SOP. *ye* *may* *(whisper) mp* *live.* *Seck*

ALTO *mp* *why?* *(whisper) mp*

CHO. TEN. *bro - ther.* *why?* *why?*

BASS *gainst bro - (o) - ther.*

1 *(Pizz)*

VLM's *pp*

2 *pp*

VLA. *molto p* *pp*

CELLO *p*

BASS *p*

N $d = d$

FL. $\frac{3}{2}$ - - - - - $\frac{3}{2}$ - $\text{molto } f$ $\text{b}\bar{a}$ f f

OB. $\frac{3}{2}$ - - - - - $\frac{3}{2}$ - $\text{b}\bar{a}$ f f

ENG. HM. $\frac{3}{2}$ - - - - - $\frac{3}{2}$ - $\text{molto } f$ $\text{b}\bar{a}$ f f

CLAR'S 1 2 $\frac{3}{2}$ - - - - - $\frac{3}{2}$ - $\text{molto } f$ $\text{b}\bar{a}$ f f

BSN. 1 $\frac{3}{2}$ - - - - - $\frac{3}{2}$ - $\text{molto } f$ $\text{b}\bar{a}$ f f

$\frac{2}{2}$ $\frac{3}{2}$

BARI. SOLO $\frac{3}{2}$ cresc - - - - - f $\text{b}\bar{a}$ $\text{molto } f$ $\text{b}\bar{a}$ short f

good - - - - - not e - - - - - vil - - - - - ye may live.

[illegible]