

O Why Am I So Bright

$\text{♩} = 144c.$

Picc.

B♭ Cl.

Pno.

Hp.

Pc.

Vc.

près de la table

ff hard and fast

SM. SUSP. CYMS.

mf

p

mf

f

Ob. *mf*

B♭ Cl. *mf* *f*

Pno. *mf* *f*

Hp. *f*

Pc. SM. SUSP. CYMS. *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Detailed description: This page of a musical score covers measures 12 through 15. The instrumentation includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Harp (Hp.), Percussion (Pc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures. Measure 12 begins with a treble clef and a key signature of two flats. Measures 13 and 14 are marked with a 5/8 time signature, and measure 15 is marked with a 12/8 time signature. The woodwinds (Ob. and B♭ Cl.) and strings (Vln. 1, Vln. 2, Vla., Vc.) play melodic lines with accents and dynamic markings of *mf* and *f*. The piano part features complex rhythmic patterns. The harp part provides harmonic support with chords and arpeggios. The percussion part includes snare drum (SM), suspended cymbals (SUSP), and cymbals (CYMS). The score concludes with a double bar line at the end of measure 15.

16

B \flat Cl. *p*

Pno. *p*

Hp. *p*

Vln. 1 arco *mf*

Vln. 2 arco *mf*

Vla. *mp*

Vc. arco *p*

Cb. *f* *p* arco

Detailed description: This page of a musical score covers measures 16, 17, and 18. The instruments and their parts are as follows:
- **B \flat Clarinet (B \flat Cl.): Measures 16-17 play a melodic line with slurs and accents, marked *p*. Measure 18 is a whole rest.
- **Piano (Pno.):** Measures 16-17 play a complex accompaniment with slurs and accents, marked *p*. Measure 18 is a whole rest.
- **Harp (Hp.):** Measures 16-17 play chords and single notes, marked *p*. Measure 18 is a whole rest.
- **Violins (Vln. 1 & 2):** Measures 16-17 are whole rests. Measure 18 play a melodic line marked *arco* and *mf*.
- **Viola (Vla.):** Measures 16-17 are whole rests. Measure 18 play a melodic line marked *mp*.
- **Violoncello (Vc.):** Measures 16-17 play a melodic line marked *p*. Measure 18 play a melodic line marked *arco* and *p*.
- **Contrabass (Cb.):** Measures 16-17 play a melodic line marked *f*. Measure 18 play a melodic line marked *p* and *arco*.
The score is in 6/8 time and features a key signature of one flat (B \flat).**

19

Pno. *mf* *p*

Hp. *p*

Pc. SM. SUSP. CYMS. *f* //

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf* pizz. *p*

Cb. *mf*

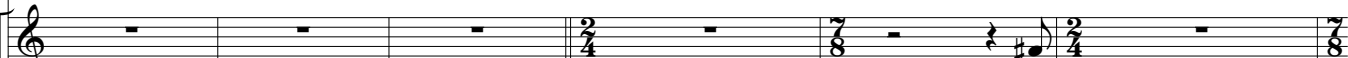
♩ = 144c.

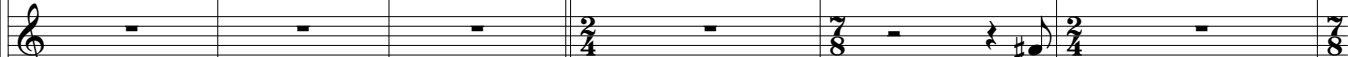
24

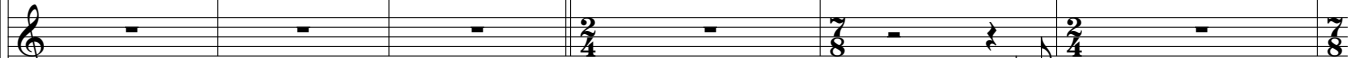
mf

Bar. 


O why am I so bright fly - ing in the

Picc. 

Ob. 


B♭ Cl. 


Pno. 

Hp. 

Pc. SM. SUSP. CYMS. 

f *) grip cymbal with free hand while striking with beater

Vla. 

Vc. 

Cb. 

mp

30

Bar. *mp* *f*
 night? Why am I so fair, 3

Picc. *f*

Ob. *f*

B. Cl. *f* *mp* *f*

Pno. *f*

Hp. *mp* *f*

Pc. SM. SUSP. CYMS. *f* *p* *poco* *p* *poco*
 *) release cymbal

Vla. *mf* *pizz.* *arco* *mf*

Vc. *f* *mp* *mf*

Cb. *mf*

35

Bar. *f* fair fly - ing through the air? _____

B. Cl. *f*

Hp.

Pc. SM. SUSP. CYMS. *pp*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vc. *mf* *f*

42

Bar. *mp* Will you let me in *mf* af - ter all I've done? *mp* Will you let me in *mf* af - ter all I've done?

B. Cl. *mf* *p* *mf* *p*

Pno. *p*

Hp. *mp* *mf* *mp* *mf*

Pc. SM. SUSP. CYMS. *mp* *mp*

Vla. *f* *mf* *mp*

Cb. *mf* *p* *mf* *p*

47 *mp*

Bar. *mp*
 Will you let me in Will you let me in af-ter all I've done? af-ter all I've done? af-ter all I've

B. Cl. *mfp* *mfp* *mf* *p*

Pno. *8va*

Hp. *mp*

Pc. SM. SUSP. CYMS. *mp* *mp* *p*

Vla. *p*

Cb. *mp* *p*

52 *p*

Bar. done?

Picc. *f*

B♭ Cl. *mf* *f*

Pno. *p* *f*

Hp. *f*

Pc. SM. SUSP. CYMS. *f*

Vla.

55 *mp*

Bar. *O why am I so bright*

Picc.

Ob.

B. Cl.

Pno. *p*

Pc. SM. SUSP. CYMS. *f*

Vln. 2 *p*

Vla. *pp*

Vc. *pp* *pizz.* *f*

59

Bar. fly - ing through the night? Why am I so

Picc. take Flute

Pno.

Hp. *f*

Pc. SM. SUSP. CYMS. *f* *p* *mf*

Vln. 1 *mf* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *f* arco *f*

Cb. *f*

Bar. *p*
 fair fly - ing through the air? why am I so bright fly-ing in the

Hp. *p sub.*

Pc. *f* // *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

SM. SUSP. CYMS.

Bar. *f*
 night? Why am I so fair fly - ing through the air? Will you let me in

B. Cl. *p* *f*

Hp. *mf* *f*

Pc. *cresc.* *f* *ff*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *mf*

SM. SUSP. CYMS.

76

Bar. *p*
af - ter all I've done? Will you let me in, will you let me in, will you let me in,

Pno. *f* *p sub.*

Hp. *mp* *f*

Pc. SM. SUSP. CYMS. *ff* *p*

Vla. *f*

Vc. *f*

Cb. *f* *f* *p*

pizz.

81

Bar. *f* *mp*
will you let me in will you let me in af - ter all I've done?

Pno. *f*

Hp. *f* *mp sub.*

Pc. SM. SUSP. CYMS. *mf* *pp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

arco

Bar. *mf*
You are a good _____ boy

Vln. 1 *mf* crisp
Vln. 2 *mf* crisp
Vla. *mf* crisp
Vc. *mf* crisp
Cb. *mf* crisp

95 *mf*
on the fields of joy, _____ you are a

Ob. *mp* *mf*
B. Cl. *p* *mf*
Pno. *p* *mf*
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

101

Bar. good boy, you are a good boy

Fl. *mf*

Ob.

B: Cl. *mfp*

Pno.

Pc. SM. SUSP. CYMS. *p* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

♩ = 104c.

107

Bar. *mf* *p* *mf* *mf*

Fl. *mf* *mf*

Ob. *mf* *mf*

B. Cl. *mf* *p* *mf* *mf*

Pno. *p* *mf sub.* *detached*

Pc. SM. SUSP. CYMS. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* *mf detached*

Cb. *p*

on the fields of joy

113

Bar. *mf*

Fl. *mf* *f*

Ob. *mf* *f*

B \flat Cl. *mf* *f*

Pno. *f*

VIB. hard sticks, motor off, no pedal

Pc. *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

119

Fl.

Ob.

B. Cl.

Pno.

VIB.

Pc.

Vln. 1

Vln. 2

Vla.

Vc.

ff

p

ff

p

ff

p

ff

mp

ff

p

ff

p

ff

p

ff

p

♩ = 144c.

124

f *p*

Bar. We see you as you go a - cross the fields, we see you as you go a -

B. Cl. *mp*

Pno. *mp* *mp*

Pc. SM. SUSP. CYMS. *pp*

Vln. 2 *p* *mp*

Vla. *f* *p* *mp*

Vc. *f* *p* *mp*

Cb. *f* *p* *mp*

Detailed description of the musical score: The score is for measures 124, 125, and 126. The tempo is marked as ♩ = 144c. The Baritone part (Bass clef) has lyrics: 'We see you as you go a - cross the fields, we see you as you go a -'. The Baritone part starts with a fortissimo (f) dynamic and then switches to piano (p). The Bass Clarinet (B. Cl.) part starts with a mezzo-piano (mp) dynamic. The Piano (Pno.) part has two mezzo-piano (mp) markings. The Percussion (Pc.) part is marked 'SM. SUSP. CYMS.' and has a pianissimo (pp) dynamic. The Violin 2 (Vln. 2) part has dynamics of piano (p) and mezzo-piano (mp). The Viola (Vla.) part starts with fortissimo (f) and then has dynamics of piano (p) and mezzo-piano (mp). The Violoncello (Vc.) part starts with fortissimo (f) and then has dynamics of piano (p) and mezzo-piano (mp). The Contrabass (Cb.) part starts with fortissimo (f) and then has dynamics of piano (p) and mezzo-piano (mp). There are various musical notations including slurs, accents, and dynamic hairpins throughout the score.

cresc. poco a poco

127

Bar. - cross the fields, we see you as you go a - cross the fields, a -

B. Cl. *mp* *mf*

Pno. *mf* *mf*
(Red.) *

Pc. SM. SUSP. CYMS. *p*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

130 *f*

Bar. - cross the fields, a - cross the fields of snow.

B. Cl. *mf*

Pno. *mf* *f*

(Ped.) * Ped. *

Pc. SM. SUSP. CYMS. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

133 *f* ♯e

Bar. We will

Fl. *f* be

Ob. *f* be

B. Cl. *f* be

Pno. 15:4 15:4 15:4

Pc. SM. SUSP. CYMS. *mf*

♩ = 126c.

Bar. *not let you not in.*

Fl.

Ob.

B. Cl.

Pno. *p sub.* *f*

Pc. SM. SUSP. CYMS. \emptyset

Bar. *Nev - er. Nev - er. Nev - er.*

B. Cl. *ff*

Pc. SM. SUSP. CYMS. // *ff* // *ff* //

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

143

B♭ Cl. *p* *mf*

SM. SUSP. CYMS. *pp*

Vln. 1 *mf* *f*

146

B♭ Cl. *f* *fff* *pp*

SM. SUSP. CYMS. *mf* *p* *ff* *mp*

Vln. 1 *fff* *attacca*