

# On an Olde English Carol

For Concert Band, Grade 3  
By Randall D. Standridge (ASCAP)

## Instrumentation

1 - Full Score  
8 - Flute  
2 - Oboe (opt. Flute 2)  
2 - Bassoon  
5 - Bb Clarinet 1  
5 - Bb Clarinet 2  
2 - Bb Bass Clarinet  
4 - Eb Alto Saxophone 1  
4 - Eb Alto Saxophone 2  
2 - Bb Tenor Saxophone  
2 - Eb Baritone Saxophone

4 - Bb Trumpet 1  
4 - Bb Trumpet 2  
4 - F Horn  
4 - Trombone 1  
4 - Trombone 2  
4 - Euphonium B.C.  
2 - Euphonium T.C.  
4 - Tuba

2 - Synth (single staff)  
2 - Mallets 1: Bells/Chimes (shared)  
2 - Mallets 2: Vibraphone/Chimes (shared)  
2 - Timpani (4)  
2 - Percussion 1: Bass Drum/Tambourine  
2 - Percussion 2: Finger Cymbals/Crash Cymbals  
2 - Percussion 3: Suspended Cymbal/Tom Drum

**Full Set - \$65.00**

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Spring (1)  
Beginners Rock (1)  
Groovy-8 (1)  
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The Lake of Sorrows (1.5)  
Santa the Barbarian (1.5)  
A Festival of Carols (1.5)  
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Fanfare for the 16th Empire (1.5)  
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Creer (2)  
Spero (2)  
Hillside March (2)  
Earthdawn (2.5)  
Shadow Cove March (2.5)

## GRADE 3 - 3.5

Affirmation (3)  
...music speaks (3)  
On an Olde English Carol (3)  
Gallowglass (3)  
Precious Lord, Take My Hand (3.5)

## GRADE 4

Utopia (4)  
Providence (4)  
Havana Nights (4)  
Vanishing Point (4)  
Deus Ex Machina (4.5)  
The Four Horsemen of the Apocalypse  
(4.5)

## GRADE 5

Stonewall: 1969 (5)  
unBroken (5)

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# On an Olde English Carol

Setting by Randall D. Standridge

## Program Notes

*The Coventry Carol* is one of those rare Christmas carols that is not full of light and hope. It is a dark lullabye, mourning the loss of the children who were put to death as King Herod attempted to find and kill the prophesied King of Israel. I have always found both the tale and the music to be haunting and chilling.

When setting this work, I had a few goals. First, I absolutely refused to use sleigh bells or anything "christmassy" as I felt that would cheapen the emotional impact of this terrible tale. Second, I wanted to create a christmas work that used very reserved orchestration to allow beautiful instrumental colors to shine through and to create a sense of isolation and tension, and allow the work to function in a festival/contest setting as well as a holiday concert. Lastly, I wished to create a work that would serve as an alternative to the typical "joyous" fare.

*On an Olde English Carol* is a setting of this beautiful, melancholy melody. The work begins with the voices of the mourners singing the souls of their children to sleep ("Lully, Lullah, Lully, Lullay"). The carol is then heard in various choirs. The grief of the parents culminates in a powerful statement at the climax of their work, before returning to a quiet whisper, though the work ends on a slight ray of hope that crescendos to the final release.

I hope you enjoy this work and find it suitable for both holiday concerts and festival performances.

## Rehearsal suggestions

- During the singing sections, all singers have been provided with all "splits" that occur. Divide as you see fit, and as it sounds the best.
- This work features multiple tempo changes that enhance the emotional and aesthetic impact; make sure these are rehearsed so that performers are very comfortable with the interpretation.
- While some conductors may be tempted to alter the tempo of the work, it is strongly discouraged. Tempo is as much an element of a composition as the notes, articulations, and harmonies. If this piece is too slow, it will lose much of its kaleidoscopic effect.
- Dynamics should be noticeable and taken to extremes.
- The work has been generously cued so that it may fit many instrumentation situations, but the work will sound most effective when kept as close as possible to the original orchestration.

## About the Composer



Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information

about Mr. Standridge, visit his website at: [www.randallstandridge.com](http://www.randallstandridge.com)



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**Concert work: On an Olde English Carol (Standard edition, RSM C027)**

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Director

\_\_\_\_\_  
Administrator

Score  
Grade 3  
Duration: 4:00

# On an Olde English Carol

Traditional English Carol  
setting by Randall D. Standridge  
(ASCAP)

Mourful  $\text{♩} = 80$

The score is for a 3/4 time piece in B-flat major. It features a vocal line with lyrics "Lul - ly, Lul - lah" and a piano accompaniment. The instruments include:

- Flute
- Oboe (Opt. Fl.2)
- Bassoon
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Bass Clarinet
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- F Horn
- Trombone 1
- Trombone 2
- Euphonium
- Tuba
- Strings (pp, optional Marimba)
- Mallets 1 (Bells/Chimes)
- Mallets 2 (Vibraphone/Chimes, mf)
- Timpani (Tune: E, G, C, D)
- Percussion 1 (Bass Drum/Tambourine)
- Percussion 2 (Finger Cymbals, mp)
- Percussion 3 (Suspended Cymbal/Tom Drum, p to mp)

The score is divided into seven measures, numbered 1 through 7 at the bottom.

Fl. Oboe (Opt. Fl.2) *mp* Play

Ob. *mp* Play

Bsn. Oboe (Opt. Fl.2) *p* Play

B. Cl. 1 *mp* Play

B. Cl. 2 *p* Play

B. Cl. *p*

A. Sx. 1 Bassoon *p*

A. Sx. 2 Clarinet in Bb *p*

T. Sx. Bassoon *p*

B. Sx. Bass Clarinet *p*

B. Tpt. 1 Div. Lul - ly, Lul - lay

B. Tpt. 2 Div. Lul - ly, Lul - lay

Hn. Div. Lul - ly, Lul - lay

Tbn. 1 Div. Lul - ly, Lul - lay

Tbn. 2 Div. Lul - ly, Lul - lay

Euph. Div. Lul - ly, Lul - lay

Tuba Div. Lul - ly, Lul - lay Bass Clarinet *p* Play *p*

Synth.

Mal. 1 Bells (Hard Acrylic Mallets) *mf*

Mal. 2

Timp.

Perc. 1 Bass Drum *pp* *mp* *pp*

Perc. 2

Perc. 3 Sus. Cym. *p* *mp*

8 9 10 11 12 13 14 15

17

Fl. *f* *f* *f* *f* *f* *f* *f* *f*

Ob. *f* *f* *f* *f* *f* *f* *f* *f*

Bsn. *f* *p* *f* *p* *f* *p* *f* *f*

B. Cl. 1 *f* *f* *f* *f* *f* *f* *f* *f*

B. Cl. 2 *f* *p* *f* *p* *f* *p* *f* *f*

B. Cl. *f* *p* *f* *p* *f* *p* *f* *f*

A. Sax. 1 *f* *f* *f* *f* *f* *f* *f* *f*

A. Sax. 2 *f* *f* *f* *f* *f* *f* *f* *f*

T. Sax. *f* *p* *f* *p* *f* *p* *f* *f*

B. Sax. *f* *p* *f* *p* *f* *p* *f* *f*

B. Tpt. 1 *f* *p* *f* *p* *f* *p* *f* *f*

B. Tpt. 2 *f* *p* *f* *p* *f* *p* *f* *f*

Hn. *f* *p* *f* *p* *f* *p* *f* *f*

Tbn. 1 *f* *p* *f* *p* *f* *p* *f* *f*

Tbn. 2 *f* *p* *f* *p* *f* *p* *f* *f*

Euph. *f* *p* *f* *p* *f* *p* *f* *f*

Tuba *f* *p* *f* *p* *f* *p* *f* *f*

Synth.

Mal. 1 Chimes (Hard Mallets) *f* *f* *f* *f* *f* *f* *f* *f*

Mal. 2

Timp. (Medium Mallets) *p* *f* *p* *f* *p* *f* *p* *f*

Perc. 1 Bass Drum *p* *f* *p* *f* *p* *f* *p* *f*

Perc. 2 Crash Cymbals *f* *f* *f* *f* *f* *f* *f* *f*

Perc. 3

26

Fl. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Ob. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Bsn. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Cl. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Cl. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Cl. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

A. Sx. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Horn in F *p*

A. Sx. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Trombone 1 *p*

T. Sx. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Sx. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Tpt. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Horn in F *p*

B. Tpt. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Trombone 1 *p*

Hn. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Solo (opt.) *p*

Tbn. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Solo (opt.) *p*

Tbn. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Euph. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Tuba *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Synth. *p*

Mal. 1 *ff* *mf* Bells

Mal. 2 *mf*

Timp. *ff* *pp*

Perc. 1 *ff* *pp* Finger Cymbals *mp* *pp*

Perc. 2 *ff* *mp* Stick on Sus. Cym. *p*

Perc. 3 *p* Sus. Cym.

24 25 26 27 28 29 30 31



32

Fl. *mp* Play

Ob. *mp* Play

Bsn. *p* *mp* *mf* *mp* Play

B. Cl. 1 *mp* Play

B. Cl. 2 *mp* Play

B. Cl. *mp*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *mp* *mf*

T. Sax. *p* *mp* *mf*

B. Sax. *p* *mp* *mf*

B. Tpt. 1 *mp* *mf*

B. Tpt. 2 *mp* *mf*

Hn. *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *Solo (opt.)* *mp* *mf*

Euph. *p* *mp* *mf*

Tuba *Solo (opt.)* *mp* *mf* *Solo (opt.)* *Div. (add 1 player on bottom note)*

Synth. *mf*

Mal. 1 *mf*

Mal. 2 *Chimes (Hard Hammers)* *mp* *mf*

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *mp* *Slick on Sus. Cym.*

*mp* *mp*

32

33

34

35

36

37

38

39

40

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Synth.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mf

p

Play

mp

mf

p

Horn in F

p

All

p

All

p

All

Baritone Sax

mp

mf

p

All Div.

pp

Bass Drum

p

Sus. Cym.

p

40 41 42 43 44 45 46 47

48

This page contains the musical score for measures 48 through 55 of the piece "On an Olde English Carol". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

**Instrumentation and Dynamics:**

- Flute (Fl.):** *mf* (measures 48-51), *f* (measures 52-55)
- Oboe (Ob.):** *mf* (measures 48-51), *f* (measures 52-55)
- Bassoon (Bsn.):** *mf* (measures 48-51), *f* (measures 52-55)
- Clarinet 1 (B. Cl. 1):** *mf* (measures 48-51), *f* (measures 52-55)
- Clarinet 2 (B. Cl. 2):** *mf* (measures 48-51), *f* (measures 52-55)
- Bass Clarinet (B. Cl.):** *mf* (measures 48-51), *f* (measures 52-55)
- Saxophone 1 (A. Sx. 1):** *mf* (measures 48-51), *f* (measures 52-55)
- Saxophone 2 (A. Sx. 2):** *mf* (measures 48-51), *f* (measures 52-55)
- Tenor Saxophone (T. Sx.):** *mf* (measures 48-51), *f* (measures 52-55)
- Bass Saxophone (B. Sx.):** *mf* (measures 48-51), *f* (measures 52-55)
- Trumpet 1 (B. Tpt. 1):** *mf* (measures 48-51), *f* (measures 52-55). Includes "Play" markings.
- Trumpet 2 (B. Tpt. 2):** *mf* (measures 48-51), *f* (measures 52-55). Includes "Play" markings.
- Horn (Hn.):** *mf* (measures 48-51), *f* (measures 52-55)
- Trombone 1 (Tbn. 1):** *mf* (measures 48-51), *f* (measures 52-55)
- Trombone 2 (Tbn. 2):** *mf* (measures 48-51), *f* (measures 52-55)
- Euphonium (Euph.):** *mf* (measures 48-51), *f* (measures 52-55)
- Tuba:** *mf* (measures 48-51), *f* (measures 52-55)
- Synthesizer (Synth.):** *p* (measures 52-55), labeled "Strings".
- Maracas 1 (Mal. 1):** *p* (measures 52-55)
- Maracas 2 (Mal. 2):** *mf* (measures 48-51), *mf* (measures 52-55). Includes "Vibraphone" and "Chimes" markings.
- Timpani (Timp.):** *mf* (measures 48-51), *p* (measures 52-53), *f* (measures 54-55), *pp* (measures 55).
- Percussion 1 (Perc. 1):** *mf* (measures 48-51), *p* (measures 52-53), *mf* (measures 54-55), *f* (measures 55). Includes "Crash Cymbals" and "Finger Cymbals" markings.
- Percussion 2 (Perc. 2):** *f* (measures 52-55), *mp* (measures 55). Includes "Stick on Sus. Cym." marking.
- Percussion 3 (Perc. 3):** *mf* (measures 48-51), *p* (measures 52-53), *f* (measures 54-55), *mp* (measures 55).

**Measure Numbers:** 48, 49, 50, 51, 52, 53, 54, 55

56

Div.

accel.

Fl. *mf* *p*

Ob.

Bsn. Tuba *mf* *p*

B. Cl. 1 Flute Div. *mf* *p*

B. Cl. 2 Flute *mf* *p*

B. Cl. Tuba *mf* *p*

A. Sx. 1 Flute *mf* *p* Horn in F *p* *mf* *p* Solo (opt.) *p* *mf*

A. Sx. 2 Flute *mf* *p* Trombone 1 *p* *mf* *p*

T. Sx. Trombone 2 *p* *mf* *p*

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn. *p* *mf* *p*

Tbn. 1 *p* *mf* *p*

Tbn. 2 *p* *mf* *p*

Euph. *p* *mf* *p*

Tuba Solo (opt. Soli) *mf* *p*

Synth.

Mal. 1

Mal. 2

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3 Sus. Cym. *p*

62 Moving Forward ♩=92 rit.

Rall.

66 Broadly ♩=88

The musical score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Rests in measures 62-65, then plays a melodic line starting at measure 66.
- Oboe (Ob.):** Rests in measures 62-65, then plays a melodic line starting at measure 66.
- Bassoon (Bsn.):** Plays a steady eighth-note accompaniment throughout.
- Clarinet 1 (B. Cl. 1) & Clarinet 2 (B. Cl. 2):** Play a rhythmic eighth-note accompaniment.
- Bass Clarinet (B. Cl.):** Plays a rhythmic eighth-note accompaniment.
- Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.):** Play a rhythmic eighth-note accompaniment.
- Trumpets (B. Tpt. 1, B. Tpt. 2):** Play a rhythmic eighth-note accompaniment.
- Horn (Hn.):** Plays a rhythmic eighth-note accompaniment.
- Trombones (Tbn. 1, Tbn. 2):** Play a rhythmic eighth-note accompaniment.
- Euphonium (Euph.):** Plays a rhythmic eighth-note accompaniment.
- Tuba:** Plays a rhythmic eighth-note accompaniment.
- Synthesizer (Synth.):** Provides harmonic support starting at measure 66.
- Chimes:** Provides harmonic support starting at measure 66.
- Timpani (Timp.):** Plays a rhythmic eighth-note accompaniment.
- Percussion 1 (Perc. 1):** Plays a rhythmic eighth-note accompaniment.
- Percussion 2 (Perc. 2):** Plays a rhythmic eighth-note accompaniment.
- Percussion 3 (Perc. 3):** Plays a rhythmic eighth-note accompaniment.

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance instructions include *rit.* (ritardando), *Rall.* (rallentando), and *All* (Allegro). The score is divided into measures 62 through 69.

74

This page of the musical score covers measures 70 through 77. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets in Bb (Bb Cl. 1, Bb Cl. 2), Clarinet in C (B. Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B. Tpt. 1, B. Tpt. 2), Horns (Hn.), Trombones (Tbn. 1, Tbn. 2), Euphonium (Euph.), Tuba, Synthesizer (Synth.), Maracas (Mal. 1, Mal. 2), Timpani (Timp.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score features various dynamics such as *fp*, *f*, and *ff*, and includes performance markings like *tr* (trills) and *v* (accents). A *Vibraphone* part is also indicated in measure 73. The page number '74' is prominently displayed at the top center.

*Molto Rit.* **Tempo I** ♩=80 **82**

Fl. *mf* *f* *p* *ff*

Ob. *mf* *f* *p* *ff*

Bsn. *mf* *f* *p* *ff*

B. Cl. 1 *mf* *f* *p* *ff*

B. Cl. 2 *mf* *f* *p* *ff*

B. Cl. *mf* *f* *p* *ff*

A. Sx. 1 *mf* *f* *ff*

A. Sx. 2 *mf* *f* *p* *ff*

T. Sx. *mf* *f* *p* *ff*

B. Sx. *mf* *f* *p* *ff*

B. Tpt. 1 *mf* *f* *p* *ff*

B. Tpt. 2 *mf* *f* *p* *ff*

Hn. *mf* *f* *ff*

Tbn. 1 *mf* *f* *p* *ff*

Tbn. 2 *mf* *f* *p* *ff*

Euph. *mf* *f* *p* *ff*

Tuba *mf* *f* *p* *ff*

Synth. *pp* Strings

Mal. 1 *ff* *mf*

Mal. 2 *ff* *mf*

Timp. *mf* *f* *p* *ff*

Perc. 1 *p* *f* *p* *ff*

Perc. 2 *ff*

Perc. 3 *ff* *p* *mp*

Finger Cymbals

Sus. Cym. *mp*

Stick on Sus. Cym.

78 79 80 81 82 83 84 85

rit. **92 Mournful** ♩=72

Fl. *Sing*  
Lul - ly, Lul - lah

Ob. *Sing*  
Lul - ly, Lul - lah

Bsn. *Sing*  
Lul - ly, Lul - lah

B. Cl. 1 *Sing*  
Lul - ly, Lul - lah

B. Cl. 2 *Sing*  
Lul - ly, Lul - lah

B. Cl. *Sing*  
Lul - ly, Lul - lah

A. Sx. 1 *Sing*  
Lul - ly, Lul - lah

A. Sx. 2 *Sing*  
Lul - ly, Lul - lah

T. Sx. *Sing*  
Lul - ly, Lul - lah

B. Sx. *Sing*  
Lul - ly, Lul - lah

B. Tpt. 1 *Sing*  
Lul - ly, Lul - lah

B. Tpt. 2 *Sing*  
Lul - ly, Lul - lah

Hn. *Sing*  
Lul - ly, Lul - lah

Tbn. 1 *Sing*  
Lul - ly, Lul - lah

Tbn. 2 *Sing*  
Lul - ly, Lul - lah

Euph. *Sing*  
Lul - ly, Lul - lah

Tuba *Sing*  
Lul - ly, Lul - lah

Synth.

Mal. 1 *Bells*  
*mf*

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3 *Sus. Cym.*

*mp* *p*



**96** *Tempo I*  $\text{♩} = 80$

*rit.* *rit.* *a tempo*

The score consists of 20 staves. Key parts include:

- Fl.:** Flute, marked *mp*, *p*, *pp*, *mf*.
- Ob.:** Oboe, marked *mp*, *p*, *pp*, *mf*.
- Bsn.:** Bassoon, marked *mp*, *p*, *pp*, *mf*.
- B. Cl. 1, B. Cl. 2, B. Cl.:** Clarinets, marked *mp*, *p*, *pp*, *mf*.
- A. Sx. 1, A. Sx. 2:** Saxophones, marked *mp*, *p*, *pp*, *mf*.
- T. Sx.:** Euphonium, marked *mp*, *p*, *pp*, *mf*.
- B. Sx.:** Trombone 1 and 2, marked *mp*, *p*, *pp*, *mf*.
- B. Tpt. 1, B. Tpt. 2:** Horns, marked *p*, *pp*, *mf*.
- Hn.:** Horn in F, marked *p*, *pp*, *mf*.
- Tbn. 1, Tbn. 2:** Trombones, marked *mp*, *p*, *pp*, *mf*.
- Euph.:** Euphonium, marked *mp*, *p*, *pp*, *mf*.
- Tuba:** Tuba, marked *p*, *mp*, *p*, *pp*, *mf*.
- Synth.:** Synthesizer/Harp, marked *mp*.
- Mal. 1, Mal. 2:** Maracas, marked *mp*.
- Timp.:** Snare Drum, marked *p*, *mp*, *p*, *pp*.
- Perc. 1:** Tambourine, marked *p*.
- Perc. 2:** Bass Drum, marked *pp*.
- Perc. 3:** Tom Drum, marked *mp*.

*p* *pp*

94 95 96 97 98 99 100 101 102 103 104