

# Jack and the Beanstalk

Melissa Dunphy

for SSA Choir  
and Chamber orchestra

Full Score in C



Composed for the Immaculata Symphony Orchestra  
2009  
Arranged 2011

Full Score

Percussion:  
Suspended cymbals  
Cowbell  
Pop gun

# Jack and the Beanstalk

Melissa Dunphy

Narrator: [Introduction] This is a story about a young adventurous boy and some magic beans.

## A JACK'S THEME

Allegro Moderato ♩ = 92

To Fl.

The musical score for 'Jack's Theme' is written in 4/4 time with a tempo of Allegro Moderato (♩ = 92). The score includes parts for Piccolo, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in C, Trombone, Cymbals, Harp, and Choir. The Piccolo part begins with a dynamic of *f* and includes a 'To Fl.' instruction. The woodwinds and brass sections play a rhythmic melody, with dynamics ranging from *f* to *p*. The Harp provides a harmonic accompaniment. The Choir enters with a unison line, marked *f* unison, with the lyrics 'Once there was a boy named Jack,'. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) plays a rhythmic accompaniment, with dynamics ranging from *f* to *mf*. The Violoncello and Double Bass parts include 'pizz.' (pizzicato) and 'arco' (arco) markings.

4

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 C Tpt.   
 Tbn.   
 Cym.   
 Hp.   
 SSA   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.

Cle-ver, cour-a geous and laid back. He had a charm-ing car-ing mom and lived in a cot-tage on a farm.

8

Flute *mf*

Ob.

Cl. *f*

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

Hn.

C Tpt. *f*

Tbn. *p* *f* *p* *f* *p* *gliss.* *gliss.*

Cym.  $\text{H} \frac{4}{4}$

Hp.

SSA  
 One day his mom said, "We're hard up. Dai - sy our milk - ing cow dried up. Though I de - plore it we are too poor to

Vln. I *mf*

Vln. II *mf* *f* *mf*

Vla. *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p*

Db. *f*

11

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

SSA

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mp*

*f*

*mp*

*f*

*mp*

*p* < *f*

*p* < *f*

*f*

*f*

*f*

*mp*

*p*

*mp*

ghss

E♭ major scale

keep\_ her a - ny - more. Take Dai - sy down to mar - ket and sell her so we won't starve yet, and

Fl. *pp* *f* 3 3

Ob. *pp* *f* 3

Cl. *pp* *f* 3

Bsn. *pp* *mf*

Hn. *p* *f espress.* 3 3

C Tpt. *f* 3

Tbn. *f*

Cym. *p* *f*

Hp. *p* *f*

SSA *p* *f* 3  
 make sure you get a good price, that would be nice, that would be ve - ry nice. Don't let a buy - er cheat you, bam -

Vln. I *pp* *f* 3 3

Vln. II *pp* *f* 3

Vla. *pp* *f espress.* 3 3

Vc. *pp* *mf*

Db. *pp* *mf*

18

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

SSA

Vln. I

Vln. II

Vla.

Vc.

Db.

To Cowbell

boo-zle you or mis - treat you, and don't let your moth-er wor-ry, hur-ry, hur-ry right back home!"

*p* *f* *p* *f* *p* *f* *p* *f*

"Off you go!" said Jack's mother. Jack trudged out the door and down the road, with Daisy following behind.

**B** JACK WITH COW

Slow march

The musical score is arranged in systems for various instruments and voices. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes:

- Fl.** (Flute): *p mournfully*
- Ob.** (Oboe): *pp* and *p mournfully*
- Cl.** (Clarinet): *pp* and *p mournfully*
- Bsn.** (Bassoon): *f mournfully (and bovinely)* with a *solo* section.
- Hn.** (Horn): *pp*
- C Tpt.** (Trumpet): Rests throughout.
- Tbn.** (Tuba): *pp*
- C. bell** (Cowbell - hard mallet): *pp*
- Hp.** (Harp): Rests throughout.
- SSA** (Soprano, Alto, Tenor): Lyrics: "Jack led his cow off sad-ly. He would miss Dai-sy bad-ly."
- Vln. I** (Violin I): *p mournfully*
- Vln. II** (Violin II): *pp* and *p mournfully*
- Vla.** (Viola): *pp* and *p* with *pizz.* and *arco* markings.
- Vc.** (Violoncello): *pp* and *p* with *pizz.* and *arco* markings.
- Db.** (Double Bass): *pp* and *p* with *pizz.* markings.

Fl. //

Ob. //

Cl. //

Bsn. //

Hn. *pp*

C Tpt. *p*

Tbn. *pp*

C. bell *mf*

Hp.

SSA *p*  
 His pet cow was his on - ly friend. One foot, then the oth-er led him from his moth-er,

*p*  
 His pet cow was his on - ly friend. One foot, then the oth-er led him from his moth-er,

Vln. I // *p*

Vln. II *pp*

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

Vc. *p* arco pizz. arco *pp* *p*

Db. *p* arco *pp*

35

Fl. *p* *f* *tr*

Ob. *f*

Cl. *p* *f* *tr*

Bsn. *f*

Hn. *p* *f*

C Tpt. *f*

Tbn. *mf*

C.bell To Cym. Cymbals To C.bell *ppp* *mf*

Hp.

SSA  
 each step a step clos - er to the\_ time they must part. May-be one day,  
 each step a step clos - er to the\_ time they must part. May-be one day,

Vln. I *f*

Vln. II *f*

Vla. *p* *mf*

Vc. *mf*

Db. *mf*

40

Fl.

Ob.

Cl.

Bsn.

*f*

Hn.

solo

*f*

*p*

C Tpt.

Tbn.

C. bell

Cow bell

To Cym.

Hp.

*pp*

SSA

Jack, Dai-sy will come back.

Jack, Dai-sy will come back.

Vln. I

*pp*

pizz.

Vln. II

*pp*

pizz.

Vla.

*pp*

pizz.

Vc.

*pp*

pizz.

Db.

*pp*

pizz.

Suddenly, Jack saw a stranger by the side of the road. "Come over here!" the stranger called out. "Have I got a deal for you!"

**C** THESE BEANS!

Allegro  $\text{♩} = 108$

Fl. *f* *pp* *mf*

Ob. *f* *pp* *mf*

Cl. *f* *pp* *mf*

Bsn. *pp* *mf*

Hn. *f* *pp* *mf* *p*

C Tpt. *f* *pp* *mf*

Tbn. *f* *pp* *mf* *p*

Cym. Cymbals *pp* *p*

Hp.

SSA *mf*  
I see you have a cow to sell. You're hop-ing that you will do

Allegro  $\text{♩} = 108$

Vln. I arco *f* *pp* *mf*

Vln. II arco *f* *pp* *p*

Vla. arco *f* *pp* *p*

Vc. arco *f* *pp* *mf*

Db. arco *f* *pp* *mf* pizz.

58

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

SSA  
well. You're look - ing glum, — but I've a cure, by gum! if you will hark and mark this secr-et that I

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p*

67

Fl. *p* *f*

Ob. *p* *f* *mp*

Cl. *p* *f* *mp*

Bsn. *p* *f* *mf*

Hn. *p* *f* *mp*

C Tpt. *f*

Tbn. *p* *f* *mp*

Cym. *pp* *mf*

Hp. *p* *ff*

SSA  
 tell: These beans, these beans, these beans are worth an aw-ful lot, these beans, these beans, ya

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f* *mp*

Vc. *p* *f*

Db. *p* *f*

76

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

SSA  
got-ta get'em while they're hot! These beans are col- or-ful and bright, and what is more, they might im-prove you ov-er-

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 76 through 83. The score is arranged for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), percussion (Cymbal), keyboard (Harp), strings (Violins I & II, Viola, Violoncello, Double Bass), and a vocal soloist (SSA). The vocal soloist has lyrics: "got-ta get'em while they're hot! These beans are col- or-ful and bright, and what is more, they might im-prove you ov-er-". The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings provide accompaniment for the vocal line.

84

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

SSA

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *mf*

*f* *mp*

*p* *mf*

*f*

night! \_\_\_\_\_ These beans, these beans, thesebeans will make you hand-some, yes and lean, and mean, and

92

Fl. *mf legato*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

SSA  
brawn-i - er than Sam-son, yes, these beans will al-ways give you more no mat-ter what you wish for!

Vln. I *mf legato*

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for page 92. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Cymbal (Cym.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line is for a Soprano Soloist (SSA) and includes the lyrics: "brawn-i - er than Sam-son, yes, these beans will al-ways give you more no mat-ter what you wish for!". The score is written in a common time signature and includes dynamic markings such as *mf legato* and *f*. The music is arranged in a standard orchestral format with staves for each instrument and a vocal line.

100

Fl. *f* *mf*

Ob. *mf*

Cl. *p*

Bsn. *p*

Hn. *p* *mf*

C Tpt.

Tbn. *p*

Cym.

Hp.

SSA *mf*  
In oth - er words, these beans will make your life fan - tas - tic! These beans will solve ya pro-blems

Vln. I *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p* *mf*

Db. *p*









140

Fl. *p espress.*

Ob. *f dolce cantabile* solo

Cl. *p espress.*

Bsn.

Hn. *pp*

C Tpt.

Hp. *p*

SSA *tutti p espress.*  
Jack, my dar - ing, sweet - ly sleep. Face our troub - les in the morn - ing. Close your eyes as

*p espress.*  
Jack, my dar - ing, sweet - ly sleep. Face our troub - les in the morn - ing. Close your eyes as

Vln. I solo *p*

Vln. II

Vla.

Vc.

Db.

145

Fl. *p*

Ob.

Cl. *pp*

Bsn.

Hn.

C Tpt. *pp*

Hp. *pp*

SSA  
 moth - er weeps. Who knows what will come by morn - ing? Night - time brings us

Vln. I *pp*

Vln. II

Vla. *p*

Vc. *pp*

Db.

149

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

C Tpt.

Hp. *f* bell-like  
*p*

SSA  
dark dis may.\_\_\_\_ May - be hope will come by\_\_\_\_ day. Let the sun rise\_\_\_\_ in the morn - ing  
dark dis may.\_\_\_\_ May - be hope will come by day. Let the sun rise\_\_\_\_ in the morn - ing

Vln. I *senza sord.*

Vln. II

Vla. *pp*

Vc.

Db. 4

154

That night ...

Musical score for measures 154-156. The score is in 3/4 time and B-flat major. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).  
 - Cl.: Rests in measures 154 and 155; enters in measure 156 with a melody starting on G4, marked *pp*.  
 - Bsn.: Plays a steady eighth-note accompaniment throughout, marked *p*.  
 - Hp.: Provides harmonic support with chords and single notes, marked *pp*.  
 - Vln. I: Features a *solo* passage in measure 154, marked *f*, with a melodic line that rises and then levels off.  
 - Vln. II: Rests in measures 154 and 155; enters in measure 156 with a melody, marked *pp*.  
 - Vla.: Rests in measures 154 and 155; enters in measure 156 with a melody, marked *pp*.  
 - Vc.: Plays a rhythmic accompaniment of eighth notes with a moving bass line, marked *pp*.  
 - Db.: Plays a rhythmic accompaniment of eighth notes with a moving bass line, marked *p*.



157

...when Jack and his mother were asleep ...

...the beans began to grow!

Musical score for measures 157-159. The score is in 3/4 time and B-flat major. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).  
 - Cl.: Plays a melody of quarter notes, marked *p*.  
 - Bsn.: Plays a steady eighth-note accompaniment, marked *p*.  
 - Hp.: Provides harmonic support with chords and single notes, marked *pp*.  
 - Vln. II: Plays a melody of quarter notes, marked *p*.  
 - Vla.: Plays a melody of quarter notes, marked *p*.  
 - Vc.: Plays a rhythmic accompaniment of eighth notes with a moving bass line, marked *f*.

**E** BEANS GROWING

The musical score is for the piece "BEANS GROWING" (Section E). It is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 90. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Cymbal (Cym.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute, Oboe, Clarinet, Bassoon, and Violin parts feature a melodic line starting in the second measure, marked with a *fp* dynamic. The Trombone and Double Bass parts play a rhythmic accompaniment, with the Trombone marked *pp* and the Double Bass marked *fp*. The Cymbal part has a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

163

This musical score page contains measures 163, 164, and 165. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164 and a *To Picc.* instruction at the beginning of measure 165.
- Oboe (Ob.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Clarinet (Cl.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Bassoon (Bsn.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Horn (Hn.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Trumpet (C Tpt.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Tuba (Tbn.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Cymbal (Cym.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Violin I (Vln. I):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164 and an *8va* marking above measure 165.
- Violin II (Vln. II):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Viola (Vla.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Violoncello (Vc.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.
- Double Bass (Db.):** Measures 163-165, *ff*. Includes a dynamic marking *ff* at the start of measure 164.

When Jack woke up the next day, he was astonished to see a beanstalk taller than the clouds. Of course, being adventurous, Jack immediately climbed all the way to the top, where he found himself inside an enormous castle. Suddenly, Jack heard heavy footsteps approaching.

**F** Andante  $\text{♩} = 80$

Tbn. *p*  
pizz.

Vc. *mp*  
pizz.

Db. *mp*

Jack quickly hid himself in a closet. The lumbering footsteps grew louder and louder.

**G** **GIANT THEME**

Andante  $\text{♩} = 80$

Picc. *f*  
Piccolo *f*

Ob. *f*

Cl. *f*

Bsn. *ff*

Hn. *ff*  
solo

C Tpt. *f*

Tbn. *mp* *ff*

Cym. *pp* *ff* stop

Hp. (stop after each) *mp* *f*

Vln. I

Vln. II

Vla. *mp* *ff*  
pizz.

Vc. *mp* *ff*  
pizz.

Db. *mp* *ff*

175

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *ff*

Bsn. *mf*

Hn.

C Tpt.

Tbn. *mf* *f*

Cym.

Hp. (fast roll) *f* *f*

Low Voices. (baritones) *mf* roughly *f*  
Fee fi fo fum! Fee fi fo fum!

Vln. I *f* *ff*

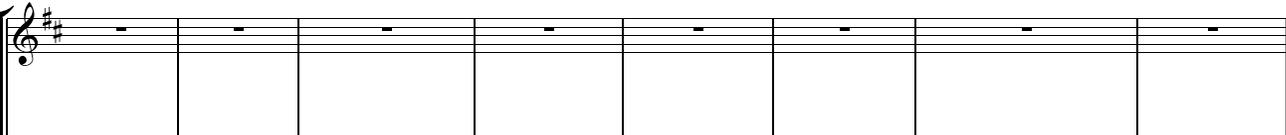
Vln. II *f* *ff*

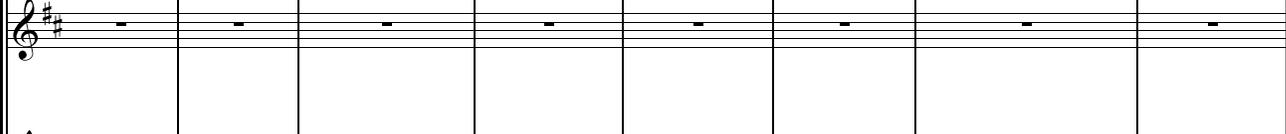
Vla. arco *mf* 4 *ff*

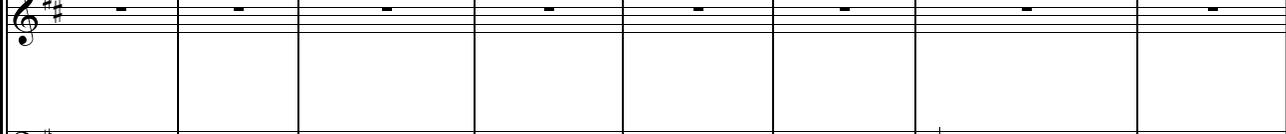
Vc. arco *mf* *f*

Db. arco *mf* 4

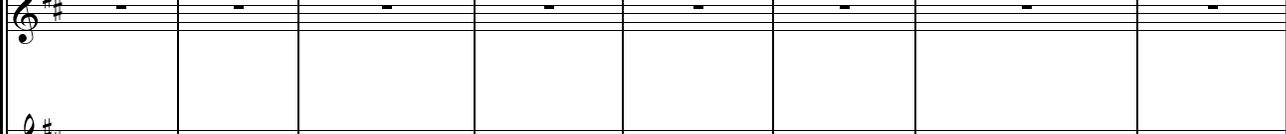
## 183

Picc. 

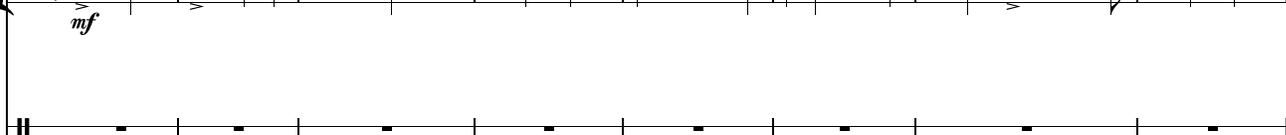
Ob. 

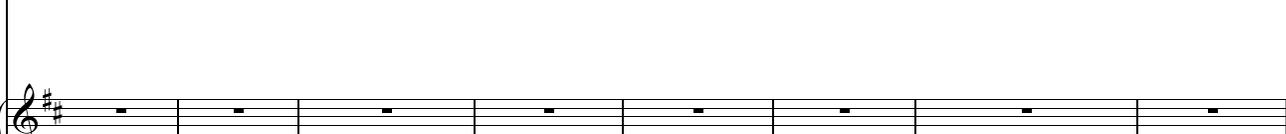
Cl. 

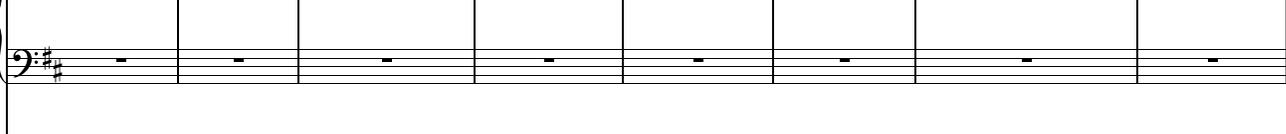
Bsn.  *mf*

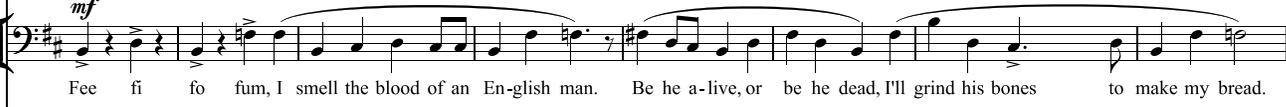
Hn. 

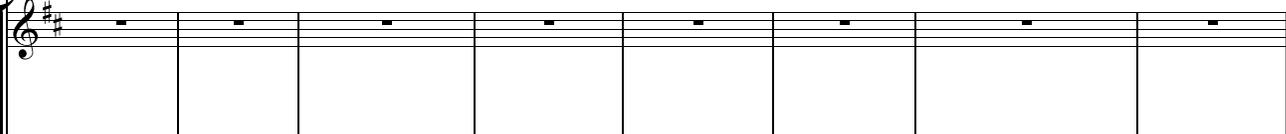
C Tpt. 

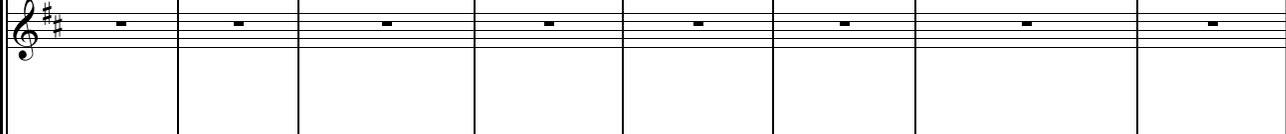
Tbn.  *mf*

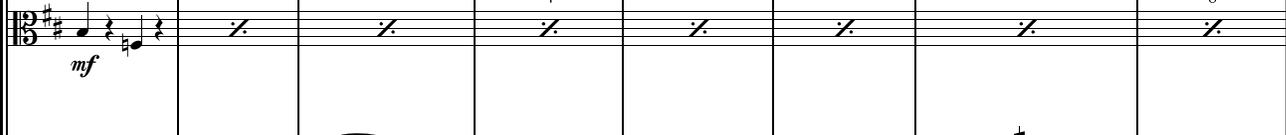
Cym. 

Hp. 

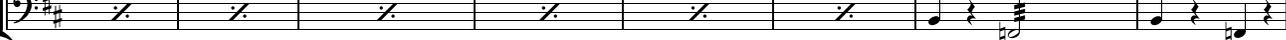
Low Voices.  *mf*  
 Fee fi fo fum, I smell the blood of an English man. Be he a-live, or be he dead, I'll grind his bones to make my bread.

Vln. I 

Vln. II 

Vla.  *mf*

Vc.  *mf*

Db.  *mf*

191

Picc. *ff* *f* *ff*

Ob. *ff* *ff*

Cl. *f pesante* *ff*

Bsn. *f pesante*

Hn. *ff*

C Tpt. *f pesante*

Tbn. *f pesante* 4

Cym.

Hp. *f*

SSA *f* (spoken/shouted)  
 Fee! Fi! Fo! Fum! Fee! Fi! Fo! Fum!

Low Voices. *f*  
 Fee fi fo fum! Fee fi fo fum!

Vln. I *f pesante* *f* *ff*

Vln. II *f pesante* *f* *ff*

Vla. *f pesante* *ff*

Vc. *f pesante*

Db. *f pesante* 4

198

Picc.

Ob. *f pesante*

Cl. *f pesante*

Bsn. *f pesante*

Hn.

C Tpt. *f pesante*

Tbn. *f pesante*

Cym.

Hp.

SSA *f*  
 Fee! Fi! Fo! Fum! Fee! Fi! Fo! Fum! Fee! Fi! Fo! Fum!

Low Voices. *f*  
 Fee fi fo fum, I smell the blood of an En-glish man. Be he a-live, or be he dead, I'll

Vln. I *f pesante*

Vln. II *f pesante*

Vla. *f pesante*

Vc. *f pesante*

Db. *f pesante*

204

Picc. *f* To Fl.

Ob. *f* To Eng. Hn.

Cl. *b* *tr*

Bsn.

Hn. *ff*

C Tpt.

Tbn. 8

Cym.

Hp.

SSA  
 Fee! Fi! Fo! Fum! make my bread. I'll grind his bones to make my bread.  
 grind his bones to make my bread, make my bread. I'll grind his bones to make my bread.

Low Voices.  
 grind his bones to make my bread. I'll grind his bones to make my bread.

Vln. I *b* *tr*

Vln. II *b* *tr*

Vla. *b* *tr*

Vc. *<* *>*

Db.

The giant looked all over the room for Jack but never thought to look inside the closet. Soon he gave up and began to eat his breakfast: three deep-fried sheep and a wheelbarrow of hash browns. When he had finished he roared, "Where is my goose that lays golden eggs?" A white goose appeared, with the most sorrowful eyes Jack had ever seen.

**H** GOOSE THEME

Adagietto ♩=40 rit. . . . . a tempo rit. . . . .

English Horn solo

mf mournfully solo

Bsn. p

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

Fl.

Eng. Hn. mp mf mp

Cl.

Bsn. p

Hn.

C Tpt.

Hp.

SSA

Sad as I can be, I wad-dle in - to the room. Why am I full of gloom? Ev'ry day I live und-er the

Sad as I can be, I wad-dle in - to the room. Why am I full of gloom? Ev'ry day I live und-er the

a tempo con sord. ppp rit. . . . . a tempo

Vln. I con sord. ppp

Vln. II con sord. ppp

Vla. con sord. ppp

Vc. con sord. pizz. p

Db.

220

Flute

Fl. *mp*

Eng. Hn. *mf* *ff*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Hp. *mp*

SSA *mf* *f*  
 gi - ant's con-trol. When he asks, I lay an egg of pur - est gold. Lay an egg! Lay an egg!

*mf* *f*  
 gi - ant's con-trol. When he asks, I lay an egg of pur - est gold. Lay an egg! Lay an egg!

Vln. I *mp*

Vln. II *pp*

Vla. *mp*

Vc. *p*

Db. *p* con sord. pizz.

225

rit. *tr* a tempo

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Hp.

SSA

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*p*

*p*

*mp*

*mp*

*mp*

*ppp*

*ppp*

*ppp*

arco

*ppp*

*ppp*

229

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Hp.

SSA

Vln. I

Vln. II

Vla.

Vc.

Db.

egg of pure gold," I'm a - fraid that I must do as I'm

egg of pure gold," I'm a - fraid that I must do as I'm

*mf*

The musical score for rehearsal mark 229 is arranged in a standard orchestral format. It includes staves for Flute, English Horn, Clarinet, Bassoon, Horn, Trumpet, Harp, SSA (Soprano, Alto, and Tenor), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in a key signature of two flats and features a complex time signature change from 7/8 to 3/4. The vocal soloists (SSA) have lyrics: "egg of pure gold," I'm a - fraid that I must do as I'm. The English Horn part includes a dynamic marking of *mf*. The score is divided into three measures by vertical bar lines, with rehearsal marks at the beginning and end of each section.

232

Fl. *f* *tr* *tr* *tr* *rit.* *To Picc.*

Eng. Hn. *f* *tr*

Cl. *f*

Bsn. *mf*

Hn. *f*

C Tpt.

Hp. *f* *ff* *p*

SSA  
 told. Pit - y me! Pit - y me! I wish I were free!  
 told. Pit - y me! Pit - y me! I wish I were free!

Vln. I *f* *tr* *tr* *tr* *rit.*

Vln. II *f* *tr* *tr* *tr*

Vla. *f* *tr* *b*

Vc. *f*

Db. *f* *arco*

238 a tempo

rit. . . . .

Fl.

Eng. Hn. *mp* *mf* *ppp*

Cl.

Bsn. *p* *ppp*

Hn.

C Tpt.

Hp.

SSA *mp* *mf*  
Ev-i-dent-ly I must es-cape A S A P. Who'll come to res-cue me?

Vln. I *ppp* *ppp*

Vln. II *ppp* *ppp*

Vla. *ppp* *ppp*

Vc. pizz. *pp*

Db. pizz. *pp*

The giant picked up the big white goose. Every time he asked her to lay, she obediently instantly laid a golden egg.

**I GIANT WITH GOOSE**

Andantino ♩=55

The musical score is divided into two systems. The first system includes:

- Fl.**: Flute part with a *Piccolo* section starting in measure 5, marked *f*.
- Eng. Hn.**: English Horn part with a *solo* section starting in measure 5, marked *f*.
- Cl.**: Clarinet part with a *f* dynamic.
- Bsn.**: Bassoon part with a *f* dynamic.
- Tbn.**: Trombone part with a *f* dynamic.
- Pop Gun.**: Percussion part with a *Pop Gun\** section starting in measure 5, marked *f*.
- SSA**: Soprano, Alto, and Tenor voices with lyrics "Lay! Lay!" and "Lay! Lay!"
- Low Voices.**: Bass and Contralto voices with lyrics "Lay! Lay!" and "Lay! Lay!"

The second system includes:

- Vln. I**: Violin I part, marked *ff*, *pp*, and *f*.
- Vln. II**: Violin II part, marked *ff*, *pp*, and *f*.
- Vla.**: Viola part, marked *ff* and *f*.
- Vc.**: Violoncello part, marked *f*, *pizz.*, and *arco*.
- Db.**: Double Bass part, marked *f*, *pizz.*, and *arco*.

Tempo and dynamics are indicated throughout the score, including *Andantino* and various dynamic markings like *ff*, *pp*, and *f*.

Picc. *To Fl.* *rit.*

Eng. Hn. *f*

Cl. *f*

Bsn. *mf*

Tbn. *f*

Pop Gun. *f* *To Cym.*

Vln. I *pp* *f* *mf* *rit. arco*

Vln. II *pp* *f* *mf*

Vla. *mf*

Vc. *pizz.* *f* *arco*

Db. *pizz.* *f* *arco*



Eng. Hn. *mf*

Bsn.

Tbn.

SSA (sighing) Lay... Lay... (open-mouthed yawn while stretching) Ahhh... *gliss.*

Low Voices. (sighing) Lay... Lay... (open-mouthed yawn while stretching) Ahhh... *gliss.*

Vln. I *gliss.* *pizz.* *mf*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc.

Db. *mf*

The giant grew tired and soon fell asleep, snoring loudly.

**J** **GIANT SNORING**

**Rubato**      Harmon mute      wah wah wah wah wah wah

C Tpt. *pp*

SSA *p* *gliss.*  
(whistle or wind noise)\*

Low Voices. *p* *f* *p*  
*gliss.* (Snort) *gliss.* (Snort)

Vln. I *p* arco wide, fast vibrato (start high as poss.) *gliss.*

Vln. II *p* arco (sliding)

Db. *p* *f* *p*  
*gliss.* *gliss.*

\* Variations could include "Zzzzzz," Curly's "Woop-woop-woo-woo-woo" sound, etc.



**267**

wah wah wah wah wah wah      wah wah wah wah wah wah mute off

C Tpt.

SSA *gliss.* (whistle or wind noise) *gliss.* (whistle or wind noise)

Low Voices. *f* *p* *f*  
*gliss.* (Snort)

Vln. I *p* *gliss.* *p* *gliss.*

Vln. II

Db. *f* *p* *f*  
*gliss.*

Jack pushed open the door of the closet and crept out. He picked up the goose and ran back to the beanstalk, which he descended as fast as he could.

**K** JACK SNEAKS AWAY

Presto ♩=140

Lento ♩=45

Flute *ff* *mp* *f*

Eng. Hn. *ff* *mp* *f*

Cl. *mp* *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Cym. *f*

Hp. *ff*

SSA *pp* *cautiously*  
 Don't make a sound, don't ev - en breathe, or you might wake the gi - ant!  
*p* *f*

Low Voices. *gliss.* (Snort)

Vln. I *pizz.* *pp* *cautiously* *ff* *mp* *f*

Vln. II *pizz.* *pp* *cautiously* *ff* *mp* *f*

Vla. *pizz.* *mf* *cautiously* *ff* *mp* *f*

Vc. *gliss.* *p* *f* *ff* *pizz.* *f*

Db. *gliss.* *p* *f* *ff* *pizz.* *f*

Lento ♩=45

Presto ♩=140

279

Musical score for measures 279-284. The score is arranged in a system with 13 staves. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.
- Eng. Hn. (English Horn):** Measures 279-284. Dynamics: *ff*, *f*.
- Cl. (Clarinet):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.
- Bsn. (Bassoon):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.
- Hn. (Horn):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.
- C Tpt. (C Trumpet):** Measures 279-284. Dynamics: *f*, *f*.
- Tbn. (Trombone):** Measures 279-284. Dynamics: *ff*, *f*.
- Cym. (Cymbal):** Measures 279-284. Dynamics: *f*.
- Hp. (Harp):** Measures 279-284. Dynamics: *ff*, *ff*.
- Vln. I (Violin I):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.
- Vln. II (Violin II):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.
- Vla. (Viola):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.
- Vc. (Violoncello):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*. Includes the instruction "arco" in measure 280.
- Db. (Double Bass):** Measures 279-284. Dynamics: *ff*, *f*, *ff*, *f*.

289

This musical score page contains measures 289 through 300. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 289-300. Starts with a melodic line in measure 289, then plays a sixteenth-note scale starting in measure 290. Dynamics include *ff* and accents.
- English Horn (Eng. Hn.):** Measures 289-300. Remains silent until measure 290, then plays a sixteenth-note scale. Dynamics include *ff*.
- Clarinet (Cl.):** Measures 289-300. Starts with a melodic line in measure 289, then plays a sixteenth-note scale starting in measure 290. Dynamics include *ff*.
- Bassoon (Bsn.):** Measures 289-300. Plays a simple melodic line in measure 289, then remains silent.
- Horn (Hn.):** Measures 289-300. Plays a simple melodic line in measure 289, then remains silent.
- Trumpet (C Tpt.):** Measures 289-300. Starts with a melodic line in measure 289, then plays a sixteenth-note scale starting in measure 290. Dynamics include *ff*.
- Tuba (Tbn.):** Measures 289-300. Plays a simple melodic line in measure 289, then remains silent.
- Cymbal (Cym.):** Measures 289-300. Remains silent.
- Piano (Hp.):** Measures 289-300. Features a tremolo accompaniment. A label "F major scale" with an 8va<sup>---</sup>1 marking is present above the right hand in measure 290.
- Violin I (Vln. I):** Measures 289-300. Starts with a melodic line in measure 289, then plays a sixteenth-note scale starting in measure 290. Dynamics include *ff*.
- Violin II (Vln. II):** Measures 289-300. Starts with a melodic line in measure 289, then remains silent until measure 290, when it plays a sixteenth-note scale. Dynamics include *ff*.
- Viola (Vla.):** Measures 289-300. Starts with a melodic line in measure 289, then remains silent until measure 290, when it plays a sixteenth-note scale. Dynamics include *ff*.
- Violoncello (Vc.):** Measures 289-300. Plays a simple melodic line in measure 289, then remains silent.
- Double Bass (Db.):** Measures 289-300. Plays a simple melodic line in measure 289, then remains silent.

292

Fl. <sup>^</sup> To Picc.

Eng. Hn.

Cl. <sup>6</sup>

Bsn. *ff* <sup>6</sup>

Hn. <sup>6</sup>

C Tpt.

Tbn.

Cym. <sup>^</sup> To Pop Gun *ff*

Hp. <sup>8<sup>va</sup>.1</sup>

Vln. I

Vln. II

Vla. <sup>6</sup>

Vc. *arco* *ff* <sup>6</sup>

Db.

Jack's mother had been worried about Jack and began to scold him, but Jack showed her the magical goose and told her about his adventure. She danced for joy to see the goose, as her golden eggs meant they would have money again.

**L COUNTRY DANCE**

Allegro ♩=108

Musical score for the first system of 'COUNTRY DANCE'. The score is in 4/4 time with a key signature of one sharp (F#). It features staves for Flute (Fl.), English Horn (Eng. Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute and English Horn parts are mostly rests, with the English Horn playing a melody starting in the fourth measure. The Violin I and II parts play a melody starting in the third measure. The Viola part plays a rhythmic accompaniment of eighth notes, starting in the first measure. The Violoncello part plays a rhythmic accompaniment of eighth notes, starting in the first measure. Dynamics include *f* (forte) and *p* (piano). Performance instructions include 'arco' and 'sim.' (simile).



300

Musical score for the second system of 'COUNTRY DANCE'. The score continues from the first system. It features staves for Flute (Fl.), English Horn (Eng. Hn.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), SSA (Soprano, Alto, Tenor), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part plays a melody starting in the second measure. The English Horn part plays a melody starting in the first measure. The Bassoon part plays a rhythmic accompaniment of eighth notes, starting in the second measure. The Horn part plays a melody starting in the second measure. The Trumpet part plays a melody starting in the fourth measure. The SSA part has lyrics: "Kick your heels up, one two three! Jack my lit-tle boy has saved us. Twirl and clap your hands with glee!" and "Twirl and clap your hands with glee!". The Violin I and II parts play a melody starting in the second measure. The Viola part has a '4' above it and a slash through the staff. The Violoncello part has a '4' above it and a slash through the staff. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include 'Piccolo'.

304

Picc. *mf*

Eng. Hn. *p* *mf*

Cl. *p*

Bsn. 4 *p*

Hn. 4 *p*

C Tpt. *p*

Tbn.

Pop Gun.

SSA  
Jack my lit le boy has saved us. Now we can kiss our debts good-bye!  
Jack my lit le boy has saved us. He climbed a bean-stalk to the sky.

Vln. I *mf*

Vln. II *mf*

Vla. 8

Vc. 4

Db.

308

Picc. *f*

Eng. Hn. *p* *f* solo *f*

Cl. *mf* *p* *f* *p*

Bsn. 4

Hn. *f*

C Tpt. *mp* *f*

Tbn.

Pop Gun.

SSA  
 He is the brav-est brain i-est boy that ev-er was. O, Jack my lit-tle boy has saved us!  
 He is the brav-est brain-i-est boy that ev-er was. O, Jack my lit-tle boy has saved us!

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f* pizz. *p*

Db. pizz. *p*

313

Picc. *ff* *f* solo

Eng. Hn. *f*

Cl. *p*

Bsn. *mf* *p*

Hn. *f*

C Tpt. *f*

Tbn. *p* *mf* *p*

Pop Gun. *f* Pop Gun To Cym.

SSA *f* Back to back and do-si-do!  
*f* We will keep the

Vln. I *ff* *f*

Vln. II *ff* *p* *f*

Vla. *ff* *p* *mf* *p*

Vc. *ff* *p* *mf* *p* arco

Db. *ff* *p* *mf* *p* arco

## 319

Picc. *tr* *tr* *tr*

Eng. Hn. *mf*

Cl. 4 *mf*

Bsn. 4

Hn. *mf*

C Tpt. *mf*

Tbn. 4

Cym.

SSA *f* *mf*

Jack, my lit-tle boy has saved us. Spin your part-ner, round we go! Jack, my lit-tle boy has saved us.  
goose from harm, her gold - en eggs will save our farm! — And if the goo-sey will a-gree

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. 4

Db. 4

323

Picc. *tr* *tr* *tr*

Eng. Hn.

Cl.

Bsn. 8 *p*

Hn. 4 *p*

C Tpt.

Tbn. *p*

Cym. *soft mallets* *p*

SSA  
to give her eggs up wil-ling-ly, we will ac-cept them grate ful - ly. O, Jack, my lit-tle boy has saved us.  
we will ac-cept them grate ful - ly. O, Jack, my lit-tle boy has saved us.

Vln. I *f*

Vln. II *f*

Vla. 4 *p*

Vc. 8 *p*

Db. 8 *p*

327

Picc. *f*

Eng. Hn. *f*

Cl. *f*

Bsn. *mf*

Hn. *f*

C Tpt. *f*

Tbn. *mf*

Cym. *f* *p* *f* *p*

SSA  
 Have you heard the news to day? He's a he-ro, so they say!  
 Once there was a boy named Jack, clev-er, cour-age ous and laid-back.

Vln. I *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf*

Vla. *div.* *f* *mf* *f* *mf*

Vc. *mf* *f* *mf* *f*

Db. *mf*

## 331

Picc.   
 Eng. Hn.   
 Cl.   
 Bsn.   
 Hn.   
 C Tpt.   
 Tbn.   
 Cym.   
 SSA   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.

*mf*   
*f*   
*f*   
*p*   
*f*   
*p*   
*f*   
*f*   
*f*   
*mf*

He climbed a bean-stalk to the sky. Now we can kiss our debts good-bye! He is the bold - est bright-est boy that  
 He climbed a bean-stalk to the sky. Now we can kiss our debts good-bye! He is the bold - est bright-est boy

## 334

Picc. *f* *p* solo

Eng. Hn. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *p* *mf*

Cym. *p* *f*

SSA  
 ev-er was and all be-cause, O, Jack my lit-tle boy has saved us!  
 that ev-er was and all be-cause, O, Jack my lit-tle boy has saved us!

Vln. I *f*

Vln. II *p* *f*

Vla. *f* *p*

Vc. *p* *f* *p* pizz.

Db. *p* *f* *p* pizz.

The next day, Jack made another journey up the beanstalk to the giant's castle and hid again in the closet.

**M** Andante

Picc. *f* *ff* *f*

Eng. Hn. *ff*

Cl. *f* *ff* *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Cym. *ff*

Hp. *f*

SSA *f* Fee! Fi! Fo! Fum! I

Low Voices. *f* Fee fi fo fum, I

Vln. I *f* *ff* *f*

Vln. II *ff* *f*

Vla. arco *f* *f*

Vc. arco *f* 4

Db. arco *f* 4

**M** Andante

345

Picc.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

SSA

Low Voices.

Vln. I

Vln. II

Vla.

Vc.

Db.

smell the blood of an English man. Be he a - live, or be he dead, I'll

smell the blood of an English man. Be he a - live, or be he dead, I'll

smell the blood of an English man. Be he a - live, or be he dead, I'll

## 349

Picc. *f* *To Fl.*

Eng. Hn. *f* *To Ob.*

Cl. *b* *tr*

Bsn. *ff* *3* *3*

Hn. *f*

C Tpt. *shake*

Tbn. *8* *ff* *3* *3*

Cym.

Hp. *8* *8*

SSA  
grind his bones to make my bread,

grind his bones to make my bread.

Low Voices.  
grind his bones to make my bread.

Vln. I *b* *tr*

Vln. II *b* *tr*

Vla. *ff* *3* *3*

Vc.

Db.

Once again, the giant searched for Jack, but couldn't find him. Giving up, he sat down to a huge lunch of elephant steaks with gravy and a side bucket of vulture nuggets, washed down with three barrels of grape soda. When he had eaten it all, he picked up a harp made of gold and studded with diamonds and rubies.

**N1 HARP THEME**

Andantino ♩=55

Musical score for N1 HARP THEME, Andantino. The score includes parts for Bsn., Tbn., Hp., SSA, Low Voices, Vln. I, Vln. II, Vla., Vc., and Db. The harp part features a 'HARP SOLO' section. Dynamics include 'f' and 'Play!'.

**N2 Adagio Moderato ♩=80**

Musical score for N2 Adagio Moderato, measures 362-365. The harp part is marked 'f espressivo'.

362

Musical score for N2 Adagio Moderato, measures 362-365. The harp part is marked 'p'.

366

Musical score for N2 Adagio Moderato, measures 366-371. The harp part is marked 'f' and features sixteenth-note patterns with sixteenth rests.

368

Musical score for N2 Adagio Moderato, measures 368-373. The harp part features sixteenth-note patterns with sixteenth rests and triplets.

370

Hp.

*p*

372

Hp.

8va

**N3** Andantino  $\text{♩} = 55$

Bsn.

Hn.

Tbn.

SSA

Low Voices.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*angrily*

Play some - thing mer - ri - er!

**N4** Vivace  $\text{♩} = 150$

Picc.

Hp.

*mf*

382

Picc.

Hp.

Flute solo

*f*

*ff*

386

61

Fl. *mf*

Hp. *mf*

390

Fl. *f*

Hp.

392

Fl.

Hp. *ff*

N5 Andantino ♩=55

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

SSA

Low Voices. Play me a lul - la - by!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *gliss.*

Db. *f*

N6

399

Adagio ♩=40

Hp. *p* *sweetly*



403

Solo

Fl. *pp*

Hp.

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc. *ppp*

Db.



407

Fl. *p* *pp*

Hp. *mf* *p*

SSA *pp* Ah

SSA *pp* Ah

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

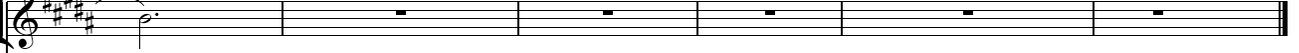
Vc. *pp*

Db.

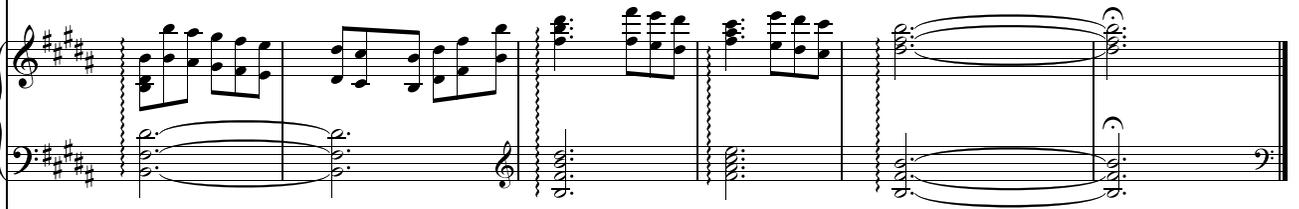
413

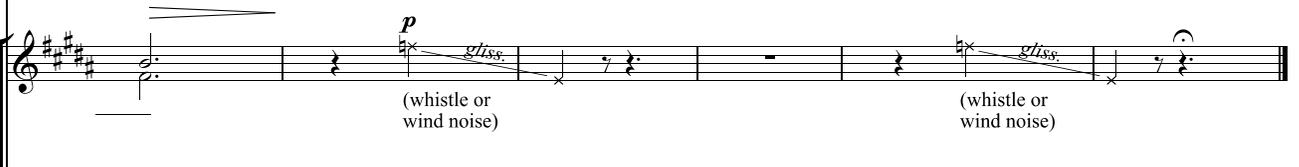
To Picc.

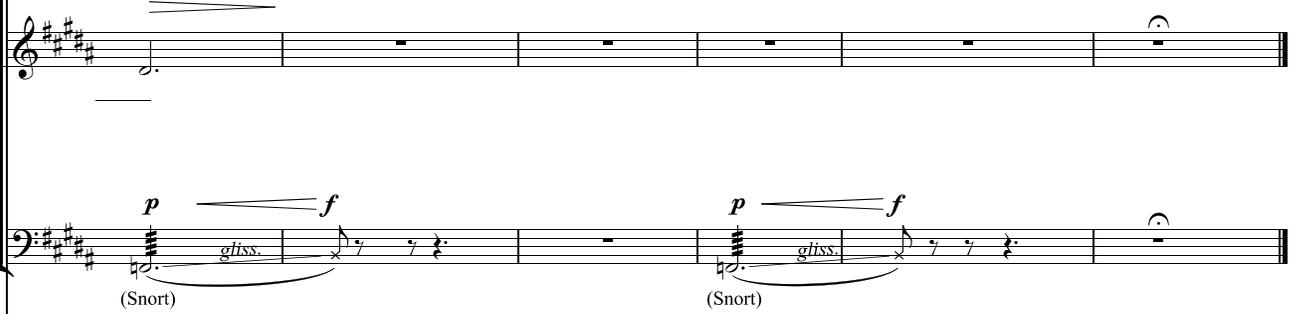
rit.

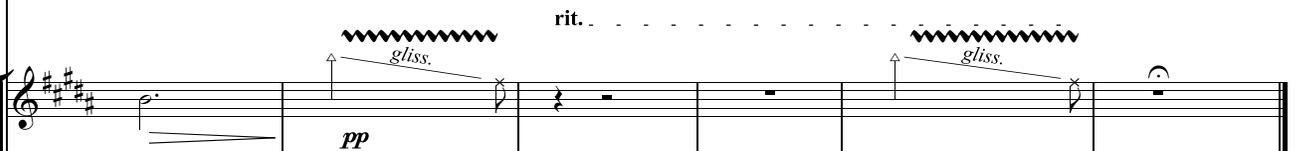
Fl. 

C Tpt. 

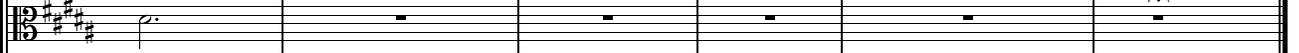
Hp. 

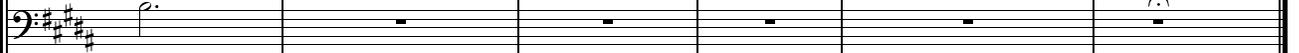
SSA 

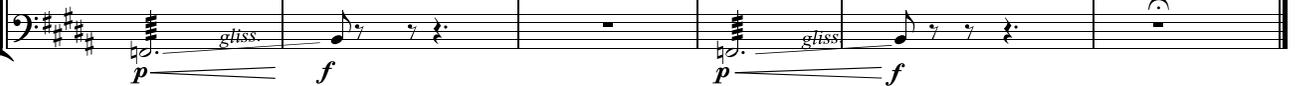
Low Voices. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 



The giant woke up! With a tremendous roar, he sprang from his seat, and chased Jack down the beanstalk.

**P** CHASE

**P** Presto  $\text{♩} = 150$

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) play a rhythmic, driving pattern. The strings (Violins I & II, Viola, Violoncello, Double Bass) provide a steady accompaniment. The percussion section (Cymbal, Harp) adds texture and emphasis. The score is marked with a tempo of Presto (♩ = 150) and includes various dynamics such as fortissimo (ff), forte (f), and trills (tr). The key signature is one sharp (F#).

**P** Presto  $\text{♩} = 150$

436

Picc. *f* *ff* 6 6

Ob. *f*

Cl. *f* *ff* 6 6

Bsn.

Hn. *ff*

C Tpt.

Tbn.

Cym.

Hp. F major scale 8va

Vln. I *ff* *f* *ff* 6 6

Vln. II *ff* *f*

Vla. *ff* *f*

Vc.

Db.

442

This musical score page contains measures 442 through 445. The instrumentation includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Cymbal (Cym.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 442 and 443 feature sixteenth-note passages in the Piccolo, Oboe, Clarinet, Bassoon, Horn, and Violin II parts, all marked with a forte (*ff*) dynamic and a sixteenth-note fingering (6). The Bassoon part also includes a *ff* dynamic marking. The Cymbal part consists of a steady eighth-note pattern. The Harp part features a descending tremolo pattern, with a first ending bracket labeled (8) 1. The Violin I, Viola, and Violoncello parts also play sixteenth-note passages, with the Viola and Violoncello parts marked *ff* and including a sixteenth-note fingering (6). The Trombone and Double Bass parts play a rhythmic pattern of eighth notes.

Measures 444 and 445 show the continuation of these patterns, with the Piccolo, Oboe, Clarinet, Bassoon, Horn, and Violin II parts ending with a final note marked with an accent (^). The Cymbal part ends with a final note marked *ff*. The Harp part concludes with a final chord. The Violin I, Viola, and Violoncello parts end with a final note marked with an accent (^). The Trombone and Double Bass parts end with a final note marked with an accent (^).

Jack reached the ground first, but the giant was hot on his heels. "Mother! Mother!" cried Jack, "Hurry! Bring me the axe!" His mother ran to him with a hatchet in her hand, and Jack hacked at the beanstalk

**Q HACKING DOWN THE BEANSTALK**

**Allegro**

The musical score is for the piece "Hacking Down the Beanstalk" and is marked "Allegro". It features a variety of instruments, each with a specific part to play. The instruments and their parts are as follows:

- Picc.** (Piccolo): Part marked *fff violently*. Includes a dynamic marking *ff* and a performance instruction "To Fl.".
- Ob.** (Oboe): Part marked *fff violently*. Includes a performance instruction "To Eng. Hn.".
- Cl.** (Clarinet): Part marked *fff violently*.
- Bsn.** (Bassoon): Part marked *fff violently*.
- Hn.** (Horn): Part marked *fff violently*.
- C Tpt.** (Trumpet): Part marked *fff violently*.
- Tbn.** (Trombone): Part marked *fff violently*.
- Cym.** (Cymbal): Part marked *ff*.
- Hp.** (Harp): Part marked *fff violently*.
- Vln. I** (Violin I): Part marked *fff violently*.
- Vln. II** (Violin II): Part marked *fff violently*.
- Vla.** (Viola): Part marked *fff violently*.
- Vc.** (Violoncello): Part marked *fff violently*.
- Db.** (Double Bass): Part marked *fff violently*.

The score is written in 4/4 time and features a variety of musical notations, including dynamics, articulation marks, and performance instructions. The overall mood is one of intense action and drama.

Down came the giant with a terrible crash!

**R** CRASH - DEATH OF THE GIANT

Picc.

Bsn. *ff*

Hn. *ff* (rip - ad lib. Think of a dying elephant.)

Tbn. *ff*

Cym. *ff* To Pop Gun.

Vla. *ff*

Vc. *ff*

Db. *ff*

The giant was dead! Jack and his mother were never poor again thanks to the goose's golden eggs, and with the beautiful harp playing music for them every night, they lived ...

**S** FINALE

Allegro Moderato

Bsn. *p*

Hn.

Hp. *p*

SSA *mf* Hap - pi - ly ev - er

Low Voices. *mf* Hap - pi - ly ev - er

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

455 Flute

Fl. *p* *f*

Eng. Hn. *p* *f*

Cl. *p* *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Pop gun. Pop Gun To Cowbell

Hp. *f*

SSA Hap - pi - ly ev - er Hap-pi-ly ev-er af-ter! Hap-pi-ly ev-er af-ter!

Low Voices. Hap - pi - ly ev - er Hap-pi-ly ev-er af-ter! Hap-pi-ly ev-er af-ter!

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *f*

Db. *f*

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

C. bell

Hp.

SSA

Low Voices.

Vln. I

Vln. II

Vla.

Vc.

Db.

Jack and his mo-ther, goose and harp lived hap-pi-ly ev-er af ter!

Jack and his mo-ther, goose and harp lived hap-pi-ly ev-er af ter!

Jack and his mo-ther, goose and harp lived hap-pil-ly ev-er af ter!

463

Fl. *mp*

Eng. Hn.

Cl. *mp*

Bsn. *ff* solo

Hn. *p*

C Tpt. *mf*

Tbn. *p*

C. bell *p* To Cymbals

Hp. *p*

SSA *mf*  
And with the mon ey they had then, they bought\_ Dai-sy back a gain!

Low Voices. *mf*  
And with the mon ey they had then, they bought Dai-sy back a - gain!

Vln. I *mf* *mp* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *mp* *p* *p*

Vc. *p*

Db. *p*

467

Eng. Hn. *solo*

Bsn. *f sprightly*

Hp. *mf*



469

Fl. *molto rit.*

Eng. Hn.

Cl. *mf*

Bsn.

Cym. *p*

Hp. *molto rit.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

# 471

Maestoso  $\text{♩} = 50$

Fl. *ff* *tr*

Eng. Hn. *f*

Cl. *f*

Bsn. *f*

Hn. *fff*

C Tpt. *fff*

Tbn. *f*

Cym. *f* *p* *f* *p*

Hp. *f*

SSA *f* Hap - pi - ly ev - - er af - ter!

Low Voices. *f* Hap - pi - ly ev - - er af - ter!

Vln. I *mf* *sim.* *ff* *tr*

Vln. II *mf*

Vla. *mf* *sim.* *fff*

Vc. *f*

Db. *f*

475

Fl. *f*

Eng. Hn. *f*

Cl. *f*

Bsn. *f*

Hn. *fff* *f*

C Tpt. *fff* *f*

Tbn. *f*

Cym. *f*

Hp. *f*

SSA  
 Hap - pi - ly ev - - er af - ter! Hap - pi - ly  
 Hap - pi - ly ev - - er af - ter! Hap - pi - ly

Low Voices.  
 Hap - pi - ly ev - - er af - ter! Hap - pi - ly

Vln. I *mf* *ff* *mf*

Vln. II *mf*

Vla. *mf* *fff* *mf*

Vc. *f*

Db. *f*

480

Fl. *f* *p*

Eng. Hn. *p*

Cl. *f*

Bsn.

Hn. *p*

C Tpt.

Tbn.

Cym. *p*

Hp. *pp*

SSA  
ev - er af - ter hap - pi - ly ev - - er  
ev - er af - ter hap - pi - ly ev - - er

Low Voices.  
ev - er af - ter hap - pi - ly ev - - er

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Db.

485 Allegro  $\text{♩} = 90$

Fl. *ff* *fp* *ff*

Eng. Hn. *ff* *fp* *ff*

Cl. *ff* *fp* *ff*

Bsn. *ff* *ff*

Hn. *ff* *ff*

C Tpt. *ff* *ff*

Tbn. *ff* *ff*

Cym. *f* *p* *f* *p* *f* *ff*

Hp. *ff*

SSA *ff*  
 af - ter, ev - er af - ter, ev - er aft - ter!

Low Voices. *ff*  
 af - ter, ev - er af - ter, ev - er aft - ter!

Vln. I *ff* *fp* *ff*

Vln. II *ff* *fp* *ff*

Vla. *ff* *fp* *ff*

Vc. *ff* *ff*

Db. *ff* *ff*