

UCLA
Contemporary Music Score Collection

Title

Central Park

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Publication Date

2020

Central Park

lyrics by Ezra Wasserman Mitchell

1. Prelude

music by Bruce Lazarus

$\text{♩} = 112-126$ (d. = 40)

mf *pensively*

The path that pulls me through the park

mf

red. *red.* *red.* *simile*

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of chords with a steady eighth-note bass line. The vocal line begins with a rest, followed by a series of eighth notes.

5 stained mac - ad - am some-times stone mor - tar bound to

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes and a quarter note. The piano accompaniment remains consistent with the first system.

8 climb down stairs - wind - ing past a grass clean field a

Detailed description: This system contains measures 9 through 12. The vocal line includes a quarter rest before 'wind - ing past'. The piano accompaniment continues with the same rhythmic pattern.

11 *f* clique of trees a man who plays the vi - o - lin he stands there ev - ery

Detailed description: This system contains measures 13 through 16. The vocal line continues with eighth notes. The piano accompaniment features a dynamic change to *f* (forte) in measure 13. The piece concludes with a final chord in measure 16.

14

day vain - ly hop - ing that his in - stru - ment's sar - co - pha - gus will

17

Broadly

green like leaves bent a - round a mas - sive crop

20

mf

Man - hat - tan schist

24

the bed - rock

28 *P* *Rit.*

of my life

dim *pp*

32 *mf* *Tempo I*

con-quer-ing kids crest its peak arms stretched down and

mf *Red.*

36

up - town strad-dling the world

40 *Rit.* *2nd verse a tempo*

I have spent my life in wan - ders

44 3

such as these the paths seem al-ways to lead some - where and

47

I suppose they do if you know where some-where is Re - signed I rest u -

50

pon a bench un-til the spruce green slats an - noy me up but

53

I must stretch for paus - ing on-ly os-si-fies a bo - dy used - as

Gently

56

mine.

p

59

p

Be -

mf

Red.

62

fore too long I'm off a - gain Let land - scape

p

mf

Red.

66

lead me where it may.

4

3rd verse
Rit. a tempo

70

A straight and wid - er bou - le-vard grand pav-ing stones and

74

sen-try elms a sa - ber arch of leaves an-ounce its ma-jes-ty

77

I am pulled strid - ing sol-lemn-ly as such mon - u -

ff

80

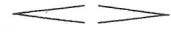
ments de - mand and then it stops

p *pp*

Slightly slower

83

pp



spread far be -

pp

Tempo I
Flowing

87

p

neath the pa-rade ground breaks

p

pp

p

Red.

92

p

at deep

p

96

green lake

Musical score for measures 100-103. The system includes a bass line with a melodic line starting at measure 100, marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked *mf*.

Musical score for measures 104-107. The bass line is mostly silent, with a few notes at the beginning. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

Musical score for measures 108-111. The system includes a vocal line with lyrics: "My eyes are pulled to rise". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*. A *Sua* marking is present above the piano part.

Musical score for measures 112-115. The system includes a vocal line with lyrics: "This is where it ends". The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include *p*.

115

p *f*

This is where

Musical score for measures 115-117. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then has notes for "This", "is", and "where". Dynamics range from piano (*p*) to forte (*f*). The piano accompaniment features chords and moving lines in both hands.

118

p

it starts

Musical score for measures 118-120. The system includes a vocal line and a piano accompaniment. The vocal line has notes for "it" and "starts". Dynamics range from piano (*p*). The piano accompaniment features sustained chords in both hands.

2. Different Strokes

lyrics by Ezra Wasserman Mitchell

music by Bruce Lazarus

♩ = 120 - 132 brightly

Musical notation for the first system, measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The melody is in the upper voice, and the accompaniment is in the lower voice. A handwritten tempo marking *♩ = 120 - 132 brightly* is present above the first staff. A small asterisk (*) is located below the first measure of the bass line.

Musical notation for the second system, measures 5-7. The melody continues with a long note in measure 7. The lyrics "The" are written below the melody. Dynamics include *p* (piano) in measure 7 and *f* (forte) in measure 6. A small asterisk (*) is located below the first measure of the bass line.

Musical notation for the third system, measures 8-10. The lyrics "art-ists ar-ray on a swatch of green be-neath spor-" are written below the melody. Dynamics include *f* (forte) in measure 9 and *p* (piano) in measure 10. A small asterisk (*) is located below the first measure of the bass line.

Musical notation for the fourth system, measures 11-13. The lyrics "a - dic trees be - fore a" are written below the melody. Dynamics include *f* (forte) in measure 12 and *p* (piano) in measure 13. A small asterisk (*) is located below the first measure of the bass line.

14

mas-sive stone more white than grey

* Red. Red. *

17

that breach - es The sur

f

f Red. * Red. Red.

20

face with its back

Red. * *

23

26 *mf*
 El - der - ly they are white

29 hats white hair

32 white pads

35 some on laps and one or

38 *f*

two set out *

f

Red. * Red. Red. Red. *

41

with make - shift ea - sels

p *f*

Red.

44 *f*

and they brush

p *sf* *f*

Red. Red. *

47

they dip and they brush struggl-ing to

Red.

* originally "lurch out"

50 *ff*
 cap - ture the e - lu - sive un - catch - a - ble.
Red. *Red.* *Red.*

53 *f*
 One with bold dra - ma - tic strokes
p *f* **
 Musical score for measures 53-55. The vocal line has a half note 'One with bold' followed by a half note 'dra - ma - tic strokes'. The piano accompaniment has a piano section marked 'p' and a forte section marked 'f'. A fermata is placed over the final chord. Dynamics include 'f', 'p', and '*'. There is a 'Red.' marking below the piano part at the end of the system.*

56
 an - oth - er al - most pen - sive
Red.

59 *ff*
 one pre - ci - sion - like to thrust the sound - ing stone o - pon the page.
ff
Red.

62

Red. *

Detailed description: This system contains measures 62 through 65. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line. Measure 64 includes a 'Red.' marking and an asterisk. Measure 65 has a '*' marking.

66

p Red. Red.

Detailed description: This system contains measures 66 through 68. The piano part features a walking bass line with a 'p' dynamic marking. Measure 68 has two 'Red.' markings.

69

p Their art will ne-ver lure the

f *p* *p* Red. Red. *

Detailed description: This system contains measures 69 through 71. The vocal line begins with the lyrics 'Their art will ne-ver lure the'. The piano part has a 'f' dynamic in measure 69 and 'p' dynamics in measures 70 and 71. Measure 71 has three 'Red.' markings and an asterisk.

72

rock to pa-per

Red. * Red. *

Detailed description: This system contains measures 72 through 75. The vocal line continues with the lyrics 'rock to pa-per'. The piano part has a consistent eighth-note bass line. Measure 72 has a 'Red.' marking and an asterisk. Measure 75 has a 'Red.' marking and an asterisk.

Lento ad lib

75 *f* *p*
 but who
p *f*
Red. * *Red.* *

78 *a tempo*
 cares? the end is in the brush that
p
Red. * *Red.* *Red.* *

81 *f*
 makes tang - i ble what
f
Red. *Red.* *Red.* *Red.*

84 *ad lib* *p*
 goes - be -
colla parte
Red. * *Red.*

87 *p*
hind the eyes
p
*

90
p
Red.

93
f *p*
Red. Red. Red. *p*

3. Remember the Maine

Lyrics by Ezra Wasserman Mitchell

Music by Bruce Lazarus

Mysteriously ♩ = 70

Musical score for measures 1-4. The score is in 4/4 time. It features a piano introduction with triplets and dynamic markings *p* and *mp*. The melody is primarily in the right hand, with accompaniment in the left hand.

5

Musical score for measures 5-6. The score includes the lyrics "like a scream". It features a forte dynamic marking *ff* and includes triplets and accents. The time signature changes from 4/4 to 3/4 and back to 4/4.

Dryly, militarily

7

Musical score for measures 7-9. The score is marked "Dryly, militarily" and features a forte dynamic marking *f*. It includes triplets and accents. The time signature changes from 4/4 to 3/4 and back to 4/4. There are performance instructions "Ped." and "*" at the end of the section.

3. Remember the Maine

10 *ff*

Re - mem - ber the Maine! —

12 *f*

Do

Red. *

14 *Lento ad lib*

you? Do you? — Do — you?

colla parte

Tempo 2 *piu mosso* ♩ = 138

17

you?

Red.

3. Remember the Maine

20 *p*

I'm sit - ting here be - low

23 *p*

a gild - ed scal - lop char - i - ot

26 *mf*

borne by waves that

28 *f* *mf*

wash a-shore the wa - ter graves of those who served much as time has

3. Remember the Maine

Broadly, less fast

31

washed the names in - scribed u - pon the san - dy plinth be -

mf

Ped. Ped. Ped.

34

tween the seas loft - ed high a bove

Ped. Ped. Ped.

37

fad - ing fad - ing in - to an - o - nym

p

Ped. Ped. Ped.

40

two de - cades more

pp

8va

Ped. Ped. Ped.

3. Remember the Maine

Militarily Tempo 1 ♩ = 70

43 *p* *f*

(*qua*) they're gone.

46 *f*

Sen - try of the cir - cle

49

star - ing a - cross the

52

cir - cle's e - po - nym his back dis -

55 *p*

played

55 *p*

56 *p*

57 *p*

58 *p*

59 *p*

60 *p*

61 *p*

62 *p*

63 *p*

64 *p*

65 *p*

66 *p*

67 *p*

68 *p*

69 *p*

70 *p*

71 *p*

72 *p*

73 *p*

74 *p*

75 *p*

76 *p*

77 *p*

78 *p*

79 *p*

80 *p*

81 *p*

82 *p*

83 *p*

84 *p*

85 *p*

86 *p*

87 *p*

88 *p*

89 *p*

90 *p*

91 *p*

92 *p*

93 *p*

94 *p*

95 *p*

96 *p*

97 *p*

98 *p*

99 *p*

100 *p*

101 *p*

102 *p*

103 *p*

104 *p*

105 *p*

106 *p*

107 *p*

108 *p*

109 *p*

110 *p*

111 *p*

112 *p*

113 *p*

114 *p*

115 *p*

116 *p*

117 *p*

118 *p*

119 *p*

120 *p*

121 *p*

122 *p*

123 *p*

124 *p*

125 *p*

126 *p*

127 *p*

128 *p*

129 *p*

130 *p*

131 *p*

132 *p*

133 *p*

134 *p*

135 *p*

136 *p*

137 *p*

138 *p*

139 *p*

140 *p*

141 *p*

142 *p*

143 *p*

144 *p*

145 *p*

146 *p*

147 *p*

148 *p*

149 *p*

150 *p*

151 *p*

152 *p*

153 *p*

154 *p*

155 *p*

156 *p*

157 *p*

158 *p*

159 *p*

160 *p*

161 *p*

162 *p*

163 *p*

164 *p*

165 *p*

166 *p*

167 *p*

168 *p*

169 *p*

170 *p*

171 *p*

172 *p*

173 *p*

174 *p*

175 *p*

176 *p*

177 *p*

178 *p*

179 *p*

180 *p*

181 *p*

182 *p*

183 *p*

184 *p*

185 *p*

186 *p*

187 *p*

188 *p*

189 *p*

190 *p*

191 *p*

192 *p*

193 *p*

194 *p*

195 *p*

196 *p*

197 *p*

198 *p*

199 *p*

200 *p*

58 *p*

You'd think that as him -

58 *p*

59 *p*

60 *p*

61 *p*

62 *p*

63 *p*

64 *p*

65 *p*

66 *p*

67 *p*

68 *p*

69 *p*

70 *p*

71 *p*

72 *p*

73 *p*

74 *p*

75 *p*

76 *p*

77 *p*

78 *p*

79 *p*

80 *p*

81 *p*

82 *p*

83 *p*

84 *p*

85 *p*

86 *p*

87 *p*

88 *p*

89 *p*

90 *p*

91 *p*

92 *p*

93 *p*

94 *p*

95 *p*

96 *p*

97 *p*

98 *p*

99 *p*

100 *p*

101 *p*

102 *p*

103 *p*

104 *p*

105 *p*

106 *p*

107 *p*

108 *p*

109 *p*

110 *p*

111 *p*

112 *p*

113 *p*

114 *p*

115 *p*

116 *p*

117 *p*

118 *p*

119 *p*

120 *p*

121 *p*

122 *p*

123 *p*

124 *p*

125 *p*

126 *p*

127 *p*

128 *p*

129 *p*

130 *p*

131 *p*

132 *p*

133 *p*

134 *p*

135 *p*

136 *p*

137 *p*

138 *p*

139 *p*

140 *p*

141 *p*

142 *p*

143 *p*

144 *p*

145 *p*

146 *p*

147 *p*

148 *p*

149 *p*

150 *p*

151 *p*

152 *p*

153 *p*

154 *p*

155 *p*

156 *p*

157 *p*

158 *p*

159 *p*

160 *p*

161 *p*

162 *p*

163 *p*

164 *p*

165 *p*

166 *p*

167 *p*

168 *p*

169 *p*

170 *p*

171 *p*

172 *p*

173 *p*

174 *p*

175 *p*

176 *p*

177 *p*

178 *p*

179 *p*

180 *p*

181 *p*

182 *p*

183 *p*

184 *p*

185 *p*

186 *p*

187 *p*

188 *p*

189 *p*

190 *p*

191 *p*

192 *p*

193 *p*

194 *p*

195 *p*

196 *p*

197 *p*

198 *p*

199 *p*

200 *p*

61 *p*

self a sail

61 *f*

62 *f*

63 *f*

64 *f*

65 *f*

66 *f*

67 *f*

68 *f*

69 *f*

70 *f*

71 *f*

72 *f*

73 *f*

74 *f*

75 *f*

76 *f*

77 *f*

78 *f*

79 *f*

80 *f*

81 *f*

82 *f*

83 *f*

84 *f*

85 *f*

86 *f*

87 *f*

88 *f*

89 *f*

90 *f*

91 *f*

92 *f*

93 *f*

94 *f*

95 *f*

96 *f*

97 *f*

98 *f*

99 *f*

100 *f*

101 *f*

102 *f*

103 *f*

104 *f*

105 *f*

106 *f*

107 *f*

108 *f*

109 *f*

110 *f*

111 *f*

112 *f*

113 *f*

114 *f*

115 *f*

116 *f*

117 *f*

118 *f*

119 *f*

120 *f*

121 *f*

122 *f*

123 *f*

124 *f*

125 *f*

126 *f*

127 *f*

128 *f*

129 *f*

130 *f*

131 *f*

132 *f*

133 *f*

134 *f*

135 *f*

136 *f*

137 *f*

138 *f*

139 *f*

140 *f*

141 *f*

142 *f*

143 *f*

144 *f*

145 *f*

146 *f*

147 *f*

148 *f*

149 *f*

150 *f*

151 *f*

152 *f*

153 *f*

154 *f*

155 *f*

156 *f*

157 *f*

158 *f*

159 *f*

160 *f*

161 *f*

162 *f*

163 *f*

164 *f*

165 *f*

166 *f*

167 *f*

168 *f*

169 *f*

170 *f*

171 *f*

172 *f*

173 *f*

174 *f*

175 *f*

176 *f*

177 *f*

178 *f*

179 *f*

180 *f*

181 *f*

182 *f*

183 *f*

184 *f*

185 *f*

186 *f*

187 *f*

188 *f*

189 *f*

190 *f*

191 *f*

192 *f*

193 *f*

194 *f*

195 *f*

196 *f*

197 *f*

198 *f*

199 *f*

200 *f*

64 *f*

angrily *f*

(il) - or he

64 *f*

65 *f*

66 *f*

67 *f*

68 *f*

69 *f*

70 *f*

71 *f*

72 *f*

73 *f*

74 *f*

75 *f*

76 *f*

77 *f*

78 *f*

79 *f*

80 *f*

81 *f*

82 *f*

83 *f*

84 *f*

85 *f*

86 *f*

87 *f*

88 *f*

89 *f*

90 *f*

91 *f*

92 *f*

93 *f*

94 *f*

95 *f*

96 *f*

97 *f*

98 *f*

99 *f*

100 *f*

101 *f*

102 *f*

103 *f*

104 *f*

105 *f*

106 *f*

107 *f*

108 *f*

109 *f*

110 *f*

111 *f*

112 *f*

113 *f*

114 *f*

115 *f*

116 *f*

117 *f*

118 *f*

119 *f*

120 *f*

121 *f*

122 *f*

123 *f*

124 *f*

125 *f*

126 *f*

127 *f*

128 *f*

129 *f*

130 *f*

131 *f*

132 *f*

133 *f*

134 *f*

135 *f*

136 *f*

137 *f*

138 *f*

139 *f*

140 *f*

141 *f*

142 *f*

143 *f*

144 *f*

145 *f*

146 *f*

147 *f*

148 *f*

149 *f*

150 *f*

151 *f*

152 *f*

153 *f*

154 *f*

155 *f*

156 *f*

157 *f*

158 *f*

159 *f*

160 *f*

161 *f*

162 *f*

163 *f*

164 *f*

165 *f*

166 *f*

167 *f*

168 *f*

169 *f*

170 *f*

171 *f*

172 *f*

173 *f*

174 *f*

175 *f*

176 *f*

177 *f*

178 *f*

179 *f*

180 *f*

181 *f*

182 *f*

183 *f*

184 *f*

185 *f*

186 *f*

187 *f*

188 *f*

189 *f*

190 *f*

191 *f*

192 *f*

193 *f*

194 *f*

195 *f*

196 *f*

197 *f*

198 *f*

199 *f*

200 *f*

66

could at least bo - ther to turn his face to grace de - fi - ant vic - to - ry that

69

crests the plow Per - haps he just re - sents the slen - der

mf softer tone Broadly, less fast

72

ped - a stal on which he stands and so pre - fers to

f

75

cast his eyes a - way a - way from grand - er

rit. *p* Lento

3. Remember the Maine

78 $\text{♩} = 160$

stone

78 *Subito agitato, faster* $\text{♩} = 160$

p *cresc.*

81 *Rit.*

81 *Rit.* *f* *Tempo 1 Resoluto* $\text{♩} = 70$

For

83 *Militarily*

83 *f* *3*

give the bom - bast, for these lone-ly men were just

85

85 *f* *3* *p* *f* *3*

tools to start a war.

3. Remember the Maine

87 *f*

To build ca - reers

89 *ff*

and _____ dreams

Lento ad lib *p*

91 and dreams dreams _____ de(f) - ferred.

colla parte

94 Tempo 1 Misterioso, like the beginning

pp *mp*

98

f

Re - mem - ber the

98

100

Maine!

ff

100

4. Bethesda Terrace

Flowing like a fountain ♩. = 92-96

*p*³
Red.

p
An - gel of the
Red.

wa - ters cas -
Red.

cad - ing em -
Red.

17

brace the house of mer - cy,

Red. *Red.* *Red.*

accel.

21

com - pas - sion,

Red.

a tempo
Broadly *f*

25

rit.

lov

f

Red.

29

(v)ing 8va kind.

8va *pp*

Lento

ad lib

32 *p* *p*

Your far drawn foun - tains

colla parte

Tempo I

Lento

35 *sva.* *p sva.* *mf*

pour heal - ing mus - ic

Red.

38 *p*

on a sul - try af - ter-noon.

very slowly

40 *p* *Red.*

49

on a sul - try af - ter - noon.

p

52

ad lib

55

p

You are the re -

58

spite

p

and the pause Your

4

pla - za a fer - ma - ta

cresc.

7 Vivo, quasi cadenza ad lib

f

9

Lento

11

11

ff

7

7

*

Allegro ♩ = 108

13

13

muffled, gently pulsating

p

Ped.

15

15

Ped.

Ped.

17

17

Ped.

Ped.

34

20 *p*

hold - ing still the wind - ing tunes the point and coun - ter -

20

20

Red. Red.

23

point of twist - ing paths

23

Red. Red. Red. Red. Red.

26

26

Red. Red.

*

28 *Vivo, quasi cadenza*

28

ff

Red.

30

7 *

32 *Allegro* ♩. = 108 *p*

the rest - ing place of

f *p*

Red.

35 *rit.*

wea - ry mel - o - dy pulled to - ge - ther by your green flat

rit.

Red. *Red.* *Red.* *Red.* *Red.*

38 *piu meno mosso* ♩. = 96 *p*

lake

p

Red. *Red.* *Red.*

41

arch - es har - mon - iz

mf *p*

mf *p*

Red. *Red.* *Red.*

44

ing

mf *p*

Red. *Red.* *Red.*

47

hold the high - est note

mf *p*

Red. *Red.* *Red.*

50

and shade the brood - ing

rit. *p*

Red. *Red.* *Red.*

53 Slower ♩ = 112

bass of cat - a - combs,

p

* Ped.

56 rit. the

56 rit.

* Ped.

* Ped.

Even slower, bigger and bolder

59 *f* ♩ = 80

great so - no - rous

f

* no pedal

slightly faster, press ahead

62 chord be - fore the mu -

62 *f*

dryly, no pedal

38

Tempo 1, like the beginning ♩. = 92 - 96

65 *ff* sic breaks

65 *ff* *f* *Red.*

Lento, ad lib

68 *f* and scat - - - - - ters once a -

68 *mp* 3

colla parte

Tempo 1

Lento ad lib

71 gain through paths of coun - ter - point

71 *p* *colla parte* *p*

Red. *Red.*

Tempo 1 ♩. = 92 - 96

74

74 *p* *Red.*

77 *p*

and

Red.

81

col-or-a tur - a war - bling

Red. *Red.*

85 *p*

the far - flung fields

89 *rit.* **Lento** Tempo 1 ♩ = 92 - 96

pp *p*

Red.

93 *p*
 Filled a -

97
 again _____ with pure vi - bra -

101 *p*
 tion I _____ sing _____

105
 a - long my _____ way. _____

109

Musical score for measures 109-112. The top staff shows a melodic line with a long note and a fermata. The bottom staff shows a rhythmic accompaniment with eighth notes and rests.

113

Musical score for measures 113-116. The top staff shows a melodic line with a long note and a fermata. The bottom staff shows a rhythmic accompaniment with eighth notes and rests. Dynamic markings *dim.* and *pp* are present.

5. The Benches

lyrics by Ezra Wasserman Mitchell

music by Bruce Lazarus

Optimistically ♩ = 132

Swirl-ing a - round like a jazz riff paths and per -

i - me-ters sweep - ing a - long hid-den by ___ ways and

10

bald cliffs sounds joy - ous, pen - sive or weep - ing but

bald cliffs sounds joy - ous pen - sive or weep - ing but

Ped. *Ped.*

13

while their mel - o - dy ne - ver stops it of - ten lulls be - hind

while their mel - o - dy ne - ver stops it of - ten lulls be - hind

Ped. *Ped.* *Ped.*

16

day - dreams, blan - kets of snow, or the leaves that drop, or

day - dreams, blan - kets of snow, or the leaves that drop, or

Ped. *Ped.* *Ped.* *Ped.*

19 *f* faint - ly buzz - ing moon-beams *mp* And yet each strikes out a

19 *f* faint - ly buzz - ing moon-beams *mp*

Red. * Red.

22 sil - ver tune re -

22 like sax - o-phone or trum - pet

25 mind-ing me _____ each dy - note must com -

25 it's just a loan_ each dy - ing_ note must com -

Red. Red.

28 front it. Man - y are named who have loved this place but

28 front it. Man - y are named who have loved this place but

Red. Red.

31 most re - main un - ac - know - ledged sounds once de - grad - ed don't

31 most re - main un - ac - know - ledged sounds once de - grad - ed don't

Red. Red. Red.

34 leave a trace sounds ne - ver heard can't pay hom-mage.

34 leave a trace sounds ne - ver heard can't pay hom-mage.

Red. Red. Red. * Red.

Broadly, slightly slower

37 Beau - ti - ful mu - sic that's passed is past new

37 Beau - ti - ful mu - sic that's passed is past new

40 rhy - thms won't come till to - mor - row the sounds that em - brace me won't

40 rhy - thms won't come till to - mor - row the sounds that em - brace me won't

43 hold fast. Mu - sic like time

43 hold fast. Mu - sic like time

arp. arp.

47 can be cal - low.

47 can be cal - low.

arp.

mp

Red.

51 each

51 each

54 bench that I pass shall stay name - less and yet re - cords lives be-yond

54 bench that I pass shall stay name - less and yet re - cords lives be-yond

57
 count though grate-ful I am for the no - blesse a ___
 count though grate-ful I am for the no - blesse a ___

60
 mo-ment de - pletes its ac - count ___ and so I shall sing
 mo-ment de - pletes its ac - count ___ for the

63
 with - out much re - gard ___ de -
 mo - ment for the tune ___ de -

66 ny-ing the need for a - tone - ment

66 ny-ing the need for a - tone - ment

Red. *Red.* *Red.* *Red.*

69 since har - mo - ny ends much too

69 since har - mo - ny ends much too

ff *ff*

Red. *Red.* *Red.*

72 soon.

72 soon.

sf

Red. *Red.* *Red.*