

SCORE

4404-s

trumpet, viola & piano

(alt. version available with percussion & strings)

Robert J. Bradshaw

sonata no. 6

One-way Ticket

on a poem by Langston Hughes and inspired by
"The Migration Series" paintings of Jacob Lawrence



for trumpet, viola
and piano

Beauport Press
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on a poem by Langston Hughes and inspired by
"The Migration Series" paintings of Jacob Lawrence

by

Robert J. Bradshaw

for trumpet, viola and piano

written for Adam Gaultille

INSTRUMENTATION

Small Chamber Ensemble Version*

Trumpet in C**

Viola

Piano

*Also available with strings in five parts and percussion.

**Also available for performance by horn.

PROGRAM NOTES

The *Great Migration**, when six million African Americans relocated from rural Southern States to the Northeast, Midwest, and West (from the 1910s through the 1960s), is the historical and social event that forms the programmatic foundation for this composition, "One-way Ticket: on a poem by Langston Hughes and inspired by *The Migration Series* paintings of Jacob Lawrence". However, as is obvious from reading the title, it is not the actual events but rather these artist's interpretations that provided the inspiration for this work, continuing the never-ending cycle of art inspiring art.

Jacob Lawrence was also inspired by Hughes' writing in 1948, when he painted "One-Way Ticket", an illustration of Hughes' poem of the same name. However, Lawrence had already explored this important part of American history in 1940-41 when he painted the breathtakingly beautiful *The Migration Series*. Elizabeth Hutton Turner states, "In Lawrence's hands, the migration became an epic, something comprehensive, timely, and timeless."

In no way does this work attempt to express Hughes' words in music or capture the grandeur of Lawrence's 60 painting series. It is simply an emotional response to the feelings felt while researching the history of the migration, exploring Hughes' poetic expression, and viewing the awe-inspiring display of humanity in Lawrence's work.

Added to the mix are the sounds of train horns (which is also a direct reference to one of the solo instruments). Although the Hexatone (H6) wasn't developed by Robert E. Swanson until 1948-49, this chord, and the many variations that came after, still represents the sound of trains in America to this day. Each movement is based on the H6 or one of the variations of the H5 chord. Although these chords may appear in their original spelling, this is not their typical use. One example of how they influenced the piece would be to create a chord for each note of the H6, thus building a progression based on the notes of the chord (or using the notes of these chords to build a "scale" used to structure the melodies). Many such theoretical structures were used to organize the composition.

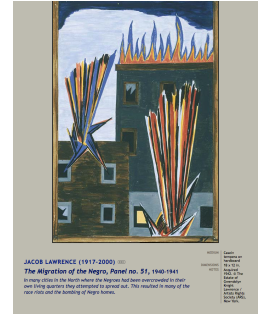
As this composition is rooted in American history and culture, it seemed appropriate to incorporate Jazz, Rock, and Spiritual, influences. These kinds of influences are common to my music and are presented here in many different ways, at times easily recognizable and at others more subtle.

**Some historians differentiate between two migrations: Great Migration, 1910-1930 and Second Great Migration, 1940-1970.*

I: "I pick up my life and take it with me"

Inspired by the first stanza of *One Way Ticket* by Langston Hughes:

I pick up my life,
And take it with me,
And I put it down in
Chicago, Detroit,
Buffalo, Scranton,
Any place that is
North and East,
And not Dixie.



The Migration of the Negro, Panel No. 51 (1940-1941), by Jacob Lawrence

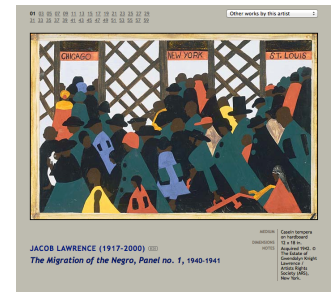
"In many cities in the North where the Negroes had been overcrowded in their own living quarters they attempted to spread out. This resulted in many of the race riots and the bobbing of Negro homes."

and the spiritual tradition.

II: "I pick up my life and take it on the train"

Inspired by the second stanza of *One Way Ticket* by Langston Hughes:

I pick up my life
And take it on the train,
To Los Angeles, Bakersfield,
Seattle, Oakland, Salt Lake
Any place that is
North and West,
And not South.

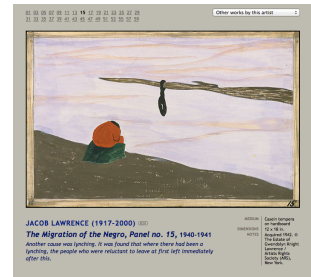


and *The Migration of the Negro*, Panel No. 1 (1940-1941), by Jacob Lawrence

III: "I am fed up"

Inspired by the third stanza of *One Way Ticket* by Langston Hughes:

I am fed up
With Jim Crow laws,
People who are cruel
And afraid,
Who lynch and run,
Who are scared of me
And me of them



and *The Migration of the Negro*, Panel No. 15 (1940-1941), by Jacob Lawrence

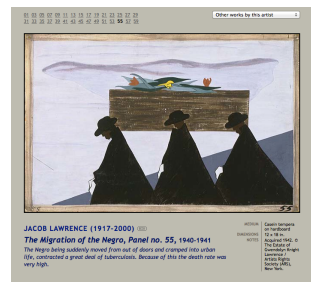
"Another cause was lynching. It was found that where there had been a lynching, the people who were reluctant to leave at first left immediately after this."

Unlike the other movements of this composition, III follows a storyline. The movement begins with a discussion behind closed doors. Meanwhile, families (unknowingly) go about their lives. The situation is not stable, or easy, but life goes on until a terrible act drives home a realization that means the loss of everything they knew and an immediate departure.

IV: "I pick up my life and take it away"

Inspired by the final stanza of *One Way Ticket* by Langston Hughes:

I pick up my life
And take it away
On a one-way ticket-
Gone up North
Gone out West
Gone



and *The Migration of the Negro*, Panel No. 55 (1940-1941), by Jacob Lawrence

"The Negro being suddenly moved from out of doors and cramped into urban life, contracted a great deal of tuberculosis. Because of this the death rate was very high."

PERFORMANCE NOTES

ROLLS, TRILLS & TREMOLOS:

If a wavy line appears above a single note (without a grace note) it identifies a roll.



If the line appears with a preceding grace note, trill the two indicated pitches. The grace note may appear above or below the pitch that identifies length. It may also represent a tremolo between two pitches that are greater than one step apart.



If the line appears above more than one note, tremolo the pitches - regardless of how many notes are presented (and depending on the performance practices of that particular instrument).



If a more specific treatment of an ornamentation is required, it will be clearly notated and/or explained in the score.

FERMATA:

- ◡ Hold and pause as is common practice.
- ^ Short pause.
- ▭ Long pause.

DYNAMICS:

As with the common dynamic marking forte-piano, any dynamic may precede an immediate change to piano (or pianissimo, etc...). Sudden changes in dynamic may be notated with the dynamic followed by sub. (abbreviation for subito) or with an "s" preceding the dynamic.

ARTICULATION:

Staccato: In general, staccato in my music means "half the notated value" unless directed otherwise. However, it is understood that certain performance practices, stylistic considerations, range, and other factors may need to be taken into consideration when determining appropriate note length.

TEMPO:

Although this score contains very specific metronomic markings, it is understood that people feel music in countless ways. Conveying the emotional intent of the music is most important and therefore, if you, as the performer, feel a section would be more effective a little slower or faster than what is marked on the page, this is acceptable. If you would like to discuss a tempo change, please contact the composer, www.robertybradshaw.com.

METER:

The eighth note remains constant through any and all meter changes unless specifically marked otherwise.

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One-way Ticket

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for trumpet, viola and piano

Robert J. Bradshaw
(BMI)



♩ = 92 (Gentle half time feel)

Bucket mute

Trumpet in C

Viola

Piano

1 2 3 4 5 6



Tpt.

Vla.

Pno.

7 8 9 10 11 12 13



Poco rit.

Tpt.

Vla.

Pno.

14 15 16 17 18 19

20 Song without words, Tempo (♩ = 92)

Tpt. *p*

Vla. *p* 20 21 22 23 24 25 26 27

Tpt.

Vla.

Pno. *p* 28 29 30 31 32 33

36

Tpt. *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Pno. *mp* *mp* (p) 34 35 36 37 38 39

Tpt. *mf*

Vla. *mf*

Pno. *mf* (mp) 40 41 42 43 44 45

Poco rit.

Tpt.

Vla.

Pno.

46 47 48 49 50 51

52 Tempo (♩ = 92)

Tpt.

Vla.

Pno.

p cresc. poco a poco

p cresc. poco a poco

mp

(mp)

52 53 54 55 56 57

Tpt.

Vla.

Pno.

mf

mf

mf

dimin. poco a poco

dimin. poco a poco

dimin. poco a poco

58 59 60 61 62 63 64

Tpt. *p*

Vla. *p*

Pno. *p*

65 66 67 68 69 70 71

72 Tempo (♩ = 92)

Tpt. *pp*

Vla. *pp*

Pno. *pp*

72 73 74 75 76 77

Tpt. *mp*

Vla. *mp*

Pno. *mp*

78 79 80 81 82 83 84

85 Tempo (♩ = 92)

Tpt. *p*

Vla. *p*

Pno. *p molto sost.*
(The rumble of distant explosions) *simile*

85 86 87 88 89 90 91

Tpt.

Vla.

Pno. (loco) (loco)

92 93 94 95 96 97 98

Poco rit.

Tpt. [to Open]

Vla.

Pno.

99 100 101 102 103

II

I pick up my life and take it on the train

Freely

108 ♩ = 104 (Do not rush)

Trumpet in C
Viola
Piano

0/3 Timbre Trill
Open
(1/2 Valve)

f

104 105 106 107 108 109

Vla.
Pno.

8^{va}-1

110 111 112 113 114 115

Tpt.
Vla.
Pno.

f

116 117 118 119 120

Tpt.
Pno.

f

121 122 123 124 125

126

Tpt. *f*

Vla. *f Exaggeratedly aggressive!*

Pno. *f*

126 127 128 129 130 131

135 Discordantly

Tpt.

Vla. *fp* *f* *p*

Pno. *p* *(f)*

132 133 134 (f) 135 136 137

Tpt. *mp cantabile* 3

Vla. *pp*

Pno.

138 139 140 141 142 143

Tpt. 3

Pno.

144 145 146 147 148 149

152

Tpt. *mp*

Vla. *mp cantabile*

Pno.

150 151 152 153 154 155 156

Tpt.

Vla.

Pno.

157 158 159 160 161 162

167

Tpt. *p sub.*
Vibrato becomes wider and wider until out of control...

Vla. *f*

Pno. *mf* *f*

163 164 165 166 167 168 169

Tpt. *f*

Vla.

Pno. *f*

170 171 172 173 174

176

Tpt. *fp* *f*

Vla. *fp* *f*

Pno. *f* 8va

175 176 177 178 179

Tpt. *f*

Pno.

180 181 182 183

185

Tpt.

Vla. *f*

Pno. *f*

184 185 186 187 188

Tpt.

Vla.

Pno.

189 190 191 192 193

Detailed description: This system contains measures 189 through 193. The Tpt. part features a melodic line with eighth and sixteenth notes, including a triplet in measure 192. The Vla. part has a similar rhythmic pattern with eighth notes. The Pno. part consists of a bass line with chords and single notes. Measure 192 includes a triplet of eighth notes in the Tpt. part.

194

Tpt.

Vla.

Pno.

194 195 196 197 198

Detailed description: This system contains measures 194 through 198. Measure 194 is boxed. The Tpt. part has a melodic line with a triplet of eighth notes in measure 196. The Vla. part continues with eighth-note patterns. The Pno. part features a bass line with chords and a complex chordal texture in measure 197. Measure 198 includes a key signature change to one sharp (F#).

Tpt.

Vla.

Pno.

199 200 201 202 203

Detailed description: This system contains measures 199 through 203. The Tpt. part has a melodic line with eighth notes. The Vla. part features a rhythmic pattern with eighth notes. The Pno. part includes a bass line with chords and a complex chordal texture in measure 203, marked with a wavy line. Measure 202 includes a key signature change to one sharp (F#).

Musical score for measures 204-208, featuring Tpt., Vla., and Pno. parts. The score includes dynamic markings such as *ff* and a fermata over the piano part in measure 208.

204 205 206 207 208

III

I am fed up

♩ = 120
[to Solo-tone mute (Clear-tone)]

Tpt.

Pno.

mp

209 210 211 212 213 214 215

Pno.

216 217 218 219 220 221

Pno.

222 223 224 225 226 227 228 229

Vla.

pp

Pno.

230 231 232 233 234 235 236

Vla.

(6/8) *pizz. (sul tasto)*

Pno.

(6/8) *mp*

una corda

237 238 239 240 241

245

Solo-tone mute

Musical score for measures 242-246. The score is for Tpt., Vla., and Pno. The Tpt. part starts at measure 245 with a solo-tone mute and a triplet of eighth notes. The Vla. part has a dynamic of *p*. The Pno. part has a dynamic of *p*. The key signature has one sharp (F#) and the time signature is 3/4.

242

243

244

245

246

Musical score for measures 247-251. The score is for Tpt., Vla., and Pno. The Tpt. part has a dynamic of *mp*. The Vla. part has a dynamic of *p*. The Pno. part has a dynamic of *p*. The key signature has one sharp (F#) and the time signature is 3/4.

247

248

249

250

251

Musical score for measures 252-256. The score is for Tpt., Vla., and Pno. The Tpt. part has a dynamic of *mf*. The Vla. part has a dynamic of *p* and includes the instruction "arco, ord.". The Pno. part has a dynamic of *mf* and includes the instruction "tre corde". The key signature has one sharp (F#) and the time signature is 3/4.

252

253

254

255

256

Musical score for measures 257-263. The score includes parts for Tpt., Vla., and Pno. The piano part features a complex texture with many beamed notes and sustained chords. Measure numbers 257, 258, 259, 260, 261, 262, and 263 are indicated below the staves.

Musical score for measures 264-269. Measure 267 is highlighted with a box and the number 267. The Tpt. part has a rest for measure 267, with the instruction "[to Open]". The Vla. part has a "sul tasto" marking and a dynamic of *p*. The Pno. part has dynamics of *mp* and *p*, and includes the instruction "una corda". Measure numbers 264, 265, 266, 267, 268, and 269 are indicated below the staves.

Musical score for measures 270-274. The Vla. part has an "ord." marking and a dynamic of *mp*. The Pno. part has a dynamic of *mp* and the instruction "(no dimin.)". Measure numbers 270, 271, 272, 273, and 274 are indicated below the staves.

275 *Open*

Tpt. *mf*

Vla. *sul tasto* *mp*

Pno. *mp*

275 276 277 278 279

Tpt.

Vla. *ord.* *mf*

Pno.

280 281 282 283 284

Tpt.

Vla.

Pno. *mf*

tre corde

285 286 287 288 289 290

Poco rit.

Tpt. *mp*

Vla. *mp*

Pno. *mp*

8va

291 292 293 294 295 296

A tempo (♩ = 120)

Tpt. *ff sub.*

Vla. *ff sub.*

Pno. *ff sub.*

molto sost.

297 298 299 300 301 302 303

304

Tpt. *f*

Vla. *f*

Pno. *f*

304 305 306 307 308

8vb

Tpt. Vla. Pno.

309 310 311 312 313

8vb

Double bar line

Detailed description: This system contains measures 309 through 313. The Tpt. part features a melodic line with slurs and accents. The Vla. part provides harmonic support with chords and moving lines. The Pno. part is divided into two staves, showing a complex texture with triplets and slurs. Measure 311 includes an 8vb marking. A double bar line is placed after measure 313.

Tpt. Vla. Pno.

314 315 316 317 318

8vb

Double bar line

Detailed description: This system contains measures 314 through 318. The Tpt. part continues with melodic motifs and slurs. The Vla. part features sustained chords and moving lines. The Pno. part shows intricate textures with slurs and triplets. Measure 318 includes an 8vb marking. A double bar line is placed after measure 318.

Tpt. Vla. Pno.

319 320 321 322 323 324 325

8vb

fff

Detailed description: This system contains measures 319 through 325. The Tpt. part features melodic lines with slurs and accents, ending with a forte (fff) dynamic. The Vla. part provides harmonic support with chords and moving lines, also ending with a forte (fff) dynamic. The Pno. part shows complex textures with slurs and triplets. Measure 323 includes an 8vb marking. A double bar line is placed after measure 325.

Molto meno mosso 329 Slower, ♩ = 88

G.P. Tpt.

G.P. sul tasto ord.

G.P. *mp* *p*

Pno. *mp* *pp* *p*

326 327 *una corda* 328 329 330 331 332 333 *mf*

Vla.

Pno. *8va*

334 335 336 337 338 339

Vla.

Pno. *8va*

340 341 342 343 344 345

Vla.

Pno. *molto sost.*

347 348 349 350 351 352 353

IV

I pick up my life and take it away

♩ = 60, Heavily (like burdened footsteps)

Viola *con sord.* *p* *senza vib.*

Piano *p*

una corda 354 355 356 357 358 359 360

Vla. *pizz., vib.* *p*

Pno.

361 362 363 364 365 366

368

Tpt. *mp*

Vla. [to senza sord.]

Pno. *mp* *sost.* *tre corde* *Red. ad lib.*

367 368 369 370

Tpt. *senza sord.*

Vla. *gently but clearly mp*

Pno. *secco*

371 372 373

Tpt.

Vla. *molto vib. mp*

Pno. *p*

374 375 376 377

380

Tpt. *mf*

Vla. *mf*

Pno. *pp* *mf*

378 379 380

Tpt. *mf*

Vla.

Pno.

381 382 383

386 Tempo (♩ = 60)

Tpt. *mf*

Vla. *a piacere* *mf*

Pno. *p* *mf*

384 385 386

Tpt.

Vla.

Pno.

387 388 389

392 Tempo (♩ = 60)

Tpt. *a piacere* *mf* *f*

Vla.

Pno. *f*

390 391 392 393

Tpt.

Vla.

Pno.

394 395 396 397 398

Tpt.

Vla.

Pno.

399 400 401 402 403

Tpt.

Vla.

Pno.

404 405 406 407 408 409 410

June 30, 2014



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PO Box 551
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Trumpet in C

written for Adam Gaultille

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Sonata no. 6

One-way Ticket

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"The Migration Series" paintings of Jacob Lawrence



for trumpet, viola and piano

Robert J. Bradshaw
(BMI)

♩ = 92 (Gentle half time feel)

Bucket mute

5
1-5
p
p
Poco rit.

20 Song without words, Tempo (♩ = 92)

p

36
p cresc. poco a poco
Poco rit.

42
mf

52 Tempo (♩ = 92)
p cresc. poco a poco

57
mf
dimin. poco a poco

64
p

72 Tempo (♩ = 92)

Musical staff for measures 72-84. It begins with a 4-measure rest, followed by notes marked *pp* and *mp*. The staff ends with a 3-measure rest. Measure numbers 72-75 and 82-84 are indicated below the staff.

85 Tempo (♩ = 92)

Musical staff for measures 85-92. It contains a series of notes, starting with a *p* dynamic. The staff concludes with the instruction *Poco rit.*

Musical staff for measures 93-99. It continues the melodic line with various note values and accidentals.

Musical staff for measures 100-103, ending with a double bar line. The instruction *[to Open]* is placed above the staff.



Freely
Open

I pick up my life and take it on the train

Musical staff for measures 104-115. It starts with a *f* dynamic and includes a *0/3 Timbre Trill* and a *(1/2 Valve)* instruction. The staff is divided into two sections: measures 108-109 and 112-115. Measure 108 is marked with a tempo of *♩ = 104 (Do not rush)*. The staff concludes with a 4-measure rest.

Musical staff for measures 116-121. It features a series of eighth notes with a *f* dynamic.

Musical staff for measures 122-127. It continues the eighth-note pattern. Measure 126 is boxed.

Musical staff for measures 128-134. It features a series of notes with a *f* dynamic.

135 Discordantly

Musical staff for measures 135-138. It begins with a 4-measure rest, followed by notes marked *mp cantabile*. The staff ends with a 3-measure rest.

146 152

Musical staff 146-152: Treble clef, 2/4 time signature. Measures 146-152. Includes a trill in measure 152.

153 *mp*

Musical staff 153-162: Treble clef, 2/4 time signature. Measures 153-162. Dynamic marking *mp* at the start.

162 167

Musical staff 162-171: Treble clef, 2/4 time signature. Measures 162-171. Dynamic marking *p sub.* and *f*. Includes a fermata over measures 166-167.

171 176

Musical staff 171-178: Treble clef, 2/4 time signature. Measures 171-178. Dynamic marking *fp* and *f*. Includes a fermata over measure 176.

178 *f*

Musical staff 178-184: Treble clef, 2/4 time signature. Measures 178-184. Dynamic marking *f*. Includes a fermata over measure 184.

184 185

Musical staff 184-190: Treble clef, 2/4 time signature. Measures 184-190. Dynamic marking *f*. Includes a fermata over measure 185.

190 194

Musical staff 190-196: Treble clef, 2/4 time signature. Measures 190-196. Dynamic marking *f*. Includes a fermata over measure 194.

196 *3*

Musical staff 196-202: Treble clef, 2/4 time signature. Measures 196-202. Dynamic marking *3* (triple). Includes a fermata over measure 202.

202

Musical staff 202-207: Treble clef, 2/4 time signature. Measures 202-207. Dynamic marking *ff*. Includes a fermata over measure 207.

207 *ff*

Musical staff 207-208: Treble clef, 2/4 time signature. Measures 207-208. Dynamic marking *ff*. Ends with a double bar line.

III

I am fed up

♩ = 120
[to Solo-tone mute (Clear-tone)]

237

245

28 8 Solo-tone mute

209-236 237-244 mp 3

247

mf

256 [to Open] 2

265-266

267 275 Open

267-274 mf 3

281

290 Poco rit. A tempo (♩ = 120)

mp ff sub.

300 304

f

308

316

323 G.P. Molto meno mosso 329 Slower, ♩ = 88

fff 24 329-352

IV

I pick up my life and take it away

♩ = 60, Heavily (like burdened footsteps)

368

14
354-367 *mp*

372

380

3
377-379 *mf*

386 Tempo (♩ = 60)

383 *mf* *mf*

392 Tempo (♩ = 60)

389 *a piacere* *mf* *f*

395

401

406



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(BMI)



♩ = 92 (Gentle half time feel)

5 con sord.
1-5 p

pp p

12

Poco rit. pp

20 Song without words, Tempo (♩ = 92)

28 p

36

42 p cresc. poco a poco

Poco rit. mf

52 Tempo (♩ = 92)

57 p cresc. poco a poco

mf

64

dimin. poco a poco p

72 Tempo (♩ = 92)

72-75 *pp* *mp*

84 85 Tempo (♩ = 92)

84 *p*

92

99 Poco rit.

99 *senza sord.*



I pick up my life and take it on the train

Freely 108 ♩ = 104 (Do not rush)

104-107 *f*

112

126 Exaggeratedly aggressive!

117-119 121-124 *f Exaggeratedly aggressive!*

135 Discordantly

130 *fp* *f* *p*

152

138 141-142 144-151 *pp* *mp cantabile*

155

162

Vibrato becomes wider and wider until out of control...

167

171

176

177

185

180-183

187

193

194

199

205

III

I am fed up

♩ = 120

21

209-229

pp

237 (6/8)

pizz. (sul tasto)

mp

244

245

p

251

arco, ord.

p

mf

259

267

sul tasto

p

268

ord.

mp

275

sul tasto

mp

282

ord.

mf

291 **Poco rit.** **A tempo (♩ = 120)**

mp **ff sub.**

Detailed description: This block contains the first two staves of music. The first staff starts at measure 291 and ends at measure 300. It features a dynamic marking of *mp* and a hairpin crescendo leading to *ff sub.* at the end of the staff. The second staff begins at measure 300 and ends at measure 307. A box containing the number 304 is placed above the staff between measures 300 and 307.

300 **f**

Detailed description: This block contains the second staff of music, starting at measure 300 and ending at measure 307. It begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various articulations.

308

Detailed description: This block contains the third staff of music, starting at measure 308 and ending at measure 315. The notation includes slurs and various note values.

316

Detailed description: This block contains the fourth staff of music, starting at measure 316 and ending at measure 323. It features slurs and dynamic markings.

324 **Molto meno mosso** **329** **Slower, ♩ = 88**

G.P. sul tasto ord.

fff **mp** **p**

Detailed description: This block contains the fifth staff of music, starting at measure 324 and ending at measure 332. It includes performance instructions: "G.P." (Grosses Pedal), "sul tasto" (on the damper pedal), and "ord." (ordinario). Dynamic markings *fff*, *mp*, and *p* are present. A box with the number 329 is located above the staff between measures 324 and 332.

333

Detailed description: This block contains the sixth staff of music, starting at measure 333 and ending at measure 341. The music is characterized by long, flowing lines with slurs.

342

Detailed description: This block contains the seventh staff of music, starting at measure 342 and ending at measure 350. It continues the melodic line with slurs.

351

Detailed description: This block contains the eighth and final staff of music on the page, starting at measure 351 and ending at measure 357. It concludes with a double bar line.

IV

I pick up my life and take it away

354 $\text{♩} = 60$, Heavily (like burdened footsteps)
 con sord. senza vib.
p

360 pizz., vib.
p

366 [to senza sord.]
 4 senza sord.
 368-371 *mp*

375 molto vib.
mp

380
mf

384 a piacere
 386 Tempo ($\text{♩} = 60$)
mf *mf*

388
 392 Tempo ($\text{♩} = 60$)
f

394

400



406





*treble clef turning into a pen is a registered
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