

5. The Goose and the Swan

270 Lyrical and expressive ♩ = 84

p sost.

Piano accompaniment for measures 270-275. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with quarter notes.

276

S. *unis. (spoken) p*

A. *ALL: 'The Goose and the Swan.'*

T. *ALL: 'The Goose and the Swan.'*

B. *ALL: 'The Goose and the Swan.'*

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "The Goose and the Swan." The tempo and dynamics are marked as *unis. (spoken) p*.

mp

Piano accompaniment for measures 276-280. The right hand has a more complex texture with chords and moving lines, while the left hand continues with a steady bass line. A dynamic marking of *mp* is present.

281

S. *p espress.*

A. *p espress.*

A cer - tain rich man bought in the

T. *p espress.*

B. *p espress.*

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "A certain rich man bought in the". The tempo and dynamics are marked as *p espress.*

p

Piano accompaniment for measures 281-285. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady bass line with quarter notes. A dynamic marking of *p* is present.

286

mar - ket a Goose and a Swan, a Goose and a Swan.

mp

mp

mp

Detailed description: This system contains measures 286 through 290. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The vocal line starts with a rest, then sings 'mar - ket a Goose and a Swan, a Goose and a Swan.' The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The bass line provides harmonic support with a similar eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *p* (piano).

291

He fed the one for his ta - ble and kept the o - ther

p

p

p

Detailed description: This system contains measures 291 through 295. The vocal line continues with the lyrics 'He fed the one for his ta - ble and kept the o - ther'. The piano accompaniment and bass line continue with their respective patterns. Dynamics include *p* (piano) and *mp* (mezzo-piano).

296

for the sake of its song, the sake of its song.

mp

mp

mp

Detailed description: This system contains measures 296 through 300. The vocal line concludes with the lyrics 'for the sake of its song, the sake of its song.' The piano accompaniment and bass line continue with their respective patterns. Dynamics include *mp* (mezzo-piano).

301 *mp cresc.*

T. B. When the time came for kill - ing the Goose, the cook went to get him at

304 *f* *mp* *mp*

S. A. and was not

T. B. night, when it was dark,

307 *cresc.* *cresc.* *cresc.*

a - ble to dis - tin - guish one bird from the o - ther. By mis -

310 *f appassion.* *dim.*

- take he caught the Swan, by mis - take he caught the

f appassion. *dim.*

f appassion. *dim.*

313 *mp*

Swan in - stead of the Goose.

mp

mp

317 *poco rit.* *a tempo* *mp cresc.*

The Swan, threat - ened with death,

poco rit. *a tempo* *mp cresc.*

mp cresc.

320

burst forth in - to song and made him-self known by his

f espress.

f espress.

f espress.

324

voice, known by his voice, and pre - served his

voice, his voice, his voice,

dim. *mf dolce*

dim. *mf dolce*

dim. *mf dolce*

328

life by his me - lo - dy.

life by his me - lo - dy.

life by his me - lo - dy.

life by his me - lo - dy.

poco rit. *a tempo*

mp cresc.

ah

mp cresc.

ah

poco rit. *a tempo*

mp cresc.

332

mf cresc.

Musical score for measures 332-335. It features four vocal staves and a piano accompaniment. The vocal parts include lyrics "ah" and dynamic markings *mf cresc.* and *mp cresc.*. The piano accompaniment consists of chords and a rhythmic pattern in the bass line.

336

ff espress.

dim.

Musical score for measures 336-340. It features four vocal staves and a piano accompaniment. The vocal parts include lyrics "ah" and dynamic markings *ff espress.* and *dim.*. The piano accompaniment consists of chords and a rhythmic pattern in the bass line.

341 *mp* *poco rit.*

T. *ah*

B. *mp*

poco rit.

345 *a tempo*

p sost.

350

mp

355 *unis. (spoken) mp espress. rit. slower*

S./A. 'Mu-sic can de-lay death.'

T./B. *mp espress. rit. slower*