

Sonata for Oboe (or Soprano Saxophone in B \flat) and Piano

for Senia Trubashnik

I

Srul Irving Glick

Fast, with emotional intensity and rhythmic thrust

(♩ = c. 120)

Oboe

5

9

13

23

27

31

35

39

43

f

mp

mf

mp

mf

cresc.

f

pp

cresc.

mp

sub. p

** alternate pitch if possible*

2

48 *a tempo* *f* *mp*

54 *cresc.* *ff* 3

58 *mf*

63 *cresc.* *ff* 3 3 3 3

66 *ritard.* *Pno.* *p* 3

70 *mp* 3 3

74 *Calmly* *p*

79 *Poco meno mosso* ($\text{♩} = \text{c. } 100$) *con dolore* *p*

83 *espressivo* *cresc.* *mf*

87 *f* *mf*

Subito
Tempo primo
 (♩ = c. 120)

91 *ritard.* *mp* *p* *f*

96

99 *mf* *mp cresc.*

103 *f*

107

111 *ritard.* *Meno mosso* (♩ = c. 100) *p*

116 *mf* *f* *dim.*

121 *p* *cresc.*

125 *f cresc.* *ff*

129

8

Let piano sound die away, but
 before sound ends completely, begin second movement.

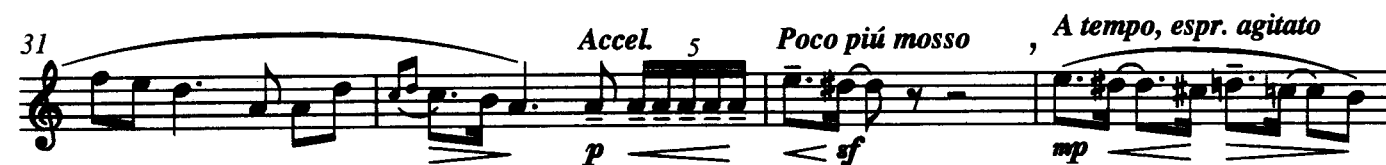
II

4

Espressivo, con rubato (♩ = c. 42)

Oboe

Pno.



35 *Poco più mosso* *A tempo, poco agitato ritard.* *Tempo primo*, ♩ = c. 42

mp *f* *sf* *mp*

39 *mf* *mp*

42 *p* *f* *mp* *cresc.*

46 *ff* *f*

49 *mf*

51 *meno mosso* *ritard.* *morendo*

Pno. |

attaca movement III
(being without a pause)

III

6

Slow, but accelerando gradually



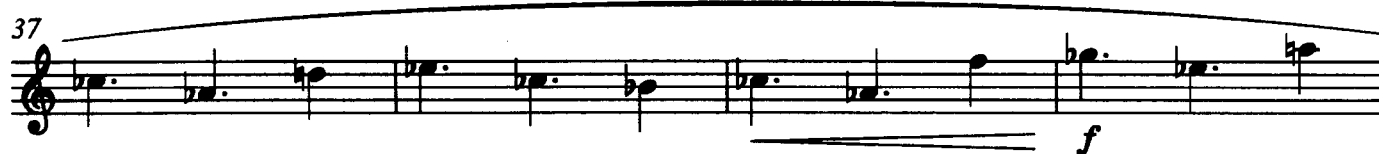
Fast, but rhythmic and well accented

8 (♩ = c. 168)



A tempo (♩ = c. 168)

24 3+3+2 (in 3)



68 *Tempo* (♩ = c. 168)

72

75

77

80

82

85 *ritardando* *gradually* 3+3+2 (in 3) Pno.

89 *Languid, "Bluesy"* (♩ = c. 100) *mp*

93

98 *f* *p*

102

106 *poco ritard.*

111 *Slower* *A tempo* *accel.* *f* *p*

117 *2* *♩ = c. 138* *accel.* *p* *Pno.*

123 *♩ = c. 152* *mp* *mp* *mf*

126 *accelerando* *♩ = c. 168* *f*

129 *mp* *f*

132 *mf* *p*

Detailed description: This is a musical score for the Oboe part, spanning measures 98 to 132. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical markings such as dynamics (*f*, *p*, *mp*, *mf*, *f*), articulation (*poco ritard.*, *Slower*, *A tempo*, *accel.*, *accelerando*), and tempo indications (*♩ = c. 138*, *♩ = c. 152*, *♩ = c. 168*). There are also performance instructions like *2* (second ending) and *Pno.* (Piano). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

179 $(\text{♩} = c. 168)$
fff *mf*

184

187

190

192

194 *cresc.* *f*

197

201 *cresc.* *ff*

205 *ritard.* *a tempo* *ff*

Sonata for Oboe (or Soprano Saxophone in B \flat) and Piano

for Senia Trubashnik

Transposed for Soprano Saxophone in B \flat

I

Sruel Irving Glick

Fast, with emotional intensity and rhythmic thrust

(♩ = c. 120)

Sop.
Sax.

5

9

13

23

27

31

35

39

43

f

mp

mf

mp

mf

cresc.

f

pp

cresc.

mp

sub. p

* alternate pitch if possible

2

Soprano Saxophone

48 *a tempo*
f *mp*

54 *cresc.* *ff*

58 *mf*

63 *cresc.* *ff*

66 *ritard.* *Poco meno mosso* ($\text{♩} = c. 112$)
p

70 *mp*

74 *Calmly* *p*

79 *Poco meno mosso* ($\text{♩} = c. 100$)
con dolore *p*

83 *espressivo* *cresc.* *mf*

87 *f* *mf*

Soprano Saxophone

3

Subito
Tempo primo
(♩ = c. 120)

91 *ritard.* *mp* *p* *f*

96

99 *mf* *mp cresc.*

103 *f*

107

111 *ritard.* *Meno mosso* (♩ = c. 100) *p*

116 *mf* *f* *dim.*

121 *p* *cresc.*

125 *f cresc.* *ff*

129

8

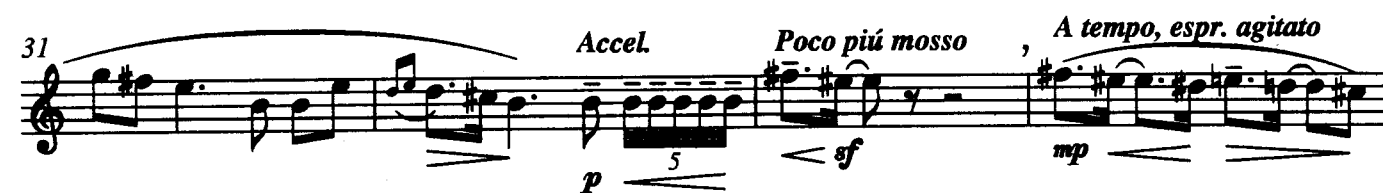
Let piano sound die away, but
before sound ends completely, begin second movement.

II

4

Espressivo, con rubato (♩ = c. 42)

Sop.
Sax.



35 *Poco più mosso* *A tempo, poco agitato ritard.* *Tempo primo*, ♩ = c. 42

mp *f* *sf* *mp*

39 *mf* *mp*

42 *> p* *f* *mp* *cresc.*

46 *ff* *f*

49 *mf*

51 *meno mosso* *ritard.* *morendo* *Pno.*

attaca movement III
(being without a pause)

III

6

Slow, but accelerando gradually

Sop.
Sax.

p

4

mp cresc. mf

Fast, but rhythmic and well accented

8 (♩ = c. 168)

f

10

13

f

16

18

sf

20

f mp cresc. sf

22

ritard. dim.

A tempo (♩ = c. 168)
24 3+3+2 (in 3)

mp *mf* *mp* *cresc.* *f* *f* *mp* *sub. p* *cresc.* *ff*

68 *Tempo* (♩ = c. 168)

f

72

75

77

80

82

85 *ritardando* *gradually* 3+3+2 (in 3)

Pno.

Languid, "Bluesy" (♩ = c. 100)

89 *mp*

93

98 *f* *p*

102

106 *poco ritard.*

111 *Slower* *f* *A tempo* *2* *accel.* *p*

117 *2* *♩ = c. 138* *p* *accel.* *Pno.*

123 *♩ = c. 152* *mp* *mp* *mf*

126 *accelerando* *♩ = c. 168* *f*

129 *mp* *f*

132 *mf* *p*

Detailed description: This is a musical score for Soprano Saxophone, spanning measures 98 to 132. The music is written on a single staff in treble clef. It begins with a melodic line in measure 98, marked *f* (forte) and *p* (piano). Measure 102 continues the melody. Measure 106 features a *poco ritard.* (slightly slowing down) instruction. Measure 111 is marked *Slower* and *f*, followed by a triplet of eighth notes. Measure 117 is marked *A tempo* and *2* (half note), with a tempo marking *♩ = c. 138*. Measure 123 is marked *mp* (mezzo-piano) and *♩ = c. 152*. Measure 126 is marked *accelerando* and *♩ = c. 168*. Measure 129 is marked *mp* and *f*. Measure 132 is marked *mf* and *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

135 *mp*

143 *mp cresc.*

148 *f*

152 *f*

157

161 *mp*

166 *sub. p cresc.*

Tempo of Movement I (♩ = c. 120)

170 *ritard.* *ff* *3* *ff*

174 *poco ritard.* *accelerando . . . poco a poco . . .* *ff cresc.*

Detailed description: This musical score is for the Soprano Saxophone part, spanning measures 135 to 174. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into systems. Measures 135-142: A melodic line starting on a whole rest, followed by a series of eighth and quarter notes, mostly tied across measures. Measure 143: Continuation of the melodic line, ending with a half note. Measures 148-151: A melodic line with many tied notes, ending with a half note. Measures 152-156: Continuation of the melodic line, ending with a half note. Measures 157-160: Continuation of the melodic line, ending with a half note. Measures 161-165: A melodic line with many tied notes, ending with a half note. Measures 166-169: A melodic line with many tied notes, ending with a half note. Measures 170-173: A melodic line with many tied notes, ending with a half note. Measure 174: Continuation of the melodic line, ending with a half note. Dynamics include *mp*, *cresc.*, *f*, *sub. p cresc.*, *ff*, *poco ritard.*, *accelerando*, *poco a poco*, and *ff cresc.*. There are also markings for *ritard.* and *3* (triplets).

179 *fff* *mf* ($\text{♩} = c. 168$)

184

187

190

192

194 *cresc.* *f*

197

201 *cresc.* *ff*

205 *ritard.* *a tempo* *ff*

Srul Irving Glick was educated at the University of Toronto where he received his Bachelor of Music and Master of Music in composition and theory. He continued his studies with such masters as Darius Milhaud, Louis Saguer and Max Deutch. He was a teacher of theory and composition himself at the Royal Conservatory of Music and York University in Toronto.

Glick was proclaimed Composer-in-Residence of Beth Tikvah Synagogue in Toronto where he has been choir director since 1969. His liturgical music has been performed and recorded with this excellent choral group, in Canada, the United States and Israel.

In 1986 he left the CBC where he had been a producer of serious music since 1962. His involvement in the field of production, recordings and programming won him four Grands Prix du Disque and a Juno Award.

One of Canada's prominent composers, Glick has had his music performed by most major orchestras and chamber ensembles in the country as well as a continually growing body of his music being performed in the U.S. and abroad. His unique 'integration' of contemporary styles — Hebraic lyricism and classical composition techniques — have blended into a masterful, character-filled music that has won him acclaim in the music world.

Glick now devotes his time to composing, conducting and lecturing on his music at home and abroad.

Srul Irving Glick died in 2002.

Sonata for Oboe (or Soprano Saxophone in B \flat) and Piano

for Senia Trubashnik

I

Fast, with emotional intensity and rhythmic thrust

Srul Irving Glick

(♩ = c. 120)

Oboe

Piano

mf

f

Oboe

Piano

Oboe

Piano

f

Oboe

Piano

f *mp*

[illegible][illegible]

17

Handwritten musical score for the beginning of "The Swan" from "The Nutcracker". The score is written for piano (p) and includes a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Andante". The score begins with a treble staff containing a whole rest, followed by a series of triplet chords in the right hand. The left hand features a melodic line with a mezzo-forte (mp) dynamic marking and a crescendo (cresc.) marking. The score is numbered 17 in the top left corner.

20

23

pp *cresc.* *mp*

3

26

sfp *mp*

3

30

mp

3

And. ** And. * And. **

33

3

36

41

* alternate pitch if possible

45

sub. *p*

sub. *p* cresc.

con forza

ff

48

poco sost.

a tempo

f

dim.

espr.

mp

mf

Detailed description: This is a musical score for piano and voice. It consists of four systems of staves. The first system (measures 36-40) features a vocal line with a triplet of eighth notes and a piano accompaniment with triplets in both hands. The second system (measures 41-44) includes a performance instruction '* alternate pitch if possible' and continues with complex rhythmic patterns. The third system (measures 45-47) begins with 'sub. p' and 'cresc.' in the piano part, followed by 'con forza' and 'ff' as the music intensifies. The fourth system (measures 48-50) starts with 'poco sost.' and 'a tempo', featuring a 'dim.' marking in the piano part and a 'f' dynamic in the vocal line. The piano part includes 'espr.' and 'mp' markings, while the vocal line ends with 'mf'. The score is written in a key with one sharp (F#) and includes various musical notations such as triplets, slurs, and dynamic markings.

51

System 51: Treble clef has a whole note chord (F#4, A4) with a fermata. Bass clef has a triplet of eighth notes (F#3, A3, C4) followed by a triplet of eighth notes (B3, D4, E4) and a triplet of eighth notes (F#4, A4, C5). A dynamic marking *f* is present.

53

System 53: Treble clef has a half note (F#4) with a fermata, followed by a half note (A4) with a fermata, and a half note (C5) with a fermata. Bass clef has a triplet of eighth notes (F#3, A3, C4) followed by a triplet of eighth notes (B3, D4, E4) and a triplet of eighth notes (F#4, A4, C5). Dynamic markings *mp* and *cresc.* are present.

56

System 56: Treble clef has a half note (F#4) with a fermata, followed by a half note (A4) with a fermata, and a half note (C5) with a fermata. Bass clef has a triplet of eighth notes (F#3, A3, C4) followed by a triplet of eighth notes (B3, D4, E4) and a triplet of eighth notes (F#4, A4, C5). Dynamic markings *ff* and *f* are present.

58

System 58: Treble clef has a half note (F#4) with a fermata, followed by a half note (A4) with a fermata, and a half note (C5) with a fermata. Bass clef has a triplet of eighth notes (F#3, A3, C4) followed by a triplet of eighth notes (B3, D4, E4) and a triplet of eighth notes (F#4, A4, C5). Dynamic markings *cresc.* and *ff* are present.

61

mf *cresc.*

mf *cresc.*

64

ff *ritard.*

ff *dim.*

Poco meno mosso (♩ = c. 112)

68

p

p

72

mp *cresc.* *f* *p* *Calmly*

Poco meno mosso

(♩ = c. 100)

con dolore

The first system of the musical score, measures 76-80. It features a vocal line and a piano accompaniment. The tempo is marked 'Poco meno mosso' with a metronome indication of quarter note = c. 100. The mood is 'con dolore'. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment consists of a single bass note G3 in the left hand and a series of eighth notes in the right hand, some beamed in groups of three. The system ends with a piano (p) dynamic marking.

81

Musical score for the first system of "The Swan" from "The Nutcracker". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The piano part features triplet figures and dynamic markings such as *p* (piano) and *sf* (sforzando).

84

espressivo

cresc.

mf

cresc.

sf

mf

sf

sim.

87

f

mf

f

cresc.

90 *ritard.*

mp p

mp p

94 *Subito Tempo Primo* (♩ = c. 120)

mp cresc. mf

97

f

100

mf mp cresc. mp cresc.

103

f

106

108

110

112 *ritard.*

p

114

p *mf*

117

f *dim.*

121

p *cresc.*

124

f cresc.

cresc.

mf cresc. 3

127

ff pesante

ff

131

sf

135

Allargando gradually

Expansive

cresc.

fff

* Red.

Let sound die away, but
before sound ends completely begin second movement.
(02.349)

II

Espressivo, con rubato (♩ = c. 42)

Oboe

Piano

The musical score is written for Oboe and Piano. The Oboe part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo and expression markings are *Espressivo, con rubato* (♩ = c. 42). The score is divided into four systems, each containing two staves. The first system (measures 1-3) shows the Oboe playing a melodic line with dynamics *p* and *mp*, and the Piano playing a supporting line with dynamics *mf* and *mp*. The second system (measures 4-6) features a more complex melodic line for the Oboe with a triplet of eighth notes, and the Piano playing a line with dynamics *mf* and *f*. The third system (measures 7-8) shows the Oboe playing a melodic line with dynamics *mp*, and the Piano playing a line with dynamics *mp*. The fourth system (measures 9-12) features a more complex melodic line for the Oboe with a triplet of eighth notes, and the Piano playing a line with dynamics *mp* and *f*.

12

5

p *mf* *cresc.*

xoo * xoo *

16

6

p *mf* *cresc.*

18

mp *mf* *dim.*

mf *mp* *p* *p* *cresc.*

20

mp *cresc.* 3 3 3

21

ff *f*

3 3 3 3

23

ritard. *Tempo primo* (♩ = c. 42)

mf *ff*

3 3 3 3

27

Movendo *A tempo, ma con rubato*

p cresc. *f*

mp *p*

31

Accel. *Poco più mosso*

p *sf*

ff *sf*

A tempo, espr. agitato *Poco più mosso* *A tempo, poco agitato ritard.*

34

Tempo primo, ♩ = c. 42

37

41

43

cresc.

46 *ff* *f* *mp* *mf* *cresc.* *f* *Red.* * *Red.*

49 *mf* *mf* *

51 *espr.* *mp* *cresc.*

55 *ritard.* *meno mosso* *morendo* *mf* *dim.* *ppp*

attaca movement III
(being without a pause)

Slow, but accelerando gradually

Oboe

Piano

p *mp* *cresc.*

*Fast, but rhythmic and well accented**(♩ = c. 168)*

6

mf *f* *p* *mf*

9

mp *mf*

11

p *cresc.* *mp*

13

Measures 13 and 14 of a musical score. Measure 13 features a treble staff with a melodic line and a piano accompaniment. Measure 14 continues the melody and includes a piano part with a crescendo marking and a final chord marked *p*.

cresc.

f

p

15

Measures 15 and 16. Measure 15 has a treble staff with a melodic line and a piano accompaniment. Measure 16 continues the melody and includes a piano part with a crescendo marking.

cresc.

f

17

Measures 17, 18, and 19. Measure 17 has a treble staff with a melodic line and a piano accompaniment. Measure 18 continues the melody and includes a piano part with a mezzo-forte (*mp*) marking. Measure 19 continues the melody and includes a piano part with a forte (*f*) marking.

mp

f

20

Measures 20, 21, and 22. Measure 20 has a treble staff with a melodic line and a piano accompaniment. Measure 21 continues the melody and includes a piano part with a forte (*f*) marking. Measure 22 continues the melody and includes a piano part with a mezzo-forte (*mp*) marking and a crescendo marking.

f mp cresc.

A tempo (♩ = c. 168)

3+3+2 (in 3)

23 *ritard.*

dim.

mf

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

26

mp

sim.

mp

Red. * *Red.* *

29

mf

mp

32

mf

f

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

35

System 1 (measures 35-37):

- Measure 35: Treble clef has a whole rest. Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *mp*, *cresc.*
- Measure 36: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *p*, *f*
- Measure 37: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *sim.*

Below the staff: *And.* * *And.* * *And.* * *f* *And.* *

38

System 2 (measures 38-40):

- Measure 38: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *cresc.*
- Measure 39: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *mf*
- Measure 40: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *mf*

41

System 3 (measures 41-43):

- Measure 41: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *f*
- Measure 42: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *f*
- Measure 43: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *sf*

Below the staff: *And.* * *And.* * *And.* * *f* *And.* *

44

System 4 (measures 44-46):

- Measure 44: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *f*, *ff*
- Measure 45: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *mp*
- Measure 46: Treble clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Bass clef has a half note G₂ (b₁), half note F₂ (b₁), half note E₂ (b₁), half note D₂ (b₁). Dynamics: *ff*

Below the staff: *And.* * *And.* * *And.* * *f* *And.* *

47

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

50

cresc. *ff* *mp* *Red.* * *Red.* *

53

sim. * *Red.* * *Red.* *

56

sub. p *cresc.* *sub. p* *cresc.* *Red.* * *Red.* * *sim.*

60

64

ff

fff

68

Tempo (♩ = c. 168)

dim.

f

71

73

p cresc. *f* *quasi pizz. lean on each note*

Red. *

75

cresc.

Red. *

77

ff

80

82

85

ritardando *gradually* 3+3+2 (in 3)

89

Languid "Bluesy" (♩ = c. 100)

mp

93

sim.

97

f

101

p

105

p

108

poco ritard.

mf

p

*Slower**A tempo*

111

f 3 3

mp *mf* *p*

115 *accel.*

p *pp* *p* *mp*

119 $\text{♩} = c. 138$

p *mp*

121 *accel.* $\text{♩} = c. 152$

sf *p* *mp* *mp*

124

mp *mf*

126

accelerando

mf *mp* *mf*

cresc.

128

♩ = c. 168

f

130

mp *f*

f *mf*

132

mf

This system contains measures 132 and 133. Measure 132 features a treble clef with a melodic line starting on a whole note, followed by eighth notes, and a piano accompaniment of chords. Measure 133 continues the piano accompaniment with chords. The dynamic *mf* is indicated above measure 132.

134

p *mf* *mp*

* Red. * Red. * Red. *

This system contains measures 134, 135, and 136. Measure 134 has a treble clef with a melodic line starting on a whole note, followed by eighth notes, and a piano accompaniment of chords. Measure 135 continues the piano accompaniment with chords. Measure 136 continues the piano accompaniment with chords. The dynamic *p* is indicated above measure 134, *mf* below measure 134, and *mp* below measure 135. The text "* Red. * Red. * Red. *" is written below measure 136.

137

mp *sim.*

This system contains measures 137, 138, and 139. Measure 137 has a treble clef with a melodic line starting on a whole note, followed by eighth notes, and a piano accompaniment of chords. Measure 138 continues the piano accompaniment with chords. Measure 139 continues the piano accompaniment with chords. The dynamic *mp* is indicated above measure 137, and *sim.* is indicated below measure 137.

140

This system contains measures 140, 141, and 142. Measure 140 has a treble clef with a melodic line starting on a whole note, followed by eighth notes, and a piano accompaniment of chords. Measure 141 continues the piano accompaniment with chords. Measure 142 continues the piano accompaniment with chords.

143

146

mp cresc.

f p

*And. * And. * sim.*

149

f

mf

f

152

f

f

sf

8va

155

f

8va-7

ff *mp* *sim.*

158

161

cresc. *ff* *mp*

164

sim. (a)

167

sub. *p* *cresc.*

sub. *p* *cresc.*

170

ritard.

Tempo of Movement I (♩ = c. 120)

ff

172

ff

cresc.

ff

174

poco ritard.

f *cresc.*

accelerando . . . poco a poco

176

ff cresc. fff

* *Ad.* *

180

(♩ = c. 168)

mf

dim. mf

183

185

187

Measures 187-188. The score is in 4/4 time. Measure 187 features a treble staff with a melodic line starting on G4, moving up stepwise to D5, and a bass staff with a harmonic line starting on G3, moving up stepwise to D4. Measure 188 continues the melodic line in the treble and the harmonic line in the bass, with a crescendo marking.

189

Measures 189-190. The score is in 4/4 time. Measure 189 features a treble staff with a melodic line starting on D5, moving up stepwise to G5, and a bass staff with a harmonic line starting on D4, moving up stepwise to G4. Measure 190 continues the melodic line in the treble and the harmonic line in the bass, with a crescendo marking.

191

Measures 191-192. The score is in 4/4 time. Measure 191 features a treble staff with a melodic line starting on G5, moving up stepwise to D6, and a bass staff with a harmonic line starting on G4, moving up stepwise to D5. Measure 192 continues the melodic line in the treble and the harmonic line in the bass, with a crescendo marking.

193

Measures 193-194. The score is in 4/4 time. Measure 193 features a treble staff with a melodic line starting on D6, moving up stepwise to G6, and a bass staff with a harmonic line starting on D5, moving up stepwise to G5. Measure 194 continues the melodic line in the treble and the harmonic line in the bass, with a crescendo marking.

196

199

203

207