

8

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f *mf*

f *mf*

f *mf*

f *mf*

10

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f *mf* *mp* *f*

f *mf*

f *mf*

f *mf* *mp*

13

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

f *mf*

f *mf*

f *mf*

15

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f *mf* *mp*

f *mf*

f *mf*

f *mf*

17

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f *mp*

f *mp*

f *mp*

f *mp*

19

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

mf

mf

mf

The Perishing Thought

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f

mf

21

3

Fl. 1

Fl. 2

A. Fl.

B. Fl.

23

3

Fl. 1

Fl. 2

A. Fl.

B. Fl.

26

3

mf

mf

mf

29

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

f

mf

cresc.

32

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f

mf

f

mf

mp

f

mf

mp

f

mf

mp

35

Fl. 1

Fl. 2

A. Fl.

B. Fl.

37

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mp

mf

mf

39

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f

mf

f

mf

41

Fl. 1

Fl. 2

A. Fl.

B. Fl.

p

mf

mf

44

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mp

f

mf

46

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

f

f

f

f

mf

f

48

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

p

mf

mp

mp

51

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

mf

mf

mp

53

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mp

fz

mp

mf

55

Fl. 1

Fl. 2

A. Fl.

B. Fl.

fp

mf

f

fp

57

Fl. 1 *f*

Fl. 2

A. Fl. *mf*

B. Fl. *mf*

59

Fl. 1 *mf*

Fl. 2

A. Fl.

B. Fl.

61

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

A. Fl. *f* *mf*

B. Fl. *f* *mf*

64

Fl. 1

Fl. 2

A. Fl.

B. Fl.

Fl. 1: Melodic line with a slur, starting on a whole note and moving to a half note.

Fl. 2: Rapid sixteenth-note passage with triplets, starting on a whole note and moving to a half note.

A. Fl.: Melodic line with a slur, starting on a whole note and moving to a half note.

B. Fl.: Melodic line with a slur, starting on a whole note and moving to a half note.

66

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f

mf

mp

mp

mp

Fl. 1: Melodic line with a slur and a crescendo, starting on a whole note and moving to a half note. Dynamics: *f*, *mf*.

Fl. 2: Melodic line with a slur, starting on a whole note and moving to a half note. Dynamics: *mp*.

A. Fl.: Melodic line with a slur, starting on a whole note and moving to a half note. Dynamics: *mp*.

B. Fl.: Melodic line with a slur, starting on a whole note and moving to a half note. Dynamics: *mp*.

69

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

mf

mf

Fl. 1: Melodic line with a slur and a crescendo, starting on a whole note and moving to a half note. Dynamics: *mf*.

Fl. 2: Melodic line with a slur, starting on a whole note and moving to a half note. Dynamics: *mf*.

A. Fl.: Melodic line with a slur, starting on a whole note and moving to a half note. Dynamics: *mf*.

B. Fl.: Melodic line with a slur, starting on a whole note and moving to a half note. Dynamics: *mf*.

72

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

f

mf

f

mf

75

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f

f

f

f

78

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

mf

mf

f

mf

81

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

mf

f

mf

84

Fl. 1

Fl. 2

A. Fl.

B. Fl.

86

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f

mf

f

f

f

96

Fl. 1 *mf* *f*

Fl. 2 *mf*

A. Fl. *f* *mf*

B. Fl. *f* *mf*

98

Fl. 1 *mf*

Fl. 2

A. Fl.

B. Fl.

101

Fl. 1

Fl. 2 *mf*

A. Fl. *mf*

B. Fl.

Detailed description: This musical score is for a piece titled 'The Perishing Thought' on page 14. It features four parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), and Bass Flute (B. Fl.). The score is divided into three systems. The first system starts at measure 96. Fl. 1 begins with a half note G#4 (marked *mf*), followed by quarter notes A#4, B4, and A#4 (marked *f*). Fl. 2 has a half note G#4 (marked *mf*), followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4. A. Fl. has a half note G#4 (marked *f*), followed by a half note A#4 (marked *mf*). B. Fl. has a half note G#4 (marked *f*), followed by a half note A#4 (marked *mf*). The second system starts at measure 98. Fl. 1 has a half note G#4 (marked *mf*), followed by quarter notes A#4, B4, and A#4. Fl. 2 has a half note G#4, followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4. A. Fl. has a half note G#4, followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4. B. Fl. has a half note G#4, followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4. The third system starts at measure 101. Fl. 1 has a half note G#4, followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4. Fl. 2 has a half note G#4, followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4. A. Fl. has a half note G#4, followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4. B. Fl. has a half note G#4, followed by a triplet of eighth notes (A#4, B4, A#4), then quarter notes B4, A#4, and G#4.

104

Fl. 1

Fl. 2

A. Fl.

B. Fl.

rit. $\bullet = 60$

f

mp

mf

fp

108

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f

mf

111

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf

mf

113

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f *mf* *f* *mf*

116

Fl. 1

Fl. 2

A. Fl.

B. Fl.

f *mf* *mp* *mp* *mp*

♩ = 56

119

Fl. 1

Fl. 2

A. Fl.

B. Fl.

mf *f* *mf* *mp* *mp* *mp*

rit.