

The Match-Girl

Brian Mountford

Flute $\bullet = 60$ $\overset{a_2}{\text{a}} 2$ $\overset{A}{\text{A}} \bullet = 66$ $\bullet = 76$

Oboe $\overset{a_2}{\text{a}} 2$ $\overset{1^o}{\text{1}} 0$

Clarinet in B \flat $\overset{a_2}{\text{a}} 2$ $\overset{mp}{mp}$

Bassoon $\overset{a_2}{\text{a}} 2$ $\overset{mp}{mp}$

Horn in F $\overset{a_2}{\text{a}} 2$ $\overset{mp}{mp}$

Happy Prince $\overset{mf}{mf}$ In the square be - low there stands a lit-tle match - girl. She has let - her match-es fall in the gut -

Violin I $\overset{p}{p}$

Violin II $\overset{p}{p}$

Viola $\overset{p}{p}$

Cello $\overset{p}{p}$

Contrabass $\overset{p}{p}$

poco rit. $\text{♩} = 60$ B

Fl. *poco rit.* $\text{♩} = 60$ B

Ob. *poco rit.* $\text{♩} = 60$ B

Cl. *poco rit.* $\text{♩} = 60$ B

Bsn. *poco rit.* $\text{♩} = 60$ B

Hn. *poco rit.* $\text{♩} = 60$ B

Pno. *poco rit.* $\text{♩} = 60$ B

Prin. *poco rit.* $\text{♩} = 60$ B
 ter, and they are all spoiled. Her fath-er will beat her___ if she does not bring home some mon-ey,___ and she is cry-ing. She has no shoes___

V. I *poco rit.* $\text{♩} = 60$ B

V. II *poco rit.* $\text{♩} = 60$ B

Vla. *poco rit.* $\text{♩} = 60$ B

Vc. *poco rit.* $\text{♩} = 60$ B

Cb. *poco rit.* $\text{♩} = 60$ B

18 *poco accel.* *poco rit.* $\bullet = 76$ C $\bullet = 104$

Fl. *mp*

Ob. *mp*

Cl. *mp* *à 2*

Bsn. *mp*

Hn. *mp*

Swal. *mp* *mf* "I__ will

Prin. *with sudden resolve*
 _ or stock-ings, and her lit-tle head is bare. Pluck out__ my oth-er eye, and give it to her, and her fath-er will not beat her.

V. I *p* *div.* *mp*

V. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *mp* *mp*

27 D) *recitativo*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *à 2*

Swal. stay with you one night lon - ger, but I can-not pluck out your eye. You would be quite blind then."

Prin. *despairing* *mf* Swal-low, Swal-low, lit-tle Swal - low, _

V. I *mf*

V. II *mf*

Vla. *mf*

Vc. *mf* *div.*

Cb. *mf*

35 $E = 126$

Hn.

Pno. *rimato* *p* *mp*

Cym. *so.* *pp* *soft mallet*

Swal. *mf* So he plucked out the

Prin. — do as I com-mand you.

V. I *pp* *p* *mp*

V. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

Cb. *pp* *p* *mp*

41 **F**

Fl.

Cl.

Bsn.

Hn.

Pno.

Cym.

Chms

Swal.

V. I

V. II

Vla.

Vc.

Cb.

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

Prin - ce's oth - er eye, _____ and dart - ed down with it. _____

46

Fl.

Ob.

mf

Cl.

Bsn.

Hn.

Pno.

Chms.

Swal.

He _____ swooped past _____ the match - girl, _____ and _____ slipped the jew - el

V. I

V. II

Vla.

Vc.

Cb.

52

Fl.

Ob.

Cl.

Bsn.

52

Hn.

52

Pno.

52

Chms. *Xaa*

Swal. 52

in - to the palm of her hand.

V. I

V. II

Vla.

Vc.

Cb.

This page of the musical score for 'The Match-Girl' contains measures 58 through 61. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Cymbal (Cym.), Violin I (V. I), Violin II (V. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Flute (Fl.):** Measures 58-60 are mostly rests. In measure 61, it plays a melodic line starting on a whole note G¹⁰ (marked with a box 'G'), followed by eighth notes. Dynamic: *mf*.
- Oboe (Ob.):** Measures 58-60 play a rhythmic pattern of eighth notes. In measure 61, it plays a chordal accompaniment. Dynamic: *mf*.
- Clarinet (Cl.):** Measures 58-60 play a rhythmic pattern of eighth notes. Measure 61 is a rest.
- Bassoon (Bsn.):** Measures 58-60 play a rhythmic pattern of eighth notes. Measure 61 is a rest.
- Horn (Hn.):** Measures 58-60 play a sustained whole note chord. Measure 61 is a rest.
- Piano (Pno.):** Measures 58-60 play a rhythmic pattern of eighth notes. In measure 61, it plays a sustained whole note chord. Dynamic: *mp*.
- Cymbal (Cym.):** Measures 58-60 play a rhythmic pattern of eighth notes. In measure 61, there is a cymbal roll marked with a star and 'Cym. (L.v.)'. Dynamic: *pp* in 58, *p* in 59, and *pp* in 60.
- Violin I (V. I):** Measures 58-60 play a rhythmic pattern of eighth notes. In measure 61, it plays a sustained whole note chord. Dynamic: *p*.
- Violin II (V. II):** Measures 58-60 play a sustained whole note chord. In measure 61, it plays a sustained whole note chord. Dynamic: *p*.
- Viola (Vla.):** Measures 58-60 play a sustained whole note chord. In measure 61, it plays a sustained whole note chord. Dynamic: *p*.
- Violoncello (Vc.):** Measures 58-60 play a rhythmic pattern of eighth notes. In measure 61, it plays a sustained whole note chord. Dynamic: *p*.
- Contrabass (Cb.):** Measures 58-60 play a rhythmic pattern of eighth notes. Measure 61 is a rest.

63

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp*

Bsn. *mp*

Pno.

Swal. 63
"What a love - ly bit of glass," cried the lit - tle girl, and she ran home, laugh - ing.

V. I

V. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 63 to 67. The score is for a full orchestra and a soloist. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Swallow (Swal.), Violin I (V. I), Violin II (V. II), Viola (Vla.), and Cello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The flute and oboe parts have dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part features a rhythmic accompaniment of eighth notes. The Swallow part has lyrics: "What a love - ly bit of glass," cried the lit - tle girl, and she ran home, laugh - ing. The string parts (Violin I, Violin II, Viola, and Cello) are playing a sustained, melodic line with a long note value (likely a half note or longer) and are marked with hairpins indicating dynamics.