

Good King Wenceslas

Choir

1. $\text{♩} = 190$

33 34 36

Сопрано
Альт

Тенор
Бас

1. Good King Wen-ces - las look'd out, On the Feast of Ste - phen,

38 40

C
A

When the snow lay round a - bout, Deep and crisp and e - ven;

T
B

42 44

C
A

Bright - ly shone the moon that night, Tho' the frost was cru - el,

T
B

46 48 50

C
A

When a poor man came in sight, Gath'ring win - ter fu - - el.

T
B

2. "Hith-er, page, and stand by me, If thou know'st it, tell - ing,

Yon - der peas - ant, who is he? Where and what his dwell - ing?"

"Sire, he lives a good league hence, Un - der-neath the moun - tain;

Right a-against the for - est fence, By Saint Ag - nes' foun - - tain."

3. "Bring me flesh, and bring me wine, Bring me pine-logs hith - er:

Thou and I will see him dine, When we bear them thith - er."

88 90

C A

Page and mon-arch, forth they went, Forth they went to - geth - er;

T B

92 94 96

C A

Through the rude wind's wild la - ment And the bit - ter weath - er.

T B

9 rit. 106 4 = 160 108 110

C A

4. "Sire, the night is dark-er now, And the wind blows strong - er;

T B

112 114

C A

Fails my heart, I know not how, I can go no long - er."

T B

a tempo 116 118

C A

"Mark my foot-steps, good my page; Tread thou in them bold - ly:

T B

120 122

C A

Thou shalt find the win-ter's rage Freeze thy blood less cold - - ly."

T B

124 16 140 142

5. In his mas-ter's steps he trod, Where the snow lay dint - ed;

144 146

Heat was in the ver - y sod Which the saint had print - ed.

148 150

There-fore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,

152 154 156

Ye who now will bless the poor, Shall yourselves find bless - ing.

Good King Wenceslas

Flute I

Flute I

$\text{♩} = 210$

3 4 3 6 8 10

12 14 16 18

20 22 24 26 28 *rit.* 30 *a tempo*

$\text{♩} = 190$

32 34 15 50 52

54 56 58 60 62 64

66 68 70 72 74

76 78 *rit.* 80 82 84

86 88 90 92 94 96 *staccato*

98 100 102 104

106 *rit.* 108 110 112 114 *a tempo*

116 118 120 122 124 *f staccato*

126 128 130 132 134 136

marcato *p* *f*

138 140 142 144

146 148 150 152 154 156

Good King Wenceslas

Flute II

Flute II

$\text{♩} = 210$ 12 14 16 18 20 22

24 26 28 *rit.* 30 *a tempo* 32

34 $\text{♩} = 190$ 15 50 *marcato* 52 54 2

56 58 60 62 *legato* 64

66 68 70 72 *marcato* 74

76 78 *legato* 80 *marcato* 82 *legato* 84

86 88 90 92 94

96 98 100 102 104

106 *rit.* 4 $\text{♩} = 160$ 108 110 112 114 *a tempo*

116 118 120 122 124

126 128 130 132 134

136 138 140 142 144

146 148 150 152 154 156

Good King Wenceslas

Violin I

Violin I

20

22 24 26

28 rit. a tempo 30 32 34 36

38 40 42 44

46 48 50 52 54

56 58 60 62 64

66 68 70 72 74

76 78 80

82 84 86 88 90

92 94 96 98 100

102 rit. 104 106 108 110

112 114 116 118

120 122 124 126 128

130 132 134 136 138

140 142 144 146

148 150 152 154 156

Good King Wenceslas

Violin II

Violin II

$\text{♩} = 210$ **20**

22 **24** **26**

p

1 $\text{♩} = 190$

28 **30** **32** **34** **36**

rit. *pp* *a tempo*

38 **40** **42** **44**

46 **48** **50** **52** **54** **2**

56 **58** **60** **62** **64**

66 **68** **70** **72** **74**

76 **78** **80** **82**

legato *rit.* **3** *staccato*

84 **86** **88** **90** **92**

94 **96** **98** **100**

102 **104** **106** **108** **110**

rit. **4** $\text{♩} = 160$ *f* *p*

112 **114** **116** **118**

a tempo

120 **122** **124** **126** **128**

p *f*

130 **132** **134** **136** **138**

5 *p* *f* *p*

140 **142** **144** **146**

f

148 **150** **152** **154** **156**

f

Good King Wenceslas

Viola

Viola

20 22 24 26 28 30

p *mf* *p*

32 34 36 38 40

42 44 46 48

50 52 54 56 58 60

62 72 74 76

f *staccato*

78 80 82 84 86

marcato

88 90 92 94 96

98 100 102 104 106 108

legato

110 112 114 116

118 120 122 124 126

p *f*

128 130 132 134 136

marcato *p* *p* *f*

138 140 142 144 146

p *f*

148 150 152 154 156

f

Good King Wenceslas

Viola, (Clarinet in B $\flat$)

Viola

12 14 16 18 20 22

V-la

24 26 28 *rit.* 30 32

f *p* *p*

V-la

34 36 38 40 42

V-la

44 46 48 50 52

V-la

54 56 58 60 62

staccato

V-la

9 72 74 76 78 80

f

V-la

82 84 86 88

marcato

V-la

90 92 94 96 98

V-la

100 102 104 106 *legato* 108 110

V-la

112 114 116 118

V-la

120 122 124 126 128

p *f* *marcato*

V-la

130 132 134 136 138

p *p* *f* *p* *f*

V-la

140 142 144 146

V-la

148 150 152 154 156

f

Good King Wenceslas

Cello

Cello $\text{♩} = 210$ 20 *p* 22 *mf* 24 26 28 *rit.* 30 *a tempo*

V-c 32 *p* 34 $\text{♩} = 190$ *sempre staccato* 36 38 40

V-c 42 44 46 48 50

V-c 52 *f* 54 56 58 60

V-c 62 9 *f* 72 *staccato* 74 76 78 *rit.* 80 *rit.*

V-c 80 3 *f* 82 *marcato* 84 86 88

V-c 90 92 94 96 98

V-c 100 102 104 *rit.* 106 4 $\text{♩} = 160$ 8 *a tempo* 116

V-c 118 120 122 124 *legato* 126 *f*

V-c 128 130 132 2 134 *p* 136 *f* 138

V-c 5 140 142 144 146

V-c 148 *f* 150 152 154 156

Good King Wenceslas

Piano

Piano
 20
 22
 24
 marcato
 26
 28
 rit.
 30
 a tempo
 32
 34
 1
 36
 38
 40
 42
 44
 46
 48
 50
 52
 54
 2
 56
 58
 60
 62
 64
 66
 68
 70
 72
 74
 76
 78
 rit.
 80
 82
 84
 86
 88
 90
 92

Piano
 P-no
 P-no
 P-no
 P-no
 P-no
 P-no

210
 190

p
 mf
 ff
 pp
 f
 sempre marcato
 legato
 f

94 96 98 100 102 104 106 **rit.**

P-no

4 ♩ = 160 *legato* 108 110 112 114 **a tempo** 116

P-no

118 120 122 124 126

P-no

128 130 132 134 136

P-no

5 138 140 142 144 146

P-no

148 150 152 154 156

P-no

Good King Wenceslas

Piano + Choir

Сопрано
Альт
Тенор
Бас

♩ = 210 **20** 22 24 26 **rit.** 28

Piano

p *mf* *marcato* *ff* *pp*

a tempo 30 32 34 36

1. Good King Wences - las look'd out, On the Feast of

P-no

f *sempre marcato*

38 40 42

Stephen, When the snow lay round about, Deep and crisp and e - ven; Brightly shone the moon that night,

P-no

44 46 48 50

C A

Tho' the frost was cru - el, When a poor man came in sight, Gath'ring winter fu - el.

T B

P-no

52 54 56 58

C A

2. "Hither, page, and stand by me, If thou know'st it, tell-ing, Yonder peasant,

T B

P-no

60 62 64 66

C A

"Sire, he lives a good league hence, Underneath the mountain;

T B

who is he? Where and what his dwelling?"

P-no

legato

68 70 72 74

C A

Right against the forest fence, By Saint Agnes' foun - tain."

T B

P-no

76 78 **rit.** 80 **3** 82

C
A

T
B

3. "Bring me flesh, and bring me wine, Bring me pinelogs

P-no

84 86 88

C
A

T
B

Page and monarch, forth they went,
hith-er: Thou and I will see him dine, When we bear them thith-er."

P-no

90 92 94 96

C
A

T
B

Forth they went to-geth-er; Through the rude wind's wild lament And the bitter weath - er.

P-no

98 100 102 104 106 **rit.** 4 ♩ = 160 108

C
A

T
B

4. "Sire, the night is darker now,

P-no *legato* *pp*

110 112 114 **a tempo**

C
A

T
B

And the wind blows stronger; Fails my heart, I know not how, I can go no long-er."

P-no *p* *f*

"Mark my footsteps,

116 118 120 122

C
A

T
B

good my page; Tread thou in them bold-ly: Thou shalt find the winter's rage Freeze thy blood less cold -

P-no

124 126 128 130 132

C
A

T
B

ly."

P-no *p* *f*

134 136 138 140

5. In his master's steps he trod,

C
A

T
B

P-no

142 144 146 148

Where the snow lay dint-ed; Heat was in the ver-y sod Which the saint had print - ed. Therefore, Christian

C
A

T
B

P-no

150 152 154 156

men, be sure, Wealth or rank pos-sessing, Ye who now will bless the poor, Shall yourselves find bless - ing.

C
A

T
B

P-no

Good King Wenceslas

Instruments

Flutes

$\text{♩} = 210$

3 4 3 6 8 10

Fl1

Fl2

Cl B $\flat$

20 22 24 26 28

rit.

rit.

f *mf* *p*

f *p*

f *pp*

p *pp*

p *mf*

p *mf*

marcato *ff* *pp*

P-no

p *mf*

Detailed description of the musical score: The score is for a piece titled 'Good King Wenceslas'. It features a woodwind section with Flutes (Fl1, Fl2), Clarinet B-flat (Cl B $\flat$), and a string section with Violin I (V1), Viola (Vla), Violoncello (V-c), and Piano (P-no). The tempo is marked as $\text{♩} = 210$. The key signature has three sharps (F#, C#, G#). The score is divided into measures, with measure numbers 12, 14, 16, 18, 20, 22, 24, 26, and 28 indicated. The Flute parts have various ornaments and slurs. The Clarinet part has a long note in measure 20. The Violin I part has a long note in measure 20. The Viola part has a long note in measure 20. The Violoncello part has a long note in measure 20. The Piano part has a long note in measure 20. The score includes dynamic markings such as *f*, *mf*, *p*, and *pp*, as well as articulation markings like *marcato*. The score is written for a full orchestra, with each instrument part clearly labeled.

a tempo

30 **1** = 190

32 34 36

Fl1 Fl2

pp *p* *pp* *f* *rit.* *f*

Cl B $\flat$

a tempo

f *f*

V1

p *f*

VII

V-la

p

V-c

p *sempre staccato*

P-no

f *sempre marcato*

38 40 42 44 46

V1

VII

V-la

V-c

P-no

48 50 *marcato* 52 54 56

F11
F12

Cl B $\flat$

V1

VII

V-la

V-c

P-no

mp *f* *f* *f*

marcato

2

58 60 62 64

F11
F12

Cl B $\flat$

V1

VII

V-la

V-c

P-no

mp *legato* *mp* *legato* *legato*

84 86 88 90 92

F11
F12

Cl B $\flat$

V1

VII

V-la

V-c

P-no

94 96 98 100

F11
F12

Cl B $\flat$

V1

VII

V-la

V-c

P-no

staccato

102 104 rit. 106 $\boxed{4}$ ♩ = 160 108 110

Fl1 Fl2

Cl B $\flat$

V1

VII

V-la

V-c

P-no

p

f *pp*

f *p* *legato*

ppp

legato *pp*

112 114 a tempo 116 118

Fl1 Fl2

Cl B $\flat$

V1

VII

V-la

V-c

P-no

f

p *f*

120 122 124 126 128

F11
F12

Cl B $\flat$

V1

VII

V-la

V-c

P-no

f *staccato* *marcato*

p *f* *legato* *detache*

p *f* *legato* *marcato*

p *f*

The musical score continues from measure 130. The key signature remains three sharps (F#, C#, G#). Measure numbers 130, 132, 134, 136, and 138 are indicated above their respective staves. The instrumentation includes Flute I and II (Fl1, Fl2), Clarinet B-flat (Cl Bb), Violin I (V1), Viola (VII), Violoncello (V-la), Contrabass (V-c), and Piano (P-no). Dynamics include piano (*p*) and forte (*f*). Performance markings such as *legato* and *detache* are present. The piano part features dense chordal textures in both hands.

This musical score page contains measures 138 through 156. The key signature is three sharps (F#, C#, G#). The score is divided into two systems. The first system covers measures 138 to 146, and the second system covers measures 148 to 156. The instruments are arranged as follows:

- Flutes (F11, F12):** Measure 138 has a triplet of eighth notes (measures 140-142) and a five-measure rest (measures 144-146). Measure 148 has a half note, followed by quarter notes in measures 150-152, and half notes in measures 154-156.
- Clarinet Bb (Cl Bb):** Measures 138-146 are mostly quarter notes. Measures 148-156 are mostly half notes.
- Violin I (V1):** Measures 138-146 are mostly quarter notes. Measures 148-156 are mostly quarter notes.
- Violin II (VII):** Measures 138-146 are mostly quarter notes. Measures 148-156 are mostly quarter notes.
- Viola (V-la):** Measures 138-146 are mostly quarter notes. Measures 148-156 are mostly quarter notes.
- Violoncello (V-c):** Measures 138-146 are mostly quarter notes. Measures 148-156 are mostly quarter notes.
- Piano (P-no):** Measures 138-146 feature a complex accompaniment with many sixteenth and thirty-second notes. Measures 148-156 feature a more rhythmic accompaniment with eighth and quarter notes.

Measure numbers 140, 142, 144, 146, 148, 150, 152, 154, and 156 are indicated above the Flute parts. A box containing the number 5 is placed above measure 139. Dynamics include *f* (forte) and *fz* (forzando). The score concludes with a double bar line at the end of measure 156.

Good King Wenceslas

Instruments (- clarinet)

The image displays a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra, including Flutes, Violins I and II, Viola, Violoncello, and Piano. The music is in 3/4 time, with a tempo marking of quarter note = 210. The key signature is one sharp (F#). The score is divided into two systems, each separated by a double bar line. The first system contains measures 1 through 20, and the second system contains measures 22 through 28. The Flute part (Flutes) is written in the treble clef. The Violin I (F1) and Violin II (F12) parts are written in the treble clef. The Viola (V1) part is written in the treble clef. The Violoncello (V-c) part is written in the bass clef. The Piano (P-no) part is written in the grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mf, f, pp, rit.). The Flute part features a melodic line with triplets and slurs. The Violin I and II parts provide harmonic support with sustained notes and moving lines. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello part provides a steady bass line. The Piano part features a complex accompaniment with chords and arpeggios. The score is presented in a clear, professional layout with a white background and black notation.

a tempo

1 ♩ = 190

30 32 34 36 38

Fl1
Fl2

p *pp* *f* *f*

V1

VII

V-la

p

V-c

p *sempre staccato*

P-no

f *sempre marcato*

40 42 44 46

V1

VII

V-la

V-c

P-no

48 50 *marcato* 52 54 56

F11
F12

mp *f*

V1

VII

V-la

V-c

P-no

58 60 62 64

F11
F12

legato *mp*

V1

VII

V-la

V-c

P-no

66 68 70 72 *marcato* 74

F11
F12

V1

VII

V-la

V-c

P-no

pp *f* *pp* *f* *staccato* *f* *staccato* *f*

76 78 80 82

F11
F12

V1

VII

V-la

V-c

P-no

legato sub. mp *rit.* *marcato* *legato* *staccato* *marcato* *rit.* *marcato*

84 86 88 90 92

F11
F12

V1

VII

V-la

V-c

P-no



94 96 98 100

F11
F12

V1

VII

V-la

V-c

P-no

staccato

102 104 rit. 106 4 = 160 108 110

F11
F12

V1

VII

V-la

V-c

P-no

f *pp* *p* *legato* *ppp* *pp* *legato*

112 114 a tempo 116 118

F11
F12

V1

VII

V-la

V-c

P-no

p *f*

FL1
FL2

120 122 124 126 128

f *staccato* *marcato*

V1

p *f* *legato* *detache*

VII

p *f*

V-la

p *f* *marcato*

V-c

f *legato*

P-no

FL1
FL2

130 132 134 136 138

p *f*

V1

p *legato* *f* *detache* *p*

VII

p *f*

V-la

p *f*

V-c

p *f*

P-no

5

3 140 142 144 146

F11
F12

V1

VII

V-la

V-c

P-no

148 150 152 154 156

F11
F12

V1

VII

V-la

V-c

P-no

Good King Wenceslas

Conductor

Flutes $\text{♩} = 210$ 3

Fl1
Fl2

P-no

V1
VII
V-la
V-c

rit.
p
pp
p
pp
f
f

a tempo
 $\text{♩} = 190$

1. Good King Wenceslas look'd out, On the Feast of Stephen,

sempre marcato
sempre staccato

Detailed description: This is a page from a musical score for 'Good King Wenceslas'. The score is written for a full orchestra and voices. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as 210 beats per minute for the first system and 190 for the second. The score includes parts for Flutes (Fl1, Fl2), Piano (P-no), Violins (V1, VII), Viola (V-la), and Cello (V-c). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems. The first system covers measures 14 to 26, and the second system covers measures 28 to 36. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, pp, f, mf, ff, marcato, staccato). The lyrics '1. Good King Wenceslas look'd out, On the Feast of Stephen,' are written below the vocal parts in the second system.

38 40 42 44

P-no

C
A

When the snow lay round about, Deep and crisp and e - ven; Brightly shone the moon that night, Tho' the frost was cru-el,

T
B

V1

VII

V-la

V-c

46 48 50 *marcato* 52 54

F11
F12

mp *f*

P-no

C
A

When a poor man came in sight, Gath'ring winter fu - el.

T
B

V1

VII

V-la

V-c

f

2. "Hither, page, and stand by me, If thou know'st it, tell-ing, Yonder peasant, who is he? Where and what his dwelling?"

Fl1
Fl2
P-no
T
B
V1
VII
V-la
V-c

56 58 60 62 *legato*

f

64 66 68 70

Fl1
Fl2
P-no
C
A
V1
VII

mp

legato

mp
legato

"Sire, he lives a good league hence, Underneath the mountain; Right against the forest fence, By Saint Agnes' foun -

marcato
72

74

76

legato
sub. *mp*
78

rit.

80 marcato

pp

f

P-no

C

A

T

B

tain."

3. "Bring me flesh, and

pp

f

legato

f staccato

staccato

f staccato

rit.

f

legato
82

84

86

88

Fl1

Fl2

P-no

C

A

T

B

Page and monarch,

bring me wine, Bring me pinelogs hith-er: Thou and I will see him dine, When we bear them thither."

marcato

marcato

V1

VII

V-la

V-c

90 92 94 96 *staccato*

F11
F12

P-no

C
A

forth they went, Forth they went to-gether; Through the rude wind's wild lament And the bitter weath - er.

T
B

V1

VII

V-la

V-c

98 100 102 104

F11
F12

P-no

V1

VII

V-la

V-c

rit. 106 4 $\text{♩} = 160$ 108 110 112

F11
F12

p

legato

P-no

pp

p

C
A

4. "Sire, the night is darker now, And the wind blows stronger; Fails my heart, I know not how, I can go no

V1

f

pp

VII

f

p

legato

V-la

V-c

ppp

114 *a tempo* 116 118 120

F11
F12

P-no

p

f

C
A

long-er."

T
B

"Mark my footsteps, good my page; Tread thou in them bold - ly: Thou shalt find the winter's rage

V1

VII

V-la

V-c

Fl1
Fl2

122 124 126 128 130

f *staccato* *marcato*

P-no

T
B

Freeze thy blood less cold - ly."

V1
VII
V-la
V-c

p *f* *legato* *detache* *marcato*

132 134 136 138 140

p *f* *3*

P-no

C
A

5. In his master's steps he trod,

T
B

V1
VII
V-la
V-c

p *legato* *f* *detache* *p* *f* *p* *f*

142 144 146 148

Fl1
Fl2

P-no

C
A

Where the snow lay dint - ed; Heat was in the ver-y sod Which the saint had print - ed. Therefore, Christian

T
B

V1

VII

V-la

V-c

150 152 154 156

Fl1
Fl2

P-no

C
A

men, be sure, Wealth or rank pos - sess-ing, Ye who now will bless the poor, Shall yourselves find bless - ing.

T
B

V1

VII

V-la

V-c