

Mea Culpa

Bros Farr
In Appreciation
WIth Gratitude

Decemeber 30, 2019

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J = 120

Baritone

Alto, CHOIR AAHS

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Piccolo 8

Flute

Oboe

Bassoon

Horn in F

Trumpet

Timpani

Violins

Violins

Violas

Violoncellos

Contrabasses

The musical score is organized into ten staves, each representing a different instrument or vocal part. The instruments include Baritone, Alto (CHOIR AAHS) appearing three times, Bassoon, Horn in F, Trumpet, Timpani, Violins (two staves), Violas, Violoncellos, and Contrabasses. The key signature is four flats. The tempo is indicated as *J = 120*. The music begins with a series of rests, followed by entries from the Alto, CHOIR AAHS parts. The Alto parts play eighth-note patterns with dynamics *p*, *f*, *p*, *cresc.*, *mf*, and *f*. The other instruments enter later, with the Bassoon and Horn in F playing quarter notes at *f*, the Trumpet playing eighth-note patterns at *f*, the Timpani playing eighth-note patterns at *f*, the Violins playing eighth-note patterns at *f*, *p*, *p*, *f*, and *cresc.*, the Violas playing eighth-note patterns at *f*, *p*, *p*, and *cresc.*, the Violoncellos playing eighth-note patterns at *f*, *p*, and *cresc.*, and the Contrabasses playing eighth-note patterns at *f*, *p*, *8*, *8*, *f*, and *cresc.*. Measures are separated by vertical bar lines, and measure numbers 8 and 9 are visible above the staff lines of the Piccolo and Alto parts respectively.

14 8

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

F Hn. *f*

Tpt. *f*

Tim. *f*

Vlns.1 *f*

Vlns.2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

This page of musical notation represents a section of a symphony orchestra score. It consists of ten staves, each representing a different instrument. The instruments are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), French Horn (F Hn.), Trumpet (Tpt.), Timpani (Tim.), Violin 1 (Vlns.1), Violin 2 (Vlns.2), Viola (Vlas.), and Cello/Bass (Vcs./Cbs.). The music is divided into eight measures. Measure 14 begins with a dynamic marking of 'f' (fortissimo). The Piccolo, Flute, and Oboe play eighth-note patterns. The Bassoon, French Horn, and Trumpet provide harmonic support with sustained notes. The Timpani and Violins play rhythmic patterns. The Violas and Cellos provide harmonic support with sustained notes. The score is written in common time, with a key signature of two flats.

Bar.  When I look back up - on my life it's al-ways with a sense of shame,

Picc. 

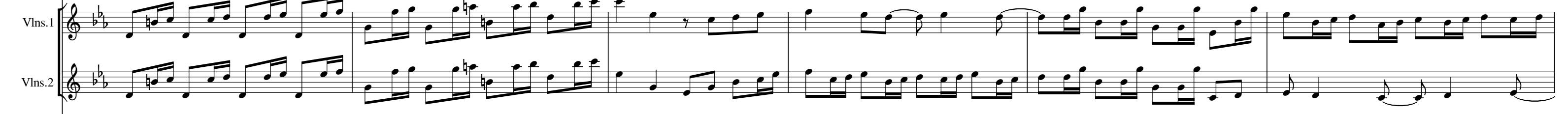
Fl. 

Ob. 

Bsn. 

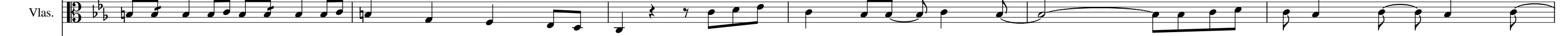
F Hn. 

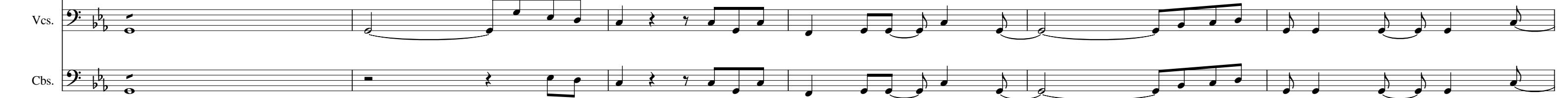
Tim. 

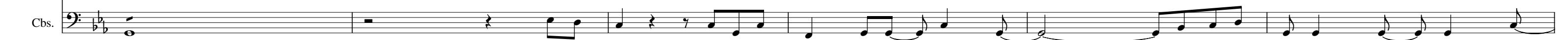
VIns.1 

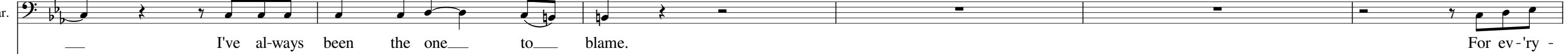
f

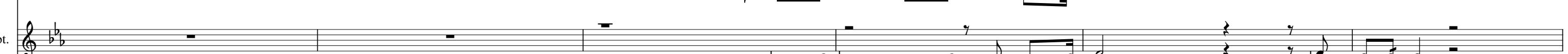
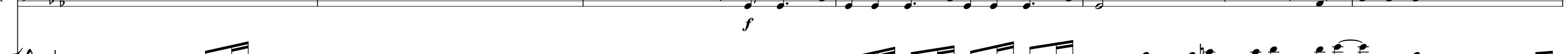
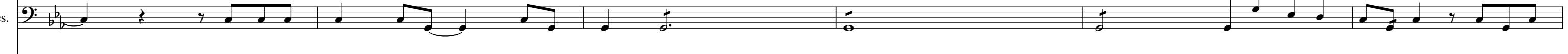
VIns.2 

Vlas. 

Vcs. 

Cbs. 

Bar. 
I've al-ways been the one to blame. For ev-'ry -

Picc. 
Fl. 
Ob. 
Bsn. 
F Hn. 
Tpt. 
Tim. 
Vlns.1 
Vlns.2 
Vlas. 
Vcs. 
Cbs. 

Bar. thing I long to do no matter when or where or who has one thing in com mon too It's a,

Picc. *f*

Fl. *f* *f*

Ob. *f*

Bsn.

F Hn. *f*

Tpt.

Timp. *f*

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

Bar. 
it's a, it's a, it's a sin it's a sin,

Picc. 

Fl. 

Ob. 

Bsn. 

F Hn. 

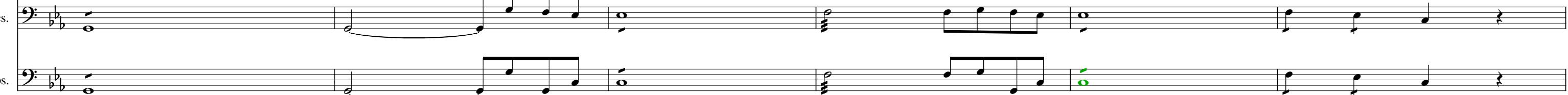
Tpt. 

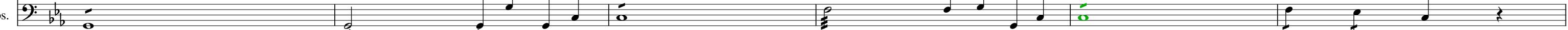
Timp. 

Vlns.1 

Vlns.2 

Vlas. 

Vcs. 

Cbs. 

45

Bar. Ev'-ry - thing I've ev - er done, ev'-ry - thing I ev - er do, ev'-ry place I've ev-er been, ev - 'ry - where I'm go - ing to

Picc.

Fl.

Ob.

Bsn.

F Hn.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

Bar. It's a sin. At school they taught me how to be so pure in thought and word and deed, they

Picc.

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

55

Bar. did - n't quite suc - - ceed. For ev - 'ry - thing I long to do no mat-ter

Picc. *f*

Fl. *f*

Ob.

Bsn.

F Hn.

Tpt.

Tim. *f*

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs. *f*

Bar. when or where_ or who_ has one thing in com - mon too_ It's a, it's a, it's a, it's a sin

Picc. *s*

Fl.

Ob.

Bsn.

F Hn.

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

Bar. it's a sin, Ev-'ry - thing I've ev - er done,

Picc. s

Fl.

Ob.

Bsn. *f* *mf*

F Hn. *mf*

Tpt. *f*

Tim. *mf*

Vlns.1

Vlns.2 *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

12

72

Bar. ev'-ry-thing I ev-er do, ev'ry place I've ev-er been, ev - 'ry-where I'm go - ing to It's a sin

Picc.

Fl.

Ob.

Bsn.

F Hn.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

76 *mf*

Bar. Fa-ther for - give me, I tried not to do it Turned ov-er a new leaf Then tore right through it What ev - er you taught me

A. A. A.

Vlns.1 Vlas.

86

Bar. I did - n't be - lieve__ it Fa - ther you fought__ me 'Cause I did - n't care__ and I still don't un - der - stand.

A. *p* *mp* *pp* *cresc.* *pp* *mp* *p*

A. *p* *pp* *cresc.* *pp* *mp* *p*

A. *p* *pp* *cresc.* *pp* *mp* *p*

Vlns.1 *p* *pp* *cresc.*

Vcs. *p*

94

f

Bar. - - - - - So I look back up - on my life for - ev - er with a sense of shame, I've al - ways been the one to - - - - -

Ob. - - - - - *f* - - - - -

Bsn. - - - - - *f* - - - - -

F Hn. - - - - - *f* - - - - -

Tpt. - - - - - *f* - - - - -

Tim. - - - - - *f* - - - - -

Vlns.1 - - - - - *f* - - - - -

Vlns.2 - - - - - *f* - - - - -

Vlas. - - - - - *f* - - - - -

Vcs. - - - - - *f* - - - - -

Cbs. - - - - - *f* - - - - -

Bar. blame. For ev'-ry - thing I long to do no mat-ter

Picc. *f*

Fl. *f*

Ob.

Bsn.

F Hn.

Tpt. *f*

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

Bar. when or where_ or who_ has one thing in com - mon too_ It's a, it's a, it's a, it's a sin

Picc. *s*

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

Bar. it's a sin, Ev-'ry - thing I've ev - er done,

Picc. s

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

117

Bar. ev'-ry - thing I ev - er do, ev'-ry place I've ev - er been, ev - 'ry - where I'm go - ing to It's a sin

Picc.

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

Bar. 
it's a, it's a, it's a sin

Bar. 
It's a, it's a, it's a, it's a sin

Musical score for orchestra, page 8, measures 140-141. The score includes parts for Picc., Fl., Ob., Bsn., F Hn., Tpt., Timp., Vlns.1, Vlns.2, Vlas., Vcs., and Cbs. The instrumentation consists of woodwind (Picc., Fl., Ob., Bsn., F Hn.), brass (Tpt.), percussion (Timp.), strings (Vlns.1, Vlns.2, Vlas., Vcs., Cbs.), and brass (Tpt.). The music features a mix of eighth-note patterns and sustained notes, with dynamic markings such as *p*, *f*, and *p..*

146

A. A. A.

Picc. Fl. Ob. Bsn. F Hn. Tpt. Tim.

Vlns.1 Vlns.2 Vlas. Vcs. Cbs.

151

A.

A.

A.

Picc.

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

This page of musical notation shows a complex arrangement for orchestra. The top three staves are empty, likely for the bassoon section. The Piccolo (Picc.) and Flute (Fl.) play eighth-note patterns. The Oboe (Ob.) and Bassoon (Bsn.) provide harmonic support with sustained notes. The French Horn (F Hn.), Trumpet (Tpt.), and Timpani (Tim.) add rhythmic complexity. The Violin 1 (Vlns.1) and Violin 2 (Vlns.2) play sixteenth-note patterns. The Viola (Vlas.) and Cello (Vcs.) provide harmonic support. The Double Bass (Cbs.) plays sustained notes. The music features sustained notes, rhythmic patterns, and dynamic markings like 'f' (fortissimo) for the timpani.

157 8

Picc.

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Timp.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

161 8

Picc.

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Timp.

VIns.1

VIns.2

Vlas.

Vcs.

Cbs.