

Aria for Baritone
in A minor

"The little things make me smile..."

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J = 100

Baritone Go a-head and tell me you got all you want... Fi - ver says your wrong

Piccolo *p*

Flute *p* *mp*

Oboe *p* *mp*

Basset Horn *f dim.* *p*

Bassoon *f dim.* *p* *mp*

Bassoon *f dim.* *p*

Horn in F *p*

Horn in F *p*

Timpani

Violins *tr* *f dim.* *p* *tr* *mp*

Violins *f dim.* *p* *mp*

Violas *f* *dim.* *p* *mp*

Violoncellos *f* *dim.* *p* *mp*

Contrabasses *f*

8

Bar. And I s'-pose you've come down to help. me move things a - long and we lapped it up and we're wise e-nough to know—

Picc. *mp*

Fl.

Ob.1 *mp*

Ba. Hn.

Bsn.1 *mp*

Bsn.2 *mp*

F Hn.1 *mp cresc.* *mp*

F Hn. *mp*

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

13

Bar. how it goes. For-give me, Ho - ney. But, we're wise e-nough to know_____ how it goes. For-give me, Ho -

Picc. *mp dim.* ----- *p*

Fl. *mp dim.* ----- *p*

Ob.1 *mp dim.* ----- *p*

Ba. Hn. *(dim.)* ----- *p*

Bsn.1 *(dim.)* ----- *p*

Bsn.2 *(dim.)* ----- *p*

F Hn.1 *(dim.)* ----- *p*

F Hn. *(dim.)* ----- *p*

Vlns.1 *mp*

Vlns.2 *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

19

Bar. ney. 'Cause we know this fee - lin' all a little too well. Listen! That dis tance be-tween us,

Picc. *mf* *mp*

Fl. *mf* *mp*

Ob.1 *mf* *mp* *p* *mp* *cresc.* *mf* *p*

Ba. Hn. *mp* *mp* *p* *p*

Bsn.1 *mf* *mp* *mp* *p* *p*

Bsn.2 *mp* *mf* *mp* *p* *p*

F Hn.1 *mp* *p* *p* *p*

F Hn. *p* *p* *p*

Tim. *p*

Vlns.1 *mp* *p* *mp* *cresc.* *p*

Vlns.2 *mp* *p* *mp* *cresc.* *p*

Vlas. *f* *Pizz.* *p* *Arco* *mp* *cresc.* *p*

Vcs. *f* *Pizz.* *p* *Arco* *mp* *cresc.* *p*

Cbs. *f* *p* *mp* *mp* *cresc.* *p*

25

Bar. could've took a - while. Once we closed the diff_ rence,you'd turn up like a friend of mine. Ev' - ry once in a-while the lit-tle things

Picc. *mp*

Fl. *mp*

Ob.1 *mp*

Ba. Hn. *mp*

Bsn.1 *mp*

Bsn.2 *mp*

F Hn.1 *mp*

F Hn. *mp*

Tim. *mp*

Vlns.1 *mp*

Vlns.2 *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

f

f

f

cresc. ----- *f*

f

f

cresc. ----- *f*

f

cresc. ----- *f*

f

cresc. ----- *f*

f

29
Bar.

make me smile, as if one of our long-shots paid off. one of our long-shots paid off.

Picc. *f*

Fl. *f*

Ob.1 *f*

Ba. Hn. *f*

Bsn.1 *f*

Bsn.2 *f*

F Hn.1 *p*

F Hn. *p*

Timp.

Vlns.1 *tr*

Vlns.2 *tr*

Vlas. *f*

Vcs. *dim.*

Cbs. *dim.*

37

Bar. So, yeah, go a - head and tell me some - thin' real Come on, how'd you feel? And I s'pose

Picc.

Fl. *p* *mp*

Ob.1

Ba. Hn.

Bsn.1 *mp*

Bsn.2

F Hn.1 *mp*

F Hn.

Vlns.1 *p* *mp*

Vlns.2 *p* *mp*

Vlas. *p* *mp*

Vcs. *p* *mp*

Cbs. *p* *mp*

42

Bar. you've come down to help me add scenes to the reel while we lapped it up and we're wise e-nough to know

Picc.

Fl.

Ob.1

Ba. Hn.

Bsn.1

Bsn.2

F Hn.1

F Hn.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

47

Bar. how it goes. For-give me, Ho - ney. But, we're wise e-nough to know_____ how it goes. For-give me, Ho - ney.

Picc. *mp* *p* *mf*

Fl. *mp* *mf*

Ob.1 *p*

Ba. Hn. *mp* *p* *mp*

Bsn.1 *mp* *mp* *mf* *mp*

Bsn.2 *mp* *mp*

F Hn.1 *mp* *mp* *p* *mp*

F Hn. *mp* *p*

Vlns.1 *p*

Vlns.2 *mp* *p*

Vlas. *mp* *p*

Vcs. *mp* *p*

Cbs. *mp* *p*

This page contains ten staves of musical notation for an orchestra and choir. The vocal parts (Bar., Picc., Fl., Ob.1) sing the lyrics 'how it goes. For-give me, Ho - ney. But, we're wise e-nough to know_____ how it goes. For-give me, Ho - ney.' The instrumental parts include Bassoon 1, Bassoon 2, French Horn 1, French Horn 2, Violin 1, Violin 2, Viola, Cello, and Bass. Various dynamics such as *mp*, *p*, and *mf* are used throughout the score.

53

Bar. 'Cause we know this fee - lin' all a lit-tle too well. List-en! That dis-tance be-tween us

Picc. *mp*

Fl. *mp* *p* *mp*

Ob.1 *mf* *mp* *p* *mp*

Ba. Hn. *mp* *p* *mp* *cresc.* *mf* *mp*

Bsn.1 *mp* *p* *mp*

Bsn.2 *mf* *p* *mp*

F Hn.1

F Hn.

Tim. *mp*

Vlns.1 *mp* *p* *Arco* *mp* *cresc.* *mp*

Vlns.2 *mp* *p* *mp* *cresc.* *mp*

Vlas. *f* *Pizz.* *p* *Arco* *mp* *cresc.* *mp*

Vcs. *f* *Pizz.* *p* *Arco* *mp* *cresc.* *mp*

Cbs. *f* *p* *mp* *cresc.* *mp*

58

Bar. could've took a - while. Once we closed the diff' rence, you'd turn up like a friend of mine. Ev' - ry once in a-while the lit-tle things

Picc. *mf*

Fl. *mf*

Ob.1 *mf* 3 3 3 3 3 3 *f*

Ba. Hn. *mf* 3 3 3 3 3 3 *f*

Bsn.1 *mf*

Bsn.2 *mf* *mf* *f*

F Hn.1 *mf* *f*

F Hn. *mf* *f*

Tim. *mf* *f*

Vlns.1 *mf*

Vlns.2 *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

62

Bar. make me smile, as if one of our long-shots paid off. one of our long-shots paid off. And it's by the by—

Picc.

Fl.

Ob.1

Ba. Hn.

Bsn.1

Bsn.2

F Hn.1

F Hn.

Timp.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

69

Bar. If it makes those nights fly. We were side by side a - gain. and now we're all care - less

Picc. *mp* *dim.* *p* *mp*

Fl. *dim.* *p* *p* *mp* *mp*

Ob.1 *p*

Ba. Hn. *mp* *p*

Bsn.1 *p*

F Hn.1 *p* *mp*

F Hn. *mp*

Vlns.1 *mf* *mp* *Arco* *mp*

Vlns.2 *mf* *mp* *Arco* *mp*

Vlas. *mf* *dim.* *p* *mp*

Vcs. *Arco* *mf* *dim.* *p* *mp* *Arco*

Cbs. *mf* *mp*

This page of musical notation shows a vocal part and various instrumental parts. The vocal part starts with 'If it makes those nights fly.' followed by a rest, then 'We were side by side a - gain. and now we're all care - less'. The instruments include Baritone, Piccolo, Flute, Oboe 1, Bassoon 1, Bassoon 2, French Horn 1, French Horn 2, Violin 1, Violin 2, Viola, Cello, and Double Bass. Dynamics such as *mp*, *p*, and *Arco* are used. The score is divided into measures by vertical bar lines and sections by horizontal dashed lines.

74

Bar. and love - drunk. You know ex - act - ly how it goes, when you're giv - in' us all kind of rea - son Thought I had to go

Picc.

Fl.

Ob.1

Ba. Hn.

Bsn.1

Bsn.2

F Hn.1

F Hn.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

78

Bar. Fol-low the heart I be-lieve in 'cause one of us must know, when you're giv - in' us all kind of rea - son Thought I had to go.

Picc. *mp*

Fl. *mp*

Ob.1 *mp*

Ba. Hn. *mp*

Bsn.1

Bsn.2 *mp*

F Hn.1 *mp*

Vlns.1 *mp*

Vlns.2

Vlas.

Vcs. *mp*

Cbs.

This musical score page, labeled Bar. 78, contains ten staves of music for an orchestra and choir. The vocal parts are: Bar., Picc., Fl., Ob.1, Ba. Hn., Bsn.1, Bsn.2, F Hn.1, Vlns.1, Vlns.2, Vlas., Vcs., and Cbs. The vocal line includes lyrics: "Fol-low the heart I be-lieve in 'cause one of us must know, when you're giv - in' us all kind of rea - son Thought I had to go." Dynamics like "mp" (mezzo-forte) are indicated under specific notes. Measure lines divide the music into measures.

82

Bar. Fol-low the heart I be-lieve in 'cause in the past it's done me good. so good so good so good.

Picc. *f*

Fl. *mf* *f*

Ob.1 *mf*

Ba. Hn.

Bsn.1 *mf*

Bsn.2 *mf dim.* *mp dim.* *p*

F Hn.1 *mf*

F Hn. *pp* *p*

Vlns.1 *mf* *f*

Vlns.2 *mf* *f*

Vlas. *mf*

Vcs. *mf* *f*

Cbs. *mf*

Flute part (Fl.): Measures 82-83: *mf*, *f*. Measures 84-85: *mf dim.*, *p*; *mp dim.*, *p*. Measures 86-87: *cresc.*.
 Oboe 1 (Ob.1): Measures 82-83: *mf*. Measures 84-85: *mf dim.*, *p*; *mp dim.*, *p*. Measures 86-87: *cresc.*.
 Bassoon 1 (Bsn.1): Measures 82-83: Rest. Measures 84-85: *mf*. Measures 86-87: *p*.
 Bassoon 2 (Bsn.2): Measures 82-83: Rest. Measures 84-85: *mf dim.*, *mp dim.*. Measures 86-87: *p*.
 Flutes (F Hn.1, F Hn.): Measures 82-83: *mf*. Measures 84-85: Rest. Measures 86-87: *pp*, *p*.
 Violins 1 (Vlns.1): Measures 82-83: *mf*. Measures 84-85: *f*. Measures 86-87: *mf dim.*, *p*; *mp dim.*, *p*. Measures 88-89: *cresc.*.
 Violins 2 (Vlns.2): Measures 82-83: *mf*. Measures 84-85: *f*. Measures 86-87: *mf dim.*, *p*; *mp dim.*, *p*. Measures 88-89: *cresc.*.
 Bassoon 1 (Vlas.): Measures 82-83: *mf*. Measures 84-85: *f*. Measures 86-87: *mf*, *dim.*, *p*; *mp*, *dim.*, *p*. Measures 88-89: *cresc.*.
 Cello (Cbs.): Measures 82-83: *mf*. Measures 84-85: *f*. Measures 86-87: *mf dim.*, *p*; *mp dim.*, *p*.

88

Bar. - List-en. That dis_tance be - tween us, could've took a - while. Once we closed the diff_ rence, you'd turn up

Picc. (cresc.) *f*

Fl. (cresc.) *f*

Ob.1 (cresc.) *f* 3 3 3 3

Ba. Hn. (cresc.) *f* 3 3 3 3

Bsn.1 (cresc.) *f* *f*

Bsn.2 *f* *f*

F Hn.1 *cresc.* *f*

F Hn. *cresc.* *f*

Tim. *f*

Vlns.1 (cresc.) *f*

Vlns.2 (cresc.) *f*

Vlas. (cresc.) *f*

Vcs. *f*

Cbs. *f*

This page of musical notation represents measure 88 of a piece. The vocal line begins with "List-en." followed by a melodic line from the Flute and Oboe 1. The vocal part continues with "That dis_tance be - tween us, could've took a - while. Once we closed the diff_ rence, you'd turn up". The instrumentation includes various woodwind instruments (Piccolo, Flute, Oboe 1, Bassoon 1, Bassoon 2, French Horn 1, French Horn 2, Timpani), strings (Violin 1, Violin 2, Viola, Cello), and a bassoon. Dynamics such as crescendos and fortissimos are marked throughout the section, particularly in the woodwind entries. Measure 88 concludes with a dynamic marking of *f*.

92

Bar. like a friend of mine. Ev' - ry once in a-while the lit-tle things make me smile, as if one of our long - shots paid

Picc.

Fl.

Ob.1

Ba. Hn.

Bsn.1

Bsn.2

F Hn.1

F Hn.

Tim.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

This page contains 15 staves of musical notation. The vocal parts (Bar., Picc., Fl., Ob.1, Ba. Hn.) sing a melody with lyrics. The instrumental parts (Bsn.1, Bsn.2, F Hn.1, F Hn., Tim., Vlns.1, Vlns.2, Vlas., Vcs., Cbs.) provide harmonic support. The music consists of 8 measures. Measures 92-95 show eighth-note patterns. Measures 96-97 feature sixteenth-note patterns. Measure 98 concludes with eighth-note patterns. Dynamics include a piano dynamic (p) in measure 92 and a forte dynamic (f) in measures 96 and 97. Measure 98 ends with a fermata over the bassoon and double bass staves.

96

Bar. off. List - en! That dis_ tance be - tween us could've took a - while. Once we closed the diff_ rence, you'd turn up

Picc. *f cresc.* *f*

Fl.

Ob.1 *f cresc.* *f*

Ba. Hn. *pp cresc.* *f*

Bsn.1 *cresc.* *f*

Bsn.2 *cresc.* *f*

F Hn.1 *cresc.* *f*

F Hn. *cresc.* *f*

Tim. *cresc.*

Vlns.1 *cresc.* *f*

Vlns.2 *cresc.* *f*

Vlas. *f*

Vcs. *cresc.* *f*

Cbs. *cresc.* *f*

100

Bar. is like a friend of mine. Ev' - ry once in a-while the lit-tle things make me smile, as if one of our long-shots paid

Picc.

Fl.

Ob.1

Ba. Hn.

Bsn.1

Bsn.2

F Hn.1

F Hn.

Timp.

Vlns.1

Vlns.2

Vlas.

Vcs.

Cbs.

f

104

Bar. off. Asif, one of our long shots paid off. One of our long-shots paid off.

Picc. *f*

Fl. *dim.* *p* *cresc.* *f dim.*

Ob.1 *f* *dim.* *p* *cresc.* *f dim.*

Ba. Hn. *f* *dim.* *p* *#d* *cresc.* *f dim.* *f dim.*

Bsn.1 *f* *dim.* *p* *f dim.*

Bsn.2 *f* *dim.* *p* *cresc.* *f dim.* *f dim.*

F Hn.1 *f* *dim.* *p* *f* *f dim.*

F Hn. *f* *dim.* *p* *cresc.* *f dim.* *f dim.*

Tim. *f*

Vlns.1 *f* *dim.* *p* *cresc.*

Vlns.2 *f* *dim.* *p* *cresc.*

Vlas. *f* *dim.* *p* *cresc.* *f dim.* *p f dim.*

Vcs. *f* *dim.* *p* *cresc.* *f dim.* *f dim.*

Cbs. *f* *dim.* *p* *cresc.* *f dim.* *f dim.*

114

Picc. *p* cresc. *f*

Fl. *p* cresc. *f*

Ob.1 *cresc.* *f*

Ba. Hn. *cresc.* *f*

Bsn.1 *cresc.* *f*

Bsn.2 *cresc.* *f*

F Hn.1 *cresc.* *f*

F Hn. *cresc.* *f*

Timp. *mp cresc.* *f*

Vlns.1 *p cresc.* *f*

Vlns.2 *p cresc.* *f*

Vlas. *p cresc.* *f*

Vcs. *cresc.* *f*

Cbs. *cresc.* *f*

121

Picc. -

Fl. -

Ob.1 *dim.* -

Ba. Hn. *dim.* -

Bsn.1 -

Bsn.2 *(dim.)* -

F Hn.1 -

F Hn. -

Timp. -

Vlns.1 *f dim.* -

Vlns.2 *f dim.* -

Vlas. *(dim.) f dim.* -

Vcs. *(dim.) f dim.* -

Cbs. *(dim.) f dim.* -

This page contains 14 staves of musical notation. The instruments are listed on the left: Picc., Fl., Ob.1, Ba. Hn., Bsn.1, Bsn.2, F Hn.1, F Hn., Timp., Vlns.1, Vlns.2, Vlas., Vcs., and Cbs. Measures 121 through 125 are shown. Measure 121 starts with a rest for Picc., Fl., and Ob.1. Ba. Hn. has a eighth-note pattern. Bsn.1 and Bsn.2 have sixteenth-note patterns. F Hn.1 and F Hn.2 have eighth-note patterns. Timp. has a eighth-note pattern. Vlns.1 and Vlns.2 have sixteenth-note patterns. Vlas. has a eighth-note pattern. Vcs. has a eighth-note pattern. Cbs. has a eighth-note pattern. Measures 122-125 show various dynamics such as *f dim.*, *f*, and *f dim.* applied to different groups of instruments in each measure. Measure 125 ends with a repeat sign and a first ending instruction.