

**GIRLS ON THE RUN**  
ERIC SHANFIELD



## **GIRLS ON THE RUN**

*Text by John Ashbery*

Eric Shanfield | ENS.2025.2

(2008/2013) 5.9.25-6.21.25 | 20'

Solo Baritone

2 Tenor Recorders

2 English Horns in F

2 Bass Clarinets in Bb

2 Horns in F

Tenor Trombone

Bass Trombone

Timpani

Celesta

3 Solo Celli ripieno

Strings

>Score is *concert*.

>Recommended string complement is 8.8.6.6.4 or thereabouts.

>First and second violins should be placed antiphonally to highlight hocketed rhythms.

>Ripieno celli may sit in the section and join unison passages, or perform separately as a soli group in addition to a full section (of 6, for a total of 9 celli).

## GIRLS ON THE RUN

John Ashbery

from I

A great plane flew across the sun,  
and the girls ran along the ground.  
The sun shone on Mr. McPlaster's face, it was green like an elephant's.

Inside, in the twilit nest of evening,  
something was coming undone. Dimples could feel it,  
surging over her shoulder like a wave of energy. And then—  
it was gone. No one had witnessed it but herself.  
And so Dimples took off for the city, which was near and wholesome.  
There, with her sister Larissa, she planned the big blue boat  
that future generations will live in, and thank us for. It twitched  
at its steely moorings, and seemed to say: Live, like life, with me.

from V

To have had a son back there...  
But the unthinkable is common knowledge now. We must let down a ladder  
so the others may attach their boats to it, and in that way we shall be saved.  
Only I think we're... It's all coming nearer.

from VII

The thread ended up on the floor,  
where threads go.  
It became a permanent thing, like silver—  
every time you polish it, a little goes away.  
Then the ducks arrived, it was raining.  
Such a lot of going around and doing!

Sometimes they were in sordid sexual situations;  
at others, a smidgen of fun would intrude on our day  
which exists to be intruded on, anyway.  
Its value, to us, is incommensurate  
with, let's say, the concept of duration, which kills,  
surely as a serpent hiding behind a stump.  
Our phrase books began to feel useless—for once  
you have learned a language, what is there to do but forget it?  
An illustration changes us.

from XII

Dream lover, won't you come to me?  
Dream lover, won't you be my darling?  
it's not too late or too early.  
Dream lover, won't you kiss me and hold me?  
Dream lover, won't you miss me and mold me?  
See, it was better that the chickens gulped concrete  
commas to be able to rinse backwards.  
Otherwise the driveling idiots would be maligned  
and come to feel transparent.  
Dream lover, are you apparent?

from XXI

A giant paw  
over the moon. Melons bloomed in corners. Shrimp blew away  
to be fecund elsewhere, next year.

We caregivers especially. We must forget,  
while others only live, peer into circles of living embroidery. The geese  
will jump for you again, anon. Then it's no business. They closed  
the place, the food court, they all

have gone away, it's restless, and mighty, as an ark  
to the storm, yet the letter  
of the law is obeyed, and sometimes the spirit  
in forgotten tales of the seekers—O who were they?  
Mary Ann, and Jimmy—no, but who were they?  
Who have as their mantles on the snow  
and we shall never reach land  
before dark, yet who knows what advises them,  
discreet in the mayhem? And then it's bright in the defining pallor of their day.  
Does this clinch anything? We were cautioned once, told not to venture out—  
yet I'd offer this much, this leaf, to thee.  
Somewhere, darkness churns and answers are riveting,  
taking on a fresh look, a twist. A carousel is burning.  
The wide avenue smiles.

Concert Score

## GIRLS ON THE RUN

John Ashbery

Eric Shanfield

*J = 100*

Tenor Recorder 1 flz. 6  
Tenor Recorder 2 p flz.  
English Horn 1 5 f flz.  
English Horn 2 5 f 5  
Bass Clarinet 1 in B $\flat$  flz. p  
Bass Clarinet 2 in B $\flat$  airy p  
Horn 1, 2 in F f + p  
Tenor Trombone f f f p  
Bass Trombone f f f p  
Timpani f f f  
Celesta 6 p p  
Baritone  
  
*J = 100*  
 Violin I f f f p f p  
 Violin II flaut. f p f p  
 Viola flaut. p (pizz.)  
 Violoncello pizz. arco pizz. arco  
 Contrabass pizz. arco pizz. arco  
 (1) norm. norm. norm. norm.

## GIRLS ON THE RUN

(2)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

(open)

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A great—  
plane flew a - cross the sun,

(2)

## GIRLS ON THE RUN

7

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

and  
the girls ran a - long the ground.

## GIRLS ON THE RUN

(3)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The sun shone on Mis-ter Mc-Plas-ter's face,

(4)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timpani

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

it was green like an el - ephant's.

(4)

## GIRLS ON THE RUN

(5)

T. Rec. 1, 2 *f* *fp* *f*

Eng. Hn. 1, 2 *f* *p* *f* *p*

B. Cl. 1, 2 *f* *p*

Hn. 1, 2 *p*

T. Tbn. *p* *p* *f*

B. Tbn. *p*

Timp. *p* *f*

Cel. *f*

Bar. *f*  
In - side, in the twi - lit nest of eve - ning,

Vln. I *p* *f* *p* *f* *p* *f*

Vln. II *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f*

Cb. *f*

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

some - thing was co - ming un - done.

## GIRLS ON THE RUN

⑥

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dim - ples could feel it, \_\_\_\_\_ surging o - ver her shoul - der like a wave of

## GIRLS ON THE RUN

13

(7)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

*e - ner - gy.*

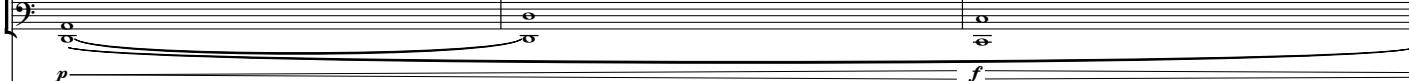
## GIRLS ON THE RUN

(8)

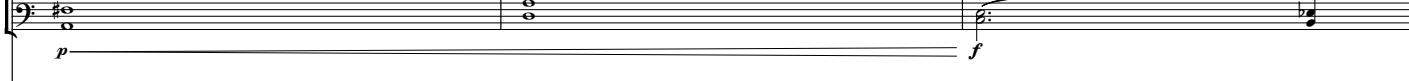
T. Rec. 1      norm. 

T. Rec. 2      

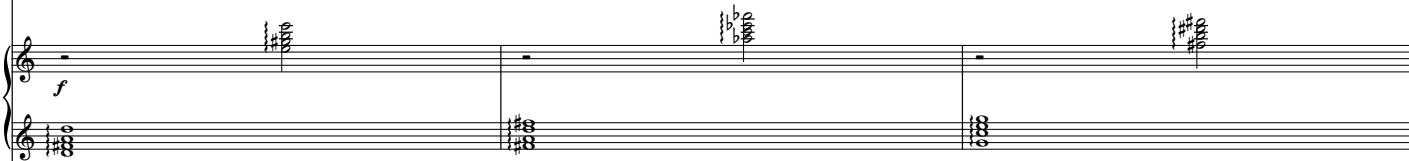
Eng. Hn. 1, 2      -

B. Cl. 1, 2      

Hn. 1, 2      -

T. Tbn.  
B. Tbn.      

Timp.      -

Cel.      

Bar.      

And      then      it      was

(8)

Vln. I      -

Vln. II      -

Vla.      

Vc.      

Cb.      

## GIRLS ON THE RUN

15

(9)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

(9)

gone. No one had wit - nessed it but her - self.

GIRLS ON THE RUN

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.



## GIRLS ON THE RUN

(11)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(11)

GIRLS ON THE RUN

There,  
with her sis - ter  
La -

(12)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(non div.)

ris - sa, — she planned the big blue boat — that fu - ture ge - - ner - a -

## GIRLS ON THE RUN

(13)

T. Rec. 1 *f* — *p*

T. Rec. 2 *p* — *f*

Eng. Hn. 1, 2 2. *f* — *p*

B. Cl. 1, 2 *p* — *f*

Hn. 1, 2 *p* — *f*

T. Tbn.  
B. Tbn. *p* — *f*

Tim. *p* — *f*

Cel. *f* — *p*

Bar. - tions will live in, and thank us for.

Vln. I *p* — *f* — *p* (13) *f* — *p*

Vln. II *p* — *f* — *p* *f* — *p*

Vla. *f* — *p*

Vc. *f* — *f*

Cb. *f* — *f*

Musical score for orchestra and choir, page 10, measures 1-3.

Instrumentation: T. Rec. 1, T. Rec. 2, Eng. Hn. 1, 2, B. Cl. 1, B. Cl. 2, Hn. 1, 2, T. Tbn., B. Tbn., Timp., Cel., Bar., Vln. I, Vln. II, Vla., Vc., Cb.

Measure 1:

- T. Rec. 1: 3 eighth-note patterns, dynamic *p*, followed by *f*.
- T. Rec. 2: Single note, dynamic *p*, followed by *f*.
- Eng. Hn. 1, 2: Sixteenth-note patterns, dynamic *p*, followed by *f*.
- B. Cl. 1: Eight-note patterns, dynamic *p*, followed by *f*.
- B. Cl. 2: Single note, dynamic *p*.
- Hn. 1, 2: Rests.
- T. Tbn., B. Tbn.: Single note, dynamic *p*, followed by *f*, then *p*.
- Timp.: Single note, dynamic *p*.
- Cel.: Sixteenth-note patterns, dynamic *p*, followed by *f*.
- Bar.: Rests.

Measure 2:

- T. Rec. 1: Rests.
- T. Rec. 2: Rests.
- Eng. Hn. 1, 2: Rests.
- B. Cl. 1: Rests.
- B. Cl. 2: Rests.
- Hn. 1, 2: Rests.
- T. Tbn., B. Tbn.: Rests.
- Timp.: Rests.
- Cel.: Rests.
- Bar.: Rests.

Measure 3:

- Vln. I: Sixteenth-note patterns, dynamic *f*, followed by *p*.
- Vln. II: Sixteenth-note patterns, dynamic *f*, followed by *p*.
- Vla.: Sixteenth-note patterns, dynamic *f*, followed by *p*.
- Vc.: Sixteenth-note patterns, dynamic *f*, followed by *p*.
- Cb.: Sixteenth-note patterns, dynamic *f*, followed by *p*.

Text: It twitched

## GIRLS ON THE RUN

(14)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

at its steel - y moor - ings, and seemed to

## GIRLS ON THE RUN

23

(15)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

say:  
Live,  
like life,  
with me.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

(15)

## GIRLS ON THE RUN

(16)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

a2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

(16)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

a2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Live,  
like  
life,

T. Rec. 1

T. Rec. 2

(a2)

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

(17)

T. Rec. 1, 2 *f*

Eng. Hn. 1, 2 *f*

B. Cl. 1, 2 *v*

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel. *f* 6

Bar.

(17)

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

This musical score page contains two systems of music. The first system (measures 1-8) features vocal entries from T. Rec. 1, 2, Eng. Hn. 1, 2, B. Cl. 1, 2, Hn. 1, 2, T. Tbn., B. Tbn., Tim., Cel., and Bar. The vocal parts are grouped together. The second system (measures 9-16) features instrumental entries from Vln. I, Vln. II, Vla., Vc., and Cb. The instrumental parts are grouped together. Measure numbers 17 are circled above the vocal parts in both systems. Dynamics such as *f* (fortissimo) and 6 (sixteenth note) are indicated throughout the score.

GIRLS ON THE RUN

(18) *Play 2nd x only*

T. Rec. 1, 2 *mf*

Eng. Hn. 1, 2 *f in rilievo*

B. Cl. 1, 2 *mf*

Hn. 1, 2

T. Tbn.  
B. Tbn. *mf*

Timp.

Cel. *mf*

Bar.

(18)

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1.

## GIRLS ON THE RUN

2.

(19)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

*f in rilievo*

*Play 1st x only (both hands)*

## GIRLS ON THE RUN

29

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2 (a2)

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

20

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

This section shows three staves. The top staff has two tenor recorders playing eighth-note patterns. The middle staff has two English horns with sustained notes. The bottom staff has two bass clarinets with eighth-note patterns. Measure 20 ends with a fermata over the bass clarinets.

(a2)

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

This section shows three staves. The top staff has two horns playing eighth-note patterns. The middle staff has two tubas/bassoons with sustained notes. The bottom staff has timpani. Measure 23 ends with a dynamic change.

Tim.

Cel.

Bar.

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows five staves. The top staff has one violin playing eighth-note patterns. The second staff has two violins. The third staff has one viola. The fourth staff has one cello. The bottom staff has one double bass. Measures 27 and 28 feature eighth-note patterns from various instruments.

GIRLS ON THE RUN

(21)

T. Rec. 1, 2      Eng. Hn. 1, 2      B. Cl. 1, 2

Hn. 1, 2      (a2)      T. Tbn.      B. Tbn.

Timp.      Cel.      Bar.

Vln. I      Vln. II      Vla.      Vc.      Cb.

GIRLS ON THE RUN

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(23)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

This section of the score shows the following dynamics and markings:

- T. Rec. 1, 2:** Dynamics **f**, **6**, **6**, **6**, **5**.
- Eng. Hn. 1, 2:** Dynamics **f**.
- B. Cl. 1, 2:** Dynamics **f**.
- Hn. 1, 2:** Dynamics **f**, **p**.
- T. Tbn. B. Tbn.:** Dynamics **p**, **f**, **f**.
- Timp.:** Dynamics **p**, **f**, **p**, **f**.
- Cel.:** Dynamics **p**.
- Bar.:** Dynamics **p**.

(23)

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section of the score shows the following dynamics and markings:

- Vln. I:** Dynamics **p**, **f**, **6**, **6**, **6**, **p**, **f**, **p**, **f**.
- Vln. II:** Dynamics **p**, **f**, **p**, **f**.
- Vla.:** Dynamics **p**, **f**, **p**, **f**.
- Vc.:** Dynamics **p**, **f**, **p**, **f**.
- Cb.:** Dynamics **p**, **f**, **p**, **f**.

## GIRLS ON THE RUN

(24)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To \_\_\_\_\_ have had a son back

## GIRLS ON THE RUN

35

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

there...

But the un - think - a - ble is com - mon know - ledge now.

## GIRLS ON THE RUN

(25)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

T. Tbn.

B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

We must let down a

(25)

## GIRLS ON THE RUN

37

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

37

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

lad - - - der\_\_\_\_ so the o - others may at - tach their boats\_\_\_\_ to it,

## GIRLS ON THE RUN

(26)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(26)

GIRLS ON THE RUN

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

and in that way we shall be saved.

(27)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(27)

GIRLS ON THE RUN

T. Rec. 1 flz. 6 *p* flz. 6 *p* norm. flz. 6 *f* norm.

T. Rec. 2 flz. 6 *p* flz. 6 *p* norm. flz. 6 *f* norm.

Eng. Hn. 1 flz. 5 *f* flz. 5 *f*

Eng. Hn. 2 flz. 5 *f* flz. 5 *f*

B. Cl. 1 flz. 6 *p* flz. 6 *p*

B. Cl. 2 airy flz. 6 *p* airy flz. 6 *p*

Hn. 1, 2 *f* *p* *f*

T. Tbn. B. Tbn. *f* *f*

Timp. *f* *f*

Cel. 6 *p* 6 *p*

Bar. *p* On - ly I think we're... It's all com - ing near - er.

Vln. I *f* *f*

Vln. II *f* = *p* *f* = *p*

Vla. *p* *f* = *p* *f* = *p* (pizz.) (pizz.)

Vc. arco *f* pizz. arco *f* pizz.

Cb. *p* *f* *p* *f*

28

T. Rec. 1, 2      Eng. Hn. 1, 2      B. Cl. 1, 2

Hn. 1, 2      T. Tbn.      B. Tbn.      Timp.

Cel.      Bar.

Girls on the Run!—

29

Vln. I      Vln. II      Vla.

Vc.      Cb.

1. Solo      2. Solo      3. Solo

gli altri arco      arco

GIRLS ON THE RUN

30

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

(1. Solo)

(2. Solo)

(3. Solo)

Vc.

arco

Cb.

(31)

T. Rec. 1, 2      *p*

Eng. Hn. 1, 2      a2      *p*      *f*

B. Cl. 1      *p*      *p*

B. Cl. 2      *p*      *p*

Hn. 1      *p*

Hn. 2      *p*

T. Tbn.  
B. Tbn.      *p*

Timp.

Cel.      *p*

Bar.      *p*      *f*  
The      thread      end - ed      up      on      the      floor,-

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

Cb.      *p*

## GIRLS ON THE RUN

(32)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

where threads go..

(33)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1

Hn. 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Measure 1: T. Rec. 1 (rest), T. Rec. 2 (piano dynamic, f dynamic), Eng. Hn. 1, 2 (rest), B. Cl. 1, 2 (mf dynamic). Measure 2: T. Rec. 1 (rest), T. Rec. 2 (piano dynamic, f dynamic), Eng. Hn. 1, 2 (rest), B. Cl. 1, 2 (mf dynamic). Measure 3: T. Rec. 1 (rest), T. Rec. 2 (rest), Eng. Hn. 1, 2 (mf dynamic), B. Cl. 1, 2 (mf dynamic).

(33)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 1: Vln. I (rest), Vln. II (rest), Vla. (f dynamic), Vc. (f dynamic), Cb. (rest). Measure 2: Vln. I (rest), Vln. II (rest), Vla. (f dynamic), Vc. (f dynamic), Cb. (rest). Measure 3: Vln. I (rest), Vln. II (rest), Vla. (p dynamic), Vc. (p dynamic), Cb. (rest).

## GIRLS ON THE RUN

(34)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

It      be - came    a    per-ma-nent    thing,      like    sil - ver.

(35)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar. *mf*  
ev - ery time you po-lish it, — a lit - tle goes a - way.

Vln. I

Vln. II

Vla. *p*

Vc. *mf* 3 3 *p* 3 *mf* 3 *p* 3

Cb. *f*

## GIRLS ON THE RUN

(36)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Then the ducks ar - rived,\_\_\_\_ it was rain - ing. Such a lot of go-ing a-round

Vln. I

Vln. II

Vla.

Vc.

Cb.

(36)

(37)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

— and do - ing!

(37)

Vln. I

Vln. II

Vla.

Vc.

Cb.

(38)

## GIRLS ON THE RUN

T. Rec. 1, 2

(2.)

Eng. Hn. 1, 2

(1.)

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Some - times      they      were      in

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains two systems of music. The top system, starting at measure 38, features woodwind entries from the first and second tenor recorders, English horn, bassoon, and strings. The vocal parts (T. Rec., Eng. Hn., B. Cl.) have specific entries labeled (1.) and (2.). The bottom system begins at measure 39 and includes parts for strings (Vln. I, Vln. II), woodwinds (Vla., Vc.), and brass (Cb.). The vocal parts continue their entries from the top system. The vocal parts sing the lyrics 'Some - times' followed by 'they were in'. Measure 39 concludes with a dynamic marking of *p*.

## GIRLS ON THE RUN

51

a2

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sor - did-  
sex - u - al si - tu - a - tions;  
at

*mp*

*p*

*at*

## GIRLS ON THE RUN

(39)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2 *mp*

T. Tbn. *mp*

B. Tbn. *mp*

Timp.

Cel.

Bar. o - thers, a smi - dgen of fun would

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

This page contains two systems of music. The first system (measures 1-4) features woodwind entries from Trombones 1 & 2, English Horns 1 & 2, Bass Clarinet 1 & 2, Horns 1 & 2, Trombone 1, Trombone 2, Bass Trombone, Timpani, Cello, and Chorus. The vocal part (Bar.) sings the lyrics "o - thers, a smi - dgen of fun would". The second system (measures 5-8) features violin entries from Violin I, Violin II, Viola, Cello, and Double Bass. The vocal part continues the lyrics.

## GIRLS ON THE RUN

53

(40)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

in - true on our day which ex -

(40)

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

mf

3

ists to be in - tru - ded on,

(41)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Tim.

Cel.

Bar.

a - ny way.

(41)

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. Solo

2. Solo

3. Solo

gli altri



(1. Solo)

Vc.

(2. Solo)

Vc.

(3. Solo)

Vc.

## GIRLS ON THE RUN

(42) (1. Solo)

(2. Solo)

(3. Solo)

gli altri

**p cresc.**

Cb. **p cresc.**



(43)

Vln. I

Vln. II

Vla.

(1. Solo)

(2. Solo)

(3. Solo)

(gli altri)

Cb. (mp)



(44)

Vln. I

Vln. II

Vla.

(1. Solo)

(2. Solo)

(3. Solo)

(gli altri)

Cb. (mf)

(45)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.  
(gli altri)

Cb.

Our phrase - books be - gin to seem use - less for once you have learned a lanu- gage, what is

(3. Solo)

## GIRLS ON THE RUN

(46)

T. Rec. 1, 2      f

Eng. Hn. 1, 2      f

B. Cl. 1, 2      f

Hn. 1, 2      +      +      +      +  
                  fp

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.  
there                to                do                but    for - get        it?

(46)      o      o      o      o

Vln. I      fp

Vln. II      fp

Vla.      #fp

Vc.      fp

Cb.      fp

(47)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

1. Solo

2. Solo

Vc.

3. Solo

Cb.

## GIRLS ON THE RUN

(48)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

(1. Solo)  
Vc.

(2. Solo)  
Vc.

(3. Solo)  
Cb.

Measure 48: T. Rec. 1, 2 play eighth-note patterns. Eng. Hn. 1, 2 play sustained notes with grace notes. B. Cl. 1, 2 play sustained notes with grace notes. Hn. 1, 2 play sustained notes with grace notes. T. Tbn. and B. Tbn. play sustained notes with grace notes. Tim. rests. Cel. and Bar. rest.

Measure 49: T. Rec. 1, 2 play eighth-note patterns. Eng. Hn. 1, 2 play sustained notes with grace notes. B. Cl. 1, 2 play sustained notes with grace notes. Hn. 1, 2 play sustained notes with grace notes. T. Tbn. and B. Tbn. play sustained notes with grace notes. Tim. rests. Cel. and Bar. rest.

Measure 50: T. Rec. 1, 2 play eighth-note patterns. Eng. Hn. 1, 2 play sustained notes with grace notes. B. Cl. 1, 2 play sustained notes with grace notes. Hn. 1, 2 play sustained notes with grace notes. T. Tbn. and B. Tbn. play sustained notes with grace notes. Tim. rests. Cel. and Bar. rest.

Measure 51: T. Rec. 1, 2 play eighth-note patterns. Eng. Hn. 1, 2 play sustained notes with grace notes. B. Cl. 1, 2 play sustained notes with grace notes. Hn. 1, 2 play sustained notes with grace notes. T. Tbn. and B. Tbn. play sustained notes with grace notes. Tim. rests. Cel. and Bar. rest.

Measure 52: Vln. I rests. Vln. II rests. Vla. rests. Vc. begins a solo line with eighth-note patterns. Cb. rests.

Measure 53: Vln. I rests. Vln. II rests. Vla. rests. Vc. continues solo line with eighth-note patterns. Cb. rests.

Measure 54: Vln. I rests. Vln. II rests. Vla. rests. Vc. continues solo line with eighth-note patterns. Cb. rests.

Measure 55: Vln. I rests. Vln. II rests. Vla. rests. Vc. continues solo line with eighth-note patterns. Cb. rests.

49

T. Rec. 1, 2

Eng. Hn. 1, 2 *f*

B. Cl. 1, 2 *f*

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim. *p*

Cel.

Bar.

49

Vln. I

Vln. II

Vla.

(1. Solo) *p sub.*

(2. Solo) *p sub.*

(3. Solo) *p sub.*

gli altri

*p*

Cb. *p*

## GIRLS ON THE RUN

(50)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1 *mp*

B. Cl. 2 *mp*

Hn. 1, 2

T. Tbn.

B. Tbn. *mp*

Timp. *mp*

Cel.

Bar.

Vln. I

Vln. II

Vla.

(1. Solo) *mp*

(2. Solo) *mp*

Vc. (3. Solo) *mp*

(gli altri) *mp*

Cb.

(51)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2 

Hn. 1, 2

T. Tbn.  
B. Tbn. 

Timp.

Cel.

Bar.

(51)

Vln. I

Vln. II

Vla.

(1. Solo) 

(2. Solo) 

Vc. (3. Solo) 

(gli altri) 

Cb. 

## GIRLS ON THE RUN

(52)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2 *f*

Hn. 1, 2

T. Tbn.  
B. Tbn. *f*

Tim.

Cel.

Bar.

Vln. I (52)

Vln. II

Vla.

Vc. (1. Solo) *f*

(2. Solo)

Vc. (3. Solo) *f*

Cb. *f*

This musical score page contains two systems of music. The first system (measures 1-10) includes parts for Trombones 1 & 2, English Horns 1 & 2, Bass Clarinet 1 & 2 (dynamic f), Horn 1 & 2, Trombones 1 & 2 (dynamic f), Timpani, Cello, Bassoon, and Double Bass. The second system (measures 11-20) includes parts for Violin I, Violin II, Viola, Cello (1st Solo dynamic f), Cello (2nd Solo), Cello (3rd Solo dynamic f), and Double Bass. Measure 11 features a melodic line for Cello 1 with grace notes and slurs. Measures 12-13 show a rhythmic pattern with sixteenth-note groups and triplets. Measures 14-15 continue the melodic line for Cello 1. Measures 16-17 show a rhythmic pattern with sixteenth-note groups and triplets. Measures 18-19 continue the melodic line for Cello 1. Measure 20 concludes the section with a dynamic f.

(53)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

(53)

Vln. I

Vln. II

Vla.

(1. Solo)  
*p sub.*

(2. Solo)  
*p sub.*

Vc.

(3. Solo)  
*p sub.*

(gli altri) sul pont.  
*p*

sul pont.  
*p*

Cb.

## GIRLS ON THE RUN

(54)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2 *mp*

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar. *mp*  
An il - - lus tra - tion chan - ges -

(54)

Vln. I

Vln. II

Vla.

Vc. (1. Solo) pizz. *mp*

Vc. (2. Solo) *mp*

Vc. (3. Solo) *mp*

Cb.

(55)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

us.

(55)

Vln. I

Vln. II

Vla.

(1. Solo)

(2. Solo)

(3. Solo)

gli altri norm.

unis.

norm.

Cb.

This musical score page contains two systems of music. The first system, starting at measure 55, features parts for T. Rec. 1, 2; Eng. Hn. 1, 2; B. Cl. 1, 2; Hn. 1, 2; T. Tbn. and B. Tbn.; Tim.; and Cel. The second system, also starting at measure 55, features parts for Vln. I; Vln. II; Vla.; and Cb. Various dynamics such as *p*, *mf*, and *fp* are used throughout the score.

## GIRLS ON THE RUN

(56)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Play 1st x only

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

div.

This musical score page contains six systems of music. The first system features parts for Trombones 1 & 2, Trombones 2 & Bass Trombone, English Horn 1 & 2, Bass Clarinet 1 & 2, Horn 1 & 2, Timpani, Cello, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes parts for Trombones 1 & 2, Trombones 2 & Bass Trombone, English Horn 1 & 2, Bass Clarinet 1 & 2, Horn 1 & 2, Timpani, Cello, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The third system includes parts for Trombones 1 & 2, Trombones 2 & Bass Trombone, English Horn 1 & 2, Bass Clarinet 1 & 2, Horn 1 & 2, Timpani, Cello, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The fourth system includes parts for Trombones 1 & 2, Trombones 2 & Bass Trombone, English Horn 1 & 2, Bass Clarinet 1 & 2, Horn 1 & 2, Timpani, Cello, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The fifth system includes parts for Trombones 1 & 2, Trombones 2 & Bass Trombone, English Horn 1 & 2, Bass Clarinet 1 & 2, Horn 1 & 2, Timpani, Cello, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The sixth system includes parts for Trombones 1 & 2, Trombones 2 & Bass Trombone, English Horn 1 & 2, Bass Clarinet 1 & 2, Horn 1 & 2, Timpani, Cello, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. Rehearsal marks (56) are present at the top left of the first and fifth systems. An instruction 'Play 1st x only' is placed above the timpani part in the second system. Dynamics such as *mf*, *p*, and *mf* are indicated throughout the score.

(57)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

mf      p      mf      p

mf      p      mf      p

*>*      *>*      *>*      *>*

-      -      -      -

p      *mf*      p      *mf*

*a2*

*mf*

-      -      -      -

-      -      -      -

-      -      -      -

-      -      -      -

*unis.*

*div.*

*p*      *mf*      *p*      *mf*

*p*      *mf*      *p*      *mf*

*p*      *mf*

*p*      *mf*

*p*      *mf*

*p*      *mf*

## GIRLS ON THE RUN

(58)

T. Rec. 1, 2      Eng. Hn. 1      Eng. Hn. 2      B. Cl. 1, 2

Hn. 1, 2      T. Tbn.      B. Tbn.

Tim.      Cel.

Bar.

Vln. I      Vln. II      Vla.      Vc.      Cb.

(59)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Dream lo - ver, — won't you come — to me?

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dream lover, won't you be my darling?

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2 (open)

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(60)

it's                   not                   too                   late                   or                   too

(60)

## GIRLS ON THE RUN

(61)

T. Rec. 1, 2 

GIRLS ON THE RUN

(61)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ear - ly.*

Dream lo - ver,

## GIRLS ON THE RUN

75

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(62)

flz. norm.

won't you kiss me and hold me? \_\_\_\_\_ Dream lo - ver, \_\_\_\_\_

## GIRLS ON THE RUN

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

won't you miss me and mold me? \_\_\_\_\_

(63)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

See, it was bet - - ter than the chick - ens gulped con - crete com - mas

## GIRLS ON THE RUN

(64)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va-----

to be a - ble to — rinse back - wards.

(65) norm.

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

O - ther - wise the dri - vel - ing i - di - ots

(65)

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

(66)

T. Rec. 1, 2

Eng. Hn. 1 *p*

Eng. Hn. 2 *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

Hn. 1, 2 *p* *f*

T. Tbn. *p* *f*

Timp. *p* *f*

Cel. *f* *p*

Bar. *p* *f* *p*  
would be ma - ligned. and come to feel trans - pa - rent.

(66)

Vln. I *f*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *p* *f* *p*

(67)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dream lo - ver,

GIRLS ON THE RUN

(2.)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timpani

Cel.

Bar.

69

a2

*p*

*p cresc.*

*p cresc.*

*p cresc.*

*p*

*p*

*mf*

*mf*

Girls on the Run!—

68 pizz.

Vln. I

**p**

Vln. II

pizz.

Vla.

**p cresc.**

1. Solo arco

**p**

2. Solo

**p**

3. Solo

**p**

gli altri

**p cresc.**

Cb.

**p cresc.**

69 arco

**p cresc.**

## GIRLS ON THE RUN

(70)

T. Rec. 1, 2      *f*

Eng. Hn. 1, 2      *f*      *p*

B. Cl. 1, 2      *f*

Hn. 1, 2      *f*      *p*      *a2*

T. Tbn.  
B. Tbn.      *f*      *p*

Tim.      *f*      *p*      *mp*      *p*

Cel.      *p*      *r.h.*      *l.h.*      *sim.*  
*l.h.*      *r.h.*      *l.h.*      *sim.*  
*Rd.*      *Rd.*

Bar.      *p*

A

(70)

Vln. I      *f*      *p*

Vln. II      *f*      *col legno*

Vla.      *f*      *p*

(1. Solo)      *p*

(2. Solo)      *p*

Vc.      *p*      *(3. Solo)*  
*p*      *(gli altri)*

Cb.      *f*      *p*

## GIRLS ON THE RUN

85

(71)

T. Rec. 1 flz. *p*

T. Rec. 2 flz. *p*

Eng. Hn. 1 flz. *p*

Eng. Hn. 2 flz. *p*

B. Cl. 1, 2

Hn. 1, 2 *pp* *p*

T. Tbn.  
B. Tbn.

Tim. *p*

Cel. *p* *p* *p*

Bar. gi - - - ant paw o - - ver the moon.

(71) Vln. I *p* 5 5

Vln. II  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Vla. *p* *pp* 0 3 *p*

Vc. unis. *p*

Cb. > > > >

## GIRLS ON THE RUN

(72)

T. Rec. 1 flz. *p*

T. Rec. 2 flz. *p*

Eng. Hn. 1 flz. *p*

Eng. Hn. 2 flz. *p*

B. Cl. 1, 2 flz. *p*

Hn. 1, 2 *pp* *mf*

T. Tbn. B. Tbn.

Timp.

Cel. *p* *p* *p*

Bar. Me - - lons bloomed in

Vln. I *p* 5

Vln. II

Vla. *p* *pp*

Vc.

Cb.

(73)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

flz.

flz.

p

pp

mf

pp

mf

p

cor - ners.

Shrimp

blew

a - way

to be

(73)

p

5

p

3

p

5

p

>

>

>

>

## GIRLS ON THE RUN

T. Rec. 1 flz. *p*

T. Rec. 2 flz. *p*

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2 *p*

Hn. 1, 2 *pp* *p*

T. Tbn. B. Tbn. *pp* *mf* *pp* *mf*

Timp. *p* *p*

Cel. *p* *p* *p*

Bar. fe - cund else - where, next year.

Vln. I 5 *p* 5

Vln. II

Vla. *p* *pp*

Vc.

Cb.

(74)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

(74)

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two systems of four measures each. The instrumentation is as follows:

- Top System (Measures 74-78):** Trombones 1 & 2, English Horns 1 & 2, Bass Clarinet 1, Bass Clarinet 2, Horns 1 & 2, Trombone Bassoon, Bass Trombone, Timpani, Cello, Bassoon.
- Bottom System (Measures 74-78):** Violin I, Violin II, Viola, Cello, Double Bass.

The score begins with a dynamic of **f**. Measures 75-76 feature various rhythmic patterns and dynamics, including **f**, **p**, and **ff**. Measures 77-78 show sustained notes or rests.

## GIRLS ON THE RUN

(75) norm.

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

We care - - gi - vers es -

Vln. I

Vln. II

Vla.

Vc.

Cb.

(76)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1 *f* *p*

B. Cl. 2 *f* *p*

Hn. 1, 2 *f* 8 *p* *p*

T. Tbn.  
B. Tbn. *f*

Timp.

Cel.

Bar. pec - ial - ly.

Vln. I

Vln. II

Vla. >

Vc. *p* *f*

Cb.

This musical score page contains two systems of music. The top system, starting at measure 76, features parts for Trombones (T. Tbn., B. Tbn.), English Horn (Eng. Hn. 1, 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Horn 1, 2 (Hn. 1, 2), Timpani (Timp.), Cello (Cel.), and Bassoon (Bar.). The vocal parts in this system are T. Rec. 1, 2, Eng. Hn. 1, 2, and Baritone/Bassoon. The bottom system, starting at measure 8, features parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Bassoon (Bar.). The vocal parts in this system are T. Rec. 1, 2, Eng. Hn. 1, 2, and Baritone/Bassoon. The score includes various dynamics such as forte (f), piano (p), and fortissimo (ff), as well as performance instructions like 'pec - ial - ly.' and dynamic markings like > and <.

## GIRLS ON THE RUN

(77)

T. Rec. 1, 2

T. Rec. 1, 2: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*. Measure 78 ends with a fermata.

Eng. Hn. 1, 2: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*.

B. Cl. 1, 2: Measures 77-78 are silent.

Hn. 1, 2

Hn. 1, 2: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*.

T. Tbn., B. Tbn.: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*.

Timpani: Measures 77-78 are silent.

Cel.

Cel.: Measures 77-78 show eighth-note patterns with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*. Measure 78 includes a melodic line with slurs and grace notes.

Bar.: Measures 77-78 show eighth-note patterns with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The lyrics "We must forget, while others only live," are written below the staff.

Vln. I

Vln. I: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*. Measure 78 ends with a fermata.

Vln. II: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*. Measure 78 ends with a fermata.

Vla.: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*.

Vc.: Measures 77-78 show eighth-note patterns with dynamic markings *p* and *f*.

Cb.: Measures 77-78 are silent.

## GIRLS ON THE RUN

93

(78)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

Peer in - to cir - cles of li - ving em broi - der - y —————

## GIRLS ON THE RUN

(79)

T. Rec. 1, 2      Eng. Hn. 1, 2      B. Cl. 1, 2

Hn. 1, 2      T. Tbn.      B. Tbn.

Timpani

Cel.

Bar.

Vln. I      Vln. II      Vla.      Vc.      Cb.

The

(80)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

geese will jump a - gain for you,

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

(81)

T. Rec. 1, 2

Eng. Hn. 1 5  
f p

Eng. Hn. 2 f p

B. Cl. 1, 2  
p f

Hn. 1, 2

T. Tbn.  
B. Tbn.  
>

Timp. f

Cel.

Bar.  
a - non. Then it's no bus - iness. They

Vln. I  
f p

Vln. II  
f p

Vla.  
p f

Vc.  
p f

Cb. (non div.)  
>

A musical score page featuring six staves of music. The instruments are:

- T. Rec. 1, 2 (top staff)
- Eng. Hn. 1, 2 (second staff)
- B. Cl. 1, 2 (third staff)
- Hn. 1, 2 (fourth staff)
- T. Tbn. B. Tbn. (fifth staff)
- Timpani (sixth staff)
- Cel. (seventh staff)
- Bar. (eighth staff)
- Vln. I (ninth staff)
- Vln. II (tenth staff)
- Vla. (eleventh staff)
- Vc. (twelfth staff)
- Cb. (bottom staff)

The vocal line for "closed the place, the food court, they all have gone a - -" is written under the Bar. staff. The score includes dynamic markings like *f* and *p*, and performance instructions like *g>* and *g<*.

(82)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2 *p*

T. Tbn.  
B. Tbn. *p*

Timp.

Cel.

Bar. *p*  
way.

(82)

Vln. I

Vln. II

Vla. *p*

1. Solo

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

2. Solo

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

Vc.

3. Solo

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

gli altri

*p*

Cb. *p*

1. Solo

2. Solo

3. Solo

gli altri

83

## GIRLS ON THE RUN

99

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

it's rest - less, and migh - ty, as an ark\_ to the storm,

83

Vln. I

Vln. II

Vla.

(1. Solo)

p ————— f

(2. Solo)

p ————— f

(3. Solo)

p ————— f

Cb.

## GIRLS ON THE RUN

84

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

(1. Solo)

f

p f p f p

(2. Solo)

f

p f p f p

(3. Solo)

f

p f p f p

Cb.

*f*

*p*

(85)

T. Rec. 1, 2 *f*

Eng. Hn. 1, 2 *f*

B. Cl. 1, 2

Hn. 1, 2 *f*

T. Tbn.  
B. Tbn. *fp*

Tim.

Cel.

Bar. *f*  
yet the let - ter of the law\_\_ is o - obeyed,

(85)

Vln. I *p*

Vln. II *p*

Vla. *p*

(1. Solo) *f*

(2. Solo)

Vc. (3. Solo)

unis. *p*

Cb. *f* *p*

## GIRLS ON THE RUN

(86)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

and some - times the spi - rit in\_\_\_\_ for - got - ten tales of the seek - ers.

## GIRLS ON THE RUN

103

(87)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score consists of two systems of music. System 1 (measures 87-88) features T. Rec. 1, 2, Eng. Hn. 1, 2, B. Cl. 1, 2, Hn. 1, 2, T. Tbn., B. Tbn., Timp., Cel., Bar., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 87 starts with a dynamic *f*. Measure 88 starts with a dynamic *p*. System 2 (measures 89-90) features the same instruments. Measure 89 starts with a dynamic *p*. Measure 90 starts with a dynamic *p*.

## GIRLS ON THE RUN

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O who were they? Ma - ry Ann, and Jim - my -

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

no,  
but      who      were      they? \_\_\_\_\_

(88)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2 *p*

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim. *p*

Cel.

Bar.

(88)

Vln. I *p*

Vln. II *p*

Vla.

Vc. 1. Solo *p* *mf*

2. Solo *p* *mf*

3. Solo *p* *mf*

gli altri *p*

Cb. *p*

(89)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Who have as their man - tles on the snow——

(89)

Vln. I

Vln. II

Vla.

(1. Solo)

(2. Solo)

(3. Solo)

(gli altri)

unis.

Cb.

## GIRLS ON THE RUN

(90)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

and we shall ne - ver reach land be - fore dark,

(90)

(91)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1

Hn. 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

yet who knows what ad - vi - ses them,

(91)

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

92

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dis - creet in the may - hem?

(93)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

And then it's

93

## GIRLS ON THE RUN

94

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2 (a2)

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

bright  
in  
the  
de -  
fi - ning  
pal -  
lor  
of their day.

(95)

T. Rec. 1, 2      a2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(95)

Does this clinch a - ny - thing?

## GIRLS ON THE RUN

(96)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Tim.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

We were cau - tioned once,

(96)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

(97)

T. Rec. 1, 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

told  
not to venture out  
yet I'd \_\_\_\_\_ of - fer  
this much

(97)

## GIRLS ON THE RUN

117

(98)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.

B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

this leaf, to thee.

## GIRLS ON THE RUN

(99)

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Some - - - where dark - - - - ness churns and

T. Rec. 1

T. Rec. 2

a2

Eng. Hn. 1, 2

B. Cl. 1, 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

falsetto

an - - - - swers are - - - - ri - - - - vet - - - -

## GIRLS ON THE RUN

(100)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2 (a2)

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II (non div.)

Vla.

Vc.

Cb.

(101)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GIRLS ON THE RUN

121

(101)

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## GIRLS ON THE RUN

102

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

102 *b* *div.*

*mf*

*a* twist

103

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto sul pont.

molto sul pont.

## GIRLS ON THE RUN

104

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

GIRLS ON THE RUN

T. Rec. 1, 2

Eng. Hn. 1, 2

B. Cl. 1

B. Cl. 2

Hn. 1, 2

T. Tbn.  
B. Tbn.

Timp.

Cel.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sel is burn - ing.  
The wide av - e - nue smiles.

1. Solo

2. Solo

3. Solo

*smile*

## GIRLS ON THE RUN

125

**105**

T. Rec. 1, 2 *p*  
Eng. Hn. 1, 2 *p*  
B. Cl. 1, 2 *p*  
Hn. 1, 2 *p cresc.* *(mp)* *(mf)* *(mf)*  
T. Tbn. *p cresc.* *(mp)* *(mf)* *(mf)*  
B. Tbn. *p cresc.* *(mp)* *(mf)*  
Tim. *p* *mf* *p*  
Cel. *p cresc.* *(mp)* *(mf)*  
Bar. *p norm.* *mf*  
Girls on the Run!— Girls on the Run!—

**105** unis. con sord.  
Vln. I *p cresc.* *(mp)* *(mf)*  
Vln. II *p cresc.* *(mp)* *(mf)*  
Vla. *p cresc.* *(mp)* *(mf)*  
Vc. 1. Solo *p* *mf* *p*  
2. Solo *p* *mf* *p*  
3. Solo *p* *mf* *p*  
gli altri con sord. norm.  
Cb. *p cresc.* *(mp)* *(mf)* *mf*  
norm.

## GIRLS ON THE RUN

107

T. Rec. 1

T. Rec. 2

Eng. Hn. 1

Eng. Hn. 2

B. Cl. 1

B. Cl. 2

Hn. 1

Hn. 2

T. Tbn.

B. Tbn.

Tim.

Cel.

Bar.

*p* 6 flz.  
*p* 5  
*p* 5 flz.  
*f* *p* *ff* *mf* *in rilievo* *p* airy  
*f* *p* *ff* *mf* *in rilievo* *p*

Vln. I

Vln. II

Vla.

Vcl.

Vc.

Cb.

*p* *b* *p* *ff* *p* pizz.  
*p* *ff* *p*  
*p* (1. Solo) flaut. non vib.  
*ff* (2. Solo) flaut. non vib.  
*ff* (3. Solo) flaut. non vib.  
*p* flaut. non vib.  
*p* (gli altri) pizz.  
*p* div. *ff* *p*