

The woods so wild

Francis Cutting

5

First system of musical notation for measures 1-5. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure numbers 1 through 5 are indicated above the vocal line.

10

Second system of musical notation for measures 6-10. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure numbers 6 through 10 are indicated above the vocal line.

15 20

Third system of musical notation for measures 11-20. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure numbers 15 and 20 are indicated above the vocal line.

25

Fourth system of musical notation for measures 21-25. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure number 25 is indicated above the vocal line.

30

Fifth system of musical notation for measures 26-30. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure number 30 is indicated above the vocal line.

35

Sixth system of musical notation for measures 31-35. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure number 35 is indicated above the vocal line.

40

Seventh system of musical notation for measures 36-40. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure number 40 is indicated above the vocal line.

45

Eighth system of musical notation for measures 41-45. It consists of three staves: a vocal line with notes and rests, and two piano accompaniment staves. Measure number 45 is indicated above the vocal line.

50

$\text{rò ròra òraòr} \mid \text{ò ar e a ò} \mid \text{a aba ab ba} \mid \text{b ò a}$
 $\text{a r a r a r e r e} \mid \text{r a r a r r} \mid \text{r a r a r a} \mid \text{r a r a r e r}$

$\text{a r r a f ò r a ò ò ò ò} \mid \text{ò a ar ò a a b a ò} \mid \text{a r a r b a ò}$
 $\text{a r r a r a r a r e} \mid \text{a r a r e a a r ò a} \mid \text{ò a r a r r ò a r}$

55

$\text{a ò ab a ò} \mid \text{ò a b ò f r a r} \mid \text{r ò ò} \parallel \text{a òra òra ò} \mid \text{òra ò}$
 $\text{ò r a r ò} \mid \text{a a r e a r} \mid \text{a r e a r} \parallel \text{a a} \mid \text{r a b a}$

60

$\text{f ò r a f ò r a òra ò òra ò} \mid \text{ra òrar ò ò ò} \mid \text{a a a a a r a r a}$
 $\text{ò ò b} \mid \text{ò a r ò b} \mid \text{a b a} \mid \text{r a b ò} \mid \text{a a r a r} \mid \text{ò ò}$

65

$\text{ò b ò a ò b} \mid \text{a ar ò b ò a r a b ò a} \mid \text{r ò f ar ar ò ò a ò b} \mid \text{ò ar ar ò a}$
 $\text{ò b ò a} \mid \text{a a} \mid \text{a a} \mid \text{a a} \mid \text{a a}$

70

$\text{a ò ò f ab ab} \mid \text{ò a ò r ò ò r} \mid \text{ò a r a ò} \parallel \text{a òb a ò b a ò b} \mid \text{b a b} \mid \text{òra òra ò}$
 $\text{r r} \mid \text{a r e a r} \mid \text{a r a}$

75

$\text{a òra òra ò òra ò ab ò b ò} \mid \text{a ò b a ò b a ò b a ò b} \mid \text{a a a a a r a r a}$
 $\text{ò ò r a} \mid \text{r a e r a r} \mid \text{a r a r e}$

80

$\text{ò ò b a b a} \mid \text{ò r ò f r a ò a ò a} \mid \text{a ò a ò a} \mid \text{a ò a ò a} \mid \text{òra a} \mid \text{ò ò} \mid \text{ò r ò}$
 $\text{ò ò r a} \mid \text{a e r a e r a r} \mid \text{a òra a}$

f ara | r d a | r d a | b a | a b d | b a b d | a b d a | a r d

r a d a | r d a r d a | a r d a b d | a r d a b d a | r d a a

r d f d r d r a | d d b a d | a r d b a r d | b b d a b | a r d a b d a | a r d a

r d f | a d r a | r a d r a | r d a b d | b a b | b a e b d b

d r d d a d | a r b | a d a r b | a a b d | a d d d

f d r a r d | *f* a b d a b d b a d a | *f* d b a d a | *f* a b a b d | a d a

r d a r a | a d r a | a d d d | b b a d a b b d a r | d a b d f d a d r

r d a | d a d r a r d | r a d a d r a r d | r d a | d a d