

HOW LOVELY WAS THE MORNING:

The Story of the Restoration of the

Gospel of Jesus Christ

FLUTE & PICCOLO BOOK

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How Lovely Was the Morning

I. Overture thru Lucy's Song (Small Hands)

Flute & Piccolo

ed robbins

Moderato

Piccolo

Flute

Moderato

Picc.

Fl.

Picc.

Fl.

Picc.

Fl.

25 $\text{♩} = 72$ *accel. & crescendo to m. 34*

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Thank you: George Manwaring and A. C. Smyth, Oh., How Lovely Was the Morning,
melody adapted, also includes traditional Scottish melody, Scotland the Brave
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31

34 Allegro (M.M. ♩ = c. 120)

Picc.

Fl.

f

43

Picc.

Fl.

48

50

Picc.

Fl.

50

54

Picc.

Fl.

Overture

Picc. ⁵⁹

Fl. ⁵⁹

Picc. ⁶⁴ *rit.*

Fl. ⁶⁴ *rit.*

Narrator: Oh how lovely was that morning...

Narr: The child's name was Joseph...

Picc. ⁶⁹ 69 ♩=72 15 // 3

Fl. ⁶⁹ 69 ♩=72 15 // 3

Narrator: Oh how lovely was that morning...

Narr: The child's name was Joseph...

Picc. ⁸⁹ 89 ♩=72 8 97 3 3/4 4

Fl. ⁸⁹ 89 ♩=72 8 97 3 3/4 4

Overture

105 Picc. 8 3 4

105 Fl. 8 3 4

121 Picc. 8 3 4

121 Fl. 8 3 4

133 Picc. 4 137

133 Fl. 4 137

141 Picc.

141 Fl.

How Lovely Was The Morning

II. Joseph's Song (Father Help Me Walk With Thee)

Flute & Piccolo

ed robbins

Allegro (M.M. ♩ = c. 120) **19**

Picc. *mf*

Flute *mf*

20

Picc.

Fl. *mf*

25

Picc. *rit.* **6** **6** **2**

Fl. *rit.* **6** **6** **2**

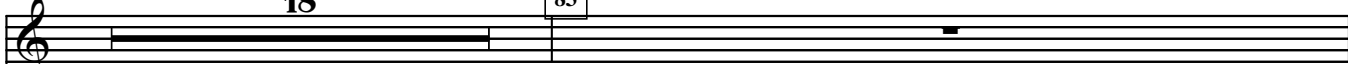
41

Picc. *mf* **24**


Fl. *mf* **24**

Father Help Me Walk With Thee

65 **18** 83

Picc. 

f

Fl. 

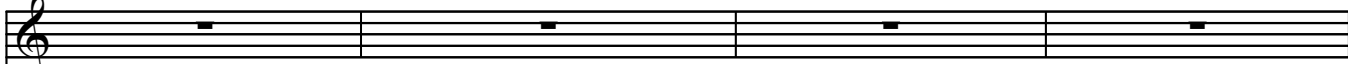
f


84

Picc. 


Fl. 


89

Picc. 

Fl. 

93 96

Picc. 


Fl. 

96

Father Help Me Walk With Thee

97
Picc. 
Fl. 

101
Picc. 
Fl. 

104
Picc. 
Fl. 

108
Picc. 
Fl. 

112
Picc. 
Fl. 

How Lovely Was the Morning

III. A Pillar of Light

Flute

setting by ed robbins

Flute *mf* **Allegro** (M.M. ♩ = c. 120) **Duet** 11

12

20

28

36

43 **2** *Narration break* 46 **Allegro** (M.M. ♩ = c. 120) **3** *p*

50 ♩ = 88 *mf* 53

57

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Thank you: George Manwaring and A. C. Smyth, Oh, How Lovely Was the Morning, melody adapted
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A Pillar of Light

65 Fl. *Narration break*

72 Fl. **Moderato** (♩ c. 108) *mf* **73**

77 Fl.

83 Fl.

88 Fl. **89** = 88 **4**

93 Fl. **4**

IV. The Resurrected Christ

Flute & Piccolo

I Believe in Christ

Text: Bruce R. McConkie

Music: John Longhurst

setting by ed robbins

$\bullet = 78$
mf

Picc.
8

Flute
mf
8

Picc.
9 23 32 7 39

Fl.
9 23 32 7 39 (solo)

Picc.
43 4

Fl.
43 4

Picc.
51 3 11 65 *rit.*

Fl.
51 3 11 65 *ff* *rit.*

Picc.
a tempo
69 *ff*

Fl.
a tempo
69 *ff*

The musical score is written for Flute and Piccolo. It begins with a tempo marking of quarter note = 78 and a dynamic of mezzo-forte (mf). The Piccolo part has a whole rest for 8 measures, while the Flute part plays a whole note. The score then moves to a new key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Piccolo part has rests for 9, 23, 32, 7, and 39 measures, while the Flute part plays a melodic line with a 'solo' marking. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 2/4. The Piccolo part has rests for 43 and 4 measures, while the Flute part plays a melodic line. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. The Piccolo part has rests for 51, 3, 11, and 65 measures, while the Flute part plays a melodic line with dynamics of forte (f) and fortissimo (ff), and a ritardando (rit.) marking. The key signature changes to one flat (B-flat) and the time signature changes to 4/4. The Piccolo part has rests for 69 measures, while the Flute part plays a melodic line with a fortissimo (ff) dynamic and an 'a tempo' marking.

I Believe in Christ: Text, Bruce R. McConkie; Music, John Longhurst,

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"We" substituted at times for "I"

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I Believe in Christ

72
Picc.  *72*
Fl. 

75
Picc.  *75*
Fl. 

77 *mf*
Picc.  *mf*
Fl.  *mf*

How Lovely Was The Morning

V. His One Begotten Son

ed robbins

Flutes

Flute

mf

9

Fl.

16

19

22

27

20

mf

47

Fl.

48

Fl.

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Thank you: Samuel Medley and Lewis D. Edwards, I Know That My Redeemer Lives;
M. Lowrie Hofford and H. Millard, Abide With Me 'Tis Eventide,
George Manwaring and A. C. Smyth, Oh, How Lovely Was the Morning,
words and melodies adapted
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His One Begotten Son

53
Fl.

58
Fl.

63
Fl.

68
Fl.

73
Fl.

78
Fl.

83
Fl.

His One Begotten Son

87 Fl.

91 Fl.

95 Fl.

99 Fl.

103 Fl.

107 Fl.

111 Fl.

His One Begotten Son

114 Fl. *rit. & decrescendo* **118** *Narration break* 3

121 Fl. 3 **129** *Narration break* 2

132 Fl. 2 = 92 **137** *mf*

142 Fl.

147 Fl.

152 Fl. **155** *f*

156 Fl.

160 Fl.

His One Begotten Son

164

Fl.

168

Fl.

rit. & decrescendo

Narration break

172 =60

mf

173

Fl.

179

Fl.

**VIA. Joseph and Emma's Song
(Softly as Morning's Sun)**

Flute & Piccolo Book

Tacet

How Lovely Was The Morning

VIB. Thy Perfect Lullaby

words and melody
by Francene Rex
setting by ed robbins

Flutes & Viola

$\text{♩} = 100$

Emma

Joseph

Flutes

Viola

Lit - tle child,

8

Emma

Joseph

8

8

Fl.

Vla.

pre - cious child, With - in my soul you grew. Lit - tle child, pre - cious child, the son I ne - ver knew. Where

15

Emma

Joseph

15

15

Fl.

Vla.

have you gone? Where are you now? Are you now lost to me some - how? Help me de - sire to live a - gain Help

2

Thy Perfect Lullaby

Emma
me to un - der - stand. _____

Joseph
Lit - tle child, touched my heart - once filled with joy now aches.

Fl.

Vla.

Emma

Joseph
Cher - ished Lord, I turn to thee, to calm my soul that quakes. I pray for hope, I plead for power, A - mend of - fense,

Fl.

Vla.

Emma
Help me de - sire to live a - gain, Lord help me un - der - stand. _____ While

Joseph
I now im - plore _____ thy lov - ing care and mer - cy show that thou in - deed art there. _____

Fl.

Vla.


Thy Perfect Lullaby


Emma  moun - ing for our dear lost son thou suc - cors so much pain,


Joseph  And fills my soul with Hea - ven's sights, Helps me to com - pre -

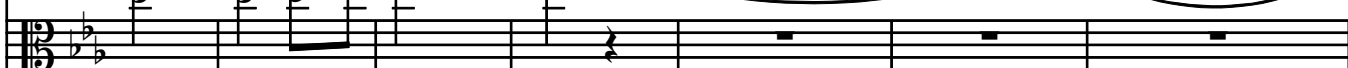
Fl. 

Vla. 

Emma  Thy love.

Joseph  hend, Thy love. En - cir - cled by thy ho - ly light, I glimpse thy courts on

Fl.  50

Vla.  50

Emma 

Joseph  high. I feel thy love, faith for - ti - fied, thy per - fect lul - la - by. We lived be - fore, we'll live a - gain, Sing

Fl.  57

Vla.  57

Thy Perfect Lullaby

Emma
Joseph
Fl.
Vla.

En - light - tened by thy pur - est peace my ques - tion - ing sub - sides, The
prai - ses to thy name.

C

Emma
Joseph
Fl.
Vla.

know - ledge that dis - tills in me brings so - lace to my mind. We lived be - fore, we'll live a - gain, Sing prai - ses to his
We lived be - fore, we'll live a - gain, Sing prai - ses to his

D

Emma
Joseph
Fl.
Vla.

name. We feel thy love, faith for - ti - fied, thy per - fect lul - la - by.

How Lovely Was The Morning

VIC. Emma's Song (Lullaby)

ed robbins

Flute

Flute

Moderato $\text{♩} = 92$
23

Fl.

31

34 15

Fl.

49

Fl.

56

58 18

underscore
break

Fl.

80

81 Slower, as needed for underscore,
abt. $\text{♩} = 72$

18

VII. A Night in Nauvoo

Flute & Piccolo Book

Tacet

VIII. The Nauvoo Temple

Conductor's Score and all parts

ed robbins

Narrator (underscore): In Nauvoo, the Mormons set to work building a temple. The Nauvoo temple would not be a chapel or a meeting house. It would, however, answer a question posed for centuries by those seeking to understand the doctrine of Christ: If baptism truly is essential, what of the millions upon millions of people who have lived upon the earth without ever having heard of Jesus Christ, let alone accept his baptism. The prevailing answer in Joseph's day was that the souls of these people were simply lost. But through revelation Joseph knew otherwise. In the Nauvoo temple, the ordinance of baptism for the dead, a practice Paul mentions in First Corinthians would be performed. Through this ordinance, the living are baptized, by proxy, for those who have died without baptism and these have the choice of accepting baptism just as if they had done so during their lives.

Also in the temple, marriages, not just "until death do you part" but for time and for all eternity would be performed. Family ties thus created would endure beyond this life and throughout the eternity of life to come [end "The Nauvoo Temple"]

The image shows a musical score for five instruments: Flute, Violin, Viola, Cello, and Contrabass. The score is written in 2/4 time and begins with a tempo marking of quarter note = 88. The dynamic marking is *mf* (mezzo-forte). The Flute part starts with a melodic line, followed by the Viola and Cello, and then the Contrabass. The Violin part is mostly silent, with some notes in the later measures. The score is arranged in a standard orchestral layout with the Flute on top and the Contrabass on the bottom.

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Oh, What Songs of the Heart, melody adapted
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8

Fl.

Vln.

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 8 through 14. The Flute (Fl.) part is mostly silent, with rests in measures 8-13 and a final eighth-note pair in measure 14. The Violin (Vln.) part begins in measure 8 with a quarter rest, followed by a melodic line of eighth and sixteenth notes, including a sixteenth-note triplet in measure 10 and a long slur over measures 11-13. The Viola (Vla.) part starts in measure 9 with a quarter rest, then plays a series of quarter notes and half notes, with a long slur over measures 10-13. The Violoncello (Vc.) part begins in measure 8 with a quarter rest, followed by a melodic line of quarter notes and half notes, with a long slur over measures 10-13. The Contrabass (Cb.) part is silent throughout this system.

15

Fl.

Vln.

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 15 through 21. The Flute (Fl.) part is silent in measures 15-19, then plays a quarter rest in measure 20 and a final eighth-note pair in measure 21. The Violin (Vln.) part begins in measure 15 with a quarter rest, followed by a melodic line of quarter notes and half notes, with a long slur over measures 16-19. The Viola (Vla.) part starts in measure 15 with a quarter rest, then plays a series of quarter notes and half notes, with a long slur over measures 16-19. The Violoncello (Vc.) part begins in measure 15 with a quarter rest, followed by a melodic line of quarter notes and half notes. The Contrabass (Cb.) part starts in measure 15 with a quarter rest, followed by a melodic line of quarter notes and half notes, with a long slur over measures 16-19.

The image displays a musical score for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature and features a key signature of one flat. The Flute part begins with a melodic line starting on a whole note, followed by a series of eighth notes, and concludes with a long, sweeping slur over the final measures. The Violin, Viola, Violoncello, and Contrabass parts provide a steady accompaniment, primarily consisting of quarter and eighth notes. The Violoncello and Contrabass parts are in the lower register, while the Violin and Viola parts are in the middle register. The score is numbered 22 at the beginning of each staff.

Narrator (no underscore): In the Old Testament, the Prophet Malachi prophecied of the turning of "the heart of the fathers to the children, and the heart of the children to their fathers....," Malachi 4:6. Mormons believe that this prophecy is fulfilled through the work which takes place in modern day temples. It is for this reason that members of the Church of Jesus Christ of Latter-Day Saints embrace genealogy work--why today the Church of Jesus Christ of Latter-Day Saints sends teams throughout the world to copy birth, marriage and death records--why today the Church's genealogy library in Salt Lake City, Utah is the foremost genealogical research facility in the world.

How Lovely Was The Morning

IX. Small Hands Reprise

Conductor's Score and all parts

ed robbins

Narrator (underscore, begin at M. 1): The peace and prosperity the Mormons enjoyed for a time in Nauvoo would be short lived. Historians would look back and puzzle over the events which literally drove the Mormons from Nauvoo. Events which saw "the Mormon question" become a highly political one. Events which saw Joseph appeal for his people's rights as American citizens just to be left alone, but which also saw those appeals rebuffed for jealousy, anger, and fear [end at M. 10]

Narrator (text for underscore break at M. 11): The drama then unfolding included two key players who would go on to national prominence: Abraham Lincoln and Stephen A. Douglas. As a judge, Stephen A. Douglas had dismissed an illegal writ against Joseph. Later he and Joseph talked in depth about the events which drove the Mormons from Missouri to Nauvoo. During this visit Joseph told Judge Douglas that unless the United States "[redressed] the wrongs committed upon the saints in the State of Missouri. . . in a few years [that] government will be utterly overthrown." He also told Judge Douglas that he, Douglas, would one day, "aspire to the presidency of the United States." Joseph said to Judge Douglas, "if you ever turn your hand against me or the Latter-day Saints, you will feel the weight of the hand of the Almighty upon you, and you will live to see and know that I have testified the truth to you.

Narrator (continued underscore break): Joseph eventually concluded that his enemies wanted to destroy him personally and that the best hope for the safety of his friends would be for him to leave Nauvoo. With this in mind, Joseph and his Brother Hyrum crossed the Mississippi River into Iowa only to be persuaded to return and rely on the governor's promise of safe passage to Carthage, Illinois, the county seat of Hancock County. On returning to Nauvoo, Joseph said, AI am going like a lamb to the slaughter; But I am calm as a summer's morning; I have a conscience void of offense towards God, and towards all men. I shall die innocent, and it shall yet be said of me "he was murdered in cold blood." At about 4:15 in the afternoon of June 27, 1844, a mob with painted faces rushed the Carthage jail. Joseph and his brother Hyrum were shot and killed. Five months later, Emma gave birth to David Hyrum Smith.

Musical score for Solo Flute, Solo Violin, Solo Viola, and Solo Cello. The score is in 3/4 time and features a tempo marking of quarter note = 72. The Solo Violin part has a melodic line with a long slur over the first four measures. The Solo Viola and Solo Cello parts have a similar melodic line starting in the fifth measure.

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includes traditional melody, Nettleton, Wyeth (1813)
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Small Hands Reprise

*Narration
break*

Musical score for measures 6-10. The score is for four instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4. Measure 6 starts with a treble clef and a 3/4 time signature. Measures 7 and 8 are in 3/4 time. Measures 9 and 10 are in 4/4 time. The Flute part is mostly rests. The Violin part has a melodic line starting in measure 7. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part is mostly rests. There are double bar lines with repeat signs at the end of measures 6, 9, and 10, labeled "Narration break".

Musical score for measures 11-14. The score is for four instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature has one flat. The time signature changes from 3/4 to 4/4. Measure 11 starts with a treble clef and a 3/4 time signature. Measures 12 and 13 are in 4/4 time. Measure 14 is in 3/4 time. The Flute part has a melodic line starting in measure 11. The Violin part has a melodic line starting in measure 11. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a melodic line starting in measure 11. There are double bar lines with repeat signs at the end of measures 11, 12, and 14. A box containing the number "12" is placed above measures 12 and 13. The text "viola and voice" is written above measure 12. The lyrics "Small hands - , en-twined with - in mine own, Small hands - , I wonder" are written below the Viola and Vlc. staves.

Musical score for measures 15-18. The score is for four instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature has one flat. The time signature changes from 4/4 to 3/4. Measure 15 starts with a treble clef and a 4/4 time signature. Measures 16 and 17 are in 4/4 time. Measure 18 is in 3/4 time. The Flute part is mostly rests. The Violin part is mostly rests. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a melodic line starting in measure 15. There are double bar lines with repeat signs at the end of measures 15, 16, 17, and 18. A box containing the number "12" is placed above measure 12. The text "viola and voice" is written above measure 12. The lyrics "when he's grown if he - will touch e - ter-ni-ty, Small hands - , now nes-tled" are written below the Viola and Vlc. staves.

Small Hands Reprise

19 $\text{♩} = 60$ 20

Fl.

Vln.

Vla.

Vlc. close.... $\text{♩} = 60$ 20

27

Fl.

Vln.

Vla.

Vlc.

33 $\text{♩} = 78$ 34

Fl.

Vln. *violin and voice*
Lul - la $\text{♩} = 78$ - 34 by, my sweet Jo - seph dear, For this

Vla.

Vlc. $\text{♩} = 78$ 34

Small Hands Reprise

The image displays a musical score for the piece "Small Hands Reprise". It is arranged for four instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score is divided into two systems. The first system begins at measure 36 and ends at measure 40. The Flute part has a melodic line with a fermata over the final note. The Violin part has a vocal line with the lyrics: "night we shall find no fear, Let the dark us pur - sue...". The Viola and Violoncello parts provide harmonic support with sustained notes. The second system begins at measure 40 and ends at measure 44. The Flute part has a melodic line with a fermata over the final note. The Violin, Viola, and Violoncello parts provide harmonic support with sustained notes. The tempo marking "♩ = 96" is present at the beginning of the second system.

Narrator (no underscore): With few exceptions, newspapers throughout the State of Illinois expressed shock and outrage at the murders of Joseph and Hyrum. Nevertheless, these expressions were not enough to secure justice. No conviction for these crimes ever occurred.

How Lovely Was The Morning

X. Come, Come, Ye Saints

Flute & Piccolo

setting by ed robbins

*Wait for end
narration* //

Piccolo

Flute

Picc.

Fl.

Moderato (♩ = 108)

6 6

37

Picc.

Fl.

43

43

Picc.

Fl.

46

46

Picc.

Fl.

51

51

X2

Come, Come, Ye Saints

57 61

Picc.

Fl. *mf* 61

mf

62

Picc.

Fl. *mf*

67 8

Picc.

Fl. *mf* 8

77 19

Picc. *f*

Fl. *f* 19

96 96

Picc. *ff*

Fl. *ff* 96

Come, Come, Ye Saints

100

Picc.

Fl.

105

Picc.

Fl.

f

f

137

Picc.

Fl.

loco

140

Picc.

Fl.

ff

ff

143

Picc.

Fl.

fff

fff

Come, Come, Ye Saints

147

Picc.

147

Fl.

3 3 3 3

Detailed description: The image shows a musical score for two instruments: Piccolo (Picc.) and Flute (Fl.). The score is in G major (one sharp) and 3/4 time. It begins at measure 147. The Piccolo part features a melodic line with four triplet eighth notes in the first two measures, followed by quarter notes and a half note in the third measure. The Flute part starts with a half rest in the first measure, followed by quarter notes and a half note in the second measure, and quarter notes and a half note in the third measure. The number '147' is written above the first measure of both staves. The word 'Picc.' is to the left of the first staff, and 'Fl.' is to the left of the second staff. The numbers '3 3 3 3' are placed below the Piccolo staff to indicate the triplet groups.

How Lovely Was The Morning

XI. Praise to the Man

Flute & Piccolo

setting by ed robbins

The musical score is divided into four systems for Piccolo and Flute. The first system (measures 19-19) shows both instruments playing a whole note. The second system (measures 20-20) is a rest for both, labeled "Narration break". The third system (measures 21-21) features a triplet of eighth notes in both parts, marked with a *p* dynamic. The fourth system (measures 27-27) shows a whole note rest for the Flute and a whole note for the Piccolo.

Piccolo

Flute

19

19

20

Narration break

20

Narration break

21

21

3

3

p

p

27

27

9

9

Praise to the Man

Picc. 37
Fl. 37

Musical notation for Piccolo and Flute parts, measures 37-38. The Piccolo part has a melodic line with a slur and a fermata. The Flute part has rests.

Picc. 39
Fl. 39

Musical notation for Piccolo and Flute parts, measures 39-44. The Piccolo part has a melodic line with a slur and a fermata, and a triplet of eighth notes. The Flute part has rests and a triplet of eighth notes.

Picc. 45
Fl. 45

Musical notation for Piccolo and Flute parts, measures 45-54. The Piccolo part has a melodic line with a slur and a fermata, and a 15-measure rest starting at measure 48. The Flute part has rests and a 15-measure rest starting at measure 48.

Picc. 63
Fl. 63

Musical notation for Piccolo and Flute parts, measures 63-83. The Piccolo part has a melodic line with a slur and a fermata, and a 21-measure rest starting at measure 67. The Flute part has rests and a 21-measure rest starting at measure 67. The dynamic marking *mf* is present.

Praise to the Man

88 16

Picc.

88 16

Fl.

105 105

Picc.

105 105

Fl.

111 114

Picc.

f

3 3

111 114

Fl.

f

3 3

117

Picc.

3

117

Fl.

Praise to the Man

123

Picc.

123

Fl.



129

Picc.

130

129

Fl.

130

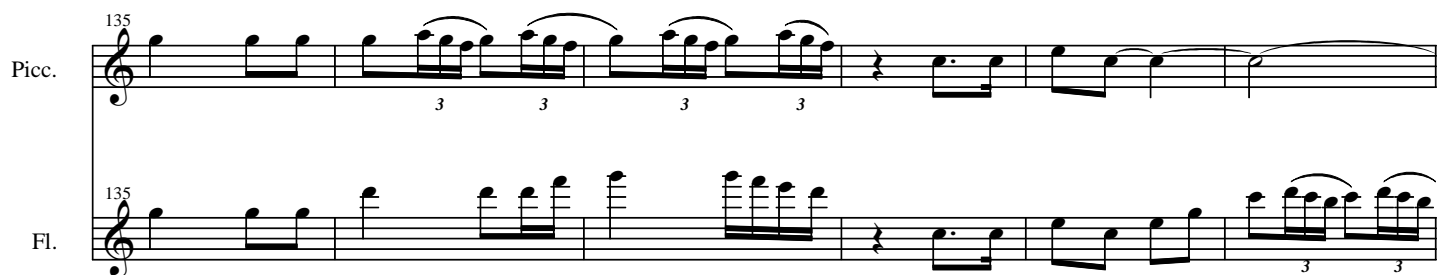


135

Picc.

135

Fl.



141

Picc.

146

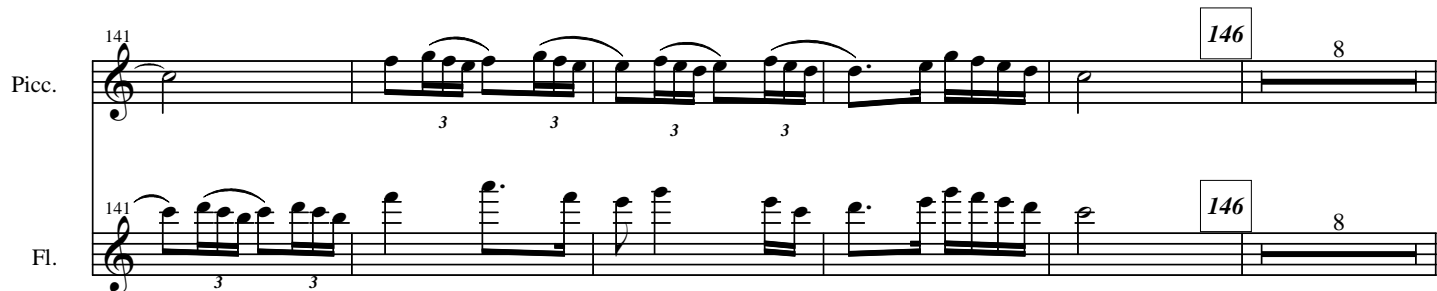
8

141

Fl.

146

8



Praise to the Man

154

Picc. *ff*

Fl. *ff*

159

Picc.

Fl. 159

165

Picc. 170

Fl. 165 170


171


Picc. 3 3 3 3 3 3

Fl. 171


Praise to the Man


177

Picc. 

Fl. 

183

Picc. 

Fl. 

How Lovely Was The Morning

XII. May Thy Peace Be As The River

Flute & Piccolo

ed robbins

The musical score is written for Flute and Piccolo in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked *mp* (mezzo-piano). The score is divided into five systems, each with a measure number at the beginning. The Piccolo part is mostly silent, with rests and occasional notes. The Flute part features melodic lines with slurs and ties. Measure numbers 2, 7, 8, 18, 23, and 32 are indicated. A tempo marking of $\bullet = 72$ is shown above the Piccolo staff in the second system. The score ends at measure 32, with a change in time signature from 4/4 to 3/4.

Piccolo

Flute

Picc.

Fl.

Picc.

Fl.

Picc.

Fl.

Picc.

Fl.

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Thank you: George Manwaring and A. C. Smyth, Oh, How Lovely Was The Morning
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May Thy Peace Be As The River

Picc. 34

Fl. 34 *mf*

Detailed description: This system covers measures 34 to 37. The Piccolo part (top staff) has rests in measures 34, 35, and 37, with a short melodic phrase in measure 36. The Flute part (bottom staff) features a continuous eighth-note melody with slurs and a dynamic marking of *mf* at the beginning.

Picc. 38

Fl. 38

Detailed description: This system covers measures 38 to 41. The Piccolo part has rests in measures 38, 39, and 40, followed by a sixteenth-note flourish in measure 41. The Flute part continues its eighth-note melody with slurs and dynamic markings.

Picc. 42

Fl. 42

Detailed description: This system covers measures 42 to 44. The Piccolo part has rests in measures 42, 43, and 44, with a short melodic phrase in measure 43. The Flute part continues its eighth-note melody with slurs.

Picc. 45

Fl. 45

Detailed description: This system covers measures 45 to 47. The Piccolo part has a sixteenth-note flourish in measure 45, followed by rests in measures 46 and 47. The Flute part continues its eighth-note melody with slurs.

Picc. 48

Fl. 48

Detailed description: This system covers measures 48 to 50. The Piccolo part has rests in measures 48 and 49, followed by a whole note in measure 50. The Flute part continues its eighth-note melody with slurs and a whole note in measure 50. Both parts end with a fermata and a final double bar line.