

Flute I

The Right to Life

Flute I

A $\bullet = 100$ 6 **B** 6 **C** 9 **D** 5

Fl. I 27 **E** 19 *mf* *< ff* *ff*

Fl. I 50 *f* 3 *mf*

Fl. I 56 *f* *ff* gliss.

Fl. I 60 *pp* *p* *mf > p* 5

Fl. I 69 7 *mp* gliss.

Fl. I 80 gliss. *mf* *mp*

Fl. I 85 gliss. 4

93
Fl.I *p*

98
Fl.I

103
Fl.I

108
Fl.I *mf* *mp* *p*

113
Fl.I *pp* 9

126
Fl.I 7 *ff* *f*

137
Fl.I *p* *p>* *ppp* *ff*

142
Fl.I *f*

147
Fl.I 4 8 *pp* *p* *p* *pp* *mp*

162
Fl.I *p* *pp* 2

168

Fl.I

f

pp

2

Flute II

The Right to Life

Flute II

A $\text{♩} = 100$ 6 **B** 6 **C** 9 **D** 5

Fl.II 27 **E** 19 *mf* *ff*

Fl.II 50 *f* *mf* 3

Fl.II 56 *f* *ff* *f* gliss.

Fl.II 60 *p* *p* *mf > p* trill

Fl.II 64 5 8 12 *p*

Fl.II 91 gliss. *p*

Fl.II 96

Detailed description: This is a musical score for Flute II, titled "The Right to Life". The score is written in treble clef and 4/4 time. It consists of several systems of music. The first system shows four measures of rests, each labeled with a letter in a box: A (6 measures), B (6 measures), C (9 measures), and D (5 measures). A tempo marking of quarter note = 100 is provided. The second system starts at measure 27 with a letter E in a box and a measure rest of 19 measures. It then features a melodic line with dynamics *mf* and *ff*. The third system starts at measure 50 with dynamics *f* and *mf*, and includes a triplet of 3 measures. The fourth system starts at measure 56 with dynamics *f*, *ff*, and *f*, and includes a glissando. The fifth system starts at measure 60 with dynamics *p* and *mf > p*, and includes a trill. The sixth system starts at measure 64 with rests of 5, 8, and 12 measures, followed by two notes with a *p* dynamic. The seventh system starts at measure 91 with a glissando and a *p* dynamic. The eighth system starts at measure 96 with a series of notes.

101
Fl.II

106
Fl.II
mf \sphericalangle *mp* \sphericalangle *p*

111
Fl.II
pp

116
Fl.II
4
p

124
Fl.II
mp 7 *ff*

135
Fl.II
f \sphericalangle *p* *p* \sphericalangle *ppp*

140
Fl.II
ff *f*

145
Fl.II
4
pp \sphericalangle *p* \sphericalangle *p* \sphericalangle *pp*
gliss. gliss.

153
Fl.II
4
mp gliss.

161
Fl.II
mf *mp* *p* *pp*

166

Fl. II

2

f

2

pp

Oboe I

The Right to Life

A $\text{♩} = 100$ 6

B 6

C 9

D 5

Ob.I

E 20 *mf* *f* *ff*

50 *f* *mf* *mf*

55 *ff* gliss.

60 *pp* 2 6 8

77 16

97

102

107
Ob.I
Musical notation for Ob. I, measures 107-116. Dynamics: *mf*, *mp*, *p*. A fermata of 6 measures is indicated at the end.

117
Ob.I
Musical notation for Ob. I, measures 117-135. Dynamics: *ff*. Fermatas of 9 and 7 measures are indicated.

136
Ob.I
Musical notation for Ob. I, measures 136-140. Dynamics: *f*, *mf*, *p*, *p > ppp*.

141
Ob.I
Musical notation for Ob. I, measures 141-145. Dynamics: *ff*, *f*. Accents are present over several notes.

146
Ob.I
Musical notation for Ob. I, measures 146-158. Dynamics: *mp*. Fermatas of 6 and 4 measures are indicated.

159
Ob.I
Musical notation for Ob. I, measures 159-163. Dynamics: *mf*, *mp*, *p*. Includes a *gliss.* marking.

164
Ob.I
Musical notation for Ob. I, measures 164-169. Dynamics: *pp*, *mp < f*. Fermata of 2 measures is indicated.

170
Ob.I
Musical notation for Ob. I, measures 170-171. Dynamics: *pp*. Fermata of 3 measures is indicated.

English Horn

The Right to Life

English Horn in F

A $\text{♩} = 100$ 6 **B** 6 **C** 9

E.H. in F

22 **D** 5 **E** 20

E.H. in F

49

E.H. in F

53

E.H. in F

57

E.H. in F

63

6 8 16 p p

E.H. in F

95

E.H. in F

100

E.H. in F

105

mf mp

110
E.H. in F

p

121
E.H. in F

mp *mf*

126
E.H. in F

ff *f*

137
E.H. in F

p *p>* *ppp*

142
E.H. in F

f

147
E.H. in F

p *mp*

156
E.H. in F

mp *p* *pp*

165
E.H. in F

mp < f

Clarinet I

The Right to Life

Clarinet I in B \flat

A $\bullet = 100$ 6 **B** 6 **C** 9 **D** 5

27 **E** 19 *mf* *ff*

49 *ff* *f* *mf*

53 *mf* *f*

57 *ff* *pp* gliss.

61 5 *pp*

69 *mp* *p*

74 gliss.

79 Cl.I in B \flat *gliss.*

84 Cl.I in B \flat *mf mp gliss.*

89 Cl.I in B \flat *p gliss. p*

94 Cl.I in B \flat

99 Cl.I in B \flat

104 Cl.I in B \flat *mf > mp*

109 Cl.I in B \flat *p pp*

114 Cl.I in B \flat *4 mp*

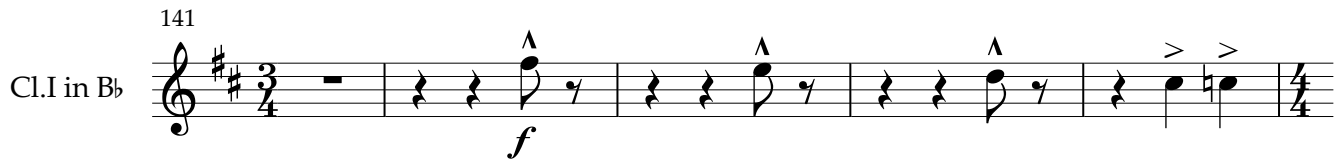
122 Cl.I in B \flat *mf*

127 Cl.I in B \flat *7 ff f*

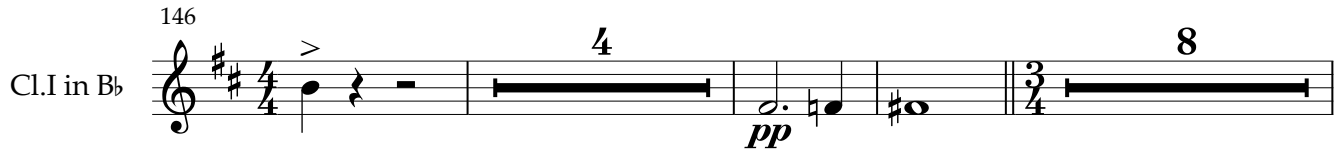
137
Cl.I in B \flat



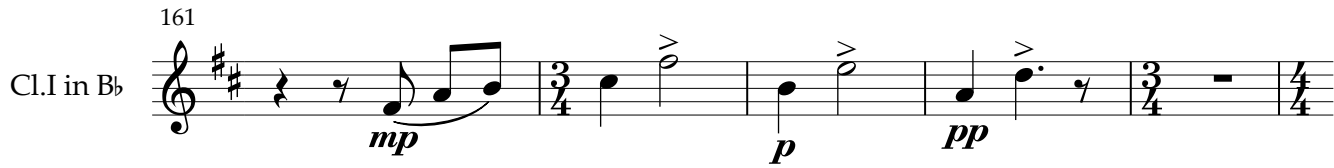
141
Cl.I in B \flat



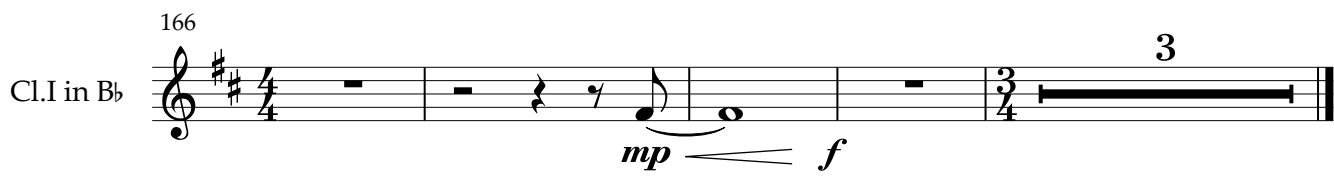
146
Cl.I in B \flat



161
Cl.I in B \flat



166
Cl.I in B \flat



Clarinet II

The Right to Life

Clarinet II in B \flat

A $\bullet = 100$ 6 **B** 6 **C** 9

Cl. II in B \flat 22 **D** 5 **E** 19 *mf*

Cl. II in B \flat 48 *< ff* *ff* *f*

Cl. II in B \flat 52 *mf* *mf*

Cl. II in B \flat 56 *f* *ff* *gliss.*

Cl. II in B \flat 60 *pp* *p* 6 *mp*

Cl. II in B \flat 70 6 *mp* *mp* 15

Cl. II in B \flat 94

99
Cl.II in Bb

104
Cl.II in Bb

109
Cl.II in Bb

114
Cl.II in Bb

127
Cl.II in Bb

137
Cl.II in Bb

141
Cl.II in Bb

146
Cl.II in Bb

162
Cl.II in Bb

167

Cl. II in B \flat

p *f* *pp*

2

Bassoon I

The Right to Life

A $\text{♩} = 100$ **B**

Bassoon I $\frac{4}{4}$ 6

mf *< f* *mf*

C

Bsn.I 10 *f* *ff* *f*

Bsn.I 14 *ff* *f* *ff* *f*

Bsn.I 18 *mf* *mf* *tr* *< f*

D **E**

Bsn.I 22 5 20 *mf* *< f*

Bsn.I 49 *ff* *f* *p*

Bsn.I 52 *mp* *f*

Bsn.I 56 *f* *p*

Bsn.I 60 *f* *mp* legato

Bsn.I 66 *p* *p*

Bsn.I 95

Bsn.I 100

Bsn.I 105 *f* *mp*

Bsn.I 110 *p* *pp*

Bsn.I 115 *mp* *f*

Bsn.I 127 *pp* *f* *mf*

Bsn.I 137 *mp* *p* *mp* *mf* *mf*

141
Bsn.I

146
Bsn.I

164
Bsn.I

169
Bsn.I

Bassoon II

The Right to Life

A

$\text{♩} = 100$

Bassoon II

B

Bsn.II

Bsn.II

C

Bsn.II

Bsn.II

Bsn.II

D

E

Bsn.II

Bsn.II 47 *mf* *< ff* *ff* *f*

Bsn.II 51 *p* muted *mp* open

Bsn.II 54 *f* *f*

Bsn.II 58 *> mp* 2

Bsn.II 64 *> mp* gliss.

Bsn.II 69

Bsn.II 74

Bsn.II 79

Bsn.II 84

Bsn.II 89 *mp*

Bsn.II 94

99
Bsn.II

104
Bsn.II

109
Bsn.II

114
Bsn.II

119
Bsn.II

124
Bsn.II

128
Bsn.II

138
Bsn.II

142
Bsn.II

147
Bsn.II

Detailed description of the musical score: The score is for the second Bassoon (Bsn. II) and consists of ten staves of music.
 - Measure 99: Starts with a half note G#4, followed by quarter notes G#4, F#4, E4, D4, C4, and a half note B3.
 - Measure 104: Starts with a half note B2, followed by quarter notes A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0.
 - Measure 109: Starts with a half note G#4, followed by quarter notes G#4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2.
 - Measure 114: Starts with a half note G#4, followed by quarter notes G#4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2.
 - Measure 119: Starts with a half note G#4, followed by quarter notes G#4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2.
 - Measure 124: Starts with a half note G#4, followed by quarter notes G#4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2.
 - Measure 128: Starts with a half note G#4, followed by a 6-measure rest, then a quarter note G#4, then a 5/4-measure rest, then a 3/4-measure rest.
 - Measure 138: Starts with a half note G#4, followed by quarter notes G#4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2.
 - Measure 142: Starts with a half note G#4, followed by quarter notes G#4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2.
 - Measure 147: Starts with a 5-measure rest, followed by a half note G#4, then a 3/4-measure rest, then a quarter note G#4, then a 3/4-measure rest, then a half note G#4.

156
Bsn.II

161
Bsn.II

mf *mp* *p* *pp*

166
Bsn.II

mp *mp < f*

170
Bsn.II

3

Horn I

The Right to Life

A $\text{♩} = 100$ 6 **B** 6 **C** 9 **D** 5

Horn I in F

27 **E** 19 *ppp* *mp* *ff*

Hn.I in F

50 *f* *ppp* *p*

Hn.I in F

54 *mf*

Hn.I in F

59 *p* *f* *mf*

Hn.I in F

65 4 8 8 *p*

Hn.I in F

87 *p* *pp* 3

Hn.I in F

94 *p* *mp* *p*

99 Hn.I in F

pp *mp*

105 Hn.I in F

mf *f* *mp* *p*

110 Hn.I in F

pp *ppp* *p*

118 Hn.I in F

p

126 Hn.I in F

pp

129 Hn.I in F

p *mp*

134 Hn.I in F

f *mf* *p*

139 Hn.I in F

p *mf* *ff* *f*


143 Hn.I in F

mf

147 Hn.I in F

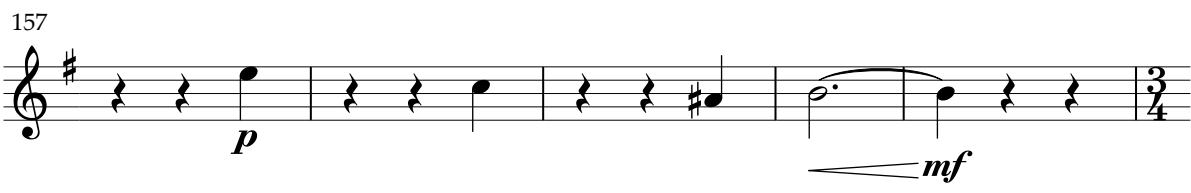
f *p*

150
Hn.I in F



3
pp

157
Hn.I in F



p *mf*

162
Hn.I in F



3 2
f

169
Hn.I in F



3

Horn II

The Right to Life

A $\text{♩} = 100$ 6 **B** 6 **C** 9 **D** 5

Horn II in F

27 **E** 19 *f* *ff*

50 muted open *ppp* *p*

54 *f* *mp*

59 *pp* *f* *mf*

64 4 7 *mp*

78 *p*

83 *mf* *mp* *p*

88
Hn.II in F

pp *pp* *pp* *p*

93
Hn.II in F

pp

105
Hn.II in F

mf *f* *mp* *p*

110
Hn.II in F

ppp

125
Hn.II in F

mp *pp*

129
Hn.II in F

p *mp*

134
Hn.II in F

f *mp*

140
Hn.II in F

mf *ff* *f*

145
Hn.II in F

mf *f*

148
Hn.II in F

p *pp*

154
Hn.II in F

159
Hn.II in F

mf

166
Hn.II in F

mf *pp*

170
Hn.II in F

pp

Horn III

The Right to Life

A $\text{♩} = 100$ 6

B 6

C 9

D 5

Horn III in F

E 19

Hn.III in F

50 muted *ppp* open

Hn.III in F

54 *mf*

Hn.III in F

59 *f* *mf*

Hn.III in F

69 *p*

Hn.III in F

88 *pp* *p* *mp*

Hn.III in F

96 *p* *pp*

103
Hn.III in F

108
Hn.III in F

113
Hn.III in F

127
Hn.III in F

132
Hn.III in F

136
Hn.III in F

141
Hn.III in F

146
Hn.III in F

148
Hn.III in F

154
Hn.III in F

159
Hn.III in F

mf

166
Hn.III in F

f

170
Hn.III in F

Horn IV

The Right to Life

Horn IV in F

A $\text{♩} = 100$ 6 **B** 6 **C** 9 **D** 5

Hn.IV in F

27 **E** 19 *f*
ppp ————— *mp* *ff*

Hn.IV in F

50 *f* *ppp* *p*
muted open

Hn.IV in F

54 *f* *mp*

Hn.IV in F

59 *pp*

Hn.IV in F

64 *mf* 4 7 *p*

Hn.IV in F

78 *p*

Hn.IV in F

83 *mf* *mp*

88
Hn.IV in F

93
Hn.IV in F

105
Hn.IV in F

110
Hn.IV in F

125
Hn.IV in F

128
Hn.IV in F

133
Hn.IV in F

137
Hn.IV in F

142
Hn.IV in F

146
Hn.IV in F

mf *f*

148
Hn.IV in F

p *pp*

154
Hn.IV in F

p

159
Hn.IV in F

mf

166
Hn.IV in F

mf *pp*

170
Hn.IV in F

3

Trumpet I

The Right to Life

Trumpet I in B \flat

A $\text{♩} = 100$ 6 **B** 6 **C** 9

Tpt.I in B \flat

22 **D** 5 **E** 19 *f*

49 *mf* 2 *p*

54 *ff*

59 *f* *mf*

65 4 8 8 *p* 7

93 11 *mp* *mf* *mp*

108 *f > mp* *p* 7 9

127
Tpt.I in B \flat
6
f

137
Tpt.I in B \flat
2
3
mf *f*

141
Tpt.I in B \flat
5
3
mf *f*

148
Tpt.I in B \flat
p 3

153
Tpt.I in B \flat
8
mp *p* *pp*

165
Tpt.I in B \flat
2
f *pp*

170
Tpt.I in B \flat
3

Trumpet II

The Right to Life

Trumpet II in B \flat

A $\text{♩} = 100$ 6 **B** 6 **C** 9

Tpt.II in B \flat

22 **D** 5 **E** 19 f

49 mf 2 p

54 2

59 f 2 f

65 4 8 16

94 8 mp mp

106 mf mp f mp p 7

Trumpet III

The Right to Life

Trumpet III in B \flat

A $\bullet = 100$ 6 **B** 6 **C** 9

22 **D** 5 **E** 19 \wedge f

49 mf 2 p

54 2 ff ff

59 3 f mf 4 mf

69 8 16 11 mp

105 mf mp f mp p

110 7 9 6

133
Tpt.III in B \flat

f

137
Tpt.III in B \flat

mf *f*

141
Tpt.III in B \flat

mf

147
Tpt.III in B \flat

f *p*

150
Tpt.III in B \flat

mp

163
Tpt.III in B \flat

p *pp*

168
Tpt.III in B \flat

f *pp*

Trombone I

The Right to Life

A $\text{♩} = 100$ 6 **B** 6 **C**

Trombone I 

Trb.I 

Trb.I 

D 5

Trb.I 

Trb.I 

Trb.I 

Trb.I 

Trb.I 

102
Trb.I
mp *mp* *mf*

107
Trb.I
f *mp* *mp* *p* 6

117
Trb.I
7 *p* *mp*

127
Trb.I
> pp 2 *p*

132
Trb.I
mp *f*

136
Trb.I
2 *mp* 3

140
Trb.I
mf *f* 5 *mf*

147
Trb.I
f *p* 3

153
Trb.I
9 *mp* *p* *pp*

166
Trb.I
mf

171

Trb.I

pp

Trombone II

The Right to Life

A $\text{♩} = 100$ **B** **C**

Trombone II 

Trb.II 

Trb.II 

D **E**

Trb.II 

Trb.II 

Trb.II 

Trb.II 

Trb.II 

69 **8** **16** **9**
 Trb.II

103
 Trb.II

108 **6** **7**
 Trb.II

124
 Trb.II

128 **2**
 Trb.II

133
 Trb.II


137 **2** **3**
 Trb.II

141 **5**
 Trb.II

148 **3** **9**
 Trb.II

162
 Trb.II

167
Trb.II 
mf *pp*

172
Trb.II 

Trombone III

The Right to Life

A

$\text{♩} = 100$

Trombone III

mp *<mf*

Trb III

<mf *f* *mf*

Trb III

<f *mf* *f* *ff*

C

Trb III

f *ff* *f*

Trb III

ff *f* *mf* *mf*

D

Trb III

f *mp*

E

Trb III

p *mp* *ppp* *f*

47
Trb III *mf* *mf*

51
Trb III *p* *mp*

55
Trb III *f* *f*

59
Trb III *f* *mp*

69
Trb III 8 16 10

105
Trb III *mp* *mf* *f* *mp* *mp*

110
Trb III *p* *p* *mp*

126
Trb III *pp* *pp*

132
Trb III *pp* *mp* *f*

136
Trb III *mp* *mp*

Trb III 140 *mf* *mf*

Trb III 147 *f* *p*

Trb III 153 *p* *pp*

Trb III 166 *mp* *pp*

Trb III 172

Bass Trombone

The Right to Life

A

$\text{♩} = 100$

Bass Trombone

mp *mf* *mp*

B

B. Trb. 4

mf *f* *mf*

B. Trb. 8

f *mf* *f* *ff*

C

B. Trb. 12

f *ff*

B. Trb. 15

f *ff* *f*

B. Trb. 18

mf *mp* *mp* *mf* *mpf* *f*

tr

D

B. Trb. 22

mp *p* *p* *mp*

The musical score is written in bass clef with a 4/4 time signature. It consists of several systems of staves. The first system is for the Bass Trombone, starting with a tempo marking of quarter note = 100. The second system is for the B. Trb. (Bass Trombone), with measures 4-7. The third system is for the B. Trb., with measures 8-11. The fourth system is for the B. Trb., with measures 12-14. The fifth system is for the B. Trb., with measures 15-17. The sixth system is for the B. Trb., with measures 18-21. The seventh system is for the B. Trb., with measures 22-25. Dynamics include mp, mf, f, ff, and p. Performance markings include accents, slurs, and a trill in measure 20.

E

B. Trb. 26 **19**
ppp *f*

B. Trb. 49
mf *p*

B. Trb. 52
mp *f*

B. Trb. 56 **5**
f *mp*

B. Trb. 65 **4** **8** **16** **10**

B. Trb. 103
mp *mf*

B. Trb. 108 **6** **7**
f *mp* *mp* *p*

B. Trb. 124
p *mp*

B. Trb. 128 **2**
pp *p*

B. Trb. 133
f

B. Trb. 138 *mp* *mp* *mf* 3 3 3 3 4

B. Trb. 145 *f* *f*

B. Trb. 148 *p* 3 9

B. Trb. 162 *mp* *mp* *p* *pp* *mp*

B. Trb. 167 2 *pp*

Timpani

The Right to Life

A

Timpani

$\text{♩} = 100$

mp *<* *mp* *mf* *<mf*

B

Timpani

6

mf *<* *mf* *f* *f*

C

Timpani

11

ff *f* *ff* *f*

Timpani

16

=ff *f* *mf* *mf*

D

Timpani

21

=ff *mp* *<* *p* *mp*

E

Timpani

26

16

ppp *pppp*

46 Timp. $\hat{\Lambda}$ $\text{= } f$ $p < f$ mf f mf

51 Timp. p mp

56 Timp. f ff pp

61 Timp. f $mp < mf$ mp

66 Timp. 2 8 16 24

117 Timp. 3 mp pp $< mf >$

126 Timp. 2 $pp <$

132 Timp. f

137 Timp. mp mp p p mf

141 Timp. $\text{= } f$

146 Timp. *f* *tr* 2

152 Timp. *pp* *tr* 6 *tr* *mp* *pp* *mp*

162 Timp. 3 *tr* *p* *f*

169 Timp. *tr* *tr* *ppp*

Snare Drum

The Right to Life

Snare Drum

A $\bullet = 100$ **B** **C** **D**

Snare

E

27

55

mf

69

126

131

136

142

p

147

150
Snare || — **3** — || $\frac{3}{4}$ — **9** — || $\frac{3}{4}$ — **3** — || $\frac{3}{4}$ — — || $\frac{4}{4}$ —

166
Snare || $\frac{4}{4}$ — **4** — || $\frac{3}{4}$ — **3** — ||

Bass Drum

The Right to Life

A

Bass Drum $\frac{4}{4}$ $\bullet = 100$
mp \lt *mf* *mp* \lt *mf*

B

B.D. 5 *f* *mf* \lt *f*

B.D. 9 *mp* *f* *ff*

C

B.D. 13 *f* *ff* *f* *ff*

B.D. 17 *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *ff*

D

B.D. 22 *mp* *p* *mp* *ppp*

E

B.D. 27 **19** *mf* $\frac{2}{4}$ $\frac{4}{4}$ *mf* $\frac{5}{4}$

B.D. 50 $\frac{5}{4}$ *p* *mp*

B.D. 54 *mf*

B.D. 58 3 *f* *mf* *mp*

B.D. 65 4 8 16 24

B.D. 117 9 $\frac{4}{4}$ $\frac{4}{4}$ 9 $\frac{5}{4}$ $\frac{3}{4}$ 2 $\frac{4}{4}$

B.D. 139 $\frac{4}{4}$ 2 $\frac{3}{4}$ 5 $\frac{4}{4}$ 7 $\frac{3}{4}$ 9 $\frac{3}{4}$

B.D. 162 $\frac{3}{4}$ *p* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

B.D. 167 *mp* *mf* *f* *f* $\frac{3}{4}$ *ppp*

B.D. 172 *pppp*

Harp

The Right to Life

A $\text{♩} = 100$ **B** **C** **D**

Harp

27 **E**

Harp

63

Harp

69

Harp

74

Harp

79

Harp

D to D#, C to C#

84

Harp

mf > *mp*

D# to D

89

Harp

p

mf *mp*

94

Harp

98

Harp

102

Harp

106

Harp

110

Harp

115

Harp

120

Harp

137

Harp

150

Harp

155

Harp

160

Harp

170

Harp

Violin I

The Right to Life

A **B** **C** **D** **E**

♩ = 100

6 6 9 5

Violin I

Vln. I

28

pp < *mf* > *ppp* *ppp* < *mf* *mf* > *ppp* *ppp* <

33

< *mf* > *ppp* *ppp* < *mf* > *ppp* *ppp* < *mf* *mf* > *ppp*

38

mf < *ppp* > *mf* > *p*

43

f *f*

48

mp < *f* *f*

52

mf *f*

56

2 *p*

61
Vln. I

mp *mf*

67
Vln. I

pp *p* *mp*

72
Vln. I

mp

77
Vln. I

mp

82
Vln. I

mf *mp* *mp*

87
Vln. I

p

92
Vln. I

mf

97
Vln. I

f

102
Vln. I

f

107
Vln. I

f *mf*

Vln. I
112 *p*

Vln. I
117 *pp* *p*

Vln. I
122 *mf*

Vln. I
127 *p* *mf* *p* *pp*

Vln. I
132 *f*

Vln. I
138 *p* *mf* *f* *ff*

Vln. I
143 *ff*

Vln. I
148 *p* *f* *pppp*

Vln. I
153 *p*

Vln. I
157 *mf*

162

Vln. I

mp *p* *pp* *p*

167

Vln. I

mf *f* *pp*

2

Violin II

The Right to Life

The musical score for Violin II is divided into five sections labeled A through E. Section A (measures 1-6) is a whole-note chord progression in 4/4 time, marked with a tempo of quarter note = 100. Section B (measures 7-12) continues the chord progression. Section C (measures 13-21) features a more complex rhythmic pattern with eighth and sixteenth notes. Section D (measures 22-26) is another whole-note chord progression. Section E (measures 27-56) is the most intricate, featuring various rhythmic patterns, including sixteenth-note runs and triplet-like figures, with dynamic markings ranging from *ppp* to *f*. The score includes dynamic markings such as *ppp*, *mf*, *mp*, and *f*, as well as performance instructions like accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

Violin II

A $\text{♩} = 100$ 6 **B** 6 **C** 9 **D** 5

Vln. II

E 27

Vln. II

32

Vln. II

37

Vln. II

42

Vln. II

47

Vln. II

52

Vln. II

56

Vln. II

61
Vln. II

mp

67
Vln. II

pp *p* *mp*

72
Vln. II

mp

77
Vln. II

mp

82
Vln. II

mp

87
Vln. II

p

92
Vln. II

mf

97
Vln. II

f

102
Vln. II

f

107
Vln. II

f *mf*

112
Vln. II

117
Vln. II

122
Vln. II

127
Vln. II

132
Vln. II

138
Vln. II

142
Vln. II

147
Vln. II

150
Vln. II

155
Vln. II

159
Vln. II

mf *mp* *p*

164
Vln. II

pp *p* *mf* *f*

169
Vln. II

pp 2

Cellos A

The Right to Life

A

$\text{♩} = 100$

Cellos A

mp *<mf* *<mf*

B

Cell.A

f *mf* *<f*

Cell.A

mf *f* *ff*

C

Cell.A

f *ff* *f* *ff*

Cell.A

f *mf* *mf*

D

Cell.A

<f *mp* *p*

E

Vla.

p *ppp*

30
Vla.

35
Vla.

40
Vla.

45
Vla. *f* *f* *mp* *f* *f*

50
Vla. *mf* *mf*

54
Vla. *f* *f*

59
Vla. *p* *mp*

63
Vla. *mf* 3 *pp* *mp*

70
Vla.

75
Vla. *gliss.* *mp*

80 *mf* \triangleright *mp*

Vla. 

85 *mp* \triangleright *p*

Vla. 

90 *mf*

Vla. 

95 *gliss.*

Vla. 

100 *f* *gliss.*

Vla. 

105 *f* *mf* *gliss.*

Vla. 

110 *p* *gliss.*

Vla. 

115 *pp* *pp*

Vla. 

120 *p* *mf*

Vla. 

125 *mp*

Vla. 

129 *mf* *p* *pp* *f* *tr*

Vla. 

Vla. 136 *tr* *mf* *p*

Vla. 140 *mf* *f* *ff*

Vla. 145 *ff*

Vla. 149 *p* *f* *pp* *p*₃ *p*

Vla. 154 *mf*

Vla. 158 *mf* *mp*

Vla. 163 *p* *pp* *p* *mf*

Vla. 168 *f* *pp*

Cellos B

The Right to Life

A

♩ = 100

Cellos B

B

Cell.B

Cell.B

C

Cell.B

Cell.B

Cell.B

D

Cell.B

All Cellos **ppp**

E

Cellos 26 *ppp* 19 *f*

Cellos 49 *mf* *p*

Cellos 52 *mp* *f*

Cellos 56 2 *p*

Cellos 61 *mf* *mp* *mf* 3

Cellos 67 *pp* *mp*

Cellos 72 *gliss.*

Cellos 77 *mp*

Cellos 82 *mf* *mp* *mp*

Cellos 87 *p* *p*

92
Cellos

97
Cellos

102
Cellos

107
Cellos

112
Cellos

117
Cellos

122
Cellos

127
Cellos

132
Cellos

137
Cellos

140
Cellos

mf *f*

145
Cellos

ff

149
Cellos

p *f* *pp* *p* *p*

154
Cellos

p *pp* *mp*

158
Cellos

mf *mp*

163
Cellos

p *pp* *mp*

168
Cellos

mf *f* *pp*

Bass

The Right to Life

A

♩ = 100

Bass

mp <mf mp

B

Bass

mf f mf

Bass

f mf f ff

C

Bass

f f ff f

Bass

ff f mf mp mf mp mf

D

Bass

mp mf mp mf f mp p

E

24 Bass *p* *mp* *ppp* 19 *f*

47 Bass *p*

52 Bass *mp* *f*

56 Bass 5 *f* *mf*

pizz. 65 Bass *p* *gliss.* *p* *mp*

70 Bass

75 Bass *mp*

80 Bass *mf* *mp*

85 Bass *mp* *p*

90 Bass *mp* *mp*

95
Bass

Measure 95: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter).

100
Bass

Measure 100: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *f*.

105
Bass

Measure 105: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *f*, *mf*, *mf*.

110
Bass

Measure 110: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *p*.

115
Bass

Measure 115: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *p*.

120
Bass

Measure 120: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *p*, *mp*, *p*.

125
Bass

Measure 125: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *mp*, *2*.

131
Bass

Measure 131: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *mp*, *f*, *p*, *mp*, *mp*.

135
Bass

Measure 135: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *f*, *f*, *mp*.

139
Bass

Measure 139: Bass clef, key signature of one sharp (F#). Notes: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Dynamics: *mp*, *mf*, *f*.

142 Bass *ff*

146 Bass *p*

155 Bass

160 Bass *mp* *p* *pp*

165 Bass *mp* 2

171 Bass *pp* arco