

She Said, "Yes!"

Michael Johnson

arr.

Getting up the nerve $\text{♩} = 90$

2 Flutes *p* *mf* *f* *ff*

Alto Flute *f* *ff*

2 Oboes *p* *mf* *pp*

2 Clarinets in Bb *p* *mf* *pp*

2 Bassoons *p* *mf* *pp*

French Horn 1, 2 in F *p* *mf* *pp*

French Horn 3, 4 in F *p* *mf* *pp*

2 Trumpets in Bb *f*

2 Trombones *p* *mf* *pp*

Tuba *p* *mf* *pp*

Timpani *p* *mf*

Bell Tree *f*

Crash Cymbal *f*

Suspended Cymbal *p* *mf*

Bass Drum *f*

Harp *mf* *pp* *mp*

Getting up the nerve $\text{♩} = 90$

Violin I *f* *p* *pp* *f*

Violin II *f* *p* *pp* *f*

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

Violoncello *p* *mf* *pp*

Double Bass *p* *mf* *pp*

2 Fl. *p* *mf* *f* *ff* *mp*

A. Fl. *f* *ff* *mp*

2 Obs. *p* *mf* *pp*

2 Cls. in Bb *p* *mf* *pp*

2 Bsns. *p* *mf* *pp*

F. Hn 1, 2 in F con sord. *p* *mf* *pp*

F. Hn 3, 4 in F con sord. *p* *mf* *pp*

2 Tpts. in Bb *mf*

2 Tbns. con sord. *p* *mf* *pp*

Tba con sord. *p* *mf* *pp*

Timp. *p* *mf* *pp* *p* *mp* *p*

B. Tr. *p*

Cr. Cym.

Sus. Cym. *p* *mf* *pp* *p*

B. Dr.

Hp *pp* *p*

Vln I *p* *pp* *fp* *pp*

Vln II *p* *pp* *fp* *pp*

Vla *p* *pp* *fp* *pp*

Vc. *p* *mf* *fp* *pp*

D. B. *p* *mf* *fp* *pp* *pp*

5 6 a2 7 8 9 10 11 rit.....

Molto espress.

A He pops the question, Tempo I

This musical score is for the section 'A' of 'She Said, Yes!', titled 'He pops the question, Tempo I'. It is a full orchestral score for measures 12 through 19. The score is divided into two systems. The first system includes staves for 2 Flutes (1st and 2nd), 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 2 French Horns (1, 2 and 3, 4), 2 Trumpets in Bb, 2 Trombones, Tuba, Timpani, Bass Drum, Snare Drum, and Cymbals. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features various dynamics such as *pp*, *p*, *mp*, *mf*, and *f*, along with articulation marks like accents and slurs. Measure numbers 12, 13, 14, 15, 16, 17, 18, and 19 are clearly marked. The key signature has one sharp (F#), and the time signature is 4/4. The section concludes with a repeat sign at the end of measure 19.

A' She said, "Yes!"
Molto espressivo

Woodwinds:
 2 Fl. (20-27) *f* *ff* *f* *f* *f* *f* *f* → *mp*
 A. Fl. *f* *ff* *f* *f* *f* *f* *f* → *mp*
 2 Obs. *mf*
 2 Cls. in Bb *f* *ff* *f* *f* *f* *f* *f* → *mp*
 2 Bsns. *f* *ff* *f* *f* *f* *f* *f* → *mp*

Brass:
 F. Hn 1, 2 in F *mf* *senza sord.*
 F. Hn 3, 4 in F *mf* *senza sord.*
 2 Tpts. in Bb *mf* *senza sord.* *a2* *f* *f* → *mp*
 2 Tbns. *mf* *senza sord.* *f*
 Tba *mf* *senza sord.* *f*

Percussion:
 Timp. *mf* *mp < f* *mp* *mp < f* *mp*
 B. Tr. *mf* *mp* *mp* *mp* *mp*
 Cr. Cym. *mf* *f*
 Sus. Cym. *mf* *mp* *mp*
 B. Dr. *mf* *mp < f* *f*

Strings:
 Hp *mf* *mp* *mp* *mp < f* *mp*
 Vln I *f* *ff* *f* *f* *f* *f* *f* → *mp*
 Vln II *f* *ff* *f* *f* *f* *f* *f* → *mp*
 Vla *f* *ff* *f* *f* *f* *f* *f* → *mp*
 Vc. *f* *ff* *f* *f* *f* *f* *f* → *mp*
 D. B. *mf*

B Now what? rit.....

28 29 30 31 32 33

2 Fl. *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

A. Fl. *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

2 Obs. *p* *mp* *mp* *p* *p* *mp* *p* *mf* *p*

2 Cls. in Bb *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

2 Bsns. *pp* *pp* *pp* *pp* *p* *mf* *p* *mf* *p*

F. Hn 1, 2 in F *pp* *pp* *pp* *pp* *p* *mf* *p* *mf* *p*

F. Hn 3, 4 in F *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

2 Tpts. in Bb *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

2 Tbns. *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

Tba *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

Timp. *p* *pp*

B. Tr. *p* *p* *mf* *p*

Cr. Cym. *p* *pp*

Sus. Cym. *p* *pp*

B. Dr. *pp*

Hp *pp* *p* *mf* *p*

Vln I *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

Vln II *pp* *pp* *pp* *pp* *p* *mf* *p* *mf* *p*

Vla *pp* *pp* *pp* *pp* *p* *mf* *p* *mf* *p*

Vc. *pp* *pp* *pp* *pp* *p* *mf* *p* *mf* *p*

D. B. *pizz.* *pp*