

GR: Stopped Flute 8', Flute Celeste 8',
Flute Harmonique 8', Oboe 8'
SW: Rohrflute 8', Viola di Gamba 8', Vox Celeste 8',
SW to CH 8'
CH: Gedackt 8', Erzähler + Celeste 8', Rohrflute 4'
Ped: Subbass 16', Lieblich Gedackt 16', Gedackt 8',
Violone 8', CH and SW to Ped. 8'

Interlude No. 278

Paul F. Page
ASCAP

Andante (♩ = c. 80 - 82)

GR: *mf* *piu mosso* *calma*

CH:

Ped:

6 *poco rall.*

10 *a tempo*

piu mosso *calma*

Interlude No. 278

15

20

ten.

26

piu mosso *calma* *mp*

CODA (optional)

31

GR: + Panflute 8' (or Open Fl. 4') + Panflute (or Oboe)

CH: *mp*

Interlude No. 278

36

poco rall. a tempo

p

molto rall.

17 September 2022

Composer's Note:

In a few instances, the note placement in the bass clef is rather low (mea. 14 - 15; mea. 21 - 23; mea. 33 - 34; mea. 37 - 40).

The intended effect is to create a rich, full harmony to underscore the melody. To some, these may seem to be scoring errors. They are not! Experimenting with soft strings and flutes in the bass clef will help clarify these passages. The treble melody, of course, can be interpreted in a variety of ways and with "coloristic" stops that can be clearly heard even when in the lowest register.