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Five Songs on Poems of Anne Brontë

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Kevin Scott

**Five Songs on Poems of Anne Brontë
for Mezzo-Soprano and Orchestra
(1988/2018-20)**



Full Score

KL Scott Music
New York
(ASCAP)

Foreword

For many years I sought to compose a large-scale song cycle for voice and orchestra in the same vein as Wagner's *Wesendonck-Lieder*, Mahler's *Kindertotenlieder*, Elgar's *Sea Pictures* and Strauss' *Four Last Songs*. Little did I realize that fate would play a major role in producing such a composition.

It was in the fall of 1988 that I entered a brief relationship with a young New York-based actress named Helen Damien Clift, whose free-spirited individuality captivated my mind and soul.

During this time I also wandered around many bookstores in Manhattan, and while visiting the now-defunct Colosseum Book Store on 57th Street and Broadway, I happened to come across a volume of poems by Charlotte, Emily and Anne Bronte. While perusing through it, it was Anne's poems that fired my imagination. It was as if the texts leaped off the page while verbally saying in my mind "Set me! Set me!" I said I would, but...when? In many ways, Anne was, and for the most part continues to be, not only the least known of the three sisters, but also the most forward-looking of writers that emerged from the 19th century. As an author, her novels *Agnes Grey* and *The Tenant of Wildfell Hall* brought forth a dark, Gothic power that for some surpasses those penned by her sisters.

Unfortunately, my union with Damien (as she preferred to be addressed) was very brief, resulting in a series of painful events that sapped my will in many ways. When a dinner meeting failed to transpire, I went home and left a message on her answering machine. The next morning I received a message from her stating her disappointment in me, and that she wished to discontinue our association. Suffice it to say, I was demoralized. It was then on a Sunday morning in late October of 1988 that I went to the volume of Bronte poems, read through them again and, for the next ten hours, set Anne's poem "Night".

Immediately following that setting, I then composed "A Prayer" (also known as "My God! O, let me call Thee mine!"), and other poems followed soon after. Was this the cycle I sought to compose after all? When the dust from the fallout of my brief liaison with Damien cleared, I had set seven poems to music. At first I wanted to orchestrate all seven, but two of them did not seem to lend themselves to a large-scale format, but the other five did. I also decided to dedicate these songs to her.

In many ways, the musical inspiration for these songs came from one composer very close to my heart, namely Bernard Herrmann. It was Herrmann's score for the 1944 film adaptation of Charlotte's *Jane Eyre*, as well as his epic operatic setting of Emily's *Wuthering Heights*. Herrmann's dark and brooding music served as the wellspring for these songs. In a similar vein, so did two of Robert Schumann's major cycles, namely *Dichterliebe* and *Frauenlieben und Leben*, more in terms of word-painting and his evocative use of sonorities that he drew from the piano.

Once finished, I didn't waste time in showing these songs to several friends of mine, photocopying the rough manuscripts and not producing a neat, final copy. The results? Silence, save for one singer who felt that the voice was not used enough, and that its range was ill-suited for any mezzo to sing. Realizing that this cycle would never receive a performance, I soon moved on to other projects.

In 2012, I heard a new group of mezzos, hoping to interest them in this cycle once again. Reviewing the first version, I decided that it needed a complete overhaul, not to mention finally orchestrating them. Three of the songs were not only orchestrated, but I expanded them in many ways as well. Pleased at what I heard, I waited until someone said yes to these songs. The affirmative was there, but not the potential to have them performed.

And it was in 2018 when my friend Janet Hopkins asked me if I knew any cycles by women composers, or songs where the texts were by female poets. At first I sent her another cycle, but when my inquiries about obtaining the rights to several of the texts went silent, I mentioned the Anne Bronte cycle again. Janet asked me to send them, and I did.

Much to my chagrin, Janet liked what she saw, and I then said let me proof and finalize the set. Once I reviewed the two versions for voice and piano, not to mention the orchestral versions of three of the songs, did I realize that there were numerous differences on all levels. It was then that I decided to produce a third, and final, version, combining parts of the two versions while, in the case of the final poem "Retirement", deconstruct and discard some parts and compose new sections in their place.

Finally, from the fall of 2019 to the spring of 2020, I finally decided to produce a final version for full orchestra based on the final revisions that are incorporated in the vocal score and the chamber ensemble version.

To analyze these songs would take some time to elucidate, but I leave it up to the listener and performer to decide if my settings of these five poems truly represent the personal pain she endured throughout her brief adult life, as well as her unshakable faith in God.

Kevin Scott
27 April 2020
New York

Study score and full orchestral score for purchase
Orchestra parts for hire.

Texts

I – A Reminiscence

Yes, thou art gone! And never more
Thy sunny smile shall gladden me;
But I may pass the old church door,
And pace the floor that covers thee.

May stand upon the cold, damp stone,
And think that, frozen, lies below
The lightest heart that I have known,
The kindest I shall ever know.

Yet, though I cannot see thee more,
'Tis still a comfort to have seen ;
And though thy transient life is o'er,
'Tis sweet to think that thou hast been ;

To think a soul so near divine,
Within a form so angel fair,
United to a heart like thine,
Has gladdened once our humble sphere.

II - Oh, They Have Robbed Me of the Hope

Oh, they have robbed me of the hope
My spirit held so dear;
They will not let me hear that voice
My soul delights to hear.

They will not let me see that face
I so delight to see;
And they have taken all thy smiles,
And all thy love from me.

Well, let them seize on all they can: --
One treasure still is mine, --
A heart that loves to think on thee,
And feels the worth of thine.

III – Night

I love the silent hour of night,
For blissful dreams may then arise,
Revealing to my charmed sight
What may not bless my waking eyes!

And then a voice may meet my ear
That death has silenced long ago;
And hope and rapture may appear
Instead of solitude and woe.

Cold in the grave for years has lain
The form it was my bliss to see,
And only dreams can bring again
The darling of my heart to me.

IV – A Prayer

My God (oh, let me call Thee mine,
Weak, wretched sinner though I be),
My trembling soul would fain be Thine;
My feeble faith still clings to Thee.

Not only for the Past I grieve,
The Future fills me with dismay;
Unless Thou hasten to relieve,
Thy suppliant is a castaway.

I cannot say my faith is strong,
I dare not hope my love is great;
But strength and love to Thee belong;
Oh, do not leave me desolate!

I know I owe my all to Thee;
Oh, take the heart I cannot give!
Do Thou my strength--my Saviour be,
And make me to Thy glory live!

V – Retirement

O, let me be alone a while,
No human form is nigh.
And may I sing and muse aloud,
No mortal ear is by.
Away! ye dreams of earthly bliss,
Ye earthly cares begone:
Depart! ye restless wandering thoughts,
And let me be alone!

One hour, my spirit, stretch thy wings,
And quit this joyless sod,
Bask in the sunshine of the sky,
And be alone with God!

Orchestra

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B-flat

B-flat Bass Clarinet (with extension)

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion (3-4 players)

Bass Drum, 5 Tom-Toms, Cymbals (Suspended, Hand/Crash and Hi-Hat), Tam-Tam, Triangle, Flexatone, Xylophone, Vibraphone, Glockenspiel, Crotales (High), Chimes

Harp

Violin 1 (Minimum 10 players)

Violin 2 (Minimum 8 to 10 players)

Viola (Minimum 6 to 8 players)

Violoncello (Minimum 6 to 8 players)

Double Bass (Minimum 4 to 6 players)

The score is in concert pitch, except the piccolo and xylophone sound an octave higher than written, the glockenspiel sounds two octaves higher than written, and the contrabassoon and double-bass sound one octave lower than written.

Note about the solo part:

The version for mezzo-soprano and orchestra was designed to be sung by either a dramatic mezzo-soprano, or even a dramatic soprano who is comfortable singing the more demanding scores of Wagner, Richard Strauss and Puccini, but there are some moments in the orchestration where its density threatens to envelope the singer's voice, no matter how good the concert hall is. It is therefore suggested that discreet amplification be employed to assist the soloist, primarily in the second and fifth songs.

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To Helen Damien Clift
Five Songs on Poems of Anne Brontë
for Mezzo-Soprano and Orchestra

Kevin Scott

I - A Reminiscence

Allegretto ♩=88

The score is for the piece "A Reminiscence" by Kevin Scott, based on a poem by Anne Brontë. It is in 2/4 time, marked "Allegretto" with a tempo of 88 beats per minute. The key signature has two flats (B-flat and E-flat). The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2 in B-flat, Bass Clarinet, Bassoons 1 & 2, Horns 1 & 3 in F, Horns 2 & 4 in F, Triangle, Crotales, Glockenspiel, Harp, Mezzo-Soprano, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Double Bass. The Mezzo-Soprano part has the lyrics: "Yes, thou art gone! And ne-ver more, thy sun-ny smile shall glad-den me." The score includes dynamic markings such as *p*, *mp*, *f*, and *pp*, as well as performance instructions like *simile*, *arco*, and *pizz.* (pizzicato). The woodwinds and strings play a rhythmic accompaniment, while the Mezzo-Soprano sings the main melody.

2

9

Fl. 1, 2

Ob. 1, 2

E. Hn.

Clar. 1, 2

B. Cl.

Bsn. 1, 2

Hns 1, 3

Hns. 2, 4

Crt.

Hp.

Mezzo

9

Vln. 1

Vln. 2

Vla.

Vclo. 1

Vclo. 2

D.B.

p

p

p

p

p

pp

pp

But I may pass the old church door,

pizz.

p

pizz.

p

pizz.

mp

p

mp

p

arco

pizz.

12

Fl. 1, 2 *p* poco a poco cresc.

Ob. 1, 2 *mp* *p* poco a poco cresc.

E. Hn. *mp* *p* poco a poco cresc.

Clar. 1, 2 *mp* *p* poco a poco cresc.

B. Cl. *p* poco a poco cresc.

Bsn. 1, 2 *mp* *p* poco a poco cresc.

Hns 1, 3

Hns. 2, 4 2. *p* poco a poco cresc.

Crt.

Hp. poco a poco cresc.

Mezzo *mf*
and pace the floor that co-vers Thee,

Vln. 1 arco *pp* *mp*

Vln. 2 arco *pp* *mp*

Vla. arco *pp* *mp*

Vclo. 1 *pp*

Vclo. 2 arco *pp*

D.B. arco *pp*

Fl. 1, 2
 mp p

Ob. 1, 2
 mp p

E. Hn.
 mp p

Clar. 1, 2
 mp p

B. Cl.
 mp p

Bsn. 1, 2
 mp p

Hns 1, 3
 mp p

Hns. 2, 4
 mp p

Hp.
 mp p

Mezzo
 mf
 18 May stand u - pon the cold, damp stone, *And cresc.* think that

Vln. 1
 p

Vln. 2
 p

Vla.
 p

Vclo. 1
 mp p

Vclo. 2
 mp p

D.B.
 mp p

Poco accelerando **Poco rit.** **24 Poco largamente** ♩=72

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f*

E. Hn. *mf* *f*

Clar. 1, 2 *mf* *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Hns 1, 3 *mp* *p* *f* 1. solo

Hns. 2, 4 *mp* *p*

Hp. *poco f*

Mezzo *f* *piu f*
fro - zen lies be - low the light - est heart

Poco accelerando **Poco rit.** **24 Poco largamente** ♩=72

Vln. 1 *subito p* *f*

Vln. 2 *subito p* *f* Divisi

Vla. *subito p* *f* Divisi

Vclo. 1 *mf* *f*

Vclo. 2 *mf* *f*

D.B. *mf* *f*

Poco accelerando

Molto rit.

Fl. 1, 2
Ob. 1, 2
E. Hn.
Clar. 1, 2
B. Cl.
Bsn. 1, 2

Hns 1, 3
Hns. 2, 4

Hp.

Mezzo

That I have known, The kin-dest I shall e - ver

Poco accelerando

Molto rit.

Vln. 1
Vln. 2
Vla.
Vclo. 1
Vclo. 2
D.B.

32 **Tempo primo** ♩ = 88

Fl. 1, 2

Ob. 1, 2

E. Hn.

Clar. 1, 2

B. Cl.

Bsn. 1, 2

Hns 1, 3

Hns 2, 4

Trgl.

Crt.

Glckspl.

Hp.

Mezzo

32 ^{know.} **Tempo primo** ♩ = 88

Vln. 1

Vln. 2

Vla.

Vclo. 1

Vclo. 2

D.B.

Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Clar. 1, 2
 B. Cl.
 Bsn. 1, 2
 Hns 1, 3
 Hns. 2, 4
 Trgl.
 Crt.
 Glckspl.
 Hp.
 Mezzo
 Vln. 1
 Vln. 2
 Vla.
 Vcllo. 1
 Vcllo. 2
 D.B.

38
mp
p
mp
p
mp
p
open
a2
mp
p
p
p
poco f
 Yes, though I can-not see Thee more, 'tis still a com-fort to have seen;
 Divisi

3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4

Poco rit. 44 **A tempo** ♩ = 88

Fl. 1, 2
Ob. 1, 2
E. Hn.
Clar. 1, 2
B. Cl.
Bsn. 1, 2
Hns 1, 3
Hns 2, 4
Hp.
Mezzo
Vln. 1
Vln. 2
Vla.
Vclo. 1
Vclo. 2
D.B.

mp *p* *mf* *f* *pp* *mp* *pp* *mp* *pizz.* *arco*

And though our tran-si-ent life is been

Poco rit.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Clar. 1, 2

B. Cl.

Bsn. 1, 2

Hns 1, 3

Hns. 2, 4

Hp.

Mezzo

Vln. 1

Vln. 2

Vla.

Vclo. 1

Vclo. 2

D.B.

mf

p

f

mf

mp

mp

mp

mp

mf

p

p

p

p

Poco rit.

To

Trattenere $\text{♩} = 76$

53 Poco rinvivendo $\text{♩} = 84$

Fl. 1, 2

Ob. 1, 2

E. Hn.

Clar. 1, 2

B. Cl.

Bsn. 1, 2

Hns. 1, 3

Hns. 2, 4

Trgl.

Crt.

Glcsp.

Hp.

Mezzo

sweet to think that thou hast been;

Trattenere $\text{♩} = 76$

53 Poco rinvivendo $\text{♩} = 84$

Vln. 1

Vln. 2

Vla.

Vclo. 1

Vclo. 2

D.B.

mf

p

Divisi

Unison

57

Fl. 1, 2 *cresc.* *poco f*

Ob. 1, 2 *cresc.* *poco f* *a2*

E. Hn. *cresc.* *poco f*

Clar. 1, 2 *cresc.* *poco f*

B. Cl. *cresc.* *poco f*

Bsn. 1, 2 *cresc.* *poco f*

Hns 1, 3 *cresc.* *poco f* *a2*

Hns. 2, 4 *cresc.* *poco f*

Trgl. *mp*

Crt. *mp*

Glckspl. *mp*

Hp. *poco f*

Mezzo *mf* *f*
 hast been... hast been... To think a soul so near di - vine

61

Vln. 1 *simile* *cresc.* *poco f*

Vln. 2 *simile* *cresc.* *poco f*

Vla. *cresc.* *poco f* *Div.* *Unis.*

Vclo. 1 *cresc.* *poco f* *3*

Vclo. 2 *Div.* *cresc.* *poco f* *3*

D.B. *cresc.* *poco f*

67

Fl. 1, 2

Ob. 1, 2

E. Hn.

Clar. 1, 2

B. Cl.

Bsn. 1, 2

Hns 1, 3

Hns. 2, 4

Hp.

Mezzo

Vln. 1

Vln. 2

Vla.

Vclo. 1

Vclo. 2

D.B.

mf

mf

mf

f poco rubato

mf

mf

a2

mf

mp

poco f

f espress.

With - in a form so an - gel **67** fair,

p

p

mf

p

p

p

Unison

p

p

Fl. 1, 2 *poco rubato*

Ob. 1, 2 *poco rubato*

E. Hn.

Clar. 1, 2 *mf*

B. Cl.

Bsn. 1, 2 *poco rubato*

Hns 1, 3

Hns. 2, 4

Trgl.

Crt. *mp*

Hp. *mp* *poco f*

Mezzo *mp*
U - ni - ted _____ to a heart like thine, _____

Vln. 1 *mp*

Vln. 2

Vla. *p*

Vclo. 1 *mf* *p*

Vclo. 2 *p* *p*

D.B. *p* *p*

Detailed description: This page of a musical score, numbered 14, contains staves for various instruments and a vocal line. The instruments include Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpet, Trombone, Harp, Mezzo-soprano, Violins 1 and 2, Viola, Violoncello 1 and 2, and Double Bass. The score is in a key with two flats and a 3/4 time signature. It begins at measure 69. The vocal line features the lyrics 'U - ni - ted _____ to a heart like thine, _____'. Dynamic markings include *poco rubato*, *mf*, *mp*, *poco f*, and *p*. There are several triplet markings (3) throughout the score.

79 Poco largamente $\text{♩}=72$

75

Fl. 1, 2

Ob. 1, 2

E. Hn.

Clar. 1, 2

B. Cl.

Bsn. 1, 2

Hns 1, 3

Hns 2, 4

Trgl.

Crt.

Glckspl.

Hp.

Mezzo

Vln. 1

Vln. 2

Vla.

Vclo. 1

Vclo. 2

D.B.

1. solo

mp

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

fp

fp

fp

fp

poco fz

poco fz

poco fz

fz

f

Has gla - de - ned once our

79 Poco largamente $\text{♩}=72$

fp

fp

poco fz

poco fz

fp

fp

fp

poco rall.

82 Poco allegretto ♩=84

80

Fl. 1, 2 *pp* *mf* calm and expressive

Ob. 1, 2 *pp* *mf* calm and expressive

E. Hn. *pp* *mf* calm and expressive

Clar. 1, 2 *pp* *mf* calm and expressive *poco dim.*

B. Cl. *pp* *p* *mf* calm and expressive *1. mf* calm and expressive

Bsn. 1, 2 *pp* *p* *mf* calm and expressive *1. mf* calm and expressive

Hns 1, 3 *p* *pp* *p*

Hns. 2, 4 *pp* *p*

Hp.

Mezzo hum - ble sphere.

poco rall.

82 Poco allegretto ♩=84

80

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vclo. 1 *pp* *p*

Vclo. 2 *pp* *p*

D.B. *pp* *p* pizz.

This page of a musical score, numbered 17, contains the following parts and markings:

- Fl. 1, 2:** Treble clef, starting at measure 86 with a *p* dynamic. Ends with *pp*.
- Ob. 1, 2:** Treble clef, starting at measure 86 with a *p* dynamic. Ends with *pp*.
- E. Hn.:** Treble clef, starting at measure 86 with a *mf* dynamic and a "solo" marking. Ends with *pp*.
- Clar. 1, 2:** Treble clef, starting at measure 86 with a *p* dynamic. Ends with *pp*.
- B. Cl.:** Bass clef, starting at measure 86 with a *p* dynamic. Ends with *pp*.
- Bsn. 1, 2:** Bass clef, starting at measure 86 with a *p* dynamic. Ends with *pp*.
- Trgl.:** Percussion, starting at measure 86. Ends with *pp*.
- Crt.:** Treble clef, starting at measure 86 with a *p* dynamic. Ends with *pp*.
- Glckspl.:** Treble clef, starting at measure 86. Ends with *pp*.
- Hp.:** Grand staff (treble and bass clefs), starting at measure 86 with a *mp* dynamic. Ends with *poco fz*.
- Mezzo:** Treble clef, starting at measure 86. Ends with *pp*.
- Vln. 1:** Treble clef, starting at measure 86. Ends with *pp*.
- Vln. 2:** Treble clef, starting at measure 86. Ends with *pp*.
- Vla.:** Bass clef, starting at measure 86. Ends with *pp*.
- Vclo. 1:** Bass clef, starting at measure 86. Ends with *pp*.
- Vclo. 2:** Bass clef, starting at measure 86 with a *pizz.* marking. Ends with *pp*.
- D.B.:** Bass clef, starting at measure 86 with an *arco* marking. Ends with *pp*.

II - Oh, They Have Robbed Me Of The Hope

Declamatory ♩ = 84

This page contains the musical score for the second movement, "Oh, They Have Robbed Me Of The Hope". The score is written for a large orchestra and includes the following instruments and parts:

- Piccolo:** *ff* with vehement force, *sfz*, *mp*
- Flutes 1 & 2:** *ff* with vehement force, *mp*
- Oboes 1 & 2:** *ff* with vehement force, *mp*
- English Horn:** *ff* with vehement force, *mp*
- Clarinets 1 & 2 in B \flat :** *sfz*, *mf*
- Bass Clarinet:** *sfz*, *mf*
- Bassoons 1 & 2:** *ff*, *sfz*, *fp*
- Contrabassoon:** *ff*, *sfz*, *fp*
- Horns 1 & 3 in F:** *ff*, *fp*
- Horns 2 & 4 in F:** *ff*, *fp*
- Trumpet 1 in C:** straight mute, *ff* with vehement force, straight mutes, *mf*
- Trumpets 2 & 3 in C:** *ff* with vehement force, straight mutes, *mf*
- Trombones 1 & 2:** *sfz*, *fp*
- Bass Trombone:** straight mute, *sfz*, *fp*
- Tuba:** mute, *sfz*, *fp*
- Timpani:** *sfz*, *sfz*
- Bass Drum:** *ff*, *p*
- Cymbals:**
- Tamtam:**
- Xylophone:**
- Vibraphone:**
- Glockenspiel:**
- Chimes:**
- Harp:**
- Mezzo-Soprano:**
- Violin I:** *mf*
- Violin II:** *mf*
- Viola:** *ff*, *arco*, *mf*
- Violoncello:** *sfz*, *arco*, *fp*, *snap pizz.*
- Double Bass:** *ff*, *arco*, *fp*, *snap pizz.*

4 Misterioso e lontano $\text{♩} = 74$

accel.

Declamatory $\text{♩} = 84$

Picc. sfz

Fl. 1, 2 sfz

Ob. 1, 2 sfz

E. Hn. sfz

Cl. 1, 2 sfz

B. Cl. ffp

Bssn. 1, 2 ffp

C. Bn. sfz

Hns. 1, 3 attach mute(s) ffp

Hns. 2, 4 attach mute(s) ffp

Trpt. 1 sfz

Trpts. 2, 3 sfz

Trbs. 1, 2 sfz

B. Tbn. sfz

Tuba ffp

Xyl. sfz

Vib. poco sfz

Hp. p glassy, haunting sfz

Mezzo mp distant
Oh! They have robbed me of the hope...
1st stand players

Solo Vln. mp glassy, haunting sfz

Vln. I sfz gli altri Divisi p

Vln. II sfz Divisi p

Solo Vla. mp glassy, haunting sfz gli altri divisi a 3

Vla. sfz

Solo Vclo. mp glassy, haunting sfz

Vc. sfz gli altri ffp

D.B. ffp snap pizz. poco sfz

9

Picc. *ff* with vehement force *sffz* *fp*

Fl. 1, 2 *ff* with vehement force *mf*

Ob. 1, 2 *ff* with vehement force *mp*

E. Hn. *ff* with vehement force *sffz* *mf*

Cl. 1, 2 *ff* with vehement force *ff* *f*

B. Cl. *sffz* *sffz* *mf*

Bssn. 1, 2 *sffz* *sffz* *fp*

C. Bn. *sffz* *sffz* *fp*

Hns. 1, 3 *ff* *ff* *fp*

Hns. 2, 4 *ff* *ff* *fp*

Trpt. 1 with vehement force *mf*

Trpts. 2, 3 *ff* with vehement force *mf*

Trbs. 1, 2 *ff* *fp*

B. Tbn. *ff* *sffz* *ff* *sffz* *fp*

Tuba Mute *ff* *sffz* *ff* *sffz* *fp*

Timp. *sffz* *sffz* *sffz*

B. Dr. *ff* *ff* *p*

Vln. I *ff* with vehement force *1st desk cogli altri* *mf* *Enson*

Vln. II *ff* with vehement force *1st desk cogli altri* *mf* *Enson*

Vla. *ff* with vehement force *mf*

Vc. *ff* *sffz* *ff* *sffz* *mf* *arco* *snap pizz.*

D.B. *ff* *sffz* *ff* *sffz* *fp* *arco*

12 **Misterioso e lontano** ♩ = 74

accel.

Declamatory ♩ = 84

Picc. *sfz*
 Fl. 1, 2 *mp* glassy, haunting
 Ob. 1, 2 *mp* glassy, haunting
 E. Hn. *mp* glassy, haunting
 Cl. 1, 2 *mp* glassy, haunting
 B. Cl. *pp*
 Bssn. 1, 2 *ffp* *pp*
 C. Bn. *ffp* *pp*
 Hns. 1, 3 *ffp* *pp* remove mute(s)
 Hns. 2, 4 *ffp* *pp* remove mute(s)
 Trpt. 1 *sfz* remove mute(s)
 Trpts. 2, 3 *sfz* remove mute(s)
 Trbs. 1, 2 *sfz* remove mute(s)
 B. Tbn. *sfz* remove mute(s)
 Tuba *ffp* *pp* remove mute(s)
 Xyl. *sfz*
 Vib. *pp* *motif* *with felt mallets*
 Chm. *pp* *with felt mallets*
 Mezzo *mp* haunting
 That my spi - rit held so dear...
 Vln. I *sfz*
 Vln. II *sfz*
 Vla. *sfz*
 Vc. *sfz*
 D.B. *sfz*

II - Oh, They Have Robbed Me Of The Hope

16

This page contains the musical score for measures 16 through 18 of the second movement, "Oh, They Have Robbed Me Of The Hope". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes dynamic markings such as *ff*, *più f*, *poco f marcato*, *mf*, *fz*, and *sfz*. There are also performance instructions like "at the frog" for the cello and double bass. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1, 2, & 3; Horns 2, 3, & 4; Trumpets 1, 2, & 3; Trombones 1 & 2; and Tuba. The string section includes Violins I & II, Viola, Cello, and Double Bass. The score features various musical notations including slurs, ties, triplets, and accents.

This page contains the musical score for measures 19 through 22 of the piece "Oh, They Have Robbed Me Of The Hope". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Bass Trombone, Tuba, Mezzo-soprano, Violins I & II, Viola, Violoncello, and Double Bass. The score features various musical notations such as slurs, ties, triplets, and dynamic markings including *poco fz*, *mf*, *fz*, *f*, and *sfz*. The Mezzo-soprano part is mostly silent in these measures. The woodwinds and strings play complex melodic and harmonic lines, often with triplets and slurs. The brass section provides harmonic support with sustained notes and some rhythmic patterns.

II - Oh, They Have Robbed Me Of The Hope

Molto rallentando

24 A tempo ♩ = 84

Picc. *ff* *mp cresc.*

Fl. 1, 2 *ff* *mp cresc.*

Ob. 1, 2 *ff* *mf* *mp*

E. Hn. *mp poco cresc.*

Cl. 1, 2 *mf* *mp cresc.*

B. Cl. *mp cresc.*

Bsn. 1, 2 *mp cresc.*

C. Bn. *mp cresc.*

Hns. 1, 3 *poco fz* *stopped*

Hns. 2, 4 *poco fz* *stopped*

Chm. *fff*

Mezzo *f*
Oh, they have robbed me of the hope my spi - rit held so

Vln. I

Vln. II

Vla. *mp cresc.*

Vc. *mp cresc.*

D.B. *mp cresc.*

26

Fl. 1, 2 *mf* *poco cresc.*

Ob. 1, 2 *mf* *poco cresc.*

E. Hn. *poco cresc.*

Cl. 1, 2 *poco cresc.*

B. Cl. *mf* *poco cresc.*

Bssn. 1, 2 *f* *poco cresc.*

C. Bn. *f* *poco cresc.*

Hns. 1, 3 *poco f_z*

Hns. 2, 4

Mezzo *f*
 dear, They will not let me hear that voice my soul de - lights to

Vln. I *mf*

Vln. II *mf* *poco f*

Vla. *mf* *poco f* *mp*

Vc. *f*

D.B. *f*

29

Fl. 1, 2 *f* *passionate*

Ob. 1, 2 *f* *passionate*

E. Hn. *f*

Cl. 1, 2 *f* *passionate*

B. Cl. *f*

Bssn. 1, 2 *f* *passionate*

C. Bn. *f*

Hns. 1, 3 *f*

Hns. 2, 4 *f*

Mezzo *f*
 hear

Vln. I *f* *passionate*

Vln. II *f* *passionate*

Vla. *f* *arco*

Vc. *f* *passionate* *arco*

D.B. *f* *arco*

This page contains the musical score for measures 31, 32, and 33 of the second movement, "Oh, They Have Robbed Me Of The Hope". The score is arranged in a standard orchestral format with multiple staves for each instrument family.

Woodwinds:
Piccolo (Picc.) is silent in measure 31 and enters in measure 32 with a *mf* dynamic. Flute 1 and 2 (Fl. 1, 2) and Oboe 1 and 2 (Ob. 1, 2) play a melodic line with triplets in measure 31, then a sustained chord in measure 32, and a more active line in measure 33. Clarinet 1 and 2 (Cl. 1, 2) play a similar melodic line. Bass Clarinet (B. Cl.) and Bassoon 1 and 2 (Bssn. 1, 2) play a lower melodic line. Contrabassoon (C. Bn.) is silent.

Brass:
Horn 1, 3 (Hns. 1, 3) and Horn 2, 4 (Hns. 2, 4) play a sustained chord in measure 31 and 32, then a melodic line in measure 33. Trumpet 1 (Trpt. 1) and Trumpets 2, 3 (Trpts. 2, 3) play a melodic line starting in measure 32, with *poco f* in measure 31 and *mp* in measure 32. Mutes are attached in measure 33. Tuba is silent.

Other Instruments:
Vibraphone (Vib.) enters in measure 33 with *poco f* and "motor off; hard plastic mallets". Harp (Hp.) enters in measure 33 with *ff*. Mezzo-soprano (Mezzo) is silent.

Strings:
Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with triplets in measure 31, then a sustained chord in measure 32, and a more active line in measure 33. Viola (Vla.) and Violoncello (Vc.) play a similar melodic line. Double Bass (D.B.) is silent.

Dynamic Markings:
The score includes various dynamic markings: *mf*, *f*, *mp*, *poco f*, *ff*, and *cresc.* (crescendo).

34

Picc. *p* *mp* *mf*

Fl. 1, 2 *fz* *p* *mp* *mf*

Ob. 1, 2 *fz* *mf* *p* *mp*

E. Hn. *mp* *p* *mp*

Cl. 1, 2 *mp* *p* *mp* *mf*

B. Cl. *p* *mp* *mf*

Bssn. 1, 2 *p* *mf* *mp* *mf*

C. Bn. *mp* *mp*

Hns. 1, 3 *p*

Hns. 2, 4 *p*

Tuba *mp*

Vib.

Chm. *ff*

Mezzo *ff*
 They have not let me see that face I so de - light to see;

Vln. I

Vln. II

Vla. *pizz.* *mp* *poco fz* *arco* *mp* *poco fz*

Vc. *fz* *pizz.* *mp* *poco fz* *mp* *poco fz*

D.B. *mf* *mf*
pizz.

37

Picc. *poco fz* *fz* *p* *mp* *mfz*
 Fl. 1, 2 *poco fz* *fz* *p* *mp* *mfz*
 Ob. 1, 2 *poco fz* *fz* *p* *mp* *mfz*
 E. Hn. *p* *mp* *mfz*
 Cl. 1, 2 *p* *mp* *mfz*
 B. Cl. *poco f* *mp* *mfz*
 Bssn. 1, 2 *poco f* *p* *mp* *mfz*
 C. Bn. *sfz* *mp*
 Hns. 1, 3 *mf* *pp* *mp*
 Hns. 2, 4 *mf* *pp* *mp*
 Trpt. 1 *p* *pp* *p*
 Trpts. 2, 3 *p* *pp* *p*
 Trbs. 1, 2 *p* *pp*
 B. Tbn. *p* *pp*
 Tuba *mp*
 Xyl. *sfz* *mp* *mfz*
 Vib. *mfz* *mfz* *mp* *mfz*
 Chm. *mfz*
 Hp. *sfz* *poco fz*
 Mezzo *ff* And they have ta - ken all thy smiles,
 Solo Vln. *f* *fz* *mf* *f*
 Vln. I *sfz* *arco* *mf* *fz*
 Vln. II *sfz* *arco* *mf* *fz*
 Vla. *mp* *mf* *fz* *mf* *fz*
 Vc. *sfz* *mp* *mf* *poco fz* *mp*
 D.B. *poco fz* *mp*

Picc. *mp* *mf* *sfz*
 Fl. 1, 2 *mp* *mf* *sfz*
 Ob. 1, 2 *p* *mf* *sfz*
 E. Hn. *p* *mf* *sfz*
 Cl. 1, 2 *p* *mf* *sfz*
 B. Cl. *p* *mf* *sfz*
 Bssn. 1, 2 *p* *p*
 C. Bn. *p* *p*
 Hns. 1, 3 *mp* *p* *poco f* *p*
 Hns. 2, 4 *p* *poco f* *p*
 Trpt. 1 remove mute(s) *mp* *sfz*
 Trpts. 2, 3 remove mute(s) *mp* *sfz*
 Trbs. 1, 2 *p*
 B. Tbn. *p*
 Tuba *p* *poco f*
 Xyl. *sfz* *sfz* *sfz* *fff*
 Vib. *sfz* *sfz* *sfz*
 Glk. *mfz* *sfz* *fff*
 Chm. *mfz* *sfz* *sfz*
 Hp. *mfz* *sfz*
 Mezzo *ff* *fff*
 And all thy love from thee.
 Solo Vln. *fz* *fz*
 Vln. I *pp* *mfz* *poco f* *f*
 Vln. II *pp* *mfz* *poco f* *f*
 Vla. *pp* *mfz* *poco f* *f*
 Vc. *poco f* *f* *sfz*
 D.B. *poco f* *f* *sfz*

This page contains the musical score for measures 43 through 50 of the second movement, "Oh, They Have Robbed Me Of The Hope". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 3 and 2, 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Bass Trombone, Tuba, Glockenspiel, Harp, Mezzo-soprano, Solo Violin, Violins I & II, Viola, Violoncello, and Double Bass. The score features a variety of dynamics including *mf*, *f*, *ff*, *sfz*, *poco fz*, *piu f*, and *fp*. It also includes performance instructions such as *arco*, *spaz pizz.*, and *Divisi*. The music is characterized by complex rhythmic patterns, including many triplets and sixteenth-note passages, particularly in the woodwind and string sections.

46 Poco a poco allargando

Molto rallentando

The musical score for measures 46-50 is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section consists of Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, Tuba, Xylophone, Vibraphone, Glockenspiel, and Chimes. The keyboard section includes Harp. The string section features Violins I & II, Viola, Violoncello, and Double Bass. The score is marked with a 3/4 time signature and a key signature of one sharp (F#). Measure 46 begins with a *sfz* dynamic. The woodwinds and strings play sustained notes, while the brass section has rests. The score includes various dynamic markings such as *mf*, *ppp*, and *pp*. Performance instructions like "remove mute(s)" are present for the Trombone and Tuba parts. The string parts include markings for "divisi a 3".

50 A tempo ♩ = 84

Fl. 1, 2

Ob. 1, 2
p mournful, yet not dragging

E. Hn.
p

Cl. 1, 2
p mournful, yet not dragging

B. Cl.

Bssn. 1, 2
p mournful, yet not dragging

Hns. 1, 3
p

Hns. 2, 4
p

B. Dr.
p

T.T.
mp haunting L.V.

Hp.
p

Mezzo

Solo Vln.
p

Vln. I
Divisi
p

Vln. II
Divisi
p

Vla.
Divisi
p

Vc.
Divisi
p

D.B.
p

Fl. 1, 2

Ob. 1, 2
subito p *poco a poco cresc.*

E. Hn.
subito p *poco a poco cresc.*

Cl. 1, 2
subito p *poco a poco cresc.*

B. Cl.
subito p *poco a poco cresc.*

Bssn. 1, 2
subito p *poco a poco cresc.*

Hns. 1, 3
subito p *poco a poco cresc.*

Hns. 2, 4
subito p *poco a poco cresc.*

Trbs. 1, 2

B. Tbn.

Tuba

Glk.

Chm.

Hp.

Solo Vln.
mp *poco a poco cresc.*
Unison

Vln. I
subito p *poco a poco cresc.*
Unison

Vln. II
subito p *poco a poco cresc.*

Vla.
subito p *poco a poco cresc.*

Vc.
subito p *poco a poco cresc.*

D.B.
subito p *poco a poco cresc.*

Measures 54, 55, 56, and 57 are shown. The score includes dynamic markings such as *subito p*, *poco a poco cresc.*, *p*, *mp*, and *mp*. It also features performance instructions like *Unison* and *Divisi*, and includes musical notations for triplets and slurs.

II - Oh, They Have Robbed Me Of The Hope

34

58

Fl. 1, 2 *mf* *mp*

Ob. 1, 2 *mf*

E. Hn. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bssn. 1, 2 *mf*

C. Bn. *mf*

Hns. 1, 3 *poco fz* *stopped* *mf* *mp*

Hns. 2, 4 *poco fz* *mf* *mp*

Trbs. 1, 2 *mf* *mp* *p*

B. Tbn. *mf* *mp* *p*

Tuba *mf* *mp* *p*

Glk. *with acrylic mallets* *poco f* *mf* *mp*

Chm. *with medium rubber mallet* *poco f* *mf* *mp*

Hp. *poco f* *mf* *mp*

Mezzo *mf* *poco cresc.*
Well, let them seize on

Solo Vln. *poco f* *mp*

Vln. I *poco f*

Vln. II *poco f*

Vla. *poco f*

Vc. *poco f*

D.B. *poco f*

61

This page contains the musical score for measures 61 through 64. The score is written for a large orchestra and a Mezzo-soprano. The instruments and parts are as follows:

- Picc.**: Piccolo, measures 61-64.
- Fl. 1, 2**: Flute 1 and 2, measures 61-64.
- Ob. 1, 2**: Oboe 1 and 2, measures 61-64.
- E. Hn.**: English Horn, measures 61-64.
- Cl. 1, 2**: Clarinet 1 and 2, measures 61-64.
- B. Cl.**: Bass Clarinet, measures 61-64.
- Bssn. 1, 2**: Bassoon 1 and 2, measures 61-64.
- C. Bn.**: Contrabassoon, measures 61-64.
- Hns. 1, 3**: Horns 1, 2, and 3, measures 61-64.
- Hns. 2, 4**: Horns 4, 5, and 6, measures 61-64.
- Tuba**: Tuba, measures 61-64.
- Glk.**: Glockenspiel, measures 61-64.
- Chm.**: Chimes, measures 61-64.
- Hp.**: Harp, measures 61-64.
- Mezzo**: Mezzo-soprano, measures 61-64. Lyrics: "all they can, all they can,"
- Solo Vln.**: Solo Violin, measures 61-64.
- Vln. I**: Violin I, measures 61-64.
- Vln. II**: Violin II, measures 61-64.
- Vla.**: Viola, measures 61-64.
- Solo Vclo.**: Solo Violoncello, measures 61-64.
- Vc.**: Violoncello, measures 61-64.
- D.B.**: Double Bass, measures 61-64.

The score features various musical notations including dynamics (e.g., *p*, *mp*, *poco f*, *fz*, *mfz*, *mf*, *pp*), articulation (accents, slurs), and performance instructions (e.g., "Open" for horns, "mfz" for Mezzo). The key signature is one sharp (F#) and the time signature is 3/4.

II - Oh, They Have Robbed Me Of The Hope

This musical score is for the second movement, "Oh, They Have Robbed Me Of The Hope". It features a variety of instruments and a vocal line. The score is divided into three systems, each with a 4/4 time signature. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2 & 3, Horns 2, 4, Trumpets 1, Trumpets 2 & 3, Tuba, Vibraphone, Harp, and Mezzo-soprano. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Mezzo-soprano line includes lyrics: "One trea - sure, One trea - sure still is". The score includes various musical notations such as dynamics (mf, f, p, mfz, mp, mfz), articulation (pizz., snap pizz.), and performance instructions (motor on, Harmon mute - stem out, remove mute(s), arco). The score is marked with measures 64, 65, and 66.

This page contains the musical score for measures 67 through 74. The score is arranged in systems for various instruments and a voice part. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The instruments and parts included are:

- Picc.** (Piccolo): Starts at measure 67 with a rest, then enters at measure 70 with a melodic line.
- Fl. 1, 2** (Flutes): Play a melodic line with triplets from measure 67 to 74.
- Ob. 1, 2** (Oboes): Play a melodic line with triplets from measure 67 to 74.
- E. Hn.** (English Horn): Play a melodic line with triplets from measure 67 to 74.
- Cl. 1, 2** (Clarinets): Play a melodic line with triplets from measure 67 to 74.
- B. Cl.** (Bass Clarinet): Play a melodic line with triplets from measure 67 to 74.
- Bssn. 1, 2** (Bassoons): Play a melodic line with triplets from measure 67 to 74.
- C. Bn.** (Contrabassoon): Play a melodic line with triplets from measure 67 to 74.
- Hns. 1, 3** (Horns 1, 3): Play a harmonic accompaniment.
- Hns. 2, 4** (Horns 2, 4): Play a harmonic accompaniment.
- Trbs. 1, 2** (Trumpets 1, 2): Play a harmonic accompaniment.
- B. Tbn.** (Baritone Trombone): Play a harmonic accompaniment.
- Tuba**: Play a harmonic accompaniment.
- Mezzo** (Mezzo-soprano): Sings the vocal line with lyrics: "mine! A heart that loves to think on thee".
- Vln. I** (Violins I): Play a melodic line with triplets from measure 67 to 74.
- Vln. II** (Violins II): Play a melodic line with triplets from measure 67 to 74.
- Vla.** (Viola): Play a melodic line with triplets from measure 67 to 74.
- Vc.** (Violoncello): Play a melodic line with triplets from measure 67 to 74.
- D.B.** (Double Bass): Play a harmonic accompaniment.

The score includes dynamic markings such as *mf*, *mp*, *poco f*, *p*, *mp*, *mfz*, *cresc.*, and *poco cresc.*. It also features various musical notations including triplets, slurs, and accents.

II - Oh, They Have Robbed Me Of The Hope

This page contains the musical score for measures 70, 71, and 72. The score is for a full orchestra and a mezzo-soprano. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, Bass Trombone, Tuba, Harp, and Mezzo-soprano. The second system includes Violins I & II, Viola, Violoncello, and Double Bass. Dynamics include *ff*, *subito p*, *mf*, and *p*. Performance instructions include *poco a poco cresc.*, *1. solo*, and *pizz.* (pizzicato). The Mezzo-soprano part has lyrics: "And feels the worth of".

This page contains a musical score for measures 74 through 81. The score is for a full orchestra and a Mezzo-soprano. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bssn. 1, 2), Contrabassoon (C. Bn.), Horns 1, 3 (Hns. 1, 3), Horns 2, 4 (Hns. 2, 4), Trumpet 1 (Trpt. 1), Trumpets 2 and 3 (Trpts. 2, 3), Trombones 1 and 2 (Trbs. 1, 2), Baritone Trombone (B. Tbn.), Tuba, Mezzo-soprano (Mezzo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 74. The Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon parts feature triplets of eighth notes, marked *ff*. The Horns 1, 3 and Horns 2, 4 parts play a melodic line starting at measure 75, marked *a2 soli* and *più f*. The Trumpet 1 part plays a melodic line starting at measure 75. The Trumpets 2 and 3, Trombones 1 and 2, Baritone Trombone, and Tuba parts play a rhythmic accompaniment of eighth notes, marked *f*. The Mezzo-soprano part has a vocal line starting at measure 74, marked *fff*, with the lyrics "Thine!". The Violin I, Violin II, Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment of eighth notes, marked *ff*. The Violin I and Violin II parts have a dynamic marking of *mf* at the end of the page.

II - Oh, They Have Robbed Me Of The Hope

This musical score page contains parts for the following instruments: Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., Hns. 1, 3, Hns. 2, 4, Trpt. 1, Trpts. 2, 3, Trbs. 1, 2, B. Tbn., Tuba, Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into four measures. The first measure (77) features a melodic line with triplets in the woodwinds and strings, starting at a mezzo-forte (*mf*) dynamic. The second measure (78) continues this melodic line with a *poco a poco cresc.* instruction. The third measure (79) shows the woodwinds and strings playing sustained chords, with the strings marked *mf* and *cresc.*. The fourth measure (80) concludes the section with sustained chords in the woodwinds and strings, marked *mf*. The double bass (D.B.) part provides a steady bass line throughout.

Allargando un poco

81 A tempo ♩ = 84

80

Picc. *f* *cresc.* *fff* with vehement force

Fl. 1, 2 *f* *cresc.* *fff* with vehement force

Ob. 1, 2 *f* *cresc.* *fff* with vehement force

E. Hn. *f* *cresc.* *fff* with vehement force

Cl. 1, 2 *f* *cresc.* *fffz*

B. Cl. *f* *cresc.* *fffz*

Bssn. 1, 2 *f* *cresc.* *fff*

C. Bn. *f* *cresc.* *fff*

Hns. 1, 3 *f* *cresc.* *fffz*

Hns. 2, 4 *f* *cresc.* *fffz*

Trpt. 1 *f* *cresc.* *fffz*

Trpts. 2, 3 *f* *cresc.* *fffz*

Trbs. 1, 2 *f* *cresc.* *fffz*

B. Tbn. *f* *cresc.* *fff* slight port.

Tuba *f* *cresc.* *fffz*

Timp. *f* *cresc.* *fff*

B. Dr. *f* *cresc.* *fff*

Cym. *f* *cresc.* *fff* with full force Large Crash Cymbals

Vln. I *f* *cresc.* *fff*

Vln. II *f* *cresc.* *fff*

Vla. *f* *cresc.* *fff*

Vc. *f* *cresc.* *fff*

D.B. *f* *cresc.* *fff*

Allargando un poco

83

Picc. *ff sfz* *fp* *fffz*

Fl. 1, 2 *ff sfz* *mf* *fffz*

Ob. 1, 2 *ff sfz* *mf* *fffz*

E. Hn. *ff sfz* *fp* *fffz*

Cl. 1, 2 *ff sfz* *fp* *fffz*

B. Cl. *ff sfz* *fp* *fffz*

Bssn. 1, 2 *ff sfz* *fp* *fffz*

C. Bn. *ff sfz* *fp* *fffz*

Hns. 1, 3 *ff sfz* *fp* *fffz*

Hns. 2, 4 *ff sfz* *fp* *fffz*

Trpt. 1 *ff sfz* *fp* *fffz*

Trpts. 2, 3 *ff sfz* *fp* *fffz*

Trbs. 1, 2 *ff sfz* *fp* *fffz*

B. Tbn. *ff sfz* *fp* *fffz*

Tuba *ff sfz* *fp* *fffz*

83 *ff* Change A-flat to B natural - quick! *fffz*

83 *pp* Suspended Cymbal *fffz* choke hard!

83 *fff* Two players *lunga*

Vln. I *ff sfz* *fp* *fffz*

Vln. II *ff sfz* *fp* *fffz*

Vla. *ff sfz* *fp* *fffz*

Vc. *ff* Divisi *fp* *fffz* non-divisi

D.B. *ff* Divisi *fp* *fffz*

III - Night

Lento misterioso ♩ = 48

rallentando un poco

The score is for a symphonic movement titled "III - Night". It is in 4/4 time and begins with a tempo of "Lento misterioso" at a metronome marking of ♩ = 48. The key signature has one sharp (F#). The score is divided into two systems. The first system includes the Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2 in Bb, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 3 in F, Horns 2 & 4 in F, Trumpet 1 in C, Trumpets 2 & 3 in C, Trombones 1 & 2, Bass Trombone, Tuba, Tam-Tam, Harp, and Mezzo-Soprano. The second system includes Violin 1, Violin 2, Viola, Violoncello 1 (Divisi), Violoncello 2 (Divisi), and Double Bass. The score features a variety of dynamics from *pp* to *mf*, with crescendos and decrescendos. The Flutes and Horns play a prominent melodic line with triplet patterns. The strings provide a harmonic foundation, with the Violoncello and Double Bass playing a steady bass line. The Mezzo-Soprano part is mostly silent. The overall mood is mysterious and somber, as indicated by the tempo and key signature.

III - Night

44

9 *a tempo*

Fl. 1, 2

Obs. 1, 2

E. Hn.

Cl. 1, 2 (Bb)

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1, 3

Hns. 2, 4

Hp.

Mezzo

mp a piacere *poco cresc.* *mf*

I love the silent hour of night,

9 *a tempo*

Vln. 1

Vln. 2

Vla.

Vclo. 1

D.B.

15

Picc. *mp*

Fl. 1, 2 *mp* flutter tongue

Obs. 1, 2 *mp*

E. Hn. *mp*

Cl. 1, 2 (Bb) *mp*

B. Cl. *mp* *ff* *poco cresc.* *mf*

Bssn. 1, 2 *mp* *p* *poco cresc.* *mf*

C. Bn. *mp* *mf* *poco f* *p* *poco cresc.*

15

Hns. 1, 3 *mp* *poco cresc.* *mf*

Hns. 2, 4 attach mutes *mp* *quasi lontano*

Trbs. 1, 2 *p* *mp*

Hp. *ff* *spectral and intense*

Mezzo *f* *ff*

for bliss - ful dreams may then a - rise!

15

Vln. 1 *p* *poco cresc.* *mp* *poco dimin.*

Vln. 2 *p* *poco cresc.* *mp* *poco dimin.*

Vla. *p* *poco cresc.* *mp* *poco dimin.*

Vclo. 1 *p* *poco cresc.* *mf*

Vclo. 2 *p* *poco cresc.* *mf*

D.B. *p* *poco cresc.* *mf*

III - Night

46

21

Picc. *fff* 3 *p* *fff* 3 *f* haunting *poco a poco dim.*

Fl. 1, 2 *p* *f* haunting *poco a poco dim.*

Obs. 1, 2 *p* *f* haunting *poco a poco dim.*

E. Hn. *mf* 5 *f* 5

Cl. 1, 2 (Bb) *p* *ff* 6 *poco a poco dim.* *mf* 6 *poco a poco dim.*

B. Cl. *mf* 5 *f* 5

Bssn. 1, 2 *p* *mf*

C. Bn. *mf* *p* *mf*

Hns. 1, 3 *p* attach mutes Mutes *mp*

Hns. 2, 4 *p* 4. *mf* *mp*

Trbs. 1, 2 *p* *mf*

B. Trbn. *mf*

Tuba *mf*

Hp. *ff* 3

Mezzo *f* 3
Re - veal-ing to my charmed sight, _____

Vln. 1 Unison *p* *Tutti* *p* 3 3 3 3

Vln. 2 *p* *Tutti* *p* 3 3 3 3

Vla. *p* *Tutti* *p* 3 3 3 3

Vcllo. 1 *p* *Tutti* *p* 3 3 3 3

Vcllo. 2 *p* *Tutti* *p* 3 3 3 3

D.B. *p* *Tutti* *p* 3 3 3 3

29

Picc.

Fl. 1, 2

Obs. 1, 2

E. Hn.

Cl. 1, 2 (Bb)

B. Cl.

Bssn. 1, 2

C. Bn.

pp

mf

mp

sfz

ff

6

a2

p

mf

fz

29

Hns. 1, 3

Hns. 2, 4

Trpt. 1

Trpts. 2, 3

Trbs. 1, 2

B. Trbn.

Tuba

remove mutes

straight mute(s)

mf

p

mp

mf

f

mp

mf

mp

Hp.

f

sfz

29

Mezzo

What may not bless our wa - king eye!

mf

29

Vln. 1

Vln. 2

Vla.

Vclo. 1

D.B.

p

poco cresc.

mf

p

poco cresc.

mf

p

poco cresc.

mf

p

mf

29

III - Night

48

31

Picc. *p*

Fl. 1, 2 *p*

Obs. 1, 2 *p*

E. Hn. *p*

Cl. 1, 2 (Bb)

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1, 3 *p* *lontano* a2

Hns. 2, 4

Trpt. 1

Trpts. 2, 3

Trbs. 1, 2 *mp*

B. Trbn. *mp*

Tuba *mp*

Tam-Tam

Hp. *sfz*

31

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *mf* *impassioned* *sole* *soli* *Divisi*

Vclo. 1 *mf* *impassioned*

Vclo. 2 *mf* *impassioned* *Divisi*

D.B. *mf* *impassioned*

38

Fl. 1, 2

Obs. 1, 2

E. Hn.

Cl. 1, 2 (Bb)

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1, 3

Hns. 2, 4

Trbs. 1, 2

B. Trbn.

Tuba

Tam-Tam

Hp.

Mezzo

And, _____ and then a voice may meet my ear That

Vln. 1

Vln. 2

Vla.

Vclo. 1

Vclo. 2

D.B.

38

III - Night

50

Picc.

Fl. 1, 2

Obs. 1, 2

E. Hn.

Cl. 1, 2 (Bb)

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1, 3

Hns. 2, 4

Trpt. 1

Trpts. 2, 3

Trbs. 1, 2

B. Trbn.

Tuba

Tam-Tam

Hp.

Mezzo

Vln. 1

Vln. 2

Vla.

Vclo. 1

D.B.

death has silenced long ago;

arco naturale

Divisi Velo. 1 & 2

mf *f* *sf* *fz* *mp* *p* *sffz*

42

Picc. *ff* *passionate, somewhat agitated* *p*

Fl. 1, 2 *ff* *passionate, somewhat agitated* *p*

Obs. 1, 2 *ff* *passionate, somewhat agitated* *p*

E. Hn. *più f*

Cl. 1, 2 (Bb) *f*

B. Cl. *più f*

Bssn. 1, 2 *f*

C. Bn. *f* *sfz* *sfz* *mp*

Hns. 1, 3 *più f* stopped *open mp* *p*

Hns. 2, 4 *più f* stopped *open mp* *p*

Trpt. 1 *più f*

Trpts. 2, 3 *più f*

Trbs. 1, 2 *più f* *mf* *p*

B. Trbn. *più f* *mf* *p*

Tuba *più f* *p*

Tam-Tam *L.V.*

Hp. *mp*

Mezzo *And hope and rap - ture — may ap - pear in - stead of*

42

Vln. 1 *ff* *passionate, somewhat agitated* *p* *calm and reflective*

Vln. 2 *ff* *passionate, somewhat agitated* *p* *calm and reflective*

Vla. *ff* *passionate, somewhat agitated* *p* *calm and reflective*

Vclo. 1 *Tutti Vclo. 1 & 2* *sfz* *mp* *p*

D.B. *sfz* *mp* *p*

III - Night

47

Picc. *ff* solo *f* *p*

Fl. 1, 2 *p* *mf* *p*

Obs. 1, 2 *p* *mf* *p*

E. Hn. *mf* *mp* *p* *mf* *p*

Cl. 1, 2 (Bb) *mf* *mp* *p* *mf*

B. Cl. *p* *mf* *p*

Bssn. 1, 2 *mf* *mp* *p* *mf* *p*

C. Bn.

Hns. 1, 3 *p*

Hns. 2, 4 *p*

Trpt. 1

Trpts. 2, 3 *pp*

Trbs. 1, 2 *pp*

B. Trbn. *pp*

Tuba *pp*

Harp. *mp* *fz*

Mezzo
so-li-tude and woe.

49

Vln. 1

Vln. 2

Vla. *pizz.* *p*

Vclo. 1 *pizz.* *p*

D.B. *pizz.* *p*

55

Picc.

Fl. 1, 2

Obs. 1, 2

E. Hn.

Cl. 1, 2 (Bb)

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1, 3

Hns. 2, 4

Trbs. 1, 2

B. Trbn.

Tuba

Hp.

Mezzo

mf Cold in the grave for years has lain the form _____ it was my bliss to see, _____ *ff*

55

Vln. 1

Vln. 2

Vla.

Vclo. 1

D.B.

with minimum vibrato

add vibrato

pp

pp

arco

Divisi arco

p

arco

mp

mp

ff with passion

ff with passion

ff with passion

ff

Unison

ff

ff

III - Night

54

61

rallentando un poco

Fl. 1, 2

Obs. 1, 2

E. Hn.

Cl. 1, 2 (Bb)

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1, 3

Hns. 2, 4

Trpt. 1

Trpts. 2, 3

Trbs. 1, 2

B. Trbn.

Hp.

Mezzo

Vln. 1

Vln. 2

Vla.

Vclo. 1

D.B.

mp

mf

p

stopped

simile

4. open

p

sostenuto

p

sostenuto

p

pp

mf

pp

pp

Divisi

pizz.

p

Unison

Divisi

Unison

And on - ly dreams can bring a - gain the dar - ling of my heart to —

65 *a tempo*

allargando poco a poco al fine

Picc. *mp*

Fl. 1, 2 *mp*

Obs. 1, 2 *mp*

E. Hn. *mp* *poco a poco dim.* niente

Cl. 1, 2 (Bb) *mp* *poco a poco dim.*

B. Cl. *mp* *poco a poco dim.*

Bssn. 1, 2 *mp* *poco a poco dim.* niente

C. Bn. *mp* *poco a poco dim.*

Hns. 1, 3 *p*

Hns. 2, 4 *p*

Trbs. 1, 2 *pp*

B. Trbn. *pp*

Tuba *pp*

Mezzo *me.*

Vln. 1 *mp* *mf* *p* n.

Vln. 2 *mp* *mf* *p* n.

Vla. *mp* *mf* *p* n.

Vclo. 1 arco solo *mp* *mf* *poco dimin.* n.

Vclo. 2 gli altri Divisi *p* Divisi arco *p*

D.B. *p*

IV - Prayer

Religioso ♩ = 60

This musical score is for the fourth movement, 'Prayer', in a religious style. It is set in 4/4 time with a tempo of 60 beats per minute. The score includes parts for a wide range of instruments and a vocal line. The woodwinds (Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) and strings (Horns, Trumpets, Trombones, Tuba, Violins, Viola, Violoncello, and Double Bass) play a complex, melodic and harmonic part. The strings are marked *pp* (pianissimo) throughout. The woodwinds have various dynamics, including *p* (piano), *mp* (mezzo-piano), and *pp*. The vocal line, for Mezzo-Soprano, is mostly silent, with a single note at the end of the page marked *mp* and the word 'My' below it. The score is divided into systems, with the vocal line and Solo Violin part appearing in the lower systems.

Instrumentation: Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2 in B \flat , Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 3 in F, Horns 2 & 4 in F, Trumpet 1 in C, Trumpets 2 & 3 in C, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Bass Drum, Cymbals & Tam-Tam, Triangle, Harp, Mezzo-Soprano, Solo Violin, Violin I, Violin II, Viola, Violoncello, Double Bass.

Tempo and Style: Religioso ♩ = 60

Dynamic Markings: *pp*, *p*, *mp*, *1.*, *1. solo*, *cantabile e espressivo*, *a2*, *mp*

Other Markings: *3*, *Divisi*, *My*

8

Pochiss accel.

Picc.

Fls. 1 & 2

Obs. 1 & 2

E. Hn.

Cl. 1 & 2

B. Cl.

Bssn. 1 & 2

C. Bn.

Hns. 1 & 3

Hns. 2 & 4

Tuba

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vclo.

D.B.

mp

p

mp cresc.

p

p

p

p

p

p

p

mf

sfz

col legno

arco naturale

mf

mp

f

col legno

arco naturale

mf

mp

f

p

cresc.

pizz.

arco

mp

poco fz

p

pizz.

arco

mp

poco fz

p

God! Oh, let me call Thee mine,
Weak, wret-ched sin-ner though I be,

a tempo *poco rit.* *a tempo*

13

Picc. *mf* 3

Fls. 1 & 2 *mf* 3

Obs. 1 & 2 *mf* 3

E. Hn. *mf* 3 *dim.* *mf* with soulful reverence

Cl. 1 & 2 *dimin.* 3

B. Cl. *poco f*

Bssn. 1 & 2 *poco f* 3 *mp*

C. Bn. *poco f* *p*

Hns. 1 & 3 *poco f* *mp* 1. solo *mf* with soulful reverence

Hns. 2 & 4 *poco f* *mp* *mp* *p*

Tuba *mf* *pp*

Hp. *mp* *p*

Mezzo 13 *mf*
My tremb-ling soul would fain be Thine;

Vln. I *pp* *p* *pp* Divisi Divisi a 3

Vln. II *pp* *p* *pp* Divisi Divisi a 3

Vla. *f* 3 *mf* 3 *poco f* 3 *pp*

Solo Vclo. *mf* 3

Vclo. *mp* *pp*

D.B. *poco f* *mp* *pp*

Pochiss rit.

18

E. Hn. *mf* *poco fz*

Cl. 1 & 2 1. solo *mf* *fp*

B. Cl. *p* *mp* *poco fz* *mp*

Bssn. 1 & 2 *poco fz*

C. Bn. *p* *mp* *poco fz* *mp*

Hns. 1 & 3 *poco f*

Hns. 2 & 4

Trbs. 1 & 2 *mp sostenuto* *mf*

B. Tbn. *mp sostenuto* *mf*

Hp. *mp* *sfz*

Mezzo *mf* *mf*
 My fee-ble faith still clings to Thee, Not on-ly for the past I

Vln. I *mp* *poco fz*

Vln. II *mp* *poco fz*

Vla. *mp* *poco fz*

Solo Vclo. *mp*

Vclo. Divisi

D.B. *pizz.* *arco* *pizz.* *poco fz*

a tempo

Fls. 1 & 2 *p* *mp* *p* *poco cresc.* *a2*

Obs. 1 & 2 *p* *mp* *p* *poco cresc.*

E. Hn. *pp* *p* *mp* *p* *poco cresc.*

Cl. 1 & 2 *mp* *pp* *p* *poco f*

B. Cl. *pp* *p* *mp* *p*

Bssn. 1 & 2 *pp* *p* *mp* *p*

C. Bn. *pp* *p* *mp* *p*

Hns. 1 & 3 *pp* *mp* *p*

Hns. 2 & 4 *pp* *mp* *p*

Trbs. 1 & 2 *pp* *p*

B. Tbn. *pp* *p*

Tuba *pp* *p*

Mezzo
grieve. The fu - ture fills me -

Vln. I *arco* *mf* *mp*

Vln. II *mp*

Vla. *arco* *mf* *mp*

Solo Vclo. *arco* *mf* *mp*

Vclo. *pp* *mf* *mp*

D.B. *pp*

a tempo

The musical score is arranged in systems for various instruments and a vocal soloist. The instruments include Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 3, Horns 2 & 4, Trumpets 1, Trumpets 2 & 3, Trombones 1 & 2, Baritone Trombone, Tuba, Harp, Mezzo-soprano, Violin I, Violin II, Viola, Solo Violoncello, Violoncello, and Double Bass.

Key performance markings include dynamics such as *mf*, *f*, *p*, *mp*, and *ff*, and tempo/style instructions like *poco f*, *Divisi*, and *Unison pizz.*. The Mezzo-soprano part includes the lyrics: "with dis - may, Un - less Thou has - ten - to re - lieve."

poco rit. *a tempo*

31

Picc. *p* *pp*

Fls. 1 & 2 *p* *pp*

Obs. 1 & 2 *p* *pp*

E. Hn. *mp*

Cl. 1 & 2 *mp* 1. 2.

B. Cl. *p*

Bssn. 1 & 2 *mp cantabile* 3

C. Bn. *p*

Hns. 1 & 3 *p* *mp* *p*

Hns. 2 & 4 *mp cantabile* 3 *p*

Trbs. 1 & 2 *pp cantabile* 3 *poco cresc.*

B. Tbn. *pp* *poco cresc.*

Tuba *pp* *poco cresc.*

Hp. *pp*

Mezzo 31 *mp* Thy sup - pli - cant - is a cast - a - way.

Vln. I *p* *pp* *p* *mp*

Vln. II *p* *pp* *p* *mp*

Solo Vla. *mp* arco

Vla. *p* *mp* Divisi

Solo Vcl. *mp* arco

Vcl. *p* arco

D.B. *p* arco

36

Fls. 1 & 2 *pp* *poco a poco cresc.* *mf*

Obs. 1 & 2 *pp* *poco a poco cresc.* *mf*

E. Hn. *pp* *poco a poco cresc.* *mf*

Cl. 1 & 2 *pp* *poco a poco cresc.* *mf*

B. Cl. *pp* *poco a poco cresc.* *mf*

Bssn. 1 & 2 *pp* *poco a poco cresc.* *mf*

C. Bn. *pp* *poco a poco cresc.* *mf*

Hns. 1 & 3 *pp* *poco a poco cresc.*

Hns. 2 & 4 *pp* *poco a poco cresc.*

Trpt. 1 *pp* *p* *cresc.*

Trpts. 2 & 3 *pp* *pp* *p* *cresc.*

Trbs. 1 & 2 *pp* *poco a poco cresc.* *mp* *mf*

B. Tbn. *pp* *poco a poco cresc.*

Tuba *pp* *poco a poco cresc.*

Mezzo 36 *poco f*
I can - not say my faith is strong I dare not hope

Vln. I *mp*

Vln. II *mp*

Solo Vla. *pp* *poco a poco cresc.* *mp*

Vla. *pp* *poco a poco cresc.* *mp*

Solo Vcllo. *pp* *poco a poco cresc.* *mp*

Vcllo. *pp* *poco a poco cresc.* *mf*

D.B. *pp* *poco a poco cresc.* *mf*

40

Picc. *fp* *ff* *poco f*

Fls. 1 & 2 *fp* *ff* *poco f*

Obs. 1 & 2 *fp* *ff* *poco f*

E. Hn. *fp*

Cl. 1 & 2 *fp* *quasi pizz.* *mp quasi lontano*

B. Cl. *fp* *quasi pizz.* *mp quasi lontano*

Bssn. 1 & 2 *fp* *quasi pizz.* *mp quasi lontano*

C. Bn. *fp*

Hns. 1 & 3 *fp* *fff* *ff* *poco f*

Hns. 2 & 4 *fp* *fff*

Trpt. 1 *mf* *fp*

Trpts. 2 & 3 *mf* *fp*

Trbs. 1 & 2 *fp* *fff* *attach cup mute(s)*

B. Tbn. *mf* *poco fz* *fp* *fff* *attach cup mute(s)*

Tuba *mf* *fp* *fff*

Timp. *fp* *fff*

Trgl. *ff*

Hp. *fff*

Mezzo *fff*
 my love is great;

Vln. I *fzpp* *fff* *non vibrato*

Vln. II *fzpp* *fff* *non vibrato*

Solo Vla. *fzpp* *fff* *Con sord.* *pizz.* *più f poco rubato; impassioned*

Vla. *Div.* *fzpp* *fff*

Solo Vcl. *fzpp* *fff*

Vcl. *fzpp* *fff* *pizz.* *mp quasi lontano*

D.B. *fzpp* *fff* *pizz.* *mp quasi lontano*

poco rit. **A tempo (Religioso)** ♩ = 54

45

Picc. *mf* *pp* *p*

Fls. 1 & 2 *mf* *pp* *p*

Obs. 1 & 2 *mf* *pp* *mp* 2.

E. Hn. *p*

Cl. 1 & 2 *p* *mp*

B. Cl. *p*

Bssn. 1 & 2 *p*

C. Bn. *p*

Hns. 1 & 3 *mf* *p*

Hns. 2 & 4 *mf* *p*

Trbs. 1 & 2 *p* cup mutes

B. Tbn. *p* cup mutes

Tuba *p* Mute

Hp. *mf*

Mezzo *f* *con licenzia* *più f*
 But strength and love to Thee be long.

Vln. I *pp*

Vln. II *pp*

Solo Vla. *mf* *più f*

Vla. *p* non vibrato

Solo Vcllo. *mf* arco

Vcllo. *p* arco non vibrato Divisi

D.B. *p* arco non vibrato Divisi

accel.

Slightly faster ♩ = 63

poco rit.

40

Picc. *mp* *mp* *mf* *p*

Fls. 1 & 2 *mp* *mp* *mf* *p*

Obs. 1 & 2 *mp* *mp* *mf* *p*

E. Hn. *mp* *mp* *mf* *p*

Cl. 1 & 2 *mp* *mp* *mf* *mf*

B. Cl. *mp* *mf* *fp* *mp*

Bsns. 1 & 2 *mp* *p* *fp* *mp*

C. Bn. *mp* *p* *fp* *mp*

Hns. 1 & 3 *mp* *p* *più f*

Hns. 2 & 4 *mp* *mf*

Trpt. 1 *mp* *mf*

Trpts. 2 & 3 *mp* *mf*

Trbs. 1 & 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Mezzo *ff*
Oh, do not leave me so de - so -

Vln. I *p* *non divisi*

Vln. II *p* *non divisi*

Solo Vla. *mp*

Vla. *mp* *Divisi* *p*

Solo Vcllo. *fz* *snap pizz.* *arco* *Divisi*

Vcllo. *fz* *snap pizz.* *p*

D.B. *fz* *arco* *più f*

a tempo

poco rit.

This musical score page, numbered 67, is titled 'IV - Prayer'. It features a variety of instruments and a vocal soloist. The tempo is marked 'a tempo' and changes to 'poco rit.' towards the end of the page. The score is divided into several systems of staves.

- Woodwinds:** Piccolo (Picc.), Flutes 1 & 2 (Fls. 1 & 2), Oboes 1 & 2 (Obs. 1 & 2), English Horn (E. Hn.), Clarinets 1 & 2 (Cl. 1 & 2), Bass Clarinet (B. Cl.), Bassoons 1 & 2 (Bssn. 1 & 2), and Contrabassoon (C. Bn.).
- Brass:** Horns 1 & 3 (Hns. 1 & 3), Horns 2 & 4 (Hns. 2 & 4), Trumpets 1 (Trpt. 1), Trumpets 2 & 3 (Trpts. 2 & 3), Trombones 1 & 2 (Trbs. 1 & 2), Baritone Trombone (B. Tbn.), and Tuba.
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vclo.), and Double Bass (D.B.).
- Vocal Soloist:** Mezzo-soprano (Mezzo).

Performance instructions include dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *fff* (fortississimo). Specific performance directions include 'with unbridled passion', 'poco fz' (poco forzando), and 'Divisi' for the Viola. The Mezzo soloist has the vocal instruction 'late!' at the beginning of their part. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

The musical score for 'IV - Prayer' begins at measure 56. It features a variety of instruments and dynamic markings:

- Picc.**: *mf*
- Fls. 1 & 2**: *mf cantabile*, *mp*
- Obs. 1 & 2**: *mf cantabile*, *mp*
- E. Hn.**: *mf cantabile*, *mp*
- Cl. 1 & 2**: *mf cantabile*, *mp*
- B. Cl.**: *mf cantabile*, *mp*
- Bssn. 1 & 2**: *mf*, *mp*
- C. Bn.**: *mf*, *mp*
- Hns. 1 & 3**: *mf cantabile*, *mp*
- Hns. 2 & 4**: *mf cantabile*, *mp*
- Trpt. 1**: remove mute(s)
- Trpts. 2 & 3**: remove mute(s)
- Trbs. 1 & 2**: *p sostenuto*
- B. Tbn.**: *p sostenuto*
- Tuba**: *p sostenuto*
- Hp.**: *mf*, *mp*
- Mezzo**: *mp*
- Vln. I**: *cantabile*, *mp*
- Vln. II**: *cantabile*, *mp*
- Vla.**: *> mf*, *mp*
- Vclo.**: *mf cantabile*, *mp*
- D.B.**: *mf*, *mp*

The score concludes with a *poco rit.* instruction.

a tempo

60

Picc. *p* *mf*

Fls. 1 & 2 *p* *mf*

Obs. 1 & 2 *p* *mf* *mp* *poco a poco cresc.*

E. Hn. *p* *mf* *mp* *poco a poco cresc.*

Cl. 1 & 2 *p* *poco a poco cresc.*

B. Cl. *p* *mp*

Bsns. 1 & 2 *p* *mp*

C. Bn. *p* *mp*

Hns. 1 & 3 *p* *mp* *p*

Hns. 2 & 4 *p* *mp* *p*

Trpt. 1

Trpts. 2 & 3 *mp* *p*

Trbs. 1 & 2 *mp* *p*

B. Tbn.

Tuba *p*

Mezzo *mf* *mf*
know I owe my all to Thee; Oh, take the heart I can not

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

Vln. II *p* *mf* *mp*

Vla. *p* *mf* *mp* Div.

Vclo. *p* *mf* *mp*

D.B. *p* *mf* *mp*

68

Fls. 1 & 2 *sfz* *ff* *impassioned* *f*

Obs. 1 & 2 *sfz* *ff*

E. Hn. *sfz* *ff* *a2* *f*

Cl. 1 & 2 *sfz* *ff* *impassioned* *f*

B. Cl. *sfz* *ff* *f*

Bssn. 1 & 2 *sfz* *ff* *f*

C. Bn. *sfz* *ff* *f*

Hns. 1 & 3 *sfz* *ff* *a2* *bells up*

Hns. 2 & 4 *sfz* *ff* *a2 bells up*

Trpt. 1 *sfz* *ff* *bells up*

Trpts. 2 & 3 *sfz* *ff* *f*

Trbs. 1 & 2 *sfz* *f* *ff*

B. Tbn. *sfz* *f* *ff*

Tuba *sfz* *f* *ff*

Timp. 67 *with firm mallets* *ff*

B. Dr 67 *Crash cymbals*

Cymb. 67 *with firm ro*

Tam-T. 67 *Bass Drum* *ff*

Trgl. *ff*

Mezzo 67 *ff*
Thy glo - ry live!

Vln. I *ff* *impassioned*

Vln. II *ff* *impassioned*

Vla. *sfz* *ff* *impassioned*

Vclo. *sfz* *ff*

D.B. *sfz* *ff*

Picc. *f* *ff* *mf* *poco a poco dim.*

Fls. 1 & 2 *ff* *mf* *poco a poco dim.*

Obs. 1 & 2 *ff* *mf* *poco a poco dim.*

E. Hn. *ff*

Cl. 1 & 2 *ff* *mf* *poco a poco dim.*

B. Cl. *più f*

Bssn. 1 & 2 *mp* *più f* *mf*

C. Bn. *più f*

Hns. 1 & 3 *stopped* *sfz* *Open*

Hns. 2 & 4 *stopped* *sfz* *Open* *mf* *poco a poco dim.*

Trpt. 1 *straight mute* *più f* *remove straight mutes and replace with cup mutes*

Trpts. 2 & 3 *straight mutes* *mp* *più f* *remove straight mutes and replace with cup mutes*

Trbs. 1 & 2 *mp* *straight mute* *più f* *mf*

B. Tbn. *mp* *più f* *mf*

Tuba *mp* *più f* *mf*

Timp. *sfz*

B. Dr. Cymb. Tam-T. *Tam-Tam* *p* *mf* *L.V.*

Vln. I *Divisi a 3*

Vln. II *Divisi*

Solo Vla. *ff*

Vla. *ff*

Solo Vclo. *ff*

Vclo. *ff*

D.B. *ff*

Poco a poco rit.

Slower ♩ = 54

77

Picc. *p*

Fls. 1 & 2 *p*

Obs. 1 & 2 *p* *pp cantabile*

E. Hn. *p* *pp cantabile*

Cl. 1 & 2 *p* *pp*

B. Cl. *p* *pp*

Bssn. 1 & 2 *p* *pp cantabile*

C. Bn. *p*

Hns. 1 & 3 *p*

Hns. 2 & 4 *p*

Trpt. 1 *p* cup mutes

Trpts. 2 & 3 *p* cup mutes

Trbs. 1 & 2 *p*

B. Tbn. *mp* *p*

Tuba *mp* *p*

Solo Vln. *pp ethereal*

Vln. I *ppp*

Vln. II *ppp*

Solo Vla. *mf*

Vla. *pp* *mp*

Solo Vcllo. *f*

Vcllo. *pp*

D.B. *pp*

poco rit.

a tempo

81

Picc.

Fls. 1 & 2

Obs. 1 & 2

E. Hn.

Cl. 1 & 2

B. Cl.

Bssn. 1 & 2

C. Bn.

Hns. 1 & 3

Hns. 2 & 4

Trpt. 1

Trpts. 2 & 3

Trbs. 1 & 2

B. Tbn.

Tuba

Solo Vln.

Vln. I

Vln. II

Solo Vla.

Vla.

Solo Vclo.

Vclo.

D.B.

mp rubato

mp

pp

mp

pp

mp

pp

ppp

ppp

mp

pp

mp

pp

ppp

p

Divisi a 3

Divisi a 3

pp

p

Divisi

pp

Divisi

pp

pp

pp

pp

V - Retirement

Plaintive, yet mysterious $\text{♩} = 52$

4 Poco a poco ritardando

The musical score for "Retirement" (page 75) is written for a full orchestra and includes a Mezzo-Soprano part. The score is in 3/4 time and features a variety of dynamics and articulations. The tempo is marked "Poco a poco ritardando". The music is characterized by a plaintive and mysterious mood.

Instrumentation and Dynamics:

- Piccolo:** *mf*, *fp*
- Flutes 1 & 2:** *pp*, *p*, *mf*, *fp*
- Oboes 1 & 2:** *mp*, *p*, *mf*, *fp* (1. solo, *f* lamenting)
- English Horn:** *pp*, *mp*, *mf*, *fp*
- Clarinets 1 & 2 in B \flat :** *pp*, *p*, *fp*
- Bass Clarinet:** *pp*, *p*, *mp*, *fp*
- Bassoons 1 & 2:** *pp*, *fzp*, *fzp*, *fp*
- Contrabassoon:** *pp*, *fzp*, *fzp*, *fp*
- Horns 1 & 3 in F:** *mp*, *mf*, *f* (stopped)
- Horns 2 & 4 in F:** *fzp* (straight mute), *f* (stopped)
- Trumpet 1 in C:** *mf* (straight mute), *f* (Harmon mute)
- Trumpets 2 & 3 in C:** *fz* (3. on), *p* (remove mute(s))
- Trombones 1 & 2:** *fzp* (straight mute), *fp* (remove mute(s))
- Bass Trombone:** *fzp* (straight mute), *fp* (remove mute(s))
- Tuba:** *fzp* (mute), *fp* (remove mute(s))
- Timpani:** *fzp*, *fp*
- Bass Drum:** -
- Percussion:** -
- Xylophone:** -
- Vibraphone:** motor on; let ring, *sfz*
- Crotales:** *sfz* (let ring)
- Glockenspiel:** *sfz* (let ring)
- Chimes:** *sfz* (let ring)
- Harp:** *pp*, *p*, *mp*, *mp*
- Mezzo-Soprano:** -
- Violin I:** con sord., *p*, *mp*, *mf*, *fz* (senza sord.)
- Violin II:** con sord., *p*, *mp*, *mf*, *fz* (senza sord.)
- Viola:** con sord., *p*, *mp*, *mf*, *fz* (senza sord.)
- Violoncello:** pizz., *pp*, *mp*, arco, *mf*, *fz*
- Double Bass:** pizz., *pp*, *mp*, arco, *mf*, *fz*

A tempo ♩ = 52

poco rit.

a tempo

poco rit.

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *p*

E. Hn. *pp*

Cl. 1, 2 *pp*

B. Cl. *pp*

Bssn. 1, 2 *pp*

C. Bn. *pp*

Hns. 1 & 3 *pp*

Hns. 2 & 4 *pp*

Trpts. 2 & 3 *pp*

Trbs. 1 & 2 *pp*

B. Tbn. *pp*

Tuba *pp*

T.T. *pp* soft yarn mallets; pedal down

Vib. *mf* medium yarn mallets; let ring

Crt. *mf*

Glk. *mf*

Hp. *p*

Mezzo *mp* *quasi lontano; haunting*
 O, let, me

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *quasi lontano; haunting* *mf*

Vc. *pp* *pizz.* *arco* *p*

D.B. *pp* *pizz.* *p*

9 Slightly faster, with reflective tenderness ♩ = 56

poco rit.

a tempo

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1 & 3

Hns. 2 & 4

Trbs. 1 & 2

B. Tbn.

Tuba

Xyl.

Vib.

Crt.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

ppp

f

tutti

be a - lone a - lone a while a while.

Fl. 1, 2
Ob. 1, 2
E. Hn.
Cl. 1, 2
B. Cl.
Bssn. 1, 2
C. Bn.
Hns. 1 & 3
Hns. 2 & 4
Trbs. 1 & 2
B. Tbn.
Tuba
Hp.
Mezzo
Vln. I
Vln. II
Vla.
Vc.
D.B.

14

p

mp

p

p

p

p

a2

p

14

No hu - man form is nigh. And may I sing and muse a - loud, _____

p

mp

p

mp

mp

mp

mp

mf

mp

arco

20

Picc. *ff* glassy, spectral *p*

Fl. 1, 2 *ff* glassy, spectral *p* *dim.*

Ob. 1, 2 *p* *dim.*

E. Hn. *mf*

Cl. 1, 2 *p* *dim.*

Bsn. 1, 2 *pp*

C. Bn. *pp*

Hns. 1 & 3 *p* *mp*

Hns. 2 & 4 *p* *mp*

Trbs. 1 & 2 *pp* *p*

B. Tbn. *pp* *p*

Tuba *pp* *p*

Xyl. *f* *3*

Vib. *sfz*

Crt. *sfz*

Hp. *f* *3* *pp* *p*

Mezzo *mf* *3* *mp* somewhat distant
No mor - tal ear is by. No mor - tal ear is

Vln. I *poco fz* *p* glassy *p* *3*

Vln. II *f* *p*

Vla. *poco fz* *pp* *p* *divisi* *p* *3*

Vc. *pp* *p* *unison* *mfpp*

D.B. *pp* *p* *mfpp*

23

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bssn. 1, 2

C. Bn.

Hns. 1 & 3

Hns. 2 & 4

Trpt. 1

Trpts. 2 & 3

Trbs. 1 & 2

B. Tbn.

Tuba

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

pp

ppp

p

ffz

Unis.

divisi

by. _____

28 Agitated, with fervent passion ♩ = 69

Picc. *ff* 3 flutter-tongue

Fl. 1, 2 *fzp*

Ob. 1, 2 *fzp*

E. Hn. *fzp* *p poco cresc.* 5 6

B. Cl. *ff* *fp poco cresc.* 5 6 *mfp* 3 5

Bssn. 1, 2 *mf* *fp* 5

C. Bn. *ff* *fp* 5

Hns. 1 & 3 28 stopped *fzp* open *mf*

Hns. 2 & 4 *fzp* straight mute open *mf*

Trpt. 1 *fzp* straight mute

Trpts. 2 & 3 *fzp*

Trbs. 1 & 2 straight mute *mfp* 2. *p* 3

B. Tbn. straight mute *mfp* mute *p*

Tuba *mfp*

Cym. w. medium soft timpani mallet

Xyl. 28 *mf* *ff* 3

Vib. *ff* 5

Chm. *f*

Hp. *ff* 5

Mezzo 28 *f quasi recitative; declamatory* A - way! A - way! Ye dreams *mf* A - way! A way!

Vln. I 28 *mp* 5 *fp* divisi

Vln. II *p* 3 *mp* 5 *fp* divisi

Vla. *sfz* *p* 3 *mp* 5 *fp* divisi

Vc. *sfz* *pizz.* *mp* 5 *fp* *pizz. ord.* 5

D.B. *sfz* *sfz* *pizz.*

31 Picc. *f*

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* *f*

E. Hn. *mf* *p*

Cl. 1, 2 *mf* *p*

B. Cl. *f*

Bsn. 1, 2 *sff* *mp*

C. Bn. *mp*

Hns. 1 & 3 *f* *mp*

Hns. 2 & 4 *f* *mp*

Trpt. 1 *poco f* *mp* *mf*

Trpts. 2 & 3 *poco f* *mf*

Trbs. 1 & 2 *mf* *mp*

B. Tbn. *mf* *mp*

Tuba *mf* *mp*

Xyl. *f*

Crt. *f*

Mezzo *f* *mf*
Ye dreams of earth - ly bliss, of earth - ly bliss, Ye

Vln. I *unison* *ff* *fz* *mp* *sfz* *mp*

Vln. II *unison* *ff* *fz* *mp* *sfz* *mp*

Vla. *sff* *f* *mp* *sfz* *mp*

Vc. *sffz* *arco* *mp* *sfz* *mp*

D.B. *sffz* *arco* *mp* *sfz* *mp*

Poco allargando

34

Picc. *f* 6

Fl. 1, 2 3

Ob. 1, 2 3

E. Hn. *f* 6

Cl. 1, 2 *p* *mp* *p* *mf* *f* 6

B. Cl.

Bssn. 1, 2 *p* *mp* *p* *mf* *f* a2 6

C. Bn. *p* *mp*

Hns. 1 & 3 *p* *mp* *p* *mf* *p*

Hns. 2 & 4 *p* *mp* *p* *mf* *p*

Trpt. 1

Trpts. 2 & 3

Trbs. 1 & 2 *p* *cresc.*

B. Tbn. *p* *cresc.*

Tuba *p* *cresc.* *mp*

Mezzo *cresc.* *f* *ff*
 earth - ly bliss, Ye earth - ly cares, Ye earth - ly cares be -

Vln. I *mp* *mf* *f* 3

Vln. II *mp* *mf* *f* 3

Vla. *mp* *f* 3 6

Vc. *f* 6

D.B. *f*

37 A tempo ♩ = 69

Picc. *f* 3 3 3 3 3 3 *ff* 6 *f* 3 3 3 3 3 3 *ff* 6

Fl. 1, 2 *f* 3 3 3 3 3 3 *ff* 10 *f* 3 3 3 3 3 3 *ff* 10

Ob. 1, 2 *f* 3 3 3 3 3 3 *ff* 10 *f* 3 3 3 3 3 3 *ff* 10

E. Hn. *ff* 6 *f* 6 *ff* 6

Cl. 1, 2 *f* 3 3 3 3 3 3 *ff* 10 *f* 3 3 3 3 3 3 *ff* 10

Bsn. 1, 2 *f* 6 *ff* 6 *f* 6 *ff* 6

Hns. 1 & 3 *f* *mp* *sfz* *f* *sfz*

Hns. 2 & 4 *mp* *sfz* *f* *sfz*

Trpt. 1 *f* *mf* *sfz* *mf* *sfz* attach mute(s)

Trpts. 2 & 3 *f* *mf* *sfz* *mf* *sfz* attach mute(s)

Trbs. 1 & 2 *f* *mf* *sfz* *mf* *sfz*

B. Tbn. *mp* *sfz* *mf* *sfz*

Tuba *mf* *sfz* *mf* *sfz*

Timp. 37 cymbal on timpani head

FT *f*

Crt. *f* *f*

Glk. *f* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

Chm. *ff*

Hp. 37 *f* 3 *mf* 3

Mezzo 37 *mp* *mp* *De*

Vln. I 37 6 6 6 6 6 6

Vln. II 37 6 6 6 6 6 6

Vla. 37 6 6 6 6 6 6

Vc. snap pizz. *sfz*

D.B. snap pizz. *sfz*

39

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *p*

E. Hn. *p*

Cl. 1, 2 *poco f*

B. Cl. *p*

Bssn. 1, 2 *p*

C. Bn. *pp*

Hns. 1 & 3 *p*

Hns. 2 & 4 2. open *p*

Trpt. 1 straight mute *p* 4. stopped *poco f* *mf* *p*

Trpts. 2 & 3 straight mute *p* *mf* *p*

Trbs. 1 & 2 straight mute *mf* *mf* *p*

Tuba *pp*

Vib. *poco f*

Chm. medium felt hammers *poco f*

Hp. *subito p*

Mezzo part De - part De - part divisi ye *f*

Vln. I *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. arco *p* *mf*

D.B. pizz. ord.

Picc. *mf* *cresc.* *mp* *cresc.* *f*

Fl. 1, 2 *mf* *cresc.* *mp* *cresc.* *f*

Ob. 1, 2 *mf* *cresc.* *mp* *cresc.* *f*

E. Hn. *mf* *cresc.* *mp* *cresc.* *f*

Cl. 1, 2 *mf* *cresc.* *mp* *cresc.* *f*

B. Cl. *mp* *cresc.* *mp* *cresc.* *f*

Bssn. 1, 2 *mf* *cresc.* *mp* *cresc.* *f*

C. Bn. *mf* *cresc.* *mp* *cresc.* *f*

Hns. 1 & 3 *mf* *cresc.* *mp* *cresc.* *f*

Hns. 2 & 4 *mf* *cresc.* *mp* *cresc.* *f*

Trpt. 1 *mf* *cresc.* *mp* *cresc.* *f*

Trpts. 2 & 3 *mf* *cresc.* *mp* *cresc.* *f*

Trbs. 1 & 2 *mf* *cresc.* *mp* *cresc.* *f*

B. Tbn. *mf* *cresc.* *mp* *cresc.* *f*

Tuba *mf* *cresc.* *mp* *cresc.* *f*

Perc. *mf* *cresc.* *mp* *cresc.* *f*

Vib. *mf* *cresc.* *mp* *cresc.* *f*

Crt. *mf* *cresc.* *mp* *cresc.* *f*

Glk. *mf* *cresc.* *mp* *cresc.* *f*

Chm. *mf* *cresc.* *mp* *cresc.* *f*

Hp. *mf* *cresc.* *mp* *cresc.* *f*

Mezzo
rest - less wan - der - ing thoughts, ye rest - less wan - der - ing

Vln. I *mf* *cresc.* *mp* *cresc.* *f*

Vln. II *mf* *cresc.* *mp* *cresc.* *f*

Vla. *mf* *cresc.* *mp* *cresc.* *f*

Vc. *mf* *cresc.* *mp* *cresc.* *f*

D.B. *mf* *cresc.* *mp* *cresc.* *f*

no pedal, motor off

sfz glassy, spectral

Suspended cymbal

unison

Unis.

Picc. *fff* 7

Fl. 1, 2 *fff* 7

Ob. 1, 2 *ff* 3

E. Hn. *fff*

Cl. 1, 2 *fff* 7

B. Cl. *ff* 3

Bsn. 1, 2 *ff* 3

C. Bn. *ff*

Hns. 1 & 3 *fz* 3 stopped *piu f* *sfz*

Hns. 2 & 4 *f* 3 a2 stopped *piu f* *sfz*

Trpt. 1 *ff* remove mute(s) *f* *sfz*

Trpts. 2 & 3 *sfz* 3 *sfz*

Trbs. 1 & 2 *sfz* 3 *f* *sfz*

B. Tbn. *ff* 3 *ff* 3

Tuba *ff* 3 *ff* 3

B. Dr. *f*

Quads Tom-Toms *f*

Perc. *fffz* To snare drum *fffz* snare off *fffz*

Cym. *mf* Hi-hat cymbal *mf*

Xyl. *ff* 7

Vib. *ff* 7

Glk. *ff* 7

Hp. *ff* 8^{va} - -

Mezzo *fff*

Vln. I *ff* 3 *col legno battuto* *fz*

Vln. II *ff* 3 *col legno battuto* *fz*

Vla. *ff* 3 *col legno battuto* *fz*

Vc. *ff* 3 *pizz* *ff*

D.B. *ff* 3 *pizz* *ff*

thoughts, *divisi*

This page of a musical score, numbered 88, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flutes 1 & 2 (Fl. 1, 2), Oboes 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinets 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 & 2 (Bssn. 1, 2), and Contrabassoon (C. Bn.).
- Brass:** Horns 1 & 3 (Hns. 1 & 3), Horns 2 & 4 (Hns. 2 & 4), Trumpet 1 (Trpt. 1), Trumpets 2 & 3 (Trpts. 2 & 3), Trombones 1 & 2 (Trbs. 1 & 2), Baritone Trombone (B. Tbn.), and Tuba.
- Percussion:** Bass Drum (B. Dr.), Quads, and Percussion (Perc.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions and markings include:

- Rehearsal mark 46 at the beginning of the page.
- Tempo changes from 3/4 to 4/4.
- Dynamic markings: *ff*, *sfz*, *fff*, *f*, and *mf*.
- Performance techniques: *arco ord.*, *divisi*, *3 open*, *open*, *with wooden stick*, and *To suspended cymbal*.
- Articulation: *acc.* (accents) and *sfz* (sforzando).
- Phrasing: Slurs and breath marks (*Λ*).
- Figures: Triplet markings (*3*) are used throughout the score.

Poco rit.

This page of a musical score, numbered 89, is marked *Poco rit.* (Poco ritardando). It features a variety of instruments and parts, including woodwinds, brass, and strings. The score is organized into systems, with measures 48 through 51 visible. Key features include:

- Woodwinds:** Piccolo (Picc.), Flutes 1 & 2 (Fl. 1, 2), Oboes 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinets 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 & 2 (Bssn. 1, 2), and Contrabassoon (C. Bn.).
- Brass:** Horns 1 & 3 (Hns. 1 & 3), Horns 2 & 4 (Hns. 2 & 4), Trumpet 1 (Trpt. 1), Trumpets 2 & 3 (Trpts. 2 & 3), Trombones 1 & 2 (Trbs. 1 & 2), Baritone Trombone (B. Tbn.), and Tuba.
- Other Instruments:** Bass Drum (B. Dr.) and Percussion (Perc.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score includes various musical notations such as triplets (3), sextuplets (6), and dynamic markings like *ff* (fortissimo) and *sfz* (sforzando). Performance instructions like "unison" are also present. The page concludes with a fermata over the final notes of the strings.

Picc. *fff*

Fl. 1, 2 *fff*

Ob. 1, 2 *fff*

E. Hn. *fff*

Cl. 1, 2 *fff*

B. Cl.

Bssn. 1, 2 *sfz*

C. Bn.

Hns. 1 & 3 *sfz*

Hns. 2 & 4 *sfz*

Trpt. 1 *fff*

Trpts. 2 & 3 *fffz*

Trbs. 1 & 2

B. Tbn.

Tuba

Timp. *p*

B. Dr. *p*

Quads *p*

Perc. *mp*

T.T. with firm rollers *mp*

Xyl. *fff*

Hp. *fff*

Vln. I *fff* pizz. *f*

Vln. II *fffz* pizz. *f*

Vla. *fffz* *più f*

Vc. *mf*

D.B. *f*

50 Slow, with defiant resignation ♩ = 56

Picc. *fzp*

Fl. 1, 2 *fzp*

Ob. 1, 2 *fzp*

E. Hn. *fzp*

Cl. 1, 2 *sffz* *mf* *p* *fp* *mf* *f*

B. Cl. *ff* *p* *fp*

Bssn. 1, 2 *fzp* *p* *fp* *p*

C. Bn. *ff* *p* *fp* *p* *mf*

Hns. 1 & 3 *mf* *mf* *mp* *mf*

Hns. 2 & 4 *mf* *mf* *mp* *mp*

Trpt. 1 *mf* *mf* *mp* *mp*

Trpts. 2 & 3

Trbs. 1 & 2 *f* *mp* *mf* *p* *mf*

B. Tbn. *f* *mp* *mf* *p* *mf*

Tuba *ff* *mp* *mf* *p* *mf*

Timp. *sffz* *mf* *p*

B. Dr. *sffz*

Quads

Perc. *ff* let ring

T.T. *mf* let ring

Mezzo *ff* *f*
and let me be a - lone, and let me be a - lone.

Vln. I *arco* *mf* *fp* *mf* *f* Unis. *mf* *f* divisi

Vln. II *ff* *mf* *fp* *mf* *f* Unis. *mf* *f* divisi

Vla. *arco* *mf* *fp* *p* *mf* Unis. *p* *mf* divisi

Vc. *ff* *mf* *fp* *p* *mf* Unis. *p* *mf* divisi

D.B. *fzp* *mp* *mf* *p* *mf*

Poco a poco rit.

55

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

E. Hn. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsns. 1, 2 *mf*

C. Bn. *mf*

Hns. 1 & 3 *mf dim.* *p*

Hns. 2 & 4 *mf dim.* *p*

Trbs. 1 & 2 *poco a poco dim.* *mp*

B. Tbn. *poco a poco dim.* *mp*

Tuba *poco a poco dim.* *mp*

Hp. *p* *mf* *p*

Vln. I *mf dim.* *p*

Vln. II *mf dim.* *p*

Vla. *mf dim.* *p*

Vc. *mf dim.* *p*

D.B. *mf dim.* *p*

mf *poco a poco dim.*

Unis. divisi

3

60 Animated, with increasing determination $\text{♩} = 54$

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

E. Hn.

Cl. 1, 2 *pp*

B. Cl. *pp*

Bssn. 1, 2 *pp*

C. Bn. *pp*

Hns. 1 & 3 *mf* 1. solo

Hns. 2 & 4 *mf*

Trpt. 1 attach mute(s) straight mute *mf*

Trpts. 2 & 3 attach mute(s) straight mute *mf*

Hp. *p*

Mezzo *mp poco a poco cresc.* *f*
 One ho - ur, my spi - rit, stretch thy wings.

Vln. I *pp* *mp* *cresc.*

Vln. II *pp* *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *pizz.* *cresc.*

D.B. *pp* *cresc.*

64

Fl. 1, 2 *fp*

Ob. 1, 2 *fp*

Cl. 1, 2 *fp*

B. Cl. *fp*

Bssn. 1, 2 *fp*

Hns. 1 & 3 *fp*

Hns. 2 & 4 *fp*

Trpt. 1 *fz*

Trpts. 2 & 3 *fz*

Trbs. 1 & 2 *p*

B. Tbn. *p*

Tuba *p*

Hp.

Mezzo *mf* *f* *più f*

My spi - rit, stret - ch thy wings,

Vln. I *subito p poco cresc.* *mp* *cresc.*

Vln. II *subito p poco cresc.* *mp* *cresc.*

Vla. *subito p poco cresc.* *cresc.*

Vc. *subito p poco cresc.* *cresc.*

D.B. *subito p* *cresc.* *arco*

Poco a poco ritardando

68

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hns. 1 & 3

Hns. 2 & 4

Trpt. 1

Trpts. 2 & 3

Trbs. 1 & 2

B. Tbn.

Tuba

Perc.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco fz *mf*

mp *poco fz* *mf*

mp *poco fz* *mf*

mp *poco fz* *mf*

poco fz *mf*

poco fz *mf*

Suspended cymbal
w. medium soft timpani mallet

mp

f

mf *pù f* *cresc.*

And quit, and quit this joy - - - less

mf *poco a poco cresc.*

mf *poco a poco cresc.*

f

This page of a musical score contains measures 71 through 74. The score is for a full orchestra and a mezzo-soprano. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The tempo is marked 'With reverent passion' with a metronome marking of ♩ = 60, and the performance instruction 'Pochiss accel.' (very little acceleration) is present.

Instrumental Parts:

- Picc.**: Starts with *fff* and features triplets and a quintuplet.
- Fl. 1, 2** and **Ob. 1, 2**: Play *ff* with triplets.
- E. Hn.**: Starts with *ff* and includes the instruction *più f* *defiant, yet heroic*.
- Cl. 1, 2**: Play *ff* with triplets.
- B. Cl.**: Starts with *ff* and includes *più f*.
- Bssn. 1, 2**: Play *ff* with triplets and includes *più f*.
- C. Bn.**: Play *ff* with triplets and includes *più f*.
- Hns. 1 & 3** and **Hns. 2 & 4**: Play *più f* *defiant, yet heroic* with triplets and include the instruction *bells up!*.
- Trpt. 1** and **Trpts. 2 & 3**: Play *poco fz* *fzp*.
- Trbs. 1 & 2**: Play *f majestic* and *fp*.
- B. Tbn.**: Play *f majestic* and *fp*.
- Tuba**: Play *f majestic* and *fp*.
- Timp.**: Play *f*.
- Perc.**: Play *f*.

Voice Part:

- Mezzo**: Starts at measure 71 with the lyrics "sod!".

String Parts:

- Vln. I** and **Vln. II**: Play *fff* with triplets and a quintuplet.
- Vla.**: Play *ff* with triplets and includes *più f* *defiant, yet heroic*.
- Vc.**: Play *ff* with triplets and includes *più f* *defiant, yet heroic*.
- D.B.**: Play *ff*.

75 With majestic radiance ♩ = 112

Picc. *mf*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *p* *poco a poco cresc.* *mf*

E. Hn. *p* *poco a poco cresc.* *mf*

Cl. 1, 2 *p* *poco a poco cresc.* *mf*

B. Cl. *p* *poco a poco cresc.* *mf*

Bsn. 1, 2 *p* *poco a poco cresc.* *mf*

C. Bn. *p* *poco a poco cresc.* *mf*

Hns. 1 & 3

Hns. 2 & 4

Trpt. 1

Trpts. 2 & 3

Trbs. 1 & 2

B. Tbn.

Tuba

Hp.

Mezzo *f* *cresc.*
 Bask - in the sun - shine Bask - in the sun - shine Bask - in the sun - shine of the

Vln. I *subito p* *poco a poco cresc.* *mf*

Vln. II *subito p* *poco a poco cresc.* *mf*

Vla. *subito p* *poco a poco cresc.* *mf*

Vc. *subito p* *poco a poco cresc.* *mf*

D.B. *subito p* *poco a poco cresc.* *mf*

78

Picc. *f*

Fl. 1, 2 *< f*

Ob. 1, 2 *< f*

E. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsns. 1, 2 *< f*

C. Bn. *< f*

Hns. 1 & 3 *poco f*

Hns. 2 & 4 *poco f*

Trpt. 1 *mf*

Trpts. 2 & 3 *mf*

Trbs. 1 & 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

B. Dr. *mf*

Perc. *mf*

Cym. *mf*

Chm. *mf*

Hp. *mf*

Mezzo *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

sky, And be a lone with God!

ff, *fff*, *sfz*, *ffz*, *mf*, *ffz*, *fff*

Suspended cymbal