

DAVID HORNE

THE YEAR'S MIDNIGHT

FOR TENOR, CHOIR AND ORCHESTRA

I. The Hydroptic Earth (Donne)	
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John Donne- A Nocturnal upon St. Lucy's Day, being the Shortest Day

Emily Brontë- It Will Not Shine Again

William Shakespeare- Blow, Blow Thou Winter Wind (As You Like It)

Instrumentation

Piccolo (doubling Alto Flute)
2 Flutes (1st doubling Piccolo)

2 Oboes
Cor Anglais

2 Bassoons
Contrabassoon
4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
*Percussion (3)
Celesta
Harp
Strings

SATB Chorus

* vibraphone, marimba, tubular bells, glockenspiel,
crotales, 2 suspended cymbals (medium, large),
5 temple blocks, bass drum, tam-tam, whip

Score in C

The Year's Midnight

for tenor, choir and orchestra

Words by
JOHN DONNE
(1572-1631)

I. The Hydroptic Earth

DAVID HORNE
(1970-)

Expansive, ♩ = c.63

Flute 1 (=Picc. 1)
Flute 2
Alto Flute (=Picc. 2)
Oboe 1.2
English Horn
Clarinet 1-3 in B (Cl. 3=Bass. Cl)
Bassoon 1.2
Contrabassoon
Horn 1-4 in F
Trumpet 1-3 in C
Tenor Trombone 1.2
Bass Trombone
Tuba
Timpani
Percussion 1-3
Harp
Celesta
Sopranos
Altos
Tenors
Bass
Tenor Solo
Violins I
Violins II
Violas
Cellos
Double Bases

27

1 Fl. *pp* *mp* *pp* *p* *p* *mp*

2 Fl. *pp* *mp* *pp* *p* *p* *mp*

A. Fl. *pp* *mp* *pp* *p* *p* *mp*

1 Hn.in F *p* *pp*

2 Hn.in F *p* *pp*

3 Hn.in F *p* *pp*

4 Hn.in F *p* *pp*

Ten. Solo *mf*

The Sun is spent,

33

1 Fl. *mp* *pp* *mf* *pp* *ppp*

2 Fl. *mp* *pp* *mf* *pp* *ppp*

A. Fl. *mp* *pp* *mf* *pp* *ppp*

1 Hn.in F *pp*

2 Hn.in F *pp*

3 Hn.in F *pp*

4 Hn.in F *pp*

Hp. *mp*

Ten. Solo *mf*

and now his flasks Send forth light squibs, no cons-tant rays; no cons-tant rays;

Va. *pp*

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

Cb. *pp*

1 Fl. *pp* flz.-----

2 Fl. *pp* flz.-----

A. Fl. *pp* flz.-----

Hp. *mf* *mp* *mf*

Vn. I *pp* *mp* *pp* *mp* *p* *f* *p* *fz* *p* *f* *p* *fz* *f* *p* *ffz*

Vn. II *pp* *mp* *pp* *mf sub.* *pp* *mp* *p* *f* *fz* *p* *f* *p* *fz* *f* *p* *ffz*

Va. *mp* *pp* *mf* *p* *p* *mf*

Vc. *mf* *mp* *mf* *p* *arco* *pizz.* *mp* *mp* *mf* *p* *arco non div.* *p* *mf* *p*

Cb. *mp* *pp* *mf* *pizz.* *arco II* *mp* *mf* *p* *pizz.* *3* *mf* *f* *non div.* *p* *mf* *p*

pp *mp* *pp* *mf* *pp* *mp* *fp* *p* *mf* *p*

46 (flz.)

1 FL. *p* *f* *ff*

2 (flz.) *p* *f* *ff*

A. FL. (flz.) *p* *f* *ff*

1 Hn.in F *pp* *mp* *mp* *f* *ffz* *p* *ff* *pp*

2 *p* *f* *mf* *p* *ffz* *p* *ff*

3 *p* *mf* *p* *mf* *p* *ff*

4 *fz* *p* *ffz* *ff* *p* *ff* *mp*

1 Tpt.2 *mf* *f* *mf* *f*

2 *mp* *mf* *mp* *f*

1 Tbn. *p* *mp* *p* *mf*

2 *p* *mp* *p* *mf*

Timp. *pp* *mp* *pp*

2 Perc. **TUBULAR BELLS** *f* *f* *let sound*

3 **BASS DRUM** *pp non cresc.* *p*

Hp. *mp* *ffz* *ffz*

Vn. I *pp* *ff* *pp* *ff*

Vn. II *pp* *ff* *pp* *ff*

Va. *pp* *ff* *pp* *ff*

Vc. *f* *p* *mf* *mf*

Cb. *p* *ffz < poss.* *p* *f* *pp* *mp*

Cl. in B 2

Hn.in F

Tpt. 1

Tbne.

Timp.

Perc.

Sop.

Alt.

Ten.

Bas.

The world's whole sap is sunk: _____

The world's whole sap is sunk: _____

The world's whole sap is sunk: _____

The world's whole sap is sunk: _____

The world's whole sap is sunk: _____

The world's whole sap is sunk: _____

The world's whole sap is sunk: _____

The world's whole sap is sunk: _____

Va.

Vc.

Cb.

60

1 Ob. *pp* *pppp poss.*

2 Ob. *pp* *pppp poss.*

E. Hn. *pp* *pppp poss.*

C. Bn. *f* *ff* *pppp poss.*

1 Tpt. 2 *mf* *fp*

2 Tpt. 2 *p* *mf* *f*

3 Tpt. 2 *p* *mf* *f*

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

1 Perc. *med. hard sticks* *mp* *f*

2 Perc. *T. Bells* *p* *mp* dampen sound

Sop. *f* The ge-ne - ral_ balm_ the hy-drop - tic earth hath drunk,

Alt. *f* The ge-ne - ral_ balm_ the hy-drop - tic earth hath drunk,

Ten. *f* The ge-ne - ral_ balm_ the hy-drop - tic earth hath drunk,

Bas. *f* The ge-ne - ral_ balm_ the hy-drop - tic earth hath drunk,

Vn. I *pizz.* *ff* *mf* *f*

Vn. II *mf* *f* *pizz.* *f*

Cb. *f* *ff* *mf*

66

A. Fl. *ppp* *p* *pp*

1 Ob. *f* *p*

2 Ob. *f* *p*

E. Hn. *f* *p*

1 Cl. in B *ppp* *p* *pp*

2 Cl. in B *ppp* *p* *pp*

3 Cl. in B *ppp* *p* *pp*

Bsn. 1 *f* *p*

C. Bn. *p* *f*

1 Hn. in F *ffz* *mf* *fz*

2 Hn. in F *mf* *fz*

3 Hn. in F *mf* *fz*

4 Hn. in F *mf* *fz*

1 Tpt. 2 *f* *ffz*

2 Tpt. 2 *f* *ffz*

3 Tpt. 2 *mp* *fz* *ff*

1 Tbne. *fz* *ffz*

2 Tbne. *fz* *ffz*

Timp. *pp* *mp non più*

Perc. 3 *pp* *mf* *p*

Sop. *f* *mp*
 Whi-ther, as to the bed's - feet, life is shrunk,

Alt. *f* *mp*
 Whi-ther, as to the bed's - feet, life is shrunk,

Ten. *f* *mp*
 Whi-ther, as to the bed's - feet, life is shrunk,

Bas. *f* *mp*
 Whi-ther, as to the bed's - feet, life is shrunk,

Cb. *p* *f*

71

A. Fl. *mp* *pp* *p* *mp*

1 *mp* *pp* *p* *mp*

Cl. in B. 2 *mp* *pp* *p* *mp*

3 *mp* *pp* *p* *mp*

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

Timp. *p* *pp* *p* *pp*

Perc. 3 B.D. *pp* *mp* *pp*

Sop. *p dolce* *mp* *p* *mp*

life is shrunk, Dead and in - terred; Dead and in -

Alt. *p dolce* *mp* *p* *mp*

life is shrunk, Dead and in - terred; Dead and in -

Ten. *p dolce* *mp* *p* *mp*

life is shrunk, Dead and in - terred; Dead and in -

Bas. *p dolce* *mp* *p* *mp*

life is shrunk, Dead and in - terred; Dead and in -

Vn. I *arco s.t.* *pp* *p* *s.t.*

Vn. II *arco s.t.* *pp* *p* *s.t.*

Vc. *p* *pp*

Cb. *p* *mp* *p* *p* *mp*

75

A. Fl. 1
Cl. in B 2
3
C. Bn.

mf *f* *mf* *f*

1
Tpt. 2
3
Tbne. 1

pp *mf* *pp* *mf* *pp* *mf*

Timp.
Perc. 3
B.D.

mp *pp* *pp* *mf*

Sop.
Alt.
Ten.
Bas.

mf dolce *mp* *mf*

terred; yet terred all these seem to laugh,

Vn. I
Vn. II
Vc.
Cb.

p *mf* *p* *ff* *ff* *ff* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

s.t. s.t. s.t. s.t. s.t. s.t.

78

This page of a musical score, numbered 78, features 25 staves for various instruments. The instruments listed on the left are:

- Fl. (Flute) 1 and 2
- A. Fl. (Alto Flute)
- Ob. (Oboe) 1 and 2
- E. Hn. (English Horn)
- Cl. in B 2 (Clarinets in B-flat) 1, 2, and 3
- Bsn. (Bassoon) 1 and 2
- C. Bn. (Contrabassoon)
- Hn. in F (Horns in F) 1, 2, 3, and 4
- Tpt. 2 (Trumpets) 1, 2, and 3
- Tbnc. (Trombones) 1 and 2
- B. Tbnc. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani) 1 and 2
- Perc. (Percussion) 1, 2, and 3
- Vn. I (Violins I)
- Vn. II (Violins II)
- Va. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score includes various dynamic markings such as *pp*, *p*, *f*, *ff*, *mf*, and *mp*. Performance instructions include *poco*, *molto*, *pizz.*, and *let sound*. The percussion part (Perc. 1) includes a *TAM-TAM* section with the instruction *mp non troppo*. The string parts (Vn. I, Vn. II, Va., Vc., Cb.) feature *pizz.* (pizzicato) markings. The woodwind and brass parts include various articulations and dynamics, with some parts marked *ff* (fortissimo) and others *mf* (mezzo-forte).

1 Fl. 1

2 Fl. 2

A. Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl. in B 2

3 Cl. in B 2

1 Bsn.

2 Bsn.

C. Bn.

1 Hn. in F

2 Hn. in F

3 Hn. in F

4 Hn. in F

1 Tpt. 2

2 Tpt. 2

3 Tpt. 2

1 Tbone.

2 Tbone.

B. Tbone.

Hp.

Ten. Solo

Vn. I

Vn. II

Va.

Vc.

pp *p* *non cresc.* *mf espr.* *f* *mf* *p* *pp* *f* *ffz* *mp* *mf* *arco s.p.* *p* *f*

Com - pared with me,

1 Fl. *mp* *p mp* *p mp* *p mp* *ppp*

2 Fl. *mp* *p mp* *p mp* *p mp* *ppp*

A. Fl. *mp* *p mp* *p mp* *p mp* *ppp*

1 Ob. *f* *ffz*

2 Ob. *f* *ffz*

1 E. Hn. *f* *ffz*

2 E. Hn. *f* *ffz*

3 E. Hn. *f* *ffz*

1 Cl. in B. *f* *ffz*

2 Cl. in B. *f* *ffz*

3 Cl. in B. *f* *ffz*

1.3 Hn. in F *mf* *ffz*

2.4 Hn. in F *mf* *ffz*

1 Tpt. 2 *f* *ffz*

3 Tpt. 2 *f* *ffz*

1 Tbn. *f* *ffz*

2 Tbn. *f* *ffz*

B. Tbn. *f* *ffz*

Tba. *p* *ffz*

Timp. *mp* *ffz secco*

1 Vib. *pp sempre*

2 Vib. *pp sempre*

Ten. Solo *mp dolce* *mp*
 Com - pared with me, — who am — their e - pi - taph.

Vn. I *s.p.* *pp*

Vn. II *s.p.* *pp*

Va. *s.p.* *pp*

Vc. *s.p.* *pp*

Cb. *s.p.* *pp*

97

1 Fl. *p* *mf* *p* *pp* *p* *pp* *pp* *ppp* *mp* warm *p* *mp* *p* *pp* *ppp* take Picc. 2

2 Fl. *mp* *p* *p* *pp* *pp* *pp* *pp* *ppp* *mp* warm *p* *mp* *p* *pp* *ppp*

A. Fl. *mp* *p* *p* *pp* *pp* *pp* *pp* *ppp* *p* *mf* *p* *mp* *p* *pp* *ppp* take Picc. 1

Vib. 1

Perc. Vib. 2



II. The Cold Dark Sun

Words by
EMILY BRONTË
(1818-1848)

Tense ♩ = c. 80

♩ = c. 92

1 Picc. *f* *fz* *f* *fz*

2 Picc. *f* *fz* *f* *fz*

1 Cl. in B 2 *pp* *fp*

3 Cl. in B 2 *pp* *fp*

1.3 Hn. in F *p* *ffz*

2.4 Hn. in F *p* *ffz*

1 Perc. 2 *pp* *mf*

3 Perc. 3 *ppp* non cresc. *pp* *mf*

Hp. *ffz* sonorous

Vn. I *p* *fz* *pp* *ffz* *p* *ff*

Vn. II *p* *fz* *pp* *ffz* *p* *ff*

Va. *p* *fz* *pp* *ffz* *p* *ff*

MARIMBA med. hard sticks *pp* *fp*

TAM-TAM let sound *pp*

BASS DRUM *ppp* non cresc.

This page of a musical score, numbered 16, contains parts for various instruments. The woodwind section includes three Clarinet in B-flat (Cl. in Bb) parts (1, 2, 3), Bassoon (Bsn.) parts (1, 2), Horn in F (Hn. in F) parts (1.3, 2.4), Trombone (Tbne.) parts (1, 2), and Baritone Trombone (B. Tbne.). The percussion section includes Maracas (Mar.) and Percussion (Percd.). The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). A Harp (Hp.) part is also present. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *pp*, *mf*, *f*, *ff*, *p*, *mp*, and *mf*. Trills (T.Tr.) are indicated in the woodwind parts. The harp part features a prominent sixteenth-note figure. The string parts include a variety of articulations and dynamics, with some parts marked *div. s.p.* (divisi) and *ord.* (order). The percussion part includes a rhythmic pattern with dynamic markings *pp*, *mf*, *pp*, *fp*, *ff*, *p*, *pp*, *mp*, and *f*.

1 Cl. in B \flat *f* *ff* *f* *mp*

3 Cl. in B \flat *f* *ff* *f* *mp* take B. Cl.

1 Bsn. *mp* *mf*

2 Bsn. *mp* *mf*

C. Bn. *mf*

1.3 Hn. in F *fz* *mp* *f* *p*

2.4 Hn. in F *fz* *mp* *f* *p*

1 Tbn. *p* *f* *p*

2 Tbn. *p* *f* *p*

B. Tbn. *p* *f* *p*

Tba. *fz* *p* *f* *p*

Per \mathcal{C} B.D. *mf* *p* *f* *mp* *f*

Vn. I *p* *f* *p* *p*

Vn. II *p* *f* *p* *p*

Va. *p* *p*

Vc. *mp* *mf* *mf*

Cb. *mf* *mf* *mf* *f* *f*

19

Picc. 1 *p* *f* *p* *p poss.* *ffz* embouchure gliss. take A. Fl.

Picc. 2 *p* *f* *p* *p poss.* *ffz* embouchure gliss. take Fl. 1

Fl. 1 *p* *f* *p* *p poss.* *ffz* embouchure gliss.

Ob. 1 *ffz*

Ob. 2 *ffz*

E. Hn. *ffz*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

C. Bn. *mf* *f* *ff*

Hn. in B *ffz* *p*

1 *pp* *fz*

2 *pp* *fz*

3 *pp* *fz*

Tp. 1 *pp* *mp* *pp* *mp*

Tp. 2 *pp* *mp* *pp* *mp*

B. Tbn. *pp* *mp* *pp* *mp*

Timp. *pp* *sim.* *ffz* let sound

CROTALLES 1 *p* *ffz* let sound

Perc. 2 WHIP *ffz*

3 B.D. *p* *fp*

Cel. *f* *ffz*

Vn. I *ffz* *p* *ffz* *f* s.p.

Vn. II *ffz* *p* *ffz* *f* s.p.

Va. *ffz* *p* *ffz* *f* s.p.

Vc. *f* *mf* *f* *arco* *s.p.* *f*

Cb. *f* *mf* *f* *arco* *s.p.* *f*

1 Fl. 1 *p* *mf* *f* *p*

2 Fl. 2 *p* *mf* *f* *p*

A. Fl. *p* *mf* *f* *mf* *f* *p* take Picc. 1

1 Cl. in B *pp* *f* *mp*

2 Cl. in B *pp* *f* *mp*

B. Cl. *pp* *f* *mp*

1 Hn. in F *ffz* *p* *mf* *p* *fz* *p*

2 Hn. in F *pp* *fp* *ffz*

3 Hn. in F *mf* *p* *flz.* *p* *ff*

4 Hn. in F *pp* *ffz* *p*

1 Tbne. *pp* *mf* *pp* *mf*

2 Tbne. *pp* *mf* *pp* *mf*

1 Perc2 *pp* *mf* *pp* *Med. hard sticks* *p* *mp* *pp*

3 Perc2 *fz* *let sound*

Hp. *f* *ffz*

Cel. *f* *ffz* *mp* *mf*

Sop. *mf* *mf* It will not, It will not

Alt. *mf* *mf* It will not, It will not

Ten. *mf* *mf* It will not, It will not

Bas. *mf* *mf* It will not, It will not

Vn. I *ord.* *ff* *pizz.* *ffz* *arco s.p.* *mp* *ff*

Vn. II *ord.* *ff* *pizz.* *ffz* *arco s.p.* *mp* *ff*

Va. *ord.* *ff* *pizz.* *ffz* *arco s.p.* *mp* *ff*

Vc. *ord.* *ff* *pizz.* *ffz* *arco s.p.* *mp* *f*

Cb. *ord.* *ff* *pizz.* *ffz* *arco s.p.* *mp* *ff*

Piccl. 1, 2

Fl. 1, 2

Ob. 1, 2

E. Hn. 1, 2

Cl. in B 1, 2

B. Cl. 1, 2

Bsn. 1, 2

C. Bn. 1, 2

Hn. in F 1, 2, 3, 4

Tp. 1, 2, 3

Tbn. 1, 2

B. Tbn. 1, 2

Per. 1, 2

Cel. 1, 2

Sop. shine a gain, Its sad course is

Alt. shine a gain, Its sad course is

Ten. shine a gain, Its sad course is

Bas. shine a gain, Its sad course is

Vn. I pizz. arco

Vn. II pizz. arco

Va. pizz. arco

Vc. pizz. arco

Cb. pizz. arco

CROTALES bowed with bass bow let sound

GLOCKENSPIEL let sound

TAM-TAM let sound

B.D. *f seccof*

Dynamic markings: *p*, *mf*, *mp*, *f*, *ff*, *st. mute*, *remove mute*, *flz.*, *tr.*

Performance instructions: *pizz.*, *arco*, *let sound*, *f seccof*

Picd

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl. in B

2 Cl. in B

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

1 Hn in F

2 Hn in F

3 Hn in F

4 Hn in F

1 Trp

3 Trp

1 Tbn.

2 Tbn.

B. Tbn.

Hp.

Sop.

Alt.

Ten.

Bas.

Vn. I

Vn. II

Va.

Vc.

1 Fl.

2 Fl.

1 Cl. in B

2 Cl. in B

B.Cl.

1 Bsn.

2 Bsn.

C. Bn.

1 Hn. in F

2 Hn. in F

3 Hn. in F

4 Hn. in F

Tbnq.

Percd. MARIMBA

Hp.

Sop.

Alt.

Ten.

Bas.

...is done_____ It's sad course_____ is done_____

It's sad course is done It's sad course is done_____

It's sad course is done It's sad course is done_____

It's sad course is done It's sad course is done_____

Picc. *p* *ffz* *p* *ff*

Fl. 1 *p* *ffz* *f* *ffz* *p* *ff*

Fl. 2 *p* *f* *ffz* *p* *ff*

Cl. in B 1 *ff*

Cl. in B 2 *ff*

B.Cl. *ff*

Hn. in F 1 *pp* *molto* *fz* *fp* *mf* *ffz*

Hn. in F 2 *pp* *fp* *mf* *ffz*

Hn. in F 3 *pp* *fp* *mf* *ffz*

Hn. in F 4 *pp*

Trp. 1 *f* *fz*

Trp. 3 *f* *fz*

Tbn. *mp* *f* *fz*

Tbn. *pp* *mp dolce* *mf molto espress.*

Hp. *mp* *mf*

Cel. *f* *ff*

Sop.

Alt.

Ten.

Bas.

Calm ♩ = c.60

B.Clarinet
Cor Anglais
Horn in F
Trumpet
Percussion
Harpsichord
Tenor solo
Violin
Viola
Cello
Flute
Alto Flute
Clarinet in B
Bass Clarinet
Bassoon
Horn in F
Trombone
Tenor solo

Lyrics:
Stu-dy me then, you who shall lo-vers be At the next
world, that is, at the next Spring: For I am e-very dead thing, In whom love wrought

1 Fl. *mp* *pp* *f*

2 Fl. *mp*

A. Fl. *pp* *mf espr.* *f* *mp* *p*

1 Cl. in B *ppp* *p*

2 Cl. in B *ppp* *p*

B. Cl. *ppp* *p*

Bsnr.

1 Hn. in F *pp*

2 Hn. in F *pp*

3 Hn. in F *pp*

4 Hn. in F *pp*

Ten. Solo *mp*

new al - che - my. For his

Vn. I (arco) con sord. *pp* *p*

Vn. II (arco) con sord. *pp* *p*

Va. ord. vib. *pp* *p* *mp* con sord. remove mute *pp* *p*

26

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
E. Hn.
Cl. in B 1
Cl. in B 2
B. Cl.

pp mf p
pp mf p
pp mf p
f p < f
f p f
f p f
pp p
pp p
pp p

Hn. in F 1
Hn. in F 2
Hn. in F 3
Hn. in F 4
Tp 1
Tp 2
Tp 3
Hp.
Cel.

pp mf ppp pp mf
pp mf
pp mf
pp mf
p fz p < fz
p fz
p fz fz
mf
mp

cup mute
cup mute
cup mute

Ten. Solo

art did ex - press *f* intense A quin - tes - sence e - ven from no - thing - ness,

Vn. I
Vn. II

p mf < f
p mf < f
p mf < f
p mf < f

remove mutes
remove mutes
remove mutes
remove mutes

take Picc. 1

1 Fl. *mf* *ff* *p* *ff* *flz.*

2 Fl. *mf* *ff* *p* *ff* *flz.*

A. Fl. *mf* *ff* *p* *ff* *flz.*

1 Ob. *f* *ff* *mf*

2 Ob. *f* *ff* *mf*

E. Hn. *f* *ff* *mf*

1 Cl. in B *mf* *ff* *mp* *ff*

2 Cl. in B *mf* *ff* *mp* *ff*

B. Cl. *mf* *ff* *mp* *ff*

1 Bsn. *f* *ff*

2 Bsn. *f* *ff*

C. Bn. *f* *ff*

1 Tpt. *p* *fz* *p* *fz* *remove mute*

2 Tpt. *p* *fz* *p* *fz* *remove mute*

3 Tpt. *p* *fz* *p* *fz* *remove mute*

Timp. *ppp non cresc.* *VIB.* bowed with bass bow

Perc. 1 *T.T.* *mf dampen!*

Perc. 2 *B.D.* *ppp non cresc.*

Ten. Solo *mp* From

Vn. I *s.p.* *mf* *p* *ord.* *s* *mf* *f* *mf*

Vn. II *s.p.* *mf* *p* *s.p.* *mf* *ffz* *pizz.* *ffz* *pizz.* *ffz* *pizz.*

Va. *p* *ffz*

Vc. *p* *ffz*

Cb. *p* *ffz* *pizz.* *pp* *pizz.* *pp*

Cl. in B
1
2
B.Cl.
C. Bn.

Timp.
Perç.
B.D.

Cel.

Ten. Solo

mf dull pri - va - tions, and lean emp - ti -

Vn. I
Vn. II
Cb.

A. Fl. *f* *p*

Cl. in B
1 *mf* *p*
2 *pp* *mf* *p*

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

C. Bn. *p* *mp espr.*

Hn. in F
1.3 *pp* *mp* *ffz*
2.4 *pp* *mp* *ffz*

Tpt. *pp* *mp warm* *p*

Tbn. *pp* *mp warm* *p*

Timp. *ppp*

Hp. *mf* *p*

Cel. *mp*

Ten. Solo
ness: — He ruined me

Vn. I *mp* *fz* *p* *pp*

Vn. II *mp* *fz* *p* *pp*

Va. *mf* *pizz.* *p*

Vc. *p* *ffz* *p* *pp*

Cb. *pp* *arco* *ppp*

44

FD
A. Fl.
1
Cl. in B
2
B. Cl.
1
Bsn.
2
C. Bn.

Perc2

Ten. Solo

and I am re-be-got Of ab - sence, dark - ness, death; things

precise, emotionless mp

Vn. I
Vn. II
Vc.
Cb.

Picc. *p* *pp*

Fl. *p* *pp*

A. Fl. *mf*

1 *pp* *ppp*

Cl. in B 2 *pp* *ppp*

Ten. Solo *p*
which are not.

Vn. I solo s.p. *ppp* *pp* *n*

Vn. II solo *ppp* *gossamer* *ppp < p* *n*

Va. arco sola *ppp* *ppp < p* *p*

Vc. *sim.* *fz*

Cb. *sim.* *fz*

Words by
WILLIAM SHAKESPEARE
(1564-1616)

IV. Blow, blow, thou winter wind

Steady ♩ = c.112-120

Score for IV. Blow, blow, thou winter wind, featuring woodwinds, brass, strings, and percussion.

Woodwinds: B.Clarinet (B.Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn in F (Hn.in F), Trumpet (Tp), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.).

Brass: Horn in F (Hn.in F), Trumpet (Tp), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.).

Strings: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Percussion: Percussion (Percl.).

Performance Instructions: The score includes various dynamics such as *mf*, *ff*, *p*, *fz*, and *ffz*. It also features trills (T.Tr.), triplets (3), and specific articulation like *pizz.* (pizzicato) and *arco* (arco). The Percussion part is marked *VIB.* (vibrato) and *bowed with bass bow*.

Slightly faster

3+2+2

2+2+3+2

21

Cl. in B

B.Cl.

Bsn.

C. Bn.

Hn. in F

Ten. Solo

Vn. I

Vn. II

Va.

Vc.

Cb.

Hn. in F

Ten. Solo

Blow, ___ Blow, ___ thou win - ter wind, Thou art not so un - kind as

Vn. I

Vn. II

Va.

Vc.

Cb.

27

Fl. 1
Fl. 2
A. Fl. take Picc. 1
Cl. in B 1
Cl. in B 2
B. Cl.
C. Bn.
Hn. in F 1.3
Hn. in F 2.4
Tbne. 1
Tbne. 2
B. Tbne.
Perc2
Ten.
Ten.
Bas.
Bas.
Ten. Solo
Vn. I
Vn. II
Va.
Vc.
Cb.

flz.-----3
f p
flz.-----5
f p
ppp f p
ppp f p
p
f mp p
ffz mp f
p < f
p < f
p < f
pp non cresc.
f Blow, Blow,
f Blow, Blow,
f Blow, Blow,
f Blow, Blow,
f man's in-gra-ti-tude; Thy tooth is not so keen, Be -
pizz. f
arco p f
pizz. mp
pizz. mp
pizz. mp
p f mp
p f mp

1 Fl. *mf*

2 Fl. *mf*

1 Cl. in B *pp* *mp* *p* *f* *mf* *p*

2 Cl. in B *pp* *mp* *p* *f* *pp* *mf*

B.Cl. *pp* *mf* *f* *mp* *p*

C. Bn. *p* *mf*

1 Hn. in F *pp* *mf* *pp* *fp*

2 Hn. in F *pp* *mf* *pp* *fp*

3 Hn. in F *pp* *mf* *pp* *fp*

4 Hn. in F *pp* *mf* *pp* *fp*

1 Tbn. *mp* *pp* *mp* remove mute

2 Tbn. *mp* *pp* *mp* remove mute

Ten. *p*
Heigh

Ten. Solo heigh_ ho!_ un - to the green_ hol - ly: _

Vc. *pizz.* *fz* *mf* *fz*

Cb. *fz* *mf* *fz* *mf* *fz*

Picc. *p* *f*

1 Fl.

2 Fl.

Cl. in B

1 Hn. in F

3 Hn. in F

Perc2

Ten.

Ten.

Bas.

Bas.

Ten. Solo

Vn. I

Vn. II

Picc. *f* *ffz* *ffz* *p < mf >*

Fl. 1 *mf* *f* *ffz* *p < mf >*

Fl. 2 *mf* *f* *ffz* *p < mf >*

Cl. in B 1 *mp* *f* *ffz* *p < mf >*

Cl. in B 2 *fz* *mp* *f* *ffz* *p < mf >*

Tbn 2 *fz*

B. Tbn. *fz*

Tba. *fz*

Timp. *f* *fz* *mp > pp* *hard sticks* *fz secco* *fz*

Perc 1 *f* *fz* *B.D.* *pp* *mf* *fz secco* *fz*

Perc 3 *GLOCKENSPIEL* *f* *let sound* *fz secco* *fz*

Hp. *ffz* *f* *let sound*

Cel. *ff* *let sound* *ffz secco* *ffz*

Ten. *heigh_ ho!_ sing,*

Ten. *sing_ heigh_ ho!*

Ten. Solo *intense* *fol_ ly_* Then *heigh_ ho!_ the hol_ ly!* This life is most

Vn. I *arco* *p* *fz*

Vn. II *arco* *p* *fz*

Picc. *mf* *f* *f*
 1 Fl. *mf* *f* *f*
 2 Fl. *mf* *f* *f*
 1 Ob. *pp*
 2 Ob. *pp*
 E. Hn. *pp*
 1 Cl. in B *mp* *f*
 2 Cl. in B *mp* *f*
 B. Cl. *p* *f*
 1 Bsn. *p* *mf*
 2 Bsn. *p* *mf*
 C. Bn. *p* *mf* *p* *mf*
 Hn. in F 1.3 *mf* *ffz*
 2.4 *mf*
 1 Tbne. *mf* *p* *fz* remove mute
 2 Tbne. *mf* *p* *fz* remove mute
 B. Tbne. *mf* *p* *fz* remove mute
 Tba. *mf* remove mute
 Perc2 [Mar.] *p* *mf* *p* *f* *p* *ff*
 Hp. *f*
 Ten. *f* Heigh ho!... heigh
 Bas. *f* Heigh ho!... Heigh ho!...
 Ten. Solo *8* jol-ly.

70

1 Ob. *f* *p* *ff* *6* *3*

2 Ob. *f* *p* *ff* *6* *3*

E. Hn. *f* *p* *ff* *6* *3*

C. Bn. *p* *ffz* *p* *ffz*

1.3 Hn.in F *p* *ffz*

2.4 Hn.in F *p* *ffz* *p* *fz* *p* *fz*

1 Tp♯ *ff* straight mute remove mute

3 Tp♯ *ff* straight mute remove mute

1 Tbn. *p* *fz* *p* *fz* *p*

2 Tbn. *p* *fz* *p* *fz*

B. Tbn. *p* *fz* *p* *fz*

Tba. *fz* *p* *fz* *p* *fz*

2 Perc. *pp* *mf* B.D. T.T.

3 Perc. *mf*

Sop. *f* Heigh ho!, Blow Blow Blow Blow Blow Blow

Alt. *f* Heigh ho!, Heigh ho!, Heigh ho!, Heigh ho!

Ten. *f* ho!, Blow Blow Blow Blow Blow Blow

Bas. *f* Heigh ho!, Heigh ho!, Heigh ho!, Heigh ho!

Vn. I *ff* *ffz* pizz. pizz.

Vn. II *ff* *ffz* (pizz.)

Va. *ff* *ffz* (pizz.)

Vc. *ffz*

Cb. *p* *ffz* *p* *ffz* arco

1 Fl. *ff* *mf* *f* *mf*

2 Fl. *ff* *mf* *f* *fz*

A. Fl. *p* *fz*

1 Ob. *p* *f* *mf* *mf*

2 Ob. *p* *f* *f* *fz*

E. Hn. *p* *f* *p* *fz*

1 Cl. in B *mf* *mf*

2 Cl. in B *f* *fz*

B. Cl. *p* *fz*

C. Bn. *p* *mf*

1 Hn. in F *mf* *ff*

2 Hn. in F *mf* *ff*

3 Hn. in F *mf* *ff*

4 Hn. in F *mf* *ff*

1 TpE *f*

3 TpE *f*

1 Tbne. *fz*

2 Tbne. *p* *fz*

B. Tbne. *p*

Tba. *ffz*

Perc. **T. BELLS** *f* *let sound sim.* *dampen sound*

Sop. Blow Blow

Alt. ho!, Heigh, ho!,

Ten. Blow Blow

Bas. ho!, Heigh

Vn. I (pizz.)

Vn. II (pizz.)

Va. (pizz.) arco *p* *ffz* pizz.

Vc. arco III *p* *fz* *p* *fz* *p* *fz* *p* *fz*

Cb. *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz*

1 FL. *fz* *mf* *p < fz* *f* *f* *fz*

2 *p < fz* *mf < f* *pp < fz* *p < fz*

A. Fl. *mf* *f* *mf < f* *f* *f > mp*

1 Ob. *fz* *mf* *p < fz* *f* *p < fz*

2 *p < fz* *mf < f* *f* *fz*

E. Hn. *mf* *f* *p < mf* *pp < fz* *f > mp*

1 Cl. in B *fz* *mf* *p < fz* *f* *f* *fz*

2 *p < fz* *p < mf* *pp < fz* *p < fz*

B. Cl. *mf* *f* *p < mf* *f* *f > mp*

C. Bn. *p* *mf* *p < mf* *p < mf* *p* *ffz* *f* *p*

Timp. *p* *mp* *f*

Perc. *p* *f* *mp*

Ten. Solo *mf* *fz* *mf* *fz* *mf*

Freeze, — freeze, — thou bit - ter sky, — Thou

Vn. I *arco solo* *mf* *fz* *mf* *fz* *mf* *ffz*

Vn. II *arco solo* *mf* *fz* *mf* *fz* *mf* *ffz*

Vc. *p* *mf* *p* *mp*

Cb. *p* *f* *p* *mp* *pizz.* *fz* *arco* *p* *ffz*

1 Fl. *f* *ff*

2 Fl. *f* *ff*

A. Fl. *f* *ff*

1 Ob. *mf*

2 Ob. *mf*

E. Hn. *mf*

1 Cl. in B *mp* *f*

2 Cl. in B *mp* *f*

B. Cl. *mp* *f*

1 Bsn. *pp* *fz*

2 Bsn. *pp* *fz*

C. Bn. *pp* *fz* *pp*

1 Hn. in F *p* *fz*

3 Hn. in F *p* *fz*

1 Tbnc. *p* *fz*

2 Tbnc. *p* *fz*

B. Tbnc. *p* *fz*

Tba. *pp* *mp* *pp* *mp*

Timp. *pp* *mf*

B.D. Perc. *pp* *fp* *pp*

3 Perc. *mp*

Ten. Solo *f* *mp* *f*

dost not bite so nigh As be - ne - fits for - got:

Vn. I *p* *mf* *p* *f*

Vn. II *p* *mf* *p* *f*

Va. *arco* *p* *mf* *p* *f*

Vc. *p* *mf* *p* *f*

Cb. *p* *f* *p*

s.l. *p* *f* *p* *pp* *ord. (non trem.)*

s.p. *pp*

1 Fl. *mp* *f* *p* *fz* *ff* *p* *ffz* *p* *mf* *p* *fz* *take Picc. 1*

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

A. Fl. *mp* *f* *p* *fz* *ff* *p* *ffz* *p* *mf* *p* *fz*

1 Cl. in B *mf* *p*

2 Cl. in B *mf* *p*

B. Cl. *mf* *p*

Bsnl. *p poss.* *mp*

C. Bn. *fz* *p* *mf* *pp* *p* *fz*

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

Perç *p* *T.T.*

Ten. Solo *mp* *mf* *mp* *mf*

Though thou the wa-ters warp, Thy sting is not so

Vc. *pp* *mf* *pp* *mp*

Cb. *pp* *pp* (non trem.) *pp* (non trem.) *pp*

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

Hn.in F *p* *fp* *gliss.*

2.4 *p* *fp* *gliss.*

Trp. *pp* *mf* *cup mute* *remove mute*

1 *pp* *mf* *cup mute* *remove mute*

Tbne. *pp* *mf* *cup mute* *remove mute*

2 *pp* *mf* *cup mute* *remove mute*

B. Tbne. *mp* *ffp* *mp* *mp* *pp* *mp*

Tba. *mf* *pp* *mp* *pp* *mp* *pp* *mp*

Perc. 2 *p* *mf* *B.D.*

3 *mf* *T.T.*

Ten. *pp* *mp* *cresc.*
Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh

Ten. *pp* *mp* *cresc.*
Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh

Bas. *pp* *mp* *cresc.*
Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh

Bas. *pp* *mp* *cresc.*
Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh

Ten. Solo *not.*

Vn. I *fp* *f*

Vn. II *fp* *f*

Va. *fp* *f*

1 Fl. 1

2 Fl. 2

A. Fl.

1 Hn.in F

2 Hn.in F

3 Hn.in F

4 Hn.in F

1 Trp

3 Trp

1 Tbn.

2 Tbn.

B. Tbn.

Tba.

1 Perc2

B.D.

3 Perc2

secco

mf

sim.

mf

ff

T.Bells

let sound

mf

ff

Sop.

ff

Blow

Blow

Sop.

ff

Blow

Blow

Alt.

ff

Blow

Blow

Alt.

ff

Blow

Blow

Ten.

mf cresc.

f

ho!

Heigh

ho!

Heigh.

ho!

Ten.

mf cresc.

f

Heigh

ho!

Heigh

ho!

Bas.

mf cresc.

f

Heigh

ho!

Heigh

ho!

Heigh.

ho!

Bas.

mf cresc.

f

Heigh

ho!

Heigh

ho!

Heigh

ho!

Ten. Solo

ff

Heigh

ho!

Vn. I

pizz.

ffz

pizz.

Vn. II

ffz

pizz.

Va.

ffz

Vc.

III

II

p

ffz

ffz

Cb.

I

p

ffz

p

ffz

138

Fl. 1 *ff*

Fl. 2 *ff*

A. Fl. *ff*

Hn.in F 1 *p* *ff* *mf* *p*

Hn.in F 2 *p* *ff* *mf* *p*

Hn.in F 3 *p* *ff* *mf* *p*

Hn.in F 4 *mp* *ff* *mf* *p*

Trp 1 *f*

Trp 3 *f*

Tbne. 1 *p* *f* *fp* *p*

Tbne. 2 *p* *f* *fp* *p*

B. Tbne. *p* *fp*

Tba. *p* *fp*

Percd. *mf* *let sound*

Sop. *f* Blow Blow Blow

Sop. *f* Blow Blow Blow

Alt. *f* Blow, thou win - ter wind

Alt. *f* Blow thou win - ter wind

Ten. *p* Heigh ho! Heigh ho! Heigh ho! Heigh ho!

Ten. *p* Ho! Heigh Ho! Heigh Ho! Heigh Ho! Heigh

Bas. *p* Heigh ho! Heigh ho! Heigh ho! Heigh ho!

Bas. *p* Ho! Heigh Ho! Heigh Ho! Heigh Ho! Heigh

Ten. Solo *f* Heigh ho! sing Heigh ho! Then Heigh ho, the hol - ly!

Vn. I *ffz* (pizz.) *div.*

Vn. II *ffz* (pizz.) *div.*

Va. *ffz* (pizz.) *IV* *p* *ffz* *pizz. div.*

Vc. *p* *ffz* *II* *pizz. div.*

Cb. *p* *ffz* *I* *ffz*

Calm ♩ = c.60

1
Fl. 1
Fl. 2
A. Fl.
1.2
Tpt. 3
Tba.
Sop.
Sop.
Alt.
Alt.
Vc.
Cb.

11
Sop.
Sop.
Alt.
Alt.
Ten. Solo

they have
whence they be-ing have,
whence they be-ing have,
whence they be-ing have,
I, by love's lim-beck, am the grave Of all,

That's no-thing. that's
Of all, that's
Of all, all, that's
Of all, that's

22
1
Fl. 1
Fl. 2
A. Fl.
Sop.
Sop.
Alt.
Alt.
Ten. Solo

no-thing.
no-thing.
no-thing.
no-thing.
Have we two wept, and so Drowned the whole world, us two; oft

1 Fl. *p* *mf* *mfz* *mp* *pp* *ppp* *p* *pp*

2 Fl. *p* *mf* *mfz* *mp* *pp* *ppp* *p* *pp*

A. Fl. *p* *mf* *mfz* *mp* *pp* *ppp* *p* *pp*

1 Cl. in B *ppp* *non cresc.*

2 Cl. in B *ppp* *non cresc.*

3 Cl. in B *ppp* *non cresc.*

Ten. Solo *mf* *mp* *p dolce*
 did we grow. To be two Cha-os-es, when we did show Care to aught else;

Vn. I *pp* *fp* *pp* *pp* *fp* *pp*



Moving ahead ♩ = c.72

1 Fl. *mf* *f* *mf* *p*

2 Fl. *f* *mf* *p*

A. Fl. *mf* *ff* *mf* *p*

Sop. *pp* *mp* *p* *mp* *mf* *p*
 and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Sop. *pp* *mp* *p* *mp* *mf* *p*
 and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Alt. *pp* *mp* *p* *mp* *mf* *p*
 and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Alt. *pp* *mp* *p* *mp* *mf* *p*
 and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Ten. *p* *mp* *mf* *p*
 and made, and made, us car - ca - ses.

Ten. *p* *mp* *mf* *p*
 and made, and made, us car - ca - ses.

Bas. *p* *mp* *mf* *p*
 and made, and made, us car - ca - ses.

Bas. *mp* *mf* *p*
 and made, and made, us car - ca - ses.

Ten. Solo *mp*
 But

46

Sop. With - drew our souls, (hum) Of the first no - thing the e -

Sop. With - drew our souls, (hum) Of the first no - thing the e -

Alt. With - drew our souls, (hum) Of the first no - thing the e -

Alt. With - drew our souls, (hum) Of the first no - thing the e -

Ten. With - drew our souls, (hum) Of the first no - thing the e -

Ten. With - drew our souls, (hum) Of the first no - thing the e -

Bas. With - drew our souls, (hum) Of the first no - thing the e -

Bas. With - drew our souls, (hum) Of the first no - thing the e -

Ten. Solo *mf espr.* I, But I am by her death which word wrongs her Of the first no - thing the e - li - xir grown, Were I a man, that I

54

1 Fl. *mp* *f*

2 Fl. *mp* *f*

A. Fl. *mf* *f*

1 Hn.in F *mf* *p*

3 Hn.in F *fz*

Tbn. *p* *f*

Perd. *fz*

Hp. *ffz*

Cel. *fz*

Sop. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Sop. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Alt. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Alt. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Ten. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Ten. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Bas. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Bas. li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,

Ten. Solo were one, I needs must know; I shoul pre - fer, If I, were a - ny - beast, some

Va. *pizz.* *ffz*

Vc. *pizz.* *ffz*

1.3 Hn.in F

2.4

1

Tp2

3

1

Tbne.

2

Percd. T.Bells let sound

Sop. *p* <> <> < *mp* > *p* *mp* *mf* *f* *f*

Alt. *p* <> <> < *mp* > *p* *mp* *mf* *f* *f*

Ten. *p* <> <> < *mp* > *p* *mp* *mf* *f* *f*

Bas. *p* <> <> < *mp* > *p* *mp* *mf* *f* *f*

Ten. Solo ends, some means, yea plants, yea stones de-test,

If I were a-ny beast, some ends, some means, yea plants, yea stones de - test, draw

1.3 Hn.in F

2.4

1

Tp2

3

1

Tbne.

2

T.Bells

Percd. MEDIUM CYMBAL let sound

Sop. *p* < *fz* > *mp* > *p*

Alt. *p* < *fz* > *mp* > *p*

Ten. *p* < *fz* > *mp* > *p*

Bas. *p* < *fz* > *mp* > *p*

Ten. Solo *f* < *ff* > <> > *mp* > *p*

all that's good, (hum)

all that's good, (hum)

all that's good, (hum)

all that's good, (hum)

And love; all, all, some pro-per-ties in - vest,

80

1 Fl. *f* *mp* *p* *pp*

2 Fl. *f* *mp* *p* *pp*

A. Fl. *f* *mp* *p* *pp*

1 Tbn. *st. mute* *n* *pp* *remove mute*

2 Tbn. *st. mute* *n* *pp* *remove mute*

Sop. *pp* A sha - dow,

Alt. *pp* A sha - dow,

Ten. *pp* A sha - dow,

Ten. Solo *p* *mp* *p* *p*
if I An or - di - na - ry no - thing, were, A sha - dow, A

89

♩ = c.112

♩ = c.60

1.3 Hn.in F *pp* *ffp*

2.4 Hn.in F *pp* *ffp*

1 Trp. *off-stage* *(f)*

2 Trp. *off-stage* *(f)*

3 Trp. *off-stage* *(f)*

Vib. *bowed with bass bow* *p* *mf* *p* *mf*

Sop. *ppp* A light, *mp* A

Alt. *ppp* A light, *mp* A

Ten. *ppp* A light, *mp* A

Bas. *ppp* A light, *mp* A

Ten. Solo light,

Vn. I *con sord.* *div. a 3* *pp*

Vn. II *s.p.* *pp* *mp*

Va. *arco div. s.t.* *ppp* *s.t.*

Vc. *arco div.* *ppp*

† If it is impractical to have the trumpets off-stage, mutes should be used, to create an effect of distance.

1
Tp2
3
Vib.
Perc.
Sop.
Alt.
Ten.
Bas.
Vn. I
Vn. II
Va.
Vc.

p (*f*) (*f*) (*f*) (*f*) (*f*)
(*f*) (*f*) (*f*)
(*f*) (bowed) (*f*)
f *p* *p* *f* *sim.*
sha - dow, (hum)
sha - dow, (hum)
sha - dow, (hum)
sha - dow, (hum)
pp
pp con sord.
pp con sord.
pp

let sound

1
Fl.
2
A. Fl.
1
Tp2
3
Perc.
Vn. I
Vn. II

mf (*f*) (*f*) (*f*) (*f*) (*f*)
mf (*f*) (*f*) (*f*) (*f*) (*f*)
mf (*f*) (*f*) (*f*) (*f*) (*f*)
flz. *p* (*f*) (*f*) (*f*) (*f*)
flz. *p* (*f*) (*f*) (*f*) (*f*)
flz. *p* (*f*) (*f*) (*f*) (*f*)
soft sticks
pp *p* *pp*
remove mutes
remove mutes
remove mutes
remove mutes

112

1 Fl. *ff* *5* *6* *ff*

2 Fl. *ff* *5* *6* *ff*

A. Fl. *ff* *5* *ff*

Cel. *mp*

Ten. Solo *p* *freely, but distant*

As sha-dow, a light, and bo-dy must be here.

Vn. I *pp*

Vn. II *pp*

Va. *pp*

VI. The day's deep midnight.

Words by
JOHN DONNE
(1572-1631)

Calm ♩ = c.66

1 Fl.

2 Fl.

A. Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl. in B

3 Cl. in B

1 Bsn.

2 Bsn.

1 Hn. in F

3 Hn. in F

1 Tbne.

2 Tbne.

Tba.

Trumpets should return to stage.

1 Perc.

2 Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

take A. Fl.

Picd. *pp* *f* *p* *ff*
 Fl. 1 *pp* *f* *p* *ff*
 Fl. 2 *pp* *f* *p* *ff*
 Otl. *p* *ff*
 Cl. in Bb 1 *pp* *f* *p* *ff*
 Cl. in Bb 3 *pp* *f* *p* *ff*
 Bsn. 1 *pp* *mp*
 Bsn. 2 *pp* *mp*
 C. Bn. *pp* *mp*
 Hn. in F 1.3 *fz* *p* *mf* *pp* *mf* *pp* *mf* *p* *pp* *mp* *fz*
 Hn. in F 2.4 *f* *p* *p* *mf* *pp* *mf* *pp* *mp* *fz*
 Tpt. *pp* *mp* *fz*
 Tbn. 1 *p* *mf* *pp* *mf* *pp* *mp* *fz*
 Tbn. 2 *fz* *pp* *mp* *pp* *mp* *fz*
 B. Tbn. *pp* *mp* *pp* *mp* *fz*
 Tba. *pp* *mp* *pp* *mp* *fz*
 Vib. 1 med. hard sticks *p* *mp* *fz* let sound
 Perc. 2 hard sticks *p* *fz* let sound
 Perc. 3 B.D. SMALL SUSP. CYMBAL bowed with bass bow *p* *fz* let sound B.D. *p* *mf* *mp* *pp*
 Hp. *ffz* *ff* *ffz* let sound *f*
 Cel. *fz* *mf* *f* *ffz* let sound *f*
 Sop. *pp* (hum)
 Vn. I *p* *f* *p* *ff* *p* *pp* *ff*
 Vn. II *p* *f* *p* *ff* *p* *pp* *ff*
 Va. *p* *f* *p* *ff* *p* *pp* *ff*
 Vc. *p* *f* *p* *ff* *p* *pp* *ff*
 Cb. *p* *f* *p* *ff* *p* *pp* *ff*
 arco *p* *f* *p*
 pizz. II *fz*

1 Fl. *p < mf* *fz*

2 Fl. *p < mf* *fz*

A. Fl. *p < mf* *fz*

1 Cl. in B *pp* *mp*

3 Cl. in B *pp* *mp*

Vib. bowed with bass bow *p* *f* *p* *f* *p* *f*

Hp. *mp*

Cel. *mp* *p*

Sop.

Alt. *pp* (hum)

Ten. *pp* (hum)

Bas. *pp* (hum)

Ten. Solo *mp* *mf*
 But I am none, nor will my Sun re - new,

Vn. I *pp* *fp* *pp*

Vn. II *pp* *fp* *pp*

Energetic

3+2+2

31

1 Fl. *mp* *ff* *pp* *mf* *molto* *ffz* overblown

2 Fl. *mp* *ff* *pp* *mf* *molto* *ffz* overblown

A. Fl. *mp* *ff* *pp* *mf* *molto* *ffz* overblown take Picc. 1

E. Hn. *mf* *ff* intense

1 Cl. in B *p* *pp*

3 Cl. in B *p* *pp*

1.3 Hn. in F *p* *ffz* *fz* *p* *fz*

2.4 Hn. in F *mp* *pp* *p* *fz* *fz* *p* *fz*

1 Trp. *ffz* *f* *p* *fz* *f*

3 Trp. *p* *fz* *f*

1 Tbne. *f*

2 Tbne. *f*

Tba. *f*

Perc. **VIB.** bowed with bass bow *p*
B.D. *mp*

Hp. *fz*

Cel. *mf*

Vn. I *pp* *mp* *pp* *mp* *ff* *pizz.* *arco* *p*

Vn. II *pp* *mp* *ff* *pizz.* *arco* *p*

Va. *ff* *pizz.* *arco* *p*

Vc. *ff* *pizz.* *arco* *p*

Cb. *ff* *(pizz.)* *arco* *p*

Picd.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl. in B

3 Cl. in B

1 Bsn.

2 Bsn.

C. Bn.

1.3 Hn. in F

2.4 Hn. in F

1 Tp.

3 Tp.

1 Tbn.

2 Tbn.

B. Tbn.

Tba.

Timp.

Vib.

1 Perc.

2 Perc.

3 Perc.

B.D.

Hp.

Cel.

Vn. I

Vn. II

Va.

Vc.

Cb.

p *ff* *f* *mp* *pp* *fz* *fz secco* *gliss.* *pizz.* *let sound*

Picc. *ff* *ffz*

1 *mp* *f* *ff*

2 *mp* *f* *ff*

1 *f*

2 *f*

E. Hn. *mp* *f*

1 *mp* *f*

Cl. in B *mp* *f*

3 *mp* *f*

1 *mp* *f*

2 *f*

C. Bn. *f* *pp* *mf*

Hn. in B *f* *a2*

1 *f*

2 *f*

3 *f*

1 *f*

2 *f*

B. Tbne. *ffz* *f*

Tba. *ffz* *f* *p* *ffz*

Timp. *pp* *gliss.* *mp*

1 *f* T.Bells

Perc. *p* *ffz* Crot. bowed with bass bow

3 TAM-TAM *mf*

Vn. I *div.* *ff* *ff* *ff* *ff*

Vn. II *div.* *ff* *ff* *ff* *ff*

Va. *pizz.* *ff* *ff* *ff*

Vc. *ff* *ff*

Cb. *arco* *p*

Piccl. *mp* *f*

1 Fl. *mp* *f*

2 Fl. *mp* *f*

1 Ob. *mp* *f*

2 Ob. *mp* *f*

E. Hn. *mp* *f*

1 Cl. in Bb *ff* *mp* *f*

3 Cl. in Bb *mf* *f*

1 Bsn. *mp* *f*

2 Bsn. *mp* *f*

C. Bn. *mp* *f*

1.3 Hn. in F *f* *p* *ffz* *f* *ffz* *f*

2.4 Hn. in F *p* *ffz* *f* *ffz* *f*

1 Tpt. *p* *f* *p* *f*

3 Tpt. *p* *f* *p* *f*

1 Tbone. *ff* *ff sim.* *ffz*

2 Tbone. *ff* *ff sim.*

B. Tbone. *ff* *sim.* *ffz*

Tba. *ff* *sim.* *ffz*

Timp. *ff secco* *ff sim.* *p* *ff*

T. Bells *f* *f*

Vn. I *ff* *ff*

Vn. II *ff* *ff*

Va. *ff*

Vc. *ff* *arco* *f* *ff*

Cb. *pizz.* *ff* *arco* *f* *ff*

79 3+2+2

Piccl. *mp* *f*

1 Fl. *mp* *f* *fp* *fp*

2 Fl. *mp* *f* *fp*

1 Ob. *mp* *f* *mf*

2 Ob. *mp* *f* *mf*

E. Hn. *mp* *f*

1 Cl. in B *ff* *ff* *ff* *fp*

3 Cl. in B *ff* *ff* *ff* *fp*

Bsn. *mp* *f* *mf*

1.3 Hn. in F *p* *mf* *ff* *p* *ff*

2.4 Hn. in F *p* *mf* *p* *ff*

1 Tpt. *p*

3 Tpt. *p*

1 Tbn. *ff* *p* *ff*

2 Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tba. *p* *mf*

T.Bells Perc. *mf*

S A *mf* You

T B *mf*

Vn. I *mp* *f* *ff*

Vn. II *mp* *f* *ff* *div.* *p* *ff*

Va. *mp* *f* *ff* *div.* *p* *ff*

Vc. *mp* *f* *ff* *pizz.* *b* *ff*

Ob. 1
Ob. 2
Cl. in B 1
Cl. in B 2
Bsn. 1
Bsn. 2
C. Bsn.
Hn. in F 1, 3
Hn. in F 2, 4
Tp 1
Tp 2, 3
Tbne. 1
Tbne. 2
B. Tbne.
Tba.
Timp.
Percl. T.Bells
S A
T B
Vn. I
Vn. II
Va.
Vc.
Cb.

Measures 86-91. The score includes various dynamics such as *f*, *ff*, *mf*, *pp*, and articulations like *pizz.*, *arco*, and *gliss.*. The vocal soloists (Soprano, Alto, Tenor) have lyrics: "lo - vers, for whose sake, the les - ser Sun,".

Picd. *mp* *f* *p* *f*
 Fl. 1 *mp* *f* *p* *f*
 Fl. 2 *mp* *f* *p* *f*
 Ob. 1 *mp* *f* *p* *f*
 Ob. 2 *mp* *f* *p* *f*
 E. Hn. *mp* *f* *p* *f*
 Cl. in B \flat 1 *ff* *f* *ff* *f*
 Cl. in B \flat 3 *mp* *f* *ff* *f*
 Bsn. 1 *f* *ff* *f* *p*
 Bsn. 2 *f* *ff* *f* *p*
 C. Bn. *f* *ff* *f* *p*
 Hn.in F 1.3 *mf* *p*
 Hn.in F 2.4 *p* *fz*
 TrpE 1 *pp* *mf* *ffz*
 TrpE 3 *pp* *mf*
 TbnE. 1 *pp* *mf* *mp* *f* *p* *mf*
 TbnE. 2 *pp* *mf* *mp* *f* *p* *mf*
 B. TbnE. *mp* *f* *p* *mf*
 Tba. *mp* *f* *p* *mf*
 Perc. Glock *f* let sound
 Cel. *mf* *ff*
 Sop. *mf* *ff* *p* *mf*
 Alt. You lo - vers, for whose sake, the les - ser
 Ten. You lo - vers, for whose sake, the les - ser
 Bas. You lo - vers, for whose sake, the les - ser
 Vn. I *ff* arco *p* *ff* pizz. *ffz*
 Vn. II *ff* arco *p* *ff* pizz. *ffz*
 Va. *ff* arco *p* *f* pizz. *ffz*
 Vc. *p* *f* pizz. *ffz*
 Cb. *p* *f* div. *p* *f*

Picc. *mf* *fz*
 1 Fl. *mf* *fz*
 2 Fl. *mf* *fz*
 1 Ob. *mf*
 2 Ob. *mf*
 E. Hn. *mf*
 1 Cl. in Bb *mf* *fz* *mf* *mp*
 2 Cl. in Bb *mf* *fz* *mf* *mp*
 3 Cl. in Bb *mf* *fz* *mf* *mp*
 1 Bsn. *mf* *mp*
 2 Bsn. *mf* *mp*
 C. Bn. *p* *mf*
 1.3 Hn. in F *p* *fz* *a2* *p*
 2.4 Hn. in F *mf* *p* *a2(o)* *p*
 Tpt. *p* *fz*
 1 Tbn. *mp* *f* *mp* *fz* *mf* *f* *p* *fz*
 2 Tbn. *mp* *f* *mp* *fz* *mf* *f*
 B. Tbn. *mp* *f* *mp* *fz* *mf* *f*
 Tba. *mp* *f* *mp* *fz* *mf* *f*
 Sop. Sun, At this time, *mf*
 Alt. Sun, At this time, *mf*
 Ten. Sun, At this time, At this time, *mf*
 Bas. Sun, At this time, At this time, *mf*
 Vn. I *ff* (pizz.)
 Vn. II *ff* (pizz.)
 Vc. *p* *mf*
 Cb. *p* *mf*

1 Fl. *p < f*

2 Fl. *p < f*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. in B *ff*

3 Cl. in B *ff*

1 Bsn. *p < mf* *p < f*

2 Bsn. *p < mf* *p < f*

C. Bn. *ff* *mp*

1.3 Hn. in F *ff* *a 2 +* *ff* *p* *a 2 Tr* *f* *ff* *ff*

2.4 Hn. in F *ff*

1 TpE *p* *f* *ff* *f*

3 TpE *p* *f* *f*

1 Tbn. *p* *f* *f* *ff*

2 Tbn. *f* *f* *ff*

B. Tbn. *p* *f* *f* *ff*

Tba. *f* *f* *ff*

Perç *ff* *secco* **VIB.**

Sop. *mf* *f* *f*
At this time, to the Goat is run, To

Alt. *mf* *f*
at this time, to the Goat is run,

Ten. *mf* *f*
At this time, to the Goat is run,

Bas. *mf* *f*
At this time, to the Goat is run,

Vn. I *arco* *pp* *mf* *gliss.* *ff* *pizz.*

Vn. II *arco* *pp* *mf* *gliss.* *ff* *pizz.*

Va. *pp* *mf* *gliss.*

Vc. *div.* *p* *ff*

Cb. *p* *f* *ff* *div.* *p* *ff*

Picc. *ff*

1 *ff* take Picc. 2

2 *ff*

1

Ob. 2 *f*

E. Hn. *f*

1 *f*

2 *f*

Cl. in B

1 *f*

2 *f*

Tpt.

1 *mp* T.Bells

3 *f* VIB.

Perc.

Sop. *f* fetch, to fetch, new lust, new lust, new lust, and give it you,

Sop. *f* To fetch, to fetch, new lust, new lust, and give it you,

Alt. *f* To fetch, to fetch, new lust, new lust, and give it you,

Alt. *f* To fetch, to fetch, new lust, new lust, and give it you,

Ten. *f* And give it you, and give it you,

Bas. *f* And give it you, and give it you,

FB
 1 Ob.
 2 Ob.
 E. Hn.
 1 Cl. in B
 3 Cl. in B
 1 Bsn.
 2 Bsn.
 C. Bn.
 1.3 Hn. in F
 2.4 Hn. in F
 1 TpE
 3 TpE
 TbbE2
 B. Tbone.
 Perc3
 Hp.
 Cel.
 Sop.
 Alt.
 Ten.
 Bas.
 Vn. I
 Vn. II
 Va.
 Vc.

This page of a musical score, numbered 141, features a variety of instruments and vocal parts. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn), and Horn in F (Hn. in F). The brass section consists of Trumpet (Tp), Trombone (Tbn.), and Percussion (Perc.). The vocal soloists are Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bas.). The score is written in 4/4 time and includes dynamic markings such as *f*, *mf*, and *ff*. The vocal parts have lyrics: "sum - mer all; En - joy your sum - mers". The Percussion part includes a section for T. Bells and a "let sound" instruction. The string section (Vn. I, Vn. II, Va., Vc.) is also present at the bottom of the page.

take A. Fl.

take Fl. 1

1. Picc. *ff*

2. Picc. *ff*

Fl.

1. Ob. *ff* poss.

2. Ob. *ff* poss.

E. Hn.

1. Cl. in B *ff*

3. Cl. in B *ff*

1.3. Hn. in F *ff* a 2

2.4. Hn. in F *ff* a 2

1. Tpt. *ff*

3. Tpt. *ff*

1. Tbn. *ff*

2. Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* gliss.

1. T. Bells *ff* let sound

1. Perc. *ff* [Crot.] sim. let sound

3. Perc. *ff* [Glock.] let sound

Sop. *ff* all;

Alt. *ff* all;

Ten. *ff* all;

Bas. *ff* all;

Vn. I *ff* measured arco

Vn. II *ff* measured arco

Va. *ff* measured arco

Vc. *ff* measured arco

Cb. *ff* measured

153

Fl. 1: *f* *mf* *flz.*

Ob. 1 & 2: *f* *mf* *flz.*

E. Hn. 1: *f* *mf* *mp*

Cl. in B \flat 1 & 3: *f* *mf* *mp* *p* *take B. Cl.*

Bsn. 1 & 2: *fff*

C. Bn.: *fff*

Hn. in F 1.3 & 2.4: *mp* *mf* *p* *gliss.*

Tbne. 1 & 2: *mp* *mf* *p* *gliss.*

B. Tbne.: *mp* *mf* *p* *gliss.*

Tba.: *mp* *mf* *p* *gliss.*

Timp.: *pp* *sempre* *B.D.*

Per \mathcal{C} : *pp* *sempre* *B.D.*

Vn. I: *mf* *unmeasured* *mp* *s.p.*

Vn. II: *mp* *unmeasured* *mp* *s.p.*

Va.: *p* *unmeasured* *p* *s.p.*

Vc.: *p* *unmeasured* *p* *s.p.*

Cb.: *fff*

Calm, solemn, ♩ = c.72

160

C. Bn.
pp < mp *espressivo* p mf p mf

Tba.
p *espressivo* mp p mf

Timp.
pp *molto* f ppp p

Perc.

Hp.
mp *sonorous*

Vc.
(s.p.) pp

Cb.
pp unmeasured ppp mp *sonorous* pizz. arco mf arco mf

170

Fl. 1

Fl. 2

A. Fl.

Cl. in B 1

Cl. in B 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. in F 1.3

Hn. in F 2.4

Tbne. 1

Tbne. 2

B. Tbne.

Tba.

Timp.

Va.

Vc.

Cb.

p *mf* *f* *pp* *mp* *ff* *intense* *con sord.* *remove mutes*

1 Fl. *pp* *p* *pp*

2 Fl. *pp* *p* *pp*

A. Fl. *pp* *p* *pp*

1 Cl. in B *pp* *p* *pp*

2 Cl. in B *pp* *p* *pp*

B. Cl. *pp*

1 Tpt. *pp* st. mute

2 Tpt. *pp* st. mute

Tbn. *pp* st. mute

Percd. *p* VIB.

Hp. *mf*

Cel. *mp*

Ten. Solo *p* *p* *mp* *p* *mf*

En - joy your sum - mer all; Since she en - joys her long night's fes - ti - val,

Va. *mp* pizz. *mp*

Vc. *mp* pizz. *mp*

191

A. Fl. *mf*

Cl. in B 1 *mfpp*

Cl. in B 2 *mfpp*

B. Cl. *mfpp*

Bsn. *mfpp*

Hn. in F 1.3 *pp*

Hn. in F 2.4 *pp*

Tpt. 1 remove mute

Tpt. 2 remove mute

Tbne. 1 remove mute

Tbne. 2 *pp* remove mute

Tba. *p*

Percd. Vib.

Hp. *mf*

Ten. Solo *mp* Let me pre - pare. *mf* to - wards her, *f* and let me call This

Vn. I *pp*

Vn. II *pp*

Va. *mp*

Vc. *mp*

Cb. *pp*

1
Fl.

2
A. Fl.

1
Ob.

2
Cl. in B

1
B.Cl.

2
Bsn.

1
C. Bn.

1.3
Hn. in F

2.4
Tpt.

1.2
3
Tbn.

B. Tbn.

Tba.

Ten. Solo

hour her Vi - gil, and her Eve,

Vn. I

Vn. II

Va.

Vc.

Cb.

pp *mf* *ff* *mp* *p* *f* *gliss.* *arco*

1 Fl.

2 Fl.

A. Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl. in B

2 Cl. in B

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

sempre legato

ff

1.3 Hn. in F

2.4 Hn. in F

1.2 Tpt.

3 Tpt.

Tbpt.2

B. Tbne.

Tba.

ff

a 2

Vn. I

Vn. II

Va.

Vc.

Cb.

ff measured

1 Fl.

2 Fl.

A. Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl. in B

2 Cl. in B

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

1.3 Hn. in F

2.4 Hn. in F

1.2 Tpt.

3 Tpt.

Tbn 2

B. Tbn.

Tbn.

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

1 Fl. *ff*

2 Fl. *ff*

A. Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

E. Hn. *ff*

1 Cl. in B *ff*

2 Cl. in B *ff*

B. Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

C. Bn. *ff*

1.3 Hn. in F *ff*

2.4 Hn. in F *ff*

1.2 Tpt. *ff*

3 Tpt. *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tbn. *ff*

1 Perc. *ff* *let sound*

Glock. *ff* *let sound*

3 LARGE CYMBAL *mp* *ff* *let sound*

Sop. *ff* *f*

Alt. *ff* *f*

Ten. *ff* *f*

Bas. *ff* *f*

Ten. Solo *mf* *f*

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Since this Both the

Since this Both the

Since this Both the

Since this Both the

Since this Both the

Since this

Perç

Sop. *ff* year's,

Alt. *ff* year's,

Ten. *ff* year's,

Bas. *ff* year's,

Ten. Solo *mp* and the day's deep mid-night *p* and the day's, deep mid-night is.

Vn. I *ppp* *p* *ppp* *p*

Vn. II *ppp* *p* *ppp* *p*

Va. *ppp* *p* *ppp* *p*

Vc. *ppp* *p* *ppp* *p* 3 soli

Cb. *ppp* *p* *ppp* *p* 2 soli