

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)

DAVID HORNE
(1970-)

I. The Hydroptic Earth

Expansive, $\text{♩} = \text{c.63}$

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 Basses

2

7

Fl. 1 pp 3 pp p mp 3 mf p pp
Fl. 2 pp 3 pp p mp 3 mf p pp
A. Fl. pp 3 pp p mp 3 5 mf p pp
Hp. {
Ten. Solo 8 'Tis _____ the year's mid - night,
Cb. solo I p
14
Fl. 1 mp 5 3 pp p pp p pp p pp
Fl. 2 mp 3 mp 3 pp p pp p pp p pp
A. Fl. mp 3 mp 3 pp p pp p pp p pp
Tpt. 1.2 {
Tbne. 1.2 {
Perc. 1 {
Hp. {
Ten. Solo 8 and it is the day's, Lu - cy's
21
Fl. 1 p mp 5 pp p pp
Fl. 2 p mp 6 pp p pp
A. Fl. p mp 3 pp p pp
Hn. in F 1 pp lontano 3 pp
Hn. in F 2 pp 3 pp
Hn. in F 3 pp 3 pp
Hn. in F 4 pp 3 pp
Tpt. 1.2 1. pp remove mute
Tbne. 1.2 1., 2. pp remove mutes
Tbne. 1.2 pp 2. straight mute
Vib.
Perc. 1 {
Ten. Solo 8 who scarce_ se - ven hours her - self un - masks;
Ten. Solo 8

27

Fl. 1
Fl. 2
A. Fl.
Hn.in F 1
Hn.in F 2
Hn.in F 3
Hn.in F 4
Ten. Solo

pp — mp — pp — p
pp — 6 mp — 3 pp — p
pp — mp — pp — p
p
p
p
p
mf
The Sun is spent,

33

Fl. 1
Fl. 2
A. Fl.

mp — pp — mf — pp
mp — pp — mf — pp
mp — pp — mf — pp
pp — ppp
pp — 7 — ppp
pp — 7 — ppp
pp — ppp

Hn.in F 1
Hn.in F 2
Hn.in F 3
Hn.in F 4

3 — 3 — 3 —
3 — 3 — 3 —
3 — 3 — 3 —
3 — 3 — 3 —
pp

Hp.

mp —

Ten. Solo

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

Va.
Vc.
Cb.

pp
pizz. pp
p
pp
pp

46

Fl. 1 (flz.) - 3 - 5 -
Fl. 2 (flz.) - 3 - 5 -
A. Fl. (flz.) - 3 - 5 -
Hn. in F 1 T.Tr. - pp - mp < f
Hn. in F 2 p f mf p
Hn. in F 3 T.Tr. - pp - mp
Hn. in F 4 p mfp p mf
Tpt. 1 + (o) fz p ffz
Tpt. 2 3 mfp f 3 mp
Tpt. 3 mp mfp
Tpt. 4 gliss. #2
Tbne. 1 p mp
Tbne. 2 gliss. #2
Tim. -
Perc. 1 TUBULAR BELLS f
Perc. 2 BASS DRUM f
Perc. 3 pp non cresc. p
Hpf. d. mp ffz ffz
Vn. I pp ff ff ff ff
Vn. II pp ff ff ff ff
Va. pp ff ff ff ff
Vc. arco div. f p arco div. p mf
Cb. p ffz poss. div. p f pp mp

52

1

Cl. in B 2

3

1

2

Hn.in F
(o)

3

4

Tpt. 1

1

Tbne.
st. mute

2

Musical score for measures 1-2:

- Tim.**: Measures 1-2 show sustained notes on the C and G strings. Measure 2 includes dynamic markings *pp* and *p*.
- VIB.**: Measure 1 has a note on the A string with dynamic *pp*. Measure 2 has a sustained note on the C string with dynamic *p*.
- Perc.**: Measure 1 has a note on the G string with dynamic *pp*. Measure 2 has a note on the G string with dynamic *p*.
- MARIMBA**: Measures 1-2 show sustained notes on the C and G strings. Measure 2 includes dynamic marking *soft sticks*.

Sop. The world's whole sap is sunk: *p*

Alt. The world's whole sap is sunk: *p*

Ten. The world's whole sap is sunk: *p*

Bas. The world's whole sap is sunk: *p*

The world's whole sap is sunk: *mp*

The world's whole sap is sunk: *mf*

60

Ob. 1
Ob. 2
E. Hn.
C. Bn.

Tpt. 1
Tpt. 2
Tpt. 3

Tim. 1
Perc. 1
Perc. 2

Sop.
Alt.
Ten.
Bas.

Vn. I
Vn. II
Cb.

The ge-ne - ral balm the hy-drop - tic earth hath drunk,
The ge-ne - ral balm the hy-drop - tic earth hath drunk,
The ge-ne - ral balm the hy-drop - tic earth hath drunk,
The ge-ne - ral balm the hy-drop - tic earth hath drunk,

pizz.
ff
pizz.
ff

pp
ppp poss.
ppp poss.
ppp poss.

fp
f
f

p med. hard sticks
mp *f* 5 3 3
T.Bells dampen sound
p *mp*

f
f
f
f

mf 3
mf 3
mf 3
mf 3

pizz.
mf 3
mf 3
mf 3
f
f
f
f
mf 3
mf 3
mf 3
mf 3

66

A. Fl.

1 Ob.

2 E. Hn.

Cl. in B 2

3 Bsn. 1

C. Bn.

Measure 66 starts with dynamic *p*. The woodwind section (A. Fl., Ob., E. Hn.) plays eighth-note patterns. The brass section (Cl. in B 2, Bsn. 1) enters with eighth-note patterns. The bassoon (C. Bn.) has a prominent eighth-note pattern at the end of the measure.

Hn. in F

Tpt. 2

Tbne.

Measure 66 continues with dynamics *ffz*, *mf*, *fz*, *mp*, *ff*, *ffz*, *fz*, and *ffz*. The woodwind section (Hn. in F) has eighth-note patterns. The brass section (Tpt. 2) has sixteenth-note patterns. The bassoon (Tbne.) has eighth-note patterns.

Tim.

Perc. 3

Measure 66 concludes with dynamics *pp*, *pp*, *mf*, and *p*. The timpani (Tim.) and percussion (Perc. 3) play sustained notes.

Sop.

Alt.

Ten.

Bas.

Measure 66 concludes with lyrics: "Whi-ther, as to the bed's - feet, life is shrunk," repeated by the soprano (Sop.), alto (Alt.), tenor (Ten.), and bass (Bas.). Dynamics include *f*, *mp*, and *mp*.

Cb.

Measure 66 concludes with dynamics *p*, *f*, and *f*. The cello (Cb.) plays sustained notes.

Musical score for measures 71-75, featuring five staves:

- A. Fl.**: Starts with mp , followed by a dynamic change to pp . Measures 71-72 show sixteenth-note patterns. Measure 73 starts with a sixteenth-note pattern, followed by eighth-note pairs. Measures 74-75 show eighth-note pairs.
- 1**: Measures 71-72 show sixteenth-note patterns. Measure 73 starts with a sixteenth-note pattern, followed by eighth-note pairs. Measures 74-75 show eighth-note pairs.
- Cl. in B 2**: Measures 71-72 show sixteenth-note patterns. Measure 73 starts with a sixteenth-note pattern, followed by eighth-note pairs. Measures 74-75 show eighth-note pairs.
- 3**: Measures 71-72 show sixteenth-note patterns. Measure 73 starts with a sixteenth-note pattern, followed by eighth-note pairs. Measures 74-75 show eighth-note pairs.
- C. Bn.**: Measures 71-72 are silent. Measure 73 starts with a sixteenth-note pattern, followed by eighth-note pairs. Measures 74-75 show eighth-note pairs.

Dynamics: mp , pp , p , mp , 5 , 3 , 6 .

Musical score for Timpani, Bass Drum, and Percussion 3. The score shows three measures. Measure 1: Timpani (Tim.) plays a single note at dynamic *p*. Bass Drum (B.D.) plays two notes. Percussion 3 (Perc. 3) plays a single note. Measures 2-3: Timpani plays a sixteenth-note pattern at *pp*. Bass Drum plays a sixteenth-note pattern. Percussion 3 plays a sixteenth-note pattern at *pp*, followed by a sustained note at *mp*.

Sop. *p dolce* life is shrunk, Dead and in - terred; Dead and in -

Alt. *p dolce* life is shrunk, Dead and in - terred; Dead and in -

Ten. *p dolce* life is shrunk, Dead and in - terred; Dead and in -

Bas. *p dolce* life is shrunk, Dead and in - terred; Dead and in -

Musical score for strings (Vn. I, Vn. II, Vc., Cb.) showing measures 11-12. The score consists of five staves. Measures 11 and 12 are mostly rests. Measure 13 begins with a dynamic of p . The first two measures of measure 14 show eighth-note patterns with dynamics pp and p . Measure 15 starts with a dynamic of p , followed by sixteenth-note patterns with dynamics p and pp .

75

A. Fl.

1

Cl. in B 2

3

C. Bn.

p *mp*

1

Tpt. 2

3

Tbne. 1

pp *mf*

pp *mf*

pp *mf*

pp *mf*

Timp.

B.D.

Perc. 3

mp *pp*

pp *mp*

pp *mf*

Sop.

terred; yet all these seem to laugh,

Alt.

terred; yet all these seem to laugh,

Ten.

terred; yet all these seem to laugh,

Bas.

terred; yet all these seem to laugh,

mf dolce

mp

mf

mf dolce

mp

mf

mf dolce

mp

mf

mf dolce

mp

mf

Vn. I

p

s.t.

p *mf* *p*

s.t.

p *ff*

Vn. II

p

s.t.

p *mf* *p*

s.t.

p *ff*

Vc.

p

p *mf*

Cb.

p *mf*

p *mf*

78

This page contains three systems of musical notation, each starting with a measure number of 78.

System 1 (Measures 78-80):

- Flute 1:** Rests in measures 78-79, then plays eighth-note patterns in measure 80 at *ff*.
- Flute 2:** Rests in measures 78-79, then plays eighth-note patterns in measure 80 at *ff*.
- Alto Flute:** Rests in measures 78-79, then plays eighth-note patterns in measure 80 at *ff*.
- Oboe 1:** Plays eighth-note patterns in measure 78 at *p*, then continues in measure 80 at *poco molto ff*.
- Oboe 2:** Plays eighth-note patterns in measure 78 at *p*, then continues in measure 80 at *poco molto ff*.
- E♭ Horn:** Plays eighth-note patterns in measure 78 at *pp*, then continues in measure 80 at *poco molto ff*.
- Clarinet in B♭ 2:** Plays eighth-note patterns in measure 78 at *f ff*, then continues in measure 80 at *f ffz ff*.
- Bassoon 1:** Plays eighth-note patterns in measure 78 at *f ff*, then continues in measure 80 at *f ffz ff*.
- Bassoon 2:** Plays eighth-note patterns in measure 78 at *mf f*, then continues in measure 80 at *f ffz ff*.
- C. Bassoon:** Plays eighth-note patterns in measure 78 at *mf f*, then continues in measure 80 at *f ffz ff*.

System 2 (Measures 81-83):

- Horn in F 1:** Rests in measures 81-82, then plays eighth-note patterns in measure 83 at *fp ff*.
- Horn in F 2:** Rests in measures 81-82, then plays eighth-note patterns in measure 83 at *fp ff*.
- Horn in F 3:** Rests in measures 81-82, then plays eighth-note patterns in measure 83 at *fp ff*.
- Horn in F 4:** Rests in measures 81-82, then plays eighth-note patterns in measure 83 at *fp ff*.
- Trombone 1:** Plays eighth-note patterns in measure 81 at *f*, then continues in measure 83 at *f*.
- Trombone 2:** Plays eighth-note patterns in measure 81 at *f*, then continues in measure 83 at *f*.
- Trombone 3:** Plays eighth-note patterns in measure 81 at *f*, then continues in measure 83 at *mp f ff*.
- Tuba 1:** Plays eighth-note patterns in measure 81 at *f*, then continues in measure 83 at *f*.
- Tuba 2:** Plays eighth-note patterns in measure 81 at *f*, then continues in measure 83 at *f*.
- Tuba 3:** Plays eighth-note patterns in measure 81 at *mf f*, then continues in measure 83 at *f*.

System 3 (Measures 84-86):

- Timpani:** Rests in measures 84-85, then plays eighth-note patterns in measure 86 at *p pp mf*.
- Percussion 1:** Rests in measures 84-85, then plays eighth-note patterns in measure 86 at *mp non troppo*.
- Bass Drum:** Rests in measures 84-85, then plays eighth-note patterns in measure 86 at *p*.
- Violin I:** Rests in measures 84-85, then plays eighth-note patterns in measure 86 at *pizz. ff*.
- Violin II:** Rests in measures 84-85, then plays eighth-note patterns in measure 86 at *pizz. ff*.
- Cello:** Rests in measures 84-85, then plays eighth-note patterns in measure 86 at *pizz. ff*.
- Bass:** Rests in measures 84-85, then plays eighth-note patterns in measure 86 at *pizz. ff*.

82

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
E. Hn.
Cl. in B 2
Bsn. 1
Bsn. 2
C. Bn.

Hn. in F 1
Hn. in F 2
Hn. in F 3
Hn. in F 4
Tpt. 2 1
Tpt. 2 2
Tpt. 2 3
Tbne. 1
Tbne. 2
B. Tbne.
Hp.
Ten. Solo
Vn. I
Vn. II
Va.
Vc.

Com - pared with me,

arco s.p.

91

Fl. 1 mp

Fl. 2 mp

A. Fl. mp

Ob. 1 f ffz

Ob. 2 f ffz

E. Hn. f ffz

Cl. in B 1 f ffz

Cl. in B 2 f ffz

Cl. in B 3 f ffz

Hn. in F mf ffz

Tpt. 2 f ffz

Tbne. 1 f ffz

Tbne. 2 f ffz

B. Tbne. f ffz

Tba. f ffz

Tim. mp ffz secco

Vib. 1 pp semper

Perc. Vib. 2 pp semper

Ten. Solo mp dolce
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

Musical score for orchestra and piano, page 15, measures 97-100. The score includes parts for Flute 1, Flute 2, Alto Flute, Vibraphone 1, Vibraphone 2, and Piano. Measure 97 starts with Flute 1 playing eighth-note pairs at p , transitioning to mf . Flute 2 and Alto Flute provide harmonic support. Measure 98 features rhythmic patterns in the woodwinds and piano. Measures 99-100 show complex sixteenth-note figures in the woodwinds, with dynamic markings like p , pp , mp , ppp , and $p>pp$. The piano part includes sustained notes and eighth-note chords. The score concludes with a dynamic marking of ppp .

II. The Cold Dark Sun

Words by
EMILY BRONTË
(1818-1848)

Tense = c. 80

Musical score for orchestra and choir, page 10, measures 1-5. The score includes parts for Clarinet in B-flat (Cl. in B), Bassoon (Bsn.), and Cello/Bassoon (C. Bn.). The vocal parts are labeled T.Tr. (Tenor Treble) and T.Tb. (Tenor Bass). The score features complex rhythmic patterns with sixteenth-note figures, dynamic markings like *pp*, *mf*, *fp*, *ff*, and *p*, and performance instructions such as *sub.* and *mp*. Measure 1 starts with *T.Tr.* and *T.Tb.* playing eighth-note pairs, followed by *Cl. in B* and *Bsn.* with sixteenth-note patterns. Measure 2 shows *T.Tr.* and *T.Tb.* continuing their eighth-note pairs, while *Cl. in B* and *Bsn.* play sixteenth-note figures. Measure 3 features *T.Tr.* and *T.Tb.* with eighth-note pairs, *Cl. in B* and *Bsn.* with sixteenth-note patterns, and *C. Bn.* providing harmonic support. Measures 4 and 5 continue this pattern, with *T.Tr.* and *T.Tb.* maintaining their eighth-note pairs and *Cl. in B*, *Bsn.*, and *C. Bn.* providing rhythmic complexity through sixteenth-note figures and dynamic variations.

1.3 Hn.in F

2.4

1 Tbne.

2 B. Tbne.

Mar.

Perc.

Musical score for the Bassoon (Bassoon) part, page 10, measures 6-10. The score shows the bassoon playing a sixteenth-note pattern in measure 6, followed by a sustained note in measure 7. Measures 8 and 9 show eighth-note patterns with dynamic markings *f* and *ff*. Measure 10 concludes with a rest.

Divisi section for Vn. I, Vn. II, Va., Vc., Cb. (measures 11-12)

Vn. I: Measures 11-12. Divisi section. Dynamics: *p*, *pp*, *f*, *p*. Articulation: *s.p.*, *ord.*, *div.*

Vn. II: Measures 11-12. Divisi section. Dynamics: *p*, *pp*, *f*, *p*. Articulation: *s.p.*, *ord.*, *div.*

Va.: Measures 11-12. Divisi section. Dynamics: *p*, *pp*, *f*, *p*. Articulation: *s.p.*, *ord.*, *div.*

Vc.: Measures 11-12. Divisi section. Dynamics: *p*, *pp*, *p*, *mp*, *mf*. Articulation: *s.p.*, *ord.*, *div.*

Cb.: Measures 11-12. Divisi section. Dynamics: *p*, *pp*, *p*, *mp*, *mf*. Articulation: *s.p.*, *ord.*, *div.*

Musical score for orchestra and choir, page 11. The score is divided into three systems. System 1 (Measures 1-4) features woodwind entries (Cl. in B, T.Tb., C. Bn.) with dynamic markings like ff = mp and ff. System 2 (Measures 5-8) shows brass entries (Bsn., 2. C. Bn.) with dynamics f, ff, and ff = mp. System 3 (Measures 9-12) includes woodwind entries (Hn. in F, 2.4. Tbne., B. Tbne., Tba.) with dynamics fp, fp, fp, and fp. System 4 (Measures 13-16) features percussion (Tim., Mar., Perc., B.D.) with dynamics pp, fz, pp, and p. System 5 (Measures 17-20) shows woodwind entries (Cel., Vn. I, Vn. II, Va., Cb.) with dynamics mp, ffz, p, ffz, and ffz. The score concludes with a final system (Measures 21-24) featuring woodwind entries (Cel., Vn. I, Vn. II, Va., Cb.) with dynamics ffz, ffz, ffz, ffz, and ffz.

15

Cl. in B
Bsn.
C. Bn.

ff *f* *mp*
ff *f* *mp*
f *f* *mp*

take B. Cl.

Hn. in F
Tbne.
B. Tbne.
Tba

fz *mp* *f* *p*
fz *mp* *f* *p*
p *f* *p*
p *f* *p*
p *f* *p*

Perç

mf *p*
f *mp*
f *p*

Vn. I
Vn. II
Va.
Cb.
Vc.

div. *p* *f* *p*
div. *p* *f* *p*
p
p
mp *mf*
mp *mf*
mf
mf
mf *sim.* *f*
mf *sim.* *f*

19

Picc. 1 p — f — p

F. 2 p — f — p

Ob. 1 ffz

E. Hn. 2 ffz

Bsn. 1 mf 3 f 3 3 3 ff

C. Bn. 2 mf 3 f 3 3 3 ff

Hn. int. B 1 ffz 40 p

Tpt. 1 pp 3 fz

Tpt. 2 pp 3 fz

Tbne. 1 pp mp pp mp

B. Tbne. 2 pp mp pp < mp

Tim. CROTALES bowed with bass bow let sound pp sim. ffz let sound

Perc. 1 p ffz

B.D. 3 p fp

Cel. 1 f ffz 7 ffz

Vn. I 1 ffz

Vn. II 1 ffz

Va. 1 ffz

Vc. 1 ffz f ffz

Cb. 1 ffz 3 3 3 ff

embouchure gliss. take A. Fl.

p poss. ffz embouchure gliss. take Fl. 1

p poss. ffz embouchure gliss.

embouchure gliss.

WHIP ffz

s.p. f s.p. f

s.p. f s.p. f

s.p. f s.p. f

s.p. f s.p. f

pizz. 3 mf f pizz. 3 mf f

div. 3 f div. 3 f

div. 3 f div. 3 f

arco s.p. arco s.p.

arco f s.p. arco f s.p.

arco f s.p. arco f s.p.

arco f s.p. arco f s.p.

ff

Fl. 1 flz. *p* flz. *mf* flz. *f* = *p*

Fl. 2 flz. *p* flz. *mf* flz. *f* = *p*

A. Fl. flz. *p* flz. *mf* = *f* flz. *mf* = *f* = *p*

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

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

Hn. in F. *(o)* *ffz* *p* = *mf* = *p* *ffz* = *p*

Hn. in F. *pp* = *fp* flz. *ffz*

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

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

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

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

Per2 1 MEDIUM CYMBAL wire brushes *pp* = *mf* *p* = *mp* = *pp*

Per2 3 T. BELLS let sound *ffz*

Hp. *f* = *ffz*

Cel. *fz* *ffz* *mp* *mf*

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

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

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

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

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

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

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

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

Cb. *p* = *ffz* *ff*

37

Picc. 1 Fl. 2 Ob. 2 E. Hn. 1 Cl. in B. 2 B. Cl. 1 Bsn. 2 C. Bn.

Hn. in F. 1 2 3 4 Tp. 1 2 3 Tbne. 1 2 B. Tbne.

Hp. Sop. done, It's sad course is done intense ff It's sad course is done intense ff

Alt. done, It's sad course is done

Ten. done,

Bas. done,

Vn. I Vn. II Va. Vc.

Picq.

Fl.

Cl. in B

B.Cl.

This section shows measures 51-52 for the Picc., Fl., Cl. in B, and B.Cl. parts. The Picc. part has a sixteenth-note pattern with dynamics *p*, *fz*, *p*, *ffz*, *f*, *ffz*. The Fl. part has a similar pattern with *p*, *ffz*, *p*, *f*, *ffz*. The Cl. in B part has a pattern with *p*, *f*, *p*, *ffz*. The B.Cl. part has a pattern with *p*, *ff*, *p*, *ff*, *p*, *ff*.

Hn.in F

Tp2

Tbncl.

This section shows measures 51-52 for the Hn.in F, Tp2, and Tbncl. parts. The Hn.in F part has a eighth-note pattern with *pp*, *molto fz*, *fp*, *mf*, *ffz*. The Tp2 part has a eighth-note pattern with *pp*, *fp*, *mf*, *ffz*. The Tbncl. part has a eighth-note pattern with *pp*, *mp dolce*, *mf molto espress.*

Hp.

This section shows measure 52 for the Hp. part. It has a eighth-note pattern with *mp*, *5*, *mf*.

Cel.

This section shows measure 52 for the Cel. part. It has a eighth-note pattern with *f*, *ff*.

Sop.

Alt.

Ten.

Bas.

This section shows measures 51-52 for the Sop., Alt., Ten., and Bas. parts. All four parts are silent throughout the entire section.

57

Picq. *ffz*

Fl. 1 *ffz*

Cl. in B 2 *ffz*

B.Clt. *ffz* *mf*

Bsn. 1 *ffz* *mf*

C. Bn. 2 *ffz* *mf*

Hn.in F 1 *fz* *p*

Tba. 3 *p* *mf*

st. mute

Timp.

Perc. T.Bells let sound

T.T. *mp*

B.D. *pp* *mf*

Hp. let sound *fz*

Cel. let sound *fz*

Sop. *mp* *f* *mf* *mp* *mp*
I have seen — the last ray wane of the

Alt. *mp* *f* *mf* *mp* *mp*
I have seen — the last ray wane of the

Ten. *mp* *f* *mf* *mp* *mp*
I have seen — the last ray wane of the

Bas. *mp* *f* *mf* *mp* *mp*
I have seen — the last ray wane of the

Vn. I (pizz.) *ff* *f* *p* arco s.t. *3* *3* *3* *mp*
Vn. II pizz. *ff* *f* *p* arco s.t. *3* *3* *3* *mp*
Va. pizz. *ff* *f* *p* arco s.t. *3* *3* *3* *mp*
Vc. pizz. *fz* *ff* *f* *p* arco s.t. *3* *3* *3* *mp*
Cb. *mf*

III. I am every dead thing

Calm = c.60

B.Clar. (flz.) *pp*

C.Bn. (flz.) *pp*

Hn.in F 1 *ffz*

Hn.in F 3 *ffz*

Tpt. 1 *ffz*

Tpt. 2 *ffz*

VIB. bowed with bass bow

Perc. 1 B.D. *p* *mf*

Perc. 3 solo *ppp*

Hp. *mf* (non harm.)

Ten. solo *mp* *mp* *mf dolciss.* *mp*

Va. arco con sord. div. no vib. *pp*

Vc. con sord. arco *pp*

Cb. *m*

12

A black musical note symbol, specifically a treble clef, positioned at the top of a vertical staff line.

2
Hn.in F
3
4
1
Tbne.
2
B. Tbne.
Ten. solo
Va.
Vc.

20

Fl.

Fl.

A. Fl.

Cl. in B.

B.Clar.

Bsn.

Hn. in F

Ten. Solo

new al - che - my.

For his

Vn. I

Vn. II

Va.

(arco)
con sord.

pp — p —

(arco)
con sord.

pp — p —

ord. vib.

ord. vib.

remove mute

pp — p —

26

Fl.

A. Fl.

Ob.

E. Hn.

Cl. in B.

B. Cl.

Hn. in F

Tp 2

Hp.

Cel.

Ten. Solo

f intense

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

Vn. I

Vn. II

31

Fl. 1 *mf* — *ff*

Fl. 2 *mf* — *ff*

A. Fl. *mf* — *ff*

Ob. 1 *f* — *ff* — *mf*

Ob. 2 *f* — *ff* — *mf*

E. Hn. *f* — *ff* — *mf*

Cl. in B. 1 *mf* — *ff*

Cl. in B. 2 *mf* — *ff*

B. Cl. *mf* — *ff*

Bsn. 1 *f* — *ff*

Bsn. 2 *f* — *ff*

C. Bn. *f* — *ff*

take Picc. 1

Timp. 1 *p* — *fz*

Timp. 2 *p* — *fz*

Timp. 3 *p* — *fz*

remove mute

remove mute

remove mute

Perc. 1

Perc. 2 *mf*

Perc. 3 *p*

ppp non cresc.

VIB. bowed with bass bow

T.T. dampen!

B.D. *p* — *fz*

ppp non cresc.

Ten. Solo *mp* —
From

Vn. I *mf* — *p*

Vn. I s.p. — *p*

Vn. II *f* — *p*

Vn. II s.t. — *p*

Va. *p* — *ffz*

Vc. *p* — *ffz*

Cb. *p* — *ffz*

ord. *f* — *mf*

pizz. *ffz*

pizz. *ffz*

pizz. *ffz*

pizz. *ffz*

pizz. *pp*

pizz. *pp*

The image displays a page from a musical score, likely page 35, featuring six systems of music. The top system (measures 1-3) includes parts for Clarinet in B (Cl. in B), Bassoon (B.Cl.), and Bassoon (C. Bn.). The dynamics are primarily *p* and *pp*, with a single *mf* marking. The second system (measures 4-6) includes Timpani (Timp.) and Percussion (Perç.). The dynamics here are *ppp*, *p*, and *mp*. The third system (measures 7-9) features Cellos (Cel.) with dynamics *p*, *mp*, and *mf*. The fourth system (measures 10-12) is for Tenor Solo, with lyrics: "dull pri - va - tions, and lean emp - ti -". The dynamics for this system are *mf* and *p*. The bottom system (measures 13-15) consists of three parts for Bassoon (Vn. I, Vn. II, Cb.), all marked with *pp* and *arco*.

A. Fl.

Cl. in B

2

B.Cl.

C. Bn.

Hn.in F

2.4

Tpt

Tb \natural 2

Tim.

Hp.

Cel.

Ten. Solo

Vn. I

Vn. II

Va.

Vc.

Cb.

3

f = *p*

mf = *p*

mf 3 = *p*

p 5 *mp* *espr.*

pp *mp* *ffz*

pp *mp* *ffz*

pp *mp* *warm*

pp *mp* *p*

pp

mp

mp

He ruined. me

s.l. 1

p = *pp*

p = *pp*

s.p. 3 1

p = *pp*

p = *pp*

pizz.

mf 5 = *p*

mf 5 = *p*

II

p = *ffz*

p = *ffz*

s.t. 1

p = *pp*

p = *pp*

arco

pp 3 = *ppp*

arco

pp 3 = *ppp*

44

F₂
A. Fl.
Cl. in B
B. Cl.
Bsn.
C. Bn.
Perc2

Ten. Solo

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

precise, emotionless

Vn. I
Vn. II
Vc.
Cb.

Picq. *p* — *pp*

Ft. *p* — *pp*

A. Fl. *mf*

Cl. in B. 1 *pp* — *ppp*

Cl. in B. 2 *pp* — *ppp*

Ten. Solo *p*
which are not.

Vn. I solo s.p. *ppp* — *n*

Vn. II solo *ppp* *gossamer* *ppp* — *p*

Va. arco sola *ppp* — *p*

Vc. *sim.* *fz*

Cb. *sim.* *fz*

Words by
WILLIAM SHAKESPEARE
(1564-1616)

IV. Blow, blow, thou winter wind

Steady ♩ = c.112-120

1

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3

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5

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10

11

12

13

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995

996

997

998

999

1000

Slightly faster

21

Cl. in B. B.Cl. Bsn. C. Bn.

3+2+2

2+2+3+2

Hn. in F

Ten. Solo

Vn. I Vn. II Va. Vc. Cb.

Blow, Blow, thou winter wind, Thou art not so un-kind as

1.3 Hn.in F

2.4 ffz

1 Tbne.

2 B. Tbne.

p — f

p — f

p — f

Per \varnothing

TEMPLE BLOCKS

This musical score page shows five staves of music. The top staff is for Horn in F, starting with a dynamic of 1.3. The second staff is for Bassoon 1, marked ffz. The third staff is for Trombone 1, with dynamics p — f. The fourth staff is for Bass Trombone, also with dynamics p — f. The bottom staff is for Percussion, which includes Temple Blocks, indicated by a box labeled "TEMPLE BLOCKS". The percussion part consists of eighth-note patterns on the bass drum and snare drum.

Tenor Solo

man's in - gra - ti - tude;

Thy tooth is not so keen,

Be -

A musical score page featuring five staves for string instruments. The top staff is labeled 'Vn. I' and shows a single note at the beginning followed by rests. The second staff is labeled 'Vn. II' and has a dynamic 'f' with a square note head. The third staff is labeled 'Va.' and has a dynamic 'p' with a curved line and an 'arco' instruction above it. The fourth staff is labeled 'Vc.' and has a dynamic 'p' with a curved line. The bottom staff is labeled 'Cb.' and also has a dynamic 'p' with a curved line. Measures 1 through 4 show mostly rests. Measures 5 through 8 feature rhythmic patterns with various dynamics: 'f' for Vn. II, 'p' for Va. and Vc., and 'mp' for Cb. Measures 9 through 12 show more complex patterns with 'pizz.' and 'p' dynamics. Measures 13 through 16 continue with 'pizz.' and 'p' dynamics, with some notes having small circles or dots above them.

Musical score for orchestra and piano, page 43, measures 1-6. The score includes parts for Flute (Fl.), Clarinet in B (Cl. in B), Bassoon (B.Cl.), and Cello/Bass (C. Bn.). The piano part is on the right. Measure 1: Flute 1 and 2 play eighth-note patterns. Measure 2: Clarinet 1 and 2 play eighth-note patterns. Measure 3: Clarinet 1 and 2 play eighth-note patterns. Measure 4: Clarinet 1 and 2 play eighth-note patterns. Measure 5: Bassoon plays eighth-note patterns. Measure 6: Bassoon plays eighth-note patterns.

1

2

Hn.in F

3

4

1

Tbne.

2

Musical score for Tenor part, measures 1-6. The score consists of six measures on a single staff. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. The dynamic marking *p* is placed above the staff at the end of measure 6. The vocal part is labeled "Ten." and the page number "8" is at the bottom right.

A musical score for Tenor Solo in 3/4 time. The key signature changes from G major to A major. The vocal line consists of eighth and sixteenth-note patterns. Below the staff, the lyrics "heighten unto the green hol - ly:" are written, corresponding to the musical notes.

48

Picq. *p* *s* *f*

Fl. 1

Fl. 2

Cl. in D

2+3

Hn. in F 1

Hn. in F 3

p *fz* *(o)* *mp* *p*

Perc.

p *mf* *mp* *s* 5

Ten. 8 ho! *mf* sing, heigh ho! *f* heigh ho! sing, heigh ho!

Ten. 8 Heigh ho! *mf* sing, heigh ho! *f* heigh ho! sing, heigh ho!

Bas. 8 Heigh ho! *p* *mf* sing, heigh ho! *f* sing, heigh ho!

Bas. 8 Heigh ho! *p* *mf* sing, heigh ho! *f* sing, heigh ho!

Ten. Solo 8 Heigh ho! *f* *ff* Most friend - ship is feighn - ning, most lo - ving mere

Vn. I

(pizz.) *mf* (pizz.) *mf* (pizz.) *mf* (pizz.) *mf*

Vn. II

44 64

Picq. 1 Fl. 2 Fl. 1 Ob. 2 Ob. E. Hn. Cl. in B. 2 B.Cl. Bsn. 2 C. Bn.

take A. Fl.

1.3 Hn.in F

2.4

1 Tbne.

2

B. Tbne.

Tba.

(o)

ffz

remove mute

remove mute

remove mute

remove mute

mf

cup mute

straight mute

cup mute

straight mute

mf

mf

p f^z

p f^z

p f^z

mf

remove mute

Musical score for Perc2 and Marimba. The score consists of two staves. The top staff is for Marimba, indicated by a box labeled "Mar.". The bottom staff is for Perc2. The time signature is 7/8. The key signature changes between G major (two sharps) and F# major (one sharp). Dynamics include *p*, *mf*, *f*, and *ff*. Measures 1-4 show eighth-note patterns with dynamic changes. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns.

Musical score for Tenor (Ten.) and Bass (Bas.) parts. The Tenor part starts with a rest, followed by a dynamic instruction *f*, and then a vocal line with lyrics "Heigh ho! heigh ho!". The Bass part also starts with a rest, followed by a dynamic *f*, and then a vocal line with lyrics "Heigh ho! heigh ho!". Both parts end with a melodic line consisting of eighth-note pairs.

Musical score for Ten. Solo in 6/8 time. The score consists of six measures. Measures 8 and 9 show eighth-note patterns: measure 8 has a sharp sign above the staff, and measure 9 has a sharp sign above the first note. Measures 10 through 12 are blank. The tempo is indicated as "jol-ly.".

70

Ob. 1 f → ff⁵ p → ff⁶

Ob. 2 f → ff⁵ p → ff⁶

E. Hn. f → ff⁵ p → ff⁶

C. Bn. p → ffz → p → ffz

Hn. in F 1.3 p → ffz

Tp. 2.4 p → ffz

Tp. 1 straight mute → remove mute p → fz

Tp. 2 straight mute → remove mute p → fz

Tp. 3 straight mute → remove mute ff

Tbne. 1 p → fz

Tbne. 2 p → fz

B. Tbne. p → fz

Tba. fz → p → fz → p → fz

Perc. 2 B.D. pp → mf

Perc. 3 T.T. mf

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

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

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

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

Vn. I pizz. ff pizz. ffz

Vn. II ff (pizz.) ffz

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

Vc. arco ffz

Cb. p → ffz → p → ffz

Fl.

A. Fl.

Ob.

E. Hn.

Cl. in B.

B. Cl.

C. Bn.

Hn. in F.

Tpt.

Tbne.

B. Tbne.

Tba.

Perc.

Sop.

Alt.

Ten.

Bas.

Vn. I

Vn. II

Va.

Vc.

Cb.

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

Timpani
Perc. 2
Perc. 3

Tenor Solo

mf

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

Vn. I
Vn. II
Vc.
Cb.

arco solo

mf — *fz* *mf* — *fz* *mf* — *ffz*
arco solo

mf — *fz* *mf* — *fz* *mf* — *ffz*
arco solo

mf — *fz* *mf* — *fz* *mf* — *ffz*
arco solo *s.p.* — *—* *—*
mf — *fz* *f* — *fz* *ffz* — *mf*
arco solo *s.p.* — *—* *—*
mf — *fz* *f* — *fz* *ffz* — *mf*
arco solo *s.p.* — *—* *—*
mf — *fz* *f* — *fz* *ffz* — *mf*
p — *mf* *p* — *mp* *s.t.* — *—* *—*
p — *mf* *p* — *mp* *s.t.* — *—* *—*
p — *f* *p* — *mp* *3*
p — *f* *p* — *mp* *3*

pizz. arco
fz pizz. arco
fz pizz. arco
fz pizz. arco
fz

1
Fl.
2
A. Fl.
1
Ob.
2
E. Hn.
1
Cl. in B
2
B. Cl.
1
Bsn.
2
C. Bn.
1
Hn. in F
3
Tbne.
2
B. Tbne.
Tba.
Tim.
B. D.
Perc.
3
Ten. Solo
8 dost not bite — so nigh
As be - ne - fits — for - got:
Vn. I
TUTTI
Vn. II
TUTTI
Va.
Vc.
Cb.

93

Fl. 1 flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 Fl. 2 flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 A. Fl. flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 Cl. in B 1 flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 Cl. in B 2 flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 B.Cl. flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 Bsn. flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 C. Bn. flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$
 Tba. flz. $\overset{3}{\text{---}}$ flz. $\overset{3}{\text{---}}$

p poss. $\overset{3}{\text{---}}$ mp $\overset{3}{\text{---}}$
 pp $\overset{3}{\text{---}}$ p $\overset{3}{\text{---}}$ fz

Per3 T.T.
 p

Ten. Solo $\overset{3}{\text{---}}$ mp $\overset{3}{\text{---}}$ mf $\overset{3}{\text{---}}$
 Though thou__ the wa-ters warp,
 Thy sting_ is not so

Vc. (s.p.) $\overset{3}{\text{---}}$ s.p. $\overset{3}{\text{---}}$ s.p. $\overset{3}{\text{---}}$
 Cb. pp (non trem.) pp (non trem.) pp (non trem.)

Picc. -

Fl. 2 -

A. Fl. -

1 Cl. in B -

2 Cl. -

B. Cl. -

C. Bn. -

Tbne. 1 - st. mute
Tbne. 2 - st. mute
B. Tbne. - st. mute
Tba. - st. mute

Perc. 2 - B.D.
Perc. 3 - p

Ten. Solo - $\frac{8}{8}$ sharp,

Vc. - div.
Cb. - $mf = p$

113

Picc. *f dolce*

Fl. 2 *pp*

Cl. in B *pp*

2 *pp*

B.Cl. *pp*

Ten. Solo *p*
Thy sting is— not so sharp
p — *mp* — *p*
As friend— re-mem-ber'd

Vn. I *pp*

Vn. II *pp*

Va. III *pp*

C. Bn.

Measure 1.3: C. Bn. plays eighth notes at p , mf .
Measure 2.4: Hn. in F gliss. \downarrow at p , fp ; Tp2 gliss. \downarrow at p , fp ; Tp2 (cup mute) at p , fp ; remove mute at pp , mf ; Tbne. (cup mute) at p , fp ; remove mute at pp , mf ; B. Tbne. (cup mute) at p , fp ; remove mute at pp , mf ; Tba. (cup mute) at p , fp ; remove mute at pp , mf .

Measure 1.3: Hn. in F gliss. \downarrow at p , fp .
Measure 2.4: Tp2 (cup mute) at p , fp ; remove mute at pp , mf .
Tbne. (cup mute) at p , fp ; remove mute at pp , mf .
B. Tbne. (cup mute) at p , fp ; remove mute at pp , mf .
Tba. (cup mute) at p , fp ; remove mute at pp , mf .

Perc. 2: B.D. at p , mf .
Perc. 3: T.T. at mf .

Ten. 1: pp (Heigh ho!) mp (Heigh ho!) $cresc.$ (Heigh ho!)
Ten. 2: pp (Heigh ho!) mp (Heigh ho!) $cresc.$ (Heigh ho!)
Bas. 1: pp (Heigh ho!) mp (Heigh ho!) $cresc.$ (Heigh ho!)
Bas. 2: pp (Heigh ho!) mp (Heigh ho!) $cresc.$ (Heigh ho!)

Ten. Solo: $\frac{8}{8}$ not.

Vn. I: fp (3) f
Vn. II: fp (3) f
Va.: fp (3) f

138 ~

2+2+3 2+3

Fl. 1 ff
Fl. 2 ff
A. Fl. ff

Hn.in F 1 T.Tr. p ff ffz
Hn.in F 2 T.Tr. p ffz
Hn.in F 3 T.Tr. p ffz
Hn.in F 4 mp ffz
Tpt 1 f
Tpt 2 f
Tpt 3 f

Tbne. 1 p=f=p p=f=p p=fp>
Tbne. 2 p=f=p p=fp>
B. Tbne. p=fp>
Tba. p=fp>

Perc. [T.Bells] let sound mf

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. 8 p Heigh ho! Heigh ho! Heigh ho! Heigh ho!

Ten. 8 p Ho! Heigh Ho! Heigh Ho! Heigh Ho! Heigh

Bas. 8 p Heigh ho! Heigh ho! Heigh ho! Heigh ho! Heigh ho!

Bas. 8 p Ho! Heigh Ho! Heigh Ho! Heigh Ho! Heigh

Ten. Solo 8 f Heigh ho! sing Heigh ho! Then Heigh ho, the hol - ly!

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

Va. ffz IV pizz. div.
Vc. ffz II pizz. div.
Cb. I p ffz

Hn.iqff
1.2
Tpt.
3
1
Tbne.
2
B. Tbne.
Tba.

1
PerQ
3
MEDIUM CYMBAL
dampen sound
B.D.
T.T.
pp
let sound
dampen sound if necessary

Hp.
f
ffz
eliss.
dampen sound

Sop.
Sop.
Alt.
Alt.
Ten.
Bas.

Blow
Blow
Blow
Blow
Blow
Blow
Blow

Ten. Solo
mf
This life...
p incisive
is most jolly.

Vn. I
Vn. II
Va.
Vc.
Cb.

arco s.p. 3 3
f mp
arco 3 3 3
f mp
arco 3 3 3
f mp
solo
p
solo
p measured
solo 3
solo 3
solo 3
p measured
p measured
measured
ffz
p ffz
p ffz
pizz.
ffz
p ffz
measured

V. Love's limbeck

Calm ♩ = c.60

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

All (hum) all that's good, Life, soul, form, spirit, whence
All from all things, (hum) Life, soul, form, spirit
o-thers (hum) draw (hum) Life, soul, form, spirit
All (hum) Life, soul, form, spirit

pizz. III
ffz
pizz. I
ffz

11

Sop.
Sop.
Alt.
Alt.
Ten. Solo

they have That's no - thing. that's
whence they be-ing have Of all, that's
whence they be-ing have Of all, all, that's
whence they be-ing have Of all, that's
I, by love's_ lim-beck, am the grave Of all,

22

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

30

Ten. Solo

did we grow.
To be two Cha- os - es, when we did show Care to aught else;—

Vn. I



Moving ahead ♩ = c.72

36

Sop.

and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Sop.

and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Alt.

and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Alt.

and of - ten ab - sen - ces With - drew our souls, and made, and made, us car - ca - ses.

Ten.

and made, and made, us car - ca - ses.

Ten.

and made, and made, us car - ca - ses.

Bas.

and made, and made, us car - ca - ses.

Bas.

and made, and made, us car - ca - ses.

Ten. Solo

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 espres.* But I am by her death which word wrongs her Of the first no - thing, the e - li - xir grown, intense f Were I a man, that I

54

Fl. 1 flz... *mp* f
Fl. 2 flz... *mp* f
A. Fl. flz... *mf* f
Hn.in F + *mf* p
(o) *fz*
Tbncl. p f
VIB.
Perc. *fz*
Hp. *ffz*
Cel. *fz*
Sop. *p* *mp* poco
li - xir grown; Were I a man, _____ that I were one, I needs must know, I should pre - fer,
Sop. *p* *mp* poco
li - xir grown; Were I a man, _____ that I were one, I needs must know, I should pre - fer,
Alt. *p* *mp* poco
li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,
Alt. *p* *mp* poco
li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,
Ten. *p* *mp* poco
li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,
Ten. *p* *mp* poco
li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,
Bas. *p* *mp* poco
li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer,
Bas. *p* *mp* poco
li - xir grown; Were I a man, that I were one, I needs must know, I should pre - fer
Ten. Solo *p* *mp* poco
li - xir grown; Were I a man, that I were one, I needs must know, I shoul pre - fer, If I, were a - ny - beast, some
Va. *pizz.* ffz
Vc. (pizz.) fz

Hn.in F
Tp2
Tbne.
Perq.
Sop.
Alt.
Ten.
Bas.
Ten. Solo

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

Hn.in F
Tp2
Tbne.
Perc.
Sop.
Alt.
Ten.
Bas.
Ten. Solo

f
mf < f
f
mf < f
f
mf < f
f
f
T.Bells
MEDIUM CYMBAL
let sound
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

Fl.
2
A. Fl.
Tbne.
2
Sop.
Alt.
Ten.
Ten. Solo

A sha - dow,
A sha - dow,
A sha - dow..

p = mp
if I
An or - di na - ry no-thing, were,
A sha - dow,
A

89

$\text{♩} = \text{c.}112$ $\text{♩} = \text{c.}60$

Hn.in F
2.4
1
Tp2
3
Vib.
Perq.
Sop.
Alt.
Ten.
Bas.
Ten. Solo
Vn. I
Vn. II
Va.
Vc.

bowed with bass bow
(f)
A light,
con sord.
div. a 3
pp
s.p. - 3 - 3 - 3 - 1
pp
s.p. - 3 - 3 - 3 - 1
pp
s.p. - 3 - 3 - 3 - 1
pp
arco div. s.t.
pp
arco div. s.t.
pp

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

60

98

$\text{♩} = \text{c.112}$

Tp2 (f)
Vib. (bowed) (f)
Perc. f p sim.
Sop. sha - dow, (hum)
Alt. sha - dow, (hum)
Ten. sha - dow, (hum)
Bas. sha - dow, (hum)

Vn. I pp
Vn. II pp con sord.
Va. pp
Vc. pp



105

Fl. 1, 2, 3 mf
Fl. 1, 2, 3 f flz. p f
Tp2 (f)
Perc. Mar. soft sticks pp p pp
Vn. I 3 remove mutes
Vn. II 3 remove mutes

112

Fl. 1
Fl. 2
A. Fl.

Cel.

Ten. Solo

Vn. I
Vn. II
Va.

freely, but distant

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

Words by
JOHN DONNE
(1572-1631)

VI. The day's deep midnight.

Calm $\text{♩} = \text{c.}66$

Musical score for orchestra and brass section. The score includes parts for Flute 1 & 2, Alto Flute, Oboe 1 & 2, English Horn, Clarinet in B-flat 1 & 3, Bassoon 1 & 2, Horn in F 1 & 3, Trombone 1 & 2, and Tuba. The music consists of two systems of measures. Measure 1 starts with woodwind entries (Flute 1, Alto Flute, Oboe 1, Clarinet 1) followed by bassoon entries (Bassoon 1, Bassoon 2). Measures 2-3 show sustained notes with dynamic markings like ppp , p , and mp . Measure 4 concludes with a dynamic of pp followed by mp .

Trumpets should return to stage.

Musical score for Percussion (Vibraphone and Crotal) and brass section. The Vibraphone (VIB.) plays sustained notes with dynamics p and f . The Crotal (Crot.) also plays sustained notes with dynamics p and f .

Musical score for brass section. The score includes parts for Horn in F and Trombone. The Trombone part features a dynamic of fz .

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, and Cello. The strings play sustained notes with dynamics ppp , p , and mf . Instructions include "con sord.", "(no mute)", "remove mutes", and "bowed with bass bow". The Cello part ends with a dynamic of pp followed by mp .

Fl. 1
Fl. 2
A. Fl.
Cl. in E♭
Cl. in E♭ 3
Vib. bowed with bass bow
Perq.
Hpf.
Cel.
Sop.
Alt. (hum)
Ten. (hum)
Bas. (hum)
Ten. Solo 8
But I am none, — nor will my Sun re - new.
mf
pp
s.p.
pp
fp pp
s.p.
pp
fp pp
s.p.
pp
fp pp

This musical score page contains ten staves of music. The top section features woodwind and brass instruments: Flute 1, Flute 2, Alto Flute, Clarinet in E♭, and Bassoon 3. The middle section includes Percussion, Horn (Hpf.), and Cello (Cel.). The bottom section consists of four vocal parts: Soprano, Alto, Tenor, and Bass. The vocal parts sing a line from a poem. The score uses a variety of dynamics (p, mf, f, pp, s.p.) and performance techniques (bowed with bass bow, hum). Measure numbers 1 through 8 are indicated above the staves.

Energetic ♩ = c.144-152

3+2+2

31

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

overblown

take Picc. 1

intense

a 2 +

Hn.in F

Tp2

3

Tbne.

2

Tba.

Musical score for Percussion 1 and Vibraphone. The score consists of two staves. The top staff is for Percussion 1, marked 'Perc.' and '1'. It features a treble clef, a 3/2 time signature, and a bass clef. The bottom staff is for Vibraphone, marked 'VIB.' and 'B.D.'. It features a bass clef and a 3/2 time signature. The score includes vertical bar lines and measure numbers 1 through 8. Dynamic markings include a bass bow symbol above the Vibraphone staff and a 'p' dynamic below it.

Musical score for the Bassoon (Bassoon) part. The score consists of two staves. The first staff begins with a bass clef, a 3/2 time signature, and a dynamic of f_z . The second staff begins with a bass clef, a 4/4 time signature, and a dynamic of f_z .

Musical score for Cel. (Cello) in 3/4 time. The score consists of eight measures. Measures 1-3 are rests. Measure 4 starts with a quarter note followed by a fermata and a half note. Measure 5 is a rest. Measure 6 starts with a half note followed by a fermata and a half note. Measures 7-8 are rests. The dynamic marking *mf* is placed under the first note of measure 4.

Musical score for orchestra, measures 11-12. The score includes parts for Vn. I, Vn. II, Va., Vc., and Cb. The music features sixteenth-note patterns with dynamics pp, mp, ff, and pizz. Instructions include 's.t.', '3', and 'arco'.

47 3+2+2 2+2+3 3+2+2

Fl.
2
Ob.
2
E. Hn.
Cl. in B
3
Bsn.
2
C. Bn.

Hn.in F
2.4
1
Tp²
3
1
Tbne.
2
B. Tbne.
Tba.

Perc³

B.D.

Vn. I
Vn. II
Va.
Vc.
Cb.

div.

arco
p
ffz

pizz.
ffz

arco
p
ffz

ff

Picc. *f ff*

Fl. 1 *f ff*

Fl. 2 *f ff*

Ob. 1 *f ff*

Ob. 2 *f ff*

E. Hn. *f ff*

Cl. in B 1 *f ff*

Cl. in B 3 *f ff*

Bsn. 1 *f ff*

Bsn. 2 *f ff*

C. Bn. *f ff*

Hn. in F 1.3 *fp fz*

Hn. in F 2.4 *fp fz*

Tpt. 1 *p fz*

Tpt. 3 *fp fz*

Tbne. 1 *fp fz*

Tbne. 2 *fp fz*

B. Tbne. *pp ffz*

Tba. *pp ffz*

Perc. 1 *Glock. let sound f*

Perc. 2 *Crot. let sound f*

Hp. *ff*

Cel. *ff s b*

Vn. I *pp ffz*

Vn. II *pp ffz*

Va. *p fz pp ffz*

Vc. *p fz pp ffz*

Cb. *p fz pp ffz*

70 71 2+2+3 2+2+3

Picc. $\text{mp} \xrightarrow{3} \text{f}$

Fl. $\text{mp} \xrightarrow{3} \text{f}$

Ob. $\text{mp} \xrightarrow{3} \text{f}$

E. Hn. $\text{mp} \xrightarrow{3} \text{f}$

Cl. in B \flat $\text{ff} \xrightarrow{3} \text{mp} \xrightarrow{3} \text{f}$

Bsn. $\text{mp} \xrightarrow{3} \text{f}$

C. Bn. $\text{mp} \xrightarrow{3} \text{f}$

1.3 Hn.in F

2.4

1

Tp2

3

Tbne.

2

B. Tbne.

Tba.

Vn. I

Vn. II

Va.

Vc.

Cb.

This image shows a page from a musical score for orchestra. The score is arranged in five staves, each representing a different instrument or section. The instruments are: Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Cello), and Cb. (Double Bass). The music is divided into measures by vertical bar lines. Several dynamic markings are present, such as **ff** (fortissimo) and **f** (forte). Performance instructions include **pizz.** (pizzicato) for the Double Bass, and **arco** (bowing) for the Cellos and Double Bass at various points. The score uses standard musical notation with stems indicating direction of sound.

79 3+2+2

Picq. 1 Fl. 2 Ob. 1 E. Hn. 1 Cl. in B♭ 3 Bsnk.

Hn. in F 1.3 2.4 Tp2 3 Tbne. 1 B. Tbne. Tba.

T.Bells Perq. S A T B

Vn. I Vn. II Va. Vc.

Measure 79: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 80: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 81: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 82: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 83: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 84: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 85: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 86: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 87: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

Measure 88: Picq. (rest), Fl. 1 (rest), Fl. 2 (rest), Ob. 1 (rest), E. Hn. 1 (rest), Cl. in B♭ 1 (rest), Bsnk. (rest), Hn. in F 1.3 (rest), Tp2 2.4 (rest), Tbne. 1 (rest), B. Tbne. (rest), Tba. (rest), T.Bells Perq. (rest), S A (rest), T B (rest).

86

2+2+3

Ob.

Cl. in B

Bsn.

C. Bn.

Hn. in F

Tp2

Tbne.

B. Tbne.

Tba.

Timp.

T.Bells

Perc.

S.A.

T.B.

Vn. I

Vn. II

Va.

Vc.

Cb.

S.A.

T.B.

Vn. I

Vn. II

Va.

Vc.

Cb.

3+2+2

$$2+2+3$$

2+2+3

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

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

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

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

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

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

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

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

Cb. *p* *ff*

Picq. *ff*
1 Fl. *ff* take Picc. 2
2 Fl. *ff*
1 Ob.
2 Ob.
E. Hn.
1 Cl. in B.
2 Cl. in B.

1 Tpt.
2 Tpt. *f*

Perc. *T.Bells* *mp* *mf*
3 Perc. *VIB.* *f*

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,

127 2+2+3

Picc.
Fl.
Ob.
E. Hn.
Cl. in B
C. Bn.
Bsn.
Tpt.
Tp.
Tbh.
B. Tbne.
Tba.

T.Bells

Perc. 2
Vib.
Sop.
Alt.
Ten.
Bas.
Vn. I
Vn. II
Vc.
Cb.

F $\ddot{\text{b}}$

1 Ob.

2

E. Hn.

1 Cl. in B

3

1 Bsn.

2

C. Bn.

Hn. in F
a2

2.4

1 Tpt.

3

Tb $\ddot{\text{b}}$ 2

B. Tbne.

Perc

VIB. let sound

f $\ddot{\text{b}}$

Hp.

ff let sound ff

Cel.

Sop.

En - joy. En - joy your

Alt.

En - joy. En - joy your

Ten.

En - joy. En - joy your

Bas.

En - joy. En - joy your

Vn. I

ff f f f

Vn. II

ff f f f

Va.

ff f f f

Vc.

pizz. ff pizz. ff

1
Picc.
2
Fl.
1
Ob.
2
E. Hn.
1
Cl. in B
3
Bsnk.

This section of the score shows the Picc., Fl., Ob., E. Hn., Cl. in B, and Bsnk. parts. The Picc. and Fl. play eighth-note patterns. The Ob., E. Hn., and Cl. in B play sixteenth-note patterns. The Bsnk. part consists of sustained notes. Dynamics include f, ff, and mf.

1
2
Hn. in F
3
4
1
Tp²
3
1
Tbne.
2

This section shows the Hn. in F, Tp², Tbne., and 2nd Bassoon parts. The Hn. in F and Tp² play eighth-note patterns. The Tbne. and 2nd Bassoon parts consist of sustained notes. Dynamics include f, ff, and ff.

Perd.

This section shows the Percussion (Perd.) part. It features a rhythmic pattern with dynamic ff. A vocal entry follows, with lyrics "sum - mer all; En - joy your sum-mers".

Sop.
Alt.
Ten.
Bas.

sum - mer all;
sum - mer all;
sum - mer all;

T.Bells
let sound

This section shows the Sop., Alt., Ten., and Bas. parts. They sing the lyrics "sum - mer all; En - joy your sum-mers". The vocal parts are in 3/4 time, while the Percussion is in 4/4. The vocal parts end with ff. The vocal parts are in 3/4 time, while the Percussion is in 4/4. The vocal parts end with ff.

Vn. I
Vn. II
Va.
Vc.

This section shows the Vn. I, Vn. II, Va., and Vc. parts. The Vn. I and Vn. II play eighth-note patterns. The Va. and Vc. parts play sustained notes. Dynamics include ff.

148

Picc. *ff* take A. Fl.

Fl. *ff* take Fl. 1

Ob. *fff poss.*

E. Hn. *fff poss.*

Cl. in *ff*

Hn. in F *ff* a2

Tpt. *ff*

Tbne. *ff*

B. Tbne. *ff*

Tba. *ff*

Timp. *ff* gliss.

T.Bells *ff*

Perc. *ff* Crat. *sim.* let sound

Glock. *ff* 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

135

Fl.

1 Ob.

2

E. Hn.

1

Cl. in B.

3

Bsn.

1

C. Bn.

ff

f

mf

flz. - 5 5

mf

mp

flz. - 5 5

mf

mp

flz. - 3 3 5 5

mp

flz. - 3 3 5 5

take B. Cl.

p

fff

fff

fff

1.3 Hn.in F

2.4

1 Tbne.

2

B. Tbne.

Tba.

gloss. #

mp *mf* *p*

gloss. ♯

mp *mf* *p*

gloss. ♯

mp *mf* *p*

Tim. B.D.
Perc3 *pp semper*

Vn. I
mf unmeasured
mf unmeasured
s.p. -
Vn. II
mp unmeasured
mp unmeasured
s.p. -
Va.
p unmeasured
p unmeasured s.p.
Vc.
p unmeasured s.p.
p unmeasured
Cb.

fff

Calm, solemn, $\text{♩} = \text{c.72}$

160

C. Bn. $\text{pp} < \text{mp}$ *espressivo*

Tba. p *espressivo* mp

Tim. pp *molto* f

Per3 pp

Hp. mp *sonorous*

Vc. pp

Cb. pp *unmeasured*

(s.p.)

pizz.

mp *sonorous*

pizz.

mp *sonorous*

arco

mf *arco*

mf

170

Fl.

2

A. Fl.

1

Cl. in B.

2

B. Cl.

1

Bsn.

2

C. Bn.

Hn.in F

1.3

2.4

Tbne.

1

2

B. Tbne.

Tba.

Tim.

Va.

Vc.

Cb.

Musical score for Flute 1, Flute 2, Alto Flute, Clarinet in B-flat, and Bassoon. The score shows measures 1 through 10. Measures 1-3 are rests. Measures 4-5 show woodwind entries with dynamic markings pp, p, and pp. Measures 6-7 show woodwind entries with dynamic markings p, pp, and pp. Measures 8-10 are rests.

Musical score for three brass instruments (Tpt., 2nd Tpt., Tbne.) across ten measures. The score consists of three staves. Measure 1: All instruments rest. Measure 2: All instruments rest. Measure 3: All instruments rest. Measure 4: All instruments rest. Measure 5: All instruments rest. Measure 6: All instruments rest. Measure 7: All instruments rest. Measure 8: All instruments rest. Measure 9: All instruments rest. Measure 10: The first two measures are identical. The third measure begins with a dynamic marking ***pp*** above the staff, followed by a instruction **st. mute**. The fourth measure begins with a dynamic marking ***pp*** above the staff, followed by a instruction **st. mute**. The fifth measure begins with a dynamic marking ***pp*** above the staff, followed by a instruction **st. mute**. The sixth measure begins with a dynamic marking ***pp*** above the staff, followed by a instruction **st. mute**.

Musical score for Percussion 1 (Perc.). The score consists of a single staff with a treble clef. From measure 1 to measure 7, there are seven vertical dashes indicating sustained notes. In measure 8, the notes change to eighth notes. The first eighth note has a dynamic marking *p* below it. The measure ends with a double bar line and a repeat sign, indicating a repeat of the section. Above the staff, in a small box, is the label "VIB.".

Musical score for the Bassoon (Bassoon) part. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The first seven measures show eighth-note rests. Measure 8 begins with a half note rest followed by a measure of common time. Measure 9 starts with a quarter note rest followed by a measure of common time. Measure 10 starts with a half note rest followed by a measure of common time.

A musical score for Cello (Cel.) on a bass clef staff. The first six measures show a sustained note with a dash above it. The seventh measure begins with a dash above the staff, followed by a fermata symbol over the next measure. The eighth measure starts with a fermata symbol, followed by a note with a grace note and a fermata symbol. The ninth measure starts with a fermata symbol, followed by a note with a grace note and a fermata symbol. The tempo is marked as *mp*.

A musical score for Tenor Solo, featuring three staves of music with corresponding lyrics. The first staff begins with a dynamic of *p*. The lyrics are "En - joy your sum-mer all:". The second staff begins with a dynamic of *p*, followed by *mp*. The lyrics are "Since she en - joys her long night's fes - ti - val". The third staff concludes with a dynamic of *mf*. The lyrics are "fes - ti - val". The score includes various rests and slurs.

Musical score for strings (Violin and Cello) showing measures 1-10. The strings play eighth-note patterns. Measure 10 includes dynamic markings: 'pizz. IV' above the strings, 'mp' below the strings, 'pizz. II' above the bassoon, and 'mp' below the bassoon.

191

A. Fl.

Cl. in B

2

B. Cl.

Bsn.

Hn. in F

2.4

Tpt.

2

Tbne.

2

Tba.

Vib.

Perd.

Hp.

Ten. Solo

Let me pre - pare. to - wards her, and let me call This

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
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
Tpt. 1.2
Tpt. 3
Tb. 1.2
B. Tbne.
Tba.
Ten. Solo
hour — her Vi - gil, and her Eve, —

Vn. I
Vn. II
Va.
Vc.
Cb.

202

Fl.

2

A. Fl.

1

Ob.

2

E. Hn.

1

Cl. in B.

2

B.Cl.

1

Bsn.

2

C. Bn.

87

1.3 Hn. in F

2.4

1.2 Tpt.

3

Tb \sharp 2

B. Tbne.

Tba.

Vn. I

Vn. II

Va.

Vc.

Cb.

205

Fl.

A. Fl.

Ob.

E. Hn.

Cl. in B

B. Cl.

Bsn.

C. Bn.

Hn.in F

Tpt.

Tbn.2

B. Tbne.

Tba.

Vn. I

Vn. II

Va.

Vc.

Cb.

208

Fl. 1 *ff*

Fl. 2 *ff*

A. Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

Cl. in B. 1 *ff*

Cl. in B. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. in F. 1.3 *ff*

Tpt. 2.4 *ff*

Tpt. 1.2 *ff*

Tbt. 2 *ff*

B. Tbne. *ff*

Tba. *ff*

Perc. 1 *ff* Crot. *ff* Glock. *ff* **LARGE CYMBAL** *ff*

Perc. 2 *ff*

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*

let sound

Since this Both the *f*

Since this Since this,

Perc8

T.T. 

ppp barely perceptible >>

Sop. *ff*
year's,

Alt. *ff*
year's,

Ten. *ff*
8 year's,

Bas. *ff*
year's,

Ten. Solo *mp*
8 and the day's deep mid-night 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 *pp* — *ppp* —

Cb.
ppp — *p* — 2 soli *pp* — *ppp* —