

Edward Lambert

Rossetti Requiem

a setting of texts
by Christina Rossetti

for

soloists, choir and orchestra

for the Newbury Chamber Choir (2010)

Soloists: soprano, mezzo-soprano, tenor, bass

Choir: soprano, alto, tenor, bass

Orchestra:

2 flutes doubling piccolo

2 bassoons (2nd doubling contrabassoon)

2 horns in F

percussion (3 deep concert toms, bass drum, vibraphone, tambourine, cymbal)

violins 1

violins 2

violas

cellos

double bass

1. Mezzo-soprano solo: *When I am dead* page 5
2. Chorus: *Vanity of vanities* page 29
3. Tenor solo: *A voice said* page 61
4. Chorus: *When my love* page 80
5. Soprano solo: *Remember me* page 100
6. Chorus: *Frost-locked all the winter* page 114
7. Bass solo: *Come to me* page 178
8. Chorus: *Somewhere or other* page 201
9. Quartet and Chorus: *Does the road wind uphill?* page 205

The movements should, as far as possible, be performed without a break.

Total duration: about 45 minutes

The score is notated in C

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ROSETTI REQUIEM

words by Christina Rossetti (1830 -1894)

1 Mezzo-Soprano

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not fear the rain;
I shall not hear the nightingale
Sing on as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

2 Chorus

Vanity of vanities, the Preacher saith,
All things are vanity. The eye and ear
Cannot be filled with what they see and hear.
Like early dew, or like the sudden breath
Of wind, or like the grass that withereth,
Is man, tossed to and fro by hope and fear:
So little joy hath he, so little cheer,
Till all things end in the long dust of death.
Today is still the same as yesterday,
Tomorrow also even as one of them;
And there is nothing new under the sun:
Until the ancient race of Time be run,
The old thorns shall grow out of the old stem,
And morning shall be cold and twilight grey.

3 Tenor

A voice said, 'Follow, follow': and I rose
And followed far into the dreamy night,
Turning my back upon the pleasant light.
It led me where the bluest water flows,
And would not let me drink: where the corn grows
I dared not pause, but went uncheered by sight
Or touch: until at length in evil plight
It left me, wearied out with many woes.
Some time I sat as one bereft of sense:
But soon another voice from very far
Called, 'Follow, follow': and I rose again.
Now on my night has dawned a blessed star:
Kind steady hands my sinking steps sustain,
And will not leave me till I shall go hence.

4 Chorus

*When my love came home to me,
Pleasant summer bringing,
Every tree was out in leaf,
Every bird was singing.*

My heart is like a singing bird
Whose nest is in a watered shoot:
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.

*There I met her in the lane
By those waters gleamy,
Met her toward the fall of day,
Warm and dear and dreamy.
Did I loiter in the lane?
None was there to see me.*

Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes;
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come; my love is come to me.

*Only roses in the hedge,
Lilies on the river,
Saw our greeting fast and fond,
Counted gift and giver,
Saw me take her to my home,
Take her home for ever.*

5 Soprano

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future what you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

6 Chorus

Frost-locked all the winter,
Seeds, and roots, and stones of fruits,
What shall make their sap ascend
That they may put forth shoots?
Tips of tender green,
Leaf, or blade, or sheath;
Telling of the hidden life
That breaks forth underneath,
Life nursed in its grave by Death.

Blows the thaw-wind pleasantly,
Drips the soaking rain,
By fits looks down the waking sun:
Young grass springs on the plain;
Young leaves clothe early hedgerow trees;
Seeds, and roots, and stones of fruits,
Swollen with sap put forth their shoots;
Curled-headed ferns sprout in the lane;
Birds sing and pair again.

There is no time like Spring,
When life's alive in everything,
Before new nestlings sing,
Before cleft swallows speed their journey back
Along the trackless track -
God guides their wing,
He spreads their table that they nothing lack, -
Before the daisy grows a common flower,
Before the sun has power
To scorch the world up in his noontide hour.

There is no time like Spring,
Like Spring that passes by;
There is no life like Spring-life born to die,
Piercing the sod,
Clothing the uncouth clod,
Hatched in the nest,
Fledged on the windy bough,
Strong on the wing:
There is no time like Spring that passes by,
Now newly born, and now
Hastening to die.

7 Bass

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

O dream how sweet, too sweet, too bitter sweet,
Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again though cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.

8 Chorus

Somewhere or other there must surely be
The face not seen, the voice not heard,
The heart that not yet - never yet - ah me!
Made answer to my word.

Somewhere or other, may be near or far;
Past land and sea, clean out of sight;
Beyond the wandering moon, beyond the star
That tracks her night by night.

Somewhere or other, may be far or near;
With just a wall, a hedge, between:
With just the last leaves of the dying year
Fallen on a turf grown green.

9 Quartet and chorus

Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

Rossetti Requiem

Edward Lambert

1/1



Flute 1



Flute 2



Bassoon 1



Contrabassoon



Horn in F 1

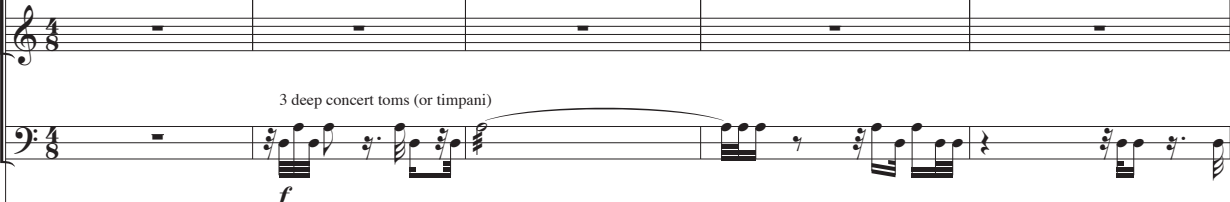


Horn in F 2



Percussion

3 deep concert toms (or timpani)



f

Soprano



Mezzo-Soprano



Tenor



Bass



Violin I



Violin II



Viola



f

Cello



f

Double Bass



1/6

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

1/6

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 6 of Edward Lambert's *Rossetti Requiem* is presented in two systems. The first system includes parts for Flute 1 and 2, Bassoon 1 and Contrabassoon, Horn 1 and 2, Percussion, and Mezzo-Soprano. The second system includes Violin I and II, Viola, Violoncello, and Double Bass. The Percussion part features a complex rhythmic pattern with various note values and rests. The string parts (Violins, Viola, Violoncello) have melodic lines with slurs and dynamics markings like 'f'.

1/10

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/14

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

1/14

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

1/20

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

solo senza rigore, rubato

When _____ I _____ am _____ dead, _____ my dea - - - rest,

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

1/24

1/27

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Sing

no sad songs for me;

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

1/28 1/32

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Plant _____ thou no ro -

1/28

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

1/33

1/36

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

- ses at my head, Nor sha dy cy press tree: -

1/33

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

1/38 1/40

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Be _____ the green grass a - bove me With

1/38

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

p

p

p

1/43 1/44

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

_____ showers_____ and dew - drops wet:_____ And if _____

1/43

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/48

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

— thou wilt, re - mem - ber, — And — if thou — wilt,

1/48

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/54

1/55

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

for - get. _____

1/54

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/59

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

1/59

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/63

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

I shall not see the sha - dows, I shall not fear, _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/67

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

— not fear the rain; I — shall — not — hear the nigh - tin - gale Sing — on — as if —

1/67

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/71 1/72

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

— in — pain: And dread - - - - - ming,

1/71

Vln. I

Vln. II

Vla.

Vc.

D.B.

11/76

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

and drea - - - - - ming through the twi -

11/76

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a full orchestra and a soprano. The top system includes Flutes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Percussion, and a Soprano. The bottom system includes Violins I and II, Viola, Violoncello, and Double Bass. The Soprano part has lyrics: 'and drea - - - - - ming through the twi -'. The Percussion part has a rhythmic pattern. The Viola part has a dynamic marking 'p'.

1/80 1/81

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

light _____ That doth not _____ rise _____

1/80

Vln. I

p

Vln. II

Vla.

Vc.

D.B.

1/84 1/88

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

1/84

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

cresc.

cresc.

cresc.

f

f

f

nor — set, — Hap —

f

1/89

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

ly I may re - mem - ber, And hap - ly may

1/89

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

1/95 **1/96**

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

for - get. _____

1/95

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The woodwinds and percussion enter in measure 1/95 with a rhythmic pattern, while the strings provide a sustained harmonic. The mezzo-soprano has a vocal line in measure 1/95, with the lyrics 'for - get. _____'.

1/100

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

1/100

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/104

Fl. 1

Fl. 2

Bsn. 1

C-Bsn. *to bassoon*

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I *dim.*

Vln. II *dim.*

Vla.

Vc.

D.B. *f* *dim.*

1/109

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

1/109

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

pp

2/1 $\text{♩} = 80$

Fl. 1 *pp*

Fl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

2/1

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

D.B.

2/20

2/23

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

things are va - ni - ty. The eye and ear Can - not be filled with what they see and

A

things are va - ni - ty. The eye and ear Can - not be filled with what they see and

T

things are va - ni - ty. The eye and ear Can - not be filled with what they see and

B

things are va - ni - ty. The eye and ear Can - not be filled with what they see and

2/20

Vln. I

Vln. II

Vla.

pp

Vc.

D.B.

pp

2/26 2/28

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

hear. Like ear - ly dew, or like the sud - den breath Of wind, or like the

A

hear. Like ear - ly dew, or like the sud - den breath Of wind, or like the

T

8 hear. Like ear - ly dew, or like the sudden breath Of wind, or like the

B

hear. Like ear - ly dew, or like the sudden breath Of wind, or like the

2/26

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

pp

p

2/31

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

p

p

S

grass that wi - the - reth, Is man, tossed to and fro by hope and fear: So lit - tle

A

grass that wi - the - reth, Is man, tossed to and fro by hope and fear: So lit - tle

T

grass that wi - the - reth, Is man, tossed to and fro by hope and fear: So lit - tle

B

grass that wi - the - reth, Is man, tossed to and fro by hope and fear: So lit - tle

2/31

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/39

2/36

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

joy hath he, so lit - tle cheer,

A

— joy hath he, so lit - tle cheer,

T

8 — joy hath he, — so — lit - tle cheer,

B

— joy hath he, — so — lit - tle cheer,

2/36

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

2/44

2/46 ♩ = 66

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

2/47

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S Till all things

A

T 8

B

2/47

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

2/49

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

end

Till

A

Till

all

things

end

T

8

Till

all

things

end

B

Till

2/49

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

2/51

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

all things end

Till all things

all things end

all things Till

2/51

p

2/53

2/54

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

all things end in

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/55

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

the long dust of death.

2/55

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

2/57

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

2/57

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

2/60

2/61

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

f

S

To - day

A

To - day

T

To - day

B

To - day

2/61

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/63

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

day is still the same To - day To - day

A

day is still the same To - day To - day

T

8 day is still the same To - day To - day

B

day is still the same To - day To - day

2/63

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/65

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

is still the same as ye - ster - day, To -

is still the same as ye - ster - day, To -

is still the same as ye - ster - day, To -

is still the same as ye - ster - day, To -

2/65

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/67

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

day is still the same as ye - ster - day, To - mor - row al - so e - ven as

day is still the same as ye - ster - day, To - mor - row al - so e - ven as

day is still the same as ye - ster - day, To - mor - row al - so e - ven as

day is still the same as ye - ster - day, To - mor - row al - so e - ven as

2/67

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/69 2/70

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

one of them; _____

A

one of them; _____

T

one of them; _____

B

one of them; _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/71

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

And there

And there

And

And there

And there

And

And there

And there

And

And there

And there

And

2/73

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

there is no - thing new

And there And there

A

there is no - thing new

And there And there

T

there is no - thing new

And there And there

B

there is no - thing new

And there And there

2/73

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/75

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

is no - thing new — no - thing new un - der the sun: And

is no - thing new — no - thing new un - der the sun: And

is no - thing new — no - thing new un - der the sun: And

is no - thing new — no - thing new un - der the sun: And

2/75

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/77

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

there is no - thing new un - der the sun: Un - til the an - cient race of Time

there is no - thing new un - der the sun: Un - til the an - cient race of Time

there is no - thing new un - der the sun: Un - til the an - cient race of Time

there is no - thing new un - der the sun: Un - til the an - cient race of Time

2/77

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/79

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

2/79

Vln. I

Vln. II

Vla.

Vc.

D.B.

be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

ff

ff

p

p

ff

ff

2/81

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1

Hn. 2

S *p*
The old thorns shall grow

A *p*
The old thorns

T *p*
The old

B

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

2/83

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

S

out of the

A

shall grow out

T

thorns shall grow out

B

p

The old thorns shall

2/83

Vln. I

Vln. II

Vla.

Vc.

p

D.B.

The musical score is written for a full orchestra and a four-part vocal choir. The woodwind section includes two flutes, two bassoons, and two horns. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 2/83 time. The key signature has one sharp (F#). The woodwinds and strings play a melodic line with a crescendo, while the voices enter with lyrics. The dynamic is marked 'p' (piano).

2/85

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

old stem,

A

of the old stem,

T

8
of the old stem,

B

grow out of the

2/85

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

2/87

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

old stem,

And mor - ning

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

2/89

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

shall _____ be cold _____ and _____ twi -

shall _____ be cold _____ and _____ twi -

shall _____ be cold _____ and _____ twi -

shall _____ be cold _____ and _____ twi -

2/89

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/91

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

light

grey.

light

grey.

light

grey.

light

grey.

2/91

2/93

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

2/93

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/96

♩ = 48

2/95

Score for measures 2/95 to 2/96, measures 1 through 3. The score is for five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The time signature is 4/4. The key signature has one sharp (F#). The dynamics are marked *pp* (pianissimo).

Measure 1 (2/95): Vln. I and Vln. II play a continuous sixteenth-note pattern. Vla. and Vc. play a continuous sixteenth-note pattern. D.B. is silent.

Measure 2 (2/96): Vln. I and Vln. II play a continuous sixteenth-note pattern. Vla. and Vc. play a continuous sixteenth-note pattern. D.B. is silent.

Measure 3 (2/96): Vln. I and Vln. II play a continuous sixteenth-note pattern. Vla. and Vc. play a continuous sixteenth-note pattern. D.B. is silent.

2/98

Score for measures 2/98 to 2/99, measures 1 through 3. The score is for five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The time signature is 4/4. The key signature has one sharp (F#). The dynamics are marked *pp* (pianissimo).

Measure 1 (2/98): Vln. I and Vln. II play a continuous sixteenth-note pattern. Vla. and Vc. play a continuous sixteenth-note pattern. D.B. is silent.

Measure 2 (2/98): Vln. I and Vln. II play a continuous sixteenth-note pattern. Vla. and Vc. play a continuous sixteenth-note pattern. D.B. is silent.

Measure 3 (2/98): Vln. I and Vln. II play a continuous sixteenth-note pattern. Vla. and Vc. play a continuous sixteenth-note pattern. D.B. is silent.

3/1 

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

pizz.

p

solo

A voice said, 'Fol-low, fol-low': and I rose And fol-lowed



3/6

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

8

far in - to the drea - my night, Tur - ning my back _____ u - pon the

3/6

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

3/10

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

plea-sant light.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

The musical score is for a rehearsal mark labeled 3/10. It features ten staves: Fl. 1, Fl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Vib., T (Tenor), Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Fl. 1 has a melodic line with slurs and ties. Bsn. 1 has a single note in the first measure and a half-note pair in the fourth measure, marked *p*. Vib. has a complex rhythmic pattern. T has a single note in the first measure, followed by rests, with the lyrics "plea-sant light." below. Vla. has a steady eighth-note accompaniment. Vc. and D.B. have melodic lines with slurs and ties.

3/16

3/15

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

8

It led me where the bluest wa-

3/15

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/20 3/23

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T.

- ter flows, And would not let me drink:

3/20

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/25

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

3/25

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/31

3/29

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

where the corn grows I dared not pause, but went

3/29

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

3/33

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

— un - cheered — by sight Or touch:

3/33

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/37

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

un - til at length in e - vil plight It left me, wea - ried

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/44

3/42

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

8

—out with ma - ny — woes. Some time I sat as one be - rept of

3/42

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

pp

pp

3/50

3/53

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

sense:

3/50

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/55

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

8

But soon a -

3/55

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for a full orchestra and a soloist (T). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/55. The score is divided into two systems. The first system includes Fl. 1, Fl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Vib., and T. The second system includes Vln. I, Vln. II, Vla., Vc., and D.B. The soloist (T) has a vocal line with the lyrics 'But soon a -'. The woodwinds and strings are playing complex, fast passages. The brass instruments are playing sustained notes. The soloist (T) is singing a short phrase.

3/58

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

no-ther voice from ve-ry far _____ Called, 'Fol-low, fol-low': _____

3/58

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

p

3/62

3/61

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

___ and I rose a - gain. Now ___

3/61

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/65

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

on my night has dawned

3/65

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

3/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

8 — a bles-sed star: Kind stea-dy

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

pizz.

p

3/73

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

hands my sink - ing steps — sus - tain, And will not leave me

3/73

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

3/77

3/78

Fl. 1

p

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

till I shall go hence. ____

3/77

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/82

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

3/82

Vln. I

Vln. II

Vla.

Vc.

D.B.

to piccolo

The musical score is for a full orchestra and includes parts for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Vibraphone, Trumpet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats) and the time signature is 3/82. The score is divided into two systems. The first system contains parts for Fl. 1, Fl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Vib., T, and a measure for Vln. I. The second system contains parts for Vln. II, Vla., Vc., and D.B. The Fl. 1 part has a melodic line with a slur and a fermata, and a 'to piccolo' instruction. The Vib. part has a rhythmic pattern. The Vln. I part has a melodic line. The Vln. II part has a melodic line. The Vla. part has a melodic line. The Vc. part has a melodic line. The D.B. part has a melodic line. The score is written in a standard musical notation with staves and notes.

4/1

 $\text{♩} = 108$

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

When my love came home to me, Plea - sant sum - mer

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/9

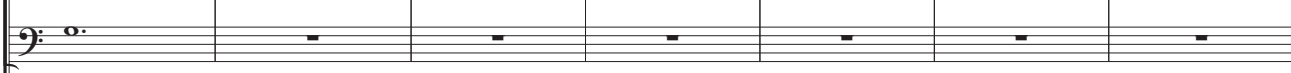
Picc. 

Picc. 

Bsn. 1 

Bsn. 2 

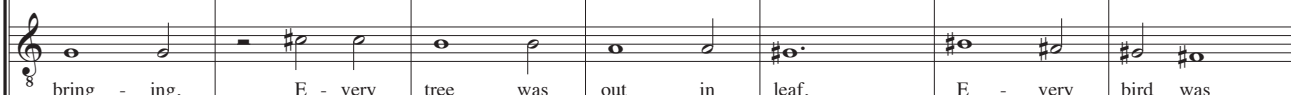
Hn. 1 

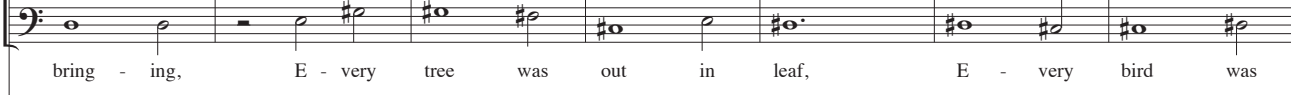
Hn. 2 

Perc. 

S 

A 

T 

B 

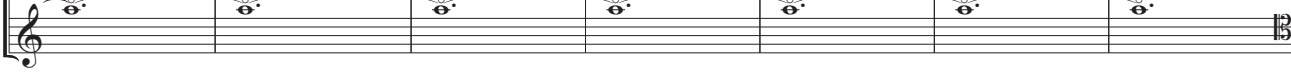
4/9

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

4/16 **4/17**

Picc. *p* piccolo

Picc. *p* piccolo

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. *p* Tambourine

S *tutti p*
My heart is like a sing - ing bird Whose nest is in a wa - tered

A *tutti p*
My heart is like a sing - ing bird Whose nest is in a

T
sing - ing.

B
sing - ing.

4/16

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p* pizz.

4/22

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

shoot: My heart is like an ap - ple - tree Whose boughs are

A

wa - tered shoot: My heart is like an ap - ple -

T

B

4/22

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/27

4/31

Picc. 1

Picc. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

bent _____ with thick - set _____ fruit;

tree Whose boughs are bent _____ with thick - set fruit;

My heart is like a

My

4/27

4/32

Picc. 1

Picc. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

rain - bow shell That pad - dles in a hal - cyon sea;

heart is like a rain - bow shell That pad - dles in a hal - cyon sea;

4/32

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/38

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

4/38

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/43 4/47

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
love is come to me.
love is come to me.

A
love is _____ come to me.

T
8
There I met her

B
There I met her

4/43

Vln. I

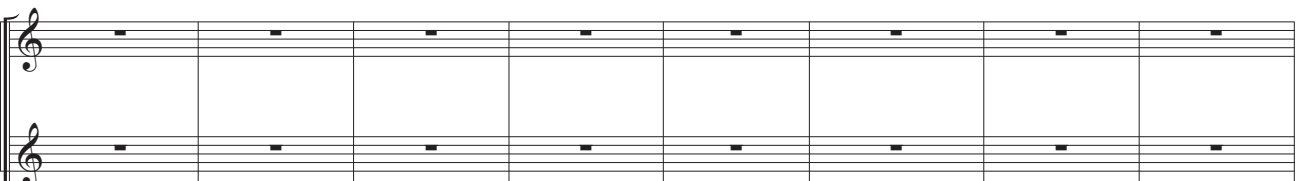
Vln. II

Vla.

Vc.

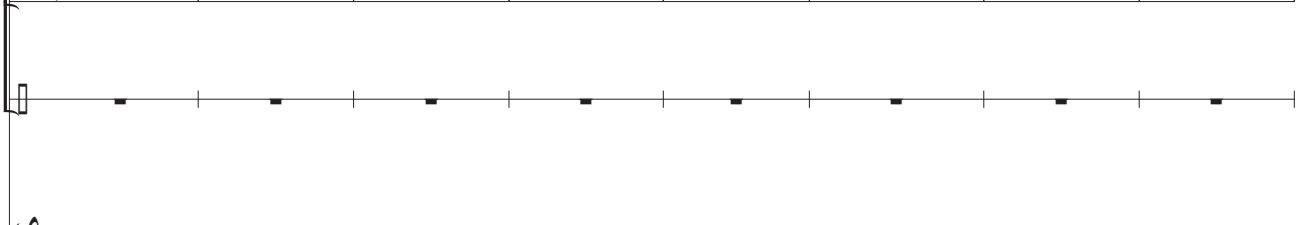
D.B.

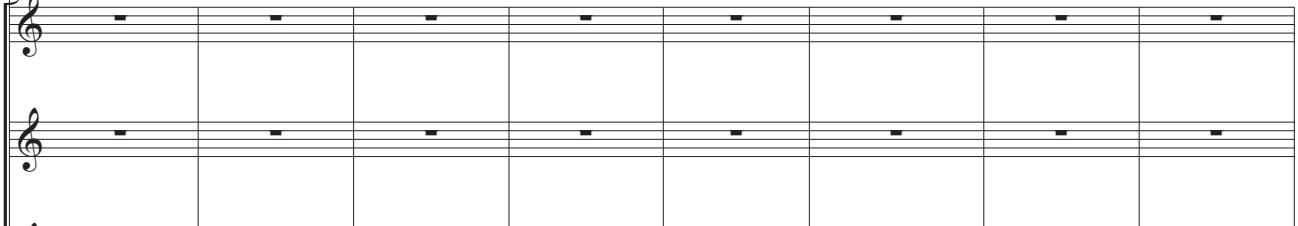
4/49

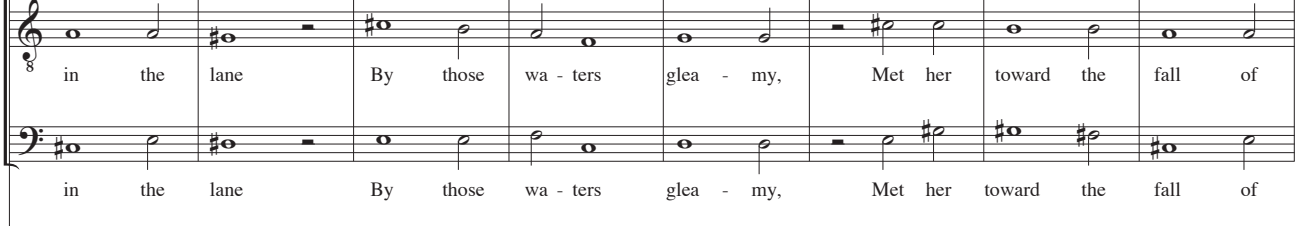
Picc. 

Bsn. 1 

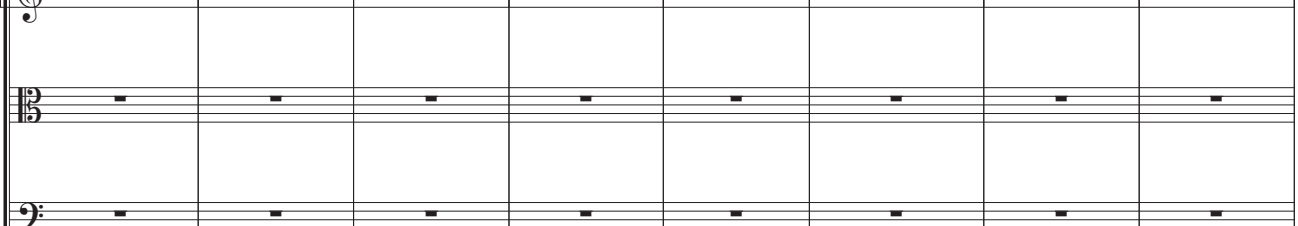
Bsn. 2 

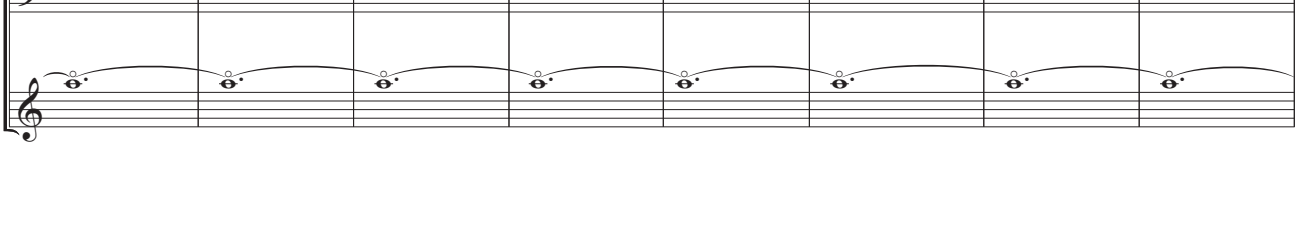
Hn. 1 

Hn. 2 

Perc. 

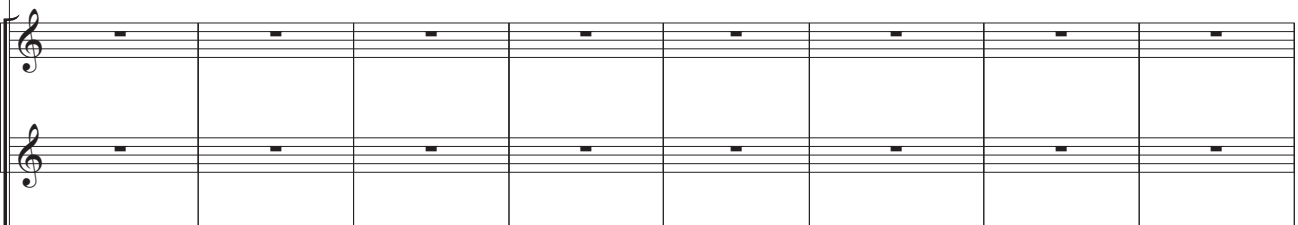
S 

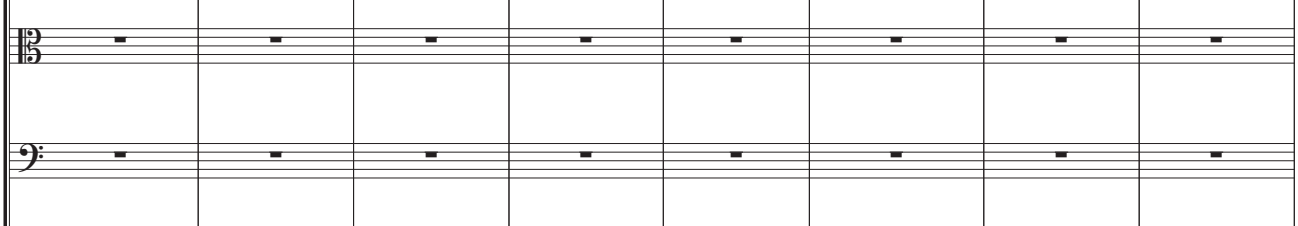
A 

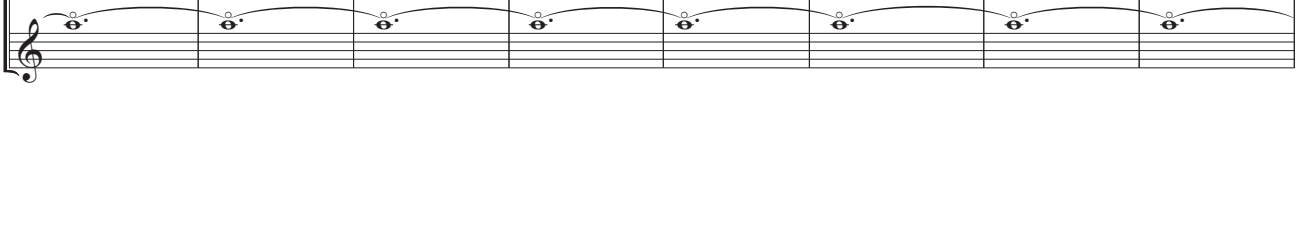
T 

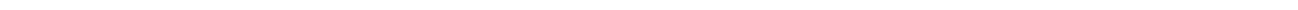
B 

4/49

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B.

4/57

4/61

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by William Walton. The score is for a full orchestra and vocal soloists. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Piccolo (Picc.), Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Perc., Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 4/57 time and features a key signature of one sharp (F#). The lyrics are: "day, Warm and dear and drea - my. Did I loi - ter in the". The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *pizz.*, *p*, and *sfz*.

4/65

4/70 $\text{♩} = 120$

Picc. *p*

Picc. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Perc.

S

A

T

B

lane? None was there to see me.

lane? None was there to see me.

4/65

Vln. I *p*

Vln. II *p*

Vla. *p* arco

Vc.

D.B.

Raise me a

Raise me a dais of silk and down;

4/80

4/74

Picc. *cresc.*

Picc. *cresc.*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *p*

Perc.

S
dais of silk and down; Hang it with vair and pur - ple dyes;

A
Hang it with vair and pur - ple dyes; Carve it in

T

B

4/74

Vln. I

Vln. II

Vla.

Vc. *p*

D.B.

4/81

Picc. 

Picc. 

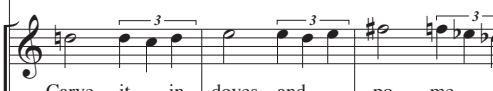
Bsn. 1 

Bsn. 2 

Hn. 1 

Hn. 2 

Perc. 

S 

A 

T 

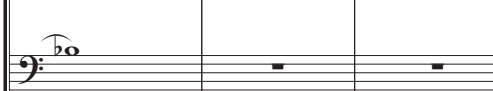
B 

4/81

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

4/89

Picc. 1

Picc. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

Work it in gold and — sil - ver grapes; In leaves and sil - ver fleurs - de - lys; —

A

Work it in gold and — sil - ver grapes; In leaves and — sil - ver fleurs - de - lys; —

T

8

B

4/89

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

p

4/97 $\text{♩} = 108$

Picc. *p*

Picc. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc. *p*

S
Be - cause the birth-day of my life Is come; my love is come to

A
Be - cause the birth - day of my life Is come; my love is

T

B

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

4/103 **4/105**

Picc. *f*

Picc. *f*

Bsn. 1 *f*

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc. *f* *p* Suspended cymbal

S
me. Be-cause the birth - day of my life Is come; my

A
come to me. Be-cause the birth - day of my life Is come; my

T

B

Vln. I 4/103

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

D.B. *sfz*

4/109 4/113

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

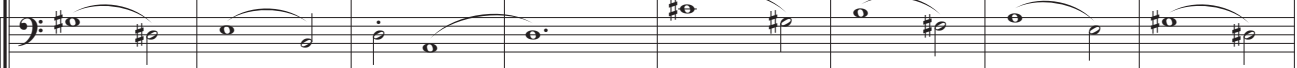
Vc.

D.B.

4/116

Picc. 

Picc. 

Bsn. 1 

Bsn. 2 

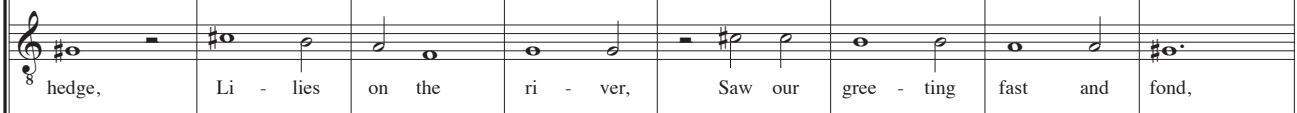
Hn. 1 

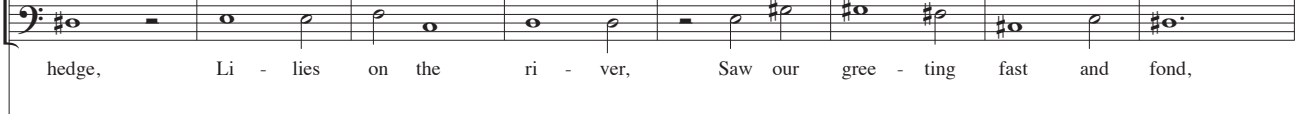
Hn. 2 

Perc. 

S 

A 

T 

B 

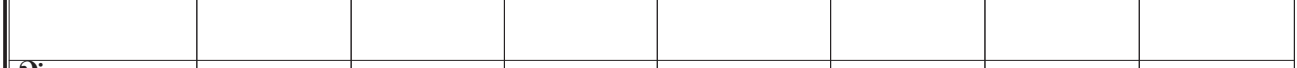
4/116 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

4/124

4/128

Picc. *pp*

Picc. *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc.

S *pp*
my

A *pp*
my

T *p*
Coun - ted gift and gi - ver, Saw me take her to my home,

B *p*
Coun - ted gift and gi - ver, Saw me take her to my home,

4/124

Vln. I

Vln. II

Vla. pizz. *> sfz*

Vc. *p*

D.B. pizz. *> sfz*

4/132

Picc. *to flute*

Picc. *to flute*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. *p*

S
love _____ is _____ come to me.

A
love _____ is come to me.

T
8
Take her home for e - ver.

B
Take her home for e - ver.

4/132

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/1 $\text{♩} = 54$

solo

S Re - mem - ber me Re - mem - ber me when I am

Vln. I *p* molto legato

Vln. II *p* molto legato

Vla. arco *p* molto legato

Vc. *p* molto legato

D.B. arco *p* molto legato

5/8

S gone a-way, Gone far a-way in - to the si - lent land; When you can no more hold me by the

5/8

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/14

5/17

S

hand, Nor I half turn to go yet tur - ning stay. Re - mem - ber me

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

5/21

S

Re - mem - ber me when no more day by day You tell me of our fu - ture what you

5/21

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

5/31 $\text{♩} = 48$

5/26

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

planned:

5/26

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/33

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

On-ly re - mem - ber me; you un - der - stand It will be late to coun - sel then

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

5/39

5/38

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

or pray.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

p

5/38

5/39

5/41

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/44

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/44

5/49 **5/50** ♩ = 60

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

S
Yet if you should for - get me ___ for a while ___ And af - ter - wards re - mem - ber, ___ do ___

5/49

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B.

[illegible]

5/62

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

For if the dark - ness and cor - rup - tion leave A ve - stige of

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/66

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

— the thoughts that once I had,

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

5/69

5/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Bet - - - ter by far you should

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

5/75

Fl. 1 *pp*

Fl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S
should re - mem - ber _____ and _____ be sad.

5/75

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/1

 = 132

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

p

p

tutti

Frost - locked all the

Frost - locked all the

Frost - locked all the

Frost - locked all the

6/5

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

win-ter, Seeds, and roots, and stones of fruits,

A

win-ter, Seeds, and roots, and stones of fruits,

T

win-ter, Seeds, and roots, and stones of fruits,

B

win-ter, Seeds, and roots, and stones of fruits,

6/5

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

6/9

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/9

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/12

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 117 of Edward Lambert's *Rossetti Requiem* is presented in two systems. The first system features woodwind and vocal staves. Flutes 1 and 2, Bassoon 1, Horns 1 and 2, and Percussion are marked with whole rests. Bassoon 2 plays a melodic line consisting of eighth and sixteenth notes, with slurs and ties. The vocal staves (Soprano, Alto, Tenor, Bass) are also marked with whole rests. The second system features string staves. Violins I and II, Viola, Violoncello, and Double Bass are marked with rhythmic patterns of eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 6/12.

6/15

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Frost - locked all the win - ter,

Frost - locked all the win - ter,

Frost - locked all the win - ter,

Frost - locked all the win - ter,

6/15

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

6/29

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

What shall make their sap a - scend That

6/29

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

6/38

6/35

6/35

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

they may put forth shoots? Tips of

6/35

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/41

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc.

S
ten - der green, Leaf, or blade, or sheath; Tel - ling of the

A
ten - der green, Leaf, or blade, or sheath; Tel - ling of the

T
ten - der green, Leaf, or blade, or sheath; Tel - ling of the

B
ten - der green, Leaf, or blade, or sheath; Tel - ling of the

6/41

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

6/46

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

hid - den life That breaks forth un - der - neath, the

hid - den life That breaks forth un - der - neath, the

hid - den life That breaks forth un - der - neath, the

hid - den life That breaks forth un - der - neath, the

6/46

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

6/50

6/53

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der - neath, Life

6/50

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/55

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

nursed in its grave by Death.

A

nursed in its grave by Death.

T

nursed in its grave by Death.

B

nursed in its grave by Death.

6/55

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/61

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

f

p

f

p

f

p

f

p

f

p

f

p

Blows the thaw - wind plea-sant - ly, Drips the

Blows the thaw - wind plea-sant - ly, Drips the

Blows the thaw - wind plea-sant - ly, Drips the

Blows the thaw - wind plea-sant - ly, Drips the

6/65

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

soa - king rain, _____ Drips _____

A

soa - king rain, _____ Drips _____

T

soa - king rain, _____ Drips _____

B

soa - king rain, _____ Drips _____

6/65

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

6/71

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/71

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/74

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/74

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/77

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Blows the thaw - wind plea - sant - ly,

Blows the thaw - wind plea - sant - ly,

Blows the thaw - wind plea - sant - ly,

Blows the thaw - wind plea - sant - ly,

6/77

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/80

6/83

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Drips the soa-king rain,

6/80

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

6/84

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

By fits looks down the wa - king sun: Young grass springs on the

By fits looks down the wa - king sun: Young grass springs on the

By fits looks down the wa - king sun: Young grass springs on the

By fits looks down the wa - king sun: Young grass springs on the

6/89

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

plain;

Young leaves

clothe ear - ly

hedge - row

A

plain;

Young leaves

clothe ear - ly

hedge - row

T

plain;

Young leaves

clothe ear - ly

hedge - row

B

plain;

Young leaves

clothe ear - ly

hedge - row

6/89

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/93

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
 trees; Seeds, and roots, and stones of fruits, _____

A
 trees; Seeds, and roots, and stones, and stones of fruits, _____

T
 trees; Seeds, and roots, and stones, and stones of fruits, _____

B
 trees; Seeds, and roots, and stones of fruits, _____

[illegible]

6/100

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc.

S
Swol - len with sap put forth their shoots;

A
Swol - len with sap put forth their shoots;

T
Swol - len with sap put forth their shoots;

B
Swol - len with sap put forth their shoots;

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*
arco

6/103

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Swol - len with sap put forth their

put forth their

put forth their

put forth their

6/103

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/106

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

shoots; Curled - hea - ded ferns sprout in the lane; _____

A

shoots; Curled - hea - ded ferns sprout in the lane; _____

T

shoots; Curled - hea - ded ferns sprout in the lane; _____

B

shoots; Curled - hea - ded ferns sprout in the lane; _____

6/106

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is for the piece "The Bird Song" by George Gershwin, arranged for a large ensemble and vocal soloists. The score is divided into two systems, each containing five measures of music.

Woodwind Section:

- Flutes (Fl. 1, Fl. 2):** Both flutes play a melodic line consisting of eighth-note triplets, primarily in the treble clef.
- Bassoons (Bsn. 1, Bsn. 2):** Both bassoons play a supporting line consisting of eighth-note triplets, primarily in the bass clef.
- Horns (Hn. 1, Hn. 2):** Both horns are silent, indicated by a whole rest in each measure.
- Percussion (Perc.):** The percussion part is silent, indicated by a whole rest in each measure.

Vocal Soloists:

- Soprano (S):** The soprano part begins with a whole rest in the first measure, followed by a melodic line in the second measure, and then a whole note in the third measure.
- Alto (A):** The alto part begins with a whole rest in the first measure, followed by a melodic line in the second measure, and then a whole note in the third measure.
- Tenor (T):** The tenor part begins with a whole rest in the first measure, followed by a melodic line in the second measure, and then a whole note in the third measure.
- Bass (B):** The bass part begins with a whole rest in the first measure, followed by a melodic line in the second measure, and then a whole note in the third measure.

Lyrics:

Birds sing and pair a -

String Section:

- Violins I (Vln. I):** The Violins I play a rapid sixteenth-note figure in the first measure, followed by a sustained note in the second measure, and then a whole note in the third measure.
- Violins II (Vln. II):** The Violins II play a rapid sixteenth-note figure in the first measure, followed by a sustained note in the second measure, and then a whole note in the third measure.
- Viola (Vla.):** The Viola plays a rapid sixteenth-note figure in the first measure, followed by a sustained note in the second measure, and then a whole note in the third measure.
- Violoncello (Vc.):** The Violoncello plays a rapid sixteenth-note figure in the first measure, followed by a sustained note in the second measure, and then a whole note in the third measure.
- Double Bass (D.B.):** The Double Bass plays a rapid sixteenth-note figure in the first measure, followed by a sustained note in the second measure, and then a whole note in the third measure.

Dynamic Markings:

- pp (pianissimo):** This dynamic marking is used for the string section in the first measure of the second system.

6/119

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

no time, no time like Spring, When life's a -

no time, no time like Spring, When life's a -

no time, no time like Spring, When life's a -

no time, no time like Spring, When life's a -

6/119

6/123

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

live, a live in e - very - thing,

A

live, a live in e - very - thing,

T

live, a live in e - very - thing,

B

live, a - live in e - very - thing,

6/123

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/126

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

There is no time, no time like

6/126

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/130

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

Spring, When life's a - live, a - live in

A

Spring, When life's a - live, a - live in

T

Spring, When life's a - live, a - live in

B

Spring, When life's a - live, a - live in

6/130

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/137

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

Be - fore new nest - lings

Be - fore new nest - lings

6/137

6/144 **6/146**

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

long the track - less track

long the track - less track

God guides

God guides

6/144

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

6/148

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

their wing, He

their wing, He

6/148

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/152

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

spreads their ta - - - ble that they no - thing

spreads their ta - - - ble that they no - thing

6/152

Vln. I

Vln. II

Vla.

Vc.

p

D.B.

6/155

6/157

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Be - fore the

Be - fore the dai - sy

lack,

lack,

6/155

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

6/159

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

dai - sy grows a com - mon flower,

grows a com - mon flower, Be - fore the

Be - fore the dai - sy grows a com - mon

Be - fore the

6/159

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/162

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Be - fore the sun has power To scorch the world up

sun has power To scorch the world up

flower, Be - fore the sun has power To scorch the world up

sun has power To scorch the world up

6/162

6/168

6/166

6/166

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

in his noon - tide hour. There is

6/166

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/174

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

pas - ses by; Like Spring that pas - ses

pas - ses by; Like Spring that pas - ses

pas - ses by; Like Spring that pas - ses

pas - ses by; Like Spring that pas - ses

6/174

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/177

Fl. 1
f

Fl. 2
f

Bsn. 1
f

Bsn. 2
f

Hn. 1
f

Hn. 2
f *ff*

Perc.
f *f*

S
by; There is

A
by; There is

T
by; There is

B
by; There is

6/177

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a full orchestra and a four-part vocal choir. The woodwind section includes two flutes, two bassoons, and two horns. The brass section includes two bassoons and two horns. The percussion section includes a variety of instruments. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The score is in 6/8 time and features a variety of musical notations, including dynamics, articulation, and lyrics.

6/181

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

no life like Spring - life life like Spring - life

no life like Spring - life life like Spring - life

no life like Spring - life life like Spring - life

no life like Spring - life life like Spring - life

6/181

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/185

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

born to die, like Spring - life born to

born to die, like Spring - life born to

born to die, like Spring - life born to

born to die, like Spring - life born to

6/185

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

6/190

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

die, _____

A

die, _____

T

die, _____

B

die, _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/193

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

Pier - cing the sod,

A

Pier - cing the sod,

T

Pier - cing the sod,

B

Pier - cing the sod,

Clo - thing the un - couth clod,

Clo - thing the un - couth clod,

Clo - thing the un - couth clod,

Clo - thing the un - couth clod,

6/193

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

pizz.

D.B.

p

6/198

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hatched in the nest,

Hatched in the nest,

Hatched in the nest,

Hatched in the nest,

6/198

6/202

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fledged on the win - dy bough,

Fledged on the win - dy bough,

Fledged on the win - dy bough,

Fledged on the win - dy bough,

arco

p

arco

p

p

6/211

6/207

6/207

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Strong on the wing: There is

Strong on the wing: There is

Strong on the wing: There is

Strong on the wing: There is

6/207

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

pp

f

pp

f

f

f

6/213

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

no time no time like Spring that pas - ses

no time no time like Spring that pas - ses

no time no time like Spring that pas - ses,

no time no time like Spring that pas - ses

6/213

6/217

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

by, there is

by, There is no time like Spring,

pas - - - ses by, like Spring,

by, There is no time like Spring that

6/217

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/221

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

no time,
no time,
like Spring that
pas - ses by,

no time like
no time
like Spring that
pas - ses by,

Spring that pas - ses
by,
There is,
There is,

by, Spring that
pas - ses
There is, there
is no time like

6/221

6/225

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

pas - ses by, there is no time, no time like Spring,

by, There is no time like Spring, time like Spring that pas - ses

is no time like Spring, time like Spring that pas - ses

Spring, time like Spring that pas - ses by, time like Spring that pas - ses

6/225

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/229

Fl. 1

Fl. 2 to piccolo

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
Spring that pas - ses by, there is no time like Spring,

A
by, There is, is no time, no time like

T
by. that pas - ses by, no time like Spring, There is no time like

B
by, There is no time like Spring,

6/229

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/235

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

f

S

time like Spring - time, no time like

A

Spring, like Spring - time, no time like

T

Spring, like Spring - time, no time like

B

time like Spring - time, no time like

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/239

6/241

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Spring, like Spring that pas - ses by,

Spring, like Spring that pas - ses by,

Spring, like Spring that pas - ses by,

Spring, like Spring that pas - ses by,

div. *f*

div. *f*

div. *f*

f

f

f

f

f

6/242

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Now new - ly born,

Now new - ly born,

Now new - ly born,

Now new - ly born,

6/242

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/245

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Now new - ly born, Now

Now new - ly born, Now

Now new - ly born, Now

Now new - ly born, Now

6/245

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a large ensemble. The woodwind section includes Flute 1, Piccolo, Bassoon 1 and 2, Horn 1 and 2, and Percussion. The vocal section consists of Soprano, Alto, Tenor, and Bass. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score is in 6/245 time. The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes. The vocal quartet enters with the lyrics 'Now new - ly born, Now'.

6/248

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

new - ly born, Now

new - ly born, Now

new - ly born, Now

new - ly born, Now

6/248

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/251

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Fl. 1 and Picc. play a melodic line with triplets. Bsn. 1 and Bsn. 2 play sustained notes. Hn. 1 and Hn. 2 play sustained notes. Perc. plays a rhythmic pattern.

S

A

T

B

new - - - ly born,

new - - - ly born,

new - - - ly born,

new - - - ly born,

Soprano, Alto, Tenor, and Bass sing the lyrics 'new - - - ly born,'.

6/251

Vln. I

Vln. II

Vla.

Vc.

D.B.

Violins I and II, Viola, Violoncello, and Double Bass play a rhythmic pattern.

6/254

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

and now Haste - - - ning to die.

and now Haste - - - ning to die.

and now Haste - - - ning to die.

and now Haste - - - ning to die.

6/254

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

to flute

7/1 $\text{♩} = 104$

Fl. 1 *p* *flute* *p leggiero*

Fl. 2 *p* *p leggiero*

Bsn. 1 *p leggiero*

Bsn. 2 *p leggiero*

Hn. 1

Hn. 2

Vib. *p*

B *solo*
Come _____ to me in _____ the si - lence of _____ the night; _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/17

7/11

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

Come ___ in the spea - king si - lence ___ of a dream; ___ Come with ___ soft ___ roun - ded cheeks

7/11

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/28

7/20

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

and eyes ___ as ___ bright ___ As sun - light on a stream; ___ Come back

7/20

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/30

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

in tears, _____ O me - mo-ry, _____ hope, _____ love of fi - nished

7/30

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/40

7/48

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

mp

p

p

years.

O dream ____ how sweet, ____ too

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

p

7/51

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

sweet, too bit - ter sweet, — Whose wa - kening — should have been in Pa - ra-dise, Where

7/51

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/60

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

souls brim-full of love a-bide and meet; Where thir - sting long - ing eyes Watch the slow door That

7/60

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

The musical score is written for a large ensemble. The woodwinds (flutes, bassoons, and horns) have melodic lines with many slurs. The vibraphone plays a rhythmic pattern of eighth and sixteenth notes. The baritone has a vocal line with lyrics. The strings (violins, viola, cello, and double bass) provide harmonic support with sustained notes and rhythmic patterns. The key signature has two flats (B-flat and E-flat), and the time signature is 7/60. The tempo is indicated as 7/60. The dynamic marking *p* (piano) is at the bottom.

7/68

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

o - pening, let - ting in, _____ lets out no more. _____

7/68

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

[illegible]

7/85

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

7/85

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/89

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

7/89

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

7/97

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

7/97

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/97

[illegible]

7/110

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

come to me ___ in dreams, that I may live ___ My ve - ry life a - gain though cold in ___

7/110

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/120

7/124

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

____ death: ____ Come back ____ to me ____ in ____ dreams, ____ that I may give Pulse

7/120

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p pizz.

p

arco

p

7/129

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

for pulse, ____ breath ____ for breath: ____ Speak ____ low, ____ lean ____ low, ____

7/129

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/138

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

As long a-go, my love, how long a - go.

7/138

Vln. I

Vln. II

Vla.

Vc.

D.B.

to piccolo

to contrabassoon

8/1 

Fl. 1

Picc.

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



8/8

8/11

Fl. 1

Picc.

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

piccolo

p

crescendo

crescendo

p

Detailed description of the musical score: The score is for a full orchestra. The first system includes parts for Flute 1, Piccolo, Bassoon 1, Contrabassoon, Horn 1, Horn 2, Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 8/8. The key signature has one flat (B-flat). The score features various musical notations including triplets, slurs, and dynamic markings such as 'p' (piano) and 'crescendo'. The Flute 1 part has a dynamic marking of 'p' and a triplet. The Piccolo part has a dynamic marking of 'p' and a triplet. The Bassoon 1 part has a dynamic marking of 'p' and a triplet. The Contrabassoon part has a dynamic marking of 'p' and a triplet. The Horn 1 part has a dynamic marking of 'p' and a triplet. The Horn 2 part has a dynamic marking of 'p' and a triplet. The Percussion part has a dynamic marking of 'p' and a triplet. The Violin I part has a dynamic marking of 'p' and a triplet. The Violin II part has a dynamic marking of 'p' and a triplet. The Viola part has a dynamic marking of 'p' and a triplet. The Violoncello part has a dynamic marking of 'p' and a triplet. The Double Bass part has a dynamic marking of 'p' and a triplet.

8/22

[illegible]

8/28

♩ = 48

Fl. I

tutti sempre sotto voce

S
Some-where or o-ther there must sure-ly be The face not seen, the voice not heard, —

A
Some-where or o-ther there must sure-ly be The face not seen, the voice not heard, —

T
Some-where or o-ther there must sure-ly be The face not seen, the voice not heard, —

B
Some-where or o-ther there must sure-ly be The face not seen, the voice not heard, —

*legato e espressivo
con sordini*

Vln. I
pp

Vln. II
pp
con sordini

Vla.
pp
con sordini

Vc.
pp
con sordini

D.B.
pp
con sordini

8/44

8/38

Fl. I

p

S
The heart that not yet ne - ver yet ah me! Made an - swer to my word.

A
The heart that not yet ne - ver yet ah me! Made an - swer to my word.

T
The heart that not yet ne - ver yet ah me! Made an - swer to my word.

B
The heart that not yet ne - ver yet ah me! Made an - swer to my word.

8/38

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/46 8/51

Fl. I

S

A

T

B

Some - where or o - ther, may be near or _

Some - where or o - ther, may be near or _

Some - where or o - ther, may be near or _

Some - where or o - ther, may be near or _

Some - where or o - ther, may be near or _

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/54 8/60

Fl. I

S

A

T

B

— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That

— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That

— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That

— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/61

Fl. I

S
tracks her night _____ by night. Some-where or o - ther, may be far ____

A
tracks her night _____ by night. Some-where or o - ther, may be far ____

T
tracks her night _____ by night. Some-where or o - ther, may be far ____

B
tracks her night _____ by night. Some-where or o - ther, may be far ____

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/69

8/68

Fl. I

S
____ or near; With just a wall, a hedge, be - tween: With just the last leaves of the

A
____ or near; With just a wall, a hedge, be - tween: With just the last leaves of the

T
____ or near; With just a wall, a hedge, be - tween: With just the last leaves of the

B
____ or near; With just a wall, a hedge, be - tween: With just the last leaves of the

8/68

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/75

Fl. I

S

A

T

B

dy - ing year Fal - len on a turf grown green.

8/75

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/81

Fl. I

S

A

T

B

8/81

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/1

$\text{♩} = 60$

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/4

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/6

9/7

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/6

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sordini

pp

solo
Does _____ the road wind _____

solo
Does _____ the road wind _____

9/8

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/8

Vln. I

Vln. II

Vla.

Vc.

D.B.

up - hill all the way?

up - hill all the way?

8

9/10

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

tutti

Yes, to the ve - - - ry end.

A

tutti

Yes, to the ve - - - ry end.

T

tutti

Yes, to the ve - - - ry end.

B

tutti

Yes, to the ve - - - ry end.

9/10

Vln. I

Vln. II

senza sordini

p

Vla.

Vc.

p

D.B.

9/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo

8

Will the day's jour - ney take the whole long

solo

Will the day's jour - ney take the whole long

senza sordini

p

9/14

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

tutti

From morn to night, my

tutti

From morn to night, my

tutti

day? From morn to night, my

tutti

day? From morn to night, my

9/14

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/16

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

friend.

A

friend.

T

friend.

B

friend.

Vln. I

senza sordini

p

Vln. II

Vla.

Vc.

D.B.

9/18

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/18

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo

But is there for the night

solo

But is there for the

9/21

9/20

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/20

Vln. I

Vln. II

Vla.

Vc.

D.B.

a res - ting place?

tutti

A roof _____ for

night _____ a res - - - - - ting place?

tutti

A roof _____ for

This musical score is for the piece "The Dark Hours" by John Williams, from the soundtrack of the movie "The Iron Horse". The score is for a full orchestra and vocal soloists. The tempo is marked "9/22". The key signature has one flat (B-flat major or D minor). The score is divided into two systems, each with a double bar line. The first system includes staves for Fl. 1, Fl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, S (Soprano), A (Alto), T (Tenor), B (Bass), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The vocal soloists enter in the first system with the lyrics: "A roof for when the slow dark hours be -". The second system continues the vocal parts and the orchestral accompaniment. The score is written for a full orchestra and vocal soloists. The tempo is marked "9/22". The key signature has one flat (B-flat major or D minor). The score is divided into two systems, each with a double bar line. The first system includes staves for Fl. 1, Fl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, S (Soprano), A (Alto), T (Tenor), B (Bass), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The vocal soloists enter in the first system with the lyrics: "A roof for when the slow dark hours be -". The second system continues the vocal parts and the orchestral accompaniment.

9/24

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

gin.

A

May not the dark - ness hide it from my

T

8 gin.

B

May not the dark - - - - - ness

9/24

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/27

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

tutti

You can - not, can-not miss

face?

tutti

You can - - - -

tutti

You can - not, can-not miss

tutti

hide it from my face? You can - - - -

9/29

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/29

Vln. I

Vln. II

Vla.

Vc.

D.B.

that inn.

not miss that inn.

that inn.

not miss that inn.

The musical score is arranged in two systems. The first system contains the woodwind and vocal staves. The second system contains the string staves. The woodwinds (Flutes 1 & 2, Bassoons 1 & 2) play a rhythmic triplet pattern of eighth notes. The vocalists enter in measure 29 with the lyrics 'that inn.' and 'not miss that inn.' respectively. The strings provide a harmonic accompaniment with various melodic lines and triplets.

9/31

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B. *senza sordini*
p

9/33

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/35

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo

Shall I meet o - ther way -

solo

Shall I meet o - ther way -

9/37

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

fa - - - - - rers

fa - - - - - rers

9/39

[illegible]

9/42

9/41

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/41

Vln. I

Vln. II

Vla.

Vc.

D.B.

be - fore. Then must I knock, be - fore. Then must I knock, be - fore. Then must I knock, be - fore.

9/43

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

or call when just in

A

tutti

They will not keep

T

tutti

They will not keep

B

or call when just in

9/43

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/45

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

tutti

S
sight? They will not keep you stan - ding at that

A
you stan - ding, stan - ding at

T
you stan - ding, stan - ding at

tutti

B
sight? They will not keep you stan - ding at that

9/45

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/47

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

door.

A

that door.

T

that door.

B

door.

9/47

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/49

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Sop.

M-S.

T.

Bs.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo

Shall I find

solo

Shall I find

solo

Shall I find

Shall I find

229

This musical score is for the film score "The Bourne Again" by John Williams. It is a full orchestral score with vocal soloists. The score is divided into two systems, each spanning two pages (9/51 and 10/51).

Instrumentation:

- Flutes:** Fl. 1 and Fl. 2
- Woodwinds:** Bsn. 1 and Bsn. 2, Hn. 1 and Hn. 2, Perc.
- Vocal Soloists:** Sop. (Soprano), M-S. (Mezzo-Soprano), T. (Tenor), Bs. (Bass), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass)
- String Ensemble:** Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass)

Key Features:

- Tempo/Time Signature:** The score is in 4/4 time.
- Rehearsal Markers:** The score includes rehearsal markers 9/51 and 10/51.
- Lyrics:** The lyrics are "Of la bour you", which is a reference to the French phrase "O laborare est in honore" (To work is an honor).
- Performance Indications:** The score includes performance instructions such as "tutti" and "com" (completing).

[illegible]

9/59

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

9/59

Sop.

M.S.

T

Bs.

S

A

T

B

9/59

Vln. I

Vln. II

Vla.

Vc.

D.B.

there be beds, will there be beds for

Yea, yea beds for all

9/62

This musical score is for the film score of "The Lord's Prayer" by John Williams. It is a full orchestral score with vocal soloists. The score is written for a large orchestra, including Flutes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Toms, Soprano, Mezzo-Soprano, Tenor, Bass, Strings (Violins I and II, Viola, Violoncello, Double Bass), and Percussion (Vln. I, Vln. II, Vla., Vc., D.B.). The vocal soloists are Soprano, Mezzo-Soprano, Tenor, and Bass. The lyrics are in English and Latin. The score is in 4/4 time and is written for a large orchestra. The vocal parts are in English and Latin. The instrumental parts are in English and Latin. The score is a full orchestral score with vocal soloists. The score is written for a large orchestra, including Flutes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Toms, Soprano, Mezzo-Soprano, Tenor, Bass, Strings (Violins I and II, Viola, Violoncello, Double Bass), and Percussion (Vln. I, Vln. II, Vla., Vc., D.B.). The vocal soloists are Soprano, Mezzo-Soprano, Tenor, and Bass. The lyrics are in English and Latin. The score is in 4/4 time and is written for a large orchestra. The vocal parts are in English and Latin. The instrumental parts are in English and Latin. The score is a full orchestral score with vocal soloists.

[illegible]

9/66

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/70

9/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

9/69

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/72

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

9/72

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 237 of Edward Lambert's *Rossetti Requiem* covers measures 9/72 to 12/72. The instrumentation includes woodwinds (Flutes 1 & 2, Bsn. 1 & 2, Horns 1 & 2, Toms), vocal soloists (Soprano, Alto, Tenor, Bass), and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings play a rhythmic pattern of eighth notes in groups of three, while the vocal soloists and horns are silent. The violoncello and double bass play a sustained low note. The score is written in 3/4 time and D major.