

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 (one doubling contrabassoon)

2 horns in F

percussion (3 deep concert toms, 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 27
3. Tenor solo: *A voice said* page 58
4. Chorus: *When my love* page 76
5. Soprano solo: *Remember me* page 93
6. Chorus: *Frost-locked all the winter* page 108
7. Bass solo: *Come to me* page 170
8. Chorus: *Somewhere or other* page 189
9. Quartet and Chorus: *Does the road wind uphill?* page 202

The movements should, as far as possible, be performed without a break; where a pause is essential it should come after the 6th movement.

Total duration: about 55 minutes

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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

 = 84

Flute 1

Flute 2

Bassoon 1

Contrabassoon

Horn in F 1

Horn in F 2

Toms

3 deep concert toms (or timpani)

f

♩ = 84

Soprano

Mezzo-Soprano

Tenor

Bass

Violin I

Violin II

Viola

f

Cello

f

Contrabass

1/10

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1/10

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

1/20

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

1/20

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

p

solo senza rigore, rubato

When

1/20

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

I am dead, my dear rest, Sing

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1/27

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

1/27

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

no sad songs for me;

f

f

1/32

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

p >

1/32

S

M-Sop.

Plant — thou — no — ro — — ses at — my head, Nor sha —

T

B

Vln. I

Vln. II

Vla.

p

Vc.

p

Cb.

p

1/36

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

dy _ cy - press tree:

f

p

f

f

1/40

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

1/40

S

M-Sop.

Be the green grass a - bove me With showers and dew -

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

1/44

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

f *p*

1/44

S

M-Sop.

- drops wet: _____ And if _____ thou wilt, re - mem -

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1/55

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

This block contains the musical notation for the woodwind and percussion section. It includes staves for Flute 1, Flute 2, Bassoon 1, Contrabassoon, Horn 1, Horn 2, and Tom-toms. The woodwinds are mostly silent in this section, with some activity starting in the final measure. The Tom-toms play a continuous pattern of eighth notes with a crescendo leading to a final *ff* (fortissimo) accent.

1/55

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical notation for the vocal and string sections. It includes staves for Soprano, Mezzo-Soprano, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocalists have lyrics: "ber, And if thou wilt, for get." The strings play a complex, rhythmic pattern of sixteenth and thirty-second notes, with a crescendo leading to a final *ff* (fortissimo) accent.

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1/63

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

1/63

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

p

dim.

p

dim.

p

dim.

p

I shall not see the sha -

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

dows, I shall not fear, not fear the rain; I shall not

1/72

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

hear the nigh - tin-gale Sing on as if in pain: And

f *p*

1/72

f *p*

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

drea - - - - - ming, and drea - - - - - ming

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1/81

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

1/81

S

M-Sop.

through the twi - - - light That doth not - - - rise

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1/88

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

nor set, Hap -

cresc.

f

1/88

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ly I may re - mem - - - ber, And hap - ly may for - get.

f

f

1/96

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

1/96

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1/104

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

f

p

1/104

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Toms

S

M-Sop.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

to bassoon

dim.

dim.

p

p

dim.

pp

2/1 ♩ = 54

Fl. 1 *pp*

Fl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

2/1 ♩ = 54

S

A

T

B

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb.

2/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

2/12 choir

S

Va - - ni - ty of va - ni - ties, the Prea cher

A

Va - - ni - ty of va - - ni - ties,

T

Va - ni - ty of va - - ni - ties,

B

Va - - - ni - ty of va - ni -

Vln. I

pp

Vln. II

p

Vla.

p

Vc.

p

Cb.

2/23

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p* bassoon

Hn. 1

Hn. 2

Perc.

2/23

S
saith, All things are va - ni - ty. The eye and ear ____ Can - not be filled ____ with what they see and

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

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

B
ties, All things are va - ni - ty. The eye and ear ____ Can - not be filled ____ with what they see and

Vln. I

Vln. II

Vla. *pp*

Vc.

Cb. *pp*

2/28

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

2/28

S

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

A

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

T

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

B

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

Vln. I

p

Vln. II

p

Vla.

pp *p*

Vc.

pp *p*

Cb.

2/33

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

p

p

This block contains the musical notation for woodwinds and percussion. It includes staves for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Percussion. The notation features various musical symbols such as notes, rests, and dynamic markings like *p* (piano).

2/33

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Is man, tossed to and fro by hope and fear: So lit - tle joy hath he, so

Is man, tossed to and fro by hope and fear: So lit - tle joy hath he, so

reth, Is man, tossed to and fro by hope and fear: So lit - tle joy hath he, so lit - tle

reth, Is man, tossed to and fro by hope and fear: So lit - tle joy hath he, so lit tle

This block contains the musical notation for voices and strings. It includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts have lyrics written below the notes. The string parts include various musical symbols such as notes, rests, and dynamic markings.

2/39

Fl. 1

Fl. 2

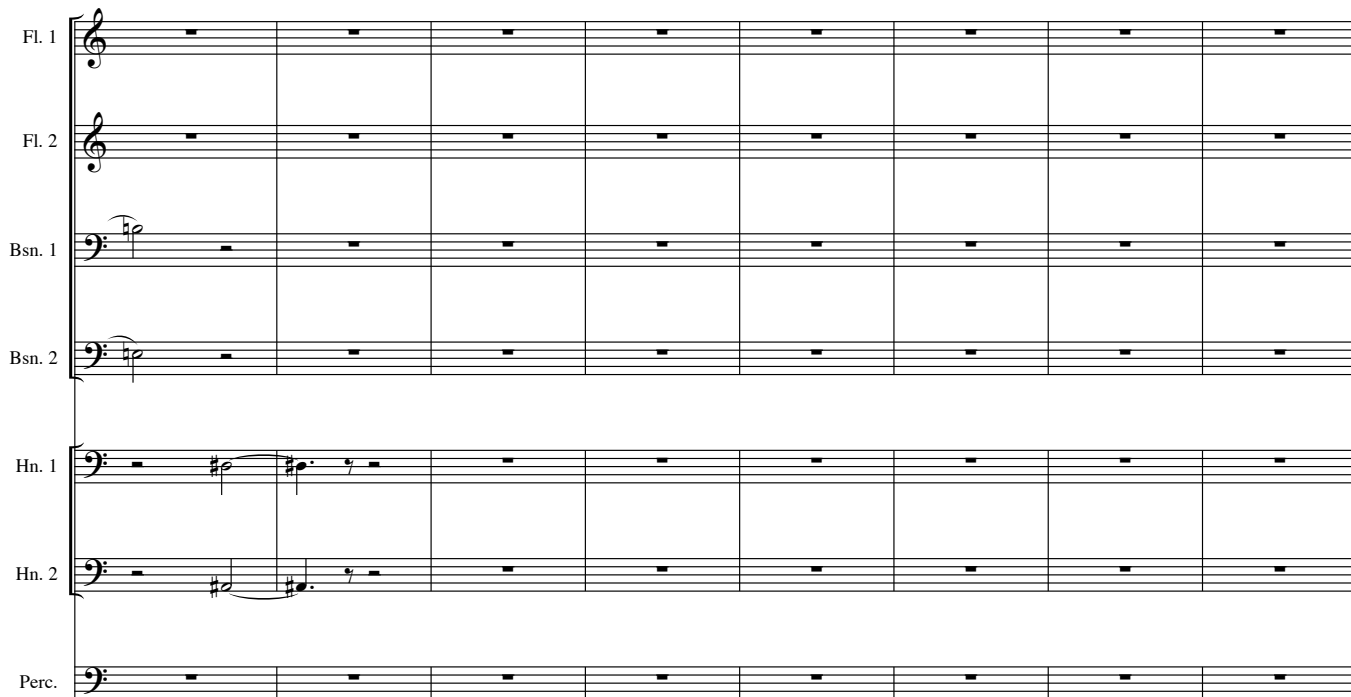
Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.



2/39

S

lit - tle cheer,

A

lit - tle cheer,

T

cheer,

B

cheer,

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f



[illegible]

[illegible]

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

S

Till all things

A

things end Till

T

things end all

B

Till all

Vln. I

Vln. II

Vla.

Vc.

p

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
end

A
— all things end

T
8 — things end

B
things Till all things

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

2/54

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

This section of the score covers measures 2/54 to 3/54. It features four woodwind staves: Flute 1, Flute 2, Bassoon 1, and Bassoon 2. Each woodwind part begins with a rest in measure 2/54 and then plays a half note in measure 3/54, followed by a quarter note in measure 4/54. The notes are G4, A4, Bb4, and A4 respectively. The strings (Horn 1, Horn 2, and Percussion) have whole rests in both measures. The dynamic marking *pp* is indicated for the woodwinds in measure 3/54.

2/54

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section of the score covers measures 2/54 to 3/54. It features four vocal staves (Soprano, Alto, Tenor, Bass) and five string staves (Violin I, Violin II, Viola, Violoncello, and Contrabass). The vocalists enter in measure 3/54 with the lyrics "in the long" and hold the notes through measure 4/54. The lyrics are: Soprano: "in the long", Alto: "in the long", Tenor: "in the long", Bass: "end in the long". The strings play a continuous pattern of eighth notes in measure 2/54, which transitions into a pattern of quarter notes in measure 3/54. The dynamic marking *pp* is indicated for the strings in measure 3/54.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

dust of death.

A

dust of death.

T

dust of death.

B

dust of death.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

day is still the same

To - day To - day

day is still the same

To - day To - day

day is still the same

To - day To - day

day is still the same

To - day To - day

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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 -

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

2/70

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

2/70

S

one of them; _____

A

one of them; _____

T

one of them; _____

B

one of them; _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

And there

And there

And

And there

And there

And

And there

And there

And

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

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

A

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

T

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

B

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Perc.

2/81

S *p*
The old thorns shall grow

A *p*
The old thorns

T *p*
The old

B

Vln. I 3 3 3 3 3 3 3 3

Vln. II 6 6 6

Vla. *p* 3 3 3 3 3 3

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

S

out of the

A

shall grow out

T

thorns shall grow out

B

p

The old thorns shall

Vln. I

Vln. II

Vla.

Vc.

p

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

old stem,

A

of the old stem,

T

8
of the old stem,

B

grow out of the

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

2/87

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

2/87

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

And mor - ning

old stem, And mor - ning

pp

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

shall be cold and twi - - -

A

shall be cold and twi - - -

T

shall be cold and twi - - -

B

shall be cold and twi - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

pp

Bsn. 2

pp

Hn. 1

pp

Hn. 2

pp

Perc.

S

- - - light

grey.

A

- - - light

grey.

T

- - - light

grey.

B

- - - light

grey.

Vln. I

3 3 3 3

Vln. II

6 6 6 6

Vla.

3 3 3 3

Vc.

6 6 6 6

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

2/96 ♩ = 42

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

2/96 ♩ = 42

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

3/1 ♩ = 72

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

Vibrapnone

p

3/1 ♩ = 72

S

A

T

B

solo

A voice said, 'Fol low, fol low': and I

Vln. I

Vln. II

Vla.

solo

p

Vc.

Cb.

pizz.

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

rose And fol lowed far in to the drea - my night, Tur - ning my back _____ u pon the

solo

p

3/10

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/10

S

A

T

B

plea sant light.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/16

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/16

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

It led me where the blue - - - - est wa - -

3/23

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/23

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

- ter flows, And would not let me drink:

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

where the corn

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/31

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/31

S

A

T

B

grows I dared not pause, but went un cheered by

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

3/37

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/37

3/37

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

sight Or touch:

3/37

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

un - til at length in e - - vil plight It left me, wea - ried out with ma - ny woes.

3/44

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/44

S

A

T

B

Some time I sat as one be - reft of sense:

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

p

tutti

pp

pp

pp

3/53

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/53

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

But soon a - no-ther voice from

tutti

3/62

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

This section contains measures 3 through 6 of the woodwind and string parts. Flute 1 plays a rapid sixteenth-note melody. Flute 2 and Bassoon 1 play a slower, dotted-note melody. Bassoon 2 plays a similar dotted-note melody, ending with a triplet and a crescendo marking. Horns 1 and 2, and Vibraphone are silent.

3/62

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ve-ry far _____ Called, 'Fol low, fol low': _____ and I rose a - gain.

This section contains measures 3 through 6 of the vocal soloist and string parts. The vocal soloist (Tenor) sings the lyrics. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide harmonic support with sustained notes and moving lines. The Contrabass part includes an 'arco' marking.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

This section contains measures 3 through 6 of the woodwind and string parts. Flute 1 plays a rapid sixteenth-note melody. Flute 2 and Bassoon 1 play a slower, dotted-note melody. Bassoon 2 plays a similar dotted-note melody, ending with a triplet and a crescendo marking. Horns 1 and 2, and Vibraphone are silent.

Fl. 1 *cresc.* 3 3 3 3

Fl. 2 *cresc.* 3 3 3 3

Bsn. 1 *cresc.* 3 3 3 3

Bsn. 2 3 3 3 3

Hn. 1 *cresc.*

Hn. 2

Vib.

S

A

T Now on my

B

Vln. I *cresc.* 3 3 3 3

Vln. II *cresc.* 3 3 3 3

Vla. *cresc.* 3 3

Vc. 3 3 3 3

Cb. 3 3 3 3

3/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/69

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

night has dawned a bles-sed star:

f *p* *pizz.* *p*

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Kind stea dy hands my sink - ing steps sus - tain,

3/78

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

3/78

S

A

T

B

And will not leave me till I shall go hence.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

to piccolo

4/1 $\text{♩} = 108$

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

p

p

f p

4/1 $\text{♩} = 108$

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

choir

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

p

piccolo

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

choir

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

pizz.

p

E - very tree was out in leaf, E - very bird was sing - ing.

E - very tree was out in leaf, E - very bird was sing - ing.

4/17

Picc. *piccolo*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. *Tambourine*

4/17

S heart is like a sing - ing bird Whose nest is in a wa - tered shoot: My

A *choir* *p* My heart is like a sing - ing bird Whose nest is in a wa - tered shoot:

T

B

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

heart is like an ap - ple - tree Whose boughs are bent _____ with thick - set _____ fruit;

A

My heart is like an ap - - - ple - tree Whose boughs are bent _____ with _____ thick - set

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/31

Picc. 1

Picc. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

4/31

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

My heart _____ is _____ glad - der than all _____ these Be cause my love is

sea; My heart _____ is _____ glad - der than all these _____ Be cause my love is _____

p

Be cause my love is

4/47

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

p

come to me.

4/47

S

A

T

B

There I met her in the lane By those wa - ters

There I met her in the lane By those wa - ters

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

4/61

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

4/61

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pizz.

p

sforz

[illegible]

Picc. *p* *cresc.*

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2

Perc.

S Raise me a dais of silk and down; Hang it with vair and

A silk and down; Hang it with vair and pur - - - ple dyes;

T

B

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

4/80

Picc. *4/80*

Picc.

Bsn. 1

Bsn. 2 *cresc.*

Hn. 1 *p*

Hn. 2 *p*

Perc.

4/80

S
pur - ple dyes; Carve it in doves and po - me - gra-nates, And pea-cocks with a

A
Carve it in doves and po - me - gra-nates, And pea-cocks with a hun-dred

T

B

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

4/89

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

4/89

S

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

A

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

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

4/97

Picc. *p*

Picc. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc. *p* *f*

4/97

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

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

T

B

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

4/105

Picc. *f*

Picc. *f*

Bsn. 1 *p*

Bsn. 2

Hn. 1

Hn. 2

Perc. *p* *f* *f*

Suspended cymbal

4/105

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

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

T

B

Vln. I

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*

4/113

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

p

p

p

4/113

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

me.

me.

p

p

On - ly ro - ses in the hedge, Li - lies on the ri - ver, Saw our gree - ting

On - ly ro - ses in the hedge, Li - lies on the ri - ver, Saw our gree - ting

pp

pp

pp

pp

pp

4/127

Picc. *pp*

Picc. *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc.

4/127

S *pp* my

A *pp* my

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

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

Vln. I

Vln. II

Vla. pizz. *> sfz*

Vc. *p*

Cb. pizz. *> sfz*

to flute

Picc.

Picc.

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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5/1 ♩ = 54

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

5/1 ♩ = 54

S. *solo*
Re - mem - ber me Re - mem - ber me when I am

A.

T.

B.

Vln. I *p molto legato*

Vln. II *p molto legato*

Vla. *arco p molto legato*

Vc. *p molto legato*

Cb. *arco p molto legato*

5/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

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

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

5/17

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

5/17

S

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

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

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

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

[illegible]

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

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

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

5/38

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

p

5/38

S

or pray.

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

5/49

p

p

p

5/49

Yet if you should for - get me _

pp

pp

pp

pp

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

for a while And af-ter wards re-mem-ber, do not grieve: do not

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

5/60

$\text{♩} = 54$

S
grieve: For if the dark-

A

T

B

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ness and corrup - tion leave A ve - stige of the thoughts that

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

5/69

once I had, Bet ter

[illegible]

[illegible]

6/1 ♩ = 132

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

p

6/1 ♩ = 132

S
sad.

A

T
8

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

p

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

choir

S
Frost - locked all the win-ter, Seeds, and roots, and stones of fruits,

A
Frost - locked all the win-ter, Seeds, and roots, and stones of fruits,

T
Frost - locked all the win-ter, Seeds, and roots, and stones of fruits,

B
Frost - locked all the win-ter, Seeds, and roots, and stones of fruits,

Vln. I

Vln. II

Vla.

Vc.

Cb.

6/8

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

f

Hn. 1

Hn. 2

Perc.

6/8

S

A

T

B

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

6/16

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/16

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Frost - locked all the

Frost - locked all the

Frost - locked all the

Frost - locked all the

6/20

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/20

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,

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

This musical score is for the 'The Lord's Prayer' from George Frideric Handel's Messiah. It is a full orchestral score with vocal soloists. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and vocal soloists (Soprano, Alto, Tenor, and Bass). The music is in G major and 4/4 time. The score is divided into five measures, each with a 4/4 time signature. The vocal soloists enter in the first measure with the lyrics 'What shall make their sap a - scend That they may'. The instrumental ensemble enters in the second measure with a melodic line. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and vocal soloists. The music is in G major and 4/4 time. The score is divided into five measures, each with a 4/4 time signature. The vocal soloists enter in the first measure with the lyrics 'What shall make their sap a - scend That they may'. The instrumental ensemble enters in the second measure with a melodic line.

6/28

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/28

S

put forth shoots?

A

put forth shoots?

T

put forth shoots?

B

put forth shoots?

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

What shall make their sap a - - - scend That they may put forth

What shall make their sap a - - - scend That they may put forth

What shall make their sap a - - - scend That they may put forth

What shall make their sap a - - - scend That they may put forth

6/38

6/38

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

green, Leaf, or blade, or sheath; Tel - ling of the hid - den

green, Leaf, or blade, or sheath; Tel - ling of the hid - den

green, Leaf, or blade, or sheath; Tel - ling of the hid - den

green, Leaf, or blade, or sheath; Tel - ling of the hid - den

p

p

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

6/50

6/50

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 hid - - - den

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

life That breaks forth un - der - neath, Life nursed in its

life That breaks forth un - der - neath, Life nursed in its

life That breaks forth un - der - neath, Life nursed in its

life That breaks forth un - der - neath, Life nursed in its

6/61

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/61

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

grave by Death.

grave by Death.

grave by Death.

grave by Death.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

S

A

T

B

Blows the thaw - wind plea sant - ly, Drips the soa - king rain, ____

Blows the thaw - wind plea sant - ly, Drips the soa - king rain, ____

Blows the thaw - wind plea sant - ly, Drips the soa - king rain, ____

Blows the thaw - wind plea sant - ly, Drips the soa - king rain, ____

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drips the soa - king

Drips the soa - king

Drips the soa - king

Drips the soa - king

6/70

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/70

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

rain,

rain,

rain,

rain,

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

6/78

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/78

S
Blows the thaw - wind plea - sant - - - ly, Drips the soa - king

A
Blows the thaw - wind plea - sant - - - ly, Drips the soa - king

T
Blows the thaw - wind plea - sant - - - ly, Drips the soa - king

B
Blows the thaw - wind plea - sant - - - ly, Drips the soa - king

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

6/90

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/90

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

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, _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Swol - len with sap put forth their shoots;

put forth their shoots;

put forth their shoots;

put forth their shoots;

6/107

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/107

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Curled - hea - ded ferns sprout in the lane; _____ Birds sing _____

Curled - hea - ded ferns sprout in the lane; _____ Birds sing _____

Curled - hea - ded ferns sprout in the lane; _____ Birds sing _____

Curled - hea - ded ferns sprout in the lane; _____ Birds sing _____

pp

pp

pp

pp

pp

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

and pair a - gain.

and pair a - gain.

and pair a - gain.

and pair a - gain.

6/117

Fl. 1 *f*

Fl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

f drums

Toms *f*

6/117

S *f*

A *f*

T *f*

B *f*

There is no time, no time like

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

6/126

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

6/126

S

e - very - thing,

There is no time, no

A

e - very - thing,

There is no time, no

T

e - very - thing,

There is no time, no

B

e - very - thing,

There is no time, no

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

time like Spring, When life's a - - live, a -

time like Spring, When life's a - - live, a -

time like Spring, When life's a - - live, a -

time like Spring, When life's a - - live, a -

This musical score is for a percussion ensemble arrangement of 'The Sound of Silence'. It features five staves: Fl. 1, Fl. 2, Bsn. 1, Bsn. 2, and Toms. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into three measures. The first measure is in 6/8 time, and the second and third measures are in 4/4 time. The Flutes and Bsns. play a melodic line in the first measure, which then transitions into a more complex, rhythmic pattern in the second and third measures. The Horns play a supporting role, and the Toms provide a steady, rhythmic foundation. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, as well as dynamic markings like 'ff' (fortissimo) and 'f' (forte). The overall style is a modern, rhythmic interpretation of the classic song.

6/135

S
live in e - very - thing,

A
live in e - very - thing,

T
live in e - very - thing,

B
live in e - very - thing,

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

Cb.
ff

6/138

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

ff

6/138

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Be - fore new nest - lings sing, Be - fore cleft

p

Be - fore new nest - lings sing, Be - fore cleft

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

swal - lows speed their jour - ney back A - - - long the track - less

swal - lows speed their jour - ney back A - - - long the track - less

6/146

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

6/146

S
track

A
track

T
p
God

B
p
God

guides

their

Vln. I
p

Vln. II
p

Vla.
p

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

wing, He spreads their

wing, He spreads their

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

6/156

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

6/156

S

A

T

B

ta - - - - ble that they no - thing lack,

ta - - - - ble that they no - thing lack,

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Be - fore the dai - sy

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

Be - fore the

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S
grows a com - mon flower, Be -

A
flower, Be - fore the sun has

T
dai - sy grows a com - mon flower,

B
Be - fore the sun has

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

fore the sun has power To scorch the world up in his noon - tide

A

power To scorch the world up in his noon - tide

T

8 Be - fore the sun has power To scorch the world up in his noon - tide

B

power To scorch the world up in his noon - tide

Vln. I

Vln. II

Vla.

Vc.

Cb.

6/168

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

hour.

A

hour.

T

hour.

B

hour.

There is no time no

There is no time no

There is no time no

There is no time no

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

[illegible]

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

ff

Toms

f

S

A

T

B

is no life like Spring - life

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

life like Spring - - - life born to die,

life like Spring - - - life born to die,

life like Spring - - - life born to die,

life like Spring - - - life born to die,

6/190

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Pier - cing the sod,

p

Clothing the un -

p

pizz.

p

pizz.

p

6/198

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

6/198

S

- couth clod,

Hatched in the nest,

A

- couth clod,

Hatched in the nest,

T

- couth clod,

Hatched in the nest,

B

- couth clod,

Hatched in the nest,

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

6/211

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

Strong on the wing: There is

A

Strong on the wing: There is

T

Strong on the wing: There is

B

Strong on the wing: There is

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

6/218

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

by, _____ there is _____ no time,

by, _____ There is no time like Spring, no time,

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

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

3 3 3

3 3 3

3 3 3

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

There is, is no time like Spring, time like

6/230

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

Fl. 1

Fl. 2 *to piccolo*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

p

S
— there — is no time like Spring, time — like

A
is, is no time, no time — like Spring, — like

T
no time like Spring, There is no time like Spring, — like

B
There is no time like Spring, time — like

Vln. I

Vln. II

Vla.

Vc.

Cb.

6/237

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

6/237

S

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

A

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

T

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

B

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

div.

div.

6/241

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

by, Now new - - - - ly

by, Now new - - - - ly

by, Now new - - - - ly

by, Now new - - - - ly

f

f

f

f

f

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

born, Now new - - - ly

A

born, Now new - - - ly

T

born, Now new - - - ly

B

born, Now new - - - ly

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

born, Now new - - - ly born,

born, Now new - - - ly born,

born, Now new - - - ly born,

born, Now new - - - ly born,

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

born, and now Haste - - - - -

A

born, and now Haste - - - - -

T

born, and now Haste - - - - -

B

born, and now Haste - - - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/1 ♩ = 84

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

Vibraphone

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

to flute

flute

p

ff

p

ning to die.

ning to die.

ning to die.

ning to die.

solo

Come _____ to

7/1 ♩ = 84

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

me in the si - lence of the night; Come in the spea - king si - lence

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/17

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

7/17

S

A

T

B

— of adream; — Come — with — soft — roun - - - ded cheeks and eyes — as —

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/28

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

7/28

S

A

T

B

— bright — As sun - - - light on a stream; — Come back in

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/41 7/48

Fl. 1 *pp*

Fl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *mp*

Hn. 2 *p*

Vib. *p*

7/41 7/48

S

A

T

B years. O dream — how

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *p*

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

sweet, _____ too sweet, _____ too bit - ter sweet, _____ Whose wa - kening _____ should have

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/63

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

7/63

S

A

T

B

been in Pa - radise, Where souls brim full of love a-bide and meet; Where thir-sing long - ing eyes Watch —

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

7/72

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

7/72

S

A

T

B

the slow door That o - pening, let - ting in, _____ lets out no more. _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/81

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

f

f

f

f

The musical score for measures 7 and 8 of 'The Rose Tree' features a woodwind section with Flute 1, Flute 2, Bassoon 1, and Bassoon 2, and a string section with Horn 1, Horn 2, and Vibraphone. The woodwinds play a melodic line with triplets and slurs, while the strings provide a rhythmic accompaniment. The score is in 3/4 time and includes a rehearsal mark at measure 7.

S

A

T

B

7/81

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 2/4 time, key of B-flat major, and consists of 12 measures. The first six measures are marked 'arco' and the last six are marked 'arco' with a forte 'f' dynamic. The Violins I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar pattern. The Violoncello and Contrabasso parts play a pattern of eighth notes with accents. The score is written for five staves.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

7/89

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

This section of the score covers measures 7 through 89. It features woodwind and string parts. Flute 1 and Flute 2 play melodic lines with triplets and slurs. Bassoon 1 and Bassoon 2 play supporting parts, also with triplets. Horn 1 and Horn 2 play sustained notes. Vibraphone plays a rhythmic pattern. Dynamics include *f* (forte).

7/89

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section of the score covers measures 7 through 89. It features vocal and string parts. Soprano, Alto, Tenor, and Bass voices are present but have no notation in this section. Violin I and Violin II play melodic lines with triplets. Viola plays sustained notes. Violoncello and Contrabass play rhythmic patterns. Dynamics include *f* (forte).

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

7/96

Fl. 1 *ff*

Fl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Vib. *ff*

7/96

S

A

T

B

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

7/109

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

7/109

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

pp

Yet come to me ____ in dreams, that I may live ____ My ve - ry life a -

7/122

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

7/122

S

A

T

B

gain though cold in death: Come back to me in dreams,

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p pizz.

p

7/134

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

7/134

S

A

T

B

— that I may give Pulse for pulse, — breath — for breath: — Speak —

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

7/134

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

S

A

T

B

low, lean low, As long a-go, my

Vln. I

Vln. II

Vla.

Vc.

Cb.

8/1 ♩ = 48

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

to piccolo

to contrabassoon

8/1 ♩ = 48

S

A

T

B

love, how long a - go.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

arco

arco

f *p*

3

Fl. 1

Picc.

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

8/11

Fl. 1

p

Picc.

piccolo

p

crescendo

Bsn. 1

crescendo

C-Bsn.

contrabassoon

p

Hn. 1

Hn. 2

Perc.

8/11

S

A

T

B

Vln. I

crescendo

Vln. II

crescendo

Vla.

crescendo

Vc.

crescendo

Cb.

p

[illegible]

8/22

Fl. 1

Picc.

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

Suspended cymbal

f

Detailed description: This system contains the first seven staves of the score. Flute 1 and Piccolo play melodic lines with many accents. Bassoon 1 and Contrabassoon play similar lines, with the contrabassoon having a forte (f) dynamic. Horn 1 and Horn 2 play triplet patterns, with the horn 2 part starting with a forte (f) dynamic. The percussion part has a suspended cymbal that enters with a forte (f) dynamic. Rehearsal mark 8/22 is placed above the Flute 1 staff.

8/22

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Detailed description: This system contains the next seven staves of the score. The vocal parts (Soprano, Alto, Tenor, Bass) are all silent, indicated by whole rests. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) continue their melodic and rhythmic patterns. The Violoncello and Contrabass parts have forte (f) dynamics. Rehearsal mark 8/22 is placed above the Soprano staff.

Fl. 1

Picc. *ff* to flute

Bsn. 1 *ff*

C-Bsn. *ff* to bassoon

Hn. 1 *ff*

Hn. 2 *ff*

Perc. *ff*

S

A

T

B

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

♩ = 63

8/28

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

♩ = 63

8/28

choir

sempre sotto voce

S

A

T

B

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

sempre sotto voce

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

sempre sotto voce

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sordini

pp legato e espressivo

con sordini

pp legato e espressivo

con sordini

pp legato e espressivo

con sordini

pp legato e espressivo

pp legato e espressivo

8/44

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

8/44

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

8/51

Fl. 1 *p*

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

8/51

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

8/60

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

8/60

8/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

8/69

S
— by night. Some where or o-ther, may be far — or near; With just — a wall, a

A
— by night. Some where or o-ther, may be far — or near; With just — a wall, a

T
— by night. Some where or o-ther, may be far — or near; With just — a wall, a

B
— by night. Some where or o-ther, may be far — or near; With just — a wall, a

Vln. I

Vln. II

Vla.

Vc.

Cb.

8/76

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

8/76

S
hedge, be tween: With just the last leaves of the dy-ing year Fallen on a turf grown green.

A
hedge, be tween: With just the last leaves of the dy-ing year Fallen on a turf grown green.

T
8 hedge, be tween: With just the last leaves of the dy-ing year Fallen on a turf grown green.

B
hedge, be tween: With just the last leaves of the dy-ing year Fallen on a turf grown green.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score for Edward Lambert's *Rossetti Requiem* (page 201) includes the following parts:

- Fl. 1:** Flute 1, starting with a melodic phrase in the first measure.
- Fl. 2:** Flute 2, resting.
- Bsn. 1:** Bassoon 1, resting.
- Bsn. 2:** Bassoon 2, resting.
- Hn. 1:** Horn 1, resting.
- Hn. 2:** Horn 2, resting.
- Perc.** Percussion, resting.
- S:** Soprano vocal soloist, resting.
- A:** Alto vocal soloist, resting.
- T:** Tenor vocal soloist, resting.
- B:** Bass vocal soloist, resting.
- Vln. I:** Violin I, playing a melodic line.
- Vln. II:** Violin II, playing a melodic line.
- Vla.** Viola, playing a melodic line.
- Vc.** Violoncello, playing a melodic line.
- Cb.** Contrabasso, playing a melodic line.

The score is written for a full orchestra and vocal soloists. The woodwinds and brass are mostly resting, while the strings and vocal soloists have active parts. The key signature is B-flat major (two flats), and the time signature is common time (C).

9/1

$\bullet = 54$

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

9/1

$\bullet = 54$

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

9/7

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

9/7

solo

Does the road wind

solo

Does the road wind

senza sordini

pp

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

up - - - hill all the way?

up - - - hill all the way?

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

choir

Yes, to the ve - - - - - ry end.

A

choir

Yes, to the ve - - - - - ry end.

T

choir

Yes, to the ve - - - - - ry end.

B

choir

Yes, to the ve - - - - - ry end.

Vln. I

Vln. II

senza sordini

p

Vla.

Vc.

p

Cb.

9/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

9/12

S

A

T

B

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sordini

p

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

choir

From morn to night, my

day?

9/16

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

9/16

S
friend.

A
friend.

T
friend.

B
friend.

Vln. I
senza sordini
p

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

But is there for the night

A

T

But is there for the

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

solo

9/21

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

9/21

S

a res - - - - ting place?

A

choir

A roof _____ for

T

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

B

choir

A roof _____ for

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

choir

S

A

choir

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

A roof for when the slow dark hours be -

when the slow dark hours be - - - gin.

A roof for when the slow dark hours be -

when the slow dark hours be - - - gin.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
gin.

A
solo
May not the dark - ness hide it from my

T
gin.

B
solo
May not the dark - - - - - ness

Vln. I

Vln. II

Vla.

Vc.

Cb.

9/27

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

9/27

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

choir

You can - - - not, can-not miss

face?

choir

You can - - - - -

choir

You can - - - not, can-not miss

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

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

that inn.

not miss that inn.

that inn.

not miss that inn.

9/31

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Detailed description: This block contains the musical notation for woodwinds and percussion. Flute 1 (Fl. 1) and Bassoon 1 (Bsn. 1) play a complex triplet-based melody. Flute 2 (Fl. 2) and Bassoon 2 (Bsn. 2) play a more melodic line with some triplets. Horn 1 (Hn. 1) and Horn 2 (Hn. 2) play sustained notes. Percussion (Perc.) is marked with a rest.

9/31

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sordini

p

Detailed description: This block contains the musical notation for voices and strings. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with rests. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a complex triplet-based melody. The Contrabasso part is marked with the instruction 'senza sordini' and a dynamic marking 'p'.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

9/35

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

9/35

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

Shall I meet o - - - ther way - - -

solo

Shall I meet o - - - ther way - - -

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

fa - - - - - rers

fa - - - - - rers

[illegible]

9/42

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

be - - - fore.

be - - - fore.

be - - - fore.

be - - - fore.

Then must I knock,

Then must I knock,

solo

solo

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

or call when just in

A

choir

They will not keep

T

8

They will not keep

B

or call when just in

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

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

B

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

door.

A

— that door.

T

8 — that door.

B

door.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9/49

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

9/49

Sop.

M-Sop.

T.

Bs.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

f Shall I find com - - - -

solo

f Shall I find com - - - -

solo

f Shall I find com - - - -

solo

f Shall I find com - - - -

choir

f Of la - - - -

choir

f Of la - - - -

choir

f Of la - - - -

choir

f Of la - - - -

f Of la - - - -

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Sop.

M-Sop

T

Bs.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

fort, Shall I find com

bour you shall find, you shall

bour you shall find, you shall

bour you shall find, you shall

bour you shall find, you shall

[illegible]

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

Sop.

M-Sop

T

Bs.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Will there be beds, will there be beds, the sum. Yea, the sum. Yea, the sum. Yea, the sum.

9/62

[illegible]

[illegible]

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

9/70

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

9/70

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.