

Nicholas Korth

...like Shining from Shook Foil

*three songs for soprano and orchestra
words by Gerard Manley Hopkins*

...like Shining from Shook Foil

I. God's Grandeur 7

II. Pied Beauty 58

III. The Windhover75

God's Grandeur

The world is charged with the grandeur of God.
 It will flame out, like shining from shook foil;
 It gathers to a greatness, like the ooze of oil
 Crushed. Why do men then now not reckon his rod?
 Generations have trod, have trod, have trod;
 And all is seared with trade; bleared, smeared with toil;
 And wears man's smudge and shares man's smell: the soil
 Is bare now, nor can foot feel, being shod.

And, for all this, nature is never spent;
 There lives the dearest freshness deep down things;
 And though the last lights off the black West went
 Oh, morning, at the brown brink eastward, springs -
 Because the Holy Ghost over the bent
 World broods with warm breast and with ah! bright wings.

Pied Beauty

Glory be to God for dappled things -
 For skies of couple-colour as a brindled cow;
 For rose-moles all in stipple upon trout that swim;
 Fresh-firecoal chestnut-falls; finches' wings;
 Landscape plotted and pieced - fold, fallow, and plough;
 And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;
 Whatever is fickle, freckled (who knows how?)
 With swift, slow; sweet, sour; adazzle, dim;
 He fathers-forth whose beauty is past change:
 Praise him.

The Windhover:

To Christ our Lord

I caught this morning morning's minion, king-
 dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
 Of the rolling level underneath him steady air, and striding
 High there, how he rung upon the rein of a wimpling wing
 In his ecstasy! then off, off forth on swing,
 As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
 Rebuffed the big wind. My heart in hiding
 Stirred for a bird, - the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume here
 Buckle! AND the fire that breaks from thee then, a billion
 Times told lovelier, more dangerous, O my chevalier!

No wonder of it: sheer plod makes plough down sillion
 Shine, and blue-bleak embers, ah my dear,
 Fall, gall themselves, and gash gold-vermilion.

Gerard Manley Hopkins

Orchestra

2 Horns with F and B \flat sides

2 C valve Trumpets

2 Tenor Trombones with F valves

Percussion (2 players):

high suspended cymbal, mark tree,
thunder sheet, sizzle cymbal, glass chimes,
sleigh bells, tambourine, large bass drum,
large tam-tam, kitchen foil, ratchet,
2 large pebbles

Strings

Notes

All pitches in this score relate to the natural harmonic series.

Arrows indicate alterations from tempered pitch by approximately a quartertone.

Major 3rds correspond to 5th harmonics and should be performed slightly flat (by 14 cents) to tempered pitch.

Dominant 7ths correspond to 7th harmonics and should be performed flat (by 31 cents) to tempered pitch.

Natural harmonics in strings and brass can be referred to for exact tuning.

Duration: approx. 15'

...like Shining from Shook Foil

Gerard Manley Hopkins

Nicholas Korth
2002 - 03

I. God's Grandeur

♩ = c. 60

Horn I *con sord.* **G horn** *p*

Horn II *con sord.* **G horn** *p*

Trumpet I

Trumpet II

Trombone I

Trombone II

Percussion I

Percussion II

♩ = c. 60

Voice *p*

The world is

Violins I

Violins II

Violas

Cellos

Double Bases

4

Hn. I *cresc.* *f*

Hn. II *cresc.* *f*

Tbn. I *position IV con sord.* *mp cresc.* *sfzp*

Perc. I high suspended cymbal *p* *f* *let ring*

Voice *charged* *f* *mp* *with the*

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains seven staves. The top staff is for Horn I (Hn. I), the second for Horn II (Hn. II), the third for Trombone I (Tbn. I), the fourth for Percussion I (Perc. I), the fifth for Voice, the sixth for Viola (Vla.), and the seventh for Violoncello (Vc.) and Double Bass (Db.). The music is in 4/4 time, with a key signature of one sharp (F#). The score includes various musical notations such as dynamics (crescendo, fortissimo, sfz), articulation (trills), and performance instructions (con sord., let ring). The Voice part has lyrics: "charged" and "with the". The Viola, Violoncello, and Double Bass parts are mostly silent, indicated by rests.

accel. **G horn** *gliss.* *p*

Hn. I $\frac{3}{4}$ $\frac{4}{4}$

Hn. II $\frac{3}{4}$ $\frac{4}{4}$

Tbn. I $\frac{3}{4}$ $\frac{4}{4}$

Perc. I $\frac{3}{4}$ $\frac{4}{4}$

accel. *cresc.* *6*

Voice $\frac{3}{4}$ $\frac{4}{4}$

gra - - - - -

sul G gliss. *6*

Vla. $\frac{3}{4}$ $\frac{4}{4}$

div. mp cresc.

mp cresc.

sul G gliss. *6*

Vc. $\frac{3}{4}$ $\frac{4}{4}$

div. mp cresc.

mp cresc.

sul G gliss. *6*

Db. $\frac{3}{4}$ $\frac{4}{4}$

div. mp cresc.

mp cresc.

8

Hn. I

rit.

Voice

- ndeur of

Vln. I

mf

Vln. II

mf

Vla.

Vc.

Db.

Detailed description: This page of a musical score is for page 10. It features seven staves: Horn I (Hn. I), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time. The Horn I part begins with a measure containing a dotted quarter note and an eighth rest, followed by a whole rest for the remainder of the page. The Voice part starts with a dotted quarter note, followed by a long phrase of sixteenth notes with a slur and a 'rit.' marking. The lyrics '- ndeur of' are written below the voice line. The Violin I and Violin II parts play a rhythmic accompaniment of eighth notes with slurs and accents, marked with 'mf'. The Viola, Violoncello, and Double Bass parts are shown with their respective staves and clefs, but contain no notes on this page.

1

Faster

Hn. I

Faster

f

ff

Voice

God.

Vln. I

Vln. II

Vla.

Vc.

Db.

10

Hn. I *senza sord.* **G horn** *gliss.*
mp cresc. poco a poco

Tpt. I

Tpt. II

Tbn. I *senza sord.* **F valve position V 1/2**
mp

Tbn. II

Perc. II

Voice

Vln. I *unis.* *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Vln. II *unis.* *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Vla. *unis.* *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Vc. *unis.* *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Db. *unis.*

11

Hn. I *gliss.*

G trumpet *gliss.*

Tpt. I *mp cresc. poco a poco*

Tpt. II *mp cresc. poco a poco*

Tbn. I *lip gliss. cresc. poco a poco* *sim.* *gliss.*

Tbn. II *F valve position V 1/2* *mp*

Perc. II large bass drum *tr* *mp < mf*

Voice

Vln. I *mp cresc. poco a poco*

Vln. II *mp cresc. poco a poco*

Vla. *mp cresc. poco a poco*

Vc. *mp cresc. poco a poco*

Db. *mp cresc. poco a poco*

accel. poco a poco

13

Hn. I *senza sord.* **G horn** *gliss.*

Hn. II *mf cresc.*

Tpt. I *sim. gliss.*

Tpt. II

Tbn. I *gliss.*

Tbn. II *lip gliss. cresc. poco a poco* *sim. gliss.*

Perc. II *b.d.* *tr* *mp < mf* *tr* *mf < f* *3*

accel. poco a poco

Vln. I

Vln. II

Vla.

Vc. *div.*

Db. *sffz*

14

Hn. I
Musical notation for Horn I, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part consists of sixteenth-note patterns.

Hn. II
Musical notation for Horn II, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part features a glissando and a sustained note.

Tpt. I
Musical notation for Trumpet I, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part includes glissandos and sustained notes.

Tpt. II
Musical notation for Trumpet II, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part features triplet patterns.

Tbn. I
Musical notation for Trombone I, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part includes glissandos and a note marked *ff*.

Tbn. II
Musical notation for Trombone II, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part includes glissandos and a note marked *ff*.

Perc. II
Musical notation for Percussion II, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part includes triplets, trills, and a note marked *ff*.

Vln. I
Musical notation for Violin I, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part is a sustained note marked *ff*.

Vln. II
Musical notation for Violin II, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part is a sustained note marked *ff*.

Vla.
Musical notation for Viola, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part is a sustained note marked *ff*.

Vc.
Musical notation for Violoncello, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part is a sustained note marked *ff*.

Vc. (Bass)
Musical notation for Cello/Bass, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part features triplet patterns and notes marked *sfz* and *ff*.

Db.
Musical notation for Double Bass, measures 14-15. Measure 14 has a 7/8 time signature, and measure 15 has a 4/4 time signature. The part is a sustained note marked *ff*.

Annotations:
- *gliss.*: Glissando
- *tr*: Trill
- *b.d.*: Bass Drum
- *mf < f*: Mezzo-forte to forte
- *mf cresc.*: Mezzo-forte crescendo
- *ff*: Fortissimo
- *sfz*: Sforzando
- *position IV (without F valve)*: Instruction for Trombone I

Tempo I

C# horn
half-stopped

16

Hn. I *ff* *flz.* *fff*

Hn. II *ff* *flz.* *fff*

Tpt. I *ff* *flz.* *fff*

Tpt. II

Tbn. I *ff* *flz.* *fff*

Tbn. II

Perc. I *f* *tr* *s.c.* *fff* *let ring*

Perc. II *fff* *large tam-tam* *let ring*

Tempo I

Voice *p* *3* *mf*
It will flame

Vln. I **STOP!** *solo* *pp*

Vln. II **STOP!** *pp*

Vla. **STOP!**

Vc. **STOP!**

Db.

20

Hn. I *gliss.* *3*

Voice *out, —*

Vln. I *solo*

Vln. II *solo* *mp*

Vla. *solo* *mp*



23 *mark tree* *from middle to high* *let ring*

Perc. I *mp*

Vln. I *solo* *mf singing* *altri* *ppp*

Vln. II *solo* *altri* *ppp*

Vla. *solo* *ppp*

Vc. *unis.* *sul D* *3* *gliss.* *p*

Db. *div.* *sul D* *3* *gliss.* *p*

3
Flowing

25

Vln. I
solo
altri
mf warm

Vln. II
solo
altri
mp warm

Vc.

Db.



27

Vln. I
solo
altri

Vln. II
solo
altri

Vc.

Db.

29 solo

Vln. I

altri

Vln. II

solo

altri

Vc.

Db.

The musical score is arranged in four systems. The first system (Vln. I) has a 'solo' marking above the first measure and a hairpin crescendo. The second system (Vln. II) has 'solo' above the first measure and 'altri' below the first measure. The third system (Vc.) and fourth system (Db.) both feature 'altri' markings below the first measure. The score includes various musical notations: treble clefs for Vln. I, Vln. II, Vc., and Db.; a bass clef for the bottom staff; eighth and sixteenth notes; rests; and triplet markings (indicated by a '3' over a bracket) in measures 3, 4, 5, and 6 of each system. The Vc. and Db. parts have many notes with circles above them, possibly indicating fingerings or ornaments. The Db. part also has a '3' marking above a triplet in measure 5.

A \flat horn

31

Hn. I

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord. *p*

con sord. *p*

m.tree *high mp*

kitchen foil *shake mf ff*

mp like shi - - -

solo *pp* *p*

solo *pp* *p*

tutti *p*

33

Hn. I *p* A horn

Tbn. I

Tbn. II

Perc. I m.tree high

Perc. II foil *mf* *ff* *mf*

Voice
 - - - ning from shook foil from

Vln. I solo altri solo

Vln. II solo altri

Vla.

Vc.

Db.

rall.

C# horn half-stopped
Hn. I *p*

C# horn half-stopped
Hn. II *p*

Perc. I *m.tree high*

Perc. II *foil*
ff

rall.
Voice
shook _____ foil; _____

solo
Vln. I *p dim.*

solo
Vln. II

Detailed description: This page of a musical score, numbered 22, features a 'rall.' (ritardando) marking. The score is arranged in five systems. The first system contains two Horn parts (Hn. I and Hn. II), both in C# and marked 'half-stopped' and 'p'. The second system contains two Percussion parts (Perc. I and Perc. II); Perc. I is marked 'm.tree high' and Perc. II is marked 'foil' and 'ff'. The third system is the Voice part, with lyrics 'shook' and 'foil;' under a long line. The fourth system contains the Violin parts (Vln. I and Vln. II), both marked 'solo'. Vln. I has a 'p dim.' marking. The music is in 3/4 time and includes various dynamics and performance instructions.

5

A tempo

Hn. I 38 *pp* *p* G horn

Hn. II *pp* *p* G horn

Perc. I

Perc. II

A tempo

Voice *p* 3

It gath ers to a

Vln. I solo *pp*

Vln. II solo *pp*

41

Hn. I

Hn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

suspended cymbal

f

f

p *f* let ring

3 *p* *gliss.*

great - ness, like the ooze the

2 solo *p* *gliss.* *p* *gliss.* altri *pp*

43

Hn. I

Hn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

ooze the ooze of oil Crushed.

tam-tam metal beater

f *p*

solo *p* *gliss.* *pp*

altri

solo *pp* *gliss.*

altri

solo

altri

solo

altri

div. *f* *pizz.* *arco mp*

f *senza vib.*

solo *ff* *mf*

47 **6**

Vln. I *tutti* *mp* *gliss.* *cresc. poco a poco*

Vln. II *tutti* *mp* *gliss.* *cresc. poco a poco*

Vla. *tutti* *mp* *gliss.* *cresc. poco a poco*

Vc. *gliss.* *arco* *marcato* *mp*

Db. *tutti* *marcato* *mp*



51 *bass drum* *trm* *3* *mp*

Perc. II *bass drum* *trm* *3* *mp*

Vln. I *gliss.*

Vln. II

Vla. *gliss.*

Vc. *gliss.* *cresc. poco a poco*

Db.

accel. poco a poco

G horn --

54

Hn. II

position IV

Tbn. I

senza sord.

lip gliss.

mp cresc. poco a poco

Tbn. II

senza sord.

lip gliss.

mp cresc. poco a poco

Perc. I

s.c.

tr

3

mp

Perc. II

b.d.

tr

3

3

mp

Vln. I

gliss.

Vln. II

gliss.

Vla.

gliss.

Vc.

gliss.

Db.

mf

accel. poco a poco

G horn

56

Hn. I *gliss.* *mf* *cresc. poco a poco* *gliss.* *sim.*

Hn. II *cresc. poco a poco* *gliss.* *sim.*

Tpt. II

Tbn. I *sim.* *gliss.* *sim.* *3*

Tbn. II *sim.* *gliss.* *3*

Perc. I *s.c.* *3* *tr* *3* *3* *tr* *mf*

Perc. II *b.d.* *3* *tr* *3* *3* *tr* *mf*

Vln. I *gliss.*

Vln. II *gliss.* *gliss.*

Vla.

Vc.

Db. *mf cresc.* *3* *3* *3* *3*

mf cresc.

59

Hn. I *sim.* *gliss.*

Hn. II *gliss.*

Tpt. II *G trumpet* *gliss.* *mf* *cresc.*

Tbn. I *gliss.*

Tbn. II *gliss.*

Perc. I *s.c.* *trm*

Perc. II *b.d.* *trm*

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.* *f* *cresc.*

Db. *f* *cresc.*

62

Hn. I
gliss. 3
ff *fff*

Hn. II
gliss.
ff *fff*

Tpt. I
ff *fff*

Tpt. II
ff *fff*

Tbn. I
3 gliss. 3
ff *fff*

Tbn. II
3 gliss. 3
ff *fff*

Perc. I
s.c. (tr) thunder sheet
ff *fff* let ring

Perc. II
b.d. tam-tam
f trem. *fffz* let ring

Vln. I
ff trem. *fff* *p*

Vln. II
gliss.
ff trem. *fff*

Vla.
gliss.
ff trem. *fff*

Vc.
trem. *ff* *fff*

Db.
trem. *ff* *fff*

A tempo

65

Hn. I *C# horn half-stopped* *p* *F# horn* *p* *mp*

Hn. II *C# horn half-stopped* *p*

Tbn. I *con sord.* *p*

Perc. II

A tempo

Voice *mp*

Why do men then now not reck his

Vln. I *pp*

Vln. II

Vla.

Vc.

Db.

68

Hn. I *mf*

Hn. II

Tbn. I *mf*

Perc. II *bass drum*
mf *f*

Voice *sfz* *mp* *heavy*
rod? Ge-ne - ra-tions have trod, have trod, have

Vln. I *solo* *pizz.* *f* *mp* *intense arco* *tr* *pizz.* *f* *ff*
altri div. *pizz.* *f* *mp* *tr* *pizz.* *f* *ff*

Vln. II *div.* *pizz.* *f* *mp* *tr* *pizz.* *f* *ff*

Vla. *div.* *pizz.* *f* *mp* *tr* *pizz.* *f* *ff*

Vc. *div.* *pizz.* *f* *mp* *tr* *pizz.* *f* *ff*

Db. *pizz.* *f* *mp* *tr* *pizz.* *f* *ff*

71

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

sizzle cymbal

p

mp

dampen

tr

ratchet

p

ff

mp

f

trod;

And all is seared with trade;

(snap pizz.)

solo

sffz

altri unis.

sffz

sffz

sffz

sffz

sffz

sffz

sffz

intense arco

mp

tr

76

Perc. I sizz. c. *p* *mp* dampen

Perc. II rat. *mp*

Voice

bleared, smeared with toil; And wears man's

Vln. I *altri* *intense arco* *mp* *intense unis. arco* *mp*

Vln. II *mp* *intense unis. arco* *mp*

Vla. *mp* *unis. arco*

Vc.

Db.

80

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

position III I 1/2 → IV

p (slide gliss.)

position IV

p

suspended cymbal
metal beater
slide across cymbal
p let ring

rat.

smudge and shares man's smell:

3

solo

altri

intense
tr

div. *intense*
tr

85

Tbn. I *III* → *v* *gliss.* *sim.* *dim.* **rit.**

Tbn. II *III* → *VI* *(slide gliss.)* *gliss.* *dim.*

Perc. I

Perc. II

Voice **rit.**

Vln. I

Vln. II *mp* *tr* *dim.*

Vla. *mp* *tr* *dim.*

Vc. *mp* *dim.* *unis. arco* *p* *dim.*

Detailed description of the musical score: The score is for measures 85-88. It features seven staves: Tbn. I, Tbn. II, Perc. I, Perc. II, Voice, Vln. I, Vln. II, Vla., and Vc. The time signature changes from 3/4 to 2/4 and back to 3/4. Tbn. I and II play melodic lines with glissandos and dynamics like *sim.* and *dim.*. Percussion parts are mostly rests. The Voice part is silent. Vln. II, Vla., and Vc. play melodic lines with dynamics like *mp*, *dim.*, and *p*. The Vc. part includes *unis. arco* and *p* markings.

8

88

Slower *pp* *tenderly*

Voice

the soil Is bare now,

Slower

Vln. II

pp

Vla.

senza vib. *pp*

Vc.

senza vib. *pp*

Db.

pizz. *mp*



91

rall. **Tempo I**

Voice

nor can foot feel, being shod. And, for all this, na

Vla.

Vc.

pp

Db.

arco *pp*

95

Voice

ture na - - ture na -

Vln. I

solo

altri

sul G gliss. 3

p cresc.

Vln. II

2 solo

altri

sul G gliss. 3

p cresc.

Vla.

unis. sul G gliss. 5

p

Vc.

sul G gliss.

p cresc.

Db.

div.

sul G gliss.

p cresc.

97 *f* *mf* *mf* *p* *p* *p* *p*

3 3 3

ture is nev - er

solo
altri

2 solo
altri

5

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

9

99

3

spent;

solo

mf warm

altri

2 solo

mp warm

mp

altri

3

3

3

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

101 **G horn**

Hn. I *p*

Voice *mp*
There lives the

Vln. I
solo
altri 3

Vln. II
2 solo
altri 3

Vla. 5

Vc. 5

Db.

103

Hn. I

Voice

dear - est fresh - ness

solo

Vln. I

altri

Vln. II

2 solo

altri

Vla.

Vc.

Db.

104

Hn. I

Hn. II

Tbn. I

Voice

deep down

solo

Vln. I

altri

2 solo

Vln. II

altri

Vla.

Vc.

Db.

105

Hn. I G horn

Hn. II G horn

Tbn. I position IV

Voice things;

Vln. I solo

Vln. II altri

Vla. 2 solo

Vc.

Db.

p

3

3

3

3

5

5

5

5

Detailed description: This page of a musical score covers measures 105 to 110. The top section includes staves for Horn I and II, Tuba I, and Voice. Horn I and II play a triplet of notes, with Horn II starting on a whole note. Tuba I plays a long note in position IV, marked *p*. The Voice part has the lyrics "things;". The bottom section features string staves: Violin I (solo), Violin II (altri), Viola (2 solo), Violoncello, and Double Bass. The strings play a melodic line with various ornaments: triplets in the Violin and Viola parts, and quintuplets in the Viola, Cello, and Double Bass parts. The score is written in a standard musical notation with various dynamics and articulations.

106

Hn. I

Hn. II

Tbn. I

Tbn. II

3

p

Voice

And though the

solo

Vln. I

altri

3

2 solo

Vln. II

altri

3

Vla.

5

Vc.

5

Db.

5

108

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

last lights off the

Vln. I

solo
altri

Vln. II

2 solo
altri

Vla.

Vc.

Db.

109

Hn. I *G horn* 3

Hn. II *G horn* 3

Tbn. I 3

Tbn. II 3

Perc. I suspended cymbal soft sticks *pp* *tr*

Perc. II tam-tam soft sticks *pp* *tr*

Voice *mf*
black West went_ Oh,

Vln. I solo
altri 3

Vln. II 2 solo
altri 3

Vla. 5

Vc. 5

Db. 3

10

111

Hn. I *mp* C horn ----- 3

Hn. II *mp* C horn ----- 3

Tbn. I

Tbn. II *mf*

Perc. I s.c. *mf* let ring

Perc. II tam-tam *mf* let ring

Voice *f*
mor - ning, Oh, mor - ning, at the

Vln. I solo *f* 3 *p*

Vln. II 2 solo *f* *mf* 3 *p*

Vla. *f* sul C *mf* gliss. 3

Vc. *f* sul C *mf* gliss. 3

Db. *f* *mf* gliss. 3

113

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Voice

brown brink east - ward,

Vln. I

solo
altri

Vln. II

2 solo
altri
mf

Vla.

Vc.

Db.

115

Hn. I

Hn. II

C trumpet

dim.

Tpt. I

p

C trumpet

Tpt. II

p

Tbn. I

p

Tbn. II

p

Perc. I

glass chimes

mf

let ring

mf

Voice

springs—

Be-cause the

Vln. I

solo

altri

pp

Vln. II

2 solo

altri

pp

Vla.

mp

Vc.

mp

Db.

mp

119

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

bent World broods

solo

Vln. I

altri

2 solo

Vln. II

altri

Vla.

Vc.

Db.

123

Hn. I *mp*

G horn

Hn. II

Tbn. I position IV

Tbn. II position IV

Perc. I suspended cymbal *p* *mf* let ring

Perc. II mark tree from middle to high fast *f* let ring

Voice *mf* *f*
and with ah! bright wings.

Vln. I solo *mp* sul G gliss.

Vln. II 2 solo *mf* sul G gliss.

Vla.

Vc.

Db.

molto rit. al fine

125

Hn. II

Tbn. I

Tbn. II

molto rit. al fine

solo

altri

2 solo

altri

Vln. I

Vln. II

Vla.

Vc. div.

Db. div. a3

p

p

mp

p

dim.

dim.

dim.

dim.

dim.

dim.

127

Hn. II

Tbn. I

Tbn. II

Vln. I
solo
altri
dim.
pp

Vln. II
2 solo
altri
pp
pp

Vla.

Vc.

Db.

II. Pied Beauty

$\text{♩} = \text{c. } 160$ **molto rit.**

A horn

Horn I

mf

A horn

Horn II

mf

A trumpet

Trumpet I

mf

A trumpet

Trumpet II

mf

position II

Trombone I

mf

Trombone II

mf

f

Percussion I

Percussion II

$\text{♩} = \text{c. } 160$ **molto rit.**

Voice

Violins I

Violins II

Violas

Cellos

Double Bases

12

Slower

7

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Slower

ff

ff

ff

ff

ff

ff

Voice

p cresc.

f mp

Glo - ry - be to God for

trem.

poco sul pont.

Vln. I

div. (senza sord.)

trem.

poco sul pont.

mp cresc.

f

Vln. II

con sord.

div.

con sord.

pp

trem.

cresc.

f

Vla.

con sord.

div.

con sord.

pp

trem.

cresc.

f

Vc.

pp

cresc.

f

Db.

pp

cresc.

f

rall.**Tempo I**

12

Voice

da_____ppled things— For

Vln. I

solo ord.

p altri div. ord.

p div. senza sord. ord.

Vln. II

p unis. senza sord. ord.

Vla.

mp

Vc.

mp

Db.

mp

17

Voice

skies___ of cou-ple-co_lour___ as a brin - ded cow;

Vln. I

solo

mp altri unis. flautando

mp unis. flautando

Vln. II

mp flautando

Vla.

mp flautando

Vc.

div.

Db.

13

23

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

For rose - moles all in stip-ple up on trout that swim;

Violin I

Violin II

Viola

Violoncello

Double Bass

altri

unis.

solo

pizz.

mf

p

p

mf

29

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. II

Voice

solo

Fresh - fire - coal - chest - nut -

robust

Vln. I

altri div.

unis.

Vln. II

div.

unis.

Vla.

div.

solo

arco

mp

Vc.

altri div.

sul A

Db.

solo sul A

mp

34

Hn. I *p*

Hn. II

Tbn. I

Tbn. II

Voice
falls; finch-es' wings; Land-scape plot- ted

Vln. I
altri

Vln. II

Vla.
solo pizz. arco unis. 3 3

Vc.
f *mp* 3 3

altri

Db.
solo flautando *f* sul A flautando
altri *f* flautando div. *f*

39

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

— and pieced — fold, — fa llow, and plough; —

Vln. I

Vln. II

Vla.

Vc.

Db.

F horn

p

solo

altri

div.

pizz.

sul A

solo

pizz.

f

altri

div. a2

f

f

14

lower with hand

46

Hn. I

Hn. II

Tpt. II

Tbn. I

Tbn. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

And all trades, their gear and tackle and trim.

arco

tutti div. arco

arco sul A

div. arco

solo (pizz.)

altri unis. pizz.

f

mp

f

mp

f

52

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

All things count-er,

Vln. I

Vln. II

Vla.

solo arco

pizz.

mp

f

Vc.

altri div.a3

solo

f

altri div.

mp

57 *normal hand position* **D horn**

Hn. I *mp*

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

or - ig - in - al, spare, — strange; What - ev er is

Vln. I

Vln. II

Vla.

mf unis. pizz. 3

f (pizz.)

Vc.

altri

70

Tempo I **Slower**

Hn. I D horn -----

Hn. II pp D horn -----

Tbn. I pp F valve position IV

Tbn. II pp F valve position IV

Perc. I sizzle cymbal (non trem.) f

Perc. II glass chimes

small suspended cymbal *trem.* mp < f

Tempo I **Slower**

Voice f p

sweet, sour, a - daz-zle, dim;

Vln. I arco trem. poco sul pont. *sfz* p pp

Vln. II arco trem. poco sul pont. *sfz* p pp

Vla.

Vc.

Db.

gliss. IV 1/2

gliss. IV 1/2

gliss.

75

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

He fa - thers - forth whose beau - ty

mp

Vln. I

pp distant

Vln. II

pp distant

pp distant

div. ord.

Vla.

solo

p

Vc.

Db.

Detailed description: This page of a musical score, numbered 71 in the top right corner, begins at measure 75. It features a voice line and several instrumental parts. The voice part, marked *mp*, sings the lyrics "He fathers - forth whose beau - ty". The instrumental parts include Horns I and II, Trumpets I and II, Percussion I and II, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 2/4 and 3/4 time signatures. The key signature has one flat. The voice part has a melodic line with a fermata over the final note. The instrumental parts provide harmonic support, with the violins playing a *pp distant* texture and the viola playing a *p* solo.

accel.

78

Hn. I *mp* A horn

Hn. II *mp* A horn

Tbn. I *mp* position II (without F valve)

Tbn. II *mp* position II (without F valve)

Perc. I

Perc. II

accel.

Voice

is past change:

Vln. I

Vln. II *mp* solo

Vla. *mp* altri div. arco

Vc. *mp* solo altri div.

Db. *mp*

Tempo I

83

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

A trumpet

A trumpet

mf

mf

mf

mf

Tempo I

Voice

f

Praise him.

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

mp

unis.

mp

solo

altri

unis.

sul A

sul A

solo pizz.

f

altri

molto rit.

Musical score for measures 87-91. The score includes parts for Horn I, Horn II, Trumpet I, Trumpet II, Trombone I, Trombone II, Percussion I, Percussion II, Voice, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked **molto rit.** at the beginning of the page and again in the Percussion II part. Dynamic markings include *mf*, *f*, and *ff*. The brass instruments (Horns, Trumpets, and Trombones) have melodic lines with slurs and accents. The woodwinds (Percussion I and II) have rhythmic patterns. The strings (Violins, Viola, Cello, and Double Bass) are mostly silent, indicated by rests.

III. The Windhover:

To Christ our Lord

Free

(♩ = c.60)

begin slowly

G horn

solo, ad lib.

accel. poco a poco

Horn I

Hn. I

Hn. I

Hn. I

Hn. I

Hn. I

Hn. I

17

In tempo

♩ = c.60

Musical score for brass and percussion instruments. The score is in 4/4 time and consists of six staves: Hn. I, Hn. II, Tpt. I, Tpt. II, Tbn. I, and Tbn. II. The first staff (Hn. I) begins with a dynamic marking of *fff* and contains a triplet of eighth notes in the first measure. The rest of the staves are mostly empty, with some rests and a few notes in the later measures. The percussion staves (Perc. I and Perc. II) are also mostly empty, with some rests and a few notes in the later measures.

In tempo

♩ = c.60

ecstatic mp

Musical score for voice and string instruments. The score is in 4/4 time and consists of six staves: Voice, Vln. I, Vln. II, Vla., Vc., and Db. The Voice staff begins with a dynamic marking of *ecstatic mp* and contains a triplet of eighth notes in the first measure. The string staves (Vln. I, Vln. II, Vla., Vc., and Db.) contain complex passages with triplets, glissandos, and other techniques. The Vc. staff has a dynamic marking of *p* and the Db. staff has a dynamic marking of *p*. The Vla. staff has a dynamic marking of *p* and the Vln. I and Vln. II staves have a dynamic marking of *p*. The string staves are mostly empty, with some rests and a few notes in the later measures.

5

Voice

caught _____ this mor - ning

Vla.

solo

mf *mp*

Vc.

Db.

7

Voice

mor - - ning's _____ mi - nion,

Vla.

solo

Vc.

Db.

8

Hn. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. II $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tbn. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tbn. II $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. II $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Voice $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. II $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vla. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Db. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

G horn -----
con sord.

p

king-dom of day - - - light's dau-phin, -

solo

sul D

p

altri div.

sul D

p

gliss. sempre

18

G horn

Hn. I *G horn p con sord.*

Hn. II *p*

Tpt. I *trigger as before G trumpet p con sord.* 5

Tbn. I *position IV p con sord.*

Tbn. II *position IV p con sord.*

Perc. I

Perc. II

Voice
dap - ple - dawn - - - drawn - - - 3

Vln. I *f mp cresc.*

Vln. II *f mp cresc.*

Vla. *fp cresc.*

Vc. *fp cresc.*

Db. *fp cresc.*

14

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

ri - - - ding Of the

ord.

Vln. I

ord.

Vln. II

Vla.

Vc.

Db.

15

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

ro - - - - - lling le - vel

Vln. I

dim.

Vln. II

ord.

dim.

Vla.

dim.

Vc.

dim.

Db.

dim.

16 (con sord.) **D horn**

Hn. I
Hn. II
Tbn. I
Tbn. II
Perc. I
Perc. II
Voice
un - der - neath him stea - dy air,
Vln. I
Vln. II
Vla.
Vc.
Db.

19 $\text{♩} = \text{♩}$

18

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord. **F valve position IV**

senza sord. **F valve position IV**

tamb. **f**

sleigh bells **mf**

and stri - ding High

pizz.

unis. **f heavy pizz.**

unis. **mf**

sul G **mf** arco sul G **mf**

ffp cresc.

ffp cresc.

ffp cresc.

21

Hn. I

Hn. II

Tbn. I

Tbn. II

tamb.

Perc. I

Perc. II

2 large pebbles knocked together

Voice

rung up-on the rein of a wi - mpling wing

ord.

Vln. I

fp

move to intense vibrato during each long note

Vln. II

fp

move to intense vibrato during each long note

ff

div.

p

ff

Vla.

fp

cresc.

Vc.

fp

cresc.

ord.

mp cresc.

ord. mp cresc.

3

mp cresc.

Db.

fp

B \flat trumpet senza sord. *p cresc.* *3*

G trumpet senza sord. *p cresc.* *3*

Perc. I suspended cymbal *p* *f* let ring

Perc. II s. bells *p*

Voice *ff*

In his e - - csta-sy!

mp cresc. *3* *move to intense vibrato during each long note*

mp cresc. *3* *move to intense vibrato during each long note*

mp cresc. *3* *move to intense vibrato during each long note*

Vln. II *p* *sim.* *ff* *p*

p *sim.* *ff* *p*

Vla. *ff* *ff*

Vc. *3* *(b)*

Db.

20

B♭ horn

G horn

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

gliss.

6

3

f

G horn

senza sord.

gliss.

f

3

flz.

f

5

flz.

f

p

p

tamb.

p

pebbles

sim. *f*

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

p sim.

p sim.

p sim.

p

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

p

p

p

p

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ff

ff

ff

p

p

p

30

Hn. I

Hn. II

Tbn. I
flz. (slide gliss.) grotesque
fff

Tbn. II
flz. (slide gliss.) grotesque
fff

Perc. I

Perc. II

rall.

Vln. I
intense vibrato
mf *fff* *mp* *ff* *p*

Vln. II
intense vibrato
mf *fff* *mp* *ff* *p*

Vln. II
intense vibrato
mp *ff* *p* *f*

Vln. II
intense vibrato
mp *ff* *p* *f*

Vla.

Vc.

Db.

A tempo

31

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

A tempo
mp

then

normal vibrato

f *pp* *mf* *p*

normal vibrato

f *pp* *mf* *p*

normal vibrato

f *pp* *mf* *p*

normal vibrato

pp *mf* *p*

normal vibrato

pp *mf* *p*

dim. *p*

dim. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

32

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

off, off forth on swing, _____

trem. sul pont.

cresc. trem. sul pont.

cresc. trem. sul pont.

cresc.

cresc.

cresc.

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

As a skate's heel sweeps smooth

Vln. I

ord.

Vln. II

trem. sul pont.

unis.

mp cresc.

Vla.

Vc.

Db.

36

Hn. I flz.

Hn. II *mf*

Tpt. I *p*

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

ding Re - buffed the big

Vln. I

Vln. II

Vla.

Vc. *mf cresc.* Sul G gliss. sempre

Db. *mf cresc.* Sul G gliss. sempre arco

accel.

38

Hn. I *gliss. sim.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* (as high as possible) *f*

Hn. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Tpt. I *mp cresc.* *flz.* *f*

Tpt. II *mp cresc.* *flz.* *f*

Tbn. I *lip glissandi* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Tbn. II *lip glissandi* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Perc. I *sizz. cymb.* *3* *f*

Perc. II *s. bells* *f*

Vln. I *ord.* *ffpp*

Vln. II *ord.* *ff*

Vla. *ffpp*

Vc. *ffpp* (as high as possible) *gliss. on natural harmonics* *ff*

Db. *gliss. on natural harmonics* *ff*

ff

22

A tempo

39 *pp*

Voice

My heart in hi - ding — Stirred — for a bird, —

Vln. I

Vln. II

solo

Vla.

altri div.

ppp

ppp

ppp

mp *p*

42 **rall.**

Voice

the a - chieve of, — the mas - te - ry — of the thing!

Vla.

altri div.

solo

p *pp*

ppp

ppp

ppp

23

45

A tempo poco accel. rall.

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

A tempo poco accel. rall.

mp

Brute

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of ten staves. The top seven staves (Hn. I, Hn. II, Tpt. I, Tpt. II, Tbn. I, Tbn. II, Perc. I, Perc. II) contain rests for the first two measures and then a single note in the third and fourth measures. The Voice staff has rests for the first two measures, followed by a note in the third measure, and a triplet of notes in the fourth measure marked *mp* and *Brute*. The Vln. I and Vln. II staves have rests for the first two measures and a single note in the third and fourth measures. The Vla. staff has rests for the first two measures and a triplet of notes in the third measure, followed by a triplet of notes in the fourth measure, marked *p* and *unis.*. The Vc. staff has a triplet of notes in the first measure, followed by a triplet of notes in the second measure, and a triplet of notes in the third measure, marked *p* and *unis.*. The Db. staff has rests for the first two measures and a single note in the third and fourth measures.

poco accel.

noble

A horn ...

Musical score for brass and percussion instruments. The score includes staves for Horn I, Horn II, Trumpet I, Trumpet II, Trombone I, Trombone II, Percussion I, and Percussion II. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is **poco accel.** and the dynamic is *mp*. The word *noble* is written above the notes in the first two staves.

poco accel.

noble

Voice part of the musical score. The lyrics are "beau - ty" and "and". The tempo marking is **poco accel.** and the dynamic is *mp*. The word *noble* is written above the notes.

Musical score for string instruments. The score includes staves for Violin I (div.), Violin II (div.), Viola, Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is **poco accel.** and the dynamic is *mp*. The word *noble* is written above the notes in the Violin I and II parts.

Tempo I

50

Hn. I
Hn. II
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Perc. I
Perc. II

cresc.
A horn
cresc.
cresc.
flz.
cresc.
flz.
position II
(without F valve)
mp cresc.

Tempo I

Voice
val - our and act, oh,
cresc.

Vln. I
Vln. II
Vla.
Vc.
Db.

mp cresc.
mp cresc.
mp cresc.
mp cresc.
cresc.
cresc.
mp cresc.
cresc.
cresc.

52

Hn. I *flz.* **6**

Hn. II *flz.* **5**

Tpt. I **5**

Tpt. II

Tbn. I

Tbn. II **position II**
(without F valve) **3** *mf cresc.*

Perc. I suspended cymbal *p* *mf*

Perc. II tambourine *mp* *f*

Voice
air, — pride, — plume, — here

Vln. I **3**

Vln. II *trem. sul pont.*

Vla. *trem. sul pont.*

Vc. **3**

Db. **3**

54

Hn. I G horn flz. *ff*

Hn. II flz. *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I position IV flz. *ff*

Tbn. II position IV flz. *ff*

Perc. I thunder sheet, wooden mallets *ff*

Voice *ff* **molto rit.** *fff*
 Buc - kle! AND the

Vln. I *raw, non vib.* trem. sul pont. *ff*

Vln. II *raw, non vib.* trem. sul pont. *ff*

Vla. *raw, non vib.* trem. sul pont. *ff*

Vc. *raw, non vib.* trem. sul pont. *ff*

Db. *raw, non vib.* trem. sul pont. *ff*

A tempo

56

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

fire _____ that breaks from

tam-tam
soft sticks

tr

p

A tempo

unis. Sul D gliss. sempre

ff poss.

unis. Sul G gliss. sempre

ff poss.

Sul D gliss. sempre

ff poss.

div.

Sul G gliss. sempre

ff poss.

Sul D gliss. sempre

ff poss.

mf

Sul G gliss. sempre

ff poss.

mf

57

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

mf

f

thee then,

a

Vln. I

Vln. II

Vla.

Vc.

Db.

58

Hn. I *F horn*
p

Hn. II *F horn*
p cresc.

Tbn. I *p cresc.*

Tbn. II *F valve position I*
p cresc.

Perc. I

Perc. II

Voice
bil - lion Times told love - li - er, more *cresc.*

Vln. I *Sul A gliss. sempre*

Vln. II *Sul A gliss. sempre*

Vla. *ord.*
mf

Vc. *Sul A gliss. sempre*

Db. *Sul A gliss. sempre*

25 A tempo

61

Hn. I *ffp* *flz.* *ff* *f* *p*
D horn

Hn. II *ff* *flz.* *ff* *f* *p*
D horn

Tpt. I *ff* *flz.* *ff* *f*

Tpt. II *ff* *flz.* *ff* *f*

Tbn. I *ff* *flz.* *ff* *f* *p*

Tbn. II *ff* *flz.* *ff* *f* *p*

Perc. I t. sheet *p* *ff* *f*

Perc. II tam-tam *p* *ff* *f*

Vln. I *A tempo*

Vln. II

Vla. *fff* ord. 3

Vc. *fff* 3

Db. *fff* ord. 3

A tempo

Detailed description: This page of a musical score covers measures 61 and 62. It features a full orchestral ensemble. The brass section (Horns I & II, Trumpets I & II, Trombones I & II) plays a rhythmic pattern of eighth notes, starting in 4/4 time and switching to 3/4 time in measure 62. Dynamics range from *ffp* to *p*. The woodwinds (Flutes I & II) play a similar rhythmic pattern, marked *flz.* and *ff*. The percussion section includes a tam-tam and a triangle (t. sheet), with dynamics *p* and *ff*. The string section (Violins I & II, Viola, Violoncello, and Double Bass) plays a rhythmic pattern of eighth notes, marked *fff* and *ord.* with triplets. The tempo is marked *A tempo* at the beginning of measure 61 and again at the start of measure 62. The score is written in 4/4 time for measure 61 and 3/4 time for measure 62.

molto rit.

D horn

Hn. I
Hn. II
Tpt. I
Tpt. II
Tbn. I
Tbn. II

Horn and Trumpet parts feature triplets and dynamic markings *p* and *fff*. Flutes (flz.) are marked *fff*.

Perc. I (t. sheet)
Perc. II (tam-tam)

Percussion parts feature triplets and dynamic markings *p* and *sffz*.

Vln. I
Vln. II
Vla.
Vc.
Db.

String parts feature triplets, *div.* (divisi) markings, and dynamic markings *sffz*. The double bass (Db.) part is marked *unis.* (unison).

molto rit.

♩ = c.40

♩ = ♩

66

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I
t. sheet
l.v.

Perc. II
tam-tam
l.v.

Slow
♩ = c.40
warm and pure

p *mp*

3

Voce
No won - der__ of it: sheer

Vln. I
p *mp* pizz.
(arco)

Vln. II
p *mp* poco sul pont.

Vla.
p *pp*

Vc.
(div.) *p* *pp*

Db.
p *pp*

70

Voice

plod makes plough down sil lion Shine, and

Vln. I

arco con sord.
trem. sul pont.
solo

Vln. II

con sord.
trem. sul pont.
solo

Vla.

Vc.

Db.

73

Voice

blue - bleak emb - ers, ah my dear, Fall, heavy

Vln. I

solo

sim.

Vln. II

solo

sim.

Vla.

Vc.

Db.

76

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

gall them-selves, and gash gold - ver - mil - ion...

solo senza sord. trem. sul pont.

Vln. I

Vln. II

Vla.

Vc.

Db. div.

altri

molto rit.

78

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

molto rit.

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

altri

dim.

ppp

dim.

ppp

dim.

pp

ppp

pp

ppp

dim.

ppp

dim.

ppp