

...like Shining from Shook Foil

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I. God's Grandeur

$\text{♩} = \text{c. } 60$

Horn I
(actual sound)

Horn II
(actual sound)

Trumpet I
(actual sound)

Trumpet II
(actual sound)

Trombone I

Trombone II

Percussion I

Percussion II

Voice

Violins I

Violins II

Violas

Cellos

Double Bases

con sord. G horn

p

The world is

molto accel.

A tempo

The score is divided into two main sections: **molto accel.** and **A tempo**. The **molto accel.** section includes measures 4, 5, and 6, while the **A tempo** section includes measures 7, 8, and 9. The instrumentation includes Horns I & II, Trumpets I & II, Trombones I & II, Percussion I & II, Voice, Violins I & II, Viola, Cello, and Double Bass. The music features complex rhythmic patterns with time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics range from *mp* to *f*. The voice part has lyrics: "charged" and "with the".

Hn I
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
cresc. *f*

Hn II
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
cresc. *f*

Tpt I
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tpt II
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tbn I
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
position IV con sord. *mp cresc.* *fp*

Tbn II
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
position IV con sord. *mp cresc.* *f*

Perc. I
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
small suspended cymbal *p* *f*

Perc. II
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Voice
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
f **molto accel.** *mp* **A tempo**
charged with the

Vlns I
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vlns II
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vlas
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cells
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

D.Bs
4/4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

acc. **G horn** *gliss.* *p*

Hn I *7*

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

acc. *cresc.*

Voice *6*
gra - - - - -

Vlins I

Vlins II

Vlas *sul G gliss.* *div.* *mp cresc.* *6*

Cells *sul G gliss.* *div.* *mp cresc.*

D.Bs *sul G gliss.* *div.* *mp cresc.*

8

rit.

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

rit.

3

ndeur of

mf

mf

Vlas

Cells

D.Bs

Faster

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Faster

f _____ *ff*

Voice

God.

Vlins I

Vlins II

Vlas

Cells

D.Bs

ff sul G gliss.

ff sul G gliss.

unis. *ff* sul G gliss.

unis. *ff* sul G gliss.

unis. *ff*

10

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

Hn II

Tpt I

Tpt II

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

Tbn II

Perc. I

Perc. II

Voice

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

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

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

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

D.Bs

Detailed description: This page of a musical score, numbered 6, contains staves for various instruments. The top section includes Horn I (Hn I), Horn II (Hn II), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone I (Tbn I), and Trombone II (Tbn II). The Horn I part features a melodic line starting at measure 10, marked *mf cresc. poco a poco*, with performance instructions *senza sord.* and **G horn gliss.**. The Trombone I part has a similar melodic line, marked *mf*, with instructions *senza sord.* and **F valve position V 1/2**. Percussion I and II (Perc. I, Perc. II) and Voice parts are present but contain only rests. The lower section of the score features Violin I (Vlins I), Violin II (Vlins II), Viola (Vlas), and Cello (Cells) parts. Each of these four parts begins with a melodic phrase and is followed by a wavy line indicating a repeat, with the instruction *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*. The Double Bass (D.Bs) part at the bottom consists of a simple rhythmic pattern of quarter notes.

11

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

Cells

D.Bs

use trigger to lower pitch somewhat to compensate for sharp fundamental if necessary

G trumpet

gliss.

mf cresc. poco a poco

mf cresc. poco a poco

lip gliss. cresc. poco a poco

sim.

gliss.

F valve position V 1/2 senza sord.

mf

large bass drum

tr

mf < f

accel. poco a poco

13

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlms I

Vlms II

Vlas

Cells

D.Bs

senza sord.

G horn

gliss.

mf cresc.

sim.

gliss.

lip gliss.

cresc. poco a poco

b.d.

tr

mf < f

tr

mf < f

3

div.

sfz

14

Hn I: Treble clef, 7/8 and 2/4 time signatures. Features sixteenth-note patterns.

Hn II: Treble clef, 7/8 and 2/4 time signatures. Includes glissando markings.

Tpt I: Treble clef, 7/8 and 2/4 time signatures. Includes glissando markings.

Tpt II: Treble clef, 7/8 and 2/4 time signatures. Features triplet markings.

Tbn I: Bass clef, 7/8 and 2/4 time signatures. Includes glissando markings.

Tbn II: Bass clef, 7/8 and 2/4 time signatures. Includes glissando markings and a dynamic marking of *ff*.

Perc. I: Percussion clef, 2/4 time signature. Includes a dynamic marking of *ff*.

Perc. II: Percussion clef, 7/8 and 2/4 time signatures. Includes markings for *b.d.*, *tr.*, *mf*, *f*, *cresc.*, and *ff*.

Voice: Treble clef, 2/4 and 4/4 time signatures. No notes are present.

Vlins I: Treble clef, 2/4 and 4/4 time signatures. Sustained notes.

Vlins II: Treble clef, 2/4 and 4/4 time signatures. Sustained notes.

Vlas: Treble clef, 2/4 and 4/4 time signatures. Sustained notes.

Cells: Treble clef, 2/4 and 4/4 time signatures. Sustained notes.

Cello: Bass clef, 2/4 and 4/4 time signatures. Features triplet markings and a dynamic marking of *sfz*.

D.Bs: Bass clef, 2/4 and 4/4 time signatures. Features a dynamic marking of *sfz*.

Annotations: *gliss.*, *tr.*, *b.d.*, *mf*, *f*, *cresc.*, *ff*, *sfz*, *position IV (without F valve)*.

C # horn
lowered with hand

Tempo I

16

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

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

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

Tpt II

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

Tbn II

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

Perc. II *fff* *let ring*

Voice *p* *mf*
It will flame

Vlns I *STOP!* *solo* *pp*

Vlns II *STOP!*

Vlas *STOP!*

Cells *STOP!*

D.Bs

20

Hn I

gloss.

3

Voice

out, —

Vlins I

solo

Vlins II

solo

mp

Vlas

solo

mp



23

Perc. I

mark tree

from middle to high

mp

let ring

Vlins I

solo

mf singing

altri

ppp

Vlins II

solo

altri

ppp

Vlas

solo

Cells

unis.

sul D

3

gloss.

p

D.Bs

div.

sul D

3

p

3

Flowing

25 solo
altri *mf* warm

Vlns I

25 solo
altri *mp* warm

Vlns II

Cells

D.Bs



27 solo
altri

Vlns I

27 solo
altri

Vlns II

Cells

D.Bs

29

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I

altri

solo

Vlns II

altri

solo

Vlas

Cells

D.Bs

31

4

Ab horn

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

p

(con sord.)

p con sord.

m.tree

high

mp

kitchen foil

mf *shake* *ff*

mp

like shi

solo

altri

pp *p*

pp *p* tutti

p

33

Hn I *p* A horn

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I m.tree high

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

Voice
- - - ning from shook foil from

Vlins I *tutti* *gliss.*

Vlins II *tutti*

Vlas

Cells

D.Bs

C # horn
lowered with hand

36

Hn I
p

Hn II
p
lowered with hand

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I
m.tree *high*

Perc. II
foil
ff

Voice
shook

Vlins I
solo
altri

Vlins II
gliss.

Vlas

Cells

D.Bs

rall.

37

The musical score is arranged in a standard orchestral layout. The instruments and parts are listed on the left side of the page, with their respective staves. The time signature is 3/4. The score includes the following parts:

- Hn I:** Horn I, Treble clef, 3/4 time. Starts with a half note G4, followed by a quarter note A4 with a sharp sign, and a half note B4. A slur covers the first two notes.
- Hn II:** Horn II, Treble clef, 3/4 time. Starts with a half note G4.
- Tpt I:** Trumpet I, Treble clef, 3/4 time. Rest.
- Tpt II:** Trumpet II, Treble clef, 3/4 time. Rest.
- Tbn I:** Trombone I, Bass clef, 3/4 time. Rest.
- Tbn II:** Trombone II, Bass clef, 3/4 time. Rest.
- Perc. I:** Percussion I, 3/4 time. Rest.
- Perc. II:** Percussion II, 3/4 time. Rest.
- Voice:** Treble clef, 3/4 time. Starts with a half note G4, followed by a quarter note A4 with a sharp sign, and a half note B4. A slur covers the first two notes. Below the staff, the word "foil;" is written with a line underneath.
- Vlns I:** Violin I, Treble clef, 3/4 time. Starts with a rest, then a series of eighth notes with slurs and accents. The dynamic marking *p dim.* is present.
- Vlns I (altri):** Violin I (altri), Treble clef, 3/4 time. Starts with a half note G4.
- Vlns II:** Violin II, Treble clef, 3/4 time. Starts with a half note G4.
- Vlas:** Viola, Bass clef, 3/4 time. Rest.
- Cells:** Cello, Bass clef, 3/4 time. Rest.
- D.Bs:** Double Bass, Bass clef, 3/4 time. Rest.

5

A tempo

38

Hn I *pp*

Hn II *pp*

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

G horn *p*

G horn *p*

A tempo

Voice *p*

It gath ers to a

Vlns I *pp*

Vlns II *pp*

Vlas

Cells

D.Bs

41

Hn I *f*

Hn II *f*

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I suspended cymbal *p* *f*

Perc. II

Voice *p* *gliss.*
great - ness, like the ooze the

Vlns I

Vlns II *solo* *p*

Vlas *2 solo* *p* *gliss.* *gliss.* *pp*

Cells

D.Bs

43

Brass: Hn I, Hn II, Tpt I, Tpt II, Tbn I, Tbn II. All parts are mostly silent with rests.

Percussion: Perc. I and Perc. II. Perc. II has a *tam-tam* and *metal beater* part with a *f* dynamic and a five-note rhythmic pattern.

Voice: The vocal line includes the lyrics: "ooze the ooze of oil Crushed." It features a triplet of eighth notes and a dynamic *f*.

Strings: Vlns I and Vlns II have *solo* and *gliss.* markings. Vlns I has a *p* dynamic, while Vlns II has a *pp* dynamic. Vlas (Viola) also has *solo* and *pp* markings.

Celli and Double Basses: Cells and D.Bs. have *pizz.* (pizzicato) and *div.* (divisi) markings. Cells has a *f* dynamic and *senza vib.* (senza vibrato) marking. D.Bs. has a *ff* dynamic and a *mf* dynamic marking.

Other: A *mf* dynamic marking is present at the bottom right of the page.

47 **6**

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

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

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

Cells *gliss.* *arco* *marcato* *mp*

D.Bs *tutti* *marcato* *mp*



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

Vlins I *gliss.*

Vlins II

Vlas *gliss.*

Cells *gliss.* *cresc. poco a poco*

D.Bs

accel. poco a poco

54

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

G horn

mf

position IV (without F valve) *lip gliss.* senza sord.

mp cresc. poco a poco

position IV (without F valve) *lip gliss.* senza sord.

mp cresc. poco a poco

s.c. *trwm* 3

mp

b.d. 3 *trwm* 3

mp

accel. poco a poco

gliss.

gliss.

gliss.

gliss.

G horn

56

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

Cells

D.Bs

gliss.

cresc. poco a poco

mf

gliss.

cresc. poco a poco

sim.

gliss.

sim.

gliss.

trm

mf

trm

mf

gliss.

gliss.

mf cresc.

mf cresc.

measures 56, 57, 58

59

Hn I *sim.*

Hn II

Tpt I

Tpt II *mf cresc.* *gliss.*

Tbn I *gliss.*

Tbn II *gliss.*

Perc. I *s.c.* *tr* *tr* *tr*

Perc. II *b.d.* *tr* *tr* *tr*

Voice

Vlns I *gliss.*

Vlns II *gliss.*

Vlas *gliss.*

Cells *gliss.*

D.Bs *f cresc.*

use trigger to lower pitch somewhat to compensate for sharp fundamental if necessary **G trumpet**

61

Hn I

Hn II

G trumpet
trigger as before *gliss.*

Tpt I
f cresc.

Tpt II
sim. gliss.

Tbn I

Tbn II

Perc. I
s.c. (tr) cresc.

Perc. II
b.d. (tr) cresc.

Voice

Vlins I
gliss.

Vlins II
gliss.

Vlas
gliss.

Cells
gliss.

D.Bs

3

3

62

Hn I *gliss.* 3 *lunga*

Hn II *gliss.* *lunga*

Tpt I *lunga*

Tpt II *lunga*

Tbn I *gliss.* 3 *lunga*

Tbn II *gliss.* 3 *lunga*

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

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

Voice *lunga*

Vlns I *div.* *trem.* *ff* *fff* *ord. lunga*
trem. *p*

Vlns II *gliss.* *ff* *fff* *lunga*

Vlas *gliss.* *trem.* *ff* *fff* *lunga*

Cells *gliss.* *trem.* *ff* *fff* *lunga*

D.Bs *trem.* *ff* *fff* *lunga*

A tempo

65

lowered with hand

C # horn *lowered with hand*

F# horn

p

mp

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

A tempo

mp

pp

3

Voice

Why do men then now not reck his

Vlins I

Vlins II

Vlas

Cells

D.Bs

68

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

Cells

D.Bs

rod?

Ge-ne - ra-tions

have trod, have trod, have

sf

mp

heavy

bass drum

mf

f

solo

pizz.

altri div.

pizz.

f

mp

intense arco

f

ff

(pizz.)

div. pizz.

f

ff

div. pizz.

f

ff

div. pizz.

f

ff

div. pizz.

f

ff

pizz.

f

ff

pizz.

f

ff

71

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

ff

mp

p

mp

p

f

mp

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sizzle cymbal

trill

dampen

b.d.

ratchet

trill

intense

arco

solo

altri unis.

(snap pizz.)

trod;

And all is seared with trade;

musical notation and staff lines

76

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I *sizz. c.*

Perc. II *rat.*

Voice

Vlns I *solo*

Vlns II *altri*

Vlas

Cells

D.Bs

p *mp* *tr* *dampen*

mp *tr* *gliss.*

intense arco *mp* *tr* *intense unis. arco* *mp* *tr* *intense unis. arco* *mp*

bleared, _____ smeared _____ with toil; And wears man's

80

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlms I

Vlms II

Vlas

Cells

D.Bs

position III (without F valve) I 1/2 IV

p (slide gliss.)

position IV (without F valve)

p

suspended cymbal metal beater slide across cymbal

p let ring

rat.

smudge and shares man's smell:

solo

altri

intense

tr

85 **rit.**

Hn I
Hn II
Tpt I
Tpt II
Tbn I
Tbn II
Perc. I
Perc. II
Voice
Vlins I
Vlins II
Vlas
Cells
D.Bs

III → V
gliss.
sim.
dim.

III → VI
gliss.
(slide gliss.)
dim.

rit.

mp
tr
dim.

div.
mp
tr
dim.

arco
p
dim.

88

Slower *pp* *tenderly*

the soil Is bare now,

Slower

pp

pp senza vib.

pp senza vib.

pp senza vib.

pizz. *mp*



91

rall. **Tempo I**

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

rall. **Tempo I**

pp

arco *pp*

95

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

- ture na - ture na -

Vlns I

solo

altri

2 solo

Vlns II

altri

Vla

unis. sul G gliss.

Cells

sul G gliss.

D.Bs

div.

cresc.

p cresc.

p

p cresc.

p

p cresc.

3

3

3

5

97

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

solo - - - ture is nev - er

Vlins I

altri

mf

2 solo

p

Vlins II

altri

mf

p

Vlas

mf

p

Cells

mf

p

D.Bs

mf

p

99

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

spent;

solo

mf warm

altri

2 solo

mp warm

altri

mp

Vlans

Cells

D.Bs

101

G horn -----

Hn I *p*

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice *mp*

There

Vlins I *solo*

altri

Vlins II *2 solo*

altri

Vlas

Cells

D.Bs

102

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

lives the dear - est fresh - ness_

Vlns I

altri

2 solo

Vlns II

altri

Vlas

Cells

D.Bs

104

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

3

deep

down

solo

Vlns I

altri

3

2 solo

Vlns II

altri

3

Vlas

5

Cells

5

D.Bs

105

Hn I *G horn* 3

Hn II *G horn* 3

Tbn I *position IV* *p*

Tbn II *p*

Perc. I

Perc. II

Voice *things;*
solo

Vlns I *altri* 3
2 solo

Vlns II *altri* 3

Vlas 5

Cells 5

D.Bs

Detailed description: This page of a musical score, numbered 40, contains measures 105 through 110. The score is arranged in a standard orchestral layout. At the top, the Horns I and II parts are shown in treble clef, both playing a triplet of notes. The Tubas I and II are in bass clef; Tubas I play a sustained note in 'position IV' with a piano (*p*) dynamic, while Tubas II are silent. Percussion I and II are marked with a bar line, indicating they are silent. The Voice part has a single note with the lyrics 'things;' and a 'solo' marking. The string section (Violins I and II, Violas, Cellos, and Double Basses) features intricate melodic lines with various ornaments (accents) and technical markings such as triplets and quintuplets. The strings are marked with a piano (*p*) dynamic.

106

Hn I

Hn II

Tbn I

Tbn II

position IV

p

3

Perc. I

Perc. II

Voice

And though the

solo

Vlns I

altri

2 solo

Vlns II

altri

3

3

Vla

5

5

Cells

5

D.Bs

108

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

last lights off the

Vlns I

altri

2 solo

Vlns II

altri

Vlas

Cells

D.Bs

109

Hn I *G horn* 3

Hn II *G horn* 3

Tbn I *position IV* 3

Tbn II *position IV* 3

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

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

Voice *mf*
black West went_ Oh,

Vlns I *solo* *altri* 3

Vlns II *2 solo* *altri* 3

Vlas 5

Cells 5

D.Bs 3

111 **10**

C horn ----
lower pitch somewhat with hand
to compensate for sharp fundamental

C horn ----
hand position as above

Hn I

Hn II

Tbn I

Tbn II

Perc. I
s.c.
mf let ring

Perc. II
tam-tam
mf let ring

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

Vlins I
solo
altri
f

Vlins II
2 solo
altri
f

Vlas
f
sul C
gliss.
mf

Cells
f
sul C
gliss.
mf

D.Bs
f
sul C
gliss.
mf

mf

113

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

brown brink east - ward,

Vlms I

solo

altri

Vlms II

2 solo

altri *mf*

Vlas

Cells

D.Bs

115

Hn I

Hn II

C trumpet
(if available) *(no trigger)*

Tpt I
p

C trumpet
(if available) *(no trigger)*

Tpt II
p

Tbn I

Tbn II

Perc. I
glass chimes *mf* let ring

Perc. II

Voice

springs — Be-cause the

Vlins I
solo
altri

Vlins II
2 solo
altri

Vlas

Cells

D.Bs

dim.

p

F valve position VI ----

p

F valve position VI ----

p

mf

pp

pp

mp

mp

mp

mp

mp

117

Hn I
p

Hn II
p

Tbn I

Tbn II

Perc. I

Perc. II

Voice
Ho - ly Ghost ov - er the
solo

Vlns I
altri

Vlns II
2 solo
altri

Vlas

Cells

D.Bs

119

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

bent World broods

Vlins I

altri

2 solo

Vlins II

altri

Vlas

Cells

D.Bs

G horn
normal hand position

position IV (without F valve)

121

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

Cells

D.Bs

tam-tam

pp

mp

let ring

with warm breast

solo

altri

2 solo

altri

sul G gliss.

sul G gliss.

sul G gliss.

123

Hn I *mp*

G horn *normal hand position*

Hn II *position IV (without F valve)*

Tbn I *position IV*

Tbn II *position IV*

Perc. I *suspended cymbal p let ring*

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

Voice *mf*
and with ah! bright wings.

Vlns I *solo altri sul G gliss. mp*

Vlns II *2 solo mf altri sul G gliss. mp*

Vlas

Cells

D.Bs

molto rit. al fine

125

Hn I $\frac{4}{4}$ $\frac{5}{4}$

Hn II $\frac{4}{4}$ $\frac{5}{4}$

Tbn I $\frac{4}{4}$ $\frac{5}{4}$

Tbn II $\frac{4}{4}$ $\frac{5}{4}$

Perc. I $\frac{4}{4}$ $\frac{5}{4}$

Perc. II $\frac{4}{4}$ $\frac{5}{4}$

Vlins I
solo $\frac{4}{4}$ $\frac{5}{4}$
altri $\frac{4}{4}$ $\frac{5}{4}$

Vlins II
2 solo $\frac{4}{4}$ $\frac{5}{4}$
altri $\frac{4}{4}$ $\frac{5}{4}$

Vlas $\frac{4}{4}$ $\frac{5}{4}$

Cells div. $\frac{4}{4}$ $\frac{5}{4}$

D.Bs $\frac{4}{4}$ $\frac{5}{4}$

molto rit. al fine

p *mp singing*

p *p* *dim.* *dim.* *dim.* *dim.* *dim.*

127

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Vlns I
solo
altri *dim.*

Vlns II
2 solo
altri

Vlas
**play only in performances with 2 basses*
**solo*
p

Cells

D.Bs
div.
**omit this line in performances with only 2 basses*

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

II.
Pied Beauty

$\text{♩} = \text{c. } 160$

molto rit.

A horn

Horn I

Horn II

A trumpet

Trumpet I

Trumpet II

Trombone I

Trombone II

Percussion I

Percussion II

$\text{♩} = \text{c. } 160$

molto rit.

Voice

Violins I

Violins II

Violas

Cellos

Double Bases

12

Slower

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

ff

ff

ff

ff

ff

ff

Slower

ff

p cresc.

f mp

Voice

Glo - ry - be to God for

trem.

poco sul pont.

Vlns I

div. (senza sord.)

mp cresc.

f

trem.

poco sul pont.

mp cresc.

f

Vlns II

con sord.

trem.

div. con sord.

pp trem.

cresc.

f

con sord.

pp trem.

cresc.

f

con sord.

pp trem.

cresc.

f

Vlas

div. con sord.

pp trem.

cresc.

f

Cells

pp

cresc.

f

D.Bs

rall. Tempo I

12

Voice

da_____ppled things— For

Vlins I

solo ord.

p

altri div. ord.

p

Vlins II

div. senza sord. ord.

p

Vlas

unis. senza sord. ord.

mp

Cells

mp

D.Bs

mp



17

Voice

skies__ of cou-ple- co_lour__ as a brin - ded cow;

Vlins I

solo

mp

altri unis. flautando

Vlins II

unis. flautando

mp

Vlas

flautando

Cells

flautando

D.Bs

div.

23

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

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

solo

Vlns I

altri

Vlns II

unis.

Vlas

Cells

D.Bs

pizz.

p

mf

29

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Fresh - fire - coal - chest - nut -

solo

robust

altri div.

div.

div.

div.

arco sul A

mp

unis.

unis.

sul A

34

Hn I

Hn II

Tbn I

Tbn II

bowed vibraphone (shared)

Perc. I

Perc. II

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

p

mp

mp con. ped., motor off

f

falls;

finch - es' wings;

Land - scape plot - ted

let ring

unis.

3

3

3

3

39

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

voice

— and pieced — fold, — fal-low, and plough;

Vlns I

Vlns II

Vlas

Cells

D.Bs

F horn

p

vib.

solo

altri

div.

sul A

pizz.

(pizz.)

f

14

lower with hand -----

46

Hn I

Hn II

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

Cells

D.Bs

p

p

p

vib.

And all trades, their gear and ta-ckle and trim.

arco

tutti div. arco

arco sul A

div. arco

pizz. 3

pizz. 3

arco

pizz.

mp

f

Detailed description: This page of a musical score covers measures 46 to 50. The score is for a full orchestra and a vocal soloist. The key signature has one sharp (F#) and the time signature is 2/8. The vocal line, in the center, sings the lyrics "And all trades, their gear and ta-ckle and trim." The instrumental parts include Horns I and II, Trumpet II, Trombones I and II, Percussion I and II, Violins I and II, Viola, Cello, and Double Bass. Dynamics range from piano (*p*) to forte (*f*), with a mezzo-piano (*mp*) section. Performance instructions include "lower with hand" for the Horn I part, "arco" and "tutti div. arco" for the strings, and "pizz." (pizzicato) for the Cello and Double Bass. Measure numbers 46, 47, 48, 49, and 50 are indicated at the top of the staves.

52

Hn I

Hn II

Tbn I

Tbn II

Perc. I
Perc. II

voice

All things count-er,

Vlins I

Vlins II

Vlas

Cells
div.

D.Bs

arco
div. mp

pizz. f

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

Hn I
Hn II
Tbn I
Tbn II
Perc. I
Perc. II
Voice
Vlns I
Vlns II
Vlas
Cells
D.Bs

mp
mf
unis. pizz.
f

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

♩ = ♩

63

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

fick - le, fre - ckled (who knows how?) With

Vlins I

Vlins II

Vlas

Cells

D.Bs

sleigh bells

p *mp*

sotto voce

(pizz.)

3

15

Slower

Hn I

Hn II

Tbn I position IV

Tbn II position IV

Perc. I s. bells

Perc. II

mp *mf* *p*

Slower

Voice *f* *p*

swift, slow;

Vlins I pizz. *sfz* arco *p*

Vlins II pizz. *sfz* arco *p*

Vlins II unis. pizz. *sfz*

Vlas *sfz*

Cells pizz. *sfz* solo sul G arco *p*

Cells pizz. *sfz* solo sul G arco *p*

Cells pizz. *sfz*

D.Bs pizz. *sfz*

Slower

Tempo I

70

Hn I *pp* 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.) glass chimes *f*

Perc. II small suspended cymbal *mp* < *f*

Voice *f* *p*
 sweet, sour; — a - daz-zle, dim;

Vlins I arco *ffz* — *pp* trem. poco sul pont.

Vlins II arco *ffz* — *pp* trem. poco sul pont.

Vlas *ffz* — *pp*

Cells solo

D.Bs

75

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

mp

He fa - thers - forth whose beau - ty

Vlins I

pp distant

Vlins II

pp distant

div. ord.

Vlas

solo

ord.

p

Cells

D.Bs

Detailed description: This page of a musical score, numbered 66, contains measures 75 through 77. The score is arranged in a standard orchestral layout. At the top, the woodwind section includes Horn I and Horn II (treble clef), and Tuba I and Tuba II (bass clef). Percussion I and II are shown with empty staves. The voice part is in the center, with lyrics 'He fathers - forth whose beau - ty' and a mezzo-piano (*mp*) dynamic marking. The string section includes Violins I and II (treble clef), Viola (treble clef), and Double Basses (bass clef). The Violins I and II parts feature a *pp distant* dynamic marking. The Viola part includes a 'solo' section and a 'ord.' (order) marking with a *p* dynamic. The Double Basses part also includes an 'ord.' marking. The score is written in 2/4 and 3/4 time signatures, with various musical notations such as slurs, accents, and dynamic markings.

accel.

A horn

A horn

position II
(without F valve)

position II
(without F valve)

mp

accel.

is past change:

solo

altri div.
arco

mp

mp
tutti div.
arco

mp

Tempo I

83

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

Cells

D.Bs

mf

mf

A trumpet

mf

mf

f

Tempo I

Praise him.

unis.

mp

unis.

mp

solo

sul A

altri

unis.

sul A

(pizz.)

f

Detailed description: This page of a musical score covers measures 83 to 86. It features a variety of instruments including Horns I and II, Trumpets I and II, Trombones I and II, Percussion I and II, Voice, Violins I and II, Violas, Cellos, and Double Basses. The score is written in treble and bass clefs. The key signature has one sharp (F#). The tempo is marked 'Tempo I'. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions such as 'unis.' (unison), 'sul A' (sul tasto), and '(pizz.)' (pizzicato) are present. The voice part has the lyrics 'Praise him.' under measures 84 and 85. The page number '68' is in the top left, and the measure number '83' is at the top left of the staff.

molto rit.

87

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

mf

f

ff

molto rit.

III.
The Windhover:
To Christ our Lord

Free
(♩ = c.60)

G horn *begin slowly* *accel. poco a poco*

Horn I *solo, ad lib.*

p *cresc.* *f*

mp cresc. *ff* *mf cresc.* *fff*

'A tempo'
F horn

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

accel.

cresc. *flz.*

E♭ horn *rall.*

ff

'A tempo'
D♭ horn

G horn *accel. poco a poco*

p *f* *mp* *fff*

F horn

mf cresc.

17

In tempo

♩ = c.60

2

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

In tempo

♩ = c.60

mp ecstatic

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

mp ecstatic

I

sul G

div. *p*

p

(arco) sul G

p

gliss. sempre

gliss. sempre

gliss. sempre

5

Voice

caught _____ this mor - ning

Vlas

solo

mf *mp*

Cells

D.Bs



7

Voice

mor - - ning's mi - nion,

Vlas

solo

Cells

D.Bs

G horn -----
con sord.

Musical score for page 73, featuring multiple instruments and a voice part. The score is in 2/4 time and consists of three measures. The instruments and parts are as follows:

- Hn I, Hn II, Tbn I, Tbn II, Perc. I, Perc. II, Vlns I, Vlns II, Cells, D.Bs:** All instruments are silent in the first two measures. In the third measure, the G horn plays a short melodic phrase marked *p* (piano).
- Vla I, Vla II:** Both violas play a short melodic phrase in the second measure, marked *p* (piano) and *sul D* (sul ponticello), with a triplet of eighth notes.
- Vla Div:** The divided viola part in the third measure is marked *p* (piano) and *sul D* (sul ponticello), with a triplet of eighth notes and a glissando instruction: *gliss. sempre*.
- Voice:** The voice part begins in the first measure with a triplet of eighth notes. The lyrics are: "king-dom of day - - - light's dau-phin, -". The voice continues with a melodic line featuring several triplets of eighth notes.

11

Hn I *mf*

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I trem. *mp* *cresc.*
sul pont.

Vlns II div. trem. *mp* *cresc.*
sul pont.

Vlas gliss. *cresc.*

Cells *cresc.*

D.Bs *cresc.*

5

flz.

3

3

3

3

18

12

Hn I

Hn II

Tpt I

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

G horn *p*

G horn con sord. *p*

G trumpet con sord. *p*

trigger as before

position IV con sord. *p*

position IV con sord. *p*

p

dap - ple - dawn - - - drawn -

f

mp cresc.

mp cresc.

mp cresc.

mp cresc.

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

13

Hn I *mf*

Hn II *mf*

Tpt I *mf* flz.!

Tbn I *mf*

Tbn II *mf*

Perc. I

Perc. II

Voice *f*

- Fal - con, in his

Vlns I *f*

Vlns II *f*

Vlas *f*

Cells *f*

D.Bs *f*

14

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

ri - - - ding Of the

ord.

ord.

ord.

Vlans

Cells

D.Bs

15

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

ro - - - - - lling le-vel

Vlins I

dim.

Vlins II

ord.

dim.

Vlas

dim.

dim.

dim.

Cells

dim.

D.Bs

dim.

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

Hn I *mp*

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

un - der - neath him stea - dy air,

Vlins I

Vlins II

Vlas

Cells

D.Bs

Musical score for page 80, featuring various instruments including Horns, Trombones, Percussion, Voice, Violins, Viola, Cello, and Double Basses. The score includes dynamic markings such as *f*, *mp cresc.*, and *p*, as well as performance instructions like *trem. sul pont.* and *div. sul pont.*. The score is arranged in a multi-stem system.

Hn I (Horn I): Treble clef, measure 17 starts with a triplet of eighth notes, followed by a sixteenth note. Dynamic marking *f* is present.

Hn II (Horn II): Treble clef, rests.

Tbn I (Trombone I): Bass clef, rests.

Tbn II (Trombone II): Bass clef, rests.

Perc. I (Percussion I): Percussion clef, rests.

Perc. II (Percussion II): Percussion clef, rests.

Voice: Treble clef, rests.

Vlins I (Violins I): Treble clef, rests.

Vlins II (Violins II): Treble clef, rests.

Vlas (Viola): Treble clef, rests.

Cells (Cello): Treble clef, rests.

D.Bs (Double Basses): Treble clef, rests.

Percussion (tambourine): Treble clef, tremolo starting in measure 17. Dynamic marking *p*.

Violins I (Vlins I): Treble clef, rests. Instruction: *trem. sul pont.* with an upward arrow. Dynamic marking *mp cresc.*

Violins II (Vlins II): Treble clef, rests. Instruction: *trem. sul pont.* with a downward arrow. Dynamic marking *mp cresc.*

Viola (Vlas): Treble clef, rests. Instruction: *trem. sul pont.* with a downward arrow. Dynamic marking *mp cresc.*

Cello (Cells): Treble clef, rests. Instruction: *trem. div. sul pont.* with a downward arrow. Dynamic marking *mp cresc.*

Double Basses (D.Bs): Treble clef, rests. Instruction: *trem. sul pont.* with a downward arrow. Dynamic marking *mp cresc.*

Violins (Vlins I, Vlins II, Vlas, Cells, D.Bs): *mp cresc.* dynamic marking is present for the first measure of their respective staves.

19

18

Hn I

Hn II

Tbn I *senza sord.*

Tbn II *senza sord. mf*

Perc. I *tamb. f*

Perc. II *sleigh bells mf*

Voice

and stri - ding High

Vlns I *ff* *unis.* *f heavy pizz.*

Vlns II *ff* *unis. mf*

Vlas *ff* *pizz. f heavy* *arco sul G mf*

Cells *ffp cresc.*

D.Bs *ffp cresc.*

ffp cresc.

20

Hn I 4/4

Hn II 4/4

Tbn I 4/4

Tbn II 4/4

Perc. I 4/4

Perc. II 4/4

Voice 4/4

Vlins I 4/4

Vlins II 4/4

Vlas 4/4

Cells 4/4

D.Bs 4/4

tamb.

p

tr

there, how he

arco trem. sul pont.

mp cresc.

arco trem. div. sul pont.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

cresc.

cresc.

3

3

3

3

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.

Vlins I

fp

f ord.

Vlins II

fp

move to intense vibrato during each long note

ff

move to intense vibrato during each long note

div.

p

ff

Vlas

fp

cresc.

fp

cresc.

ord.

Cells

fp

ord.

mp cresc.

ord.

3

D.Bs

fp

mp cresc.

23

(no trigger) **B \flat trumpet**
 senza sord. (if available) *p cresc.*

trigger as before **G trumpet**
 senza sord. *p cresc.*

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

Perc. II *s. bells* *p*

Voice *ff*
 In his e - - csta-sy!

move to intense vibrato during each long note

mp cresc. *cresc.* *3*

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

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

Vlns II *sim.* *p* *ff* *p*

sim. *p* *ff* *p*

Vlas *ff*

ff

Cells *3* *(4)*

D.Bs

B^b horn
lower pitch somewhat with hand
to compensate for sharp fundamental

G horn
normal hand position

25 **20**

Hn I *senza sord.* *f* *gliss.* *6* *3*

Hn II *senza sord.* *f* *gliss.* *3*

Tpt I *flz.* *f*

Tpt II *5* *flz.* *f*

Tbn I *con sord.* *p*

Tbn II *con sord.* *p*

Perc. I *tamb.* *p* *f*

Perc. II *s. bells* *f* *pebbles* *3* *sim. f*

Vlns I *ff* *p sim.*

Vlns II *ff* *p* *sim.*

Vlas *ff* *p*

Cells *(div.)*

D.Bs *div.* *3* *(snap pizz.)* *ffz* *p*

27

G horn *E[♭] horn*

flz. *flz.* *gliss.* *ff*

f *f* *f* *f*

p *p* *p* *p*

f *f* *f* *f*

tamb. *s. bells* *pebbles*

p *f* *f* *f*

p *ff* *ff* *ff*

p *ff* *ff* *ff*

p *ff* *ff* *ff*

p *ff* *ff* *ff*

p *ff* *ff* *ff*

p *ff* *ff* *ff*

3 *3* *3* *3* *3* *3*

p *p* *p* *p*

sffz *sffz*

28

Hn I
Hn II

Tpt I *B \flat trumpet*
p cresc.
3
5

Tpt II *G trumpet*
p cresc.
3

Tbn I
ff

Tbn II
ff

Perc. I *tamb.*
tr
p

Perc. II *s. bells*
p

Vlins I
p
ff
p

Vlins II
ff
p
ff
p

Vlas
3

Cells
ff

D.Bs

rall.

30

Hn I

Hn II

Tbn I
flz. (slide gliss.) grotesque
fff

Tbn II
flz. (slide gliss.) grotesque
fff

Perc. I

Perc. II

rall.

intense vibrato

mf *fff* *mp* *ff* *p*

Vlns I

intense vibrato

mf *fff* *mp* *ff* *p*

intense vibrato

mf *fff* *mp* *ff* *p*

Vlns II

intense vibrato

mp *ff* *p* *f*

intense vibrato

mp *ff* *p* *f*

Vlas

Cells

D.Bs

A tempo

31

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

A tempo

mp

then

normal vibrato

f *pp* *mf* *p*

normal vibrato

normal vibrato

normal vibrato

normal vibrato

pp *mf* *p*

normal vibrato

pp *mf* *p*

dim. *p*

dim. *p*

Cells

D.Bs

32

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

off, off forth on swing,

Vlins I

Vlins II

Vlas

Cells

D.Bs

cresc.

trem. sul pont.

3

33

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

As a skate's heel sweeps smooth

Vlns I

Vlns II

trem. sul pont.

unis.

mp cresc.

sim.

Vla

sim.

Cells

D.Bs

D horn
normal hand position

34

Hn I *p* $\frac{3}{4}$

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

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

Tbn II $\frac{3}{4}$

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

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

Voice $\frac{3}{4}$
— on a bow - bend: —

Vlins I $\frac{3}{4}$

Vlins II *ord.* $\frac{3}{4}$

Vlas $\frac{3}{4}$

Cells $\frac{3}{4}$

D.Bs $\frac{3}{4}$

Detailed description of the musical score: The score is for page 94, starting at measure 34. The key signature has one sharp (F#) and the time signature is 3/4. The D horn part (Hn I) features a triplet of eighth notes (F#, G, A) followed by a quarter note (B), then another triplet of eighth notes (B, C, D) followed by a quarter note (E). The first triplet is marked with a piano (*p*) dynamic and a downward-pointing arrow. The voice part has lyrics 'on a bow - bend:'. The violin parts (Vlins I and II) play sustained chords with a long hairpin. The viola part (Vlas) plays a triplet of eighth notes (G, A, B) followed by a quarter note (C), repeated. The cello (Cells) and double bass (D.Bs) parts are silent.

36

Hn I flz.

Hn II *p* *mf*

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

ding Re - buffed the big

Vlns I

Vlns II

Vlas

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

D.Bs *Sul G gliss. sempre* *arco* *mf cresc.*

22

A tempo

39 *pp*

Voice

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

Vlins I

ppp

Vlins II

solo

ppp

mp *p*

Vlas

altri div.



rall.

42

Voice

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

solo

p *pp* *ppp*

Vlas

altri div.

ppp

ppp

23

A tempo poco accel. rall.

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

A tempo poco accel. rall.

Voice

mp

Brute

Vlins I

Vlins II

Vlas

Cells

D.Bs

poco accel.

noble
A horn ...

Hn I *mp noble*

Hn II *mp noble*

Tpt I *mp noble*

Tpt II *mp noble*

Tbn I

Tbn II

Perc. I

Perc. II

poco accel.

noble

Voice
beau - ty and

Vlns I div. *p*

Vlns II div. *mp*

Vlas *mp*

Cells

D.Bs *mp*

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 *p* *mf* *t* *mf cresc.*

Perc. II *mp* *f* *mf*

Voice
air, pride, plume, here

Vlins I **3**

Vlins II *trem. sul pont.*

Vlas *trem. sul pont.*

Cells **3**

D.Bs **3**

molto rit.

54

Hn I *flz.*
 Hn II *flz.*
 Tpt I
 Tpt II *position IV*
 Tbn I *position IV*
 Tbn II *position IV*
 Perc. I *thunder sheet, wooden mallets*
 Voice
 Vlns I *raw, non vib.* *trem. sul pont.*
 Vlns II *raw, non vib.* *trem. sul pont.*
 Vlas *raw, non vib.* *trem. sul pont.*
 Cells *div.*
 D.Bs *div.*

ff ***molto rit.*** ***p*** ***ff*** ***fff***

Buc - kle! _____ AND the

A tempo

56

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlns I

Vlns II

Vlas

Cells

D.Bs

fire _____ that breaks from

tam-tam
soft sticks

p

unis. Sul D gliss. sempre

ff poss.

unis. Sul G gliss. sempre

ff poss.

Sul D gliss. sempre

div.

ff poss.

Sul G gliss. sempre

ff poss.

Sul D gliss. sempre

ff poss.

Sul G 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

tam-tam (tr)

mf

Voice

thee then, a

f

Vlins I

Vlins II

Vlas

Cells

D.Bs

58

Hn I *p*

Hn II *p cresc.*

Tbn I *p cresc.*

Tbn II *p cresc.* F valve position I

Perc. I

Perc. II

Voice

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

Vlns I *Sul A gliss. sempre*

Vlns II *Sul A gliss. sempre*

Vlas *ord. mf*

Cells *Sul A gliss. sempre*

D.Bs *Sul A gliss. sempre*

59 *cresc.*

Hn I

Hn II

Tpt I *mp cresc.*

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

dan-ger - ous, O my

Vlns I

Vlns II

Vla

Cello

D.Bs

25 A tempo

61

Hn I *ff* *flz.* *ff* *f*

Hn II *ff* *flz.* *ff* *f*

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

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

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

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

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

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

Vlins I *ff*

Vlins II *ff*

Vlas *fff* *ord.*

Cells *fff* *ord.*

D.Bs *fff* *ord.*

molto rit.

63

D horn

Hn I *f* *fff* flz.

Hn II *f* *fff* flz.

Tpt I *f* *fff* flz.

Tpt II *f* *fff* flz.

Tbn I *fff* flz.

Tbn II *fff* flz.

Perc. I t. sheet *p* *sffz* tr

Perc. II tam-tam *p* *sffz* tr

molto rit.

Vlns I *sffz* *sffz* *sffz*

Vlns II *sffz* *sffz* *sffz* div. (h) *sffz* *sffz* *sffz*

Vlas *sffz* *sffz* *sffz* unis. (h) *sffz* *sffz* *sffz*

Cells *sffz* *sffz* *sffz*

D.Bs unis. *sffz* *sffz* *sffz*

26 Slow

♩ = c.40

♩ = ♩

66

Hn I *lunga*

Hn II *lunga*

Tbn I *lunga*

Tbn II *lunga*

Perc. I t. sheet *lunga*
I.v.

Perc. II tam-tam *lunga*
I.v.

Slow
♩ = c.40
warm and pure

Voice *lunga* *lunga* *p* *mp*
No won - der of it: sheer

Vlins I *lunga* *p* *pizz.* *mp*

Vlins II *lunga* *p* *(arco)* *poco sul pont.* *mp*

Vlas *lunga* *p*

Cells (div.) *lunga* *lunga* *p* *pp*

D.Bs *lunga* *lunga* *p* *pp*

70

Voice

plod makes plough down sil- lion Shine, and

Vlins I

arco con sord.
trem. sul pont.
solo

Vlins II

con sord.
trem. sul pont.
solo

Vlas

Cells

D.Bs



73

Voice

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

Vlins I

solo

Vlins II

solo

Vlas

Cells

D.Bs

76

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

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

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

Tbn II $\frac{3}{4}$ $\frac{4}{4}$

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

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

Voice

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

solo senza sord.
trem. sul pont.

Vlins I $\frac{3}{4}$ $\frac{4}{4}$

sfz *p* *sfz* *p*

solo senza sord.
trem. sul pont.

Vlins II $\frac{3}{4}$ $\frac{4}{4}$

sfz *p* *sfz* *p*

Vlas $\frac{3}{4}$ $\frac{4}{4}$

Cells $\frac{3}{4}$ $\frac{4}{4}$

solo $\frac{3}{4}$ $\frac{4}{4}$

solo $\frac{3}{4}$ $\frac{4}{4}$

solo $\frac{3}{4}$ $\frac{4}{4}$

D.Bs $\frac{3}{4}$ $\frac{4}{4}$

altri $\frac{3}{4}$ $\frac{4}{4}$

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

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

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

*play bottom 2 lines only in performances with only 2 basses (otherwise omit them)

Molto rit.

Musical score for measures 78-115. The score is marked **Molto rit.** and includes the following parts:

- Hn I**: Horn I part, mostly rests.
- Hn II**: Horn II part, mostly rests.
- Tbn I**: Trombone I part, mostly rests.
- Tbn II**: Trombone II part, mostly rests.
- Perc. I**: Percussion I part, mostly rests.
- Perc. II**: Percussion II part, mostly rests.
- Voice**: Vocal line with a few notes in measure 78.
- Vlins I**: Violin I part, mostly rests.
- Vlins II**: Violin II part, mostly rests.
- Vlas**: Viola part, playing a long note with *dim.* dynamics.
- Cells**: Cello part, playing a long note with *dim.* dynamics.
- D.Bs**: Double Bass part, featuring triplet patterns and *dim.* dynamics.

The score concludes with *ppp* (pianissimo) dynamics for the string and bass parts.