

# ...like Shining from Shook Foil

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2002 - 03

## 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 musical score is arranged in a standard orchestral layout. The top section includes:

- Hn I & Hn II:** Horn parts with a melodic line starting in 4/4, moving to 3/4, and returning to 4/4. Dynamics include *cresc.* and *f*.
- Tpt I & Tpt II:** Trumpet parts with rests.
- Tbn I & Tbn II:** Trombone parts with rests and a melodic line in 3/4 and 4/4. Dynamics include *mp cresc.* and *fp*. Annotations include "position IV con sord."
- Perc. I & Perc. II:** Percussion parts with rests and a "small suspended cymbal" effect in 4/4. Dynamics include *p* and *f*.

The bottom section includes:

- Voice:** A vocal line with a triplet of notes in 4/4, then rests, and another triplet in 4/4. Lyrics include "charged" and "with the". Dynamics include *f* and *mp*.
- Vlns I & Vlns II:** Violin parts with rests.
- Vlas:** Viola part with rests.
- Cells:** Cello part with rests.
- D.Bs:** Double bass part with rests.

Tempo markings "molto accel." and "A tempo" are placed above the score. Bar lines and time signature changes (4/4, 3/4, 4/4) are clearly marked throughout the score.

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

Hn I *gliss.* *p*

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

**acc.** *cresc.*

Voice *gra - - - - -*

Vlins I

Vlins II

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

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

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**

9

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. At the top, the Horn I staff (Hn I) has a measure with a rest, followed by a measure with a note and a glissando line. Above this staff is the instruction 'G horn' and 'gliss.'. Below the staff is 'mf cresc. poco a poco'. The Horn II (Hn II), Trumpet I (Tpt I), and Trumpet II (Tpt II) staves each have a measure with a rest. The Trombone I (Tbn I) staff has a measure with a rest, followed by a measure with a note and a glissando line. Above this staff is the instruction 'F valve position V 1/2' and 'gliss.'. Below the staff is 'mf'. The Trombone II (Tbn II) staff has a measure with a rest. The Percussion I (Perc. I) and Percussion II (Perc. II) staves each have a measure with a rest. The Voice staff has a measure with a rest. The Violin I (Vlins I), Violin II (Vlins II), Viola (Vlas), and Cello (Cells) staves each have a measure with a note, followed by a measure with a note and a glissando line. Below each of these staves is the instruction 'repeat ad. lib. becoming gradually more uncoordinated, faster and wilder'. The Double Bass (D.Bs) staff has a measure with a note, followed by three measures with 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

lip gliss. cresc. poco a poco

sim.

gliss.

gliss.

F valve position V 1/2 senza sord.

mf

mf cresc. poco a poco

mf cresc. poco a poco

mf < f

large bass drum

tr

**accel. poco a poco**

13

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

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





Tempo I

16

flz.

*ff* *fff*

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

F valve position V 1/2  
con sord.

*p*

tr

s.c.

*f* *fff*

large tam-tam

*fff*

let ring

*p* *mf*

Tempo I

3

It will flame

STOP!

solo

*pp*

Vlns I

Vlns II

Vlas

Cells

D.Bs

20

Tbn I *lip gliss.* 3

Voice out, —

Vlans I solo

Vlans II solo *mp*

Vlas solo *mp*



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

Perc. I *mp*

Vlans I solo *mf singing*

Vlans II solo *ppp* *altri*

Vlas solo *ppp* *altri*

Cells *unis.* *p* *sul D* *gliss.*

D.Bs *div.* *p* *sul D* *gliss.*

**3**  
**Flowing**

25

*mf* warm

*mp* warm



27

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 *p*

Hn II

Tpt I

Tpt II

Tbn I *p* (con sord.)

Tbn II *p* con sord.

Perc. I *mp* m.tree high

Perc. II *mf* kitchen foil shake *Fff*

Voice *mp* like shi

Vlns I *pp* solo *p* altri

Vlns II *pp* altri *p*

Vlas *p* tutti

Cells *p*

D.Bs

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

Vlns I *tutti* *gliss.*

Vlns II *tutti*

Vlas

Cells

D.Bs

36

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

**F valve position V 1/2**

(con sord.)

**F valve position V 1/2**

*p*

m.tree *high*

foil

*ff*

shook

solo

altri

gliss.



rall.

37

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Hn I**: Horn I, Treble clef, 3/4 time, rests.
- Hn II**: Horn II, Treble clef, 3/4 time, rests.
- Tpt I**: Trumpet I, Treble clef, 3/4 time, rests.
- Tpt II**: Trumpet II, Treble clef, 3/4 time, rests.
- Tbn I**: Trombone I, Bass clef, 3/4 time, melodic line with a slur and a sharp sign.
- Tbn II**: Trombone II, Bass clef, 3/4 time, melodic line with a slur.
- Perc. I**: Percussion I, 3/4 time, rests.
- Perc. II**: Percussion II, 3/4 time, rests.
- Voice**: Treble clef, 3/4 time, vocal line with lyrics "foil;".
- Vlns I**: Violin I, Treble clef, 3/4 time, divided into "solo" and "altri" parts. The solo part has a *p dim.* marking.
- Vlns II**: Violin II, Treble clef, 3/4 time, melodic line with a slur.
- Vlas**: Viola, Bass clef, 3/4 time, rests.
- Cells**: Cello, Bass clef, 3/4 time, rests.
- D.Bs**: Double Bass, Bass clef, 3/4 time, rests.

The score is marked with a **rall.** (rallentando) instruction at the top and bottom. The key signature has one sharp (F#), and the time signature is 3/4. The page number 37 is indicated at the beginning of the first staff.



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

Vlins I

Vlins II *solo* *p*

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

Cells

D.Bs

43

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

ooze the ooze of oil Crushed.

tam-tam metal beater

*f*

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

*gliss.* *gliss.*

solo altri

3 5

div. pizz. arco

*f* *mf*

*senza vib.*

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 *gliss.*

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

Vlns I

Vlns II

Vlas

Cells

D.Bs

*gliss.*

*cresc. poco a poco*

*mf*

*gliss.*

*cresc. poco a poco*

*sim.*

*gliss.*

*sim.*

*gliss.*

*trm*

*mf*

*gliss.*

*trm*

*mf*

*trm*

*mf*

*mf cresc.*

*mf cresc.*

59

Hn I *sim.*

Hn II

Tpt I

Tpt II *mf cresc.* *gliss.*

Tbn I *gliss.*

Tbn II *gliss.*

Perc. I *s.c.*

Perc. II *b.d.*

Voice

Vlns I *gliss.*

Vlns II *gliss.*

Vlas *gliss.*

Cells *f cresc.*

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.  
*f* cresc.

Tpt I

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

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*

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

Vlins II *gliss.* *ff* *trem.* *fff* *lunga*

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

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

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

65 **A tempo**

Hn I *p* *mp* **F# horn**

Hn II

Tpt I

Tpt II

Tbn I *p* **F valve position V 1/2**

Tbn II *p* **F valve position V 1/2**

Perc. I

Perc. II

**A tempo**

Voice *mp*

Why do men then now not reck his

Vlins I *pp*

Vlins II

Vlas

Cells

D.Bs

68

Hn I

Hn II

Tpt I

Tpt II

Tbn I

Tbn II

Perc. I

Perc. II

base drum

*mf*

*f*

*sf*

*mp*

*heavy*

Voice

rod? Ge-ne - ra-tions have trod, have trod, have

Vlins I

altri div. pizz. *f*

*mp*

*f*

*ff*

Vlins II

div. pizz. *f*

*f*

*ff*

Vlas

div. pizz. *f*

*f*

*ff*

Cells

div. pizz. *f*

*f*

*ff*

D.Bs

pizz. *f*

*f*

*ff*

*intense arco*

*tr*

*pizz.*

71

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

*tr* *dampen* *p* *mp*

*tr* *mp*

*gliss.*

bleared, \_\_\_\_\_ smeared \_\_\_\_\_ with toil; And wears man's

*intense arco* *tr* *mp*

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

*unis. arco* *mp*

80

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

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**  
**Vlns I**  
**Vlns II**  
**Vlas**  
**Cells**  
**D.Bs**

**III → V**  
*gliss.*  
*sim.*  
*dim.*

**III → VI**  
*gliss.*  
*(slide gliss.)*  
*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

Vlas

unis. sul G gliss.

Cells

sul G gliss.

D.Bs

div.

*cresc.*

*p cresc.*

*p*

*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 3

Vlins II 2 solo altri 3

Vlas 5

Cells 5

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





106

Hn I

Hn II

Tbn I

Tbn II  
position IV  
3  
*p*

Perc. I

Perc. II

Voice  
solo  
And though the

Vlns I  
altri  
2 solo

Vlns II  
altri  
3

Vlas  
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**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *G horn* 3

**Hn II**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *G horn* 3

**Tbn I**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *position IV* 3

**Tbn II**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *position IV* 3

**Perc. I**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *suspended cymbal soft sticks* *pp*

**Perc. II**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *tam-tam soft sticks* *pp*

**Voice** *mf*  
black West went\_ Oh,

**Vlns I**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *altri* 3

**Vlns II**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *2 solo altri* 3

**Vlas**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  5

**Cells**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  5

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

111 **10**

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

Hn I *mp* *C horn --- hand position as above*

Hn II *mp*

Tbn I

Tbn II *mf*

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

Perc. II *mf* *tam-tam* *let ring*

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

Vlins I *f* *altri* *solo* *p*

Vlins II *f* *altri* *mf* *p*

Vlas *f* *gliss.* *mf* *sul C*

Cells *f* *gliss.* *mf* *sul C*

D.Bs *f* *gliss.* *mf* *sul C*

*f* *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





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



121

Hn I *3*

Hn II

Tbn I *3*

Tbn II *3* **position IV** (without F valve)

Perc. I

Perc. II *tam-tam* *tr* *pp* *mp* *let ring*

Voice *mp* *3* *3* with warm breast

Vlins I *solo* *altri* *mf* *3*

Vlins II *2 solo* *altri*

Vlas *3* *sul G gliss.* *3*

Cells *3* *sul G gliss.*

D.Bs *3* *sul G gliss.*

*G horn normal hand position*

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* *mf* *let ring*

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

Voice *mf* *f*  
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

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Vlns I  
solo  
altri

Vlns II  
2 solo  
altri

Vlas

Cells div.

D.Bs

**molto rit. al fine**

*p*

*mp*  
*singing*

*p*

*p*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

127

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

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

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

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

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

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

Vlns I  
solo  
altri *dim.*

Vlns II  
2 solo  
altri

Vlas  
*\*play only in performances with 2 basses*  
*\*solo* 3  
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.

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

altri unis. *mp* flautando

Vlins II

unis. *mp* flautando

Vlas

*mp* flautando

Cells

*mp* flautando

D.Bs

*mp* div.

13

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.

Vla

Cello

D.Bs

pizz.

*mf*

Detailed description: This page of a musical score covers measures 23 through 28. The score is for a full orchestra and a vocal soloist. The instruments listed are Horns I and II, Trombones I and II, Percussion I and II, Voice, Violins I and II, Viola, Cello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/8. The music is in a 2/2 time signature. The vocal line has lyrics: "For rose - moles all in stip - ple up - on trout that swim;". The vocal line includes a triplet of eighth notes in measure 25. The string section (Violins I, Violins II, Viola, Cello, and Double Bass) plays a sustained harmonic accompaniment. The Double Bass part includes a pizzicato instruction in measure 28. The dynamic marking *mf* (mezzo-forte) is indicated at the bottom of the page.



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, Trombone I and II, Percussion I and II, Violins I and II, Viola, Cello, and Double Bass. Dynamics range from piano (*p*) to forte (*f*). 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

vib.

Voice

All things count-er,

Vlins I

Vlins II

Vlas

Cells  
div.

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  
Vla  
Cello  
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

Vlms I

Vlms II

Vlas

Cells

D.Bs

sleigh bells

*p* *mp*

*sotto voce*

(pizz.)

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 unis. pizz. *sfz* arco *p*

Vlas *sfz*

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

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

He fa - thers - forth whose beau - ty

*mp*

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). The percussion section consists of Percussion I and Percussion II. The vocal line is written in treble clef with lyrics: "He fa - thers - forth whose beau - ty". The vocal melody starts in 2/4 time, changes to 3/4 at measure 76, and returns to 2/4 at measure 77. The string section includes Violins I and II (treble clef), Viola (treble clef), and Double Basses (bass clef). The Violins I and II parts are marked *pp distant*. The Viola part is marked *pp distant* and includes the instruction "div. ord." (divisi). The Viola part also has a "solo" section in measure 77, marked *p* and "ord." (ordinando). The percussion parts are mostly rests. The tuba parts have long, sustained notes. The horn parts have melodic lines with some dynamics like *mp* and *p*.

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

Musical score for page 67, measures 78-82. The score includes parts for Horn I, Horn II, Trombone I, Trombone II, Percussion I, Percussion II, Voice, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 2/4 time and features an 'accel.' marking. The Voice part has lyrics 'is past change:'. The Viola part has a 'solo' marking. The Cello and Double Bass parts have 'mp' and 'tutti div. arco' markings.

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*  
*A trumpet*  
*mf*  
*f*  
**Tempo I**  
*f*  
*mp*  
*mp*  
*solo*  
*altri*  
*unis.*  
*sul A*  
*unis.*  
*sul A*  
*(pizz.)*  
*f*

Praise him.

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 includes dynamic markings such as *mf*, *f*, and *mp*, and performance instructions like *unis.*, *sul A*, and *(pizz.)*. A tempo change to **Tempo I** is indicated above the voice part in measure 85. The voice part has the lyrics "Praise him." under measures 84 and 85. The brass instruments have melodic lines, while the woodwinds and strings provide harmonic support. The percussion parts are mostly rests.

**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.*

E♭ horn *rall.*

*ff*

'A tempo'  
D♭ horn

G horn *accel. poco a poco*

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

F horn

*mf cresc.*

17

In tempo

♩ = c.60

Musical score for Hn I, Hn II, Tpt I, Tpt II, Tbn I, Tbn II, Perc. I, and Perc. II. The score is in 4/4 time and includes dynamic markings such as *fff*. The Hn I part features a triplet of eighth notes in the first measure, followed by a quarter rest and a half rest. The Hn II part is silent. The Tpt I, Tpt II, Tbn I, and Tbn II parts are silent. The Perc. I and Perc. II parts are silent.

In tempo

♩ = c.60

*mp* ecstatic

Musical score for Voice, Vlns I, Vlns II, Vlas, Cells, and D.Bs. The score is in 4/4 time and includes dynamic markings such as *p* and *gliss. sempre*. The Voice part is silent until the final measure, where it has a quarter note followed by a quarter rest. The Vlns I, Vlns II, and Vlas parts are silent. The Cells part features a triplet of eighth notes in the first measure, followed by a quarter rest and a half rest. The D.Bs part features a triplet of eighth notes in the first measure, followed by a quarter rest and a half rest.

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.

8

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

altri div.

Cells

D.Bs

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

*p*

*p*

*p*

gliss. sempre

Detailed description: This page of a musical score, numbered 73, features a variety of instruments and a vocal line. The score is divided into measures with time signatures of 2/4 and 4/4. The instruments include Horns I and II, Trombones I and II, Percussion I and II, Violins I and II, Viola, Cello, and Double Bass. The vocal line is in the center, with lyrics: "king-dom of day - - - light's dau-phin, -". The score includes various musical notations such as triplets, slurs, and dynamics like *p* (piano). Specific performance instructions are noted for the G horn ("con sord.") and the Viola ("gliss. sempre"). The page number "8" is written at the top left of the first staff.



18

12

Hn I

Hn II

Tpt I

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins 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. I

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

Vlans II

Vlas

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.*

Detailed description of the musical score: The score is for page 78, starting at measure 15. It features a variety of instruments: Horns I and II, Trombones I and II, Percussion I and II, Voice, Violins I and II, Viola, Cello, and Double Bass. The voice part has lyrics 'ro - - - - - lling le-vel' with musical notation including triplets and a 7-measure phrase. The string parts are marked 'dim.' and feature various rhythmic patterns and dynamics.

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,

Vlins I

Vlins II

Vlas

Cells

D.Bs





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

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

Vlins I

Vlins II

Vlas

Cells

D.Bs

tamb.

*p*

tr

there, how he

arco trem. sul pont.

*mp cresc.*

arco trem. div. sul pont.

*mp cresc.*

*mp cresc.*

*mp cresc.*

*cresc.*

*cresc.*

3

3

3

3



23

(no trigger) **B $\flat$  trumpet**  
 senza sord. (if available) **3**  
*p cresc.*

*trigger as before* **G trumpet**  
 senza sord. **3**  
*p cresc.*

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

Perc. II *s. bells*  
*p*

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

*move to intense vibrato during each long note*

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

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

Vlas  
*ff* *ff*

Cells  
*3* *(4)*

D.Bs

**B<sup>b</sup> 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*

**Vlins I** *ff* *p sim.*

**Vlins II** *ff* *p* *sim.*

**Vlas** *ff* *p*

**Cells** *(div.)*

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











**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*

Vlins I

intense vibrato

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

intense vibrato

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

Vlins II

intense vibrato

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

intense vibrato

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

Vlas

Cells

D.Bs

Detailed description: This page of a musical score, numbered 90, is marked 'rall.' (rallentando). It features a full orchestral ensemble. The brass section (Horn I & II, Trombone I & II) has a 'flz. (slide gliss.) grotesque' instruction and plays a sustained chord marked 'fff'. The percussion section (Perc. I & II) is silent. The woodwind section (Flutes I & II) plays a sustained chord with 'intense vibrato', marked with dynamics *mf*, *fff*, *mp*, *ff*, and *p*. The string section (Violins I & II, Violas) also plays a sustained chord with 'intense vibrato'. The Violins I and II parts include triplet markings and dynamic changes from *mp* to *ff*, *p*, and *f*. The Viola part features a triplet of eighth notes. The Violoncello (Vlas) and Double Bass (D.Bs) parts play a rhythmic pattern of eighth notes with triplet markings. The Horns and Trombones are silent.

**A tempo**

31

Hn I

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

**A tempo** *mp*

Voice

then

*normal vibrato*

*f* *pp* *mf* *p*

*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

Vlins I

ord.

Vlins II

trem. sul pont.

unis.

*mp cresc.*

sim.

Vlas

sim.

Cells

D.Bs

**D horn**  
*normal hand position*

34

Hn I *p*

Hn II

Tbn I

Tbn II

Perc. I

Perc. II

Voice

— on a bow - bend: —

Vlins I

Vlins II

ord.

Vlas

Cells

D.Bs

35

Hn I

Hn II

Tpt I

Tpt II (no trigger) *p*

Tbn I senza sord. **F valve position IV** *p*

Tbn II senza sord. **F valve position IV** *p*

Perc. I

Perc. II

Voice

the hurl and gli - - -

Vlns I *mf cresc.* sim. 3

Vlns II *mf cresc.* sim.

Vla

Cells

D.Bs

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

Vlns I

Vlns II

Vlas

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

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





**accel.**

38

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

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

Perc. II *s. bells* *f*

**accel.**

Vlns I *ord.* *ffpp*

Vlns II *ord.* *ffpp*

Vlas *ffpp*

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

D.Bs *gliss. on natural harmonics* *ff*

22

**A tempo**

39 *pp*

Voice

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

Vlins I

Vlins II

*ppp*

*ppp*

*ppp*

*mp* *p*

Vlas

altri div.



42 **rall.**

Voice

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

*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 *mp*

D.Bs *mp*

Tempo I

50

Hn I *cresc.* **A horn**

Hn II *cresc.*

Tpt I *cresc.* *flz.*

Tpt II *cresc.* *flz.*

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

Tbn II *mp cresc.*

Perc. I

Perc. II

Tempo I

Voice *cresc.*  
val - our and act, oh,

Vlns I *mp cresc.*

Vlns II *cresc.*

Vlas *mp cresc.*

Cells *cresc.*

D.Bs *cresc.*

52

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

position II  
(without F valve)

flz.

flz.

mf cresc.

suspended cymbal

tambourine

*p*

*mf*

*mp*

*f*

*mf*

air, pride, plume, here

trem. sul pont.

trem. sul pont.

trem. sul pont.

trem. sul pont.

3

3

3

3

3

3

3

3

3

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*



**rall.**

60

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

*mp cresc.*

**rall.**

che-val - ier!

ord.

*fff*

ord.

*fff*

loco ord.

*fff*

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*

Vlns I *ff* *ord.*

Vlns II *ff* *ord.*

Vlas *ff* *ord.*

Cells *ff* *ord.*

D.Bs *ff* *ord.*



26 Slow

♩ = c.40

♩ = ♩

66

Hn I lunga lunga

Hn II lunga lunga

Tbn I lunga lunga

Tbn II lunga lunga

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

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

Slow  
♩ = c.40  
warm and pure  
*p* *mp*

Voice  
lunga lunga  
No won - der of it: sheer

Vlins I lunga lunga pizz. *mp*

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

Vlas  
lunga lunga *p* *pp*

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

sim.

Vlins II

solo

sim.

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)

