

Score

Nicholas Korth

*Midnight Rain*

settings of  
Edward Thomas

for  
Tenor  
Natural Horn  
String Quartet  
and Keyboard

**All pitches in this work relate to the natural harmonic series.**

**The notation is an approximation.**

**Arrows above or below accidentals indicate alteration from tempered pitch  
by approximately a quartertone.**

**Major 3rds and dominant 7ths should be performed somewhat flat to tempered pitch,  
and should match the tuning of 5th and 7th harmonics respectively.**

**The natural intonation of the horn should not be altered other than when indicated by  
a marking for fully hand stopped: +  
or partially hand stopped: ⊕**

**The tuning of natural harmonics in the strings should also not be altered, and, generally,  
intonation should be adjusted to match natural tuning.**

**Vibrato in the strings should be used sparingly.**

**The keyboard is tuned naturally as well.**

**Kontakt patches are available with the hire material.  
An inline volume pedal and local amplification are required.**

# Midnight Rain

## 1. In Memoriam

Nicholas Korth

2020

♩ = c.35

(Easter, 1915)

The score is written for a chamber ensemble. It begins with a tempo marking of ♩ = c.35. The key signature is C major and the time signature is 3/4. The score includes parts for Tenor, Natural Horn (actual sound), Violin 1, Violin 2, Viola, Cello, and Keyboard (sounding and played). The Violin 1 part features a melodic line starting with a *pp flautando* marking, followed by a *loco* section marked with an asterisk. The Violin 2 part has a *pp flautando* marking and a natural harmonic marking (III) on the D string. The Viola and Cello parts are mostly silent, indicated by rests. The Keyboard part is also mostly silent, with rests in both staves.

\*match the tuning of the natural harmonic on the D string at this pitch (i.e. flatter than tempered pitch)

5

T.

Vln. 1

Vln. 2

Vla.

Vc.

K.B. s.

K.B. p.

8

3

3

8va

8va

sul II gliss.

pp

9

8 *p*

T. The flowers left thick at night - fall in the

Vln. 1 *loco* *III (nat harm)*

Vln. 2

Vla.

Vc.

K.B. s. *ORGAN SOUND*

K.B. p. *ORGAN SOUND* **Patch 1**

Detailed description: This page of a musical score features six staves. The top staff is for Tenor (T.) with lyrics: "The flowers left thick at night - fall in the". It begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The score includes various performance markings such as *p*, *loco*, *III (nat harm)*, and *Patch 1*. The organ part is marked *ORGAN SOUND* and *Patch 1*. The key signature has one sharp (F#) and the time signature is 2/4.

*Il*

T. wood This Ea - - ster tide

Vln. 1

Vln. 2

Vla. *pp* *8va* sul II gliss.

Vc. *pp* *8va* sul II gliss. 9

K.B. *s.*

K.B. *p.*

Detailed description: This page of a musical score features a vocal line and several instrumental parts. The vocal line (Tenor) is in 5/8 time, with lyrics 'wood This Ea - - ster tide'. The instrumental parts include Violin 1 and Violin 2, Viola, and Violoncello. The Viola and Violoncello parts feature a 'sul II gliss.' (sul tasto glissando) effect, marked *pp* (pianissimo), with an 8va (octave) shift indicated by a dashed line. The Viola part also includes a '9' (ninth) interval. The Keyboard part is divided into two staves, labeled 'K.B. s.' and 'K.B. p.', both in 5/8 time. The score includes various musical notations such as slurs, ties, and dynamic markings.

13 **rall.**

T. *8* call in - to mind the men, Now

Vln. 1

Vln. 2

Vla. loco trem. *p*

Vc. loco *p*

K.B. *s.*

K.B. *p.* **rall.**

Slower

♩ = c.30

*pp* with tenderness

accel.

T.

15  
8

far from home, who with their sweet hearts, should Have

*pp* *p*

3

Vln. 1

8<sup>va</sup>

3

loco 3

Vln. 2

3

3

Vla.

*pp* *p*

3

tr

Vc.

*pp* *p*

3

tr

K.B. s.

*pp* *p*

3

3

8<sup>vb</sup>...

Slower

♩ = c.30

accel.

K.B. p.

*pp* *p*

3



**Faster**

♩ = c.40

*f*

18

T.

ga - - - - -

Vln. 1

Vln. 2

III (nat harm)  
3

Vla.

*f*

3

Vc.

*f*

6

6

6

sul II  
gliss.

K.B.  
s.

*mf*

(8)

**Faster**

♩ = c.40

*mf*

K.B.  
p.

*mf*

Slower (Tempo 1)

♩ = c.35

*p*

19

T. *p*

- thered them and will do\_ ne - ver a

Vln. 1

Vln. 2

Vla. *tr* (no trill) *p* *pp*

Vc. *p* *p*

K.B. s. *p*

(8)-----

Slower (Tempo 1)

♩ = c.35

K.B. *p*

22

T.

gain.

Vln. 1

8<sup>va</sup>

3

3

loco

\* 3

Vln. 2

3

3

III  
(nat harm)

3

Vla.

Vc.

trem.

ppp

K.B. s.

ppp

(8)

K.B. p.

ppp

26

Vln. 1

Vln. 2

Vc.

K.B. s.

K.B. p.

8<sup>va</sup>-----

sul II gliss.

pp

(8)-----



(8)-----

continue natural harmonic gliss.

just a 'husk' of sound

attacca

29

Vc.

# Interlude

♩ = c.77

With freedom

Hn. *D crook*

*ppp* *mp* *mf*  
trem. poco sul pont. ----->

Vln. 1 *mp* trem. poco sul pont. ----->

Vln. 2 *mp* pizz.

Vc. *mf*

Hn. *pp* *pp*  
molto sul. pont. -----> poco sul pont.

Vln. 1 *mf* *pp*  
molto sul. pont. -----> poco sul pont.

Vln. 2 *mf* *pp*

Vc. *mf*

6

Hn. *mf* *f* *p* flz. - - - |

poco sul pont. -----> molto sul. pont. ----->

Vln. 1 *mf* *f* poco sul pont. -----> molto sul. pont. ----->

Vln. 2 *mf* *f* pizz.

Vla. *f* (pizz.)

Vc. *f*

8

Hn. *p cresc.*

Vln. 1 *p* poco sul pont.

Vln. 2 *p*

10

Hn. *flz.* stop with tounge

*f* *gliss.*

poco sul pont..... molto sul. pont.

Vln. 1 *p cresc.* poco sul pont..... molto sul. pont.

Vln. 2 *p cresc.*



12

Hn. stop with tounge *flz.* *ff* *gliss.*

Vln. 1

Vln. 2

Vla. (pizz.) *mf cresc.*

Vc. (pizz.) *mf cresc.*

**accel.**

Musical score for Vln. 1, Vln. 2, Vla., and Vc. The score is in 5/4 time and features a double bar line at the beginning of the system. The Vln. 1 and Vln. 2 parts have long horizontal lines above them, indicating sustained notes. The Vla. and Vc. parts have rhythmic patterns with accents. The Vln. 1 part starts with a measure containing a sharp sign and a fermata. The Vln. 2 part starts with a flat sign and a fermata. The Vla. and Vc. parts start with a measure containing a sharp sign and a fermata. The score ends with a double bar line and a 5/4 time signature.



## 2. Rain

**Rough and Wild!**

very accented

♩ = c. 120

Musical score for Vln. 1, Vln. 2, Vla., and Vc. The score is in 5/4 time and features a double bar line at the beginning of the system. The Vln. 1 part starts with a measure containing a sharp sign and a fermata. The Vln. 2 part starts with a flat sign and a fermata. The Vla. and Vc. parts start with a measure containing a sharp sign and a fermata. The score ends with a double bar line and a 5/4 time signature. The Vln. 1 part has a **ff** marking. The Vln. 2 part has a **ff** marking and a *pizz.* marking. The Vla. and Vc. parts have **ff** markings. The Vln. 1 part has a **ff** marking. The Vln. 2 part has a **ff** marking. The Vla. and Vc. parts have **ff** markings.



4 *f*

T. *f*  
Rain, mid - night rain, no-thing but the

Vln. 1 *pizz.*  
*f*

Vln. 2 *f*

Vla. *f*

Vc. *f*



7

T. *f*  
wild\_\_ rain\_\_ On this bleak hut,\_\_ and so - li - tude,\_\_

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

11 *mf*

T. *mf*

and me Re-mem - bering a - gain that

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*



14

T. *mf*

I shall die And neith - er hear the

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

17 ♩ = ♩

T. 8

rain nor give it thanks For

Vln. 1 mf dim. poco a poco

Vln. 2 dim. poco a poco

Vla. dim. poco a poco

Vc. dim. poco a poco



rall. poco a poco al ---

dim.

20 ← ♩ = ♩ → (♩ = c.90)

T. 8

wa-shing me clean - er than I have ev - er been Since I was born

Vln. 1

Vln. 2

Vla.

Vc.

-----> ♩ = c.30

♩ = c.40

**With freedom**

23

8

3

*p*

lunga *p*

in - to this so - li - tude..

Blessed are the

Hn.

Vln. 1

*p* *pp*

Vln. 2

*p* *pp*

Vla.

Vc.

K.B. s.

*p*

K.B. *p*

**With freedom**

25

8

3

3

accel.

T.

dead that the rain rains up - on: But here I

Hn.

pizz. trem.

III II

pp

pizz. trem.

III II

Vln. 1

Vln. 2

Vla.

IV III

pp

pizz. trem.

II I

Vc.

pp

K.B. s.

accel.

K.B. p.

**Faster** *mf*

27 *lilting* *f*

T. pray that none whom I once loved Is dy - ing to - night or

Hn. *lilting*

Vln. 1 II I II III *mf* II I *f*

Vln. 2 *f*

Vla. *f*

Vc. IV III *f*

K.B. *s.* *mf*

**Faster** *mf*

K.B. *p.*

Slower again

30

T. 8 ly - ing still a - wake\_ Sol-i-ta-ry, listen - ing to the

Hn. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

K.B. s. *p*

K.B. p. *p*

Slower again

Detailed description: This page of a musical score, numbered 21, features a vocal line and an orchestral accompaniment. The tempo is marked 'Slower again'. The score begins at measure 30. The vocal line (T.) starts with a treble clef and a 4/2 time signature. It contains a triplet of eighth notes and a five-measure rest. The lyrics are 'ly - ing still a - wake\_ Sol-i-ta-ry, listen - ing to the'. The orchestral accompaniment includes Horns (Hn.), Violins 1 and 2 (Vln. 1, 2), Viola (Vla.), and Violoncello (Vc.). The strings play sustained chords, with dynamics marked 'p'. The piano part (K.B.) is shown in two systems, with the first system marked 's.' and the second 'p.'. Both piano parts feature a triplet in the right hand and sustained chords in the left hand, with dynamics marked 'p'.

32

T. rain, Eith-er in pain or thus in sym-pa-thy

Hn.

Vln. 1 arco *pp* (quieter than vln.2)

Vln. 2 arco *p* (louder than vln.1)

Vla.

Vc.

K.B. s.

K.B. p.



34

T. *p*

Hn. *p*

Vln. 1 *p* sul IV *pp*

Vln. 2 *pp*

Vla. arco *p*

Vc. *pp*

K.B. s. *pp*

K.B. *p* *pp*

Help - less a-mong the liv - ing and the dead, Like a

Detailed description of the musical score: The score is for page 23, starting at measure 34. It is in 4/2 time. The Trumpet part (T.) has a melodic line with a crescendo leading to a piano (*p*) dynamic. The Horn part (Hn.) is mostly silent, with a single note in measure 36. Violin 1 (Vln. 1) plays a melodic line with a crescendo to pianissimo (*pp*), marked 'sul IV'. Violin 2 (Vln. 2) plays a sustained chord with a crescendo to *pp*. The Viola part (Vla.) is marked 'arco' and has a single note in measure 36 with a piano (*p*) dynamic. The Violoncello part (Vc.) has a low, sustained chord with a crescendo to *pp*. The Keyboard parts (K.B. s. and K.B.) provide harmonic support with a piano (*p*) dynamic, featuring a crescendo to *pp* in the right hand.

rall. poco a poco al -----

36

T. cold wa - ter a-mong bro - ken reeds,

Hn. col legno

Vln. 2 senza vib. poco sul pont. trem. *p*

Vla. senza vib. arco poco sul pont. *pp*

Vc. *p*

38

T. My - ri - ads of bro - ken reeds all still and

Hn. *hesitant*

Vln. 1 *mp* (sempre col legno) *hesitant* senza vib. poco sul pont. trem. *pp*

Vln. 2

Vc.

♩ = c.40

♩ = c.60 accel. -----

40

T. *stiff,*

Hn.

Vln. 2

Vla. *pizz.*

Vc. *pp cresc. pizz. p cresc.*

*pp* *ppp* *p cresc.*



Tempo 1

♩ = c. 120

43

T. *mf*

Like me who have no love

Vln. 2 *pizz. mf*

Vla. *mf*

Vc. *mf*

46

T. *f*

which this wild rain Has not di - ssolved

Vln. 1 *f* pizz.

Vln. 2 *f*

Vla. *f*

Vc. *f*

49

T. *mf*  $\text{♩} = \text{♩} \rightarrow (\text{♩} = \text{c.90})$

— ex-cept the love of death, — If love it be

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

accel.

53

T. *f*  
to-wards what is per-fect and Can-not, the tem-pest

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*



Tempo 1

♩ = c. 120

56

T. *mf*  
tells me, dis-a-ppoint.

Vln. 1

Vln. 2

Vla. *mf*

Vc. *f* *mf*

59

Vln. 1

Vln. 2

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

*rall.*



## Interlude ||

Cadenza ad lib.

(♩ = c.90)

*extremely short*

*extremely short*

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*fff*

*fff*

*fff*

*fff*

*sfz* stop with tounge

*p*

*sfz* stop with tounge

Hn. *accel.* *rall.*

*p* *f* *flz.* *p*



Hn. *Slower* *accel. .... molto* *double tongue*

*mp* *mf* *pp*



Hn. *Slow* *dreamy*

*p* *mf*



Hn. *Slower* *sing* *play*

*pp* *pp*



Hn. *gliss.* *attacca*

*ppp*

With freedom

### 3. It rains

♩ = c.35

*p*

T. *p* It rains, and no-thing stirs\_ with-in the fence A-ny- where\_ through the

Vln. 1 arco *p*

Vln. 2 pizz. *p* arco *p* arco *p*

Vla. *p*

**Patch 2**

K.B. *p* *p* *p*

8<sup>va</sup>

T. *p* orch-ard's un-trodd-en, dense For-est\_ of pars- ley. The great

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* sul tasto (match timbre of harmonics)

Vc. arco *p* pizz. *p* arco sul tasto (match timbre of harmonics)

K.B. *p* (8)



5 31

T. *8* dia-monds Of rain on the grass-blades there is none to break, Or the fa - llen

Vln. 1

Vln. 2

Vla.

Vc.

K.B. *p.* L.H. loco L.H.

7

T. *8* pet - als fur - ther down\_ to shake. And I am near-ly as  
sul *tasto* (match timbre of harmonics)

Vln. 1

Vln. 2

Vla.

Vc. *pizz.*

K.B. *p.*

9

T. *pp* \* 3 3 3 3 3

ha - ppy as po - ssi - ble To search the wil - der - ness in vain though

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vc. arco *pp*

K.B. *p* *pp*

Detailed description: The score shows measures 9 and 10. The vocal line (T.) has a melodic line with triplets and a dynamic marking of *pp*. The string parts (Vln. 1, Vln. 2, Vla., Vc., K.B.) provide accompaniment. Vln. 1 and Vln. 2 have long notes in measure 9 and triplets in measure 10. Vla. and Vc. also have long notes in measure 9 and triplets in measure 10. K.B. has long notes in both measures. Dynamics include *pp* for the vocal and strings, and *p* for the keyboard.

\*Throughout this passage, all B flats should be pitched slightly sharp to tempered tuning

11

T. *p*

well, To think of two\_ walk-ing, kiss-ing\_ there,

Vln. 1

Vln. 2 *pp* *p*

Vla. *p*

Vc. *p*

K.B. *s.*

K.B. *p.* SWITCH HANDS

13

T. 8  
Drenched, yet for-gett-ing

Vln. 1

Vln. 2

Vla. pizz. *p*

Vc.

K.B. *s.*

K.B. *p.*

14

T. *8* the kiss - es of the

Vln. 1

Vln. 2

Vla. *3*

Vc. *3*

K.B. *s.* *3*

K.B. *p.* *3*

15 *p* *f*

T. 8 rain: Sad, too, to think that nev - er, — nev - er a -

Vln. 1 pizz. *p*

Vln. 2 pizz. *p*

Vla. *p*

Vc. *pp*

K.B. s. *pp*

K.B. *p*

18 *p*

T. gain, Un-less a-lone, so ha-ppy\_ shall I walk In the rain.

Vln. 1 arco *pp*

Vln. 2 (pizz.) *pp* arco

Vla.

Vc.

K.B. *s.* *pp* 8va

K.B. *p.* *pp* 8va

21

T. *8* *3* *3*

When I turn a way, on its fine stalk Twigh-light has fined to

Vln. 1 *p*

Vln. 2 *p*

Vla. arco *p* sul tasto (match timbre of harmonics)

Vc. *p* pizz. arco

K.B. s. *p* (8)

K.B. *p* (8)



T. *8* *8*

Vln. 1

Vln. 2

Vla.

Vc.

K.B. *p.*



*rall.*

*attacca*

T. *8* *8*

Vln. 1

Vln. 2

Vla.

Vc.

K.B. *p.*

## Interlude III

Cadenza ad lib.

(♩. = c.70)

G crook

Hn.

*p*



Hn.



Hn.

*f*



Hn.

*f*

flz.

*bend with lip  
(whilst partially  
stopped and with  
flutter tongue)*

12/8

In tempo  
Slower

♩. = c.50

2

Hn. *f*

Vln. 1 *f*

Vln. 2 *f*



4

Hn. *ff* flz. rall.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f* *ff* ord.

Vc. *f* *ff* ord.

## 4. Lights Out

Slightly slower

♩ = c.45

Hn. *p*  
 Vln. 1 *p*  
 Vln. 2 *p*  
 Vla. *p*  
 Vc. *p* L.H. pizz. 2+ III IV arco

This system contains the first four measures of the piece. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked *p* (piano). The horn part begins with a half note G4, followed by quarter notes A4, B4, and C5. The violin parts play a rhythmic pattern of eighth notes with triplets. The viola part plays a similar eighth-note pattern. The cello part plays a bass line with a triplet of eighth notes.

Hn. 4  
 Vln. 1 III 'quasi horn' senza vib. ord.  
 Vln. 2 'quasi horn' senza vib.  
 Vla. 'quasi horn' senza vib. I  
 Vc.

This system contains measures 5 through 8. The horn part continues with a melodic line. The violin parts continue with their rhythmic patterns. The viola part plays a similar eighth-note pattern. The cello part continues with its bass line.

7

T. *p*  
I have come to the bord-ers of sleep, The un -

Hn. *pp*

Vln. 1 II III III

Vln. 2 III

Vla. III

Vc. III

K.B. s. *p*

K.B. *p* Patch 3

Detailed description of the musical score: The score is for page 43, starting at measure 7. The vocal line (T.) begins with a piano (*p*) dynamic and the lyrics "I have come to the borders of sleep, The un -". The horn (Hn.) part features a piano-pianissimo (*pp*) dynamic with a long, sustained note. The string parts (Vln. 1, Vln. 2, Vla., Vc.) include triplets and other rhythmic patterns. The keyboard parts (K.B. s. and K.B.) are marked piano (*p*) and include a section labeled "Patch 3".

10

T. *f*  
fath' ma-ble deep Fo - rest where all must lose Their way, how-ev - er

Hn. *p*

Vln. 1

Vln. 2 *IV*

Vla.

Vc.

K.B. *s.*

K.B. *p.*

12

T. *8* *3* *3*  
staight, Or wi - nding, soon or late; They can-not choose.

Hn.  $\oplus$

Vln. 1 *3* *3* *3* *3*

Vln. 2 *3* *3* *3* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3*

Vc.

K.B. *s.*

K.B. *p.*

14

T. *8*

Ma-ny a road and track That, since the

Hn.

Vln. 1

ord.

Vln. 2

Vla.

Vc.

K.B. *s.*

K.B. *p.*



16

T. *8* dawn's first crack, Up to the fo - rest

Hn.

Vln. 1

Vln. 2

Vla. *3* *3* *3* *3* IV *slightly sharper*

Vc. *3* *3* *3* *3* IV *slightly sharper*

K.B. *s.* *3* *7*

K.B. *p.* *3* *7*

**rall.** **A tempo** *mp*

17  
8

T. *mp*  
brink, De - cieved the trav' llers Sud - den - ly now

Vln. 1 *sfz mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

K.B. *s.* *mp*

K.B. *p.* *mp*

**rall.** **A tempo**



**Free**

*take time*

21

*lunga*

*p*

T.

Here love ends, Des - pair, am - bi - tion ends, All

*colla voce*

Vln. 1

Vln. 2

*colla voce*

*senza vib.*

Vla.

*colla voce*

Vc.

*colla voce*

*senza vib.*

K.B.  
*s.*

*colla voce*

K.B.  
*p.*

*colla voce*

22 **In tempo**

T. *8*  
pleas - ure and all trou - ble, Al - though most

Vln. 1

Vln. 2 *p*

Vla. *8va*  
sul I gliss.  
*pp*

Vc. *8va*  
sul I gliss.  
*pp*

K.B. *s.* *p*

**In tempo**

K.B. *p.* *p*

23

T. *8* sweet or bitt - er, Here ends in

Vln. 1 *pp* sul III

Vln. 2

Vla. *(8)*

Vc. *(8)*

K.B. *s.*

K.B. *p.*

24

T.  
8  
sleep that is sweet - er Than tasks most

Vln. 1  
gliss.  
3 3 3 3 3 3 3 3  
sul IV  
gliss.  
3

Vln. 2  
3 3 3  
pp

Vla.  
(8) sul II loco gliss.  
3 3 3 3 3

Vc.  
(8)

K.B. s.  
#8

K.B. p.  
#8

25

8 nob - le.

*p*

*p*

*p*

*p*

K.B.  
*s.*

K.B.  
*p.*

Detailed description: This page of a musical score covers measures 25 and 26. The top staff is for Tenor (T.), with lyrics 'nob - le.' and a piano (*p*) dynamic. The Horn (Hn.) and Violin 1 (Vln. 1) parts also feature a piano (*p*) dynamic and include triplet markings. Violin 2 (Vln. 2) plays a complex rhythmic pattern of triplets. Viola (Vla.) and Violoncello (Vc.) parts are present but mostly silent. The two Keyboard (K.B.) parts, labeled 's.' and 'p.', play sustained chords in the bass register.



27

T. *8* There is not a-ny book Or face of dear-est look That I would not

Hn. *pp*

Vln. 1

Vln. 2 *p* III IV

Vla.

Vc. *p*

K.B. *s.*

K.B. *p.*



Free *take time*

Slower

♩ = c.35

32 *pp*

T. *8*

To go in - to the un - known I must en - ter and leave a -

*colla voce*  
*senza vib.*

Vln. 1

*pp*

Vln. 2

*colla voce*

*colla voce*  
*senza vib.*

Vla.

*pp*

*colla voce*  
*senza vib.*

Vc.

*pp*

*colla voce*

K.B.  
*s.*

*pp*

*colla voce*

Free

Slower

♩ = c.35

K.B.  
*p.*

*pp*

34 *p*

T. lone I know not how. The tall

Hn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

K.B. *s.* *p*

K.B. *p.* *p*

rall.

36

T. 8 for - est towers; Its clou - dy foli - age lowers A - head, shelf up - on

Hn.

Vln. 1

Vln. 2

Vla. III *p*

Vc. III

K.B. s.

K.B. *p.*

rall.

38 *pp* **Free** *take time*

T. shelf; Its si - lence I hear and o - bey\_\_\_\_\_

Hn. *pp* colla voce

Vln. 1 colla voce

Vln. 2 *pp* IV *slightly sharper* colla voce senza vib.

Vla. *pp* IV *slightly sharper* colla voce senza vib.

Vc. *pp* colla voce

K.B. s. *pp* colla voce

K.B. p. *pp* **Free** colla voce

**In tempo**  
(♩ = c.35)

*p*

40

T. That I may lose my way my way

Hn.

Vln. 1 *pp* *p*

Vln. 2 *p*

Vla. *p*

Vc.

K.B. *s.*

**In tempo**  
(♩ = c.35)

K.B. *p.*

**rall.-----molto-----**

42 **3**

T. **8**  
— And my-self.

Vln. 1 **8va**

Vln. 2 **3 3** **sul III** **8va**

Vla. **3**

Vc.

K.B. **s.**

K.B. **p.**

**rall.-----molto-----**

*Finished  
May Day  
2020*