



John Milton's

L'ALLEGRO ED IL PENSEROSO



Set to Music
by

C. Hubert H. Parry

Composed the Norwich Music Festival - October 15, 1890

FULL SCORE



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Cover Image: "The Bower Meadow" by Dante Gabriel Rossetti, 1872



ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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L'ALLEGRO ED IL PENSEROSO

Libretto drawn from the poems *L'Allegro* and *Il Penseroso* by John Milton (1631)



L'ALLEGRO

HENCE, LOATHED MELANCHOLY

Soprano Solo - page 27

Hence, loathed Melancholy!
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks, and sights unholy.
Find out some uncouth cell,
Where brooding Darkness spreads his jealous wings,
And the night-raven sings'
There, under ebon shades, and low-browed rocks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.

But come, thou Goddess fair and free,
In Heaven yclept Euphrosyne,
And by men, heart-easing Mirth.

HASTE THEE, NYMPH

Chorus - page 44

Haste thee, Nymph, and bring with thee
Jest and youthful Jollity,
Quips and Cranks, and wanton Wiles,
Nods and Becks, and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek.
Sport that wrinkled Care derides,
And Laughter, holding both his sides:
And in thy right hand lead with thee
The mountain-nymph, sweet Liberty;
And, if I give thee honour due,
Mirth, admit me of thy crew,
To live with her and live with thee,
In unreproved pleasures free;
To hear the lark begin his flight,
And singing startle the dull night
From his watch-tower in the skies,
Till the dappled dawn doth rise,
Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-briar, or the vine,
Or the twisted eglantine;
While the cock, with lively din,
Scatters the rear of darkness thin,
And, to the stack or the barn-door
Stoutly struts his dames before;
Oft listening how the hounds and horn
Cheerly rouse the slumbering Morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

SOMETIME WALKING

Soprano Solo - page 69

Sometime walking, not unseen,
By hedgerow elms, on hillocks green,
Right against the eastern gate,
Where the great Sun begins his state,
Robed in flames and amber light,
The clouds in thousand liveries dight.
Straight mine eye hath caught new pleasures;
Whilst the landscape round it measures;
Russet lawns, and fallows gray,
Where the nibbling flocks do stray,
Mountains, on whose barren breast
The labouring clouds do often rest,
Meadows trim, with daisies pied,
Shallow brooks, and rivers wide;
Towers and battlements it sees,
Bosomed high in tufted trees
Where, perhaps, some Beauty lies
The Cynosure of neighbouring eyes.

TOWERED CITIES

Chorus - page 103

Towered cities please us then,
And the busy hum of men,
Where throngs of knights and barons bold
In weeds of peace, high triumphs hold,
With store of ladies, whose bright eyes

Rain influence, and judge the prize
Of wit or arms, while both contend
To win her grace, whom all commend.

There let Hymen oft appear
In saffron robe, with taper clear,
With pomp, and feast, and revelry,
With mask and antique pageantry;
Such sights as youthful poets dream,
On summer-eves by haunted stream.

AND EVER, AGAINST EATING CARES

Soprano Solo and Chorus - page 115

And ever, against eating cares.
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony;
That Orpheus' self may heave his head,
From golden slumber on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regained Eurydice.
These delights, if thou canst give,
Mirth, with thee I mean to live.



IL PENSEROSO

HENCE, VAIN, DELUDING JOYS

Bass Solo - page 146

Hence, vain, deluding Joys,
The brood of Folly without father bred!
How little you bested,
Or fill the fixed mind with all your toys!
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the sunbeams,
Or likest hovering dreams,
The fickle pensioners of Morpheus' train.

HAIL, THOU GODDESS

Chorus - page 153

But hail, thou Goddess, sage and holy!
Hail, divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight.

COME, PENSIVE NUN

Bass Solo and Chorus - page 155

Come, pensive Nun, devout and pure,
Sober, steadfast, and demure;
All in a robe of darkest grain
Flowing with majestic train.

COME, BUT KEEP THY WONTED STATE

Bass Solo - page 161

Come, but keep thy wonted state,
With even step, and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes;
There, held in holy passion still,
Forget thyself to marble, till
With a sad, leaden, downward cast,
Thou fix them on the earth as fast;

AND JOIN WITH THEE

Chorus - page 164

And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the muses in a ring
Aye round about Jove's altar sing.
And the mute Silence hist along
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night,

While Cynthia checks her dragon yoke,
Gently o'er the accustomed oak.

Sweet bird, that shunnest the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among
I woo to hear thy even-song;
And, missing thee, I walk unseen
On the dry smooth-shaven green,
To behold the wandering Moon
Riding near her highest noon.

Like one that has been led astray
Through the heaven's wide pathless way,
And oft, as if her head she bowed,
Stooping through a fleecy cloud.

OFT, ON A PLAT OF RISING GROUND

Bass Solo - page 182

Oft, on a plat of rising ground,
I heard the far-off curfew sound,
Over some, wide-watered shore,
Swinging slow, with sullen roar;
Or, if the air will not permit,
Some still, removed place will fit,
Where glowing embers through the room,
Teach light to counterfeit a gloom.
Far from all resort of mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm;
Or let my lamp at midnight hour
Be seen in some high lonely tower,
Where I may oft out-watch the Bear,
With thrice great Hermes, or unsphere
The spirit of Plato, to unfold
What worlds or what vast regions hold
Th' immortal mind, that hath forsook
Her mansion in this fleshly nook;
And of those demons that are found
In fire, air, flood, or underground,
Whose power hath a true consent
With planet or with element.

AND WHEN THE SUN BEGINS TO FLING

Chorus - page 199

And when the sun begins to fling
His flaring beams, me, Goddess, bring
To arched walks of twilight groves
And shadows brown, that Sylvan loves,
There in close covert by some brook,
Where no profaner eye may look,
Hide me from day's garish eye,
While the bee with honeyed thigh,
That at her flowery work doth sing,
And the waters murmuring,
With such consort as they keep,
Entice the dewy-feathered Sleep;
And let some strange, mysterious dream
Wave at his wings, in aery stream
Of lively portraiture displayed,
Softly on my eyelids laid:
And, as I wake, sweet music breathe
Above, about, or underneath,
Sent by some Spirit to mortals good,
Or the unseen Genius of the wood.

BUT LET MY DUE FEET NEVER FAIL

Bass Solo and Chorus - page 212

But let my due feet never fail
To walk the studious cloister's pale,
And love the high embowed roof,
With antic pillars massy proof,
And storied windows richly dight,
Casting a dim religious light.

There let the pealing organ blow,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heaven before mine eyes.

PRELUDE

♩ = 112 to 120

Flute

Oboe

B♭ Clarinet 1 & 2

Bassoon 1 & 2

Horn 1 & 2 in E♭

Horn 3 & 4 in E♭

Trumpet 1 & 2 in B♭

Trombone

Bass Trombone & Tuba

Organ

Timpani

Soprano Solo

Bass Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

G - B flat - E flat

con sord.

f

mf

p

p

p

p

1 2 3 4 5 6

This musical score page contains measures 7 through 12. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2)
- Bassoon 1 & 2 (Bsn. 1 & 2)
- Horn 1 & 2 in E♭ (Hn. 1 & 2 in E♭)
- Horn 3 & 4 in E♭ (Hn. 3 & 4 in E♭)
- B♭ Trumpet 1 & 2 (B♭ Tpt. 1 & 2)
- Trombone (Tbn.)
- Bass Trombone & Tuba (B. Tbn. & Tuba)
- Timpani (Timp.)
- Soloist (S Solo)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is in a key signature of two flats (B♭ major or D minor) and a common time signature. Measures 7-12 show a variety of musical textures, including melodic lines for strings and woodwinds, and a vocal soloist part. A dynamic marking of *p* (piano) is present in measure 9. The bottom of the page is numbered 7, 8, 9, 10, 11, and 12.

A

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page covers measures 19 through 24. The instruments and parts are arranged as follows:

- Fl.** (Flute): Measures 19-20 have notes, then rests.
- Ob.** (Oboe): Measures 19-20 have notes, then rests.
- B♭ Cl. 1 & 2** (B-flat Clarinets): Measures 19-20 have notes, then rests.
- Bsn. 1 & 2** (Bassoons): Measures 19-20 have notes, then rests.
- Hn. 1 & 2 in E♭** (Horns 1 & 2): Rests.
- Hn. 3 & 4 in E♭** (Horns 3 & 4): Rests.
- B♭ Tpt. 1 & 2** (Trumpets): Rests.
- Tbn.** (Trombone): Rests.
- B. Tbn. & Tuba** (Baritone Trombone & Tuba): Rests.
- Timp.** (Timpani): Rests.
- S Solo** (Solo Soprano): Rests.
- S** (Soprano): Rests.
- A** (Alto): Rests.
- T** (Tenor): Rests.
- B** (Bass): Rests.
- Vln. I** (Violin I): Rests until measure 23, then *p* notes with *cresc.* marking.
- Vln. II** (Violin II): Rests until measure 23, then *p* notes with *cresc.* marking.
- Vla.** (Viola): *senza sord.* marking. Starts in measure 21 with *p* notes and *cresc.* marking.
- Vc.** (Violoncello): Starts in measure 21 with *p* notes, *divisi* marking, and *cresc.* marking.
- Cb.** (Cello): Starts in measure 21 with *p* notes and *cresc.* marking.

19

20

21

22

23

24

Poco animando

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in E♭ (Hn. 1 & 2 in E♭), Horns 3 & 4 in E♭ (Hn. 3 & 4 in E♭), B♭ Trumpet 1 & 2 (B♭ Tpt. 1 & 2), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), and Timpani (Timp.). The score consists of six measures, each with a whole rest for every instrument.

Poco animando

Musical score for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score covers measures 25 to 30. The key signature has two flats. The tempo is *Poco animando*. The Vc. and Cb. parts begin with a *cresc.* marking in measure 25. In measure 26, the Vc. part is marked *unis.* and *f*, and the Cb. part is marked *f*. The strings play a rhythmic pattern of eighth and sixteenth notes with accents.

B

Animando.

Musical score for woodwinds and brass instruments. The score includes staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in E♭ (In. 1 & 2 in E♭), Horns 3 & 4 in E♭ (In. 3 & 4 in E♭), Trumpets 1 & 2 in B♭ (B♭ Tpt. 1 & 2), Trombone (Tbn.), Trombone & Tuba (. Tbn. & Tuba), Timpani (Timp.), Saxophone Solo (S Solo), Soprano (S), Alto (A), Tenor (T), and Bass (B). The woodwinds and brass instruments have rests for measures 31-34. In measure 35, they play a chord of two dotted half notes (F and C) with a forte (*f*) dynamic. In measure 36, they play a chord of two dotted half notes (F and C) with a forte (*f*) dynamic.

B

Animando.

Musical score for strings. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes with accents. In measure 35, the Violin II part has a mezzo-forte (*mf*) dynamic marking.

31

32

33

34

35

36

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

f

f

f

cresc.

cresc.

37

38

39

40

41

42

Fl. *f e.* *Animando.*

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭ *f*

Hn. 3 & 4 in E♭ *f*

B♭ Tpt. 1 & 2 *f*

Tbn.

B. Tbn. & Tuba

Timp. *mf*

S Solo

S

A

T

B

Vln. I *senza sord.* *mf* *cresc.*

Vln. II *senza sord.* *mf* *cresc.*

Vla. *f* *mf* *cresc.*

Vc. *f* *mf* *cresc.*

Cb. *f* *mf* *cresc.*

43 44 45 46 47 48

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

50

51

52

53

54

Fl.
 Ob.
 B♭ Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in E♭
 Hn. 3 & 4 in E♭
 B♭ Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

2nd *f*
 1st *f*
mf
f

55

56

57

58

59

60

C

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

f

sf

mf

mf

Change G to F

Timp.

S Solo

S

A

T

B

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

Fl. *p* *f*

Ob.

B♭ Cl. 1 & 2 Solo *mf* *espressivo* *f*

Bsn. 1 & 2

Hn. 1 & 2 in E♭ *p*

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn. *p*

B. Tbn. & Tuba *p*

Timp.

S Solo

S

A

T

B

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

67

68

69

70

71

72

D

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

74

75

76

77

78

Fl.
 Ob.
 B♭ Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in E♭
 Hn. 3 & 4 in E♭
 B♭ Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 79-84. The score includes parts for Flute, Oboe, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in E♭, Horns 3 & 4 in E♭, B♭ Trumpet 1 & 2, Trombone, Bass Trombone & Tuba, Timpani, Solo Saxophone, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B♭ major (two flats). The score features various dynamics including *f* (forte), *mf* (mezzo-forte), and *f* (forte) with accents. The woodwinds and strings play melodic lines, while the brass and solo instruments provide harmonic support. The strings play a rhythmic pattern of eighth notes. The solo saxophone part is marked with a '3' and a '18' below it. The score is divided into measures 79 through 84.

79

80

81

82

83

84

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

p

p

cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

18

18

12

85

86

87

88

89

90

E

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

92

93

94

95

96

This musical score page contains 14 staves for various instruments and a vocal soloist, spanning measures 97 to 102. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in E♭ (Hn. 1 & 2 in E♭), Horns 3 & 4 in E♭ (Hn. 3 & 4 in E♭), Trumpets 1 & 2 in B♭ (B♭ Tpt. 1 & 2), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Soloist (S Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Flute (Fl.):** Active in measures 97-100, playing eighth-note patterns with slurs and accents.
- Oboe (Ob.):** Active in measures 97-100, playing eighth-note patterns with slurs.
- Bass Clarinet (B♭ Cl. 1 & 2):** Active in measures 98-102, starting with a *mf* dynamic and ending with a *dim.* dynamic.
- Bassoon (Bsn. 1 & 2):** Active in measures 98-100, playing sustained notes with a *dim.* dynamic.
- Horn 1 & 2 (Hn. 1 & 2 in E♭):** Active in measures 97-100, playing chords with slurs.
- Horn 3 & 4 (Hn. 3 & 4 in E♭):** Active in measures 97-100, playing sustained notes.
- Viola (Vla.):** Active in measures 97-100, playing chords with slurs, and pizzicato notes in measures 101-102.

97

98

99

100

101

102

F

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E \flat

Hn. 3 & 4 in E \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

103 104 105 106 107 108

This musical score page contains five systems of staves, numbered 109 through 113 at the bottom. The instruments and parts are as follows:

- System 1 (Measures 109-113):** Flute (Fl.), Oboe (Ob.), Bass Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2). The Flute part has a first ending bracket in measure 112. Dynamics include *p* (piano) in measures 112 and 113.
- System 2 (Measures 109-113):** Horns 1 & 2 in E♭ (Hn. 1 & 2 in E♭), Horns 3 & 4 in E♭ (Hn. 3 & 4 in E♭), Trumpets 1 & 2 in B♭ (B♭ Tpt. 1 & 2), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba).
- System 3 (Measures 109-113):** Timpani (Timp.), Solo Saxophone (S Solo).
- System 4 (Measures 109-113):** Soprano (S), Alto (A), Tenor (T), Bass (B).
- System 5 (Measures 109-113):** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part has a first ending bracket in measure 112. Dynamics include *p* (piano) in measures 112 and 113.

109

110

111

112

113

Fl. *mf* *dim.*
 Ob.
 B♭ Cl. 1 & 2 *mf* *dim.*
 Bsn. 1 & 2
 Hn. 1 & 2 in E♭
 Hn. 3 & 4 in E♭
 B♭ Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

114

115

116

117

118

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf
1st

p

p dim. *pp*

p dim. *pp*

119

120

121

122

123

Fl.
 Ob.
 B \flat Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in E \flat
 Hn. 3 & 4 in E \flat
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
p *>* *espressivo*
f
f
f
f
f

124 125 126 127

Hence, loathed Melancholy !

Soprano Solo

Allegro con fuoco ♩ = 120

*poco largamente**a tempo*

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

Hence, loath - ed Mel - an - chol - y! Of Cer - be - rus and black - est Mid - night born,

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro con fuoco ♩ = 120

poco largamente

a tempo

128

129

130

131

132

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf cresc.

cresc.

cresc.

poco cresc.

poco cresc.

In Sty-gian cave for-lorn, 'Mongst hor-rid shapes and sights un-hol-ly! Find out some un-couth

133 134 135 136 137

G

Fl. *mf* 1st

Ob.

B♭ Cl. 1 & 2 *mf* 1st

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭ Begin Horn 3 & 4 in B flat

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

cell, _____ Where brood - ing Dark - ness spreads his jea - lous wings, And the night ra - ven

S

A

T

B

G

Vln. I *cresc.* *cres. molto.* *f*

Vln. II *f*

Vla. *f*

Vc. *p*

Cb. *p*

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E \flat

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

Sings; There, un - der e - bon shades, and low - browed rocks, As rag-ged as thy

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

p

f

f

f

f

f

143

144

145

146

147

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

locks, In dark Cim-me - rian de-sert ev - er dwell.

148

149

150

151

152

Fl.
 Ob.
 B♭ Cl. 1 & 2
 Bsn. 1 & 2
 In. 1 & 2 in E♭
 In. 3 & 4 in B♭
 B♭ Tpt. 1 & 2
 Tbn.
 . Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 153-157. The score includes parts for Flute, Oboe, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in E♭, Horns 3 & 4 in B♭, Trumpets 1 & 2 in B♭, Trombone, Tuba & Tuba, Timpani, Solo Saxophone, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B♭ major. The score features dynamic markings such as *f*, *dim.*, *mf*, and *p*, and articulation markings like *pizz.* (pizzicato).

153

154

155

156

157

Meno mosso - Tranquillo

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Meno mosso - Tranquillo

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

Allegro. ♩ = 120 - 139

Fl. 1st

Ob. 1st

B♭ Cl. 1 & 2 1st

Bsn. 1 & 2 1st 2nd

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

men, heart eas - ing Mirth.

H

Allegro. ♩ = 120 - 139

Vln. I

Vln. II

Vla.

Vc. pizz. arco divisi

Cb. pizz. arco

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

Vivace

Fl. *f*

Ob. *f*

B♭ Cl. 1 & 2

Bsn. 1 & 2 *f* *p*

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭ *p*

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo *mf*

Haste thee, nymph, and bring with thee

S

A

T

B

Vivace

Vln. I *dim.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1st *p*

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

Jest and youth - ful Jol - li-ty, Quips, and cranks, and wan - ton wiles, Nods, and becks, and

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

pizz.

pizz.

pizz.

arco

pizz.

arco

K

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

wreath - ed smiles, Such as hang on He - be's cheek, And

S

A

T

B

mf *p* *p*

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *arco* *mf* *p* *mf* *p*

178

179

180

181

182

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E \flat

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

love to live in dim - ple sleek; Sport that wrin - kled Care de-rides, And Laugh

p

cresc.

f

cresc.

f

f

f

f

f

pizz.

arco

f

f

f

f

divisi

L

Fl. *mf* 1st

Ob. *mf*

B♭ Cl. 1 & 2 *mf*

Bsn. 1 & 2 *mf* 2nd

Hn. 1 & 2 in E♭ *mf* *dim.*

Hn. 3 & 4 in B♭ *mf*

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo
- ter hold - ing both his sides.

S

A

T

B

L

Vln. I *tr* *mf* *dim.*

Vln. II *tr* *mf* *dim.*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E \flat

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p >

poco cresc.

p

p

2nd

And in thy right hand lead _____ with thee the moun - tain nymph, sweet

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Li - ber-ty;

And

dim.

p

1st

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

p

mf

mp

p

cresc.

cresc.

cresc.

if I give thee hon - our due, Mirth, ad - mit me of thy crew, To live with her and live with

203

204

205

206

207

M*rit.***Tempo con fuoco.**

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

cresc.

mf

f

cresc.

mf

3rd

f

Timp.

S Solo

thee In un - re - prov - ed plea - sures free.

S

A

T

B

M**Tempo con fuoco.***rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

tr

tr

tr

208

209

210

211

212

Haste thee, Nymph

Chorus

Fl. *mf* 1st

Ob. *f* 1st *mf*

B♭ Cl. 1 & 2

Bsn. 1 & 2 *f* *p*

Hn. 1 & 2 in E♭ *mf*

Hn. 3 & 4 in B♭ *f* *mf*

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S *f* *mf*
Haste thee, nymph, and bring with thee — Mirth and youth - ful — Jol - li-ty, Quips, and cranks, and

A *f* *mf*
Haste thee, nymph, and bring with thee Mirth and youth - ful Jol - li-ty, Quips, and

T *f* *mf*
Haste thee, nymph, and bring with thee Mirth and youth - ful — Jol - li-ty, Quips, and cranks, and

B *f*
Haste thee, nymph, and bring with thee Mirth and — youth - ful Jol - li-ty, Quips, and

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *tr* *mf*

Vc. *divisi* *tr* *mf* unis.

Cb.

213

214

215

216

217

Fl. *mf*

Ob. *1st*

B \flat Cl. 1 & 2 *1st mf*

Bsn. 1 & 2 *mf*

Hn. 1 & 2 in E \flat

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S
wan - ton wiles, Nods, and becks, and wreath - ed smiles,

A
cranks, and wan - ton wiles, Nods, and becks, and wreath - ed smiles,

T
wan - ton wiles, Nods, and becks, and wreath - ed smiles,

B
cranks, and wan - ton wiles, Nods, and becks, and wreath - ed smiles,

Vln. I *dim.* *tr* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

218

219

220

221

222

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *cresc.*

f

mf *cresc.*

f

mf *cresc.*

f

mf *cresc.*

f

cresc.

f

cresc.

f

cresc.

f

Sport that wrin - kled Care de-rides, And Laugh - ter, Laugh - ter, Laugh - ter

Sport that wrin - kled Care de-rides, And Laugh - ter, Laugh - ter, Laugh - ter

Sport that wrin - kled Care de-rides, And Laugh - ter, and Laugh - ter, Laugh - ter

Sport that wrin - kled Care de-rides, And Laugh - ter, Laugh - - - - ter

223

224

225

226

227

O

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

hold - ing both his sides. And in thy

A

hold - ing both his sides. And in thy

T

hold - ing both his sides. And in thy

B

hold - ing both his sides. And in thy

O

Vln. I

Vln. II

Vla.

Vc.

Cb.

228

229

230

231

232

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

right hand lead - - - with thee The moun - tain nymph, sweet Li - ber - ty;

right hand lead _____ with thee The moun - tain nymph, _____ sweet Li - ber - ty;

right hand lead _____ with thee The moun - tain nymph, _____ sweet Li - ber - ty;

right hand lead _____ with thee The moun - tain nymph, _____ sweet Li - ber - ty;

233 234 235 236 237

dim. **Animato.**

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

f *dim.* *f* *f*

p *f*

Begin Horn 3 & 4 in F

And if I give thee hon - our

And if I give thee hon - our

And if I give thee hon - our

And if I give thee hon - our

Animato.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *sf* *f* *sf* *f* *sf*

238

239

240

241

242

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

In. 1 & 2 in E \flat

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

. Tbn. & Tuba

Timp.

S
due, Mirth, ad - mit me of thy crew, To live with her _____ and live with thee _____ In un - re -

A
due, Mirth, ad - mit me of thy crew, To live with her _____ and live with thee _____ In un - re -

T
due, Mirth, ad - mit me of thy crew, To live with her _____ and live with thee _____ In un - re -

B
due, Mirth, ad - mit me of thy crew, To live with her _____ and live with thee _____ In un - re -

Vln. I

Vln. II

Vla.

Vc.

Cb.

243

244

245

246

247

Q

rit. a tempo

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

prov - - - ed plea - sures free;

rit. Q a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf *f* *f* *f* *f*

divisi

unis.

Poco meno mosso.

rit.

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E \flat

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

mf

To hear the lark be - gin his flight,

mf

To hear the lark be - gin his flight,

rit.

Poco meno mosso.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dim.

unis.

dim.

dim.

dim.

dim.

mf

p

mf

p

p

Begin Horn 1 & 2 in F

253

254

255

256

257

Tranquillo

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

mf And sing - ing, star - tle the dull Night; From his watch - tower in the skies, Till the

Tranquillo

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

Poco rit.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

1. 1 & 2 in F

1. 3 & 4 in F

♭ Tpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

S
dap - pled dawn a - rise.

A
dap - pled dawn a - rise.

T
And then to come, in spite of sor-row,

B

Poco rit.

Vln. I
p *divisi* senza sord. unis. *p*

Vln. II
p senza sord.

Vla.
p senza sord. *p*

Vc.
p *divisi*

Cb.

a tempo

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

And at my win - dow bid - good - mor - row, Through the sweet - briar, or the vine, Or the

Through the sweet - briar, or the vine, Or the

cresc.

mf

poco cresc.

p

poco cresc.

poco cresc.

mf

poco cresc.

mf

poco cresc.

mf

unis.

cresc.

pizz.

cresc.

268

269

270

271

272

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

cres. molto.

cresc.

f

arco

twist - ed eg - lan - tine.

twist - ed eg - lan - tine.

While the cock, _____

While the cock, _____

While the cock, _____

While the cock, _____

273

274

275

276

277

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

— with live - ly din, Scat-ters the rear of dark - ness thin, And to the stack or the barn door

— with live - ly din, Scat-ters the rear of dark - ness thin, And to the stack or the barn door

— with live - ly din, Scat-ters the rear of dark - ness thin, And to the stack or the barn door

— with live - ly din, Scat-ters the rear of dark - ness thin, And to the stack or the barn door

— with live - ly din, Scat-ters the rear of dark - ness thin, And to the stack or the barn door

278

279

280

281

282

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Stout - ly struts his dames be - fore.

Stout - ly struts his dames be - fore.

Stout - ly struts his dames be - fore.

Stout - ly struts his dames be - fore.

Stout - ly struts his dames be - fore.

283

284

285

286

287

più animato ♩ = 150

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Oft list - 'ning how the hounds and horn

mf

Oft

più animato ♩ = 150

mf

mf

mf

mf

mf

288

289

290

291

292

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is arranged in a system with multiple staves for each instrument and voice part. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or E-flat minor). The time signature is common time (C). The score includes various musical notations such as treble and bass clefs, notes, rests, slurs, and dynamic markings like *cresc.* and *mf*. There are also triplets indicated by a '3' and a bracket. The vocal parts (S, A, T, B) have lyrics written below their respective staves. The lyrics for the Soprano and Alto parts are: "Cheer - ly rouse the slum - ber - ing morn, From the side of some hoar hill, Through the list - 'ning how the hounds and horn Cheer - ly rouse the slum - ber - ing morn, the slum - ber - ing".

293

294

295

296

297

R

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

high wood e - cho-ing shrill, e - cho-ing shrill

morn, the slum - ber-ing morn, Oft list - 'ning how the

Oft list - 'ning how the hounds and horn

Oft list - 'ning how the hounds and horn Cheer - ly rouse the

R

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

p

cresc.

p

cresc.

divisi

p

cresc.

p

cresc.

298

299

300

301

302

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

f

unis.

From the side of some hoar hill. Through the high wood e - cho-ing shrill

hounds and horn, Cheer - ly rouse the slum - ber-ing morn From the side of some hoar

cheer - ly rouse the slum - ber-ing morn, the slum - ber - ing morn, Through the high

slum - ber - ing morn, From the side of some hoar hill Through the high wood e - cho-ing

303

304

305

306

307

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

— through the high wood e - cho - ing shrill thro' the high wood e - cho - ing shrill, from the

hill, Oft list - 'ning how the hounds and horn, From the high wood e - cho - ing

— wood e - cho - ing shrill Oft list - 'ning how the hounds and horn Cheer - ly rouse the

shrill, Oft list - 'ning how the hounds and horn Cheer - ly

308 309 310 311 312

S

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

high wood e - cho-ing shrill, _____ Oft list - 'ning how the hounds and horn

shrill, e - cho-ing shrill, _____ Oft list - 'ning how the hounds and horn

slum - ber-ing morn. _____ Oft list - 'ning how the hounds and horn

rouse the slum - ber-ing morn. _____ Oft list - 'ning how the

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

313

314

315

316

317

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cheer - ly rouse the slum - ber - ing morn, From the side of some hoar hill,

Cheer - ly rouse the slum - ber - ing morn, From the side of some hoar hill,

Cheer - ly rouse the slum - ber - ing morn, From the side of some hoar hill,

hounds and horn Cheer - ly rouse the slum - ber - ing morn, From the side of some hoar hill,

318 319 320 321 322

T *con fuoco*

Fl. *ff.*

Ob. *ff.*

B♭ Cl. 1 & 2 *ff.*

Bsn. 1 & 2 *ff.*

Hn. 1 & 2 in F *f.*

Hn. 3 & 4 in F *f.*

B♭ Tpt. 1 & 2 *f.*

Tbn. *f.*

B. Tbn. & Tuba *f.*

Timp. *sf*

S *ff.*
Through the high wood e - cho-ing shrill.

A *ff.*
Through the high wood e - cho-ing shrill.

T *ff.*
Through the high wood e - cho-ing shrill.

B *ff.*
Through the high wood e - cho-ing shrill.

T *con fuoco*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

This musical score page covers measures 328 through 332. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinets in Bb (B♭ Cl. 1 & 2), Bassoons (Bsn. 1 & 2), Horns in F (Hn. 1 & 2 in F, Hn. 3 & 4 in F), Trumpets in Bb (B♭ Tpt. 1 & 2), Trombones (Tbn.), Bass Trombone and Tuba (B. Tbn. & Tuba), Timpani (Timp.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flute:** Features a melodic line with triplets and a dynamic marking of *f* (forte).
- Woodwinds:** Oboe and Bassoon parts provide harmonic support with sustained notes and some triplet patterns.
- Horns:** Horns 1 & 2 and 3 & 4 play triplet patterns, with a dynamic marking of *ff* (fortissimo) in measure 332.
- Brass:** Trumpets and Trombones are mostly silent, indicated by rests.
- Strings:** Violins I and II play a rhythmic triplet pattern. Viola, Cello, and Contrabass provide a steady bass line.
- Percussion:** The Timpani part is silent until measure 332, where it plays a single note with a dynamic marking of *f*.

328

329

330

331

332

Fl. *f* ³ *con fuoco* *f*

Ob. *ff*

B \flat Cl. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

Hn. 1 & 2 in F *ff*

Hn. 3 & 4 in F *ff*

B \flat Tpt. 1 & 2 *f* *ff*

Tbn. *ff*

B. Tbn. & Tuba *ff*

Timp. *ff*

S

A

T

B

Vln. I *con fuoco* *ff* *sf*

Vln. II *ff* *sf*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

333

334

335

336

337

Sometime Walking

Soprano Solo

Allegro grazioso. con moto ♩ = 168

Flute

Oboe 1st *Oboe Solo*
mf

B♭ Clarinet 1 & 2

Bassoon 1 & 2 *p*

Horn 1 & 2 in F

Horn 3 & 4 in F

Trumpet 1 & 2 in B♭

Trombone

Bass Trombone & Tuba

Timpani

Soprano Solo

Soprano

Alto

Tenor

Bass

Allegro grazioso. con moto ♩ = 168

Violin I

Violin II

Viola

Cello

Contrabass

338

339

340

341

342

Fl.
 Ob.
 B \flat Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 343-347. The score includes parts for Flute, Oboe, B \flat Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in F, Horns 3 & 4 in F, B \flat Trumpets 1 & 2, Trombone, Bass Trombone & Tuba, Timpani, Solo Saxophone, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwind section (Flute, Oboe, B \flat Clarinet 1 & 2, Bassoon 1 & 2) has musical notation in measures 343-347. The Bassoon 1 & 2 part includes markings for *cresc.* and *p* in measure 347, and a *2nd* ending bracket in measure 347. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) and other woodwinds (Horns, Trumpets, Trombone, Tuba, Timpani, Solo Saxophone, Soprano, Alto, Tenor, Bass) are marked with a flat line, indicating they are silent in these measures.

343

344

345

346

347

This page of a musical score contains staves for various instruments and voices. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2), and Bassoon 1 & 2 (Bsn. 1 & 2). The brass section includes Horns 1 & 2 in F (Hn. 1 & 2 in F), Horns 3 & 4 in F (Hn. 3 & 4 in F), Trumpets 1 & 2 in B♭ (B♭ Tpt. 1 & 2), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). The percussion section includes Timpani (Timp.). The vocal section includes Soprano Solo (S Solo), Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 348-352 are shown. The woodwind parts have specific markings: Ob. has *cresc.* in measure 348 and *dim.* in measure 351; Bsn. 1 & 2 has *f* in measure 350 and *dim.* in measure 351. The other parts are mostly silent, indicated by rests.

348

349

350

351

352

Fl. *p*
 Ob. *dim.*
 B \flat Cl. 1 & 2 *dim.*
 Bsn. 1 & 2 *dim.*
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 353-357. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B \flat Cl.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone/Tuba (B. Tbn. & Tuba), Timpani (Timp.), Solo Saxophone (S Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwind and bassoon parts feature melodic lines with dynamics such as *p* (piano) and *dim.* (diminuendo). The brass and string parts are mostly silent, indicated by rests.

353

354

355

356

357

A

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

pp

p

p

p

Some - time walk - ing, not un -

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

Fl.
 Ob.
 B \flat Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

seen, By hedge - row elms, on hil - locks green;

363 **364** **365** **366** **367**

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

cresc.

Right _____ a - gainst _____ the east - ern gate,

cres. molto.

Where the great

S

A

T

B

Vln. I

p cresc.

cresc.

Vln. II

p cresc.

cresc.

Vla.

cresc.

divisi

unis.

cresc.

Vc.

p cresc.

Cb.

p cresc.

368

369

370

371

372

Fl. *p*
 Ob. *p*
 B \flat Cl. 1 & 2 *p*
 Bsn. 1 & 2 *p*
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 sun be - gins his state, Robed in flames and
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

373

374

375

376

377

B

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

am - ber light, The clouds in

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

thou - - - sand liv - er - ies dight.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

divisi

383

384

385

386

387

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dim.

388

389

390

391

392

C

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

p

pp

p

p

Straight mine eye hath caught new pleasures,

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

unis.

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

While the landscape round it measures; Russet

p

p

p

1st *p*

p

p

pp

pp

pp

pp

pp

pp

pp

pp

398

399

400

401

402

Fl. *p* 1st >

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo
lawns, _____ and fal - lows gray, _____

S

A

T

B

Vln. I *tr*

Vln. II

Vla.

Vc.

Cb.

403

404

405

406

407

D

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Where the nib - bling flocks do stray;

1st *p*

3rd *p*

p *poco cresc.*

arco

divisi

408

409

410

411

412

Fl.
 Ob.
 B \flat Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
p
poco cresc.
 Moun - tains, on whose bar - ren breast
divisi
p

413

414

415

416

417

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

The la - bour - ing clouds do

418

419

420

421

422

E

mf

dim.

mf

dim.

dim.

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

of - ten rest;

S

A

T

B

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

423

424

425

426

427

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

Mea - dows

unis.

p

unis.

p

unis.

p

428

429

430

431

432

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

trim, with dai - sies pied, Shal - low brooks, and

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

433

434

435

436

437

F

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

ri - vers wide; Towers and bat - tle - ments it sees

S

A

T

B

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

divisi

438

439

440

441

442

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bo - somed high in tuft - ed trees,

443

444

445

446

447

Poco sostenuto.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Where per - haps some beau - - - - - ty

Poco sostenuto.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

p

p

448

449

450

451

452

G

a tempo

f

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

dim.

mf

G

a tempo

f

dim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

unis.

dim.

f

divisi

f

453

454

455

456

457

This page of a musical score contains five systems of staves, numbered 458 through 462 at the bottom. The instruments and parts are as follows:

- System 1 (Measures 458-462):** Flute (Fl.), Oboe (Ob.), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in F (Hn. 1 & 2 in F), Horns 3 & 4 in F (Hn. 3 & 4 in F), Trumpets 1 & 2 (B \flat Tpt. 1 & 2), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), and Timpani (Timp.).
- System 2 (Measures 458-462):** Solo Saxophone (S Solo), Soprano (S), Alto (A), Tenor (T), and Bass (B).
- System 3 (Measures 458-462):** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).
- System 4 (Measures 458-462):** Contrabass (Cb.).

The score is written in a key signature of one flat (B \flat) and a common time signature (C). The woodwinds and brass parts are mostly silent, with some activity in measures 458 and 459. The strings and solo parts have more active lines, with some melodic phrases and sustained notes. A 'unis.' marking is present in the Vc. part in measure 461.

458

459

460

461

462

Fl.
 Ob.
 B \flat Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
p
 The cy - - - - -

463

464

465

466

467

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf solo

mf

mf

p

p

p

p

p

no - sure of neigh - bour - ing eyes.

468

469

470

471

472

473

Fl.
 Ob.
 B \flat Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 474-478. The score is written for a full orchestra. The woodwind section (Flute, Oboe, Clarinets, Bassoon) has active parts, while the brass and string sections are mostly silent. The Oboe part includes dynamics *f* and *dim.*. The score is divided into five measures, with measure numbers 474, 475, 476, 477, and 478 printed below the staves.

474

475

476

477

478

H

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

479

480

481

482

483

This musical score page contains five systems of staves, numbered 484 to 488 at the bottom. The instruments and parts are as follows:

- System 1:** Flute (Fl.), Oboe (Ob.), Bassoon (Bsn. 1 & 2), and Bass Clarinet (B♭ Cl. 1 & 2).
- System 2:** Horns in F (Hn. 1 & 2 in F, Hn. 3 & 4 in F), Trumpets in B♭ (B♭ Tpt. 1 & 2), Trombone (Tbn.), and Bass Trombone/Tuba (B. Tbn. & Tuba).
- System 3:** Timpani (Timp.), Solo Saxophone (S Solo), Saxophone (S), Alto Saxophone (A), Tenor Saxophone (T), and Bass Saxophone (B).
- System 4:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical markings include *cresc.* (crescendo) and *f* (forte). The score features various note values, including eighth and sixteenth notes, and rests. The bottom of the page is marked with the measure numbers 484, 485, 486, 487, and 488.

484

485

486

487

488

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

489

490

491

492

493

K

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

unis.

mf

p

494

495

496

497

498

This musical score page contains staves for the following instruments and voices: Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in F (Hn. 1 & 2 in F), Horns 3 & 4 in F (Hn. 3 & 4 in F), B♭ Trumpet 1 & 2 (B♭ Tpt. 1 & 2), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Soloist (S Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 499-503 are shown. The key signature has one flat (B♭). The score includes dynamic markings: *p* (piano) and *pp* (pianissimo). The Bassoon part features a *pp* marking in measure 503. The Viola and Violoncello parts have *p* markings in measure 500. The B♭ Clarinet and Bassoon parts have slurs and accents in measures 499 and 500.

499

500

501

502

503

This musical score page covers measures 504 through 507. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in F (Hn. 1 & 2 in F), Horns 3 & 4 in F (Hn. 3 & 4 in F), B♭ Trumpet 1 & 2 (B♭ Tpt. 1 & 2), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.), Solo Saxophone (S Solo), Saxophone (S), Alto Saxophone (A), Tenor Saxophone (T), and Bass (B). The score features dynamic markings such as *p* and *pizz.*, and includes performance instructions: "Begin Horn 1 & 2 in D", "Begin Horn 3 & 4 in D", and "Begin Trumpet 1 & 2 in D".

Towered Cities

Chorus

Allegro ♩ = 104 - 116

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

f

sf

p

cresc.

f

arco

mf

cresc.

f

mf

cresc.

f

mf

cresc.

f

mf

cresc.

f

Tower-ed ci-ties please us

Tower-ed ci-ties please us

508

509

510

511

512

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

then, And the bu - sy hum of men,

Tower-ed ci-ties please us then, And the bu - sy hum of

Tower-ed ci-ties please us then, And the bu - sy hum of

then, And the bu - sy hum of men,

then, And the bu - sy hum of men,

then, And the bu - sy hum of men,

513

514

515

516

517

518

A

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Detailed description: This section of the score covers measures 519 to 523. It includes staves for Flute, Oboe, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in D, Horns 3 & 4 in D, Trumpets 1 & 2 in D, Trombone, Bass Trombone & Tuba, and Timpani. The woodwinds and brass instruments play a melodic line starting in measure 519, marked with a forte (f) dynamic. The flute and oboe parts have a fermata over the final note in measure 523. The brass instruments provide harmonic support with sustained notes.

S

A

T

B

men, Where throngs of knights, and ba - rons bold In weeds of peace _____

men, Where throngs of knights, and ba - rons bold In weeds of _____

Where throngs of knights, and ba - rons bold, and ba - rons bold In weeds of peace _____

Where throngs of knights, and ba - rons bold, and ba - rons bold In weeds of peace _____

Detailed description: This section contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "men, Where throngs of knights, and ba - rons bold In weeds of peace _____". The Soprano and Alto parts have a fermata over the final note. The Tenor and Bass parts have a fermata over the final note. The dynamic marking is forte (f).

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This section of the score covers measures 519 to 523 for the string instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment consisting of eighth and sixteenth notes. The dynamic marking is forte (f).

519

520

521

522

523

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

p

high tri - umphs hold, With store of la - dies, whose bright eyes Rain in - flu-ence, and judge the

peace, high tri - umphs hold, With store of la - dies, whose bright eyes Rain in - flu-ence, and judge the

high tri - umphs hold, With store of la - dies, whose bright eyes Rain in - flu-ence

high tri - umphs hold, With store of la - dies, whose bright eyes Rain in - flu-ence,

524 525 526 527 528

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Begin Horn 3 & 4 in F

prize Of wit or arms, while both con-tend To win her grace whom all com-

prize Of wit or arms, while both con-tend To win her grace whom all com-

— and judge the prize Of arms, To win her grace whom all com-

— and judge the prize Of arms, while both con-tend To win her grace whom all com-

529

530

531

532

533

B

Poco dim. e rit.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S
mend.

A
mend.

T
mend.

B
mend.

B

Poco dim. e rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

534

535

536

537

Poco più tranquillo

Fl.
Ob.
B♭ Cl. 1 & 2
Bsn. 1 & 2

p *p* *p* *cresc.*

Hn. 1 & 2 in F
Hn. 3 & 4 in F
D Tpt. 1 & 2
Tbn.
B. Tbn. & Tuba
Timp.

S
A
T
B

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

There let Hy-men oft ap-pear With saf - fron robe and ta - per clear, With pomp, and

There let Hy-men oft ap-pear With saf - fron robe and ta - per clear, With pomp, and

There let Hy-men oft ap-pear With saf - fron robe and ta - per clear, With pomp,

There let Hy-men oft ap-pear With saf - fron robe and ta - per clear, With pomp,

Poco più tranquillo

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *pizz.* *arco* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *p* *mf cresc.* *p* *mf cresc.*

538

539

540

541

542

543

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

feast, and rev - el - ry, With mask and an - tique

feast, and rev - el - ry, With mask, with mask and an - tique

and feast, and feast, and rev - el - ry, With mask and an - tique

and feast, and feast, and rev - el - ry, With mask and an - tique

544

545

546

547

548

C

tranquillo

Fl.
Ob.
B♭ Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2 in F
Hn. 3 & 4 in F
D Tpt. 1 & 2
Tbn.
B. Tbn. & Tuba
Timp.

S
A
T
B

pa - gean - try; Such sights as youth - ful po - ets dream

C

tranquillo

Vln. I
Vln. II
Vla.
Vc.
Cb.

549

550

551

552

553

This musical score page covers measures 554 to 558. The instruments and parts are arranged as follows:

- Fl.**: Flute, starting in measure 554 with a *p* dynamic.
- Ob.**: Oboe, silent throughout.
- B♭ Cl. 1 & 2**: Bass Clarinet, starting in measure 555 with a *p* dynamic, playing a melodic line with slurs and accents.
- Bsn. 1 & 2**: Bassoon, starting in measure 557 with a *pp* dynamic, playing a melodic line with slurs and accents, ending with a *dim.* marking.
- Hn. 1 & 2 in F**: Horns 1 & 2, playing a melodic line starting in measure 557 with a *pp* dynamic.
- Hn. 3 & 4 in F**: Horns 3 & 4, silent throughout.
- D Tpt. 1 & 2**: Trumpets in D, silent throughout.
- Tbn.**: Trombone, silent throughout.
- B. Tbn. & Tuba**: Baritone Trombone and Tuba, silent throughout.
- Timp.**: Timpani, silent throughout.
- S.**: Soprano voice, playing a melodic line starting in measure 554.
- A.**: Alto voice, playing a melodic line starting in measure 554.
- T.**: Tenor voice, playing a melodic line starting in measure 554.
- B.**: Bass voice, playing a melodic line starting in measure 554.
- Vln. I**: Violin I, playing a melodic line starting in measure 554, with a *pp* dynamic in measure 557.
- Vln. II**: Violin II, playing a melodic line starting in measure 554, with a *pp* dynamic in measure 556.
- Vla.**: Viola, playing a melodic line starting in measure 554, with a *pp* dynamic in measure 556.
- Vc.**: Violoncello, playing a bass line of chords throughout.
- Cb.**: Contrabass, playing a bass line of chords throughout.

554

555

556

557

558

rit. e dim.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

On sum - mer eves by haunt - ed stream.

rit. e dim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo *p* *espress.*

pp

pizz.

p

559

560

561

562

563

This page of a musical score contains measures 564 through 569. The instruments and parts are arranged as follows:

- Fl.** (Flute): Measures 564-568 are silent. In measure 569, it plays a half note G4.
- Ob.** (Oboe): Silent throughout.
- B♭ Cl. 1 & 2** (B-flat Clarinets): Measure 564 has a half note G4. Measure 565 has a half note A4. Measure 566 has a half note B4. Measure 567 has a half note C5. Measure 568 has a half note D5. Measure 569 has a half note E5. Dynamics include *dim.* and *pp*.
- Bsn. 1 & 2** (Bassoons): Measure 564 has a half note G3. Measure 565 has a half note A3. Measure 566 has a half note B3. Measure 567 has a half note C4. Measure 568 has a half note D4. Measure 569 has a half note E4. Dynamics include *pp*.
- Hn. 1 & 2 in F** (Horn 1 & 2 in F): Measure 569 has a half note G3. Dynamics include *p*.
- Hn. 3 & 4 in F** (Horn 3 & 4 in F): Silent throughout.
- D Tpt. 1 & 2** (Trumpets in D): Silent throughout.
- Tbn.** (Tenor Trombone): Silent throughout.
- B. Tbn. & Tuba** (Baritone Trombone & Tuba): Silent throughout.
- Timp.** (Timpani): Silent throughout.
- S Solo** (Solo Soprano): Measure 569 has a half note G4. Dynamics include *p*. The tempo marking *And* is present below the staff.
- S** (Soprano): Silent throughout.
- A** (Alto): Silent throughout.
- T** (Tenor): Silent throughout.
- B** (Bass): Silent throughout.
- Vln. I** (Violin I): Measure 564 has a half note G4. Measure 565 has a half note A4. Measure 566 has a half note B4. Measure 567 has a half note C5. Measure 568 has a half note D5. Measure 569 has a half note E5.
- Vln. II** (Violin II): Silent throughout.
- Vla.** (Viola): Silent throughout.
- Vc.** (Violoncello): Silent throughout.
- Cb.** (Cello): Silent throughout.

564

565

566

567

568

569

And ever, against eating cares

Soprano Solo & Chorus

Allegro grazioso. ♩ = 76 to 80

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs,

Allegro grazioso. ♩ = 76 to 80

570 571 572 573

The image shows a page of a musical score for a symphony orchestra and vocal soloist. The score is in 6/8 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro grazioso' with a quarter note equal to 76 to 80 beats. The score is divided into four measures, numbered 570 to 573 at the bottom. The vocal soloist (S Solo) has the lyrics: 'ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs,'. The lyrics are written under the vocal line, with some words split across lines. The vocal line starts with a fermata over the first measure. The instrumental parts include Flute, Oboe, Clarinets (B-flat and D), Bassoon, Horns (F and C), Trumpets (D), Trombones (B-flat and Tuba), Timpani, Violins (I and II), Viola, Violoncello, and Contrabass. The string parts are marked with a piano (*p*) dynamic. The woodwind and brass parts are mostly silent in this section, with some notes in the Horn 1 & 2 in F part. The vocal soloist's part is the only one with lyrics.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in F (Hn. 1 & 2 in F), Horns 3 & 4 in F (Hn. 3 & 4 in F), Trumpets 1 & 2 (D Tpt. 1 & 2), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). The percussion section includes Timpani (Timp.). The vocal soloist (S Solo) has lyrics: "Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce. In notes with". The vocal soloist part includes dynamics like *p* and accents. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The string parts feature intricate patterns, including a prominent sixteenth-note figure in the Violin I and II parts. Dynamics such as *p* are marked throughout the string section.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ma - ny a wind - ing bout Of link - ed sweet - ness long drawn

p

poco cres.

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

p

p

p

p

pizz.

out, _____

With wan - ton heed _____

Fl. *1st*

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

and gid - dy cun - ning, The melt - ing voice through ma - zes run - ing, Un -

p

587

588

589

590

Fl. *rit.* 1st *a tempo*
mf

Ob. *f*

B♭ Cl. 1 & 2 *mf*

Bsn. 1 & 2 2nd *mf* *f*

Hn. 1 & 2 in F *mf*

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp. *p*

S Solo *cresc.*
 twist - ing all the chains that tie _____ The hid - den soul _____ of har - - - mo - ny;

S

A

T

B

Vln. I *arco* *cresc.* *rit.* *a tempo* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *p* *cresc.* *mf* *divisi* *f*

Cb. *p* *cresc.* *mf*

591

592

593

594

595

596

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

mf

p

un.

That Or - pheus self - may heave his head From gold - en

597

598

599

600

601

Fl.

Ob. *1st mf* *cresc.*

B♭ Cl. 1 & 2

Bsn. 1 & 2 *2nd mf*

Hn. 1 & 2 in F *mf* *1st*

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo *cresc.*
 slum - ber on a bed Of heaped E - ly - sian flowers, and hear such strains, as would have won the ear of

S

A

T

B

Vln. I *p* *cresc. molto*

Vln. II *p* *cresc. molto*

Vla. *p* *cresc. molto*

Vc. *p* *cresc. molto*

Cb. *p* *cresc. molto*

602

603

604

605

606

Colla Voce

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Plu - to. To have quite set free His half re - gained Eu -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Colla Voce

607

608

609

610

611

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf *espress.* 1st

mf 1st

sf 1st

p

p

ry - di - ce.

p

And

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs, Mar - ried to im -

And ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs, Mar - ried to im -

And ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs, Mar - ried to im -

And ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs, Mar - ried to im -

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

divisi

unis.

p

p

p

cresc.

cresc.

E

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

mor - tal verse, Such as the meet - ing soul may pierce, In notes with ma - ny a wind - ing

mor - tal verse, Such as the meet - ing soul may pierce, In notes with ma - ny a wind -

mor - tal verse, Such as the meet - ing soul may pierce, In notes with ma - ny a

mor - tal verse, Such as the meet - ing soul may pierce, In notes with ma - ny a

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

622

623

624

625

626

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

bout, _____ Of link - ed sweet - ness _____ long drawn

- - - ing bout, _____ Of link - ed sweet - - - ness long _____

wind - ing bout, _____ Of link - ed sweet - - - ness long drawn

wind - ing bout, _____ Of link - ed sweet - ness _____ long drawn

Vln. I

Vln. II

Vla.

Vc.

Cb.

L'istesso tempo. Animato

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

out. _____

drawn out. _____

out. _____

out.

With wan - ton heed and gid - dy

With wan - ton heed and gid - dy cun - ning,

With wan - ton heed and gid - dy cun - ning,

With wan - ton heed and

L'istesso tempo. Animato

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

dim.

p

p

p

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

cresc.

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

unis.

cun - ning, with wan - ton heed and gid - dy — cun - ning,

with wan - ton heed and gid - dy — cun - ning, with wan - ton

with wan - ton heed and gid - dy cun - ning, with

gid - dy — cun - ning, with wan - ton heed and gid - dy — cun - ning

637

638

639

640

641

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

with wan - ton heed and gid - dy

heed and gid - dy cun - ning, with wan - ton heed and

wan - ton heed, with wan - ton heed and gid - dy cun - ning, with wan - ton heed -

with wan - ton heed and gid - dy cun - ning, with wan - ton

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. **F** *Animando.*

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S
cun - ning, The melt - ing voice through ma - zes run - ning,

A
gid - dy cun - ning, The melt - ing voice through ma - zes run - ning, The melt - ing

T
- and gid - dy cun - ning, and gid - dy cun - ning,

B
heed and gid - dy cun - ning, The melt - ing

Vln. I **F** *Animando.*

Vln. II

Vla.

Vc.

Cb.

647

648

649

650

651

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *cresc.*

f *cresc.*

2nd *f*

Through ma - zes run - ning, The melt - ing voice through ma -

voice through ma - zes run - ning,

The melt - ing voice through ma - zes run - ning, through

voice through ma - zes run - ning, The melt - ing voice through

652

653

654

655

656

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

D Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

mf

Begin Trumpet 1 & 2 in B flat

zes run - ning, through ma - zes run - ning, through ma -

through ma - zes run - ning, through ma - zes

ma - zes run - ning, through ma - zes run - ning,

ma - zes run - ning, The melt - ing

657

658

659

660

661

G *Poco sostenuto.*

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

1. 1 & 2 in F

1. 3 & 4 in F

\flat Tpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

f

f

f

f

f

f

f

f

zes run - ing, Un - twist - ing all the

run - ning, through ma - zes run - ning, Un - twist - ing all the

through ma - zes run - ning, Un -

voice through ma - zes **G** run - ning, Un -

Poco sostenuto.

662

663

664

665

666

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S
chains that tie - - - The hid - den soul, the hid - den

A
chains that tie The hid - den soul, the hid - den soul

T
twist - ing all the chains that tie the hid - den soul, the hid - den

B
twist - - - ing all the chains that tie the hid - den

Vln. I

Vln. II

Vla.

Vc.

Cb.

667

668

669

670

671

Poco rit.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S
soul of har - - - - - mo - ny.

A
— of har - - - - - mo - ny.

T
soul of har - - - - - mo - ny.

B
soul of har - - - - - mo - ny.

Vln. I
sempre *ff*

Vln. II

Vla.

Vc.

Cb.

Poco rit.

672

673

674

675

676

Poco meno mosso.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

ff

ff

ff

ff

These de - lights if thou canst give,

These de - lights if thou canst give,

These de - lights if thou canst give,

These de - lights if thou canst give,

Poco meno mosso.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

677

678

679

680

681

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Mirth, with thee

Mirth, with thee

Mirth, with thee

Mirth, with thee

Vln. I

Vln. II

Vla.

Vc.

Cb.

H *con fuoco*

rit.

Fl.
Ob.
B♭ Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2 in F
Hn. 3 & 4 in F
B♭ Tpt. 1 & 2
Tbn.
B. Tbn. & Tuba

Timp. *ff*

S
I mean to live.

A
I mean to live.

T
I mean to live.

B
I mean to live.

H *con fuoco*

rit.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page contains five measures of music, numbered 692 through 696. The instruments and parts are arranged as follows:

- Fl.** (Flute): Melodic line with slurs and accents.
- Ob.** (Oboe): Melodic line with slurs and accents.
- B♭ Cl. 1 & 2** (B-flat Clarinets): Harmonic accompaniment.
- Bsn. 1 & 2** (Bassoons): Harmonic accompaniment.
- Hn. 1 & 2 in F** (Horn 1 & 2 in F): Harmonic accompaniment.
- Hn. 3 & 4 in F** (Horn 3 & 4 in F): Harmonic accompaniment.
- B♭ Tpt. 1 & 2** (B-flat Trumpets 1 & 2): Harmonic accompaniment.
- Tbn.** (Trombone): Rested.
- B. Tbn. & Tuba** (Baritone Trombone & Tuba): Rested.
- Timp.** (Timpani): Sustained roll with a wavy line.
- S.** (Soprano): Rested.
- A.** (Alto): Rested.
- T.** (Tenor): Rested.
- B.** (Bass): Rested.
- Vln. I** (Violin I): Melodic line with slurs and accents.
- Vln. II** (Violin II): Melodic line with slurs and accents.
- Vla.** (Viola): Harmonic accompaniment, marked *divisi* in measure 695.
- Vc.** (Violoncello): Harmonic accompaniment.
- Cb.** (Contrabass): Harmonic accompaniment.

The score is written in a key signature of two flats (B-flat major or F minor) and a common time signature. The bottom of the page features measure numbers 692, 693, 694, 695, and 696.

692

693

694

695

696

This musical score page contains five systems of staves for measures 697 through 701. The instruments and parts are as follows:

- Fl.** (Flute): Melodic line with slurs and accents.
- Ob.** (Oboe): Melodic line with slurs and accents.
- B♭ Cl. 1 & 2** (B-flat Clarinet): Harmonic accompaniment.
- Bsn. 1 & 2** (Bassoon): Harmonic accompaniment.
- Hn. 1 & 2 in F** (Horn): Harmonic accompaniment.
- Hn. 3 & 4 in F** (Horn): Harmonic accompaniment.
- B♭ Tpt. 1 & 2** (Trumpet): Harmonic accompaniment.
- Tbn.** (Trombone): Rested.
- B. Tbn. & Tuba** (Baritone/Tuba): Rested.
- Timp.** (Timpani): Rhythmic accompaniment with a wavy line indicating tremolo.
- S.** (Soprano): Rested.
- A.** (Alto): Rested.
- T.** (Tenor): Rested.
- B.** (Bass): Rested.
- Vln. I** (Violin I): Melodic line with slurs and accents.
- Vln. II** (Violin II): Melodic line with slurs and accents.
- Vla.** (Viola): Harmonic accompaniment, marked *unis.*
- Vc.** (Violoncello): Harmonic accompaniment, marked *unis.*
- Cb.** (Cello): Harmonic accompaniment.

697

698

699

700

701

Fl.
 Ob.
 B \flat Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in F
 Hn. 3 & 4 in F
 B \flat Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is in 4/4 time with a key signature of two flats (B \flat and E \flat). The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets) plays a melodic line with slurs and accents. The brass section (Trombones, Tuba) provides harmonic support with sustained notes. The string section (Violins, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment with slurs and accents. The vocal parts (Soprano, Alto, Tenor, Bass) are silent throughout this passage.

702

703

704

705

706

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score contains measures 712 through 716. The instruments and parts are arranged as follows from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. 1 & 2 (B-flat Clarinet)
- Bsn. 1 & 2 (Bassoon)
- Hn. 1 & 2 in F (Horn)
- Hn. 3 & 4 in F (Horn)
- B♭ Tpt. 1 & 2 (Trumpet)
- Tbn. (Trombone)
- B. Tbn. & Tuba (Euphonium/Tuba)
- Timp. (Timpani)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Vln. I (Violin)
- Vln. II (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic marking *mf* (mezzo-forte) is present in the Trombone and Euphonium/Tuba parts. The Timpani part features a *f* (forte) dynamic marking. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The string parts (Violins, Viola, Violoncello, Cello) have complex rhythmic patterns, including triplets and slurs.

712

713

714

715

716

This musical score page contains measures 717 through 721. The instruments and parts are as follows:

- Fl.**: Flute, starting a melodic line in measure 719 with a forte (*f*) dynamic.
- Ob.**: Oboe, playing a melodic line with accents.
- B♭ Cl. 1 & 2**: Bass Clarinet, playing a melodic line with accents.
- Bsn. 1 & 2**: Bassoon, playing a melodic line with accents.
- Hn. 1 & 2 in F**: Horns 1 & 2 in F, playing a melodic line with accents.
- Hn. 3 & 4 in F**: Horns 3 & 4 in F, playing a melodic line with accents.
- B♭ Tpt. 1 & 2**: Trumpets 1 & 2 in B♭, playing a melodic line with accents and triplets in measure 719.
- Tbn.**: Trombone, playing a melodic line with accents.
- B. Tbn. & Tuba**: Baritone Trombone and Tuba, playing a melodic line with accents.
- Timp.**: Timpani, playing a rhythmic pattern with a crescendo hairpin.
- B. Solo**: Bass Soloist, with the instruction "Begin Bass Solo" in measure 717. A forte (*f*) dynamic is indicated in measure 720.
- S.**: Soprano, with the vocal line "Hence," starting in measure 720.
- A.**: Alto, with a vocal line.
- T.**: Tenor, with a vocal line.
- B.**: Bass, with a vocal line.
- Vln. I**: Violin I, playing a melodic line with accents.
- Vln. II**: Violin II, playing a melodic line with accents.
- Vla.**: Viola, playing a melodic line with accents.
- Vc.**: Violoncello, playing a melodic line with accents.
- Cb.**: Contrabass, playing a melodic line with accents.

717

718

719

720

721

Hence, vain deluding Joys

Bass Solo

Flute

Oboe

B \flat Clarinet 1 & 2

Bassoon 1 & 2

Horn 1 & 2 in E \flat

Horn 3 & 4 in E \flat

Trumpet 1 & 2 in B \flat

Trombone

Bass Trombone & Tuba

Timpani

Change to F, A flat, D

Bass Solo

vain de - lud - ing Joys, The brood of Fol - ly with - out

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

f

722 723 724 725 726

Andante molto sostenuto. ♩ = ♩

Poco più mosso.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

* Manuscript shows these two measures for Bass Clarinet. As these are the only Bass Clarinet notes in the entire piece and the phrase is duplicated by the Violas, this has been placed in the Clarinet staff.

fa - ther bred! How lit-tle you bes - ted, Or fill the fix - ed mind with all your toys!

Andante molto sostenuto. ♩ = ♩

Poco più mosso.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

8

727

728

729

730

731

1st *p*

mf

mf

Hn. 1 & 2 in E \flat

Hn. 3 & 4 in E \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

p

Dwell in some i - dle brain, And fan - cies fond with gau - dy shapes pos - sess,

S

A

T

B

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

divisi

Cb.

pp

732

733

734

735

736

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

As thick and num - ber-less As the gay notes that peo - ple the sun - beams; Or lik - est hover-ing

1st *p*

p

cresc.

pizz.

p

arco

737

738

739

740

741

mf
dim.
p
1st
1st
pp
pp
p
pp
pp

Fl.
 Ob.
 B♭ Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2 in E♭
 Hn. 3 & 4 in E♭
 B♭ Tpt. 1 & 2
 Tbn.
 B. Tbn. & Tuba
 Timp.
 B. Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

dreams,
 The fic - kle pen - sion - ers of Mor - pheus'

742

743

744

745

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E♭

Hn. 3 & 4 in E♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1st *p*

Begin Horn 1 & 2 in D

Begin Horn 3 & 4 in D

train.

p

dim.

dim.

unis. *p*

dim.

divisi

Più mosso. ♩ = 80

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Più mosso. ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Cb.

But hail, thou god-dess sage and ho-ly, Hail, di-vi-nest Mel-an-cho-ly, Whose saint-ly vis-age is too

750 751 752 753 754 755

Hail, thou goddess

Chorus

M

Fl.

Ob. *p*

B♭ Cl. 1 & 2

Bsn. 1 & 2 1st *p*

Hn. 1 & 2 in D 1st *p*

Hn. 3 & 4 in D *p*

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

bright To hit the sense of hu - man sight.

S *pp*

A *pp*

T *pp*

B *pp*

Hail, _____ thou god - dess sage and ho - ly, Hail, _____

Hail, _____ thou god - dess sage and ho - ly, Hail, _____

Hail, _____ thou god - dess sage and ho - ly, Hail, _____

Hail, _____ thou god - dess sage and ho - ly, Hail, _____

M

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. unis. *p*

Cb. *p*

756

757

758

759

760

Fl.

Ob. *mf*

B♭ Cl. 1 & 2

Bsn. 1 & 2 *p* 2nd

Trp. 1 & 2 in D 1st

Trp. 3 & 4 in D

Trpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

B. Solo

S *poco cresc.*
 di - vin - est Me - lan - cho - ly, Whose saint - ly vi - sage is too bright To hit the sense of hu - man

A
 di - vin - est Me - lan - cho - ly, Whose saint - ly vi - sage is too bright To hit the sense of hu - man

T *cresc.*
 di - vin - est Me - lan - cho - ly, Whose saint - ly vi - sage is too bright To hit the sense of hu - man

B *cresc.*
 di - vin - est Me - lan - cho - ly, Whose saint - ly vi - sage is too bright To hit the sense of hu - man

Vln. I *divisi*

Vln. II *poco cresc.* *dim.*

Vla. *poco cresc.* *dim.*

Vc. *poco cresc.* *dim.*

Cb. *poco cresc.* *dim.*

761

762

763

764

765

O

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

So - ber, stead - fast, and de - mure, All in a
pure, So - ber, stead - fast, and de - mure,
pure, So - ber, stead - fast, and de - mure,
pure, So - ber, stead - fast, and de - mure,
pure, So - ber, stead - fast, and de - mure,

pp

pp

pp

pp

p

p

p

cresc.

cresc.

771

772

773

774

775

Poco animando

Fl.

Ob. *1st p*
cresc.

B \flat Cl. 1 & 2

Bsn. 1 & 2
2nd

Hn. 1 & 2 in D *1st p*
cresc.

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo *cresc.*

robe of dark - est grain, Flow - ing with ma -

S *cresc.*

All in a robe of dark - est grain, Flow - - -

A

All in a robe of dark - est grain,

T

All in a robe of dark - est grain, Flow - - -

B

All in a robe of dark - est grain, Flow - ing

Poco animando

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.*

Cb. *poco cresc.*

776

777

778

779

780

Fl. *mf* 1st *dim.*

Ob. *f*

B♭ Cl. 1 & 2 *f*

Bsn. 1 & 2 *f* *p*

Hn. 1 & 2 in D *p* *mf* 1st

Hn. 3 & 4 in D *p*

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S
jes - - - - - tic train.
- ing with ma - jes - - - - - tic train.

A *cresc.*
Flow - ing with ma - jes - tic train.

T *f*
- ing with ma - jes - - - - - tic train.

B
with ma - jes - - - - - tic train.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

781

782

783

784

785

This musical score page contains five systems of staves, numbered 786 through 790 at the bottom. The instruments and parts are as follows:

- System 1:** Flute (Fl.), Oboe (Ob.), Bassoon (Bsn. 1 & 2), and Horns (Hn. 1 & 2 in D, Hn. 3 & 4 in D). The Flute part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents, and a dynamic marking of *mf* with a *2nd* marking. The Horns 1 & 2 part has a melodic line with slurs and accents.
- System 2:** Trumpets (B \flat Tpt. 1 & 2), Trombone (Tbn.), and Bass Trombone/Tuba (B. Tbn. & Tuba). These parts are mostly silent, indicated by rests.
- System 3:** Timpani (Timp.) and Bass Solo (B. Solo). These parts are mostly silent, indicated by rests.
- System 4:** Soprano (S), Alto (A), Tenor (T), and Bass (B). These parts are mostly silent, indicated by rests.
- System 5:** Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part has a melodic line with slurs and accents, and a dynamic marking of *p*. The Violin II part has a melodic line with slurs and accents, and a dynamic marking of *p*. The Viola part has a melodic line with slurs and accents, and a dynamic marking of *p*. The Violoncello part has a melodic line with slurs and accents, and a dynamic marking of *p*. The Contrabass part is mostly silent, indicated by rests.

786

787

788

789

790

Poco rit.

This musical score page contains measures 791 through 794. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl. 1 & 2), Bassoon (Bsn. 1 & 2), Horns (Hn. 1 & 2 in D, Hn. 3 & 4 in D), Trumpets (B♭ Tpt. 1 & 2), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Bass Solo (B. Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 791 and 792 show the woodwinds and brass instruments with various rests and melodic lines. The Bassoon (Bsn. 1 & 2) and Horns (Hn. 1 & 2 in D) have active parts, while other instruments are mostly in rests. The vocal soloist (B. Solo) is also in a rest.

Measure 793 begins with the tempo marking *Poco rit.* and features more active parts for the woodwinds and strings. The Bassoon (Bsn. 1 & 2) and Horns (Hn. 1 & 2 in D) continue their lines. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) have a more active accompaniment.

Measure 794 concludes the section with various rests and melodic fragments for the instruments.

791

792

793

794

Come, but keep thy wonted state

Bass Solo

Allegro moderato. ♩ = ♩

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

p

mf

cresc.

poco cresc.

Come, but keep thy wont - ed state _____ With ev - en step _____ and mu - sing gait, With looks com - mer - cing with the

Allegro moderato. ♩ = ♩

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

795

796

797

798

799

rit. *Poco sostenuto.* *rit.*

Fl.

Ob. *1st p cresc.* *f* *p*

B♭ Cl. 1 & 2

Bsn. 1 & 2 *fp* *p*

Hn. 1 & 2 in D *f* *2nd p*

Hn. 3 & 4 in D *f*

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo
 skies, Thy rapt soul sit - ting in thine eyes; There, held in ho - ly pass - ion still, For - get thy - self to

S

A

T

B

rit. *Poco sostenuto.* *rit.*

Vln. I *f* *p* *p*

Vln. II *f* *pp* *p*

Vla. *f p* *p*

Vc. *cresc.* *f p*

Cb. *cresc.* *f p*

800

801

802

803

804

805

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 2 in D (Hn. 1 & 2 in D), Horns 3 & 4 in D (Hn. 3 & 4 in D), B♭ Trumpet 1 & 2 (B♭ Tpt. 1 & 2), Trombone (Tbn.), and B. Trombone & Tuba (B. Tbn. & Tuba). The middle section includes a Solo Bassoon (B. Solo) with lyrics, and the vocal quartet (Soprano S., Alto A., Tenor T., Bass B.). The bottom section contains the string ensemble: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in the key of E major and common time. The solo bassoon part includes the lyrics: "mar - ble, Till with a sad, lead - en, down - ward cast, Thou". Performance markings include *dim.* (diminuendo) and *p* (piano) throughout. The measure numbers 806, 807, 808, 809, and 810 are printed at the bottom of the page.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

mar - ble, Till with a sad, lead - en, down - ward cast, Thou

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

806 807 808 809 810

And join we thee calm peace and quiet

Chorus

Tranquillo. ♩ = 84

p *1st p*

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

fix _____ them on the earth as fast,

S

A

T

B

p *1st p*

And join with thee calm

And join with thee calm

Tranquillo. ♩ = 84

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *pp* *pp*

p *p* *p* *p*

811 812 813 814 815

R

Fl.

Ob. *1st p*

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D *3rd p*

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

peace and qui - et, And hears the Mu - ses in a ring Aye

Spare fast, that oft with gods does di - et, And hears the Mu - ses in a ring Aye

peace and qui - et, And hears the Mu - ses in a ring Aye

Spare fast, that oft with gods does di - et, And hears the Mu - ses in a ring Aye

R

Vln. I

Vln. II

Vla.

Vc.

Cb.

816

817

818

819

820

f Più mosso. ♩ = 96

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

n. 1 & 2 in D

n. 3 & 4 in D

B♭ Tpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

S

A

T

B

mf *cresc.* *f*

round a - bout Jove's al - tar sing.

Più mosso. ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

821

822

823

824

825

Fl. *1st p*

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D *p*

Hn. 3 & 4 in D *p*

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S *p* And the mute Si - lence hist a - long, 'Less *p*

A *p* And the mute Si - lence hist a - long,

T *p* And the mute Si - lence hist a - long,

B *p* And the mute Si - lence hist a - long,

Vln. I

Vln. II

Vla. *dim.*

Vc. *dim.* *p*

Cb. *dim.* *p*

826

827

828

829

830

Fl.

Ob.

A Cl. 1 & 2
Begin Clarinet in A

Bsn. 1 & 2

Hn. 1 & 2 in D
1st *pp*

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S
Phi - lo - mel will deign a song, _____ In her sweet - est, sad - dest plight, _____

A

T
p
'Less Phi - lo - mel will deign a song, _____ in her sweet - est, sad - dest plight,

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

831

832

833

834

835

* When the acoustical properties of the room allow one clarinet to be sufficiently heard, the doubling can be dispensed with throughout this passage.

Fl.

Ob.

A Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Smooth - ing the rug - ged brow of night, While Cyn - thia checks her dra - gon yoke,

Smooth - ing therug - ged brow of night, While Cyn - thia checks her dra - gon yoke,

Smooth - ing the rug - ged brow of night, While Cyn - thia checks her dra - gon yoke,

Smooth - ing the rug - ged brow of night, While Cyn - thia checks her dra - gon yoke,

Vln. I

Vln. II

Vla.

Vc.

Cb.

Più mosso. ♩ = 126

Fl. *pp* *p*

Ob.

ACL. 1 & 2 *p*

Bsn. 1 & 2 2nd *p*

Trpt. 1 & 2 in D *p* *p*

Trpt. 3 & 4 in D

Tpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

S *p* Gen - tly o'er the ac - cus - tomed oak. Sweet bird, that

A *p* Gen - tly o'er the ac - cus - tomed oak. Sweet bird, that

T 8 Gen - tly o'er the ac - cus - tomed oak.

B Gen - tly o'er the ac - cus - tomed oak.

Più mosso. ♩ = 126

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. pizz. *p*

Cb. pizz. *p*

841

842

843

844

845

Fl.

Ob.

ACl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S
shun - nest the noise of fol - ly, Most mu - si-cal, most mel - an - cho - ly,

A
shun - nest the noise of fol - ly, Most mu - si-cal, most mel - an - cho - ly,

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

846

847

848

849

850

S

Fl.

Ob.

A Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

Thee, chan - tress, of the woods a - mong, I woo - to hear thy ev - en-song;

A

Thee, chan - tress, of the woods a - mong, I woo - to hear thy ev - en-song;

T

8

p

And

B

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

851

852

853

854

855

Sostenuto.

a tempo

Fl.

Ob.

ACl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

miss - ing thee I walk un - seen On the dry, smooth - shav-en green, To be - hold the wand' - ring

Sostenuto.

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

mf

mf

856

857

858

859

860

T

Fl. *p* 1st

Ob. *mf* 1st

ACl. 1 & 2 *p* 1st

Bsn. 1 & 2

Hn. 1 & 2 in D *mp*

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S *p* *cresc.*
Like one that has been

A *p*
Like one that has been led a - stray,

T
moon, Rid - ing near her high - est noon.

B *mf*
Like

T

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *divisi* *poco cresc.*

Cb. *p* *poco cresc.*

861

862

863

864

865

Fl.

Ob.

ACl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

led a-stray Through the heaven's wide path - less way, And oft as if her

Through the heaven's wide path - less way, And oft as if her head she

Like one that has been led astray Through the heaven's wide path - less way, And

one that has been led a-stray Through the heaven's wide path - less way, And oft as if her

cresc. *mf* *p* *dim.* *unis.*

866

867

868

869

870

sempre dim.

Fl.

Ob.

ACl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

head - she bowed, and oft she as if her head she bowed, and oft, and oft as if her head she oft as if her head, as if her head she head, as if her head she bowed, as if her head she

sempre dim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

Fl.

Ob.

A Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

bowed, Stoop - ing through a flee - - - cy cloud.

bowed, Stoop - ing through a flee - - - cy cloud.

bowed, Stoop - ing through a flee - - - cy cloud.

bowed, Stoop - ing through a flee - - - cy cloud.

V

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute

Oboe

A Clarinet 1 & 2

Bassoon 1 & 2

Horn 1 & 2 in D

Horn 3 & 4 in D

Trumpet 1 & 2 in B \flat

Trombone

Bass Trombone & Tuba

Timpani

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

p *poco cres.*

1st

dim.

dim.

dim.

dim.

pizz.

pizz.

dim.

882

883

884

885

Fl. *dim.* >

Ob.

A Cl. 1 & 2 >

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

A

T

B

Vln. I *con sord.*
pp

Vln. II

Vla.

Vc.

Cb.

886

887

888

889

890

Fl.
Ob.
A Cl. 1 & 2
Bsn. 1 & 2
Tpt. 1 & 2
Tbn.
Tbn. & Tuba
Timp.
B. Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

con sord.
p
dim.

891

892

893

894

895

♩ = 112

accelerando.

Fl.

Ob.

ACL. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in D

Hn. 3 & 4 in D

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Begin Horn 1 & 2 in F

Begin Horn 3 & 4 in C

Begin Trumpet 1 & 2 in C

♩ = 112

accelerando.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

p

p

con sord.

cresc.

cresc.

cresc.

pizz.

pizz.

896

897

898

899

900

Oft on a plat of rising ground

Bass Solo

Andante. $\text{♩} = \text{♩}$ M.M. 66

Fl.

Ob.

B \flat Cl. 1 & 2
Begin Clarinet in B flat

Bsn. 1 & 2

1. 1 & 2 in F

2. 3 & 4 in C

3. Tpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Oft on a plat - of ris - ing ground, I heard the far - off cur - few sound

Andante. $\text{♩} = \text{♩}$ M.M. 66

901

902

903

904

905

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in C

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

mf

f

mf

cresc.

mf

cresc.

arco senza sord.

senza sord.

arco senza sord.

pizz.

O - ver some wide wa - tered shore, Swing - ing slow _____ with sul - len roar;

906

907

908

909

910

W

Più mosso.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

1. 1 & 2 in F

3 & 4 in C

2 Tpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

B. Solo

Or, if the air _____ will not per-mit

S

A

T

B

W

Più mosso.

Vln. I

Vln. II

Vla.

Vc.

Cb.

911

912

913

914

915

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in C

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

dim.

Some still re - mov - ed place will fit, Where glow - ing em - bers thro' the room, Teach light to

916

917

918

919

920

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

1. 1 & 2 in F

2. 3 & 4 in C

3 Tpt. 1 & 2

Tbn.

Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1st

con sord.

dim. sempre

arco

coun - ter-feit a gloom, Far from all re - sort of mirth, Save the

921

922

923

924

925

Fl. *1st dim.*

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F *2nd p dim.*

Hn. 3 & 4 in C

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo
 crick - et on the hearth, Or the bell - man's drow - sy charm, To bless the

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

926

927

928

929

930

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in C

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

doors from night - ly harm.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim. sempre

dim. sempre

dim. sempre

dim. sempre

p

cresc.

mf

mf

mf

cresc. molto

f

pizz.

senza sord.

p

p

cresc. molto

f

931

932

933

934

935

X

mf *1st* *f* *Sostenuto.* ♩ = 96

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in C

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

B. Solo

Or let my lamp _____ at mid - night hour Be seen in some

S

A

T

B

X

Sostenuto. ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.

936

937

938

939

940

Fl. *f*

Ob. *f*

B♭ Cl. 1 & 2 *f*

Bsn. 1 & 2 *1st* *mf*

Hn. 1 & 2 in F

Hn. 3 & 4 in C

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo *mf*
 high, lone - ly tower, Where I may

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *p*

941

942

943

944

945

Fl.

Ob.

B♭ Cl. 1 & 2 *mf*

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in C

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I *senza sord.* *p*

Vln. II *senza sord.* *p*

Vla. *p*

Vc.

Cb.

oft out - watch the Bear, With thrice great Her - mes, or un - sphere The

cresc.

p

p

p

946

947

948

949

950

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

spi - rit of Pla - to, to un - fold What worlds or what vast

mf *cresc.*

mf *cresc.*

p *cresc.*

mf

mf

cresc.

cresc.

951

952

953

954

955

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F
cresc. *f*

Hn. 3 & 4 in F
cresc. *f*

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo
re - gions hold The im - mor - tal mind, that hath for - sook Her man - sions in this

S

A

T

B

Vln. I
sf *mf*

Vln. II
sf *mf*

Vla.
sf *mf* *divisi*

Vc.
sf *mf*

Cb.
sf

956

957

958

959

960

Z

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

fresh - ly nook, And of those de - mons that are found In fire, air, —

Z

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

p *cresc. molto* *p* *cresc. molto* *p* *cresc. molto* *p* *cresc. molto* *p* *cresc. molto*

961

962

963

964

965

Allargando.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

— flood, or un - der-ground, Whose pow'r hath true con - sent

S

A

T

B

Allargando.

Vln. I

Vln. II

Vla.

Vc.

Cb.

966

967

968

969

970

Tempo animato.

Fl. *ff*

Ob. *ff*

B♭ Cl. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

Hn. 1 & 2 in F *ff sf sf sf*

Hn. 3 & 4 in F *ff sf sf sf*

C Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

with pla - net, Or with el - e - ment.

S

A

T

B

Tempo animato.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

971

972

973

974

975

This musical score page covers measures 976 through 980. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Bass Trombone and Tuba (B. Tbn. & Tuba), Timpani (Timp.), Bass Soloist (B. Solo), and a vocal soloist (S). The vocal soloist part is silent throughout these measures. The woodwinds and brass sections have various dynamics and articulations. The strings play a rhythmic pattern in measures 976 and 977, then rest in measures 978-980. The vocal soloist has a melodic line in measures 976 and 977, then rests in measures 978-980.

Fl. *f* *mf* 1st

Ob. *f* 1st

B♭ Cl. 1 & 2 *f*

Bsn. 1 & 2 2nd *f* *mf*

Hn. 1 & 2 in F

Hn. 3 & 4 in F

C Tpt. 1 & 2 *f* *mf*

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

976

977

978

979

980

Fl. *p*

Ob. *p*

B♭ Cl. 1 & 2 *p* Begin Clarinet in A

Bsn. 1 & 2 *p*

Hn. 1 & 2 in F *p*

Hn. 3 & 4 in F *pp*

C Tpt. 1 & 2 *pp* Begin Trumpet 1 & 2 in B flat

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p*

Cb. *pizz.* *p*

981 982 983 984 985 986 987

And when the sun begins to fling His flaring beams

Chorus

The score is arranged for a full orchestra and a vocal choir. The orchestral parts include Flute, Oboe, A Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2 in F, Horn 3 & 4 in F, Trumpet 1 & 2 in B♭, Trombone, Bass Trombone & Tuba, Timpani, Violin I, Violin II, Viola, Cello, and Contrabass. The vocal parts include Soprano, S, Alto, Tenor, Bass, and Bass 2. The music is in common time (C) and transitions to a 3/4 time signature at the end of the phrase. Dynamics range from piano (p) to forte (f). The lyrics are: "And when the sun be-gins to fling His flar-ing beams, me, God - dess, bring — To arch - ed walks of twi - light".

988

989

990

991

992

Allegretto tranquillo - quasi Andante ♩ = 60

Fl.

Ob.

A Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

S2

A

T

B

B2

groves, And sha-dows brown, that Syl-van loves; There

groves, And sha-dows brown, that Syl-van loves; There

groves, And sha-dows brown, that Syl-van loves; There

groves, And sha-dows brown, that Syl-van loves; There

twi-light groves, And sha-dows brown, that Syl-van loves; There

groves, And sha-dows brown, that Syl-van loves; There

Allegretto tranquillo - quasi Andante ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

divisi

mf

mf

A

Fl.

Ob.

A Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

S2

A

T

B

B2

p in close co-vert by some brook, Where no pro - fa-ner eye may look, Hide me from day's gar - ish

p in close co-vert by some brook, Where no pro - fa-ner eye may look, Hide me from day's gar - ish

p in close co-vert by some brook, Where no pro - fa-ner eye may look, Hide me from day's gar - ish

p in close co-vert by some brook, Where no pro - fa-ner eye may look, Hide me from day's gar - ish

p in close co-vert by some brook, Where no pro - fa-ner eye may look, Hide me from day's gar - ish

p in close co-vert by some brook, Where no pro - fa-ner eye may look, Hide me from day's gar - ish

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. *dim.* *p* *pp*

cresc. *dim.* *p* *pp*

cresc. *dim.* *pp*

cresc. *dim.* *pp*

cresc. *dim.*

B

Fl. *p*

Ob. *1st p*

A Cl. 1 & 2

Bsn. 1 & 2

1. 1 & 2 in F

1. 3 & 4 in F

♭ Tpt. 1 & 2

Tbn.

♭bn. & Tuba

Timp.

Begin Horn 1 & 2 in E

S *poco cres.* *mf*

S2 *poco cres.* *mf*

A *poco cres.* *mf*

T *poco cres.* *mf*

B *poco cres.* *mf*

B2 *poco cres.* *mf*

eye, While the bee with honey - ed thigh, That at her flow - ery work doth sing, And the wa - ters mur - mur-ing.

B

Vln. I *con sord.*

Vln. II *con sord.*

Vla. *divisi con sord. Viola I*

Vc.

Cb.

cresc. *f dim.*

rit. e dim.

Fl.

Ob.

A Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E

Hn. 3 & 4 in F

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

dim. *pp* *rit. e dim.*

S With such con - sort as they keep, En - tice the dew - y fea-thered

S2 *dim.* *pp* *rit. e dim.*

A *dim.* *pp* *rit. e dim.*

T *dim.* *pp* *rit. e dim.*

B *dim.* *pp* *rit. e dim.*

B2 *dim.* *pp* *rit. e dim.*

rit. e dim.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* con sord. Viola II

Vc. *pp* con sord. Cello I

Cb. *pp*

1005

1006

1007

a tempo 1st *poco cres.*

Fl.

Ob.

A Cl. 1 & 2 1st *p* *espress.* *poco cres.*

Bsn. 1 & 2

Hn. 1 & 2 in E 1st *p*

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S *ppp*
Sleep.

S2 *ppp*
Sleep.

A *ppp*
Sleep.

T *ppp*
Sleep.

B *ppp*
Sleep.

B2 *ppp*
Sleep.

Vln. I *a tempo*
pp

Vln. II *pp*

Vla. *pp*

Vc. divisi *p* *pp*

Cb. *pp*

The musical score is arranged in systems. The top system includes Flute (Fl.), Oboe (Ob.), Clarinets 1 & 2 (A Cl. 1 & 2), and Bassoons 1 & 2 (Bsn. 1 & 2). The second system includes Horns 1 & 2 in E (Hn. 1 & 2 in E), Horns 3 & 4 in F (Hn. 3 & 4 in F), Trumpets 1 & 2 (B \flat Tpt. 1 & 2), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). The third system is for Timpani (Timp.). The fourth system is for vocal soloists: Soprano (S), Soprano 2 (S2), Alto (A), Tenor (T), Bass (B), and Bass 2 (B2). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Lyrics for the vocal parts: And let some strange mys - te - rious dream Wave

Fl.

Ob.

ACL. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

S2

A

T

B

B2

at his wings, in ae - ry stream Of live - ly por - trai - ture dis -

Wave at his wings, in ae - ry stream Of live - ly por - trai - ture dis -

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

dim.

unis.

C

Fl. 1st *p* *f*

Ob. *f*

ACL 1 & 2 *mf* *f*

Bsn. 1 & 2 *mf* *f*

Hn. 1 & 2 in E Solo *p*

Hn. 3 & 4 in F *pp* *p*

B \flat Tpt. 1 & 2 *p*

Tbn.

B. Tbn. & Tuba

Timp.

S *p* *p poco cres.*
played, Soft - ly on mine eye-lids laid. And, as I wake, sweet mu - sic breathe

S2 *p* *p poco cres.*
played, Soft - ly on mine eye-lids laid. And, as I wake, sweet mu - sic breathe

A *p* *p poco cres.*
played, Soft - ly on mine eye - lids laid. And, as I wake, sweet mu - sic breathe

T *p* *p poco cres.*
played, Soft - ly on mine eye-lids laid. And, as I wake, sweet mu - sic breathe

B *p* *p poco cres.*
played, Soft-ly on mine eye - lids laid. And, as I wake, sweet mu - sic breathe

B2 *p* *p poco cres.*
played, Soft-ly on mine eye - lids laid. And, as I wake, sweet mu - sic breathe

C

Vln. I *p* *cresc.* *f* *mf* *dim.* senza sord.

Vln. II *p* *cresc.* *f* *mf* *dim.* senza sord.

Vla. *p* *cresc.* *f* *mf* *dim.* senza sord.

Vc. *p* *cresc.* *f* *mf* senza sord.

Cb. *p* *cresc.* *f* *mf* senza sord.

Fl. *p* *poco cresc.* *2nd mf*

Ob. *p* *poco cresc.*

A Cl. 1 & 2

Bsn. 1 & 2 *p* *poco cresc.*

Hn. 1 & 2 in E

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp. *pp*

S *p* *poco cresc.* *mf* *dim.*
A - bove, a - bout, or un - der - neath, sweet mu - sic breathe a -

S2 *p* *poco cresc.* *dim.*
A - bove, a - bout, or un - der - neath, sweet mu - sic

A *p* *poco cresc.* *mf* *dim.*
A - bove, a - bout, or un - der - neath, sweet mu - sic breathe a -

T *p* *poco cresc.* *dim.*
A - bove, a - bout, or un - der - neath, sweet mu - sic breathe

B *p* *poco cresc.* *dim.*
A - bove, a - bout, or un - der - neath, sweet mu - sic breathe

B2 *p* *poco cresc.* *dim.*
A - bove, a - bout, or un - der - neath, sweet mu - sic breathe

Vln. I *p* *dim. sempre*

Vln. II *p* *dim. sempre*

Vla. *p cresc.* *dim. sempre*

Vc.

Cb.

D

Fl.

Ob.

ACL 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

S2

A

T

B

B2

bove, a - bout, a - bout, or un - der-neath, Sent by some Spi - rit to mor - tals

breathe a - bove, a - bout, or un - der-neath, Sent by some Spi - rit to mor - tals

bove, a - bout, a - about, or un - der-neath, Sent by some Spi - rit to mor - tals

a - bove, a - bout, a - bout, or un - der - neath, Sent by some Spi - rit to mor - tals

a - bove, a - bout, a - bout, or un - der-neath, Sent by some Spi - rit to mor - tals

a - bove, a - bout, a - bout, or un - der-neath, Sent by some Spi - rit to mor - tals

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

con sord.

dim.

dim. sempre

tr

p

p

p

1028

1029

1030

1031

1032

molto tranquillo.

pp

pp

Fl.

Ob.

A Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in E

Hn. 3 & 4 in F

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

S

S2

A

T

B

B2

molto tranquillo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

But let my due feet never fail

Bass Solo & Chorus

Andante sostenuto.

Flute

Oboe

B \flat Clarinet 1 & 2
Begin Clarinet in B flat

Bassoon 1 & 2

Horn 1 & 2 in F
Begin Horn 1 & 2 in F

Horn 3 & 4 in B \flat
Begin Horn 3 & 4 in B flat

Trumpet 1 & 2 in B \flat

Trombone

Bass Trombone & Tuba

Timpani

Bass Solo
p
But let my due feet nev - er fail _____ To walk the stu - dious clois - ter's

Soprano

Alto

Tenor

Bass

Andante sostenuto.

Violin I
senza sord.
p

Violin II
senza sord.
p

Viola
senza sord.
p

Cello
senza sord.
divisi
p
unis.
p

Contrabass
p

1042

1043

1044

1045

1046

Fl.

Ob.

B \flat Cl. 1 & 2 *mf* *1st* *dim.*

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo *mf*

pale, And love the high em - bow - ed roof, With an - tic

S

A

T

B

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1047

1048

1049

1050

1051

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo
 pil - lars mas - sy proof, And sto - ried win - dows rich - ly

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

unis.

mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

1052

1053

1054

1055

1056

Lento

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

B. Solo

S

A

T

B

2nd *mp* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Begin B flat & F

f

dight, Cast - ing a dim - re - li - gious

Lento

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

unis. *f*

f

Allegro

Fl. *f*

Ob. *f*

B \flat Cl. 1 & 2 *f*

Bsn. 1 & 2 *f*

Hn. 1 & 2 in F *mf*

Hn. 3 & 4 in B \flat *mf*

B \flat Tpt. 1 & 2 *mf*

Tbn. *mf*

B. Tbn. & Tuba *mf*

Org.

8-16-32 ft. Diapason and 1 Reed *mf*

Timp.

B. Solo *light.*

S

A

T

B

Allegro

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *divisi*

Cb. *f*

1062

1063

1064

1065

1066

E

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

mp

But let my

But let my

But let my

But let me

E

Vln. I

Vln. II

Vla. *divisi*

Vc.

Cb.

unis.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

3. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1st *mf*

cresc.

f

mf

f

mf

f

mf

f

mf

f

mf

f

due feet nev - er fail To tread the stu - dious clois - ter's pale,

due feet nev - er fail To tread the stu - dious clois - ter's pale,

due feet nev - er fail To tread the stu - dious clois - ter's pale,

due feet nev - er fail To tread the stu - dious clois - ter's pale,

unis.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
— And love the high em - bow - ed roof, With an - tic pil - lars mas - sy

A
— And love the high em - bow - ed roof, With an - tic pil - lars mas - sy

T
— And love the high em - bow - ed roof, With an - tic pil - lars mas - sy

B
— And love the high em - bow - ed roof, With an - tic pil - lars mas - sy

Vln. I

Vln. II

Vla.

Vc.

Cb.

1077

1078

1079

1080

1081

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2 *cresc.*

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2 *mf*

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
proof, And sto - ried win - dows rich - ly dight,

A
proof, And sto - ried win - dows rich - ly dight,

T
proof, And sto - ried win - dows rich - ly dight,

B
proof, And sto - ried win - dows rich - ly dight,

Vln. I

Vln. II

Vla.

Vc.

Cb.

1082

1083

1084

1085

1086

F

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S.

A.

T.

B.

mf

1st *pp*

p

p

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

1087

1088

1089

1090

1091

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ing a dim re - li - gious

ing a dim re - li - gious

ting a dim re - li - gious

ing a dim re - li - gious

1092 1093 1094 1095 1096

Alla breve - animato.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

light.

light.

light.

light.

There let the

Alla breve - animato.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1097

1098

1099

1100

1101

G

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
There let the peal - ing or - gan blow,

A

T
peal - ing or - gan blow, there let the

B
There let the peal - ling

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains measures 1102 through 1106 of a symphonic work. The score is written for a full orchestra and vocal soloists. The woodwind section includes Flute, Oboe, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in F, Horns 3 & 4 in B-flat, Trumpets 1 & 2 in B-flat, Trombone, and Bass Trombone/Tuba. The brass section includes Horns 1 & 2 in F, Horns 3 & 4 in B-flat, Trumpets 1 & 2 in B-flat, Trombone, and Bass Trombone/Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Organ and Timpani. The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and includes performance instructions like *Obligato*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece is marked with a 'G' section indicator at the beginning of measure 1104 and at the end of measure 1105.

1102

1103

1104

1105

1106

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

1st

cresc.

there _____ let the

There let the peal - ing _____ or - gan blow, there

peal - ing or - gan blow, _____ there let the peal - ing _____

or - gan blow, _____ there let _____ the peal - ing or - gan,

1107

1108

1109

1110

1111

Fl. *cresc.*

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
peal - ing — or - gan blow, — let the peal - ing or - gan —

A
let the peal - ing or - gan blow, there — let the

T
or - gan blow, let the peal - ing or - gan blow, —

B
there let the peal - ing — or - - - gan — blow, —

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

mf

cresc.

cresc.

cresc.

cresc.

1112

1113

1114

1115

1116

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2 *cresc.*

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
blow, To the full voiced quire, To the

A
peal - ing or - gan blow, To the

T
let the peal - ing or - gan blow,

B
let the peal - ing or - gan blow,

Vln. I

Vln. II

Vla.

Vc.

Cb.

1117

1118

1119

1120

1121

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

H

full voiced quire be - low,

full voic - ed quire be - low,

To the full voiced quire be - low,

To the full voiced quire be - low,

H

1122 1123 1124 1125 1126

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Choir - Diapasons only

f

f

f

f

p

In ser - vice high and an - thems clear,

In ser - vice high and an - thems clear,

In ser - vice high and an - thems clear,

In ser - vice high and an - thems clear,

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

As may with sweet - ness through mine ear

p

As may with sweet - ness through mine ear

p

As may with sweet - ness through mine ear

p

As may with sweet - ness through mine ear

divisi

p

3

p

p

1132

1133

1134

1135

1136

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1137

1138

1139

1140

1141

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

1st *p*

p

mf

p

solve me in - to ec - sta - sies, As

ec - sta - sies, As may with sweet - ness

p

Dis - solve me in - to ec - sta - sies,

3

p

p

1142

1143

1144

1145

1146

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

poco cresc.

poco a poco cres.

p

unis.

may with sweetness through mine ear Dissolve me, As may with sweetness through mine

1147

1148

1149

1150

1151

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

solve me in - to ec - sta - sies, dis - solve me

dis - solve me in - to ec - sta - sies,

Dis - solve me, dis - solve me

ear, dis - solve me

cresc.

mf

cresc.

cresc.

cresc.

poco a poco cres.

poco a poco cres.

1152

1153

1154

1155

1156

K

Poco più mosso.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

me in - to ec - sta - sies, And bring all

in - to ec - sta - sies,

in - to ec - sta - sies,

in - to ec - sta - sies,

p cresc.

K

Poco più mosso.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1157

1158

1159

1160

1161

Fl. *mf cresc.*

Ob. *mf cresc.*

B♭ Cl. 1 & 2

Bsn. 1 & 2 *2nd*

Hn. 1 & 2 in F *mf*

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
heaven be - fore mine eyes, _____ and bring all

A *mf cresc.*
And

T *mf cresc.*
And bring all heaven be -

B

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.* *divisi*

Cb.

1162

1163

1164

1165

1166

Allargando.

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
heaven, _____ and bring all heaven _____ be - fore mine

A
bring all heaven be - fore mine eyes, _____ and

T
fore mine eyes, _____ and bring all heaven _____

B
And bring all heaven be - fore mine

Allargando.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf cresc.

f

f

cresc.

cresc.

unis.

1167

1168

1169

1170

1171

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S
eyes, _____ and bring _____ all heaven, _____ all

A
bring all heaven, _____ and bring all heaven be -

T
_____ be - fore mine eyes, _____ and bring all heaven, _____

B
eyes, _____ and bring all heaven, _____ and bring

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco dim.

mf

poco dim.

poco dim.

poco dim.

poco dim.

poco dim.

poco dim.

poco dim.

poco dim.

poco dim.

1172

1173

1174

1175

1176

L

f

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

heaven, _____ and bring all heaven, _____ all

fore mine eyes, _____ and bring _____ all

_____ all heaven be - fore mine eyes _____ all

all heaven, _____

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

divisi

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

heaven, be - fore mine eyes,

heaven, all heaven be - fore, mine eyes,

heaven be - fore mine eyes,

and bring all heaven be - fore mine eyes,

Fl. *f* *ff* *rit.*

Ob. *f* *ff*

B♭ Cl. 1 & 2 *f*

Bsn. 1 & 2 *f*

Hn. 1 & 2 in F *f* *ff*

Hn. 3 & 4 in B♭ *f* *ff*

B♭ Tpt. 1 & 2 *f*

Tbn. *f*

B. Tbn. & Tuba *f*

Org.

Timp. *mf*

S

A

T

B

Vln. I *rit.*

Vln. II

Vla. *rit.*

Vc. *unis.*

Cb.

M

Fl.

Ob. *dim.*

B \flat Cl. 1 & 2 *dim.*

Bsn. 1 & 2 *dim.*

Hn. 1 & 2 in F *dim.* *p*

Hn. 3 & 4 in B \flat *dim.* *p*

B \flat Tpt. 1 & 2 *dim.* *p*

Tbn. *dim.* *p*

B. Tbn. & Tuba *dim.* *p*

Org.

Drum set

Timp. *dim.* *p*

S

A

T

B

M

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *p*

a tempo

Fl.

Ob.

B♭ Cl. 1 & 2

Bsn. 1 & 2
2nd *p*
pp

Hn. 1 & 2 in F

In. 3 & 4 in B♭

B♭ Tpt. 1 & 2

Tbn.

3. Tbn. & Tuba

Org.

Timp.

S
p
And bring all heaven,

A
p
And bring all heaven,

T
p
And bring all heaven,

B
p
And bring all heaven,

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

1197

1198

1199

1200

1201

Fl.

Ob.

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F

Hn. 3 & 4 in B \flat

B \flat Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Org.
 Choir - Diapasons only
 p

Timp.

S
 mf
 all

A
 mf
 all

T
 mf
 all

B
 mf
 all

Vln. I

Vln. II

Vla.

Vc.

Cb.

1202 1203 1204 1205 1206

Fl. *pp*

Ob. *p*

B \flat Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 in F *pp*

Hn. 3 & 4 in B \flat *pp*

B \flat Tpt. 1 & 2 *pp*

Tbn. *pp*

B. Tbn. & Tuba *pp*

Org. *p* *8^{va}*

16 & 32 ft. only

Timp. *pp*

S
heaven be - fore mine *p*

A
heaven be - fore mine *p*

T
heaven be - fore mine *p*

B
heaven be - fore mine *p*

Vln. I *divisi*

Vln. II *divisi*

Vla.

Vc.

Cb.

1207

1208

1209

1210

1211

Fl. *f* *pp*

Ob. *f* *pp*

B♭ Cl. 1 & 2 *f* *pp*

Bsn. 1 & 2 *f* *pp*

Hn. 1 & 2 in F *f* *pp*

Hn. 3 & 4 in B♭ *f* *pp*

B♭ Tpt. 1 & 2 *f* *pp*

Tbn. *f* *pp*

B. Tbn. & Tuba *f* *pp*

Org. *f* *pp*

Timp. *f* *pp*

S eyes. *f* *pp*

A eyes. *f* *pp*

T eyes. *f* *pp*

B eyes. *f* *pp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

1212

1213

1214

1215

1216



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