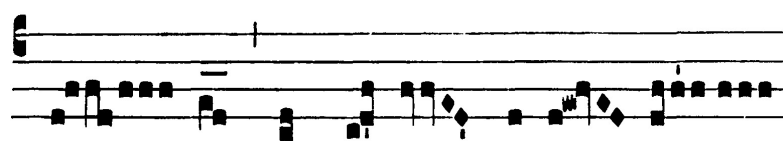


Jacob Bancks

*A SONG FOR  
ST. CECILIA'S DAY*



*JB Music Press*

2015

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Jacob Bancks (b. 1982)  
*A Song for St. Cecilia's Day*  
For soprano solo, tenor solo, women's chorus, and orchestra  
Text by John Dryden (1631-1700) and from the Latin Vulgate

Score in C  
Duration: ca. 25 min.

#### Instrumentation

2 Flutes  
2 Oboes  
2 Clarinets in B-flat  
2 Bassoons

4 Horns in F  
2 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba

#### Timpani

#### 3 Percussion

- 1: Glockenspiel, Sizzle cymbal, Snare drum, Crotales (one octave, may be shared with 3.), Large tam-tam, Chinese opera gong
- 2: Large suspended cymbal, Brake drums (2 pitches), Glass bottle, Small tam-tam, Finger cymbals, Chimes
- 3: Bass drum, High triangle, Vibes, Jawbone (real jawbone preferred over vibraslap), Snare drum, Crotales (one octave, may be shared with 1.)

#### Harp

#### Tenor Solo

#### Soprano Solo

#### Women's Chorus (at times unis., SA, and SSA)

#### Strings

### About the Composer



Praised as “invitingly lyrical, colorfully orchestrated” (*The New York Times*) and “highly caffeinated” (*The Boston Globe*), the music of composer Jacob Bancks (b. 1982, Fairmont, Minnesota) engages and inspires musicians and audiences around the world. Among his many commissions are works for the American Modern Ensemble, the United States Marine Band, the Tanglewood Festival of Contemporary Music, the Quad City Symphony, and *Soli Deo Gloria*, with performances by the Nashville Symphony, the Sarajevo Philharmonic, the St. Paul Chamber Orchestra, eighth blackbird, Pacifica Quartet, and many others. Recordings of his music are available from American Modern Recordings, and have been broadcast on BBC Radio 3, Live from WFMT, and American Public Media's *Performance Today*. He has received prizes and fellowships from the American Academy of Arts and Letters, BMI, and the U.S. Department of Education. For more information, visit <http://jbancks.com>.

## Texts and Translation

### 1. "From harmony, from Heav'nly harmony"

(tenor solo, women's chorus, orchestra)

From harmony, from Heav'nly harmony  
This universal frame began.  
When Nature underneath a heap  
Of jarring atoms lay,  
And could not heave her head,  
The tuneful voice was heard from high,  
Arise ye more than dead.  
Then cold, and hot, and moist, and dry,  
In order to their stations leap,  
And music's pow'r obey.  
From harmony, from Heav'nly harmony  
This universal frame began:  
From harmony to harmony  
Through all the compass of the notes it ran,  
The diapason closing full in man.

### 2. First Interlude

(strings)

### 3. "What passion cannot music raise and quell!"

(soprano solo, orchestra)

What passion cannot music raise and quell!  
When Jubal struck the corded shell,  
His list'ning brethren stood around  
And wond'ring, on their faces fell  
To worship that celestial sound:  
Less than a god they thought there could not dwell  
Within the hollow of that shell  
That spoke so sweetly and so well.  
What passion cannot music raise and quell!

### 4. "The trumpet's loud clangor"

(women's chorus, orchestra)

The trumpet's loud clangor  
Excites us to arms  
With shrill notes of anger  
And mortal alarms.  
The double double double beat  
Of the thundering drum  
Cries, hark the foes come;  
Charge, charge, 'tis too late to retreat.  
  
The soft complaining flute  
In dying notes discovers  
The woes of hopeless lovers,  
Whose dirge is whisper'd by the warbling lute.

Sharp violins proclaim  
Their jealous pangs, and desperation,  
Fury, frantic indignation,  
Depth of pains and height of passion,  
For the fair, disdainful dame.

But oh! what art can teach  
What human voice can reach  
The sacred organ's praise?  
Notes inspiring holy love,  
Notes that wing their Heav'nly ways  
To mend the choirs above.

### 5. Recit. ("Orpheus could lead the savage race")

(soprano solo, tenor solo, orchestra)

Orpheus could lead the savage race;  
And trees unrooted left their place;  
Sequacious of the lyre:  
But bright Cecilia rais'd the wonder higher;  
When to her organ, vocal breath was given,  
An angel heard, and straight appear'd  
Mistaking earth for Heaven.

### 6. Second Interlude

(orchestra, women's chorus)

Psalm 24, from the Latin Vulgate (23)

Domini est terra, et plenitudo ejus;  
orbis terrarum, et universi qui habitant in eo.  
Quia ipse super maria fundavit eum,  
et super flumina praeparavit eum.  
Quis ascendet in montem Domini?  
aut quis stabit in loco sancto ejus?  
Innocens manibus et mundo corde,  
qui non accepit in vano animam suam,  
nec juravit in dolo proximo suo.  
Hic accipiet benedictionem a Domino,  
et misericordiam a Deo salutari suo.  
Haec est generatio quaerentium eum,  
quaerentium faciem Dei Jacob.  
Attollite portas, principes, vestras,  
et elevamini, portae aeternales,  
et introibit rex gloriae.  
Quis est iste rex gloriae?  
Dominus fortis et potens, Dominus potens in praelio.  
Attollite portas, principes, vestras,  
et elevamini, portae aeternales,  
et introibit rex gloriae.  
Quis est iste rex gloriae?  
Dominus virtutum ipse est rex gloriae.  
Gloria Patri et Filio et Spiritui Sancto,  
sicut erat in principio, et nunc, et semper,  
et in saecula seculorum. Amen.

*The earth is the Lord's, and the fulness thereof;  
the world, and they that dwell therein.  
For he hath founded it upon the seas,  
and established it upon the floods.  
Who shall ascend into the hill of the Lord?  
or who shall stand in his holy place?  
He that hath clean hands, and a pure heart;  
who hath not lifted up his soul unto vanity,  
nor sworn deceitfully.  
He shall receive the blessing from the Lord,  
and righteousness from the God of his salvation.  
This is the generation of them that seek him,  
that seek thy face, O Jacob.  
Lift up your heads, O ye gates;  
and be ye lift up, ye everlasting doors;  
and the King of glory shall come in.  
Who is this King of glory?  
The Lord strong and mighty, the Lord mighty in battle.  
Lift up your heads, O ye gates;  
even lift them up, ye everlasting doors;  
and the King of glory shall come in.  
Who is this King of glory?  
The Lord of hosts, he is the King of glory.  
Glory be to the Father and to the Son and to the Holy Spirit,  
as it was in the beginning, is now, and ever shall be,  
world without end. Amen.*

### 7. Grand Chorus ("As from the pow'r of sacred lays")

(tutti)

As from the pow'r of sacred lays  
The spheres began to move,  
And sung the great Creator's praise  
To all the bless'd above;  
So when the last and dreadful hour  
This crumbling pageant shall devour,  
The trumpet shall be heard on high,  
The dead shall live, the living die,  
And music shall untune the sky.



# A SONG FOR ST. CECILIA'S DAY

Text by John Dryden (1687)  
Music by Jacob Bancks (2015)

## 1. "From Harmony, from heavenly harmony" (Tenor Solo, Women's Chorus, Orchestra)

♩ = 56, solemn, primeval

The score is for a 3/4 time piece in C major. It features a variety of instruments and voices. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Bass Trombone, Tuba) are mostly silent, with some notes in the final measure. The percussion includes a large suspended cymbal (S.C.) bowed in measure 5, and a bass drum (Bass Dr.) that is muted throughout. The harp plays a simple accompaniment. The women's chorus and tenor soloist are also silent. The strings (Violins I & II, Violas, Cellos, Double Basses) play a rhythmic accompaniment with dynamic markings ranging from *ppp* to *n*. The cellos have a natural harmonic glissando on the G string in measure 5. The double basses have a very fast tremolo in measure 1.

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1 & 2

Bassoons 1 & 2

Horns 1 & 2

Horns 3 & 4

Trumpet 1 & 2

Trombones 1 & 2

Bass Trombone

Tuba

Timpani

1

Percussion 2

3

Bass Dr. (muted always)

large S.C. (bowed) l.v.

*p* *n* *pp* *mp* *pp* *n*

Harp

*p* *p*

Sub-----

Women's Chorus

Tenor Solo (Soprano Solo - Tacet)

♩ = 56, solemn, primeval

Violin I

Violin II

Violas

Cellos

div.

nat. harm. gliss. (freely, non-synchronized) sul G

*pp* *mf* *p* *n*

pizz.

stagger bows as necessary

Double Basses

div. *ppp* *p* *n* *pp* *mp* *n*

(very fast trem.)

*ppp* *p* *n* *ppp* *mp* *n*

1 2 3 4 5 6 n 7

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn. Tba.  
 Timp.

1  
 Perc. 2 (large S.C.) (bowed) (yarn)  
 3 (Bs. Dr.)  
 Hp.

Women's Chorus  
 Tenor Solo

Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

8 9 10 11 12 13 14 15 16 17

*pp* *p* *mp* *mf* *f* *mf* *mp* *pp* *ppp* *n*

*pp* *p* *mp* *mf* *f* *mp* *p* *pp* *n*

*p* *mp* *mf* *f* *f* *mf* *mp* *p*

*pp* *mp* *mf* *f* *mf* *ff* (l.v.) *mf* *mp* *pp*

*pp* *mp* *mf* *f* *f* *mp* *pp* *ppp* *n*

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

(large S.C.) (bowed) (yarn)  
 (Bs. Dr.)  
 (pizz.)  
 (nat. harm. gliss.)  
 pizz. freely, non-sync. rhythms  
 (free rhythm)  
 (l.v.)



18

1. (solo)

1. mp dolce

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2

Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.

Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

Hp.  
 Sub - -

Women's Chorus

Tenor Solo  
 From har - mo - ny, \_\_\_\_\_ from Heav'n - ly har - mo - ny This un - i - ver - sal frame be - gan.

18

sul E

div. in 3  
mutes

Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.  
 one player  
 tutti (unis.)

18 19 20 21 22 23 24 25 26 27

rit. ....

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2

*p* *dolce p* *mp* *p* *mp* *p* *mp* *pp*

Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.

(mutes) *pp* *p* *pp* (mutes out)

Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.

large S.C. (bowed) l.v. l.v.  
*p* *mp* *pp* *mf* *p* *n*  
 Bs. Dr. *poco*  
*mf* *p* *n*

*mf*

3<sup>rd</sup> -

Women's Chorus  
 Tenor Solo

*p* *mp* *mp* *p* *pp* *p* *mf* *pp* *p*

When Na - ture un - der - neath a heap Of jar - ringa - toms lay, And could not

rit. ....

Vln. I  
 Vln. II  
 Vlas.  
 Vcls. div.  
 D.B.

*pp* *mp* *p* *pp* *p* *n*

(mutes) *mp* *pp* *p* *pp*

(mutes) unis.

pizz. freely (as before) *p* *mf* *pp*

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

(as before) *pp* *p* *pp* *f* *mf* *pp*

one player *p* *pp* *f* *mf* *pp*

tutti div. *fp* *f* *pp*

*fp* *f* *pp*

28 29 30 31 32 33 34 35 36

(rit.) ..... 39 a tempo (♩ = 56) *p* *mf* bring out *rall. molto* .....

Fl. 1 & 2 1. *p* *pp* a2 *p* *mf* *p* *mp* *pp* (1.) *p*

Ob. 1 & 2 1. *p* *pp* a2 *p* *mf* *p*

Cl. 1 & 2 *p* *pp* a2 *p* *mf* *p* 1. *mp* *p* a2 *mp* *p*

Bsn. 1 & 2 *p* *pp* a2 *p* *mf* *p* (h) *p* 1. *mp* *p* a2 *mp* *p*

Hn. 1 & 2 2. *mf* *p* mutes bring out *mp* *p* mutes out

Hn. 3 & 4 *mp* *p* mutes out

Tpt. 1 & 2

Tbn. 1, 2 *pp* *pp*

B. Tbn. Tba. *p* *pp*

Timp. *p* *pp*

Perc. 1 2 3

Hp.

Women's Chorus

Tenor Solo *mf* *p* *pp*  
heave her head,

(rit.) ..... 39 a tempo (♩ = 56) *p* *n* *pp* *p* *pp* *rall. molto* .....

Vln. I (mutes) (div.) *p* *n* unis. *pp* *p* *pp* mutes off

Vln. II (mutes) (div.) *mp* *pp* unis. *pp* *p* *pp* div. in 3 mutes off

Vlas. (mutes) (div.) *mf* *p* unis. *pp* *p* *pp* div. in 3 mutes off

Vcls. unis. mutes *pp* *p* *pp* div. in 3 *mp*

D.B. unis. (tutti) mutes *pp* *p* *pp* *p* *pp* *n*

37 38 39 40 41 42 43 44 45 46

47 quasi recit. (colla voce)

1.  $p < mf$

1.  $p < mf$

1.  $p < mf$

1.  $p < mf$

1.  $p < mf$   $mp < mf$   $p$   $mp$   $a2$   $mf$   $mp$

open

open

$fp$

$fp$

$n$

$pp$

$pp$

$n$

Glock (soft)  $pp$

$mf$   $mp$   $mp$  large S.C. (yarn)

High Triangle  $mp$  Bs. Dr.  $p$  High Tri.  $mf$

$mp$   $f$   $gliss. ad lib.$   $f$   $p$   $n$   $p$  (loco)  $mp$   $A^{\flat}$

$D^{\sharp} C^{\sharp} B^{\flat} / E^{\flat} F^{\sharp} G^{\sharp} A^{\sharp}$   $mp$   $p$   $poco$

div. in 2  $mf < f$   $mf < f$

SA  $mf < f$

animated, dramatic (accel.) (rit.)  $mp$   $f$

"A - rise, ye more than

Tenor Solo

The tune-ful voice was heard from high,

47 quasi recit. (colla voce)

unis.  $fp$   $(p)$ sotto voce  $mf$

unis.  $fp$   $(p)$ sotto voce  $mf$

(non. trem.)

unis.  $p$   $fp$ sotto voce  $(p)$   $mf$

(mutes)  $pp$   $n$   $p$   $fp$ sotto voce  $(p)$   $mp$   $espr.$   $f$

(mutes)  $pp$   $n$   $p$   $fp$ sotto voce  $(p)$   $mp$   $espr.$   $f$

D.B.  $pp$   $n$   $fp$   $(p)$   $mf$

47 48 49 50 51 52 53 54

55 ♩ = 69 poco accel.

(♩ = 76)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

(Glock)

Perc. 1 (S.C.)

Perc. 2 (Tri)

Hp.

Women's Chorus (SSA)

Tenor Solo

Then cold, and hot, and moist, and

55 ♩ = 69 poco accel.

(♩ = 76)

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

sul tasto

div. *f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

55 *p*

56

57

58

(♩ = 84)

(♩ = 92)

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Bs. Dr.  
Hp.

Women's Chorus  
Tenor Solo  
dry, In or - der to their sta - tions leap,

(♩ = 84)

(♩ = 92)

Vln. I  
Vln. II  
Vlas.  
Vcls.  
D.B.

♩ = 69 subito poco rit. ----- 65 (♩ = 63) poco accel. -----

Fl. 1 & 2 *f* *mp* *p*

Ob. 1 & 2 *f* *mp* *p*

Cl. 1 & 2 *f* *mp*

Bsn. 1 & 2 *f* *mp*

Hn. 1 & 2 *f* *mp*

Hn. 3 & 4 *f* *mp*

Tpt. 1 & 2 *f* *mp*

Tbn. 1, 2 *f* *mp*

B. Tbn. Tba. *f* *mp*

Timp. *p*

Perc. 1 (S.C.) *mf* *p*

Perc. 2 *mf* *p*

Perc. 3

Hp. *mf* solo

Women's Chorus (SSA) *mf* *p* *mf* From

Tenor Solo *mf* *p* And mu - sic's pow'r o - bey.

Vln. I ord. one player tutti *f* *mp espr.*

Vln. II ord. one player tutti *p* *mf*

Vlas. unis. ord. one player tutti *p* *mf*

Vcls. unis. ord. one player tutti *p* *mf*

D.B. *f* *mp* *p* *mp*

62 63 64 65 66

67 ♩ = 72, broadly, warmly

Fl. 1 & 2 *f* *p* *mf* *pp*

Ob. 1 & 2 *f* *p* *mf* *pp*

Cl. 1 & 2 *espr. molto* *mf espr. molto* *mp* *f* *p*

Bsn. 1 & 2 *mf* *mp* *f* *p*

Hn. 1 & 2 *mutes* *p*

Hn. 3 & 4 *mutes* *p*

Tpt. 1 & 2 *p* *mp* *p*

Tbn. 1, 2 *p* *mp* *p*

B. Tbn. Tba. *mp* *f* *p*

Timp. *mf* *p*

1

Perc. 2 (S.C.) *mf*

3 Tri. *mf*

Hp. *mp* *f* *gliss. ad lib.*

D<sup>b</sup> C<sup>#</sup> B<sup>b</sup> / E<sup>b</sup> F<sup>#</sup> G<sup>#</sup> A<sup>b</sup>

Women's Chorus (SSA) *f* *mf* *f* *mp*

har - mo - ny, from Heav'n - ly har - mo - ny *mf*

Tenor Solo This un - i - ver - sal frame be -

67 ♩ = 72, broadly, warmly

Vln. I *mp* *mf* *p* *f* *pp*

Vln. II *mp* *mf* *p* *f* *pp*

Vlas. *mf espr. molto* *p* *f* *p* *mf espr.*

Vcls. div. *mf* *p* *mf* *mp* *mf* *p* *pp*

D.B. *f* *mp* *f* *p*

67

68

69

70



Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

(mutes) *mf* *p* *mp* *p* *pp*

Hn. 1 & 2

(mutes) *mf* *p* mutes out

Hn. 3 & 4

*mf* *p*

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

1

Perc. 2

Bs. Dr. *pp* *mp*

Hp.

Women's Chorus

Tenor Solo

gan: From har - mo - ny to har - mo - ny Through

Vln. I *pp* *f* *mp* *p* *n*

Vln. II *pp* *f* *mp* *p* *n*

Vlas. *f* *mp* *p* *n* *mp* *espr.*

Vcls. *mf* *p* *mf* *p* *mp* *espr.* *mf* *p*

D.B. *p* *mf* *p* *mp* *pp*

71 72 73 74 75

rit. ad lib. ----- slower (colla voce)

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn. Tba.  
Timp.  
1  
Perc. 2  
3  
Hp.

Women's Chorus  
Tenor Solo  
all the com - pass of the notes it ran, The di - a - pa - son clos - ing full in man.

rit. ad lib. ----- slower (colla voce)

Vln. I  
Vln. II  
Vlas.  
Vcls.  
D.B.

slow harm. gliss. (non-sync.)  
pp slow harm. gliss. (non-sync.)  
pp slow harm. gliss. (non-sync.)  
pp slow harm. gliss. (non-sync.)  
pp

support solo tenor  
p sub. mp espr. p sub. p

(rit. molto) mf p  
p espr. pp p mf pp  
p espr. pp p mf ppp  
p mf ppp  
p ppp

76 77 78 79 80

## 2. First Interlude

(Strings) - all others tacet

**81** Tempo I° (♩ = 56) warm, glowing poco a poco accel....

one player tutti

Vln. I *mp espr.* *mf* *p* *mp* *mf* *p* *mp*

Vln. II *mp* *mf* *p* *pp* *mp* *p* *mp*

Vlas. *mp* *p* *mp* *mf espr.*

Vcls. *mp* *p* *mp* *mf espr.*

D.B.

81 82 83 84 85 86 87 88

(poco a poco accel.) ... (♩ = 60) ..... (♩ = 63) ..... (♩ = 66)

Vln. I *p* *pp* *p* *mf* *mp* *mf* *mp* *f*

Vln. II *p* *pp* *p* *mf* *mp* *mf* *mp* *f*

Vlas. *mp* *mf* *bring out* *mf* *f*

Vcls. *mp* *mf* *f* *mp*

D.B. *pizz.* *arco* *pizz.* *mp*

89 90 91 92 93 94 95 96 97

♩ = 69 accel. molto

Vln. I *mp sub.* *p* *mp* *mf* *mp* *mf* *f*

Vln. II *pp sub. div.* *p* *mp* *mf* *mp* *mf* *f*

Vlas. *mp* *p* *mp* *p* *mp* *mf* *f*

Vcls. *p* *mp* *mf* *p* *mp* *mf* *f*

D.B. *p* *mp* *mf* *p* *mp* *mf* *f*

98 99 100 101 102 103 104 105

106 ♩ = 100, animated

Musical score for measures 106-112. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is 100 beats per minute, marked 'animated'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes dynamic markings such as *f*, *mp*, *mf*, and *p*. Performance instructions include 'div.' (divisi) and 'unis.' (unison). Measure numbers 106, 107, 108, 109, 110, 111, and 112 are indicated at the bottom of the staves.

rit.

♩ = 76

bring out

Musical score for measures 113-119. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is 76 beats per minute, marked 'rit.' (ritardando). The key signature has two flats. The time signature is 4/4. The score includes dynamic markings such as *pp*, *mp*, *mf*, and *p*. Performance instructions include 'div.' (divisi) and 'bring out'. Measure numbers 113, 114, 115, 116, 117, 118, and 119 are indicated at the bottom of the staves.

rit.

Musical score for measures 120-126. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is 76 beats per minute, marked 'rit.' (ritardando). The key signature has two flats. The time signature is 4/4. The score includes dynamic markings such as *p*, *mp*, *pp*, and *ppp*. Performance instructions include 'div.' (divisi), 'unis.' (unison), and 'mutes'. Measure numbers 120, 121, 122, 123, 124, 125, and 126 are indicated at the bottom of the staves.

♩ = 69  
one player

Vln. I  
*p* *dolcissimo* *mf* *espr. molto* *p* *mf* *p* *mp*

Vln. II  
*mp* *p* *p* *mp* *mf* *p*

Vlas.  
mutes  
*mfpp* *pp* *mfpp* *mp* *pp* *mfpp* *mp*

Vcls.  
mutes  
*mfpp* *pp* *mfpp* *mp* *pp* *mfpp* *mp*

D.B.  
(mutes)  
*mfpp* *pp* *mfpp* *mp* *pp* *mfpp* *mp*

127 128 129 130 131 132 133 134 135

rit. molto ad lib. ..... 139 a tempo (♩ = 69)

(one player)

Vln. I  
*p*

Vln. II  
(one player)  
*mp* *pp* tutti *v* *pp*

Vlas.  
(mutes) *p* *n* *p* *pp* *p* *pp* *mp*

Vcls.  
(mutes) *p* *n* *p* *pp* *p* *pp* *mp*

D.B.  
(mutes) *p* *n* *p* *pp* *p* *pp* *mp*

136 137 138 139 140 141 142 143 144

rit. ..... Tempo I° (♩ = 56) rit. ad lib. ....

tutti *v*

Vln. I  
*pp* *mp* *pp* *p* *pp*

Vln. II  
*mp* *pp* *p* *pp*

Vlas.  
*pp* *p* *mp* *pp* *pp*

Vcls.  
*pp* *p* *mp* *pp* *pp*

D.B.  
*ppp* *n* *mp* *div.*

145 146 147 148 149 150 151 152 153 154

3. "What passion cannot music raise and quell!"  
(Soprano Solo, Orchestra)

155 ♩ = 84, austere, serious

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn. Tba.  
Timp.  
Sizzle Cymb.  
1  
Perc. 2  
3  
Bs. Dr.  
p mf mp p p mp mf > p p  
mf mp (Br. Dr.) (Bot.) p mp p  
mf sim. mp mf mp mf

155 ♩ = 84, austere, serious

Vln. I  
Vln. II  
Vlas.  
Vcls.  
D.B.

155

156

157

158

159

160

161

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
(Siz.)  
1  
Perc. 2  
(Br. Dr.)  
Small Tam-Tam  
l.v.  
3  
(Bs. Dr.)  
f  
Hp.  
Sop. Solo  
Soprano Solo  
intense  
mp  
f  
mp  
mp  
p  
What pas - - - sion  
What pas-sion can-not  
Vln. I  
pizz.  
sfz  
mf  
mp  
mp  
Vln. II  
pizz.  
sfz  
mf  
mp  
mp  
Vlas.  
pizz.  
sfz  
mf  
mp  
mp  
Vcls.  
pizz.  
sfz  
mf  
mp  
mp  
D.B.  
pizz.  
mp  
mp

162 163 164 165 166 167

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn. Tba.  
 Timp.

Fl. 1 & 2: *tr*, *a2*, *mp* → *f*, *fp* < *mf* >, *p* *mp* < *f* > *mp*, *sfz*  
 Ob. 1 & 2: *tr*, *a2*, *mp* → *f*, *fp* < *mf* >, *p* *mp* < *f* > *mp*, *sfz*  
 Cl. 1 & 2: *tr*, *a2*, *mf* < *f* >, *fp* < *mf* >, *p* *mp* < *f* > *mp*, *sfz*  
 Bsn. 1 & 2: *tr*, *a2*, *p* → *f*, *fp* < *mf* >, *p* *mp* < *f* > *mp*

Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.

Perc. 1: Snare Dr. *f*, Siz. *mf*, *p*  
 Perc. 2: S.C. *p*, Bot. *mf*, Bs. Dr. *mf* → *p*, Jawbone *sfz*  
 Perc. 3: Vibes *mf*, *mp*, *mf*, *mp*  
 Hp.: *p*, *mf*, light gliss.

Sop. Solo

D<sup>♯</sup> C<sup>♯</sup> B<sup>♯</sup> / E<sup>♯</sup> F<sup>♯</sup> G<sup>♯</sup> A<sup>♯</sup> (*p*) *mp* → *f* → *ff* *mf sub.* → *mp* *mf* *sfz*  
 mu - sic raise \_\_\_\_\_ and quell! When Ju-bal struck

Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

Vln. I: *pizz.* *p*, *arco* *tr*, *f*, *pizz.* *mp*, *arco* *mf* → *p*  
 Vln. II: *pizz.* *p*, *arco* *tr*, *mp* → *f*, *pizz.* *mp*, *arco* *mf* → *p*  
 Vlas.: *pizz.* *p*, *arco* *tr*, *mf* < *f* >, *pizz.* *mp*, *arco* *mf* → *p*  
 Vcls.: *pizz.* *p*, *arco* *tr*, *p* → *f*, *pizz.* *mp*, *arco* *mf* → *p*  
 D.B.: *pizz.* *p*, *arco* *mp* → *p*

168

169

170

171

172

173



Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2  
(mutes)

B. Tbn.  
Tba.  
(mutes)

Timp.

1

Perc. 2  
(T-T)

Fing. Cymb.

S.C.

F. Cymb.

3

Vibes

bring out

bring out

bring out

Hp.

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

*p* *pp* *p* *pp*

*f* *mf* *f* *mf* *mp* *mf* *mp* *mf* *pp*

*mp* *mf dolce, legato* *mp*

the cord - ed shell, His list'n - ing breth - ren stood a - round And won -

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz.

*mp* *p* *mp* *pp* *fp* *pp*

*mp* *p* *mp* *pp* *fp* *pp*

*mp* *p* *mp* *pp* *fp* *pp*

*mp* *p* *mp* *pp* *fp* *pp*

*mp* *p* *mp* *pp* *fp* *pp*

*mp* *p* *mp* *pp* *fp* *pp*

*mp* *p* *mp* *pp* *fp* *pp*

D# C# Bb / Eb F# G# A#

174 175 176 177 178 179

1. *p* *mp* *pp* (1.) *pp* *mf*

1. *p* *mp* *pp* (1.) *pp* *mf*

1. *p* *mp* *pp* (1.) *pp* *mf*

1. *p* *mp* *pp* (1.) *pp* *mf*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Glock

1 (S.C.) *mf* *p*

Perc. 2 *p*

3 (Vibes) *mp* *f* *p*

Hp. *mp* *mf* *gliss.* *gliss. ad lib.*

D $\sharp$  C $\sharp$  B $\sharp$  / E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$  *mp* *f* *p*

D $\flat$  C $\flat$  B $\flat$  / E $\flat$  F $\flat$  G $\flat$  A $\flat$  *mf* *f* *p*

Sop. Solo *mf* *mp* *mp* *mp* *mf* *f* *p*

- d'ring, on their fa - ces fell To wor - ship that ce - les - tial

Vln. I *p* *mf* *p* *mf* *p* *fp* *pp* *mp* *p* *mf* *p*

Vln. II *p* *mf* *p* *mf* *p* *fp* *pp* *mp* *p* *mf* *p*

Vlas. *p* *mf* *p* *mp* *p* *fp* *pp* *mp* *p* *tr.* *tr.*

Vcls. *p* *mf* *p* *mp* *p* *fp* *pp* *mp* *p* *tr.* *tr.*

D.B. *mp* *f* *p*

180 181 182 183 184 185

(1.)

Fl. 1 & 2 *p*

Ob. 1 & 2 (1.) *p*

Cl. 1 & 2 (1.) *p*

Bsn. 1 & 2 (1.) *p*

Hn. 1 & 2 *mp*, *p*, *mf*, *mp*, *f mp*, *ff*

Hn. 3 & 4 *mp*, *p*, *mf*, *mp*, *f mp*, *ff*

Tpt. 1 & 2 -

Tbn. 1, 2 (mutes) *mp*, *p*, *mf*, *mp*, *mf*, *f*

B. Tbn. *mp*, *mf*, *f*

Tba. *mp*, *mf*, *f*

Timp.

Perc. 1: Siz., Glock, Siz., Glock, Siz.

Perc. 2: Br. Dr. *p*, Bot. *p*, Hi Tri. *mp*, *mf*, *mf*, *mp*, *f*, *mf*, *f*, *mf*

Perc. 3: Bs. Dr. *pp*, *p*, *p*, *mf*, *mp*, *mf*, *mf*, *f*

Hp.

Sop. Solo *mp*, sound: \_\_\_\_\_

Vln. I *f*, *mp*, *mf*, *p*, *mf*, *f*, *mp*, *f*, *fp*, *ff*

Vln. II *f*, *mp*, *mf*, *p*, *mf*, *f*, *mp*, *f*, *fp*, *ff*

Vlas. *f*, *mp*, *mf*, *p*, *mf*, *f*, *mp*, *f*, *fp*, *ff*

Vcls. *f*, *mp*, *mf*, *p*, *mf*, *f*, *mp*, *f*, *fp*, *ff*

D.B. *mf*, *f*, *mp*, *f*, *f*

186 187 188 189 190

191

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

D $\flat$  C# B $\flat$  / E# F# G# A $\flat$

Sop. Solo

Less than a God they thought there could not dwell

191

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

Fl. 1 & 2 *sfz* *a2* *p* *pp* *mf > p*

Ob. 1 & 2 *sfz* *a2* *p* *pp* *mf > p*

Cl. 1 & 2 *sfz* *a2* *p* *pp* *mf > p*

Bsn. 1 & 2 *sfz* *p* *pp* *mf > p*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2 F. Cymb. *mp*

Perc. 3 Vibes *mp* Hi Tri. *mf*

Hp. *mf* *mp* *light gliss.* *mf* *p*

Sop. Solo *mf* *mp* *mf* *f* *mf*  
 With - in the hol - low of that shell That spoke so sweet - ly and so

Vln. I *pizz.* *sfz* *arco* *mp* *p* *p* *mf > p*

Vln. II *pizz.* *sfz* *arco* *mp* *p* *p* *mf > p*

Vlas. *pizz.* *sfz* *arco* *mp* *p* *p* *mf > p*

Vcls. *pizz.* *sfz* *arco* *mp* *p* *p* *mf > p*

D.B.

197 198 199 200 201 202

Fl. 1 & 2 *fp* *mp* *p* *pp* *pp* *tr* *a2* *(\*)*

Ob. 1 & 2 *fp* *mp* *p* *pp* *pp* *tr* *a2* *(\*)*

Cl. 1 & 2 *fp* *mp* *p* *pp* *pp* *tr* *a2* *(\*)*

Bsn. 1 & 2 *fp* *mp* *p* *pp* *pp* *tr* *a2* *(\*)*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2 *pp* *molto* *ff* *mp* *mf* *pp*

B. Tbn. *pp* *molto* *ff* *mp* *mf* *pp*

Tba. *pp* *molto* *ff* *mp* *mf* *pp*

Timp.

1 *Siz.* *mp* *mf* *mp*

2 *Bot./Br. Dr.* *mp* *mf* *mp* *p* *Tam-Tam* *S.C.*

3 *Bs. Dr.* *mp* *mf* *mp* *p* *Jawbone* *p* *pp*

Hp.

Sop. Solo *mp* *p* *mf* *mp* *mf* *f*

well. What pas-sion can-not mu -

Vln. I *p* *mf* *pp* *pizz.* *arco* *p*

Vln. II *p* *mf* *pp* *pizz.* *arco* *p*

Vlas. *p* *mf* *pp* *pizz.* *arco* *p*

Vcls. *p* *mf* *pp* *pizz.*

D.B. *pizz.*

203 204 205 206 207 208

(a2)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

1 (Siz.)

Perc. 2

3

Hp.

Sop. Solo

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

*f > mp*

*p* *mf*

*f > mp*

*p* *mf*

*f > mp*

*p* *mf*

*f > mp*

*p* *mf*

*mp*

*mp*

*p*

*pp*

*pp*

*mp > p*

*p*

*mp* *p*

*mp* *p* *pp* *ppp*

sic raise and quell!

*mf < f > p* *mf*

*mf < f > p* *mf*

*mf < f > p* *mf*

*mf < f > p* *mf*

*mf < f > p* *mf*

*mf < f > p* *mf*

209

210

211

212

213

214

215

4. "The Trumpet's Loud Clangor"  
 (Women's Chorus, Orchestra)

216 ♩ = 96, war-like, intense

Musical score for the orchestral section, measures 216-221. The score includes parts for Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2), Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Tpt. 1 & 2), Trombones (Tbn. 1, 2, B. Tbn. Tba.), Timpani (Timp.), Snare Drum (Snare Dr.), Percussion (Perc. 1, 2, 3), and Harp (Hp.). The music is in 2/4 time and features a variety of dynamics including *ff*, *mf*, *sfz*, and *f*. Trills and accents are used throughout the woodwind and brass parts.

Musical score for the string and women's chorus section, measures 216-221. The score includes parts for Violins I (Vln. I), Violins II (Vln. II), Violas (Vlas.), Cellos (Vcls.), Double Basses (D.B.), and Women's Chorus. The string parts are marked with *ff* and *fff* dynamics, with some sections marked *pizz.* (pizzicato) and *arco* (arco). The Women's Chorus part is marked with *ff* dynamics. The tempo is marked as ♩ = 96, war-like, intense.



Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

(S.D.)

Perc. 1

Perc. 2 (large S.C.)

Perc. 3 (Bs. Dr.)

Hp.

Women's Chorus

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

*ff* fierce, determined

The trum - pet's loud

222 223 224 225 226 227

Fl. 1 & 2 *mf* *mp* *f* *sfz* *mp*

Ob. 1 & 2 (1.) *mf* *f* *sfz* *mp*

Cl. 1 & 2 *mf* *f* *sfz* *mp*

Bsn. 1 & 2 *mf* *sfz*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tpt. 1 & 2 1. bring out *mf* *mp* *mf* *f* *mp* *mf*

Tbn. 1, 2 *mf*

B. Tbn. Tba.

Timp.

Perc. 1 (S.D.) *p* *f*

Perc. 2 S.C. *f*

Perc. 3

Hp.

Women's Chorus *fff* *f*  
 clan - gor Ex - cites us to arms, With shrill notes of an - ger And

Vln. I *mf* *mf* *sfz* *mf*

Vln. II *mf* *mf* *sfz* *mf*

Vlas. *mf* *mf* *sfz*

Vcls. *mf* *f* *sfz* (arco)

D.B. (pizz.) *mf* *f* *sfz*

228 229 230 231 232 233

Fl. 1 & 2 (1.) *mf* *ff* *mf* *pp*

Ob. 1 & 2 *mf* *f* 1. *mp*

Cl. 1 & 2 *mf* *f* *mp* 1. *mf* *p* *mp*

Bsn. 1 & 2 *p* *p*

Hn. 1 & 2 *mp sotto voce* *pp* *mf*

Hn. 3 & 4 *mp sotto voce* *pp* *mf*

Tpt. 1 & 2 *f* (ossia) *ff* *pp* *mf*

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1 (S.D.) *mp* *f* *mf* (S.D.) *mf* (S.D.) *mf*

Perc. 2 (S.C.) *f*

Perc. 3 (Bs. Dr.) *mp* (Bs. Dr.) *mp* *p* *mf*

Hp.

Women's Chorus *ff* *fff* *mf* *f* *mp* *f* *mp*

mor-tal a-larms. The dou-ble dou-ble dou-ble beat Of the thun-der-ing drum Cries,

Vln. I arco *f* *mf* pizz. *mf* arco *p dolce* (*p*)

Vln. II arco *f* *mf* pizz. *mf* arco *p dolce* (*p*)

Vlas. arco *f* *mf* pizz. *mf* arco *fp* (*p*)

Vcls. *mf* (arco) *mf* *fp* (*p*)

D.B. *mf* *p* *mp* *pp*

234 235 236 237 238 239

Fl. 1 & 2  
 (1.) *p* *mf* *mp* *f* *mf* a2

Ob. 1 & 2  
*mf* *f* *mp* *f* *mp*

Cl. 1 & 2  
*mf* *f* *mp* *f* *mp* a2

Bsn. 1 & 2  
*mp* *mf* *fp* *f* *sfz* *sfz* *mp sub.* 1.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2  
 1. *p* *mf* *mp* *f* (1.) *f*

Tbn. 1, 2

B. Tbn. Tba.

Timp.

(S.D.)  
 1 *pp* *mf* *pp* *f*

(S.C.)  
 2 *pp* *f*

(Bs. Dr.)  
 3 *pp* *f*

Hp.

div. in 3 (SSA)  
 Women's Chorus *f* *ff* *f* *mf* *ff* *fff* *ff*  
 hark the foes come; Charge, charge, 'tis too late

Vln. I *pp* *sfz* *pp* *sfz* *pizz.* *sfz* *arco* *mf*

Vln. II *pp* *sfz* *pp* *sfz* *pizz.* *sfz* *arco* *mf*

Vlas. *pp* *sfz* *pp* *sfz* *pizz.* *sfz* *arco* *mf*

Vcls. *mp* *mf* *p sub.* *sfz* *pizz.* *sfz* *arco* *mp sub.*

D.B. *mp* *mf* *fp* *f* *sfz* *sfz*

240 241 242 243 244 245

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

1  
S.D. (snares off)

2  
Perc. (Bs. Dr.)

3  
Hi Tri.

Hp.

Women's Chorus

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

to re treat.

246 247 248 249 250 251 252

253

1. bring out

1. bring out

Fl. 1 & 2 *mp* *mf* *p* *p* *mf* *p* *mf*

Ob. 1 & 2 *p* *pp*

Cl. 1 & 2

Bsn. 1 & 2 1. *p* *mf* *p* *mf* *p* *mf* *p* *p sotto voce*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2 *p* *pp*

Tbn. 1, 2

B. Tbn. Tba.

Timp.

1

Perc. 2

3

Hp. *mp*

Women's Chorus *mp dolce* *mf* *mp* *f* *mf*

The soft com - plain - ing flute, In dy - ing notes, dis - cov - ers The

253

Vln. I *p* *mp* *p* (sul D) *p* *f* *pp* *mp* *p* *div.*

Vln. II *p* *mp* *p* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vlas. *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *div.*

Vcls. *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *unis.*

D.B. *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *unis.*

253

254

255

256

257

262

Fl. 1 & 2 (1.) *p mp mf mp*

Ob. 1 & 2

Cl. 1 & 2 (p) *mf*

Bsn. 1 & 2 *mp mf p*

Hn. 1 & 2 *pp mf p*

Hn. 3 & 4 *mf p*

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2 (S.C.) *p < mp*

Perc. 3 Tri.

Hp. *bring out mp < mf > mp f*

Women's Chorus *f > mf p < mp > p < mp > p*  
 woes of hope - less lov - ers, Whose dirge is whis - per'd by the war - bling lute.

Vln. I *mp < mf > p (p) < mp > p > pp p > pp*

Vln. II *div. unis. mp < mf > p (p) < mp > p > pp p > pp*

Vlas. *mp < mf > p (p) < mp > p > pp*

Vcls. *mp f p (p) > pp p > pp*

D.B. *p > pp p > pp*

258 259 260 261 262 263

Fl. 1 & 2 (1.) *pp* *p* *pp* *pp* *mp* bring out

Ob. 1 & 2

Cl. 1 & 2 (1.) *pp* *p* *pp* *pp* *mp*

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 (Tri.)

Hp. *mp* *f* *mp* *mf* *mp* *mf < f* *fast gliss.*

Women's Chorus

Vln. I *pp* *n* *p* *f* *pp* *n* *p* *f* *mf espr.* *mp* *sul E*

Vln. II *pp* *n* *pp* *n* *p* *f* *mf espr.* *mp*

Vlas. *pp* *n* *p* *f* *pp* *n* *p* *f* *mf espr.* *mp* *mf* *sul G*

Vcls. *mf* *pp* *p* *mf* *pp* *p* *mf* *mp* *mf*

D.B. *pp* *pp* *mf* *mp* *mf*

264 265 266 267 268 269



271

Fl. 1 & 2  
mf *f* *p*

Ob. 1 & 2

Cl. 1 & 2  
mf *f* *p*

Bsn. 1 & 2

Hn. 1 & 2  
a4  
mf cantabile *mp* *mf* *f* *mp*

Hn. 3 & 4  
open  
mf cantabile *mp* *mf* *f* *mp*

Tpt. 1 & 2  
*p* *mp* *p* (*p*) *mf* *mp* *mf*

Tbn. 1, 2  
*p* *mp* *p* (*p*) *mf* *mp* *mf*

B. Tbn.  
B. Tbn.  
*p* *mp* *p* (*p*) *mf* *mp* *mf*

Timp.

1  
large S.C. (soft)

Perc. 2  
*p* *mf*

3

Hp.

Women's Chorus

271

Vln. I  
*mf* *f* *f* *p* *mp* *f* *mp* *f* *ff* pizz.

Vln. II  
*mf* *f* *mp* *mf* *mp* *f* sub. *p* *mp* *f* *mp* *f* *ff* pizz.

Vlas.  
*mp* *f* *mp* *mf* *mp* *f* *mp* *p* *mp* *f* *mf* *f* *ff* pizz. div.

Vcls.  
*mp* *f* *p* *f* *mp* *p* *mp* *mf* *f* *ff* pizz.

D.B.  
*mp* *f* *p* *f* *mp* *p* *mp* *f* *mf* *f* *ff* pizz.

270 271 272 273 274 275

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

1

Perc. 2

3

Hp.

Women's Chorus

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

276

277

278

279

Detailed description of the musical score: The score is a page from a larger orchestral work, covering measures 276 to 279. It features a large ensemble including woodwinds, brass, percussion, harp, and a women's chorus. The woodwind and brass sections (Oboe, Trumpet, Trombone) have prominent parts with dynamic markings of *f*, *mf*, *p*, *p sub.*, and *ff*. The percussion section (snare and cymbal) plays a rhythmic pattern, with dynamics of *mp* and *f*. The string section (Violins I and II, Violas, Cellos, Double Basses) provides harmonic support with dynamics from *mf* to *ff*. The Women's Chorus part is mostly silent in these measures. The score includes various articulations such as *arco*, *pizz.*, and *tr.* (trills). Measure numbers 276, 277, 278, and 279 are clearly marked at the bottom of the page.

Fl. 1 & 2

Ob. 1 & 2 support chorus *mf* *f* *mp*

Cl. 1 & 2 support chorus 1. *mf* *f* *mp*

Bsn. 1 & 2

Hn. 1 & 2 *p* *p* *f* *p*

Hn. 3 & 4 *p* *p* *f* *p*

Tpt. 1 & 2

Tbn. 1, 2 1. *mf* *p* *pp*

B. Tbn. Tba. *mf* *p* *pp*

Timp.

Glock (soft) *p*

Perc. 2

3 Hi Tri. *mf*

Hp.

Women's Chorus *strong, exuberant unis. f* *div. in 3 (SSA)* *ff* *unis. f*

Sharp vi - o - lins pro - claim Their

Vln. I *div. p sotto voce* *(ff)* *bring out p f* *bring out p f*

Vln. II *div. p sotto voce* *(ff)* *(ff)* *p* *f* *p (no cresc.)*

Vlas. *f* *f*

Vcls. *f* *mp*

D.B. *f* *mp*

support chorus

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

(Glock)

Perc. 2

3

Hp.

Women's Chorus

jeal - ous pang - s, and des - per - a - tion, Fu - ry, fran - tic

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

284

285

286

287

Fl. 1 & 2 *mp* *mf* *f* *mp*

Ob. 1 & 2 *mp* *mf* *f* *mp*

Cl. 1 & 2 (1.) *mp* *mf* *f* *mp*

Bsn. 1 & 2

Hn. 1 & 2 *p* *mf* *mp*

Hn. 3 & 4 *p* *mf* *mp*

Tpt. 1 & 2

Tbn. 1, 2 *mf* *p*

B. Tbn. Tba.

Timp.

(Glock)

Perc. 1 (large S.C.) (scrape) *p*

Perc. 2 (S.D.) *mf* *mf*

Perc. 3 *fp* *mf*

Hp.

Women's Chorus *f* *unis.* *f* *div. in 3* *fff* *ff* *calming* *f* *mp*

in - dig-na - tion, Depth of pains, and height of pas - sion, For the fair, dis -

Vln. I *p* *f* *p* *molto* *molto* *p* *tr.* *f* *ff sub.* *p sub.*

Vln. II *p* *f* *p* *molto* *pp sub.* *f* *p* *tr.* *p* *f* *ff sub.* *p sub.*

Vlas. *f* *pizz.* *f* *arco* *p* *f* *p sub.*

Vcls. *f* *mp* *p*

D.B. *f* *mp*

288 289 290 291 292 293

295

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2  
1. bring out  
*mf* *dolcissimo* *f*

Bsn. 1 & 2  
*p*

Hn. 1 & 2  
*p* *(p)* *mp* *(ff)* *mf*

Hn. 3 & 4  
*p* *(p)* *mp* *(ff)* *mf*

Tpt. 1 & 2  
*f* 1. str. mute bring out

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Women's Chorus  
*mp* *p*  
dai - ful dame.

295

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

Vln. II  
*(p)* *mp* *p*

Vlas.  
*(p)* *mp* *p*

Vcls.  
*mp* *pp* *(p)* *mp* *p*

D.B.  
*mp* *pp* *p* *mp* *p*

294 295 296 297 298 299

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Women's Chorus  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

300 301 302 303 304 305

*p mp p bring out mf f mp p 1. f mp f*  
*mf f mp p 1. f mp f*  
*p mp p 1. fp mp f*  
*p mf p fp mp f*  
*1. (mute) f 1. fp mute out mp f*  
*mp*  
*mp p fp f mf p*  
*mp p fp f f mp*  
*mp p fp f f mp*  
*mp p fp f fp mp*

306

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 1  
 Perc. 2  
 3  
 Hp.  
 Women's Chorus

Musical score for measures 306-311, parts 1-13. The score includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba, Timpani), percussion (3 parts), harp, and Women's Chorus. Dynamics include *mp*, *mf*, *f*, and *p*. The percussion part includes a section marked "(S.C.) (soft)".

306

Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

Musical score for measures 306-311, parts 14-18. The score includes Violins I and II, Violas, Violas, and Double Bass. Dynamics include *mp espr. molto*, *mf*, *mp*, and *f*. The Double Bass part includes a *pizz.* marking.

306 307 308 309 310 311



Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 1  
 Perc. 2  
 3  
 Hp.  
 Women's Chorus  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

*mp* *mf* *f* *mf* *f* *mp*

*mp* *mf* *f* *p* *mp* *mf* *f* *mp* *mf* *f*

*mp* *mf* *f* *p* *mp* *mf* *f*

*mp* *mf* *f* *p* *mp* *mf* *f*

(S.C.) (soft)  
*p* *mp* *mf*

*mp* *mf* *f* *mf* *f*

*mp* *mf* *f* *mf* *f*

*mp* *mf* *f* *mf* *f*

*mp* *mf* *f* *mf* *f*

*mp* *mf* *f* *mf* *f* *arco*

312 313 314 315 316

317

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Glock (med.)  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Women's Chorus

317

Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

317

318

319

320

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1 (Glock)  
 Perc. 2 (large S.C.)  
 Perc. 3 (S.D.)  
 Hp.  
 Women's Chorus  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

*f*, *mf*, *ff*, *sfz*, *p*, *tr*, *arco*, *pizz.*

a2, (a2), (b)

321

322

323

324

Fl. 1 & 2 *f* *ff* **328**

Ob. 1 & 2 *f* *ff*

Cl. 1 & 2 *f* *ff*

Bsn. 1 & 2 *ff*

Hn. 1 & 2 *ff* *mp quasi organ, legato support chorus*

Hn. 3 & 4 *ff*

Tpt. 1 & 2 *f* 1. *mp quasi organ, legato support chorus*

Tbn. 1, 2 1. *mp quasi organ, legato support chorus*

B. Tbn. Tba. *mp quasi organ, legato support chorus*

Timp.

(Glock)

Perc. 2 (large S.C.)

3 (S.D.) *f* *mp*

Hp.

Women's Chorus *soaring* *div. in 2* *fff* *ff*  
 But O, what art can

Vln. I *ff* *mf quasi organ, legato support chorus* **328**

Vln. II *ff* *mf quasi organ, legato support chorus*

Vlas. *ff* *mf quasi organ, legato support chorus*

Vcls. *ff* *mf quasi organ, legato support chorus*

D.B. *arco* *ff* *mf quasi organ, legato support chorus*

325 326 327 328 329

**Fl. 1 & 2:** *mp dolce* (measures 332-333), *p* (measure 336)

**Ob. 1 & 2:** *mp* (measures 332-333), *p* (measures 334-335)

**Cl. 1 & 2:** *mp dolce* (measures 332-333), *p* (measures 334-335)

**Bsn. 1 & 2:** *mp espr.* (measures 332-333), *p* (measures 334-335)

**Hn. 1 & 2:** *p* (measures 330-331), *pp* (measure 332), *n* (measures 332-333)

**Hn. 3 & 4:** *p* (measures 330-331), *pp* (measure 332), *n* (measures 332-333)

**Tpt. 1 & 2:** *pp* (measures 332-333), *n* (measures 332-333)

**Tbn. 1, 2:** *pp* (measures 332-333), *n* (measures 332-333)

**B. Tbn. Tba.:** *pp* (measures 332-333), *n* (measures 332-333)

**Women's Chorus:** *mf* (measures 330-331), *mp* (measures 332-333), *p* (measures 334-335), *mf* (measure 336)

**Vln. I:** *mp* (measures 330-331), *p* (measures 332-333)

**Vln. II:** *mp* (measures 330-331), *p* (measures 332-333)

**Vlas.:** *mp* (measures 330-331), *p* (measures 332-333), *espr.* (measures 334-335)

**Vcls.:** *mp* (measures 330-331), *p* (measures 332-333)

**D.B.:** *mp* (measures 330-331), *p* (measures 332-333)

(Spc)-----

Fl. 1 & 2 *pp*

Ob. 1 & 2 *pp*

Cl. 1 & 2 (2.) (1.) *pp*

Bsn. 1 & 2 *pp*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

1

Perc. 2

3

Hp.

Women's Chorus *mp* *pp* unis. *P*

spir - ing ho - ly love, Notes - that wing their Heav'n - ly ways To mend the choirs a - bove.

Vln. I *p dolcissimo* *pp*

Vln. II *p dolcissimo* *pp*

Vlas. *p dolcissimo* *pp*

Vcls. *p dolcissimo* *pp*

D.B. *p dolcissimo* *pp*

337 338 339 340 341 342 343

5. Recitative

(Soprano, Tenor, Orchestra)

344 Recit.

Tempo, ♩ = 66-72 Recit.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Sop. Solo

Tenor Solo

*ppp* Sizzle Cymb. (scrape)

*f* Sm. Tam-Tam (scrape)

*f*

*pp* Bs. Dr.

P.D.L.T. l.v. *ff*

*very forceful*

*brave, forceful*  
slow *fp* *f* accel. *mp* rit. *mf* calming *mp* warmer, espr. *mp* *f* *p*

Or - phe-us could lead the sav-age race; And trees un-root - ed left their place; Se -

344 Recit.

Tempo, ♩ = 66-72 Recit.

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

one player

*mp* *n*

344

345

346

(Recit.) Tempo, ♩ = 76-80 Recit.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

1

Perc. 2

3

Hp.

P.D.L.T.

ord.

*mf*

*mf*

(D#)

*dolcissimo mf*

(D#)

*mp*

Sop. Solo

(still freely)

But bright Ce - ci - - li - a rais'd

Tenor Solo

qua - - - cious of the lyre: -

(Recit.) Tempo, ♩ = 76-80 Recit.

Vln. I

bow as necessary

*pp sul tasto*

div.

*mf* *p*

ord., warmly

Vln. II

bow as necessary

*pp sul tasto*

div.

*mf* *p*

ord., warmly

Vlas.

bow as necessary

*pp sul tasto*

div.

*mf* *p*

ord., warmly

Vcls.

tutti

bow as necessary

*pp sul tasto*

*n*

*mf* *p*

ord., warmly

D.B.

*n*

347 348 349 350



(Recit.)

Tempo, ♩ = 76-80

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

1

Perc. 2

3

Hp.

Sop. Solo

Tenor Solo

*mf* *p* *mp* very calmly *p*

the won - der high - er; When to her or - gan, vo - cal breath was giv - en,

(Recit.)

Tempo, ♩ = 76-80

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

*(p)* *n*

*(p)* *n*

*(p)* *n*

351

352

353

354

355

Tempo, ♩ = 66-72

rit. ----- Freely

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.

1 Croc. (bowed)  
Perc. 2 mp Fing. Cymb.  
3 Vibes (soft) p  
mp  
p  
pp

Hp.

Sop. Solo mp mf mp mf p pp  
An an - gel heard, and straight ap - pear'd Mis - ta - king earth for Hea - ven.

Tenor Solo mp mf mp mf p  
An an - gel heard, and straight ap - pear'd

Tempo, ♩ = 66-72

rit. ----- Freely

Vln. I pp (pp) p pp  
Vln. II pp unis. (pp) p pp  
Vlas. pp (pp) p pp  
Vcls. pp (pp) p pp  
D.B.

6. Second Interlude  
(Orchestra, Women's Chorus)

361 ♩ = 76, with patient expectation

Fl. 1 & 2

Ob. 1 & 2  
bring out  
*mp poco espr.* *mf* *mp* *p* *mp* *pp*

Cl. 1 & 2

Bsn. 1 & 2  
bring out  
*mp poco espr.* *p* *mp* *p* *mp* *pp*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

1

Perc. 2

3

Hp.

Women's Chorus

361 ♩ = 76, with patient expectation

Vln. I

Vln. II

Vlas.  
div. mutes bring out  
*mp poco espr.* *mf* *mp* *p* *mp* *pp*

Vcls.  
div. mutes bring out  
*mp poco espr.* *mf* *mp* *p* *mp* *pp*

D.B.

361

362

363

364

365

(1.)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

1

Perc. 2

3

Hp.

Women's Chorus

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

*mf espr.* *mp* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

*mf* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

*mf* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

*mf* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

*mf* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

*mf* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

*mf* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

*mf* *mp* *p* *pp* *p* *pp* *mf* *p* *mp*

1. bring out (1.) *mp poco espr.* *p* *mp cantabile, espr.* *mp*

1. *p dolce*

div. *p sul tasto* *pp* *div.* *p sul tasto* *pp*

unis. (sul A) *p* *pp* *mutes off* *mutes off* *mutes off*

366 367 368 369 370

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Women's Chorus

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

1. *mp* *mf* *p*

1. *mp* *mf* *f* *bring out* *mp* *p*

(1.) *mf* *p* 1. *bring out* *mp* *mf*

*mp* *pp*

ord. *pp* *mp* *p* *mf* *p*

unis. *mp* *p* *mf* *p*

unis. *mp* *p* *mf* *p*

*p* *mp* *p* *mf* *p*

*mp* *p* *mf* *p*

*mp* *p* *mf* *p* *pizz.*

371 372 *p* 373 374 *mf* *p* 375

376 moving forward a bit (♩ = c. 80)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

1

Perc. 2

3

Hp.

Women's Chorus

376 moving forward a bit (♩ = c. 80)

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

div.

unis.

mf

p

mp

f

(pizz.)

376

377

378

379

380

poco accel.

rit.

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn. Tba.  
 Timp.  
 Glock (soft)  
 Perc. 1, 2, 3  
 Hp.

Women's Chorus

poco accel.

rit.

Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

381

382

383

384

385

386

♩ = 96, (♩. = 64), luminous angelic

387

♩ = ♩ sempre

(2 + 3)

(2 + 3)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2  
*mf* *pp*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2  
*mf* *pp*

B. Tbn.  
Tba.  
*mf* *pp*

Timp.

Perc. 1  
Glock (soft)

Perc. 2  
Chime  
*mf*

Perc. 3  
(Bs. Dr.)  
*mp* *pp*

Fing. Cymb.  
*p*

Hp.  
*mp* *mf* *p*

Women's Chorus  
unis.\*  
*p* chanting (always very fluid, legato, light, even)

Do-mi - ni est ter - ra, et ple - ni - tu - do e - jus; or - bis ter - ra - rum, et u - ni - ver - si qui ha - bi - tant in

♩ = 96, (♩. = 64), luminous angelic

387

♩ = ♩ sempre

(2 + 3)

(2 + 3)

Vln. I  
*pp* sul G *n*

Vln. II  
*pp* sul G *n*

Vlas.

Vcls.  
div.  
*mf* *pp* *n*

D.B.  
*mf* *pp* *n*

387 388 389 390 391 392 393 394

\*Chorus may either sing through m. 465 entirely in unison or may separate into two antiphonal groups, alternating at each † sign.



(2 + 3)

(2 + 3)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

(Glock)

1

Perc. 2 (F. Cymb.)

3 Crot. (bowed) l.v.

Hp.

Women's Chorus

e-o. Qui-a ip-se su-per ma-ri-a fun-da-vit e-um, et su-per flu-mi-na prae-par-a-vit e-um. Quis as-cen-det in

(2 + 3)

(2 + 3)

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

395 396 397 398 399 400 401 402

(2 + 3) (2 + 3)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

(Glock)

1

Perc. 2

3

Hp.

Women's Chorus

mon-tem Do-mi-ni? aut quis sta-bit in lo-co san-cto e-jus? In-no-cens ma-ni-bus et mun-do cor-de, qui non ac-ce-pit in

sul G (2 + 3) (2 + 3)

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

403 404 405 406 407 408 409 410

*mp* *mf* *pp*

(2 + 3 + 2) (2 + 3) (3 + 2)

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 1 (Glock)  
 Perc. 2  
 3  
 Hp.  
 Women's Chorus  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

*p* *pp* *p* *pp* *mp* *pp* (*pp*)  
*p* *pp*  
*p* *pp* *mp* *pp* (*pp*)  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*mp* *mf* *p*  
*mp* *mf* *p*  
*mf*  
*p* *pp*  
*pp*  
*p* *pp*  
*pp*

va - no a - ni - mam su - am, nec ju - ra - vit in do - lo pro - xi - mo su - o. Hic ac - ci - pi - et be - ne - dic - ti - o - nem a Do - mi - no, et mi - ser - i -

(2 + 3 + 2) (2 + 3) (3 + 2)  
 sul D

411

412

413

414

415

416

417

418

(2 + 3)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

1

Perc. 2

3

Hp.

Women's Chorus

cor - di - am a De - o sa - lu - ta - ri su - o. Haec est ge - ne - ra - ti - o quae - ren - ti - um e - um, quae - ren - ti - um

(2 + 3)

Vln. I

Vln. II

Vlas.

Vcls.

D.B.

419 420 421 422 423 424 425 426

429

(3 + 2)

(3 + 2)

(2 + 3)

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2

Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.

1  
Perc. 2  
3  
Bs. Dr.  
Hp.

Women's Chorus  
fa - ci - em De - i Ja - cob. At - tol - li - te por - tas, prin - ci - pes, ves - tras, et el - e - va - mi - ni, por - tae ae - ter - na - les, et

429

(3 + 2)

(3 + 2)

(2 + 3)

Vln. I  
Vln. II  
Vlas.  
Vcls.  
D.B.

427 428 429 430 431 432 433 434

Musical score for *A Song for St. Cecilia's Day*, measures 435-442. The score includes parts for woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Bass Trombone/Tuba, Tuba, Timpani), percussion (Percussion 1, 2, 3), Harp (Hp.), Women's Chorus, and strings (Violin I & II, Viola, Violoncello, Double Bass). Measure numbers 435, 436, 437, 438, 439, 440, 441, and 442 are indicated below the score.

Woodwind and brass parts include dynamic markings: *p*, *mp*, *p*, *mf*, *p*. Horn and Trombone parts include *p sub.*, *mp*, *pp*. Percussion parts include *pp*, *mp*, *p*, *pp*. The Tuba part includes *p*, *mp*, *p*, *pp*. The Women's Chorus part includes *f* and *f* dynamics. String parts include *p* and *pp* dynamics.

Measure numbers: 435, 436, 437, 438, 439, 440, 441, 442

(3 + 2) (2 + 3) (2 + 3)

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn. Tba.  
 Timp.  
 Perc. 1 Small Tam-Tam  
 Perc. 2 (S.C.)  
 Perc. 3 (Bs. Dr.)  
 Hp.  
 Women's Chorus  
 tol - li - te por - tas, prin - ci - pes, ves - tras, et el - e - va - mi - ni, por - tae ae - ter - na - les, et in - tro - i - bit rex glo - ri - ae.  
 †

*p* *a2* *f* *mp* *mf* *pp*

*p* *a2* *f* *mp* *mf* *pp*

*p* *a2* *f* *mp* *mf* *pp*

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

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

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

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

*mf*

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

*mp* *f* *mf* *mp*

*mp* *f* *mf* *mp*

443 444 445 446 447 448 449 450

(2 + 3) (2 + 3)

Fl. 1 & 2 a2

Ob. 1 & 2 a2

Cl. 1 & 2 a2

Bsn. 1 & 2 a2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba. + B. Tbn.

Timp.

1

Perc. 2 (S.C.) Chime

3 Hi Tri.

Hp.

Women's Chorus

Quis est is-te rex glo-ri-ae? Do-mi-nus vir - tu-tum ip-se est rex glo-ri-ae. Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i

(2 + 3) (2 + 3)

Vln. I long bows

Vln. II long bows

Vlas. long bows

Vcls. long bows

D.B. long bows

451 452 453 454 455 456 457 458

\* The orchestra may sound louder than the chorus from mm. 456-465



rit. molto (2 + 3) (attacca)

Fl. 1 & 2 (a2) *f* *mf* *f* *ff* *fff* *tr.*

Ob. 1 & 2 *f* *mf* *f* *ff* *fff* *tr.*

Cl. 1 & 2 (a2) *f* *mf* *f* *ff* *fff* *tr.*

Bsn. 1 & 2 (a2) *fff* *fff*

Hn. 1 & 2 *f* *ff* *mf* *f* *ff*

Hn. 3 & 4 *f* *ff* *mf* *f* *ff*

Tpt. 1 & 2 *f* *ff* *mf* *f* *ff* *a2*

Tbn. 1, 2 *f* *ff* *mf* *f* *ff*

B. Tbn. Tba. *f* *ff* *mf* *f* *ff*

Timp. *ff* *ff* *ff* *ff* *ff*

(Glock) *ff*

1 Lg. Tam-Tam *mf* *ff*

Perc. 2 (Chime) *f* *mf* *ff*

3 Bs. Dr. *f* *ff* *ff*

Hp.

Women's Chorus † *fff possible*  
 San - cto, si - cut e - rat in prin - ci - pi - o et nunc et sem - per, et in sae - cu - la se - cu - lo - rum. A - men.

rit. molto (2 + 3) (attacca)

Vln. I *fff*

Vln. II *fff*

Vlas. *fff*

Vcls. *fff*

D.B. *fff*

459 460 461 462 463 464 465

466 7. Grand Chorus

(Tutti)

♩ = 72, majestic, imposing

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1 (T-T)  
 Perc. 2 (Chime)  
 Perc. 3 (Bs. Dr.)  
 Hp.  
 Women's Chorus  
 Tenor Solo

466 ♩ = 72, majestic, imposing

Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

466                      467                      468                      469                      470                      471

Fl. 1 & 2 (a2) *fff* *ff* *f* *mf*  
 Ob. 1 & 2 (a2) *fff* *ff* *f* *mf*  
 Cl. 1 & 2 (a2) *fff* *ff* *f* *mf*  
 Bsn. 1 & 2 (a2) *fff* *ff* *f* *mf*  
 Hn. 1 & 2 (4) *f* *mf* *mp*  
 Hn. 3 & 4 *f* *mf* *mp*  
 Tpt. 1 & 2 bring out *ff* *f* *mf* *mp*  
 Tbn. 1, 2 (a2) *fp* *f* *f* *mf* *mp*  
 B. Tbn. Tba. (a2) *fp* *f* *fp* *f* *mp*  
 Timp. *f*  
 Perc. 2 (S.C.) *mf* *f*  
 Hp.  
 Women's Chorus (SA) *legato noble, spirited f*  
 Tenor Solo As  
 Vln. I *fff* *ff* *f* *legato molto support chorus*  
 Vln. II *fff* *ff* *f* *legato molto support chorus*  
 Vlas. *fff* *ff* *f* *legato molto support chorus*  
 Vcls. *f* *fff* *ff* *f* *legato molto support chorus*  
 D.B. *ffp* *ff* *ffp* *ff* *f* *legato molto support chorus*

472

473

474

475

476

477

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

1

Perc. 2

3

Hp.

Women's Chorus (SA)

Tenor Solo

(S.C.)

*mf*

*f*

*mp* *mf*

Bs. Dr.

*mp* *f*

*mf*

*f*

*mp*

*mf*

from the pow'r of sa-cred lays The spheres be-gan to move, And sung the great Cre-a-tor's praise To all the bless'd a-

477

div. in 3

Vln. I

Vln. II

Vlas. unis.

Vcls. unis.

D.B.

*mf*

*f*

*mp*

*mf*

*mf*

*f*

*mp*

*mf*

*mf*

*f*

*mp*

*mf*

477 478 479 480 481 482 483

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3 (Bs. Dr.)  
 Hp.  
 Women's Chorus (SA)  
 Tenor Solo  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

484 485 486 487 488 489

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
1  
Perc. 2  
3 (Bs. Dr.)  
Hp.  
Women's Chorus (SA)  
Tenor Solo  
Vln. I  
Vln. II  
Vlas.  
Vcls.  
D.B.

(1.)  
f mp mf f mp p  
mf f mf  
fff f unis.  
f f f f unis.  
mf unis.  
mf unis.  
mf unis.  
ff f ff f mp  
490 491 492 493 494 495

high, The dead shall live, the liv-ing die, And mu-sic shall un-tune the sky.

pizz. unis.  
mf mf  
pizz. unis.  
mf mf  
unis.  
mf  
div. pizz. unis.  
div. pizz. mf  
unis.  
mf

(a2) 1. bring out  
 Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 1  
 Perc. 2  
 3  
 Hp.  
 Women's Chorus (SA)  
 Tenor Solo  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

Musical score for "A Song for St. Cecilia's Day" (measures 496-501). The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones), brass (Tuba, Timpani), percussion (Percussion 1-3), Harp, Women's Chorus (SA), Tenor Solo, Violins I & II, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *f*. Performance instructions include "1. bring out", "cantabile", and "arco".

496

497

498

499

500

501

1.  
Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
1  
Perc.  
2  
3  
Hp.  
Women's Chorus (SA)  
Tenor Solo  
Vln. I  
Vln. II  
Vlas.  
Vcls.  
D.B.

*mp* *mf* *p* *mp* *f* *mp* *mp*  
*mf* *mf* *p* *p* *mp* *p*  
*p* *mp* *p*  
*mp* *mf* *p*  
*mp* *mf* *p*  
*mp* *mf* *p*  
*p* *mf* *p* *mp cantabile pizz.* *mp*  
*p* *mp* *p* *mp* *mp*

As from the pow'r of sa-cred lays The spheres be-gan to

502 503 504 505 506 507



Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tbn. 1, 2  
B. Tbn. Tba.  
Timp.  
1  
Perc. 2  
3  
Hp.  
Sop. Solo  
Tenor Solo  
Vln. I  
Vln. II  
Vlas.  
Vcls.  
D.B.

*mf* *mp* *f* *mf*  
*mp* *mf* *p* *pp* *div.* *mp* *p*  
*mp* *mf* *p* *mp* *p* *mp* *p*  
*mf* *p* *mf* *p* *mf* *p* *mf* *p*  
*mf* *p* *mf* *p* *mf* *p* *mf* *p*  
*mp* *mf* *mp*

And sung the great Cre - a - tor's praise To all the bless'd a - bove; So when the last and dread-ful  
move, So when the last and dread-ful

pizz. arco  
pizz. arco  
pizz. arco  
(pizz.)

508 509 510 511 512 513

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Sop. Solo  
 Tenor Solo  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

*mp* *f* *p* *mp* *f* *p*  
*mf*  
 Tri.  
*mp*  
*f*  
*f*  
*mf* *p* *mf*  
*mf* *p* *mf*  
*mf* *p* *mf*  
*mf* (pizz.)  
*mf*

hour This crum-bling pa - geant shall de - vour, The trum-pet shall be heard on high, The dead shall live, the liv - ing  
 hour This crum-bling pa - geant shall de - vour, The trum-pet shall be heard on high, The dead shall live, the liv - ing

514 515 516 517 518 519

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

1

Perc. 2  
Small Tam-Tam  
*mp*

3

Hp.

Sop. Solo  
*ff*  
die, And mu - sic shall un - tune the sky!  
*f*

Tenor Solo  
*ff*  
die, And mu - sic shall un - tune the sky.  
*f*

Vln. I  
*f* *pizz.* *f* *mf* *ff*

Vln. II  
*f* *pizz.* *f* *mf* *ff*

Vlas.  
*f* *pizz.* *f* *mf* *ff*

Vcls.  
*f* *pizz.* *f* *mf* *ff*

D.B.  
*f* *pizz.* *f* *mf* *ff*

520

521

522

523

524

Fl. 1 & 2 (a2) *ff*

Ob. 1 & 2 (a2) *fp* — *ff*

Cl. 1 & 2 (a2) *fp* — *ff*

Bsn. 1 & 2 *f* — *ff* *fp* — *ff* *fp* — *ff*

Hn. 1 & 2 *f* — *ff* *fp* — *ff* a2 bring out *brassy*

Hn. 3 & 4 *f* — *ff* *fp* — *ff* a2 bring out *brassy*

Tpt. 1 & 2 bring out *ff* (a2)

Tbn. 1, 2 (a2) bring out *fp* — *f* *fp* — *f* *fp* — *f*

B. Tbn. Tba. (a2) *fp* — *f* *fp* — *f* *fp* — *f*

Timp.

1

Perc. 2

3

Hp.

Sop. Solo

Tenor Solo

Vln. I *arco* *mf* *f* *div.*

Vln. II *arco* *mf* *f* *div.*

Vlas. *arco* *mf* *ffp* — *ff* *f* *div.*

Vcls. *arco* *mf* *ffp* — *ff* *ffp* — *ff* *f*

D.B. *arco* *mf* *ffp* — *ff* *ffp* — *ff* *ffp* — *ff*

525 526 527 528

rit. Soprano slower (ad lib.)

Fl. 1 & 2 *fff* *ff* *f*

Ob. 1 & 2 *fff* *ff* *f*

Cl. 1 & 2 *fff* *ff* *f*

Bsn. 1 & 2 *ff* *f*

Hn. 1 & 2 *ff* *f*

Hn. 3 & 4 *ff* *f*

Tpt. 1 & 2 *ff* *f*

Tbn. 1, 2 *ff* *f*

B. Tbn. Tba. *ff* *f*

Timp. *ff* *f*

1

Perc. 2 S.C. *ff*

3

Hp.

Women's Chorus S + Soprano Solo *ff sempre*

Tenor Solo *ff sempre*

rit. div. slower (ad lib.)

Vln. I *fff* *ff* *f*

Vln. II *fff* *ff* *f*

Vlas. *ff* *f*

Vcls. *fff* *ff* *f*

D.B. *ffp* *ff* *f*

529 530 531 532 533

Fl. 1 & 2  
*fp* *mf* *mp* *f*

Ob. 1 & 2  
*fp* *mf* *mp* *f*

Cl. 1 & 2  
*fp* *mf* *mp* *f*

Bsn. 1 & 2  
*fp* *mf* *mp* *f*

Hn. 1 & 2  
*fp* *mf* *mp* *f*

Hn. 3 & 4  
*fp* *mf* *mp* *f*

Tpt. 1 & 2  
*fp* *mf* *mp* *f*

Tbn. 1, 2  
*fp* *mf* *mp* *f*

B. Tbn.  
 Tba.  
*fp* *mf* *mp* *f*

Timp.  
*fp* *mf* *mp* *f*

1

Perc. 2

3

Hp.

Choir (SA) + Sop. Solo  
 sa - cred lays The spheres be - gan to move, And sung the great Cre -

Tenor Solo  
 sa - cred lays The spheres be - gan to move, And sung the great Cre -

Vln. I  
*mp* *mf* *p sub.* *mf* *mp* *f*

Vln. II  
*mp* *mf* *p sub.* *mf* *mp* *f*

Vlas.  
*mp* *mf* *p sub.* *mf* *mp* *f*

Vcls.  
*mf* *mp* *mf* *f*

D.B.  
*mf* *mp* *mf* *f*

534 535 536 537

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 & 2  
 Tbn. 1, 2  
 B. Tbn. Tba.  
 Timp.  
 Perc. 1, 2, 3  
 Hp.  
 Choir (SA) + Sop. Solo  
 Tenor Solo  
 Vln. I  
 Vln. II  
 Vlas.  
 Vcls.  
 D.B.

538                      539                      540                      541

even slower (ad lib.)

Fl. 1 & 2 *mf* *f* *ff* *mf* *ff* *mf*

Ob. 1 & 2 *mf* *mp* *f* *ff* *mf* *ff* *mf*

Cl. 1 & 2 *f* *mp* *f* *mf* *ff* *mf* *ff* *mf*

Bsn. 1 & 2 (a2) *ff* *ff* *mf*

Hn. 1 & 2 *f* *mp* *mp* *f* *mf* *mp* *f* *mp*

Hn. 3 & 4 *f* *mp* *mp* *f* *mf* *f* *mp*

Tpt. 1 & 2 bring out *f* *ff* *ff* *ff*

Tbn. 1, 2 *f* *ff* *f* *ff*

B. Tbn. Tba. *f* *ff* *f* *ff*

Timp. *mf* *ff*

1 Large Tam-Tam *f*

Perc. 2 (S.C.) *f*

3 Hi Tri.

Hp. *fff* *gliss. ad lib.*  $D^{\sharp} C^{\flat} B^{\flat} / E^{\flat} F^{\flat} G^{\sharp} A^{\sharp}$

Choir (SA) + Sop. Solo  
hour This crum-bling pa - geant shall de - vour, The trum-pet shall be heard on high, The dead shall

Tenor Solo  
hour This crum-bling pa - geant shall de - vour, The trum-pet shall be heard on high, The dead shall

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vlas. *mf* *ff*

Vcls. *f*

D.B. *f*

542

543

544

545

546



allarg.

Fl. 1 & 2 (a2) *tr* *ff* *mf* *ff* *mf* *ff* *p sub.*

Ob. 1 & 2 (a2) *tr* *ff* *mf* *ff* *mf* *ff* *p sub.*

Cl. 1 & 2 (a2) *tr* *ff* *mf* *ff* *mf* *ff* *p sub.*

Bsn. 1 & 2 (a2) *ff* *ff* *ff* *p sub.*

Hn. 1 & 2 *mp* *f* *mp* *ff* *mp* *mf*

Hn. 3 & 4 *mp* *f* *mp* *ff*

Tpt. 1 & 2 bring out *f* *ff* *f* *ff*

Tbn. 1, 2 *f* *ff* *f* *ff*

B. Tbn. Tba. (a2) *f* *ff* *f* *ff* *ff* *p sub.*

Timp. *mf* *ff*

1 Perc. *f*

2 Perc.

3 Perc.

Hp. *gliss. ad lib.* *fff* *D<sup>b</sup> C<sup>#</sup> B<sup>b</sup> / E<sup>#</sup> F<sup>b</sup> G<sup>#</sup> A<sup>#</sup>*

Choir (SA) + Sop. Solo *tutta forza*  
live, the liv - ing die, And mu - sic shall un - tune

Tenor Solo *tutta forza*  
live, the liv - ing die, And mu - sic shall un - tune

Vln. I (8va) *mf* *ff* *p sub.*

Vln. II *mf* *ff* *p sub.*

Vlas. *mf* *ff* *p sub.*

Vcls. *p sub.*

D.B. *p sub.*

547

548

549

550

551

(allarg.)

Tempo I° (♩ = 72)

Fl. 1 & 2 *mf* (a2) *ff sempre* *tr*

Ob. 1 & 2 *mf* (a2) *ff sempre* *tr*

Cl. 1 & 2 *mf* (a2) *ff sempre* *tr*

Bsn. 1 & 2 *f* (a2) *ff* *fltg., if possible*

Hn. 1 & 2 *f* *sfz* *rip* *sim.* *fltg.* *fff*

Hn. 3 & 4 *mf* *f* *sfz* *rip* *sim.* *fltg.* *fff*

Tpt. 1 & 2 *f* *fltg.* *fff*

Tbn. 1, 2 *f* *fltg.* *fff*

B. Tbn. *mf* *fff*

Tba. *fff*

Timp. *fff*

1 (T-T) Chinese opera gong *f* *sfz* *ff* (T-T) (opera gong)

Perc. 2 Chimes *f*

3 Cro. (brass) *ff* Hi Tri. *ff* Cro. (brass) *ff*

Hp. *fff* *fast gliss.*

Choir (SA) + Sop. Solo *fff* stagger breaths as necessary

Tenor Solo *fff* stagger breaths as necessary

(allarg.) the sky!

Tempo I° (♩ = 72)

Vln. I *f* *ff sempre* (sul G)

Vln. II *f* *fff sempre* port.

Vlas. *f*

Vcls. *f* *sfz* *ffz* *ffz* *ffz* *ffz* *ff*

D.B. *f* *sfz* *ffz* *ffz* *ffz* *ffz* *ff*

552

553

554

555

rall. ad lib.

Fl. 1 & 2 (a2) *tr* *a2* *8va* *tr* *fff*

Ob. 1 & 2 (a2) *tr* *a2* *tr* *fff*

Cl. 1 & 2 (a2) *tr* *a2* *tr* *fff*

Bsn. 1 & 2 (a2) *fltg., if possible* *fff*

Hn. 1 & 2 *sfz* *fff*

Hn. 3 & 4 *sfz* *fff*

Tpt. 1 & 2 *f* *ff* *mf* *ff* *fff*

Tbn. 1, 2 *f* *ff* *fff* *fff*

B. Tbn. Tba. *fff*

Timp. *fff*

1 (opera gong) *fff*

2 (Chimes) *fff*

3 Hi Tri. *ff* Crot. (brass) *ff* Hi Tri. *ff* *fff*

Hp. *fff* *fast gliss.* *fff* *fast gliss.* *fff*

Choir (SA) + Sop. Solo

Tenor Solo

rall. ad lib.

Vln. I *fff*

Vln. II *port.* *fff*

Vlas. *fff*

Vcls. *fffz* *fffz* *fffz* *fffz* *fff* *fff*

D.B. *fffz* *fffz* *fffz* *fffz* *fff* *fff*

556 557 558 559 560