

Elder Conservatorium of Music
Faculty of Arts
University of Adelaide

**Singing a New Story:
A Composer's Exploration of
Textual Synthesis through Composition**

by

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Portfolio of original compositions and exegesis
submitted in fulfilment of the requirements
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PART B: SCORES

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IAN ANDREW

**WINDS AND
WATERS**

For Solo Soprano, Solo Mezzo-Soprano,
Solo Tenor, Solo Baritone
and Orchestra

Based on the poems of
collected authors.

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Instrumentation

Flute 1, doubling Piccolo

Flute 2

Oboe

Cor Anglais

2 Clarinet in B_♭

2 Bassoon

4 French Horns in F

3 Trumpets in B_♭

2 Trombone

Bass Trombone

Timpani – 32", 28", 25", 23"

Percussion - Susp. cymbal, Glockenspiel, Triangle, Snare

Harp

Solo Soprano

Solo Mezzo-Soprano

Solo Tenor

Solo Baritone

14 1st Violins

12 2nd Violins

10 Violas

8 'Cellos

6 Contrabasses

Transposed Score

Performance Notes

Winds and Waters is a song-cycle designed as a concert-work for soloists and orchestra. While each movement is an independent work based text drawn from one or more unrelated authors, the cycle performed in its entirety reveals a series of 'key events' in the interwoven journeys of four 'characters' and a subtle underlying narrative may be divined, the finer details of which are left to the inference of each audience member.

In keeping with this narrative-based setting of the texts, it is intended that the mezzo-soprano possess a more 'youthful' character and tone than the other three soloists. The 'mezzo-soprano' designation is therefore in respect of the anticipated range-limitations of a younger singer and her voice ought not be heavier than that of the soprano.

The orchestration is subtle throughout for balance purposes. Singers might be lightly amplified as required and where this is not possible instrumental dynamics should be pulled back to allow the vocalists to carry if necessary. In the case of two instruments sharing a stave – such as French Horns and Trombones – players should assume that single lines are to be played *a2* unless otherwise indicated. Conductors may wish to overrule this and make all single lines *a1* if they feel the vocalists are being overpowered.

Approximate performance duration is 55 minutes.

Complete Text

2. The Explorers

We are those wandering souls who never rest
 No ancient law can bind us -
 For the zest and hunger of the eternal in us burn
 Driving us to adventure and to spurn
 Ease of the humble joys within our ken
 In the narrow earthly heavens of little men.
 Hunger for great experience, wisdom deep
 Of nature and ourselves, those truths that leap
 Flame-like to greet the faithful stress of soul
 That forges on seeking the glittering pole.
 Through pain, terror and hurt, agony
 And many a windy battle on the sea.

Sunsets chaotic, fierce and beautiful
 Fire the long furrow of our cleaving hull
 And guild the coasts with wild and charging lights
 Still ominous with elemental fights.
 And the known coasts fall behind,
 The plunging ship leaps through untravelled seas,
 And lo, the grip about our hearts, a sudden delighted fear
 As the starry wonders glimmer and grow clear nightly.
 On weltering decks in the roaring of ripped sails,
 With maniac seas and the screaming winds and the flails
 Of lashing rain in the clatter of hurled spray,
 Through nights moonless and starless,
 Through long day.

We are those wandering souls who never rest
 No ancient law can bind us -
 For the zest and hunger of the eternal in us burn
 Driving us to adventure ever on!

- adapted from Martin Armstrong, "The Explorers"

3. Wander-Thirst

BEYOND the East the sunrise, beyond the West the sea,
 And East and West the wander-thirst that will not let me be;
 It works in me like madness, dear, to bid me say good-bye;
 For the seas call, and the stars call, and oh! the call of the sky!

I know not where the white road runs, nor what the blue hills are;
 But a man can have the sun for a friend, and for his guide a star;
 And there's no end of voyaging when once the voice is heard,
 For the rivers call, and the roads call, and oh! the call of the bird!

Yonder the long horizon lies, and there by night and day
 The old ships draw to home again, the young ships sail away;
 And come I may, but go I must, and, if men ask you why,
 You may put the blame on the stars and the sun and the white road and the sky.

- *Gerald Gould, "Wander-thirst"*

4. To Wake With Not A Prayer

Come over, come over the deepening river,
 Come over again the dark torrent of years,
 Come over, come back where the green leaves quiver,
 And the lilac still blooms and the grey sky clears.

- *excerpt from John Freeman, "Childhood Calls"*

To watch the salt sea spray break in myriad showers on the sand
 While the sun's kisses warm the rose-lit bay.
 Come over to hear strange voices call – echoes of mermaid song from below-
 Deep in their coral castles while the slow night shadows fall.

To feel in all around the spell of life's rare silences.
 To wake with not a prayer, only a thought,
 Unconscious love rising because of all the beauty there;
 The calm hush that succeeds the world's psalm.

To strive to make our own even the dream of things wildly pure;
 To hear God in the stillness, alone.

- *excerpt from May Bateman, "The Call of the Sea"*

5. The Memory of the Wind

This faint, sweet trouble lying in my heart,
 More delicate than love,
 Like water, ruffled by an evening breeze,
 Like the soft lapping of enchanted seas,
 While tremulously shine the stars above,
 What is it, exquisite – a thing apart
 And shared by none?

I think it is the memory of the wind,
 Of winds and waters, and the sky;
 Of stormy sunsets when the colours die
 Passionately at last, drowned in the mist
 Of rising shadows, 'tis the memory
 Of all the wide world's loveliness, that's grown
 Into the senses of the far-off past
 So that it's become part of us-
 I think it is the memory of the wind.

I think it is the memory of the wind,
 Of winds and waters, and the sky;
 Sweet springs and summers of a thousand years;
 Scent and colour soft; and the vanished light
 Upon a tropic lily; while the moon
 Flings its silver mesh o'er the plain;
 And snows that melted down from hills at noon;
 And the faint whisper of evening rain;

All these are in our memory and make
 This faint delicious trouble in our heart
 More delicate than love, like water.
 Like water ruffled by an evening breeze
 Like the soft lapping of enchanted seas,
 While tremulously shine the stars above,
 With their hushed murmur of lost loveliness.

- adapted from John Presland, "Of Beauty"

6. Beauty

I have seen dawn and sunset on moors and windy hills
 Coming in solemn beauty like slow old tunes of Spain:
 I have seen the lady April bringing the flowers,
 Bringing the springing grass and the soft warm April rain.

I have heard the song of the blossoms and the old chant of the sea,
 And seen strange lands from under the arched white sails of ships;
 But the loveliest things of beauty God ever has showed to me
 Are her voice, and her hair, and eyes, and the dear red curve of her lips.

- John Masefield, "Beauty"

7. The Message

Wind of the gentle summer night,
 Dwell in the lilac tree,
 Sway the blossoms clustered light,
 Then blow over to me.

Wind, you are sometimes strong and great,
 You frighten the ships at sea,
 Now come floating your delicate freight
 Out of the lilac tree,

Gentle wind, will you carry this
 Up to her window white
 Give her a gentle tender kiss;
 Bid her good-night, good-night.

-excerpt from Duncan Campbell Scott, "The Message"

8. The Wild Swans

THE trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty Swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.
I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trode with a lighter tread.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

-excerpt from W.B. Yeats, "The Wild Swans at Coole"

9. The Hour of Most Desire

It is not in the day
That I desire you most,
Turning to seek your smile
In solace or in joy.

Nor is it in the dark
When I lay restlessly,
Reaching to find your face,
Half waking, half in dream.

It is not while I work—
When, to endear success,
Or rob defeat of pain,
I weary for your hands.

Nor while from work I rest,
And rest is all unrest
For lack of your dear voice,
Your laughter, and your lips.

It is not in the day, not in your smile,
Nor is it in the dark.
It is not while I work, nor while in rest,
But it is every hour.

Yes, every hour it is
That I desire you most—
Need you in all my life
And every breath I breathe.

-adapted from Charles Roberts, "The Hour of Most Desire"

10. The Little Dog-Angel

High up in the courts of Heaven today
A little dog angel waits;
With the other angels he will not play,
But sits alone at the gates;
“For I know that my master will come,” says he,
“And when he comes he’ll call for me.”

He sees the Spirits that pass him by
As they hurry to the Throne,
And he watches them with a wistful eye
As he sits at the gates alone.

And his master, far on the earth below,
As he sits in his easy chair,
Forgets sometimes, and he whistles low
For the dog that is not there.
And the little dog angel cocks his ears
And dreams that his master’s call he hears.

And I know, when at length his master waits,
Outside in the dark and cold,
For the hand of Death to open the gates
That lead to these courts of gold,
The little dog angel’s eager bark
Will comfort his soul in the shivering dark.

-adapted from Norah M. Holland, “The Little Dog-Angel”

11. Vale

We drift apart, nor can we quite forget;-
 Some link is lost; and that affinity
 That binds us not and will not set us free,
 Still tinges all our friendship with regret.

And now I feel at last our hearts have met
 In perfect tune; that God made you for me
 And me for you; and now that he has set
 This veil between us, this mute mystery.

Yet in my heart the prayer doth still abide
 That you have heard my soft unbreathed prayer;
 That in the stifling moment of despair
 I'll turn and find you by my side.

- adapted from Maurice Baring, Untitled poem

I am forever haunted by one dread
 That I may suddenly be swept away,
 Nor have the leave to see you, and to say
 Goodbye; then this is what I should have said:

I have loved summer and longest day;
 The leaves of trees, the slumberous film of heat,
 The bees, the swallow o'er the hay, the waving wheat.

I have loved words which left the soul with wings,
 Words that are windows to eternal things,
 I have loved souls that to themselves are true,
 Who cannot stoop and know not how to fear,
 Yet hold the talisman of pity's tear:
 I have loved these because I have loved you.

- adapted from Maurice Baring, "Vale"

12. The Master of Shadows

INTO the western waters
 Slow sinks the sunset light,
 And the voice of the Wind of Shadows
 Calls to my heart to-night—

Calls from the magic countries,
 The lost and the lovely lands
 Where stands the Master of Shadows,
 Holding the dreams in his hands.

All the dreams of the ages
 Gather around him there,
 Visions of things forgotten
 And of things that never were.

Lo! I am worn and weary,
 Sick of the garish light;
 Like a sad pilgrim who has wandered far
 And hopes no more for the day.

Lo! I am worn and weary,
 Sick of the garish light;
 Blow, thou Wind of the Shadows,
 Into my heart to-night.

*- adapted from Norah M. Holland, "The Master of Shadows"
 and Maurice Baring, Untitled poem*

The trees are in their autumn beauty...

- excerpt from W.B. Yeats, "The Wild Swans at Coole"

With their hushed murmur
 of lost loveliness...

- excerpt from John Presland, "Of Beauty"

13. Do Not Stand at My Grave and Weep

Do not stand at my grave and weep
I am not there. I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.

I am the sunlight on ripened grain.
I am the gentle autumn rain.
When you awaken in the morning's hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.

Do not stand at my grave and cry;
I am not there. I did not die.

- Anon. Attrib. Mary Elizabeth Frye, "Do Not Stand at My Grave And Weep"

Do not cry, do not cry.

- additional closing text.

1. Opening

Music by Ian Andrew

Andante moderato con rubato $\text{♩} = 38$ poco rall. $\text{♩} = 36$

Flute 1 *p espress. cantabile*

Flute 2

Oboe *p espress. cantabile* *mp*

Cor Anglais *mp*

Clarinet in B♭ 1 *p espress. cantabile* *p* arco

Clarinet in B♭ 2 *p*

Bassoon 1

Bassoon 2

Horn in F 1+2 *pp*

Horn in F 3+4 *pp*

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1+2

Bass Trombone

Timpani *poco rall. ♩ = 36*

Percussion Triangle *mp*

Glockenspiel *p* *mp*

Harp *mp++++* *simile* *G♭* *mp*

Violins I *p espress. cantabile* *mp*

Violins II *p espress. cantabile* *mp* *V* *mp*

Violas *p espress.* *mp*

Violoncellos *p espress.* *p espress. cantabile*

Contrabasses *arco* *p*

11

poco accel.

Fl. 1 *mp* *p*

Fl. 2 *mp*

Ob. *mf* *p*

Cl. 1 *mp*

Cl. 2 *mf* *mp* *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *p* *p*

Hn. 3+4 *p* *p* *p*

Tbn. 1+2 *mp* *p*

Tri.

Glock. *p*

Hp. *mp* *poco accel.*

Vlins. I *p*

Vlins. II *mp*

Vlas. *mp* *tr*

Vc. *mp* *pizz.* *pizz.*

Cb. *mp*

21 *rall.* *Dolce* ♩ = 74 *attacca no.2*

Fl. 1 *mp*

Fl. 2

Ob. *mp* *mp*

C. A. *mp*

Cl. 1

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *p*

Hn. 3+4 *p*

Tpt. 1

Tbn. 1+2 *p*

Dolce ♩ = 74 *attacca no.2*

Tri. *Dolce* ♩ = 74 *attacca no.2*

Hp. *mf* *p* *E♭* *D♭*

Solo Vln. *solo* *rall.* *Dolce* ♩ = 74 *attacca no.2*

Vlins. I *tutti* *p* *mf*

Vlins. II *p* *mf* *div.*

Vlas. *p*

16

Fl. 1 *mp*

Cl. 1 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *mp*

Hn. 3+4 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1+2 *mp*

B. Tbn. *mp*

Perc.

T. Solo *mf*
 No an - - - cient laws can bind us for the zest and hun - ger of the e - ter - nal in us burn, driv - ing us to ad -

B. Solo
 souls that ne - ver rest! For the zest and hun - ger of the e - ter - nal in us burn, driv - ing us to ad -

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

22

Fl. 1

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1+2

B. Tbn.

Timp.

Perc.

T. Solo

B. Solo

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf

f

mp

pp

mf molto energico

ven - - - - - ture and In - the nar - - - row earth - ly heavens of lit - tle men!

ven - - - - - ture and to spurn ease of the hum - ble joys with - in our ken!

34

C. A. *mf* *mp*

Bsn. 1 *mp* *mf* *mf* *f*

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

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

Tpt. 1 *mp* *mf* *mp* *f*

Tpt. 2 *mf* *mp* *f*

Tpt. 3 *mp* *f*

Tbn. 1+2 *mp* *mp* *mf*

B. Tbn. *mp* *mp* *mf*

Timp. *mp* *f*

Perc. *mp* *mf* *f*

T. Solo
for - ges on seek - ing the glitter - ing pole, through pain__ and hurt,__ a - go ny!_ and ma - ny a win - dy bat - - - - - tle on the

B. Solo
through pain__ and ter - ror a - go ny!_ and ma - ny a win - dy bat - - - - - tle on the

Vlins. I *mp* *mf* *f*

Vlins. II *mp* *mf* *f*

Vlas. *mp* *mf* *f*

Vcs. *mp* *mf* *f*

Cbs. *mp* *mf* *f*

41

B

Fl. 1 *mf* *mp*

Fl. 2 *mf*

Ob. *mf* *mp* *mf*

C. A. *mf* *f* *mp*

Cl. 1 *mf*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp* *f* *mp*

Hn. 1+2 *mp*

Hn. 3+4 *al* *mp*

Tpt. 1 *mf* *f* *p*

Tpt. 2 *mf* *f* *mf*

Tpt. 3 *mf* *f*

Tbn. 1+2 *mf* *f* *mp*

B. Tbn. *f* *mp*

B

Timp. *mf* *pp*

Perc. *mp*

Glock. *mp*

T. Solo *mp* *mf* *mp*

sea! Sun - sets cha - tic, fierce and beau - ti - ful fire the long fur - row of our cleav - ing hull and gild the coasts with

B. Solo *mp*

sea!

B

Vlns. I *f* *mf*

Vlns. II *f* *mf*

Vlas. *f* *mp*

Vcs. *f* *mf pizz.* *p* *arco*

Cbs. *f* *mf*

61 **A tempo**

C. A. *mp*

Hn. 1+2 *p*

Hn. 3+4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1+2 *p*

B. Tbn. *p*

Timp. *p*

Perc. *mp*

T. Solo *mp* *mf* *f*

B. Solo *mp* *mf* *f*

Vlns. I *mp*

Vlns. II *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

On wel-ter-ing decks in the roar ing_ of ripped sails, with ma-ni-ac and the flails_ of lash-ing rain in the clat-ter of hurled spray,

On wel-ter-ing decks in the roar ing_ of ripped sails, with ma-ni-ac seas scream-ing winds and the flails_ through

67 **C**

C. A. *mf*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

B. Tbn. *mf*

Timp. *mf*

Perc. *mf* *mp*

T. Solo *f*

B. Solo *f*

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

of lash - ing rain in the clat-ter of hurled spray, No an - - cient laws can bind us for the

nights moon-less and star - less_ through long day, We are those wan-der-ing souls that ne - ver rest! For the

73

Bsn. 1 *mp* *mp*

Hn. 1+2 *mp* *mf*

Hn. 3+4 a2 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1+2 a2 *mp*

B. Tbn. *mp*

Timp. *mp*

Perc. *pp* *mf*

T. Solo *ff*
 zest and hun - ger of the e - ter - nal in us burn, dri - ving us to ad - ven - - - - -

B. Solo *ff*
 zest and hun - ger of the e - ter - nal in us burn, dri - ving us to ad - ven - - - - -

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

77 **Attacca no. 3**

Fl. 1 *mf*

Fl. 2

Ob.

C. A.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1+2

B. Tbn.

Attacca no. 3

Timp. *f*

Perc. *f*

T. Solo
- - tur e - ver

B. Solo
- - tur e - ver

Attacca no. 3

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

or Standalone Ending

Fl. 1 *mf*

Ob. *mf*

C. A.

Cl. 1

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2

Hn. 3+4

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3

Tbn. 1+2

B. Tbn. *f*

or Standalone Ending

Timp. *mf*

Perc. *pp*

T. Solo
on!

B. Solo
on!

or Standalone Ending

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

3. Wander-Thirst

Based on a poem by
Gerald Gould

Music by
Ian Andrew

Allegro vivace ♩ = 120

A

Flute 1

Flute 2

Oboe 1
mf *ff*

Cor Anglais
mf *ff* *mp*

Clarinet in B♭ 1
mf *mp*

Clarinet in B♭ 2
p

Bassoon 1
mp *p*

Bassoon 2
mp *ff*

Horn in F 1+2
p

Horn in F 3+4
p

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1+2
mf *f*

Bass Trombone
f

Allegro vivace ♩ = 120

A

Timpani
mf

Percussion
(Crash) *pp* # *pp*
(Snare) *mp* *pp*

Baritone Solo
mf
Be-yond the East the sun - rise, be-yond the West the sea, and

Allegro vivace ♩ = 120

A

Violins I
f *ff* *mp* *p*

Violins II
f *ff* *mp* *p*

Violas
f *ff* *mp* *p*

Violoncellos
f *ff* *mp*

Contrabasses
f *ff* *mp*

13

Fl. 1 *p* *mp* *mf*

C. A. *mp*

Cl. 1 *mp*

Cl. 2

Bsn. 1 *mp* *mf* *f*

Bsn. 2 *mp*

Hn. 1+2 *mp* *mf*

Hn. 3+4 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Timp. *mp* *f*

Perc. *pp* *f*

B. Solo *mp* *mf* *f*
East and West the wan-der-thirst that will not let me be; it works in me like mad-ness dear to bid me say good-bye; for the seas call and the stars call and oh! the call of the

Vlns. I *mp* *mf* *f*

Vlns. II *tr* *mp* *mf* *f*

Vlas. *mp* *mf* *f*

Vcs. *mf* *f*

Cbs. *mp* *mf* *f*

25 **B**

Fl.1 *mf* *mp*

Fl.2 *mf* *mp*

Ob. *mf*

C. A. *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *p*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp* *f* *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1+2 *f*

B. Tbn. *f*

B

Timp. *mf* *mp*

Perc. *mf* *pp*

Glock. *mp*

B.Solo *mp*
 sky! I know not where the white road runs, nor what the blue hills are, but a man can have the sun for a friend, and for his guide a

B

Vlns. I *f* *f* *mp*

Vlns. II *f* *f* *mp*

Vlas. *f* *f* *mp*

Vcs. *f* *f* *mf*

Cbs. *f* *f* *mf*

36

Fl.1

Fl.2

C. A.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2

Tpt. 3

B. Tbn.

Timp.

Perc.

Glock.

B. Solo

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mp

mp

mp

mf

p

mf

p

mf

mf

f

pp

f

p

f

star; and there's no end of vo-yag-ing whenonce the voice is heard, for the ri-vers call and the roads call and oh!

mp

mf

f

tr

mp

mf

mp

mf

mp

mf

mp

mf

f

47 **C**

Cl. 1 *mp*

Cl. 2 *mp* *p*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp*

Hn. 1+2 *mp* *p*

Hn. 3+4 *mp* *p*

Tbn. 1+2 *mp*

B. Tbn. *mp*

B. Solo *mp* *p*
Yon - der the long ho - ri - zon lies and there by night and day, the old ships draw to home a - gain, the young ships sail a -

Solo Vln. *mp*

Vlns. I **C** *mf*

Vlns. II *mp* *p* *mf*

Vlas. *mf*

Vcs. *p* *mp*

Cbs. *p*

61

Fl. 1

Bsn. 2

Hn. 1+2

Hn. 3+4

Tbn. 1+2

B. Tbn.

Timp.

Perc.

B. Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f *mf*

mp

p

p *mf*

(Crash)

mf

way; _____ and come _____ I may _____ but go _____ I must, _____ and if men

f *f* *mf*

f *mp*

mp *f* *mf*

mf *f* *f*

mf *f* *mf* *f*

68

Fl.1

Fl.2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1+2

B. Tbn.

Timp.

Perc.

B.Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

ask you why, you may put the blame on the stars and the sun and the white road and the

mf

mp

mf

p

mp

mf

p

mf

mf

mf

f

pp

f

f

f

mp

mf

f

mp

mf

f

mp

mf

f

75 Presto ♩ = 130 **D**

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. *mf*

C. A. *mf* *mps*

Cl. 1 *mf* *mp*

Cl. 2 *p*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp* *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1+2 *mf* *f*

B. Tbn. *f*

Timp. *mf* *mp*

Perc. *mf* *pp*

Glock. *mp*

B. Solo *mp*
 sky! Be - yond the East the sun - rise, be - yond the West the sea, and East and West the wan - der - thirst that will not let me be; it works in me like

Vlns. I *f* *< f* *mp*

Vlns. II *f* *< f* *mp*

Vlas. *f* *< f* *mp*

Vcs. *f* *< f* *mf*

Cbs. *f* *< f* *mf*

Presto ♩ = 130 **D**

88

Cl. 1 *mp* *tr* *tr* *tr* *mf*

Cl. 2 *mp* *tr* *tr* *tr* *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *mp* *mf*

Hn. 3+4 *mp* *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1+2 *mf* a2

B. Tbn. *mf*

Timp. *mp* *f*

Perc.

B. Solo *ff*
mad ness dear to bid me say good-bye; for the seas call and the stars call and the winds and the lakes and the roads and the ri vers and oh!

Vlins. I *mp* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Vlins. II *mp* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Vlas. *mp* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Vcs. *mp* *f*

Cbs. *mp* *f*

4. To Wake With Not A Prayer

Text from poems by
May Bateman
and John Freeman

Music by
Ian Andrew

Andante piacevole ♩ = 50 **stretto. . . .** **Meno mosso**

The score is divided into two systems. The first system includes:

- Flute 1: *mp*, *p*, *stretto. . . .*
- Flute 2: *p*, *stretto. . . .*
- Oboe 1: *mp*, *p*, *stretto. . . .*
- Cor Anglais: *mp*, *stretto. . . .*
- Clarinet in B♭ 1: *p*, *mp*, *stretto. . . .*
- Clarinet in B♭ 2: *p*, *mp*, *stretto. . . .*
- Bassoon 1: *mp*, *stretto. . . .*
- Bassoon 2: *mp*, *stretto. . . .*
- Horn in F 1+2: *p*, *a2*, *pp*, *a1*
- Horn in F 3+4: *pp*
- Trumpet in B♭ 1: *pp*
- Trumpet in B♭ 2: *pp*
- Trumpet in B♭ 3: *pp*
- Trombone 1+2: *p*, *a1*, *pp*
- Bass Trombone: *pp*

The second system includes:

- Timpani: *Andante piacevole ♩ = 50 **Meno mosso***
- Percussion: *Andante piacevole ♩ = 50 **Meno mosso***
- Glockenspiel: *p*, *mp*, *stretto. . . .*
- Harp: *mp*, *stretto. . . .*
- Soprano Solo: *mp*, *stretto. . . .*
come o-ver come back where the green leaves qui- ver
- Mezzo-Soprano Solo: *mp*, *stretto. . . .*
Come o-ver, come o-ver the deep-en-ing ri ver, come o-ver a-gain the dark tor-rent of years, come o-ver come back where the green leaves qui- ver
- Violins I: *mp*, *stretto. . . .*
- Violins II: *mp*, *stretto. . . .*
- Violas: *mp*, *stretto. . . .*
- Violoncellos: *mp*, *stretto. . . .*
- Contrabasses: *mp*, *stretto. . . .*

poco rall. *A tempo*

Fl. 1 *p* *mp* *p*

Fl. 2 *p* *mp*

Ob. *p*

C. A. *mp* *mp* *p*

Cl. 1 *mp* *p* *p* *mp*

Cl. 2 *p* *mp*

Bsn. 1 *pp* *mp*

Bsn. 2 *mp* *p*

Hn. 1+2 *al* *mp*

Tbn. 1+2

Perc. *poco rall.* Triangle *A tempo*

Glock. *mp* *p*

Hp. *mp* *mp*

M.S. Solo
and the li-lac blooms still, and the grey sky clears. To watch the salt-sea spray break in a

Vlins. I *poco rall.* *A tempo* *mp*

Vlins. II *tr* *p*

Vlas. *mp* *p* *mp*

Vcs. *p*

Cbs. *pizz.* *arco* *mp*

19

Fl. 1 *mp* *mp* *p* *mp*

Fl. 2 *mp*

Ob. *mp*

C. A. *p*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *mp* *p*

Tbn. 1+2 *mp*

Timp. *mp*

Glock. *p*

Hp. *D^b* *A^b F[#]* *B^b C[#]* *F[#] A[#]* *C[#] D[#]* *B^b*

M.S. Solo *mf* *p* *mp*
 my-riad showers on the sand while the sun's... kis-ses warm the rose - lit bay. Come o-ver to hear strang-voic-es call__ech-os of mer-maid song from be-

Vlns. I *mf* *p* *mp* *p*

Vlns. II *mf* *p* *mp* *p*

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

Vcs. *mf* *p* *mp*

Cbs. *mp* *pizz.* *arco* *pizz.*

29 *poco rall.* *A tempo*

Fl. 1 *mp*

Ob. *p* *mp*

C. A. *p* *mp*

Cl. 1 *p* *mp* *p*

Cl. 2 *p*

Bsn. 1 *pp*

Hn. 1+2 *p* *mp*

Hn. 3+4 *mp* *p*

Tbn. 1+2 *p* *mp*

Glock. *poco rall.* *A tempo* *mp*

Hp. *mp* *G#* *C#* *C#* *mp* *G#* *B#*

S. Solo *mp*
 Deep in their co - ral cast-les, _____ while the slow night sha-dows fall.

M.S. Solo *mp*
 low, Deep in their co - ral cast-les, _____

Vlns. I *tr* *mp* *poco rall.* *A tempo*

Vlns. II *tr* *mp* *tr* *mp*

Vlas. *tr* *mp* *mp*

Vcs. *arco*

Cbs. *mf* *mp*

37

To Picc. Piccolo

Fl. 1 *mp* *p*

Fl. 2 *p*

Ob. *mp*

C. A. *mp* *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1+2

Hn. 3+4 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1+2

B. Tbn.

Timp.

Tri. *To Sus. Cym*

Glock. *p*

Hp. *G# A# A# G# C#* *p*

S. Solo *mp*
To feel in all a - round the spell of life's rare

Solo Vln.

Vlns. I *mp* *pp* *p*

Vlns. II *mp* *pp*

Vlas.

Vcs.

Cbs. *mp*

45 To Fl. Flute $\text{♩} = \text{rall.}$. . . **Meno mosso** $\text{♩} = 90$ **poco rall.** . . . **Tempo primo** $\text{♩} = \text{♩}$

Picc. mp mf

Fl. 2

Ob. mp mf

C. A. mp

Cl. 1 mp

Cl. 2 mp

Bsn. 1 mp

Hn. 1+2 mp

B. Tbn. p mf

$\text{♩} = \text{rall.}$. . . **Meno mosso** $\text{♩} = 90$ **poco rall.** . . . **Tempo primo** $\text{♩} = \text{♩}$

Tri. Sus. Cym pp mf

Glock. mp

Hp. mf $C^{\#}$

S. Solo mf f
 si - len - ces; To wake with... not a prayer, hard-ly a thought...un - con - scious love ri - sing... ri - sing be - cause of_ all the_

$\text{♩} = \text{rall.}$. . . **Meno mosso** $\text{♩} = 90$ **poco rall.** . . . **Tempo primo** $\text{♩} = \text{♩}$

Vlns. I mf mf tr tr mf

Vlns. II mf tr tr mf

Vlas. mf tr tr mf

Vcs. mf tr mf

Cbs. mp mf

54 *poco rit.* *A tempo*

Fl. 1 *mp* *pp*

Fl. 2 *mp*

Ob. *p* *mp*

C. A. *mp*

Cl. 1 *mp* *p*

Cl. 2 *p*

Bsn. 1 *mp* *p* *p*

Bsn. 2 *mp*

Hn. 1+2 *p*

Hn. 3+4 *mp*

B. Tbn. *p*

Sus. Cym *poco rit.* Triangle *mp* *A tempo*

Glock. *mp*

Hp. *mp* *p* *F#* *Ab* *Db* *C#*

S. Solo *mp*
 —beau-ty there; the calm hush that suc-ceeds the world's psalm.

M.S. Solo *mf* *p*
 To strive to —make our own, e-even the dream of things_wild-ly pure; to hear God_ in the still ness, a - lone.

Vlns. I *poco rit.* *A tempo* *tr~~~~* *mp* *p*

Vlns. II *p* *mp* *pizz.* *mp*

Vlas. *mp* *tr~~~~* *mf* *p* *pizz.* *mp*

Vcs. *mp* *pizz.* *mp*

Cbs. *mp* *pizz.* *mp*

64 *poco rall.* *Tempo primo* ♩ = 50

Fl. 1

Fl. 2 *p*

Ob.

Cl. 1 *mp*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1+2 *p* *mp*

Tbn. 1+2 *p*

Glock. *poco rall.* *Tempo primo* ♩ = 50

Hp. *E_b* *B_b* *A[♯]* *D[♯]* *B[♯]* *E[♯] F[♯]* *C[♯]*

M.S. Solo *mf*
Come o-ver, come o-ver the deep-en-ing ri ver, — come o-ver a-gain the dark tor-rent of

Vlns. I *poco rall.* *Tempo primo* ♩ = 50 *p*

Vlns. II *arco* *mp > p* *mp*

Vlas. *arco* *mp > p* *mp*

Vcs. *arco* *mf*

Cbs. *arco* *mp* *mf*

rall.

Attacca no. 4

72

Fl. 1

Fl. 2

C. A.

Cl. 1

Cl. 2

Bsn. 1

Hn. 1+2

Hn. 3+4

Tri.

Glock.

Hp.

S. Solo

M.S. Solo

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

p

mf

pp

ppp

pizz.

al

l.v.

stretto. . . .

stretto. . . .

mf

ppp

p

ppp

p

ppp

pizz.

A# G# D#

G# A# D#

come o - ver come back where the green leaves qui - ver

years, come o - ver come back where the green leaves qui - ver and the li - lac blooms still, and the grey sky clears.

5. The Memory of Wind

Based on a poem by
John Presland

Music by
Ian Andrew

Moderato con rubato ♩ = c. 110

The score is for a symphonic work in 3/4 time, marked 'Moderato con rubato' with a tempo of approximately 110 beats per minute. The key signature has two sharps (F# and C#). The instrumentation includes:

- Flute 1 & 2: Flute 1 has a melodic line starting in the second measure with a mezzo-piano (*mp*) dynamic. Flute 2 has a similar line later in the piece.
- Oboe 1: Features a melodic line with dynamics ranging from *mp* to *mf*.
- Cor Anglais: Plays a melodic line with a *mf* dynamic.
- Clarinet in Bb 1 & 2: Clarinet 1 has a melodic line with *mp* dynamics. Clarinet 2 has a more rhythmic accompaniment.
- Bassoon 1 & 2: Bassoon 1 has a melodic line with *mp* dynamics. Bassoon 2 has a similar line.
- Horn in F 1&2 & 3&4: Horns 1&2 have a melodic line with dynamics from *p* to *mp*. Horns 3&4 have a similar line.
- Trumpet in Bb 1, 2, & 3: Trumpets 1&2 have melodic lines with *mp* dynamics. Trumpet 3 has a more rhythmic accompaniment.
- Trombone 1&2 & Bass Trombone: Trombones 1&2 have melodic lines with dynamics from *p* to *mp*. Bass Trombone has a similar line.
- Timpani: Provides rhythmic support.
- Percussion: Includes a Triangle with a *mp* dynamic.
- Glockenspiel: Provides a melodic line with *mp* dynamics.
- Harp: Provides a melodic line with *mp* dynamics.
- Soprano Solo: A vocal line.
- Solo Violin: A melodic line.
- Violins I & II: Violins I have a melodic line with *mp* dynamics and 'arco' markings. Violins II have a similar line.
- Solo Viola: A melodic line.
- Violi: A melodic line with *mp* dynamics and 'arco' markings.
- Solo Cello: A melodic line with *mp* dynamics and 'solo' markings.
- Violoncellos & Contrabasses: Violoncellos have a melodic line with *mp* dynamics and 'arco' markings. Contrabasses have a similar line.

A

Poco meno mosso

15

Fl. 2 *f* *p* *pp*

Ob. *f* *mp* *pp*

C. A. *p*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *p*

Bsn. 2 *mp*

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

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

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tbn. 1&2 *mf*

B. Tbn.

Poco meno mosso

Timp. *p* *mf*

Perc. *p* *mf* Triangle *mp*

Glock. *mp*

Hp. *p* *f* *pp* *p* *C:* *F#:*

S. Solo *mp* *Dolce, quasi recit*
 This faint, sweet trou-ble ly ing in my heart, more

Poco meno mosso

Solo Vln. *mp* solo

Vlns. I *f* *p* *mp*

Vlns. II *f* *p* *mp*

Solo Vla. *mp* solo

Vlas. *f* *p* *mp*

Ves. *f* *mp*

Cbs. *f* *mp* *p* *pizz.* *mp*

play 2nd time only

play first note 2nd time only

26

Fl. 2 *p* *mp* *mp* *riten.*

Ob. *p* *mp* *riten.*

Cl. 1 *p* *p* *riten.*

Cl. 2 *pp* *p*

Bsn. 1 *p* *mp*

Bsn. 2 *p*

Hn. 1 & 2 *mp* *a2*

Hn. 3 & 4 *mp* *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Perc.

Glock. *mp* *p*

Hp. *p*

S. Solo
de - li - cate than love, more de - li - cate than love, like wa - ter

Vlns. I *pp* *mf* *mp* *f appassionato* *p* III

Vlns. II *pp* *mf* *mp* *p* *f appassionato* *p* III

Solo Vla.

Vlas. *mf* *f appassionato* *p* *div.*

Vcs. *f appassionato*

Cbs. *arco* *mf* *f appassionato*

Meno mosso (8)^{va} 1

Fl. 2 *pp*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1&2 *mp*

Hn. 3&4 *mp*

Tbn. 1&2 *mp* *pp*

B. Tbn. *p* *pp*

Perc. *Meno mosso* *molto rall.*

Glock. *pp*

Hp. *8^{va}-----1*

S. Solo
 tre - mu-lous - ly shine the stars a - bove, the stars... a bove... What is it? Ex - qui-site, a thing a - part... and shared by

Solo Vln. *solo* *molto rall.*

Vlns. I *Meno mosso* *pp* *mp* *pizz.* *mp*

Vlns. II *pp* *mp* *pizz.* *mp*

Vlas. *pp* *mp* *pizz.* *mp*

Vcs. *pp* *mp* *pizz.* *mp*

Cbs. *pp* *mp* *pizz.* *mp*

molto rall.

B *Andante* **C**

59

Fl. 2 *mp*

Ob. *mp*

C. A. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1&2 *mp*

Hn. 3&4 *mp*

Tbn. 1&2 *p*

B. Tbn. *p*

Perc. **B** *Andante* **C**

Glock.

Hp. *mp* *A → A^b*

S. Solo
none? I think it is the me-mory of the wind, of wind and

Vlns. I *arco* *mf* *mp* *p* II

Vlns. II *arco* *mf* *mp* *p* III

Vlas. *arco* *mf* *mp*

Solo Vc. *solo* *mp* *mf* *mp*

Vcs. *arco* *mp*

Cbs. *arco* *pizz.* *mp*

72

Fl. 2 *mp*

C. A. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1&2 *p*

Hn. 3&4 *p*

Tpt. 1 *mp*

Tbn. 1&2 *mp*

B. Tbn. *mp*

Timp. *mp* *mf*

Perc. *p*

Hp. *mp*

S. Solo *mf* *p* *mp*
wa ters. and the sky; of stor- my sun - sets when col ours die ___ passion-ate-ly ___ at last, drown-ing in ___ the mist of ri-sing sha-dows; 'Tis ___ the mem-ory of ___ the

Solo Vln. *mp* solo

Vlns. I *mf* *mp* *p*

Vlns. II *mf* *mp* *p* *mp*

Vlas. *mf* *mp* *mp*

Vcs. *mp*

Cbs. *mp* *mf* *mp*

85 **D**

F1.2 *mp*

F1.2 *mf* *mp*

C. A. *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp*

Hn. 1&2 *p*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tbn. 1&2 *f*

B. Tbn. *f*

Perc. **D** *p*

Glock.

Hp. *p*

S. Solo *mf* *p*
 whole wide world's love- li ness_ that's grown in- to the sen - ses of the far off past so that it's_ be- come part of us_ I

Vlns. I *mp* *f* *p* *p*

Vlns. II *mp* *f* *p* *p*

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

Ves. *mp* *f* *p* *p*

Cbs. *f* *mp* pizz. pizz. arco

109

Fl. 1 & 2 *p*

Ob. *p* *mp*

Cl. A. *mp*

Cl. 1 *p* *p*

Cl. 2 *p* *p*

Bsn. 1 *p* *mp*

Bsn. 2 *p*

Hn. 1 & 2 *mf* *p*

Hn. 3 & 4 *mp* *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 & 2 *p* *mf*

B. Tbn. *mp*

Perc. (Triangle) *p*

Glock. *p*

Harp. *B \flat* *B \natural*

S. Solo *mf* *p*
 wind of wind and waters, and the sky, sweet springs and summers of a thousand years; scent and colour soft, and the vanished light upon a tropic

Vlns. I *mf* *mp* *p*

Vlns. II *mf* *mp* *p*

Vla. *arco*

Vcs. *arco*

Cbs. *arco*

122 **G**

Fl. 2 *mp*

Fl. 2 *mf* *mp*

C. A.

Cl. 1 *mp* *pp*

Cl. 2 *pp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1&2 *p*

Hn. 3&4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1&2 *a2* *p*

B. Tbn.

Timp. *mp* *mf* **G**

Perc. *p*

Glock.

Hp. *mp* *p* *D₂*

S. Solo *mf* *mp*

Solo Vln.

Vlns. I *p* *mp* *p*

Vlns. II *mp* *p* *p*

Vlas. *mp* *p* *p*

Vcs. *mp* *arco* *p* *pizz.*

Cbs. *pizz.* *p* *pizz.*

li-ly; while the moon flings its sil- ver mesh o'er the plain; and snows that mel- ted down from hills at noon, and the faint whis- per of ev-ning

Meno mosso

H

134

Fl. 2 *p* *mp* *pp* *p*

Fl. 2 *mp* *pp*

Ob. *mp* *mp*

C. A. *p* *mp*

Cl. 1 *mp* *pp* *p*

Cl. 2 *mp* *pp* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1&2 *pp*

Hn. 3&4 *pp*

Perc. *p*

Glock. *mp* *p*

Hp. *mp* *p* *G[♯]*

S. Solo
rain; all these are in our me-mo-ry and make this faint de-li-cious troub-le in our heart

Solo Vln.

Vlns. I *pp*

Vlns. II *pp* *mp*

Vlas. *pp* *mp*

Vcs. *mp*

Cbs. *mp* arco *pizz.*

Meno mosso

H

147

Fl. 2 *mp* *mp* *mf*

Fl. 2 *p*

Ob. *mp* *mf*

Cl. 1 *p* *mp*

Cl. 2 *p*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *pp* *p*

Hn. 1&2 *mf*

Hn. 3&4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Perc. *p* Susp. Cymb *p* *mf*

Glock. *mp* *p*

Hp. *C#-C* *C#* *C#* *C#*

S. Solo
more de-li-cate than love, more de-li-cate than love, like wa-ter

Vlns. I *pizz.* *p* *arco* *f appassionato* *p*

Vlns. II *f appassionato* *p*

Vlas. *f appassionato* *p*

Vcs. *pizz.* *arco* *f appassionato* *p*

Cbs. *arco* *f appassionato* *p*

riten. *riten.* *8va*

3 *3*

a2

poco rall. .

158

riten.

mp

mp

mp

mp

mp

mp

p

p

Fl. 2

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc.

Susp. Cymb

p

Hp.

mp

p

C \sharp

F \sharp

4:3

S. Solo

mp

Like wa - ter ruf fled by an even - ing breeze like soft lap - ping of en - chan - ted seas while

poco rall. .

p

p

p

pizz.

p

Vlns. I

Vlns. II

Vlas.

Cbs.

169 **A tempo** **molto rall.**

Fl. 2 *p*

Ob. *p*

C. A. *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1&2 *mp*

Hn. 3&4 *mp*

Tpt. 1 *mp*

B. Tbn. *p*

Perc. **A tempo** **molto rall.**
Triangle

Glock. *p*

Hp. *pp* *p* *pp* *p*

S. Solo
tre - mu-lous - ly shine the stars a - bove, the stars a - bove... with their hushed mur-mur of lost love-li - ness.

Vlns. I *pp* *p* **A tempo** **molto rall.**

Vlns. II *pp* *p*

Solo Vla. *p* solo

Vlas. *pp* *p*

Cbs.

6. Beauty

Based on a poem by
John Masefield

Music by
Ian Andrew

Gently flowing ♩ = 110 *poco rall. .*

Flute 1 *mp*

Flute 2 *p* *mp*

Oboe 1 *mf*

Oboe 2

Clarinet in B♭ 1 *p*

Clarinet in B♭ 2 *mp*

Bassoon 1 *mp* *p*

Bassoon 2 *mp* *p*

Horn in F 1 *p* *p* *pp*

Horn in F 2 *p* *p* *pp*

Horn in F 3 *p* *p* *pp*

Horn in F 4 *p* *p* *pp*

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1 *p* *p*

Trombone 2

Bass Trombone

Timpani *Gently flowing* ♩ = 110 *poco rall. .*

Percussion Suspended Cymbal *ppp* *mf* *ppp* *mp* *ppp* *mp*

Harp

Tenor Solo

Gently flowing ♩ = 110 *poco rall. .*

Violins I *mp* *mf* *p* *tr*

Violins II *mp* *mf* *p* *tr*

Violas *mp* *p* *tr*

Violoncellos *mp*

Contrabasses *mp* *pizz.*

A tempo poco rubato

Fl. 1 *p*

Fl. 2 *p*

Cl. 1

Cl. 2

Hp.

A tempo poco rubato

T. Solo *mp*
I have seen dawn and sun - set on moors and win - dy hills

A tempo poco rubato

Vlns. I *tr*

Vlns. II *tr*

Vlas. *tr*

Vcs. *tr*

Cbs. *tr*

13

Fl. 1 *p* *mp* *mf* *p* *mp* *mf* *mp*

Fl. 2 *p* *mp* *mp*

Ob. 1 *mp* *p* *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp* *mp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *mp*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

B. Tbn. *p* *pp*

Timp. *pp* *mp* *pp*

Perc. *ppp* *mp*

Hp. *mp*

T. Solo
 com ing_ in au - tumn beau - ty_ like slow old tunes of_ spain; I have seen the la - dy

Solo Vln.

Vlins. I *mp* *mf* *mp* *p* *mf* *pizz.*

Vlins. II *mp* *mf* *p* *mf* *pp* *pizz.*

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

Vcs. *p* *mf* *p* *pizz.*

Cbs. *p* *mp* *p*

20

Poco più mosso ♩ = ♩

Fl. 1 *mf* *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mp*

Bsn. 1 *mp* *mp* *mp*

Bsn. 2 *f* *mp* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp* *mp*

Hn. 3 *p* *mp* *mp*

Hn. 4 *p* *mp* *mp*

Tpt. 1 *mf*

Tpt. 2 *mp* *mf* *mp* *p*

Tpt. 3 *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

B. Tbn. *mp* *p*

Timp. *pp* *p*

Perc. *pp* *mf* *pp* *mf*

T. Solo
Ap - ril bring the flowers, bring the spring-ing grass and the soft warm Ap - ril rain.

Solo Vln.

Vlins. I *arco* *mp* *mf* *f* *mp* *p* *p* *mf*

Vlins. II *arco* *mp* *mf* *f* *mp* *p* *p* *mf*

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

Vcs. *arco* *mp* *f* *mp* *p* *mp*

Cbs. *mp* *f* *mp* *p* *mp*

Poco più mosso ♩ = ♩

26

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Timp. *p*

Perc. *f* *pp* *mf*

T. Solo *mp 2*
I have heard the song of the blossoms and the old chant of the sea, and seen strange lands from under the arched

Solo Vln. *p*

Vlins. I *mf* tremolo *mp*

Vlins. II *mf* *mp*

Vlas. *mf* *mp*

Vcs. *mp*

Cbs. *mp*

31

Fl. 1 *f amoroso* *p*

Fl. 2 *f amoroso* *p*

Ob. 1 *f amoroso* *mp*

Cl. 1 *mf* *f amoroso* *p*

Cl. 2 *mf* *f amoroso* *p*

Bsn. 1 *mf*

Bsn. 2 *f*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Timp. *rit.* *Tempo primo*

Perc. *pp* *f* *pp* *f*

T. Solo *f* *pp* *mp* *p*

white sails of ships. But the love-liest things of beauty God has e-ver shown to me are her voice and her

Vlns. I *mf* *f amoroso* *rit.* *stringendo* *mp* *p* *pp*

Vlns. II *mf* *f amoroso* *mp* *p* *pp*

Vlas. *mf* *f amoroso* *mp* *p* *pp*

Vcs. *f amoroso* *mp* *p* *pp*

Cbs. *f amoroso* *mp* *p* *pp*

7. The Message

Based on a Poem by
Duncan Campbell Scott

Music by
Ian Andrew

Andante ♩ = 86

The score is divided into three systems, each beginning with the tempo marking 'Andante' and a quarter note equal to 86 beats per minute. The first system includes Flute 1, Flute 2, Oboe, Cor Anglais, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2, Horn in F 1+2, Horn in F 3+4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trombone 1+2, and Bass Trombone. The second system includes Timpani, Percussion, Glockenspiel, Harp, Soprano Solo, Mezzo Soprano Solo, Tenor Solo, and Baritone Solo. The third system includes Violins I, Violins II, Violas, Violoncellos, and Contrabasses. Dynamics such as *mp*, *p*, and *pp* are indicated throughout. The Mezzo Soprano Solo part includes the lyrics 'Wind of the' at the end of the page.

24

Fl. 1 *p* *mp* *p*

Fl. 2 *mp*

Ob. *mp* *p*

C. A.

Cl. 1 *p* *p*

Cl. 2 *p*

Bsn. 1 *p* *p*

Bsn. 2 *p* *p*

Timp. *p*

Tri.

Glock.

Hp. *mp*

M.S. Solo *mp*
then blow o - ver to me. Wind you are some times strong and great, you fright-en the ships at sea now come

Vlns. I *p* *mp* *p* *mp*

Vlns. II *p*

Vlas. *p*

Vcs. *mf*

Cbs. *arco* *mf* *f*

37 *poco rall.* *A tempo*

Fl. 1 *mp* *p*

Fl. 2 *mp*

C. A.

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1+2 *p*

Hn. 3+4 *p* *al* *p*

Tri. *poco rall.* *A tempo*

Glock.

Hp. *p* *mp*

M.S. Solo
fla - ting your de - li - cate freight out of the li - lac tree.

T. Solo *mp* *mf*
Wind of the gen - tle sum - mer night, dwell in the li - lac tree. Sway the blos - soms

Solo Vln. *mp*

Vlns. I *p* *mp*

Vlns. II *p*

Vlas. *p*

Vcs. *p* *p* *mp*

Cbs. *p* *mp* (pizz.)

52 *poco rall. - A tempo*

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

C. A. *p*

Cl. 1 *p* *p*

Cl. 2 *p*

Bsn. 1 *p* *p*

Bsn. 2 *p*

Hn. 1+2 *p* *p*

Hn. 3+4 *p*

poco rall. - A tempo

Glock.

Hp. *F#* *F#* *F#*

S. Solo *p*
Wind you are some - times strong and great, you fright - en the ships at sea

T. Solo *mp* *p*
clus tered light then blow o - ver to me. Wind you are some - times strong and great, you fright - en the ships at sea

poco rall. - A tempo *pizz.* *arco*

Vlins. I *mp* *p* *p*

Vlins. II *mp* *arco* *mp*

Vlas. *mp* *pizz.*

Vcs. *pizz.* *arco* *mf*

Cbs. *f*

79

Fl. 1

Fl. 2

Cl. 2

Bsn. 2

Hn. 1+2

Hn. 3+4

Tri.

Glock.

Hp.

S. Solo

M.S. Solo

T. Solo

Bar. Solo

Vlns. II

Vlas.

Vcs.

Cbs.

pp

pp

p

mf

mf

mf

mf

Wind of the gen - tle sum - mer night, dwell in the li - lac tree. Sway the blos - soms clus-tered light then blow o - ver to me.

Wind of the gen - tle sum - mer night, dwell in the li - lac tree. Sway the blos - soms clus-tered light then blow o - ver to me.

Wind of the gen - tle sum - mer night, dwell in the li - lac tree. Sway the blos - soms clus-tered light then blow o - ver to me.

Wind of the gen - tle sum - mer night, dwell in the li - lac tree. Sway the blos - soms clus-tered light then blow o - ver to me.

mp

(pizz.)

arco

95

Glock.

Hp.

S. Solo

M.S. Solo

T. Solo

Bar. Solo

Cbs.

mp

mp

mf

mp

p

mp

mf

mp

p

mp

Gen - tle wind, will you car - ry this up to her win - dow white? (their)

Gen - tle wind, will you car - ry this up to her win - dow white? (their)

Gen - tle wind, will you car - ry this up to her win - dow white? (their)

Gen - tle wind, will you car - ry this up to her win - dow white? (their)

103 rit.

Glock. *mf* *mp* *mp* *p*

Hp.

S. Solo
— Give to her a ten - der kiss, bid her good - night, good night. night.

M.S. Solo
— Give to her a ten - der kiss, bid her good - night, good night. night.

T. Solo
— Give to her a ten - der kiss, bid her good - night, good night. night.

Bar. Solo
— Give to her a ten - der kiss, bid her good - night, good night. night.

Vcs. *p* rit.

8. The Wild Swans

Based on a Poem by
W.B. Yeats

Music by
Ian Andrew

Andante $\text{♩} = 112$

The score is divided into three systems, each marked with the tempo *Andante* and a metronome marking of $\text{♩} = 112$. The first system includes parts for Flute 1 and 2, Oboe 1, Cor Anglais, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1-4, Trumpet in Bb 1-3, Trombone 1-2, and Bass Trombone. The second system includes Timpani, Percussion (with a Suspended Cymbal), Harp, and Baritone Solo. The third system includes Violins I and II, Violas, Violoncellos, and Contrabasses. The score features various dynamics such as *mp*, *mf*, *pp*, and *p*, along with performance instructions like *To Ob.* and *tr* (trills). The music is written in a key signature of two flats and a 9/8 time signature.

9

Fl. 1 *p*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Timp. *mp*

Hp.

B. Solo *mp*
 The trees are in their au-tumnbeau-ty, the wood-landpaths are dry. Un-der the Oc-to-ber twi-light the wa-ter mir-rors a

Vlns. I *pp*

Vlns. II *pp*

Vlas. *pp*

17 *poco rit.* *A tempo*

Fl. 1 *p mp pp mp*

Fl. 2 *p mp pp mp*

Ob. 1 *pp mp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 ²

Hp. *poco rit.* *A tempo*
mp sub. p

B. Solo *tenuto marcato*
 still sky. U - pon the brim-ming wa - ter a - mong the stones are nine-and-fif - ty swans.

Solo Vln. *p*

Vlns. I *pp p legato poco cresc. poco rit.* *A tempo*
p mp

Vlns. II *pp p legato poco cresc. p mp*

Vlas. *pp p legato poco cresc. p mp*

Vcs. *pizz. arco*

Cbs. *mp*

25

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc.

Hp.

B. Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

mp

p

pp

mf

p

mp

pp

mp

pp

mp

mp

The nine-teenth au-tumn has come u-pon me... since I first made my count. I

33

Fl. 1 *p* *mf* *p* *mp*

Fl. 2 *mf* *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *p*

Cl. 2 *p* *p*

Hn. 1 *pp* *pp*

Hn. 2 *pp*

Hn. 3 *pp* *pp*

Hn. 4 *p* *pp*

Perc. *pp* *mf* *Poco meno mosso* *A tempo*

Hp. *mf* *p* *p*

B. Solo *stringendo* *f* *p*
 saw be-fore I had well fi - nished all sud-den-ly mount! And scat ter_ wheel-ing in great bro - ken rings u - pon their clam'-rous wings.
Poco meno mosso *A tempo*

Vlns. I *mf* *p*

Vlns. II *mf* *p*

Vlas. *pizz.* *arco*

Vcs. *pizz.* *arco*

Cbs. *pizz.* *arco*

39

Fl. 1

Ob. 2

Cl. 1

Cl. 2

Hp.

B. Solo

Vlas.

Vcs.

Cbs.

p

mp

legato simile

I have looked u - pon those brill - iant crea - tures_ and now my heart is sore,

45

Cl. 1

Hp.

B. Solo

Solo Vln.

Vlas.

Cbs.

p

mp

pizz.

mp

all's changed_ since_ I_ hear - ing at twi - light,_ the first time on this_ shore_ the

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hp.

B. Solo

Solo Vln.

Vlns. II

Vlas.

Cbs.

mp

mp

p

p

p

poco rit.

A tempo

mp

p

poco rit.

A tempo

mp

p

poco rit.

A tempo

mp

p

poco rit.

A tempo

bell - beat_ of their wings a - bove my head, trod with a light - er tread.

57

poco rall. . . . A tempo

Fl. 1 *mp* *pp*

Fl. 2 *pp*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *pp*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *pp*

Hp. *poco rall. . . . A tempo* *p*

B. Solo *p*
But

Solo Vln. *poco rall. . . . A tempo*

Vlns. I *mp* *mf* *p* *tr*

Vlns. II *mp* *mf* *p* *tr*

Vlas. *mp*

Vcs. *mp* *pp*

Cbs. *mp* *arco*

66

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Hp.

B. Solo

Solo Vln.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

p

p

p

p

p

mf

mp

p

pp

pp

pp

now they drift on still wa - ters, mys - ter - ious, beau - ti - ful. A - mong what rushes will they build? By what lake's edge or pool de -

A tempo

74

Fl. 1

Fl. 2

Cl. 1

Bsn. 1

Hn. 2

Hn. 3

Hn. 4

A tempo

Hp.

B. Solo

Solo Vln.

Vlns. I

Vlns. II

Vlas.

light_ mens eyes when I a - wake some_ day_ to find they have flown a - way?

mf *legato ad lib*

p legato *poco cresc.*

p legato *poco cresc.*

p legato *poco cresc.*

80

Fl. 1 *p* *pp* rall.

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *mp* *pp*

Bsn. 2 *p* *mp* *pp*

Hn. 1 *pp*

Hn. 2

Hn. 3

Hn. 4

Timp. *pp* *mp* *pp* rall.

Perc. *pp* *mp*

Hp. rall.

Vlns. I *mp* *pp* tr

Vlns. II *mp* *pp* pizz. *p*

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

Vcs. pizz. *p*

Cbs. pizz. *p*

9. The Hour of Most Desire

Based on a poem by Charles Roberts

Music by Ian Andrew

Andante moderato con rubato $\text{♩} = 38$ poco rall. $\text{♩} = 36$ poco rit. Ad lib.

Flute 1 *p espress. cantabile*

Flute 2

Oboe *p espress. cantabile*

Cor Anglais

Clarinet in B \flat 1 *p espress. cantabile*

Clarinet in B \flat 2 *p*

Bassoon 1

Bassoon 2

Horn in F 1+2

Horn in F 3+4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trombone 1+2

Bass Trombone

Timpani *poco rall. $\text{♩} = 36$ poco rit.*

Percussion Triangle *mp*

Glockenspiel *p*

Harp *p* +++++ *G \flat* +++++ *p* *pp*

Tenor Solo *simile* *p* It is

Violini I *Andante moderato con rubato $\text{♩} = 38$ poco rall. $\text{♩} = 36$ poco rit. Ad lib.*

Violini II *p espress. cantabile* *pp*

Violi *p espress.* *pp*

Violoncelli *p espress.* *p espress. cantabile arco* *pp*

Contrabassi *p* *pp*

A tempo ♩ = 36

11

Fl. 1 *mp* *mp* *pp* *mp*

Ob. *mp*

C. A. *p*

Cl. 1 *p*

Cl. 2 *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Glock. *p*

Hp. *pp* *mp*

T. Solo *mp* *p* *mf* *mp* *p*

not in the day that I de-sire you most. Not in the day that I de-sire you most. Turn - ing to

A tempo ♩ = 36

Vlns. I *p* *p* *tr*

Vlns. II *p* *mp*

Vlas. *p*

Vcs. *p* *mp*

Cbs. pizz. *p* *mp* arco *p*

Poco meno mosso A tempo

Fl. 1 *p* *p espress. cantabile*

Ob. *p* *p espress. cantabile*

C. A.

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2 *p*

Hn. 1+2 *pp*

Perc. *p*

Glock.

Hp. *mf* *p* *mp*

T. Solo *mp* *mf*
seek your smile, turn - ing to seek your smile in so-lace in so-lace or in joy.

Vln. *p*

Vlins. I *mp* *pp* *mp*

Vlins. II *mp* *pp* *mp*

Vlas. *pizz.* *arco* *p* *mp*

Vcs. *mp* *mf* *pp* *p* *mp*

Cbs. *mf* *pp* *p*

Poco meno mosso A tempo

pizz. *arco*

35 *poco accel.* *rall.* **Con moto**

Fl. 1 *p*

Fl. 2

Ob. *p*

Cl. 1

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1+2 *a2 p*

Hn. 3+4 *p*

Tbn. 1+2 *p*

Perc.

Glock.

Hp. *mp* *mf* *mp molto leggero* *A2*

T. Solo *p* *mp marcato* *cresc. poco a poco*
half _____ in dream. It is not while I

poco accel. *rall.* **Con moto**

Vlns. I *p*

Vlns. II *p*

Vlas. *p* *tr*

Vcs. *p*

Cbs. *mp* *pizz.* *pizz.* *mp*

43

Fl. 1 *mp* *p*

Cl. 1 *p* *mp* *p*

Cl. 2 *mp* *p*

Hn. 1+2 *p*

Hn. 3+4 *p*

Perc.

Glock. *mp*

Hp. *mf* *dim.*

T. Solo
work, when to en - dear suc - cess or rob de - feat of pain I wea - ry for your hands.

Vlns. I *tr*

Vlns. II *mp* *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

49 *poco accel.*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 2 *mp*

Hn. 1+2 *p* *p*

Hn. 3+4 *p*

Glock.

Hp. *mp*

T. Solo
Nor while from work I rest, and rest is all un - rest for lack of your dear

Vlns. I *mf* *mp* *tr* *poco accel.*

Vlns. II *mf* *mp*

Vlas. *mf*

Vcs. *mp*

Cbs. *mp*

55

Poco agitato

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Cl. 2

Bsn. 1 *p*

Hn. 1+2

Hn. 3+4

Perc.

Glock. *mp*

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

T. Solo *p*
voice, your laugh - ter and your lips. It is not in the day, not in your smile, nor is it

Vlns. I *tr* *mp* *pizz.* *arco*

Vlns. II *mp* *mf* *tr* *mp*

Vlas. *mp* *mf* *mp*

Vcs. *mp*

Cbs.

poco rall. **Tempo primo** *rall.*

68

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1+2

Hn. 3+4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1+2

B. Tbn.

poco rall. *rall.*

Timp.

Perc.

Glock.

Hp.

T. Solo

p dolce

Yes

poco rall. *tr* **Tempo primo** *rall.*

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

arco

77 **A tempo** ♩. = 36

Fl. 1 *mp* *mp* *pp* *mp*

Ob. *mp*

C. A. *p*

Cl. 1 *mp* *p*

Bsn. 1 *p* *mp* *mp*

Bsn. 2 *mp* *mp* *p*

Glock. *p*

Hp. *mf* *pp* *mp*

T. Solo *mp* *p* *mf* *mp* *p*
 ev' - ry hour it is. Ev' - ry hour it is that I de-sire you most. Need you in

A tempo ♩. = 36

Vlns. II *mp*

Vlas. *mp* *mp*

Vcs. *pizz.* *p* *arco* *mp* *mp* *mp* *mp*

Cbs. *mp* *pizz.* *arco*

86

Fl. 1 *mp* *p espress. cantabile*

Ob. *p*

C. A.

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1+2 *pp*

Tri.

Glock. *mp*

Hp. *mp* *mf* *p* *pp* *pp* *pizz.* *arco* *p espress.*

T. Solo
all my life, need you in all my life and ev' - ry, in ev' - ry breath I breathe.

Vln. *p* *pizz.*

Vlns. I *mp* *pp*

Vlns. II *mp* *pp* *pizz.* *arco*

Vlas. *mp* *pp* *pizz.* *arco* *p espress.*

Vcs. *mp* *pp* *pizz.* *arco* *p espress.*

Cbs. *mp* *pp* *pizz.* *arco* *p espress.*

mf *ppoco rall.* *p espress.*

93

Fl. 1

Ob. *p espress. cantabile*

Cl. 1 *p espress. cantabile*

Cl. 2 *pp*

Bsn. 1

Triangle

Perc. *p* *poco rall.*

Glock. *p*

Hp. *p* *pp* *pp*

Vlns. II *p espress. cantabile* *pp*

Vlas. *pp*

Vcs. *p espress. cantabile* *pp*

Cbs. *p* *pp*

p *pp*

10. The Little Dog-Angel

Based on a poem by
Norah M. Holland

Music by
Ian Andrew

Flowing ♩ = 160 Triangle

Percussion

Harp

Solo Violin

Solo Cello

Violas

Violoncellos

Contrabasses

13

Fl. 1

Fl. 2

C. A.

Cl. 1

Cl. 2

Bsn. 1

Perc.

Glock.

M.S. Solo

Hp.

Solo Vln.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

High up in the courts of heaven to - day a

27 poco rall. . A tempo

Fl. 1 *p*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Glock. *p* poco rall. . A tempo

M.S. Solo
lit-tle dog_ an - gel waits. With the o - ther an-gels he will not_ play, but he sits a - lone at the gates. "For I know my mas - ter will

Hp. *p* poco rall. . A tempo

Vlins. I *p* *t* *t*

Vlins. II *p* *t* *t*

Vlas. *pp* *p* *p*

Vcs. *p* *p* *p*

Cbs. *p* *p* *p*

41

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

C. A. *mp* *pp*

Cl. 1 *pp* *p*

Cl. 2 *pp* *p*

Bsn. 1 *pp* *p*

Perc. *pp*

Glock. *p* *p*

M.S. Solo
come," says he: "And when he comes, he'll call for me." He sees

Hp. *p*

Vlins. I *(tr)* *> pp* *mp* *mp*

Vlins. II *(tr)* *mp* *mp*

Vlas. *mf* *mf*

Vcs. *mf*

Cbs. *mp*

56

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

M.S. Solo

Hp.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

p

pp

o - ther spi rits that pass him by as they has ten to-wards the throne, and he watch-es them with a wist - ful eye as he

Detailed description: This page of a musical score covers measures 56 to 65. It features a woodwind section with Flute 1 and 2, Oboe 1, Clarinet in A, Clarinet 1 and 2, and Bassoon 1. The woodwinds play melodic lines, often with a *p* (piano) dynamic. The string section includes Violins I and II, Viola, Violoncello, and Contrabass, providing harmonic support. A Harp (Hp.) plays a rhythmic accompaniment. A Male Soloist (M.S. Solo) sings the lyrics: "o - ther spi rits that pass him by as they has ten to-wards the throne, and he watch-es them with a wist - ful eye as he". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

69

Fl. 1 *mp* *pp*

Ob. 1 *p* *pp*

C. A. *mp* *pp*

Cl. 1 *p* *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p*

Hn. 1+2 *pp*

Perc.

Glock. *p*

M.S. Solo
sits at the gates all a lone; — "But I know if I — just wait — pa-tient - ly that some day my ma - ster will come — and call for

Hp. A#

Vlns. I *tr* *pp*

Vlns. II *tr* *p*

Vlas. *p*

Vcs. *p*

Cbs. *mp* arco *mp*

83

Fl. 1 *mp*

C. A. *mp*

Bsn. 1 *mf*

Bsn. 2 *mp*

Hn. 1+2 *mp* *mf*

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

Glock. *mp*

M.S. Solo *mf*
me." And his mas - ter far on Earth be - low, as he sits in his ea - sy chair For - gets some - times and he

Hp. *G#* *D#*

Vlns. I *mf* *mp* *mp*

Vlns. II *mf* *p* *p*

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

Vcs. *mp*

Cbs. *mf* *mp* *mp*

111

Ob. 1 *p*

C. A. *mf* *mp* *mf*

Cl. 1 *mf* *mp* *mf* *mp*

Cl. 2 *mp*

Bsn. 1 *mp* *mp*

Bsn. 2 *mf* *mp* *mf* *mp*

Hn. 1+2 *p* a2

Perc. *mp*

M.S. Solo *mp*

Hp. *mp* C# G#

Solo Vln. *mf* *mf*

Vlns. I *mp* *mp*

Vlas. *mp* *mf* *mf*

Vcs. *mp*

Cbs. *mp*

124

Fl. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Hn. 1+2
Perc.
Glock.
Hp.
Solo Vln.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.

mp
p
mf
p
mp
p
pp
arco
p
mp

152

Fl. 1 *mp*

Ob. 1 *mp*

Cl. 1 *p*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2

Hn. 3+4 *p*

Perc.

Glock.

M.S. Solo
for the hand of Death to o-pen the gates... that lead to those courts of gold, the lit-tle dog... an-gel's... ti-ny bark will com-fort his

Hp.

Vlns. I *mp*

Vlns. II *mp*

Vlas. *mp*

Cbs. *arco* *mf*

167 **rall.** **Largo ad libitum** **Tempo primo**

Fl. 1 *p*

Ob. 1

Cl. 1 *p*

Bsn. 1 *mp* *p*

Hn. 1+2

Perc.

M.S. Solo
soul in the shi-ver-ing dark.

Hp. *pp* *mp* *p*

Solo Vln. **rall.** **Largo ad libitum** **Tempo primo** *p*

Vlns. I *mp* *p*

Vlns. II *p*

Vlas. *p* *p*

Vcs. *p*

Cbs. *p*

176 poco rall.

Ob. 1

Cl. 1 *mp*

Bsn. 2 *p*
al

Hn. 1+2 *p*

Hn. 3+4

M.S. Solo poco rall.

Hp. *mp* *mf* *mp*

Solo Vln.

Vlns. I *p* *mp* *poco rall.* *p*

Vlas. *mp* *mf* *p*

Vcs. *p* *mp* *p*

Cbs. *p* *p*

11. Vale

Based on poems by Maurice Baring

Music by Ian Andrew

Dolce ♩ = 74 **poco rall.** . . .

Flute 1 *p*

Flute 2 *p*

Oboe 1 *p*

Cor Anglais

Clarinet in B♭ 1 *p* *tr*

Clarinet in B♭ 2 *p* *tr*

Bassoon 1 *p*

Bassoon 2 *p*

Horn in F 1+2 *p*

Horn in F 3+4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1+2

Bass Trombone

Dolce ♩ = 74 **poco rall.** . . .

Timpani

Percussion

Glockenspiel *p*

Soprano Solo

Tenor Solo *p*
We drift a-part, nor can we quite for- get; some link is lost; and that af-fin-i- ty that binds us not yet will not set us free still tin-ges all our mem'-ry with re

Harp *p* ++|+++

Dolce ♩ = 74 **poco rall.** . . .

Violins I *p* con sord.

Violins II *p* con sord.

Violas *p* con sord.

Violoncellos *p* con sord.

Contrabasses *p* con sord.

Il **A tempo**

Fl. 1 *p*

Fl. 2 *p* *tr*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1+2 *p* *al*

Hn. 3+4 *p* *al*

Perc. **A tempo** *p*

Glock.

T. Solo *mp*
 gret. And now I feel at last our hearts have met in per-fect tune; that God made you for me—and me for you; and now that he has set this veil—be-tween us, this mute

Hp.

Solo Vln. *con sord.* *(senza sord.)* *p*

Vlns. I **A tempo** *senza sord.* *mp*

Vlns. II *senza sord.* *p* *mp* *p* *p* *tr*

Vlas. *senza sord.* *p* *p* *tr* *p* *tr*

Vcs. *senza sord.* *p*

Cbs. *senza sord.* *pizz* *p* *arco* *p*

21 poco rall. . . . A tempo

Fl. 1 *p* *mp*³

Fl. 2 *mp*³

Ob. 1 *mp*

Cl. 1 *mp* *p* *mp*

Cl. 2 *p*

Hn. 1+2 *mp*

B. Tbn. *p*

Timp. *p*

Glock. *p*

S. Solo *mp*
I am for - ev - er_ haunt - ed by one dread: That I may sud - den - ly_ be swept a

T. Solo
my - ster - y...

Harp: *subito p* *sub p*
A^b D^b A¹ D: B^b E: B^b

Solo Vln. *mp*

Vlns. I *p*

Vlns. II *p* 3

Vlas. *p*

Vcs. *mp* *mp*

Cbs. *pizz.* *pizz.*

poco rall. . . . A tempo

31

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Cl. 1 *mp*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1+2 *p*

Hn. 3+4 *mp*

Tbn. 1+2 *pp*

B. Tbn. *mp*

Perc.

Glock. *mf*

S. Solo *mf*

way, a-way, nor have the leave to say good-bye; then this is what I should havesaid: I have loved sum - mer and the long-est day The leaves of

Harp

Solo Vln.

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mp*

Cbs. *arco* *pizz.* *arco* *mf*

40

Fl. 1 *mp* *p*

Fl. 2 *mp*

Ob. 1 *mp*

C. A. *p*

Cl. 1 *mp* *tr*

Cl. 2 *mp* *tr*

Bsn. 1

Bsn. 2

Hn. 1+2

Hn. 3+4

Tbn. 1+2

S. Solo
trees, the slumb'rous film of heat, the bees, the swal - low o'er the hay, the wa-ving wheat. I have loved words that left the soul with

T. Solo
Yet in my heart that prayer does still a - bide: that

Hp. *C#*

Solo Vln. *mp* *p*

Vlns. I *p* *tr*

Vlns. II *tr* *tr* *3* *p*

Vlas. *mp* *mf* *p*

Vcs. *mp* *mp* *p*

Cbs. *arco* *pizz.*

49

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1

C. A. *mp*

Cl. 1 *mp* *p*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *mp* *mf*

Hn. 3+4 *p* *mf*

Tpt. 1 *pp*

Tbn. 1+2 *p* *mp*

B. Tbn. *mp*

S. Solo *mf* *p*
wings, words that are win-dows to e - ter-nal things. And in the mo - ment of dis - pair you're by my side

T. Solo *mf* *p*
you have heard my soft un-breath - ed prayer; that in the stif-ling mo - ment of dis - pair I'll turn and find you by my side,

Hp. *mp*

Vlins. I *mp* *mf*

Vlins. II *p* *mp* *p* *mf*

Vlas. *p* *mf*

Vcs. *mp*

Cbs. *p* *mf*

58

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

C. A. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *p*

Bsn. 2 *mp*

Hn. 1+2

Hn. 3+4 *mf*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1+2

Timp. *p*

Glock. *mp*

S. Solo *mp*

I have loved words... that left the soul with wings, words that are

Hp. *p*

Solo Vln. *mf*

Vlns. I *p*

Vlns. II *p*

Vlas. *pp*

Vcs. *mp*

Cbs. *mf*

25 **B**

Fl. 1.1 *mp* *p* *fp*

Fl. 2 *mp* *p* *fp*

Ob. *mf* *mp*

C. A. *mp* *mp*

Cl. 1 *mp* *p* *fp*

Cl. 2 *mp* *p* *fp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1&2 *p*

Hn. 3&4 *mf* *mp* *hn 2 solo* *p*

Tbn. 1&2 *mf* *p*

B. Tbn. *mf* *p* *p*

Timp. *pp* *mf* **B**

Hp. *p*

S. Solo *mp*
 Calls from the ma - gic count - ries, the lost and the love - ly lands where stands the Mas - ter of

Solo Vln. *mp* **B** *solo*

Vlins. I *mf* *mp* *mp* *mp* *fp* *divisi*

Vlins. II *mf* *p* *p*

Vlas. *f* *p* *p* *mp* *fp*

Vcs. *f* *p* *p* *mp* *fp*

Cbs. *f* *mp* *mp* *p* *mf*

3/1 poco rall. A tempo molto rall. **C** Andante con moto ♩ = 90

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3&4

Tbn. 1&2

B. Tbn.

Hp.

S. Solo
Sha-dows hold - ing the dreams in his hands.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.
pizz. arco

47

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hp.

S. Solo

a - round him there, vis - ions of things long - for - got - ten and things that ne - ver

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

p

mp

D

56 *allargando...* **D** *A tempo*

Fl. 1 *f*

Fl. 2 *f*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2 *mp*

Hn. 3&4 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1&2 *mf*

B. Tbn. *mp*

Perc. *allargando...* **D** *A tempo* Crash Cymb *p* *mf*

Hp. *mf*

S. Solo *were...*

Vlns. I *allargando...* **D** *A tempo* *f* *mp* *mf*

Vlns. II *f* *mp* *mf*

Vlas. *f* *mp*

Vcs.

Cbs.

67 **Calmato** **poco rall.** **Dolce** $\text{♩} = 74$

C. A. *p*

Cl. 1 *p*

Cl. 2 *p*

Perc. *p* Calmato triangle **E** **Dolce** $\text{♩} = 74$

Hp. *p* A# C# A#

Vlns. I *mp* solo **E** **Dolce** $\text{♩} = 74$

Vlns. II *p*

Vlas. *mp* *p*

Vcs. *mp*

Cbs. *mp*



76 **Poco meno mosso**

Fl. 1 *mp*

Ob. *mp*

C. A. *mp*

Cl. 1 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hp. *mp* C# C# C#

S. Solo *mp*
Thetrees are in their fro-zenbeau-ty, the wood-land

Vlns. I *p* **tutti** *mf* **Poco meno mosso**

Vlns. II *p* *mf*

Vlas. *p* div.

Vcs. *p*

Cbs. *p*

94

To Picc. Piccolo

Fl. 1 *p* *p*³

Fl. 2 *mp* *p*

Ob. *mp*

C. A. *p* *p*

Cl. 1 *p* *p*

Cl. 2 *p* *p*

Bsn. 1 *p* *p*

Bsn. 2 *p* *mp*

Hn. 1&2 *p*

Hn. 3&4 *p*

Tbn. 1&2 *p* *p*

Timp. *p*

Perc.

Hp. *mp*

S. Solo
light like a young pil - grim who has wan - dered far and hopes no more for the day Lo, I am worn and wea-ry. sick

Vlns. I *p*

Vlns. II *p*

Cbs. *pizz.* *p*

101

To Fl. Flute

Più mosso

Picc. *p* *pp* *p*

Fl. 2 *pp*

Ob. *pp* *p*

C. A. *p* *pp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1&2 *p* *pp* *p*

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

Hp. *p*

S. Solo *mp* *p*

Vlns. I *mp* *p* *p* *p*

Vlns. II *mp* *p* *p* *p*

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

Vcs. *mp* *p* *p* *pp*

Cbs. *p* *pizz.*

of the ga - rish light Blow, thou, wind of the sha - dows in - to my heart to - night.

115 *rall.* *A tempo*

Fl. 1 *p*

Fl. 2 *p*

C. A. *p*

Bsn. 1 *p*

Hp. *p*

S. Solo
beau - ty, with their hushed mur - mur...

Vlins. I *ppp* *pp*

Vlins. II *ppp* *pp*

Vlas. *p* *ppp*

Solo Cello *pp* *8^{va} solo*

Vcs. *p* *pp*

Cbs. *p* *arco*

Detailed description: This page of a musical score covers measures 115 to 118. It features a variety of instruments including two flutes, a clarinet in A, a bassoon, harp, a soloist (S. Solo), a first violin, a second violin, a viola, a solo cello, a violoncello, and a contrabass. The score is in 6/4 time and includes dynamic markings such as *p*, *mp*, *ppp*, and *pp*. Performance instructions include *rall.* (rallentando) and *A tempo*. The soloist part includes the lyrics "beau - ty, with their hushed mur - mur...". The harp part includes a *C#* marking. The cello part includes an *8^{va} solo* marking. The contrabass part includes an *arco* marking. The score is divided into four measures, with a key signature of one sharp (F#).

13. Do Not Stand At My Grave and Weep

Based on a poem by
Mary Elizabeth Frye

Music by
Ian Andrew

Andante Sostenuto ♩ = 72 - 80

The score is for a symphonic orchestra and solo voice. It is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante Sostenuto, marked with a quarter note equal to 72-80 beats. The score is divided into two systems. The first system includes woodwinds (Flute 1 & 2, Oboe 1, Cor Anglais, Clarinet in Bb 1 & 2, Bassoon 1 & 2), brass (Horn in F 1+2, Horn in F 3+4, Trumpet in Bb 1, 2, & 3, Trombone 1+2, Bass Trombone), and strings (Violins I & II, Violas, Violoncellos, Contrabasses). The second system includes Percussion (Timpani, Triangle, Glockenspiel), Harp, and Soprano Solo. The Soprano Solo part has lyrics: "Do not stand at my grave and weep. I am not there. I do not sleep." The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), and *p dolce* (piano dolce). Performance instructions include *solo* for the Horn in F 1+2 and *pizz.* (pizzicato) for the Contrabasses. The score is marked with *Andante Sostenuto* and a tempo of ♩ = 72 - 80.

12 To Picc. **A** Piccolo To Fl. Flute

Fl. 1 *mf* *p*

Fl. 2 *p* *mf* *mp* *mp*

Ob. *mp* *mp*

C. A. *mp* *mp*

Cl. 1 *mp* *mp* *mp*

Cl. 2 *mp* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *p*

Hn. 3+4

Tpt. 1 *mp*

Tbn. 1+2 *p* *mp*

B. Tbn. *p* *mp*

Timp. **A**

Perc. *p*

Glock. *p*

Hp. *mf* *mp* *F# C#*

S. Solo *mf* *p*
 I am a thou- sand winds that blow _____ I am the dia- mond glints on snow. _____

Vlns. I *mf* *f* *mp* *mp*

Vlns. II *mf* *f* *mp*

Vlas. *mp* *mf* *mp* *mp*

Vcs. *mf* *f*

Cbs. *mf* *pizz.* *mp* *arco* *mp*

21 *poco rall.* . . . **B** *A tempo poco più mosso*

Fl. *mp*

Ob. *mp*

C. A. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1+2 *solo mp* *tutti mf* *mp* *solo p*

Hn. 3+4 *pp* *p*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1+2 *mp* *mf* *mp*

B. Tbn. *mp* *mf*

Timp. *pp* *mp*

Perc. *Susp. Cymb* *l.v.*

Glock. *mp* *mp*

Hp. *mp*

S. Solo *mp*
I am the sun-light on ri - pened grain. I am the

Vlins. I *mf* *mp*

Vlins. II *mf* *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp* *pizz. mf* *mp* *arco* *mf*

33

Fl. 1 *mp* *p* *mp subito*

Fl. 2 *mp* *p* *mf* *mp subito*

Ob. *mp*

Cl. 1 *p* *pp* *p* *mp*

Cl. 2 *p* *pp* *p* *mp*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

Tbn. 1+2 *mf*

B. Tbn. *mf*

Timp. *p*

Perc. Triangle *p*

Glock. *mp*

Hp. *mf* *gliss.*

S. Solo
 gen-tle au-tumn rain. When you wak - en in the mor - ning's hush I am the swift up lift - ing rush of qui - et birds in cir - cling flight.

Vlns. I *pp* *mf* *mp subito* *p*

Vlns. II *pp* *mf* *mf* *mp subito* *p*

Vlas. *pp* *mf* *mp subito* *p*

Ves. *pizz.* *arco* *mf* *f* *mp subito*

Cbs. *pizz.* *arco* *mf* *f* *p*

Più mosso **C** A tempo

poco rall. . . . Tempo primo

D

45

Fl. *p* *mp*

Fl. 2 *p* *mp*

Ob.

C. A. *mp*

Cl. 1 *p* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Hn. 1+2 *pp*

Hn. 3+4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp* *pp*

Tbn. 1+2 *pp*

B. Tbn. *p*

Glock.

Hp. *mp* *mp*

S. Solo
I am the soft stars that shine at night. Do not stand at my grave and cry. I am not there. I did not

Vlns. I *p* *mp* *pp*

Vlns. II *p* *mp* *pp*

Vlas. *p* *p* *mp* *pizz.* *arco* *pizz.*

Vcs. *p* *p* *mp*

Cbs. *p* *mp*

poco rall. . . . Tempo primo

D

63 *molto rall.*

Fl. *p*

Fl. 2 *p*

Ob. *ppp* *p* *pp*

Cl. 1 *p* *pp* *pp*

Cl. 2 *p* *pp* *pp*

Hn. 1+2 *pp* *pp*

Hn. 3+4 *pp* *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1+2 *pp*

B. Tbn. *pp*

Timp. *pp*

Perc. Triangle

Glock. *pp*

Hp. *pp* *freely* 3

S. Solo cry. Do not cry. *(fade out as oboe fades in)*

Vlns. I *pp*

Vlns. II *pp* *pp*

Vlas. *pp* *pp*

Vcs. *pp* *pp*

Cbs. *pp* *pp*

IAN ANDREW

NOR THE STORMS THAT PASS

Five choral pieces
for advanced choir or vocal ensemble
a cappella

Based on the poems of
collected authors.

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Performance Notes

Nor the Storms That Pass is a choral song-cycle that loosely charts the narrative of an individual who endeavours to distance himself for a time from civilisation and seek the simple peace and wisdom that a true connection to nature might bring. The work calls for designated soprano, mezzo-soprano and baritone soloists at times. These may be members of the ensemble but the baritone solo should always be performed by the same singer.

Works in the cycle alternate between narrative pieces – driven by a soloist – and commentary or responsive works (and occasionally, sections) which reflect on the narrative journey. In these reflective numbers – notably *1. Nor the Storms that Pass* and *5. The Peace for Which I Seek* the choir takes on a role somewhat akin to the ‘Greek-chorus’, distant and observing. This is in contrast to the energised narrative-driven works *2. Nature’s Recompense*, *3. Dawn* and *4. The Voice of God*. As each movement progresses the works should collectively become more energised as the ‘connection with nature’ sought becomes more tangible, until the soloist finally ‘hears the voice of nature’ in *3. Dawn* and ultimately interacts directly with the chorus in *4. The Voice of God*. Conductors might bear these distinctions and this narrative arc in mind when rehearsing and performing the pieces.

When performing the cycle as a whole, it is important to note the segue at the end of *2. Nature’s Recompense* at b. 52 directly into the first bar of *3. Dawn* with the required leading notes suggested in the soprano and tenor parts in b. 52. At the conclusion of *3. Dawn* the performance should segue back to the final bars of *2. Nature’s Recompense* at rehearsal letter [F] as indicated on the score, then proceed to *4. The Voice of God*. In a stand-alone performance of *2. Nature’s Recompense*, proceed directly from b.52 to [F] as indicated.

Approximate performance duration is 16 minutes.

Complete Text

1. Nor the Storms That Pass

All day I lay on a brink
Where an eagle, high
Sailed serene in flight
Over earth and sky;

And it seemed as though I heard,
As the silent moments ran,
God in his heaven
Speaking again to man.

Thunder is not His voice;
Nor winds, nor sound of sea:
But the voices of simple things-
The bird and the bee.

The lighting knoweth Him not,
Nor the storms that pass;
But the flower that drinks of the dew,
And the grass.

- excerpt from Mary Gilmore, "Three Songs"

2. Nature's Recompense

Dona nobis pacem et lux perpetua.

- traditional latin prayer

With barren heart and weary mind,
I wander from the haunts of men,
And strive in solitude to find
The careless joys of youth again.

I seek the long-loved woodland brook,
I watch the clouds when day is done,
I climb the mountain top and look
All-eager at the rising sun.

I plunge into the forest glade,
Yet untouched by human feet,
And, listening through light and shade,
I hear the trees their songs repeat.

But all in vain, they will not come-
Those voices that I knew of old;
Great Nature's lips to me are dumb
Her heart to me is dead and cold.

In vain I lie upon her breast
And ask her for the dreams I seek,
She takes no pity on my quest,
I cannot force her lips to speak.

Then haply in a calm despair
I give up seeking, and I lie,
All-thoughtless in the woodland air
And 'neath the leaf-bespangled sky;

And then it comes, the voice of old,
Which soothes the realms of death and birth,
The message through the ages told,
The cradle song of Mother Earth

And as it thrills each languid sense
And lifts me from the world apart,
Great Nature makes full recompense
For her past coldness to my heart.

- adapted from Frederick George Scott, "Nature's Recompense"

3. Dawn

*Aurora, prima lux,
liberame de morte aeternam.*

- latin prayer

The immortal spirit hath no bars
To circumscribe its dwelling place;
My soul hath pastured with the stars
Upon the meadow-lands of space.

My mind and ear at times have caught,
Beyond the realms of mortal reach,
The utterance of eternal though
Of which all nature is the speech.

And high above the seas and lands,
On peaks just tipped with morning light,
My dauntless spirit mutely stands
With eagle wings outspread for flight.

- adapted from Frederick George Scott, "Dawn"

4. The Voice of God

I bent unto the ground
 And I heard the quiet sound
 Which the grasses make when they
 Come up laughing from the clay.

“We are the voice of God,” they said:
 Thereupon I bent my head
 Down again that I might see
 If they truly spoke to me.

But around me everywhere
 Grass and tree and mountain were
 Thundering in a mighty glee,
 “We are the voice of deity.”

And I leapt from where I lay,
 I danced upon the laughing clay,
 And to the rock that sang beside,
 “We are the voice of God,” I cried.

- James Stephens, *“The Voice of God”*

5. The Peace for Which I Seek

Give me the peace for which I seek
 From ocean, vale and hill.
 The peace that shines from the sea and the pines,
 The peace that is white and still.

The peace mount – still and crystal-white
 In which all things have part;
 It dwells for aye in earth and sky
 But never long in my heart.

I breathe in towns or uplands lone,
 I hold a grail-like quest,
 It flows in power one nameless hour
 Then I have rest.

- adapted from Duncan Campbell Scott, *“Peace”*

1. Nor the Storms that Pass

Based on a poem
by Mary Gilmore

Ian Andrew

Largo ♩ = 55

mp

SOPRANO
All day I lay on a brink where an ea - gle

p

ALTO
Ah Ah Ah Ah

p

TENOR
Ah Ah Ah Ah

p

BASS
Ah Ah Ah Ah

8

p *mp*

high sail-ed se rene in flight o-ver earth and sky. And it seemed as though I heard

p *mp*

— Sail - ed in flight Ah — And — I heard

p *mp*

— Sail - ed in flight o-ver earth and sky. And — I heard

p *mp*

— Sail - ed in flight o-ver earth and sky. And — I heard

Poco più mosso

♩ = ♩

15

as the si- lent mo-ments ran, God in his heav-en speak-ing a-gain to man.

as mo-ments ran, God in his heav - en Ooh_____

as mo-ments ran, God in his heav - en speak-ing a-gain to man.

as mo-ments ran, God in heav-en Ooh_____

21

Ah Thun - der is not his voice, nor winds, nor sound of sea But the voi-ces of

Ah Thun - der is not his voice, nor winds, nor sound of sea But the voi-ces of

Thun - der is not his voice, nor winds, nor sound of sea But

Ah Thun - der is not his voice, nor winds, nor sound of sea But

27

sim-ple things, the bird and the bee. Ah the light - ning know - eth,

sim-ple things, the bird and the bee. The light-ning, the light, the light - ning know - eth,

the bird and the bee. The light, the light - ning, the light - ning know - eth,

the bird and the bee. The light, the light - ning, the light - ning

♪ = ♪

32 *mf* *mp*

know - eth him not, nor the storms that pass, but the flow - er that

mf *mp*

know - eth him not, nor the storms that pass, but the flow - er that

mf *mp*

know - eth him not, nor the storms that pass, flow - er that

mf *mp*

know - eth him not, nor the storms that pass, flow - er that

36 *mf* *mp* *p* *pp* Attacca No.2 Optional Ending

drinks of the dew and the grass. _____

mf *mp* *p* *pp*

drinks of the dew and the grass. _____

mf *mp* *p* *pp*

drinks of the dew and the grass. _____

mf *mp* *p* *pp*

drinks of the dew and the grass. _____

2. Nature's Recompense

Based on a poem by
Duncan Campbell Scott

Music by
Ian Andrew

Largo ♩ = 45
p

Soprano Solo
Ah 3 Ah Ah

SOPRANO
pp
Ah Do... bis pa - - - - - cem.

ALTO
pp
Ah Do-na pa -cem. Do - na pa - cem.

TENOR
pp
Ah no - bis pa - - - - - cem.

BASS
pp
Ah Do - - - na no - bis pa - - -

5

A.
(mm...) Mm... Do - na

T.
(mm...) Mm Do - na no-bis

Bar. Solo
mp
With bar-ren heart and wea-ry mind I wand-er from the haunts of men

B.
cem. Do - - -

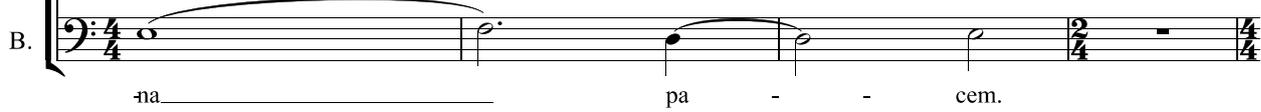
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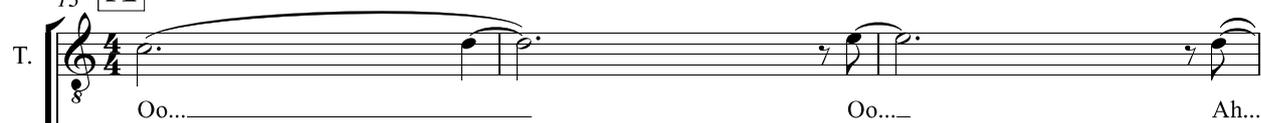
A. 

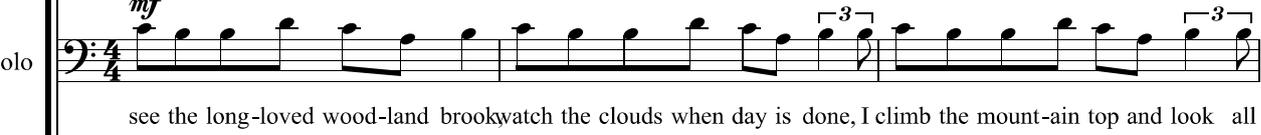
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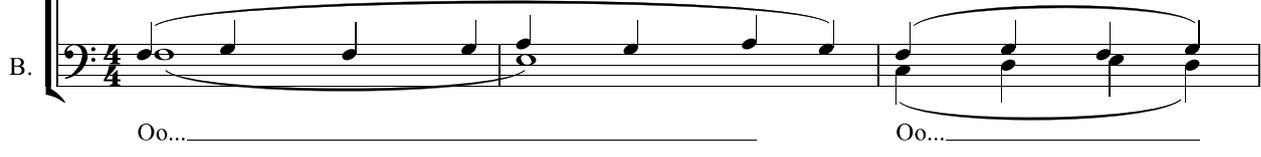
Bar. Solo 

B. 

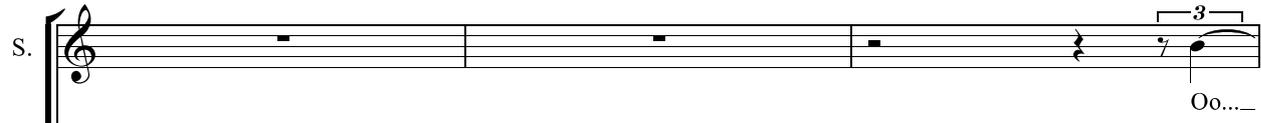
13 **A**

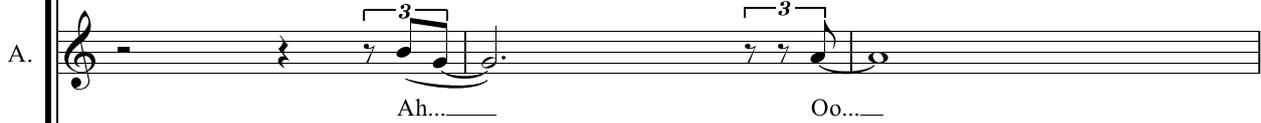
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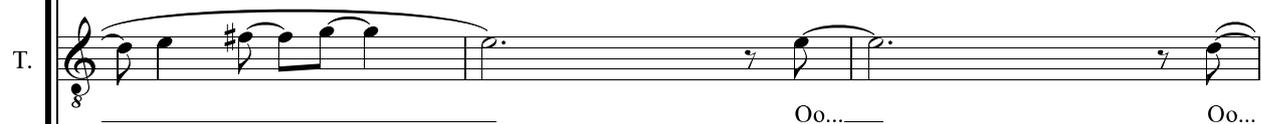
Bar. Solo 

B. 

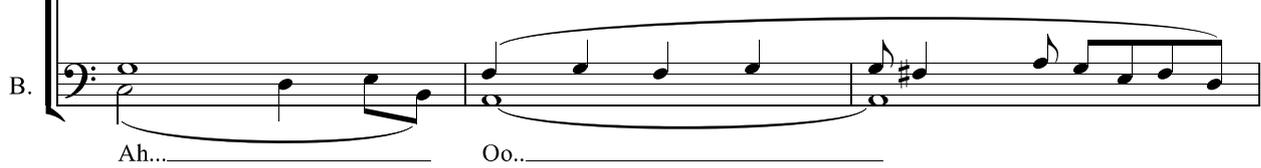
16

S. 

A. 

T. 

Bar. Solo 

B. 

19 *p dolce*

S. Solo

Oo...

S.

Oo...

A.

Oo...

T.

Oo...

Bar. Solo

list'n - ing through the light and shade I hear the trees their songs re - peat..

B.

Oo...

B *mp*

21

S. Solo

Ah... 3 Ah... Ah...

S. *mf* *mp*

Do - - - na - - - Do-na no-bis pa - cem, pa - cem.

A. *mf* *mp*

Do - - - na no - bis, do - na no - bis pa - cem.

T. *mf* *mp*

Do - - - na no - bis pa - - - cem.

Bar. Solo

B. *mf* *mp*

Do - - - na no - - - bis pa - - - cem.

25 **C**

S.

A.

T.

Bar. Solo

B.

29

A.

T.

Bar. Solo

B.

33

S.

A.

T.

Bar. Solo

B.

37

A. *Hum...*

T. *Hum...* *Hum...*

Bar. Solo

B. *Hum...*

She takes no pi - ty on my quest, I can-not force her lips to speak. Then,

D

41

T. *Ah...* *Ah...* *Ah...*

Bar. Solo *mf*

B. *Ah* *Ah*

hap- ly, in a calm dis-pair I give up seek-ing and I lie allthought-less in the wood-land air and

44

S. *mp* *Oo...*

A. *p* *Ah* *mp* *Ah*

T. *Ah* *Oo*

Bar. Solo

B. *Ah* *Ah*

'neath the leaf be-span-gled sky; and then it comes, the voice of old which soothes the realms of death and birth, the

3. Dawn

Based on a poem by
Frederick Geroge Scott

Music by
Ian Andrew

Andante ♩ = 40

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

Soprano
Au... Pri-ma lux, Li-be-ra me de mor-te ae-ter-nam,ae-

mp *mp* *mf* *mp*

Alto
Au - ro - ra, Au - ro - ra, Li-be-ra me de mor-te ae-ter-nam,ae-

p *mp* *mf*

Tenor
Au... Au ro - ra, Li-be - ra me de mor - te.

mp *mf*

Bass
Au ro - ra, Li - be - ra me de mor - te ae -

5 *p* *mf* *mp dim.*

S. de mor - te. ter - nam, de mor - te. Li-be-ra-mede mor-te ae ter -

p *mf* *mp dim.*

A. ter - nam, de mor - te. Li-be-ra-mede mor-te ae ter - nam.

mp *mf* *mp dim.*

T. Li-be ra mede mor-te ae-ter - nam. de mor - te ae - ter -

p *mf* *mp dim.*

B. ter - nam, de mor - te ae - ter - - -

8

S. *pp sotto voce*
nam. Mm...

A. *pp sotto voce* *mp* *pp*
Mm...

Mezzo sop. solo *mp*
The im-mor - tal spi-rit hath no bars to cir-cum-scribe its dwel - ling

T. *pp sotto voce* *mp* *pp*
nam. Mm...

B. *pp sotto voce*
nam. Mm...

12

S. *mf* *mp* *p*
My soul hath pas-tured with the stars u - pon the mea-dow lands of

A. *mf* *mp* *p*
Ah, My soul hath pas-tured with the stars u - pon the mea-dow lands of

M.S. *mf* *mp* *p*
place. My soul hath pas-tured with the stars u - pon the mea-dow lands of

T. *mf* *mp* *pp*
Ah, My soul hath pas-tured with the stars Mm...

B. *mf* *mp* *pp*
My soul hath pas - tured with the stars Mm...

Poco più mosso

16

S. *pp sotto voce*
space. Mm... Mm... Au -

A. *pp sotto voce* *mf > p*
space. Mm... Mm... Au - ro - ra. Au -

M.S. *mp*
space. My mind and ear at times have caught be-yond the realms of mor - tal

T. *pp sotto voce* *mf > p*
8 Mm... Au - ro - ra. Au -

B. *pp sotto voce* *mf >*
Mm... Au - ro - ra. Au -

20

S. *mf* *pp*
ro - ra. The ut - ter - ance of e - ter - nal thought. Mm... Au...

A. *mf*
ra. The of e - ter - nal thought. Mm...

M.S. *mf*
reach the ut - ter - ance of e - ter - nal thought

T. *mf* *pp*
8 ro - ra. The ut - ter - ance of e - ter - nal thought. Mm... Au...

Bar. Baritone solo *mp*
of which all na - ture is the speech.

B. *mf* *pp*
ro - ra. ut - ter - ance of e - ter - nal thought. Mm...

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

S. Pri-ma lux, Li-be-ra me de mor-te ae-ter-nam, ae-

A. *mf* *mf* *f* *mp*

Au - ro - ra, Au - ro - ra, Li-be-ra me de mor-te ae-ter-nam, ae-

T. *mp* *mf* *mf* *f*

Au-ro - ra, Li-be - ra me de mor - te.

B. *mp* *mf* *f*

Au - ro - ra, Li - be - ra me de mor - te ae -

28 *p* *mf* *mp dim.* *p*

S. de mor - te. ter - nam, de mor - te. Li-be-ra-me de mor-te ae-ter -

A. *p* *mf* *mp dim.* *p*

ter - nam, de mor - te. Li-be-ra-me de mor-te ae ter - nam.

T. *mp* *mf* *mp dim.* *p*

Li-be-ra me de mor-te ae-ter - nam. de mor - te ae - ter -

B. *p* *mf* *mp dim.* *p*

ter - nam, de mor - te ae - ter - - -

Mezzo solo *mp*

And high

31

S. nam. Au - ro - ra. Pri - ma lux,

A. Au - ro - ra. Pri - ma lux

M.S. a - bove the seas and lands, On peaks just tipped with mor - ning light, my daunt

T. nam. Au - ro - ra. Lux. Au - ro - ra.

B. nam. Au - ro - ra. Lux. My

35

S. *mf* Daunt-less spi - rit mute - ly stands *p* Mm...

A. *mf* Daunt-less spi - rit mute - ly stands *p* eag - le wings out-spread for

M.S. *mf* - less spi - rit mute ly stands *f* with *mp* eag - le wings out-spread for

T. *mf* Daunt - less spi - rit stands, stands. Mm...

Baritone solo *mp* with eag - le wings out-spread for

B. *mf* daunt - less spi - rit stands. *p* Mm...

rit.

38 **A tempo**

S. *pp* Au - - ro - - ra. *ppp*
Lux ro ra.

A. *pp* Au - - ro - - ra. *ppp*
flight. Au ro ra.

M.S. *p* *pp* *ppp*
flight. Au - - ro - - ra.

T. *pp* *ppp*
Au - - ro - - ra.

Bar. *p* *pp* *ppp*
flight. Au - - ro - - ra.

B. *pp* Au - - ro - - ra. *ppp*
Lux Au ro ra.

4. The Voice of God

Based on a poem by
James Stephens

Music by
Ian Andrew

Allegretto giocoso ♩ = 86

SOPRANO
Mm... Mm... Nn... Nn... Nn...

ALTO
Mm... Mm... Nn... Nn... Nn...

TENOR
Mm... Mm... Nn... Nn... Nn...

BASS
Mm... Mm... Nn... Nn... Nn...

11

S.
Mm... Mm... Nn... Nn... Nn...

A.
Mm... Mm... Nn... Nn... Nn...

T.
Mm... Mm... Nn... Nn... Nn...

Bar.
mf ... *mf*

B.
Mm... Mm... Nn... Nn... Nn...
I bent a-gain un-to the ground, and there I

20

S. *mp*
Nn... Nn... Nn...

A. *mp*
Nn... Nn... Nn...

T. *mp*
Nn... Nn... Nn...

Bar. heard the qui-et sound that the gras - ses make when they come up laugh-ing

B. *mp*
Nn... Nn... Nn...

28

A // *p sotto voce* *mp*
S. Nn... We are the voice of God! We are the voice of God!

// *p sotto voce* *mp*
A. Nn... We are the voice of God! We are the voice of God!

// *p sotto voce* *mp*
T. Nn... We are the voice of God! We are the voice of God!

Bar. from the clay! ...They said!

// *p sotto voce* *mp*
B. Nn... We are the voice of God! We are the voice of God! We are the

35

S. The voice, the voice the voice the voice. We are the voice, —

A. We are the voice, we are the voice, — the voice of God, — We are the voice, —

T. We are, we are the voice of God — We are the

B. voice, — the voice, — the voice, — the voice. — We are the

B

40

S. *mf* we are the voice of God — *p sotto voce* We are the voice of God! Oo...

A. *mf* — we are, of God — *p sotto voce* We are the voice of God! Oo...

T. *mf* voice, the voice of God — *p sotto voce* We are the voice of God! Oo...

Bar. ...They said! — There-u-pon I

B. *mf* voice, the — voice of God — *p sotto voce* We are the voice of God! Oo...

20 46

mf *sub. p*

S. Ah... Oo... We are the voice, —

A. Ah... Oo... Oo... We are the voice, —

T. Ah... Oo... We are the

Bar. bent my head down a-gain that I might see if they real-ly spoke to me!

B. Ah... Oo... We are the

52

C

rall. *mp* *p* *A tempo* ♩ = 86 *pp*

S. we are the voice of God Mm... Mm... Nn...

A. we are, of God Mm... Mm... Nn...

T. voice, the voice of God Mm... Mm... Nn...

Bar. *mf*

B. *mp* *p* *pp* But all a-

voice, the voice of God Mm... Mm... Nn...

60

S. *pp*
Nn... Nn... Nn... Nn...

A. *pp*
Nn... Nn... Nn... Nn...

T. *pp*
Nn... Nn... Nn... Nn...

Bar. *mf*
round me ev'-ry where Grass and tree and moun tain were thun - der

B. *pp*
Nn... Nn... Nn... Nn...

68

S. *mp* //
Nn... Nn...

A. *mp* //
Nn... Nn...

T. *mp* //
Nn... Nn...

Bar. //
ing in might - y glee: "We are the voice of De-i - ty!"

B. *mp* //
Nn... Nn...

D

76

S. *p sotto voce* We are the voice of God! *mf* Oo... Ah... *sub. p* Oo...

A. *p sotto voce* We are the voice of God! *mf* Oo... Ah... *sub. p* Oo...

T. *p sotto voce* We are the voice of God! *mf* Oo... Ah... *sub. p* Oo...

Bar. ...Said they! and I leapt from where I lay and danced upon the laugh-ing clay

B. *p sotto voce* We are the voice of God! *mf* Oo... Ah... *sub. p* Oo...

82

S. *mp* We are the voice, we are the voice of God

A. *mp* We are the voice, we are, of God

T. *mp* We are the voice, the voice of God

Bar. and to the rock that sang be-side, "We are the voice, the voice of God!" I cried!

B. *mp* We are the voice, the voice of God

E

88

S. *p sotto voce* We are the voice of God! *mp* We are the voice of God!_____ The voice,

A. *p sotto voce* We are the voice of God! *mp* We are the voice of God!_____ We are the voice,

T. *p sotto voce* We are the voice of God! *mp* We are the voice of God!_____ We are,

Bar. _____
We are the voice of God!

B. *p sotto voce* We are the voice of God! *mp* We are the voice of God! We are the voice,_____ the

93

S. _____ *mf*
the voice_____ the voice_____ the voice. We are the voice,___ we are the voice of God_____

A. _____ *mf*
we are the voice,___ the voice of God,___ We are the voice,_____ we are, of God_____

T. _____ *mf*
we are the voice of God_____ We are the voice, the voice of God_____

B. _____ *mf*
voice,___ the voice,___ the voice._____ We are the voice, the___ voice of God_____

F *p*

99

S. Mm... Mm...

A. *p* Mm... Mm...

T. *p* Mm... Mm...

B. *p* Mm... Mm...

105

rall.

S. Nn... Nn... Mm...

A. Nn... Nn... Mm...

T. Nn... Nn... Mm...

B. Nn... Nn... Mm...

5. The Peace For Which I Seek

Based on a poem by
Duncan Campbell Scott

Music by
Ian Andrew

Moderato piacevole ♩ = 90

SOPRANO *p*
Do - na no-bis pa - cem. Do - na no-bis pa - cem. Do - na no-bis

ALTO *mp*
Do - na no - bis

TENOR *p*
Do - na no-bis pa - cem. Do-na no-bis

BASS *mp*
Do - - - na

11 *mp*
pa - cem. Do - na no - bis pa - cem. Do - na no-bis pa - cem.

mp
pa - cem et lux per - pe - tu - a. Do - na no - bis pa - cem et

mp
pa - cem. Do - na no-bis pa - cem. Do-na no-bis pa - cem et

mp
no - bis pa - - - - cem. Do - na no - bis

21 *poco rit.* Prayerlike ♩ = 76-90
mp

Lux per - pe - tu - a. Give me the peace for which I seek, from oc - ean, vale and

p

lux. et lux per - pe - tu - a. The peace which I seek, from oc - ean and

p

lux per - pe - tu - a. Give me the peace for which I seek, from oc - ean, vale and

p

pa - cem, pa - cem. Give the peace for which I seek, from oc - ean, vale and

31 *mf* *> mp* *mp*

hill. The peace that shines from earth and pines, the peace that is white and still. The

mf *> mp* *p*

hill. The peace that shines from earth and pines, the peace is white and still. The

mf *> mp*

hill. The peace that shines from earth and pines, the peace that is white, Ah

mf *> mp* *p*

hill. The peace that shines from earth and pines, the peace is white and still. The

41

peace mount, still and crys - tal white, in which all things have part. Ah

peace mount, still and crys-tal white, which all have part, dwells for aye in

Peace mount, still and crys - tal white, in which all things have part. It dwells for aye in

peace mount, still and crys - tal white in which all things have part, dwells for aye in

51

Do - na ne-ver long, heart

earth and sky Do-na no - bis pa - cem, But ne-ver long in my heart.

earth and sky, Do - na no-bis pa - cem, ne-ver long in my heart.

earth sky, Do - - na ne-ver long, heart.

60 *mp*

Do - na no - bis pa - cem, et lux per - pe - tu -

mp

Do - na, et lux ae - ter - num. Do-na lux per - pe - tu-a,

mp

Do-na no - bis pa-cem et lux per-pe - tu-a, Do-na no - bis, no - bis

mp

Do - na, do - na no - bis pa - cem, do - na, do - na no - bis

68 *mf* *mp*

- a. Do-na no - bis pa - cem, et lux, et lux. I

mf *p*

Do - na no - bis pa - cem, et lux per - pe - tu - a. I

mf *p*

pa - cem. Do - na no - bis pa-cem, Do - na no - bis pa-cem et lux per-pe-tu - a. I

mf *p*

pa - cem. Do - na, do - na no - bis pa-cem et lux, et lux per - pe - tu - a. I

77

breathe in towns or up - lands lone, I hold a grail - like quest. Ah

breathe in towns or up-lands lone, I hold a grail - like quest. Flows in pow'r one

breathe in towns or up - lands lone, I hold a grail - like quest. It flows in pow'r one

breathe in towns or up - lands lone, I hold a grail - like quest. It flows in pow'r one

87

Do - na Then I have rest.

Do - na name-less hour. Do-na no - bis pa - cem, and then, and then I have rest.

name - less hour, Do - na no-bis pa - cem, then, and then I have rest.

name-less hour, Do - na Then, and then have rest.

Meno mosso, lontano

96

ppp legato sotto voce

sempre morendo

Do - na e - is pa - - cem.

Do - na e - is pa - cem et lux per -

Do - na no - bis

Lux. Do -

Lux.

99

pppp



Et lux per - pe - tu - a. Lux.

pe - tu - a. Do - na e - is pa - cem et lux per - pe - tu - a.

pa - cem et lux per - pe - tu - a.

- na e - - is lux.

IAN ANDREW

VESPERS

For Solo Soprano, Solo Baritone, Solo Treble
Choir and Symphonic Orchestra

Based on the poems of
collected authors.

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Instrumentation

Flute 1, doubling Piccolo

Flute 2

Oboe

Cor Anglais

2 Clarinet in B_♭

2 Bassoon

4 French Horns in F

3 Trumpets in B_♭

2 Trombone

Bass Trombone

Tuba

Timpani – 32", 28", 25", 23"

Percussion I- Triangle, Tubular Bells, Gong, Crash Cymbals

Percussion II – Glockenspiel, Bass Drum

Harp

Amplified Acoustic Nylon-string Guitar

Solo Soprano, Solo Baritone, Solo Treble (Child)

Choir SATB

14 1st Violins

12 2nd Violins

10 Violas

8 'Cellos

6 Contrabasses

Transposed Score

Performance Notes

Vespers is a non-liturgical setting of the traditional Roman-Catholic Vespers mass and as such the tone and setting of the performance might reflect such a ceremonial and didactic event and setting. The Vespers were typically an all-night vigil and in this case the symbolic relevance of a ceremony which lasts through the transition of dusk into night and night into dawn appropriately provides a medium for the progressive development of the message of the texts, through fear, hate and uncertainty toward enlightenment and acceptance, with each movement of the work attributed to one of these three stages of the vigil.

A key factor of the work is the texts themselves, all of which have been drawn from authors who might generally be regarded as having directly-opposing points of view – for example, the juxtaposition of a selection from Adolf Hitler's *Mein Kampf* is interspersed with words attributed to Jesus Christ; in another instance quotations from Mao Tse-Tung are offset by the teachings of Buddha. The conflict generated by this duality is what drives the work forward, with the texts synthesising into a dialogue of questions and answers. In practice it should be considered as though the vocal soloists are 'preaching' to the uncertain mass of the choir (and audience) in an effort to guide them toward a more enlightened way of thinking.

Due to the size of the orchestral forces, singers might be lightly amplified as required or where this is not possible instrumental dynamics should be pulled back to allow the vocal parts to carry. In the case of two instruments sharing a stave – such as French Horns and Trombones – players should assume that single lines are to be played *a2* unless otherwise indicated. Conductors may wish to overrule this and make all single lines *a1* if they feel the vocalists are being overpowered.

Approximate performance duration is 30 minutes.

Complete Text

I – Dusk

How often have you sailed in my dreams? And now you come at my awakening. Only another breath will I breathe in this still air. Only another loving look cast backward. Then I shall stand among you – a boundless drop in a boundless ocean.

- from Kahlil Gibran's "The Prophet"

The night is darkening 'round me,
The wild winds coldly blow;
But evening's spell has bound me
And I cannot, cannot go.

The giant trees are bending,
Their bare boughs weighed with snow;
The storm is fast descending,
I cannot go, cannot go.

-adapted from Emily Bronte's "The Night is Darkening 'Round Me"

If this indeed be the hour in which I lift up my lantern it is not my flame that will burn there-in! Empty and dark shall I raise my lantern and the guardian of the night will fill it with oil and he shall light it also.

- from Kahlil Gibran's "The Prophet"

We think too small, like the frog at the bottom of the well. He thinks the sky is only as big as the top of the well. If he should surface he'd have an entirely different view.

- Mao Tse-Tung

There has to be evil so that good can prove its purity above it.

- attrib. Buddha

II – Night

The day of individual happiness has passed. Those who want to live, let them fight. And those who do not want to fight in this world of eternal struggle do not deserve to live.

Their sword will become our plough and from the tears of war the daily bread of future generations will grow.

I do not see why man should not be just as cruel as nature. The strongest must dominate and not blend with the weaker.

- from Adolf Hitler's "Mein Kampf"

Or the sun will be darkened and the moon will give no light; the stars will fall from the sky.

- attrib. Jesus Christ (Mark 13:24)

The doom of a nation can be averted only by a storm of flowing passion. But only those who are passionate themselves may stir the fire in others.

- from Adolf Hitler's "Mein Kampf"

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll.
I am the master of my fate:
I am the captain of my soul.

- William Ernest Henley, "Invictus"

III – Dawn

Oh! I have slipped the surly bonds of Earth
 And danced the skies on laughter-silvered wings;
 Sunward I've climbed and joined the tumbling mirth
 Of sun-split coulds, - and done a hundred things
 You have not dreamed of – wheeled and soared and swung
 High in the sunlit silence.

Up, up the long, delirious burning blue
 I've topped the wind-swept heights with easy grace
 Where never lark, or ever eagle flew-
 And, while with silent, lifting mind I've trod
 The high untrespassed sanctity of space,
 Put out my hand, and touched the face of God.

- adapted from John Magee's "High Flight"

Thousands of candles may be lighted from a single candle and the light of the candle will not be shortened. Happiness – it was never diminished by being shared.

- adapted, attrib. Buddha

If I can stop one heart from breaking
 I shall not live in vain.
 If I can ease one life the aching
 Or cool one pain
 Or help one fainting robin
 Unto his nest again
 I shall not live in vain

- Emily Dickinson, "I Shall Not Live In Vain"

Fortune is a raging river which when in flood overflows the plains, sweeping away trees and homes, bearing away the soil. Everything flies before it, all yield to its violence without being able in any way to withstand it.

- from Nicolo Machiavelli's "The Prince"

How can we stand in the midst of this world where each is clinging to his piece of debris? How can we greet our fellow man as we pass each other in the flood?

- quotation attributed to Buddha

Reprise: *I Shall Not Live In Vain.*

9 *rall.* **A** Allargando ♩ = 64 3

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *mp*

Bsn. 2 *mp*

Hn. 1,2

Hn. 3,4

Perc. 1

A. Gtr. *mp*

Hp. *mp* *r+r+r+r+r* C#

rall. **A** Allargando ♩ = 64

Solo Vln. *mp*

Vlns. I *mp*

Vlns. II

Vlas.

Solo Vc. *mp*

Vcs.

Cbs.

16

Cl. 1 *p*

Bsn. 2 *mp*

Hn. 1,2

Hn. 3,4 *p*

Hp. *mp* *r+r+r+r+r* *3*

Solo Vln. *mp* *3*

Vlns. I *mf*

Vlns. II *mp*

Vlas.

Solo Vc. *p*

Vcs. *mp*

Cbs. *mp*

Allargando ♩ = 64

♩ = ♩

rall. . .

Meno mosso ♩ = 56

B

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p*

Cl. 1 *mp* *p* *mp*

Cl. 2 *mp* *mp*

Bsn. 1 *mp*

Hn. 1,2 *mp*

Hn. 3,4 *mp*

Tpts. *mp* *p* *mf* *p*

Tbns. *p* *mf* *p*

B. Tbn. *p*

Tba. *p*

Perc. I

Perc. II *mf* *mp*

A. Gtr. *mf* *f* *mf* *f* *mf*

Hp. *mf* *A♯* *A♯* *E♯* *C♯* *mp* *E♯* *A♯* *E♭* *B♭* *F♯*

Allargando ♩ = 64

♩ = ♩

rall. . .

Meno mosso ♩ = 56

B

Vlns. I *f* *mf* *mf* *f* *mf*

Vlns. II *mf* *f* *mf* *mf* *f* *mf*

Vlas. *mf* *f* *mf* *mf* *f* *mf*

Vcs. *mf* *f* *mf* *f* *mf*

Cbs. *mf*

31 *molto rall. . . . Largo rall. . . .* **C** *Andante* ♩ = 76

Fl. 1 *p*

Fl. 2 *mp*

Ob. 1 *mf* *p*

C. A. *mf*

Cl. 1 *mf* *mp* *mp*

Cl. 2 *mf* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1,2 *p* *p*

Perc. 1

Perc. II *mf* *mp*

Hp. *mp* *mp*

Vlns. I *p* *mf* *p*

Vlns. II *mf* *p*

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

Vcs. *mf* *mp* *mf* *mp* *pizz.*

Cbs. *mf* *mp* *mf* *mp* *pizz.*

40

Fl. 1 *p*

Ob. 1 *p*

C. A.

Cl. 1 *p*

Cl. 2

Bsn. 1

Hn. 1,2 *p*

Hp. *mp*

Vlas.

Cbs. *mp* pizz.



49 **D**

Fl. 2

Ob. 1 *mf*

Bsn. 1 *mp*

Bsn. 2

Perc. 1

Perc. II *mp*

Hp.

Vlns. I *mp* *tr*

Vlns. II *mp*

Vlas.

Vcs. *arco* *mp*

Cbs.

65

Fl. 1 *mp*

Fl. 2 *p* *mp*

Cl. 1 *p*

Bsn. 1 *mp*

Bsn. 2

Hn. 1,2 *pp*

Hn. 3,4 *p* *pp*

Tpts.

A. Gtr.

Hp. A: Ab: Db:

Vcs.

Cbs.



74

rall. **E** Andante ♩ = 72

Fl. 1 *mp*

Fl. 2 *mp* *p*

Ob. 1 *p*

Bsn. 2

Hn. 1,2

Perc. 1

S. Solo *mp*

Choir (stagger breathing) *p*
 How of-ten have you sailed in my dreams.
 Hmm...

Hp. *p* Eb: D# G# F# C# B:

82 rall. . . Andante ♩ = 72

Fl. 1 *mp* *pp*

Fl. 2 *p* *mp*

C. A. *p* *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 2

Hn. 1,2 *p*

Perc. 1

Perc. II *p* To B. D.

S. Solo
And now you come in my a-wa-ken-ing. On-ly a-no-ther breath will I breathe ___ in this still air.. On-ly a-no-ther lov ing look cast

Choir
Ooh...

Hp. *G₂* *D₂ A₂ C₂*

Vlns. II *p* rall. . . Andante ♩ = 72

Vlas. *p*

Vcs. *p* *p*

Cbs. *pizz.* *p* *arco* *p*

91

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp < mf*

C. A. *mp* *p*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn. 1,2 *p*

Hn. 3,4 *p* *mp* *p*

Perc. 1

S. Solo
back ward...

Hp. *mp* *p* *mp* *A₀*

Vlns. I *mp* *p*

Vlns. II *mp* *p* *mf*

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

Vcs. *mp* *mf* *mp*

Cbs. *mp* *mf* *mp*

99 *poco rall. .* **F** A tempo

C. A. *mf*

Cl. 1 *mp mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2

Tbns.

B. Tbn.

Tba.

Perc. I *To Tub. B.*

Perc. II *mf mp*

S. Solo *p mp p*
 Then I shall stand a-mong you a bound-less drop to a bound-less o - cean.

Choir

Hp. *8va*
 C4
 Eb
 Bb

Vlns. I *poco rall. .* **F** A tempo *p*

Vlns. II *p*

Vlas. *f p*

Vcs. *mf pizz. arco*

Cbs. *mf p pizz.*

106

Cl. 1

Cl. 2

Timp.

Choir

Hp.

Vlns. I

Vlns. II

Solo Vc.

Vcs.

Cbs.

mp

The night is dark'-ning round me, the wild winds cold - ly blow

The night is dark' - ning round me, the wild winds cold - ly blow

mp

arco

mf

Detailed description of the musical score: The score is for page 106 and is in the key of D major (indicated by two sharps). It features a choir and several instrumental parts. The choir part has two staves, with the upper staff containing the lyrics: "The night is dark'-ning round me, the wild winds cold - ly blow" and "The night is dark' - ning round me, the wild winds cold - ly blow". The instrumental parts include Cl. 1 and Cl. 2 (flutes), Timp. (timpani), Hp. (harp), Vlns. I and II (violins), Solo Vc. (solo violin), Vcs. (violas), and Cbs. (cellos). The harp part includes a chord marked "F#". The solo violin part has a dynamic marking of *mp*. The cello part has a dynamic marking of *mf* and is marked *arco*. The timpani part has a dynamic marking of *mp*. The overall dynamic marking for the choir is *mp*.

112

To Picc. Piccolo

Fl. 1

Fl. 2

Ob. 1

Cl. 2

Bsn. 2

Hn. 3,4

Tpts.

Tbns.

Tba.

Timp.

Choir

Hp.

Vlns. I

Vlns. II

Vlas.

Solo Vc.

Vcs.

Cbs.

p

p

p

p

p

p

p

p

pp *mf*

but ev' ning's spell has bound me... I can-not go I can-not go!

but ev' ning's spell has bound me and I... I can-not go, I can-not go...

mp

mp

p

f

mp

119

Bsn. 2

Tba.

Timp.

Perc. 1

Choir

Solo Vln.

Vlns. I

Vlns. II

Vlas.

Solo Vc.

Vcs.

Cbs.

To Gong

p

mp

The gi-ant trees are bend - ing,
The gi-ant trees are bend - ing,
*T & B: Recite prayer-like in own time,
some pitched, some spoken sotto voce*

The giant trees are bending, their bare boughs weighed with snow,
and the storm is fast descending and yet I cannot go.

p

mf

mp

f

mf

126

Picc. *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Cl. 2 *mp*

Bsn. 2 *mp*

Hn. 3,4 *mp*

Tbns. *mp*

Timp. *mp*

Choir
their bare boughs weighed with snow, the storm is fast de-scend - ing I can-not go.
their bare boughs weighed with snow, and the storm is fast de-scend - ing; I can-not go,

Hp. *mp* *mf*

Vlns. II *mf*

Vlas. *mf*

Solo Vc. *mf*

Vcs. *mf*

Cbs. *mp* *mf* *mp*

G

To Picc. **Più mosso**

Piccolo

131

Picc. *p* 3 3 3

Fl. 2

Bsn. 2 *p*

Hn. 3,4 *mp*

Tpts. *mp* *mf*

Tba. *mp* *p*

Timp. *pp* *mf* *p* *mf* *p* *mf*

Perc. 1 *ppp* *mf* *mp* To Tub. B. Tubular Bells *mf*

Choir
I can-not go!
I can-not go!

Hp. *mf*

G **Più mosso**

Vlns. I *p*

Vlns. II *mf* *mf*

Vlas. *mp*

Vcs. *f*

Cbs.

138 **H**

Picc. *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Tpts. *p*

Tba.

Tub. B. *p* To Cym. Crash Cymbals

Bar. Solo *mp*
If this in-deed be thehour, if this in-deed be thehour in which I lift up my lan-tern,

Vlins. I *mf* **H**

Vlins. II

Vlas.

Vcs.

Cbs.

146 **Piu mosso** ♩ = 145

Picc. *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Hn. 1,2 *mp*

Hn. 3,4 *mf*

Tpts. *mf*

Tbns. *mf*

B. Tbn. *mf* *mp*

Tba. *mf*

Timp. *mf* *pp < mf* *pp < mf*

Perc. 1 *mf*

Bar. Solo *mf*

Choir *mf*

it is not my flame that will burn there in! Emp-ty and dark shall I raise my lan - tern.

Emp-ty and dark! shall I raise my

Piu mosso ♩ = 145

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vlas. *mp* *mf*

Vcs. *mf*

Cbs. *mf*

Hn. 1,2
Tbns.
B. Tbn.
Tba.
Bar. Solo
Choir
Vlns. I
Vlns. II
Vcs.
Cbs.

p
mp
mp
mf
mp

and the guard-ian of the night will fill it with oil and he shall light it al-so, and he shall light it he shall lan - tern

Allegro ♩ = 152



Ob. 1
Cl. 2
Bsn. 1
Hn. 1,2
Tpts.
Tbns.
B. Tbn.
Tba.
Timp.
Bar. Solo
Choir
Hp.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.

I **J**

mf
mf
mf
mp
mp
mf
mf
mf
mp
f
mf
mf
mf
mf
pizz.
arco
pizz.
arco
mf
mf

light it al - so!
We think too

Allegro ♩ = 152

175

Cl. 1 *mp*

Bsn. 2 *p*

Tbns. *p*

Bar. Solo
 small, like the frog at the bot-tom of the well: Hethinks the sky is on-ly as big as the top of the well. If he should sur-face he'd have an en
pizz.

Vlns. II *mp*
pizz.

Vlas. *mp*

Vcs. *mf*

185

K Furioso ♩ = ♩.

Bsn. 2 *mf*

Tpts. *mp* *mf*

Tbns. *mf*

B. Tbn. *p* *mf*

Timp. *p* *f*

Bar. Solo
 ti - re-ly dif-fer-entview. There has to be e - vil. There has to be
mf *f*

Choir
 We think too small like the frog at the bot - tom of the well, he
f

K Furioso ♩ = ♩.

Vlns. I *arco* *mf*

Vlns. II *arco* *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

191

Bsn. 2

Tpts. *mp*

Tbns. *mp*

B. Tbn. *mp*

Tba. *mp*

Bar. Solo
e - vil so that good can prove its pu - ri - ty, there has to! There

Choir
thinks the sky is on - ly as big as the top of the well. We think too There

Hp.

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

196

Picc. *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Tpts. *mf*

Tbns. *mf*

B. Tbn. *mf*

Bar. Solo
has to be e - vil. There has to be e - vil so that

Choir
small like the frog at the bot - tom of the well, he thinks the sky
has to be e - vil. There has to be e - vil

Hp.

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

201

C. A.

Cl. 2

Bsn. 1

Tbns.

B. Tbn.

Tba.

Bar. Solo

Choir

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

good can prove its pu - ri - ty, so that good can prove its pu - ri - ty, its

is on - ly as big as the top of the well so that good can prove its pu - ri - ty, its

mp

mf

mp

mp

mp

mp

206 **L**

Hn. 1,2 *f*

Hn. 3,4 *mp*

Tpts. *p* *f* *mp*

Tbns. *f* 2

B. Tbn. *f* 2

Tba. *f* 2

Timp. *p* *f*

Perc. I *f*

Perc. II Bass Drum *f*

Bar. Solo *ff*
 pu - ri - ty a-bove it!

Choir *ff*
 pu - ri - ty a-bove it!

Vlins. I *f* 2

Vlins. II *mf* *f*

Vlas. *mf* *f* 2

Vcs. *mf* 2

Cbs. *mf* *f* 2

218

Picc. *f* *fp* *ff*

Fl. 2 *f* *fp* *ff*

Hn. 1,2

Hn. 3,4

Tpts. *fp* *ff*

Tbns. *fp* *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff*

Timp. *fp* *f*

Perc. 1 *mf* *pp* *mf* To Gong

Perc. 2 *fp* *f*

Hp. *mp* *f*

Vlins. I *fp* *f*

Vlins. II *fp* *f*

Vlas. *fp* *f*

Vcs. *fp*

Cbs. *fp*

Vespers

II - Night

Text adapted from
Jesus Christ, Adolf Hitler
and William Ernest Henley

Music by
Ian Andrew

223 **Andante**

Bsn. 1
Bsn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Bar. Solo
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.

mf *p* *mf* *p* *fp* *fp* *f* *mf* *f* *mf* *fp* *mf* *fp* *mf* *fp*

Gong To Cym.

The day of in-di vi-du-al hap-pi ness has passed. Those who want to live, let them fight!

ppp *p* *ppp* *p* *p*

M Andante alla marcia ♩ = 84

232

Picc. Fl. 2 Cl. 1 Bsn. 1 Tpts. Tbn. B. Tbn. Timp. Perc. 1 Perc. 2 Bar. Solo

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

And those who do not want to fight in this world of e - ter - nal strug - gle do not de - serve to live! Their

M Andante alla marcia ♩ = 84

Vlns. I Vlns. II Vlas. Vcs. Cbs.

mp *f* *f* *f*

239

Bsn. 2 Hn. 1,2 Hn. 3,4 Tpts. B. Tbn. Perc. 2 Bar. Solo Vlns. II Vlas. Vcs. Cbs.

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

sword will be - come our plough and from the tears of war the dai - ly bread of fu - ture ge - ne - ra - tions will grow!

245

Picc. - - - - -

C. A. - - - - -

Bsn. 1 - - - - -

Tpts. - - - - -

Timp. - - - - -

Bar. Solo
I do not see why man should not be just as cruel as na- ture The stron- gest must do- mi- nate and not blend with the wea- ker!

Choir
Or the

Vlns. I *trm* *mf*

Vlns. II *trm* *mf*

Vlas. *mf*

Vcs. *mf*

251

Picc. - - - - -

Timp. - - - - -

Choir
the stars will fall from the sky.
the stars will fall from the sky

sun will be dar- kened and thamo- on will give no light the stars will fall from the sky, will fall from the sky.

Vlns. I *trm* *mf*

Vlns. II *trm* *mf*

Vlas. *mp*

Vcs. *mp* arco

256

Fl. 2 *mp* 6

Cl. 1 *mp* 6

S. Solo
The doom of a na- tion can be a- ver- ted

Vlns. I *mp* 6

Vlns. II *mp* 6

Vlas. *mp* 6

Vcs. *mp*

266

Tpts. *mp* *mf*

Tbns. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f*

Perc. 1 *f*

S. Solo
fire in oth - ers!

Choir
The doom of a na - tion can be a - ver - ted
Or the sun will be dar - kened and the moon will give no light the

Vlns. I *mf*

Vlns. II *mf*

Vlas. *f*

Vcs. *mf*

Cbs. *mf*

O

269

Tbns. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *pp* *mf* *pp* *mf*

Perc. 1
To Gong Gong *pp* *mf* *pp* *mf*

Choir
doom of a na - tion can be a - ver - ted stars will fall from the sky, will fall
sun will be dar - kened and the moon will give no light the stars will fall from the sky, will fall

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *mf*

P **Largo** $\text{♩} = 40$

274

C. A.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Bar. Solo

Choir

Vlns. II

Vlas.

Vcs.

Cbs.

p

p

mf

p

p

p

p

p

p

pp < mp

pp <

pp < mp

mp

Out of the night that cov - ers me,

black as the pit from pole. to pole,

mp

mp

mp

mf

mp

p

284

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Bar. Solo

Choir

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mp

mp

mp

mf

pp

pp

p

mf

mf

pp < *mf* > *pp* *pp* < *mf* > *pp* *pp* < *mf* > *pp* <

mf

I thank what - ev - er gods may be for my un - con - quer - ab - le _ soul.

mf

tr

mp

mp < *mf*

mp < *mf* *mp* < *mf*

mf

arco

p *mf* *mf*

293 **Più mosso**

C. A. *p* *tr*

Bsn. 1 *p*

B. Tbn. *subito p*

Timp. *p*

Perc. 1

Bar. Solo *mp*
 In the fell clutch of cir - cum-stance I have not winced, nor cried a-loud.

Vlns. I *p* *tr*

Vlns. II *p* *tr*

Vlas. *p* *tr*

Vcs. *p*

Cbs. *p*

298

C. A. *mf* *tr*

Bsn. 1 *mf* *tr*

Hn. 1,2 *mp*

Hn. 3,4 *mp*

Tpts. *mp*

Tbns. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp* *mf*

Perc. 1

Perc. 2

Bar. Solo *mf*
 Un - der the blud - con-ings of chance my head is blood-y but un bowed.

Vlns. I *mf* *tr*

Vlns. II *mf* *tr*

Vlas. *mp* *tr*

Vcs. *mp*

Cbs. *mp*

R

310 (6/8)

Fl. 1

Fl. 2

Cl. 1

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Bar. Solo

Choir

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mp

f

mf

f

mf

f

mf

f

mf

p

f

mf

p

mf

p

mf

Be - yond this place of wrath and tears,

R

316

Cl. I *p*

Hn. 1,2 *mp*

Tpts. *mp* muted

Tbns. *p* *f*

B. Tbn.

Tba.

Timp.

Perc. 1 To Cym.

Bar. Solo
looms but the horror of the shade,

Vlns. I

Vlns. II *mf*

Vla. *mf*

Vcs. *mf*

Cbs.

321

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Tpts. *nat.*

B. Tbn. *mf*

Tba. *mp*

Timp. *p* *mp*

Perc. 1

Bar. Solo

and yet the men ace_ of the years

Vlins. I *p*

Vlins. II *p* *mf* *mf*

Vlas. *p* *mp* *mf*

Vcs. *p* *mp*

Cbs.

rall. . . . **S** A tempo ♩ = 88

326

Tpts. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *p*

Perc. 1 Cymbals *mp*

Bar. Solo finds, and shall find me un-a-fraid! It mat ters not how

Choir

Hp. *mp*

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

334

Fl. 1

C. A.

Bsn. 1

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Bar. Solo

Choir

Hp.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

p

pp

mf

f

strait the gate, nor charged with punishments the scroll. I am the master of my fate!

342

C. A. *mf*

Hn. 3,4 *f* *mf*

Tpts.

Tbns.

B. Tbn. *mf*

Timp. *p* *mf*

Perc. 1 *pp* *mf* *ff*

Bar. Solo
I am the cap - tain of my soul!

Hp.

Vins. I *mf* *mf* *tr*

Vins. II *mf* *mp* *tr*

Vlas. *mf* *mp*

Vcs. *mf* *tr* *mp*

Cbs. *mf* *mp*

T

349

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

C. A. *f*

Cl. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1,2 *mf* *f*

Hn. 3,4 *f*

Tpts. *f*

Tbns. *f*

B. Tbn. *f*

Tba. *f*

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

Perc. 1 To Tri.

Perc. 2 To Glock. *pp* *f*

Bar. Solo

Hp. *f*

Vlns. I *f*

Vlns. II *mf* *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Vespers

Text adapted from
Emily Dickinson, John Gillespie Magee Jr,
Niccolo Machiavelli, Buddha,
Mao Tse-Tung & H.H the Dalai Lama

III - Dawn

Music by
Ian Andrew

354 **Maestoso ma dolce** ♩ = 46 Triangle **Più mosso** ♩ = 53

Perc. I $\frac{4}{4}$ $\frac{6}{8}$ *p*

Tr. Solo *p* *mp*
Oh! I have slipped the sur-ly bonds of Earth and danced the skies on laugh ter-sil-vered wings; sun-ward I've

Hp. *Maestoso ma dolce* ♩ = 46 *l.v.* C#

Vlns. I *p* **Più mosso** ♩ = 53

Vlns. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *pizz.* *p*

362 *molto rit.*

Fl. 2 *mp* *p*

C. A. *mp* *mp* 2

Cl. 1 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1,2 *p*

Hn. 3,4 *p*

Tpts. *p*

Perc. 2 *mp*

Tr. Solo
climbed, and joined the tum-bling mirth of sun-split clouds,

Hp.
G \flat F \sharp D \flat *mp* F \flat B \sharp A \sharp G \sharp

Vlns. I *mp* *mf* *mp* *molto rit.*

Vlns. II *mp* *mf* *mp*

Vlas. *mp* 2 2 *mp* *mp*

Vcs. *mp* *mp* *mf* *mp* *mp*

Cbs.

371 U

Fl. 2

Ob. 1 *p*

Cl. 1

Bsn. 2

Tbns. *p* al

Perc. 2

Tr. Solo

and done a hun-dredthings you have not dreamed of, wheeled and soared and swung high in the sun - lit si-lence!

Hp.

mp *mf* *p*

E_b *C:* *E_b* *F:* *A: F:* *mf* *p* *G: A#* *G_b A_b* *B_b* *G: A#*

Vlns. I U *mp* *mf* *p*

Vlns. II *mp* *mf* *p*

Vlas. *mp* *mf* *p*

Vcs.

Cbs. *pizz.*

377 **V**

Flute

Fl. 1 *p* *mp* 3 3

Fl. 2 *mp* *mp*

Ob. 1 *mp*

C. A. *mp*

Cl. 1 *mp* *p* *mp*

Cl. 2 *mp* *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1,2 *mp*

Hn. 3,4 *mp* *p*

Perc. 1

Perc. 2 *p*

Tr. Solo *mp* *mf* *p*

Up, up the long de le-rious burn-ing blue I vtopped the wind-swept heights with ea sy grace. Where ne-ver lark or ea-gle flew.

Hp. *F²* *E^b* *F[#]* *A²* *B²* *A^b* *F²* *A²* *D^b* *pizz.*

Vlns. I **V** *p*

Vlas. *p*

Vcs. *mp* *arco* *mp* *mf* 3

Cbs. *arco* *mp* *pizz.* *p*

383 **W**

Fl. 1 *p*

Fl. 2

Ob. 1 *mp*

C. A. *mf*

Hn. 1,2

Hn. 3,4 *p*

Tr. Solo *mp*

And, while with si-lent, lift-ing mind I've trod the high un-tres-passed sanc-ti - ty of space,

Harp: *mp* D \sharp B \flat G \sharp F \sharp E \flat

W

Vlns. I *mp*

Vlns. II *mp*

Vlas. *mp*

Vcs. *arco* *p*

Cbs. *mp* *mf*

398

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

Perc. 2

Tr. Solo

S. Solo

Choir

Hp.

Vlns. I

Vlns. II

Vla.

Cbs.

p

mp

p (stagger breathing)

mp

pizz. *mp*

Thou-sands of can - dles

Mm...

Mm...

412

Fl. 1

Ob. 1

Cl. 1 *mp* *p*

Cl. 2 *mp*

Bsn. 1 *mp* *p*

Bsn. 2 *mp*

Hn. 3,4 *p*

Perc. 1 *mf*

S. Solo
and the light of the candle will not be shortened...

Choir *p*

Hp. D# D#

Solo Vln. *mp*

Vlns. I *mf* *mp*

Vlns. II *mf* *mp*

Vlas. *mf* *mp*

Cbs. pizz.

418

Fl. 1 *p*

Cl. 1 *mp*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *p*

Hn. 1,2 *p*

Hn. 3,4

Timp.

Perc. 1

Perc. 2 *mp*

Choir *mp* Hap - pi - ness

Harp *mp*

Solo Vln. *mp* *mf*

Vlns. I *mp* *mf*

Vlns. II

Vlas.

Cbs.

Y

425

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 3,4

B. Tbn.

Perc. 1

Perc. 2

Choir

Hp.

Solo Vln.

Vlns. I

Vlns. II

Vlas.

Cbs.

p

mp

p

mp

p

mp

p

mp

p

mp

Hap - pi - ness

It was nev-er di-min-ish-ed by be-ing

Hap - pi - ness.

Hmm...

D⁺

431

Fl. 1 *p* *rall.*

Ob. 1 *mp*

Cl. 1 *p*

Cl. 2 *mp* *p*

Bsn. 1 *p*

Bsn. 2 *mp* *p*

Hn. 1,2 *p*

Hn. 3,4 *p*

Perc. 1 *mf*

Perc. 2

Choir
shared. Oo...
It was nev-er di-min-ished by be-ing shared! Ooh...

Harp *D:*

Solo Vln. *rall.*

Vlns. I *mp*

Vlns. II *mp*

Vlas. *mp*

Cbs. *pizz.*

454

Fl. 2 *mp*

Ob. 1 *mp*

C. A. *mp*

Cl. 1 *p*

Cl. 2 *p* *tr*

Bsn. 1 *p*

Bsn. 2 *p* *mp*

Hn. 1,2 *mp*

Perc. 2

S. Solo
vain. If I can ease one life the ach-ing, or cool one pain, or help one faint-ing rob-in un-to his nest a-

Hp. *mf* *mp*

Vlns. I *mp* *rall.*

Vlns. II *mp*

Vlas.

Vcs. *arco*

Cbs. *arco*

CC

469

Fl. 1 *mf*

Fl. 2 *mp*

Ob. 1 *mp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Choir

mp If I can stop _____ on heart from break-ing, I shall not live in vain. If I can ease _____ *mp*

mp If I can stop one heart from break-ing I shall not live in vain. If I can *mp*

CC

Vlns. I *mp*

Vlns. II *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

475

Fl. 2 *mp*

Ob. 1 *mp* *mp*

C. A. *mp*

Cl. 1 *tr*

Cl. 2

Bsn. 2 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *p*

Perc. 2 *mp*

Choir

— one life the ach - ing, or cool one pain, or help one faint-ing rob-in un - to his nest a - gain I shall not live in vain.

ease one life the ach-ing, or cool one pain, or cool one Ah I shall not live in vain.

Vlns. I *mp* *mp* *p*

Vlns. II *mp* *p*

Vlas. *p*

Vcs. *p*

Cbs. *arco* *p* *mp*

DD

483

Tpts. *p*

Perc. 1 *p*

S. Solo
I shall not live in vain.....

Choir
I shall not live in vain..... *p*
Ah.....

Hp. *mp legato*

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

DD

494

Tpts. *p* **EE**

Timp. *mp*

Perc. 1

S. Solo *mp* How can we stand in the

Bar. Solo way trees and homes, bear-ing a - way the soil. Ev-ery-thing flies be - fore it, all

Choir Lu... Lu... Lu... Lu...

Hp.

Vlns. I *pp* **EE**

Vlns. II

Vlas.

Vcs.

Cbs.

499

Fl. 1 *mp*

Hn. 1,2

Tpts.

S. Solo *mf*
 midst of this world where each is cling ing to his piece of deb - ris? How can we greet our fel - low_man as we

Bar. Solo *mf*
 yield to its vi-o lence_ with-out be - ing ab - le in a-ny way to with-stand it. How can we greet our fel - low_man as we

Choir Lu...

Hrp.

Vlns. I *FF*

Vlns. II

Vlas.

Vcs.

Cbs.

Largo ad libitum

504 **GG** A tempo ♩ = 80

Tpts. *mp*

Perc. 1

Perc. 2 *mp*

S. Solo
pass each-oth er__ in the flood?

Bar. Solo
pass each-oth er__ in the flood? *mp*
The more the

Choir
p
Oo... Oo... Oo...
p
Oo... Oo...

Hp.
mp

GG A tempo ♩ = 80

Vlns. I *p*

Vlns. II *p*

Vlas.

Vcs.

Cbs.

525 **HH** To Fl.

Picc. *p*

Fl. 2

Ob. 1

B. Tbn.

Perc. 1

Tr. Solo *mp*
If I can stop on heart from break-ing, I shall not live in vain. If I can ease one life the ach-ing, or cool one

S. Solo *mp*
If I can ease one life the ach-ing, or cool one

Hp. *mp* C[♯] C[♯] F[♯]

Vlns. I **HH**

Cbs.



533 **II** *Meno mosso* ♩ = 76

Perc. 1 *mp*

A. Grt. *mp*

Tr. Solo *mp*
pain, I shall not live in vain.

S. Solo *mp*
pain, Or help one faint-int ro-bin un-to his nest a-gain.

Choir *p*
or help one faint-ing rob-in un-to his nest a-gain I shall not live in vain.

Hp. *mf* B[♭] E[♭] C: E: F[♯] F[♯] *p* E[♭] *mp*

Vlns. I **II** *Meno mosso* ♩ = 76 *p* 3 3 3 3

Vlns. II *p*

Vlas. *p*

Vcs. *p*

546 *molto rall.* *A tempo* ♩ = 70 *molto rall.*

Flute

Picc. *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *mf* *p* *pp*

C. A.

Cl. 1 *p* *pp*

Cl. 2 *mp* *p* *pp*

Bsn. 1

Bsn. 2 *mp*

Hn. 1,2 *p* *pp*

Tpts. *pp*

Perc. 1

Perc. 2 *mp* *p*

Choir

Hp. *mp* *p* *pp*

molto rall. *A tempo* ♩ = 70 *molto rall.*

Vlns. I *pizz.* *arco* *ppp* *pp* *ppp*

Vlns. II *pizz.* *arco* *ppp* *pp* *ppp*

Vlas. *pp* *ppp* *pp* *ppp*

Vcs. *p*

Cbs. *p*