

for brother Abraham and all the Sons of Benedict

# LIFE OF BENEDICT

*for orchestra*

JOHN WEBBER  
201008

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# LIFE OF SAINT BENEDICT

SDG  
JCW  
2010

## ORCHESTRA:

piccolo  
2 flutes  
2 oboes  
cor anglais  
2 clarinets in B $\flat$   
bass clarinet  
2 bassoons  
contra bassoon

4 horns  
3 trumpets in C  
3 trombones  
tuba

timpani

strings

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durata circa 50 minutes - score is transposed



## BROTHER ABRAHAM'S NOTES

A couple showed up at the monastery on the afternoon Easter Day 2009. I noticed them reading some old Abbey Letters before vespers. Apparently they read the one from a few years ago containing an article about hobbies in the monastery, in which I mentioned having a shelf full of unperformed and unpublished music, because after vespers, they asked if they could have some copies of the music to typeset and put online. I had been told the same thing by other people in the past, and nothing ever came of it. The couple turned out to be John and Caroline Webber, and the outcome has been a far greater joy than I could ever have imagined.

John has typeset much of my music, produced synthesized audio files of it, and put it on the internet to be listened to by many. In the meantime, I have come to consider John and Caroline good friends, of whom I am grateful to have in my life. They are students of Vedanta (Indian wisdom about God and the universe), and we have had many interesting and fruitful discussions about the difference between Vedanta and the Gospel as well as their similarities.

When John said he was writing a piece based on Gregory the Great's LIFE OF BENEDICT, I was excited, but when I listened to the first parts and heard his explanations of the music, I was even more excited. John sees the story from "outside", without the usual monastic training in the tradition and stories about Benedict, Scholastica, Gregory, and other monastic forebears. In spite of that (and more probably because of it), he sees the story more clearly than many others. His notes printed on the score are helpful as one listens, and I will now try explain my own take on the composition:

I. YOUTH AND TEMPTATION: In the first movement, a "Benedict" theme and a plainchant are set forth, showing Benedict's early ascetic leanings, and hinting at his future. A childlike theme is then introduced, leading to disillusionment as he runs to the wilderness from the decadence of Rome, only to find decadence in his own self. Temptation (in the form of a flirty dancing woman) and confusion are then juxtaposed with a heavy ascetic motif. After much soul searching, he comes to realize the temptation comes from his own self, and so he can befriend it and make it part of his mature monastic vocation.

Ila. MIRACLES OF BENEDICT: After living as a hermit for some time, Benedict meets some monks who want him to be their abbot. Benedict warns them he will be too strict for them, but he agrees anyway. The musical conversation here grows angry as they realize he was correct. When they try to poison Benedict (he prays over the poisoned wine, and the cup breaks), he leaves them and finds a new monastery where many of his miracles happen. In one instance, he notices his monks are tired from hauling water from the bottom of the hill up to the monastery (expressed by a "heavy" musical motif), so he prays and a spring opens up closer to the monastery. Another miracle occurs when

an axe head is dropped in the water, and Benedict causes the axe head to float to the surface. At another time, a young monk falls in a river while drawing water, and Benedict sends an older monk to fetch him, who runs on the water in the rescue attempt. It can be seen in these miracle stories (and in others not mentioned here) that Gregory is trying to show that Benedict was as powerful a prophet for his own time as Moses, Elijah, and Elisha were for their own. Running throughout these miraculous episodes is the plainchant from the beginning of the first movement.

I**b**. **BENEDICT AND SCHOLASTICA**:. The music now turns toward Benedict's relationship with his sister Scholastica, a nun who lived in a monastery near her brother's. Scholastica's theme starts the same as Benedict's, with the difference that hers is in a major key, while his is in a minor key (a musical comment on personality traits?). It is also waltzlike, but not potentially lewd like the dancing woman in the first movement (showing the full beauty of femininity, rather than a one-sided, immature, and shallow understanding of sexuality). Benedict and Scholastica had a tradition of visiting each other once a year, and on one particular occasion, Scholastica wants Benedict to stay longer than he thinks he should, because he does not want to break monastic decorum by spending the night outside his monastery. He will not listen to her pleas to stay, so she prays and a storm breaks out, making it impossible for him to travel. He learns from his sister that although rules are very important, people are always more important than rules. A few days after that incident, Benedict is looking out his window, and sees the soul of Scholastica rising to heaven; he knows she has died - a truly mature and devout nun who knew when to keep rules, and when to break them. Here, the opening plainchant from the first movement is interspersed with Scholastica's theme. Benedict dies shortly after that (his arms held up in prayer by his monks in the monastic chapel), a truly mature and devout monk, who has finally learned that rules are very important, but people are always more important than rules.

**III. POSTLUDE (ANGEL CONCERT)**: A ballet ensues, with Scholastica and Benedict dancing with angels and singing "Jubilate Deo" and "Always Look On The Sunny Side Of Life." This final movement is a fitting tribute to a family who, although both were childless, have countless children around the world to this day doing their best to always praise God and, while trying always to be realistic and objective, look for the best in every situation and person and try to foster the growth of each individual into the unique image of God they are created to be.

Br. Abraham Newsom  
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## COMPOSER'S NOTES

### THROUGH A GLASS DARKLY

A short note on the absolute in music.

The Christian Church teaches that we do not know God as he really is while we live here on earth. There have been exceptions: not only Jesus but all of the Saints. In the Christian Church a saint is anyone who has gone to heaven, where God may be known directly. It follows that a saint living on earth also knows God directly. For the rest of us we can only know God indirectly or "through a glass darkly" as St. Paul says in his epistle to the Corinthians. But what does it mean to see "through a glass darkly"? It means that we cannot yet understand absolute truth and have to learn about it by way of parables and other stories which relate and lead to the truth.

This has an analogy in music where music may be heard either as absolute music or as programme music. Many people have problems listening to contemporary serious music and for that reason many composers give their work descriptive titles and write 'programmes' to explain the music and guide the listener.

As a composer I have always tended to steer away from programme music believing that it is not that difficult to learn to hear music as it really is. Certainly it is easier than learning to know God absolutely although in principle it is the same. To listen to music directly means to listen without awareness of body, mind and ego. Forget about the body and let go of fear, desire, opinion and thought. This may be thought of as polishing the glass (the looking glass). We do this daily, although unconsciously, when we fall asleep, and we do it consciously when we lose ourselves in a good book.

So there are two ways to listen to music and to approach God. May you enjoy listening to the music and may you have good luck on your way to sainthood!

John Webber  
June 2010

## BENEDICT AND GREGORY

Some information on Benedict and Gregory taken from WIKIPEDIA:

Saint Benedict of Nursia (480 - 547) Benedict founded twelve communities for monks at Subiaco, about 40 miles to the east of Rome, before moving to Monte Cassino in the mountains of southern Italy. Benedict's main achievement is his "Rule", containing precepts for his monks. It is heavily influenced by the writings of John Cassian, and shows strong affinity with the Rule of the Master. But it also has a unique spirit of balance, moderation and reasonableness (, Ó Ó ‡, epieikeia), and this persuaded most religious communities founded throughout the Middle Ages to adopt it. As a result, the Rule of Benedict became one of the most influential religious rules in Western Christendom. For this reason Benedict is often called the founder of western Christian monasticism.

Apart from a short poem, attributed to Mark of Monte Cassino, the only ancient account of Benedict is found in the second volume of Pope Gregory I's four-book Dialogues, thought to have been written in 593. Gregory's account of this saint's life is not, however, a biography in the modern sense of the word. It provides instead a spiritual portrait of the gentle, disciplined abbot. In a letter to Bishop Maximilian of Syracuse, Gregory states his intention for his Dialogues, saying they are a kind of floretum (an anthology, literally, flowers') of the most striking miracles of Italian holy men.

Gregory did not set out to write a chronological, historically anchored story of St. Benedict, but he did base his anecdotes on direct testimony. To establish his authority, Gregory explains that his information came from what he considered the best sources: a handful of Benedict's disciples who lived with the saint and witnessed his various miracles. In Gregory's day, history was not recognized as an independent field of study; it was a branch of grammar or rhetoric, and historia (defined as 'story') summed up the approach of the learned when they wrote what was, at that time, considered 'history.' Gregory's Dialogues Book Two, then, an authentic medieval hagiography cast as a conversation between the Pope and his deacon Peter, is designed to teach spiritual lessons.

Benedict was the son of a Roman noble of Nursia, the modern Norcia, in Umbria. A tradition which Bede accepts makes him a twin with his sister Scholastica. St Gregory's narrative makes it impossible to suppose him younger than 19 or 20. He was old enough to be in the midst of his literary studies, to understand the real meaning and worth of the dissolute and licentious lives of his companions, and to have been deeply affected himself by the love of a woman. He was capable of weighing all these things in comparison with the life taught in the Gospels, and chose the latter. He was at the beginning of life, and he had at his disposal the means to a career as a Roman noble;

clearly he was not a child. If we accept the date 480 for his birth, we may fix the date of his abandonment of his studies and leaving home at about 500 AD.

Benedict does not seem to have left Rome for the purpose of becoming a hermit, but only to find some place away from the life of the great city. He took his old nurse with him as a servant and they settled down to live in Enfide, near a church to St Peter, in some kind of association with "a company of virtuous men" who were in sympathy with his feelings and his views of life. Enfide, which the tradition of Subiaco identifies with the modern Affile, is in the Simbruini mountains, about forty miles from Rome and two from Subiaco.

On his way from Enfide, Benedict met a monk, Romanus of Subiaco, whose monastery was on the mountain above the cliff overhanging the cave. Romanus had discussed with Benedict the purpose which had brought him to Subiaco, and had given him the monk's habit. By his advice Benedict became a hermit and for three years, unknown to men, lived in this cave above the lake. St Gregory tells us little of these years. He now speaks of Benedict no longer as a youth (puer), but as a man (vir) of God. Romanus, he twice tells us, served the saint in every way he could. The monk apparently visited him frequently, and on fixed days brought him food.

During these three years of solitude, broken only by occasional communications with the outer world and by the visits of Romanus, Benedict matured both in mind and character, in knowledge of himself and of his fellow-man, and at the same time he became not merely known to, but secured the respect of, those about him; so much so that on the death of the abbot of a monastery in the neighbourhood (identified by some with Vicovaro), the community came to him and begged him to become its abbot. Benedict was acquainted with the life and discipline of the monastery, and knew that "their manners were diverse from his and therefore that they would never agree together: yet, at length, overcome with their entreaty, he gave his consent". The experiment failed; the monks tried to poison him, and he returned to his cave. The legend goes that they first tried to poison his drink. He prayed a blessing over the cup and the cup shattered. Then they tried to poison him with poisoned bread. When he prayed a blessing over the bread, a raven swept in and took the loaf away. From this time his miracles seem to have become frequent, and many people, attracted by his sanctity and character, came to Subiaco to be under his guidance. For them he built in the valley twelve monasteries, in each of which he placed a superior with twelve monks. In a thirteenth he lived with a few, such as he thought would more profit and be better instructed by his own presence. He remained, however, the father, or abbot, of all. With the establishment of these monasteries began the schools for children; and among the first to be brought were Saint Maurus and Saint Placidus.

St. Benedict spent the rest of his life realizing the ideal of monasticism which he had drawn out in his rule. He died at Monte Cassino, Italy, while standing and praying to

God. according to tradition, on March 21 547 and was named patron protector of Europe by Pope Paul VI in 1964.

Seventy-three short chapters comprise the Rule. Its wisdom is of two kinds: spiritual (how to live a Christocentric life on earth) and administrative (how to run a monastery efficiently). More than half the chapters describe how to be obedient and humble, and what to do when a member of the community is not. About one-fourth regulate the work of God (the Opus Dei). One-tenth outline how, and by whom, the monastery should be managed. And two chapters specifically describe the abbot's pastoral duties.

The early Middle Ages have been called "the Benedictine centuries." In April 2008, Pope Benedict XVI discussed the influence St Benedict had on Western Europe. The pope said that "with his life and work St Benedict exercised a fundamental influence on the development of European civilization and culture" and helped Europe to emerge from the "dark night of history" that followed the fall of the Roman empire. To this day, The Rule of St. Benedict is the most common and influential Rule used by monasteries and monks, more than 1400 years after its writing. The influence of St Benedict produced "a true spiritual ferment" in Europe, and over the coming decades his followers spread across the continent to establish a new cultural unity based on Christian faith. In 1964, Pope Paul VI named St Benedict as patron saint of Europe.

Pope St. Gregory I (c. 540 – 12 March 604) Better known in English as Gregory the Great, was pope from 3 September 590 until his death. Gregory is well-known for his writings, which were more prolific than those of any of his predecessors as pope. He is also known as Gregory the Dialogist in Eastern Orthodoxy because of his Dialogues (including The Life of St. Benedict). For this reason, English translations of Orthodox texts will sometimes list him as "Gregory Dialogus". He was the first of the popes to come from a monastic background. Gregory is a Doctor of the Church and one of the six Latin Fathers. Immediately after his death, Gregory was canonized by popular acclaim. John Calvin admired Gregory and declared in his Institutes, that Gregory was the last good pope.

The exact date of St. Gregory's birth is uncertain, but is usually estimated to be around the year 540, in the city of Rome. His parents named him Gregorius, which according to Aelfric in "An Homily on the Birth-Day of S. Gregory, "... is a Greek Name, which signifies in the Latin Tongue Vigilantius, that is in English, Watchful...." When Gregory was a child, Italy was retaken from the Goths by Justinian I, emperor of the Roman Empire ruling from Constantinople. The war was over by 552. An invasion of the Franks was defeated in 554. The Western Roman Empire had long since vanished in favor of the Gothic kings of Italy. After 554 there was peace in Italy and the appearance of restoration, except that the government now resided in Constantinople. Italy was still

united into one country, "Rome" and still shared a common official language, the very last of classical Latin.

From 542 the so-called Plague of Justinian swept through the provinces of the empire, including Italy. The plague caused famine, panic, and sometimes rioting. In some parts of the country, over 1/3 of the population was wiped out or destroyed. This had heavy spiritual and emotional effects on the people of the Empire. As the fighting had been mainly in the north, the young Gregorius probably saw little of it. Totila sacked and vacated Rome in 547, destroying most of its ancient population, but in 549 he invited those who were still alive to return to the empty and ruinous streets. It has been hypothesized that young Gregory and his parents, Gordianus and Silvia, retired during that intermission to Gordianus' Sicilian estates, to return in 549.

Gregory had been born into a wealthy noble Roman family with close connections to the church. The Lives in Latin use *nobilis* but they do not specify from what historical layer the term derives or identify the family. No connection to patrician families of the Roman Republic has been demonstrated. Gregory's great-great-grandfather had been Pope Felix III, but that pope was the nominee of the Gothic king, Theodoric. Gregory's election to the throne of St Peter made his family the most distinguished clerical dynasty of the period. The family owned and resided in a *villa suburbana* on the Caelian Hill, fronting the same street, now the Via di San Gregorio, as the former palaces of the Roman emperors on the Palatine Hill opposite. The north of the street runs into the Colosseum; the south, the Circus Maximus. In Gregory's day the ancient buildings were in ruins and were privately owned. Villas covered the area. Gregory's family also owned working estates in Sicily and around Rome.

Gregory's father, Gordianus, held the position of *Regionarius* in the Roman Church. Nothing further is known about the position. Gregory's mother, Silvia, was well-born and had a married sister, Pateria, in Sicily. Gregory later had portraits done in fresco in their former home on the Caelian and these were described 300 years later by John the Deacon. Gordianus was tall with a long face and light eyes. He wore a beard. Silvia was tall, had a round face, blue eyes and a cheerful look. They had another son whose name and fate are unknown. The monks of St. Andrew's (the ancestral home on the Caelian) had a portrait of Gregory made after his death, which John the Deacon also saw in the 9th century. He reports the picture of a man who was "rather bald" and had a "tawny" beard like his father's and a face that was intermediate in shape between his mother's and father's. The hair that he had on the sides was long and carefully curled. His nose was "thin and straight" and "slightly aquiline." "His forehead was high." He had thick, "subdivided" lips and a chin "of a comely prominence" and "beautiful hands."

Gregory was well educated with Gregory of Tours reporting that "in grammar, dialectic and rhetoric ... he was second to none...." He wrote correct Latin but did not read or write Greek. He knew Latin authors, natural science, history, mathematics and music and had

such a "fluency with imperial law" that he may have trained in law, it has been suggested, "as a preparation for a career in public life." While his father lived, Gregory took part in Roman political life and at one point was Prefect of the City. In the modern era, Gregory is often depicted as a man at the border, poised between the Roman and Germanic worlds, between East and West, and above all, perhaps, between the ancient and medieval epochs.

"Gregory had a deep respect for the monastic life. He viewed being a monk as the 'ardent quest for the vision of our Creator.' His three paternal aunts were nuns renowned for their sanctity. However, after the two eldest passed away after seeing a vision of their ancestor Pope Felix, the youngest soon abandoned the religious life and married the steward of her estate. Gregory's response to this family scandal was "many are called but few are chosen." Gregory's father's three sisters were nuns. Gregory's mother Silvia herself is a saint. On his father's death, he converted his family villa suburbana, located on the Caelian Hill just opposite the Circus Maximus, into a monastery dedicated to the apostle Saint Andrew. After his death it was rededicated as San Gregorio Magno al Celio. In his life of contemplation, Gregory concluded that "in that silence of the heart, while we keep watch within through contemplation, we are as if asleep to all things that are without." Gregory was not always forgiving, or pleasant for that matter, even in his monastic years. For example, a monk lying on his death bed confessed to stealing three gold pieces. Gregory forced the monk to die friendless and alone, then threw his body and coins on a manure heap to rot with a curse, "Take your money with you to perdition". Gregory believed that punishment of sins can begin, even on one's deathbed. Eventually, Pope Pelagius II ordained him a deacon and solicited his help in trying to heal the schism of the Three Chapters in northern Italy. However, Italy was not healed until well after Gregory was gone.

In 579, Pelagius II chose Gregory as his apocrisiarius (ambassador to the imperial court in Constantinople). Gregory left Constantinople for Rome in 585, returning to his monastery on the Caelian Hill. Gregory was elected by acclamation to succeed Pelagius II in 590, when the latter died of the plague spreading through the city. Amid all his burdens and anxieties, it seems that the Pope had never forgotten the English slaves whom he had once seen in the Roman Forum. Pope Gregory had strong convictions on missions. "Almighty God places good men in authority that He may impart through them the gifts of His mercy to their subjects. And this we find to be the case with the English over whom you have been appointed to rule, that through the blessings bestowed on you the blessings of heaven might be bestowed on your people also."

Although Gregory was resolved to retire into the monastic lifestyle of contemplation, he was unwillingly forced back into a world that, although he loved, he no longer wanted to be a part of. In texts of all genres, especially those produced in his first year as pope, Gregory bemoaned the burden of office and mourned the loss of the undisturbed life of prayer he had once enjoyed as monk. When he became Pope in 590, among his first acts

was writing a series of letters disavowing any ambition to the throne of Peter and praising the contemplative life of the monks.

In line with his predecessors such as Dionysius, Damasus, and St. Leo the Great, St. Gregory reasserted the primacy of the office of the Bishop of Rome. Although calling the bishop of Rome the "Pope" was not yet a widespread custom, he summed up the responsibilities of the papacy in his official appellation, as "servant of the servants of God". As Benedict of Nursia had justified the absolute authority of the abbot over the souls in his charge, so Gregory expressed the hieratic principle that he was responsible directly to God for his ministry.

St. Gregory's relations with the Emperor in the East were a cautious diplomatic stand-off. He concentrated his energies in the West, where many of his letters are concerned with the management of papal estates. His relations with the Merovingian kings, encapsulated in his deferential correspondence with Childebert II, laid the foundations for the papal alliance with the Franks that would transform the Germanic kingship into an agency for the Christianization of the heart of Europe consequences that remained in the future.

More immediately, Gregory undertook the conversion of the Anglo-Saxon kingdoms, where inaction might have encouraged the Celtic missionaries already active in the north of Britain. Sending Augustine of Canterbury to convert the Kingdom of Kent was prepared by the marriage of the king to a Merovingian princess who had brought her chaplains with her. By the time of Gregory's death, the conversion of the king and the Kentish nobles and the establishment of a Christian toehold at Canterbury were established. According to the Catholic Encyclopedia, he was declared a saint immediately after his death by "popular acclamation".

A system of writing down reminders of chant melodies was probably devised by monks around 800 to aid in unifying the church service throughout the Frankish empire. Charlemagne brought cantors from the Papal chapel in Rome to instruct his clerics in the "authentic" liturgy. A program of propaganda spread the idea that the chant used in Rome came directly from Gregory the Great, who had died two centuries earlier and was universally venerated. Pictures were made to depict the dove of the Holy Spirit perched on Gregory's shoulder, singing God's authentic form of chant into his ear. This gave rise to calling the music "Gregorian chant". A more accurate term is plainsong or plainchant.



# LIFE OF SAINT BENEDICT



# Life of Saint Benedict

John Webber 201008

Part One Youth  
Introduction ♩ = 84

Musical score for Violins I, Violins II, Violas, Cellos, and Double Bass, measures 1-8. The score is in 4/4 time. Violins I and II enter at measure 5 with a melody marked *p*, which then softens to *pp*. Violas, Cellos, and Double Bass provide a harmonic accompaniment, with Cellos and Double Bass marked *p* and *pp*.

Musical score for Horn, Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 9-18. The score includes tempo markings: *poco rall.*, *a tempo*, *rall.*, and *meno* (♩ = 100). The Horn part has a melodic line marked *pp*. Violin I and II have a melodic line marked *a tempo*. Viola, Violoncello, and Double Bass provide a harmonic accompaniment, with Violoncello and Double Bass marked *pp* and *ppp*.

Musical score for Horn, Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 19-28. The score includes dynamic markings: *pp*, *ppp*, *p*, and *pp*. The Horn part has a melodic line marked *pp*. Violin I and II have a melodic line marked *p*. Viola, Violoncello, and Double Bass provide a harmonic accompaniment, with Viola, Violoncello, and Double Bass marked *ppp* and *pp*.

29 I. *rit.*

Score for measures 29-37. Instruments: Hn., Timp., VI. I, VI. II, Va., Vc., D.B. Dynamics: *p*, *mp*, *pp*, *mf*, *ppp*. Includes a first ending bracket and a triplet in the horn part.

38 I.

Score for measures 38-46. Instruments: Hn., Timp., VI. I, VI. II, Va., Vc., D.B. Dynamics: *p*, *mp*, *mf*, *p*, *mp*. Includes a first ending bracket.

47 I.

Score for measures 47-55. Instruments: Hn., Timp., VI. I, VI. II, Va., Vc., D.B. Dynamics: *pp*, *p*, *p*. Includes a first ending bracket.

55

Timp.

VI. I

VI. II

Va.

Vc.

*p*

*pp*

Lux Beata Caelitum, molto legato e cantabile ♩ = 72

63

Hn.

VI. I

VI. II

Va.

Vc.

D.B.

Con sord. I.

*p*

*rall.*

*a tempo*

*rall.*

*a tempo*

*rall.*

*ppp*

66

Ob.

Cl.

Hn.

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

*rall.*

*a tempo*

*rall.*

Senza sord.

*p*

*a tempo*

*rall.*

Childhood, Allegretto ♩ = 84

*pp*

*pizz.*

*p*

*pp*

*pizz.*

*pp*

71

Picc. *pp*

Ob. *pp*

Cl.

B. Cl. *pp*

VI. I *pp*

VI. II *pp* arco pizz.

Va. *pp* arco pizz.

Vc. *pp* arco *p*

D.B. *pp* *p*

77

Picc. *p* *pp*

Fl. *p*

Ob. *p* *mp*

Cl. *p*

B. Cl. *pp*

Hn. *p*

VI. I *p* *pp* *pp* *f*

VI. II *p* *pp* *pp* *f*

Va. *pp* *p* *f*

Vc. *pp*

D.B. *pp*

83

Picc. *mp*

Ob. I.

B. Cl. *mp* *p*

VI. I *p* pizz. arco *p* pizz.

VI. II *p* arco *p*

Va. arco *mf* *p*

Vc. *p*

86

Picc. *p* *p* *mp*

Fl. *p* *p* *mp*

Ob. *p* *p*

Cl. *mp*

VI. I arco *mp*

VI. II *p*

Va. *p*

Vc. *p*

D.B. pizz. *p* arco *p*

90

Picc. *p* *mp* *f*

Fl. *mp* *f*

Ob. *p* *f*

Cl. *p*

B. Cl. *p* *mp* *f*

Timp. *ff* *mf*

VI. I *p* *mp* *f*

VI. II *p* *f*

Va. *p*

Vc. *p*

D.B. *p*

94

Fl. *p*

Ob. *mp* *mf* *p*

Cl. *p*

Hn. *mf* *p*

Timp. *ff* *mf*

VI. I *mf* *f* *mp*

VI. II *p* *pizz.* *f* *arco* *f* *mp*

Va. *p* *pizz.*

99

Ob.

B. Cl.

Hn.

Timp.

VI. I

VI. II

Va.

Vc.

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

104

Hn.

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

Here Benedict is disturbed by worldly corruption and commits to asceticism in the desert.

*ff* *ff* *ff* *ff* *f* *f* *f* *f*

108

Hn. *a2* *f*

VI. I

VI. II

Va.

Vc.

D.B.

112

Hn. *a2* *f*

VI. I

VI. II

Va.

Vc.

D.B.

116

VI. I

VI. II

Va.

Vc.

D.B.

*mf*

*mf*

*mf*

120

Hn.

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

*a2*

*p*

*pp*

*molto rall.*

*pp*

*molto rall.*

*p*

*pp*

*p*

*pp*

*pp*

Aesceticism ♩ = 84

126

C. Bn. *ff* *p* *ff* *p* *ff* *p* *ff*

Hn. *ff* *p* *ff* *p* *ff* *p* *ff*

Tuba *ff* *p* *ff* *p* *ff* *p* *ff*

Timp. *ff*

Aesceticism ♩ = 84

126

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

135

C. Bn. *p* *ff* *p* *ff*

Hn. *p* *ff* *p* *ff*

Tuba *p* *ff* *p* *ff*

Timp. *ff*

135

VI. I *pp* *ff*

VI. II *pp* *ff*

Va. *pp* *ff*

Vc. *mp* *ff*

D.B. *mp* *ff*

144

Ob. *mf* *pp* *mf* *pp*

Cl. *mf* *pp* *mf* *pp*

C. Bn. *p* *ff* *p*

Hn. *a2* *p* *ff* *p* *a1* *p*

Tuba *p* *ff* *p*

Timp. *p*

144

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

D.B. *p*

156 *a1* *mf*

Ob. *mf* *a1* *mf*

Cl. *mf* *a1* *mf*

C. Bn. *ff* *ff*

156 *a1*

Hn. *a1*

156

VI. I *ff*

VI. II *ff*

Va. *ff* *ff*

Vc. *ff* *ff*

D.B. *ff* *ff*

Detailed description: This page of a musical score covers measures 144 to 156. It features a full orchestral ensemble including woodwinds (Oboe, Clarinet, Bassoon, Horns), brass (Tuba, Trumpets VI. I & II, Violins, Violas, Cellos, Double Basses), and percussion (Timpani). The score is written in a key with one flat and a 3/4 time signature. Measures 144-155 show a complex interplay of dynamics, with woodwinds and brass playing sustained chords and moving lines, while strings provide a rhythmic and harmonic foundation. Measure 156 marks a significant change, with a forte (ff) section for the strings and woodwinds, and a first-alternative (a1) section for the horns and oboe. The notation includes various dynamic markings (mf, pp, p, ff), articulation (accents), and performance instructions (a1, a2).

166

Ob. *mf*

Bs.

C. Bn.

Hn. 166 a1

Tuba a2

Timp.

VI. I 166

VI. II

Va.

Vc.

D.B.

174

C. Bn.

Hn. 174 a2

Tuba a2

Timp.

VI. I 174

VI. II

Va.

Vc.

D.B.

183

Ob.

Cl.

VI. I

VI. II

Va.

Vc.

D.B.

*mf* *pp*

*mf* *pp*

*p* *ff* *ff* *p* *ff*

*p* *f* *mf*

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

*p* *ff* *mf*

192

Ob.

Cl.

VI. I

VI. II

Va.

Vc.

D.B.

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

*rall.*

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

*f* *ff* *f* *pp*

*f* *ff*

*f* *ff*

Temptation, Allegro  $\text{♩} = 84$   
*accel.*

Allegro  $\text{♩} = 120$

203

VI. I *p* *ff* *p* *ff* *p* *ff*

VI. II *mf* *mp* *p*

Va. *mf* *mp* *p*

Vc. *mf* *mp* *p* *ff*

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

*pizz.* *arco*

*rall.* *a tempo*

213

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

Timp. *p* *ff*

*rall.* *a tempo*

*I.* *rall.* *a tempo*

213

VI. I *p* *ff* *p* *f* *p*

VI. II *p* *f* *p*

Va. *p* *f* *p* *ff*

Vc. *p* *f* *p* *ff*

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

*pizz.* *arco*

*rall.* *a tempo* *rall.* *a tempo*

223

Fl. I. *p* *rall.*

Ob. I. *p*

Cl. I. *p*

B. Cl. *p*

C. Bn. *p*

Timp. *mf* *p* *rall.*

223

VI. I. *pizz.* *mf* *mp* *p* *rall.*

VI. II. *mf* *mp* *p*

Va. *p* *pizz.* *p* *p*

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

D.B. *mp* *p*

232 *piu mosso*  $\text{♩} = 150$

Picc. *f*

Ob. I. *f*

E. Hn. *f*

B. Cl. *f*

Timp. *f* *ff*

232 *piu mosso*  $\text{♩} = 150$

VI. I. *arco* *mf* *mp* *p*

VI. II. *mf* *mp* *p*

Va. *mp* *arco* *pp* *p*

Vc. *pp* *arco* *mp*

D.B. *mp*

240

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

240

VI. I *p* *ff* *p*

VI. II *p* *ff* *mf*

Va. *p* *mf*

Vc. *ff* *mf*

D.B. *ff* *mf*

247

Picc. *p* *ff* *f*

Fl. I. *f* *p*

Ob. I. *p* II. *ff* I. *f*

E. Hn. *mp* *ff*

Cl. *f*

B. Cl. *f*

Bs. I. *mp* II. *ff*

Detailed description: This block contains the musical score for measures 247 through 251 for the woodwind and string sections. The Piccolo part starts with a rest, then plays a sixteenth-note figure from measure 248 to 249, marked *p*, followed by a dynamic shift to *ff* and a final *f* note in measure 251. Flute I plays a sixteenth-note figure from measure 247 to 248, marked *f*, then rests, and plays a sixteenth-note figure from measure 249 to 250, marked *p*. Oboe I plays a sixteenth-note figure from measure 249 to 250, marked *p*, then rests, and plays a sixteenth-note figure from measure 251, marked *f*. Oboe II plays a sixteenth-note figure from measure 249 to 250, marked *ff*. English Horn plays a sixteenth-note figure from measure 248 to 249, marked *mp*, then rests, and plays a sixteenth-note figure from measure 250, marked *ff*. Clarinet plays a sixteenth-note figure from measure 247 to 248, marked *f*, then rests. Bass Clarinet plays a sixteenth-note figure from measure 247 to 248, marked *f*, then rests. Bassoon I plays a sixteenth-note figure from measure 249 to 250, marked *mp*, then rests, and plays a sixteenth-note figure from measure 251, marked *ff*. Bassoon II plays a sixteenth-note figure from measure 249 to 250, marked *ff*.

247

VI. I. *ff*

VI. II.

Va.

Vc. *f* arco

D.B. *f* arco

Detailed description: This block contains the musical score for measures 247 through 251 for the string sections. Violin I plays a half-note figure from measure 247 to 251, marked *ff*. Violin II plays a half-note figure from measure 247 to 251. Viola plays a half-note figure from measure 247 to 251. Violoncello plays a half-note figure from measure 247 to 251, marked *f*, with the instruction 'arco' above the staff. Double Bass plays a half-note figure from measure 247 to 251, marked *f*, with the instruction 'arco' above the staff.

Allegro ♩ = 120 *accel.*

Allegro ♩ = 150 *rall.*

254

Picc.

Ob. I

E. Hn.

Cl. I

B. Cl.

254

VI. I

VI. II

Va.

Vc.

D.B.

Allegro ♩ = 120 piu mosso ♩ = 150

264

Picc. *f*

Fl. *mf*

Ob. *f* *mf*

E. Hn. *mf*

Cl. *f*

B. Cl. *f*

Allegro ♩ = 120 piu mosso ♩ = 150

Timp. *p* *f* *ff*

Allegro ♩ = 120 piu mosso ♩ = 150

264

VI. I *mf* arco

VI. II *mf* *mp* arco

Va. *mp* *pp*

Vc. *pp* arco

D.B.

272

Ob. *f*

E. Hn. *p* *f* *f*

Cl. *f*

B. Cl. *p* *f*

Bs. *f*

272

VI. I *p* *ff* *p*

VI. II *p* *p* *ff* *p*

Va. *p* *p* *p*

Vc. *mp* *ff* *pizz.* *p*

D.B. arco *mp* *ff* *pizz.* *p*

279

Picc.

Fl.

Ob. I.

E. Hn.

Cl.

B. Cl.

Bs.

*p*

*f*

*mp*

*p*

*f*

*p*

*f*

*mp*

279

VI. I

VI. II

Va.

Vc.

D.B.

*f*

*p*

286

Picc. *f* *f* *p*

Fl. *f* *p*

Ob. I. *f* *f* *p*

E. Hn. *f*

Cl. I. *f* *f* *p*

B. Cl. *f* *f* *p*

Bs. *p*

C. Bn. *p*

Timp. *ff* *mf*

286

VI. I. *f* *mf* *mp*

VI. II. *f* *mf* *mp*

Va. *f* *ff* *p* *ff*

Vc. *f* *ff* *p* *mp* *p*

D.B. *mp* *p*

294 *rall.* **Allegro** ♩ = 150

Picc. *p* *p* *f*

Fl. *p* *p*

Ob. *p* *p* *f*

Cl. *p* *p* *f*

B. Cl. *p* *p*

Bs. *p* *p* *f*

C. Bn. *p* *p*

294 *rall.* **Allegro** ♩ = 150

VI. I *p* *p* *ff* *arco*

VI. II *p* *arco*

Va. *p* *ff* *p*

Vc. *p* *p* *p*

D.B. *p* *p* *p*

303

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

303

VI. I

VI. II

Va.

Vc. arco

D.B.

308  $\text{♩} = 84$  *accel.* **Allegro**  $\text{♩} = 150$

Picc.  $p$   $f$   $p$

Fl.  $p$

Ob.  $p$   $f$   $p$

E. Hn.  $p$

Cl.  $p$   $f$   $p$

B. Cl.  $p$

Bs.  $p$

C. Bn.  $p$

$\text{♩} = 84$  *accel.* **Allegro**  $\text{♩} = 150$

Timp.

308  $\text{♩} = 84$  **Allegro**  $\text{♩} = 150$

VI. I  $ff$   $p$   $ff$

VI. II  $ff$   $ff$

Va.  $p$   $ff$

Vc.  $ff$

D.B.

316

Picc. *f* *p* *ff* *p*

Fl. *f* *p* *ff* *p*

Ob. *f* *p* *ff* *p*

E. Hn.

Cl. *f* *ff* *p* *ff*

B. Cl. *ff* *p* *ff*

Bs. *f*

C. Bn. *f*

316

VI. I *pizz.* *mf* *mp* *p*

VI. II *pizz.* *mf* *mp* *p*

Va. *arco* *ff* *p* *ff* *p* *ff*

Vc. *arco* *ff* *p* *pizz.* *mp* *p*

D.B. *pizz.* *mp* *p*

321

Picc. *ff* *f*

Ob. *p* *f* *p* *ff* *f*

Cl. *p* *f* *p* *ff*

B. Cl. *p* *ff*

C. Bn. *ff*

321

VI. I *p* arco

VI. II *p*

Va. *p*

Vc.

D.B.

329

Picc. *f*

Ob. *f*

Cl. *f* *mp*

B. Cl. *f*

C. Bn. *p* *ff* *p* *ff* *mp*

329

Hn. a2 *p* *ff* *p* *ff*

Tuba *p* *ff* *p* *ff*

Timp. *ff*

329

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

D.B. *p*

335

Picc. *p* *ff* *f*

Fl. *p* *ff*

Ob. *p* *ff* *f* *al*

Cl. *f* *al*

B. Cl.

C. Bn. *p* *ff* *p* *ff*

335

Hn. *a2* *p* *ff* *p* *ff*

Tuba *p* *ff* *p* *ff*

Timp. *ff*

335

VI. I

VI. II

Va.

Vc. *f* *arco*

D.B. *f* *arco*

piu mosso  $\text{♩} = 150$

341

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

Cl. *f*

B. Cl.

C. Bn. *p* *ff* *p* *ff* *p*

piu mosso  $\text{♩} = 150$

341

Hn. a2 *p* *ff* *p* *ff* *p*

Tuba *p* *ff* *p* *ff* *p*

piu mosso  $\text{♩} = 150$

Timp. *ff* *f*

piu mosso  $\text{♩} = 150$

341

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *pp*

D.B. *pp*

arco

349

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

Cl. *f*

B. Cl. *p* *f*

Bs. *f* *p*

C. Bn. *ff* *p* *ff* *p*

349 a<sub>2</sub>

Hn. *ff* *p* *ff* *p*

Tuba *ff* *p* *ff* *p*

Timp. *ff* *ff*

349 arco

VI. I *mf* *p* *ff* *p* *ff*

VI. II *mp* *p* *p* *ff* *pizz.* *mf*

Va. *p* *p* *pizz.* *mf*

Vc. *mp* *ff* *pizz.* *mf*

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

357

Picc. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

E. Hn. *mp* *ff*

Cl. *f*

B. Cl. *f*

Bs. *mp* *ff*

C. Bn. *ff* *p* *ff*

357 a2

Hn. *ff* *p* *ff*

Tuba *ff* *p* *ff*

Timp. *ff*

357

VI. I

VI. II

Va.

Vc.

D.B.

363

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *f*

Cl. *f*

B. Cl. *f*

C. Bn. *p* *ff* *p*

363

Hn. *p* *ff* *p*

Tuba *p* *ff* *p*

Timp. *ff*

363

VI. I

VI. II

Va.

Vc. *f* arco

D.B. *f* arco

371

Picc. *f*

Ob. *f*

E. Hn. *p*

Cl. *f*

B. Cl. *p*

Bs. *f*

C. Bn. *ff* *p* *ff* *p* *ff*

371

Hn. *ff* *p* *ff* *p* *ff*

Tuba *ff* *p* *ff* *p* *ff*

Timp. *>*

371

VI. I *arco* *mf*

VI. II *arco* *mf* *mp* *p* *p*

Va. *arco* *pp* *p* *p*

Vc. *arco* *pp* *mp*

D.B. *arco* *mp* *>*

379

Ob.  
E. Hn.  
Cl.  
B. Cl.  
Bs.  
C. Bn.

*f* *f* *f* *f* *f* *f*

*p* *ff* *p*

Detailed description: This system contains six staves for woodwind instruments. The Oboe (Ob.) and English Horn (E. Hn.) parts begin at measure 379 with a first ending (I.) marked *f*. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts enter in the second measure with a *f* dynamic. The Bassoon (Bs.) part also begins at measure 379 with a *f* dynamic. The Contrabass (C. Bn.) part plays a sustained note in the bass register, with dynamics *p*, *ff*, and *p* indicated across the measures.

379

Hn.  
Tuba  
Timp.

*p* *ff* *p* *p* *ff* *p*

Detailed description: This system contains three staves for brass instruments. The Horns (Hn.) and Tuba parts play sustained notes in the second measure, with dynamics *p* and *ff* indicated. The Timpani (Timp.) part plays a rhythmic pattern starting in the second measure, marked *ff*.

379

VI. I  
VI. II  
Va.  
Vc.  
D.B.

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

Detailed description: This system contains five staves for string instruments. The Violin I (VI. I) and Violin II (VI. II) parts begin at measure 379 with a *p* dynamic, then move to *ff*. The Viola (Va.) part enters in the second measure with a *f* dynamic. The Violoncello (Vc.) and Double Bass (D.B.) parts play sustained notes in the bass register, marked *f*.

385

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

385 a2

Hn.

Tuba

Timp.

385

VI. I

VI. II

Va.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and brass section (Horns, Tuba, Timpani) are in the upper half, while the string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is in the lower half. The score begins at measure 385. The Piccolo, Flute, Oboe, and Bassoon parts feature melodic lines starting in measure 386, with dynamics ranging from piano (p) to fortissimo (ff). The Clarinet and Bass Clarinet parts play a rhythmic accompaniment, starting with a fortissimo (ff) dynamic. The Bassoon part has a dynamic marking of mezzo-piano (mp) in measure 386. The Horns and Tuba parts play sustained notes, with dynamics ranging from piano (p) to fortissimo (ff). The Timpani part has a dynamic marking of fortissimo (ff) in measure 386. The string section provides harmonic support with sustained notes, with dynamics ranging from piano (p) to fortissimo (ff).

390

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

390 a2

Hn.

Tuba

Timp.

390

VI. I

VI. II

Va.

Vc.

D.B.

This page of a musical score contains measures 390 through 394. The instruments are arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Cor Anglais. The brass section includes Horns (two parts), Tuba, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with a forte (*ff*) dynamic for most instruments, with some parts in the brass and woodwinds also marked with piano (*p*). The music features complex rhythmic patterns and melodic lines, with many notes beamed together and slurred across measures. The key signature has one flat, and the time signature is 4/4.

396

Picc.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

*ff* *p* *ff* *p* *ff*

396 <sup>a2</sup>

Hn.

*ff* *p* *ff* *p* *ff*

<sup>a2</sup>

Tuba

*ff* *p* *ff* *p* *ff*

Timp.

396

VI. I

VI. II

Va.

Vc.

D.B.

Here Benedict finally realizes that temptation is a part of himself and needs be assimilated and transcended in order to be whole.

Transcendence ♩ = 84

404

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bs. *ff*

C. Bn. *ff*

Transcendence ♩ = 84

404

Hn. *ff*

Tr. *ff*

Tb. *ff*

Tuba *ff*

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

Transcendence ♩ = 84

404

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

413

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

VI. I *p* *mf*

VI. II *p* *pp* *mf*

Va. *p* *mf*

Vc. *p* *pp*

D.B. *pp*

422

Picc. *p*

Fl. *p*

Ob. *pp*

Cl. *pp*

VI. I *mf* *p*

VI. II *p*

Va. *p*

Vc. *p*

D.B. *p*

430

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*mf*

*p*

*mp*

*pp*

*p*

*pp*

Detailed description: This system of musical notation covers measures 430 through 437. It features five staves: VI. I (Violin I), VI. II (Violin II), Va. (Viola), Vc. (Violoncello), and D.B. (Double Bass). VI. I is mostly silent. VI. II enters in measure 430 with a *p* dynamic, playing a melodic line with triplets. Va. enters in measure 430 with a *p* dynamic, playing a complex melodic line with many slurs and accents. Vc. and D.B. play a similar melodic line starting in measure 430, with dynamics ranging from *mf* to *pp*. The key signature has one flat, and the time signature is 4/4.

438

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*pp*

*p*

*pp*

*p*

*pp*

Detailed description: This system of musical notation covers measures 438 through 445. VI. I enters in measure 438 with a *p* dynamic, playing a melodic line with slurs and accents, ending in measure 445 with a *pp* dynamic. VI. II continues from the previous system, playing a melodic line with triplets and ending in measure 445 with a *pp* dynamic. Va. enters in measure 438 with a *pp* dynamic, playing a melodic line with slurs and accents, ending in measure 445 with a *pp* dynamic. Vc. and D.B. play a melodic line starting in measure 438, with triplets and slurs, ending in measure 445 with a *pp* dynamic. The key signature has one flat, and the time signature is 4/4.

446

Fl. *pp*

Ob. *pp*

Cl. *p*

B. Cl. *pp*

Bs. *p*

C. Bn. *pp*

446

VI. I *p*

VI. II *p*

Va. *pp*

Vc. *pp*

D.B. *pp*

454

Ob. *p*

Cl. *p*

Bs. *p*

454

VI. I *mp*

VI. II *mp*

Va. *mp*

Vc. *pp*

D.B. *pp*

461

Picc. *p*

Fl. *p*

Ob. *pp*

E. Hn. *p* *pp*

Cl. *p*

B. Cl. *p*

Bs. *pp*

C. Bn. *pp*

461

Hn. *p*

Tr. *p*

Tb. *p*

Tuba *p*

461

VI. I. *pp* *p*

VI. II. *pp* *p*

Va. *pp* *p*

Vc. *pp* *p*

D.B. *p*

This page of a musical score, numbered 45 in the top right corner, contains measures 461 through 465. The score is divided into three systems. The first system (measures 461-465) includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bs.), and Contrabassoon (C. Bn.). The second system (measures 461-465) includes parts for Horns (Hn.), Trumpets (Tr.), Trombones (Tb.), and Tuba. The third system (measures 461-465) includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The music features various dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo), along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support with sustained notes and chords.

469

Picc. *pp*

Fl. *pp*

E. Hn. *pp*

B. Cl. *pp*

Bs. *pp*

469

Hn. *p* *pp* *al*

Tr. *pp* *pp*

Tb. *p* *p*

Tuba *p* *p*

469

VI. I *mf* *p*

VI. II *mf* *p*

Va. *mf* *p*

Vc. *p*

D.B. *p*

477

Picc.

Fl.

Ob.

*p*

I.

*p*

I.

*p*

477

Hn.

Tr.

Tb.

Tuba

*p*

*p*

*p*

*p*

477

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*p*

*p*

*p*

*p*

485

Picc.

Fl. I.

Ob. I.

E. Hn.

485

Hn.

Tr.

Tb.

Tuba

485

VI. I.

VI. II.

Va.

Vc.

D.B.

492

Picc. *I.*

Fl. *I.*

Ob. *I.*

E. Hn.

492

Hn.

Tr.

Tb.

Tuba

492

VI. I

VI. II

Va.

Vc.

D.B.

498

Picc.

Fl. I.

Ob. I.

E. Hn.

498

Hn.

Tr.

Tb.

Tuba

498

VI. I.

VI. II.

Va.

Vc.

D.B.

504

Picc.

Fl.

Ob.

E. Hn.

504

Hn.

Tr.

Tb.

Tuba

504

VI. I

VI. II

Va.

Vc.

D.B.

510

Picc.

Fl.

Ob.

E. Hn.

Hn.

Tr.

Tb.

Tuba

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*mf*

*mf*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

514

Picc.

Fl.

Ob.

E. Hn.

Tr.

I.

II.

*mf* *p*

Tb.

Tuba

514

VI. I

VI. II

Va.

Vc.

D.B.

518

Picc.

Fl.

Ob.

E. Hn.

518

Hn.

Tr.

Tb.

Tuba

518

VI. I

VI. II

Va.

Vc.

D.B.

Finally Benedict merges with the light and loses his self in God.

Lux Beata Caelitum, molto legato e cantabile  $\text{♩} = 48$

524 *pp* *rall.* *a tempo* *rall.*

Picc.  
Ob.  
E. Hn.  
B. Cl.

524 *pp* *a tempo* *rall.*

Hn.

524 *pp* *rall.* *a tempo* *rall.*

VI. I  
VI. II  
Va.  
Vc.  
D.B.

538 *a tempo* *rall.* *a tempo*

Picc.  
Ob.  
E. Hn.  
B. Cl.

538 *a tempo* *rall.* *a tempo*

VI. I  
VI. II  
Va.  
Vc.  
D.B.

Part Two (I) Miracles  
Jubilate Deo, Allegro ♩ = 120

Flutes

Clarinet

Part Two (I) Miracles  
Jubilate Deo, Allegro ♩ = 120

Horns

Trumpets

Part Two (I) Miracles  
Jubilate Deo, Allegro ♩ = 120

Timpani

Part Two (I) Miracles  
Jubilate Deo, Allegro ♩ = 120

Violins I

Violins II

Violas

Cellos

9 *rall.* *meno* ♩ = 96 *a tempo* ♩ = 120 *meno* ♩ = 96 *a tempo* ♩ = 120

Fl.

Cl.

Bs.

*p*

*p*

9 *rall.* *meno* ♩ = 96 *a tempo* ♩ = 120 *meno* ♩ = 96 *a tempo* ♩ = 120

Hn.

*mp*

*mp*

9 *solo Violin I* *rall.* *meno* ♩ = 96 *a tempo* ♩ = 120 *meno* ♩ = 96 *a tempo* ♩ = 120

VI. I

VI. II

*solo Viola*

*p* *f* *p* *f* *p*

Va.

Vc.

D.B.

16

Fl. *mp*

Ob. *mp*

Cl. *p*

B. Cl. *p* *f*

Bs. *p*

C. Bn. *p* *f*

Hn. *mp* *mp*

VI. I

VI. II

Va. *p* solo Viola

Vc.

D.B.

*meno* ♩ = 96

*meno* ♩ = 96

*meno* ♩ = 96

21

solo Violin 1

solo Violin 2

solo Viola

solo Cello

VI. I

VI. II

Va.

Vc.

D.B.

ff

ff

mp

ff

p

ff

p

ff

p

ff

25

a tempo ♩ = 120

meno ♩ = 96

Cl.

Bs.

solo Violin 1

solo Violin 2

solo Viola

solo Cello

VI. I

VI. II

Va.

Vc.

D.B.

a tempo ♩ = 120

meno ♩ = 96

p

p

ff

ff

f

f

f

f

29 *a tempo* ♩ = 120 *meno* ♩ = 96

Fl. *mp*

Ob. *mp*

Cl. *p*

B. Cl. *p* *f*

Bs. *p*

C. Bn. *p* *f*

29 *a tempo* ♩ = 120 *meno* ♩ = 96

Hn. *mp*

29 *a tempo* ♩ = 120 *meno* ♩ = 96

VI. I solo Violin 1

VI. II solo Violin 2 *pizz.* *arco*

Va. solo Viola *pizz.* *arco*

Vc. solo Cello *pizz.* *arco*

D.B.

35 *a tempo* ♩ = 120

Ob.

E. Hn.

Cl.

B. Cl.

35 solo Violin 1 *a tempo* ♩ = 120

VI. I

solo Violin 2  
pizz. arco

VI. II

solo Viola  
pizz. arco

Va.

solo Cello  
pizz. arco

Vc.

42 *meno* ♩ = 96 *accel.* *a tempo* ♩ = 120

Ob.

E. Hn.

Cl.

B. Cl.

42 solo Violin 1 *meno* ♩ = 96 *accel.* *a tempo* ♩ = 120

VI. I

47 *meno* ♩ = 96

Ob.

Cl.

B. Cl.

47 solo Violin 1 *meno* ♩ = 96

VI. I

*p* solo Violin 2 pizz. *mf* arco

VI. II

solo Viola

Va.

solo Cello

Vc.

The monks become angry with B because they cannot follow him and conspire to poison him.

52 *a tempo* ♩ = 120

Picc. *ff*

Fl. *f* *mp*

Ob. *f* *mp*

E. Hn. *ff*

Cl. *f* *p*

B. Cl. *p* *f*

Bs. *f* *p*

C. Bn. *p* *f*

Hn. *f* *mp* *mp*

52 *a tempo* ♩ = 120

VI. I solo Violin 1 *a tempo* ♩ = 120 tutti Violins 1 *p*

VI. II solo Violin 2 tutti Violins 2 *p*

Va. solo Viola

Vc. solo Cello

D.B.

58

VI. I

VI. II

Va.  
tutti Violas  
*p*

Vc.  
tutti Cellos  
*p*

D.B.

meno ♩ = 96

66

VI. I

VI. II

Va.

Vc.

D.B.

*pp*

*pp*

*f*

*pp*

*p*

*pp*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

75

He prays for their forgiveness  
and returns to his solitude.

Timp.

75

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*pp*

*ff*

*mp*

*pp*

*ff*

*mp*

*pp*

*pp*

*ff*

*mp*

*pp*

*pp*

*ff*

*mp*

*pp*

82

Ob.

Cl.

Bs.

C. Bn.

*pp*

*pp*

*ppp*

*ppp*

Detailed description: This system contains the staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Cor Anglais (C. Bn.). The Oboe and Clarinet parts begin at measure 82 with a *pp* dynamic. The Bassoon and Cor Anglais parts begin at measure 81 with a *ppp* dynamic. The music features melodic lines with slurs and ties across measures.

82

Hn.

Tuba

*pp*

*pp*

*ppp*

Detailed description: This system contains the staves for Horns (Hn.) and Tuba. The Horns part is split into two staves (treble and bass clef) and begins at measure 82 with a *pp* dynamic. The Tuba part begins at measure 81 with a *ppp* dynamic. The music features melodic lines with slurs and ties across measures.

82

VI. I

VI. II

Va.

Vc.

D.B.

*pp*

*pp*

*pp*

*pp*

Detailed description: This system contains the staves for Violins I (VI. I), Violins II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Violins I and II parts begin at measure 82 with a *pp* dynamic. The Viola, Violoncello, and Double Bass parts begin at measure 81 with a *pp* dynamic. The music features melodic lines with slurs and ties across measures.

Andante, ♩ = 84

Aqua Sapientiae - The spring on the mountain top.

94

E. Hn. *p*

Va. *pp*

Vc. *pp*

101

C. Bn. *p*

Tb. *p* III.

Tuba *p*

101

The monks carry the water up to the monastery

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

D.B. *p*

108

Fl.

Ob.

E. Hn.

Tr.

Tb.

Va.

Vc.

*pp*

*pp*

*pp*

*pp*

*mp*

Con sord. I.

Con sord. II. *pp*

Con sord. *pp*

*pp*

*pp*

*pp*

*pp*

113

E. Hn.

Tr.

Tb.

Va.

Vc.

Con sord. I.

Con sord. II. *pp*

Con sord. *pp*

*pp*

118

Fl. *mp*

E. Hn. *mf*

Cl. *mp*

Bs. *mp*

C. Bn. *p*

Detailed description: This system contains five staves. The Flute (Fl.) staff has a melodic line starting at measure 118 with a mezzo-piano (*mp*) dynamic. The Horn (E. Hn.) staff has a melodic line starting at measure 118 with a mezzo-forte (*mf*) dynamic. The Clarinet (Cl.) staff has a melodic line starting at measure 118 with a mezzo-piano (*mp*) dynamic. The Bassoon (Bs.) staff has a melodic line starting at measure 118 with a mezzo-piano (*mp*) dynamic. The Bassoon (C. Bn.) staff has a melodic line starting at measure 118 with a piano (*p*) dynamic.

Tr.

Tb. *p*

Tuba *p*

Detailed description: This system contains three staves. The Trumpet (Tr.) staff has a melodic line starting at measure 118. The Trombone (Tb.) staff has a melodic line starting at measure 118 with a piano (*p*) dynamic. The Tuba staff has a melodic line starting at measure 118 with a piano (*p*) dynamic.

118

VI. I. *p*

VI. II. *p*

Va. *p* solo Viola

Vc. *p*

D.B. *p*

Detailed description: This system contains five staves. The Violin I (VI. I.) staff has a melodic line starting at measure 118 with a piano (*p*) dynamic. The Violin II (VI. II.) staff has a melodic line starting at measure 118 with a piano (*p*) dynamic. The Viola staff has a melodic line starting at measure 118 with a piano (*p*) dynamic, marked as a solo. The Violoncello (Vc.) staff has a melodic line starting at measure 118 with a piano (*p*) dynamic. The Double Bass (D.B.) staff has a melodic line starting at measure 118 with a piano (*p*) dynamic.

126

Fl.

Cl.

Bs.

Va.

Vc.

*mp*

*mf* *p*

solo Cello

*mp* *mf*

133

E. Hn.

Cl.

*mp*

B prays and places three stones outside the monastery on the mountain top

133

VI. I

VI. II

Va.

Vc.

*mf* *pp* *mf*

*p* *p* *p*

140

E. Hn.

VI. I

VI. II

Va.

Vc.

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

146

Fl.

Cl.

Timp.

*poco a poco cresc.*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*ff*

146

VI. I

VI. II

Va.

*f* *pp* *pp* *pp* *pp*

150 *poco a poco accel.*

Fl.

Cl.

150 *poco a poco accel.*

VI. I

VI. II

Va.

Jubilate,  $\text{♩} = 120$

154

Fl.

Ob.

Cl.

Bs.

Jubilate,  $\text{♩} = 120$

154

Hn.

Tr.

Tb.

Tuba

Jubilate,  $\text{♩} = 120$

154

Timp.

154

VI. I

VI. II





166

Fl.

Ob.

Cl.

Bs.

C. Bn.

166

Hn.

Tuba

166

VI. I

VI. II

Va.

Vc.

D.B.

170

Fl.

Ob.

Cl.

Bs.

170

VI. I

VI. II

Va.

Vc.

D.B.

The Goth prepares a graden by the lake

174

Fl.

Ob.

Cl.

Bs.

174

VI. I

VI. II

Va.

Vc.

D.B.

178

Fl.

Cl.

This block contains the musical notation for the Flute (Fl.) and Clarinet (Cl.) parts, measures 178 through 181. The Flute part has a rest in measures 178-180 and enters in measure 181 with a melodic line. The Clarinet part also has a rest in measures 178-180 and enters in measure 181 with a similar melodic line.

178

Hn.

Tr.

Con sord.

*p*

This block contains the musical notation for the Horn (Hn.) and Trumpet (Tr.) parts, measures 178 through 181. Both parts are marked "Con sord." (con sordina) and start in measure 178 with a melodic line marked *p* (piano).

178

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*pp*

This block contains the musical notation for the Violin (VI. I), Viola (VI. II), Violoncello (Vc.), and Double Bass (D.B.) parts, measures 178 through 181. The Violin I part starts in measure 178 with a melodic line marked *p*. The Viola, Violoncello, and Double Bass parts also start in measure 178 with a melodic line marked *p*. The Viola part has a *pp* (pianissimo) marking in measure 181.

182

Fl.

Cl.

This block contains the musical notation for the Flute (Fl.) and Clarinet (Cl.) parts, measures 182 through 185. The Flute part consists of two staves with melodic lines featuring slurs and accents. The Clarinet part also consists of two staves with a similar melodic line. Measures 182 and 183 show active music, while measures 184 and 185 are marked with a whole rest, indicating that both instruments are silent.

182

Hn.

Tr.

Con sord.

*p*

This block contains the musical notation for the Horn (Hn.) and Trumpet (Tr.) parts, measures 182 through 185. The Horn part has two staves, and the Trumpet part has two staves. All four staves are marked with "Con sord." (con sordina) and a dynamic marking of *p* (piano). The music begins in measure 184, with the instruments playing a melodic line. Measures 182 and 183 are marked with a whole rest, indicating that the instruments are silent.

182

VI. I

VI. II

Va.

Vc.

D.B.

*pp*

This block contains the musical notation for the Violin (VI. I), Viola (VI. II), Violoncello (Vc.), and Double Bass (D.B.) parts, measures 182 through 185. The Violin I part has one staff with a melodic line and a dynamic marking of *pp* (pianissimo). The Viola part has one staff with a melodic line and a dynamic marking of *pp*. The Violoncello part has one staff with a melodic line and a dynamic marking of *pp*. The Double Bass part has one staff with a melodic line and a dynamic marking of *pp*. Measures 182 and 183 show active music, while measures 184 and 185 are marked with a whole rest, indicating that all instruments are silent.

The axehead is lost in the lake

The Goth runs to Brother Maurus to confess

186

Fl.

Cl.

Hn.

Tr.

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

pizz.

arco

*ff*

*f*

The musical score is arranged in a system of ten staves. The Flute (Fl.) and Clarinet (Cl.) parts are in the first system, with the Flute on the top staff and the Clarinet on the bottom staff. The Horn (Hn.) and Trumpet (Tr.) parts are in the second system, with the Horn on the top staff and the Trumpet on the bottom staff. The Timpani (Timp.) part is a single staff below the Horn and Trumpet. The Violin I (VI. I) and Violin II (VI. II) parts are in the third system, with Violin I on the top staff and Violin II on the bottom staff. The Viola (Va.) part is a single staff below the Violin II. The Violoncello (Vc.) and Double Bass (D.B.) parts are in the fourth system, with the Violoncello on the top staff and the Double Bass on the bottom staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Flute and Clarinet parts feature intricate melodic lines with many slurs and ties. The Violin and Viola parts have a similar melodic character, with some pizzicato and arco markings. The Double Bass part has a more rhythmic and harmonic role, with some pizzicato and arco markings. The Timpani part has a few specific notes with accents. The overall texture is complex and detailed.

190

Fl.

Cl.

190

Hn.

Tr.

Con sord.

*p*

190

Vl. I

Vl. II

Va.

Vc.

D.B.

*mp* *ff* *mp* *ff*

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

*f* *ff*

*f* *ff*

*p* *ff*

194

Fl.

Cl.

This block contains the musical notation for the Flute (Fl.) and Clarinet (Cl.) parts, measures 194 through 197. The Flute part features a melodic line with slurs and accents, while the Clarinet part provides a harmonic accompaniment with similar phrasing.

194

Hn.

Tr.

Con sord.

This block contains the musical notation for the Horn (Hn.) and Trumpet (Tr.) parts, measures 194 through 197. The parts are marked "Con sord." (con sordina) and begin in measure 195 with a dynamic marking of *p*. The Horn and Trumpet parts play a rhythmic accompaniment.

194

VI. I

VI. II

Va.

Vc.

D.B.

This block contains the musical notation for the Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.) parts, measures 194 through 197. The Violin parts feature dynamic markings of *ff* and *f*. The Viola, Violoncello, and Double Bass parts feature dynamic markings of *f* and *ff*. The parts are marked with accents and slurs.

198

Fl.

Cl.

Detailed description: This block contains the musical notation for the Flute (Fl.) and Clarinet (Cl.) parts, starting at measure 198. The Flute part is written on a single staff with a treble clef. The Clarinet part is written on two staves, also with a treble clef. Both parts feature melodic lines with various articulations, including slurs and accents, and dynamic markings such as *f* and *ff*.

198

Hn.

Tr.

Detailed description: This block contains the musical notation for the Horn (Hn.) and Trumpet (Tr.) parts, starting at measure 198. The Horn part is written on two staves with a treble clef. The Trumpet part is written on two staves with a treble clef. The parts include melodic lines with slurs and accents, and dynamic markings such as *f* and *ff*.

198

VI. I

VI. II

Va.

Vc.

D.B.

Detailed description: This block contains the musical notation for the string sections, starting at measure 198. It includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and II parts are in treble clef, while the Viola, Violoncello, and Double Bass parts are in bass clef. The string parts feature rhythmic patterns with slurs and accents, and dynamic markings such as *f* and *ff*.

201

Fl.

Ob.

Cl.

Bs.

Hn.

Tb.

VI. I

VI. II

Va.

Vc.

*p*

*f* *ff* *mp*

*ff*

Benedict hears of it and goes to the lake

1.

1.

201

205

Ob.

Bs.

205

Hn.

Tr.

Tb.

Tuba

Timp.

205

VI. I

VI. II

Va.

Vc.

D.B.

The axehead rises and re-attaches itself to the haft

210

Ob.

Bs.

C. Bn.

Hn.

Tr.

Tb.

Tuba

210

VI. I

VI. II

Va.

Vc.

D.B.

215

Picc.

Ob.

E. Hn.

B. Cl.

Bs.

C. Bn.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

215

Hn.

Tr.

Tb.

Con sord.

*p*

*p*

*p*

*p*

*mp*

*p*

*p*

*p*

*mp*

215

VI. I

VI. II

*mp*

220 **meno** ♩ = 84

B. Cl. *mp*

Bs. *mp*

C. Bn. *mp*

220 **meno** ♩ = 84  
Senza sord.

Hn. *mp*

Tr. *mp*

Tb. *mp*

Tuba *mp*

Senza sord.

Senza sord.

Senza sord.

Senza sord.

Senza sord.

220 **meno** ♩ = 84  
Placidus fetches water at the river

VI. I *pp*

VI. II *pp*

Va. *mp*

Vc. *pp*

D.B. *pp*

226

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*mp*

*p*

*pp*

*pp*

232

B. Cl.

C. Bn.

Tb.

Tuba

*f*

*f*

*f*

*f*

232

VI. I

VI. II

Va.

Vc.

D.B.

and falls in

*mf*

*pp*

*mp*

*ff*

*f*

*mf*

*pp*

*p*

*mp*

*ff*

*f*

*mf*

*pp*

*p*

*f*

*f*

*f*

*f*

237

B. Cl.

C. Bn.

Musical score for B. Cl. and C. Bn. measures 237-242. The B. Cl. part is in treble clef, and the C. Bn. part is in bass clef. Both parts play a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The B. Cl. part has a sharp sign above the G4 and A4 notes. The C. Bn. part has a flat sign below the G4 and A4 notes.

237 Benedict calls for Maurus

Hn.

Tr.

Tb.

Tuba

Musical score for Hn., Tr., Tb., and Tuba measures 237-242. The Hn. part is in treble clef and features a melodic line with accents and dynamic markings of *ff* and *pp*. The Tr. part is in treble clef and has a melodic line with a *ff* dynamic marking. The Tb. part is in bass clef and plays a sequence of notes: G2, A2, B2, C3, B2, A2, G2. The Tuba part is in bass clef and plays a sequence of notes: G2, A2, B2, C3, B2, A2, G2.

237

VI. I

VI. II

Va.

Vc.

Musical score for VI. I, VI. II, Va., and Vc. measures 237-242. The VI. I part is in treble clef and plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The VI. II part is in treble clef and plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The Va. part is in bass clef and plays a sequence of notes: G2, A2, B2, C3, B2, A2, G2. The Vc. part is in bass clef and plays a sequence of notes: G2, A2, B2, C3, B2, A2, G2.

Jubilate, ♩ = 120

243

Fl.

Cl.

B. Cl.

Jubilate, ♩ = 120

243

Hn.

Tr.

Maurus marches off and over the water to rescue Placidus

Jubilate, ♩ = 120

243

VI. I

VI. II

Va.

Vc.

D.B.

251

Fl.

*mp*

Cl.

*mp*

251

Hn.

Tr.

*ff*

251

VI. I

*p*

VI. II

*p*

258

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

258

Hn.

Tr.

Tb.

Tuba

Timp.

258

VI. I

D.B.

264

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

264

Hn.

Tr.

Tb.

Tuba

Timp.

264

VI. I

VI. II

Va.

Vc.

D.B.

271

The musical score is divided into three systems. The first system includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes Horns (two staves), Trumpets (two staves), Trombones (two staves), and Tubas. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins at measure 271 with a 2/4 time signature. The Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, and Bassoon parts feature melodic lines with various dynamics including *p* and *ff*. The Horns, Trumpets, Trombones, and Tubas play a rhythmic accompaniment of eighth notes, with the Trombones and Tubas marked *ff*. The Violin I and II parts play a steady eighth-note accompaniment, marked *ff*. The Viola and Violoncello parts also play eighth-note accompaniment, with the Violoncello marked *ff*. The Double Bass part plays a rhythmic accompaniment of eighth notes, marked *ff*. The Timpans play a rhythmic accompaniment of eighth notes, marked *mf*. The score concludes at measure 274.

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

Hn.

Tr.

Tb.

Tuba

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*p*

*mf*

280

Picc.  
Fl.  
Ob.  
E. Hn.  
Cl.  
B. Cl.  
Bs.  
C. Bn.

This system contains the woodwind parts for measures 280-289. The Piccolo (Picc.) part is mostly silent. The Flute (Fl.) part begins in measure 281 with a first ending bracket (labeled '1.') and plays a melodic line. The Oboe (Ob.) part is silent. The English Horn (E. Hn.) part begins in measure 281 with a first ending bracket (labeled '1.') and plays a melodic line. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts begin in measure 281 with a first ending bracket (labeled '1.') and play a harmonic line. The Bassoon (Bs.) and Contrabassoon (C. Bn.) parts are silent.

280

Hn.  
Tr.  
Tb.  
Tuba  
Timp.

This system contains the brass and percussion parts for measures 280-289. The Horn (Hn.) part begins in measure 281 with a first ending bracket (labeled '1.') and a dynamic marking of *mf*. The Trumpet (Tr.) part begins in measure 281 with a first ending bracket (labeled '1.') and a dynamic marking of *mf*. The Trombone (Tb.) and Tuba parts are silent. The Timpani (Timp.) part has a rhythmic pattern starting in measure 281.

280

VI. I  
VI. II  
Va.  
Vc.  
D.B.

This system contains the string parts for measures 280-289. The Violin I (VI. I) part begins in measure 280 with a dynamic marking of *p*. The Violin II (VI. II) part begins in measure 280 with a dynamic marking of *p*. The Viola (Va.) part begins in measure 280 with a dynamic marking of *p*. The Violoncello (Vc.) and Double Bass (D.B.) parts are silent.

292

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

292

Hn.

Tr.

Tb.

Tuba

Timp.

292

VI. I

VI. II

Va.

Vc.

D.B.

304

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

*f* *ff* *mf*

304

Hn.

Tr.

Tb.

Tuba

Timp.

*f* *ff* *mf*

304

VI. I

VI. II

Va.

Vc.

D.B.

*f* *ff* *mf*

This page of a musical score, numbered 98, covers measures 315 to 324. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bs.), and Contrabassoon (C. Bn.). The brass section includes Horns (Hn.), Trumpets (Tr.), Trombones (Tb.), Tuba, and Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo), along with performance instructions like *rall.* (rallentando) and *p* (piano). Measure numbers 315, 316, 317, 318, 319, 320, 321, 322, 323, and 324 are clearly marked at the beginning of their respective staves. The notation includes notes, rests, and articulation marks such as accents and slurs.

Part Two (II) Benedict and Scholastica

Allegretto ♩ = 136

St. Scholastica

Musical score for Violins I, Violins II, Violas, and Cellos. The score is in 3/4 time and features dynamic markings such as *p*, *mf*, and *f*. The Violins I part begins with a *p* dynamic and includes a crescendo to *mf* and *f*. The Violins II part starts with *mf p* and reaches *f*. The Violas and Cellos parts are mostly silent, with a *p* dynamic marking appearing in the Viola part towards the end of the system.

Musical score for VI. I, VI. II, Va., Vc., and D.B. starting at measure 11. VI. I and VI. II parts feature *mf* dynamics and include crescendos. The Viola (Va.) part has *mf* and *p* dynamics. The Violoncello (Vc.) and Double Bass (D.B.) parts have *mf* and *p* dynamics. The Viola part also includes a *mp* dynamic marking.

Musical score for Hn., Tr., VI. I, VI. II, Va., Vc., and D.B. starting at measure 21. The Horn (Hn.) and Trumpet (Tr.) parts enter with a *p* dynamic. VI. I and VI. II parts have *p* dynamics. The Viola (Va.) part has a *p* dynamic. The Violoncello (Vc.) and Double Bass (D.B.) parts have *p* dynamics. The Horn and Trumpet parts include first endings marked with '1.'

32 I.

Hn.

VI. I

VI. II

Va.

Vc.

D.B.

42 Moderato ♩ = 72  
St. Benedict

VI. I

VI. II

Va.

Vc.

D.B.

S and B talking

51

Fl. *mp*

Ob. *mp*

VI. I *f p* *pp* *mp*

VI. II *f p* *pp* *mp*

Va. *f p* *pp* *mp*

Vc. *mf* *p* *pp*

D.B. *mf*

56

Fl. *mf*

Ob. *mf*

VI. I *p*

VI. II *mf* *p*

Va. *f* *mp*

Vc. *p* *f* *mp*

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

60

E. Hn. *p*

Cl. I. *mp*

B. Cl. *p*

Bs. I. *mp*

C. Bn. *p*

Tr. I. Con sord. *mp*

Tb. I. Con sord. *mp*

60 *#2*

VI. I *mp*

VI. II *mp*

Va. *mp*

Vc. *pp*

D.B. *pp*

64 I.

E. Hn. *p*

B. Cl. *p*

C. Bn. *p*

Tb. *Con sord. p*

Tuba *Con sord. p*

64

VI. I. *p*

VI. II. *p* *f*

Va. *p* *f* *f*

Vc. *pp* *f*

70

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Tb. *p*

Tuba *p*

70

VI. I *mf*

VI. II *mp*

Va. *mp* *mf*

Vc. *mp* *f* *ff*

D.B. *f* *ff*

77

Fl.

Ob.

Cl.

Bs.

*p*

*p*

*p*

Scholastica asks Benedict to stay

77

VI. I

VI. II

Va.

Vc.

D.B.

*mf*

*mp*

*mf*

*mf*

82

VI. I

VI. II

Va.

Vc.

*mp*

*mp*

*mp*

86

VI. I

VI. II

Va.

Vc.

*mp*

*mp*

90 Benedict refuses

E. Hn. VI. I VI. II Va. Vc.

*mf*

96 Scholastica prays for rain

Picc. Fl. E. Hn. Bs. Tr. VI. I VI. II Va.

*mf* *mp*

101

B. Cl. Bs. Tr. VI. I VI. II Vc. D.B.

*f* *ff* *mf*

104

Fl. *mf*

Ob. *mf*

Bs. *mp*

Tr. *mp*

VI. I

VI. II

Va. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

108

Tr. *mf*

Tb. *mf*

VI. I *mf*

VI. II *mf*

Va. *mf*

Vc. *mf*

D.B. *mf*

115 *ff* *f* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tr. I. II. III.

Tb. *ff*

Timp. *ff* the inundation

VI. I *ff* *ff*

VI. II *ff* *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

120

Tr.

Timp.

VI. I

VI. II

124 **Allegretto** ♩ = 136

Picc. *f*

Fl. *a2* *f*

Ob. *a2* *f*

Cl. *a2* *f*

Bs. *a2* *f*

Hn. *f* *a2* *f*

Tr. *I.* *f* *II.* *f*

Tb. *f*

Tuba *f*

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

D.B. *f*

132 <sup>a2</sup>

Hn.

Timp.

132

VI. I

VI. II

Va.

Vc.

D.B.

141

Hn.

Tr.

Timp.

141

VI. I

VI. II

Va.

Vc.

D.B.

151

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

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

161

VI. I

VI. II

Va.

Vc.

D.B.

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

172

*rall.*

**Elegy for St. Scholastica and Benedict's vision**  
 Allegretto ♩ = 120 poco meno

VI. I

VI. II

Va.

Vc.

D.B.

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

184

VI. I

VI. II

Va.

Vc.

D.B.

*p*

197

VI. I

VI. II

Va.

*p*

*p*

208

Tr.

Senza sord. I.

Moderato ♩ = 72

Allegretto ♩ = 136

*f*

VI. I

VI. II

Va.

Moderato ♩ = 72

Allegretto ♩ = 136

*mf*

*mf*

*mf*

Moderato ♩ = 72      Allegretto ♩ = 136

220

Cl. I. *pp*

B. Cl. *pp*

Tr. *f*

Tb. *f* Senza sord. I.

Moderato ♩ = 72      Allegretto ♩ = 136

220

VI. I. *p*

Va. *p*

232

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

232

VI. I. *p*

VI. II. *p*

Va. *p*

242

Fl. *p*

Ob. *p*

E. Hn. *p*

Cl. *p*

VI. II. *p*

Va. *p*

252

Fl. I. *p*

Ob. *p*

E. Hn.

252

VI. I. *p*

VI. II. *p*

264

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn. *p*

Cl. *p*

264

Hn. *p*

264

VI. I. *p*

274

Picc. *I.*

Fl.

Cl. *I.*

Hn. *I.* *p*

Tr. *I.* *p*

VI. I. *p*

VI. II. *p*

Va. *p*

Vc. *p*

283

Picc.

Cl. *I.*

Hn. *I.* *p*

Tr. *I.* *p*

Timp. *f*

VI. I. *mf*

VI. II.

Va.

Vc. *mf*

292

Picc. I. *mf* a2 *f*

Fl. a2 *f*

Ob. a2 *f*

E. Hn. a2 *f*

Cl. I. *mf* *f*

Bs. a2 *f*

292

Hn. I. *mf* a2 *f*

Tr. I. *mf* a3 *f*

Tb. a2 *f*

Timp. *ff*

292

VI. I. *f*

VI. II. *mf* *f*

Va. *mf* *f*

Vc. *f*

301 a2

Picc. Fl. Ob. E. Hn. Cl. Bs. C. Bn.

This system contains the musical notation for measures 301 through 306 for the woodwind and brass sections. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet (Cl.), Bassoon (Bs.), and Contrabassoon (C. Bn.). The Piccolo part features a rhythmic eighth-note pattern. The Flute and Oboe parts have a melodic line with a dynamic marking of *f* and a breath mark *a2*. The English Horn part has a similar rhythmic pattern. The Clarinet part has a melodic line with a dynamic marking of *f* and a breath mark *a2*. The Bassoon and Contrabassoon parts have a rhythmic pattern with a dynamic marking of *f*.

301 a2

Hn. Tr. Tb. Tuba

This system contains the musical notation for measures 301 through 306 for the Horns, Trumpets, Trombones, and Tubas. The Horns (Hn.) and Trumpets (Tr.) parts have a melodic line with a dynamic marking of *f* and a breath mark *a2*. The Trombone (Tb.) part has a melodic line with a dynamic marking of *f* and a breath mark *a2*. The Tuba part has a rhythmic pattern with a dynamic marking of *f*.

301

VI. I VI. II Va. Vc. D.B.

This system contains the musical notation for measures 301 through 306 for the string section. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and Violin II parts have a melodic line with a dynamic marking of *f*. The Viola part has a rhythmic pattern with a dynamic marking of *f*. The Violoncello and Double Bass parts have a rhythmic pattern with a dynamic marking of *f*.

309

Picc.

Fl.

Ob.

E. Hn.

Cl.

Bs.

C. Bn.

*f*

*ff*

309

Hn.

Tr.

Tb.

Tuba

Timp.

*f*

*ff*

309

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*ff*

316

Picc. *f*

Fl. *f* a2

Ob. *f* a2

E. Hn. *f*

Cl. a2

B. Cl. *f*

C. Bn.

316

Hn. *f*

Tr. *f* a3

Tb. III.

Tuba *f*

316

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

D.B. *f*

324

Picc. *a2*

Fl. *a2*

Cl. *a2*

VI. I

VI. II

Va.

Vc.

D.B.

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

332

VI. I

VI. II

Va.

Vc.

D.B.

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

341

Ob.

Cl.

Bs.

VI. I

VI. II

Va.

Vc.

D.B.

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *pizz.* *p* *pizz.* *pizz.* *pizz.* *pizz.* *p*

Postlude

Angel Concert: Jubilate Deo, Allegro ♩ = 120

Benedict & Scholastica sing and dance with the angels.

This musical score is for the Postlude of 'Jubilate Deo' from the Angel Concert. It is in 4/4 time with a tempo of Allegro (♩ = 120). The score is for a full orchestra and includes the following parts:

- Flutes:** Melodic line with accents and slurs, starting in the third measure.
- Oboes:** Similar melodic line to the flutes.
- Clarinets:** Melodic line with accents.
- Bass Clarinet:** Rhythmic accompaniment with eighth notes.
- Bassoons:** Melodic line with accents.
- Contrabassoon:** Rhythmic accompaniment with eighth notes.
- Horns:** Melodic line with accents and slurs.
- Trumpets:** Melodic line with accents and slurs.
- Trombones:** Rhythmic accompaniment with eighth notes.
- Tuba:** Rhythmic accompaniment with eighth notes.
- Timpani:** Percussion part with accents and slurs.
- Violins I & II:** Melodic line with accents and slurs.
- Violas:** Melodic line with accents and slurs.
- Cellos:** Melodic line with accents and slurs.
- Double Bass:** Rhythmic accompaniment with eighth notes.

The score features dynamic markings such as *f* (forte) and *ff* (fortissimo) throughout. The piece concludes with a final *ff* marking.

This page of a musical score, numbered 122, contains the following parts and measures:

- Flute (Fl.):** Measures 7-10. Part 1: eighth-note melody with slurs and accents. Part 2: rests. Part 3: eighth-note melody with slurs and accents.
- Oboe (Ob.):** Measures 7-10. Part 1: eighth-note melody with slurs and accents. Part 2: rests. Part 3: eighth-note melody with slurs and accents.
- Clarinet (Cl.):** Measures 7-10. Part 1: eighth-note melody with slurs and accents. Part 2: rests. Part 3: eighth-note melody with slurs and accents.
- Bass Clarinet (B. Cl.):** Measures 7-10. Part 1: rests. Part 2: rests. Part 3: eighth-note accompaniment.
- Bassoon (Bs.):** Measures 7-10. Part 1: eighth-note melody with slurs and accents. Part 2: rests. Part 3: eighth-note melody with slurs and accents.
- Contrabassoon (C. Bn.):** Measures 7-10. Part 1: rests. Part 2: rests. Part 3: eighth-note accompaniment.
- Horn (Hn.):** Measures 7-10. Part 1: rests. Part 2: eighth-note accompaniment with accents. Part 3: rests.
- Trumpet (Tr.):** Measures 7-10. Part 1: rests. Part 2: eighth-note accompaniment with accents. Part 3: rests.
- Trombone (Tb.):** Measures 7-10. Part 1: rests. Part 2: rests. Part 3: eighth-note accompaniment.
- Tuba:** Measures 7-10. Part 1: rests. Part 2: rests. Part 3: eighth-note accompaniment.
- Timpani (Timp.):** Measures 7-10. Part 1: rests. Part 2: eighth-note accompaniment with accents. Part 3: rests.
- Violin I (VI I):** Measures 7-10. Part 1: eighth-note melody with accents. Part 2: rests. Part 3: eighth-note accompaniment with accents and *ff* dynamic.
- Violin II (VI II):** Measures 7-10. Part 1: eighth-note melody with accents. Part 2: rests. Part 3: eighth-note accompaniment with accents and *ff* dynamic.
- Viola (Va.):** Measures 7-10. Part 1: eighth-note melody with accents. Part 2: rests. Part 3: eighth-note accompaniment with accents and *ff* dynamic.
- Violoncello (Vc.):** Measures 7-10. Part 1: eighth-note melody with accents. Part 2: rests. Part 3: eighth-note accompaniment with accents and *ff* dynamic.
- Double Bass (D.B.):** Measures 7-10. Part 1: rests. Part 2: rests. Part 3: eighth-note accompaniment.

13

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

13

Hn.

Tr.

Tb.

Tuba

13

VI. I

VI. II

D.B.

18

Tb. *ff*

Tuba *ff*

Timp.

VI. I

VI. II

24

Fl.

Ob.

Cl.

Bs.

24

Hn.

Tr.

Timp.

24

VI. I

VI. II

29

Hn. *a2 ff*

Tb. *I. II. III. ff*

29

VI. I

VI. II

Va. *f*

Vc. *f*

35

Picc. *p*

Fl. *I. p*

Ob. *I. p*

E. Hn. *p*

35

Hn. *a2 p*

Tuba *mp*

35

VI. I *p ff mf*

VI. II *p ff*

Va. *p f p*

Vc. *p*



48

Picc.

Fl.

Ob.

E. Hn.

Cl.

*p*

*p*

*p*

*p*

48

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*mf*

*pp*

*mf*

*f*

*p*

*p*

*p*

56

Picc.

Fl.

Ob.

E. Hn.

Cl.

VI. I

VI. II

*p*

*p*

*p*

*pp*

*pp*

3

3

3

66

Picc.

Fl.

Ob.

Cl.

VI. I

VI. II

Va.

Vc.

D.B.

This system of musical notation covers measures 66 through 78. It includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The time signature changes from 2/4 to 3/4 and back to 2/4. The woodwinds and strings play various rhythmic patterns, including eighth and sixteenth notes. The Viola, Violoncello, and Double Bass parts include a *pp* (pianissimo) dynamic marking in the later measures.

79

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

VI. I

VI. II

Va.

Vc.

D.B.

This system of musical notation covers measures 79 through 90. It includes staves for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The time signature is 2/4. The woodwinds and strings play various rhythmic patterns, including eighth and sixteenth notes. The Flute, Oboe, and Clarinet parts include a first ending bracket labeled 'I.' in the later measures.

94 <sup>I.</sup>

Fl.

E. Hn.

Cl. <sup>I.</sup>

B. Cl.

94

VI. I.

VI. II.

Va.

Vc.

109

Tr.

109

VI. I.

VI. II.

Va.

Vc.

125

Fl. I. *mp*

Ob. I. *mp*

Cl. I. *mp*

Tr. I. *p* *mf* *mf*

This block contains the first four staves of the score for measures 125-130. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts are marked with *mp* and feature melodic lines with slurs. The Trumpet (Tr.) part is marked with *p* and *mf*, showing a dynamic shift and a melodic line with a slur.

125

VI. I. *p* *mf* *p* *mf* *p*

VI. II.

Va.

Vc. *p* *mf* *p* *mf* *p*

This block contains the next four staves of the score for measures 125-130. Violin I (VI. I) is marked with *p*, *mf*, *p*, *mf*, and *p*. Violin II (VI. II) and Viola (Va.) parts feature rhythmic patterns with slurs. The Violoncello (Vc.) part is marked with *p* and *mf*, showing a melodic line with a slur.

140

Fl. I.

Ob. I.

Cl. I.

Tr. I. *p* *mf*

This block contains the first four staves of the score for measures 140-145. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts are marked with *mp* and feature melodic lines with slurs. The Trumpet (Tr.) part is marked with *p* and *mf*, showing a dynamic shift and a melodic line with a slur.

140

VI. I. *mf*

VI. II.

Va.

Vc. *mf*

This block contains the next four staves of the score for measures 140-145. Violin I (VI. I) is marked with *mf*. Violin II (VI. II) and Viola (Va.) parts feature rhythmic patterns with slurs. The Violoncello (Vc.) part is marked with *mf* and shows a melodic line with a slur.

I. 155

Fl.

Ob.

E. Hn.

Cl. I.

B. Cl.

155

VI. I

VI. II

Va.

Vc.

D.B.

*pp*

I. 170

Fl.

E. Hn.

Cl. I.

B. Cl.

Bs.

C. Bn.

*p*

170

VI. I

VI. II

Va.

Vc.

D.B.

184

Picc. *f*

Fl. I. *f* a2

Ob. *f* a2

E. Hn.

B. Cl.

184

Hn. *f* a2

Tr. I. *f*

Tr. II. *f*

Tb. *f* a2 III.

Tuba *f*

Timp. *ff*

184

VI. I. *p* *f* *ff*

VI. II. *p* *f* *ff*

Va.

Vc.

D.B. *f* *ff*

196

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

196 *ff*

Hn.

Tr.

Tb.

Tuba

*ff*

196

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

Musical score for page 134, measures 202-205. The score is arranged in systems for various instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bs.), and Contrabassoon (C. Bn.).
- Brass:** Horns (Hn.), Trumpets (Tr.), Trombones (Tb.), and Tuba.
- Strings:** Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 202 is marked with a *ff* dynamic. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings.

208

Picc. *mf*

Ob. I. *mf*

E. Hn. *mf*

208

Hn. a2 *f* *p*

Tb. a2 *f* *p*

Tb. III. *f* *p*

208

VI. I. *mf* *p* *p*

VI. II. *mf* *p* *p*

Va. *p* *f* *p*

213

Picc. *f*

Ob. *f*

213

Hn. *ff* a2

Tr. *ff* a3

Tb. *ff* a2

Tuba *ff*

Timp. *ff*

213

VI. I *pp* *ff*

VI. II *pp* *ff*

Va. *pp*

Vc. *p* *mf*

D.B. *ff*

Detailed description: This page of a musical score covers measures 213 to 216. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Oboe, Horns, Trumpets) and brass (Tuba, Trombones, Timpani) sections enter in measure 213 with a forte (*f*) or fortissimo (*ff*) dynamic. The strings (Violins I and II, Viola, Violoncello) have a more gradual dynamic change, starting from piano (*p*) or pianissimo (*pp*) and moving towards mezzo-forte (*mf*) or fortissimo (*ff*). The Double Bass (D.B.) also enters with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

220

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn. *p*

Cl. *p*

VI. I *p* *mf* *pp*

VI. II *p* *mf* *pp*

Va. *mf* *f* *p*

Vc. *p*

D.B. *p*

228

Picc.

Fl. *p*

Ob. *p*

E. Hn. *p*

Cl. *p*

B. Cl. *p*

Tr. *mf*

VI. I *pp* *p*

VI. II *pp* *p*

Va. *p*

241<sup>I</sup>

Fl.

E. Hn.

Cl.

B. Cl.

Bs.

Tr.

VI. I

VI. II

Va.

Vc.

*mf*

*mf*

*mp*

255

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

VI. I

VI. II

Va.

Vc.

*f*

*f*

*mp*

*mp*

*mp*

267

Picc. *f* 3

Fl. I. *mf*

Ob. I. *mf*

E. Hn. *mf*

Cl. I. *mf*

B. Cl. *mf*

Bs. I. *mf*

267

Hn. a2 *f*

Tb. a2 *f*

267

VI. I. *f* 3

VI. II. *mf*

Va. *mp* *mf*

Vc. *mp*

280 Picc. Fl. E. Hn. Cl. B. Cl.

Musical score for Piccolo, Flute, English Horn, Clarinet, and Bass Clarinet. The Piccolo part features a melodic line with triplets and slurs. The Flute, English Horn, Clarinet, and Bass Clarinet parts provide harmonic support with various rhythmic patterns and slurs.

280 Hn. Tr. Tb.

Musical score for Horn, Trumpet, and Trombone. The Horn and Trombone parts feature complex rhythmic patterns with slurs and accents. The Trumpet part has a melodic line with slurs and accents.

280 VI. I VI. II Va. Vc. D.B.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts have melodic lines with slurs and triplets. The Viola, Violoncello, and Double Bass parts provide harmonic support with rhythmic patterns and slurs. The Violoncello and Double Bass parts are marked *mp*.

293

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

Hn. <sup>a2</sup>

Tr. <sup>a3</sup>

Tb. <sup>a2</sup>

Tuba

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

305

Picc. *f*

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs. *f*

C. Bn.

305

Hn. a2

Tr. a3

Tb. a2

Tuba

Timp.

305

VI. I

VI. II

Va.

Vc.

D.B.

316

Picc. *f* *ff*

Fl. *f* *ff*

Ob.

E. Hn.

Cl. *f* *ff*

B. Cl.

Bs.

C. Bn. *f* *ff*

Hn. *a2* *f*

Tr. *a3* *f*

Tb. *a2* *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

VI. I *f* *ff*

VI. II

Va.

Vc. *f* *ff*

D.B. *f* *ff*

325

Picc.

Fl.

Ob.

E. Hn.

Cl.

Bs.

C. Bn.

Hn.

Tr.

Tb.

Tuba

Timp.

VI. I

VI. II

Va.

Vc.

D.B.

332

Picc.

Fl.

Ob.

E. Hn.

Cl.

Bs.

C. Bn.

332

Hn.

Tr.

Tb.

Tuba

Timp.

332

VI. I

VI. II

Va.

Vc.

D.B.

338

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

338 a2

Hn.

Tr.

Tb.

Tuba

Timp.

338

VI. I

VI. II

Va.

Vc.

D.B.