

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ago containing an article about hobbies in the monastery, in which I mentioned having a shelf full of unperformed and unpublished music, because after vespers, they asked if they could have some copies of the music to typeset and put online.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.

IIa. 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.

IIb. 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 („Οἰκεία, 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.<sup>1</sup> 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  $\text{♩} = 84$

Musical score for Part One Youth, Introduction section. The score includes parts for Violins I, Violins II, Violas, Cellos, and Double Bass. The instrumentation consists of five staves. The violins play eighth-note patterns, while the cellos and double bass provide harmonic support. Dynamics include  $p$ ,  $pp$ , and  $ppp$ .

9

*poco rall.*      *a tempo*      *rall.*      *meno ♩ = 100*  
I.

Musical score for measures 9 through the end of the section. The score includes parts for Horn (Hn.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.). The violins play eighth-note patterns, while the cellos and double bass provide harmonic support. Dynamics include  $p$ ,  $pp$ , and  $ppp$ .

19

Musical score for measure 19. The score includes parts for Horn (Hn.) and Violin I (VI. I). The violins play eighth-note patterns, while the cellos and double bass provide harmonic support. Dynamics include  $pp$  and  $ppp$ .

19

Musical score for measures 19-20. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.). The violins play eighth-note patterns, while the cellos and double bass provide harmonic support. Dynamics include  $pp$ ,  $p$ , and  $ppp$ .

29

I.

Hn. *p* *mp*  
 Timp. *mp* *pp* *rit.*  
 VI. I  
 VI. II *mf*  
 Va.  
 Vc. *ppp*  
 D.B. *ppp*

38

I.

Hn. *pp* *mp* *mf* *p* *pp*  
 Timp. *p*

38

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

47

I.

Hn. *pp*  
 Timp. *p* *p*

47

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

55

Tim. - *p*

55 VI. I - *p* *pp*

VI. II - *p* *pp*

Va. - *pp*

Vc. - *pp*

**Lux Beata Caelitum, molto legato e cantabile**  $\text{♩} = 72$

Con sord. I. *rall.* *a tempo* *rall.* *a tempo* *rall.*

63 Hn. - *p*

63 VI. I - *ppp*

VI. II - *ppp*

Va. - *ppp*

Vc. - *ppp*

D.B. - *ppp*

**Childhood, Allegretto**  $\text{♩} = 84$

Ob. - *rall.*

Cl. - *I. a tempo* *rall.*

Hn. - *Senza sord.*

Tim. - *p*

**Childhood, Allegretto**  $\text{♩} = 84$

VI. I - *a tempo* *rall.*

VI. II - *pp*

Va. - *p*

Vc. - *pizz.*

D.B. - *pizz.* *p*

*pp*

71

Picc. Ob. Cl. B. Cl.

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

72

arco pizz. pp

pizz. arco pp p

77

Picc. Fl. Ob. Cl. B. Cl.

Hn.

77

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

83

Picc. *mp*

Ob. I.

B. Cl. *mp*

VI. I pizz. *p*

VI. II *p*

Va. *mf*

Vc. *p*

86

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

VI. I arco *mp*

VI. II *p*

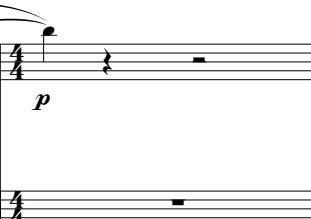
Va. *p*

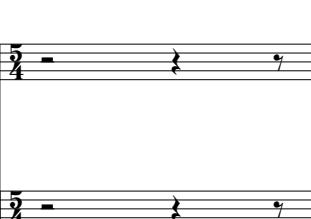
Vc. *p*

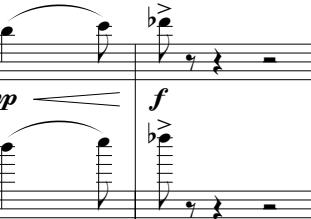
D.B. pizz. arco *p*

90

Picc.  *p*

Fl.  *p*

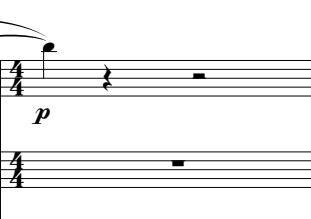
Ob.  *mp*

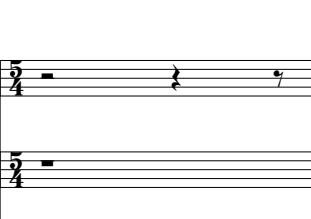
Cl.  *f*

B. Cl.  *p*

Timp.  *ff*

VI. I  *p*

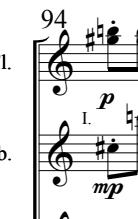
VI. II  *p*

Va.  *p*

Vc.  *p*

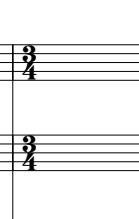
D.B.  *p*

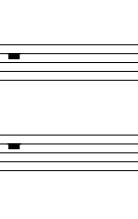
94

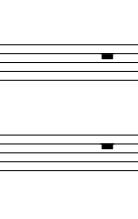
Fl.  *p*

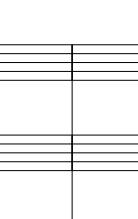
Ob.  *mp*

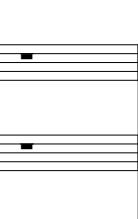
Cl.  *p*

Hn.  *mf*

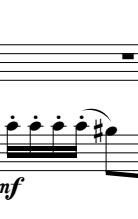
Timp.  *ff*

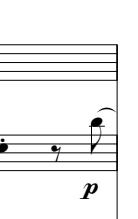
VI. I  *mf*

VI. II  *p*

Va.  *pizz.*

94

VI. I  *mf*

VI. II  *p*

Va.  *pizz.*

I.

Ob. 99

B. Cl. *mf* *p*

Hn. 99 I. *mf* *p*

Tim. *b*

VI. I

VI. II

Va. *arco* *f* *mp* *mf* *p*

Vc. *f* *mp* *p*

104

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

Tim. *ff*

a2

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

*a2*

108

Hn. a2 f - a2 f -

VI. I

VI. II

Va.

Vc.

D.B.

112

Hn. a2 f - a2 f -

VI. I

VI. II

Va.

Vc.

D.B.

116

Vi. I

Vi. II

Va.

Vc.

D.B.

120

Hn.

Timp.

120

Vi. I

Vi. II

Va.

Vc.

D.B.

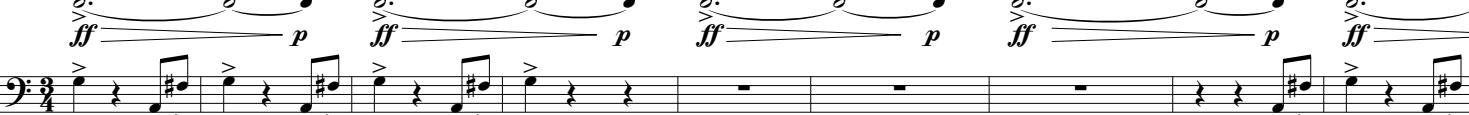
Aesceticism ♩ = 84

126

C. Bn. 

Hn. 

Tuba 

Timp. 

Aesceticism ♩ = 84

126

Vl. I 

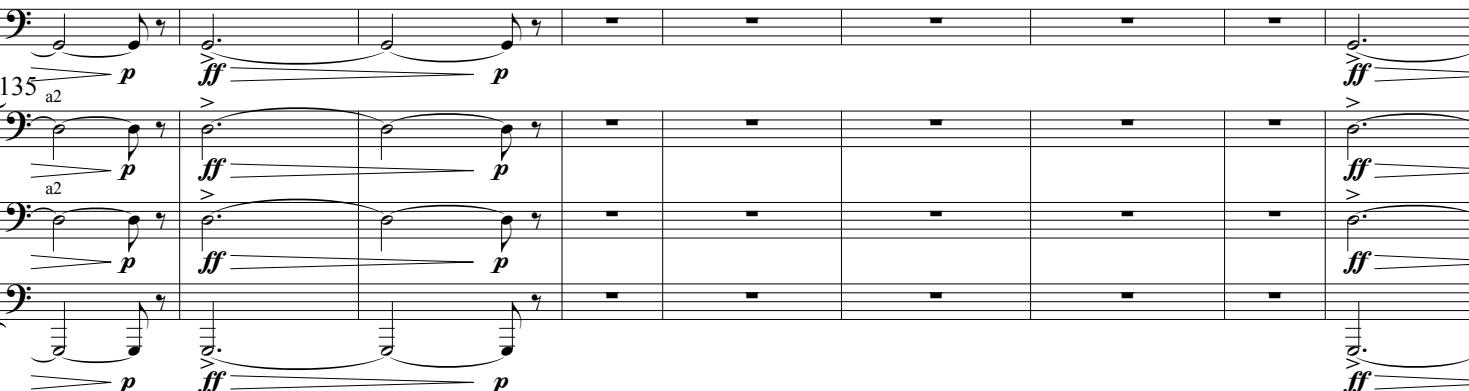
Vl. II 

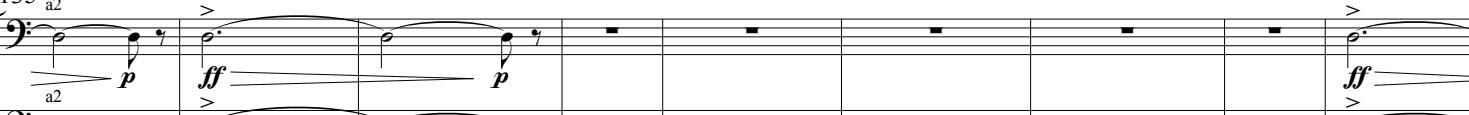
Va. 

Vc. 

D.B. 

135

C. Bn. 

Hn. 

Tuba 

Timp. 

Vl. I 

Vl. II 

Va. 

Vc. 

D.B. 

144

Ob. *mf* — *pp*      Cl. *mf* — *pp*  
C. Bn. —  
Hn. *p*      *ff* — *p*      a2  
Tuba *p*      *ff* — *p*  
Tim. —

144 a2

Hn. *p*      *ff* — *p*      a2  
Tuba *p*      *ff* — *p*  
Tim. —

144

Vl. I —  
Vl. II —  
Va. —  
Vc. —  
D.B. —

156 al

Ob. —  
Cl. —  
C. Bn. —  
Hn. —

156 a1

Vl. I —  
Vl. II —  
Va. —  
Vc. —  
D.B. —

166 I.

Ob. *mf*

Bs.

C. Bn.

Hn.

Tuba

Timp.

166 al a2

Vl. I

Vl. II

Va.

Vc.

D.B.

174

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

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

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

Timp.

Vl. I

Vl. II

Va.

Vc.

D.B.

183

Ob.      -

Cl.      -

VI. I     *p*      *ff*

VI. II    *p f*

Va.      *p f*

Vc.      *p*      *ff*

D.B.     *p*      *ff*

*mf*      *pp*

*mf*      *pp*

*mf*      *p*

*ff*      *mf*

*ff*      *mf*

*ff*      *pp*

192

Ob.      -

Cl.      -

*mf*      *pp*

*mf*      *pp*

VI. I     *p*      *ff*      *p*

VI. II    *f*

*ff*

*ff*

*f*      *pp*

*mf*      *p*

*rall.*

Va.      *f*

*ff*

*f*

Vc.      *f*

*ff*

*f*

D.B.     *f*

*ff*

*rall.*

16

Temptation, Allegro  $\text{♩} = 84$       Allegro  $\text{♩} = 120$

203

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

pizz.  
mf  
pizz.  
mf  
pizz.  
mf  
mp  
p  
arco  
ff  
arco  
ff

mf      mp      p

213

rall.      a tempo

Fl.      Ob.      Cl.      B. Cl.      Timp.

rall.      a tempo

rall.      a tempo

p      f

p      f

p      f

p      f

p      f

p      f

p      f

213

rall.      a tempo

rall.      a tempo

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

p      ff p

p

pizz.

p

p

f      p

f      p

f      p

f      p

f      p

223

Fl. I. *p* *rall.*

Ob. I. *p*

Cl. I. *p*

B. Cl. *p*

C. Bn. *p*

Timpani *p* *rall.*

*mf*

223 pizz.

Vl. I pizz. *mf* *p* *rall.*

Vl. II *mf* *mp* *p*

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

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

D.B. *mp* *p*

This section contains two staves of musical notation. The top staff includes parts for Flute (I), Oboe (I), Clarinet (I), Bassoon (I), Cello Bassoon, and Timpani. The bottom staff includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Measure 223 starts with sustained notes followed by eighth-note patterns. Measure 223 pizz. follows, featuring pizzicato patterns on the lower strings. Dynamic markings include *p*, *mf*, *mp*, and *pizz.*. Articulation marks like *rall.* and slurs are also present.

232 *piu mosso*  $\text{♩} = 150$

Picc. *f*

Ob. I. *f*

E. Hn. *f*

B. Cl. *p*

Timpani *f*

232 *piu mosso*  $\text{♩} = 150$

Vl. I arco *mf*

Vl. II *mf*

Va. *pp*

Vc. *pp*

D.B. *mp* *arco mp*

This section contains two staves of musical notation. The top staff includes parts for Piccolo, Oboe (I), English Horn, Bassoon, and Timpani. The bottom staff includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Measure 232 begins with dynamic *f*. Measure 232 *piu mosso* continues with dynamics *mf*, *pp*, and *mp*. Articulation includes *arco* and slurs.

240

Picc.

Fl.

Ob.

Cl.

B. Cl.

This musical score page shows measures 240 and 241. The instrumentation includes Picc., Flute, Oboe, Clarinet, Bassoon, and Trombone. Measure 240 starts with a rest followed by a dynamic *f*. The Flute and Oboe play eighth-note patterns. Measure 241 begins with a dynamic *f*, followed by a melodic line for the Flute and Oboe. The Clarinet and Bassoon provide harmonic support with sustained notes. The Trombone enters in measure 241 with a rhythmic pattern. Measure 242 concludes with a dynamic *f*.

240

VI. I

VI. II

Va.

Vc.

D.B.

This musical score page shows measures 240 and 241. The instrumentation includes Violin I, Violin II, Viola, Cello, Double Bass, and Trombone. Measure 240 features eighth-note patterns from the Violins and a sustained note from the Trombone. Measure 241 includes dynamics *p*, *ff*, *p*, *mf*, *p*, and *mf*. The Cello and Double Bass provide harmonic support throughout the section.

247

Picc. -

I.

Fl. f

I.

Ob. p II.

E. Hn. mp ff

Cl. f

B. Cl. f

Bs. I. II. ff

247

Vl. I ff

Vl. II

Va.

Vc. arco f

D.B. arco f

254

Allegro  $\text{♩} = 120$       *accel.*

Allegro  $\text{♩} = 150$       *rall.*

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

254

Allegro  $\text{♩} = 120$       *accel.*

Allegro  $\text{♩} = 150$       *rall.*

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

**Allegro**  $\text{♩} = 120$  **piu mosso**  $\text{♩} = 150$

264

Picc.  $\begin{array}{|c|c|}\hline & \text{f} \\ \hline & \end{array}$

Fl.  $\begin{array}{|c|c|}\hline & \text{mf} \\ \hline & \end{array}$

Ob.  $\begin{array}{|c|c|}\hline & \text{f} \\ \hline & \end{array}$   $\begin{array}{|c|c|}\hline & \text{mf} \\ \hline & \end{array}$

E. Hn.  $\begin{array}{|c|c|}\hline & \text{mf} \\ \hline & \end{array}$

Cl.  $\begin{array}{|c|c|}\hline & \text{f} \\ \hline & \end{array}$

B. Cl.  $\begin{array}{|c|c|}\hline & \text{f} \\ \hline & \end{array}$

**Allegro**  $\text{♩} = 120$  **piu mosso**  $\text{♩} = 150$

Tim.  $\begin{array}{|c|c|}\hline & \text{p} \\ \hline & \end{array}$   $\begin{array}{|c|c|}\hline & \text{ff} \\ \hline & \end{array}$

**Allegro**  $\text{♩} = 120$  **piu mosso**  $\text{♩} = 150$

264

Vl. I  $\begin{array}{|c|c|}\hline & \text{arco} \\ \hline & \end{array}$   $\begin{array}{|c|c|}\hline & \text{mf} \\ \hline & \end{array}$

Vl. II  $\begin{array}{|c|c|}\hline & \text{arco} \\ \hline & \end{array}$   $\begin{array}{|c|c|}\hline & \text{mf} \\ \hline & \end{array}$   $\begin{array}{|c|c|}\hline & \text{mp} \\ \hline & \end{array}$

Va.  $\begin{array}{|c|c|}\hline & \text{mp} \\ \hline & \end{array}$   $\begin{array}{|c|c|}\hline & \text{pp} \\ \hline & \end{array}$

Vc.  $\begin{array}{|c|c|}\hline & \text{arco} \\ \hline & \end{array}$   $\begin{array}{|c|c|}\hline & \text{pp} \\ \hline & \end{array}$

D.B.  $\begin{array}{|c|c|}\hline & \\ \hline & \end{array}$

272

Ob. I.  $\begin{array}{c} \text{e} \\ \text{f} \end{array}$

E. Hn.  $\begin{array}{c} \text{p} \\ \text{f} \end{array}$

Cl.  $\begin{array}{c} \text{f} \\ \text{f} \end{array}$

B. Cl.  $\begin{array}{c} \text{p} \\ \text{f} \end{array}$

Bs. I.  $\begin{array}{c} \text{f} \\ \text{f} \end{array}$

272

VI. I  $\begin{array}{c} \text{p} \\ \text{ff} \\ \text{p} \end{array}$

VI. II  $\begin{array}{c} \text{p} \\ \text{ff} \\ \text{p} \end{array}$

Va.  $\begin{array}{c} \text{p} \\ \text{p} \end{array}$

Vc.  $\begin{array}{c} \text{mp} \\ \text{ff} \\ \text{p} \end{array}$   
pizz.

D.B. arco  $\begin{array}{c} \text{ff} \\ \text{p} \end{array}$   
pizz.

279

Picc.

Fl.

I. Ob.

E. Hn.

Cl.

B. Cl.

Bs.

This musical score page shows measures 279 for a group of instruments. The Picc. part has a single note. The Fl. part consists of two staves, both with eighth-note patterns. The I. Ob. part has a sixteenth-note pattern. The E. Hn. part has a eighth-note pattern. The Cl. part has a sixteenth-note pattern. The B. Cl. part has a eighth-note pattern. The Bs. part has a sixteenth-note pattern. Measure 279 concludes with a dynamic of *p*.

279

Vl. I

Vl. II

Va.

Vc.

D.B.

This musical score page shows measures 279 for a group of instruments. The Vl. I part has a eighth-note pattern. The Vl. II part has a eighth-note pattern. The Va. part has a eighth-note pattern. The Vc. part has a eighth-note pattern. The D.B. part has a eighth-note pattern. Measure 279 concludes with a dynamic of *p*.

Allegro  $\text{♩} = 120$ 

286

Picc. *f*

Fl.

Ob. I. *f*

E. Hn. *f*

Cl. I. *f*

B. Cl. *f*

Bs.

C. Bn. *p*

Allegro  $\text{♩} = 120$

Tim. *ff* *mf*

Allegro  $\text{♩} = 120$

286

Vl. I *f* *pizz.* *mf* *mp*

Vl. II *f* *pizz.* *mf* *mp*

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

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

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

294 *rall.* **Allegro**  $\text{♩} = 150$

Picc. *p* *p* *f*

Fl. *p* *p*

Ob. *p* *p* *f*

Cl. *p* *f*

B. Cl. *p* *p*

Bs. *p* *p* *f*

C. Bn. *p* *p*

294 *rall.* **Allegro**  $\text{♩} = 150$

Vl. I *p* *p* *ff* *p* *ff* *arco*

Vl. II *p*

Va. *p* *ff* *p*

Vc.

D.B.

303

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

303

VI. I

VI. II

Va.

Vc.

D.B.

308

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

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

**Allegro**  $\text{♩} = 150$

Tim.  $\text{♩} = 84$  *accel.*

308

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

Vl. II

Va.

Vc.

D.B.

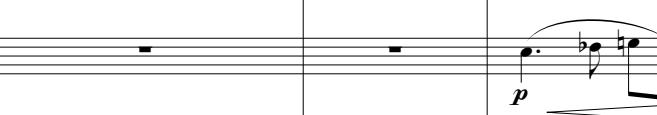
316

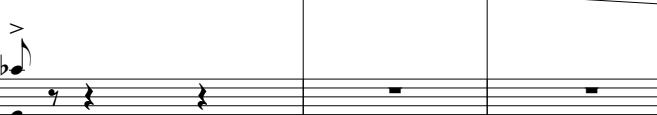
Picc. 

Fl. 

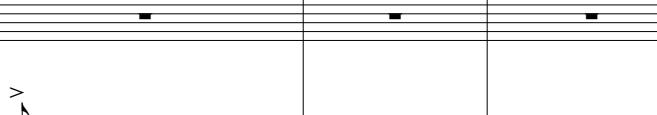
Ob. 

E. Hn. 

Cl. 

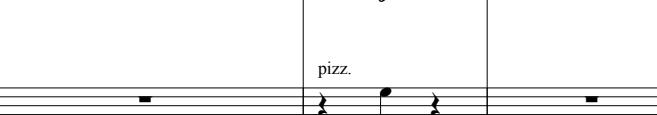
B. Cl. 

Bs. 

C. Bn. 

316

Vi. I 

Vi. II 

Va. 

Vc. 

D.B. 

321

Picc.

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

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

B. Cl. *p* ff

C. Bn. ff

321

Vl. I *p* arco

Vl. II *p*

Va. *p*

Vc. ff

D.B. ff

329

Picc.  $\text{B}^{\flat}$   $\text{D}^{\natural}$

Ob. I.  $\text{B}^{\flat}$   $\text{D}^{\natural}$

Cl.  $f$

B. Cl.  $f$

C. Bn.  $p$   $ff$   $p$   $ff$   $mp$

329

Hn.  $p$   $ff$   $p$   $ff$

a2

Tuba  $p$   $ff$   $p$   $ff$

Tim.  $ff$

329  $\text{F}^{\sharp}$

Vl. I  $p$

Vl. II  $p$

Va.  $p$

Vc.  $p$

D.B.  $p$

335

Picc. -

Fl.

Ob.

Cl.

B. Cl.

C. Bn.

335

Hn.

Tuba

Tim.

a2

p ff p ff  
p ff p ff

p ff p ff

p ff

ff

335

Vl. I

Vl. II

Va.

Vc.

D.B.

341

Picc.

Fl.

Ob. I. f

E. Hn. f

Cl. I.

B. Cl.

C. Bn. p ff p ff p

piu mosso  $\text{d} = 150$

341 a2

Hn. a2 p ff p ff p ff

Tuba p ff p ff p ff

piu mosso  $\text{d} = 150$

Timpani ff > > > > f

piu mosso  $\text{d} = 150$

341

Vl. I ff

Vl. II ff

Va. ff

Vc. arco  $\text{pp}$

D.B. pp

piu mosso  $\text{d} = 150$

349

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Bs. I.

C. Bn. ff p ff p

349 a<sub>2</sub>

Hn. ff a<sub>2</sub> p ff p

Tuba ff p ff p

Tim. ff ff

349 arco

VI. I mf < ff p > ff p < ff

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

Va. > ff p > ff pizz. mf

Vc. > ff pizz. mf

D.B. arco mp ff ff mf

357

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Bs. -

C. Bn. -

*f*

*f*

*f*

*mp*

*f*

*f*

*mp*

*ff*

*ff*

357 a<sub>2</sub>

Hn. -

a<sub>2</sub> -

Tuba -

*ff*

*p*

*ff*

*ff*

*ff*

*ff*

*ff*

357

Vl. I -

Vl. II -

Va. -

Vc. -

D.B. -

*ff*

*p*

*p*

*p*

*p*

363

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn.

Cl.

B. Cl.

C. Bn. *p*

363

Hn. a2 *p* ff *p*

Tuba a2 *p* ff *p*

Tim. *p* ff

363

Vl. I

Vl. II

Va.

Vc.

D.B.

371

Picc. I. ♫ b<sub>2</sub>

Ob. ♫ b<sub>2</sub>

E. Hn.

Cl. f ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

B. Cl. ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

Bs. ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

C. Bn. ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

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

*f* *p* *f*

371

Hn. ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

Tuba ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

Tim. > ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

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

371

Vl. I arco ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

Vl. II arco ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

Va. ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

Vc. arco ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

D.B. ♫ b<sub>2</sub> b<sub>3</sub> b<sub>4</sub> b<sub>5</sub>

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

379

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

I. *f* *f*

379

Hn. Tuba

a2 *p* *ff* *p* *ff* *p* *ff* *p*

Timp.

*ff*

379

Vl. I Vl. II Va. Vc. D.B.

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

385

Picc. -

Fl. -

Ob.  $p$

E. Hn. -

Cl.  $f$

B. Cl.  $f$

Bs.  $mp$

C. Bn.  $ff$   $p$

Hn.  $ff$   $p$

Tuba  $ff$   $p$

Tim. -

385 a2

VI. I -

VI. II -

Va. -

Vc. -

D.B. -

390

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Bs. -

C. Bn. -

*ff* *ff* *ff* *ff*

390 a<sub>2</sub>

Hn. -

a<sub>2</sub> -

Tuba -

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

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

390

Vl. I -

Vl. II -

Va. -

Vc. -

D.B. -

*ff* *ff* *ff* *ff*

396

Picc.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

ff      p      ff      p      ff

396 a<sub>2</sub>

Hn.

a<sub>2</sub>

Tuba

ff      p      ff      p      ff      p      ff

Tim.

396

VI. I

VI. II

Va.

Vc.

D.B.

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

413

Picc. -

Fl. *p*

Ob. -

Cl. *p*

I.

Fl. *p*

Ob. *b**p*

Cl. -

413

Vl. I *p* *mf*

Vl. II *p* *pp* *mf*

Va. *p* *mf*

Vc. *p* *pp*

D.B. *pp*

422

Picc. -

Fl. -

Ob. -

Cl. -

I.

Fl. *p*

Ob. *pp*

Cl. *pp*

Vl. I *p*

Vl. II *mf* *p*

Va. *p*

Vc. *p*

D.B. *p*

430

Vl. I

Vl. II

Va.

Vc.

D.B.

This musical score page contains five staves representing different instruments. The first three staves (Vl. I, Vl. II, Va.) have treble clefs, while the last two (Vc., D.B.) have bass clefs. Measure 430 begins with rests for all instruments. At measure 431, the Vl. II staff starts with a dynamic *p*. The Vc. and D.B. staves begin their entries at *mf*, transitioning to *p* and then *mp*. The Va. staff joins in at *p*. Measures 432-433 show the continuation of these patterns with dynamics *p* and *pp*.

438

Vl. I

Vl. II

Va.

Vc.

D.B.

This musical score page continues from measure 438. The Vl. I staff begins with a dynamic *p*. The Vl. II staff follows with a dynamic *p*. The Va. staff enters with a dynamic *pp*. The Vc. staff begins with a dynamic *p*. The D.B. staff remains silent throughout this section.

446

Fl. *pp*

Ob. *pp*

Cl.

B. Cl. *pp*

Bs.

C. Bn. *pp*

Vl. I

Vl. II *p*

Va. *pp*

Vc. *pp*

D.B. *pp*

*pp*

454

Ob. *pp*

Cl. *pp*

Bs.

Vl. I *mp*

Vl. II *mp*

Va. *mp*

Vc. *pp*

D.B. *pp*

*pp*

461

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Bs. -

C. Bn. -

I.

*p*

*p*

*pp*

I.

*p*

I.

*p*

*pp*

*pp*

461

Hn. -

Tr. -

Tb. -

Tuba -

*p*

*p*

*p*

*p*

*p*

461

Vi. I -

Vi. II -

Va. -

Vc. -

D.B. -

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*p*

469

Picc. -

Fl. I. *pp*

E. Hn. *pp*

B. Cl. *pp*

Bs. I. *pp*

Musical score for orchestra, page 169, measures 469-470. The score includes parts for Horn (Hn.), Trombone (Tr.), Bassoon (Tb.), and Tuba. Measure 469 starts with a rest followed by a dynamic *p*. The Trombone and Bassoon play eighth-note chords. The Trombone has a sixteenth-note pattern. Measure 470 begins with a dynamic *pp*. The Trombone continues its sixteenth-note pattern. The Bassoon and Tuba play eighth-note chords. The Tuba has a sixteenth-note pattern.

Musical score for orchestra, page 10, measures 469-470. The score includes parts for Violin I, Violin II, Cello, Double Bass, and Bassoon. The key signature is B-flat major (two flats). Measure 469 starts with a dynamic of  $p$ . The Violin I part has a sixteenth-note pattern. The Violin II part has eighth-note pairs. The Cello part has eighth-note pairs. The Double Bass part has eighth-note pairs. The Bassoon part has eighth-note pairs. Measure 470 continues with the same patterns and dynamics. The score is written on five staves with a common time signature.

477

Picc.

Fl.

Ob.

Hn.

Tr.

Tb.

Tuba

477

VI. I

VI. II

Va.

Vc.

D.B.

This musical score page contains five systems of music, each with multiple staves. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tr.), Bass Trombone (Tb.), Tuba, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.). The page is numbered 47 at the top right. Measure 477 begins with rests for most instruments, followed by eighth-note patterns in the woodwind section (Flute, Oboe, Horn) and sixteenth-note patterns in the brass section (Trombone, Bass Trombone, Tuba). Measure 478 continues with similar patterns, with dynamics including piano (p) and forte (f).

485

Picc.

I.

Fl.

Ob.

E. Hn.

*p*

485

Hn.

Tr.

Tb.

Tuba

*pp* *mf*

*p*

*mf* *p*

*mf* *p*

*mf* *p*

485

Vl. I

*mp* *f* *mf*

Vl. II

Va.

Vc.

D.B.

492

Picc. I.

Fl.

Ob.

E. Hn.

Hn. *p*

Tr. *p*

Tb. *p*

Tuba *p*

492

VI. I

VI. II

Va. *f*

Vc.

D.B.

498

Picc. I.

Fl. I.

Ob. I.

E. Hn.

Hn. 8

Tr. I. mp II.

Tb. p

Tuba p

VI. I

VI. II f mf

Va. mf

Vc. mf f

D.B. mf f

504

Picc.

Fl. I.

Ob.

E. Hn.

Hn.

Tr. II.

III.

Tb.

Tuba

Vl. I

Vl. II

Va.

Vc.

D.B.

510

Picc.

Fl. I.

Ob.

E. Hn.

Hn. *p*

*p*

Tr. I. *mf*

II. *mf*

Tb. *p* *f* *p*

Tuba *p* *f* *p*

510

VI. I. *f*

VI. II. *f*

Va. *f*

Vc. *f*

D.B. *f*

514

Picc.

Fl.

Ob.

E. Hn.

Tr. I.

II.

Tb.

Tuba

VI. I

VI. II

Va.

Vc.

D.B.

This page contains two staves of a musical score. The top staff (measures 514-515) includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (E. Hn.), Trombone (Tr.), Trombone Bass (Tb.), and Tuba. The bottom staff (measures 514-515) includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.). The music features various dynamics like forte (f), piano (p), and mezzo-forte (mf). Measure 514 ends with a dynamic change, and measure 515 begins with a dynamic change. The score is written on five-line staves with clefs and key signatures.

518

Picc.

Fl.

Ob.

E. Hn.

This section shows four staves: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), and E. Hn. (E♭ Alto Horn). The Picc. and E. Hn. staves feature sixteenth-note patterns with various dynamics like forte and piano. The Flute and Oboe staves provide harmonic support with sustained notes and eighth-note patterns.

518

Hn.

Tr.

Tb.

Tuba

This section shows four staves: Hn. (Horn), Tr. (Trumpet), Tb. (Tuba), and Tuba. The Horn and Trumpet play sustained notes with dynamics (mf, f, mf) and slurs. The Tuba and Bassoon (Tb.) provide harmonic support with sustained notes and dynamics (mf, p).

518

Vi. I

Vi. II

Va.

Vc.

D.B.

This section shows five staves: Vi. I (Violin I), Vi. II (Violin II), Va. (Viola), Vc. (Cello), and D.B. (Double Bass). The Violins play eighth-note patterns with dynamics (f, mf). The Viola, Cello, and Double Bass provide harmonic support with sustained notes and dynamics (mf, p).

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

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

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

Picc.  $\text{pp}$

Ob.  $\text{pp}$

E. Hn.  $\text{pp}$

B. Cl.  $\text{pp}$

Hn.  $\text{pp}$  *a tempo* *rall.*

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

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

Vi. I  $\text{pp}$

Vi. II  $\text{pp}$

Va.  $\text{pp}$

Vc.  $\text{pp}$

D.B.  $\text{pp}$  *pp*

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

Picc.

Ob.

E. Hn.

B. Cl.

Vi. I

Vi. II

Va.

Vc.

D.B.

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

$\text{pp}$

$\text{pp}$

**Part Two (I) Miracles**  
**Jubilate Deo, Allegro**  $\text{♩} = 120$

Flutes

Clarinets

**Part Two (I) Miracles**  
**Jubilate Deo, Allegro**  $\text{♩} = 120$

Horns

Trumpets

**Part Two (I) Miracles**  
**Jubilate Deo, Allegro**  $\text{♩} = 120$

Timpani

**Part Two (I) Miracles**  
**Jubilate Deo, Allegro**  $\text{♩} = 120$

Violins I

Violins II

Violas

Cellos

9

Fl.

rall.      *meno*  $\text{♩} = 96$       *a tempo*  $\text{♩} = 120$

Cl.

*meno*  $\text{♩} = 96$       *a tempo*  $\text{♩} = 120$

Bs.

Hn.

9

rall.      *meno*  $\text{♩} = 96$       *a tempo*  $\text{♩} = 120$

*meno*  $\text{♩} = 96$       *a tempo*  $\text{♩} = 120$

Vl. I

solo Violin 1

rall.      *meno*  $\text{♩} = 96$       *a tempo*  $\text{♩} = 120$

Vl. II

Va.

solo Viola

*p*      *f*      *p*

*f*      *p*

Vc.

D.B.

16

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

*meno* ♩ = 96

*p*

*f*

*p*

*f*

This section of the score shows parts for Flute, Oboe, Clarinet, Bassoon, and C. Bassoon. The Flute and Oboe play eighth-note patterns. The Clarinet and Bassoon play sixteenth-note patterns. The C. Bassoon plays eighth-note patterns. Dynamics include *p* and *f*. The tempo is *meno* ♩ = 96.

16

Hn.

*mp*

*mp*

*mp*

*mp*

*meno* ♩ = 96

This section of the score shows parts for Horns. The horns play eighth-note patterns. Dynamics include *mp*. The tempo is *meno* ♩ = 96.

16

Vl. I

Vl. II

Va.

Vc.

D.B.

*sol. Viola*

*p*

This section of the score shows parts for Violin I, Violin II, Viola, Cello, and Double Bass. The Violin I and Violin II parts are blank. The Viola part has a solo line starting with *p*. The Cello and Double Bass parts are blank.

21

solo Violin 1

Vl. I

solo Violin 2

Vl. II

solo Viola

Va.

solo Cello

Vc.

D.B.

25

Cl.

Bs.

25

solo Violin 1

*ff*

solo Violin 2

Vl. I

Vl. II

solo Viola

Va.

solo Cello

Vc.

D.B.

*a tempo* ♩ = 120      *meno* ♩ = 96

*p*

*a tempo* ♩ = 120      *meno* ♩ = 96

*f*

*f*

*f*

*f*

*a tempo* ♩ = 120

Hn. { ♩ = 96  
mp      mp      mp

29

Vl. I      a tempo ♩ = 120      meno ♩ = 96  
Vl. II      solo Violin 1      solo Violin 2      pizz. arco

Va.      solo Viola      pizz. arco

Vc.      solo Cello      pizz. arco

D.B.

35

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

I. *a tempo* ♩ = 120

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

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

42 solo Violin 1 *meno* ♩ = 96

Vi. I *accel.*

42 *accel.* *a tempo* ♩ = 120

47 *meno* ♩ = 96

Ob. Cl. B. Cl.

47 solo Violin 1 *meno* ♩ = 96

Vi. I

47 solo Violin 2 pizz. *mf* arco

Vi. II solo Viola *p*

Va. solo Cello *mf* pizz.

Vc. arco

*p*

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

52 *a tempo* ♩ = 120

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Bs. -

C. Bn. -

Hn. -

solo Violin 1 *a tempo* ♩ = 120

VI. I -

VI. II -

Va. -

Vc. -

D.B. -

58

Vi. I  
Vi. II  
tutti Violas  
tutti Cellos  
Vc.  
D.B.

meno  $\text{♩} = 96$

66

Vi. I  
Vi. II  
Va.  
Vc.  
D.B.

75

He prays for their forgiveness  
and returns to his solitude.

Tim.  
Vi. I  
Vi. II  
Va.  
Vc.  
D.B.

Musical score for orchestra, page 82. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Cello/Bassoon (C. Bn.). The Oboe and Clarinet parts feature melodic lines with grace notes and dynamic markings (pp). The Bassoon part has a prominent melodic line with dynamic markings (ppp). The Cello/Bassoon part provides harmonic support with sustained notes and dynamic markings (ppp). The score is set on five staves with a common time signature.

82

Hn.

pp

pp

Tuba

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

82

Vl. I

Vl. II

Va.

Vc.

D.B.

Andante,  $\text{♩} = 84$ 

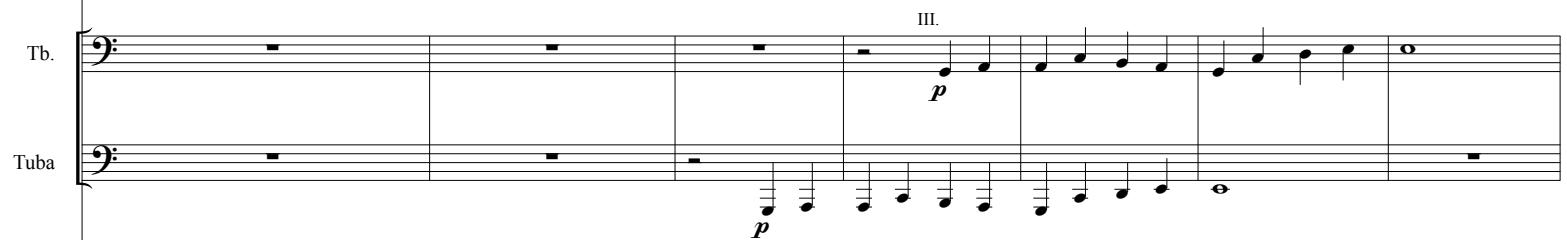
Aqua Sapientae - The spring on the mountain top.

94

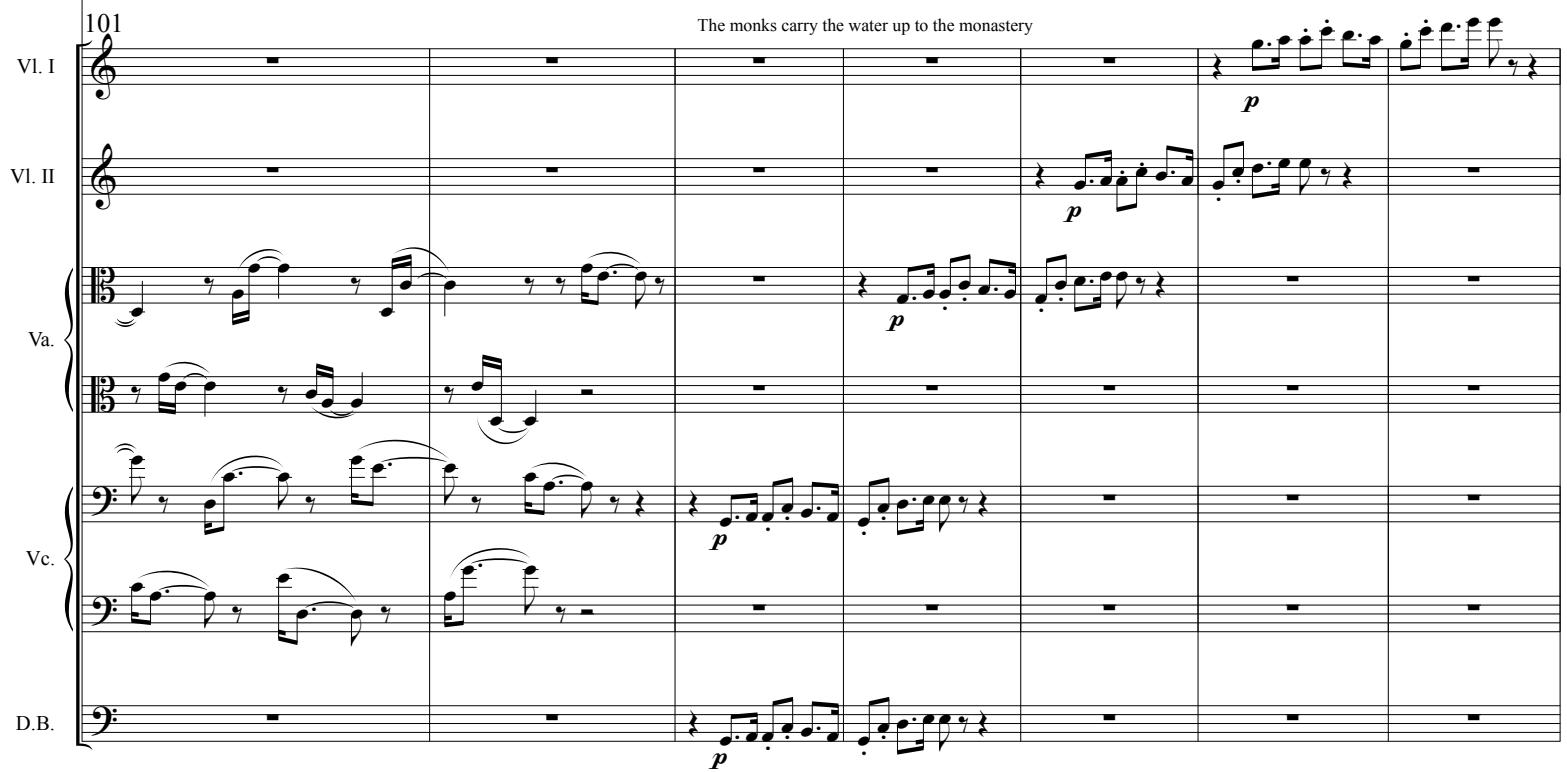
E. Hn. 

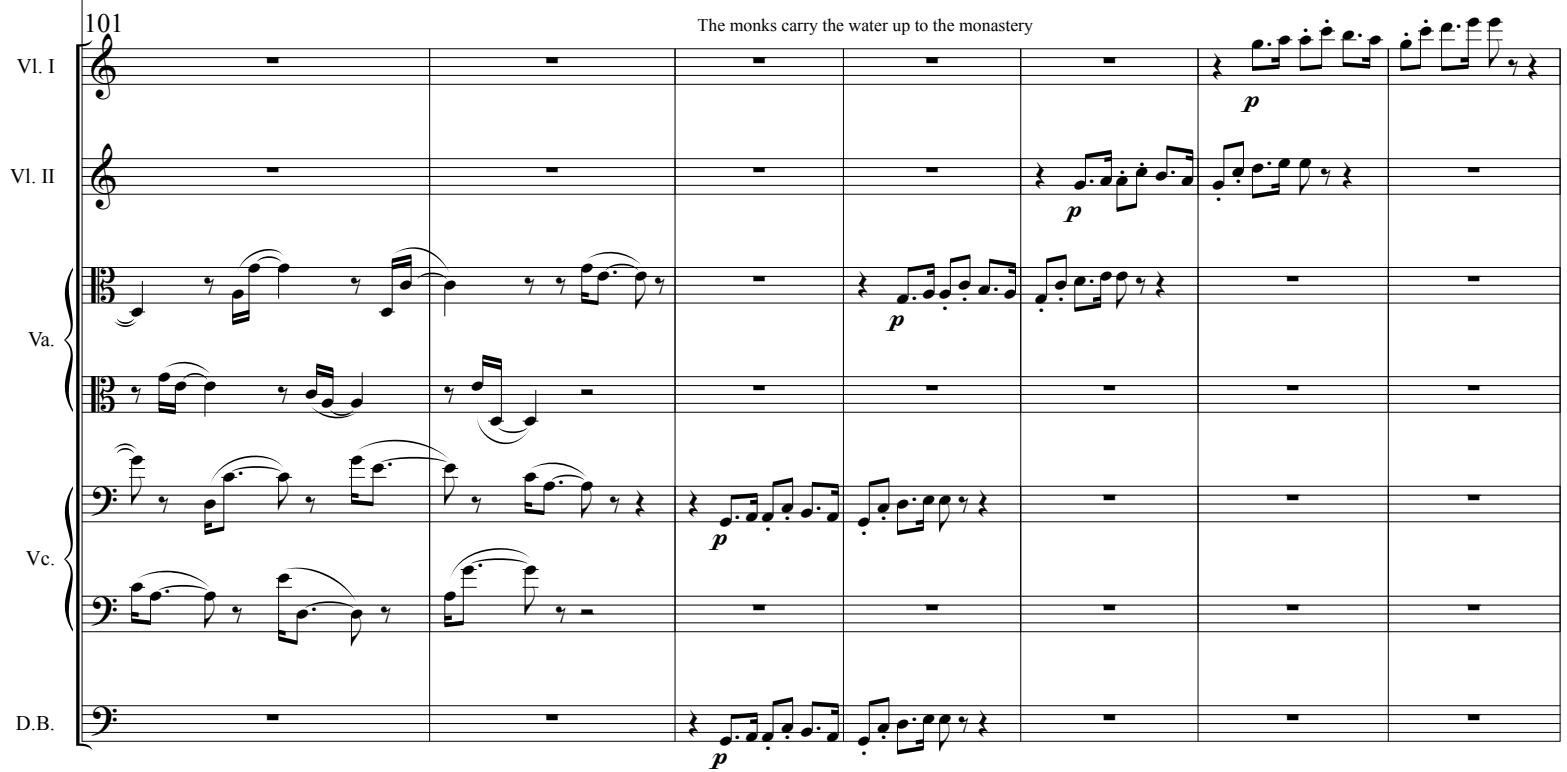
101

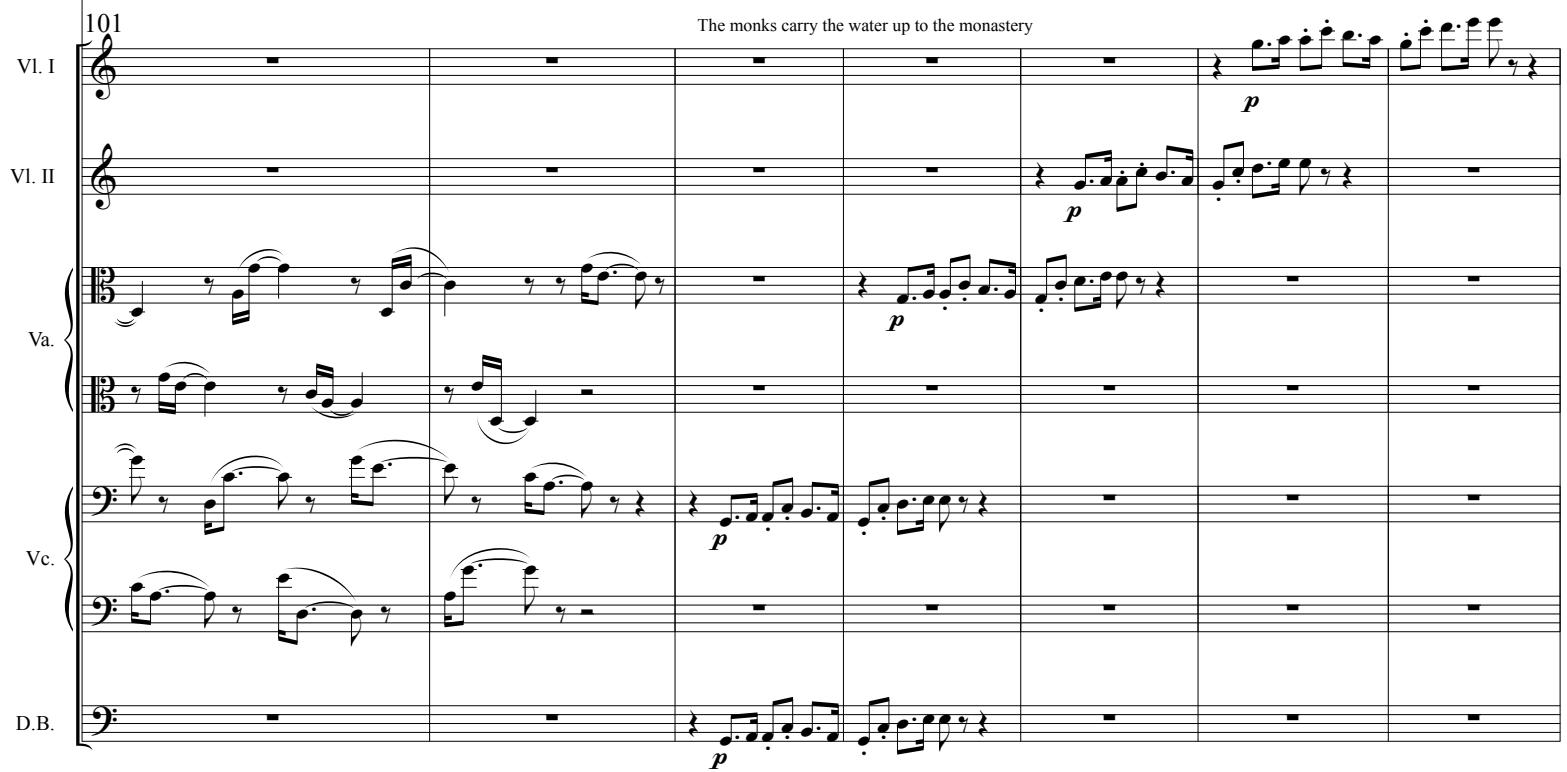
C. Bn. 

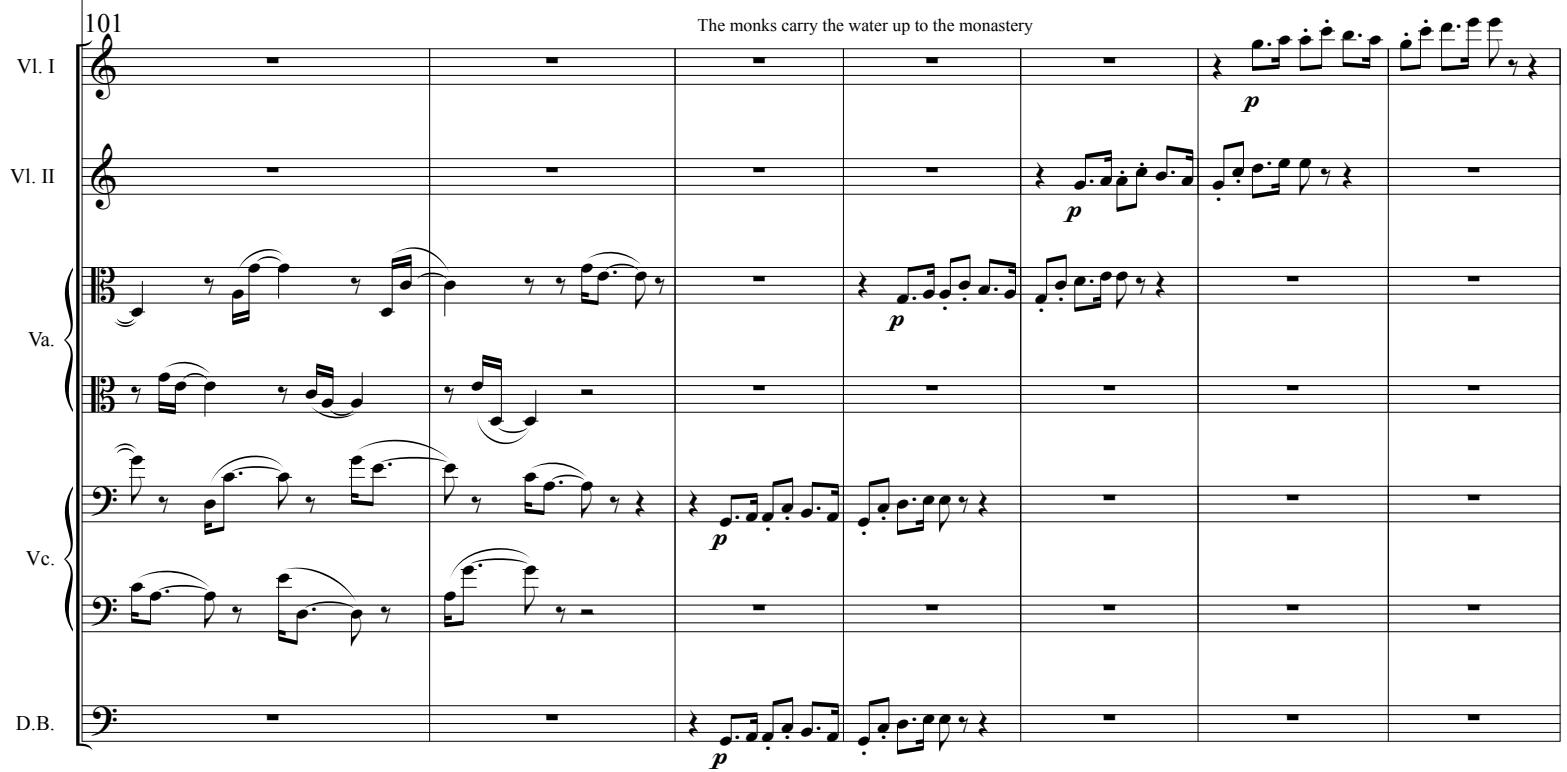
Tb. III.  
Tuba 

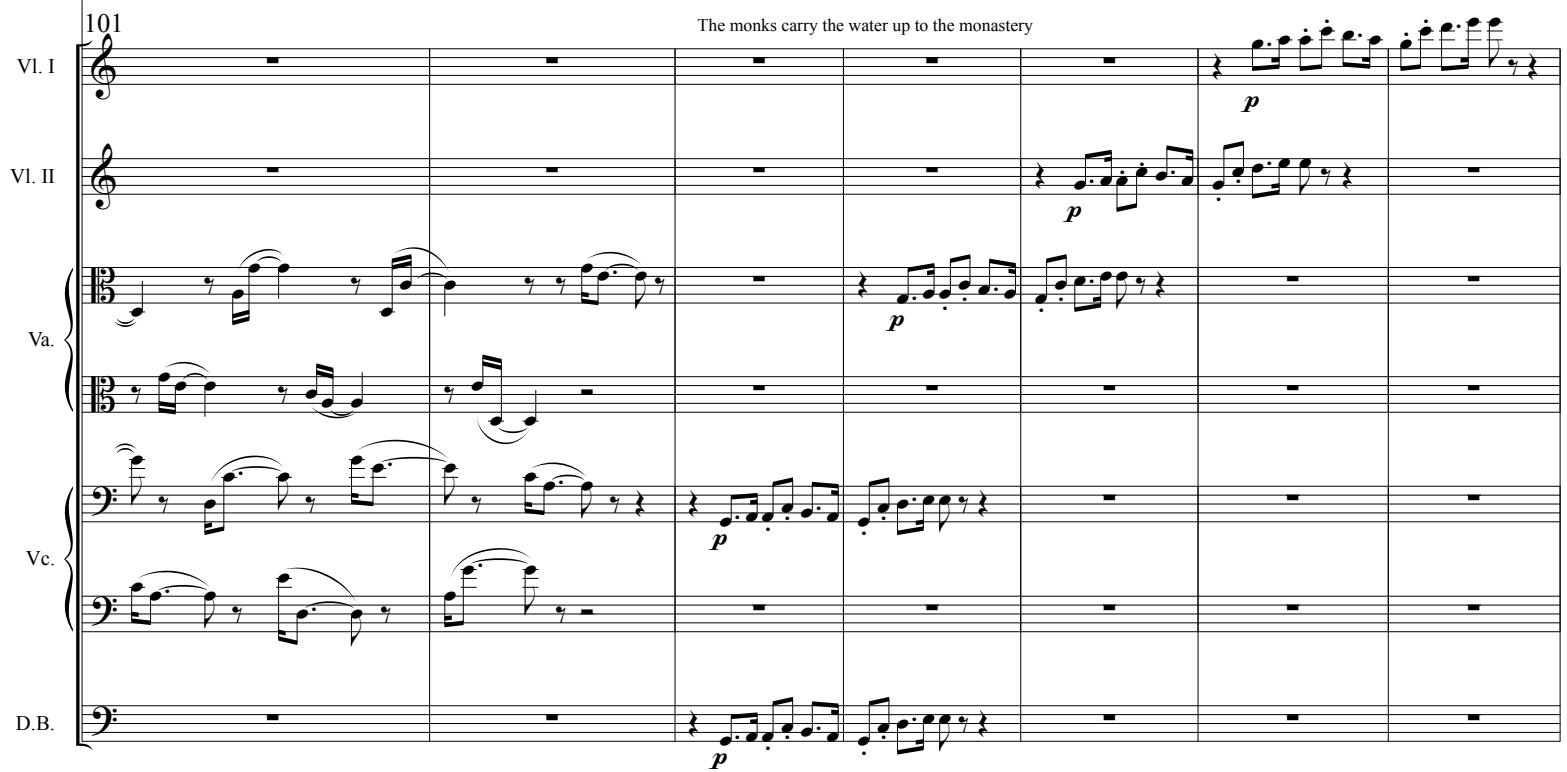
101  
The monks carry the water up to the monastery

Vl. I 

Vl. II 

Va. 

Vc. 

D.B. 

108

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

Tr.

Tb.

Va.

Vc.

Con sord. I. *pp*

Con sord. II. *pp*

Con sord. *pp*

*pp*

*pp*

*pp*

*pp*

118

Fl.

E. Hn.

Cl.

Bs.

C. Bn.

Tr.

Tb.

Tuba

p

mp

I.

mp

I.

mp

This section of the score begins with a rest for most instruments. The Flute (Fl.) enters with eighth-note patterns at measure 118. The E. Horn (E. Hn.) follows with eighth-note patterns at *mf*. The Clarinet (Cl.) and Bassoon (Bs.) enter with eighth-note patterns at *mp*. The C. Bassoon (C. Bn.) enters with eighth-note patterns at *p*. The Trombone (Tr.) and Bass Trombone (Tb.) enter with eighth-note patterns at *p*. The Tuba (Tuba) enters with eighth-note patterns at *p*. The Bass Drum (B. D.) provides rhythmic support throughout the section.

Tr.

Tb.

Tuba

p

This section continues the rhythmic patterns established in the previous section. The Trombone (Tr.) and Bass Trombone (Tb.) maintain eighth-note patterns at *p*. The Tuba (Tuba) maintains eighth-note patterns at *p*.

118

Vi. I

Vi. II

Va.

Vc.

D.B.

p

p

sol. Viola

p

This section begins with a rest for most instruments. The Violin I (Vi. I) and Violin II (Vi. II) enter with sixteenth-note patterns at *p*. The Viola (Va.) and Cello (Vc.) enter with sixteenth-note patterns at *p*. The Double Bass (D.B.) provides bass support with eighth-note patterns at *p*. A solo for the Viola is indicated with the label "sol. Viola" and a sixteenth-note pattern.

126

Fl.

Cl.

Bs.

Va.

Vc.

solo Cello

133

E. Hn.

Cl.

Bs.

Vl. I

Vl. II

Va.

Vc.

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

133

Vl. I

Vl. II

Va.

Vc.

140

E. Hn.

Vl. I

Vl. II

Va.

Vc.

pp < f p

pp < f p

pp < f p

pp < f p

146

poco a poco cresc.

Fl.

pp

poco a poco cresc.

Cl.

pp

poco a poco cresc.

Tim.

ff

mf

mf

146

Vl. I

Vl. II

Va.

f

pp

pp

pp

150 *poco a poco accel.*

Fl.

Cl.

Vl. I

Vl. II

Va.

The musical score is divided into two systems, each containing four measures. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin I (Vl. I), Violin II (Vl. II), and Cello/Bass (Va.). The tempo is marked as 150 BPM. The dynamics and articulations are indicated by various markings such as 'mf' (mezzo-forte) and 'poco a poco accel.' (gradually increasing tempo). The score features eighth-note patterns with grace notes, primarily in the upper voices (Flute, Clarinet, Violins). The bassoon part (Cello/Bass) is present in the lower register throughout the score.

**Jubilate, ♩ = 120**

Fl. f

Ob. f

Cl. f

Bs.

Hn. ff a<sup>2</sup>

Tr. a<sup>3</sup> ff

Tb. a<sup>3</sup> ff

Tuba ff

Imp. ff

Vl. I f

Vl. II f

Fl. {

Ob. {

Cl. {

B. Cl.

Bs. {

C. Bn.

Hn. {  
a2

Tr. III.

Tb.

Tuba

Vl. I {

Vl. II {

Vc.

D.B.

162

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

Hn.

Tuba

VI. I

VI. II

Va.

Vc.

D.B.

p

p

p

p

166

Fl.

Ob.

Cl.

Bs.

C. Bn.

*p*

Musical score for Flute, Oboe, Clarinet, Bassoon, and C. Bassoon. The score consists of five staves. The Flute and Oboe play eighth-note patterns with grace notes. The Clarinet and Bassoon play eighth-note patterns with grace notes. The C. Bassoon plays sustained notes. The tempo is 166.

166

Hn. *mf*

Tuba *p*

Musical score for Horn and Tuba. The Horn plays eighth-note patterns with grace notes. The Tuba plays sustained notes. The tempo is 166.

166

VI. I *mf*

VI. II *mf*

Va. *p* *mf*

Vc. *p*

D.B. *p*

Musical score for Violin I, Violin II, Viola, Cello, and Double Bass. The Violins play eighth-note patterns with grace notes. The Viola and Cello play sustained notes. The Double Bass plays sustained notes. The tempo is 166.

170

A musical score page featuring six staves of music. The top section contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bs.). The bottom section contains staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.). The music is in common time, with a key signature of one sharp. Measure 170 begins with eighth-note patterns in the woodwind section, transitioning to sixteenth-note patterns in measures 171 and 172. Measures 173 and 174 feature eighth-note patterns in the woodwinds, with the bassoon providing harmonic support. Measures 175 and 176 show eighth-note patterns in the woodwinds, with the bassoon continuing its harmonic role.

170

A musical score page featuring five staves of music. The bottom section contains staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.). The music is in common time, with a key signature of one sharp. Measures 170 through 176 are entirely blank, indicated by horizontal dashes across all staves.

The Goth prepares a graden by the lake

174

Fl.

Ob.

Cl.

Bs.

Vl. I

Vl. II

Va.

Vc.

D.B.

The score consists of two systems of music. The top system (measures 1-4) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) playing eighth-note patterns with grace notes. Dynamics include **p**, **p**, **p**, and **p**. The bottom system (measures 5-8) features bowed strings (Violin I, Violin II, Viola, Cello) playing eighth-note patterns with grace notes. Dynamics include **mp**, **pp**, **pp**, **pp**, **mp**, **pp**, **p**, and **p**.

174

Vl. I

Vl. II

Va.

Vc.

D.B.

This section continues the musical score from the previous page. It shows the continuation of the woodwind patterns in the top system and the bowed string patterns in the bottom system across four measures. The dynamics **pp**, **pp**, **pp**, **pp**, **mp**, **pp**, **p**, and **p** are indicated.

178

Fl.

Cl.

Hn. Con sord.

Tr. Con sord.

Vl. I 178

Vl. II

Va.

Vc.

D.B.

This musical score page contains two staves of music. The top staff consists of four systems of music for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Trombone (Tr.). The bottom staff consists of five systems of music for Violin I (Vl. I), Violin II (Vl. II), Bassoon (Va.), Cello (Vc.), and Double Bass (D.B.). The page number 77 is in the top right corner. Measure 178 begins with sustained notes from Flute and Clarinet, followed by rhythmic patterns from Horn, Trombone, and strings. Measure 179 begins with sustained notes from Violin I, followed by rhythmic patterns from Violin II, Bassoon, Cello, and Double Bass. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout the score.

Musical score for Flute (Fl.) and Clarinet (Cl.). The score consists of two staves. The top staff is for the Flute, which plays a continuous line of eighth-note pairs with grace notes. The bottom staff is for the Clarinet, which also plays a continuous line of eighth-note pairs with grace notes. The music is in common time, and the key signature is A major (no sharps or flats). The page number 182 is at the top left.

182

Hn.

Con sord.

p

Con sord.

p

Con sord.

p

Con sord.

p

182

Violin I

Violin II

Cello

Bassoon

The axehead is lost in the lake

The Goth runs to Brother Maurus to confess

186

Fl.

Cl.

Hn.

Tr.

Timp.

186

VI. I

VI. II

Va.

Vc.

D.B.

The score consists of six systems of music. The first system (measures 186-187) includes Flute, Clarinet, Horn, Trombone, and Timpani. The second system (measures 187-188) includes Violin I, Violin II, Bassoon, and Double Bass. Measure 186 starts with Flute and Clarinet entries. Measure 187 begins with Horn and Trombone entries. Measure 188 starts with Timpani. Measure 189 begins with Violin I and Violin II entries. Measure 190 begins with Bassoon and Double Bass entries. The music is in common time, with various dynamics and performance techniques indicated throughout.

190

Fl.

Cl.

Hn. Con sord.

Con sord.

Con sord.

Tr. Con sord.

Vl. I

Vl. II *mp* < *ff* *mp* < *ff* *f* *ff* *p* < *ff*

Va. *mp* < *ff* *mp* < *ff* *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

This page contains musical staves for various instruments. The top section features Flute, Clarinet, and Horn parts. The middle section features Trombone (Tr.) and Violin I (Vl. I) parts. The bottom section features Violin II (Vl. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.) parts. Dynamic markings such as 'Con sord.' (with a 'p' dynamic), 'f', and 'ff' are used throughout the score. Measure numbers 190 are indicated at the beginning of each section.

194

Fl.

Cl.

Hn.

Tr.

Vl. I

Vl. II

Va.

Vc.

D.B.

Con sord.

Con sord.

Con sord.

Con sord.

*p*

*f*

*ff*

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

*f*

*ff*

*f*

*ff*

*f*

*ff*

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

*f*

*ff*

*f*

*ff*

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

*f*

*ff*

*f*

*ff*

*f*

198

Fl.

Cl.

Hn.

Tr.

Vl. I

Vl. II

Va.

Vc.

D.B.

This musical score page contains five systems of music, each with multiple staves. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tr.), Violin I (Vl. I), Violin II (Vl. II), Bassoon (Va.), Cello (Vc.), and Double Bass (D.B.). The score is numbered 82 at the top left. Measure 198 begins with the Flute and Clarinet. Measure 199 begins with the Horn and Trombone. Dynamic markings include ff and ff. The music consists of sixteenth-note patterns and sustained notes.

201

Fl.

Ob.

Benedict hears of it and goes to the lake

Cl.

Bs.

Hn.

Tb.

Vl. I

Vl. II

Va.

Vc.

201

I. *f* — *ff* — *mp*

I. *f* — *ff* — *mp*

*ff*

*ff*

Benedict throws the haft of the axe into the lake

205

Ob.

Bs.

Hn. *mf*

Tr. I. *mf*

Tb. III. *mf*

Tuba *mf*

Timp. *p* *ff*

205

Vl. I pizz. arco *ff*

VI. II pizz. arco *ff*

Va. pizz. arco *ff*

Vc. pizz. arco *ff*

D.B. pizz. arco *ff*

This musical score page contains five staves of music. The top two staves feature woodwind instruments: Oboe (Ob.) and Bassoon (Bs.). The third staff features the Horn (Hn.) with dynamic markings 'mf' and 'ff'. The fourth staff features the Trombone (Tr.) with dynamic 'mf' and the Bass Trombone (Tb.) with dynamic 'mf'. The fifth staff features the Tuba. The bottom three staves feature brass instruments: Timpani (Timp.) with dynamics 'p' and 'ff', and the strings: Violin I (Vl. I), Violin II (VI. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.). The strings play pizzicato and arco techniques. The page number '205' appears twice, once above the woodwinds and once above the brass section. Measure numbers are present at the start of each staff.

The axehead rises and re-attaches itself to the haft

210

This musical score page contains three staves of music. The top staff includes parts for Oboe (Ob.), Bassoon (Bs.), and C. Bassoon (C. Bn.). The middle staff includes parts for Horn (Hn.), Trombone (Tr.), and Bass Trombone (Tb.). The bottom staff includes parts for Tuba and Double Bass (D.B.). Measure 210 begins with eighth-note patterns in the woodwind section. Measure 211 starts with sustained notes from the brass and tuba sections, followed by eighth-note patterns. Measure 212 begins with sustained notes from the strings (Violin I, Violin II, Viola, Cello) and Double Bass.

Ob.  
Bs.  
C. Bn.

Hn.  
Tr.  
Tb.  
Tuba

Vl. I  
Vl. II  
Va.  
Vc.  
D.B.

*fp*

I.  
II. *mp*  
*f*  
*f*  
I. *mp*  
*f*  
III.  
*fp*  
*f*  
*f*

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

215

Picc.

Ob.

E. Hn.

B. Cl.

Bs.

C. Bn.

*mp*

*mp*

*mp*

*mp*

*mp*

215

Con sord.

Hn.

Tr.

Tb.

*p*

*p*

*p*

*Con sord.*

*Con sord.*

*Con sord.*

*Con sord.*

*mp*

215

Vi. I

Vi. II

220

B. Cl. -

Bs. -

C. Bn. -

*mp*

*meno*  $\text{♩} = 84$

220

Hn. -

Tr. -

Tb. -

*mp*

*meno*  $\text{♩} = 84$   
Senza sord.

Tuba -

*mp*

220

VI. I -

VI. II -

Va. -

Vc. -

D.B. -

*meno*  $\text{♩} = 84$   
Placidus fetches water at the river

*mp*

*pp*

226

Vl. I

Vl. II

Va.

Vc.

D.B.

232

B. Cl.

C. Bn.

Tb.

Tuba

f

f

f

232

Violin I

Violin II

Cello

Bassoon

237

B. Cl.

C. Bn.

237 Benedict calls for Maurus

Hn.

Tr.

Tb.

Tuba

237

VI. I

VI. II

Va.

Vc.

This musical score page contains two staves of music for orchestra and choir, numbered 237 and 238. The instruments listed are Bassoon (B. Cl.), Bassoon (C. Bn.), Horn (Hn.), Trombone (Tr.), Trombone (Tb.), Tuba, Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Cello/Bass (Vc.). Measure 237 begins with sustained notes from the bassoons and bassoon section. The horn and trombones enter with dynamic ff. Measure 238 starts with a call from the horn labeled "Benedict calls for Maurus". The violins play eighth-note patterns, the violas play sixteenth-note patterns, and the cellos/basses provide harmonic support. The dynamics ff are used throughout the section.

Jubilate,  $\text{♩} = 120$ 

243

Fl.  $p$  —  $pp$

Cl.  $p$  —  $pp$

B. Cl.  $p$  —  $pp$

Jubilate,  $\text{♩} = 120$ 

243

Hn.  $f$  —  $ff$

Tr.  $f$  —  $ff$

$f$  —  $f$

Maurus marches off and over the water to rescue Placidus

Jubilate,  $\text{♩} = 120$ 

243

VI. I  $>p$  —  $mf$

VI. II  $>p$  —  $mf$

Va.  $p$  —  $f$  —  $mf$

Vc.  $p$  —  $f$  —  $mf$

D.B.  $f$  —  $mf$

251

Fl.

Fl.

Cl.

Cl.

This section shows two staves for Flute (Fl.) and Clarinet (Cl.). The Flute part consists of six measures of eighth-note patterns, starting with a dynamic of *mp*. The Clarinet part begins in measure 252 with a six-measure pattern of eighth notes, also starting with *mp*. Measures 253-254 are rests for both instruments. Measure 255 begins with a six-measure pattern of eighth notes for the Clarinet, starting with *mp*.

251

Hn.

Hn.

Tr.

Tr.

This section shows two staves for Horn (Hn.) and Trombone (Tr.). The Horn part has six measures of rests. The Trombone part begins in measure 251 with a six-measure pattern of eighth notes, starting with *ff*. Measures 252-254 are rests for both instruments. Measure 255 begins with a six-measure pattern of eighth notes for the Trombone, starting with *ff*.

251

Vl. I

Vl. II

This section shows two staves for Violin I (Vl. I) and Violin II (Vl. II). Both staves play six measures of sixteenth-note patterns. In measure 251, the Vl. I pattern ends with a dynamic of *p*. In measure 255, the Vl. II pattern ends with a dynamic of *p*.

258

Fl.

Ob.

Cl.

B. Cl.

Bs. *mp*

C. Bn.

Hn.

Tr.

Tb.

Tuba

Timp.

VI. I *mf*

D. B.

This musical score page contains three systems of music, labeled 258. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Bassoon C, Bassoon B, Horn, Trombone, Trombone Bass, Tuba, Timpani, Violin I, and Double Bass. The score features various musical patterns and dynamics, such as eighth-note patterns in the woodwind section and dynamic markings like *mp*, *f*, and *ff*. The vocal parts (Horn, Trombone, Trombone Bass, Tuba) have dynamic markings like *ff* and *ff*.

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

*ff*

Hn.

Tr.

Tb.

*ff*

Tuba

*ff*

Timp.

*ff*

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*fff*

*ff*

*fff*

*ff*

*fff*

*ff*

*fff*

*ff*

*fff*

*ff*

271

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

Hn.

Tr.

Tb.

Tuba

Timp.

271

VI. I

VI. II

Va.

Vc.

D.B.

280

Picc.

Fl.

Ob.

E. Hn.

I.

Cl.

B. Cl.

Bs.

C. Bn.

280

Hn.

Tr.

Tb.

Tuba

I.

mf

I.

mf

Timp.

280

VI. I

VI. II

Va.

Vc.

D.B.

p

p

292

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

Hn. Tr. Tb. Tuba Timp.

Vl. I Vl. II Va. Vc. D.B.

292

a2

*mf* *ff* *mf*

*mf* III.

*mf* *ff* *mf*

*p* *p* *f*

*mf* *ff* *mf*

304

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Bs. -

C. Bn. a2 ff - mf -

304

Hn. -

Tr. a2 III. -

Tb. l. f III. -

Tuba ff - mf -

Tim. -

304

Vl. I -

Vl. II -

Va. -

Vc. ff - mf -

D.B. -

315

Picc. *ff*

Fl. a<sup>2</sup>

Ob. *ff*

E. Hn.

Cl. a<sup>2</sup> *ff*

B. Cl.

Bs. a<sup>2</sup> *ff*

C. Bn. *ff*

Hn. *ff*

Tr. *ff*

Tb. I. II. *ff*

Tuba III. *mf*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

*rall.*

315 *ff* *mf* *ff* *rall.*

*a<sup>3</sup>*

I. II. *mf*

III. *mf* *ff* *fff* *fff* *rall.*

*p*

**Part Two (II) Benedict and Scholastica****Allegretto**  $\text{♩} = 136$ 

St. Scholastica

Violins I

Violins II

Violas

Cellos

VI. I

VI. II

Va.

Vc.

D.B.

Hn.

Tr.

VI. I

VI. II

Va.

Vc.

D.B.

100

32 I.

Hn. 

Vl. I 

Vl. II 

Va. 

Vc. 

D.B. 

**Moderato** ♩ = 72

**Moderate**  - 72

VI. I

VI. II

Va.

Vc.

D.B.

S and B talking

51

Fl.

Ob.

Vl. I

Vl. II

Va.

Vc.

D.B.

I. *mp*

I. *mp*

*f p*

*pp*

*pp*

*mp*

*f p*

*pp*

*mp*

*mf*

*p*

*pp*

*mf*

56

Fl.

Ob.

Vl. I

Vl. II

Va.

Vc.

D.B.

I. *mf*

I. *p*

*p*

*f*

*mf*

*p*

*mp*

*f*

*p*

*mp*

60

E. Hn.

Cl. I. *mp*

B. Cl.

Bs. I. *mp*

C. Bn. *p*

Tr. Con sord. I. *mp*

Tb. Con sord. I. *mp* *mp*

VI. I 60 *mp*

VI. II *mp* *mp*

Va. *mp*

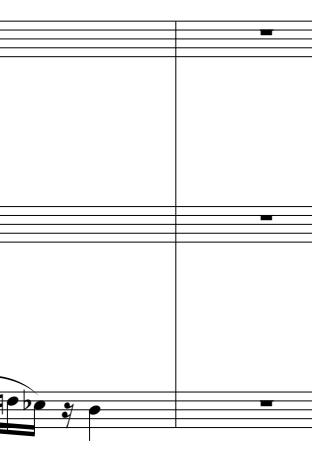
Vc. *pp*

D.B. *pp*

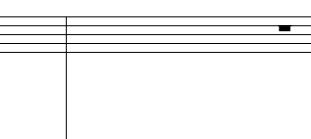
64 I.

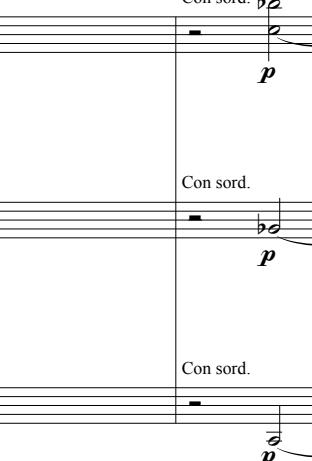
E. Hn. 

B. Cl. I. 

C. Bn. I. 

Tb. 

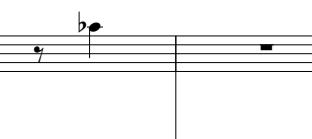


Tuba 

64

Vl. I 

Vl. II 

Va. 

Vc. 









70

Fl.

Ob.

Cl.

Bs.

*p*

*p*

*p*

*p*

Tb.

Tuba

*p*

*p*

*p*

70

Vl. I

Vl. II

Va.

Vc.

D.B.

*mf*

*mp*

*mp*

*f*

*ff*

*f*

*ff*

77

Fl.

Ob.

Cl.

Bs.

*p*

Scholastica asks Benedict to stay

77

VI. I

VI. II

Va.

Vc.

D.B.

*mp*

*mf*

82

VI. I

VI. II

Va.

Vc.

*mp*

*mp*

*mp*

*mp*

86

VI. I

VI. II

Va.

Vc.

*mp*

*mp*

Benedict refuses

This section starts with a rest in the first measure. The second measure begins with a melodic line in E. Hn. marked *mf*. Measures 92 and 93 show continuous melodic lines in E. Hn. and Vi. I, both marked *mf*. Measure 94 concludes with a melodic line in Vc.

Scholatica prays for rain

Measures 96-99 feature a series of melodic entries. In measure 96, Picc. and Fl. play eighth-note patterns. In measure 97, E. Hn. and Bs. play eighth-note patterns. In measure 98, Tr. plays a melodic line marked *mp*. In measure 99, Vi. I continues the eighth-note pattern.

Measures 96-99 continue with melodic entries. In measure 96, Vi. I and Vi. II play eighth-note patterns. In measure 97, Va. plays a melodic line marked *mp*. In measure 98, Vi. I and Vi. II continue their eighth-note patterns. In measure 99, Va. continues its melodic line.

101

Measures 101-104 begin with a dynamic *f*. B. Cl. and Bs. play eighth-note patterns. Tr. enters with a melodic line marked *mf*. Measures 103 and 104 conclude with melodic lines in Vi. I, Vi. II, Vc., and D.B., all marked *ff*.

Fl. *mf*

Ob. *mf*

Bs. *mp*

Tr. - *mp*

104

Vl. I

Vl. II

Va.

Vc.

D.B.

Tr. *mf*

Tb. *mf*

108

Vl. I *mf*

Vl. II

Va. *mf*

Vc. *mf*

D.B. *mf*

115 I.

Tr. *ff*

Tb. *ff*

the inundation

Timp. *ff*

VI. I

VI. II

Va.

Vc.

D.B.

120

Tr.

Timp.

VI. I

VI. II

Allegretto  $\text{♩} = 136$

124

Picc.  $f$   
Fl.  $f$   
Ob.  $f$   
Cl.  $f$   
Bs.  $f$

Allegretto  $\text{♩} = 136$

124

Hn.  $f$   
Tr. I.  $f$   
Tr. II.  $f$   
Tb.  $f$   
Tuba  $f$

Allegretto  $\text{♩} = 136$

124

Vi. I  
Vi. II  
Va.  $f$   
Vc.  $f$   
D.B.  $f$

132 a<sub>2</sub>

Hn.

Timp.

Vl. I

Vl. II

Va.

Vc.

D.B.

141

Hn.

Tr.

Timp.

141

Vl. I

Vl. II

Va.

Vc.

D.B.

151

Timp.

151

VI. I

VI. II

Va.

Vc.

D.B.

VI. I

VI. II

Va.

Vc.

D.B.

Elegy for St. Scholastica and Benedict's vision  
Allegretto  $\text{♩} = 120$  poco meno

rall.

VI. I

VI. II

Va.

Vc.

D.B.

184

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

This section contains five staves for string instruments. Measure 184 starts with a dynamic *p*. Measures 185-186 show sustained notes. Measures 187-188 feature eighth-note patterns. Measures 189-190 continue eighth-note patterns. Measures 191-192 show eighth-note patterns. Measures 193-194 show eighth-note patterns. Measures 195-196 show eighth-note patterns.

197

VI. I VI. II Va.

This section contains three staves for string instruments. Measure 197 starts with a dynamic *p*. Measures 198-199 show eighth-note patterns. Measures 200-201 show eighth-note patterns. Measures 202-203 show eighth-note patterns. Measures 204-205 show eighth-note patterns. Measures 206-207 show eighth-note patterns. Measures 208-209 show eighth-note patterns.

208

Tr. VI. I VI. II Va.

Moderato  $\text{♩} = 72$   
Senza sord. I.

*f*

Moderato  $\text{♩} = 72$   
Allegretto  $\text{♩} = 136$

*mf*

Moderato  $\text{♩} = 72$   
Allegretto  $\text{♩} = 136$

*mf*

*mf*

This section contains four staves for Trombone, Violin I, Violin II, and Cello. Measure 208 starts with a dynamic *f*. Measures 209-210 show eighth-note patterns. Measures 211-212 show eighth-note patterns. Measures 213-214 show eighth-note patterns. Measures 215-216 show eighth-note patterns. Measures 217-218 show eighth-note patterns. Measures 219-220 show eighth-note patterns.

**Moderato ♩ = 72**

Cl.

B. Cl.

Tr.

I. *f*

Tb. *f* *Senza sord.*

**Allegretto ♩ = 136**

*pp*

I.

**220**

**Moderato ♩ = 72**

**Allegretto ♩ = 136**

VI. I

Va.

*p*

Fl.

Ob.

I. *p*

Cl. *p*

**232**

VI. I

VI. II

Va.

*p*

**232**

Fl.

Ob.

E. Hn.

Cl.

VI. II

Va.

*p*

**242**

252 I.

This section shows three staves: Flute (Fl.), Oboe (Ob.), and English Horn (E. Hn.). The Flute has a melodic line with grace notes and slurs. The Oboe provides harmonic support with sustained notes. The English Horn enters with a sustained note. The dynamic is *p*.

252

This section shows two staves: Violin I (VI. I) and Violin II (VI. II). Both violins play eighth-note patterns with slurs. The dynamic is *p*.

264

This section shows five staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), and Clarinet (Cl.). The Piccolo and Clarinet play eighth-note patterns. The Flute and Oboe provide harmonic support. The dynamic is *p*. The Flute has a dynamic marking *I.*

264

This section shows one staff for the Horn (Hn.). It consists of six measures of rests followed by a rhythmic pattern of eighth and sixteenth notes. The dynamic is *p*. The first measure has a dynamic marking *I.*

264

This section shows one staff for Violin I (VI. I). It consists of six measures of rests followed by a rhythmic pattern of eighth and sixteenth notes. The dynamic is *p*.

274

Picc. Fl. Cl.

Hn. Tr.

VI. I VI. II Va. Vc.

p p p

274

VI. I VI. II Va. Vc.

281

282

283

283

Picc. Cl.

Hn. Tr.

Tim. VI. I VI. II Va. Vc.

f mf

283

284

285

286

287

288

289

290

291

292

292

Picc. I. *mf*

Fl. a2 *f*

Ob. a2 *f*

E. Hn. a2 *f*

Cl. I. *mf*

Bs. a2 *f*

292

Hn. I. *mf*

a2 *f*

Tr. I. *mf*

a2 *f*

Tb. a2 *f*

Tim. *ff*

292

Vl. I. *f*

Vl. II. *mf* *f*

Va. *mf* *f*

Vc. *f*

301 a<sub>2</sub>

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

a<sub>2</sub> a<sub>2</sub> a<sub>2</sub>

*f*

301 a<sub>2</sub>

Hn. Tr. Tb. Tuba

a<sub>2</sub> a<sub>3</sub> a<sub>2</sub>

*f* *f*

*f*

*f*

Timp.

301

Vl. I Vl. II Va. Vc. D.B.

# # # # #

*f*

309

Picc. -

Fl. a2 -

Ob. a2 -

E. Hn. -

Cl. a2 -

Bs. a2 -

C. Bn. f - ff

Hn. -

Tr. a3 -

Tb. III. f - ff

Tuba - ff

Tim. -

Vl. I -

Vl. II -

Va. -

Vc. ff - ff

D.B. - ff

316

Picc. -

Fl. a2 -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

C. Bn. -

Hn. -

Tr. a3 -

Tb. III.

Tuba -

VI. I -

VI. II -

Va. -

Vc. -

D.B. -

324

Picc.  $\text{A}^2$

Fl.  $\text{A}^2$

Cl.

Vl. I

Vl. II

Va.

Vc.

D.B.

332

Vl. I

Vl. II

Va.

Vc.

D.B.

341

Ob.

Cl.

Bs.

Vl. I

Vl. II

Va.

Vc.

D.B.

## Postlude

## **Postlude**

### **Angel Concert: Jubilate Deo, Allegro ♩ = 120**

**Benedict & Scholastica sing and dance with the angels.**

**Postlude**  
 Angel Concert: Jubilate Deo, Allegro  $\text{♩} = 120$   
 Benedict & Scholastica sing and dance with the angels.

The musical score consists of two systems of music. The first system, spanning from the top of the page to the middle of the page, includes staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon. The second system, starting at the middle of the page, includes staves for Horns, Trumpets, Trombones, and Tuba. The score concludes with a final system at the bottom of the page featuring staves for Timpani, Violins I, Violins II, Violas, Cellos, and Double Bass. Each system begins with a dynamic marking of  $ff$  followed by a measure of silence or rest.

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

Hn.

Tr.

Tb.

Tuba

Timp.

VII I

VII II

Va.

Vc.

D.B.

The score consists of two systems of staves. The first system (measures 1-4) features woodwind entries: Flute, Oboe, Clarinet, Bassoon, and Bassoon/C. Bassoon. The second system (measures 5-8) features brass entries: Horn, Trombone, Trombone/Tuba, and Tuba. The score concludes with a final section involving the strings: Violin I, Violin II, Viola, Cello, and Double Bass.

13

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

This section shows the parts for Picc., Fl., Ob., Cl., B. Cl., Bs., and C. Bn. The Picc. part has a single note. The Fl. part has a melodic line with dynamics f and ff. The Ob. part has a melodic line with dynamics f and ff. The Cl. part has a melodic line with dynamics f and ff. The B. Cl. part has a single note. The Bs. and C. Bn. parts have single notes.

13

Hn.

Tr.

Tb.

Tuba

This section shows the parts for Hn., Tr., Tb., and Tuba. The Hn. part has a melodic line with dynamics f and ff. The Tr. part has a melodic line with dynamics f and ff. The Tb. and Tuba parts have single notes.

Timpani

The Timpani part has a single note.

13

Vi. I

Vi. II

D.B.

This section shows the parts for Vi. I, Vi. II, and D.B. The Vi. I part has a melodic line with dynamics f and ff. The Vi. II part has a melodic line with dynamics f and ff. The D.B. part has a single note.

18

Tb. *ff*

Tuba *ff*

Timp.

18

VI. I

VI. II

24

Fl.

Ob.

Cl.

Bs.

24

Hn.

Tr.

Timp.

24

VI. I

VI. II

29

Hn. {

Tb. {

VI. I

VI. II

Va.

Vc.

35

Picc. *p*

Fl. I. *p*

Ob. *p*

E. Hn.

Hn. a2 *p*

Hn. a2 *p*

Tuba

*mp*

35

Vl. I. *p*

Vl. II. *p*

Va. *p*

Vc. *p*

*ff*

*mf*

*ff*

*f*

*p*

40

Picc. I. *p*

Fl.

Ob. *p* *p*

Cl. *p*

Hn. *ff*

Tr. *ff*

Tb. *ff*

Tuba *p* *ff*

Tim. *ff*

VI. I *p* *ff*

VI. II *pp* *ff*

Va. *pp*

Vc. *p* *mf*

D.B. *ff*

This musical score page contains six systems of music. The first system includes Piccolo, Flute, Oboe, Clarinet, Horn, Trombone, Bassoon, Tuba, and Timpani. The second system includes Violin I, Violin II, Viola, Cello, and Double Bass. Measure 40 begins with a dynamic of *p*. The Flute and Oboe play eighth-note patterns. The Clarinet and Bassoon provide harmonic support. The Horn, Trombone, and Bassoon play eighth-note patterns. The Tuba and Timpani enter with eighth-note patterns. The third system continues with eighth-note patterns from the Tuba and Timpani. The fourth system features sustained notes from the Violins and Violas. The fifth system shows rhythmic patterns from the Double Bass. The sixth system concludes with eighth-note patterns from the Double Bass.

48

Vl. I

Vl. II

Va.

Vc.

D.B.

Musical score for orchestra and piano, page 12, measures 56-57. The score includes parts for Picc., Fl., Ob., E. Hn., Cl., Vi. I, and Vi. II. Measure 56 starts with a rest followed by eighth-note patterns from Flute, Oboe, Clarinet, and Bassoon. Measure 57 begins with a piano dynamic, followed by eighth-note patterns from Flute, Oboe, Clarinet, and Bassoon.

66

Picc. -

Fl. -

Ob. -

Cl. -

Vi. I -

Vi. II -

Va. -

Vc. -

D.B. -

*pp*

79

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Vi. I -

Vi. II -

Va. -

Vc. -

D.B. -

94 1.

Fl.

E. Hn.

Cl.

B. Cl.

94

Vl. I

Vl. II

Va.

Vc.

109

Tr.

109

Vl. I

Vl. II

Va.

Vc.

125

Fl. Ob. Cl.

I. *p* *mf* *mf*

Tr. *p* *mf* *mf*

125

VI. I VI. II Va. Vc.

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

140

Fl. Ob. Cl.

I. *p* *mf*

Tr. *p* *mf*

140

VI. I VI. II Va. Vc.

*mf*

I.

155

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

155

Vl. I

Vl. II

Va.

Vc.

D.B.

*pp*

*pp*

I.

170

Fl.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

*p*

*I.*

*p*

170

Vl. I

Vl. II

Va.

Vc.

D.B.

184

Picc. I. a2 f

Fl. a2 f

Ob. f

E. Hn.

B. Cl.

Hn. a2 f

Tr. I. f

II. f

a2 f

Tb. III. f

Tuba f

Timp. ff

VI. I p f ff

VI. II p f ff

Va. ff

Vc. ff

D.B. f ff

Musical score for orchestra and brass section, page 196. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B. Cl.), Bassoon (Bs.), Bassoon (C. Bn.), Horn (Hn.), Trombone (Tr.), Trombone (Tb.), Tuba, Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Cello (Va.), Double Bass (Vc.), and Double Bass (D.B.). The score shows various musical staves with notes, rests, and dynamic markings like *f*, *ff*, and *fff*. Measures 196-197 are shown, with measure 196 starting at *f* and measure 197 starting at *ff*.

134

202

Fl.

Ob.

Cl.

B. Cl.

Bs.

C. Bn.

Hn.

Tr.

Tb.

Tuba

Tim.

Vl. I

Vl. II

Va.

Vc.

D.B.

208

Picc. -

Ob. I. *mf*

E. Hn. *mf*

This section shows three staves. The Picc. staff has a single note followed by a rest. The Ob. staff has a sixteenth-note pattern starting with a forte dynamic *mf*. The E. Hn. staff has a similar sixteenth-note pattern starting with a mezzo-forte dynamic *mf*.

208

Hn. a2 *f* *p*

Tb. a2 *f* *p*

III. a2 *f* *p*

This section shows four staves. The Hn. staff has a sixteenth-note pattern starting with a forte dynamic *f*, followed by a piano dynamic *p*. The Tb. staff has a similar sixteenth-note pattern starting with a forte dynamic *f*, followed by a piano dynamic *p*. The III. staff has a similar sixteenth-note pattern starting with a forte dynamic *f*, followed by a piano dynamic *p*.

208

Vl. I *mf* *p*

Vl. II *mf* *p*

Va. *p* *f* *p*

This section shows three staves. The Vl. I staff has a sixteenth-note pattern starting with a mezzo-forte dynamic *mf*, followed by a piano dynamic *p*. The Vl. II staff has a sixteenth-note pattern starting with a mezzo-forte dynamic *mf*, followed by a piano dynamic *p*. The Va. staff has a sixteenth-note pattern starting with a piano dynamic *p*, followed by a forte dynamic *f*, and then a piano dynamic *p*.

213

Picc. -

Ob. -

Hn. -

Tr. -

Tb. -

Tuba -

Timp. -

VI. I -

VI. II -

Va. -

Vc. -

D.B. -

*f*

*ff*

*a2*

*ff*

*a3*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*p*

*mf*

*ff*

220

Picc. 

Fl. 

Ob. 

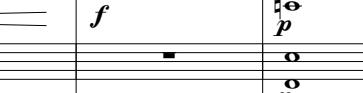
E. Hn. 

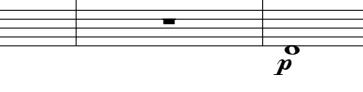
Cl.   
*p*

220

Vi. I   
*p*

Vi. II   
*p*

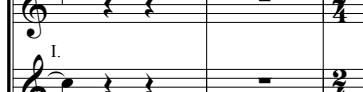
Va.   
*mf*

Vc.   
*f*

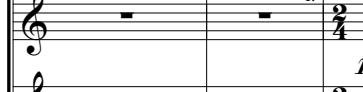
D.B.   
*p*

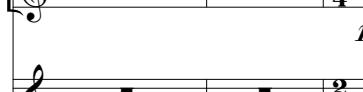
228

Picc. 

Fl.   
*l.*

Ob. 

E. Hn.   
*l.*

Cl.   
*p*

B. Cl.   
*p*

Tr.   
*mf*

228

Vi. I   
*pp*

Vi. II   
*pp*

Va.   
*p*

241 I.

Fl. E. Hn. Cl. B. Cl. Bs. Tr. VI. I. VI. II. Va. Vc.

mf

mp

255 Picc. Fl. Ob. E. Hn. Cl. B. Cl. Bs. VI. I. VI. II. Va. Vc.

f

mp

mp

267

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

267

Hn.

Tb.

267

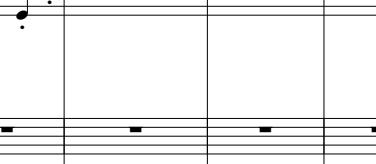
VI. I

VI. II

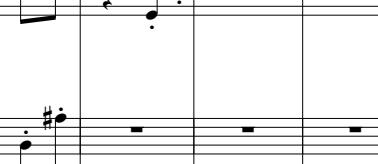
Va.

Vc.

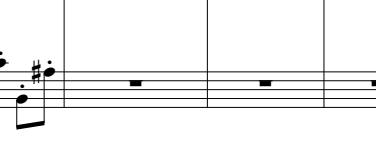
280

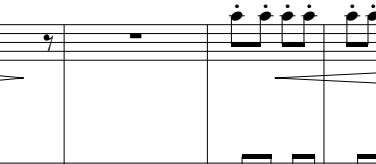
Picc. 

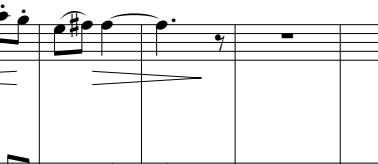
Fl. I. 

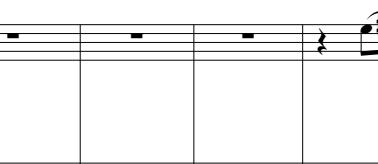
E. Hn. 

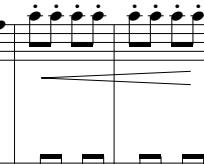
Cl. 

B. Cl. 

Hn. 

a2 

a3 

Tr. 

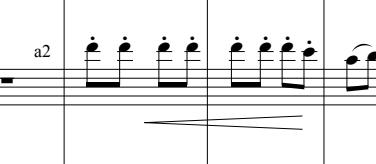
Tb. 





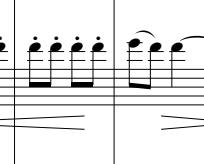


280

VI. I 

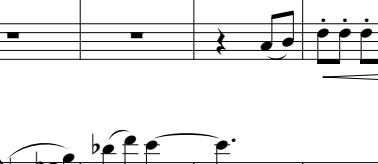
VI. II 

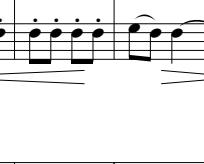
Va. 

Vc. 

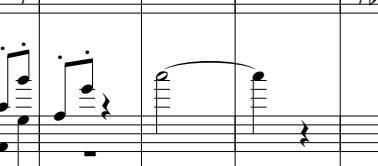
D.B. 



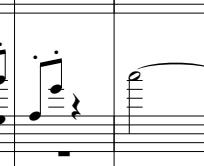


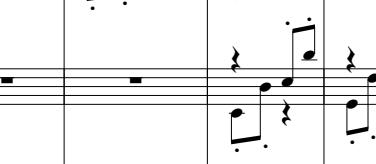


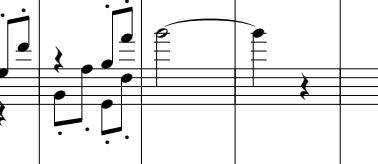
mp 

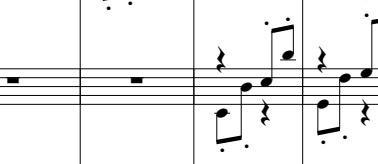






mp 







293

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

Hn. Tr. Tb. Tuba

Timpani

293

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

This page contains three staves of a musical score. The top staff includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Bassoon/C. Bassoon, and C. Bassoon. The middle staff includes Horn, Trombone, Trombone/Tuba, and Tuba. The bottom staff includes Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 293 begins with a dynamic of 3. The woodwinds play eighth-note patterns, while the brass provide harmonic support. The strings enter in measure 294 with eighth-note patterns, creating a rhythmic foundation for the subsequent measures.

305

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

**Hn.**   
**Tb.**   
**Tuba**

Timp.

305

VI. I

VI. II

Va.

Vc.

D.B.

316

Picc. *f*

Fl. *f*

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn. *f* ff

316 a2

Hn. *f*

a2

Tr. *f*

a3

Tb. *f* ff

*f*

Tuba *f* ff

Timp. *f* ff

316

VI. I *f*

VI. II

Va.

Vc. *f*

D.B. *f* ff

325

Picc.

Fl.

Ob.

E. Hn.

Cl.

Bs.

C. Bn.

Hn. a2 ff

Hn. a2 ff

Tr. a2 ff

Tb. a3 ff

Tuba

Timp.

325

Vl. I

Vl. II

Va.

Vc.

D.B.

332

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

Bs. -

C. Bn. -

Hn. a2 -

Tr. a2 -

Tb. a3 -

Tuba -

Timp. -

VI. I -

VI. II -

Va. -

Vc. -

D.B. -

338

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bs.

C. Bn.

Hn. a2

Tr.

Tb.

Tuba

Timp.

338

Vl. I

Vl. II

Va.

Vc.

D.B.

This page contains three systems of musical notation. System 1 (measures 338-339) begins with a Piccolo entry followed by Flute, Oboe, and English Horn. The instrumentation then shifts to Clarinet, Bassoon, and Bassoon/C. Bassoon. System 2 (measures 339-340) introduces Trombones and Tubas, with dynamic markings ff and ffff. System 3 (measures 340-341) continues with brass entries, including Trombones, Tubas, Timpani, and Double Bass.