for brother Abraham and all the Sons of Benedict

LIFE OF BENEDICT

for orchestra

JOHN WEBBER

201008

www.webbermusic.org

LIFE OF SAINT BENEDICT

SDG
JCW
2010

ORCHESTRA:

piccolo
2 flutes
2 oboes
cor anglais
2 clarinets in B♭
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ago containing an article about hobbies in the monastery, in which I mentioned having a shelf full of unperformed and unpublished music, because after vespers, they asked if they could have some copies of the music to typeset and put online.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 the 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 founds 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 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
St. Gregory's Abbey
Three Rivers, Michigan

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

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

John Webber
June 2010

BENEDICT AND GREGORY

Some information on Benedict and Gregory taken from WIKIPEDIA:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

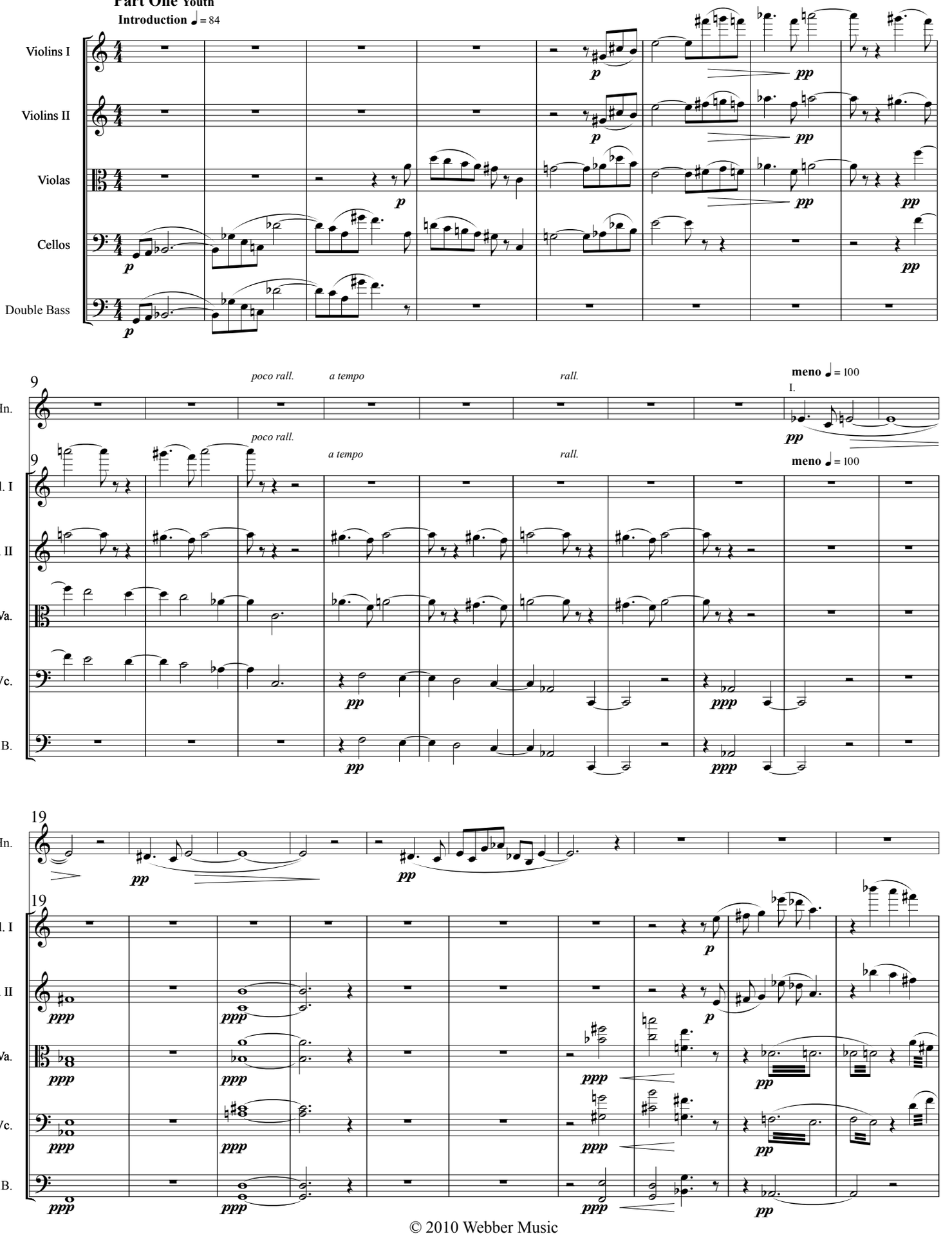
LIFE OF SAINT BENEDICT

Life of Saint Benedict

John Webber 201008

Part One Youth

Introduction ♩ = 84



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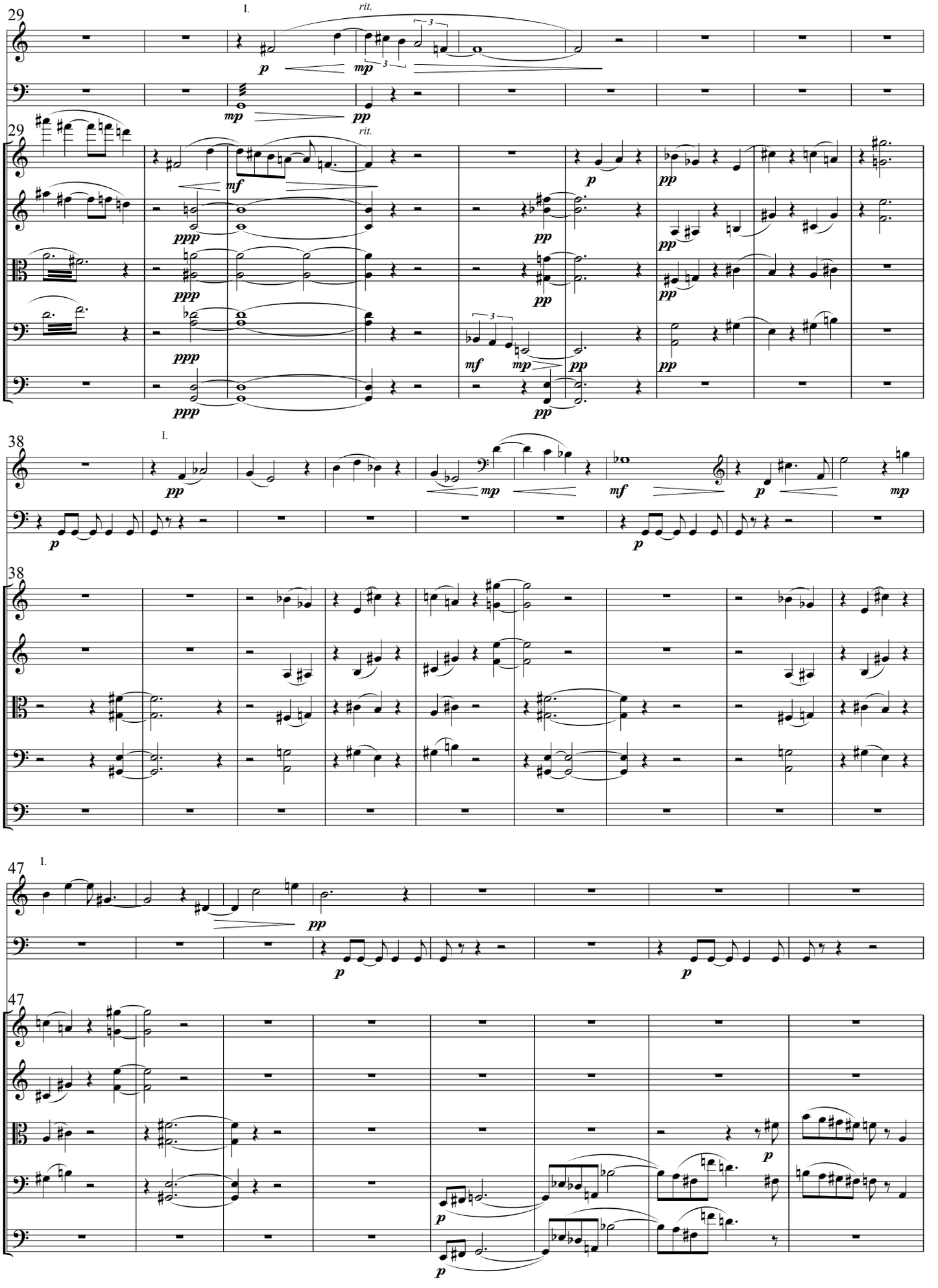
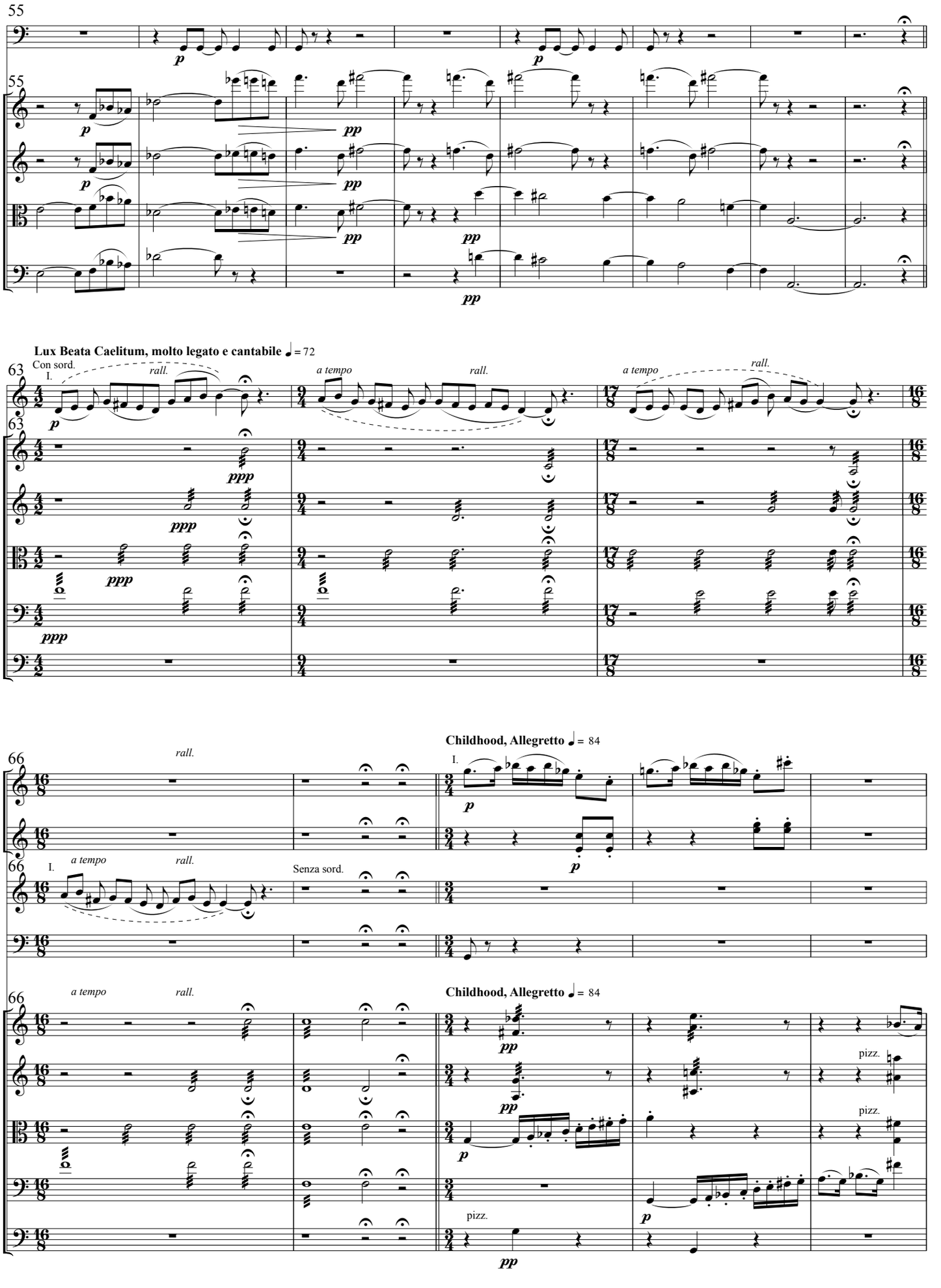
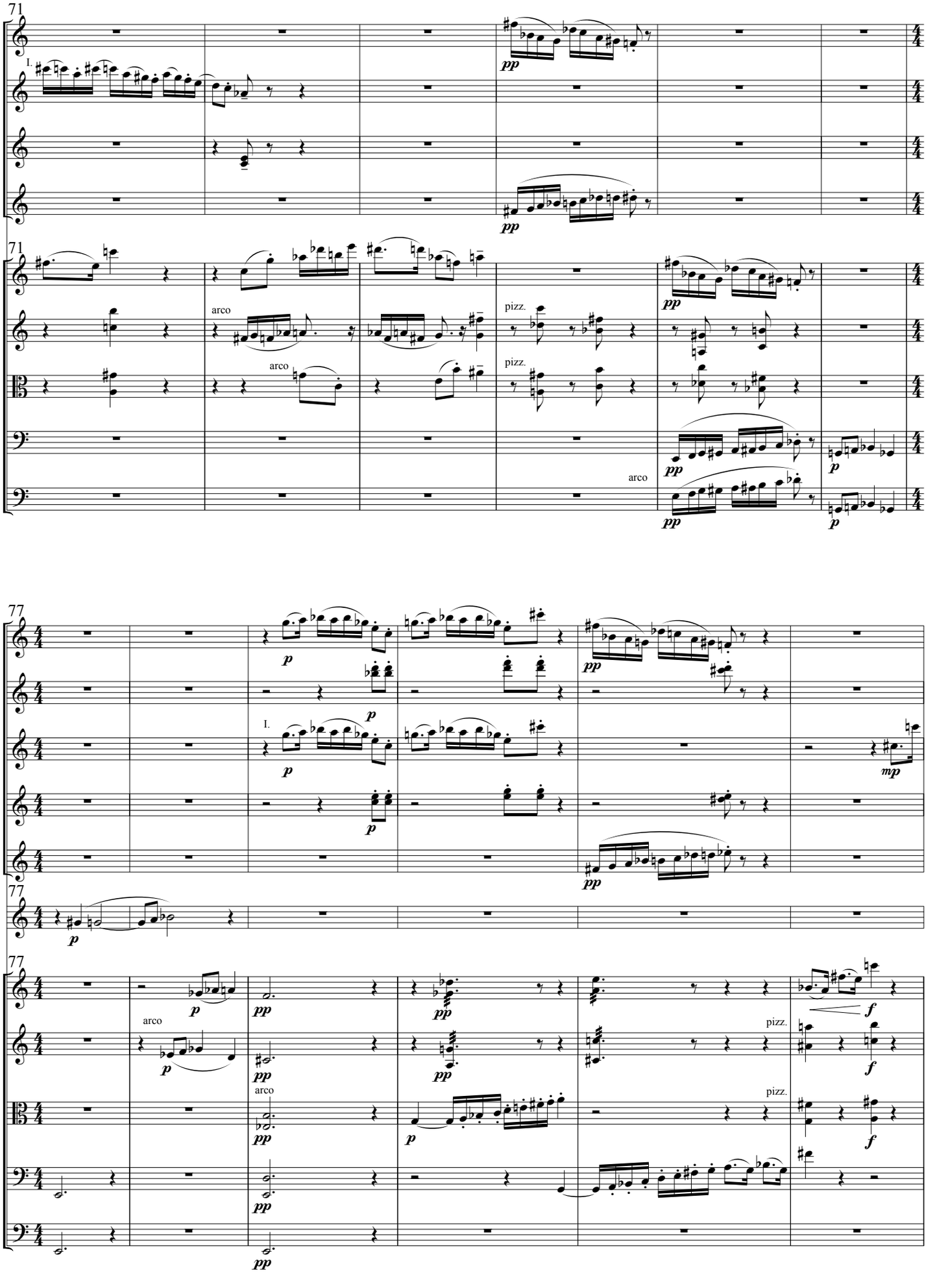

29
I.
rit.
Hn.
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
38
47


55
Timp.
55
Vl. I
Vl. II
Va.
Vc.
p
pp
Lux Beata Caelitum, molto legato e cantabile ♩= 72
63
Con sord.
I.
rall.
a tempo
rall.
a tempo
rall.
Hn.
63
Vl. I
Vl. II
Va.
Vc.
D.B.
ppp
66
rall.
Childhood, Allegretto ♩= 84
I.
Ob.
Cl.
66
I.
a tempo
rall.
Senza sord.
Hn.
Timp.
66
a tempo
rall.
Childhood, Allegretto ♩= 84
Vl. I
Vl. II
Va.
Vc.
D.B.
pizz.


71
Picc.
I.
Ob.
Cl.
B. Cl.
pp
71
Vl. I
Vl. II
arco
pizz.
Va.
arco
pizz.
Vc.
pp
p
D.B.
arco
pp
p
77
Picc.
p
pp
Fl.
p
Ob.
I.
p
mp
Cl.
p
B. Cl.
pp
77
Hn.
p
77
Vl. I
p
pp
f
Vl. II
arco
p
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pizz.
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Va.
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pizz.
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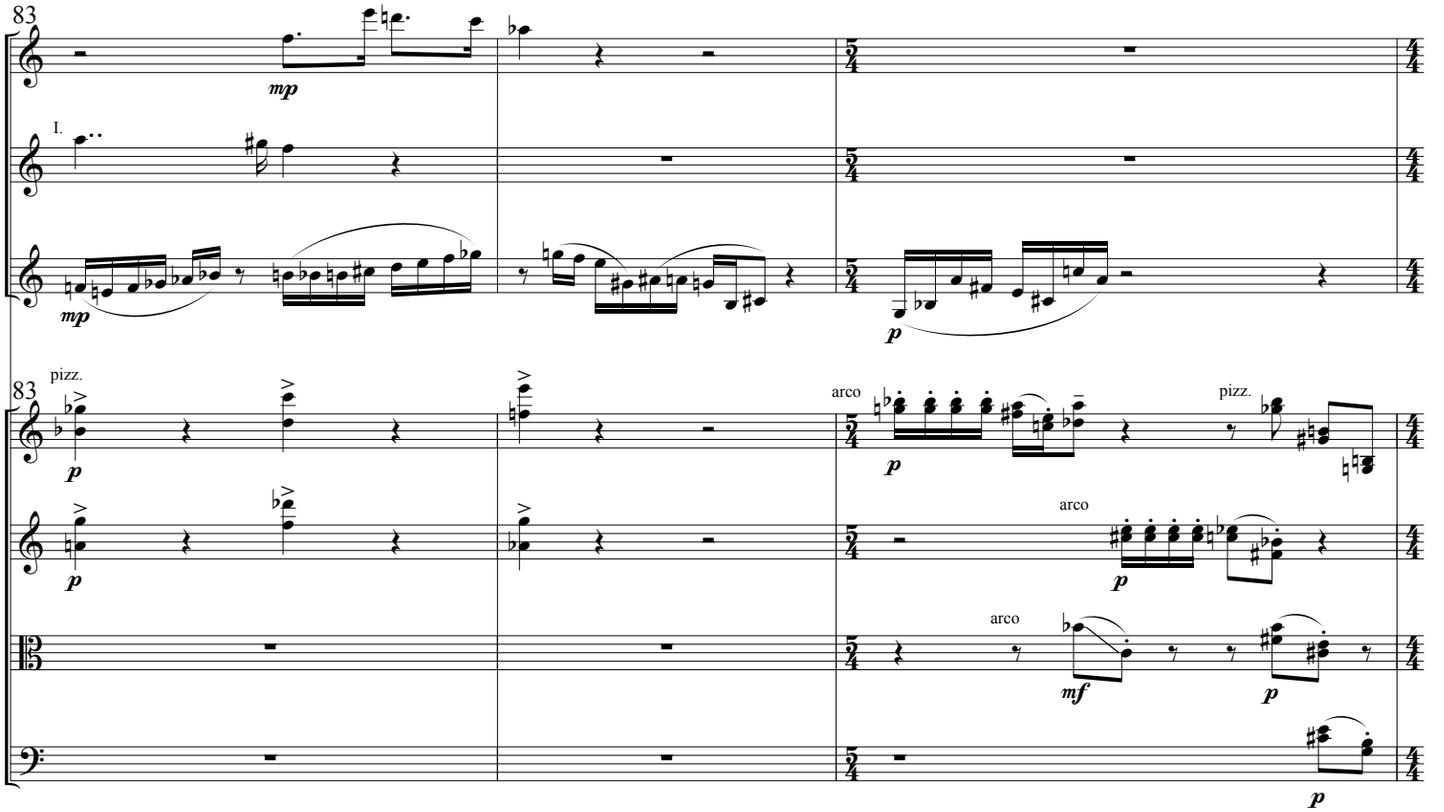
D.B.
pp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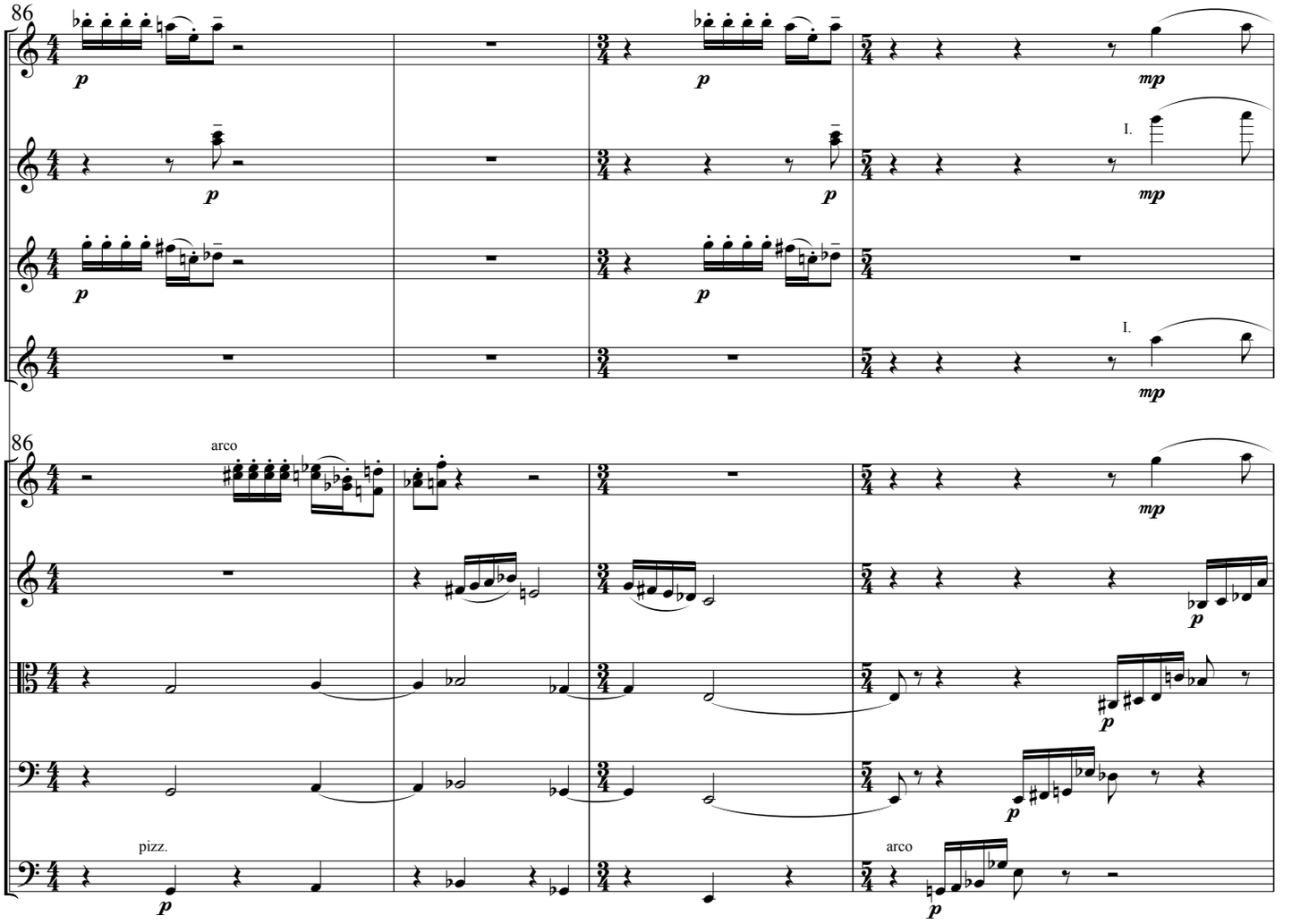
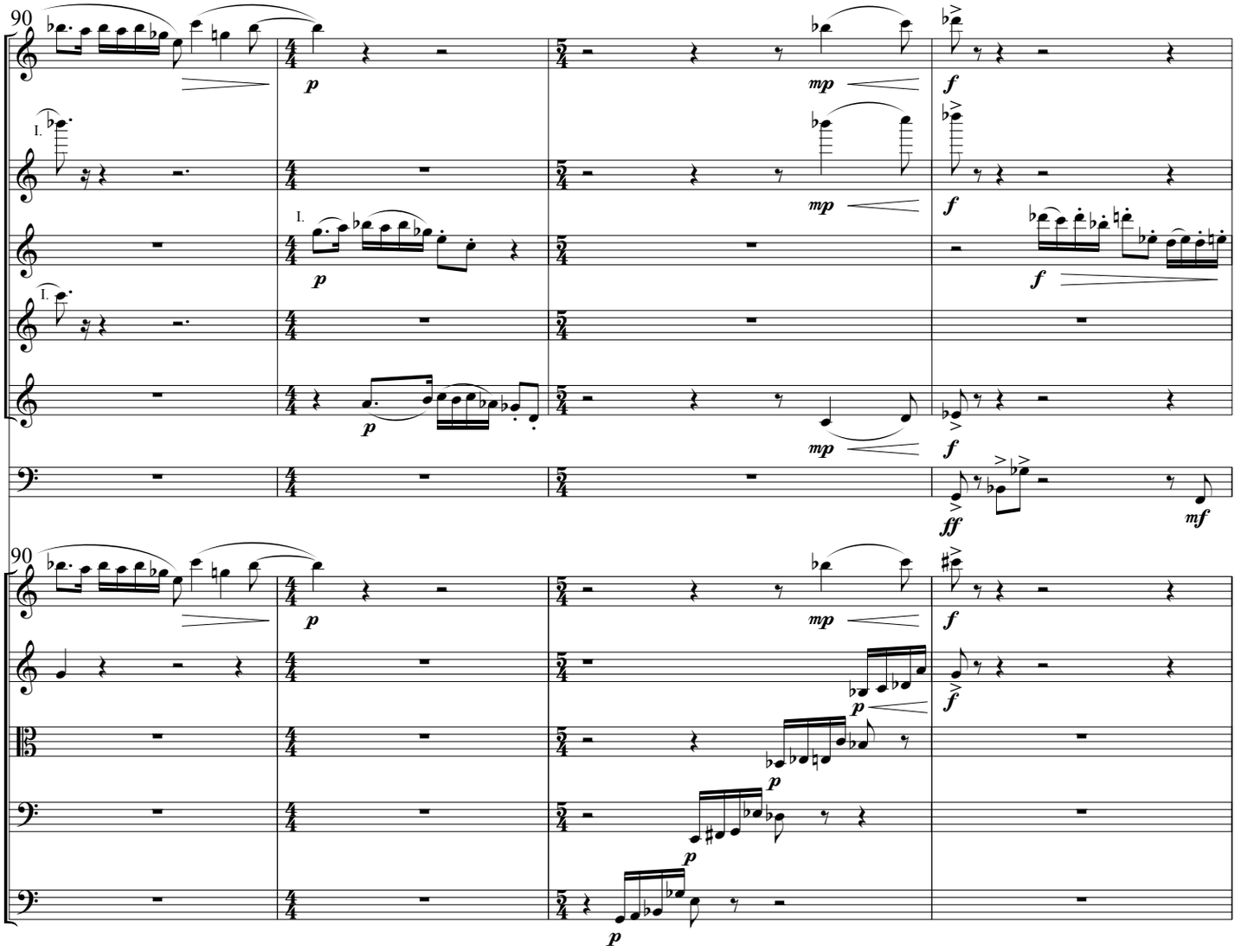
Picc.
mp
I.
Ob.
B. Cl.
mp
p
83
pizz.
Vl. I
p
arco
p
pizz.
Vl. II
p
arco
p
Va.
arco
mf
p
Vc.
p


86
Picc.
p
p
mp
Fl.
p
p
I.
mp
Ob.
p
p
Cl.
I.
mp
86
Vl. I
arco
mp
Vl. II
p
Va.
p
Vc.
p
D.B.
pizz.
p
arco
p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Picc.
Fl.
Ob.
Cl.
B. Cl.
Timp.
Vl. I
Vl. II
Va.
Vc.
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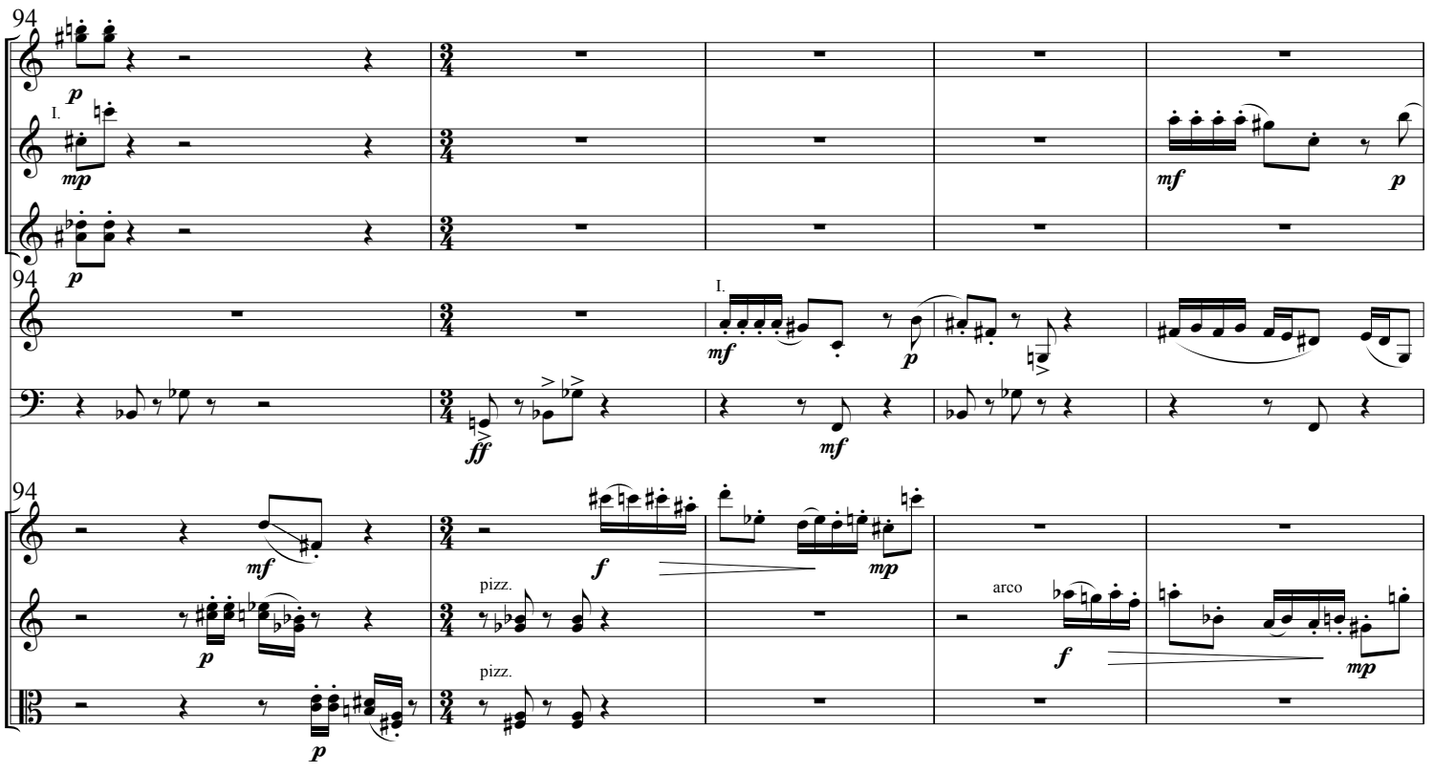
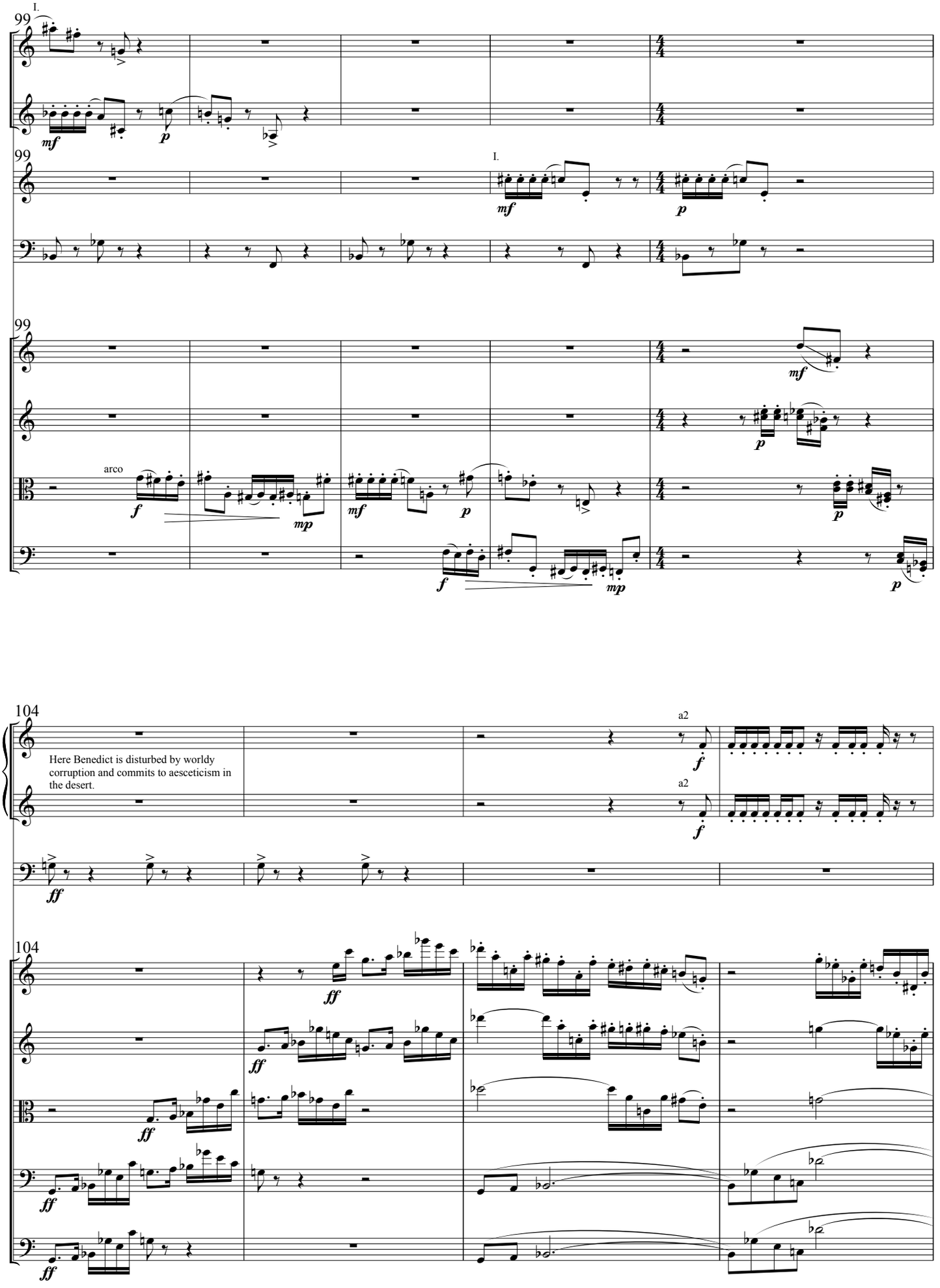
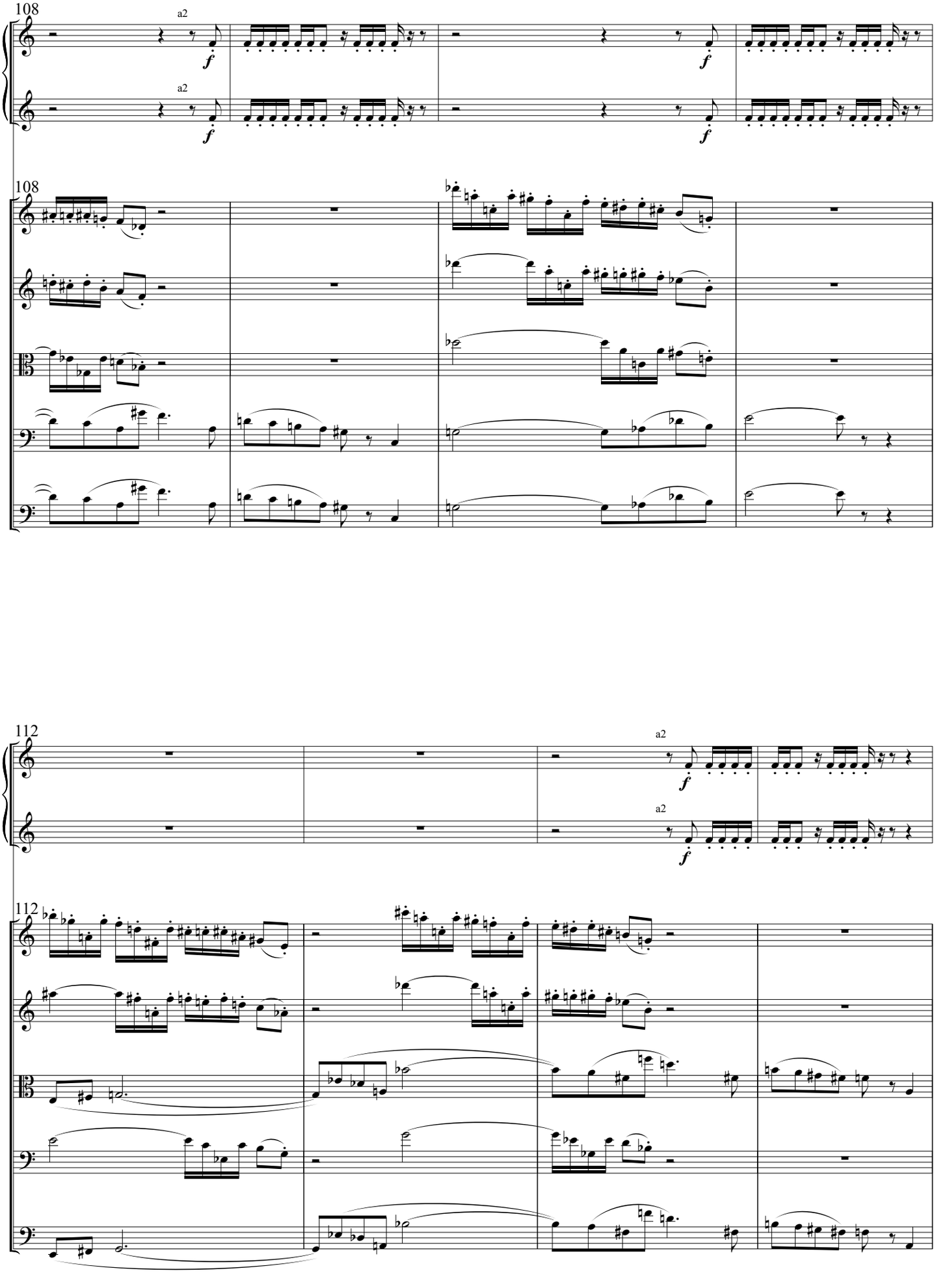
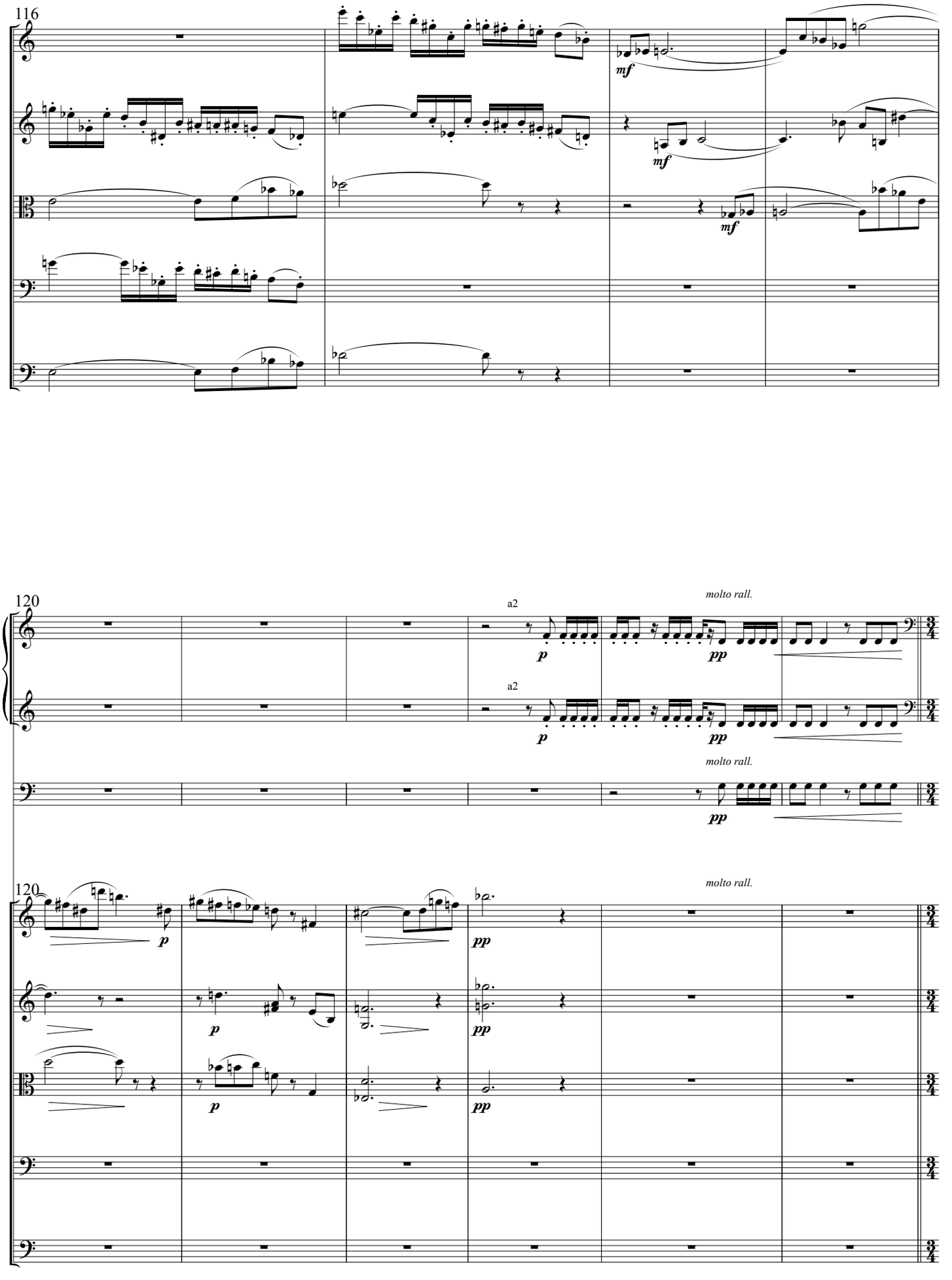
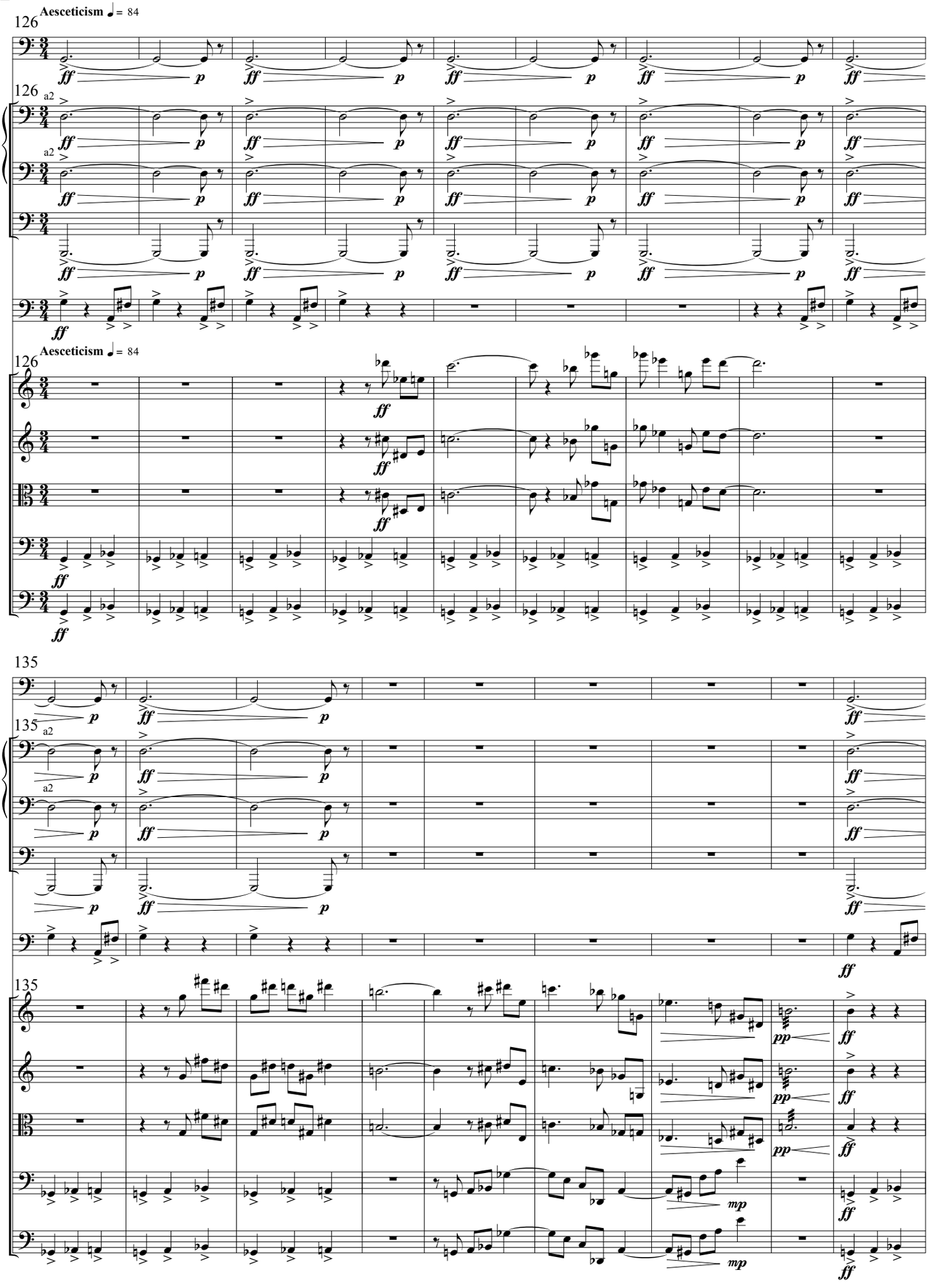
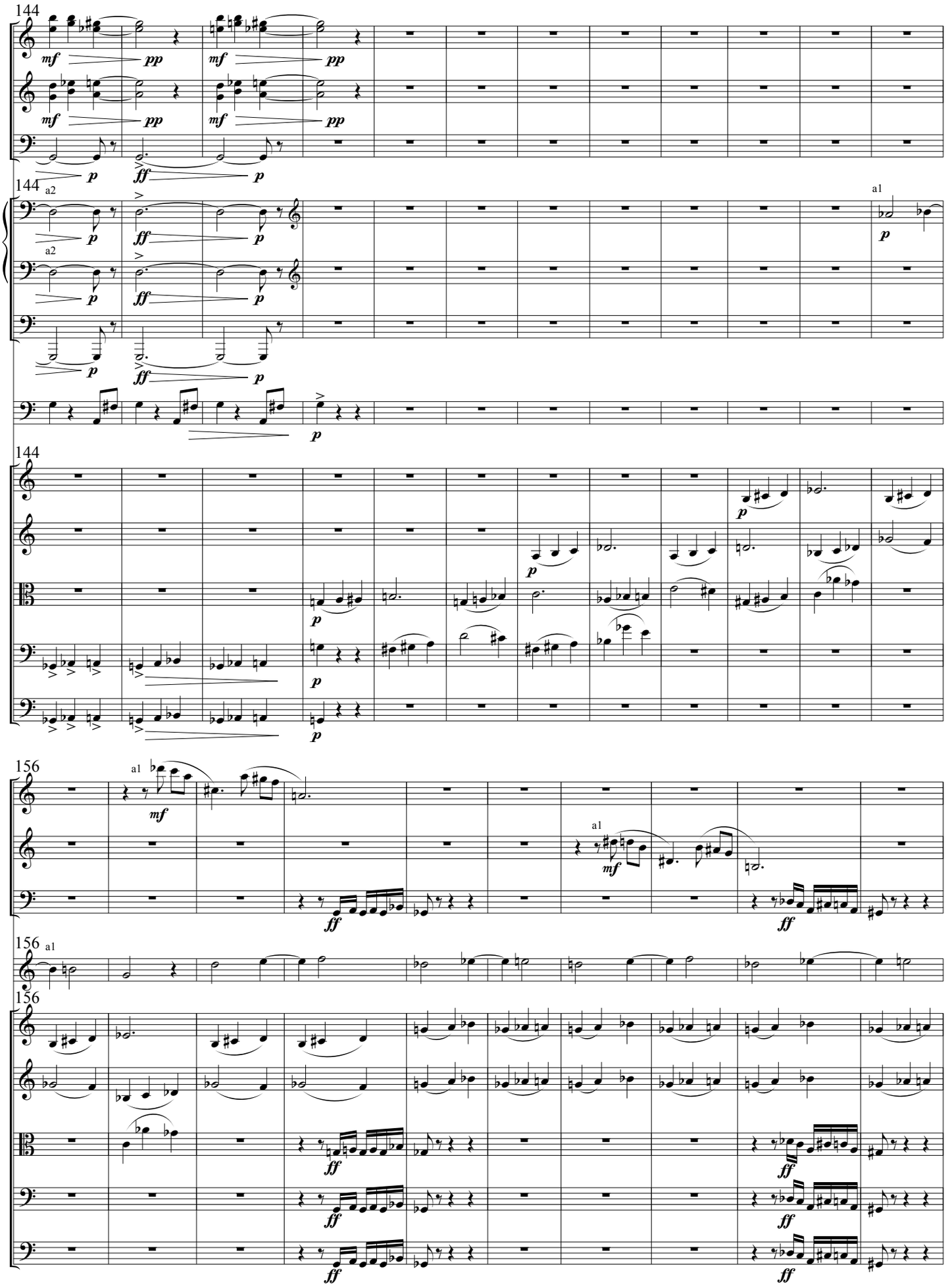

94
Fl.
Ob.
Cl.
Hn.
Timp.
Vl. I
Vl. II
Va.
I.
p
mp
mf
ff
f
pizz.
arco

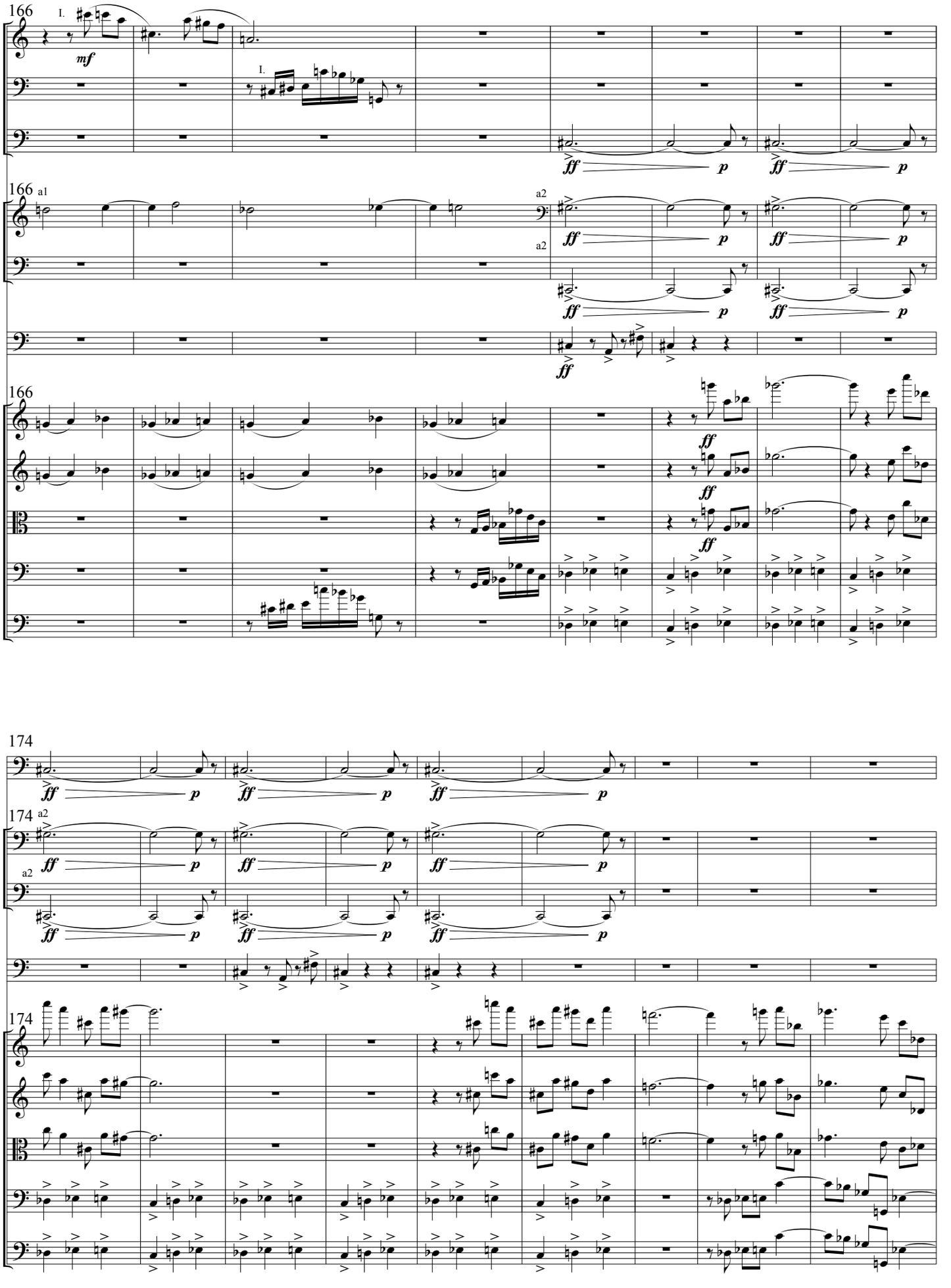

99
I.
Ob.
B. Cl.
Hn.
Timp.
Vl. I
Vl. II
Va.
Vc.
arco
104
Here Benedict is disturbed by worldy corruption and commits to aesceticism in the desert.
a2
D.B.

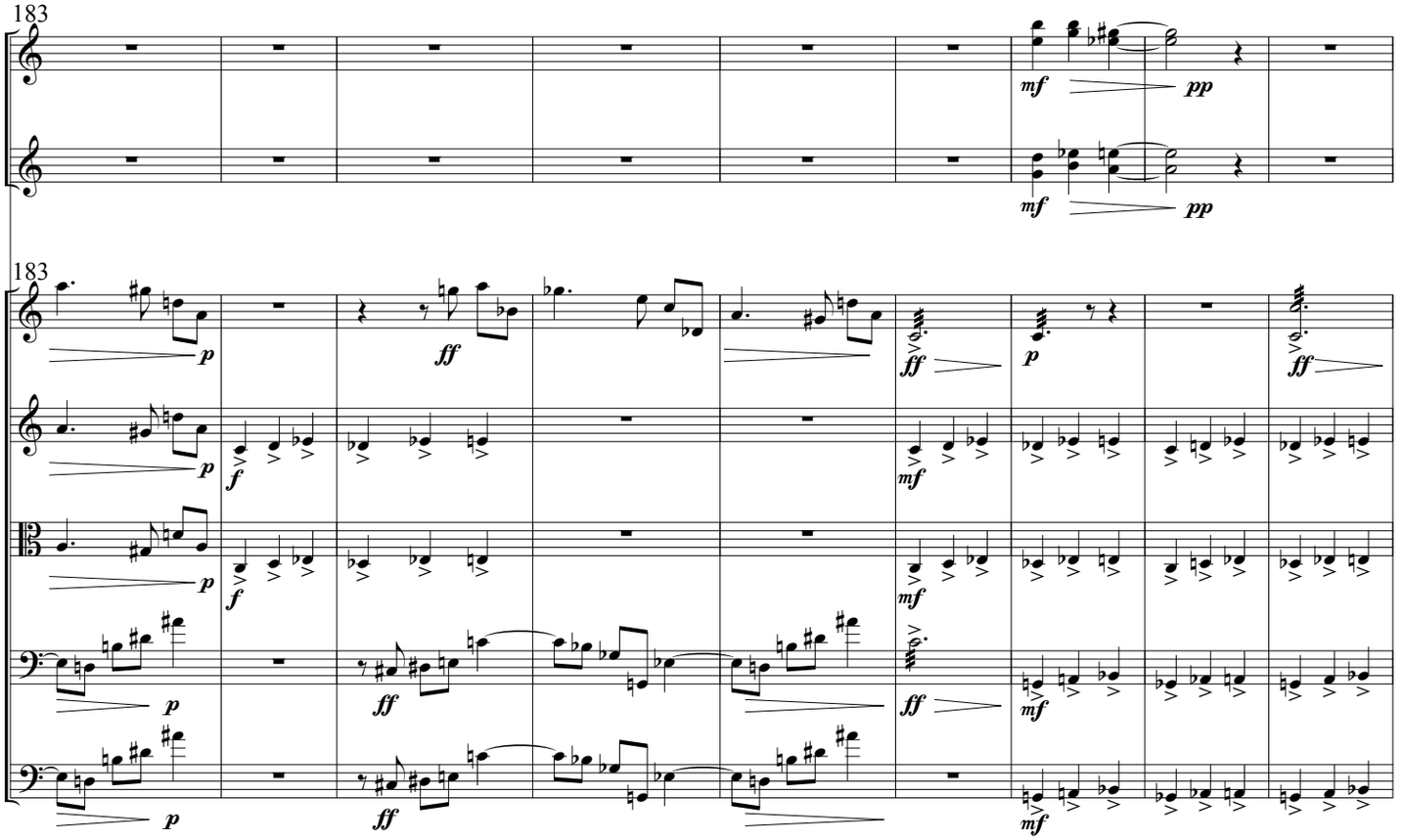

108
a2
f
Hn.
Vl. I
Vl. II
Va.
Vc.
D.B.
112

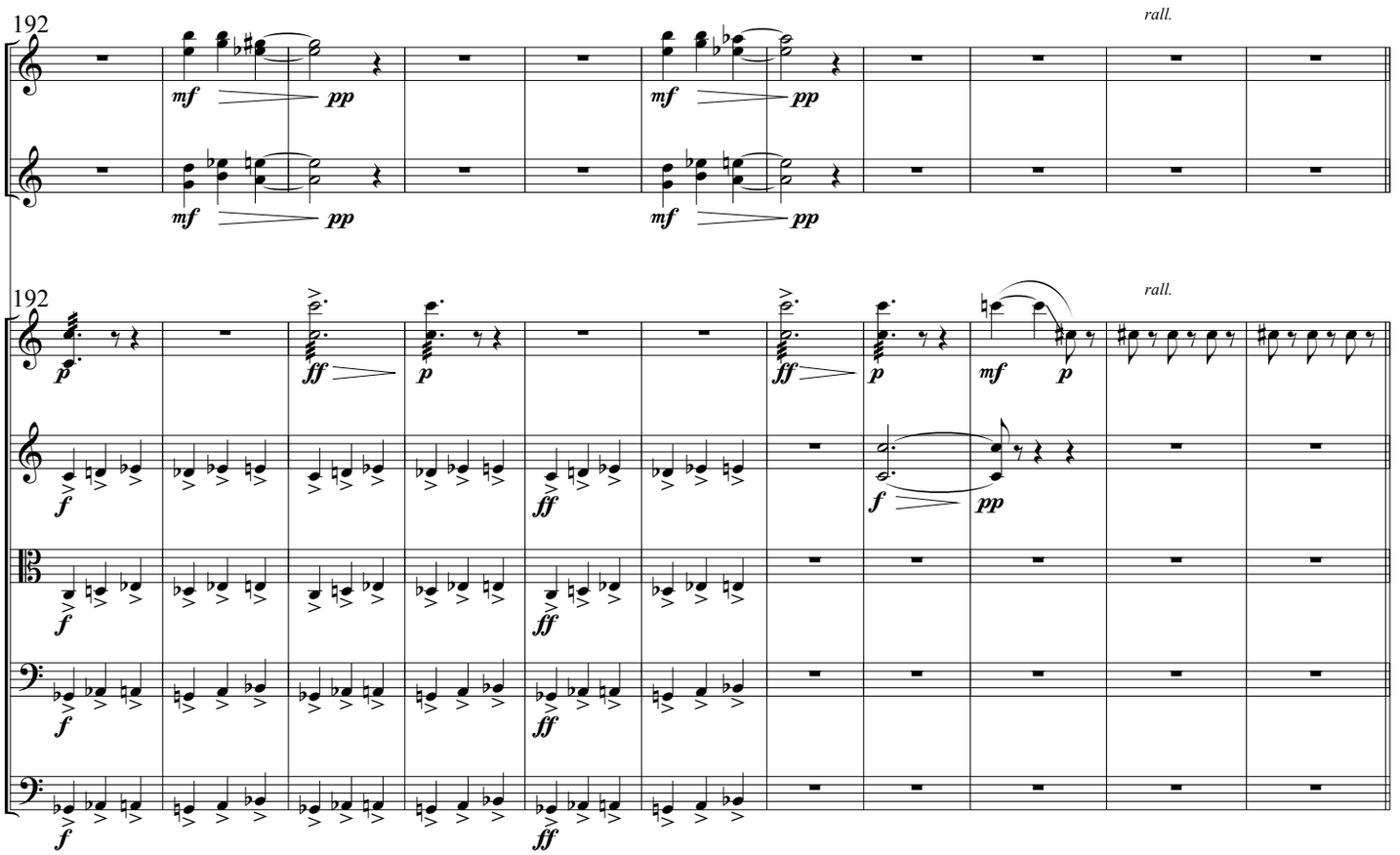

116
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
mf
mf
120
Hn.
a2
a2
molto rall.
p
pp
p
pp
Timp.
molto rall.
pp
120
molto rall.
Vl. I
Vl. II
Va.
Vc.
D.B.
p
pp
p
pp
p
pp

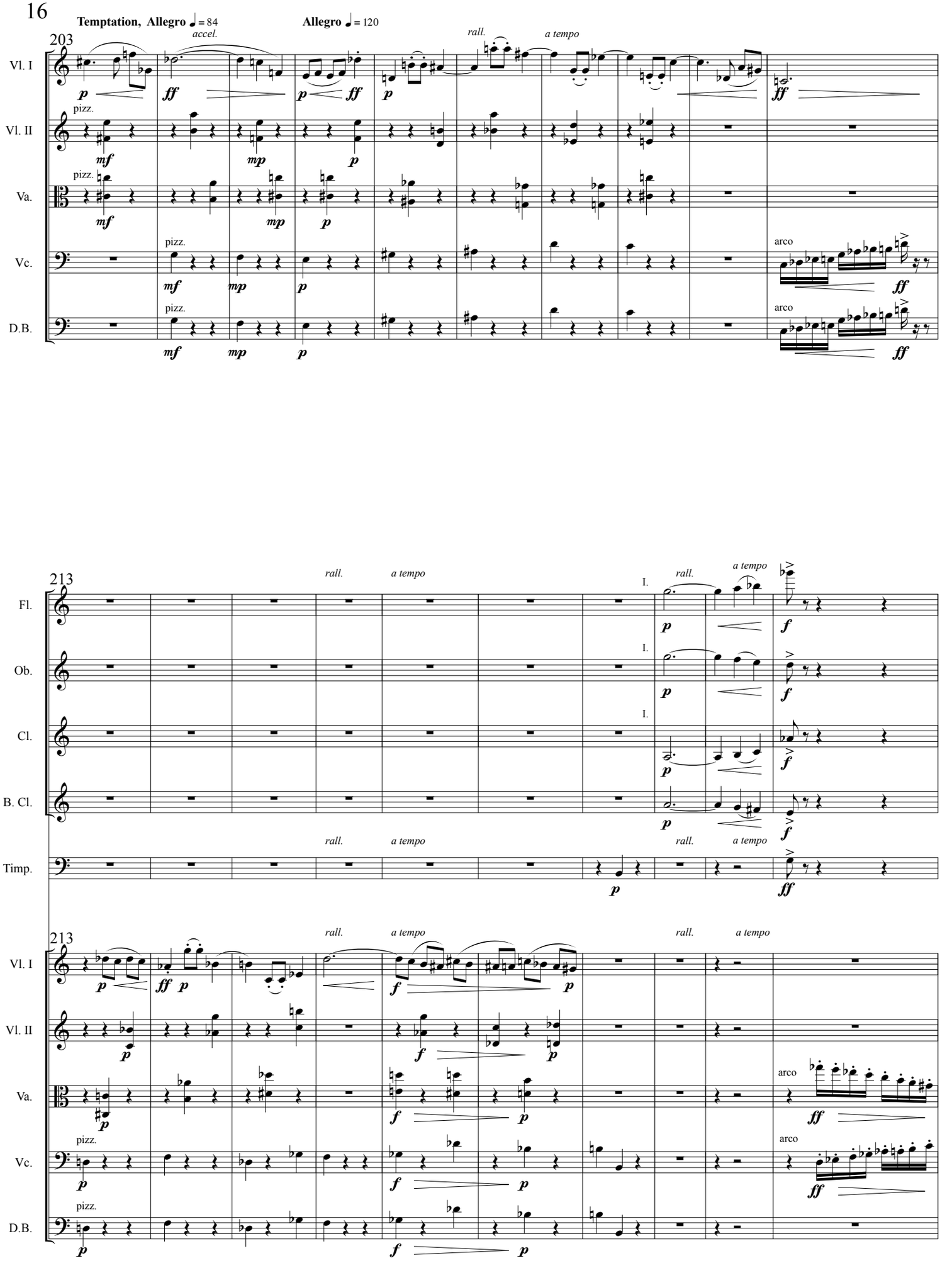

126
Aesceticism ♩= 84
C. Bn.
Hn.
a2
Tuba
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
135
ff
p
mp
pp

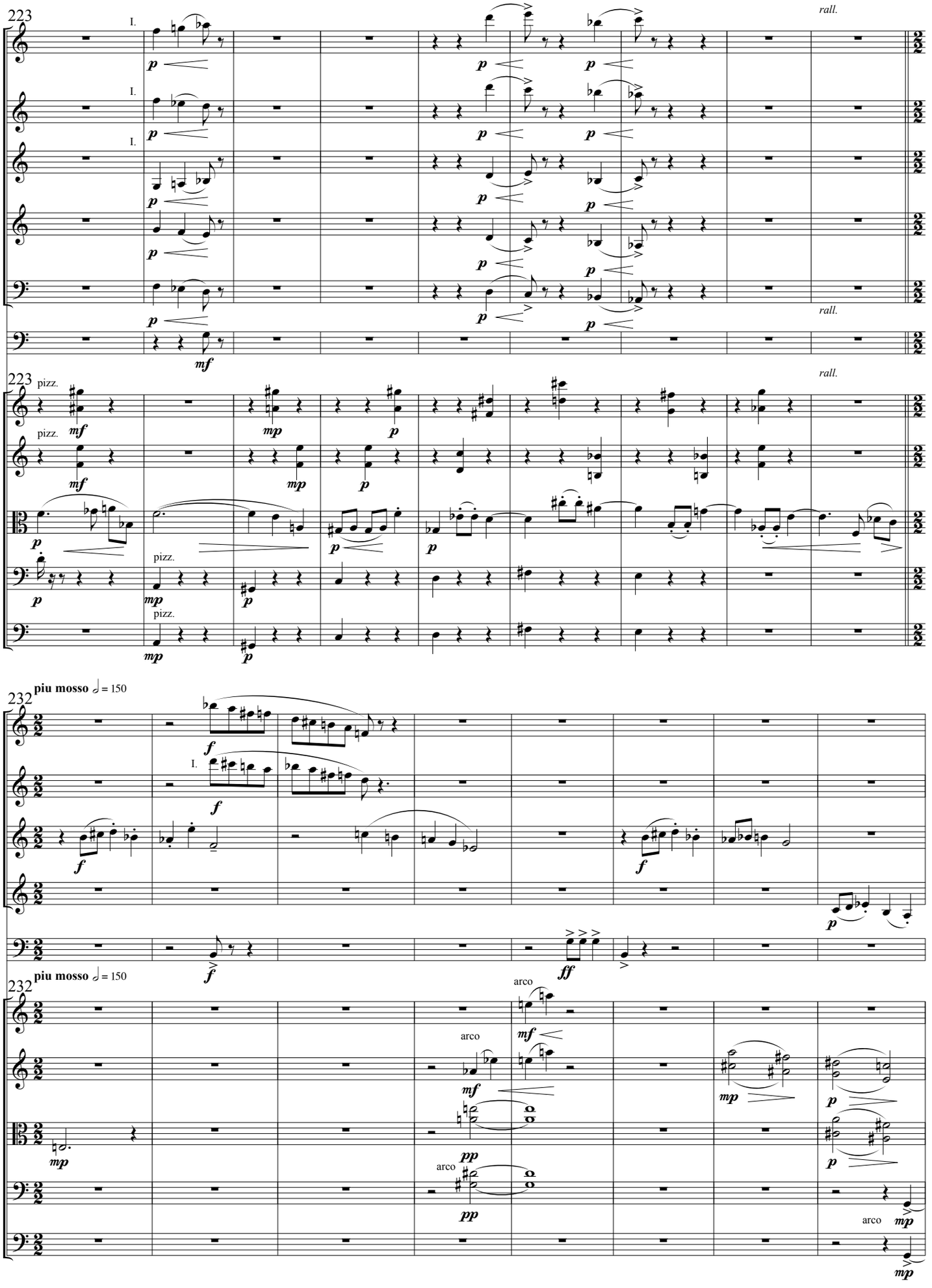

144
Ob.
Cl.
C. Bn.
mf
pp
p
ff
144
a2
Hn.
Tuba
Timp.
a1
144
Vl. I
Vl. II
Va.
Vc.
D.B.
156
a1
156
a1

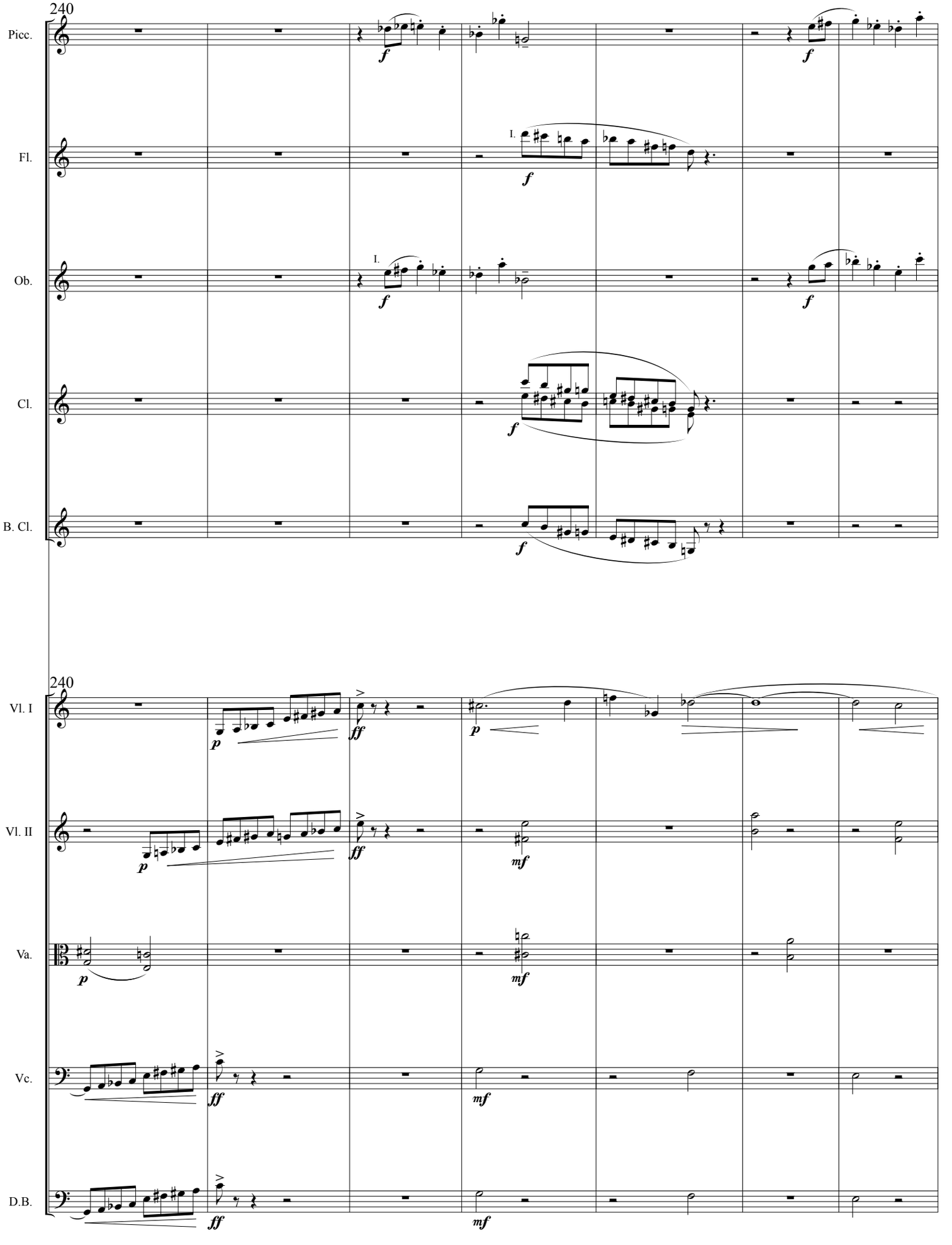

166
I.
Ob.
mf
Bs.
I.
C. Bn.
ff
p
166 a1
Hn.
a2
Tuba
Timp.
166
Vl. I
Vl. II
Va.
Vc.
D.B.
174
174 a2
174

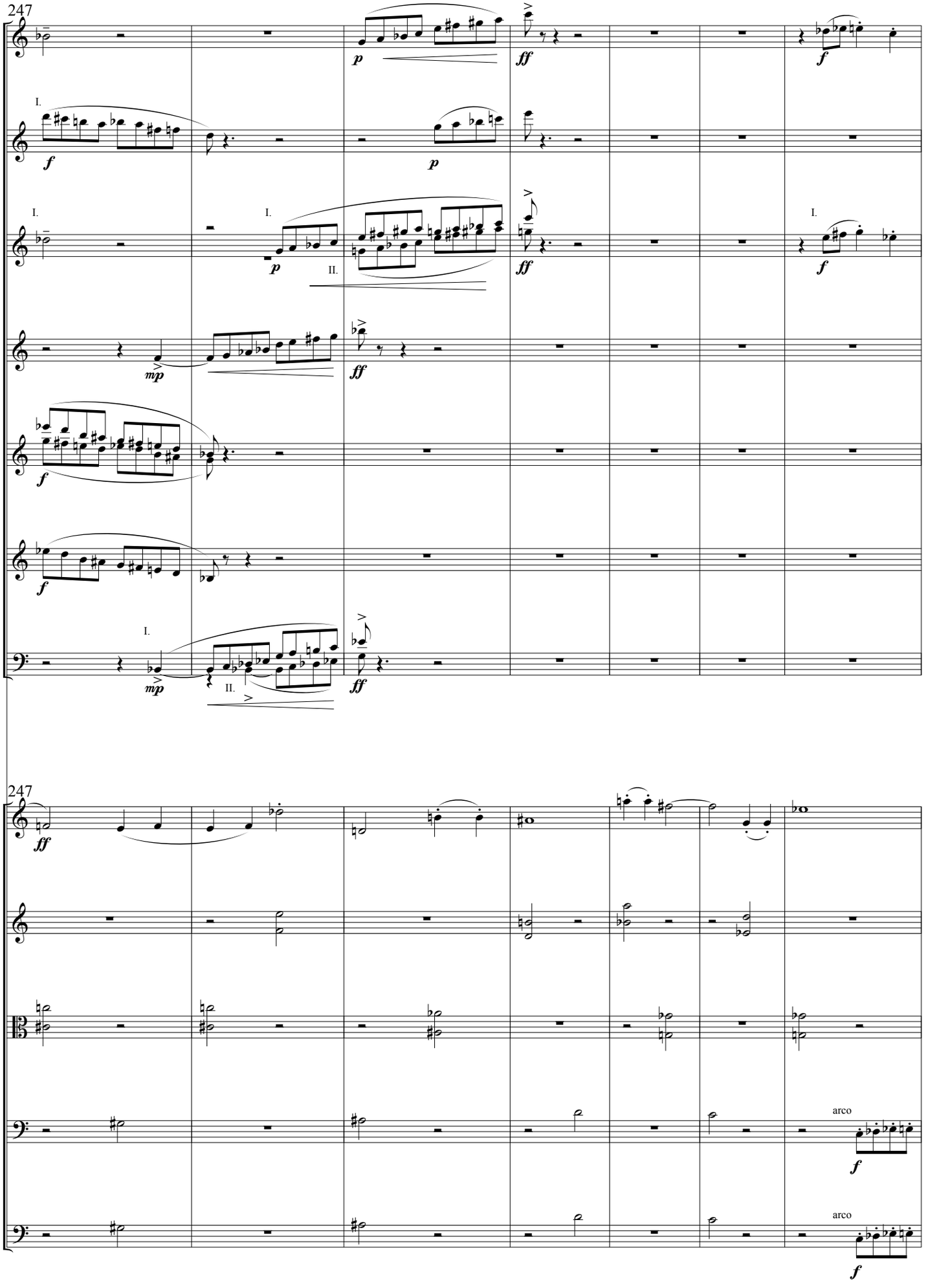

183
Ob.
Cl.
183
Vl. I
Vl. II
Va.
Vc.
D.B.

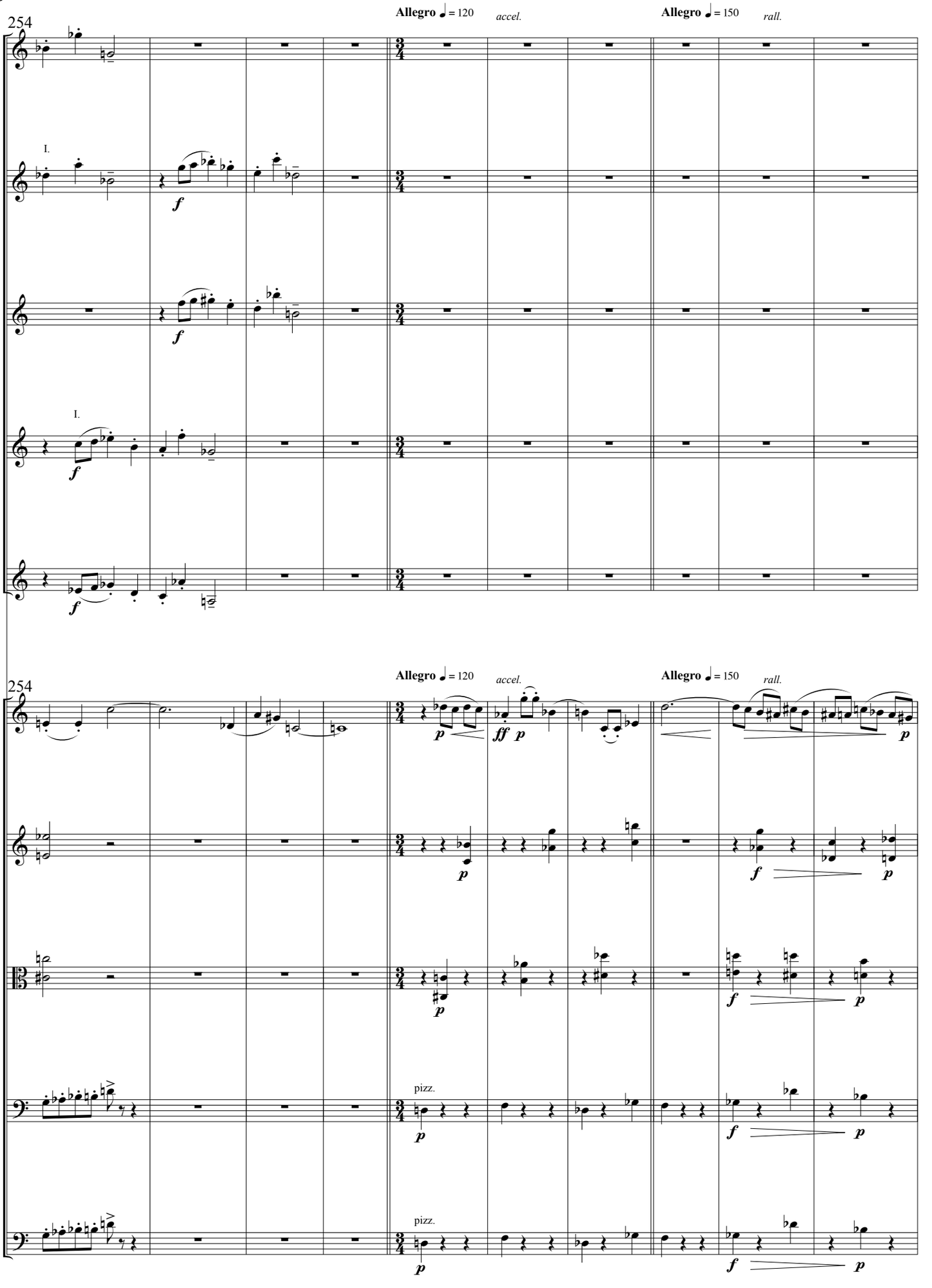

192
rall.
Ob.
Cl.
192
rall.
Vl. I
Vl. II
Va.
Vc.
D.B.

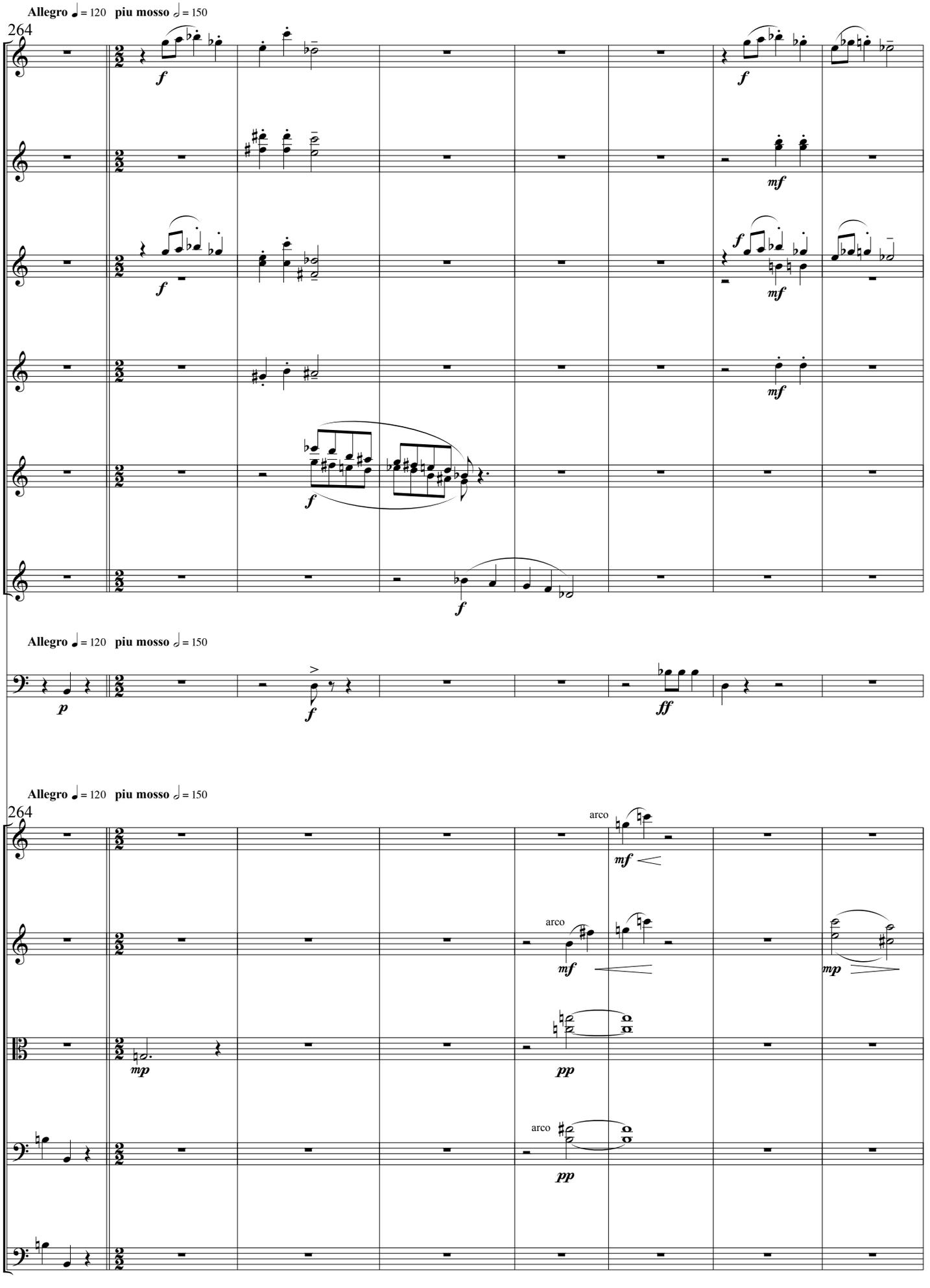

Temptation, Allegro ♩= 84
Allegro ♩= 120
203
accel.
rall.
a tempo
Vl. I
Vl. II
Va.
Vc.
D.B.
pizz.
arco
213
Fl.
Ob.
Cl.
B. Cl.
Timp.
I.

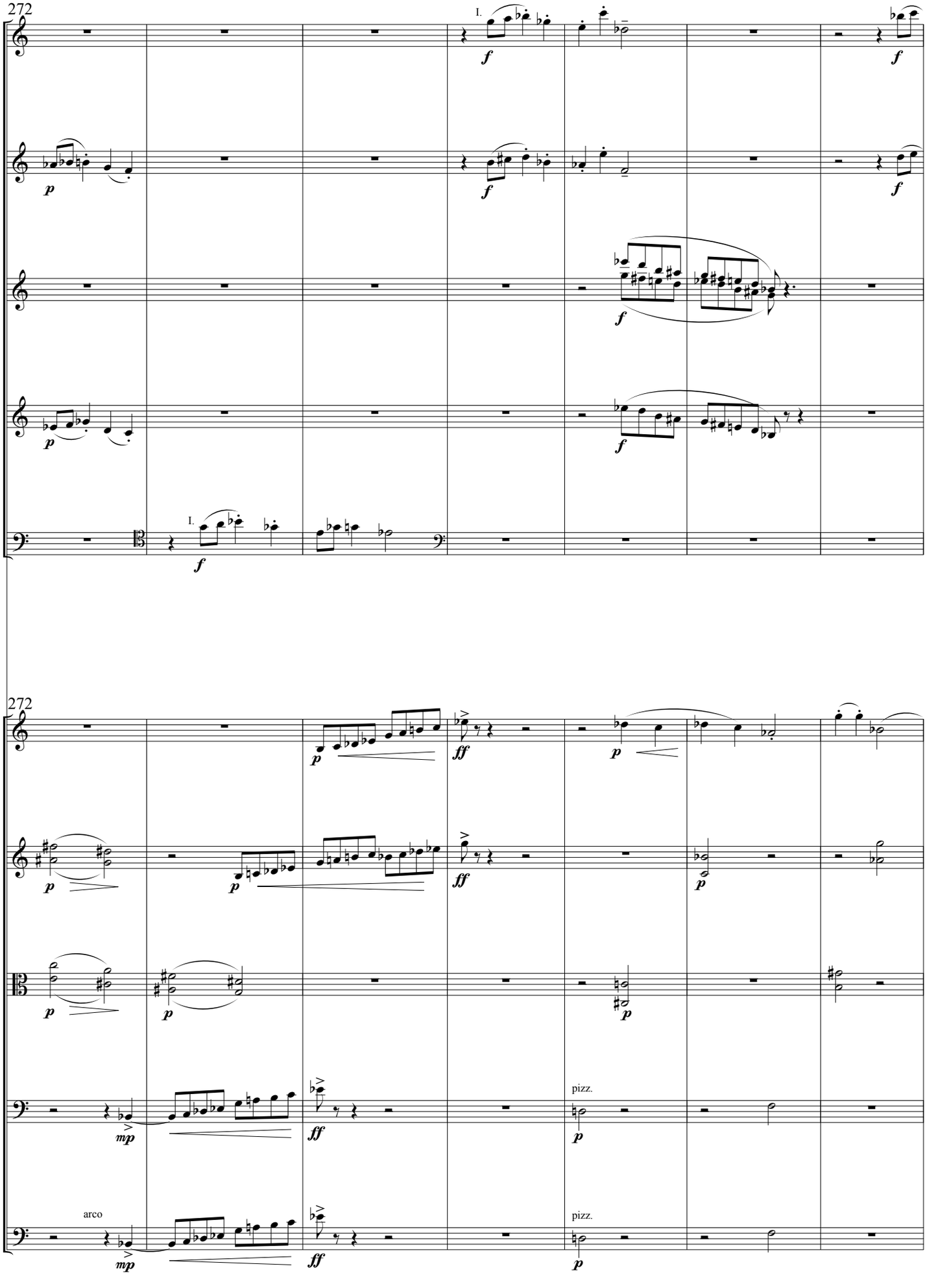

223
Fl.
Ob.
Cl.
B. Cl.
C. Bn.
Timp.
rall.
223
Vl. I
Vl. II
Va.
Vc.
D.B.
pizz.
rall.
232
piu mosso ♩ = 150
Picc.
Ob.
E. Hn.
B. Cl.
Timp.
232
piu mosso ♩ = 150
Vl. I
Vl. II
Va.
Vc.
D.B.
arco

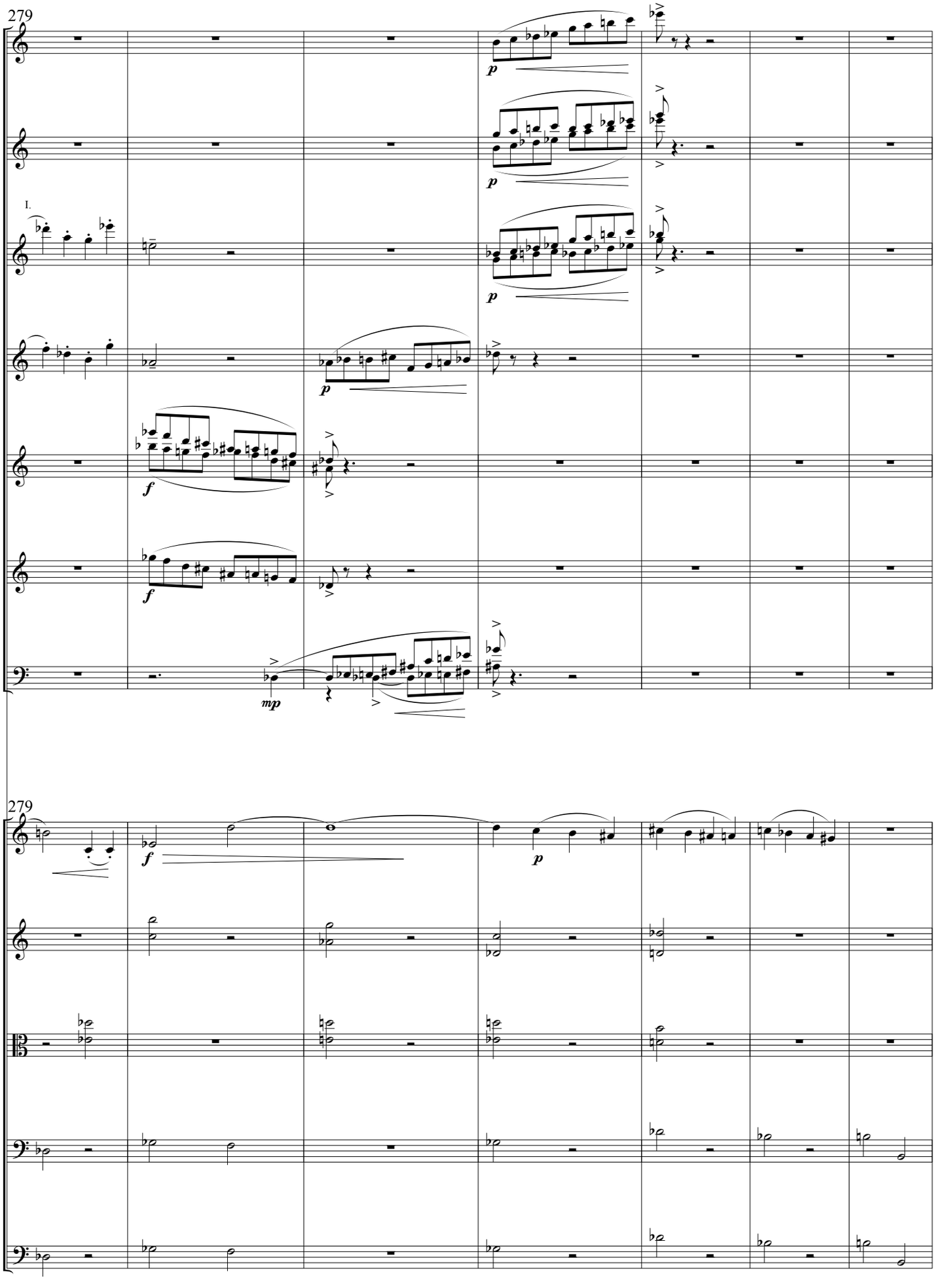

240
Picc.
Fl.
Ob.
Cl.
B. Cl.
240
Vl. I
Vl. II
Va.
Vc.
D.B.

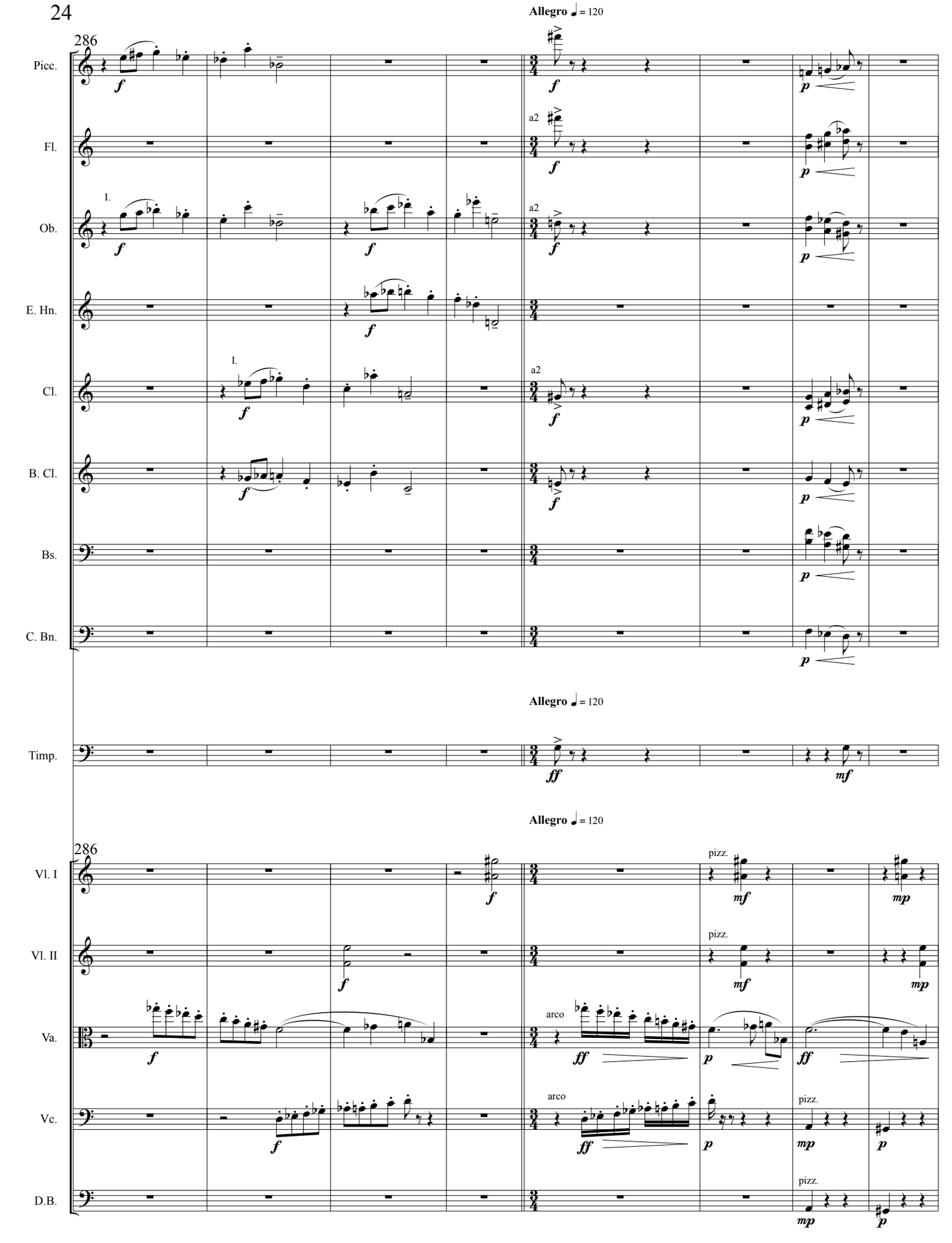

247
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
247
Vl. I
Vl. II
Va.
Vc.
D.B.
arco
arco

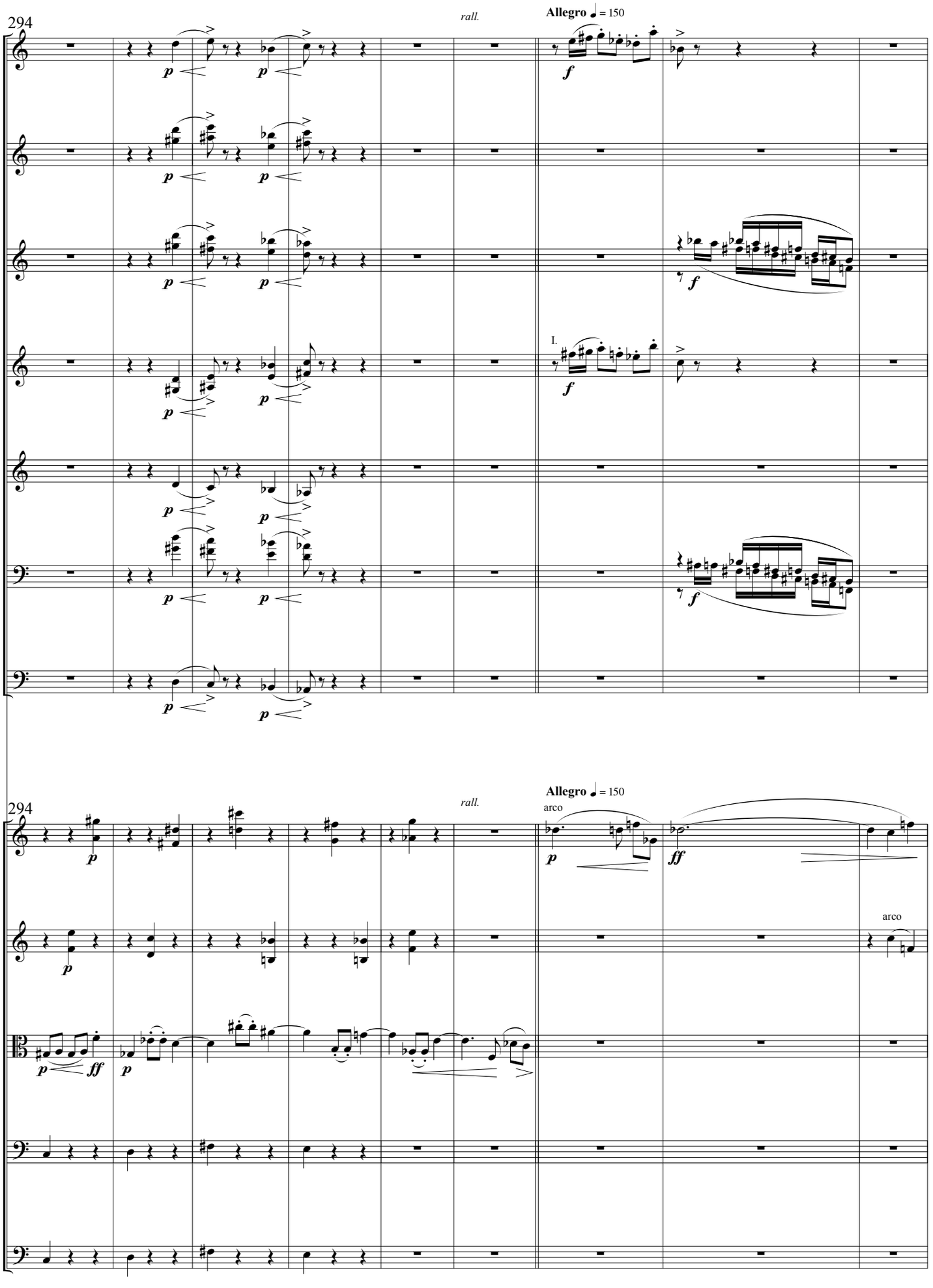

254
Allegro ♩ = 120
accel.
Allegro ♩ = 150
rall.
Picc.
Ob.
I.
E. Hn.
Cl.
I.
B. Cl.
Vl. I
Vl. II
Va.
Vc.
pizz.
D.B.
pizz.

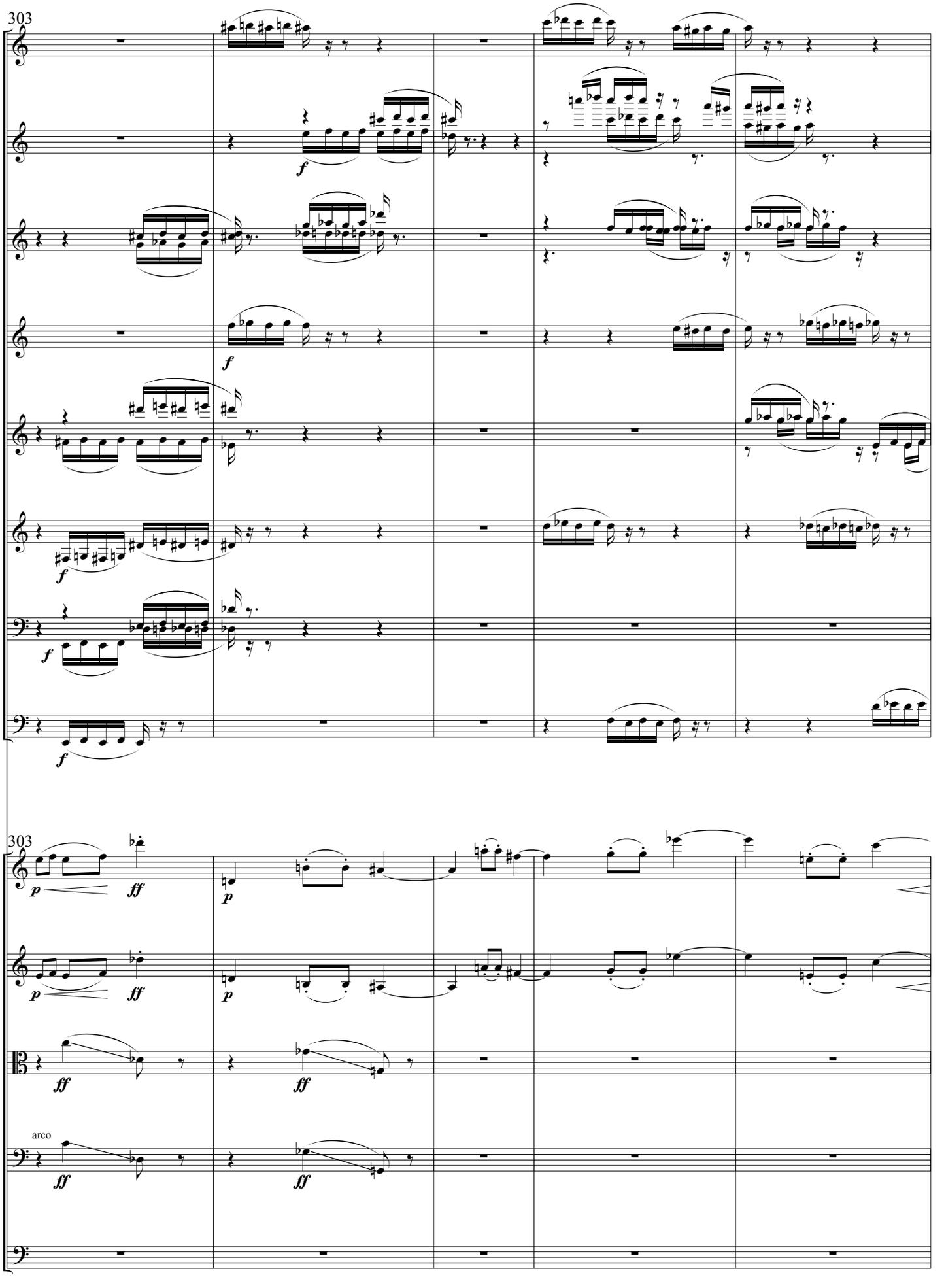

Allegro ♩ = 120 piu mosso 𝅗𝅥 = 150
264
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
arco

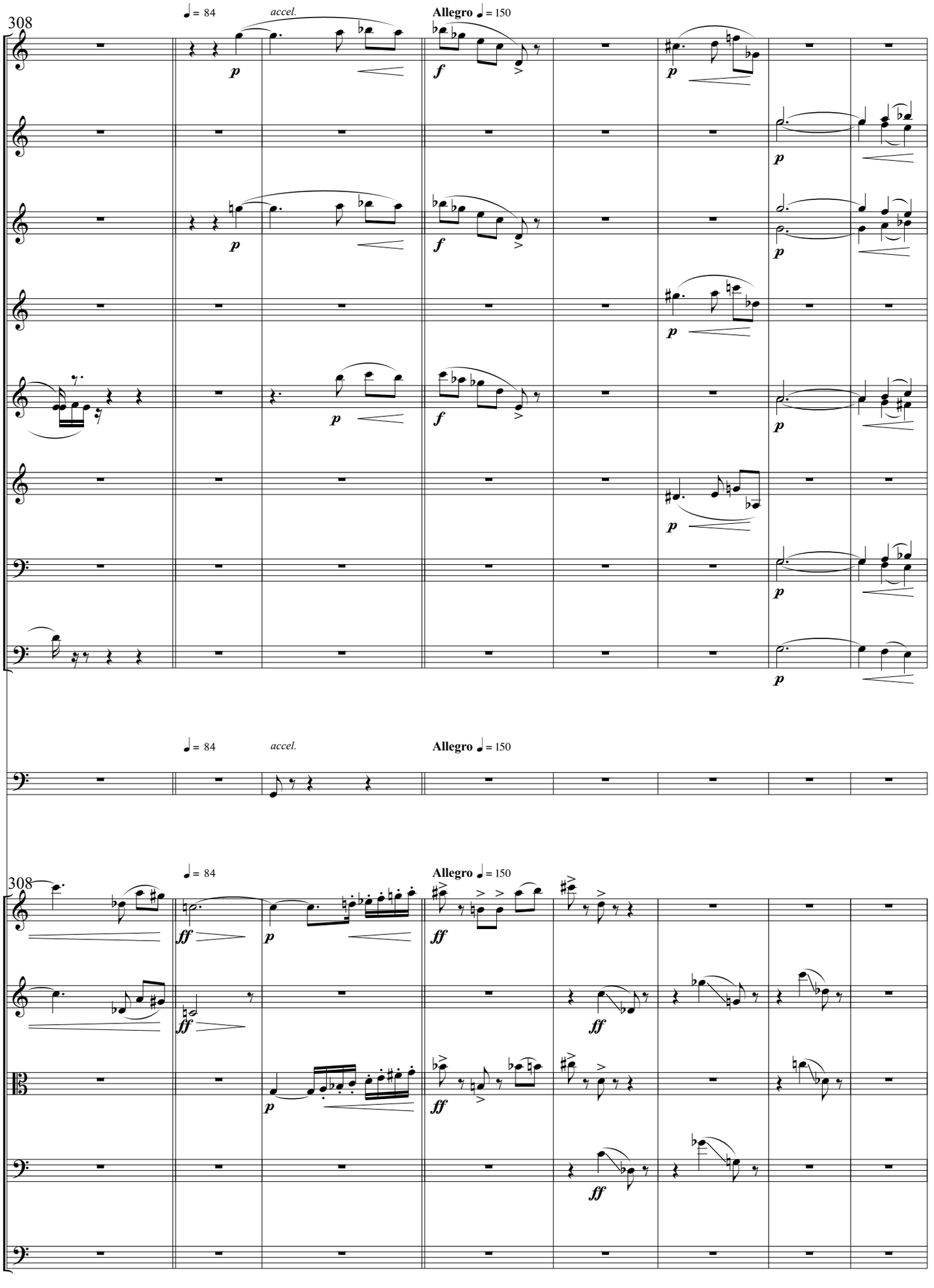

272
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
I.
272
Vl. I
Vl. II
Va.
Vc.
D.B.
arco
pizz.
pizz.

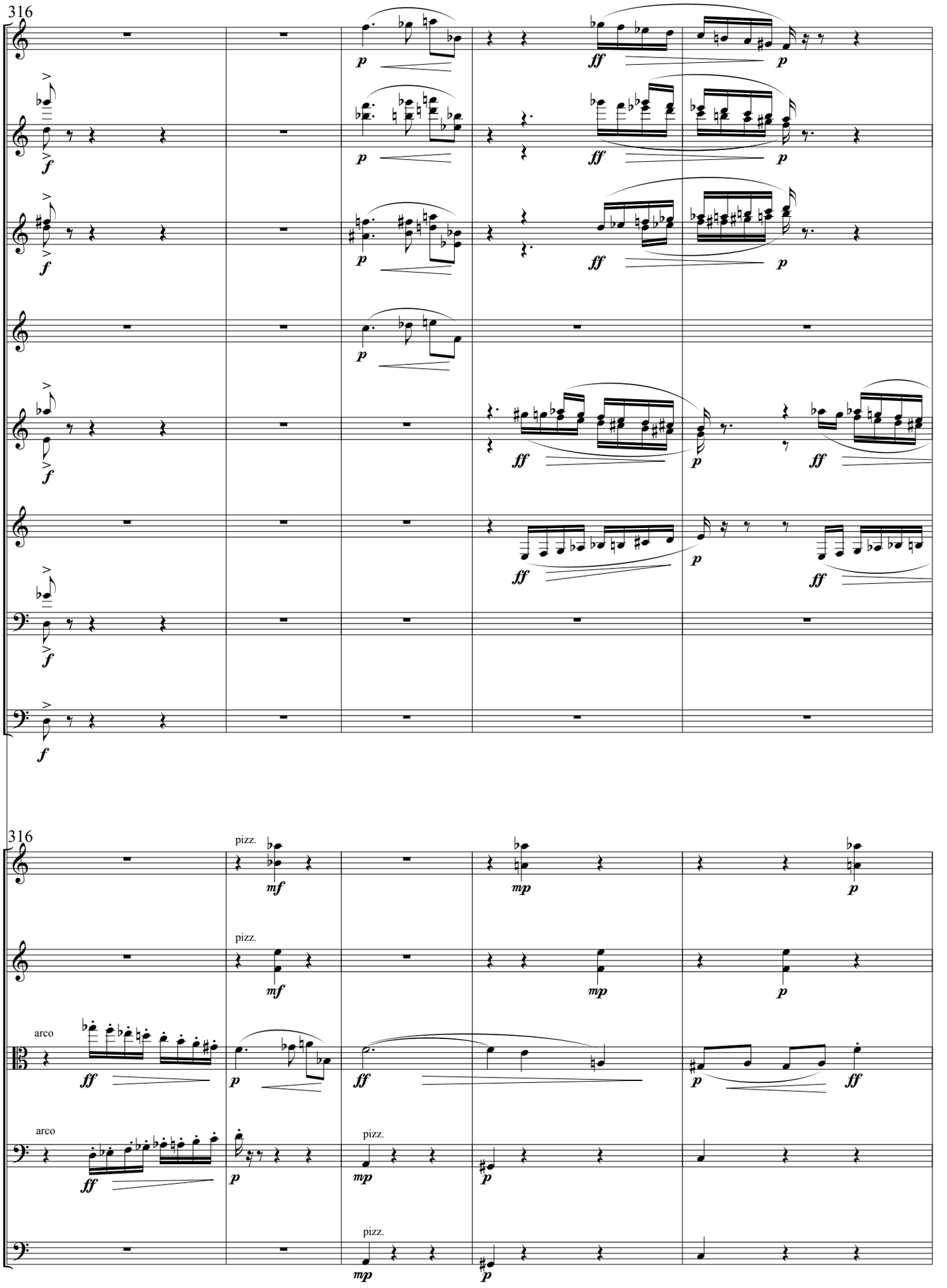

279
Picc.
Fl.
I.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
279
Vl. I
Vl. II
Va.
Vc.
D.B.

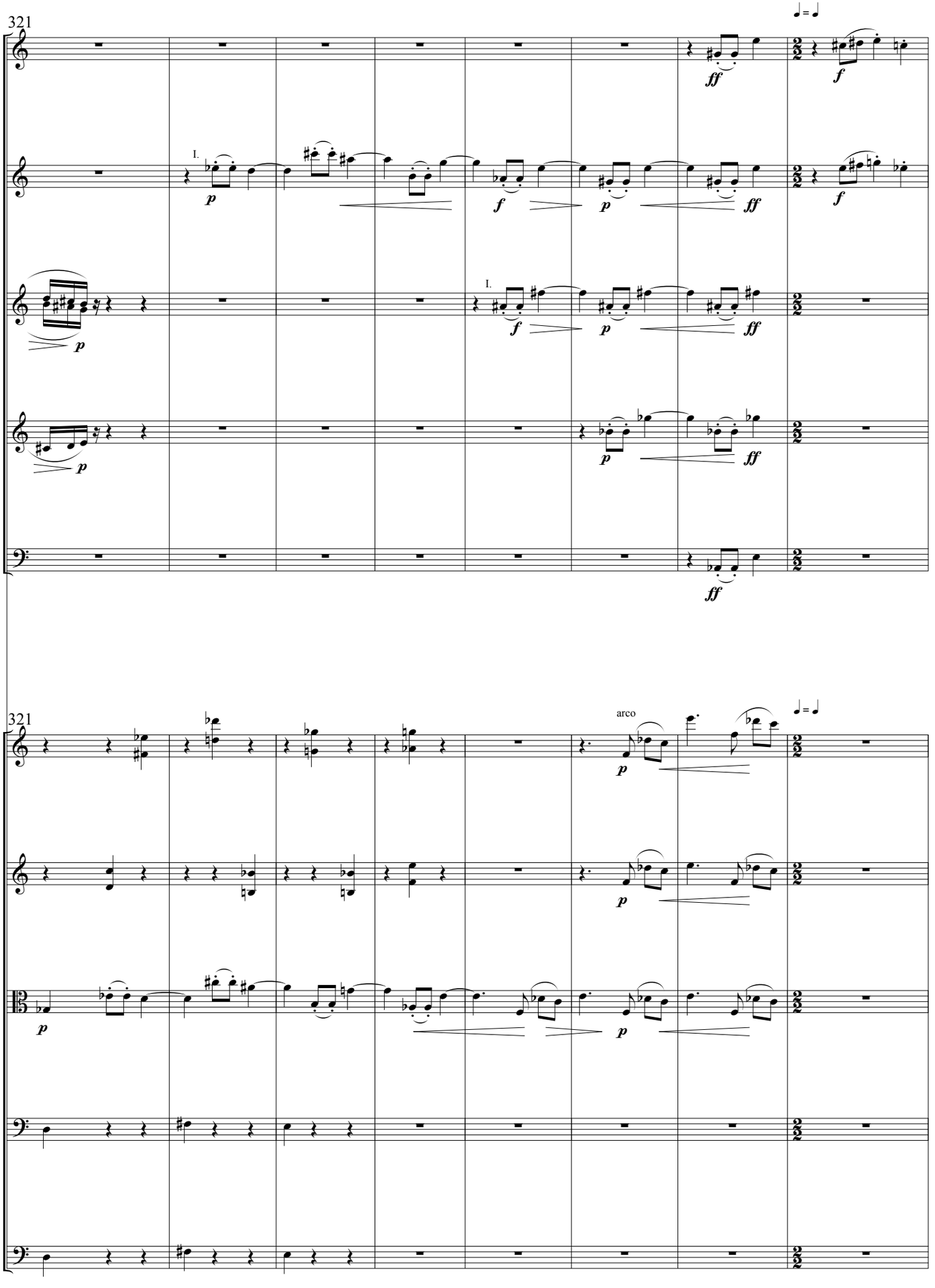

Allegro ♩ = 120
286
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
a2
I.
pizz.
arco

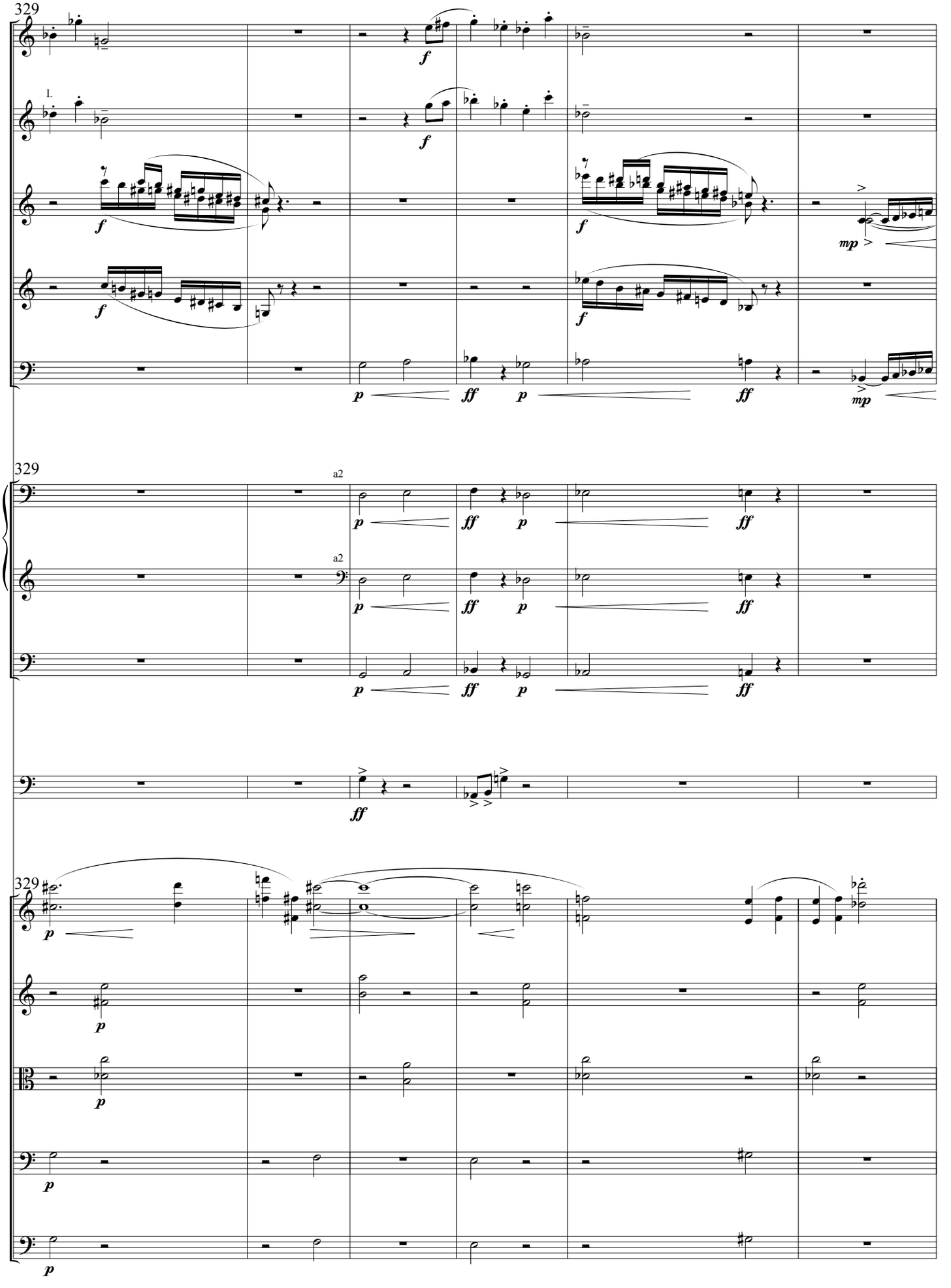

294
rall.
Allegro ♩ = 150
Picc.
Fl.
Ob.
Cl.
I.
B. Cl.
Bs.
C. Bn.
294
rall.
Allegro ♩ = 150
arco
Vl. I
Vl. II
arco
Va.
Vc.
D.B.

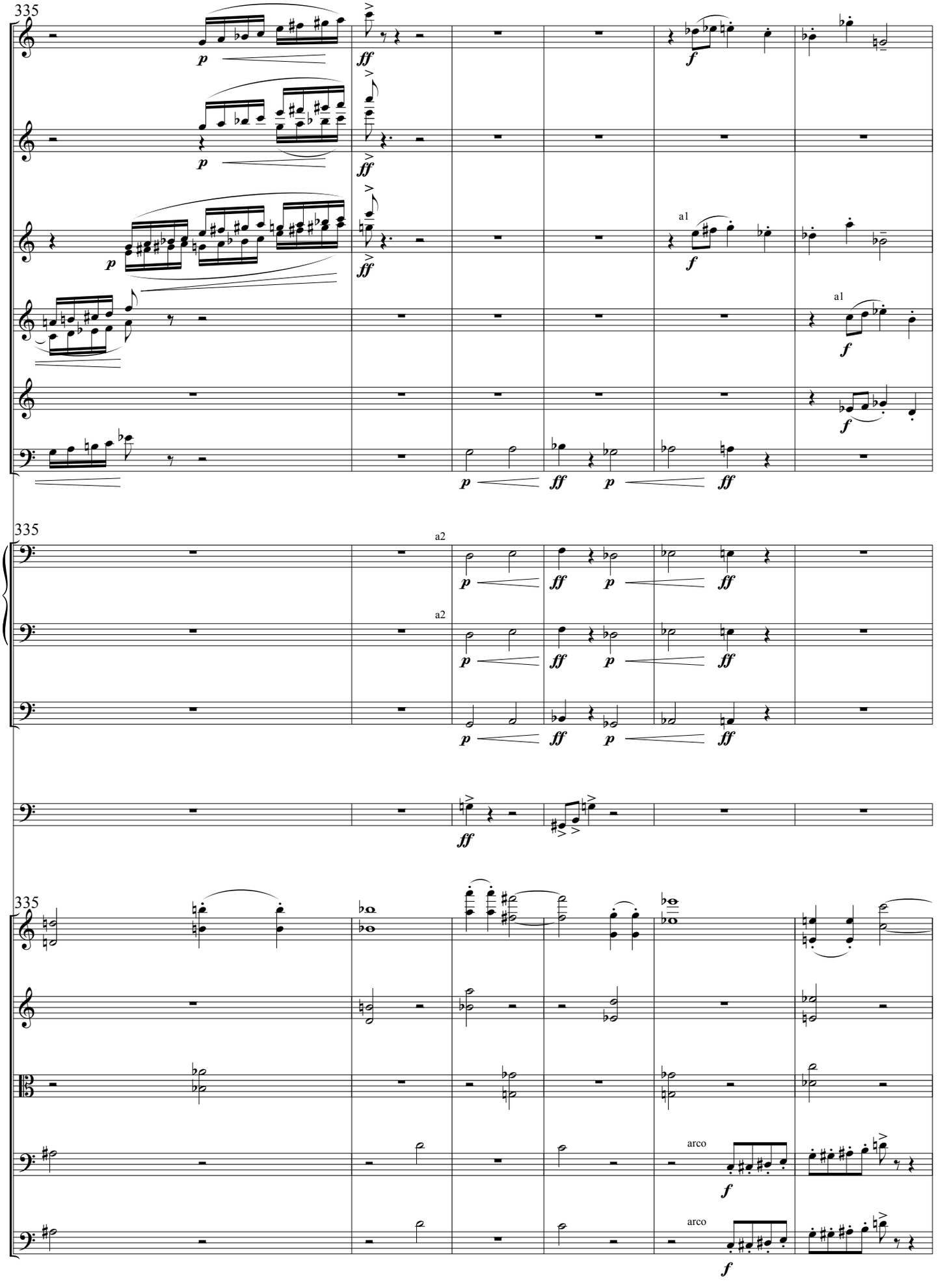

303
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
303
Vl. I
Vl. II
Va.
arco
Vc.
D.B.

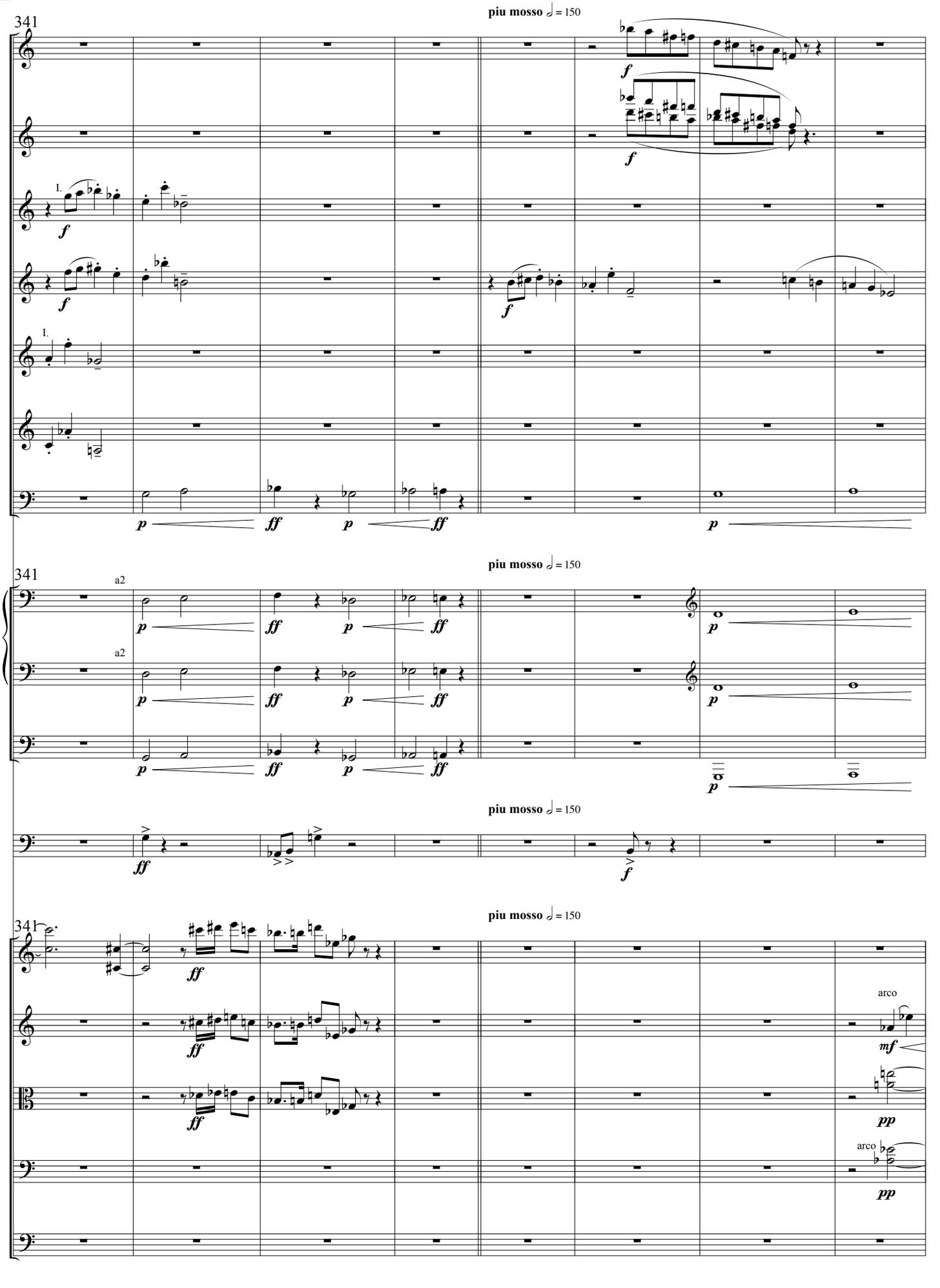

308
♩ = 84
accel.
Allegro ♩ = 150
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
p
f
ff

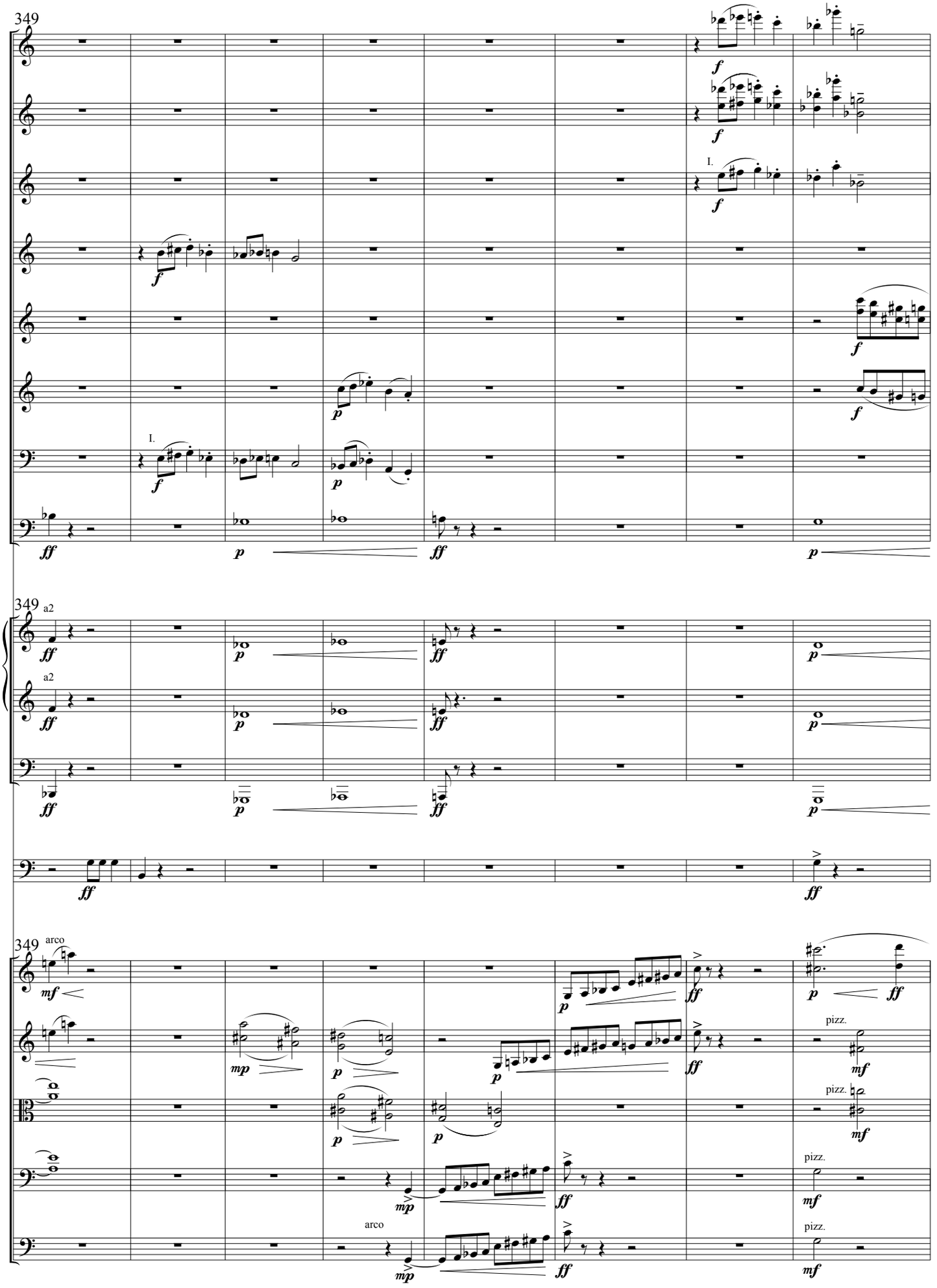

316
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
316
Vl. I
Vl. II
Va.
Vc.
D.B.
pizz.
arco

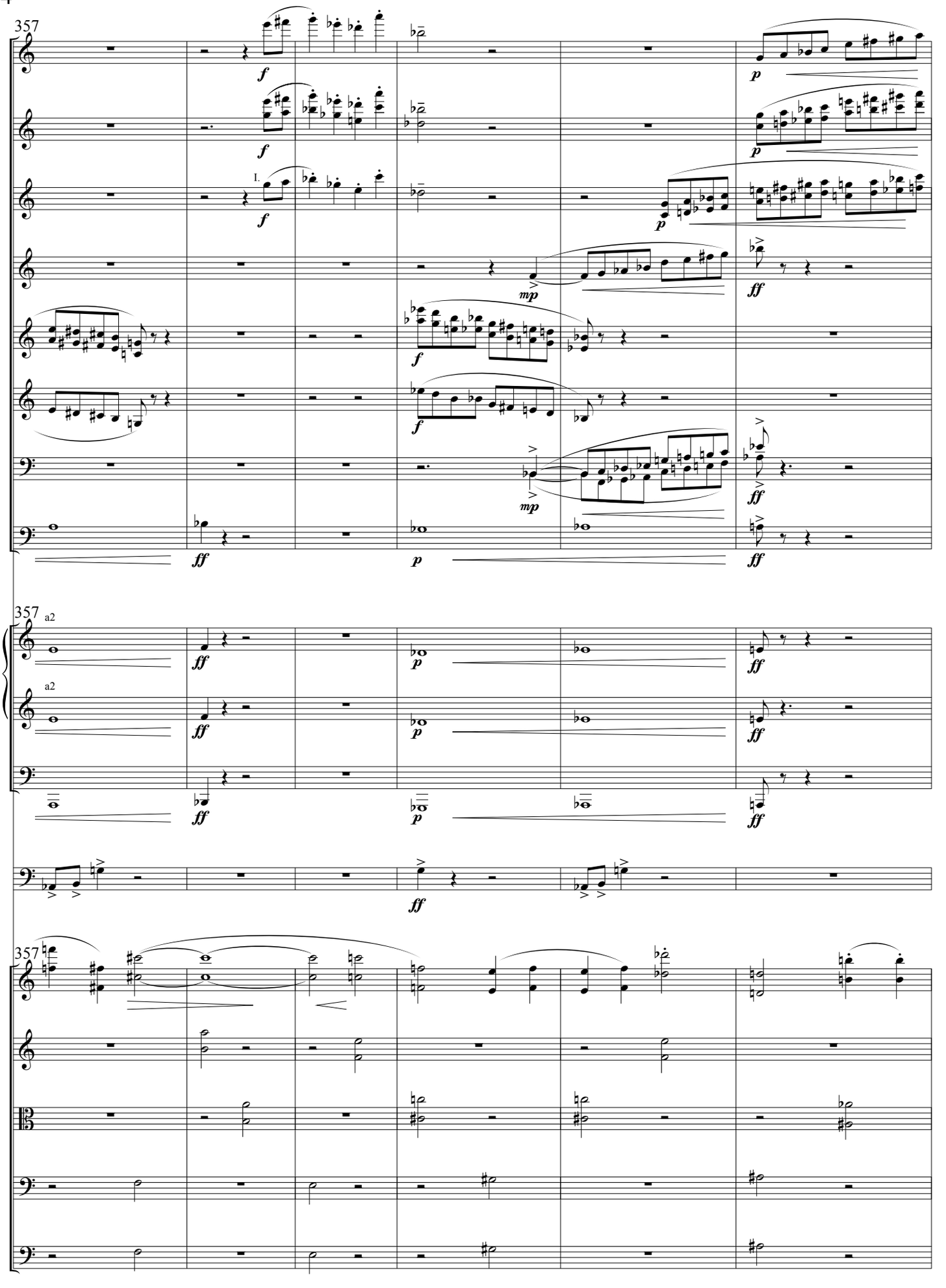

321
Picc.
Ob.
Cl.
B. Cl.
C. Bn.
I.
p
f
ff
321
Vl. I
Vl. II
Va.
Vc.
D.B.
arco

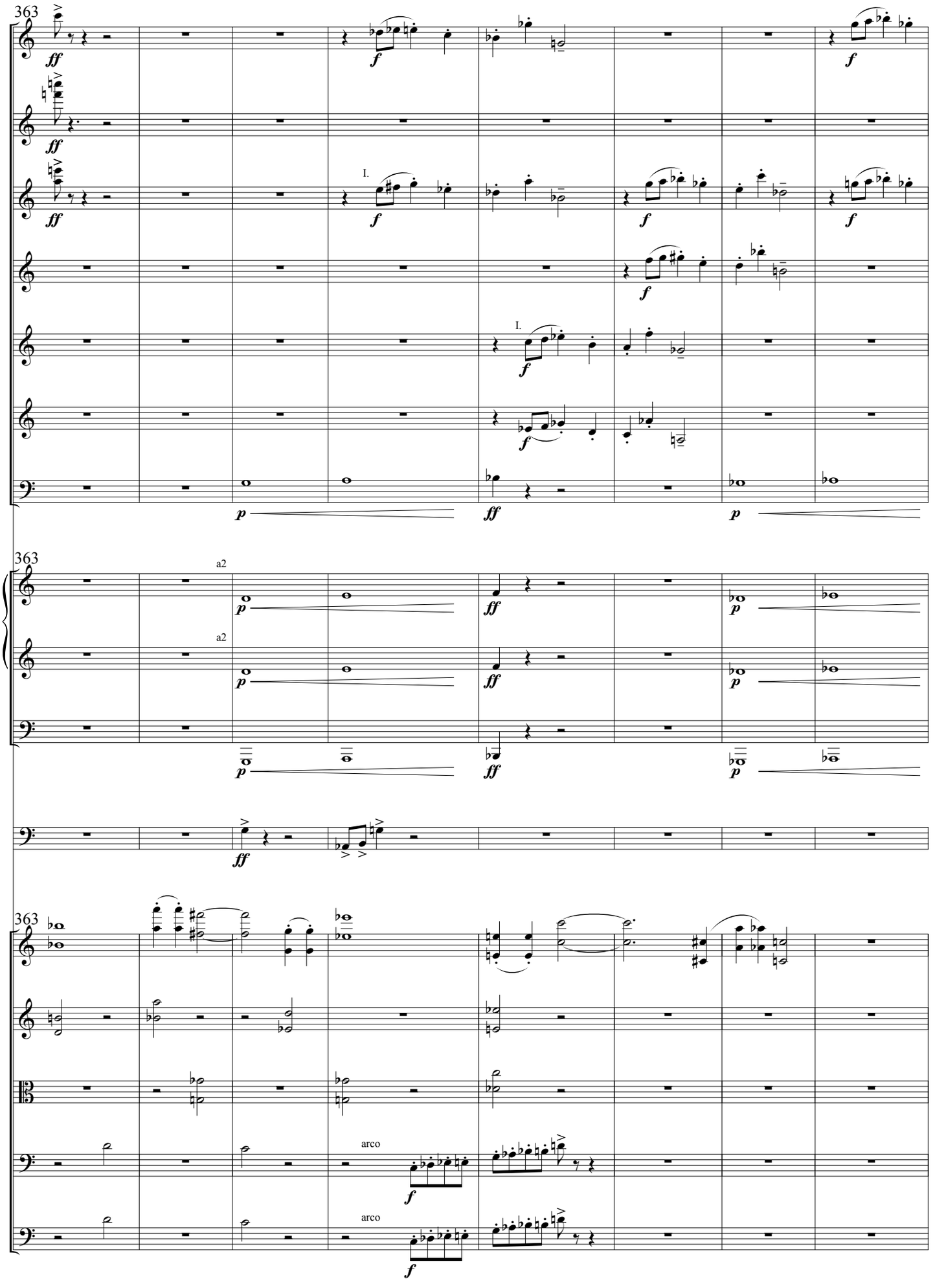

329
Picc.
Ob.
I.
Cl.
B. Cl.
C. Bn.
f
p
ff
mp
329
Hn.
Tuba
a2
Timp.
329
Vl. I
Vl. II
Va.
Vc.
D.B.

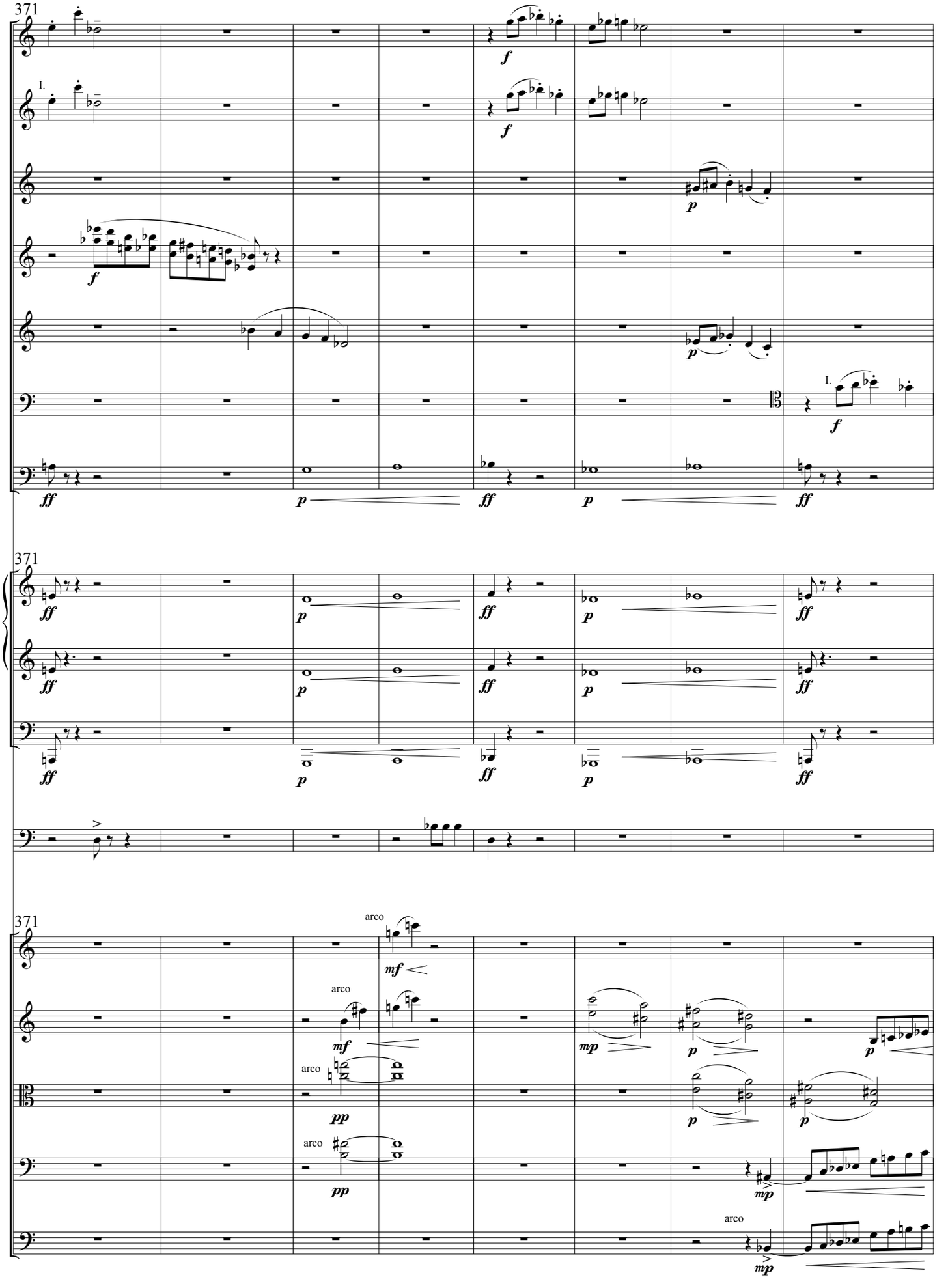

335
Picc.
Fl.
Ob.
Cl.
B. Cl.
C. Bn.
a1
arco
335
Hn.
a2
Tuba
Timp.
335
Vl. I
Vl. II
Va.
Vc.
D.B.
arco

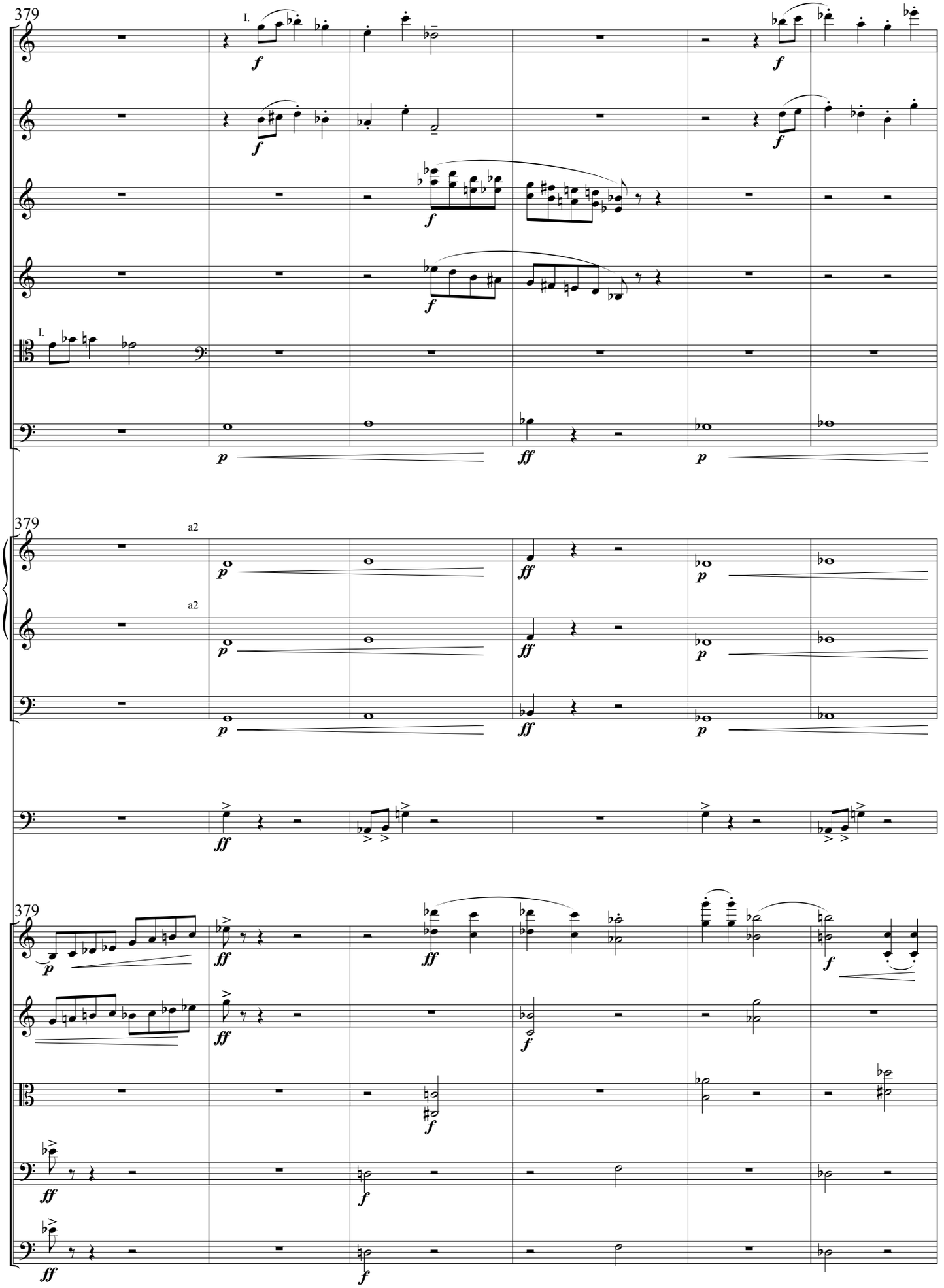

341
piu mosso ♩ = 150
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
C. Bn.
Hn.
Tuba
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
a2
arco

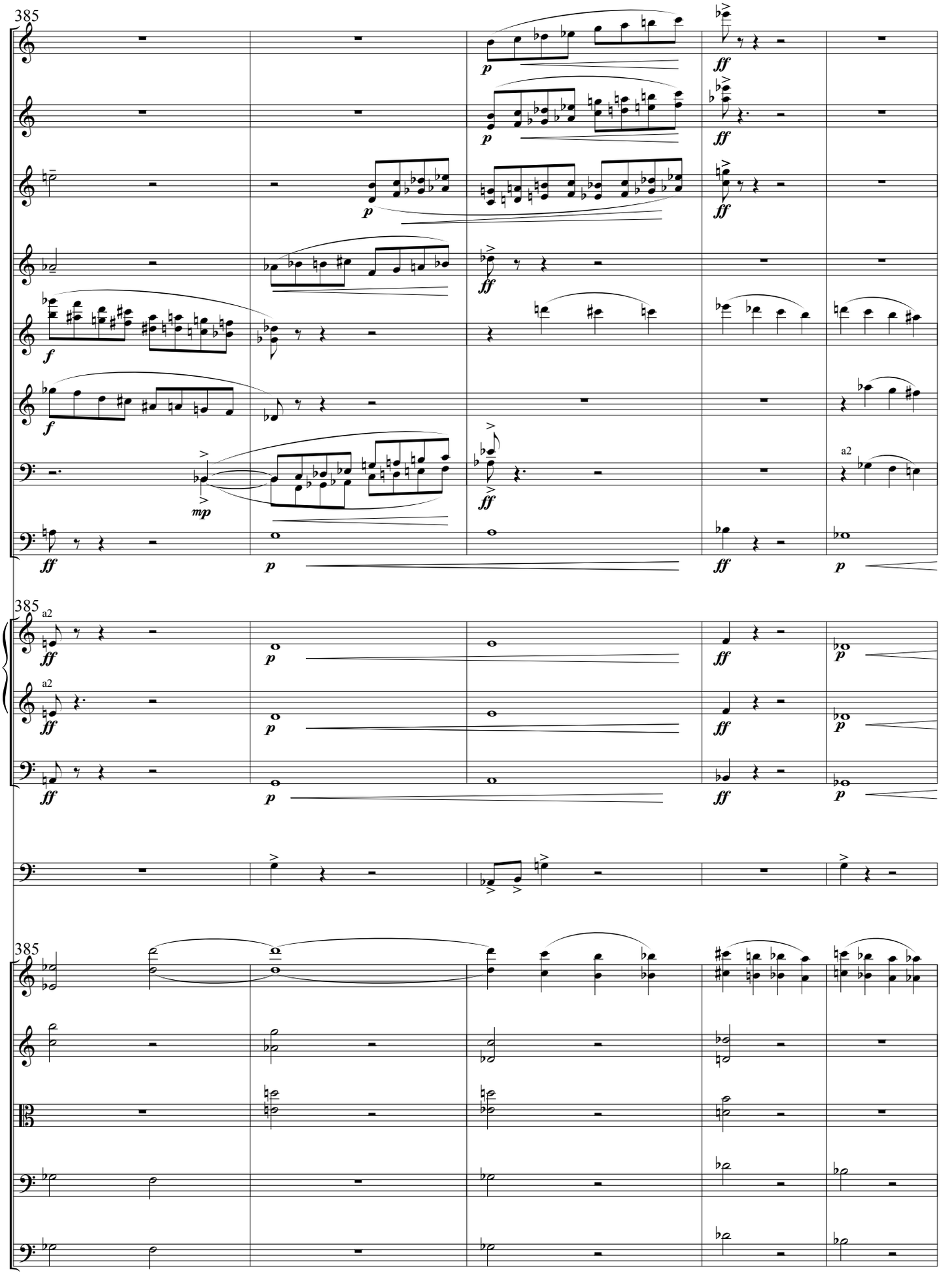

349
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
I.
a2
Hn.
Tuba
Timp.
arco
Vl. I
Vl. II
Va.
Vc.
D.B.
pizz.

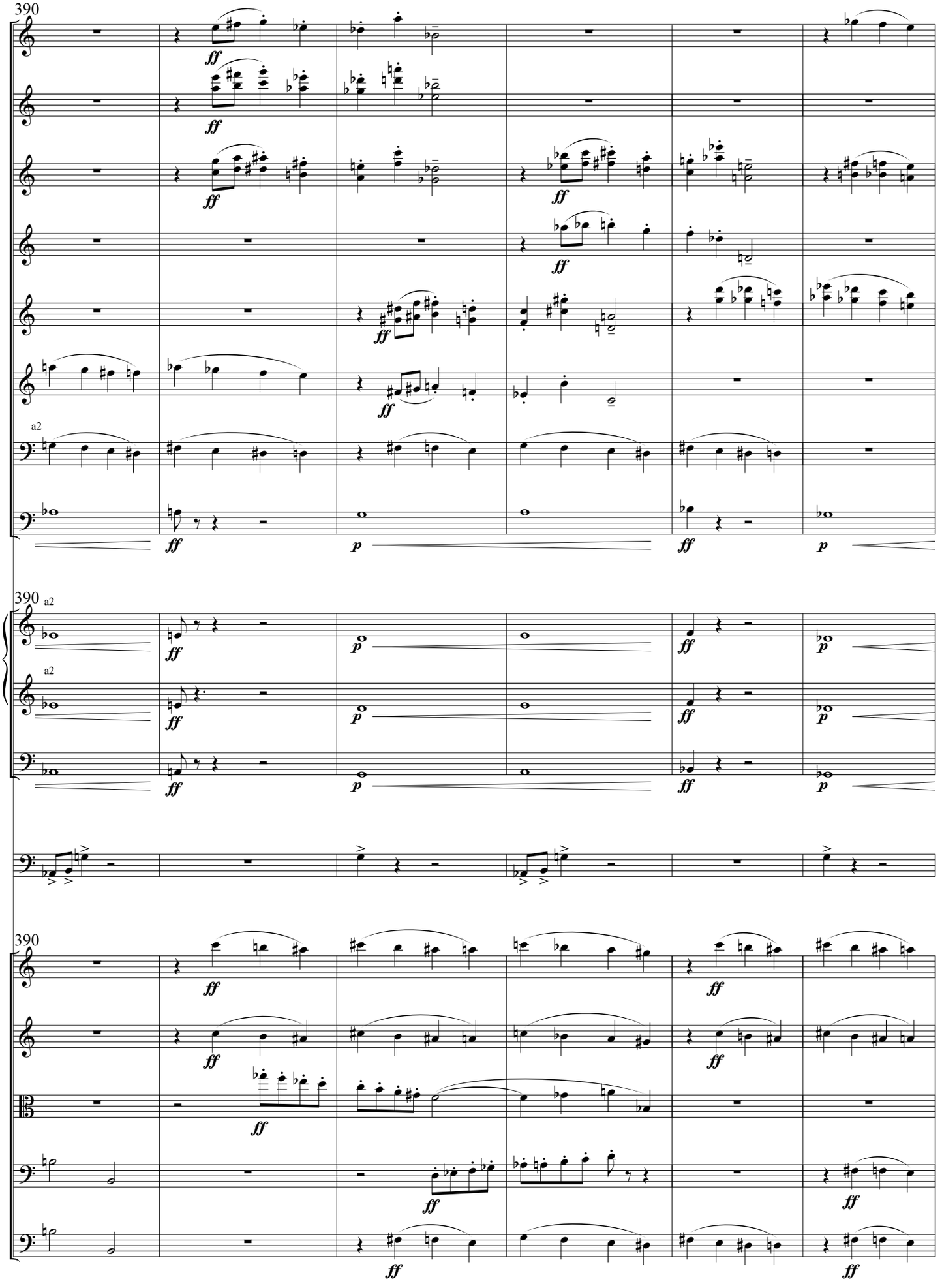

357
Picc.
Fl.
Ob.
I.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
357
a2
Hn.
a2
Tuba
Timp.
357
Vl. I
Vl. II
Va.
Vc.
D.B.

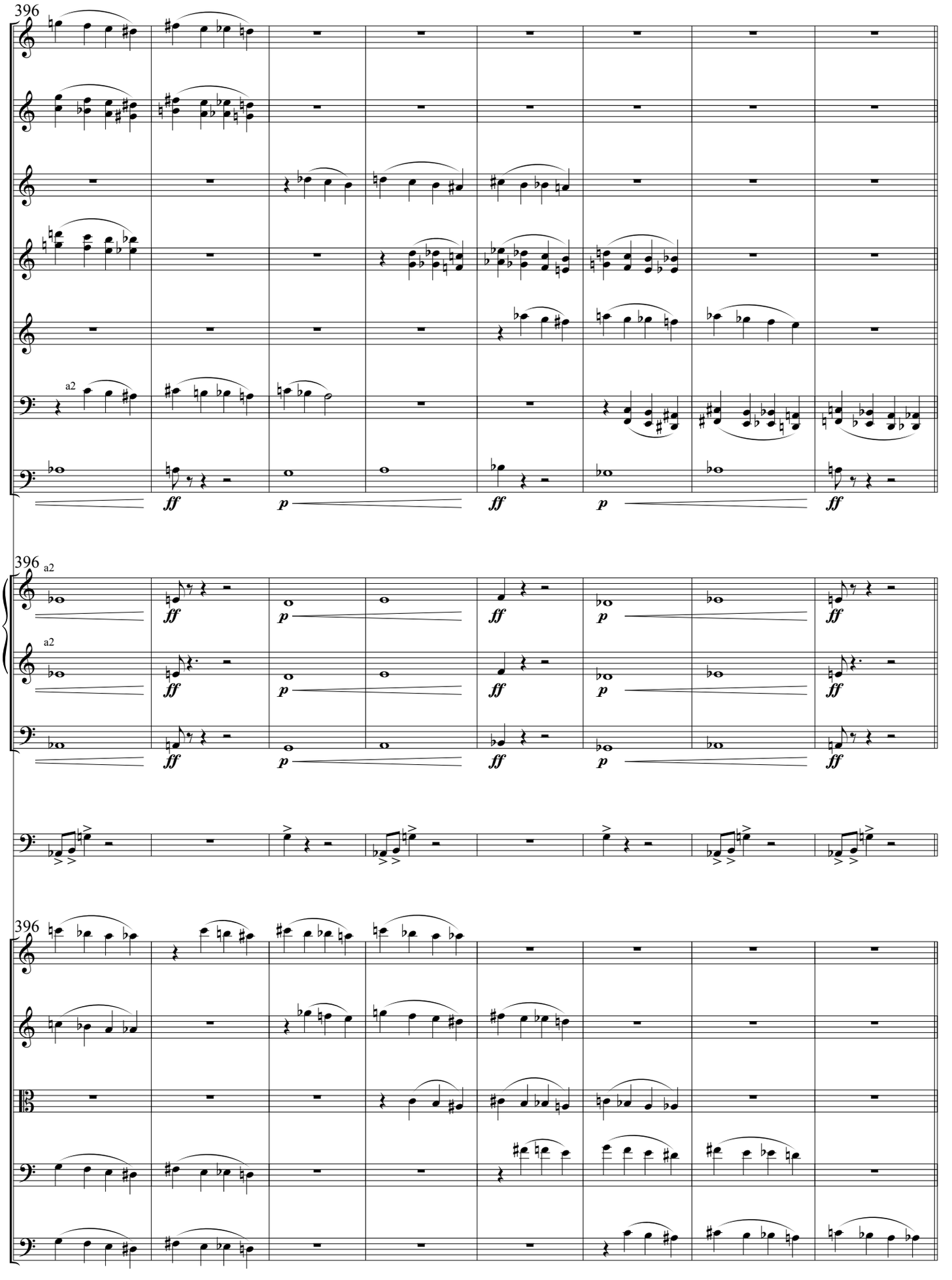

363
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
C. Bn.
Hn.
Tuba
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
a2
I.
arco
ff
f
p


371
Picc.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
Hn.
Tuba
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
arco


379
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
379
Hn.
Tuba
Timp.
379
Vl. I
Vl. II
Va.
Vc.
D.B.


385
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
385
Hn.
Tuba
Timp.
385
Vl. I
Vl. II
Va.
Vc.
D.B.


390
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
ff
p
390
a2
Hn.
Tuba
Timp.
390
Vl. I
Vl. II
Va.
Vc.
D.B.


396
Picc.
Ob.
E. Hn.
Cl.
B. Cl.
a2
Bs.
C. Bn.
ff
p
ff
p
ff
396
a2
Hn.
a2
Tuba
Timp.
396
Vl. I
Vl. 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.

Transcendence ♩ = 84

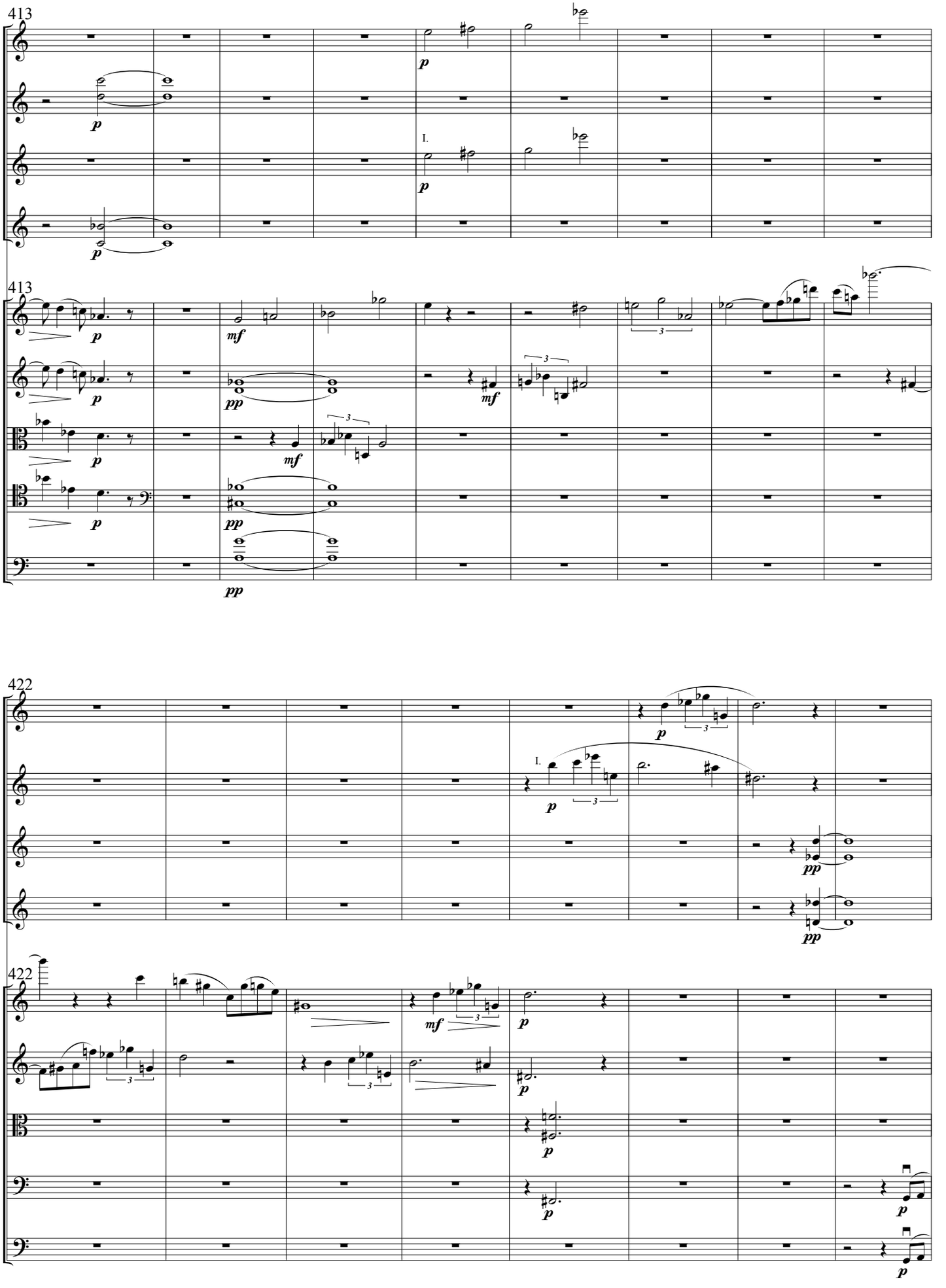
404

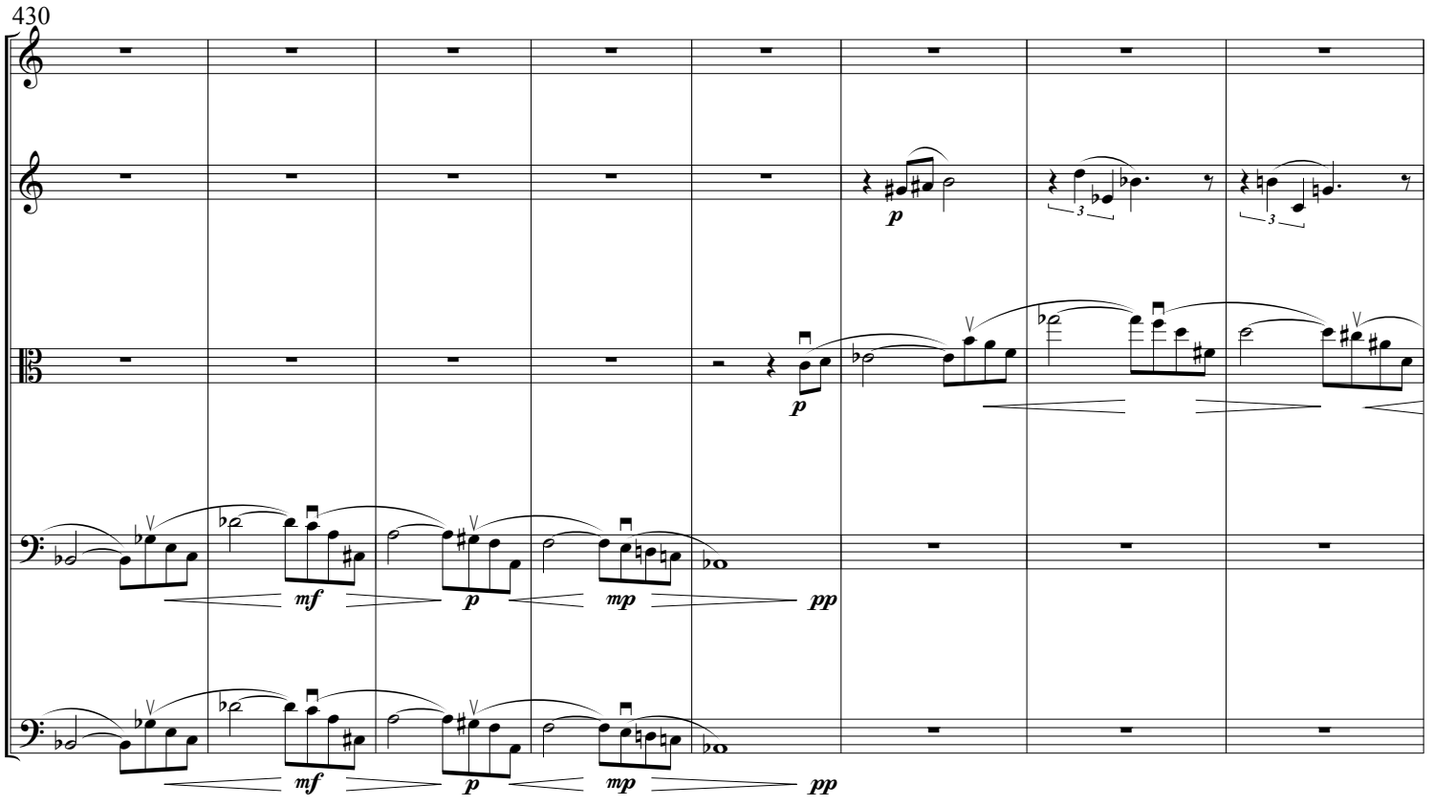
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.

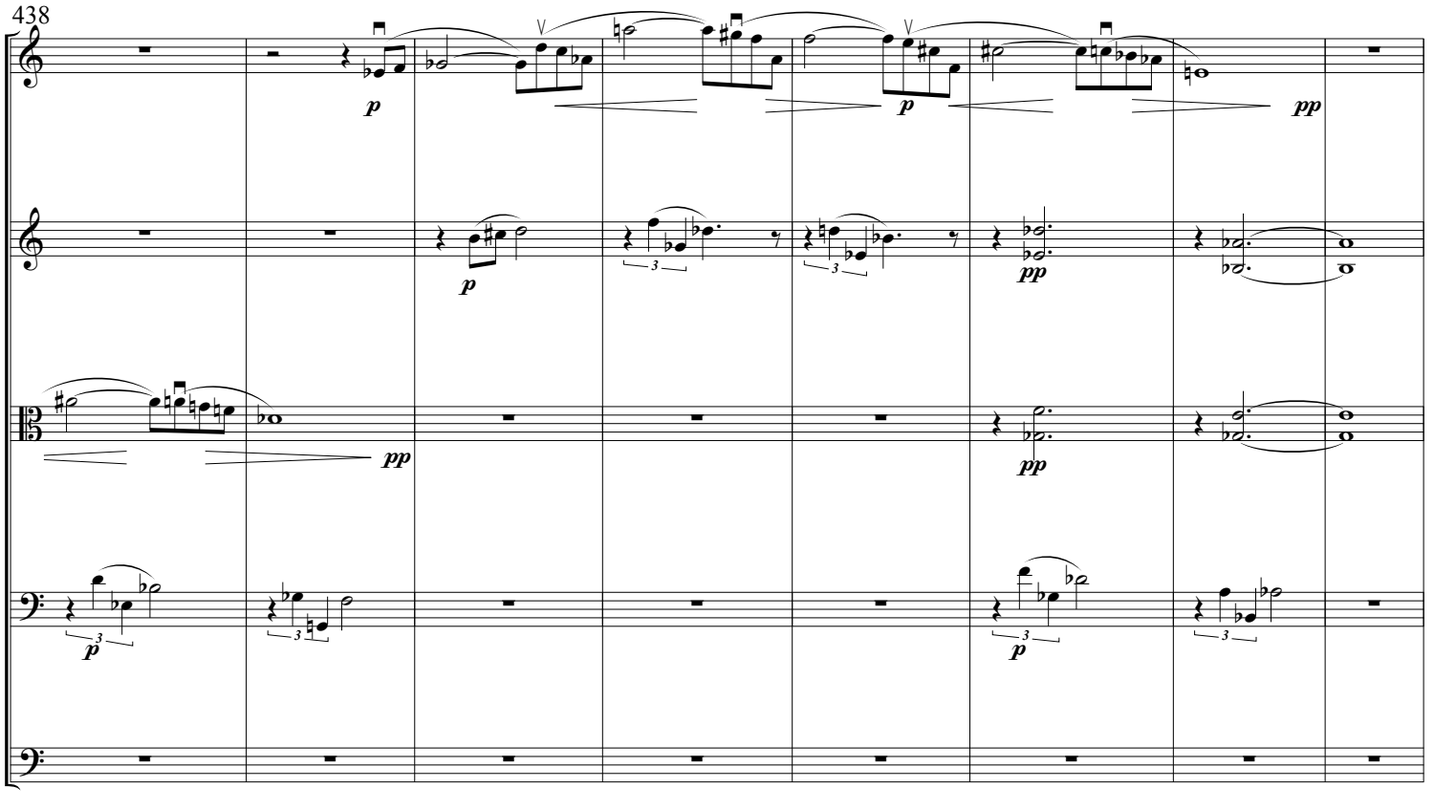
Hn.
Tr.
Tb.
Tuba

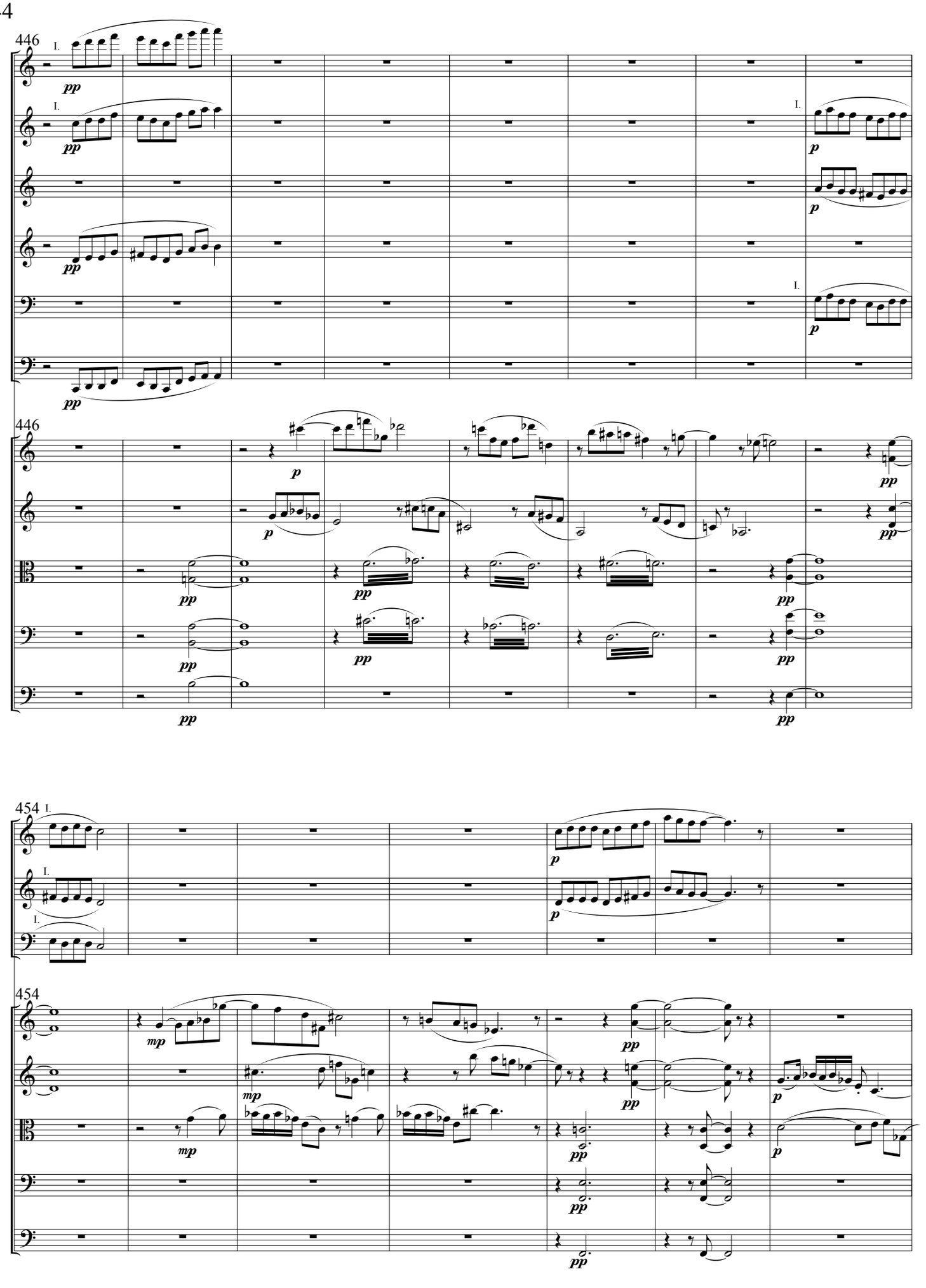
Timp.

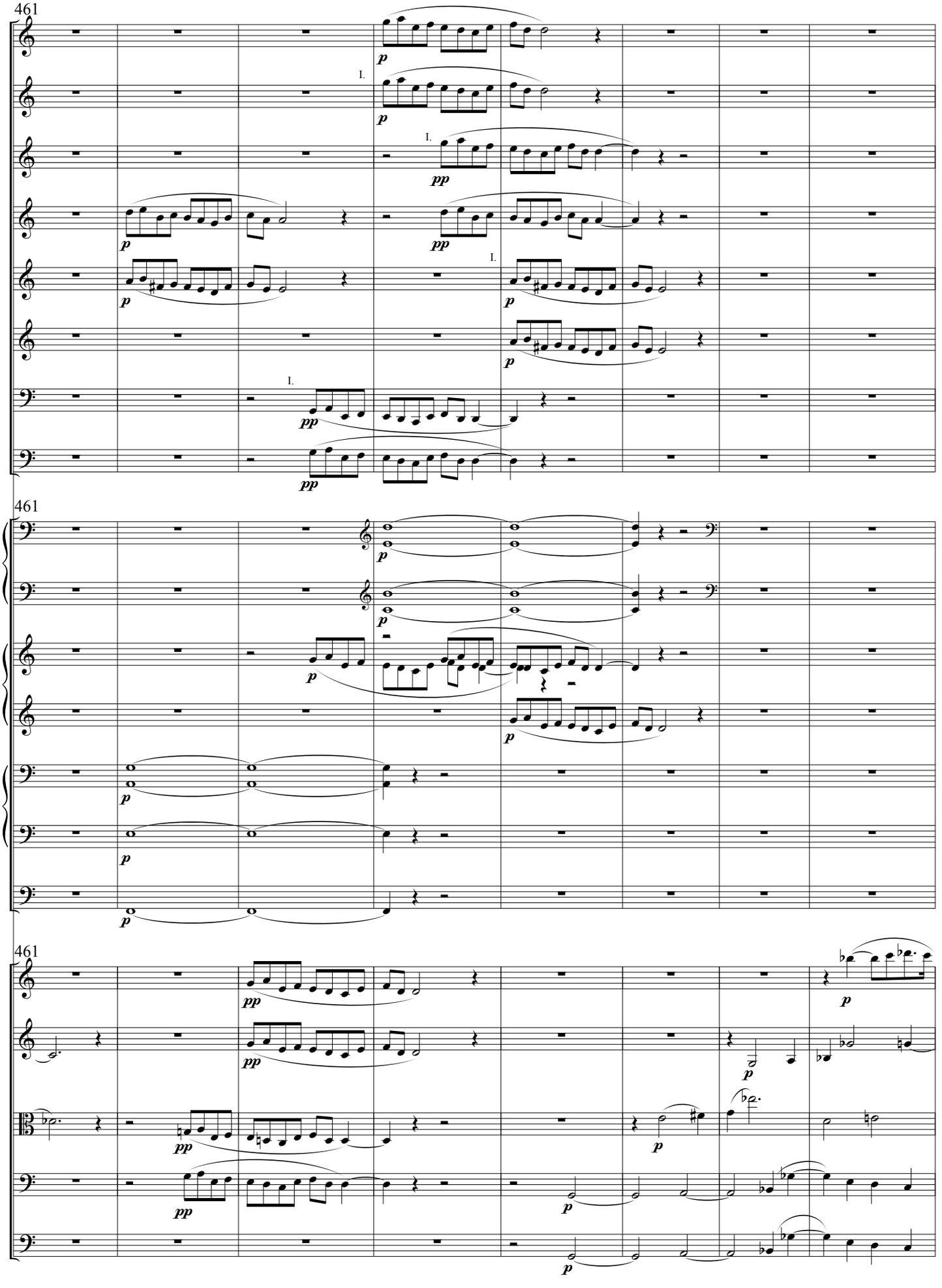
Vl. I
Vl. II
Va.
Vc.
D.B.

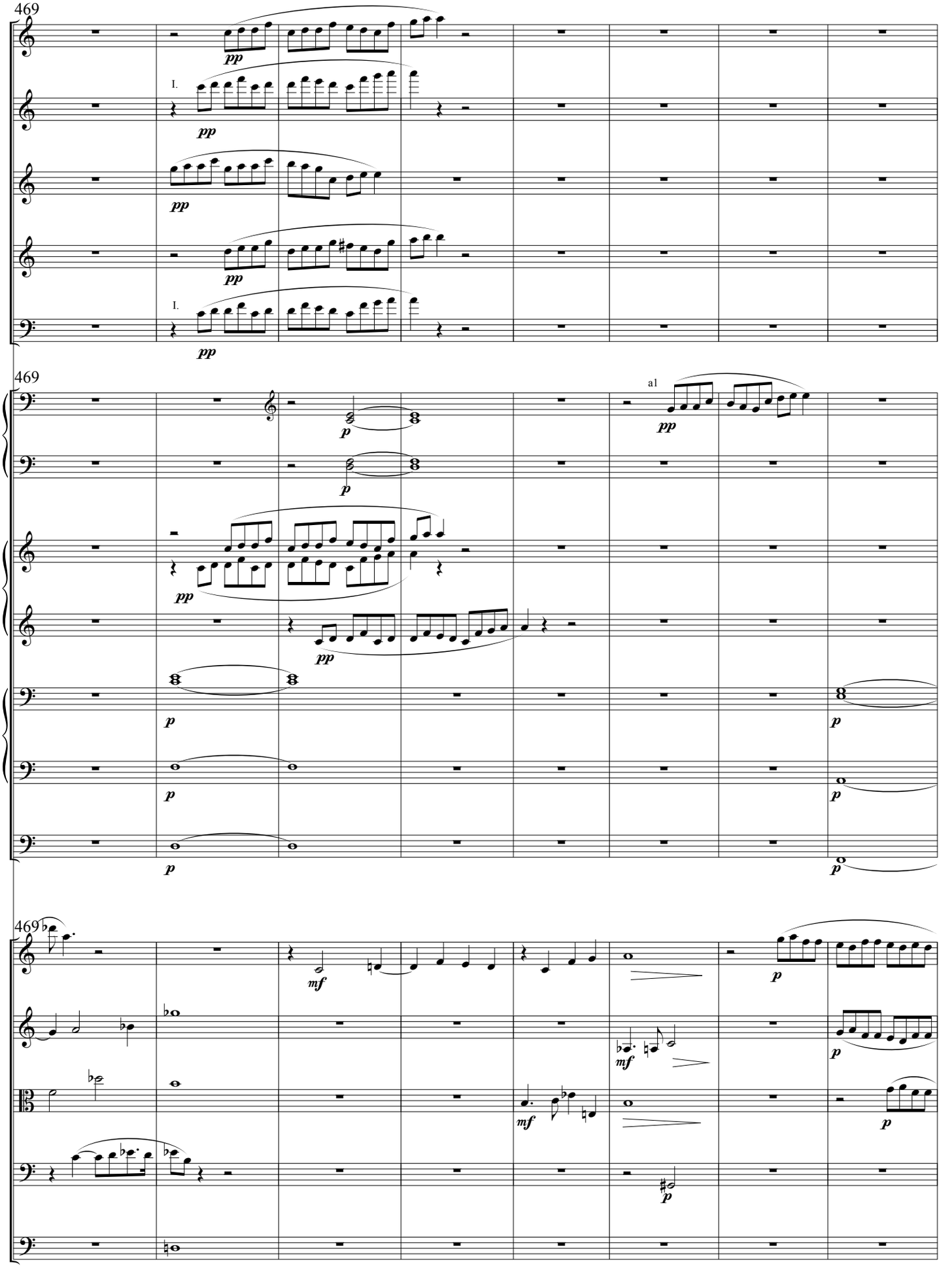

413
Picc.
Fl.
Ob.
Cl.
413
Vl. I
Vl. II
Va.
Vc.
D.B.
422
422

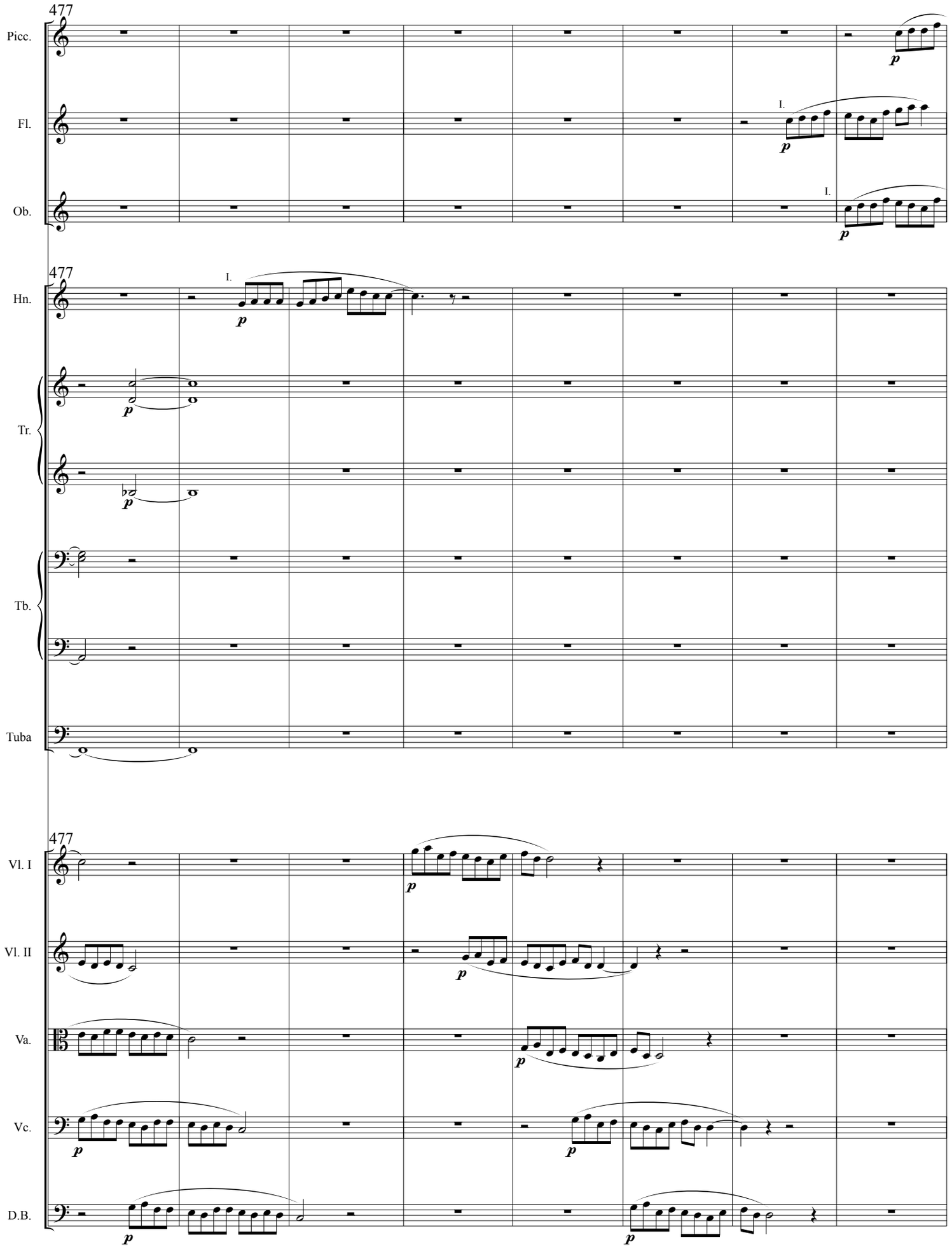

430
Vl. I
Vl. II
Va.
Vc.
D.B.
p
mf
p
mp
pp

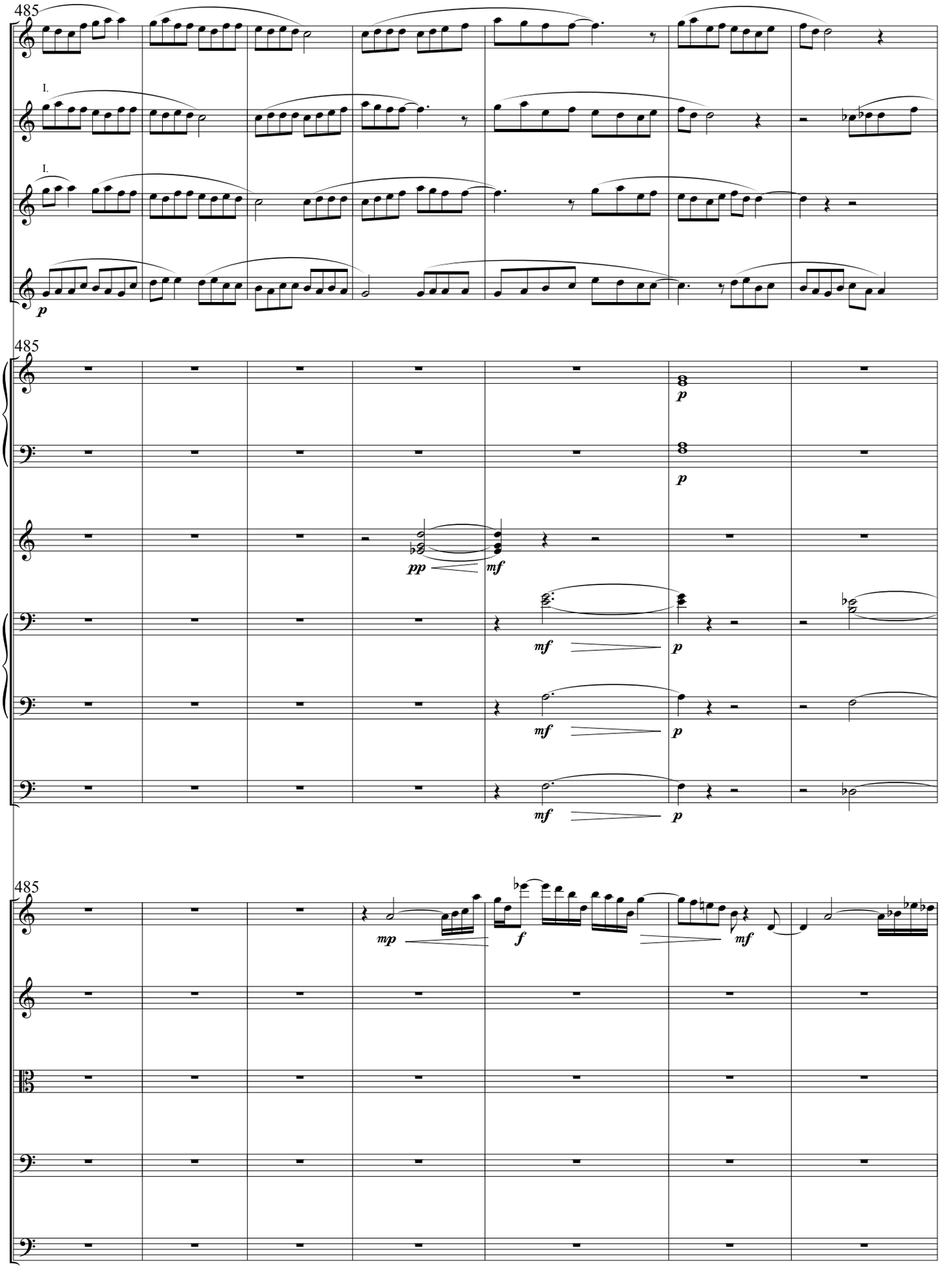

438
Vl. I
Vl. II
Va.
Vc.
D.B.
p
pp

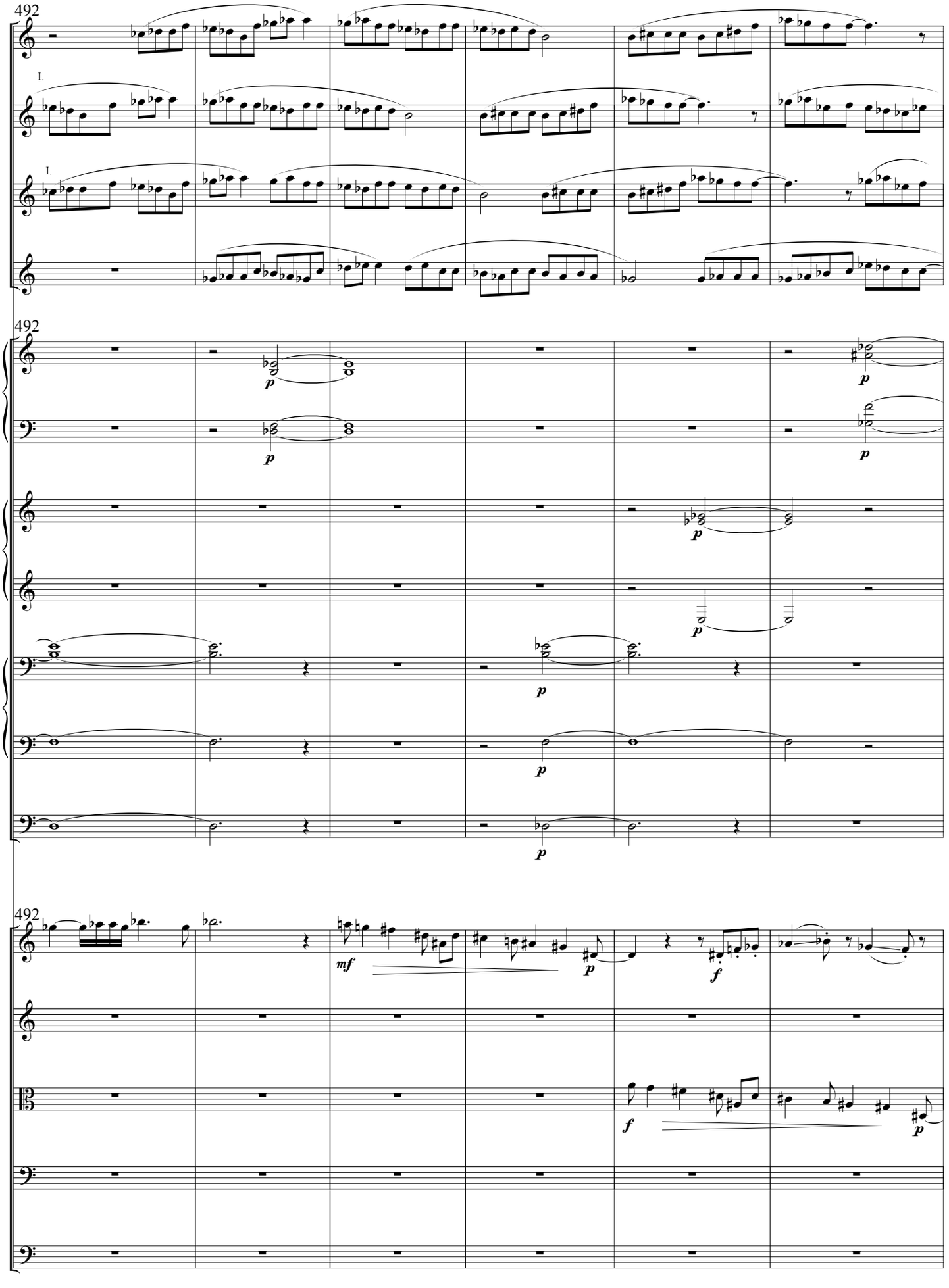

446
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
Vl. I
Vl. II
Va.
Vc.
D.B.
454
Ob.
Cl.
Bs.
Vl. I
Vl. II
Va.
Vc.
D.B.

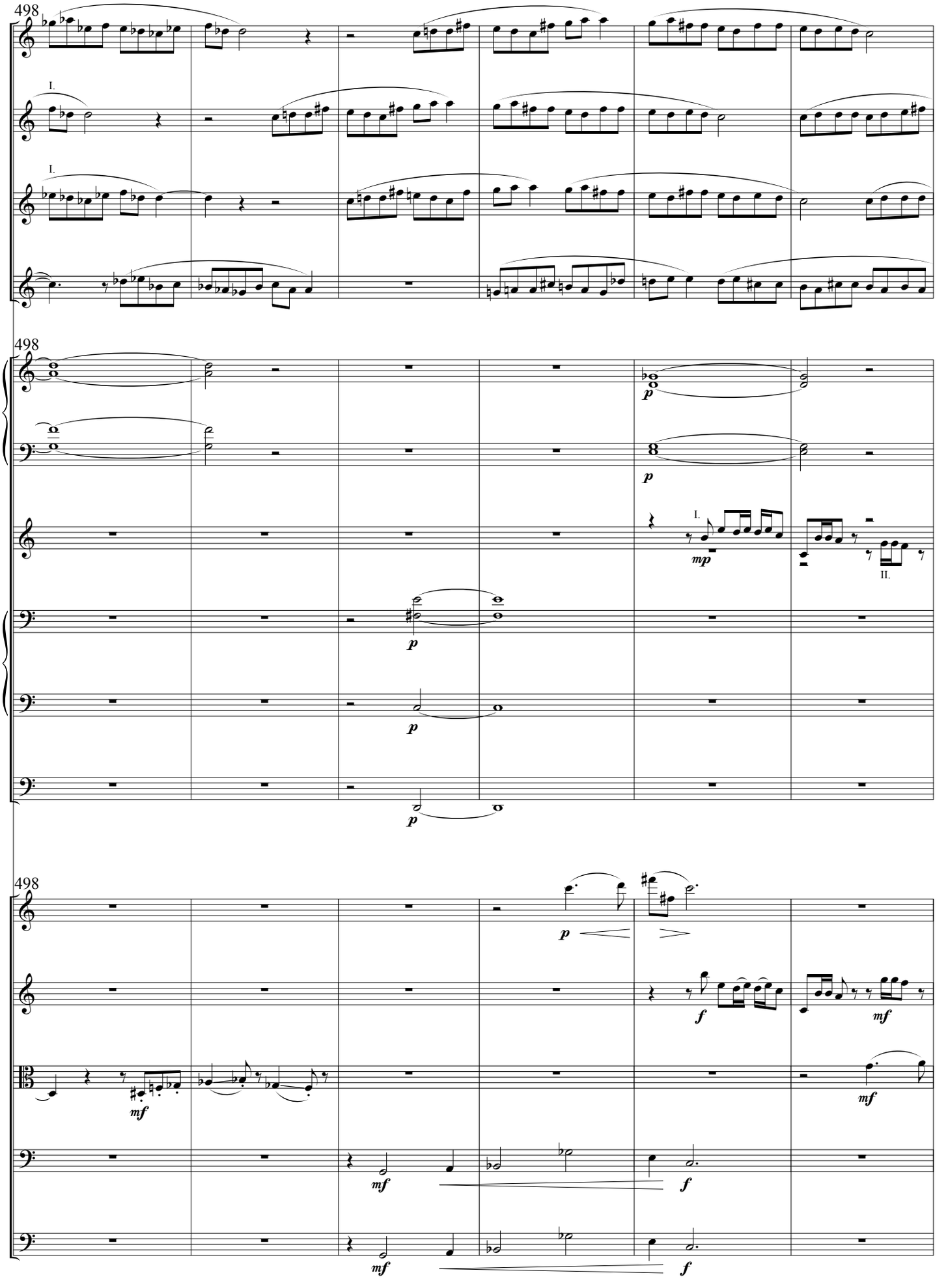

461
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
461
Hn.
Tr.
Tb.
Tuba
461
Vl. I
Vl. II
Va.
Vc.
D.B.

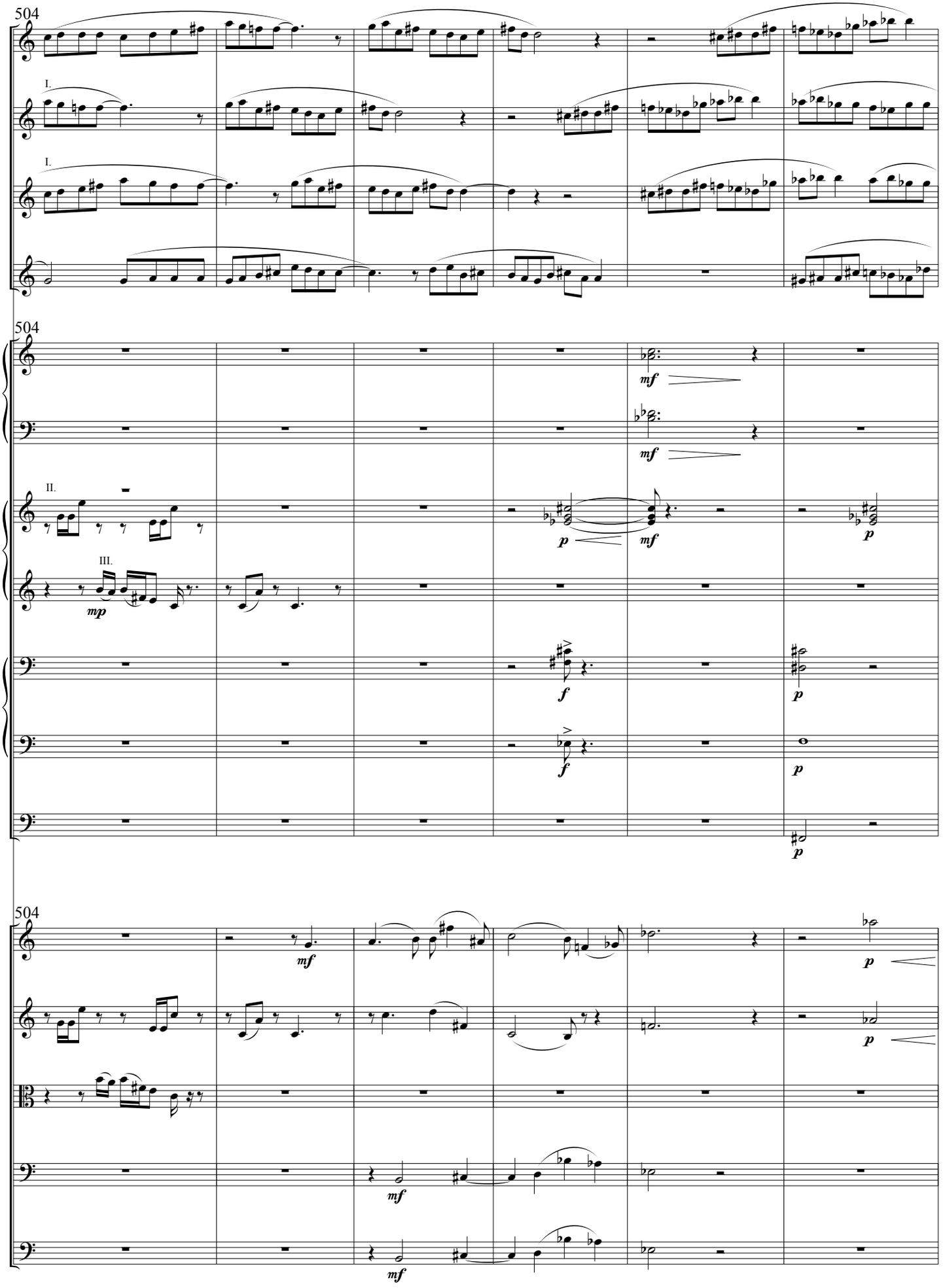

469
Picc.
Fl.
E. Hn.
B. Cl.
Bs.
I.
pp
469
Hn.
Tr.
Tb.
Tuba
a1
p
469
Vl. I
Vl. II
Va.
Vc.
D.B.
mf

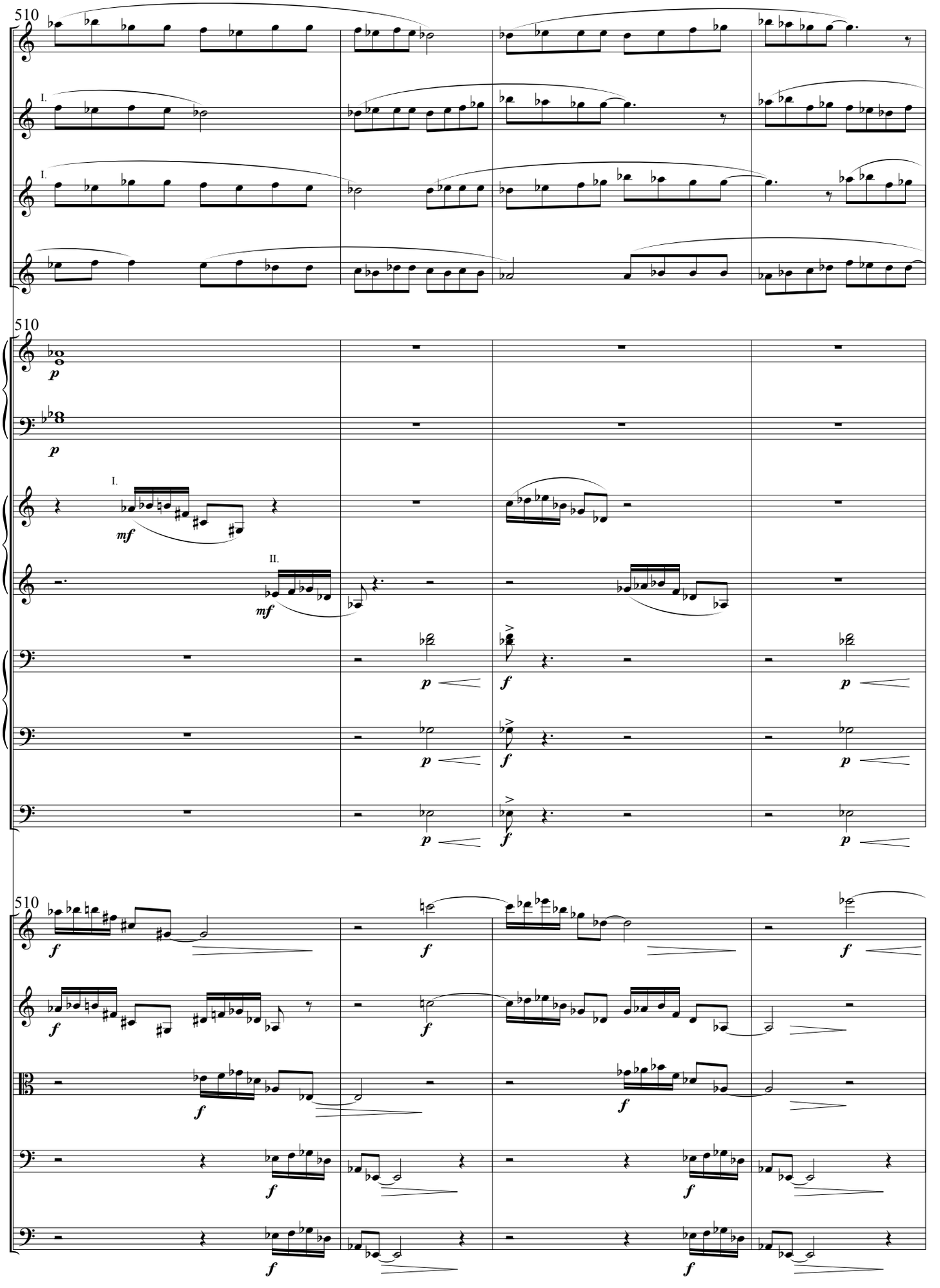

477
Picc.
Fl.
Ob.
I.
p
477
Hn.
Tr.
Tb.
Tuba
477
Vl. I
Vl. II
Va.
Vc.
D.B.

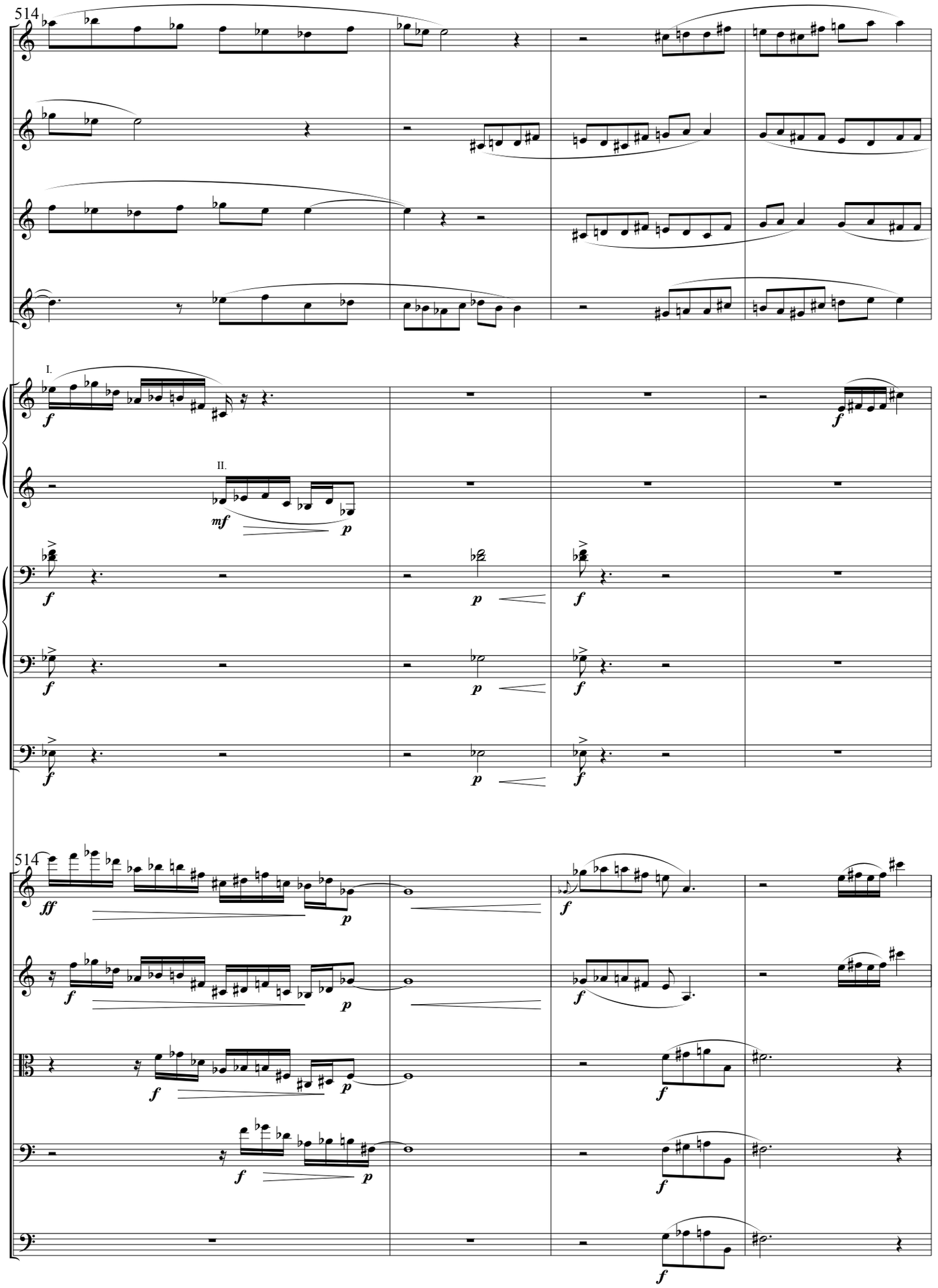

485
Picc.
I.
Fl.
I.
Ob.
E. Hn.
p
485
Hn.
p
p
Tr.
pp
mf
Tb.
mf
p
mf
p
Tuba
mf
p
485
Vl. I
mp
f
mf
Vl. II
Va.
Vc.
D.B.

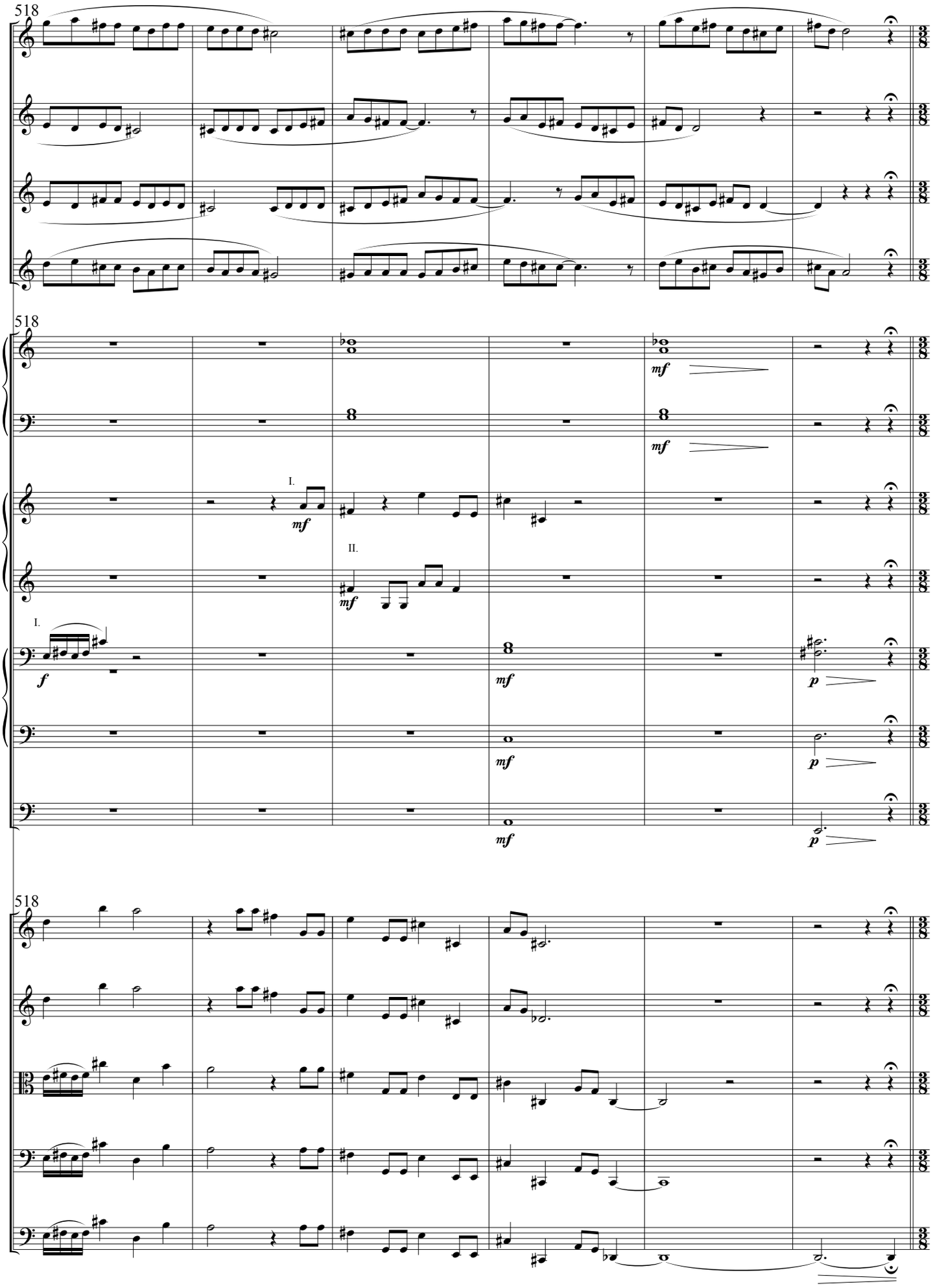

492
Picc.
I.
Fl.
I.
Ob.
E. Hn.
492
Hn.
Tr.
Tb.
Tuba
492
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
p
f


498
Picc.
Fl.
Ob.
E. Hn.
I.
I.
498
Hn.
Tr.
Tb.
Tuba
p
p
I.
mp
II.
p
p
498
Vl. I
Vl. II
Va.
Vc.
D.B.
p
f
mf
mf
mf
mf
f
mf
f


504
Picc.
I.
Fl.
I.
Ob.
E. Hn.
504
Hn.
mf
mf
II.
Tr.
III.
mp
p
mf
p
f
p
Tb.
f
p
Tuba
p
504
Vl. I
mf
p
Vl. II
p
Va.
Vc.
mf
D.B.
mf


510
Picc.
Fl.
Ob.
E. Hn.
I.
Hn.
Tr.
Tb.
Tuba
II.
Vl. I
Vl. II
Va.
Vc.
D.B.
p
mf
f


514
Picc.
Fl.
Ob.
E. Hn.
I.
II.
Tr.
Tb.
Tuba
514
Vl. I
Vl. II
Va.
Vc.
D.B.


518
Picc.
Fl.
Ob.
E. Hn.
518
Hn.
mf
mf
I.
mf
Tr.
II.
mf
I.
f
Tb.
mf
mf
p
p
Tuba
mf
p
518
Vl. I
Vl. II
Va.
Vc.
D.B.

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

524

Lux Beata Caelitum, molto legato e cantabile ♩. = 48

Picc.

Ob.

E. Hn.

B. Cl.

Hn.

Vl. I

Vl. II

Va.

Vc.

D.B.

rall. *a tempo* *rall.*

pp

538

a tempo *rall.* *a tempo*

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

Flutes

Clarinets

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

Horns

Trumpets

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

Timpani

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

Violins I

solo Violin 1

Violins II

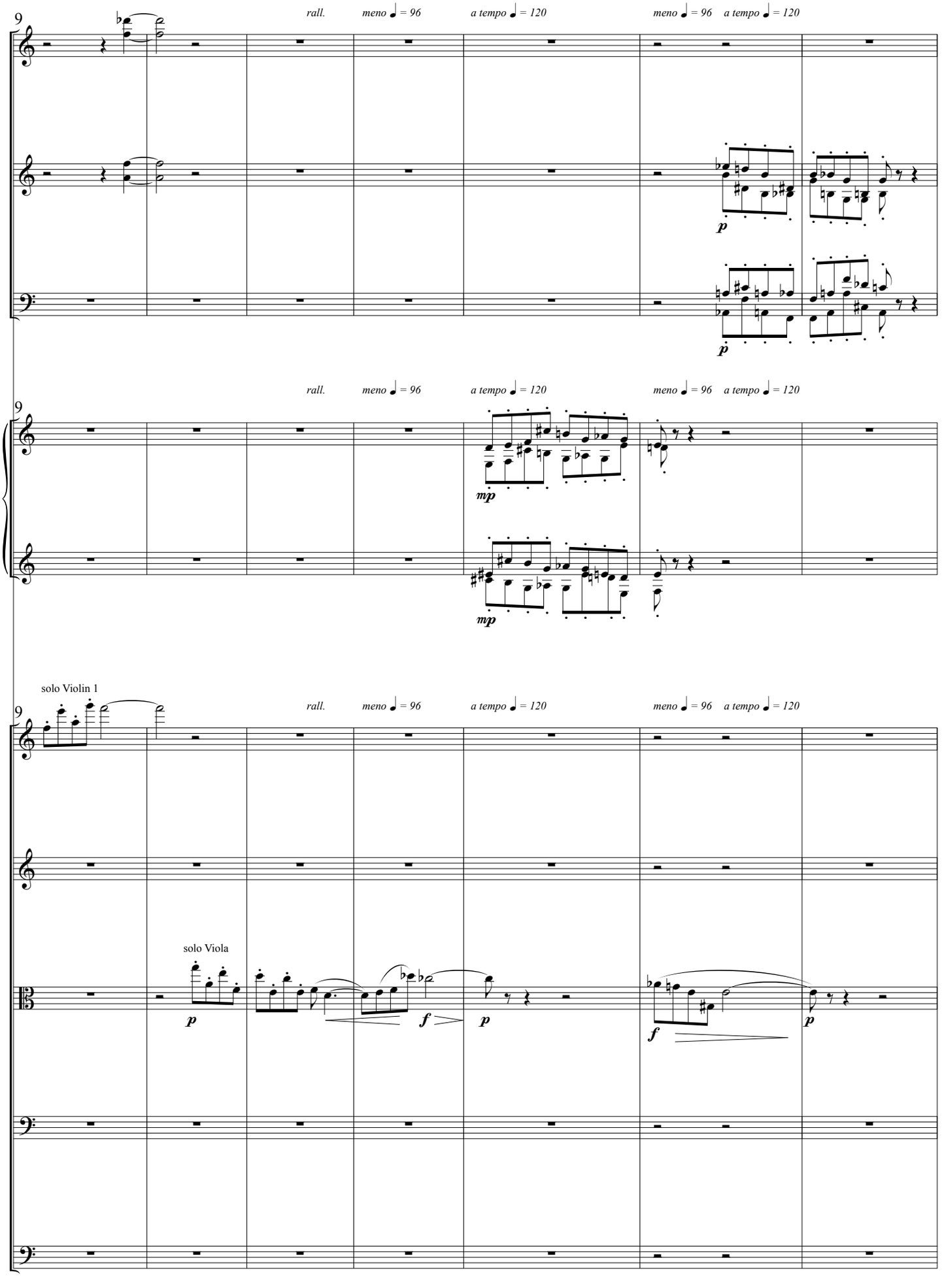
solo Violin 2

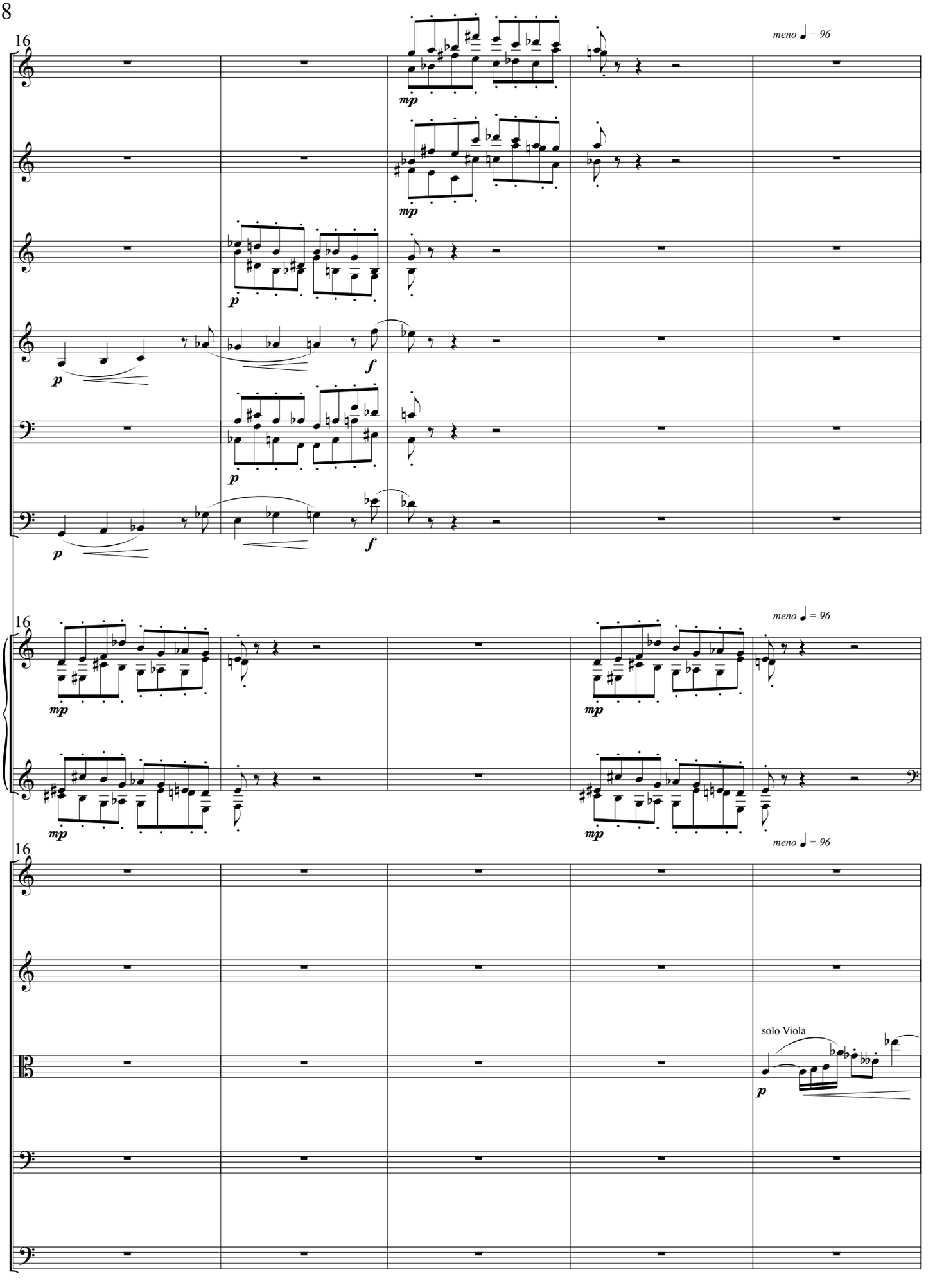
Violas

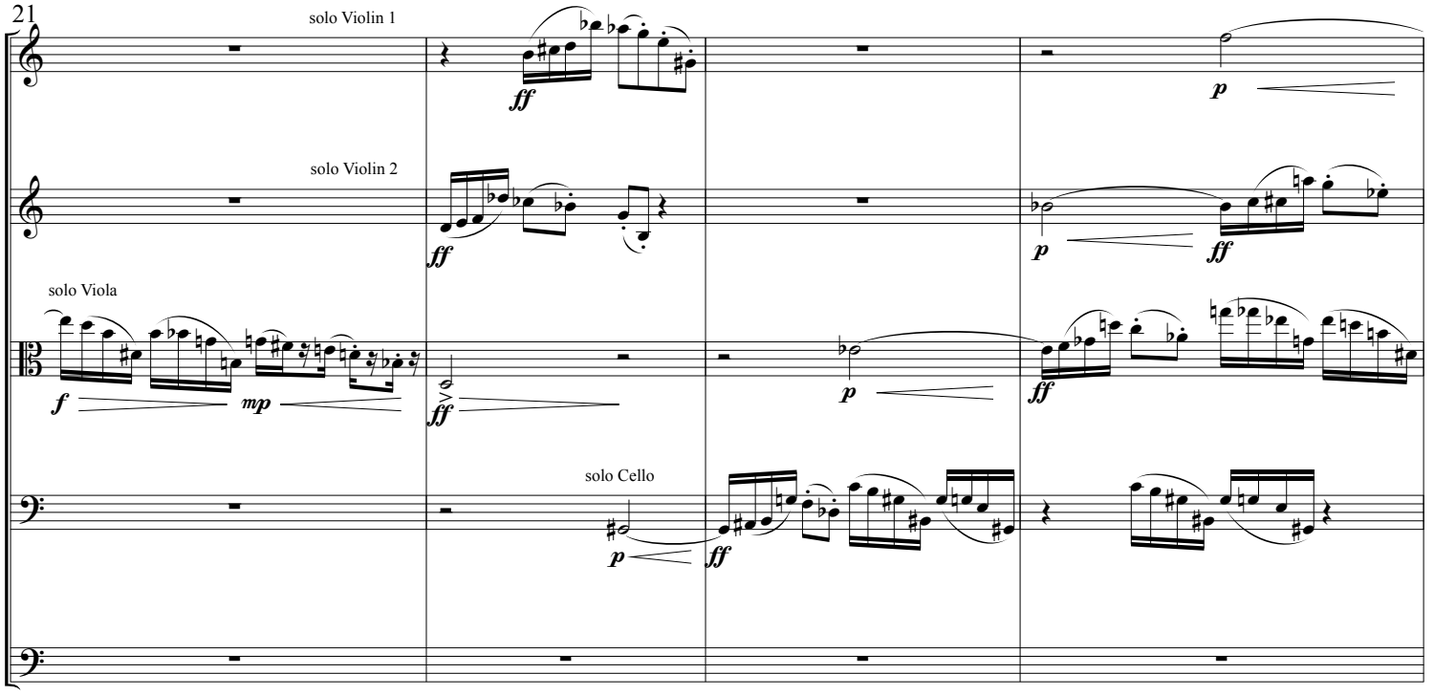
solo Viola

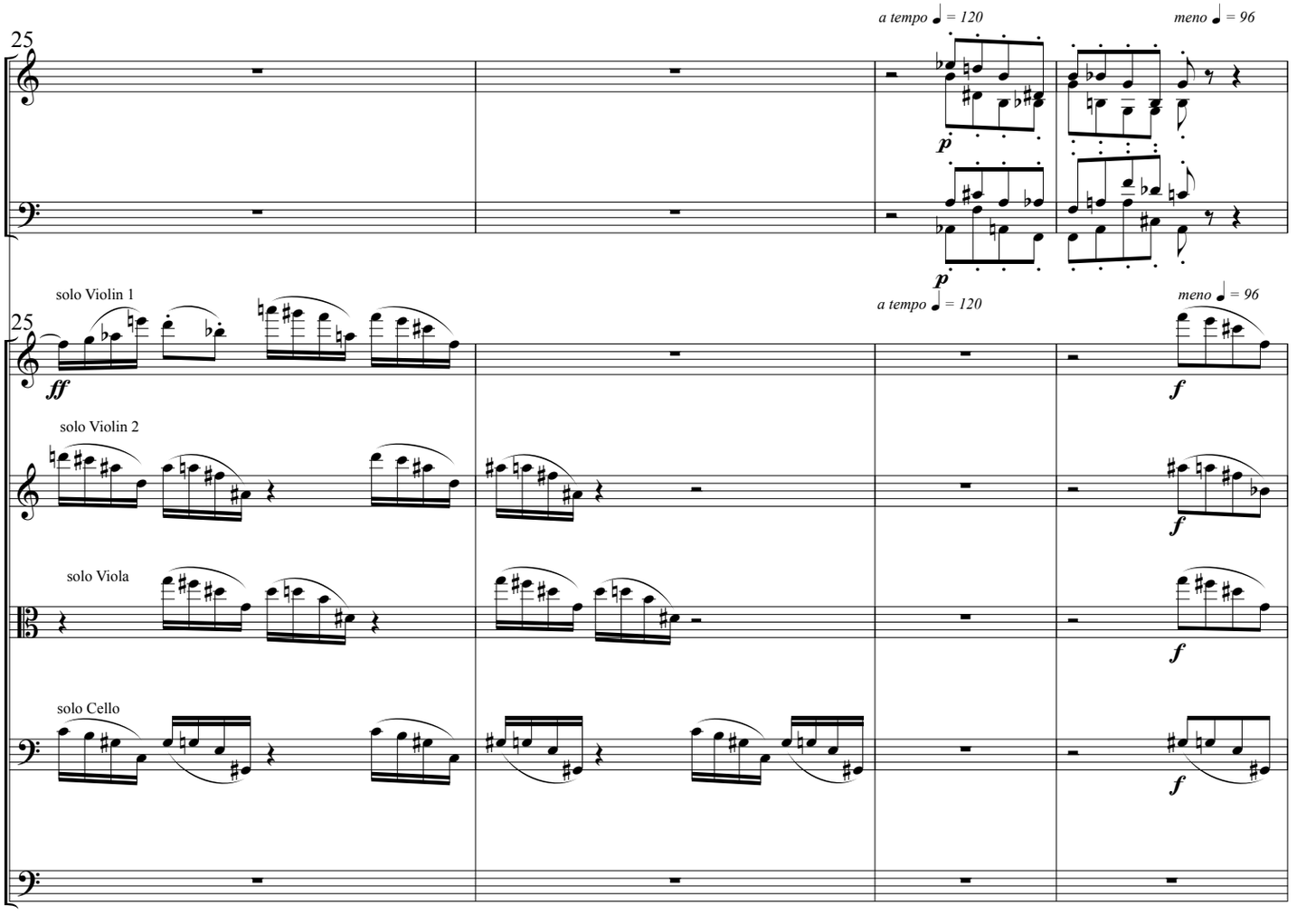
Cellos

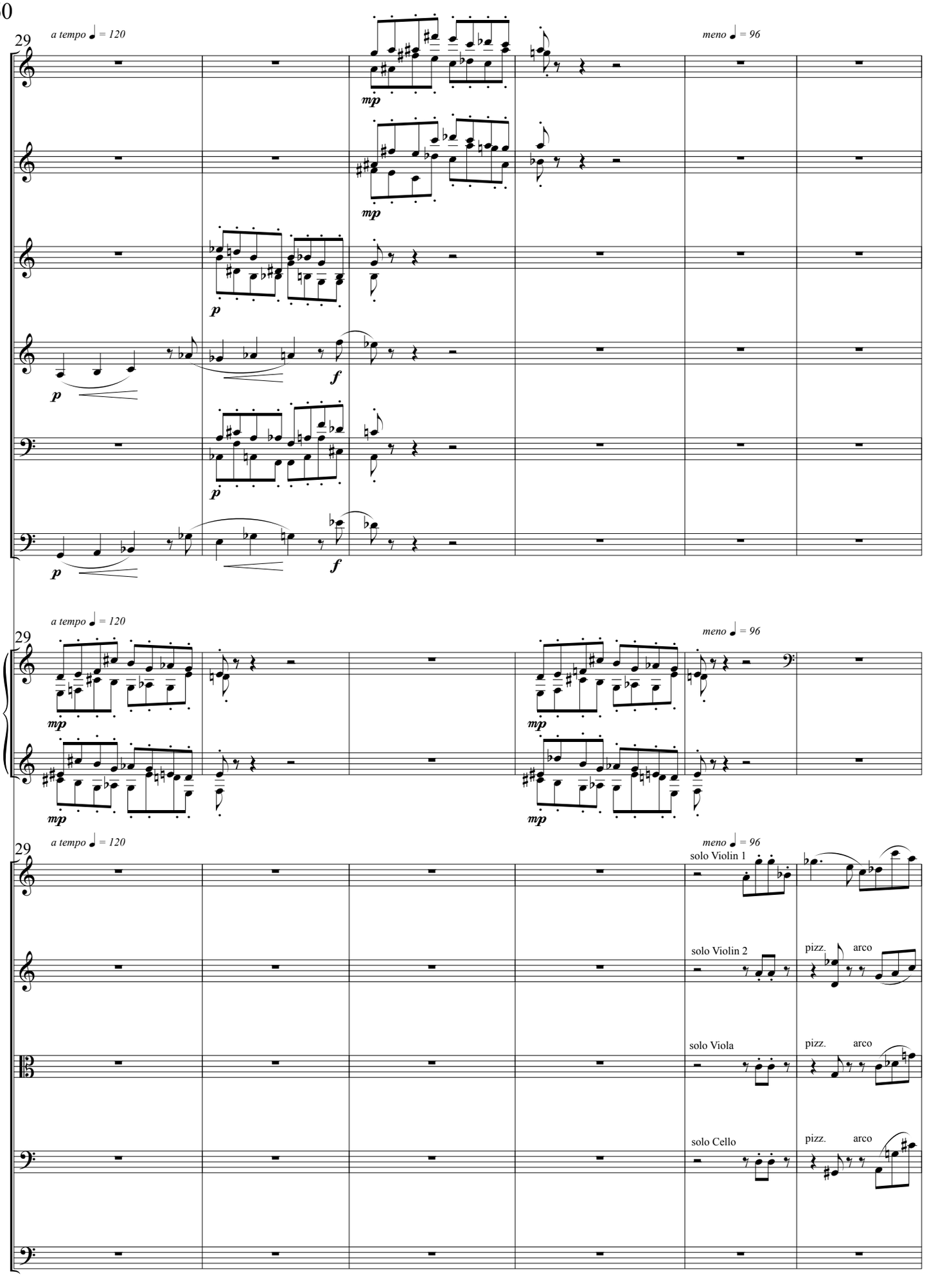
solo Cello

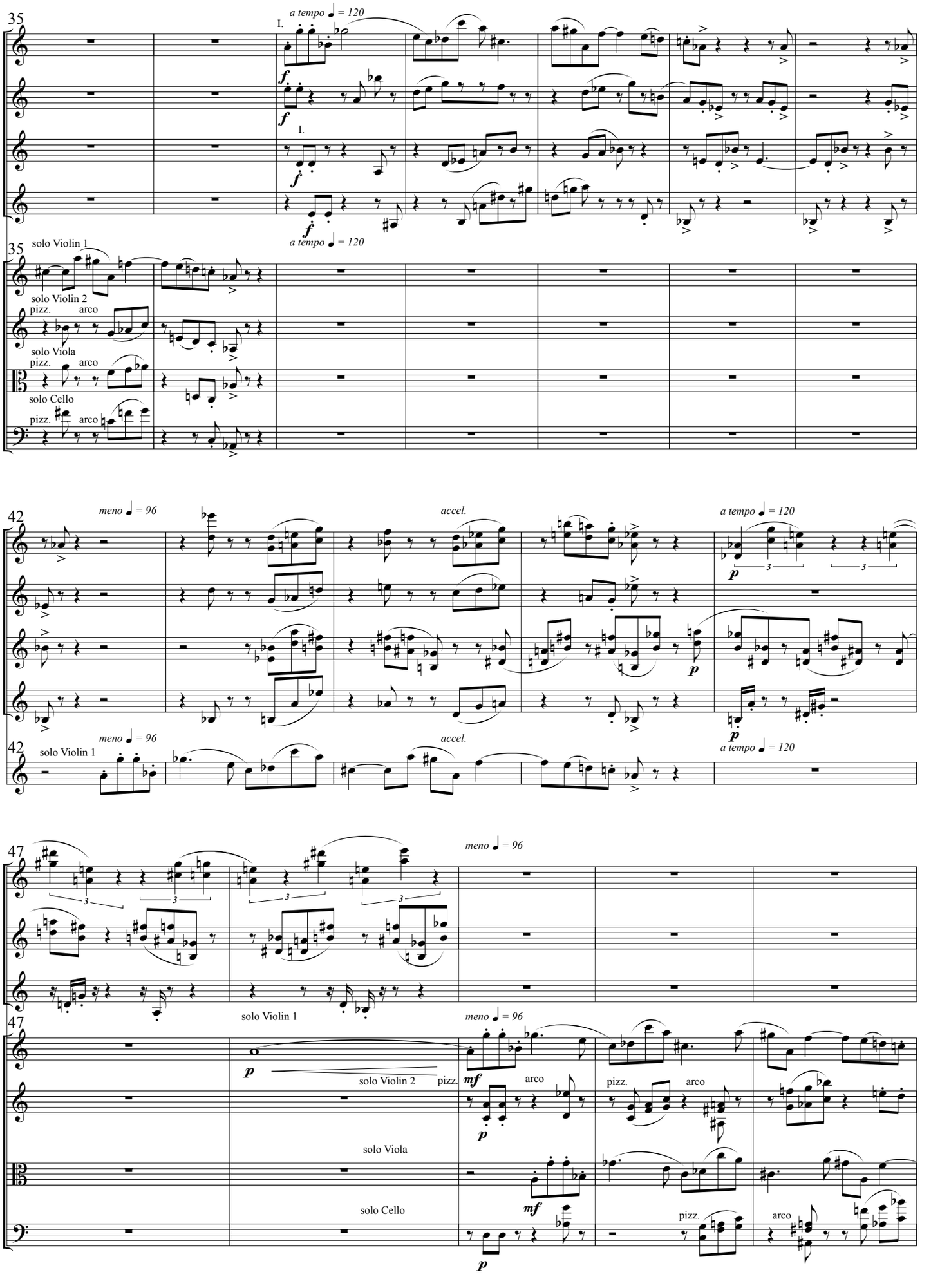

9
rall.
meno ♩ = 96
a tempo ♩ = 120
meno ♩ = 96
a tempo ♩ = 120
Fl.
Cl.
Bs.
p
p
Hn.
mp
mp
solo Violin 1
Vl. I
Vl. II
solo Viola
Va.
p
f
p
f
p
Vc.
D.B.


16
meno ♩ = 96
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
Hn.
Vl. I
Vl. II
Va.
Vc.
D.B.
solo Viola
mp
p
f

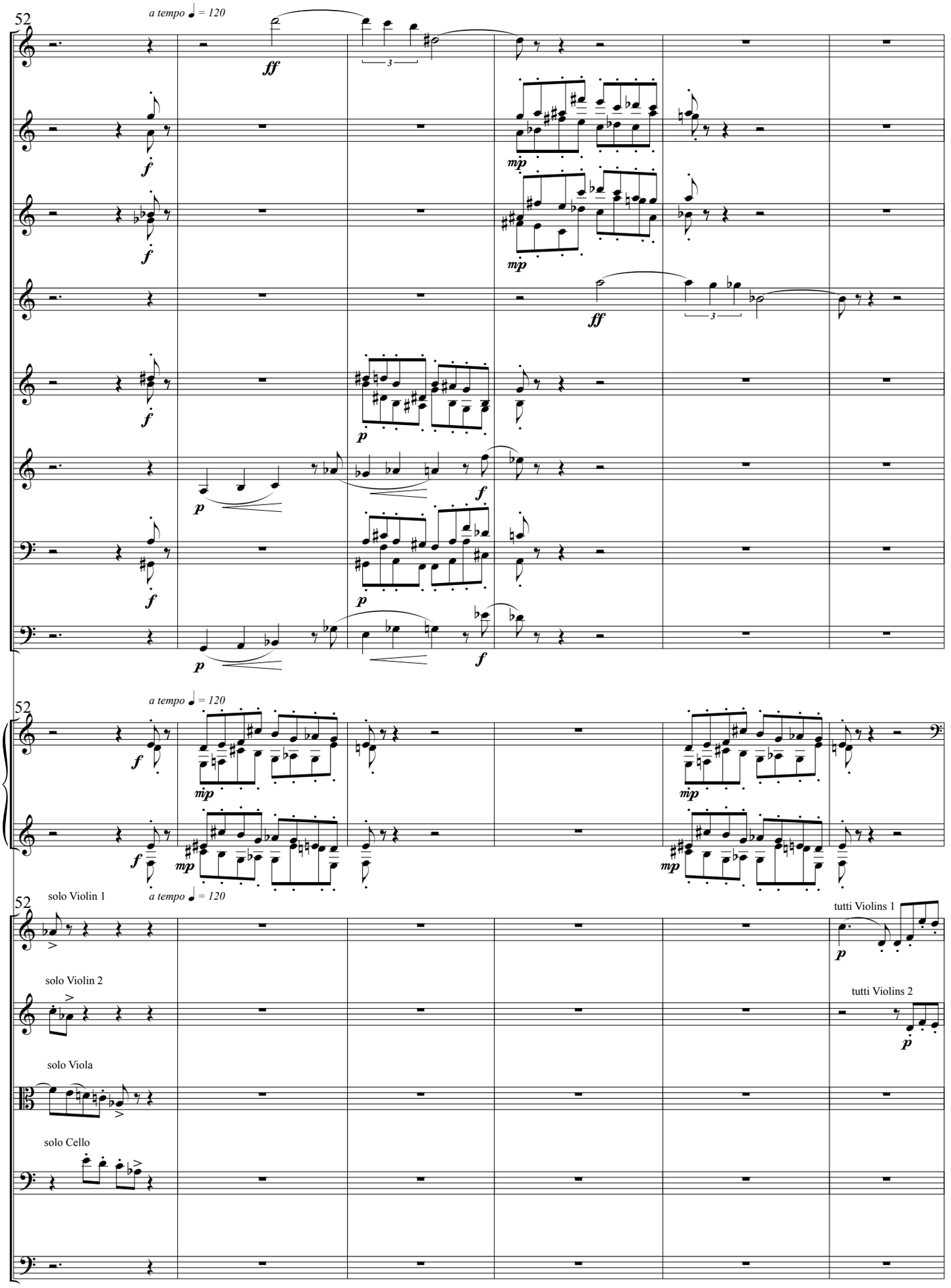

21
Vl. I
Vl. II
Va.
Vc.
D.B.
solo Violin 1
solo Violin 2
solo Viola
solo Cello
ff
p
f
mp

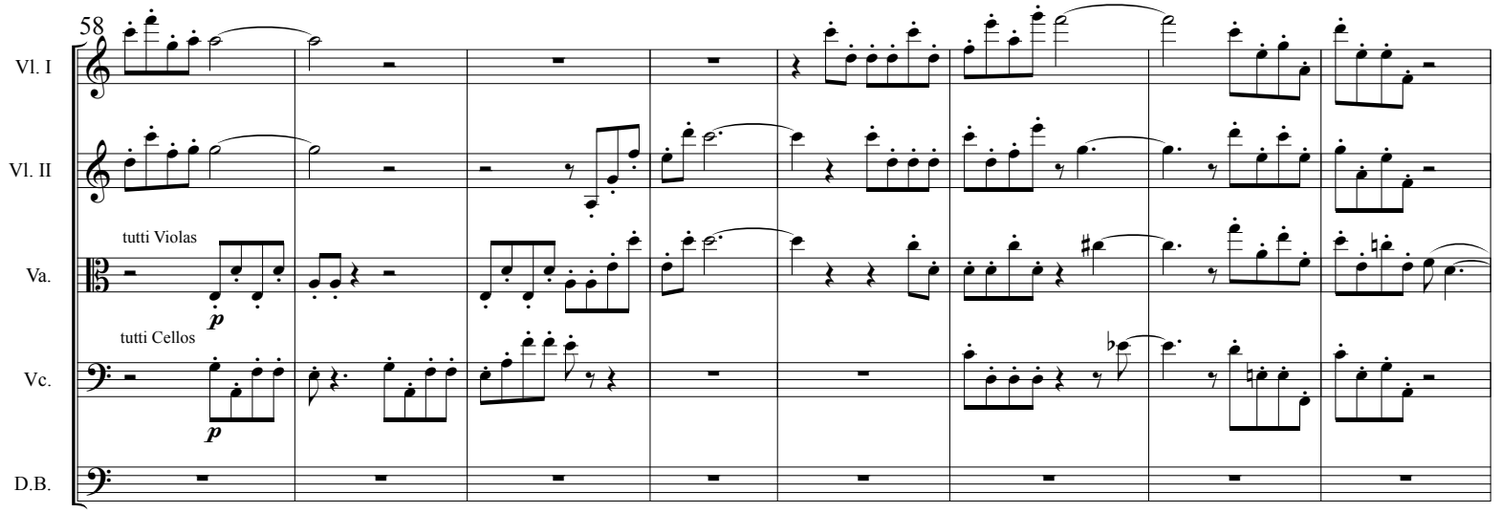

25
Cl.
Bs.
a tempo ♩ = 120
meno ♩ = 96
p
25
Vl. I
Vl. II
Va.
Vc.
D.B.
solo Violin 1
solo Violin 2
solo Viola
solo Cello
ff
f

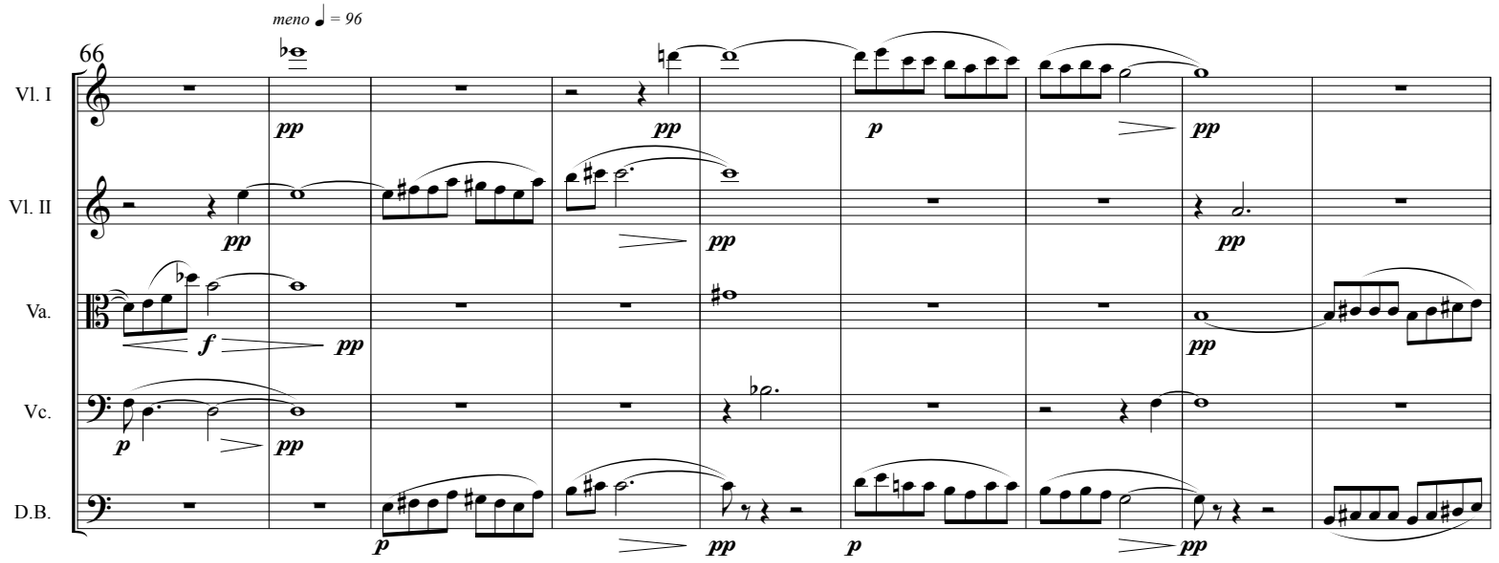

29
a tempo ♩ = 120
meno ♩ = 96
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
Hn.
Vl. I
Vl. II
Va.
Vc.
D.B.
solo Violin 1
solo Violin 2
solo Viola
solo Cello
pizz.
arco


35
a tempo ♩ = 120
I.
Ob.
E. Hn.
Cl.
B. Cl.
solo Violin 1
Vl. I
solo Violin 2
pizz.
arco
Vl. II
solo Viola
Va.
solo Cello
Vc.
42
meno ♩ = 96
accel.
47
solo Violin 1
solo Violin 2
solo Viola
solo Cello

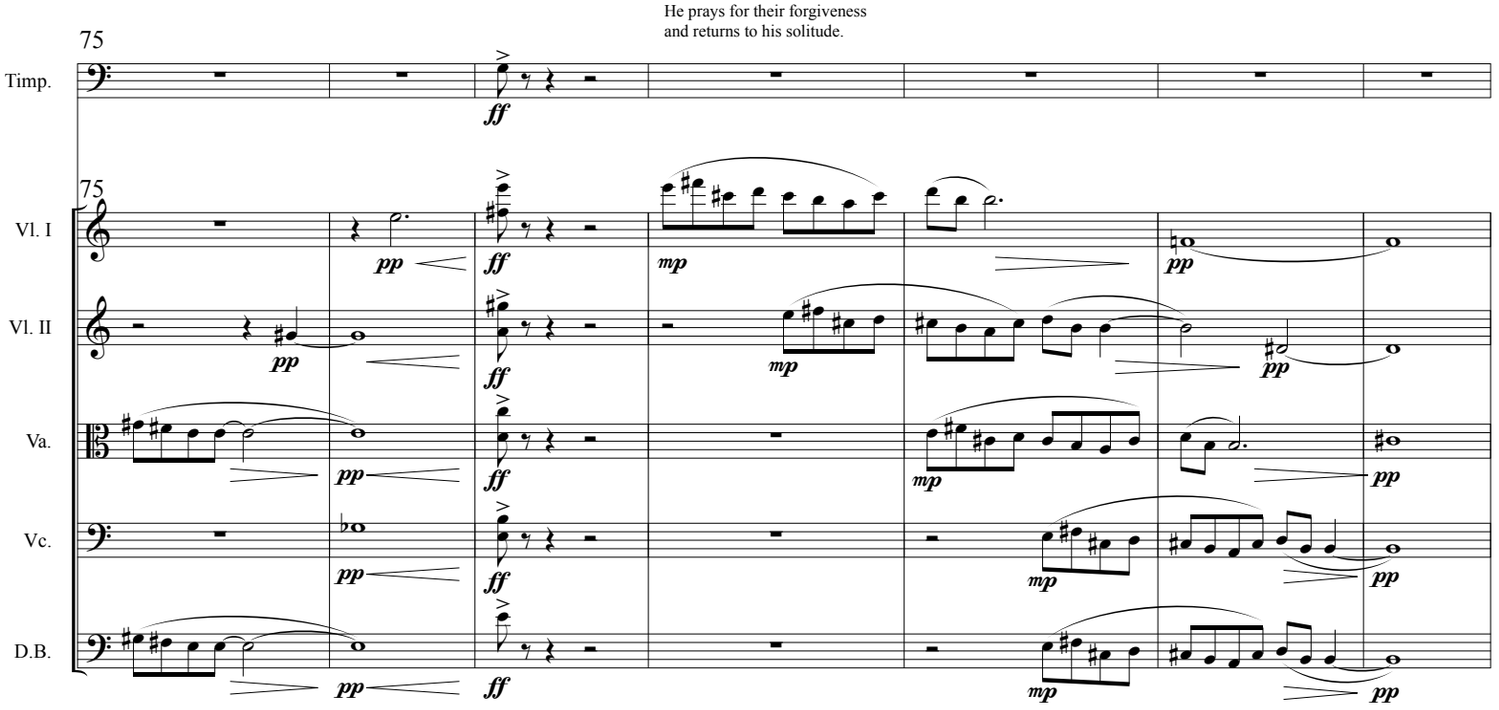
The monks become angry with B because they cannot follow him and conspire to poison him.

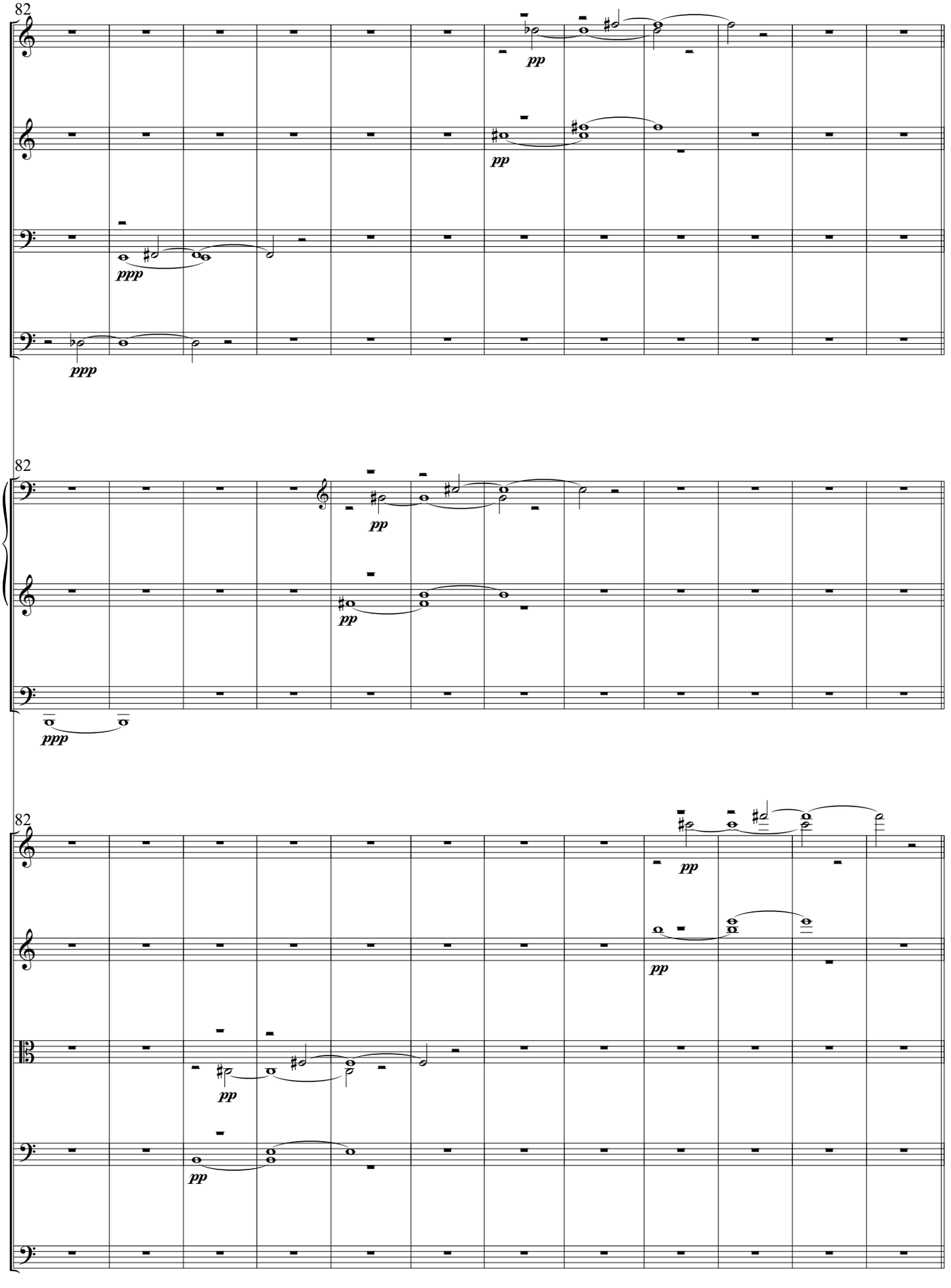






He prays for their forgiveness
and returns to his solitude.




82
Ob.
Cl.
Bs.
C. Bn.
pp
ppp
82
Hn.
Tuba
pp
ppp
82
Vl. I
Vl. II
Va.
Vc.
D.B.
pp

Andante, ♩ = 84
Aqua Sapientae - The spring on the mountain top.

94

E. Hn.

Va.

Vc.

101

C. Bn.

III.

Tb.

Tuba

101

The monks carry the water up to the monastery

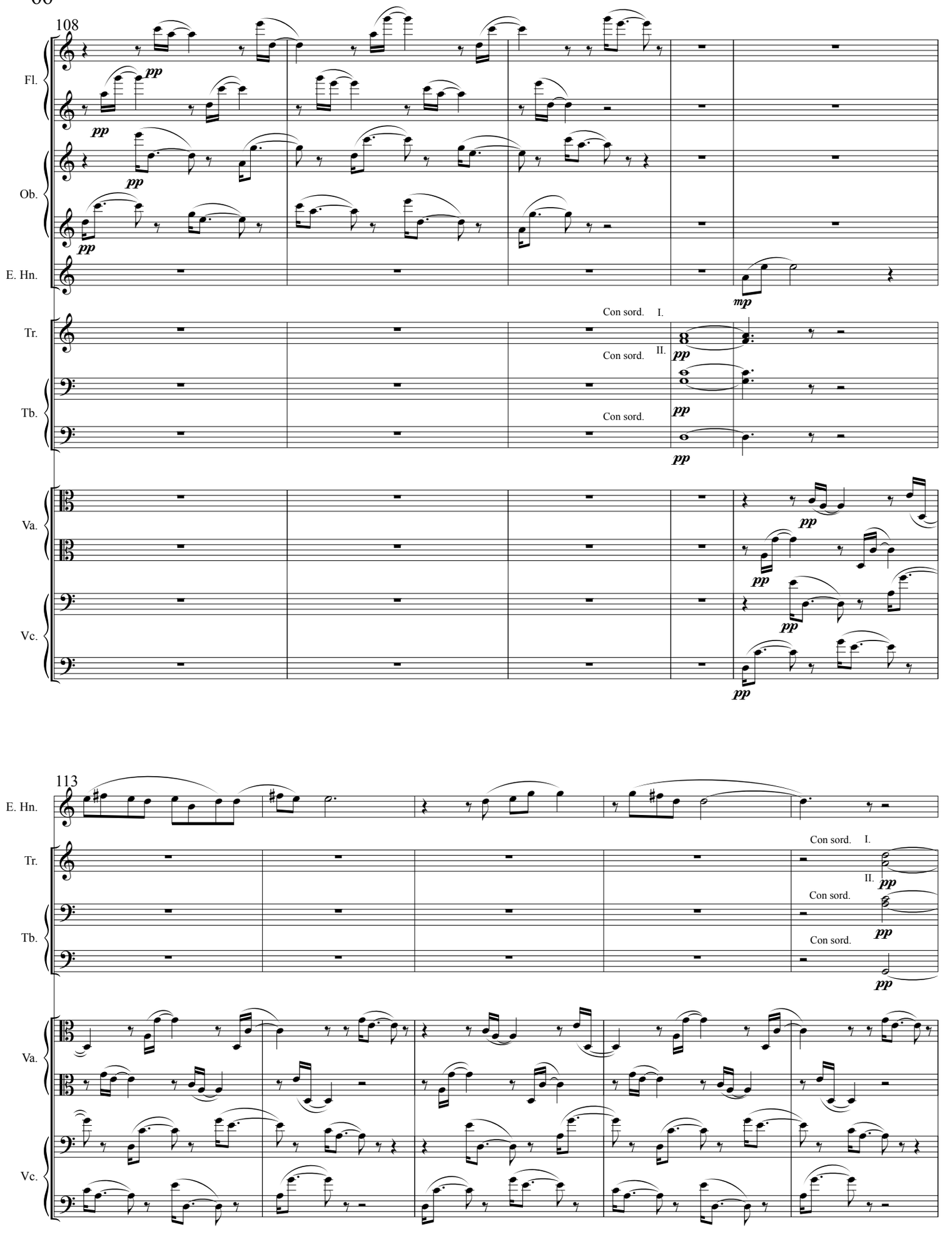
Vl. I

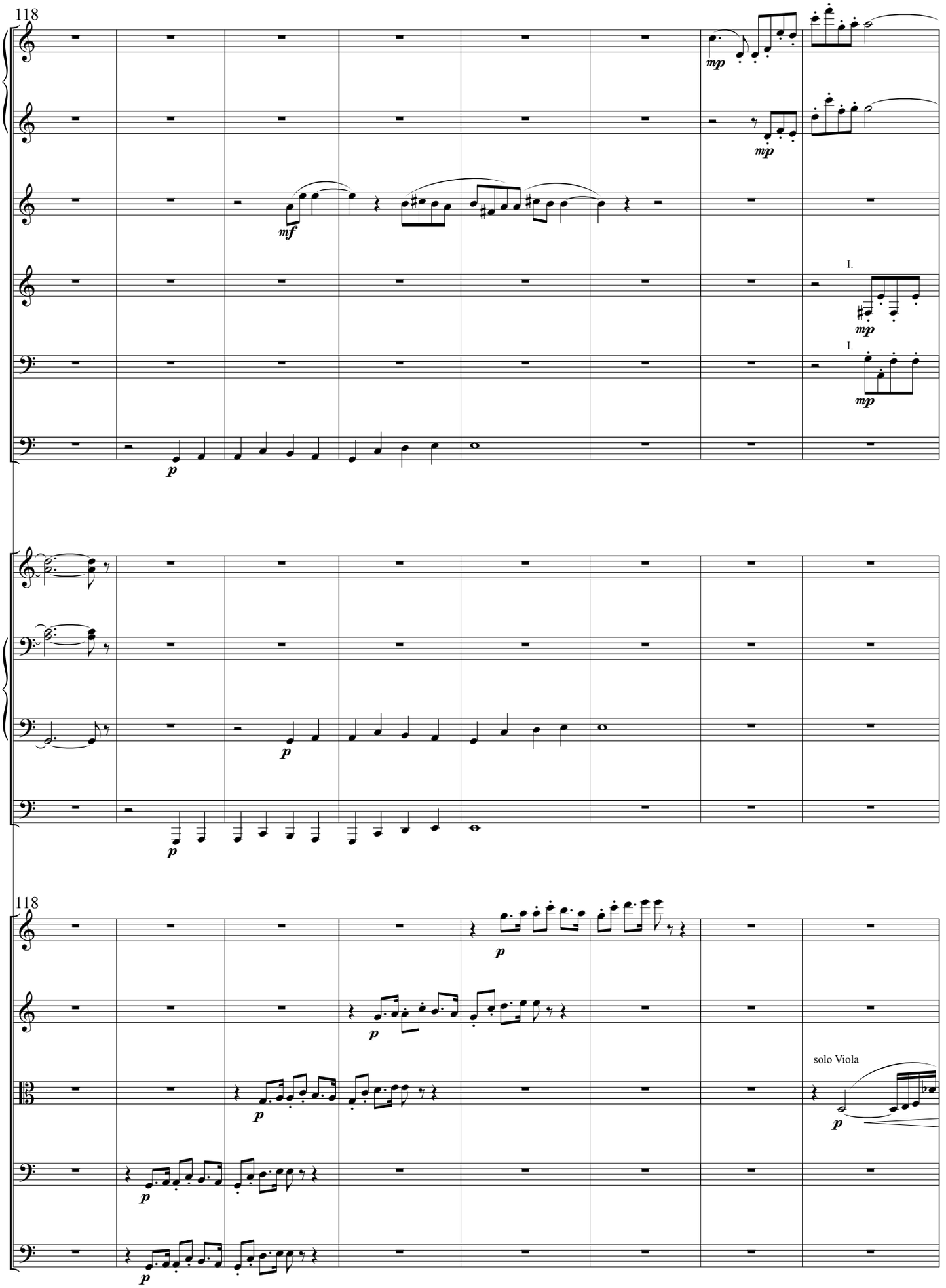
Vl. II

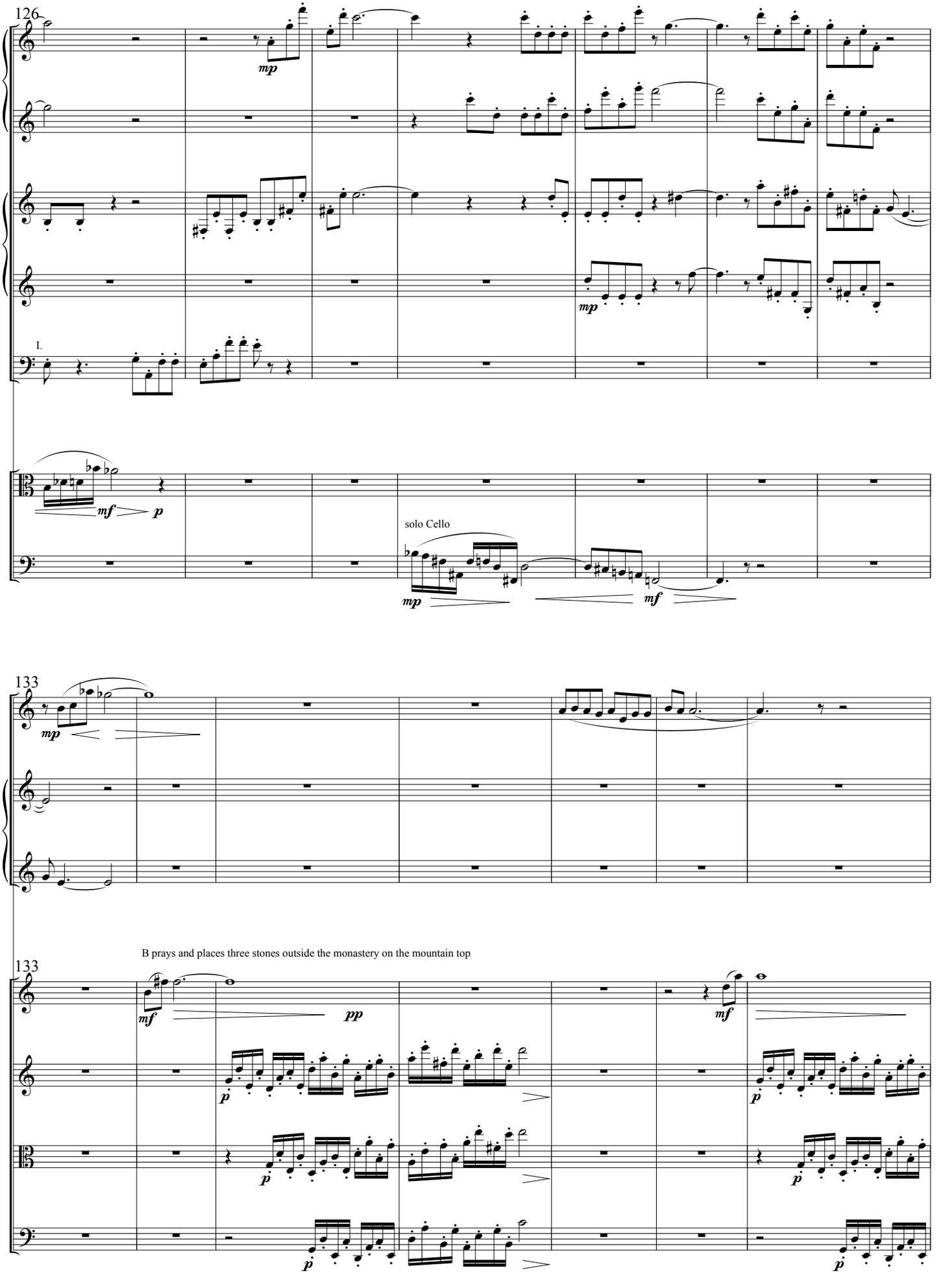
Va.

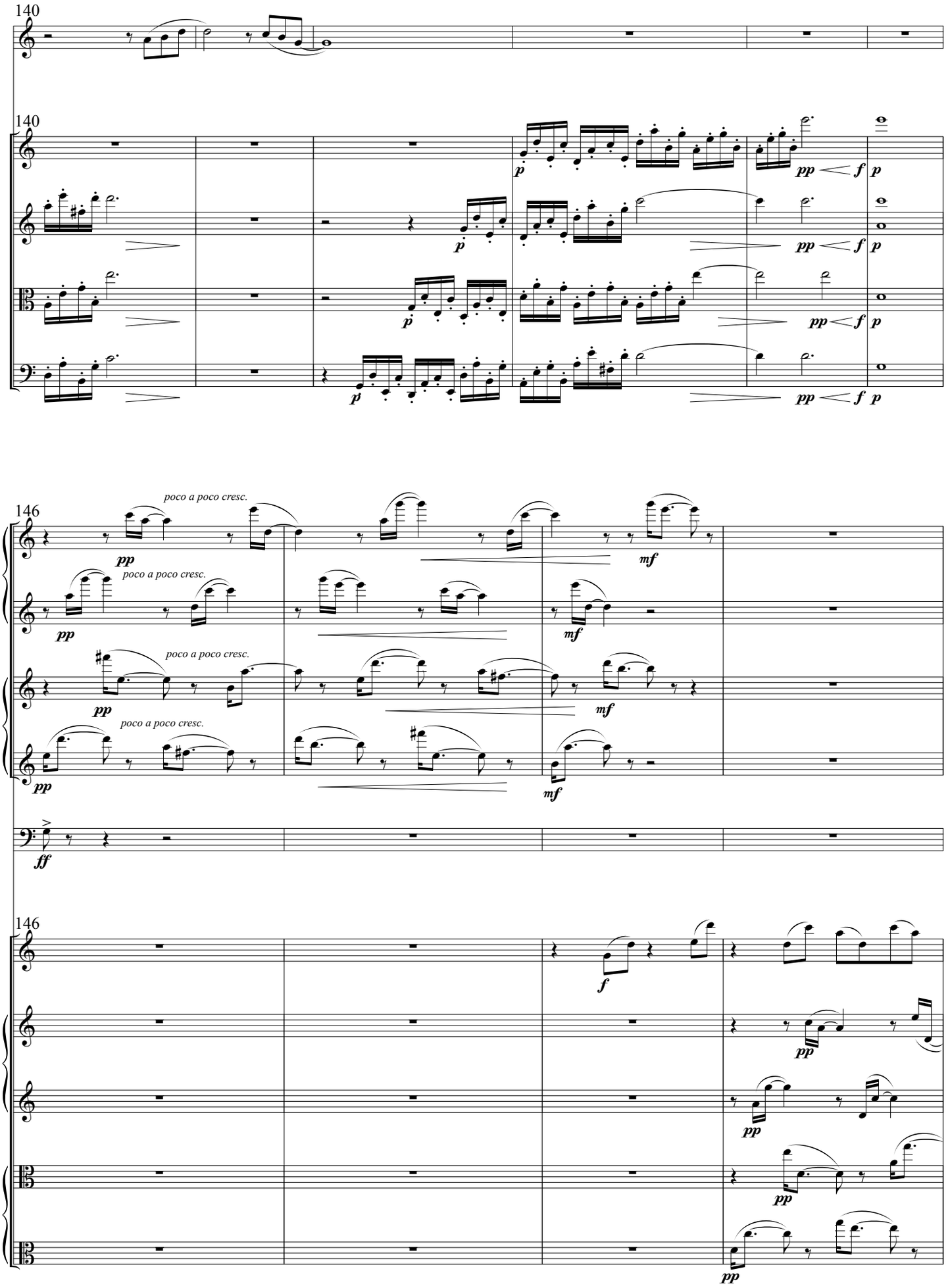
Vc.

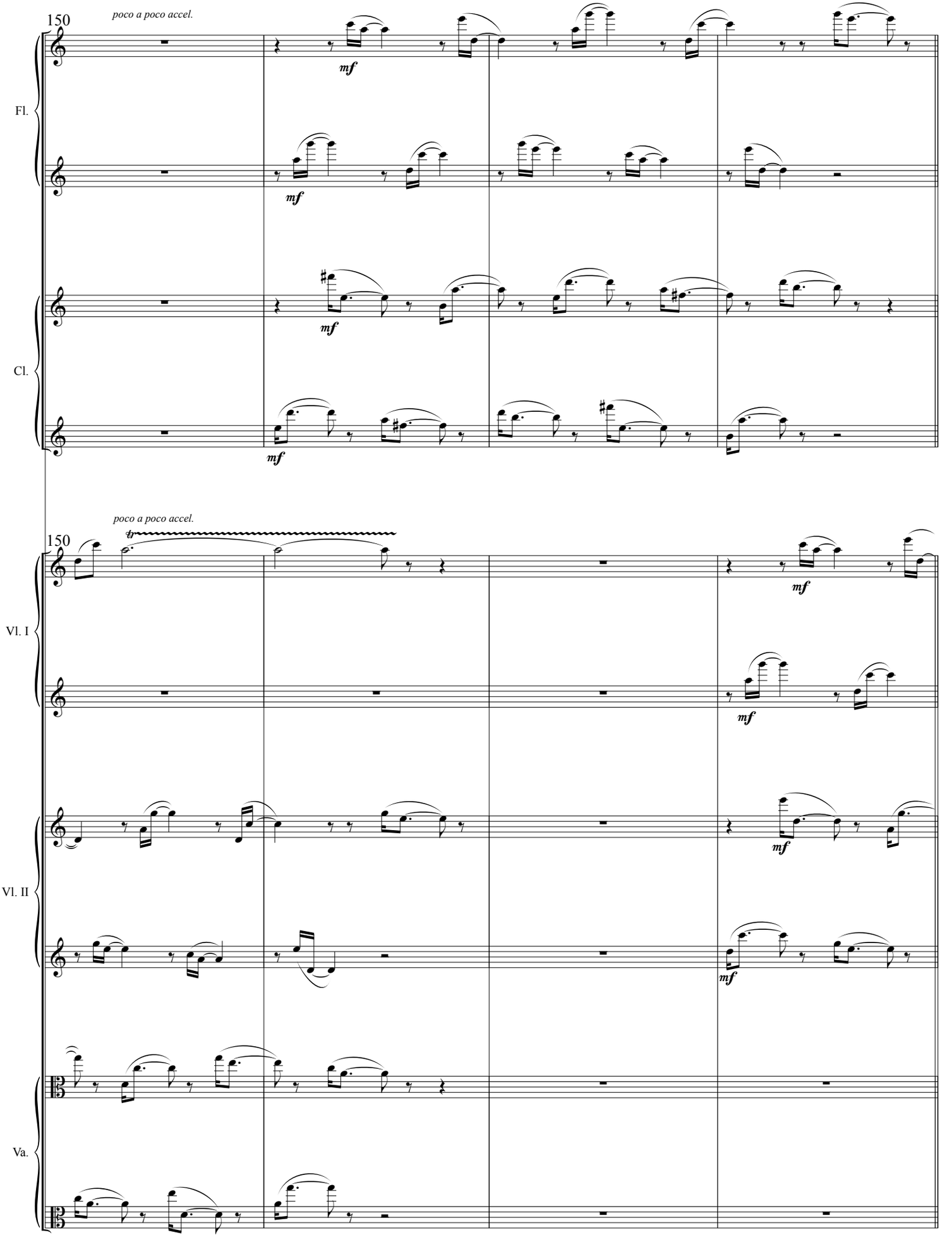
D.B.

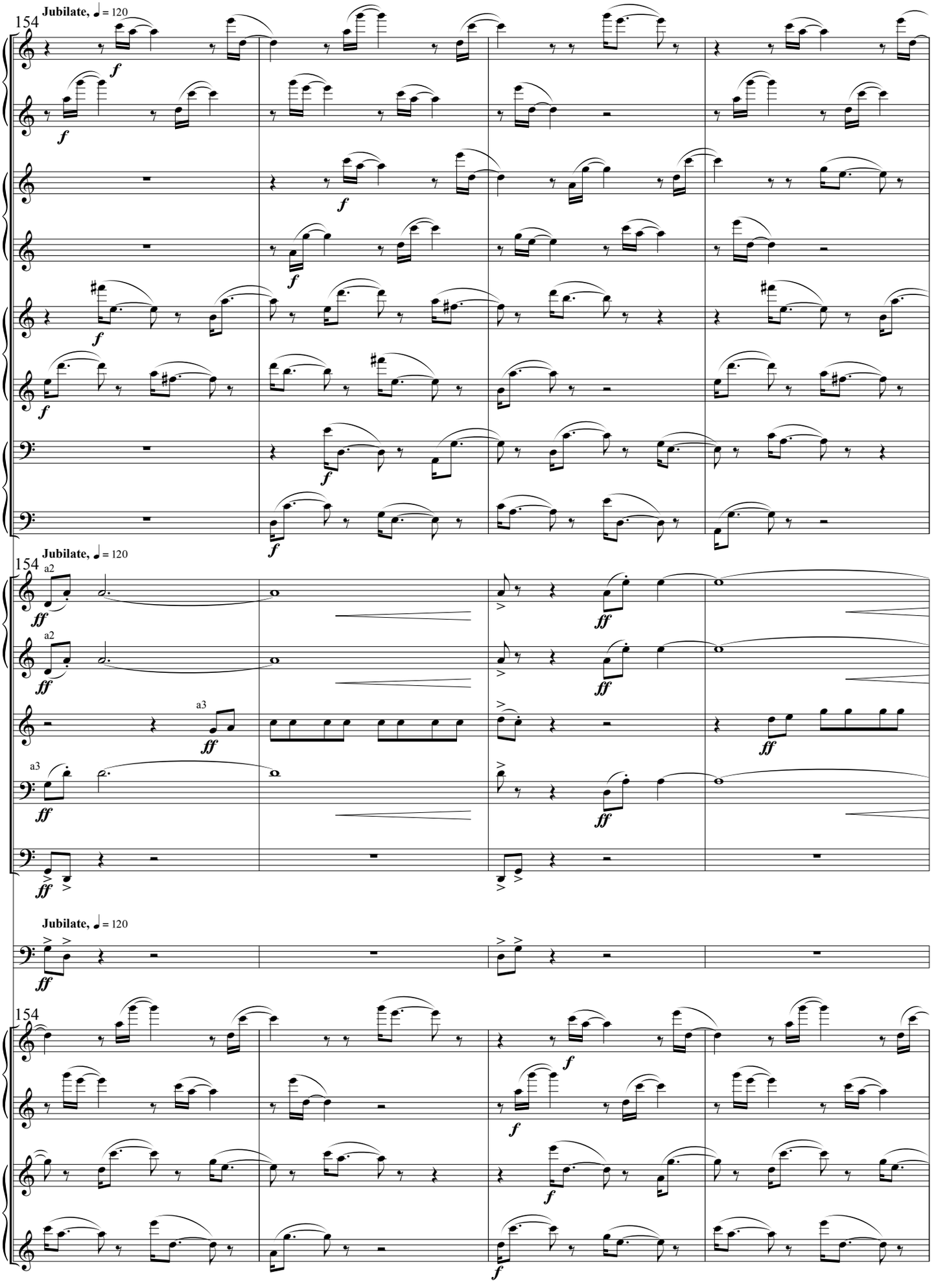

108
Fl.
Ob.
E. Hn.
Tr.
Tb.
Va.
Vc.
pp
mp
Con sord.
I.
II.
113

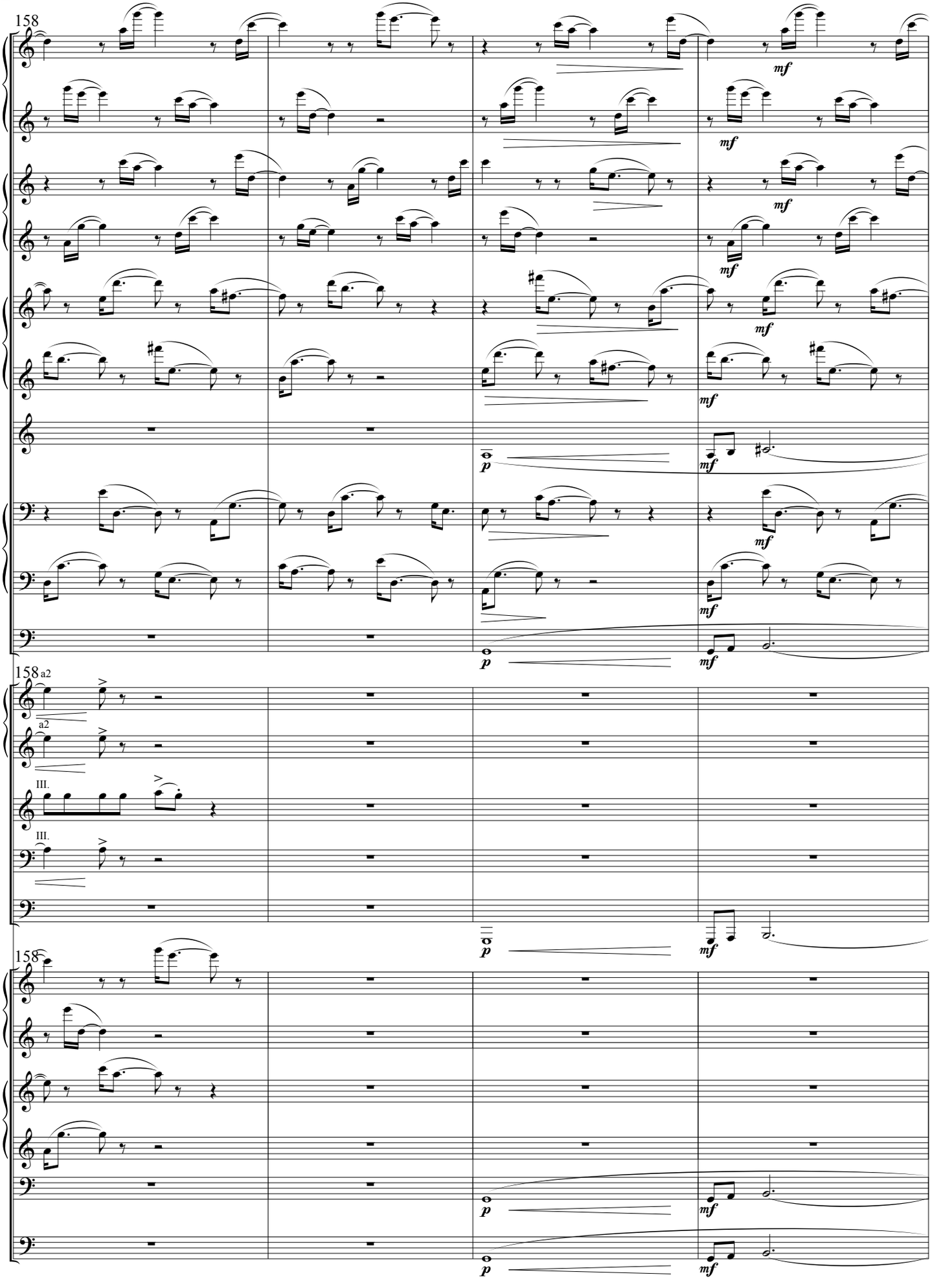

118
Fl.
E. Hn.
Cl.
Bs.
C. Bn.
Tr.
Tb.
Tuba
118
Vl. I
Vl. II
Va.
Vc.
D.B.
solo Viola

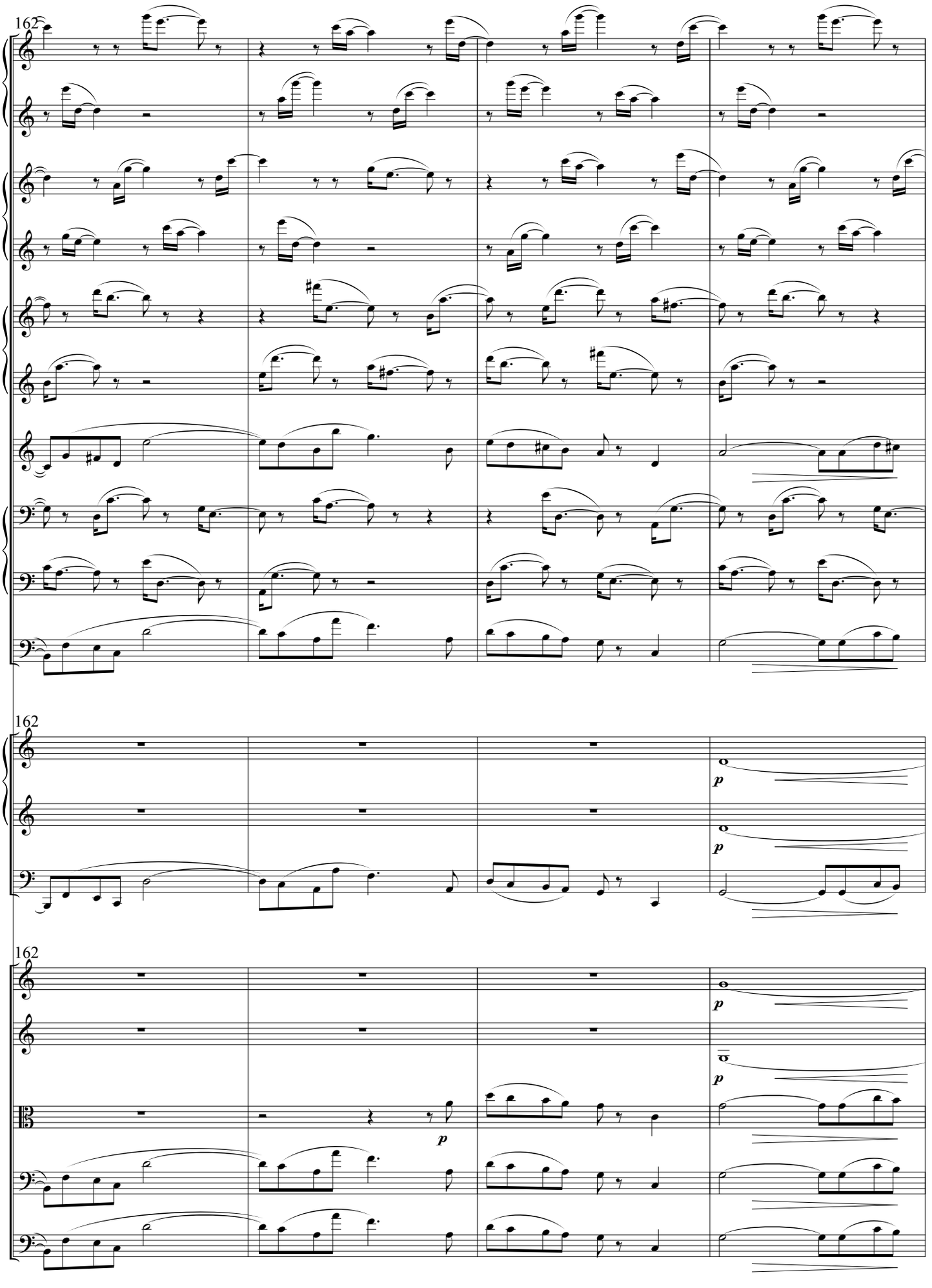

126
Fl.
Cl.
Bs.
I.
Va.
Vc.
solo Cello
133
E. Hn.
Cl.
133
B prays and places three stones outside the monastery on the mountain top
Vl. I
Vl. II
Va.
Vc.

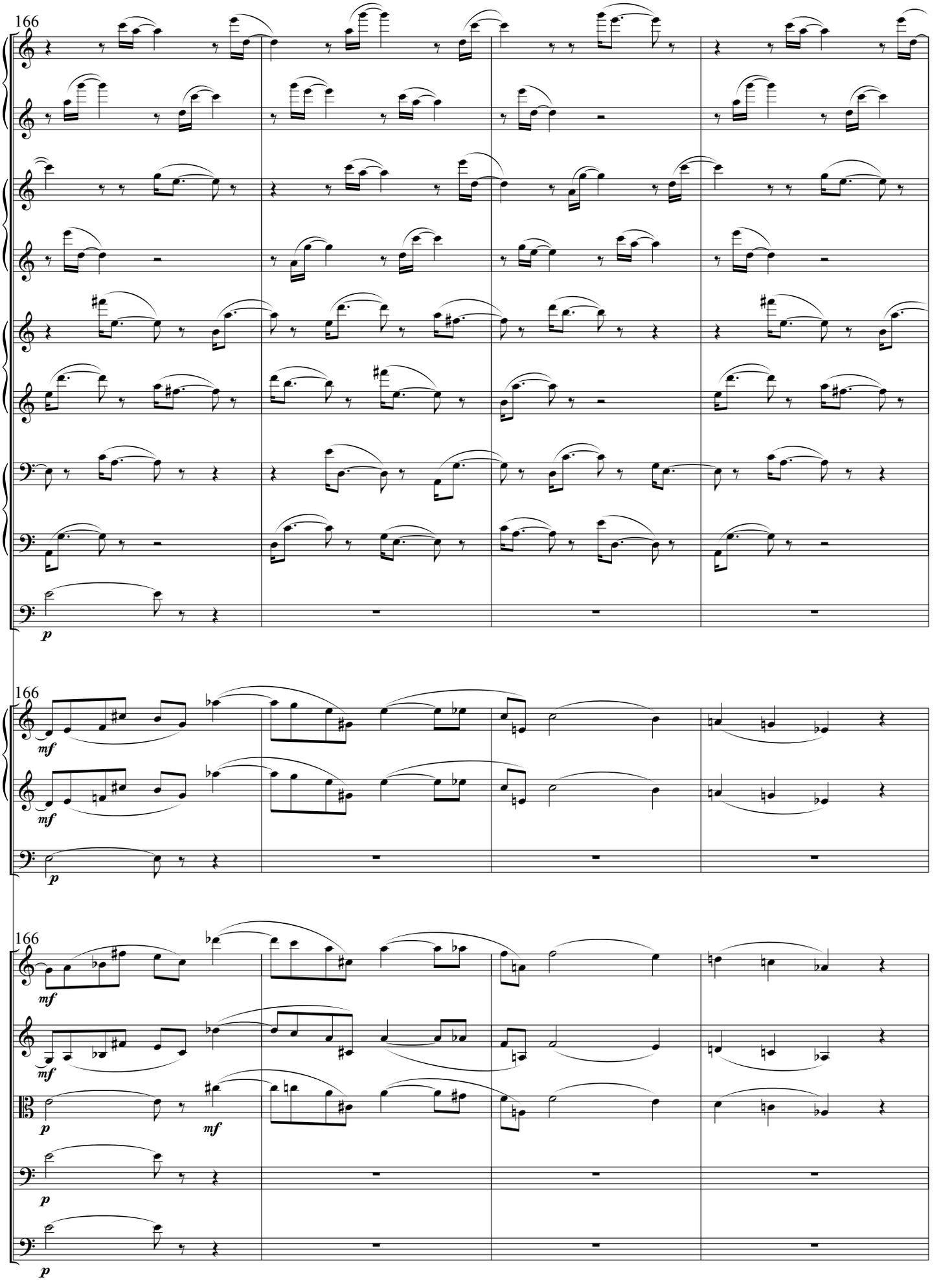

140
E. Hn.
140
Vl. I
Vl. II
Va.
Vc.
p
pp
f
p
146
Fl.
Cl.
Timp.
poco a poco cresc.
pp
mf
ff
146
Vl. I
Vl. II
Va.
f
pp

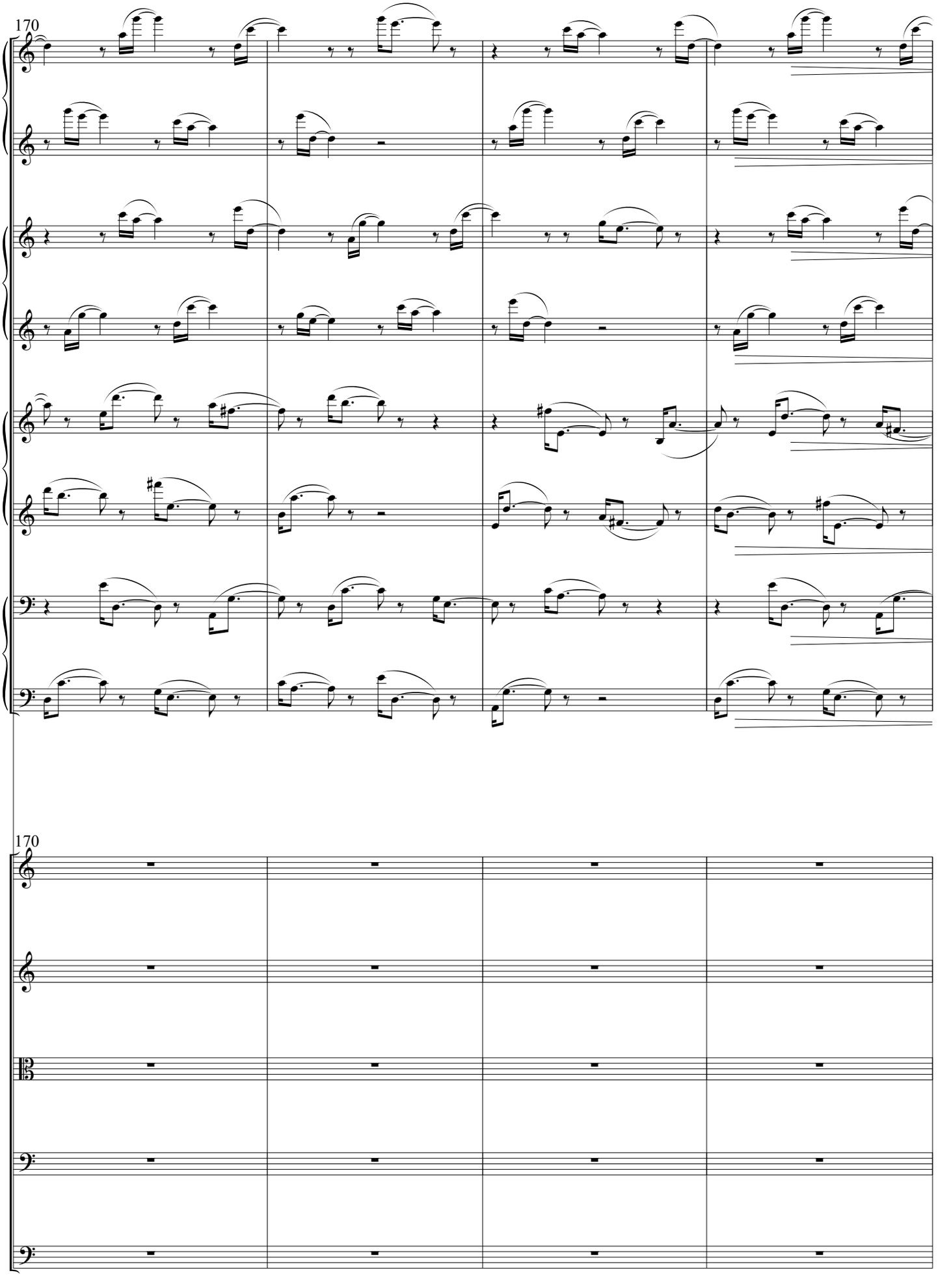

150
poco a poco accel.
Fl.
Cl.
Vl. I
Vl. II
Va.
mf
tr


Jubilate, ♩ = 120
154
Fl.
Ob.
Cl.
Bs.
Jubilate, ♩ = 120
154
a2
Hn.
Tr.
a3
Tb.
Tuba
Jubilate, ♩ = 120
Timp.
154
Vl. I
Vl. II

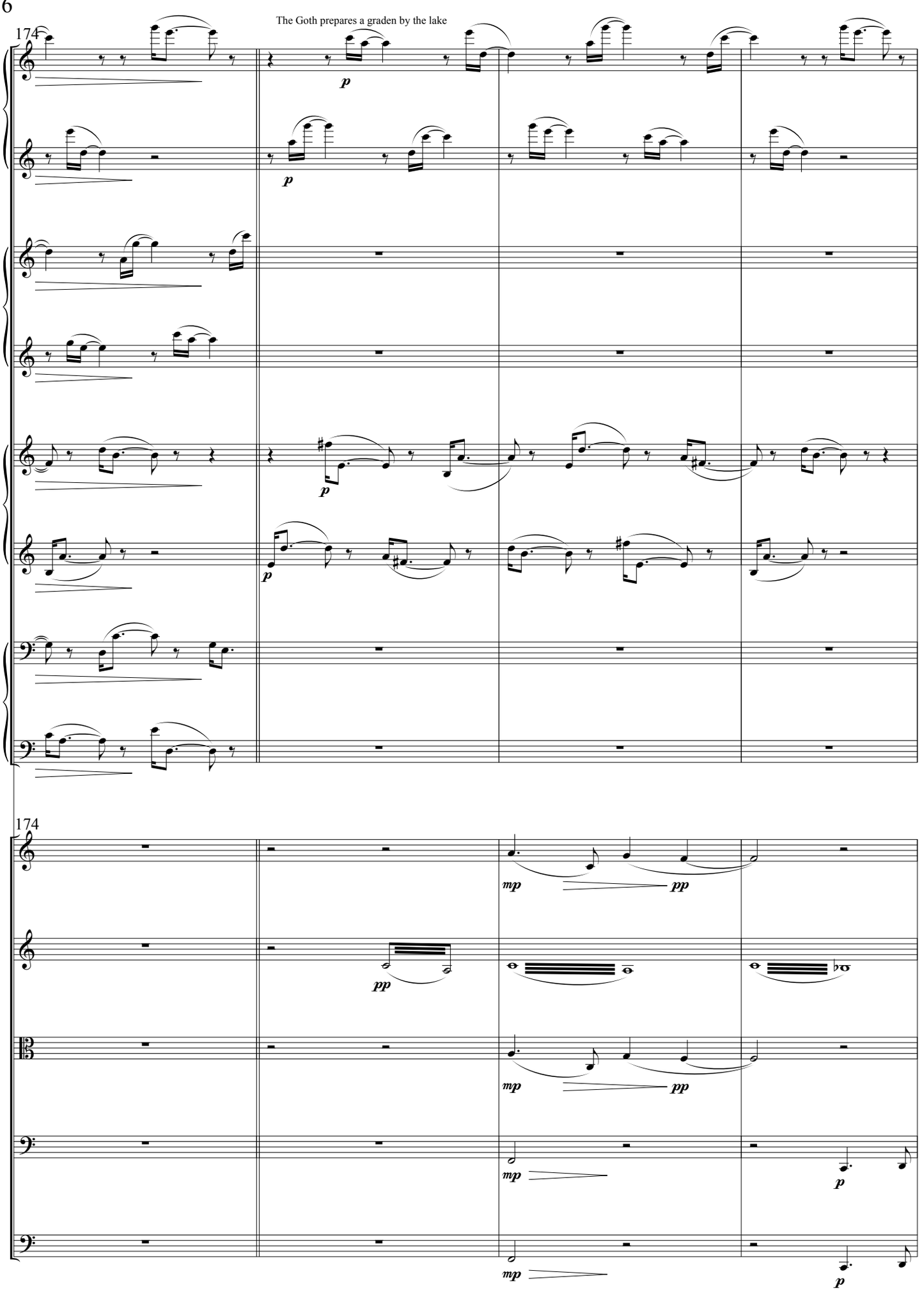

158
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
mf
p
158 a2
Hn.
Tr.
Tb.
Tuba
III.
158
Vl. I
Vl. II
Vc.
D.B.

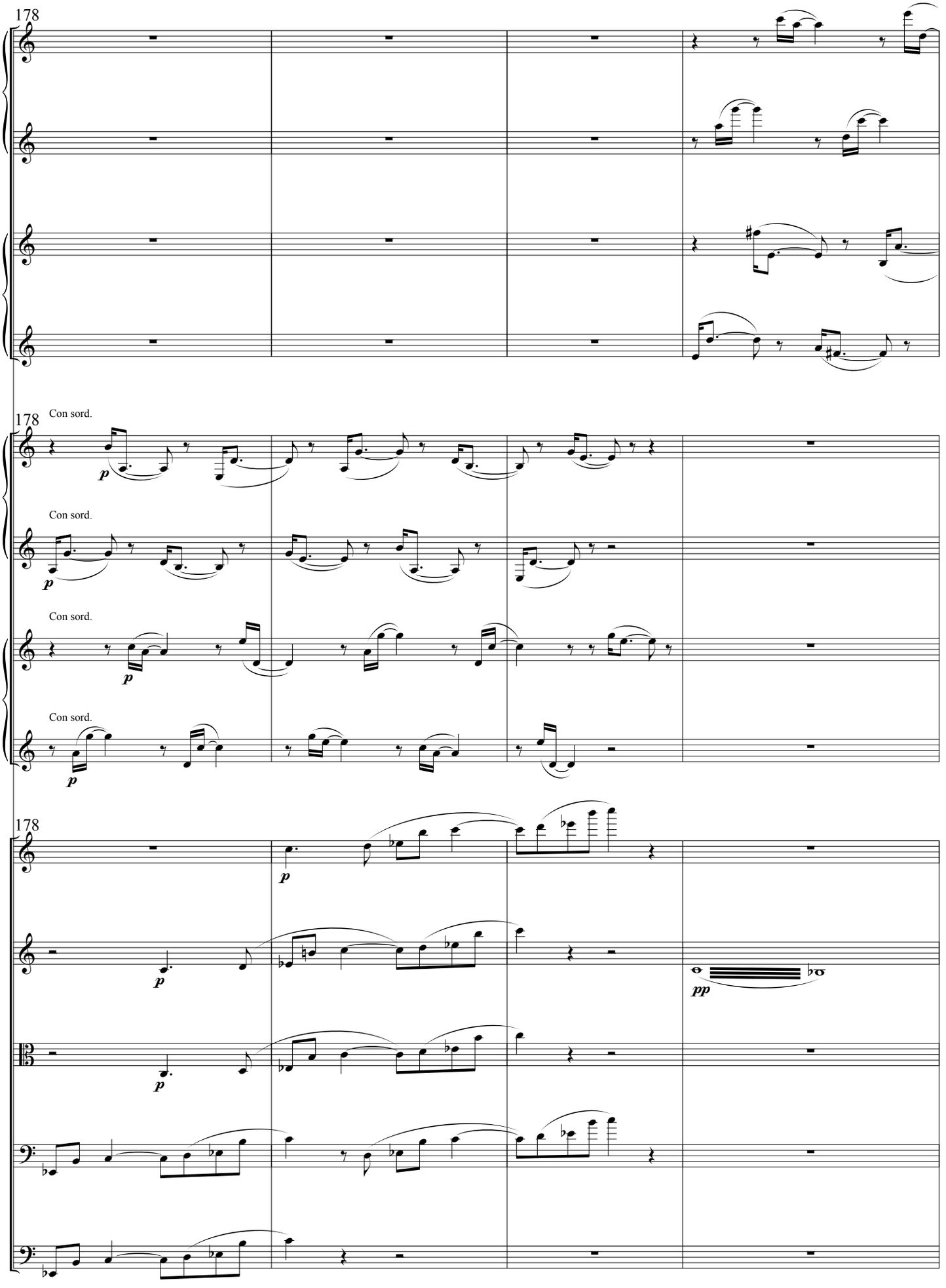

162
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
162
Hn.
Tuba
162
Vl. I
Vl. II
Va.
Vc.
D.B.
p
p
p
p

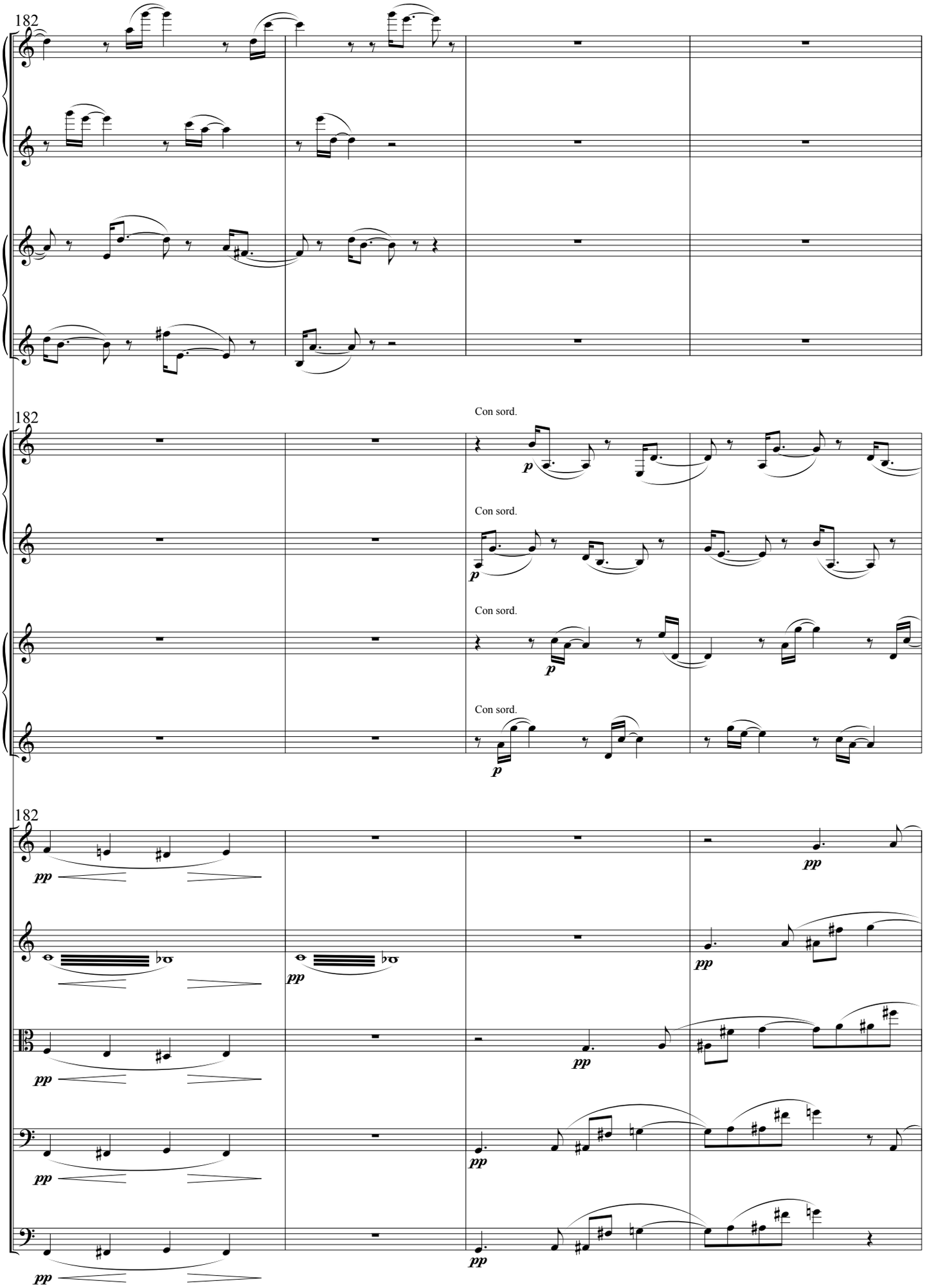

166
Fl.
Ob.
Cl.
Bs.
C. Bn.
p
166
Hn.
mf
mf
Tuba
p
166
Vl. I
mf
Vl. II
mf
Va.
p
mf
Vc.
p
D.B.
p


170
Fl.
Ob.
Cl.
Bs.
170
Vl. I
Vl. II
Va.
Vc.
D.B.

The Goth prepares a graden by the lake




178
Fl.
Cl.
178
Con sord.
Hn.
Con sord.
Con sord.
Tr.
Con sord.
178
Vl. I
Vl. II
Va.
Vc.
D.B.


182
Fl.
Cl.
182
Con sord.
Hn.
Con sord.
Con sord.
Tr.
Con sord.
182
Vl. I
Vl. II
Va.
Vc.
D.B.

The axehead is lost in the lake

The Goth runs to Brother Maurus to confess

186

Fl.

Cl.

186

Hn.

Tr.

Timp.

f

186

Vl. I

Vl. II

pizz.

arco

ff

Va.

pizz.

arco

ff

Vc.

f

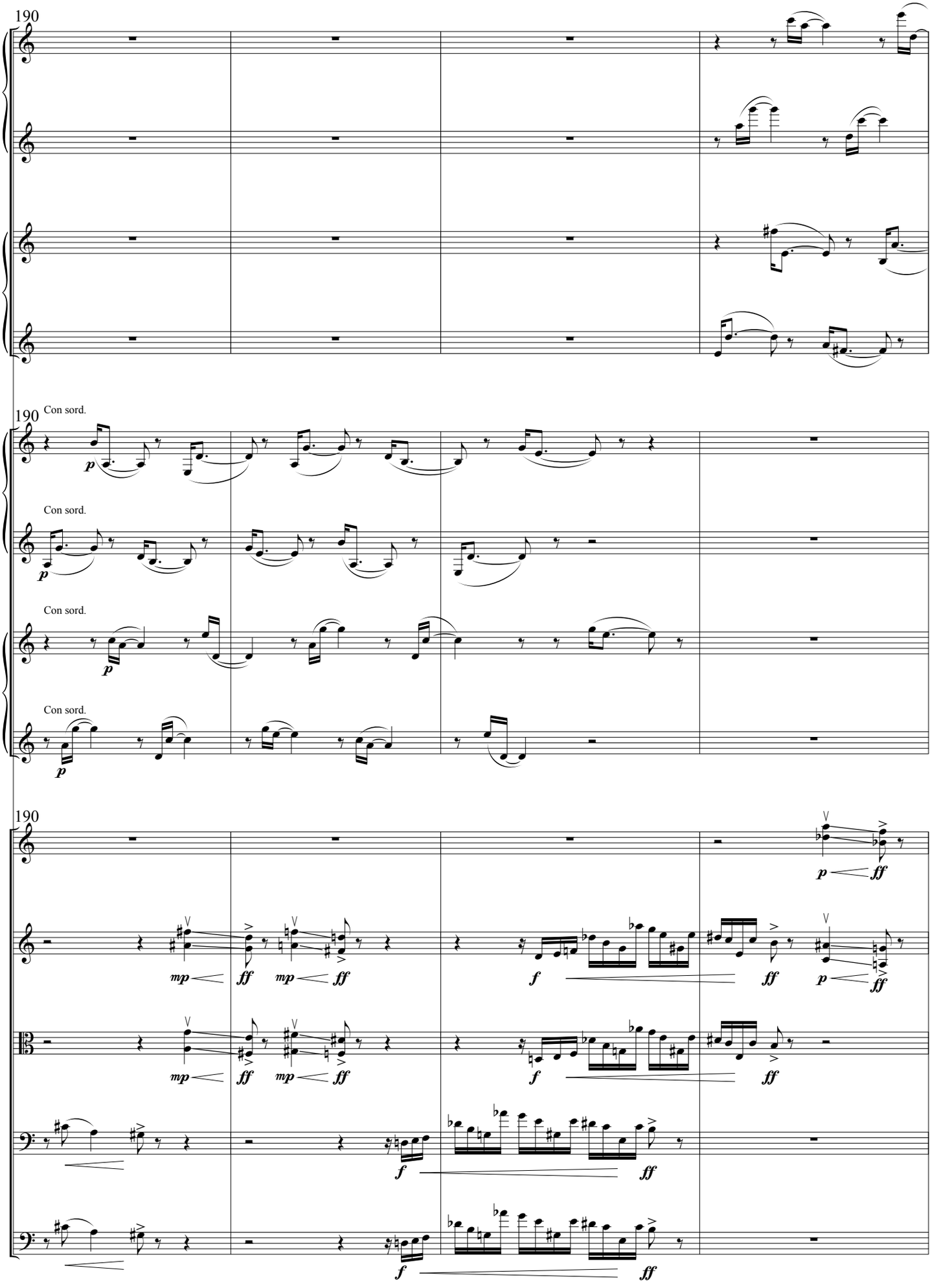
D.B.

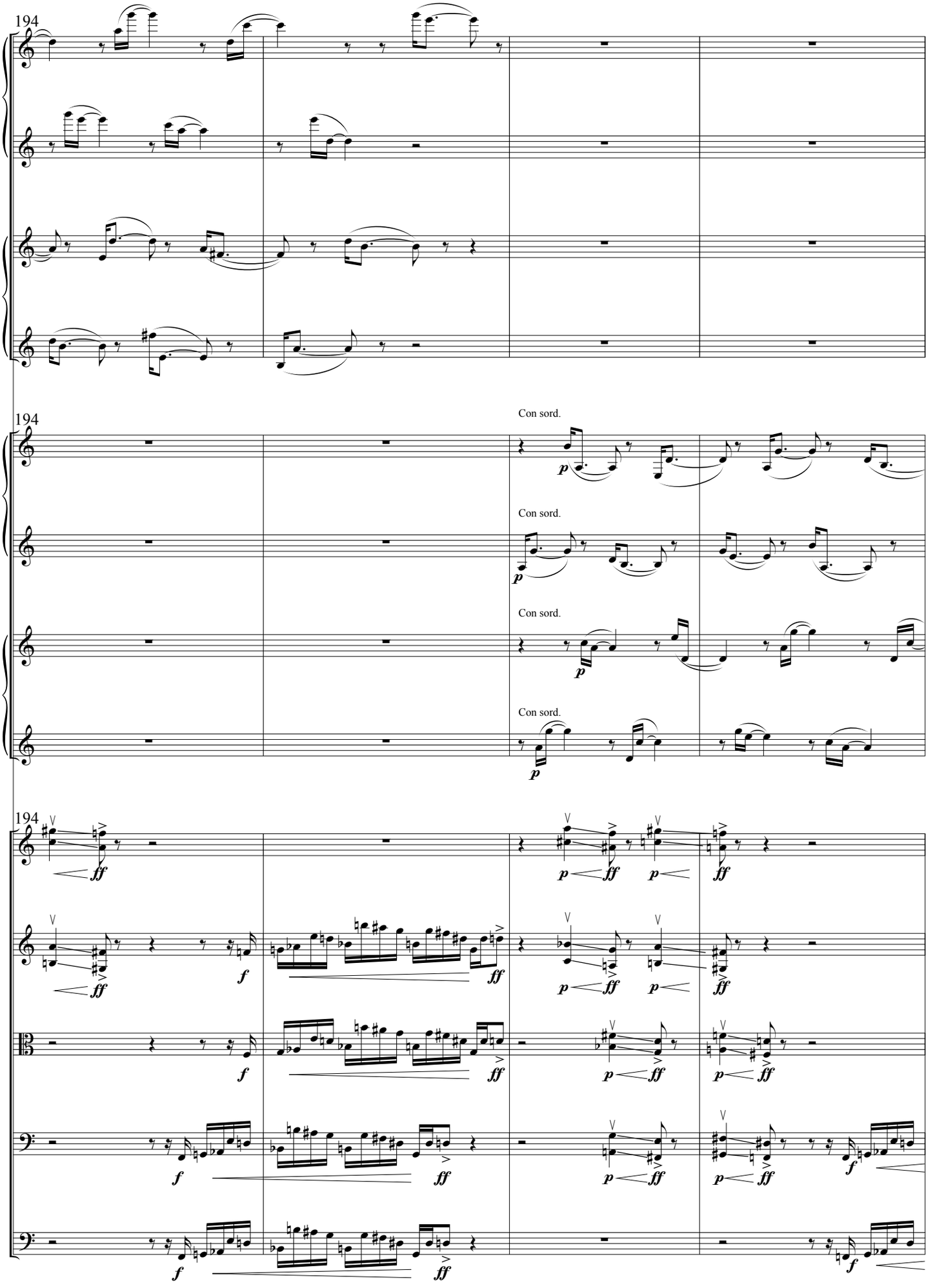
pizz.

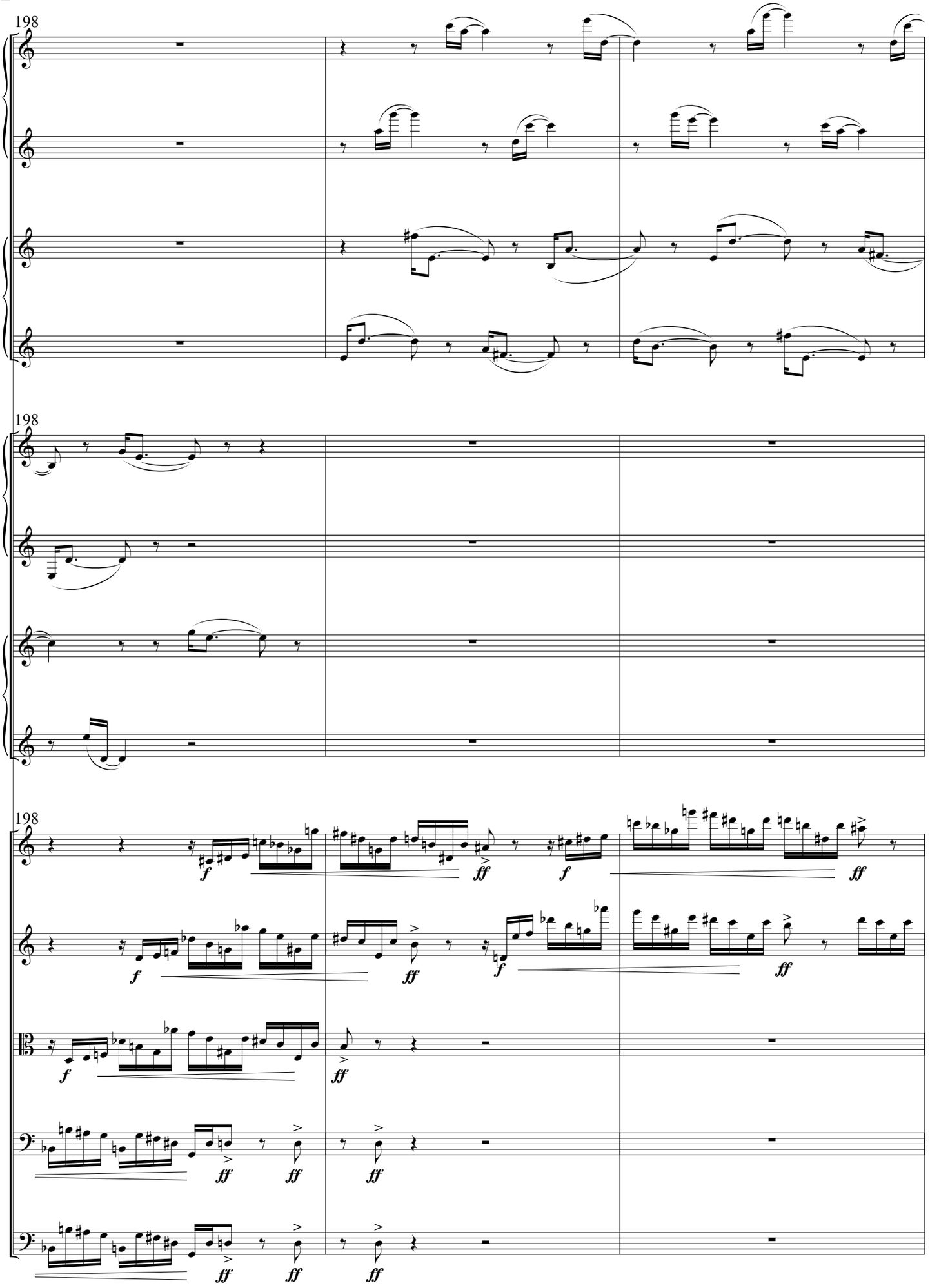
arco

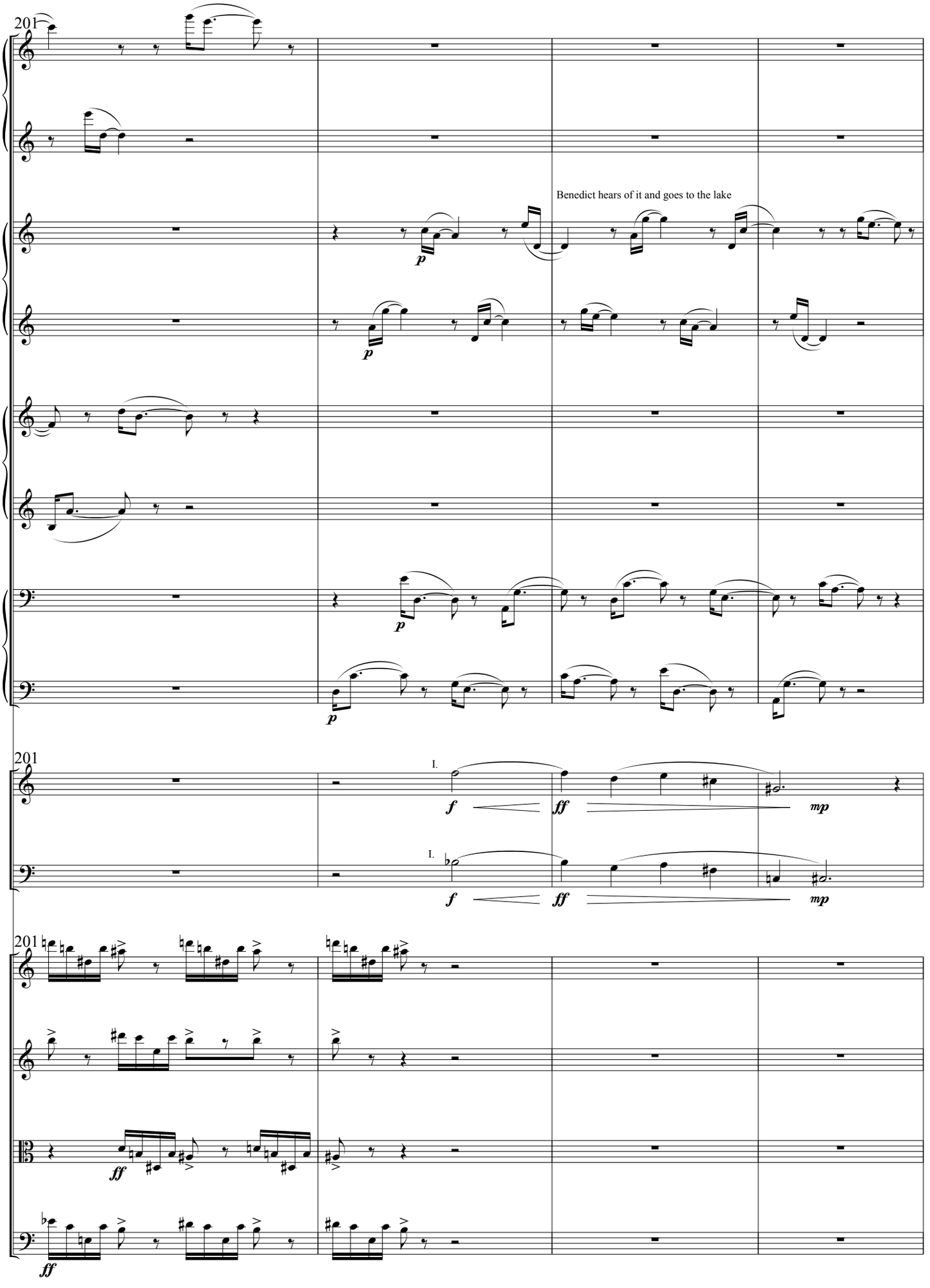
ff

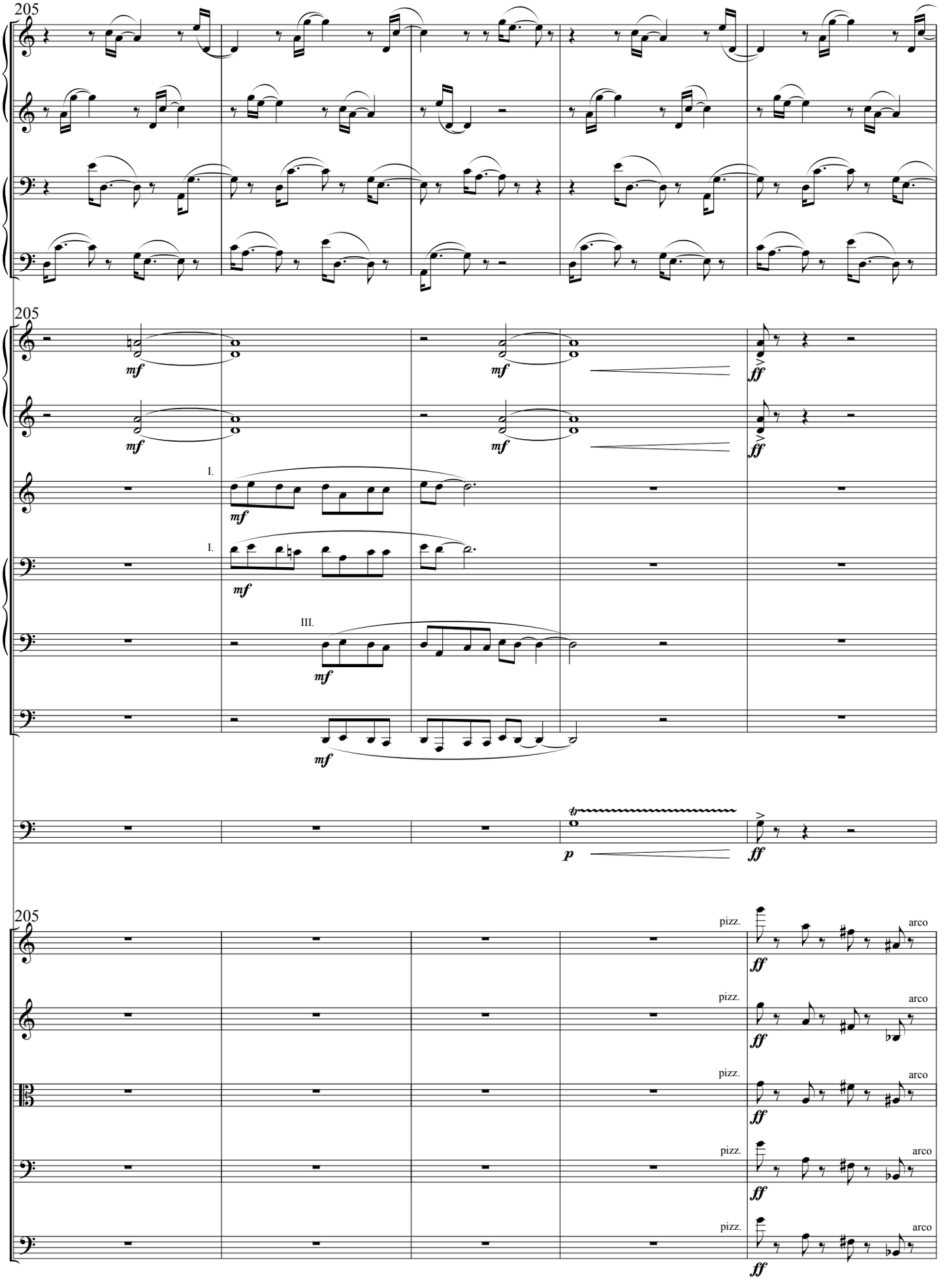
f


190
Fl.
Cl.
190
Con sord.
Hn.
Con sord.
Con sord.
Tr.
Con sord.
190
Vl. I
Vl. II
Va.
Vc.
D.B.
p
ff
mp
f

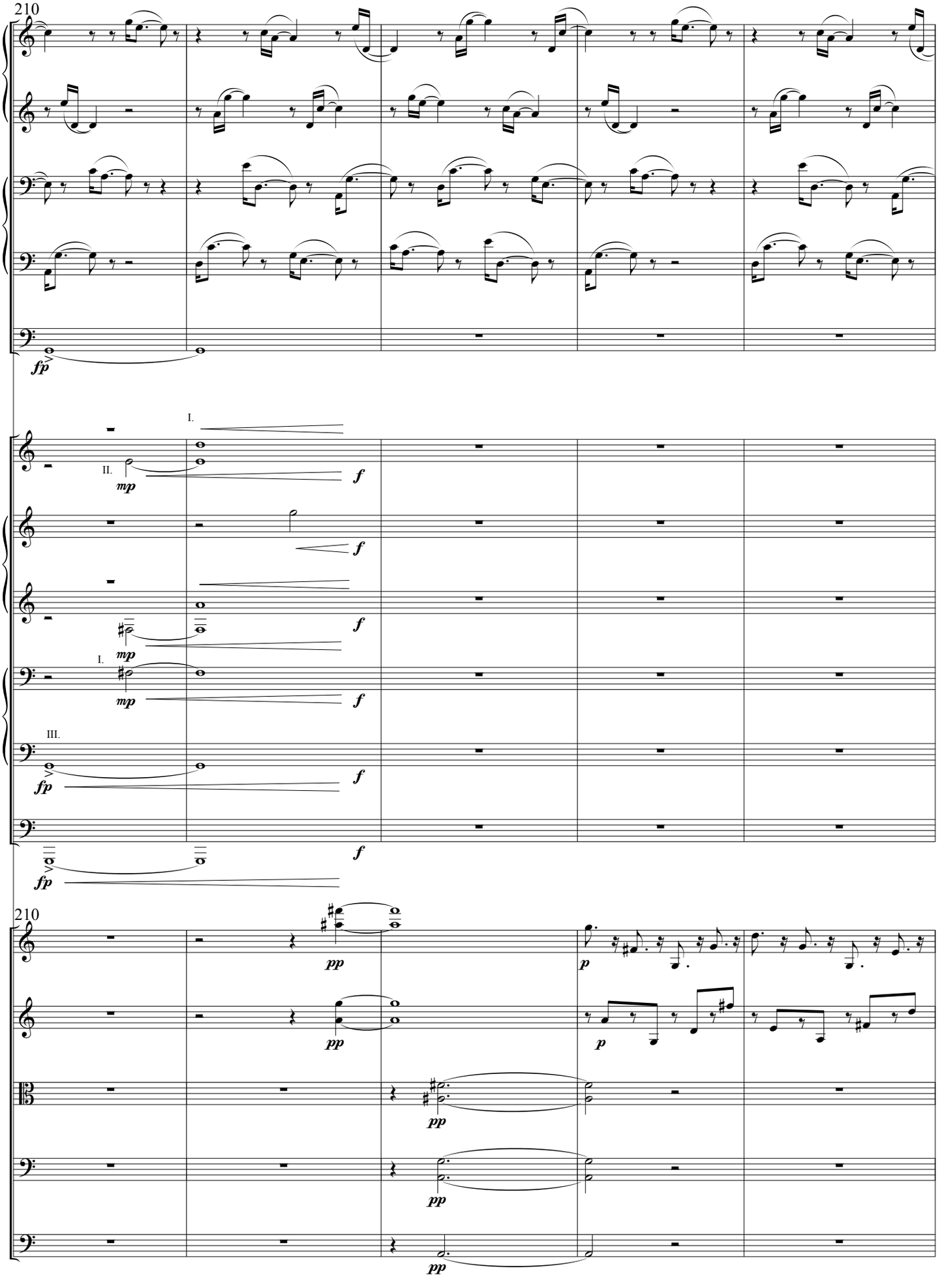

194
Fl.
Cl.
194
Con sord.
Hn.
Con sord.
Con sord.
Tr.
Con sord.
194
Vl. I
Vl. II
Va.
Vc.
D.B.

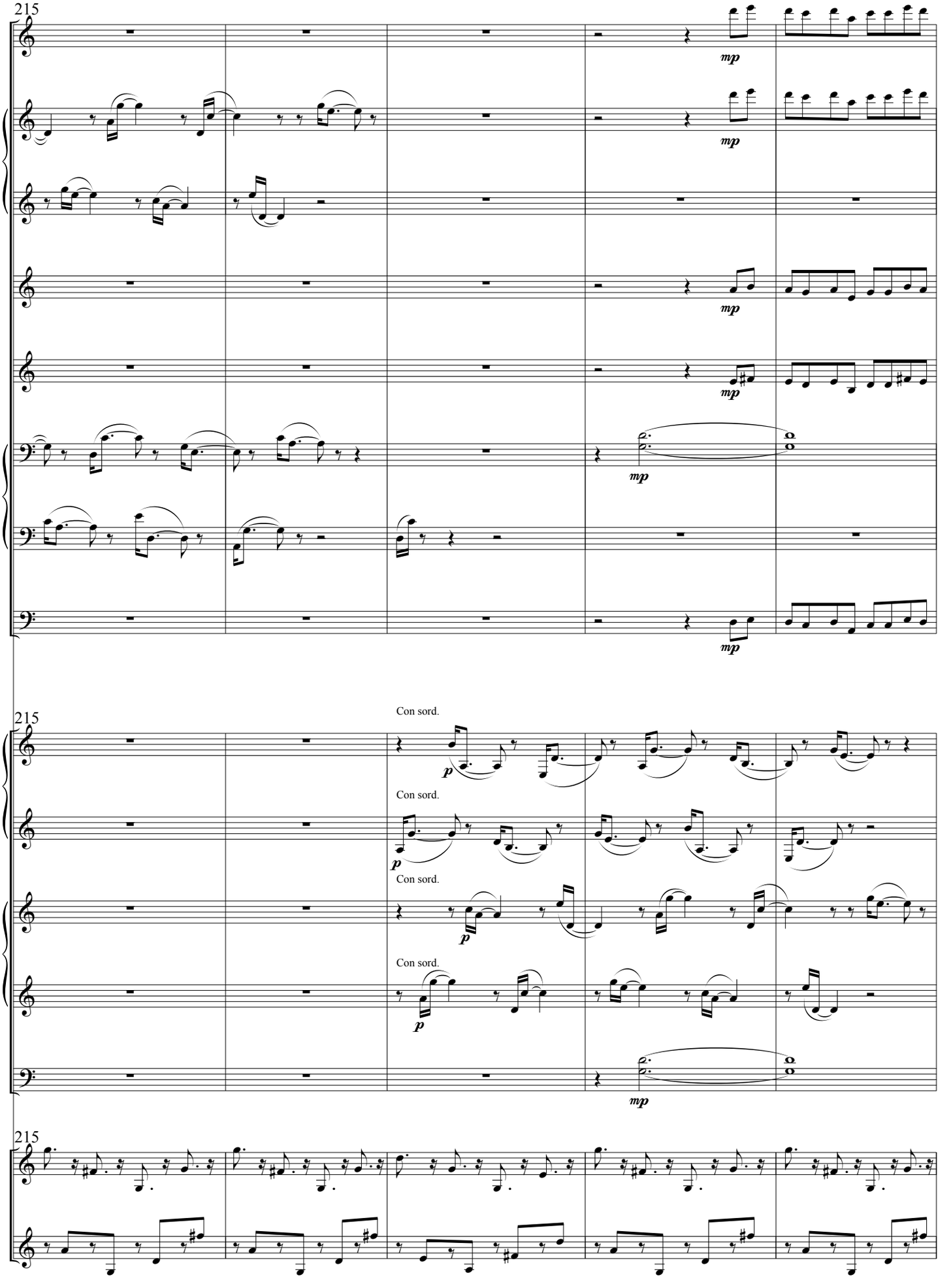

198
Fl.
Cl.
198
Hn.
Tr.
198
Vl. I
Vl. II
Va.
Vc.
D.B.
f
ff

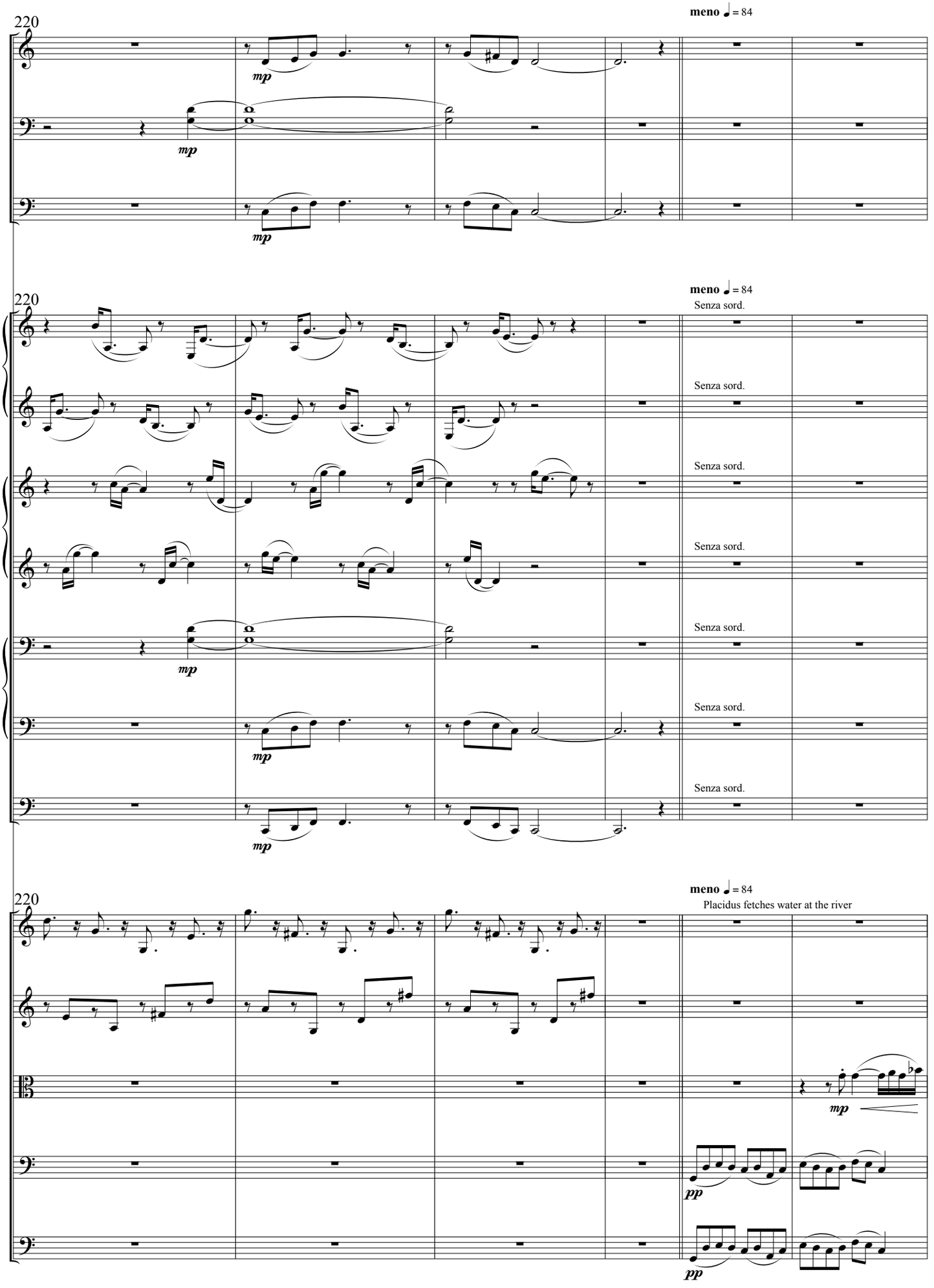

201
Fl.
Ob.
Benedict hears of it and goes to the lake
Cl.
Bs.
201
Hn.
I.
Tb.
I.
201
Vl. I
Vl. II
Va.
Vc.

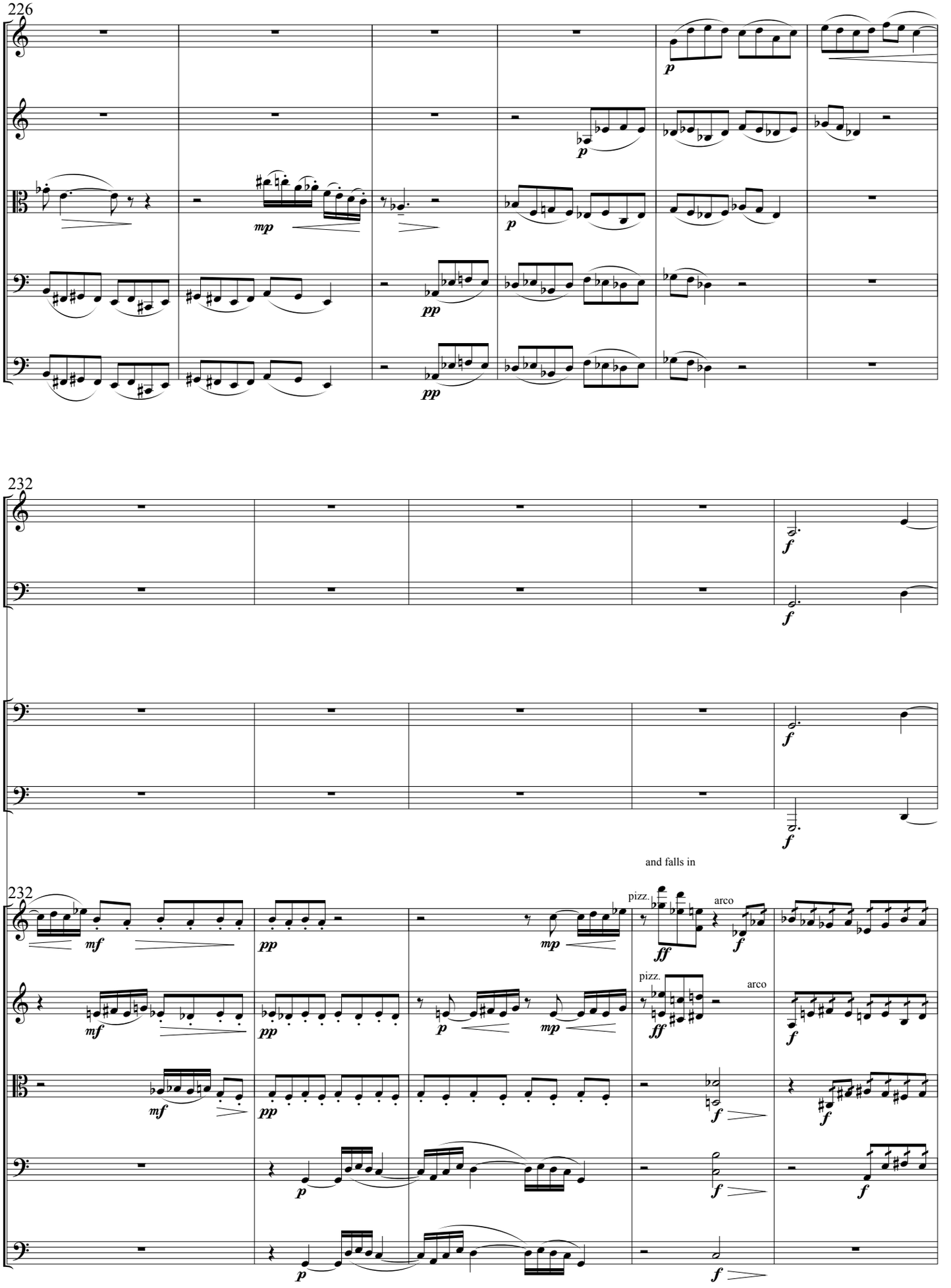

205
Ob.
Bs.
205
Hn.
Tr.
Tb.
Tuba
Timp.
205
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
ff
p
I.
III.
pizz.
arco

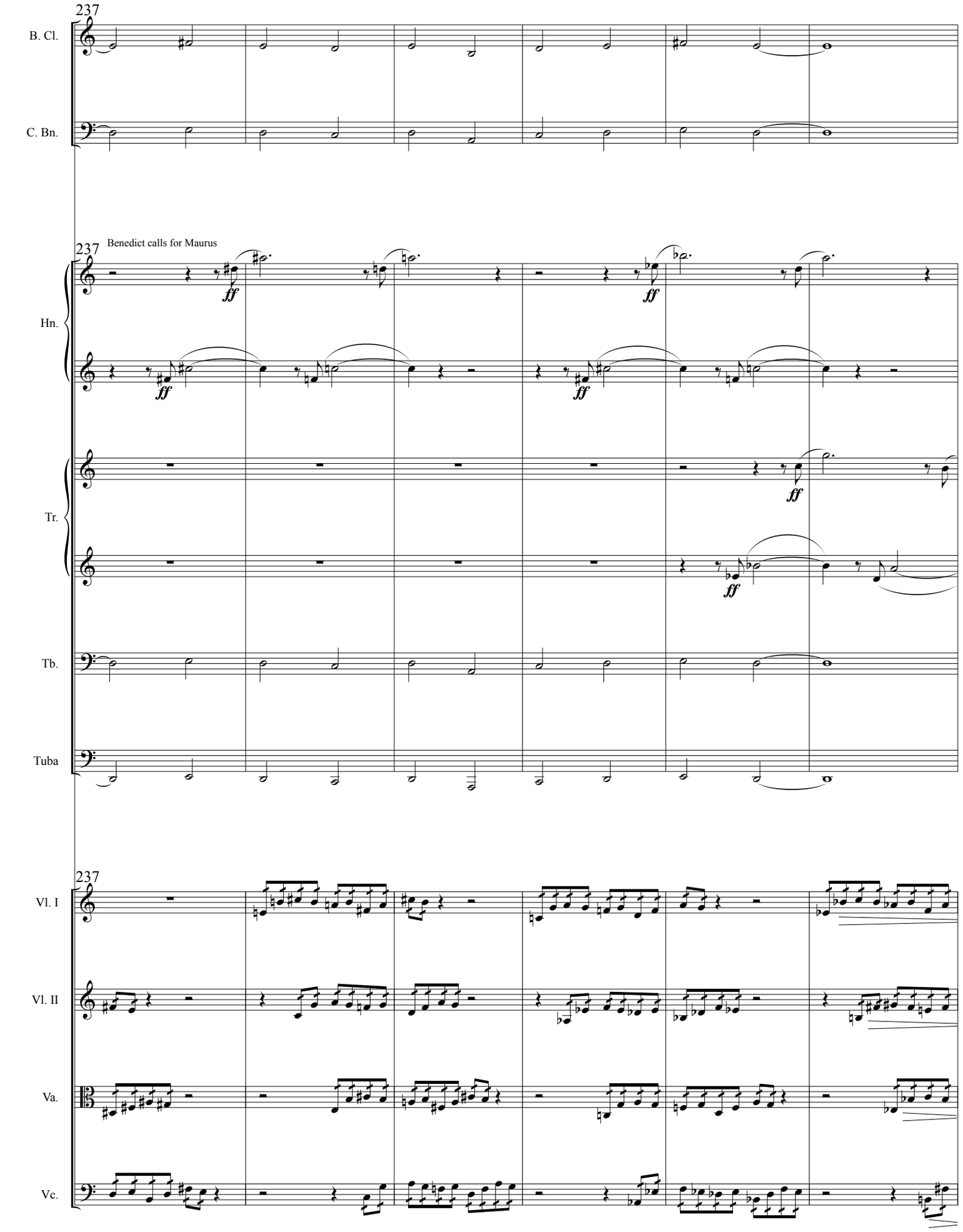
The axehead rises and re-attaches itself t o the haft

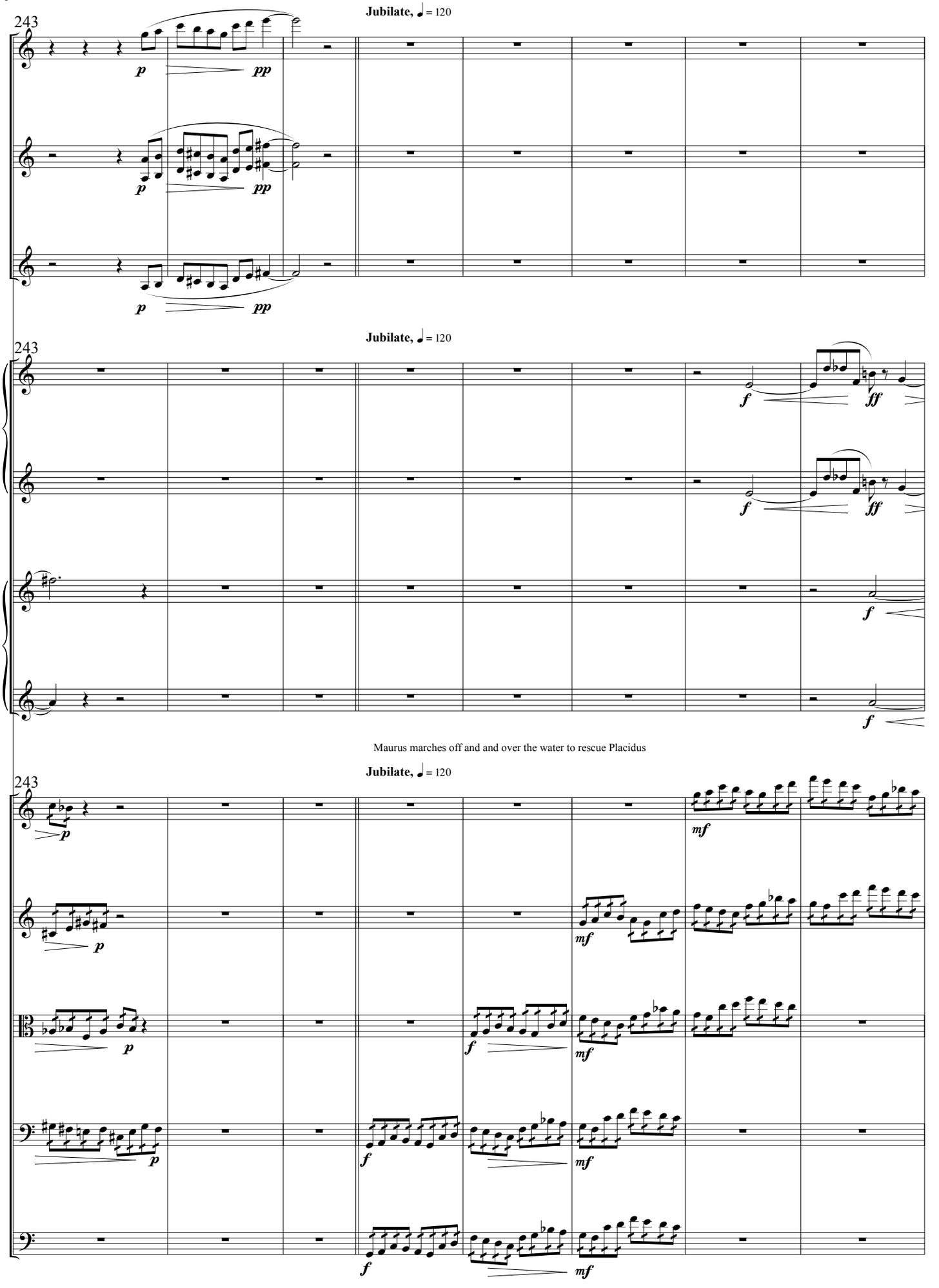


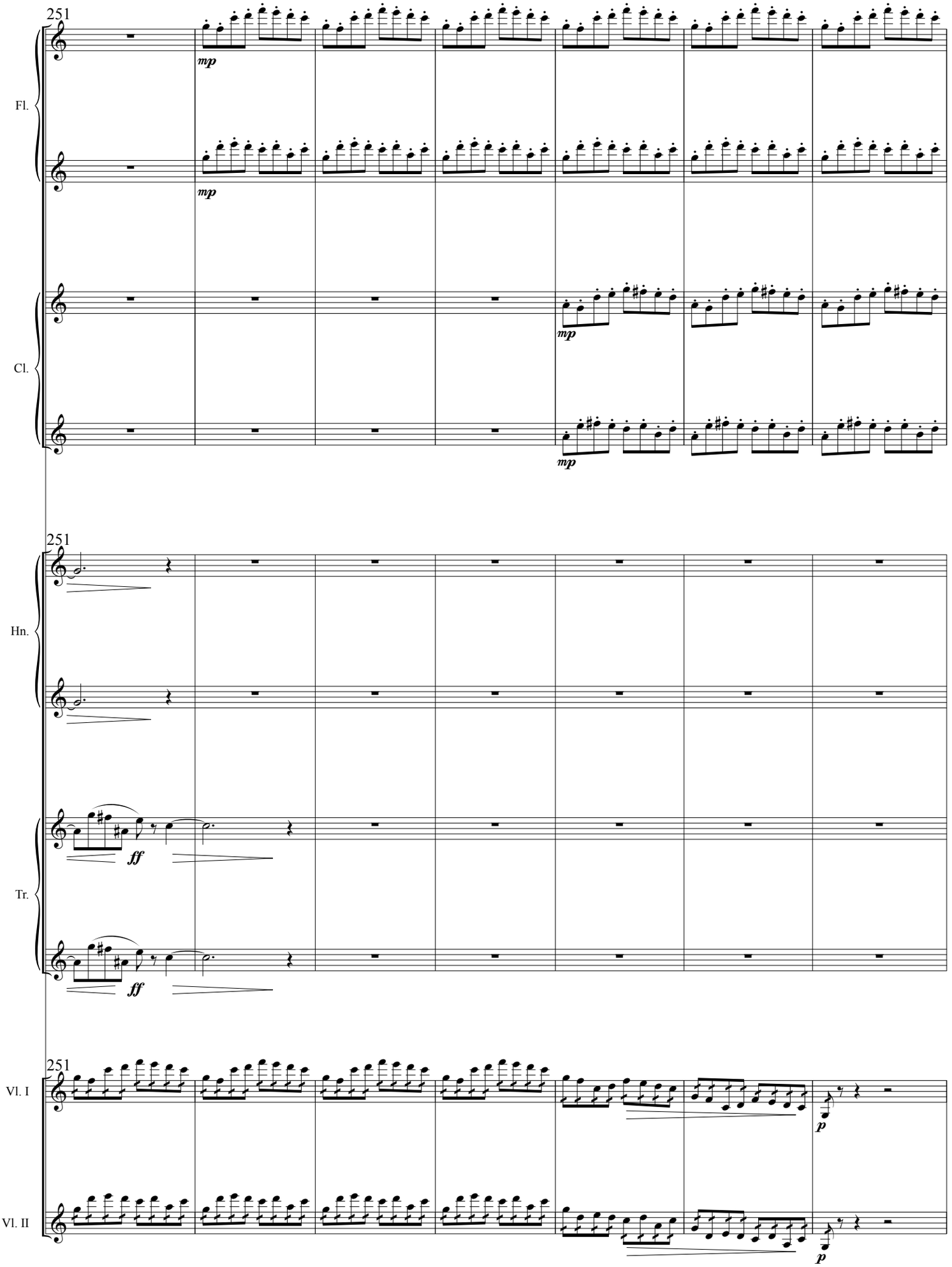

215
Picc.
Ob.
E. Hn.
B. Cl.
Bs.
C. Bn.
mp
215
Hn.
Tr.
Tb.
Con sord.
p
mp
215
Vl. I
Vl. II

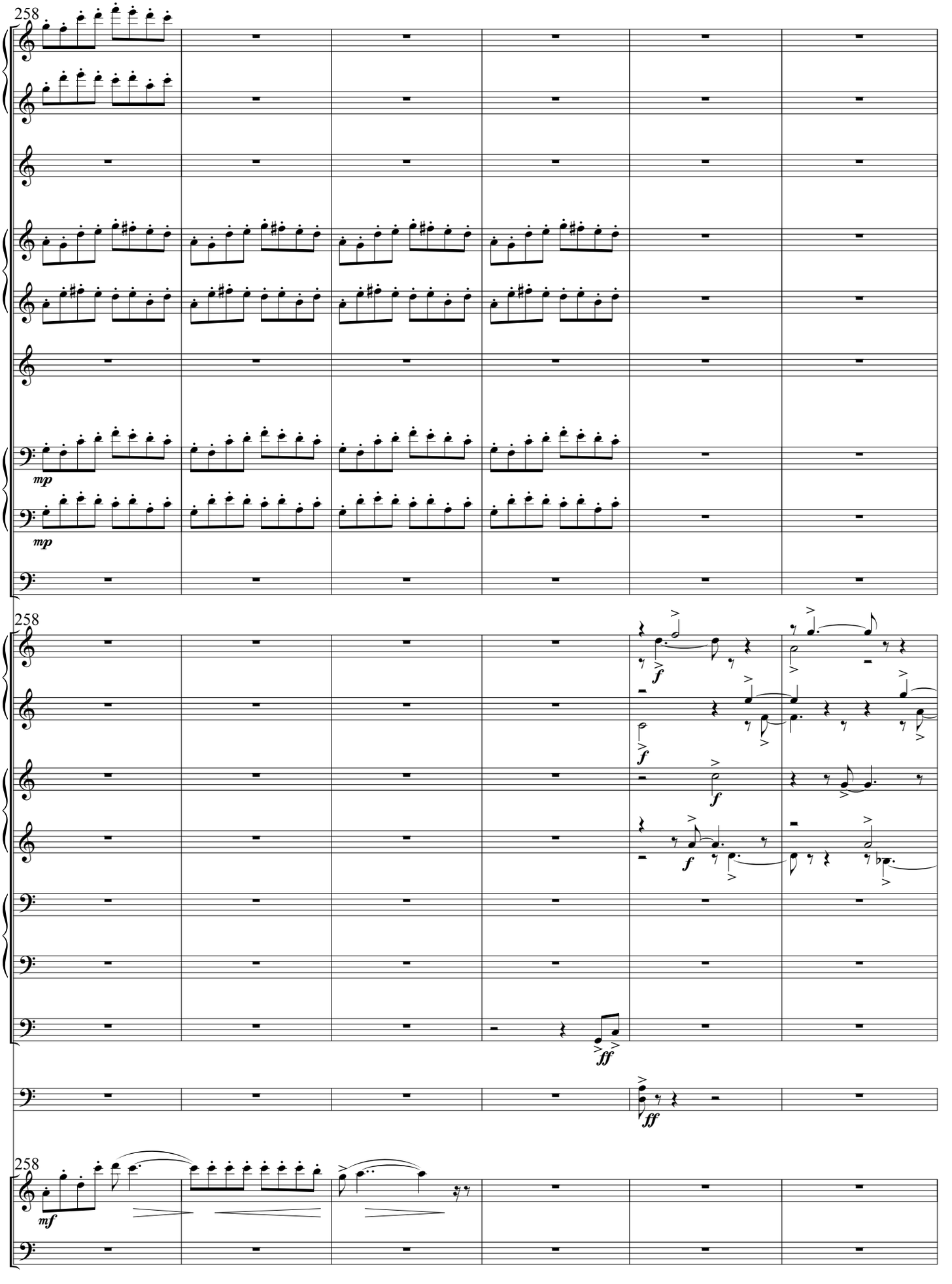

220
meno ♩ = 84
B. Cl.
Bs.
C. Bn.
mp
220
meno ♩ = 84
Senza sord.
Hn.
Tr.
Tb.
Tuba
mp
220
meno ♩ = 84
Placidus fetches water at the river
Vl. I
Vl. II
Va.
Vc.
D.B.
mp
pp

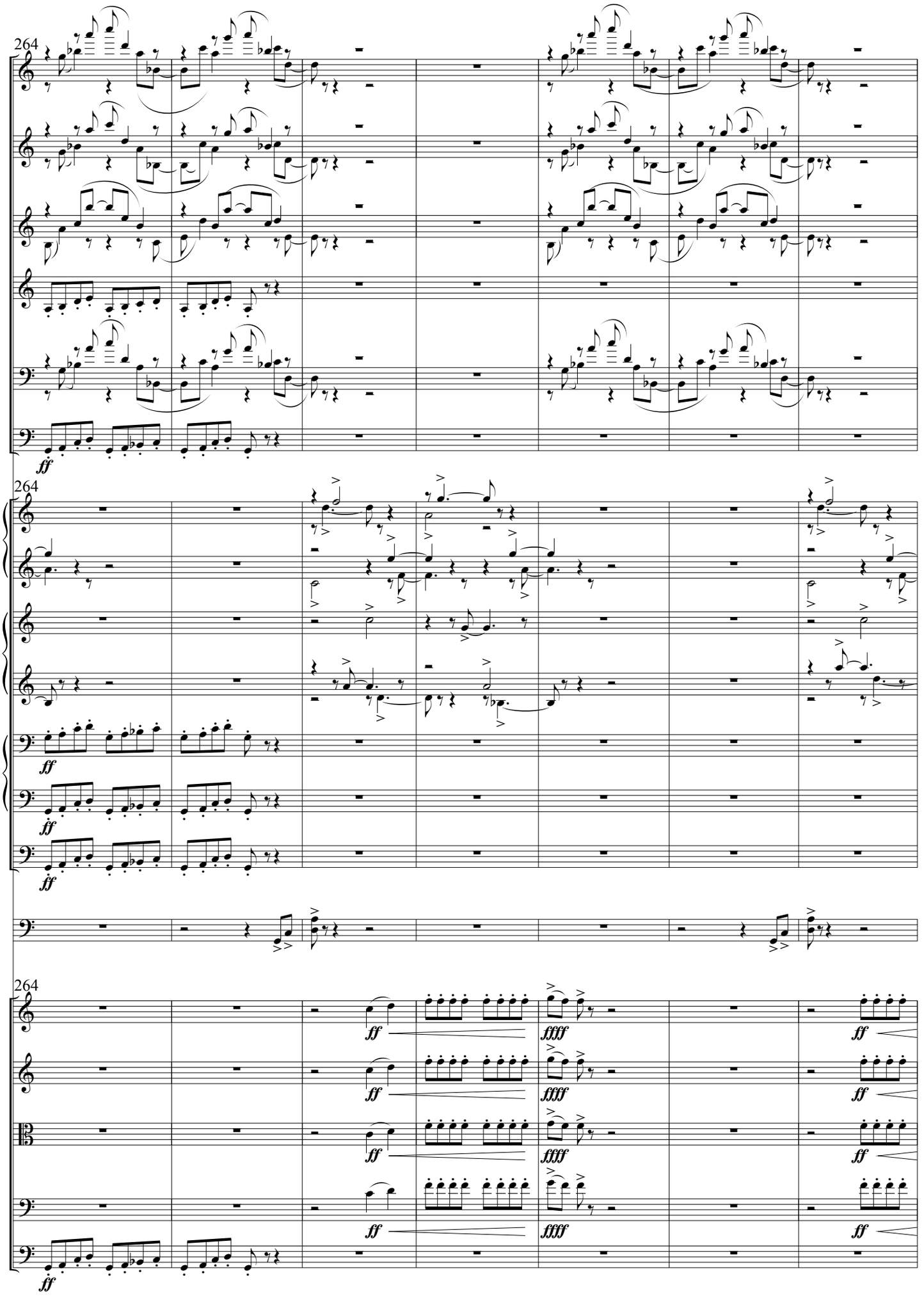

226
Vl. I
Vl. II
Va.
Vc.
D.B.
232
B. Cl.
C. Bn.
Tb.
Tuba
and falls in
232
pizz.
arco
pizz.
arco

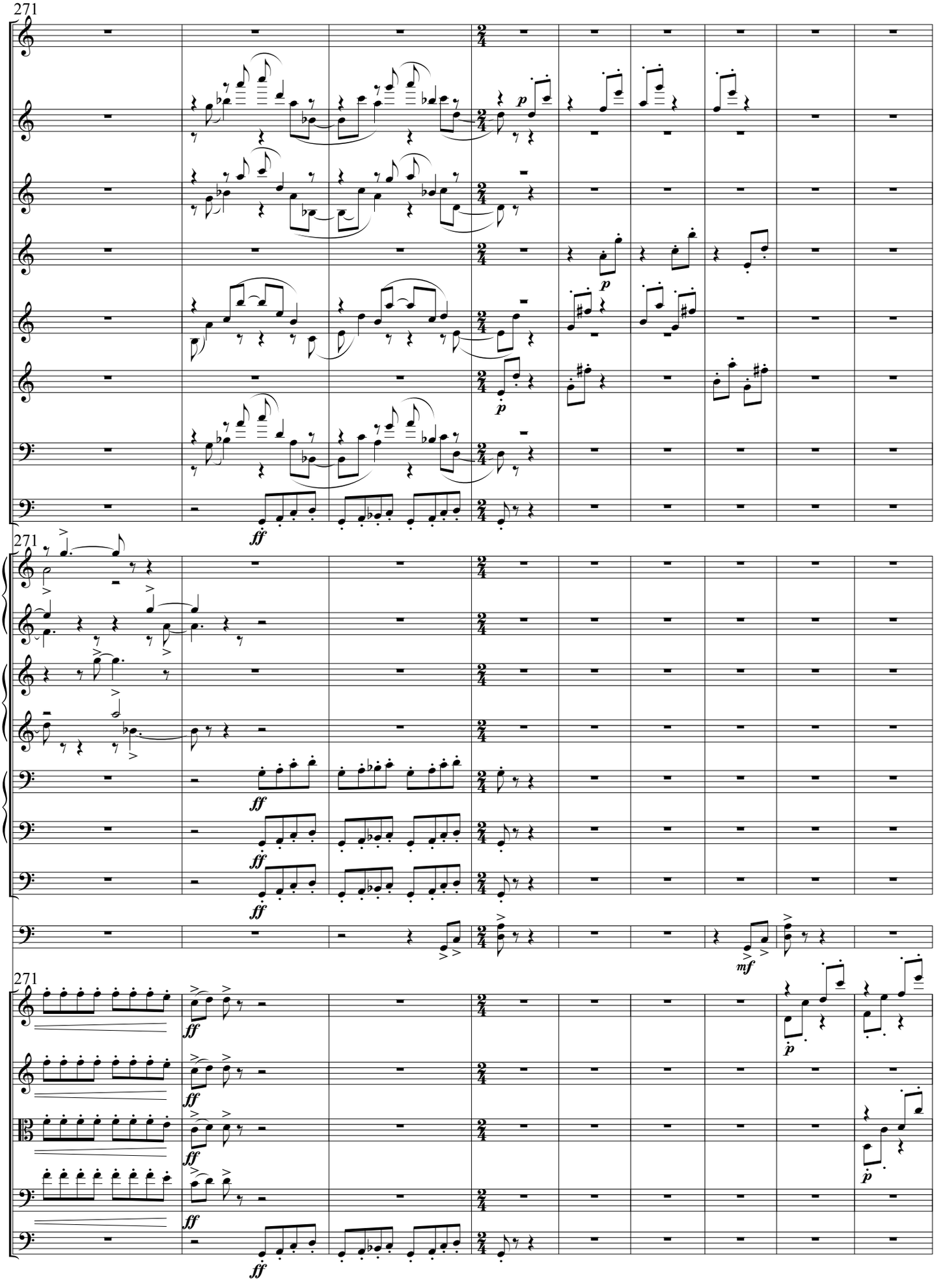

237
B. Cl.
C. Bn.
237
Benedict calls for Maurus
Hn.
Tr.
Tb.
Tuba
237
Vl. I
Vl. II
Va.
Vc.

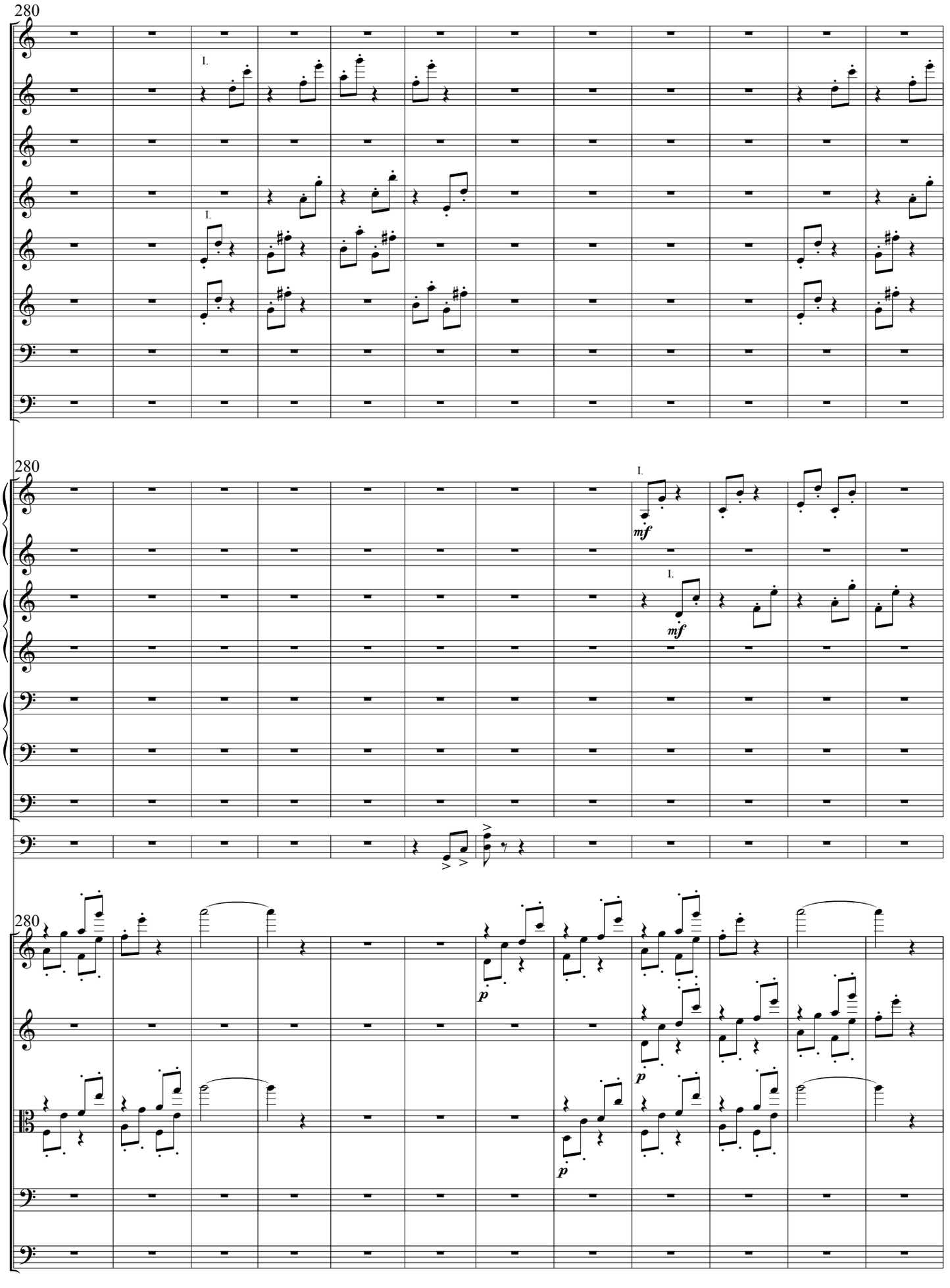

Jubilate, ♩ = 120
243
Fl.
Cl.
B. Cl.
Hn.
Tr.
Maurus marches off and and over the water to rescue Placidus
Vl. I
Vl. II
Va.
Vc.
D.B.

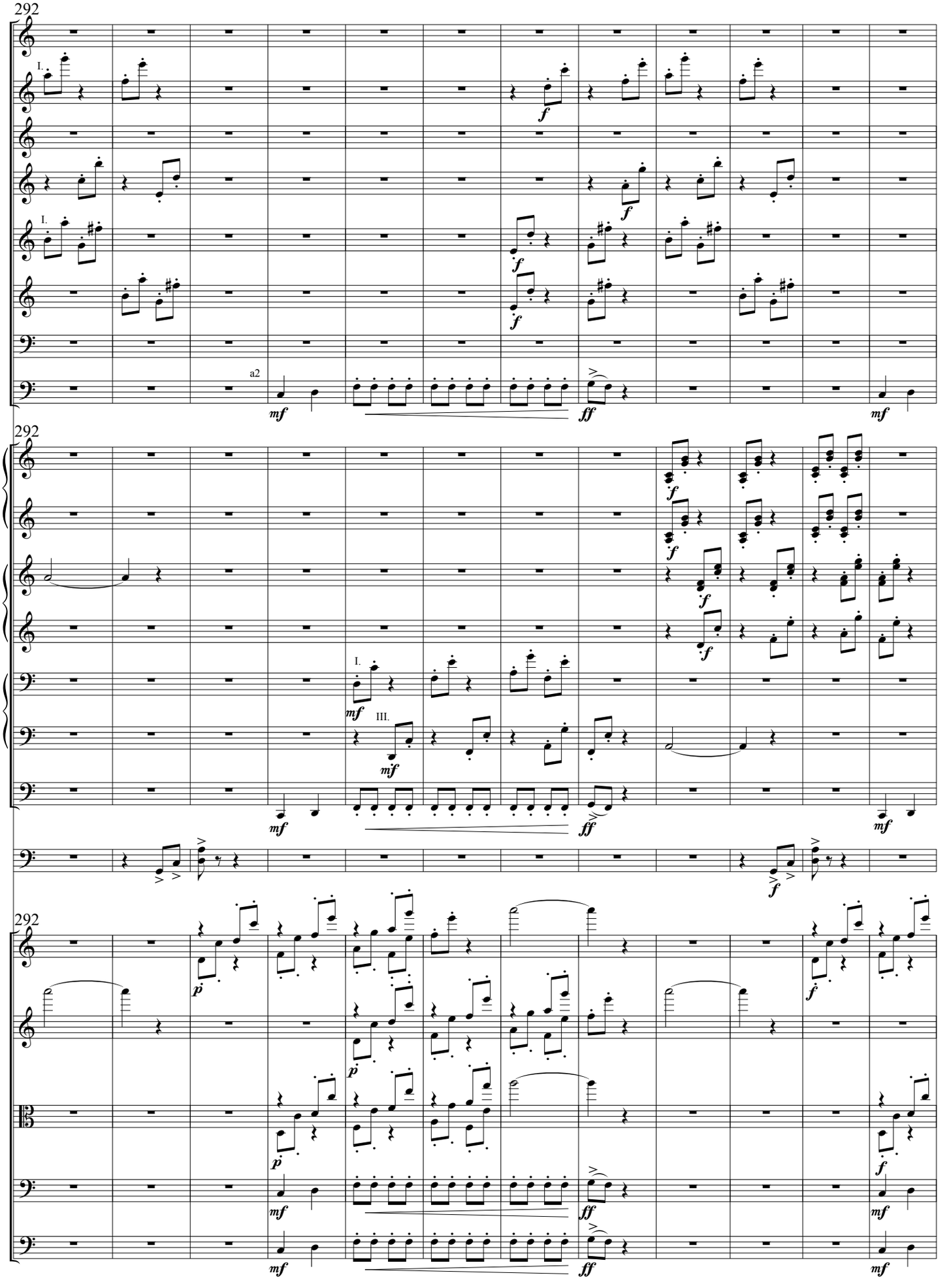

251
Fl.
mp
mp
Cl.
mp
mp
251
Hn.
Tr.
ff
ff
251
Vl. I
p
Vl. II
p

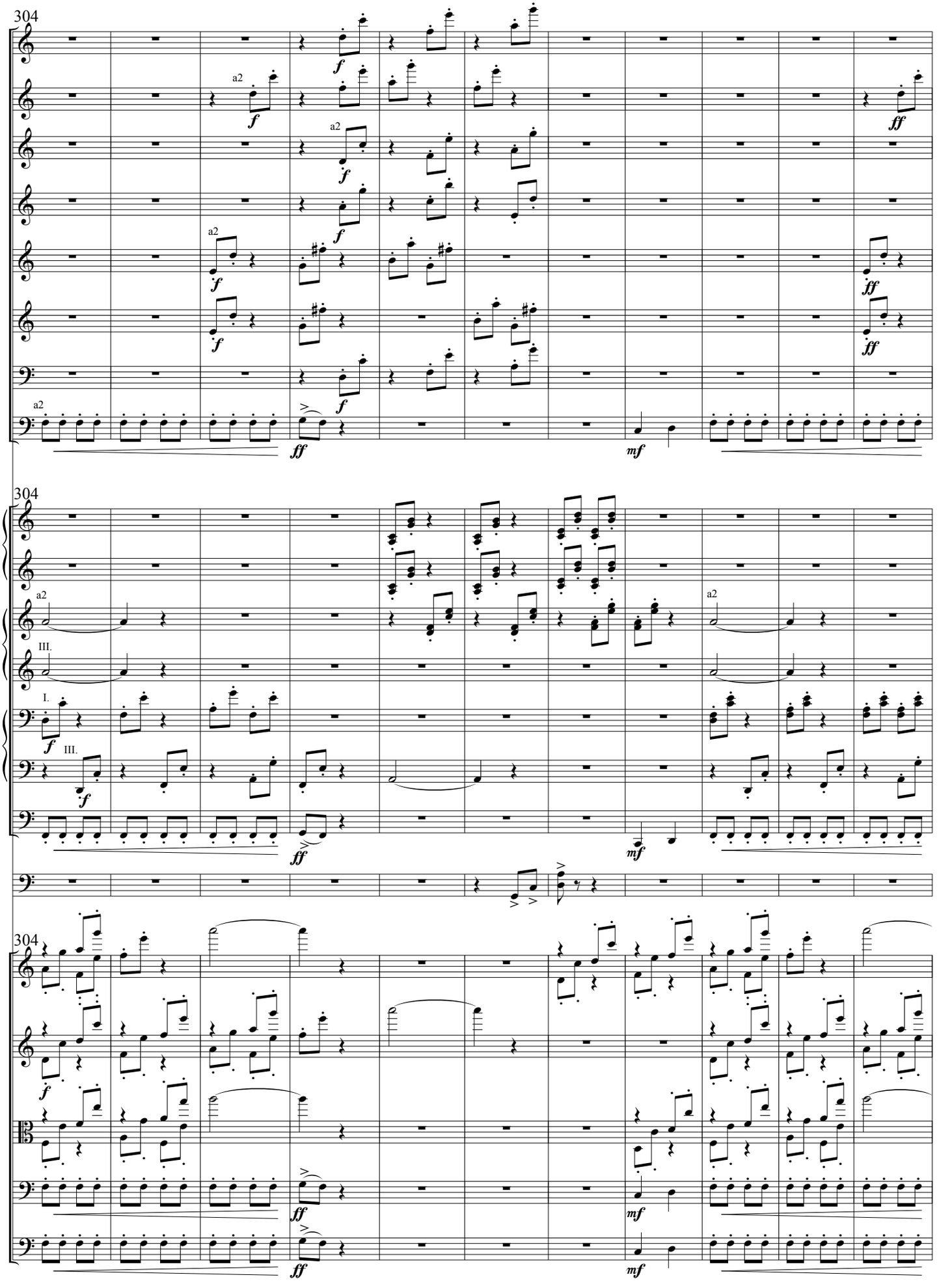

258
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
mp
mp
258
Hn.
Tr.
Tb.
Tuba
Timp.
f
f
f
f
ff
ff
258
Vl. I
D.B.
mf

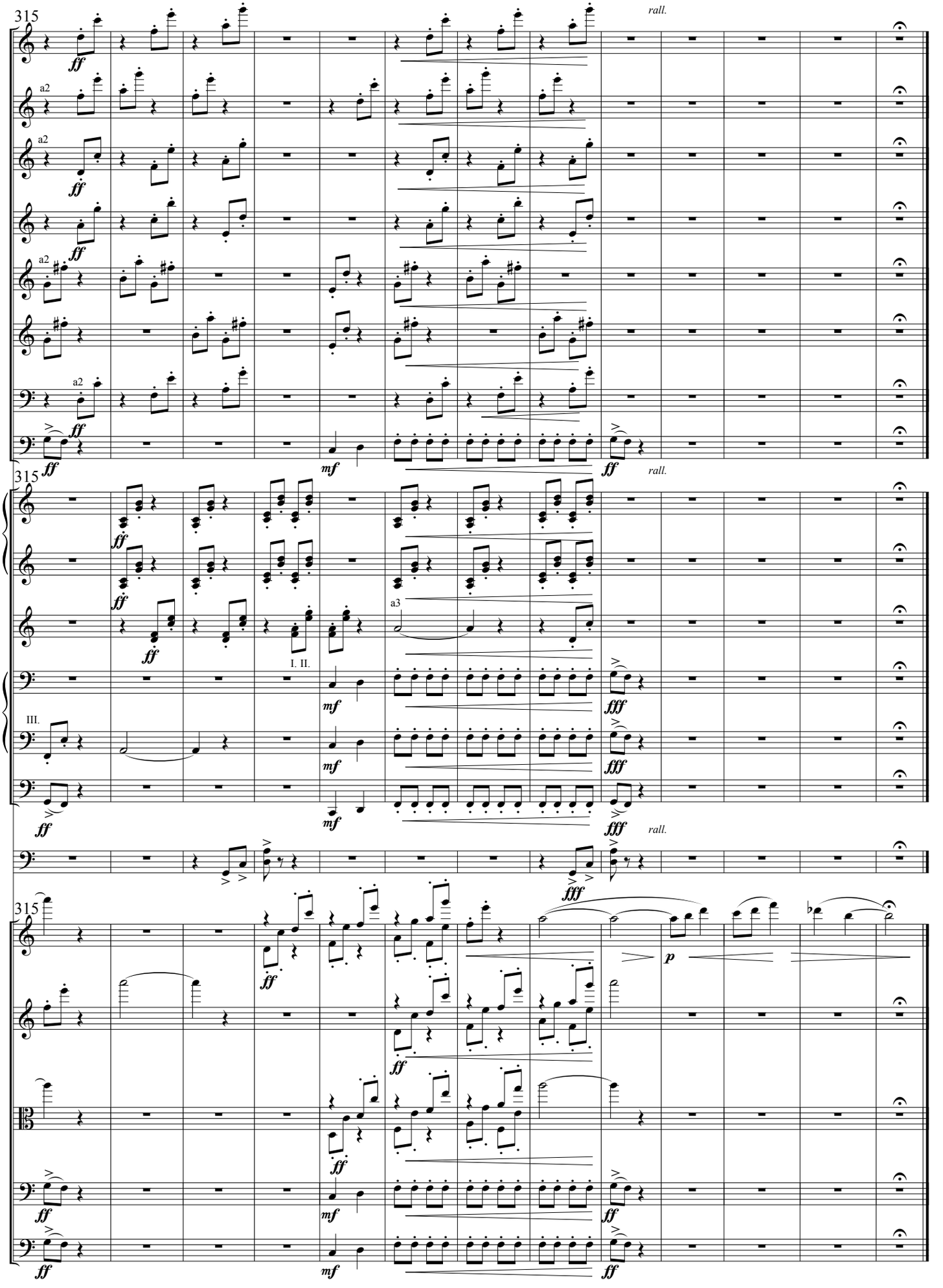

264
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
ff
264
Hn.
Tr.
Tb.
Tuba
ff
Timp.
264
Vl. I
Vl. II
Va.
Vc.
D.B.
ff
ffff


271
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
271
Hn.
Tr.
Tb.
Tuba
Timp.
271
Vl. I
Vl. II
Va.
Vc.
D.B.


280
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
I.
I.
280
Hn.
Tr.
Tb.
Tuba
Timp.
I.
I.
mf
mf
280
Vl. I
Vl. II
Va.
Vc.
D.B.
p
p
p


292
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
I.
a2
mf
f
ff
292
Hn.
Tr.
Tb.
Tuba
Timp.
I.
III.
mf
f
ff
292
Vl. I
Vl. II
Va.
Vc.
D.B.
p
f
mf
ff

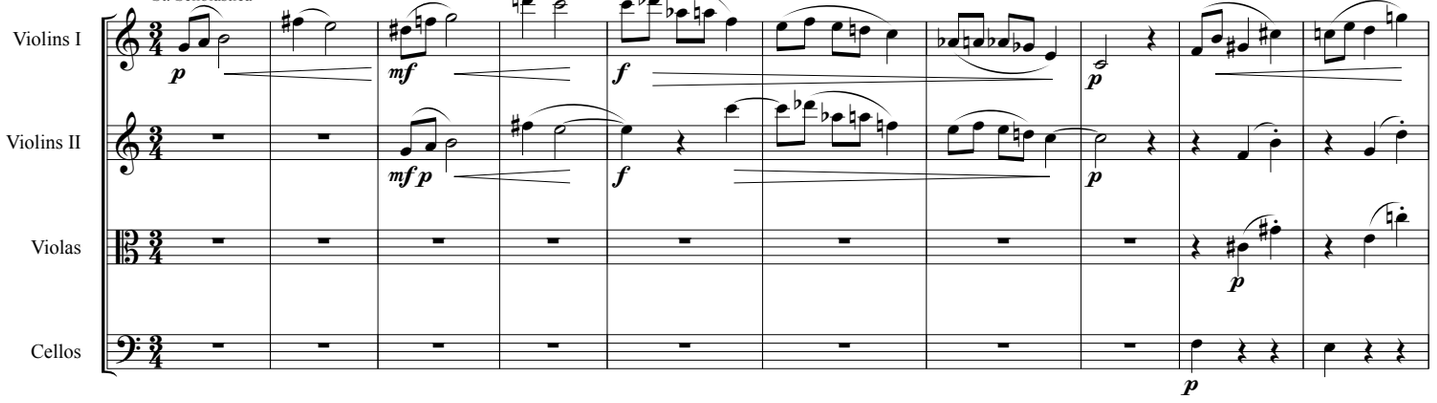

304
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
a2
f
ff
mf
304
Hn.
Tr.
Tb.
Tuba
Timp.
III.
I.
304
Vl. I
Vl. II
Va.
Vc.
D.B.

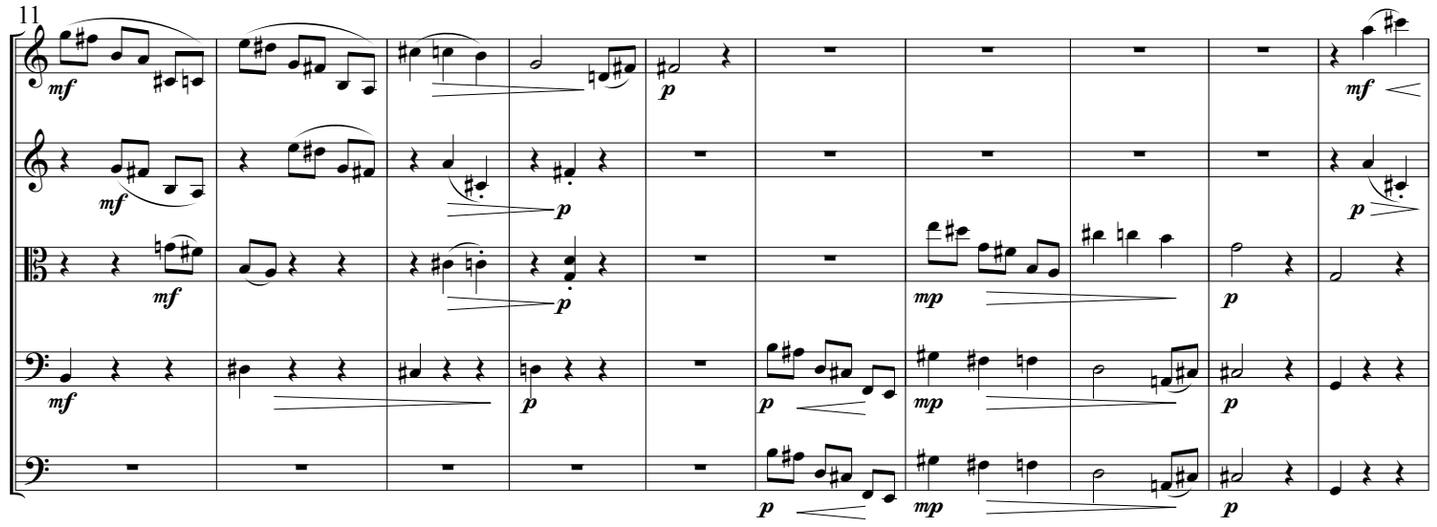

315
rall.
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
a2
ff
mf
Hn.
Tr.
Tb.
Tuba
Timp.
a3
I. II.
III.
fff
Vl. I
Vl. II
Va.
Vc.
D.B.
p

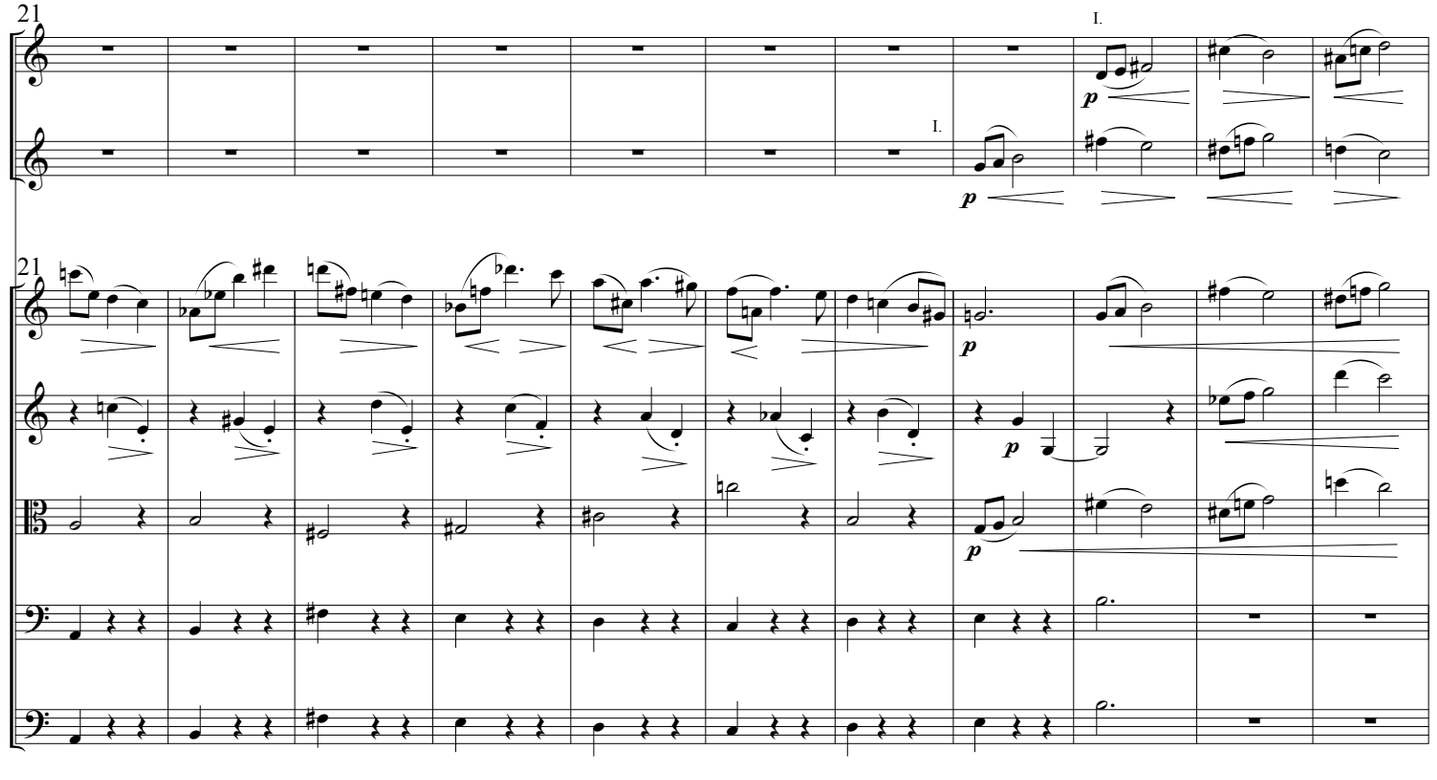
Part Two **(II) Benedict and Scholastica**

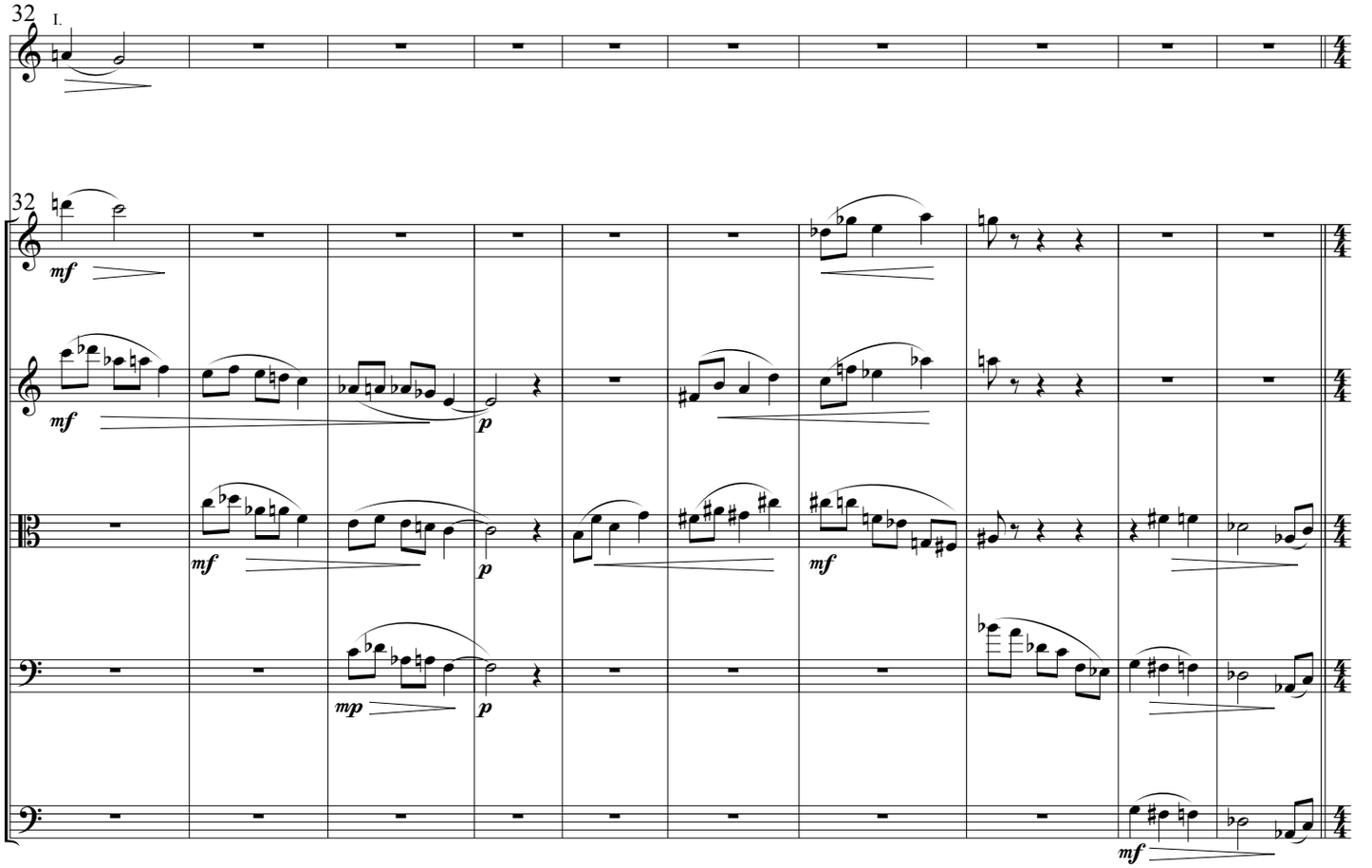
Allegretto ♩ = 136

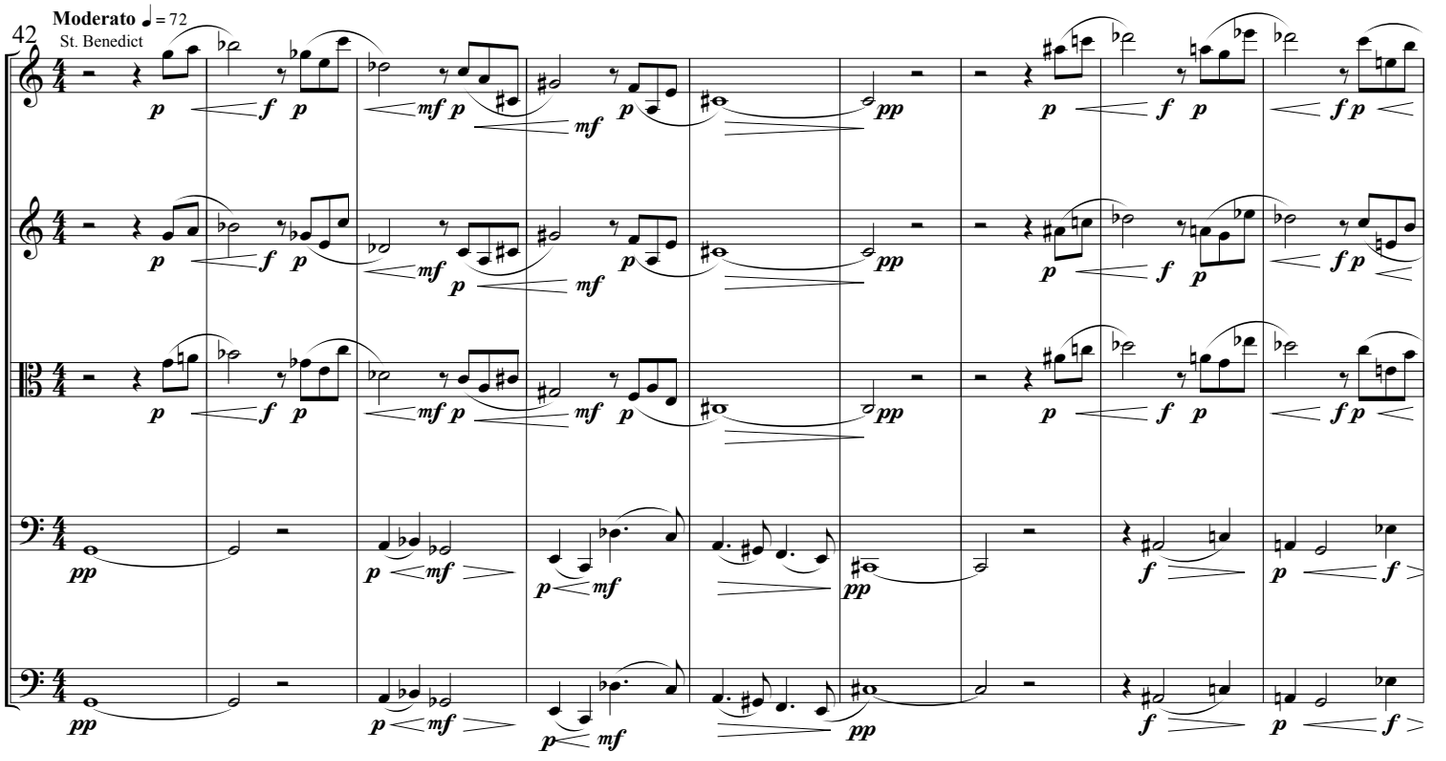
St. Scholastica



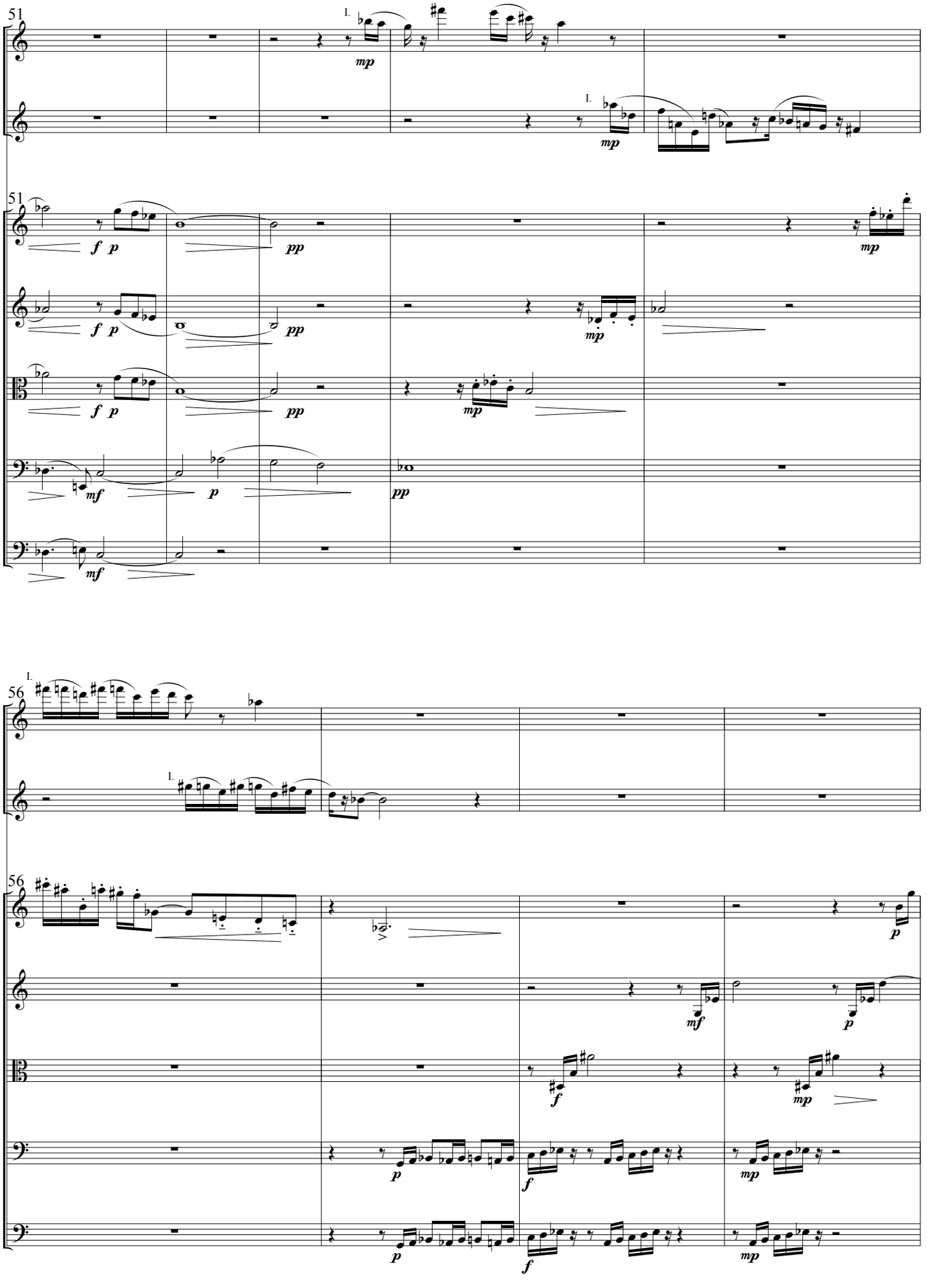


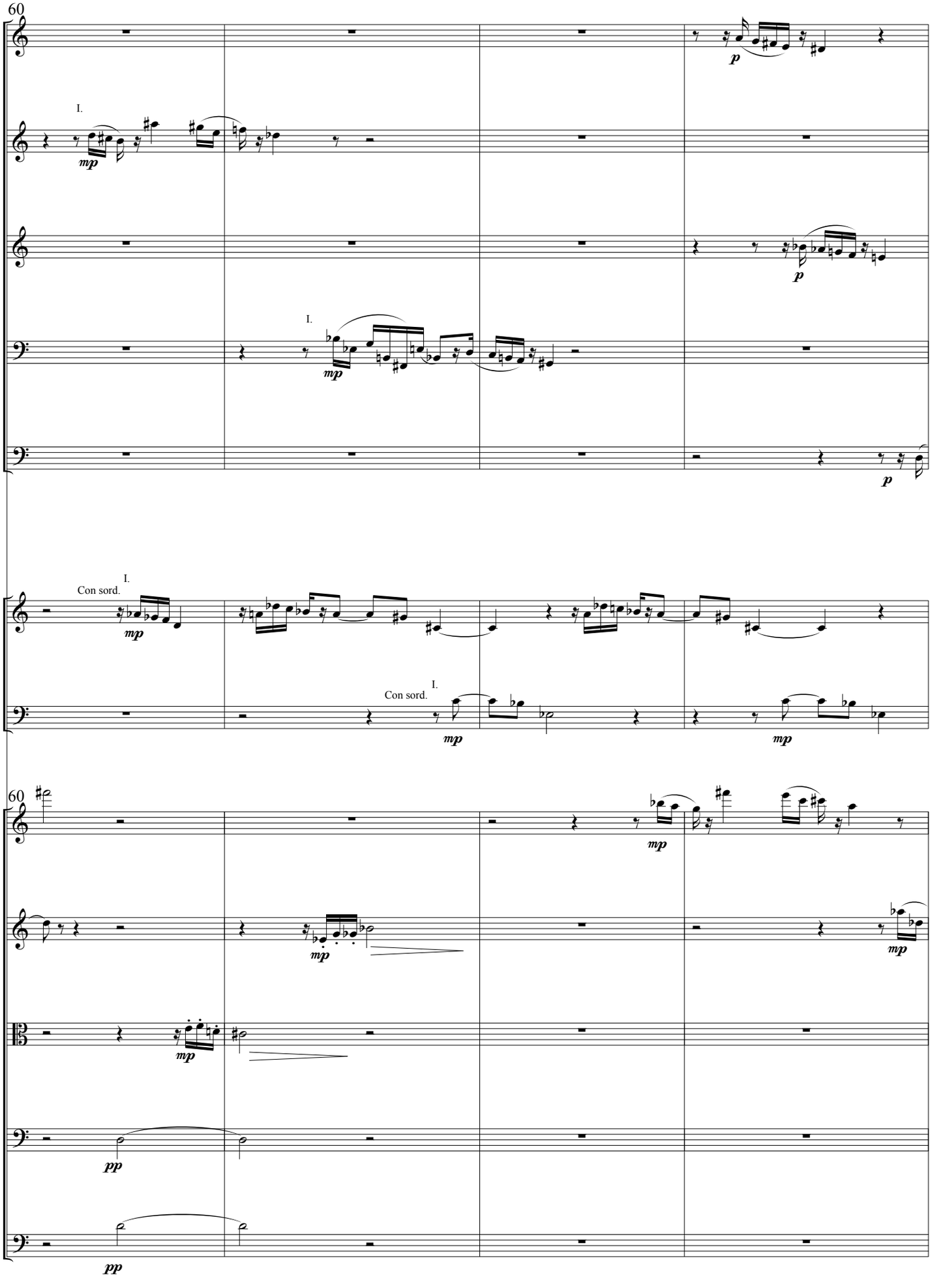


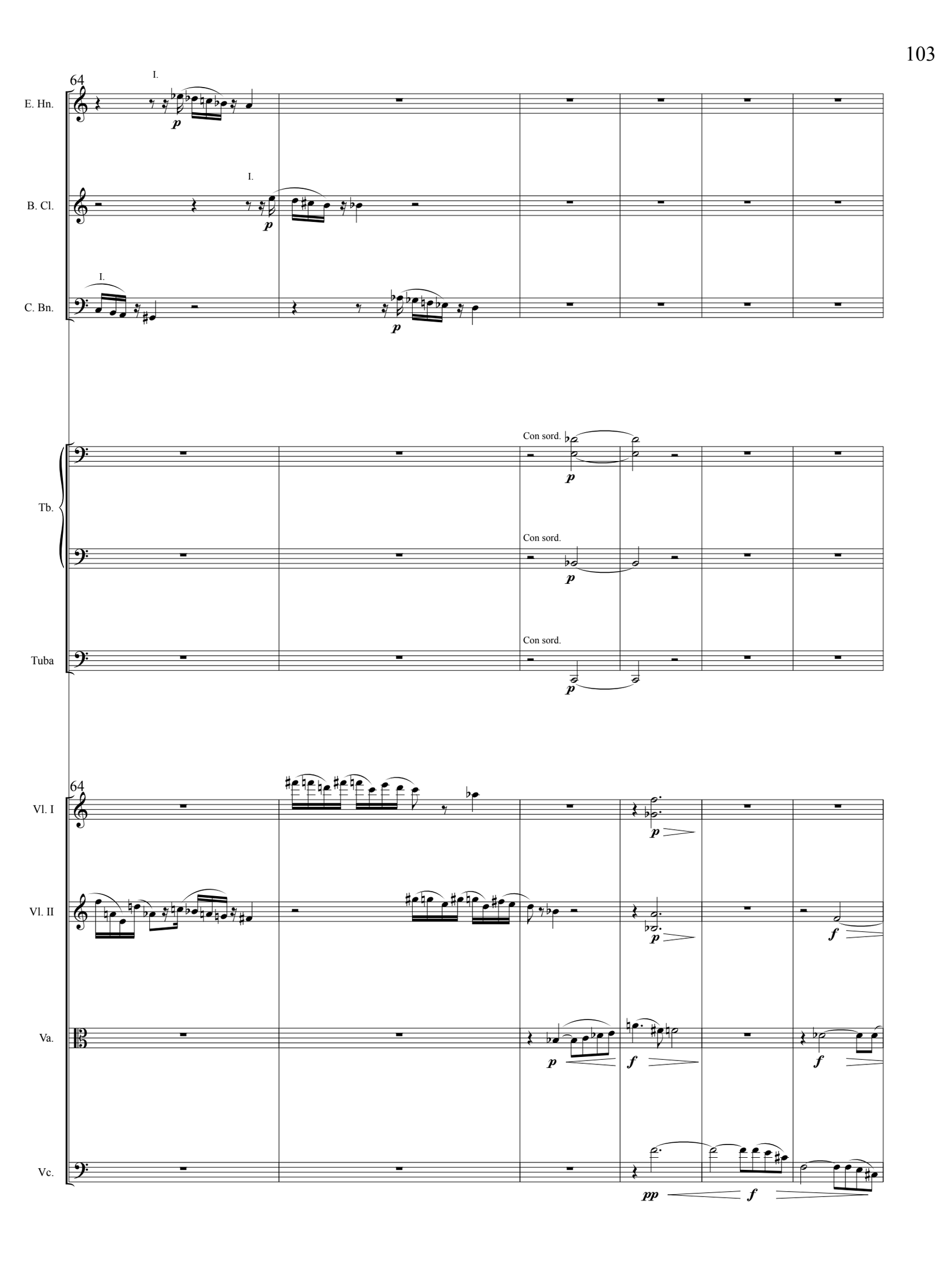

32
I.
Hn.
32
Vl. I
Vl. II
Va.
Vc.
D.B.

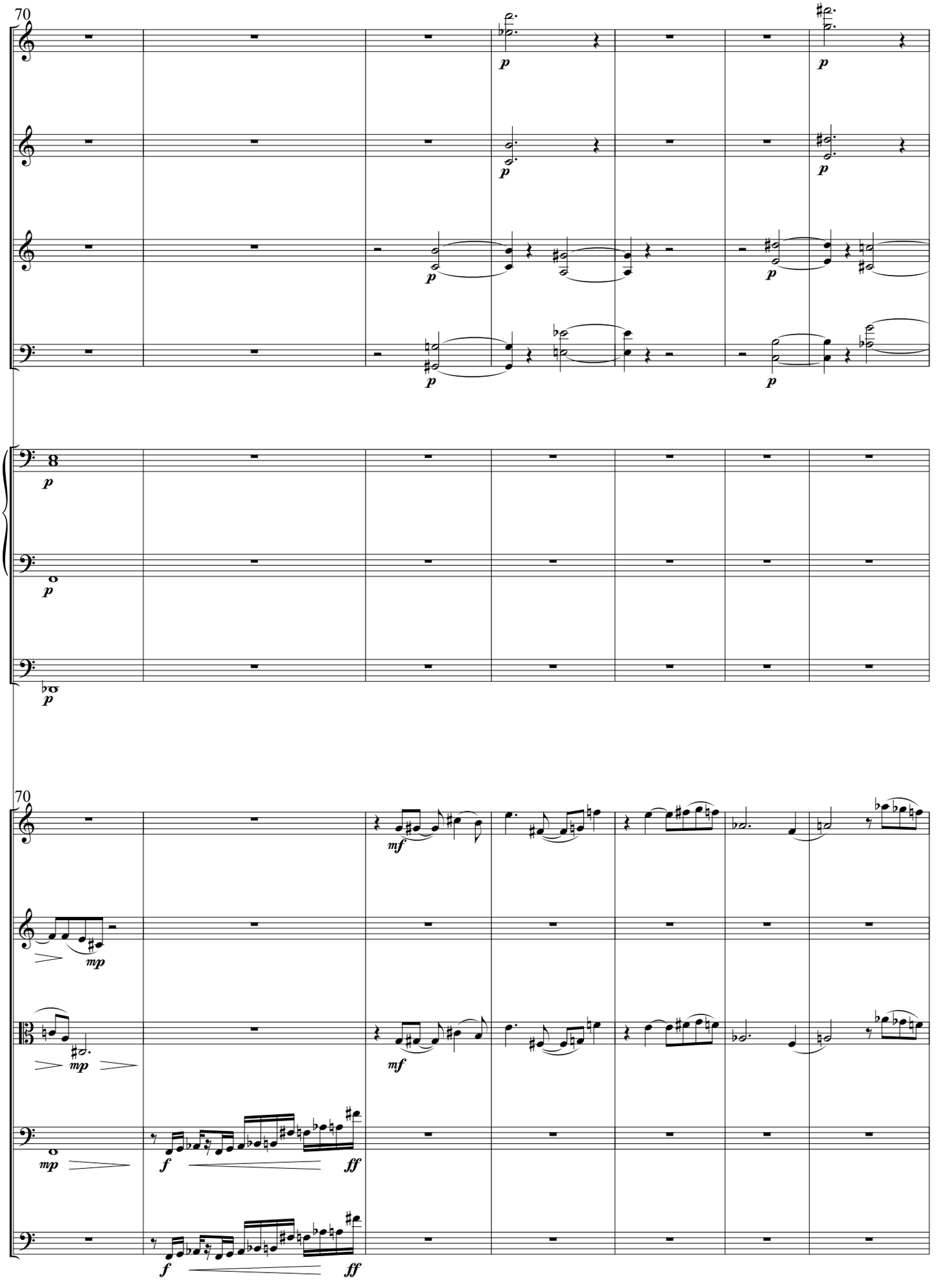

42
Moderato ♩ = 72
St. Benedict
Vl. I
Vl. II
Va.
Vc.
D.B.

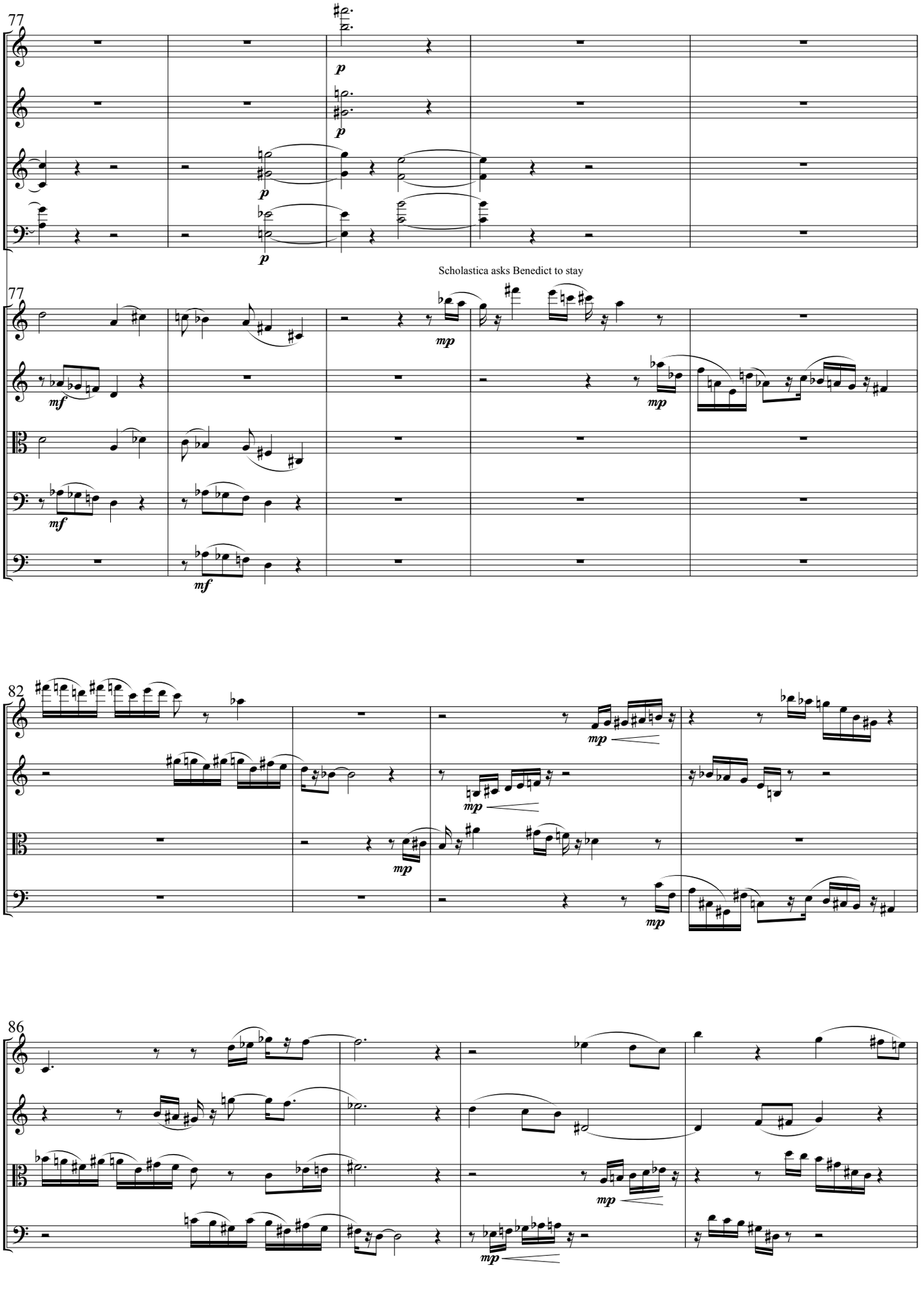
S and B talking

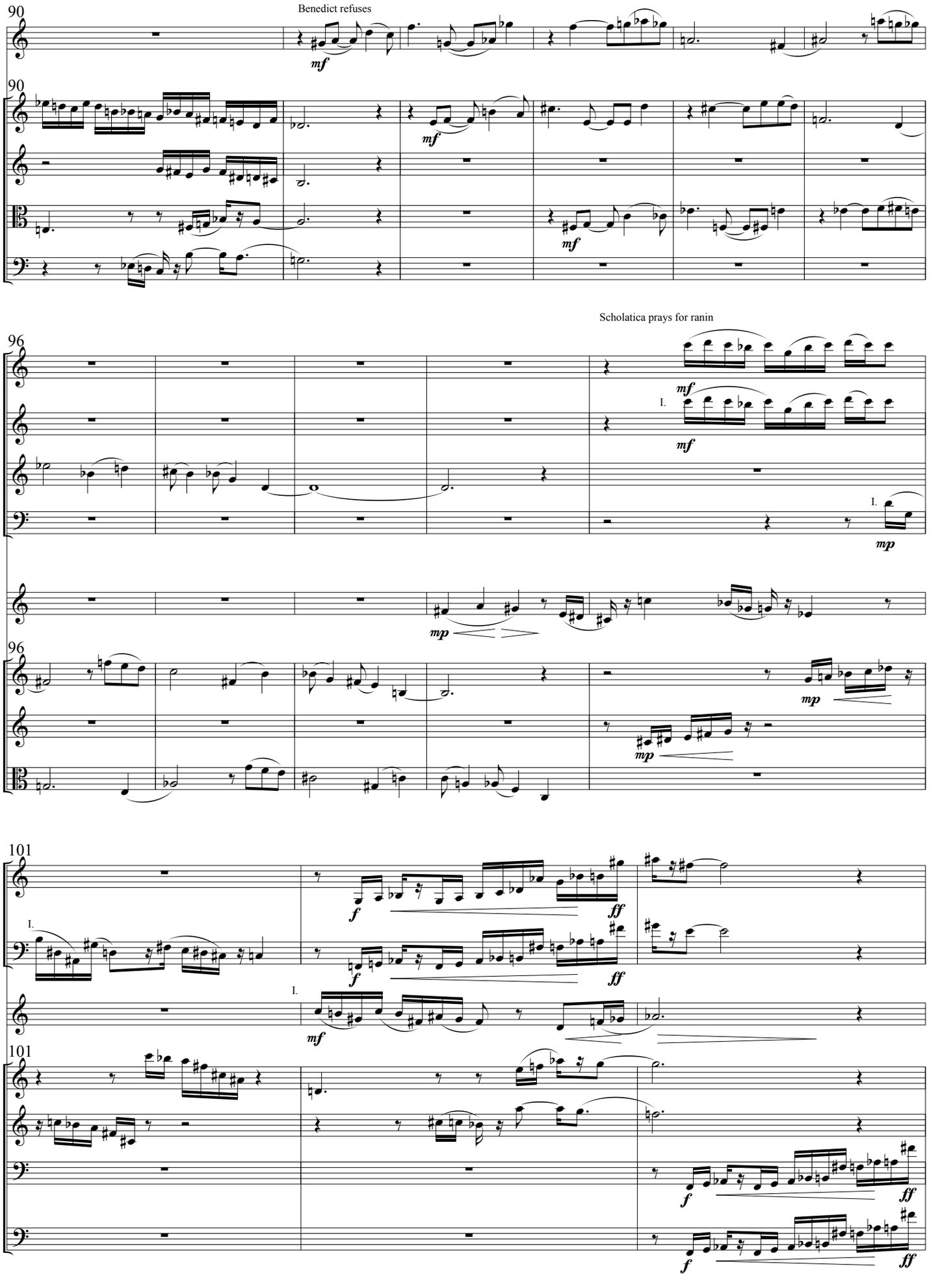


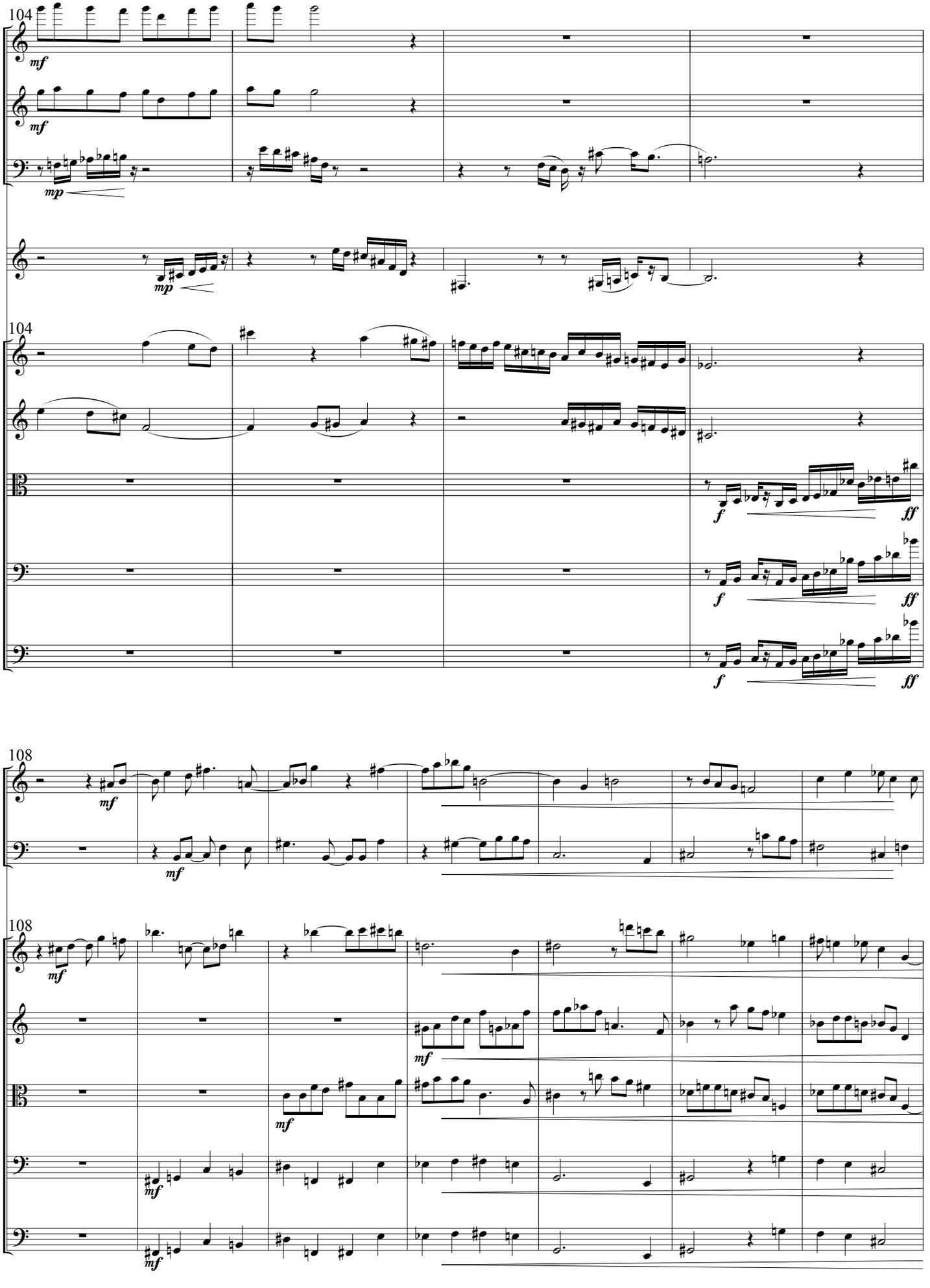

60
E. Hn.
I.
Cl.
B. Cl.
Bs.
C. Bn.
Con sord.
Tr.
Tb.
60
Vl. I
Vl. II
Va.
Vc.
D.B.
mp
p
pp

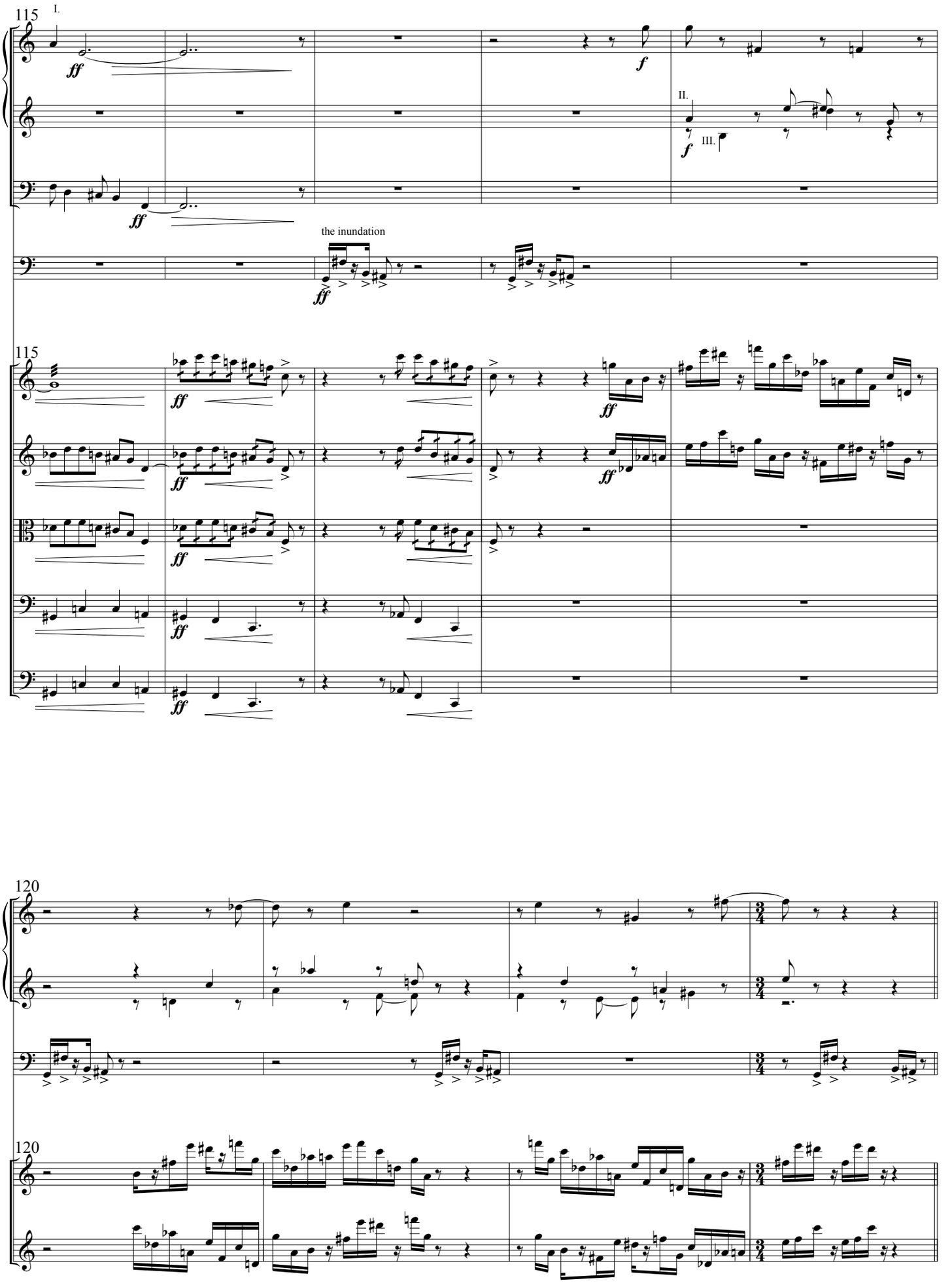

64
I.
E. Hn.
p
I.
B. Cl.
p
I.
C. Bn.
p
Con sord.
Tb.
p
Con sord.
p
Con sord.
Tuba
p
64
Vl. I
p
Vl. II
p
f
Va.
p
f
f
Vc.
pp
f

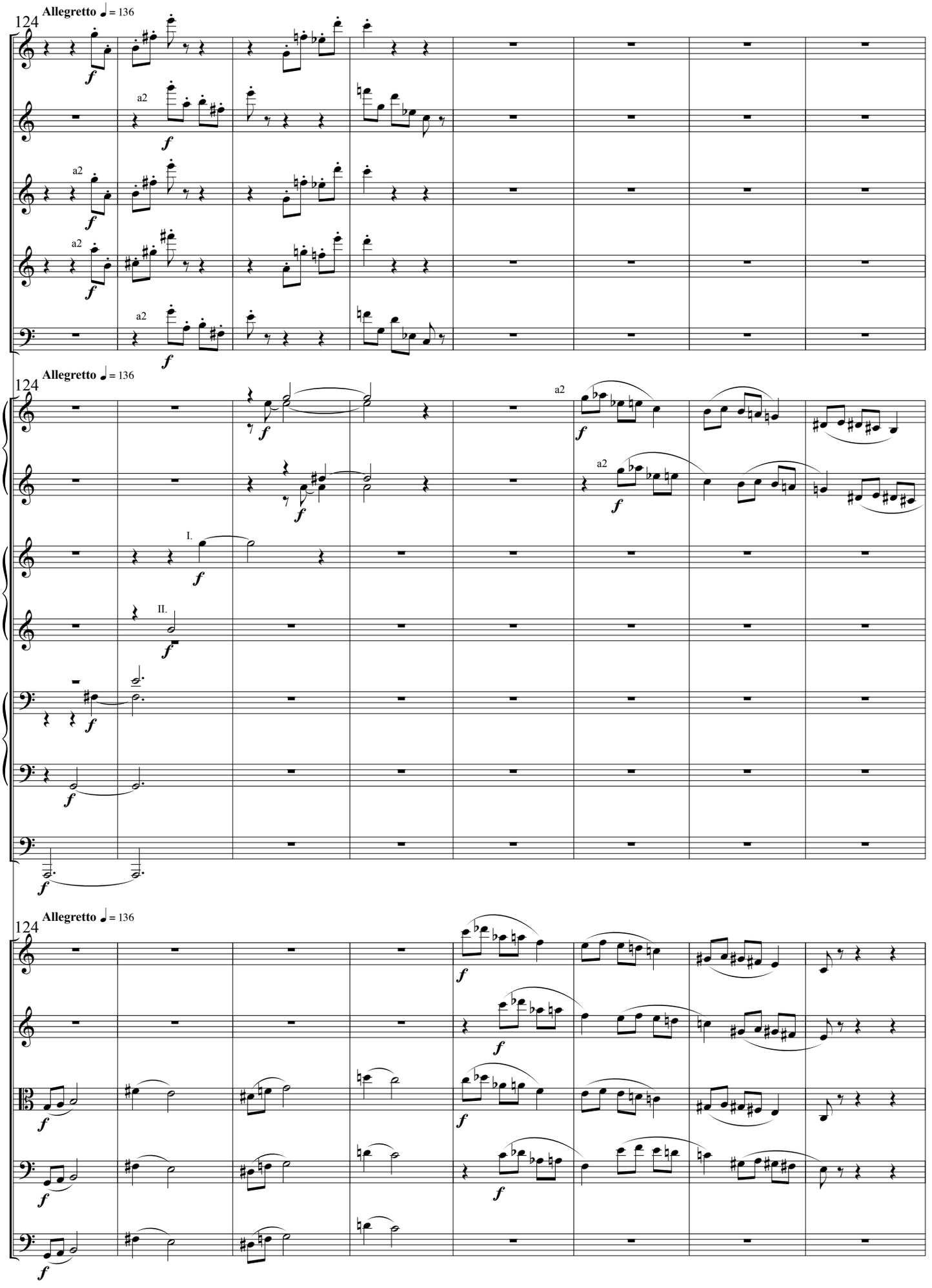

70
Fl.
Ob.
Cl.
Bs.
Tb.
Tuba
70
Vl. I
Vl. II
Va.
Vc.
D.B.
p
mf
mp
f
ff

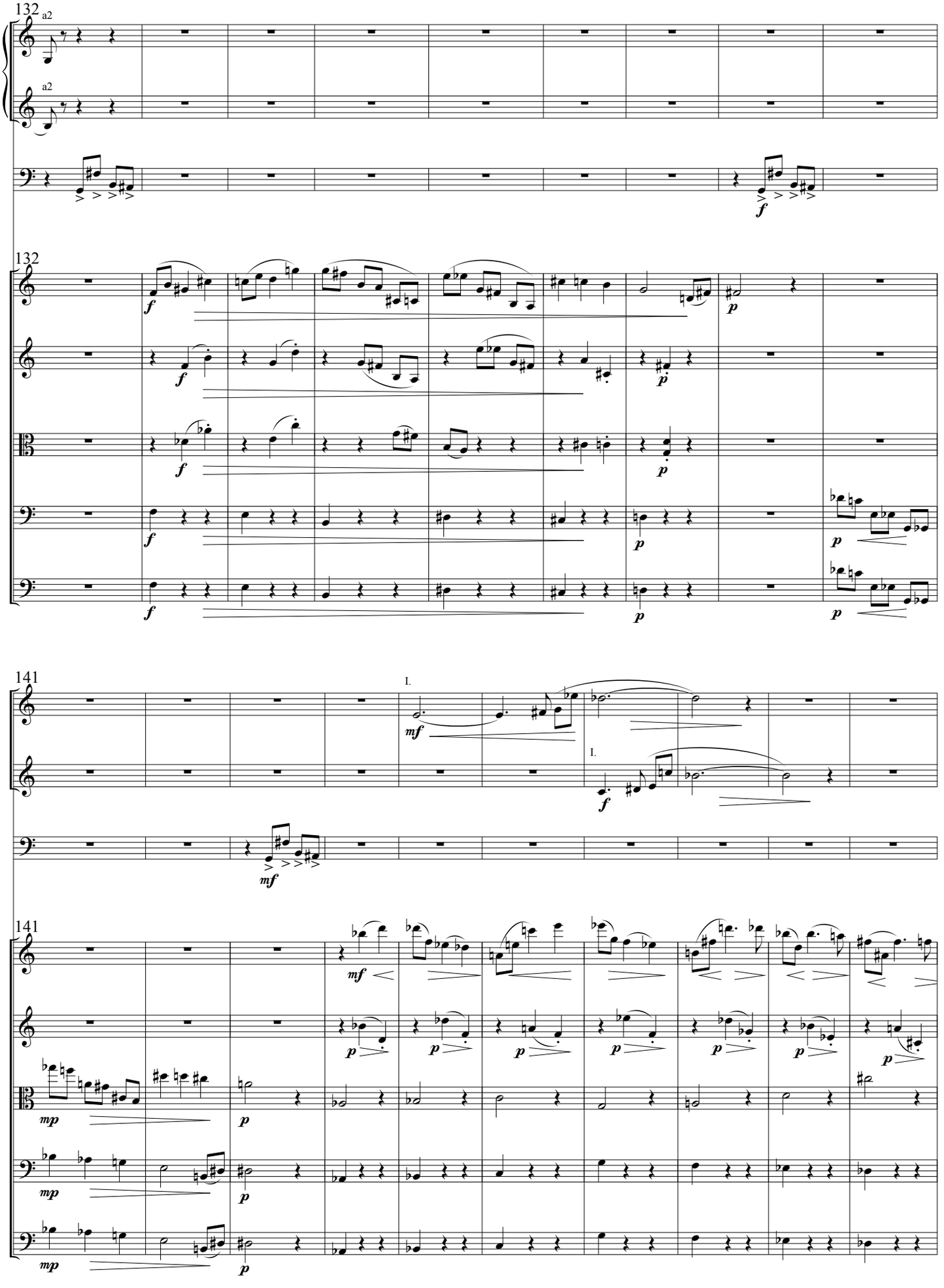

77
Fl.
Ob.
Cl.
Bs.
p
Scholastica asks Benedict to stay
77
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
mp
82
86

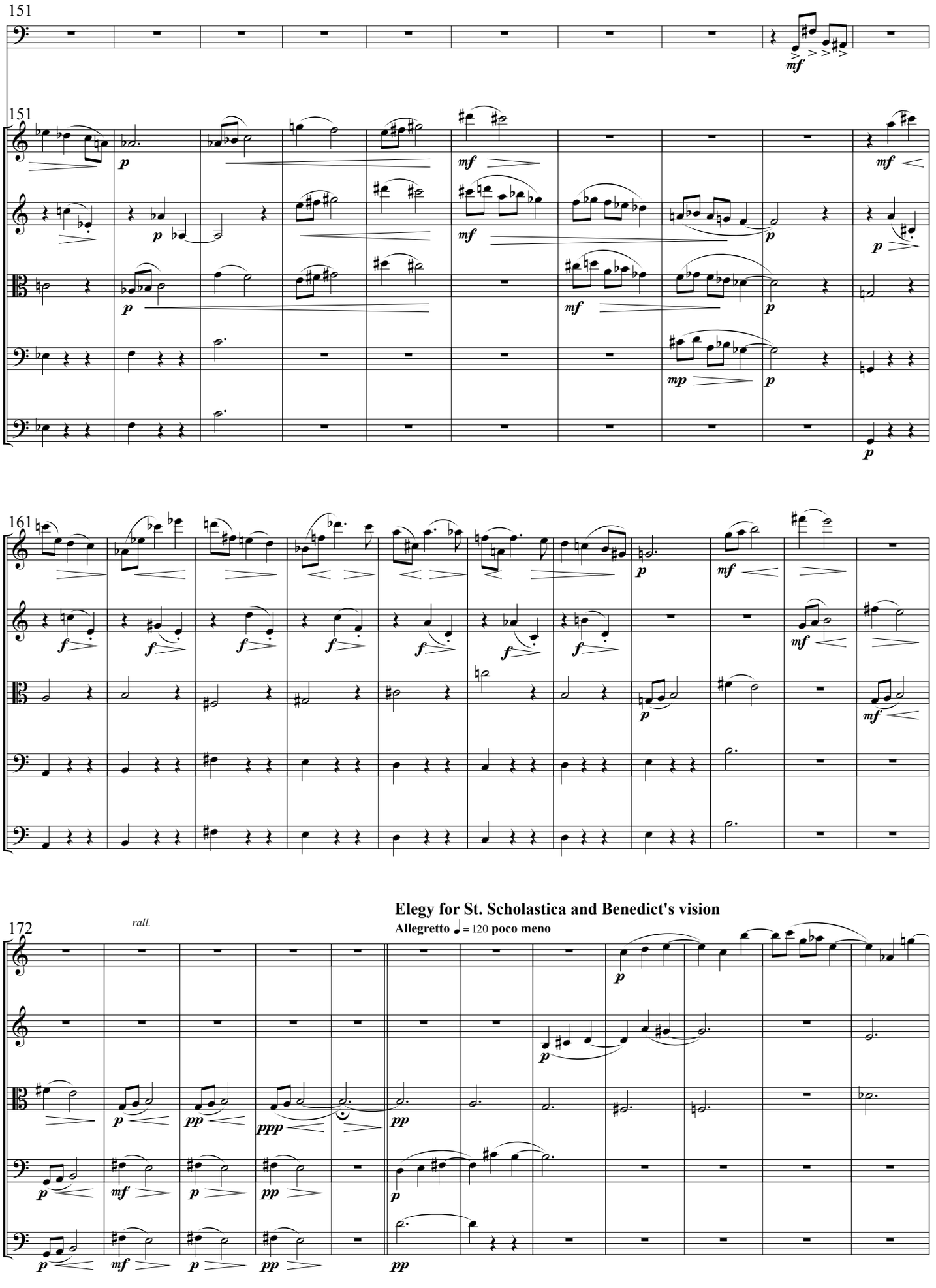

90
Benedict refuses
E. Hn.
Vl. I
Vl. II
Va.
Vc.
96
Scholatica prays for ranin
Picc.
Fl.
E. Hn.
Bs.
Tr.
Vl. I
Vl. II
Va.
101
B. Cl.
Bs.
Tr.
Vl. I
Vl. II
Vc.
D.B.

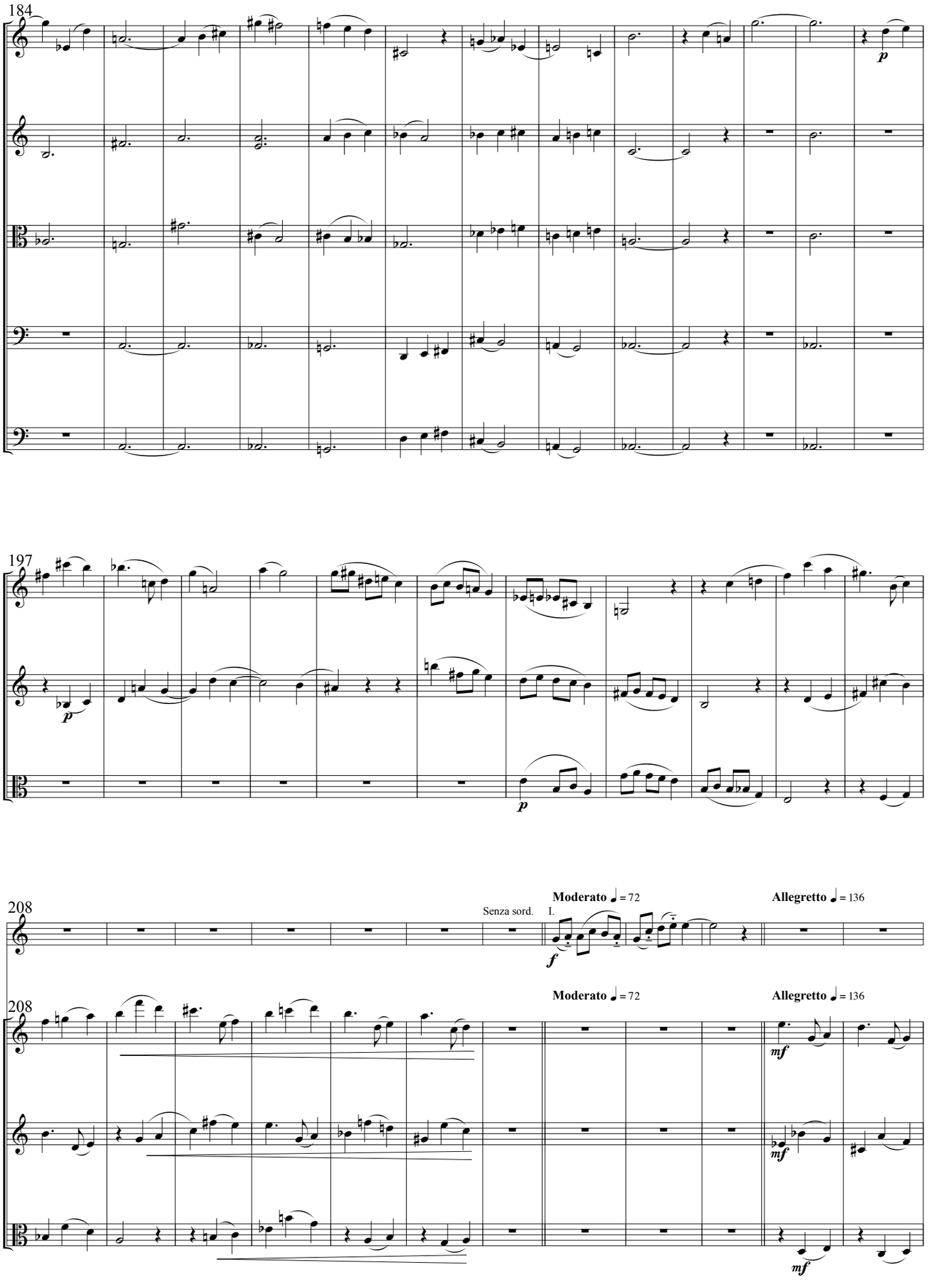

104
Fl.
mf
Ob.
mf
Bs.
mp
Tr.
mp
104
Vl. I
Vl. II
Va.
f
ff
Vc.
f
ff
D.B.
f
ff
108
Tr.
mf
Tb.
mf
108
Vl. I
mf
Vl. II
mf
Va.
mf
Vc.
mf
D.B.
mf

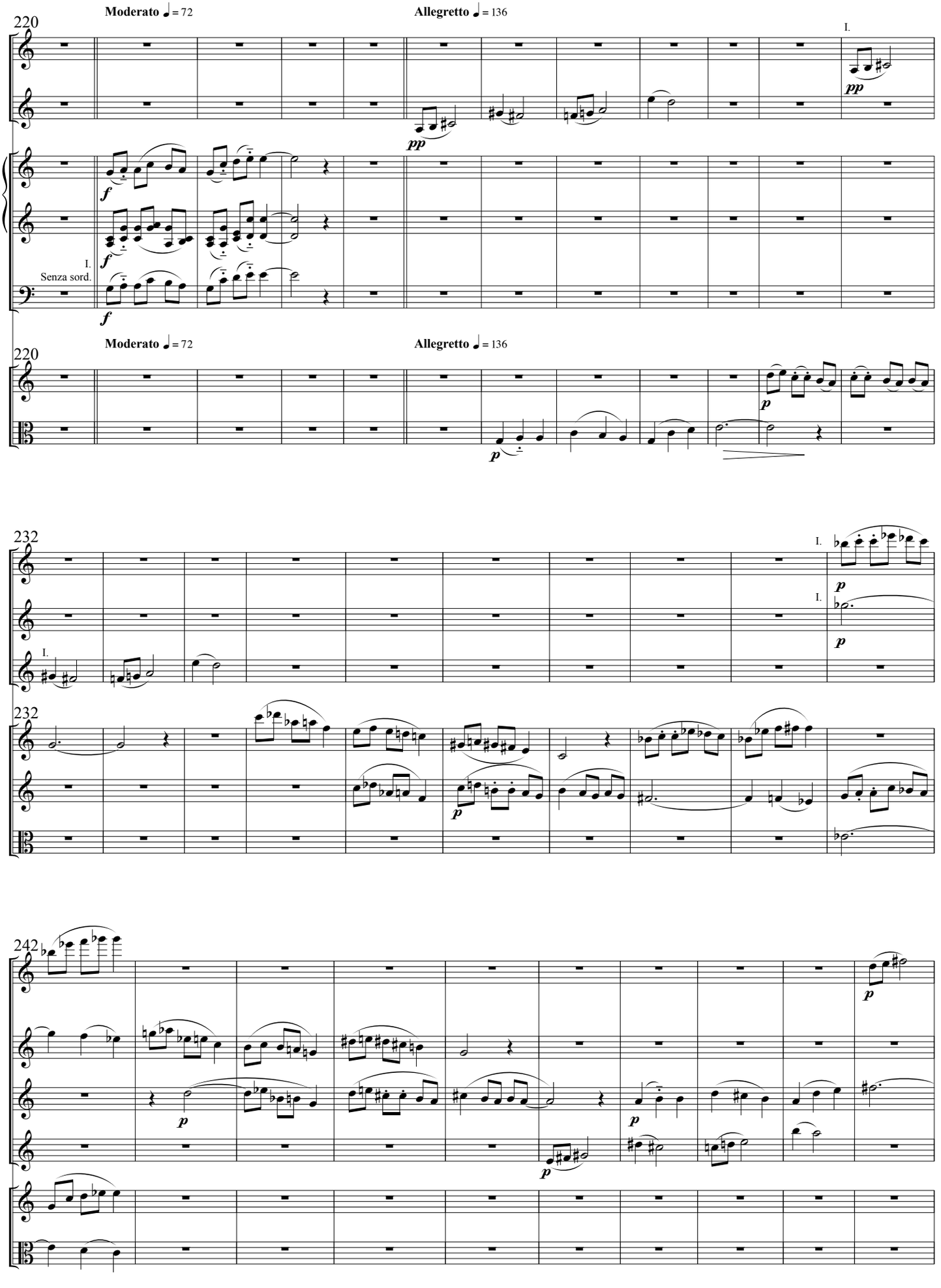

115
I.
Tr.
Tb.
Timp.
the inundation
II.
III.
Vl. I
Vl. II
Va.
Vc.
D.B.
120

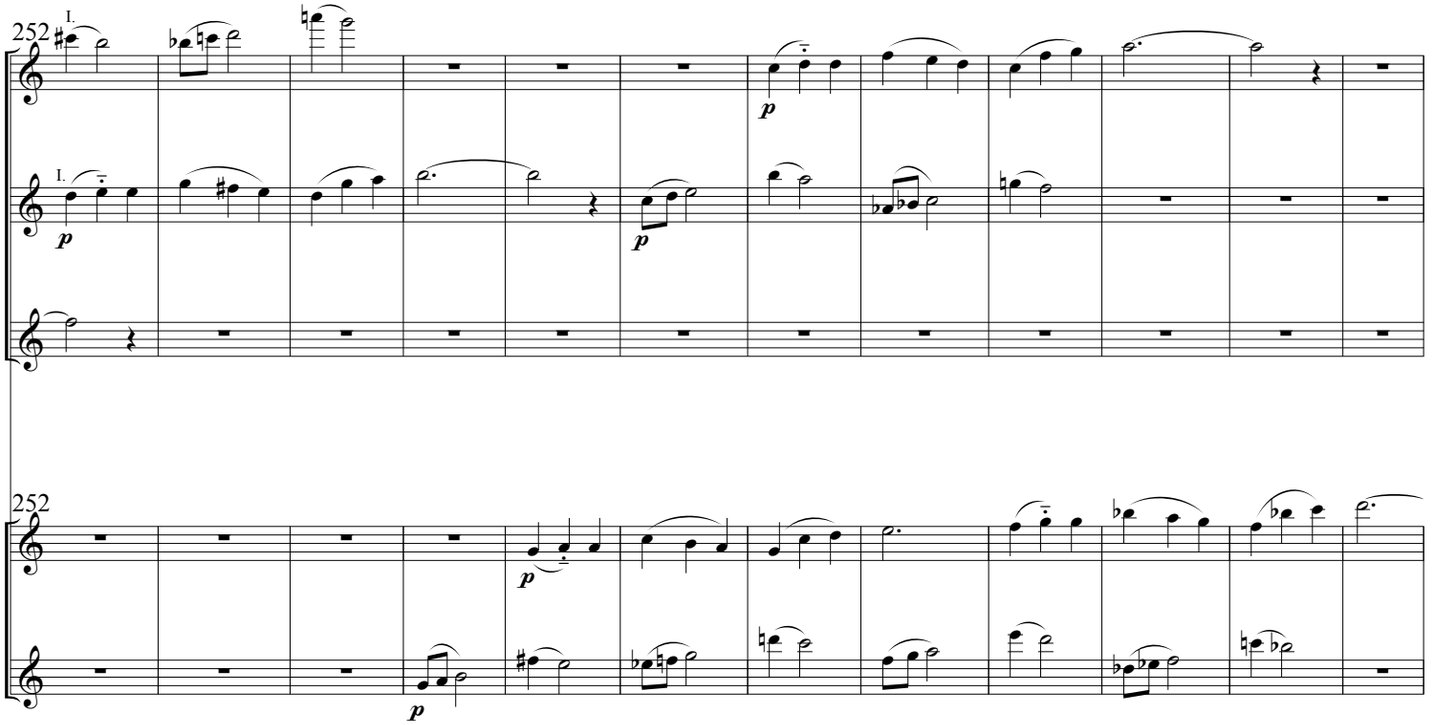

Allegretto ♩ = 136
124
Picc.
Fl.
Ob.
Cl.
Bs.
a2
Hn.
Tr.
I.
II.
Tb.
Tuba
Vl. I
Vl. II
Va.
Vc.
D.B.
f

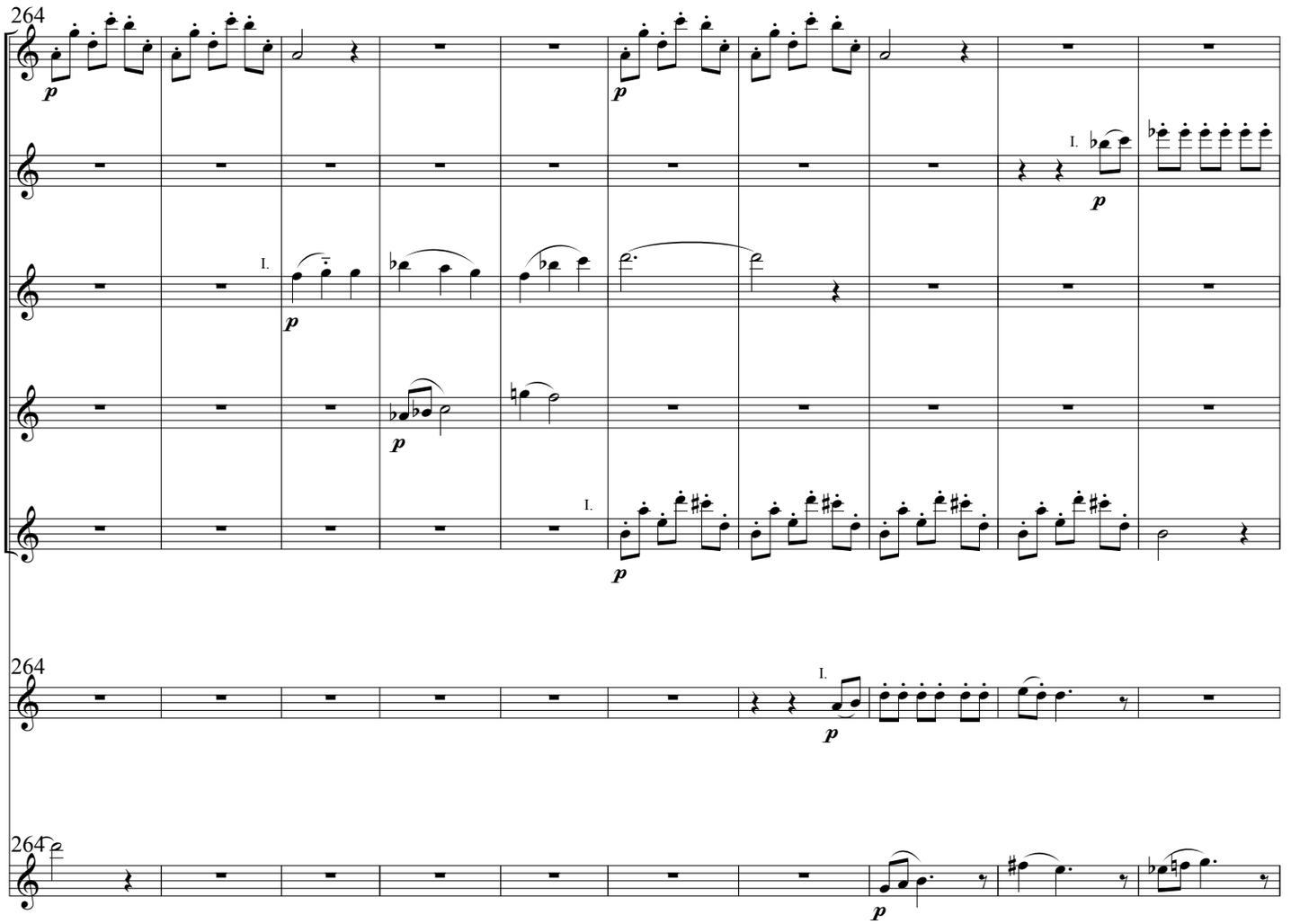

132
a2
Hn.
a2
Timp.
132
Vl. I
Vl. II
Va.
Vc.
D.B.
141
I.
Hn.
I.
Tr.
Timp.
141
Vl. I
Vl. II
Va.
Vc.
D.B.

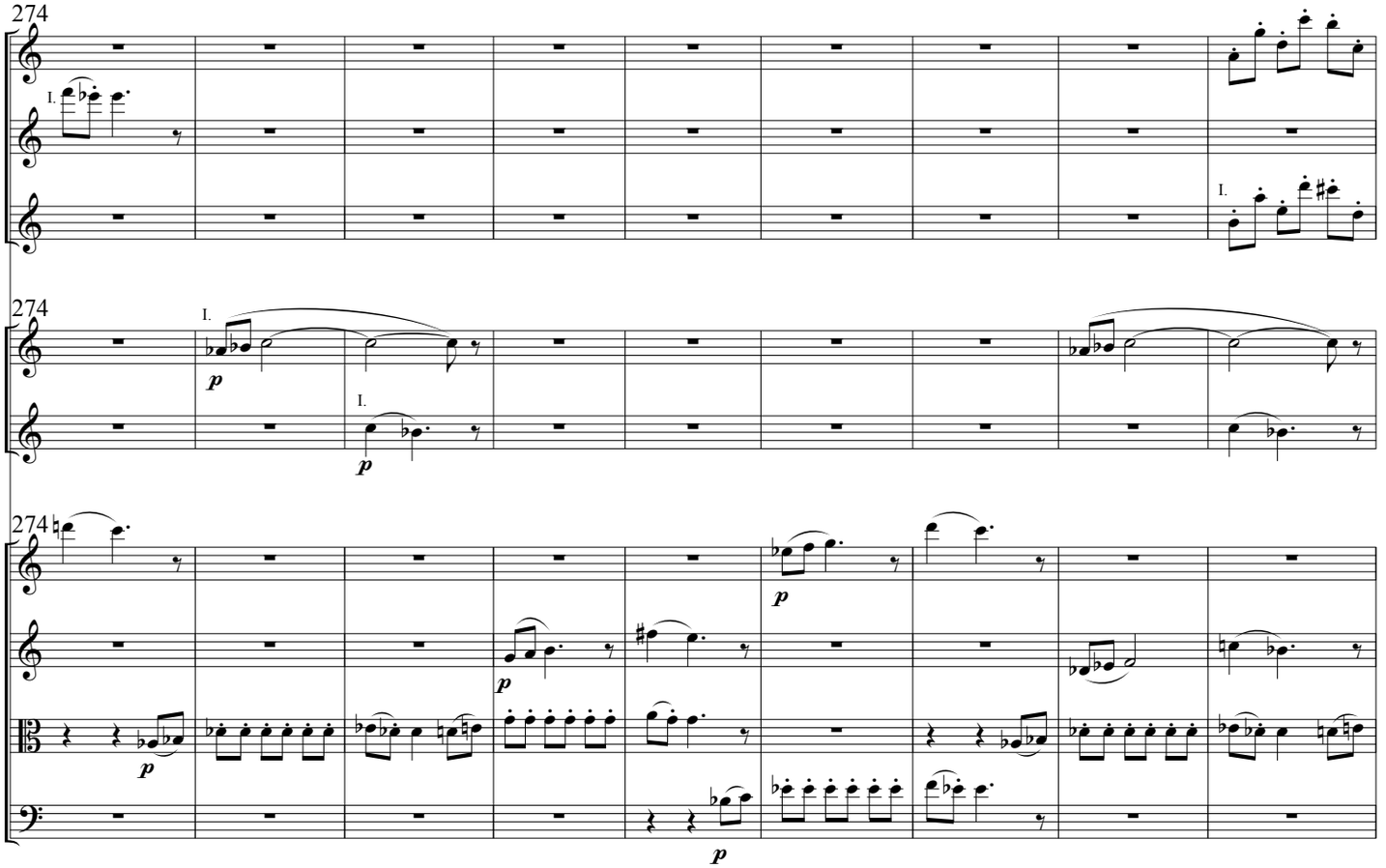

151
Timp.
151
Vl. I
Vl. II
Va.
Vc.
D.B.
161
Vl. I
Vl. II
Va.
Vc.
D.B.
172
rall.
Elegy for St. Scholastica and Benedict's vision
Allegretto ♩= 120 poco meno
Vl. I
Vl. II
Va.
Vc.
D.B.

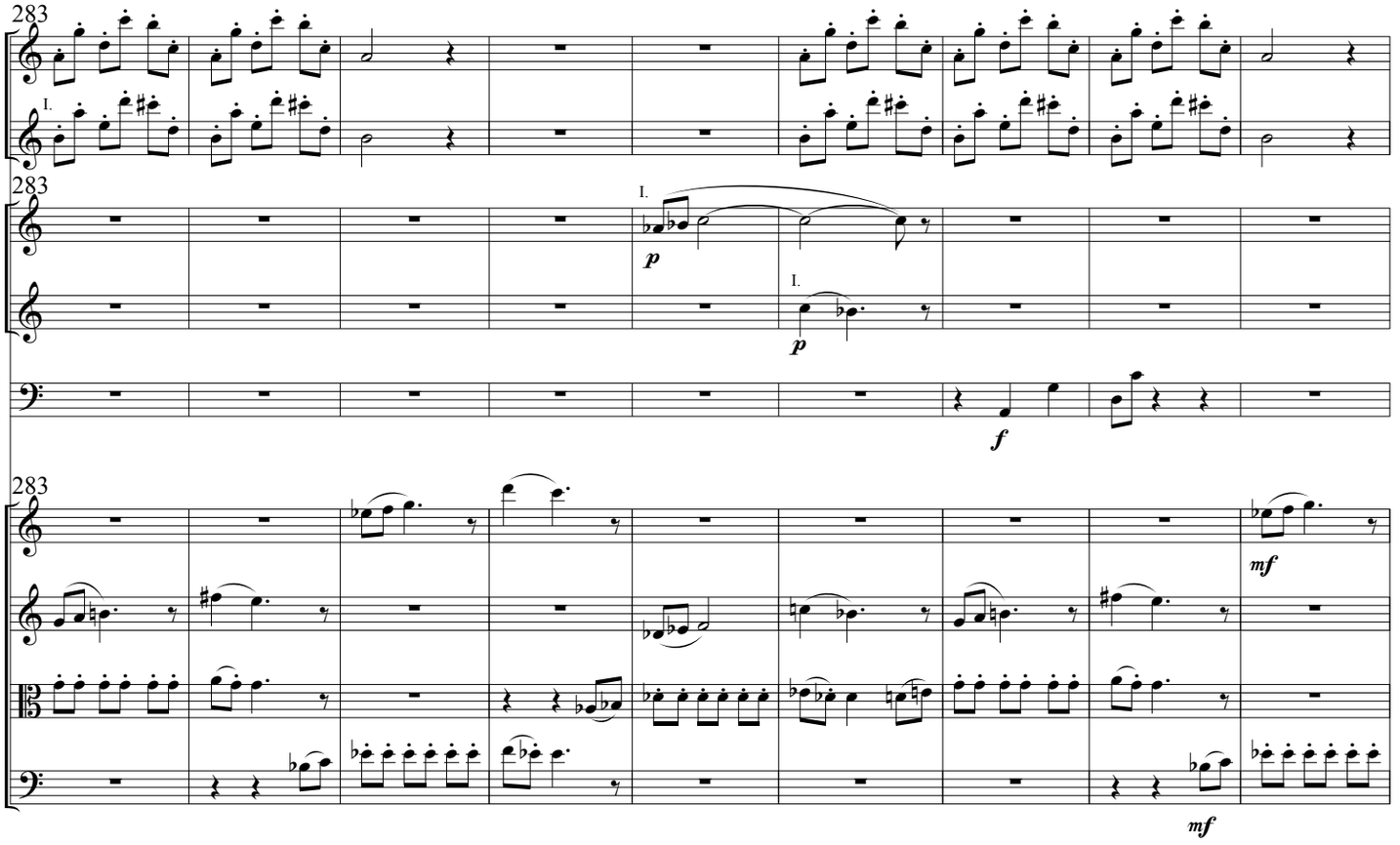

184
Vl. I
Vl. II
Va.
Vc.
D.B.
p
197
Vl. I
Vl. II
Va.
p
p
208
Tr.
Senza sord.
I.
Moderato ♩ = 72
Allegretto ♩ = 136
f
208
Vl. I
Vl. II
Va.
Moderato ♩ = 72
Allegretto ♩ = 136
mf
mf
mf

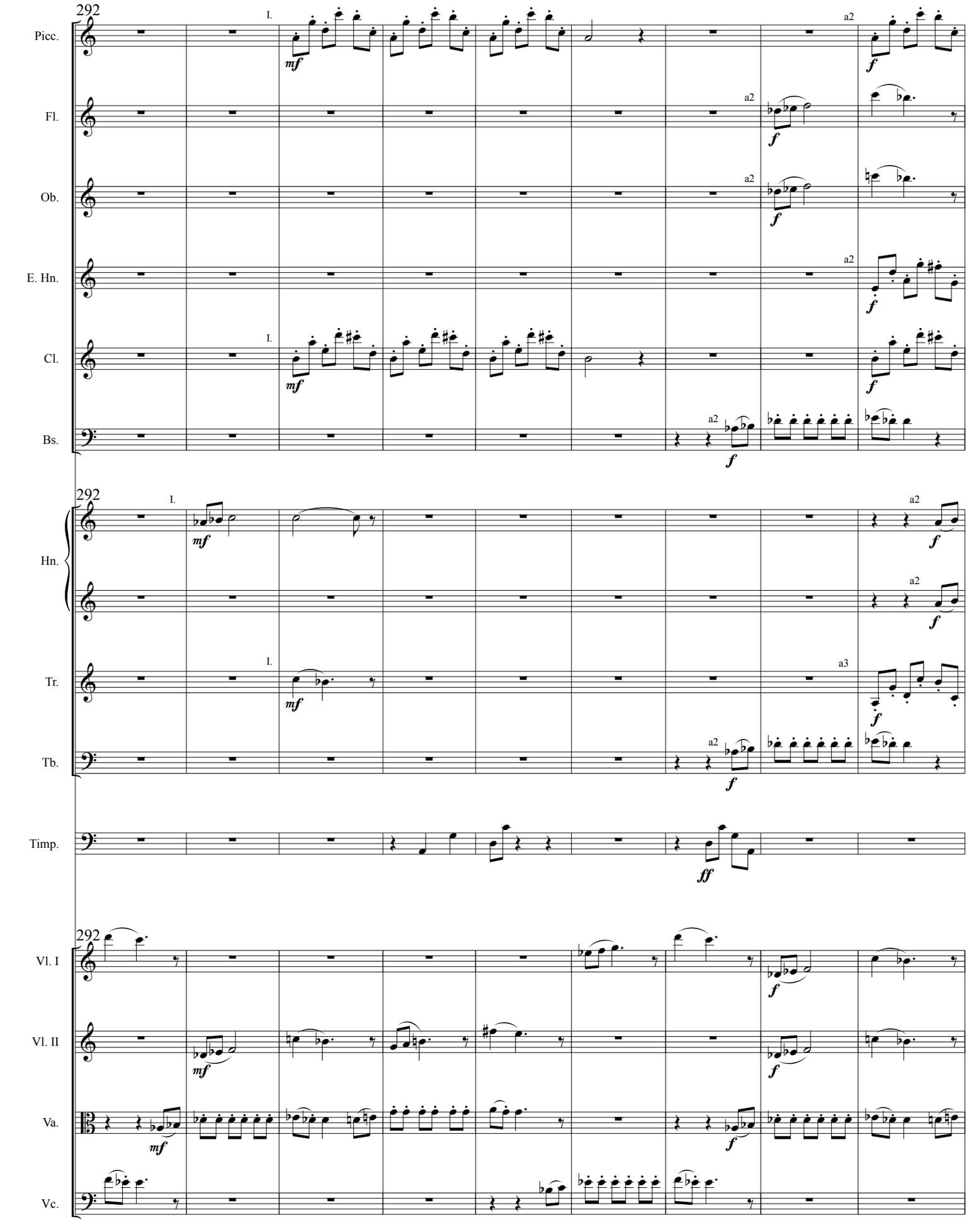

Moderato ♩ = 72
Allegretto ♩ = 136
220
Cl.
B. Cl.
Tr.
Tb.
I.
Senza sord.
Vl. I
Va.
232
Fl.
Ob.
Vl. II
242
E. Hn.

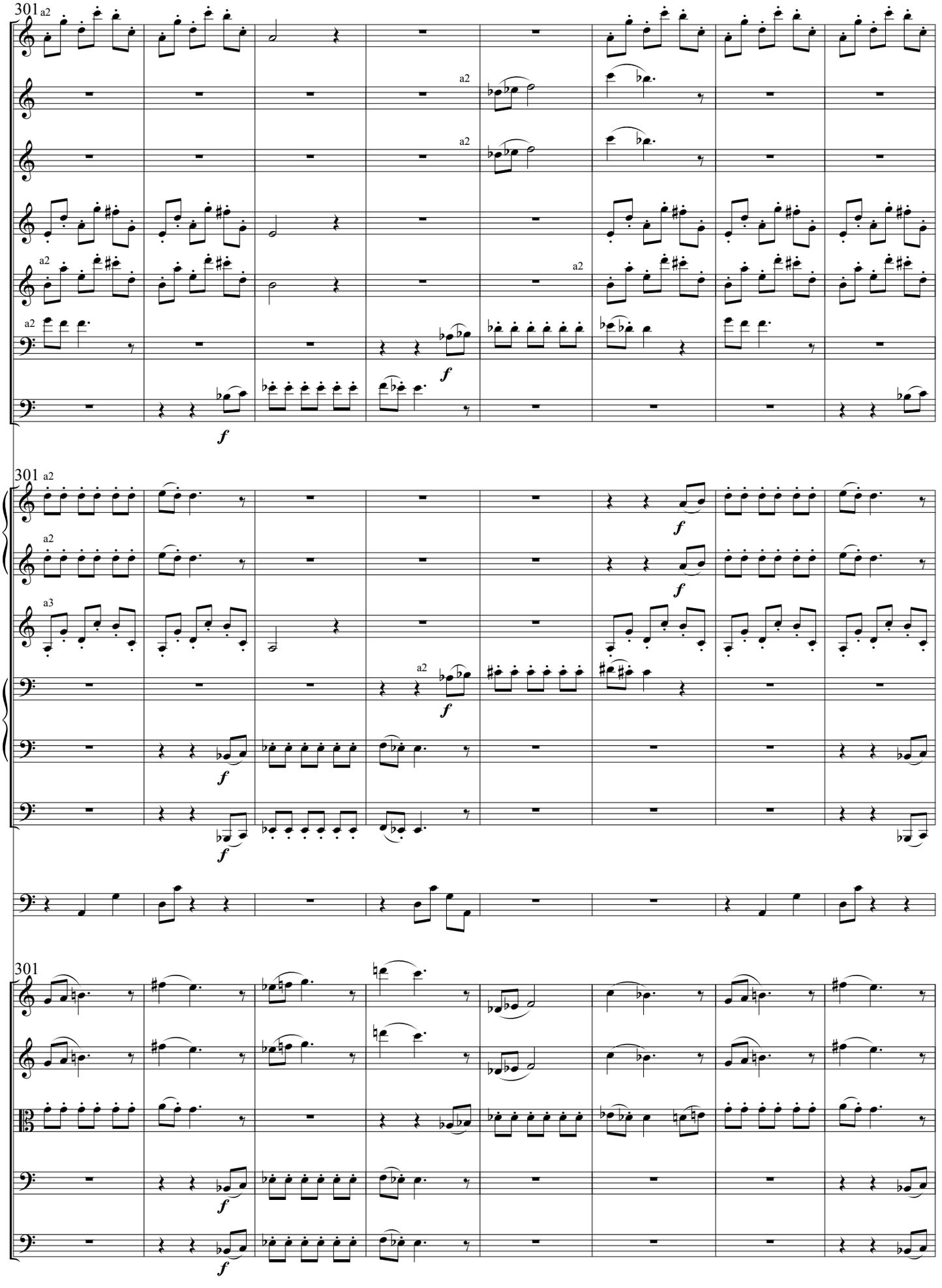

252
I.
Fl.
Ob.
E. Hn.
Vl. I
Vl. II
p

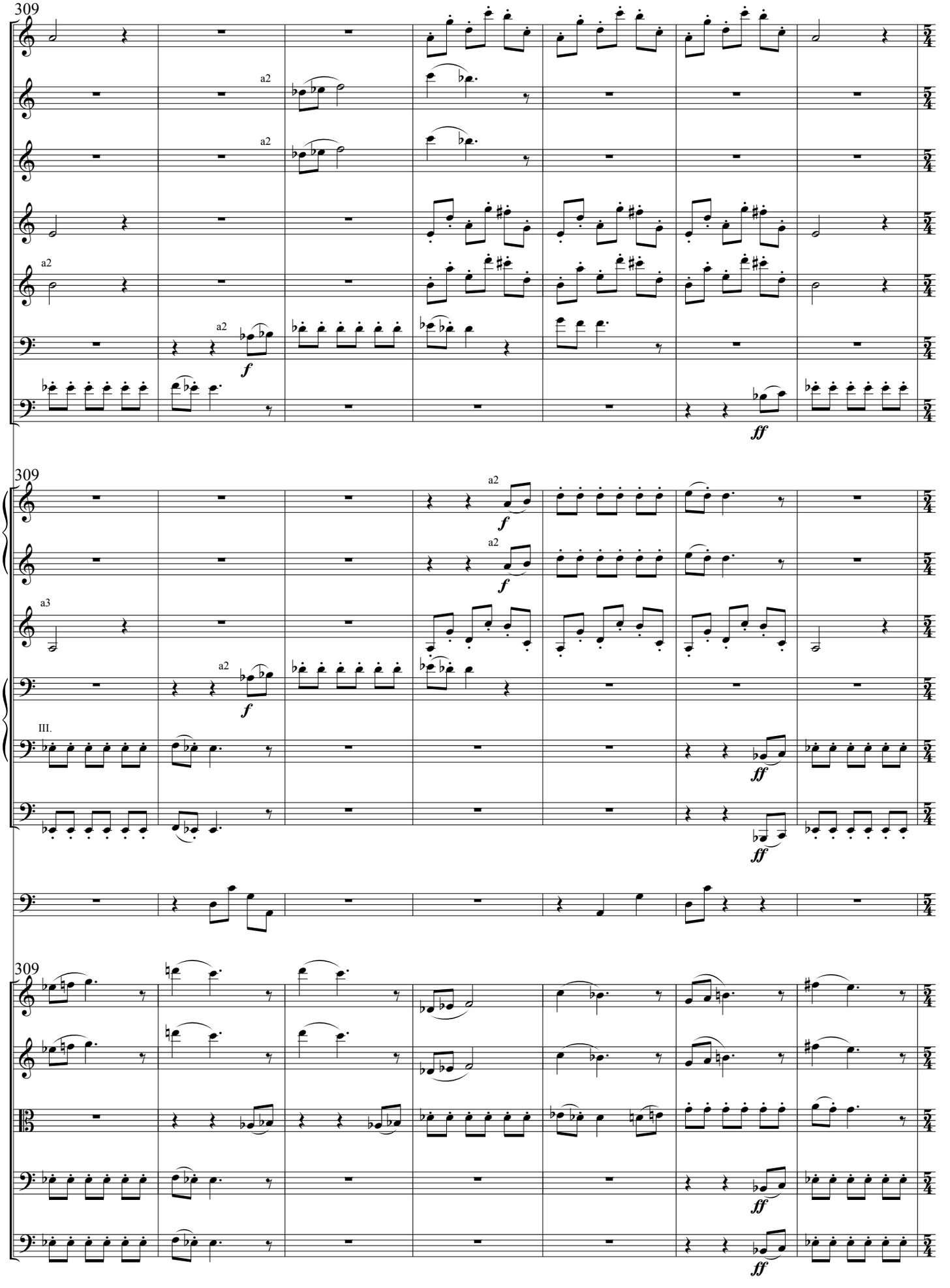

264
Picc.
Fl.
Ob.
E. Hn.
Cl.
Hn.
Vl. I
I.
p

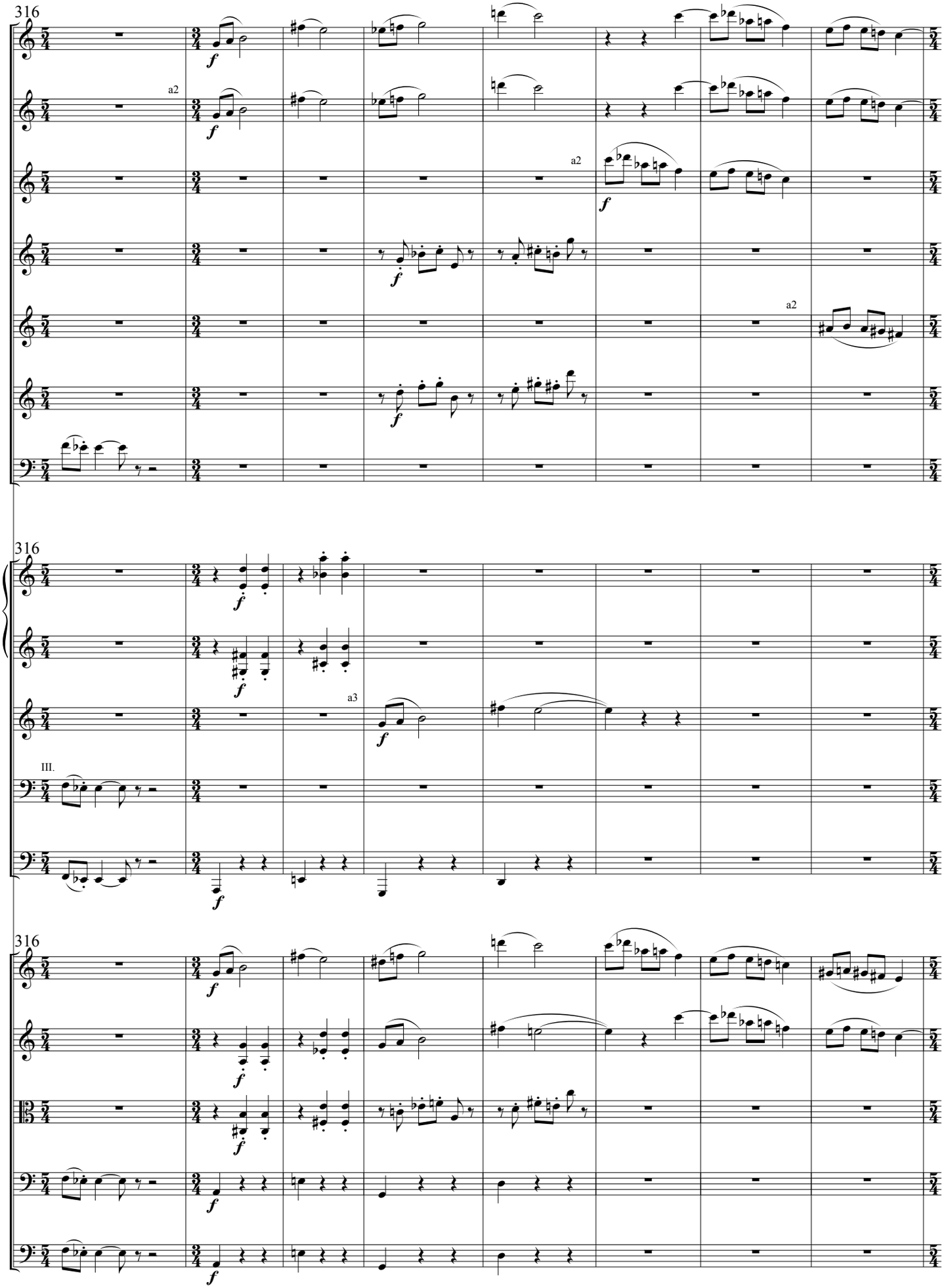

274
Picc.
Fl.
Cl.
Hn.
Tr.
Vl. I
Vl. II
Va.
Vc.
I.
p

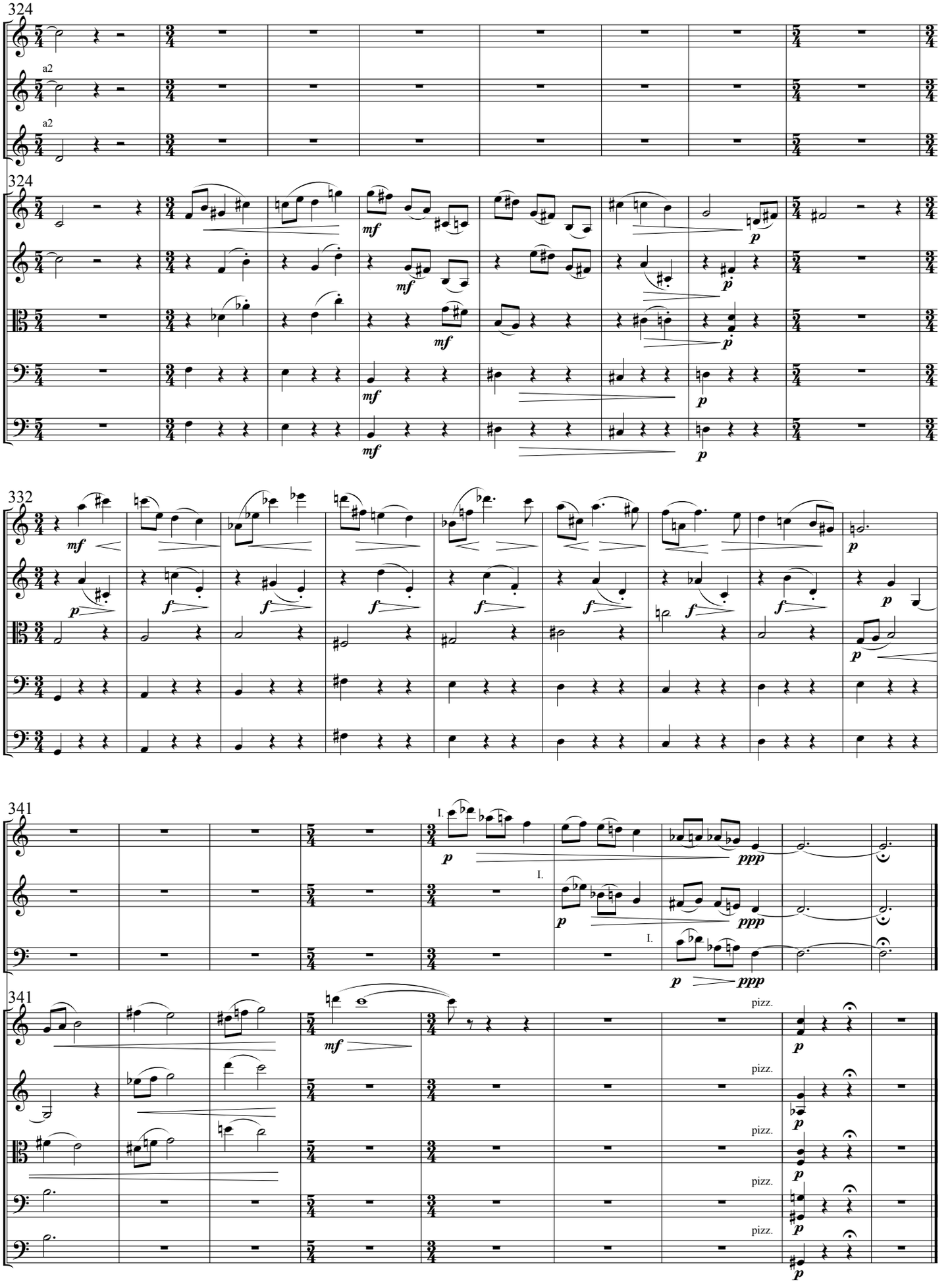

283
Picc.
Cl.
Hn.
Tr.
Timp.
Vl. I
Vl. II
Va.
Vc.
I.
p
f
mf


292
Picc.
Fl.
Ob.
E. Hn.
Cl.
Bs.
Hn.
Tr.
Tb.
Timp.
Vl. I
Vl. II
Va.
Vc.
I.
a2
a3
mf
f
ff


301
Picc.
Fl.
Ob.
E. Hn.
Cl.
Bs.
C. Bn.
Hn.
Tr.
Tb.
Tuba
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
a2
a3
f


309
Picc.
Fl.
Ob.
E. Hn.
Cl.
Bs.
C. Bn.
a2
f
ff
309
Hn.
Tr.
Tb.
Tuba
Timp.
a3
III.
309
Vl. I
Vl. II
Va.
Vc.
D.B.

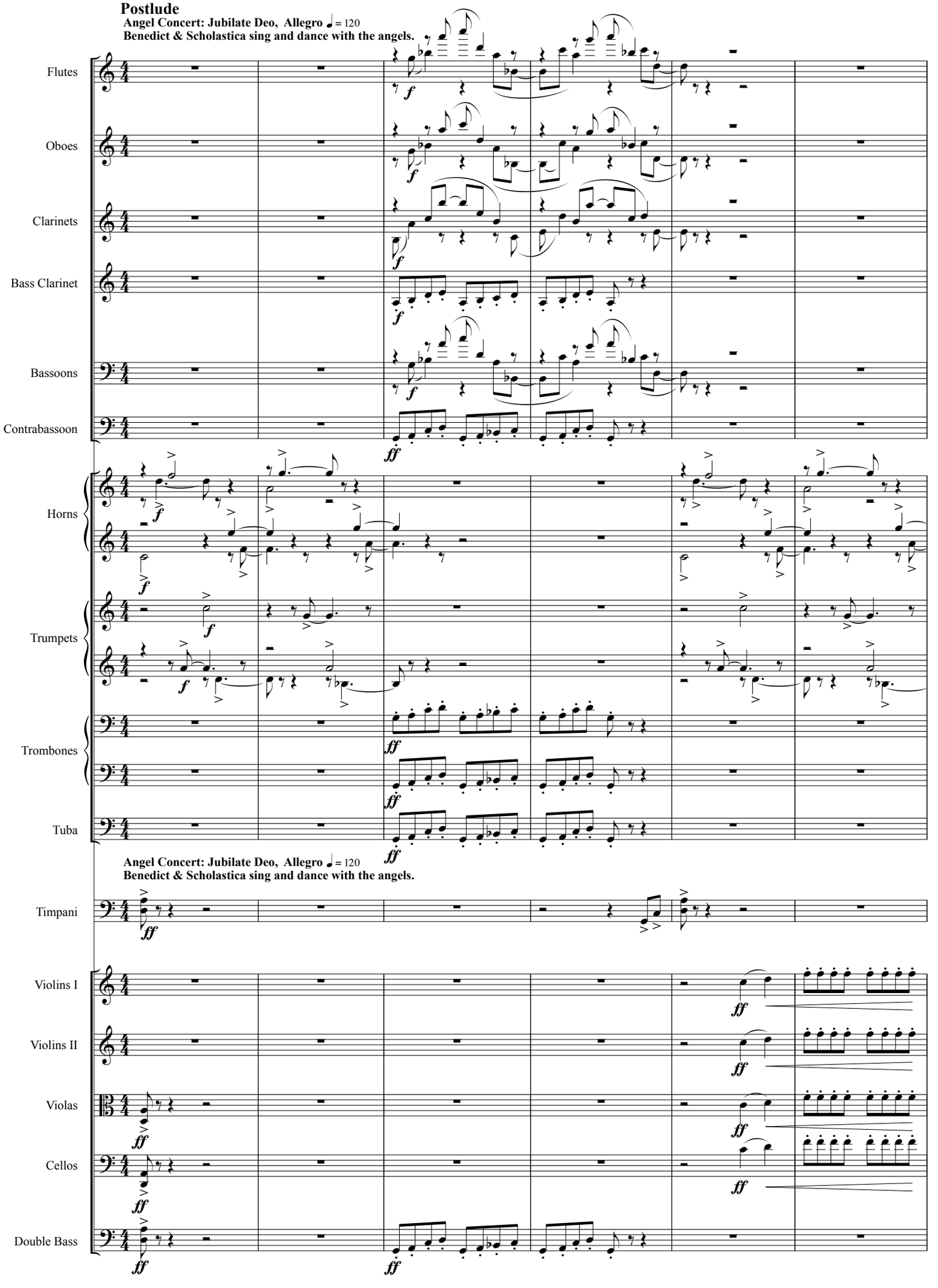

316
Picc.
Fl.
a2
Ob.
a2
E. Hn.
Cl.
a2
B. Cl.
C. Bn.
316
Hn.
Tr.
a3
III.
Tb.
Tuba
316
Vl. I
Vl. II
Va.
Vc.
D.B.


324
Picc.
Fl.
a2
Cl.
a2
324
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
p
332
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
f
p
341
Ob.
Cl.
Bs.
I.
p
ppp
341
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
pizz.
p

Postlude

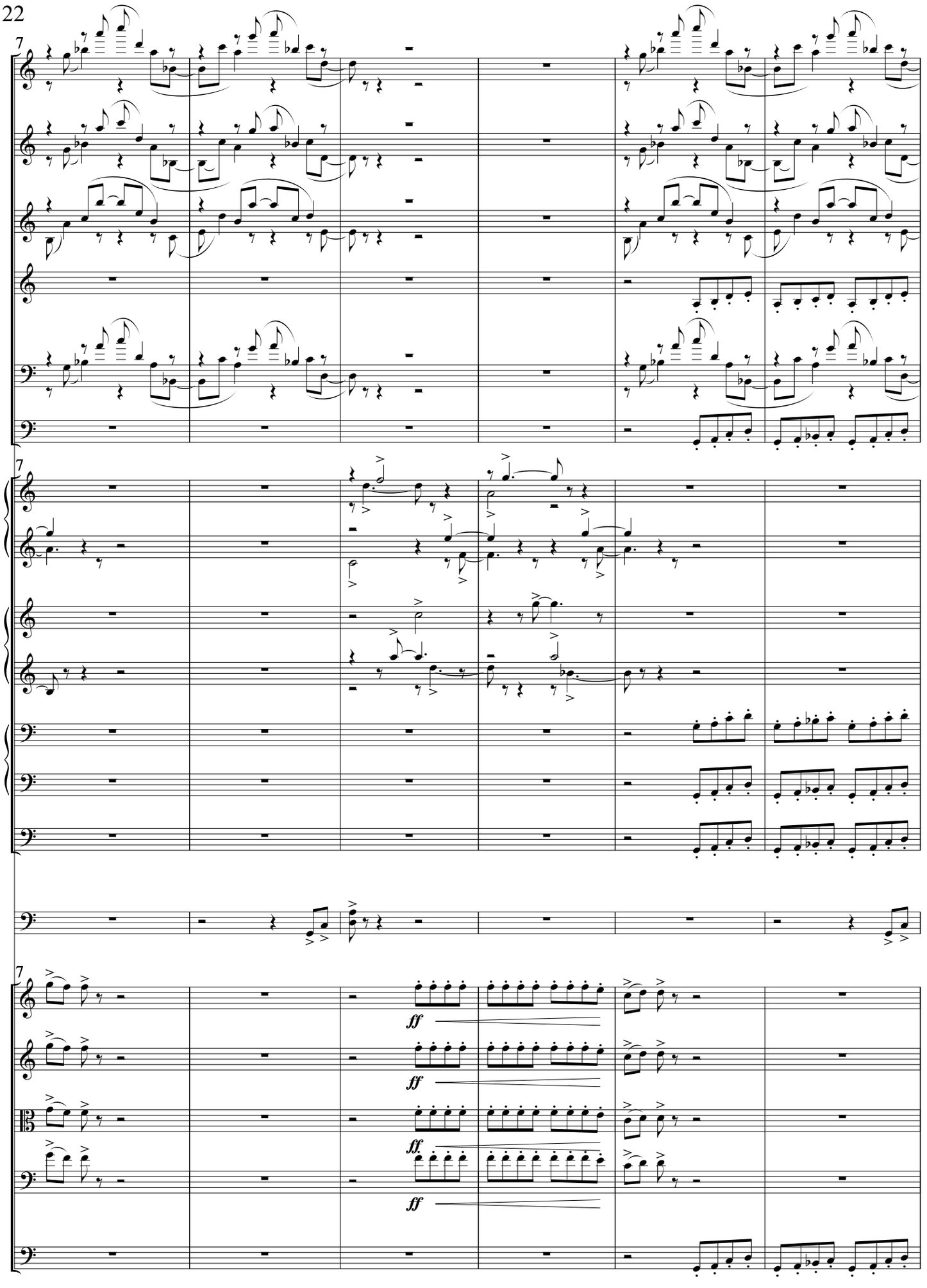
Angel Concert: Jubilate Deo, Allegro ♩ = 120

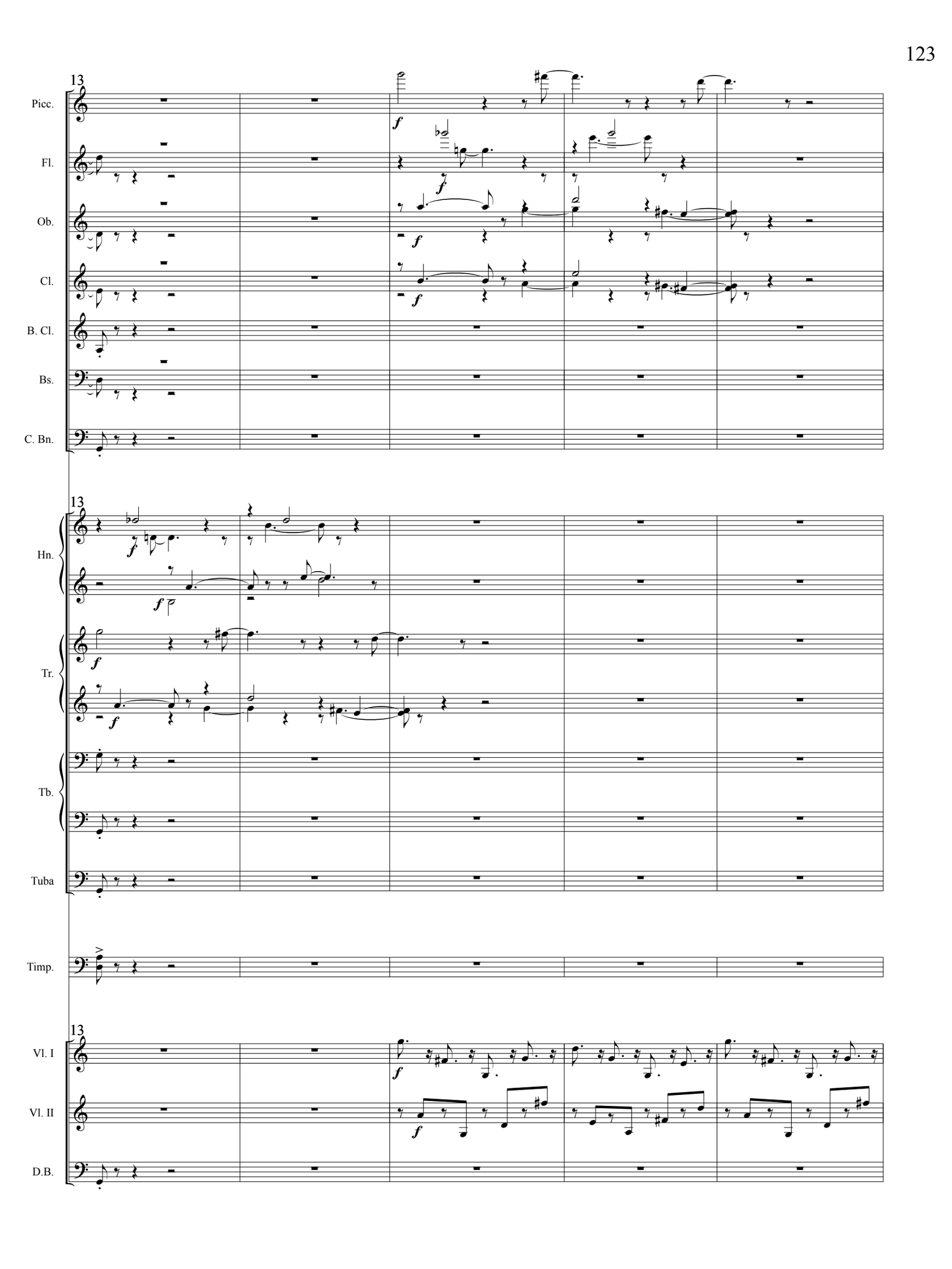
Benedict & Scholastica sing and dance with the angels.

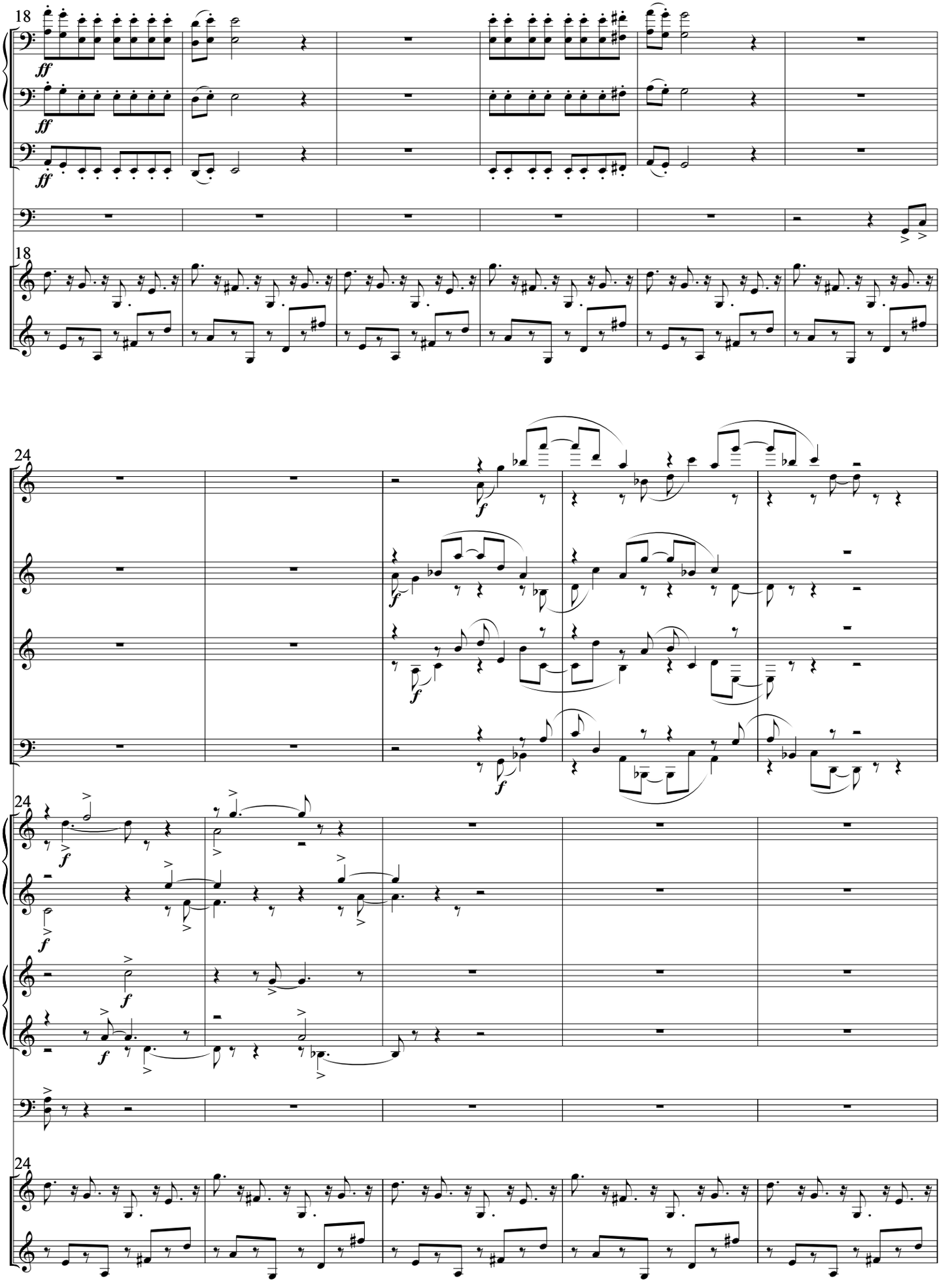


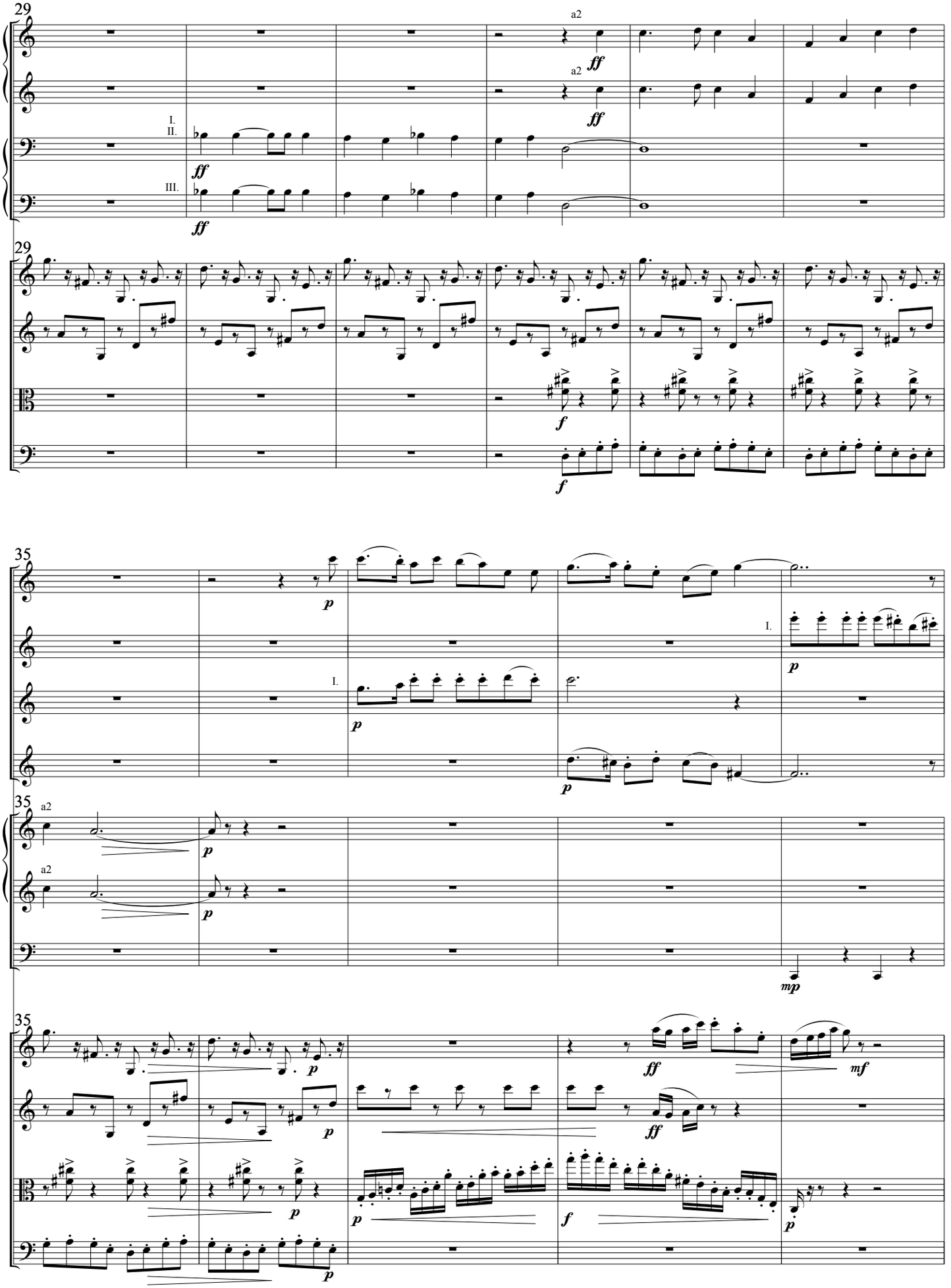
Angel Concert: Jubilate Deo, Allegro ♩ = 120

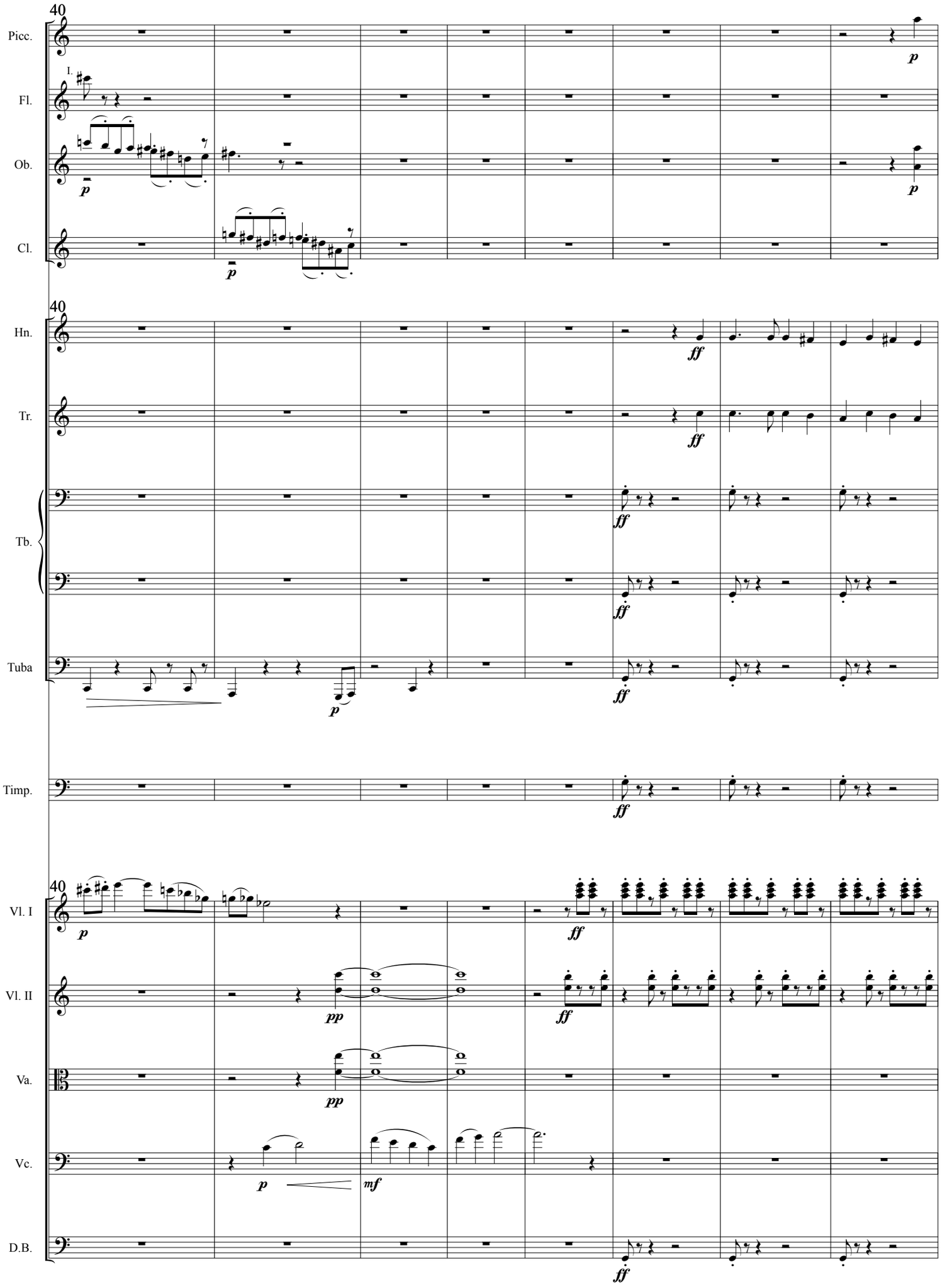
Benedict & Scholastica sing and dance with the angels.

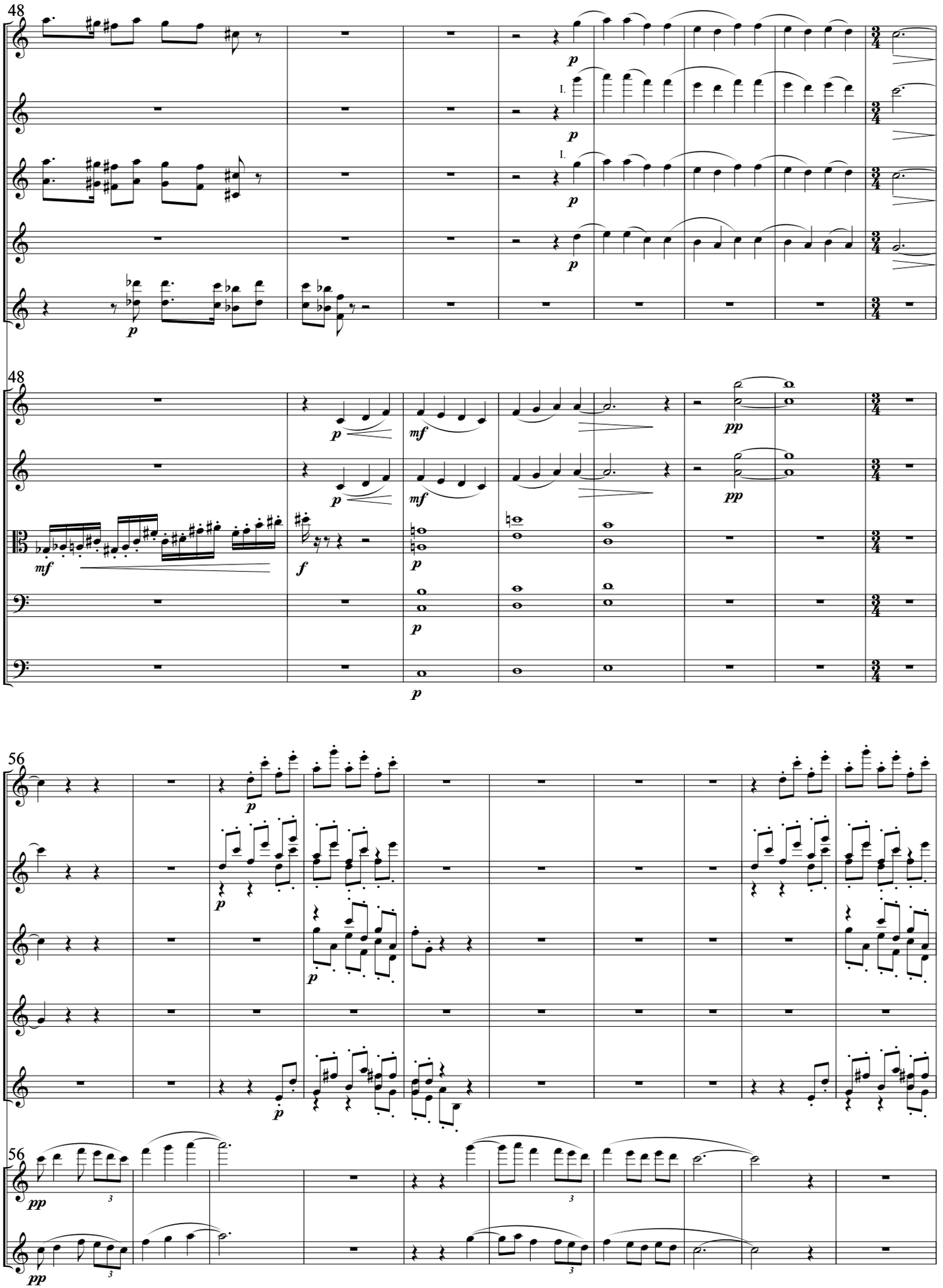

7
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
7
Hn.
Tr.
Tb.
Tuba
Timp.
7
Vl I
Vl II
Va.
Vc.
D.B.
ff
ff
ff
ff

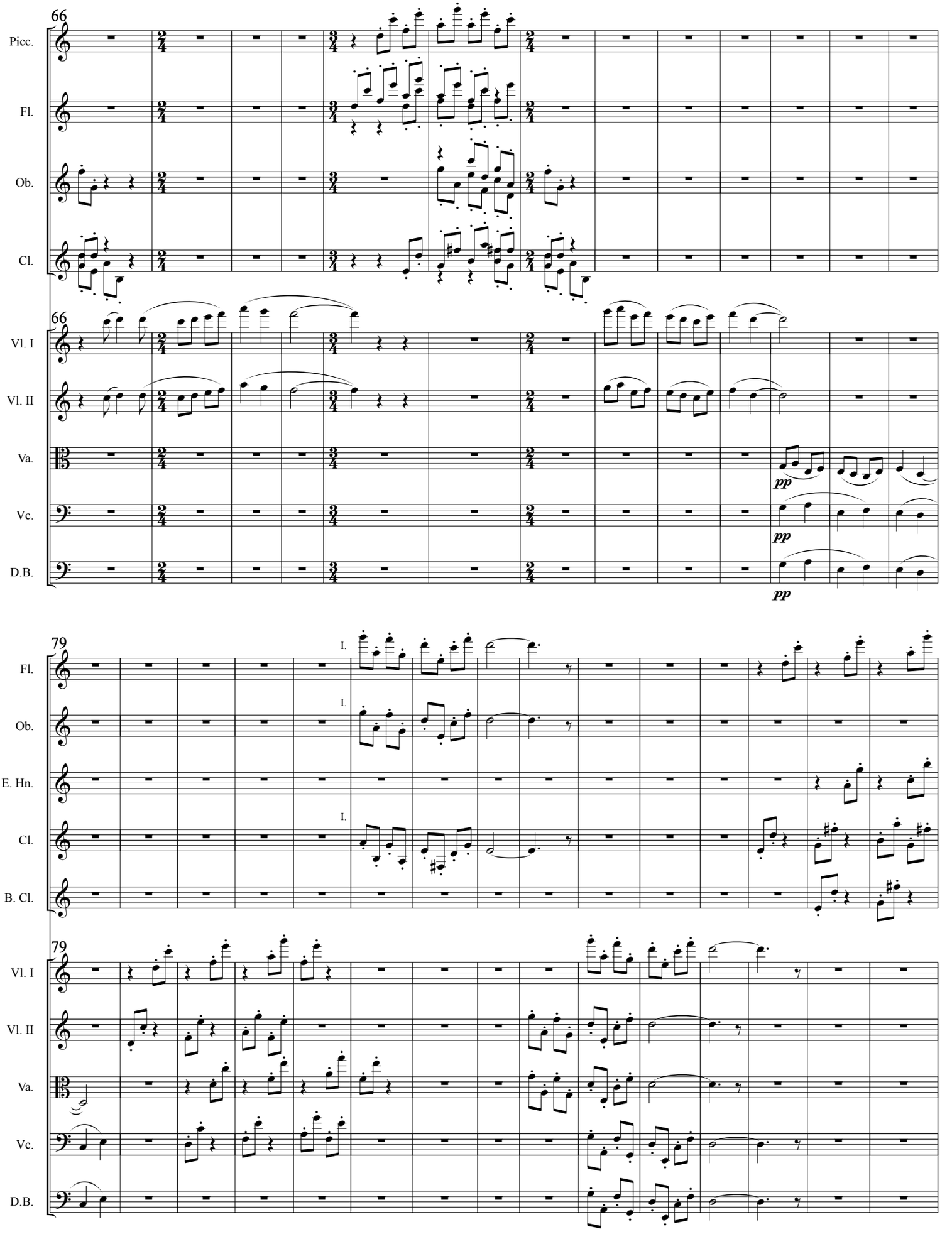

13
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
13
Hn.
Tr.
Tb.
Tuba
Timp.
13
Vl. I
Vl. II
D.B.

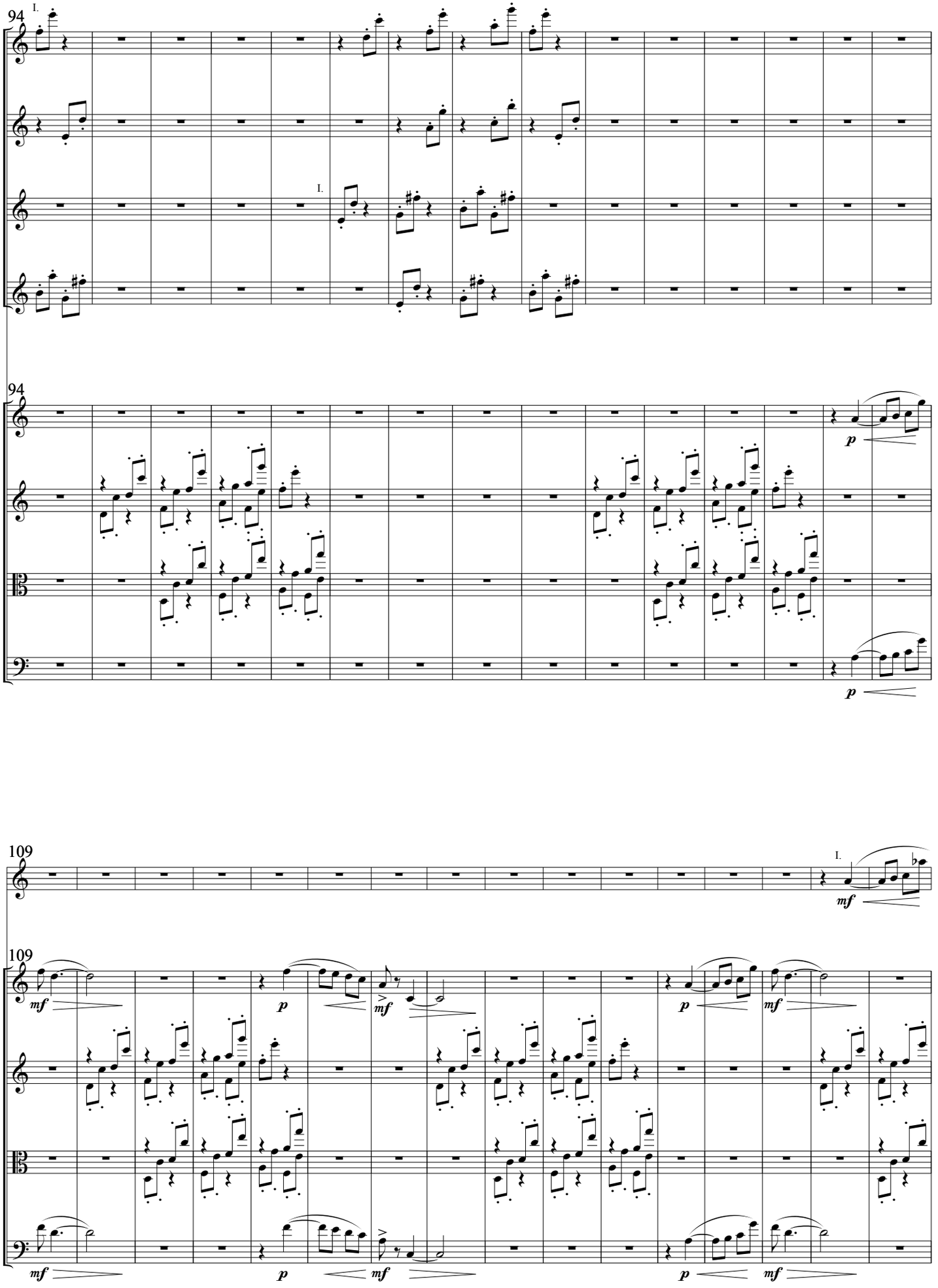

18
Tb.
Tuba
Timp.
Vl. I
Vl. II
24
Fl.
Ob.
Cl.
Bs.
Hn.
Tr.
Timp.
Vl. I
Vl. II

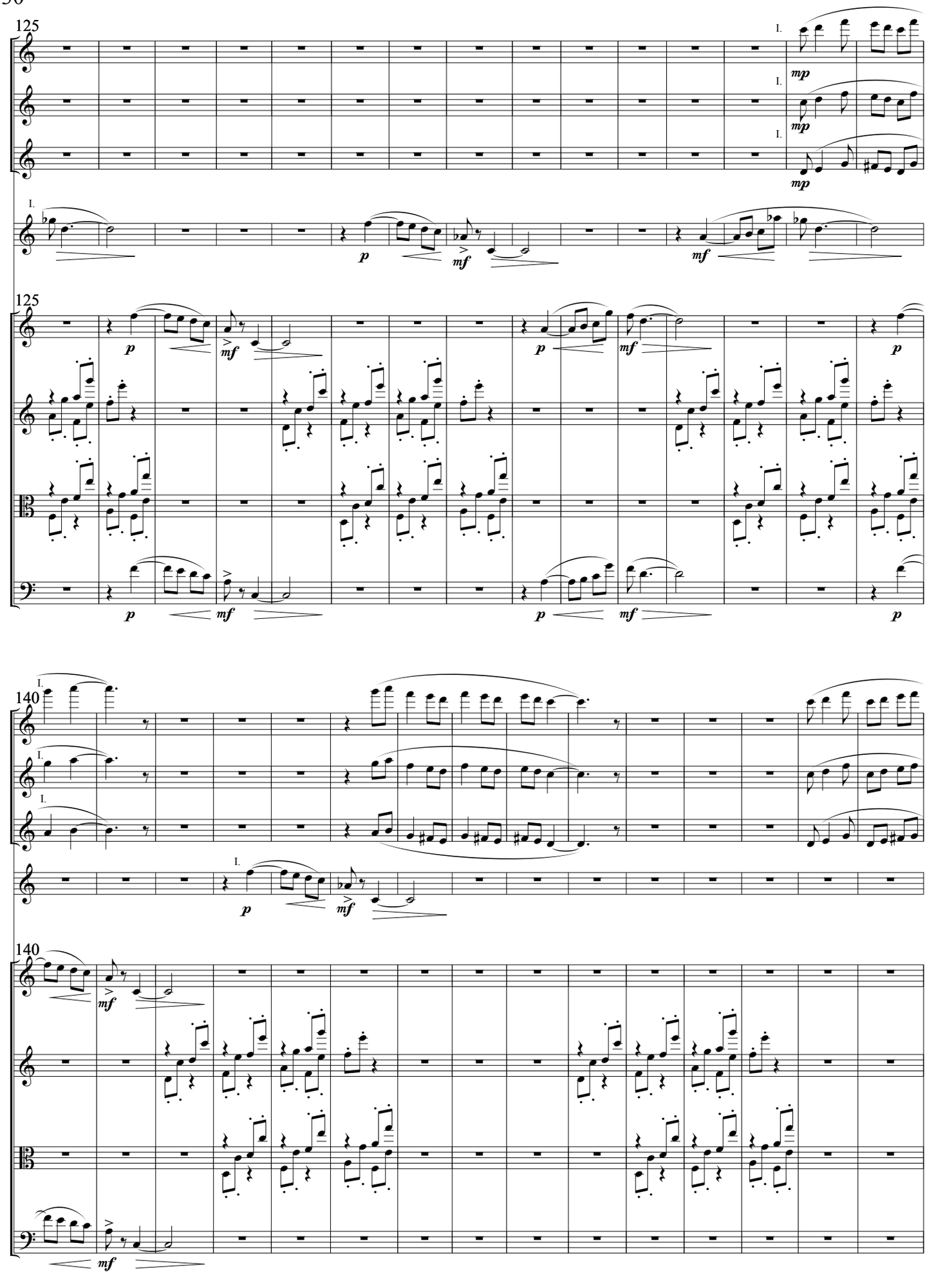

29
Hn.
a2
ff
Tb.
I.
II.
III.
Vl. I
Vl. II
Va.
Vc.
f
35
Picc.
Fl.
Ob.
E. Hn.
p
Tuba
mp
mf

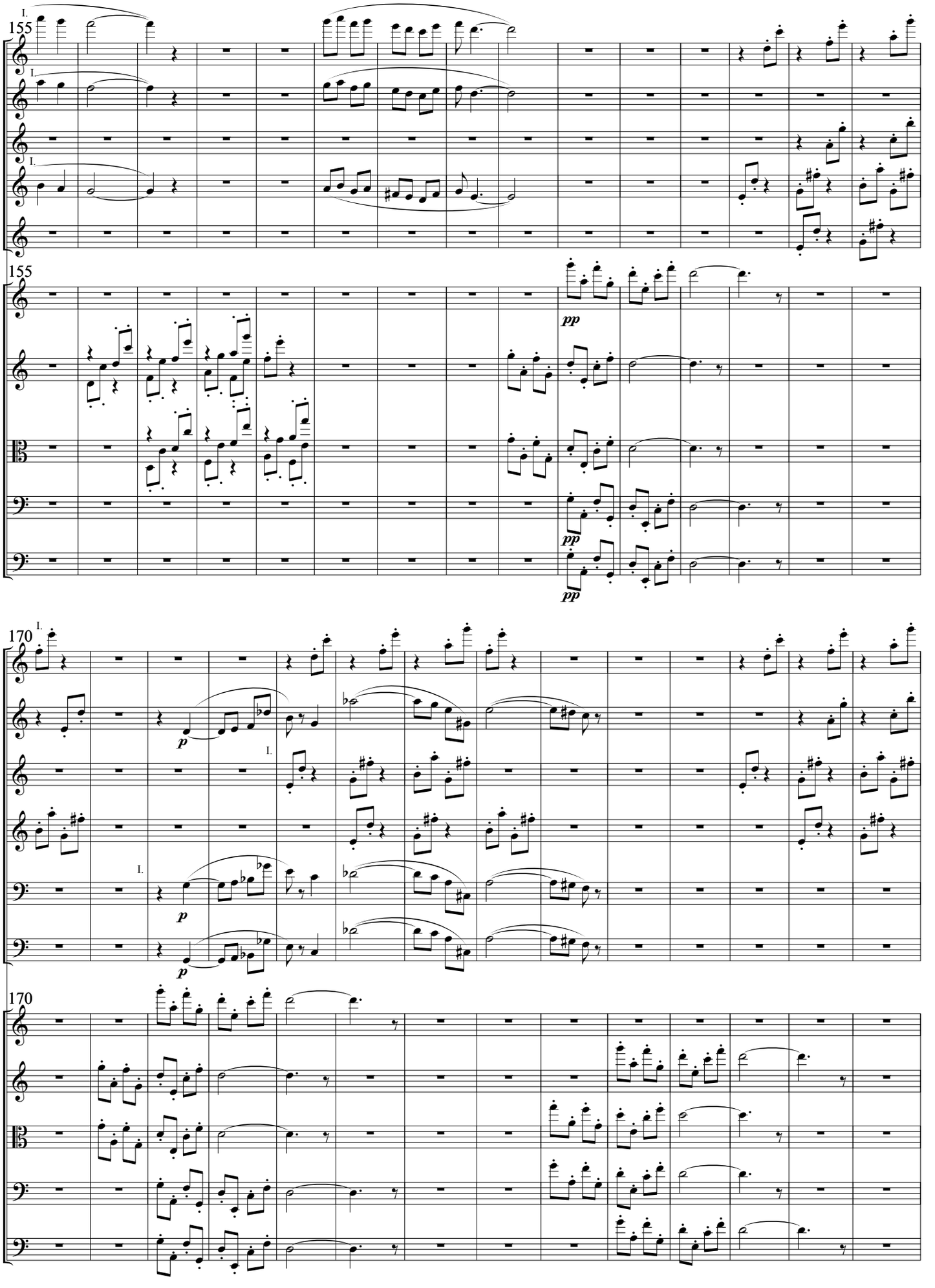

40
Picc.
I.
Fl.
Ob.
Cl.
40
Hn.
Tr.
Tb.
Tuba
Timp.
40
Vl. I
Vl. II
Va.
Vc.
D.B.

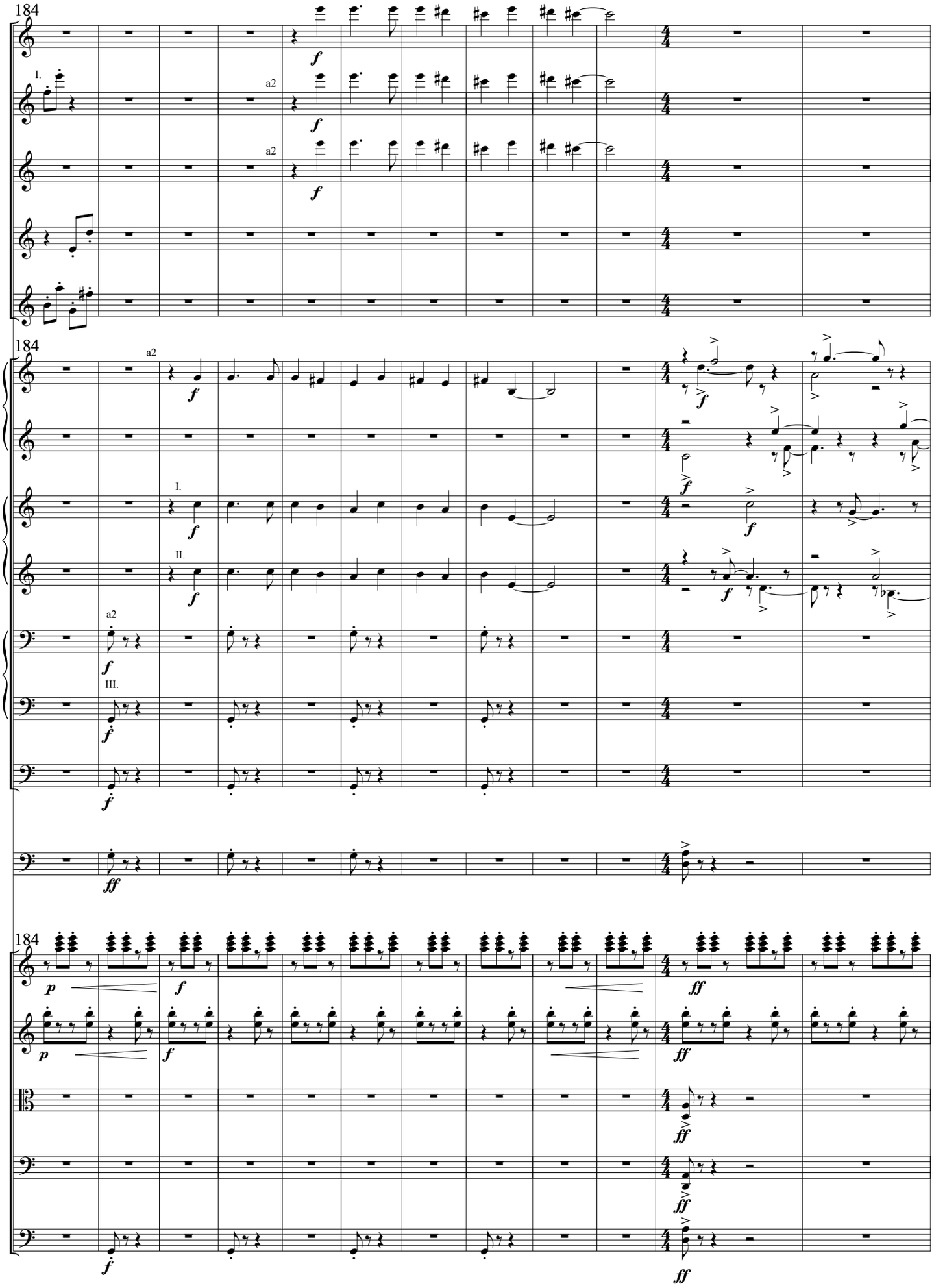

48
Picc.
Fl.
Ob.
E. Hn.
Cl.
I.
I.
p
48
Vl. I
Vl. II
Va.
Vc.
D.B.
mf
f
pp
56
Picc.
Fl.
Ob.
E. Hn.
Cl.
56
Vl. I
Vl. II
3

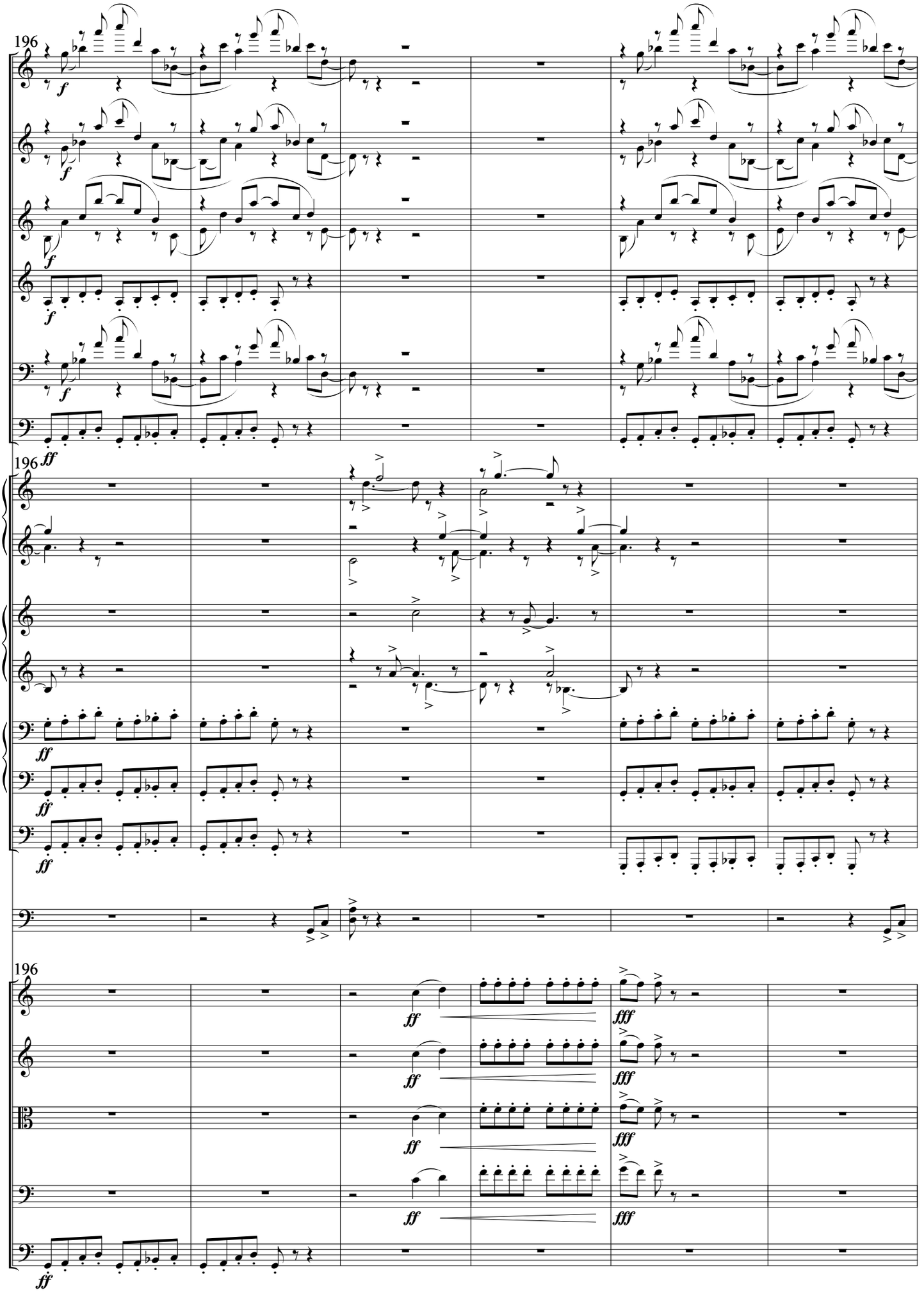

66
Picc.
Fl.
Ob.
Cl.
66
Vl. I
Vl. II
Va.
Vc.
D.B.
pp
pp
pp
79
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
I.
I.
I.
79
Vl. I
Vl. II
Va.
Vc.
D.B.

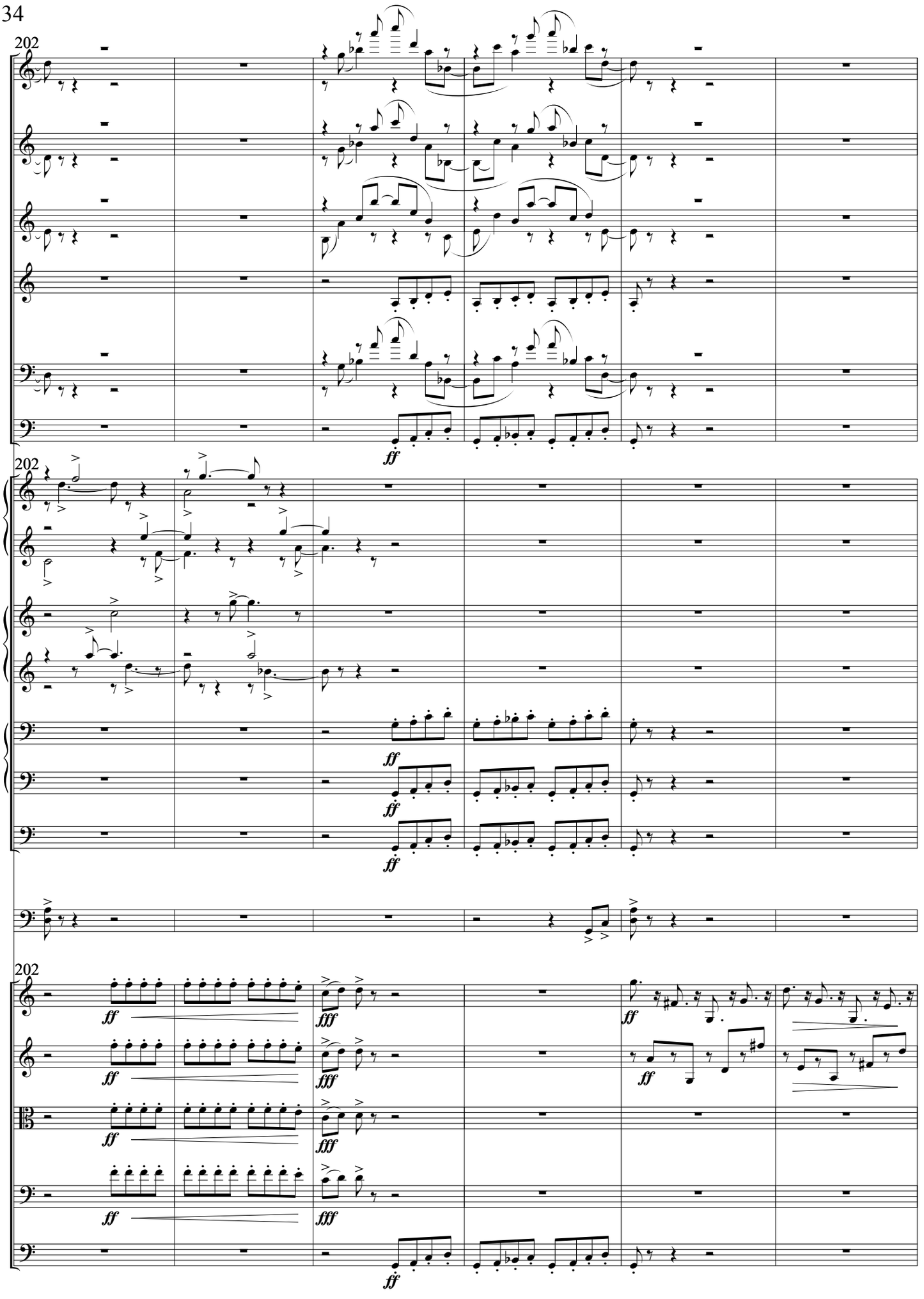

94
I.
Fl.
E. Hn.
Cl.
I.
B. Cl.
94
Vl. I
p
Vl. II
Va.
Vc.
p
109
I.
Tr.
mf
109
Vl. I
mf
p
mf
p
mf
Vl. II
Va.
Vc.
mf
p
mf
p
mf

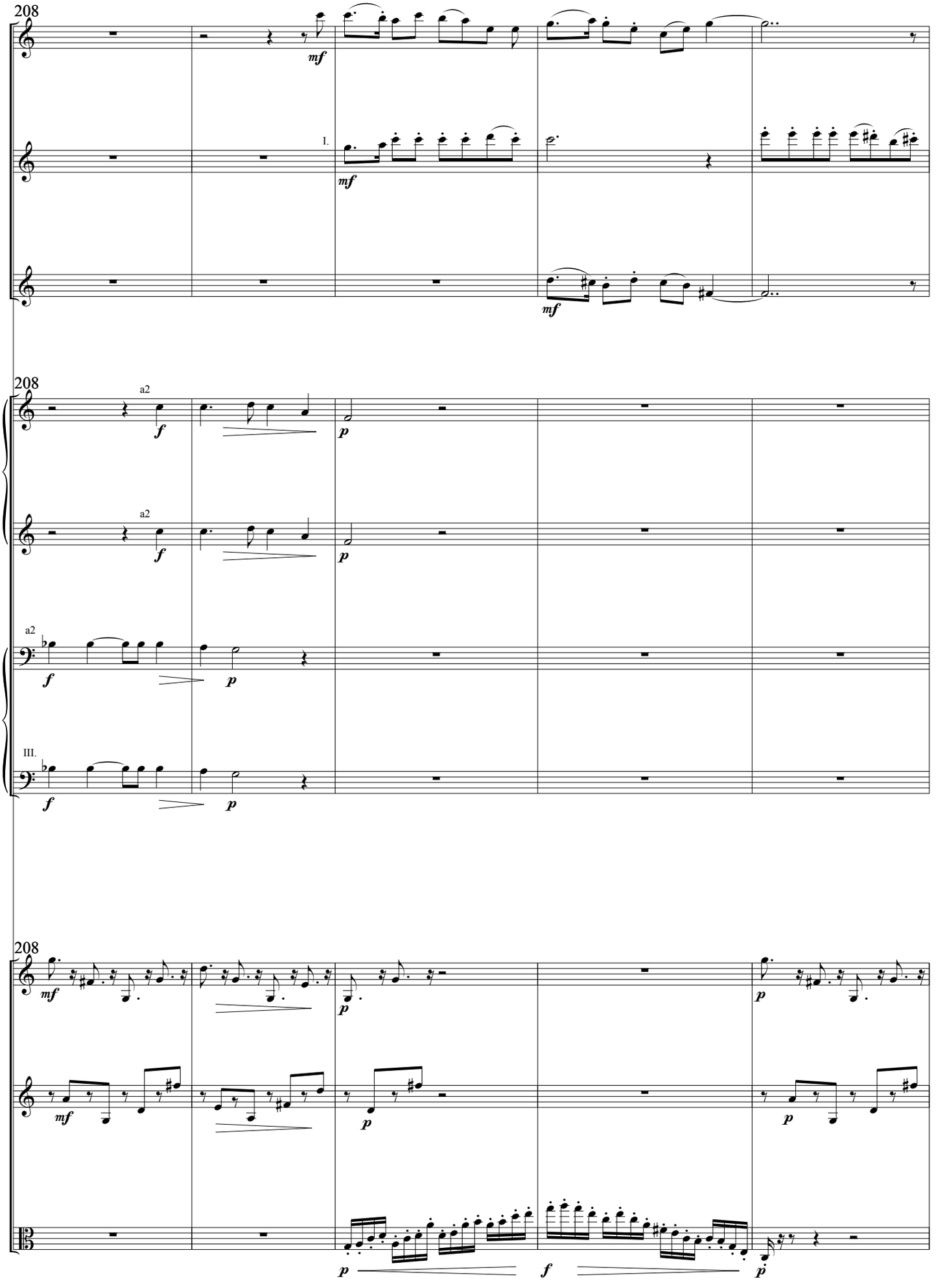

125
Fl.
Ob.
Cl.
Tr.
Vl. I
Vl. II
Va.
Vc.
I.
mp
p
mf
140

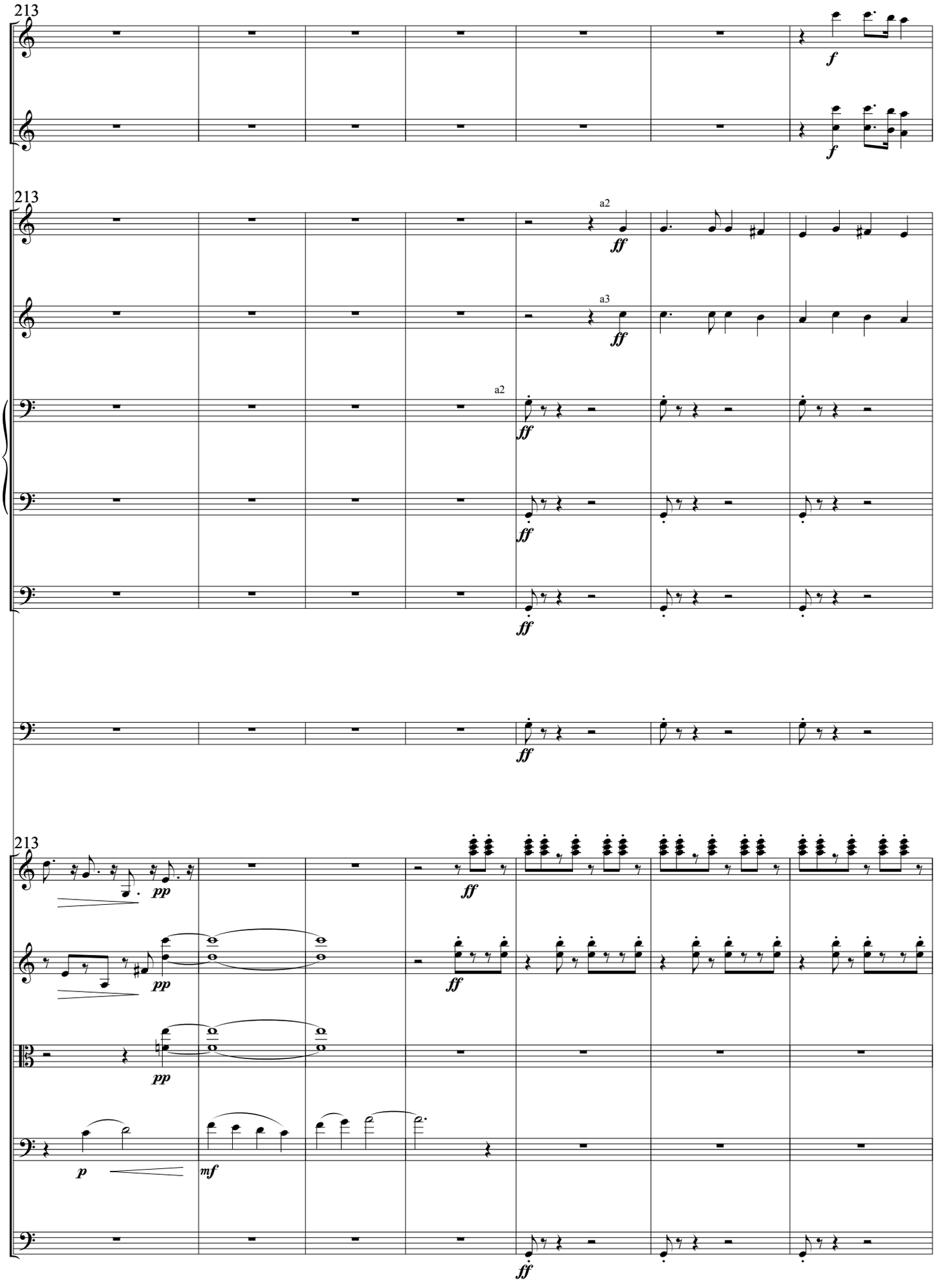

155
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Vl. I
Vl. II
Va.
Vc.
D.B.
pp
170
Bs.
C. Bn.
p

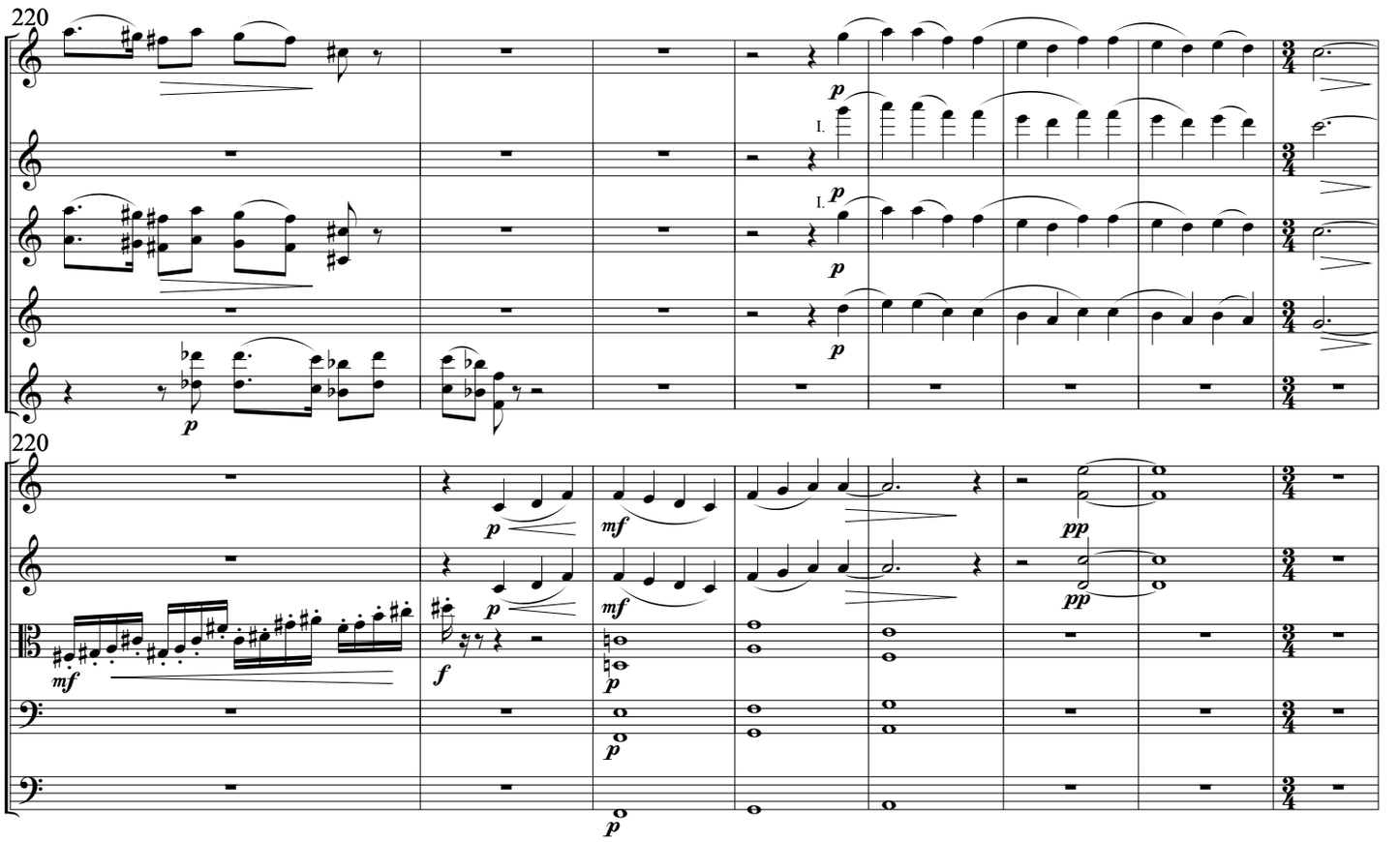

184
Picc.
Fl.
Ob.
E. Hn.
B. Cl.
Hn.
Tr.
Tb.
Tuba
Timp.
Vl. I
Vl. II
Va.
Vc.
D.B.
I.
II.
III.
a2
f
ff
p

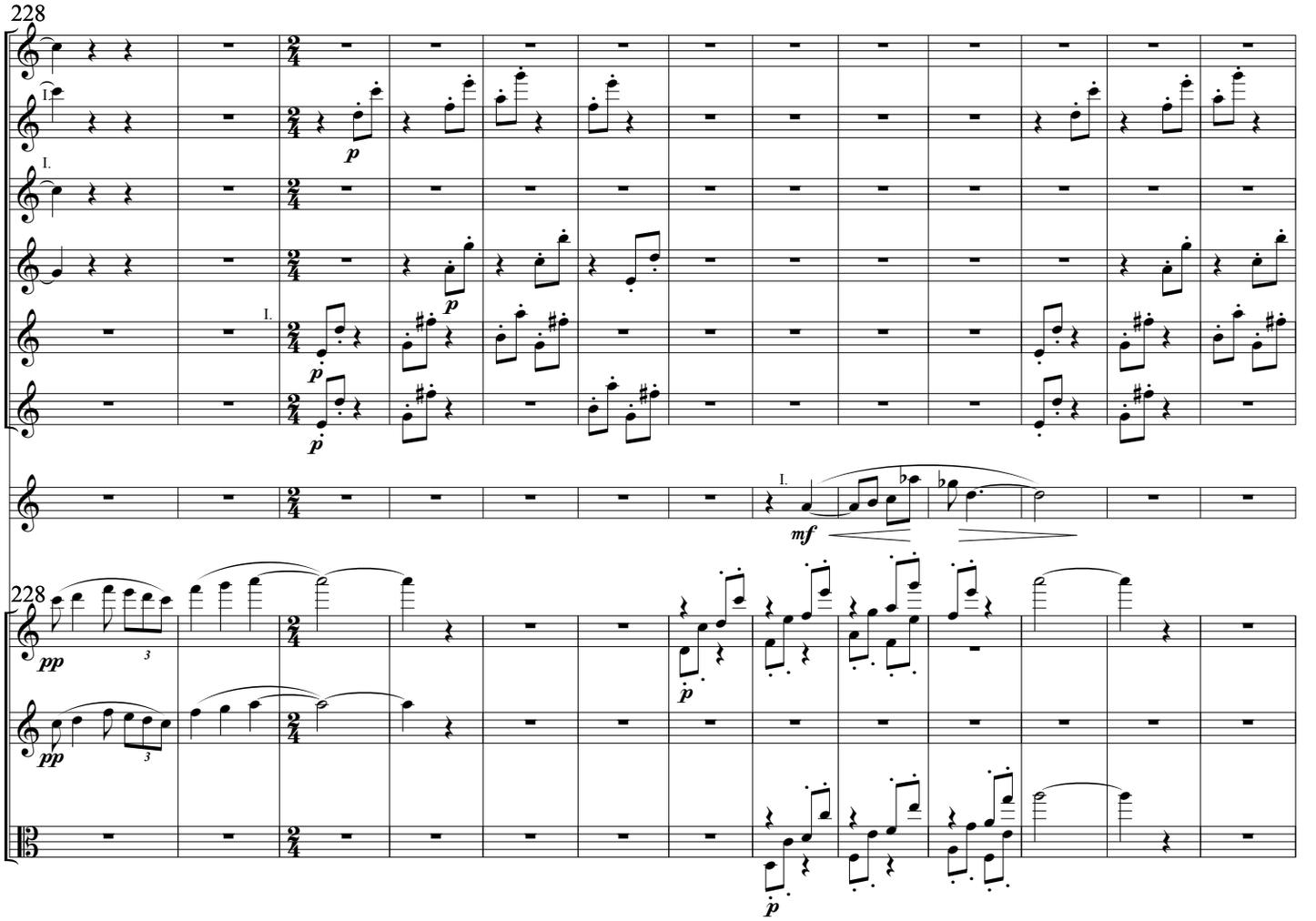

196
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
196
Hn.
Tr.
Tb.
Tuba
Timp.
196
Vl. I
Vl. II
Va.
Vc.
D.B.

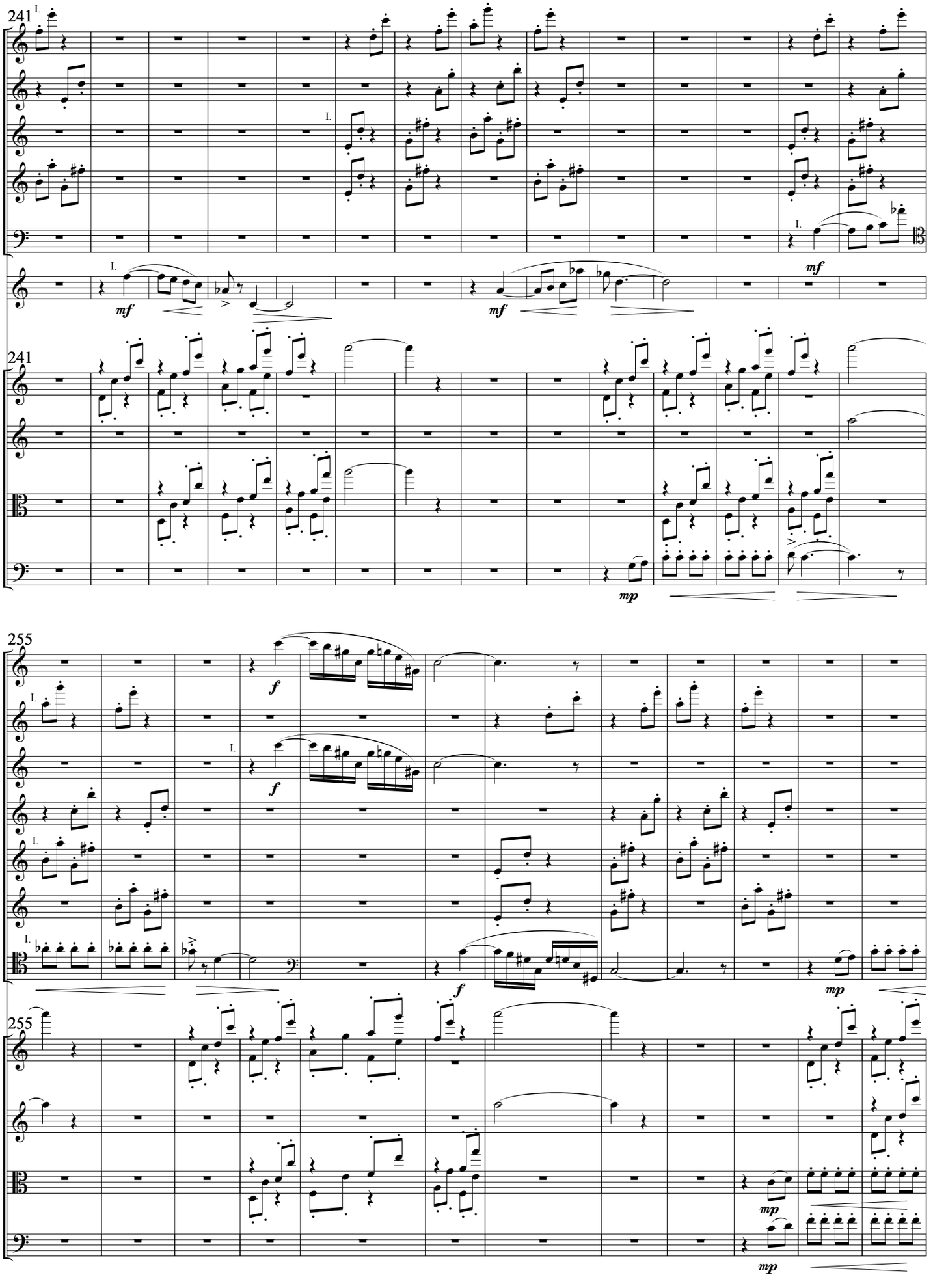

202
Fl.
Ob.
Cl.
B. Cl.
Bs.
C. Bn.
ff
202
Hn.
Tr.
Tb.
ff
Tuba
ff
Timp.
202
Vl. I
ff
fff
ff
Vl. II
ff
fff
ff
Va.
ff
fff
Vc.
ff
fff
D.B.
ff

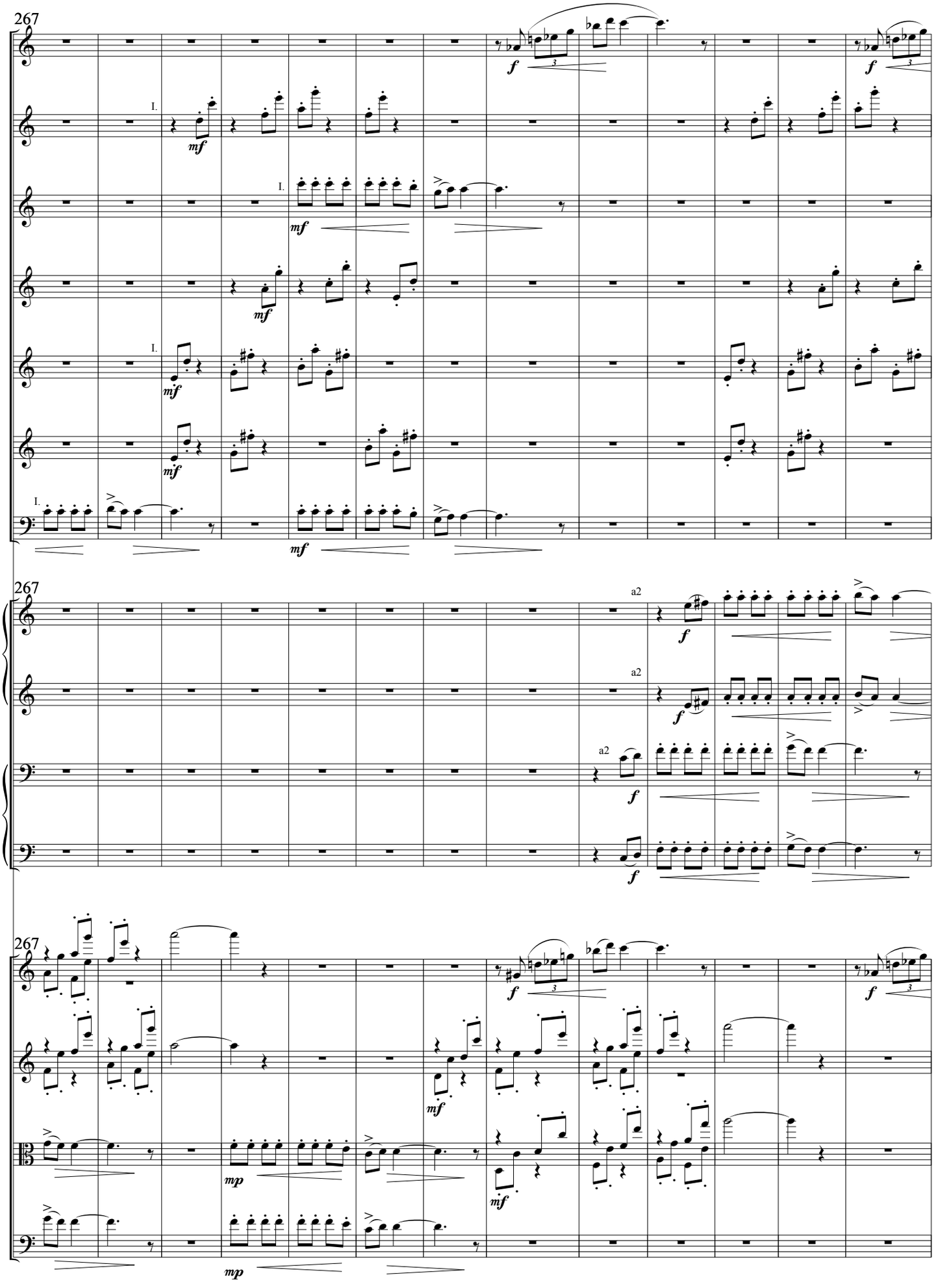

208
Picc.
Ob.
E. Hn.
Hn.
Tb.
Vl. I
Vl. II
Va.
mf
I.
a2
f
p
III.

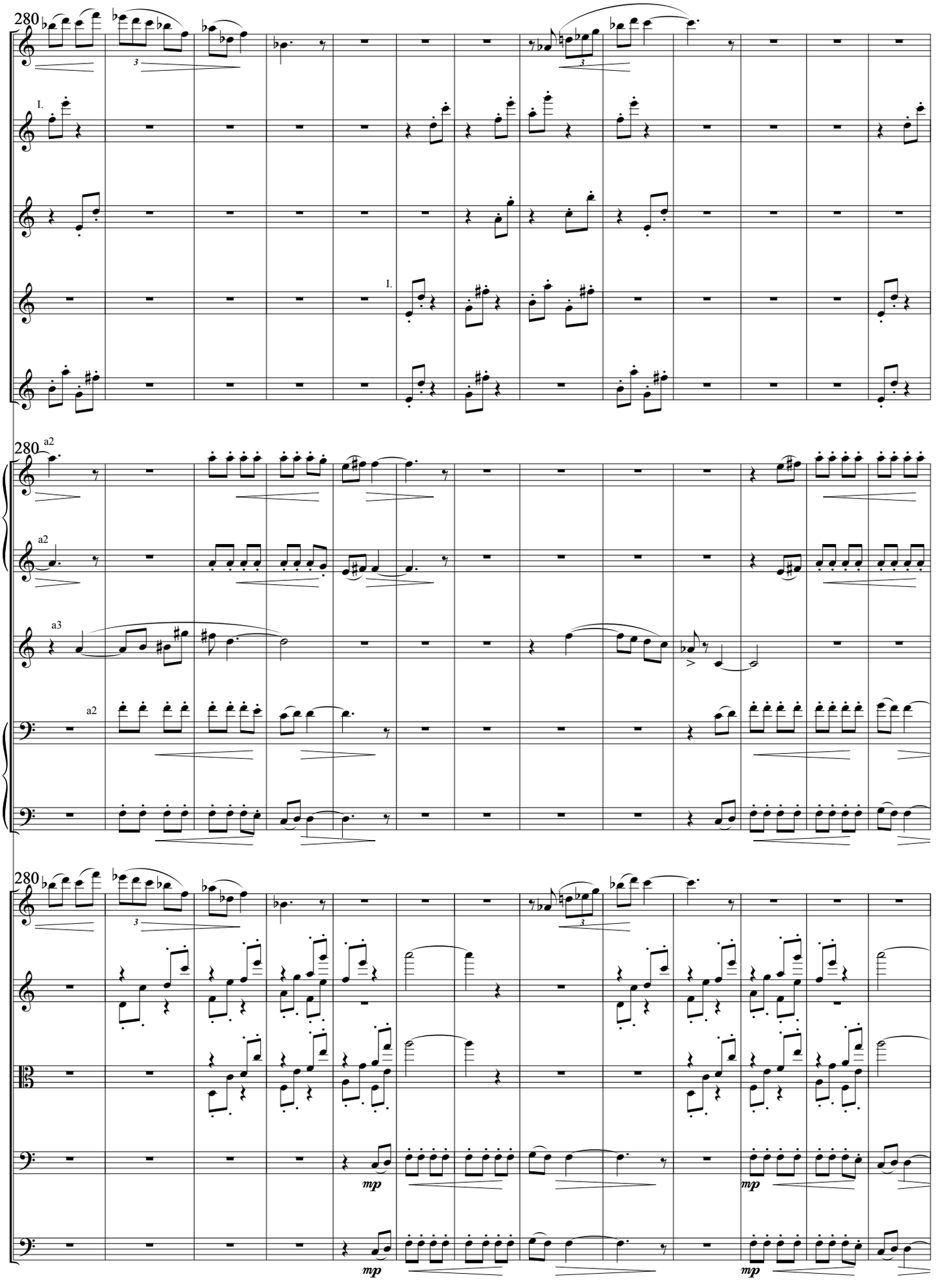

213
Picc.
Ob.
213
Hn.
Tr.
Tb.
Tuba
Timp.
213
Vl. I
Vl. II
Va.
Vc.
D.B.
a2
a3
a2
f
ff
pp
p
mf

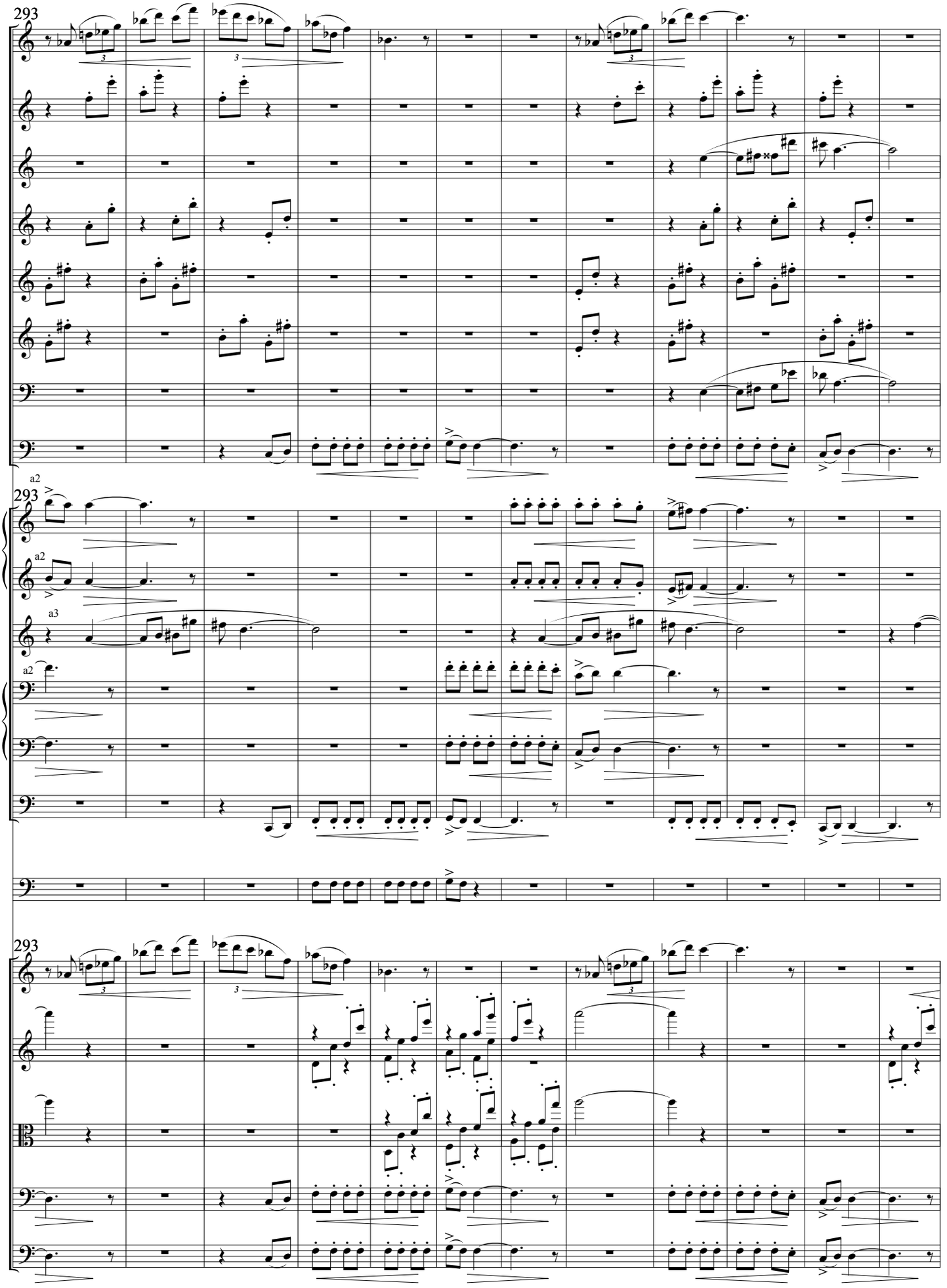

220
Picc.
Fl.
Ob.
E. Hn.
Cl.
Vl. I
Vl. II
Va.
Vc.
D.B.

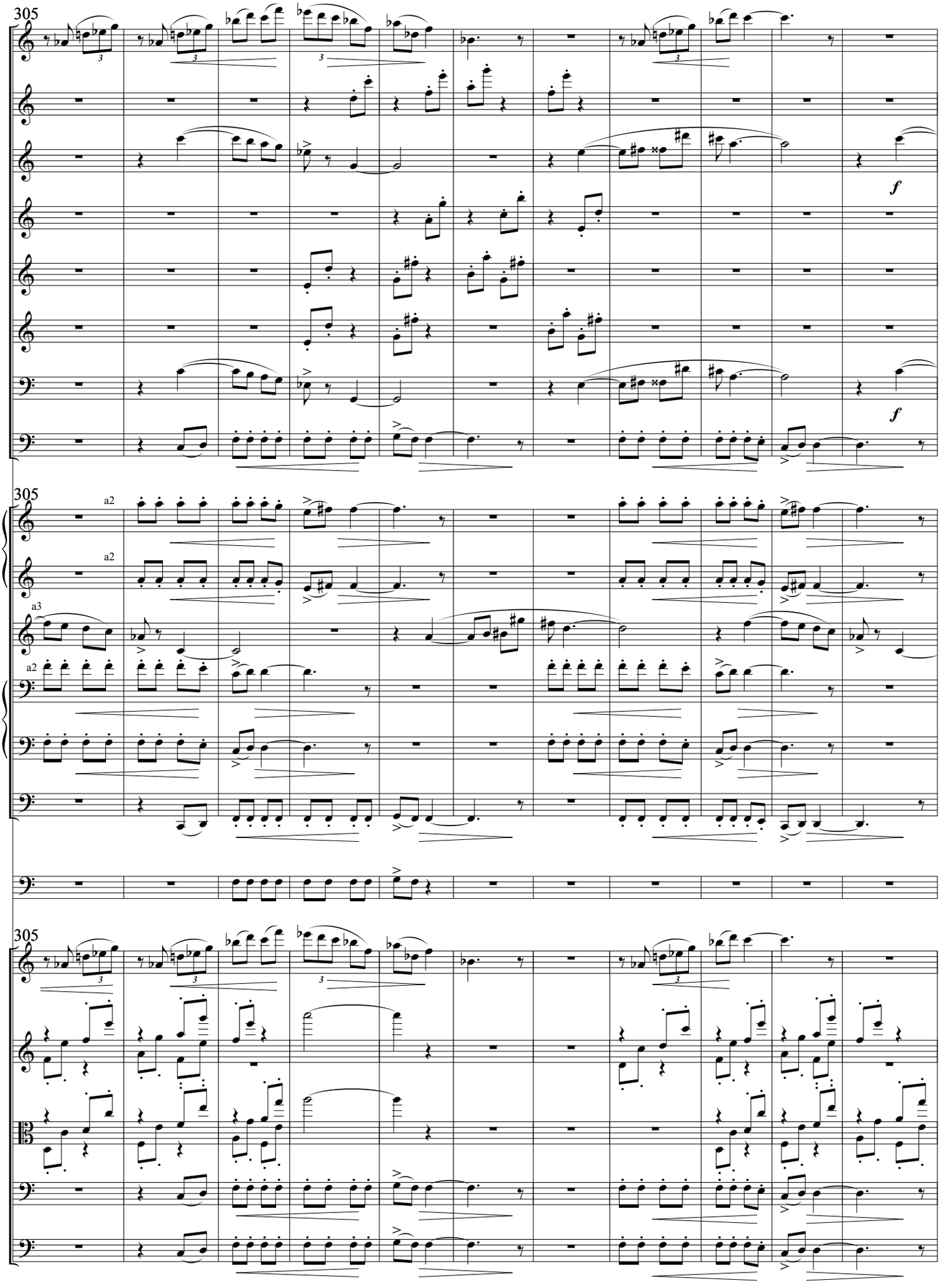

228
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Tr.
Vl. I
Vl. II
Va.

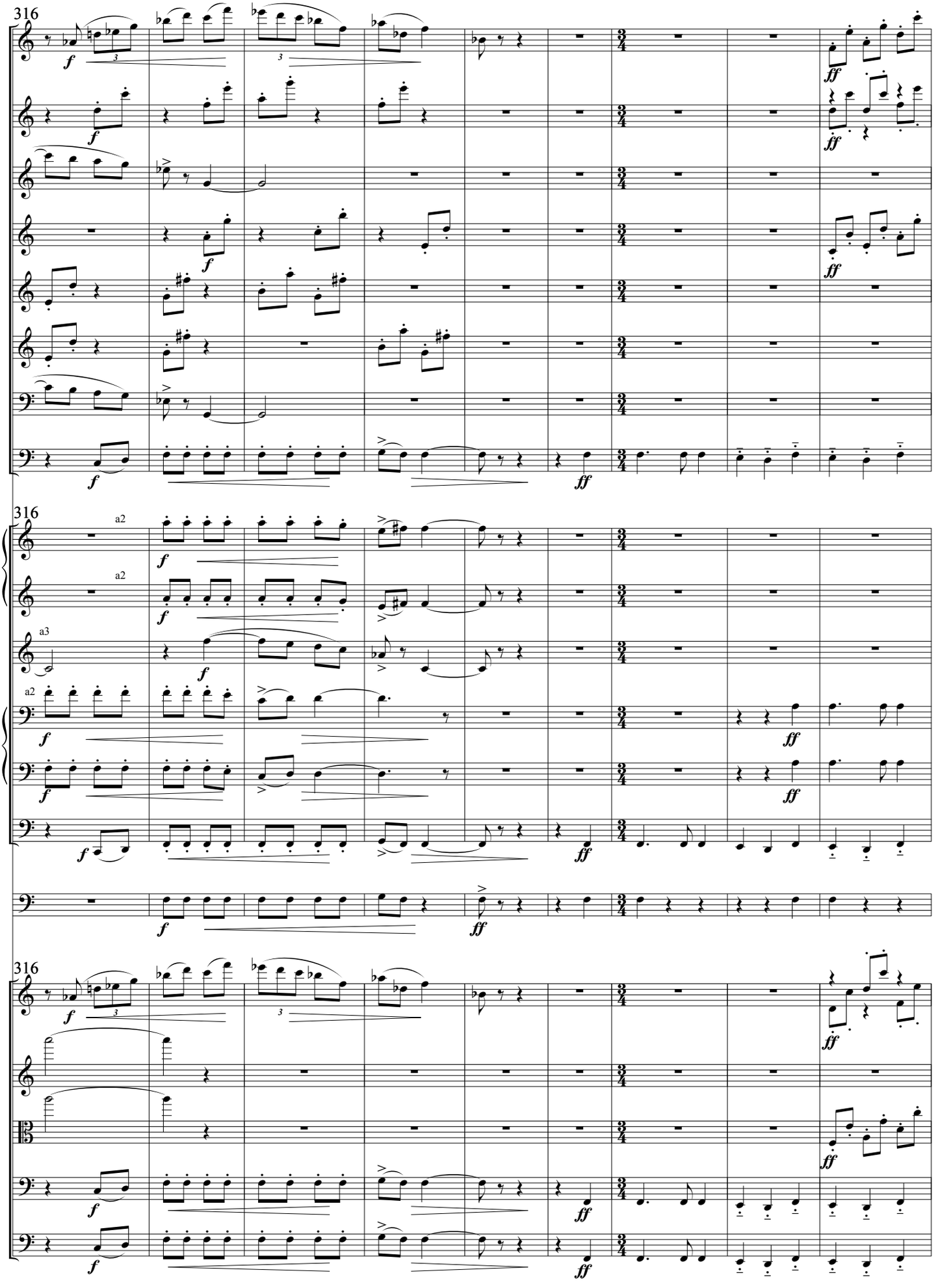

241
Fl.
E. Hn.
Cl.
B. Cl.
Bs.
Tr.
mf
Vl. I
Vl. II
Va.
Vc.
mp
255
Picc.
Ob.
f

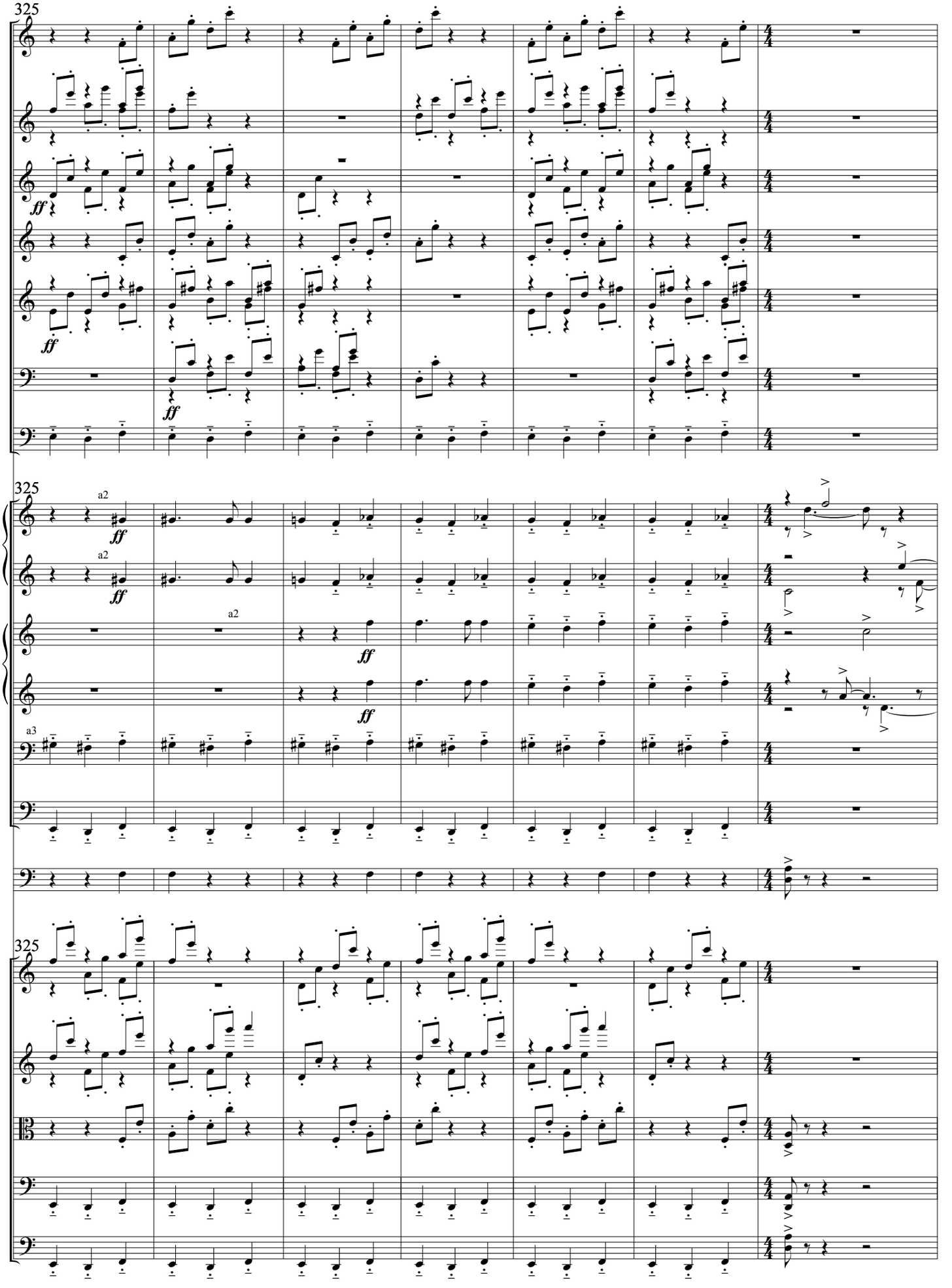

267
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
Hn.
Tb.
Vl. I
Vl. II
Va.
Vc.
I.
a2
f
mf
mp

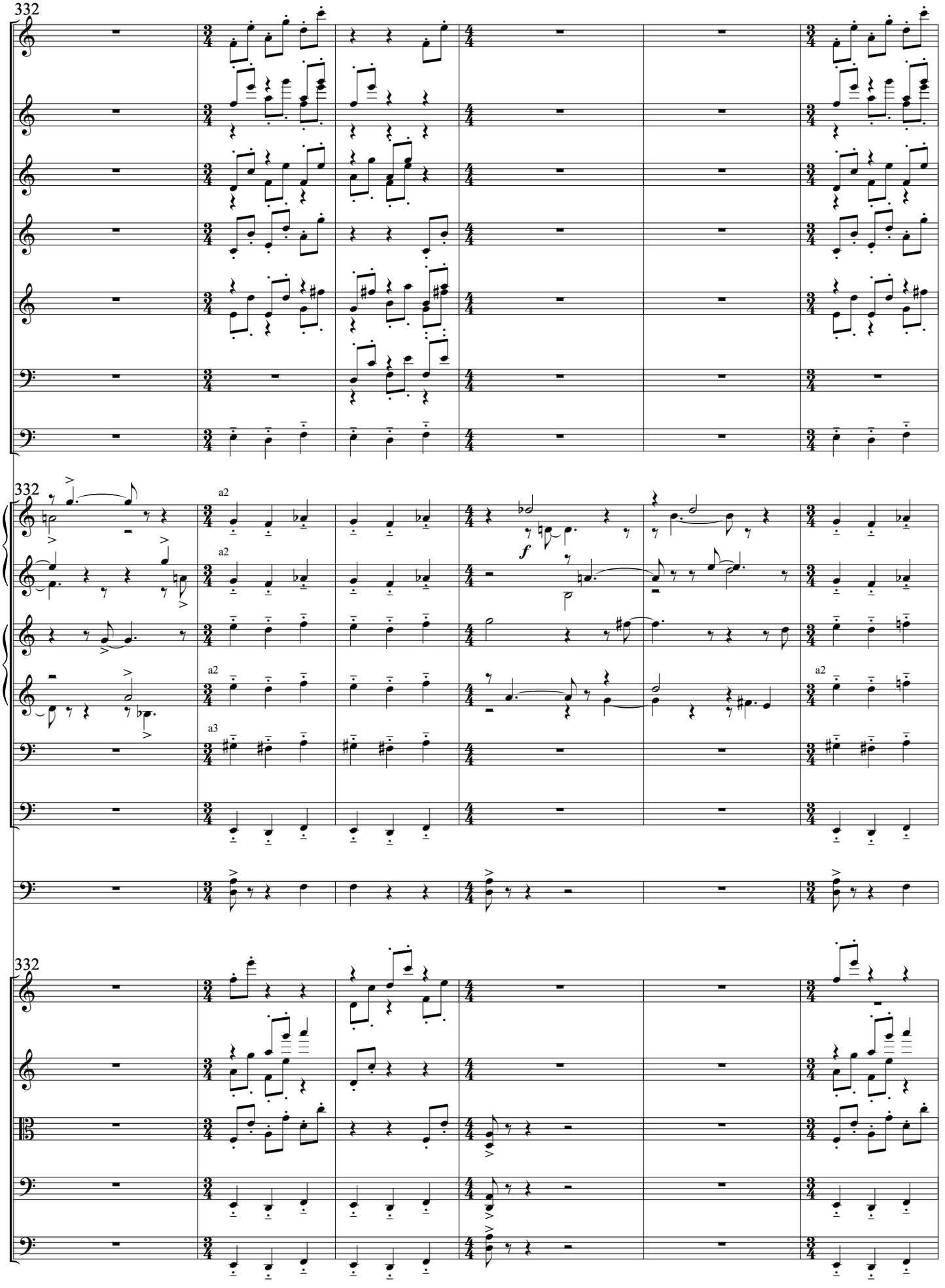

280
Picc.
Fl.
I.
E. Hn.
Cl.
I.
B. Cl.
280
a2
Hn.
a2
Tr.
a3
a2
Tb.
280
Vl. I
Vl. II
Va.
Vc.
mp
mp
D.B.
mp
mp

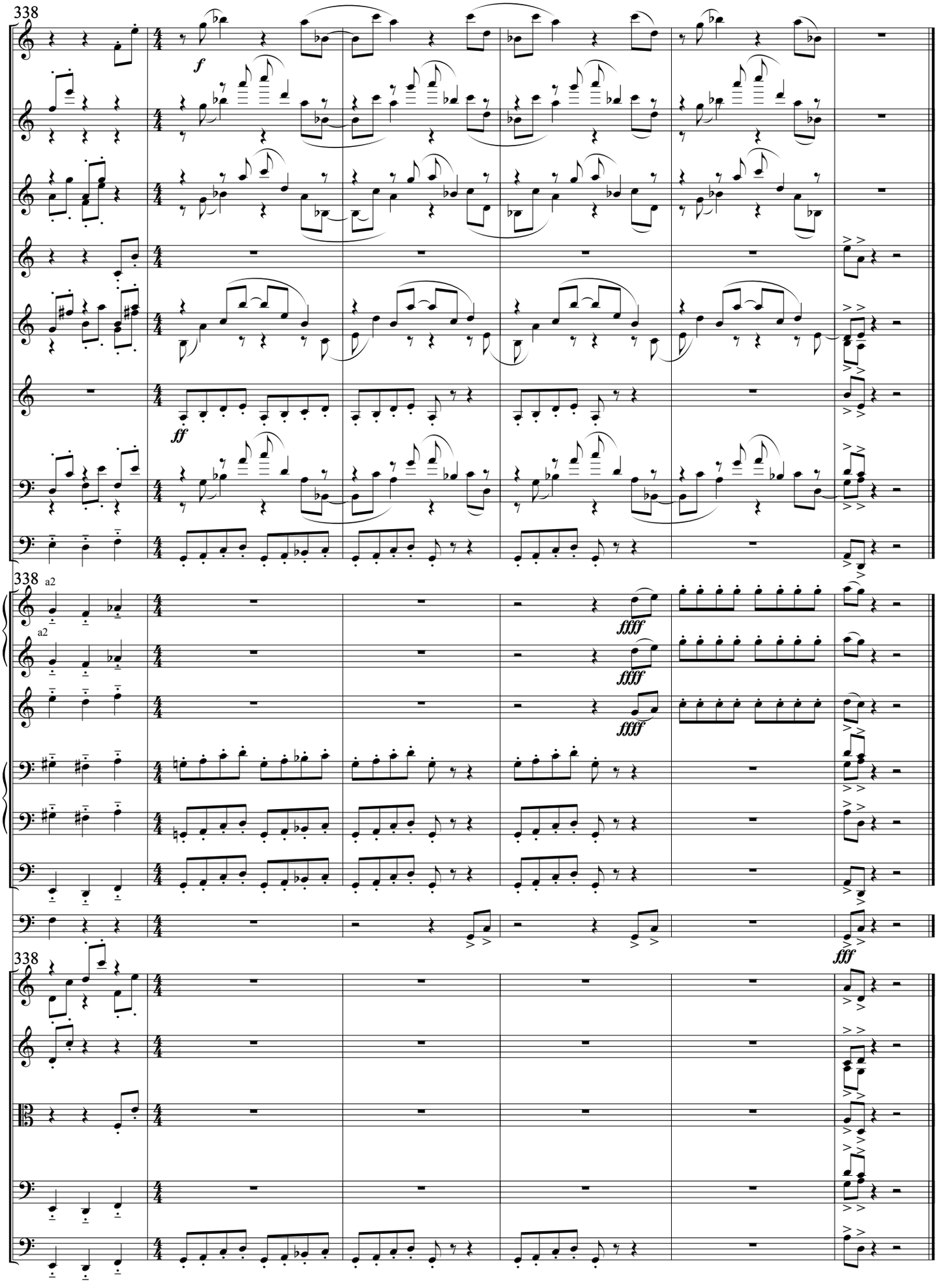

293
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
a2
293
Hn.
a2
a3
Tr.
a2
Tb.
Tuba
Timp.
293
Vl. I
Vl. II
Va.
Vc.
D.B.


305
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
f
f
305
Hn.
a2
a2
Tr.
a3
Tb.
a2
Tuba
Timp.
305
Vl. I
Vl. II
Va.
Vc.
D.B.


316
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
316
Hn.
Tr.
Tb.
Tuba
Timp.
316
Vl. I
Vl. II
Va.
Vc.
D.B.
a2
a3
f
ff


325
Picc.
Fl.
Ob.
E. Hn.
Cl.
Bs.
C. Bn.
ff
325
Hn.
Tr.
Tb.
Tuba
Timp.
a2
a3
325
Vl. I
Vl. II
Va.
Vc.
D.B.


332
Picc.
Fl.
Ob.
E. Hn.
Cl.
Bs.
C. Bn.
332
a2
a2
f
Hn.
a2
a2
a2
Tr.
a3
Tb.
Tuba
Timp.
332
Vl. I
Vl. II
Va.
Vc.
D.B.


338
Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bs.
C. Bn.
f
ff
338 a2
Hn.
a2
Tr.
Tb.
Tuba
Timp.
ffff
fff
338
Vl. I
Vl. II
Va.
Vc.
D.B.