

John Webber

# FIVE YEATS SONGS

*for orchestra*





William Butler Yeats

John Webber

# FIVE YEATS SONGS

2 flutes second doubling piccolo  
2 oboes second doubling cor anglais  
2 clarinets  
2 bassoons

2 horns  
2 trumpets  
2 trombones  
tuba

timpani  
bass drum

strings

1 To a Child dancing in the Wind  
2 The Young Man's Song  
3 Running to Paradise  
4 To a Friend whose Work has come to Nothing  
5 Sailing to Byzantium

score printed in C

duration circa 25 minutes



# FIVE YEATS SONGS

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## 1. To a Child dancing in the Wind

This musical score is for the piece "To a Child dancing in the Wind" from the "Five Yeats Songs" by John Webber. The score is written for a full orchestra and includes the following parts:

- Flute 1**: Melodic line with slurs and accents.
- Piccolo**: Melodic line, marked *ppp*.
- Oboe 1/2**: Melodic line, marked *ppp*.
- Clarinet 1/2**: Melodic line with first and second endings, marked *ppp*.
- Bassoon 1/2**: Melodic line with first and second endings, marked *ppp*.
- Horn 1/2**: Rested.
- Trumpet 1/2**: Rested.
- Trombone 1/2**: Rested.
- Tuba**: Rested.
- Timpani**: Rested.
- Baritone**: Rested.
- Violin I**: Sustained notes, marked *ppp con sord.*
- Violin II**: Sustained notes, marked *ppp con sord.*
- Viola**: Sustained notes, marked *ppp con sord.*
- Violoncello**: Sustained notes, marked *ppp con sord.*
- Double Bass**: Sustained notes, marked *ppp*.

The score is in 6/8 time and consists of three measures. The woodwinds play a rhythmic melody, while the strings provide a harmonic accompaniment.

To a Child dancing in the Wind

This musical score is for the second page of the piece "To a Child dancing in the Wind". It features a woodwind section with Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The string section includes Violin I, Violin II, Viola, and Violoncello. The percussion section consists of Timpani, Baritone, and Double Bass. The score is in 4/4 time and begins with a dynamic of *pp*. The woodwinds play melodic lines with various articulations and dynamics, including *pp*, *ppp*, and *pp*. The strings provide harmonic support with sustained notes and rhythmic patterns. The percussion includes a timpani roll and a double bass line with a *con sord.* marking. The score is written for a full orchestra.



12

1 Fl. 1 *mf* *ppp* Fl.

2 Fl. 2 *mf* *ppp*

1 Ob. 1 *mf* *ppp*

2 Ob. 2 *mf* *ppp*

1 Cl. 1 *mf* *ppp*

2 Cl. 2 *mf* *ppp*

1 Bsn 1 *mf* *ppp*

2 Bsn 2 *mf* *ppp*

Hn 1 *mf* a 2

2 Hn 2 *mf*

1 Tpt 1

2 Tpt 2

1 Tbn 1

2 Tbn 2

Tba

Timp.

Bar. *f*

Vln I *mf* arco *f*

Vln II *mf* *ppp* *mf* *f*

Vla *mf* *ppp* *mf* *f*

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

D. B. *mf* *p* *ppp* *mf* *p*

What need have you to care For wind or wa - ter's  
pizz.  
senza sord.



16

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. 1 2 *p*

Bsn 1 2 *p*

Hn 1 2 *mf*

Tpt 1 2

Tbn 1 2

Tba

Timp.

Bar. *pizz.*

Vln I *arco*

Vln II

Vla

Vc. *f* *p* *pizz.* *p*

D. B. *p* *pizz.*

roar? And tum - ble down your hair That the salt drops have

*a2*

Musical score for 'To a Child dancing in the Wind', page 6. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), percussion (Timpani, Baritone), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and a vocal soloist. The piece is marked with a dynamic of *mf* (mezzo-forte) in the woodwinds and *p* (piano) in the strings. The vocal line features lyrics: 'wet; Be - ing young you have not known The'. The score is divided into measures by vertical bar lines, with a rehearsal mark at measure 20.

24

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

2.

1.

a 2

*f*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

fool's tri - umph, nor yet Love lost as soon as won,

pizz.

*f*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

*p*

*p*

*pp*

*p*

*p*

*pp*

*pp*

*pp*

28

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*mf* *mf* *mp* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

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

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

Nor the best la - bour - er dead And all the sheaves to

32

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.  
bind. What need have you to dread The mon - strous cry - ing of the

Vln I  
*mp* *pp*

Vln II  
*mp* *pp*

Vla  
*mp* *pp*

Vc.  
*p* *pp*

D. B.  
*p* *pp*

*mp* *mp* *mp* *mp*

*a 2* *a 2*

*1.* *2.*

*7* *7* *7* *7*

36

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
wind? What need have you to What need have you to

Vln I  
*p* *pp*

Vln II  
*p* *pp*

Vla  
*p* *pp*

Vc.  
*p* *pp*

D. B.  
*p* *pp*

40 poco rall.....

Fl. 1 2

Ob. 1

Eng. Hn

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tbn 1 2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*mp*

*ppp*

*p*

*pp*

*arco*

dread The monstrous crying of the wind?

45

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

*pp*

*pp*

*pp*

*pp*

*mf*

*p*

*mf*

*p*





1. To a Child dancing in the Wind

57

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*ppp*

*mp*

*p*

should be more learn'd

Or warn'd you how des - pair - ing the

Detailed description: This page of a musical score, numbered 14, contains measures 57 through 60. The title is '1. To a Child dancing in the Wind'. The score is for a full orchestra and includes vocal lines. The instruments listed on the left are Flute 1 & 2, Oboe 1, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal lines are for a soprano and a tenor. The score features various dynamics such as *pp*, *ppp*, *mp*, and *p*. The vocal lines have lyrics: 'should be more learn'd' and 'Or warn'd you how des - pair - ing the'. The music includes melodic lines, rests, and articulation marks like accents and slurs.

61

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
moths are when they are burned, I could have warned you

Vln I  
mp

Vln II  
mp

Vla

Vc.  
pizz.

D. B.  
pizz.

*ppp*

*pp*

*pp*

*pp*

*pp*

*mf*

*p*

*mp*

*mp*

*pp*

*pp*

*p*

*pp*

*tr*

*mp*

*mp*

*pp*

*p*

*pp*

65

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*pp*

*p*

*mp*

*pp*

*mp*

*pp*

*mp*

*arco*

*arco*

To Ob.

but you are young So we speak a dif - f'rent tongue.

70

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar. *p* *mp*

Vln I *pp* *pp*

Vln II *pp*

Vla *pp* *mp* *pizz.*

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

D. B. *pizz.* *mp*

So we speak a dif - f'rent tongue. O you will take what - e - ver's of - fered And

75

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*mf*

*mp*

*mp*

*mp*

1.

2.

arco

dream that the world is your friend, Suf - fer as your mo - ther suf - ferd

80

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*pp* Ob.

*pp*

*pp*

*mp*

Be as broken in the end But I am old and you are young

*mp*

*pp* *mp*

*mp*

*p* arco

*p* arco

*p* arco *pp*

*p* *pp*

85

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

1.  
*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*mp*

*mp*

*pp*

*pp*

*mp*

And I speak a bar-b'rous tongue. But I am old



91

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tbn 1 2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*mp*

*f*

*p*

*pp*

*mp*

*pp*

*pp*

*pp*

*mp*

*mp*

*pp*

*mp*

*pp*

*pp*

1.

1.

1.

and you are young    And I speak a    bar - b'rous tongue.



101

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp*

*p*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*pizz.*

*arco*

*mf*

*pp*

*ppp*

*ppp*

*ppp*

*mf*

*mf*

*pp*

*mf*

*pp*



110 rall.....

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

arco

pp

pp

pp

pp

pp

114 Adagio ♩ = 66

The score is for measures 114-116. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Clarinet part has a first ending marked *mp* and a second ending marked *pp*. The Baritone part has lyrics: "I could have warned you but you are young". The strings play a pizzicato accompaniment, with the Violin II part switching to arco in measure 115. The Double Bass part has a first ending marked *pp* and a second ending marked *p*. The Viola and Violoncello parts also have first endings marked *pp* and second endings marked *p*.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
I could have warned you but you are young

Vln I

Vln II

Vla

Vc.

D. B.

117

Fl. 1 2

mf

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

*ppp*

Tpt 1 2

Tbn 1 2

*ppp*

Tba

*ppp*

Timp.

Bar.

So we speak a dif - - f'rent tongue.

Vln I

arco

*p*

pizz.

Vln II

arco

*p*

pizz.

Vla

arco

*p*

pizz.

Vc.

arco

*p*

D. B.

120 rall.....

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp*

*ppp*

*ppp*

*ppp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

1.

7

7

7

7



123 Grave ♩ = 48

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Timp.

Bar.

Vln I

Vln II

Vla.

Vc.

D. B.

1.  
1.  
1.  
1.  
pizz.  
pizz.  
pizz.

But I am old and you are young

126 *rallentando*.....

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp*

*ppp*

*ppp*

*pizz.*

*pizz.*

*pizz.*

*pp*

*pp*

And I speak a bar - b'rous tongue.

2. The Young Man's Song

L'Istesso tempo ♩ = 108

The score is for a 3/4 time piece at a tempo of 108 beats per minute. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Key performance instructions include dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano), as well as articulation like accents and slurs. The string section features triplets in measures 2 and 3. The woodwind and brass sections have specific melodic lines, with the Horn and Tuba playing sustained notes in later measures.

6

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

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

1. *pp* *pp* *pp* *pp* *pp*

*tr*

whis - pered, 'I am too young,' 'I am too young,' And then, \_\_\_\_\_

11

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Timp.

Bar.

Vln I

Vln II

Vla.

Vc.

D. B.

1. *pp* *ppp*

2. *pp* *ppp* *ppp*

*pp* *ppp* *ppp*

*pp* *ppp*

*p*

*tr*

*p* *p*

I am old e-nough'; Where-fore I



20

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
*mp*  
To find out if I might love To find out if I might love

Vln I 1  
2  
3  
*pp*  
*pp*

Vln II 1  
2  
3  
*pp*  
*pp*

Vla  
*pp*

Vc.  
*pp*

D. B.  
*pp*

27

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I 1  
2  
3

Vln II 1  
2  
3

Vla

Vc.

D. B.

*mf*

*ppp*

*p*

*f*

*mf*

*ppp*

*ppp*

might love might love might love

unis.

unis.

unis.

unis.

unis.

unis.

3

3

3

3



32

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*mp* *mf* *f*

1. a2

3 3 3 3

*mp* *mf*

*mp* *mf*

*mp*

*mp* *mp*

*mp*

Go out and love, Go out and love, Go out and love,

*mf*

36

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*f* *a2* *mf* *f* *mf* *mp* *ff* *f* *f* *f*

Go out and love,

41

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tbn 1 2

Tba

Timp.

Bar.

Vln I

Vln II 1 2

Vla

Vc.

D. B.

*p*

*p*

*p*

*p*

*mp*

*mp*

*p*

*pp*

*pp*

*pp*

*p*

1.

2.

If the la - dy be young and fair'

46

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.

Vln I

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

*f*

*ppp*

*pp*

*pizz.*

Ah, pen - ny brown pen - ny

50

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Timp.

Bar. *p*  
brown pen - ny

Vln I

Vln II 1  
2

Vla. 1  
2

Vc. 1  
2 *pp*  
arco  
arco

D. B. *pp*

*pp*

54

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II 1  
2

Vla

Vc. 1  
2

D. B.

*pp*

*p*

*ppp*

*ppp*

*ppp*

*mf*

Oh, love

*pp*

*pp*

*pp*

58

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn 1 2  
Hn 1 2  
Tpt 1 2  
Tbn 1 2  
Tba  
Timp.  
Bar.  
Vln I  
Vln II 1 2  
Vla 1 2  
Vc. 1 2  
D. B.

*mf*  
*ppp*  
*ppp*  
*f*  
*f*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*  
*unis.*  
*unis.*  
*unis.*  
*unis.*  
*unis.*  
*3*  
*3*  
*3*  
*3*  
*p*  
*p*  
*p*  
*p*

is the crook - ed thing is the crook - ed thing. There

61

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tbn 1 2

Tba

Timp.

Bar.

Vln I

Vln II

Vla 1 2 3

Vc. 1 2 3

D. B.

is no - bo - dy wise e - nough To find out

unis.

1

2

3

1 arco

2 arco

3 arco

1 arco

2 arco

3 arco

pp

pp

pp pizz.



65

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

all that is in it, For he would be think - ing of

unis. mp pp

Vln I 1  
2

3

Vln II

Vla

Vc. 1  
2  
3

D. B.

The Young Man's Song

72

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
love Till the stars had run a - -

Vln I

Vln II

Vla

Vc.

D. B.

The Young Man's Song

76

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

- way, And the sha - dows eat - en the

80

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
moon, For he would be think - ing of love

Vln I

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

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

85

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

of love

Vln I 1  
2

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

91

1 Fl. 1 *p* *ppp* *p*

2 Fl. 2 *p* *ppp* *p*

Ob. 1 *ppp*

2 *ppp*

Cl. 1 *p* *ppp* *p*

2 *p* *ppp* *p*

Bsn 1 *p* *ppp* *p*

2

Hn 1 *ppp*

2 *ppp*

Tpt 1 *ppp*

2 *ppp*

Tbn 1 *ppp*

2 *ppp*

Tba *ppp*

Timp.

Bar. *ppp*  
Till the stars had run a - - way, And the  
unis.

Vln I unis.

Vln II unis.

Vla 1 unis. *ppp* 1 arco

2 unis. *ppp* 2

3 unis. *ppp* 3

Vc. 1 *ppp* 1 arco

2 *ppp* 2

3 *ppp* 3

D. B. *ppp*



100

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

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

Ah, pen - ny brown pen - ny



105 rall.....

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

Hn 1 2  
Tpt 1 2  
Tbn 1 2  
Tba

Timp.

Bar. *ppp* *p*  
brown pen - ny

Vln I *pppp*  
Vln II *pppp*  
Vla *tr* *pppp*  
Vc. *pppp*  
D. B. *pppp*

### 3. Running to Paradise

Allegretto ♩ = 112

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The middle section includes brass: Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Tuba. The percussion section includes Timpani and Bass Drum. The string section includes Violin I (1 & 2), Violin II, Viola (1 & 2), Violoncello, and Double Bass. A Baritone part is also present, with lyrics underneath. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The key signature has one sharp (F#) and the time signature is 2/4.

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Trombone 1  
2

Tuba

Timpani

Bass Drum

Baritone

Violin I  
1  
2

Violin II

Viola  
1  
2

Violoncello

Double Bass

As I came o - ver Win - dy Gap They threw a half - pen - ny in - to my cap,

*p*

*mf*

*f*

unis.

1

2

unis.

unis.

1

2

unis.

unis.

7

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tbn 1 2

Tba

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla 1 2

Vc.

D. B.

*ff*

*f*

*mp*

*mf*

*fff*

*f*

For I am run - ning to Pa - ra - dise; And

14

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

all that I need to do is wish And some - bo - dy puts his hand in the dish

Vln I 1  
2

Vln II 1  
2

Vla 1  
2

Vc. 1  
2

D. B.

20

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

To throw me a bit of sal - ted fish: And there the king \_\_\_\_\_ is but as a  
unis. unis. unis. unis.

Vln I 1  
2

Vln II 1  
2

Vla 1  
2

Vc. 1  
2

D. B.

28

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla. 1  
2

Vc. 1  
2

D. B.

*p*

Picc.

*p*

*p*

*fff*

beg - gar.

unis.

unis.

7

37

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla. 1  
2

Vc.

D. B.

*p*

1.

*fff*

46

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla 1  
2

Vc.

D. B.

My bro - ther Mour - teen is worn out With



53

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla. 1  
2

Vc.

D. B.

skel - ping his big braw - ny lout, And I am run - ning to Pa - ra - dise;

*ff* *f* *mp* *mf* *ff* *fff* *ff* *ff* *ff*

60

Fl. 1 *p*

Picc. *p*

Ob. 1  
2 *p*

Cl. 1  
2 *p*

Bsn 1  
2

Hn 1  
2 *mf*

Tpt 1  
2 *mf*

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar. *mf*

A poor life do what he can and though he keep a

Vln I *mp* *p*

Vln II *mp* *p*

Vla *p*

Vc. *p*

D. B. *p*

66

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

To Fl.

dog and a gun, a ser - ving maid and a ser - ving man And there the king

*ff* *p* *ff* *p* *ff* *p* *pp*

73

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

1 Tpt. 1

2 Tpt. 2

1 Tbn. 1

2 Tbn. 2

Tba.

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla.

Vc.

D. B.

*mf*

*p*

*ff*

*fff*

*ff*

\_\_\_\_\_ is but as a beg - gar.

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

90

Fl. 1  
2  
*mf* 3 3 3 3  
To Picc.

Ob. 1  
2

Cl. 1  
2  
1.  
*mf* 3 3 3 3

Bsn. 1  
2

Hn. 1  
2  
*pp*

Tpt. 1  
2

Tbn. 1  
2  
*pp*

Tba.  
*pp*

Timp.

B. Dr.  
*mf* *mf*

Bar.  
Poor

Vln I

Vln II

Vla.  
*mf*

Vc.  
*mf*

D. B.

98

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

men have grown to be rich men, And rich men grown to be poor a - gain, And I

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

105

Fl. 1

Picc. *pp* *ff*

Ob. 1 *pp* *ff*

Ob. 2

Cl. 1 *pp* *ff*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *pp*

Tpt. 2

Tbn. 1 *pp*

Tbn. 2

Tba *pp*

Timp.

B. Dr. *ffff* *ff* *mp*

Bar. *ffff* *ff* *mp*

— am run - ning to Pa - ra - dise; And ma - ny a dar - ling

Vln I *pp* *ff*

Vln I 2 *pp* *ff*

Vln II 1 *pp* *ff*

Vln II 2 *pp* *pp*

Vla 1 *pp* *ff*

Vla 2 *pp* *ff*

Vc. *f*

D. B. *f*



111

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

wit's grown dull That tossed a bare heel when at school Now it has filled an

Vln I 1  
2

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

pp

1.  
pp

pp

2.  
pp

mf

mf

pp

pp

pp

pp

pp

pp

pp

117

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Timp.

B. Dr.

Bar.

old sock full: And there the king is but as a beg-gar

Vln I 1  
2

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

*p* *pp* *ff*

124 *rall.*.....

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I  
1  
2

Vln II  
1  
2

Vla  
1  
2

Vc.

D. B.

*mp* *pp* *mp* *pp* *pp* *pp*

1. 1. 1. 1. 2.

128 Affettuoso ♩ = 72

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The middle section includes brass and percussion: Horn 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Tuba, and Timpani. The bottom section includes strings and a double bass: Bass Drum, Baritone, Violin I (1 and 2), Violin II (1 and 2), Viola (1 and 2), Violoncello, and Double Bass. The vocal line is positioned between the Baritone and Violin I staves. The score begins with a tempo marking of 128 and a dynamic of *ppp*. The vocal line includes the lyrics: "The wind is old and still at play While I must hur - ry on my way, For I". The score features various musical notations including rests, notes, slurs, and dynamic markings such as *ppp* and *pp*.

accel.....

136

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I  
1  
2

Vln II  
1  
2

Vla  
1  
2

Vc.

D. B.

*mp*

*ff*

*pp*

*fz*

*pizz.*

*p*

*ppp*

1. +

am run - ning to Pa - ra - dise; Yet ne - ver have I lit on a friend To

Detailed description: This is a page of a musical score for 'Running to Paradise', page 73, starting at rehearsal mark 136. The score is for a full orchestra and a vocal soloist. The vocal line (Baritone) begins with the lyrics 'am run - ning to Pa - ra - dise;'. The orchestra includes Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Tuba, Tympani, Bass Drum, and Cymbals. The string section consists of Violins I and II, Violas, Violoncellos, and Double Basses. The score features various dynamic markings such as mp, ff, pp, p, ppp, and pizz. (pizzicato). There are also performance instructions like 'accel...' and '1. +' for first endings. The vocal line includes a 'pizz.' marking, likely referring to a vocal technique.

rall.  $\text{♩} = 20$

$\text{♩} = 72$

143

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I 1  
2

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

take my fan - cy like the wind that no - bo - by can buy or bind:\_\_\_\_\_ And there the king

*mf* *pp* *p*

*ppp* *ppp* *ppp* *ppp*

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

*pizz.* *pizz.* *mf* *pp*

*mf* *pizz.* *arco* *pp* *arco*

*mf* *pp*

150

Fl. 1  
Picc.  
Ob. 1  
2  
Cl. 1  
2  
Bsn 1  
2  
Hn 1  
2  
Tpt 1  
2  
Tbn 1  
2  
Tba  
Timp.  
B. Dr.  
Bar.  
Vln I  
1  
2  
Vln II  
1  
2  
Vla  
1  
2  
Vc.  
D. B.

— is but as a beg - gar.

*ppp*  
*ppp*  
*arco*  
*ppp*  
*ppp*

158

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

B. Dr.

Bar.

Vln I  
1  
2

Vln II  
1  
2

Vla  
1  
2

Vc.

D. B.

*ppp*

*pppp*

*mp*

arco

unis.



# 4. To a Friend whose Work has come to Nothing

Andantino ♩ = 60

This musical score is for a symphony orchestra and a baritone soloist. The tempo is marked 'Andantino' with a quarter note equal to 60 beats per minute. The time signature is 12/8. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, and Baritone. The Baritone part has the lyrics: "Now all the truth is out,". The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) features dynamic markings such as *pp*, *f*, *mp*, *ppp*, *ff*, *arco*, and *pizz.*. The woodwinds and brass parts are mostly silent in this section, with some activity in the Tuba and Timpani.

poco rall..... a tempo

5

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has the most active parts, with the Clarinet and Bassoon playing melodic lines. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support with a steady accompaniment. The brass section (Horn, Trumpet, Trombone, Tuba) is mostly silent, with some low notes in the Trombone and Tuba parts. The percussion (Timpani, Baritone) is also mostly silent. The score includes dynamic markings such as *pp*, *p*, *mf*, and *arco*. The tempo changes from *poco rall.* to *a tempo* at the beginning of the second measure.

9

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Now all the truth is out,

Vln I  
1  
2

Vln II  
1  
2

Vla  
1  
2

Vc.  
1  
2

D. B.

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

1. 2. 1. 2. a 2.

pizz. arco



16 1.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Timp.

Bar.

Vln I  
1  
2

Vln II  
1  
2

Vla.  
1  
2

Vc.  
1  
2

D. B.

*pp*

*ppp*

*ppp*

*f*

a - ny bra - zen throat, from a - ny bra - zen throat, For

*tr*

*pp*

*ppp*

*ppp*

*ppp*

20

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tbn 1 2

Tba

Timp.

Bar.

Vln I 1 2

Vln II 1 2

Vla 1 2

Vc. 1 2

D. B.

how can you com - pete, be - ing ho - nour

*ppp* *pp* *mf* *p* *pizz.* *mp* *mf* *p* *pizz.* *pp*

22

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I  
1  
2

Vln II  
1  
2

Vla  
1  
2

Vc.  
1  
2

D. B.

bred with one who, were it

*ppp*

*ppp*

*ppp*

*ppp*

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

24

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

proved he lies, Were nei - ther a - shamed in his own or his neigh - bours'

Vln I 1  
2

Vln II 1  
2

Vla 1  
2

Vc. 1  
2

D. B.



26

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Bar.

eyes? Bred to a har - der thing Than Tri - umph, turn a - way unis.

Vln I 1 unis.

Vln I 2 unis.

Vln II 1 unis.

Vln II 2 unis.

Vla 1 unis. mp

Vla 2 unis. mp

Vc. 1 unis. ppp mp

Vc. 2 unis. mp

D. B. ppp

29

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
turn a - way like a laugh - - ing

Solo  
gli altri

Vln I  
2

Vln II

Vla

Vc.

D. B.

ppp

p

mf

Solo

33

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

1  
Tbn  
2

Tba

Timp.

Bar.

string Where - on mad fin - gers play A - - mid a

Solo  
Vln I

gli altri

Vln II

1  
Vla  
pp

2  
pp

Vc.

D. B.

35

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

1  
Tbn  
2

Tba

Timp.

Bar.

place of stone,  
tr

Solo

Vln I

gli altri

Vln II

1  
Vla  
2

Vc.

D. B.

*pp*

*pp*

37

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

1  
Tbn  
2

Tba

Timp.

Bar. *mp* *p*  
Be se - cret be se - cret be - se - cret and ex -

Solo  
Vln I *pp*  
gli altri *pp*  
Vln II *mp* *p*

1  
Vla *ppp*  
2 *ppp*

Vc. *ppp*

D. B. *ppp*

40

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

1  
Tbn  
2

Tba

Timp.

Bar.

- ult, Be - cause of all things known

Vln I  
1  
2

Vln II

1  
Vla  
2

1  
Vc.  
2

D. B.

43 Adagietto ♩ = 72

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

1  
2  
Tbn

Tba

Timp.

Bar.  
That is most dif - fi - cult.

Vln I 1  
2

Vln II

Vla  
unis. pizz.

Vc. 1  
2  
pizz. arco

D. B.  
pizz.

*ppp*

# 5. Sailing to Byzantium

Adagietto ♩ = 72

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute 1 & 2:** Rests throughout the piece.
- Oboe 1:** Rests throughout the piece.
- English Horn:** Rests in the first two measures, then plays a melodic line starting in the third measure with a *pp* dynamic.
- Clarinet 1 & 2:** Rests throughout the piece.
- Bassoon 1 & 2:** Rests throughout the piece.
- Horn 1 & 2:** Rests throughout the piece.
- Trumpet 1 & 2:** Rests throughout the piece.
- Trombone 1 & 2:** Rests throughout the piece.
- Tuba:** Rests throughout the piece.
- Timpani:** Rests throughout the piece.
- Baritone:** Rests throughout the piece.
- Violin I & II:** Rests in the first two measures, then play a melodic line in the third measure with a *ppp* dynamic and *< >* markings.
- Viola:** Plays a rhythmic pattern of eighth notes with *ppp* dynamics and *arco* markings.
- Violoncello:** Plays a rhythmic pattern of eighth notes with *ppp* dynamics, *pizz.* and *arco* markings, and *sim.* (sustained) markings.
- Double Bass:** Plays a rhythmic pattern of eighth notes with a *ppp* dynamic.





Sailing to Byzantium

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (1 and 2), Oboe (1), English Horn, Clarinet (1 and 2), and Bassoon (1 and 2). The middle section includes brass: Horn (1 and 2), Trumpet (1 and 2), Trombone (1 and 2), and Tuba. Below these are the percussion parts: Timpani and Baritone. The bottom section includes strings: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into three measures. The first measure features a flute solo with a first ending (marked '1.' and 'p') and a second ending (marked '2.' and 'p'). The timpani part has a rhythmic pattern of eighth notes. The string parts are marked with *ppp* and include articulation like *arco* and *pizz.* for the cello and double bass.

10

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I  
*ppp < > ppp*

Vln II  
*ppp < > ppp*

Vla  
*ppp < arco ppp < arco*

Vc.  
*pizz. arco pizz. arco*

D. B.  
*ppp < > ppp < >*

14

The musical score consists of the following parts and features:

- Fl. 1:** Flute 1 part, starting with a measure rest, followed by a dynamic marking of *p* and a phrasing slur.
- Picc.:** Piccolo part, starting with a measure rest, followed by a dynamic marking of *p* and a phrasing slur.
- Ob. 1:** Oboe 1 part, starting with a measure rest, followed by a dynamic marking of *pp* and a phrasing slur. Includes the instruction "To Ob." and a dynamic marking of *pp*.
- Eng. Hn:** English Horn part, starting with a dynamic marking of *p* and a phrasing slur.
- Cl. 1/2:** Clarinet 1 and 2 parts, starting with a measure rest, followed by a dynamic marking of *pp* and a phrasing slur.
- Bsn 1/2:** Bassoon 1 and 2 parts, starting with a measure rest, followed by a dynamic marking of *pp* and a phrasing slur.
- Hn 1/2:** Horn 1 and 2 parts, starting with a measure rest.
- Tpt 1/2:** Trumpet 1 and 2 parts, starting with a measure rest.
- Tbn 1/2:** Trombone 1 and 2 parts, starting with a measure rest.
- Tba:** Tuba part, starting with a measure rest.
- Timp.:** Tympani part, starting with a measure rest and a rhythmic pattern.
- Bar.:** Baritone part, starting with a measure rest.
- Vln I:** Violin I part, starting with a dynamic marking of *ppp* and a phrasing slur.
- Vln II:** Violin II part, starting with a dynamic marking of *ppp* and a phrasing slur.
- Vla:** Viola part, starting with a dynamic marking of *ppp* and a phrasing slur.
- Vc.:** Violoncello part, starting with a dynamic marking of *ppp* and a phrasing slur. Includes articulation markings "pizz." and "arco".
- D. B.:** Double Bass part, starting with a dynamic marking of *ppp* and a phrasing slur.

rall.....

17

Fl. 1 To Fl.

Fl. 2

Ob. 1 *pppp*

Ob. 2 *pppp*

Cl. 1 *pppp*

Cl. 2 *pppp*

Bsn 1 *pppp*

Bsn 2 *pppp*

Hn 1 *ppp* straight mute until end

Hn 2 *pp* straight mute until end

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

Timp.

Bar. *pp*

This is no count - ry for old men.

Vln I *ppp < > ppp* *ppp*

Vln II *ppp < > ppp* *ppp*

Vla *ppp arco* *ppp arco* *ppp arco*

Vc. *pizz.* *pizz.* *ppp*

D. B. *ppp* *ppp* *ppp*

*ppp*

21 Andante ♩ = 96

1  
Fl.

2

1  
Ob.

2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

1. *pppp*

*pppp*

straight mute until end

*pppp*

straight mute until end

*pppp*

*p*

*p* — *mp*

The young in each o - ther's arms, birds in the trees

*tr*

*pp*

*pp*

*pppp*

pizz.

arco

pizz.

*pppp*

pizz.

*pppp*

24 *rall.*.....*meno* ♩ = 112

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
Cl. 1  
2 Cl. 2  
Bsn 1  
2 Bsn 2  
Hn 1  
2 Hn 2  
Tpt 1  
2 Tpt 2  
Tbn 1  
2 Tbn 2  
Tba  
Timp.  
Bar. *pp*  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

Those dy - ing ge - ne - ra - tions

27 Allegretto ♩ = 112

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn 1  
2 Bsn 2  
Hn 1  
2 Hn 2  
Tpt 1  
2 Tpt 2  
Tbn 1  
2 Tbn 2  
Tba  
Timp.  
Bar.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

*pppp*  
*pppp*  
*p* *mp*  
*ppp* *tr* *tr*  
*ppp* *tr* *tr*  
*pizz.* *pp*  
*pizz.* *pp*  
*pp*  
*pppp*  
*pp*  
*pp*  
*mp* *pp* *mp*  
*mp* *pp* *mp*  
*pp*  
*arco*  
*arco*

At their song The sal - mon falls, the mack - 'rel - crow - ded



30

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn 1

2 Bsn 2

1 Hn 1

2 Hn 2

1 Tpt 1

2 Tpt 2

1 Tbn 1

2 Tbn 2

Tba

Timp.

Bar. *mf*

seas, Fish, flesh, or fowl,

Vln I *ppp* *mf* *pp* *mp* *p*

Vln II *ppp* *mf* *pp* *mp* *mf*

Vla *arco* *mf* *pp* *mp*

Vc.

D. B.

33

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Bar.

Vln I

Vln II

Vla.

Vc.

D. B.

com - mend all sum - mer long

*mf* *p* *mp*

*ppp*

*ppp*

*ppp*

*mp* *pizz.* *mp*

*mp* *mp*

36

1  
Fl. 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tbn 1 2

Tba

Timp.

Bar.

Vln I 1 2

Vln II 1 2

Vla 1 2

Vc.

D. B.

*ppp*

*ppp*

*ppp*

*ppp*

*p*

*mf*

*pp*

*ppp*

*mp*

*pp*

*ppp*

*p*

*ppp*

*pizz.*

*ppp*

*ppp*

What - e - ver is be - got - ten, born, and dies. cuaght up in that sen - su - al

40

1 Fl. 1 *ppp* Fl.

2 Fl. 2 *ppp*

Ob. 1 *pp*

2

Cl. 1

2

Bsn 1

2

Hn 1

2

Tpt 1

2

Tbn 1

2

Tba

Timp. *mp*

Bar. *mp*

mu - sic all ne - glect Mo - nu - ments of un - ag - ing unis.

Vln I 1 *pp* *ppp* unis.

2 *pp* *ppp* unis.

Vln II 1 *ppp*

2 *ppp*

Vla 1 *ppp*

2 *ppp*

Vc. *pp*

D. B. *pp*

rall.....meno ♩ = 84

44

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

*ppp*

*pppp*

*ppp*

*ppp*

*ppp*

*ppp*

*mp*

*ppp*

in - tel - lect.

An ag - ed man is

unis.

unis.

unis.

unis.

*ppp*

*ppp*





58

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

and loud - er sing\_\_\_\_\_ and loud - er sing\_\_\_\_\_

Vln I

Vln II

Vla

Vc.

D. B.



61

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

For e - 'vry tat - ter in its mor - tal dress,

64

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

Nor is ther sing - ing school but stu - dy - ing Mo - nu - ments

67

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba.

Timp.

Bar.

Vln I

Vln II

Vla.

Vc.

D. B.

1.  
*pp*

1.  
*pp*

1.  
*pp*

*tr*

*pp*  
*pp*

of its own mag - ni - fi - cense; And

rall.....

71

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*pp*

there - fore I have sailed the seas and come to the ho - ly ci - ty of By - zan - ti - um.

75 .....Andante ♩ = 96

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

1 unis. 2 unis. 1 unis. 2 unis.

Vln I 1 2

Vln II 1 2

Vla

Vc.

D. B.

1. *p* *pp*

1. *p* *pp*

2. *pp*

*pp* *p*

O sa - ges stand - ing in God's ho - ly fire

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

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

*pp* *ppp* *b♭. ppp* *p* *ppp*

*pp* *ppp* *b♭. ppp* *p*

*pp* *ppp* *b♭. ppp*

*pp* *ppp*

arco *pp*

81

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc. arco

D. B.

1. *pp*

1. *pp*

2. *pp*

*ppp*

*ppp*

*pp*

*p* *mp* *pp*

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*pp*

*pp*

As in the gold mo - saic of a wall

Come fom the ho - ly

87

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

1. *mp*

*mp*

1. *mp*

*mp*

*mp* *ppp* *mp* *ppp*

*mp* *ppp* *mp* *ppp*

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

fire perne in a gyre, And be the sing - ing - mas - ters of my

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

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

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

*pp* *ppp*

*pp* *ppp*

93

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II 1  
2

Vla 1  
2

Vc. 1  
2

D. B.

soul. Sick with de - sire Sick with de -

*pp*, *p*, *mf*, *f*, *ppp*, *tr*, *a 2*, *1.*, *2.*





accel.....  
*pp*

108

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
— and ga - ther me in - to the ar - ti - fice of e - ter - ni - ty —

Vln I

Vln II

Vla

Vc. arco pizz. *p*

D. B. arco pizz. *p*

.....♩ = 48

♩ = 48

**#:**

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2) and strings (Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, and Baritone). The bottom section includes the vocal line and string quartet (Violin I & II, Viola, Violoncello, and Double Bass). The score is divided into measures, with a double bar line indicating a section change. Dynamics range from *pp* to *pppp*. The vocal line includes the lyrics: "Once out of na - ture I shall ne - ver take my pizz.".

119

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.

Vln I

Vln II

Vla

Vc.

D. B.

bo - di - ly form from a - ny na - tu - ral thing, But such a form

124

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.  
as Gre - cian gold - smiths make of ham mered gold and gold e - na - ma - ling To keep a

Vln I

Vln II

Vla

Vc.

D. B.

128

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tbn 1  
2

Tba

Timp.

Bar.  
drow - sy Em - pe - ror a - wake; Or set up - on a gol - den bough to

Vln I

Vln II

Vla

Vc. arco pizz. arco pizz. arco

D. B.

132

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.

Vln I

Vln II 1  
2

Vla. 1  
2

Vc.

D. B.

sing To lords and la - dies of By - zan - ti - um Of ehat is past,

arco pizz. arco tr

pp 1  
pp 2  
pp 1 arco tr  
pp 2 pizz.  
pp 1 arco  
pp 2 pizz.

rall.....

137

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn. 1  
2

Tba

Timp.

Bar.

Vln I

Vln II 1  
2

Vla 1  
2

Vc.

D. B.

or pas - sing, or to come.

*tr*

*ppp*

*pppp*

*arco*

*pizz.*

*p*

*pppp*