

DONA NOBIS PACEM

Lento $\text{♩} = 72$

I R. VAUGHAN WILLIAMS

Flutes 1.2
Piccolo & Fl. 3
Oboes 1.2
Clarinets in A 1. 2
Bassoons 1. 2
Contrabassoon
Horns in F 1. 2 3. 4
Trumpets in B \flat 1. 2 3. 4
(*ad lib.*) 3. 4
Tenor Trombones 1. 2
(*ad lib.*) 3. 4
Bass Trombone & Tuba
* Timpani 3 4
Percussion 4
Harp
Organ 3
Soprano Solo 4
Chorus S A T B
Lento $\text{♩} = 72$
Violins I II
Viola 3 4
Violoncello
Double Bass

* For complete $\text{♩} = 72$ 4 Timpani are necessary. If only 2 or 3 are available conductors must omit, or re-tune, at their discretion.

© Copyright, 1971, by the Oxford University Press, London.

Printed in Great Britain

OXFORD UNIVERSITY PRESS, MUSIC DEPARTMENT, GREAT CLARENDON STREET, OXFORD OX2 6DP

Photocopying this copyright material is ILLEGAL.

1.2 Fis. 3
 1.2 Obs.
 1.2 Cls. (A)
 1.2 Bns.
 1.2 Cbn.

pp a2 f p

1.2 Hns. (F)
 3.4 Tpts. (B)
 1.2 Tbrs.
 1.2 B.Tbn.
 Tuba

pp

1.2 Sop. Solo

tol - - lis pec-ca - ta mun - di, do - - na, do - - na,

f p f p

S.
 A.
 Chor.
 T.
 B.

I Vns.
 II Vns.
 Vla.
 Vc.
 D.B.

pp unis. f p

1.2 Fls. *ff* *p* *ff* *p* *ff* *p*

3 *ff* *p* *ff* *p* *ff* *p*

Obs. 1.2 *ff* *p* *ff* *p* *ff* *p*

Cls. (A) 1.2 *ff* *p* *ff* *p* *ff* *p*

Bns. 1.2 *ff* *p* *ff* *p* *ff* *p*

Cbn. *ff* *p* *ff* *p* *ff* *p*

1.2 Hrs. (F) *ff* *p* *ff* *p* *ff* *p*

3.4 *ff* *p* *ff* *p* *ff* *p*

Tpts. 1.2 *ff* *p* *ff* *p* *ff* *p*

Tbns. 1.2 *ff* *p* *ff* *p* *ff* *p*

B. Tbn. Tuba *ff* *p* *ff* *p* *ff* *p*

Timp. *ff* *pp* *ff* *pp* *ff* *pp*

Sop. Solo *ff* *p* *ff* *p* *ff* *p*

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

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

Chor. *f* *ff* *p* *ff* *p* *ff* *p*

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

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

do - - na, do - - na, do - - na, do - - na, do - - na, do - - na,

I Vns. *ff* *f* *ff* *f* *ff* *f*

II *ff* *f* *ff* *f* *ff* *f*

Vla. *ff* *f* *ff* *f* *ff* *f*

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

D.B. *ff* *f* *ff* *pizz.* *ff* *pp* *ff* *pp*

SOLO

Hn.1 (F)

Sop Solo
do - na no - bis - pa - - cem, do - na no - bis - pa - cem,

A
pa - - cem, pa - cem,

T
pa - - cem, pa - cem,

B
pa - - cem, pa - cem,

I Vns.
pp

II Vns.
pp

Vla.
pp

Vc.
pp

D.B.
pp

div. (pizz.)

(2nd cued in 3rd)
a2

Fls.12

SOLO

Cl.1 (A)
pp

Hn.1 (F)

Sop Solo
pp

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

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

T
pa - cem, pa - - cem, pa - - cem, pa - -

B
pa - cem, pa - - cem, pa - - cem, pa - -

I Vns.
pp

II Vns.
pp

Vla.
pp

Vc.
pp

D.B.
pp

②

1.2
Fis. 3
Obs. 1.2
Cls. (A) 1.2
Bns. 1.2
Cbn. 1.2

Take PICCOLO

a2

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

1.2
Hns. (F) 3.4
Tpts. (B) 1.2
Tbns. 1.2
B. Tbn. Tuba

ff *pp* *ff* *pp*

Timp. Perc. Sop. Solo S A T B

do-na no- bis pa - - - cem, Agnus De - i, qui tol - lis pecca - ta

- cem. Do - - na pa - - - cem. Do - - na pa - - - cem. Do - - na pa - - - cem. Do - - na pa - - - cem.

pp *ff* *pp* *ff* *pp* *ff* *pp*

②

I Vns. II
Vla. Vc. O. B.

unis. *p* *ff* *p* *ff* *pp* *ff* *pp*

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

(2nd Timp. ad lib.)

Timp. Perc. Tenor Drum

Sop. Solo *pp* mun - di, do - na no - bis - pa - - - cem, *ppp* do - na no - bis - pa - -

S. A. T. B.

Vc. div. *pp*

D.B. div. *pp*



poco string.

Timp. T.D. Sop. Solo

I. Vns. II. Vla. Vc. D.B.

pp *pp sub.* *pp* *pp sub.* *pp* *pp sub.*

cem, pa cem.

poco string.

Allegro moderato ♩ = 112

Bns. 1.2

Cbn.

1.2 *d2 con sord.*

Mps (F) *a2 con sord.*

3.4

1.2 1. senza sord.

Tpts. (B^b) 2. con sord.

3.4 3. senza sord.

4. con sord.

1.2 2. con sord.

Tbns. 3. senza sord.

3.4 4. con sord.

B. Tbn. Tuba

Timp. *pp*

T. D. *pp*

S.

A.

T.

B.

Allegro moderato ♩ = 112

I

Vns. II

Vla. *pp cresc.*

Vc. *pp cresc.*

D. B. *pp cresc.*

3

Fls. 1.2
 Picc.
 Obs. 1.2
 Cls. (A) 1.2
 Bns. 1.2
 Cbn.
 Hrs (F) 1.2
 3.4
 Tpts (Bb) 1.2
 3.4
 Tbns 1.2
 3.4
 B.Tbn. Tuba
 Timp.
 T. D.
 S.
 A.
 T.
 B.
 3 Beat! beat! drums! blow! bu-gles! blow!
 I Vns.
 II Vns.
 Vla.
 Vc.
 D.B.

ff *cuivré* *cuivré* *a2* *senza sord. ff* *a2* *senza sord. ff* *a2*

2. mute off 4. mute off 2. mute off 4. mute off

non div. unis. div. unis. div. unis. div.

Fls. 1.2
 Picc.
 Obs. 1.2
 Cls. (A) 1.2
 Bns. 1.2
 Cbn.
 Hns. (F) 1.2
 3.4
 Tpts. (B \flat) 1.2
 Tbrns. 1.2
 B.Tbn. Tuba
 Timp.
 Perc. S.D.
 S.
 A.
 T.
 B.
 Vns. I
 II
 Vla.
 Vc.
 D.B.

In-to the so-lemn church, and scatter the con-gre - ga - tion, In-to the

In-to the so-lemn church, and scatter the con-gre - ga - tion, In-to the

④

Fls. 1.2 *a2*

Picc.

Obs. 1.2

Cl. (A) 1.2 *(a2)*

Bns. 1.2

Cbn.

1.2 Hns. (F)

3.4

Tpts. (B♭) 1.2

Tbns. 1.2

B.Tbn. Tuba

Timp.

S. D.

S. *p*

A. *p*

T. *p*

B. *p*

school where the scholar is stu - dy - ing; Leave not the bride - groom qui - et, no

school where the scholar is stu - dy - ing; Leave not the bride - groom qui - et, no

④

I Vns.

II Vns.

Vla.

Vc.

D.B.

First system of musical notation, including piano accompaniment with dynamic markings such as *p* and *a2*.

Second system of musical notation, including piano accompaniment with dynamic markings such as *pp*.

Third system of musical notation, including piano accompaniment with dynamic markings such as *p*.

hap-pi-ness must he have now with his bride, Nor the peace - ful far-mer a - ny peace, ploughing his field, or

hap-pi-ness must he have now with his bride, Nor the peace - ful far-mer a - ny peace, ploughing his field, or

Fourth system of musical notation, featuring vocal lines with lyrics and piano accompaniment.

Fifth system of musical notation, including piano accompaniment with dynamic markings such as *p*.

Fls. 1.2

Picc.

Obs. 1.2

Cls.(A) 1.2

Bns. 1.2

Cbn.

1.2
Hns. (F)

3.4

Tpts.(B♭) 1.2

Tbns. 1.2

B. Tbn. Tuba

Timp.

S.D.

S.

A.

T.

B.

I Vns.

II

Vla.

Vc.

D.B.

ga-thering in his grain, So fierce you whirr and So fierce you whirr

ga-thering in his grain, So fierce you whirr and So fierce you whirr

f *pp* *a2* *p* *mf*

B. Tbn. cue for Tuba

This musical score page contains several systems of music. The first system consists of five staves of instrumental music, including piano and bass parts, with dynamic markings such as *p*, *a2*, and *a2^p*. The second system continues the instrumental music, featuring a snare drum (S.D.) part and a tenor drum (Ten. Dr.) part, with dynamics *p* and *tr*. The third system is a vocal entry with lyrics: "pound you drums, so shrill you bu - gles blow." and "and pound you drums, so shrill you bu - gles blow." The fourth system continues the instrumental accompaniment with lyrics, featuring markings like *sim.*, *p*, and *ff*.

This page of a musical score, numbered 16, contains a section marked with a circled '5'. The score is arranged in two systems. The first system includes staves for:

- Fls. 1.2
- Picc.
- Obs. 1.2
- Cl(A) 1.2
- Bns. 1.2
- Cbn.
- Hns. 1.2
- (F)
- 3.4
- Tpts (Bb) 1.2
- 3.4
- Tbns 1.2
- 3.4
- B.Tbn
- Tuba
- Timp.
- Perc.
- Organ
- S. A.
- T. B.

The second system includes staves for:

- Vns. I, II
- Vla.
- Vc.
- D.B.

Key performance markings include dynamics such as *ff* (fortissimo) and *sim.* (sforzando), articulation like *a2* and *a3*, and performance instructions like *Full*. The Organ part is marked *Full*. The Percussion part includes a *B.D.* (Bass Drum) instruction. The string parts feature various rhythmic patterns and dynamics.

System 1: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns with triplets and sixteenth notes. The key signature has two flats.

System 2: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with similar rhythmic complexity. The second staff has the marking *sim.* above it. The third and fourth staves have *ff* and *a2* markings. The fifth staff has a *3* marking.

System 3: Two staves. The top staff is in bass clef and contains a *tune* box with a melodic line. The bottom staff is in bass clef and contains a *Cym.* marking and a *tr* (trill) marking. The text *(B.D.)* is written between the staves.

System 4: Two staves in bass clef. The music features complex rhythmic patterns with triplets and sixteenth notes. The key signature has two flats.

System 5: Two empty staves, one in treble clef and one in bass clef.

System 6: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with triplets and sixteenth notes. The key signature has two flats. The bottom two staves have *ff* markings.

Fls. 1.2

Obs. 1.2

Cls. (A) 1.2

Bns. 1.2

Cbn.

1.2 Hns. (F)

3.4

1.2 Tpts. (Bb)

3.4

Tbns. 1.2

8. Tbn. Tuba

Perc.

Detailed description: This section contains the staves for woodwinds and percussion. It includes Flutes (1.2), Oboes (1.2), Clarinets in A (1.2), Bassoons (1.2), Contrabassoon, Horns in F (1.2 and 3.4), Trumpets in Bb (1.2 and 3.4), Trombones (1.2), 8 Trombones/Tuba, and Percussion. The music is written in a key with one flat and a 4/4 time signature. Dynamics range from *ff* to *p*. There are various articulations like accents and slurs, and some markings like *a2*.

S.

A.

T.

B.

Beat! beat! drums! blow! bu - gles! blow! over the

Beat! beat! drums! blow! bu - gles! blow! Over the traffic of cities,

Detailed description: This section contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Beat! beat! drums! blow! bu - gles! blow! over the" for Soprano and Alto; "Beat! beat! drums! blow! bu - gles! blow! Over the traffic of cities," for Tenor and Bass. The music is in a key with one flat and 4/4 time. Dynamics include *ff* and *p*. There are triplet markings in the bass line.

I Vns.

II

Vla.

Vc.

D.B.

Detailed description: This section contains the string staves for Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with one flat and 4/4 time. Dynamics range from *ff* to *p*. There are many accents and slurs throughout the passage.

First system of musical notation. It includes piano (p) and bass staves. Dynamics include *f* (forte) and *p* (piano). There are triplets and accents throughout the system.

Second system of musical notation. It continues the piano and bass parts from the first system, maintaining the same dynamics and articulations.

Third system of musical notation. It features parts for Cym. (Cymbal) and B.D. (Bass Drum). Dynamics include *p* and *mf* (mezzo-forte).

Fourth system of musical notation, including vocal lines with lyrics. The lyrics are: "rumble of wheels in the streets; No sleepers must sleep in those beds, Are beds prepared for the sleepers at night in the houses? No". Dynamics include *f* and *p*. There are triplets and accents.

Fifth system of musical notation. It includes piano and bass staves. Dynamics include *f* and *p*. There are triplets and accents throughout the system.

a2

Fls. 1.2
 Picc.
 Obs. 1.2
 Cls. (A) 1.2
 Bns. 1.2
 Cbn.

1.2
 Hns. (F) 3.4
 Tpts. (Bb) 1.2
 Tbns. 1.2
 B. Tbn. Tuba
 Perc. Cym. B.D.

S.
 A.
 T.
 B.

would they con- tin - ue? Would the talk-ers be talk-ing?
 bargain-ers' bargains by day, would they con- tin - ue? would the sing-er at-tempt to

I
 Vns. II
 Vla.
 Vc.
 D.B.

⑥

sim.
a2
tr
p
a2
p
p
p
S.D.

Then rat-tle quicker, heav - i - er
sing? Then rat-tle quicker, rat-tle quicker,
sing? Then rat-tle quick-er, heav - i - er
Then rat-tle quick-er, rat-tle quick-er,

⑥

sim.
p
p
p

This page of a musical score includes the following parts and markings:

- Fls. 1.2**: Flute parts with *sim.* (sustained) marking.
- Picc.**: Piccolo part with *sim.* marking.
- Obs. 1.2**: Oboe parts with *sim.* marking.
- Cls. (A) 1.2**: Clarinet in A parts.
- Brs. 1.2**: Bassoon parts.
- Cbn.**: Contrabassoon part.
- 1.2 Hns (F) 3.4**: Horn parts in F major, 1st and 2nd.
- 1.2 Tpts. (Bb) 3.4**: Trumpet parts in B-flat major, 1st and 2nd.
- Tbns 1.2**: Trombone parts, 1st and 2nd.
- B.Tbn. Tuba**: Bass Trombone and Tuba part.
- Timp**: Timpani part.
- S.D.**: Snare Drum part with *f* and *p* dynamics.
- S.**: Soprano vocal part with lyrics: "drums, rat-tle quicker, heav i - er drums,".
- A.**: Alto vocal part with lyrics: "heav i - er, heav i - er drums,".
- T.**: Tenor vocal part with lyrics: "drums, rat-tle quick-er, heav i - er drums,".
- B.**: Bass vocal part with lyrics: "heav i - er, heav i - er drums,".
- Vns. I. II**: Violin parts, 1st and 2nd.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- D.B.**: Double Bass part.

Additional markings include *f* (forte), *p* (piano), *ff* (fortissimo), *sfz* (sforzando), and *al2* (second ending).

First system of musical notation. It includes a piano staff with notes and rests, and a bass staff with a rhythmic accompaniment. Dynamics include *ff* and *tr*. There are also markings for *a2* and *sim.*

Second system of musical notation. The piano staff features more complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *ff*, *sim.*, and *a2*. The bass staff continues with a steady rhythmic accompaniment.

Third system of musical notation, featuring vocal lines with German lyrics. The lyrics are: "blow you bu - gleswilder, wild - er, wild - blow, you bu - gleswilder blow, wild - er, wild - blow, you bu - gleswilder blow, wild - er, wild -". Dynamics include *p* and *ff*. There are also markings for *sim.* and *3*.

Fourth system of musical notation, consisting of piano and bass staves with a consistent rhythmic accompaniment. The piano staff has a steady eighth-note pattern, and the bass staff has a similar pattern. Dynamics include *sim.*

Take Flute

This system contains a 'Take Flute' instruction in a box. It features five staves: a top staff with a treble clef, and four staves below it with various clefs (treble, alto, tenor, and bass). The music includes rests and some notes, with a dynamic marking of *ff* (fortissimo) in the second staff.

This system consists of five staves, all of which contain rests, indicating that the instruments are silent during this period.

fff

CYM (roll)

BD.

This system shows a double bass line starting with a *fff* dynamic marking. Above it, there are percussion staves for Cymbal (CYM) with a 'roll' instruction and Bass Drum (BD.).

drums!

blow! bu - gles! blow!

This system features vocal lines with lyrics: "drums!", "blow! bu - gles!", and "blow!". The music includes notes and rests, with a dynamic marking of *ff* (fortissimo).

pizz.

fff *pizz.*

This system features a string section playing a rhythmic pattern with a *pizz.* (pizzicato) instruction. The dynamic marking is *fff* (fortissimo).

1.2
Fis. 3

Obs. 1.2

Cls(A) 1.2

Bns. 1.2

Cbn.

1.2
Hr. (F) 3.4

Tps.(B) 1.2

Tbns 1.2

B.Tbn. Tuba

Timpani

Organ
ff Full
Ped. *f*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

I. Vns. *arco*

II. Vns. *arco*

Vla. *arco*

Vc. *arco*

D.B. *arco*

Make no par - ley, stop for no ex - postu - la - tion,

Make no par - ley, stop for no ex - postu - la - tion,

$\text{♩} = \text{♩}$ ⑦ **Lo stesso tempo**

1.2 Fls. *p*

3 Fl. 2 *p*

Obs. 1.2 *p*

Cls. (A) 1.2 *p*

Bns. 1.2 *p*

Cbn. *pp*

1.2 Hns. (F.) *p*

3.4 Hns. (F.) *p*

Fct1 (B) 1. SOLO *p*

S. *p* Mind not the tim id, mind not the weep-er or

A. *p* Mind not the tim id, Mind

T. *p* Mind, mind not the tim-id, Mind

B. *p* Mind not, mind not. Mind

$\text{♩} = \text{♩}$ ⑦ **Lo stesso tempo**

I Vns. *p*

II Vns. *p*

Vla. *p*

Vc. *p*

D.B. *p*

1.2 Fls. *Take PICC.*

3

Obs. 1.2

Clts (A) 1.2

Bns. 1.2

Cbn.

1.2 Hns. (F)

3.4

Tpts (B) 1.2

Tbns. 1.2

B. Tbn. Tuba

Timp.

Perc.

S. pray - er, mind not, *cresc.*

A. not, *p* Let not the child's voice be heard,

T. not, Mind not the old man be-seech-ing the young man, mind *p*

B. not, Mind not the old man be-seech-ing the young man, mind not,

I Vns.

II

Vla.

Vc.

D.B.

Musical score for the first system, measures 1-4. The score includes a Piccolo (PICC.) part, strings, and bass. Dynamics range from *p* to *ff*. There are accents and slurs throughout. A *sim.* marking is present in the bass line at measure 4.

Musical score for the second system, measures 5-8. It features a Solo part, a B.Tbn. (Tuba cue) part, and a section labeled S.D. Dynamics range from *p* to *pp*. There are triplets and slurs. A box labeled "Tune" is present in the bass line at measure 8.

Vocal score for the third system, measures 9-12. The lyrics are: "nor the mother's entreaties, Make even the trestles to shake the not, mind not, { Make even the trestles to shake the mind not". Dynamics include *p marc.* and *p marc.*

Musical score for the fourth system, measures 13-16. It includes strings and bass. Dynamics range from *f* to *p*. There are triplets and slurs. A *pizz.* marking is present in the bass line at measure 16.

Fls. 1.2 *cresc.* *f* *p* *molto cresc.* *sim.*

Picc. *f* *p* *molto cresc.* *sim.*

Obs. 1.2 *cresc.* *f* *p* *molto cresc.* *sim.*

Cls. (A) 1.2 *f* *p* *molto cresc.*

Bns. 1.2 *p* *molto cresc.*

Cbn. *p* *molto cresc.*

1.2 Hns. (F) *f* *p* *molto cresc.*

3.4 *p* *molto cresc.*

Tpts. (B \flat) 1.2 *p* *molto cresc.*

Tbns. 1.2 *pp*

B. Tbn. Tuba *pp*

Perc. S.D. *f* *p* *molto cresc.*

S. *cresc.* *f* *p* *molto cresc.* *sim.*

A. *cresc.* *f* *p* *molto cresc.* *sim.*

T. *cresc.* *f* *p* *molto cresc.* *sim.*

B. *cresc.* *f* *p* *molto cresc.* *sim.*

I Vns. *f* *p* *molto cresc.* *sim.*

II *f* *p* *molto cresc.* *sim.*

Vla. *f* *p* *molto cresc.*

Vc. *f* *p* *molto cresc.*

D.B. *f* *p* *molto cresc.*

dead where they lie a- wait- ing the hear ses,

dead where they lie a- wait- ing the hear ses,

9

Organ *ff* Take FLUTE 3

Fis. 1.2

Picc.

Obs. 1.2

Cl_s(A) 1.2

Bns. 1.2

Cbn.

4 Tpts (B \flat) *ff* a 4

1.2

Tbns. *ff* a 2

3.4

B.Tbn. *ff* 3^o

Tuba *ff* p

Timp. 3 drums if possible *tr*

Perc. Ten. Dr. *ff* *tr*

Tam-tam Solo *ff*

Organ Full *ff* Ped.

S. loud you bu - - gles blow.

A.

T. loud you bu - - gles blow.

B.

9

Vns. I, II non div. *ff*

Vla. *ff* div.

Vc. *ff* div.

D.B. *ff*

Cls. (A) 1.2
Bns. 1.2
Hns. (F) 1.2, 3.4
Tbns. 1.2
Timp.
T. D.
Vc.
D.B.

fff *a 2* *3* *p*

fff *a 2* *3* *p*

fff *a 2* *3* *p*

pp *pp*

unis. *f* *3* *p*

pp



poco rit.

tune:-

Timp.

poco rit.

I
Vns.
II
Vla.
Vc.
D.B.

p

unis. *p*

div. a 3 *pp* *3*

div. a 3 *pp* *3*

sim. *3* *3*

sim. *3* *3*

pp *pp*

III RECONCILIATION

Andantino $\text{♩} = 56$

Ob. 1 *Solo* *pp*

Cis. (A) 1.2 *pp*

Bns. 1 *Hn. 4 cue* *pp*

2 *Bn. 2 cue for Hn. 3* *p*

Hns. (F) 1.2 *pp* *sost.*

3.4 *pp*

Andantino $\text{♩} = 56$

Vns. I *p dolce*

II *p dolce*

Vla. *div.* *pp* *sost.*

Vc. *div.* *pp* *sost.*

D.B. *unis.* *pp* *sost.*

Solo *p cantabile*

Ob. 1

Bar. Solo *p dolce*

(Solo) *Word over all, beau-ti-ful as the*

Vns. I *gli altri* *pp*

II *pp*

Vla. *unis.* *pp*

Vc. *unis.* *pp*

D.B. *pp pizz.*

Tutti

⑩

Fl. 1 Solo *p* *f* *p*

Ob. 1 Solo *p* *f* *p*

Cls. (A) 1.2 *p* *p* *p*

Bns. 1.2 *p* *p* *p*

Hns. 1.2 (F) *pp* *pp*

Bar. Solo
this soiled world; _____

S. *mp cant.*
Word o - ver

A. *pp dolce*
Word o - ver

T. *pp dolce*
Word o - ver

B. *pp dolce*
Word o - ver

Vns. I *p* *f* *p*

Vns. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

D.B. *pp* *f* *p*
pizz. arco pizz.

pp pp pp p pp

all, beau-ti-ful as the sky, Beau-ti-ful that war and all its deeds of car-nage must in time be

all, beau-ti-ful as the sky, that war and car-nage must in time

all, beau-ti-ful as the sky, that war and car-nage must in time

all, beau-ti-ful as the sky, that war and car-nage must in time

pp pp pp pp pp pp pp pp pp pp pp

arco p non div. pp non div. pp unis. pp unis. pp

1.2 Fls. *pp*

3 Fl. 2 *pp*

1.2 Cls. (A) *pp*

1.2 Bns. *pp*

1.2 Hns. (F) *pp*

S. ut - ter - ly lost, — That the hands of the sis - ters Death and Night incessant-ly, soft-ly,

A. be ut - ter - ly lost, — That the sis - ters Death and Night soft-ly,

T. be ut - ter - ly lost, — That the sis - ters Death and Night soft-ly,

B. be ut - ter - ly lost, — That the sis - ters Death and Night soft-ly,

I Vns. *pp*

II Vns. *pp*

Vla. *pp* *sost.* *div.*

Vc. *pp* *sost.*

D.B. *pp* *sost.*

13

Bar. Solo
8 dead, I look where he lies white - faced and still in the cof-fin. I draw near,

Vns. I *pp* *pp*sub *pp* *pp*sub. *pp* *pp* *pp*sub. *pp*

Vla. *pp* *pp* *pp* *ppp*

Vc. *pp* *pp* *pp* *ppp*

D.B. *pp*(pizz.)

Fl. 1 1. *pp*

Ob. 1 1. *p*

Cls. (A) 1. 2. *pp*

Hns. 1. 2. (F) *sost.* *pp*

Bar. Solo
8 Bend down and touch light-ly with my lips the white face in the cof-fin.

Vns. I *pp* *ppp* *pp* *ppp*

Vla. *pp* *pp* *ppp* *ppp*

Vc. *pp* *pp* *ppp* *ppp*

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

p cant. Solo

div.

unis.

Solo

Fl. I
Ob. I
Cl. (A) 1, 2
Hns. 1, 2 (F)
I
S.
II
A. I, II
T. I, II
I
B.
II

pp niente
p dolce niente
p cantabile Word ov-er all, beau-ti-ful as the sky
p dolce Word ov-er all, beau-ti-ful as the sky, Beau-ti-ful that
p dolce Word ov-er all, Beau-ti-ful that
p dolce Word ov-er all, Beau-ti-ful that

(Solo) 3 3 **14** Word ov-er all, Beau-ti-ful that
I
Vns. I
II
Vla.
Vc.
D.B.

pp tutti niente
pp tutti niente
unis. niente
pp niente
pp niente
pp niente

I
S.
II
A. I, II
T. I, II
I
B.
II

Beau-ti-ful that war-must be ut-ter-ly lost, That
war and all its deeds of car-nage_must in time be ut-ter-ly lost, That the hands of the
that war must in time be ut-ter-ly lost, That
war and all its deeds of car-nage_must in time be ut-ter-ly lost, hat the hands of the
war must in time be ut-ter-ly lost, That
war must in time be ut-ter-ly lost, That

• About three quarters of the Sopranos to sing the lower part and one quarter the upper part.
•• About two thirds of the Basses to sing the lower part and one third the upper part.

Sop. Solo *pp*
Do - na,

I S: Death and Night soft-ly, wash a gain *pp*

II sis - ters Death and Night in - ces - sant - ly, soft - ly, wash again and ev - er a - gain *pp*

A. I. II Death and Night soft - ly, wash a - gain and ev - er a - gain *pp*

T. I. II sis - ters Death and Night in - ces - sant - ly, soft - ly, wash a - gain and ev - er a - gain, ever a - gain *pp*

I B. Death and Night soft - ly, wash a - gain *pp*

II Death and Night soft - ly, wash a - gain and ev - er a - gain *pp*

15

Sop. Solo *ppp*
do - na nobis pa - cem. Do - na, do - na no - bis pa - cem, pa - cem.

I S: } this soiled world. *pp*

II } this soiled world. *pp*

A. I. II this soiled world. *pp*

T. I. II this soiled world. *pp*

I B. } this soiled world. *pp*

II } this soiled world. *pp*

segue

IV DIRGE FOR TWO VETERANS

Moderato alla marcia ♩ = 80

Timp. *pp*
 Perc. *pp* S.D. *muffled* B.D. *pp*
 Sop. Solo
 Vc. *pizz. div.* *pp* *pp sub.*
 D.B. *pizz. div.* *pp* *pp sub.*

16

Cls.(A) 1.2 *a 2* *p cantabile* *p sost.*
 Bns. 1.2 *a 2* *p cantabile* *p sost.*
 Cbn.
 Hrs. 1.2 *pp sost.*
 Timp. *pp*
 Perc. *pp*
 Vla. *div.* *p sost.*
 Vc. *pp* *arco* *p sost.*
 D.B. *pp* *p sost.*

This page of a musical score contains the following parts and markings:

- Obs. 1.2:** Oboe part, mostly rests.
- Cl(A) 1.2:** Clarinet in A part, melodic line with dynamics *pp* and *p*.
- Bns. 1.2:** Bassoon part, melodic line with dynamics *pp* and *p*.
- Obn.:** Bassoon part, melodic line with dynamics *pp* and *p*.
- 1.2 Hns. (F) 3.4:** Horns in F part, melodic line with dynamics *pp* and *p*.
- Tps (B) 1.2:** Trumpets in B part, mostly rests.
- Tbns. 1.2:** Trombones part, mostly rests.
- B. Tbn. Tuba:** Bass Trombone/Tuba part, starting with a cue for Tuba and playing *pp*.
- Timp.:** Timpani part, playing a rhythmic pattern with dynamics *pp*.
- Perc.:** Percussion part, including S.D. (Snare Drum) and B.D. (Bass Drum) with dynamics *pp*.
- I whs. II:** Whistles part, mostly rests.
- Vla.:** Viola part, melodic line with dynamics *pp* and *non div.*
- Vc.:** Violin part, melodic line with dynamics *pp*, *unis.*, *div.*, and *unis.*
- D.B.:** Double Bass part, playing *pp* with *unis. arco* and *pizz.* markings.

17

a2

First system of musical notation. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment in treble and bass clefs, respectively. The fourth and fifth staves are piano accompaniment in bass and bass clefs, respectively. Dynamics include *p* and *pp*. The system concludes with a repeat sign.

Second system of musical notation, continuing from the first. It consists of five staves. Dynamics include *p*, *pp*, and *a2*. The system concludes with a repeat sign.

Third system of musical notation, consisting of two staves. The top staff is a piano accompaniment in bass clef, and the bottom staff is a piano accompaniment in bass clef. Dynamics include *pp*. The system concludes with a repeat sign.

17

Fourth system of musical notation, consisting of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment in treble and bass clefs, respectively. The fourth and fifth staves are piano accompaniment in bass and bass clefs, respectively. Dynamics include *p*, *pp*, *div.*, *unis.*, and *pizz.*. The system concludes with a repeat sign.

1.2 Fls. 3 a2 *p*

Obs. 1.2

Clas. (A) 1.2

Bns. 1.2

Cbn.

1.2 Hns. (F) 3.4 *p*

Tpts. (F) 1.2 *p*

Tbns. 1.2 *pp* *pp* *p* *p*

B. Tbn. Tuba *pp*

Timp.

Perc.

I Vns. arco

II arco

Vla. arco

Vc.

D. B.

Musical score for page 47, featuring multiple staves with piano and dynamic markings. The score is organized into three systems.

System 1 (Top):

- Staff 1: Treble clef, piano (*p*), then pianissimo (*pp*).
- Staff 2: Treble clef, piano (*p*), then pianissimo (*pp*).
- Staff 3: Treble clef, piano (*p*), then pianissimo (*pp*).
- Staff 4: Bass clef, piano (*p*), then pianissimo (*pp*).
- Staff 5: Bass clef, piano (*p*).

System 2 (Middle):

- Staff 1: Treble clef, piano (*p*), then pianissimo (*pp*).
- Staff 2: Treble clef, piano (*p*), then pianissimo (*pp*).
- Staff 3: Treble clef, pianissimo (*pp*), then piano (*p*).
- Staff 4: Bass clef, pianissimo (*pp*), then piano (*p*).
- Staff 5: Bass clef, pianissimo (*pp*), then piano (*p*).

System 3 (Bottom):

- Staff 1: Treble clef, piano (*p*), then pianissimo (*pp*).
- Staff 2: Treble clef, piano (*p*), then pianissimo (*pp*).
- Staff 3: Bass clef, piano (*p*), then pianissimo (*pp*).
- Staff 4: Bass clef, piano (*p*), then pianissimo (*pp*).
- Staff 5: Bass clef, piano (*p*), then pianissimo (*pp*).

Additional markings include:

- First ending bracket (1.) in the first system.
- Second ending bracket (2.) in the second system.
- Fourth ending bracket (4.) in the second system.
- Solo marking in the second system.
- Divisi (div.) markings in the third system.

18

1.2 Fls.
3
Obs. 1.2
Cis. (A) 1.2
1 Bns.
2

a2
pp
pp
Bn. 2 cue for Hn. 3
pp
pp

1.2 Hps. (F)
3.4
Timp.
S.D.

pp
pp
pp
pp

S.
A.
Chor.
T.
B.

The last sun - beam Light-ly falls from the fin - ished Sab - bath,

The last sun - beam Light-ly falls from the fin - ished Sab - bath,

p
p
p
p

18

I Vns.
II
Vla.
Vc.
D.B.

pp
pp

pp

pp

On the pave-ment here, and there be-yond it is look-ing Down a new-made dou-ble.

On the pave - ment there it is looking Down a new-made dou-ble.

On the pave-ment here, and there be-yond it is look-ing Down a new-made dou-ble

On the pave - ment there it is looking Down a new-made dou-ble

p

pp

arco unis.

pp

[pizz.]

pp

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various note values, rests, and dynamic markings such as *mf* and *f*. There are also some performance instructions like *7* and *4* written below the notes.

The second system of the musical score consists of three empty staves, likely reserved for a vocal line or another instrument.

The third system of the musical score consists of three empty staves, continuing the space for a vocal line or another instrument.

The fourth system of the musical score features piano accompaniment. It consists of two staves (treble and bass clef) with chords and triplets. The triplets are marked with a '3' and a bracket.

The fifth system of the musical score includes vocal lines and lyrics. The lyrics are:
 - cend - ing, Up from the East the sil - very round moon, Beau - ti-ful o - ver the house-tops,
 The system includes two staves (treble and bass clef) with musical notation and lyrics.

The sixth system of the musical score features piano accompaniment. It consists of two staves (treble and bass clef) with chords and triplets. The triplets are marked with a '3' and a bracket.

1.2
Fls.
3
Obs.
1.2
Cls.(A)
1.2
Bns.
1.2
Cbn.

Ob.2
pp
Hn.3
Hn.4
pp

1.2
Hns.
(F)
3.4
Tpts(Bb)
1.2
Tbns
1.2
B.Tbn.

pp
ppp

Timp.
Perc.

Tune: -

Harp

S.
A.
T.
B.

ghast - ly, phan - tom moon, Im - mense and si - lent
Im - mense and si - lent

pp
pp

I
Vns.
II
Vla.
Vc.
D.B.

unis. arco
unis. arco

First system of musical notation, featuring five staves. The top staff has a circled '20' above it. Dynamics include *pp* and *p*. There are various musical notations such as slurs, ties, and accidentals.

Second system of musical notation, featuring five staves. A circled '20' is present above the second staff. Dynamics include *pp* and *p*. The notation includes slurs and ties.

Third system of musical notation, featuring five staves. Dynamics include *pp* and *p*. The notation includes slurs and ties.

Fourth system of musical notation, featuring five staves. Dynamics include *pp* and *p*. The notation includes slurs and ties.

Fifth system of musical notation, featuring five staves. The first two staves have the word "moon." written below them. The third staff has the lyrics "Im - mense and si - lent moon." with notes underneath. Dynamics include *pp* and *p*.

Sixth system of musical notation, featuring five staves. A circled '20' is present above the top staff. Dynamics include *pp* and *p*. The notation includes slurs and ties. The bottom staff has the instruction "pizz." and "arco".

Take PICCOLO

a2

Hr. 4

Tuba

pp

pp

Tuba

pp

This system contains the first system of the score. It features woodwinds (Piccolo, Flute, Clarinet), brass (Horn 4, Tuba), and strings. The Piccolo part is marked 'Take PICCOLO'. The Flute and Clarinet parts have a '2' above them, indicating a second ending. The Horn 4 and Tuba parts have 'Hr. 4' and 'Tuba' written below them. The strings are marked 'pp' (pianissimo).

bu - gles, All the channels of the ci - ty streets they're flooding As with voi - ces and with

bu - gles, All the channels of the ci - ty streets they're flooding As with voi - ces and with

This system contains the vocal and piano accompaniment. The vocal line is written in two staves, with the lyrics 'bu - gles, All the channels of the ci - ty streets they're flooding As with voi - ces and with' written below. The piano accompaniment is written in two staves. The lyrics are repeated in the second staff. The piano part is marked 'p' (piano).

p

p

p

p pizz.

arco

p

This system contains the third system of the score. It features woodwinds, brass, and strings. The woodwinds and brass are marked 'p' (piano). The strings are marked 'p' and 'pizz.' (pizzicato). The strings are marked 'arco' (arco) in the final measure. The strings are marked 'p' (piano) in the final measure.

Fls. 1.2 *pp* *tr*

Picc. *p* *ff*

Obs. 1.2 *pp* *tr* *ff*

Cts. (A) 1.2 *pp* *ff*

Bns. 1.2 *pp* *ff*

Cbn. *pp* *ff*

1.2 Hns. (F) *pp* *ff*

3.4 *pp* *ff*

Tpts. (B) 1.2 *pp* *ff*

Tbns. 1.2 *pp* *ff*

B.Tbn. Tuba *pp* *ff*

Timp. *pp* *tr* *ff*

Perc. *pp* *Cym.* *ff* *B.D.*

S. *pp* *ff marc.*

A. *pp* *ff marc.*

T. *pp* *ff marc.*

B. *pp* *ff marc.*

tears. I hear the great drums pounding, And the

1. Vns. *pp* *ff*

2. Vns. *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

D.B. *pp* *ff* *sim.*

(21)

The first system of the score consists of seven staves. The top two staves feature a melodic line with frequent trills, indicated by 'tr' and wavy lines above the notes. The remaining five staves provide a complex harmonic and rhythmic accompaniment, including a bass line with a steady eighth-note pattern.

The second system continues the musical texture. A section labeled 'S.D.' (Small Drums) is introduced on the fifth staff, marked with a forte (*ff*) dynamic and a *cresc. molto* (crescendo molto) instruction. The music transitions from a rhythmic pattern to a more melodic line.

The third system contains vocal lines with lyrics. The lyrics are: "small drums—stea-dy—whir-ring, And eve-ry blow of the great convul-sive drums". The vocal parts are written in treble clef, and the drum accompaniment is in bass clef. The lyrics are aligned with the notes of the vocal lines.

The fourth system continues the complex rhythmic and harmonic accompaniment. It features dense chordal textures and intricate rhythmic patterns across all staves, maintaining the overall intensity of the piece.

1.2 Fls. *p* *a2*

3 *p*

Obs. 1.2 *p*

Cl. A 1.2 *pp*

Bns. 1.2 *p*

1.2 Hns. *p* *pp* *p*

3.4 *p* *p*

S. *pp* 3

A. *p*

T. *p*

B. *pp* 3

fa - - ther, they fell, Two vet-er-ans, son and fa-ther,

fore - most ranks of the fierce assault they fell, Two vet-er-ans, son and fa - ther,

fore - most ranks of the fierce assault they fell, Two vet-er-ans, son and fa - ther,

the fa - - ther, Two veter-ans, son and fa-ther,

I Vns. *p* *pizz.* *arco*

II *p* *pizz.* *arco*

Vla. *div.* *p*

Vc. *p*

D.B. *arco* *p*

1.2 Fls. *pp* *pp* *pp* *pp* *a2*

3

1.2 Obs. *pp* *pp* *pp* *pp* *a2*

1.2 Cls. *pp* *pp* *pp* *pp*

1.2 Bns. *pp* *pp* *pp* *pp*

Cbn. *pp* *pp* *pp* *pp*

1.2 Hns. *pp* *pp* *a2* *p*

3.4

1.2 Tpts. *pp* *pp* *a2* *p*

Tbn.1

Perc.

S. *pp* dropped to-ge-ther, {And the double grave a-waits them.

A. *pp* dropped to-ge-ther,

T. *pp* dropped to-ge-ther, {And the double grave a-waits them.

B. *pp* dropped to-ge-ther,

I Vns. *pp* arco *pp*

II Vns. *pp* pizz. arco *pp*

Vla. *pp* unis. *pp*

Vc. *pp* *pp*

D.B. *pp* *pp*

224

f *mf* *p* *sim.* *a2*

f *brillante* *3* *mf.* *sim.* *p*

SD. *poco f* *f* *3* *3* *3* B.D. *ff.* *p.*

Now near - er blow the bu - gles, And the drums strike more con - vul - sive, And the

Now near - er blow the bu - gles, And the drums strike more con - vul - sive, And the

f *p* *p* *p*

224 non div.

non div. *f* *sim.* *p*

non div. *f* *sim.* *p*

non div. *f* *sim.* *p*

Fls. 1.2 *p* Take PICCOLO

Picc.

Obs. 1.2 *pp* 2. *p*

Cl/A 1.2 *a2* *p* *ff*

Bns. 1.2 *p* *ff*

Cbn.

Hn. 1.2 *p* *ff*

3.4

Tpts. 1.2 *p* 3. *a2* 3. *f* *ff*

Tbns. 1.2 *p* 3. *f* *ff*

B.Tbn. Tba. *p* *f* *ff*

Perc. S.O. *pp* *ff*

Harp *ff*

S. *molto ff*
daylight o'er the pave-ment quite has fad-ed, { And the strong dead - march en -

A. *molto*
day - light fad - ed,

T. *molto*
day-light o'er the pave-ment quite has fad-ed, { And the strong dead - march en -

B. *molto ff*
day - light fad - ed,

I

Vis. *ff* *sost.*

II *ff* *sost.*

Vla. *ff*

Vcl. *ff* *sost.*

D.B. *p* *ff* *sost.*

ff sost.

23

Fls. 1,2
Picc.

Obs. 1,2

Cl. s./A 1,2

Bsn. 1,2

Cbn.

Hns. 1,2
3,4

Tpts. 1,2
3,4

Tbns. 1,2
3,4

B.Tbn. Tba.

Timp.

Perc.

Harp.

S.
- wraps me.

A.

T.

B.
- wraps me.

Detailed description: This block contains the musical score for measures 23 through 26. It includes staves for Flutes 1 and 2 (Piccolo), Oboes 1 and 2, Clarinets in A 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, 3, and 4, Trombones 1, 2, 3, and 4 (Tuba), Timpani, Percussion, Harp, and vocal parts for Soprano, Alto, Tenor, and Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff*, *f*, and *pp* are present. The harp part includes glissando markings. The vocal parts have lyrics: "wraps me."

23

I

Vis.

II

Vla.

Vlc.

D.B.

Detailed description: This block contains the musical score for measures 23 through 26 for the string section, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features rapid sixteenth-note passages, with the first violin part marked *sim.* (sforzando). The bass line provides a steady accompaniment.

Fls. 1.2 Picc. *fff* *a3*

Obs. 1.2 *fff*

Clis(A) 1.2 *fff*

Bns. 1.2 *fff*

Cbn. 1.2 *fff*

Hns. 1.2 *fff*

3.4

Tpts. 1.2 *fff marc.* *sim.*

3.4

Tbns. 12 *fff marc.* *sim.*

3.4

B.Tbn. *fff* *sim.*

Tba. *fff* *sim.*

Timp.

CYM.

Perc. S.D. *fff*

I.D. *fff*

B.D. *fff*

Harp. *gliss.*

8 *bassa* *gliss.*

Organ. *fff* *sim.*

Full, with Solo Tuba coupled

Red.

Vis. I *fff*

II *fff*

Vla. *fff*

Vic. *fff*

C.B. *fff*

Ficc. take Flute

This page of a musical score contains the following elements:

- Flute Part:** A single staff at the top right with the instruction "Ficc. take Flute".
- String Section:** Multiple staves for Violins (V1, V2), Violas (Va, Vb), Cellos (C1, C2), and Double Basses (Cb1, Cb2). The strings play a rhythmic pattern of eighth notes with accents.
- Woodwinds:** Staves for Clarinet in B-flat (Cl. Bb), Bassoon (Fg), and Contrabassoon (Cb). The woodwinds play a melodic line with accents and dynamic markings like *sim.* and *a2*.
- Percussion:** A section labeled "CYM." (Cymbal) with sub-staves for Snare Drum (S.D.), Tom Drum (T.D.), and Bass Drum (B.D.).
- Piano/Keyboard:** A grand staff at the bottom for the piano, showing a complex accompaniment with many sixteenth notes.
- Dynamic and Performance Markings:** Includes *ff* (fortissimo), *sim.* (sforzando), and *a2* (second attack).
- Rehearsal Markers:** Numbers 1.3 and 2.4 are placed above the woodwind and string staves to indicate specific measures.

1
Fls. *pp*

3
Bns. *pp*

Ctn. *p* *pp*

12
Hns. *pp*

3.4
Tpts. *p* *pp*

1.2
3.4
Tbns. *p* *pp*

1.2
3.4
B. Tbn. *p* *pp*

Tba. *p* *pp*

Timp. *p* *pp*

Harp *pp*

Organ *dim.* *p* *dim.* *pp*

24
I
Vis. *p* *pp*

II *pp*

Via. *pp* *div. a3* *pp*

Vlc. *pp* *unis.*

DB. *p* *pp* *pizz.*

1 Fl. *pp*

3 *pp*

Ob. 1 *pp* 1° Solo

Cl. 1,2 (A) *pp* 1°

Bns. 1,2 *pp* 2° *pp*

Hn. 1,2 *pp* 1° 2° *pp*

Harp

S. *pp* *molto legato* *pp* *molto legato* 3

A. *pp* *molto legato* In the east - ern sky *pp* *molto legato* up - buoy - ing, up - buoy -

T. The vast phan - tom

B. *pp* *molto legato* 3 The sor - row - ful

I. *pp* 3

Vis. II 3

Vla. *pp*

Vic. *pp*

D.B. *pp*

25

1 Fls.
3
Ob. 1.
Cls. 1.2 (A)
Bns. 1.2

pp
pp
pp
pp
pp

1.2 Hrs.
3
Tbns. 1.2
B. Tbn.
Tba.

pp

Harp.

S.
A.
T.
B.

mo - ther's large trans - par - ent
- lum - ined, moves il - lum - ined, 'Tis some
- ing, The phan - tom moves il - lum - ined,
ppp
'Tis - some mo - ther's large trans - par - ent

25

I
Vis.
II
Via.
Vlc.
C.B.

unis
arco *pizz.* *arco* *pizz.*

1
Fls.

3

Ob. 1.

Cls. 1.2
(A)

Bns. 1.2

1.2
Hns.

3.4

Tpts. 1.2

Tbns. 1.2

B.Tbn.

Harp

5.

A.
face, ——— In heaven_ bright - er

mo - ther's_ large trans - - par - ent face, In heaven_

T.
'Tis some mo - ther's large trans - par - ent face, ———

B.
face, In heaven_ bright - er grow - ing_

1
Vls.

II

Vla.

Vcl.
div.

D.B.
arco
pizz.
arco

1.2
Fls. *pp*

3

Obs. 1.2 *pp*

Clas. 1.2 (A) *pp*

Bns. 1.2 *pp* 2^o *pp*

Cbn. *ppp*

1.3
Hns. 1. *pp* 2.4. *pp*

2.4. *pp*

Tpts. 1.2 *ppp* 1 Solo *pp*

Tbrs. 1.2 *ppp* 1 Solo *pp*

B. Tbn. *ppp*

Timp *ppp*

Harp. *ppp*

S. *pp* grow - ing.

A. bright - er grow - ing.

T. In heaven bright - er grow - ing.

B. *pp* in heaven bright - er grow - ing.

I *pp*

Vi. *pp*

II *pp*

Vla. *pp*

Vlc. *pp* *unis.*

C.B. *pp*

26

C1. 1 (A)
 Bns. 1.2
 Hns. 1.2 3.4
 Tpts. 1.2
 Tbns. 1.2
 Timp.

p
 HORN 3 *pp*
pp
 3 *pp*
 1 Solo *pp*
pp
pp
 Timp. *pp*

S.
 A.
 T.
 B.

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

0 strong dead - march you please me! 0 moon immense with your

26

Vs. I
 Vs. II
 Vla.
 Vcl.
 D.B.

p cantabile
p cantabile
pizz.
pizz.
pizz.
p
p
p
arco

Obs. 1,2

1. *p*

Cls. 1,2 (A)

Bns. 1,2

Hrs. 1,2

a2
pp

Tpts. 1,2

S.

A.

T.

B.

p

p

p

p

I

Vis.

II

Vla.

Vlc.

D.B.

mf

pp

mf

pp

pizz.

Cue for Fl. 2

1.2 Fls. *p*

3 Fls. *p*

Cl. 1.2 (A) *p*

Bns. 1.2 *p*

1.2 Hn. *p*

3.4 Hn. *p*

Tpt. 1. *pp*

S. *p*
bu - ri - al! The

A. *p*
The

T. *p*
The

B. *pp*
What I have I al - so give you.

1 Vls. *pp* *div.* *p* *unis.*

II Vls. *pp*

Via. *arco* *pp*

Vic. *arco* *pp*

D.B. *pp* *pizz.* *p*

1.2 Fls. *p* *mp*

3 Ob. 1 *p* *mf*

1.2 Cls. 1.2 (A) *p*

Bns. 1.2 *p*

1.2 Hns. *p* *pp*

3.4 Tpls. 1.2 *pp*

Perc. S.D. *pp*

S. { moon gives you light, And the bu-gles and the drums give you mu - sic, _____

A. _____

T. moon _____ And the mu - sic, _____

B. *p* _____

The moon _____ gives you light, _____ And the bu - gles_ give you mu - sic,

I Vis. _____

II _____

Vla. _____

Vlc. _____

D.B. _____

27 **Largamente** a tempo

Musical score for woodwinds, strings, and voice. The score includes parts for Flute 1, Oboe 1, Clarinet 1 & 2 (A), Bassoon 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, and Bass. The woodwinds and strings play a melodic line starting with a *pp* dynamic. The bass part includes the lyrics: "And my heart, O my sol - diers, my vet - erans,". The score is marked **Largamente** and *a tempo*.

And my heart, O my sol - diers, my vet - erans,

27 **Largamente** a tempo

Musical score for strings and double bass. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a melodic line starting with a *pp* dynamic. The double bass part includes the lyrics: "And my heart, O my sol - diers, my vet - erans,". The score is marked **Largamente** and *a tempo*. Performance instructions include *pizz.*, *arco*, and *pizz.*.

This page of a musical score includes the following parts and markings:

- Flutes (Fls.):** 1.2 and 3. Partials: *pp*, *pp*, *pp*. Includes a triplet of eighth notes.
- Oboes (Obs.):** 1.2. Partials: *pp*, *pp*. Includes a second octave marking (*a2*).
- Clarinets (Cls.):** 1.2 (A). Partials: *pp*, *pp*. Includes a second octave marking (*a2*) and a triplet of eighth notes.
- Bassoons (Bns.):** 1.2. Partials: *pp*, *pp*.
- Horns (Hns.):** 1.2 and 3.4. Partials: *pp*, *pp*, *p*. Includes a third octave marking (*Hn.3*).
- Vocalists (S., A., T., B.):** Partials: *p*, *p*, *p*. Includes the lyrics "My heart".
- Violins (Vis.):** I and II. Partials: *pp*, *pp*.
- Violas (Vics.):** Partials: *pp*, *pp*. Includes a triplet of eighth notes.
- Double Bass (D.B.):** Partials: *pp*, *pp*.

Tempo markings: *Poco rit.* and *a tempo*.



cantabile

Cl. 2 (A)
Bns. 1, 2

Tbn. 1, 2

Timp.

Perc.

S.D.
B.D.

S.
A.
T.
B.

gives you love.



Vla.
Vcl.
D.B.

div. pizz.
unis.

1,2
Fls.

3

Ob. 1

Cls. 1,2
(A)

Brs. 1,2

Cbn.

1°
p

pp

1,2
Hns.

3,4

p

pp

I
Vls.

II

Vla.

Vcl.

Cb.

p

pp

pp

pp

pp

This musical score page, numbered 80, features a variety of orchestral instruments. The top section includes Flutes (Fls. 1.2), Oboes (Obs. 1.2), Clarinets (Cls. 1.2 (A)), Bassoons (Bns. 1.2), and Contrabass (Cbn.). The middle section contains Horns (Hns. 1.2 and 3.4), Timpani (Timp.), and Percussion (Perc. S.D.). The bottom section is for the String section, with Violins I (Vis. I), Violins II (Vis. II), Viola (Va.), Violoncello (Vic.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a common time signature. Dynamics are marked with *pp* (pianissimo) and *p* (piano). Performance instructions include *a2* (second ending), *2^o Solo*, *cantabile*, *div.* (divisi), *pizz.* (pizzicato), and *arco* (arco). A first ending bracket is present in the Bassoon part.

29

Cls. 1.2 (A)

Bns. 1.2

Cbn.

1.2 Hn.

3.4 Hn.

Tbns. 1.2

B. Tbn. Tbn.

Timp.

Perc.

1 Vln.

2 Vln.

Vla.

Vlc.

D.B.

1^o

2^o Solo

pp

p

pp

p

pp

pizz.

arco

S.D.

Cls. 1.2 (A) Change to B^b

Bns. 1.2

Cbn.

1.2 Hns.

3.4

Tbns. 1.2 *1^o Solo* *pp*

B.Tbn. *B.Tbn. Solo* *pp*

TimP.

Perc. *S.D.* *pp* *B.D.* *pp*

sul G

I Vis.

II

Vla. *div.* *p* *unis. pizz.* *pp*

Vcl. *pizz.* *pp*

D.B. *pizz.* *pp*

This page of a musical score contains the following elements:

- Woodwinds:** Clarinets 1 & 2 (A), Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, and Trumpets 3 & 4.
- Brass:** Trombones 1 & 2 (with a 1st solo), Baritone Trombone (with a solo), and Tuba.
- Strings:** Violins I and II, Viola, Violoncello, and Double Bass.
- Percussion:** Snare Drum (S.D.) and Bass Drum (B.D.).

The score includes various dynamics such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano), as well as performance instructions like *sul G*, *div.*, *unis. pizz.*, and *pizz.*. A key signature change to B-flat is indicated at the top right.

The image shows a page of musical notation with five systems of staves. Each system consists of two treble clef staves and two bass clef staves. The notation includes rests, notes, and performance instructions. A star symbol (*) is placed above the first staff of the first system. The word "unis." is written above the second staff of the fourth system, and the word "arco" is written above the third and fourth staves of the fourth system. The notation is arranged in a standard musical score format with a double bar line at the end of each system.

* This bar to be played only when No.4 is performed separately.

V

L'istesso tempo

Timp. *ppp* *ppp* *p* *ppp*

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

Baritone solo *p parlando*
 The An - gel of Death has been a-broad _____ throughout the land, _____ you may almost hear.

Vlc. *pizz.* *ppp* *ppp*

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



Timp. *ppp* *p* *ppp* *tutti*

Perc. B.D. *ppp*

Bar. solo
 _____ the beating of his wings, _____ There is no one, as of old, _____ to sprinkle with blood the

Vlc. *arco* *ppp*

D.B. *arco* *ppp*

1,2
Fls.
3
Obs. 1,2
Cls. 1,2
(B \flat)
Bns. 1,2
Cbn.

Musical staves for Flutes (1,2), Oboes (1,2), Clarinets (1,2 in B-flat), Bassoons (1,2), and Contrabass. The staves contain rests and a fermata at the beginning of the first measure.

Hns. 1,3
2,4
Tpts. 1,2
Tbns. 1,2
B. Tbn.
Tba.
Timp.
Perc.

Musical staves for Horns (1,3 and 2,4), Trumpets (1,2), Trombones (1,2), Baritone Trombone, Tuba, Timpani, and Percussion. The staves contain rests and a fermata at the beginning of the first measure.

Bar. solo
senza misura *a tempo*
lin-tel and the two side-posts of our doors, that he may spare and pass

Baritone solo staff with lyrics: "lin-tel and the two side-posts of our doors, that he may spare and pass". The tempo markings "senza misura" and "a tempo" are placed above the staff.

S.
A.
T.
B.

Musical staves for Soprano, Alto, Tenor, and Bass. The staves contain rests and a fermata at the beginning of the first measure.

I
Vis.
II
Via.
Vic.
D. B.

Musical staves for Violins (I, II), Viola, Violoncello, and Double Bass. The staves contain rests and a fermata at the beginning of the first measure, with some notes in the lower staves.

30 ♩ = 72

Musical score for woodwinds, brass, and vocal soloists. The score includes staves for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bns.), Contrabassoon (Cbn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Baritone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), and Solo voices (Soprano solo, Bar. solo, S., A., T., B.). The score features dynamic markings such as *ff* and *p*, and includes lyrics for the vocal soloists: "Do - na, do - na".

30 ♩ = 72

Musical score for string ensemble (Violins I and II, Viola, Violoncello, Double Bass). The score includes dynamic markings such as *ff*, *sim.*, *arco*, and *pizz.*.

First system of musical notation, consisting of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The lower four staves are piano accompaniment, with the bottom-most staff in bass clef. The system contains several measures of music with various note values and rests.

Second system of musical notation, consisting of five staves. It continues the vocal and piano parts from the first system. The piano accompaniment features complex chordal textures and melodic lines.

Third system of musical notation, consisting of five staves. The piano accompaniment continues with intricate patterns. The vocal line is mostly silent in this system.

Fourth system of musical notation, consisting of five staves. The vocal line begins with the lyrics "Do - na, do - na". The piano accompaniment provides harmonic support.

Fifth system of musical notation, consisting of five staves. The vocal line continues with the lyrics "no - bis pa - - cem." repeated. The piano accompaniment features dynamic markings such as *p* and *pp*.

Sixth system of musical notation, consisting of five staves. This system features a prominent piano accompaniment with rapid sixteenth-note passages in the upper staves, marked with *fff* and *p*. The vocal line is silent.

Timp.

Sop. solo

niente

p *p* *pp*

no - bis pa - - - cem, pa - - - cem.

Vlc.

pp *pp*

D.B.

pp *pp*



34 Poco animato (♩ = 88)

Cl. 1.2 (B♭)

Bns. 1.2

Hrs. 1.2

S.

A.

T.

B.

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

We looked for peace, but no good came;

We looked for peace, but no good

34 Poco animato (♩ = 88)

Va.

Vlc.

D.B.

pp

1 Fls. *f* ¹⁰

3 Fls. *f*

Obs. 1.2 *a2* *p*

Cls. 1.2 (B \flat) *p* *a2*

Bns. 1.2 *f*

Cbn. *pp*

1.2 Hns. *f* *p*

3.4 Hns. *f* *p*

Tpts. 1.2 *con sord.* *p*

B. Tbn. *pp*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

and for a time of health, and be - hold trouble! The snorting of his

came; and for a time of health, and be - hold trouble! The

I. *pizz.* *f*

II. *p*

Vla. *p*

Vic. *p*

D. B. *p*

a3
 (32)

Fls. 1,2
 Obs. 1,2
 Cts. 1,2 (B♭)
 Bns. 1,2
 Cbn

Hns. 1,2
 3,4
 Tpts. 1,2
 3,4
 Tbn. 1,2
 B. Tbn. Tuba
 Perc. CYM.

S.
 A.
 T.
 B.

horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones;

snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his

I
 Vis.
 II
 Via.
 Vic.
 D.B.

arco

dizz

arco

Fls. 1,2, 3. *1.3* *a3* *mf* *p*

Obs. 1,2 *a2* *mf* *p*

Cls. 1,2 (B♭) *f* *mf* *p* *pp*

Brs. 1,2 *mf* *p*

Cbn. *f* *p*

Hrs. 1,2 *f* *p* *pp* *f* Hrs. 3,4

Tpts. 1,2 *a2* *f* *pp*

Tbns. 1,2 *a2* *f* *pp*

B.Tbn. Tba *pp*

S. *p* *pp*
for they are come, and have de - voured the land and those that dwell there-in. The

A. *p* *pp*

T. *p*
strong ones; for they are come, and have de - voured the land and those that dwell there-in.

B. *p*

Vis. I *f* *mf* *p*

Vis. II *f* *mf* *p*

Vla. *mf* *p*

Vic. *mf* *p*

D.B. *mf* *p*

Fls. 1, 2, 3

Obs. 1, 2

Cls. 1, 2 (B \flat)

Bns. 1, 2

Cbn.

Fls. 1, 2, 3: Flute parts with rests. Obs. 1, 2: Oboe parts with rests and a final note marked *a2* and *p*. Cls. 1, 2 (B \flat): Clarinet parts with melodic lines. Bns. 1, 2: Bassoon parts with melodic lines and a *p* dynamic marking. Cbn.: Contrabassoon part with rests.

Hns. 1, 2, 3, 4

Tpls. 1, 2

Tbns 1, 2

B. Tbn. Tba.

Hns. 1, 2, 3, 4: Horn parts with melodic lines and first/second endings. Tpls. 1, 2: Trumpet parts with rests. Tbns 1, 2: Trombone parts with rests. B. Tbn. Tba.: Bass Trombone and Tuba parts with rests.

S.

A.

T.

B.

har - vest is past, the sum - mer is end - ed, and

The har - vest is past, the sum - mer is end - ed,

S.: Soprano vocal line with lyrics. A.: Alto vocal line with lyrics. T.: Tenor vocal line with lyrics and *pp* dynamic marking. B.: Bass vocal line with lyrics and *pp* dynamic marking.

I

VI.

II

Vla.

Vlc.

D.B.

I: Violin I part with rests. VI.: Violin II part with rests. II: Viola part with rests. Vla.: Viola part with melodic lines. Vlc.: Violoncello part with melodic lines. D.B.: Double Bass part with rests.

33

33

a3

f

p

1.3 a2

fp

f

we are not saved. Is there no balm in Gil - ead? Is there no phy -

and we are not saved. Is there no balm in Gil - ead? Is there

f

ff

f

ff

f

ff

f

ff

f

ff

33

pizz.

arco

pizz.

arco

p

f

f

1.2
Fls.
3

Obs. 1.2

Cls. 1.2
(Bb)

Bns. 1.2

Cbn.

Hns.
1.2
3.4

Tpts. 1.2
mutes off

Tbns. 1.2
mutes off

Tbu.

S.
- sic - ian there? Why then is not the health of the daugh - ter of my peo -

A.
no phys - ic - ian there? Why then is not the health of the daugh - ter of my

T.
no phys - ic - ian there? Why then is not the health of the daugh - ter of my

B.
no phys - ic - ian there? Why then is not the health of the daugh - ter of my

I
Vis.
II

Via.

Vlc.
non div.

D.B.
pp

Dynamics: *p*, *pp*, *f*

Performance instructions: *mutes off*, *non div.*

34 $\text{♩} = \text{♩}$

Bn.1 *pp*

Hns. 1, 2, 4

Bar. Solo *p*
O man greatly be -

S. *pp*
- ple re - cov - ered?

A. *pp*

T. *pp*
peo - ple re - cov - ered?

B. *pp*

34 $\text{♩} = \text{♩}$

I. *pp*

II. *ppp*

Vla. *ppp*

Vic. *ppp*
SUL C

D.B. *ppp*

Ems. 1, 2 *pp*

Cbn. *pp*
Tuba

Hns. 1, 2 *pp*
Soli
senza sord.

Tbn. 1, 2 *pp*

B. Tbn. Tbn. *pp*

Bar. Solo
loved, fear not, peace be un-to thee, be strong,

Vla. *div. fp*

Vic. *div. fp*

D.B. *pp*
Cbn. cue *pp* *fp*

Bns. 1,2
Cbn.
Hrs. 1,2
Tbn. 1,2
B. Tbn.
Tba.
Organ

Bar. Solo
I
VI
II
Vla.
Vcl.
D.B.

senza misura (not too slow)

yea, be strong. The glory of this latter house shall be greater than the former,

Org.
Bar. Solo
I
VI
II
Vla.
Vcl.
D.B.

Andante $\text{♩} = 60$

Ped. 16 & 8

And in this place will I give peace.

ppp cantabile

35

Org.

I.

VI.

II.

Vla.

Vcl.

D.B.

cantabile

pp div.

ppp

pp

ppp

(*f*)

I.

VI.

II.

Vla.

Vcl.

D.B.

cantabile

pp

cantabile

pp

div.

I.

VI.

II.

Vla.

Vcl.

D.B.

cantabile

mp

ppp

ppp

ppp

unis

ppp

36

1,2 Fls.

3

Cls. 1,2 (B)

Bns. 1,2

1, 2 Hns.

3, 4

Org.

Swell gamba

S.

A.

T.

B.

molto sostenuto
p

Na - tion shall not lift up a sword a - gainst na - tion,

36

I. Vn.

II. Vn.

Vla.

Vlc.

Q.B.

1^o *pp* 2^o

(Hr. 6^o) *pp* *pp* *pp*

Gl. soft diap. Swell *pp*

SOP. 2^o only *pp*
And none shall

TENOR. *p molto sostenuto*
And none shall make them a - fraid, nei - ther shall

BASS 1^o only *pp*
nei - ther shall they learn war an - y more. And none shall

div. *pp* *cantabile* *unis.* *pp* *cantabile* *pp*

37

1,2 Fls. Take Piccolo

3 Ob. 1 1° cantabile mp

Cls. 1,2 (Bb) 2° pp

Bsn. 1,2 1° pp

Hns. 1,2 4° pp Hn. 4°

Org. p

S. *pp* 1° Mer - cy.

A. *molto sostenuto* Mer - cy and truth are met - to - ge - ther,

T. the sword go through their land. *pp* Mer - cy and truth are met - to -

B. make them a - fraid.

37

I Vln. *mp*

II Vln. *pp*

Vla. 3 *mp*

Vlc. *pp*

D.B.

Fls. 1.2 *a2* *mp* *cantabile*

Ob. 1 *mp* *cantabile*

Cls. 1.2 (B♭) *pp*

Bns. 1.2 *pp* *a2*

Hns. 1.2 *pp* *Hn. 2°*

Hns. 3.4 *pp*

Org.

S. right - eous - ness and peace. *SOP. 1.2 unis. p molto sostenuto*
Truth shall spring out of the

A. right - eousness and peace have kissed each o - ther. *p sost.*
Truth shall spring out of the

T. ge - ther, right - eous-ness and peace have kissed each o - ther. *p sost.*

B. *BASS 2 only* Peace and truth shall spring out. *12 unis. sost.*

I *mp*

II *pp*

Vla. *pp*

Vcl. *pp*

D.B.

Musical score for various instruments and voices. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Bass Trombone, Soprano, Alto, Tenor, Bass, Violins, Violas, Violas, and Double Bass.

Instrumental parts:

- Fls. 1, 2
- Obs. 1, 2
- Cls. 1, 2 (B♭)
- Bns. 1, 2
- Cbn.
- Hns. 1, 2
- Hns. 3, 4
- Tpts. 1, 2
- Tbns. 1, 2
- B. Tbn.
- Violins I & II
- Viola I & II
- Double Bass

Vocal parts and lyrics:

- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)

Lyrics for the vocal parts:

earth; and right - eous - ness shall look down from heaven.

Right - eous - ness shall look down from heaven.

of the earth; and right - eous - ness shall look down from

Performance markings:

- cresc.*
- pp*
- p cresc.*
- p*
- senza sord.*
- pp*
- pp*
- pp*
- cresc.*
- pp*
- pizz.*
- p*
- arco*

8 *sim.*

Fls. 1,2

Picc.

Obs. 1,2

Cls. 1,2 (Bb)

Bns. 1,2

Cbn.

1,2

Hns. *mf*

3,4

Tpts. 1,2

Tbns. 1,2

B. Tbn.

Tri.

Perc. *f* Glock.

Harp. *f* *gliss.*

Org. *Chorff 8.4.2 p* *sim.* *sim.*

S. *brillante*

A. *f brillante* pen to me the gates of right - eous - ness, I will

T. *brillante*

B. *f* pen to me the gates of right - eous - ness, I will

heaven... *Poco Animato*

8 *pizz.*

Vis. I *f* *pizz. f*

Vis. II *f* *pizz. f*

Va. *f*

Vc. *f* *pizz.*

DB. *f*

Poco animato

Fls. 1,2
 Picc.
 Obs. 1,2
 Cls. 1,2 (Bb)
 Bns. 1,2
 Cbn.
 1,2 Hns.
 3,4
 Tpts. 1,2
 Tbns. 1,2
 B. Tbn.
 Tba.
 Timp.
 Perc. CYM.
 Harp
 Org.
 S.
 A.
 T.
 B.
 1 Vln.
 2 Vln.
 Vla.
 Vcl.
 D.B.

8
 38
 a2
 sf
 8
 p
 f
 Hns. 3,4
 p
 TUBA
 CYM.
 go in - to them.
 go in - to them. Let all the
 p *ma pesante*
 38 Let all the na - tions be ga - thered to - ge -
 arco
 arco
 p
 sim.
 p
 p
 p
 p
 f
 p
 p
 f
 p
 p
 f
 p
 p
 p
 f
 p

Fls. 1,2 *sim.*

Picc. *sim.*

Obs. 1,2 *sim.*

Clars. 1,2 (B♭) *sim.*

Bns. 1,2 *mf*

Cbn. *p* *f*

This section contains the staves for Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2 (B-flat), Bassoons 1 & 2, and Contrabassoon. The woodwinds are marked *sim.* (sforzando). The bassoons are marked *mf*. The contrabassoon has dynamic markings *p* and *f*.

1,2 Hns. *f* *p* *f* Hns. a2 *mf*

3,4 *f* *p* *f* *mf*

Tpts. 1,2 *f* *a2* *p* *f*

Tbns. 1,2 *f*

B. Tbn. *p* *f* *p*

Tba. *p* *f* *p*

This section contains the staves for Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Baritone Trombone, and Tuba. Dynamics include *f*, *p*, *a2*, and *mf*.

Timp. *p* *f* *p*

Perc. S.D. *normale* *p* *f* *p* *f*

This section contains the staves for Timpani and Snare Drum (S.D.). The snare drum is marked *normale* with dynamics *p* and *f*.

S. *mf pesante* *f*

A. *mf* *And pesante* let the peo - ple be as - sem - bled ; *f*

T. na - tions be as - sem - bled ; *mf pesante* and

B. ther.

This section contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "let the people be assembled; nations be assembled; and ther."

I. Vls. *p* *f*

II. *p* *f*

Vla. *p* *f*

Vic. *mf* *f* *mf*

D.B. *mf* *f* *mf*

This section contains the staves for Violins I & II, Viola, Violoncello (Vic.), and Double Bass (D.B.). Dynamics include *p*, *f*, *mf*, and *f*.

Fls. 1,2
Picc.
Obs. 1,2
Cls. 1,2 (Bb)
Bns. 1,2
Cbn.
1,2
Hns.
3,4
Tpts. 1,2
Tbns. 1,2
B. Tbn.
Tba.
Timp.
Perc.
S.
A.
T.
B.
I.
Vis.
II
Vla.
Vlc.
D.B.

p *pp* *f* *mf* *cresc.*

S.D.

Tuba cue

and let them hear, And it shall
mf *cresc.*

let them hear, and say, it is the truth, *mf* *cresc.*

And it shall come,

Fls. 1,2
Picc.
Obs. 1,2
Cls. 1,2 (B♭)
Brs. 1,2
Cbn.
1,2 Hns.
3,4 Hns.
Tpls. 1,2
Tbns. 1,2
B. Tbn.
Tbn.
Timp.
Perc.: S.D. CYM.
S.
A.
T. *p cresc.*
B.
1.
Vis.
II
Via.
Vic.
D.B.

come, that I will ga - ther all na - tions and tongues.
I will ga - ther all na - tions and tongues.
that I will ga - ther all na - tions. And they shall

39

sim.

Fls. 1,2

Picc.

Obs. 1,2

Cls. 1,2 (Bb)

Bn. 2

Cbn.

1,2 Hns.

3,4

Tpts. 1,2

B.Tbn. Tuba

S.

A.

T.

B.

I

Vls. II

Via.

Vic.

D.B.

And they shall come and see my glo ry. And I will

And they shall come and see my glo - - - ry. I will

And they shall come and see my glo - - - ry. I will

come and see my glo - ry. And I will set a sign

Fls. 1,2 *sim.*

Picc. *sim.*

Obs. 1,2 *sim.*

Cls. 1,2 (B \flat) *sim.*

Bns. 1,2 *a2*

Cbn. *f*

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tbns. 1,2

B. Tbn. Tba.

Org. *Gt. to 15th.* *f* *sim.*

Ped. *sim.*

S. *f*

A. *f*

T. *f*

B. *f*

— a - mong them; and they shall de - clare my glo - - ry,

I

Vls. I

Vls. II

Vla. *unis.*

Vic. *f*

D.B. *f*

Fls. 1, 2
Picc.
Obs. 1, 2
Cls. 1, 2 (B♭)
Bns. 1, 2
Cbn.
1, 2 Hns.
3, 4
Tpts. 1, 2
Tbns. 1, 2
B. Tbn. Tuba
Timp.
Perc.
Org.
S.
A.
T.
B.
I. Vls.
III.
Va.
Vlc.
D.B.

make, shall re - main be - fore me, so shall your
make, shall re - main be - fore me, so shall your
so

ff
f
a2
f marc.
a2
Solo
Solo
ff
f
ff
f
f
f
f
f
ff
ff
f
ff
ff
ff
f
ff
f

Fls. 1,2
 Picc.
 Obs. 1,2
 Cls. 1,2 (B♭)
 Bns. 1,2
 Hrs. 1,2 / 3,4
 Tpts. 1,2
 Tbn. 1,2

S.
 A.
 T.
 B.

seed and your name re - main for ev - er, re - main
 shall your seed and your name re - main for ev - er,

I
 Vs.
 II
 Vla.
 Vc.
 DB.

sim.

Fls. 1,2

Picc.

Obs. 1,2

Clas. 1,2 (B♭)

Bns. 1,2

Cbn.

1,2

Hns. 3,4

Tpts. 1,2

Tbns. 1,2

B. Tbn. Tba.

S.

A.

T.

B.

I

Vis. I

II

Va.

Vc.

D.B.

for ev - er, re - main for ev - er, for ev - er.

for ev - er, re - main for ev - er, for ev - er.

re - main for ev - er, for ev - er, for ev - er.

41 ♩ = ♩ ma animato

Fls. 1,2
Picc.
Obs. 1,2
Cls. 1,2 (B♭)
Bns. 1,2
Cbn.

1,2
Hns.
3,4
Tpts. 1,2
Tbns. 1,2
B. Tbn.
Tuba

Timp.
Perc.
Glock.
Bells.
Org.

S.
A.
T.
B.

41 ♩ = ♩ ma animato

I
Vis.
II
Via.
Vc.
D.B.

sim.

The first system of the musical score consists of seven staves. The top two staves are vocal lines with lyrics. The middle three staves are instrumental accompaniment. The bottom two staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *sim.* and *mf*.

The second system continues the instrumental and piano accompaniment from the first system. It features the same seven-staff structure with various musical notations and dynamic markings.

The third system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "good - will toward men, and on earth peace, Glo - ry to God in the high - est, Glo - ry to God in the high - est,". The score includes dynamic markings like *mf* and *con fuoco*.

The fourth system features instrumental and piano accompaniment. It includes various musical notations and dynamic markings, with *sim.* appearing at the end of the system.

Fls. 1,2

Picc.

Obs. 1,2

Cls. 1,2 (B♭)

Bns. 1,2

Cbn.

1,2 Hns.

3,4

Tpts. 1,2

Tbns. 1,2

B. Tbn. Tuba

Tuba

Timp.

Perc.

Glock.

Bells

Org.

S.

A.

T.

B.

I

Vis.

II

Vla.

Vic.

D. B.

and on earth peace, good-will toward men, to

- est, and on earth peace, good-will toward men, to

and on earth peace, Glo - ry to

Fls. 1,2

Picc.

Obs. 1,2

Clis. 1,2 (B♭)

Bns. 1,2

Cbn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tbns. 1,2

B. Tbn. Tubá.

Timp.

Perc.

Glock.

Bells

Org.

S.

A.

T.

B.

Vls. I

Vls. II

Vla.

Vic.

D.B.

f *sim* *a2* *ff*

God in the high - est.

God in the high - est.

f *sim* *ff*

The first system of the musical score consists of ten staves. The top four staves are vocal parts, each with a key signature of two flats and a common time signature. The fifth staff is the bass line, featuring a tuba part starting in the third measure. The sixth and seventh staves are piano accompaniment. The eighth and ninth staves are additional vocal parts. The tenth staff is a bass line. The music is characterized by sustained notes and a steady rhythmic accompaniment.

- - - ry to God in the high - - - est, —

The second system of the musical score continues the composition with ten staves. It features vocal parts and instrumental accompaniment. The key signature remains two flats and the time signature is common time. The music includes dynamic markings such as *sim.* (simile) and *ff* (fortissimo). The vocal parts continue with sustained notes, and the instrumental parts provide a consistent accompaniment.

This page of a musical score contains the following parts and markings:

- Woodwinds:** Fls. 1,2; Picc.; Obs. 1,2; Cls. 1,2 (B♭); Bns. 1,2; Cbn. (Contra Bassoon); Hns. 1,2 and 3,4 (Horns); Tpts. 1,2 (Trumpets); Tbn. 1,2 (Tenors); B. Tbn. Tuba; Glock. (Glockenspiel); Bells.
- Keyboard:** Harp.
- Strings:** S. (Violins); A. (Violas); T. (Violas); B. (Cellos/Basses); Vls. I and II (Violins); Via. (Viola); Vle. (Violoncello); D.B. (Double Bass).
- Vocals:** S. (Soprano); A. (Alto); T. (Tenor); B. (Bass).
- Lyrics:** and on earth peace, and peace, Gio ry to
- Performance Markings:** *ff* (fortissimo), *a2* (second octave), *f* (forte), *lsec.* (lento), *pizz.* (pizzicato), *arco* (arco), *8z.* (8va).

Fls. 1,2
 Picc.
 Obs. 1,2
 Cls. 1,2 (B♭)
 Bns. 1,2
 Cbn.

1,2
 Hns.
 3,4
 Tpts. 1,2
 Tbns. 1,2
 B. Tbn.
 Tuba
 Bells.

Org.
 Ped.

Gl. to 15th Coupled to full Sw.

S.
 A.
 T.
 B.

Good - will - good -

God in the high - - est, Good - will, good -

I
 Vis.
 II
 Via
 Vic.
 D.B.

Largamente

Fls. 1,2

Picc.

Obs. 1,2

Cl. 1,2 (B \flat)

Bns. 1,2

Cbn.

1,2 Hns.

3,4

1,2 Tpts.

3,4

1,2 Tbns.

3,4

B.Tbn. Tuba

Timp

Perc. CYM. *mf assia*

Org. Full organ with solo Tuba coupled

S. - will, good - will toward men, -

A. - will, good - will toward men, -

T. - will, good - will toward men, -

B. - will, good - will toward men, -

I 8

Vis. non div. *fff*

II

Va. *fff*

Vlc. *fff*

D.B. *fff*

Largamente

Fls. 1,2

Picc.

Oboe 1,2

Clars. 1,2 (B♭)

Bsns. 1,2

Cbn.

1,2 Hns

3,4

1,2 Tpts.

3,4

1,2 Tbns.

3,4

B. Tbn. Tuba

Timp.

Perc. CYM.

Glock.

Harp

Org.

S. good - - - will toward men.

A.

T. good - - - will toward men.

B.

1 Vis.

II

Vla.

Vlc.

D.B.

Fls. 1.2
 Picc.
 Obs. 1.2
 Cls. 1.2 (B \flat)
 Bns. 1.2
 Cbn.
 Hns. 1.2 3.4
 Tpts. 1.2 3.4
 Tbns. 1.2 3.4
 B. Tbn. Tuba
 Timp.
 Cym.
 Glock.
 Hp.
 Org.
 S
 A
 T
 B
 Vns. I II
 Vla.
 Vc.
 D.B.

Good will toward men,
 Good will toward men,

44

rit.

Fls. 1,2
Picc.
Obs. 1,2
Cls. 1,2 (B♭)
Bns. 1,2
Cbn.

1,2 Hns.
3,4
1,2 Tpls.
3,4
1,2 Tbns.
3,4
B. Tbn.
Tuba
Timp.

Org.

S.
A.
T.
B.

Good will toward men.

mf p

44

rit.

I
Vis.
II
Vla.
Vic.
DB.

Poco più lento

Org.

Ped.

Sop. Solo SOPRANO SOLO *pp* Do - na, Do - na no - bis pa - - - cem, *pp*

S. *pp* Good. *pp*

A. *pp* Good. *pp*

T. *pp* Good. *pp*

B. *pp* Good. *pp*

pp Poco più lento *pp*

I.

Vis. II

Vla.

Vic. niente

D.B. niente



Sop. Solo *pp* Do - na no - bis pa - - - - - cem. _____

S. - will toward men. _____

A. *pp* Good. - will toward

T. *pp* Good. - will toward

B. *pp* Good. - will toward

pp

Sop. Solo: *pp*
 S: *pp* Do - na no - bis_ pa - cem, pa - - cem, pa - cem,
 A: men. *pp* Do - na no - bis_ pa - - cem,
 T: *pp* men. Do - na no - bis_ pa - - - - - cem,
 B: *pp* men. Do - - - - na, do - na no - bis_

Sop. Solo: *pp* Do - na, do - na, do - na no - bis_ pa - - - - - cem,
 S: *ppp* pa - cem, pa -
 A: *ppp*
 T: *ppp* pa - cem, pa -
 B: *ppp* *

Sop. Solo: *ppp* pa - cem, *ppp* pa - niente - cem,
 S: *ppp* niente
 A: *ppp* niente
 T: *ppp* niente
 B: *ppp* niente

* About three fourths of the basses should sing the low C, only two or three voices to sing the G, and the rest the upper C.