

Edward Lambert

Rossetti Requiem

a setting of texts
by Christina Rossetti

for

soloists, choir and orchestra

for the Newbury Chamber Choir (2010)

Soloists: soprano, mezzo-soprano, tenor, bass

Choir: soprano, alto, tenor, bass

Orchestra:

2 flutes doubling piccolo

2 bassoons (2nd doubling contrabassoon)

2 horns in F

percussion (3 deep concert toms, bass drum, vibraphone, tambourine, cymbal)

violins 1

violins 2

violas

cellos

double bass

1. Mezzo-soprano solo: *When I am dead* page 5
2. Chorus: *Vanity of vanities* page 29
3. Tenor solo: *A voice said* page 61
4. Chorus: *When my love* page 80
5. Soprano solo: *Remember me* page 100
6. Chorus: *Frost-locked all the winter* page 114
7. Bass solo: *Come to me* page 178
8. Chorus: *Somewhere or other* page 201
9. Quartet and Chorus: *Does the road wind uphill?* page 205

The movements should, as far as possible, be performed without a break.

Total duration: about 45 minutes

The score is notated in C

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ROSETTI REQUIEM
words by Christina Rossetti (1830 -1894)

1 Mezzo-Soprano

When I am dead, my dearest,
 Sing no sad songs for me;
Plant thou no roses at my head,
 Nor shady cypress tree:
Be the green grass above me
 With showers and dewdrops wet:
And if thou wilt, remember,
 And if thou wilt, forget.

I shall not see the shadows,
 I shall not fear the rain;
I shall not hear the nightingale
 Sing on as if in pain:
And dreaming through the twilight
 That doth not rise nor set,
Haply I may remember,
 And haply may forget.

2 Chorus

Vanity of vanities, the Preacher saith,
 All things are vanity. The eye and ear
 Cannot be filled with what they see and hear.
Like early dew, or like the sudden breath
 Of wind, or like the grass that withereth,
 Is man, tossed to and fro by hope and fear:
 So little joy hath he, so little cheer,
Till all things end in the long dust of death.
Today is still the same as yesterday,
 Tomorrow also even as one of them;
 And there is nothing new under the sun:
 Until the ancient race of Time be run,
 The old thorns shall grow out of the old stem,
 And morning shall be cold and twilight grey.

3 Tenor

A voice said, 'Follow, follow': and I rose
 And followed far into the dreamy night,
 Turning my back upon the pleasant light.
It led me where the bluest water flows,
 And would not let me drink: where the corn grows
 I dared not pause, but went uncheered by sight
 Or touch: until at length in evil plight
It left me, wearied out with many woes.
Some time I sat as one bereft of sense:
 But soon another voice from very far
 Called, 'Follow, follow': and I rose again.
Now on my night has dawned a blessed star:
 Kind steady hands my sinking steps sustain,
 And will not leave me till I shall go hence.

4 Chorus

*When my love came home to me,
 Pleasant summer bringing,
Every tree was out in leaf,
 Every bird was singing.*

My heart is like a singing bird
 Whose nest is in a watered shoot:
My heart is like an apple-tree
 Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
 That paddles in a halcyon sea;
My heart is gladder than all these
 Because my love is come to me.

*There I met her in the lane
 By those waters gleamy,
Met her toward the fall of day,
 Warm and dear and dreamy.
Did I loiter in the lane?
 None was there to see me.*

Raise me a dais of silk and down;
 Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
 And peacocks with a hundred eyes;
Work it in gold and silver grapes;
 In leaves and silver fleurs-de-lys;
Because the birthday of my life
 Is come; my love is come to me.

*Only roses in the hedge,
 Lilies on the river,
Saw our greeting fast and fond,
 Counted gift and giver,
Saw me take her to my home,
 Take her home for ever.*

5 Soprano

Remember me when I am gone away,
 Gone far away into the silent land;
 When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
 You tell me of our future what you planned:
Only remember me; you understand
 It will be late to counsel then or pray.
Yet if you should forget me for a while
 And afterwards remember, do not grieve:
 For if the darkness and corruption leave
 A vestige of the thoughts that once I had,
Better by far you should forget and smile
 Than that you should remember and be sad.

6 Chorus

Frost-locked all the winter,
Seeds, and roots, and stones of fruits,
What shall make their sap ascend
That they may put forth shoots?
Tips of tender green,
Leaf, or blade, or sheath;
Telling of the hidden life
That breaks forth underneath,
Life nursed in its grave by Death.

Blows the thaw-wind pleasantly,
Drips the soaking rain,
By fits looks down the waking sun:
Young grass springs on the plain;
Young leaves clothe early hedgerow trees;
Seeds, and roots, and stones of fruits,
Swollen with sap put forth their shoots;
Curled-headed ferns sprout in the lane;
Birds sing and pair again.

There is no time like Spring,
When life's alive in everything,
Before new nestlings sing,
Before cleft swallows speed their journey back
Along the trackless track -
God guides their wing,
He spreads their table that they nothing lack, -
Before the daisy grows a common flower,
Before the sun has power
To scorch the world up in his noon tide hour.

There is no time like Spring,
Like Spring that passes by;
There is no life like Spring-life born to die,
Piercing the sod,
Clothing the uncouth clod,
Hatched in the nest,
Fledged on the windy bough,
Strong on the wing:
There is no time like Spring that passes by,
Now newly born, and now
Hastening to die.

7 Bass

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

O dream how sweet, too sweet, too bitter sweet,
Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again though cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.

8 Chorus

Somewhere or other there must surely be
The face not seen, the voice not heard,
The heart that not yet - never yet - ah me!
Made answer to my word.

Somewhere or other, may be near or far;
Past land and sea, clean out of sight;
Beyond the wandering moon, beyond the star
That tracks her night by night.

Somewhere or other, may be far or near;
With just a wall, a hedge, between:
With just the last leaves of the dying year
Fallen on a turf grown green.

9 Quartet and chorus

Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

Score notated in C

Rossetti Requiem

Edward Lambert

1/1 

Flute 1

Flute 2

Bassoon 1

Contrabassoon

Horn in F 1

Horn in F 2

Percussion

Soprano

Mezzo-Soprano

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

3 deep concert toms (or timpani)

f



1/6

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/6

f

1/10

The musical score consists of ten staves of music. The top section includes Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Percussion. The bottom section includes Male Soprano, Violin I, Violin II, Cello, Double Bass, and Trombone. The score is divided into four measures. Measures 1-3 are mostly rests, while Measure 4 features dynamic markings and rhythmic patterns. The Percussion staff shows a complex pattern of eighth and sixteenth notes. The Violin I staff includes a dynamic marking 'f' and a melodic line. The Cello staff shows a bass line with slurs and grace notes.

1/14

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/14

f

1/20

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop. *solo senza rigore, rubato*
When _____ I _____ am _____ dead, _____ my dea _____ rest,

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

This musical score page contains ten staves. The first five staves (Flutes 1 & 2, Bassoon 1, Bassoon 2, and Percussion) have rests throughout. The vocal part (M-Sop.) starts with rests, then begins a melodic line with sixteenth-note patterns. The lyrics 'When _____ I _____ am _____ dead, _____ my dea _____ rest,' are written below the staff. The vocal part ends with a rest. The final five staves (Violin I, Violin II, Cello, Double Bass, and Bassoon) also have rests throughout. The dynamic 'p' is indicated under the bassoon's first note.

I/24

1/27

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.
Sing no sad songs for me;

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

I/28

1/32

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Plant _____ thou no ro -

I/28

p

I/33

1/36

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/33

1/36

ses at my head, Nor sha dy cy press tree:

f

I/33

I/36

I/38 **1/40**

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I/38

1/40

Be the green grass a - bove me With

f

1/43

1/44

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop. showers and dew - drops wet: _____ And if _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

I/48

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

thou
wilt,
re - mem -
ber, _____
And
if
thou
wilt,

I/48

1/55

I/54

Fl. 1
Fl. 2
Bsn. 1
C-Bsn.
Hn. 1
Hn. 2
Perc.
M-Sop.

for - get. _____

I/54

Vln. I
Vln. II
Vla.
Vc.
D.B.

I/59

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

I/59

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/63

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I shall not see the sha - dows, I shall not fear,

I/67

Fl. 1
Fl. 2
Bsn. 1
C-Bsn.

Hn. 1
Hn. 2
Perc.

M-Sop.

— not fear the rain; I shall not hear the nigh - tin - gale Sing on as if —

I/67

Vln. I
Vln. II
Vla.
Vc.
D.B.

I/71 **1/72**

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

— in — pain:
And drea - - - - ming,

I/71

Vln. I

Vln. II

Vla.

Vc.

D.B.

I/76

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop. and drea - ming through the twi -

Vln. I

Vln. II

Vla.

Vc.

D.B.

I/76

1/81

I/80

Fl. 1
Fl. 2
Bsn. 1
C-Bsn.
Hn. 1
Hn. 2
Perc.

M-Sop.

Vln. I
Vln. II
Vla.
Vc.
D.B.

I/80

light _____ That doth not _____ rise _____

p

I/84

1/88

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I/84

cresc.

cresc.

cresc.

f

f

nor set, Hap -

1/88

f

I/89

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

I/89

Vln. I

Vln. II

f

Vla.

Vc.

f

D.B.

ly I may re - mem - ber,
And hap - ly may

1/95 **1/96**

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

for - get.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I/95

ff

ff

ff

ff

ff

I/95

1/100

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/104

Fl. 1

Fl. 2

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

to bassoon

dim.

dim.

f

dim.

1/109

Musical score for Edward Lambert's *Rossetti Requiem*, page 28, measures 1/109. The score consists of ten staves:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Bsn. 1 (Bassoon 1)
- C-Bsn. (C-Bassoon)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Perc. (Percussion)
- M-Sop. (Male Soprano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Cello)
- Vc. (Double Bass)
- D.B. (Bassoon)

The score features a series of sustained notes across all staves. In measure 5, dynamics are introduced: 'p' for Vln. II and 'pp' for D.B. The score concludes with a final dynamic marking of 'pp'.

2/1 

Fl. 1 *pp*

Fl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

2/1

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

D.B.



2/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2 bassoon

Hn. 1

Hn. 2

S

A

T

B

tutti

Va - ni - ty of va - ni - ties, the Pre-cher saith, All

Va - ni - ty of va - ni - ties, All

Va - ni - ty of va - ni - ties, All

Va - ni - ty of va - ni - ties, All

Vln. I pp

Vln. II p

Vla. p

Vc. p

D.B.

2/20

2/23

Soprano (S) lyrics:

things are va - ni - ty.

Alto (A) lyrics:

things are va - ni - ty.

Tenor (T) lyrics:

things are va - ni - ty.

Bass (B) lyrics:

things are va - ni - ty.

Vocal Chorus lyrics:

The eye and ear Can - not be filled with what they see and

Violin I (Vln. I) lyrics:

things are va - ni - ty.

Violin II (Vln. II) lyrics:

The eye and ear Can - not be filled with what they see and

Cello (Vc.) lyrics:

things are va - ni - ty.

Double Bass (D.B.) lyrics:

The eye and ear Can - not be filled with what they see and

Dynamic markings:

- Flute parts: dynamic markings (e.g., f , p) indicating performance levels.
- Orchestra: pp (pianissimo) dynamic marking for the cello and double bass parts.

2/28

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S
hear.

A
hear.

T
8 hear.

B
hear.

Like ear - ly dew,
or like the sud-den breath
Of wind, or like the

Like ear - ly dew,
or like the sud-den breath
Of wind, or like the

Like ear - ly dew,
or like the sud-den breath
Of wind, or like the

Like ear - ly dew,
or like the sud-den breath
Of wind, or like the

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

pp

2/31

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

grass that wi - the-reth, Is man, tossed to and fro by hope and fear: So lit - tle

grass that wi - the-reth, Is man, tossed to and fro by hope and fear: So lit - tle

grass that wi - the-reth, Is man, tossed to and fro by hope and fear: So lit - tle

grass that wi - the-reth, Is man, tossed to and fro by hope and fear: So lit - tle

2/31

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/39

2/36

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S
joy hath he, so lit - tle cheer,

A
— joy hath he, so lit - tle cheer,

T
— joy hath he, so lit - tle cheer,

B
— joy hath he, so lit - tle cheer,

2/36

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/44 **2/46** $\text{♩.} = 66$

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
D.B.

2/47

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
S
A
T
B

Till all things

2/47

Vln. I
Vln. II
Vla.
Vc.
D.B.

p

p

2/49

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vcl.

D.B.

end

Till

Till

all

things

end

Till

all

things

end

Till

p

2/51

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

all _____ things end

Till _____ all things

things end

all things Till

p

2/53

2/54

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

all _____ things end _____ in _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

in _____

in _____

in _____

2/53

2/54

pp

pp

pp

pp

2/53

2/54

2/55

2/55

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

— the long —— dust —— of death. ——

— the long —— dust —— of death. ——

— the long —— dust —— of death. ——

— the long —— dust —— of death. ——

p

p

p

p

p

2/57

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

p

p

p

S

A

T

B

2/57

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/60

2/59

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

2/59

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/61

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

To - day To - day To -
To - day To - day To -
To - day To - day To -
To - day To - day To -

2/63

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

day is still the same To - day To - day

day is still the same To - day To - day

day is still the same To - day To - day

day is still the same To - day To - day

2/63

2/65

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

is still—the same
as ye - ster - day,
To -

is still—the same
as ye - ster - day,
To -

is still—the same
as ye - ster - day,
To -

is still—the same
as ye - ster - day,
To -

is still—the same
as ye - ster - day,
To -

2/67

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

day is still the same as ye - ster - day,
To - mor - row al - so e - ven as

day is still the same as ye - ster - day,
To - mor - row al - so e - ven as

day is still the same as ye - ster - day,
To - mor - row al - so e - ven as

day is still the same as ye - ster - day,
To - mor - row al - so e - ven as

2/67

2/69

2/70

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

one of them;

one of them;

one of them;

one of them;

2/71

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

And there And there And
And there And there And

2/73

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S
there is no - thing new
And there
And there

A
there is no - thing new
And there
And there

T
there is no - thing new
And there
And there

B
there is no - thing new
And there
And there

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/75

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

is no - thing new—
no - thing
new
un - der the sun:
And

is no - thing new—
no - thing
new
un - der the sun:
And

is no - thing new—
no - thing
new
un - der the sun:
And

is no - thing new—
no - thing
new
un - der the sun:
And

2/75

2/77

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

there is no - thing new un - der the sun: Un - til the an - cient race of Time
there is no - thing new un - der the sun: Un - til the an - cient race of Time
there is no - thing new un - der the sun: Un - til the an - cient race of Time
there is no - thing new un - der the sun: Un - til the an - cient race of Time

2/79

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

— be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

— be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

— be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

— be run, _____ Un-til the an - cient race, the an - cient race of Time be run, _____

2/79

p

p

ff

ff

2/81

Fl. 1 *p*

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S *p*
The old thorns shall grow

A *p*
The old thorns

T *p*
The old

B

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

2/83

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

S

A

T

p

B

out
of _____ the
shall grow _____ out
thorns _____ shall grow out _____
The old _____ thorns shall

2/83

Vln. I

Vln. II

Vla.

Vc.

p

D.B.

2/85

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S
old stem,
of the old stem,

A
the old stem,

T
of the old stem,

B
grow _____ out of _____ the

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

2/87

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
S
A
T
B
old stem, And mor ning
Vln. I
Vln. II
Vla.
Vc.
D.B.

And mor ning
And mor ning
And mor ning
And mor ning

pp
pp
pp
pp

2/89

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

shall be cold and twi -

2/89

2/91

Fl. 1

Fl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

S

A

T

B

light

grey.

light

grey.

light

grey.

light

grey.

2/91

Vln. I

Vln. II

Vla.

Vcl.

D.B.

2/93

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

2/93

Vln. I

Vln. II

Vla.

Vc.

D.B.

2/96**♩ = 48**

2/95

Musical score for strings and double bass. The score consists of five staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and D.B. (Double Bass). The key signature is one sharp. The time signature changes from 2/95 to 2/96. Dynamics are marked as *pp*. The music features sustained notes and rhythmic patterns.

2/98

Musical score for strings and double bass. The score consists of five staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and D.B. (Double Bass). The key signature changes to two sharps. The time signature remains 2/98. The music features sustained notes and rhythmic patterns.

3/1 

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

Vibraphone

T

solo

A voice said, 'Fol-low, fol-low': and I rose And fol-lowed

Vln. I

Vln. II

Vla.

p

Vc.

D.B.

pizz.

p



3/6

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T far in-to the drea - my night, Tur - ning my back u-pon the

3/6

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/10

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T
plea-sant light.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/16

3/15

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

It led me where the blu - est wa -

3/15

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/20

3/23

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

8 - ter flows, And would not let me drink:

3/20

3/25

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

3/25

Vln. I

Vln. II

Vla.

Vcl.

D.B.

3/31

3/29

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

where the corn grows I dared not pause, but went

3/29

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/33

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T
8 un - cheered by sight Or touch:

3/33

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/37

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vib.
T un - til at length in e - vil plight It left me, wea - ried
Vln. I
Vln. II
Vla.
Vc.
D.B.

3/42 **3/44**

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T *out with ma - ny woes.* Some time I sat as one be - reft of

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/50

3/53

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

$\frac{3}{8}$ sense:

3/50

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/55

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

But soon a -

3/58

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

no-ther voice from ve-ry far _____ Called, 'Fol-low, fol - low': _____

3/58

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

The vocal line in the first system continues from measure 8 into the second system. The lyrics are:

no-ther voice from ve-ry far _____
Called, 'Fol-low, fol - low': _____

In the second system, the strings play sustained notes. The vocal line continues from the first system, with lyrics appearing below the vocal staff in measure 8.

3/62

3/61

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

— and I rose a - gain. Now —

3/61

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/65

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

8 on my night has dawned

6

f

f

f

3/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T
— a blessed star:
Kind stea-dy

Vln. I

Vln. II

Vla.

Vc.

D.B.
pizz.
p

3/73

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

3/73

Vln. I

Vln. II

Vla.

Vc.

D.B.

hands my sink-ing steps sus-tain,
And will not leave me

3/77 **3/78**

Fl. 1

p

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

8 till I shall go hence. _____

3/77

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/82

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

T

3/82

Vln. I

Vln. II

Vla.

Vc.

D.B.

to piccolo

4/1 $\text{♩} = 108$

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f \geqslant *p*

tutti

When my love came home to me, Pleasant summer

When my love came home to me, Pleasant summer

arco

p

4/9

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

bring - ing, E - very tree was out in leaf, E - very bird was

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/9

5

4/16

4/17

Picc. piccolo *p*

Picc. piccolo *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. Tambourine *p*

S tutti *p*
My heart is like a sing - ing bird Whose nest is in a wa - tered

A tutti *p*
My heart is like a sing - ing bird Whose nest is in a

T sing - ing.

B sing - ing.

4/16

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. pizz. *p*

4/22

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
shoot:
My heart is like an apple - tree Whose boughs are

A
wa - tered shoot:
My heart is like an apple -

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/27

Picc. Picc. Bsn. 1 Bsn. 2

Hn. 1 Hn. 2

Perc.

S A T B

bent with thick - set fruit; My heart is like a
 tree Whose boughs are bent with thick - set fruit; My

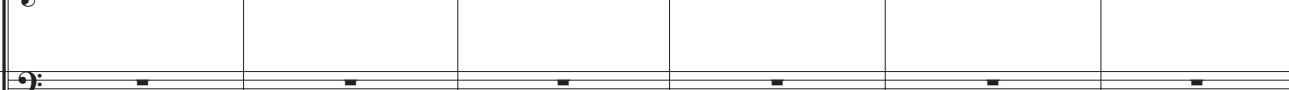
Vln. I Vln. II Vla. Vc. D.B.

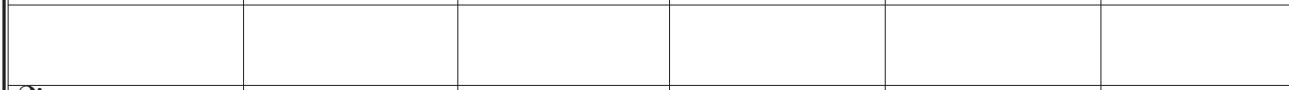
4/31

4/32

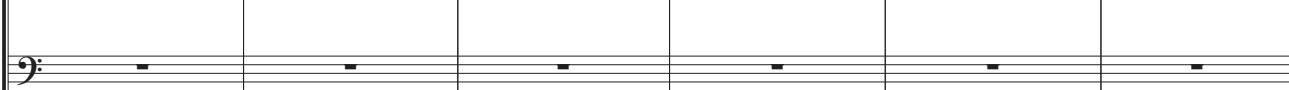
Picc. 

Picc. 

Bsn. 1 

Bsn. 2 

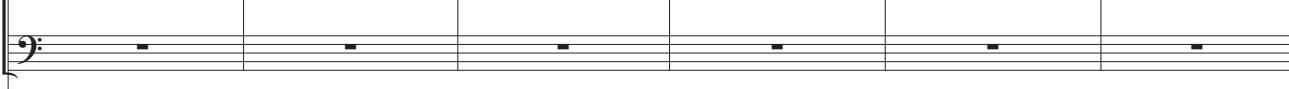
Hn. 1 

Hn. 2 

Perc. 

S rain - bow shell That pad - dles in a hal - cyon sea;
A heart is like a rain - bow shell That pad - dles in a hal - cyon sea;

T 

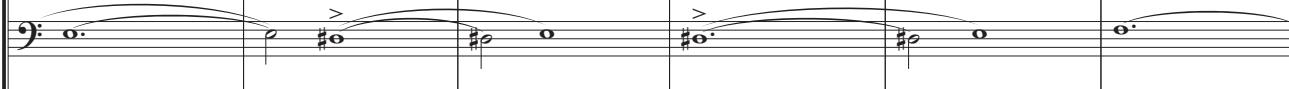
B 

4/32

Vln. I 

Vln. II 

Vla. 

Vc. 

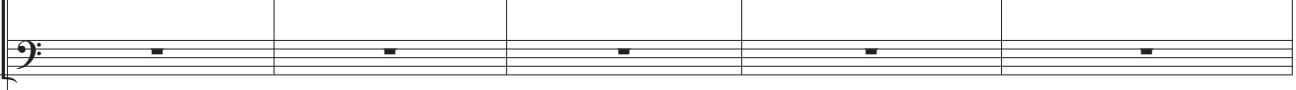
D.B. 

4/38

Picc. 

Picc. 

Bsn. 1 

Bsn. 2 

Hn. 1 

Hn. 2 

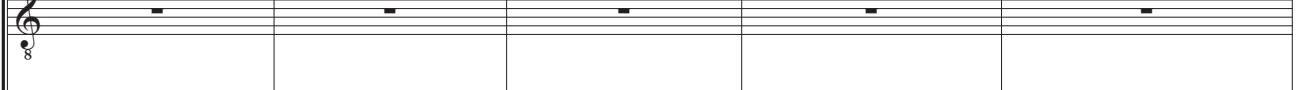
Perc. 

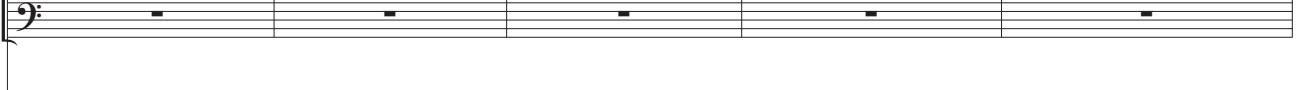
S 

Be-cause my

A 

Be-cause my

T 

B 

4/38

Vln. I 

Vln. II 

Vla. 

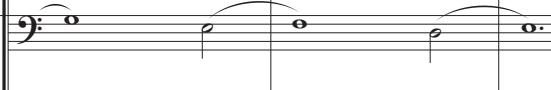
Vc. 

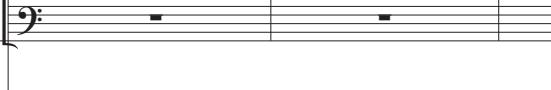
D.B. 

4/43

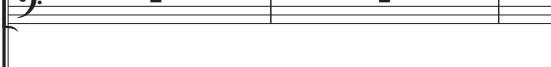
Picc. 

Picc. 

Bsn. 1 

Bsn. 2 

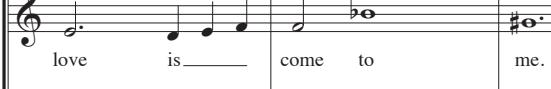
Hn. 1 

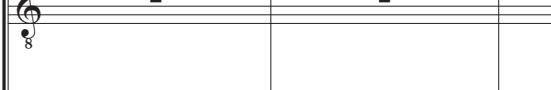
Hn. 2 

Perc. 

love is come to me.

S 

A 

T 

B 

There I met her

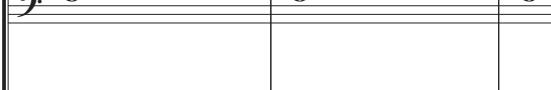
There I met her

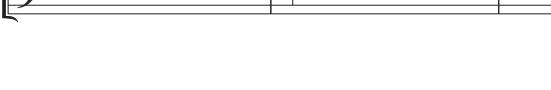
4/43

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

p

4/49

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

8 in the lane By those wa - ters glea - my, Met her toward the fall of

B

in the lane By those wa - ters glea - my, Met her toward the fall of

4/49

Vln. I

Vln. II

Vla.

Vc.

D.B.

The vocal parts sing the following line from a poem:

8 in the lane By those wa - ters glea - my, Met her toward the fall of

The Double Bass part features sustained notes with grace marks.

4/57

4/61

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

day, Warm and dear and drea - my. Did I loi - ter in the

B

day, Warm and dear and drea - my. Did I loi - ter in the

4/57

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pizz.

sffz

pizz.

p

sffz

4/65 **4/70** $\text{♩} = 120$

4/65

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/65

lane? None was there to see me. Raise me a dais of silk and down; lane? None was there to see me.

4/70

$\text{♩} = 120$

p

p

p

p

p

Raise me a

Raise me a dais of silk and down;

lane? None was there to see me.

p

p

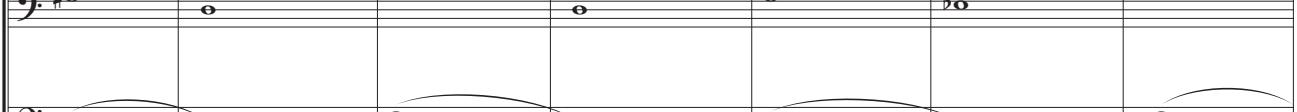
arco

p

4/74

Picc. 

Picc. 

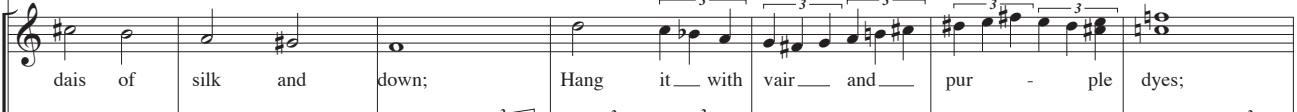
Bsn. 1 

Bsn. 2 

Hn. 1 

Hn. 2 

Perc. 

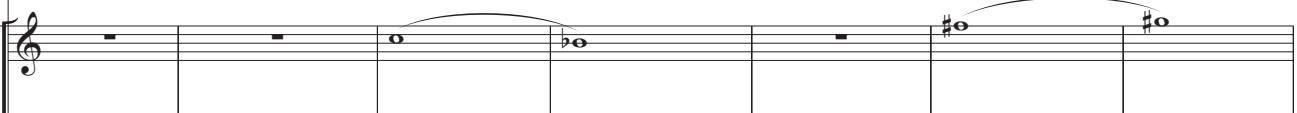
S 
dais of silk and down; Hang it with vair and pur - ple dyes;
Hang it with vair and pur - ple dyes; Carve it in

A 

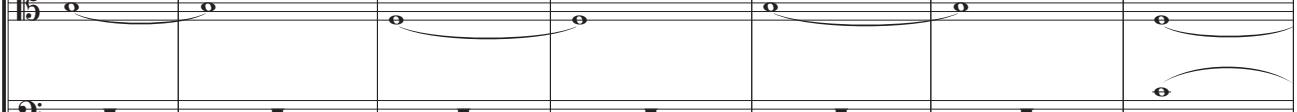
T 

B 

4/74

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

4/80

4/8I

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Carve it in doves and po - me - gra - nates, And pea - cocks with a hun - dred eyes;—
doves and po - me - gra - nates, And pea - cocks with a hun - dred eyes;—

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/8I

4/89

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Work it in gold and silver grapes; In leaves and silver fleurs-de-llys;

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Work it in gold and silver grapes; In leaves and silver fleurs-de-llys;

arco

= 108

4/97

Picc. *p*

Picc. *p*

Bsn. 1

Bsn. 2 *p*

Hn. 1

Hn. 2

Perc. *p*

S — Be - cause the birth-day of my life Is come; my love is come to

A — Be - cause the birth - day of my life Is come; my love is

T *p*

B

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Be - cause the birth-day of my life Is come; my love is come to Be - cause the birth - day of my life Is come; my love is". The orchestra consists of Piccolo, Bassoon, Horn, Percussion, Violin, Viola, Cello, and Double Bass.

4/103

4/105

Soprano (S): me. Be-cause the birth - day of my life Is come; my

Alto (A): come to me. Be-cause the birth - day of my life Is come; my

Tenor (T):

Bass (B):

Percussion (Perc.): Suspended cymbal
f p

Violin I (Vln. I):

Violin II (Vln. II): sfz

Viola (Vla.): sfz

Cello (Vc.): sfz

Double Bass (D.B.): sfz

4/109

4/113

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

love _____ is _____ come to me.
love _____ is come to me.
On - ly ro - ses in the
On - ly ro - ses in the

p

f

p

p

pp *p*

pp

pp

pp

pp

pp

4/116

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

hedge, Li - lies on the ri - ver, Saw our gree - ting fast and fond,

hedge, Li - lies on the ri - ver, Saw our gree - ting fast and fond,

4/116

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/124

4/128

Picc.

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

4/124

4/128

Coun - ted gift and gi - ver, Saw me take her to my home,

Coun - ted gift and gi - ver, Saw me take her to my home,

pizz.

> *sffz*

p

pizz. >

sfz

pp

pp

my

pp

my

my home,

my home,

4/132

Picc. to flute

Picc. to flute

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. *p*

S love — is come to me.

A love — is come to me.

T Take her home for e - ver.

B Take her home for e - ver.

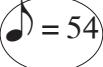
4/132 Vln. I

Vln. II

Vla.

Vc.

D.B.

5/1  **solo**

Soprano (S) part:

Re - mem - ber me
Re - mem - ber me when I am

Violin I (Vln. I) part: *p* molto legato

Violin II (Vln. II) part: *p* molto legato arco

Viola (Vla.) part: *p* molto legato

Cello (Vc.) part: *p* molto legato arco

Bassoon (D.B.) part: *p* molto legato



5/8

Soprano (S) part:

gone a-way, Gone far a-way in - to the si - lent land; When you can no more hold me by the

Violin I (Vln. I) part

Violin II (Vln. II) part

Viola (Vla.) part

Cello (Vc.) part

Bassoon (D.B.) part



5/14

S hand, Nor I ____ half turn to go yet tur - ning stay.

5/17

Re - mem - ber____ me

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/21

S Re - mem - ber me when no more day byday You tell me of our fu - ture what you

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

5/26 5/31 $\text{♩} = 48$

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

planned:

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/33

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Only re - mem - - ber me; you un - der - - stand It will be late to coun - sel then

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/39

5/38

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/38

p

or pray.

p

arco

5/41

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/44

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/49 5/50 ♩ = 60

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
S
Vln. I
Vln. II
Vla.
Vc.
D.B.

Yet if you should for - get me for a while And af - ter - wards re-mem - ber, do

5/60 

5/55

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

—not grieve:— do not grieve:

5/55

Vln. I

Vln. II

Vla.

Vc.

D.B.

p



Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

p

Hn. 2

S

For if the dark - ness _____ and cor - rup - tion leave _____ A ve - stige of

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/66

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

— the thoughts
that _____ once _____ I _____ had,

5/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bet - - - ter _____ by far _____ you should _____

p

p

p

p

p

p

p

5/74

5/72

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

— for — get and smile Than that you

pizz.

pp arco

5/75

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S
should re - mem - ber _____ and _____ be sad.

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/1

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

tutti

S

A

T

B

Frost - locked all the

Vln. I

f

Vln. II

Vla.

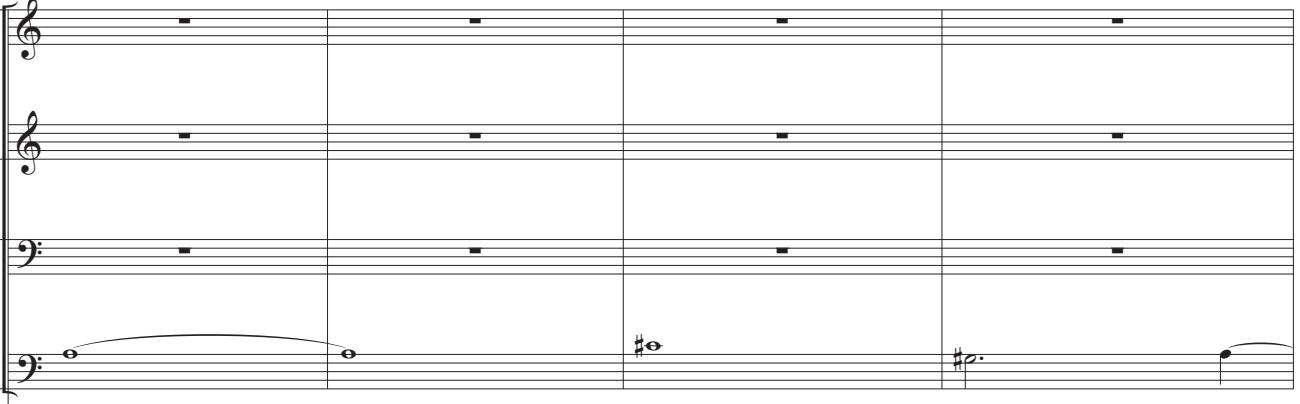
p

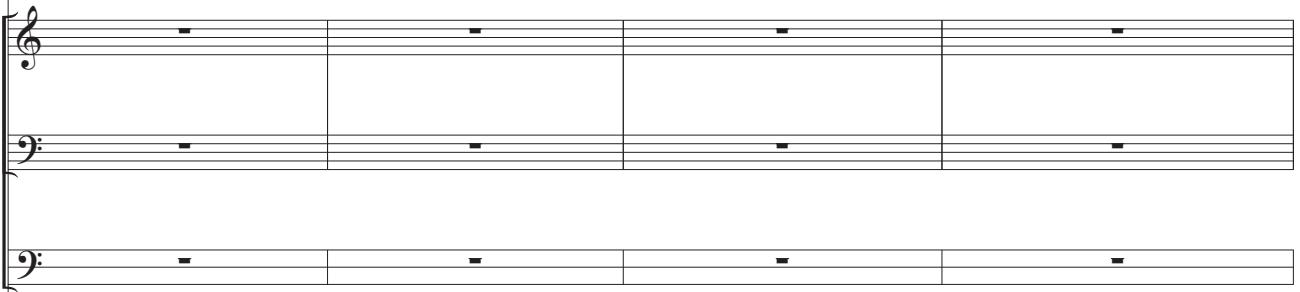
Vc.

D.B.

p

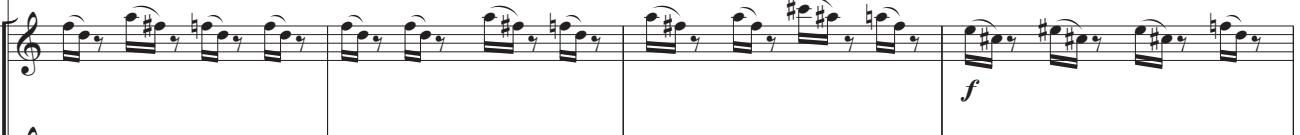
6/5

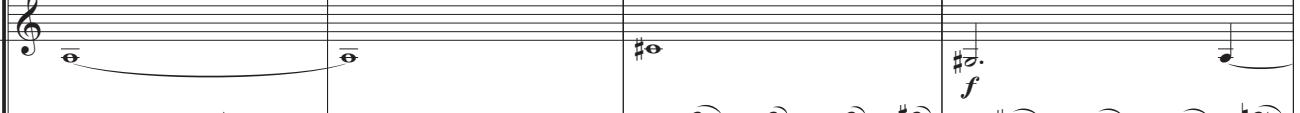
Fl. 1
Fl. 2
Bsn. 1
Bsn. 2 
f

Hn. 1
Hn. 2
Perc. 

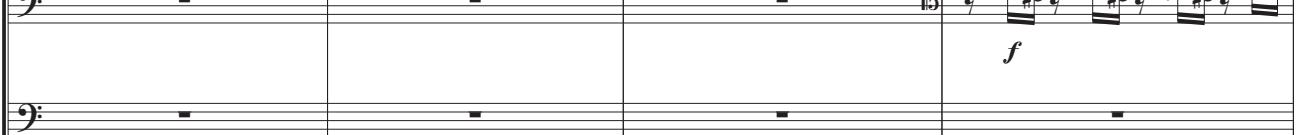
S winter, Seeds, and roots, and stones of fruits,
A winter, Seeds, and roots, and stones of fruits,
T winter, Seeds, and roots, and stones of fruits,
B winter, Seeds, and roots, and stones of fruits,

6/5

Vln. I 
f

Vln. II 
f

Vla. 
f

Vc. 
f

D.B.

6/9

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/9

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page is numbered 116 and is titled "Edward Lambert: Rossetti Requiem". The key signature is 6/9. The instrumentation includes woodwind instruments (Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Percussion), vocal parts (Soprano, Alto, Tenor, Bass), and string instruments (Violin I, Violin II, Viola, Cello, Double Bass). The vocal parts sing sustained notes across the measures. The strings play eighth-note patterns. Measure 1: Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Percussion, Soprano, Alto, Tenor, Bass. Measure 2: Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Percussion, Soprano, Alto, Tenor, Bass. Measure 3: Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Percussion, Soprano, Alto, Tenor, Bass. Measure 4: Violin I, Violin II, Viola, Cello, Double Bass. Measure 5: Violin I, Violin II, Viola, Cello, Double Bass. Measure 6: Violin I, Violin II, Viola, Cello, Double Bass. Measure 7: Violin I, Violin II, Viola, Cello, Double Bass. Measure 8: Violin I, Violin II, Viola, Cello, Double Bass. Measure 9: Violin I, Violin II, Viola, Cello, Double Bass. Measure 10: Violin I, Violin II, Viola, Cello, Double Bass. Measure 11: Violin I, Violin II, Viola, Cello, Double Bass. Measure 12: Violin I, Violin II, Viola, Cello, Double Bass. Measure 13: Violin I, Violin II, Viola, Cello, Double Bass. Measure 14: Violin I, Violin II, Viola, Cello, Double Bass. Measure 15: Violin I, Violin II, Viola, Cello, Double Bass. Measure 16: Violin I, Violin II, Viola, Cello, Double Bass. Measure 17: Violin I, Violin II, Viola, Cello, Double Bass. Measure 18: Violin I, Violin II, Viola, Cello, Double Bass. Measure 19: Violin I, Violin II, Viola, Cello, Double Bass. Measure 20: Violin I, Violin II, Viola, Cello, Double Bass.

6/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/12

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/15

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Frost - locked all the win - ter,

6/18

6/20

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/18

Vln. I

Vln. II

Vla.

Vc.

D.B.

Flute 1: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Flute 2: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Bassoon 1: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Bassoon 2: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Horn 1: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Horn 2: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Percussion: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*.

Soprano (S): Seeds, and roots, and stones of fruits, What shall make their
 Alto (A): Seeds, and roots, and stones of fruits, What shall make their
 Tenor (T): Seeds, and roots, and stones of fruits, What shall make their
 Bass (B): Seeds, and roots, and stones of fruits, What shall make their

Violin I: Measures 1-5 (6/18) play sixteenth-note patterns. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Violin II: Measures 1-5 (6/18) play sixteenth-note patterns. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Cello: Measures 1-5 (6/18) play sixteenth-note patterns. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*. Double Bass: Measures 1-5 (6/18) are silent. Measures 6-10 (6/20) show eighth-note patterns in 6/8 time, dynamic *p*.

6/28

6/23

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

sap a - scend That they may put forth shoots?

sap a - scend That they may put forth shoots?

sap a - scend That they may put forth shoots?

sap a - scend That they may put forth shoots?

6/23

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/29

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

p

p

p

p

S

A

T

B

What shall make their sap a - scend That

What shall make their sap a - scend That

What shall make their sap a - scend That

What shall make their sap a - scend That

6/29

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

6/38

6/35

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

they may put forth shoots? Tips of

6/35

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/41

Fl. 1

p

Fl. 2

p

Bsn. 1

p

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

S

ten - der green, Leaf, or blade, or sheath; Tel - ling of the

A

ten - der green, Leaf, or blade, or sheath; Tel - ling of the

T

ten - der green, Leaf, or blade, or sheath; Tel - ling of the

B

ten - der green, Leaf, or blade, or sheath; Tel - ling of the

6/41

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

6/46

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
hid - den life That breaks forth un - der - neath, the

A
hid - den life That breaks forth un - der - neath, the

T
hid - den life That breaks forth un - der - neath, the

B
hid - den life That breaks forth un - der - neath, the

6/46

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

6/50

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/53

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der - neath, Life

6/50

Vln. I

Vln. II

Vla.

Vc.

D.B.

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der neath, Life

hid - den life That breaks forth un - der - neath, Life

6/55

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

nursed in its grave by Death.

A

nursed in its grave by Death.

T

⁸ nursed in its grave by Death.

B

nursed in its grave by Death.

6/55

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/61

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

S

A

T

B

Blows the thaw - wind ple-a-sant - ly, Drips the

Blows the thaw - wind ple-a-sant - ly, Drips the

Blows the thaw - wind ple-a-sant - ly, Drips the

Blows the thaw - wind ple-a-sant - ly, Drips the

Blows the thaw - wind ple-a-sant - ly, Drips the

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

p

p

p

p

p

6/65

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

soa - king rain, _____ Drips _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/68

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc.

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
D.B.

the soa - king rain,
the soa - king rain,
the soa - king rain,
the soa - king rain,

f

f

f

f

6/71

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

6/71

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains two systems of music. The top system (measures 1-3) consists of five staves: Flute 1, Flute 2, Bassoon 1, Bassoon 2, and Horn 1. The bottom system (measures 4-6) consists of six staves: Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I, and Double Bass (D.B.). The music is in 6/7 time. Measures 1-3 feature sustained notes with dynamic markings such as ff, f, and ff. Measures 4-6 show rhythmic patterns with eighth-note figures. A key signature change from F major to G major is indicated between measure 5 and 6.

6/74

This musical score page contains two systems of music. The top system, labeled '6/74', features staves for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Percussion, Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom system, also labeled '6/74', features staves for Violin I, Violin II, Viola, Cello, and Double Bass (D.B.). The music consists of measures divided by vertical bar lines, with some notes having horizontal stems extending across multiple measures. The instrumentation includes woodwind, brass, percussion, and vocal parts.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/77

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Blows the thaw - wind ple a - sant - ly,

Blows the thaw - wind ple a - sant - ly,

Blows the thaw - wind ple a - sant - ly,

Blows the thaw - wind ple a - sant - ly,

6/80

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

6/83

S

A

T

B

Drips the soa-king rain,

Drips the soa-king rain,

Drips the soa-king rain,

Drips the soa-king rain,

6/80

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/84

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

By fits looks down the wa - king sun: Young grass springs on the

6/84

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

The vocal parts sing a four-line stanza:

By fits looks down the wa - king sun: Young grass springs on the

By fits looks down the wa - king sun: Young grass springs on the

By fits looks down the wa - king sun: Young grass springs on the

By fits looks down the wa - king sun: Young grass springs on the

6/89

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

plain; Young leaves clothe ear - ly hedge - row

plain; Young leaves clothe ear - ly hedge - row

plain; Young leaves clothe ear - ly hedge - row

plain; Young leaves clothe ear - ly hedge - row

6/89

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/93

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
trees; Seeds, and roots, and stones of fruits,

A
trees; Seeds, and roots, and stones of fruits,

T
trees; Seeds, and roots, and stones of fruits,

B
trees; Seeds, and roots, and stones of fruits,

6/93

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/100

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Swol - len with sap put forth their shoots;
Swol - len with sap put forth their shoots;
Swol - len with sap put forth their shoots;
Swol - len with sap put forth their shoots;

p

p

p

arco

p

6/103

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

put forth their

6/103

6/106

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

shoots;
Curled - hea - ded
ferns sprout
in the lane;

shoots;
Curled - hea - ded
ferns sprout
in the lane;

shoots;
Curled - hea - ded
ferns sprout
in the lane;

shoots;
Curled - hea - ded
ferns sprout
in the lane;

6/106

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/110

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/110

Birds sing and pair a -

pp

pp

pp

pp

pp

6/117

6/115

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

f

S

A

T

B

gain.

There is

f

There is

f

There is

f

There is

f

gain.

There is

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/115

ff

f

f

f

f

6/119

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

no time, no time like Spring, When life's a -

no time, no time like Spring, When life's a -

no time, no time like Spring, When life's a -

no time, no time like Spring, When life's a -

6/119

6/123

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
live, a live in e - very - thing,

A
live, a live in e - very - thing,

T
live, a live in e - very - thing,

B
live, a - live in e - very - thing,

6/123

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/126

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

There is no time, no time like

6/126

6/130

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Spring, When life's a - live, a - live in

Spring, When life's a - live, a - live in

Spring, When life's a - live, a - live in

Spring, When life's a - live, a - live in

6/130

6/134

6/135

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

e - very - thing,

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

6/134

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

6/137

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

This section of the score shows six staves of music for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Percussion. The instrumentation consists of woodwind instruments and a single percussion instrument. The music is in 6/137 time, indicated by a 6 over a 137. The dynamics are primarily piano (p). Measures 1 through 5 show rhythmic patterns involving eighth and sixteenth notes. Measures 6 through 10 show more complex patterns with sixteenth-note figures. Measures 11 through 15 continue the rhythmic patterns. Measures 16 through 20 conclude the section. Measure 21 begins a new section with a different instrumentation.

S

A

T

B

This section of the score shows four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts are in 6/8 time. The lyrics "Be - fore new nest - lings" are repeated three times. The dynamics are primarily piano (p). The vocal entries occur at measure 11, 16, and 21.

6/137

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section of the score shows five staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The instrumentation consists of strings. The music is in 6/137 time. Measures 1 through 5 show rhythmic patterns involving eighth and sixteenth notes. Measures 6 through 10 show more complex patterns with sixteenth-note figures. Measures 11 through 15 continue the rhythmic patterns. Measures 16 through 20 conclude the section. Measures 21 through 25 begin a new section with a different instrumentation.

6/140

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S sing, Be - fore cleft swal - lows speed their jour - ney back A -

A sing, Be - fore cleft swal - lows speed their jour - ney back A -

T

B

6/140

Vln. I

Vln. II

Vla.

Vc.

D.B.

The vocal parts sing the following lyrics:

S sing, Be - fore cleft swal - lows speed their jour - ney back A -
A sing, Be - fore cleft swal - lows speed their jour - ney back A -
T
B

6/146

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
long the track - less track

A
long the track - less track

T
B
God guides

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/144

6/148

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

their wing, He

their wing, He

6/148

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/152

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T
spreads their ta - - - - ble that they no - thing

B
spreads their ta - - - - ble that they no - thing

6/152

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

6/155

6/157

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

6/159

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc.
S
A
T
B

dai - sy grows a com - mon flower,
grows a com - mon flower, Be - fore the
Be - fore the dai - sy grows a com - mon
Be - fore the

6/159

Vln. I
Vln. II
Vla.
Vc.
D.B.

6/162

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Be - fore the sun has power To scorch the world up

sun has power To scorch the world up

flower, Be - fore the sun has power To scorch the world up

sun has power To scorch the world up

6/162

6/168

6/166

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

in his noon - tide hour. *f* There is

in his noon - tide hour. *f* There is

in his noon - tide hour. *f* There is

in his noon - tide hour. *f* There is

6/166

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/170

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
no time no time like Spring, Like Spring that

A
no time no time like Spring, Like Spring that

T
no time no time like Spring, Like Spring that

B
no time no time like Spring, Like Spring that

6/170

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: The musical score consists of two systems of music. The top system features woodwind and brass instruments (Flutes 1 & 2, Bassoons 1 & 2, Horns 1 & 2) and percussion. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'no time no time like Spring, Like Spring that' in a call-and-response style. The bottom system features string instruments (Violin I, Violin II, Viola, Cello, Double Bass) playing rhythmic patterns with sixteenth-note figures. The score is marked with a tempo of 6/170 and includes various dynamic markings and articulations.

6/174

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pas - ses by; Like Spring that pas - ses

pas - ses by; Like Spring that pas - ses

pas - ses by; Like Spring that pas - ses

pas - ses by; Like Spring that pas - ses

6/174

6/177

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc.

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
D.B.

by; *There* *is*

by; *There* *is*

by; *There* *is*

by; *There* *is*

6/181

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

no life like Spring - life life like Spring - life

no life like Spring - life life like Spring - life

no life like Spring - life life like Spring - life

no life like Spring - life life like Spring - life

6/181

6/185

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S
born to die, like Spring - life born to

A
born to die, like Spring - life born to

T
born to die, like Spring - life born to

B
born to die, like Spring - life born to

6/185

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/190

The musical score consists of several systems of staves. The top system features woodwind instruments: Flute 1, Flute 2, Bassoon 1, and Bassoon 2. The middle system features brass instruments: Horn 1, Horn 2, and Percussion. The bottom system features the vocal quartet (Soprano, Alto, Tenor, Bass) and string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts sing the word "die," while the instrumental parts play rhythmic patterns. Measure numbers 6/190 are indicated at the beginning of each system.

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

6/193

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

pizz.

p

pizz.

p

Pier - cing the sod,
Clo - thing the un - couth clod,

Pier - cing the sod,
Clo - thing the un - couth clod,

Pier - cing the sod,
Clo - thing the un - couth clod,

Pier - cing the sod,
Clo - thing the un - couth clod,

6/193

6/198

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hatched in the nest,

Hatched in the nest,

Hatched in the nest,

Hatched in the nest,

6/202

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fledged on the win - dy bough,

6/202

arco

p

6/211

6/207

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Strong on the wing:

There is

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

6/207

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/213

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

no time no time like Spring that pas-ses

no time no time like Spring that pas-ses

no time no time like Spring that pas-ses,

no time no time like Spring that pas-ses

6/213

6/217

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

by, _____ there is _____
by, _____ There is no time like Spring,
pas - - - - ses by, like Spring,
by, There is no time like Spring that

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/221

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

no time, no time like Spring that passes by, Spring that

no time, no time like Spring that passes

like Spring that passes by, There is, there

passes by, There is, is no time like

6/221

6/225

This section of the score features six staves. From top to bottom: Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, and Percussion. The instrumentation consists of two flutes, two bassoons, two horns, and a single percussion part. The music is in common time (indicated by '3') throughout the first four measures, followed by a change to common time (indicated by '6'). The parts play eighth-note patterns, with some measure endings marked with a vertical bar and a dash.

Soprano (S) vocal part:

pas - ses by, there is no time, no time like Spring,

Alto (A) vocal part:

by, There is no time like Spring, time like Spring that pas - ses

Tenor (T) vocal part:

is no time like Spring, time like Spring that pas - ses

Bass (B) vocal part:

Spring, time like Spring that pas - ses by, time like Spring that pas - ses

6/225

This section of the score features five staves. From top to bottom: Violin I, Violin II, Cello (Vla.), Double Bass (Vc.), and Double Bassoon (D.B.). The instrumentation includes two violins, a cello, a double bass, and a bassoon. The music is in common time (indicated by '3') throughout the first four measures, followed by a change to common time (indicated by '6'). The parts play eighth-note patterns, with some measure endings marked with a vertical bar and a dash.

6/229

Fl. 1

Fl. 2 to piccolo

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S Spring that pas - ses by, there is no time like Spring,

A by, There is, is no time, no time like

T by. that pas - ses by, no time like Spring, There is no time like

B by, There is no time like Spring,

6/229

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of five systems of music. The first system features woodwind and brass instruments. The second system features two solo voices (Soprano and Alto) singing a poem. The third system features brass instruments. The fourth system features double bassoon parts. The fifth system features strings (Violin, Viola, Cello, Double Bass) playing sustained notes.

6/235

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S time — like Spring - time, no time like

A Spring, — like Spring - time, no time like

T Spring, — like Spring - time, no time like

B time — like Spring - time, no time like

Vln. I

Vln. II

Vla.

Vc.

D.B.

The score consists of ten staves. The top five staves are woodwind and brass parts: Flute 1, Flute 2, Bassoon 1, Bassoon 2, and Horn 1. The middle section contains four staves for the choir: Soprano (S), Alto (A), Tenor (T), and Bass (B). Below the choir are five staves for the string section: Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts have lyrics written below their staves. The music features changing time signatures (3/2, 6/8, 4/4) and dynamic markings like *f*.

6/239

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S Spring, like Spring that pas - ses by,

A Spring, like Spring that pas - ses by,

T Spring, like Spring that pas - ses by,

B Spring, like Spring that pas - ses by,

6/241

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/242

This musical score section shows six staves. Flute 1 and Piccolo play eighth-note patterns with '3' below them. Bassoon 1 and Bassoon 2 play sustained notes with dynamic markings: 'ff' for Bassoon 1 at the start, and 'ff' for Bassoon 2 in the middle. Horn 1 and Horn 2 play sustained notes with dynamic markings: 'ff' for Horn 1 in the middle, and 'ff' for Horn 2 at the end. Percussion consists of sustained notes with a '3' below them.

This section includes four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Now new - ly born," repeated three times. The vocal parts enter sequentially, with each part singing the first word 'Now' and then joining together for the remaining words 'new - ly born,'.

6/242

This section shows five staves of rhythmic patterns. Violin I and Violin II play sixteenth-note patterns. Viola, Cello, and Double Bass play eighth-note patterns. The patterns are mostly identical across all instruments.

6/245

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Now new ly born, Now

6/248

Fl. 1
Picc.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc.

S
A
T
B

new - ly born, Now _____
new - ly born, Now _____
new - ly born, Now _____
new - ly born, Now _____

6/248

Vln. I
Vln. II
Vla.
Vc.
D.B.

6/251

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

new - - - ly born,

6/251

6/254

Fl. 1

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Edward Lambert: *Rossetti Requiem*

and now Haste - - - ning to die.
 and now Haste - - - ning to die.
 and now Haste - - - ning to die.
 and now Haste - - - ning to die.

ff

7/1

$\text{♪} = 104$

Fl. 1 *p* flute

Fl. 2 *p* leggiero

Bsn. 1 *p* leggiero

Bsn. 2 *p* leggiero

Hn. 1

Hn. 2

Vib. Vibraphone *p*

B solo
Come _____ to me in the si - lence of the night; _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/17

7/11

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

Come ___ in the spea - king si - lence ____of a dream; ___ Come with ___ soft roun - ded cheeks

7/11

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/28

7/20

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

and eyes — as bright — As sun - light on a stream; — Come back

7/20

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/30

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

in tears, _____ O me - mo-ry, _____ hope, _____ love of fi - nished

7/30

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/40

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

years.

O dream ____ how sweet, ____ too

7/48

p

pp

pp

pp

pp

mp

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

p

7/51

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vib.
B
sweet, too bit - ter sweet, — Whose wa - kening — should have been in Pa - ra-dise, Where

7/51

Vln. I
Vln. II
Vla.
Vc.
D.B.

7/60

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vib.
B
souls brim-full of love a-bide and meet; Where thir - sting long - ing eyes Watch the slow door That

7/60

Vln. I
Vln. II
Vla.
Vc.
D.B.

p

7/68

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

o - pening, let - ting in, _____ lets out no more. _____

7/68

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/81

7/78

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2

f

Hn. 1
Hn. 2

f

Vib.

B

7/78

Vln. I
Vln. II
Vla.
Vc.
D.B.

f

arco

f

arco

f

arco

f

>

f

>

f

>

7/85

7/85

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/89

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/93

7/96

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/97

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

7/97

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/102 **7/104** **7/109**

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2 *p*
Hn. 1
Hn. 2 *p*
Vib. *p*

B *Yet*

7/102

Vln. I
Vln. II *p*
Vla.
Vc. *p*
D.B. *pizz.* *p*
 pizz.

7/110

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

come to me in dreams, that I may live My ve - ry life a - gain though cold in

7/110

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/120

7/124

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

— death: — Come back — to me — in — dreams, — that I may give Pulse

7/120

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

p

arco

p

7/129

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vib.

B

for pulse, _____ breath _____ for breath: _____

Speak _____ low, _____ lean _____ low, _____

7/129

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/138

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vib.

B

Vln. I
Vln. II
Vla.
Vc.
D.B.

to piccolo

to contrabassoon

— As long a-go, my love, how long a - go. —

7/138

8/1 

Fl. 1

Picc.

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



8/8

8/11

Fl. 1

Piccolo

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

crescendo

crescendo

p

8/14

Fl. 1

Picc.

crescendo

Bsn. 1

crescendo

contrabassoon

C-Bsn.

Hn. 1

Hn. 2

p

Perc.

Vln. I

Vln. II

Vla.

crescendo

Vc.

D.B.

crescendo

8/22

Fl. 1

Picc.

Bsn. 1

C-Bsn.

Hn. 1

crescendo

Hn. 2

crescendo

Perc.

bass drum

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/18

f

f

f

f

f

f

f

f

Fl. 1

Picc.

Bsn. 1

C-Bsn.

Hn. 1

Hn. 2

Perc. + cymbal

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/23

ff

8/28 

Fl. 1

tutti *sempre sotto voce*

S Some-where or o-ther there must surely be The face not seen, the voice not heard,

A Some-where or o-ther there must surely be The face not seen, the voice not heard,

T Some-where or o-ther there must surely be The face not seen, the voice not heard,

B Some-where or o-ther there must surely be The face not seen, the voice not heard,

Vln. I *legato e espressivo*
con sordini

Vln. II *con sordini*

Vla. *con sordini*

Vc. *con sordini*

D.B. *con sordini*

8/38

Fl. 1

p

S The heart that not yet ne - ver yet ah me! Made an - swer to my word.

A The heart that not yet ne - ver yet ah me! Made an - swer to my word.

T The heart that not yet ne - ver yet ah me! Made an - swer to my word.

B The heart that not yet ne - ver yet ah me! Made an - swer to my word.

8/38

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/46

8/51

Fl. I

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Some - where or o - ther, may be near or _
Some - where or o - ther, may be near or _
Some - where or o - ther, may be near or _
Some - where or o - ther, may be near or _

8/54

8/60

Fl. I

S

A

T

B

— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That
— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That
— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That
— far; Past land and sea, clean out of sight; Be - yond the wan-dering moon, be - yond the star That

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/61

Fl. 1

S tracks her night by night. Some - where or o - ther, may be far

A tracks her night by night. Some - where or o - ther, may be far

T tracks her night by night. Some - where or o - ther, may be far

B tracks her night by night. Some - where or o - ther, may be far

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/69

8/68

Fl. 1

S — or near; With just a wall, a hedge, be - tween: With just the last leaves of the

A — or near; With just a wall, a hedge, be - tween: With just the last leaves of the

T — or near; With just a wall, a hedge, be - tween: With just the last leaves of the

B — or near; With just a wall, a hedge, be - tween: With just the last leaves of the

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/75

Fl. 1

S dy - ing year Fal - len on a turf grown green.

A dy - ing year Fal - len on a turf grown green.

T dy - ing year Fal - len on a turf grown green.

B dy - ing year Fal - len on a turf grown green.

8/75

Vln. I

Vln. II

Vla.

Vc.

D.B.

8/81

Fl. 1

S

A

T

B

8/81

Vln. I

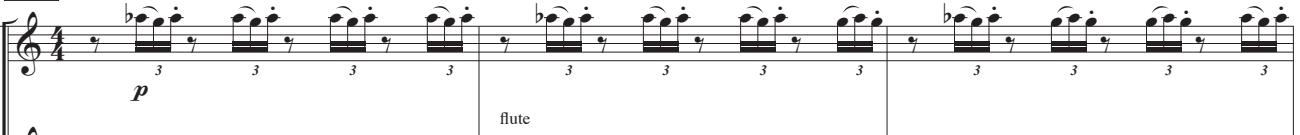
Vln. II

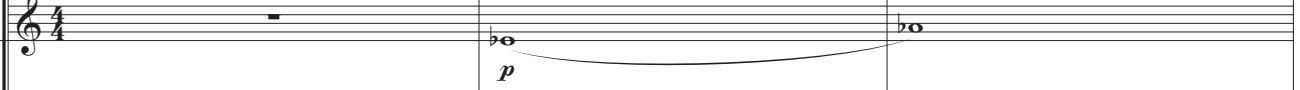
Vla.

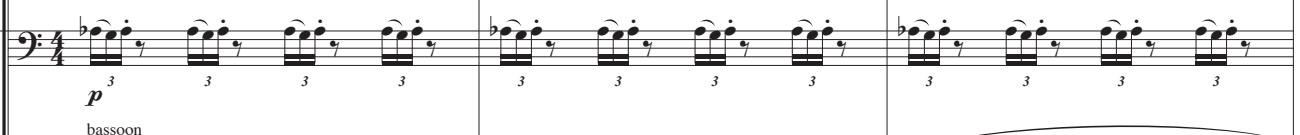
Vc.

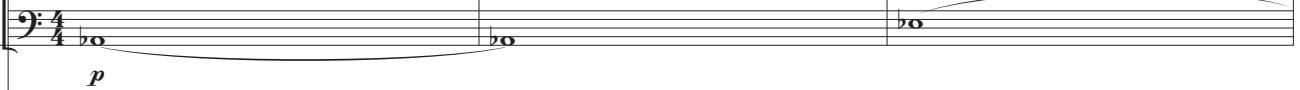
D.B.

9/1  = 60

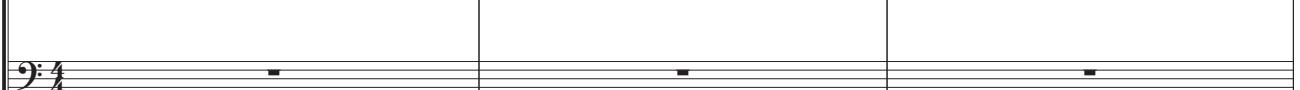
Fl. 1 

Fl. 2 

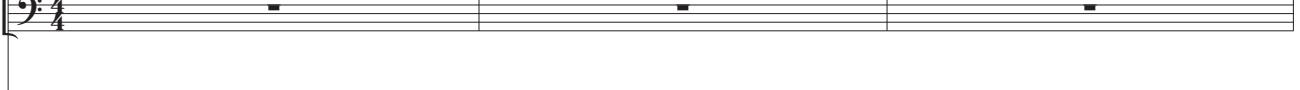
Bsn. 1 

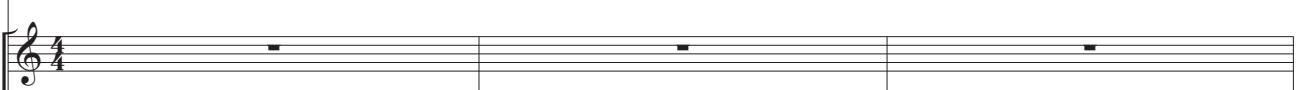
Bsn. 2 

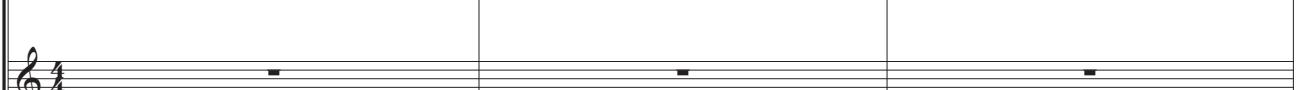
Hn. 1 

Hn. 2 

Perc. 

S 

A 

T 

B 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

9/4

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of eight staves. The top four staves represent woodwind and brass instruments: Flute 1 (G clef), Flute 2 (G clef), Bassoon 1 (Bass clef), and Bassoon 2 (Bass clef). The bottom four staves represent voices and strings: Soprano (G clef), Alto (G clef), Tenor (F clef), and Bass (C clef). The score is divided into two systems by a vertical bar. In the first system (measures 1-4), Flute 1, Flute 2, Bassoon 1, and Bassoon 2 play eighth-note patterns with grace marks and slurs. In the second system (measures 5-8), all voices and strings play sustained notes. The instrumentation changes from woodwind/bassoon in the first system to voices/strings in the second system.

9/7

9/6

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Solo

S

A

T

B

Does the road wind _____
Does the road wind _____

9/6

Vln. I

Vln. II

Vla.

Vc. *senza sordini*
pp

D.B.

9/8

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

up - hill all the way? _____

up - hill all the the way? _____

9/8

9/10

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

S

A

T

B

tutti

Yes, to the ve - - ry — end.

tutti

Yes, to the ve - - ry — *bis* end.

tutti

Yes, to the ve - - ry — end.

tutti

Yes, to the ve - - ry — end.

9/10

Vln. I

Vln. II

senza sordini

p

Vla.

Vc.

p

D.B.

9/12

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T solo
Will the day's jour - ney take the whole long...

B solo
Will the day's jour - ney take the whole long...

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sordini

p

9/14

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

tutti

From morn _____ to night, _____ my _____

tutti

From morn _____ to night, _____ my _____

tutti

From morn _____ to night, _____ my _____

tutti

day? _____ From morn _____ to night, _____ my _____

tutti

day? _____ From morn _____ to night, _____ my _____

9/14

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/16

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S
friend.

A
friend.

T
₈ friend.

B
friend.

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sordini

p

#**o**

9/18

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

solo

But is there for the night

solo

But is there for the

9/18

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/21

9/20

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

— a res — ting place?
night — a res — — — ting place?
— tutti A roof _____ for

— tutti A roof _____ for

9/22

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

tutti

A roof _____ for when the slow dark hours _____ be -
when the slow dark hours _____ be - gin.

tutti

A roof _____ for when the slow dark hours _____ be -
when the slow dark hours _____ be - gin.

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/22

9/24

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

gin.

solo

May not the dark - ness hide _____ it from my _____

gin.

solo

May _____ not the dark _____ - - - - - ness _____

9/24

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/27

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

tutti

You can - not, can-not miss

tutti

You can - - - -

tutti

You can - not, can-not miss

tutti

You can - - - -

hide it from my face? You can - - - -

<img alt="Musical score for Edward Lambert's Rossetti Requiem, page 217, rehearsal mark 9/27. The score includes parts for Flutes 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Bassoon (B). The vocal parts sing a line about hiding from one's face. The score features six measures of woodwind patterns followed by a vocal section where each part sings a single note (S: G, A: F#, T: E, B: D) followed by a melodic line. Measure 1: Flute 1 (3), Flute 2 (rest), Bassoon 1 (3), Bassoon 2 (rest). Measure 2: Flute 1 (3), Flute 2 (rest), Bassoon 1 (3), Bassoon 2 (rest). Measure 3: Flute 1 (3), Flute 2 (rest), Bassoon 1 (3), Bassoon 2 (rest). Measure 4: Flute 1 (3), Flute 2 (rest), Bassoon 1 (3), Bassoon 2 (rest). Measure 5: Flute 1 (3), Flute 2 (rest), Bassoon 1 (3), Bassoon 2 (rest). Measure 6: Flute 1 (3), Flute 2 (rest), Bassoon 1 (3), Bassoon 2 (rest). Measures 7-12: Horn 1 (rest), Horn 2 (rest), Soprano (G), Alto (F#), Tenor (E), Bass (D). Measures 13-18: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 19-24: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 25-30: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 31-36: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 37-42: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 43-48: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 49-54: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 55-60: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 61-66: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 67-72: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 73-78: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 79-84: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 85-90: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 91-96: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 97-102: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 103-108: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 109-114: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 115-120: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 121-126: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 127-132: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 133-138: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 139-144: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 145-150: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 151-156: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 157-162: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 163-168: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 169-174: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 175-180: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 181-186: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 187-192: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 193-198: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 199-204: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 205-210: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 211-216: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 217-222: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 223-228: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 229-234: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 235-240: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 241-246: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 247-252: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 253-258: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 259-264: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 265-270: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 271-276: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 277-282: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 283-288: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 289-294: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3). Measures 295-296: Violin I (3), Violin II (rest), Cello (3), Double Bass (rest), Bassoon (3).</p>

9/29

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

9/29

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/31

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B. *senza sordini*

9/33

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/35

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A
solo
Shall I meet o - ther way -

T
solo
Shall I meet o - ther way -

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/37

<img alt="Musical score for Edward Lambert's Rossetti Requiem, page 222. The score is divided into three systems. The top system features Flutes 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The middle system features the SATB vocal parts (Soprano, Alto, Tenor, Bass) and includes lyrics 'fa' and 'rers'. The bottom system features Violins I and II, Violas, Cellos, and Double Bass. Measures 1-4 show woodwind entries with sixteenth-note patterns and bassoon sustained notes. Measures 5-8 show sustained notes with woodwind entries. Measures 9-12 show sustained notes with woodwind entries. Measures 13-16 show sustained notes with woodwind entries. Measures 17-20 show sustained notes with woodwind entries. Measures 21-24 show sustained notes with woodwind entries. Measures 25-28 show sustained notes with woodwind entries. Measures 29-32 show sustained notes with woodwind entries. Measures 33-36 show sustained notes with woodwind entries. Measures 37-40 show sustained notes with woodwind entries. Measures 41-44 show sustained notes with woodwind entries. Measures 45-48 show sustained notes with woodwind entries. Measures 49-52 show sustained notes with woodwind entries. Measures 53-56 show sustained notes with woodwind entries. Measures 57-60 show sustained notes with woodwind entries. Measures 61-64 show sustained notes with woodwind entries. Measures 65-68 show sustained notes with woodwind entries. Measures 69-72 show sustained notes with woodwind entries. Measures 73-76 show sustained notes with woodwind entries. Measures 77-80 show sustained notes with woodwind entries. Measures 81-84 show sustained notes with woodwind entries. Measures 85-88 show sustained notes with woodwind entries. Measures 89-92 show sustained notes with woodwind entries. Measures 93-96 show sustained notes with woodwind entries. Measures 97-100 show sustained notes with woodwind entries. Measures 101-104 show sustained notes with woodwind entries. Measures 105-108 show sustained notes with woodwind entries. Measures 109-112 show sustained notes with woodwind entries. Measures 113-116 show sustained notes with woodwind entries. Measures 117-120 show sustained notes with woodwind entries. Measures 121-124 show sustained notes with woodwind entries. Measures 125-128 show sustained notes with woodwind entries. Measures 129-132 show sustained notes with woodwind entries. Measures 133-136 show sustained notes with woodwind entries. Measures 137-140 show sustained notes with woodwind entries. Measures 141-144 show sustained notes with woodwind entries. Measures 145-148 show sustained notes with woodwind entries. Measures 149-152 show sustained notes with woodwind entries. Measures 153-156 show sustained notes with woodwind entries. Measures 157-160 show sustained notes with woodwind entries. Measures 161-164 show sustained notes with woodwind entries. Measures 165-168 show sustained notes with woodwind entries. Measures 169-172 show sustained notes with woodwind entries. Measures 173-176 show sustained notes with woodwind entries. Measures 177-180 show sustained notes with woodwind entries. Measures 181-184 show sustained notes with woodwind entries. Measures 185-188 show sustained notes with woodwind entries. Measures 189-192 show sustained notes with woodwind entries. Measures 193-196 show sustained notes with woodwind entries. Measures 197-200 show sustained notes with woodwind entries. Measures 201-204 show sustained notes with woodwind entries. Measures 205-208 show sustained notes with woodwind entries. Measures 209-212 show sustained notes with woodwind entries. Measures 213-216 show sustained notes with woodwind entries. Measures 217-220 show sustained notes with woodwind entries. Measures 221-224 show sustained notes with woodwind entries. Measures 225-228 show sustained notes with woodwind entries. Measures 229-232 show sustained notes with woodwind entries. Measures 233-236 show sustained notes with woodwind entries. Measures 237-240 show sustained notes with woodwind entries. Measures 241-244 show sustained notes with woodwind entries. Measures 245-248 show sustained notes with woodwind entries. Measures 249-252 show sustained notes with woodwind entries. Measures 253-256 show sustained notes with woodwind entries. Measures 257-260 show sustained notes with woodwind entries. Measures 261-264 show sustained notes with woodwind entries. Measures 265-268 show sustained notes with woodwind entries. Measures 269-272 show sustained notes with woodwind entries. Measures 273-276 show sustained notes with woodwind entries. Measures 277-280 show sustained notes with woodwind entries. Measures 281-284 show sustained notes with woodwind entries. Measures 285-288 show sustained notes with woodwind entries. Measures 289-292 show sustained notes with woodwind entries. Measures 293-296 show sustained notes with woodwind entries. Measures 297-300 show sustained notes with woodwind entries. Measures 301-304 show sustained notes with woodwind entries. Measures 305-308 show sustained notes with woodwind entries. Measures 309-312 show sustained notes with woodwind entries. Measures 313-316 show sustained notes with woodwind entries. Measures 317-320 show sustained notes with woodwind entries. Measures 321-324 show sustained notes with woodwind entries. Measures 325-328 show sustained notes with woodwind entries. Measures 329-332 show sustained notes with woodwind entries. Measures 333-336 show sustained notes with woodwind entries. Measures 337-340 show sustained notes with woodwind entries. Measures 341-344 show sustained notes with woodwind entries. Measures 345-348 show sustained notes with woodwind entries. Measures 349-352 show sustained notes with woodwind entries. Measures 353-356 show sustained notes with woodwind entries. Measures 357-360 show sustained notes with woodwind entries. Measures 361-364 show sustained notes with woodwind entries. Measures 365-368 show sustained notes with woodwind entries. Measures 369-372 show sustained notes with woodwind entries. Measures 373-376 show sustained notes with woodwind entries. Measures 377-380 show sustained notes with woodwind entries. Measures 381-384 show sustained notes with woodwind entries. Measures 385-388 show sustained notes with woodwind entries. Measures 389-392 show sustained notes with woodwind entries. Measures 393-396 show sustained notes with woodwind entries. Measures 397-400 show sustained notes with woodwind entries. Measures 401-404 show sustained notes with woodwind entries. Measures 405-408 show sustained notes with woodwind entries. Measures 409-412 show sustained notes with woodwind entries. Measures 413-416 show sustained notes with woodwind entries. Measures 417-420 show sustained notes with woodwind entries. Measures 421-424 show sustained notes with woodwind entries. Measures 425-428 show sustained notes with woodwind entries. Measures 429-432 show sustained notes with woodwind entries. Measures 433-436 show sustained notes with woodwind entries. Measures 437-440 show sustained notes with woodwind entries. Measures 441-444 show sustained notes with woodwind entries. Measures 445-448 show sustained notes with woodwind entries. Measures 449-452 show sustained notes with woodwind entries. Measures 453-456 show sustained notes with woodwind entries. Measures 457-460 show sustained notes with woodwind entries. Measures 461-464 show sustained notes with woodwind entries. Measures 465-468 show sustained notes with woodwind entries. Measures 469-472 show sustained notes with woodwind entries. Measures 473-476 show sustained notes with woodwind entries. Measures 477-480 show sustained notes with woodwind entries. Measures 481-484 show sustained notes with woodwind entries. Measures 485-488 show sustained notes with woodwind entries. Measures 489-492 show sustained notes with woodwind entries. Measures 493-496 show sustained notes with woodwind entries. Measures 497-500 show sustained notes with woodwind entries. Measures 501-504 show sustained notes with woodwind entries. Measures 505-508 show sustained notes with woodwind entries. Measures 509-512 show sustained notes with woodwind entries. Measures 513-516 show sustained notes with woodwind entries. Measures 517-520 show sustained notes with woodwind entries. Measures 521-524 show sustained notes with woodwind entries. Measures 525-528 show sustained notes with woodwind entries. Measures 529-532 show sustained notes with woodwind entries. Measures 533-536 show sustained notes with woodwind entries. Measures 537-540 show sustained notes with woodwind entries. Measures 541-544 show sustained notes with woodwind entries. Measures 545-548 show sustained notes with woodwind entries. Measures 549-552 show sustained notes with woodwind entries. Measures 553-556 show sustained notes with woodwind entries. Measures 557-560 show sustained notes with woodwind entries. Measures 561-564 show sustained notes with woodwind entries. Measures 565-568 show sustained notes with woodwind entries. Measures 569-572 show sustained notes with woodwind entries. Measures 573-576 show sustained notes with woodwind entries. Measures 577-580 show sustained notes with woodwind entries. Measures 581-584 show sustained notes with woodwind entries. Measures 585-588 show sustained notes with woodwind entries. Measures 589-592 show sustained notes with woodwind entries. Measures 593-596 show sustained notes with woodwind entries. Measures 597-600 show sustained notes with woodwind entries. Measures 601-604 show sustained notes with woodwind entries. Measures 605-608 show sustained notes with woodwind entries. Measures 609-612 show sustained notes with woodwind entries. Measures 613-616 show sustained notes with woodwind entries. Measures 617-620 show sustained notes with woodwind entries. Measures 621-624 show sustained notes with woodwind entries. Measures 625-628 show sustained notes with woodwind entries. Measures 629-632 show sustained notes with woodwind entries. Measures 633-636 show sustained notes with woodwind entries. Measures 637-640 show sustained notes with woodwind entries. Measures 641-644 show sustained notes with woodwind entries. Measures 645-648 show sustained notes with woodwind entries. Measures 649-652 show sustained notes with woodwind entries. Measures 653-656 show sustained notes with woodwind entries. Measures 657-660 show sustained notes with woodwind entries. Measures 661-664 show sustained notes with woodwind entries. Measures 665-668 show sustained notes with woodwind entries. Measures 669-672 show sustained notes with woodwind entries. Measures 673-676 show sustained notes with woodwind entries. Measures 677-680 show sustained notes with woodwind entries. Measures 681-684 show sustained notes with woodwind entries. Measures 685-688 show sustained notes with woodwind entries. Measures 689-692 show sustained notes with woodwind entries. Measures 693-696 show sustained notes with woodwind entries. Measures 697-700 show sustained notes with woodwind entries. Measures 701-704 show sustained notes with woodwind entries. Measures 705-708 show sustained notes with woodwind entries. Measures 709-712 show sustained notes with woodwind entries. Measures 713-716 show sustained notes with woodwind entries. Measures 717-720 show sustained notes with woodwind entries. Measures 721-724 show sustained notes with woodwind entries. Measures 725-728 show sustained notes with woodwind entries. Measures 729-732 show sustained notes with woodwind entries. Measures 733-736 show sustained notes with woodwind entries. Measures 737-740 show sustained notes with woodwind entries. Measures 741-744 show sustained notes with woodwind entries. Measures 745-748 show sustained notes with woodwind entries. Measures 749-752 show sustained notes with woodwind entries. Measures 753-756 show sustained notes with woodwind entries. Measures 757-760 show sustained notes with woodwind entries. Measures 761-764 show sustained notes with woodwind entries. Measures 765-768 show sustained notes with woodwind entries. Measures 769-772 show sustained notes with woodwind entries. Measures 773-776 show sustained notes with woodwind entries. Measures 777-780 show sustained notes with woodwind entries. Measures 781-784 show sustained notes with woodwind entries. Measures 785-788 show sustained notes with woodwind entries. Measures 789-792 show sustained notes with woodwind entries. Measures 793-796 show sustained notes with woodwind entries. Measures 797-800 show sustained notes with woodwind entries. Measures 801-804 show sustained notes with woodwind entries. Measures 805-808 show sustained notes with woodwind entries. Measures 809-812 show sustained notes with woodwind entries. Measures 813-816 show sustained notes with woodwind entries. Measures 817-820 show sustained notes with woodwind entries. Measures 821-824 show sustained notes with woodwind entries. Measures 825-828 show sustained notes with woodwind entries. Measures 829-832 show sustained notes with woodwind entries. Measures 833-836 show sustained notes with woodwind entries. Measures 837-840 show sustained notes with woodwind entries. Measures 841-844 show sustained notes with woodwind entries. Measures 845-848 show sustained notes with woodwind entries. Measures 849-852 show sustained notes with woodwind entries. Measures 853-856 show sustained notes with woodwind entries. Measures 857-860 show sustained notes with woodwind entries. Measures 861-864 show sustained notes with woodwind entries. Measures 865-868 show sustained notes with woodwind entries. Measures 869-872 show sustained notes with woodwind entries. Measures 873-876 show sustained notes with woodwind entries. Measures 877-880 show sustained notes with woodwind entries. Measures 881-884 show sustained notes with woodwind entries. Measures 885-888 show sustained notes with woodwind entries. Measures 889-892 show sustained notes with woodwind entries. Measures 893-896 show sustained notes with woodwind entries. Measures 897-900 show sustained notes with woodwind entries. Measures 901-904 show sustained notes with woodwind entries. Measures 905-908 show sustained notes with woodwind entries. Measures 909-912 show sustained notes with woodwind entries. Measures 913-916 show sustained notes with woodwind entries. Measures 917-920 show sustained notes with woodwind entries. Measures 921-924 show sustained notes with woodwind entries. Measures 925-928 show sustained notes with woodwind entries. Measures 929-932 show sustained notes with woodwind entries. Measures 933-936 show sustained notes with woodwind entries. Measures 937-940 show sustained notes with woodwind entries. Measures 941-944 show sustained notes with woodwind entries. Measures 945-948 show sustained notes with woodwind entries. Measures 949-952 show sustained notes with woodwind entries. Measures 953-956 show sustained notes with woodwind entries. Measures 957-960 show sustained notes with woodwind entries. Measures 961-964 show sustained notes with woodwind entries. Measures 965-968 show sustained notes with woodwind entries. Measures 969-972 show sustained notes with woodwind entries. Measures 973-976 show sustained notes with woodwind entries. Measures 977-980 show sustained notes with woodwind entries. Measures 981-984 show sustained notes with woodwind entries. Measures 985-988 show sustained notes with woodwind entries. Measures 989-992 show sustained notes with woodwind entries. Measures 993-996 show sustained notes with woodwind entries. Measures 997-998 show sustained notes with woodwind entries.</p>

9/42

9/41

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

— be — fore. Then must I knock,

solo

9/41

9/43

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

— or — call — when — just — in

tutti

They will not keep

They will not keep

— or — call — when — just — in

9/43

9/45

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

tutti

S sight? They will not keep you stan - ding at that

A you stan - ding, stan - ding at

T you stan - ding, stan - ding at

tutti

B sight? They will not keep you stan - ding at that

9/45

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/47

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

S door.

A that door.

T that door.

B door.

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/49

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Sop.

M.-S.

T.

Bs.

S.

A.

T.

B.

solo

Shall solo I find

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/51

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Sop.

M-S.

T

Bs.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/51

com

tutti

Of la - - - - bou you

Of tutti

Of tutti

Of tutti

Of la - - - - bou you

Of la - - - - bou you

9/51

9/53

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc.
Sop.
M-S.
T
Bs.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

toms

9/53

fort, Shall I find com fort,
— shall find, you shall find the sum,
— shall find, you shall find the sum,
— shall find, you shall find the sum,
— shall find, you shall find the sum,

9/53

f
f
f
f
f
f
f
f
f
f

9/56

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

Sop.

tra - vel-sore and weak? Will

M-S.

tra - vel-sore and weak? Will

T

8 tra - vel-sore and weak? Will

Bs.

tra - vel-sore and weak? Will

S

you shall find the sum.

A

you shall find the sum.

T

8 you shall find the sum.

B

you shall find the sum.

9/56

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/59

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

9/59

Sop.

M-S.

T

Bs.

S

A

T

B

9/59

Vln. I

Vln. II

Vla.

Vc.

D.B.

— there be beds, will there be beds for
— there be beds, will there be beds for
— there be beds, will there be beds for
— there be beds, will there be beds for
— Yea, yea beds for all,
— Yea, yea beds for all,
— Yea, yea beds for all,
— Yea, yea beds for all,

9/62

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

Sop.

M-S.

T

Bs.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

3 3 3 3 dim.³ 3 3 3 3

dim.

dim.

dim.

dim.

dim.

dim.

me, for _____ me and dim.

— for all, for all dim.

3 3 3 3 dim. 3 3 3 3

6 6 6

dim. 6 6 6

dim. 6 6 6

dim. 3 3 3 3

9/64

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

Sop.

M-S.

T

Bs.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

all who seek?
all who seek?
all who seek?
all who seek?
who come.
who come.
who come.
— who come.

9/64

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

9/66

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/70

9/69

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

9/72

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Toms

S

A

T

B

9/72

Vln. I

Vln. II

Vla.

Vc.

D.B.