

BATTLE-PIECES

A CYCLE OF SIX SONGS FOR
BARITONE AND ORCHESTRA

WORDS BY

HERMAN MELVILLE

MUSIC BY

PAUL PHILLIPS

BARNARD STREET MUSIC

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INSTRUMENTATION

3 Flutes (2nd and 3rd doubling piccolo)

2 Oboes

English horn

2 Clarinets in A and B \flat

Bass clarinet in B \flat

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass trombone

Tuba

Timpani

3 Percussionists (snare drum, tenor drum, bass drum, tom-toms,
suspended cymbal, crash cymbals, triangle, tambourine, tamtam,
anvil, glockenspiel)

Harp

Strings

Duration: 20 minutes

MOVEMENTS

1. A Reverie	1
2. The Night Fight	12
3. Misgivings	27
4. In the Prison Pen	40
5. Magnanimity Baffled	48
6. Nobler Worlds	57

ABOUT THIS WORK

Battle-Pieces was completed in October 2011 and premiered on 16 October 2011 in John M. Greene Auditorium at Smith College in Northampton, Massachusetts, by baritone Andrew Garland with the Pioneer Valley Symphony under the composer's direction.

The version for baritone and piano was selected as a Finalist in the 2012 NATS Art Song Composition Award Competition.

The composition of *Battle-Pieces* was supported in part by a grant from the Rhode Island State Council on the Arts.



PROGRAM NOTE

Herman Melville's powerful poems from *Battle-Pieces and Aspects of the War* were the catalyst for this song cycle for baritone and orchestra titled *Battle-Pieces*. With the United States still engaged in long, arduous wars in Afghanistan and Iraq, Melville's moving words about the Civil War and the severe human toll of that conflict remain as relevant today as they were nearly a century and a half ago in 1866, when they were first published.

The six songs in this cycle describe 1) bright-eyed boys eagerly going off to fight, unconcerned about their grim fate (“A Reverie”), 2) a devastating battle scene (“The Night Fight”), 3) second thoughts about the war’s purpose (“Misgivings”), 4) a prisoner of war who dies in detention (“In the Prison Pen”), 5) a victor who attempts to shake the hand of the vanquished only to discover the latter is dead (“Magnanimity Baffled”), and 6) the hope that those soldiers who perished will reach a better place (“Nobler Worlds”), with the final song serving as an apotheosis to the sorrows and violence expressed in the earlier songs. Although written in response to specific Civil War battles and events, the universality of the themes expressed in Melville's powerful verse is the motivating force behind this composition.

The songs of this cycle are settings of the poems listed to the right:

- | | |
|------------------------|---|
| 1. A Reverie | Ball's Bluff. A Reverie. (October, 1861.) |
| 2. The Night Fight | Look-out Mountain. The Night Fight. (November, 1863.) |
| 3. Misgivings | Misgivings. (1860.) |
| 4. In the Prison Pen | In the Prison Pen. (1864.) |
| 5. Magnanimity Baffled | Magnanimity Baffled. [no date] |
| 6. Nobler Worlds | The Battle for the Mississippi. (April, 1862.) |

I began this composition in 2008, composing “A Reverie” and “Nobler Worlds” that summer. After a hiatus, I completed the cycle in 2011, finishing “Magnanimity Baffled”, the last movement to be orchestrated, on 9 October 2011. The premiere of *Battle-Pieces* on 16 October 2011 marked both the 150th anniversary of the start of the Civil War (1861-65) and the tenth anniversary of the war in Afghanistan, America's longest war, which began in October 2001.

Paul Phillips 13 November 2011

TEXTS BY HERMAN MELVILLE

1. A Reverie

One noonday, at my window in the town,
I saw a sight—saddest that eyes can see—
Young soldiers marching lustily
Unto the wars,
With fifes, and flags in mottoed pageantry:
While all the porches, walks, and doors
Were rich with ladies cheering royally.

They moved like Juny morning on the wave,
Their hearts were fresh as clover in its prime
(It was the breezy summer time),
Life throbbled so strong,
How should they dream that Death in a rosy clime
Would come to thin their shining throng?
Youth feels immortal, like the gods sublime.

Weeks passed; and at my window, leaving bed,
By night I mused, of easeful sleep bereft,
On those brave boys (Ah War! thy theft);
Some marching feet
Found pause at last by cliffs Potomac cleft;
Wakeful I mused, while in the street
Far footfalls died away till none were left.

2. The Night Fight

Who inhabiteth the Mountain
That it shines in lurid light,
And is rolled about with thunders,
And terrors, and a blight,
Like Kaf the peak of Eblis—
Kaf, the evil height?
Who has gone up with a shouting
And a trumpet in the night?

There is battle in the Mountain—
Might assaulteth Might;
'Tis the fastness of the Anarch,
Torrent-torn, an ancient height;
The crags resound the clangor
Of the war of Wrong and Right;
And the armies in the valley
Watch and pray for dawning light.

Joy, joy, the day is breaking,
And the cloud is rolled from sight;
There is triumph in the Morning
For the Anarch's plunging flight;
God has glorified the Mountain
Where a Banner burneth bright,
And the armies in the valley
They are fortified in right.

3. Misgivings

When ocean-clouds over inland hills
Sweep storming in late autumn brown,
And horror the sodden valley fills,
And the spire falls crashing in the town,
I muse upon my country's ills—
The tempest bursting from the waste of Time
On the world's fairest hope linked with man's foulest crime.

Nature's dark side is heeded now—
(Ah! optimist-cheer disheartened flown)—
A child may read the moody brow
Of yon black mountain lone.
With shouts the torrents down the gorges go,
And storms are formed behind the storm we feel:
The hemlock shakes in the rafter, the oak in the driving keel.

4. In the Prison Pen

Listless he eyes the palisades
And sentries in the glare;
'Tis barren as a pelican-beach—
But his world is ended there.

Nothing to do; and vacant hands
Bring on the idiot-pain;
He tries to think— to recollect,
But the blur is on his brain.

Around him swarm the plaining ghosts
Like those on Virgil's shore—
A wilderness of faces dim,
And pale ones gashed and hoar.

A smiting sun. No shed, no tree;
He totters to his lair—
A den that sick hands dug in earth
Ere famine wasted there,
Or, dropping in his place, he swoons,
Walled in by throngs that press,
Till forth from the throngs they bear him dead—
Dead in his meagreness.

5. Magnanimity Baffled

"Sharp words we had before the fight;
But—now the fight is done—
Look, here's my hand," said the Victor bold,
"Take it—an honest one!
What, holding back? I mean you well;
Though worsted, you strove stoutly, man;
The odds were great; I honor you:
Man honors man."

"Still silent, friend? Can grudges be?
Yet am I held a foe?—
Turned to the wall, on his cot he lies—
Never I'll leave him so!
Brave one! I here implore your hand;
Dumb still? all fellowship fled?
Nay, then, I'll have this stubborn hand!"
He snatched it—it was dead.

6. Nobler Worlds

When Israel camped by Migdol hoar,
Down at her feet her shawm she threw,
But Moses sung and timbrels rung
For Pharaoh's stranded crew.
So God appears in apt events—
The Lord is a man of war!
So the strong wing to the muse is given
In victory's roar.

Deep be the ode that hymns the fleet—
The fight by night—the fray,
Which bore our Flag against the powerful stream,
And led it up to day.
Dully through din of larger strife
Shall bay that warring gun;
But none the less to us who live
It peals—an echoing one.

The shock of ships, the jar of walls,
The rush through thick and thin—
The flaring fire-rafts, glare and gloom—
Eddies, and shells that spin—
The boom-chain burst, the hulks dislodged,
The jam of gun-boats driven,
Or fired, or sunk—made up a war
Like Michael's waged with leven.

They fought through lurid dark till dawn;
The war-smoke rolled away
With clouds of night, and showed the fleet
In scarred yet firm array,
Above the forts, above the drift
Of wrecks which strife had made;
And Farragut sailed up to the town
And anchored—sheathed the blade.

The moody broadsides, brooding deep,
Hold the lewd mob at bay,
While o'er the armed decks' solemn aisles
The meek church-pennons play;
By shotted guns the sailors stand,
With foreheads bound or bare;
The captains and the conquering crews
Humble their pride in prayer.

They pray; and after victory, prayer
Is meet for men who mourn their slain;
The living shall unmoor and sail,
But Death's dark anchor secret deeps detain.
Yet Glory slants her shaft of rays
Far through the undisturbed abyss;
There must be other, nobler worlds for them
Who nobly yield their lives in this.

BATTLE-PIECES

1. A Reverie

Words by Herman Melville

Music by Paul Phillips

Moderato. Somberly (♩ = 112)

Flute 1
Flute 2/Piccolo 2
Flute 3/Piccolo 1
Oboe 1
Oboe 2
English Horn
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1, 2
Horn in F 3, 4
Trumpet in C 1
Trumpet in C 2, 3
Trombone 1, 2
Bass Trombone
Tuba
Timpani
Harp
Baritone

One noon - day, at my win-dow in the town, I saw a sight,

Moderato. Somberly (♩ = 112)

Violin I
Violin II
Viola
Violoncello I
Violoncello II
Contrabass

The score is written for a full orchestra and a baritone soloist. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo and mood are marked 'Moderato. Somberly' with a metronome marking of 112 quarter notes per minute. The score includes parts for woodwinds (flutes, oboes, English horn, clarinets, bass clarinet, bassoons, and contrabassoon), brass (horns, trumpets, trombones, and tuba), percussion (timpani and harp), and strings (violins, viola, violoncellos, and contrabass). The vocal line is for a baritone, with lyrics: 'One noon - day, at my win-dow in the town, I saw a sight,'. Dynamics such as *mp* (mezzo-piano) and *p* (piano) are indicated throughout the score.

8

Fl. 1

Fl. 2/Pic. 2

Fl. 3/Pic. 1

Ob. 1

Ob. 2

E. H.

Cl. 1 in Bb

Cl. 2 in Bb

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

Piccolo

Piccolo

f

f

f

f

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mf

f

sad-dest that eyes can see, _____ Young sol-diers march-ing lus - ti-ly Un-to the wars, With fifes, and

14 A

Fl. 1 *ff* to Flute

Fl. 2/Pic. 2 *ff* to Flute

Fl. 3/Pic. 1 *ff* to Flute

Ob. 1 *ff*

Ob. 2 *ff*

E. H.

Cl. 1 in B \flat *ff*

Cl. 2 in B \flat

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1 *mp*

2, 3 *mp*

Trb. 1, 2 *mp*

Bass Trb. Tuba *mp*

Timp. *mp*

Hp.

Bar. *mp*

flags in mot-toed pa-geant-ry; _____

A

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

Cb. *mp*

While all the porch-es, walk, and doors Were rich with la - dies cheer-ing

19

Fl. 1

Fl. 2/Pic. 2

Fl. 3/Pic. 1

Ob. 1

Ob. 2

E. H.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mp

f

mf

change G to A, and B \flat to B \natural

roy - al-ly. They moved like Jun-y morn-ing on the wave, Their hearts were fresh as clov-er in its

24

B

Fl. 1

Fl. 2/Pic. 2

Fl. 3/Pic. 1

Ob. 1

Ob. 2

E. H.

Cl. 1 in Bb

Cl. 2 in Bb

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Hp.

Bar. *mp* *ff*

prime (It was the breez-y sum-mer time), Life throbbed so strong, How should they dream that

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

p *f* *div.* *unis.*

34

C

Fl. 1

Fl. 2/Pic. 2

Fl. 3/Pic. 1

Ob. 1

Ob. 2

E. H.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Hp.

Bar.

mor - tal, like the gods sub - lime. Weeks passed; and at my win-dow, leav - ing

C

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

42

Fl. 1

Fl. 2/Pic. 2

Fl. 3/Pic. 1

Ob. 1

Ob. 2

E. H.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

change A to G

Timp.

Hp.

Bar.

bed, By night I mused, of ease - ful sleep be - reft, On those brave

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mp

p

49

D

Fl. 1
Fl. 2/Pic. 2
Fl. 3/Pic. 1
Ob. 1
Ob. 2
E. H.
Cl. 1 in Bb
Cl. 2 in Bb
Bass Cl.
Bn. 1
Bn. 2
Cbn.

1, 2
Hn. in F
3, 4
1
Tpt. in C
2, 3
Trb. 1, 2
Bass Trb. Tuba
Timp.

Hp.
Bar.

boys (Ah War! thy theft); ————— Some march - ing feet Found pause at last by cliffs Po-to - mac cleft;

D

Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

56

Fl. 1

Fl. 2/Pic. 2

Fl. 3/Pic. 1

Ob. 1

Ob. 2

E. H.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mp

p

dim.

con sord.

Wake-ful I mused, while in the street Far foot - falls died a - way till none

63

Fl. 1

Fl. 2/Pic. 2

Fl. 3/Pic. 1

Ob. 1

Ob. 2

E. H.

Cl. 1 in B \flat

Cl. 2 in B \flat

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

were

left.

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

2. The Night Fight

Allegro vivo. Aggressively (♩ = 134)

Flute 1

Flute 2, 3

Oboe 1, 2

English Horn

Clarinet 1, 2 in A

Bass Clarinet in Bb

Bassoon 1, 2

Contrabassoon

1, 2
Horn in F

3, 4

1
Trumpet in C

2, 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Baritone

Allegro vivo. Aggressively (♩ = 134)

Violin I

Violin II

Viola

Violoncello I

Violoncello II

Contrabass

2. The Night Fight

8

This musical score is for the piece "The Night Fight" and is page 13 of a larger work. It features a large ensemble of instruments. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is marked with a tempo of 8. The score includes parts for Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2 in A, Bass Clarinet, Saxophone 1 and 2, Contrabass, Horns in F (1, 2 and 3, 4), Trumpet in C (1 and 2, 3), Trombone 1 and 2, Bass Trombone/Tuba, Timpani, Percussion 1, 2, and 3, Harp, and Baritone. The string section includes Violin I and II, Viola, Violoncello I and II, and Contrabass. The score is heavily marked with dynamics, including *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are also performance instructions such as *b.d.* (basso continuo) and *Δ* (triangle). The score is divided into measures by vertical bar lines, and the time signature changes from 4/4 to 2/4 and back to 4/4 throughout the piece.

Who in -

15

E

Fl. 1

Fl. 2

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

E ha-bi-teth the Moun-tain_____ That it shines in lur-id light,____ And is rolled a-bout with thun-ders, And

Fl. 1

Fl. 2

Ob. 1, 2

E. H.

Cl. 1, 2 in A
to Clarinet in B_b

Bass Cl.

Bn. 1, 2
mp *mf*

Cbn.

1, 2
Hn. in F

3, 4
mp *mf*

1
Tpt. in C

2, 3

Trb. 1, 2
mp *mf*

Bass Trb.
Tuba
mp *mf*

Timp.
arco
mp *mf*

Perc. 1

Perc. 2

Perc. 3

Hp.

Bar.
mp *f*
Who has gone up with a shout-ing And a trum-pet in the night?

Vln. I

Vln. II

Vla.

Vc. I
arco
mp *mf*

Vc. II
arco
mp *mf*

Cb.
arco
mp *mf*

2. The Night Fight

32

F

Fl. 1

Fl. 2

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

p

mp

Clarinet in B \flat

There is bat-tle in the Moun-tain, _____ Might as - saul-teth Might; _____ 'Tis the

F

38

Fl. 1
 Fl. 2
 Ob. 1, 2
 E. H.
 Cl. 1, 2 in B \flat
 Bass Cl.
 Bn. 1, 2
 Cbn.
 1, 2
 Hn. in F
 3, 4
 1
 Tpt. in C
 2, 3
 Trb. 1, 2
 Bass Trb.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Bar.
 Vln. I
 Vln. II
 Vla.
 Vc. I
 Vc. II
 Cb.

mp
mp
mp
mp
p
p
mp
p
p
p
p
mp
p
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp

2.
 to Clarinet in A
 a2
 1.
 Tuba

fast-ness of the A-narch, Tor-rent-torn, an an-cient height; The crags re-sound the clan-gor Of the

2. The Night Fight

44

G

Fl. 1

Fl. 2

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

war of Wrong and Right; And the ar - mies in the val - ley Watch and pray for dawn - ing light.

G

p

p

div.

p

p

p

p

56

This musical score is for the second movement, 'The Night Fight', starting at measure 56. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Both parts are silent throughout this section.
- Oboes (Ob. 1, 2):** Both parts are silent throughout this section.
- English Horn (E. H.):** Silent throughout this section.
- Clarinets (Cl. 1, 2 in B \flat):** Silent throughout this section.
- Bass Clarinet (Bass Cl.):** Silent throughout this section.
- Bassoons (Bn. 1, 2):** Both parts are silent throughout this section.
- Contrabassoon (Cbn.):** Silent throughout this section.
- Horns (Hn. in F):** Horns 1 and 2 play a rhythmic pattern of eighth notes. Horns 3 and 4 play a similar pattern. Dynamics include *mp*.
- Trumpets (Tpt. in C):** Trumpet 1 is silent. Trumpets 2 and 3 play sustained notes with dynamics *mp* and *mf*.
- Trombones (Trb. 1, 2):** Trombone 1 is silent. Trombone 2 plays sustained notes with dynamics *mp*.
- Bass Trombone (Bass Trb. Tuba):** Plays a rhythmic pattern of eighth notes with dynamics *mp*.
- Timpani (Timp.):** Silent throughout this section.
- Percussion (Perc. 1, 2, 3):** All three percussion parts are silent throughout this section.
- Harp (Hp.):** Silent throughout this section.
- Baritone (Bar.):** Silent throughout this section.
- Violins (Vln. I, II):** Violin I and II play a rhythmic pattern of eighth notes with dynamics *mp*.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes with dynamics *mp*.
- Violoncello I (Vc. I):** Plays a rhythmic pattern of eighth notes with dynamics *mp*.
- Violoncello II (Vc. II):** Plays a rhythmic pattern of eighth notes with dynamics *mp*.
- Double Bass (Cb.):** Plays a rhythmic pattern of eighth notes with dynamics *mp*.

61 *string.*

molto string.

This musical score page, numbered 22, is for the piece '2. The Night Fight'. It begins at measure 61. The score is divided into two main sections: the first section is marked *string.* and the second section is marked *molto string.*. The instruments included are:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, 2)
- Clarinet in A (Cl. 1, 2 in A)
- Bass Clarinet (Bass Cl.)
- Bassoons (Bn. 1, 2)
- Contrabassoon (Cbn.)
- Horns in F (Hn. in F 1, 2 and 3, 4)
- Trumpets in C (Tpt. in C 1 and 2, 3)
- Trombones (Trb. 1, 2 and Bass Trb. Tuba)
- Timpani (Timp.)
- Percussion (Perc. 1, 2, 3)
- Harp (Hp.)
- Baritone (Bar.)
- Violins (Vln. I and Vln. II)
- Violas (Vla.)
- Violoncellos (Vc. I and Vc. II)
- Double Bass (Cb.)

The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte). The string section transitions from *string.* to *molto string.* at the beginning of the second system. The woodwinds and brass sections have specific melodic and harmonic parts, with some instruments like the Oboe and Clarinet in A playing more active lines in the *molto string.* section.

76 [H]

Adagio molto (♩ = 60)

Adagietto (♩ = 72)

Fl. 1

Fl. 2

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc. 1
cyma2

Perc. 2
b.d.

Perc. 3
tam-tam

Hp.

Bar.

[H]

Adagio molto (♩ = 60)

Adagietto (♩ = 72)

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

85

Hp.

Bar. *p*
Joy, joy, the day is break-ing, And the cloud is rolled from sight;

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

90

Bn. 1, 2 *p*

Trb. 1, 2 *p*

Bass Trb. Tuba *p*

Hp.

Bar. — There is tri-umph in the Morn-ing For the A-narch's plung-ing flight; God has

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb. unis.

95 **I**

Bn. 1, 2

Trb. 1, 2

Bass Trb. Tuba

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

pp

p

p

glo - ri - fied the Moun - tain Where a Ban - ner burn - eth bright, — And the ar - mies in the val -

I

pp

pp

100

rallentando

Bn. 1, 2

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

pp

rallentando

- - ley They are for - - - ti - fied in right.

rallentando

3. Misgivings

Allegro agitato. Darkly (♩ = 86)

Flute 1, 2
Flute 3/Piccolo
Oboe 1, 2
English Horn
Clarinet 1, 2 in A
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1, 2
Horn in F 3, 4
Trumpet in C 1
Trumpet in C 2, 3
Trombone 1, 2
Bass Trombone
Tuba
Timpani
Percussion
Harp
Baritone

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

Allegro agitato. Darkly (♩ = 86)

When

Violin I
Violin II
Viola
Violoncello I
Violoncello II
Contrabass

senza sord. *mp* *mf*
senza sord. *mp* *mf*
p *mf*
senza sord. *p* *mf*
senza sord. *p* *mf*
senza sord. *p* *mf*

5

Fl. 1, 2

Fl. 3/Pic.

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1

Bn. 2

Cbn.

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

p

mp

oc - ean - clouds o - ver in - land hills Sweep storm - ing in late au - tumn brown, And

13 *rall.* **Meno mosso** (♩ = 74)

Fl. 1, 2 *f* *mf*

Fl. 3/Pic.

Ob. 1, 2 *f* *mf*

E. H.

Cl. 1, 2 in A *p*

Bass Cl. *p*

Bn. 1 *p* *pp*

Bn. 2 *p* *pp*

Cbn. *pp*

Hn. in F 1, 2

3, 4

Tpt. in C 1

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc.

Hp. *pp*

Bar. *p*

I muse u-pon my coun-try's ills.

rall. **Meno mosso** (♩ = 74)

Vln. I

Vln. II

Vla.

Vc. I *pp*

Vc. II *pp*

Cb. *pp*

19

Fl. 1, 2 *pp* Piccolo to Flute

Fl. 3/Pic. *pp*

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1 *p* *pp*

Bn. 2 *p* *pp*

Cbn. *ppp* *p* *pp*

Hn. in F 1, 2 3, 4

Tpt. in C 1 2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc. glock. *ppp*

Hp. *ppp*

Bar. *intensely* *cresc.* *mf*

The tem-pest burst-ing from the waste of Time On the world's fair-est hope linked with man's foul-est crime.

Vln. I

Vln. II

Vla.

Vc. I *p* *pp*

Vc. II *ppp* *p* *pp*

Cb. *ppp* *p* *pp*

26 Tempo I (♩ = 86)

Fl. 1, 2
Fl. 3/Pic.
Ob. 1, 2
E. H.
Cl. 1, 2 in A
Bass Cl.
Bn. 1
Bn. 2
Cbn.
1, 2
Hn. in F
3, 4
1
Tpt. in C
2, 3
Trb. 1, 2
Bass Trb.
Tuba
Timp.
Perc.
Hp.
Bar.

Na - ture's dark side is

Tempo I (♩ = 86)

Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

29

Fl. 1, 2

Fl. 3/Pic.

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1

Bn. 2

Cbn.

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

heed - ed now. (Ah! op - ti - mist - cheer dis - heart-ened flown.) A

32

Fl. 1, 2

Fl. 3/Pic.

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

child may read the mood-y brow Of yon black moun - tain

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

3. Misgivings

J

35

Fl. 1, 2
Fl. 3/Pic.
Ob. 1, 2
E. H.
Cl. 1, 2 in A
Bass Cl.
Bn. 1
Bn. 2
Cbn.
1, 2
Hn. in F
3, 4
1
Tpt. in C
2, 3
Trb. 1, 2
Bass Trb.
Tuba
Timp.
Perc.
Hp.
Bar.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

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

lone. With shouts the tor-rents down the

J

44

Fl. 1, 2

Fl. 3/Pic.

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

oak in the driv - ing keel.

ff

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

3. Misgivings

46

Fl. 1, 2
Flute *ff*

Fl. 3/Pic. *ff*

Ob. 1, 2 *ff*

E. H. *ff*

Cl. 1, 2 in A *ff*

Bass Cl. *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Cbn. *ff*

1, 2 *ff*

Hn. in F *ff*

3, 4 *ff*

1 *ff*

Tpt. in C *ff*

2, 3 *ff*

Trb. 1, 2 *ff*

Bass Trb. *ff*

Tuba *ff*

Timp. *f*

Bass drum *f*

Perc. *f*

Hp. *secco ff*

Bar. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*

Cb. *ff*

4. In the Prison Pen

Lento. Mournfully (♩ = 48)

Flute 1, 2

Flute 3

Oboe 1, 2

English Horn

Clarinet 1, 2 in B♭

Bass Clarinet in B♭

Bassoon 1, 2

Contrabassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1

Trumpet in C 2, 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Bass drum

Tamtam

Harp

Baritone

Lento. Mournfully (♩ = 48)

List-less he eyes the pa-li-sades— And sen-tries in the glare;— 'Tis

Violin I

Violin II

Viola

Violoncello I

Violoncello II

Contrabass

K

7

Fl. 1, 2
Fl. 3
Ob. 1, 2
E. H.
Cl. 1, 2 in B \flat
Bass Cl.
Bn. 1, 2
Cbn.

1, 2
Hn. in F
3, 4
1
Tpt. in C
2, 3
Trb. 1, 2
Bass Trb. Tuba

Timp.
B. D.
Tamtam

Hp.
Bar.

bar-ren as a pe-li-can - beach, But his world is end-ed there. Noth-ing to do; and

K

Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

12

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

B. D.

Tamtam

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mp

mf

va-cant hands Bring on the i-diot-pain; He tries to think, to re-col-lect, But the

17

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb. Tuba

Timp.

B. D.

Tamtam

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

p

con sord. (straight mute)

senza sord.

mp

remove mute

mp

mp

mp

p

mf

p

p

p

p

p

blur is on his brain. A - round him swarm the plain-ing ghosts Like those on Vir-gil's shore, A wil-der-ness of fa-ces dim, And

22

L

Fl. 1, 2 *ff* *mf*

Fl. 3 *ff* *mf*

Ob. 1, 2 *ff* *mf*

E. H. *ff* *mf*

Cl. 1, 2 in B \flat *ff* *mf*

Bass Cl. *ff* *mf*

Bn. 1, 2 *ff* *f*

Cbn. *ff*

Hn. in F 1, 2 *mp* *mf* *ff* *mf*

Hn. in F 3, 4 *mf* *ff* *mf*

Tpt. in C 1 *ff*

Tpt. in C 2, 3 *mf* *ff*

Trb. 1, 2 *ff* *mf*

Bass Trb. Tuba *ff* *mf*

Timp. *ff* *mf*

B. D. *ff*

Tamtam *ff*

Hp. *ff* *mf* *mf*

Bar. *cresc.* *ff*

pale ones gashed and hoar.

L

A smit-ing sun.

No shed, no tree;

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. I *ff* *f*

Vc. II *ff* *f*

Cb. *ff* *mf*

27

Fl. 1, 2 *mp*

Fl. 3

Ob. 1, 2 *mp*

E. H. *mp*

Cl. 1, 2 in B \flat *mp*

Bass Cl. *mp*

Bn. 1, 2 *mp* *mf*

Cbn. *mp*

Hn. in F 1, 2 *mp* 3, 4

Tpt. in C 1 2, 3

Trb. 1, 2 *mp*

Bass Trb. Tuba *mp*

Timp. *mp*

B. D.

Tamtam

Hp. *mp*

Bar. *mp*

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. I *mf*

Vc. II *mp*

Cb. *mp*

He tot-ters to his lair; A den that sick hands dug in earth Ere fa-mine wast-ed

31

Fl. 1, 2 *mf* *mp*

Fl. 3 *mf*

Ob. 1, 2 *mf* *mp*

E. H. *mf* *mp*

Cl. 1, 2 in B \flat *mf* *mp*

Bass Cl. *mf*

Bn. 1, 2 *mf* *mp*

Cbn.

1, 2 *mf* *mp*

Hn. in F

3, 4 *mf*

1

Tpt. in C

2, 3

Trb. 1, 2 *mf* *mp*

Bass Trb. Tuba *mf* *mp*

Timp. *mf* *mp*

B. D.

Tamtam

Hp. *mf* *mp*

Bar. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf* *mp*

Vc. I *mf*

Vc. II *mf*

Cb. *mf*

there, Or, drop - ping in his place, he swoons, Walled in by throngs that press, Till

35

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hn. in F

3, 4

1

Tpt. in C

2, 3

Trb. 1, 2

Bass Trb.

Tuba

Timp.

B. D.

Tamtam

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

forth from the throngs they bear him dead, Dead in his meag - re-ness.

5. Magnanimity Baffled

Allegro molto deciso (♩ = 102)

Musical score for woodwinds and brass instruments. The score includes parts for Clarinet 1 in A, Clarinet 2 in A, Bass Clarinet in B♭, Bassoon 1, Bassoon 2, Contrabassoon, Horns 1 & 2 in F, Horns 3 & 4, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, and Bass Drum. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Dynamics include *mf*, *mp*, and *f*. The woodwinds and brass instruments play a rhythmic pattern of eighth and quarter notes, with some instruments having melodic lines. The timpani and bass drum provide a steady rhythmic accompaniment.

"Sharp words we

Allegro molto deciso (♩ = 102)

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Contrabass. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Dynamics include *mf*, *mp*, and *f*. The strings play a rhythmic pattern of eighth and quarter notes, with some instruments having melodic lines. The violoncello I and II parts have a more active role, playing a melodic line.

8 M

Cl. 1 in A
Cl. 2 in A
Bass Cl.
Bn. 1
Bn. 2
Cbn.
1, 2
Hn. in F
3, 4
Trb. 1
Tbn. 2
Bass Trb.
Tuba
Timp.
B. D.
Bar.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

had be-fore the fight; — But now the fight is done— Look, here's my hand," said the Vic-tor bold,

15 N

Cl. 1 in A *mf*

Cl. 2 in A *mf*

Bass Cl. *mf*

Bn. 1 *mf* *p*

Bn. 2 *mf* *p*

Cbn. *mf*

Hn. in F 1, 2 *mp* *mf*

Hn. in F 3, 4 *mf*

Trb. 1

Tbn. 2 *p*

Bass Trb. *p*

Tuba *p*

Timp. *mf*

B. D.

Bar. *f* *mp*
 "Take it— an hon-est one! N What, hold-ing back? I mean you well;—

Vln. I

Vln. II

Vla. *mf*

Vc. I *mf* *pizz.* *p*

Vc. II *mf* *pizz.* *p*

Cb. *mf* *div.* *pizz.* *p*

22

Cl. 1 in A

Cl. 2 in A

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

Trb. 1

Tbn. 2

Bass Trb.

Tuba

Timp.

B. D.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mp

mf

p

f

mp

pizz.

arco

Though worst-ed, you strove stout-ly, man; The odds were great; I hon-or you:

28

O

Cl. 1 in A

Cl. 2 in A

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

Trb. 1

Tbn. 2

Bass Trb.

Tuba

Timp.

B. D.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mp

mf

pp

mp

mf

pp

mf

mf

mp

mf

mf

mf

mf

mf

mf

mf

mf

f

pp

pp quasi sotto voce

Man ——— hon - ors ——— man. ———

"Still"

O

mp

mf

pp

pizz.

pp

pizz.

pp

pizz.

pp

pp

pp

pp

pp

pp

pp

35

Cl. 1 in A

Cl. 2 in A

Bass Cl.

Bn. 1

Bn. 2

Cbn.

1, 2

Hn. in F

3, 4

Trb. 1

Tbn. 2

Bass Trb.

Tuba

Timp.

B. D.

Bar.

si-lent, friend? Can grudg-es be? Yet am I held a foe?— Turned to the wall, on his cot he lies—

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

p

p

p

p

p

arco

arco

arco

42 P

Cl. 1 in A *mp* *mf* *p*

Cl. 2 in A *mp* *mf* *p*

Bass Cl. *mp* *mf* *p*

Bn. 1 *mp* *mf* *p*

Bn. 2 *mp* *mf* *p*

Cbn. *mf* *p*

1, 2 *mf*

Hn. in F *mf*

3, 4 *mf*

Trb. 1

Tbn. 2

Bass Trb.

Tuba

Timp. *mf*

B. D.

Bar. *mp* *f* *mp*

Nev-er I'll leave him so! Brave one! I here im-plore your hand; Dumb still?

P

Vln. I

Vln. II

Vla. *mp* *mf* *p* div.

Vc. I *mp* *mf* *p*

Vc. II *mp* *mf* *p*

Cb. *mp* *mf* *p*

49 Q

Cl. 1 in A
Cl. 2 in A
Bass Cl.
Bn. 1
Bn. 2
Cbn.
Hn. in F 1, 2
Hn. in F 3, 4
Trb. 1
Tbn. 2
Bass Trb.
Tuba
Timp.
B. D.
Bar.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

mf
f
mf
f
mp
f
mp
f
mp
f
mf
f
mp
f
mp
f
mp
f
mp
f
mp
f

all fel-low-ship fled? Nay, then, I'll have this stub-born hand! He snatched it-

Q

56

Cl. 1 in A

Cl. 2 in A

Bass Cl.

Bn. 1
mf

Bn. 2
mf

Cbn.

1, 2

Hn. in F

3, 4

Trb. 1
mf

Tbn. 2
mf

Bass Trb.

Tuba
mf

Timp.

B. D.

Bar.
pp
it was dead.

Vln. I

Vln. II

Vla.
non vib.

Vc. I
div. pizz.
mf
non vib.
pp
nat.
ppp
div. pizz.

Vc. II
div. pizz.
mf
non vib.
pp
nat.
ppp
div. pizz.

Cb.
mf
pizz.
pp
nat.
ppp

6. Nobler Worlds

Andante. Warmly, with dignity (♩. = 52)

This page contains the musical score for the sixth movement, '6. Nobler Worlds'. The score is written for a full orchestra and includes the following parts:

- Flute 1, 2
- Flute 3
- Oboe 1, 2
- English Horn
- Clarinet 1, 2 in B \flat /A
- Bass Clarinet in B \flat
- Bassoon 1, 2
- Contrabassoon
- Horns in F (1, 2 and 3, 4)
- Trumpets in C (1, 2 and 3)
- Trombone 1, 2
- Bass Trombone
- Tuba
- Timpani
- Percussion
- Harp
- Baritone
- Violin I
- Violin II
- Viola
- Violoncello I
- Violoncello II
- Contrabass

The score is in 12/8 time and features a tempo of Andante with a metronome marking of ♩. = 52. The key signature has two flats. The woodwind and brass sections are mostly silent on this page. The harp part is marked *mp espressivo*. The string section begins with a melodic line in Violin I, marked *mp espressivo*, and includes performance directions such as *div.*, *unis.*, and *sim.* for various instruments.

4

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc.

Hp.

mf *mp*

Bar.

mp

When Is - rael camped by Mig - dol hoar, Down at her feet her shawm she

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mf *mp*

7

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.

Tuba

Timp.

Perc.

tri.

tamb.

mf

mf

Hp.

Bar.

threw, But Mos - es sung and tim - brels rung ——— For Pha - roah's strand - ed crew. So God ap - pears in apt ev -

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

10

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

ents. The Lord is a man of war! So the strong wing to the muse is giv-en In vic - to - ry's

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

mf

mf

a2

pizz.

arco

13

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

mf

mp

Bar.

roar. Deep be the ode that hymns the

arco

Vln. I

mf

mp

Vln. II

mf

mp

Vla.

mf

mp

Vc. I

mf

mp

Vc. II

mf

mp

Cb.

mf

mp

16

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

fleet, ——— The fight by night, the fray, Which bore our Flag a-against the pow - er-ful stream, And led it up to

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

19

Fl. 1, 2 *mf*

Fl. 3 *mf*

Ob. 1, 2 *mf*

E. H. *mf*

Cl. 1, 2 in B \flat *mf*

Bass Cl. *mf*

Bn. 1, 2 *mf*

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb. Tuba

Timp.

Perc. *mf*
s.d.
ten. dr.

Hp. *mf*

Bar. *mf*

day. Dull-y through din of larg-er strife _____ Shall bay that war - ring gun; But none the less to us who

Vln. I *mf* pizz. arco

Vln. II *mf* pizz. arco

Vla. *mf* pizz. arco

Vc. I *mf* pizz. arco

Vc. II *mf* pizz. arco

Cb. *mf*

22

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

live _____ It peals, an e - cho - ing one. The shock of ships, the jar of walls, The

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

f *mf* *mp* *p*

pizz.

25

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

rush through thick and thin, The flaring fire-rafts, glare and gloom, Ed-dies, and shells that spin, The

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

f *mp* *ff* *f* *mp* *f* *ff* *f* *mp* *f* *mp* *f* *ff* *mp* *ff* *mp* *b.d.* *ff* *mp*

32

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

to Clarinet in A

p

p dolce

Tuba

p

mp

p

arco

arco

arco

p

lev-en. _____ They fought through lu-rid dark till dawn; The

36

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

(8th)

war-smoke rolled a - way With clouds of night, and showed the fleet In scarred yet firm ar - ray, A -

39

Fl. 1, 2
Fl. 3
Ob. 1, 2
E. H.
Cl. 1, 2 in A
Bass Cl.
Bn. 1, 2
Cbn.
1, 2
Hns.
3, 4
1, 2
Tpts. in C
3
Trb. 1, 2
Bass Trb.
Tuba
Timp.
Perc.
Hp.
Bar.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

bove the forts, a-bove the drift Of wrecks which strife had made; And Far-ra-gut sailed up to the town And

mf *f* *mf* *f* *mf* *f* *mf* *f*

48

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

deep, Hold the lewd mob at bay, While o'er the armed decks sol - emn aisles The meek church-pen-nons

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

51

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in A

Bass Cl.

Bn. 1, 2

Cbn.

1, 2
Hns.
mp

3, 4

3.

mp

1, 2
Tpts. in C
mp

3

mp

Trb. 1, 2
mp

Bass Trb.
Tuba
mp

Timp.

Perc.
cym. a2
ten. dr.
mp

Hp.
mp

Bar.
play; By shot - ted guns the sail-ors stand, With fore-heads bound or bare; The cap-tains and the con-quer-ing

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc. I
mp

Vc. II
mp
pizz.

Cb.
mp

57

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in A *p* to Clarinet in B \flat

Bass Cl.

Bn. 1, 2 *p*

Cbn.

1, 2 *p*

Hns. 3, 4 *p*

1, 2

Tpts. in C 3

Trb. 1, 2 *p*

Bass Trb. Tuba *p*

Timp.

Perc.

espressivo

Hp. *p*

Bar. *p*

They pray; _____ and af - ter

Vln. I *p espressivo*

Vln. II *p espressivo* div. unis.

Vla. *p espressivo*

Vc. I *p espressivo*

Vc. II *p pizz.*

Cb. *p*

60

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

vic-tor-y, prayer Is meet for men who mourn their slain; The liv-ing shall un-moor and

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

63

Fl. 1, 2
Fl. 3
Ob. 1, 2
E. H.
Cl. 1, 2 in B \flat
Bass Cl.
Bn. 1, 2
Cbn.
1, 2
Hns.
3, 4
1, 2
Tpts. in C
3
Trb. 1, 2
Bass Trb.
Tuba
Timp.
Perc.
Hp.
Bar.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

mp
mp
mp
Clarinet in B \flat
mp
mp
mp
mp
tri.
tamb.
mp
sail, But Death's dark an-chor sec - ret deeps de-tain. Yet Glor - y slants her shaft of

66

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

rays Far through the un - dis-turbed a - byss; There must be nob - ler worlds for them Who nob - ly yield their lives in

mp

a2

mp

mp

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

pizz.

69

Fl. 1, 2
Fl. 3
Ob. 1, 2
E. H.
Cl. 1, 2 in B \flat
Bass Cl.
Bn. 1, 2
Cbn.
1, 2
Hns.
3, 4
1, 2
Tpts. in C
3
Trb. 1, 2
Bass Trb.
Tuba
Timp.
Perc.
Hp.
Bar.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *sim.* *sim.*

this. There must be o-ther, nob - ler worlds for them Who nob - ly

72

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

yield their lives in this. There must be o-ther, nob - ler worlds for

Vln. I

Vln. II

Vla.

Vc. I *sim.*

Vc. II

Cb.

75

rallentando al fine

Fl. 1, 2

Fl. 3

Ob. 1, 2

E. H.

Cl. 1, 2 in B \flat

Bass Cl.

Bn. 1, 2

Cbn.

1, 2

Hns.

3, 4

1, 2

Tpts. in C

3

Trb. 1, 2

Bass Trb.
Tuba

Timp.

Perc.

Hp.

Bar.

them Who nob - ly yield their lives in this, Who nob - ly yield their lives in this.

rallentando al fine

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

pp

pp

pp

pp

pp

pp

pp