

Full Score (Transposing)

Still The Sirens

Danyal Dhondy

Still The Sirens

*for SATB choir, soprano solo, baritone solo,
2 trumpets, 4 horns, 2 bassoons, 1 percussion (timpani, tubular bell in C#),
harp, organ, strings (solo violin, 1st and 2nd viole, 1st and 2nd celli, contrabassi)*

texts by

A. E. Housman
Adelaide Crapsey
Dennis Brutus
Stephen Crane
John Donne
Emily Dickinson
Maya Angelou

Set to music by

Danyal Dhondy

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B

13 **B**

S. *p* In - to my heart_____ an air that kills_____ From yon far coun - try blows_____

A. *p* In - to my heart_____ an air that kills_____ From yon far coun - try blows_____

T. *mp* In-to my heart an air that kills_____ From yon far coun-tr_y blows_____

B. *mf* In-to my heart an air that kills_____ From yon far country blows_____

A musical score for two trumpets (Tpt. 1 and Tpt. 2) across ten measures. Both staves consist entirely of vertical dashes, indicating no pitch or sound.

Musical score for four horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4) in G clef. The score consists of eight measures. Measures 1-7 are silent. In measure 8, each horn begins a dynamic arc starting at **p** (pianissimo) and ending at **mf** (mezzo-forte).

A musical score showing three staves. The top staff is labeled "Bsn. 1" and has a bass clef. The middle staff is labeled "Bsn. 2" and also has a bass clef. The bottom staff is labeled "Timp." and has a bass clef. Each staff consists of ten empty measures. The staves are separated by vertical bar lines.

B

Musical score for Organ, page 10, measures 11-12. The score consists of two systems of music. The first system starts with a dynamic of *mf*, followed by a measure of rests, then a measure with a bass note and a dynamic of *p*. The second system begins with a measure of rests. The organ part is indicated by a brace and the word "Org.".

A musical score for the Pedal (Ped.) part. It consists of a single bass clef staff. The first four measures are blank. In the fifth measure, there is a note with a dynamic marking 'p' below it. The note has a vertical stem pointing down and a small circle at its top. The following three measures are also blank.

A musical score for the Bassoon (Bassoon) part. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns. The third measure shows eighth-note patterns. The fourth measure shows eighth-note patterns. The fifth measure shows eighth-note patterns. The sixth measure shows eighth-note patterns. The seventh measure shows eighth-note patterns. The eighth measure shows eighth-note patterns. The ninth measure shows eighth-note patterns. The tenth measure shows eighth-note patterns. The eleventh measure shows eighth-note patterns. The twelfth measure shows eighth-note patterns. The thirteenth measure shows eighth-note patterns. The fourteenth measure shows eighth-note patterns. The fifteen measure shows eighth-note patterns. The sixteen measure shows eighth-note patterns. The seventeen measure shows eighth-note patterns. The eighteen measure shows eighth-note patterns. The nineteen measure shows eighth-note patterns. The twenty measure shows eighth-note patterns. The twenty-one measure shows eighth-note patterns. The twenty-two measure shows eighth-note patterns. The twenty-three measure shows eighth-note patterns. The twenty-four measure shows eighth-note patterns. The twenty-five measure shows eighth-note patterns. The twenty-six measure shows eighth-note patterns. The twenty-seven measure shows eighth-note patterns. The twenty-eight measure shows eighth-note patterns. The twenty-nine measure shows eighth-note patterns. The thirty measure shows eighth-note patterns. The thirty-one measure shows eighth-note patterns. The thirty-two measure shows eighth-note patterns. The thirty-three measure shows eighth-note patterns. The thirty-four measure shows eighth-note patterns. The thirty-five measure shows eighth-note patterns. The thirty-six measure shows eighth-note patterns. The thirty-seven measure shows eighth-note patterns. The thirty-eight measure shows eighth-note patterns. The thirty-nine measure shows eighth-note patterns. The四十 measure shows eighth-note patterns. The四十-one measure shows eighth-note patterns. The四十-two measure shows eighth-note patterns. The四十-three measure shows eighth-note patterns. The四十-four measure shows eighth-note patterns. The四十-five measure shows eighth-note patterns. The四十六 measure shows eighth-note patterns. The四十七 measure shows eighth-note patterns. The四十八 measure shows eighth-note patterns. The四十九 measure shows eighth-note patterns. The五十 measure shows eighth-note patterns. The五十-one measure shows eighth-note patterns. The五十-two measure shows eighth-note patterns. The五十三 measure shows eighth-note patterns. The五十四 measure shows eighth-note patterns. The五十五 measure shows eighth-note patterns. The五十六 measure shows eighth-note patterns. The五十七 measure shows eighth-note patterns. The五十八 measure shows eighth-note patterns. The五十九 measure shows eighth-note patterns. The六十 measure shows eighth-note patterns. The六十-one measure shows eighth-note patterns. The六十二 measure shows eighth-note patterns. The六十三 measure shows eighth-note patterns. The六十四 measure shows eighth-note patterns. The六十五 measure shows eighth-note patterns. The六十六 measure shows eighth-note patterns. The六十七 measure shows eighth-note patterns. The六十八 measure shows eighth-note patterns. The六十九 measure shows eighth-note patterns. The七十 measure shows eighth-note patterns. The七十-one measure shows eighth-note patterns. The七十二 measure shows eighth-note patterns. The七十三 measure shows eighth-note patterns. The七十四 measure shows eighth-note patterns. The七十五 measure shows eighth-note patterns. The七十六 measure shows eighth-note patterns. The七十七 measure shows eighth-note patterns. The七十八 measure shows eighth-note patterns. The七十九 measure shows eighth-note patterns. The八十 measure shows eighth-note patterns. The八十-one measure shows eighth-note patterns. The八十二 measure shows eighth-note patterns. The八十三 measure shows eighth-note patterns. The八十四 measure shows eighth-note patterns. The八十五 measure shows eighth-note patterns. The八十六 measure shows eighth-note patterns. The八十七 measure shows eighth-note patterns. The八十八 measure shows eighth-note patterns. The八十九 measure shows eighth-note patterns. The九十 measure shows eighth-note patterns. The九十-one measure shows eighth-note patterns. The九十二 measure shows eighth-note patterns. The九十三 measure shows eighth-note patterns. The九十四 measure shows eighth-note patterns. The九十五 measure shows eighth-note patterns. The九十六 measure shows eighth-note patterns. The九十七 measure shows eighth-note patterns. The九十八 measure shows eighth-note patterns. The九十九 measure shows eighth-note patterns. The一百 measure shows eighth-note patterns.

B

sul pont.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

C

25

S. *mf express.*
What are those blue re - mem - bered hills, What spires, what hills, what hills are those?

A. *mf express.*
What are those blue re - mem - bered hills, What spires, what hills are those? What are those?

T. *mf express.*
What are those blue re - mem - bered hills, What spires, what hills are those? What are those?

B. *mf express.*
What are those blue re - mem - bered hills, What spires, what hills are those?

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim. *mp* *pp* *mp*

Org. *poco f* *C*

Ped. *Warm* *mp*

Hp. *mp* *mf* *Cz* *Bz* *Bb* *Ab* *As*

Vln. *p* *sub p* *C* *p* *mf p*

Vla. 1 *p* *sub p* *dolce*

Vla. 2 *p* *sub p* *dolce*

Vc. 1 *v* *mp dolce*

Vc. 2 *pizz.* *arco* *mp dolce*

Cb. *p* *mf*

36

S. *mf* *p* D **Poco stringendo**
 What are those blue re-mem-bered hills, What spires, what farms, what farms are those?

A. *mf* *p*
 blue re - mem - bered hills? What spires, what farms are those?

T. *mf* *p*
 blue re - mem - bered hills? What spires, what farms are those?

B. *mf* *mf*
 What are those blue re - mem - bered hills? What spires, what farms are those?

Tpt. 1

Tpt. 2

Hn. 1 *p* *mf cantabile*

Hn. 2 *p* *mf cantabile*

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim. *pp* D **Poco stringendo**
 Solo (Choir mutations)

Org. *mp* (light, muted as before) *p*

Ped.

Hp. *B*₂ *B*₂ *E*_b *A*_b

Vln. *p* *mf espress.*

Vla. 1 *p* *mf* *mf*

Vla. 2 *p* *mf* *mf*

Vc. 1 *mp* *mf* *poco sul pont.* *mp*

Vc. 2 *mp* *mf* *poco sul pont.* *mp*

Cb. *mp*

46

Molto con moto $\text{♩} = 60$

E

S. *p* This is the land of lost content, I

A. *p* This is the land of lost content, I

T. *p* This is the land of lost content, I

B. *p* This is the land of lost content, I

Tpt. 1

Tpt. 2

Hn. 1 *mf* *p* *f*

Hn. 2 *mf* *f* *p* *f*

Hn. 3

Hn. 4

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Timp.

Molto con moto $\text{♩} = 60$

E

Org. *pp* *mf* *f*

Ped.

Hp. *mp*

Vln. *v* *sub. p* *f* *p* cresc.

Vla. 1 *v* *sub. p* *f* *pp* cresc.

Vla. 2 *v* *sub. p* *f* *pp* cresc.

Vc. 1 *v* *nat.* *sub. p* *f* *pp* (cresc.) non vib. nat.

Vc. 2 *v* *nat.* *sub. p* *f* *pp* (cresc.) non vib. nat.

Cb. *v* *sub. p* *f* *p* cresc. *poco mf*

56

S. **F** *p* This is the land of lost content, I see it shining

A. **F** *p* This is the land of lost content, I see it shining

T. **F** *p* This is the land of lost content, I see it shining

B. **F** *p* This is the land of lost content, I see it shining

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim. **F** *mp* *mf*

Fuller (Great and Swell principles coupled)

Org. **p cresc.** *mf*

Ped.

Hp. *mf* *f*

Vln. *mp* *mf* *p cresc.* *mf*

Vla. 1 *mp* *mf* *p cresc.* *mf*

Vla. 2 *mp* *mf* *cresc.* *mf*

Vc. 1 *poco mf* *sul pont.* *p* *(cresc.)* *mf*

Vc. 2 *poco mf* *sul pont.* *p* *(cresc.)* *mf*

Cb. *b* *mp* *cresc.*

Poco rall.

G

7

S. plain, The hap - py high - ways where I went. And can-not come, a - gain.

A. plain, The hap - - py high - ways where I went. And can-not come, a - gain.

T. plain The hap - - py high - ways where I went. And can-not come, a -

B. plain The hap - - py high - ways, The hap - py high-ways where I went. And can-not come, a -

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim. Poco rall.
Very light and delicate
G

Org. f pp

Ped. p

Hp. F₂ B₂ bisbig. pp

Vln. p pp non vib. nat.

Vla. 1 p pp non vib. nat.

Vla. 2 p pp non vib. nat.

Vc. 1 p pp non vib. nat. non vib.

Vc. 2 p pp non vib. nat. non vib.

Cb. p pp non vib. nat. non vib.

This musical score page contains eight systems of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing a melody with lyrics. The instrumental parts provide harmonic support. The score includes parts for Trombones, Horns, Bassoons, Timpani, Organ, Pedal, Double Bassoon, Violin, Viola, Cello, Double Bass, and Chorus. Dynamic markings like mf dim., p, mp, f, pp, and various performance instructions like 'Poco rall.', 'Very light and delicate', and 'bisbig.' are present. The score is set in 2/4 time with a key signature of one sharp.

74 **Tempo 1 ♩ = 112**

S. *pp*
And can - not come_ a - gain..

A. *pp*
And can - not come_ a - gain..

T. *pp*
gain.. And can - not come_ a - gain..

B. *pp*
gain.. And can - not come_ a - gain..

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Timp.

Tempo 1 ♩ = 112
Solo
Org. *mp*
Edgy (light reeds)
p

Ped.

Hp.

Vln. *mp*
v *pp*
pp non vib.

Vla. 1 *mp*
pp
pp non vib.

Vla. 2 *mp*
pp
pp non vib.

Vc. 1 *mp*
pp

Vc. 2 nat.
mp
pp

Cb. nat.
mp
pp

p

H

82 *ppp*

S. And can - not come a - gain.

A. And can - not come a - gain.

T. And can - not come a - gain.

B. And can - not come a - gain.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim.

H

Org.

Ped.

Hp.

H

Vln.

Vla. 1

Vla. 2 *p*

Vc. 1 *pp non vib.* *p* *mp* *5* *3* *5*

Vc. 2 *mp* *3* *5* *3* *5*

Cb. *mp* *3* *5* *3* *5*

Attaça

Attaça

Attaça

2. Five Cinquains

Adelaide Crapsey

10 = 66

Soprano *poco*

Alto *poco*
Lis- ten... With faint dry sound, Like steps of pas-sing ghosts, The

Tenor *poco*
Lis- ten... With faint dry sound, Like steps of pas-sing ghosts, The

Bass *poco*
Lis- ten... With faint dry sound, Like steps of pas-sing ghosts, The

Trumpet 1 in B_b

Trumpet 2 in B_b

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Bassoon 1 *pp*

Bassoon 2 *pp*
tap with fingers (or fingernails). Slowly move fingers from the rim to the middle of the drum... ...and back to the rim

Timpani *ppp*

Organ = 66

Pedals

Harp *l.v. sempre*
pp *mp*

Violin = 66

Viola 1

Viola 2

Violoncello 1 *pp*

Violoncello 2 *pp*

Contrabass *V*

A

S.

A. leaves, frost - crisp'd, break from the trees portamento. And fall.

T. leaves, frost - crisp'd, break from the trees portamento. And fall.

B. leaves, frost - crisp'd, break from the trees portamento. And fall.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3 p

Hn. 4 p

Bsn. 1

Bsn. 2

Timpani

A

Org.

Ped.

Hp. mp

Vln. pp

Vla. 1 pp 6 7 pp sul pont.

Vla. 2 pp 5 pp sul pont. 5 5

Vc. 1 pp 6 7 mp

Vc. 2 pp mp

Cb. pp mp

8

S.

A.

T.

B.

Tpt. 1 5 *mp*

Tpt. 2 *p* con sord.

Hn. 1 con sord. *p* con sord.

Hn. 2 *p*

Hn. 3 (poco port. ad lib.) *f* (poco port. ad lib.)

Hn. 4 *f*

Bsn. 1

Bsn. 2

Tim.

Org. Mysterious, ethereal

Ped. *pp*

Hp.

Vln. 5 6 *mf* *mp* 3 *f* 3

Vla. 1 5 6 *mp* *p* *mp* 5

Vla. 2 5 6 *mp* *p* *mp*

Vc. 1 5 6 *p sul pont.* 6

Vc. 2 5 6 *p sul pont.* 7 6

Cb. 5 6 *p sul pont.* 7 6

B

S. *p* *espress.* *div.* *mf sub. pp*
How frail A - bove the bulk

A. *p* *espress.* *mf sub. pp*
How frail A - bove the bulk

T. *mp* *fp*
Au - tum- nal, e-va-nes-cent, wan

B. *mp* *espress.* *div.* *fp*
Of cra-shing wa-ter hangs, Au - tum- nal, e-va-nes-cent, wan

C

The moon.

The moon.

Au - tum- nal, e-va-nes-cent, wan

Tpt. 1

Tpt. 2 *p*

Hn. 1 *pp* *f* *pp* *f* *mp*

Hn. 2 *pp* *f* *pp* *f* *pp*

Hn. 3 *con sord.* *pp* *f* *pp* *f* *p*

Hn. 4 *con sord.* *pp* *f* *pp* *f* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Tim. *nat.* *pp* *mp* *pp* *mp* *pp* *pp* *mp*

B

Org. *pp*

Ped.

Hp. *bisbig.* *E* *E* *f*

C

Vln. *pp*

Vla. 1 *5* *mp sul tasto* *mp nat.* *slow gliss.* *mp* *mf*

Vla. 2 *6* *pp* *mp sul tasto* *nat.* *mp* *fp*

Vc. 1 *mp sul tasto* *nat.* *v* *mp* *fp*

Vc. 2 *nat.* *v* *mp* *fp*

Cb. *pp* *f* *pp* *f* *pp* *pp* *mp* *fp*

* Directly on the 4th beat, One or two singers per note should strongly sound 'lk' and come off.
 All other singers should hold 'bulk' for its full duration (observing the sub. **pp**) and sound 'lk' softly.

D

S. *pp* div. Still *mp* Still *mf cresc.* So still when I am dead

A. *mp dolce* Still as On wind-less nights The moon - cast sha-dows are So still will be my heart when I am dead

T. *pp* as as

B.

E *ff*

Tpt. 1 *senza sord.* *p* *mf* *ff*

Tpt. 2 *senza sord.* *f*

Hn. 1 *senza sord.* *f*

Hn. 2 *senza sord.* *mf*

Hn. 3 *senza sord.* *p* *mf* *senza sord.*

Hn. 4 *mf*

Bsn. 1 *f*

Bsn. 2 *mf*

Tim. *f*

D

Org. *pp* *mf*

E

Ped.

Hp. *p* D₃; G₃

D

Vln. *dolce* *ff*

Vla. 1 *dolce* *f*

Vla. 2 *pp non vib.* *f*

Vc. 1 *dolce* *pp non vib.* *f(vib.)*

Vc. 2 *dolce* *pp non vib.* *f(vib.)*

Cb. *f*

16 35 rit Largamente

S. *p* white moth flew Why am I grown so cold?

A. *pp* dusk... as strange, as still flew Why am I grown so cold?

T. *pp* dusk... as strange, as still flew Why am I grown so cold?

B. *pp* dusk... as strange, as still flew Why am I grown so cold?

Pt. 1 f

Pt. 2 f

Hn. 1 f

Hn. 2 f

Hn. 3 mp

Hn. 4 mp

Bsn. 1 f

Bsn. 2 f

Timp. nat. p-

rit Largamente

Org. G A tempo

Ped.

Hp. B_n mp

rit Largamente

Vln. V p pp sul pont. f nat.

Vla. 1 V p pp sul pont. f nat.

Vla. 2 V p pp sul pont. f nat.

Vc. 1 V p pp sul pont. f nat.

Vc. 2 V pp mp pont. f nat.

Cb. pp mp sul pont. f nat.

42

S.

A.

T.

B.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim.

Org.

Ped.

Hp.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Great to mixtures

Mysterious, ethereal

[H]

S. *mf* The cold _____ with stee - ly clutch _____ Grips all the land... a -

A. *mf* The cold _____ with stee - ly clutch _____ Grips all the land... a -

T. *mf* The cold _____ with stee - ly clutch _____ Grips all the land... a -

B. *mf* The cold _____ with stee - ly clutch _____ Grips all the land... a -

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3 *p*

Hn. 4

Bsn. 1

Bsn. 2

Tim. *pp* *ppp* (fingers)

Org. **[H]**

Ped.

Hp. D \flat *mp* *p*

Vln.

Vla. 1

Vla. 2

Vc. 1 *pp*

Vc. 2 *pp*

Cb. *pp*

54

S. lack, The lit - tle peo - ple____ in the hills____ will die!

A. lack, The lit - tle peo - ple____ in the hills____ will die!

T. lack, The lit - tle peo - ple____ in the hills____ will die!

B. lack, The lit - tle peo - ple____ in the hills____ will die!

Tpt. 1

Tpt. 2

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3

Hn. 4 *p*

Bsn. 1

Bsn. 2 *pp* *p*

Tim. nat. *mp*

Org.

Ped.

Hp.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Attacca

3. Still the Sirens

Dennis Brutus

20

Moderato ♩ = 80

Soprano Still... the si - rens stitch the

Alto Still... the si - rens stitch the

Tenor Still... the si - rens stitch the

Bass Still... the si - rens stitch the

Trumpet 1 in B♭ cuivré ff p f 6 f

Trumpet 2 in B♭ cuivré ff p f 6 f

Horn 1 in F cuivré ff p f 6 f

Horn 2 in F cuivré ff p f 6 f

Horn 3 in F ff p f 6 f fp

Horn 4 in F ff p f 6 f fp

Bassoon 1 ff p f 6 f fp

Bassoon 2 ff p f 6 f fp

Timpani l.v. sempre ff

Moderato ♩ = 80

Organ Full Swell coupled to Great mixtures f 3

+32' if available

Pedals

Harp n.b. RH 8va, LH 8vb until b. 30 ff 1

p.d.l.t. - quick, violent gliss.
l.v. sempre

Moderato ♩ = 80

sul pont.

Violin f 6 poco f 6 6 6 6

Viola 1 f 6 poco f 6 6 6 6

Viola 2 f 6 poco f 6 6 6 6

Violoncello 1 f 6 poco f 6 6 6 6

Violoncello 2 f 6 poco f 6 6 6 6

Contrabass f 6 poco f

21

S. night air ————— with ter - ror— pierce hear - ing's

A. night air ————— with ter - ror— pierce hear - ing's

T. night air ————— with ter - ror— pierce hear - ing's

B. night air ————— with ter - ror— pierce hear - ing's

Tpt. 1 *mp* *f* *p* *f* *p*

Tpt. 2 *mp* *f* *p* *f* *p*

Hn. 1 *mp* *f* *p* *f* *p*

Hn. 2 *mp* *f* *p* *f* *p*

Hn. 3 *mp* *f* *p* *f* *p*

Hn. 4 *mp* *f* *p* *f* *p*

Bsn. 1 *mp* *f* *p* *f* *p*

Bsn. 2 *mp* *f* *p* *f* *p*

Timpani *f* *p* *f* *p*

Org.

Ped.

Hp.

Vln. *6* *6* *6* *6* *6* *6* *6* *6*

Vla. 1 *6* *6* *6* *6* *6* *6* *6* *6*

Vla. 2 *6* *6* *6* *6* *6* *6* *6* *6*

Vc. 1 *6* *6* *6* *6* *6* *6* *6* *6*

Vc. 2 *6* *6* *6* *6* *6* *6* *6* *6*

Cb.

A

S. *ff*
mem - branes. with shrieks of pain and fear:
ff
A. mem - branes. with shrieks of pain and fear:
ff
T. mem - branes. with shrieks of pain and fear:
ff
B. mem - branes. with shrieks of pain and fear:

Tpt. 1 cuivré
f *ff*
Tpt. 2 cuivré
f *ff*
Hn. 1 cuivré
f *ff*
Hn. 2 cuivré
f *ff*
Hn. 3 cuivré
p *f* *ff* *mf*
Hn. 4 cuivré
p *f* *ff* *mf*
Bsn. 1 cuivré
p *f* *ff* *mf*
Bsn. 2 cuivré
p *f* *ff* *mf*
Tim. cuivré
f *ff* *mf*

A

Org.
Ped. Adding depth and fullness
mf marcato and slightly detached

Hp. *f* *ff* *f* *ff*

A

Vln. nat. *f* nat. *f*
Vla. 1 *f* nat. *f* nat. *f*
Vla. 2 *f* nat. *f* nat. *f*
Vc. 1 nat. *f* nat. *f*
Vc. 2 nat. *f* nat. *f*
Cb. *f*

B

S. *ff*
Still the si - ren -

A. *ff*
Still the si - ren -

T. *ff*
Still the si - ren -

B. *ff*
Still the si - ren -

Tpt. 1 *f*
f *ff* *f*

Tpt. 2 *f*
f *ff* *f*

Hn. 1 *f* *ff* *f*

Hn. 2 *f* *ff* *f*

Hn. 3 *mf* *f* *f*

Hn. 4 *mf* *f* *f*

Bsn. 1 *mf* *f* *f*

Bsn. 2 *mf* *f* *f*

Tim. *mf* *ff*

B
Full Swell coupled to Great mixtures

Org. *f*

Ped.

Hp. *sim.* *ff*

Vln. *sul pont.*
f *poco f*

Vla. 1 *f* *poco f*

Vla. 2 *f* *poco f*

Vc. 1 *f* *poco f*

Vc. 2 *f* *poco f*

Cb. *f* *poco f*

15

S. stitch the night air with ter - ror- pierce hear - ing's

A. stitch the night air with ter - ror- pierce hear - ing's

T. stitch the night air with ter - ror- pierce

B. stitch the night air with ter - ror- pierce

Tpt. 1 f mp f > p f = p

Tpt. 2 f mp f > p f = p

Hn. 1 f mp f > p f = p

Hn. 2 f mp f > p f = p

Hn. 3 f mp f > p f = p

Hn. 4 f mp f > p f = p

Bsn. 1 f mp f > p f = p

Bsn. 2 f mp f > p f = p

Tim. f f > p f f

Org. s 3 3 3 3

Ped.

Hp.

Vln. 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vla. 1 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vla. 2 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vc. 1 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vc. 2 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Cb.

19 *ff* C 25

S. mem - branes with shrieks of pain and fear:

A. mem - branes with shrieks of pain and fear:

T. hear - ing's mem - branes with shrieks of pain and fear:

B. hear - ing's mem - branes with shrieks of pain and fear:

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3 cuivré

Hn. 4 cuivré

Bsn. 1

Bsn. 2

Tub. B.

Tim. (l.v. sempre)

Org. C

Ped. (as before)

Hp.

Vln. C nat.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

poco rit.

D A tempo

Full Swell coupled to Great mixtures

f

Org.

Ped.

Hp. sim.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

28

S. *dim.* *mp* si - rens haunt the night air.

A. *dim.* *mp* si - rens haunt the night air.

T. *dim.* *mp* si - rens haunt the night air.

B. *dim.* *mp* si - rens haunt the night air.

Tpt. 1 *f* *con sord.*

Tpt. 2 *f* *p* *con sord.*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *f*

Hn. 4 *f*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p* *mf*

Tim. *p*

Org. *p*

Ped. *p* gently ominous background rumble

Hp. *p*

Vln. *dim.* *pp* *legato* *con sord.**

Vla. 1 *dim.* *pp* *p*

Vla. 2 *dim.* *pp* *mf*

Vc. 1 *dim.* *pp*

Vc. 2 *dim.* *pp* *legato* *p*

Cb. *dim.* *pp* *mf* *p*

(V.S.) Sun _____ they weave _____ the mesh that traps the heart in an - guis

they weave the mesh that traps the heart in an - guish

- - - - -

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef and a key signature.

mf

For more information about the study, please contact Dr. John Smith at (555) 123-4567 or via email at john.smith@researchinstitute.org.

A musical score page showing two staves. The top staff is for the orchestra, featuring multiple parts for strings (Violin I, Violin II, Viola, Cello) and woodwinds (Oboe, Clarinet). The bottom staff is for the piano. Measures 10 and 11 are shown, with measure 11 ending with a double bar line and repeat dots, indicating a section to be repeated.

PP

G *G* *G* *G* *G*

E

Org. _____

... 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

l.v.
f

legato

V 6 6 6 6 6 6

legato *p* *p*

play in 11 notes if poss.

F

S. -

A. -

T. *p* flash bright bars of po - wer _____ that cage me-mo-ry _____ in mour - ning and loss. *p* Still _____ they

B. *p* flash bright bars of po - wer _____ that cage me-mo-ry _____ in mour - ning and loss. *p* Still _____

Tpt. 1 - *pp*

Tpt. 2 - *pp*

Hn. 1 *con sord.* (poco port. ad lib.)

Hn. 2 *con sord.* (poco port. ad lib.)

Hn. 3 - *ppp*

Hn. 4 - *ppp*

Bsn. 1 *pp* *p* sim. *p*

Bsn. 2 *p* sim. *p*

Tim. -

F

Org. -

Ped. *p*

Hp. *3* *mp* *p*

F

Vln. *p*

Vla. 1 *pp* *p* sim. *p*

Vla. 2 *p* sim. *p*

Vc. 1 *pp* *p* sim. *p*

Vc. 2 *p* sim. *p*

Cb. *con sord** *pp*

43

S. weave the mesh that traps the heart in an - - - guish flash bright
A. weave the mesh that traps the heart in an - - - guish flash bright
T. — they weave. the mesh that traps the heart in an - - - guish flash bright bars of
B. — they weave. the mesh that traps the heart in an - - - guish flash bright bars of

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim.

Org.

Ped.

Hp.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

48

S. bars of po - wer____ that cage me-mo-ry____ in mour - ning and loss. (ss) *mp* *f*

A. bars of po - wer____ that cage me-mo-ry____ in mour - ning and loss. (ss) *mp* *f*

T. po - wer____ that cage me-mo-ry____ in mour - ning and loss. (ss) *mp* *f*

B. po - wer____ that cage me-mo-ry____ in mour - ning and loss. (ss) *mp* *f*

Tpt. 1 (poco port. ad lib.) *senza sord.* *mp*

Tpt. 2 (poco port. ad lib.) *senza sord.* *mp*

Hn. 1 *senza sord.* *mp*

Hn. 2 *senza sord.* *mp*

Hn. 3 *senza sord.* *p*

Hn. 4 *senza sord.* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Tim. *p*

Org.

Ped. *mf*

Hp. *Ez* *mp* *mf*

Vln. non legato *pp* *cresc.*

Vla. 1 senza sord. non legato *pp* senza sord. non legato *cresc.*

Vla. 2 non legato *pp* non legato *cresc.*

Vc. 1 senza sord. non legato *pp* senza sord. non legato *cresc.*

Vc. 2 non legato *pp* senza sord. non legato *cresc.*

Cb. *pp*

53

H *ff* dim.

S. Still the si - rens

A. Still the si - rens

T. Still the si - rens

B. Still the si - rens

Tpt. 1 cuivré

Tpt. 2 *f* *ff* cuivré *p* *f*

Hn. 1 cuivré *ff* *p* *f*

Hn. 2 cuivré *ff* *p* *f*

Hn. 3 *mf* *f* *ff* *p* *f*

Hn. 4 *mf* *f* *ff* *p* *f*

Bsn. 1 *mf* *f* *ff* *p* *f*

Bsn. 2 *mf* *f* *ff* *p* *f*

Tim. *ff*

H

Org. Full Swell coupled to Great mixtures *f*

Ped. *ff*

Hp. *mf* *f* *ff*

Vln. *f* *poco f* *dim.*

Vla. 1 *f* *sul pont.* *poco f* *dim.*

Vla. 2 *f* *sul pont.* *poco f* *dim.*

Vc. 1 *f* *sul pont.* *poco f* *dim.*

Vc. 2 *f* *sul pont.* *poco f* *dim.*

Cb. *f* *poco f* *dim.*

57

poco rit.

S. — haunt the night air. Some - day there will be

A. — haunt the night air.

T. — haunt the night air.

B. — haunt the night air.

Tpt. 1 con sord. p mp

Tpt. 2 con sord. p mp

Hn. 1 p

Hn. 2 p

Hn. 3 con sord. p

Hn. 4 con sord. p

Bsn. 1

Bsn. 2

Timpani

poco rit.

I

Largamente $\downarrow = 76$

Org.

Ped.

Hp. bisbig. p mp p mp p mp

Vln. legato $\downarrow = 76$ Vla. 1 sul tasto p mp p mp p mp

Vla. 2 sul tasto p mp p mp p mp

Vc. 1 sul tasto p mp p mp p mp

Vc. 2 sul tasto legato p mp p mp p mp

Cb. legato p mp p mp p mp

peace

solo
n

Some - - - day _____ the si - ren s will be still

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

1

Hn. 4

1

Pgn. 2

1

1

1

Ped.

1

1

1

Vla. 1

Vla. 2

vc. 1

1

67

S.

A.

T.

B. *solo p*
Some - - day _____ we will be *to* free.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *p*

Bsn. 1

Bsn. 2

Timp.

Org.

Ped.

Hp. *mf*

Vln. rit. *Largo ♩ = 63* Attacca

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *rit. Largo ♩ = 63 (sul II) Attacca*

ppp

ppp

ppp

5 **A** Andante sostenuto $\text{♩} = 63$

Tim. *p*

Vln.

Vla. 1 *p molto sul tasto non vib.*

Vla. 2 *p molto sul tasto non vib.* *pp* *sim.*

Vc. 1 *p molto sul tasto non vib.* *pp* *sim.*

Vc. 2 *p molto sul tasto non vib.*

Cb.

p express.

=

14 **B**

Bsn. 1

Bsn. 2 *p* *p* *p*

Tim.

B Adding very gentle support

Org. *p*

Vln.

Vla. 1 *nat.* *cresc.*

Vla. 2 *nat.* *nat.* *nat.* *cresc.*

Vc. 1 *nat.* *cresc.*

Vc. 2 *nat.* *nat.* *cresc.*

Cb.

A tempo

C

Hn. 1

Hn. 2

Timp.

C A tempo

trill. l.v. sempre

Hp. *mp*

A tempo

C

Vln. *mp* *espress.*

Vla. 1 *p* *pp* *sim.*

Vla. 2 *p* *sul tasto non vib.*

Vc. 1 *p* *sul tasto non vib.*

Vc. 2 *p* *sul tasto non vib.* *pizz.*

Cb. *mp*

=

D

38

Timp.

D

Hp.

D

Vln.

Vla. 1 *p cresc.*

Vla. 2 *p cresc.*

Vc. 1 *p cresc.*

Vc. 2 *p cresc.*

Cb.

46 **E**

S. L - R
mf whispered
 So still will be my heart when I am dead.

A. L - R
mf whispered
 So still will be my heart when I am dead.

T. L - R
mf whispered
 So still will be my heart when I am dead.

B. L - R
mf whispered
 So still will be my heart when I am dead.

Tpt. 1 (con sord.)
p *mp* *sub. pp*
 Tpt. 2 (con sord.)
p *mp* *sub. pp*
 Hn. 1 con sord.
p *mp* *sub. pp*
 Hn. 2 con sord.
p *mp* *sub. pp*
 Hn. 3 con sord.
p *mp* *sub. pp*
 Hn. 4 con sord.
p *mp* *sub. pp*
 Bsn. 1
 Bsn. 2
 Timp.
E *saw* (as before) Senza misura
 Org. *mp* *p* *mf* *p* *mp* *p* *mf* *p*
 Ped.
 Hp. *gm* *mp* *p* *mf* *p* *mp* *p* *mf* *p*
E Senza misura
 Vln. *mf* *pp*
 Vla. 1 *mf nat.* *mp* *mf* *p* *mf* *pp* *p*
 Vla. 2 *mf nat.* *mp* *mf* *p* *mf* *pp* *p*
 Vc. 1 *mf nat.* *mp* *mf* *p* *mf* *pp* *p*
 Vc. 2 *mf nat.* *mp* *mf* *p* *mf* *pp* *p*
 Cb.

41

A tempo

F

Bar. Solo *pp espress.* ——————

In the de - sert In the de-sert I saw a crea - ture I saw a

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4

Bsn. 1

Bsn. 2

Timp. *pp*

A tempo

F

Org.

Ped.

slightly rolled
C \sharp

Hp. C \sharp C \sharp

A tempo

F

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. *mp*

42 63

Bar. Solo crea - ture, na - ked, bes - ti - al who squat - ting on the ground, Held his heart

Hn. 1

Hn. 2

Tim.

G

(as before)

Org.

Ped.

Hp.

G

Vln.

Vla. 1 pp sul tasto non vib.

Vla. 2 pp sul tasto non vib.

Vc. 1 pp sul tasto non vib.

Vc. 2 pp sul tasto non vib.

Cb.

cresc.

pp cresc.

C \sharp

cresc.

74

Held his heart Held his heart in his hands senza sord. And

Hn. 1

Hn. 2

Tim.

Org.

Ped.

Hp.

Vln.

Vla. 1 mf nat.

Vla. 2 mf nat.

Vc. 1 mf nat.

Vc. 2 mf nat.

Cb.

C \sharp

dim.

H

81

Bar. Solo (In tempo)

ate of it. And ate of it.

S. *R-L, *mf whispered*
Into my heart an air that kills from yon far country blows.

A. *R-L, *mf whispered*
Into my heart an air that kills from yon far country blows.

T. *R-L, *mf whispered*
Into my heart an air that kills from yon far country blows.

B. *R-L, *mf whispered*
Into my heart an air that kills from yon far country blows.

Tpt. 1

Tpt. 2

Hn. 1 con sord.

Hn. 2 *pp*

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim. *p* (In tempo) *pp*

Org. *p*

Ped.

Hp. C[#]unmeasured

Vln. *p* *sul tasto non vib.* (In tempo) *pp* *sim.* *ppp*

Vla. 1 *p* *sul tasto non vib.* *pp* *sim.* *ppp*

Vla. 2 *p* *sul tasto non vib.* *pp* *sim.* *ppp*

Vc. 1 *pp* *sul tasto non vib.* *ppp*

Vc. 2 *pp* *sul tasto non vib.* (In tempo) *ppp*

Cb. *p*

* The choir perform this line in their own tempo as before. The conductor should maintain a consistent tempo for the orchestra, timing the choir 'sweep' over roughly 3 bars, so that the final choir singers finish their line somewhere in the following three bars.

91 **I**

Sop. Solo *p*
I said, 'Is it good, friend?' 'Is it good, friend?' 'It is bitter,'

Hn. 1
Hn. 2
Timp.
Org. *pp* *p* *pp*

Ped.

Hp.

Vln. *mp* *(o.)* *mf* *mp* *mp*

Vla. 1 *mp* *sim.* *mf* *mp* *mp*

Vla. 2 *mp* *p* *mf* *mp* *mp*

Vc. 1 *mp* *arc* *sim.* *mf* *mp* *(o.)*

Vc. 2 *mp* *arc* *mf* *mp*

Cb.

I Quiet, but clear and distinct (Choir to 2' if under expression)

p

=

100 **J**

Sop. Solo *p* *dolcissimo* *cresc.*
bit-ter,' It is bit-ter,' he ans-wered: 'But I like it But I like it Be - cause it is

Hn. 1 *p* *p*

Hn. 2 *pp* *p* *mp*

Timp.

Org. *o.* *o.* *o.* *o.* *o.* *o.*

Ped.

Hp. *f* *#f* *f* *#f* *f* *#f* *f* *#f*

J

Vln. *p* *mp* *p* *mp* *p* *mf* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.*

Vla. 1 *p* *mp* *p* *mp* *p* *mf* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.*

Vla. 2 *p* *mp* *p* *mp* *p* *mf* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.*

Vc. 1 *p* *mp* *p* *mf* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.*

Vc. 2 *p* *mp* *p* *mf* *pp* *molto sul tasto non vib.* *pp* *molto sul tasto non vib.*

Cb. *f* *#f* *f* *#f*

(In tempo)

*C - L/R
mf whispered

and because it is my heart.

*C - L/R
mf whispered

and because it is my heart.

*C - L/R
mf whispered

and because it is my heart.

*C - L/R
mf whispered

and because it is my heart.

*C - L/R
mf whispered

Sop. Solo *ff* bit-ter, bit-ter, it is bit-ter, and be - cause it is my heart.'

Tpt. 1

Tpt. 2

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim. *mp* *pp*

Org. (as before)

Ped.

Hp.

Vln. *mf nat.* *p dim.* (slow trem. at own speed)

Vla. 1 *mf nat.* *p dim.* (slow trem. at own speed)

Vla. 2 *mf nat.* *p dim.* (slow trem. at own speed)

Vc. 1 *mf nat.* *p dim.* (slow trem. at own speed)

Vc. 2 *mf nat.* *arco* *p*

Cb. *mf* *pp*

*The orchestra and soloist continue in tempo. The conductor starts the choir 'sweep' in the middle, with both hands, fanning out to both sides over the final four bars. Wait until the last singer has finished, and allow a substantial pause, before starting the following movement.

5. No Man is an Island

John Donne

46

Andante espressivo, con rubato ♩ = 90***pp dolcissimo***

Soprano

No man is an is-land, en-tire of it - self. No man is an is-land, en - tire of it - self.

Alto

No man is an is-land, en-tire of it - self. No man is an is-land, en - tire of it - self.

Tenor

No man is an is-land, en-tire of it - self. No man is an is-land, en - tire of it - self.

Bass

No man is an is-land, en-tire of it - self. No man is an is-land, en - tire of it - self.

Poco più mosso ♩ = 96

Trumpet 1 in B♭

Trumpet 2 in B♭

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Bassoon 1

Bassoon 2

Timpani

Andante espressivo, con rubato ♩ = 90

Poco più mosso ♩ = 96

Organ

Pedals

Harp

Andante espressivo, con rubato ♩ = 90

Poco più mosso ♩ = 96

Violin

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

poco *sfp*

poco *sfp*

poco *sfp*

poco *sfp*

poco *sfp*

21

S. tire of it - self, it - self, it - self, of it - self, rit.

A. tire of it - self, it - self, it - self, of it - self,

T. tire of it - self, it - self, of it - self, of it - self,

B. tire of it - self, it - self, of it - self, of it - self,

Tpt. 1 senza sord.
poco f — p

Tpt. 2 senza sord.
poco f — p

Hn. 1 mf — rfz — mp — mf

Hn. 2 mf — rfz — mp — mf

Hn. 3 senza sord.
mf — mp — mf

Hn. 4 senza sord.
mf — mp — mp

Bsn. 1 p 5 — mf — mp 5

Bsn. 2 p 5 — mf — mp

Tim. —

Org. rit.

Ped. —

Hp. —

Vln. —

Vla. 1 —

Vla. 2 —

Vc. 1 —

Vc. 2 mp cresc. —

Cb. mp cresc. —

BPoco andante $\text{♩} = 54$

S. *pp*
Ev'-ry man is a piece of the con - ti-nent, A part of the main.

A. *pp*
Ev'-ry man is a piece of the con - ti-nent, A part of the main.

T. *pp*
Ev'-ry man is a piece of the con - ti-nent, A part A part of the main.

B. *pp*
Ev'-ry man is a piece of the con - ti-nent, A part A part of the main.

Tpt. 1

Tpt. 2 *mf*

Hn. 1 *mp*

Hn. 2 *p*

Hn. 3 *pp*

Hn. 4 *pp* *mf*

Bsn. 1 *mp*

Bsn. 2 *pp*

Timp. *pp*

B

Delicate, gradually building to letter C

Org. *pp*

Ped. *p*

Hp. *pp* *bisbig.*

BPoco andante $\text{♩} = 54$

Vln. *pp molto dolce*

Vla. 1 *pp molto dolce*

Vla. 2 *pp molto dolce* *mf*

Vc. 1 *pp molto dolce* *mp*

Vc. 2 *pp molto dolce* *mp*

Cb. *p*

36

S. **C** *mf*
Ev'-ry man is a piece of the con - ti-ent, A part of the main, A part of the

A. *mf*
Ev'-ry man is a piece of the con - ti-ent, A part of the main, A part of the

T. *mf*
Ev'-ry man is a piece of the con - ti-ent, A part of the main, A part of the

B. *mf*
Ev'-ry man is a piece of the con - ti-ent, A part of the main, A part of the

Tpt. 1 *mf*
p dolce *mf* *p*

Tpt. 2 *fp* *mf* *p* *mf* *p*

Hn. 1 *fp* *mf p*

Hn. 2 *fp* *p*

Hn. 3 *fp* *p*

Hn. 4 *fp* *p*

Bsn. 1 *fp* *mf p*

Bsn. 2 *fp* *mf p*

Tim. *f* *mf*

C Warm, rich, full
Org. *mf*

Ped.

Hp. *f* *mf*

Vln. *mf* *mp dolce* *mf*

Vla. 1 *mf* *mp cantabile* *mf*

Vla. 2 *fp* *mf* *p* *mf*

Vc. 1 *fp* *v* *mf p* *arco* *mp*
arco

Vc. 2 *fp* *v* *mf p* *mp*

Cb. *fp* *mf p* *mp*

S. *f*
main. A part of the main.

A. *f*
main. A part of the main.

T. *f*
main. A part of the main.

B. *f*
main. A part of the main.

Tpt. 1 *f* *mp* *fp* *ff*
Tpt. 2 *f* *mp* *fp* *ff*
Hn. 1 *mf* *p* *fp* *f* *fmp* *f*
Hn. 2 *mf* *p* *fp* *f* *f* *ff*
Hn. 3 *mf* *p* *fp* *f* *f* *ff*
Hn. 4 *mf* *p* *fp* *mf* *f* *f* *f*
Bsn. 1 *mf* *p* *fp* *mf* *f* *f* *ff*
Bsn. 2 *mf* *p* *fp* *mf* *f* *f* *ff*
Tim. *f* *p* *f* *p* *ff*
Org. *mf* *p* *fp* *f* *f* *ff*
Ped. *mf* *p* *fp* *f* *f* *ff*
Hp. *mf* *p* *fp* *f* *f* *ff*
Vln. *f* *fp* *ff*
Vla. 1 *f* *fp* *ff*
Vla. 2 *f* *fp* *ff*
Vc. 1 *f* *mf* *f* *ff*
Vc. 2 *f* *mf* *f* *ff*
Cb. *f* *mf* *f* *ff*

accel. Suddenly powerful and menacing rit.

52

D

a tempo d. = 54

S.

A.

T.

B.

Tpt. 1 *mp* *p lontano*

Tpt. 2 *mp* *p lontano*

Hn. 1 *mp* *p lontano*

Hn. 2 *mp* *p lontano*

Hn. 3 *mp*

Hn. 4 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Tim.

a tempo d. = 54

D

Org.

Ped.

Hp. *slightly rolled* *p*

Vln. *>p* *p dolce*

Vla. 1 *p sul tasto*

Vla. 2 *p sul tasto*

Vc. 1

Vc. 2 *p*

Cb. *p*

58

S. If a clod be

A. If a clod be washed

T. If a clod be washed a-way by the sea

B. If a clod be washed a-way

Tpt. 1 *mp > p*

Tpt. 2 *mp > p*

Hn. 1

Hn. 2

Hn. 3 *mp > p*

Hn. 4 *mp > p*

Bsn. 1

Bsn. 2

Timpani

Org.

Ped.

Hp.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *p*

Cb.

55

S. *pp* Eu-rope is the less. If a clod be washed a - way by the

A. *pp* Eu-rope is the less. If a clod be washed a -

T. *pp* Eu-rope is the less. If a

B. *pp* Eu-rope is the less. If a clod

Tpt. 1

Tpt. 2

Hn. 1 *p marcato*

Hn. 2 *pp marcato*

Hn. 3 *pp*

Hn. 4 *p*

Bsn. 1

Bsn. 2

Tim. Timp.

Org. *F*

Ped.

Hp. *mp* A:

Vln. *F*

Vla. 1 *p f*

Vla. 2 *V pp p f*

Vc. 1 *V pp*

Vc. 2 *V pp p*

Cb. *V pp*

S. *cresc.* *accel.* sea by the sea by the sea, by the sea, by the sea, the sea,

A. *cresc.* way by the sea by the sea, by the sea, by the sea, by the sea, by the sea,

T. clod be washed a - way by the sea, by the sea, by the sea, by the sea, the

B. — be washed, a - way by the sea, by the

Tpt. 1 *p*

Tpt. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Tim. *p*

Org. *Sparkly* *accel.* *mp*

Ped.

Hp. *mf cresc.* *B:* *E:* *sw.*

Vln. *mp cresc.* *accel.*

Vla. 1 *mp cresc.*

Vla. 2 *mp cresc.*

Vc. 1 *p* *mp cresc.*

Vc. 2 *mp cresc.* *pizz.*

Cb. *mp* *cresc.*

G

88 *Con moto* $\text{♩} = 66$

S. the sea, Eu-rope is the less

A. by the sea, Eu-rope is the less

T. sea, Eu-rope is the less

B. sea, Eu-rope is the less

Tpt. 1 *fp* *ff*

Tpt. 2 *fp* *ff*

Hn. 1 *fp* *ff*

Hn. 2 *fp* *ff*

Hn. 3 *fp* *ff*

Hn. 4 *fp* *ff*

Bsn. 1 *fp* *ff*

Bsn. 2 *fp* *ff*

Tim. *f* *mf*

G *Con moto* $\text{♩} = 66$

Org. solo *ff* Great to mixtures *p*

Ped. *ff*

Hp. *F#* *C#* *B#* *ff*

G *Con moto* $\text{♩} = 66$

Vln. *fp* *ff*

Vla. 1 *fp* *ff*

Vla. 2 *fp* *ff*

Vc. 1 *fp* *ff*

Vc. 2 *fp* *ff*

Cb. *ff* *arco*

98

S.

A.

T.

B.

Tpt. 1 *f* *mp* *f* *p*

Tpt. 2 *f* *mp* *f* *p*

Hn. 1 *ff* *mf* *fff* *p*

Hn. 2 *ff* *mf* *fff* *p*

Hn. 3 *ff* *mf* *fff* *p*

Hn. 4 *ff* *mf* *fff* *p*

Bsn. 1 *ff* *ff* *fff* *p*

Bsn. 2 *ff* *ff* *fff* *p*

Tim. *f* *f* *fff* *p* *f*

Org. *ff* *ff*

Ped.

Hp.

Vln. *ff* *fff* *p*

Vla. 1 *ff* *fff* *p*

Vla. 2 *ff* *fff* *p*

Vc. 1 *ff* *fff* *p*

Vc. 2 *ff* *fff* *p*

Cb. *ff* *fff* *p*

Cadenza

102 **H** **Meno mosso** $\text{♩} = 56$. **Rit poco a poco**

S. *p* A ny man's death di - mi-ni-shes me. A-ny man's death di - mi-ni - shes.

A. *p* A ny man's death di - mi-ni-shes me. A-ny man's death di - mi-ni - shes

T. *p* A ny man's death di - mi-ni-shes me. A-ny man's death di - mi-ni - shes.

B. *p* A ny man's death di - mi-ni-shes me. A-ny man's death di - mi-ni - shes

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Timp. *p* change to Tubular Bell

Cadenza **Meno mosso** $\text{♩} = 56$. **Rit poco a poco**

Org. *pp* Muted, strange, ethereal **H** Soft, background *pp*

Ped.

Hp.

Cadenza **Meno mosso** $\text{♩} = 56$. **Rit poco a poco**

Vln.

Vla. 1

Vla. 2

Vc. 1 *p* *3* *3* *3* *mp* *3*

Vc. 2 *p* *3* *3* *3* *mp* *3* *f*

Cb. *p* *3* *3* *3* *mp* *3* *f*

60 I (♩ = 52)
 S. *p* me. am in - volved in man - - kind
 A. *pp* me. Be - cause I in man - kind
 T. *pp* me. am in - volved in man - kind
 B. *p* Be - cause I in man - - kind

Tpt. 1
 Tpt. 2

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4

Bsn. 1
 Bsn. 2

Timp.
I (♩ = 52)
 Org.

Ped.

Hp.

I (♩ = 52)
 Vln.
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2 *p*
 Cb.

124 *mp* *mf* *f* **K** *p* *pp*

S. ne - ver ne - ver ne - ver send to know for whom the bell tolls; It tolls for

A. ne - ver ne - ver ne - ver send to know for whom the bell tolls; It tolls for
(V.S.)

T. ⁸ ne - ver ne - ver ne - ver send to know for whom the bell tolls; It tolls for

B. ne - ver ne - ver ne - ver send to know for whom the bell tolls; It tolls for

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tub. B. ne - ver ne - ver ne - ver send to know *p lontano*

Timp.

K

Org.

Ped.

Hp. *mf*

Vln. *p* *p* *pp*

Vla. 1 *p* *pp*

Vla. 2 *p* *pp*

Vc. 1 *p* *pp* *con sord.*

Vc. 2 *p* *p* *pizz.* *pp*

Cb.

133

S. thee.

A. thee.

T. thee.

B. thee.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tub. B.

Timp.

Attacca

Org. *pp*

Ped.

Hp.

Attacca

Vln. *con sord.*

Vla. 1 *con sord.* *mp non vib.*

Vla. 2 *con sord.* *p non vib.*

Vc. 1 *con sord.* *p non vib.* *pp*

Vc. 2 *ppp*

Cb.

64

Soprano $\text{♩} = 168$
p
 You can-not put a fire out put a fire out Put a

Alto $\text{♩} = 168$
p
 You can-not put a fire out put a fire out put a fire out

Tenor $\text{♩} = 168$
p
 You can-not put a fire out put a fire out put a fire out

Bass $\text{♩} = 168$
p
 You can-not put a fire out put a fire out put a fire out

Tubular Bells l.v. sempre
 Very soft (flutes) with a little sparkle $\text{♩} = 168$

Organ $\text{♩} = 168$
p legato sempre

Harp $\text{♩} = 168$

Violoncello 2 $\text{♩} = 168$

Contrabass $\text{♩} = 168$

=

A

S. $\text{♩} = 168$
p fire out You can-not put a

A. $\text{♩} = 168$
p fire You can-not put a fire out Put a fire out Put a fi -

T. $\text{♩} = 168$
p fire out put a fire out put a fire out put a fire out fire out

B. $\text{♩} = 168$
p You can-not put a fire out put a fire out put a fire out put a fire out fire

Tub. B.

Org. A

Hp.

Cb. A

65

S. (J = ♩) **B**

fi - - re out can - not put a fi - re out You can-not fold a flood

(fe - - yer).

A. - - re can - not put a fi - re out You can-not fold a flood

(yer)

T. fire out can - not put a fi - re out You can-not

B. out fire out can - not put a fi - re out You can-not

Tub. B.

Org. (J = ♩) **B**

p

Hp.

Vln. senza sord. (J = ♩) **B** v p mp

Vla. 1 mp senza sord. pp p

Vla. 2 mp senza sord. pp p

Vc. 1 mp senza sord. pp

Vc. 2 mp pp arco ff

Cb.

33

S. fold a flood fold a flood **C** *p*

A. fold a flood fold a flood You can-not fold a flood *mf*

T. fold a flood fold a flood *p*

B. fold a flood fold a flood You can-not fold a flood *mf*

Tub. B.

C

Org.

Hp.

Vln. *p*

Vla. 1 *p* *mp* *p* *mp*

Vla. 2 *p* *mp* *p* *mp*

Vc. 1 *p* *p* *mp* *p*

Vc. 2 *p* *p* *mp* pizz. *p*

Cb. *p*

C

cresc.

mf

S. You can - not fold a flood

A. fold a flood fold a flood

T. fold a flood flood flood

B. flood flood flood

Tub. B.

Org.

Hp.

Vln.

Vla. 1 cresc.

Vla. 2 cresc.

Vc. 1

Vc. 2 cresc.

Cb.

D

f

can-not fold a flood

A thing that can ig -

p cresc. poco a poco

can-not fold a flood

A thing that can ig -

f

can-not fold a flood

f

can-not fold a flood

change to Timps

D

l.v. sempre

mp

D

poco spiccato

p sul tasto poco spiccato

p sul tasto spiccato

p sul tasto spiccato

p sul tasto

E

nite can go, it - self, u - pon the slo-west night, u - pon the slo-west night.

A. nite can go, it - self, u - pon the slo-west night, u - pon the slo-west night.

T.

B.

E

Deep background support

pp

Org.

Ped.

Hp.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

E

mp

p

p

p

p

p

p

p

p

67

67

S. nite can go, it - self, u - pon the slo-west night, u - pon the slo-west night. You can-not fold.

A. nite can go, it - self, u - pon the slo-west night, u - pon the slo-west night. You can-not fold.

T. — can go, it - self, u - pon the slo-west night, u - pon the slo-west night You can-not put a fi - re out. You can-not

B. — can go, it - self, u - pon the slo-west night, u - pon the slo-west night you can-not put a fi - re out. You can-not

F

A little more present than before

Org.

Ped.

Hp.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

=

78

S. a flood, You can-not fold a flood, You can-not fold a flood And put it in a

A. a flood, You can-not fold a flood, You can-not fold a flood And put it in a

T. fold a flood, You can-not fold a flood, You can-not fold a flood And put it in a

B. fold a flood, You can-not fold a flood, You can-not fold a flood And put it in a

Org.

Ped.

Hp. cresc. G \sharp C \natural f

Vln. cresc. poco f

Vla. 1 cresc. poco f

Vla. 2 cresc. poco f

Vc. 1 cresc. poco f

Vc. 2 cresc. poco f

Cb. cresc. poco f

89

G

S. drawer and put it in a drawer. Be-cause the winds. would find it out, would

A. drawer and put it in a drawer. Be-cause the winds. would find it out, would

T. drawer and put it in a drawer. Be-cause the winds. would find it out, would

B. drawer and put it in a drawer. Be-cause the winds. would find it out, would

G

Org.

Ped.

Hp. Eb *mp*

Vln.

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p* pizz. *mp*

Attacca

S. find it out, would find *f* it out And tell your ce-dar floor

A. find it out, would find *f* it out And tell your ce-dar floor

T. find it out, would *f*(nd) it out And tell your ce-dar floor

B. find it out, would find *f* it out And tell your ce-dar floor

Attacca

Org.

Ped.

Hp.

Vln. *v.*

Vla. 1 *pp* *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

7. Still I Rise

Maya Angelou

70

J. = 66

Soprano

Alto

Tenor

Bass

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Bassoon 1

Bassoon 2

Timpani

Organ

Pedals

Harp

Violin

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

The musical score for "Still I Rise" by Maya Angelou, page 70, section 7. The score includes parts for Soprano, Alto, Tenor, Bass, Trumpets, Horns, Bassoons, Timpani, Organ, Pedals, Harp, Violin, Violas, Cello, Double Bass, and Choir. The music consists of six staves of music with various dynamics like f, p, ff, and mf. The tempo is marked as J. = 66. The score is written in common time with a key signature of one sharp. The vocal parts (Soprano, Alto, Tenor, Bass) are shown at the top, followed by the brass section (Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4), woodwinds (Bassoon 1, Bassoon 2), percussion (Timpani, Pedals), keyboard (Organ), and strings (Harp, Violin, Violas, Cello, Double Bass). The vocal parts remain silent throughout the page.

A

14 G.P. *f* You may write me down in his - t'ry With your bit-ter_ t-wis - ted lies, *fp*

A. *f* You may write me down in his - t'ry With your bit-ter_ t-wis - ted lies, *fp*

T. *f* You may write me down in his - t'ry With your bit-ter_ t-wis - ted lies, *fp*

B. *f* You may write me down in his - t'ry With your bit-ter_ t-wis - ted lies, *fp*

Tpt. 1 *p* *ff* *mf*

Tpt. 2 *p* *ff* *mf*

Hn. 1 *p* *ff* *f* (harmonic gliss.
E major) *p*

Hn. 2 *p* *ff* *f* (harmonic gliss.
E major) *p*

Hn. 3 *f* *ff* *f* (harmonic gliss.
E major) *p*

Hn. 4 *rfz* *f* *p*

Bsn. 1 *p* *ff* *mf*

Bsn. 2 *p* *ff* *mf*

Tim. *p* *f* *mp*

Org. **G.P.** Soft and a little sparkly

Ped. (white note gliss.)

Hp. *f*

Vln. **G.P.** spiccato

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vc. 1 *f* *p* spiccato

Vc. 2 *f* *p*

Cb. *f* pizz.

25

S. You may trod me in the ve-ry dirt____ but still,____ like dust, I'll rise____ rise____ rise____ rise, still____ I'll____

A. You may trod me in the ve-ry dirt____ but still,____ like dust, I'll rise____ I'll____ I'll____ Still____ I'll____

T. You may trod me in the ve-ry dirt____ but still,____ like dust, I'll rise____ rise____ rise____ rise, still____ I'll____

B. You may trod me in the ve-ry dirt____ but still,____ like dust, I'll rise____ I'll____ I'll____ Still____ I'll____

Tpt. 1 *f*

Tpt. 2 *f*

p

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

Hn. 4

Bsn. 1 *f*

Bsn. 2 *f*

mf

f

Timp. *mp*

p

dampen

cresc.

Org. *mf* **[B]**

cresc.

Ped.

Hp. *f*

mp

cresc.

Vln. **[B]**

cresc.

Vla. 1

cresc.

Vla. 2

cresc.

Vc. 1

cresc.

Vc. 2

(pizz.)

cresc.

Cb. *f*

p

cresc.

C

S. *ff*
rise

A. *ff*
rise

T. *ff*
rise

B. *ff*
rise

Just like moons and like suns

D

Tpt. 1 *f* — *p* *f* — *p* *ff*

Tpt. 2 *f* — *p* *f* — *p* *ff* *p*

Hn. 1 *f* — *p* *f* — *p* *ff*

Hn. 2 *f* — *p* *f* — *p* *ff*

Hn. 3 *f* — *ffz* *f* — *f*

Hn. 4 *f* — *p* *f* — *ffz*

Bsn. 1 *f* — *p* *f* — *p* *ff* *p*

Bsn. 2 *f* — *p* *f* — *p* *ff* *p*

nat.

Tim. *ff* — *ff* — *p* — *f*

C

Org. *ff* — *p* — *p*

D soft and warm

Ped. *p*

Hp. *ff* — *ff* — *mp*

C

Vln. *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff* arco

brush stroke (upper half)

brush stroke (upper half)

brush stroke (upper half)

p

D

brush stroke (upper half)

brush stroke (upper half)

brush stroke (upper half)

p

55

S. with the cer - - tain-ty of tides, Just like hopes sprin-ging high, still I

A. with the cer - - tain-ty of tides, Just like hopes sprin-ging high, still I

T. with the cer - - tain-ty of tides, Just like hopes sprin-ging high, still I

B. with the cer - - tain-ty of tides, Just like hopes sprin-ging high, still I

Tpt. 1 *p*

Tpt. 2

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*

Hn. 4 *p* *mf*

Bsn. 1

Bsn. 2 *cresc.* *mf*

Timp.

Org.

Ped.

Hp. *cresc.* *f*

Vln. *p*

Vla. 1 *cresc.* *f*

Vla. 2 *cresc.* *f*

Vc. 1 *cresc.* *f*

Vc. 2 *cresc.* *f*

Cb. *cresc.* *f*

67

E

S. *mf* cresc. *ff*
rise. rise. rise. rise, still I'll rise

A. *mf* cresc. *ff*
rise I'll I'll I'll Still I'll rise

T. *mf* cresc. *ff*
rise rise rise, still I'll rise

B. *mf* cresc. *ff*
rise I'll I'll I'll Still I'll rise

Tpt. 1 *p* *f* *p* *f* *p* *ff*
Tpt. 2 *p* *f* *p* *f* *p* *ff*

Hn. 1 *f* *p* *f* *p* *ff*

Hn. 2 *f* *p* *f* *p* *ff*

Hn. 3 *f* *rffz* *f* *f* *f*

Hn. 4 *f* *p* *f* *f* *f*

Bsn. 1 *p* *f* *p* *f* *p* *ff*

Bsn. 2 *p* *f* *p* *f* *p* *ff*

Tim. *p* *cresc.* *ff* *ff* *p* *f*

Org. *mf* cresc. *ff*

Ped. *Dz*

Hp. *mp* cresc. *ff* *ff*

Vln. *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff* (lower 8ve if possible) arco
pizz.

Cb. *p* cresc. *ff*

F

S. Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou - ders fal - ling down like tear - drops, cresc.

A. Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou - ders fal - ling down like tear - drops, cresc.

T. Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou - ders fal - ling down like tear - drops, cresc.

B. Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou - ders fal - ling down like tear - drops, cresc.

Tpt. 1 *p*

Tpt. 2 *p* (harmonic gliss. D major) *mp*

Hn. 1 (harmonic gliss. D major) *mp*

Hn. 2 (harmonic gliss. D major) *p*

Hn. 3 (harmonic gliss. D major) *p*

Hn. 4 (harmonic gliss. D major) *p* *mf* *p* *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Timp. *mp*

F

Org. *p*

Ped.

Hp. *f*

Vln. *f* *p*

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vc. 1 *f* *p*

Vc. 2

Cb. pizz. *f*

108

S. *mf cresc.*
You may kill me with your hate - ful - ness but still, like air I'll rise Still I

A. *mf cresc.*
You may kill me with your hate - ful - ness but still, like air I'll rise Still I

T. *mf cresc.*
You may kill me with your hate - ful - ness but still, like air I'll rise Still I

B. *mf cresc.*
You may kill me with your hate - ful - ness but still, like air I'll rise Still I

Tpt. 1

Tpt. 2 *cresc.* *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1 *cresc.* *mp*

Bsn. 2 *cresc.* *mp*

Timp. *p*

Org. *Similar to before,
but accompanying choir*

Ped. *f*

Hp. *cresc.* *f*

Vln. *cresc.* *f*

Vla. 1 *cresc.* *f*

Vla. 2 *cresc.* *f*

Vc. 1 *cresc.* *f*

Vc. 2 *cresc.* *f*

Cb. *cresc.* *f*

This page from a musical score contains ten staves of music. The top five staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a part for Tpt. 1 and Tpt. 2. The vocal parts sing the words "rise still I rise" in a repeating pattern. The dynamic for the vocal parts is ff at the beginning and mf at the end. The bottom five staves are instrumental parts: Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Timpani (Timp.), Organ (Org.), and Pedal (Ped.). The organ part is labeled "dampen". The bassoon parts play eighth-note patterns. The timpani part has a dynamic of mf. The pedal part consists of sustained notes. The bottom staff is for the Cello (Cb.) and has a dynamic of ff.

140

S.

A.

T.

B.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Bsn. 1

Bsn. 2

Tim.

Org.

Ped.

Hp.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Deep and powerful

<img alt="A page of a musical score for orchestra and organ. The page contains 14 staves of music. The instruments include Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Trombones 1 and 2 (Tpt. 1, Tpt. 2), Horns 1-4 (Hn. 1-4), Bassoons 1-2 (Bsn. 1, Bsn. 2), Timpani (Tim.), Organ (Org.), Pedal (Ped.), Double Bass (Cb.), and strings (Vln., Vla. 1, Vla. 2, Vc. 1, Vc. 2). The music is in common time, key signature is A major (no sharps or flats). Measure 140 starts with a dynamic of ff. Various dynamics are used throughout, including p, f, mf, ff, and pp. Articulations like accents and slurs are present. Measure 141 begins with a dynamic of p. Measure 142 ends with a dynamic of ff. Measure 143 ends with a dynamic of p. Measure 144 ends with a dynamic of ff. Measure 145 ends with a dynamic of ff. Measure 146 ends with a dynamic of ff. Measure 147 ends with a dynamic of ff. Measure 148 ends with a dynamic of ff. Measure 149 ends with a dynamic of ff. Measure 150 ends with a dynamic of ff. 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Measure 976 ends with a dynamic of ff. Measure 977 ends with a dynamic of ff. Measure 978 ends with a dynamic of ff. Measure 979 ends with a dynamic of ff. Measure 980 ends with a dynamic of ff. Measure 981 ends with a dynamic of ff. Measure 982 ends with a dynamic of ff. Measure 983 ends with a dynamic of ff. Measure 984 ends with a dynamic of ff. Measure 985 ends with a dynamic of ff. Measure 986 ends with a dynamic of ff. Measure 987 ends with a dynamic of ff. Measure 988 ends with a dynamic of ff. Measure 989 ends with a dynamic of ff. Measure 990 ends with a dynamic of ff. Measure 991 ends with a dynamic of ff. Measure 992 ends with a dynamic of ff. Measure 993 ends with a dynamic of ff. Measure 994 ends with a dynamic of ff. Measure 995 ends with a dynamic of ff. Measure 996 ends with a dynamic of ff. Measure 997 ends with a dynamic of ff. Measure 998 ends with a dynamic of ff. Measure 999 ends with a dynamic of ff. Measure 1000 ends with a dynamic of ff.</p>

150 *mp*

S. Out of the huts of his - t'ry's shame I rise

A. Out of the huts of his - t'ry's shame I rise

T. Out of the huts of his - t'ry's shame I rise

B. Out of the huts of his - t'ry's shame I rise

Up from a past that's roo - ted in pain I rise

Up from a past that's roo - ted in pain I rise

Up from a past that's roo - ted in pain I rise

Up from a past that's roo - ted in pain I rise

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Bsn. 1

Bsn. 2

Tim. *p* *mp* *p*

Org. *p*

Ped.

Hp. *mf* *f* *mf* *f*

Vln. *p* *mf* *f* *p*

Vla. 1 *p* *mf* *f* *p*

Vla. 2 *p* *mf* *f* *p*

Vc. 1 *p* *mf* *f* *p*

Vc. 2 *p* *mf* *f* *p*

Cb. *f* *p*

L

156 *f*

S. I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I bear in the tide

A. I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I bear in the tide

T. I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I bear in the tide

B. I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I bear in the tide

Tpt. 1 *sub. p* *ff*

Tpt. 2 *sub. p* *ff*

Hn. 1 *sub. p* *ff*

Hn. 2 *sub. p* *ff*

Hn. 3 *sub. p* *ff*

Hn. 4 *sub. p* *ff*

Bsn. 1 *sub. p* *ff*

Bsn. 2 *sub. p* *ff*

Tim. *mf* *p* *f* *mf* *ff*

L

Org. *f*

Ped.

Ab

Hp. *f* *ff*

L

Vln. *sub. mp leggiere* *ff*

Vla. 1 *sub. mp leggiere* *ff* *p*

Vla. 2 *sub. mp leggiere* *ff* *p*

Vc. 1 *sub. mp leggiere* *ff* *p*

Vc. 2 *sub. mp leggiere* *ff* *p*

Cb. *f* *sim.* *ff*

M

162

S. *Leaving behind nights of terror and fear I rise.* *In - to a day-break that's won - der - ffly clear I rise,*

A. *Leaving behind nights of terror and fear I rise.* *In - to a day-break that's won - der - ffly clear I rise,*

T. *Leaving behind nights of terror and fear I rise.* *In - to a day-break that's won - der - ffly clear I rise,*

B. *Leaving behind nights of terror and fear I rise.* *In - to a day-break that's won - der - ffly clear I rise,*

Tpt. 1 *p* *mp* *p* *mp*

Tpt. 2 *p* *mp* *p* *mp*

Hn. 1 *p* *mp* *p* *mp*

Hn. 2 *p* *mp* *p* *mp*

Hn. 3 *p* *mp* *p* *mp*

Hn. 4 *p* *mp* *p* *mp*

Bsn. 1 *p* *p* *p* *p*

Bsn. 2 *p* *p* *p* *p*

Tim. *mp* *p* *mp* *p* *p*

M

Org. *p* *p* *p* *p*

Ped. *p* *p* *p* *p*

Hp. *mf* *f* *mf* *f*

M

Vln. *p* *p* *mf* *p* *p* *p*

Vla. 1 *p* *mf* *p* *p* *p* *p*

Vla. 2 *p* *mf* *p* *p* *p* *p*

Vc. 1 *p* *mf* *p* *p* *p* *p*

Vc. 2 *p* *mf* *p* *p* *p* *p*

Cb. *p* *mf* *p* *p* *p* *p*

O

173 ***ff***

S. rise, I rise, Still I rise,

A. rise, I rise, I rise, Still I rise,

T. rise, I rise, I rise, Still I rise, I

B. rise, I rise, I rise, Still I rise, I

Tpt. 1 *mf* ff

Tpt. 2 *mf* ff

Hn. 1 *mf* ff

Hn. 2 *mf* ff

Hn. 3 *mf* ff

Hn. 4 *mf* ff

Bsn. 1 *mf* ff

Bsn. 2 *mf* ff

Tim. dampen *mf* f

O

Org. ff

Ped.

Hp. *mf* *fffff*

O

Vln. f *mf*

Vla. 1 f *mf*

Vla. 2 f *mf*

Vc. 1 f *mf*

Vc. 2 f *mf*

Cb. *mf* ff

87

P

S. ff I rise, I rise, Still I rise, Still I

A. ff I rise, I rise, Still I rise, Still I

T. rise, I rise, I rise, Still I rise, Still I

B. rise, I rise, I rise, Still I rise, Still I

Tpt. 1 mf

Tpt. 2 mf

Hn. 1 mf

Hn. 2 mf

Hn. 3 mf

Hn. 4 mf

Bsn. 1 mf

Bsn. 2 mf

Timp. mf

P

Org.

Ped.

Hp.

P

Vln. f

Vla. 1 f

Vla. 2 f

Vc. 1 f

Vc. 2 f

Cb.

183 *fp* **Q** cresc. *f* *fff*
 S. rise, I rise I rise I rise I rise
 A. rise, I rise I rise I rise I rise *fff*
 T. rise, I rise I rise I rise I rise *fff*
 B. rise, I rise I rise I rise I rise *fff*

Tpt. 1 *ff* *p cresc.* *mf* *ff*
 Tpt. 2 *ff* *p cresc.* *mf* *ff*

Hn. 1 *ff* *p cresc.* *mf* *ff*
 Hn. 2 *ff* *p cresc.* *mf* *ff*
 Hn. 3 *ff* *p cresc.* *mf* *ff*
 Hn. 4 *ff* *p cresc.* *mf* *ff*

Bsn. 1 *ff* *p cresc.* *mf* *ff*
 Bsn. 2 *ff* *p cresc.* *mf* *ff*

Tim. *f* *ff*

Org. **Q** 6 6 6 6 6 6

Ped.

Hp.

Vln. *mp cresc.* *f* *fff*
 Vla. 1 *mp cresc.* *f* *fff*
 Vla. 2 *mp cresc.* *f* *fff*
 Vc. 1 *mp cresc.* *mf* *fff*
 Vc. 2 *mp cresc.* *mf* *fff*
 Cb. *ff* *ff*