

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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Still The Sirens

Danyal Dhondy

A.E. Housman

1. Into My Heart

A.E. Housman

Andante con moto ♩ = 112

Trumpet 1 & 2 in B♭

Horn 1 & 2 in F

Horn 3 & 4 in F

Bassoon 1 & 2

Timpani

Andante con moto ♩ = 112
light, muted (flutes)

Organ

Pedals

Harp

Soprano

Alto

Tenor

Bass

Andante con moto ♩ = 112

Violin

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

A

A

A

In-to my heart an air that kills From
In-to my heart an air that kills

non vib.

p non vib.

p sim.

non vib. p

p sim.

p sim.

B

17

Hn. 1 2

Org.

Ped.

Hp.

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 coun-tr-y blows _____

B

sul pont.

Vln. *p* arco sul pont. sim. *mf* nat.

Vla. 1 *p* arco sul pont. sim. *mf* nat.

Vla. 2 *p* non vib. sim. *mf* nat.

Vc. 1 *p* non vib. sim. *mf* nat.

Vc. 2 *p* non vib. sim. *mf* nat.

Cb. *p* varco non vib. sim. *mf* nat.

C

Tim. - - - - - **C**
mp

Org. broader (Great to 4') **C**
poco f.

Ped. - - - - -

Hp. **C₂**
mp *mf*

S. **C**
mf *espress.*
 What are those blue re - mem - bered

A. **mf** *espress.*
 What are those blue re - mem - bered

T. **mf** *espress.*
s What are those blue re - mem - bered

B. **mf** *espress.*
 What are those blue re - mem - bered

Vln. **C**
p *sub. p*
 Vla. 1 *p* *sub. p* *dolce*
 Vla. 2 *p* *sub. p dolce*
 Vc. 1
 Vc. 2
 Cb. *pizz.* *arco* **p**

32

Tim. *pp* — *mp*

Org.

Ped. *Warm* *mp*

Hp. *B \natural* *B \flat* *A \flat* *A \sharp* *B \natural*

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

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

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

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

Vln. *p* — *mfp* — *p* — *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 — — *mp dolce*

Vc. 2 *mp dolce* *arco*

Cb. — — — *mf*

39

Hn. 1 2

D Poco stringendo
mf cantabile

Timp. *p* *mf cantabile*

Org. *pp*

Org. **D Poco stringendo**
Solo (Choir mutations)

mp
(light, muted as before)

Ped. *p*

Hp. *B♭* *E♭* *A♭*

S. *p*

spires, what farms, what farms are those?

A. *p*

spires, what farms are those?

T. *p*

spires, what farms are those?

B. *mf*

What spires, what farms are those?

D Poco stringendo

Vln.

Vla. 1 *p*

Vla. 2

Vc. 1 *mp*

Vc. 2 *mp*

Cb.

D Poco stringendo
mf espress.

mf *mf* *mf* *mf*

poco sul pont.

mf *mf* *mf* *mf*

poco sul pont.

mp *mp* *mp* *mp*

mp

47 **Molto con moto** $\text{♩} = 60$

Hn. 1 Hn. 2 Bsn. 1

E

Org.

Ped.

Hp.

S.

A.

T.

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Molto con moto $\text{♩} = 60$

E

Molto con moto $\text{♩} = 60$

E

This is the land of

Molto con moto $\text{♩} = 60$

E

7

Instrumental parts (top half):

- Horn 1: mf , p
- Horn 2: mf , f , p
- Bassoon 1: p , f
- Organ: pp , mf
- Piano Pedal: Bass Clef , Bass F#
- Harp: mp

Vocal parts (middle section):

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

String parts (bottom half):

- Violin (Vln.): $\text{sub. } p$, f , p , $cresc.$
- Viola 1: $\text{sub. } p$, f , pp , $cresc.$
- Viola 2: $\text{sub. } p$, f , pp , $cresc.$
- Cello 1 (Vc. 1): nat. , $\text{sub. } p$, f , pp , non vib. , $(cresc.)$
- Cello 2 (Vc. 2): nat. , $\text{sub. } p$, f , pp , non vib. , $(cresc.)$
- CDouble Bass (Cb.): $\text{sub. } p$, f , p , $cresc.$

54

Hn. 1
2

Timp.

Org.

Ped.

Hp.

S.
lost con tent, I see it shi - ning plain

A.
lost con tent, I see it shi - ning plain

T.
lost con tent, I see it shi - ing plain, I see it shi - ning plain

B.
lost con tent, I see it shi - ing plain, I see it shi - ning plain

Vln.

Vla. 1

Vla. 2

Vc. 1
nat.
poco mf

Vc. 2
nat.
poco mf

Cb.
poco mf

F

60

Tim.  *mp* *mf*

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

Ped.  *p*

Hp. *mf* *f* *F#* *F#* *B#*

S. *p* *f* *mf dim.*
This is the land of lost content, I see it shining plain, The happy

A. *p* *f* *mf dim.*
This is the land of lost content, I see it shining plain, The happy

T. *p* *f* *mf dim.*
This is the land of lost content, I see it shining plain, The happy

B. *p* *f* *mf dim.*
This is the land of lost content, I see it shining plain, The happy

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

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

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

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

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

Cb. *v* *mp* *cresc.* *p*



G Poco rall.
Very light and delicate

67

Org. *pp*

Ped.

Hp. *bisbig.* *pp*

G Poco rall.

S. *p*
high - ways where I went And can-not come a - gain.

A. *p*
high - ways where I went And can-not come a - gain.

T. *p*
high - ways where I went And can-not come a -

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

G Poco rall.

Vln. *pp* non vib. nat.

Vla. 1 *pp* non vib. nat.

Vla. 2 *pp* non vib. nat.

Vc. 1 *pp* non vib. nat.

Vc. 2 *pp* non vib. nat. non vib.

Cb. *pp* non vib. nat. non vib.

Tempo 1 ♩ = 112

74 Solo

Org. *mp*
Edgy (light reeds)

Ped.

Hp.

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.

Tempo 1 ♩ = 112

Vln. *mp*

>*pp*

pp non vib.

Vla. 1 *mp*

>*pp*

pp non vib.

Vla. 2 *mp*

>*pp*

pp non vib.

Vc. 1 nat.

mp pp

Vc. 2 nat.

mp pp

Cb. nat.

mp pp

p

H

Attacca

Org.

Ped.

Hp.

H

S. *ppp*

And can-not come. a - gain.

A. *ppp*

And can-not come. a - gain.

T. *ppp*

And can-not come. a - gain.

B. *ppp*

And can-not come. a - gain.

Attacca

H

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Attacca

Bassoon 1 & 2 tap with fingers (or fingernails).
Slowly move fingers from the rim
to the middle of the drum....

Timpani *ppp*

Organ *66*

Pedals

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

Soprano *66*

Alto *pp sotto voce* *poco* *p*
Lis- ten... Withfaint dry sound, Like steps of pas-sing ghosts, The

Tenor *pp sotto voce* *poco* *p*
Lis- ten... Withfaint dry sound, Like steps of pas-sing ghosts, The

Bass *pp sotto voce* *poco* *p*
Lis- ten... Withfaint dry sound, Like steps of pas-sing ghosts, The

Violin *66*

Viola 1

Viola 2

Violoncello 1 *pp*

Violoncello 2 *pp*

Contrabass *pp*

Tpt. 1 7
2

Hn. 3 4 (poco port.
ad lib.)

Mysterious, ethereal

Org.

Ped. pp

Hp.

S.

A.

T.

B.

Vln. 5 mf
6 mp

Vla. 1 5 mp
6 p

Vla. 2 5 mp
6 p

Vc. 1 V V V

Vc. 2 V V V

Cb. V V V

B

Tpt. 1 *con sord.*
p

Hn. 1 *con sord.*
p

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

Tim. *pp* *f* *nat.*

B

Org.

Ped.

Hp. *bisbig.* *E♭* *pp*

B

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

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

T.

B. *mp* *espress.*
Of

B

Vln. *V* *V* *f* *pp*

Vla. 1 *V* *V* *mp* *mp sul tasto*

Vla. 2 *V* *V* *mp* *pp* *mp sul tasto*

Vc. 1 *p* *sul pont.* *6* *pp* *mp sul tasto*

Vc. 2 *p* *sul pont.* *6* *7* *nat.* *pp* *f* *nat.*

Cb. *p* *sul pont.* *6* *7* *pp* *f* *>*

* Directly on the 4
 All other singers

D

18

Tpt. 1 21 senza sord.
 Tpt. 2 *p*

Hn. 3 senza sord.
 Hn. 4 senza sord.
 Org. *p*
 Ped. *p*

D

Org. *pp*
 Ped. *E*
 Hp. *p* D_b G_b

pp D

S. div. Still *mp* Still *mf* cresc. So still when I am
 A. Still *mp dolce* Still *mf* cresc. So still when I am
 T. Still as On wind less nights The moon cast sha dows are So still will be my heart when I am
 B. as as

D

Vln. *dolce*
 Vla. 1 *dolce*
 Vla. 2 *dolce* *pp non vib.*
 Vc. 1 *dolce* *pp non vib.*
 Vc. 2 *dolce* *pp non vib.*
 Cb. *v*

27 [E] *#d*

Tpt. 1 *mf* — 3 — *ff* *fp* *f*
Hn. 1 *senza sord.* *mf* — 3 — *f* *mf* — 3 — *f* *mp* — 3 — *p*
Hn. 3 *mf* — 3 —
Bsn. 1 *mf* — 5 — *f* *mf* — 3 — *p*
Tim. *mf* — 3 — *f* *mf*
Org. *mf* — 3 — *p*
Ped. *mf* — 3 —
Hp. *p.d.l.t.* *ff*

[E] *ff*
S. dead *ff*
A. dead
T.
B.

[E]

Vln. *ff* *fp* <*mf* *pp*> — *mp*
Vla. 1 *f* *fp* <*mf* *pp*> — *mp*
Vla. 2 *f* *fp* — *p*
Vc. 1 *f(vib.)* *fp*
Vc. 2 *f(vib.)* *fp* — *p*
Cb. *f* *fp*

F

rit

Largamente

Hn. 1 2 *ppp*

Bsn. 1 2 *pp*
 (fingers)

Tim. *ppp*

F rit Largamente

Org.

Ped.

Hp. *mp* B \flat

F rit Largamente

S.

A white moth flew—

pp sotto voce Just now out of the strange Still dusk... as strange, as still flew—

pp sotto voce Just now out of the strange Still dusk... as strange, as still flew—

pp sotto voce Just now out of the strange Still dusk... as strange, as still flew—

F rit Largamente

Vln.

Vla. 1

Vla. 2 *ppp*

Vc. 1

Vc. 2

Cb. *pp* *pp*

38

G A tempo

Tpt. 1
Hn. 1
Hn. 3
Bsn. 1
Tim.

G A tempo

Hp.

G A tempo

S. *mp semplice*
Why am I grown so cold?

A. *mp semplice*
Why am I grown so cold?

T. *mp semplice*
Why am I grown so cold?

B. *mp semplice*
Why am I grown so cold?

G A tempo

Vln.
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

22 43

Tpt. 1 2 *ff* *ff* *mf* *ff*

Hn. 1 2 *ff* *ff* *mf* *ff* *p*

Hn. 3 4 *ff* *ff* *mf* *ff* *p*

Bsn. 1 2 *f* *ff* *ff* *p*

Timp. *f* *ff* *ff*

Great to mixtures

Org. *ff* *pp*

Ped. *p*

Mysterious, ethereal

Hp. *pp*

S.

A.

T.

B.

Vln. *ff* *ff* *ff* *ff*

Vla. 1 *ff* *ff* *ff* *ff*

Vla. 2 *ff* *ff* *ff* *ff*

Vc. 1 *ff* *ff* *ff* *ff*

Vc. 2 *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff*

49

H

Hn. 3 4 

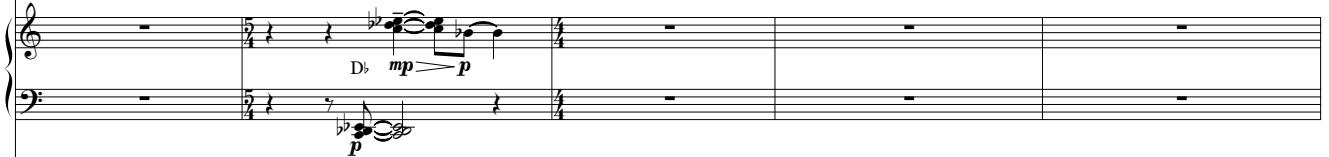
Bsn. 1 2 
(fingers)

Tim. 
pp *ppp*

H

Org. 

Ped. 

Hp. 
D \flat *mp* \rightarrow *p*
p

H

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

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

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

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

H

Vln. 

Vla. 1 

Vla. 2 

Vc. 1 
p *pp*

Vc. 2 
p *pp*

Cb. 
p *pp*

54

Tpt. 1 2

Hn. 1 2

Hn. 3 4

Bsn. 1 2

Tim. 2

Org.

Ped.

Attacca

S.

A.

T.

B.

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

Attacca

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Attacca

3. Still the Sirens

Dennis Brutus

Moderato ♩ = 80

Trumpet 1 & 2 in B♭ cuivré ff p f

Horn 1 & 2 in F cuivré ff p f

Horn 3 & 4 in F ff p f

Bassoon 1 & 2 ff p f

l.v. semper

Timpani ff

Moderato ♩ = 80

Organ Full Swell coupled to Great mixtures f + 32' if available

Pedals

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

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

Moderato ♩ = 80

Soprano Still the si - rens

Alto Still the si - rens

Tenor Still the si - rens

Bass Still the si - rens

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 sul pont. 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 6 6 6 6

26

Tpt. 1
Hn. 1
Hn. 3
Bsn. 1
Timp.

f *fp* *mp*

f *fp* *mp*

f *fp* *mp*

f *fp* *mp*

Org.
Ped.
Hp.

S. A. T. B.

stitch the night air _____ with

Vln. Vla. 1 Vla. 2 Vc. 1 Vc. 2 Cb.

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

Tpt. 1 *Acuivré* A

Hn. 1 *Acuivré*

Hn. 3 *Acuivré*

Bsn. 1 *p*

Tim. *f ff mf*

Org. *Adding depth and fullness*

Ped. *mf marcato and slightly detached*

Hp. *f ff*

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

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

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

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

Vln. *nat.* *f*

Vla. 1 *f*

Vla. 2 *f nat.* *f*

Vc. 1 *f nat.* *f*

Vc. 2 *f*

Cb. *f*

29

Tpt. 1 10

Hn. 1 2

Hn. 3 4

Bsn. 1 2

Tim.

Org.

Ped.

Hp. sim. f ff

S.

A.

T. 8

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

30 13

B

Tpt. 1 2
Hn. 1 2
Hn. 3 4
Bsn. 1 2
Timp.
ff

B Full Swell coupled to Great mixtures

Org. f
Ped. f

Hp. ff

S. ff
Still the si - rens

A. ff
Still the si - rens

T. ff
Still the si - rens

B. ff
Still the si - rens

B sul pont.

Vln. f 6 poco f 6 6 6 6
sul pont.

Vla. 1 f 6 poco f 6 6 6 6
Vla. 2 f 6 poco f 6 6 6 6
Vc. 1 f 6 poco f 6 6 6 6
Vc. 2 f 6 poco f 6 6 6 6
Cb. f 6 poco f

Tpt. 1 15 31
 Hn. 1
 Hn. 3
 Bsn. 1
 Timp.
 Org.
 Ped.
 Hp.
 S. stitch the night air with
 A. stitch the night air with
 T. stitch the night air
 B. stitch the night air
 Vln. 6 6 6 6 6 6 6 6
 Vla. 1 6 6 6 6 6 6 6 6
 Vla. 2
 Vc. 1 6 6 6 6 6 6 6 6
 Vc. 2 6 6 6 6 6 6 6 6
 Cb.

The musical score consists of two systems of music. The first system (measures 15-31) features brass instruments (Tpt. 1, Hn. 1, Hn. 3, Bsn. 1), timpani, organ, and pedal. The brass parts play sustained notes with sixteenth-note patterns underneath, while the timpani, organ, and pedal provide harmonic support. The second system (measures 31-38) features a soprano, alto, tenor, and bass singing the words "stitch the night air" in a four-part harmony. The orchestra continues with sustained notes and sixteenth-note patterns on violin, viola, cello, and double bass.

17

Tpt. 1
Hn. 1
Hn. 3
Bsn. 1
Timp.
Org.
Ped.
Hp.

S.
A.
T.
B.

Vln.
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

ter - ror— pierce hear - ing's
ter - ror— pierce hear - ing's
with ter - ror— pierce
with ter - ror— pierce

22

Tpt. 1 2

Hn. 1 2

Hn. 3 4

Bsn. 1 2

Tub. B.

Timp.

Org.

Ped.

Hp.

S.

A.

T.

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

sim.

f *ff*

poco rit.

A tempo

35

Tpt. 1 26 **D** cuivré
ff 6 cuivré
Hn. 1 2 ff 6 f
Hn. 3 4 ff 6 f
Bsn. 1 2 ff 6 f
Tim. ff 6 f

poco rit.

D A tempo

Org. Full Swell coupled to Great mixtures
Ped. f
Hn. 8

poco rit.

D A tempo

S. ff dim.
A. ff dim.
T. ff dim.
B. ff dim.

poco rit.

D A tempo

sul pont.

Vln. f 6 poco f 6 dim. 6 6 6 6
Vla. 1 f 6 poco f 6 dim. 6 6 6 6
Vla. 2 f 6 poco f 6 dim.
Vc. 1 f 6 poco f 6 dim. 6 6 6 6
Vc. 2 f 6 poco f 6 dim. 6 6 6 6
Cb. f 6 poco f 6 dim.

29

Tpt. 1 *con sord.*
p

Hn. 1 *p*

Bsn. 1 *p* *mf*

Org.

Ped. gently ominous background rumble *p*

Hp. *s*

S. *mp*
 haunt the night air.

A. *mp*
 haunt the night air.

T. *mp*
 haunt the night air.

B. *mp*
 haunt the night air.

Vln. *pp* *legato con sord.**
p

Vla. 1 *pp* *legato* *V* *6* *6*

Vla. 2 *p* *mf* *6*

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

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

Cb. *p* *mf* *6* *6*

32 **E**

Tpt. 1 2 con sord.

Hn. 3 4 pp

Bsn. 1 6 mf

Bsn. 2 6 pp p

Ped. 6 E pp p

Hp. l.v. 8

E p mp

S. Still they weave the mesh that traps the

A. Still they weave the mesh that traps the

T. 8

B. 8

E

Vln. 8

Vla. 1 6 legato con sord* pp p

Vla. 2 6 pp p legato con sord*

Vc. 1 6 pp p legato con sord*

Vc. 2 6 pp p

Cb. 6 mf pp p

36

Tpt. 1 *mf*

Hn. 1 *con sord.* *p*

Hn. 3

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p* *sim.*

F

Ped. *mf*

Hp. *E♭*

F

S. heart in an - guish

A. heart in an - guish

T. flash bright bars of po - wer that cage

B. flash bright bars of po - wer that cage

Vln. *p* *mp* *legato con sord.**

Vla. 1 *pp* *p*

Vla. 2 *pp* *p* *sim.*

Vc. 1 *pp* *p*

Vc. 2 *pp* *p* *sim.*

Cb. *(play lower notes if possible)*

F

39

40

G

Tpt. 1 2 *pp*

Hn. 1 2 (poco port.
ad lib.)

Hn. 3 4 *ppp*

Bsn. 1 *sim.*

Bsn. 2 *p*

Ped. *G*

Hp. *mp* *p*

S. *p*
Still _____ they weave _____ the

A. *p*
Still _____ they weave _____ the

T. *mp*
me-mo-ry _____ in mour-ning and loss. *p*
Still _____ they weave _____

B. *mp*
me-mo-ry _____ in mour-ning and loss. *p*
Still _____ they weave _____

Vln. *G*

Vla. 1 *sim.*

Vla. 2 *sim.*

Vc. 1 *sim.*

Vc. 2 *con sord.** *p*

Cb. *pp*

44

Tpt. 1 *p*

Hn. 1 *mf*

Hn. 3

Bsn. 1

Bsn. 2

Ped.

Hp. *mf*

S. *mp*
mesh that traps the heart in an - - guish *p*
flash bright

A. *mp*
mesh that traps the heart in an - - guish *p*
flash bright

T. *mp*
the mesh that traps the heart in an - guish flash bright bars of

B. *mp*
the mesh that traps the heart in an - guish flash bright bars of

Vln. *senza sord.*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

48

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

Hn. 1 senza sord.

Hn. 3 senza sord.

Bsn. 1

Bsn. 2

Timp.

Ped.

Hp.

S. bars of po - wer that cage memory in mourning and loss. (ss)

A. bars of po - wer that cage memory in mourning and loss. (ss)

T. po - wer that cage memory in mourning and loss. (ss)

B. po - wer that cage memory in mourning and loss. (ss)

Vln.

Vla. 1 senza sord.

Vla. 2

Vc. 1 senza sord.

Vc. 2

Cb.

H

53

Tpt. 1 cuivré
Hn. 1 cuivré
Hn. 3
Bsn. 1
Tim. ff
Org. Full Swell coupled to Great mixtures
Ped. f
Hp. ff
S. ff
A. Still the
T. Still the
B. Still the
Vln. H
f sul pont. poco f
Vla. 1 f sul pont. poco f
Vla. 2 f sul pont. poco f
Vc. 1 f sul pont. poco f
Vc. 2 f sul pont. poco f
Cb. f sul pont. poco f

43

Tpt. 1
2 f poco rit. con sord.

Hn. 1
2 f p

Hn. 3
4 f

Bsn. 1
2 f

Org.

Ped.

Hp. bisbig.

S. si - rens haunt the night air. poco rit.

A. si - rens haunt the night air.

T. si - rens haunt the night air.

B. si - rens haunt the night air.

Vln. dim. legato sul tasto

Vla. 1 dim. 6 6 6 6 p mp p mp

Vla. 2 dim. 6 6 6 6 sul tasto

Vc. 1 6 6 6 6 p mp p mp

Vc. 2 dim. 6 6 6 6 sul tasto

Cb. dim. legato 6 6 6 6 p mp p mp

I Largamente ♩ = 76

44

Tpt. 1 2 *mp*

Hn. 1 2 *p* *con sord.* *p*

Hn. 3 4 *p*

Bsn. 1 2 *p*

Org.

Ped.

Hp. *p* *mp* *p* *mp*

S. *p* Some - day there will be peace

A.

T. *p* solo Some - day

B.

Vln. *p* *mp*

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

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

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

Vc. 2 *p* *mp* *pp* *p*

Cb. *p* *mp* *p*

I Largamente ♩ = 76

solo I Largamente ♩ = 76

I Largamente ♩ = 76

65

Hn. 3 4

Org.

Ped.

Hp.

S.

A.

T. — the si - ren - s will be still

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

pp

mf

rit.

Largo ♩ = 63

Attacca

Org. {

Ped.

Hp. {

rit.

Largo ♩ = 63

Attacca

S.

A.

T.

B. *solo* *p*

Some - - day we will be free.

rit.

Largo ♩ = 63
(sul II)

Attacca

Vln.

ppp

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

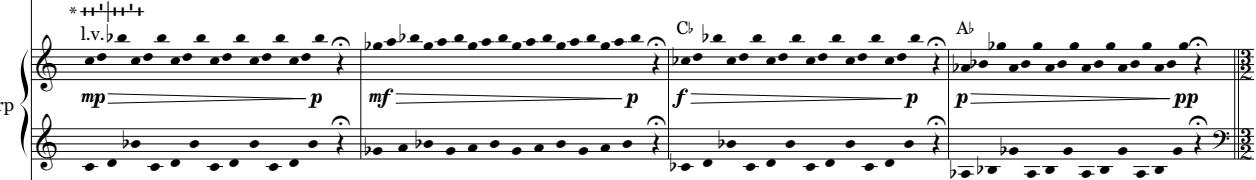
ppp

Stephen Crane

Senza misura

[#] Soft, light and sparkling (Choir to 2' or mutations, if under expression)

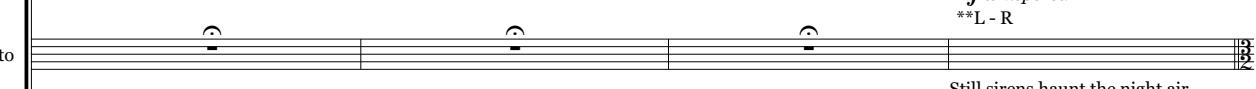
Organ { 

Harp { 

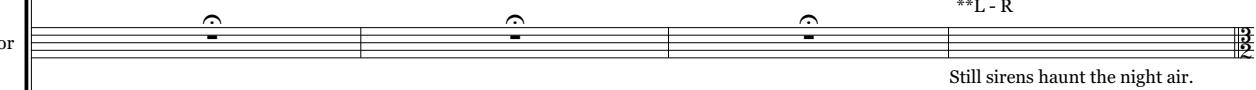
Senza misura

Soprano { 

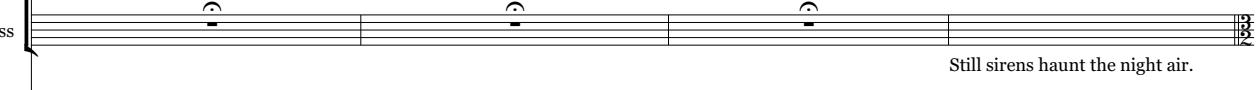
mf whispered
**L - R
Still sirens haunt the night air.

Alto { 

mf whispered
**L - R
Still sirens haunt the night air.

Tenor { 

mf whispered
**L - R
Still sirens haunt the night air.

Bass { 

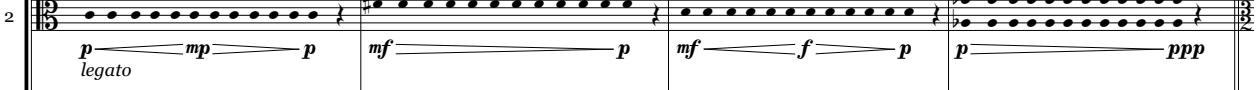
mf whispered
**L - R
Still sirens haunt the night air.

Senza misura

Violin { 

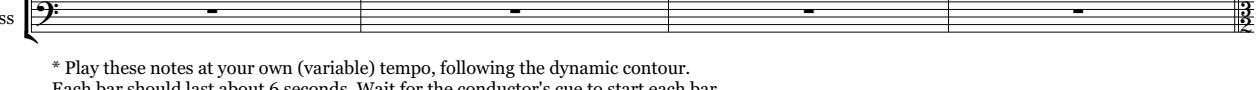
(come off a little after the other strings)

Viola 1 { 

Viola 2 { 

Violoncello 1 { 

Violoncello 2 { 

Contrabass { 

* Play these notes at your own (variable) tempo, following the dynamic contour.

Each bar should last about 6 seconds. Wait for the conductor's cue to start each bar.

** Wait for conductor's cue. The conductor starts by indicating the left-most singer(s), gradually sweeping across the choir, to the right-most singer(s). The sweep should be slow at first, so that individual entries are clearly distinguishable, getting a little faster towards the middle (try and arrive at the middle as the strings finish playing), and then slow again towards the end. Wait until the last singer has finished before moving onto the next bar.

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

Tim. 5 **p**

Andante sostenuto $\text{♩} = 63$

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.



Bsn. 1 12

Bsn. 2

Tim.

p

p

B

Adding very gentle support

Org.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

B

19

Bsn. 1

Bsn. 2

Timp.

Org.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

49

p

p

nat. *cresc.*

nat. *cresc.*

nat. *cresc.*

nat. *cresc.*

50 25

Senza misura

Hn. 1 2 *p* *mp* *sub. pp*

Bsn. 1 *mf*

Bsn. 2 *mf*

Timp. *p* *p* *sim.*

Senza misura

Org. *mf* *sub. pp* (wait for cue to come off)

Hp. *l.v. sempre* *mp*

Senza misura

S. *mf whispered* R - L (as before) Someday the sirens will be still.
mf whispered R - L (as before)

A. Someday the sirens will be still.
mf whispered R - L (as before)

T. Someday the sirens will be still.
mf whispered R - L (as before)

B. Someday the sirens will be still.

Senza misura

Vln. *mf* *sub. pp* (wait for cue to come off) *mp espress.*

Vla. 1 *mf* *sub. pp* *p sul tasto non vib.*

Vla. 2 *mf* *sub. pp* *p sul tasto non vib.*

Vc. 1 *mf* *sub. pp* *p sul tasto non vib.*

Vc. 2 *mf* *sub. pp* *p sul tasto non vib.*

Cb. *mf* *pp* *pizz.* *mp*

C A tempo

C A tempo

C A tempo

31

Tim.  D

Hp.  D

Vln. 

Vla. 1  sim.

Vla. 2 

Vc. 1 

Vc. 2  sim.

Cb. 

51

=

39

Tim. 

Hp. 

Vln. 

Vla. 1  p cresc.

Vla. 2 

Vc. 1  p cresc.

Vc. 2  p cresc.

Cb. 

52

E

46 (con sord.)

Tpt. 1 2

Hn. 1 2

Hn. 3 4

Org.

Hp.

Senza misura

p mp sub. pp

con sord.

p mp sub. pp

con sord.

p mp sub. pp

E as before Senza misura

mp p mf p mp p mf p

mp p mf p mp p mf p

8va

E

S. 3 L - R *mf* whispered So still will be my heart when I am dead.

A. 3 L - R *mf* whispered So still will be my heart when I am dead.

T. 3 L - R *mf* whispered So still will be my heart when I am dead.

B. 3 L - R *mf* whispered So still will be my heart when I am dead.

E

Vln. *mf*

Vla. 1 *mf nat.* *mp* *mf*

Vla. 2 *mf nat.* *mp* *mf*

Vc. 1 *mf nat.* *mp* *mf*

Vc. 2 *mf nat.* *mp* *mf*

Cb. - - -

Senza misura

A tempo

50

Tpt. 1 2

Hn. 1 2

Hn. 3 4

Tim. **F**

A tempo

pp

slightly rolled

C♯

Hp. **F**

A tempo

mp

Bar. Solo **F**

A tempo

pp espress.

In _____ the de - - - sert

Cb. **F**

A tempo

mp

==

57

Hn. 1 2

pp

Tim. **F**

Org. **F**

Hp. **F**

C♯ C♯

Bar. Solo **F**

p

In the de-sert I saw a crea - ture

Cb. **F**

G

Hn. 1 2 *p* *pp* *mp* *p*

Timp. *pp cresc.*

G

(as before)

Org. *p*

C♯

Hp. *p*

G

Bar. Solo *bes - ti - al* *who* *squat-ting on the ground,* *Held his heart* *Held his*
mp *mf* *cresc.*

G

Vln. *pp sul tasto non vib.* *cresc.*

Vla. 1 *pp sul tasto non vib.* *cresc.*

Vla. 2 *pp sul tasto non vib.* *cresc.*

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

Vc. 2 *pp sul tasto non vib.* *cresc.*

Cb. *cresc.*

(In tempo)
con sord.

I

Hn. 1 2
Tim. pp

(In tempo)

Org. pp
Hpf. pp

(In tempo)

Sop. Solo p
Bar. Solo I said, 'Is it
ate _____ of it.
S. *R-L
mf whispered
S. Into my heart an air that kills from yon far country blows.

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

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

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

(In tempo)

Vln. ppp
Vla. 1 ppp
Vla. 2 ppp
Vc. 1 ppp
Vc. 2 ppp
Cb. ppp

I

mp p sim.
arco mp sim.

* 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.

94

Hn. 2

Hn. 1

Timp.

Org.

Ped.

Hp.

Sop. Solo
good, friend? 'Is it good, friend?' 'It is bit-ter, bit-ter,'

mp

mf dolce

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf *mp* *mp* *p*

mf *mp* *mp* *p*

mf *mp* *mp* *p*

mf *mp* *mp* *p*

mf *mp*

mf *mp* *mp* *p*

mf *mp* *mp* *p*

p

101

J

Hn. 1 *p*
Hn. 2 *pp* *p*

Tim. *p*

Org. *p*
p

Ped. *p*

Hp. *p*

Sop. Solo *p dolcissimo*
cresc.

'It is bit-ter,' he ans-tered: 'But I like it But I like'

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

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

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

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

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

Cb. *p*

108

Hn. 1

Hn. 2

Tim.

Org.

Ped.

Hp.

Sop. Solo

it Be - cause it is bit-ter,___ bit-ter,___ it is bit-ter,___ and be - cause it___ is___ my

S.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf nat.

p dim.

mf nat.

p dim.

mf nat.

p dim.

mf nat.

p dim.

arco

mf

pp

117 (as before)
(In tempo)

Org.

Ped.

Hp. (8)

Sop. Solo (In tempo) *pp*
 heart.'

S. *C - L/R
mf whispered
 and because it is my heart.

A. *C - L/R
mf whispered
 and because it is my heart.

T. *C - L/R
mf whispered
 and because it is my heart.

B. *C - L/R
mf whispered
 and because it is my heart.

(In tempo)
 (slow trem. at own speed)

Vln.

Vla. 1 (slow trem. at own speed)

Vla. 2 (slow trem. at own speed)

Vc. 1 (slow trem. at own speed)

Vc. 2 (slow trem. at own speed)

Cb. *p*

*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

61

1 Andante espressivo, con rubato ♩ = 90

Organ

Pedals

Harp

Poco più mosso ♩ = 96

Andante espressivo, con rubato ♩ = 90

Soprano *pp dolcissimo*

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

Alto *pp dolcissimo*

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

Tenor *pp dolcissimo*

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

Bass *pp dolcissimo*

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

Andante espressivo, con rubato ♩ = 90

Violin

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

Poco più mosso ♩ = 96

poco sfp

poco sfp

poco sfp

poco sfp

poco sfp

poco sfp

A

Hn. 1 2 *p* senza sord.

A Soft, restrained

Org. *p*

Ped.

Hp.

A *mp warm*

S. No man is an is-land, No man, No man is an is - land, an is - land,

A. *p warm* *mp* *mp* *mp*

No man is an is-land, No man is an is-land, No man, is - land, an is - land,

T. *p warm* *mp* *p*

No man is an is-land, No man is an is-land, No man, is-land, an is-land, an

B. *p warm* *mp* *p*

No man is an is-land, No man is an is-land, No man, an is-land, an is-land, an

A *v* *pp*

Vln. *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Cb. *p* *v*

20

Tpt. 1 2 senza sord.
poco *f* >*p*

Hn. 1 2 *mf* *rfz* *mp*

Hn. 3 4 senza sord.
mf *mp*

Bsn. 1 2 *p* *p* 5 *mf*

Org. —

Ped. —

Hp. —

S. *p* cresc. an is - land, en - tire of it - self, it - self, it - self,

A. *p* cresc. an is - land, en - tire of it - self, it - self, it - self,

T. cresc. is - land, en - tire of it - self, it - self, of it -

B. cresc. is - land, en - tire of it - self, it - self, of it -

Vln. — 6 7 — *mf* 3 5 —

Vla. 1 — 6 7 — *mf* 3 5 —

Vla. 2 — 6 7 — *mf* 3 5 —

Vc. 1 — 6 7 — *mf* —

Vc. 2 *v* *p* *mp* 5 cresc. *mf* —

Cb. *v* *p* *mp* 5 cresc. *mf* —

64

BPoco andante $\text{♩} = 54$

25 rit.

Tpt. 1
Hn. 1
Hn. 3
Bsn. 1
rit.
Org.
Ped.
Hpf.

B Poco andante $\text{♩} = 54$
Delicate, gradually building to letter C

pp

bisbig.
pp

rit.

S. of it - self, Ev'-ry man is a piece of the con - ti-nent, A part of the main—

A. of it - self, Ev'-ry man is a piece of the con - ti-nent, A part of the main—

T. self, of it - self, Ev'-ry man is a piece of the con - ti-nent, A part A

B. self, of it - self, Ev'-ry man is a piece of the con - ti-nent, A part A

B Poco andante $\text{♩} = 54$

pp

rit.

Vln. **pp** molto dolce

Vla. 1 **pp** molto dolce

Vla. 2 **pp** molto dolce

Vc. 1 **mf** 5 **pp** molto dolce

Vc. 2 **mf** 5 **pp** molto dolce

Cb. **mf** 5

B Poco andante $\text{♩} = 54$

pp molto dolce

65

31

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Bsn. 1

Tim.

Org.

Ped.

Hp.

S.

A.

T.

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf

mp

senza sord.

p

pp

pp

mp

p

part of the main.

part of the main.

pp molto dolce

mp

p

37

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

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

Hn. 1 *fp* *mf*

Hn. 2 *fp*

Hn. 3 *fp*

Bsn. 1 *fp* *mfp*

Tim. *f*

C Warm, rich, full

Org. *mf*

Ped.

Hp. *f*

S. Ev'-ry man is a piece of the

A. Ev'-ry man is a piece of the

T. Ev'-ry man is a piece of the

B. Ev'-ry man is a piece of the

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

Vla. 1 *mf* *mp cantabile*

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

Vc. 1 *fp* *mfp*

Vc. 2 *fp* *mfp*

Cb. *fp* *mfp*

accel.

44

accel.
Suddenly powerful and menacing

accel.

accel.

48
 Tpt. 1 2
 rit.
ff
 ff

Hn. 1
fmp
f

Hn. 2
f

Hn. 3
f
f

Hn. 4
fmp
f

Bsn. 1 2
f
f

Timp.
f
p
ff

rit.
 Org.
 Ped.
 Hp.

rit.
 Vln.
ff
 ff

Vla. 1
ff

Vla. 2
ff

Vc. 1
f
f

Vc. 2
f
f

Cb.
f

D a tempo $\text{♩} = 54$

Tpt. 1
2 ♩ *mp*

Hn. 1
2 ♩ *mp*

Hn. 3
4 ♩ *mp*

Bsn. 1
2 ♩ *mp*

D a tempo $\text{♩} = 54$

Hp. ♩ *p* slightly rolled

Vln. ♩ *p* dolce

Vla. 1 ♩ *p sul tasto*

Vla. 2 ♩ *p sul tasto*

Vc. 1 ♩

Vc. 2 ♩

Cb. ♩ *p*

57

Tpt. 1 2 *p lontano*

Hn. 1 2

Hn. 3 4 *mp=p*

Hp.

S.

A.

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

B. If a clod be washed a -

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *p*

Cb. *p*

62

Tpt. 1 2 *p* *p cresc.*

Hn. 1 2 *p cresc.*

Hn. 3 4 *p*

Bsn. 1 2 *p cresc.*

Hp. { G \natural
8: *mp cresc.*

S. *p* If a clod_____ be washed a - way by the sea *cresc.*
A. *p* If a clod_____ be washed a - way *cresc.*
T. *p* sea *mp cresc.*
B. *p* way *mp cresc.*
Vln. *p cresc.*
Vla. 1 *p cresc.*
Vla. 2 *p cresc.*
Vc. 1 *mp* *cresc.*
Vc. 2 *mp* *cresc.*
Cb. *pizz.* *cresc.*

mf

73

Hn. 1
2

p marcato

Hn. 3
4

pp marcato

p

F $\leftarrow \text{---} = \text{---} \rightarrow$

Hp.

mp

F $\leftarrow \text{---} = \text{---} \rightarrow$

S.

less.

If a clod be

A.

less.

If a clod be washed

T.

less.

B.

less.

F $\leftarrow \text{---} = \text{---} \rightarrow$

Vln.

p **sf**

Vla. 1

p **sf**

Vla. 2

pp

p **sf**

p

Vc. 1

pp

p

Vc. 2

pp

p

Cb.

pp

Tpt. 1 80

Hn. 1 2

Org.

Hp. A \natural

S. washed a - way by the sea by the sea by the sea

A. a - way by the sea by the sea

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

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

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

accel. $\overleftarrow{\text{d} \cdot} = \text{d} \cdot$ 75

p

p

mp

mf cresc.

cresc.

p

p

mp cresc.

mp cresc.

p

p

mp cresc.

mp cresc.

mp cresc.

mp

84

Tpt. 1
2

Hn. 1
2

Hn. 3
4

Bsn. 1
2

Timp.

Org.

Hp.

S.
sea, by the sea, the sea,

A.
by the sea, by the sea, by the sea, by the sea,

T.
cresc.
by the sea, by the sea, the

B.
sea, by the sea, by the sea, by the sea, by the

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

pizz.

Cb.
cresc.

G

Con moto $\text{d} = 66$

Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Hn. 3
Bsn. 1
Tim. G solo Con moto $\text{d} = 66$
Org.
Ped.
Hpf. (8) F# C# B# ff
S. ff 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...
Vln. ff
Vla. 1 ff
Vla. 2 ff
Vc. 1 ff
Vc. 2 ff
Cb. ff arco

94

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Bsn. 1

Timp.

Org.

Ped.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

99

Tpt. 1

Tpt. 2

Hn. 1

Hn. 3

Bsn. 1

Timp.

Org.

Ped.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

H

80 102 Cadenza

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

Tim.  p

Cadenza

Muted, strange, ethereal

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

Org.  pp

Cadenza

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

S.  p

A ny man's death di - mi-ni-shes

A.  p

A ny man's death di - mi-ni-shes

T.  p

A ny man's death di - mi-ni-shes

B.  p

A ny man's death di - mi-ni-shes

Cadenza

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

Vln. 

Vla. 1 

Vla. 2 

Vc. 1 

Vc. 2 

Cb. 

I

(♩ = 52)

81

106 change to Tubular Bell

Tim.  (♩ = 52)

Org. Soft, background (♩ = 52)

S. me. A-ny man's death di - mi-ni - shes. me. am in -

A. me. A-ny man's death di - mi-ni - shes. me. Be-cause I

T. me. A-ny man's death di - mi-ni - shes. me. am in - volved

B. me. A-ny man's death di - mi-ni-shes Be - cause I

Vln. (♩ = 52)

Vla. 1 (♩ = 52)

Vla. 2 (♩ = 52)

Vc. 1 (♩ = 52) 

Vc. 2 (♩ = 52) 

Cb. (♩ = 52) 

113 (♩ = 48)

S. volved in man - kind
A. in man - kind
T. in man - kind
B. in man - kind
Vln. Be-cause I
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

(♩ = 48)

Vln.
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.



121 (♩ = 45)

S. And there-fore
A. And there-fore
T. And there-fore
B. And there-fore
And there-fore
And there-fore
And there-fore
And there-fore
ne-ver
ne-ver
ne-ver
ne-ver
ne-ver
ne-ver
ne-ver
ne-ver
send to know
send to know

J Tempo I (♩ = 45)

Vln. mf → p
Vla. 1 mf → p
Vla. 2 mf → p
Vc. 1 mf → p
Vc. 2 mp
Cb. mf → p

v.
p.
p.
p.
con sord.
p.
p.

K

128

83

Tub. B. *p lontano*

Org. *pp*

Ped.

Hp. *mf*

S. *p* *pp*
for whom the bell tolls; It tolls for thee.

A. *p* *pp*
for whom the bell tolls; It tolls for thee.

T. *p* *pp*
for whom the bell tolls; It tolls for thee.

B. *p* *pp*
for whom the bell tolls; It tolls for thee.

Vln. *>p* *pp*

Vla. 1 *>p* *pp*

Vla. 2 *>p* *pp*

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

Vc. 2 *>p* *pizz.* *pp* *ppp*

Cb. *mp*

Tub. B.

Org.

Ped.

Hp.

This section shows four staves. Tub. B. has six notes. Org. has sustained notes with grace notes. Ped. has sustained notes with grace notes. Hp. has eighth-note pairs.

Attacca

S.

A.

T.

B.

This section shows four staves. S. has a note followed by a fermata. A. has a note followed by a fermata. T. has a note followed by a fermata. B. has a note followed by a fermata.

Attacca

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

This section shows six staves. Vln. has six notes. Vla. 1 has six notes. Vla. 2 has six notes. Vc. 1 has six notes. Vc. 2 has six notes. Cb. has six notes. Dynamic markings include *con sord.*, *mp non vib.*, *p non vib.*, *pp*, and *pp*.

I ♩ = 168 l.v. sempre

Tubular Bells

Organ ♩ = 168 Very soft (flutes) with a little sparkle p legato sempre

Harp

Soprano ♩ = 168 You can-not put a fire out

Alto ♩ = 168 You can-not put a fire out

Tenor ♩ = 168 You can-not put a fire out

Bass ♩ = 168 You can-not put a fire out

Violoncello 2

Contrabass

9

Tub. B.

Org.

Hp.

S. put a fire out Put a fire out

A. put a fire out fire You can-not put a

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

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

Cb.

A

A

A

A

A

Tub. B.

Org.

Hp.

S.

A.

T.

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf

You can-not put a fi - - - re out
(*fire* - - - *yer*)

mp

fire out Put a fire out Put a fi - - - re
(*fire* - - - *yer*)

mp

put a fire out put a fire out fire out fire out

mf

put a fire out put a fire out fire out fire out

26 (♩ = ♪) **B**

Tub. B. (♩ = ♪) **B**

Org. (♩ = ♪) **B**

Hp. (♩ = ♪) **B**

S. (♩ = ♪) **B**
can-not put a fi - re out You can-not fold a flood

A. (♩ = ♪) **B**
can-not put a fi - re out You can-not fold a flood

T. (♩ = ♪) **B**
can-not put a fi - re out You can-not fold a

B. (♩ = ♪) **B**
can-not put a fi - re out You can-not fold a

Vln. (♩ = ♪) **B**
senza sord. *mp* *p* *mp*

Vla. 1 (♩ = ♪) **B**
senza sord. *mp* *pp* *p*

Vla. 2 (♩ = ♪) **B**
senza sord. *mp* *pp* *p*

Vc. 1 (♩ = ♪) **B**
senza sord. *mp* *pp*

Vc. 2 (♩ = ♪) **B**
senza sord. *mp* *pp*

Cb. (♩ = ♪) **B**
pp

C

Tub. B.

Org.

Hp.

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

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

T. **C**
flood fold a flood

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

Vln. **C**
p *mp*

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

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

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

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

Cb. *p* *pizz.*

42

change to Timps⁸⁹

Tub. B.

Org.

Hp.

S.

A.

T.

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

You can - not fold a flood

mf

mp

mp

mf

mp

cresc.

p

cresc.

5

6

6

mp

cresc.

5

6

6

mp

cresc.

5

6

6

mp

D

50

Org.

Ped.

The Organ and Pedal parts are shown in two staves. The Organ staff has a treble clef, a key signature of three sharps, and a common time signature. The Pedal staff has a bass clef, a key signature of three sharps, and a common time signature. Both staves show rests for most of the measures, with the Organ providing harmonic support.

Hp.

l.v. sempre

mp

The Horn part is shown in a single staff with a bass clef, a key signature of three sharps, and a common time signature. The dynamic is marked *mp*. The horn plays eighth-note patterns throughout the measure.

S.

D

f

p cresc. poco a poco

can-not fold a flood A thing that can ig - nite can go, it - self, u -

The Soprano part is shown in a single staff with a soprano clef, a key signature of three sharps, and a common time signature. The dynamic is marked *f* at the beginning and *p cresc. poco a poco* later. The vocal line consists of eighth notes and sixteenth notes, with lyrics provided below the staff.

A.

f

p cresc. poco a poco

can-not fold a flood A thing that can ig - nite can go, it - self, u -

The Alto part is shown in a single staff with an alto clef, a key signature of three sharps, and a common time signature. The dynamic is marked *f* at the beginning and *p cresc. poco a poco* later. The vocal line consists of eighth notes and sixteenth notes, with lyrics provided below the staff.

T.

f

can-not fold a flood

The Tenor part is shown in a single staff with a tenor clef, a key signature of three sharps, and a common time signature. The dynamic is marked *f*. The vocal line consists of eighth notes and sixteenth notes, with lyrics provided below the staff.

B.

f

can-not fold a flood

The Bass part is shown in a single staff with a bass clef, a key signature of three sharps, and a common time signature. The dynamic is marked *f*. The vocal line consists of eighth notes and sixteenth notes, with lyrics provided below the staff.

Vln.

mf

p non vib.

The Violin part is shown in a single staff with a violin clef, a key signature of three sharps, and a common time signature. The dynamic is marked *mf*. The violin plays eighth-note patterns, followed by a measure of silence with a dynamic *p non vib.*

Vla. 1

mf

poco spiccato *p sul tasto*

The 1st Cello part is shown in a single staff with a cello clef, a key signature of three sharps, and a common time signature. The dynamic is marked *mf*. The cello plays eighth-note patterns with a dynamic *poco spiccato*, followed by a measure of silence with a dynamic *p sul tasto*.

Vla. 2

mf

poco spiccato *p sul tasto*

The 2nd Cello part is shown in a single staff with a cello clef, a key signature of three sharps, and a common time signature. The dynamic is marked *mf*. The cello plays eighth-note patterns with a dynamic *poco spiccato*, followed by a measure of silence with a dynamic *p sul tasto*.

Vc. 1

mf

spiccato *p sul tasto*

The 1st Double Bass part is shown in a single staff with a bass clef, a key signature of three sharps, and a common time signature. The dynamic is marked *mf*. The double bass plays eighth-note patterns with a dynamic *spiccato*, followed by a measure of silence with a dynamic *p sul tasto*.

Vc. 2

mf

spiccato *p sul tasto*

The 2nd Double Bass part is shown in a single staff with a bass clef, a key signature of three sharps, and a common time signature. The dynamic is marked *mf*. The double bass plays eighth-note patterns with a dynamic *spiccato*, followed by a measure of silence with a dynamic *p sul tasto*.

Cb.

p

The Cello part is shown in a single staff with a cello clef, a key signature of three sharps, and a common time signature. The dynamic is marked *p*. The cello plays sustained notes throughout the measure.

59

E
Deep background support

Org. *pp*

Ped.

Hp. *mp* *mp* D \natural

S. *mp* pon the slo-west night, *mp* u - pon the slo-west night. *mp* cresc. poco a poco A thing that can ig - nite

A. *mp* pon the slo-west night, *mp* u - pon the slo-west night. *mp* cresc. poco a poco A thing that can ig - nite

T. *mp* cresc. poco a poco A thing that can ig - nite can

B. *mp* *mp* cresc. poco a poco A thing that can ig - nite can

Vln. *mp* *p*

Vla. 1 *mp* *p*

Vla. 2 *mp* *p*

Vc. 1 *mp* *p*

Vc. 2 *mp* *p*

Cb. *mp* *p*

F

A little more present than before

68

Org.

Ped.

Hp.

G \sharp

S.

f

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

A.

f

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

T.

f

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

B.

f

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

Vln.

mf

Vla. 1

mf

Vla. 2

mf

Vc. 1

mf

Vc. 2

mf

Cb.

mf

F

p dolce

F

p dolce

F

p dolce

F**F**

arco p

77

Org.

Ped.

Hp. *cresc.* G \sharp

S. *f*
fold a flood, You can-not fold a flood, You can-not

A. *f*
fold a flood, You can-not fold a flood, You can-not

T. *mf* *f*
You can-not fold a flood, You can-not fold a flood,

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

Vln. *v* *cresc.*

Vla. 1 *v* *cresc.*

Vla. 2 *v* *cresc.*

Vc. 1 *p dolce* *v* *cresc.*

Vc. 2 *p dolce* *v* *cresc.*

Cb. *v* *cresc.*

85

Org.

Ped.

This section shows two staves. The top staff is for the Organ, featuring a continuous pattern of eighth-note pairs. The bottom staff is for the Pedal, consisting of sustained notes on the first and third beats of each measure. The key signature is A major (no sharps or flats).

Hp.

G C₂

f

mp

The Horn (Horn) part begins at measure 85. It consists of two staves. The first staff starts with a forte dynamic (f). The second staff begins with a piano dynamic (mp). The music includes various slurs and grace notes.

S.

ff

fold_____ a flood And put it in a drawer and put it in a drawer. Be-cause the winds_____

mp

The Soprano (S.) part begins at measure 85. It features a melodic line with slurs and grace notes. The vocal line includes lyrics: "fold_____ a flood And put it in a drawer and put it in a drawer. Be-cause the winds_____". Dynamics include ff (fortissimo) and mp (pianissimo).

A.

ff

fold_____ a flood And put it in a drawer and put it in a drawer.

The Alto (A.) part begins at measure 85. It follows the same melodic line and lyrics as the Soprano part. Dynamics include ff (fortissimo) and mp (pianissimo).

T.

ff

You can-not fold_____ a flood And put it in a drawer and put it in a drawer. Be-cause the

mp

The Tenor (T.) part begins at measure 85. It follows the same melodic line and lyrics as the other voices. Dynamics include ff (fortissimo) and mp (pianissimo).

B.

ff

You can-not fold_____ a flood And put it in a drawer and put it in a drawer.

The Bass (B.) part begins at measure 85. It follows the same melodic line and lyrics as the other voices. Dynamics include ff (fortissimo) and mp (pianissimo).

Vln.

poco f

p

Vla. 1

poco f

p

Vla. 2

poco f

p

Vc. 1

poco f

p

Vc. 2

poco f

p

Cb.

poco f

p

G

This section shows six staves for the strings: Violin (Vln.), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Cello (Vc. 1), Double Bass (Vc. 2), and Double Bass (Cb.). All parts play eighth-note patterns. Dynamics include poco f (poco fortissimo) and p (pianissimo). Measure 85 concludes with a piano dynamic (p) for all parts.

95

93

Org.

Ped.

Hp. *E♭* *mp*

S. *p*
would find it out, would find it out, would

A. *mp*
Be-cause the winds would find it out, would find it out, would

T. *p*
winds would find it out, would find it out, would

B. *mp*
Be-cause the winds would find it out, would find it out, would

Vln.

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*
pizz.

Cb. *mp*

101

Attacca

Org.

Ped.

Hp.

This section contains three staves. The first two staves are for the Organ (Treble and Bass) and Pedal (Bass), both in common time and major key. The third staff is for the Horn (Horn) in common time and major key. The music consists primarily of sustained notes with occasional rhythmic patterns.

fp

find (fi) *ind* it out And tell your ce-darfloor

fp

find (fi) *ind* it out And tell your ce-darfloor

fp

fi(nd) it out And tell your ce-darfloor

fp

find (fi) *ind* it out And tell your ce-darfloor

Attacca

This section contains five staves. The first four staves are for the Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, all in common time and major key. The fifth staff is for the Violin (Vln.) in common time and major key. The vocal parts sing a repetitive phrase: "find (fi) *ind* it out And tell your ce-darfloor". The violin part features continuous sixteenth-note patterns.

Vln.

pp *mfp*

mfp

mfp

mfp

mfp

mfp

mfp

Cb.

Attacca

This section contains four staves. The first three staves are for the Violin (Vln.), Violas (Vla. 1 and Vla. 2), and Cellos (Vc. 1 and Vc. 2), all in common time and major key. The fourth staff is for the Double Bass (Cb.) in common time and major key. The instruments play continuous sixteenth-note patterns, matching the tempo and dynamics of the violin section.

7. Still I Rise

Maya Angelou

97

Trumpet 1 & 2 in B \flat

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Bassoon 1 & 2

Timpani

Organ

Pedals

Harp

Soprano

Alto

Tenor

Bass

Violin

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

9

Tpt. 1 2 f — p f — p ff
 Hn. 1 2 f p f — p ff
 Hn. 3 f rfz f
 Hn. 4 f p f rfz
 Bsn. 1 2 f — p f — p ff
 Timp. ff f ff p — f G.P.

(white note gliss.)

Ped.
 Hp. ff ff

G.P.

S.
 A.
 T.
 B.

G.P.

Vln. Vla. 1 Vla. 2 Vc. 1 Vc. 2 Cb.

A

18

Tpt. 1 (harmonic gliss.
E major)

Hn. 1 (harmonic gliss.
E major)

Hn. 3 (harmonic gliss.
E major)

Hn. 4 (harmonic gliss.
E major)

Bsn. 1

Tim. **A**
Soft and a little sparkly

Org.

Ped.

Hp. **A** *f*

S. You may write me down in his - t'ry With your bit-ter t-wis - ted lies, _____ You may

A. You may write me down in his - t'ry With your bit-ter t-wis - ted lies, _____ You may

T. ⁸ You may write me down in his - t'ry With your bit-ter t-wis - ted lies, _____ You may

B. You may write me down in his - t'ry With your bit-ter t-wis - ted lies, _____ You may

Vln. spiccato

Vla. 1

Vla. 2

Vc. 1 spiccato

Vc. 2

Cb. *pizz.*

a 2 *mf* *f*

99

100 28

Tpt. 1 2 **B**
Hn. 1 2
Bsn. 1 2
Tim. *mp* *p* *cresc.*
Org. *mf* *cresc.*
Ped.
Hp. *f* *mp* *cresc.*

S. trod me in the ve-ry dirt but still, like dust, I'll rise *cresc.*
A. trod me in the ve-ry dirt but still, like dust, I'll rise I'll *cresc.*
T. trod me in the ve-ry dirt but still, like dust, I'll rise *cresc.*
B. trod me in the ve-ry dirt but still, like dust, I'll rise I'll *cresc.*

Vln. **B** *cresc.*
Vla. 1 *cresc.*
Vla. 2 *cresc.*
Vc. 1 *cresc.*
Vc. 2 *cresc.*
Cb. *p* *cresc.*

(pizz.)

40

Tpt. 1
2

Hn. 1
2

Hn. 3

Hn. 4

Bsn. 1
2

Tim.

C

f — p f — p f — p f — p

nat.

ff ff

Org.

Ped.

Hp.

C

ff

S.

rise rise, still I'll rise

A.

— I'll Still I'll rise

T.

rise rise, still I'll rise

B.

— I'll Still I'll rise

C

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ff

ff

v

ff

v

ff

v

ff arco

ff

50

D

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

Hn. 1 2 *ff*

Hn. 3

Hn. 4 *ff* *p*

Bsn. 1 2 *ff* *p*

Tim. *p* *f*

Org. *p*

Ped.

Hp. *mp*

D soft and warm

S. *p*
Just like moons _____ and like suns with the cer - tain ty of

A. *p*
Just like moons _____ and like suns with the cer - tain ty of

T. *p*
Just like moons _____ and like suns with the cer - tain ty of

B. *p*
Just like moons _____ and like suns with the cer - tain ty of

D

Vln. *p*

Vla. 1 *p* brush stroke (upper half)

Vla. 2 *p* brush stroke (upper half)

Vc. 1 *p* brush stroke (upper half)

Vc. 2 *p* brush stroke (upper half)

Cb. *p*

58
 Tpt. 1 2
 Hn. 1 2
 Hn. 3 4
 Bsn. 1 2
 Org.
 Ped.
 Hp.
 S.
 A.
 T.
 B.
 Vln.
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

cresc. 103
p *mf*
p *mf*
cresc.
cresc.

tides, Just like hopes sprin-ging high,
 tides, Just like hopes sprin-ging high,
 tides, Just like hopes sprin-ging high,
 tides, Just like hopes sprin-ging high,

104

Tpt. 1 2 **E**

Bsn. 1 2

Tim. **dampen** **p** **cresc.**

Org.

Ped.

Hp. **D \natural** **f** **mp** **cresc.**

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

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

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

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

Vln. **E** **f**

Vla. 1 **f**

Vla. 2 **f**

Vc. 1 **f**

Vc. 2 **f**

Cb. **f** **pizz** **p** **cresc.**

74 105
 Tpt. 1 2 *f* — *p* — *f* — *p* — *ff*
 Hn. 1 2 *f* — *p* — *f* — *p* — *ff*
 Hn. 3 *f* *senza sord.* — *f* — *p* — *f* — *p* — *ff*
 Hn. 4 *f* — *p* — *f* — *p* — *f* — *p* — *f*
 Bsn. 1 2 *f* — *p* — *f* — *p* — *ff*
 Timp. *nat.* — — — *ff* — *p* — *f*
 Org. *ff* — — —
 Ped. — — —
 Hp. *ff* — — — *ff* — — —
 S. *ff* — — —
 A. *rise* *ff* — — —
 T. *rise* *ff* — — —
 B. *rise* *ff* — — —
 Vln. *ff* — — —
 Vla. 1 *ff* — — —
 Vla. 2 *ff* — — —
 Vc. 1 *ff* — — —
 Vc. 2 *ff* (lower 8ve if possible) *arco* — — —
 Cb. *ff* — — —

106

Tpt. 1 2 (harmonic gliss. *p*
D major)

Hn. 1 2 (harmonic gliss.
D major)

Hn. 3 4

Bsn. 1 2

Tim.

F

Org.

Ped.

Hp.

S.

A.

T.

B.

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou-ders

Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou-ders

Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou-ders

Did you want to see me bro - ken? Bowed head and lo-wered eyes? Shou-ders

f

pizz.

92

Tpt. 1 2

mf

107

a 2

Hn. 1 2

mf

Hn. 3

p

mp

mf

Hn. 4

mp

Bsn. 1 2

mf

Timp.

mp

Org.

(white note gliss.)

Ped.

Hp.

S. cresc.

fal - ling down like tear - drops, Wea-kened by my soul - ful cries? You may

A. cresc.

fal - ling down like tear - drops, Wea-kened by my soul - ful cries? You may

T. cresc.

fal - ling down like tear - drops, Wea-kened by my soul - ful cries? You may

B. cresc.

fal - ling down like tear - drops, Wea-kened by my soul - ful cries? You may

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

f

mf

mf

mf

f

f

arco

f

108

G

Tpt. 1 2 *p*

Bsn. 1 2 *p*

G

Org.

Ped.

Hp. *mp* *cresc.*

G

S. *cresc.* *mf cresc.*
shoot me with your words, You may cut me with your eyes, You may

A. *cresc.* *mf cresc.*
shoot me with your words, You may cut me with your eyes, You may

T. *cresc.* *mf cresc.*
shoot me with your words, You may cut me with your eyes, You may

B. *cresc.* *mf cresc.*
shoot me with your words, You may cut me with your eyes, You may

G

Vln. *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p* *cresc.*

Vc. 2 *p* *cresc.*

Cb. *p*

110

Tpt. 1
2

Bsn. 1
2

cresc.

cresc.

mp

mp

109

Tim.

p

Org.

Similar to before,
but accompanying choir

Ped.

f

Hp.

f

S.

p

kill me with your hate - ful - ness but still, like air I'll rise Still I

A.

p

kill me with your hate - ful - ness but still, like air I'll rise Still I

T.

p

kill me with your hate - ful - ness but still, like air I'll rise Still I

B.

p

kill me with your hate - ful - ness but still, like air I'll rise Still I

Vln.

cresc.

f

Vla. 1

cresc.

f

Vla. 2

cresc.

f

Vc. 1

f

Vc. 2

f

Cb.

cresc.

f

110 **H**

Tpt. 1 2 *mp* (3) (3) (3) (3)

Hn. 1 2 *mf* (3) (3)

Hn. 3 4 *mf* (3) (3)

Bsn. 1 2 *mf* (3) (3) dampen

Timp. *mf*

H Org. *f* (3) (3) (3) (3)

Ped.

Hp.

H S. *ff* rise still I rise still I

A. *ff* rise still I rise still I rise

T. *ff* rise still I rise still I

B. *ff* rise still I rise

H Vln. *ff* *poco f* (3) (3) (3) (3)

Vla. 1 *mf* (3) (3) (3) (3)

Vla. 2 *ff* *poco f* (3) (3) (3) (3)

Vc. 1 *mf* (3) (3) (3) (3)

Vc. 2 *ff* (3) (3) (3) (3)

Cb. *ff* (3) (3) (3) (3)

Tpt. 1 141
 2 p f mf ff
 Hn. 3 4 p f mf ff
 Bsn. 1 2 p f mf ff
 Timp.
 ff p ff
 Org.
 Ped.
 Hp. ff
 S.
 A.
 T.
 B.
 Vln.
 Vla. 1 ff
 Vla. 2 ff
 Vc. 1 ff
 Vc. 2 ff
 Cb. ff

K

149

Tpt. 1 2 *p*

Hn. 1 2 *p*

Hn. 3 4 *p*

Bsn. 1 2 *pp* *p* sim.

Tim. *p* *pp* sim.

mf

K *↔ = ↘ →*

Deep and powerful

Org.

Ped.

Hp. *cl.v.* *mf*

↔ = ↘ →

K

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

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

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

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

↔ = ↘ →

K

Vln. *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

—*mp*—

152 Tpt. 1 2 —*mp*— *p* —*p*—

Hn. 1 2 —*mp*— —*mp*— —*mp*— *p* —*p*—

Hn. 3 4 —*mp*— —*mp*— —*mp*— *p* —*p*—

Bsn. 1 2 —*p*— *mp*— *p* —*p*—

Tim. —*p*— *mp*— *p* —*p*—

Org. —*p*— —*p*— —*p*—

Ped. —*p*— —*p*—

Hp. —*f*— *mf* —*f*— —*f*—

mf

S. —*p*— —*p*— —*p*— Up from a past that's roo - ted in pain I
rise

A. —*p*— —*p*— —*p*— Up from a past that's roo - ted in pain I
rise

T. —*p*— —*p*— —*p*— Up from a past that's roo - ted in pain I
rise

B. —*p*— —*p*— —*p*— Up from a past that's roo - ted in pain I
rise

Vln. —*mf*— *f*— *p* —*p*—

Vla. 1 —*mf*— *f*— *p* —*p*—

Vla. 2 —*mf*— *f*— *p* —*p*—

Vcl. 1 —*mf*— *f*— *p* —*p*—

Vcl. 2 —*mf*— *f*— *p* —*p*—

Cb. —*f*— —*p*—

Musical score page 6, measures 155-156. The score includes parts for Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Hn. 3, Bsn. 1, Timp., Org., Ped., and Hp. Measure 155 starts with a dynamic *sub. p*. Measure 156 begins with a dynamic *p*, followed by *mf*, and ends with *f*.

Measure 155 (cont'd):
Tpt. 1: Measures 155-156.
Hn. 1: Measures 155-156.
Hn. 2: Measures 155-156.
Hn. 3: Measures 155-156.
Bsn. 1: Measures 155-156.
Timp.: Measures 155-156.
Org.: Measures 155-156.
Ped.: Measures 155-156.
Hp.: Measures 155-156.

Measure 156:
Tpt. 1: Measures 155-156.
Hn. 1: Measures 155-156.
Hn. 2: Measures 155-156.
Hn. 3: Measures 155-156.
Bsn. 1: Measures 155-156.
Timp.: Measures 155-156.
Org.: Measures 155-156.
Ped.: Measures 155-156.
Hp.: Measures 155-156.

L

S. *rise* I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I

A. *rise* I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I

T. *rise* I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I

B. *rise* I'm a black o - cean, lea - ping and wide, Wel - ling and swel - ling I

Vln. 1

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

L

sub. mp leggiero

f

sim.

159

Tpt. 1
2

Hn. 1
2

Hn. 3
4

Bsn. 1

Bsn. 2

Bsn. 1
2

Tim.

Org.

Ped.

Hp.

ff

ff

ff

ff

p

S. bear in the tide

A. bear in the tide

T. bear in the tide

B. bear in the tide

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ff

p

ff

p

ff

p

ff

p

Tpt. 1 167
 Hn. 1
 Hn. 3
 Bsn. 1
 Bsn. 2
 Bsn. 1
 Timp.
 Org.
 Ped.
 Hp.
 S.
 A.
 T.
 B.
 Vln.
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

N
p
sub. mp
sub. mp
sub. mp
sub. mp
p *mf* *p*
N
f
G[#] *ff* *6*
f
f
f
f
f
f
f
f
poco f leggiero
poco f leggiero

won - der - fly clear I rise, Brin - ging the gifts that my an - ces - tors gave,
 won - der - fly clear I rise, Brin - ging the gifts that my an - ces - tors gave,
 won - der - fly clear I rise, Brin - ging the gifts that my an - ces - tors gave,
 won - der - fly clear I rise, Brin - ging the gifts that my an - ces - tors gave,

120

171

Tpt. 1 2

Hn. 1 2

Hn. 3 4

Bsn. 1 2

Tim.

O

mf

mf

mf

mf

dampen

mf

p

mf

O

piùf 3

6

6

6

Ped.

Hp.

O

piùf 3

I am the hope and the dream of the slave. I rise, I

ff

ff

ff

ff

A.

T.

B.

piùf 3

I am the hope and the dream of the slave. I rise, I rise,

ff

ff

ff

ff

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

S.

A.

T.

B.

I am the hope and the dream of the slave. I rise, I

I am the hope and the dream of the slave. I rise, I rise,

I am the hope and the dream of the slave. I rise, I rise,

I am the hope and the dream of the slave. I rise, I

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Tpt. 1 175 ff
 Hn. 1 ff
 Hn. 3 ff
 Bsn. 1 ff
 Timp. f
 Org. 6
 Ped.
 Hp.
 S. rise, I rise, Still I rise,
 A. I rise, Still I rise,
 T. I rise, Still I rise, ff
 B. I rise, Still I rise, ff
 Vln. ff
 Vla. 1 ff
 Vla. 2 ff
 Vc. 1 ff
 Vc. 2 ff
 Cb. ff

P *mf*

Tpt. 1
Tpt. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

Bsn. 1

Bsn. 2

Tim.

P

Org.

Ped.

Hp.

P *ff*

S.

A.

T.

B.

I rise, I rise, I rise, Still I rise, Still I rise, I rise, I rise, I rise, Still I rise, Still I rise, I rise, I rise, I rise, Still I rise, Still I

P *f*

Vln.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

183

Tpt. 1 ff **Q**

Hn. 1 ff p cresc.

Hn. 3 ff p cresc. p cresc.

Bsn. 1 ff p cresc.

Tim. ff p cresc.

Org. 6 6 6 6

Ped. ♫:

Hp.

S. fp mf **Q** cresc.

A. rise, I rise I rise I

T. fp mf cresc.

B. fp mf cresc.

Vln. mp cresc.

Vla. 1 mp cresc.

Vla. 2 mp cresc.

Vc. 1 mp cresc.

Vc. 2 mp cresc.

Cb. ff

Tpt. 1
2 *mf* *ff*

Hn. 1
2 *mf* *ff*

Hn. 3
4 *mf* *ff*

Bsn. 1
2 *mf* *ff*

Timp. *v* *v* *v* *v* *v*

Org. *ff*

Ped.

Hp.

S. *f* *fff*
rise I rise

A. *f* *fff*
rise I rise

T. *f* *fff*
^s rise I rise

B. *f* *fff*
rise I rise

Vln. *f* *fff*

Vla. 1 *f* *fff*

Vla. 2 *f* *fff*

Vc. 1 *mf* *fff*

Vc. 2 *mf* *fff*

Cb. *ff*