

Transcendental Sonnets

on poems by Jones Very (1813-1880)

*For SATB Chorus,
Soprano and Tenor Soloists, and Orchestra*

by Kyle Gann (2001-2)

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Score is in C

Duration: 35 minutes

Transcendental Sonnets (2001-2) by Kyle Gann

Jones Very (1813-1880) was the son of two cousins who never married: his father a roving sea captain, his mother an outspoken atheist. This was a difficult beginning for a young man in 19th-century Salem, Massachusetts, and Very compensated by becoming intensely religious, and by enrolling at Harvard, where he won the distinguished Bowdoin prize for his essays, graduated second in his class, and was afterward hired as a Greek tutor. In September of his third year as tutor, 1838, he began telling his students that the Holy Spirit was speaking through him. The President of Harvard immediately removed him, and Very was placed in an asylum for a month, released when his caretakers confirmed that he was harmless. In the next year and a half, Very wrote over 300 poems of an ecstatic nature, some of them written from the points of view of God, Christ, and the Holy Ghost. "[N]one can hear," he wrote with touching poignancy, "the man grown silent in the praise of God."

Luckily, before the onset of his madness - if madness it was - Very had been befriended by several members of the Transcendentalist movement, including especially Ralph Waldo Emerson, Bronson Alcott, and Elizabeth Palmer Peabody. His supporters were struck with the insight with which Very dissected and deconstructed the souls of the people he met and harangued, prominent ministers among them. As the redoubtable Transcendentalist scholar Perry Miller puts it, "By 1839 insanity was a hazard the Transcendentalists were prepared to run.... The Transcendental theory of genius practically demanded one or two mad poets; most Transcendentalists were not quite prepared to sacrifice themselves, and Very vindicated the theory by proving a willing victim." In 1839 Emerson collected and edited some sixty of Very's poems and essays and had them published in book form.

Very's poetic output from this period comprises a little-known and fertile fount of Western mysticism. As a poet he has been aptly criticized for the narrowness of his range and the monochromaticism of his tone - and yet the elegantly natural concision of his language and the penetrating power of his metaphors result in many unforgettable passages. The intensity of his ecstatic state sometimes melts away syntax, leaving behind passages worthy of a post-Calvinist Gertrude Stein. Very foresaw that his ecstasy would last not much more than a year. In late 1839 it faded, and although he was finally licensed to preach, he had retired by 1843, and lived out his last four decades in shadowy obscurity, still writing poetry that by then, devoid of the Holy Spirit's infusions, had become mechanical and pedestrian.

A regular pilgrim to Walden Pond since the early 1980s, I have nurtured a lifelong fascination with Transcendentalism; this is not the first time I have set its poetry. All of the poems by Very I chose for *Transcendental Sonnets* are from the 1838-39 period, and all of them are sonnets - overwhelmingly Very's favorite genre, and the one in which he did his most eloquent work. "The Son" is one of his best-known, most widely reprinted verses. Many of his finest poems are dark portrayals of an earth peopled by the walking dead, those who live outside daily communion with God: I felt that I should impose on the audience no more than two of these, "Enoch" and "Faith." I was touched by "Enoch"'s sad image of a lonely God walking on the earth, and its quintessentially Transcendentalist point that the true temple of God isn't churches of stone and wood, but the human soul. "Love" appealed to me for its very musical image of a long journey

brought around again to its starting point. The final song is made up from two of his most mystical sonnets, both titled "The Word"; I omit the last six lines from the first poem, which paint too contrasting a mood.

In setting texts I always allow the text to lead, and to suggest the style of the music, with the result here that the songs suggest historical idioms more directly than anything else I've written. The project, as I saw it, was to find within the context of postminimalism a style, or several styles, of contrapuntal choral singing which would be gratifying to sing. The first movement, "The Son," was drawn very much from the structure of the poem, with the addition that the four parts of the choir each introduce their lines of text independently, in echoing but contrasting melodies. The remaining four movements follow - though always within a postminimalist context, with its limitation of harmonic materials - a stylistic progression from the music of Very's youth to the present day. "Enoch" represents the 18th-century American hymn and fusing tune (one might say a "Stravinskyized" William Billings); "Love" a 19th-century romantic choral style; "Faith" a more dissonant, modernist relationship of harmonies; and "The Word" a postmodern conception fusing aspects of minimalism with the rhythmic ideas of Henry Cowell and Conlon Nancarrow, attempting more than the others to capture Very's ecstatic state. I hope that this symphony of American psalms will be a testament to our native, Yankee brand of spirituality.

I offer my inexpressible thanks to James Bagwell and the Indianapolis Symphonic Choir for making the composition and performance of this work possible. While working on it, I had a feeling that I was born to write this piece: that the spirit of Jones Very had been following me for many years, impelling me toward Walden Pond, to Emerson's house, to the bookstores of Concord, Massachusetts, endlessly asking, When are you going to write my songs? I can dedicate the piece to no one more appropriate than my father, who has sung in choruses his entire life, and who especially loves music for chorus and orchestra.

- Kyle Gann
August, 2001
Lewisburg, PA

The Son (November 1838)

Father, I wait thy word. The sun doth stand
Beneath the mingling line of night and day,
A listening servant, waiting thy command
To roll rejoicing on its silent way;
The tongue of time abides the appointed hour,
Till on our ear its solemn warnings fall;
The heavy cloud withholds the pelting shower,
Then every drop speeds onward at thy call;
The bird reposes on the yielding bough,
With breast unswollen by the tide of song;
So does my spirit wait thy presence now

To pour thy praise in quickening life along,
Chiding with voice divine man's lengthened sleep,
While round the Unuttered Word and Love their vigils keep.

Enoch (November 1838)

I looked to find a man who walked with God,
Like the translated patriarch of old; -
Though gladdened millions on his footstool trod,
Yet none with him did such sweet converse hold;
I heard the wind in low complaint go by
That none his melodies like him could hear;
Day unto day spoke wisdom from on high,
Yet none like David turned a willing ear;
God walked alone unhonored through the earth;
For him no heart-built temple open stood,
The soul forgetful of her nobler birth
Had hewn him lofty shrines of stone and wood,
And left unfinished and in ruins still
The only temple he delights to fill.

Love (November 1838)

I asked of Time to tell me where was Love;
He pointed to her foot-steps on the snow,
Where first the angel lighted from above,
And bid me note the way and onward go;
Through populous streets of cities spreading wide,
By lonely cottage rising on the moor,
Where bursts from sundered cliff the struggling tide,
To where it hails to sea with answering roar,
She led me on; o'er mountain's frozen head,
where mile on mile still stretches on the plain,
Then homeward whither first my feet she led,
I traced her path along the snow again;
But there the sun had melted from the earth
The prints where first she trod, a child of mortal birth.

Faith (late 1838-early 1839)

There is no faith; the mountain stands within
Still unrebuked, its summit reaches heaven;
And every action adds its load of sin,
For every action wants the little leaven;
There is no prayer; it is but empty sound,

That stirs with frequent breath the yielding air,
With every pulse they are more strongly bound,
Who make the blood of goats the voice of prayer;
Oh heal them, heal them, Father, with thy word,--
Their sins cry out to thee from every side;
From son and sire, from slave and master heard,
Their voices fill the desert country wide;
And bid thee hasten to relieve and save,
By him who rose triumphant o'er the grave.

The Word (1838-9)

There is no voice but that which speaks in Thee;
For This the world created and creates;
This was, before it bade the light to be;
It is; and is to come; it knows no dates;
By it, spring forth the time-born sons of earth,
That as the grass before the mower falls;
In it, are born the sons of heavenly birth,
And to itself their weary feet it calls;....

The Word (1838-9)

The voice that speaks when thou art in thy tomb,
And spoke before thou sawst the morning light;
This is the Word! of all that is the womb,
Of all that see the never failing sight;
Speechless yet ever speaking, none can hear
The man grown silent in the praise of God;
For they within him live to hope and fear;
They walk and speak, but he the grass-green sod;
Its presence round them calls them hence to It,
A Voice too great for murmur or reproof;
A sun that shines till they are of it lit,
Itself the utterance of Eternal Truth;
Perfect, without a blemish; never found
Save through the veil that wraps thy being round.

from *Jones Very: The Complete Poems*, Helen R. Deese, editor (Athens and London:
University of Georgia Press, 1993)

7

Fl.

Ob.

Cl.

Bsn

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

1.

p

div.

Fa ther

Fa ther

Fa ther

Fa ther

I wait Thy word

I wait Thy word

I wait Thy

1.

p

div.

Fa ther

Fa ther

I wait Thy word

I wait Thy

Fa ther

Fa ther

I wait Thy word

I wait Thy

Fa ther

Fa ther

I wait Thy word

I wait Thy

Fa ther

Fa ther

I wait Thy word

I wait Thy

Fa ther

Fa ther

I wait Thy word

I wait Thy

12

Ob.

Cl.

Bsn

Hp

S. *unis.* *mp*
The sun doth stand be - neath the ming - ling line of night and day

A. *mp*
I wait Thy word The sun doth stand be - neath the ming - ling line of night and day

T. *mp*
The sun doth stand be - neath the ming - ling line of night and day

B. *mp*
word The sun doth stand the ming - ling line of night and day

15

Glock.

Vln I *unis.* *p* *mp*

Vln II *unis.* *p* *mp*

Vla *p* *mp*

Vc.

Cb.

17

Fl. *mp*

Cl. *mp*

Bsn

Hp

S. *mp*
A list' ning ser - vant wait - ing Thy com - mand To roll re - joi - cing

A. *mp*
A list' ning ser - vant wait - ing Thy com - mand To roll re - joi - cing

T. *mp*
A list' ning ser - vant wait - ing Thy com - mand To roll re -

B. *mp*
To roll re -

Vln I

Vln II

Vla

Vc. *arco*

Cb.

21

Fl.

Ob.

Cl.

Hp

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla

Vc.

Cb.

p *div.*

p *div.*

p

mp

on its si - lent way The tongue of time a bides

p

on its si - lent way

p

joi - cing on its si - lent way

p

joi - cing on its si - lent way *mp* The tongue of

pp *mp*

pp

pp

pp

30

Fl.

Ob.

Cl.

Hn

Tpt

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

1. *mf* *f*

div. *mp* *f*

div. *mf*

div. *mp*

mf *sub p* *f*

lemn war - nings fall_ The hea - vy cloud_ with - holds the pel - ting sho - wer_

lemn war - nings fall_ The hea - vy cloud_ with - holds the pel - ting sho - wer_

lemn war - nings fall_ The hea - vy cloud with - holds the pel - ting sho - wer

lemn war - nings fall_ The hea - vy cloud with - holds the pel - ting

p *f*

p *f*

mf *sub. p* *f*

pizz. *f*

pp *mf*

39 *div.* *a 2*

Fl.

Bsn *1.* *mf*

Hn

Hp

S.
re - po - - ses on the yiel - ding bough

A.
re - po - - ses on the yiel - ding bough

T.
re - po - - ses on the yiel - ding bough

B.
re - po - - ses on the yiel - ding bough

Vln I

Vln II *3*

Vla *mf*

47 *div.*

Fl.

Ob. *mp* *p*

Cl. *p*

Bsn. *p*

Hp

S.

A.

T.

B.

Glock. ⁴⁵

Vln I *pp as before*

Vln II *pp as before*

Vla.

Vc. *(pizz.) mp*

Cb. *p (pizz.)*

p

52

Ob. 1.

Cl. 1. *p*

Bsn. 1.

S. *p*
So does my spi - rit wait thy pre - sence now —

A. *p*
So does my spi - rit wait — thy pre - sence now —

T. *p*
So does my spi - rit wait thy pre - sence

B. *p*
So does my

Vln I

Vln II

Vla

Vc.

Cb.

56

Fl.

Ob. *mf*

Cl.

Bsn.

S.
To pour thy praise in quick-ning life a long

A.
To pour thy praise in quick' ning life a - long

T.
now To pour thy

B.
spi - rit wait thy pre - sence now To pour thy praise in quick' - ning life a -

Vln I

Vln II

Vla

Vc.

Cb.

65

Fl. *div.* *mf* *mf* 1. *sub. pp1.* *pp*

Ob. *mf* *mf* *pp*

Cl. *mf* *pp*

Hp *pp* C# D# E F# G A B *pp*

S. *mf* *p* *Mysterious*

A. *mf* *p* While round the Un-ut-tered Word and Love their vi-gils keep—

T. *mf* *p* While round the Un-ut-tered Word and Love their vi-gils keep—

B. *mf* *p* While round the Un-ut-tered Word and love the Un-ut-tered Word and while round the Un-ut-tered Word and Love their vi-gils keep—

Glock. *mp* *p*

Vln I *mp* *p* *div. pp*

Vln I *pp*

Vln II *pp* *div. pp*

Vln II *pp*

Vla *pp* *f*

Vc. *p* *pp*

Cb. *pp* *pp*

70

Fl.

Ob.

Hp

S.

A.

T.

B.

Vln I

Vln I

Vln II

Vln II

Vla

Vc.

Cb.

The Un-ut - tered Word and Love their

The Un-ut - tered Word and Love their vi-gils keep_ The Un ut-tered Word

Love their vi gils_ keep The un - ut - tered Word and Love their

The Un-ut - tered Word and Love_ their vi-gils keep_ The Un-ut - tered

74

Fl.

Ob.

Hp

S.

A.

T.

B.

Vln I

Vln I

Vln II

Vln II

Vla

Vc.

Cb.

vi - gils keep

and Love their vi - gils keep

vi - gils keep_

Word and Love their vi - gils keep_

p

D# - D

mf

78

Fl.

Ob.

Cl.

Bsn.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

p

1.

p

5

D - D#

C# - C

G# - G

5

5

82 ritard..... a tempo div. slight ritard.

Fl.

Ob.

Cl.

Bsn

1. *p*

Hp

B - B \flat
E - E \flat D# - D

5

pp

S.

A.

T.

B.

Vln I ritard..... a tempo slight ritard.

Vln II

Vla

Vc. *mp*

Cb. *pp*

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pp

Transcendental Sonnets:
Enoch

Jones Very
1838

Kyle Gann
2001-2

♩ = 88

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and brass section (Horn in F, Trumpet in Bb, Trombone) are currently silent, indicated by whole rests. The Harp part features a melodic line with a dynamic marking of *f* and a sequence of notes: C, D, Eb, F, G, A, Bb. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same line: "I looked to find a man who walked with God,". The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides a harmonic accompaniment, with a dynamic marking of *f*. The Glockenspiel part is also silent. The score is in 3/4 time with a tempo of 88 beats per minute.

13

Hp

S.
mil - lions on his foot - stool trod, Yet none___ with him did such sweet

A.
mil - lions on his foot - stool trod, Yet none___ with him did such sweet

T.
8 mil - lions on his foot - stool trod, Yet none with him did such sweet

B.
mil - lions on his foot - stool trod, Yet none___ with him___ did such sweet

Vln I

Vln II

Vla

Vc.

Cb.

19 a 2

Fl. *p*

Cl. 1. *p*

Bsn 1. *p*

Hp

S. *p*
con - verse___ hold; I heard the wind in low com -

A. *p*
con - verse___ hold. I heard the

T. *p*
con - verse___ hold. I heard the wind in low com -

B. *p*
con - verse hold. I heard the

Vln I

Vln II

Vla

Vc.

Cb.

div.

25

Fl.

Cl.

Bsn

S.

A.

T.

B.

Vla

Vc.

plaint___ go by com - plaint go by That none___ his

wind in low com - plaint___ go by That none___ his

plaint___ go by com - plaint___ go by

wind in low com - plaint___ go by

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

F# - F
C - C#

Eb - E

F - F#

F# - F

day spoke wis - dom from on high, Yet none like Da - vid

day spoke wis - dom from on high, Yet none like Da - vid

day spoke wis - dom from on high, Yet none like Da - vid

day spoke wis - dom from on high, Yet none like Da - vid

$\text{♩} = 50$

41

Fl.

Ob.

Cl.

Bsn

Hn

Hp

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla

Vc.

Cb.

mf

f

f

mf

1.

with much freedom and feeling

God walked a - lone un - ho - nored through the earth

turned a wil - ling ear.

turned a wil - ling ear.

turned a wil - ling ear.

turned a wil - ling ear.

45

46

Fl.

Hp

T.S.

Glock.

For him no heart - built tem - ple o - pen stood The soul for - get - ful of her no - bler birth Had



50

Fl.

Hp

T.S.

S.

A.

T.

B.

Glock.

hewn him lof - ty shrines of stone and wood, and left un - fin - ished and in ru ins still The on - ly tem - ple he de - lights to fill.

slow down... in tempo and without ritard.

mf

God

♩ = 100

B

55

T.S. 

S. 

walked a - lone un - hon - ored through the earth a - lone un - ho -

A. 

God walked a - lone un - ho - nored through the earth

T. 

God

B. 

Glock. 

Vln I 

mf

Vln II 

mf

Vla 

mf

Vc. 

57

Fl.

Ob.

Bsn

a 2
mf

T.S.

f
God walked un -

S.

- nored on the earth, a - lone un - ho - - nored

A.

— God walked a - lone un - ho - nored through the earth

T.

walked a - lone un - ho - nored through the earth — walked a - lone through the

B.

mf
God walked a - lone un - ho - nored through the earth,

Vln I

Vln II

Vla

Vc.

mf

59

Fl. *a 2*

Ob. *mf* *a 2*

Cl. *a 2*

Bsn

T.S. *8*

S. *f*

A.

T. *8*

B.

Glock. *15*

Vln I

Vln II

Vla

Vc.

Cb.

ho - nored on the earth For him no

on the earth, For him no heart - built tem - ple o - pen stood; no heart - built

For him no heart - built tem - ple o - pen stood For him no heart - built tem - ple o - pen

earth walked a - lone un - ho - nored through the earth For him no heart - built tem - ple o - pen

un - ho - nored on the earth, God walked a - lone;

62

Fl.

Ob.

Cl.

Bsn.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

heart - built tem - ple stood

tem - ple o - pen stood, no tem - ple o - pen stood. The

stood, no tem - ple o - pen stood, no tem - ple o - pen stood; The soul for - get - ful of her no - bler birth, for

stood;— The soul for - get - ful of her no - bler birth, for - get - ful of her no - bler

For him no heart - built tem - ple o - pen stood, no tem - ple o - pen stood, no heart - built tem - ple

mf

f

mf

f

mf

f

mf

f

mf

65

Fl.

Ob.

Cl.

Bsn.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

The soul for - get - ful of its no - bler birth Hewn him

soul for - get - ful of her no - bler birth, for - get - ful of her no - bler birth Had hewn him lof - ty shrines of

get - ful of her no - bler birth, the soul for - get - ful Had

birth, the soul for - get - ful, the soul for - get - ful of her birth

o - - pen stood; The soul for - get - ful of her no - bler birth, for - get - ful

72 **C** *f*

S. And left un - fi - nished and in ru - ins still, *f* in ru - ins still, in ru - ins still, The

A. *f* And left un - fi - nished and in ru - ins still, in ru - ins still,

T. *f* And left un - fi - nished and in ru - ins still,

B. *f* And left un - fi - nished and in ru - ins still,



75 **D**

Fl. -

Ob. 1. *f*

S. on - ly tem - ple he de - lights to fill.

A. The on - ly tem - ple he de - lights to fill.

T. The on - ly tem - ple he de - lights to fill.

B. The on - ly tem - ple he de - lights to fill.

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

80

Fl. 1.

Ob. *f*

Cl. 1.

Bsn. a 2.

Hn. a 2. *f*

Tpt. 1. *f*

Tbn. *f*

T.S.

S.

A.

T.

B. *f*

God walked un - ho - nored through the earth

Glock. 15

Vln I *f*

Vln II

Vla.

Vc. *f*

Cb. *f*

90

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla.

Vc.

Cb.

a 2

soul for - get - ful of her nob - ler birth

Had

The musical score is arranged in a standard orchestral format. It begins at measure 90. The woodwind section (Flute, Oboe, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) are active throughout. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 90 with the lyrics 'soul for - get - ful of her nob - ler birth'. The Soprano part has a fermata at the end of the phrase. The Alto part has a fermata at the end of the phrase. The Tenor and Bass parts have fermatas at the end of the phrase. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'a 2' (Allegretto). The score is for measures 90-94.

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla.

Vc.

Cb.

hewn him lofty shrines of stone and wood

pizz.

This musical score is for the piece "Transcendental Sonnets: Enoch". It features a full orchestral and vocal ensemble. The score is divided into two systems, with the first system starting at measure 100 and the second at measure 15. The key signature is B-flat major (two flats), and the time signature is 5/4. The instruments and parts included are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Trumpet (Tpt.)
- Trombone (Tbn.)
- Tuba (Tbn.)
- Tenor Saxophone (T.S.)
- Saxophone (S.)
- Alto Saxophone (A.)
- Tenor Saxophone (T.)
- Bass Saxophone (B.)
- Glockenspiel (Glock.)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Contrabass (Cb.)
- Vocal parts: T.S., S., A., T., B.

The score includes various musical notations such as slurs, ties, and dynamic markings like *ff* (fortissimo) and *f* (forte). The vocal parts are currently silent, indicated by a horizontal line with a dash.

104 **E**

S. *f* God walked a - lone un - ho - nored through the earth; For him no heart - built

A. *f* God walked a - lone un - ho - nored through the earth; For him no heart - built

T. *f* God walked a - lone un - ho - nored through the earth; For him no heart - built

B. *f* God walked a - lone un - ho - nored through the earth; For him no heart - built

107

S. tem - ple o - pen stood, The soul for - get - ful of her nob - ler birth Had hewn him lof - ty shrines of stone and wood,

A. tem - ple o - pen stood, The soul for - get - ful of her nob - ler birth Had hewn him lof - ty shrines of stone and wood,

T. tem - ple o - pen stood, The soul for - get - ful of her nob - ler birth Had hewn him lof - ty shrines of stone and wood,

B. tem - ple o - pen stood, The soul for - get - ful of her nob - ler birth Had hewn him lof - ty shrines of stone and wood,

112 a 2

Fl.

Ob.

Cl.

T.S.

S.
And left un - fin - ished and in ru - ins still, in ru ins still _____ The

A.
And left un - fin - ished and in ru - ins still, in ru - ins still, ru - ins still _____

T.
And left un - fin - ished and in ru - ins still, in ru - ins still

B.
And left un - fin - ished and in ru - ins still

Vln I

Vln II

Vla

f

116 *Molto ritard.* -----

Fl. *ff*

Ob. *a 2. ff*

Cl. *f a 2. ff*

Bsn. *f a 2. ff*

Hn. *a 2. f ff*

Tpt. *f ff*

Tbn. *f ff*

Timp. *f*

Hp. *f*

S. *cresc. Molto ritard.*
 on-ly tem-ple he de-lights to fill, that he de-lights to fill, that he de-lights to fill.

A. *f*
 The on-ly tem-ple he de-lights, the on-ly tem-ple he de lights to fill.

T. *f*
 The on-ly tem-ple he de-lights to fill, de-lights to fill to fill.

B. *f*
 The on-ly tem-ple he de-lights to fill.

Molto ritard. -----

Vln I *ff*

Vln II *f ff*

Vla. *f ff*

Vc. *f ff*

Cb. *arco f ff*

Transcendental Sonnets:

Love

Jones Very
1838

♩ = 92

Kyle Gann
2001-2

1. *mp*

1. *p*

mp C# D E F# G A Bb

mp

p I asked of time. to
I asked of Time to tell me where was Love.

pp

pp

6

Fl. *mp*

Ob. *p*

Bsn 1. *mp*

Hp *g/b*

S.S. tell me where was Love;

S. *p* He poin - ted to her foot-steps on the

A. *mp* I asked of Time to tell me ___ where was Love;

T. *mp* I asked of Time to tell me ___ where was Love;

B. *mp* I asked of Time to tell me ___ where was Love;

Vln I *pp*

Vln II *mp* *pp*

Vla *mp*

Vc. *mp*

12

Fl.

Ob.

Bsn

Tbn.

Hp

S.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

mf

mp

mp

mp

mp

mp

mp

pp

pp

mp


mp

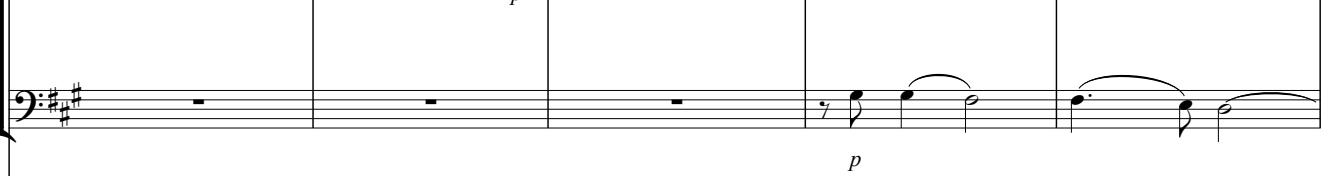
mp

He poin-ted to her foot - steps on the snow, Where first
 snow,
 He poin-ted to her foot - steps on the snow
 He poin-ted to her foot - steps on the snow
 He poin-ted to her foot - steps on the snow

Rit.

18

Fl.  *p*

Bsn  *p*

Rit.

S.S.  the An - gel ligh-ted from a-bove,

S.  *p* Where first the An - gel, the An - gel light - ted from a - bove

A.  *p* Where first the An - gel, the An - gel ligh - ted from a - bove

T.  *p* Where first the An - gel An - gel ligh-ted from a - bove

B.  *p* Where first the An - gel ligh-ted from a-bove,

Rit.

Vln I  *p*

Vln II  *p*

Vla  *p*

Vc.  *p*

A

A tempo
♩ = 92

Molto ritard.

23

Fl.

Bsn

S.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

And bid me note the way and on-ward go —

Note the way — and on-ward go —

Note the way — and on-ward go —

Note the way — and on-ward go —

Note the way — and on-ward go —

Note the way — and on-ward go —

Molto ritard . . .

Molto ritard . . .

A tempo
♩ = 92

Through

mp

p

p

p

p

pp

p

p

p

p

pp

30

Fl. *a 2 div.* *pp*

Cl. 1. *pp*

Bsn. 1. *pp*

S. *pp*
Through po - pu-lous streets of ci - ties_

A. *pp*
Through po - pu-lous streets of ci - ties_

T. *pp*
Through po - pu-lous streets of ci - ties_ sprea-ding wide, sprea

B. *pp*
po - pu-lous streets of ci - ties_ sprea-ding wide,

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

38

Fl.

Ob.

Cl.

Bsn

S.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

pp

pp

mp

pp

p

p

p

p

p

p

Through po - pu - lous streets of ci - ties, sprea - ding wide,

sprea - ding wide. Sprea - ding wide.

sprea - ding wide, sprea - ding wide.

- ding wide, sprea - ding wide, By lone - ly cot - tage.

sprea - ding wide. sprea - ding wide. By

B

56

Fl. a 2 div. a 2 mf mf

Ob. a 2 mf

Cl. a 2 mf

Bsn

Hn p

Tpt 1. mf mf

S.S. on the moor, Where

S. the moor, Where bursts from sun-dered cliff the strug-gling tide

A. on the moor, Wherebursts from sun-dered cliff the strug-gling tide

T. Wherebursts from sun-dered cliff

B. sing on the moor, Wherebursts from

Vln I mf

Vln II mf

Vla mf

Vc. mf

Cb. mf mf

65

Fl.

Ob.

Cl.

Bsn

Tpt

S.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

bursts_ from sun - dered cliff the strug-gling tide_ To where it

from sun - dered cliff the strug - gling tide, To where it hails the sea with

To where it hails the sea with an-swe-ning

the strug-gling tide, the strug - gling tide, To where it hails the

sun-dered cliff the strug-gling tide, To

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Trumpet) and strings (Violins I and II, Viola, Violoncello, Contrabass) are positioned at the top. The vocal section (Soprano Soloist, Soprano, Alto, Tenor, Bass) is positioned below the woodwinds. The score begins at measure 65. The vocal parts enter with the lyrics 'bursts_ from sun - dered cliff the strug-gling tide_ To where it'. The instrumental parts provide accompaniment, with the strings playing a steady harmonic accompaniment and the woodwinds playing melodic lines. The key signature is one sharp (F#), and the time signature is common time (C).

74

Fl. *pp* 1. *a 2 div.*

Ob. *pp* 1. *a 2 div.*

Cl. *pp* 1. *a 2 div.*

Bsn. *f*

Hn.

Tpt. *f*

Tbn. *f*

S.S. *mf* *f*
hails the sea with an-swe-ring roar, She led me on;

S. *pp* *f*
an-swe-ring roar, She

A. *f*
roar, the sea with an-swe-ring roar, She

T. *pp* *f*
sea with an-swe-ring roar, She

B. *pp* *f*
where hails the sea with an-swe-ring roar, She

Vln I *pp* *f*

Vln II *pp* *f*

Vla. *f*

Vc. *pp* *subito f*

Cb. *f*

82

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Hp

S.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

a 2

f

f

ff

C D E F G A B \flat

f

f

O'er moun - tain's fro - zen

led me on; O'er moun - tain's fro - zen

led me on; o'er moun - tain's fro - zen

led me on; o'er moun - tain's fro - zen head, moun - tain's

led me on; o'er moun - tain's fro - zen head,

88

Fl. *mf*

Tpt

Hp *mf*

S.S. *f*
head, Where mile_ on mile_ still

S. *f*
head, where mile on mile_ still stret-ches on_ the plain, where

A. *f*
head, Where mile on mile_ still stret-ches on the plain,

T. *f*
fro - zen head, Where mile on mile_ still stret-ches

B. *f*
Where mile on mile_ still stret-ches on the

Vln I *p* *f*

Vln II *p* *f*

Vla *p* *f*

Vc.

Cb.

96

D

Fl. a 2 *ff*

Ob. a 2 *ff*

Cl. a 2 *ff*

Bsn. *f*

Hn. *f*

Tpt. a 2 *f*

Tbn. *f*

Timp.

S.S. *p* *ff*

S. *p* *sub. ff*

A. *p* *sub. ff*

T. *ff*

B. *p* *ff*

Vln I *sub. ff*

Vln II *sub. ff*

Vla. *sub. ff*

Vc. *sub. ff*

Cb. *sub. ff*

stret - ches on the plain,

mile on mile on mile on mile, Through po - pu - lous streets of ci - ties

on mile on mile, Through po - pu - lous streets of ci - ties

on the plain, Through po - pu - lous streets of ci - ties

plain, mile on mile, Through po - pu - lous streets of ci - ties

sub. ff

103

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

sprea - ding wide, By lone - ly cot-tage_ ri - sing_

sprea - ding wide, By lone - ly cot-tage_ ri - sing_

sprea - ding wide, By lone - ly cot-tage_ ri - sing_

sprea - ding wide, By lone - ly cot-tage_ ri - sing_

sprea - ding wide, By lone - ly cot-tage_ ri - sing_

109

Fl.

Ob.

Cl. div.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

— on the moor, Where bursts from sun - dered cliff the strug - gling tide, —

— on the moor, Where bursts from sun - dered cliff the strug - gling tide, —

— on the moor, Where bursts from sun - dered cliff the strug - gling tide, —

— on the moor, Where bursts from sun - dered cliff the strug - gling tide, —

122

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn *ff*

Hn *ff*

Tpt *ff*

Tbn. *ff*

Timp. *ff*

S. *ff*
led me on; o'er moun - tain's fro - zen head, Where mile__ on mile__ still

A. *ff*
led me on; o'er moun - tain's fro - zen head, Where mile__ on mile__ still

T. *ff*
led me on; o'er moun - tain's fro - zen head, Where mile__ on mile__ still

B. *ff*
led me on; o'er moun - tain's fro - zen head, Where mile__ on mile__ still

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

E

129

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Timp. *mp*

Hp. C D E F G# A B

S. *mp* *mf*
 stret-ches on the plain; Then home-ward whi-ther_ first my feet she

A. *mp* *mf*
 stret-ches on the plain; Then home-ward whi-ther_ first my feet she

T. *mp* *mf*
 stret-ches on the plain; Then home-ward whi-ther_ first my feet she

B. *mp* *mf*
 stret-ches on the plain; Then home-ward whi-ther_ first my feet she

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Cb.

137 a 2 div.

Fl. *pp*

Ob.

Cl. 1. *p*

Bsn

Hp *p*

S. *p* *pp*
led I traced her path a - long the snow a - gain But

A. *p* *pp*
led I traced her path a - long the snow a - gain But

T. *p* *pp*
led I traced her path a - long the snow a - gain But

B. *p* *pp*
led I traced her path a - long the snow a - gain But

Vln I *pp*

Vln II

Vla *pp*

Vc. *pp*

146

Fl.

Cl.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

there the sun had mel-ted from the earth The prints

there the sun had mel-ted from the earth The prints

there the sun had mel-ted from the earth The prints

there the sun had mel-ted from the earth The prints

p

pp

Mystical

154

Fl.

Ob.

Cl.

Timp.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

pp

a 2 div.

ppp

p

pp

pp

where first she trod, A child of mor - tal

where first she trod, A child of mor - tal

where first she trod, A child of mor - tal

where first she trod, A child of mor - tal

163

Fl.

Ob.

Timp.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

birth

birth

birth

birth

ppp

ppp

7

Detailed description: This page of a musical score, numbered 67, covers measures 163 to 167. The instrumentation includes Flute (Fl.), Oboe (Ob.), Timpani (Timp.), Harp (Hp), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Oboe parts feature long, sustained notes with fermatas, marked *ppp*. The Timpani part has a rhythmic pattern of eighth notes. The Harp part consists of a continuous arpeggiated figure. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the word "birth" on a long note, with the Soprano and Alto parts having a fermata. The Viola and Violoncello parts play a steady eighth-note accompaniment. The Violin I and II parts are mostly silent, with some initial notes in measure 163.

Without ritard.

169

Fl.

Ob.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

stip

Detailed description: This page of a musical score, numbered 68, contains measures 169 through 173. The score is for a full orchestra and a vocal ensemble. The instruments shown are Flute (Fl.), Oboe (Ob.), Harp (Hp), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Oboe parts feature melodic lines with slurs and ties. The Harp part has a descending melodic line in the right hand and a bass line in the left hand. The vocal parts (S., A., T., B.) are currently silent, indicated by rests. The string parts (Vln I, Vln II, Vla, Vc., Cb.) provide harmonic support with various rhythmic patterns. A 'stip' (staccato) marking is present in the Harp part. The instruction 'Without ritard.' is placed above the first measure.

Transcendental Sonnets:

Faith

Jones Very
1838-9

Kyle Gann
2001-2

a 2 $\text{♩} = 144$

1. *ff* *p* *ff* *ff* *ff* *mp* *mp* *mp* *ff* *mp*

This musical score page, numbered 71, features a variety of instruments. The Flute (Fl.) part at the top has a melodic line with a starting finger number of 6 and includes slurs and a key signature change to one flat. The Timpani (Timp.) part provides a rhythmic accompaniment with a series of eighth notes, marked with a forte (*f*) dynamic and accents. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). Vln I and Vln II have melodic lines with dynamics of *mp* and *f*. The Viola part features a sustained melodic line with a *f* dynamic. The Cello and Contrabass parts have rhythmic accompaniment with a *f* dynamic.

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

hea - ven; And eve - ry ac - tion adds its load of sin For

And eve - ry ac - tion adds its load of sin, For

hea - ven; And eve - ry ac - tion adds its load of sin For

hea - ven; And eve - ry ac - tion adds its load of sin For

28

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn

Timp.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

a² *f* *p*

D# E# F# G B

ev - ry ac - tion wants the lit - tle lea - ven There is no faith, There is no faith, There is no faith, The

eve - ry ac - tion wants the lit - tle lea - ven; There is no faith, There is no faith, There is no faith, The

ev - ry ac - tion wants the lit - tle lea - ven There is no faith, There is no faith, There is no faith,

eve - ry ac - tion wants the lit - tle lea - ven; There is no faith, There is no faith, There is no faith,

34 **B**

Fl.

Ob.

Cl.

Bsn.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

p

1.

lightly

lightly

lightly

p

p

moun - tain stands with - in still un - re - buked its sum - mit rea - ches hea - ven;

moun - tain stands with - in still un - re - buked its sum - mit rea - ches hea - ven;

The moun - tain stands with - in still un - re - buked; its sum - mit

The moun - tain stands with - in still un - re - buked; its sum - mit

39

1.

Fl.

Ob.

Cl.

Bsn

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

p

And eve - ry ac - tion adds its load of sin

And eve - ry ac - tion adds its load of sin,

rea - ches hea - ven; And eve - ry ac - tion adds its load of

rea - ches hea - ven; And eve - ry ac - tion adds its load of

45

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Hp.

S.

A.

T.

B.

Vln I.

Vln II.

Vla.

Vc.

Cb.

1.

p

a 2

a 2

a 2

a 2

a 2

p

p

p

For eve - ry ac - tion wants the lit - tle lea - ven There is no

sin, For eve - ry ac - tion wants the lit - tle lea - ven; There is no

sin, For eve - ry ac - tion wants the lit - tle lea - ven; There is no

50

Fl. *ff* *f* *mp*

Ob. *ff* *mp*

Cl. *ff*

Bsn. *ff* *f* *mp*

Hn. *f*

Tpt. *f* *a 2* *div.* *mp* *smoothly*

Tbn. *f* *f* *mp*

Timp. *fff* *mf* *ff* *mp* *mp* *smoothly*

S. *ff* *f* *mp* *smoothly*

A. *ff* *f* *mp* *smoothly*

T. *ff* *f* *mp* *smoothly*

B. *ff* *f* *mp* *smoothly*

prayer; it is but emp - ty sound, That stirs with fre - quent

prayer; it is but emp - ty sound, That stirs with fre - quent

prayer; it is but emp - ty sound, That stirs with fre - quent

prayer; it is but emp - ty sound, That stirs with fre - quent

Vln I *ff* *f* *mp*

Vln II *ff* *f* *mp*

Vla. *ff* *f* *mp*

Vc. *ff* *f* *mp*

Cb. *ff* *f* *mp*

54

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

breath the yiel - ding air With eve - ry pulse they are more

breath the yiel - ding air With eve - ry pulse they are more

breath the yiel - ding air With eve - ry pulse they are more

breath the yiel - ding air With eve - ry pulse they are more

f

f

f

f

58

a 2

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

mf *p* *ff* *f*

hushed *p* *f* *f*

p *hushed* *f* *f*

p *hushed* *f* *f*

p *hushed* *f* *f*

p *hushed* *f* *f*

p *hushed* *f* *f*

f *mp* *f* *f*

f *mp* *f* *f*

f

strong - ly bound Who make the blood of goats the voice of

strong - ly bound Who make the blood of goats the voice of

strong - ly bound Who make the blood of goats the voice of

strong - ly bound Who make the blood of goats the voice of

strong - ly bound *hushed* Who make the blood of goats the voice of

p *f*

p *f*

f *mp* *f* *f*

f *mp* *f* *f*

f

D

62

Picc. *ff*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *ff*

Hn.

Tpt. *mp*

Tbn. *f*

Timp. *mp* *ff*

S. *mp* *ff*

A. *mp* prayer *ff* Heal them!

T. *mp* prayer *ff* Heal them!

B. *mp* prayer *ff* Oh Fa - ther

Vln I *mp* *mf* *ff*

Vln II *mp* *mf* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

> *mp* *ff*

65

Picc.

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

Heal them! Heal them! Heal them! Heal them!

Heal them! Heal them! Heal them! Heal them!

heal them with thy word Their sins cry out to thee from every side;

69

Picc.

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

Heal them! Heal them! Heal them! There is no

Heal them! Heal them! Heal them! There is no

From son and sire, from slave and mas - ter heard There is no

Heal them! Heal them! Heal them! There is no

mf

mf

mf

mf

mf

p

mf

mf

73

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Tbn.

Timp.

S.
faith, There is no faith, There is no faith, There is no faith, There is no

A.
faith, There is no faith, There is no faith, There is no faith, There is no

T.
8
faith, There is no faith, There is no faith, There is no faith, There is no

B.
faith, There is no faith, There is no faith, There is no faith, There is no

Vln I

Vln II

Vla

Vc.

Cb.

f

Detailed description: This page of a musical score, numbered 85, contains measures 73 through 76. The score is for a symphony or concert band with vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 5/4 time and features a key signature of one flat. The woodwinds play sustained notes with a *mf* dynamic. The strings play a rhythmic pattern of eighth notes. The vocal soloists sing the lyrics "faith, There is no faith, There is no faith, There is no faith, There is no". The Bassoon and Trombone parts have a *f* dynamic marking at the end of the page.

E

77 *mp*

Fl.

Ob.

Cl.

Bsn.

Timp.

mf

S.

prayer _____ it is but emp - ty sound

mp

A.

prayer _____ it is but emp - ty sound

mp

T.

prayer _____ it is but emp - ty sound That

mp

B.

prayer _____ it is but emp - ty sound

lightly

Vln I

f

p

lightly

Vln II

f

p

pizz.

Vla.

mp

p

lightly

Vc.

mp

Cb.

mp

82

Fl.

Ob.

Cl.

Bsn

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

That stirs with fre - quent breath the yiel - ding air;

That stirs with fre - quent breath the yiel - ding air;

stirs with fre - quent breath the yiel - ding air; With eve - ry

That stirs with fre - quent breath the yiel - ding air;

1.

87

Fl.

Ob.

Cl.

Bsn

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

a 2

With eve - ry pulse they are more strong - ly bound, Who make the

With eve - ry pulse they are more strong - ly bound,

pulse they are more strong - ly bound,

With eve - ry pulse they are more strong - ly bound,

92

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

1.

a 2

f

blood of goats

Who make the blood of goats

The voice of prayer;

Oh,

Who make the blood of goats

The voice of prayer;

Oh,

Who make the blood of goats

The voice of prayer;

Oh,

F

98

Fl. *ff*

Ob. *ff*

Cl. *f*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *f*

Timp. *ff*, *f*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln I *ff*

Vln II *ff*

Vla. *arco*, *ff*

Vc. *ff*, *f*

Cb. *ff*

Heal them, Heal them, Heal them,
 Heal them, Heal them, Heal them,
 Heal them, Fa - ther with thy word, their sins cry out to Thee from eve - ry

101

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

Heal them,

Heal them,

Heal them,

side; From son and sire from slave and mas - ter, slave and mas - ter

ff *f* *ff* *f* *ff* *f*

Transcendental Sonnets: Faith

G_{a2}

104

Fl. *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. *mf* *cresc. to end*

S. *mf* *cresc. to end*
Their voices fill the desert

A. *mf* *cresc. to end*
Their voices fill the desert

T. *mf* *cresc. to end*
heard, Their voices fill the desert

B. *mf* *cresc. to end*
Their voices fill the desert

Vln I *mf* *cresc. to end*

Vln II *mf* *cresc. to end*

Vla *mf* *cresc. to end*

Vc. *mf* *cresc. to end*

Cb. *mf* *cresc. to end*

108

Fl.

Ob.

Cl.

Bsn

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

coun - try wide, And bid _____ Thee has - ten_

coun - try wide, And bid _____ Thee has - ten_

coun - try wide, And bid _____ Thee has - ten_

coun - try wide, And bid _____ Thee has - ten_

112

Fl.

Ob.

Cl.

Bsn

Timp.

S.
to re - lieve and save By him who

A.
to re - lieve and save By him who

T.
to re - lieve and save By him who

B.
to re - lieve and save By him who

Vln I

Vln II

Vla

Vc.

Cb.

Detailed description: This page of a musical score, numbered 94, contains measures 112 through 115. The score is for a full orchestra and a vocal quartet. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn). The percussion section includes Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts have lyrics: "to re - lieve and save By him who". The instrumental parts feature various melodic and harmonic lines, with the flute and strings playing prominent roles. The score is written in a key with one flat (B-flat major or D minor) and a common time signature.

116

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

div.

a 2

f

mf

rose tri - um - phant o'er the grave Their

rose tri - um - phant o'er the grave Their

rose tri - um - phant o'er Their voi - ces fill the

rose tri - um - phant o'er the grave Their

120

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.
continue crescendo
 voi - ces_ fill_ the_ de - sert_ coun - try

A.
continue crescendo
 voi - ces_ fill_ the_ de - sert_ coun - try

T.
continue crescendo
 8 de - sert coun - try wide; And bid thee has - ten to re - lieve and

B.
continue crescendo
 voi - ces_ fill_ the_ de - sert_ coun - try

Vln I

Vln II
continue crescendo

Vla.

Vc.

Cb.

124

The musical score is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (S., A., T., B.) have lyrics written below their staves. The score is in 4/4 time and features a key signature change from B-flat major to B major in the second measure. The woodwinds and strings play sustained chords and melodic lines, while the brass and timpani provide rhythmic support. The vocalists enter in the first measure with the lyrics: 'wide, And bid Thee has - ten to re -'. The Alto and Tenor parts have additional lyrics: 'wide, And bid Thee has - ten to Their' and 'save, By him who rose tri - um - phant o'er the grave. Their'.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

wide, And bid Thee has - ten to re -

wide, And bid Thee has - ten to Their

save, By him who rose tri - um - phant o'er the grave. Their

wide, And bid Thee has - ten to re -

mf-f

mf-f

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. *mf*

S.
- lieve_____ and_ save By him_____ who rose_____ tri - um - phant

A.
voi - ces fill the de - sert coun-try wide; And bid thee has - ten to re - lieve and save,

T.
voi - ces fill the de - sert coun-try wide; And bid thee has - ten to re - lieve and save,

B.
- lieve_____ and_ save By him_____ who rose_____ tri - um - phant

Vln I

Vln II

Vla

Vc.

Cb.

138

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The percussion section includes Timpani. The vocal section consists of Soprano, Alto, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including slurs, ties, and dynamic markings. The vocal parts have lyrics written below the notes.

Lyrics:

S. coun - try wide, And bid thee has - ten to re - lieve and save, By him who
 A. coun - try wide And bid thee has - ten to re - lieve and save, By him who
 T. coun - try wide And bid thee has - ten to re - lieve and save, By him
 B. coun - try wide And bid thee has - ten to re - lieve and save, By him who

143

Picc.

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Timp.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

C D Eb F G# A# B

lieve and save Their voi - ces fill the de - sert coun - try wide; And

rose tri - um - phant o'er the grave. ff their voi - ces fill the de - sert coun - try wide; And

rose tri - um - phant o'er the grave. ff Their voi - ces fill the de - sert coun - try wide; And

rose tri - um - phant o'er the grave. Their voi - ces fill the de - sert coun - try wide; And

ff

a 2 ff

148

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Hp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

bid thee has - ten to re - lieve and save, *fff* By

bid thee has - ten to re - lieve and save, *fff* By

bid thee has - ten to re - lieve and save, *fff* By

bid thee has - ten to re - lieve and save, *fff* By

Transcendental Sonnets:
The Word

Jones Very
1838-9

Kyle Gann
2001-2

$\text{♩} = 40$ With quiet, sustained ecstasy

The musical score is arranged in a standard orchestral format with vocal soloists. The instruments and parts are as follows:

- Flute:** Part 1, *mp*
- Oboe:** Part 1, *mp*
- Clarinet in Bb:** Part 1, *mp*
- Bassoon:** Part 1, *mp*
- Horn in F:** Part 1, *p*
- Trumpet in Bb:** Part 1, *p*
- Trombone:** Part 1, *p*
- Soprano solo:** Part 1, *mp*
- Tenor solo:** Part 1, *mp*
- Soprano:** Part 1, *mp*
- Alto:** Part 1, *mp*
- Tenor:** Part 1, *mp*
- Bass:** Part 1, *mp*
- Glockenspiel:** Part 1, *mp*
- Violin I:** Part 1, *mp*
- Violin II:** Part 1, *mp*
- Viola:** Part 1, *mp pizz.*
- Violoncello:** Part 1, *mp pizz.*
- Contrabass:** Part 1, *mp pizz.*

The score includes lyrics for the vocal soloists:

Soprano: There is no voice but that which speaks *mp* in

Alto: There

Tenor: There is no voice but that

Bass: There is no voice but that

The score is in 2/2 time and features a key signature of one sharp (F#). The tempo is marked "With quiet, sustained ecstasy" and the metronome marking is $\text{♩} = 40$. The dynamic markings are *mp* (mezzo-piano) and *p* (piano).

Fl.

Ob.

Hn.

S.S.

T.S.

S.
Thee For this the world cre - a - ted and cre - ates

A.
is no voice but that which speaks in Thee For this the world.

T.
mp
There is no voice but that which speaks in Thee; For this, the

B.
which speaks in Thee; For this the world cre - a - - - ted

Vln I

Vln II

Vla

Vc.

Cb.

11

Fl.

Ob.

Hn

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

For this the world_ This was_____ be - fore - it bade the light to
 cre - a - ted_ and cre - ates This was_____ be fore_____ it bade_
 world cre - a - ted_____ and cre - ates This was, be - fore_____ and cre ates_____ This was_____ be - fore it bade_____ the

16

Fl.

Ob.

Hn

S.S.

T.S.

S.
be_____ It is; and is to come; It is to come_ It knows no dates

A.
_ the light to be It is and is to come_ It knows no dates

T.
_ it bade the light_____ to be;_____ It is, and is to come It knows

B.
light to be; It is, and is to come; It knows_____ no dates;

Vln I

Vln II

Vla

Vc.

Cb.

22

Fl. 1

Fl. 2

Ob.

Hn.

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Cb.

mp

p

There is no voice but that.

By it spring forth the time-born sons of earth

By it spring forth the time-born sons of earth the

no dates By it spring forth the time-born sons of earth the

By it, spring forth the time-born sons of earth,

The musical score is for a symphony with vocal soloists and a full orchestra. It features woodwinds (Flutes 1 & 2, Oboe, Horn), strings (Violins I & II, Viola, Violoncello, Contrabass), and vocal soloists (Soprano, Alto, Tenor, Bass). The score includes dynamic markings such as *mp* and *p*, and lyrics for the vocal parts. The music is in a key with one sharp (F#) and a 4/4 time signature.

27

Fl. 1

Fl. 2

Ob.

Hn.

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

— which speaks in Thee

the sons of earth That as the grass be - fore the mow

time - born sons of earth That as the grass be - fore the mo - wer falls

time - born sons of earth That as the grass be - fore the mo - wer

the time - born sons of earth That as the grass be - fore

32

Fl. 1

Fl. 2

Ob. 1

Ob.

Hn

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

For this the world cre-a - ted and cre - ates

er falls In it are born the sons of hea-ven-ly birth

the mo-wer falls In it are born the sons of hea ven-ly birth

falls the mo-wer falls In it are born the sons of hea - ven - ly birth.

the mo-wer falls In it are born the sons of hea - ven - ly birth,

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark '32'. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob.), and a horn (Hn). The vocal section consists of Soprano Solo (S.S.), Tenor Solo (T.S.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The lyrics are distributed across the vocal staves, with the Soprano Solo part starting at measure 32. The lyrics for the Soprano Solo are: 'For this the world cre-a - ted and cre - ates'. The lyrics for the Soprano (S.) are: 'er falls In it are born the sons of hea-ven-ly birth'. The lyrics for the Alto (A.) are: 'the mo-wer falls In it are born the sons of hea ven-ly birth'. The lyrics for the Tenor (T.) are: 'falls the mo-wer falls In it are born the sons of hea - ven - ly birth.'. The lyrics for the Bass (B.) are: 'the mo-wer falls In it are born the sons of hea - ven - ly birth,'. The instrumental parts for the woodwinds and strings are written in their respective staves, with various musical notations such as notes, rests, and articulation marks.

37

Fl. 1

Fl. 2

Ob. 1

Bsn.

Hn

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

This was be - fore it bade the light to

the sons of hea - ven - ly birth And to it - self their wea - ry feet it calls The

of hea - ven - ly birth And to it - self their wea - ry feet it calls

And to it - self their wea - ry feet it calls The

And to it self their wea - ry feet it calls The

1.

3

3

The image shows a page of a musical score for 'Transcendental Sonnets: The Word'. The score is for measures 37-40. It includes parts for Flute 1 and 2, Oboe 1, Bassoon, Horn, Soprano Soloist, Tenor Soloist, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Contrabass. The vocal parts have lyrics: 'This was be - fore it bade the light to the sons of hea - ven - ly birth And to it - self their wea - ry feet it calls The of hea - ven - ly birth And to it - self their wea - ry feet it calls And to it - self their wea - ry feet it calls The And to it self their wea - ry feet it calls The'. There are three triplet markings (3) over the vocal lines. The page number 111 is in the top right corner.

A

42

Fl. 1 *f.*

Fl. 2 *mf.*

Ob. 1 *mf.*

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hr. *mf* 1.

S.S.

T.S. *be*

S. *It is, and is to come. It knows no dates*

A. *voice that speaks when thou art in thy tomb, The voice that speaks*

T. *The voice The voice that speaks when thou art in thy tomb;*

B. *voice speaks when thou art in thy tomb, The voice that speaks*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mp arco* *pizz.* *arco*

Cb.

The musical score is for a symphonic work with vocal soloists and a full orchestra. It begins at measure 42, marked with a box containing the letter 'A'. The orchestration includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, Horn, Trumpet, Trombone, Violin I and II, Viola, Violoncello, and Contrabass. The vocal parts are Soprano Soloist (S.S.), Tenor Soloist (T.S.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "It is, and is to come. It knows no dates. voice that speaks when thou art in thy tomb, The voice that speaks. The voice The voice that speaks when thou art in thy tomb; voice speaks when thou art in thy tomb, The voice that speaks. voice that speaks when thou art in thy tomb. The". The score features various dynamics such as *f.*, *mf.*, *mf*, *mp*, and *arco*, along with performance instructions like *pizz.* and *arco*. The vocal lines are written in a mix of treble and bass clefs, with lyrics placed below the notes. The instrumental parts are written in their respective clefs, with some parts including slurs and dynamic markings.

47

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

By it spring forth the time-born sons of earth

And spoke be - fore though sawst the mor - ning light And

That speaks and spoke be - fore And spoke be - fore thou sawst the

That speaks and spoke be - fore thou sawst the mor - ning light the

voice that speaks and spoke be - fore thou sawst the mor - ning light And

mf

pizz.

arco

52

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

That as the grass be - fore the mo - wer
 spoke This is the Word! the Word of all that is the
 mor - ning light This is the Word! the Word of all that is the
 mor - ning light; This is the Word! of all that is the womb, of
 spoke This is the Word! the Word of all that

mf

pizz. *arco*

57

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn.

S.S.

T.S.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

In it are born the sons of
falls
womb; of all that see the ne-ver fai-ling sight Speech-less yet e-ver
womb; of all that see the ne-ver fai-ling sight Speech - less
all that see the ne-ver fai-ling sight Speech-less yet e-ver
is the womb of all that see the ne-ver fai-ling light; Speech-less yet

pizz.

arco

mf

62

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn

S.S.

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla

Vc.

Cb.

hea - ven - ly birth

spea - king none can hear The man grown si - lent in the praise of

yet e - ver spea - king none can hear The man grown si - lent

spea - king none can hear The man grown si - lent in the

e - ver speak - ing none can hear The man grown si - lent in the praise of

pizz.

arco

Detailed description: This is a page of a musical score for a symphony or concert band. It features 15 staves of instrumental parts and 5 staves of vocal parts. The instruments include two Oboes (Ob. 1, 2), two Clarinets (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn), Saxophone Soloist (S.S.), Saxophone Tenor (T.S.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Glockenspiel (Glock.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal parts have lyrics in English. The instrumental parts include various musical notations such as notes, rests, slurs, and articulation marks like 'pizz.' and 'arco'. The page number '116' is in the top left corner, and the number '62' is written above the first staff.

67

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn.

S.S.

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla.

Vc.

Cb.

And to it - self their wea - ry feet it calls

God, Si - lent in the praise of God the praise of God, For

in the praise of God, Si - lent in the praise of God, For

praise of God Si - lent in the praise of God, For

God, Si - lent in the praise of God the praise of God, For

72

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Bsn 1

Bsn 2

Hn

S.S.

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla

Vc.

Cb.

The voice that speaks when thou art in thy

they with - in him live to hope and fear, They walk and speak but he the

they with - in him live to hope and fear, They walk and speak but

they with - in him live to hope and fear they walk and speak but he the

they with - in him live to hope and fear They walk and speak

The image shows a page of a musical score for a symphony or concert band. It features multiple staves for woodwinds (Flute, Oboes, Clarinets, Bassoons, Horns), strings (Violins I and II, Viola, Violoncello, Contrabass), and vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts include lyrics in English. The score is numbered 72 at the top left. The woodwinds and strings play complex melodic and harmonic lines, while the vocalists sing the lyrics. The lyrics are: 'The voice that speaks when thou art in thy they with - in him live to hope and fear, They walk and speak but he the they with - in him live to hope and fear, They walk and speak but they with - in him live to hope and fear they walk and speak but he the they with - in him live to hope and fear They walk and speak'.

B div.

77 a 2 *mf* a 2 *mf* slowly crescendo to m. 112

Fl.

Ob. 1 *mf* slowly crescendo to m. 112

Ob. 2 slowly crescendo to m. 112

Cl. 1 *mf*

Cl. 2 *mf* slowly crescendo to m. 112

Cl. *mf* slowly crescendo to m. 112

Bsn 1 *mf* slowly crescendo to m. 112

Bsn 2 *mf* slowly crescendo to m. 112

Hn *mf* slowly crescendo to m. 112

S.S.

T.S. tomb

S. *mf* slowly crescendo to m. 112

A. grass - green sod; There is no voice There is no voice but that

T. he the grass - green sod; There is no voice There is no voice but that

B. grass - green sod; There is no voice but that which speaks in Thee; *mf*

— but he the grass - green sod; There is no voice but that which speaks in Thee;

Glock. *mf*

Vln I *mf* 3 slowly crescendo to m. 112

Vln II *mf* 3 slowly crescendo to m. 112

Vla *mf* 3 slowly crescendo to m. 112

Vc. *mf* 3 slowly crescendo to m. 112

Cb. *mf* slowly crescendo to m. 112

119

82

Fl.

Ob.

Cl.

Bsn 1

Bsn 2

S.S.

T.S. *mf*

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla

Vc.

Cb.

And spoke be - fore thou sawst the mor - ning light

— which speaks in Thee; For this the world cre - a - ted and cre -

— which speaks in Thee; For this the world cre - a - ted and cre - ates, and cre ates;

— For this the world cre - a - ted and cre -

— For this the world cre - a - ted and cre - ates, and cre ates;

87

Fl.

Ob.

Cl.

Bsn 1

Bsn 2

S.S. *mf*

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla

Vc.

Cb.

This is the Word! of all that is the Womb,

ates; This was, this was be - fore it bade the light to be It

This was, be - fore it bade the light to be It is, It

ates; This was, be - fore it bade the light to be It

This was, this was be - fore it bade the light to be It

92

Fl. *f*

Ob. *f*

Cl. *f*

Bsn 1 *f*

Bsn 2 *f*

S.S.

T.S. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Glock.

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

Of all that see the ne - ver fail - ing sight,
is, and is to come; it knows no dates; By it spring forth
is, and is to come; it knows no dates; By it spring forth
is and is to come. It knows no dates; By it spring forth
is and is to come. It knows no dates; By it spring forth

96

Fl.

Ob.

Cl.

Bsn 1

Bsn 2

S.S.

T.S.

S.

A.

T.

B.

Glock.

Vln I

Vln II

Vla

Vc.

Cb.

f

Speech - less yet e - ver speak - ing

— the time - born sons of earth, of earth, That as the grass be -

the time - born sons of earth — That as the grass be - fore the

— the time - born sons of earth, of earth, That as the grass be - fore the

the time - born sons of earth — That as the grass be -

$\text{♩} = \text{♩}$
C

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns, Trumpets, and Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The vocal section consists of Soprano, Alto, Tenor, and Bass. The score begins with a 4/4 time signature and a common key signature. A dynamic marking of *ff* (fortissimo) is present throughout the orchestral parts. The vocal parts enter with the lyrics: "The voice that speaks".

114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

when thou art in thy tomb,

when thou art in thy tomb,

when thou art in thy tomb,

when thou art in thy tomb,

117

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

And spake be - fore thou sawst

And spake be - fore thou sawst the

And spake be - fore thou sawst

And spake be - fore thou sawst

120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

the mor - ning light;

mor - - ning light

the mor - ning light;

the mor - ning light;

122

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

This is the Word! of all that is the

This is the Word! of all that is the

This is the Word! of all that is the

This is the Word! of all that is the

125

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn.

S.

womb; Of all that see the ne - ver fai - ling

A.

womb; Of all that see the ne - ver fai - ling

T.

womb; Of all that see the ne - ver fai - ling

B.

womb; Of all that see the ne - ver fai - ling

Vln I

Vln II

Vla

Vc.

Cb.

128

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

sight

Speech - less yet e - ver

3

3

3

3

131

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn.

S.

spea - king — Speech - less yet e - ver spea - king,

A.

spea - king — Speech - less yet e - ver spea - king,

T.

spea - king Speech - less yet e - ver spea - king,

B.

spea - king — Speech - less yet e - ver spea - king,

Vln I

Vln II

Vla

Vc.

Cb.

D

134

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Hn

Tpt

Tbn.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Cb.

None can hear the man grown *fff* si - lent in the praise of

None can hear the man grown *fff* si - lent in the praise of

None can hear the man grown *fff* si - lent in the praise of

None can hear the man grown si - lent in the praise of

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S.S.

T.S.

S.
God The man grown si - lent in the praise of God For

A.
God The man grown si - lent in the praise of God For

T.
God the praise of God The man grown si - lent in the praise of God For

B.
God The man grown si - lent in the praise of God For

Vln I

Vln II

Vla.

Vc.

Cb.

144

Fl. *ff*

Ob. *ff* *f*

Cl.

Bsn. *f*

Hn.

Tpt. *a 2* *f*

Tbn. *f*

S.S.

T.S. *ff*

S. For they live to hope and fear;

A. they with-in him live, to hope and fear; They walk and speak but he

T. they with-in him live, to hope and fear; They walk and speak but he

B. they with-in him live, to hope and fear; They walk and speak but he

Vln I *ff*

Vln II *ff*

Vla.

Vc.

Cb.

E

160

Fl. *mf*

Ob. *> mf*

Cl. *mf* 1. 3 3 3 a 2

Bsn.

Tpt. *mf* 1.

Tbn.

S.S.

T.S. *mf*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp* pizz.

Cb. *mp* pizz. *mf*

mp *mf*

A sun that shines till they are lit. It - self the ut - ter - ance

sun that shines till they are of it lit, It - self the ut - ter - ance

sun that shines till they are of it lit, It - self the ut - ter - ance

sun that shines till they are of it lit, It - self the ut - ter - ance

165

Fl. *mp*

Ob.

Cl. *mf*

Bsn.

S.S.

T.S.

S. *mp*

A.

T.

B.

Vln I *p*

Vln II *p*

Vla *p*

Vc.

Cb.

The ut-ter ance of E - ter - nal Truth.

of E - ter nal_ Truth_ Per - fect with - out a ble - mish; ne - ver_

of E - ter nal_ Truth_ Per - fect with - out a ble - mish; ne - ver_

of E - ter nal_ Truth_ Per - fect with - out a ble - mish; ne - ver_

of E - ter nal_ Truth_ Per - fect with - out a ble - mish; ne - ver_

Detailed description of the musical score: This page contains the musical score for measures 165-169. The score is for a full orchestra and a vocal ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Soprano Soloist (S.S.), Tenor Soloist (T.S.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (S.S., S., A., T., B.) have lyrics: 'The ut-ter ance of E - ter - nal Truth. of E - ter nal_ Truth_ Per - fect with - out a ble - mish; ne - ver_'. The flute part starts with a *mp* dynamic. The clarinet part features several triplet patterns. The vocal parts have a *mp* dynamic. The string parts (Vln I, Vln II, Vla, Vc., Cb.) have a *p* dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C).

176

Fl. 1

Fl. 2

Ob.

Cl. *3 3 3*

Bsn.

S.
through the veil _____ that wraps thy be - ing round, Save through the

A.
through the veil _____ that wraps thy be - ing round, Save through the

T.
8 through the veil _____ that wraps thy be - ing round, Save through the

B.
through the veil _____ that wraps thy be - ing round, Save through the

Glock.

Solo Vln *mp*

Vln I

Vla

Vc. *mp*

Cb. *mp*

mp

181

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

S.

A.

T.

B.

Glock.

Solo Vln

Vln I

Vla

Vc.

Cb.

veil that wraps thy be - ing round, Save through

veil that wraps thy be - ing round, Save through

veil that wraps thy be - ing round, Save through

veil that wraps thy be - ing round, Save through

p

3 3

Without ritard.

186

Fl. 1

Fl. 2

Ob.

Bsn.

p

Without ritard.

S.

A.

T.

B.

the veil that wraps thy be - ing round

Glock.

f

Solo Vln

Vln I

Vla

Vc.

Cb.

p

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