Shout to God

an oratorio

for Baritone solo
chorus and orchestra

by

Bruce Davis

text taken from
psalms, and poetry of Gerard Manley Hopkins

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Thesis Section

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Orchestration

2 flutes
2 oboes
2 clars. (A & B^b)
2 Bsns.
4 Horns in F
2 Tpts in B^b
3 Trbs.

Timp.

percussion:
Bass drum; crash cym.;
sus. cym.; triangle;
tam tam; Antique cym. ($c^\#$, G)
whip; claves.

organ

strings

LABEL AND BARCODE AT REAR

"SHOUT TO GOD"

PART I

No. 1

B. Davis

Moderato (♩= 80-84)

2 flutes

2 oboes

2 clarinets in B♭

2 Bassoons

a2

Horns in F

1 2 3 4

2 Tpts. in B♭

3 trbs.

Timp. (3)

D C G

perc. crash cym.

CHORUS

S

shout

shout with

A

T

shout

shout with

B

Baritone soloist

Tacet until no. 4

organ

vlns.

I

II

violas

cello

Bass

7

joy,

Shout — with joy — to God,

joy,

Shout — with joy — to God,

13

A

mf

mf

a2

ff

a2

all the earth! —

mf Shout — with joy, —

all the earth! —

mf

shout — with joy, —

trem.

mf

trem.

trem.

mf

trem.

A

21

B

(tr)

(tr)

mf

f

f

f

Shout — to God, — all the earth!

ff

Shout — to God, — all the earth!

ff

mf

f

8va

f

8va

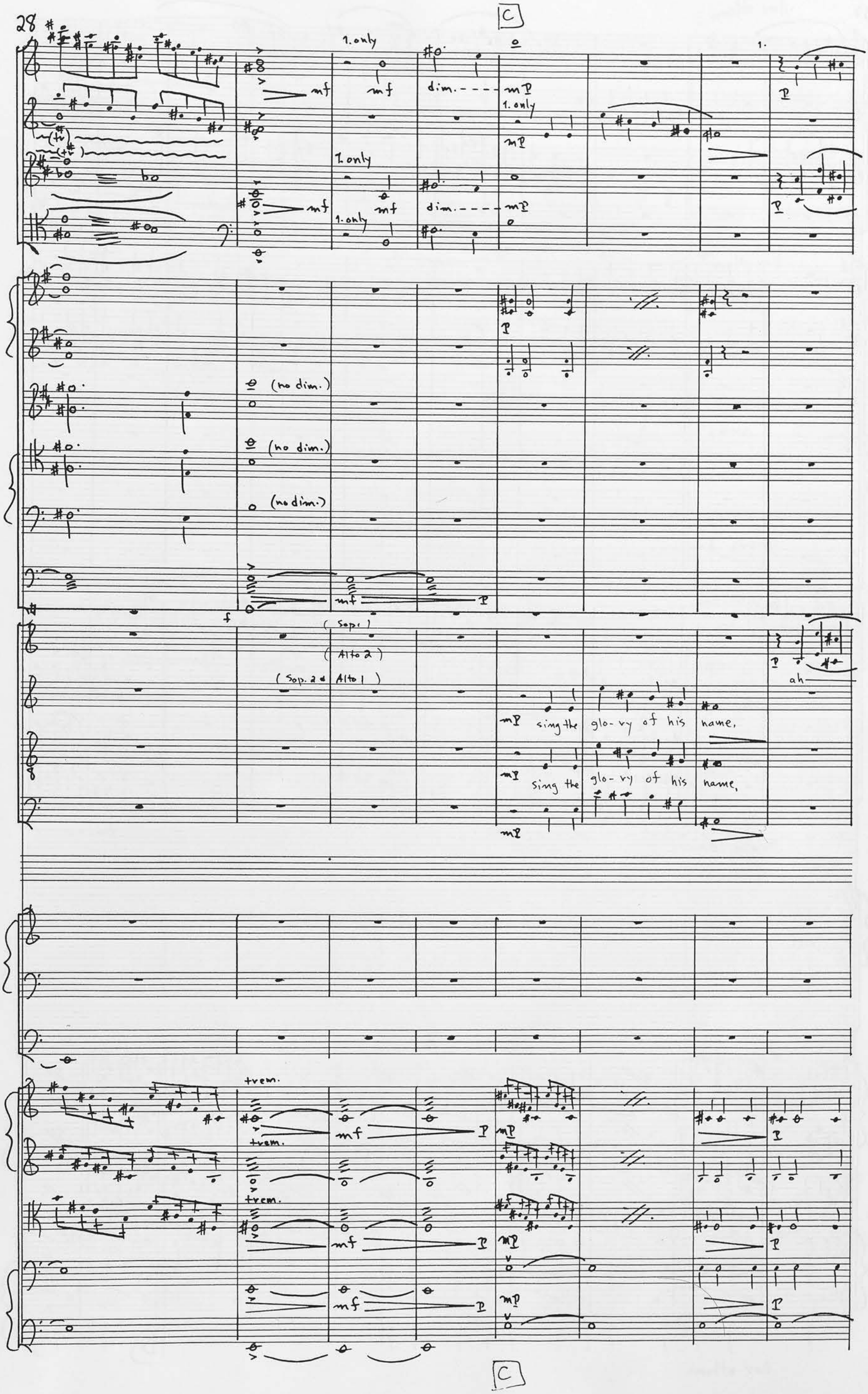
f

V

f

V

B


28
C
1. only
mf
dim.
mp
(no dim.)
(Sop.)
(Alto 2)
(Sop. 2 & Alto 1)
ah
sing the glo- ry of his name,
trem.
C

36

1D

cresc.

1. only

mp

cresc.

(mp) Sing the glo-ry of his name,

ah ah ah

cresc.

(mp) Sing the glo — ry

(mp) Sing the glo-ry of his name,

(mp) Sing the glo — ry

cresc.

Tacet

mp

cresc.

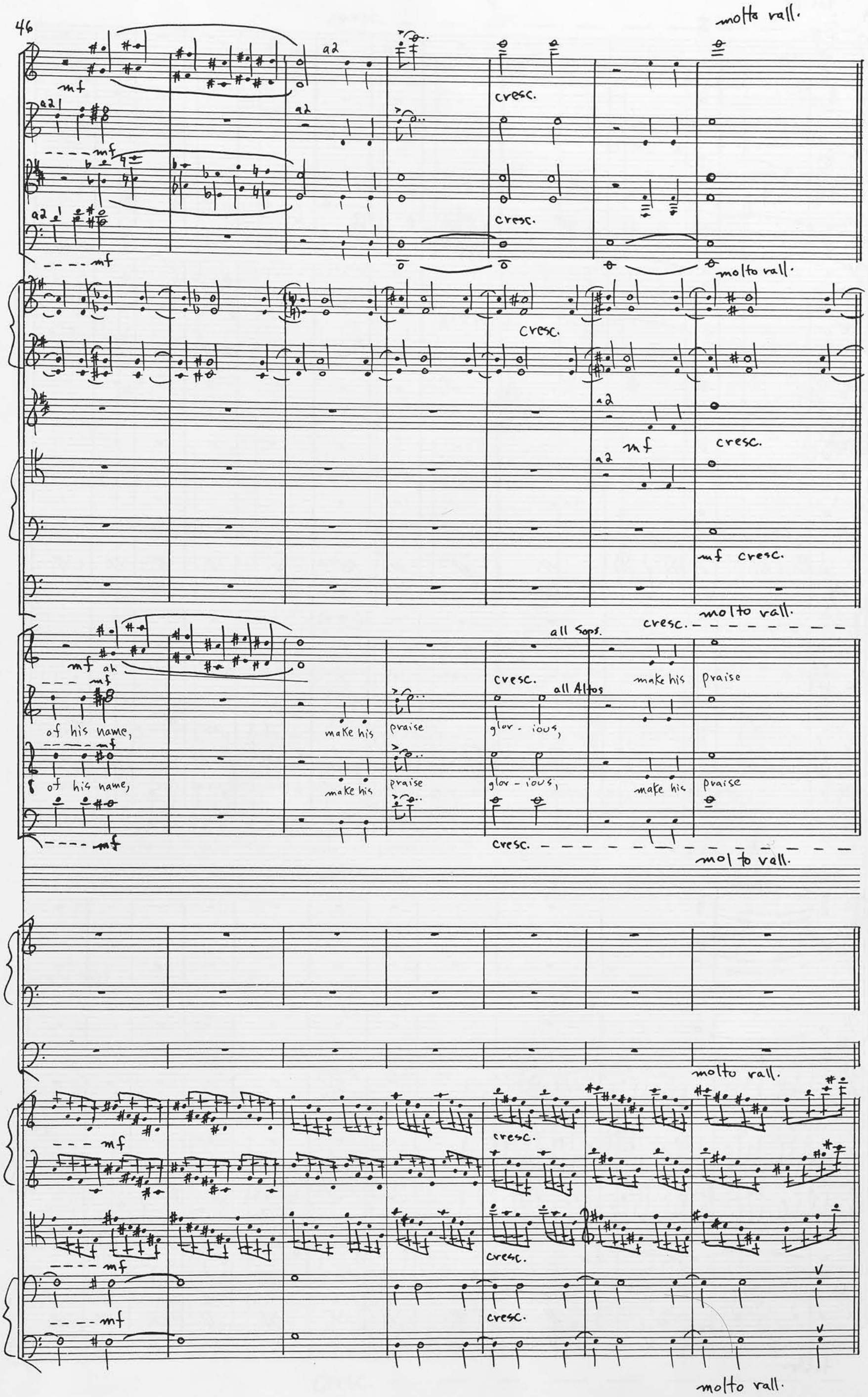
mp

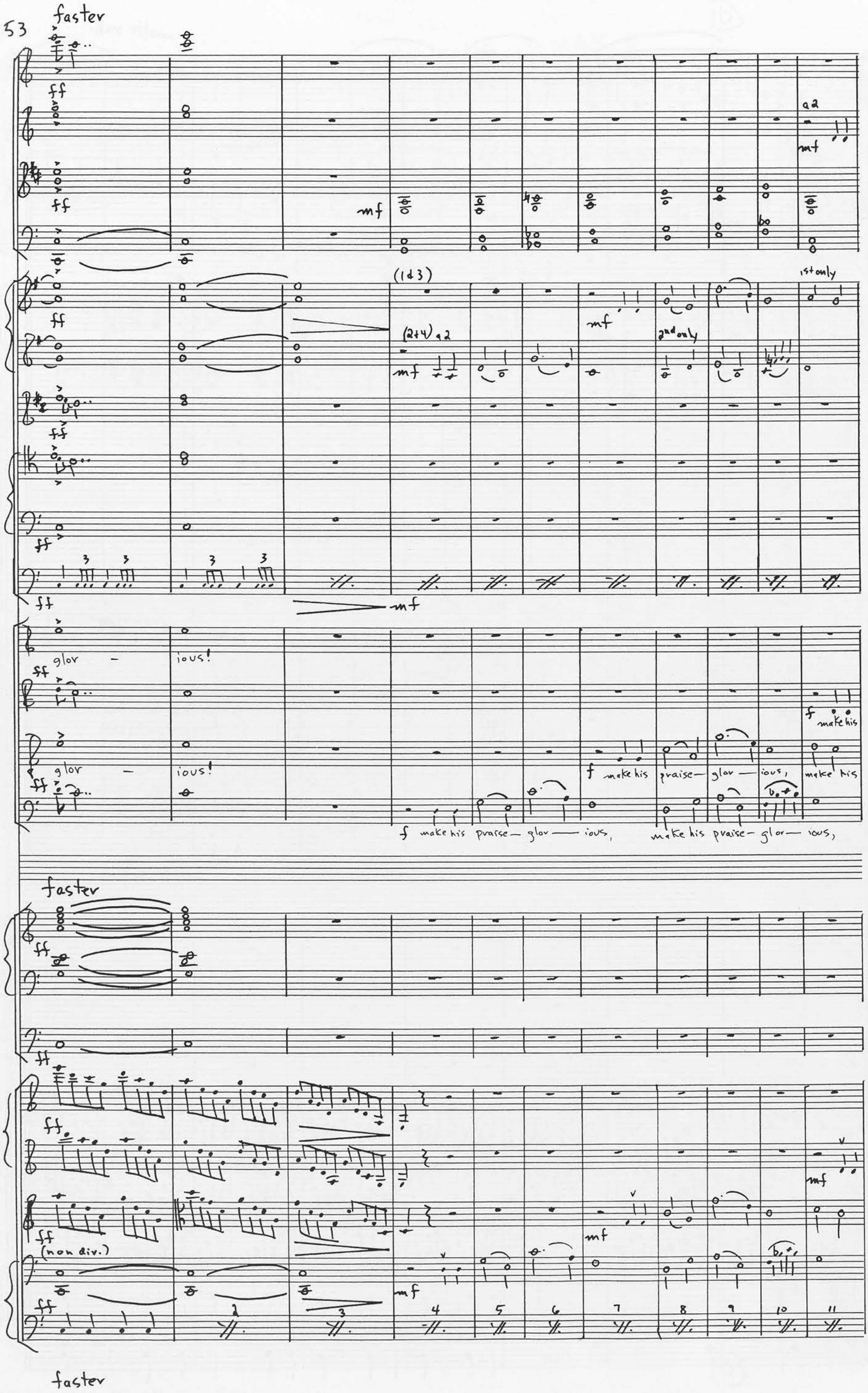
cresc.

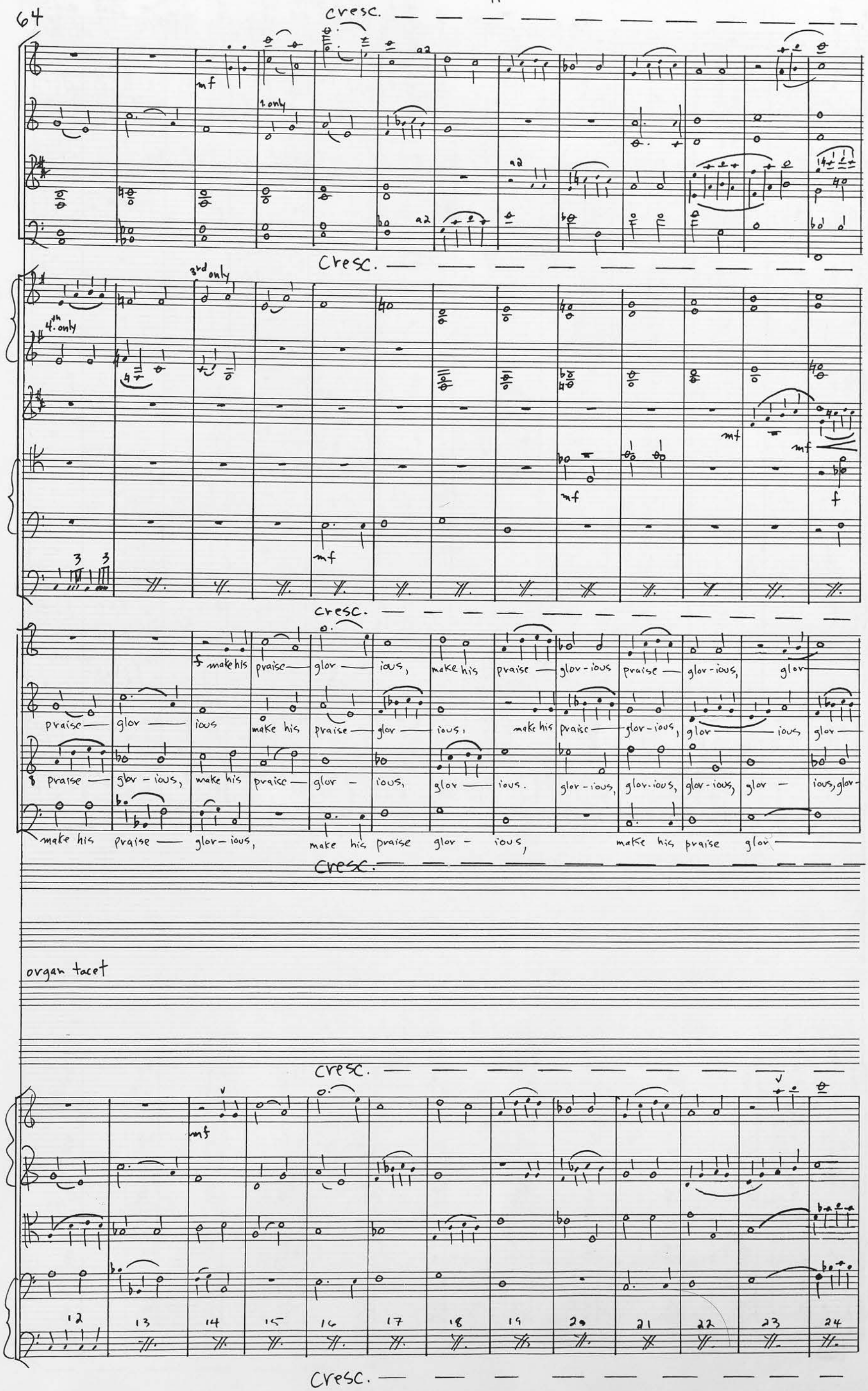
mp

cresc.

1D


46
molto rall.
mf
a2
cresc.
molto rall.
cresc.
a2
mf
cresc.
mf cresc.
molto rall.
cresc.
all Sops.
mf ah
cresc.
all Altos
make his praise
of his name,
make his praise
glor - ious,
of his name,
make his praise
glor - ious,
make his praise
cresc.
mol to rall.
molto rall.
mf
cresc.
mf
cresc.
mf
cresc.
molto rall.


53
faster
ff
mf
a2
(1&3)
(2+4) a2
1st only
2nd only
glor - ious!
f make his praise - glor - ious, make his
f make his praise - glor - ious, make his praise - glor - ious,
faster
(non div.)
faster


64
cresc.
mf
a2
1 only
3rd only
4th only
f
make his praise glor ious, make his praise glor-ious praise glor-ious, glor
praise glor ious make his praise glor ious, make his praise glor-ious, glor ious glor
praise glor-ious, make his praise glor - ious, glor ious. glor-ious, glor-ious, glor-ious, glor - ious, glor-
make his praise glor-ious, make his praise glor - ious, make his praise glor
organ tacet
12 13 14 15 16 17 18 19 20 21 22 23 24

[E]

77

cresc.

f

a2

p

sub. p

cresc.

(1+2) a2

mp

f

(2nd.)

mp

mf

f

fp

cresc.

ious!

f

make his praise glor- ious, glor- ious, make his praise

ious!

mp make his praise glor- ious, make his praise glor- ious, glor- ious, make his praise glor- ious,

ious!

mp make his praise glor- ious, make his praise glor- ious, glor- ious, glor- ious, make his praise

f ious! Make his praise glor-ious, his praise glor- ious, glor-ious, make his praise glor-ious, glor- ious, make his

Sub. mp

cresc.

cresc.

trem.

f. sub. p

trem.

trem.

f sub. p

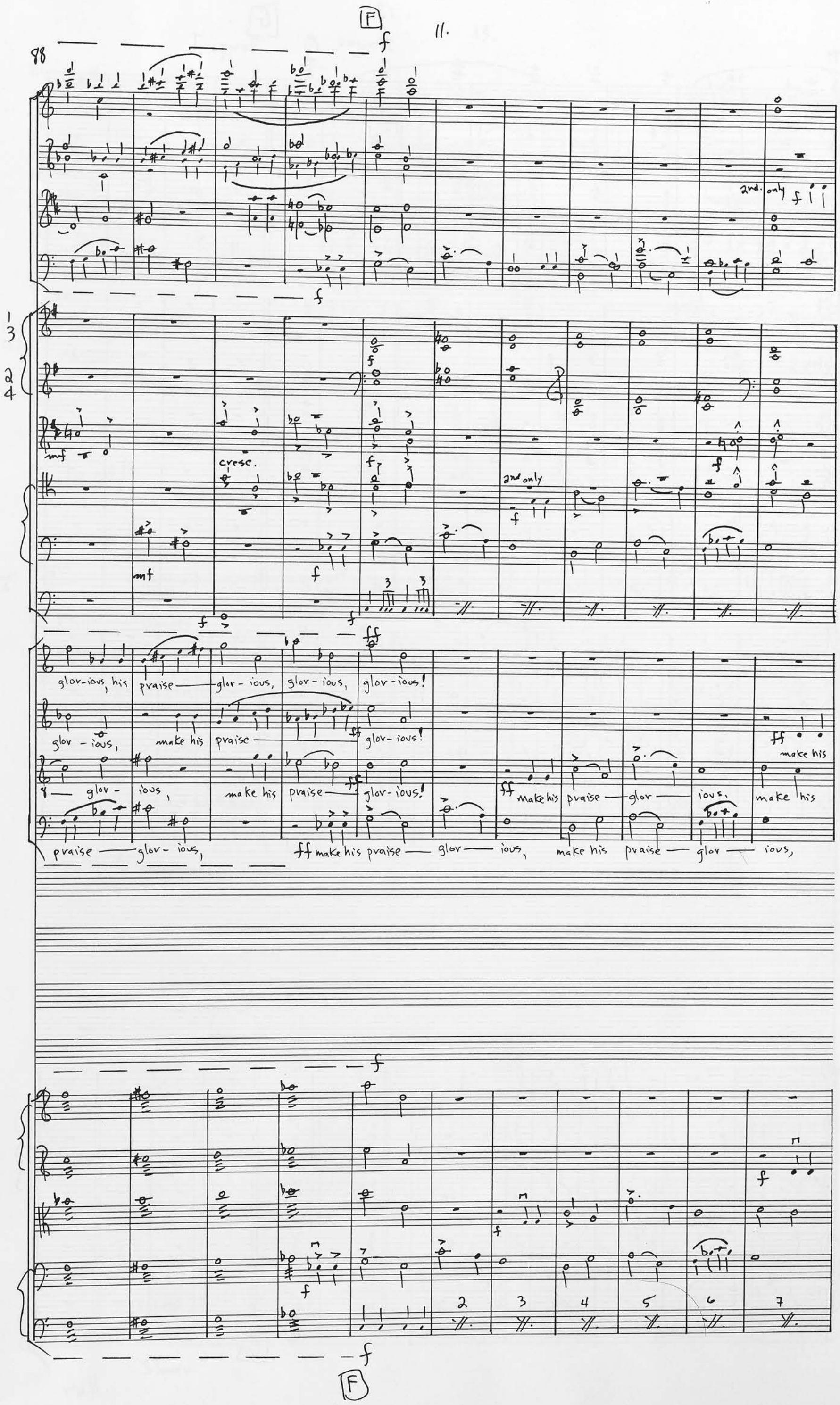
trem.

f fp

trem.

cresc.

[E]


F
88
2nd. only
cresc.
2nd only
glor-ious, his praise — glor-ious, glor-ious, glor-ious!
glor-ious, make his praise — glor-ious!
glor-ious, make his praise — glor-ious!
make his praise — glor — ious, make his
praise — glor-ious, make his praise — glor — ious, make his praise — glor — ious,
F

12.

Slower

G

Tempo I

ff make his praise — glor — ious, glor — ious!

praise — glor — ious, make his praise — glor-ious, glor — ious!

Praise — glor-ious, make his praise — glor — ious, glor — ious!

make his praise — glor— ious, make his praise glor — ious!

Tempo I

Slower

G

111 rall. Slower

rall.

rall.

Hn. 1+2

mf

Tacet.

small △

rall. Slower

legato

I All the earth bows down to you; they sing praise— to you;

I

I All the earth bows down to you; they sing praise— to you;

rall. I legato

Slower

legato

I

divisi

p

divisi

legato

Slower

rall.

120

rall.

H

A

Timp.

rall.

ppp

they sing praise to your name.

they sing praise to your name.

rall.

pp

unison

unison

p

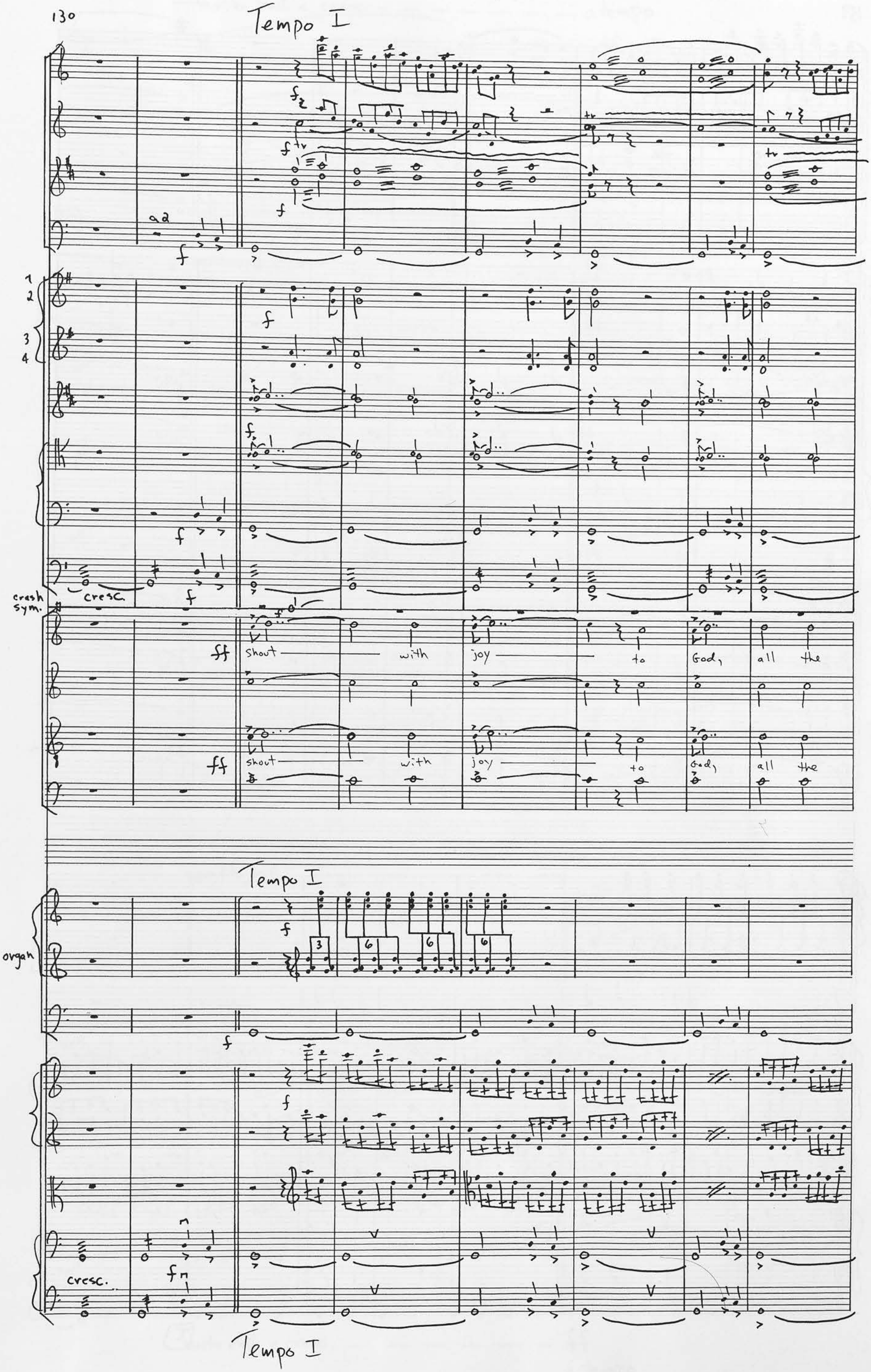
trem.

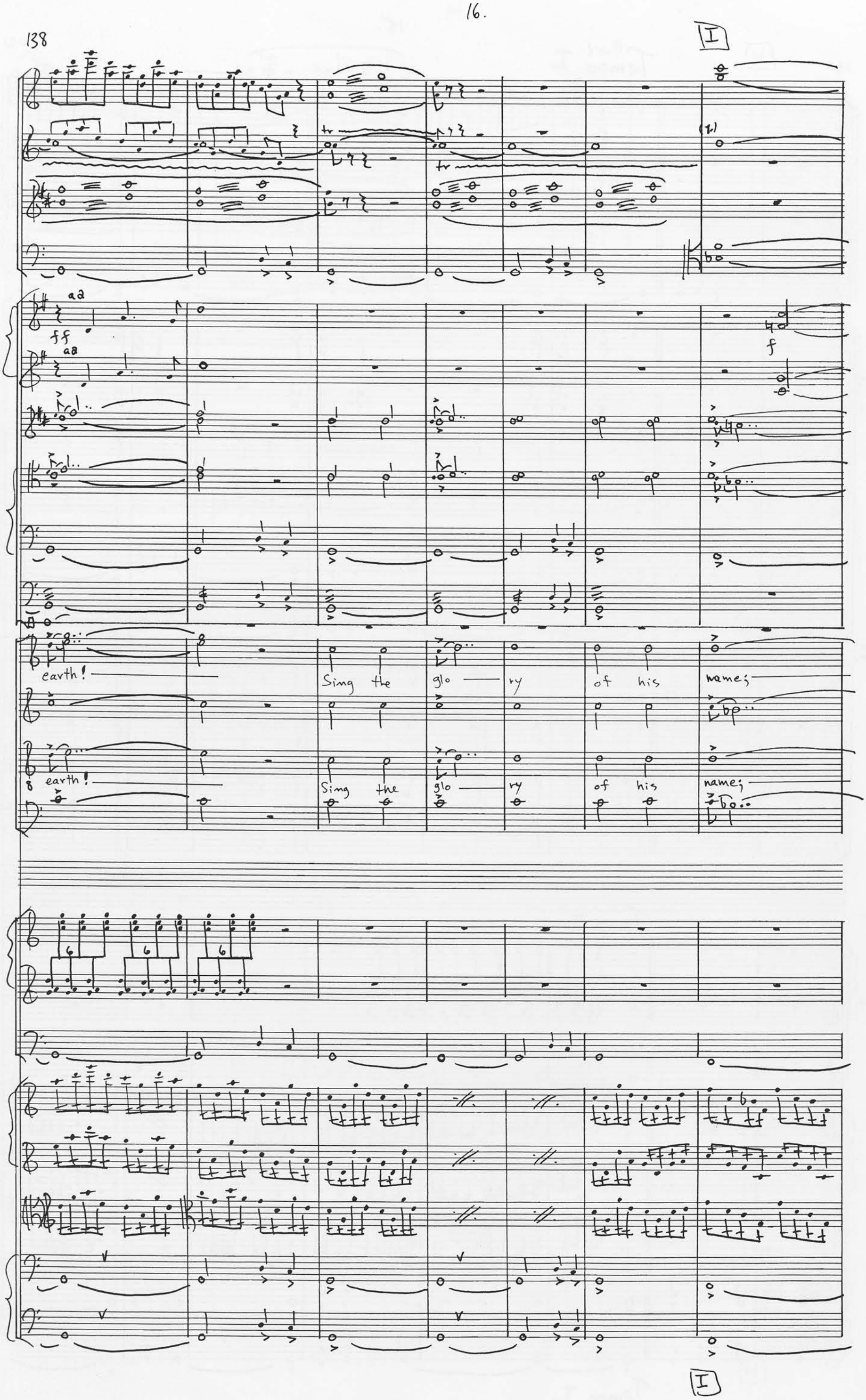
ppp cresc.

trem.

rall.

H


130
Tempo I
a2
1
2
3
4
cresc.
crash sym.
ff
Shout with joy to God, all the
Tempo I
organ
cresc.
Tempo I


I
a2
ff
a2
f
earth!
Sing the glo ry of his name;
earth!
Sing the glo ry of his name;
I

145

molto rall. e cresc. — — — — — — — — atempo

ff a2

ff a2

a2

molto rall. e cresc. — — — — — — — — ff

a tempo

a2

cresc.

a2

ff

cresc.

ff

cresc.

3 3 3 3 3

ff

molto rall.

ff

make his praise glor ious!

make his praise glor ious!

molto rall — — — — — — a tempo

ff

cresc.

molto rall. e cresc. — — — — — — ff trem.

trem.

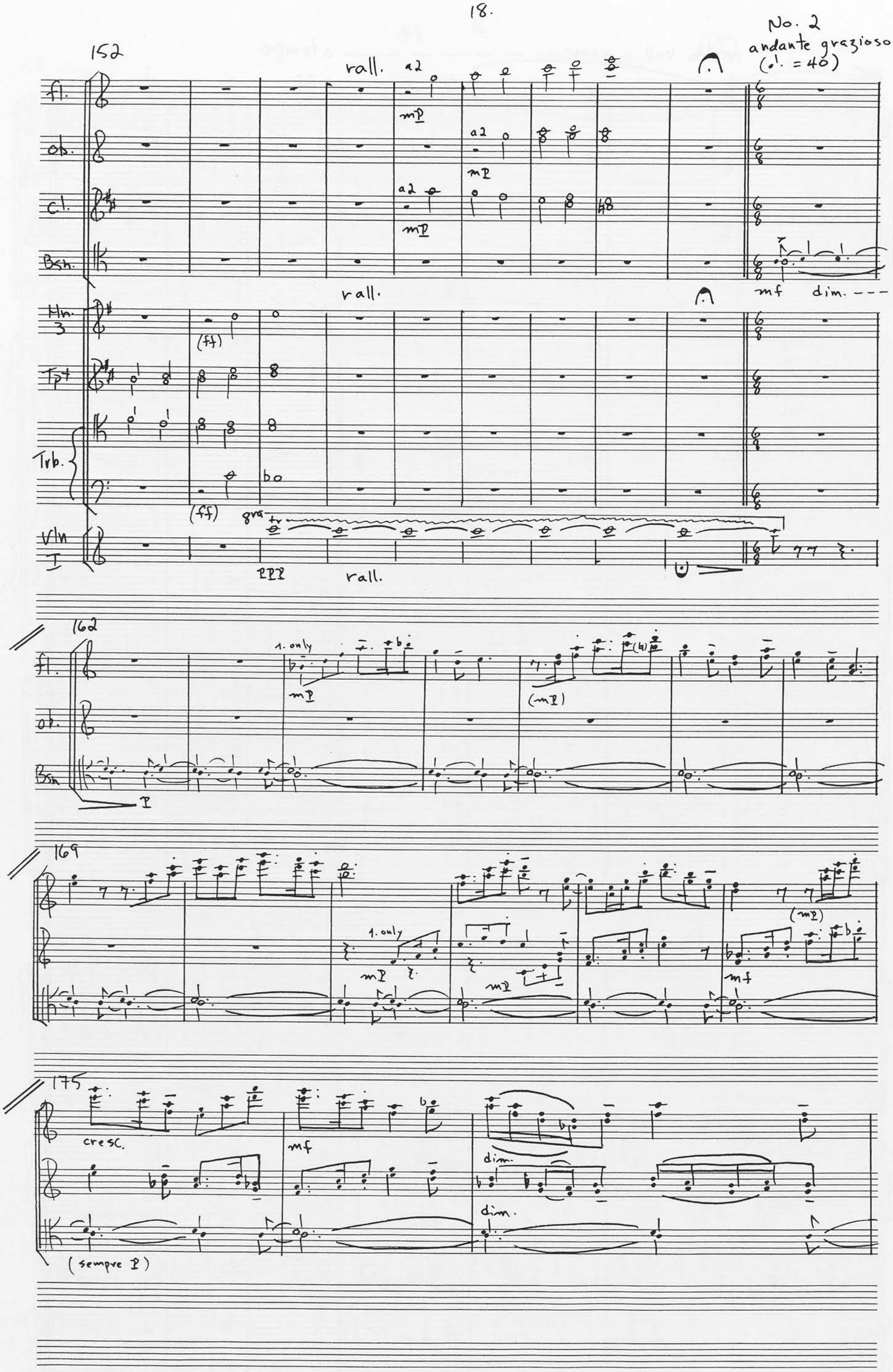
trem.

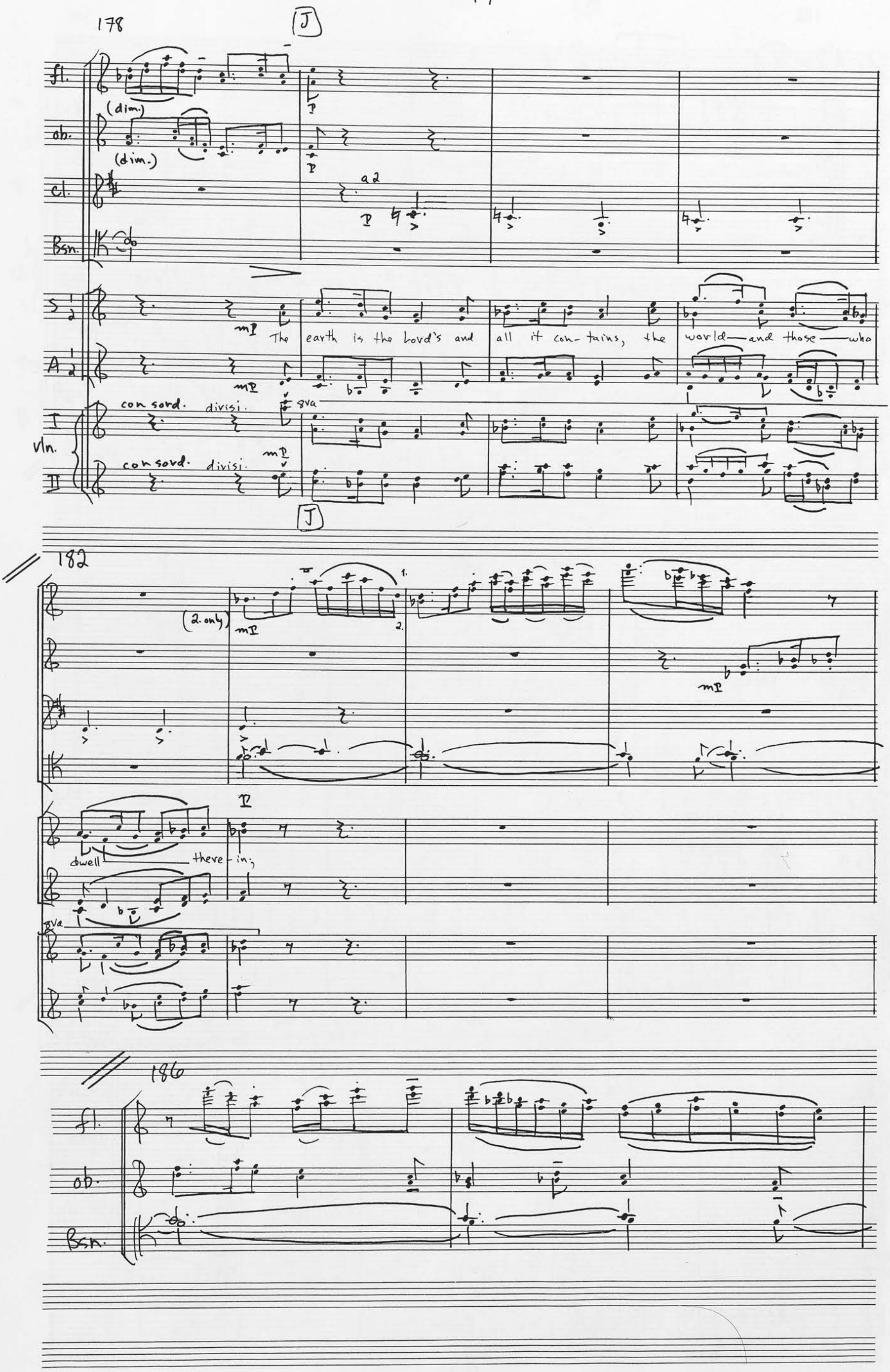
trem.

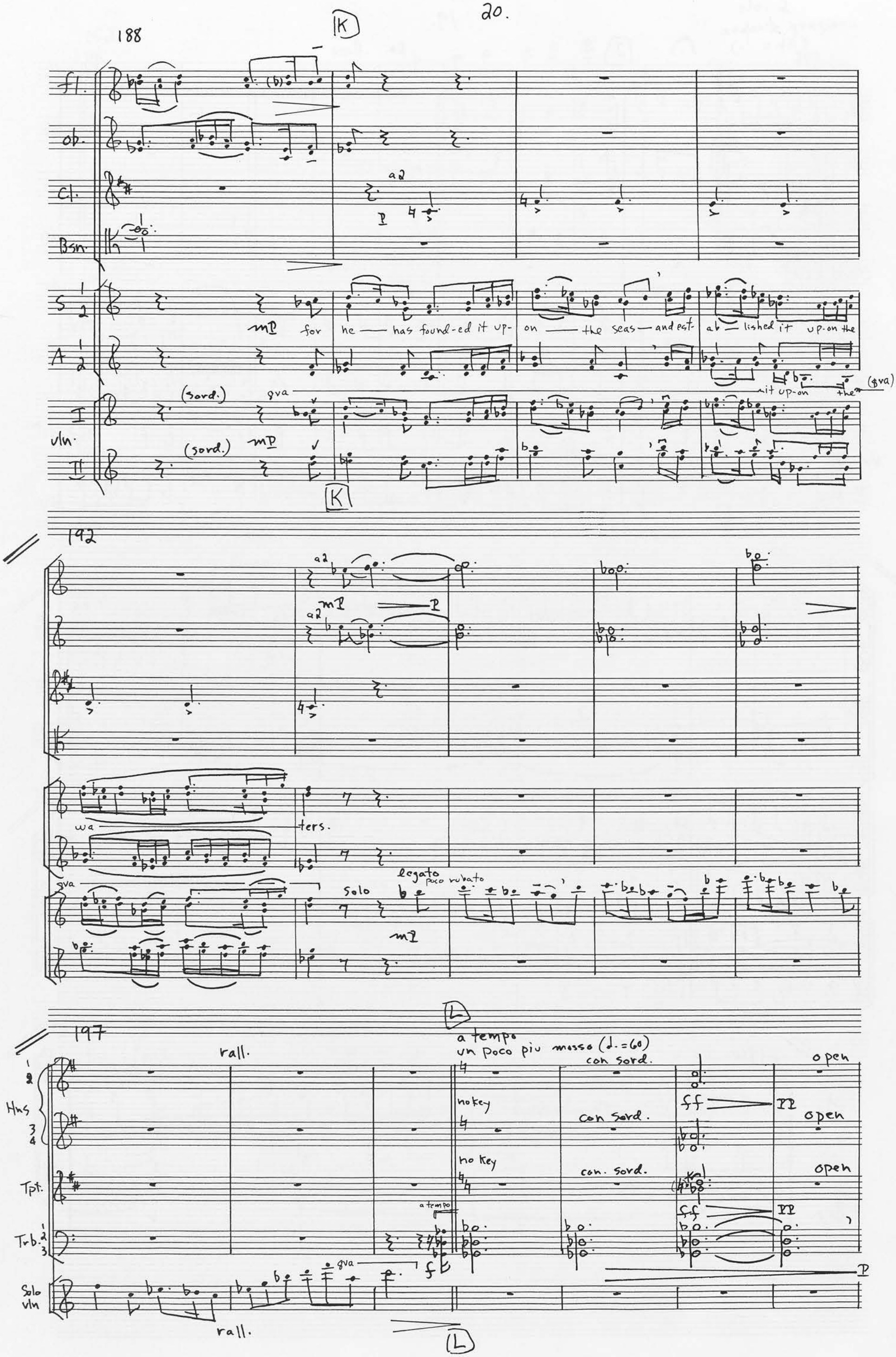
non div.

molto rall. e cresc. — — — — — — ff

a tempo


No. 2
andante grazioso
(♩. = 40)
152
rall.
a2
mp
fl.
ob.
Cl.
Bsn.
mf
dim.
Hn. 3
(ff)
Tpt
Trb.
Vln I
gra
ppp
162
1. only
(mp)
169
mf
175
cresc.
dim.
(sempre p)


178
J
fl.
(dim.)
ob.
(dim.)
cl.
a2
Bsn.
S
A
The earth is the Lord's and all it con-tains, the world—and those—who
con sord.
divisi.
8va
Vln.
I
II
J
182
(2. only)
dwell there-in;
8va
186
fl.
ob.
Bsn.


188
K
fl.
ob.
Cl.
a2
Bsn.
S
A
mP for he — has found-ed it up- on — the seas — and est- ab — lished it up-on the
(sord.)
8va
it up-on the
(8va)
vln.
I
II
mP
K
192
a2
mP
P
wa
ters.
8va
Solo
legato
poco rubato
mP
L
197
rall.
a tempo
un poco piu mosso (♩.=60)
con sord.
open
Hns
no key
con sord.
open
no key
con. sord.
open
Tpt.
a tempo
Trb.
8va
f
Solo vln
rall.
L

204

Hn 1 2 3 4 — a2 — mf — mp — mf — mp

Tpt. — mf — mp — mf — mp

Trb. 1 2 3 — mf — mp — mf — mp

T. — f In his hand are the depths of the earth, — and the mount-ain peaks be-

B. — f In his hand are the depths of the earth, — and the mount-ain peaks be-

211

Cl. — (♩. = ♩) M — mp — (1st clar. and fl. cue) — (cont. next 5 bars)

Hn 1 2 3 4 — (♩. = ♩) — f — P — legato — P

Tpt. — 1 only — f — P

Trb. — f — P

T. — long—to him. — mp The sea is his, for he made it, and his hands formed the dry land.

B. — M

220

2 fl. (2nd fl. cued in cl. for the next 5 bars) — P — N Tempo I — 1. PP — 2. PP

Vln I — con sord. — divisi — PP

Vln II — con sord. — divisi

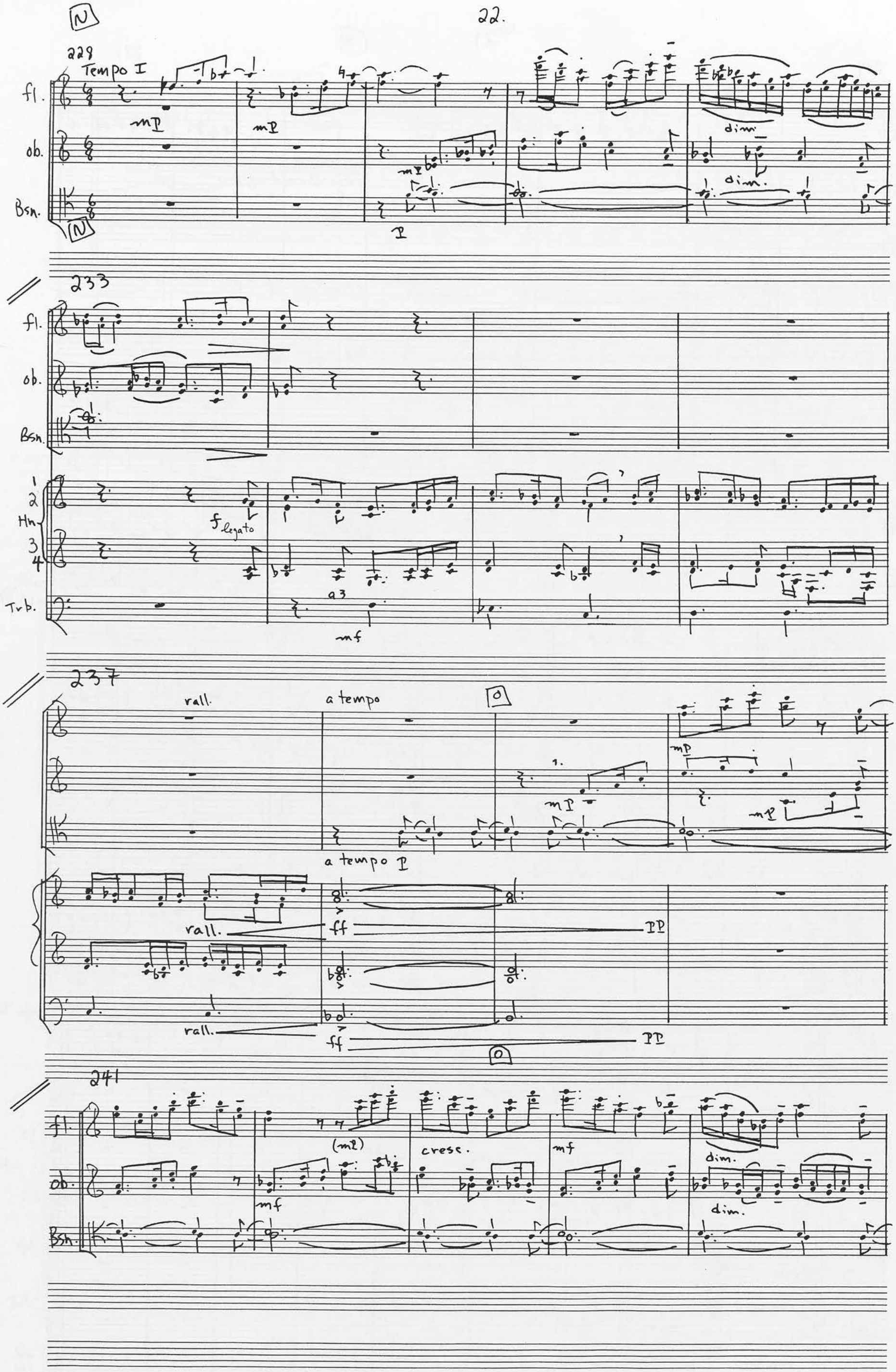
Vla I — pizz. — P

Vla II — con sord.

Cello — PP — con sord. — divisi

Bass — PP — con sord.

N


N
228
Tempo I
fl.
ob.
Bsn.
mp
dim.
p
233
Hn.
f legato
a3
mf
Trb.
237
rall.
a tempo
O
mp
a tempo p
ff
pp
241
(mp)
cresc.
mf
dim.

246

P

Fl.

Ob.

Cl.

Bsn.

S. A.

mP The earth is the Lord's and all it con-tains, the world, — and those — who

Vln. I

divisi

8va

Vln. II

divisi

mP

P

250

Fl.

1. only

mP

mP

Cl.

dim.

S. A.

dwell — there- in.

(8va)

Vln. I

Vln. II

(con sord.)

(con sord.) divisi

Vla.

(con sord.) divisi

Cello

mP P

255

rall. Lento

A.

P

P piu P

rall.

PP

Vln II

Vla

Cello

Bass

P piu P

PP

senza sord.

senza sord.

senza sord.

senza sord.

rall.

PPP Lento

262 Moderato (♩=80)

Fl.

Ob.

Cl.

Bsn.

Hn. 1 3

Hn. 2 4

Tpt.

Trb.

Timp

hard sticks

S

A

T

B

I

Vln. II

Vla

'cello

Bass

a2

f

mf cresc.

The heav'ns de - clare the

mf cresc.

divisi.

Moderato (♩=80)

266

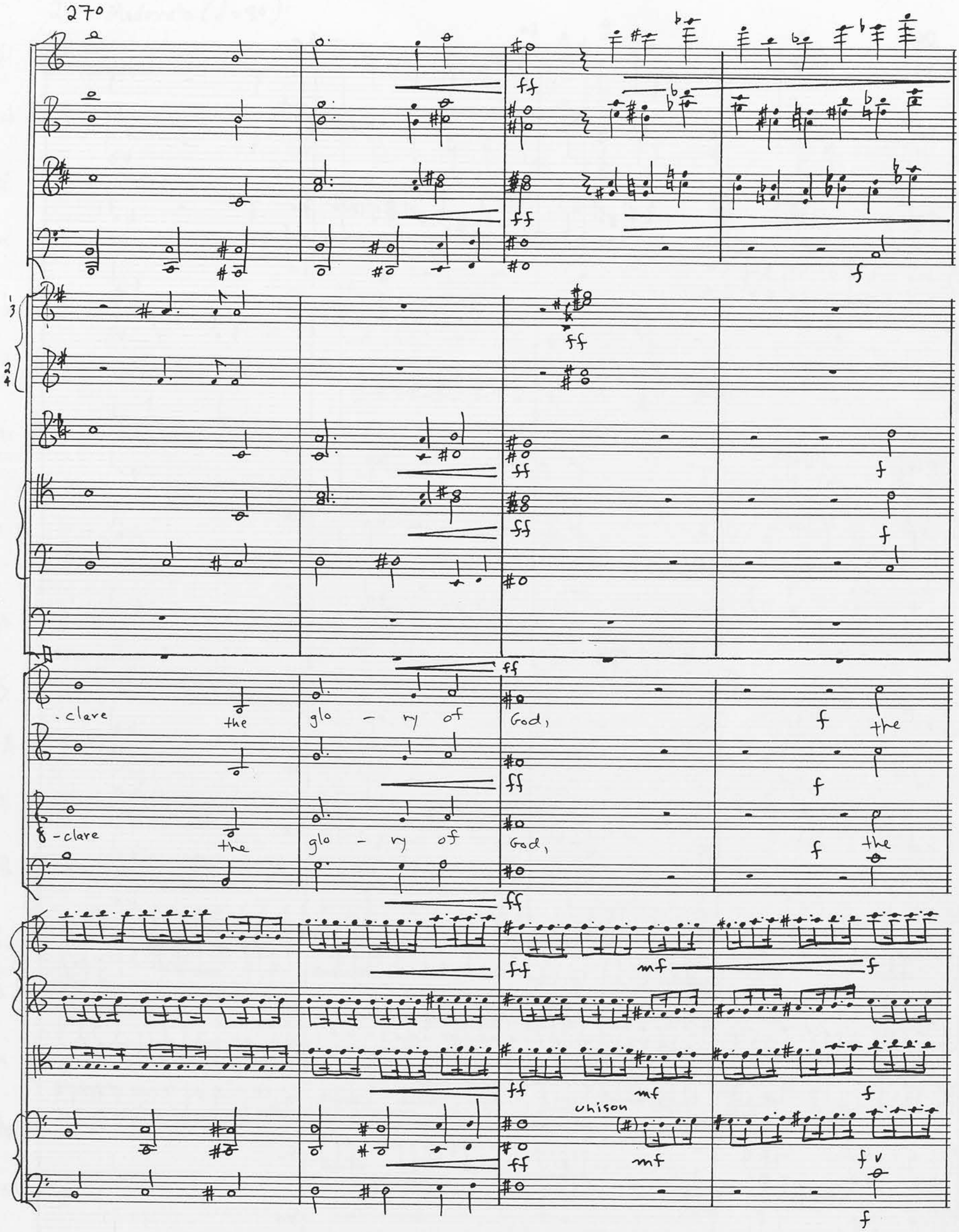
a2

crash cym.

glo - ry of God, the heav'ns de -

glo - ry of God, the heav'ns de -

unison


270
ff
f
-clare the glo - ry of God, f the
-clare the glo - ry of God, f the
mf
unison
mf

274

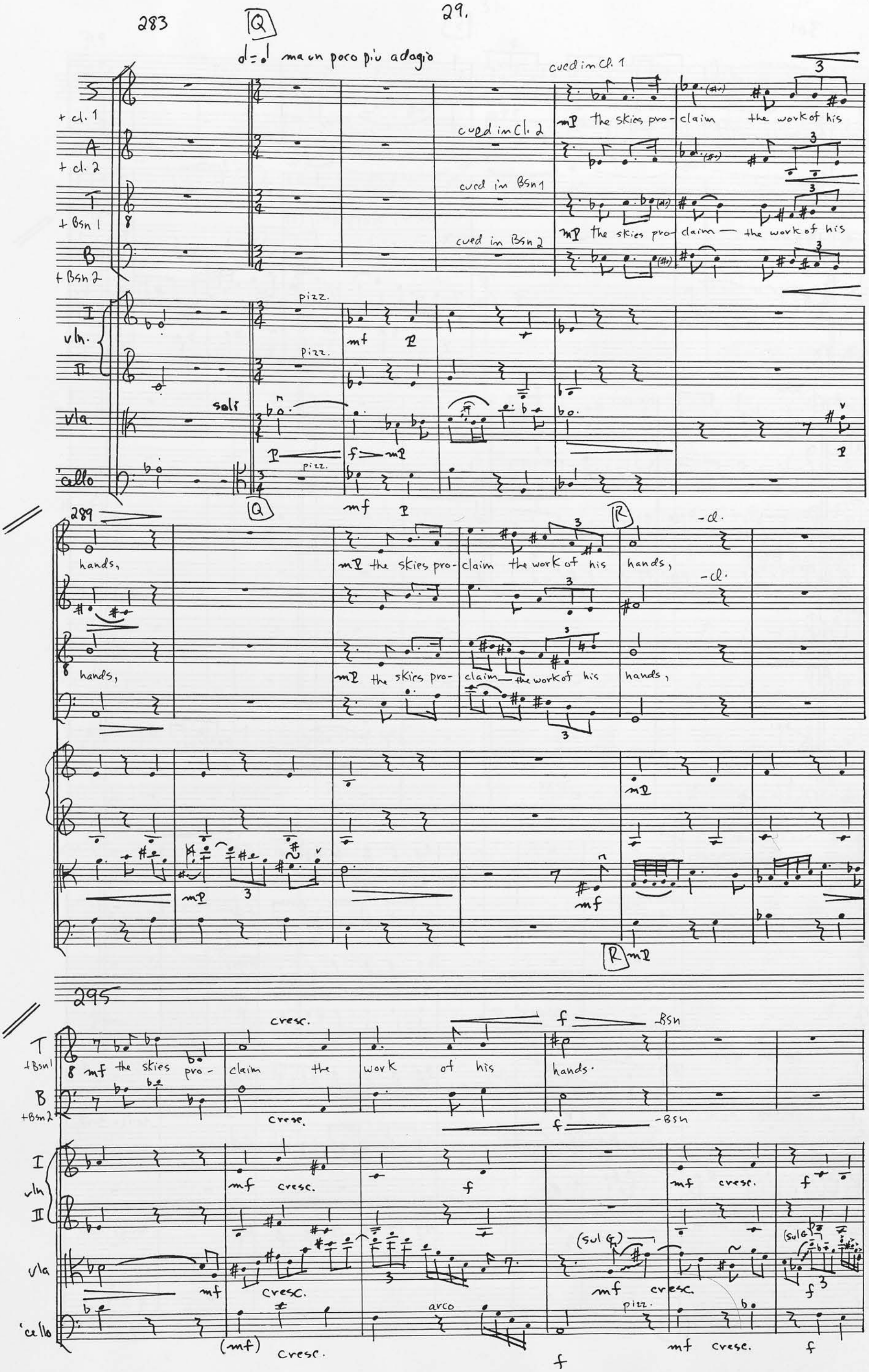
mf f a2 mf f a2 f a2 f

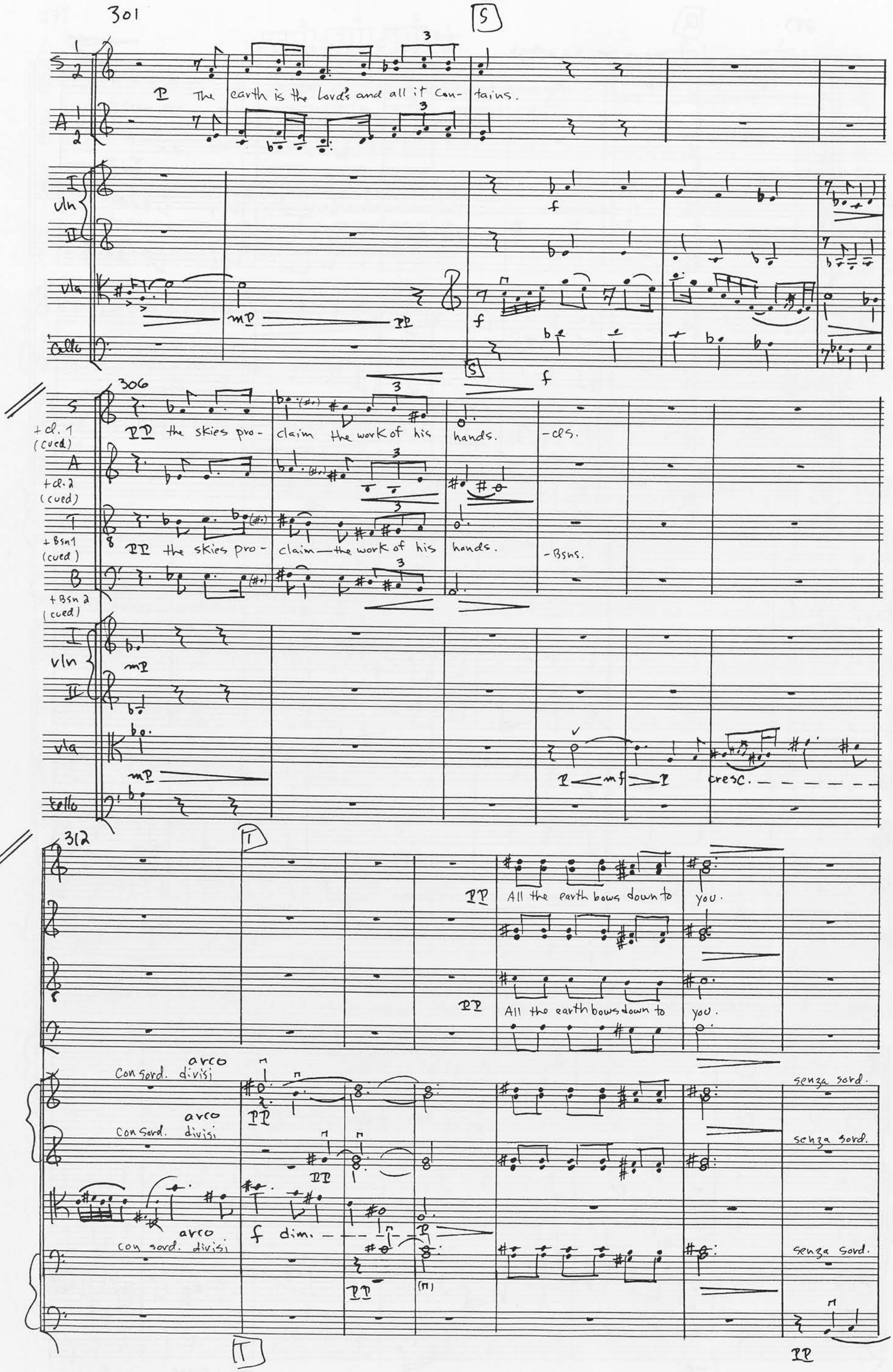
ff ff ff

mf

mf

mf


283
Q
ma un poco più adagio
cued in Cl. 1
S
+ cl. 1
mp the skies pro- claim the work of his
cued in Cl. 2
A
+ cl. 2
cued in Bsn 1
T
+ Bsn 1
mp the skies pro- claim — the work of his
cued in Bsn 2
B
+ Bsn 2
pizz.
I
vln.
mf
p
II
vla.
soli
f
mp
cello
289
R
-cl.
hands,
mp the skies pro- claim the work of his hands,
mp the skies pro- claim — the work of his hands,
mp
mf
295
cresc.
f
-Bsn
T
+Bsn1
mf the skies pro- claim the work of his hands.
B
+Bsn2
I
vln
II
mf cresc.
f
vla
(sul G)
arco
pizz.
cello
(mf) cresc.


301
S
A
I
vln
II
vla
Cello
P The earth is the Lord's and all it Con- tains.
mP
PP
f
306
+cl. 1 (cued)
+cl. 2 (cued)
+Bsn 1 (cued)
+Bsn 2 (cued)
PP the skies pro- claim the work of his hands.
-cls.
-Bsns.
mP
mf
cresc.
312
T
PP All the earth bows down to you.
arco
Con sord. divisi
senza sord.
f dim.

319

Vla.

Bass

non vib.

non vib.

326

U Moderato (♩=80)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Timp

solo (hard sticks)

cresc.

I

Vln

II

Vla.

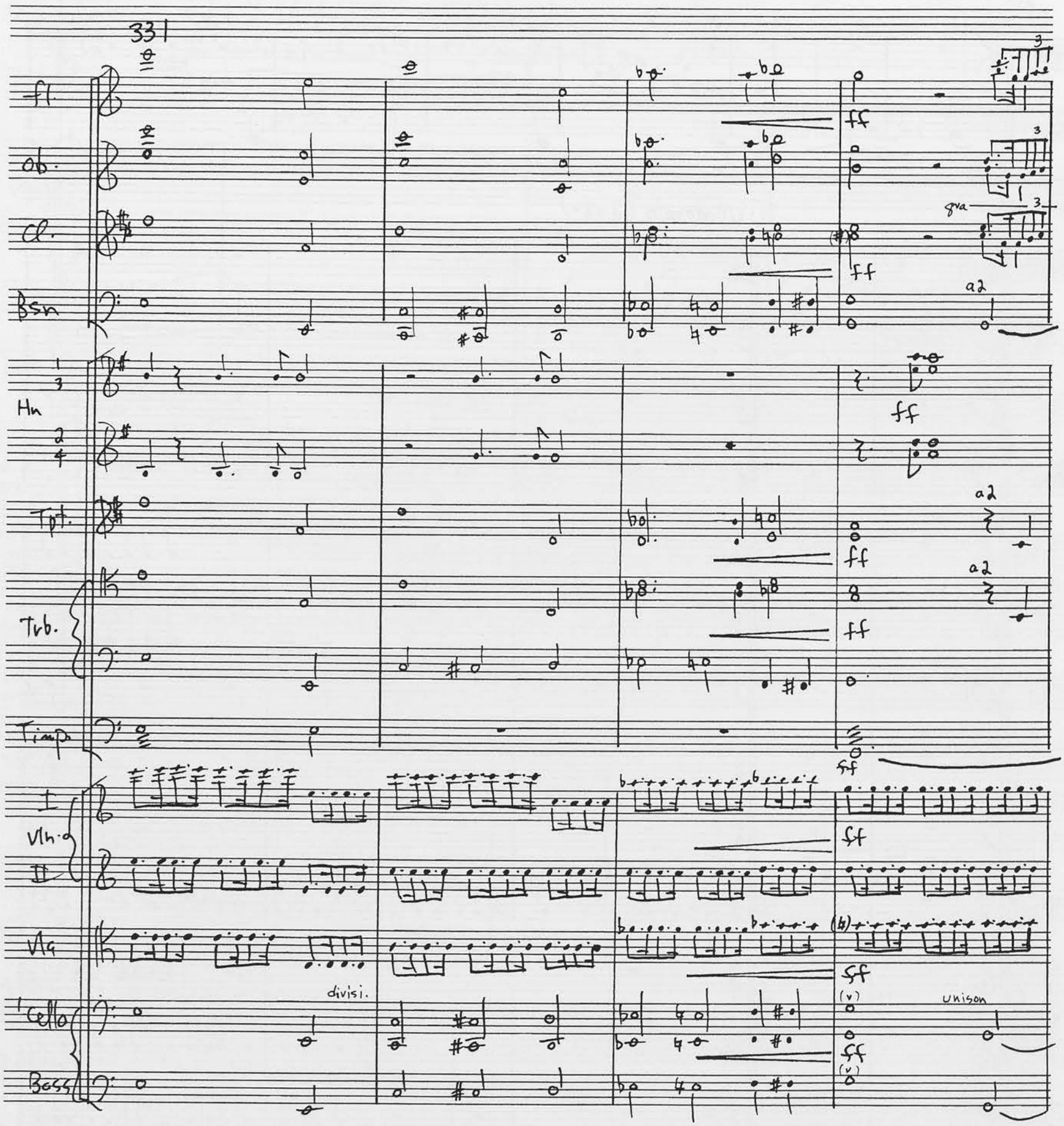
non vib.

mp cresc.

Cello

Bass

U Moderato (♩=80)


331
fl.
ob.
Cl.
Bsn
Hn
Tpt.
Trb.
Timp.
I
Vln.
II
Vla
'Cello
Bass
ff
8va
a2
divisi.
unison

335

V

Fl

Ob

Cl (8va)

Bsn

Hn

Tpt.

Trb.

Timp

S f The hear'ns de - clare the

A f The hear'ns de - clare the

T f The hear'ns de - clare the

B

Vln I

Vln II

Vla

Cello

Bass

V

339

molto rall. — — — — —

cresc.

cresc.

molto rall. — — — — —

mf

cresc.

cresc.

molto rall. — — — — —

cresc.

glo - ry of God, the glo - ry, the glo - ry of

cresc.

glo - ry of God, the glo - ry, the glo - ry of

cresc.

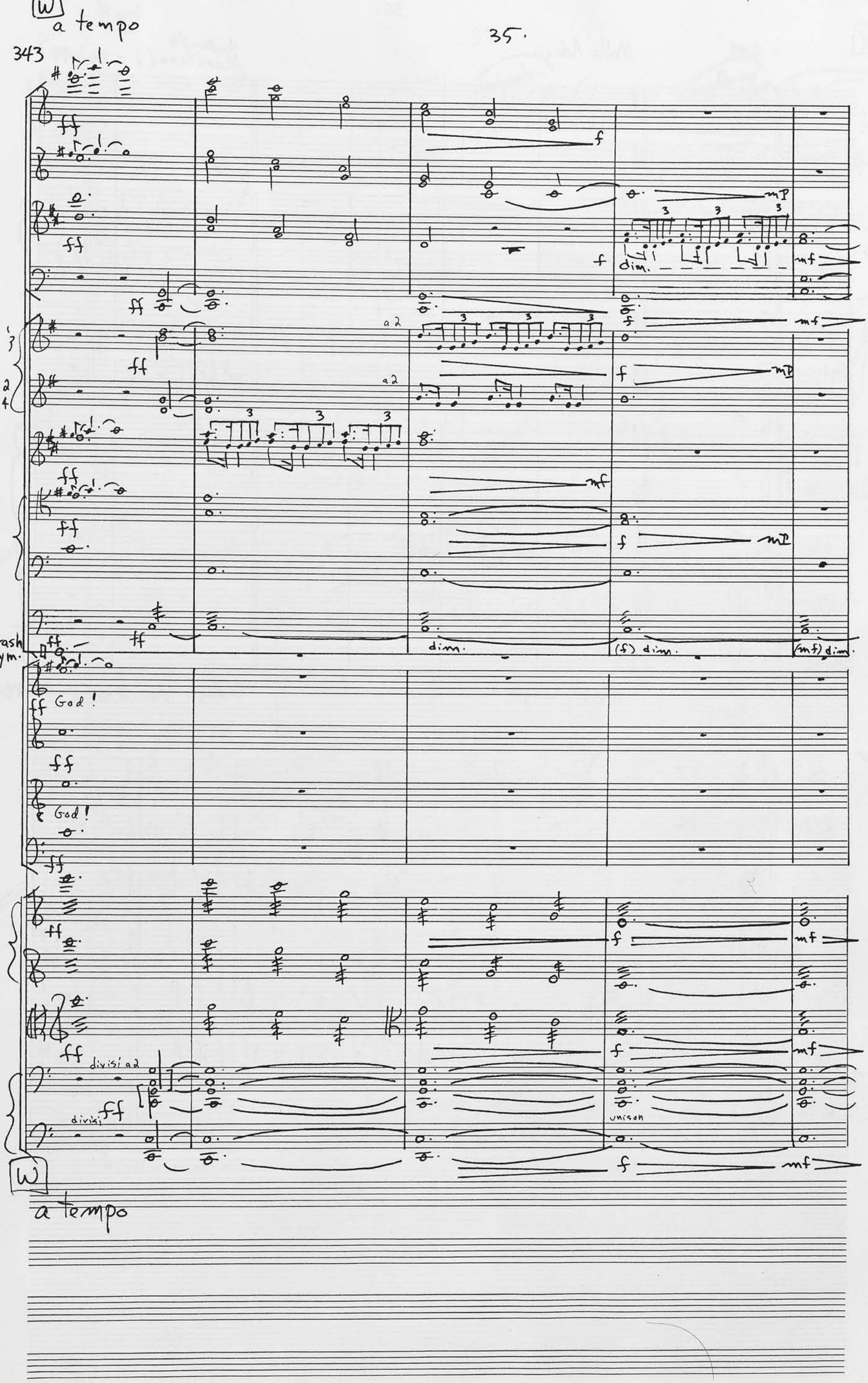
cresc.

cresc.

cresc.

cresc.

molto rall. — — — — —


W
a tempo
343
ff
f
mp
dim.
mf
a 2
crash cym.
(f) dim.
(mf) dim.
God!
divisi a 2
divisi
unison
W
a tempo

no 4.

348

Molto Adagio

Andante Maestoso (♩ = 76-84)

Cl.

Bsn

Tpt.

Trb

Timp.

Solo Baritone

I Vln

II

Vla

'cello

Bass

no Key

f a2

f Glo — ry,

divisi

unison

divisi.

Molto Adagio

Andante Maestoso (♩=76-84)

355

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tam-Tam

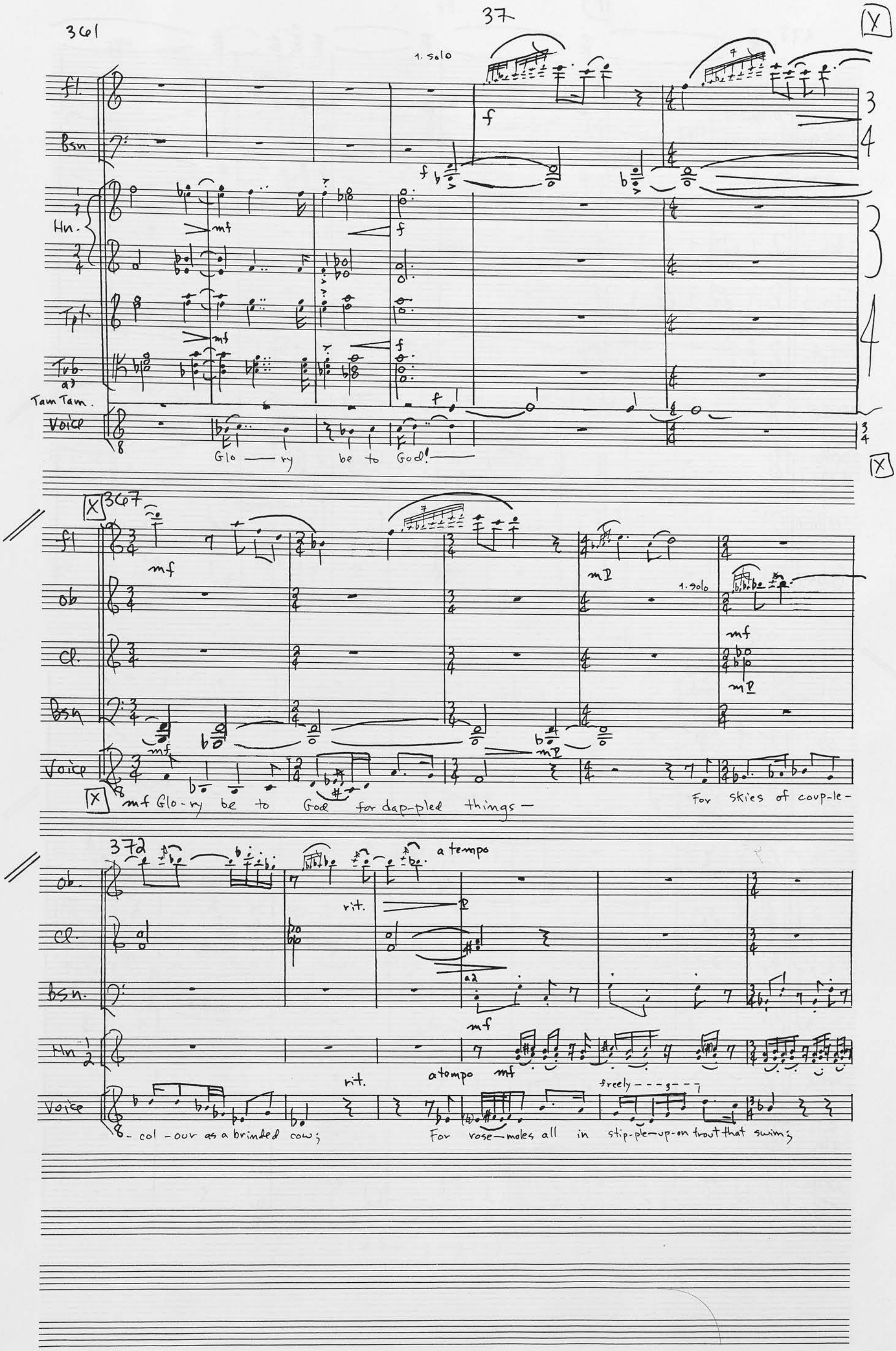
Voice

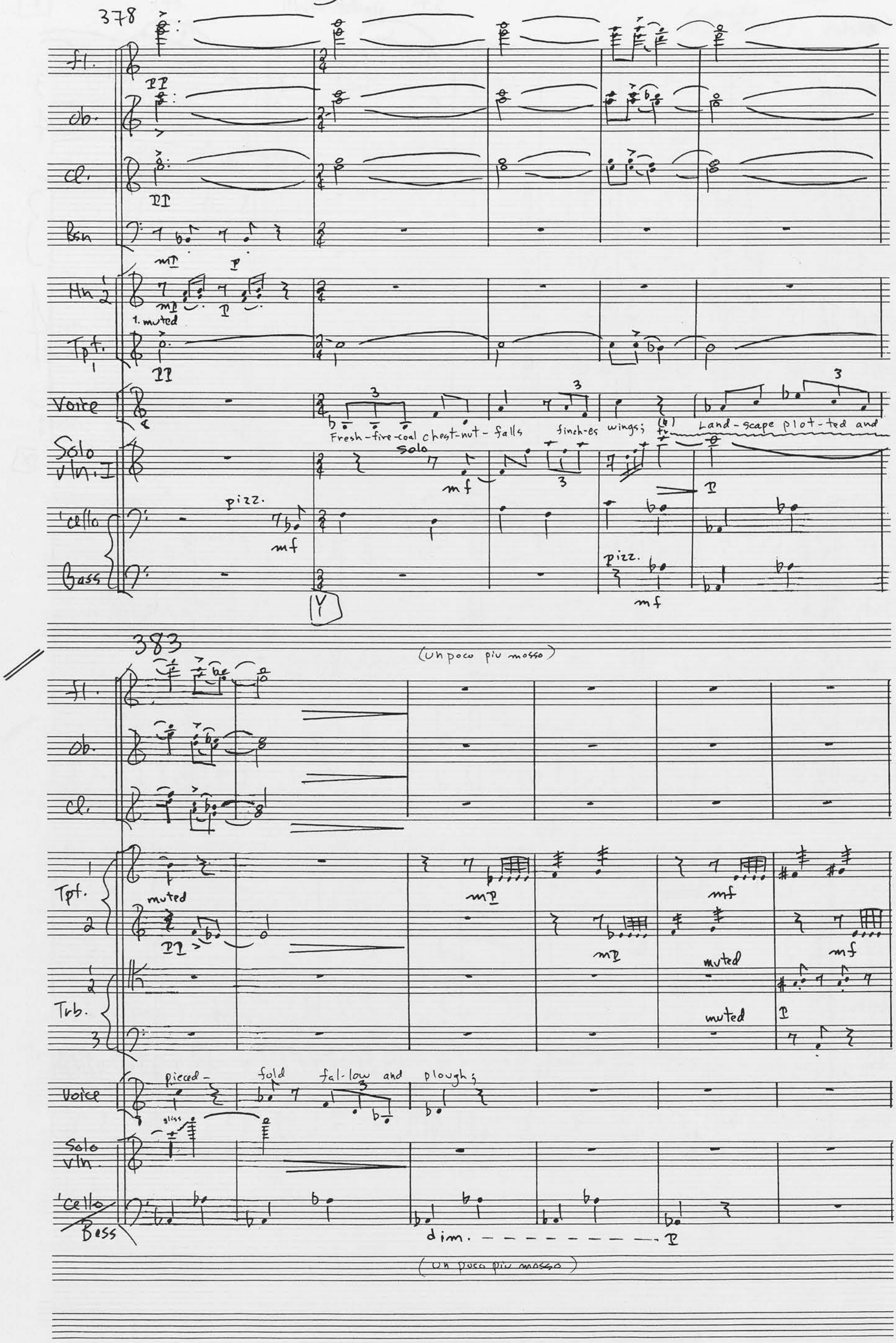
f

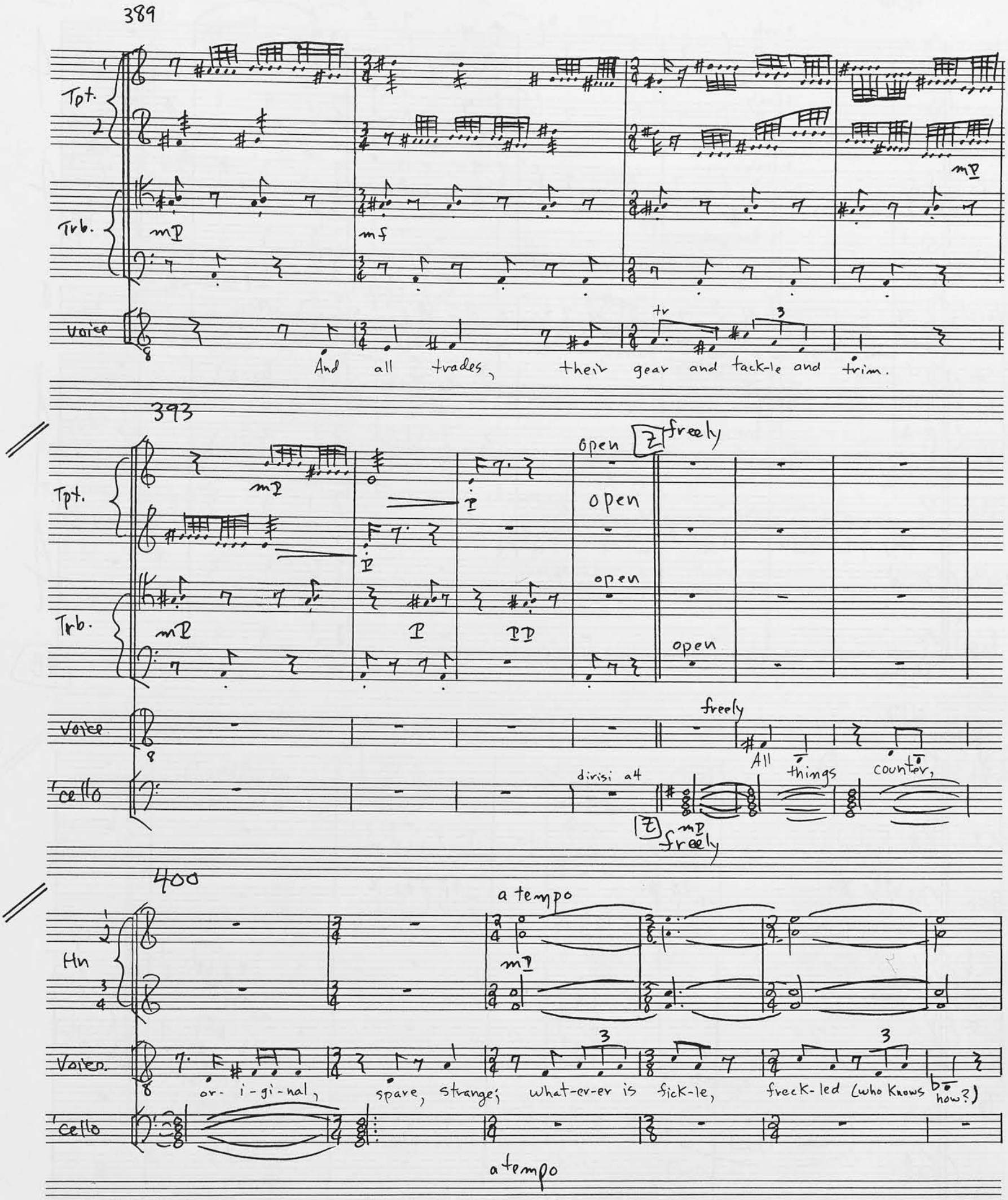
a2

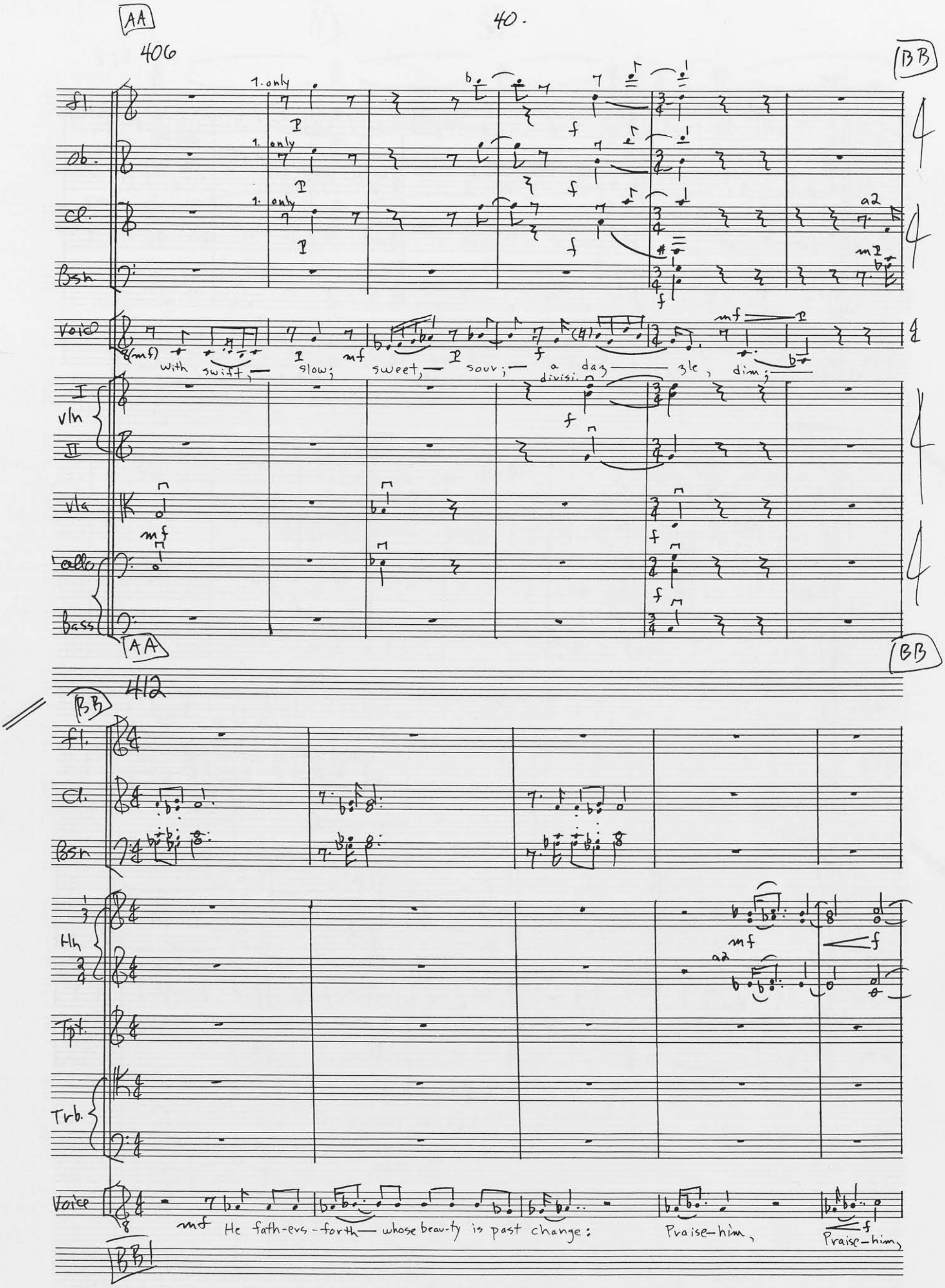
mf

Glo — ry be to God. — Glo — ry,


361
X
1. solo
fl.
Bsn
Hn.
Tpt.
Tub.
a3
Tam Tam.
Voice
Glo — ry be to God! —
X
X 367
fl
ob
Cl.
Bsn
Voice
1. solo
mf Glo-ry be to God for dap-pled things —
For skies of coup-le-
372
a tempo
rit.
a2
Hn
freely
- col - our as a brinded cow;
For rose-moles all in stip-ple-up-on trout that swim;


378
fl.
ob.
cl.
Bsn
Hn 1 2
1. muted
Tpt. 1
Voice
Fresh-fire-coal chest-nut-falls finch-es wings; Land-scape plot-ted and
Solo vln. I
solo
'cello
pizz.
Bass
pizz.
383
(un poco piu mosso)
fl.
ob.
cl.
Tpt. 1 2
muted
Trb. 1 2 3
muted
Voice
pieced- fold fal-low and plough;
gliss
Solo vln.
'cello
Bass
dim.
(un poco piu mosso)


389
Tpt.
Trb.
mP
mf
mP
Voice
And all trades, their gear and tack-le and trim.
393
Tpt.
mP
P
open
Z
freely
open
Trb.
mP
P
PP
open
open
Voice
freely
All things counter,
'cello
dirisi a4
Z
mP
freely
400
a tempo
Hn
mP
Voice
or- i-gi-nal, spare, strange; what-er-er is fick-le, freck-led (who knows how?)
'cello
a tempo


AA
406
BB
fl.
ob.
cl.
Bsn.
Voice
with swift, slow; sweet, sour; a daz-zle, dim;
vln
I
II
vla
Cello
Bass
AA
BB
412
BB
fl.
cl.
Bsn
Hn
Tpt.
Trb.
Voice
He fath-ers-forth whose beau-ty is past change: Praise-him, Praise-him,
BB

417

Fl.

Bsn.

Hn

Tpt

Trb.

Tam Tam

Voice

a2

open

f

mf

Praise — him, Praise — him,

423

Cadenza

Hn.

Tpt.

Tb.

Voice

Cadenza (freely)

(f)

Praise — him, Praise — him,

CC

No. 5

CC a tempo

rit.

Tempo I

Fl.

Ob.

Cl.

Bsn

Hn

Tpt.

Trb.

+Timp. crash cym.

Voice

Praise—him

Praise—him.

I Vln

II

Vla.

Cello

Bass

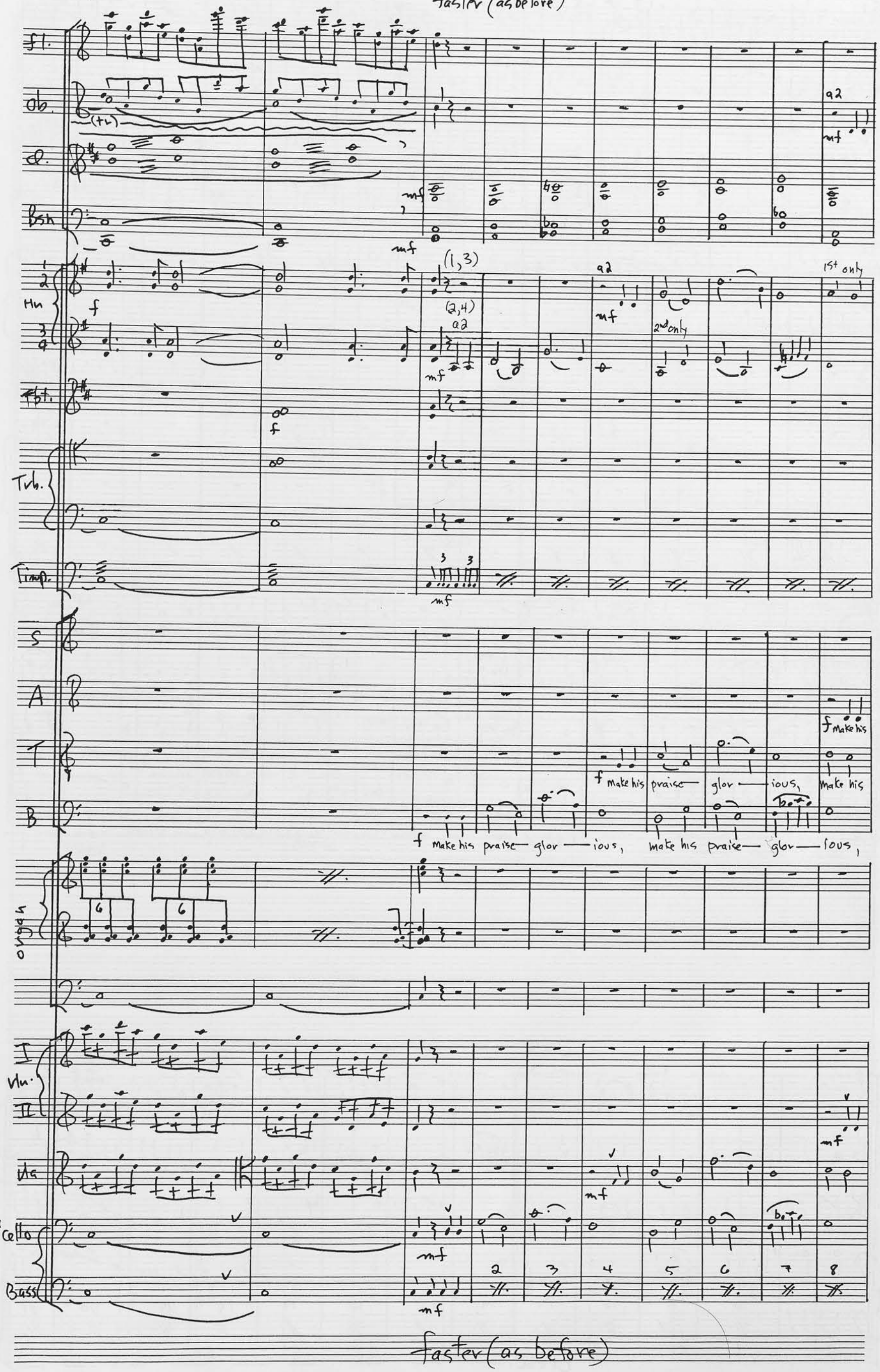
Organ

rit.

Tempo I

CC a tempo

faster (as before)



faster (as before)

442

cresc.

mf

1 only

a2

Cresc.

3rd only

4th only

mf

mf

mf

f

cresc.

f make his praise glor ious, make his praise glor-ious praise glor-ious, glor

praise glor ious make his praise glor ious, make his praise glor-ious, glor ious glor

praise glor-ious, make his praise glor ious, glor ious. glor-ious, glor.ious, glor-ious, glor ious, glor

make his praise glor-ious, make his praise glor ious, make his praise glor

cresc.

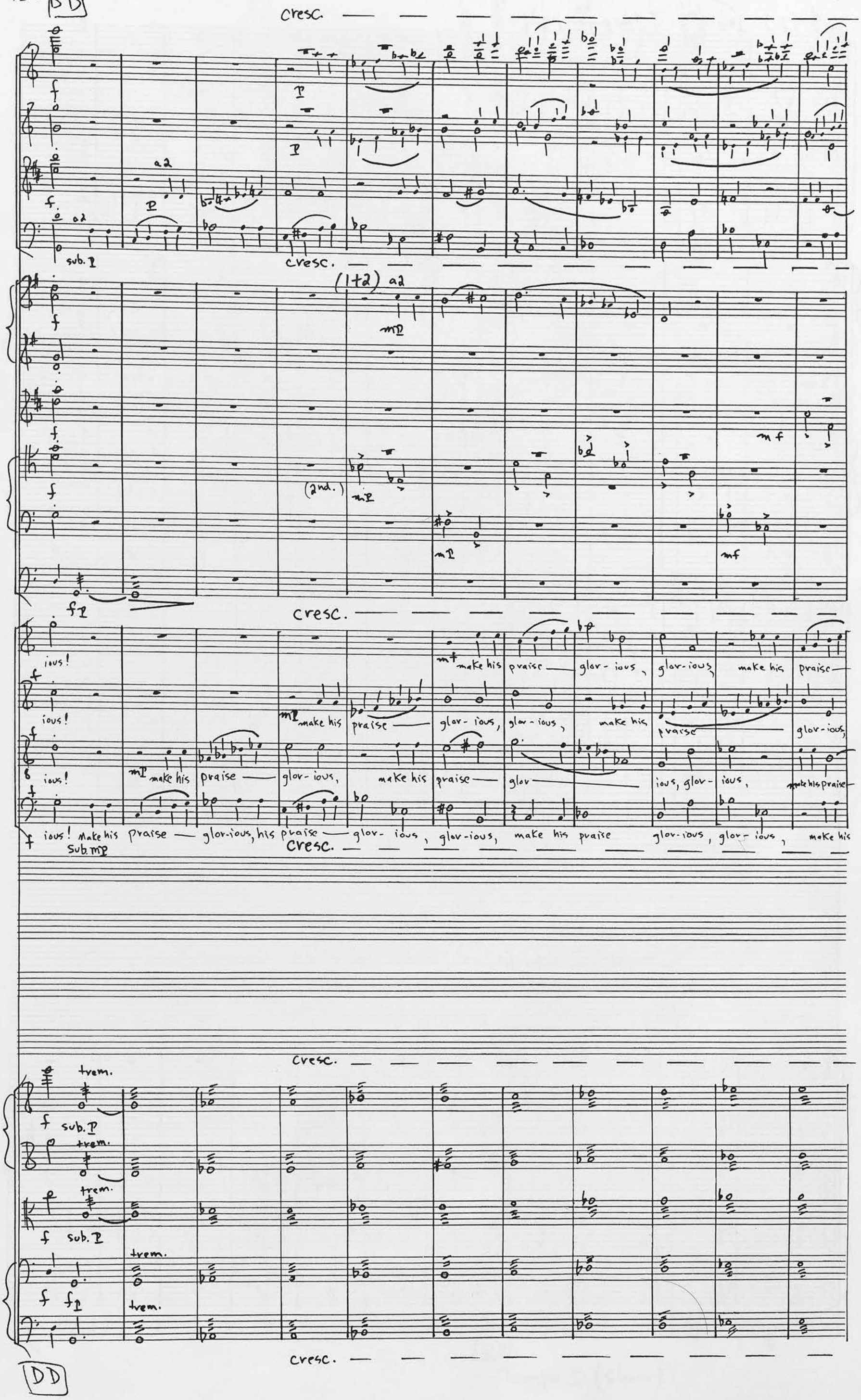
organ tacet

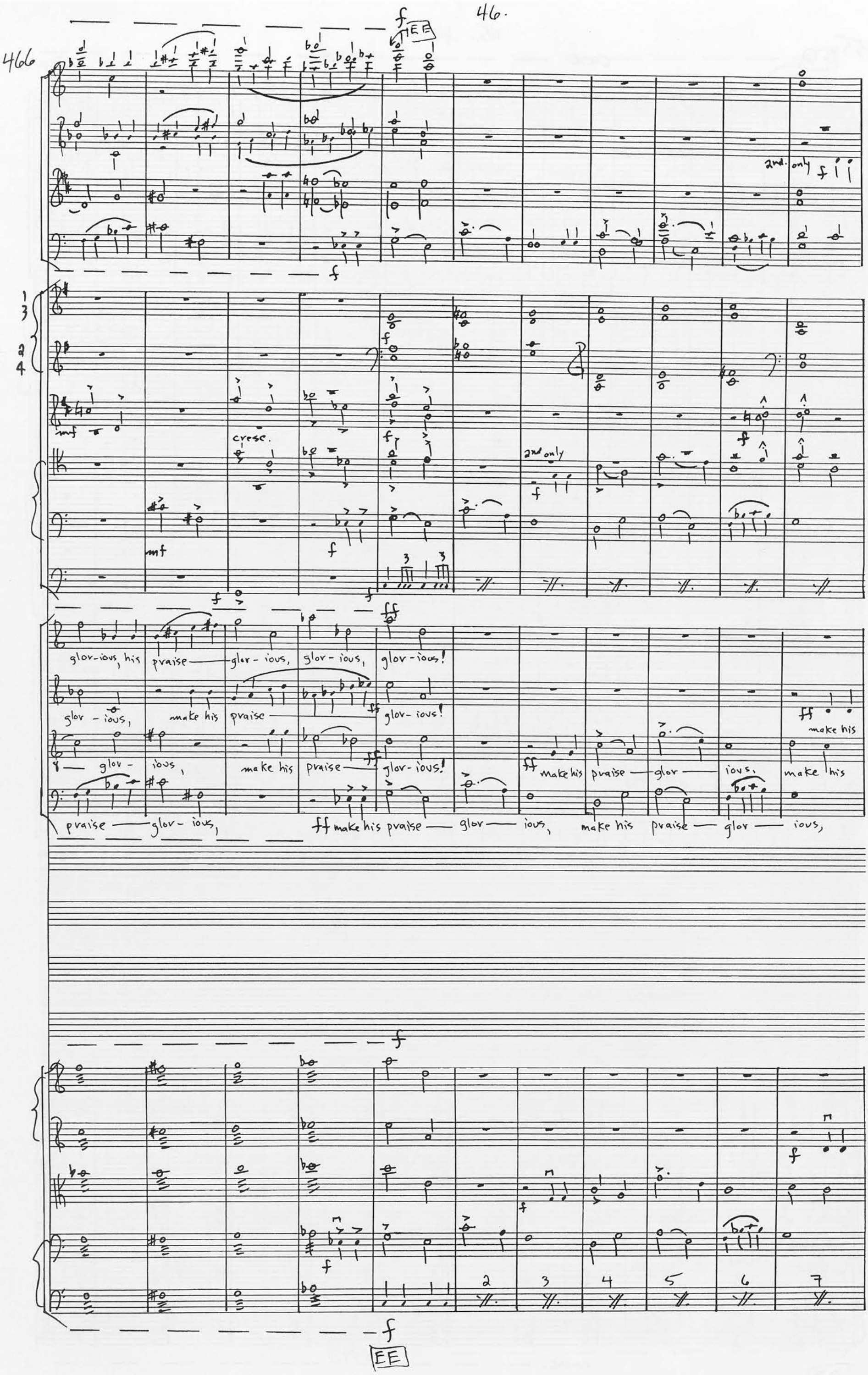
cresc.

mf

9 10 11 12 13 14 15 16 17 18 19 20 21

Cresc.


cresc.
a2
sub. p
(1+2) a2
(2nd.)
mf
fp
ious!
make his praise glor-ious, glor-ious, make his praise
make his praise glor-ious, glor-ious, make his praise glor-ious,
make his praise glor-ious, make his praise glor ious, glor-ious, make his praise
ious! Make his praise glor-ious, his praise glor-ious, glor-ious, make his praise glor-ious, glor-ious, make his
Sub. mp
trem.
DD


466
f
EE
2nd. only
f
mf
cresc.
2nd only
mf
f
ff
glor-ious, his praise — glor-ious, glor-ious, glor-ious!
glor-ious, make his praise — glor-ious!
ff make his
glor-ious, make his praise — glor-ious!
ff make his praise — glor — ious, make his
praise — glor-ious, ff make his praise — glor — ious, make his praise — glor — ious,
f
2
3
4
5
6
7
f
EE

47.

Tempo I (slower)

ff

a 2

ff make his praise — glor — ious,

glor — ious!

praise — glor — ious, make his praise — glor-ious,

Praise — glor-ious, make his praise — glor — ious,

glor — ious!

make his praise — glor— ious, moke his praise

Tempo I (slower)

8 9 10 11 12 13

Tempo I (slower)

485

FF

1
2
3
4

crash sym.

ff

Shout — with joy — to God, all the

organ

FF

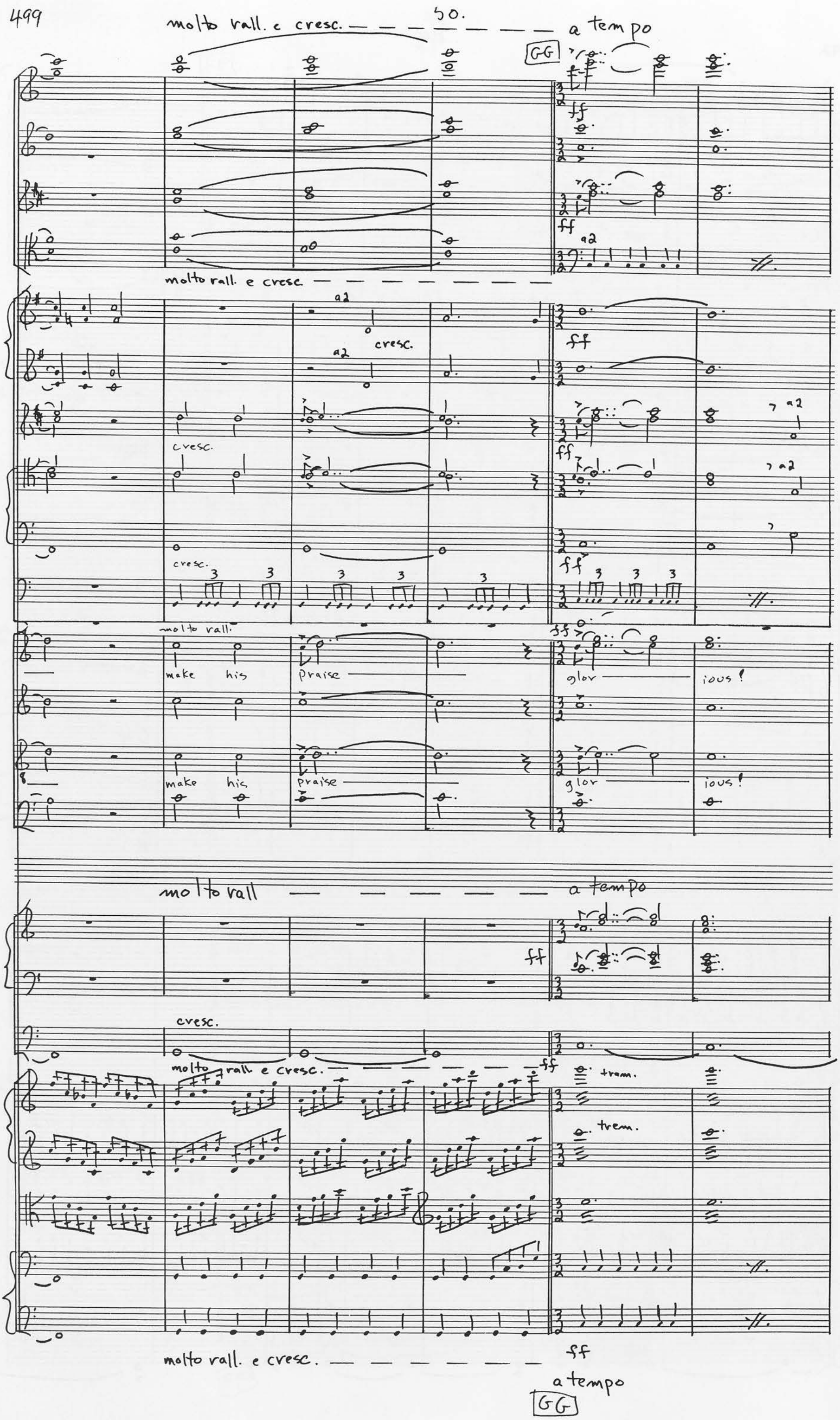
a2

a2 ff

f

earth! Sing the glo ry of his name;

earth! Sing the glo ry of his name;


50.
molto rall. e cresc.
a tempo
GG
ff
a2
molto rall. e cresc.
cresc.
molto rall.
make his praise glor ious!
molto rall
a tempo
cresc.
molto rall. e cresc.
trem.
molto rall. e cresc.
a tempo
GG

a2

2nd only

Praise the Lord!

Praise the Lord!

512

un poco meno mosso

rall.

rall.

rall.

Praise the Lord!

Praise the Lord!

rall.

rall.

organ pedal

rall. un poco meno mosso

518

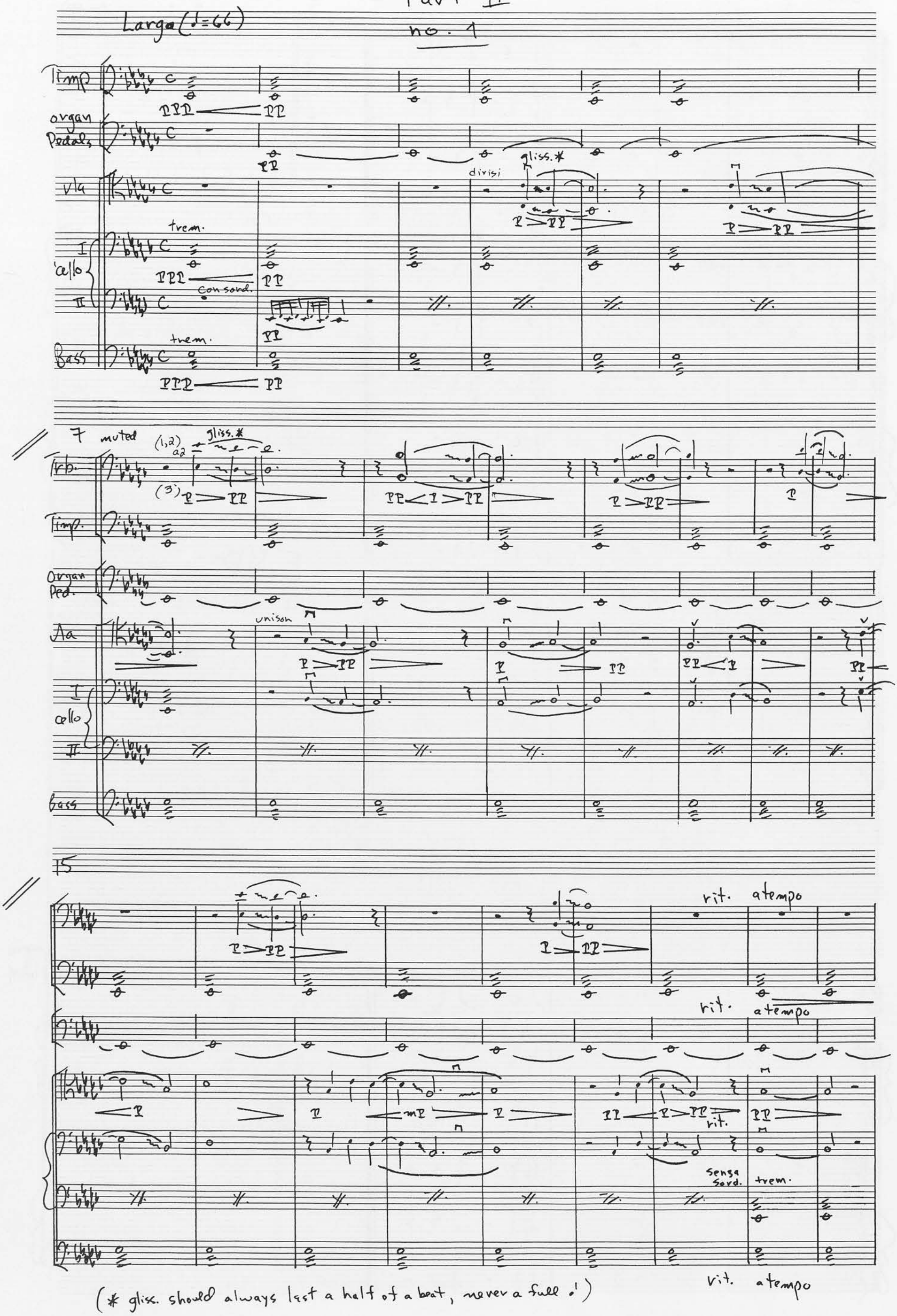
Praise the Lord!

Praise the Lord!

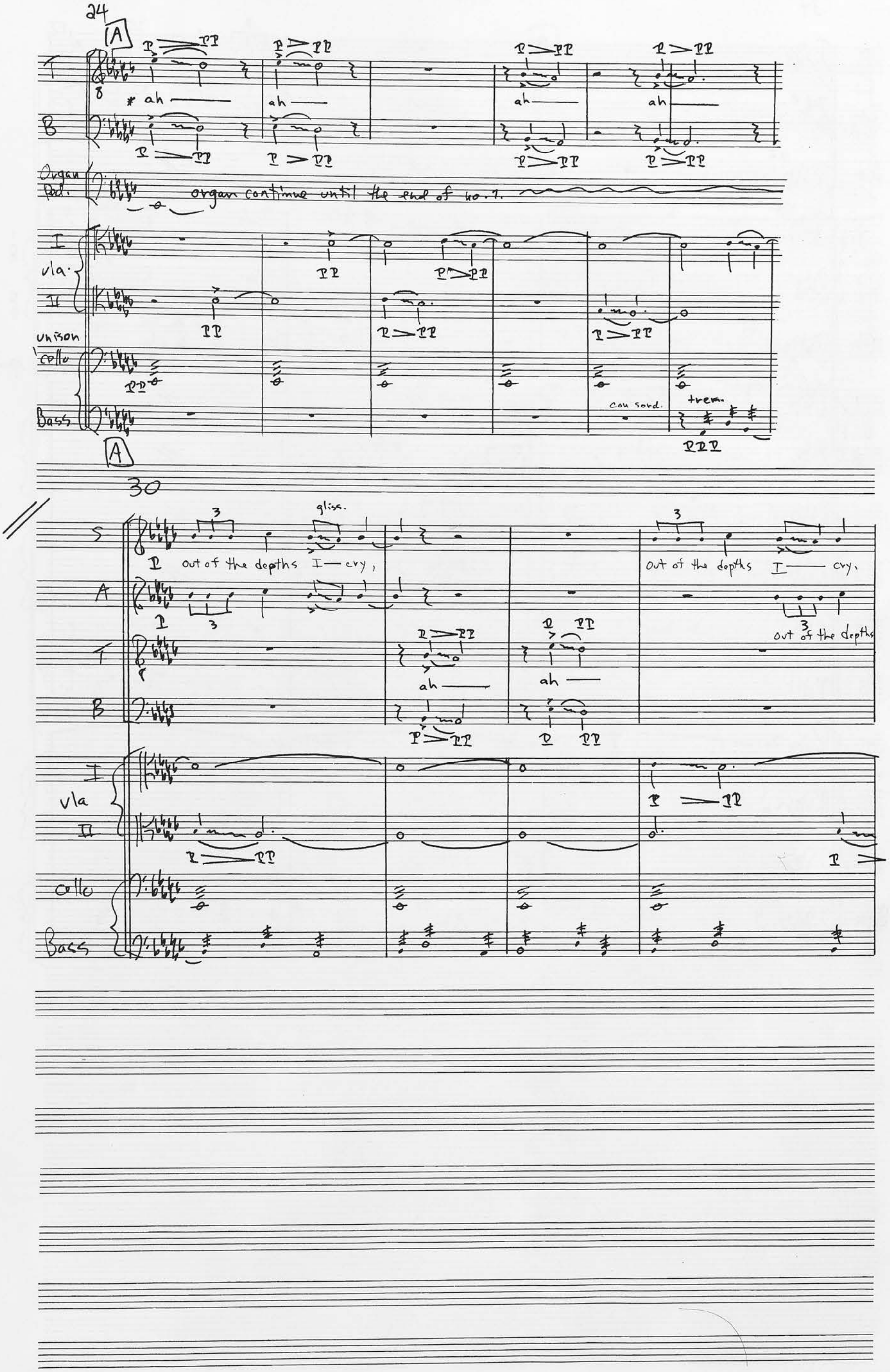
END OF PART I

Part II

no. 1

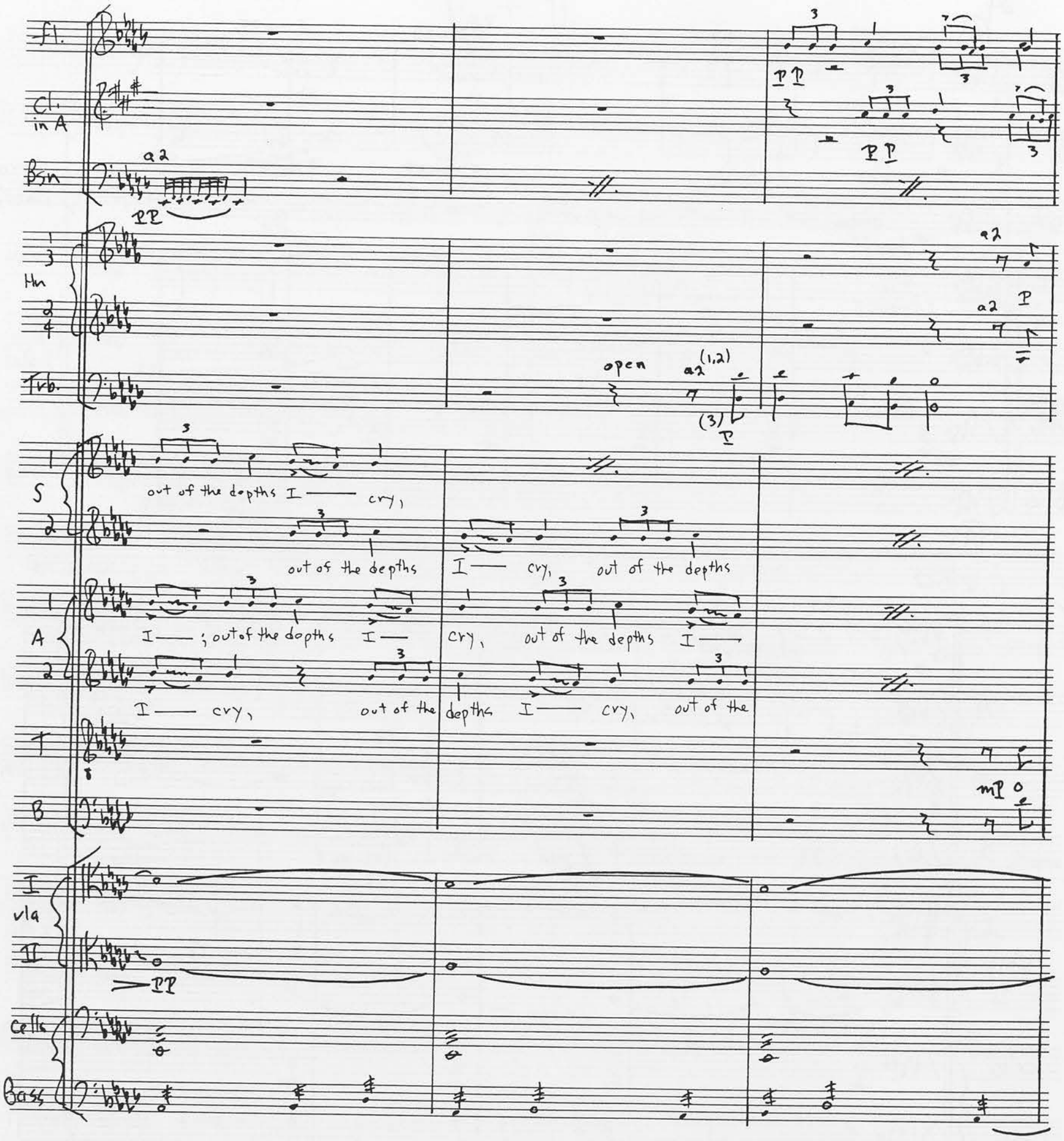


(* gliss. should always last a half of a beat, never a full ♩!)



(* ah : like a moan)

34


Fl.
Cl. in A
Bsn
a2
PP
Hn
Trb.
open
a2 (1,2)
(3)
S
out of the depths I — cry,
out of the depths I — cry, out of the depths
A
I — ; out of the depths I — cry, out of the depths I —
I — cry, out of the depths I — cry, out of the
T
B
mP
I vla
II
Cells
Bass

37

B

a2

3. only marcato

a2 marcato

Timp.

I— cry.

cry.

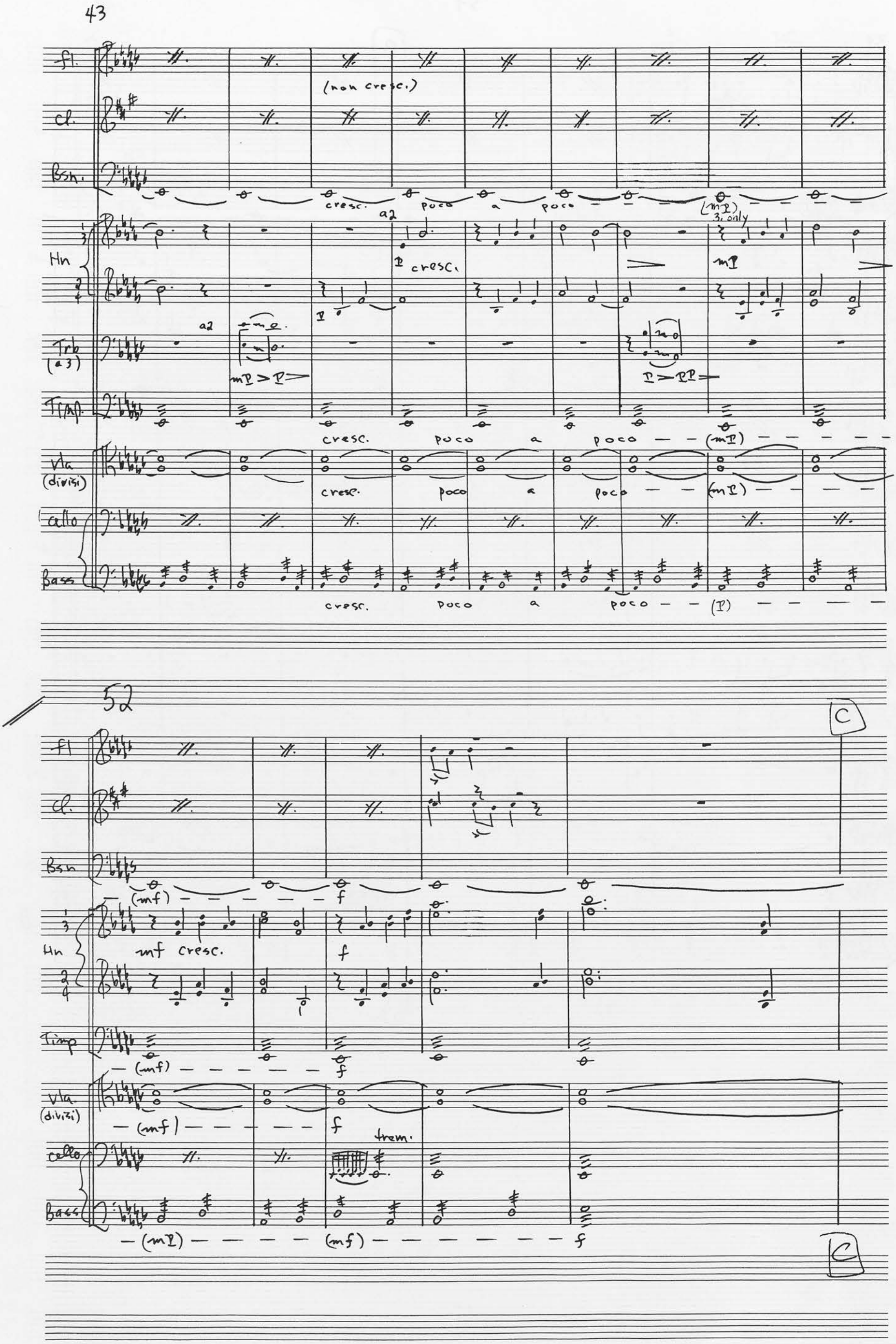
depths I— cry.

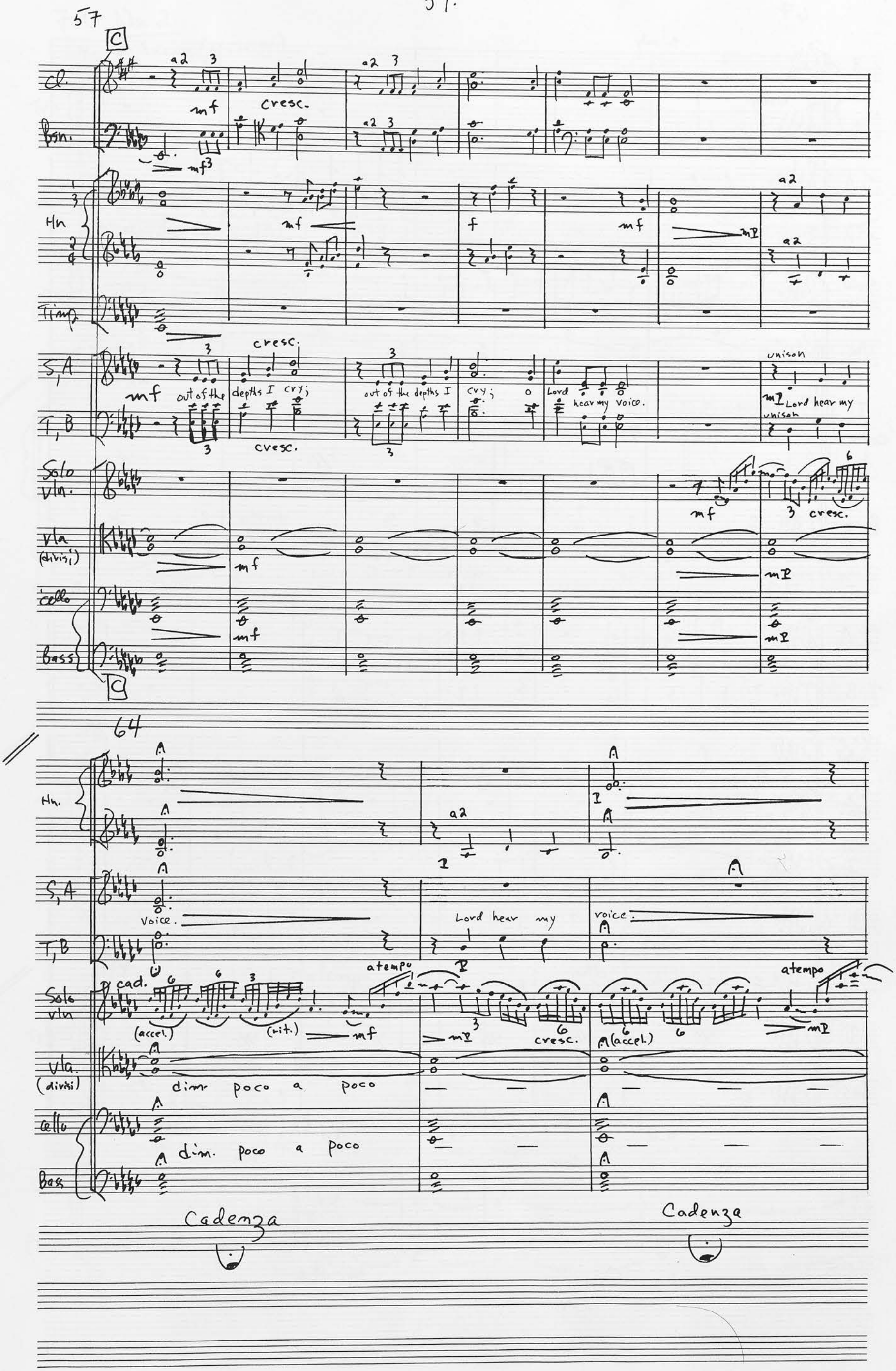
Lord hear my voice,

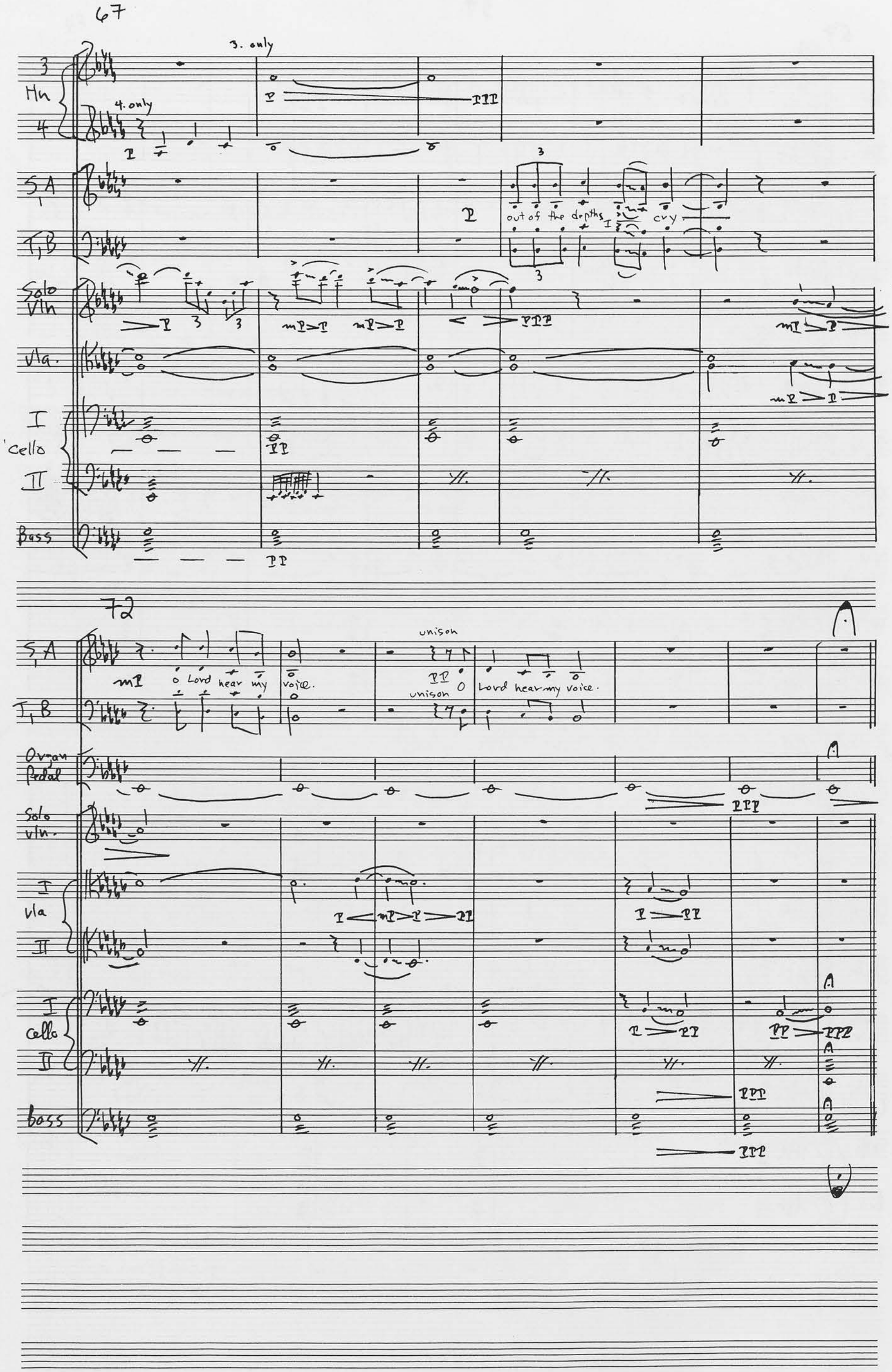
ah

Lord hear my voice.

B


43
fl.
(non cresc.)
cl.
Bsn.
cresc. poco a poco
(mP)
3. only
a2
Hn
P cresc.
mP
Trb (a3)
mP > P >
P > PP >
Timp.
cresc. poco a poco (mP)
Vla (divisi)
cresc. poco a poco (mP)
cello
Bass
cresc. poco a poco (P)
52
C
fl
cl.
Bsn
(mf) f
Hn
mf cresc.
f
Timp
(mf) f
Vla (divisi)
(mf) f
trem.
cello
Bass
(mP) (mf) f
C


57
C
Cl.
Bsn.
Hn
Timp.
S, A
T, B
Solo vln.
Vla (divisi)
Cello
Bass
a2
mf
cresc.
f
mp
out of the depths I cry; o Lord hear my voice.
unison
Lord hear my
64
Voice.
Lord hear my voice.
cad.
(accel.)
(rit.)
atempo
dim. poco a poco
Cadenza


67
3. only
4. only
Hn
S, A
T, B
out of the depths I cry
Solo Vln
Vla.
I
cello
II
Bass
72
unison
O Lord hear my voice.
Organ Pedal
Solo vln.
Vla
Cello
Bass

79 No. 2

Molto Adagio (♩. = ca. 54)

Trb.

Solo voice

(mp-mf) Deep calls to deep — in the roar — of your wat-er-falls; —

freely

all your waves —

Cello

divisi

Bass

83

rall.

♪ = ♪ = (88-92)

a tempo

— and break-ers — have swept — ov-er me.

Deep calls to deep in the roar of your

rall.

rall.

87

Trb.

mf

sub 𝄆

molto rall.

freely (col voce.)

Voice

wat-er-falls; —

all your waves and break-ers have swept ov-er me,

molto rall.

freely (move)

they have

94

Trb

rall.

a tempo

molto rall.

a tempo

D

Voice

swept —

rall.

ov-er

me,

have swept —

molto rall.

ov-er

me.

Cello

Bass

rall.

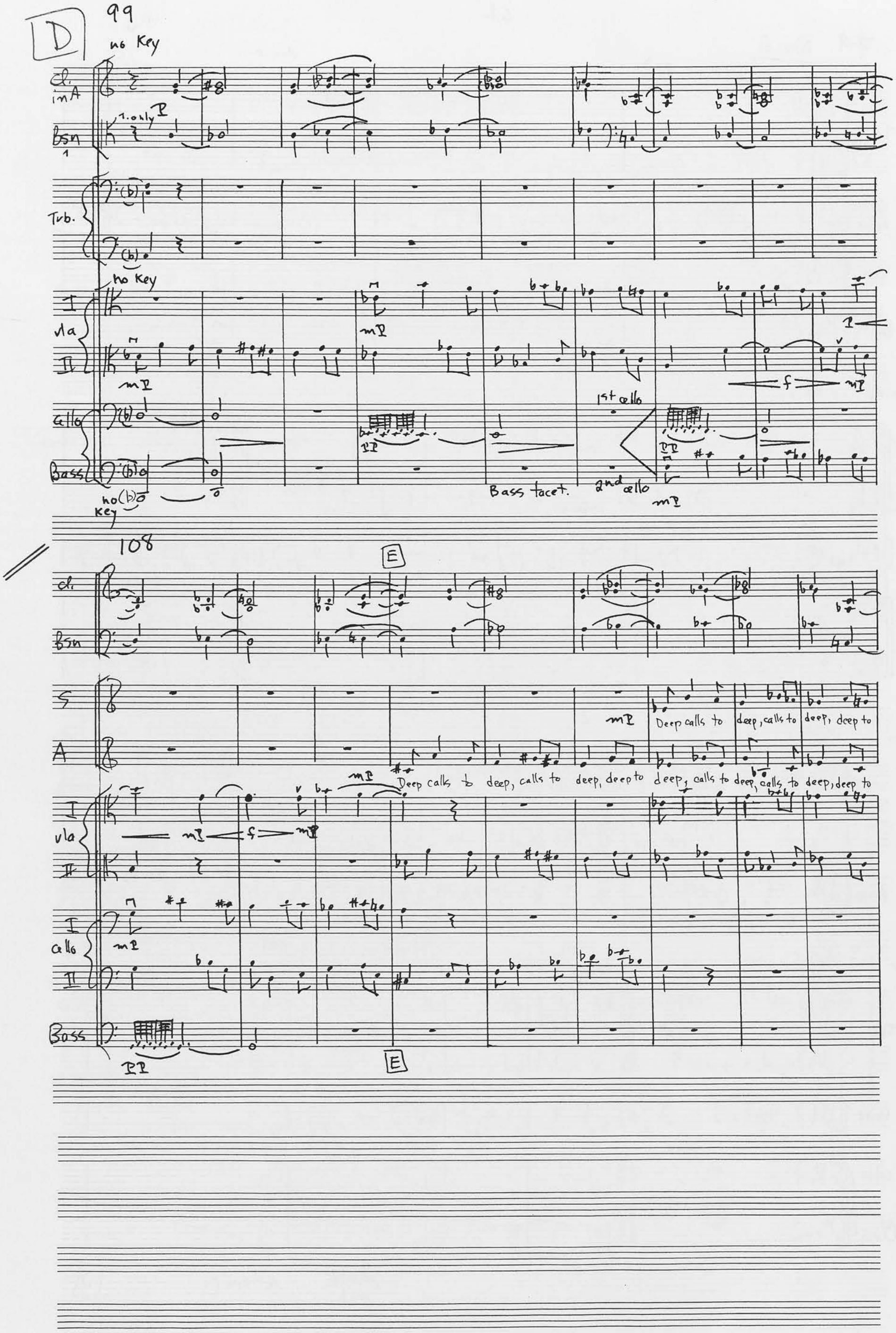
divisi

a tempo

molto rall.

a tempo

D


D
99
no Key
Cl. in A
Bsn 1
1. only P
Trb.
no Key
I
vla
II
mP
1st cello
Cello
Bass
PP
Bass tacet.
2nd cello
f
no Key
108
E
Cl.
Bsn
S
A
Deep calls to deep, calls to deep, deep to
Deep calls to deep, calls to deep, deep to deep, calls to deep, calls to deep, deep to
vla
cello
Bass
E

117

Cl.

Bsn (1)

S (+viola 1) deep, calls to deep, calls to deep, deep — calls — to deep. —

A (+viola 2) deep, calls — to deep, to deep. Deep calls to

T (+cello 1) Deep calls to deep, calls to deep, deep to deep, calls to

B (+cello 2) Deep calls to deep, calls to deep, deep to deep, calls to deep, calls to deep, deep to deep, calls —

124

Cl.

Bsn

Solo

2nd

solo

solo

Hn

S

Deep calls to deep.

A deep, deep to deep deep to deep. Deep calls to deep. Deep calls to

T deep, calls to deep, deep to deep. Deep calls to deep.

B to deep. Deep calls to deep.

I vla

II

I cello

II

Bsss

No bars 135 to 140 141

rit.

Molto Lento

Cl.

Bsn

Hn

Trb.

rit.

A

T

B

deep.

Deep calls to

deep.

rit.

Deep calls — to deep.

I

II

Vla

I

II

Cello

Bass

rit.

divisi

No bars 135–146

Molto Lento

146 Lento

(freely)

più Lento (♩=72)

Solo Baritone

Cello

Bass

mp Deep calls to deep — in the roar — of your wat-er-fall; — all your waves — and — breakers have

149

swept — ov — er me.

attacca no 3

151

No. 3

Moderato (♩ = 96)

Fl.

Ob.

Trb. 1,2 3

I divisi Vln

II divisi

Vla divisi

Cello divisi

Bass

sempre staccato

Sempre staccato

mf

a2

tr

cresc.

cresc. V

f

155

Fl.

Ob.

Cl. in A

Trb. 1,2 3

Solo Voice

Vln. I II

Vla

Cello

Bass

Fl

Ob

Cl.

mf

f

mf

Tub

Voice

groan—

I groan—

I groan—

be-

divisi I Vln divisi II

mf

divisi Vla

mf

divisi 'cells

G

Fl.

Ob.

Cl.

stopped a2

Hn

stopped a2

muted

Tpt.

Tbn.

sus. cym.

S

out of the depths cry, out of the depths cry.

A.

out of the depths out of the depths cry, out of the depths cry.

Solo Baritone

be - cause of the ag - it - a - tion of my heart.

I vln

II

Vla

cello

Bass

dim.

mf

G

poco rit.

Fl.

Ob

Cl.

mf dim.

f

Poco rit.

Trb.

T.B

mf ah mp ah freely

Solo Voice

f I groan, I groan, I groan, I groan, I groan— I am

mf

Vln. I

II

Vla

cello

bass

f dim. mp

Poco rit.

174

Col voce.

a tempo un poco meno mosso

S 2

A 2

Solo Voice

mp out of the depths I cry, out of the depths I

mp out of the depths I cry, out of the

mp out of the depths I cry, out of the depths

mp out of the depths I cry,

(freely) slower (rall.) (a tempo)

full of an - xi-e-ty— be-cause of my sin.

Vln. I

II

Vla

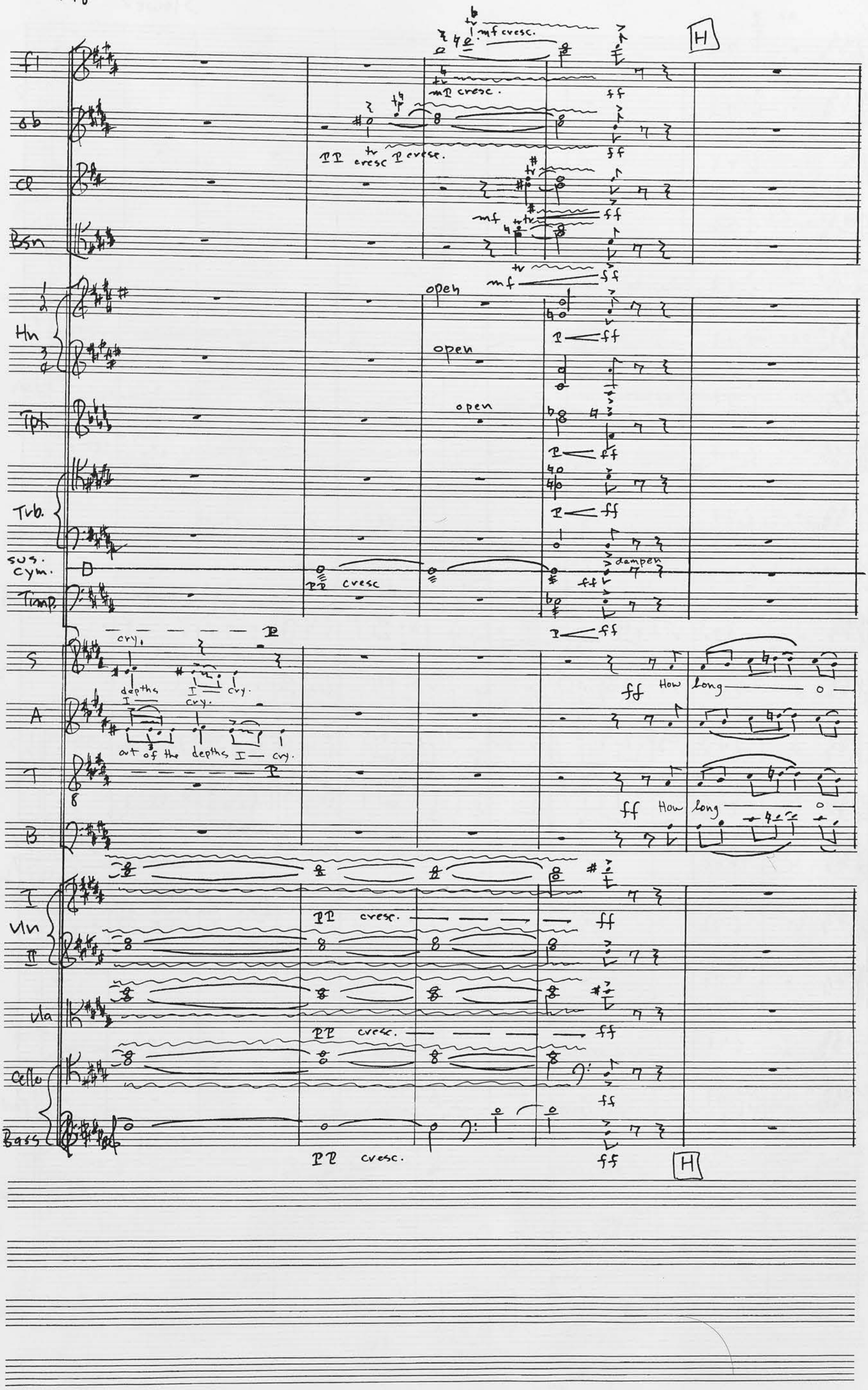
cello

Bass

mp dim.

Col voce.

a tempo un poco meno mosso


H
fl
ob
Cl
Bsn
Hn
Tpt
Trb.
sus. cym.
Timp.
S
A
T
B
I
Vln
II
Vla
Cello
Bass
mf cresc.
mp cresc.
pp cresc
p cresc.
ff
mf
open
p
ff
dampen
pp cresc
cry.
depths
I — cry.
out of the depths I — cry.
How long
pp cresc.
H

Slower

a2

a2

a2

a2

dampen

mf Slower

Lord? How long — shall the wick-ed — ex- ult, — o — Lord, how long?

Lord? How long — shall the wick-ed — ex ult — o — Lord, how long?

mf Slower

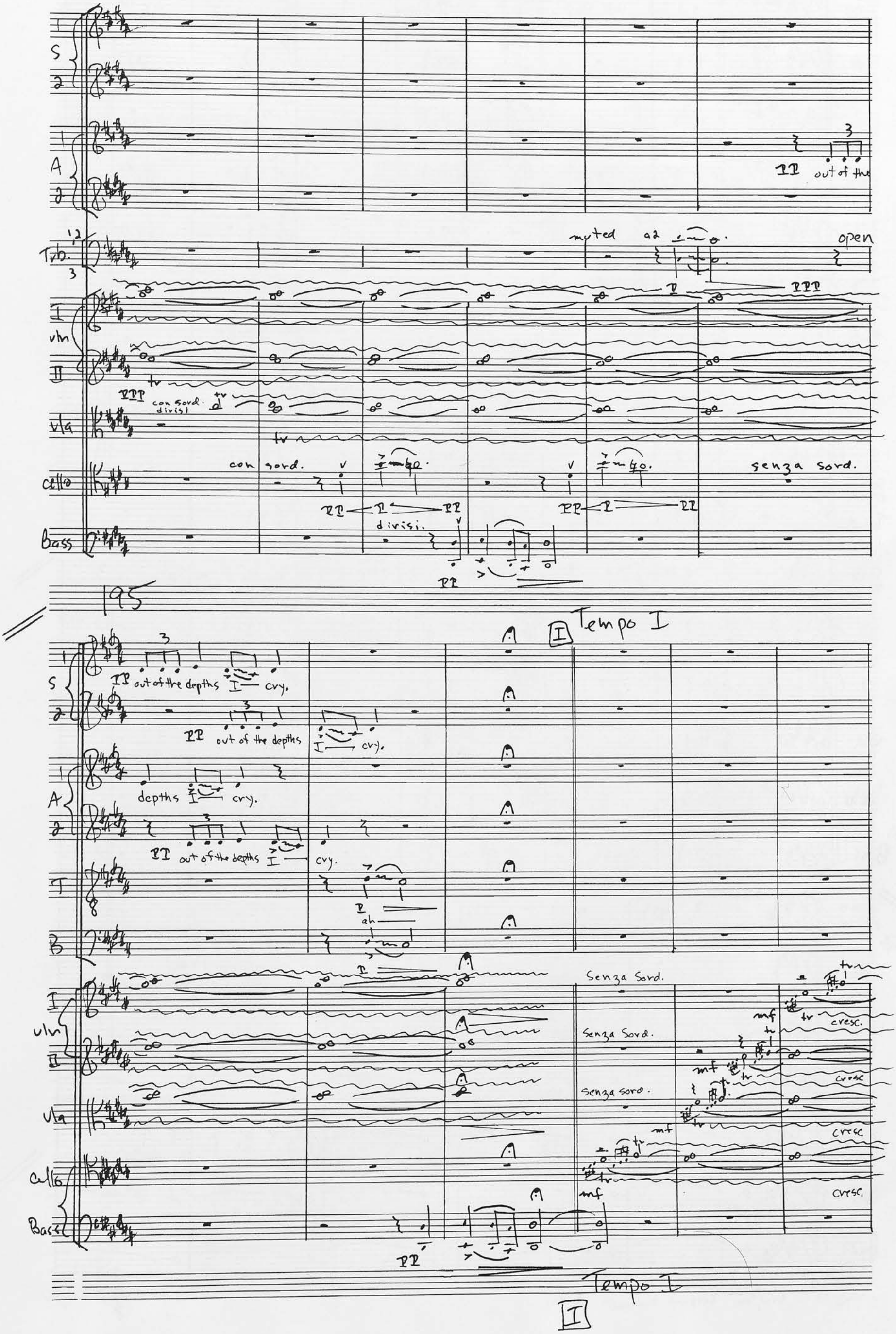
con sord. divisi

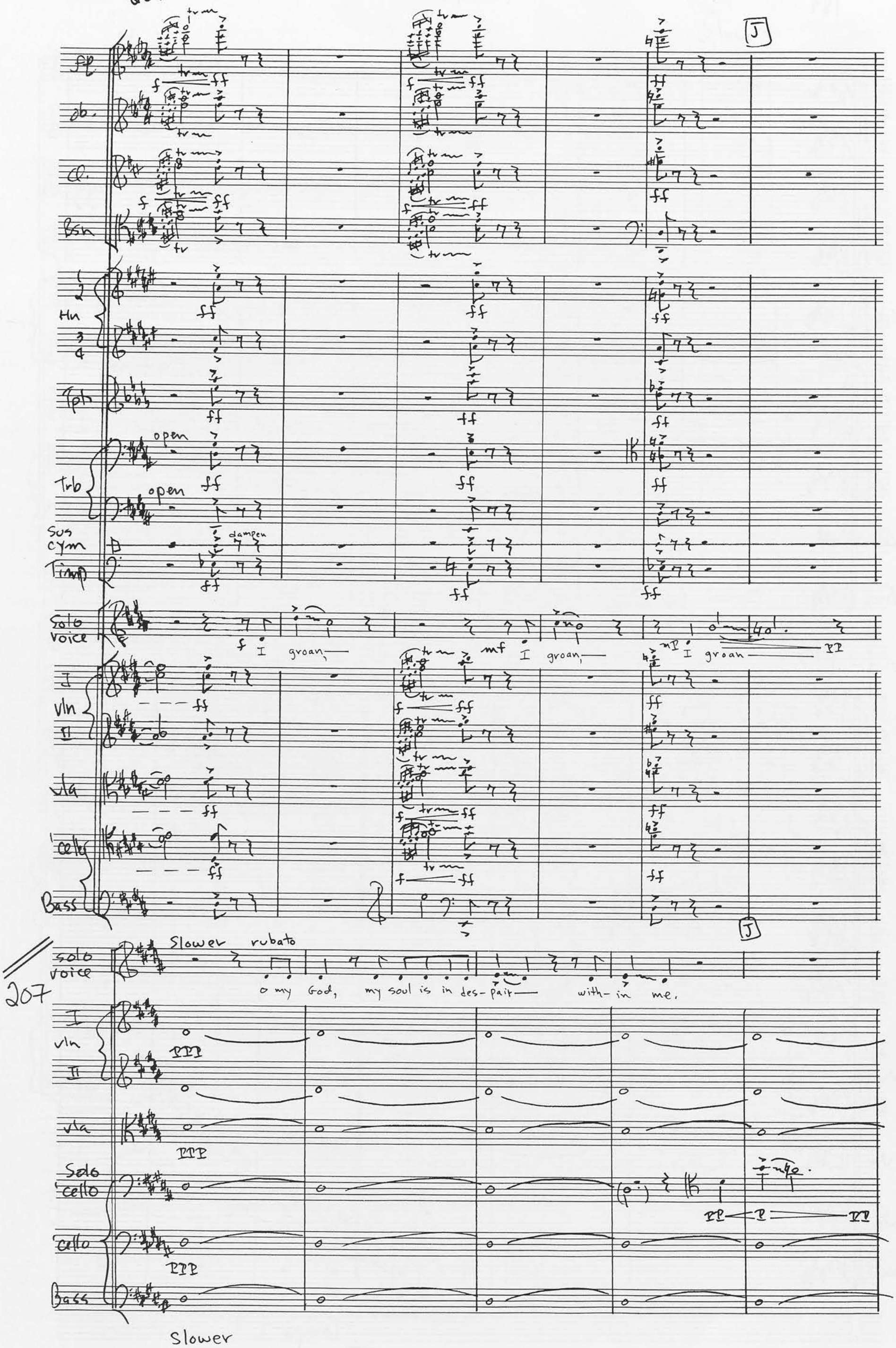
ppp

con sord. divisi

ppp

Slower


S
A
Trb.
I
vln
II
vla
Cello
Bass
PP out of the
muted
a2
open
PPP
con sord.
divisi
senza sord.
195
Tempo I
out of the depths
cry.
depths
ah
Senza Sord.
mf
cresc.
Tempo I


J
fl.
ob.
Cl.
Bsn
Hn
Tpt
Trb
open
open
Sus cym
dampen
Timp
Solo voice
I groan,
I groan,
I groan
I
vln
II
vla
'cello
Bass
J
Slower rubato
solo voice
o my God, my soul is in des-pair with-in me.
207
I
vln
II
vla
Solo 'cello
'cello
Bass
Slower

212

Bsn

S, A

T, B

I vln

II

vla

Solo cello

cello

Bass

K

out of the depths I cry,

K

220

Trb.

molto rall.

S, A

o Lord hear my voice,

o Lord hear my voice.

T, B

I vln

II

vla

cello

Bass

attacca

No. 4

226

Adagio

no key (♩=66)

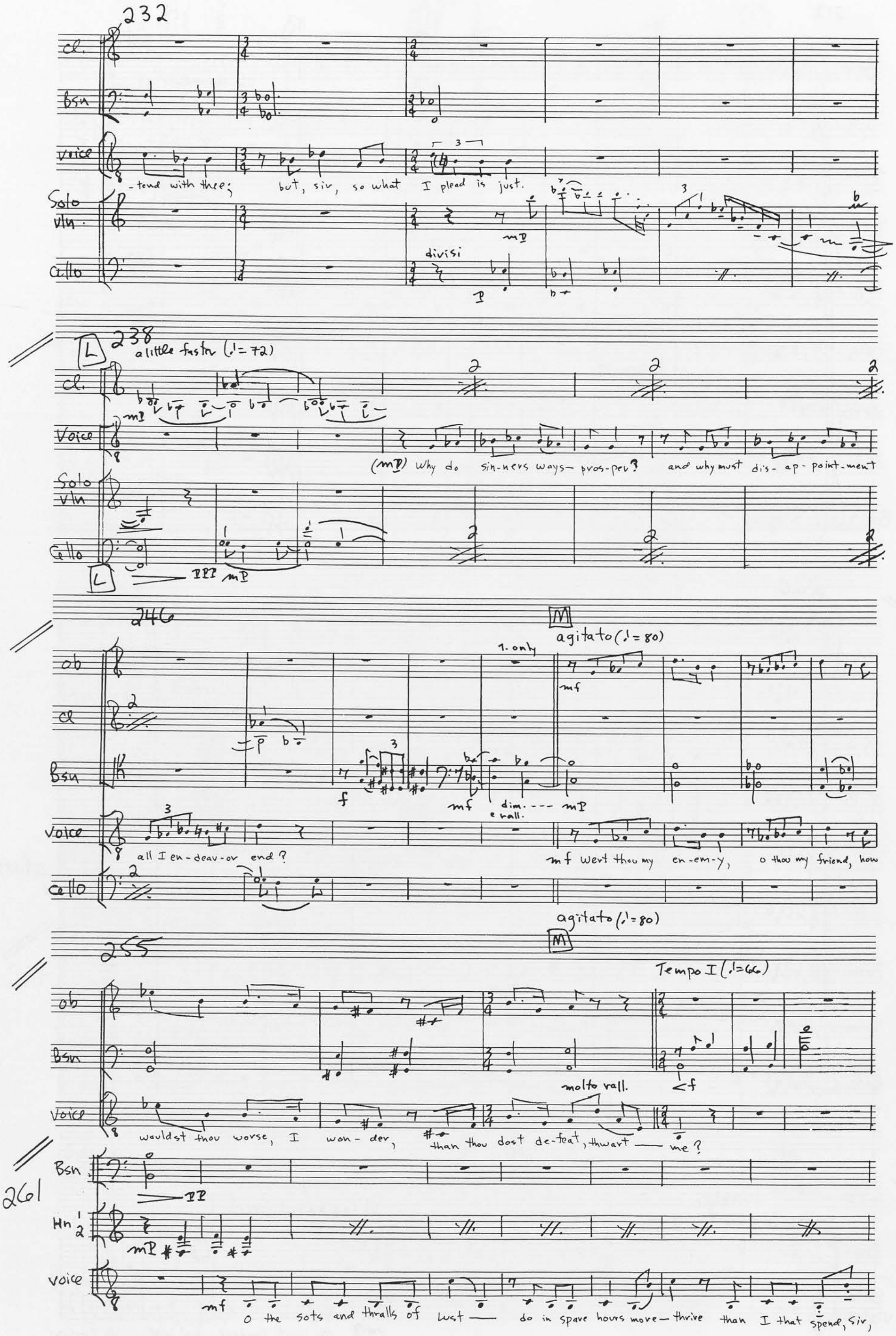
Bsn

Solo voice

rall.

Adagio (but freely)

Thou art in-deed just, Lord, if I—con-


232
Cl.
Bsn
Voice
-tend with thee; but, sir, so what I plead is just.
Solo vln.
Cello
divisi
238
L
a little faster (♩= 72)
Cl.
Voice
(mp) Why do sin-ners ways- pros-per? and why must dis- ap- point-ment
Solo vln
Cello
246
M
agitato (♩= 80)
1. only
ob
Cl
Bsn
Voice
all I en-deav-or end?
mf Wert thou my en-em-y, o thou my friend, how
Cello
agitato (♩= 80)
255
M
Tempo I (♩= 66)
ob
Bsn
molto rall.
Voice
wouldst thou worse, I won- der, than thou dost de-feat, thwart — me?
261
Bsn
Hn
Voice
o the sots and thralls of lust — do in spare hours more- thrive than I that spend, sir,

[N] 75

a little faster (♩=80)

269

Fl

Cl

Hn

Voice

life up- on thy cause.

divisi.

Cello

mp

See, banks and brakes now

[N]

277

Fl.

Cl.

Sus Cym

Voice

leav-ed how thick!

cresc.

lac-èd they are a- gain with fret-ty cher-vil, look,—

mf Sub. p

Cello

cresc.

mf

282

rall.

[O] Adagio (♩=72)

Fl.

Cl.

Bsn 1

p cresc.

mf

f

rall.

Hn 1 2

Tpt 1

Sus. Cym. Timp

wooden sticks

1. solo muted

mf

Voice

and fresh wind shakes them;

birds build —

Cello I II

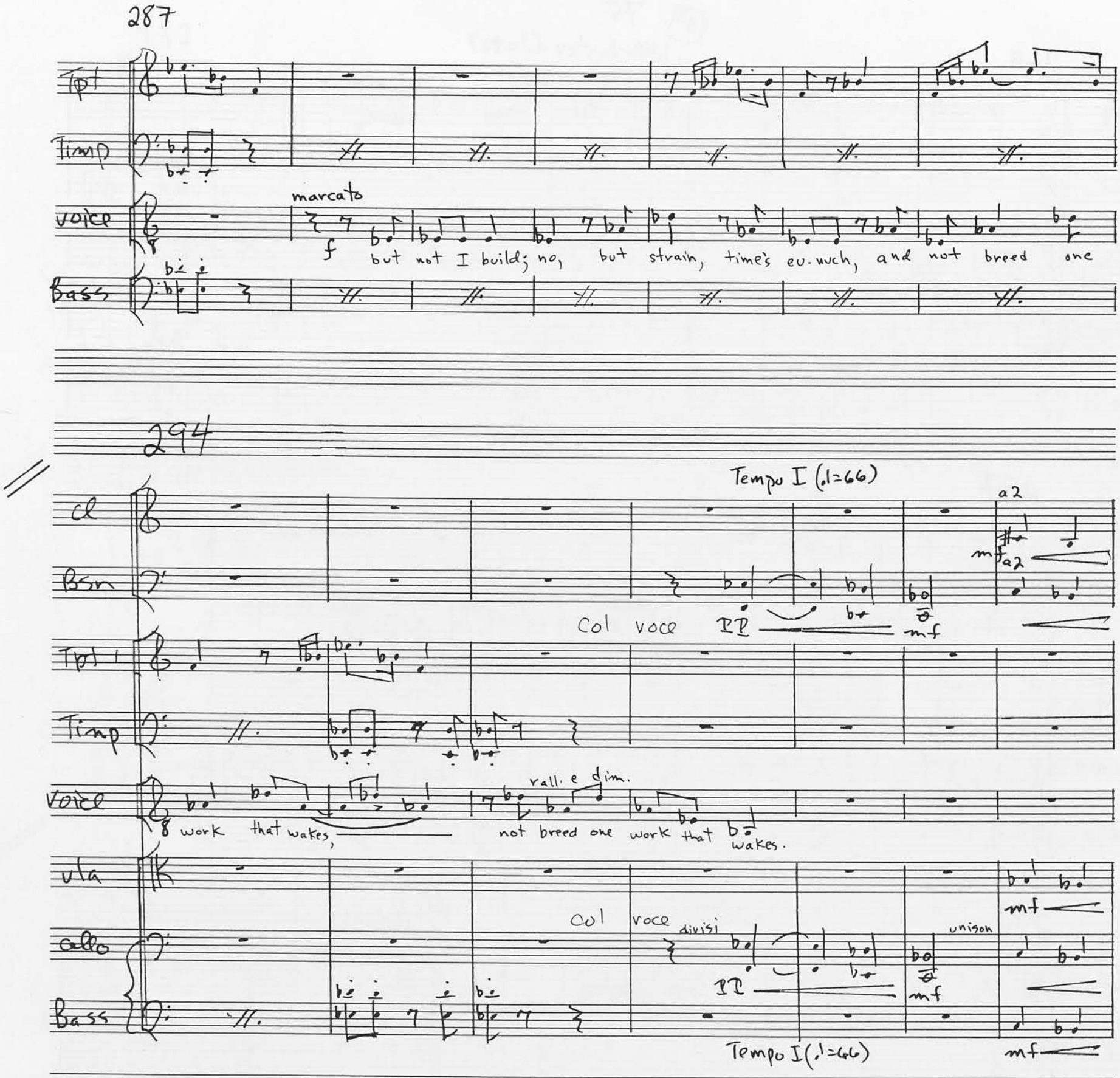
divisi

col legno

Bass

rall.

[O]


287
Tpt
Timp
voice
marcato
f
but not I build; no, but strain, time's eu-nuch, and not breed one
Bass
294
Tempo I (♩=66)
cl
a2
mf
Bsn
Col voce
PP
mf
Tpt
Timp
voice
rall. e dim.
work that wakes, not breed one work that wakes.
vla
mf
Col voce
divisi
unison
cello
PP
mf
Bass
Tempo I (♩=66)
mf

301

[P]

77

rall. poco a poco —

Ob

Cl.

Bsn

1. solo

Hn

a2

2

muted

muted

Tpt

Tvb.

normal sticks (hard)

Timp

Solo Voice

Mine — o thou Lord — of life, Send — my roots rain — send —

Vln I

Vln II

Vla

Vlc

Bass

div.

[P]

rall poco a poco —

311

(rall poco a poco)

ob
dim.
mp dim.
p

bsn
mp dim.
p

Timp
mp dim.
p dim

Voice
dim. my roots rain, f ah ah
mp
mf p
ah ah
p ah

I
vln.
II
mp

vla
unison
mp f
mp
dim.
p dim.
pp dim.

Bass
mp dim.
p dim.

(rall poco a poco)

319

Timp.

Voice
pp ah
ppp ah

Vla
ppp

Bass
ppp
dim.
ppp

attacca no. 5

No 5

327 Adagio (♩=63)

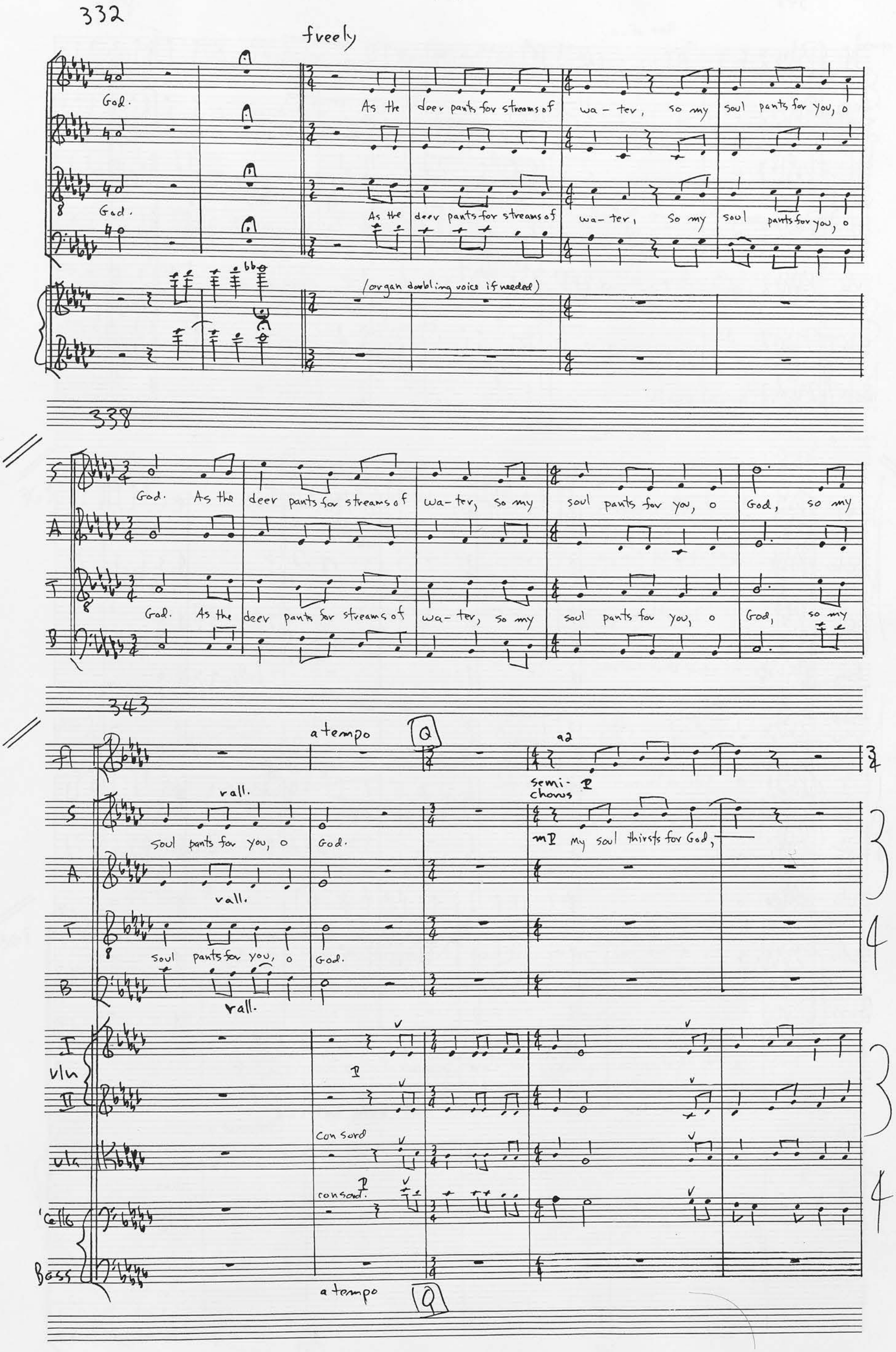
S
p As the deer pants for streams of wa - ter, so my soul pants for you, o

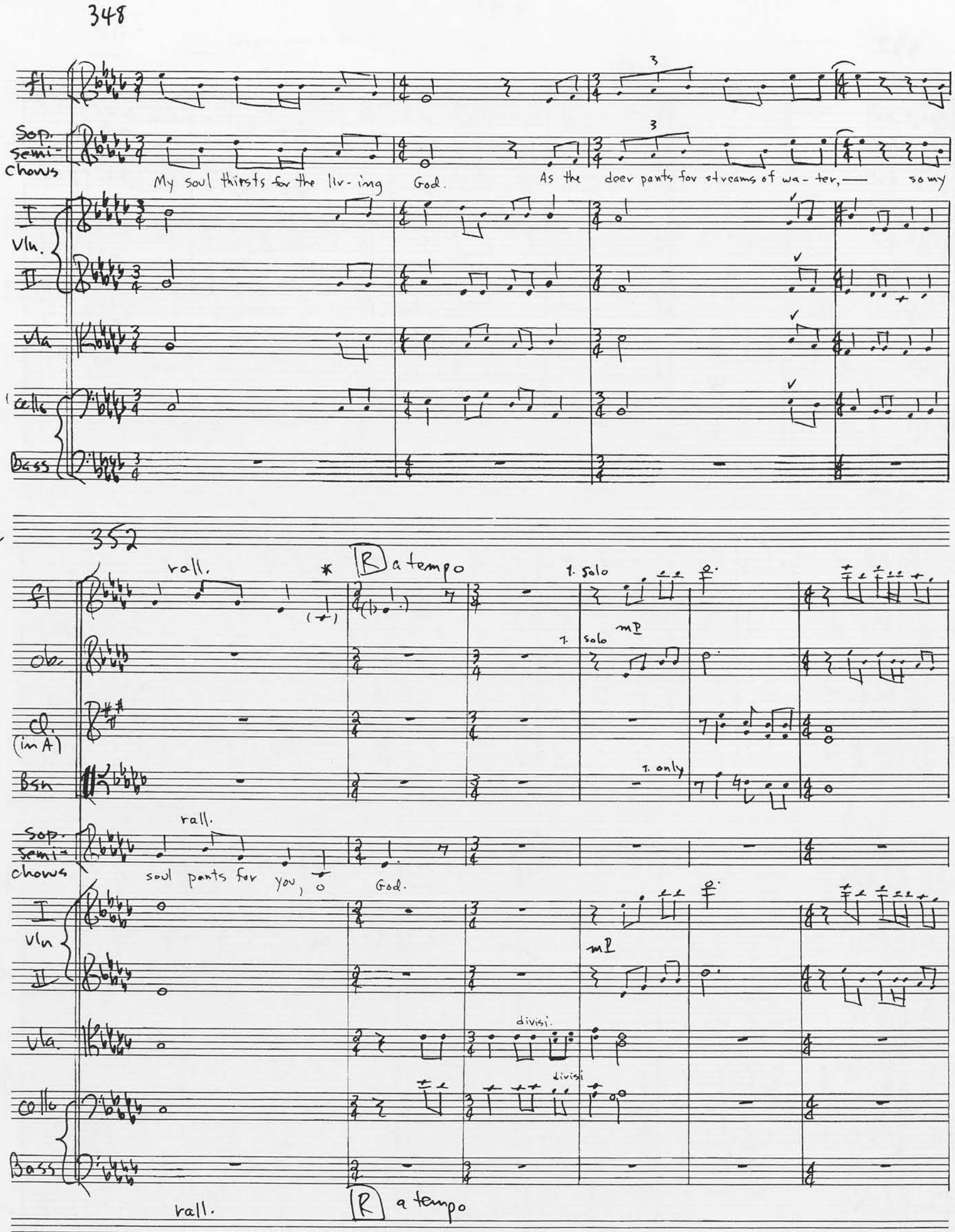
A

T
p As the deer pants for streams of wa - ter, so my soul pants for you, o

B

I
vln
II
con sord.
con sord.
p


332
freely
God.
As the deer pants for streams of wa-ter, so my soul pants for you, o
God.
As the deer pants for streams of wa-ter, so my soul pants for you, o
(organ doubling voice if needed)
338
S
God. As the deer pants for streams of wa-ter, so my soul pants for you, o God, so my
A
T
God. As the deer pants for streams of wa-ter, so my soul pants for you, o God, so my
B
343
a tempo
Q
a2
semi-chorus
rall.
S
soul pants for you, o God.
mP My soul thirsts for God,
A
rall.
T
soul pants for you, o God.
B
rall.
I
vln
II
con sord
vla
consord.
'Cello
Bass
a tempo
Q



* if no low C♭ on flute leave out both notes.

358

molto rall.

a tempo

fl. molto legato

ob molto legato

cl.

Bsn

I molto legato

vln

II molto legato

vla senza sord. divisi

molto rall.

a tempo

363

S

P My soul thirsts for God, My soul thirsts for God,

molto rall.

A My soul thirsts for the liv-ing God.

T

P My soul thirsts for God, My soul thirsts for God,

molto rall.

B My soul thirsts for the liv-ing God.

senza sord. divisi

I unison

vln

senza sord. divisi

II unison

molto rall.

vla unison

senza sord divisi

cello unison

368

S

a tempo

P As the deer pants for streams of wa-ter, so my soul pants for you, o God.

P As the deer pants for streams of wa-ter, so my soul pants for you, o God.

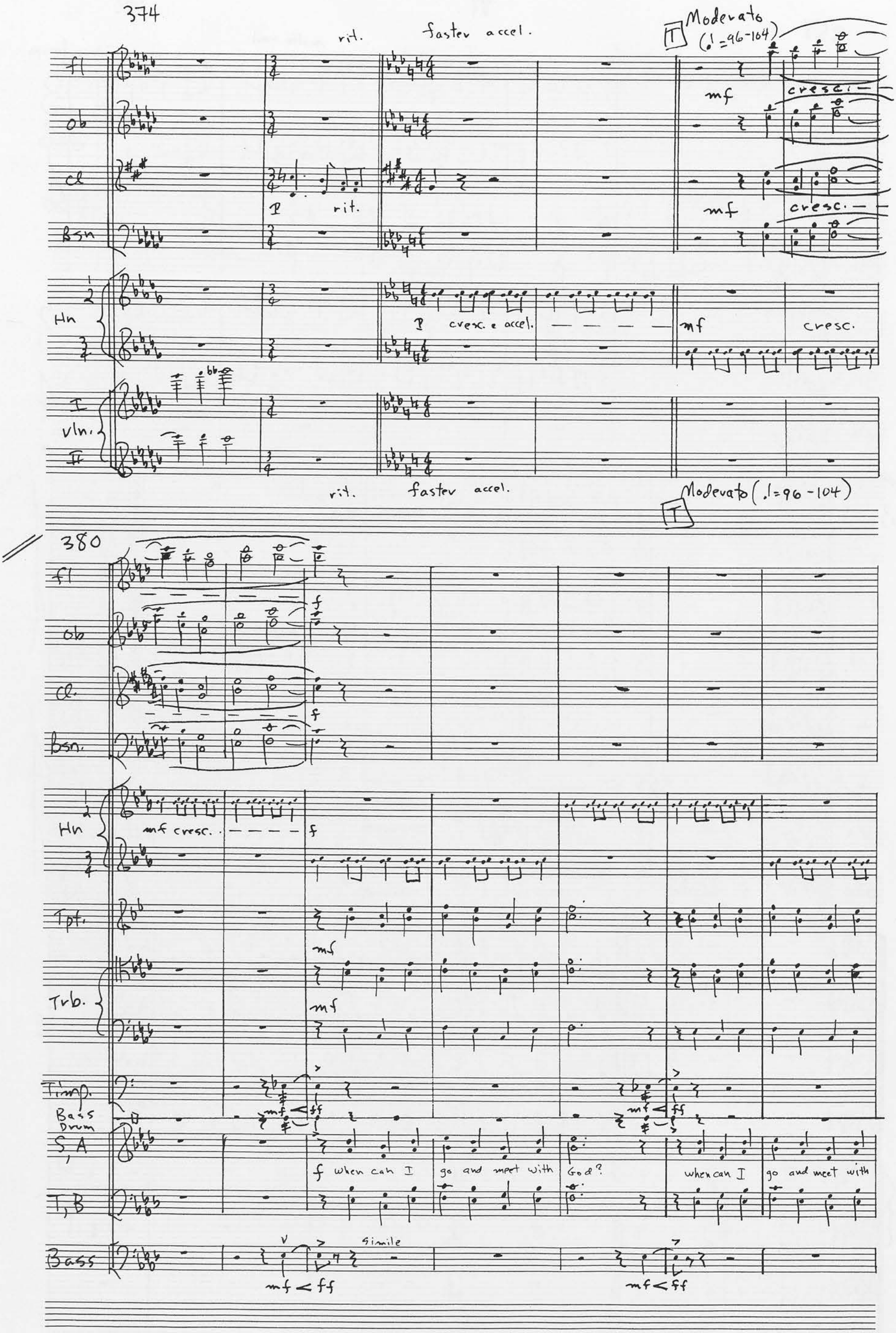
a tempo

rall.

rall.

a tempo

S


374
rit.
faster accel.
Moderato (♩=96-104)
fl
ob
cl
Bsn
mf
cresc.
p
rit.
Hn
p
cresc. e accel.
mf
cresc.
I
vln.
II
rit.
faster accel.
Moderato (♩=96-104)
380
fl
ob
Cl.
Bsn.
f
Hn
mf cresc.
f
Tpt.
mf
Trb.
mf
Timp.
Bass Drum
mf < ff
S, A
f when can I go and meet with God?
when can I go and meet with
T, B
Bass
simile
mf < ff

Fl

Ob

Cl

Bsn

Hn

Tpt.

Tub.

Timp.
Bass Drum

S, A

God?

f when can I

go and meet with

T, B

I
Vln.
II

Vla

Cello

Bass

f

mf

ff

mf < ff

392

f

f

mf ff

God?

My tears have been my food— day and night.

mf

f

f

mf ff

mf

f

f

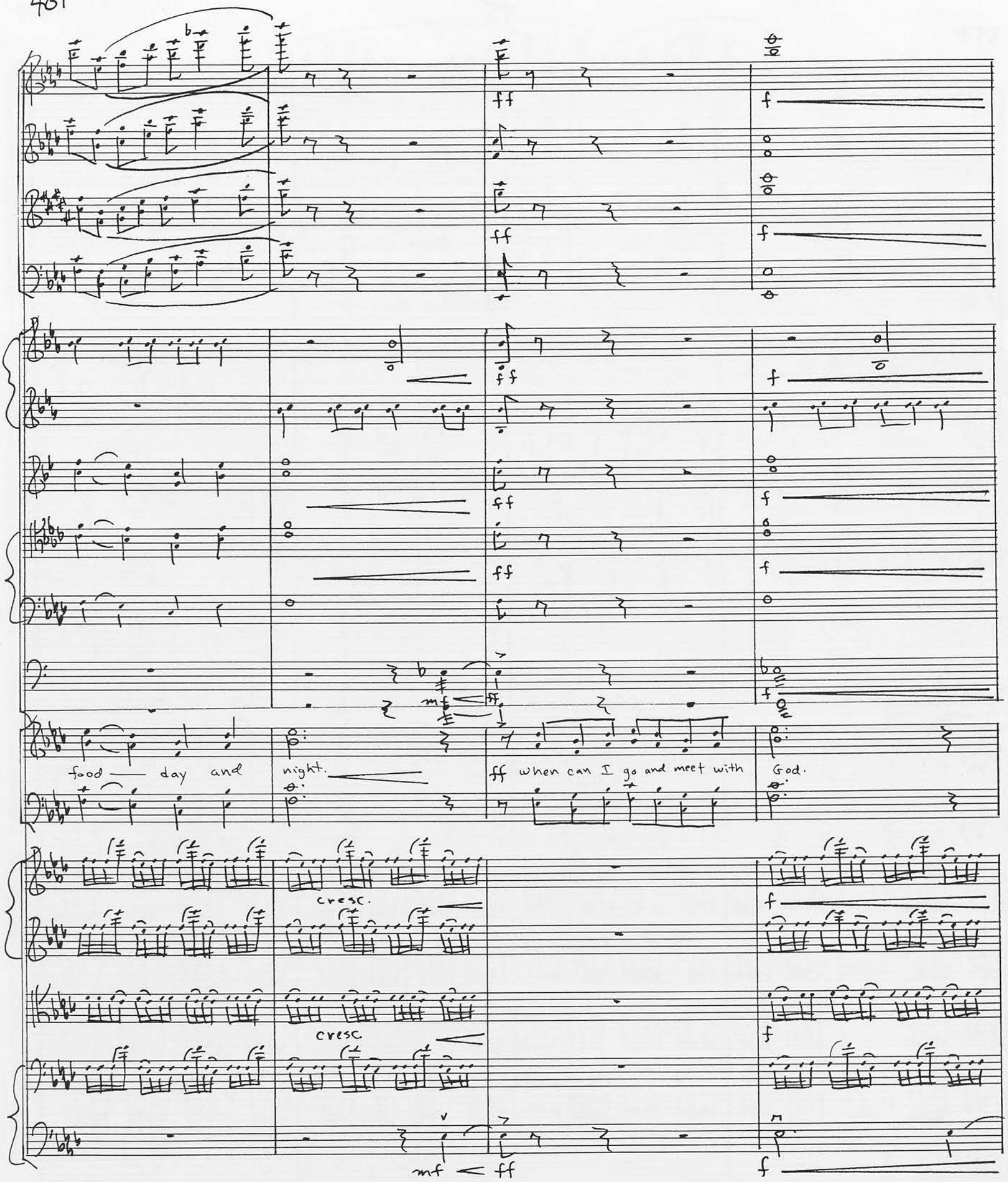
mf < ff

mf < ff

when can I go and meet with God? My tears have been my

ff

mf < ff


ff
f
food — day and night.
ff when can I go and meet with God.
cresc.
mf
ff

U

molto rall.

a2

When can I go and meet with God?

My tears have been my food day and night.

molto rall.

molto rall.

U

410

a tempo

solo
Cadenza

Tempo I

I vln
II
vla
4 solo cello (divisi a4)

mp accel. vit.

vln. cad.

vln. Cadenza.

tutti

tutti

tutti

(V) Tempo I

416

Fl.
S, A
T, B
I vln.
II
vla
cello

As the deer pants for streams of wat- er, so my

2 solo vla.
sul C

422

rall. faster, accel. Tempo II (as before)

Bsn

rall.

Hn.
Tpt.
Trb.

cresc. accel.

(mf)

f

S, A
T, B

soul pants for you, o God,

f When can I

rall.

rall.

W

Fl

Ob

Cl.

Bsn

a2

Hn

Tpt

Trb

Timp

rall.

S, A

go and meet with God?

when can I go and meet with God?

T, B

Vln I

Vln II

Vla

Cello

Bass

W

rall.

433

W

Solo Baritone

freely

when can I go and meet with God?

My tears have been my food day and

438

Lento

Voice

night.

As the deer pants for streams of wat-er, so my

Cello

Bass

divisi.

443

90.

Tempo I

fl

ob

cl.

Bsn

S

A

T

B

Solo Baritone

I vln

II

vla

cello

1. solo

1. solo

a 2

a 2

As the deer pants for streams of wat - er, so my

As the deer pants for streams of wat - er, so my

soul pants for you, o God.

My soul thirsts for God,

con sord.

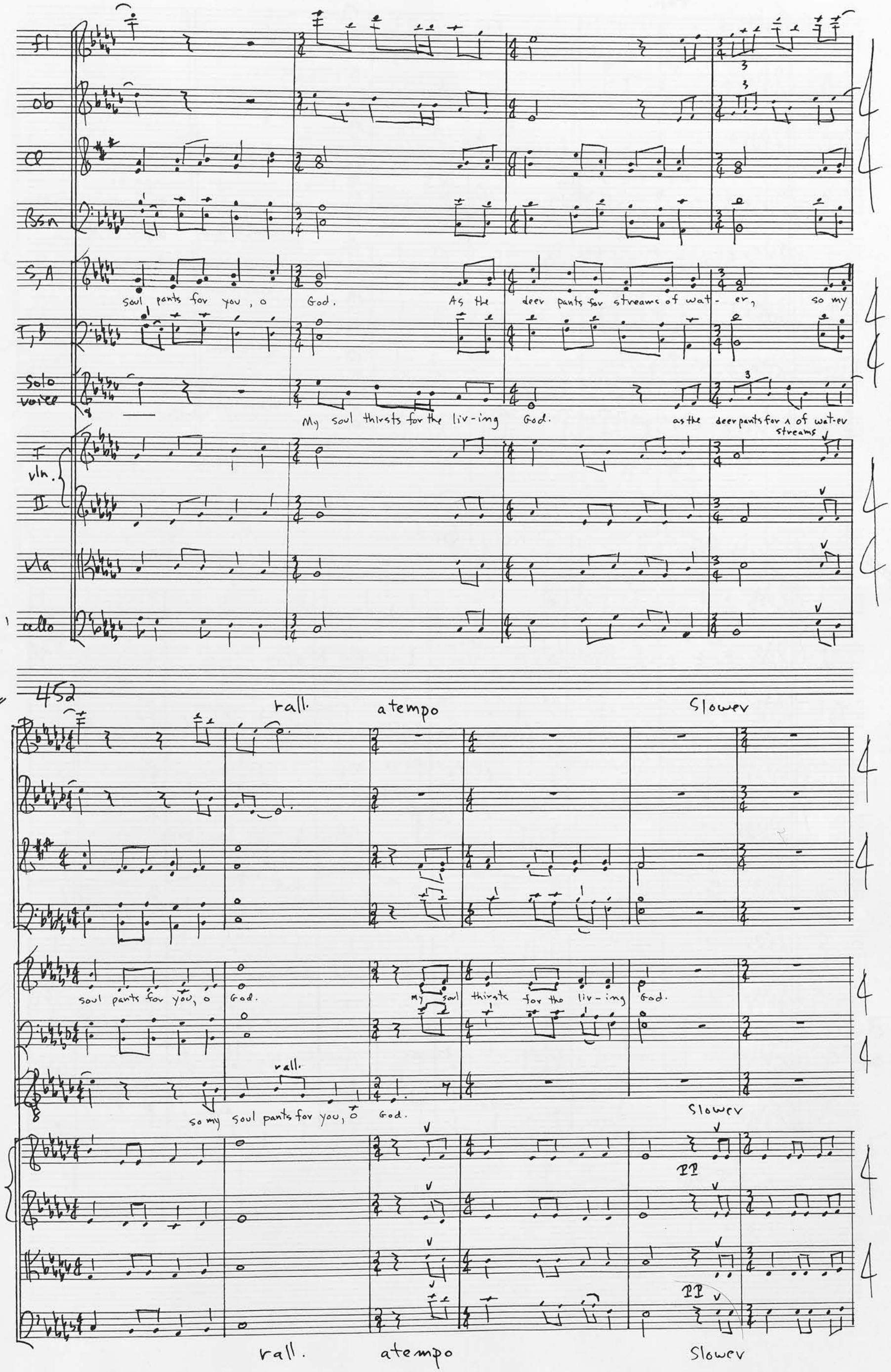
con sord.

con. sord.

unison

con sord.

Tempo I


fl
ob
Cl
Bsn
S, A
soul pants for you, o God. As the deer pants for streams of wat- er, so my
T, B
Solo voice
My soul thirsts for the liv-ing God. as the deer pants for streams of wat-er
I vln.
II
vla
cello
452
rall.
a tempo
Slower
soul pants for you, o God. my soul thirsts for the liv-ing God.
rall.
so my soul pants for you, o God.
Slower
PP
PP
rall.
a tempo
Slower

rall.

S: pp My soul thirsts for the liv - ing God.

A

T: pp My soul thirsts for the liv - ing God.

B

rall.

I vln: senza sord.

II vln: senza sord.

Vla: senza sord.

Cello: senza sord.

attacca

no. 6.

rall.

no. 6

461 ♩=76

Hn: a2 f

Tpt.: a2 f

Tvb.: f

Timp: solo f

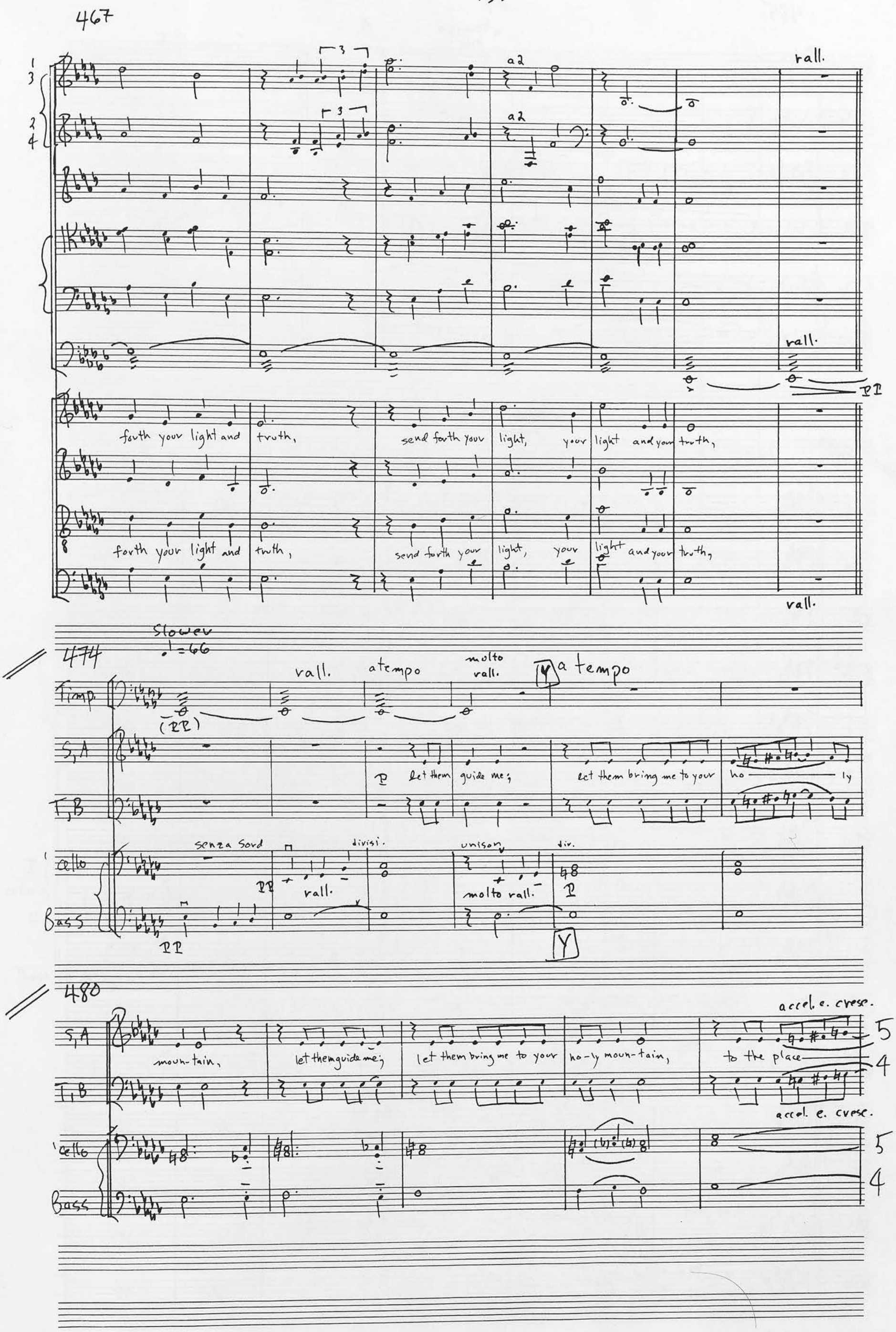
S: f send forth your light, send forth your light and truth, send

A

T: f send forth your light, send forth your light and truth, send

B

♩=76


467
a2
rall.
forth your light and truth, send forth your light, your light and your truth,
forth your light and truth, send forth your light, your light and your truth,
rall.
474
Slower
♩=66
Timp.
rall.
a tempo
molto rall.
a tempo
S, A
let them guide me; let them bring me to your ho ly
T, B
Cello
senza Sord
divisi.
unison
div.
rall.
molto rall.
Bass
480
accel. e. cresc.
S, A
moun-tain, let them guide me; let them bring me to your ho-ly moun-tain, to the place
T, B
accel. e. cresc.
Cello
Bass

485

Hn 1
Trb a3
S, A
T, B
Cello
Bass

atempo
solo
molto rall.
where you dwell.
molto rall.
attacca no 6A.

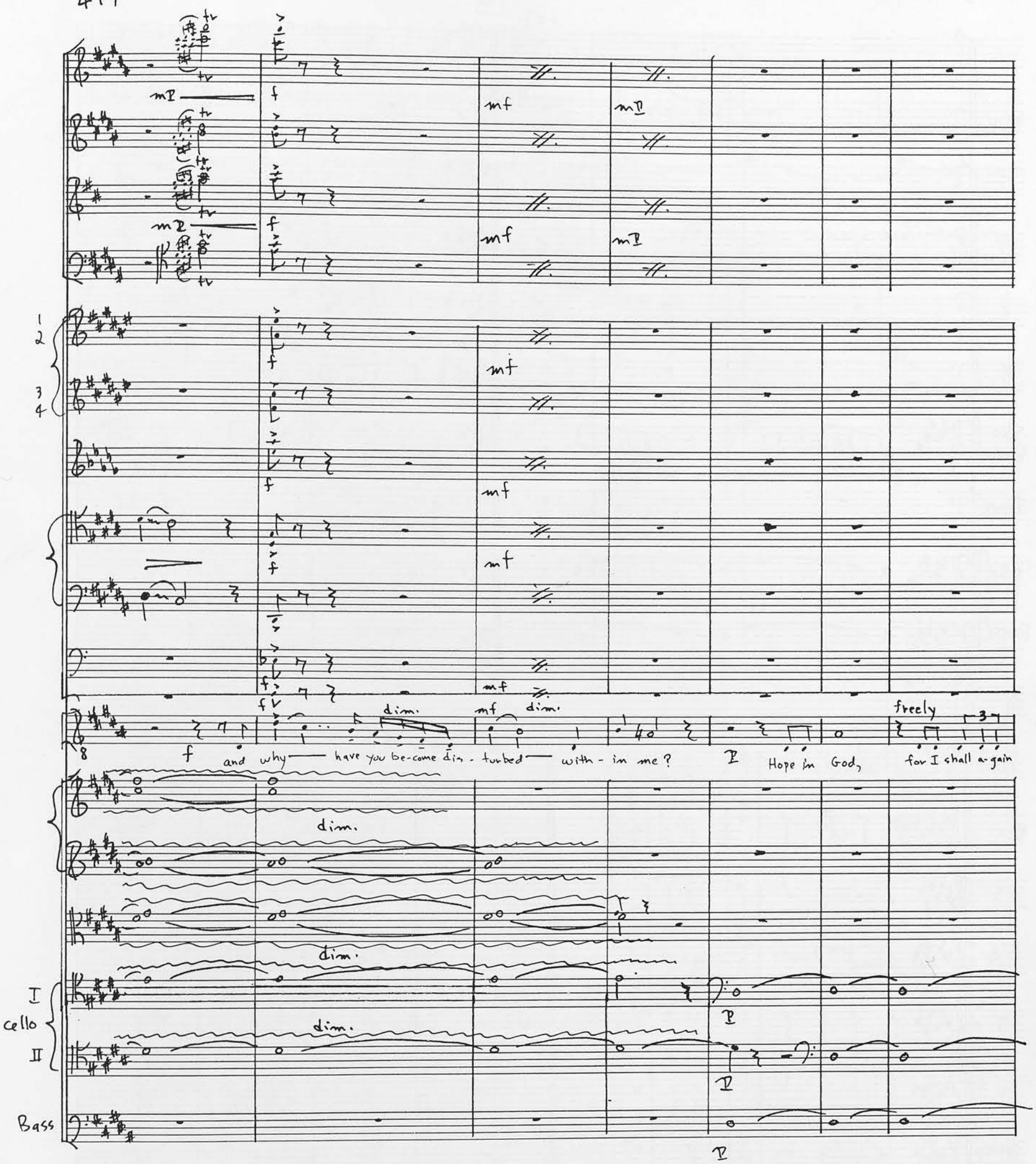
no. 6A.

488 ♩ = 96

Fl
Ob
Cl
Bsn
Hn
Tpt
Trb.
Timp.
sus cym.
solo voice
I vln
II
Vla
Cello

a2
dampen
why— are you in des- pair,— o my soul?—
Senza sord.
cresc.

♩ = 96


mf
f
mf
mf
1
2
3
4
f
mf
f
mf
f
mf
f
mf
dim.
mf
dim.
freely
f
and why — have you be-come dis - turbed — with - in me?
P
Hope in God,
for I shall a-gain
dim.
dim.
I
cello
II
dim.
P
P
Bass
P

501

♩ = 76 (as before)

rall. Z

Cl.
Bsn
S
A
T
B
Solo Bari.
Timp.
Cello
Bass

Praise — Him, my sav — iour — and my God. f Hope in God,

send forth your light, mf send

Send forth your light, mf send

rall. Z

507

No. 7

(♩ = 66) (as in no. 1)

Cl
Bsn
S
A
T
B
Solo voice
Timp.
Vla
I
II
Bass

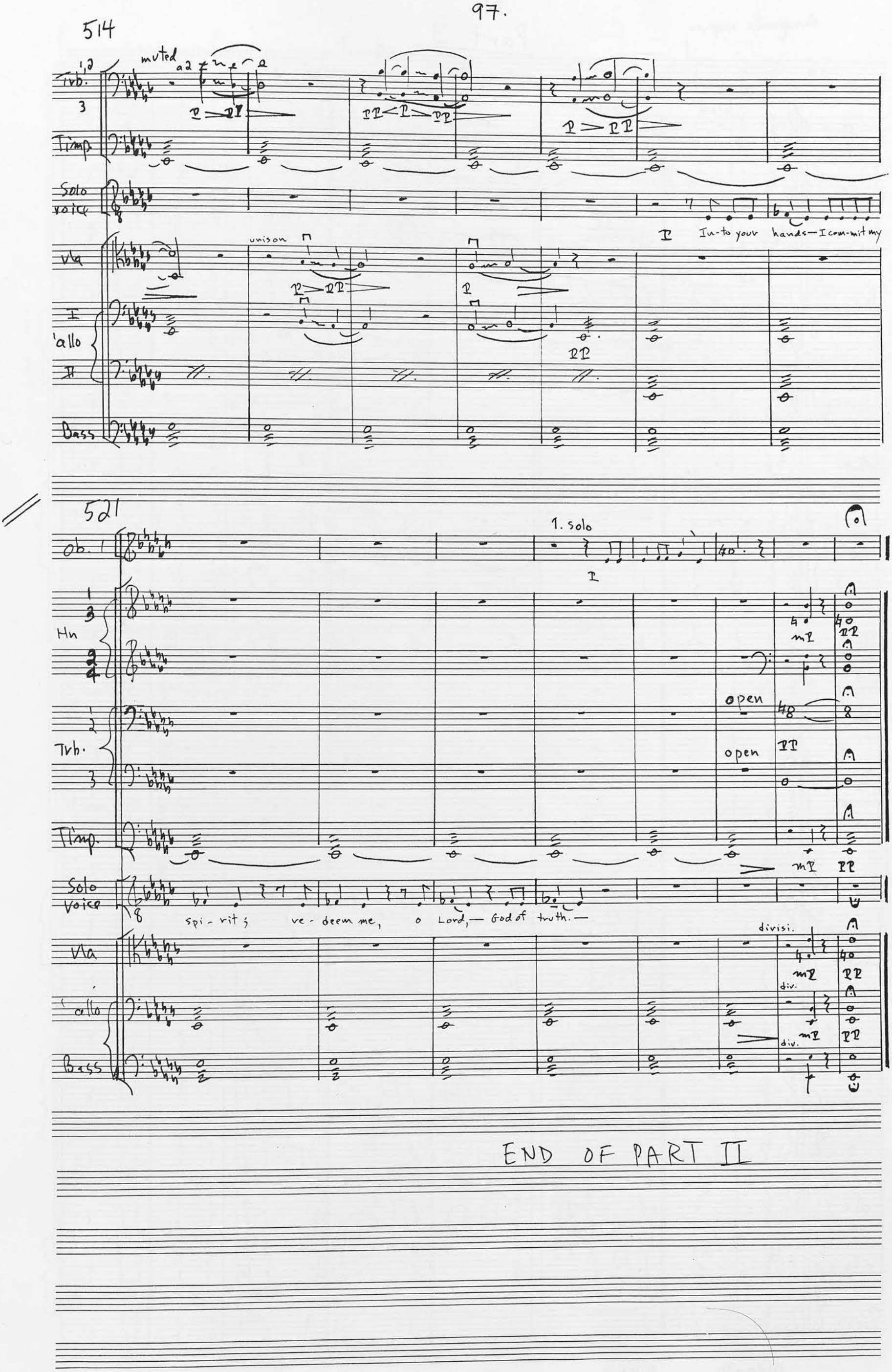
forth your light, your light and your truth.

forth your light, your light and your truth

(f) for I shall a-gain Praise Him!

gliss.

divisi.


514
muted
a2
Trb.
Timp.
Solo voice
In-to your hands—I com-mit my
Vla
unison
I
'allo
II
Bass
521
1. solo
Ob.
Hn
Trb.
open
open
Timp.
Solo voice
spi-rit; re-deem me, o Lord,— God of truth.—
Vla
divisi.
div.
'allo
div.
Bass
END OF PART II

Part 3

no. 1.

un poco allargando

Moderato ♩. = 104

Allegro ♩. = 138

Fl.

Ob

Cl. in B♭

Bsn

a2

div.

Hn. in F

Tpt in B♭

Trb.

Timp.

crash cym.

S

A

T

B

Organ

I Vln

II

Vla

Cello

Bass

Moderato ♩. = 104

Allegro ♩. = 138

un poco allargando

8

a tempo

un poco allargando

a2

Lord, our Lord, how ma- jest-ic is your name.

Lord, our Lord, how ma- jest-ic is your name.

how ma-

how ma-

1. only

a tempo

un poco allargando

17

Moderato (♩=104-108)

a2

f

no key

f

sus. cym.

let ovrse.

jest-ic is your name — in all the earth!

jest-ic is your name — in all the earth!

f Lord, our Lord, how ma-jest-ic is your

mp

mp

mp

mp

mp

mp

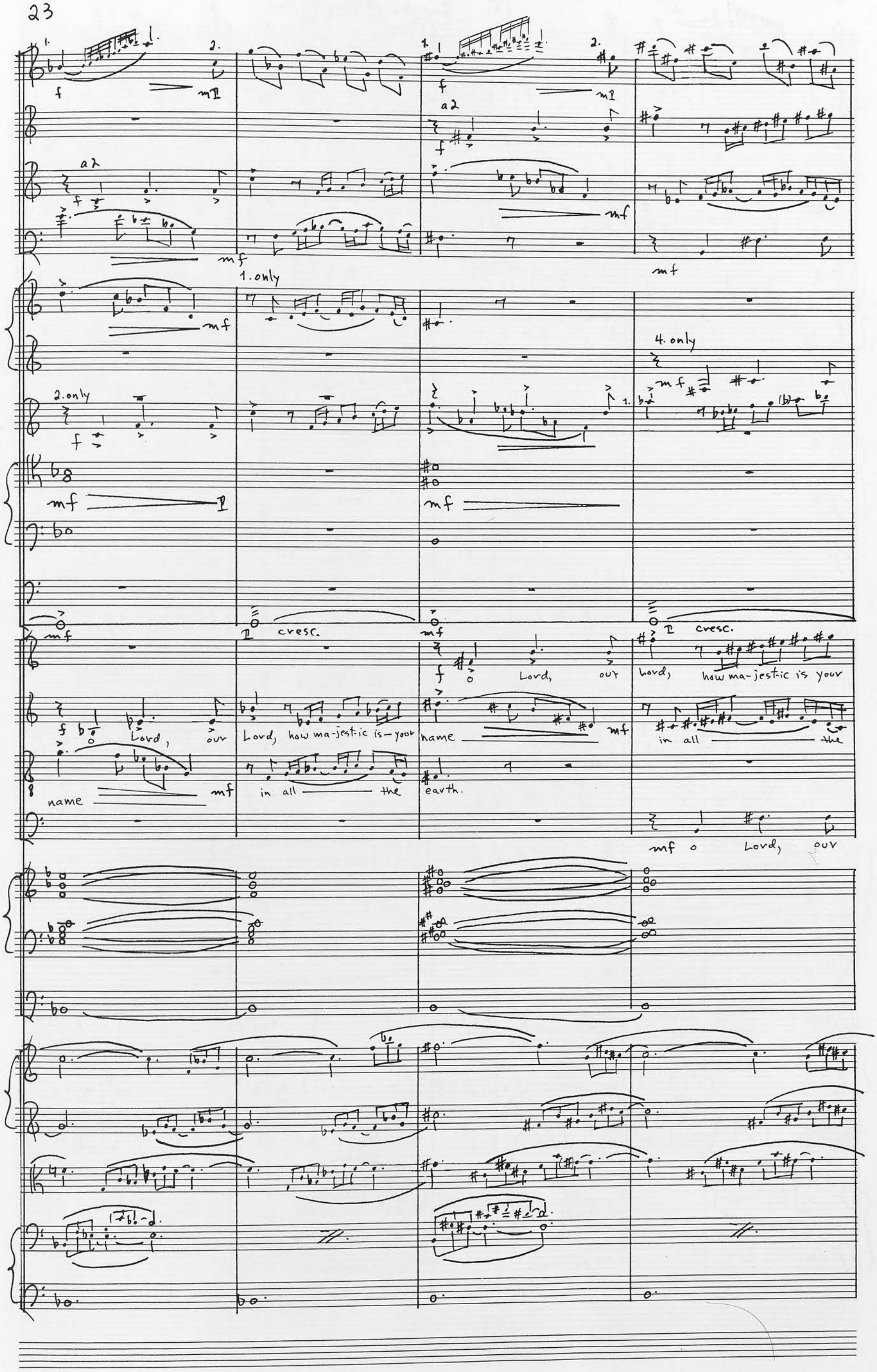
mp

div

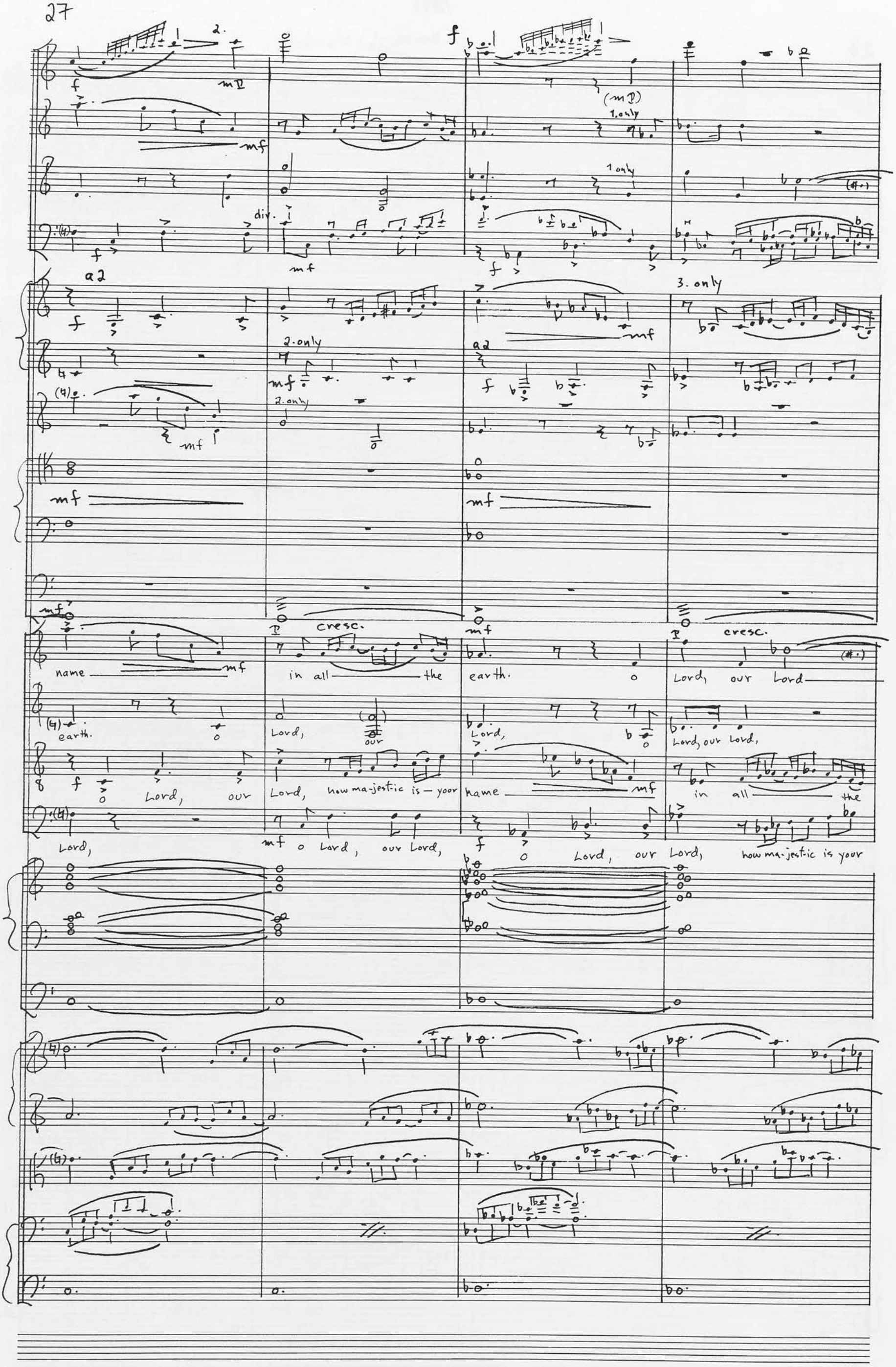
mp

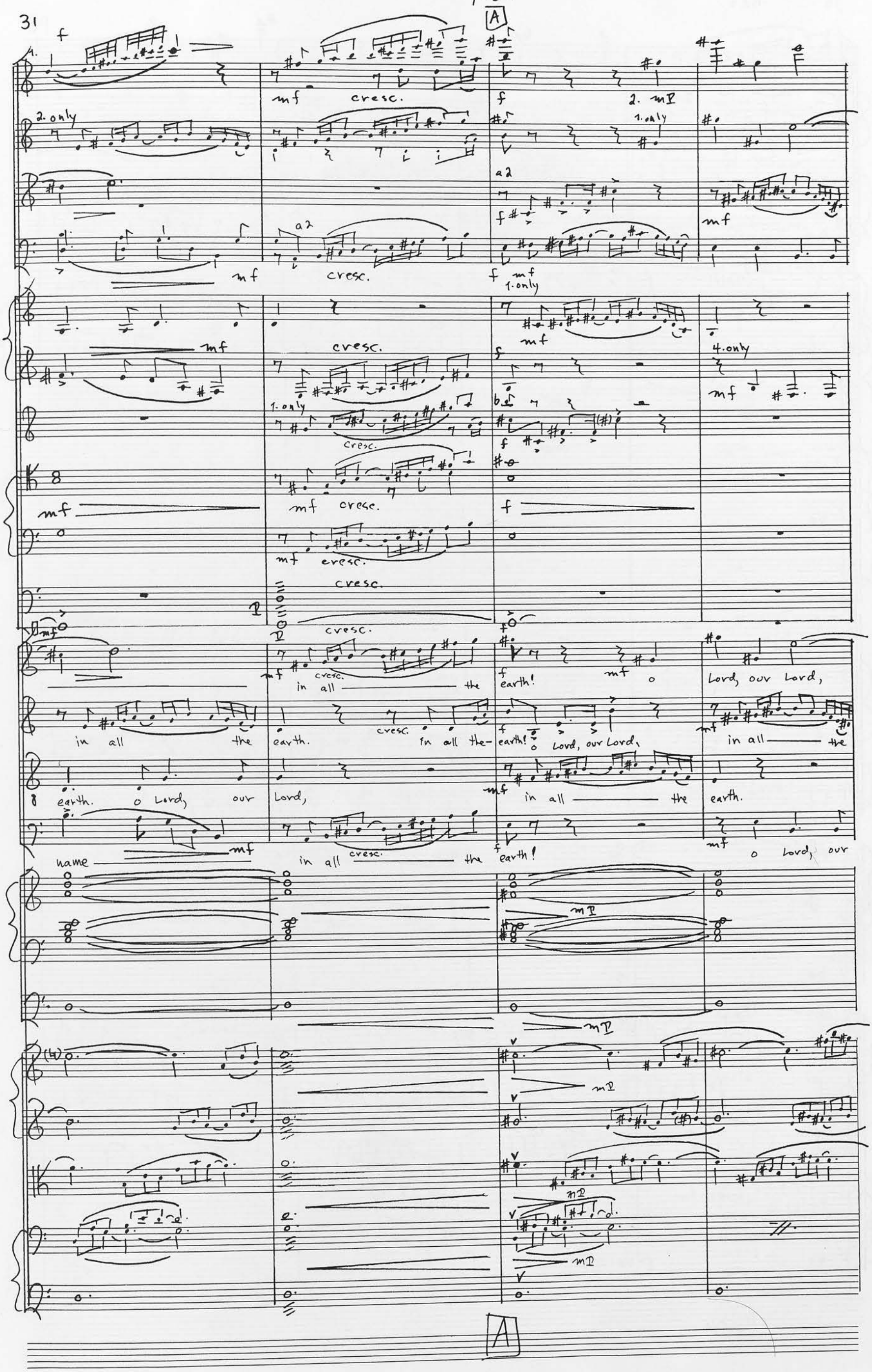
Moderato (♩=104-108)

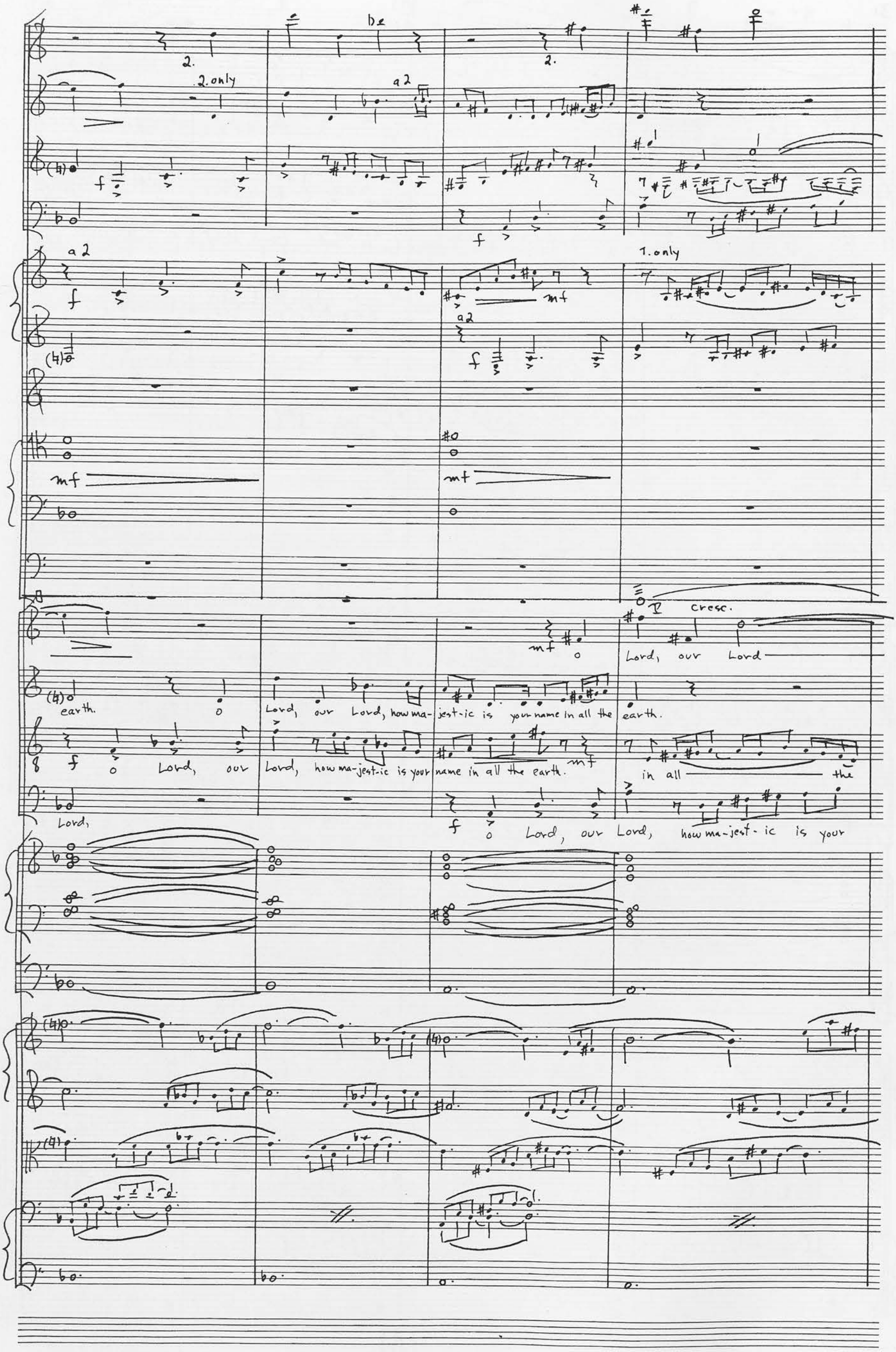
23


1.
2.
a2
1. only
2. only
4. only
cresc.
Lord, our Lord, how ma-jest-ic is your
name in all the earth.
Lord, our Lord, how ma-jest-ic is your
name in all the
mf o Lord, our

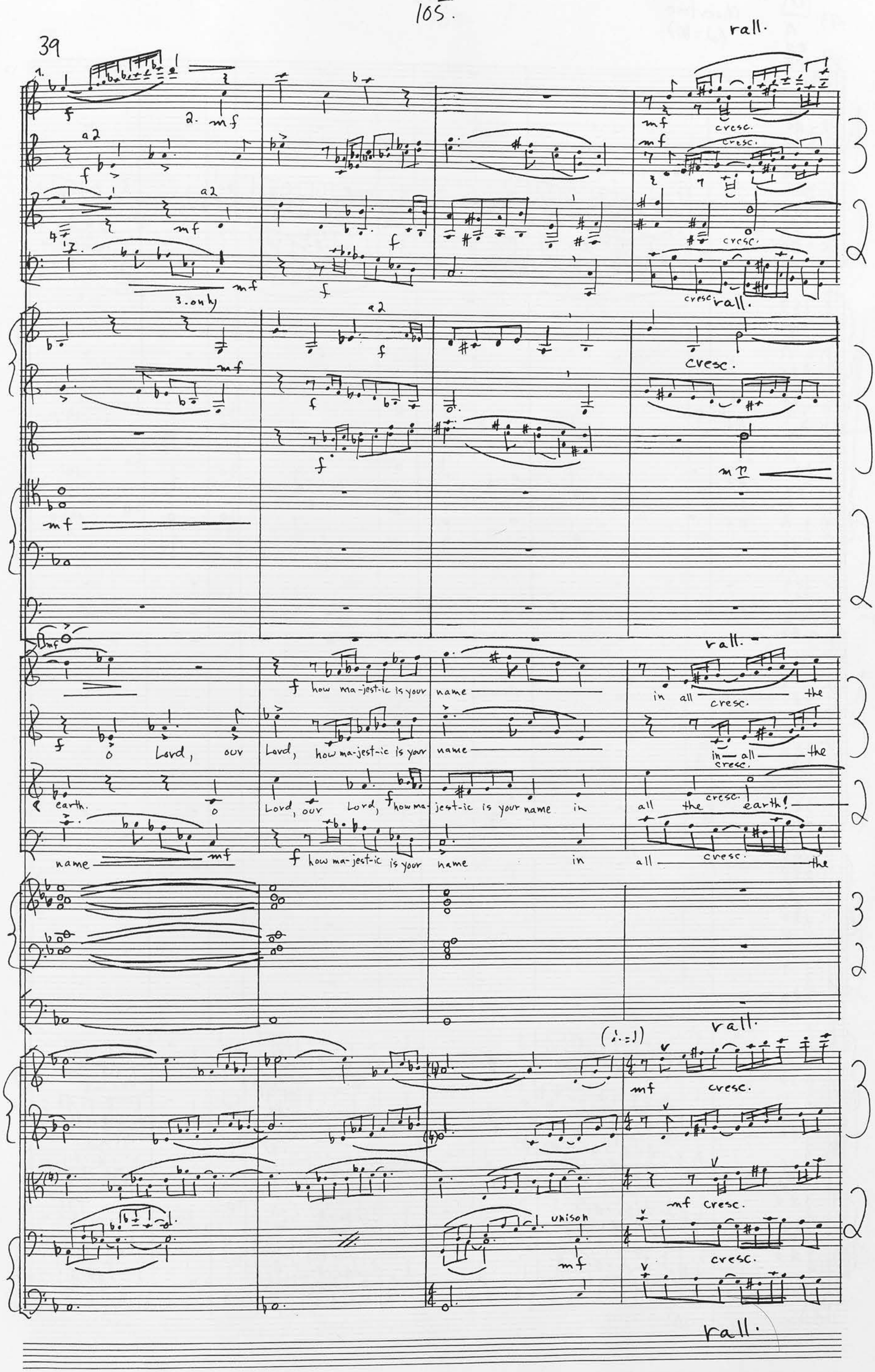
27


2.
f
mp
mf
(mp)
1. only
1 only
div.
a2
2. only
3. only
cresc.
name
in all the
earth.
Lord, our Lord
Lord, our Lord, how ma-jest-ic is your
Lord, our Lord, how ma-jest-ic is your


A
f
mf
cresc.
2. only
1. only
a2
4. only
in all the earth! o Lord, our Lord,
in all the earth. o Lord, our Lord,
in all the earth! o Lord, our Lord,
in all the earth.
name
in all the earth!
o Lord, our
A


2.
2. only
a 2
2.
a 2
1. only
a 2
cresc.
Lord, our Lord
earth.
Lord, our Lord, how ma-jest-ic is your name in all the earth.
Lord, our Lord, how ma-jest-ic is your name in all the earth.
in all the
Lord,
Lord, our Lord, how ma-jest-ic is your

39


rall.
cresc.
a2
3. only
f how ma-jest-ic is your name in all the
o Lord, our Lord, how ma-jest-ic is your name in all the
earth. o Lord, our Lord, how ma-jest-ic is your name in all the earth!
name
unison
rall.

43 B Maestoso (♩=80)

a2 1. tongued 2.

simile

a2 1. tongued 2.

simile

crash cym.

earth!

earth!

earth!

earth!

V

Maestoso (♩=80)

49

molto
rall.

simile

simile

f

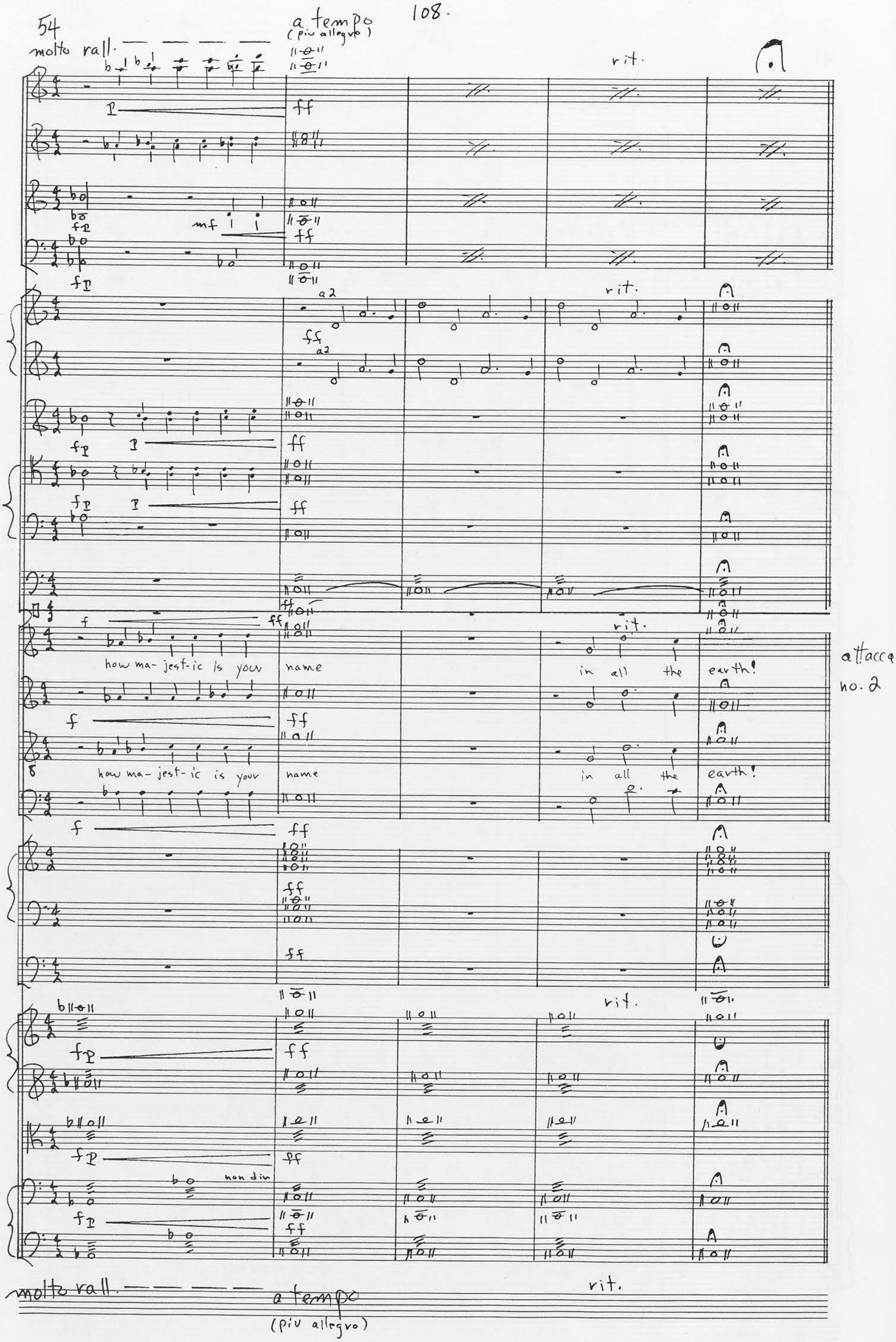
Lord, our Lord,

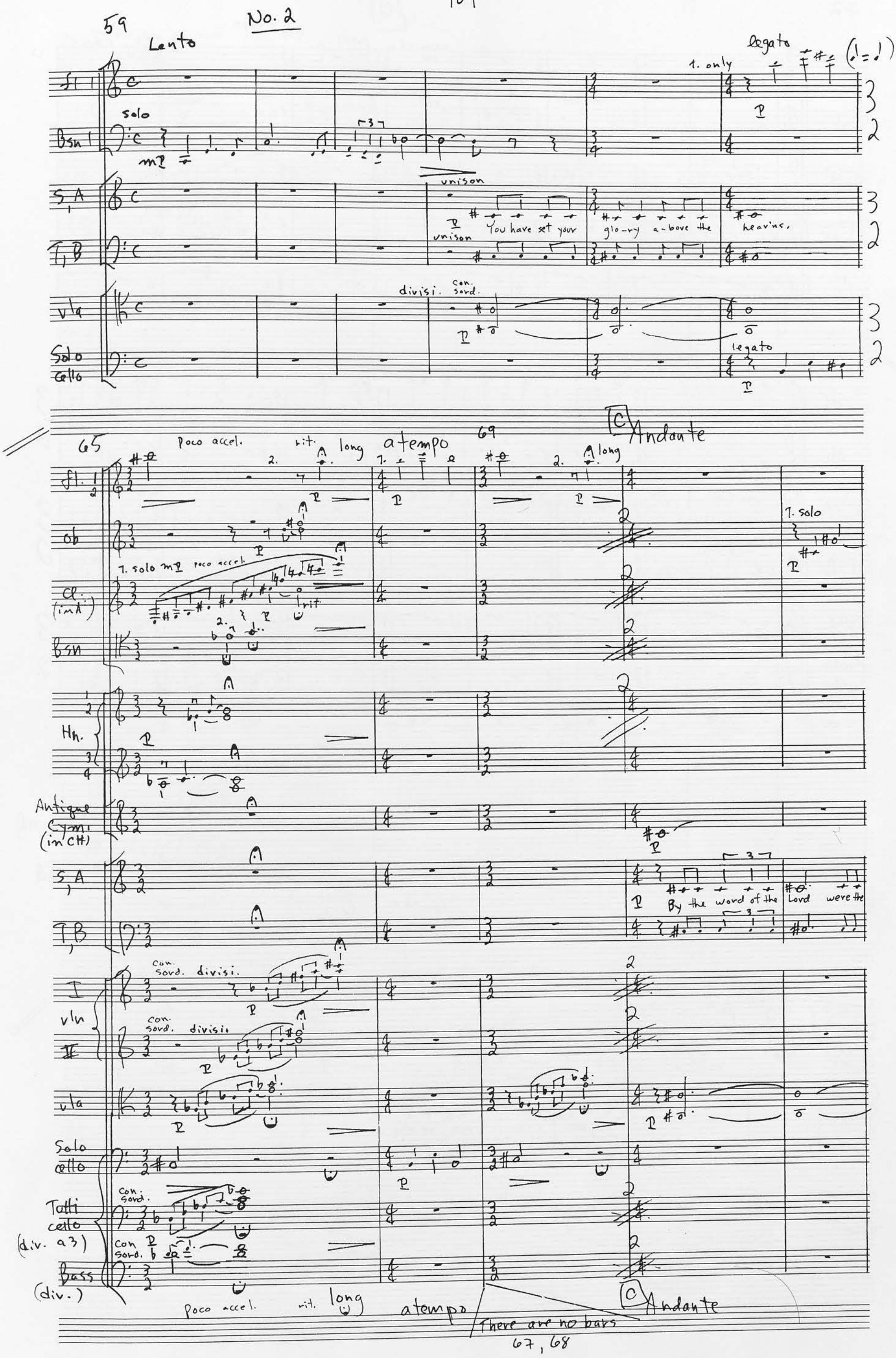
f

Lord, our Lord,

molto
rall.

molto
rall.


54
molto rall.
a tempo
(più allegro)
rit.
a2
how ma- jest- ic is your name in all the earth!
attacca no. 2
non div
molto rall.
a tempo
(più allegro)
rit.


59
No. 2
Lento
legato
1. only
solo
unison
You have set your glo-ry a-bove the hear'ns,
divisi.
con. sord.
legato
Solo cello
65
poco accel.
rit.
long
a tempo
69
C Andante
1. solo
1. solo mp poco accel.
rit.
Hn.
Antique Cym. (in C#)
By the word of the Lord were the
con. sord. divisi.
vln
vla
Solo cello
Tutti cello (div. a 3)
Bass (div.)
poco accel.
rit.
long
a tempo
There are no bars 67, 68
C Andante

72

a tempo

1. only

Poco accel. cresc.

molto rall. dim.

heav-ens made,

their star-ry host

lay the

a tempo

79

Poco accel. cresc.

molto rall. dim.

breath of his mouth.

You have set your glo-ry a-bove the

Solo 'cello

86

poco accel. rit. long a tempo

D

Fl.

Ob

Cl. (in A)

1. solo mp

poco accel. rit.

1. only

poco accel.

cresc.

Bsn.

Hn

Ant. Cym.

S, A

hear'ns.

He gath-ers the wat-ers of the sea in-to jars;

T, B

Vln I

Vln II

Vla

Solo 'cello

'cello (div. a3)

Bass

Poco accel. rit. long a tempo

D

91

molto rall.

a tempo

dim.

poco accel.

cresc.

molto rall.

dim.

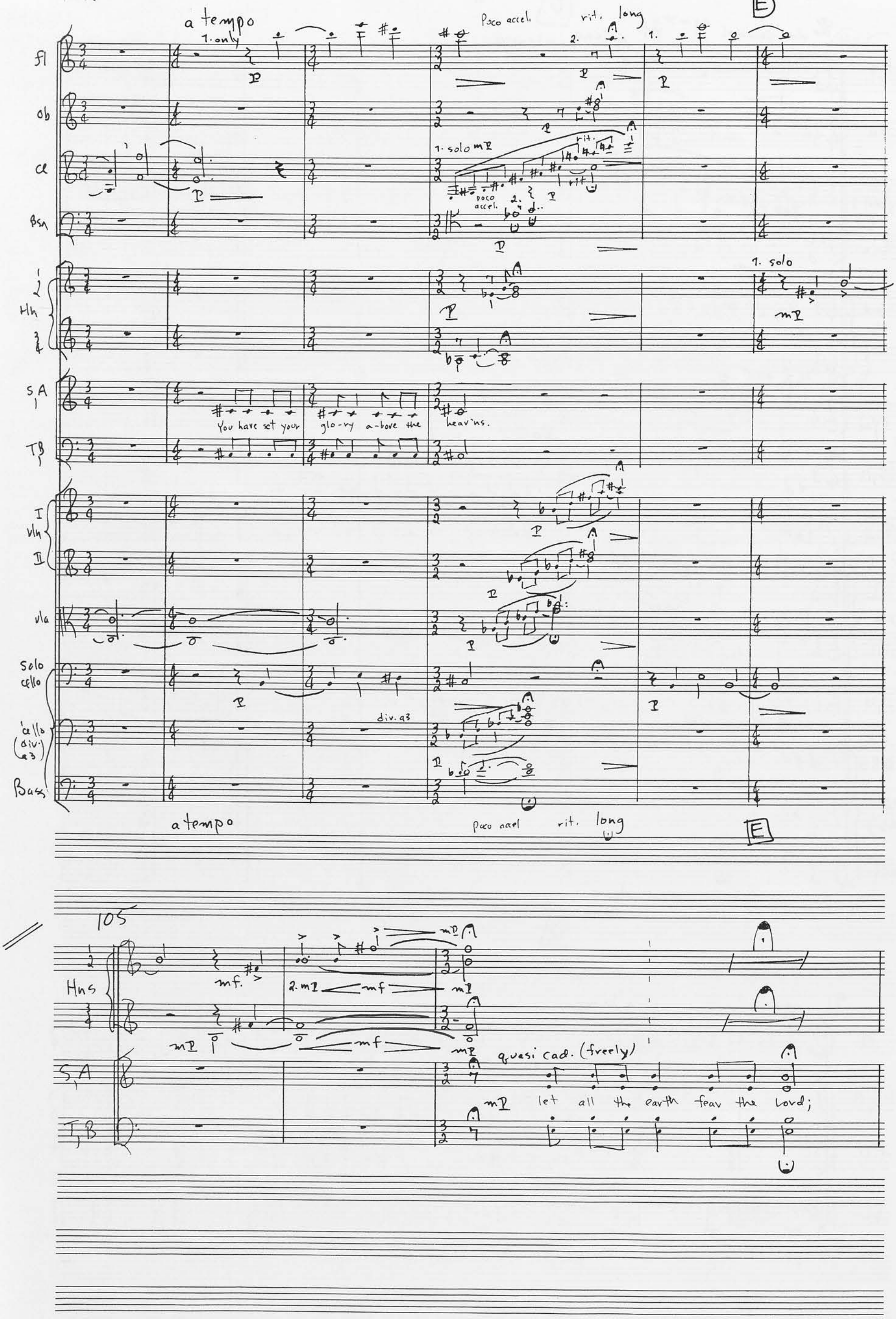
S, A

he puts the deep in-to stove-hous-es.

T, B

Vla

a tempo


a tempo
1. only
Poco accel.
rit. long
E
fl
ob
cl
Bsn
1. solo mp
poco accel.
rit.
Hn
1. solo
mp
S,A
You have set your glo-ry a-bove the heav'ns.
T,B
I
vln
II
vla
Solo cello
div. a3
cello (div. a3)
Bass
a tempo
Poco accel
rit. long
E
105
Hns
mf.
2. mp
mf
mp
S,A
quasi cad. (freely)
mp let all the earth fear the Lord;
T,B

108, 110, 112 3x accel. — — — — —

Fl.
Ob.
Cl.
Bsn
Hn
Tpt
Trb.
S, A
T, B
I (divisi) Vln.
II (divisi)
Va (divisi)
Cello (div. a3)
Bass (divisi)

a2 mp-mf-f cresc.

1. Cad.

cad.

mf

quasi cad.

mf let all the earth fear — the Lord;

senza sord.

mp-mf-f cresc.

3x accel. — — — — —

Cad.

III

2. Cad.

3. Cad.

piu f

quasi cad.

let all the people of the world — re-vere him,

f You have set your glo — ry, a-bove the heav'ns.

mp

114

Poco accel. rit. long

1. Cad.

1. solo mp

rit.

Poco accel.

Hn

Cad.

Tpt.

Trb.

Poco accel rit.

Cad.

let all the peo-ple of the world re-vere him.

Poco accel.

rit.

Vln (div.)

Vla (div.)

Cello (a 3)

Bass (div.)

Poco accel. rit. long

Cad.

116

Hn

Cad.

Cad.

let all the earth fear the Lord.

let all the earth fear the Lord.

bar 118 is out

(118 out)

119

115.

F

atempo

1. solo

poco accel.

cresc.

Tpt. 1

Ant. Cym

S, A

T, B

For he Spoke, and it came to be;

(div.) I vln

II (div.)

vla (div.)

Cello (div.) a3

Bass (div.)

con sord.

long

rit.

long

F

124

molto rit.

dim.

atempo

1. solo

poco accel. e. cresc.

Tpt. 1

Tbn. 1

S, A

T, B

he com- mand-ed and it stood firm.

Vla.

atempo

132

1.

Tpt. 1

molto rit. e. dim.

Tbn. 1

S, A

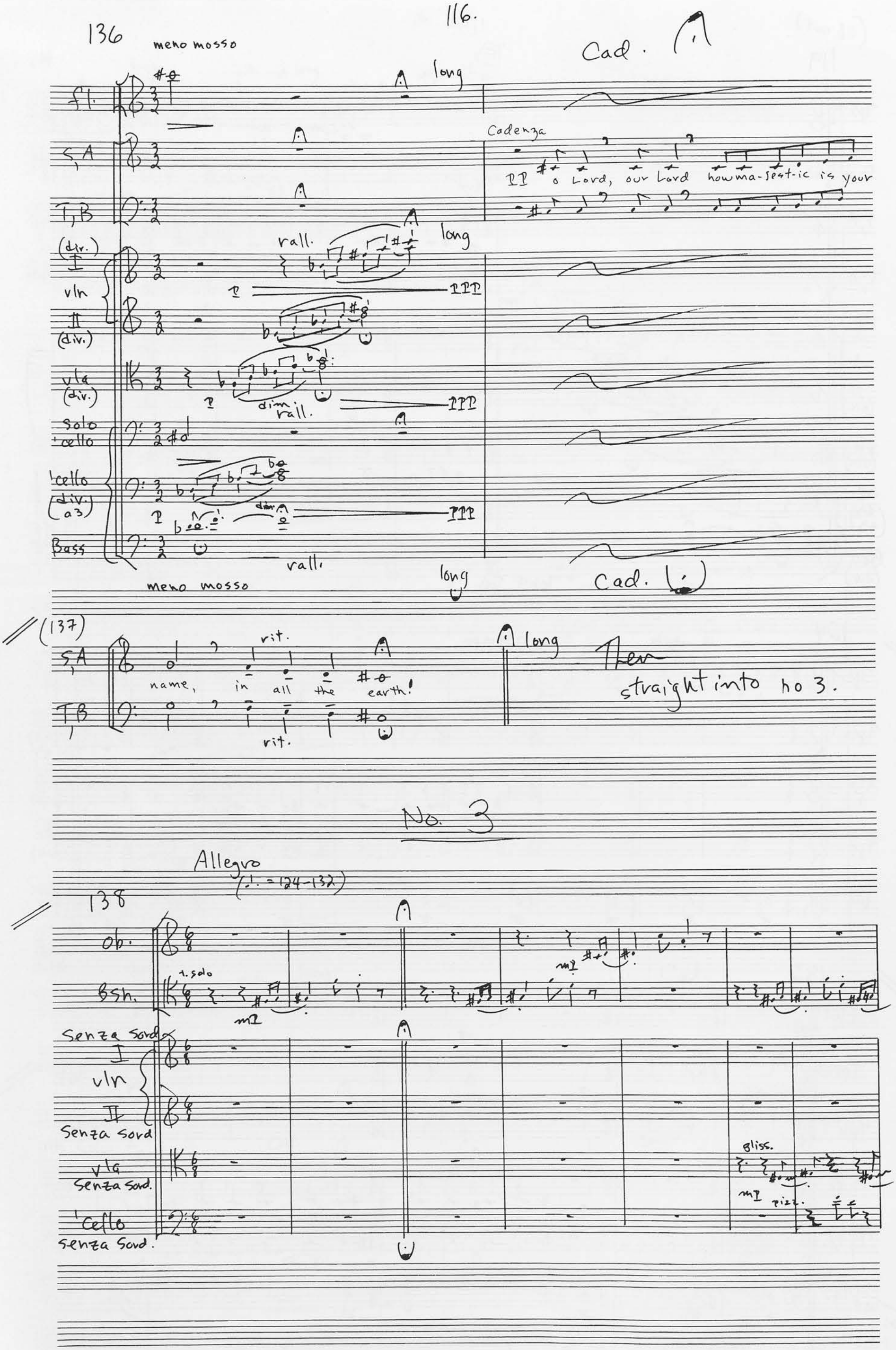
T, B

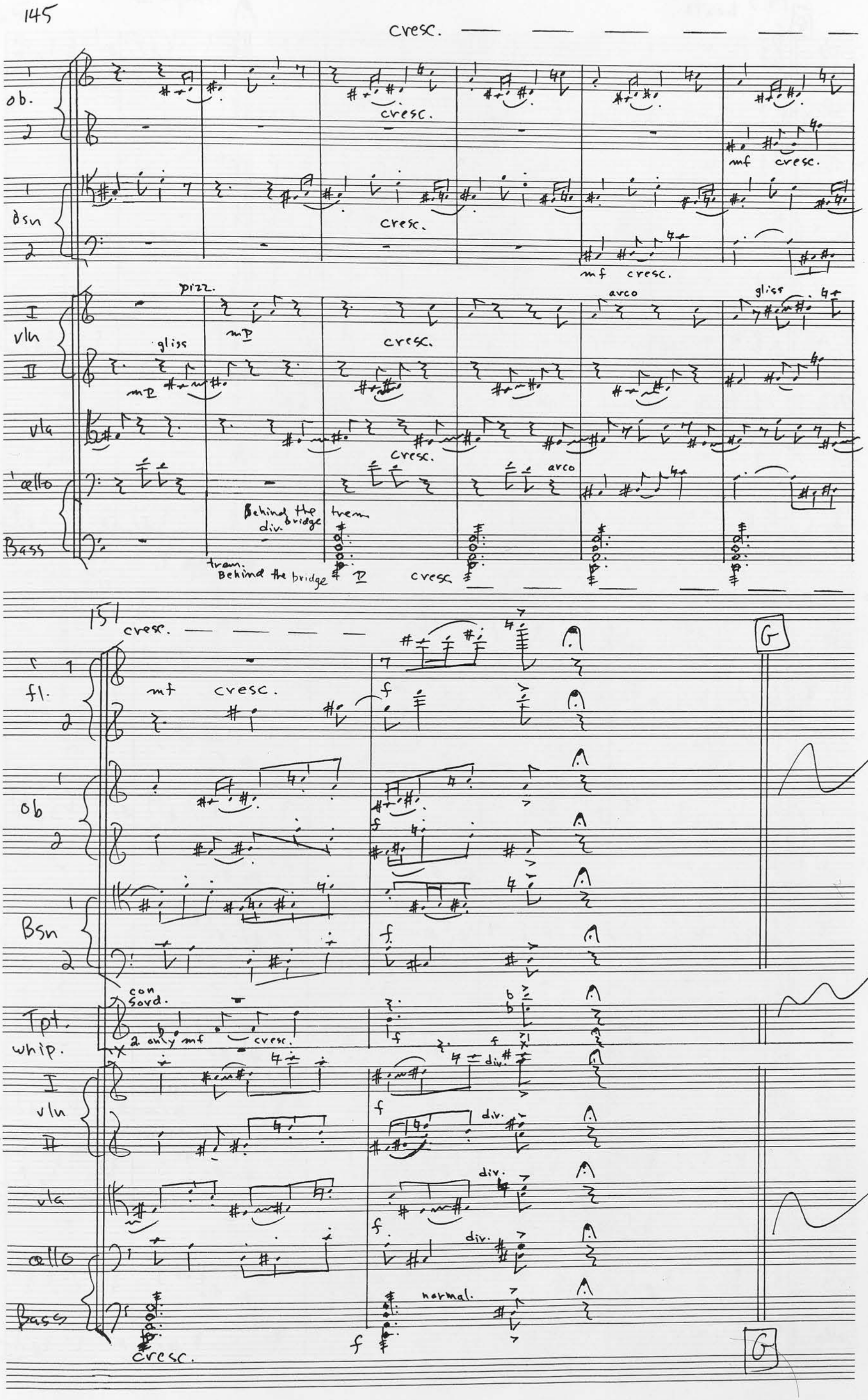
You have set your glo-ry a-bove the

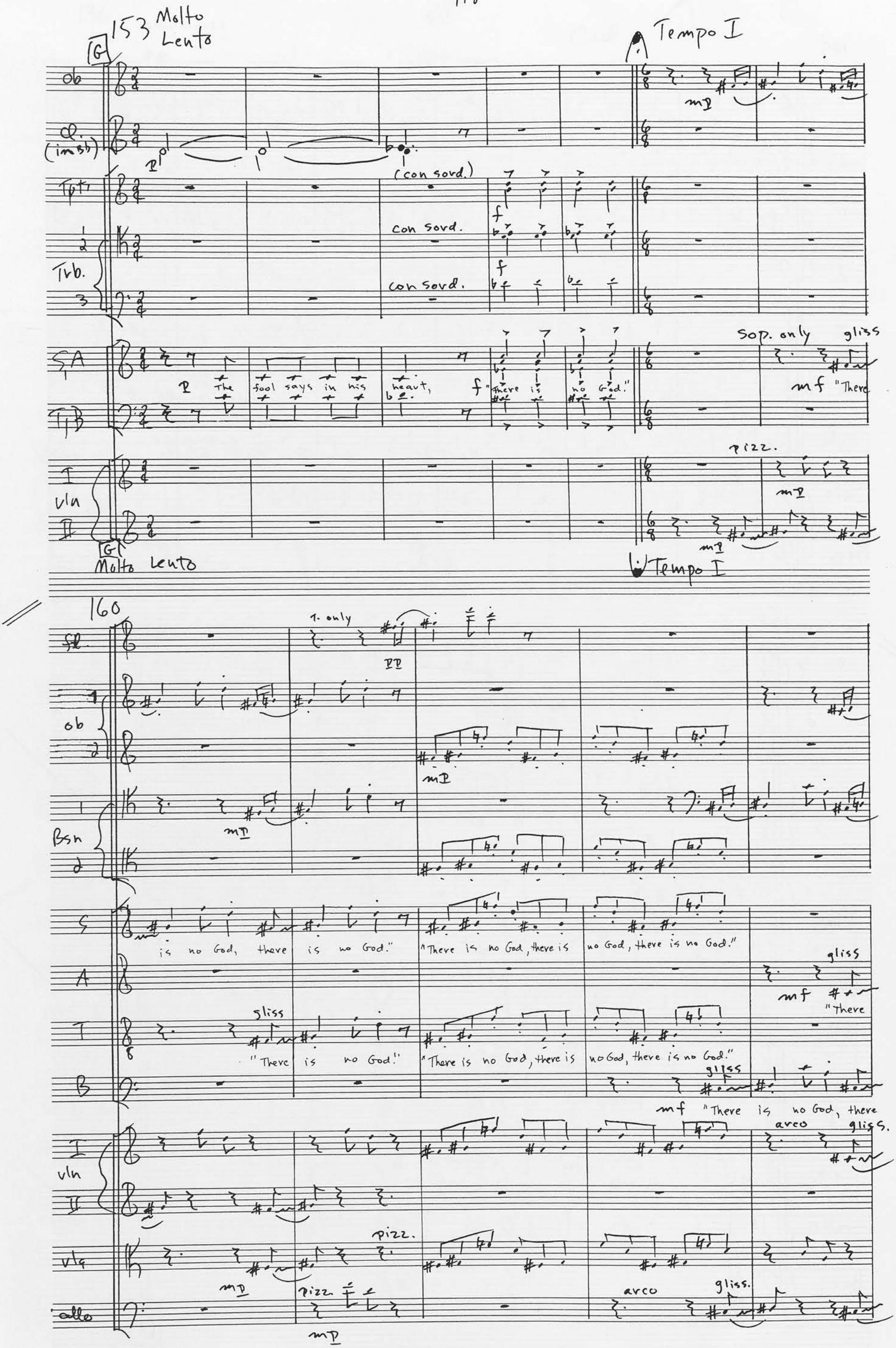
Vla.

Solo cello

(senza sord.)


136
meno mosso
Cad.
long
fl.
S,A
T,B
Cadenza
PP o Lord, our Lord how ma-jest-ic is your
(div.)
I
vln
II
(div.)
vla
(div.)
rall.
long
PPP
dim.
rall.
solo
'cello
'cello
(div.)
a3
Bass
rall.
meno mosso
long
Cad.
(137)
S,A
T,B
rit.
name, in all the earth!
long
Then
straight into no 3.
No. 3
Allegro
(♩. = 124-132)
138
ob.
Bsh.
t. solo
mp
Senza Sord.
I
vln
II
Senza Sord.
vla
Senza Sord.
'cello
Senza Sord.
Bliss.
mp
pizz.


145
cresc.
ob.
cresc.
mf cresc.
Bsn
cresc.
mf cresc.
pizz.
arco
gliss
I
vln
II
gliss
mp
cresc.
vla
cresc.
arco
cello
Behind the bridge
div.
trem.
Bass
trem.
Behind the bridge
p
cresc.
151
cresc.
G
fl.
mf
cresc.
f
ob
Bsn
f
con sord.
Tpt.
whip.
2 only mf
cresc.
f
div.
I
vln
II
f
div.
vla
div.
f
cello
div.
Bass
normal.
cresc.
f
G


153 Molto Lento
G
Tempo I
Ob
Cl. (in Bb)
Tpt.
(con sord.)
con sord.
Trb.
con sord.
SA
The fool says in his heart, "There is no God."
Sop. only
gliss
mf "There
TB
pizz.
vln
Molto Lento
Tempo I
160
fl.
1. only
ob
Bsn
S
is no God, there is no God."
"There is no God, there is no God, there is no God."
A
gliss
mf "There
T
gliss
"There is no God."
"There is no God, there is no God, there is no God."
B
gliss
mf "There is no God, there
vln
arco
gliss.
vla
pizz.
allo
pizz.
arco
gliss.

Ob. 1 2

Bsn 1 2

S A T B

"There is no God, there is no God, there is no God, there is no God!"

"There is no God, there is no God, there is no God, there is no God!"

Vln I II

pizz.

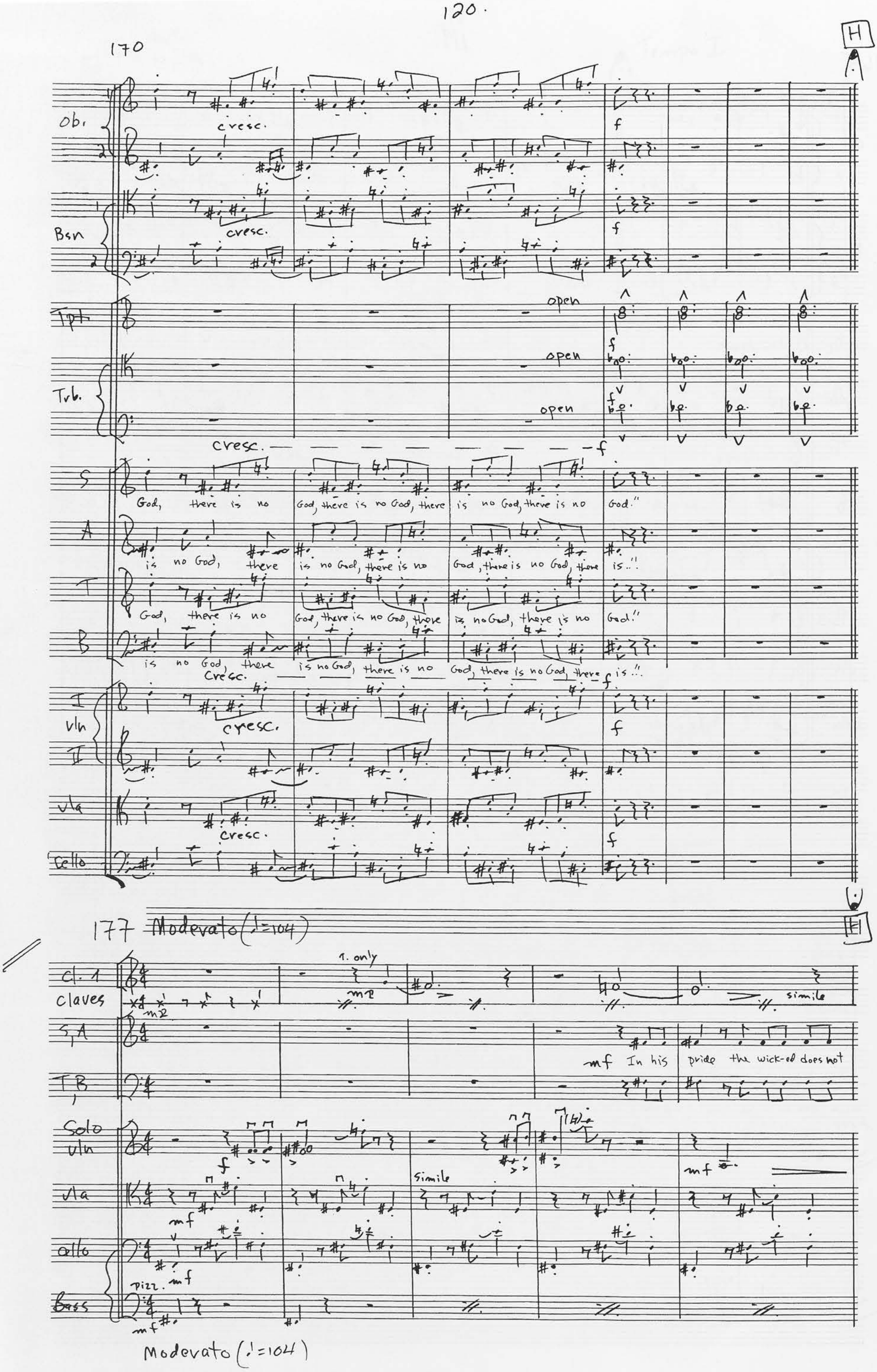
arco

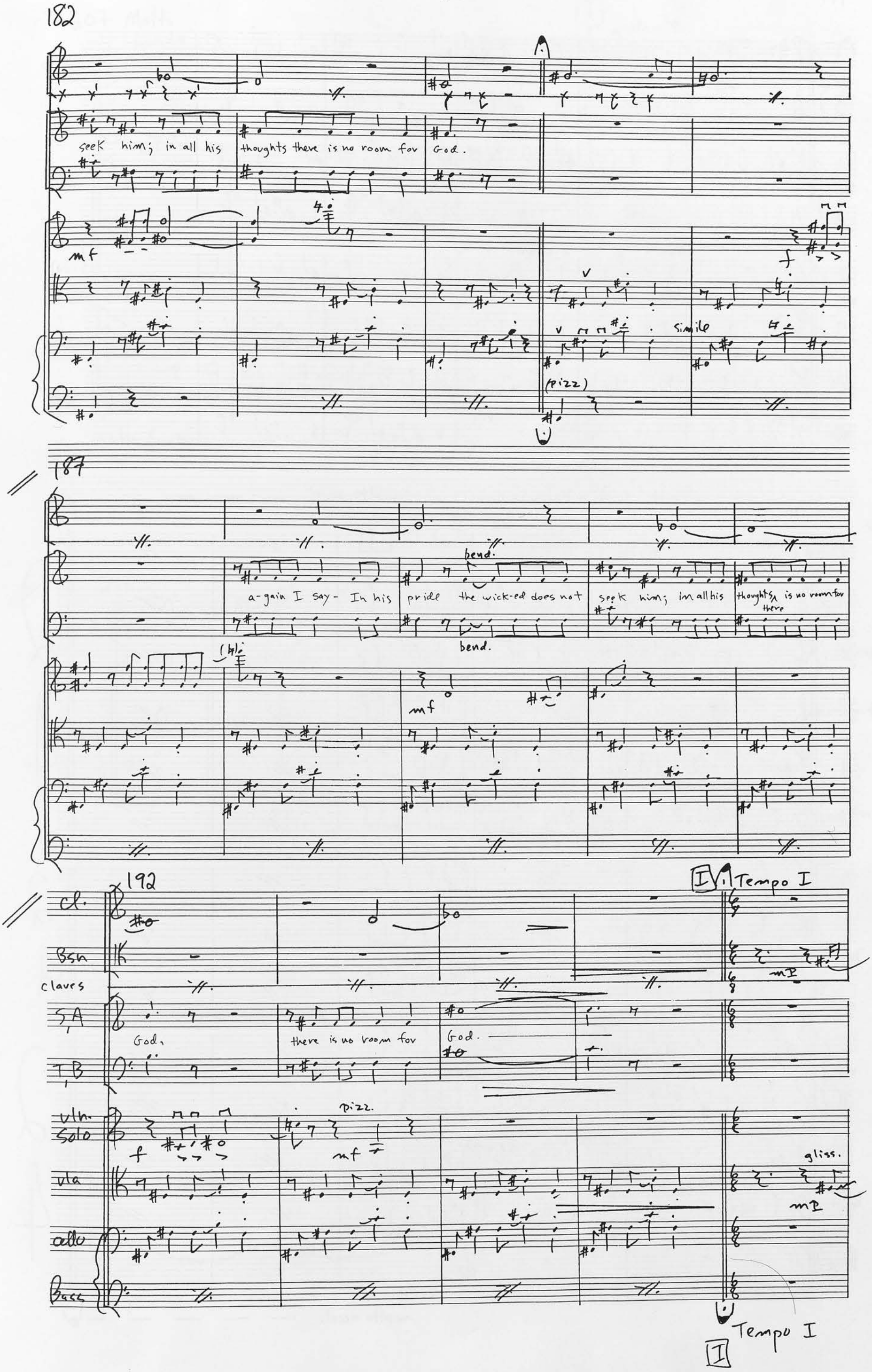
Vla

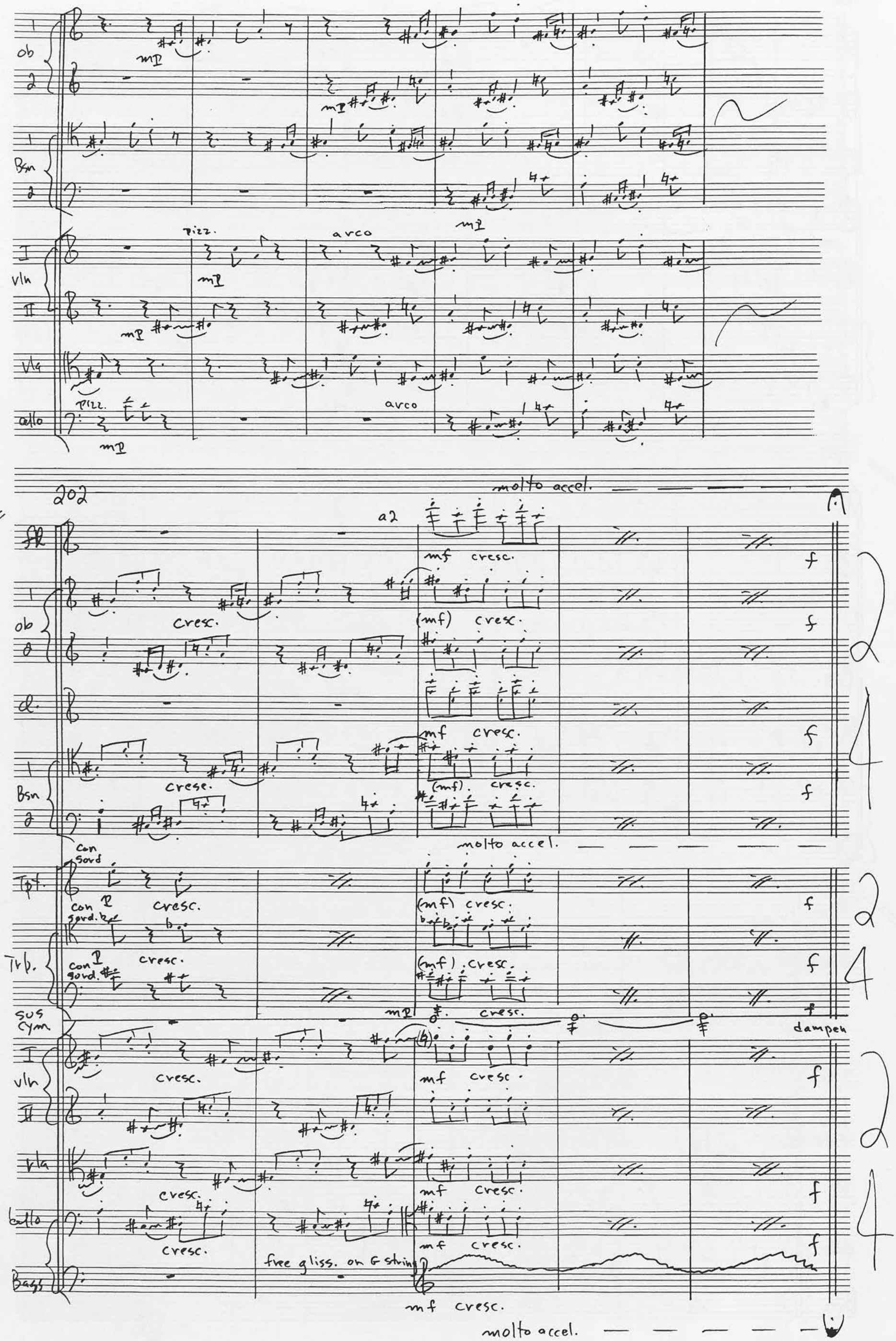
arco

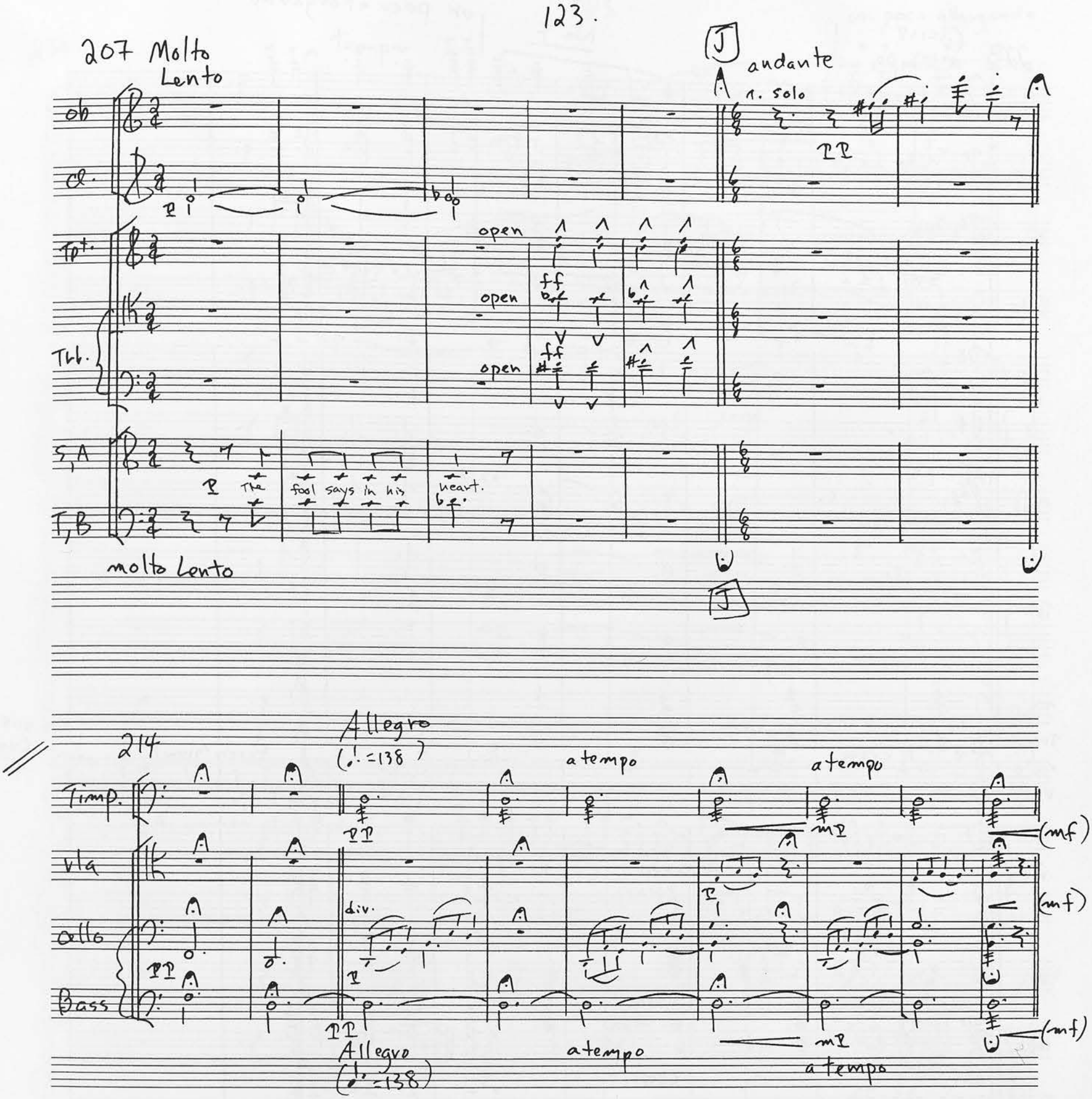
Vlc

Cb

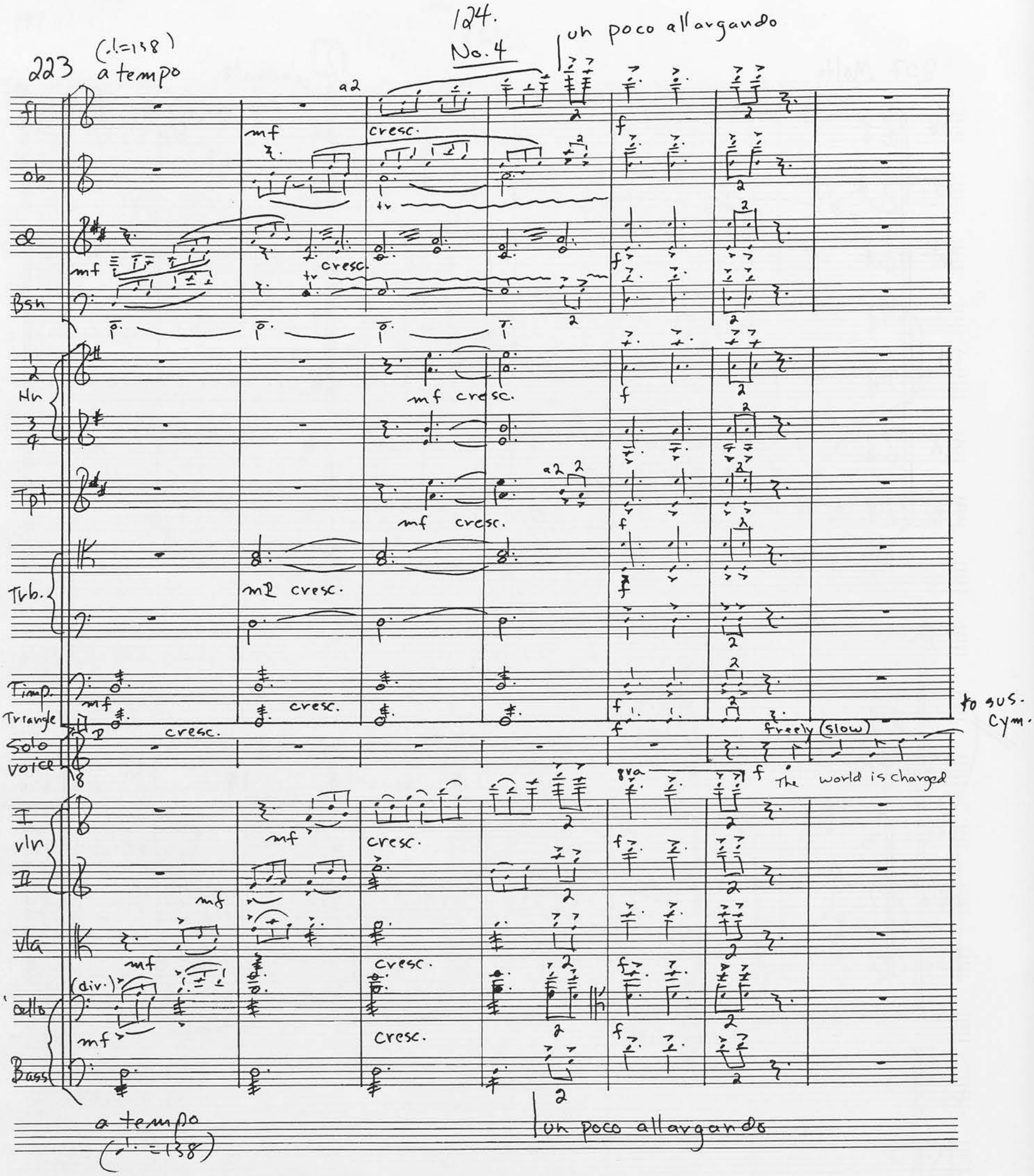

170
H
Ob.
cresc.
f
Bsn
cresc.
f
Tpt.
open
f
Trb.
open
f
open
cresc.
f
S
God, there is no God, there is no God, there is no God, there is no God."
A
is no God, there is no God, there is no God, there is no God, there is..."
T
God, there is no God, there is no God, there is no God, there is no God."
B
is no God, there is no God, there is no God, there is no God, there is..."
Cresc.
f
I
vln
cresc.
f
II
vla
cresc.
f
Cello
177 Moderato (♩=104)
H
Cl. 1
Claves
1. only
mp
simile
S, A
mf In his pride the wick-ed does not
T, B
Solo vln
f
mf
vla
mf
Simile
cello
mf
pizz.
Bass
mf
Moderato (♩=104)


182
seek him; in all his thoughts there is no room for God.
mf
f
simile
(pizz)
187
bend.
a-gain I say- In his pride the wick-ed does not seek him; in all his thoughts there is no room for
bend.
mf
192
Tempo I
Cl.
Bsn
claves
S,A
God, there is no room for God.
T,B
vln. Solo
f
pizz.
mf
vla
gliss.
mp
cello
Bass
Tempo I


ob
Bsn
vln
vla
cello
pizz.
arco
mp
202
molto accel.
a2
mf cresc.
(mf) cresc.
cresc.
f
Tpt.
con sord
Trb.
sus cym
dampen
free gliss. on G string
Bass


207 Molto Lento
J
andante
1. solo
ob
cl.
Tpt.
open
ff
Trb.
S,A
The fool says in his heart.
T,B
molto Lento
J

214
Allegro
(♩. =138)
atempo
atempo
Timp.
vla
cello
Bass
div.
(mf)
Allegro
(♩. =138)
atempo
atempo


223
(♩.=138)
a tempo
No. 4
un poco allargando
fl
ob
cl
Bsn
Hn
Tpt
Trb.
Timp.
Triangle
Solo voice
I vln
II
vla
cello
Bass
a2
mf
cresc.
f
tr
mf cresc.
mf cresc.
mf cresc.
cresc.
freely (slow)
The world is charged
to sus. Cym.
8va
(div.)
a tempo
(♩.=138)
un poco allargando

230

a tempo

un poco allargando

a2

mf cresc.

f

sus cym

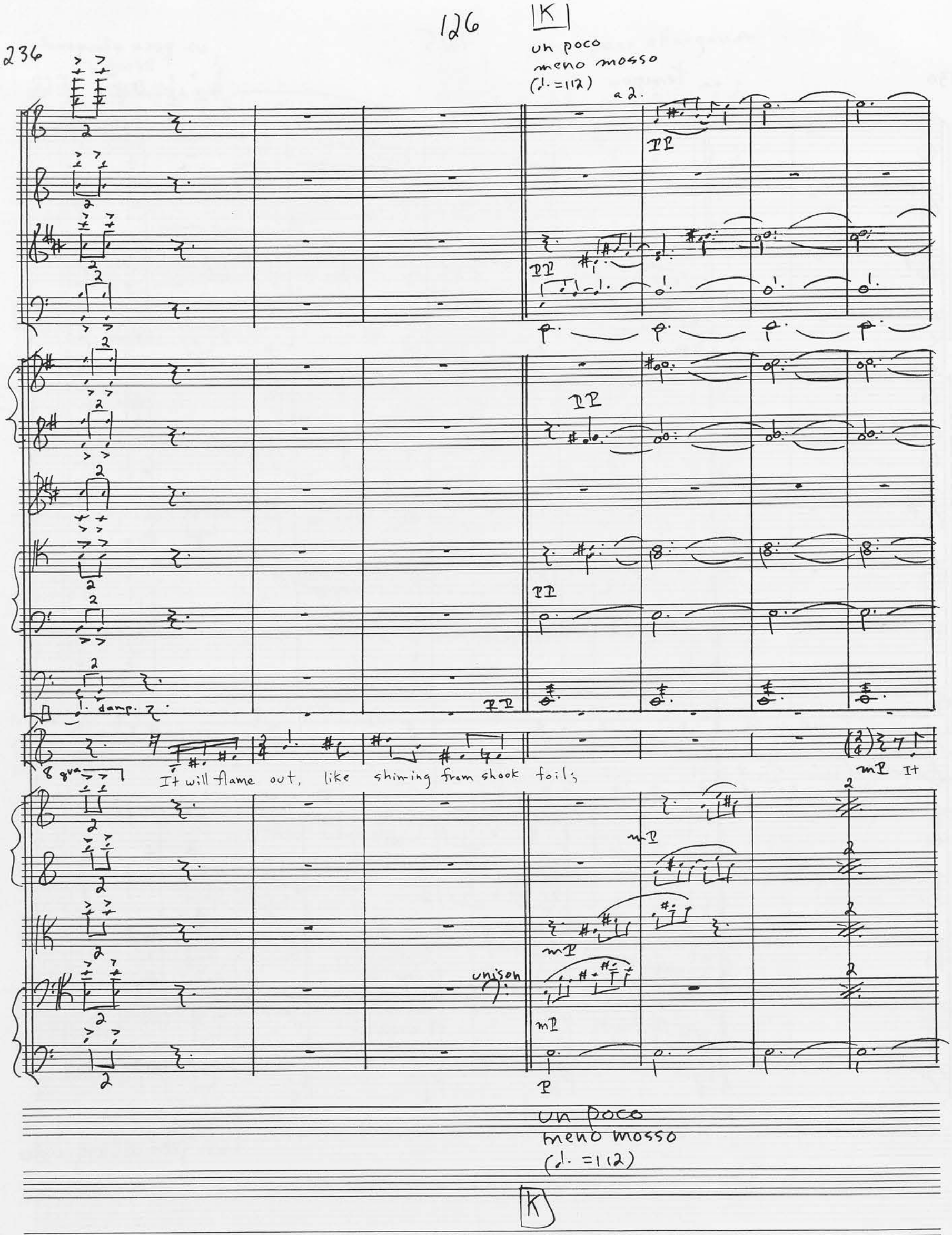
—with the grand-eur of God.

gra

a tempo

un poco allargando

126


K
un poco
meno mosso
(♩. =112)
a 2.
pp
pp
pp
pp
damp.
pp
8 qva
It will flame out, like shin-ing from shook foil;
mp It
mp
mp
unison
mp
p
un poco
meno mosso
(♩. =112)
K

2nd 1st

1. solo

mf

2nd 1st

1. solo muted

mf

gath-ers to a great-ness, like the ooze—of oil crushed.

[L] 128.

Adagio
(♩=76)

a tempo

II

I

II

freely

mp why do men then now not reck his rod?

col voce.

divisi

Adagio
(♩=76)

a tempo

[L]

263

2. only

1.

M ♩.=66

Cl.

Bsn

Hn 1

Timp.

Bass Drum

mP

Solo voice

freely (♩.=66)

Gen— er - a - tions have trod, have trod, have trod; And all is

dim.

(non div.)

(divisi)

Vla

(non div.)

(div.)

Col voce

Cello

Bass

M ♩.=66

272

Solo voice

seared—with trade; bleared—smeared—with toil; and wears man's smudge and shares— man's smell;

3

3

Vla

Cello

Bass

cresc.

cresc.

277

1. solo

rit.

molto rall.

N

Hn 1

P

Solo voice

sub PP

mP

the soil is bare now,— nor can foot feel, be-ing shod.

rit.

molto rall.

Vla

sub. PP

Cello

sub. PP

Bass

rit.

molto rall.

N

284 (287) allegretto (♩.=112)

Tempo I (♩.=138)

I Vln

II

Vla

Cello

Bass

[N] allegretto (♩.=112)

Tempo I

294

Fl

Ob

Cl.

Voice

mf And for all this, — na-ture is nev — er spent;

I Vln

II

Vla

Cello

Bass

303

Fl

Ob

Cl.

Bsn

mf

a2

mf

cresc.

mf

cresc.

mf

cresc.

Voice

There lives the dear-est fresh-ness deep-down things;

I

II

Vln

Vla

Cello

Bass

312 Poco Allargando

Fl

Ob.

Cl.

Cadenza

muted 1.

Tpt 1

muted 1.

Tbn 1

f

freely

(a tempo)

Voice

mf and though the last lights off the black west went

Poco Allargando

8va

a tempo

a tempo

317

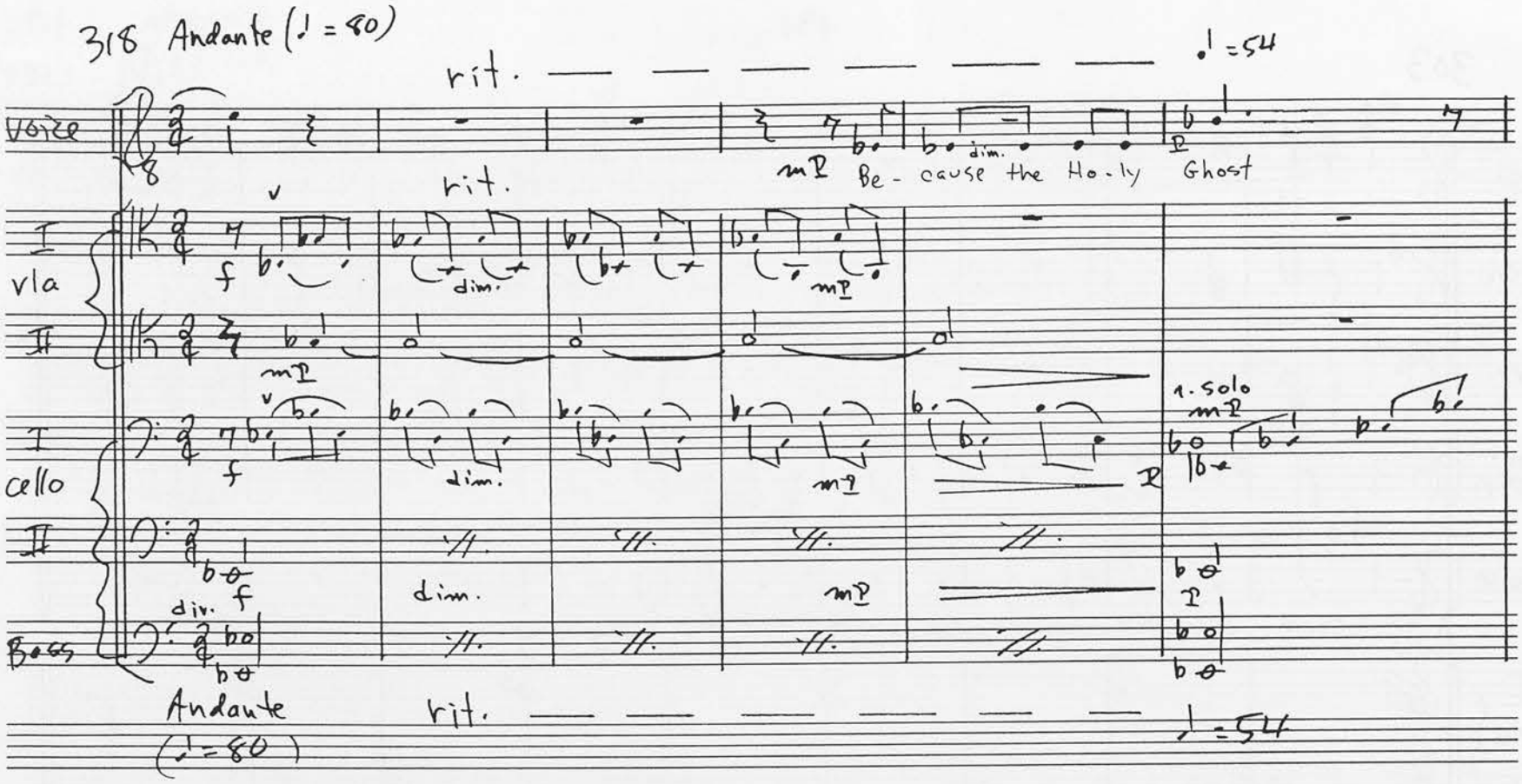
Cadenza ("Bugle like")

freely

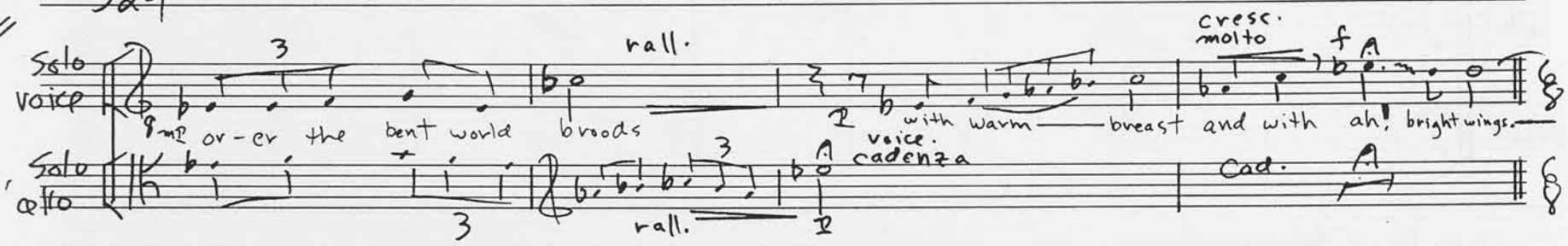
Voice

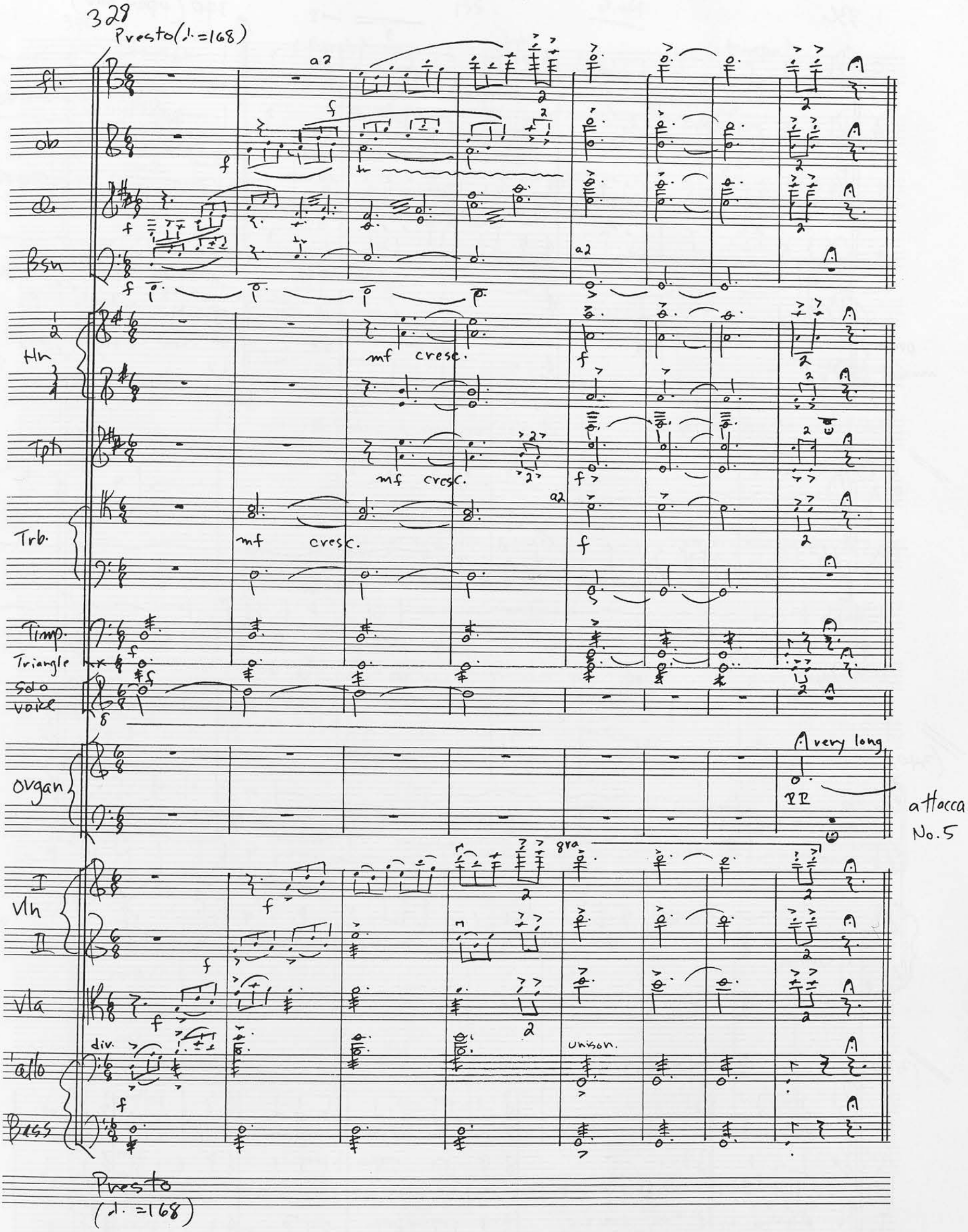
f Oh, —— morn-ing, at the brown brink east-ward, —— springs —

318 Andante (♩ = 80)



324




328
Presto (♩. =168)
fl.
ob
cl.
Bsn
Hn
Tpt.
Trb.
Timp.
Triangle
Solo voice
Organ
Vln I
Vln II
Vla
Vlc
Bass
a2
mf cresc.
f
div.
unison.
8va
very long
attacca No.5
Presto
(♩. =168)

336 No.5 340 (open bar)

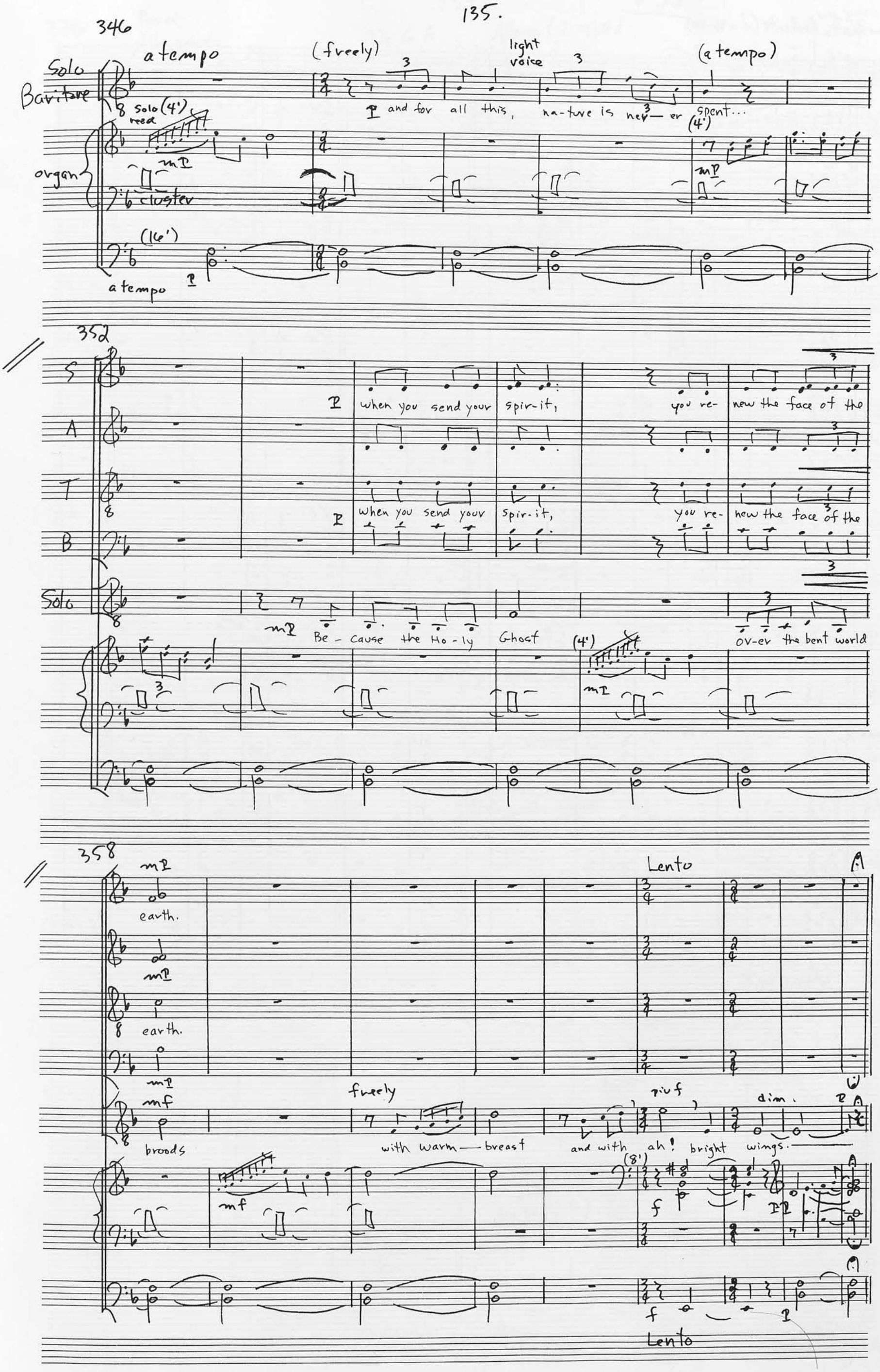
S: When you send your spir-it, you re-new the face of the earth.
A: When you send your spir-it, you re-new the face of the earth.
T: When you send your spir-it, you re-new the face of the earth.
B:
organ manual
A Solo reed Stop (4')
L.H. (I.P.) hold chord throughout bar

(340)
S, A: In wis-dom
T, B: How ma-ny are your works, O — Lord!
cluster

(340)
rall.
you made them all;
the earth is full of your
A with Choir
poco accel. rall.
cluster

(340)
341 a tempo
piu mosso
S: crea-tures. When you send your spir-it, they are cre-a-ted.
A: crea-tures. mf
T: crea-tures. When you send your spir-it, they are cre-a-ted.
B: mf
(L.H.)
sustain L.H.
a tempo
piu mosso

* there should be space between each choral and organ phrase.


346
a tempo
(freely)
light voice
(a tempo)
Solo Baritone
and for all this, na-ture is ne-ver spent...
Solo (4')
reed
organ
cluster
(16')
a tempo
352
S
A
T
B
Solo
when you send your spir-it, you re- new the face of the
when you send your spir-it, you re- new the face of the
Be - cause the Ho - ly Ghost over the bent world
(4')
358
Lento
earth.
earth.
freely
broods
with warm — breast and with ah! bright wings.
piu f
dim.
(8')
Lento

No. 6

367 Andante (d=76-80)

Ob

Cl.

Bsn

Hn

Tpt

Trb

S

f Praise the Lord!

Praise the Lord!

Praise the Lord!

A

f Praise the Lord!

Praise the Lord!

Praise the Lord!

T

B

Organ Ped.

(16')

Vlg

alto

Bass

Andante
(d=76-80)

376 Poco Allargando

No. 6 A Moderato (♩.=104) Allegro (♩.=138)

un poco allargando

Fl

Ob

Cl

Bsn

Hn

Tpt.

Trb.

Timp.

S ff Praise the Lord!

A ff Praise the Lord!

T ff Praise the Lord!

B ff Praise the Lord!

1x tacet
2x heav'ns;
3x an - gels;
4x stars;

organ

I vln.

II vln.

vla

cello

Bass

moderato (♩.=104) Allegro (♩.=138) un poco allargando

383
(390, 397, 404)

1. 2. 3. 4.

a2

a2

f

Bass Drum

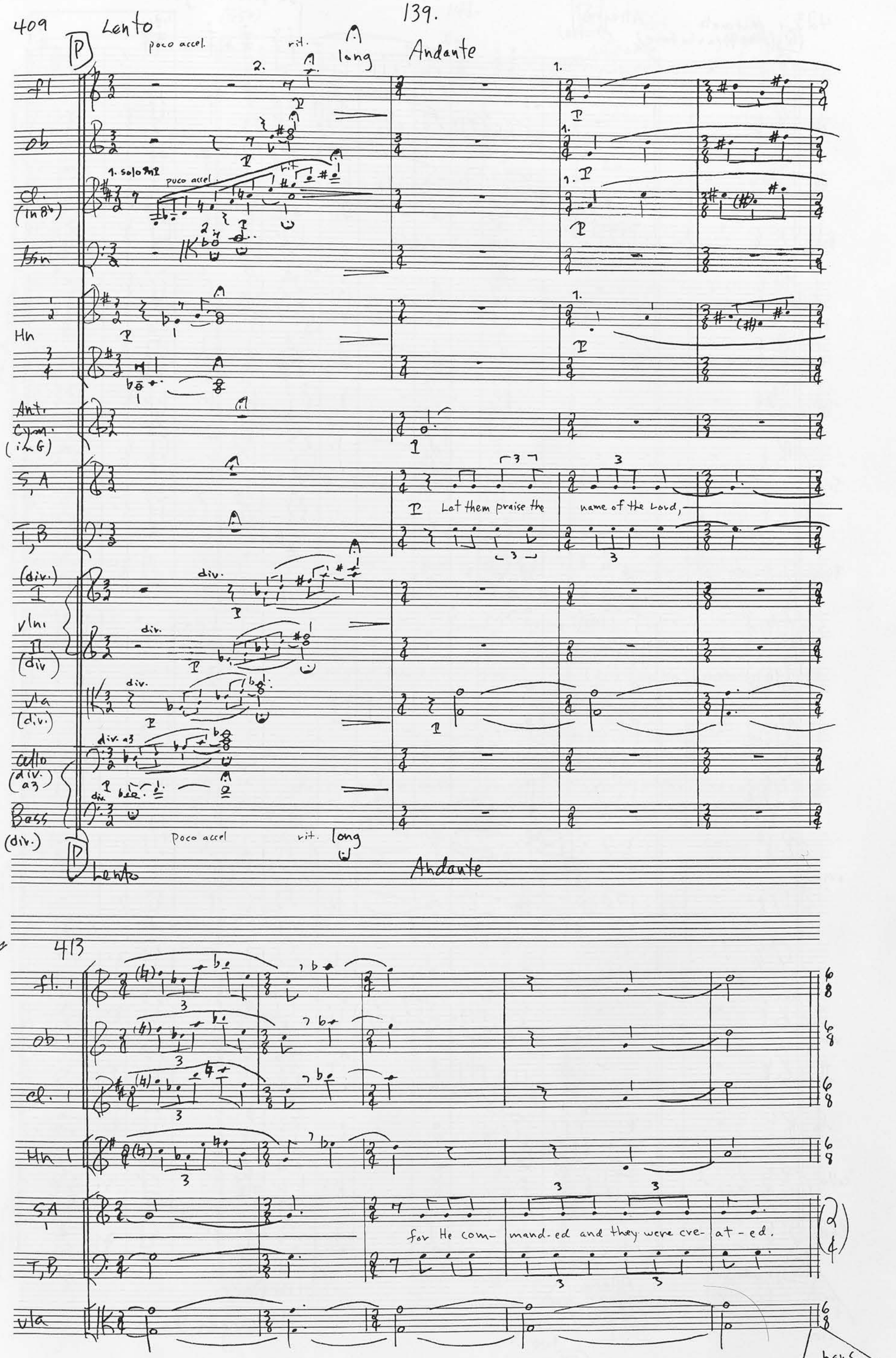
f Praise Him 1. from the 2. all his sun, moon and his heav'n-ly hosts.

Along

PT

P

P


409
Lento
poco accel.
rit.
long
Andante
fl
ob
1. solo mp
poco accel.
rit.
Cl. (in B♭)
Bsn
Hn
Ant. Cym. (in G)
S, A
Let them praise the name of the Lord,
T, B
(div.) I
vln. II (div)
div.
vla (div.)
cello (div. a3)
div. a3
Bass (div.)
Poco accel
rit.
long
Lento
Andante
413
fl.
ob
cl.
Hn
SA
for He com- mand-ed and they were cre- at-ed.
T, B
vla
bars 418-422 out

423 Q Moderato (♩.=104) (as before) Allegro (♩.=138) un poco allargando

Fl
Ob
Cl
Bsn
Hn
Tpt.
Trb.
Timp.
S
A
T
B
organ
Vln I
Vln II
Vla
'Cello
Bass

1x tacet
2x earth; 3x crea-tures; 4x hills;
Praise Him
1. from the 2. all you
gra

Q Moderato (♩.=104) Allegro (♩.=138) un poco Allargando

455 Andante (♩= 96)

R

a2

Bass Drum

f

(sempre f)

mountains and all people of the earth.

f Let them praise the name of the Lord,

bar 454 out

Andante (♩= 96)

R

bar 457 out

458

461

Hn.

Timp.

Bass Drum

S

for his name a-lone is ex-alt-ed;

his splen-dour is a-bove the earth and the heav'ns

A

for his name a-lone is ex-alt-ed;

his splen-dour is a-bove the earth and the heav'ns.

T

B

bar 460 out

464

No. 7

Molto Lento

Adagio

accel.

Trb.

mp

Timp.

solo (hard sticks)

cresc.

accel.

Cello

Bass

accel.

Moderato 143.

♩=80

molto rall.

fl

ob

cl.

Bsn

Hn

Tpt.

Trb.

Timp

mp cresc. molto ff

S

A

T

B

Solo Baritone

organ

I vln.

II

vla.

mp cresc. molto ff

cello

mp cresc. molto ff

Bass

ff O Lord, our Lord, how ma-jest-ic is your

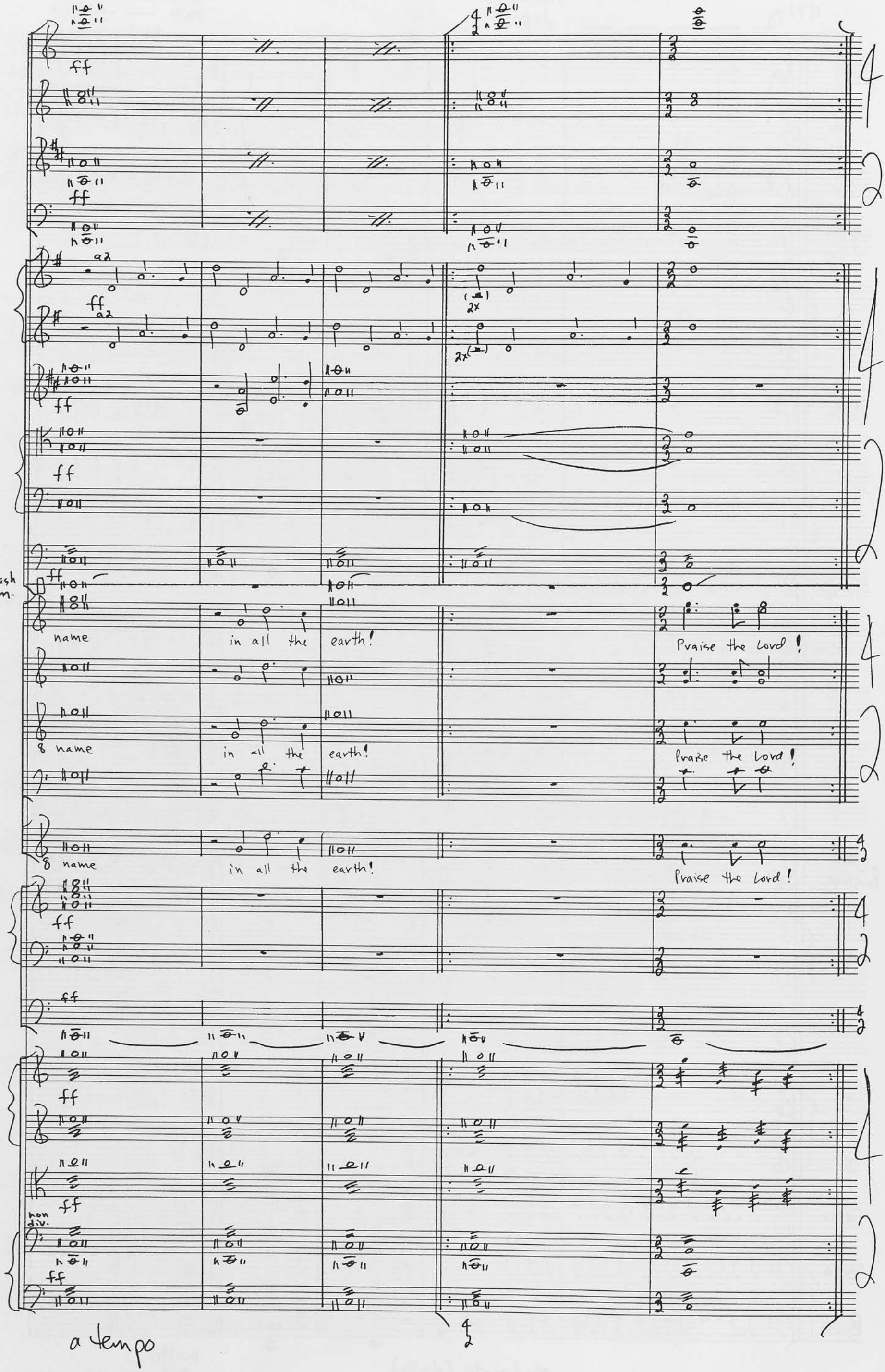
ff O Lord, our Lord, how ma-jest-ic is your

f O Lord, our Lord, how ma-jest-ic is your

Moderato (♩=80)

molto rall.

476 a tempo



a tempo

483

rall.

un poco meno mosso

rall.

Praise the Lord!

Praise the Lord!

rall.

Praise the Lord!

rall.

rall.

un poco meno mosso

490

END

Praise the Lord!

Praise the Lord!

Praise the Lord!

div.

ALISTAIR JUSTICE

WHERE THE RIVER FLOWS

A MEDITATION ON THE WORK OF

THOMAS JOSHUA COOPER

FOR

VOICES AND LARGE ENSEMBLE

FULL SCORE

I was first made aware of Thomas Joshua Cooper's work through his exhibition **'Where the Rivers Flow'** which was showing at Edinburgh's Fruitmarket Gallery in December 1997. I was immediately struck by the the strength of his work and resolved to write a piece that was influenced and indeed (hopefully) reflected the nature of his photography.

Musically the piece is based on two ideas; an continuous variation which winds its way through the piece and the pulseless music of the beginning, end and SENZA TEMPO sections which serves to break up the continuity of the journey.

Structurally, like a number of Cooper's works, the piece is cyclic, and so, like the seasons, we end up back at the place from which we started out, but, much like nature, although it is basically the same, it differs in a number of ways.

The text, I derived from the writings of the trancendentalists Emerson and Thoreau (acknowledged influences of Cooper's) and, added to these, sections from Chief Seattle's Address which were concerned with the spiritual relationship between nature and man. So that the meaning of the texts were not lost I decided that they should only be spoken or chanted, a decision which meant that any sung phrases would be wordless. I therefore set the choral music in these sections to the open sounds of 'ah' and 'oh'

The Text for 'Where The River Flows'

Speaker

To speak truly, few adult persons can see nature... At least they have a very superficial seeing... The lover of nature is he whose inward and outward senses are still truly adjusted to one another. *(Emerson)*

It is not what you look for that matters, it is what you see. The earth is not a mere fragment of dead history stratum upon stratum like the leaves of a history book, to be studied by geologists... but a living poetry...not a fossil earth, but a living earth. *(Thoreau)*

Choir

Remember all you have seen
For everything forgotten
Is given back to the circling winds

Speaker

Even the rocks that seem dumb as they swelter in the sun along the silent seashore thrill with memories of past events connected with the fate of my people... And when the last red man shall have perished from the earth and his memory among white men shall have become a myth, these shores shall swarm with the invisible dead of my tribe...And when your children's children shall think themselves alone, they will not be alone. The white man will never be alone. *(Chief Seattle)*

Speaker

To speak truly, few adult persons can see nature... At least they have a very superficial seeing... The lover of nature is he whose inward and outward senses are still truly adjusted to one another.

Choir

The Great sea stirs me
The Great sea sets me adrift
It sways me like the weed on a river-stone.

Speaker

It is not what you look for that matters, it is what you see...

Choir

We are never tired as long as we can see far enough...

Composer's Notes

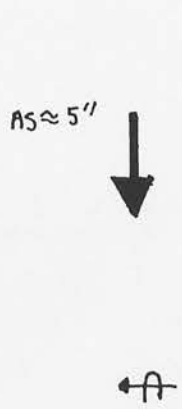
The tempo markings throughout this piece are to be considered as only general guidelines; the conductor should 'pull' the pulse around where he feels it is necessary. The only exception to this is between rehearsal mark N and N+8 where the beat should have a rigid four/four feel to it, much like in most 'pop' music.

In the SENZA TEMPO sections, although there is no beaten pulse the conductor/performers should think of ♩≈ 60 as being a general pulse for any regular groups eg the quavers which appear in the Bass Clarinet and Bodhran parts.

Between rehearsal markings Q and R the Bodhran takes his cues from the Flute, unless marked that the conductor is to give the signal to continue.

In sections where the duration of the pitches and rests are in seconds the conductor/performers should take these markings as being a rough guide and not an exact measurement of time to be adhered to. If the performer FEELS that that period of time has elapsed then, unless they have to wait for a cue from another performer, they should continue.

Glossary of Notational Symbols



Conductors indication of start of next phrase

Conductors indication for a performer to enter approximately the specified duration (in this case five seconds) into the present section

Between Q and R this symbol indicates the points at which Percussion I is to follow the flute

Repeat continuously until signalled to proceed to the next phrase

Short break of less than one second

Short break of approximately one second

V 5" Break for the specified duration (in this case five seconds)

(V ≈ 5") When one performer is following anothers lead, this symbol indicates the approximate period of time before they have to re-enter

Break until conductors next signal

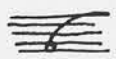
Break until next section

Pitch/rest to last the specified duration (in this case nine seconds)

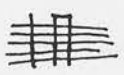
Accelerando through this grouped cell

Accelerando then ritardando through this grouped cell

Pitch to be held for the duration of one breath/bowstroke



Note to be continued until signalled to proceed



Chanted rhythm

As Loud As Possible

Crescendo from silence

Diminuendo to silence

Instrumentation

Flute

Bass Clarinet in B^b

Tenor Trombone (with straight and plunger mute)

Bass Trombone (with cup mute)

Speaker

Percussion I (Bodhran, four Temple Blocks)

Percussion II (High Triangle, Suspended Cymbal, High Woodblock, Whip)

Percussion III (Low Triangle, Low Woodblock, Metal Bar*1)

Percussion IV (Glockenspiel, Bowed Glasses*2, four Tom- Toms)

Choir (minimum 4.4.4.4 split into two equal groups) with prayer stones*3

Strings (minimum 4.4.4.4.4 split into two equal groups)*3

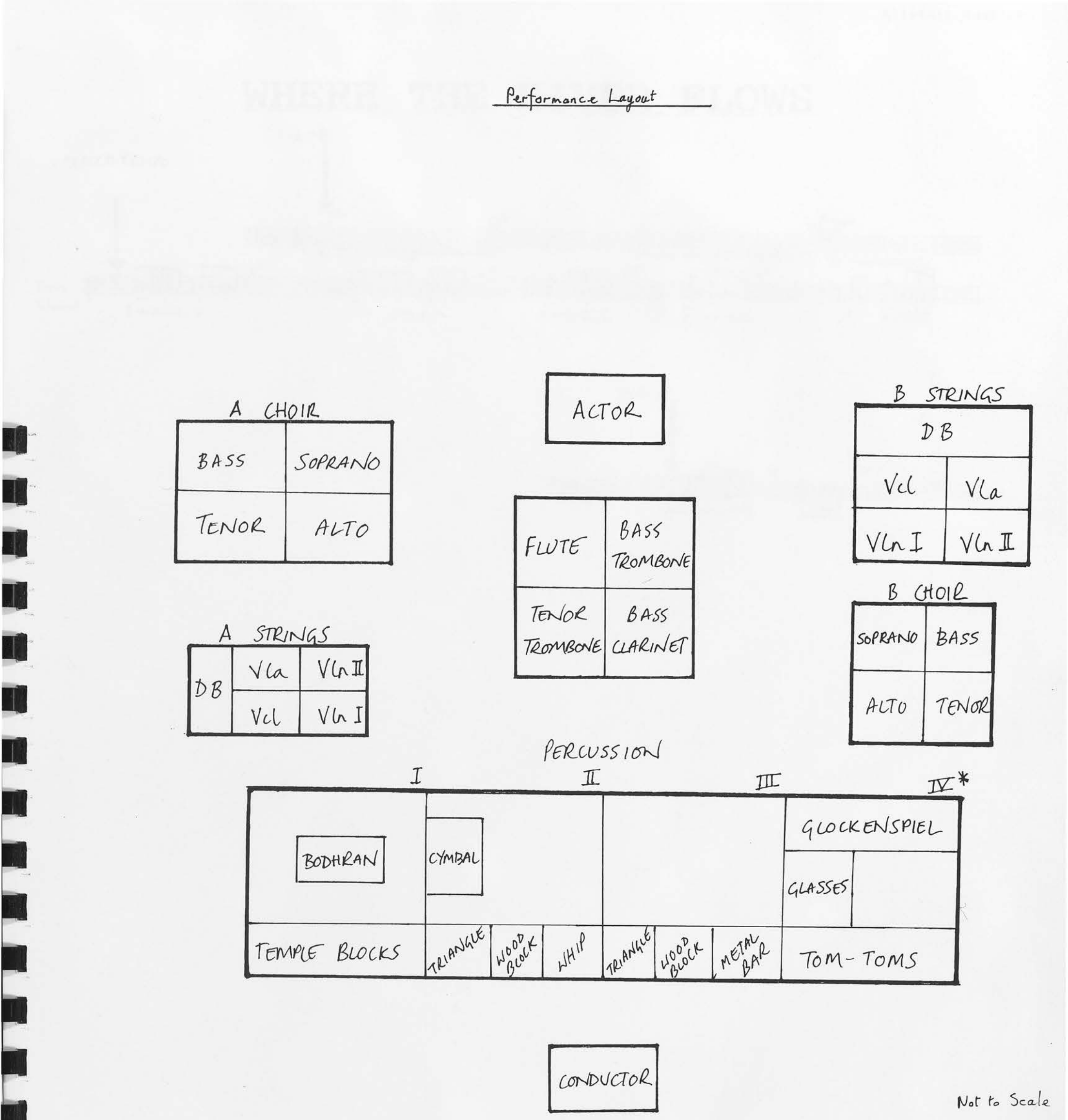
SCORE IN C

*1 The metal bar should be slightly lower in pitch than the woodblock and should have a similar resonance.

*2 To bow the glasses a cello bow should be used. The best resonance seem to come from 1 pint (586ml) glasses, filled with water to the level which gives the required pitch.

*3 If there are more voices and/or strings than the minimum, the equalibrium between the two groups must be maintained.

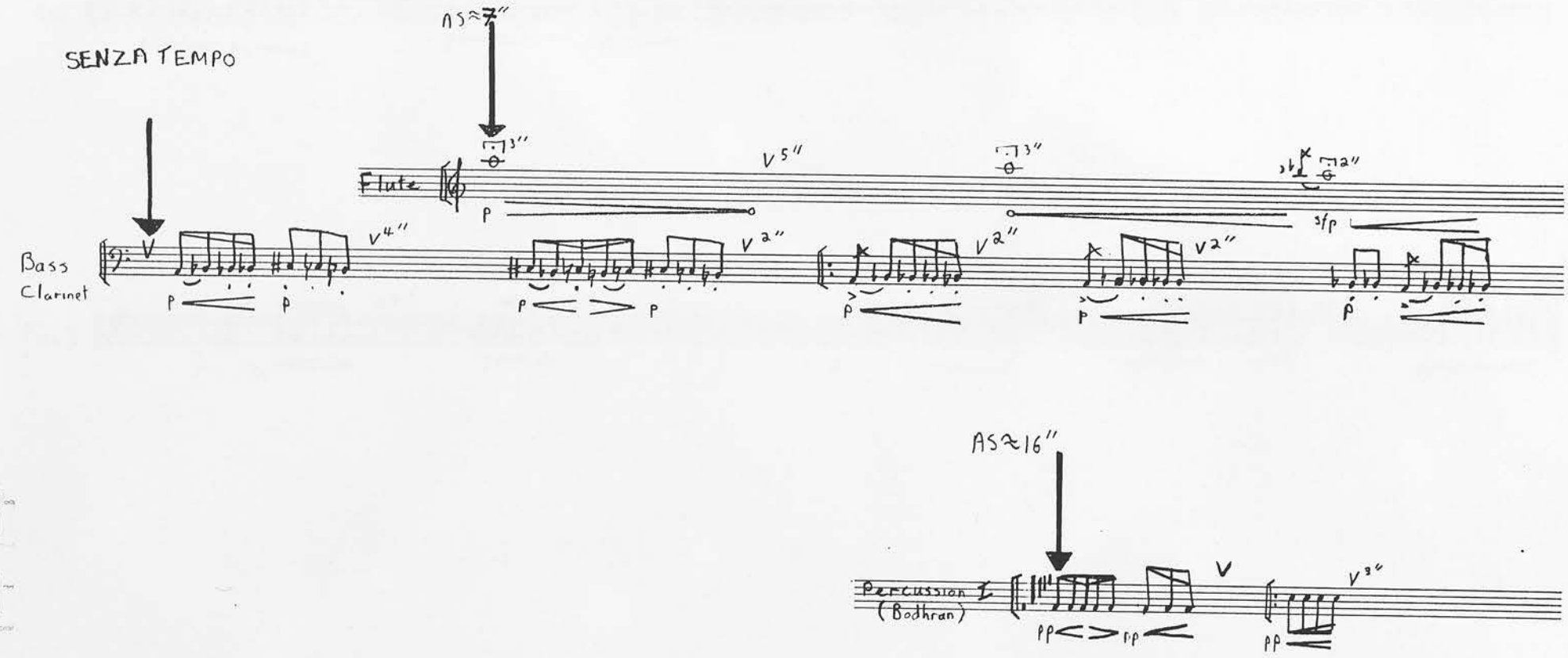
Performance Layout



Not to Scale

* Percussion IV must be clearly visible to all string players in order to lead them through the beginning and end sections. To make this an easier task, it is best that the percussionist uses highly exaggerated up and down beats at the start and finish of each note.

WHERE THE RIVER FLOWS



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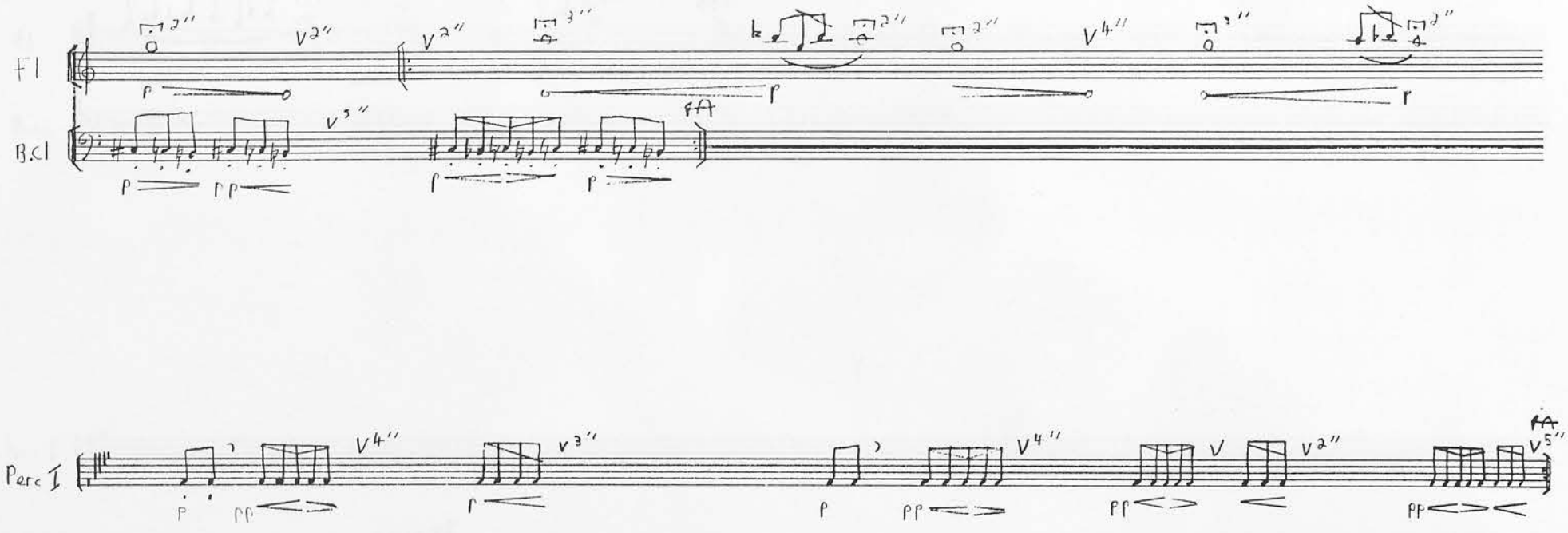
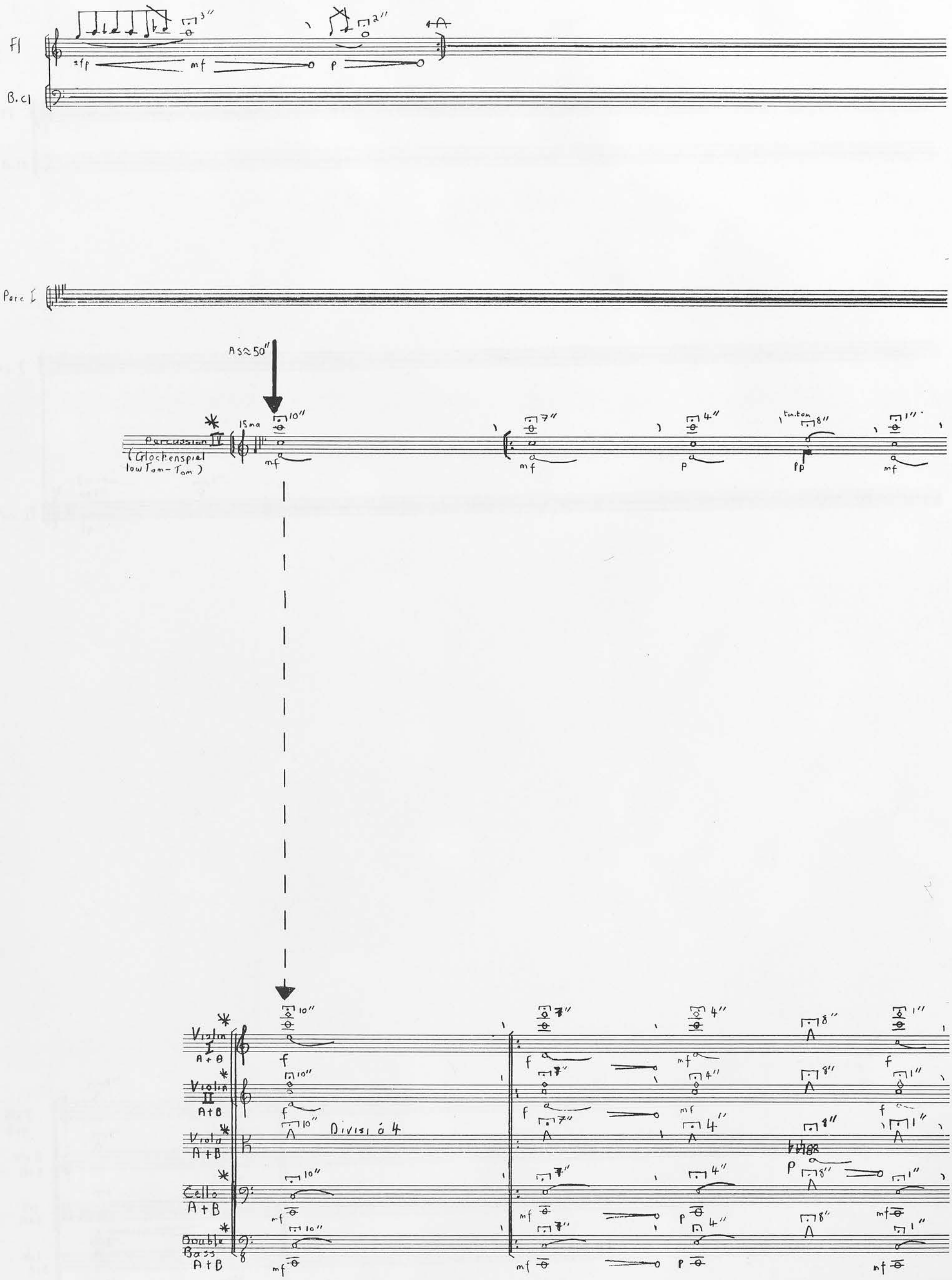
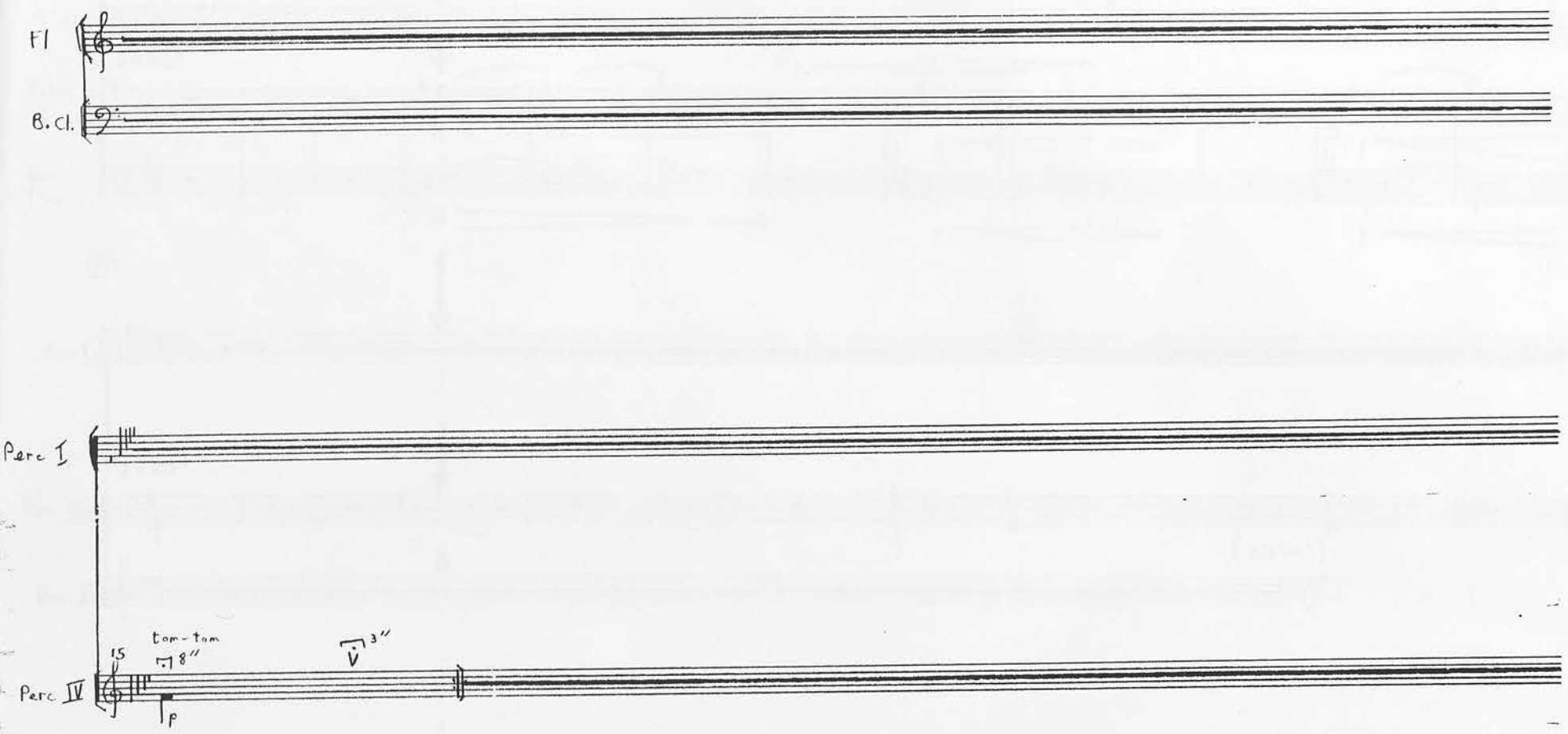
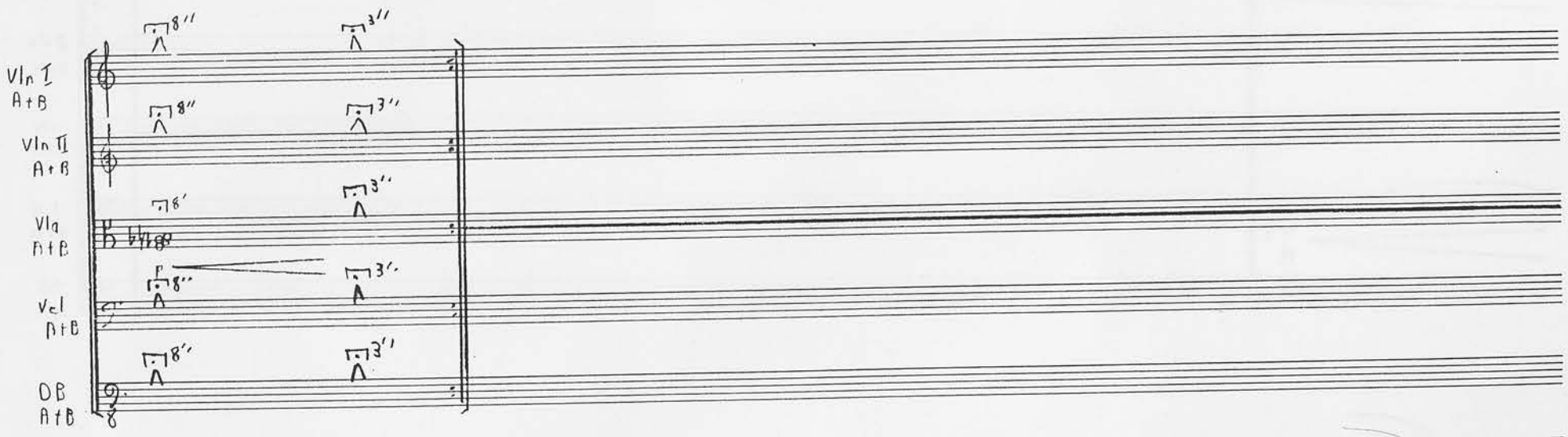
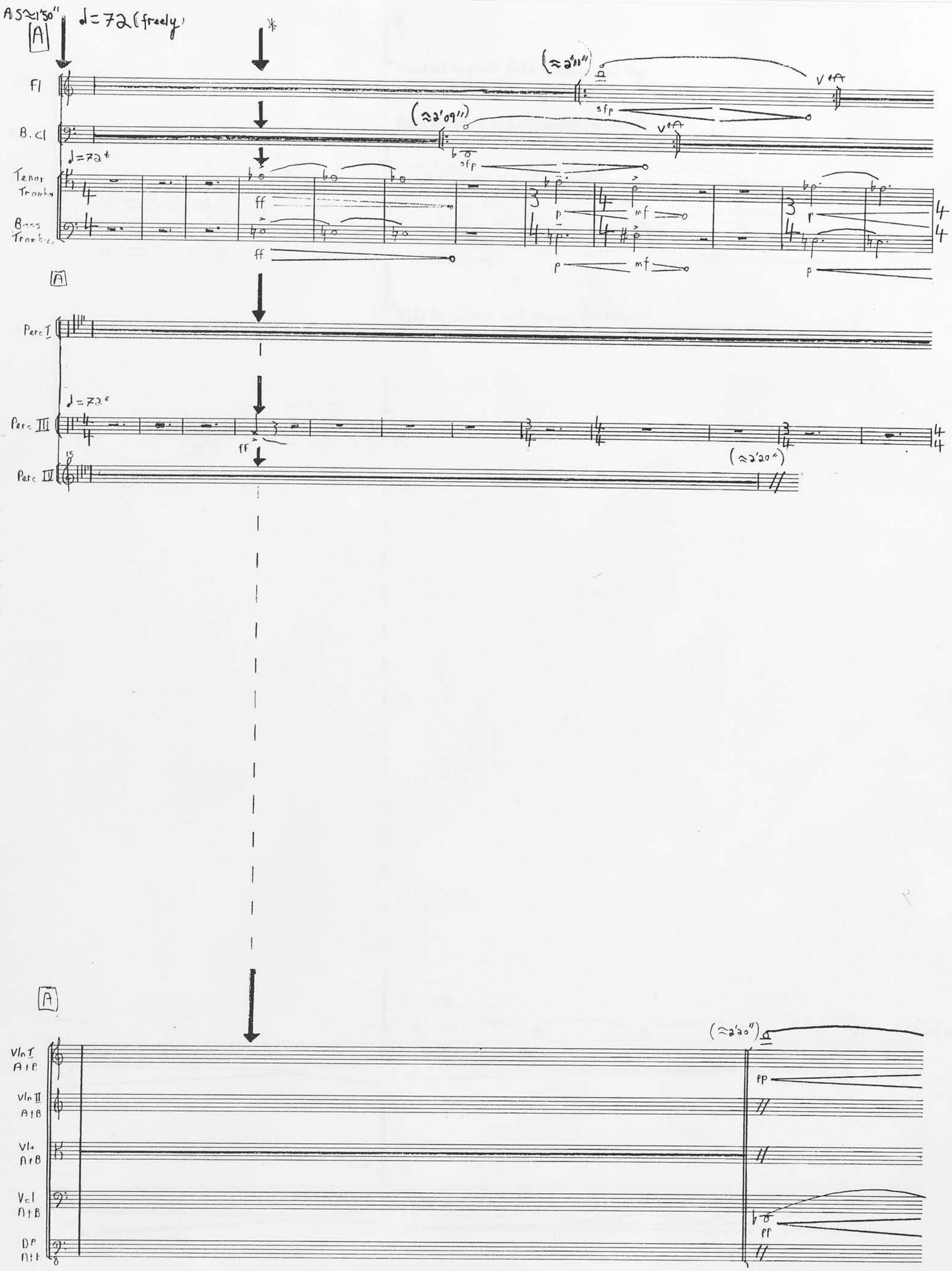

Fl
B.Cl
Perc I



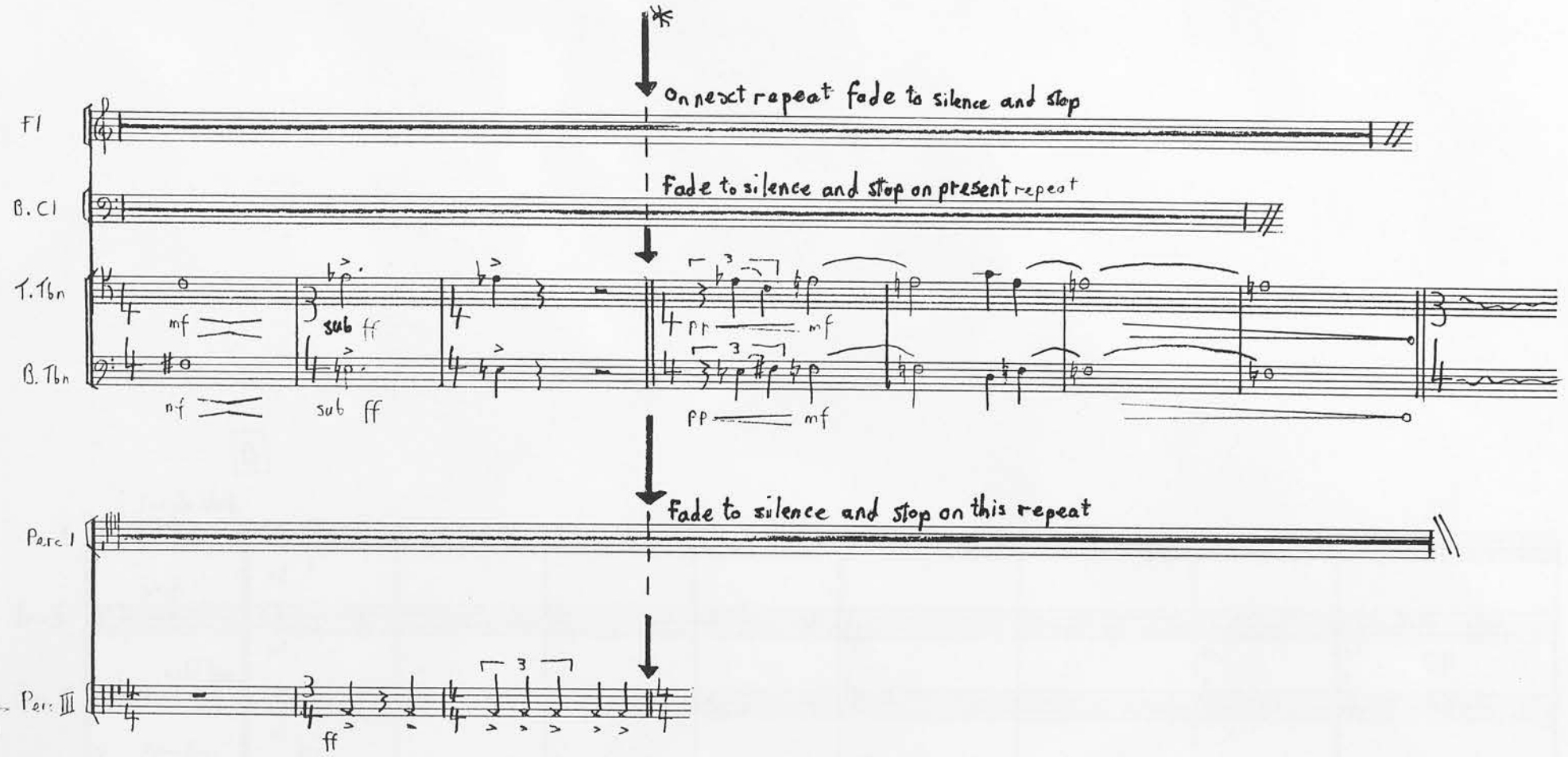
* Strings take their cues from Percussion IV, who uses exaggerated up and down beats to clearly show the start and finish of each note duration

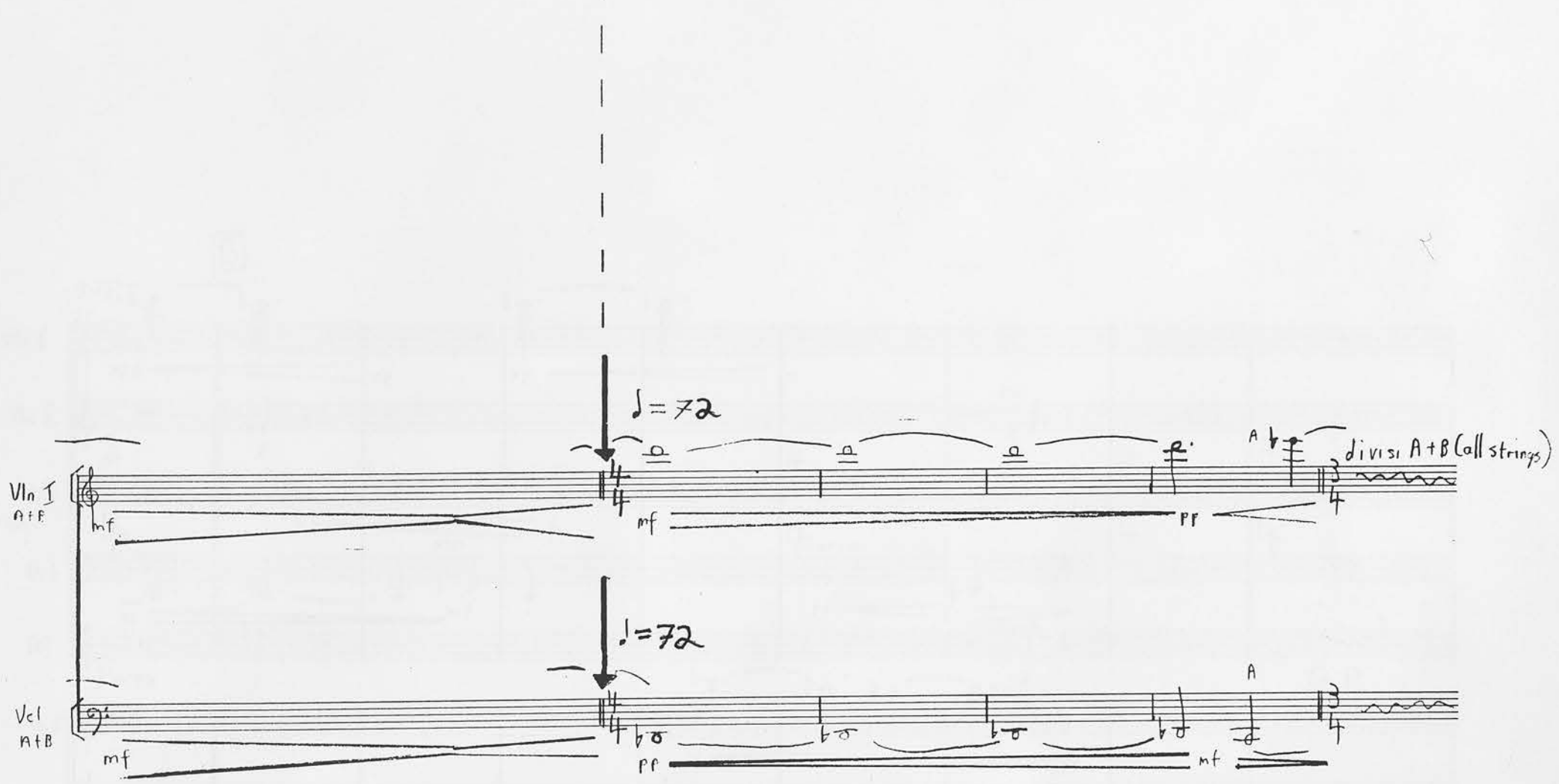

Fl
B. Cl.
Perc I
Perc IV
15
tam-tam
8″
3″
p


Vln I
A+B
Vln II
A+B
Vla
A+B
Vcl
A+B
DB
A+B
8″
3″
p



* On the entry of the trombones, all repeating groups (except percussion I) complete their present cycle and proceed to their next phrase.





* On signal repeating either follow their instructions on fading out (fl. b cl. and perc I) or move into metricated time with the trombones (ie strings)

B

temple block.

Perc I

mf

whip

Perc II

mf

metal bar

Perc III

mf

tam-tam

Perc IV

mf

GP

B

♩=72

Vln I

ppp

pp

Vln II

p

A

Vla

Strings

ppp

p

p133

Vcl

pp

subp

DB

arco

pp

p133

p

♩=72

p

GP

Vln I

pp

p

pp

Vln II

B

Vla

Strings

arco

p133

Vcl

pp

subp

DB

pp

2nd

C

Fl

pp

p

C

B Tbn

p

C

1st

2nd

Perc I

Perc II

Perc III

Perc IV

mf

mf

mf

mf

pp

p

C

unis

mf

pp

Soprano
+ Altos

Choir A

unis

a

ah

mf

p

Tenors
+ Basses

a

ah

a

ah

unis pp

Sopranos
+ Altos

Choir B

Tenor
+ Basses

unis pp

a

a

C

1st

2nd

Vln I

Vln II

A

Vla

Strings

Vcl

DB

ppp

p

p

mf

pp

mf

pp

pp

arco

arco

ppp

p

p

p

p

arco

arco

B

Vla

Strings

Vcl

DB

p

p

mf

pp

muted

Tenor Trombone

4 pp

4 muted

Bass Trombone

pp

Perc I

Perc II

Perc III

Perc IV

15

mf

mf

mf

p

mf

5/8

A

Choir

S A T B

a — h

ah

a — ah

p

pp

B

Choir

S A T B

a — ah

pp

a-a-ah

A

Strings

Vln I

Vln II

Vla

Vcl

DB

arco

pizz

pp

p

ppp

B

Strings

Vln I

Vln II

Vla

Vcl

DB

pizz

sub p

Flute
Bass clarinet
muted
Tenor Trombone
muted
Bass Trombone

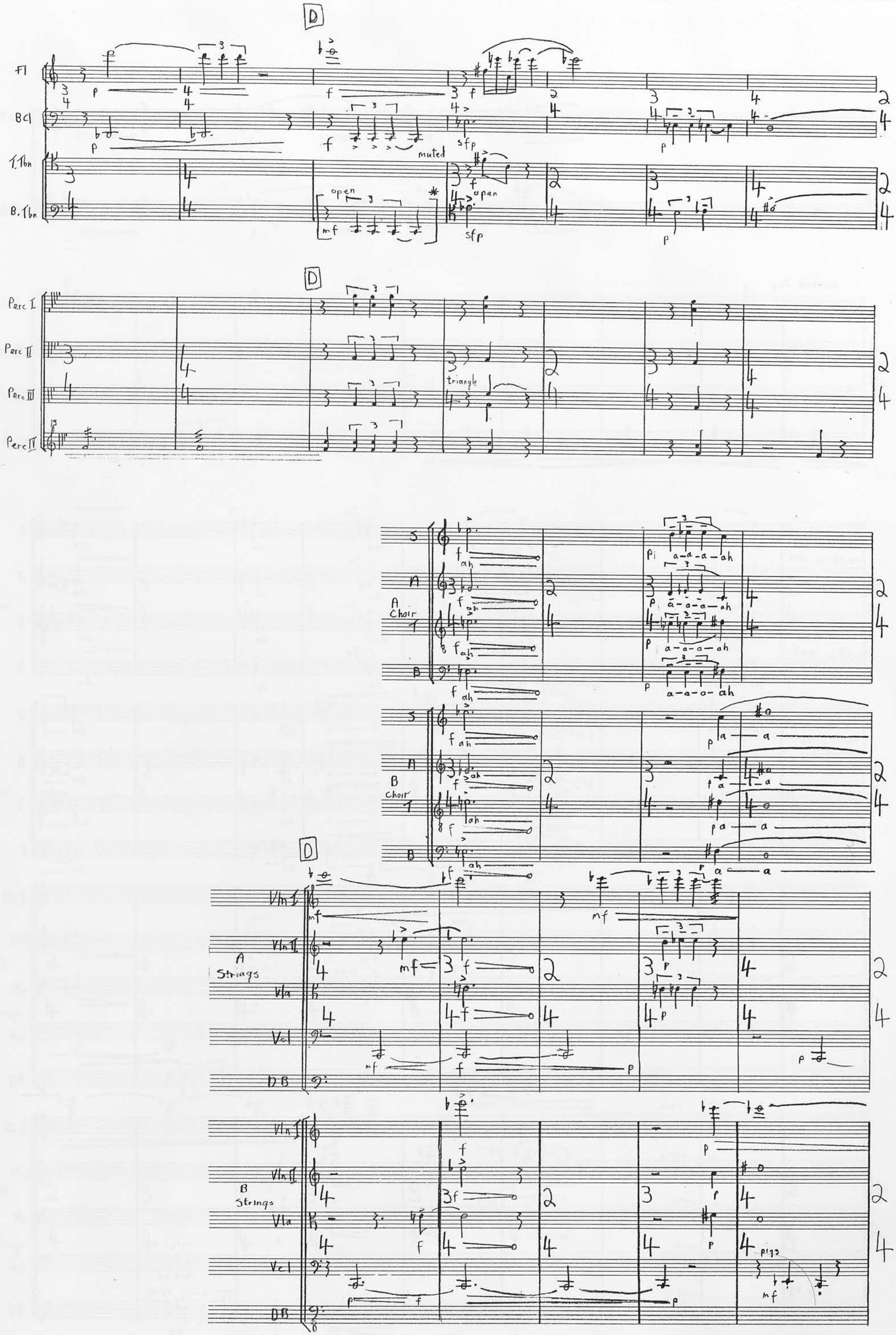
Perc I
Perc II
Perc III
Perc IV

A Choir
S
A
T
B
a — h
a — ah
divisi int. SATB

B Choir
S
A
T
B
a — ah
a — a — ah
a — a — a — a — h
divisi into SATB

Vln I
Vln II
A
Vla
Strings
Vcl
DB
p 133
arco
sub p
p

Vln I
Vln II
B
Vla
Strings
Vcl
DB
p 133
sub p
arco
pp
p



*Bass Trombone only plays this section if Bass Clarinet finds the pitch too low

Order Ref. No. 12717

B. Cl

B. Tbn

Perc I

Perc II

Perc III

Perc IV

15

goto bodhran

A Choir

S

A

T

B

ah

Soprano + Alto in Unison

Tenor + Bass in Unison

B Choir

a — h

a-h

a-a-ah

Soprano + Alto in Unison

Tenor Bass in Unison

Strings

Vln I

Vln II

Vla

Vcl

DB

arco

pizz

DB divisi

E rit slowly and freely to G

Fl
B. Cl
T. Tbn
B. Tbn

(plunger) muted

E rit slowly and freely to G

Perc II
Perc III
Perc IV

wood block
metal bar
mf subpp
goto glock

E rit slowly and freely to G

S+A Choir
T+B

a — h a — ah

B Choir

Vln I
Vln II
A
Vla
Strings
Vcl
DB

gliss

B

Fl
mf
B. Cl
pp
T. Tbn
mf
B. Tbn
pp

Perc I
Perc II
mf
Perc III
Perc IV
mf

St A
A
Choir
T+B
a-a-ah
ah
a-a-ah
ah
ah
pp
a-a-a-ah
a-a-a-ah

St B
B
Choir
T+B
a-ah
ah
ah
a-ah
ah
ah
a
h
p
a — ah
a — ah

Vln I
Vln II
A
Vla
Strings
Vc
DB
mf
pizz
mf
p
pp
arco
p
pizz

Vln I
Vln II
B
Vla
Strings
Vc
DB
pizz
pizz
mf
mf
a2 arco
pp
pp
arco
p
pp
arco
arco
pp

F

B.Cl

B.Tbn

muted

pp open

mf

F

Perc I

Perc II

Perc III

Perc IV

15

F

S+A Choir A

T+B

a — a — ah

ah

S+A Choir B

T+B

sfp

F

Vln I

Vln II

Vla

Strings

Vcl

DB

p'33

arco

Vln I

Vln II

Vla

Strings

Vcl

DB

Fl

mf

T. Tbn

gliss

nf

B. Tbn

pp

p

pp

Perc I

Perc II

Perc III

Perc IV

15

goto bowed glasses

A Choir T+B

pp

a-h ah-ah

ah

p

ah

pp

a — ah

p

a — ah

B Choir T+B

p

a ——— oh

p

a — ah

Vln I

Vln II

A

Vla

Strings

Vcl

DB

pizz

mf

f

gliss

sf

arco

pp

p

mf

p

pizz

f

Vln I

Vln II

B

Vla

Strings

Vcl

DB

pizz

mf

arco

p

pizz

pp

arco

p

pizz

p

pizz

f

pp

sfp

G

♩≈60

1st accel freely back to ♩=72

Fl

B♭Cl

1.Tbn

B.Tbn

Perc I

Perc II

Perc III

Perc IV

woodblock

bowed glasses

to glockenspiel

ALAP

A Choir T+B

B Choir T+B

a-h

ah

a-a-ah

Vln I

Vln II

Vla

Strings

Vc I

DB

div.

gliss

sfp

B Cl

T. Tbn

B Tbn

2nd

Perc I

sub p

cymbal

Perc II

Perc III

Perc III

15

ALAP

ALAP

A Char-
T+B

2nd

ppp

ah

B Char
T+B

pp

ah

Vln I

Vln II

A

Vla

Strings

Vcl

DB

2nd

gliss

p

arco

ppp

pp

B

sfp

SENZA TEMPO

Bcl.

H

V 4"

V 4"

V

V 2"

p

SENZA TEMPO

H

SPEAKER

SENZA TEMPO

H

Perc II

Perc III

Perc IV

15

ALAP

ALAP

H

SENZA TEMPO

A

Vla

Vcl

Strings

DB

p133

mf

sfp

p

sfp

Vln 1

p

B

Vla

Strings

Vcl

DB

pp

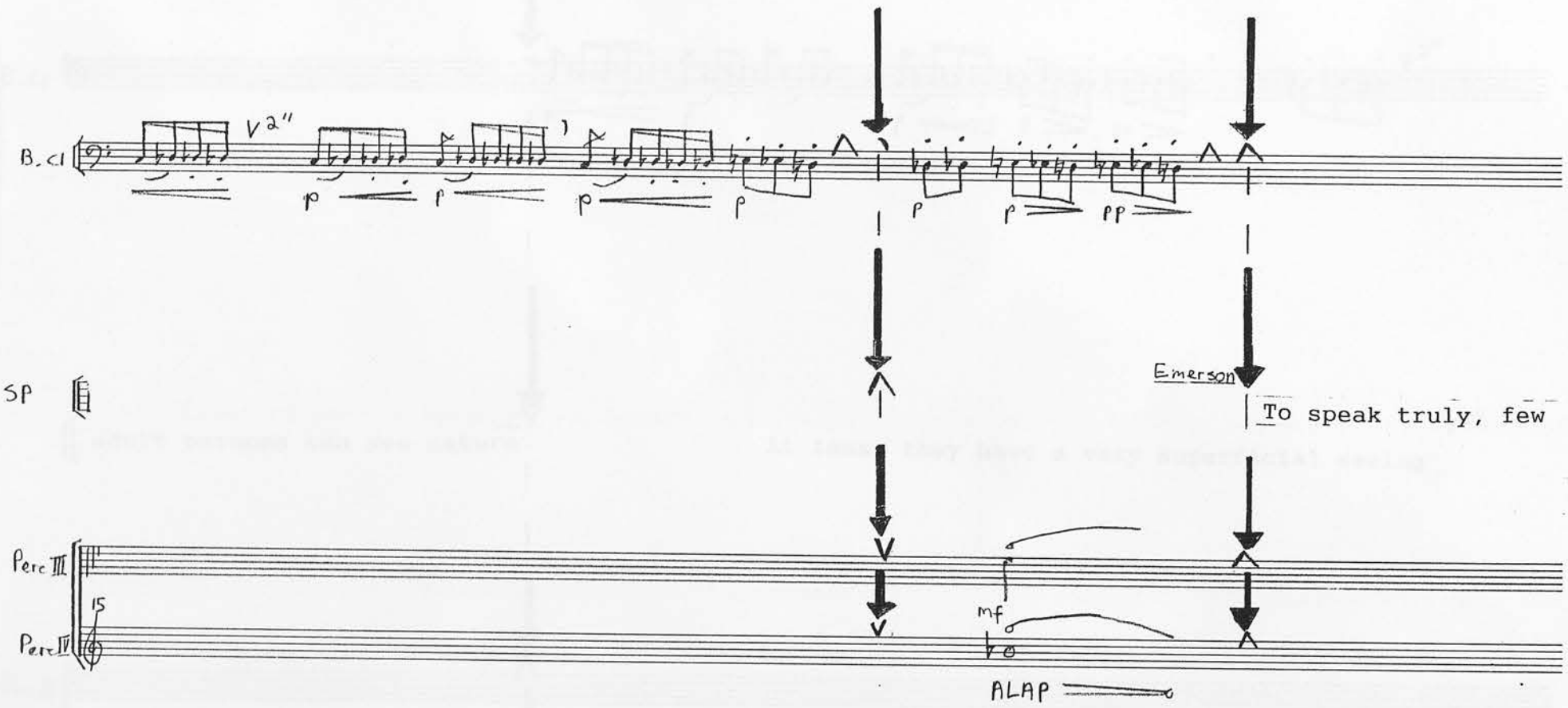
pp

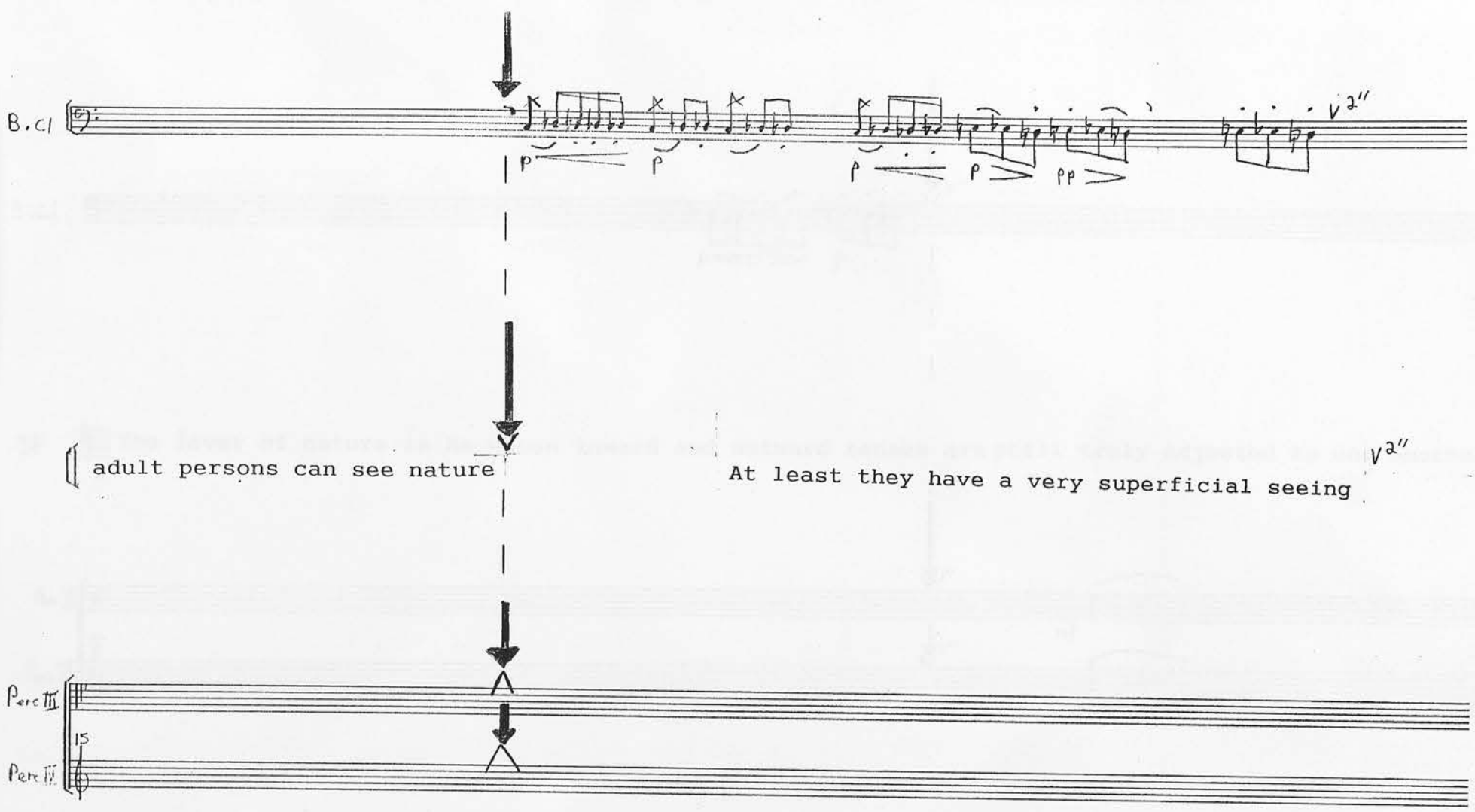
p

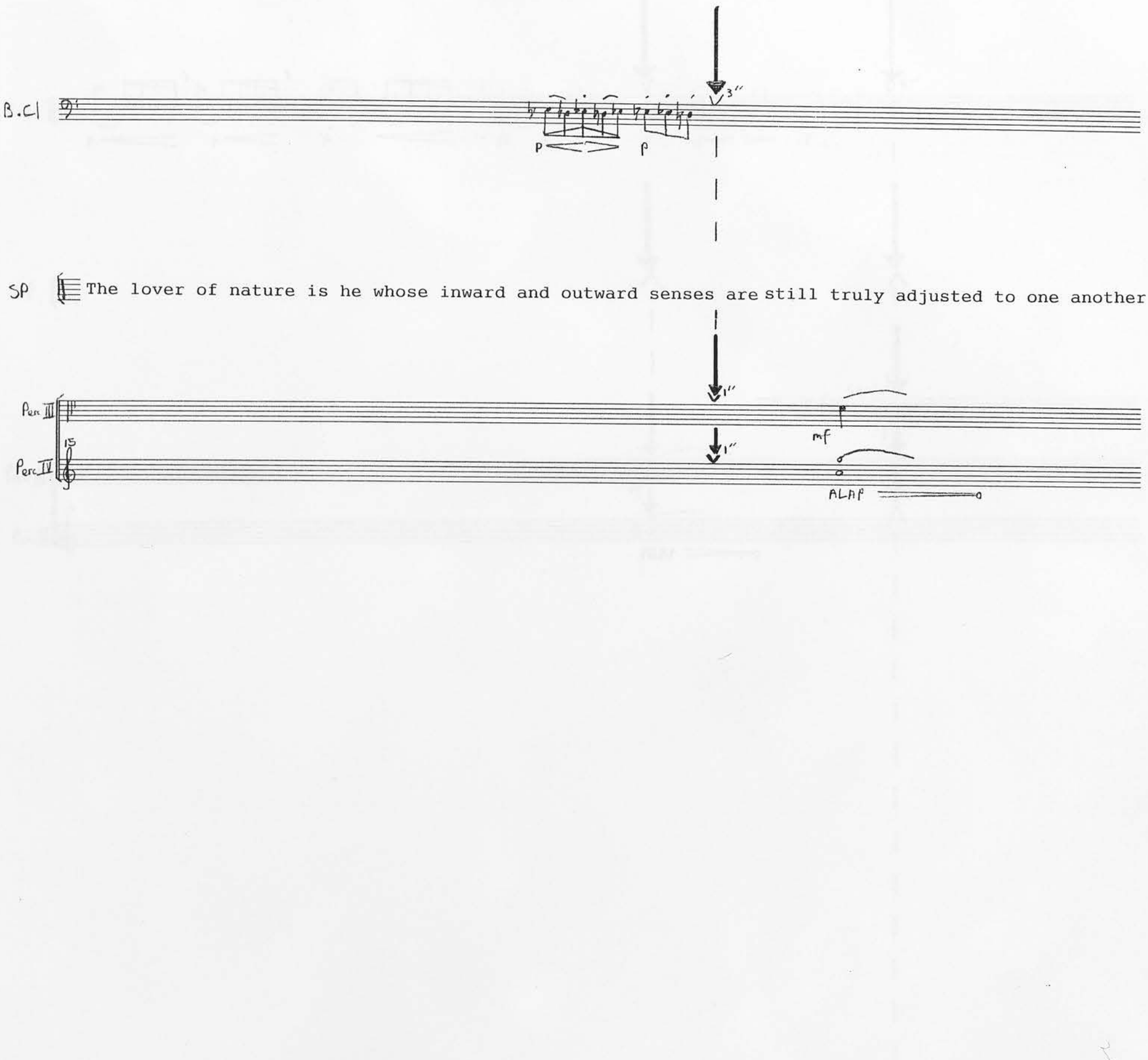
sfp

pp

D28 PANOPUS SCORE-SYSTEM®


B. cl
V 2"
p
p
p
p
p
p
pp
Emerson
To speak truly, few
SP
Perc III
Perc IV
15
mf
ALAP


B.Cl
p
p
p
p
pp
V 2"
adult persons can see nature
At least they have a very superficial seeing
V 2"
Perc III
15
Perc IV


B.Cl
3"
p
p
SP
The lover of nature is he whose inward and outward senses are still truly adjusted to one another
Perc III
Perc IV
15
1"
1"
mf
ALAP

B. Cl

p p p sub pp p mf p V V 5"

SP

Perc III

Perc IV

15

mf

ALAP

Perc II

cymbal

f

Vcl

A+B strings

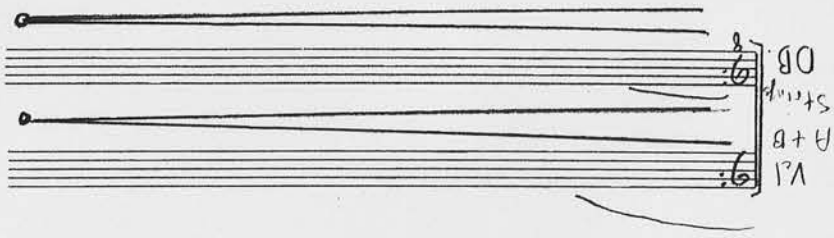
D B

8

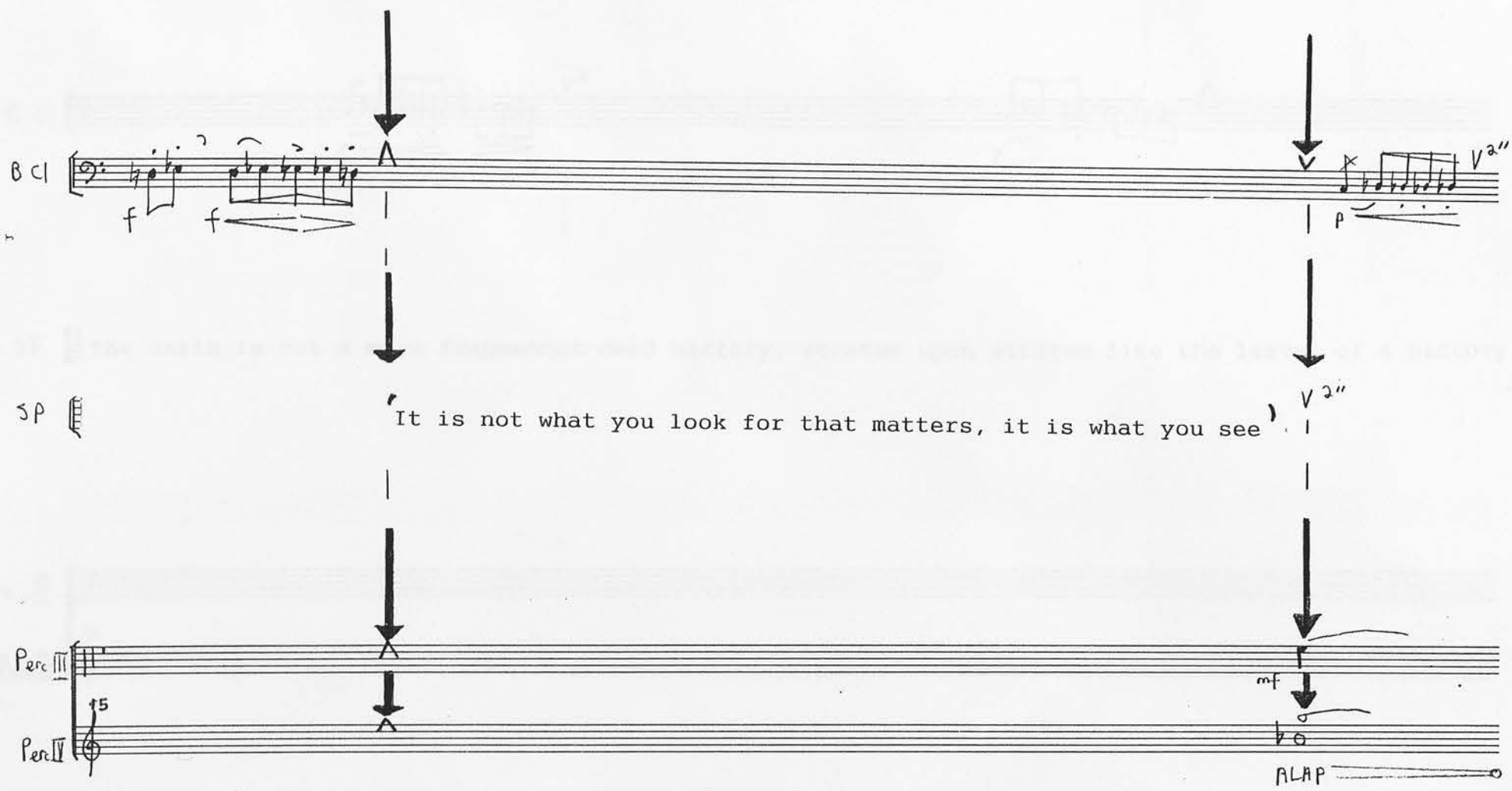
10"

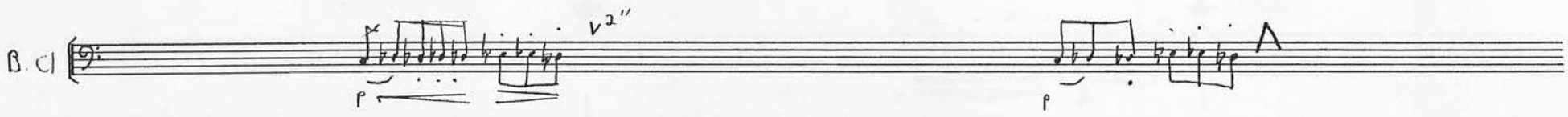
f

10"

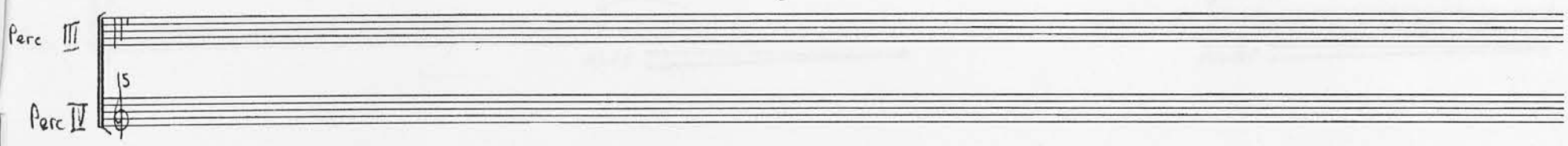

Vl
A+B
Strings
DB

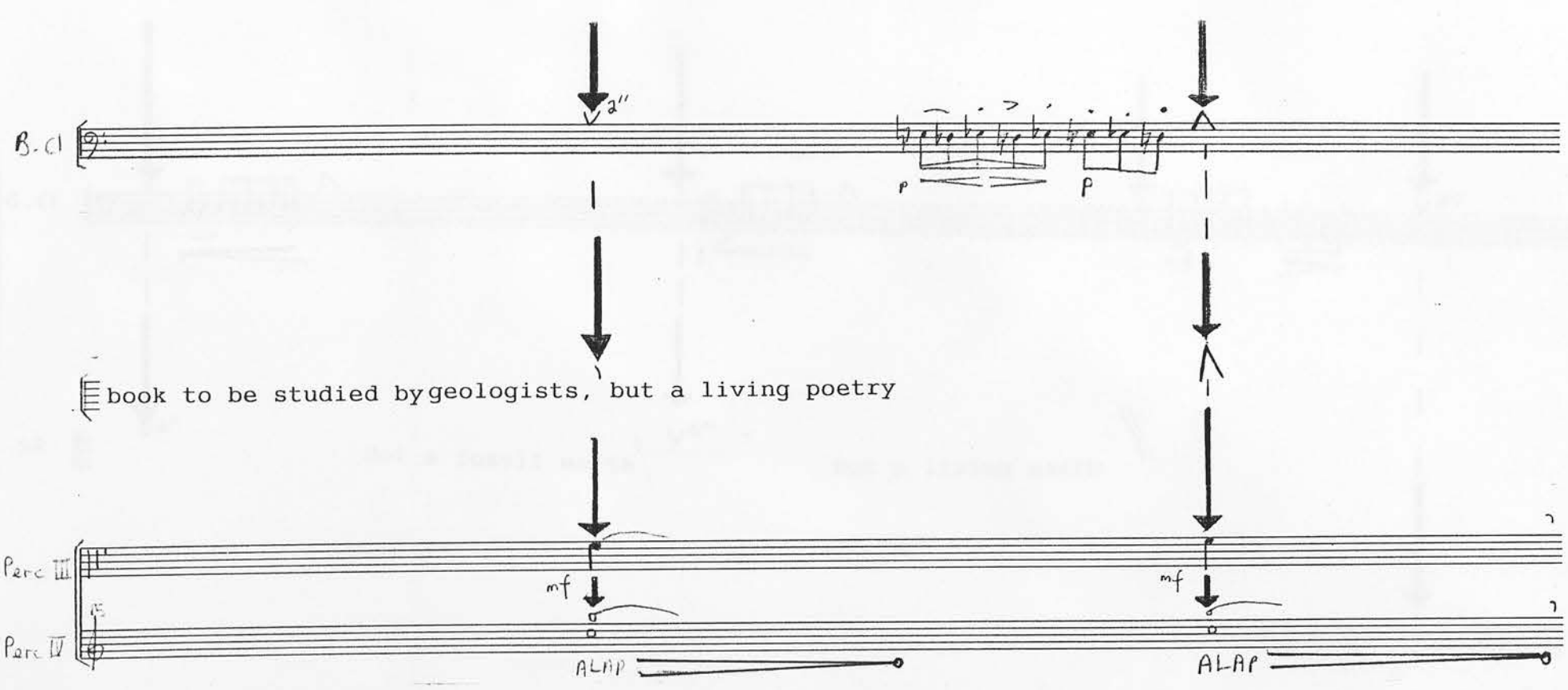
B.Cl
3p
Perc.II
Perc.III
15


B Cl
f
f
p
V 2"
V 2"
SP
It is not what you look for that matters, it is what you see
Perc III
Perc IV
15
mf
ALAP

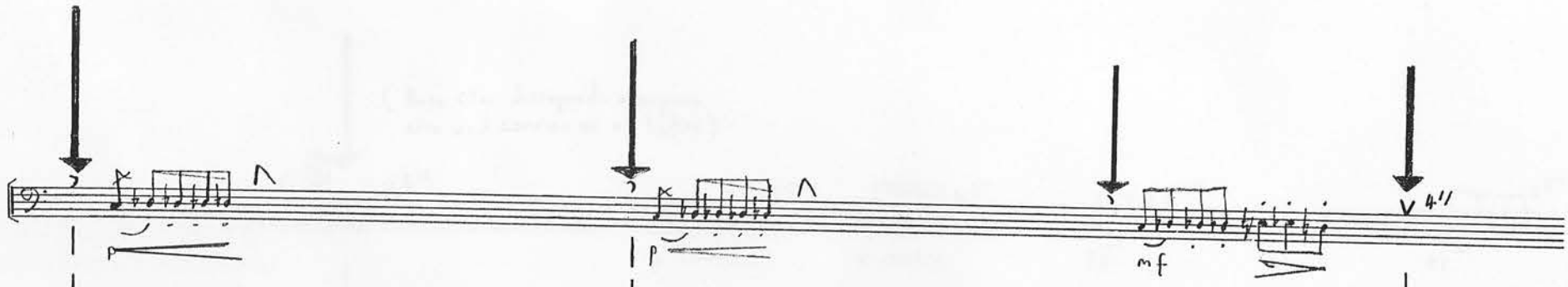


Sp The earth is not a mere fragmentof dead history, stratum upon stratum like the leaves of a history




B. Cl
2"
p
p
book to be studied by geologists, but a living poetry
Perc III
Perc IV
mf
mf
ALAP
ALAP

B.Cl



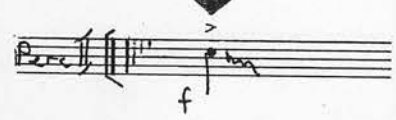
Sp

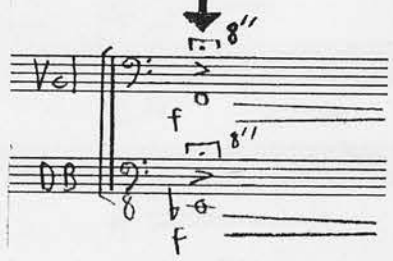
2''

Not a fossil earth

2''

but a living earth





(Bass Clar disregards everyone else and carries on as before)

B. Cl

I

V 4"

V 2"

V 3"

V 4"

V 5"

p

p

p

Pp

Pp

I

♩ = 48 freely

Perc I

Perc II

Perc III

Perc IV

p

p

glockenspiel

3/8

I

♩ = 48 freely

All Voices

A+B Choirs

Prayer Stones

f

mf re- mem- ber re- mem- ber

3

all you have seen for

3/8

I

♩ = 48 freely

A+B Vla

Vcl

A+B Strings

DB

p

p

pp

pizz. arco

pp

3/8

B. Cl

V 5''

pp

V 7''

pp

Λ back into time at signal

B Tbn

mf

pp

Perc I

Perc II

Perc III

Perc IV

pp

sub

All Voices
A+B
Chairs
PS

ev-ery-thing

ev-ery-thing for-

got-ten is

giv-en

back back to the

wind-(ss) the

cir-c-ling

wind-(ss)

Vla
A+B
Vcl
Strings
DB

pizz

arco

pp

p

pp

mf

divisi
A+B

B. Cl.

B. Tbn

mf

muted

mf

pp

pp

Perc I

Perc II

Perc III

Perc IV

mf

p

woodblock

pp

glockenspiel

mf

p

A

Vla

Vcl

Strings

DB

p'ing

p

p

mf

p'ing

p

B

Vla

Vcl

Strings

DB

p'ing

p

p

pp

arco

pp

Fl

B. Cl

T. Tbn

B. Tbn

mf

mf

gliss.

pp

mf

p

Perc I

Perc II

Perc III

Perc IV

15

p

mf

mf

Vla

A

Vcl

Strings

DB

arco

arco

arco

p

p

p

p

mf

pp

p

Vla

B

Vcl

Strings

DB

pizz

p

pizz

p

K

Fl

B. Cl

T. Tbn

B. Tbn

mf

p

mf

pp

K

Perc I

Perc II

Perc III

Perc IV

f

p

pp

mf

p

pp

p

K

Vla A

Vcl

String DB

p'33

arco

f

p

pp

Vla B

Vla

String DB

Fl
B.Cl
T. Tbn
B Tbn
Perc I
Perc II
Perc III
Perc IV
15
A
Vla
Vcl
Strings
DB
arco
B
Vla
Vcl
Strings
DB
arco

Fl

B. Cl

T. Tbn

B. Tbs

Perc I

Perc II

Perc III

Perc IV

Vln I

Vln II

A

Vla

Strings

Vcl

DB

B

Vl

Strings

Vcl

DB

L accel freely to M

Fl
B.Cl
T.Tbn
B.Tbn

L accel freely to M

Perc I
Perc II
Perc III
Perc IV

L accel freely to M

A
Vln I
Vln II
Vla
Strings
Vcl
DB

B
Vln I
Vln II
Vla
Strings
Vcl
DB

Fl

B. Cl

T. Tbn

B. Tbn

M ♩≈60

accel freely to N

Perc I

Perc II

Perc III

Perc IV

M ♩≈60

accel freely to N

Vln I

Vln II

A

Vla

String

Vcl

DB

Vln I

Vln II

B

Vla

String

Vcl

DB

Fl
B. Cl
T. Tbn
B. Tbn
N ♩=70 Rigidly 4/4
open
Perc I
Perc II
Perc III
15
Perc IV
N ♩=72 Rigidly 4/4
Vln I
Vln II
Vla
Vc
DB
arco
A+B Strings Unison
Vln I
Vln II
Vla
Vl
DB

Fl

B. Cl

T. Tbn

B. Tbn

Perc I

Perc II

Perc III

15

Perc IV

Vln I

Vln II

Vla

Vc I

DB

Strings

divisi

A+B

arco

DB's

divisi

A+B, I+II

rit to O

O ♩≈60 accel to P

Fl.

B.Cl

T. Tbn

B. Tbn

muted

rit to O

O ♩≈60 accel to P

Perc I

Perc II

Perc III

Perc IV

O ♩≈60 accel to P

Choir T+B

O ♩≈60 accel to P

Choir T+B

rit to O

O ♩≈60 accel to P

Vln I

Vln II

A

Vla

Strings

Vcl

DB

B

arco

Fl
B.Cl
T.Tbn
B. Tbn
Perc I
Perc II
Perc III
Perc IV
A Choir T+B
B Choir T+B
Vln I
Vln II
Vla
Strings
Vcl
DB

[P] ♩=72

Perc I
Perc II
Perc III
Perc IV

15

p

p

f

f

A
Choir
S
A
T
B

[P] ♩=72

h

o

oh

B
Choir

[P] ♩=72

Vln I
Vln II
Vla
Strings
Vcl
DB

A

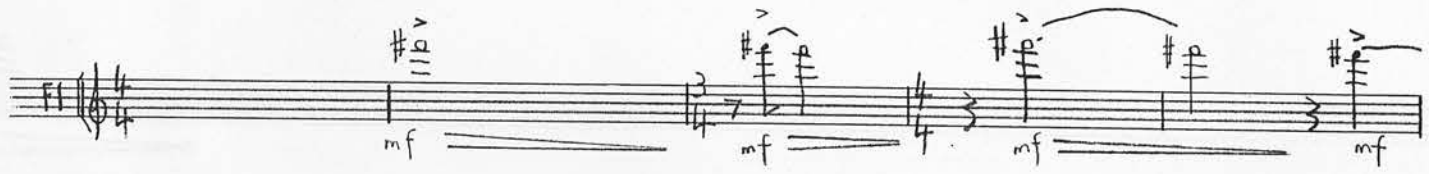
p'izz

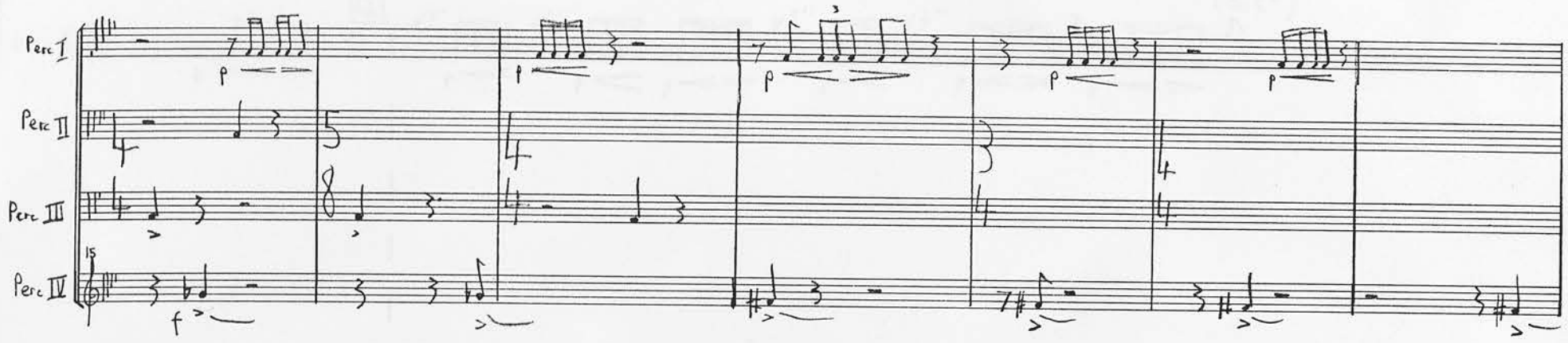
mf

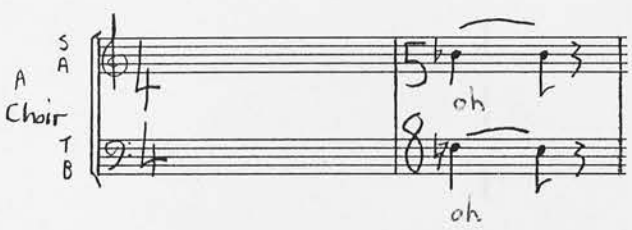
arco

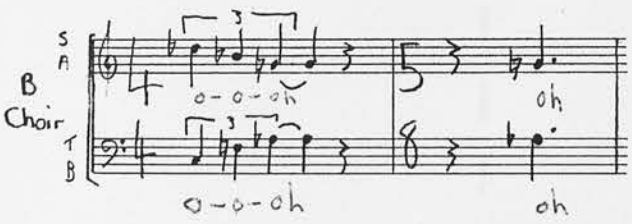
B

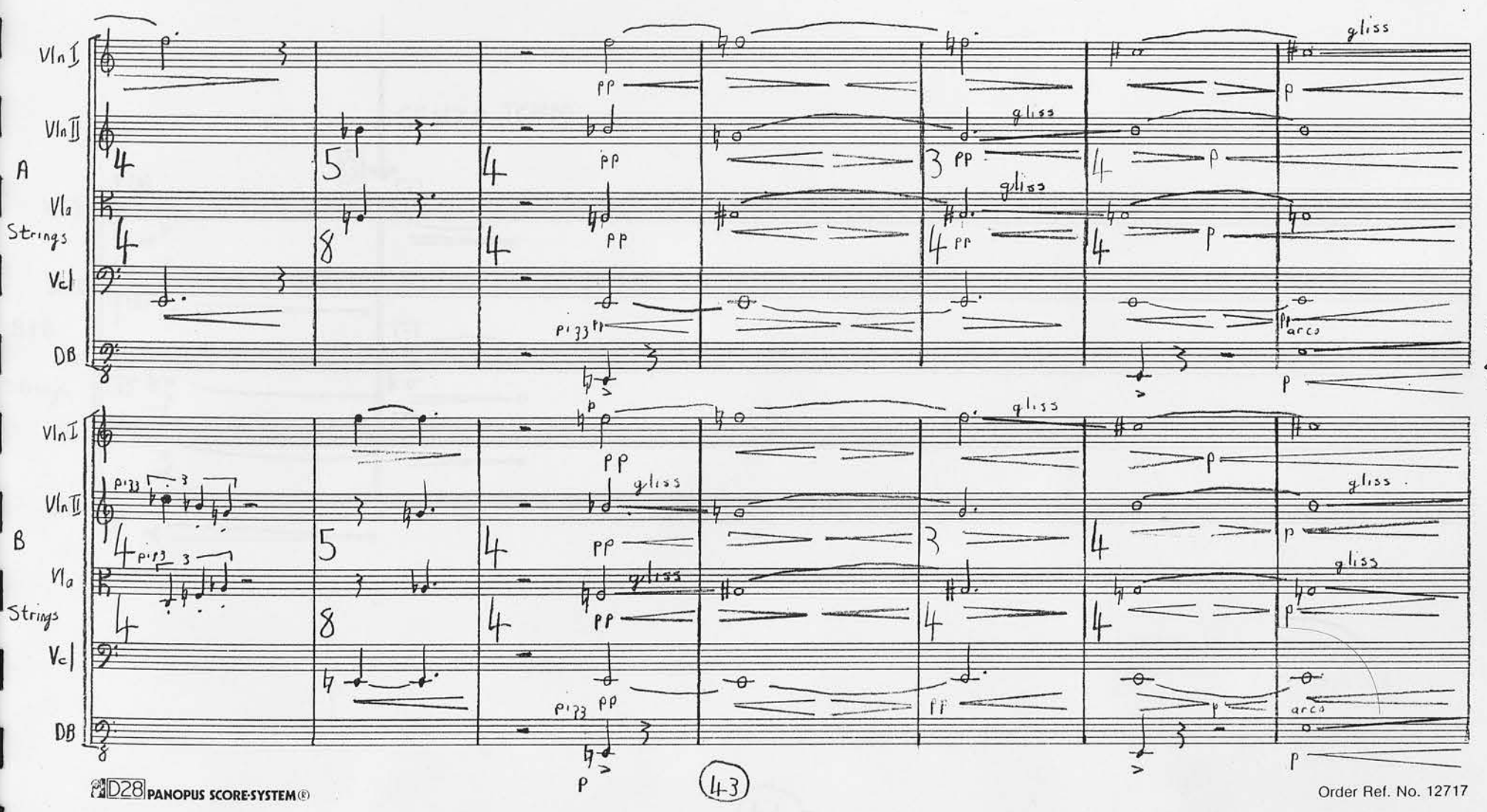
mf


mf
mf
mf
mf


Perc I
Perc II
Perc III
Perc IV
15
p
f


A
Choir
S
A
T
B
oh
oh


B
Choir
S
A
T
B
o-o-oh
oh
o-o-oh
oh


A
Strings
B
Strings
Vln I
Vln II
Vla
Vcl
DB
gliss
arco
A + B
Strings
Unison

Q SENZA TEMPO

Fl

mf

Q SENZA TEMPO

SPEAKER

Q

Perc I

v3" v2" v3" v2" (≈5")

p p p p p pp p

SENZA TEMPO

Q

(A)

Vln I

mf

Vln II

(B)

mf

A+B

Vla

(B)

Strings

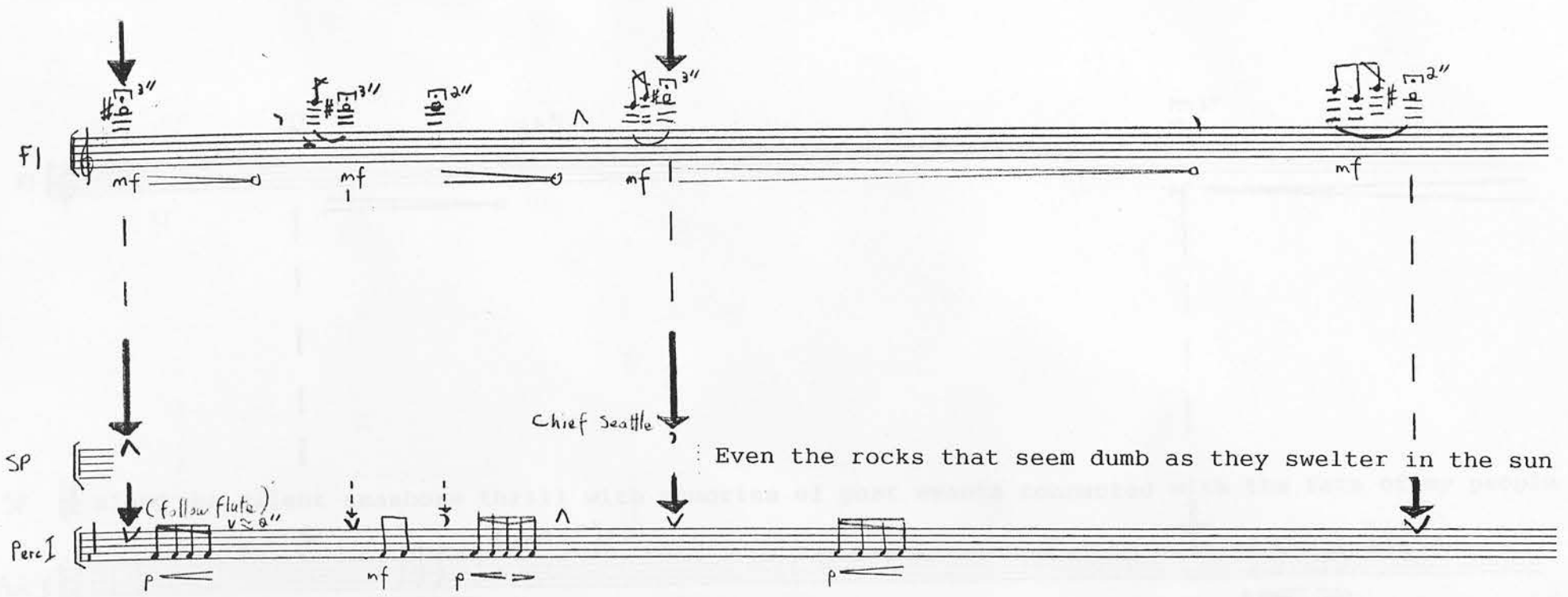
mf

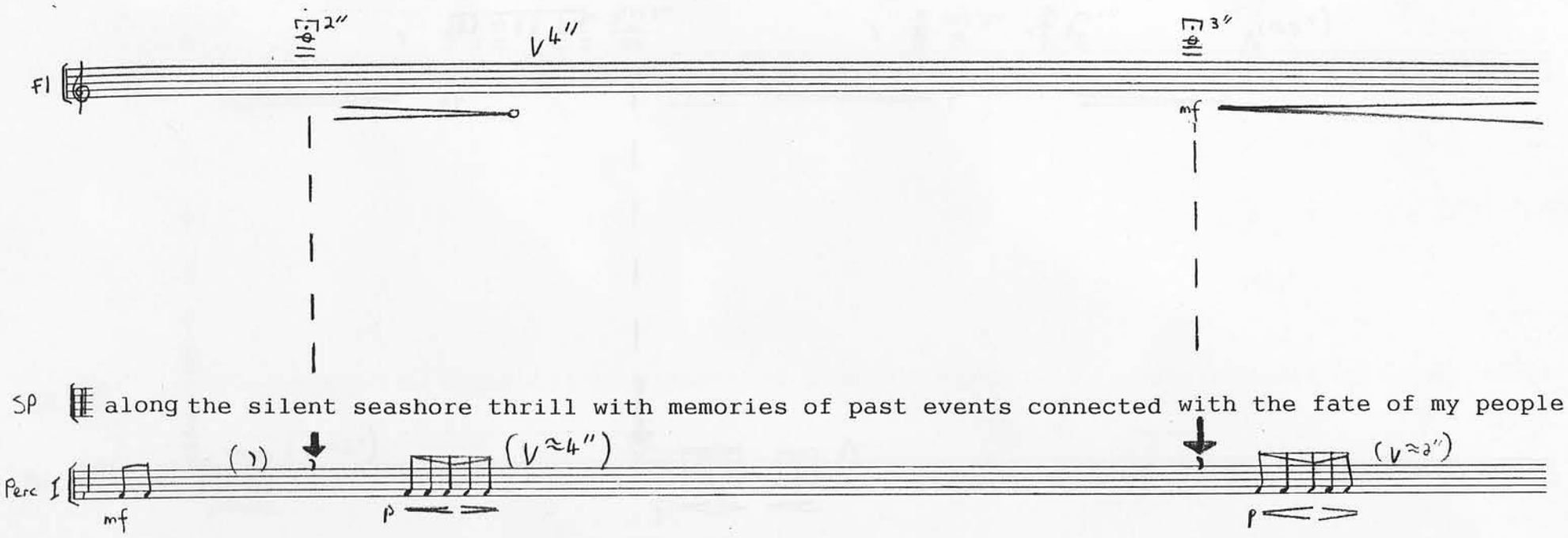
Vc

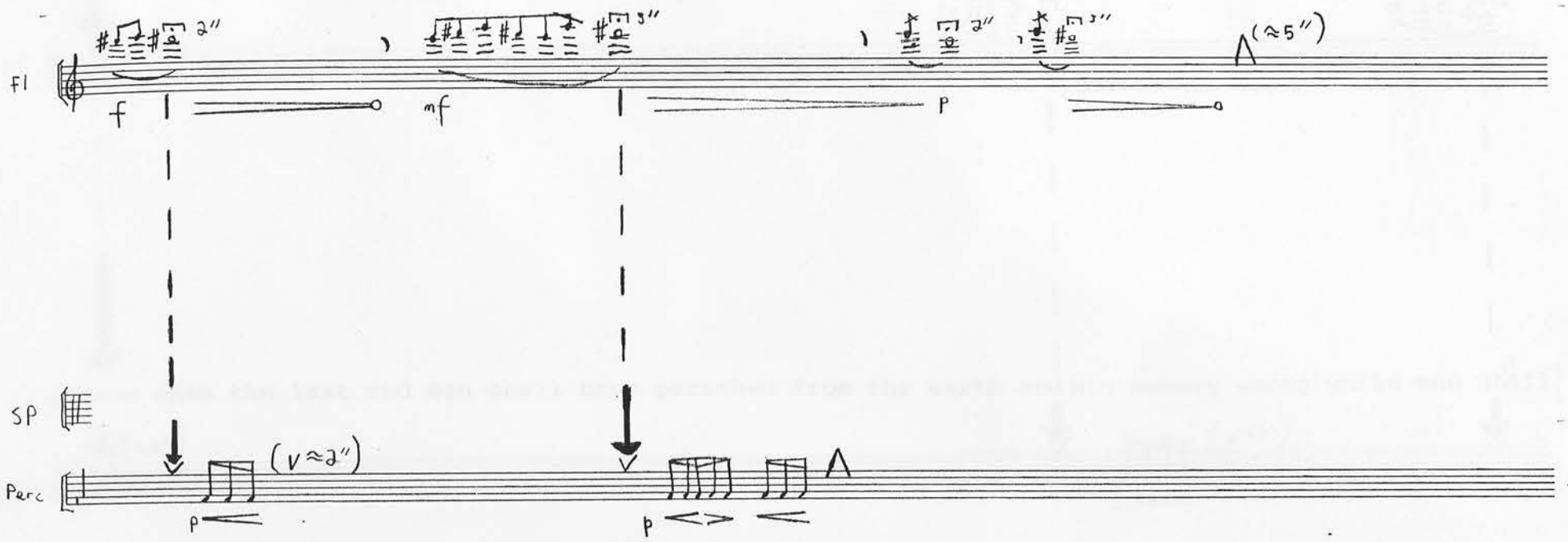
mf

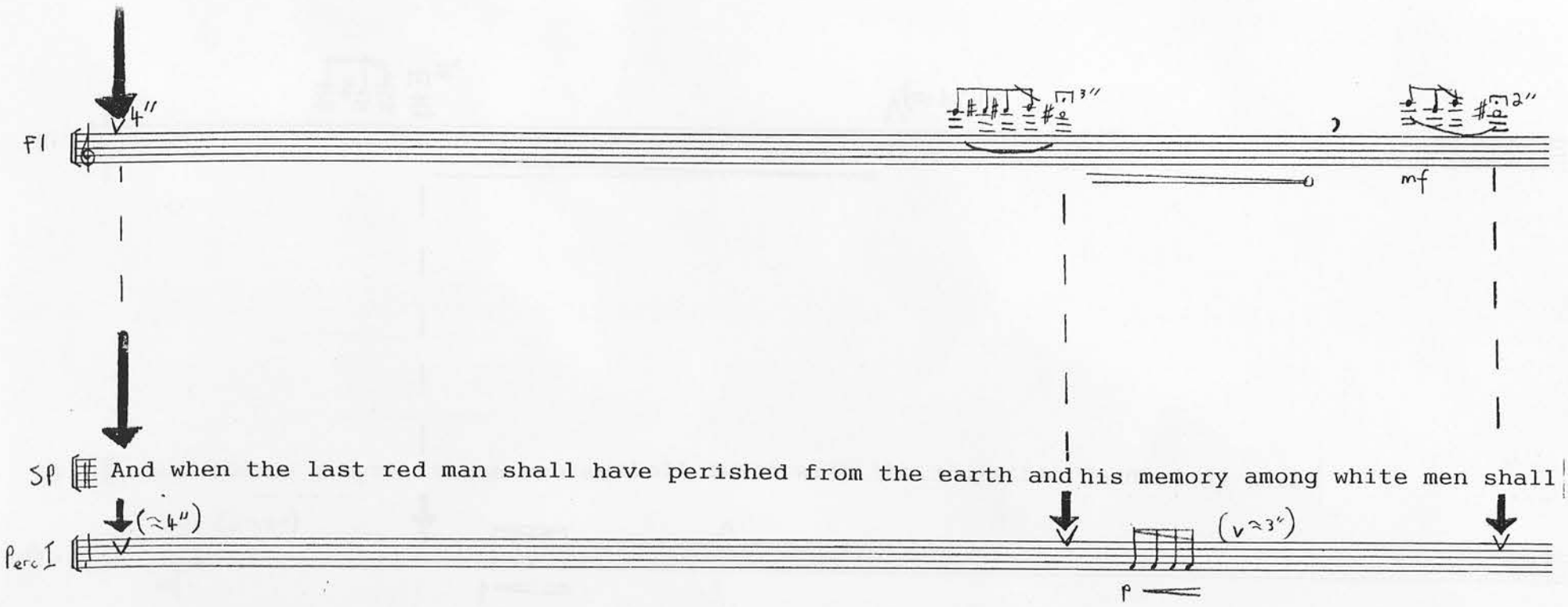
DB

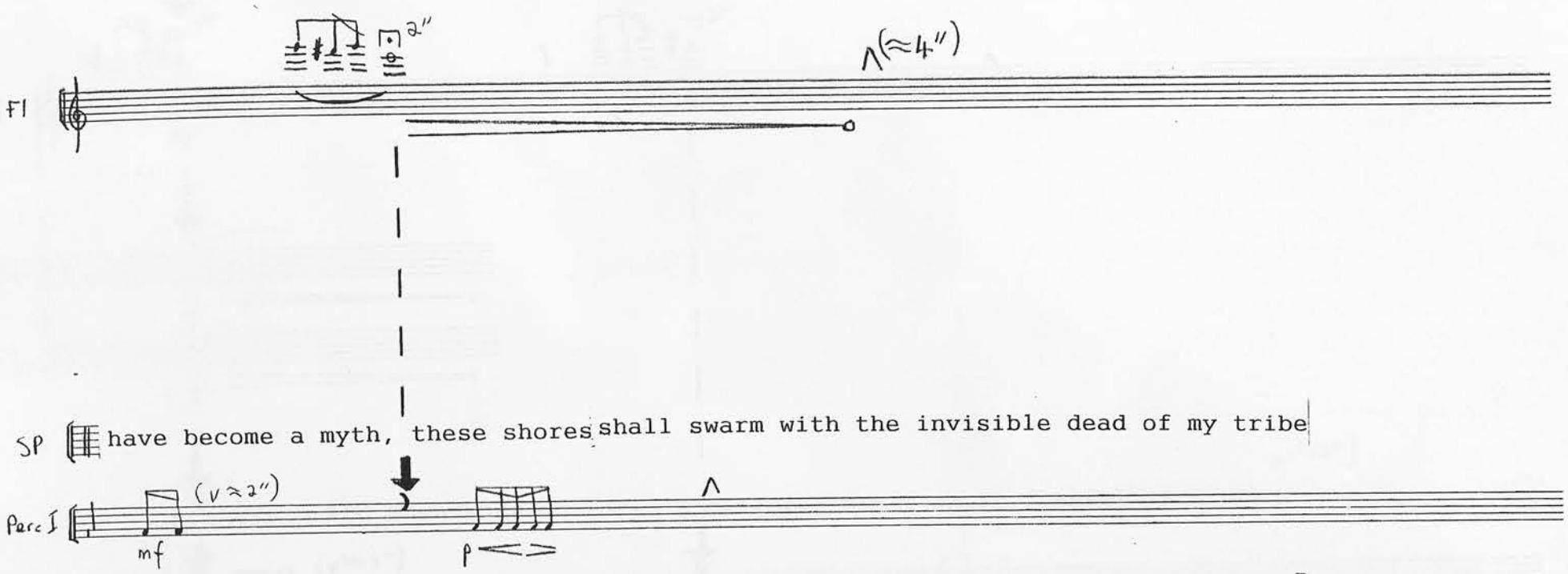
mf

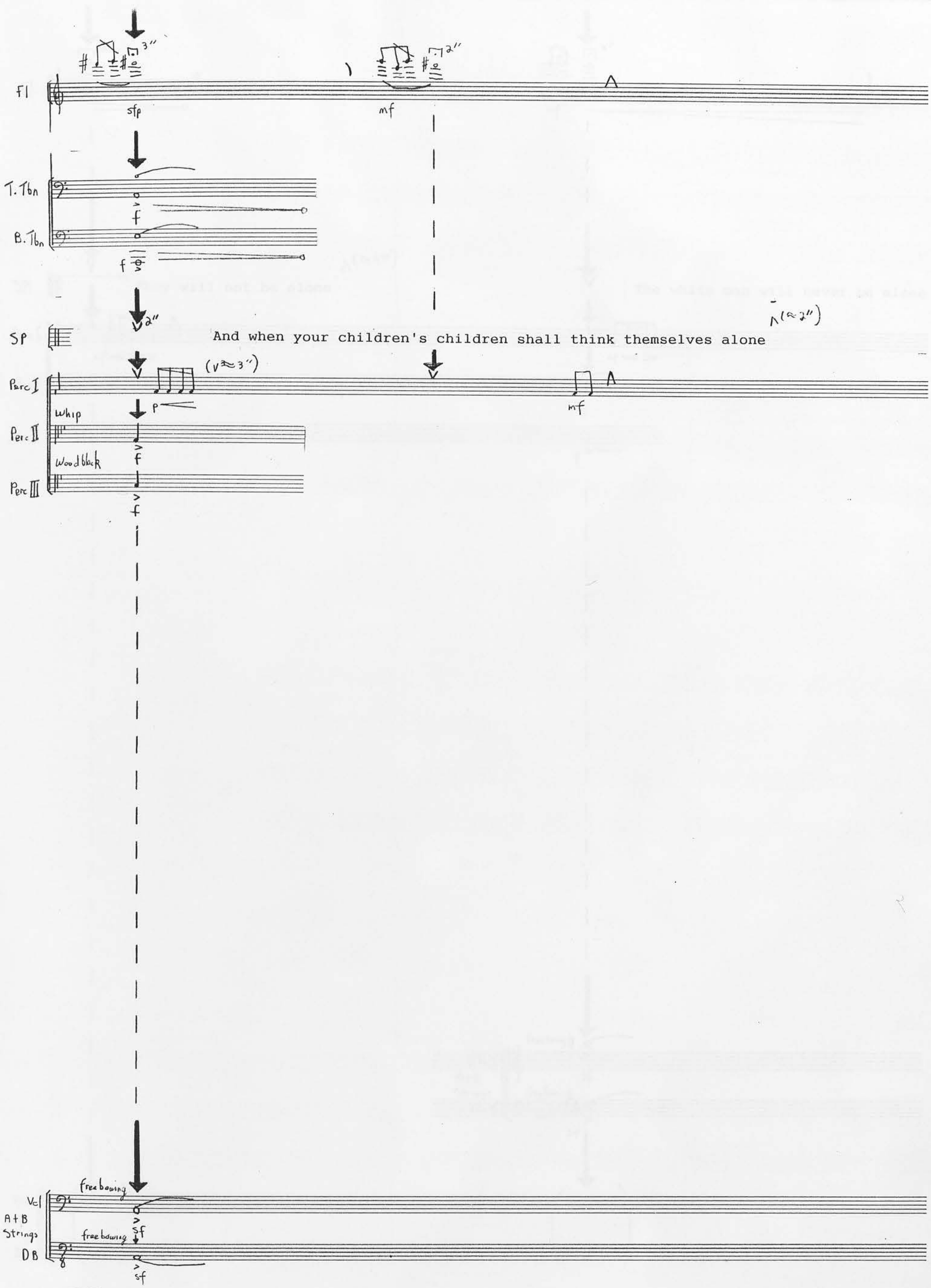

Fl
mf
mf
mf
mf
Chief Seattle
Even the rocks that seem dumb as they swelter in the sun
SP
(follow flute)
Perc I
p
mf
p
p

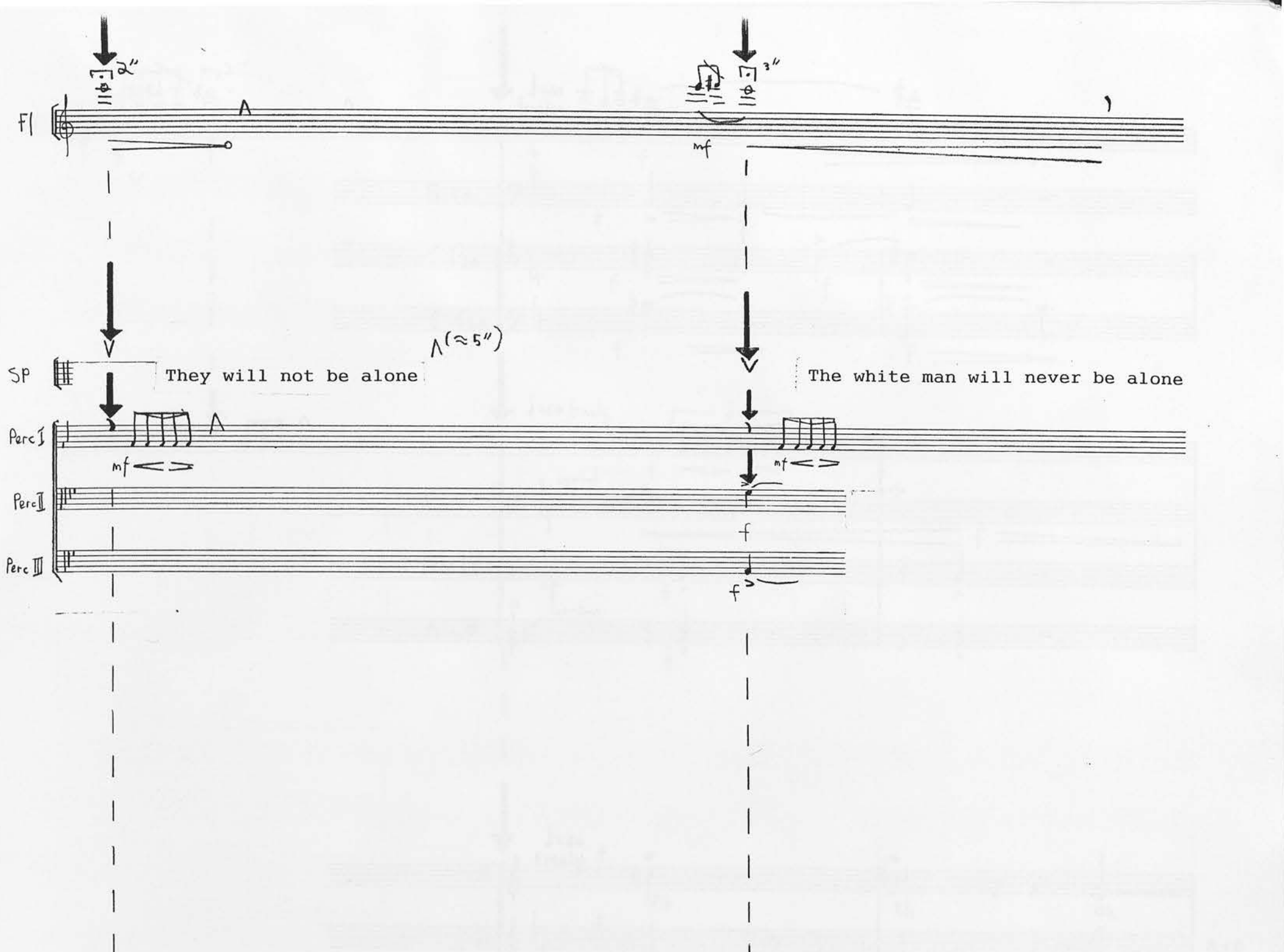

Fl
2″
V 4″
3″
mf
mf
SP
along the silent seashore thrill with memories of past events connected with the fate of my people
Perc I
(1)
mf
(V≈4″)
p
p
(V≈2″)


Fl
2"
3"
2"
3"
(≈5")
f
mf
p
SP
Perc
(v≈2")
p
p


Fl
4"
3"
2"
mf
Sp
And when the last red man shall have perished from the earth and his memory among white men shall
Perc I
(≈4")
(v≈3")
p


Fl
2"
(≈4")
SP
have become a myth, these shores shall swarm with the invisible dead of my tribe
Perc I
(≈2")
mf
p


Fl
sfp
mf
T. Tbn
B. Tbn
f
f
Sp
And when your children's children shall think themselves alone
Perc I
Perc II
Perc III
whip
Woodblock
p
mf
f
f
Vcl
A+B Strings
DB
free bowing
free bowing
sf
sf


2"
3"
Fl
mf
SP
They will not be alone
∧(≈5")
The white man will never be alone
Perc I
Perc II
Perc III
mf
mf
f
f
Vln I
A+B
Strings
Vln II
free bowing
free bowing
sf
sf
Vcl
A+B
Strings
DB

Fl

B. Cl

T. Tbn

B. Tbn

Perc I

Perc II

Perc III

Perc IV

cymbal

tom-toms

S

A

T

B

A+B Choirs

Ah

Oh

A+B choir divisi

Vln I

Vln II

A+B strings

Vla

Vcl

DB

A+B Strings divisi

R

Fl

B.Cl

T.Tbn

B.Tbn

R

Perc I

Perc II

Perc III

Perc IV

R

S

A

T

B

A Choir

B Choir

R

Vln I

Vln II

Vla

Strings

Vcl

DB

A

B

8va

Fl

B. Cl

1. Tbn

B. Tbn

muted

goto temple blocks

Perc I

Perc II

Perc III

15

Perc IV

goto tom-toms

A Choir

S

A

T

B

A — h

Ah

B Choir

A

Strings

Vln I

Vln II

Vla

Vcl

DB

arco

Vla div

Vcl div

DB div

Vln I A

Vln II A

Vla I A

Vla II A

Vcl I A

Vcl II A

DB I A

DB II A

Vln I B

Vln II B

Vla I B

Vla II B

Vcl I B

Vcl II B

DB I B

DB II B

accel to [5]

Fl

B. Cl

T. Tbn

cup mute

B. Tba

Accel to [5]

Perc I

Perc II

Perc III

15

Perc IV

accel to [5]

Vln I

Vln II

Vla

A. Strings

Vcl

DB

Vln I

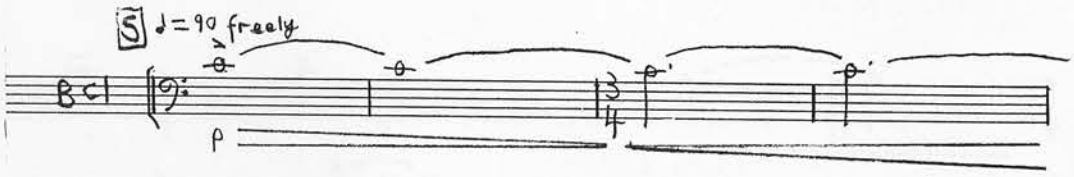
Vln II

Vla

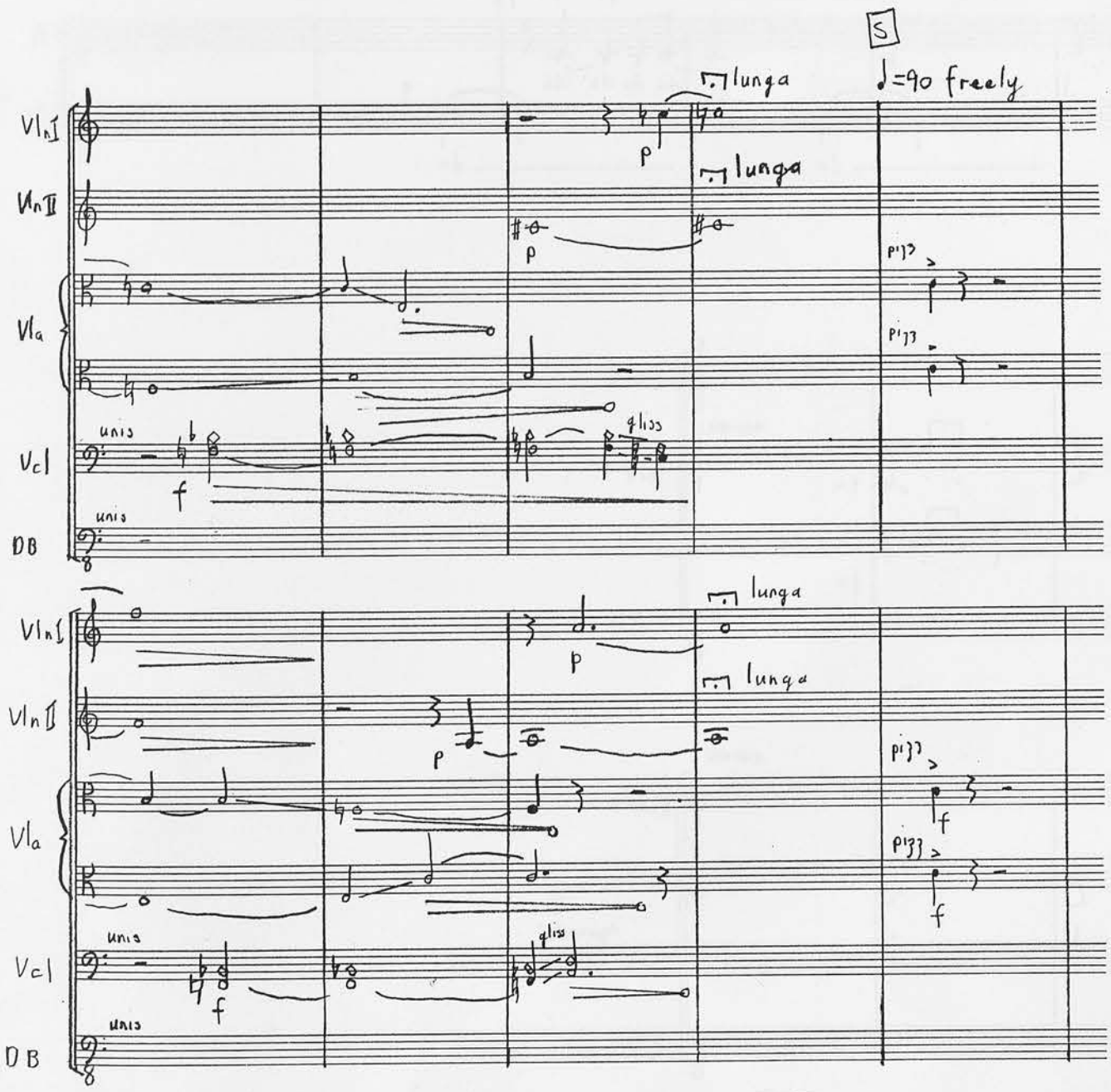
B Strings

Vcl

DB


S
♩=90 freely
BCl
p

S
♩=90 freely
Perc III
p


S
♩=90 freely
lunga
lunga
Vln I
Vln II
Vla
Vcl
DB
p
pizz
unis
gliss
f

B. Cl

T. Tba

p

p

Perc I

Perc II

Perc III

mf

mf

mf

A Choir

A

T

p

ah

ah oh oh ah

ah

ah oh oh ah

ah

ah

ah

ah ah oh

B Choir

A

T

p

ah

p

ah oh oh ah

ah

oh ah ah

oh

p

Vln I

Vln II + Vla

Vc

DB

unison

mf

mf

mf

mf

B Strings

Vln I + Vln II

Vla

Vc

DB

unison

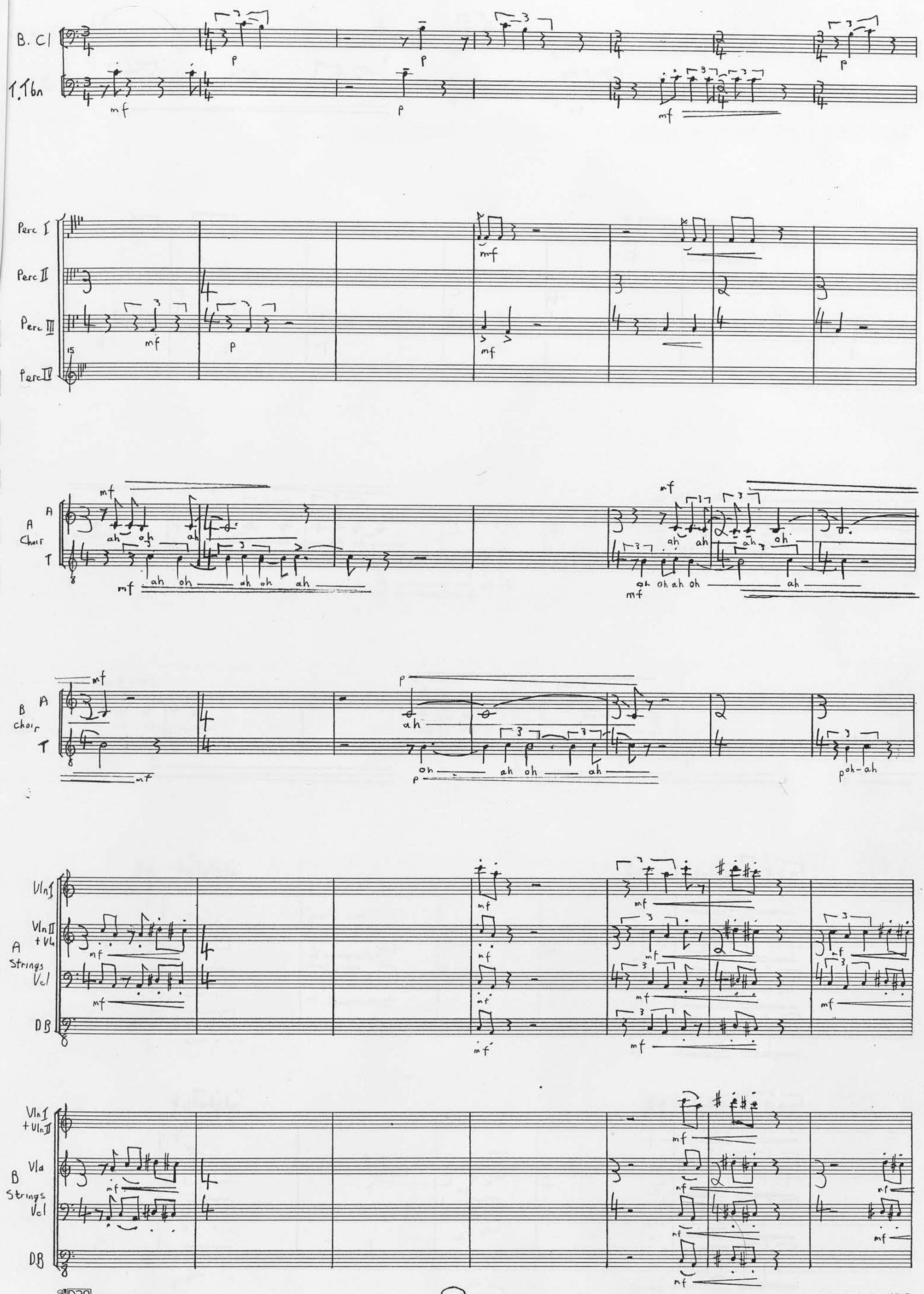
mf

mf

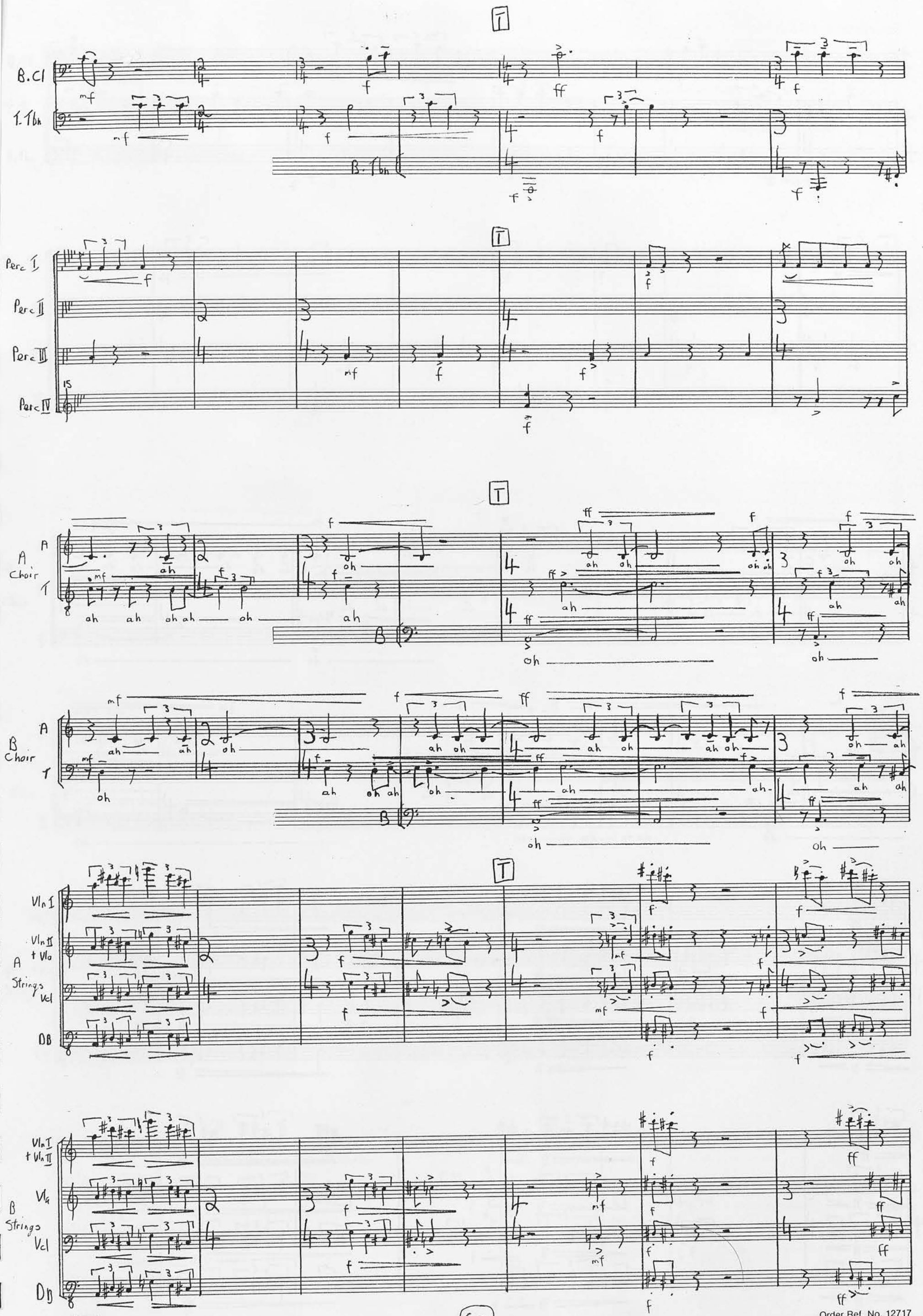
mf

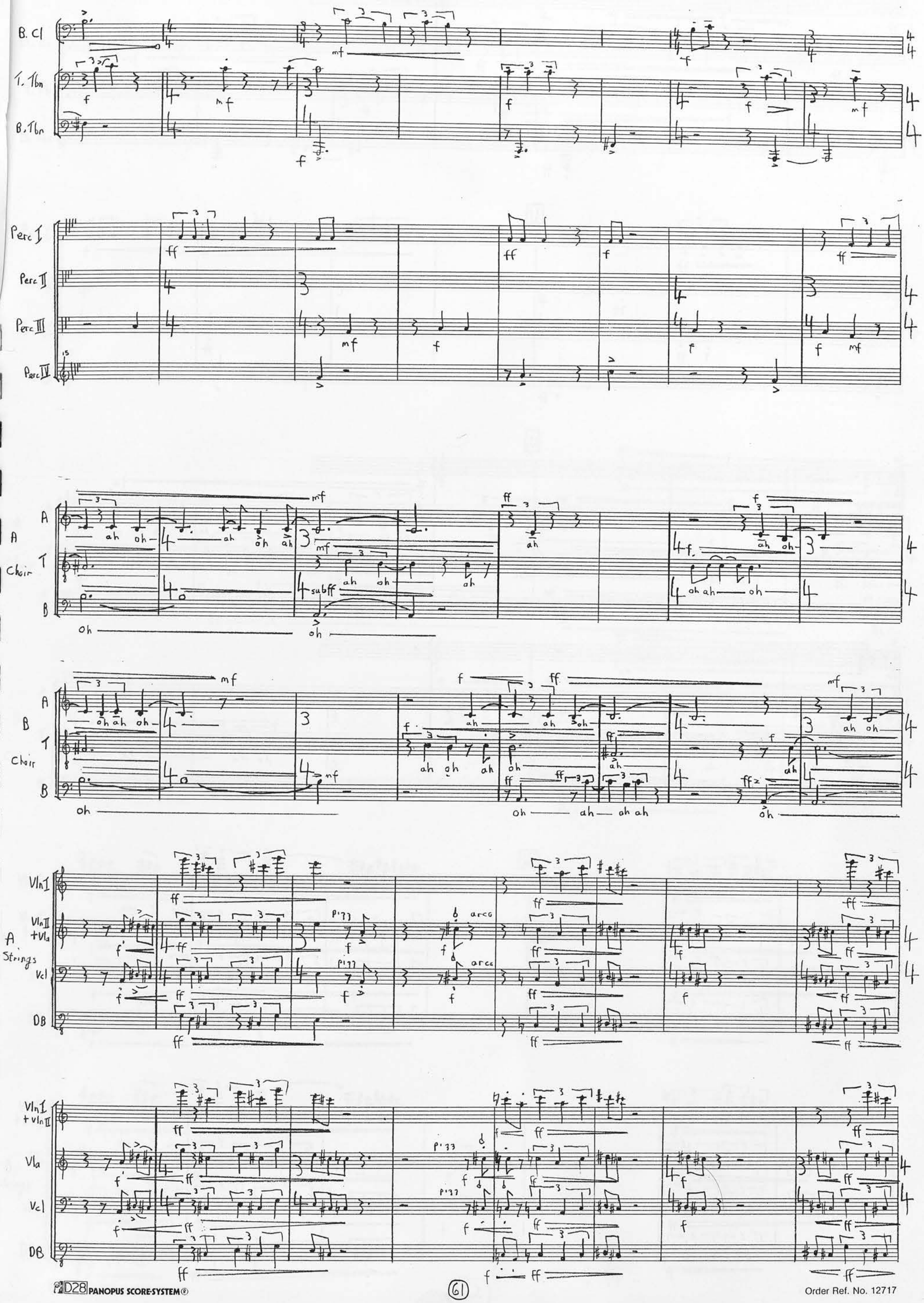
mf

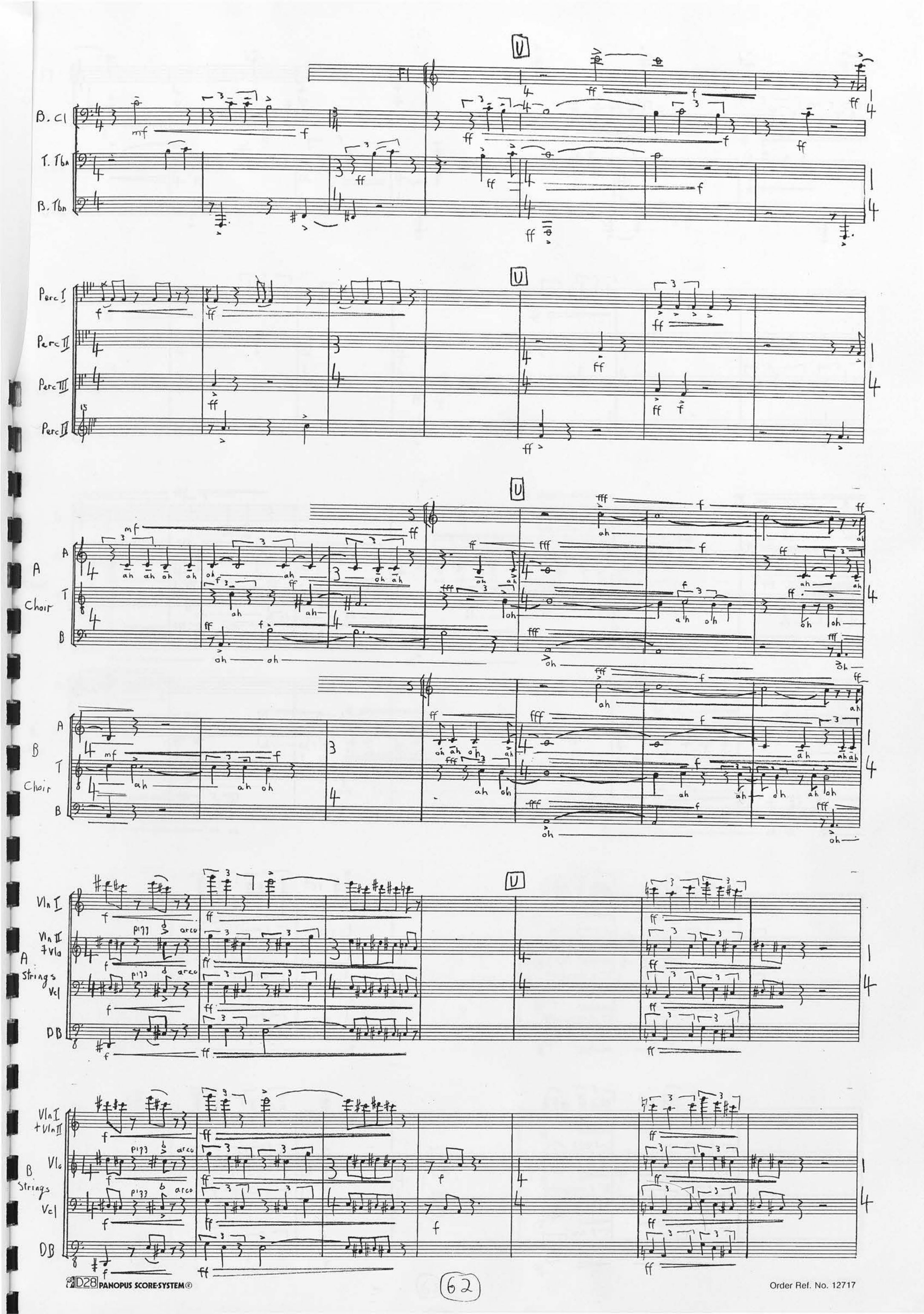
Order Ref. No. 12717


B. Cl
T. Tbn
Perc I
Perc II
Perc III
Perc IV
A Choir
A
T
B Choir
A
T
Vln I
Vln II + Vla
A Strings
Vcl
DB
Vln I + Vln II
Vla
B Strings
Vcl
DB

B.Cl
T. Tbn
Perc I
Perc II
Perc III
Perc IV
A Choir A
T
B Choir A
T
Vln I
Vln II +Vla
A Strings
Vcl
DB
Vln I + Vln II
Vla
B Strings
Vcl
DB


T
B. Cl
T. Tbn
B. Tbn
Perc I
Perc II
Perc III
Perc IV
A Choir
B Choir
Vln I
Vln II + Vla
A Strings
Vcl
DB
Vln I + Vln II
Vla
B Strings


B. Cl
T. Tbn
B. Tbn
Perc I
Perc II
Perc III
Perc IV
A
Choir
T
B
Vln I
Vln II + Vla
A Strings
Vcl
DB
Vln I + Vln II
Vla
Vcl
DB


U
Fl
B. Cl
T. Tbn
B. Tbn
Perc I
Perc II
Perc III
Perc IV
A
Choir
B
Vln I
Vln II + Vla
A Strings
Vcl
DB
Vln I + Vln II
Vla
B Strings
Vcl
DB

Fl
B.Cl
1.Tbn
B Tbn
Perc I
Perc II
Perc III
Perc IV
15
A Choir
S
A
T
B
ah
oh
B Choir
A Strings
Vln I
Vln II +Vlo
Vcl
DB
B Strings
Vln I +Vln II
Vla

Fl
B. Cl
T. Tbn
B. Tbn
Perc I
Perc II
Perc III
Perc IV
A Choir
S
A
T
B
B Choir
Vln I
Vln II + Vla
A Strings
Vcl
DB
Vln I + Vln II
Vla
B Strings

V

Fl

B. Cl

T. Tbn

B. Tbn

V

Perc I

Perc II

Perc III

Perc IV

15

V

S

A

A Choir

T

B

ah oh

V

S

A

B Choir

T

B

ah oh

V

Vln I

Vln II + Vla

A Strings

Vcl

DB

pizz arco

V

Vln I + Vln II

Vla

B Strings

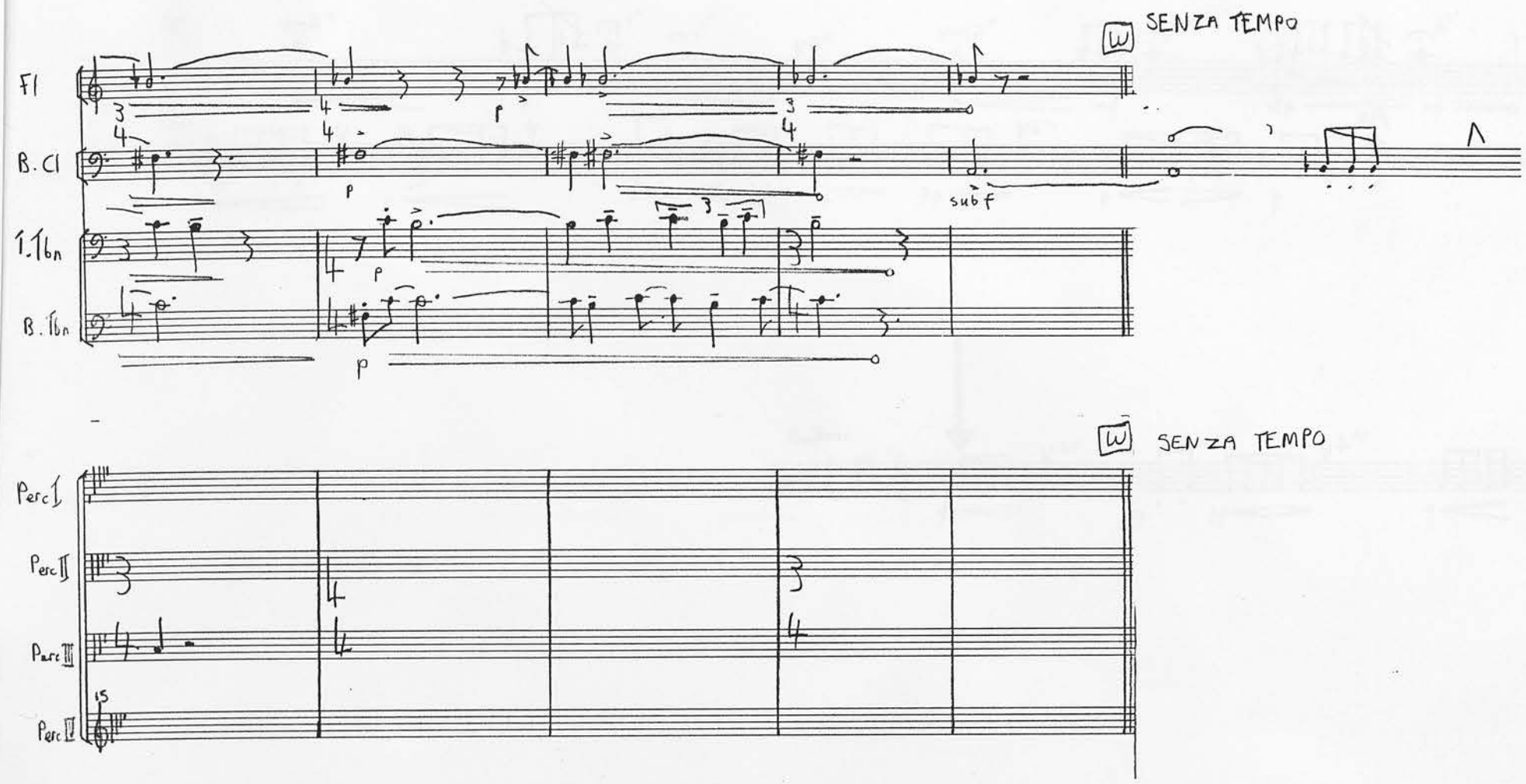
Vcl

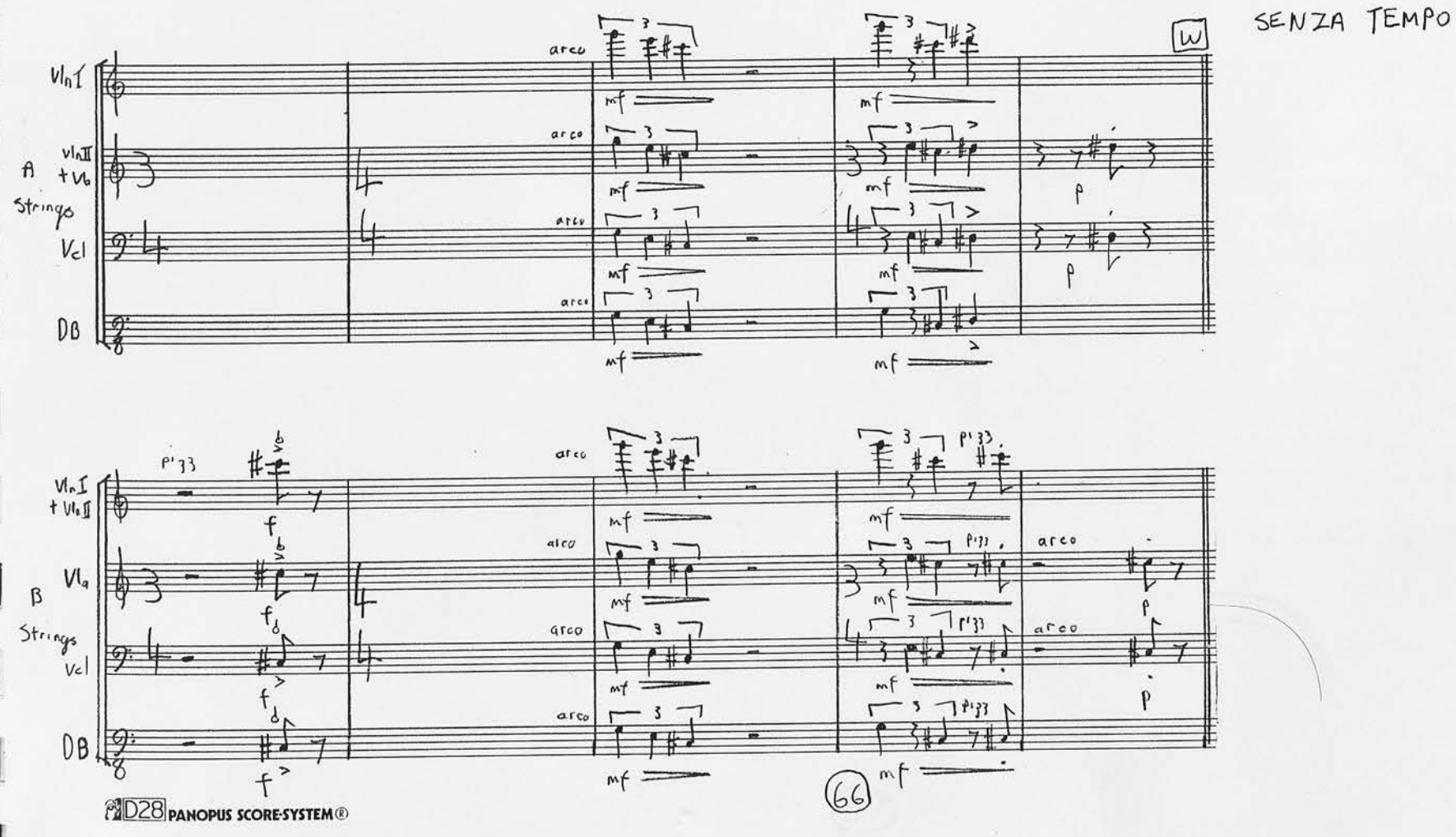
DB

pizz arco

D28 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12717





D28 PANOPUS SCORE-SYSTEM®

Fl.
Bcl
Bsn
A3≈g''

Fl

B. Cl

Perc I

Perc IV (Glockenspiel)

Vln I

Vln II

A+B Strings Vla in Unison

Vcl

DB

Strings follow glockenspiels direction

AS≈1' ♩= 72*

Fl

B. Cl.

X ♩= 72 Freely

T. Tbn

B. Tbn

ff

ff

Perc I

X

♩= 72

Freely

Perc III

ff

Perc IV

tom-tom 4" V 2" glock 4" tom-tom 4" V 2"

fz f fz

4" ≈2" 4" 4" ≈2"

Vln I

Vln II

A+B Strings Unis

div a 4 4" ≈2" 4" 4" ≈2"

Vla

Vcl

DB

f p

* Same as introduction; repeating instruments move on to their 2ct phrase after completing the cycle they are on when the trombones enter

Fl

B.Cl

T. Tbn

B. Tbn

SPEAKER

To speak truly, few adult person's can see nature

At least they have a very superficial seeing

Perc I

Perc III

15

Perc IV

All players to play in their own time

Vln I

Vln II

A+B Strings Vla

Vcl

DB

Fl

B. Cl

T. Tbn

B. Tbn

ff

ff

ff

pp

sp

The lover of nature is he whose inward and outward senses are still truly adjusted to one another

Fade to nothing and stop on this repeat

Perc I

Perc III

Perc IV

ff

ff

quickly to tom-tom

ff

Vln I

Vln II

A+B

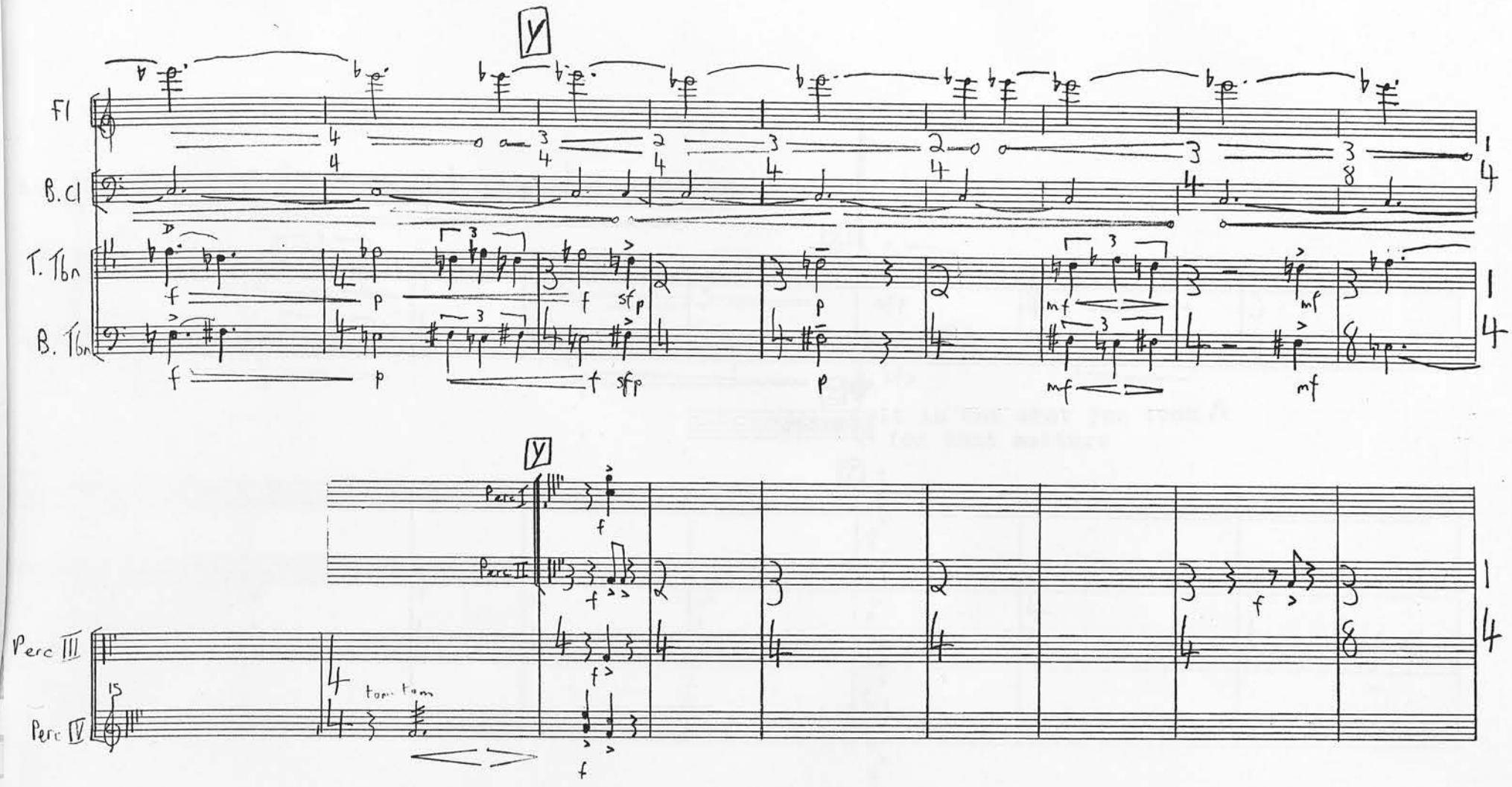
Vla

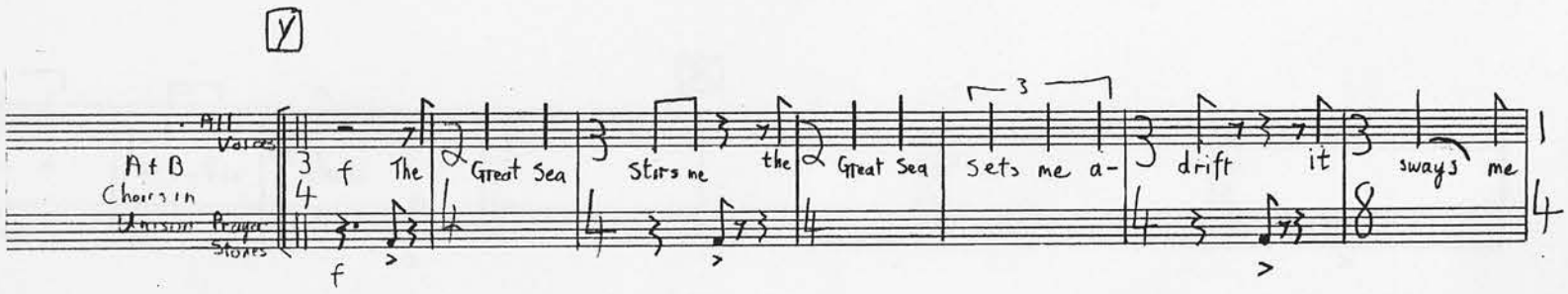
Strings

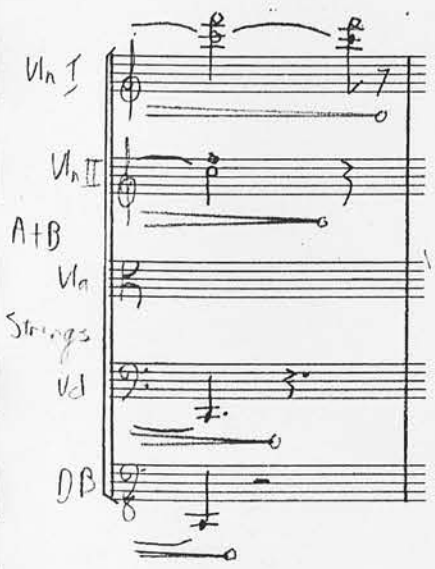
Vcl

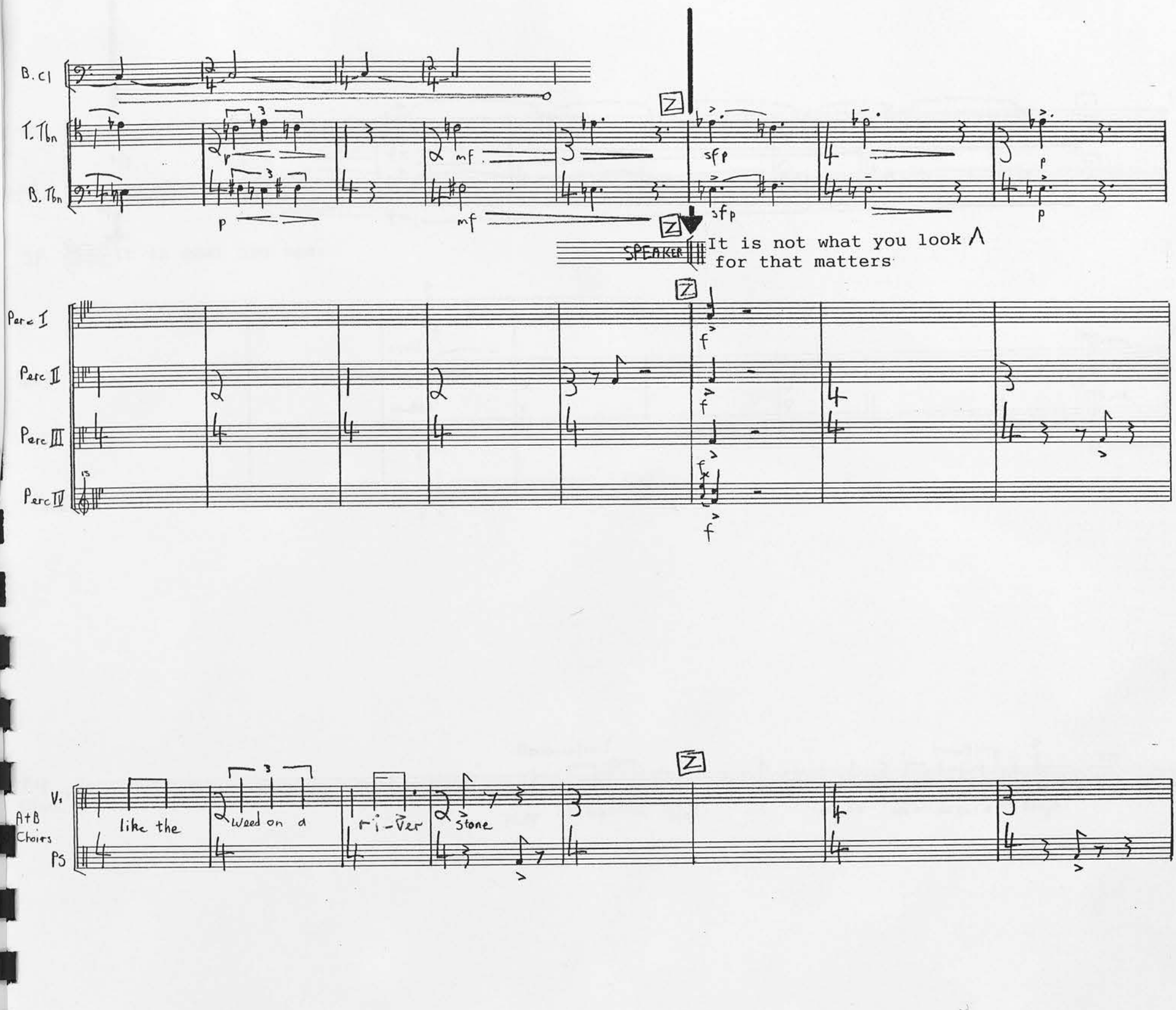
DB

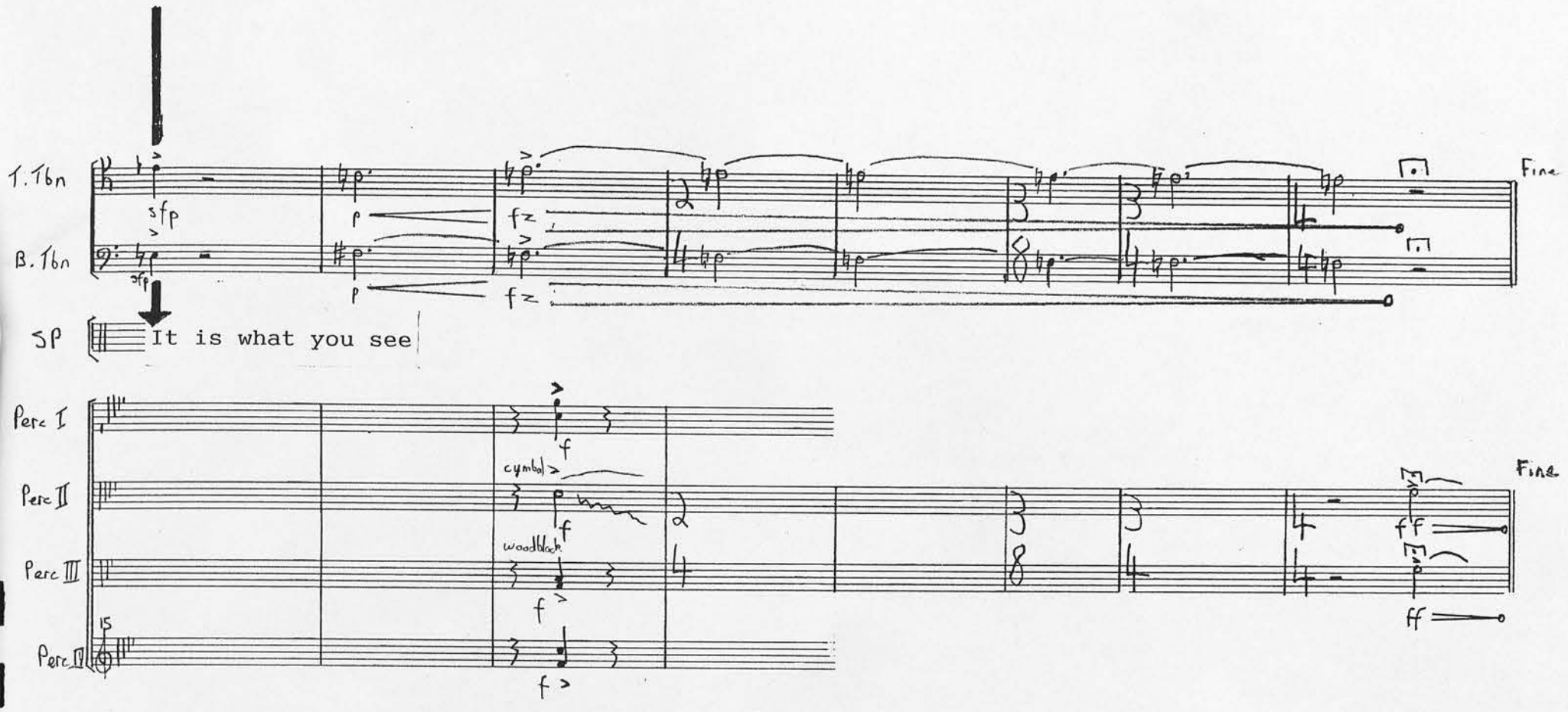
* On signal all repeating groups (except percussion I) immediately move into their next, metricated, section

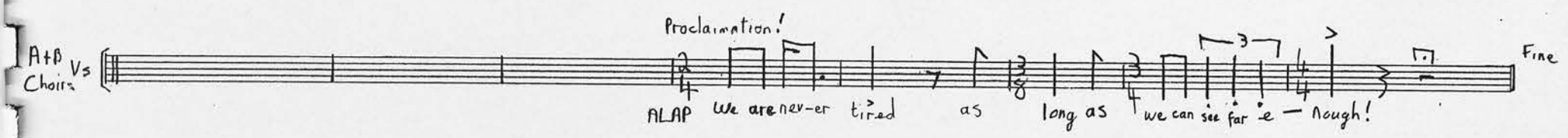

Y
Fl
B. Cl
T. Tbn
B. Tbn
f
p
f
sfp
p
mf
mf
Y
Perc I
Perc II
Perc III
Perc IV
15
tam-tam
f


Y
All Voices
A+B Choirs in Unison Prayer Stones
f
The
Great Sea
Stirs me
the
Great Sea
sets me a-
drift
it
sways
me


Vln I
Vln II
A+B
Vla
Strings
Vcl
DB


B. Cl
T. Tbn
B. Tbn
p
mf
mf
sfp
sfp
p
p
SPEAKER
It is not what you look
for that matters
Perc I
Perc II
Perc III
Perc IV
f
f
f
f
V.s
A+B Choirs
Ps
like the
weed on a
ri-ver
stone





Edinburgh June - September 1998