

A Song of the High Hills

With quiet easy movement.

3 Flutes. I. II. III.

2 Oboes.

English Horn.

3 Clarinets. I. II. III.

3 Bassoons. I. II. III.

2 Horns in F III. IV.

Kettle drums

Violins. I. II.

Violas

Violoncellos

Basses

mf *mp* *sf* *p* *trem.*

Detailed description: This is a page of a musical score for an orchestral work titled "A Song of the High Hills". The score is written for a full orchestra and is divided into two systems. The first system includes woodwinds (3 Flutes, 2 Oboes, English Horn, 3 Clarinets, 3 Bassoons), brass (2 Horns in F), and Kettle drums. The second system includes strings (Violins I & II, Violas, Violoncellos, Basses). The music is in 2/4 time and features a variety of dynamics and articulations. The tempo is marked "With quiet easy movement." The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *mp*, *sf*, and *p*. There are also trills and tremolos indicated in the string parts.

1

Fl. I. *f* *mp* *cresc.*

Fl. II. III. *f* *mp* *cresc.* a 2

Ob. I. II. *f* *mp* *cresc.* a 2

Engl. Hr. *f* *mf* *mp*

Cl. I. *f* *mp* a 2

Cl. II. III. *f* *mp* a 2

Bsn. I. II. III. *f* *mf sf* *sf* *mf sf*

Hrn. III. IV. V. *f* *pp*

Trb. I. II. III. *p* *pp*

Bsn. Tubá *p* *pp*

K. dr. *p* *p*

Vns. I. *mf* *trem.* *mf* *trem.*

Vns. II. *mf* *trem.* *mf* *trem.*

Violas *mf* *mf*

Vcellos *mf*

Basses *mf*

1

2

Fl. I.

Fl. II, III.

Cor. I, II.

Engl. Hr.

Cl. I.

Cl. II, III.

B^s Cl.

B^{ns} I, II.

B^{ns} III.

Saxruss^o

Hrs. I, II.

Hrs. III, IV.

V.

Trp^s I.

K.dr.

Vns. I.

Vns. II.

Violas

Vcellos

Basses

2

3

Fl. I, II, III

Ob. I, II

Engl. Hr.

Cl. I, II, III

B♭ Cl.

Bns I, II, III

Sarrus.

Hrn. III, IV

V. VI.

Trp♯ I, II

Trb. I, II, III

B♭ Tuba

K. dr.

Vns I, II

Violas

Vcellos

Basses

3

Tranquillo

hold back
rall. molto

Very quietly but not dragging

4

Fl. I. II. III. *mp dolce*

Ob. I. *mf*

Engl. Hr. *mf*

Cl. I. II. III. *dim.* *mp dolce*

B♭ Cl. *p*

B♭ I. II. III. *dim.* *p*

Sax. *p*

Hr. I. II. III. IV. *dim.* *p*

Trp. I. II. *dim.*

Trb. I. II. III. *dim.*

B♭ Tuba *dim.*

K. dr. *p*

Vns. I. div. *dim.* *p*

Vns. II. *dim.* *p*

Violas *dim.* *p*

Vcellos *dim.* *p*

Basses *dim.* *pizz.*

Tranquillo
Very quietly but not dragging
molto legato

rall. molto

4

rit. poco

F.I. *p* *cresc.* *f*

Ob. I. *f*

Ob. II.

Engl. Hr. *p* *cresc.* *f*

Cl. I. *f*

B^s Cl. *f*

I.II. *p* *cresc.* *f*

Hrs III.IV. *p* *cresc.* *f*

V. VI. *p* *cresc.* *f*

VI. *p* *cresc.* *f*

vns I. *p* *cresc.* *f* *rit. poco*

In tempo

5

Fl. I. *mf*

Fl. II. *mf*

Engl. Hr. *f*

B^s Cl. *f*

B^s I.II. *f*

Hrs II. *p*

V. VI. *p*

VI. *pp*

K.dr. *p*

In tempo

singing

5

vns I. *mp* *f* *mf cresc.* *f* *p*

vns II. *mf cresc.* *f* *p*

Violas *mp* *f* *mf cresc.* *f* *p*

Vcellon. *mp* *f* *mf cresc.* *f* *p*

Basses *mp* *f* *mf cresc.* *f* *p*

1st Halves only *mp* all *p*

more strenuously

Fl. I. II. III.

Cl. I. II. III.

B♭ Cl.

Hrs. I. II. III. IV.

V. VI.

K.dr.

more strenuously

Vns. I. II.

Violas

Vcellos

Basses

⑥ rather quieter

hold back

In tempo

Fl. I. II. III.

Ob. I. II.

Engl. Hr.

Cl. I. II. III.

B♭ Cl.

Hrs. I. II. III. IV.

V. VI.

Vns. I. II.

Violas

Vcellos

⑥

With Vigor
singing

7

Fl. I. *f espress.*

Fl. II. III. *f singing*

Ob. I. II. *f singing*

Engl. Hr. *f singing*

Cl. I. *f singing*

Cl. II. III. *f singing*

B♭ Cl. *f*

B♭ III. *f*

Sarrus⁹ *f*

Hr. III. *f*

Hr. III. IV. *f*

V. VI. *f*

Trp⁸ I. *singing*

With Vigor

Vns I. *cresc.*

Vns II. *cresc.*

Violas *cresc.*

Vcellos *cresc.*

Basses *f*

7

I. Fl. I. *cresc.*
 II. III. Fl. *cresc.*
 Ob. I. II. *cresc.*
 Engl. Hr. *cresc.*
 I. Cl. *cresc.*
 II. III. Cl. *cresc.*
 B♭ Cl. *f cresc.*
 I. II. B♭s *cresc.*
 III. B♭s *cresc.*
 Saxruss^o *cresc.*
 I. II. Hrs *f cresc.*
 III. IV. Hrs *f cresc.*
 V. VI. Hrs *f cresc.*
 I. Trp^s *cresc.*
 II. III. Trp^s *f cresc.*
 I. II. Trb. *f cresc.*
 III. Trb. *f cresc.*
 B♭ Tuba *f cresc.*
 I. Vns *cresc.*
 II. Vns *cresc.*
 Violas *cresc.*
 Vcellos *cresc.*
 Basses *cresc.*

as forte as possible

Becoming slower and softer to piano

8

Fl. I, II, III
Ob. I, II
Engl. Hr.
Cl. I, II, III
B♭ Cl.
B♭s I, II, III
Sarrus.

Hr. III, IV
V. VI.
Trp. I, II, III
Trb. I, II, III
B♭ Tuba
K. dr.

as forte as possible

Becoming slower and softer to piano

8

Vns I, II
Violas
Vcellos
Basses

Echo Very slow rall. molto Not too slow Echo I.

9

Hrs III.IV. III. Solo *pp*

V.VI. Echo *p* *pp*

K.dr. I. II. *pppp* *pppp*

Vns I. div. Very slow rall. molto Not too slow *pppp* *ppp*

Vns II. div. *pppp* *ppp*

Violas div. *pppp*

Vcellos *pppp*

Basses *pppp*

9

F1.I. *pp* *pp*

Hrs I. III. *pp* *pp*

2 Harps *p* *p*

Vns I. *pp* *pp*

Vns II. *pp*

Violas *pppp*

Vcellos

Basses

10

Fl. I.
Cl. I.
Hrs. I.
Hrs. III.
Cel.
Vns. I.
Vns. II.
Violas.
Basses

10

I.
Fl. I.
II. III.
Cl. I.
I. II.
Hrs. I.
Hrs. III.
Cel.
Vns. I.
Vns. II.
Violas.
Basses

somewhat slower
piu meno

Hrs I. *dying away*

Hrs III. *dying away*

Cel. *pp*

2 Harps *p*

vns I. *pp*

vns II. *pp*

Viollos *pp*

Basses *pp*

somewhat slower

11 In Tempo $\text{♩} = \text{♩}$

Fl. I. *p*

Fl. II. *p*

Hr. I. *coming out* *dying away*

2 Harps *mp* *gtr.* *dying away*

B.dr. *pp*

K.dr. *pp*

In Tempo $\text{♩} = \text{♩}$

vns I. *dim.* *pp*

vns II. *dim.* *pp*

Violas *dim.* *pp*

Viollos *dim.* *pp*

Basses *dim.* *pp*

11 *mp*

(12)

Fl. I. *mf*

Ob. I. *mf*

Cl. I. *mf*

I. *mf*

Hrn III. *mf*

V. VI. *mf* V VI *mf*

K. dr. *pp* *tr* *mp* *p* *pp*

Vns I. *mp* *mf*

Vns II. *mp* *mf*

Violas *mp* *mf*

Cellos *mp* *mf*

Basses *mp* *mf*

1st Halves only 2nd Halves also *mf* 1st Halves only

(12)

13

Fl. I.

Fl. II.III.

Ob. I. II.

Engl. Hr.

Cl. I.

Cl. II.III.

B♭ Cl.

B♭ I. II.

B♭ III.

Saxophone

Hrns I. II.

Hrns III. IV.

V. VI.

Glockensp.

3 Harps

K. dr.

Vln I.

Vln II.

Viola

Vcllo

Basses

all div.

1st Halves only

2nd Halves div.

mf

f

sfz

cresc.

Gradually
Becoming more and more animated

Picc. I

Fl. II III

Ob. I II

Engl. Hr.

Cl. I II III

B♭ Cl.

B♭ I II III

Sarrus♯

Hrs. III IV

V. VI

Trp♯ I II

Glockensp.

2 Harps

K. dr.

Vns. I.

Vns. II.

Violas

Viollos

Basses

Gradually becoming more animated

This musical score is for the piece "A Song of the High Hills" and is divided into two systems, each marked with a circled "15". The score includes the following instruments and parts:

- Flutes (Fl.):** I and II, III. Part I has a first ending bracket.
- Clarinets (Cl.):** I and II, III. Part I has a first ending bracket.
- Bass Clarinet (B♭ Cl.):** Part I has a first ending bracket.
- Bassoons (Bns):** I, II and III. Part I has a first ending bracket.
- Sarrusophone (Sarrus♯):** Part I has a first ending bracket.
- Horns (Hrs):** I, II and III, IV. Part I has a first ending bracket.
- Violins (V.):** V and VI. Part I has a first ending bracket.
- Cymbals (Cymb.):** Part I has a first ending bracket.
- Kettledrums (K.dr.):** Part I has a first ending bracket.
- Violas:** Part I has a first ending bracket.
- V cellos (Vcellos):** Part I has a first ending bracket.
- Basses:** Part I has a first ending bracket.

The score is written in a key signature of one flat (B♭) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The first ending bracket in each system indicates a repeat of the final measure of the system.

16

Fl. I
Fl. II, III
Ob. I, II
Engl. Hr.
Cl. I
Cl. II, III
Bs. Cl.
Bns. I, II
Bns. III
Sarrus.
Hrns. III, IV
V. VI.
Trp. I
Trp. II, III
Trb. I, II, III
Bs. Tuba
K. dr.
Vns. I, II
Violas
Vcllos
Basses

16

Becoming softer and slower

17

Fl. I, II, III
Ob. I, II
Engl. Hr.
Cl. I, II, III
B♭ Cl.
Bass I, II, III
Saxophone
Hrns. III, IV
V. VI.
Trp. I, II, III
Trb. I, II, III
B♭ Tuba
Cel.
2 Harps
K. dr.
Vns. I, II
Violas
Vcellos
Basses

Dynamic markings: *f*, *pp*, *ppp*, *dim.*, *mf coming out*, *mp*, *p*.

Performance instruction: *Becoming softer and slower*

20

Fl. I.

Ob. I.

Ob. II.

Engl. Hr.

Cl. I.

Cl. II.

B^s Cl.

B^{ss} I.

B^{ss} II.

Hrs. III, IV.

V. VI.

Trp^s I.

Vns I.

Vns II.

Violas

Vcellos

Basses

20

dim. *non div.*

dim. *non div.*

dim.

dim.

dim.

dim.

dim.

dim.

Ob.I.
Engl.Hr.
Bⁿs III.
Hrs.I.II.
B.dr.
Vns I.
Vns II.
Violas
Vcellos
Basses

25
Fl. I.
Fl. II.
Ob.I.
Engl.Hr.
Bⁿs III.
K.dr.
Vns I.
Vns II.
Violas
Vcellos
Basses

26

I. Ob.
 II. Ob.
 Engl. Hr.
 Cl. I.
 B[♭] Cl.
 I. II. B[♭]
 III. B[♭]
 I. II. Hrs.
 III. Hrs.
 Trp[♯] I.
 Ten. Trb. I. II.
 B[♭] Tuba
 K. dr.
 vns I.
 vns II.
 Violas
 Voellos
 Basses

cresc.
 mf
 dim.
 pp
 tr
 p
 mp
 pp

26

Becoming slower and slower.

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Ob., Engl. Hr., Cl. I., B♭ Cl., Bns I-II, Hrn. I-II), brass (B♭ Tuba), and percussion (Celesta, I. Harp, B. dr., K. dr.). The vocal section consists of Soprano II, Tenors I and II, and Basses I and II. The bottom section features strings (Vns I-II, Violas, Vcellos, Basses). The score is divided into four measures. The first measure shows the woodwinds and brass playing sustained notes, with dynamics ranging from *pp* to *f*. The second measure continues this texture, with the horn in the first measure marked "dying away" and *pppp*. The third measure shows the vocalists entering with a melodic line, marked with "a sigh" and *pppp*. The fourth measure features a complex texture with the strings playing a dense, tremolo-like pattern, while the woodwinds and brass play sustained notes. The tempo marking "Becoming slower and slower." appears at the top right and bottom right of the page.

Engl. Hr. *p* *pp*

B^s Kl. *p* *pp*

I. II. B^{ns} *p* *pp*

III. *p* *pp*

Celesta *pp*

I. Harp. *pp*

I. *tr* *pp* *mp* *p* *pp*

K.dr. II. *p* *mp* *p* *pp*

III. *mp* *pp*

I. (a sigh) *pppp*

Sopr. *pppp*

II. *pppp*

I. *pppp*

Ten. *pppp*

II. *pppp*

I. *pppp*

Basses *pppp*

II. *pppp*

Vn^s I. *pppp*

Vn^s II. *pppp*

Violas *pppp*

Vcellos *pppp*

Basses *pppp*

Very quietly.

28

Musical score for measures 27-31. The score includes parts for Flutes (Fl. I, II), Oboe (Ob.), Kettledrums (K.dr. I, II), Tenor Solo (Tenor Solo), Violins (Vns. I, II), Violas, Cellos (Vcellos), and Basses. The Tenor Solo part is marked "(Tenor Solo in the Chorus.)". The score features various dynamics including *ppp*, *p*, and *pp*. The instruction "Very quietly." is repeated at the beginning of the section. The Kettledrums part includes markings for *tr* (trills) and *ppp*. The string parts (Vns., Vcellos, Basses) are marked with *p* and *pp*. The Flute and Oboe parts have complex melodic lines with many slurs and accents.

28

Musical score for measures 32-36. The score includes parts for Flutes (Fl. I, II), Oboe (Ob.), English Horn (Engl. Hr.), Kettledrums (K.dr. I, II, III), Tenor Solo (Ten. Solo), Violins (Vns. I, II), Violas, Cellos (Vcellos), and Basses. The Tenor Solo part is marked "(Tenor Solo in the Chorus.)". The score features various dynamics including *p*, *mp*, and *pp*. The instruction "Very quietly." is repeated at the beginning of the section. The Kettledrums part includes markings for *tr* (trills) and *pp*. The string parts (Vns., Vcellos, Basses) are marked with *p* and *pp*. The Flute and Oboe parts have complex melodic lines with many slurs and accents.

Picc.
 Fl. I, II.
 Ob. I, II.
 Engl. Hr.
 Cl. I, II, III.
 B^b Cl.
 B^b 1, 2, 3.
 Bassoon I, II, III.
 Sarrus^o
 Hr. III, IV.
 V. VI.
 Trp^s I, II, III.
 Trb. I, II, III.
 B^b Tuba
 K. dr.
 Solo Sopr.
 Sopr. I, II.
 Contr. I, II.
 Solo Ten.
 Ten. I, II.
 Basses I, II.
 Vlns. I, II.
 Violas
 Cellos
 Basses

In Tempo.

34

Picc
Fl I II
Ob I II
Engl Hr
Cl I II
B^b Cl I II
BFS I II
Sarrus^o I II
Hrn III IV
v VI
Trp^b I II III
Trb I II III
B^b Tuba
K. dr.

2 Harps

Sopr I II
Contr I II
Ten I II
Basses I II

In Tempo.

Vns I
Vns II
Violas
Vcllos
Basses

34

Picc. Fl. I. II. III. Ob. I. II. Eri. Hr. I. Cl. II. III. B♭ Cl. I. II. III. Sax. I. II. Hrs. III. IV. V. VI. Trp. I. II. III. Trb. III. B♭ Tuba. K. dr.

Fl. I. II. III. *dim.* *rit.* **35** Tempo I.

Sopr. I. II. Contr. I. II. Ten. I. II. Basses I. II.

(Chorus becomes gradually softer) *dim.* *rit.* **35** Tempo I.

Vns. I. Vns. II. Violas. Vcellos. Basses.

dim. *rit.* *non div.* **35** Tempo I.

This page of a musical score, numbered 36, contains the following parts and markings:

- Flutes:** Fl. I, Fl. II, III. Dynamics include *mf*.
- Oboes:** Ob. I, II. Dynamics include *mf*.
- English Horn:** Engl. Hr. Dynamics include *sp* and *mf/sp*.
- Clarinets:** Cl. I, II, III. Dynamics include *mf*.
- Bass Clarinet:** B^b Cl. Dynamics include *mf*.
- Bassoons:** B^b I, II, III. Dynamics include *mf* and *sp*.
- Saxophones:** Sax. I, II, III, IV. Dynamics include *mf*.
- Trumpets:** Trp. I, II.
- Drums:** K. dr. (Kettledrums) and B. dr. (Bass Drum). Dynamics include *pp*.
- Vocalists:** Sopr. II, Contr. II, Ten. I, II, Basses I, II. Dynamics include *pp*.
- Violins:** Vns. I, II. Dynamics include *trem.* (tremolo).
- Violas:** Viola. Dynamics include *trem.*
- Violoncellos:** Vcllos. Dynamics include *trem.*
- Basses:** Basses. Dynamics include *trem.*

I. Fl. I.
 II. Fl. II.
 Ob. I.
 Engl. Hr.
 I. Cl.
 II. III. Cl.
 B♭ Cl.
 I II B♭
 III. B♭
 Sarrus.
 I. II. with mutes
 III. IV. with mutes
 V. with mutes
 I. K. dr. I.
 II. K. dr. II.
 III. K. dr. III.
 Contr. I.
 I. Ten.
 II. Ten.
 I. Basses
 II. Basses (only a sigh)
 I. Vns.
 II. Vns.
 Violas
 Vcellos
 Basses

In tempo

Fl. I. II. *mf cresc.* *a 2*

Ob. I. II. *f* *f singing* *a 2*

Engl. Hr. *f*

Cl. I. *f* *f singing* *a 2*

Cl. II. III. *f* *f singing* *a 2*

B♭ Cl. *f*

Bsn I. II. *mf cresc.* *a 2*

Bsn III. *f*

Sarruse *f*

Hrn I. II. *f* *mf*

Hrn III. IV. *f* *mf* *pp.*

V. VI. *mf*

Trp. III. *mf cresc.* *III.*

In tempo

Vns I. *f*

Vns II. *f*

Violas *arco* *pizz.* *arco* *f*

Vcellos *arco* *pizz.* *arco* *f*

Basses *f*

43 *cresc. molto*

I. Fl.

II. III. Fl.

Ob. I. II.

Engl. Hr.

I. Cl.

II. III. Cl.

BS Cl.

I. II. Bns

III. Bns

Sarrusé

I. II. Hrs III. IV.

V. VI. Hrs

I. Trp^e

II. III. Trp^e

I. II. Trb.

III. Trb.

BS Tuba.

K. dr.

I. Vns

II. Vns

Violas

Vcellos

Basses

43 *cresc. molto*

44 With Exultation. *not hurried*
Maestoso.

The musical score is arranged in two systems. The first system includes parts for Flute I, Flute II/III, Oboe I/II, English Horn, Clarinet I, Clarinet II/III, Bass Clarinet, Bassoon I/II, Bassoon III, Saxophone, Horn I/II, Horn III/IV, Violin I, Violin II, Trumpet I, Trumpet II/III, Trombone I/II, Trombone III, Bass Trombone, and K. dr. (Kettledrums). The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Basses. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *sf* (sforzando) and *ff* (fortissimo) are used throughout. Performance instructions include 'With Exultation. Maestoso.' and 'not hurried'. A circled number '44' appears at the beginning of the first system and at the end of the second system.

45 46

Becoming softer and slower.

I.
Fl. *a 2*

II. III.

Ob. I. II. *a 2*

Engl. Hr.

I.
Cl. *a 2*

II. III.

B \flat Cl.

I. II.
Bns

III.

Sarrus ϕ

I. II.

Hrs III. IV.

V. VI.

I.
Trp ϕ

II. III.

I. II.
Trb.

III.

B \flat Tuba.

K. dr.

Glockensp.

Becoming softer and slower.

I.

Vns

II.

Violas

Vcellos

Basses

45 46

rit. molto Tempo I^o

47

I. Fl.
 II. III.
 Ob. I. II.
 Engl. Hr.
 I. Cl.
 II. III.
 B^b. Cl.
 I. II. B^b
 III.
 I. II. Hrs.
 III. IV.
 V. VI.
 I. Trp[♯]
 II. III.
 I. II. Trb.
 III.
 B^b Tuba.
 K. dr.
 B. dr.
 I. Vns.
 II.
 Violas
 Vcellos
 Basses

Musical score for page 47, measures 1-10. The score includes parts for Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Kettledrums, Bass Drum, Violins, Violas, Cellos, and Basses. Dynamics range from *mf* to *pp*. The tempo is marked *rit. molto Tempo I^o*.

47

48 a 2

Ob. I. II.

Engl. Hr.

I. Cl.

II. III.

B^s Cl.

I. II. B^s

III.

I. II. Hrs.

III.

I. II. Trb.

III.

B^s Tuba

K. dr.

B. dr.

I. Vns.

II.

Violas

Vcellos

Basses

p

pp

ppp

tr

a 2

48 *pp*

