

Arthur Somervell
orch. Peter Le Tissier

A Shropshire Lad

I.
Loveliest of trees the cherry now

Andante con moto

Arthur Somervell,
 orch. Peter Le Tissier

Flute I, II

Flute III
(also Piccolo)

Oboe I, II

Clarinet I, II in A

Bassoon I, II

This section shows the first six staves of the musical score. It includes parts for Flute I & II, Flute III (also Piccolo), Oboe I & II, Clarinet I & II in A, Bassoon I & II, Horn I & II in E, Trumpet I & II in B \flat , Timpani, and Triangle. The key signature is C major (no sharps or flats). Dynamics include p , pp , and mp . Measures show various note heads and stems.

Horn I, II in E

Trumpet I, II in B \flat

This section continues the musical score with parts for Horn I & II in E and Trumpet I & II in B \flat . The key signature changes to G major (one sharp). Dynamics include p and mf .

Timpani

Triangle

This section continues the musical score with parts for Timpani and Triangle. The key signature changes to C major (no sharps or flats).

Tenor

Love-liest of trees, the cher - ry now is hung with bloom a - long the bough, and stands a-bout the wood-land side

This section continues the musical score with a Tenor part. The lyrics "Love-liest of trees, the cher - ry now is hung with bloom a - long the bough, and stands a-bout the wood-land side" are written below the staff. The key signature changes to C major (no sharps or flats).

Andante con moto

Violin I

Violin II

Viola

Violoncello

Contrabass

This section continues the musical score with parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature changes to G major (one sharp). Dynamics include p , mp , $p sub.$, and p . Measure 8 starts with "Div." (Division).

8

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (E)

Tpt. I, II

Tim.

Tri.

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

1

wear-ing white for eas - ter-tide.

Now, of my three - scoreyears and ten, twen - ty will not

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (E)

Ten.

come a-gain, and take from seven - ty springs a score, it on - ly leaves me fif - ty more. And

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

Fl. I, II

Ob. I, II

Cl. I, II

Hn. I, II (E)

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.

since— to look at things in bloom fif - ty— springs are lit - tle room, a - bout— the wood - lands I will go, to

2

28

Fl. I, II
Fl. III
Cl. I, II
Bsn. I, II

Hn. I, II (E)

Flute parts play eighth-note patterns. Flute III has a sustained note. Clarinet I has a solo section. Bassoon I has a sustained note. Horns play eighth-note patterns.

Ten.

see__ the__ cher - ry hung with snow.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Violin I has eighth-note patterns. Violin II has eighth-note patterns. Violas play sustained notes. Cellos play eighth-note patterns. Double Bass plays sustained notes.

II.

When I was one and twenty

Allegretto Scherzando

Flute I, II Oboe I, II Clarinet I, II in A Bassoon I, II

Horn I, II in E Horn III, IV in Eb Trumpet I, II in B♭ Cornet in B♭ (Also Trumpet III) Trombone I, II Bass Trombone

Tenor

When I was one and twen-ty I heard a wise man say "Giv'er crowns and pounds and guineas, but not your heart a-way; give

Allegretto Scherzando

Violin I Violin II Viola Violoncello Contrabass

13

rit. Slower accel.

3 **Tempo I**

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (E)

Hn. III, IV (E \flat)

Cnt.

Tbn. I, II

B. Tbn.

Solo

mf

warm, con vibrato

f

warm

mf

warm

mf

pearls a-way and ru-bies but keep your fan-cy free," but I was one andtwen-ty, no use to talk to me.

When I was one and twenty, I

arco

Vln. I

p

rit.

Vln. II

p sub. *f* *p sub.* *f* *p*

Slower

Vla.

p

arco

Vc.

mf *p*

Cb.

mf *p*

accel.

3

Tempo I

warm

p warm

warm

p warm

p warm

p warm

27

poco meno mosso

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (E)

Hn. III, IV (E♭)

Cnt.

To Tpt.

Tbn. I, II

B. Tbn.

Ten.

8 heard him say a - gain, "The heart out of the bo - som was ne - ver gi'en in vain; 'tis paid with sighs a - plen - ty, and sold to end-less

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco meno mosso

36 rit. molto rall. scherzando Tempo I Allegro subito

Fl. I, II
Ob. I, II
Cl. I, II
Bsn. I, II

Hn. I, II (E)
C. III, IV (E)
Tpt. I, II
Cnt.
Tbn. I, II
B. Tbn.

Ten. rue." And I am two and twen - ty, and oh, 'tis true, 'tis true.

Vln. I rit. pizz. molto rall. arco scherzando
Vln. II pizz. arco
Vla. pizz. arco
Vc. pizz. arco To Vc.
Cb. pizz. arco

III
There Pass the Careless People

Andante espressivo

Flute I, II
Oboe I, II
Clarinet I, II in A
Bassoon I, II
Horn I, II in E
Horn III, IV in C
Trumpet I, II in B♭
Trumpet III in B♭
Trombone I, II
Bass Trombone

Piano

Tenor

Violin I
Violin II
Viola
Violoncello
Contrabass

There pass the care-less peo - ple, that call their souls their own,

Andante espressivo

Div. a2

Unis.

Due Soli

To Cl.
To Cl.

*) Only support the Clarinets,
not prominent

9

Fl. I, II *pp*

Ob. I, II *p*

Cl. I, II *p sub.*

Bsn. I, II *mp*

Hn. I, II (E)

Hn. III, IV (C)

Tpt. I, II *(senza sord.)*
p

Tpt. III

Tbn. I, II

B. Tbn.

Pno.

Ten. here by the road I loiter, how i - dle and a - lone. His fol - ly has not fel - low be - neath the blos - of day, that

Vln. I *sotto voce*

Vln. II *pp*

Vla.

Vc. *pp* — *p*

Cb.

Tutti strong

f *f* *ff* *mf*

strong

f *f* *mf*

f *f* *mf*

f *f* *mf*

f *f* *mf*

17

molto rall.

Fl. I, II
Ob. I, II
Cl. I, II
Bsn. I, II

Hn. I, II (E)
Hn. III, IV (C)
Tbn. I, II
B. Tbn.

Pno.

Ten.
gives to man no wo - man, his heart _____ and sould _____ a - way.

Vln. I
Div. Unis.
Vln. II
Vla.
Vc.
Cb.

IV

In Summertime in Bredon

Allegretto

Flute I, II
Flute III (also Piccolo)
Oboe I, II
Clarinet in B \flat
Bassoon I, II

Horn I, II in F
Horn III, IV in C
Trumpet I, II in B \flat
Trumpet III in B \flat
Trombone I, II
Bass Trombone
Timpani
Triangle

Tenor

Violin I
Violin II
Viola
Violoncello
Contrabass

In summer time on Bre-don the bells they sound so clear; round both the shires they ring then, in

Allegretto

9

4

poco rit.

Fl. I, II

Fl. III

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (F)

Hn. III, IV (C)

Tpt. III

Tbn. I, II

B. Tbn.

Tim.

Tri.

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stee - ples far... and. near. a hap - py_ noise_ to hear. Here of a_ sun - day morn-ing my love and I_ would

4

poco rit.

25 **5**

Fl. I, II
Cl. I, II
Bsn. I, II
Hn. I, II (F)
Hn. III, IV (C)
Tbn. I, II
B. Tbn.
Timp.

Tenor: bells would ring to call her in val - leys miles a - way, "come all to church good peo - ple; good peo - ple, come and pray," but here my -

5

Vln. I
Vln. II
Vla.
Vc.
Cb.

33

6

Fl. I, II
Fl. III
Ob. I, II

f *f* *mf* *mf* *f*

Hn. I, II (F)
Hn. III, IV (C)
Tpt. I, II
Cnt.

f *p* *f* *f* *f* *f* *p*

Ten.

love— would stay, and I would turn and an - swer a - mong the spring-ing— thyme, "O peal u-pon our

6

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *f* *mf* *f* *mf* *f* *pp* *f* *mf* *p* *f* *f* *mf* *mf* *f*

arco

41

Fl. I, II
Fl. III
Ob. I, II
Cl. I, II
Bsn. I, II

rall.
7
Meno mosso

Hn. I, II (F)
Hn. III, IV (C)
Tpt. I, II
Cnt.
Ten.

f, p, f
p, pp, f, p, fp
p
mf, f
wed-ding, and we will hear. the chime, and come to church in time." But when the snows at christ-mas on

Muta in Eb
To Cor. To Tpt.

Vln. I
Vln. II
Vla.
Vc.
Cb.

rall.
7
Meno mosso

IV
f
f
f
mp, p, f, f, p

49

Cl. I, II

Bsn. I, II

Hn. I, II (F)

Hn. III, IV (C)

Tbn. I, II

B. Tbn.

Ten.

8 Bre - don top were strown, my love rose up so ear - ly and stole out un - be - known, and went to church a - lone. They

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

Ob. I, II *p*

Cl. I, II *p sub.* *p* *p sub.*

Bsn. I, II *p* *p* *p*

Hn. I, II (F) *jp* *pp* *fp* *p* *mp*

Hn. III, IV (E \flat) *p* *pp* *Muta in C*

Tbn. I, II *pp* *p*

B. Tbn. *pp* *p*

Tim. *ppp*

Ten. toll'd the one bell on - ly, groom ther was none to see, the mour - ners fol - low'd af - ter, and so to church went

Vc. *fp* *pp*

Cb. *fp* *pp*

64

accel.

Tempo I

Fl. I, II

Ob. I, II

Cl. I, II

To Cl.
To Cl.

Bsn. I, II

Hn. I, II (F)

Tbn. I, II

B. Tbn.

Timp.

Ten.

she, and would not wait for me. The

accel.

Tempo I

Vln. I

Vla.

Vc.

Cb.

23

69 **8**

Fl. I, II
Ob. I, II
Cl. I, II
Bsn. I, II

Hn. I, II (F)
Hn. III, IV in C
Hn. III, IV (C)
Tbn. I, II
B. Tbn.

Pno.

Ten.
bells, they sound on Bre - don, and still the stee - ples hum, "come all to church good peo - ple," o,

Vln. I
Vln. II
Vla.
Vc.
Cb.

V.

The Street Sounds to the Soldiers' Tread

Allegro

Flute I, II
Oboe I, II
Clarinet in B♭
Bassoon I, II

Horn I, II in F
Horn III, IV in E♭
Trumpet I, II in B♭
Trumpet III in B♭
Trombone I, II
Bass Trombone

Timpani
Cymbals

Tenor

Violin I
Violin II
Viola
Violoncello
Contrabass

*) Detune the lowest drum until there is no distinct pitch,
such that the sound is akin to a bass drum.

*) Slide cymbals across each other;
do not crash.

p
The street sounds to the sol-diers' tread, and out we come to see: a

Allegro

p
mp
Div. a2
Unis. *3*

p
mp
Div. a2
Unis. *3*

p
mp
p
fp

p
mp
p
fp

mp

9

Fl. I, II
Ob. I, II
Cl. I, II
Bsn. I, II
Hn. I, II (F)
Hn. III, IV (E♭)
Tpt. I, II
Tpt. III
Tbn. I, II
B. Tbn.
Ten.

p *mf* *sf*
mf *p* *sf > p* *mf*
mf *p* *mf* *f* *p* *sf* *as if in the distance*
mf *f* *p* *mf* *f* *sf > p* *mf* *as if in the distance*
mf *f* *sf > p* *mf* *f* *sf* *mf*
mf *f* *sf > p* *mf* *f* *sf* *mf*
sin - gle red-coat turns his...head, he turns and looks... at me. My man, from shy to shy...

9

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz. arco
mf pizz. arco
mf pizz. arco
mf pizz. arco
mf pizz. arco
mf

Ob. I, II

Cl. I, II

molto legato

Bsn. I, II

Hn. I, II (F)

Hn. III, IV (E♭)

fp

Tpt. I, II

To Tpt.
To Leave stage

p

Tbn. I, II

p

B. Tbn.

p

Ten.

— so far we ne-ver crown'd be— fore———
sucleagues a - part the world's ends are we're like to meet no more;

Vln. I

pizz.

mf

arco

f

p sub.

Vln. II

pizz.

mf

arco

s>mf

3

3

s>p

Vla.

pizz.

mf

arco

s>mf

3

s>p

Vc.

pizz.

mf

arco

p

Cb.

pizz.

mf

arco

p

Musical score for orchestra and choir, page 28. The score includes parts for Flute I, II; Flute III; Oboe I, II; Clarinet I, II; Bassoon I, II; Horn I, II (F); Trombone III, IV (E♭); Trumpet I, II; Trumpet III; Trombone I, II; Bass Trombone; Tenor; Violin I; Violin II; Viola; Cello; and Double Bass. The vocal part for Tenor includes lyrics: "what thoughts at heart have you and I, we can-not stay to tell, but dead or". The score features dynamic markings such as *mf*, *p*, *f*, *ff*, *fp*, *sfp*, and *sf*. Measure numbers 28 and 29 are indicated.

37

Fl. I, II

Fl. III

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (F)

Hn. III, IV (E♭)

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff
ff
p 3 f p = f p = f p = f p = f p = f
fp = sf > p f = sf > p f = sf > p f = sf > p
mf f ff
fp = sf > mf 3 f ff
fp = ff mf 3 f ff
mp 3 f ff
ff
ff
ff
ff
ff
pp
f 3 sf = p mf 3 f ff
p f = mf 3 f ff
f 3 f ff
f 3 f ff
f 3 f ff
mf 3 f ff
ff
ff
ff
ff
ff

45

Fl. I, II
Fl. III
Ob. I, II
Cl. I, II
Bsn. I, II

Hn. I, II (F)
Hn. III, IV (E \flat)
Tpt. I, II
Tpt. III
Tbn. I, II
B. Tbn.

Tim.
Cym.

Vln. I
Vln. II
Vla.
Vc.
Cb.

52

Fl. I, II *p*
To Picc.

Fl. III *p*

Ob. I, II *f*

Cl. I, II To Cl.
To Cl.

Bsn. I, II *f*

Hn. I, II (F) *mf*

Hn. III, IV (E♭)

Tpt. I, II *f* Leave stage

Tpt. III *f* Leave stage

Tbn. I, II *f* *p*

B. Tbn. *f* *p*

p

pp

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *f* *p*

Cb. *f*

pp

p

pp

pizz.

mf

pizz.

pp *mf* *p*

pizz.

pp *mf* *p*

VI.
On the Idle Hill of Summer

Andante non troppo

Flute I, II

Flute III
(also Piccolo)

Ob. I,
English Horn

English Horn
in A *p* *mf*

Clarinet I, II in A

Bassoon I, II

Horn I, II in E
in E *p* *mf*

Horn III, IV in E

Trumpet I, II in B♭
(in the distance)

Trumpet III in B♭
(in the distance)

Trombone I, II

Bass Trombone

Timpani

Triangle

Cymbals

Tenor

Andante non troppo

Violin I

Violin II

Viola

arco *mp* *mf* *f*

Violoncello

Contrabass

p arco pizz. *mf* arco *f* Div. *f*

II

Fl. I, II
Ob. I, Eng. Hn.
Cl. I, II
Bsn. I, II

Instrumental parts for Flute I & II, Oboe I & English Horn, Clarinet I & II, and Bassoon I & II. The score shows various dynamic markings such as *p*, *mf*, *mp*, *f*, and *fp*.

Hn. I, II (E)
Tbn. I, II
B. Tbn.

Instrumental parts for Horn I & II (E♭), Trombone I & II, and Bass Trombone. The score shows dynamic markings like *fp*, *p*, *mp*, *f*, *p*, and *ff*.

IV

Vln. I
Vln. II
Vla.
Vc.
Cb.

Instrumental parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score shows dynamic markings like *f*, *p*, *fp*, *f*, *p*, *ff*, *p*, *f*, *p*, *mf*, *mp*, *f*, *p*, *mf*, *p*, *mf*, and *p*.

10

21 **10**

Fl. I, II

Ob. I,
Eng. Hn.

Cl. I, II

Bsn. I, II

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Hn. I, II (E), Tbn. I, II, and B. Tbn. Measure 11 starts with Hn. I, II (E) at *pp*, followed by Tbn. I, II at *pp*, and B. Tbn. at *pp*. Measures 12 begin with Hn. I, II (E) at *mp*, followed by Tbn. I, II at *mf*, and B. Tbn. at *p*.

Tenoroon (Ten.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

strong

strong

strong

32 **11**

Fl. I, II f

Ob. I, Eng. Hn. f

Cl. I, II f

Bsn. I, II f

Hn. I, II (E) f ff f

Hn. III, IV (E)

Offst. Tpt. I, II ff f fff

Offst. Tpt. III ff f fff p

Tbn. I, II ff

B. Tbn. ff

Tim. f pp

Tri. f pp

Cym. f pp

Ten. -

rall.

Vln. I f

Vln. II f < ff > f

Vla. f

Vc. f

Cb. f

a tempo

12

Fl. I, II *ff* 3 *fff* Piccolo *fff* 3 *p*
 Fl. III *p*
 Ob. I, Eng. Hn. *ff* 3 *fff* 3 *p* To Ob.
 Cl. I, II *ff* 3 *fff* 3 *p*
 Bsn. I, II *ff* 3 *fff* *p*
 Hn. I, II (E) *ff* 3 *fff* *f* *p*
 Hn. III, IV (E) *ff* 3 *fff* *f* To Hn. To E Hn.
 Tbn. I, II *ff* 3 *fff* *f* *p*
 B. Tbn. *ff* 3 *fff* *f* *p*
 Timp. *ff* 3 *fff* *p*
 Tri. *f* *pp*
 Cym. *f* *pp*
 Ten. *p*

a tempo

12

Vln. I *ff* 3 *fff* 3 *fff* 3 *pizz.*
 Vln. II *ff* 3 *fff* 3 *pizz.*
 Vla. *ff* 3 *fff* 3 *pizz.*
 Vc. *ff* 3 *fff* 3 *pizz.*
 Cb. *ff* 3 *fff* 3 *pizz.*

VII.

White in the moon the long road lies

Molto Sostenuto rit. flowing

Flute I, II Flute III Oboe I, II Oboe Clarinet I, II in A Bassoon I, II Horn I, II (F) Piano Tenor

in F

Molto Sostenuto rit. arco flowing non div. Div.

Violin I Violin II Viola Violoncello Contrabass

pizz.

16

Fl. I, II
Fl. III
Ob. I, II
Cl. I, II
Bsn. I, II

Hn. I, II (F)

Measure 16: Flute I, II play eighth-note patterns. Flute III, Oboe I, II, Clarinet I, II, and Bassoon I, II rest. Bassoon II begins a sixteenth-note pattern at the end.

Measure 17: Flute I, II play eighth-note patterns. Flute III, Oboe I, II, Clarinet I, II, and Bassoon I, II rest. Bassoon II continues its sixteenth-note pattern.

Hn. I, II (F)

Measure 16: Horn I, II play sustained notes at *mp*. Horn II plays eighth-note patterns at *p*.

Measure 17: Horn I, II play sustained notes at *p*. Horn II begins a sixteenth-note pattern at the end.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Measure 16: Violin I, II play eighth-note patterns. Cello, Double Bass, and Bassoon rest.

Measure 17: Violin I, II play eighth-note patterns. Cello, Double Bass, and Bassoon play sixteenth-note patterns at *p*.

poco più mosso

13

21

Fl. I, II
Fl. III
Cl. I, II
Bsn. I, II

This system shows parts for Flute I & II, Flute III, Clarinet I & II, and Bassoon I & II. The flute parts play eighth-note patterns at dynamic *sf*. The clarinet part has sixteenth-note patterns starting at *f*. The bassoon part has eighth-note patterns.

Hn. I, II (F)

Horn I, II (F)

This system shows parts for Horn I & II in F. The horn part has eighth-note patterns starting at *f*.

poco più mosso

13

Vln. I
Vln. II
Vla.
Vc.
Cb.

(pizz.)

This system shows parts for Violin I, Violin II, Viola, Cello, and Double Bass. The violin parts play sixteenth-note patterns with grace marks, starting at *f*, *mf*, *mp*, and *f*. The viola part has sixteenth-note patterns starting at *f*, *mf*, and *f*. The cello part has eighth-note patterns starting at *f*, *mf*, and *f*. The double bass part has eighth-note patterns starting at *f*, *mf*, and *f*.

rall.

a tempo (flowing)

rit.

14 Tempo I, ma poco adagio



Musical score for orchestra, page 34. The score includes parts for Flute I, II; Flute III; Clarinet I, II; Bassoon I, II; Bass Trombone; Violin I; Violin II; Viola; Cello; and Double Bass. The instrumentation is as follows: Flute I, II play eighth-note patterns at dynamic *p*. Flute III remains silent. Clarinet I, II play eighth-note patterns at dynamic *pp*. Bassoon I, II play eighth-note patterns at dynamic *pp*. Bass Trombone plays eighth-note patterns at dynamic *soft sf*. Violin I plays sixteenth-note patterns at dynamic *p*. Violin II plays sixteenth-note patterns at dynamic *p*. Viola plays sixteenth-note patterns at dynamic *pp*. Cello plays sixteenth-note patterns at dynamic *pp*. Double Bass remains silent.

VIII.

Think no more, Lad, laugh, be jolly

Allegro

Flute I, II
Flute III
Oboe I, II
Clarinet I, II in A
Bassoon I, II
Horn I, II (F)
Horn III, IV (F)
Trumpet I, II in B♭
Trumpet III in B♭
Trombone I, II
Bass Trombone

Timpani
Triangle
Cymbals
Piano
Tenor

Allegro

Violin I
Violin II
Viola
Violoncello
Contrabass

energetic, with strength

This is a page from a musical score, specifically page 9. The score is written for a large orchestra. The top half of the page shows staves for Flute I, II, Flute III, Oboe I, II, Clarinet I, II, Bassoon I, II, and Horn I, II (F) in F major. The bottom half shows staves for Bassoon III, IV (F), Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of six measures. In the first measure, Flute I, II, Flute III, Oboe I, II, Clarinet I, II, and Bassoon I, II play eighth-note patterns. In the second measure, all instruments play eighth-note patterns. In the third measure, Flute I, II, Flute III, Oboe I, II, Clarinet I, II, and Bassoon I, II play eighth-note patterns. In the fourth measure, all instruments play eighth-note patterns. In the fifth measure, Flute I, II, Flute III, Oboe I, II, Clarinet I, II, and Bassoon I, II play eighth-note patterns. In the sixth measure, all instruments play eighth-note patterns. Measure 7 begins with a dynamic of ff. The instrumentation includes Flute I, II, Flute III, Piccolo, Oboe I, II, Clarinet I, II, Bassoon I, II, Bassoon III, IV (F), Horn I, II (F), Violin I, Violin II, Viola, Cello, and Double Bass.

18

15 without vibrato

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (F)

Tbn. I, II

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

molto rall. **a tempo**

Fl. I, II f ff

Fl. III f To Picc. ff

Ob. I, II f ff

Cl. I, II f ff fp ff

Bsn. I, II f ff fp ff

Hn. I, II (F) f fp ff

Hn. III, IV (F) f

Tpt. I, II f ff

Tpt. III f ff

Tbn. I, II f ff

B. Tbn. f ff

Tim. p ff

16

molto rall. **a tempo**

Vln. I f ff fp ff f mf f

Vln. II f ff fp ff f

Vla. f ff fp ff f tr mf

Vc. f ff fp ff f tr mf f

Cb. arco f f ff fp ff f

38

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (F)

Hn. III, IV (F)

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I, II

Fl. III

Piccolo To Fl.

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II (F)

Hn. III, IV (F)

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

IX

Into my Heart an Air that kills

48

Andante sostenuto

Flute I, II

Piccolo

Oboe I, II

Clarinet I, II in B♭

Bassoon I, II

Horn I, II (E♭)

This section of the score features a variety of woodwind instruments. The Flute I, II, Piccolo, and Oboe I, II play sustained notes. The Clarinet I, II in B♭ and Bassoon I, II provide harmonic support with rhythmic patterns. The Horn I, II (E♭) also contributes to the harmonic texture. The instrumentation is primarily focused on the woodwind family.

Timpani

Triangle

Cymbals

The percussion section includes Timpani, Triangle, and Cymbals, which provide rhythmic and harmonic support throughout the section.

Tenor

A single tenor line is present, likely providing harmonic support or a melodic line.

Andante sostenuto

Violin I

Violin II

Viola

Violoncello

Contrabass

The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. They play sustained notes and rhythmic patterns, contributing to the harmonic and melodic richness of the piece.

9

Fl. I, II
Ob. I, II
Cl. I, II
Bsn. I, II
Hn. I, II (E)
Tpt. I, II
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mf
mp
p
mf
p
mf
p
p
pp
p
pp
pp sempre
p
pp sempre
pp
p
pp sempre
pizz.
mf

≡

16

Fl. I, II
Fl. III
Cl. I, II
Bsn. I, II
Hn. I, II (E)
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
p
pp
p
p
p
p
p
p
To Hn.
To E♭ Hn.
mp
p sub.
p sub.
mf
p sub.
p sub.
p
arco
pp sempre

X.
The lads in their hundreds

**Allegretto, ma con molto espressione
in F**

Horn I, II (F) 0 15

Tenor 8' 15

Violin I Allegretto, ma con molto espressione *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass *p*



Ten. 5

Vln. I *f*

Div.

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



Hn. I, II (F) 10

Ten. 8'

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

mf *p* *f*

15

Hn. I, II (F)

17

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.



20

Hn. I, II (F)

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.



23 *rall.*

Hn. I, II (F)

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.