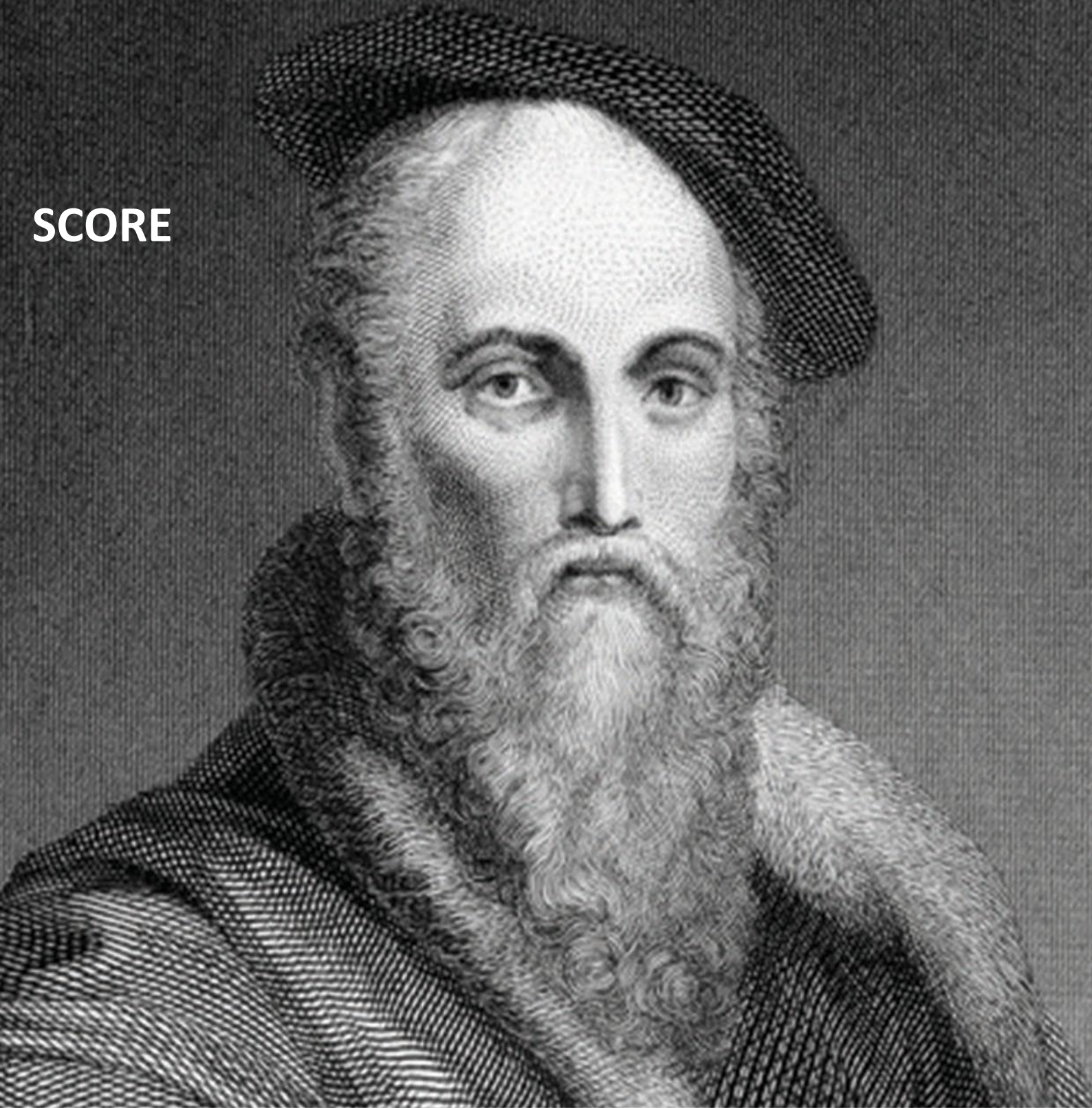


SCORE



THREE SONGS OF LOVE AND DESPAIR

WORDS BY

SIR THOMAS WYATT

MUSIC BY

BERNARD SALLES

Three Songs of Love and Despair

pour voix de basse et orchestre

Sir Thomas Wyatt est un poète anglais qui vécut à la cour d'Henri VIII (1503-1542). Ces trois poèmes parlent de son amour impossible pour Anne Boleyn la deuxième épouse du roi. Très apprécié d'Henri VIII, il tombe en disgrâce lorsque ce dernier prend la décision de se séparer d'Anne Boleyn qui ne lui donne pas d'héritier mâle et de la faire exécuter. Sir Thomas Wyatt compte alors parmi ses supposés amants et est incarcéré à la Tour de Londres. Il est le seul à échapper à l'exécution, les preuves l'inculpant étant trop peu convaincantes. Il est vrai toutefois qu'il fut très amoureux d'Anne Boleyn avant qu'Henry VIII ne la remarque à son tour, obligeant Thomas Wyatt à cacher cet amour.

Ces trois poèmes utilisent la métaphore pour parler de cet amour impossible (et dangereux).

Dans le premier poème, « *Whoso list to hunt* », il est un chasseur qui ne peut plus prétendre à poursuivre la biche (Anne Boleyn) car elle appartient désormais à « Caesar » (Henri VIII).

Dans le deuxième : « *Like a bird in the cage enclosed* » emprisonné en attente de son jugement, il est comme l'oiseau dans une cage dont la porte est ouverte, mais au dehors le faucon (Henri VIII) l'attend pour le tuer. Choisir entre l'emprisonnement ou la perte de la vie :

la liberté, ou la vie en prison...

Le dernier poème est extrêmement poignant, car incarcéré à la tour de Londres, il assiste à la décapitation de sa bien aimée de la fenêtre de sa prison.. « *Innocencia* ».

1- **Whoso list to hunt**

Whoso list to hunt, I know where is an hind,
But as for me, *hélas*, I may no more.
The vain travail hath wearied me so sore,
I am of them that farthest cometh behind.
Yet may I by no means my wearied mind
Draw from the deer, but as she fleeth afore
Fainting I follow. I leave off therefore,
Sithens in a net I seek to hold the wind.
Who list her hunt, I put him out of doubt,
As well as I may spend his time in vain.
And graven with diamonds in letters plain
There is written, her fair neck round about:
Noli me tangere, for Caesar's I am,
And wild for to hold, though I seem tame.

2- **Like as the bird in the cage enclosed**

Like as the bird in the cage enclosed,
The door unsparr'd and the hawk without,
Twixt death and prison piteously oppressed,
Whether for to choose standeth in doubt -
Certes so do I, which do seek to bring about
Which should be best by determination,
By loss of life, liberty, or life, by prison.

Oh, mischief by mischief to be redressed!
Where pain is the best there lieth little pleasure:
By short death out of danger yet to be delivered,

Rather than with painful life, thraldom, and dolour,
For small pleasure much pain to suffer;
Sooner therefore to choose, me thinketh it wisdom,
By loss of life liberty than life by prison.

By length of life yet should I suffer,
Awaiting time and fortune's chance.
Many things happen within an hour:
That which me oppressed may me advance.
In time is trust, which by death's grievance
Is utterly lost. Then were it not reason
By death to choose liberty, and not life by prison?

But death were deliverance and life length of pain:
Of two ills, let see, now choose the best.
This bird to deliver, you that hear her plain,
Your advice you lovers, which shall be best:
In cage in thraldom, or by hawk to be oppressed?
And which for to choose make plain conclusion:
By loss of life liberty, or life by prison?

3-**Innocentia** (Innocence)

Veritas Viat Fides (Truth, Wyatt, faith)

Circumdedederunt me inimici mei (My enemies have surrounded me)

Who list his wealth and ease retain,
Himself let him unknown contain.
Press not too fast in at that gate
Where the return stands by disdain,
For sure, *circa Regna tonat*.

The high mountains are blasted oft
When the low valley is mild and soft.
Fortune with Health stands at debate;
The fall is grievous from aloft,
And sure, *circa Regna tonat*.

These bloody days have broken my heart.
My lust, my youth did them depart,
And blind desire of estate.
Who hastes to climb seeks to revert.
Of truth, *circa Regna tonat*.

The Bell Tower showed me such sight
That in my head sticks day and night.
There did I lean out of a grate,
For all favour, glory, or might,
That yet *circa Regna tonat*.

By proof, I say, there did I learn:
Wit helpeth not defence too yern,
Of innocency to plead or prate.
Bear low, therefore, give God the stern,
For sure, *circa Regna tonat*.

Three Songs of Love and Despair

pour voix de basse et orchestre

Nomenclature de l'orchestre:

2 flûtes (1° jouant le Piccolo)

1 Hautbois

1 Cor Anglais

2 Clarinettes Sib (2° jouant la Clarinette basse)

2 Bassons (2° jouant le Contrebasson)

4 Cors en fa

2 Trompettes en ut

3 Trombones (3° basse)

1 Tuba

3 Percussionnistes jouant: Timbales, Grosse caisse, Caisse claire, Tambour militaire (voilé), Tom grave, Gong, Glockenspiel.

Cordes

durée: 23' environ

Bernard SALLES

2025

I - Whoso list to hunt

Thomas Wyatt

Bernard Salles

Moderato lento

Piccolo

Flûte 2

Hautbois 1

Cor Anglais

Clarinette 1 en Si \flat

Clarinette Basse en Si \flat

Basson/Contrebasson

Cors en Fa 1/2

Cors en Fa 3/4

Trompettes en Ut 1/2

Trombones 1/2

Trombone Basse/Tuba

Percussion 1 Glockenspiel

Percussion 2 Gong/Grosse caisse

Timbales

Basse

Moderato lento

Violons I

Violons II

Altos

Violoncelles et Contrebasses

8

Picc. *mf* < > *mf* < >

Fl.2

Hb. *p*

C. A. *p*

Cl.1 *mf* < > *mf* < >

Cl.B. *mf* *p*

Ba./Cba. *p* à 2

Cr.1/2 *p*

Cr.3/4 *p*

Tbn.1/2 *p* à 2

Tbn.B./Tuba *p*

Perc.2

Timb. *p sempre*

B. Who-so list to

Vln. I *p* 3 3 3 *p* 3 3 3 3 3 3

Vln. II *p* 3 3 3 *p* 3 3 3 3 3 3

Altos *p* 3 3 3 *p* 3 3 3 3 3 3

Vc./Cb. *p* pizz. arco pizz. arco *p* arco

Picc.
 Fl.2
 Hb.
 C. A.
 Cl.1
 Cl.B.
 Ba./Cba.
 Cr.1/2
 Cr.3/4
 Tbn.1/2
 Tbn.B./Tuba
 Perc.2
 Timb.
 B.
 las, I may no more.
 Vln. I
 Vln. II
 Altos
 Vc./Cb.

G.C.
 mp
 mf
 1°
 mf
 f
 mf
 mp
 p
 f
 mf
 mp
 p
 f
 mf
 mp
 p
 f
 mf
 mp
 p
 f
 mf
 mp
 p

36

Picc. *mf*

Fl.2

Hb. *mf*

C. A.

Cl.1

Cl.B.

Ba./Cba.

Cr.1/2

Cr.3/4

Tpt.1/2

Tbn.1/2 *mf* 1° sound.

Tbn.B./Tuba

Perc.2 G.C. *mp* *mf*

Timb.

B. them that farth-est co - meth be-hind.

Vln. I *f* *mf* *mp* *p*

Vln. II *f* *mf* *mp* *p*

Altos *f* *mf* *mp* *p*

Vc./Cb. *f* *mf* *mp* *p* *pizz.*

71

Picc. *mf* *p*

Fl.2 *mf* *p*

Hb. *mf* *p*

C. A. *mf* *p*

Cl.1 *mf* *mf* *p*

Cl.B. *mf* *p*

Ba./Cba. *mf* *p*

Cr.1/2 (1°) *mf* *p* 2°

Cr.3/4 (3°) *mf* *p* 4°

Tpt.1/2 *mf* *mp* 1° normal *mf*

Tbn.1/2 *mf* *p*

Tbn.B./Tuba *mf* *p*

Perc.1 Glockenspiel baguettes douces *mf*

Perc.2 Gong *mf* G.C. *mp* *mf*

Timb. *mf* *p*

B. *mf* *p*

him out of doubt, As well as I may spend his time in vain.

Vln. I *mf* *p* *f*

Vln. II *mf* *p* *f*

Altos *mf* *p* *f*

Vc./Cb. *mf* *p* *f*

78

Picc. *mf* *Sua*

Fl.2 *mf* *Sua* *p*

Hb. *mf* *Sua* *p*

C. A. *mf* *Sua* *p*

Cl.1 *mf* *Sua* *p*

Cl.B. *p*

Ba./Cba. *p*

Cr.1/2 *p* 1°

Cr.3/4 *p*

Tpt.1/2 *p*

Tbn.1/2 *p*

Tbn.B./Tuba *p*

Perc.1

Perc.2

Timb. *p*

B. *p*

And gra-ven with dia - monds in let-ters plain

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Altos *mf* *mp* *p*

Vc./Cb. *mf* *mp* *p* *arco*

85

Picc.

Fl.2

Hb.

C. A.

Cl.1

Cl.B.

Ba./Cba.

Cr.1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tuba

Perc.1
Glockenspiel

Perc.2
Gong

Timb.

B.

There is writ - ten, her fair neck round a - bout: No - li me tan-ge-re, —

Vln. I

Vln. II

Altos

Vc./Cb.

Detailed description of the musical score: This page of a musical score, numbered 85, features a full orchestral arrangement and a vocal soloist. The orchestration includes Piccolo, Flute 2, Horns (Horn B), Clarinet in A, Clarinet 1, Clarinet in Bass, Bassoon/Contrabassoon, Cor Anglais (1st and 3rd), Trumpets (1st and 2nd), Trombones (1st and 2nd), and Tuba. Percussion includes Glockenspiel and Gong. The vocal soloist part is at the bottom, with lyrics: "There is writ - ten, her fair neck round a - bout: No - li me tan-ge-re, —". The score is written in a key with one flat and 3/4 time. Dynamics are marked with *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings play complex rhythmic patterns, often in triplets. The vocal line is melodic and expressive. The page number 85 is in the top left corner, and the page number 13 is in the top right corner.

99

Picc. *f* *mf* *mp* *p* *rall.*

Fl.2 *f* *mf* *mp* *p*

Hb. *f* *mf*

C. A. *f* *mf* *mp*

Cl.1 *f* *mf* *mp* *p*

Cl.B. *f* *mf* *mp* *p*

Ba./Cba. *f* Cba seul *mf* à 2 *mp* *p*

Cr.1/2 *f* *mf* *mp* *p*

Cr.3/4 *f* *mf* *mp* *p*

Tpt.1/2 *mf* *f* *p*

Tbn.1/2 *mf* *f* *p*

Tbn. b/Tuba à 2 *mf* *f* *p*

Perc.1 Glockenspiel *mf* *mf* *mp*

Perc.2 *f* *mf* *mp* Gong

Timb. *f* *mf* *mp* *p*

Vln. I *f* *mf* *mp* *p* *rall.*

Vln. II *f* *mf* *mp* *p*

Altos *f* *mf* *mp* *p*

Vc./Cb. *f* *mf* *mp* *p*

2-Like as the bird in the cage enclosed

Moderato

Fl. 1

Fl. 2

Hb.

C.A.

Cl.

Cl.B.

Ba.

Cba.

Cr. 1/2

Cr. 3/4

Trp. 1/2

Tb. 1/2

Tb.B./Tub

Percussion

Grosse Caisse

Timb.

Basse

Moderato

Like as the bird in the cage enclosed,

V. I

V. II

Altos

Vc.

Cb.

7

Perc. *mp* G.C.

Timb.

B. *p* *p*

The door uns-parred and the hawk with-out, Twist death and pri-son pi-teous-ly o-ppressed,

Vln. I

Vln. II

Altos

Vc.

Cb.



12

Fl.1 *mf*

Cl. *f* *mf*

Cl.B. *f* *mf*

Timb.

B. *p* *mp* *p*

Whe-ther for to choose stan-deth in doubt, Certes so do I, wich do seek to

Vln. I *f* *mf*

Vln. II *f* *mf*

Altos *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

31

Cr.1/2

Cr.3/4

Perc.

Timb.

B.

mis - chief by mis - chief to be re - dressed! Where pain is the best there lieth little

Vln. I

Vln. II

Altos

Vc.

Cb.



36

Cr.1/2

Cr.3/4

Perc.

Timb.

B.

plea - sure: By short death out of dan - ger yet to be de - li - vered,

Vln. I

Vln. II

Altos

Vc.

Cb.

40

Fl.1
Fl.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.

Cr.1/2
Cr.3/4
Tpt.1/2
Tbn.1/2
Tbn.B./Tub

Perc. G.C.
Timb.

B.

Ra-ther than with pain-ful life thral - dom, and do-lour, For small plea-sure much

Vln. I
Vln. II
Altos
Vc.
Cb.

mp
p

Detailed description: This page of a musical score, numbered 40, contains parts for woodwinds, strings, percussion, and a vocal soloist. The woodwind section includes Flutes 1 and 2, Horns, Clarinet in A, Clarinet in C, Clarinet in Bass, Bassoon, and Contrabass. The string section includes Cor Anglais 1/2 and 3/4, Trumpets 1/2, Trombones 1/2 and Bass/Tuba, Violins I and II, Violas, Cellos, and Double Basses. Percussion includes Gong/Cymbal and Timpani. The vocal part features a soloist with lyrics: "Ra-ther than with pain-ful life thral - dom, and do-lour, For small plea-sure much". The score includes dynamic markings such as *mp* and *p*, and articulation like accents and slurs. The woodwinds and strings play sustained chords and rhythmic patterns, while the vocal part has triplet markings over the first few notes of each line.

48

Fl.1
Fl.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.

Cr.1/2
Cr.3/4

Tpt.1/2
Tbn.1/2
Tbn.B./Tub

Perc. G.C.
Timb.
B.

Vln. I
Vln. II
Altos
Vc.
Cb.

choose, me thin - keth it wis - dom, By loss of life,

60

FL.1

FL.2

Hb.

C. A.

Cl.

Cl.B.

Ba.

Cba.

Cr.1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tub

Perc. G.C.

Timb.

B.

Vln. I

Vln. II

Altos

Vc.

Cb.

f

p

mp

3°

3

(surdines)

life yet should I su - ffer. A - wai-ting time___ and for - tune's chance.

64

FL.1
FL.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.
Cr.1/2
Cr.3/4
Tpt.1/2
Tbn.1/2
Tbn.B./Tub
Perc.
Timb.
B.
Vln. I
Vln. II
Altos
Vc.
Cb.

Ma - ny things ha - ppen with - in an hour: That wich

68

FL.1
FL.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.
Cr.1/2
Cr.3/4
Tpt.1/2
Tbn.1/2
Tbn.B./Tub
Perc. G.C.
Timb.
B.
Vln. I
Vln. II
Altos
Vc.
Cb.

mf
mf
mf
mp
p
p

me op-pressed may me ad- vance. In time is trust, wich by death's grie-

76

FL.1 *mf*

FL.2 *mf*

Hb.

C. A.

Cl. *mf*

Cl.B. *mf*

Ba. *mf*

Cba. *mf*

Cr.1/2 *mf*

Cr.3/4 *mf*

Tpt.1/2 (sourd.) *mp*

Tbn.1/2 *mf*

Tbn.B./Tub *mf*

Perc. G.C.

Timb. *p* *mp* *mf*

B. *mf*

son By death to choose li - ber - ty, and not life by pri - son?

Vln. I

Vln. II

Altos

Vc.

Cb.

81

Fl.1 *mf* 3 6 6

Fl.2 *mf* 3 6 6

Hb. *mf* 3 6 6

C. A. *f*

Cl. *mf* 3 6 6

Cl.B. *f*

Ba. *mf* 3 6 6

Cba. *f*

Cr.1/2 *f*

Cr.3/4 *f*

Tpt.1/2 *f* normal 1°

Tbn.1/2 *mf* *f* *f*

Tbn.B./Tub *mf* *f*

Perc. G.C. *mf* *mf*

Timb. *mf* *mf*

B.

Vln. I *f* arco

Vln. II *f* arco

Altos *f* arco

Vc. *f* arco

Cb. *f*

85

Fl.1 *mf*

Fl.2 *mf*

Hb. *mf*

C. A. *mf*

Cl. *mf*

Cl.B. *mf*

Ba.

Cba.

Cr.1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tub

Perc.

Timb. *p*

B. *mf*

Vln. I *mf pizz.* 3

Vln. II *mf pizz.* 3

Altos *mf pizz.* 3

Vc. *mf* arco

Cb. *mf* arco

But death were de - li - verance and life length of

88

Fl.1
Fl.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.
Cr.1/2
Cr.3/4
Tpt.1/2
Tbn.1/2
Tbn.B./Tub
Perc.
Timb.
B.
Vln. I
Vln. II
Altos
Vc.
Cb.

(Bouchés)
mf

mp *mp*

pain: Of two ills, let see, now

91

Fl.1
Fl.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.
Cr.1/2
Cr.3/4
Tbn.B./Tub
Perc.
Timb.
B.
Vln. I
Vln. II
Altos
Vc.
Cb.

f
mf
mf
mf
mf
mp
mp
mf
mf
mf
mp
mp
f

G.C.
mp
mp
mf

choose the best. This bird to de-li-ver,

94

Fl.1
Fl.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.

Cr.1/2
Cr.3/4
Tpt.1/2
Tbn.1/2
Tbn.B./Tub

Perc.
Timb.
B.

Vln. I
Vln. II
Altos
Vc.
Cb.

p
mp
fp

(sourd.)

3

You that hear her plain, Your ad -

Detailed description: This page of a musical score covers measures 94, 95, and 96. The instrumentation includes woodwinds (Flutes 1 & 2, Horns, Clarinets A/B, Bassoon, Contrabassoon), brass (Trumpets 1/2, Trombones 1/2, Bass Trombone/Tuba), strings (Violins 1 & 2, Violas, Violas, Cellos, Double Basses), percussion (Timpani), and a vocal line. The woodwinds and strings play rhythmic patterns, often in triplet form. The brass section is mostly silent, with a trumpet solo in measure 95 marked *fp* and *(sourd.)*. The vocal line has lyrics: "You that hear her plain, Your ad -". Dynamics range from *p* to *mp* and *fp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

97

FL.1
FL.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.
Cr.1/2
Cr.3/4
Tpt.1/2
Tbn.1/2
Tbn.B./Tub
Perc. G.C.
Timb.
B.
Vln. I
Vln. II
Altos
Vc.
Cb.

vice you lo - vers, which shall be best:

f
f
mf
mp

(normal)^{1°}

Detailed description: This page of a musical score covers measures 97, 98, and 99. The woodwind section includes Flutes 1 and 2, Horns, Clarinets in A and Bb, Bassoon, and Contrabassoon. The brass section includes Cornets in 1/2 and 3/4, Trumpets 1/2, and Trombones 1/2 and Bass/Tuba. Percussion includes Gong/Cymbal and Timpani. The string section includes Violins I and II, Violas, Violas, and Cellos. A vocal line (Bass) is present with lyrics: "vice you lo - vers, which shall be best:". Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance markings include accents and a first-degree normal fingering instruction for the Trombone 1/2 part.

100

FL.1
mf

FL.2
mf

Hb.
mf

C. A.
mf

Cl.
mf

Cl.B.
mf

Ba.
mf

Cba.
mf

Cr.1/2
mf

Cr.3/4
mf

Tpt.1/2
mf

Tbn.1/2
mf
2° Tpt normal

Tbn.B./Tub
mf

Timb.
*mp*³

B.
mf dolce
div. arco

Vln. I
mf dolce
div. arco³

Vln. II
mf dolce
div. arco³

Altos
mf
3 pizz.

Vc.
pizz.

Cb.
pizz.

In cage in thral - dom, or by hawk to be o -

103

Fl.1

Fl.2

Hb.

C. A.

Cl.

Cl.B.

Ba.

Cba.

Cr.1/2

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tub

Perc.

Timb.

B.

Vln. I

Vln. II

Altos

Vc.

Cb.

ppressed? And wich for to choose

106

The musical score is arranged in two systems. The first system includes woodwinds (Fl. 1/2, Hb., C. A., Cl., Cl. B., Ba., Cba.), brass (Cr. 1/2, Cr. 3/4, Tpt. 1/2, Tbn. 1/2, Tbn. B./Tub), Percussion (G.C., Timb., B.), and strings (Vln. I, Vln. II, Altos, Vc., Cb.). The second system includes the vocal soloist (B.) and strings (Vln. I, Vln. II, Altos, Vc., Cb.). The vocal soloist's lyrics are: "make plain con - clu - sion: By". The score features various dynamics such as *mp*, *p*, and *mf*, and includes performance instructions like *arco*. The woodwinds and brass play sustained notes with slurs. The strings play rhythmic patterns with triplets. The vocal soloist has a melodic line with slurs.

109

Fl.1
Fl.2
Hb.
C. A.
Cl.
Cl.B.
Ba.
Cba.
Cr.1/2
Cr.3/4
Tpt.1/2
Tbn.1/2
Tbn.B./Tub
Perc.
Timb.
B.
Vln. I
Vln. II
Altos
Vc.
Cb.

loss of life li - ber - ty, or life by pri -

112 **Più lento**

Fl.1 *mf* *f*

Fl.2 *mf* *f*

Hb. *mf* *f*

C. A. *mf* *f*

Cl. *mf* *f*

Cl.B. *mf* *f*

Ba. *f*

Cba. *f*

Cr.1/2 *f*

Cr.3/4 *f*

Tpt.1/2 *mf* *f*

Tbn.1/2 *f*

Tbn.B./Tub *f*

Perc. *mf*

Timb. *mf*

B.

son?

Più lento

Vln. I *f*

Vln. II *f*

Altos *f*

Vc. *f*

Cb. *f*

115 **rall.** **(Long)**

Fl.1 *pp*

Fl.2 *pp*

Hb. *pp*

C. A. *pp*

Cl. *pp*

Cl.B. *pp*

Ba. *f* *pp*

Cba. *f* *pp*

Cr.1/2 *pp*

Cr.3/4 *pp*

Tpt.1/2 *f* *pp*

Tbn.1/2 *f* *pp*

Tbn.B./Tub *f* *pp*

Perc. *f* *pp*

Timb. *f* *pp*

B. *pp*

Li - ber - ty by **rall.** pri - son? **(Long)**

Vln. I *pp*

Vln. II *pp*

Altos *pp*

Vc. *pp*

Cb. *pp*

3- Innocentia

Lento **Accel.** **rall.** **Tpo.**

Fl.1
Fl.2
Hb.
C.A.
Cl.1
Cl.2
Ba.1
Ba.2
Cr.1/2
Cr.3/4
Trp. 1/2
Tb.1/2
Tb.3/Tuba
Percussion 1
Percussion 2
Timb.
Basse
V. I
V. II
Altos
Vc.
Cb.

Tambour militaire (voilé)

p *mp* *mf* *p* *mf*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

pizz. *arco* *pizz.*

Detailed description: This is a page of a musical score for '3- Innocentia'. The score is divided into two systems. The top system includes woodwinds (Flutes 1 & 2, Horns, Clarinets 1 & 2, Bassoons 1 & 2, Cor Anglais, Clarinet in Bb, Trumpet 1/2, Trombone 1/2, and Tuba/Euphonium), Percussion (Tambour militaire (voilé), Percussion 2, Timpani), and Bass. The bottom system includes strings (Violins I & II, Violas, Violoncello, and Contrabass). The score features various dynamics such as *p*, *mp*, and *mf*, and performance instructions like *Lento*, *Accel.*, *rall.*, *Tpo.*, *pizz.*, and *arco*. The music is written in 3/4 time and includes complex rhythmic patterns and melodic lines.

7 Poco più mosso

Fl.1
Fl.2
Hb.
C. A.
Cl.1
Cl.2
Ba.1
Ba.2
Cr. 1/2
Cr. 3/4
Tpt. 1/2
Tb. 1/2
Tb.3/Tuba

Perc.1
Perc.2
Timb.

T.M.

Basse

Who list his wealth and ease re - tain, Him -

Poco più mosso

V. I
V. II
Altos
Vc.
Cb.

14

Fl.1

Fl.2

Hb.

C. A.

Cl.1

Cl.2

Ba.1

Ba.2

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tb. 1/2

Tb.3/Tuba

Perc.1 T.M.

Perc.2

Timb.

Basse

self let him un - known con - tain. Press not too fast in

V. I

V. II

Altos

Vc.

Cb.

p

p

p

1° (sourdine)

ôtez sourdine

21

Fl.1
Fl.2
Hb.
C. A.
Cl.1
Cl.2
Ba.1
Ba.2
Cr. 1/2
Cr. 3/4
Tpt. 1/2
Tb. 1/2
Tb.3/Tuba
Perc.1 T.M.
Perc.2 Tom Grave
Timb.
Basse
V. I
V. II
Altos
Vc.
Cb.

at that gate... Where the re - turn stands by dis - dain, For

Più lento

28

Fl.1
Fl.2
Hb.
C. A.
Cl.1
Cl.2
Ba.1
Ba.2

Cr. 1/2
Cr. 3/4
Tpt. 1/2
Tb. 1/2
Tb.3/Tuba

Perc.1 T.M.
Perc.2 T.G.
Timb.
Basse

V. I
V. II
Altos
Vc.
Cb.

sure, cir - ca Reg - na to - nat.

mp
p
pp
mf
p
mf
p
mf
p
mf
p
mf
p

1°
3°

arco

35

Fl.1

Fl.2

Hb.

C. A.

Cl.1

Cl.2

Ba.1

Ba.2

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tb. 1/2

Tb.3/Tuba

Perc.1

Perc.2

Timb.

Basse

Accel.→

rall.

Tpo.

poco più mosso

mp

p

mf

p

3^o mp

p

mf

p

mf

pizz.

mf

p

The high moun-

V. I

V. II

Altos

Vc.

Cb.

Accel.→

rall.

Tpo.

poco più mosso

mf

p

mf

p

mf

p

mf

pizz.

mf

p

42

Fl.1
Fl.2
Hb.
C. A.
Cl.1
Cl.2
Ba.1
Ba.2
Cr. 1/2
Cr. 3/4
Tpt. 1/2
Tb. 1/2
Tb.3/Tuba
Perc.1 T.M.
Perc.2
Timb.
Basse
V. I
V. II
Altos
Vc.
Cb.

tains are blas-ted_ oft_ When the low va - lley is mild and soft.

mp
p

56

Fl.1

Fl.2

Hb.

C. A.

Cl.1

Cl.2

Ba.1

Ba.2

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tb. 1/2

Tb.3/Tuba

Perc.1

Perc.2

Timb.

Basse

V. I

V. II

Altos

Vc.

Cb.

mp

mp

Cl.B.→

p 3°

p

T.M.

I.G./G.C.

p

mf

G.C. *p*

p 3°

p

grie-vous from a-loft, *mp* And sure, cir - ca Reg - na to - nat.

V.Solo

Detailed description: This is a page of a musical score, numbered 52 at the top left and 56 at the top of the first staff. It contains multiple staves for various instruments and a vocal line. The instruments listed on the left are Fl.1, Fl.2, Hb., C. A., Cl.1, Cl.2, Ba.1, Ba.2, Cr. 1/2, Cr. 3/4, Tpt. 1/2, Tb. 1/2, Tb.3/Tuba, Perc.1, Perc.2, Timb., Basse, V. I, V. II, Altos, Vc., and Cb. The score includes dynamic markings such as mp, p, mf, and p. There are also performance instructions like 'Cl.B.→' and 'V.Solo'. The vocal line has lyrics: 'grie-vous from a-loft, mp And sure, cir - ca Reg - na to - nat.' The percussion parts include T.M. and I.G./G.C. with specific rhythmic patterns and dynamics.

63 **Più lento** **Accel →** **rall.** **Tpo.**

Fl.1 *mf*

Fl.2 *mf*

Hb. *mp*

C. A. *mp*

Cl.1 *mf*

Cl.B. *mf* Cl.→ Cl.B.→

Ba.1 *mf*

Ba.2 *mf*

Cr. 1/2

Cr. 3/4 *mf* unis.

Tpt. 1/2 *mf* à 2

Tb. 1/2

Tb.3/Tuba

Perc.1 T.M. *mf* *p*

Perc.2 T.G./G.C. *mf*

Timb. *mf*

Basse

V. I *mf* *p*

V. II *mf* *p*

Altos *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p* arco

77

Picc.

Fl.2

Hb.

C. A.

Cl.1

Cl.B.

Ba.1

Ba.2

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tb. 1/2

Tb.3/Tuba

Perc.1

Perc.2

Timb.

Basse

V. I

V. II

Altos

Vc.

Cb.

mp

fp

p

youth did them de-part, And blind de-sire of es-tate. Who hastes to climb

Detailed description: This page of a musical score, numbered 77, contains parts for various instruments and a vocal line. The woodwind section includes Piccolo, Flute 2, Horn, Clarinet in A, Clarinet 1, Clarinet in B, Bassoon 1, and Bassoon 2. The brass section includes Cornet 1/2, Cornet 3/4, Trumpet 1/2, Trombone 1/2, and Trombone 3/Tuba. The percussion section includes Percussion 1, Percussion 2, and Timpani. The string section includes Violin I, Violin II, Alto, Violoncello, and Contrabass. A vocal line (Basse) is present with the lyrics: "youth did them de-part, And blind de-sire of es-tate. Who hastes to climb". The score features dynamic markings such as *mp* (mezzo-piano), *fp* (fortissimo), and *p* (piano). The woodwinds and brass play melodic lines with accents and slurs, while the strings provide harmonic support with sustained chords and moving bass lines.

84

Picc. *mf*

Fl.2

Hb.

C. A.

Cl.1 *mf*

Cl.B.

Ba.1

Ba.2

Cr. 1/2 *fp*

Cr. 3/4 *fp*

Tpt. 1/2 *fp*

Tb. 1/2 *fp*

Tb.3/Tuba *fp*

Perc.1 T.M.

Perc.2 T.G./G.C. *p*

Timb. *p*

Basse *p*

seeks to re-vert. Of truth, cir - ca Reg - na to - nat.

V. I *p*

V. II *p*

Altos *p*

Vc. *p*

Cb. *p*

91 Più lento accel. rall. Tpo.

Picc. *mf*

Fl.2 *mf*

Hb. *mf*

C. A. *mf*

Cl.1 *mf*

Cl.B. *mf* Cl. →

Ba.1 *mf*

Ba.2 *mf*

Cr. 1/2 *p* 2°

Cr. 3/4 *p* 3° 4° *p* (bouchés)

Tpt. 1/2 *p* (Bouchés) 4° *p*

Tb. 1/2

Tb.3/Tuba

Perc.1 T.M.

Perc.2 T.G./G.C. *mf* *p*

Timb. *mf*

Basse

Più lento accel. rall. Tpo.

V. I *mf* *p* *mf*

V. II *mf* *p* *mf*

Altos *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

98 Poco più mosso

Picc. *mf*

Fl.2 *mf*

Hb.

C. A.

Cl.1 *mf*

Cl.2

Ba.1

Ba.2

Cr. 1/2 *pp* normal

Cr. 3/4 *pp* normal

Tpt. 1/2 *pp*

Tb. 1/2 *pp*

Tb.3/Tuba *pp*

Perc.1

Perc.2

Timb.

Basse

The bell to - wer showed me such sight that in my head sticks day and night.

Poco più mosso

V. I

V. II

Altos

Vc.

Cb.

105 Flûte →

Picc. Fl.2 Hb. C. A. Cl.1 Cl.2 Ba.1 Ba.2

Cr. 1/2 Cr. 3/4 Tpt. 1/2 Tb. 1/2 Tb.3/Tuba

Perc.1 T.M. Perc.2 Timb.

Basse

There did I lean out of a grate, For all fa - vour, glo - ry, or might,

V. I V. II Altos Vc. Cb.

112

Fl.1
Fl.2
Hb.
C. A.
Cl.1
Cl.2
Ba.1
Ba.2

Cr. 1/2
Cr. 3/4
Tpt. 1/2
Tb. 1/2
Tb.3/Tuba

Perc.1
Perc.2
Timb.
Basse

V. I
V. II
Altos
Vc.
Cb.

mf
mf
mf
mf
mf
mf
mf
pp
pp
pp
T.M.
T.G./G.C.
p
mf
mp
p
p
p
p
p
p

4°

That yet cir - ca Reg - na to - nat.

Più lento *accel. →* *rall.*

119

Fl.1 *mf* *p*

Fl.2 *mf* *p*

Hb. *mf*

C. A.

Cl.1 *mf* *p*

Cl.2 *mf* *p*

Ba.1 *mf*

Ba.2

Cr. 1/2

Cr. 3/4 *mp* 1° (sourd.)

Tpt. 1/2 *mf*

Tb. 1/2

Tb.3/Tuba Tuba

Perc.1 T.M. *p*

Perc.2 T.G./G.C. *mf*

Timb.

Basse

V. I *mf* *mf*

V. II *mf* *mf*

Altos *mf* *mf*

Vc. *mf*

Cb. *mf*

Tpo.

Poco più mosso

123

Fl.1
Fl.2
Hb.
C. A.
Cl.1
Cl.2
Ba.1
Ba.2
Cr. 1/2
Cr. 3/4
Tpt. 1/2
Tb. 1/2
Tb.3/Tuba

Perc.1
Perc.2
Timb.
Basse

T.M.
Glockenspiel →

By proof, I

V. I
V. II
Altos
Vc.
Cb.

Tpo.
Poco più mosso

133

The score consists of the following parts and staves:

- Fl. 1 & 2:** Flute parts with dynamics *f* and *mf*, featuring sixteenth-note passages.
- Hb.:** Horn part with dynamics *f* and *mf*.
- C. A.:** Clarinet in A part with dynamics *f* and *mf*.
- Cl. 1 & 2:** Clarinet parts with dynamics *f* and *mf*.
- Ba. 1 & 2:** Bassoon parts with dynamics *f* and *mf*.
- Cr. 1/2 & 3/4:** Cor Anglais parts with dynamics *p* and *pp*.
- Tpt. 1/2 & Tb. 1/2:** Trumpet and Trombone parts with dynamics *p* and *pp*.
- Tb. 3/Tuba:** Tuba part with dynamics *p* and *pp*.
- Perc. 1:** Timpani (T.M.) with dynamics *mf*.
- Perc. 2:** Tom-toms (T.G. bag. Timbale) with dynamics *mp*.
- Timb.:** Timpani (T.M.) with dynamics *mf* and *p*.
- Basse:** Bassoon part with lyrics: "Of inno cen - cy to plead or plate. Bear low, there".
- V. I & II:** Violin parts with dynamics *mf*.
- Altos:** Viola part with dynamics *mf*.
- Vc. & Cb.:** Violoncello and Double Bass parts with dynamics *mf* and *p*.

Additional markings include *8va* for the flute parts, *Piccolo* for the piccolo, *CL B.* for the clarinet in B-flat, and *Cba.* for the bassoon.

138

Picc. *mf*

Fl.2 *mf*

Hb. *mf*

C. A. *mf*

Cl.1 *mf*

Cl.B. *mf*

Ba.1 *mf*

Cba. *mf*

Cr. 1/2 *mf*

Cr. 3/4 *mf*

Tpt. 1/2 *mf*

Tb. 1/2 *mf*

Tb.3/Tuba *mf*

Perc. 1 T.M. *mf*

Perc.2 *mf*

Timb. *mf*

Basse

fore, give God the stern, For sure, cir -

V. I *mf*

V. II *mf*

Altos *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 138, contains measures 138 through 141. The score is arranged in a standard orchestral layout. The top section includes woodwinds (Piccolo, Flute 2, Horn, Clarinet in A, Clarinet 1, Clarinet in B, Bassoon 1, and Contrabass) and brass (Cornet 1/2, Cornet 3/4, Trumpet 1/2, Trombone 1/2, and Trombone 3/Tuba). The percussion section consists of two snare drums (Perc. 1 and Perc. 2), a Tom Tom (T.M.), and a Timpani (Timb.). The string section (Basse) is represented by a single line. The vocal line (Basse) has lyrics: "fore, give God the stern, For sure, cir -". The woodwinds and strings play a melodic line with a dynamic marking of *mf*. The brass instruments play sustained notes, also marked *mf*. The percussion instruments play rhythmic patterns, with the timpani playing triplets. The string section plays a complex rhythmic pattern with triplets and sixteenth notes, marked *mf*.

143 Piu lento

Picc. *f*

Fl.2 *f*

Hb. *f*

C. A. *f*

Cl.1 *f*

Cl.B. *f*

Ba.1 *f*

Cba. *f*

Cr. 1/2 *f*

Cr. 3/4 *f*

Tpt. 1/2 *f*

Tb. 1/2 *f*

Tb.3/Tuba *f*

Perc. 1 T.M. Glockenspiel/T.M. →

Perc.2 T.G./G.C. *mf*

Timb. *f*

Basse *f*

ca Reg - na to - nat.

V. I *f*

V. II *f*

Altos *f*

Vc. *f*

Cb. *f*

Piu lento

accel. rall. rall. molto

148

Picc.

Fl.2

Hb.

C. A.

Cl.1

Cl.B.

Ba.1

Cba.

Cr. 1/2

Cr. 3/4

Tpt. 1/2

Tb. 1/2

Tb.3/Tuba

Glock.

Perc.2

Timb.

V. I

V. II

Altos

Vc.

Cb.

baguettes dures

baguettes douces

Tuba 8^{vb}

f T.M.

mf

mp

p

accel.

rall.

rall. molto