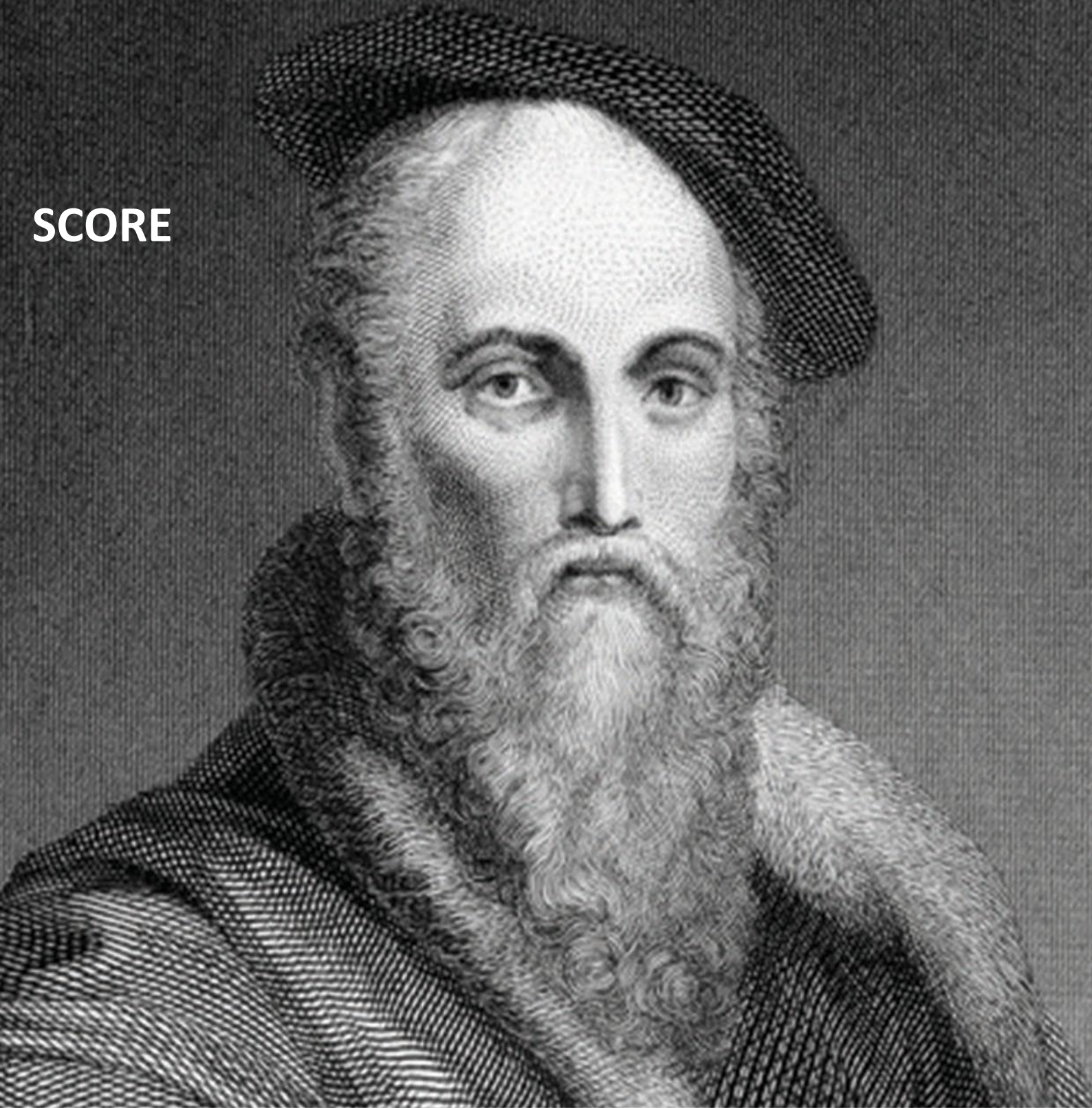


SCORE



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 unspurred 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)

Circumdederunt 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

Clarinete 1 en Si \flat

Clarinete 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

f

mf

mp

p

mf

mp

p

mp

pizz.

arco

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.*

50

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.2

Timb.

B.

Vln. I

Vln. II

Altos

Vc./Cb.

p

mf

f

mp

1°

3°

G.C.

but as she fleeth a - fore Fain - ting I fo - llow.

71

Picc. *mf* < >

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* *p* 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* *8va*

Fl.2 *mf* *p*

Hb. *mf* *p*

C. A. *mf* *p*

Cl.1 *mf* *p*

Cl.B. *p*

Ba./Cba. *p*

Cr.1/2 *p* 1°

Cr.3/4 *p* 3°

Tpt.1/2 *p*

Tbn.1/2 *p*

Tbn.B./Tuba *p*

Perc.1

Perc.2

Timb.

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.

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 *p*

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

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

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

Timb. *f* *mf* *p*

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

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

Altos *f* *mf* *p*

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

V. I

V. II

Altos

Vc.

Cb.

Like as the bird in the cage enclosed,

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, which do seek to

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

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

Altos *f* *f* *mf*

Vc. *f* *f* *mf*

Cb. *f* *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.

p
mp

Detailed description: This page of a musical score, numbered 40, contains a vocal line and various instrumental parts. The woodwind section includes Flutes 1 and 2, Horns, Clarinet in A, Clarinet in Bb, Bassoon, and Contrabass. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, and Trombone/Bass Trombone. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The percussion section includes a Gong/Cymbal and a Timpani. The vocal line 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 *p* and *mp*, and articulation like accents and slurs. The woodwinds and strings play rhythmic accompaniment, while the brass and percussion provide harmonic support.

52

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.

li - ber - ty than life by pri - son.

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 which

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, which by death's grie-

72

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.

4° (sourd.)

3

3

(sourd.)

mf

mp

mf

mp

p

p

p

mf

G.C.

mp

p

p

p

à 2

vance is u - tter - ly lost. Then were it not rea -

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*

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* 3 *pizz.* 3

Vc. *mf* arco

Cb. *mf* arco *pizz.*

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
(Bouchés)
mf

Cr.3/4

Tpt.1/2

Tbn.1/2

Tbn.B./Tub

Perc.

Timb.
mp

B.
pain: Of two ills, let see, now

Vln. I
Vln. II

Altos

Vc.
v

Cb.
v

Detailed description: This page of a musical score covers measures 88, 89, and 90. The woodwind section includes Flutes 1 and 2, Horns, Clarinets in A and Bb, Bassoon, and Contrabassoon. The brass section includes Cornets 1/2 and 3/4, Trumpets 1/2, and Trombones 1/2 and Bass/Tuba. The percussion section includes Timpani. The string section includes Violins I and II, Violas, Violas, Violas, and Cellos. A vocal line is present in the lower middle section. The score features various musical notations such as triplets, slurs, and dynamic markings like *mf* and *mp*. The vocal line includes the lyrics: "pain: Of two ills, let see, now".

FL.1

FL.2

Hb.

C. A.

Cl.

Cl.B.

Ba.

Cba.

Cr.1/2

Cr.3/4

Tbn.B./Tub

Perc. G.C.

Timb.

B.

Vln. I

Vln. II

Altos

Vc.

Cb.

f

mf

mp

3°

3

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.)

You that hear her plain, Your ad -

Detailed description: This page of a musical score, numbered 94, contains parts for woodwinds, brass, strings, and a vocal soloist. The woodwind section includes Flutes 1 and 2, Horns, Clarinet in A, Clarinet in B, Bassoon, and Contrabassoon. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, and Tuba/Euphonium. The string section includes Violins I and II, Violas, Violas, Violoncello, and Contrabass. The vocal soloist part includes lyrics: "You that hear her plain, Your ad -". The score features various musical notations such as triplets, dynamics (*p*, *mp*, *fp*), and articulation marks. The woodwinds and strings play rhythmic patterns, while the brass and vocal soloist have more melodic lines.

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.

vice you lo - vers, which shall be best:

Vln. I

Vln. II

Altos

Vc.

Cb.

f

mf

mp

(normal)^{1°}

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

Tbn.B./Tub
mf

Timb.
mp

B.
mf dolce

Vln. I
mf dolce

Vln. II
mf dolce

Altos
mf dolce

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 which for to choose

106

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.

mp
mp
mp
mp
mp
mp
mp
p
p
p
p
mp
mp
mf arco
mf arco
mf arco
mf arco
mf arco
mf
mf

make plain con - clu - sion: By

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 *f* *pp*

Cr.3/4 *f* *pp*

Tpt.1/2 *f* *pp*

Tbn.1/2 *f* *pp*

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

Perc. *pp*

Timb. *pp*

B. *pp*

Vln. I *f* *pp*

Vln. II *pp*

Altos *pp*

Vc. *pp*

Cb. *pp*

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

7 **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.
Basse

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

T.M.

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

Più mosso

V. I
V. II
Altos
Vc.
Cb.

mf *p* *mf* *p* *mf* *p* *mf* *p*

(pizz.)

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
V. I
V. II
Altos
Vc.
Cb.

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

1° (sourdine)
ôtez sourdine

p
p

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

p

mp

p

p

Très lent

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

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

Très lent

V. I
V. II
Altos
Vc.
Cb.

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

V. I

V. II

Altos

Vc.

Cb.

Accel.→

rall.

Tpo.

Più mosso

mp

p

mf

p

3^o mp

p

mf

p

mf

pizz.

mf

p

The high moun-

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

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

V. I

V. II

Altos

Vc.

Cb.

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

Cl.B.→

mp

p 3°

p

T.M.

T.G/G.C.

p

mf

G.C. *p*

p

mp

V.Solo

p

p

p

p

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

63 **Très lent** **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

70 **Più mosso** Piccolo →

Fl.1 *mp*

Fl.2

Hb.

C. A. *mp*

Cl.1 *mp*

Cl. B. *mp*

Ba.1 *mp*

Ba.2

Cr. 1/2 *fp*

Cr. 3/4 *fp*

Tpt. 1/2 *fp* 1° 2° *fp*

Tb. 1/2 *fp*

Tb.3/Tuba *fp*

Perc.1 *p*

Perc.2

Timb.

Basse

Più mosso These blood-y days have broken my heart. My lust, my

V. I *mf p*

V. II *mf p*

Altos *mf p*

Vc. *mf p*

Cb. *fp p fp p fp p fp*

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. Percussion parts for Percussion 1, Percussion 2, and Timpani are present but mostly silent. The string section includes Violin I, Violin II, Alto, Violoncello, and Contrabass. The vocal line, labeled 'Basse', has 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) and *fp* (fortissimo) with accents, and *p* (piano) for the strings. The woodwinds and brass play melodic lines with slurs and accents, while the strings provide a harmonic accompaniment with sustained chords.

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 *Très lent* *mf* *accel.* *rall.* *Tpo.* *Più mosso*

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. *mf*

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

Timb. *mf*

Basse

Très lent *mf* *accel.* *rall.* *Tpo.* *Più mosso*

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

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

Altos *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

98

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.

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 (T.M.), Perc. 2 (T.G./G.C.), Timb., Basse, V. I., V. II, Altos, Vc., Cb.

mf, pp, p, mp, 4°, G.C.

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

Detailed description: This page of a musical score covers measures 112 through 117. The woodwind section (Flutes 1 & 2, Horns, Clarinet in A, Clarinets 1 & 2, Bassoons 1 & 2) features a melodic line starting in measure 112, marked *mf*. The brass section (Trumpets 1 & 2, Trombones 1 & 2, Tuba/Euphonium) provides harmonic support with sustained notes, marked *pp*. The percussion section includes Tom-toms (T.M.), Gong/Cymbal (T.G./G.C.), and Timpani (Timb.), with patterns marked *p* and *mp*. The string section (Violins I & II, Violas, Cellos, and Double Basses) plays a sustained harmonic texture marked *p*. The Bassoon part includes the vocal line with the lyrics: "That yet cir - ca Reg - na to - nat." The score is written in a standard orchestral format with various dynamic markings and performance instructions.

Très lent 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 *mf* 1°

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* *mf*

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

Altos *mf* *mf* *mf*

Vc. *mf*

Cb. *mf*

Tpo. 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 T.M.

Perc.2

Timb.

Basse

Glockenspiel →

By proof, I

Tpo. Più mosso

V. I

V. II

Altos

Vc.

Cb.

128

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
Glock.
Perc. 2
Timb.
Basse
V. I
V. II
Altos
Vc.
Cb.

baguettes douces
T.M. →

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

say, there did I learn: Wit hel-peth not de-fence too yern,

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

133

Fl.1 *f* *mf* *8va* Piccolo →

Fl.2 *f* *mf*

Hb. *f* *mf*

C. A. *f* *mf*

Cl.1 *f* *mf*

Cl.2 *f* *mf* CL B. →

Ba.1 *f* *mf* Cba. →

Ba.2 *f* *mf*

Cr. 1/2 *p*

Cr. 3/4 *pp* *p*

Tpt. 1/2

Tb. 1/2 normal *p*

Tb.3/Tuba *p*

Perc. 1 T.M. *mf*

Perc. 2 T.G.(bag.Timbale) *mp*

Timb. *mf* *p* *mf* *p* *mf* *p* *mp sempre*

Basse Of inno cen - cy to plead or prate. Bear low, there

V. I *mf*

V. II *mf*

Altos *mf*

Vc. *mf*

Cb. *mf* *p* *mf* *p* *mf* *p* *mf*

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*

143 Très lent

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*

Très lent

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

f

mp

mp

rall.

rall. molto