

Virginia, 1861

For the 150th anniversary of the US Civil War

Music by Robert Wendel

TEXTS:

"Ball's Bluff"

Words adapted from Herman Melville (1861)

"Chamber Music - XIV"

Words adapted from James Joyce [1907]

Duration: 15 minutes

Instrumentation: 2 Flutes, Piccolo (d-Flute 3), 2 Oboes, 2 Clarinets in Bb, Bass Clarinet [opt], 2 Bassoons, 4 Horns, 3 Trumpets in Bb, 2 Trombones, Bass Trombone, Euphonium [opt], Tuba, Timpani, Bass Drum, Suspended Cymbal, Crash Cymbals [piatti], Triangle, Tam-Tam, Snare Drum, Chimes, Piano/Celeste, Harp, Strings, SATB Chorus & children's [boy's] Choir.

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Virginia, 1861 by Robert Wendel

This work is intended as a remembrance of the 150th anniversary of the US Civil War.
Although it is in one movement, it is distinctly in 2 parts: War, and Peace.

The first section, war, is based on the Civil War poem by Herman Melville: "Balls Bluff" and begins with a highly dissonant and agitated outburst from the full orchestra, followed by a very turbulent and almost mechanized "fast march" slowly building to a second climax where the chorus enters full force almost demanding peace: "Dona Nobis Pacem!" The mechanized march returns as the chorus sings "I saw a sight, saddest that eyes can see" of young soldiers marching off to war while crowds cheer them on. Again another demand for peace before continuing their "off to war" recitation as the music changes to that of almost a festive nature.

The triumphal mood quickly subsides into a very pastoral section with the first statement of the "peace" theme: "They moved like Juny morning on the wave..." but the pastoral and briefly triumphant mood is brought down by a return of the "war" motif in the orchestra which then distorts the "peace" motif several times before the pastoral feeling returns with the unaltered "peace" motif: "Youth feels immortal like the Gods, sublime..." which builds to second, bigger quasi-triumphal climax only to be cut off by a return of the original march and another choral plea: "Dona Nobis Pacem!"

The recapitulation is truncated and eventually, as the war-worn and injured soldiers return, the high strings return to usher in tranquil music, based on a poem by James Joyce which is a simple, soft exhortation to the dove of peace to rise and save us from ourselves. This movement, which uses a very reduced orchestra and adds the children's chorus, is based mostly on the peace motif. The harmonic content, though quite thick, is also very transparent and limited mostly to 2 chords and kept at mp or softer except for the short center section where the only "modulations" occur and only briefly does the volume rise above mezzo forte. The work ends with a "round" of sorts on the "peace" motif, and near the end is only briefly "interrupted" as a sort of warning by the "war" motif one last time before a peaceful ending on the words: "My dove, arise!"

- Robert Wendel, composer

Acknowledgements:

My deepest thanks must go to Vince Trani for bringing the Melville poem to my attention.

...and a special "thank you" to Dana Windsor for so many things.

Texts used:

Ball's Bluff - Herman Melville, 1861

[adapted by Robert Wendel]

[Dona Nobis Pacem, Pacem, Pacem... Dona Nobis pacem!]

One noonday, at my window in the town,
I saw a sight — saddest that eyes can see —
Young soldiers marching lustily Unto the wars,

[Dona Nobis Pacem, Pacem, Pacem... Dona Nobis pacem, pacem, pacem!]

Young soldiers marching lustily Unto the wars,
With fifes, and flags in mottoed pageantry;
While all the porches, walks, and doors
Were rich with ladies cheering royally.

They moved like Juny morning on the wave,
Their hearts were fresh as clover in its prime
(It was the breezy summer time) Life throbbed so strong,
How should they dream that Death in rosy clime
Would come to thin their shining throng?

Youth feels immortal, like the gods sublime.
(It was the breezy summer time),
Youth feels immortal, like the gods sublime.
Immortal, immortal, like the gods sublime!

[Dona Nobis Pacem, Pacem... Dona Nobis pacem!]

Weeks passed; and at my window, leaving bed,
By nights I mused, On those brave boys, Ah War! thy theft;
Young soldiers marching lustily, marching lustily
Unto the wars, Unto the wars, Unto the wars!

[Dona Nobis Pacem, Pacem... Dona Nobis pacem, pacem, pacem.]

Some marching feet Found pause at last by cliffs Potomac cleft;
Wakeful I mused, while in the street
Far footfalls died away till none were left.

Chamber Music XIV - James Joyce, 1907

[adapted by Robert Wendel]

[Dona nobis pacem, Dona nobis pacem, Dona nobis pacem,
Dona Nobis Pacem, pacem]

My dove, my beautiful one, Arise, arise!
The night-dew lies upon my lips and eyes.
[Dona nobis pacem... arise, arise!]

The odorous winds are weaving
A music of sighs: Arise, arise,
My dove, my beautiful one!

White breast of the dove,
My breast shall be your bed. [Arise, Arise!]

The pale dew lies like a veil, Like a veil on my head.
My fair one, my fair dove, Arise, arise!

My dove, my beautiful one, Arise, arise!
The night-dew lies upon my lips and eyes.
[Dona nobis pacem, dona nobis pacem, dona nobis pacem, etc...]
My Dove. Arise!

Words by Herman Melville and James Joyce

Virginia, 1861

Music: Robert Wendel

Fast & Angry ♩ = 156

For the 150th anniversary of the Civil War

Picc/FI 3
 Fl 1&2
 Ob 1&2
 Cl 1&2
 B Cl
 Bn 1&2

Fast & Angry ♩ = 156

Hn 1&2
 Hn 3&4
 Tp 123
 Tbn 1
 Tbn 2
 B Tbn
 Euph
 Tuba

Fast & Angry ♩ = 156

Timp
 Perc 1
 Perc 2

Fast & Angry ♩ = 156

SOP
 ALT
 TEN
 BASS

Piano
 Celeste
 Harp

Fast & Angry ♩ = 156

Vln 1
 Vln 2
 Vla
 Vcl
 Bass

This page contains a musical score for measures 14 through 21. The instruments and parts are as follows:

- PiccFl 3:** Piccolo Flute 3, measure 14.
- Fits:** Flute I, measure 14.
- Obs:** Oboe, measure 14.
- Clts:** Clarinet in C, measure 14.
- B Cl:** Bass Clarinet, measure 14.
- Bsns:** Bassoon, measure 14.
- H 1/2:** Horn in F, measure 14.
- H 3/4:** Horn in E-flat, measure 14.
- Tpts:** Trumpet in C, measure 14.
- Tb 1:** Trombone 1, measure 14.
- Tb 2:** Trombone 2, measure 14.
- B Tb:** Baritone Trombone, measure 14.
- Euph:** Euphonium, measure 14.
- Tuba:** Tuba, measure 14.
- Timp:** Timpani, measure 14.
- Perc 1:** Percussion 1 (snare drum), measure 14.
- Perc 2:** Percussion 2 (cymbal), measure 14.
- S A:** Soprano, measure 14.
- T:** Tenor, measure 14.
- B:** Bass, measure 14.
- Pno Cist:** Piano and Cymbal, measure 14.
- Harp:** Harp, measure 14.
- Vln 1:** Violin 1, measure 14.
- Vln 2:** Violin 2, measure 14.
- Vla:** Viola, measure 14.
- Vcl:** Violoncello, measure 14.
- Bass:** Double Bass, measure 14.

The score includes various dynamics such as *ff*, *f*, *mf*, *mp*, *p*, and *ff*. It also features first and second endings for several instruments. The vocal soloists (Soprano, Tenor, Bass) have rests throughout this section.

45

PiccFl 3 *mf* *ff*

Fits *mf* *p* 1. 2.

Obs *mf* *ff*

Cits *mf* 1. *ff*

B Cl *ff* 1.

Bsns *f* *mf* *ff*

H 1/2 *mf* *f* *mf* *ff*

H 3/4 *mf* *f* *mf* *ff*

Tpts *mf*

Tb 1 *mf* *ff* *ff*

Tb 2 *f* *ff* *ff* *f*

B Tb *f* *ff* *ff* *ff*

Euph *f* *ff* *ff* *ff*

Tuba *f* *ff* *ff* *ff*

Timp *f* *ff* solo! *f* *ff* solo! *ff*

Perc 1 *ff* *f*

Perc 2 *ff* Tam-Tam (1 hit) *f* *ff*

S A *ff* Do - na no - bis. Pa - cem Pa - cem. Pa - cem. Do - na no - bis pa - cem.

T *ff* Do - na no - bis. Pa - cem Pa - cem. Pa - cem. Do - na no - bis pa - cem.

B *ff* Do - na no - bis. Pa - cem Pa - cem. Pa - cem. Do - na no - bis pa - cem.

Pno Clst

Harp

Vln 1 *f*

Vln 2 *f*

Vla *f*

Vcl *ff*

Bass *ff*

PiccFl 3
58

Fits
58 (sim.) a2
pp

Obs
58 1. f mf mp mf mp

Cits
58 2. f 1. mf 2. 1. mf 2. 1.

B Cl
58 f 2. mf 1. 2. 1.

Bsns
58 f mf mf pp

H 1/2
58

H 3/4
58

Tpts
58

Tb 1
58

Tb 2
58 mf mp

B Tb
58

Euph
58 mp

Tuba
58 f mf

Timp
58 f mf mp p

Perc 1
58 mf mp

Perc 2
58 f mf

S
58 mf One noon - day, at my win - dow, in the town. mf |

A
58 mf One noon - day, at my win - dow, in the town. mf |

T
58 mf One noon - day, at my win - dow, in the town. mf |

B
58 mf |

Pno
58 mp

Cist
58

Harp
58

Vln 1
58

Vln 2
58

Vla
58 mf

Vcl
58 f plizz mf

Bass
58 f ff

67 *mp* *mf* *mf* *f* **74**

PiccFl 3

67 *mf* *mf* *f* **74**

Fits

67 *mf* *mf* *f* **74**

Obs

67 *mp* *mf* *f* **74**

Clts

67 *mf* *f* **74**

B Cl

67 *f* **74**

Bsns

67 *f* **74**

H 1/2

67 *p* *mp* *mf* *f* **74**

H 3/4

67 *mp* *p* *mp* *mf* **74**

Tpts

67

Tb 1

67 *ff* **74**

Tb 2

67 *ff* **74**

B Tb

67 *ff* **74**

Euph

67 *f* *ff* **74**

Tuba

67 *f* *ff* **74**

Timp

67 *mf* *f* **74**

Perc 1

67 *mf* *f* *fff* **74**

Perc 2

67 *f* **74**

S

67 *sight.* **74**

A

67 saw a | saw a sight | Sad - dest that eyes can see.

T

67 saw a | saw a sight | Sad - dest that eyes can see.

B

67 saw a sight | Sad - dest that eyes can see.

Pno Cist

67 *f* **74**

Harp

67 *mf* *swirls* **74**

Vln 1b

67

Vln 2

67 *ff* **74**

Vla

67 *f* *ff* **74**

Vcl

67 *f* *ff* **74**

Bass

67 *f* *ff* **74**

PiccFl 3
75

Fits
75 *f* — *ff* *pp*

Obs
75 *f* — *ff* *mf*

Cits
75 *ff* 1. *f*

B Cl
75 *ff* 1. *f*

Bsns
75 *mf* *f*

H 1/2
75 *ff* *ff*

H 3/4
75 *ff*

Tpts
75 3. 2. 3. *ff*

Tb 1
75

Tb 2
75 *a2* *BTb* *mf* *mp*

B Tb
75 *mf* *mp*

Euph
75 *mf*

Tuba
75 *mf*

Timp
75 *ff*

Perc 1
75 *mf*

Perc 2
75 *ff* *mf*

S
75 Young sold - iers march - ing lust - i - ly march - - - ing lust - i - ly

A
75 Young sold - iers march - ing lust - i - ly march - - - ing lust - i - ly

T
75 Young sold - iers march - ing lust - i - ly march - - - ing lust - i - ly

B
75 Young sold - iers march - ing lust - i - ly march - - - ing lust - i - ly

Pno
75 *mf*

Cist
75

Harp
75

Vln 1
75 *ff*

Vln 2
75

Vla
75 *mf*

Vcl
75 *mf*

Bass
75 *mf*

113

PiccFl 3
107

Fits
107

Obs
107

Clts
107

B Cl
107

Bsns
107

1.
2.

mp *mp*

113

H 1/2
107

H 3/4
107

Tpts
107

Tb 1
107

Tb 2
B Tb
107

Euph
107

Tuba
107

113

Timp
107

Perc 1
107

Perc 2
107

pp *p*

113

S
A
107 —

T
107 —

B
107 —

mp Young sold - iers march - ing

mp Young sold - iers march - ing

Pno
Cist
107

107

Harp
107

113

Vln 1
107 *f* *mf* *mp*

Vln 2
107

Vla
107 *ff* *f* *p* *mp*

Vcl
107 *ff* *mp*

Bass
107 *ff* *mp*

Rit. poco a poco *Rit. molto* **155** *Andante con Moto* ♩ = 84

PiccFl 3 149

Fits 149 *p* *mp*

Obs 149 1. *p*

Clts 149 2. *mp* 1. *mf* 2.

B Cl 149 *mf* *p*

Bsns 149 2. *f* *mf* *mp*

Rit. poco a poco *Rit. molto* **155** *Andante con Moto* ♩ = 84

H 1/2 149 2. *mf* *mp* *ppp* 4.

H 3/4 149 3. *mf* *mp* *ppp* *pp*

Tpts 149

Tb 1 149 *mf* *mf* *pp*

Tb 2 149 *mf* *mf*

B Tb 149

Euph 149

Tuba 149

Rit. poco a poco *Rit. molto* **155** *Andante con Moto* ♩ = 84

Timp 149 *mp*

Perc 1 149

Perc 2 149

Rit. poco a poco *Rit. molto* **155** *Andante con Moto* ♩ = 84

S 149 *mp* They moved like Jun - y morn - ing on the

A 149 *mf* Their hearts were

T 149

B 149 *mp* They moved like Jun - y morn - ing on the wave.

Pno Clist 149

Harp 149 *mf*

Rit. poco a poco *Rit. molto* **155** *Andante con Moto* ♩ = 84

Vln 1 149 *mf*

Vln 2 149 *mf* *mp*

Vla 149 *mf* *mp* *mf*

Vcl 149 *mf* *mp* *p*

Bass 149 *mf* *mp*

Piu Pesante ♩ = 74

PiccFl 3
173

Fts
173

Obs
173

Clts
173

B Cl
173

Bsns
173

Piu Pesante ♩ = 74

H 1/2
173

H 3/4
173

Tpts
173

Tb 1
173

Tb 2
B Tb
173

Euph
173

Tuba
173

Piu Pesante ♩ = 74

Timp
173 *p*

Perc 1
173

Perc 2
173 *mp*

Piu Pesante ♩ = 74

S
A
173 *mp* clime would come to thin
Altos only

T
173 *mp* clime would come to thin their shin - ing throng?

B
173 *mp* clime would come

Pno
Clst
173

Piu Pesante ♩ = 74

Vln 1
173 *ff*

Vln 2
173 *ff*

Vla
173 *mf* *mp* *ff*

Vcl
173 *mf* *mp* *p* *mf* *ff*

Bass
173 *mf* *mp* *p* *mf* *ff*

189 Piu Andante J = 78

PiccFl 3
189

Fits
189 *f*

Obs
189

Clts
189 *f*

B Cl
189

Bsns
189 *f*

189 Piu Andante J = 78

H 1/2
189

H 3/4
189

Tpts
189

Tb 1
189

Tb 2
189

B Tb
189

Euph
189

Tuba
189

189 Piu Andante J = 78

Timp
189

Perc 1
189

Perc 2
189

189 Piu Andante J = 78

S
189 *mp* Youth feels im - mor - tal like the Gods sub - - - lime.

A
189

T
189 *mf* It was the breez - y sum - mer

B
189 *mp* Youth feels im - mor - tal like the Gods sub - - - lime.

Pno
189 *p*

Clist
189 *mp*

Harp
189 *mp*

189 Piu Andante J = 78

Vln 1
189 *p*

Vln 2
189 *pp*

Vla
189 *p*

Vcl
189 *mp*

Bass
189 *p*

PiccFl 3
 195
 Flts
 195 *ff*
 Obs
 195 *f*
 Clts
 195 *ff*
 B Cl
 195 *f*
 Bsns
 195 *ff*
 H 1/2
 195
 H 3/4
 195
 Tpts
 195
 Tb 1
 195
 Tb 2
 B Tb
 195 *mf*
 Euph
 195
 Tuba
 195 *f*
 Timp
 195 *f*
 Perc 1
 195
 Perc 2
 195
 S
 A
 195
 T
 195 time.
 B
 195 *f* Youth feels im - mor - tal like the Gods sub - lime. *ff* lixe the Gods sub -
 Pno
 Clst
 195 *mf*
 Harp
 195 *mf*
 Vln 1
 195 *mp*
 Vln 2
 195 *mp*
 Vla
 195 *f*
 Vcl
 195 *mf*
 Bass
 195 *mf*

PiccFl 3
200

Fits
200

Obs
200

Cits
200

B Cl
200

Bsns
200

H 1/2
200

H 3/4
200

Tpts
200

Tb 1
200

Tb 2
200

B Tb
200

Euph
200

Tuba
200

Timp
200

Perc 1
200

Perc 2
200

Triangle

Cymbals

S
200

A
200

T
200

B
200

lime, like the Gods sub - lime. Im - mor - tal, im - mor - tal like the Gods sub - - - lime!

Piano

Pno
200

Clist
200

Harp
200

Vln 1
200

Vln 2
200

Vla
200

Vcl
200

Bass
200

PiccFl 3
208
 Flts
208
 Obs
208
 Clts
208
 B Cl
208
 Bsns
208
 H 1/2
208
 H 3/4
208
 Tpts
208
 Tb 1
208
 Tb 2
BTb
208
 B Tb
208
 Euph
208
 Tuba
208
 Timp
208
 Perc 1
Snare Dr.
208
 Perc 2
Bass Drum
208
 S
208
 A
208
 T
208
 B
208
 Pno
208
 Clst
208
 Harp
208
 Vln 1
208
 Vln 2
208
 Vla
208
 Vcl
208
 Bass
208

Musical score for page 28, featuring various instruments including Piccolo Flute 3, Flutes, Oboe, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Euphonium, Tuba, Timpani, Percussion, Saxophones, Piano, Harp, Violins, Viola, Violoncello, and Bass. The score includes dynamic markings such as *f*, *mf*, and *sf*, and performance instructions like "a2" and "BTb".

PiccFl 3
 239
mp
mf

Flts
 239
mp
mf

Obs
 239
mp
mf

Clts
 239
 2.
 1.
 2.
mf

B Cl
 239
 2.
 1.
 2.
mf

Bsns
 239
 1.
 2.
 1.
mf

H 1/2
 239
 4.
p
fp

H 3/4
 239
mp
p
fp

Tpts
 239

Tb 1
 239

Tb 2
 239

B Tb
 239

Euph
 239
f

Tuba
 239
f

Timp
 239
mf

Perc 1
 239
mf

Perc 2
 239

S
 239
 mused boys.
 bed, By night I On those brave boys. *f* Ah

A
 239
 bed, *mf* By night I On those brave boys. *f* Ah

T
 239
 bed, *mf* By night I On those brave boys. *f* Ah

B
 239
mf By night I mused boys. *f* Ah

Pno
 239

Cist
 239

Harp
 239
mf swirls

Vln 1
 239

Vln 2
 239

Vla
 239

Vcl
 239

Bass
 239
f
arco

PiccFl 3
 254
 Flts
 254
 Obs
 254
 Clts
 254
 B Cl
 254
 Bsns
 254
 H 1/2
 254
 H 3/4
 254
 Tpts
 254
 Tb 1
 254
 Tb 2
 254
 B Tb
 254
 Euph
 254
 Tuba
 254
 Timp
 254
 Perc 1
 254
 Perc 2
 254
 S
 254
 A
 254
 T
 254
 B
 254
 Pno
 254
 Clst
 254
 Harp
 254
 Vln 1
 254
 Vln 2
 254
 Vla
 254
 Vcl
 254
 Bass
 254

1.
 f
 2.
 mp
 4.
 mf
 f
 ff
 march - - - ing lust - i - ly un - to - the wars. Un - to the wars. Un - to the wars. Un - to the wars.
 ff
 ff

PiccFl 3 276

Fits 276

Obs 276

Clts 276

B Cl 276

Bsns 276

1. mp 2. mp 1. mf

H 1/2 276

H 3/4 276

Tpts 276

Tb 1 276 pp

Tb 2 276 pp

B Tb 276 pp

Euph 276

Tuba 276

Timp 276 mp

Perc 1 276 p

Perc 2 276

S 276 pa - - - cem. mp

A 276 pa - - - cem. mp

T 276 pa - - - cem. mp

B 276 pa - - - cem. mp

Some march-ing feet found pause at

Pno 276

Clst 276

Harp 276

Vln 1 276 f mf mp

Vln 2 276

Vla 276 f mf mp p mp

Vcl 276 mf f ff mf mp

Bass 276 mf f ff mf mp

PiccFl 3 293
 Flts 293
 Obs 293
 Clts 293
 B Cl 293
 Bsns 293
 H 1/2 293
 H 3/4 293
 Tpts 293
 Tb 1 293
 Tb 2 293
 B Tb 293
 Euph 293
 Tuba 293
 Timp 293
 Perc 1 293
 Perc 2 293
 S A 293
 T 293
 B 293
 Pno Clist 293
 Harp 293
 Vln 1 293
 Vln 2 293
 Vla 293
 Vcl 293
 Bass 293

Musical score for page 36, featuring various instruments and vocal parts. The score includes parts for PiccFl 3, Flts, Obs, Clts, B Cl, Bsns, H 1/2, H 3/4, Tpts, Tb 1, Tb 2, B Tb, Euph, Tuba, Timp, Perc 1, Perc 2, S A, T, B, Pno Clist, Harp, Vln 1, Vln 2, Vla, Vcl, and Bass. The vocal parts (S A, T, B) include lyrics: "Wake - ful I mused, while in the street. While in the street. Far foot - falls last by cliffs Po - to - mac cleft."

316 *L'istesso* ♩ = ♩

Molto Rall

Adagio (♩ = c. 60)

PiccFl 3 310
 Flts 310
 Obs 310
 Clts 310
 B Cl 310
 Bsns 310

1. *mp* 2.

316 *L'istesso* ♩ = ♩

Molto Rall

Adagio (♩ = c. 60)

H 1/2 310
 H 3/4 310
 Tpts 310
 Tb 1 310
 Tb 2 310
 B Tb 310
 Euph 310
 Tuba 310

316 *L'istesso* ♩ = ♩

Molto Rall

Adagio (♩ = c. 60)

Timp 310 *ppp*
 Perc 1 310 *pp*
 Perc 2 310
 S A 310 *p* Do - na
 T 310 died a - way
 B 310 till none were left. *p*

pp

p

316 *L'istesso* ♩ = ♩

Molto Rall

Adagio (♩ = c. 60)

Vln 1 310 *ppp*
 Vln 1b 310 *ppp*
 Vln 2 310
 Vla 310
 Vcl 310
 Bass 310 *mp* *pizz* *f*

Rall. Con Moto ♩=88

PiccFl 3
322

Flts
322

Obs
322

Clts
322

B Cl
322

Bsns
322

Rall. Con Moto ♩=88

H 1/2
322

H 3/4
322

Tpts
322

Tb 1
322

Tb 2
322

B Tb
322

Euph
322

Tuba
322

Rall. Con Moto ♩=88

Timp
322

Perc 1
322

Perc 2
322

Rall. Con Moto ♩=88

Chldrn
322 *mf* Do - na no - bis - pa - cem. *p* My

S
322 no - bis - pa - cem. Do - na no - bis Pa - - - - - cem. Pa - - - - - cem.

A
322 *p* Do - na no - bis - pa - cem. Do - na no - bis Pa - - - - - cem. Pa - - - - - cem.

T
322 *p* Do - na no - bis - pa - cem. Do - na no - bis Pa - - - - - cem. Pa - - - - - cem.

B
322 *p* Do - na no - bis - pa - cem. Do - na no - bis Pa - - - - - cem. Pa - - - - - cem.

Pno
322 Celeste *pp*

Clst
322

Harp
322 *p*

Rall. Con Moto ♩=88

Vln 1
322 *ppp* *divisi*

Vln 1b
322 *ppp* *divisi*

Vln 2
322 *ppp*

Vln 2b
322 *ppp*

Vla
322

Vcl
322

Bass
322

331

PiccFl 3
331

Flts
331

Obs
331

Clts
331

B Cl
331

Bsns
331

H 1/2
331

H 3/4
331

Tpts
331

Tb 1
331

Tb 2
B Tb
331

Euph
331

Tuba
331

Timp
331

Perc 1
331

Perc 2
331

Chldrn
331 dove, my beau - ti - ful one, A - rise, a - rise,

S
A
331 *mp* The night dew lies up - - - on my lips and eyes...

T
331 *mp* Do - na

B
331

Pno
Clst
331

Harp
331

Vln 1
331 *divisi*

Vln 1b
331

Vln 2
331

Vln 2b
331 *divisi*

Vla
331

Vcl
331

Bass
331

340

PiccFl 3

340

Flts

340

1. *mp*

2.

(sim.)

Obs

340

Clts

340

B Cl

340

Bsns

340

H 1/2

340

H 3/4

340

Tpts

340

Tb 1

340

Tb 2

B Tb

340

Euph

340

Tuba

340

Timp

340

Perc 1

340

Perc 2

340

Chldrn

340

A - rise, a - rise,

S

340

p The od - - 'rous winds are weav - - - - ing a mus - - - -

T

340 no - - - bis - pa pa - - - cem. *p* The od - - 'rous winds are weav - - - - ing a mus - - - -

B

340 *p* The od - - 'rous winds are weav - - - - ing a mus - - - -

Pno

340

Clst

340

Harp

340

Vln 1

340

Vln 1b

340

Vln 2

340

Vln 2b

340

Vla

340

2 soli violas divisi

ppp

Vla 2

340

2 soli violas divisi

ppp

Vcl

340

Bass

340

348

PiccFl 3

348

Fits

348 *mf*

Obs

348

Clts

348 *mf* *p*

B Cl

348

Bsns

348

H 1/2

348

H 3/4

348

Tpts

348

Tb 1

348

Tb 2

348

B Tb

348

Euph

348

Tuba

348

Timp

348

Perc 1

348

Perc 2

348

Chldrn

348 *mf* A - rise, a - rise, My dove, my beau - ti - ful one, A - - - rise, a - rise!

S

348 ic of sighs. White breast of the dove. My breast shall

A

348 ic of sighs. White breast of the dove. My breast shall

T

348 ic of sighs. White breast of the dove. My breast shall

B

348 ic of sighs. White breast of the dove. My breast shall

Pno

348

Clst

348

Harp

348

Vln 1

348

Vln 1b

348

Vln 2

348

Vln 2b

348

Vla

348 *Tutti* *pp* *Tutti*

Vla 2

348 *pp*

Vcl

348

Bass

348

PiccFl 3
376

Flts
376 2. (sim.)

Clts
376

Bsns
376 1. *pp*

H 1/2
376

Perc 1
376 *p*

Chldrn
376 beau - ti - ful one, A - rise, a - rise,

S
376 *mp* The night dew lies up - on my lips and eyes.

A
376

T
376 *mp* Do - na no - bis - pa

B
376

Pno
376

Clst
376

Harp
376

Vln 1
376 *pp* *divisi*

Vln 1b
376

Vln 2
376

Vln 2b
376

Vla
376

Vla 2
376

Vcl
376

Bass
376

439

PiccFl 3
385 *pp* *a2*

Flts
385 *pp*

Clts
385

Bsns
385

H 1/2
385

Perc 1
385

Chldrn
385 A - rise, a - rise, My dove, my beau - ti - ful one, A - rise, a - rise, Do - na -

S
385 *p* A - rise, a - rise, A - rise a - rise,

A
385 *p* A - rise, a - rise, Do - na no - bis pa - - -

T
385 pa - cem. *p* A - rise, a - rise, Do - na no - bis pa - - -

B
385 *p* A - rise, a - rise, A - rise a - rise

Pno
385 *pp*

Clst

Harp
385

Vln 1
385 *pp* *divisi* *Solo* *mp*

Vln 1b
385 *pp* *divisi*

Vln 2
385 *pp*

Vln 2b
385 *pp* *divisi*

Vla
385

Vla 2
385

Vcl
385 *Solo* *mp*

Bass
385

394

PiccFl 3
394

Flts
394

Clts
394

Bsns
394

H 1/2
394

Perc 1
394

Chldrn
394 no - bis pa - - - cem. My dove, my beau - ti - ful one, My dove, a -

S
394 a - rise. A - rise, a - rise, a - rise.

A
394 cem. Do - na no - bis pa - - - cem. Do - - - na no - - - bis

T
394

B
394 A - rise.

Pno
394

Clst
394

Harp
394

Vln 1
394 *p* *pp* *pp* *Tutti divisi*

Vln 1b
394

Vln 2
394

Vln 2b
394

Vla
394 *Solo* *p*

Vla 2
394

Vcl
394

Bass
394

