

Virginia, 1861

For the 150th anniversary of the War Between The States

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 War Between The States. Although it is in one movement, it is distinctly in 2 parts: War, and Peace.

The first section, war, is based on the 1861 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!

Virginia, 1861

Fast & Angry ♩ = 156

For the 150th anniversary of the War Between The States

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
 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

PiccFl 3
14

Fits
14

Obs
14

Clts
14

B Cl
14

Bsns
14

H 1/2
14

H 3/4
14

Tpts
14

Tb 1
14

Tb 2
14

B Tb
14

Euph
14

Tuba
14

Timp
14

Perc 1
14

Perc 2
14

S
14

A
14

T
14

B
14

Pno
14

Cist
14

Harp
14

Vln 1
14

Vln 2
14

Vla
14

Vcl
14

Bass
14

1. *mf*

1. *f* 2. *mf* 1. *mp* *mf*

1. *ff* 2. *f* 1. *mf* 2. *f* 1. *mf*

2. *f* 1. *mf* 2. *mf* 1.

mf

f *mf* *mp* *p*

f *mf* *mp* *f* *mf*

ff *f* *mf*

f *ff* *pizz* *mf*

This page of a musical score covers measures 22 through 29. The instruments and parts included are:

- PiccFl 3**: Piccolo Flute 3, measures 22-29.
- Fits**: Flute I, measures 22-29.
- Obs**: Oboe, measures 22-29.
- Clts**: Clarinet, measures 22-29.
- B Cl**: Bass Clarinet, measures 22-29.
- Bsns**: Bassoon, measures 22-29.
- H 1/2**: Horn 1/2, measures 22-29.
- H 3/4**: Horn 3/4, measures 22-29.
- Tpts**: Trumpet, measures 22-29.
- Tb 1**: Trombone 1, measures 22-29.
- Tb 2**: Trombone 2, measures 22-29.
- B Tb**: Baritone Trombone, measures 22-29.
- Euph**: Euphonium, measures 22-29.
- Tuba**: Tuba, measures 22-29.
- Timp**: Timpani, measures 22-29.
- Perc 1**: Percussion 1, measures 22-29.
- Perc 2**: Percussion 2, measures 22-29.
- S A**: Soprano A, measures 22-29.
- T**: Tenor, measures 22-29.
- B**: Bass, measures 22-29.
- Pno Cist**: Piano and Cymbal, measures 22-29.
- Harp**: Harp, measures 22-29.
- Vln 1**: Violin 1, measures 22-29.
- Vln 2**: Violin 2, measures 22-29.
- Vla**: Viola, measures 22-29.
- Vcl**: Violoncello, measures 22-29.
- Bass**: Double Bass, measures 22-29.

Key musical features and dynamics include:

- Measures 22-23**: Flute I and Oboe enter with melodic lines. Flute I has dynamics *mp* and *mp*. Oboe has *mp*. Clarinet and Bassoon have first and second endings. Horn 3/4 has a *mf* dynamic.
- Measures 24-25**: Flute I and Oboe continue with melodic lines. Flute I has dynamics *mp* and *(sim.)*. Oboe has *mp*. Clarinet and Bassoon have first and second endings.
- Measures 26-27**: Flute I and Oboe continue with melodic lines. Flute I has dynamics *mp* and *mf*. Oboe has *mp*. Clarinet and Bassoon have first and second endings.
- Measures 28-29**: Flute I and Oboe continue with melodic lines. Flute I has dynamics *mf* and *mf*. Oboe has *mf*. Clarinet and Bassoon have first and second endings. Horn 1/2 and Horn 3/4 have *f* dynamics. Trumpet and Trombone have *f* dynamics. Percussion 1 has *mf* dynamics. Harp has *mf* dynamics with *swirls*. Double Bass has *f* dynamics.

PiccFl 3
30

Fits
30

Obs
30

Cits
30

B Cl
30

Bsns
30

H 1/2
30

H 3/4
30

Tpts
30

Tb 1
30

Tb 2
30

B Tb
30

Euph
30

Tuba
30

Timp
30

Perc 1
30

Perc 2
30

S
30

A
30

T
30

B
30

Pno
30

Cist
30

Harp
30

Vln 1
30

Vln 2
30

Vla
30

Vcl
30

Bass
30

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 mf

Bass
58 f ff pizz mf

92

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

Clst

Harp

Vln 1

Vln 2

Vla

Vcl

Bass

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

Pa - cam. Pa - cam. Pa - cem. Do - - na no - bis pa - cem pa - cem pa - - cem.

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

ff *mf* *ff* *ff* *f* *mf* *mp* *f* *mf* *mp* *pp* *pp* *mp* *mp* *p* *f* *mf* *mp* *p* *p* *mf* *f*

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

Obs
149

Clts
149

B Cl
149

Bsns
149

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

H 1/2
149

H 3/4
149

Tpts
149

Tb 1
149

Tb 2
149

B Tb
149

Euph
149

Tuba
149

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

Timp
149

Perc 1
149

Perc 2
149

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

S
149

A
149

T
149

B
149

Pno
149

Clist
149

Harp
149

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

Vln 1
149

Vln 2
149

Vla
149

Vcl
149

Bass
149

mp They moved like Jun - y morn - ing on the

mf Their hearts were

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

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
200

Fits
200

Obs
200

Cits
200

B Cl
200

Bsns
200

ff

a2

H 1/2
200

H 3/4
200

Tpts
200

Tb 1
200

Tb 2
200

B Tb
200

Euph
200

Tuba
200

f *ff*

ff *mf* *ff* *ff* *ff*

Timp
200

Perc 1
200

Perc 2
200

Triangle

Cymbals

ff *f*

C->D

ff *mf* *f* *ff*

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!

ff *f* *ff*

Piano

Pno
200

Clist
200

Harp
200

ff

Vln 1
200

Vln 2
200

Vla
200

Vcl
200

Bass
200

PiccFl 3
208

Fts
208

Obs
208

Cfts
208

B Cl
208

Bsns
208

H 1/2
208 *f*

H 3/4
208 *f*

Tpts
208 *f*

Tb 1
208

Tb 2
BTb 208 *a2* BTb Tb2 *f*

B Tb
208 *f*

Euph
208 *ff*

Tuba
208 *ff*

Timp
208 *f*

Perc 1
Snare Dr. 208 *mf* *f*

Perc 2
Bass Drum 208 *f* Cymbals *mf*

S
208

A
208

T
208

B
208

Pno
Cist 208 *mf* *f*

Harp
208

Vln 1
208

Vln 2
208

Vla
208

Vcl
208 *v*

Bass
208 *v*

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.
 2.
 1.
mf

H 1/2
 239
 4.
p
fp

H 3/4
 239
mp
p
fp

Tpts
 239

Tb 1
 239

Tb 2
 B Tb
 239

Euph
 239
f

Tuba
 239

Timp
 239
mf

Perc 1
 239
mf

Perc 2
 239

S
 A
 239
 bed, By night I mused boys.
 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
 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
 Clist
 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.

2.

mp

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
310 *p* Do - na

A
310

T
310 died a - way

B
310 till none were left.
p

Pno
310 *pp*

Clst
310

Harp
310 *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

Clst
322

Harp
322

Celeste
pp

Rall. Con Moto ♩=88

Vln 1
322 *divisi*

Vln 1b
322 *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
divisi
331

Vla
331

Vcl
331

Bass
331

340

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

Chldrn

S

A

T

B

Pno

Clst

Harp

Vln 1

Vln 1b

Vln 2

Vln 2b

Vla

Vla 2

Vcl

Bass

340

1.

2.

(sim.)

mp

A - rise, a - rise,

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

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

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

ppp

ppp

2 soli violas divisi

2 soli violas divisi

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
 Clts
 376
 Bsns
 376
 H 1/2
 376
 Perc 1
 376
 Chldrn
 376 beau - ti - ful one, A - rise, a - rise,
 S
 376 *mp* The night dew lies up - on my lips and eyes.
 A
 T
 376 *mp* Do - na no - bis - pa
 B
 376
 Pno
 376
 Clst
 376
 Harp
 376
 Vln 1
 376 *pp*
 Vln 1b
 376
 Vln 2
 376
 Vln 2b
 376
 Vla
 376
 Vla 2
 376
 Vcl
 376
 Bass
 376

2. (sim.)
 1. *pp*
p
mp
pp
divisi

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,

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

PiccFl 3 394 *pp*
 Flts 394 *pp*
 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
 T 394 cem. Do - na no - bis pa - - - cem. Do - - - na no - - - bis
 B 394 A - rise.
 Pno 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

