

To Damascus,
Opus 4., No. 3., circa 1996
An Opera In Three (3) Acts
By Walter Braxton
Vocal Score
Acts I., II., and III.

From The Walter Braxton Collection:
#LB 8903 b. The Vocal Score. Seventy
seven (77) pp. Acts I., II., and III.

#LB 8903b.

Piano Vocal

1

To Damascus

Overture to Act 1

Walter Braxton

Andante $\text{♩} = 54$

2

Song of the Scarab

Vivace $\text{♩} = 46$

Giralamo: Tenor

ff And the Lord said un_to Sa - tan, from where com - est thou? And Sa, tan

Piano

ff

Giralamo

an - swered the Lord, and said, From go_ing to and fro in the earth, and from - walk_ing up and down in it.

Pno.

Pno.

omit

mp

Giralamo

Enter Pno.

ff God, the King e - ter

Pno.

ff

49

Giralamo

nal, whose light di _ vides the day from the night and turns the sha _ dow of death in to the morn _

Pno.

58

Fiore

Drive far from us all wrong desires in _ cline our hearts to keep your law, and guide our

f

Giralamo

ing.

Pno.

mf

64

Fiore

feet in to the way of peace.

Lorenzo

Lord God, almighty and ev _ er _ last _ ing _ Fa _ ther, you have

Pno.

ff

69

Lorenzo

brought us in safe _ ty to this new day.

Pno.

Act 1

Adagio $\text{♩} = 60$

Piano

9

Fiore *ff* Gi-ra-la-mo my friend and preist of my great and be-loveded friend Lo-ren-zo.

Lorenzo

Have you not heard *ff*

Pno.

13

Fiore *ff* I am grie-ved, Lo-ren-zo. You are ver-ry ill.

Lorenzo

that Fra Gi-ra-la-mo said of late? *ff* Gi-ra-

Pno.

18

Fiore

The *mp* rec-tor, Gi-ra-

Lorenzo

la-mo pro-phe-sied the com-ing deaths of the Mag-ni-fi-co and of the Pope.

Pno.

22

Fiore
la_mo, priest of the church . His con_di - tion seems *ff*

Giralamo
mp How is the Mag - ni_fic_co?

Pno.
p *ff*

26

Fiore
unchanged since you saw him .

Giralamo
mp Lo_ren - zo lives, the while yousing his death

Pno.
p

30

Fiore
ff No, my Lord.

Giralamo
ff Strange. Were you with your friend to day?

Lorenzo
f No,

Pno.
f

34

Giralamo *f* I understand. *ff* Where is your friend?

Lorenzo Gi_ra_la_mo

Pno. *f* *ff*

41

Giralamo *ff* But now tell me, tell me!

Lorenzo *f* Pi - e - ro? *ff* How should I know?

Pno. *f* *ff*

46

Fiore *ff* Which news my Lord?

Giralamo *f* How did Lo_ren_zo take this lat - est news?

Pno. *mf*

50

Fiore Gi_ra_la_mo's lat - est joke... the scan - dal in the ca - the - dral

Pno.

Allegretto $\text{♩} = 52$

Fiore's Intro and Curtsey

Fiore *ff* I have late_ly been go_ing to sit at the Frate's feet I ap_pear in the ca -

Pno. *f*

60 Fiore the_dral near_ly a half hour, too late, I show much less re_straint!

Pno.

65 Fiore A whole bril li ant ly dressed cor_tège sur_ounds my lit_ter A si_lent, bit_ter strug_gle goes

Pno. *ff*

L'istesso tempo $\text{♩} = 52$

69 Fiore on between the di_vine Gi_ra_la_mo and me

Lorenzo *f* Shall not one mas_ter this

Pno. *f*

Lorenzo mad - ness?

Pno. *ff* *p*

Fiore How goes it with the Lord of Flo - rence?

Lorenzo Well,

Pno. *ff* *p*

Fiore I am at your

Lorenzo ve - ry well, ex - cel - lent - ly well. Fi - ore.

Pno. *f* *p*

Fiore side, my Lo - ren - zo. So you still love me,

Lorenzo Look at me!

Pno. *ff* *ff*

97

Fiore
Lo_ren_zo de'Medi_ci? *mp* In_deed you are ver_ry ail_ing.

Lorenzo
ff I shouldlove you no more.

Pno.

Allegro moderato ♩ = 48

101

Fiore
He is com_ing. *f* Wel_come to Fi_o_ren_

Lorenzo
Call Brother Gi_ra_la_mo *mp*

Pno.

105

Fiore
_ze. May I con_grat_u_late you?

Giralamo
I will speak to you on_ly from my pul_pit. *ff*

Pno.

109

Fiore *mp* Not ever_y_bo_dy is so stern. So *f* downhere you are

Giralamo *mp* I live on_ly in my pul_pit.

Pno. *p* *p*

113

Fiore dead? *ff* It takes as much ta_lent to re_vile as to

Giralamo *ff* You drove me up to my pul_pit.

Pno. *ff*

117

Fiore praise.

Giralamo *ff* The Word is hard, and it is ho_ly *mp* I am be_lov_

Lorenzo *ff* Will you not sit down?

Pno. *p*

122

Giralamo *ff* I am cho - sen.

Lorenzo I am no with out hon - our.

Pno. *ff* *p*

127

Lorenzo *ff* You are a monk. And you have an - bi - tion.

Pno. *ff*

131

Giralamo *ff* Fame is the school of scorn.

Pno. *sim.* *ff* *Rit.*

4

Collect No. 1

Allegro moderato $\text{♩} = 48$
marcato

Lorenzo: Bass *ff* I will lift up mine eyes un to the hills, from whence come eth my help. My help

Piano *f*

5

Lorenzo *com - eth from the Lord, which made heavn and earth. He will not suffer thy foot to be*

Pno.

8

Lorenzo *moved: he that keep eth thee will not slum - ber. Be - hold, he that keep eth Is - ra - el shall*

Pno.

intento

13

Lorenzo *nei - ther slum - ber nor sleep. The Lord is thy keep - er: the Lord is thy shade u - pon thy right hand*

Pno.

ff

16

Lorenzo *The sun shall not smite the by day, nor the moon by*

Pno.

ff

ritmico

21

Lorenzo *night. The Lord shall pre - serve thee from all e - vil: he shall pre serve thy soul. The -*

Pno.

ff

25

Lorenzo

Lord shall pre_serve thy go_ing out and thy com_ing in from this time forth, and e.venfor_e - ver -

Pno.

28

Lorenzo

more. A - - - men.

Pno.

5 Lamentations

Larghetto e con grazia $\text{♩} = 58$
dim.

Fiore: Soprano

7 11

Piano

7 11

7 11

ff It was au -

24

Fiore

tumn, and the car_ni_val had come down, from the North, com_plete with clown,

Pno.

mp

28

Fiore *ca - rousels, and won - drous ma - gic. A six year old child was there; turn -*

Pno.

ff

33

Fiore *- ing, play - ing tag in laugh - ter The mem - o - ries fall - ing gent ly in - to the night.*

Pno.

f

37

Fiore *Down came the sun the stars play - ing hide and seek with won - drous ma - gic The*

Pno.

mp *mf*

41

Fiore *ship moves, but its smoke moves with the wind fas - ter than the ship; thick coils of it through leaf - y*

Pno.

f

46

Fiore *trees, press - ing up on the riv - er at won - drous ma - gic*

Pno.

mp *p*

52

Fiore

The heat makes this place of the woods, a room in which two rob_ins pain;

Pno.

ff *mp* *p*

57

Fiore

cry - ing distractedly o,ver the plight of their un - hap - py young.

Pno.

6

Sarabande

Moderato assai $\text{♩} = 58$

Giralamo: Tenor

8va basso

It hap - pened a long time a - go in a dif - fe - rent land.

Harpischord

ff *mp* *p*

6

Giralamo

A girl brought a live my sense through her at - trac - tion to my in - no - cence.

Hch.

12

Giralamo

8 *ff* She too seemed smit - tened with my at - ten - tion. When I saw her in the ca_the - dral,

Hch.

f *ff*

18

Giralamo

8 I knew re_nan_ci_a_tion was my call. Your heart was en_gulfed with him. He

Hch.

f *ff*

23

Giralamo

8 can - not let you go!

Hch.

f

30

Giralamo

8 *mp* The time has come for e - ter_nal rest. So wait to remem - ber.

Hch.

p *f*

36

Hch.

f

Prayer

Andantino $\text{♩} = 56$

Lorenzo: Bass

Our fa - ther which art in hea - ven. Hal - lowed be thy name. *ff* Thy

Harpisichord

f

Lorenzo

King - dom come. Thy will be done in earth. as it is in hea - ven.

Hch.

5

Lorenzo

Give us this day our dai - ly bread. And for - give us our debts, as we for -

Hch.

10

mp

Lorenzo

give our deb - tors. And lead us not in - to tempta - tion. but de - liv - er us from e - vil: *ff* For

Hch.

16

ff

21

Lorenzo

thine is the King - dome, and the pow - er

Hch.

f

23

Lorenzo

and the glor - ry, for ev - er. A - men.

Hch.

f

25

Lorenzo

A - men. A - men. A - men.

Hch.

8 The Heavenly Benediction

Andante $\text{♩} = 50$

Lorenzo

15 10 13

O sing unto the Lord a newsong: sing

Piano

15 10 13

mp

44

Lorenzo

un_to the Lord, all the Earth. Sing unto the Lord, bless his name; Shew his sal - va - tion from

Pno.

50

Lorenzo

day to day; shew his sal - va - tion from day to day

Pno.

55

Lorenzo

Bless the Lord, O my soul: A - men.

Pno.

9

A Day of Creation

Scherzo $\text{♩} = 100$

Fiore: Soprano

Praise my wish: do of my no - tion. Raise up fish out of my o -

Harpisichord

8

Fiore

- cean. Trans - mutescaleto fea - ther: Fin to claw and wing. My mind,

Hch.

f. *mf* *p.* *ff*

14

Fiore

endcom - passedbyinteg_uments, susceps in - ces - sant thoughts.

Lorenzo

I wouldhear fish

Hch.

mp *p* *mp*

20

Fiore

Where the mind

Giralamo

And we shall see ³ them sing.

Lorenzo

³ dance the wea - ther;

Hch.

f *f*

27

Fiore *is its own place,*

A. *Like fall_ing off the edge of a pic_ture.*

Hch. *mf*

f

10

Offertory Prayer No. 3

Largo $\text{♩} = 54$

Soprano *ff* *Come un_ to me, all ye that tra_vail and*

Alto *ff* *Come un_ to me, all ye that tra_vail and*

Tenor *ff* *Come un_ to me, all ye that tra_vail and*

Bass *ff* *Come un_ to me, all ye that tra_vail and*

Oboe *ff* *Come un_ to me, all ye that tra_vail and*

Organ *ff*

Flute *f*

16', 8' *ff*

6

S. are hea - vy la - den, and I will re - fresh you.

A. are hea - vy la - den, and I will re - fresh you.

T. are hea - vy la - den, and I will re - fresh you.

B. are hea - vy la - den, and I will re - fresh you.

Organ

11a.
Allegretto, $\text{♩} = 46$
Epilogue
Lorenzo: Bass

This is a vision in - ep - ti - tude.

ff

Piano

f

9

Lorenzo

Now Lo - ren - zo is dead and gone.

ff

Pno.

p *f*

Piano Vocal
11b.

To Damascus
Prelude to Act 2

Walter Braxton

Moderato ♩ = 63

12

Introit

Andantino moderato ♩ = 76

Giralamo *ff* Come un - to me, all ye who trav-vail and are heav-vy la - den, and I will re-fresh

Piano *f*

Giralamo *f* you Take my yolk up - on you, and learn of me; for I am meek and low - ly in

Pno. *f*

Giralamo heart: and ye shall find rest un - to your souls.

Pno.

Kyrie

Adagietto $\text{♩} = 60$

Soprano

Alto

Tenor

Bass

Harpisichord

ff Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

ff Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

ff Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

ff Ky-re-e e-le-i-son Ky-re-e e-le-i-son

7

S.

A.

T.

B.

Hch.

son Ky-ri-e e-le-i-son Chri-ste e-

Ky-ri-e e-le-i-son *p* Chri-ste e-

le-i-son Ky-ri-e e-le-i-son *p* Chri-ste e-

Ky-ri-e e-le-i-son. *p* Chri-ste e-

11

S. le - i - son. Chri - ste e - le - i - son.

A. le - i - son. Chri - ste e - le - i - son.

T. le - i - son. Chri - ste e - le - i - son.

B. le - i - son.

Hch.

16

S. *ff* Chri - ste e - le - i - son. *f* Ky - ri - e e - le - i -

A. *ff* Chri - ste e - le - i - son. *f* Ky - ri - e e - le - i - son.

T. *ff* Chri - ste e - le - i - son. *f* Ky - ri - e e -

B. *ff* Chri - ste e - le - i - son. *f* Ky - re - e e - le - i - son.

Hch.

ff *f*

S. son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

A. Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

T. le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

B. Ky-re-e e-le-i-son Ky-ri-e e-le-i-son.

Hch.

27

Hch.

14

Gloria

Allegro ♩ = 112

Soprano *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus

Alto *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus

Tenor *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus

Bass *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus

Harpsichord *ff*

S. *p* bo-nae vo - lun-ta-tis. Lau - da - mus te. *ff* be-ne-di-ci - mus te. a - do-ra-mus te,

A. *p* bo-nae vo - lun-ta-tis. Lau - da - mus te. *ff* be-ne-di-ci - mus te. a - do-ra-mus te,

T. *ff* bo-nae vo - lun-ta-tis. be-ne-di-ci - mus te. a - do-ra-mus te,

B. *p* bo-nae vo - lun-ta-tis. Lau - da - mus te. *ff* be-ne-di-ci - mus te. a - do-ra-mus te,

Hch. *p* *ff*

S. *f* glo - ri-fi ca - mus te, gra-ti-as a - gi-mus ti - bi prop-ter magnam glo - ri -

A. *f* glo - ri-fi ca - mus te, gra-ti-as a - gi-mus ti - bi prop-ter magnam glo - ri -

T. *f* glo - ri-fi ca - mus te, gra-ti-as a - gi-mus ti - bi prop-ter magnam glo - ri -

B. *f* glo - ri-fi ca - mus te, gra-ti-as a - gi - mus ti - bi prop-ter mag - nam glo - ri - am

Hch. *f*

24

S. *p* am tu-am, Do-mi-ne De - us, Rex cae - les - tis, *f* Pa-ter De-us om-ni-po - tens. Do-mi-

A. am tu-am, Do-mi-ne De - us, Rex cae - les - tis, Pa-ter De-us om-ni-po - tens. Do-mi-

T. am tu-am, Pa-ter De-us om-ni-po - tens. Do-mi-

B. tu - am, Do-mi-ne De - us, Rex cae - les - tis, Pa-ter De-us om-ni-po - tens. Do-mi-

Hch. *p* *f*

32

S. *ff* ne Fi-li u-ni-gen-i - te, Ie-su Chri-ste Do - mi-ne, De - us, *ff* Ag - nus Dei,

A. ne Fi-li u-ni-gen-i - te, Ie-su Chri-ste *ff* Do - mi-ne, De - us, *ff* Ag - nus Dei,

T. ne Fi-li u-ni-gen-i - te, Ie-su Chri-ste *ff* Do - mi-ne, De - us, *ff* Ag - nus Dei,

B. ne Fi-li u-ni-gen-i - te, Ie-su Chri-ste Do - mi-ne, De - us, *ff* Ag - nus Dei,

Hch. *ff* *ff*

S. *p* Fi - li - us Pa - tris, qui tol - lie pec - ca - ta mun - di mi - se - re - re no - bis; *f* qui tol - lis pec - ca - ta

A. Fi - li - us Pa - tris, qui tol - lie pec - ca - ta mun - di *p* mi - se - re - re no - bis; *f* qui tol - lis pec - ca - ta

T. *s* Fi - li - us Pa - tris, qui tol - lie pec - ca - ta mun - di *f* qui tol - lis pec - ca - ta

B. Fi - li - us Pa - tris, qui tol - lie pec - ca - ta mun - di *p* mi - se - re - re no - bis; *f* qui tol - lis pec - ca - ta

Hch. *p* *f*

S. *p* mun - di sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui sedes ad dex - te - ram Pa - tris, *ff* mi - se -

A. *p* mun - di sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui sedes ad dex - te - ram Pa - tris, *ff* mi - se -

T. *s* mun - di Qui sedes ad dex - te - ram Pa - tris, *ff* mi - se -

B. *p* mun - di sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui sedes ad dex - te - ram Pa - tris, *ff* mi - se -

Hch. *p* *f* *ff*

61

S. re-re no - bis; Quo-ni-am tu solus Sanc - tus, tu solus Do-mi - nus,

A. re-re no - bis; Quo-ni - am tu solus Sanc - tus, tu solus Do-mi - nus,

T. re-re no - bis; Quo - ni-am tu solus Sanc - tus, tu solus Do-mi -

B. re-re no ³ - bis; Quo - ni - am tu solus Sanc - tus, tu solus

Hch. *f*

68

S. tu solus Al-tiss - i mus, Ie - su Christe, cum Sanc - tus Spi - ri - tu: in glor - ri -

A. tu solus Al-tiss - i mus, Ie - su Christe, cum Sanc - tus Spi - ri - tu: in glor -

T. nus, tu solus Al-tiss - i mus, Ie - su Christe, cum Sanc - tus Spi - ri - tu: in glor -

B. Do-mi - nus, tu solus Al-tiss - i mus, Ie - su Christe, cum Sanc - tus Spi - ri - tu: in glor -

Hch. *ff*

76

S. *rit.*
a - Dei Pa - tris A - men.

A.
ri - a Dei Pa - tris A - men.

T.
ri - a Dei Pa - tris A - men.

B.
ri - a Dei Pa - tris A - men.

Hch.

Ode

Andante $\text{♩} = 69$

[8va basso]

Giralamo

Long last am I light with lists to bring earth's sweet pleasures. *f* in-

Organ

f *mf* *mf* *mf*

Giralamo

5
8
to a world of soft sha - dows a - mid the joys of this King - dom.

Org.

Sanctus

Allegretto $\text{♩} = 58$

Soprano *ff* Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind

Alto *ff* Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind

Tenor *ff* Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind

Bass *ff* Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind

Piano *ff* *p* *f*

8

S. *ff* sei-ner Eh-re voll. Ho - si - an - na inder Höh! *p* Ge-lobt sie der da kommt im

A. *ff* sei-ner Eh-re voll. Ho - si an - na inder Höh! *p* Ge-lobt sie der da kommt im

T. *ff* sei-ner Eh-re voll. Ho - si - an - na inder Höh! *p* Ge-lobt sie der da kommt im

B. *ff* sei-ner Eh-re voll. Ho - si - an - na inder Höh! *p* Ge-lobt sie der da kommt im

Pno. *ff* *p* *p*

14

S. Na - men des Herrn! Ho - si - an - na in der Höh!

A. Na - men des Herrn! Ho - si - an - na in der Höh!

T. Na - men des Herrn! Ho - si - an - na in der Höh!

B. Na - men des Herrn! Ho - si - an - na in der Höh!

Pno.

17

Tract

Moderato ♩ = 46

Soprano *ff* O Lord our Lord, how ex-cel-lent is they name; *p* in all the earth who hast set

Alto *ff* O Lord our Lord, how ex-cel-lent is they name; *p* in all the earth who hast set

Tenor *ff* O Lord our Lord, how ex-cel-lent is they name; *p* in all the earth who hast set

Bass *ff* O Lord our Lord, how ex-cel-lent is they name; *p* in all the earth who hast set

Piano *ff* *p* *f*

7

S. thy glo - ry a - bove the hea - vens. Out of the mouths of babies and suck - ling;

A. thy glo - ry a - bove the hea - vens. Out of the mouths of babies and suck - ling;

T. thy glo - ry a - bove the hea - vens. Out of the mouths of babies and suck - ling;

B. thy glo - ry a - bove the hea - vens. Out of the mouths of babies and suck - ling;

Pno.

14

S. hast thou or - dained strength be - cause of thine en - e - mies, that thou might - est still the en -

A. hast thou or - dained strength be - cause of thine en - e - mies, that thou might - est still the en - e -

T. hast thou or - dained strength be - cause of thine en - e - mies, that thou might - est still the en - e -

B. hast thou or - dained strength be - cause of thine en - e - mies, that thou might - est still the en -

Pno.

S. e - my and the a - ven - ger. When I con - sid - er thy hea - vens, the work of thy fin - gers, the

A. - my and the a - ven - ger. When I con - sid - er thy hea - vens, the work of thy fin - gers, the

T. - my and the a - ven - ger. When I con - sid - er thy hea - vens, the work of thy fin - gers, the

B. e - my and the a - ven - ger. When I con - sid - er thy hea - vens, the work of thy fin - gers, the

Pno.

S. moon and the stars which thou hast ordained; What is man, that thou art mind - ful of

A. moon and the stars which thou hast ordained; What is man, that thou art mind - ful of

T. moon and the stars which thou hast ordained; What is man, that thou art mind - ful of

B. moon and the stars which thou hast ordained; What is man, that thou art mind - ful of

Pno.

S. *ff* him? *ff* and the son of man, that thou vi - si-teth him? *p* that thou vi - si-teth him?

A. *ff* him? *ff* and the son of man, that thou vi - si-teth him? *p* that thou vi - si-teth him?

T. *ff* him? *ff* and the son of man, that thou vi - si-teth him? *p* that thou vi - si-teth him?

B. *ff* him? *ff* and the son of man, that thou vi - si-teth him? *p* that thou vi - si-teth him?

Pno. *ff* *p*

$\text{♩} = 63$

S. *ff* For thou hast made him a lit - tle low - er than the an - gels, and

A. *ff* For thou hast made him a lit - tle low - er than the an - gels, and

T. *ff* For thou hast made him a lit - tle low - er than the an - gels, and

B. *ff* For thou hast made him a lit - tle low - er than the an - gels, and

Pno. *ff*

37

S. hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the

A. hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the

T. hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the

B. hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the

Pno.

40

$\text{♩} = 46$

S. works of thy hands; *f* thou hast put all things un - der his feet: *ff* All sheep and

A. works of thy hands; *f* thou hast put all things un - der his feet: *ff* All sheep and

T. works of thy hands; *f* thou hast put all things un - der his feet: *ff* All sheep and

B. works of thy hands; *f* thou hast put all things un - der his feet: *ff* All sheep and

Pno. *f* *ff*

S. ox - en, yea, and the beast of the field; The fowl of the air, and the fish of the sea, and what - so -

A. ox - en, yea, and the beast of the field; The fowl of the air, and the fish of the sea, and what - so -

T. ox - en, yea, and the beast of the field; The fowl of the air, and the fish of the sea, and what - so -

B. ox - en, yea, and the beast of the field; The fowl of the air, and the fish of the sea, and what - so -

Pno.

S. ev - er pas - seth through the paths of the seas. *ff* O Lord our Lord, how ex - cel - lent is thy name;

A. ev - er pas - seth through the paths of the seas. *ff* O Lord our Lord, how ex - cel - lent is thy name;

T. ev - er pas - seth through the paths of the seas. *ff* O Lord our Lord, how ex - cel - lent is thy name;

B. ev - er pas - seth through the paths of the seas. *ff* O Lord our Lord, how ex - cel - lent is thy name;

Pno.

S. *p* in all the earth!

A. *p* in all the earth!

T. *p* in all the earth!

B. *p* in all the earth!

Pno. *p*

Pied Beauty

Andante moderato $\text{♩} = 56$

6

Fiore

Piano

mp Glo - ry be to God for dap -

11

Fiore

Pno.

- pled things For skies - of cou - ple - col - our as a brind - ed cow; For

14

Fiore

Pno.

rose mōles all in stip - ple up - on trout that swin; Fresh - fire coal chest nuet falls; finch - es

17

Fiore

Pno.

ff wings: Land - scape plot - ted and pieced fold, fal - low, and plough; And

20

Fiore

all trades their gear and tack - le and trim. All things coun - ter o - ri - gi - nal, spare

Pno.

23

Fiore

strange: What - ev - er is fick - le freck - led, who knows how? With swift slow,

Pno.

26

Fiore

sweet sour; a - daz - zle, dim, He fath - ers forth whose beau -

Pno.

30

Fiore

- ty is past change: Praise him.

Pno.

Agnus Dei

Andante ♩ = 63

Soprano *ff* O Lamb of God, that takest a - way the sins of the world, have mer - cy up - on us

Alto *ff* O Lamb of God, that takest a - way the sins of the world, have mer - cy up - on us

Organ *mf*

9
T. *ff* O Lamb of God, that tak - est a - way the sins of the world, have mer - cy up - on us.

B. *ff* O Lamb of God, that tak - est a - way the sins of the world, have mer - cy up - on us.

Org. *f*

S. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

A. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

T. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

B. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

Org. *f* *ff* *ff*

End of Act 2

To Damascus

Prelude to Act 3

Walter Braxton

f omit

Affettuoso ♩ = 58

Organ

f

f Enter Organ

Fiore

f I think light-ning is a 3 - bout to strike

Org.

f

Fiore

10

you.

8 32 16

Org.

8 32 16

8 32 16

f

70

Giralamo

8

75 Omit

f A

74

Giralamo

8

Enter Organ

man-i-ac has al-ways at ³ - tract - ed me.

78

Org.

5

5

85

B. *f* He looks like the ³

Org. *f*

86

B. de - vil him - self .

Org. ³

88

Org. 21 8

Larghetto $\text{♩} = 70$

Organ

f *f* *ff* *ff*

Giralamo

7

8

ff Ah, there you are.

Org.

ff

Fiore

12

ff You did call for me.

Org.

ff *p* *p*

19

Org.

25

Fiore

ff Yes - ter - day was the first time we met.

Org.

29

Org.

Ricercar

Larghetto $\text{♩} = 70$

Fiore

f Is that what you are a - fraid of?

Giralamo

ff It is not

Organ

f *ff*

7

Giralamo

8 death but be - ing a - lone. May I speak to you?

Org.

12

Fiore

Giralamo

Org.

p

In the clo- is -

I want to know where I am.

f

p

p

18

Fiore

Org.

ter,

2

2

2

2

6

6

6

25

Fiore

Org.

ff

This is a house of char - i - ty.

ff

ff

ff

30

Org.

23

Air

L'istesso tempo ♩ = 76

Giralamo

8

ff O eve - ning star how bright does your light shine a - mongst

Organ

f

Giralamo

4

8

men, whose hearts in - ter - twine; a - bove the pace of world -

Org.

7

Giralamo

8 - ly woes, that bids fare - well to the foe.

Org.

Praeludium

24

Allegretto ♩ = 104

Fiore

f But if thou wilt not har - ken to the voice of the

Organ

f

f

f

7

Fiore

Lord thy God.

Org.

p

p

p

14 *ff*

Fiore

To ob - serve all his com - mand ments and his

Org.

ff

ff

19 *p*

Fiore

sta - tutes. All these cur - ses shall come up - on thee, and o - ver take thee.

Org.

p

p

p

24 *f*

Fiore

Cursed shalt thou be in the ci - ty, and cursed shalt thou be in the field.

Org.

f

f

f

28 *f*

Fiore

Cursed shalt thou be.

Org.

mp

p

33

Org.

38

Fiore

ff Cursed shalt

Org.

43

Fiore

thou be.

Org.

f

47

Org.

50

Org.

53

Fiore

mp *cresc.*

Cursed shalt thou be when

Org.

58

Fiore

thou comes in, and cursed shalt thou be when thou goes out.

Org.

f

63

Org.

mp

mp

mp

69

Org.

ff

ff

ff

rit.

Gradual

Grazioso ♩ = 53

Organ

f

Detailed description: This system shows the organ accompaniment for measures 1 through 5. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time with a key signature of two flats. The upper staves feature complex chordal textures and melodic lines, while the lower staff provides a steady bass line. A dynamic marking of *f* (forte) is present at the beginning.

Fiore

6

ff My thoughts turn south

Org.

f

Detailed description: This system covers measures 6 to 10. It includes a vocal line for 'Fiore' and organ accompaniment. The vocal line begins at measure 6 with a trill (tr) and the lyrics 'My thoughts turn south'. The organ accompaniment features sixteenth-note patterns and sixteenth-note chords, with a dynamic marking of *ff* (fortissimo) for the vocal and *f* for the organ. Measure numbers 6 and 11 are indicated above the vocal staff.

Fiore

11

a white ci - ty, we will wake in one an - o - ther's arms.

Org.

Detailed description: This system covers measures 11 to 15. It includes a vocal line for 'Fiore' and organ accompaniment. The vocal line continues with the lyrics 'a white ci - ty, we will wake in one an - o - ther's arms.' The organ accompaniment continues with similar sixteenth-note textures. Measure numbers 11 and 12 are indicated above the vocal staff.

36

Fiore

ed by cor - rup - tible things such as sil - ver and gold, but in

Org.

40

Fiore

whom we have re - demp - tion through his blood un - to the for - give - ness of

Org.

43

Fiore

sins. Ho - ly art thou; ho - ly art thou!

Org.

$\text{♩} = 53$

48

Org.

52

S.
A.
T.
B.

Org.

f My
f My
f My
f My

S. thoughts turn south, a white ci - ty we will wake in

A. thoughts turn south, a white ci - ty we will wake in

T. thoughts turn south, a white ci - ty we will wake in

B. thoughts turn south, a white ci - ty we will wake in

Org. *f*

The organ part consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. It features a rhythmic accompaniment with sixteenth-note patterns and sixteenth-note chords, marked with a forte (*f*) dynamic. The organ part includes sixteenth-note groupings and sixteenth-note chords.

S. one an - o - ther's arms. And then went

A. one an - o - ther's arms. And then went down to the ship

T. one an - o - ther's arms. And then went down to the ship

B. one an - o - ther's arms. And then went

Org.

S. set keel to breakers, on the god - ly sea, and we set up mast and sail on the

A. set keel to we set up mast and sail on the

T. set keel to we set up mast and sail on the

B. set keel to breakers, on the god - ly sea, and we set up mast and sail on the

Org.

S. *ff* Ho - ly art thou; ho - ly art thou. *ff* My

A. swart ship *ff* ly art thou: hol - ly art thou. *ff* My

T. swart ship Ho - ly art thou: hol - ly art thou. *ff* My

B. Ho - ly art thou: hol - ly art thou. *ff* My

Org. *ff* *f*

Fiore *f* My thoughts turn south, a white ci - ty,

S. thoughts turn south, a white ci - ty,

A. thoughts turn south, a white ci - ty,

T. thoughts turn south, a white ci - ty,

B. thoughts turn south, a white ci - ty,

Org.

S. Zi - on, for thou. art my help and my de - liv - er - er

A. Zi - on, for thou. art my help and my de - liv - er - er

T. Zi - on, for thou. art my help and my de - liv - er - er

B. Zi - on, for thou. art my help and my de - liv - er - er

Org.

Fiore *mp*
 Thou art the God of my sal - va -

S.
 and my good - ness.

A.
 er and my good ness.

T.
 er and my good - ness.

B.
 er and my good - ness.

Org. *p*

The musical score is for page 88 of a piano vocal work. It features five vocal parts: Fiore (Flute), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with an Organ (Org.) part. The key signature is one flat (B-flat major or E-flat minor). The Fiore part begins with a melodic line marked *mp* (mezzo-piano) with lyrics "Thou art the God of my sal - va -". The vocal parts (S., A., T., B.) enter with lyrics "and my good - ness." The organ part provides accompaniment, featuring chords and melodic lines, with dynamic markings *p* (piano) and triplets. The organ part includes several triplet markings in the right hand.

Fiore

tion ,

S. *ff* Come un - to me all ye that tra - vail and are

A. *ff* Come un - to me all ye that tra - vail and are

T. *ff* Come un - to me all ye that tra - vail and are

B. *ff* Come un - to

Org. *f*

95

S. hea-vy la-den, A - men, A - men, A - men, A-men.

A. hea-vy la-den, A - men, A - men, A - men, A - men, A-men.

T. hea-vy la-den, A men, A - men, A - men, A - men, A-men.

B. me, A - men, A - men, A - men, A - men, A-men.

Org.

26

Collect No. 2

Larghetto ♩ = 52

Fiore

ff

Piano

ff

For rehearsal use only

Bles - sed is the man that walk - eth not ³ in the coun - sel

4

Fiore

of the un-god - ly, nor stand-eth in the way of sin - ners, nor sit - eth in the seat of the

Pno.

8

Fiore

scorn - ful. But his de-light is in the law of the Lord; and in his law.

Pno.

12

Fiore

And in his law doth he med - i - tate day and night. And he shall be like a

Pno.

15

Fiore

tree plan - ted by the ri - vers of wa - ter, that bring - eth his fruit in his

Pno.

18

Fiore

sea - son; his leaf ³ al - so shall ³ not with - er;

Pno.

21

Fiore

and what - so - e - ver he do - eth shall pros - per. *ff*

Pno.

ff

24

Fiore

The un - god - ly are not so; but are like the chaff which the

Pno.

26

Fiore

wind driv - eth a-way. There - fore the un - god - ly shall not stand in the

Pno.

29

Fiore

judge - ment, nor sin - ners in the con - gre - ga - tion of the right - eous.

Pno.

32

Fiore

For the Lord know - eth the way of the right - eous: but the way of the un - god - ly shall

Pno.

35

Fiore

per - ish.

Pno.

27

Benedictus

Moderato assai ♩ = 54

Fiore

For rehearsal use only

ff I have de - sire to go where

Piano

f

4

Fiore

springs not fail, to fields where flies no sharp and sid - ed hail. *mp* And a

Pno.

p

p

7

Fiore

few lil - lies blow

Pno.

f

f

10

Fiore

f have

Pno.

f

3

14

Fiore

asked to be 3 where no storms come

Pno.

f

3

17

Fiore

ff where the green swell is in the ha - vens dumb and out of

Pno.

20

Fiore

the swing of the sea.

Pno.

28

Canto

Larghetto ♩ = 58

Fiore

f So, look in yon - der place to be - hold find - ing nei - ther si - lence

mp

Organ

f *p* *p* *p*

4

Fiore

nor sound; just re - mem - be the sto - ry as

Org.

7

Fiore

it was told, and ls - ten to the mu -

Org.

ff

ff

ff

ff

10

Fiore

End of Act 3

sic that you have not found.

Org.

To Damascus,
Opus 4., No. 3., circa 1996
An Opera In Three (3) Acts
By Walter Braxton
Conductor's Score
Acts I., II., and III.

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1

To Damascus

Overture to Act 1

Walter Braxton

Andante $\text{♩} = 54$

Musical score for measures 1-10. The score is for a full orchestra and includes parts for Flute, Oboe, Horn in F, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The tempo is Andante with a quarter note equal to 54 beats per minute. The dynamics range from *ff* (fortissimo) to *p* (piano). The Flute part starts with a *ff* dynamic and features a melodic line with many slurs. The Oboe part starts with a *f* dynamic and has a more rhythmic, dotted-note pattern. The Violin 1 and 2 parts have a similar dotted-note pattern. The Viola and Violoncello parts are more rhythmic and feature a *div* (divisi) marking. The Double Bass part starts with a *mf* dynamic and includes a *pizz* (pizzicato) marking. The score ends with a *arco* marking and a *b₂* (second flat) marking.

Musical score for measures 11-20. The score continues from the previous page and includes parts for Flute (Fl.), Oboe (Ob.), Horn in F (F Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature changes to one flat (B-flat) and the time signature changes to 2/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The Flute part starts with a *mp* dynamic and features a melodic line with many slurs. The Oboe part starts with a *mp* dynamic and has a more rhythmic, dotted-note pattern. The Violin 1 and 2 parts have a similar dotted-note pattern. The Viola and Violoncello parts are more rhythmic and feature a *pizz* (pizzicato) marking. The Double Bass part starts with a *p* dynamic and includes a *pizz* (pizzicato) marking. The score ends with a *f* dynamic.

20

Fl. *ff* 3

Ob.

F Hn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* arco

29

Fl. 3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

34

Fl. 6

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Song of the Scarab

Vivace $\text{♩} = 46$

Giralamo: Tenor *ff* And the Lord said unto Sa - tan, from whence com - est thou? And Satan an - swered the Lord, and said, From go - ing to and fro in the earth,

Piano *ff*

Violin 1 *ff*

Violin 2 *ff*

Viola *ff*

Violoncello *ff*

Violoncello 2 *ff*

8

Giralamo and from - walk in up and down in it.

Pno.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Vc. 2 *ff*

15

Vln. 1

Vln. 2

Vla.

Vc.

Vc. 2

24

Vln. 1

Vln. 2

Vla.

Vc.

Vc. 2

33

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc. 2

omit Pno.

Fiore
feet in³the way of peace.

Lorenzo
ff Lord God, almighty and ev-er-lasting-Fa - ther, you have brought us in safe - ty to this new day.

Pno.
ff

Vln. 1
ff

Vln. 2
ff

Vla.
ff

Vc.
ff

Vc. 2
ff

Act 1

Adagio $\text{♩} = 60$

Flute

Oboe

Bassoon

Horn in F

Fiore: Soprano

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

mp

p

f

ff

ff Gi-ra-la-momy friend

Fl.

Ob.

Bsn.

F Hn.

Fiore
Lo - ren - zo. You are ver - ry ill. *mp*
The rec tor, Gi-ra-

Lorenzo
ff Gi-ra - la-mo prophesied the coming deaths of the Mag - ni - fi - co and of the Pope.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *ff*

Ob. *f*

Bsn. *f*

Fiore *ff*

Giralamo
while yousing his death ; *ff* No, my Lord. Strange. Were youwithyourfiend to day?

Lorenzo *f* No,

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

44

Fl. *ff*

Bsn. *f*

F Hn. *mf*

Fiore *ff* Which news my Lord?

Giralamo *ff* But now tell me, tell me! How did Loren-zo take this lat - est news? *f*

Pno. *mf*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*

Fl.

Ob.

Bsn.

F Hn.

Flute

ap pear in the ca - the - dral nearly a half hour, too late, *ff* I show much less re - strain! A whole bril li ant dyressed cor -

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains ten staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), French Horn (F Hn.), Flute (Flute), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Double Bass (Db.). The vocal line is written on the Flute staff, with lyrics: "ap pear in the ca - the - dral nearly a half hour, too late, *ff* I show much less re - strain! A whole bril li ant dyressed cor -". The score includes various musical notations such as clefs, key signatures (two flats), time signatures, and dynamic markings like *ff*. The piano part features a complex texture with many chords and arpeggios.

Fl. *tr*

B♭ Cl. *ff*

F Hn.

Fiore *ff* How goes it with the Lord of Flo - rence? *p*

Lorenzo *mp* Well, ve - ry well, *p*

Pno. *ff* *p*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

Fl. *ff*

Ob. *ff*

Bsn.

F Hn. *ff* *vo basso* *p* *ff*

Fiore *ff* So you still love me, Loren-zo de' Medi-ci? *mp* Indeed you are ver-ry ail - ing. *ff*

Lorenzo me! *ff* I should love you no more. Call Brother Gi - ra

Pno. *ff* *p* *ff*

Vln. 1 *ff* *ff*

Vln. 2 *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Db. *ff* *ff*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

F Hn.

Fiore *f* He is com-ing. *mp* Wel - come to Fi - ren - ze. May I con - gra - tu - late you?

Giralamo *ff* I will speak to you

Lorenzo

Pno. *p* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

la - mo

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Fiore *mp* Not ever-y-bo-dy is so stem. *f* So down here you are

Giralamo on-ly from my pul-pit. *mp* I live on-ly in my pul-pit.

Pno. *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Fl. *p* *f*

Ob. *p* *f*

B♭ Cl. *f*

Bsn. *p* *f*

F Hn. *p* *f*

Giralamo
is holy *mp* I am below - ed Lo - ren - zo. *ff* I am cho - sen.

Lorenzo
ff Will you not sit down? *ff* I am now with - out hon - our.

Pno. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

127

Fl. *ff*

B♭ Cl.

Bsn.

Lorenzo *ff*
You are a monk. And you have an - bi - tion.

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

132

Rit.

Bsn.

Giralamo *ff*
Fame is the school of scom.

Pno. *sim.*

Vln. 1 *sim.*

Vln. 2 *sim.*

Vla. *sim.*

Vc. *sim.*

Db. *sim.*

Collect No. 1

Allegro moderato $\text{♩} = 48$ *marcato*

Lorenzo: Bass

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

6

Lorenzo

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff I will lift up mine eyes un-to the hills, from whence come-eth my help. My help com-eth from the Lord, which

made heav'n and earth. He will not suffer his foot to be moved: he that keep-eth thee will not slumber. Be-hold, he that keep-eth

intenso

f *p* *tr* *p* *p* *p* *p* *p*

Lorenzo *ritmico*

Is - m - e - shall *ff* nei - thers lumber nor sleep. The Lord is thy keeper: the Lord is thy shade ³ u - pon thy right hand *f* The sun shall not smite thee by

Pno. *ff* *f* *f*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f* pizz

Lorenzo *ff* day, nor the moon by night. *ff* The Lord shall pre - serve ~~thee~~ ^{thy} from all evil: he shall preserve thy soul. The -

Pno. *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* arco

Lorenzo

Lord shall pre-serve thy go-ing out and thy com-ing in from this time forth, and e-ven for e-ver - more. A - men.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

5

Lamentations

Larghetto e con grazia ♩ = 58

Flute

Oboe

B♭ Clarinet

Bassoon

B♭ Trumpet

Timpani

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

E♭ Tpt.

Fiore

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mp

p

6

It was au - turn, and the car - ni val had come down, from the North, com - plete with clown, ca - rousels,

Fl. *tr*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *p* *ff*

F Hn. *p* *ff* *3* *f*

B♭ Tpt. *p* *tr* *tr* *ff* *f*

Timp. *p* *f*

Fiore
and won - drous ma - gic. *ff* A sixyear old child was there; tum - ing play - ing tag in laugh - ter *f* The mem - o - ries

Pno. *ff* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *ff* *f*

Db. *ff* *f*

Fl. *f*

B♭ Cl.

Bsn. *mf*

F Hn. *p*

B♭ Tpt. *p*

Timp. *p*

Fiore fall-inglyntly in - to the night. Down came the sun the stars play - ing hide and seek *mp* with won - drous ma - gic *mf* The

Pno. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Fl. *p* *f*

Ob. *p* *f*

B♭ Cl.

Bsn. *p* *f*

B♭ Tpt.

Fiore
ship moves, but its smoke moves with the wind faster than the ship; thick coils of it through leaf-y trees, press - ing

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, page 41, contains staves for Flute, Oboe, B♭ Clarinet, Bassoon, B♭ Trumpet, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It also includes a vocal line for the character Fiore. The score is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music features dynamic markings of piano (*p*) and forte (*f*). The vocal line includes the lyrics: "ship moves, but its smoke moves with the wind faster than the ship; thick coils of it through leaf-y trees, press - ing". The instrumental parts consist of various rhythmic patterns, including sixteenth and thirty-second notes, and sustained chords.

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *p* *ff*

F Hn. *p* *ff*

B♭ Tpt. *p* *ff* *f*

Timp. *p* *ff* *f*

Fiore
 up on the riv er *mp* at wood - rous ma - gic *ff* The heat makes this place of the woods, a

Pno. *p* *ff*

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

F Hn. *p*

B♭ Tpt. *p*

Timp. *tr p*

Flute *mp*
 room in which two rob-ins pain; cry - ing dis tracted ly o-ver the plight of their un - hap - py young.

Pno. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Sarabande

Moderato assai $\text{♩} = 58$

Flute *mf*

Oboe *f*

B♭ Clarinet *mf* *f* *p*

Bassoon *ff* *p*

Horn in F *ff*

B♭ Trumpet *mf* *p*

Giralamo: Tenor *ff* *p*

Harpisichord *ff* *mp*

Violin 1 *f* *mp*

Violin 2 *f* *mp*

Viola *f* *mp*

Violoncello *ff* *p* *arco*

Double Bass *ff* *p*

ave basso

It hap - pened a long time a - go in a dif - ferent land. A girl brought a - live my sense through her at -

Fl. *f*

Ob. *f*

B♭ Cl.

Bsn. *ff* *f* 3

F Hn. *f* 3

B♭ Tpt. *f*

Giralamo
 8 renunci-a-tion was mycall. Your heart was en-gulfed withim. He can-not letyou go!

Hch. *f* 3

Vln. 1 *f*

Vln. 2

Vla.

Vc. 3 arco

Db. 3

29

Fl. *mp*

Ob. *f*

B♭ Cl. *p* *f*

Bsn. *mp* *f*

F Hn. *p* *f*

B♭ Tpt. *p* *f*

Giralamo *mp*

Hch. *p* *f*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp* *pizz*

Db. *mp*

Alza basso

The time has come for e - ter - nal rest. So wait to remem - ber.

Prayer

Andantino $\text{♩} = 56$

Flute *f*

Oboe *f*

B♭ Clarinet *f*

Bassoon *f*

Horn in F *ff*

B♭ Trumpet *tr f*

Snare Drum *f*

Timpani *f*

Lorenzo: Bass *ff*

Our fa - ther which art in hea - ven. Hal - lowed be thy name. *ff* Thy King - dom come. Thy will be done in

Harpisichord *f*

Violin 1 *f*

Violin 2 *f*

Viola *f*

Violoncello *f*

Double Bass *f*

7

Fl. *ff* *mf*

Ob. *f*

B♭ Cl. *f*

Bsn. *mf*

F Hn. *mf*

B♭ Tpt. *ff* *mf*

Sn. Dr. *tr*

Timp. *tr*

Lorenzo
 earth as it is in hea - ven. *f* Give us this day our dai-ly bread. And for-give us our debts, as we for-
mp

Hch. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *pizz* *mf* *p arco* *p*

Detailed description: This is a page of a musical score for a symphony or opera. It features 14 staves. The top staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns) and percussion (Snare Drum, Timpani). The middle section contains the vocal line for Lorenzo with lyrics in English. Below the vocal line is the piano accompaniment (Harp/Concords). The bottom staves are for strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The score includes various musical notations such as dynamics (ff, mf, f, mp, p), articulation (tr, pizz, arco), and phrasing (3). The key signature has one sharp (F#) and the time signature is 4/4.

Fl. *f* *ff*

Ob. *f*

Bb Cl. *ff* *f*

Bsn. *f*

F Hn. *f*

Bb Tpt. *ff*

Sn. Dr. *f* *tr*

Timp. *f* *tr*

Lorenzo *f*

Hch. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* *pizz*

and the pow - er and the glor - ry, for ev - er. A - men. A - men. A - men. A - men.

The Heavenly Benediction

Andante $\text{♩} = 50$

The musical score is arranged in 12 staves, each labeled with an instrument. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Andante' with a metronome marking of 50 quarter notes per minute. The score includes various musical notations such as dynamics (f, p), articulation (tr), and fingerings (3, 5). The instruments and their parts are: Flute (mostly rests), Oboe (melodic line with dynamics), B♭ Clarinet (melodic line with dynamics and triplets), Bassoon (melodic line with dynamics and triplets), Horn in F (melodic line with dynamics), B♭ Trumpet (melodic line with dynamics), Timpani (rhythmic accompaniment with trills), Violin 1 (melodic line with dynamics), Violin 2 (melodic line with dynamics), Viola (melodic line with dynamics), Violoncello (melodic line with dynamics), and Double Bass (melodic line with dynamics).

Fl. *ff* *mp*

Ob. *ff* *mp*

B♭ Cl. *ff* *mp*

Bsn. *ff* *mp* *mp*

F Hn. *ff* *mp* *mp*

B♭ Tpt. *ff* *mp* *mp*

Timp. *tr* *ff* *tr* *tr* *mp* *mp*

Lorenzo *f* *mp* *mp* *mp*

Pno. *mp* *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *ff* *p*

Fl.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Lorenzo

Lord a new song: sing un-to the Lord, all the Earth. Sing unto the Lord, bless his name; Shew his sal - va - tion from day to day;

Pno.

Vla.

Vc.

Db.

A Day of Creation

Scherzo ♩ = 100

Fiore: Soprano

f Praise my wish: do of my no - tion. Raise up fish out of my *ff* o - cean. *f* Trans - mutescaletto.

Harpisichord

mf *f* *mp* *mf*

Violin 1

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

Violin 2

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

Viola

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

Violoncello

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

Double Bass

f *mp* *mf* *f*

10

Fiore

fea - ther. *p* Fin - to claw and wing. My mind, *ff* end com - passed by integ - u - ments, sus cepts in -

Hch.

mp *f*

Vln. 1

mp *f*

Vln. 2

mp *f*

Vla.

mp *arco* *f*

Vc.

p *arco* *f*

Db.

p *f*

Fiore
ces - sant thoughts.

Giralamo
ff And we shall see them sing.

Lorenzo
mp I would hear fish dance the wea - ther;

Hch.
p *ff*

Vln. 1
p *f*

Vln. 2
p *ff* *mf*

Vla.
mp *f* *mf*

Vc.
p *f*

Db.
p *ff* *f*

Fiore
ff Where the mind is its own place,

A.
ff Like fall-ing off the edge of a pic-ture.

Hch.
mf

Vln. 1
f

Vln. 2
mf

Vla.
f

Vc.
f

Db.
f

OFFERTORY PRAYER NO. 3

Matthew 11:28

Walter Braxton

Largo, $\text{♩} = 54$

Flute

ff forzato

Oboe

f cantabile

Bassoon

f cantabile

French Horn

f cantabile

S

ff
Come un - to me, all ye that tra - vail and

A

ff
Come un - to me, all ye that tra - vail and

T

ff
Come un - to me, all ye that tra - vail and

B

ff
Come un - to me, all ye that tra - vail and

Oboe

ff

Organ

f

ff

Violin I

f cantabile

Violin II

f cantabile

Viola

f cantabile

Cello

f cantabile

Double Bass

f cantabile

6
Fl.

Ob.

Bsn.

Fr.Hn.

5
S
A
T
B
are hea - vy la - den, and I will re - fresh you.

Organ

Vn.I

Vn.II

Va.

Vc.

Db.

11a.

1 Allegretto, $\text{♩} = 46$

Epilogue

Walter Braxton

Flute

Clarinet in B Flat

Giralama

This is a vi-sion of in-ep-ti-tude.

Violin 1

Violin 2

Viola

Vc.

D.B.

Flute 7

Clarinet in B Flat

Giralama

mp

Violin 1

Violin 2

Viola

Vc.

D.B.

Flute 13

Clarinet in B Flat

Giralama

Now Lo-ren-zo is dead and gone.

Violin 1

Violin 2

Viola

Vc.

D.B.

f

End Act I

Sightation BRAND

(PLAIN SCORE-24 STAVES)

- 54 -

Litho'd in U.S.A

PRO ART PUBLICATIONS

15

Fl. *ff*

Ob. *ff*

B♭ Cl. *f*

Bsn. *ff*

F Hn. *f*
senza sordino

B♭ Tpt. *f*

Sn. Dr. *ff*

Timp. *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff*

Vc. *f*
div.

Db. *pizz f*
f
f arco

The musical score for page 21 features the following instruments and parts:

- Fl.**: Flute, mostly silent with a few notes in the final measure.
- Ob.**: Oboe, playing chords in the first measure and a melodic line starting in the fifth measure.
- Bsn.**: Bassoon, playing a melodic line with triplets in the fifth measure.
- F Hn.**: French Horn, playing a melodic line with triplets in the fifth measure.
- B♭ Tpt.**: Trumpet, playing a melodic line with triplets in the fifth measure.
- Sn. Dr.**: Snare Drum, playing a rhythmic pattern of eighth notes.
- Timp.**: Timpani, playing a melodic line with triplets in the fifth measure.
- Vln. 1**: Violin 1, playing a rhythmic pattern of eighth notes.
- Vln. 2**: Violin 2, playing a rhythmic pattern of eighth notes.
- Vla.**: Viola, playing a rhythmic pattern of eighth notes.
- Vc.**: Violoncello, playing a melodic line with triplets in the fifth measure.
- Db.**: Double Bass, playing a melodic line with triplets in the fifth measure.

Dynamic markings include *f* (forte) and *ff* (fortissimo). The score includes various musical notations such as rests, notes, and triplets.

Fl. *ff* *tr* *3* *3*

B♭ Cl. *f* *gliss.*

Bsn. *f*

F Hn. *mp*

B♭ Tpt. *mp*

Sn. Dr. *tr* *tr* *mp* *f* *tr* *tr* *tr* *tr*

Timp. *mp* *f* *gliss.* *tr* *tr* *tr*

Vln. 1 *ff* *tr* *3* *3*

Vln. 2 *f*

Vla. *f*

Vc. *arco f*

Db. *mp* *f*

Fl. *tr*

Ob. *ff* *tr*

B♭ Cl. *ff*

Bsn. *ff*

F Hn. *ff* *con sordino* *senza sordino* *ff* *f*

B♭ Tpt. *ff* *f*

Sn. Dr. *f* *tr*

Vln. 1 *tr* *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *ff* *f* *pizz*

Db. *ff* *f*

45

Fl. *tr*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

F Hn. *ff*

B♭ Tpt. *senza sordino*

Sn. Dr. *f* *tr*

Timp. *ff*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* *ff*

Db. *mf* *arco* *pizz* *ff*

Introit

Andantino moderato ♩ = 76

The musical score is arranged in 12 staves. The instruments and parts are as follows:

- Flute:** Treble clef, 6/8 time, starting with a forte (*f*) dynamic.
- Oboe:** Treble clef, 6/8 time, mostly silent with some notes at the end.
- B♭ Clarinet:** Treble clef, 6/8 time, starting with a forte (*f*) dynamic.
- Bassoon:** Bass clef, 6/8 time, starting with a fortissimo (*ff*) dynamic.
- Horn in F:** Treble clef, 6/8 time, starting with a forte (*f*) dynamic.
- Giralamo:** Treble clef, 6/8 time, starting with a fortissimo (*ff*) dynamic. Includes the lyrics: "Come un-to me, all ye who trav-vail and are heav-vy la-den, and I will re-fresh you Take my yolk up-on".
- Piano:** Grand staff (treble and bass clefs), 6/8 time, starting with a forte (*f*) dynamic.
- Violin 1:** Treble clef, 6/8 time, starting with a forte (*f*) dynamic and *con sordino* marking.
- Violin 2:** Treble clef, 6/8 time, starting with a forte (*f*) dynamic.
- Viola:** Alto clef, 6/8 time, starting with a forte (*f*) dynamic.
- Violoncello:** Bass clef, 6/8 time, starting with a forte (*f*) dynamic and *arco* marking.
- Double Bass:** Bass clef, 6/8 time, starting with a forte (*f*) dynamic.

8

Ob.

B♭ Cl.

Bsn.

F Hn.

Giralamo

you, and learn of me; for I am meek and low - ly in heart: and ye shall find rest un - to your souls.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kyrie

Adagietto $\text{♩} = 60$

Soprano

ff Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

Alto

ff Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-

Tenore

ff Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

Basso

ff Ky-re-e e-le-i-son Ky-re-e e-le-i-son Ky-ri-e e-

Hapsichord

ff

Violin 1

ff

Violin 2

ff

Viola

ff

Violoncello

ff

Double Bass

ff

S. Ky-ri-e e-le-i-son *p*Chri - ste e - le - i - son. Chri - ste e-le-i-son.

A. son *p*Chri - ste e - le - i - son. Chri - ste e-le-i-son.

T. Ky-ri-e e - le-i-son *p*Chri - ste e - le - i - son. Chri - ste e-le-i-son.

B. le-i-son. *p*Chri - ste e - le - i - son.

Hch.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

S. *ff* Chri - ste e-le-i - son. *f* Ky-ri-e e-le-i - son Ky-ri-e e-le-i-

A. *ff* Chri - ste e-le-i - son. *f* Ky-ri-e e - le-i-son. Ky-ri - e - e-le-i - son

T. *ff* Chri - ste e-le-i - son. *f* Ky-ri-e e - le-i-son Ky-ri-e e-

B. *ff* Chri - ste e-le-i - son. *f* Ky-re-e e-le-i - son. Ky-re - e e - le-i-son

Hch. *ff* *f*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

S. son Ky-ri-e e-le-i-son

A. Ky-ri-e e-le-i-son

T. le-i-son Ky-ri-e e-le-i-son

B. Ky-ri-e e-le-i-son.

Hch.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This is a page of a musical score, page 24. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Harp (Hch.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts have lyrics: 'son Ky-ri-e e-le-i-son'. The instrumental parts include a harp accompaniment and a string quartet. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) are marked with a forte dynamic (*ff*) starting in the final measure of the page. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Gloria

Allegro $\text{♩} = 112$

Soprano *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta-tis. *p* Lau-da-

Alto *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta-tis. *p* Lau-da-

Tenor *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta-tis.

Bass *ff* Glo-ri-a in ex-cel-sis De-o et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta-tis. *p* Lau-da-

Harpsichord *ff* *p*

Violin 1 *ff* *p*

Violin 2 *ff* *p*

Viola *ff*

Violoncello *ff* *p*

Double Bass *ff* *p*

S. *- mus te. ff* be-ne-di-ci - mus te. a-do-ra-mus te, *f* glo - ri-fi ca - mus te, gra-ti-as a - gi-mus ti - bi prop-ter

A. *- mus te. ff* be-ne-di-ci - mus te. a-do-ra-mus te, *f* glo - ri-fi ca - mus te, gra-ti-as a - gi-mus ti - bi prop-ter

T. *ff* be-ne-di-ci - mus te. a-do-ra-mus te, *f* glo - ri-fi ca - mus te, gra-ti-as a - gi-mus ti - bi prop-ter

B. *- mus te. ff* be-ne-di-ci - mus te. a-do-ra-mus te, *f* glo - ri-fi ca - mus te, gra-ti-as a - gi-mus ti - bi prop-ter

Hch. *ff* *f*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

S. *p* magnam glo-ri - am tuam, Do-mi-ne De - us, Rexcae-les - tis, *f* Pa-ter De-us omni-po - tens. Do-mi - ne Fi-li u-ni-gen-i - te, Ie-su

A. *p* magnam glo-ri - am tuam, Do-mi-ne De - us, Rexcae-les - tis, *f* Pa-ter De-us omni-po - tens. Do-mi - ne Fi-li u-ni-gen-i - te, Ie-su

T. *p* magnam glo-ri - am tuam, *f* Pa-ter De-us omni-po - tens. Do-mi - ne Fi-li u-ni-gen-i - te, Ie-su

B. *p* mag-nam glo-ri-am tu-am, Do-mi-ne De - us, Rexcae-les - tis, *f* Pa-ter De-us omni-po - tens. Do-mi - ne Fi-li u-ni-gen-i - te, Ie-su

Hch. *p* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

S. *ff* Chri-ste Do - mi-ne, De - us, *ff* Ag - nus Dei, Fi - li - us Pa-tris, qui tol-lie pec-ca-ta mun-di *p* mi-se-re-re

A. Chri-ste *ff* Do - mi-ne, De - us, *ff* Ag - nus Dei, Fi-li - us Pa-tris, qui tol-lie pec-ca-ta mun-di *p* mi-se-re-re

T. Chri-ste *ff* Do - mi-ne, De - us, *ff* Ag - nus Dei, Fi-li - us Pa-tris, qui tol-lie pec-ca-ta mun-di

B. Chri-ste *ff* Do - mi-ne, De - us, *ff* Ag - nus Dei, Fi-li - us Pa-tris, qui tol-lie pec-ca-ta mun-di *p* mi-se-re-re

Hch. *ff* *ff* *p*

Vln. 1 *ff* *ff* *p*

Vln. 2 *ff* *ff* *p*

Vla. *ff* *ff*

Vc. *ff* *ff* *p*

Db. *ff* *ff* *p*

S. *f* no - bis; *f* qui tol - lis pec - ca - ta mun - di *p* sus - ci - pe de - pre - ca - ti - o - nem no - stram. *f* Qui sedes ad dexte - ram Pa - tris, *ff* mi - se -

A. *f* no - bis; *f* qui tol - lis pec - ca - ta mun - di *p* sus - ci - pe de - pre - ca - ti - o - nem no - stram. *f* Qui sedes ad dexte - ram Pa - tris, *ff* mi - se -

T. *f* qui tol - lis pec - ca - ta mun - di *f* Qui sedes ad dexte - ram Pa - tris, *ff* mi - se -

B. *f* no - bis; *f* qui tol - lis pec - ca - ta mun - di *p* sus - ci - pe de - pre - ca - ti - o - nem no - stram. *f* Qui sedes ad dexte - ram Pa - tris, *ff* mi - se -

Hch. *f* *p* *f* *ff*

Vln. 1 *f* *p* *f* *ff*

Vln. 2 *f* *p* *f* *ff*

Vla. *f* *p* *f* *ff*

Vc. *f* *p* *f* *ff*

Db. *f* *p* *f* *ff*

S. re-re no - bis; *f* Quo - ni - am tu solus Sanc - tus, tu solus Do - mi - nus, tu so - lus Al - tiss - i

A. re-re no - bis; *f* Quo - ni - am tu solus Sanc - tus, tu solus Do - mi - nus, tu so - lus

T. re-re no - bis; *f* Quo - ni - am tu solus Sanc - tus, tu solus Do - mi - nus,

B. re-re no 3 - bis; *f* Quo - ni - am tu solus Sanc - tus, tu solus Do - mi - nus,

Hch.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff rit.

S. mus, *ff* Ie - su Chri - ste, cum Sanc - tus Spi - ri - tu: in glor - ri - a Dei Pa - tris A - men.

A. Al - tiss - i mus, *ff* Ie - su Chri - ste, cum Sanc - tus Spi - ri - tu: in glor - ri - a Dei Pa - tris A - men.

T. tu so - lus Al - tiss - i mus, *ff* Ie - su Chri - ste, cum Sanc - tus Spi - ri - tu: in glor - ri - a Dei Pa - tris A - men.

B. tu so - lus Al - tiss - i mus, *ff* Ie - su Chri - ste, cum Sanc - tus Spi - ri - tu: in glor - ri - a Dei Pa - tris A - men.

Hch. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Ode

Andante $\text{♩} = 69$

8va bass

Giralamo *ff* Long last am I light with lights to bring earth's sweet pleasures. *f* in - to a world of soft

Organ *f* *mf*

Violin 1 *f* *mf*

Violin 2 *f* *mf*

Viola *f* *mf*

Violoncello *f* *mf*

Double Bass *f* *mf*

Giralamo sha - dows a - mid the joys of this King - dom.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Sanctus

Allegretto ♩ = 58

Soprano
ff Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind sei - ner Eh - re voll. *ff* Ho - si -

Alto
ff Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind sei - ner Eh - re voll. *ff* Ho - si -

Tenor
ff Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind sei - ner Eh - re voll. *ff* Ho - si -

Bass
ff Hei - lig, hei - lig, hei - lig *p* ist Gott der Herr Ze - ba-oth! *f* Al - le Lan - de sind sei - ner Eh - re voll. *ff* Ho - si -

Piano
ff *p* *f* *ff*

Violin 1
ff *p* *f* *ff*

Violin 2
ff *p* *f* *ff*

Viola
ff *p* *f* *ff*

Violoncello
ff *p* *f* *ff*

Double Bass
ff *p* *f* *ff*

ff

S. an - na inderHöh! *p* Ge-lobt sie der da kommtim Na - mendes Herm! *ff* Ho - si - an - na inderHöh!

A. an - na inderHöh! *p* Ge-lobt sie der da kommtim Na - mendes Herm! *ff* Ho - si - an - na inderHöh!

T. an - na inderHöh! *p* Ge-lobt sie der da kommtim Na - mendes Herm! *ff* Ho - si - an - na inderHöh!

B. an - na inderHöh! *p* Ge-lobt sie der da kommtim Na - mendes Herm! *ff* Ho - si - an - na inderHöh!

Pno. *p* *ff*

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

7

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Timp.

S.
thy glo - ry a - bove the hea - vers. Out of the mouths of babies and suck -

A.
thy glo - ry a - bove the hea - vers. Out of the mouths of babies and suck -

T.
thy glo - ry a - bove the hea - vers. Out of the mouths of babies and suck -

B.
thy glo - ry a - bove the hea - vers. Out of the mouths of babies and suck -

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

B♭ Cl.
 Bsn.
 F Hn.
 B♭ Tpt.
 Timp.
 S.
 A.
 T.
 B.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

ling; hast thou or - dained strength be - cause of thine en - le-mies, that thou might - est still the en - e - my and the a -
 ling; hast thou or - dained strength be - cause of thine en - e - mies, that thou might - est still the en - e - my and the a -
 ling; hast thou or - dained strength be - cause of thine en - e - mies, that thou might - est still the en - e - my and the a -
 ling; hast thou or - dained strength be - cause of thine en - e - mies, that thou might - est still the en - e - my and the a -

B♭ Cl. *ff* 3 3 3 3

Bsn.

F Hn.

B♭ Tpt.

Timp. *f*

S. *f* 3 3 3
 ven - ger. When I consid-er thy hea - vens, the work of thy fin - gers, the moon and the stars which thou hast ordained;

A. 3 3 3
 ven - ger. When I consid-er thy hea - vens, the work of thy fin - gers, the moon and the stars which thou hast ordained;

T. 3
 ven - ger. When I consid-er thy hea - vens, the work of thy fin - gers, the moon and the stars which thou hast ordained;

B. 3
 ven - ger. When I consid-er thy hea - vens, the work of thy fin - gers, the moon and the stars which thou hast ordained;

Pno. 3 3 3 3

Vln. I *ff* 3 3 3 3

Fl. *ff* 8 3 3 3

Ob. *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

F Hn. *f* *ff*

B♭ Tpt. *f* *ff*

Timp. *ff*

S. *ff* What is man, that thou art mind - ful of him? *ff* and the son of man, that

A. *ff* What is man, that thou art mind - ful of him? *ff* and the son of man, that

T. *ff* What is man, that thou art mind - ful of him? *ff* and the son of man, that

B. *ff* What is man, that thou art mind - ful of him? *ff* and the son of man, that

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *f* *ff*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

F Hn. *p*

B♭ Tpt. *p*

Timp. *tr* *p*

S. *p* that thou vi - si - teth him? *ff* For thou hast made him a lit - tle low - er

A. *p* that thou vi - si - teth him? *ff* For thou hast made him a lit - tle low - er

T. *p* that thou vi - si - teth him? *ff* For thou hast made him a lit - tle low - er

B. *p* that thou vi - si - teth him? *ff* For thou hast made him a lit - tle low - er

Pno. *p* *ff*

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

S. than the an - gels, and hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the works of thy hands;

A. than the an - gels, and hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the works of thy hands;

T. than the an - gels, and hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the works of thy hands;

B. than the an - gels, and hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the works of thy hands;

Pno.

Vln. 1

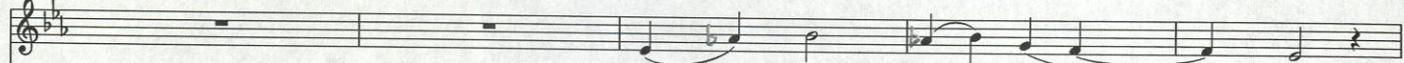
Vln. 2

Vla.

Vc.

Db.

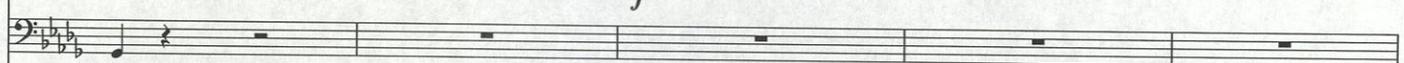
Detailed description: This is a page of a musical score, page 36. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), a Piano (Pno.) part, and an orchestra consisting of Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts have lyrics: "than the an - gels, and hast crowned him with glor - ry and hea - ven, Thou mad - est him to have do - min - ion o - ver the works of thy hands;". The music is in a key with three flats (E-flat major or C minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

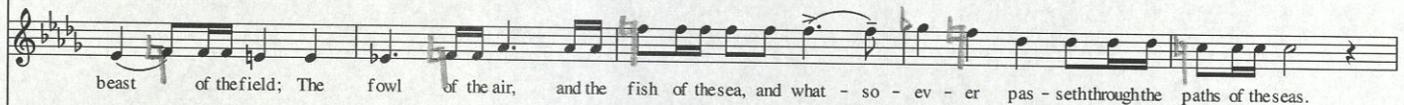
B♭ Cl. 

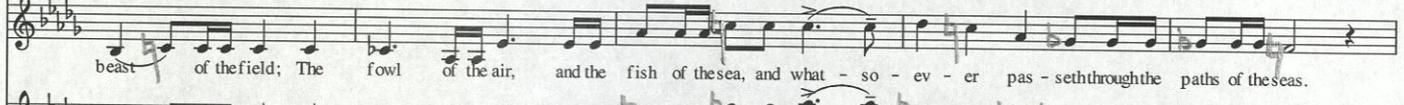
Bsn. 

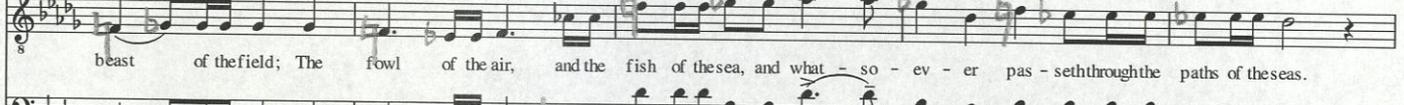
F Hn. 

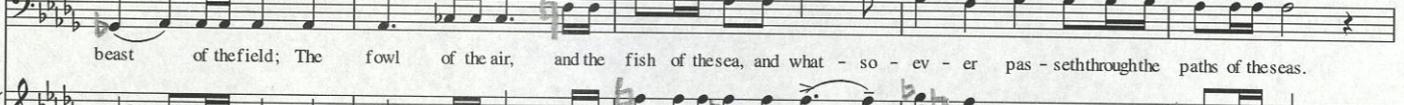
B♭ Tpt. 

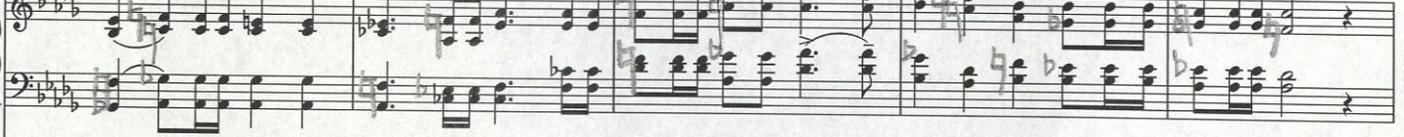
Timp. 

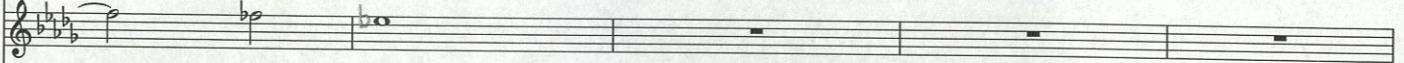
S. 

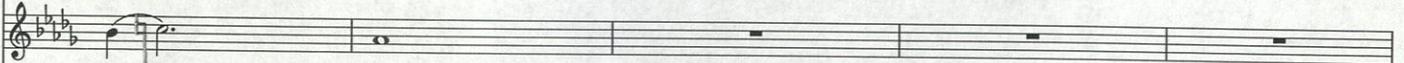
A. 

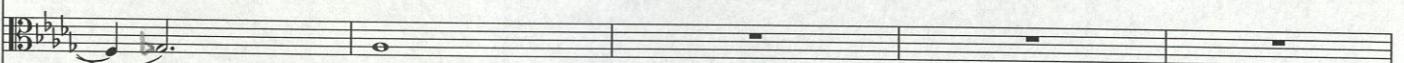
T. 

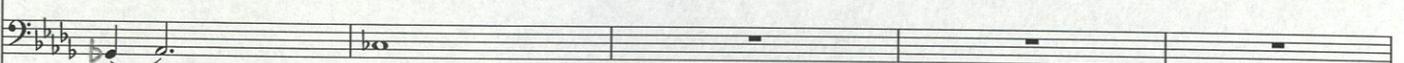
B. 

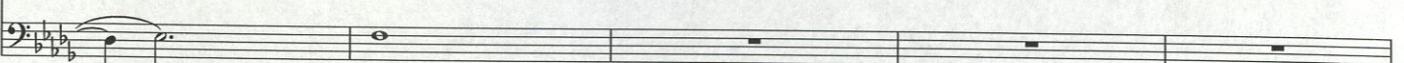
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Db. 

Fl. *ff* 6 3 *p*

Ob. *ff* 6 3 *p*

Bb Cl. *ff* 6 *p*

Bsn. *ff* 6 *p*

F Hn. *ff* 66 *p*

Bb Tpt. *ff* *p*

Timp. *ff* *tr* *tr* *tr* *p*

S. *ff* O Lord our Lord, how ex - cel - lent is thy name; *p* in all the earth!

A. *ff* O Lord our Lord, how ex - cel - lent is thy name; *p* in all the earth!

T. *ff* O Lord our Lord, how ex - cel - lent is thy name; *p* in all the earth!

B. *ff* O Lord our Lord, how ex - cel - lent is thy name; *p* in all the earth!

Pno. *ff* 3 *p*

Vln. 1 *ff* 3 *p*

Vln. 2 *ff* 3 *p*

Vla. *ff* 3 *p*

Vc. *ff* 3 *p*

Db. *ff* *p*

Pied Beauty

Andante moderato $\text{♩} = 56$

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute:** Part 1, starting with a rest and then playing a melodic line with dynamics *f*.
- Oboe:** Part 1, playing a melodic line with dynamics *mp* and *f*.
- B♭ Clarinet:** Part 1, playing a melodic line with dynamics *f*.
- Bassoon:** Part 1, playing a melodic line with dynamics *mp* and *f*.
- Horn in F:** Part 1, playing a melodic line with dynamics *mp* and *f*.
- B♭ Trumpet:** Part 1, playing a melodic line with dynamics *mp* and *f*.
- Timpani:** Part 1, playing a rhythmic pattern with trills (*tr*) and dynamics *mp* and *f*.
- Piano:** Part 1, playing a melodic line with dynamics *mp* and *f*.
- Violin 1:** Part 1, playing a melodic line with dynamics *f*.
- Violin 2:** Part 1, playing a melodic line with dynamics *f*.
- Viola:** Part 1, playing a melodic line with dynamics *f*.
- Violoncello:** Part 1, playing a melodic line with dynamics *f*.
- Double Bass:** Part 1, playing a melodic line with dynamics *f*.

8

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Timp.

Fiore

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

mp

p

tr

p

mp

p

p

p

p

p

Glo - ry be to God for dap - pled things For skies - of cou-ple-col-our

Fl.

Ob. *mp*

B♭ Cl.

Bsn. *mp*

F Hn. *mp*

B♭ Tpt. *mp*

Timp. *tr* *tr* *tr* *mp*

Fiore

as a brind - ed cow; For rosemoles all in stip-ple up - on trout that swim; Fresh - fire coal chest nuet falls; finch - es

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains a full orchestral score for page 13. The instruments listed are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Flute Piccolo (Fiore), Piano (Pno.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line (Fiore) has lyrics: "as a brind - ed cow; For rosemoles all in stip-ple up - on trout that swim; Fresh - fire coal chest nuet falls; finch - es". The score includes various musical notations such as dynamics (mp), trills (tr), and triplets (3).

Fl. *ff*

Ob. *ff*

B♭ Cl.

Bsn. *f* *ff*

F Hn. *f* *ff*

B♭ Tpt.

Timp. *tr*

Viola *f*

Vc. *f*

Db. *f*

Vocal: wings: *ff* Land - scape plot - ted and pieced fold, fal - low, and plough; And all trades their gear and tack - le

Fl.

Ob. *ff*

B♭ Cl.

Bsn. *ff*

F Hn.

B♭ Tpt. *tr* *ff* *ff*

Timp.

Fiore
and trim. All things coun - ter o - ni - gi - nal, spare strange; What - ev - er is fick - le freck - led, who knows

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains 14 staves. The top staves are for woodwinds and brass: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), B♭ Trumpet (B♭ Tpt.), and Timpani (Timp.). The vocal line is for Fiore, with lyrics: "and trim. All things counter-ontiginal, spare strange; Whatever is fickle-freckled, who knows". The piano accompaniment (Pno.) is shown in grand staff notation. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics like *ff* and *tr* are indicated throughout the score.

Fl. *p*

Ob.

B♭ Cl. *pp*

Bsn. *pp* *p*

F Hn. *pp*

Fiore *p*
 how? With swift slow, sweet sour, a - daz - zle, dim, He fath - ers forth whose

Pno.

Vln. 1 *pp* 8

Vln. 2 *pp* 8

Vla. *pp*

Vc. *pp*

Db. *pp*

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Timp.

Fiore

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

tr p

pp

beau - ty is past change. Praise him.

Agnus Dei

Andante $\text{♩} = 63$

Soprano
ff O Lamb of God, that tak-est a - way the sins of the world, have mer - cy up - on us

Alto
ff O Lamb of God, that tak-est a - way the sins of the world, have mer - cy up - on us

Organ
mf

Violin 1
mf

Violin 2
ff
sul G

Viola
mf

Violoncello
mf

Double Bass
mf

T. *ff* O Lamb of God, that tak - est a - way the sins of the world, have mer - cy up - on us.

B. *ff* O Lamb of God, that tak - est a - way the sins of the world, have mer - cy up - on us.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

S. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

A. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

T. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

B. *f* O Lamb of God that tak - est a - way the sins of the world, *ff* grant us thy peace.

Org. *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

End of Act 2

To Damascus

Walter Braxton

Prelude to Act 3

Affettuoso $\text{♩} = 58$

Score for *To Damascus*, Act 3, Prelude. The score includes parts for Flute, Organ, Violin 1, Violin 2, Violin 3, Viola 1, Viola 2, Violoncello, and Double Bass. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked *Affettuoso* with a quarter note equal to 58 beats per minute. The dynamic marking is *f* (forte). The Flute part has lyrics: "I think lightning is a³-bout to strike". The Organ part has a handwritten instruction: "Enter Organ". The score features various musical notations including triplets, slurs, and dynamic markings.

28

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

Db.

f *ff* *ff* *ff* *ff* *f* *ff* *ff*

38

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

Db.

f *f* *f* *f* *f* *f* *f*

Musical score for page 57, measures 57-64. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are Organ (Org.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello (Vc.), and Double Bass (Db.).

Measures 57-64 are shown. The Organ part begins in measure 57 with a series of chords. The Violin 1 part has a melodic line with a fermata in measure 58. The Violin 2 part has a melodic line with a fermata in measure 58. The Violin 3 part has a melodic line with a fermata in measure 58. The Viola 1 part has a melodic line with a fermata in measure 58. The Viola 2 part has a melodic line with a fermata in measure 58. The Violoncello part has a melodic line with a fermata in measure 58. The Double Bass part has a melodic line with a fermata in measure 58.

Dynamics include *f* (forte) and *p* (piano).

B. *f* He looks like the³

Org. *f*

Vln. 1 *f* *tr* *f*

Vln. 2 *f*

Vln. 3 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, numbered 79, features a vocal line and an orchestral accompaniment. The vocal line, in bass clef, begins with a rest and then enters with the lyrics "He looks like the" followed by a triplet of notes. The orchestral accompaniment includes a grand piano (Org.) and a string section with Violins 1, 2, and 3, Violas 1 and 2, Violoncello (Vc.), and Double Bass (Db.). The string parts are marked with a forte (*f*) dynamic. The Violin 1 part includes a trill (*tr*) and a triplet. The piano part features a triplet of chords. The score is written in a key signature of two flats and a common time signature.

B. *de - vil him - self.*

Org.

Vln. 1 *p* *f*

Vln. 2 *f*

Vln. 3 *f*

Vla. 1 *p*

Vla. 2

Vc. *p* *f*

Db. *f* *f*

Vln. 1

Vln. 2 *ff* *f*

Vln. 3 *f*

Vla. 1 *f* *ff* *f*

Vla. 2 *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

Vln. 1 *ff* *rit.*

Vln. 2 *ff* *rit.*

Vln. 3 *ff* *rit.*

Vla. 1 *ff* *rit.*

Vla. 2 *ff* *rit.*

Vc. *ff* *rit.*

Db. *ff* *rit.*

21

Act 3

Larghetto $\text{♩} = 70$

Giralamo

Organ *f* *ff*

Violin 1 *f* *ff*

Violin 2 *f* *ff*

Viola 1 *f* *ff*

Violoncello *f* *ff*

Violoncello *f* *ff*

ff Ah, there you

9

Fiore *ff*
You did call for me.

Giralamo
are.

Org.

Vln. 1

Vln. 2 *ff* *p*

Vla. 1 *f* *p*

Vc. *f* *p*

Vc. *f* *p*

18

Org.

Vln. 1 *mf*

Vln. 2 *mf* 6 6

Vla. 1 *mf*

Vc. *mf*

Vc. *mf*

Fiore

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Vc.

ff

f

ff

ff

f

f

ff

ff

ff

ff

ff

Yes - ter - day was the first

Fiore

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Vc.

time

we met.

Ricercar

Larghetto $\text{♩} = 70$

Fiore *f* Is that what you are a - fraid of?

Giralamo *ff* It is not death but be - ing a -

Organ *f* *ff*

Violin 1 *f* *ff*

Violin 2 *f* *ff*

Viola 1 *f* *ff*

Violoncello *f* *ff*

Violoncello *f* *ff*

Air

L'istesso tempo ♩ = 76

Giralamo *ff* O eve-ning star how bright does your light shine a-mongst men, whose hearts in-ter-twine; a -

Organ *f*

Violin 1 *f*

Violin 2 *f*

Viola 1 *f*

Violoncello *f*

Double Bass *f*

Giralamo 6 bove the pace of world - ly woe, that bids fare - well to the foe.

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

Praeludium

Allegretto $\text{♩} = 104$

Fiore *f* But if thou wilt not hearken to the voice of the Lord thy God.

Organ *f* *p*

Violin 1 *f* *p*

Violin 2 *f* *p*

Viola 1 *f* *p*

Violoncello *f* *p*

Double Bass *f* *p*

16
Fiore *ff* To observe all his commandments and his statutes. *p* All these curses shall come upon thee, and overtake thee. *f* Cursed shalt thou be

Org. *ff* *p* *f*

Vln. 1 *ff* *p* *f*

Vln. 2 *ff* *p* *f*

Vla. 1 *ff* *p* *f*

Vc. *ff* *p* *f*

Db. *ff* *p* *f*

Fiore

in the city, and cursed shalt thou be in the field. *f* Cursed shalt thou be.

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

Fiore

ff Cursed shalt thou be.

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

rit.

The musical score consists of six staves. The Organ part (top) features a melodic line in the right hand and a bass line in the left hand, with a *ff* dynamic marking. The Violin 1 and Violin 2 parts have similar melodic lines, also marked *ff*. The Viola 1 part is a lower register line, also marked *ff*. The Violoncello and Double Bass parts provide a harmonic foundation, both marked *ff*. The score includes a *rit.* (ritardando) instruction at the beginning of the second system. The music is written in a key with one flat and a common time signature.

Gradual

Grazioso ♩ = 53

Flute

B♭ Clarinet

Bassoon

Horn in F

B♭ Trumpet

Timpani

Organ

Violin 1

Violin 2

Viola 1

Violoncello

Double Bass

Fl.

Ob.

Bsn.

F Hn.

Bb Tpt.

Org.

Vc.

Fl.

Ob.

Bsn.

F Hn.

Fiore

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

< f

ff

con sordino

mp

p

Foras muchas ye know that, ye were not re-deem -

Fiore
ed bycor-rup-tible things such as sil-ver and gold, but in whom we have re-demp-tion through his blood un-to the for-

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

B♭ Cl.

Timp.

Fiore
give-ness of sins. Ho-ly art thou; ho-ly art thou!

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

Bb Cl.

Timp.

S.

A.

T.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

Flute

Fl. *f*

Ob. *f*

B♭ Cl. *f*

S. *f*
south, a whit ci - ty we will wake in one an - o - ther's arms. And then went

A. *f*
south, a whit ci - ty we will wake in one an - o - ther's arms. And then went down to the ship

T. *f*
south, a whit ci - ty we will wake in one an - o - ther's arms. And then went down to the ship

B. *f*
south, a whit ci - ty we will wake in one an - o - ther's arms. And then went

Org. *f*

Vln. 1 *f* pizz arco

Vln. 2 *f* pizz arco

Vla. 1 *f* pizz arco

Vc. *f* pizz arco

Db. *f* arco

Fl.

Ob.

B♭ Cl.

S.
set keel to break ers, on the god - ly sea, and we set up mast and sail on the Ho - ly art thou; ho - ly art thou.

A.
set keel to we set up mast and sail on the swart ship *ff* ly art thou: hol - ly art thou.

T.
set keel to we set up mast and sail on the swart ship *ff* Ho - ly art thou: hol - ly art thou.

B.
set keel to break ers, on the god - ly sea, and we set up mast and sail on the *ff* Ho - ly art thou: hol - ly art thou.

Org.

Vln. 1
ff con sordino

Vln. 2
ff con sordino

Vla. 1
ff con sordino

Vc.
ff con sordino

Db.
ff con sordino

flatterzunge

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

F Hn. *f*

Bb Tpt. *f*

Timp. *f*

Fiore *f*

S. *ff* My thoughts tum south, a white ci - ty we will wake in one an - o - ther's

A. *ff* My thoughts tum south, a white ci - ty, we will wake in one an -

T. *ff* My thoughts tum south, a white ci - ty, we will wake in one an -

B. *ff* My thoughts tum south, a white ci - ty, we will wake in one an -

Org. *f*

Vln. 1 *senza sordino* *f*

Vln. 2 *senza sordino* *f*

Vla. 1 *senza sordino* *f*

Vc. *senza sordino* *f*

Db. *senza sordino* *f* *pizz*

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Timp.

Flute

S.

A.

T.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

ams. Ho - ly art thou ho - ly art thou.

o - ther's ams. The re - deem - er shall come to Zi - on, for thou art my

o - ther's ams. *f* The re - deem - er shall come to Zi - on, for thou art my

o - ther's ams. *f* The re - deem - er shall come to Zi - on, for thou art my

o - ther's ams. *f* The re - deem - er shall come to Zi - on, for thou art my

o - ther's ams. *f* The re - deem - er shall come to Zi - on, for thou art my

arco

B♭ Tpt. *tr*

Timp. *tr*

S. un-to me all ye that tra-vail and are hea-vy la-den. A - men, A - men, A - men, A-men.

A. un-to me all ye that tra-vail and are hea-vy la-den. A - men, A - men, A - men, A - men, A-men.

T. un-to me all ye that tra-vail and are hea-vy la-den. A - men, A - men, A - men, A - men, A-men.

B. *ff* Come un - to me. A - men, A - men, A - men, A - men, A-men.

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

COLLECT NO. II, Psalm 1:1-6

Fiore

1 *Larghetto*, $\text{♩} = 52$ *ff*

Bles - sed is the man that walk - eth not in the coun - sel

Violin I *divisi* *ff*

Violin II *divisi* *ff*

Viola *ff*

Cello *ff*

Double Bass *ff*

Fiore

4

of the un - god - ly, nor stand - eth in the way of sin - ners, nor

Vn.I

Vn.II

Va.

Vc.

Db.

Fiore

7

sit - teth in the seat of the scorn - ful. But his de - light is in the law of the

Fiore

10

Lord; and in his law. And in his law doth

13
Fiore

he med - i - tate day and night. And he shall be like a tree plan - ted by the

16
Fiore

ri - vers of wa - ter, that bring - eth his fruit in his sea - son;

Fiore

19

his leaf ³ al - so shall ³ not with - er; and what ³ - so - e - ver he do - eth shall

Vn.I

Vn.II

Va.

Vc.

Db.

Fiore

22

pros - per. The un - god - ly are not so; _____

Vn.I

Vn.II

Va.

Vc.

Db.

25
Fiore

but are like the chaff which the wind driv-eth a-way. There-fore the un-god-ly

28
Fiore

shall not stand in the judge-ment, nor sin-ners in the con-gre-

Fiore 31

ga - tion of the right - eous. For the Lord know - eth the way of the right - eous: but the

Fiore 34

way of the un - god - ly shall per - ish.

Benedictus

Moderato assai $\text{♩} = 54$

Flute *f*

Oboe *f* *ff*

Bb Clarinet *f* *ff*

Bassoon *f* *ff*

Horn in F *f* *ff*

Bb Trumpet *f*

Timpani *f*

Giralamo

Piano *f*

Violin 1 *f* *pizz*

Violin 2 *f* *pizz*

Viola 1 *f* *pizz*

Violoncello *f* *pizz*

Double Bass *f* *pizz*

have de - sire to go where springs not fail, to

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Timp.

Giralamo

f I have asked to be ³ where

Pno.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Timp.

Giralamo

the swing of the sea.

Pno.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

arco

Canto

Larghetto $\text{♩} = 58$

Fiore

f So, look in yon-der place to be-hold find-ing nei-ther si-lence nor sound; just

Organ

f *p*

Violin 1

f *p*

Violin 2

f *p*

Viola 1

f *p*

Violoncello

f *p*

Double Bass

f *p*

5

Fiore

re-mem-be the sto-ry as it was told, and lis-ten to the mu-

Org.

ff

Vln. 1

ff

Vln. 2

ff

Vla. 1

ff

Vc.

ff

Db.

ff

Fiore

sic that you have not found.

Org.

Vln. 1

Vln. 2

Vla. 1

Vc.

Db.

End of Act 3