

HRMG2691A

INTIMATIONS OF IMMORTALITY
MICHAEL JOHN TROTTA
TEXT: WILLIAM WORDSWORTH
CONDUCTOR'S SCORE



HAMPTON ROADS
PREVIEW ONLY

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Adapted from Text by

WILLIAM WORDSWORTH

CONDUCTOR'S SCORE

SSAA Choir, Soprano, Mezzo Soprano, Chamber Orchestra

Chamber Orchestra: Oboe, French Horn, Strings (quartet or 3.3.2.1.1)

Duration: 21 minutes

*This voicing is dedicated to the Sing Omaha Women's Choir and Creighton University Chorus.
Originally commissioned by the Mississippi State University Choral Studies Area, Dr. Gary Packwood, conductor.*

INTIMATIONS OF IMMORTALITY

Michael John Trotta

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Intimations of Immortality

for SSAA Choir, Piano, Oboe, Horn in F
(opt. string quintet)

William Wordsworth

Michael John Trotta

1. The glory and freshness of a dream

Vibrantly ♩ = 88

The musical score is for the first movement, '1. The glory and freshness of a dream', in 4/4 time with a tempo of 88 beats per minute. The score is written for Oboe, Horn in F, Violin I, Violin II, Viola, Cello, Contrabass, and Piano. The key signature is three sharps (F#, C#, G#). The score is divided into four measures, numbered 1 through 4 at the bottom. The Oboe and Horn parts are mostly rests. The string parts (Violin I, Violin II, Viola, Cello, Contrabass) and Piano part feature a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *fp* (fortissimo piano) and *f* (forte). The score is overlaid with a large, diagonal watermark that reads 'HAMPTON ROADS MUSIC GROUP PREVIEW ONLY'.

5

Ob.

Hn.

Solo

S

S

A

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

f

spiccato

spiccato

5 6 7

8

Ob.

Hn.

Solo

S

S

A

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

A

mf

mf

mf

mf

mf

mf

8 9 10

11

Ob.

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

11 12 13

14

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Oboe (Ob.), Horn (Hn.), Solo, and Soprano (S). Below these are the vocal parts for Alto (A). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano (Pno.) part is at the bottom, with a grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure (14) starts with a mezzo-forte (*mf*) dynamic. The Oboe part has a melodic line with slurs and accents. The Horn part is mostly silent. The Solo part is also silent. The Soprano part has a few notes. The Alto part is silent. The Violin I and II parts have a rhythmic pattern. The Viola part has a fast, repetitive rhythmic pattern with accents. The Violoncello part has a rhythmic pattern with accents. The Contrabass part has a few notes. The Piano part has a complex accompaniment with chords and moving lines in both hands.

Ob. *mf*

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob.

Pno.

17 B

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf *fp*

mf *fp*

There was a time when mead-ow, grove, and stream,

There was a time when mead-ow, grove, and stream, _

[Do not play if strings are present]

17 18 19

20

Ob.

Hn.

Solo

S
S

mf

The earth, and eve - ry com - mon sight, To me did seem Ap -

A
A

mf

The earth, and eve - ry com - mon sight, To me did seem Ap -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

22

Ob.

Hn.

Solo

S
S

pa-rell'd in ce - les - tial light, The glo - ry and fresh-ness of a

A
A

pa-rell'd in ce - les - tial light, The glo - ry and fresh-ness of a

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

[Play] *mf*

8va

8va

pedal harmonically 22

23

24

25 C

Ob. *mp*

Hn. *mp*

Solo

S *mf* *fp*

S

dream. There was a time when mead-ow, grove, and stream,

A *mf* *fp*

A

dream. There was a time when mead-ow, grove, and stream,

Vln. I *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mf*

Cb. *mf*

[Do not play if strings are present]

Pno.

28

Ob.

Hn.

Solo

S

S

A

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf

mf

mf

The earth, and eve-ry com-mon sight, To me did seem Ap - pa-rell'd in ce -

The earth, and eve-ry com-mon sight, To me did seem Ap - pa-rell'd in ce -

[Play]

mf

Hn.

8va

28 29 30

31

The musical score is arranged in a standard orchestral format. At the top, the woodwinds include Oboe (Ob.), Horn (Hn.), and Solo. The vocal parts are for Soprano (S) and Alto (A). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano (Pno.) is at the bottom. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The vocal lines begin on measure 31 with the lyrics: "les-tial light, The glo-ry and fresh-ness of a dream." The dynamics range from *mp* (mezzo-piano) to *f* (forte). A large watermark "HAMPTON ROADS PREVIEW ONLY" is overlaid diagonally across the score.

31

32

33

37

Ob.

Hn.

Solo

S

S

A

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

now as it hath been of yore;— Turn where-so—

Turn where-so—

[Play] [Do not play if strings are present]

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

37

38

39

40

Ob.

Hn.

Solo

S

S

A

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mp

mp

p

p

mp

mp

pp

e'er I may, By night or day, The

e'er I may, By night or day,

40 41 42

43

Ob.

Hn.

Solo

things — which — I have seen, I can see —

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Play]

[Do not play if strings are present]

Pno.

mf

mf

mf

mf

mf

mf

mf

43

44

45

46

Ob. *mf*

Hn.

Solo *End Solo*

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Play]

Pno.

no more,

I can see no

I can see no

46 47 48

49

accel.

E Vibrantly ♩ = 88

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Ob., Hn., Solo), voices (S, A), and strings (Vln. I, Vln. II, Vla., Vc., Cb.). The bottom staves are for the piano (Pno.). The key signature is E major (three sharps). The tempo is marked 'Vibrantly' with a quarter note equal to 88 beats per minute. The score begins at measure 49 with a forte (*f*) dynamic and an acceleration (*accel.*) instruction. The piano part features a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand. The strings provide harmonic support with various textures, including sixteenth-note patterns in the violas and cellos. The woodwinds and voices have rests in the first two measures, with the horn and solo parts entering in measure 51. The dynamic markings transition from *f* to *mf* and *p* throughout the passage.

49

50

51

52

Ob.
Hn.
Solo
S
S
A
A
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.

The image shows a page of a musical score for measures 52, 53, and 54. The score is arranged in a standard orchestral format with staves for woodwinds (Oboe, Horn, Solo), voices (Soprano, Alto), strings (Violin I, Violin II, Viola, Violoncello, Contrabasso), and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A large, diagonal watermark reading 'HAMPTON ROADS PREVIEW ONLY' is overlaid across the center of the page. The piano part features a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand.

55

Ob. *mf*

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Ob.

55 56 57

58 F

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf *fp*

There was a time when mead-ow, grove, and stream,

mf *fp*

There was a time when mead-ow, grove, and stream, —

[Do not play if strings are present]

58 59 60

61

Ob.

Hn.

Solo

S
S

The earth, and eve-ry com-mon sight, To me did seem Ap - pa-rell'd in ce -

A
A

The earth, and eve-ry com-mon sight, To me did seem Ap - pa-rell'd in ce -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

[Play]

8va---

61 62 63

64

Ob.

Hn.

Solo

S
S

les - tial light, The glo - ry and fresh - ness of a

A
A

les - tial light, The glo - ry and fresh - ness of a

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Sva

64 65

66 G

Ob. *f* *mf*

Hn. *f* *mf*

Solo

S *f*

S

A dream. *f*

A dream. *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Pno. *f* *mf*

66 67

68

Ob. *cresc.*

Hn. *cresc.*

Solo

S
S

A
A

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Pno. *cresc.*

68 69

The musical score spans measures 68 and 69. The woodwinds (Ob. and Hn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) all feature a *cresc.* (crescendo) marking. The piano part (Pno.) also includes a *cresc.* marking. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. A large watermark reading 'HAMPTON ROADS' is overlaid diagonally across the page.

This musical score page, numbered 29, contains measures 70 and 71. The instruments listed are Oboe (Ob.), Horn (Hn.), Soloist (Solo), Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The dynamic marking *ff* (fortissimo) is used throughout the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading 'HAMPTON ROADS PREVIEW ONLY' is overlaid across the score.

2. Ye blessed creatures, I have heard the call

Wistfully ♩ = 66

The musical score is for a piece in 4/4 time with a key signature of two sharps (D major). The tempo is marked 'Wistfully' with a quarter note equal to 66 beats per minute. The score includes parts for Oboe, Horn in F, Mezz. Sop. Solo, S S, A A, Violin I, Violin II, Viola, Cello, Contrabass, and Piano. The vocal line (Mezz. Sop. Solo) has the lyrics: 'Ye bless - ed crea - tures, I have heard the call Ye to each'. The piano part has a dynamic marking of *p* and a performance instruction: '[Do not play if strings are present]'. The score is divided into three measures, numbered 1, 2, and 3 at the bottom.

Oboe *mp*

Horn in F

Mezz. Sop. *mp*

Solo

S S

A A

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Contrabass

Piano

[Do not play if strings are present]

p

1 2 3

4

Ob.

Hn.

Solo
oth - er make; I see The heav - ens laugh with you in your ju - bi -

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.
Vc. 8vb

Cb.

Pno.

8

Ob.

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

cor - o - nal The ful-ness of your bliss, I feel I feel it

8 9

13

Ob.

Hn.

Solo

S
S
sul - len While Earth her - self is a - dorn - ing, This

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

13 14 15

16

Ob.

Hn.

Solo

S
S
sweet May morn - ing, And the chil - dren are cull - ing

A
A
sweet May morn - ing, And the chil - dren are cull - ing

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf *pizz.*

Cb.

Pno.
mf

16 17 18 19

20

B

mf

Ob.

Hn. *mf*

Solo

S
S *unis. mf*

A
A *unis. mf*

Vln. I *p mf*

Vln. II *p mf*

Vla. *p arco mf*

Vc. *mf*

Cb. *mp mf*

Pno. *mf*

In a thou - sand val - leys far and wide, Fresh flow - ers; while the

20

21

22

23

24

Ob.

Hn.

Solo Mezz. Sop. *f*

S with joy! *f*

S sun shines the babe leaps up on his mother's arm with joy, with joy!

A

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *pizz.* *f*

Cb. *f*

Pno. *f*

24 25 26 27 28

29

C

Ob.

Hn. *mf* *p*

Solo Sop. *mp*
But there's a tree, there's a tree of _ man-y, one, A

S
S

A
A

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *pizz.* *p*

Cb.

Pno. *mp*
[Do not play if strings are present]

29

30

31

32

33

34

35

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sin - gle field which have look'd up - on, Both of them speak of some - thing

35 36 37

D

38

Ob.

Hn.

Solo
that is gone, some-thing that is gone: Doth the same, doth the same —

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p

pizz.

arco

pizz.

38

39

40

41

42

Ob.

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

tale re-peat Doth the same, doth the same tale re-peat: Whith-er is fled the

42 43 44 45

Detailed description: This is a page of a musical score for measures 42 through 45. The score is written for a soloist and a full orchestra. The soloist part is in treble clef with a key signature of two sharps (F# and C#). The lyrics for the soloist are: "tale re-peat Doth the same, doth the same tale re-peat: Whith-er is fled the". The orchestral parts include Oboe (Ob.), Horns (Hn.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The piano part consists of chords in the right hand and a bass line in the left hand. The score is marked with a large diagonal watermark that reads "HAMPTON ROADS PREVIEW ONLY".

3. Our birth is but a sleep and a forgetting

With great awe ♩ = 66

mp

S
S

Our birth _____ is but a sleep _____ and a for

A
A

Our birth _____ is but a sleep _____ and a for -

4

S
S

get - ting: - The soul that ris - es with us our life's Star, Hath had

A
A

get - ting: - The soul that ris - es with us our life's Star, Hath had

7

S
S

else - where its set - ting, And com - eth from a -

A
A

else - where its set - ting, And com - eth from a -

10

S
S

far: Not in en - tire for - get - ful - ness, And

A
A

far: Not in en - tire for - get - ful - ness, And

13 *mf*

S not in ut - ter na - ked - ness, But trail - ing clouds of

A not in ut - ter na - ked - ness, But trail - ing clouds of

16 *fp*

S glo - ry do we come from our home, From

A glo - ry do we come from our home, From

19 *f* *mf*

S God, who is our home: Heav - en lies a -

A God who is our home: Heav - en lies a -

22 *mp* *p*

S bout us in our in - fan - cy!

A bout us in our in - fan - cy!

HAMPTON ROADS ONLY PREVIEW ONLY

25 *mp*

S
S
Shades of the pris - on house be - gin to close Up - on the

A
A
Shades of the pri - son house be - gin to close Up - on the

28 *mf*

S
S
grow - ing Boy, But he be - holds the light, and whence it

A
A
grow - ing Boy, But he be - holds the light, and whence it

31 *fp* **B** *unis. mp*

S
S
flows, He sees it in his joy; The

A
A
flows, He sees it in his joy; *mp* The

34

S
S
Youth, — who dai - ly far - ther from the east must trav - el, is still

A
A
Youth, — who dai - ly far - ther from the east must trav - el, is still

37 *mf*

S Na - ture's priest, And by the vi - sion

A Na - ture's priest, And by the vi - sion

40 *mp* *p*

S splen - did Is on his way at - tend - ed;

A splen - did Is on his way at - tend - ed;

43 **C** *mp*

S At length the Man per - ceives it

A At length the Man per - ceives it

46 *rit.* *p* *pp*

S die a - way, And fade in - to the light of com - mon day.

A *dolce* *p* *pp*

A die a - way, And fade in - to the light of com - mon day.

4. Full soon thy Soul shall have her earthly freight

Longingly ♩ = 66

The musical score is for a piece titled "4. Full soon thy Soul shall have her earthly freight". It is marked "Longingly" with a tempo of ♩ = 66. The score is in G major (one sharp) and consists of four measures. The time signature changes from 4/4 to 2/4 in the second measure and back to 4/4 in the fourth measure. The instruments are Oboe, Horn in F, Solo, S S, A A, Violin I, Violin II, Viola, Cello, Contrabass, and Piano. The strings (Violin I, Violin II, Viola, Cello, Contrabass) play a melodic line starting in the second measure, marked *p*. The Piano part is marked "[Do not play if strings are present]" and *p*. The Oboe, Horn in F, Solo, and S S parts are silent throughout. The A A parts are also silent.

Oboe

Horn in F

Solo

S S

A A

Violin I

Violin II

Viola

Cello

Contrabass

Piano

[Do not play if strings are present]

5

Ob.

Hn.

Solo Mezz. Sop. *mp*

Then will he speak of busi - ness, love, or strife;

S

A

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *mp*

Vc. *pizz.* *mp*

Cb.

Pno. *mp*

5 6 7

8

Ob.

Hn. *mp*

Solo
But it will not be long Ere this be

S
S

A
A

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Cb.

Pno.

8 9 10

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 2/4 time. It features a soloist with lyrics: "But it will not be long Ere this be". The instruments include Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The piano part consists of a right-hand melody and a left-hand accompaniment. The score is divided into measures 8, 9, and 10. A large watermark "HAMPTON ROADS PREVIEW ONLY" is overlaid diagonally across the page.

II A

Ob.

Hn.

Solo

thrown a - side, And with new joy and

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

mp

[Play]

p

pedal harmonically

11

12

13

14

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

pride _____ The lit - tle ac - tor cons an - oth - er part;

p

arco
mp

arco
mp

arco
mp

arco
mp

[Do not play if strings are present]

17

Ob.

Hn.

Solo

S

S

A

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Fill - ing from time to time his hu - m'rous stage With all the Per - sons,

arco

mp

[Play]

mp

20 B

Ob.

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

That Life brings with her in her eq-ui-page; As if his whole vo - ca-tion Were

mf

mf

mf

mf

mf

mf

mf

28

Ob.

Hn.

Solo

S
S

lie Thy soul's im - men - si - ty;

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

C /

Ob.

Hn. *mp*

Solo

S

A

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

[Play] *mp* [Do not play if strings are present]

Pno.

31

32

33

34

35

Ob.

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Play]

[Do not play if strings are present]

Pno.

38

Ob.

Hn. *mf*

Solo

S
S

A
A

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

[Play]

Pno. *mp* *f*

44

Ob.

Hn.

Solo

S
S

mp

And cus-tom lie up-on thee with a weight, Heav-y as frost, and

A
A

mp

Vln. I

Vln. II

mp p

Vla.

mp p

Vc.

mp pizz.

Cb.

mf mp

Pno.

mp p

[Do not play if strings are present]

44

45

46

47

48

49

Ob.

Hn.

Solo

S

S

deep al - most as life!

A

A

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

Pno.

49 50 51 52 53 54 55

5. Of the eternal silence

With great hope ♩ = 88

The musical score is for the piece "5. Of the eternal silence" by Trotta. It is in 4/4 time with a key signature of three sharps (F#, C#, G#) and a tempo of 88 beats per minute. The score includes parts for Oboe, Horn in F, Solo voice, Soprano, Alto, and Tenor voices, Violin I and II, Viola, Cello, Contrabass, and Piano. The solo voice part has the lyrics: "Our nois-y years seem mo-ments in the be-ing Of the e - ter - nal". The piano part features a melodic line in the right hand and a sustained accompaniment in the left hand. A large watermark "HAMPTON ROADS PREVIEW ONLY" is overlaid diagonally across the score.

1 2 3 4

5

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Si-lence:

unis. mp

truths that wake, wake, To

mp

mp

pedal harmonically

5 6 7

8 A

Ob.

Hn.

Solo

S
S

per - ish nev - er: Which nei - ther

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf *mp*

mf *mp*

8

9

10

11

12

Ob.

Hn.

Solo

S
S

list - less - ness nor mad en - deav - our, Nor Man nor Boy, Nor

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf

pp

p

16

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

all that is at en-mi-ty with joy, no-thing* can a - bol - ish

f

f

mp

* Word choice selected by the composer

16

17

18

19

20 B Vibrantly

Ob.

Hn.

Solo

S
S

or de - stroy!

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf

mp

f

20

21

22

23

28

Ob.

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

f

spiccato

28 29 30

31 C

Ob.

Hn.

Solo

S

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf

mf

mf

mf

mf

mf

34

Ob. *mf*

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Ob.

34

35

36

37

Ob.

Hn.

Solo

S

S

A

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

37

38

39

40 **D**

Ob.

Hn.

Solo

S
S

mf *fp* *mf*

Hence in a sea-son of calm weath - er Though in - land

A
A

mf *fp* *mf*

Hence in a sea-son of calm weath - er Though in - land

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Do not play if strings are present]

Pno.

43

Ob.

Hn.

Solo

S
S

far we be, though far we be, though

A
A

far we be, though far we be, though

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

[Play] Sra - - - -

43

pedal harmonically 44

45

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

far we be, Our souls sight of that im-mor-tal sea

far we be, Our souls sight of that im-mor-tal sea

f

f

p

p

p

p

8va

45 46 47

Detailed description: This is a page of a musical score for a vocal and orchestral work. The page is numbered 76 at the top left. It contains staves for Oboe (Ob.), Horn (Hn.), Soloist, Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The vocal parts (S and A) have lyrics: "far we be, Our souls sight of that im-mor-tal sea". The score includes dynamic markings such as *f* (forte) and *p* (piano). A large diagonal watermark "HAMPTON ROADS PREVIEW ONLY" is overlaid across the center of the page. The piano part features an *8va* marking. The page is divided into measures 45, 46, and 47.

48 **E**

Ob. *mp*

Hn. *mp*

Solo

S *mf* *fp* *mf*

A *mf* *fp* *mf*

Which brought us hith - er, Can in a mo-ment trav-el

Which brought us hith - er, Can in a mo-ment trav-el

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

[Do not play if strings are present]

Pno. *mf*

51

Ob.

Hn.

Solo

S

S

thith - er, And see the chil - dren sport up -

A

A

thith - er, And see the chil - dren sport up -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

[Play]

Sva

51

52

53

Ob.

Hn.

Solo

S
S

A
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mp

f

p

mp

p

on the shore, And hear might-y wa-ters roll-ing ev - er more.

on the shore, And hear might-y wa-ters roll-ing ev - er more.

8va

53 54 55

56 F

Ob.

Hn.

Solo

S
S

mf

Though noth - ing can bring back the hour

A
A

mf

Though noth - ing can bring back the hour

Vln. I

mp

Vln. II

mp

Vla.

Vc.

p

play in absence of CB

Cb.

[Do not play if strings are present]

[Play]

Pno.

G

67

Ob. *f*

Hn. *f*

Solo *mp* *end solo*

S
S
f *mp*

A
A
f *mp*

Vln. I *f*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

Pno. *f* [RH only if str. are present] *mp* *p*

Strength in what re - mains re - mains

Strength in what re - mains Thanks to the

Strength in what re - mains Thanks to the

71

Ob. *mp*

Hn.

Solo

S
S

hu - man heart by which we live, Thanks to its ten - der - ness, its joys, and fears, —

A
A

hu - man heart by which we live, Thanks to its ten - der - ness, its joys, and fears,

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

15^{ma}

Pno.

71

72

73

74

75

Ob. *mp* *p*

Hn. *mp*

Solo

S
S

To me the mean-est flow'r that blows can give Thoughts that do

A
A

To me the mean-est flow'r that blows can give Thoughts that do

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

Pno. (15^{ma}) *p*

79 H

Ob. *p*

Hn. *p*

Solo

S *pp*

S of - ten lie too deep for tears.

A *pp*

A of - ten lie too deep for tears.

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *p*

Vc. *p*

Cb.

Pno. *p*

[RH octaves only if str. are present]

84

Ob. *pp*

Hn. *pp*

Solo

S

S

A

A

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Pno. *pp*

84 85 86 87

The image shows a page of a musical score for measures 84 through 87. The score is for a full orchestra and piano. The instruments listed on the left are Oboe (Ob.), Horn (Hn.), Solo, Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic marking *pp* (pianissimo) is indicated for the Oboe, Horn, Violin I, Violin II, Viola, Violoncello, Contrabass, and Piano parts. The score is overlaid with a large, diagonal watermark that reads 'HAMPTON ROADS PREVIEW ONLY'.

88 *rit.*

Ob. *ppp*

Hn. *ppp*

Solo

S

S

A

A

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Pno. *ppp*

8va -----, 15ma -----

88 89 90 91 92

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