

Four Poems

John Webber

1. Arthur William Edgar O'Shaughnessy: Ode

Morosely, $\text{♩} = 84$ *f* *pp* *meno* $\text{♩} = 60$

Flute 1 *f* *pp*

Flute 2 *f* To Picc.

Oboe 1 *f* *pp*

Oboe 2 *f* *pp*

Clarinet 1 *pp*

Clarinet 2 *pp*

Bassoon 1 *f* *pp* *pp*

Bassoon 2 *f* *pp* *pp*

Horn in F in F 1 *f* *pp*

Horn in F in F 2 *f* *pp*

Harp *f*

Sopranos *mf*

Altos *mf* We are the mu - sic ma - kers,

Tenors We are the mu - sic ma - kers, *mf* And we are the drea - mers of dreams,

Basses 1 *mf* And we are the drea - mers of dreams,

Violin II *pp*

Violin I *pp*

Violas *pp*

Cellos *pp*

Double Bass *pp* pizz.

5 *rall.* *a tempo* ♩ = 80

Fl 1 *f*

Picc. *mf* Picc.

Ob. 1 *f* *mf*

Ob. 2 *f*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp* *mp* *pp* *mp* *p*

Bsn. 2 *pp* *mp* *pp* *mp* *p*

Hn. in F 1 *f* *pp*

Hn. in F 2 *pp*

hp *f* *pp* *all/oss.*

Sops *p* *f* *p*
 Wan - der - ing by lone sea - brea - kers, And sit - ting by de - so - late streams;

Altos *p* *f* *p*
 Wan - der - ing by lone sea - brea - kers, And sit - ting by de - so - late streams;

Tenors *p* *f* *p*
 Wan - der - ing by lone sea - brea - kers, And sit - ting by de - so - late streams;

Basses 1 *p* *f* *p*
 Wan - der - ing by lone sea - brea - kers, And sit - ting by de - so - late streams;

Vln. II *f* *p*

Vln. I *f* *p* *pp*

Vlas *f* *p* *pp*

V.c. *f* *p* *pp* *pizz.*

D.B. *f* *p* *pp*

This page of a musical score features the following parts and markings:

- Fl. 1:** Melodic line with triplets and sixteenth-note runs. Includes the instruction "To Fl." and "Fl.".
- Fl. 2:** Rests for the first three measures, then enters with a melodic line.
- Ob. 1 & 2:** Rests throughout.
- Cl. 1 & 2:** Rests throughout.
- Bsn. 1 & 2:** Bassoon parts with *mf* dynamics.
- Hn. in F 1 & 2:** Horn parts with melodic lines.
- hp:** Harp part with a rhythmic accompaniment and a glissando at the end.
- Vocalists:** Soprano, Alto, Tenor, and Basses 1, all with rests.
- Vln. II:** Violin II part with a *mf* dynamic.
- Vln. I:** Violin I part with a *mf* dynamic.
- Vlas:** Viola part with a *mf* dynamic.
- V.c.:** Violoncello part with a *mf* dynamic.
- D.B.:** Double Bass part with a *mf* dynamic.

13

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

World lo - sers and world for - sak - ers, On whom the pale moon gleams:

Altos

World lo - sers and world for - sak - ers, On whom the pale moon gleams:

Tenors

World lo - sers and world for - sak - ers, On whom the pale moon gleams:

Basses 1

World lo - sers and world for - sak - ers, On whom the pale moon gleams:

Vln. II

pp

Vln. I

pp

Vlas

pp

V.c.

D. B.

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

pp

pp

pp

mf

Yet we are the mo - vers and sha - kers

mf

Yet we are the mo - vers and sha - kers

mf

Yet we are the mo - vers and sha - kers

mf

Yet we are the mo - vers and sha - kers

pp

pp

mp

mp

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

p

Of the world for ever, it seems.

p

Of the world for ever, it seems.

p

Of the world for ever, it seems.

p

Of the world for ever, it seems.

pp

pp

pp

p *mf*

p *mf*

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

mf

One man with a dream, with a dream, at plea - sure,

mf

One man with a dream, with a dream, at plea - sure,

mf

One man with a dream, with a dream, at plea - sure,

mf

One man with a dream, with a dream, at plea - sure,

p *mf*

p *mf*

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

To Picc.

ff

Shall go forth and con - quer a crown;

ff

Shall go forth and con - quer a crown;

ff

Shall go forth and con - quer a crown;

ff

Shall go forth and con - quer a crown;

mf

pp

35

Fl 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

And three with a new song's mea - sure Can tram - ple___ an em - pire down.

And three with a new song's mea - sure Can tram - ple___ an em - pire down.

And three with a new song's mea - sure Can tram - ple___ an em - pire down.

And three with a new song's mea - sure Can tram - ple___ an em - pire down.

pizz.

40

Fl 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

Picc.

We are the mu - sic ma - kers,

We are the mu - sic ma - kers,

We are the mu - sic ma - kers,

We are the mu - sic ma - kers,

44

Fl 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

arco

And we are_ the

And we are_ the drea - mers of dreams,

And we are_ the

And we are_ the drea - mers of dreams,

And we are_ the

And we are_ the drea - mers of dreams,

47

Fl 1

Picc. To Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops
drea - mers of dreams, Wan - der - ing by lone sea - brea - kers,

Altos
Wan - der - ing by lone sea - brea - kers,

Tenors
drea - mers of dreams, Wan - der - ing by

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

And sit - ting by de - so - late streams;

And sit - ting by de - so - late streams;

lone sea - brea - kers, And sit - ting by de - so - late streams;

Wan - der - ing by lone sea - brea - kers, And sit - ting by de - so - late streams;

rall.....

57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

For each age is a dream that is dy - ing, — Or one that is com - ing to birth.

mf *p*

mf *p*

mf *p*

mf *p*

f *mf*

mf *p*

arco

61 ♩ = 48 ♩ = 20

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1

Ob. 2 *ppp*

Cl. 1 *ppp*

Cl. 2

Bsn. 1

Bsn. 2 *ppp*

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II *mp*

Vln. I *pp*

Vlas *mp*

V.c. *pp*

D. B. *pp*

8

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

p

p

p

pizz.

pizz.

But more of re - ver - ence in us dwell; That mind and soul, ac - cor - ding well,

But more of re - ver - ence in us dwell; That mind and soul, ac - cor - ding well,

But more of re - ver - ence in us dwell; That mind and soul, ac - cor - ding well,

But more of re - ver - ence in us dwell; That mind and soul, ac - cor - ding well,

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D.B.

held it truth, with him who sings

I held it truth, with him who sings

To one clear harp in

held it truth, with him who sings

I held it truth, with him who sings

To one clear harp in

held it truth, with him who sings

I held it truth,

To one clear harp in

held it truth, with him who sings

I held it truth,

To one clear harp in

27

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. in F 1

Hn. in F 2

hp

Sops
di - vers tones, That men may rise on step - ping - stones

Altos
di - vers tones, That men may rise on step - ping - stones

Tenors
di - vers tones, That men may rise on step - ping - stones

Basses 1
di - vers tones, That men may rise on step - ping - stones

Vln. II

Vln. I

Vlas

V.c.

D. B.

32

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. in F 1 *mf*

Hn. in F 2 *mf*

hp *p*

Sops *mf*
Of their dead selves to high - er things. Let

Altos *mf*
Of their dead selves to high - er things. Let

Tenors

Basses 1
Of their dead selves to high - er things.

Vln. II

Vln. I

Vlas

V.c.

D. B.

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D.B.

p

p

p

p

p

p

p

p

pp

pp

pp

pp

pp

know - ledge grow from more to more, That mind and soul, ac - cor - ding well,

know - ledge grow from more to more, That mind and soul, ac - cor - ding

But more of re - ver - ence in us dwell; That mind and soul, ac -

But more of re - ver - ence in us dwell; That mind and

pp

pp

pp

pp

pp

3. Percy Bysshe Shelley: To Music

Allegretto ♩ = 72

This musical score is for Percy Bysshe Shelley's poem 'To Music'. It is set in 4/4 time with a tempo of Allegretto (♩ = 72). The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn in F in F1 and F2, Harp, Soprano, Alto, Tenor, Basses 1, Violin II, Violin I, Viola, Cello, and Double Bass. The vocal parts (Soprano and Alto) have lyrics: "Mu - sic, when soft voi - ces die, Vi - brates in the me - mo - ry;". The Harp part is marked *p*. The Clarinet 1 and 2 parts are marked *pp*. The Violin II part is marked *pp*. The Viola part is marked *pizz.* and *p*. The Cello part is marked *p*. The Double Bass part is marked *p*.

6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

p

Mu - sic, when soft voi - ces die, Vi - brates in the me - mo - ry;

p

Mu - sic, when soft voi - ces die, Vi - brates in the me - mo - ry;

p

Mu - sic, when soft voi - ces die, Vi - brates in the me - mo - ry;

p

Mu - sic, when soft voi - ces die, Vi - brates in the me - mo - ry;

arco

12

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

O - dours, when sweet vio - lets sic - ken, Live with - in the sense they qui - cken.

Altos

O - dours, when sweet vio - lets sic - ken, Live with - in the sense they qui - cken.

Tenors

O - dours, when sweet vio - lets sic - ken, Live with - in the sense they qui - cken.

Basses 1

O - dours, when sweet vio - lets sic - ken, Live with - in the sense they qui - cken.

Vln. II

Vln. I

Vlas

V.c.

pizz.

arco

D. B.

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

Rose leaves, when the rose is dead, Are heaped for the be - lov - ed's bed;

Rose leaves, when the rose is dead, Are heaped for the be - lov - ed's bed;

Mu - sic, when soft voi - ces die,

Vi - brates in the me - mo - ry;

pizz.

pizz.

The musical score is arranged in a standard orchestral format. The woodwind section includes two flutes, two oboes, two clarinets, two bassoons, and two horns in F. The keyboard section consists of a harp. The vocal section includes Soprano, Alto, Tenor, and Basses. The string section includes Violin II, Violin I, Viola, Violoncello, and Double Bass. The score begins with a key signature of one flat and a 3/8 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal parts enter with the lyrics. The harp plays a simple accompaniment. The string parts include a 'pizz.' (pizzicato) marking.

L'Istesso

$\text{♩} = \text{♩}$

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

And so thy thoughts when thou art gone, Love it - self shall slum-ber on.

And so thy thoughts when thou art gone, Love it - self shall slum-ber on.

O - dours, when sweet vio - - lets sic - ken, Love it - self shall slum-ber on.

Live with - in the sense they qui - cken. Love it - self shall slum-ber on.

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

pp

Mu - sic, when soft voi - ces die,

Mu - sic, when soft voi - ces die,

Mu - sic, when soft voi - ces die,

Mu - sic, when soft voi - ces die,

Mu - sic, when soft voi - ces die,

4. William Shakespeare: from The Tempest

Misterioso $\text{♩} = 72$

Flute 1 *pp*

Flute 2 *pp*

Oboe 1 *pp*

Oboe 2 *pp*

Clarinet 1 *pp*

Clarinet 2 *pp*

Bassoon 1 *pp*

Bassoon 2 *pp*

Horn in F in F 1 *pp*

Horn in F in F 2 *pp*

Harp *pp* gliss.

Sopranos

Altos

Tenors

Basses 1

Violin II *pp* *tr*

Violin I *pp*

Violas *pp* sur la touche

Cellos *pp* sur la touche gliss. arco pizz.

Double Bass *pp*

Meno mosso

5

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

10 **Tempo** **meno mosso** ♩ = 60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

p

p

pizz.

tr

15

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

p

The

p

The

p

The isle is full of noi - - ses,

p

The isle is full of noi - - ses,

pizz.

tr

pizz.

18

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops
isle is full of noi - ses,

Altos
isle is full of noi - ses,

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

arco

pizz.

arco

tr

21

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

The isle is full of noi - - ses,

The isle is full of noi - - ses,

The isle is full of noi - - ses,

The isle is full of noi - - ses,

pizz.

arco

tr

pizz.

23

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D.B.

Sounds and sweet airs, that give de - light and hurt not. ...

Sounds and sweet airs, that give de - light and hurt not.

Sounds and sweet airs, that give de - light and hurt not. ...

Sounds and sweet airs, that give de - light and hurt not.

arco

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

Some - times a thou - sand twan - gling in - stru - ments

Some - times a thou - sand twan - gling in - stru - ments

Some - times a thou - sand twan - gling in - stru - ments

Some - times a thou - sand twan - gling in - stru - ments

arco

28

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times voi - ces,

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times voi - ces,

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times voi - ces,

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times voi - ces,

32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D.B.

That, if I than had wak'd af - ter long sleep, Will make me sleep a - gain.

That, if I than had wak'd af - ter long sleep, Will make me sleep a - gain.

That, if I than had wak'd af - - ter long sleep, Will make me sleep a - gain.

That, if I than had wak'd af - - ter long sleep, Will make me sleep a - gain.

35

Fl 1
Fl 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
hp
Sops
Altos
Tenors
Basses 1
Vln. II
Vln. I
Vlas
V.c.
D. B.

Will make me sleep a - gain. The
Will make me sleep a - gain. The
Will make me sleep a - gain. The isle is full of noi - ses,
Will make me sleep a - gain. The isle is full of noi - ses,

p
p
p
p

Detailed description: This page of a musical score, numbered 35, contains staves for various instruments and vocal soloists. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns in F 1 & 2) and the brass section (Horn in F 2) are mostly silent, with some notes in the Horn in F 2 staff. The harp (hp) plays a rhythmic accompaniment. The vocal soloists (Soprano, Alto, Tenor, Basses 1) sing the lyrics: "Will make me sleep a - gain. The isle is full of noi - ses,". The string section (Violins I & II, Violas, Violoncello, Double Bass) provides a complex accompaniment with triplets and sustained chords. Dynamics include piano (*p*).

40

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

isle is full of noi - ses, Sounds and sweet airs, that give de - light and hurt not. —

Altos

isle is full of noi - ses, Sounds and sweet airs, that give de - light and hurt not.

Tenors

Sounds and sweet airs, that give de - light and hurt not. —

Basses 1

Sounds and sweet airs, that give de - light and hurt not.

Vln. II

Vln. I

Vlas

V.c.

D. B.

43

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

Some - times a thou - sand twan - gling in - stru - ments

Some - times a thou - sand twan - gling in - stru - ments

Some - times a thou - sand twan - gling in - stru - ments

Some - times a thou - sand twan - gling in - stru - ments

46

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times

Some - times a thou - sand twan - gling in - stru - ments Will hum a - bout mine ears; and some - times

49

Fl 1

Fl 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

voi - ces, That, if I than had wak'd af - ter long sleep,

voi - ces, That, if I than had wak'd af - ter long sleep,

voi - ces, That, if I than had wak'd af - ter long sleep,

voi - ces, That, if I than had wak'd af - ter long sleep,

pizz.

fade to nothing
repeat several times

57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

hp

Sops

Altos

Tenors

Basses 1

Vln. II

Vln. I

Vlas

V.c.

D. B.

— up - on the wa - ters, Al - lay - ing both their fu - ry, and my pas - sion, With its sweet air.

— up - on the wa - ters, Al - lay - ing both their fu - ry, and my pas - sion, With its sweet air.

— up - on the wa - ters, Al - lay - ing both their fu - ry, and my pas - sion, With its sweet air.

— up - on the wa - ters, Al - lay - ing both their fu - ry, and my pas - sion, With its sweet air.

ppp

ppp

ppp

pp

pp

62

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob. 1

Ob. 2

Cl. 1 *pppp*

Cl. 2 *pppp*

Bsn. 1

Bsn. 2

Hn. in F 1 *pppp*

Hn. in F 2 *pppp*

hp *pppp*

Sops *pppp*
With its sweet air.

Altos *pppp*
With its sweet air.

Tenors *pppp*
With its sweet air.

Basses 1 *pppp*
With its sweet air.

Vln. II *pppp*

Vln. I *pppp*

Vlas *pppp*

V.c. *pppp*

D.B.