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NUNC DIMITTIS

by

Jeremy S. Ribando

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
Kalamazoo, Michigan
April 2000

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2000

ACKNOWLEDGEMENTS

I would like to thank Professor C. Curtis-Smith for his direction and openness to work with my ideas. His direction and sincere interest in this project proved to be invaluable and reassuring. Working directly with a successful contemporary composer has provided me both confidence and enthusiasm.

I would also like to thank the members of my committee: Dr. Richard Adams, Dr. Matthew Steel, and Dr. David Sheldon. Thank you for reviewing my work and also for your encouragement throughout my academic career. Your interest in cultivating successful students is worthy of recognition.

Additionally, I would like to thank my good friend Raymond S. Olander for his help with textual considerations. His general knowledge of church history and the history of liturgy was insightful, and his listening ear gave me direction.

Lastly, I would like to thank my greatest advocate, Andrea my wife, for being patient and supportive in my second degree. Two down, one to go Andrea!

Jeremy S. Ribando

NUNC DIMITTIS

Jeremy S. Ribando, M.M.

Western Michigan University, 2000

The *Nunc Dimittis*, canticle of Simeon (*St. Luke* ii, 29-32), is the last in historical sequence of the three great Canticles of the New Testament, the other two being the *Magnificat* (Canticle of Mary) and the *Benedictus* (Canticle of Zachary). Numerous composers have set all three canticles from various classical time periods, all of which utilize the text from the specific canticle to create the musical work. This work is usually written for choir and orchestra or choir alone.

As I began this work, I worked with the text of the *Nunc Dimittis* in mind, but rather than becoming the text the choir sang, it became the idea by which the work in its entirety progressed. This is an outgrowth of the thoughts of Johannes Brahms, based upon his *German Requiem*. I sought a different application for the *Nunc Dimittis* as Brahms had for the *Requiem*. The ideas presented in the song-petition of Simeon are universally applied in this work to be the ideas of mankind. Promise, waiting, suffering, and deliverance are the experience of many, and the three separate pieces in this work partake in these experiences.

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Here Is My Servant

Largo $\text{♩} = 54$ 8

Piccolo

Flute

Oboe

Clarinet

Bass Clarinet

Bassoon

Horn I&II

Horn III&IV

Trumpet I&II

Trumpet III

Trombone I&II

Trombone III

Timpani I

Timpani II

Percussion

Soprano

Alto

Tenor

Bass

Largo $\text{♩} = 54$ 8

Solo Violin

Violin I

Violin II

Viola

Violoncello I

Violoncello II

Double Bass

f

f

triangle

f

ppp

flaut.

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flute (Fl.), Piccolo (Pic.), Violin (Vn.), Viola (Va.), Cello (Vc.), Double Bass (Vb.), and others. The score includes musical notation, dynamics, and a rehearsal mark [10].

The page is divided into two systems. The first system includes staves for Flute, Piccolo, Violin I & II, Viola, Cello, Double Bass, and others. The second system includes staves for Violoncello I & II, Double Bass, and others. The score includes musical notation, dynamics, and a rehearsal mark [10].

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rit. a tempo Doppio Movimento ♩ 108

Flauto
Flauto I
Oboe
Clarineto
Fagotto
Saxofono

Hr. I & II
Hr. III & IV
Tromba I & II
Tromba III
Tromba I & II
Tromba III

Timp. I
Timp. II
Perc.

S.
A.
T.
B.

Solo Vn.
Vn. I
Vn. II
Vla.
Vcl.
Vcl. II
Cb.

rit. a tempo Doppio Movimento ♩ 108

20

(3rd flue)

Pucc.

Fl.

Ob.

Cl.

B. cl.

Bass.

Hr. I & III

Hr. II & IV

Trp. I & II

Trp. III

Tromb. I & II

Tromb. III

Timp. I

Timp. II

Perc.

S.

A.

T.

B.

20

Solo Vn.

Vn. I

Vn. II

Vla.

Vcl.

Vcl. II

D.B.

The musical score for page 4, measures 20-24, is presented in a standard orchestral format. The woodwind section includes parts for Puccini, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section consists of Horn I & III, Horn II & IV, Trumpet I & II, Trumpet III, Trombone I & II, and Trombone III. The percussion section features Tympanum I & II and a general Percussion part. The string section includes a Solo Violin part and Violin I & II, Viola, Violoncello I & II, and Double Bass. The vocal parts for Soprano, Alto, Tenor, and Bass are also included. The score is in 4/4 time and features various dynamics and articulations.

25 switch to piccolo 30

Flu. - - - - -

Pf. - - - - -

Ob. - - - - -

Cl. - - - - -

B. fl. - - - - -

Bass. - - - - -

Hr. I&II - - - - -

Hr. III&IV - - - - -

Trp. I&II - - - - -

Trp. III - - - - -

Trmb. I&II - - - - -

Trmb. III - - - - -

Timp. I - - - - -

Timp. II - - - - -

Perc. - - - - -

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

26 30

Solo Vn. - - - - -

Vn. I - - - - -

Vn. II - - - - -

Vla. - - - - -

Vcl. - - - - -

Vc. II - - - - -

D.B. - - - - -

poco e poco rit.

[36]

Tempo I ♩ = 54

Phc.

Fl.

Ob.

Cl.

B.c.

Bass.

Hr. I&III

Hr. II&IV

Trp. I&II

Trp. III

Tramb. I&II

Tramb. III

Timp. I

Timp. II

Perc.

S.

A.

T.

B.

non troppo *f*

non troppo *f*

Here is my

Here is my

Here is my

Here is my

poco e poco rit.

[36]

Tempo I ♩ = 54

Solo Vn.

Vn. I

Vn. II

Vla.

Vcl.

Vcl.

D.B.

rub. p

rub. p

plac.

arco

arco

arco

arco

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in standard musical notation with staves for each instrument. The instruments listed on the left include Picc., Fl., Ob., Cl., Bsns., Horns (I, II, III, IV), Trp. I, II, III, Tromb. I, II, III, Timp. I, II, Perc., S., A., T., B., Solo Va., Va. I, Va. II, Vla., Vcl. I, Vcl. II, and D.B. The score includes dynamic markings such as *f* (forte), *p* (piano), *mp* (mezzo-piano), *pizz* (pizzicato), and *arco* (arco). The page number 45 is visible at the top center and bottom center. The score is for measures 44 through 48.

50

Pic.

Fl.

Ob.

Cl.

B.s.

Bsn.

Hr. I & III

Hr. II & IV

Trp. I & II

Trp. III

Tromb. I & II

Tromb. III

Timp. I

Timp. II

Perc.

S.

A.

T.

B.

51

Solo Vn.

Vn. I (non div.)

Vn. II

Vla.

Vcl. I

Vcl. II

D.B.

[68] poco rit. [69] Un poco meno mosso $\text{♩} = 70$

Flc. Fl. Cl. C3. B. cl. Bom. Hn. I & III Hn. II & IV Trp. I & II Trp. III Tromb. I & II Tromb. III Timp. I Timp. II Perc. S. A. T. B.

[84] poco rit. [89] Un poco meno mosso $\text{♩} = 70$

Solo Vn. Vn. I Vn. II Vla. Vcl. Vc. II D.B.

My cho - sen
My cho - sen

suspended cymbals with soft yam mallets

poco rit. [88] **Maestoso** $\text{♩} = 106$

Woodwinds: Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Horn III, Horn IV, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Tuba, Timpani I, Timpani II, Percussion.

Vocal Soloists: Soprano (S), Alto (A), Tenor (T), Bass (B).

Lyrics:

S: one in whom I de-light, de-light! I will put my
 A: one in whom I de-light, de-light! I will put my
 T: My cho-son one in whom I de-light I will put my
 B: My cho-son one in whom I de-light I will put my

String Section: Violin I, Violin II, Viola, Violoncello I, Violoncello II, Double Bass.

Tempo and Dynamics: The score includes markings for *poco rit.*, *mp*, *f*, *mf*, *p*, and *Maestoso* starting at measure 106.

79 switch to flute

Fl.

Ob.

Cl.

B.cl.

Horn

Hr. I&III

Hr. II&IV

Trp. I&II

Trp. III

Tromb. I&II

Tromb. III

(pocny)

Temp. I

Temp. II

Perc.

S.

A.

T.

B.

Spir - it up - on Him. I will put my Spir - it up -

Spir - it up - on Him. I will put my Spir - it up -

Spir - it up - on Him. I will put my Spir - it up -

Spir - it up - on Him. I will put my Spir - it up -

70

Solo Vn.

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

DB.

pa. 22.

arco

pp

[illegible]

[illegible]

85
accel. l'istesso tempo ♩=90

Perc.

Fl.

Oboe

Cl.

B.s.

Bass.

Trp. I & II

Tromb. I & II

Timb. I & II

Timb. I

Timb. II

Perc.

S.

A.

T.

B.

85
accel. l'istesso tempo ♩=90

Solo Vn.

Vn. I

Vn. II

Vla.

Vcl. I

Vcl. II

D.B.

90

Flu. Fl. Ob. Cl. Bcl. Bass

Hr. I&III Hr. II&IV

Trp. I&II Trp. III

Tromb. I&II Tromb. III

Temp. I Temp. II Perc.

S. A. T. B.

And He will bring Jus - tice to the

And He will bring Jus - tice to the

And He will bring Jus - tice to the

And He will bring Jus - tice to the

And He will bring Jus - tice to the

90

Solo Vn.

Vcl. I Vcl. II Vla. Vcl. I Vcl. II D.B.

arco *f*

arco *f*

arco *f*

arco *f*

arco *f*

98

Tranquillo $\text{♩} = 54$

Fl. I & II

Ob. I & II

Cl. I & II

Bsn. I & II

Hr. I & II

Tpt. I & II

Tromb. I & II

Timp. I & II

Perc.

Soprano

Alto

Tenore

Basso

Solo Vin.

Vln. I & II

Vla. I & II

Vcl. I & II

Cb. I & II

99

Tranquillo $\text{♩} = 54$

100

104

Picc. Fl. Ob. Cl. Bcl. Bass.

Hr. I&II Hr. III&IV Trp. I&II Trp. III Tromb. I&II Tromb. III

Timp. I Timp. II Perc.

S. will not fal - ter or — be dis - cour - aged. He will not be dis - cour - aged. He will not fal - ter

A. He will not fal - ter or be dis - cour - aged. He will not fal - ter

T. He will not fal - ter

B. He will not fal - ter

105

Solo Vn. Vn. I Vn. II Vla. Vcl. I Vcl. II C.B.

[illegible]

[110] Piu Mosso $\text{♩} = 80$

Flc. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

B.s. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Hr. I & II *mf* *f*

Hr. III & IV *mf* *f*

Trp. I & II *mf* *f* *mf*

Trp. III *mf* *f*

Tromb. I & II *f* *mf*

Tromb. III *f*

Tim. I *mf*

Tim. II *mf*

Perc. *f* *cymbals* *rub. mf*

S. *mf* *f* *mf* *f*

A. *mf* *f* *mf* *f*

T. *mf* *f* *mf* *f*

B. *mf* *f* *mf* *f*

He - ca - tab - lah - ca, un - ti He - ca - tab - lah - ca, un - ti un - ti He - ca - tab - lah - ca, Jus - tice

[110] Piu Mosso $\text{♩} = 80$

Solo Vn. *mp* *mf* *f*

Vn. I *mp* *mf* *f*

Vn. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vcl. I *mp* *mf* *f*

Vcl. II *mp* *mf*

D.B. *mp*

[illegible]

ritenuto 120 **Tempo Rubato**

Flut. *mf* *molto lento*

Obo. *mf* *molto lento*

Cl. *mf* *molto lento*

B. cl. *mf* *molto lento*

Basn. *mf* *molto lento*

Hr. I & III *mf*

Hr. II & IV *mf*

Trp. I & II

Trp. III

Tromb. I & II

Tromb. III

Temp. I

Temp. II

Perc.

S. *mp* Jus - Soc, Jus - Soc, Jus - Soc on

A. *mp* Jus - Soc, Jus - Soc, Jus - Soc on

T. *mp* Jus - Soc, Jus - Soc, Jus - Soc on

B. *mp* Jus - Soc, Jus - Soc, Jus - Soc on

ritenuto 120 **Tempo Rubato**

Solo Vln. *div*

Vn. I *mf* *molto lento*

Vn. II *mf* *molto lento*

Vla. *mf* *molto lento*

Vcl. I *mf* *molto lento*

Vcl. II *mf* *molto lento*

D.B. *mf* *molto lento*

126

Picc. -

Fl. -

Ob. *mf*

Cl. -

B. cl. -

Sax. *mp*

Hr. I & II -

Hr. III & IV *mp*

Trp. I & II -

Trp. III -

Tromb. I & II -

Tromb. III -

Temp. I -

Temp. II *mf*

Perc. -

S. *(sagger breathing)*

A. *(sagger breathing)*

T. *(sagger breathing)*

B. *(sagger breathing)*

Carth. -

Solo Vn. 126

Va. I *mp*

Va. II *mp*

Vla. *f*

Vc. I *mp*

Vc. II *mp*

D.B. *f*

[190] rit.

Fl.

Ob.

Cl.

B. cl.

Bass

Hr. I & II

Hr. III & IV

Trp. I & II

Trp. III

Tromb. I & II

Tromb. III

Temp. I

Temp. II

Perc.

S.

A.

T.

B.

[190] rit.

Solo Vn.

Vn. I

Vn. II

Vla.

Vcl. I

Vcl. II

DB.

mf *cresc.*

p

pizz.

p

When Will You Comfort Me?

Tempo Rubato

mp a piacere e drammatico , *port.* *cresc.* , *mf* , *f*

Tenor Solo

My soul, my soul, my soul faints. My soul

Soprano

Alto

Tenor

Bass

Tempo Rubato

pizzicato sempre

Violin I

pizzicato sempre

Violin II

pizzicato sempre

Viola

pizzicato sempre

Violincello I

pizzicato sempre

Violincello II

pizzicato sempre

Double Bass

5 *sub. mp* **Quickly and Precisely** ♩ = 120 *mf* *lightly* 10

solo
faints with long ing. Long ing.

S
A
T
B

5 **Quickly and Precisely** ♩ = 120 10

Vn.I
Vn.II
Vla.
Vc.I
Vc.II
DB.

mp
f
f

15

solo

S

A

T

B

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

mf

mf

mf

15

20

solo

My soul faints.

S

A

T

B

Vn.I

mp

p

Vn.II

mp

p

Vla.

Vc.I

mp

Vc.II

mp

DB.

Detailed description: This page of a musical score, numbered 28 in the top right, contains two systems of staves. The first system features a vocal solo part and four vocal choir parts (Soprano, Alto, Tenor, Bass). The soloist's line begins with a whole rest, followed by a quarter rest, then a half note G4, a half note F#4, and a half note E4, all tied to a final half note E4. The lyrics "My soul faints." are written below the soloist's line. The choir parts (S, A, T, B) are currently silent, indicated by whole rests. The second system includes instrumental parts for Violin I and II, Viola, Violoncello I and II, and Double Bass. Violin I and II enter with a melody starting on D5, marked *mp*, and then move to a higher register marked *p*. The Viola plays a continuous eighth-note accompaniment. Violoncello I and II play a similar eighth-note accompaniment, marked *mp*. The Double Bass part is silent, indicated by whole rests. A rehearsal mark "20" is placed above the first measure of the Violin I and II staves.

musical score for a vocal solo and orchestra.

Vocal Solo:

- Staff: solo
- Lyrics: My soul faints! My soul faints with long -
- Measure 25: *mf* *legato* (triplets)

Orchestra:

- Staff: S (Soprano)
- Staff: A (Alto)
- Staff: T (Tenor)
- Staff: B (Bass)
- Staff: Vn.I (Violin I)
- Staff: Vn.II (Violin II)
- Staff: Vla. (Viola)
- Staff: Vc.I (Violoncello I)
- Staff: Vc.II (Violoncello II)
- Staff: DB. (Double Bass)

Measure 25 includes a triplet in the Vn.II staff marked *mp*.

30

solo

ing for Your Sal - va - tion.

S

A

T

B

When will you

When will you

When will you

When will you

30

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

mf

35

solo

Your Sal - va - tion.

S

com - fort me? When will you com - fort

A

com - fort me? When will you com - fort

T

com - fort me? When will you com - fort

B

com - fort me? When will you com - fort

35

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

35

musical score for a vocal solo and orchestra, page 32.

Vocal Solo:

- Staff: Solo
- Lyrics: But I have put my hope in your Word.
- Dynamic markings: *mp* (mezzo-piano), *f* (forte)
- Rehearsal mark: 40

Vocal Chorus:

- Staff: S (Soprano)
- Staff: A (Alto)
- Staff: T (Tenor)
- Staff: B (Bass)
- Lyrics: me?

Orchestra:

- Staff: Vn.I (Violin I)
- Staff: Vn.II (Violin II)
- Staff: Vla (Viola)
- Staff: Vc.I (Violoncello I)
- Staff: Vc.II (Violoncello II)
- Staff: DB. (Double Bass)
- Dynamic markings: *p* (piano), *poco cresc.* (poco crescendo), *f* (forte), *mf* (mezzo-forte)
- Rehearsal mark: 40

45

solo

How much — long — er should I wait?

S

A

T

B

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

mf

3

50

solo

S

A

T

B

Vn.I (tick tock) *mp*

Vn.II (tick tock) *mp*

Vla. (tick tock) *mp*

Vc.I *mp*

Vc.II

DB.

50

55

solo

S

p *intenso e marcato* *non troppo* *f*

When will you com-fort me? When will you com-fort me? When will you com-fort me? When

A

p *intenso e marcato* *non troppo* *f*

When will you com-fort me? When will you com-fort me? When will you com-fort me? When will you com-fort me? When

T

p *intenso e marcato* *non troppo* *f*

When will you com-fort me? When will you com-fort me? When

B

p *intenso e marcato* *non troppo* *f*

When will you com-fort me? When

Vn.I

arco sul ponticello *mp* *f* *pizz.*

Vn.II

arco sul ponticello *mp* *f* *pizz.*

Vla.

p *f*

Vc.I

p *f*

Vc.II

p *f*

DB.

p *mf*

60

solo

S

A

T

B

will you com - fort me? When will you

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

60

Tempo I (tempo rubato)

65

f *a piacere e drammatico*

My eyes fail

com - fort me?

com - fort me?

com - fort me?

com - fort me?

Tempo I (tempo rubato)

65

ff

ff

ff

ff

ff

f

* Snap pizzicato any note(s) within the specified range on the beat. Smack hand against the body of the instrument on beat three (3).

70
Quickly and Precisely ♩ = 120

solo *mp* looking, *mf* look-ing *mp* for, look-ing for, _____

S _____

A _____

T _____

B _____

Vn.I _____

Vn.II _____

Vla. *mp* _____

Vc.I _____

Vc.II _____

DB. _____

musical score for page 39, featuring vocal solo and instrumental parts.

Vocal Solo:

- Staff: Solo
- Lyrics: look - ing for _____
- Measure 75 is marked with a box containing the number 75.

Instrumental Parts:

- Vn. I:** Violin I, marked *arco* and *p* (piano).
- Vn. II:** Violin II.
- Vla.:** Viola, featuring triplets in measures 75 and 76.
- Vc. I:** Violoncello I, marked *mp* (mezzo-piano), featuring triplets in measures 75 and 76.
- Vc. II:** Violoncello II.
- DB.:** Double Bass.

The score is written for a vocal soloist and a chamber ensemble consisting of two violins, a viola, two violoncellos, and a double bass. The vocal soloist has the lyrics "look - ing for _____". The instrumental parts include triplets in the Viola and Violoncello I parts in measures 75 and 76. The dynamic markings are *p* for the Violin I and *mp* for the Violoncello I.

80

solo

your _____ pro _____ mise. _____

S

A

T

B

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

80

your _____ pro _____ mise. _____

S

A

T

B

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

85

solo

cresc.

S

A

T

B

Vn.I

Vn.II

Vla.

Vc.I

Vc.II

DB.

pizz.

p

ff

f

ff

f

ff

Day of the Lord

Expressively with Sadness $\text{♩} = 54$

10 Second Measure

5

Piccolo

Flute

Oboe

English Horn

Clarinets

Bass Clarinet

Bassoon

Contrabassoon

Horn I & III

Horn II & IV

Trumpet I

Trumpet II & III

Trombone I & II

Bass Trombone

Timpani

Chimes

Percussion

Percussion

hass drum

snare drum

1. solo

molto legato e esp.

Expressively with Sadness $\text{♩} = 54$

10 Second Measure

5

Violin I

Violin II

Viola

Violoncello

Double Bass

flautando

PPP

p

10 **rallentando** **a tempo**

Picc. *poco*

Fl. *mp*

Ob. *mp*

E. II *mf*

Cl. *mp*

B. Cl.

Bsn.

C-Bsn.

Hrn. I & III

Hrn. II & IV

Trp. I

Trp. II & III

Trb. I & II

B. Trb.

Timp.

Ch.

Perc.

Perc.

10 **rallentando** **a tempo**

Vln. I *ord.* *mf espr* *poco*

Vln. II *ord.* *mf espr* *poco*

Vla. *ord.* *mf espr* *poco*

Vc. *ten.* *p* *espr* *ten.* *p* *molto legato*

DB *p* *pp* *molto legato*

15 20

Picc. Fl. Ob. E.H. Cl. B.Cl. Bsn. C-Bsn.

Hrn. I&III Hrn. II&IV Trp. I Trp. II&III Trb. I&II B.Trb.

Timp. Ch. Perc. Perc.

15 20

Vln. I Vln. II Vla. Vc. D.B.

mp dolce e espr.

mp

25

Picc

Fl

Ob

E.H.

Cl

B.Cl.

Hrn

C.Hrn

Hrn I&II

Hrn II&IV

Trp I

Trp II&III

Trb I&II

B.Trb

Timp

Ch

Perc

Perc

Vln I

Vln II

Vla

Vc

D.B.

25

30 **Piu mosso** $\text{♩} = 60$

Perc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hrn I&III

Hrn II&IV

Trp. I

Trp. II&III

Trb. I&II

B.Trb.

Timp.

Ch.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

DB.

f molto *espr.*

f molto *espr.*

non crescendo

non crescendo

div. *mf* *passionato e molto legato*

div. *mf* *passionato e molto legato*

div. *mp*

35

Picc. Fl. Ob. E II Cl. B Cl. Ban. C-Ban.

Hrn. I & III Hrn. II & IV Trp. I Trp. II & III Trb. I & II B Trb.

Tamp. Ch. Perc. Perc.

35

Vln. I Vln. II Vla. Vc. D.B.

simile *simile* *simile*

Detailed description: The musical score is for page 47, starting at measure 35. The first system contains woodwind and brass instruments. The woodwinds (Piccolo, Flute, Oboe, E-flat II, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and brass (Horn I & III, Horn II & IV, Trumpet I, Trumpet II & III, Trombone I & II, Baritone Trombone) parts are mostly silent in measures 35-40. The percussion section (Tamp. Ch., Perc., Perc.) is also silent. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) is active. Violin I and Violin II parts are marked 'simile' in measures 35-40. The second system continues the string parts, with Violin I and Violin II still marked 'simile'. The woodwinds and brass parts are silent in the second system.

40 45

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C-Bsn.

Hrn. I&II

Hrn. II&IV

Trp. I

Trp. II&III

Trb. I&II

B.Trb.

Timp.

Ch.

Perc.

Perc.

40 45

Vln. I

Vln. II

Vla.

Vc.

D.B.

come sopra

come sopra

*non troppo **f** decelerately*

*non troppo **f** decelerately*

legato

*non troppo **f** decelerately*

*non troppo **f** decelerately*

broaden **Piu lento** **50**

Picc. *poco e poco cresc.*

Fl. *poco e poco cresc.*

Ob. *poco e poco cresc.*

E.H. *poco e poco cresc.*

Cl. *poco e poco cresc.*

B.Cl. *poco e poco cresc.*

Bsn. *poco e poco cresc.*

C-Bsn. *poco e poco cresc.*

Hrn. I&II *mf*

Hrn. II&IV *mf*

Trp. I *f pesante*

Trp. II&III *f pesante*

Trb. I&II *mf*

B.Trb. *mf*

Timp. *mp* (wooden sticks)

Ch. *poco e poco cresc.*

Perc. *bas drum*

Perc. *pppp*

Vln. I *poco e poco cresc.*

Vln. II *poco e poco cresc.*

Vla. *poco e poco cresc.*

Vc. *poco e poco cresc.*

D.B. *f pesante*

50

broaden **Piu lento** **50**

Vln. I *poco e poco cresc.*

Vln. II *poco e poco cresc.*

Vla. *poco e poco cresc.*

Vc. *poco e poco cresc.*

D.B. *f pesante*

12

55

rit. a tempo

Picc. - G.P.

Fl. - G.P.

Ob. - G.P.

E.H. - G.P.

Cl. - G.P.

B.Cl. - G.P.

Hrn. - G.P.

C.Bsn. - G.P.

Hrn. I & II - G.P.

Hrn. II & IV - G.P.

Trp. I - G.P.

Trp. II & III - G.P.

Trb. I & II - G.P.

B.Trb. - G.P.

Timp. - G.P.

Ch. - G.P.

Perc. - G.P.

Perc. - G.P.

Vln. I - G.P.

Vln. II - G.P.

Vla. - G.P.

Vc. - G.P.

D.B. - G.P.

Redemption and Hope J. 114

60

Picc. *f* a poco scherzando

Fl. *f* a poco scherzando

(Ob. *f* a poco scherzando

E.H. *f* a poco scherzando

Cl. *f* a poco scherzando

B.Cl. *f* a poco scherzando

Bsn. *f* a poco scherzando

C-Bsn. *f* a poco scherzando

Hrn. I&III *f* a poco scherzando

Hrn. II&IV *f* a poco scherzando

Trp. I *f* a poco scherzando

Trp. II&III *f* a poco scherzando

Trb. I&II *f* a poco scherzando

B.Trb. *f* a poco scherzando

Timp. *f* a poco scherzando

Ch. *f* a poco scherzando

Perc. *f* a poco scherzando

Perc. *f* a poco scherzando

Redemption and Hope J. 114

Vln. I *f* a poco scherzando

Vln. II *f* a poco scherzando

Vla. *f* a poco scherzando

Vc. *f* a poco scherzando

D.B. *f* a poco scherzando

65

Woodwinds: Piccolo, Flute I, Oboe, Clarinet I, Bassoon, Contrabassoon. Brass: Horn I & II, Trumpet I, Trumpet II & III, Trombone I & II, Baritone, Tuba, Timpani, Cymbal, Percussion, Snare Drum. Strings: Violin I, Violin II, Viola, Violoncello, Double Bass.

Measures 65-68 show a complex orchestral passage. The woodwinds and brass play melodic lines with various articulations like *f*, *legato*, and *mp*. The strings provide harmonic support with sustained notes and some melodic fragments. The percussion section includes cymbal and snare drum patterns.

65

Violin I: *remove mute*

Violin II: *half with mute*

Viola: *half with mute*

Violoncello: *half with mute*

Double Bass: *half with mute*

Measures 65-68 show the string section. Violin I and II have *remove mute* markings. Violin II, Viola, Violoncello, and Double Bass have *half with mute* markings. The strings play sustained notes and some melodic fragments.

[illegible]

75 rit. a tempo accelerando 80

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C-Bsn.

Hrn. I&II

Hrn. II&IV

Trp. I

Trp. II&III

Trb. I&II

B.Trb.

Timp.

Ch.

Perc.

Perc.

75 rit. a tempo accelerando 80

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

Maestoso $\text{♩} = 60$

Picc. f

Fl. f

Ob. sfz

E.H. sfz

Cl. sfz

B.Cl. sfz

Han. sfz

C-Han. sfz

Hrn. I&III sfz

Hrn. II&IV sfz

Trp. I sfz

Trp. II&III sfz

Trb. I&II sfz

B.Trb. sfz

Timp. sfz

Ch. sfz

Perc. sfz

Perc. sfz

Maestoso $\text{♩} = 60$

Vln. I mp f *molto legato* *div. a 4*

Vln. II mp f *molto legato* *div. a 4*

Vla. mp f *molto legato* *div. a 3*

Vc. mp f *molto legato* *div.*

D.B. mp mf *molto legato*

90

Picc. Fl. Ob. E.H. Cl. B.Cl. Bsn. C-Bsn.

Hrn. I&III Hrn. II&IV

Trp. I Trp. II&III

Trb. I&II B.Trb.

Timp. Ch. Perc. Perc.

90

Vln. I Vln. II Vla. Vc. D.B.

f dolce

A

95

Picc - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Fl - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

(Ob) - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

E.H. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Cl - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

B.Cl - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Bsn. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

C-Bsn. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Hrn. I&III - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Hrn. II&IV - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Trp. I *non troppo mf* $\frac{2}{4}$ $\frac{4}{4}$

Trp. II&III $\frac{2}{4}$ $\frac{4}{4}$

Trb. I&II *mf* $\frac{2}{4}$ $\frac{4}{4}$

B.Trb. *mf* $\frac{2}{4}$ $\frac{4}{4}$

Timp. - - - - - $\frac{2}{4}$ $\frac{4}{4}$

Ch. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Perc. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

Perc. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$

95

Vln. I $\frac{2}{4}$ $\frac{4}{4}$

Vln. II $\frac{2}{4}$ $\frac{4}{4}$

Vla. $\frac{2}{4}$ $\frac{4}{4}$

Vc. $\frac{2}{4}$ $\frac{4}{4}$

D.B. $\frac{2}{4}$ $\frac{4}{4}$

100 **allargando** 105

Picc. *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

E. II *ff*

Cl. *mf* *ff*

B. Cl. *ff*

Hrn. *ff*

C. Ban. *ff*

Hrn. I & III *ff* *gliss.*

Hrn. II & IV *ff* *gliss.*

Trp. I *ff*

Trp. II & III *ff*

Trb. I & II *ff* *gliss.*

B. Trb. *ff*

Timp. *mf* *ff*

Ch. *ff*

Perc. *ff*

Perc. *mf* *ff*

triangle *mf* *ff*

cymbal, with the heavy end of a drum stick on the edge *ff*

100 **allargando** 105

Vln. I *ff* *div. a2*

Vln. II *ff* *div. a2*

Vla. *ff*

Vc. *ff*

D.B. *ff*