

Score

Nicholas Korth

Midnight Rain

settings of
Edward Thomas

for
Tenor
Natural Horn
String Quartet
and Keyboard

All pitches in this work relate to the natural harmonic series.

The notation is an approximation.

Arrows above or below accidentals indicate alteration from tempered pitch by approximately a quartertone.

Major 3rds and dominant 7ths should be performed somewhat flat to tempered pitch, and should match the tuning of 5th and 7th harmonics respectively.

**The natural intonation of the horn should not be altered other than when indicated by a marking for fully hand stopped: +
or partially hand stopped: ⊕**

The tuning of natural harmonics in the strings should also not be altered, and, generally, intonation should be adjusted to match natural tuning.

Vibrato in the strings should be used sparingly.

The keyboard is tuned naturally as well.

**Kontakt patches are available with the hire material.
An inline volume pedal and local amplification are required.**

Midnight Rain

1. In Memoriam

Nicholas Korth

2020

♩ = c.35

(Easter, 1915)

The score is written for a chamber ensemble. It features the following parts:

- Tenor:** Treble clef, 3/4 time signature. Four measures of whole rests.
- Natural Horn (actual sound):** Treble clef, 3/4 time signature. Four measures of whole rests.
- Violin 1:** Treble clef, 3/4 time signature. *pp flautando*. Measures 1-2: *8va* (indicated by a dashed line) with a slur over two notes. Measure 3: *loco* with an asterisk and a slur over two notes. Measure 4: *III (nat harm)* with a sharp sign and a slur over two notes.
- Violin 2:** Treble clef, 3/4 time signature. Measures 1-2: *pp flautando* with a slur over two notes. Measure 3: *pp flautando* with a slur over two notes. Measure 4: *pp flautando* with a slur over two notes.
- Viola:** Alto clef, 3/4 time signature. Four measures of whole rests.
- Cello:** Bass clef, 3/4 time signature. Four measures of whole rests.
- Keyboard sounding:** Treble and bass clefs, 3/4 time signature. Four measures of whole rests.
- Keyboard played:** Treble and bass clefs, 3/4 time signature. *♩ = c.35*. Four measures of whole rests.

*match the tuning of the natural harmonic on the D string at this pitch (i.e. flatter than tempered pitch)

5

T.

Vln. 1

Vln. 2

Vla.

Vc.

K.B. s.

K.B. p.

8

3

3

8va

8va

sul II gliss.

pp

9

8 *p*

T. *p*
The flowers left thick at night - fall in the

Vln. 1 *loco* *III (nat harm)*

Vln. 2

Vla.

Vc.

K.B. *s.* *ORGAN SOUND*

K.B. *p.* *ORGAN SOUND* **Patch 1**

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The vocal line (T.) begins at measure 8 with a piano (*p*) dynamic. The lyrics are "The flowers left thick at night - fall in the". The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The keyboard parts (K.B. *s.* and K.B. *p.*) are marked "ORGAN SOUND". The score features various musical notations such as triplets, slurs, and dynamic markings. A box labeled "Patch 1" is present in the lower keyboard part.

Il

T. wood This Ea - - ster tide

Vln. 1

Vln. 2

Vla. *pp* *8va* sul II gliss.

Vc. *pp* *8va* sul II gliss. 9

K.B. *s.*

K.B. *p.*

13 **rall.**

T. *8* call in - to mind the men, Now

Vln. 1

Vln. 2

Vla. *loco* *p* trem.

Vc. *loco* *p*

K.B. *s.*

K.B. *p.* **rall.**

Slower

♩ = c.30

pp with tenderness

accel.

T.

15
8

far from home, who with their sweet hearts, should Have

pp *p*

3

Vln. 1

8^{va}

3

loco 3

Vln. 2

3

3

Vla.

pp *p*

3

tr

Vc.

pp *p*

3

tr

K.B. s.

pp *p*

3

3

8^{vb}...

Slower

♩ = c.30

accel.

K.B. p.

pp *p*

3

Faster

♩ = c.40

f

18

T.

ga

Vln. 1

Vln. 2

III (nat harm)

Vla.

f

sul II gliss.

Vc.

f

K.B. s.

mf

(8)

Faster

♩ = c.40

mf

K.B. p.

mf

Slower (Tempo 1)

♩ = c.35

p

19

T. *p*
- thered them and will do_ ne - ver a

Vln. 1

Vln. 2

Vla. *tr* (no trill)
p *pp*

Vc. *p* *p*

K.B. s. *p*

(8)

Slower (Tempo 1)

♩ = c.35

K.B. *p*

22

T. gain.

Vln. 1 *8va* 3 loco * 3 III (nat harm) 3 #

Vln. 2 3 3

Vla.

Vc. trem. *ppp*

K.B. *s.* *ppp*

(8)-----

K.B. *p.* *ppp*

26

Vln. 1

Vln. 2

Vc.

K.B. s.

K.B. p.

8^{va}-----
sul II gliss.
3

pp



(8)-----

continue natural harmonic gliss.

just a 'husk' of sound

attacca

29

Vc.

Interlude

♩ = c.77

With freedom

Hn. *D crook*

ppp *mp* *mf*
trem. poco sul pont. ----->

Vln. 1 *mp* trem. poco sul pont. ----->

Vln. 2 *mp* pizz.

Vc. *mf*

Hn. *pp* *pp*
molto sul. pont. -----> poco sul pont.

Vln. 1 *mf* *pp*
molto sul. pont. -----> poco sul pont.

Vln. 2 *mf* *pp*

Vc. *mf*

6

Hn. *mf* *f* *p* flz. - - - |

poco sul pont. -----> molto sul. pont. ----->

Vln. 1 *mf* *f* poco sul pont. -----> molto sul. pont. ----->

Vln. 2 *mf* *f* pizz.

Vla. *f* (pizz.)

Vc. *f*

8

Hn. *p cresc.*

poco sul pont. *p*

Vln. 1 *p* poco sul pont.

Vln. 2 *p*

10

Hn. *flz.* stop with tounge

f *gliss.*

poco sul pont..... molto sul. pont.

Vln. 1 *p cresc.* poco sul pont..... molto sul. pont.

Vln. 2 *p cresc.*



12

Hn. stop with tounge *flz.* *ff* *gliss.*

Vln. 1

Vln. 2

Vla. (pizz.) *mf cresc.*

Vc. (pizz.) *mf cresc.*

accel.

Musical score for Vln. 1, Vln. 2, Vla., and Vc. The score is in 5/4 time and features a double bar line at the beginning of the system. The Vln. 1 and Vln. 2 parts have long horizontal lines above them, indicating sustained notes. The Vla. and Vc. parts have rhythmic patterns with accents. The Vln. 1 part starts with a measure containing a sharp sign and a fermata. The Vln. 2 part starts with a measure containing a flat sign and a fermata. The Vla. and Vc. parts start with a measure containing a sharp sign and a fermata. The score ends with a double bar line and a 5/4 time signature.



2. Rain

Rough and Wild!

very accented

♩ = c. 120

Musical score for Vln. 1, Vln. 2, Vla., and Vc. The score is in 5/4 time and features a double bar line at the beginning of the system. The Vln. 1 part starts with a measure containing a sharp sign and a fermata. The Vln. 2 part starts with a measure containing a flat sign and a fermata. The Vla. and Vc. parts start with a measure containing a sharp sign and a fermata. The score ends with a double bar line and a 5/4 time signature. The Vln. 1 part has a **ff** marking. The Vln. 2 part has a **ff** marking and a **pizz.** marking. The Vla. part has a **ff** marking. The Vc. part has a **ff** marking.

4 *f*

T. *f*
Rain, mid - night rain, no-thing but the

Vln. 1 *pizz.*
f

Vln. 2 *f*

Vla. *f*

Vc. *f*



7

T. *f*
wild__ rain__ On this bleak hut,__ and so - li - tude,__

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

11 *mf*

T. *mf*

and me Re-mem - bering a - gain that

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*



14

T. *mf*

I shall die And neith - er hear the

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

♪ = ♩

17

T. *rain nor give it thanks For*

Vln. 1 *mf dim. poco a poco*

Vln. 2 *dim. poco a poco*

Vla. *dim. poco a poco*

Vc. *dim. poco a poco*



rall. poco a poco al ---

dim.

20

← ♩ = ♩ → (♩ = c.90)

T. *wa-shing me clean - er than I have ev - er been Since I was born*

Vln. 1

Vln. 2

Vla.

Vc.

-----> ♩ = c.30

♩ = c.40

With freedom

23 *p* *lunga p*

T. 8 in - to this so - li - tude.. Blessed are the

Hn.

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla.

Vc.

K.B. *s.*

K.B. *p* **With freedom**

25

8

3

3

accel.

T.

dead that the rain rains up - on: But here I

Hn.

pizz. trem.

III II

pp

pizz. trem.

III II

Vln. 1

Vln. 2

Vla.

IV III

pp

pizz. trem.

II I

Vc.

pp

K.B. s.

accel.

K.B. p.

Faster

27 *lilting* *f* 3

T. pray that none whom I once loved Is dy - ing to - night or

Hn. *lilting* 3

Vln. 1 II I II III *mf* II I *f*

Vln. 2 *f*

Vla. *f*

Vc. IV III *f*

K.B. s. *mf* 3

Faster

K.B. p. *mf* 3

Slower again

30

T. 8 ly - ing still a - wake_ Sol-i-ta-ry, listen - ing to the

Hn. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

K.B. s. *p*

K.B. p. *p*

Slower again

Detailed description: This page of a musical score, page 21, contains measures 30 and 31. The score is for a vocal soloist (T.), horn (Hn.), string quartet (Vln. 1, Vln. 2, Vla., Vc.), and piano (K.B. s. and K.B. p.). The key signature has one sharp (F#) and the time signature is 4/2. Measure 30 begins with a vocal line starting on a whole note, followed by a triplet of eighth notes. The horn and strings provide accompaniment. Measure 31 continues the vocal line with a five-note quintuplet. The tempo marking 'Slower again' appears at the beginning of the page and above the piano part in measure 31. Dynamics include piano (*p*) and pianissimo (*pp*).

32

T. rain, Eith-er in pain or thus in sym-pa-thy

Hn.

Vln. 1 arco *pp* (quieter than vln.2)

Vln. 2 arco *p* (louder than vln.1)

Vla.

Vc.

K.B. s.

K.B. p.

Detailed description of the musical score: The score is for measures 32-35. The vocal line (T.) starts with a quarter note 'rain,' followed by a triplet of eighth notes 'Eith-er' and a quarter note 'in', then a quarter note 'pain' followed by a quarter rest, then a quarter note 'or' followed by a quarter rest, then a quarter note 'thus' followed by a quarter rest, and finally a quintuplet of eighth notes 'in sym-pa-thy'. The horn (Hn.) part is silent. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play an arco part with a melodic line consisting of a quarter note, a triplet of eighth notes, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quintuplet of eighth notes. Vln. 1 is marked *pp* and 'quieter than vln.2'. Vln. 2 is marked *p* and 'louder than vln.1'. Viola (Vla.) and Violoncello (Vc.) play sustained notes with tremolos. The keyboard parts (K.B. s. and K.B. p.) play the same melodic line as the violins, with the right hand (s.) playing the melody and the left hand (p.) playing sustained notes with tremolos.

34

T. Help - less a-mong the liv - ing and the dead, Like a

Hn. *p*

Vln. 1 *p* sul IV *pp*

Vln. 2 *pp*

Vla. arco *p*

Vc. *pp*

K.B. *pp*

K.B. *p* *pp*

rall. poco a poco al -----

36

T. cold wa - ter a-mong bro - ken reeds,

Hn. col legno

Vln. 2 senza vib. poco sul pont. trem. *p*

Vla. senza vib. arco poco sul pont. *pp*

Vc. *p*

38

T. My - ri - ads of bro - ken reeds all still and

Hn. *hesitant*

Vln. 1 *mp* (sempre col legno) *hesitant* senza vib. poco sul pont. trem. *pp*

Vln. 2

Vc.

♩ = c.40

♩ = c.60 accel. -----

40

T. *stiff,*

Hn.

Vln. 2

Vla. *pizz.*

Vc. *pp cresc. pizz. p cresc.*

pp *ppp* *p cresc.*



Tempo 1

♩ = c. 120

43

T. *mf*

Like me who have no love

Vln. 2 *pizz. mf*

Vla. *mf*

Vc. *mf*

46

T. *f*
 which this wild rain Has not di - ssolved

Vln. 1 *f* pizz.

Vln. 2 *f*

Vla. *f*

Vc. *f*



49

T. *mf* $\text{♩} = \text{♩} \rightarrow (\text{♩} = \text{c.90})$
 — ex-cept the love of death, If love it be

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

accel.

53

T. *f*
to-wards what is per-fect and Can-not, the tem-pest

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*



Tempo 1

♩ = c. 120

56

T. *mf*
tells me, dis-a-ppoint.

Vln. 1

Vln. 2

Vla. *mf*

Vc. *f* *mf*

59

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

rall.



Interlude ||

Cadenza ad lib.
(♩ = c.90)

extremely short

extremely short

Hn. *f* *sfz* stop with tounge *p* *sfz* stop with tounge

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

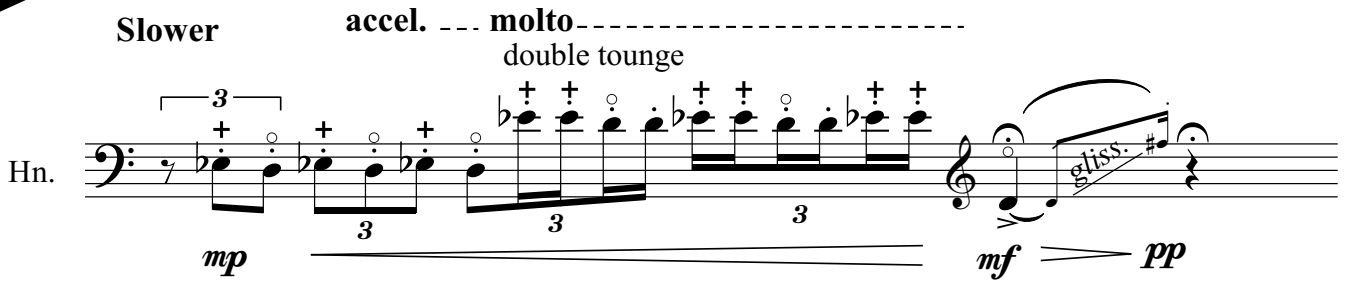
Hn. *accel.* *rall.*



p *f* *fz.* *p*



Hn. *Slower* *accel.* *molto* *double tongue*



mp *mf* *pp*



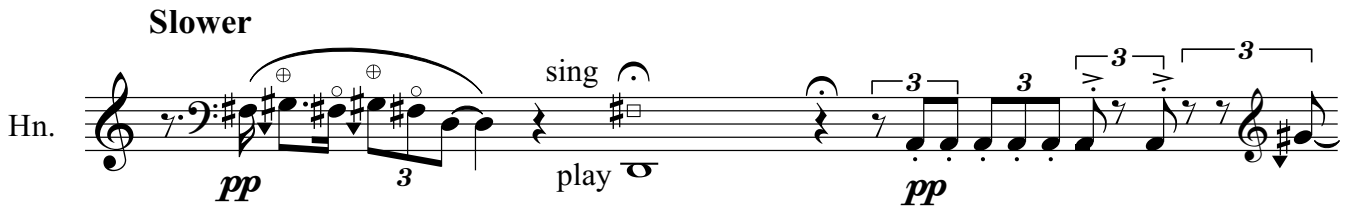
Hn. *Slow* *dreamy*



p



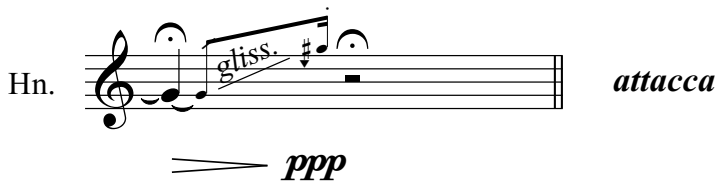
Hn. *Slower* *sing* *play*



pp *pp*



Hn. *gliss.* *attacca*



ppp

With freedom

3. It rains

♩ = c.35

p

T. *p* It rains, and no-thing stirs_ with-in the fence A-ny- where_ through the

Vln. 1 arco *p*

Vln. 2 pizz. *p* arco *p* arco *p*

Vla. *p*

Patch 2

K.B. *p* *p*

8^{va}

T. *p* orch-ard's un-trodd-en, dense For-est_ of pars- ley. The great

Vln. 1

Vln. 2

Vla. sul tasto (match timbre of harmonics)

Vc. arco *p* pizz. *p* arco sul tasto (match timbre of harmonics)

K.B. *p*

(8)

5 31

T. *8* dia-monds Of rain on the grass-blades there is none to break, Or the fa - llen

Vln. 1

Vln. 2

Vla.

Vc.

K.B. *p.* L.H. loco L.H.

7 *8* pet - als fur - ther down_ to shake. And I am near-ly as

sul tasto (match timbre of harmonics)

Vln. 1

Vln. 2

Vla.

Vc. *pizz.*

K.B. *p.*

9

T. *pp* * 3 3 3 3 3

ha - ppy as po - ssi - ble To search the wil - der - ness in vain though

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vc. arco *pp*

K.B. *p* *pp*

Detailed description: This page of a musical score covers measures 9 and 10. The vocal line (T.) begins at measure 9 with a treble clef and a key signature of one sharp (F#). The lyrics are "ha - ppy as po - ssi - ble To search the wil - der - ness in vain though". The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) and an asterisk (*) above the final triplet in measure 10. The accompaniment includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Keyboard (K.B.). Vln. 1 and Vln. 2 play sustained notes with a crescendo leading to a *pp* dynamic. Vln. 2 and Vla. have a rest in measure 9 and enter in measure 10 with a triplet of eighth notes, marked with an asterisk (*). Vc. plays a sustained note in measure 9 and a triplet of eighth notes in measure 10, marked *pp* and *arco*. K.B. provides harmonic support with sustained notes in both measures, marked *p* in measure 9 and *pp* in measure 10.

*Throughout this passage, all B flats should be pitched slightly sharp to tempered tuning

11

T. *p*

well, To think of two walk-ing, kiss-ing there,

Vln. 1

Vln. 2 *pp* *p*

Vla. *p*

Vc. *p*

K.B. s.

K.B. *p* SWITCH HANDS

13

T. *8* *4/4* *3/4*
Drenched, yet for - gett - ing

Vln. 1 *4/4* *3/4*

Vln. 2 *4/4* *3/4*

Vla. *3/4* *3/4*
pizz. *p*

Vc. *4/4* *3/4*

K.B. *s.* *4/4* *3/4*

K.B. *p.* *4/4* *3/4*

14

T. *8* the kiss - es of the

Vln. 1

Vln. 2

Vla. *3*

Vc. *3*

K.B. *s.* *3*

K.B. *p.* *3*

15

p

f

T. rain: Sad, too, to think that nev - er, — nev - er a -

Vln. 1 pizz. *p*

Vln. 2 pizz. *p*

Vla. *p*

Vc. *pp*

K.B. s. *pp*

K.B. p. *pp*

Detailed description: This page of a musical score contains measures 15, 16, and 17. The vocal line (T.) begins at measure 15 with the lyrics 'rain: Sad, too, to think that nev - er, — nev - er a -'. The music is in 4/4 time, with a key signature of one sharp (F#). The vocal line features a dynamic change from *p* to *f* and includes triplet markings. The string section (Vln. 1, Vln. 2, Vla., Vc.) enters at measure 16 with a pizzicato (*pizz.*) texture and a dynamic of *p*. The keyboard parts (K.B. s. and K.B. p.) are in the left hand, starting at measure 15 with a dynamic of *pp* and featuring triplet markings. The score includes various musical notations such as rests, slurs, and dynamic markings.

18 *p*

T. gain, Un-less a-lone, so ha-ppy_ shall I walk In the rain.

Vln. 1 arco *pp*

Vln. 2 (pizz.) *pp* arco

Vla.

Vc.

K.B. *s.* *pp* 8va

K.B. *p.* *pp* 8va

21

T. 
When I turn a way, on its fine stalk Twigh-light has fined to

Vln. 1 
p

Vln. 2 
p

Vla. 
p arco

Vc. 
p pizz.

sul tasto (match timbre of harmonics)

sul tasto (match timbre of harmonics)

arco

K.B. s. 
p (8)

K.B. p. 
p (8)

T. *naught, the pars-ley flower Fig-ures, su - pen - ded still and ghost-ly white, The*

Vln. 1

Vln. 2

Vla.

Vc.

K.B. *p.*



rall.

attacca

T. *past hov-ering as it re-vis - its the light.*

Vln. 1

Vln. 2

Vla.

Vc.

K.B. *p.*

Interlude III

Cadenza ad lib.

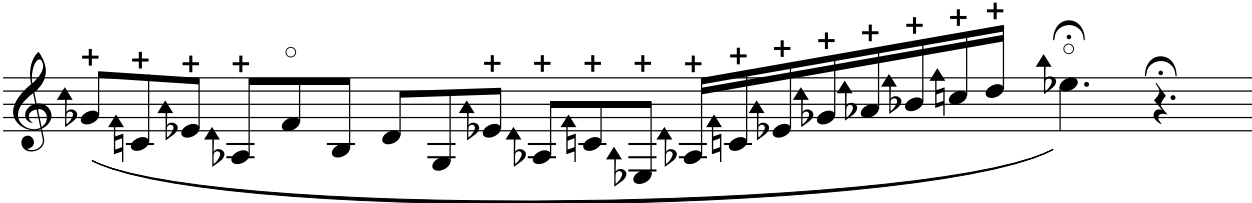
(♩ = c.70)

G crook

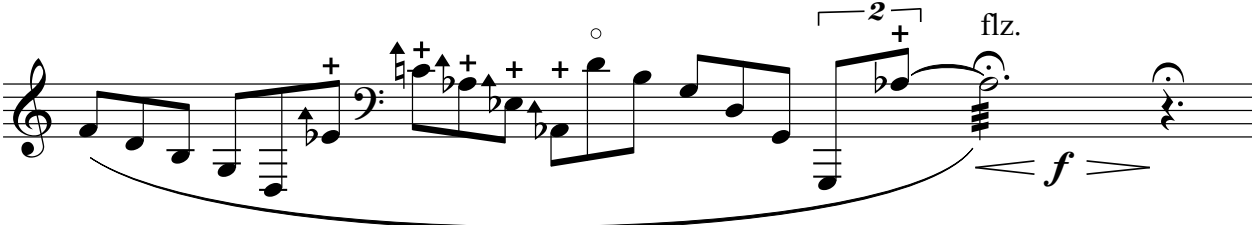
Hn. *p*




Hn.



Hn.



Hn. *f*



bend with lip
(whilst partially
stopped and with
flutter tongue)

In tempo
Slower

♩. = c.50

2

Hn. *f*

Vln. 1 *f*

Vln. 2 *f*



4

Hn. *ff* flz. rall.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f* *ff* ord.

Vc. *f* *ff* ord.

4. Lights Out

Slightly slower

♩ = c.45

Hn. *p*
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*
 Vc. *p* L.H. pizz. 2+ III IV arco

This system contains the first four measures of the piece. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slightly slower' with a quarter note equal to approximately 45 beats per minute. The music features a horn line with a melodic phrase, violin lines with triplets and a 'quasi horn' effect, a viola line with a melodic line, and a cello line with pizzicato and arco passages.

Hn. 4
 Vln. 1 III 'quasi horn' senza vib. ord.
 Vln. 2 'quasi horn' senza vib.
 Vla. 'quasi horn' senza vib. I
 Vc.

This system contains measures 5 through 8. The horn line continues with a melodic phrase. The violin lines feature triplets and a 'quasi horn' effect without vibrato. The viola line also features a 'quasi horn' effect. The cello line continues with arco passages.

7

T. *p*
I have come to the bord-ers of sleep, The un -

Hn. *pp*

Vln. 1 II III III

Vln. 2 III

Vla. III III III III

Vc. III III

K.B. s. *p*

K.B. *p* Patch 3

10

T. *f* fath' ma-ble deep Fo - rest where all must lose Their way, how-ev - er

Hn. *p*

Vln. 1

Vln. 2 *IV*

Vla.

Vc.

K.B. *s.*

K.B. *p.*

Detailed description of the musical score: The score is for measures 10, 11, and 12. The vocal line (T.) is in treble clef with a key signature of one sharp (F#). It features a melodic line with triplets and a fermata over the final note. The lyrics are: "fath' ma-ble deep Fo - rest where all must lose Their way, how-ev - er". The orchestral accompaniment includes Horns (Hn.), Violins 1 (Vln. 1), Violins 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and two Keyboard parts (K.B.). The Horns play a sustained chord with a fermata, marked *p*. Violins 1 and 2 play triplet patterns, with Vln. 2 including a Roman numeral IV. The Viola and Violoncello provide harmonic support with sustained notes and triplets. The Keyboard parts play a simple harmonic accompaniment, with the second keyboard part marked *p*.

12

T. *8* *3* *3*
staight, Or wi - nding, soon or late; They can-not choose.

Hn. \oplus

Vln. 1 *3* *3* *3* *3*

Vln. 2 *3* *3* *3* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3*

Vc.

K.B. *s.*

K.B. *p.*

14

T. *8*

Ma-ny a road and track That, since the

Hn.

Vln. 1

ord. IV

Vln. 2

Vla. *sul IV*

Vc.

K.B. *s.*

K.B. *p.*

16

T. *8* *3*
 dawn's first crack, Up to the fo - rest

Hn.

Vln. 1

Vln. 2

Vla. *3* *3* *3* *3*
 IV
slightly sharper

Vc. *3* *3* *3* *3*
 IV
slightly sharper

K.B. *s.* *3* *7*

K.B. *p.* *3* *7*

rall. **A tempo** *mp*

17
8
T. *mp*
brink, De - cieved the trav' llers Sud - den - ly now

Vln. 1 *sfz mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

K.B. *s.* **rall.** **A tempo** *mp*

K.B. *p.* **rall.** **A tempo** *mp*

molto rall.

19 *pp* *molto rall.*

T. blurs, And in they sink. And in they sink..

Vln. 1 *pp*

Vln. 2 *pp* III

Vla. *pp*

Vc. *pp*

K.B. *s.* *pp*

K.B. *p.* *pp*

molto rall.

Free

take time

21

lunga

p

T.

Here love ends, Des - pair, am - bi - tion ends, All

colla voce

Vln. 1

Vln. 2

colla voce

senza vib.

Vla.

colla voce

Vc.

colla voce

senza vib.

K.B.

s.

colla voce

K.B.

p.

colla voce

22 **In tempo**

T. *8*
pleas - ure and all trou - ble, Al - though most

Vln. 1

Vln. 2 *p*

Vla. *pp*
8va
sul I gliss.

Vc. *pp*
8va
sul I gliss.

K.B. *s.* *p*

In tempo

K.B. *p.* *p*

23

T. *8* sweet or bitt - er, Here ends in

Vln. 1 *pp* sul III

Vln. 2

Vla. *(8)*

Vc. *(8)*

K.B. *s.*

K.B. *p.*

24

T.
8
sleep that is sweet - er Than tasks most

Vln. 1
gliss.
3 3 3 3 3 3 3 3
sul IV
gliss.
3

Vln. 2
3 3 3
pp

Vla.
(8) sul II loco gliss.
3 3 3 3 3

Vc.
(8)

K.B. s.
#8

K.B. p.
#8

25

This musical score page contains measures 25 and 26. The instruments and parts are as follows:

- T. (Tenor):** Treble clef, key signature of one sharp (F#). Measure 25 contains the lyrics "nob - le." with a fermata over the final note.
- Hn. (Horn):** Treble clef. Measure 25 has a rest. Measure 26 begins with a *p* dynamic, followed by a melodic line with a triplet in the final measure.
- Vln. 1 (Violin 1):** Treble clef. Measure 25 has a *p* dynamic. Measure 26 continues the melodic line with a triplet.
- Vln. 2 (Violin 2):** Treble clef. Measures 25-26 consist of a continuous sixteenth-note triplet pattern.
- Vla. (Viola):** Treble clef. Measure 25 has a *p* dynamic. Measure 26 features a melodic line with a fermata.
- Vc. (Violoncello):** Treble clef. Measures 25-26 contain rests.
- K.B. s. (Kornett Bass):** Bass clef. Measures 25-26 contain sustained notes with a fermata.
- K.B. p. (Kornett Bass):** Bass clef. Measures 25-26 contain sustained notes with a fermata.

27

T. *8* There is not a-ny book Or face of dear-est look That I would not

Hn. *pp*

Vln. 1

Vln. 2 *p* III IV

Vla.

Vc. *p*

K.B. *s.*

K.B. *p.*

Free *take time*

Slower

♩ = c.35

32 *pp*

T. *pp*

To go in - to the un - known_ I must en - ter and leave a-

colla voce
senza vib.

Vln. 1

pp

Vln. 2

colla voce

Vla.

colla voce
senza vib.

pp

Vc.

colla voce
senza vib.

pp

K.B.
s.

colla voce

pp

Free

Slower

♩ = c.35

K.B.
p.

colla voce

pp

34 *p*

T. lone I know not how. The tall

Hn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

K.B. *s.* *p*

K.B. *p.* *p*

rall.

36

T. for - est towers; Its clou - dy foli - age lowers A - head, shelf up - on

Hn.

Vln. 1

Vln. 2

Vla. III
p

Vc.

K.B. *s.*

K.B. *p.*

rall.

38 *pp* **Free** *take time*

T. shelf; Its si - lence I hear and o - bey_____

Hn. *pp* colla voce

Vln. 1 colla voce

Vln. 2 *pp* IV *slightly sharper* colla voce senza vib.

Vla. *pp* IV *slightly sharper* colla voce senza vib.

Vc. *pp* colla voce

K.B. s. *pp* colla voce

K.B. p. *pp* **Free** colla voce

In tempo
(♩ = c.35)

p

40

T.

That I may lose my way my way

Hn.

Vln. 1

pp *p*

Vln. 2

pp *p*

Vla.

pp *p*

Vc.

K.B. *s.*

In tempo
(♩ = c.35)

p

K.B. *p.*

rall.-----molto-----

42 **3**

T. **8**
—And my-self.

Vln. 1 **8va**

Vln. 2 **3 3** **sul III** **8va**

Vla. **3**

Vc.

K.B. **s.**

K.B. **p.**

rall.-----molto-----

*Finished
May Day
2020*