

Choral Album

(1995-2020)

Paul Robinson

- 1) White Bird
- 2) On Waters Near and Far
- 3) The Coming of the Night
- 4) Neither the Moon by Night
- 5) The Eagle has Landed

White Bird

(Composer Pseudonym: Parsifal)

Text: Donald Atkinson

Iona: 12 December 1998

A white bird has flown
from grey hills away;
by the sea-loch, lover
stands dreaming

A snell wind has blown
from the skerries all day
of his dark wound the Silkie
lies bleeding

Their bright faces gone
on the waters astray;
with fulmar and blackback
Wheeling

White bird alone
to the far hills away;
from the sea-loch, tide-water
streaming

Against that green island
four fishermen rowed;
in the tide-run, the silver-folk
gleaming

Under the moon the bright wave
dances
over the Sound of Iona
And the four men shout as they go
they sing,
at the plunging stars,
at the swung moon.

Till clouds darken,
The flung squall blinds them,
and a freak wave tumbles the boat
Like a Leviathan

Bob Hay,Davy Kirkpatrick,
Ally Dougal,Logie MacFayden
do you see *the red boats dancing*
over the Sound of Iona
Bob Hay,Davy Kirkpatrick,
Ally Dougal,Logie MacFayden
do you see *the seagulls prancing*
over the Sound of Iona

White Bird

SOPRANO

ALTO

TENOR

BASS

Piano

110

Soprano

Alto

Tenor

Bass

Piano

110

Soprano

Alto

Tenor

Bass

Piano

12

Soprano

Alto

Piano

140

Soprano

Alto

Piano

20

Soprano

Alto

Piano

A White bird has flown from grey hills a way
by the sea loch lover stands dream ing

28

S. snell wind has blown from the Sker ries all day

A. of his dark wound the Sil kie lies bleed

Pno.

Allargando *mf*

S. White bird__ White bird__White bird__White bird white bird a lone a

A. ing White bird__ White bird__White bird__White bird white bird a lone a

T. 8 White bird White bird white bird a lone a

B. *mf* White bird White bird white bird a lone a

Allargando

Pno.

Tempo

S. lone the Silk kie lies bleed ing

A. lone

T. 8 lone the Silk kie lies bleed ing their bright fa ces

B. lone

Tempo

Pno.

52

T. gone on the waters a stray

B. with ful mar and black back wheel ing

Pno.

59

T. white bird a lone to the far hills a way

B. from the sea loch tide wa ter stream ing

Pno.

Allargando

S. White bird__ White bird__White bird__White birdwhite bird a lone a lone____

A. White bird__ White bird__White bird__White birdwhite bird a lone a lone____ A

T. 8 White bird White bird white bird a lone a lone____

B. White bird White bird white bird a lone a lone____

Allargando

Pno. *8va* Rall Tempo

Ped.

76

S. White bird White bird White bird has flown from grey hills a way by the sea loch lo ver lies

A. White bird has flown from grey hills a way by the sea loch lo ver lies

T. 8 Whitebird White bird has flown from grey hills a way by the sea loch lo ver lies

B. White bird has flown from grey hills a way by the sea loch lo ver lies

Pno.

Ped. Ped. Ped.

86

S. dream ing A snell wind all day Sil kie lies

A. dream ing A snell wind all day Sil kie lies

T. 8 dream ing A snell wind has blown from the sker ries all day dark wound the Sil kie lies

B. dream ing snell wind has blown sker ries all day of his dark wound the Sil kie lies

Pno.

Ped. Ped. Ped.

Rall

♩ = 48

S. bleed ing bleed ing bleed ing bleed ing A gainst that green is land four fish er men rowed in the

A. bleed ing bleed ing bleed ing bleed ing A gainst that green is land four fish er men rowed in the

T. bleed ing bleed ing bleed ing bleed ing A gainst that green is land four fish er men rowed in the

B. bleed ing blee ding blee ding A gainst that green is land four fish er men rowed in the

Rall

♩ = 48

Pno.

104

S. tide run the silv er folk gleam ing un der the moon the bright wave dan ces ov er the sound of I o na and the

A. tide run the silv er folk gleam ing un der the moon the bright wave dan ces ov er the sound of I o na and the

T. tide run the silv er folk gleam ing un der the moon the bright wave dan ces ov er the sound of I o na and the

B. tide run the silv er folk gleam ing un der the moon the bright wave dan ces ov er the sound of I o na and the

Pno.

112

S. four men shout as they go they sing at the plung in stars at the swung moon 'till clouds

A. four men shout they sing at the plung in stars at the swung moon 'till clouds

T. four men shout as they go they sing at the plung in stars at the swung moon 'till clouds

B. four men shout as they go they sing at the plung in stars at the swung moon 'till clouds

Pno.

Ped. *Ped.* — — —

119

S. dark en the flung squall blinds them and a freak wave tumb les the boat like a Le vi a than

A. dark en the flung squall blinds them and a freak wave tumb les the boat like a Le vi a than

T. dark en the flung squall blinds them and a freak wave tumb les the boat like a Le vi a than

B. dark en the flung squall blinds them and a freak wave tumb les the boat like a Le vi a than

Pno.

Ped. *Ped.* *Ped.* ff vsl.

125 $\text{J}=110$

S. - - - - - *mp* Do you see the red boats danc ing

A. - - - - - *mp* Bob Hay *mp*

B. - - - - - Da vy Kirk patrick

Pno. $\text{J}=110$ *mp* 8va Leo. Leo.

137

S. - - - - - Lo gie Mc

A. Ov er the Sound of I o na

T. *mp* Al ly Dou gal

B. do you se the sea gulls pran cing

Pno. 8va

145 **Molto Rall**

S. Fay den O ver the Sound of I o na

A. O ver the Sound of I o na

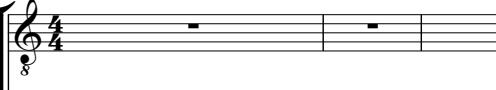
T. O ver the Sound of I o na

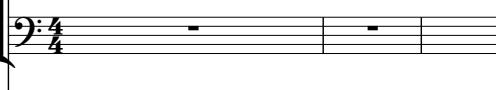
B. O ver the Sound of I o na

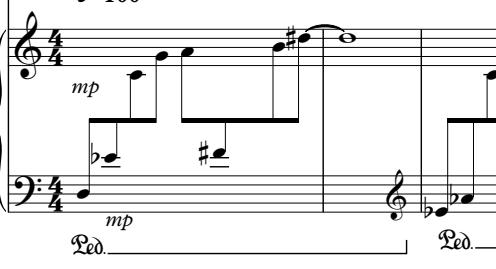
Pno. **Molto Rall** Leo.

On Waters Near and Far

$\text{♩} = 100$

TENOR  $\text{♩} = 100$ In the home

BASS  $\text{♩} = 100$ On the Wick en Lode

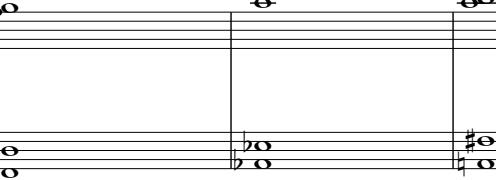
Piano 

S.  mf And grows but in wa ter And the king fishers burn

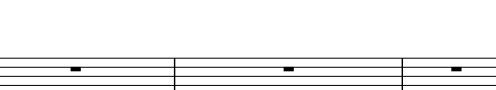
A.  mf Where the sedge is at home mp Where the wind pumps turn

T.  mf wa ters And grows but in wa ter

B.  mf And grows but in wa ter

Pno. 

$\text{♩} = 124$

S.  mf cresc South ern haw kers feed

A.  mf cresc South

Pno. 

20

S. on the beds of reed where the mere wear y folk

A. ern haw kers feed on the beds of reed where the mere wear y

T. *mf cresc* South ern haw kers feed on the beds of reed where the

B. *mf cresc* South ern haw kers feed on the banks of reed

Pno.

24

S. tread their cor a cles of oak there and back there and back eels in their sacks

A. folk tread their cor a cles of oak there and back there and back eels in their

T. *8* mere wear y folk tread their cor a cles of oak there and back there and back

B. where the mere wear y folk tread their cor a cles of oak there and back

Pno.

28

S. deep drink ing to night deep drink ing to night to night to night af ter hail scurs

A. sacks deep drink ing to night deep drink ing to night to night to night af ter hail scurs

T. eels in their sacks deep drink ing to night drink ing to night af ter hail scurs

B. eels in their sacks drink ing to night af ter hail scurs

Pno.

$\text{♩} = 100$

S. bite mf A long the

A. bite mf Yel low flag and rag ged rob in At the edge of the bog oak

T. bite mf sway near the small pond

B. bite mf On the Wick en Lode In the home wa ters In the home

Pno.

40

S. sedge fen drove
A. Bit tern lap wing teal and shoveler
T. In the home wa ters
B. wa ters
Pno.

Water the great est est lev e ller
Water the great est est lev e ller
Water the great est est lev e ller
Water the great est est lev e ller

p *pp* *pp* *pp*

f *f*

=146

49

S. -
A. -
Pno.

This is a ship
This is a ship

f *f*

58

S. Out side all our Woe wea ry win dows
A. Out side all our Woe wea ry win dows
T. Out side all our Woe wea ry win dows
B. Out side all our Woe wea ry win dows
Pno.

On shore or dry land the love
On shore or dry land the love
On shore or dry land the love
On shore or dry land the love

sub p *sub p* *sub p* *sub p*

f *f*

69

S. ly life _____ *mf* The sea hails us

A. ly life _____ *mf* take sail on the wa ters

T. ly life _____ *mf* The sea hails us us take sail on the

B. ly life _____ The sea hails us

Pno. *mf*

79

S. — take sail on the wa____ters Go! where all the wa____ters meet

A. Go! where all the wa____ters meet

T. wa____ters Go! where all the wa____ters meet

B. Go! where all the wa____ters meet Some where bet

Pno.

87

S. some where bet ween this world and the next

A. some where bet ween this world and the next

T. some where bet ween this world and the next

B. ween this world and the next

Pno.

95

S. Through the fog tim bers groan ing

A. Through the fog tim bers groan ing

T. rigg ing taut

B. rigg ing taut

Pno.

103

T. Make for the is lands on the lee ward side

B. Make for the is lands on the lee ward side

Pno.

112 $\text{♩} = 68$

S. $\text{♩} = 68$ *mf* Take me to_ the prow of the ship_____

A. $\text{♩} = 68$ *mp* Bit ter breast cares_____ Bit ter breast cares_____

T. $\text{♩} = 68$ *mp* Bit ter breast cares_____ Bit ter breast cares_____

Pno. $\text{♩} = 68$

120 $\text{♩} = 68$

S. Wet my face_____ On the ice cold sea

A. Hot my heart frost my brows On the ice cold sea I foll oow the

T. Hot my heart frost my brows On the ice cold sea I foll oow the

Pno.

127 $\text{♩} = 68$

S. to_ meet my fate \Rightarrow Be fore we must be gone_ for

A. sea paths_____ to_ meet my fate \Rightarrow Do ing the wa_ ter work for

T. sea paths_____ to_ meet my fate \Rightarrow Do ing the wa_ ter work for

B. Thewha le lanes_ to_ meet my fate for

Pno.

136

S. ev er f Full fa thom fath om mp

A. ev er To find where wa ter y tombs f Full fa thom five fath om mp

T. 8 ev er To find where wa ter y tombs f Full fa thom fa thom

B. ev er Hide all our trou bles Full fa thom fa thom

Pno.

146

S. five =130 5 3 Hold ing the world

A. five 5 3

T. 8 five 5 3

B. five 5 3

Pno. mf =130 5 3 5 3 3 3 Ped.

157

S. in the till er Keel and bark in bal ance to the ends of our

A. Hold ing the world inthe till er Keel and bark in bal ance to the

Pno. Ped.

164

S. litt le world_____ to the ends of our litt le world_____ to the ends of our litt le world_____

A. ends of our litt le world_____ to the ends of our litt le world_____ to the ends of our

T. 8 A cross the waves_____ of the sea_____

Pno.

171 **Molto Rall**

S. litt le world_____ litt le world_____

A. litt le world_____ litt le world_____ litt le world_____

T. 8 *pp* litt le world_____

B. Be hind the voice_____ of the Cur lew_____

Molto Rall

Pno.

The Coming of the Night

Emily Dickinson

d.=45

SOPRANO Alto ALTO TENOR BASS

How the old Moun tains drip with Sun set drip with
 How the old Moun tains drip with Sun set drip drip with Sun set with Sun set
mp Bocha Chiuso
 (Hmm)

mp How the

mp How the

Piano (Rehearsal only)



S. A. A. T. B. Pno.

10 Sun set drip drip drip drip with Sun set By the Wiz ard Sun By the
 drip drip drip drip with Sun set By the Wiz ard Sun By the
 By the Wiz ard Sun By the
 Hem locks burn How the Dun Brake is draped in Cin der By the Wiz ard Sun By the
 Hem locks burn How the Dun Brake is draped in Cin der By the Wiz ard Sun By the
 By the

mp

22

S. Wiz ard Sun _____ How the old Steep les hand the Scar _____

A. Wiz ard Sun _____ How the old Steep les hand the Scar let hand hand the Scar let hand the

A. Wiz ard Sun _____ (Hmm)

T. Wiz ard Sun _____

B. Wiz ard Sun _____

Pno.



33

S. let _____ lip lip lip lip of the Flam in go That I dare to tell _____ That I

A. Scar let Scar let lip lip lip of the Flam in go That I dare to tell _____ That I

A. of the Flam in go That I dare to tell _____ That I

T. Till the Ball is full have I the lip of the Flam in go That I dare to tell _____ That I

B. Till the Ball is full have I the lip of the Flam in go That I dare to tell _____ That I

Pno.

45 **rall..** *A Little Slower* *A Tempo*

S. dare to tell _____ Then how the Fire ebbs ebbs like Bill ows

A. dare to tell _____ Then how the Fire ebbs _____ ebbs like Bill ows _____

A. dare to tell _____

T. dare to tell _____ Then how the Fire ebbs _____ ebbs like Bill ows _____ Touch ing all the

B. dare to tell _____ Then how the Fire ebbs _____ ebbs like Bill ows _____ Touch ing

rall..

Pno.

55 With a de part ing As a Duch ess passed

A. touch ing all the Grass _____ Sapp hire feat ure _____ As a Duch ess passed

T. grass touch ing all the grass _____ Sapp hire feat ure _____ As a Duch ess passed

B. all the grass all the grass _____ Sapp hire feat ure _____ As a Duch ess passed

Pno.

66

S. As a Duchess passed How a small Dusk crawls crawls on the Vill age Till the

A. As a Duchess passed How a small Dusk crawls crawls on the Vill age Till the

T. As a Duchess passed How a small Dusk crawls crawls on the Vill age Vill age Till the

B. As a Duchess passed How a small Dusk crawls crawls on the Vill age Vill age Till the

Pno.

==

77

S. Hous es blot And the odd Flam beau Glim mer on the Street

A. Hous es blot And the odd Flam beau the odd Flam beau Glim mer on the Street

T. Hous es blot And the odd Flam beau no men carr y Glim mer on the Street

B. Hous es blot And the odd Flam beau no men carr y Glim mer on the Street

Pno.

88

S. Solo Voice
And

S. mp Solo Voice
And where was the

S. Sub p Solo Voice
Glim mer on the Street. And where was the Wood Just a

A. Sub p pp Glim mer on the Street. How it is Night in Nest and Ken nel

T. Sub p pp Glim mer on the Street. How it is Night in Nest and Ken nel

B. Sub p Glim mer on the Street. How it is Night in Nest and Ken nel

Pno.

98

S. where was the Wood Just a Dome of A byss And where was the Wood Just a Dome of A byss is

S. Wood Just a Dome of A byss And where was the Wood Just a Dome of A byss is Bow ing

S. Dome of A byss And where was the Wood Just a Dome of A byss is Bow ing

A. Nest and Ken nel Nest and Ken nel

T. Nest and Ken nel Nest and Ken nel

B. Nest and Ken nel Nest and Ken nel

Pno.

Tutti Soprani

106 *mf*

S. Bow ing Bow ing In to Sol i tude

mf

S. Bow ing Bow ing In to Sol i tude

mf

S. Bow ing Bow ing In to Sol i tude

A. *mf* Bow ing Bow ing In to Sol i tude

T. *mf* ⁸ Bow ing Bow ing f In to Sol i tude

B. Bow ing Bow ing In to Sol i tude

Pno.

J=120 *mp*

Solo Voice

S. Do men i chi no Do me ni chi no Dom en i chi no Dom en i Dom en i

Solo Voice *mp*

S. Do men i chi no Dom en i chi no Dom en i Dom en i chi no

mp Solo Voice

S. Do men i chi no Dom en i chi no Dom en i chi no Dom en i chi no

Gli Altri

S. - *mf* These are the Vis ions

A. - *mf* These are the Vis ions

T. - *mf* These are the Vis ions

B. - These are the Vis ions

J=120 *etc*

Pno.

124

S. chi no Dom en i chi no Dom en i Dom en i chi no Dom em i
S. Dom en i Dom en i chi no Dom en i chi no Dom en i chi no Dom en i
S. Dom en i Chi no Dom en i Dom en i chi no Dom en i chi no
S. Tit ian nev er

A. Flit ted Gui do Tit ian nev er

T. Flit ted Gui do Tit ian nev er

B. Flit ted Gui do Tit ian nev er

Pno.

127

S. chi no Dom en i Dom en i chi no Dom en i chi no Dom en i Dom en i
S. chi no Dom en i Dom en i chi no Dom en i chi no Dom en i chi no Dom en i
S. Dom en i chi no
S. told nev er told

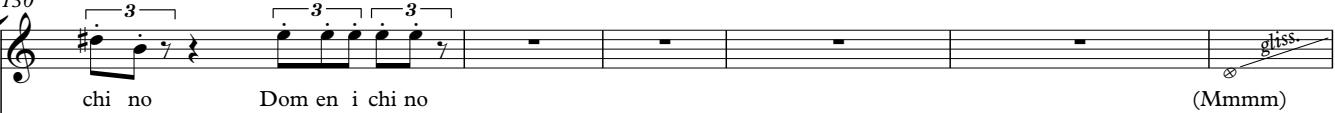
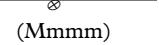
A. told nev er told

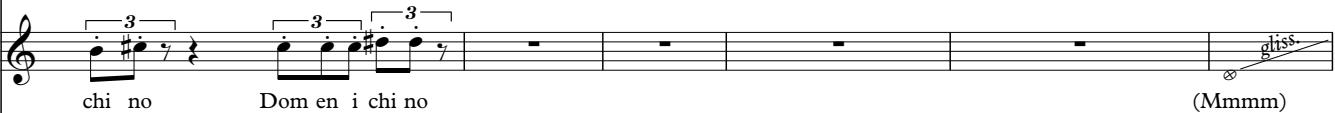
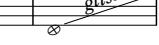
T. told nev er told

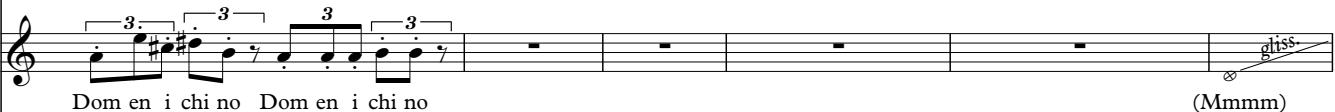
B. told nev er told

Pno.

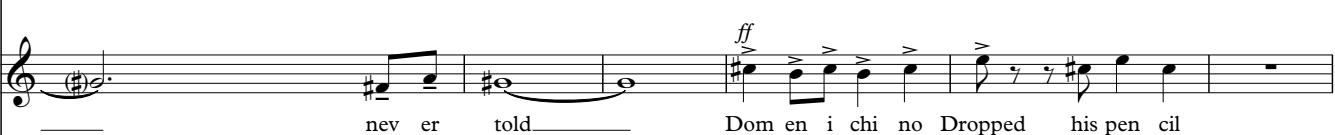
130

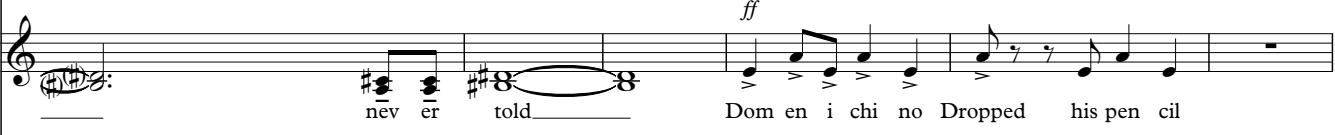
S.  (Mmmm) 

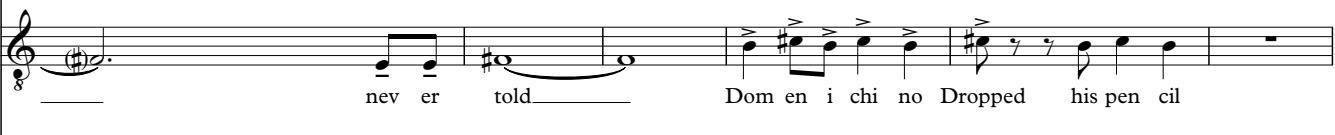
S.  (Mmmm) 

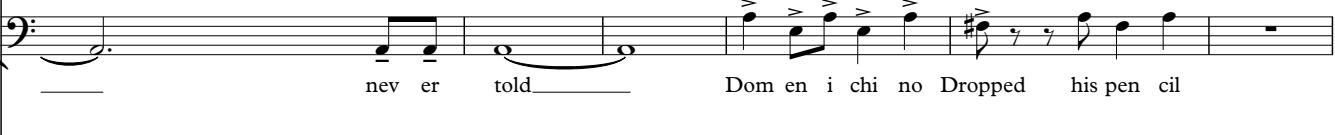
S.  (Mmmm) 



S.  

A.  

T.  

B.  

Pno. 

136

S. *mf*
with Gold _____ (shhh)

S. *mf*
with Gold _____ (shhh)

S. *mf*
with Gold _____ (shhh)

S. *p*
Par a lysed Par a lysed Gold

A. *p*
Par a lysed Par a lysed Gold

T. *p* (*Long breath*)
8 Par a lysed Par a lysed Gold

B. *p* (*Long breath*)
Par a lysed Par a lysed Gold

Pno.

Neither the Moon by Night

Paul Robinson

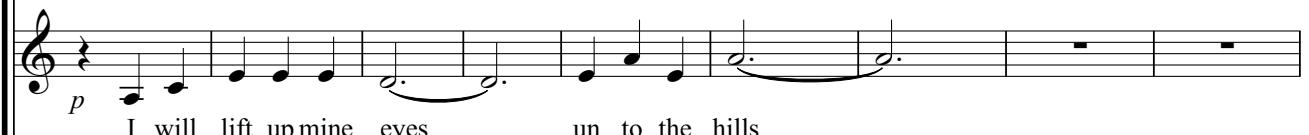
$\text{J}=110$

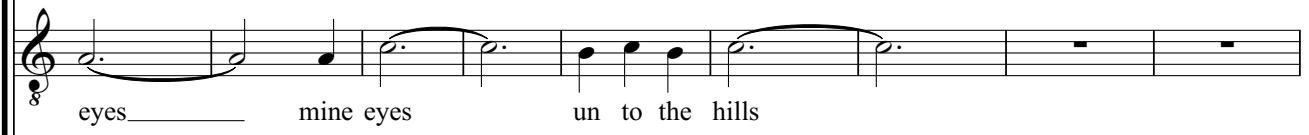
Tenor 

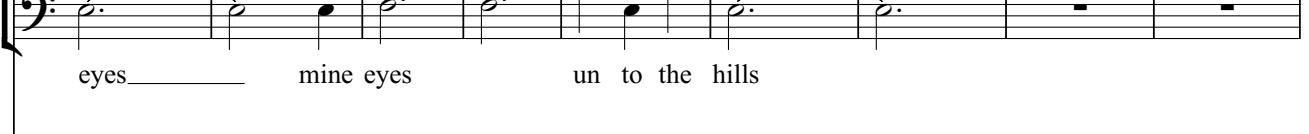
Bass 

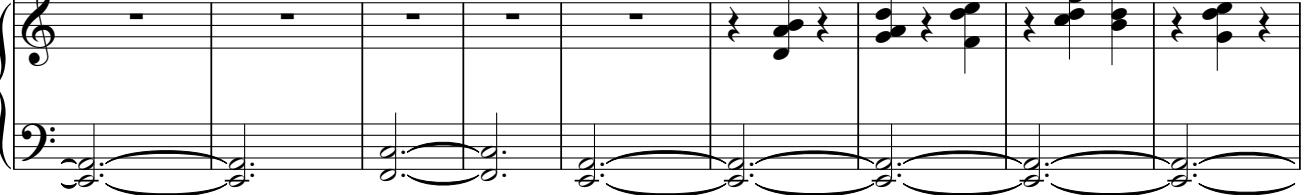
Organ 

S. 

A. 

T. 

B. 

Org. 

18

S. my help com eth even from the Lord

A. my help com eth even from the Lord

T. my help com eth even from the Lord

B. my help com eth even from the Lord

Org.

26

S. who hath made Heaven and Earth He will not

A. who hath made Heaven and Earth He will not

T. who hath made Heaven and Earth He will not

B. who hath made Heaven and Earth He will not

Org.

35

S. suf fer thy foot to be moved

A. suf fer thy foot to be moved and he that keep eth thee will not sleep

T. 8 suf fer thy foot to be moved he that keep eth thee will not

B. suf fer thy foot to be moved he that keep eth thee will not

Org.

43

S. - be hold be

A. - be hold be

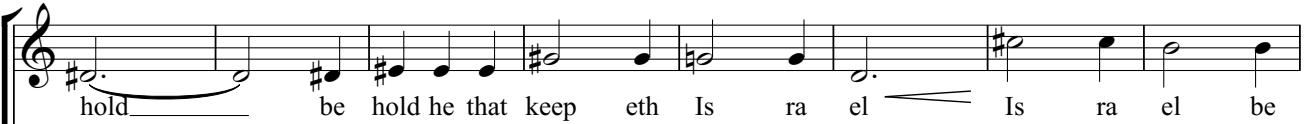
T. 8 sleep be hold be

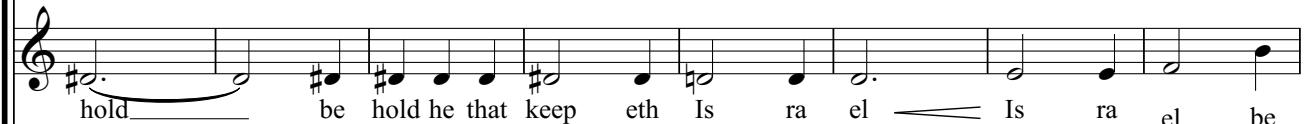
B. sleep be hold be

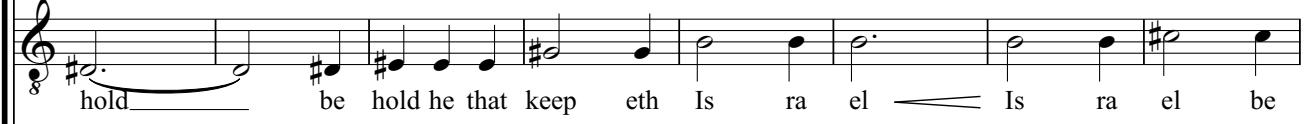
Org.

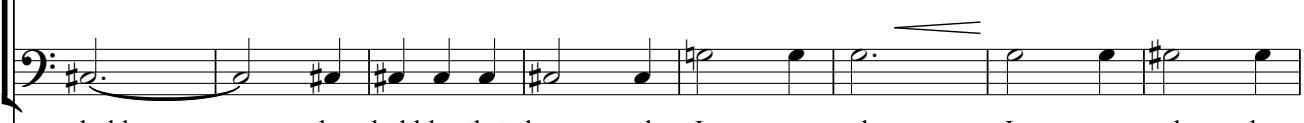
$\text{♩} = 112$ cresc

51

S. 

A. 

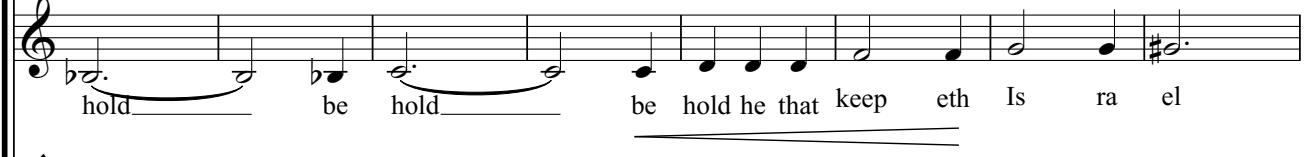
T. 

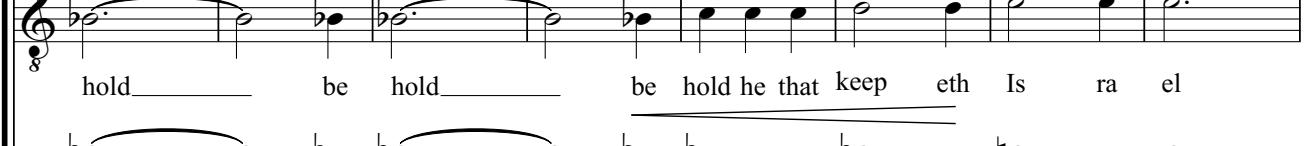
B. 

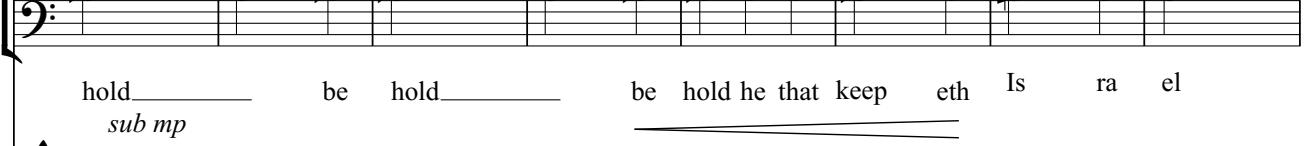
Org. 

59

S. 

A. 

T. 

B. 

Org. 

67

S. Is ra el shall ne ver slum ber or sleep he that

A. Is ra el *p* shall ne ver slum ber or sleep he that

T. Is ra el *p* shall ne ver slum ber or sleep he that

B. Is ra el *p* shall ne ver slum ber or sleep he that

Org.

cresc

75

S. keep eth Is ra el Is ra el *ff* the Lord him self is thy keeper

A. keep eth Is ra el Is ra el *ff* the Lord him self is thy keeper

T. keep eth Is ra el Is ra el *ff* the Lord him self is thy keeper

B. keep eth Is ra el Is ra el *ff* the Lord him self is thy keeper

Org.

f

83

S. Do mi nus cus to dit te the Lord is thy de fence up on thy right

A. Do mi nus cus to dit te the Lord is thy de fence up on thy right

T. Do mi nus cus to dit te the Lord is thy de fence up on thy right

B. Do mi nus cus to dit te the Lord is thy de fence up on thy right

Org.

91

S. hand Dom i nus pro tec ti o tu a ma num dex ter am tu am

A. hand Dom i nus pro tec ti o ma num dex ter am tu am

T. hand Dom i nus pro tec ti o ma num dex ter am tu am

B. hand Dom i nus pro tec ti o ma num dex ter am tu am

Org.

[Swell]

[Great]

mp

100

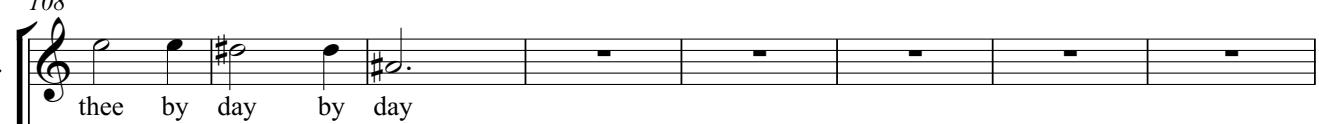
Tr. - - - - - *Solo*
mp So that the sun shall not burn

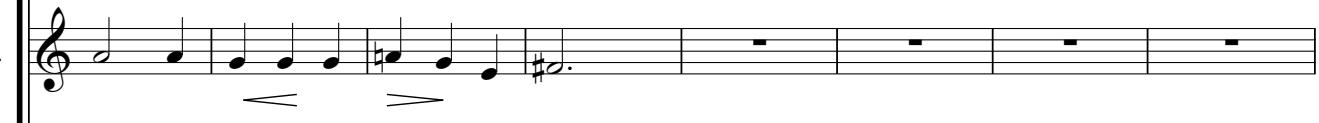
S. - - - - - *pp* So that
the

Org. { *pp* 

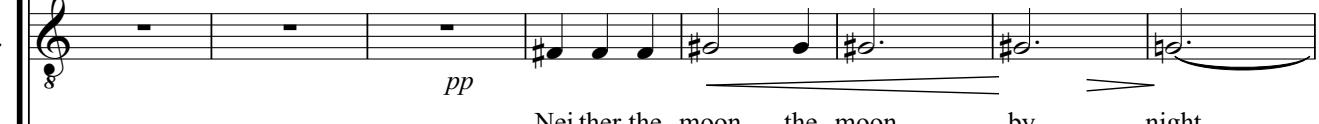


108

Tr. 
thee by day by day

S. 
sun the sun shall not burn thee by day

A. 
pp *Neither the moon the moon by night*

T. 
8 pp Neither the moon the moon by night

B. 
pp Neither the moon the moon by night

Org. { 



116

Tr. - - - - - **Dominus cus**

S. - - - - - The Lord shall pre serve thee from all ev il

A. **g.** - - - - - The Lord shall pre serve thee from all ev il

T. **g.** - - - - - The Lord shall pre serve thee from all ev il

B. - - - - - The Lord shall pre serve thee from all ev il

Org. { - - - - -

124

Tr. to dit te abom ni ma lo **cus to di at**

S. - - - - - Yea, it is ev en He that shall ke ep thy soul

A. **g.** - - - - - Yea, it is ev en He that shall ke ep thy soul

T. **g.** - - - - - Yea, it is ev en He that shall ke ep thy soul

B. - - - - - Yea, it is ev en He that shall ke ep thy soul

Org. { - - - - -

132

Tr. an imam tu am_ Dominus Dominus cus to di at_

S. The Lord shall pre serve thy go ing out_

A. The Lord shall pre serve thy go ing out_

T. 8 The Lord shall pre serve thy go ing out_

B. The Lord shall pre serve thy go ing out_

Org.

140

Tr. In tro i tum tu um et ex i tum tu am

S. and thy com ing in_ from

A. and thy com ing in_ from

T. 8 and thy com ing in_ from

B. and thy com ing in_ from

Org.

148

Tr. Et hoc nunc et us que

S. this time forth and

A. this time forth and

T. this time forth and

B. this time forth and

Org.

153

Tr. in sae cu lum

S. ev er more

A. ev er more

T. ev er more

B. ev er more

Org.

The Eagle Has Landed

Song Cycle for treble voices, two
pianos and percussion

Paul Robinson 1999

- | | |
|-------------------------|---------------------|
| 1. Twilight | Barry Asker |
| 2. The Highwayman | Alfred Noyes |
| 3. Music of the Spheres | William Shakespeare |
| 4. Sir Patrick Spens | Anon |
| 5. Silver | Walter de la Mare |
| 6. The Eagle Has Landed | Barry Asker |
| 7. The Early Morning | Hillaire Belloc |

1.Twilight

Soprano

Soprano

Soprano

Soprano

Piano

Piano

Timpani

≡

10

S.

S.

S.

S.

Pno

Pno

Timp.

19

S. eve - ning dim pre - vails and shadows eve - ry sense and shadows

S. eve - ning dim pre - vails and shadows eve - ry sense and shadows

S. eve - ning dim pre - vails and shadows eve - ry sense and shadows

Pno

Pno

Timp.

=

28

S. eve - ry sense ass - ails the moon ass - umes it's won - drous tale and my-ste - ry

S. eve - ry sense ass - ails the moon ass - umes it's won - drous tale and

S. eve - ry sense ass - ails the moon ass - umes it's won - drous

S. eve - ry sense ass - ails the moon ass - umes it's won - drous

Pno

Pno

Timp.

37

S. sets it's ro - sy sails the moon ass - umes it's won - drous tale and my-ste - ry sets it's my-ste - ry sets it's ro - sy sails the moon ass - umes it's won - drous tale and my-ste - ry tale and my-ste - ry sets it's ro - sy sails and my-ste - ry sets it's ro - sy sails

Pno

Pno

Timp.

46

S. ro - sy sails let light be seen from

S. sets it's sails *mf*

S. let light be seen from

S. *mf*

Pno

Pno

Timp.

53

Soprano (S.) parts:

Earth be low the moon it is wild and dreams do grow

Piano (Pno) parts:

Accompanying chords in treble and bass staves.

Timpani (Timp.):

Mute markings (v) on the bass staff.

59

Soprano (S.) parts:

fi - at lux fi - at lux fi - at lux

let light be seen let light be seen

Piano (Pno) parts:

Accompanying chords in treble and bass staves. Dynamics: f (fortissimo).

Timpani (Timp.):

Mute markings (v) on the bass staff.

66

S. fi - at lux let light be seen from Earth be - low
 S. sub p cresc piu a piu
 S. let light be seen from Earth be - low
 S. sub p cresc piu a piu

Pno *Rea* *Reb*

Pno

Tim. *Reb*

72

S. let light be seen from Earth be - low let light be seen from
 S.
 S. let light be seen from Earth be - low let light be seen from
 S.

Pno

Pno

Tim. *Reb*

78

S. moon a - bove let light be seen from moon a -

S.

S. moon a - bove let light be seen from moon a -

S.

Pno

Pno

Tim.

This musical score page contains five staves. The top four staves represent vocal parts (Soprano) with lyrics: "moon a - bove let light be seen from moon a -". The fifth staff represents the piano (Pno) with two systems of music. The first system shows a treble clef line with eighth-note chords and bass notes. The second system shows a bass clef line with eighth-note chords. The bottom staff represents the timpani (Tim.) with sustained notes and dynamic markings.

83

S. above the moon is wild

S. *fff*

S. above the moon is wild

S. *fff*

Pno

Pno

Perc. Sus Cym *fff*

Timpani

This musical score page contains six staves. The top four staves are vocal parts (Soprano) in treble clef, with lyrics "above the moon is wild" appearing under the first and third staves. The fifth staff is for the piano (Pno), featuring a treble clef and a bass clef, with a dynamic instruction "fff". The sixth staff is for percussion (Perc.), with a dynamic instruction "Sus Cym fff". The bottom staff is for timpani (Timpani). Measure numbers 83 are indicated at the beginning of each vocal line.

88

S. when young hearts feel the pangs Rall..... of love

S. *p* *mp*

S. when young hearts feel the pangs of love

S. *p*

Pno *p* *p* *8va-----*

Pno *p*

Perc.

Tim. *p*

2.The Highwayman

J = 116

Piano 1

Piano 2

Percussion

Vibes

Cymbal'grate'

Vibes

Reed f

Reed f

Pno

Pno

Cymbal'grate'

Woodblocks

Perc.

Perc.

Reed f

f

J = 126

Reed

f

Timp.

The musical score consists of three main sections. The first section starts at tempo J = 116, featuring two pianos (Piano 1 and Piano 2) and two percussion instruments (Vibes and Percussion). The Vibes play eighth-note patterns, while the Percussion provides rhythmic support with 'Cymbal'grate' and 'Reed' effects. The second section begins at measure 7, marked with a double bar line and a key change. It continues the piano and percussion parts, adding Woodblocks to the mix. The third section starts at measure 12, indicated by another double bar line and a tempo change to J = 126. This section introduces Timpani (Timp.) and continues the rhythmic patterns established in the previous sections.

17

Pno

Pno

==

23

S. breathless/clipped vocal style etc
the wind was a torr - ent of dark-ness a -

Pno

Pno

Tim.

27

S. mongst the gus - ty trees the moon was a ghost - ly gall-e - on

Pno

Pno

Timp.



31

S. tossed upon clou - dy seas the road was a ribb - on of moon - light

Pno

Pno

Timp.

35

S. 0 - ver the pur - ple moor and the high-way-man came rid - ing rid - ing

Pno

Pno

Perc. Mounted Tambourine

Timp.

40

S. solo look out for me_

S. Rall..... Tempo
rid - ing and the high - way-man came rid - ing up to the old inn door look out for me_ look

Pno

Pno

Perc. Suspended Cymbal

Timp.

47

S. $\begin{array}{c} \text{look out for me} \\ \text{look out for me} \\ \text{by the moon light} \\ \text{by the moon - light} \end{array}$

S. $\begin{array}{c} \text{out for me} \\ \text{by the moon light} \\ \text{look out for me} \\ \text{look out for me} \\ \text{by the moon light} \end{array}$

Pno $\begin{array}{c} \text{3+2+3} \\ \text{3+2+3} \\ \text{3+2+3} \\ \text{3+2+3} \\ \text{3+2+3} \end{array}$

Timp. $\begin{array}{c} \text{3+2+3} \\ \text{3+2+3} \\ \text{3+2+3} \end{array}$

53

Pno $\begin{array}{c} \text{3+2+3} \\ \text{3+2+3} \\ \text{3+2+3} \end{array}$

Pno $\begin{array}{c} \text{3+2+3} \\ \text{3+2+3} \\ \text{3+2+3} \end{array}$

57

S. $\begin{array}{c} - \\ - \\ - \\ - \end{array}$

Pno $\begin{array}{c} \text{o - ver the cobb - les he} \\ \text{3+2+3} \\ \text{3+2+3} \end{array}$

Pno $\begin{array}{c} \text{f} \\ \text{mp} \end{array}$

Timp. $\begin{array}{c} - \\ - \end{array}$

61

S. clatt ered etc and clashed in the dark inn yard and he tapped with his whip on the

Pno

Pno

Timp.



65

S. shu - tters but all was locked and barred he whist - led a tune to the win - dow and

Pno

Pno

Timp.

70

S. who should be wait - ing there but the landlord's black eyed daugh - ter Bess the landlord's

Pno

Pno

Mounted Tamb

Perc.

Timp.

75

S. solo look out for me.

S. Rall..... Tempo

S. daugh-ter plai ting a dark red love knot in - to her long black hair look outfor me look

Pno

Pno

Sus Cym

Perc.

Timp.

82

S. look out for me look out for me by the moon light by the moon-light

S. out for me by the moon light look out for me look out for me by the moon light one

Pno

Pno

Timp.



89

S. one kissone kiss my bonny sweet- heart I'm af-ter-a prize to - nigh t but

S. kiss one kiss my bonny sweet-heartone kiss one kiss my bonny sweet-heart one kiss

Pno

Pno

Perc. vibes

98

I shall be back— with the yellow and gold— be fore the mor - ning light
one kiss my bonny sweet heart one kiss my bonny sweet heart

Pno

Pno

Perc.



106

Alternative unison line
and if they press me sharp-ly and

Tutti
and if they press me sharp-ly and
mp cresc piu a piu

Pno

Pno

Brushes on snare drum (snare off)

Perc.

Perc.

113

S. harr-y me through the day and if they press me sharp-ly and harr-y me through the

S. harr-y me through the day and if they press me sharp-ly and harr-y me through the

Pno

Pno

Perc.

=

118

S. day then look for me by the moon light watch for me by the moon light I'll

S. day then look for me by the moon light watch for me by the moon light I'll

Pno

Pno

Perc.

Broaden

123

S. come to thee by the moon-light though hell should bar the way *Tempo* Solo *mp* look out for me_

S. come to thee by the moon light though hell should bar the way look out for me_ look

Pno *ff* *mp*

Pno *ff* *mp*

Perc. Sus Cym

Tim. -

This musical score page contains four staves. The top two staves are for Soprano (S.) and feature lyrics: "come to thee by the moon-light though hell should bar the way" followed by "look out for me_". The first soprano staff includes performance instructions "Broaden" and "Tempo" with dynamics "mp". The second soprano staff includes "look" and "look" at the end. The third staff is for Piano (Pno) with dynamic "ff" and "mp". The fourth staff is also for Piano (Pno) with dynamic "ff" and "mp". The bottom staff is for Percussion (Perc.) and Timpani (Tim.), both of which play sustained notes with dynamic markings. The score uses various time signatures including common time, 2/4, and 3/4.

129

S. — look out for me look out for me_____ by the moon light_____

S. out for me by the moon light look out for me_____ look out for me

Pno

Pno

Tim.

This musical score page contains five staves. The top two staves are for soprano (S.) and include lyrics: "look out for me", "by the moon light", and "look out for me". The third staff is for piano (Pno) and shows eighth-note patterns. The fourth staff is also for piano and shows sixteenth-note patterns. The bottom staff is for timpani (Tim.) and shows eighth-note patterns. The key signature is A major (three sharps), and the time signature changes between 3/4 and 2/4.

134

S. by the moon light

S. by the moon light

Pno *ppp*

Pno

Perc. bell tree

Timpani

This musical score page contains six staves. The top two staves are for voices (Soprano and Alto) in G major, indicated by a treble clef and four sharps. The vocal parts sing the words "by the moon light" in a simple harmonic style. The third staff is for the piano (Pno), which provides harmonic support with sustained notes and a dynamic marking of *ppp*. The fourth staff continues the piano part. The fifth staff is for the piano, featuring sustained notes and a unique rhythmic pattern where each note is followed by a vertical bar line and a circled 'd' symbol, indicating a sustained tone. The bottom two staves are for percussion (Perc.) and timpani (Timpani). The percussion staff shows a continuous eighth-note pattern with a '4' time signature. The timpani staff shows a bass clef, a '4' time signature, and a sharp symbol, with a single note and a grace note preceding a sustained note.

3. Music of the Spheres

Piano { *d = 65*
Piano { *p*
Percussion { *Bowed Vibes*
motor on
Pno {
Pno { *p*
Perc. { *Sizzle Cymbal*
Perc. { *Vibes*
S. { *p*
Pno {
Pno {
Perc. {

10
how sweet the moon-light sleeps up - on the bank

14

S. here we will sit _____ and let the sound of mu - sic creep. in - to our

Pno

Pno

Perc.



18

S. ears soft still - ness of the night be - comes the tou - ches of sweet

Pno

Pno

Perc.

Bowed Vib

21 (end of solo)

S. harm - on - y

S. *mf* how sweet the moon light sleeps how sweet the moonlight

S. *mf* how sweet the moon light sleeps how sweet the moonlight

S. *mf* how sweet the moon light sleeps how sweet the moonlight

S. *mf* how sweet the moon light sleeps how sweet the moonlight

Pno

Pno

Perc. $\frac{3}{2}$

Perc. $\frac{3}{2}$

Sizzle Cymbal

This musical score page contains six staves. The top four staves feature soprano voices (S.) in treble clef, with dynamics and lyrics provided. The fifth staff is for piano (Pno) in bass and treble clefs, with a dynamic marking of *mf*. The sixth staff is for percussion (Perc.), also in bass and treble clefs. Measure 21 begins with a vocal entry for 'harm - on - y'. The vocal parts continue with lyrics 'how sweet the moon light sleeps' followed by 'how sweet the moonlight'. The piano part features sustained notes and chords. The percussion part includes a measure with a common time signature ($\frac{3}{2}$) and a measure with a sixteenth-note pattern. A 'Sizzle Cymbal' instruction is placed above the final measure of the percussion staff.

25

S. sleeps up - on the bank_____ here we will sit_____ and let the sound of

S. sleeps up - on the bank_____ here we will sit_____ the sound of

S. sleeps up - on the bank here we will sit_____ and let the sound of

S. sleeps up - on the bank here we will sit_____ the sound of

Pno

Pno

29

S. mu-sic creep in - to our ears soft still - ness soft still - ness sweet

S. mu-sic creep in - to our ears soft still - ness soft still - ness sweet

S. mu-sic creep in - to our ears soft still - ness of the night be - comes the tou - ches of sweet

S. mu-sic creep in - to our ears still - ness of the night be - comes the tou - ches of sweet

Pno

Pno

33

S. har - mony sit Jessi- ca___

S. har - mony sit Jessi- ca___ *mf*

S. har - mony sit Jessi ca___

S. har - mony sit Jessi ca___

Pno {

Pno {

Perc. { Bowed Vib

37

S. - look how the floor of hea - ven is thick in - laid with pat-in-es of

S. - look how the floor of hea - ven is thick in - laid with pat-in-es of

S. - look how the floor of hea - ven is thick in - laid with pat-in-es of

S. - look how the floor of hea - ven is thick in - laid with pat-in-es of

Pno - 5

Pno - 3

Red.

40

S. bright gold how sweet the moon-light sleeps

Pno {

Pno {

Perc. { Bowed Vib

The musical score consists of four staves. The top two staves are for Soprano (S.) and feature lyrics: 'bright gold' followed by 'how sweet the moon-light sleeps'. The third staff is also for Soprano and follows the same pattern. The fourth staff is for Soprano and also follows the same pattern. Below these are two staves for Piano (Pno). The first piano staff shows a sustained note followed by a bassoon-like line. The second piano staff shows a sustained note followed by a vibraphone-like line. At the bottom is a single staff for Percussion (Perc.), which contains a sustained note and a 'Bowed Vib' instruction above it.

44

S. there's not the small-est orb which thou be-holdst but in his mo - tion like an an - gel sings still

S. there's not the small-est orb which thou be-holdst but in his mo - tion like an an - gel sings still *f*

S. there's not the small-est orb which thou be-holdst but in his mo - tion like an an - gel sings still

S. there's not the small-est orb which thou be-holdst but in his mo - tion like an an - gel sings still *f*

Pno

Pno

Timp.

The musical score is composed of five systems of music. The first four systems feature soprano voices (S.) in treble clef, with lyrics in italics. The first three systems have dynamic markings 'f' below the vocal parts. The fourth system has a dynamic marking 'f' below the vocal part. The fifth system features piano (Pno) in both treble and bass staves, with dynamic markings 'f' above the staves. The final system features timpani (Timp.) in bass clef.

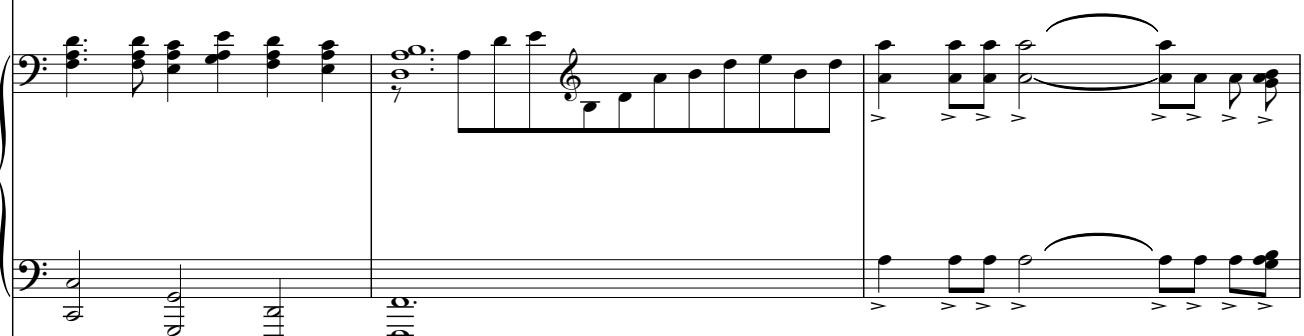
48

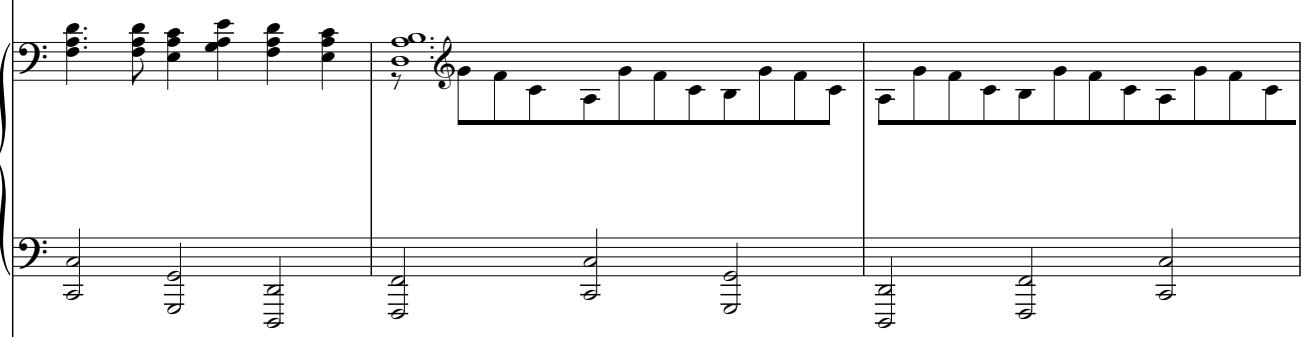
S. qui - ring to the young eyed che - rub ims such har mo- ny is in imm

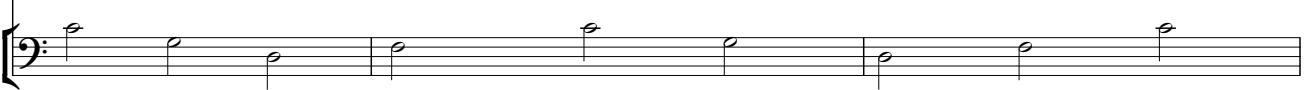
S. qui - ring to the young eyed che - rub ims such har mo- ny is in imm

S. qui - ring to the young eyed che - rub ims such har mo- ny is in imm

S. qui - ring to the young eyed che - rub ims such har mo- ny is in imm

Pno 

Pno 

Timpani 

51

S. or - tal souls Rall..... Tempo || # # #

S. or - tal souls ff || # # #

S. or - tal souls || # # #

S. or - tal souls ff || # # #

Pno 8: | 6 6 6 6 6 6 | sub p

Pno |

Tim. |

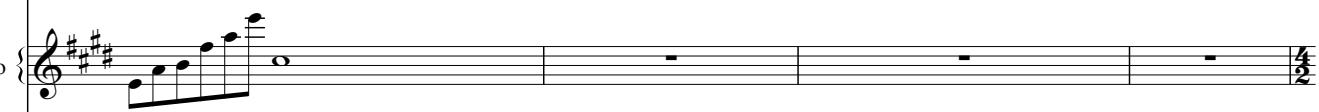
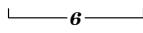
53

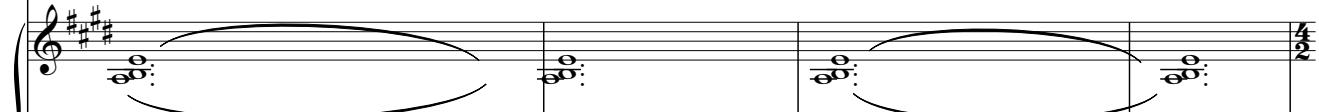
S. but while this mud-dy vest-ure of de-cay doth gross-ly close it in

S. *sub p* but while this mud-dy vest-ure of de-cay doth gross-ly close it in

S. but while this mud-dy vest-ure of de-cay doth gross-ly close it in

S. *sub p* but while this mud-dy vest-ure of de-cay doth gross-ly close it in

Pno {  

Pno {  

Perc. {   Bowed Vib 

57

S. - we can - not hear it

S. - we can - not hear it

S. - we can - not (b) hear it

S. - we can - not hear it

Pno -

Pno -

Perc. -

4. Sir Patrick Spens

$\text{♩} = 138$

Piano (Treble and Bass staves) plays eighth-note chords. Percussion (Metronome mark: $\text{♩} = 138$) provides rhythmic patterns: eighth-note pairs, sixteenth-note pairs, and eighth-note triplets. Measures are grouped by measure numbers 9, 9, 9, 9.

Percussion (Metronome mark: $\text{♩} = 138$) plays eighth-note pairs and sixteenth-note pairs.

Percussion (Metronome mark: $\text{♩} = 138$) plays eighth-note pairs and sixteenth-note pairs.

$\text{♩} = 138$

Pno (Treble and Bass staves) plays eighth-note chords. Measures are grouped by measure numbers 4, 9, 9.

Pno (Treble and Bass staves) plays eighth-note chords. Measures are grouped by measure numbers 9, 9.

Perc. (Metronome mark: $\text{♩} = 138$) plays eighth-note pairs and sixteenth-note pairs. Sus Cym (Sus Cymbal) is indicated in the final measure.

2

S. 7

Pno

Pno

Perc.

Rea

make haste my mas ter deir

11

S. 2nd Time

S.

S.

make hast-e make hast-e make

make hast-e make hast-e

make hast-e my mas - ter deir make hast-e my masterdeir

Pno

Pno

Perc.

15

S. hast-e my mas - ter deir make has-te make has-te our
 S. — make haste my mas - ter deir make has-te make haste our
 S. make haste my mas - ter deir make haste my master deir our
 Pno
 Pno
 Perc.

19

S. good ship sails the dawn O say
 S. good ship sails the dawn O say nae
 S. good ship sails the dawn O say my
 Pno
 Pno
 Perc.

22

S. nae say my mas - ter deir O say

S. say nae say my mas - ter deir O say nae

S. masterdeir nae say my mas - ter deir O say my

Pno

Pno

Perc.

26

S. nae say for I feir a dead - ly storm

S. say for I feir a dead - ly storm

S. master deir for I feir a dead - ly storm

Pno

Pno

Perc.

29

S. late late yes - treen I saw a new moon

S. late late yes - treen I saw a new moon

S. late late yes - treen I saw a new moon

Pno

Pno

Perc.

32

S. with the auld moon in her arms and I

S. with the auld moon in her arms and I

S. with the auld moon in her arms and I

Pno

Pno

Perc.

35

S. feir my dear mas - ter that
 S. feir my dear mas - ter that
 S. feir my dear mas - ter that

Pno

Pno

Perc.

37

S. we will come to harm so make haste make
 S. we will come to harm f make haste
 S. we will come to harm make haste my

Pno

Pno

Perc.

40

S. has-te make has-te mymas - ter deir make has-te make
S. — make has-te make haste my mas - ter deir make has-te
S. master deir make haste my mas - ter deir make haste my
Pno
Pno
Perc.

44

S. has-te our good ship sails the dawn O say
S. — make haste our good ship sails the dawn O say nae
S. master deir our good ship sails the dawn O say my
Pno
Pno
Perc.

48

S. nae say nae say my ma - ster deir O say

S. say nae say my mas - ter deir O say nae

S. master deir nae say my mas - ter deir O say my

Pno

Pno

Perc.

Perc.

52

S. nae say feir a dead - ly storm make

S. say for I feir a dead - ly storm make

S. mas - ter deir ff make

Pno

Pno

Perc.

55

S. haste make haste make haste make haste make haste make haste

S. haste make haste make haste make haste make haste

S. haste make haste make haste make haste make haste make haste

Pno *8va* - - - - | *fff*

Pno *8vb* - - - - |

Perc. Sus Cym Bass Drum

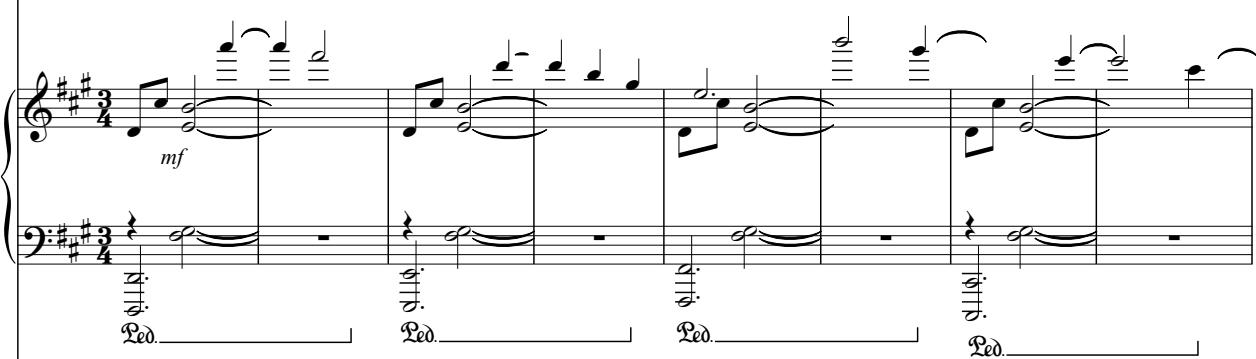
Perc.

This musical score page contains six staves. The top three staves are for Soprano (S.) and feature lyrics 'haste' and 'make' repeated in measures. The fourth staff is for Piano (Pno) and includes dynamic markings *8va*, *fff*, and *8vb*. The fifth staff is also for Pno. The bottom two staves are for Percussion (Perc.) and include markings for Sus Cym and Bass Drum.

5.Silver

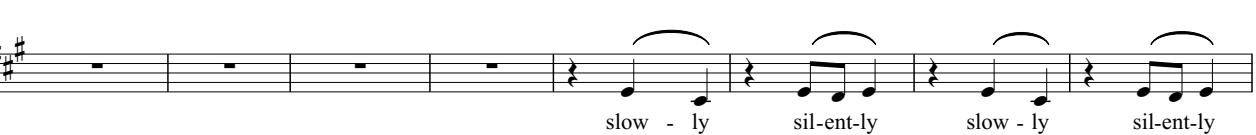
d=104

Piano { *mf* 

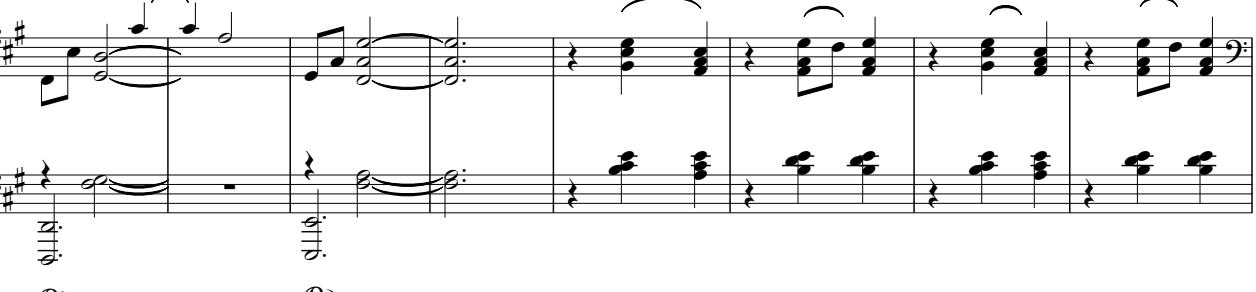
Piano { *mf* 

Vibraphone { *mf* 

≡

S. { *mf* 

Pno { 

Pno { 

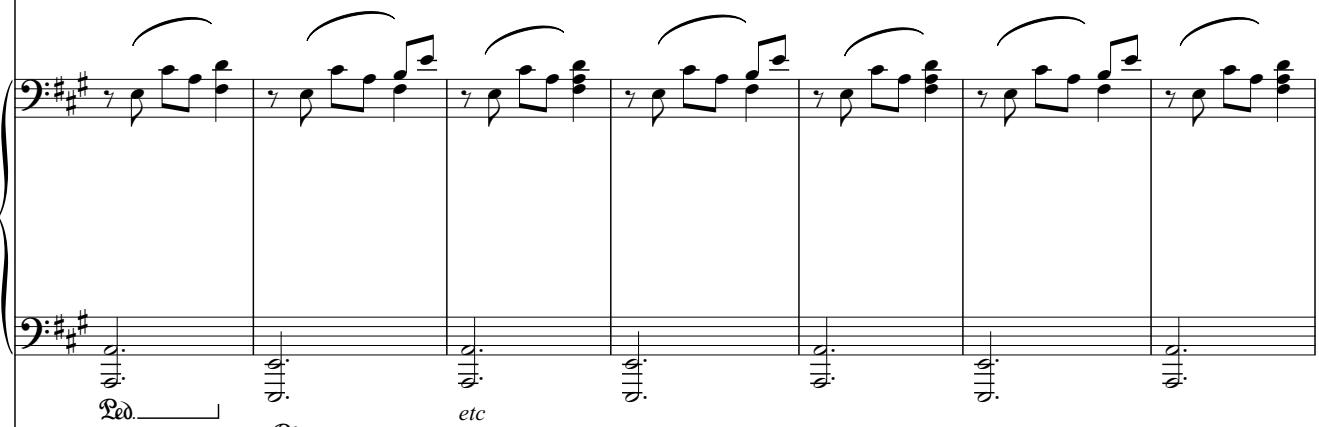
Vib. { 

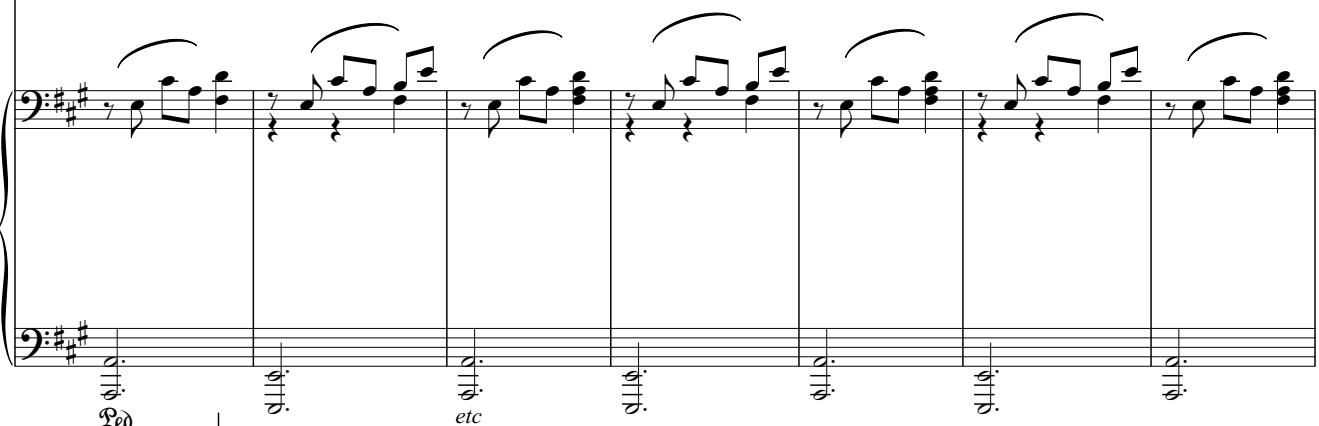
17

S. slow - ly sil-ent-ly now the moon walks the night in her sil - ver

S. slow - ly sil-ent-ly now the moon walks the night in her sil - ver

S. slow - ly sil-ent-ly slow - ly sil-ent-ly slow - ly sil-ent-ly slow - ly

Pno. 

Pno. 

24

S. shoon This way and that she peers and sees sil - ver fruit on

S. shoon This way and that she peers and sees sil - ver fruit on

S. sil-ent-ly slow - ly sil-ent-ly slow - ly sil-ent-ly slow-ly sil-ent-ly

Pno.

Pno.

31

S. sil - ver trees slow__ ly sil - ent - ly now the moon walks_ the

S. sil - ver trees slow - ly sil - ent - ly now the moon walks_ the

S. sil-ent-ly slow - ly sil - ent - ly now the moon walks_ the

Pno.

Pno.

38

S. night in her sil - ver shoon one by

S. night in her sil - ver shoon one by

S. night in her sil - ver slow - ly sil-ent-ly slow - ly sil-ent-ly slow - ly

Pno.

Pno.

45

S. one____ the case mentscatch her beams be - neath the sil - ver - y thatch

S. one the case____ mentscatch catch her beams the silver____ y thatch

S. sil-ent-ly slow - ly sil-ent-ly slow - ly sil-ent-ly slow - ly sil-ent-ly

Pno.

Pno.

52

S. couched in his kenn - el like a log with paws of sil - ver sleeps the

S. in his kenn - el like a log paws of sil - ver

S. slow - ly sil-ent-ly slow - ly sil-ent-ly slow-ly sil-ent-ly sil-ent-ly

Pno.

Pno.

This musical score page contains five staves. The top three staves are vocal parts (Soprano) in G major, indicated by a key signature of two sharps. The lyrics for the first staff are: 'couched in his kenn - el like a log with paws of sil - ver sleeps the'. The second staff continues the lyrics: 'in his kenn - el like a log paws of sil - ver'. The third staff repeats the lyrics: 'slow - ly sil-ent-ly slow - ly sil-ent-ly slow-ly sil-ent-ly sil-ent-ly'. The bottom two staves are for the piano (Pno.) in G major. The piano part consists of eighth-note chords in the treble clef staff and quarter-note chords in the bass clef staff. Measure lines connect the corresponding measures of the vocal and piano parts.

59

S. dog slow__ ly sil - ent - ly now the moon walks_ the night in her

S. sleeps_ the dog sil - ent - ly now the moon walks_ the night in her

S. slow ly sil ent ly now the moon walks_ the night in her

Pno.

Pno.

S. 66

sil - ver shoon from their sha - do - wy cote the-

S. sil - ver shoon from their sha - do - wy cote the-

S. sil - ver slow - ly sil-ent-ly slow - ly sil-ent-ly

Pno.

Pno.

73

S. white breasts peep of doves in a sil - ver feath - ered sleep and a har - vest

S. white breasts peep of doves in a sil - ver feath - ered sleep and a har - vest

Pno {

=

80

S. mouse goes scamp - er ing by with sil - ver claws and sil - ver eye

S. mouse goes scamp - er ing by with sil - ver claws and sil - ver eye

Pno {

87

S. slow ly sil - ent - ly now the moon walks_ the night in her sil - ver

S. slow ly sil - ent - ly now the moon walks_ the night in her sil - ver

S. slow ly sil ent ly now the moon walks_ the night in her sil - ver

Pno

Pno.

12

94

S. 
shoon

S. 
shoon

S. 



Pno. 


Pno. 


101

S. and move-less fish in wa - ter gleam_____ by sil - verreeds

and move-less fish in wa - ter gleam_____ by sil - verreeds

S. and move-less fish in wa - ter gleam_____ sil - verreeds

and move-less fish in wa - ter gleam_____ sil - verreeds

S. and move-less fish in wa - ter gleam

and move-less fish in wa - ter gleam

6

Pno. Ped.

Pno. Ped.

Pno. Ped.

Pno. Ped.

Vib.

Vib.

S. 110
sil - ver reeds _____ in a sil - ver stream

S. in a sil - ver stream

S. sil - verreeds in a sil - ver stream

Pno.

Vib.

6. The Eagle Has Landed

Rubato/quasi Recit

Piano { f Ped.

S. 2 f O ea - gle what do you see?

S.

Pno $\text{♩} = 132$ fall..... $\text{♩} = 116$

Pno $\text{♩} = \text{mf} 132$ rall..... $\text{♩} = 116$

Mf f

Mounted Tamb Sus Cym

Perc. $\text{♩} = 4$

The musical score consists of five staves. The top staff is for the piano, labeled 'Rubato/quasi Recit' with dynamics 'f' and 'Ped.'. The second staff is for the soprano vocal part, starting with 'f O ea - gle what do you see?'. The third staff is another soprano vocal part. The fourth staff is for the piano, featuring a dynamic marking 'f' followed by 'rall.....' and '116'. The fifth staff is for the piano, also with a dynamic marking 'mf' followed by 'rall.....' and '116'. The bottom staff is for the percussion, indicated by 'Perc.' and a stick symbol. The score includes various performance instructions like 'Ped.', 'f', 'rall.', and 'mf', along with tempo markings like '132' and '116'.

6

S. S. S.

Pno *Rubato*

Pno *mf* $\text{♩} = 126$

Perc.

The moon's a cheese!

Rubato

mf

$\text{♩} = 126$

Mounted Tamb



8

S. S.

Pno

Pno *mf*

Perc.

repeat O eagle what did you see?

f

3

3

3

Sus Cym

14

S. - - - - *mp gor-gon zo - la?*

S. - - - -

S. *the moon's a cheese!* I-don't think so

Pno *J = 126*

Pno

Perc. Sus Cym

18

S. *cam-em - bert?*

S. *f Eng-lish Stil ton?*

S. *f hard ly hardly!* That's the one!

Pno *J = 132*

Pno *J = 132*

Perc. Mounted Tamb

23

S. *ff* It was a ti - ny ti - ny step buta gi ant_ gi ant_ leap!

S. It was a ti - ny ti - ny step buta gi ant_ gi ant_ leap!

S. *d = 116*

Pno *ff*

Loco

Pno *ff*

3

(8)

29

Pno

5

Pno



33

S.

ff it was a ti - ny ti - ny step but a gi - ant gi - ant leap

S.

it was a ti - ny ti - ny step but a gi - ant gi - ant leap

S.

(8)

loco

Pno

Pno

Perc.

Tam Tam

7. The Early Morning

Soprano

Soprano

Soprano

Soprano

Piano

Piano

Timpani

||

10

S.

S.

S.

Pno

Pno

Timp.

19

S. som - nes lu - strat cla ri-tas in som - nes

S. in som - nes lu - strat cla ri-tas in

S. lu - strat clar i tas in somnes lu - strat clar i tas in somnes lu - strat

S. in somnes lu - strat clar i tas in somnes lu - strat clar i tas

Pno

Pno

accel più a più

Timp.

28

S. lu - strat cla-ri-tas cla-ri-tas cla-ri-tas

S. som - nes lu - strat cla-ri-tas cla-ri-tas

S. clar-i tas in lu-strat cla-ri tas cla-ri tas cla-ri tas

S. in som-nes lu - strat clar-i tas $f = 132$ cla-ri tas cla-ri tas

Pno

Pno

Timp.

This page contains musical notation for five staves. The top four staves are vocal parts (Soprano) in G major, indicated by a treble clef and three sharps. The first three staves begin at measure 28 and feature lyrics: 'lu - strat', 'cla-ri-tas', 'som - nes', 'lu - strat', 'cla-ri-tas', 'clar-i tas', 'in lu-strat', 'cla-ri tas', 'cla-ri tas', 'in som-nes', 'lu - strat', 'clar-i tas', 'cla-ri tas', and 'cla-ri tas'. The fourth staff begins at measure 30 and includes a dynamic instruction $f = 132$. The bottom two staves are for piano/timpani. The first piano staff shows a treble clef and three sharps, while the second piano staff shows a bass clef and three sharps. The timpani staff is in bass clef. Measures 28 through 30 are shown, with measure 30 featuring eighth-note patterns on the piano staves and eighth-note sustained notes on the timpani staff.

36

S. clari - tas clari - tas
S. clari - tas clari - tas
S. clari - tas clari - tas
S. clari - tas
Pno
Pno
Tim.

ff

3+2+2+2
8

3+2+2+2
8

3+2+2+2
8

3+2+2+2
8

==

41

S. the moon on the one hand the dawn on the oth - er the moon is my sis - ter the
S. the moon on the one hand the dawn on the oth - er the moon is my sis - ter the

Pno

Pno

Perc. Kit

45

S. dawn is my bro - ther the moon on my left hand the dawn on my right my

S. dawn is my bro - ther the moon on my left hand the dawn on my right my

Pno

Pno

Perc.

2nd Time to CODA

48

S. broth - er good morn ing my sis ter good night

S. broth - er good morn ing my sis ter good night

Pno

Pno

Perc.

Sus Cym

54

S. in somnes lu - strat cla-ri tas in somnes

S. in somnes lu - strat cla-ri tas in somnes

S. in somnes lu - strat cla-ri tas in somnes

S. in somnes lu - strat cla-ri tas in somnes

Pno

Pno

Bell Tree

Perc.

Perc.

64

S. lu - strat cla-ri tas in som-nes lu - strat cla-ri tas
 S. lu - strat cla-ri tas in som-nes lu - strat cla-ri tas
 S. lu - strat cla-ri tas in som-nes lu - strat cla-ri tas
 S. lu - strat cla-ri tas in som-nes lu - strat cla-ri tas in som-nes lu - strat

Pno

Pno cresc piu a piu

Perc.

Perc.

73

S. on the onehand the moon_____ on the oth-er the dawn_____ with my
 S. on the onehand the moon_____ on the oth-er the dawn.

S. cla-ri tas in som nes lu - strat cla-ri tas in som nes lu - strat cla-ri tas

Pno

Pno

Perc.

Perc.

82

S. sis - ter the moon _____ with my bro-ther the dawn in

S. — with my sis - ter the moon _____ with my bro-ther in

S. in som nes lu - strat cla-ri tas cla-ri tas in

Pno *ff*

8va

Pno *ff*

Tim. *sfp*

CODA

91

S. som - nes lu - strat cla - ri tas sis ter good night

S. som - nes lu - strat cla - ri tas si - ster good

S. sis ter good night

S. som - nes lu - strat cla - ri tas si - ster good

Pno

Pno

Perc. Sus Cym

Timpani

101

S. sis - ter good night sis - ter good night sis - ter good night good
S. night sis - ter good night sis - ter good night sis - ter good
S. sis - ter good night sis - ter good night sis - ter good night good
S. night sis - ter good night sis - ter good night sis - ter good

Pno { G clef, B-flat key signature, common time. Four staves of piano chords.

Pno { G clef, B-flat key signature, common time. Four staves of piano chords.

Pno { G clef, B-flat key signature, common time. Four staves of piano chords.

104

S. night good night
S. night good night
S. night good night
S. night good night

Pno { G clef, B-flat key signature, common time. Four staves of piano chords. Measures 1-4. Measure 5 starts with a dotted half note followed by eighth-note patterns.

Pno { G clef, B-flat key signature, common time. Four staves of piano chords. Measures 1-4. Measure 5 starts with a dotted half note followed by eighth-note patterns.

Timp. { Bass clef, B-flat key signature, common time. One staff of timpani notes.