

**Portrait of Emily** consists of settings of five poems of Emily Dickinson for soprano and a chamber ensemble consisting of flute, oboe, clarinet, horn, celesta, string quartet and double bass. The string parts allow for a string orchestra to replace the string quintet.

The five poems form a cycle of their own and deal with some of the subjects closest to Emily Dickinson's heart including nature, the awesomeness of death and eternity. The settings are framed by an instrumental Prologue and Epilogue. The Prologue draws one back in time to Amherst, Massachusetts, where Emily Dickinson spent her life; the Epilogue, a thematic continuation of the last song, portrays a drifting into eternity

The songs require a highly expressive and, at times, dramatic interpretation by the singer. The instrumental colours are varied; strings at times dominating, at other times the winds. The first song – *"I'll tell you how the sun rose"* – which follows the Amherst Prologue is haunted by the sounds of nature as represented on wind instruments, while the fourth song – *"After great pain, a formal feeling comes"* – is dominated by a despairing oboe obbligato. The central song – *"The soul selects her own Society"* – scored for soprano, strings and celesta, is suitably contrapuntal and imperious, with recurring baroque fanfares. The second song, a setting of the familiar *"My life closed twice before its close"*, and the fifth song, a setting of the little known early poem *"Exultation is the going of an inland soul to sea"*, are respectively anguished and ecstatic in mood.

Although each setting consists of its own material, ideas that are found in one song may recur in a varied form in another song, so helping to unify the cycle and reveal the composer's vision of the haunted mystical world of Emily Dickinson.

dedicated to Donald and Mary Graham

# Portrait of Emily

Opus 43

JOHN SIMON

## Amherst Prologue

**Largo**  
♩ = 40

**Celesta**  
*mf*

**Violin I**  
con sord.  
*pp*

**Violin II**  
con sord.  
*pp*

**Viola**  
con sord.  
*pp*

**Fl.**  
5  
*p*

**Ob.**  
solo  
*p molto espress.*

**Cl. (A)**  
*p espress.*

**Hn. (F)**  
*fp*

**Cel.**

**Vln. I**  
*p*

**Vln. II**  
*p*

**Vla.**  
*p*

**Vc.**  
con sord.  
1<sup>e</sup> metà  
*pp*

**Cb.**  
con sord.  
1<sup>e</sup> metà  
*pp*

Musical score for measures 9-11. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Horn in F (Hn. (F)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 9: Flute part begins with a melodic line. Oboe and Clarinet in A have rests. Horn in F has a note. Violin I and II have chords. Viola and Cello/Double Bass have chords.

Measure 10: Flute continues. Oboe and Clarinet in A have rests. Horn in F has a note. Violin I and II have chords. Viola and Cello/Double Bass have chords.

Measure 11: Flute continues. Oboe and Clarinet in A have rests. Horn in F has a note. Violin I and II have chords. Viola and Cello/Double Bass have chords.

Dynamic markings: *mf* (mezzo-forte) is indicated for Oboe, Clarinet in A, and Cello/Double Bass. Horn in F has the instruction *mf molto espress. sempre ben marcato*. A box labeled 'B' is placed above the measure 10 bar line.

Musical score for measures 12-14. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Horn in F (Hn. (F)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 12: Flute continues. Oboe has a note. Clarinet in A has a rhythmic pattern. Horn in F has a note. Violin I and II have chords. Viola and Cello/Double Bass have chords.

Measure 13: Flute continues. Oboe has a note. Clarinet in A has a rhythmic pattern. Horn in F has a note. Violin I and II have chords. Viola and Cello/Double Bass have chords.

Measure 14: Flute continues. Oboe has a note. Clarinet in A has a rhythmic pattern. Horn in F has a note. Violin I and II have chords. Viola and Cello/Double Bass have chords.

Dynamic markings: *un poco marcato* (un poco marcato) is indicated for Oboe. *mf* (mezzo-forte) is indicated for Clarinet in A. Horn in F has the instruction *marcato*. A box labeled 'B' is placed above the measure 12 bar line.

14

**C**

Fl. *poco a poco dim.* *p* molto tranquillo e espress. *pp*

Ob.

Cl. (A) *f* brillante *poco dim.* *pp* molto tranquillo e espress. *an echo*

Hn. (F) *poco a poco dim.* *pp*

Vln. I *p* *pp*

Vln. II *poco a poco dim.* *pp*

Vla. *poco a poco dim.* *pp*

Vc. *leggiere* *poco a poco dim.* *pp*

Cb. *leggiere* *poco a poco dim.* *p*



1

I'll tell you how the Sun rose-

**Allegro (Tempo 1)**

$\text{♩} = 112$

18

Fl. *ff* brillante *sff* *f* *sff*

Cl. (A) *ff* brillante *sff* *f* *sff*

S.





49 **F** *energico*

Fl. *mf*

Ob. *mf*

Cl. (A) *mf*

S. *f brightly*

The Steep - les swam in A - me - thyst - The news, like Squir - rels, ran - The Hills un - tied their Bon - nets - The

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

56 **G** *Tempo 2* =76 *Tempo 1* =112

Fl. *f*

Ob. *f*

Cl. (A) *f*

S. *p espress.* *fp*

Bob - o - links - be - gun Then I said soft - ly to my - self \_\_\_\_\_

Vln. *f* *solo* *tutti pizz.*

Vln. I *f* *sf* *sf* *sf* *sf*

Vln. II *f*

Vla. *f*

Vc. *f*

Tempo 2  
♩=76

**H** Tempo 1  
♩=112

agitato ma espress.

66

Fl.

Ob.

Cl. (A)

Hn. (F)

S.

Cel.

Tempo 2  
♩=76

**H** Tempo 1  
♩=112

arco

Vln. I

Vln. II

Vla.

Vc.

Cb.



**I** Interlude  
Lento (Tempo 3)

$\text{♩} = 60$

75

Fl. *p*

Ob. solo *p marcato e espress.*

Cl. (A) *p espress.*

Hn. (F) *p*

Cel. *f* *sempre ben marcato*

**I** Interlude  
Lento (Tempo 3)

$\text{♩} = 60$

Vln. I con sord. sul A D *p*

Vln. II con sord. *p*

Vla. con sord. *p*

Vc. *pp* con sord. *p*

Cb. *pp*

77

Fl.

Ob.

Cl. (A)

Hn. (F)

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*  
*vivamente*

solo  
*p*

solo  
*marcato e espress.*

*ff*

solo  
*mf*

solo  
*mf*

solo  
*mf*

solo  
*mf*

J

J

80

Fl. *mf* *serioso* *f* *pp*

Cl. (A)

S. *p espress.* *mf* *subito p oscuro*  
 But how he set-I know\_not-There seemed a pur - ple

Cel. *ff*

Vln. I *mf* *f tutti senza sord. pizz.*

Vln. II *mf* *f tutti senza sord. pp*

Vla. *mf* *f tutti senza sord. pp*

Vc. *mf* *f tutti senza sord. pp*

Cb. *mf* *f* *pp*

**K** Tempo 1 *pp*  
 =112  
 più serio che prima

88

Fl. *mf*

Ob.

Cl. (A) *mf*

S. *f serio*  
 stile That lit - tle Yel - low boys and girls Were climb - ing all the while - Till when they reached the o - ther side,

**K** Tempo 1  
 arco =112

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**L** Tempo 2 ♩=76      Tempo 1 ♩=112 *non agitato*      **M** Tempo 3 ♩=60

95

Fl. *f* *p* *sfp* *sfp* *sfp* *p*

Ob. *f* *sfp* *sfp* *sfp* *sfp* *p*

Cl. (A) *f* *sfp* *sfp* *sfp* *sfp* *p*

S. *religioso* *p* *p espress.*  
 A Do-mi - nie in Gray Put gent-ly

Cel. *p espress.*

**L** Tempo 2 ♩=76      Tempo 1 ♩=112      **M** Tempo 3 ♩=60

Vln. I *pp religioso* *p* *pp* *tr*

Vln. II *pp* *p* *pp* *tr*

Vla. *pp* *p* *pp* *tr*

Vc. *pp* *p* *pp* *pp*

Cb. *pp* *p* *pp* *pp*

103

Fl. *p* 5 *mf* *mf*

Ob. *mf* *espress.*

Cl. (A) *mf*

Hn. (F) solo *mf* *espress.*

S. up\_the eve-ning Bars \_\_\_\_\_ And led\_\_\_\_\_ the flock\_\_ a -

Cel. *p*

Vln. solo *p* *tranquillo e espress.*

Vln. I *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb.

Score for measures 103-107. The music is in 4/4 time with a key signature of two flats. The Flute part begins with a piano (*p*) quintuplet of eighth notes, followed by a mezzo-forte (*mf*) melodic line. The Oboe and Clarinet (A) parts enter with a mezzo-forte (*mf*) melodic line. The Horn (F) part has a solo melodic line starting in measure 105. The Soprano part has lyrics: "up\_the eve-ning Bars \_\_\_\_\_ And led\_\_\_\_\_ the flock\_\_ a -". The Cello part has a piano (*p*) quintuplet of eighth notes. The Violin part has a solo melodic line starting in measure 103, marked piano (*p*) and "tranquillo e espress.". The Violin I and II parts have sustained notes, with Violin I marked mezzo-forte (*mf*) and Violin II marked piano (*p*). The Viola part has a sustained note marked piano (*p*) and mezzo-forte (*mf*). The Violoncello part has a sustained note marked piano (*p*) and mezzo-forte (*mf*). The Contrabass part has a sustained note.



**O** **meno che Tempo 3**  
♩=48

117

Fl. *pp*

Ob. *p molto espress.* *mf*

Cl. (A) *pp*

Hn. (F) *pp*

Cel. *sf* *mf*

**O** **meno che Tempo 3**  
♩=48

Vln. I *pp* con sord. *pizz.*

Vln. II *pp* con sord. *pizz.*

Vla. *pp* con sord. *pizz.*

Vc. *f* *p* *pp* *pizz.*

Cb. *pp* *pizz.*





**P**

9

Fl. *solo*  
*p* *mf* *f*<sup>3</sup> *sf* *f*

Ob.

Cl. (A) *pp*<sup>3</sup> *mf*<sup>6</sup> *f*

Hn. (F) *mf* *dim.* *pp* *mf* *f* *agitato*

S.

Vln. I *pp* *p* *pp* *mf* *sf* *mf* *sf* *f* *agitato*

Vln. II *pp* *p* *pp* *mf* *sf* *mf* *sf* *f* *agitato*

Vla. *pp* *p* *pp* *mf* *sf* *mf* *sf* *f* *agitato*

Vc. *p* *marcato* *f* *dim.* *f* *agitato*

Cb. *p* *marcato* *f* *agitato*

**Q**

15

Meno mosso (Tempo 2) ♩=66

Fl. *mf*<sup>6</sup>

Ob.

Cl. (A) *pp* *p*

S. *p espress.* *(poco) mf* *p*  
My life closed twice be - fore its

Vln. I *mf* *div.*

Vln. II *mf* *1<sup>a</sup> metà*

Vla. *p* *f* *pizz.*

Vc. *mf* *f* *marcato* *fp*

Cb. *mf* *f* *marcato* *fp*

Meno mosso (Tempo 2) ♩=66

22

Fl. *mf* *p* *p* *f* *sf*

Ob. *p* *f* *sf*

Cl. (A) *p* *f* *sf*

Hn. (F) *sfp* *un poco marcato* *f*

S. *mf* *p* *sfp* *agitato* *f*

Vln. I *mf* *p* *f*

Vln. II *mf* *p* *f*

Vla. *f* *p* *f*

Vc. *mf* *f* *fp* *f*

Cb. *f* *p* *f*

close It yet re - mains to see If im - mor - ta - li - ty un -

28

Fl. *mf* *mf cresc.* *ff dim.* *mf* *p*

Ob. *mf* *mf cresc.* *ff dim.* *mf* *p*

Cl. (A) *mf* *cresc.* *ff brillante* *fff* *f* *p* *dim.*

Hn. (F) *mf* *mf* *mf* *f dim.* *p molto espress.*

S. *cresc.* *ff* *doloroso e con molto espress.* *p*

Vln. I *mf* *cresc.* *ff dim.* *p*

Vln. II *mf* *cresc.* *ff dim.* *p*

Vla. *mf* *cresc.* *ff dim.* *mf-pp*

Vc. *mf* *cresc.* *f dim.* *pp*

Cb. *mf* *cresc.* *f dim.* *pp*

veil A third e - vent to R me So huge, so

Allegro molto (Tempo 1)

34  $\text{♩} = 66$

Ob. *mf* *f*

Cl. (A) *mf* *f*

Hn. (F) *mf* *f*

S. *f* *< f*

hope - less to con- ceive As these that twice be - fell.

**Allegro molto (Tempo 1)**

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**meno mosso (Tempo 2)**  $\text{♩} = 66$

**Tempo 1**  $\text{♩} = 132$

**Tempo 2**  $\text{♩} = 66$

40

Fl. *p* *p* *f*

Ob. *p* *mf* *p* *f* *sf*

Cl. (A) *mf* *p* *mf*

Hn. (F) *p* *mf* *f* *f*

S. *p molto espress.* *mf* *un poco marcato*

Part - ing is all we know of hea -

**meno mosso (Tempo 2)**  $\text{♩} = 66$

**Tempo 1**  $\text{♩} = 132$

**Tempo 2**  $\text{♩} = 66$

Vln. I *p* *mf* *f* *sf*

Vln. II *pizz.* *p* *arco* *mf* *f*

Vla. *p* *mf appassionato e ben marcato* *f*

Vc. *mf appassionato e ben marcato* *f*

Cb. *mf* *f*

T

45

Fl. *mf*

Ob. *mf* *cresc.* *ff dim.*

Cl. (A) *mf* *cresc.* *ff brillante* *fff* *f* *p*

Hn. (F) *mf* *mf* *f dim.*

S. *mf* *And* *appassionato* *ff*

ven, And all we need of hell.

Vln. I *mf* *cresc.* *ff dim.*

Vln. II *mf* *cresc.* *ff dim.*

Vla. *pizz.* *mf* *cresc.* *arco* *ff dim.*

Vc. *pizz.* *mf* *cresc.* *arco* *f dim.* *p*

Cb. *mf* *cresc.* *f dim.* *pp*

T

49

Fl. *p* *pp* *molto espress.* *poco a poco rit.*

Ob. *p* *molto espress.* *pp* *poco a poco rit.*

Cl. (A) *dim.* *p* *molto espress.* *pp* *sf* *p* *(poco)*

Hn. (F) *p* *molto espress.* *poco a poco rit.*

Vla. *p* *molto espress.* *sfpp*

Vc. *molto espress.* *pp* *sfpp*

Cb. *sfpp*

The Soul selects her own Society-

**Allegro**  
♩=132

*f imperioso*

*p*

S. 1 The Soul se- lects her own So- ci - e - ty Then -

**Allegro**  
♩=132

Vln. I *f* *ff* *f* *ff* *p*

Vln. II *f* *ff* *f* *ff* *p*

Vla. *mf non legato e leggero* *f* *ff* *f* *ff* *p*

Vc. *mf non legato e leggero* *f* *f* *ff* *f* *ff*

Cb. *mf non legato e leggero* *f* *ff* *ff*

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6 *f* *f*

S. shuts the Door - To her di - vine Ma - jo - ri - ty Pre -

Vln. I *cresc.* *f* *p* *f*

Vln. II *cresc.* *f* *sub.p* *f*

Vla. *f* *sf* *sub.p* *f* *marcato*

Vc. *f* *sf*

Cb. *f*

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9 **U** *f*

S. sent no more **U** Un -

Vln. I *mf* *p con più espress.*

Vln. II *mf* *p con più espress.*

Vla. *p* *mf*

Vc. *f* *p con più espress.* *mf*

Cb. *f* *p*

13

S. *p*

moved - she\_ notes the Cha-ri - ots - paus - ing - At

Vln. I *mf* *f* *ff* *f* *ff* *p*

Vln. II *mf* *f* *ff* *f* *ff* *p*

Vla. *mf come prima* *f* *ff* *f* *ff* *p*

Vc. *mf come prima* *f* *mf* *f* *ff* *f* *ff*

Cb. *mf come prima* *f* *ff*

V



17

S. *f* *agitato*

her low Gate - Un - moved

Cel. *mf* *ff*

Vln. I *cresc.* *f* *>p* *f*

Vln. II *cresc.* *f* *>p* *f*

Vla. *cresc.* *>p* *f*

Vc. *f* *>p* *f* *ben marcato*

Cb. *f* *>p* *f*

W

**X** meno agitato

22

S. *mf*  
Un - moved - an Em - pe - ror kneel - ing U - pon her Mat

Cel.

Vln. I *ff* *mf sf* *mf sf* *mf sf* *p*  
tremolo

Vln. II *ff* *mf* *sf* *mf* *p*  
tremolo

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *p*

Cb. *ff* *mf*

**Y** misterioso *p* più espress.

27

S. I've known her -

Cel. *ff* *mf*

Vln. I *f* *p* *sfpp* *sfpp*  
tremolo div.

Vln. II *f* *p* *sfpp* *sfpp*  
tremolo marcato div.

Vla. *f* *p* *mf* *f* *mf* *f*

Vc. *f* *p* *sfpp* *sfpp*

Cb. *f* *p* *sfpp* *sfpp*

**Z**

S. *32*  
 from an am - ple na - tion Choose  
*mf imperioso*

agitato

**molto rit.**  
molto tranquillo

**A tempo**  
agitato

**molto rit.**  
molto tranquillo

**A tempo**  
risoluto

Cel. *sola*  
*mf* *mf*

**Z**

Vln. I *unis.* *pp* *ff* *pp* *ff* *pp* *p*  
 Vln. II *pp* *ff* *pp* *ff* *pp* *p*  
 Vla. *pp* *ff* *pp* *ff* *pp* *p*  
 Vc. *ff* *ppp* *ff* *ppp* *p*  
 Cb. *pizz.* *arco* *p* *ff* *ppp* *p*



AA

S. *f* *ff* *fff* *con tutta forza* *senza dim.*

37 One - Then-close the Valves of her at - ten - tion Like Stone

Cel.

AA

Vln. I *cresc.* *f* *ff* *fff* *con tutta forza* *fff* *fff*

Vln. I *f* *ff* *fff* *con tutta forza* *fff* *fff*

Vln. II *cresc.* *f* *ff* *fff* *con tutta forza* *fff* *fff*

Vln. II *f* *ff* *fff* *con tutta forza* *fff* *fff*

Vla. *cresc.* *f* *ff* *fff* *senza dim.*

Vc. *cresc.* *f* *ff* *fff* *senza dim.*

Cb. *cresc.* *f* *ff* *fff* *senza dim.*

There should be a long pause before the start of the next song

## After great pain, a formal feeling comes-

Lento  
♩=66

1

Fl.

Ob.

Cl. (A)

Hn. (F)

S.

*mp*

*mp molto espress.*

*sf* > *pp*

*p espress.*

*f* > *p*

*p espress.*

*mf*

A - fter great pain, a for - mal feel - ing comes

8

Fl.

Ob.

Cl. (A)

Hn. (F)

S.

*sf**p*

*p*

*p*

*mf* < > *sf*

*p* *con più espress.*

*mf*

*mf*

*sf*

*mf*

The Nerves sit ce - re - mo - ni - ous, like Tombs - - The

16

Fl.

Ob.

Cl. (A)

Hn. (F)

S.

*mf*

*f* > *mf* > *p*

*mf* < *f* > *p* tranquillo

*espress.*

*sf*

*sf*

*pp*

*f* *ff*

*p espress.*

stiff Heart ques - tions was it He, that bore, \_\_\_\_\_ And Yes - ter - - day, or

22 CC

Fl. *pp* *con molto espress.* 6

Ob. *sf*

Cl. (A) *mf* *sf* *sf*

Hn. (F) *mf* *sf* *sf*

S. *cresc.* *(molto)* *p* *con molto espress.* *sf* *(poco)*

Cen - tu - ries \_\_\_\_\_ be - fore? \_\_\_\_\_ The Feet, \_\_\_\_\_ me - cha - ni - cal, go round -

Vln. I CC *pp* *con molto espress.* *pp*

Vln. II *con sord.* *pp* *con molto espress.* *pp*

Vla. *con sord.* *pp* *con molto espress.* *pp*

Vc. *con sord.* *pp* *con molto espress.* *pp*

30 DD

Fl. *pp* 6 *p* *espress.* *cresc.*

Ob. *p* 3 3

Cl. (A) *p*

S. *mf* *p* *con tenerezza* *un poco agitato* *cresc.*

Of Ground, or Air, \_\_\_\_\_ or Ought A Wood - en way Re - gard - less grown, \_\_\_\_\_ A Quartz

Vln. I *senza sord.* *p* *cresc.*

Vln. II *senza sord.* *p* *cresc.*

Vla. *senza sord.* *p* *cresc.*

Vc. *senza sord.* *p* *cresc.*

Cb. *p* *cresc.*

EE

37

Fl. *ff* *mf* *pp espress.* *ppp*

Ob. *f* *ff* *p espress.* *pp* <sup>6</sup> *molto espress.*

Cl. (A) *f* *ff*

Hn. (F) *f* *ff* *mf* *pp* *espress.*

S. *ff* *mf* *pp espress.*  
 — con - tent - ment, like a stone - This is the Hour of

Vln. I *f* *ff* *mf* *p* *pp* *tremolo*

Vln. II *f* *ff* *mf* *p* *pp* *tremolo*

Vla. *f* *ff* *mf* *p* *pp* *tremolo*

Vc. *f* *ff* *mf* *p* *pp*

Cb. *f* *ff* *mf* *p* *pp*

47

**FF**

Fl. *p con molto espress.*

Ob. *p con molto espress.*

Cl. (A) *p espress. mf p*

Hn. (F) *p con molto espress.*

S. *p*  
Lead - Re-mem-bered, — if out - lived, —  
*con sord.*

Vln. I *con sord. espress. p*

Vla. *con sord. p mf p*

Vc. *con sord. pizz. arco p*

Cb. *p*

53

Fl. *cresc.*

Ob. *p sf f*

Cl. (A) *sf*

Hn. (F) *solo mf > p sf*

S. *mf > p mf f*  
As Freez - ing per - sons, re - col - lect — the Snow -

Vln. I

Vla.

Vc. *mf > p*

**GG** più mosso e drammatico

$\text{♩} = 120$

59

Fl. *f* *ff* *brillante* 6

Ob. *f* *ff*

Cl. (A) *f* *ff* *brillante* a2

Hn. (F) *f* *ff*

S. *f* *ff*  
- First - Chill - then Stu-por-then the let-ting go

Cel. *ff*

**GG** più mosso e drammatico

$\text{♩} = 120$

senza sord.

Vln. I *f* *ff* *sf* *p* pizz.

Vln. II *f* *ff* *sf* *p* pizz.

Vla. *f* *ff* *sf* *p* senza sord. pizz.

Vc. *f* *ff* *sf* *p* senza sord. pizz.

Cb. *f* *ff* *sf* *p* senza sord. pizz.

5

Exultation is the going of an inland soul to sea

**un poco agitato**  
♩ = 88

Fl. *ff* *ben articolato* *brillante ff*

Ob. *ff* *ben articolato* *ff*

Cl. (A) *ff* *f* *ff*

Hn. (F) *f* *mf* *ff*

S.

**un poco agitato**  
♩ = 88

Vln. I *ff* *ff*

Vln. II *ff* *pizz.*

Vla. *ff* *f* *ff* *pizz.*

Vc. *ff* *f* *ff* *pizz.*

Cb. *ff* *f* *ff* *pizz.*

HH

9

Fl. *f* *dim.* *mf delicato* *< sf*

Ob. *f* *dim.* *mf delicato* *< sf*

Cl. (A) *f* *mf* *f*

Hn. (F) *f* *mf* *< f* *sfp*

S.

HH

Vln. I *f* *dim.* *mf* *f*

Vln. II *f* *dim.* *mf* *f*

Vla. *f* *dim.* *mf* *< f*

Vc. *f* *mf* *< f*

Cb. *mf* *p*



rit.

**II** meno  $\text{♩}=132$

14

Ob. *mf*

Cl. (A) *mf*

Hn. (F) *f* *poco dim.* *f*

S. *f* *ff > f*

Ex - ul - ta - tion is the go -

rit.

**II** meno  $\text{♩}=132$

Vln. I *sf sf dim. f sf > sfp*

Vln. II *sf sf dim. f sf > sfp*

Vla. *sf sf dim. f sf > sfp*

Vc. *mf f sf > sfp*

Cb. *mf f sfp*

div. tremolo

arco

tremolo

pizz.

univ.



20

Fl. *f mf mp*

S. *sf sf p espress.*

-ing Of an in - land soul to sea, Past the hou - ses -

Vln. I *sfp sfp f f pp fp*

Vln. II *sfp sfp f pp p*

Vla. *f pp p sub.*

Vc. *f pp p sub.*

Cb. *f*

univ. sul pont.

nat.

pizz.

arco

arco sul C

29

Fl. *mp*

Ob. *mp* solo *mf* *p*  
agitato ma misterioso

S. *più p*  
past the head - lands

Vln. I *fp* *f* *pizz.* *mp*

Vln. II *p* *f* *pizz.* *mp*

Vla. *f* *pizz.* *sul pont.* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

JJ

JJ



36

Fl. *cresc.* *f*

Ob. *cresc.* *ff* *pp*

Cl. (A) *f* *p*

S. *pp* misterioso  
In - to deep E - ter - ni - ty

Vln. I *cresc.* *arco tremolo* *ff* *p*

Vln. II *cresc.* *f* *con sord. arco* *pp*

Vla. *con sord.* *pp* nat.

Vc. *con sord.* *pp* nat.

*pp*

poco rit.  
molto tranquillo

poco rit.

**KK** A tempo (♩=132)

43

S.

**KK** A tempo (♩=132)  
con più espress.

Vln. I con sord. *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp* pizz. *p marcato*

Cb. con sord. *pp marcato*



**LL** Largo (♩=92)

52

Ob.

Hn. (F) *p espress.* *sf* con sord. *pp* molto espress. e misterioso senza sord. *espress.* *pp*

S. Bred as we, a-mong-the moun - tains, Can the sai -

**LL** Largo (♩=92)

Vln. I

Vln. II pizz. arco *p marcato* *pp*

Vla.

Vc. arco *pp* senza sord. *pp*

Cb. senza sord. *pp*

più

Tempo 1

♩=176

60

Ob.

Cl. (A)

Hn. (F)

S.

con sord. *3* senza sord. *espress.*

(poco) *sf (poco)* *mf con passione*

- lor un - der - stand \_\_\_\_\_ The di - vine in - to - xi - ca - tion Of the first league out from

più

Tempo 1

♩=176

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord. pizz. arco sul G

senza sord. pizz. arco

senza sord. pizz. arco

*f*

*f*

*f*

*mf*

*f*

*mf*

**MM** appassionato poco a poco rit.

66

Fl. *ff sf sf sf sf sf sf sf > ppp lunga*

Ob. *ff sf sf sf sf sf sf sf > ppp lunga*

Cl. (A) *ff<sup>a2</sup> sf sf sf sf sf sf sf > ppp lunga*

Hn. (F) *ff marcato sf sf sf sf sf sf sf > ppp lunga*

S. *ff*  
land? \_\_\_\_\_

**MM** poco a poco rit.

Vln. I *ff sf sf sf sf sf sf sf > ppp poco a poco sul pont. lunga*

Vln. II *ff sf sf sf sf sf sf sf > ppp poco a poco sul pont. lunga*

Vla. *ff sf sf sf sf sf sf sf > ppp non div. tremolo lunga*

Vc. *ff sf sf sf sf sf sf sf > ppp lunga*

Cb. *ff sf sf sf sf sf sf sf > ppp lunga*

*sempre dim.*

Epilogue - Into Eternity

**Lento** ♩=60 **più** ♩=96 **A tempo** ♩=60

76

Fl. *ff brillante*

Ob. *ff brillante*

Hn. (F) *solo* *p espress. ma oscuro* *3* *ff brillante* *sfp*

Vla. **Lento** ♩=60 **più** ♩=96 **A tempo** ♩=60 *p* *dim. pp* *p* *sfp*

Vc. *p* *dim. pp* *p* *sfp*

Cb. *p* *dim. pp* *p* *sfp*

**più** ♩=96 **NN** **A tempo** ♩=60

83

Fl. *ff* *6* *pp* *pp*

Ob. *ff* *6* *solo* *pp molto espress.*

Cl. (A) *ff brillante*

Hn. (F) *sfp*

Cel. *mf marcato*

**più** ♩=96 **NN** **A tempo** ♩=60

Vln. I *con sord.* *pp*

Vln. II *con sord.* *pp*

Vla. *sfp*

Vc. *sfp*

Cb. *sfp*

88 00

Fl. *pp* *ppp*

Ob. *pp*

Cl. (A) *pp*

Hn. (F) *pp* *sola* *p* *mf* *f*

Cel. *mf misterioso*

Vln. I *8va* *pizz. 1<sup>e</sup> metà* 00

Vln. II *div.* *pizz.*

Vla. *pp* *pizz. 1<sup>e</sup> metà* *tutti* *p* *mf* *f*

Vc. *p* *pizz.* *p* *mf* *f*

Cb. *p* *pizz.* *p* *mf* *f*

**II**

95 *più*  $\text{♩} = 96$  *A tempo*  $\text{♩} = 60$  *più*  $\text{♩} = 96$  *A tempo*  $\text{♩} = 60$

Fl. *ff brillante* *mf* *6*

Ob. *ff brillante* *mf* *6*

Cl. (A) *ff brillante*

Hn. (F) *p* *mf* *p* *pp* *sfpp*

Vla. *più*  $\text{♩} = 96$  *A tempo*  $\text{♩} = 60$  *più*  $\text{♩} = 96$  *A tempo*  $\text{♩} = 60$

Vc. *p* *mf* *p* *pp*

Cb. *p* *mf* *p* *sf (poco)* *arco* *pp*

99

**PP**

Fl. *mf* sempre dim. *pp* molto espress. *lunga*

Ob. *pp* molto espress. *lunga*

Cl. (A) *mf* sempre dim. *lunga*

Hn. (F) *lunga*

Cel. *mp* molto espress. *lunga*

**PP**

Vln. I tutti arco *pp* *lunga*

Vln. II unis. arco *pp* *lunga*

Vla. *pp* *lunga*

Vc. *ppp* *lunga*

Cb. *ppp* *lunga*

*ppp*