

IV.

♩ = 56 Sweetly

Fl. 1 *p*

Fl. 2 *mp* *p* *mf*

2 Ob. *p*

2 Clar. in Bb *p* *mf*

B. Clar.

2 Bsns.

♩ = 56 Sweetly

Horns I and II in F

Horns III and IV in F

2 Tpts. in Bb

2 Trb.

Tuba

Take Tam-Tam

Tam-Tam.

Timpani in F#, Ab, C#, Eb

Take Snare Drum (Snares On)

Tamb. Snare D. Bass D.

S.

A.

T.

B.

♩ = 56 Sweetly

VI 1. *p* *mf*

VI 2. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

7

This musical score page, numbered 63, features a variety of instruments. The woodwinds section includes two Flutes (Fl. 1 and Fl. 2), an Oboe (Ob.), two Clarinets in Bb (2 Clar. in Bb), and two Bassoons (2 Bsns.). The brass section consists of Horns I and II in F, Horns III and IV in F, two Trumpets in Bb (2 Tpts. in Bb), two Trombones (2 Trb.), and a Tuba. Percussion includes Tam-Tam, Timpani in F#, Ab, C#, Eb, and a pair of Snare and Bass Drums (Tamb. Snare D. Bass D.). The string section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, as well as Violin I (VI 1.), Violin II (VI 2.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of three flats and a 3/4 time signature. It begins with a dynamic of *pp* and includes various dynamic markings such as *mf*, *f*, and *mp*. A 'Solo 1.' marking appears in the Oboe part. A large watermark 'www.ChrisLudwig.com' is overlaid diagonally across the page.

17

Fl. 1

Fl. 2

2 Ob.

2 Clar. in Bb

B. Clar.

2 Bsns.

Horns I and II in F

Horns III and IV in F

2 Tpts. in Bb

2 Trb.

Tuba

Tam-Tam.

Timpani in F#, Ab, C#, Eb

Tamb. Snare D. Bass D.

S.

A.

T.

B.

VI 1.

VI 2.

Vla.

Vc.

D.B.

where yet no bound - a - ry is. Be - ing per - sists, and grad - u - al, All as - pects melt in one - ness as we move,

f *mf* *pp*

21

Fl. 1 *f*

Fl. 2 *f* *mf* *ff*

2 Ob. *f*

2 Clar. in Bb *f* *mf* *ff*

B. Clar. *mf* *ff*

2 Bsns. *mf* *ff*

Horns I and II in F *mf*

Horns III and IV in F *mf*

2 Tpts. in Bb *mf*

2 Trb. *mf*

Tuba

Tam-Tam.

Timpani in F#, Ab, C#, Eb

Tamb. *mp*

Snare D. *ff*

Bass D. *pp* *mf* *ff*

S. *ff* *mf* *ff*

A. *ff* *mf* *ff*

T. *ff* *mf* *ff*

B. *ff* *mf* *ff*

VI 1. *f* *ff*

VI 2. *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vc. *f* *mf* *ff*

D.B. *f* *mf* *ff*

And spite of all our sev-er-ing, Cause, as ef-fect, re-tains its force un-spent: One

And spite of all our sev-er-ing, Cause, as ef-fect, re-tains its force un-spent: One

And spite of all our sev-er-ing, ill-fit names re-tains its force un-spent: One

And spite of all our sev-er-ing, ill-fit names re-tains its force un-spent: One

25

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

2 Ob. *mf* 1. Bouncing

2 Clar. in Bb *mf* 2.

B. Clar. *mf*

2 Bsns. *f* 1.

Horns I and II in F

Horns III and IV in F

2 Tpts. in Bb

2 Trb.

Tuba

Tam-Tam.

Timpani in F#, Ab, C#, Eb

Tamb. Snare D. Bass D.

Take Bass Drum

S. *mf* fact grows smooth - ly on through chang - ing lights, Sta - ble a - lone Un - change - a - ble

A. *mf* fact grows smooth - ly on through chang - ing lights, Sta - ble a - lone Un - change - a - ble

T. *mf* fact grows smooth - ly on through in in - sta - bil - i - ty, Un - change - a - ble

B. *mf* fact grows smooth - ly on through Un - change - a - ble

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B.