

Three Celtic Poems: *The Land Oversea*, poem by unknown author from ancient Irish legend; *The Meeting of the Waters* by Thomas Moore; and *Celtic Twilight* by William Butler Yeats - set to music for Soprano Solo and Symphony Orchestra.

Composed especially for Paula Downes, Anthony Bradbury and the Midland Youth Orchestra, who gave the first performance on 8th March 2003 in the Adrian Boult Hall, Birmingham.

"That an internationally recognised composer should wish to write a work as a present for his local youth orchestra is indeed an astonishing and deeply gratifying gesture... In fact the connections between the Downes family and the MYO go back to the very beginnings of this orchestra... Frank Downes, father of Andrew.. was the inspiration behind many of the MYO's early horn sections... Frank... taught horn-playing to so many of those players covering, perhaps, the first 20 years of the orchestra's history... Then, some 4 decades later, Frank's two granddaughters Paula and Anna, both became violinists in the MYO. Each has had the opportunity to be leader of the orchestra, both very much on merit, and Anna (the current leader) has also been able to make an invaluable contribution to the health and well-being of the orchestra behind the scenes... Andrew, father of Anna and Paula, has been moved to give to the orchestra still more by composing *Celtic Rhapsody* for Soprano and Orchestra specially for it. His *Celtic Rhapsody* now links three generations of the Downes family to the Midland Youth Orchestra... It will be a great honour for all involved this evening that, with Paula, the orchestra will bring its own work to life for the very first time. Andrew, on behalf of the MYO, I give you my heartfelt thanks."

- Programme tribute from Stephen Williams, Chairman of the Midland Youth Orchestra.

"Gaelic culture..., pastoralism... and fairy tales... were given an engaging reworking in Saturday's premiere of Andrew Downes' *Celtic Rhapsody*. Musically, the Celtic influence was most obvious in the high, sustained soprano lines of the three poem settings. Written for the composer's daughter, soloist Paula Downes, the cool beauty of her voice projected the atmospheric phrases... true and clear against the accompaniment. Authoritatively conducted by Anthony Bradbury, a generally confident orchestra was at its best in the first song (a simple, eloquent cello opening and arresting juxtapositions of lyricism with rollicking motifs) and the third's rousing close. This was preceded by a poignant duet which skilfully set Paula's pure timbres against the warm, moving violin playing of her sister (and MYO leader), Anna."

- THE BIRMINGHAM POST

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Celtic Rhapsody Opus 81

Three Celtic Poems set to music for Soprano Solo and Symphony Orchestra Music by ANDREW DOWNES

1. The Land Oversea - poem by unknown author, from ancient

Irish legend Page 1

Delightful is the land beyond all dreams,
Fairer than aught thine eyes have ever seen.
There all the year the fruit is on the tree,
And all the year the bloom is on the flower.

There with wild honey drip the forest trees;
The stores of wine and mead shall never fail.
Nor pain nor sickness knows the dweller there,
Death and decay come near him never more.

The feast shall cloy not, nor the chase shall tire,
Nor music cease for ever through the hall;
The gold and jewels of the Land of Youth
Outshine all the splendours ever dreamed by man.

Thou shalt have horses of the fairy breed,
Thou shalt have hounds that can outrun the wind;
A hundred chiefs shall follow thee in war,
A hundred maidens shall sing thee to thy sleep.

A crown of sovereignty thy brow shall wear,
And by thy side a magic blade shall hang,
And thou shalt be a lord of all the Land of Youth,
And lord of Niam of the Head of Gold.

2. The Meeting of the Waters - poem by Thomas Moore Page 39

There is not in the wide world a valley so sweet
As that vale in whose bosom the bright waters meet;
Oh! the last rays of feeling and life must depart,
Ere the bloom of that valley should fade from my heart.

Yet it was not that nature had shed o'er the scene
Her purest of crystal and brightest of green;
'Twas not her soft magic and streamlet or hill,
Oh! no, -- it was something more exquisite still.

'Twas that friends, the beloved of my bosom, were near,
Who made every dear scene of enchantment more dear,
And who felt how the best charms of nature improve,
When we see them reflected from looks that we love.

Sweet vale of Avoca! how calm could I rest
In thy bosom of shade, with friends I love best,
Where the storms that we feel in this cold world should cease,
And our hearts, like thy waters, be mingled in peace.

3. Celtic Twilight - poem by William Butler Yeats Page 59

Out-worn heart, in a time out-worn,
Come clear of the nets of wrong and right;
Laugh, heart, again in the grey twilight;
Sigh, heart, again in the dew of the morn.

Your mother Eire is always young,
Dew ever shining and twilight grey;
Though hope fall from you and love decay,
Burning in fires of a slanderous tongue.

Come, heart, where hill is heaped upon hill:
For there the mystical brotherhood
Of sun and moon and hollow and wood
And river and stream work out their will;

And God stands winding His lonely horn,
And time and the world are ever in flight;
And love is less kind than the grey twilight,
And hope is less dear than the dew of the morn.

(1902)

Preview File Only

For Paula Downes, Anthony Bradbury and the Midland Youth Orchestra

CELTIC RHAPSODY

Three Celtic poems set to music for
Soprano solo and Symphony Orchestra

I. The Land Oversea

Text: Anonymous

Andante con amore e calme

$\text{♩} = 80$

Duration 20 minutes approx.

ANDREW DOWNES

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano solo
- Flutes 12
- Flute 3/Piccolo
- Oboes 12
- Clarinets 12 in B \flat
- Bass Clarinet in B \flat
- Bassoons 12
- Contrabassoon
- Horns 12 in F
- Horns 34 in F
- Trumpets 12 in B \flat
- Trombones 12
- Bass Trombone
- Tuba
- Timpani
- Percussion (2 players)
- Violins I
- Violins II
- Violas
- Violoncellos
- Double basses

The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Andante con amore e calme' with a metronome marking of 80. The score includes various dynamics such as *pp* and *molto legato*. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

5

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II

Vla

Vc.

Db.

Preview File Only

10

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II

Vla

Vc.

Db.

pp

pp

pp

pizz.
P

mp cresc

f (sempre)

appassionato

Musical score for various instruments. The score includes parts for Sop. solo, Fl. 12, Fl. 3/Picc, Ob. 12, Cl. 12, B. Cl., Bsn 12, Cbsn, Hn 12, Hn 34, Tpt 12, Tbn. 12, B. Tbn., Tba, Timp., Glock., Vln I, Vln II, Vla, Vc., and Db. The score is marked with a large blue watermark "Preview File Only".

Key annotations in the score include:

- solo I* and *p subito* in the Cl. 12 part.
- p* in the Glock. part.
- pizz.*, *p*, *divisi*, and *pizz.* in the Vla part.
- p* in the Vc. part.

mp 20

Sop. solo
De - light - ful is the land be - yond all dreams.

Fl. 12
Fl. 3/Picc
Ob. 12
Cl. 12
B. Cl.
Bsn 12
Cbsn
Hn 12
Hn 34
Tpt 12
Tbn. 12
B. Tbn.
Tba
Timp.
Glock.
Vln I
Vln II
Vla
Vc.
Db.

solo I
p 3 3

ppp *ppp*

25

Sop. solo

Fairer than aught thine eyes have ev-er

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Glock.

Vln I

Vln II

Vla

Vc.

Db.

solo 1

p subito

p

ppp

pizz.

p

divisi

pizz.

p

3

30 *mf cresc.*

Sop. solo *secc.* There all the year the

Fl. 12 *solo I mp*

Fl. 3/Picc *piccolo (throughout this song) mf cresc.*

Ob. 12

Cl. 12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Glock.

Vln I *ppp* *molto legato ppp*

Vln II *ppp* *molto legato ppp*

Vla *molto legato arco ppp*

Vc.

Db. *pizz. mp*

35

Sop. solo *f*
fruit is on the tree,

Fl. 12 *p*

Fl. 3/Picc *f*

Ob. 12 *p*

Cl. 12 *p*

B. Cl. *p*

Bsn 12 *p*

Cbsn *mp*

Hn 12

Hn 34

Tpt 12 *mp*

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II

Vla *arco*

Vc. *mp*

Db

mf cresc.
f
 Sop.solo And all the year the bloom is on the flower.

Fl. 12
f

Fl. 3/Picc
mf cresc.
f

Ob. 12
f

Cl. 12
f

B. Cl.
f

Bsn 12
f

Cbsn

Hn 12
f
tutti

Hn 34
ff
tutti

Tpt 12
ff

Tbn. 12
ff

B. Tbn.
mf

Tba
mf

Timp.
f

Cym.
ff

Vln I
ppp

Vln II
ppp

Vla
ppp

Vc.
f

Db.
f

f subito

Preview File Only

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

.Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

ff cresc.

fff

divisi

divisi

molto legato

pp subito

ritati

p

p

Preview File Only

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Esn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II

Vla

Vc.

Db.

pp

pp

solo I

pp

molto legato

ppp

a tempo
50 *p*

Sop. solo
There with wild hon-ey drip the forest trees:—

Fl. 12

Fl. 3/Picc

Ob. 12
solo 1
p

Cl. 12
solo 1
p

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II

Vla

Vc.
p
(g#)

Db.

Sop. solo

The stores of wine and mead shall ne-ver fail. _____

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl. *p* (ak)

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I *p* (g³)

Vln II

Vla

Vc. *p*

Db.

Sop.solo *f* Nor pain nor sick - ness knows the dweller there. *60*

Fl.12

Fl.3/Picc

Ob.12

Cl.12 *p*

B. Cl.

Bsn 12 *p*

Cbsn

Hn 12 *p*

Hn 34 *p*

Tpt 12 *solo I* *p*

Tbn.12 *p* *tutti* *p*

B. Tbn. *p* *mp*

Tba *p* *mp*

Timp.

Perc.

Vln I

Vln II

Vla

Vc.

Db. *pizz.* *mp*

Sop. solo

Fl. 12 *tutti*
mf cresc. *f*

Fl. 3/Picc *tutti*
mf cresc. *f*

Ob. 12 *solo I*
p

Cl. 12 *p*

B. Cl. *p*

Bsn 12 *p*

Cbsn *mp*

Hn 12 *tutti*
ff cresc. *fff*

Hn 34 *tutti*
ff cresc. *fff*

Tpt 12 *tutti*
fff

Tbn. 12

B. Tbn.

Tba

Timp.

Cym.

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

fff

mf

Preview File Only

Detailed description: This is a page of a musical score for orchestra and soloist. The score is arranged in a standard orchestral format with staves for various instruments. The top staff is for the Soprano soloist. Below it are the woodwind sections: Flute 1 and 2, Flute 3/Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpets, Trombones, and Tuba. The percussion section consists of Timpani and Cymbals. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *fff* (fortissimo) and *mf* (mezzo-forte) are indicated. A large diagonal watermark 'Preview File Only' is overlaid on the score.

Musical score for page 70, featuring various instruments including woodwinds, brass, percussion, and strings. The score is written in 4/4 time and includes a variety of musical notations such as triplets, slurs, and dynamic markings.

Instrument List:

- Sop. solo
- Fl. 12
- Fl. 3/Picc
- Ob. 12
- Cl. 12
- B. Cl.
- Bsn 12
- Cbsn
- Hn 12
- Hn 34
- Tpt 12
- Tbn. 12
- B. Tbn.
- Tba
- Timp.
- Cym.
- Vln I
- Vln II
- Vla
- Vc.
- Db.

Key Features:

- Woodwinds:** Flute 12, Flute 3/Piccolo, Oboe 12, Clarinet 12, Bass Clarinet, Bassoon 12, Contrabassoon.
- Brass:** Horn 12, Horn 34, Trumpet 12, Trombone 12, Baritone Trombone, Tuba.
- Percussion:** Timpani, Cymbal.
- Strings:** Violin I, Violin II, Viola, Violoncello, Double Bass.

Notation and Dynamics:

- Triplets are used extensively in the woodwind and brass parts.
- Dynamic markings include *legato* and *f* (forte).
- Accents and slurs are used to indicate phrasing.

Sop. solo

Fl. 12 *tutti*
fff

Fl. 3/Picc
fff

Ob. 12
ff

Cl. 12
ff

B. Cl.
ff

Bsn 12
ff

Cbsn

Hn 12

Hn 34

Tpt 12
ff

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I
fff

Vln II
ff

Vla.
ff

Vc.
ff

Db.
fff
pizz.

75

Sop. solo

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

tutti

mf

legato

f

Detailed description of the musical score: This page of a musical score, numbered 75, contains 18 staves. The instruments are listed on the left: Soprano solo, Flute 12, Flute 3/Piccolo, Oboe 12, Clarinet 12, Bass Clarinet, Bassoon 12, Contrabassoon, Horn 12, Horn 34, Trumpet 12, Trombone 12, Baritone Trombone, Tuba, Timpani, Cymbal, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwind and brass sections feature complex rhythmic patterns, including triplets and sixteenth-note runs. The strings play a steady accompaniment with triplets. Dynamic markings include 'tutti' for the horns, 'mf' for the cymbal, and 'legato' and 'f' for the violins. A large blue watermark 'PREVIEW FILE ONLY' is oriented diagonally across the center of the page.

Musical score for page 80, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Cymbals, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *fff*, *ff*, and *pizz.*

Instrument List: Sop. solo, Fl. 12, Fl. 3/Picc, Ob. 12, Cl. 12, B. Cl., Bsn 12, Cbsn, Hn 12, Hn 34, Tpt 12, Tbn. 12, B. Tbn., Tba, Timp., Cym., Vln I, Vln II, Vla, Vc., Db.

Dynamic Markings: *fff*, *ff*, *pizz.*

Performance Instructions: *utti*

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

Timp.

Glock.

Vln I

Vln II

Vla

Vc.

Db.

Preview File Only

ff

Sop. solo
The feast shall cloy not, nor the chase shall tire, Nor mu-sic cease for e-ver

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl.

Bsn 12

Cbsn

Hn 12
con sord.
pp

Hn 34
con sord.
pp

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.
p

Glock.
mf

Vln I
leggiere
mp subito

Vln II
leggiere
mp subito

Vla
leggiere
mp subito

Vc.
leggiere
mp subito

Db.

85

PREVIEW FILE ONLY

Sop.solo *fff*
 through the hall: — The gold — and jewels of the Land — of Youth

Fl.12
 Fl.3/Picc
 Ob.12
 Cl.12
 B. Cl.
 Bsn 12
 Cbsn

Hn 12
 Hn 34
 Tpt 12
 Tbn.12
 B. Tbn.
 Tba

Timp.
 Glock.
 Cym.

Vln I
 Vln II
 Vla
 Vc.
 Db.

p
trem.
divisi
p
trem.
p
trem.
espress.
mp pizz.
p

90

Sop. solo

Out - shine all the splen - - dours e - ver dreamed by man.

Fl. 12

mp

Fl. 3/Picc

mp

Ob. 12

mp

Cl. 12

mp

B. Cl.

mp

Bsn 12

mp

Cbsn

mp

Hn 12

senza sord

p

Hn 34

Tpt 12

Tbn. 12

solo II

mp

B. Tbn.

mp

Tba

mp

Timp.

Cym.

Vln I

mf

legato

Vln II

mf

legato

Vla

mf

legato

Vc.

mf

Db.

mp

PREVIEW FILE ONLY

Musical score for page 95, featuring various instruments including woodwinds, brass, and strings. The score includes parts for Sopranos, Flutes (12, 3/Picc), Oboes (12), Clarinets (12, B), Bassoons (12), Horns (12, 34), Trumpets (12), Trombones (12, B), Tuba, Timpani, Cymbals, Violins (I, II), Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *tutti*, *mf*, *f*, and *legato*, and performance instructions like *tutti senza sord*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

Sop. solo *mf* 100 *f*
Thou... shalt have horses of the fair- y breed, Thou... shalt have

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl. *ff* *tutti*

Bsn. 12 *ff*

Cbsn. *ff*

Hn. 12

Hn. 34

Tpt. 12

Tbn. 12 *ff* *p*

B. Tbn. *ff* *p*

Tba. *ff*

Timp. *ff* *mp* *mf*

Glock. *mp*

Cym. *ff* *p subito* *mp*

Vln I *p subito* *trem.* *divisi*

Vln II *p subito* *trem.* *divisi*

Vla. *p subito* *divisi*

Vc. *ff* *arco*

Db. *ff*

Sop.solo *fff*
hounds that can out - run the wind; A hun - dred

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Glock.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

105

mf

f

mp

mp

mp

mp

Sop.solo chiefs shall follow thee in war,

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12 *solo*
f

Tbn.12

B. Tbn.

Tba

Timp.

Glock.

Vln I

Vln II

Vla

Vc. *f*

Db.

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12
tutti
ff

Cbsn

Hn 12
tutti
ff

Hn 34
tutti
ff

Tpt 12
tutti
ff

Tbn.12

B. Tbn.

Tba

Timp.

Perc.

Vln I
fff

Vln II
fff

Vla
fff

Vc.

Db.

Preview File Only

poco rall

115

Sop. solo

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II

Vla

Vc.

Db.

tongued legato

mp subito

f

mp subito

tongued legato

mp subito

tongued legato

mp subito

tongued legato

mp subito

tongued legato

mp subito

mp subito

mp subito

tongued legato

p

pp dim.

ppp

tongued legato

p

pp dim.

ppp

tongued legato

p

pp dim.

ppp

pp dim.

ppp

legato

p

pp dim.

ppp

legato

p

pp dim.

ppp

mp

solo

p

A hundred

(F#) 125

Sop.solo
mai - dens shall sing thee to thy sleep.

Fl. 12
tutti
mp
p

Fl. 3/Picc
mp
mp

Ob. 12
p

Cl. 12
solo I
p
p

B. Cl.
p

Bsn 12
solo I
p
p

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I
pp

Vln II
pp

Vla

Vc.

Db.

mf

Sop. solo A crown of sov - ran - ty thy brow shall wear,

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl.

Bsn 12

Cbsn *mp*

Hn 12

Hn 34

Tpt 12 *mp*

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

130 *f* *fff*

Sop. solo
And by thy side a mag-ic blade shall hang, — And

Fl. 12
Fl. 3/Picc
Ob. 12
Cl. 12
B. Cl.
Bsn 12
Cbsn

Hn 12 *solo I*
mp

Hn 34

Tpt 12

Tbn. 12
B. Tbn.
Tba

Timp. *mp*

Perc.

Vln I *mp* *legato* *mf*

Vln II *mf*

Vla. *mf*

Vc. *mf*

Db. *legato* *mf*

135

Sop. solo
thou shalt be a lord of all the Land of Youth,

Fl. 12
mf

Fl. 3/Picc

Ob. 12
mf

Cl. 12
mf

B. Cl.

Bsn 12
mf

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12
mp

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II
f

Vla

Vc.

Db.

(fff)

Sop. solo

And lord of Ni - am of the

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Cym.

B. D.

Vln I

Vln II

Vla

Vc.

Db.

legato

mf

legato

legato

mp

legato

mp

mf

legato

mp

legato

mf

Preview File Only

f

tutti

fff

ff

ff

ff

fff

fff

divisi

legato

ff

divisi

legato

ff

legato

fff

(fine senza rall.)

150

Musical score for orchestra and solo soprano, measures 147-150. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, and strings. The tempo is marked as *ff* (fortissimo) throughout. The score includes dynamic markings such as *fff* (fortississimo) and *ff* (fortissimo), and articulation markings like *tutti* and *pizz.* (pizzicato). The woodwinds (Flutes, Oboe, Clarinets, Bassoon, Horns) and strings (Violins, Viola, Violoncello, Double Bass) play melodic lines, while the percussion (Timpani, Cymbals) provides rhythmic support. The solo soprano part is indicated by a rest in the first measure.

Instrument parts shown:

- Sop. solo
- Fl. 12
- Fl. 3/Picc.
- Ob. 12
- Cl. 12
- B. Cl.
- Bsn 12
- Cbsn
- Hn 12
- Hn 34
- Tpt 12
- Tbn. 12
- B. Tbn.
- Tba
- Timp.
- Cym.
- Vln I
- Vln II
- Vla
- Vc.
- Db.

2. The Meeting of the Waters

Text: Thomas Moore

ANDREW DOWNES

Andante e calme ♩ = 60

5

Soprano solo

Flutes 12

Flute 3/Piccolo

Oboes 12

Clarinets 12 in B♭

Bass Clarinet in B♭

Bassoons 12

Contrabassoon

Horns 12 in F

Horns 34 in F

Trumpets 12 in B♭

Trombones 12

Bass Trombone

Tuba

Timpani

Percussion (1 player)

Violins I

Violins II

Violas

Violoncello

Double bass

solo 1 *solo 2* *solo 1* *solo 2* *solo 1*

mp

trem. *pp* *divisi*

trem. *pp* *trem.*

pp

p *pizz.* *p*

floating mp
 Sop.solo There is not in the wide world a

Fl. 12

Fl. 3/Picc

Ob. 12 *solo 1 p*

Cl. 12 *solo 2*

B. Cl.

Bsn 12 *solo 1 mp* *solo 2* *solo 1*

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I *dim.* *ppp* *divisi*

Vln II *dim.* *ppp*

Vla *dim.* *ppp*

Vc. *pp*

Db.

Preview File Only

10

Sop. solo
valli - - ey so sweet

mp

As that

Fl. 12

mp

Fl. 3/Picc

mp

flute 3

mp

Ob. 12

Cl. 12

B. Cl.

Bsn 12

solo 2

Cbsn

Hn 12

tutti

p cresc.

tutti

mf

Hn 34

mf cresc.

mf

Tpt 12

solo 1

mf

Tbn. 12

B. Tbn.

Tba

Timp.

p

Cym.

mp

Vln I

divisi

pp

Vln II

pp

Vla

pp

Vc.

divisi

divisi a 3

legato

p dim.

Db.

15

Sop. solo
vale in whose bos - om the bright wat - ers meet:

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12

B. Cl. *legato tongued*
p

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12 *solo 1*
p

B. Tbn. *legato tongued*
p

Tba

Timp.

Perc.

Vln I *mp*

Vln II *trem.*
ppp *divisi.*

Vla *trem.*
ppp

Vc. *trem.*
ppp

Db.

appassionato
f

Sop. solo *f* *3* *3* *3* *3* *20* *3* *3* *3* *3*

Oh! the last rays of feel - ing and life must de - part, Ere the bloom of that vall - ey should fade from my

Fl. 12 *f* *3* *3*

Fl. 3/Picc *f* *3* *3*

Ob. 12 *mp* *legato tongued* *3*

Cl. 12 *mp* *legato tongued* *3*

B. Cl. *mp* *legato tongued* *3*

Bsn 12 *mp* *legato tongued* *3*

Cbsn *mf*

Hn 12

Hn 34

Tpt 12

Tbn. 12 *legato tongued* *p* *3*

B. Tbn. *3*

Tba *legato tongued* *p* *3*

Timp.

Cym. *p*

Vln I

Vln II

Vla

Vc.

Db.

(follow natural word accents)

Sop.solo *mf* heart. _____ Yet it was not that Nature had shed o'er the scene

Fl.12 *tutti mp*

Fl.3/Picc *mp*

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12 *mp*

Hn 34 *mp*

Tpt 12 *mp*

Tbn.12

B. Tbn.

Tba

Timp.

Perc.

Vln I *mf*

Vln II *mf*

Vla *trem. ppp*

Vc. *divisi trem. ppp*

Db. *pizz. mp*

Sop. solo
her pur - est of crys - tal and brigh - test of green;

Fl. 12
cresc. *mf*

Fl. 3/Picc
cresc. *mf*

Ob. 12

Cl. 12
mp

B. Cl.
espressivo *mf*

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn. 12

B. Tbn.

Tba

Timp.

Perc.

Vln I

Vln II
divisi
trem.
ppp

Vla

Vc.

Db.

Preview File Only

ff

Sop. solo *ff* Oh! No, it was some-thing more ex - quis - ite still. ³⁵

Fl. 12

Fl. 3/Picc

Ob. 12

Cl. 12 *ff*

B. Cl.

Bsn 12 *mf*

Cbsn *mf*

Hn 12 *mf*

Hn 34 *mf*

Tpt 12 *f* *mf* *mp* *rit* *f*

Tbn. 12 *f*

B. Tbn. *f*

Tba *mf*

Timp. *f*

Cym. *f*

Vln I *mf* *f*

Vln II *f*

Vla *mf*

Vc. *mf*

Db.

Sop.solo

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

mp

mp

mp

legato

ff cresc.

ff

gently

mf dim

legato

ff cresc.

ff

gently

mf dim

legato

ff cresc.

ff dim.

legato

ff cresc.

ff dim.

arco

fff

dim.

Preview File Only

Sop.solo *p* 45
'Twas that friends, the be - lov'd of my bo - som, were near.

Fl.12
Fl.3/Picc
Ob.12 *ppp*
Cl.12 *ppp*
B. Cl. *ppp*
Bsn 12 *ppp*
Cbsn *ppp*
Hn 12
Hn 34
Tpt 12
Tbn.12
B. Tbn.
Tba
Timp.
Perc.
Vln I *p*
Vln II *p*
Vla *p*
Vc. *p* *divisi*
Db. *p*

Sop. solo *mp*
Who made eve - - - ry dear scene of en -

Fl.12 *p*

Fl.3/Picc *p*

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Glock.

Vln I *divisi detached ppp*

Vln II *detached ppp divisi*

Vla

Vc.

Db.

Preview File Only

50

Sop.solo - chant - - - ment more dear, And who

Fl.12

Fl.3/Picc

Ob.12 *p* *pp*

Cl.12 *p* *pp*

B. Cl.

Bsn 12

Cbsn

Hn 12

Hn 34

Tpt 12

Tbn.12

B. Tbn.

Tba

Timp.

Glock.

Vln I

Vln II

Vla *detached* *ppp* *divisi*

Vc. *detached* *divisi* *ppp*

Db. *pizz.* *pp*

Sop.solo *-flec - ted from looks that we love.*

Fl.12

Fl.3/Picc

Ob.12

Cl.12

B. Cl.

Bsn 12

Cbsn

Hn 12 *ff subito*

Hn 34 *fff subito*

Tpt 12 *ff subito*

Tbn.12 *ff subito*

B. Tbn. *ff subito*

Tba *ff subito*

Timp. *ff subito*

Cym. *f subito*

Vln I *divisi* *fff*

Vln II *fff*

Vla *fff*

Vc. *fff*

Db. *fff*