

To H.B.G.

Hymn to Dionysus

from ‘The Bacchae’ of Euripedes

Translated by Gilbert Murray

Gustav Holst
Opus 31, No. 2 (1913)

Andante

Flute 1.2.3

Oboe 1.2

English Horn

Clarinet in Bb 1.2

Bass Clarinet

Bassoon 1.2

Horn in F 1.2
3.4

Trumpet in C 1.2.3

Trombone 1.2

Trombone 3
Bass Tuba

Timpani

Percussion
(2 Players)

Harp
(Opt. Celesta)

Soprano I.II

Alto

Violin I

Violin II

Viola

Violoncello

Contrabass

1.

p

a 2

p

a 2

p

Tune Low D to Db

p

p

p

Andante

9

Fl. 1

Cl. in B \flat 1.2

B. Cl.

Bsn. 1.2

Vln. I

Vln. II

Vla.

This musical score page contains measures 9 through 16 of a piece. The instrumentation includes Flute 1, Clarinet in B-flat 1 and 2, Bass Clarinet, Bassoon 1 and 2, Violin I and II, Viola, and Double Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds (Flute 1, Clarinet in B-flat 1.2, Bass Clarinet, and Bassoon 1.2) play a melodic line with various articulations, including accents and slurs. The strings (Violin I, Violin II, Viola, and Double Bass) provide a harmonic foundation with sustained notes and moving lines. The Double Bass part includes a second ending marked '2.' in measure 10. The score is written on a grand staff with five systems of staves.

17 **A**

Fl. 1

Ob. 1

Cl. in B \flat 1

B. Cl.

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

S. I. II

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p

p

p

p

Oh, bles - sèd he in all wise, Who hath drunk the Liv - ing Foun - tain, Whose life no fol - ly

Oh, bles - sèd he in all wise, Who hath drunk the Liv - ing Foun - tain, Whose life no fol - ly

A

[illegible]

30

Ob. 1

Eng. Hn.

Hn. in F 1.2.3.4

S. I.II

A.

sempre p

sempre p Whose sins are

Whose sins are

Vln. I

Vln. II

Vla.

a 4

33

Ob. 1

Eng. Hn.

Hn. in F 1.2.3.4

S. I.II

A.

Vln. I

Vln. II

Vla.

lift - ed, pall - - wise, As he wor - - - ships on the Moun - -

lift - ed, pall - - wise, As he wor - - - ships on the Moun - -

36

Ob. 1

Eng. Hn.

Hn. in F 1.2.3.4

S. I.II

A.

Vln. I

Vln. II

Vla.

- - tain, And where Cy - be - le or - dain - - eth, Our Mo - ther,

- - tain, And where Cy - be - le or - dain - - eth, Our Mo - ther,

Detailed description: This is a page of a musical score, measures 36 to 38. The key signature is three sharps (F#, C#, G#). The Soprano (S. I.II) and Alto (A.) parts have lyrics: '- - tain, And where Cy - be - le or - dain - - eth, Our Mo - ther,'. The Horn in F (Hn. in F 1.2.3.4) part has a '4' above the first measure. The Oboe 1 (Ob. 1) and English Horn (Eng. Hn.) parts have long, sustained notes. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts play a continuous eighth-note pattern. The Alto part has a triplet of eighth notes in measure 37. The Soprano part has a triplet of eighth notes in measure 37. The Horn in F part has a triplet of eighth notes in measure 37. The Oboe 1 and English Horn parts have long, sustained notes. The Violin I, Violin II, and Viola parts play a continuous eighth-note pattern.

[illegible]

42

Fl. 1 2

p legato

Fl. 3

p legato

Cl. in Bb 1 2

B. Cl.

Bsn. 1.2

a 2

Tpt. in C 1.2

Tpt. in C 3

Tbn. 1.2.3

Timp.

tr

Hp.

(8)

S. I, II

mp

A.

mp

Vc.

Cb.

His head with i - - vy la - den And his thyr - - sus tos - sing high,

His head with i - - vy la - den And his thyr - - sus tos - sing high,

[illegible]

[illegible]

55

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. in B \flat 1.2

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in C 1.2

Tpt. in C 3

Tbn. 1

Hp.

S. I. II

A.

Vln. I

Vln. II

Vla.

power From Phry - gi - as moun - tain dome; To street and town and tower, Oh, bring ye Bro - mi - os

power from Phry - gi - as moun - tain dome; To street and town and tower, Oh, bring ye Bro - mi - os

[illegible]

66

Fl. 1.2

Ob. 1.2

p

Eng. Hn.

p

Cl. in B♭ 1

Hp.

S. I.II

an - guish ly - ing For an un - born life's de - sire, As a dead thing in the Thun - der His

A.

an - guish ly - ing For an un - born life's de - sire, As a dead thing in the Thun - der His

71

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. in B♭
1
2

Bsn. 1.2

Hp.

S. I.II

A.

mo - ther cast to earth; For her heart was dy - ing, dy - - ing In the

mo - ther cast to earth; For her heart was dy - ing, dy - - ing In the

75

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. in B♭
1
2

Bsn. 1

Hp.

S. I.II

A.

white heart_____ of the fire; Till Zeus, the lord of Won - der, De -

white heart_____ of the fire; Till Zeus, the lord of Won - der, De -

[illegible]

81 ^{a 2}

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. in B \flat 1
2

Hn. in F 1

Hp.

S. I.II

A.

Vln. I

Vln. II

Vla.

p cresc.

p cresc.

p cresc.

p cresc.

p *cresc.*

p cresc.

p

p cresc.

p cresc.

p cresc.

gold Did a se - cret son en - fold, And the Queen knew not be - side him, Till the

gold Did a se - cret son en - fold, And the Queen knew not be - side him, Till the

arco

p

p cresc.

p cresc.

p cresc.

This musical score is for 'The Creation of Adam' by Franz Liszt, specifically the section starting at measure 86. The score is written for a large orchestra and vocal soloists. The instruments and parts included are:

- Fl. 1.2**: Flute 1 and 2, playing a melodic line with trills and grace notes.
- Ob. 1.2**: Oboe 1 and 2, playing a sustained chord.
- Eng. Hn.**: English Horn, playing a sustained chord.
- Cl. in Bb 1.2**: Clarinet in B-flat 1 and 2, playing a melodic line with trills and grace notes.
- B. Cl.**: Bass Clarinet, playing a melodic line with trills and grace notes.
- Bsn. 1.2**: Bassoon 1 and 2, playing a melodic line with trills and grace notes.
- Hn. in F 1.2**: Horn in F 1 and 2, playing a sustained chord.
- Hn. in F 3.4**: Horn in F 3 and 4, playing a sustained chord.
- Tbn. 1.3**: Trombone 1, 2, and 3, playing a sustained chord.
- Hp.**: Harp, playing a sustained chord.
- S. I. II**: Soprano I and II, singing the vocal line.
- A.**: Alto, singing the vocal line.
- Vln. I**: Violin I, playing a sustained chord.
- Vln. II**: Violin II, playing a sustained chord.
- Vla.**: Viola, playing a sustained chord.
- Vc.**: Violoncello, playing a melodic line with trills and grace notes.
- Cb.**: Contrabass, playing a melodic line with trills and grace notes.

The score is written in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics range from *p* (piano) to *f* (forte). The lyrics are:

per - - fect hour was there; Then a hor - néd God was found, And a God with ser - pents crowned; And for

93

Fl. 1

Ob. 1.2

Eng. Hn.

Hn. in F 1

S. I. II

A.

Vln. I

Vln. II

Vla.

p

p

p

p

p

pp

pp

pp

pp

that are ser - pents wound In the wands his maid - ens bear, _____ And the songs of serp - ents sound In the

that are ser - pents wound In the wands his maid - ens bear, _____ And the songs of serp - ents sound In the

pp

pp

pp

106

Cel.
(Hp.)

A.

Se - me - lê! With Se - me - lê's wild iv - - y crown thy towers;

Vln. I 1 2

Vln. II 1 2

Vla. 1 2

div.

108

Cel.
(Hp.)

A.

Oh, burst in bloom of wrea - thing bry - on - y, Ber - ries and leaves and

Vln. I 1 2

Vln. II 1 2

Vla. 1 2

div.

110

Ob. 1

Eng. Hn.

Cl. in B \flat 1.2

Hn. in F 1.2

Cel. (Hp.)

S. II

A.

Vln. I 1.2

Vln. II 1.2

Vla. 1.2

pp

pp

pp

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Up - lift the dark di - vine ward The oak - wand

flowers; Up - lift the dark di - vine ward The oak - wand

div.

div.

div.

[illegible]

115

F

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. in B♭ 1.2

B. Cl.

Bsn. 1.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1.2.3

Tbn. 1.2.3

Timp.

S. I

S. II

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f Oh, cleanse thee in the wand's wav - ing

Oh, cleanse thee in the wand's wav - - ing pride, —

f Oh, cleanse thee in the wand's wav -

f

f

f

f

117

Hn. in F 1.2

Hn. in F 3.4

Tpt. in C 1.2

Tbn. 1.2.3

S. I

S. II

A.

Vln. I

Vln. II

Vla.

pride, Yea, all men shall dance with us and pray, When Brom - i - os his

— Yea, — all men shall dance with us — and pray, When Brom - i - os his com - pa - nies shall

- ing pride, Yea, all men shall dance with us — and pray, — When Brom - i - os — his

120

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. in B \flat 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in C 1.2

S. I

S. II

A.

Vln. I

Vln. II

Vla.

Vc.

com - pa - nies shall guide Hill - ward, ev - er hill - ward, where they stay, The flock of the Be - liev - ing, The

guide Hill - ward, ev - er hill - ward, where they stay, The flock of the Be - liev - ing

com - pa - nies shall guide Hill - ward, ev - er hill - ward, where they stay, The maids from

non troppo f

8va

f sempre

f sempre

f sempre

f

123

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. in B \flat 1
2

Hn. in F 1
2

Tpt. in C 1

f

S. I

S. II

A.

Vln. I

Vln. II

Vla.

Vc.

maids from loom and weav - - ing By the mag - ic of his breath borne a -

The maids from loom and weav - ing By the mag - - - ic of his breath borne a -

loom and weav - ing By the mag - ic of his breath borne a -

(8)

8^{va}

[illegible]

This musical score page contains measures 129 through 134. The instrumentation includes Flutes 1 & 3, Oboe 1 & 2, English Horn, Clarinet in B-flat 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn in F 2 & 3, Trumpet in C 1 & 2 & 3, Timpani, Cymbals, Tambourine, Harp, Soprano I, Soprano II + Alto, Viola, and Violoncello.

- Measures 129-130:** Flutes 1 & 3 are silent. Oboe 1 & 2 play whole notes. English Horn, Clarinet in B-flat 1 & 2, and Bassoon 1 & 2 have melodic lines with crescendos. Horn in F 2 & 3 play eighth-note patterns. Timpani plays a rhythmic pattern. Cymbals and Tambourine enter in measure 129. Harp has a sustained chord. Soprano I and II + A are silent.
- Measure 131:** Flutes 1 & 3 remain silent. Oboe 1 & 2 continue. English Horn, Clarinet in B-flat 1 & 2, and Bassoon 1 & 2 continue their melodic lines. Horn in F 2 & 3 continue. Timpani continues. Cymbals and Tambourine continue. Harp continues. Soprano I and II + A remain silent.
- Measure 132:** Flutes 1 & 3 remain silent. Oboe 1 & 2 continue. English Horn, Clarinet in B-flat 1 & 2, and Bassoon 1 & 2 continue. Horn in F 2 & 3 continue. Timpani continues. Cymbals and Tambourine continue. Harp continues. Soprano I and II + A remain silent.
- Measure 133:** Flutes 1 & 3 remain silent. Oboe 1 & 2 continue. English Horn, Clarinet in B-flat 1 & 2, and Bassoon 1 & 2 continue. Horn in F 2 & 3 continue. Timpani continues. Cymbals and Tambourine continue. Harp continues. Soprano I and II + A remain silent.
- Measure 134:** Flutes 1 & 3 remain silent. Oboe 1 & 2 continue. English Horn, Clarinet in B-flat 1 & 2, and Bassoon 1 & 2 continue. Horn in F 2 & 3 continue. Timpani continues. Cymbals and Tambourine continue. Harp continues. Soprano I and II + A remain silent.

Musical Score for Act II, Scene I

Instrumentation: Fl. 1, 2; Fl. 3; Ob. 1, 2; Eng. Hn.; Cl. in B \flat 1, 2; B. Cl.; Bsn. 1, 2; Hn. in F 2; Timp.; Cl. Cym.; Tamb.; Hp.; S. I; S. II + A.; Vln. I; Vln. II; Vla.; Vc.

Lyrics (German):

S. I: ——— of Zeus, O Ca - verned Haunt Where fierce arms clanged to guard God's crad - le rare, For
S. II + A.: Ca - verned Haunt Where fierce arms clanged to guard God's crad - le rare, For thee of old ———

Key Features:

- Tempo/Time Signature:** 3/8
- Key Signature:** E \flat Major
- Dynamics:** *mf*, *f*
- Articulation:** *arco*, *sempre staccato*

This musical score page includes parts for the following instruments and voices:

- Flutes:** Fl. 1 & 2, Fl. 3
- Oboes:** Ob. 1 & 2
- English Horn:** Eng. Hn
- Clarinets:** Cl. in B \flat 1 & 2
- Bassoon:** Bsn. 1 & 2
- Horns:** Hn. in F 1 & 2, Hn. in F 3 & 4
- Trombone:** Tpt. in C 1
- Percussion:** Timp., Tri.
- Piano:** Hp.
- Vocal Soloists:** S. I, S. II + A.
- String Quartet:** Vln. I, Vln. II, Vla., Vc.

The score features complex orchestration with woodwinds playing melodic lines, strings providing harmonic support, and vocal soloists performing lyrical passages. Dynamic markings such as *mf*, *f*, and *pizz.* are used throughout. Performance instructions like "H" (Harmonium) and "A." (Alto) are also present.

145

Fl. 1.2.3 a 3

Ob. 1.2 a 2

Eng. Hn. p

Cl. in B♭ 1.2 p mf

Hn. in F 1.2

Hn. in F 3

Tpt. in C 1

Tpt. in C 2.3

Tri.

Tamb. tr

Hp.

S. I,II f p mf

A. f p mf

Vln. I

Vln. II p mf

Vla. p mf

Vc. arco pizz. arco mf

or - - gies, Our Tim - - brel; and thy gor - ges Rang with this strain; and blen - ded Phry - gi - an

or - - gies, Our Tim - - brel; and thy gor - ges Rang with this strain; and blen - ded Phry - gi - an

150

Fl. 1.2

Fl. 3

Ob. 1.2

Eng. Hn

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in C 1.2

Tri.

Tamb.

Hp.

S. I,II

A.

Vln. I

Vln. II

Vla.

Vc.

chant And sweet keen pipes were there. But the Tim - brel, the Tim - brel was an - oth - er's And a -

chant And sweet keen pipes were there. But the Tim - brel, the Tim - brel was an - oth - er's And a -

[div.]

pizz.

arco

[illegible]

[illegible]

168

8^{va}

Fl. 1 2

Fl. 3

Ob. 1.2

Eng. Hn

Cl. in Bb 1 2

B. Cl.

Bsn. 1.2

Hn. in F 1 2

Hn. in F 3 4

Tpt. in C 1.2

Tbn. 1.2

Tbn. 3 B. Tba.

Timp.

Cl. Cym.

Tamb.

Hp.

S. I.II

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mf

cresc.

arco

Year; And it serves Di - on - ys - us in the end!

[illegible]

[illegible]

[illegible]

[illegible]

This system of the musical score includes the following parts and measures:

- Fl. 1 2:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Picc.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Ob. 1.2:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Eng. Hn:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Cl. in Bb 1.2:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Hn. in F 1.2:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Hn. in F 3:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Tpt. in C 1.2.3:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Tbn. 1.2:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Tbn. 3 B. Tba.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Timp.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Sus. Cym.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- S. I. II:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- A.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Vln. I:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Vln. II:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Vla.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Vc.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.
- Cb.:** Measures 183-184. Measure 184 features a triplet of eighth notes (Bb, Ab, Gb) beamed together.

[illegible]

[illegible]

191

Fl. 1

Fl. 2

Picc.

Ob. 1,2

Eng. Hn

Cl. in B♭ 1/2

Cl. in B♭ 3

Bsn. 1,2

Hn. in F 1/2

Hn. in F 3,4

Tbn. 1,2,3

B. Tba.

B. Dr.

Hp.

S. I,II

A.

Vc.

Cb.

ff

ff

a 2

f

f

(f)

mf

mf

sempre f

sempre f

Then streams the earth with milk,--

Then streams the earth with milk,--

198

Fl. 1

Fl. 2

Picc.

Ob. 1.2

Eng. Hn

Cl. in B \flat 1/2

Cl. in B \flat 3

Bsn. 1.2

Hn. in F 1/2

Hn. in F 3.4

B. Tba.

Hp.

S. I.II

A.

Vc.

Cb.

a 2

a 2

sim.

sim.

sim.

sim.

— yea, streams With milk and nec - tar of the bee, And thro' the air dim per - fume steams of Sy - ri - an

— yea, streams With milk and nec - tar of the bee, And thro' the air dim per - fume steams of Sy - ri - an

sim.

sim.

204

Fl. 1

Fl. 2

Picc.

Ob. 1
2

Eng. Hn

Cl. in B♭ 1
2

Cl. in B♭ 3

Bsn. 1.2
a 2

Hn. in F 1.2

Hn. in F 3.4

B. Tba.

Hp.

S. I.II

A.

Vc.

Cb.

frank - in - cense; and He, Our lead - er from his thyr - sus spray A torch - light toss - es high and

frank - in - cense; and He, Our lead - er from his thyr - sus spray A torch - light toss - es high and

209

L

Ob. 1.2

mf

Eng. Hn.

mf

Cl. in B♭ 1.2.3

mf

a 2

Bsn. 1.2

mf
non legato

Hn. in F 1.2

mf

Hn. in F 3.4

mf

Tbn. 3

B. Tba.

(mf)

mf
non legato

S. I.II

high - er A torch - light like a bea - con fire, To wak - en all that faint and stray; And sets them leap - ing as he

A.

high - er A torch - light like a bea - con fire, To wak - en all that faint and stray; And sets them leap - ing as he

L

Vln. I

sul G

Vln. II

sul G

Vla.

Vc.

mf
non legato

Cb.

mf
non legato

215

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. in B \flat 1.2

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in C 1.2

Tpt. in C 3

Tbn. 1

Tbn. 3
B. Tba.

S. I,II

A.

Vln. I

Vln. II

Vc.

Cb.

f

f

mf

mf

mf solo

f

a 2

a 2

sings, His tress - es rip - pling to the sky, And deep be - neath the Mae - nad cry His proud voice rings:

sings, His tress - es rip - pling to the sky, And deep be - neath the Mae - nad cry His proud voice rings:

228

Fl. 1.2

Picc.

Ob. 1.2

Eng. Hn.

Cl. in Bb 1/2

Cl. in Bb 3

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in C 1/2

Tpt. in C 3

Tbn. 1.2

Tbn. 3

B. Tba.

Timp.

Cl. Cym.

Hp.

S. I. II

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

allarg.

Andante maestoso

ff

non troppo f

tenuto

3

1.

Hith - er, O frag - rant of Tmo - lus the Gold - en,

ff

allarg.

Andante maestoso

[illegible]

238

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. in B \flat 1, 2, 3

Bsn. 1, 2

Tpt. in C 1, 2

Tpt. in C 3

Tbn. 1, 2

Tbn. 3
B. Tba.

Timp.

Tri.

Gong

Hp.

S. I. II

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

God of the joy - cry; O Bac - chan - als, come! With peal - - ing of

God of the joy - cry; O Bac - chan - als, come! With peal - - ing of

accel. poco a poco

accel. poco a poco

[illegible]

248

Fl. 1

Fl. 2

Picc.

Ob. 1
2

Eng. Hn.

Cl. in B♭ 1.2

Cl. in B♭ 3

Hn. in F 1
2

Tpt. in C 1

Tri.

Hp.

S. I.II

A.

Vln. I

Vln. II

Vla.

cresc. poco a poco

cresc. poco a poco

p cresc.

(8)

ho - - li - ness thrills, And the mus - ic climbs and the mad - den - ing glam - our, With the

ho - - li - ness thrills, And the mus - ic climbs and the mad - den - ing glam - our, With the

255

Fl. 1

Fl. 2

Picc.

Ob. 1.2

Eng. Hn.

Cl. in Bb 1.2

Cl. in Bb 3

Bsn. 1.2

Hn. in F 1.2

Hn. in F 3.4

Tpt. in C 1.2

Tpt. in C 3

Tbn. 1

Tri.

Cl. Cym.

Hp.

S. I. II

A.

Vln. I

Vln. II

Vla.

Vc.

wild White Maids, to the hills, to the hills! Oh, then, like a colt as he runs by a ri - ver, A

wild White Maids, to the hills, to the hills! Oh, then, like a colt as he runs by a ri - ver, A

Presto (one in a bar)

Presto (one in a bar)

264 ^{a 2}

Fl. 1.2 *f* *p* *cresc.* *f*

Picc. *f* *p* *cresc.* *f*

Ob. 1.2 *f* *p* *cresc.* *f*

Eng. Hn. *f* *p* *cresc.* *f*

Cl. in B♭ 1.2 *f* *p* *cresc.* *f*

Cl. in B♭ 3 *f* *p* *cresc.* *f*

Bsn. 1.2 *f* *p* *cresc.* *f*

Hn. in F 1.2 *f* *p* *cresc.* *f*

Hn. in F 3.4 *f* *p* *cresc.* *f*

Tpt. in C 1.2 *f* *p* *cresc.* *f*

Tpt. in C 3 *f* *p* *cresc.* *f*

Tbn. 1.2 *f* *p* *cresc.* *f*

Tri. *f* *p* *cresc.* *f*

Cl. Cym. *f* *p* *cresc.* *f*

Hp. *f* *p* *cresc.* *f*

S. I.II *f* *p* *cresc.* *f*

A. *f* *p* *cresc.* *f*

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

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

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

Vc. *f* *p* *cresc.* *f*

colt by his dam, when the heart of him sings, with the keen limbs drawn and the fleet foot a -

colt by his dam, when the heart of him sings, with the keen limbs drawn and the fleet foot a -

arco *pizz. cresc.* *arco*

The image shows a page of a musical score, likely from a symphony, featuring various instruments and vocal parts. The score is divided into two systems. The first system includes Fl. 1.2, Picc., Ob. 1.2, Eng. Hn., Cl. in Bb 1.2, Cl. in Bb 3, Bsn. 1.2, Hn. in F 1.2, Hn. in F 3.4, Tpt. in C 1.2, Tpt. in C 3, Tbn. 1.2, Tbn. 3 B. Tba., Timp., Tri., Cl. Cym., Hp., S. I.II, and A. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *p*, *f*, *ff*, and *fff*, and tempo markings like *Furioso*. The vocal parts (S. I.II and A.) have lyrics in English.

System 1:

- Fl. 1.2:** Flute 1, 2nd staff. Dynamics: *p*, *f*, *p*, *f*.
- Picc.:** Piccolo. Dynamics: *p*, *f*, *p*, *f*.
- Ob. 1.2:** Oboe 1, 2nd staff. Dynamics: *p*, *f*, *p*, *f*.
- Eng. Hn.:** English Horn. Dynamics: *p*, *f*, *p*, *f*.
- Cl. in Bb 1.2:** Clarinet in Bb 1, 2nd staff. Dynamics: *p*, *f*, *p*, *f*.
- Cl. in Bb 3:** Clarinet in Bb 3. Dynamics: *p*, *f*, *p*, *f*.
- Bsn. 1.2:** Bassoon 1, 2nd staff. Dynamics: *p*, *f*, *p*, *f*.
- Hn. in F 1.2:** Horn in F 1, 2nd staff. Dynamics: *p*, *f*, *p*, *f*.
- Hn. in F 3.4:** Horn in F 3, 4. Dynamics: *p*, *f*, *p*, *f*.
- Tpt. in C 1.2:** Trumpet in C 1, 2nd staff. Dynamics: *p*, *f*, *p*, *f*.
- Tpt. in C 3:** Trumpet in C 3. Dynamics: *p*, *f*, *p*, *f*.
- Tbn. 1.2:** Trombone 1, 2nd staff. Dynamics: *p*, *f*, *p*, *f*.
- Tbn. 3 B. Tba.:** Trombone 3, Bass Trombone. Dynamics: *p*, *f*, *p*, *f*.
- Timp.:** Timpani. Dynamics: *p*, *f*, *p*, *f*.
- Tri.:** Triangle. Dynamics: *p*, *f*, *p*, *f*.
- Cl. Cym.:** Cymbal. Dynamics: *p*, *f*, *p*, *f*.
- Hp.:** Harp. Dynamics: *p*, *f*, *p*, *f*.
- S. I.II:** Soprano I, II. Lyrics: - quiv - er, A - way the Bac - chan - al springs!
- A.:** Alto. Lyrics: - quiv - er, A - way the Bac - chan - al springs!

System 2:

- Vln. I:** Violin I. Dynamics: *f*, *fff*.
- Vln. II:** Violin II. Dynamics: *f*, *fff*.
- Vla.:** Viola. Dynamics: *f*, *fff*.
- Vc.:** Violoncello. Dynamics: *f*, *fff*.
- Cb.:** Contrabass. Dynamics: *f*, *fff*.

Tempo Markings: *Furioso* (appearing twice).

Dynamic Markings: *p* (piano), *f* (forte), *ff* (fortissimo), *fff* (fortississimo).

This musical score page contains measures 281 through 288. The instrumentation includes:

- Fl. 1.2**: Flute 1 and 2, playing whole notes with a *ff* dynamic.
- Picc.**: Piccolo, playing whole notes with a *ff* dynamic.
- Ob. 1.2**: Oboe 1 and 2, playing whole notes with a *ff* dynamic.
- Eng. Hn.**: English Horn, playing whole notes with a *ff* dynamic.
- Cl. in Bb 1.2**: Clarinet in Bb 1 and 2, playing whole notes with a *ff* dynamic.
- Cl. in Bb 3**: Clarinet in Bb 3, playing whole notes with a *ff* dynamic.
- Bsn. 1.2**: Bassoon 1 and 2, playing whole notes with a *ff* dynamic.
- Hn. in F 1.2.3.4**: Horn in F 1, 2, 3, and 4, playing whole notes with a *ff* dynamic.
- Tpt. in C 1.2**: Trumpet in C 1 and 2, playing whole notes with a *ff* dynamic.
- Tpt. in C 3**: Trumpet in C 3, playing whole notes with a *ff* dynamic.
- Tbn. 1**: Trombone 1, playing whole notes with a *ff* dynamic.
- Tri.**: Triangle, playing a continuous eighth-note pattern.
- Sus. Cym.**: Suspended Cymbal, playing a continuous eighth-note pattern.
- Vln. I**: Violin I, playing a continuous eighth-note pattern.
- Vln. II**: Violin II, playing a continuous eighth-note pattern.
- Vla.**: Viola, playing a continuous eighth-note pattern.
- Vc.**: Violoncello, playing a continuous eighth-note pattern.

The score includes various musical notations such as notes, rests, dynamics (*ff*), and articulation marks. The key signature is one flat (Bb), and the time signature is 4/4.

289

8

Fl. 1.2

Picc.

Ob. 1.2

Eng. Hn.

Cl. in B \flat 1.2

Cl. in B \flat 3

Bsn. 1.2

a 2

Hn. in F 1.2.3.4

a 4

Tpt. in C $\frac{1}{2}$

Tpt. in C 3

Tbn. 1

Tri.

Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

P

[illegible]

This page contains the musical notation for measures 305 through 312. The instruments listed are:

- Fl. 1.2
- Picc.
- Ob. 1.2
- Eng. Hn.
- Cl. in Bb 1.2
- Cl. in Bb 3
- Bsn. 1.2
- Hn. in F 1.2
- Hn. in F 3.4
- Tpt. in C 1.2
- Tpt. in C 3
- Tbn. 1.2
- Tbn. 3 B. Tba.
- Timp.
- Tri.
- Sus. Cym.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score shows a progression of chords and melodic fragments across these measures. Dynamics include *p*, *ff*, and *lunga*. Measure 312 ends with a final chord marked *lunga*.