

ABSTRACT

Title of Document: ALL THIS THE WORLD WELL KNOWS:
A SYMPHONIC CANTATA IN SONNETS
AND PROVERBS FOR MIXED CHORUS,
FOUR SOLO VOICES, AND ORCHESTRA

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Doctor of Musical Arts
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Directed By: Professor Mark Wilson, Theory and Composition

All This the World Well Knows is a 30-minute symphonic cantata for mixed chorus, four solo voices (soprano, mezzo-soprano, tenor, and baritone), and orchestra. The libretto, adapted by the composer, weaves together texts from Shakespeare's Dark Lady sonnets and from the King James Bible's book of Proverbs in a loose narrative of love, betrayal, and reconciliation. The composition's pitch material includes microtonality that arises from the just intonation of sonorities derived from the harmonic series. In passages in which the solo voices express this microtonality, they are amplified in order to allow precise, *non vibrato* intonation. The modest size of the orchestra, which includes pairs of winds and only two percussionists, makes the composition practical for a wide range of performing groups.

ALL THIS THE WORLD WELL KNOWS: A SYMPHONIC CANTATA
IN SONNETS AND PROVERBS FOR MIXED CHORUS,
FOUR SOLO VOICES, AND ORCHESTRA

by

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Orchestration

2 Flutes

2 Oboes

2 Clarinets in B-flat

2 Bassoons

2 Trumpets in C

2 (Full Double) Horns in F

Percussion (one player)

Vibraphone, Glockenspiel, Mounted Tambourine,

2 Wood Blocks on Trap Table, Pair of Bongos,

Bass Drum

Timpani (three drums)

Solo voices SMTBar

Chorus SATB

Strings (non divisi)

Performance Notes

The quartet of solo voices requires amplification in the second and the last movements, and the microphone should be sufficiently removed from the chorus that it does not also amplify the chorus during the call-and-response opening of the final movement. In both these sections, the solo quartet departs from equal temperament, and the microphone allows for singing *non vibrato* and frees the soloists from having to compromise intonation for the sake of projection.

The microtonal pitch material arises from characteristics of the harmonic series, the series of overtones present in all harmonic sounds (such as that of any orchestral wind or string instrument). In the second movement, the solo voices sing a series of justly tuned, beat-free major triads connected by common tones. Each harmonic major third in these passages will reflect a frequency ratio of 4:5. Because this interval is smaller than the widened major third of equal temperament (which most musicians likely consider to be the standard major third!), and because root motion descends by major thirds in this movement, the pitch center of the vocal quartet moves gradually and purposefully higher during each of the two phrases. The singers should take care *not* to correct their pitches to the more familiar pitches of the equal-tempered scale found on the piano and on standard orchestral instruments. In order to emphasize the invariance of sustained pitches within each phrase, enharmonic respellings are avoided in the notation. Melodic intervals are indicated in the voice parts, often including the just interval's size relative to its more familiar equal-tempered counterpart.

In the final movement, the solo voices sing sonorities composed of harmonics of the fundamental pitch GG. These pitches sound on the horn when the appropriate fingering,

usually 3 on the B-flat side, is used to make GG the fundamental pitch. Again, the singers should carefully avoid using the standard equal-tempered scale. By seeking to sing the most beat-free dissonances possible, the singers will find the appropriate intonations.

(They can also simply copy the horns' intonation.)

All other solo voice passages are intended to be unamplified, or at least to be performed with traditional soloistic technique.

Libretto

I.

Thou blind fool, Love, what dost thou to mine eyes,
That they behold, and see not what they see?
Doth not wisdom cry? and understanding put forth her voice?
She standeth in the top of high places, by the way in the places of the paths.
She crieth at the gates, at the entry of the city, at the coming in at the doors.

In things right true my heart and eyes have erred!

Say unto wisdom, Thou art my sister;
and call understanding thy kinswoman:

O me! what eyes hath love put in my head,
Which have no correspondence with true sight,
Or if they have, where is my judgment fled,
That censures falsely what they see aright?

O ye simple, understand wisdom:

If that be true whereon my false eyes dote,
What means the world to say it is not so?
If it be not, then love doth well denote:
Love's eye is not so true as all men's.
No, how can it? Oh, how can love's eye be true
That is so vexed with watching and with tears?
No marvel then though I mistake my view,
The sun it self sees not, till heaven clears.
O cunning love, with tears thou keep'st me blind,
Lest eyes well-seeing thy foul faults should find.

II.

Can a man take fire and not be burned?
Can one go upon hot coals, and his feet not be burned?

III.

The way of a fool is right in his own eyes:
but he that hearkeneth unto counsel is wise.

(continued)

IV.

In faith I do not love thee with mine eyes,
For they in thee a thousand errors note,
But 'tis my heart that loves what they despise,
Who in despite of view is pleased to dote.
Nor are mine ears with thy tongue's tune delighted,
Nor tender feeling to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with thee alone:
But my five wits, nor my five senses can
Dissuade one foolish heart from serving thee,
Who leaves unswayed the likeness of a man,
Thy proud heart's slave and vassal wretch to be:
Only my plague thus far I count my gain,
That she that makes me sin, awards me pain.

V.

Keep thy heart with all diligence.
Let thine eyes look right on,
And let thine eyelids look straight before thee.
Turn not to the right hand nor to the left:
Remove thy foot from evil.

VI.

Lo as a careful huswife runs to catch
One of her feathered creatures broke away,
Sets down her babe and makes all swift dispatch
In pursuit of the thing she would have stay:
SATB: Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent,
To follow that which flies before her face:
Not prizing her poor infant's discontent;
So run'st thou after that which flies from thee,
Whilst I thy babe chase thee afar behind,
But if thou catch thy hope turn back to me:
And play the mother's part, kiss me, be kind.
So will I pray that thou mayst have thy Will,
If thou turn back and my loud crying still.

Get wisdom, get understanding.
Forsake her not, and she shall preserve thee: love her, and she shall keep thee.

Transposed Score

All This the World Well Knows

Josh Perry-Parrish (2010)

$\text{♩} = 84$
Stately

*A symphonic cantata in sonnets and proverbs
for mixed chorus, four soloists, and chamber orchestra*

The score is for a chamber orchestra and includes the following parts:

- Flute 1
- Flute 2
- Oboe 1
- B-flat Clarinet 1
- B-flat Clarinet 2
- Bassoon 1
- Bassoon 2
- Horn in F 1
- Horn in F 2
- Trumpet in C 1
- Trumpet in C 2
- Timpani (F, D-flat, D)
- Bass Drum
- Viola
- Violoncello
- Contrabass

Key performance instructions include dynamics such as *mp*, *pp*, *fp*, *ff*, and *f*, as well as articulation like *hard beaters*, *pizz.*, and *ord.*. The score also features various musical notations such as slurs, accents, and fingerings.

*Horn fingering should correspond with the indicated fundamental pitch. Pitches with fingerings indicated in this manner *should not* be altered or corrected to equal temperament.

37

Fl. I *p* *mf* *mp*

Ob. I *p* *mf* *mp*

Cl. I *p* *p*

Bn. I *p* *p*

I Hn. *mp* possible (sounds P5 below)

B.D. *pp* *p* *mp*

S *pp* That they be - hold, they be - hold, and see

A *pp* That they be - hold, they be - hold, and see

T *pp* That they be - hold, they be - hold, and see

B *pp* That they be - hold, they be - hold, and see

Vln. I *pp subito* *pp*

Vln. II *pp subito* *pp*

Vla. *pp subito* *pp*

Vc. *mp* *pp subito* *pp*

Cb. *mp* *pp subito* *pp* *mp*

♩ = 104
Più mosso

44

Fl. 1

Ob. 1

Ob. 2

Bn. 1

1 Hn.

S. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

pp

mf solo

Doth not wis - - - dom cry?

not what they see?

not what they see?

not what they see?

not what they see?

p

p

p

p

p

p

non vib., matching pitch of viola harmonic 8va

62

1 Hn. *mp* *p* *mf* *mf*

2 Hn. *p* *mf* *mf*

1 Tpt. *p* *mf* *mf*

2 Tpt. *p* *mf*

W. Bl.
Bgo.
S. Solo

in the top of high pla - ces, by the way in the

62

S. *mf* *mf* *mf* *mf*

A. *mf* *mf* *mf* *mf*

T. *mf* *mf* *mf* *mf*

B. *mf* *mf* *mf* *mf*

in the top of high pla - ces, by the way in

62

Vln. I *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

68

Ob. 1 *mp* *f* *mp*

Ob. 2 *mp* *f* *tr* *tr*

Bn. 1 *mp*

Bn. 2 *mp*

1 Hn. *mp* *f*

2 Hn. *mp* *f*

1 Tpt. *mp* *f*

2 Tpt. *mp* *f*

W. Bl. *mf*

Bgo. *mf*

S. Solo

pla - - - ces of the paths. *mp*

S. *mp* She cri - eth,

A. *mp* She cri - eth,

T. *mp* She cri - eth,

B. *mp* She cri - eth,

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

74

Fl. 1 *mp*

Fl. 2 *f*

Ob. 1 *f*

Bn. 1 *mp* *f*

1 Hn. *f ffp*

2 Hn. *f ffp*

1 Tpt. *f ffp*

2 Tpt. *f ffp*

Timp. *mf* *f* *D^b to B^b*

B.D. *f*

S *f*
She cri - - - eth, at the gates, at the

A *f*
She cri - - - eth, at the gates, at the

T *f*
She cri - - - eth, at the gates, at the

B *f*
She cri - - - eth, at the gates, at the

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

94

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Bn. 1 *f* *p* *mp*

1 Hn. *f* *mp* *f fp* *f 3 fp* *mp*

2 Hn. *f* *mp* *f* *f 3*

1 Tpt. *f* *mp* *f* *f 3*

2 Tpt. *f* *mp* *f* *f 3*

Timp. *f*

B.D. *f* *f 3*

S *mp* *f*
 She cri-eth, Doth not wis - dom cry? Doth not wis - dom cry? Doth not

A *mp* *f*
 She cri-eth, Doth not wis - dom cry? Doth not wis - dom cry? Doth not wis - dom cry?

T *mp* *f*
 Chorus: She cri-eth, Doth not wis - dom cry? Doth not wis - dom cry? Doth not

B *mp* *f*
 She cri-eth, Doth not wis - dom cry? Doth not wis - dom cry? Doth not wis - - -

Vln. I *f* *mp* *f* *p < mp*

Vln. II *f* *mp* *f* *p < mp*

Vla. *f* *mp* *f* *p < mp*

Vc. *f* *p < mp*

Cb. *f*

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

1 Hn.

2 Hn.

100

S

A

T

B

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

wis - - - dom cry? and un - der - stand - ing put forth her voice?_

Doth not wis - dom cry? and un - der - stand - ing put forth her voice?_

wis - dom cry? and un - der - stand - ing put forth her voice?_

dom cry? and un - der - stand - ing put forth her voice?_

ff

mp

f

111

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Bn. 1 *p*

1 Hn. *p*

2 Hn. *p*

1 Tpt. *p*

S
A
T
B

thy kins - - wo - man: -
stand - ing - thy kins - - wo - man: -
thy kins - - wo - man: -
un - der - stand - ing thy kins - - wo - man: -

solo
O - - me!

Vln. I *f > p*

Vln. II *f > p*

Vla. *f > p*

Vc. *f > p*

Cb. *f > p*

132

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

1 Hn. *mp*

2 Hn. *mp*

T
 they_ have, _____ Or if_ they_ have, _____ where. is_ my_ judg - ment fled, where. is _____ my_

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Cb. *mf* *p* *mp*

145

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bn. 1 *mf*

Tamb. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ w/ mallets

W. Bl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f* *mp*

Bgo. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f* *mp*

S
sim - ple, un - der - stand wis - - - - - dom,

A
sim - ple, un - der - stand wis - - - - - dom,

T
judg - ment That cen - sures false - - - ly what they see a -

148

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

155

Ob. 1 *mp*

Ob. 2 *f*

Cl. 1 *mp*

Cl. 2 *f*

Bn. 1 *mp* *f*

Bn. 2 *mp* *f*

1 Hn. *mp* *f*

2 Hn. *mp* *f*

Timp. *f*

S. O ye sim - ple, un - der - stand wis - - - - - dom,

A. O ye sim - ple, un - der - stand wis - - - - - dom, solo

T. *Chorus:* right, a - right? *(chorus)* un - der - stand wis - - - - - dom, If that -

B. O ye sim - ple, un - der - stand wis - - - - - dom,

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *mp* *p* *f*

Vc. *mp* *p* *f*

Cb. *mp* *p* *f*

163

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *f*

Bn. 2 *f*

1 Hn. *f* F G F

2 Hn. *f* F G F

1 Tpt. *f*

2 Tpt. *f*

Timp. *f*

T. *f*

Vln. I

Vln. II

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

8 be fair where on my false eyes dote, What means the world, what means the world to

92

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p mp*

Ob. 2 *p*

Cl. 1 *p mp*

Cl. 2 *p*

1 Hn. *p mp*

1 Tpt. *p*

2 Tpt. *p*

Timp. *mp p* *E_b to D
F to G*

Pc. *f* *Vibraphone*

S. That is so vex'd with watch - ing and with

A. That is so vex'd with watch - ing, watch - ing and with

T. That is so vex'd with watch - ing, with watch - ing and with

B. That is so vex'd with watch - ing and with

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

♩ = 72
♩ = 80
♩ = 72

199
 Fl. 1 *f* *p* *mp*
 Fl. 2 *f* *p* *mp*
 Ob. 1 *f* *mp*
 Ob. 2 *f* *mp*
 Cl. 1 *f*
 Cl. 2 *f*
 Bn. 1 *f*
 Bn. 2 *f*
 1 Hn. *fp*
 2 Hn. *fp*
 1 Tpt. *fp*
 2 Tpt. *fp*
 Timp. *f*
 B.D. *f* w/ beater
 S. *f* tears? Chorus: *p*
 A. *f* tears with tears? Chorus: *p*
 T. *f* tears with tears? Chorus: *p*
 B. *f* tears with tears? Chorus: *p*
 Vln. I *f* *p* *mf* pizz.
 Vln. II *f* *p* *mf* pizz.
 Vla. *f* *p* *mf* pizz.
 Vc. *f* pizz. arco *p*
 Cb. *f* pizz. arco *p*

No mar - vel then, though I mis - take my view; The sun - it -
 The sun, the

307

S
self sees not 'til hea - - - - - ven clears.
hea - - - - - ven clears.

A
self sees not 'til hea - - - - - ven clears.
hea - - - - - ven clears.

T
- it - self sees not 'til hea - - - - - ven clears.

B
sun it - self sees not 'til hea - - - - - ven clears.

Vln. I
arco *pp*

Vln. II
arco *pp*

Vla.
arco *pp*

Vc.
pp *fp*

Cb.
pp *fp*

♩ = 84

Musical score for orchestra, measures 215-220. The score is arranged in a system with 18 staves. The instruments and their parts are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bn. 1
- Bn. 2
- 1 Hn.
- 2 Hn.
- 1 Tpt.
- 2 Tpt.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes dynamic markings such as *mf*, *f*, *mp*, *p*, *fp*, and *pp*. The tempo is marked as ♩ = 84. The score is in 4/4 time and features various musical notations including slurs, accents, and dynamic markings.

rit. poco a poco

♩ = 76

229

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Cl. 1 *mp*

Cl. 2 *mp*

Bn. 1 *p*

Bn. 2 *p*

1 Hn. *mp*

2 Hn.

S *p*
Lest eyes well - see - ing thy faults,

A *p*
Lest eyes well see - ing, eyes well - see - ing thy faults,

T *pp*
Lest eyes well - see - ing, eyes well - see - ing thy faults,

B *pp*
Lest eyes well - see - ing

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *pp*

Vc. *p* *pp*

Cb. *p* *pp*

♩ = 66

237

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bn. 1 *mp* *f* *ff*

Bn. 2 *mp* *f* *ff*

1 Hn. *mp* *f* *ff*

2 Hn. *mp* *f* *ff*

1 Tpt. *f* *ff*

2 Tpt. *f* *ff*

B.D. *mp* *f* *ff* *beater*

S *mp* *f* *ff*

A *mp* *f* *ff*

T *mp* *f* *ff*

B *mp* *f* *ff*

Vln. I *mp* *f* *ff*

Vln. II *mp* *f* *ff*

Vla. *mp* *f* *ff*

Vc. *mp* *f* *ff*

Cb. *mp* *f* *ff*

thy foul faults should find.
mp div. unis. *f*

thy foul faults should find.
mp *f*

thy foul faults should find.
mp *f*

thy foul faults should find.
mp *f*

This image shows a page of a musical score for a symphony orchestra, covering measures 245, 246, and 247. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Bn. 1 (Bassoon 1)
- Bn. 2 (Bassoon 2)
- 1 Hn. (Horn 1)
- 2 Hn. (Horn 2)
- 1 Tpt. (Trumpet 1)
- 2 Tpt. (Trumpet 2)
- Timp. (Timpani)
- B.D. (Bass Drum)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is written in 4/4 time. Measures 245 and 246 are marked with a forte (*ff*) dynamic. Measure 247 features a triplet of eighth notes in the woodwinds and strings. The page number 36 is centered at the bottom.

N.B. Major triads should be tuned justly with pure harmonic major thirds. As in barbershop-style harmony, singers should strive to sing the sweetest possible beat-free harmonies, and care should be taken that sustained tones do not change in pitch. Properly sung, each phrase becomes sharp relative to standard pitch; rehearsal with a piano will not allow this musical result and should therefore be avoided. Written interval indications show relationships to equal-tempered intervals (e.g., <M3 indicates that a just harmonic major third is a smaller interval than an equal-tempered major third). Dotted lines indicate pitches that are kept the same across voices.

♩ = 72

S solo, amplified, non vib. <M3 >m3 >m2 >m2
 Can a man, can a man take fire and not be
 A solo, amplified, non vib. <M3 <m2 >m2
 Can a man, can a man take fire and not be
 T solo, amplified, non vib. <m2 <M2
 Can a man, can a man take fire and not be
 B solo, amplified, non vib. >m6 <M3
 Can a man, can a man take fire and not be
 Vln. I solo p
 Vln. II solo p
 Vla. solo p
 Vc. solo p

(total pitch drift: ca. 1/4 tone)
 S <M6 >m3 >m2 >m6 <M2
 burned, burned? Can one go up on hot coals, up on hot coals,
 A >m2 (total pitch drift: ca. 1/4 tone) <m2 >m2 >m6
 burned, burned? Can one go up on hot coals, up on hot coals,
 T <m2 (total pitch drift: ca. 1/4 tone) <M3 <m2 >m3
 burned, burned? Can one go up on hot coals, up on hot coals,
 B <M3 <M3 >m6 <M3 <M3
 burned, burned? Can one go up on hot coals, up on hot coals,
 Vln. I (normal vibrato) solo non vib. f p
 Vln. II (normal vibrato) solo non vib. p f p
 Vla. solo non vib. p f p
 Vc. solo non vib. p f p

♩ = 104

FL. 1 *f* *p*

FL. 2 *f* *p*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1

Cl. 2 *f*

Bn. 1

Tamb. *p* *f* *p* *f*

S

A *f*

T *f*

Vln. I *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

The way of a
The way of a fool is right in his own eyes. —
The way of a fool is right in his own eyes. — is right in his own eyes. —

10

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Cl. 1 *mf*

Bn. 1 *mf*

Timp. *mf*

Pc. Glockenspiel *mp*

Tamb. *mf*

S. *mf* fool is right in his own eyes of a fool, in his own eyes, is right in his own

A. *mf* is right, is right, The way of a fool is right in his own eyes, is right in his own

T. *mf* is right, is right, The way of a fool is right in his own eyes of a fool, in his own eyes The

B. *f* The

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

18

Fl. 1 *mf* *f*

Fl. 2 *mf*

Ob. 1 *f*

Cl. 1 *f*

Bn. 1 *f*

Timp.

Pc.

S
eyes of a fool is right, is right, The way of a fool is right in his own eyes, in his own eyes:

A
eyes of a fool is right in his own eyes, _____ is right in his own eyes: _____

T
way of a fool is right in his own eyes, The way of a fool is right in his own eyes: _____

B
way of a fool is right in his own eyes, _____ is right in his own eyes: _____

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

26

FL. 1

FL. 2

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Timp.

Pc.

W. Bl.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

sfz

f

E

E

mf

C to A

but he that heark-en-eth, he that heark-en-eth un-to coun-sel, he that heark-en-eth un-

but he that heark-en-eth, he that heark-en-eth un-to coun-sel, he that heark-en-eth un-

but he that heark-en-eth, he that heark-en-eth un-to coun-sel, he that heark-en-eth un-

but he that heark-en-eth, he that heark-en-eth un-to coun-sel, he that heark-en-eth un-

31

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

W. Bl.

S
to coun-sel is wise, is wise.

A
to coun-sel is wise, is wise.

T
to coun-sel is wise, is wise.

B
to coun-sel is wise, is wise.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

38

1 Hn. *p* *D*

2 Hn. *p* *D*

1 Tpt. *p*

38

Timp. *p*

Tamb. *mp* *p*

A. *mp*
The way of a fool is right in his own eyes.

T. *mp*
The way of a

38

Vln. I *p*

Vln. II

Vla.

Vc. *p*

Cb.

46 ----- straight mute open

1 Hn. *mp* *mp*

2 Hn. -----

1 Tpt. straight mute *mp*

2 Tpt. straight mute *p* *mp*

Timp. ----- *mp* D to E^b

Tamb. -----

W. Bl. ----- *p* *mp*

S. -----

A. -----

T. fool is right in his own eyes. ----- The way of a fool is right

B. ----- The way of a fool is right

Vln. I. ----- *mp*

Vln. II. ----- *mp*

Vla. ----- *mp*

Vc. ----- *mp*

Cb. ----- *mp*

54

FL. 1 *mp*

FL. 2 *mp*

Ob. 1 *mf*

Ob. 2

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bn. 1 *mp* *mf*

Bn. 2 *mp* *mf*

1 Hn. *mf*

Tamb. *mf*

W. Bl. *mf*

S *mf*
 in his own eyes, in his own eyes, The way of a fool is right, is right, The way of a fool is right in his

A *mf*
 in his own eyes, in his own eyes, The way of a fool is right, is right, The way of a fool is right in his

T *mf*
 in his own eyes, in his own eyes, The way of a fool is right, is right, The way of a fool is right in his

B *mf*
 in his own eyes, in his own eyes, The way of a fool is right, is right, The way of a fool is right in his

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

62

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *mp* *f*

Ob. 2 *f* *mp* *f*

Cl. 1 *f* *mp* *f*

Cl. 2 *f* *mp* *f*

Bn. 1 *f* *f*

Bn. 2 *f* *f*

1 Hn. *f* *mp* *f* *E♭*

2 Hn. *f* *mp* *f* *E♭*

1 Tpt. *f* *mp* *f*

2 Tpt. *f* *mp* *f*

W. Bl. *f*

Tamb. *f*

Timp. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vin. I *f* *mp* *f*

Vin. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

own eyes: but he that heark-en-eth un-to coun-sel is wise, he that heark-en-eth un-to coun-

eyes: but he that heark-en-eth un-to coun-sel is wise, he that heark-en-eth un-to coun-

eyes: but he that heark-en-eth un-to coun-sel is wise, he that heark-en-eth un-to coun-

eyes: but he that heark-en-eth un-to coun-sel is wise, he that heark-en-eth un-to coun-

74

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *mp*

Cl. 1 *mf* *p*

Cl. 2 *mp*

Bn. 1 *mp* *p*

Bn. 2 *mp*

1 Hn. *mf* *mp* *p*

2 Hn. *mf*

1 Tpt.

2 Tpt.

S *mp*

A *p*

T *p*

The way of a fool is right in his own eyes, his own

The way of a fool is right in his own eyes, his own

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *p*

Vc. *mp* *p*

Cb. *mp* *p*

83

Fl. I *mf* *mp*

Ob. 1 *mf* *mp*

Cl. 1 *mf* *mp*

Bn. 1 *mf* *mp*

1 Hn. *mf*

2 Hn. *mf*

1 Tpt. *mf*

Timp. *mf*

Tamb. *mp*

S *mp* *mf* *mp*
 way of a fool is right in his own eyes: but he that heark - en - eth un - to coun -

A *mp* *mf* *mp*
 eyes of a fool is right in his own eyes: but, he that heark - en - eth un - to coun -

T *mf* *mp*
 eyes: is right in his own eyes: but, he that heark - en - eth un - to coun -

B *mf* *mp*

The way of a fool is right in his own eyes:

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

Cb. *mf* *mp*

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Tamb.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

eth un - to coun - - - sel is wise, he that heark - en - eth is

eth un - to coun - - - sel is wise, he that heark - en - eth is

eth un - to coun - - - sel, but he that heark - en - eth un - to coun - - - sel is

but he that heark - en - eth un - to coun - - - sel is

♩ = 112

101

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

1 Hn. *ff*

2 Hn. *ff*

1 Tpt. *ff*

2 Tpt. *ff*

Timp. *ff*

Tamb. *ff*

B.D. *ff*

S. *wise.*

A. *wise.*

T. *wise.*

B. *wise.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

106

$\text{♩} = 120$
A \flat , C, D

Timpani (Timp.)

Percussion (Pc.)
Vibraphone

Tambourine (Tamb.)

Tom-tom (Tbl.)

Wood Block (W. Bl.)

Bongos (Bgo.)

Bass Drum (B.D.)

Bass (B.)

p with fingers but very clear

In faith, I do not love

6

Timpani (Timp.)

Tambourine (Tamb.)

Tom-tom (Tbl.)

Wood Block (W. Bl.)

Bongos (Bgo.)

Bass Drum (B.D.)

Bass (B.)

on shells
mp

— thee — with — mine eyes — For they in thee a thou - sand er -

12

Timpani (Timp.)

Tom-tom (Tbl.)

Wood Block (W. Bl.)

Bongos (Bgo.)

Bass Drum (B.D.)

Bass (B.)

muted; with fingers, at center of drumhead *p*

with mallets, still at center *mf*

soft yarn mallets

on shells

rors note, I do not love thee, In faith, I do not love

18

Timpani (Timp.)

Percussion (Pc.)
(Vibraphone)

Tambourine (Tamb.)

Tom-tom (Tbl.)

Wood Block (W. Bl.)

Bongos (Bgo.)

Bass Drum (B.D.)

Bass (B.)

at center

rit. $\text{♩} = 66$ C to B, A-flat to G

pp *f*

— thee, love — thee with — mine eyes, But 'tis my heart that loves,

36

Ob. 1

Cl. 1

on shells

Timp.

Tamb.

Tbl.

W. Bl.

Bgo.

B

thy tongue's tune de - light - ed, with thy tongue's, tune de - light - ed, pizz.

Vla.

Vc.

Cb.

p

mp

mp

41

Ob. 1

Cl. 1

1 Hn. *mp* E ----- E

2 Hn. *mp* E ----- E

1 Tpt. *mp*

2 Tpt. *mp*

Timp. *f* ord. B to C lv. lv.

Tamb.

Tbl. *mf*

W. Bl. *mf*

B

Vln. I Nor, nor ten - - - - - der feel - ing, to

Vln. II *p* *p*

Vla. *mf*

Vc. *mf* *p*

Cb. *mf* *p*

49

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *p*

Tamb. *p*

Tbl. *p*

W. Bl. *p*

B *mf* *mp* *p*

base — touch - es prone, Nor taste, nor smell de - sire — to

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

W. Bl.

B

be in - vit - ed To an - - - y sen - - - su - al feast, an - - - - y sen -

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

FL. 1

FL. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

1 Hn.

Tamb.

Tbl.

W. Bl.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

su - al feast with thee a - - lone; But my five

p *pp* *mp* *f* *mf*

68 *rit.*

Fl. 1 *mf* *mp*

Ob. 1 *mf* *mp*

Cl. 1 *mf* *mp*

Bn. 1 *mp*

Vibraphone

Pc. *mf* *p*

B. wis nor my five sens - - - - es can Dis - suade one fool,

Vc. *mf*

79 $\text{♩} = 84$

Fl. 1 *f* *f* *mf*

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

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bn. 1 *f*

Bn. 2 *f*

1 Hn. *f*

2 Hn. *f*

1 Tpt. *f*

2 Tpt. *f*

B.D. *f* *mp* *f* *mp*

B. heart from serv - ing thee, Who leaves un - sway'd the like - ness of a man, arco

Vln. I *f* *ff* *pizz.* *f* arco

Vln. II *f* *ff* *pizz.* *f* arco

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

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

Cb. *f*

rit. ♩ = 72

85

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *p*

Bn. 2 *p*

1 Hn. *p*

1 Tpt. *p*

85

Timp. *mp* *p* *pp* D to E, C to B

B Thy proud heart's slave and vassal wretch, to be:

85

Vln. I *pp*

Vln. II

Vla.

Vc.

Cb.

♩ = 120

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Tamb.

W. Bl.

Bgo.

B.

Vla.

Vc.

Cb.

mp

p

f

mp

mf

p

mf

mf

G -----, B -----, C --- F -

G -----, B -----, F -

On - - - ly my plague _____ thus far I count

99

FL. 1 *f*

FL. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1

Cl. 2 *f*

Bn. 1 *f*

Bn. 2 *f*

1 Hn. *f* B \flat G \flat B

2 Hn. *f* B \flat G \flat B

1 Tpt. *f*

2 Tpt. *f*

W. Bl.

Bgo.

B.D.

B

my gain, That she that makes

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f*

Cb. *f*

104

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

104

on shells

ord.

Timp.

Tamb.

Tbl.

B.D.

B.

me sin a wards me pain.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *p*

Bn. 2 *p*

1 Hn. *mp* E^b E^b

2 Hn. *mp* E^b E^b

S *p* *p*

A *p* *p*

T *p* *p*

B *p* *p*

li - gence. Let thine eyes_ look right on, and let thine

li - gence. Let thine eyes_ look right on, and let thine

li - gence. Let thine eyes_ look right on, and let thine eye - lids

li - gence. Let thine eyes_ look right on, and let thine eye - lids

Vln. I arco *p* pizz. *simile*

Vln. II arco *p*

Vla. arco *p* *simile*

Vc. *p* pizz. *simile*

Cb. *p* *simile*

13

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p*

Cl. 1 *p* *mf* *mp*

Cl. 2 *p* *mf*

Bn. 1 *p* *mf* *mp*

Bn. 2 *p* *mf* *mp*

1 Hn. *mf* *mp*

2 Hn. *mp*

Pc.

S *mp*
 eye - lids look straight be - fore thee. Turn not to the right hand nor to the left:

A *mp*
 eye - lids look straight be - fore thee. Turn not to the right hand nor to the left:

T *mp*
 look straight be - fore thee. Turn not to the right hand nor to the left:

B *mp*
 look straight be - fore thee. Turn not to the right hand nor to the left:

Vln. I

Vln. II *p*

Vla.

Vc.

Cb. *mf* *p*

19

Fl. 1 *mp* *mp*

Fl. 2 *mp*

Ob. 2 *mp* possibile

Cl. 1

Cl. 2 *mp*

Bn. 1

1 Hn.

2 Hn.

Vibraphone

Pc. *mp* *mf* *f*

S.

A. *mf* *f*
 Let thine eyes— look right on, and let thine eye - lids look straight be - fore thee. Turn not to the
 Let thine eyes— look right on, and let thine eye - lids look straight be - fore thee. Turn not to the right hand

T. *mf* *f*
 Let thine eyes— look right on, and let thine eye - lids look straight be - fore thee. Turn not to the right hand nor to the

B. *mf* *f*
 Let thine eyes— look right on, and let thine eye - lids look straight be - fore thee. Turn not to the right hand nor to the

Vln. I *solo* *mf*

Vln. II *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *mp* *f*

Allegro

$\text{♩} = 112$

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
1 Hn.
2 Hn.
1 Tpt.
2 Tpt.
Timp.
B.D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *mf* *f*

G, A, D

12

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *p*

Cl. 2 *mp*

Bn. 1 *p*

Bn. 2

1 Hn. *mp*

2 Hn. *mp*

1 Tpt.

2 Tpt.

Timp.

Tamb.

W. Bl.

B. D.

S. *mf* solo amplified, non vibrato, all notes matching horn intonation of harmonics of fundamental GG

A. *mf* solo amplified, non vibrato, all notes matching horn intonation of harmonics of fundamental GG

T. *mf* solo amplified, non vibrato, all notes matching horn intonation of harmonics of fundamental GG

B. *mf* solo amplified, non vibrato, all notes matching horn intonation of harmonics of fundamental GG

Lo as a care - ful hus - wife runs to catch One of her fea - thered crea - tures broke a -

Vln. I *p*

Vln. II *p*

Vla. *pizz.* *p*

Vc. *f* solo l.v. *tutti pizz.*

Cb. *pizz.* *p*

44

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bn. 1 *mp* *mf*

Bn. 2 *mp* *mf*

1 Hn. *mf* con sordino

2 Hn. *mf* con sordino

1 Tpt. *mf* con sordino

2 Tpt. *mf* con sordino

S *mf* Chorus: (normal intonation and vibrato)

A *mf* Chorus: Sets down her babe and makes all swift dis -
(normal intonation and vibrato)

T *mf* Chorus: (normal intonation and vibrato)

B *mf* Chorus: Sets down her babe and makes all swift dis -
(normal intonation and vibrato)

Vln. I

Vln. II

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

of the thing she would have stay: Sets down her babe and makes all swift dis -

55

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *p* *f*

Ob. 2 *mf* *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bn. 1 *p* *f*

Bn. 2 *p* *f*

1 Hn. *f*

2 Hn. *f*

1 Tpt. *f*

2 Tpt. *f*

Timp. *f*

B.D. *f*

S. *p* *f*

A. *p* *f*

T. *p* *f*

B. *p* *f*

Vin. I *mf* *pizz.* *p* *arco* *f*

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

Vla. *p* *arco* *f*

Vc. *p* *arco* *f*

Cb. *p* *arco* *f*

via sordino

patch In pur - suit, In pur - suit, Whilst her ne - glect - ed child holds her

patch In pur - suit, In pur - suit, Whilst her ne - glect - ed child holds her

patch In pur - suit, In pur - suit, Whilst her ne - glect - ed child holds her

patch In pur - suit, In pur - suit, Whilst her ne - glect - ed child holds her in chase,

65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Timp.

B.D.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

in chase, Cries to catch her whose bus-y care is bent, To fol-low that which flies be-fore her

in chase, Cries to catch her whose bus-y care is bent, To fol-low that which flies be-fore her

in chase, Cries to catch her whose bus-y care is bent, To fol-low that which flies be-fore her

Cries to catch her whose bus-y care is bent, To fol-low that which flies be-fore her

♩ = 60

87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

1 Hn.

2 Hn.

1 Tpt.

T

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

mp

con sordino

So run'st thou af - ter that which, _ flies from thee, _ Whilst

Detailed description: This page of a musical score covers measures 87 to 94. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal line. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon 1, Horns 1 & 2, and Trumpet 1) are mostly silent in this section. The brass section (Horns 1 & 2, Trumpet 1, and Trombone) plays a melodic line starting in measure 87. The strings (Violins I & II, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment. The vocal line (Tenor) enters in measure 87 with the lyrics 'So run'st thou af - ter that which, _ flies from thee, _ Whilst'. Dynamic markings include *p* (piano), *f* (forte), and *mp* (mezzo-piano). A 'con sordino' instruction is present for the Trumpet 1 part. The tempo is marked as quarter note = 60.

98

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Cl. 1 *p*

Bn. 1 *p*

Bn. 2 *p*

1 Hn.

2 Hn.

T

I thy babe chase thee a - far be - hind, But if thou catch thy

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

♩ = 112

120

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp* *pp* *p* *f*

Ob. 2 *mp* *pp* *p* *f*

Cl. 1 *mp* *pp* *f*

Cl. 2

Bn. 1 *f*

1 Hn. *p* con sordino via sordino

2 Hn. *p* con sordino via sordino

1 Tpt. *p* con sordino via sordino

2 Tpt. *p* con sordino via sordino

Timp. *p*

Pc. Glockenspiel *p*

A kind.

T *mf* kind. So will I pray that thou mayst have thy Will,

B kind.

Vln. I *pp* *p* *pizz.* *p* *f*

Vln. II *pp* *p* *f*

Vla. *pp* *f*

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

Cb. *pp* *p* *f*

85 *p* *f*

$\bullet = 60$

132

Fl. 1 *mf* *p* *p*

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

Ob. 1 *mf* *p* *p*

Ob. 2 *mf* *p*

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *mf* *p*

T *mf* *p*

If thou turn back and my loud cry - ing still.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

144

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

1 Hn.

2 Hn.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

mp

espress.

G

G

Get wis - dom, get un - der - stand - ing, For - sake her not, and

156

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *mf* *p* *p*

1 Hn. *p* *mf* *p*

2 Hn. *mf* *p*

S *mf* *mp*
she shall pre - serve thee; love her, and she shall keep thee. Love wis - dom,

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

168

Fl. 1 *mp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *mp* *p*

Bn. 2 *mp* *p*

1 Hn. *p*

2 Hn. *p*

Timp. *p*

S *p* *mf* *p*
 love wis - dom. Get wis - dom. get un - der -

A *p*
 Get wis - dom. get un - der -

T *p*
 Get wis - dom. get un - der -

B *p*
 Get wis - dom. get un - der -

Vln. I *mp* *tutti* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *p* *simile* *p*

Cb. *mp* *simile* *p*

179

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

1 Hn. *mp*

2 Hn. *mp*

1 Tpt. *mp*

2 Tpt. *mp*

Timp. *mp*

S
stand - ing. For - sake her not, and she shall pre - serve thee:

A
stand - ing. For - sake her not, and she shall pre - serve thee:

T
stand - ing. For - sake her not, and she shall pre - serve thee:

B
stand - ing. For - sake her not, and she shall pre - serve thee:

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp*

90

Fl. 1 *mf* *mp* *p*

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

Ob. 1 *mf* *mp* *p*

Ob. 2 *mf* *mp*

Cl. 1 *mf* *mp* *p*

Cl. 2 *mf* *mp* *p*

Bn. 1 *mf* *f* *mf*

Bn. 2 *mf* *f* *mf*

1 Hn. *mf* *f* *p*

2 Hn. *mf* *f* *p* *mf*

1 Tpt. *mf* *p*

2 Tpt. *mf* *p*

90 D to Eb

Timp. *mf* *p*

Tamb. *p* *w/ fingers* *w/ beater* *mf* *mp*

B.D. *p* *mf*

90 *mf* *p*

S love her, and she shall keep thee. Love wis - - - dom.

A love her, and she shall keep thee. Love wis - - - dom.

T love her, and she shall keep thee. Love wis - - - dom.

B love her, and she shall keep thee. Thou

90 *mf* *mp* *p*

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *f* *mf*

Cb. *mf* *f* *mf*

200

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf* *p* *mp*

Ob. 2 *mf* *p*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bn. 1 *p* *mf* *mp* *mp*

Bn. 2 *p* *mf* *mp*

1 Hn. *mf* *mp*

2 Hn. *mf* *mp*

2 Tpt. *mf* *mp*

Timp. *mf* *mp*

S *mf* *mp* *p*

A *mf* *mp* *p*

T *mf* *mp* *p*

B *mf* *mp* *p*

love un - der stand - ing. Love wis - dom. For - sake her not.

love un - der stand - ing. Love wis - dom. For - sake her not.

love un - der stand - ing. Love wis - dom. For - sake her not.

blind fool. Love, Love wis - dom.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* *mp*

Cb. *p* *mf* *mp*

Musical score for orchestra and voices, measures 211-218. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Soprano (S), Alto (A), Tenor (T), Bass (B), Violins I and II, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 211-218. Dynamics include *mf*, *f*, and *mf*. The vocal parts (S, A, T, B) have lyrics: "love her, and she shall keep thee. Thou blind fool, thou fool, thou fool." The instrumental parts include woodwinds, strings, and brass.

