

I
The Fourth of August
Orchestrated for String Quartet and Piano
by
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Laurence Binyon

Edward Elgar, Op 80 No.1

Moderato e maestoso (♩=92)

The score is for a vocal soloist and a string quartet with piano accompaniment. It is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato e maestoso at 92 beats per minute. The vocal parts (Solo, Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests. The instrumental parts are as follows:

- Violin 1:** Features a melodic line starting with a rest, followed by eighth notes (F#4, G4, A4, B4) and quarter notes (C5, B4, A4, G4). Dynamics include *f* and *sf*.
- Violin 2:** Starts with a rest, then plays a half note (F#4) and a quarter note (G4). Dynamics include *f* and *sf*.
- Viola:** Starts with a rest, then plays a half note (F#4) and a quarter note (G4). Dynamics include *f* and *sf*.
- Cello:** Starts with a rest, then plays a half note (F#4) and a quarter note (G4). Dynamics include *f* and *sf*.
- Piano:** Provides harmonic support with chords in the right hand and single notes in the left hand. Dynamics include *sf*.

4

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

7 **1**

Solo

S *Grandioso*
f *sf*
 Now in thy splen - dour go be-fore us,

A *f* *sf*
 Now in thy splen - dour go be-fore us,

T *f* *sf*
 Now in thy splen - dour go be-fore us,

B *f* *sf*
 Now in thy splen - dour go be-fore us,

Vln1 *f* *sf* *sf*

Vln2 *f* *sf* *sf*

Vla *f* *sf* *sf*

Vlc *f* *sf*

Pno *f* *sf*

11

Solo

S *sf* *mf* *cresc.*
 Spi-rit of Eng - land, ar-dent-eyed, En - kin - dle this dear earth that bore us,

A *sf* *mf* *cresc.*
 Spi-rit of Eng - land, ar-dent-eyed, En - kin - dle this dear earth that bore us,

T *sf* *mf* *cresc.*
 Spi-rit of Eng - land, ar-dent-eyed, En - kin - dle this dear earth that bore us,

B *sf* *mf* *cresc.*
 Spi-rit of Eng - land, ar-dent-eyed, En - kin - dle this dear earth that bore us,

Vln1 *sf* *mf* *cantabile*

Vln2 *sf* *mf*

Vla *sf* *mf*

Vlc *mf*

Pno *mf*

2

15

Solo

Spi - rit of Eng - land

cresc. *f* *p*

In the hour of pe - ril pu - ri - fied

cresc. *f* *p*

In the hour of pe - ril pu - ri - fied

cresc. *f* *p*

In the hour of pe - ril pu - ri - fied

cresc. *f* *p*

In the hour of pe - ril pu - ri - fied

cresc. *f* *p* *fp*

cresc. *f* *p* *fp*

cresc. *f* *p* *fp*

cresc. *f* *p* *fp*

cresc. *f* *p* *fp*

cresc. *f* *p* *fp*

18 *a tempo, poco piu mosso*

Solo

go be-fore us.

S

A

T

B

The cares we

The cares we

The cares we

The cares we

Vln1 *sonore*

Vln2

Vla

Vlc

Pno

Detailed description of the musical score: The score is for a vocal solo and ensemble. It begins at measure 18 with the tempo marking 'a tempo, poco piu mosso'. The Solo part is in treble clef with a key signature of one sharp (F#) and has the lyrics 'go be-fore us.'. The vocal parts (Soprano, Alto, Tenor, Bass) are in their respective clefs and have the lyrics 'The cares we'. The instrumental parts include Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vlc), and Piano (Pno). The Vln1 part has the dynamic marking 'sonore' and 'f'. The Vln2, Vla, and Vlc parts have the dynamic marking 'f'. The Pno part has the dynamic marking 'f'. The score is written in a standard musical notation style with a common time signature.

22

Solo

S
hugged drop out of vi - sion, _____

A
hugged drop out of vi - sion, _____ Our

T
8 hugged drop out of vi - sion, _____ Our hearts with deep - er thoughts di -

B
hugged drop out of vi - sion, _____ Our hearts with deep - er thoughts di -

Vln1

Vln2

Vla
8

Vlc

Pno

25 3 *allargando*

Solo 

S  Our hearts with deep - - er thoughts di - late.

A  hearts, our hearts with deep - - er thoughts di - late.

T  late, our hearts with deep-er thoughts di - late.

B  late, our hearts with deep-er thoughts di - late.

Vln1  *colla parte*

Vln2  *colla parte*

Vla  *colla parte*

Vlc  *colla parte*

Pno  *colla parte*

4
a tempo

29

Solo

sour di - vi - sion In - to the gran - deur of our fate.

S

A

T

We step in - to the

B

We step in - to the

Vln1

Vln2

Vla

Vlc

Pno

32 5

Solo

S *f sostenuto*

A *f sostenuto*

T

B

Vln1 *sf* *f*

Vln2 *sf* *f*

Vla *sf* *f*

Vlc *sf* *f*

Pno *sf* *f*

For us the glo - rious dead have
For us the glo - rious dead have

gran - duer of our fate. _____
gran - deur of our fate. _____

36

Solo

S
stri - ven, We to their li - ving cause are

A
stri - ven, We to their li - ving cause are

T
f sostenuto
They bat - tled that we might be free.

B
f sostenuto
They bat - tled that we might be free.

Vln1

Vln2

Vla
8

Vlc

Pno

40 *f largamente* *allargando*

Solo We arm for men that are to be.

S gi - ven;

A gi - ven;

T *mf largamente* We arm for men that are to be.

B *mf largamente* We arm for men that are to be.

Vln1 *colla parte* *allargando*

Vln2 *colla parte* *allargando*

Vla *colla parte* *allargando*

Vlc *colla parte* *allargando*

Pno *colla parte* *marcato*

6

44 Lento

accel.

Tempo I

Solo

The musical score consists of the following parts:

- Solo:** A single staff with a whole rest in each of the three measures.
- S (Soprano):** Treble clef, key signature of one sharp (F#). Lyrics: "A - mong the na - tions no - bliest char - tered, Eng - land re - calls her". Dynamics: *ff*, *Grandioso*. Includes an accent (^) on the first note.
- A (Alto):** Treble clef, key signature of one sharp (F#). Lyrics: "A - mong the na - tions no - bliest char - tered, Eng - land re - calls her". Dynamics: *ff*, *Grandioso*, *accel.*. Includes an accent (^) on the first note.
- T (Tenor):** Treble clef, key signature of one sharp (F#). Lyrics: "A - mong the na - tions no - bliest char - tered, Eng - land re - calls her". Dynamics: *ff*, *Grandioso*, *accel.*. Includes an accent (^) on the first note.
- B (Bass):** Bass clef, key signature of one sharp (F#). Lyrics: "A - mong the na - tions no - bliest char - tered, Eng - land re - calls her". Dynamics: *ff*, *Grandioso*, *accel.*. Includes an accent (^) on the first note.
- Vln1 (Violin I):** Treble clef, key signature of one sharp (F#). Dynamics: *ff*, *Grandioso*, *accel.*. Includes an accent (^) on the first note.
- Vln2 (Violin II):** Treble clef, key signature of one sharp (F#). Dynamics: *ff*, *Grandioso*. Includes an accent (^) on the first note.
- Vla (Viola):** Treble clef, key signature of one sharp (F#). Dynamics: *ff*, *Grandioso*. Includes an accent (^) on the first note.
- Vlc (Violoncello):** Bass clef, key signature of one sharp (F#). Dynamics: *ff*, *Grandioso*.
- Pno (Piano):** Grand staff (treble and bass clefs), key signature of one sharp (F#). Dynamics: *ff*, *Grandioso*. Includes an accent (^) on the first note.

47

Solo

S *mf*
 he - ri - tage. In her is that which is not bar - tered, Which

A *mf*
 he - ri - tage. In her is that which is not bar - tered, Which

T *mf*
 he - ri - tage. In her is that which is not bar - tered, Which

B *mf*
 he - ri - tage. In her is that which is not bar - tered, Which

Vln1 *mf*

Vln2 *mf*

Vla *mf*

Vlc *mf*

Pno *mf*

50

Solo

f *allargando* *accel. al*

Now in thy splen - dour go be - fore

S

sf force can nei - ther quell nor cage.

A

sf force can nei - ther quell nor cage.

T

sf force can nei - ther quell nor cage.

B

sf force can nei - ther quell nor cage.

Vln1

sf sf sf sf *colla parte* *fp*

Vln2

sf sf sf sf *colla parte* *fp*

Vla

sf sf sf sf *colla parte* *fp*

Vlc

sf sf sf sf *colla parte* *fp*

Pno

sf sf sf sf *colla parte* *fp*

7
54 *a tempo*

Solo

us,

S *ff* Spi - rit of Eng - - land, go be - fore us. *f espress.* For her im -

A *ff* Spi - rit of Eng - land, go be - fore us. *f espress.* For her im -

T *ff* Spi - rit of Eng - - land, go be - fore us.

B *ff* Spi - rit of Eng - land, go be - fore us.

Vln1 *ff* *dim.* *f*

Vln2 *ff* *dim.* *f*

Vla *ff* *dim.* *f*

Vlc *ff* *dim.* *f*

Pno *ff*

58

Solo

S
mor - tal stars are burn - ing, The seed that's

A
mor - tal stars are burn - ing,

T
f espress.
With her the hope that's ne - ver done,

B
f espress.
With her the hope that's ne - ver done,

Vln1

Vln2

Vla

Vlc

Pno

8

allarg.

62

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

in the Spring's re - turn - ing,

The ve - ry flower that seeks the sun

The ve - ry flower that seeks the sun

For

f

f

66 *largamente*

Solo

her im - mor - - tal stars are burn - ing With her the hope that's ne - ver

S

A

T *mf colla parte*

For her im - mor - tal stars are burn - ing With

B *mf colla parte*

For her im - mor - tal stars are burn - ing With

Vln1 *colla parte*

Vln2 *colla parte*

Vla

Vlc

Pno

9

69 *a tempo*

Solo

done. _____

S

A

T *a tempo* ***ff*** *dim.* ***p***
her the hope that's ne-ver done. _____

B *a tempo* ***ff*** *dim.* ***p***
her the hope that's ne-ver done. _____

Vln1 *a tempo* ***ff*** ***sf*** ***p***

Vln2 *a tempo* ***ff*** ***sf*** ***p***

Vla *a tempo* ***ff*** ***sf*** ***p***

Vlc ***ff*** ***sf*** ***p***

Pno ***ff*** ***sf*** ***p***

73 *accel.* *ff* *deciso*

Solo

S

A

T

B

Vln1 *accel.* *ff*

Vln2 *accel.* *ff*

Vla *accel.* *ff*

Vlc *accel.* *ff*

Pno *accel.* *ff* *f*

She fights the fraud that feeds de -

11

Piu mosso

77

Solo

sire on Lies, in a lust to en-slave or kill.

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

ff

ff

ff

ff

p

f *cresc.*

80

Solo

S
 fights the fraud that feeds de - sire on Lies, in a lust to en-slave or

A
 fights the fraud that feeds de - sire on Lies, in a lust to en-slave or

T
 fights the fraud that feeds de - sire on Lies, in a lust to en-slave or

B
 fights the fraud that feeds de - sire on Lies, in a lust to en-slave or

Vln1
f

Vln2

Vla

Vlc

Pno
ff

83

Solo

S
kill. The bar - ren creed of blood and iron,

A
kill. The bar - ren creed of blood and iron,

T
kill. The bar - ren creed of blood and iron,

B
kill. The bar - ren creed of blood and iron,

Vln1
ff

Vln2
ff

Vla
ff

Vlc
ff

Pno
ff

12

86

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

fff

Vam - pire of Eu - rope's wast - ed

Vam - pire of Eu - rope's wast - ed

Vam - pire of Eu - rope's wast - ed

Vam - pire of Eu - rope's wast - ed

fff

fff

fff

fff

fff

fff

88 *rall.*

Solo

S
will

A
will

T
will

B
will

Vln1 *sf*

Vln2 *sf*

Vla *sf* *rall.* *p rall.*

Vlc *sf* *p rall.*

Pno *sf* *p*

13

Tempo I

91

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

p

En - dure

pp

p

pp

p

Detailed description: This page of a musical score covers measures 91 to 94. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged for a vocal soloist and a chamber ensemble. The vocal soloist (Solo) has a rest in measures 91-93 and enters in measure 94 with a half note G4, marked *p*. The lyrics "En - dure" are written below the vocal line. The vocal soloist is accompanied by a string quartet (Violin 1, Violin 2, Viola, and Violoncello) and a piano. The strings and piano have rests in measures 91-93. In measure 94, the strings and piano play a *p* dynamic accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic markings *pp* and *p* are used throughout the score to indicate volume levels.

95

Solo

O Earth! En - dure

S

En - dure

A

pp

En - dure O Earth! En - dure and

T

pp

En - dure O Earth!, En - dure and

B

pp

En - dure O Earth!, En - dure and

Vln1

Vln2

Vla

Vlc

Pno

99

f *p* *dim.*

Solo
 O Earth! and thou, a - wa - ken, Purged by this dread-ful

S
 O Earth! and thou, a - wa - ken, Purged by this dread-ful

A
 thou, a - wa - ken, and thou, a - wa - ken, Purged by this dread-ful

T
 thou, a - wa - ken, and thou a - wa - ken, Purged by this dread-ful

B
 thou, a - wa - ken, and thou a - wa - ken, Purged by this dread-ful

Vln1

Vln2

Vla

Vlc

Pno

103 *p poco rit.* *piu lento*

Solo

p poco rit. *pp*

S
win - - - nowing fan. *pp*
win - nowing fan, O wronged, un - tame - a - ble, un - sha - ken Soul; O

A
p poco rit. *pp*
win - nowing fan. O wronged, un - tame - a - ble, un - sha - ken Soul; O

T
p poco rit. *pp*
win - nowing fan, O wronged, un - tame - a - ble, un - sha - ken Soul; O

B
p poco rit. *pp*
win - nowing fan, O wronged, un - tame - a - ble, un - sha - ken Soul; O

Vln1 *poco rit.* *piu lento*

Vln2 *poco rit.* *piu lento*

Vla *poco rit.* *piu lento*

Vlc *poco rit.* *piu lento*

Pno

108

Solo

S
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

A
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

T
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

B
wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring

Vln1

Vln2

Vla

Vlc

Pno

The musical score for page 108 includes a Solo part and four vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics: "wronged, un - tame - a - ble, un - sha - ken Soul of di - vine - ly suff - 'ring". The instrumental parts (Vln1, Vln2, Vla, Vlc, Pno) are mostly rests. Dynamic markings include *p dim.*, *pp*, and *rit.*

15

112 *poco a poco a tempo*

mf *molto allargando*
cresc. *ff*

Solo
S
A
T
B

man.

O Soul of di - vine - ly suff - 'ring

Vln1
Vln2
Vla
Vlc

pp *cresc.* *colla parte*

pp *cresc.* *colla parte*

pp *cresc.* *colla parte*

pp *cresc.* *colla parte*

Pno

116 *accel.* *allargando*

Solo

man.

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

The musical score for measures 116-120 features a Solo part with a 'man.' (mano) marking. The vocal parts (S, A, T, B) are silent. The string parts (Vln1, Vln2, Vla, Vlc) and piano part (Pno) are active, with dynamic markings of *f*, *p*, and *ff*. The tempo markings are *accel.* and *allargando*.

16

Nobilmente e grandioso

121 *ff* *come prima*

Solo
ff
 Now in thy splendour go before us, Spirit of England

S
ff
 Now in thy splendour go before us, Spirit of England

A
ff
 Now in thy splendour go before us, Spirit of England

T
ff
 Now in thy splendour go before us, Spirit of England

B
ff
 Now in thy splendour go before us, Spirit of England

Vln1
ff

Vln2
ff

Vla
ff

Vlc

Pno
ff

124 *cresc.*

Solo

ar-dent-eyed, In the hour of

S ar-dent-eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

A ar-dent-eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

T ar-dent-eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

B ar-dent-eyed, En - kin - dle this dear earth that bore us, In the hour of *cresc.*

Vln1

Vln2

Vla

Vlc

Pno

17
piu lento

128

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

pe - ril pu - ri - fied. Now in thy splen - dour go be - fore us,

pe - ril pu - ri - fied. Now in thy splen - dour go be - fore us,

pe - ril pu - ri - fied. Now in thy splen - dour go be - fore us,

pe - ril pu - ri - fied. Now in thy splen - dour go be - fore us,

pe - ril pu - ri - fied. Now in thy splen - dour go be - fore us,

con tutta forza

131

Solo
Spi - rit of Eng - land, ar - - - - dent - eyed.

S
Spi - rit of Eng - land, ar - - - - dent - eyed.

A
ar - dent, ar - - - - dent - eyed.

T
Spi - rit of Eng - land, ar - - - - dent - eyed.

B
Spi - rit of Eng - land, ar - - - - dent - eyed.

Vln1
sf

Vln2
sf

Vla
sf

Vlc
sf

Pno
sf

II To Women

Orchestrated for String Quartet and Piano

by
Jeremy Rawson

Laurence Binyon

Edward Elgar, Op 80 No.2

Moderato (♩=66)

Solo

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Piano

p

pizz.

p

1 *espress.*

Solo *p*

Your hearts are lif - ted up, your hearts

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno *pp*

11

Solo

cresc. *cantabile*

That have fore-known the ut-ter price. Your hearts burn up-ward like a

S

A

T

B

Vln1

Vln2

Vla

Vlc *arco*

Pno

14 *ff* *dim.* *p* **2**

Solo
 flame Of splen-dour and of sa - cri-fice. For

S
 A
 T
 B

Vln1 *sf p* *pizz.*

Vln2 *sf p* *pizz.*

Vla *sf p* *pizz.*

Vlc *pizz.*

Pno *sf p*

18

Solo

you, you too, to bat-tle go, Not with the march - ing drums and cheers

cresc. *f*

S

A

T

B

Vln1 *arco*

Vln2 *arco*

Vla *arco*

Vlc

Pno *p*

22 *ff* *pp espress.* 3

Solo

But in the watch of so-li-tude And through the bound-less night of fears.

S

A

T

B

Vln1 *sfp* *pp colla parte*

Vln2 *sfp* *pp colla parte*

Vla *sfp* *pp colla parte*

Vlc *arco* *sfp* *pp colla parte pizz.*

Pno *sfp* *pp colla parte*

27 *poco accel.*

Solo

S *p ma marcato*

A Swift, swif-ter than the
p ma marcato

T Swift, swif-ter than the
p ma marcato

B Swift, swif-ter than the
p ma marcato

Vln1 *cresc.*

Vln2 *cresc.*

Vla *cresc.*

Vlc

Pno *cresc.*

30

sempre animato

Solo

S
hawks of war, *p* Those threat-'ning wings that

A
hawks of war, *p* Those threat-'ning wings that

T
hawks of war, *p* Those threat-'ning wings that

B
hawks of war, *p* Those threat-'ning wings that

Vln1
3

Vln2
3

Vla
8

Vlc
arco 3 *p*

Pno

Detailed description: This page of a musical score covers measures 30 and 31. It features a vocal solo part and an orchestral accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "hawks of war, Those threat-'ning wings that". The vocal lines are marked with a piano (*p*) dynamic. The instrumental parts include Violin 1 and Violin 2, both playing a triplet of eighth notes. The Viola part consists of a sustained chord. The Violoncello (Vlc) part features a triplet of eighth notes, marked *arco* and *p*. The Piano (Pno) part provides harmonic support with chords in both hands.

32 4

Solo

S
pulse the air, Far as the van-ward

A
pulse the air, Far as the van-ward

T
pulse the air, Far as the van-ward

B
pulse the air, Far as the van-ward

Vln1
3 *mf*

Vln2
3 *mf*

Vla
8 *mf*

Vlc
3 *p*

Pno
mf

34

Solo

S
ranks are set, You are gone be - fore them, you are there!

A
ranks are set, You are gone be - fore them, you are there!

T
ranks are set, You are gone be - fore them, you are there!

B
ranks are set, You are gone be - fore them, you are there!

Vln1
f *sf* *pp* *piu tranquillo*

Vln2
f *sf* *pp* *piu tranquillo*

Vla
f *sf* *pp*

Vlc
f *sf*

Pno
f *sf* *pp*

37 **5** *rall.*

Solo

S *pp*
And not a shot comes

A *pp*
And not a shot comes

T *pp*
And not a shot comes

B *pp*
And not a shot comes

Vln1

Vln2

Vla

Vlc *p* *pp*

Pno *pp*

39

Tempo I

Solo

Musical staff for Solo, showing a whole rest across four measures.

Soprano vocal staff with lyrics: blind with death And not a stab of steel is pressed home, but in - vi - si - bly it

Alto vocal staff with lyrics: blind with death And not a stab of steel is pressed home, but in - vi - si - bly it

Tenor vocal staff with lyrics: blind with death And not a stab of steel is pressed home, in -

Bass vocal staff with lyrics: blind with death And not a stab of steel is pressed home, but in - vi - si - bly it

Vln1

Violin 1 staff with a triplet of eighth notes in the first measure, followed by a half note, and then rests. Dynamics: *sf p* and *p*.

Vln2

Violin 2 staff with rests in the first two measures, followed by a half note. Dynamics: *sf p*.

Vla

Viola staff with rests in the first three measures, followed by a half note. Dynamics: *p*.

Vlc

Violoncello staff with a half note in the first measure, followed by rests. Dynamics: *p*.

Pno

Piano staff with a *pp* dynamic marking in the first measure, followed by rests. The bass clef part shows a few notes in the first measure.

43

Solo

S
tore, in - vi - si - bly it tore And en - tered first a wo - man's breast, and

A
tore, in - vi - si - bly it tore And en - tered first a wo - man's breast, and

T
8 vi - si - bly it tore, in - vi - si - bly it tore a wo - man's breast, and

B
tore, in - vi - si - bly it tore And en - tered first a wo - man's breast, and

Vln1
pp

Vln2
pp

Vla
8
pp

Vlc
pp

Pno
pp

48 7 *accel.* *f*

Solo A -

S
en - tered first a wom-man's breast.

A
en - tered first a wom-man's breast.

T
en - tered first a wom-man's breast.

B
en - tered first a wom-man's breast.

Vln1 3

Vln2

Vla

Vlc

Pno

52 *animato*

Solo

mid the thun-der of the guns, _____ The light-nings of the lance and

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

pp 3

cresc.

cresc.

cresc.

cresc.

Detailed description of the musical score: The score is for page 52, marked 'animato'. It features a vocal solo part with lyrics: 'mid the thun-der of the guns, _____ The light-nings of the lance and'. The vocal line is in treble clef with a key signature of three flats. Below the vocal line are staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), all of which are currently empty. The instrumental section includes Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Violoncello (Vlc). Vln1 has a triplet of eighth notes and a 'cresc.' marking. Vln2, Vla, and Vlc all have 'cresc.' markings. The Piano (Pno) part is in the bass clef, starting with a 'pp' dynamic and a triplet of eighth notes, followed by a 'cresc.' marking. The piano part is written in a grand staff format.

55 *allargando* Tempo I

Solo *sword.* Your hope, your dread, your throbbing pride,

S

A

T

B

Vln1 *f*

Vln2 *f*

Vla *f*

Vlc *pizz.* *f*

Pno *f*

59 *accel.* *ff* *allargando* 9

Solo
 Your in-fi-nite pas-sion is out-poured From hearts that are as one_ high heart With -

S
ff
 Your hope, your

A
ff
 Your hope, your

T
ff
 Your hope, your

B
ff
 Your hope, your

Vln1
f *mf*

Vln2
f *mf*

Vla
f *mf*

Vlc
arco
f *mf*

Pno
f *mf*

64 *poco stringendo*

Solo

hold - - ing naught from doom and

S *p* dread, your dread, your throb - bing pride, *cresc.* Your in - fi - nite

A *p* dread, your dread, your throb - bing pride, *cresc.* Your in - fi - nite

T *p* dread, your dread, your throb - bing pride, *cresc.* Your in - fi - nite

B *p* dread, your dread, your throb - bing pride, *cresc.* Your in - fi - nite

Vln1 *f* *mf*

Vln2 *f* *mf*

Vla *f* *mf*

Vlc *f* *mf*

Pno

67 *rit....* Tempo I *allargando* 3

Solo

bale Burn - - ing - ly of - - fered up,

S pas - sion is out - poured From hearts that are as one high

A pas - sion is out - poured From hearts that are as one high

T pas - sion is out - poured From hearts that are as one high

B pas - sion is out - poured From hearts that are as one high

Vln1 *sf* *sf* 3

Vln2 *sf* *sf*

Vla *sf* *sf*

Vlc *sf* *sf*

Pno *sf* *sf*

70 *rit. espress. dim.* **10** *a tempo* *espress.*

Solo *fp* to bleed, To bear, to break, but not _____ to

S *pp* heart. _____

A *pp* heart. _____

T *pp* heart. _____

B *pp* heart. _____

Vln1 *pp*

Vln2 *pp* *cantabile* *p*

Vla *pp* *p*

Vlc *pp* *p*

Pno *pp* *p*

74 *pp*
Solo fail! _____

S _____ *p* but not _____ to

A *p* Burn - - ing-ly of-fered up, to break, but not _____ to

T *pp* Burn - - ing-ly of-fered up, but not _____ to

B *pp* Burn - - ing-ly of-fered up, but not _____ to

Vln1 *p*

Vln2

Vla

Vlc

Pno

78

Solo

S
fail, but not to fail, not to fail! To

A
fail, but not to fail, not to fail! To

T
fail, but not to fail, not to fail!

B
fail, but not to fail, not to fail! To

Vln1

Vln2

Vla

Vlc

Pno

82 **11**

Solo

S
bleed, to bear, to bear, to break, to bleed, to break, but *espress*

A
espress
bleed, to bear, to break, but not to fail,

T
pp
To bleed, to bear, to break,

B
bleed, to bear, to break, but not to fail,

Vln1

Vln2

Vla

Vlc

Pno
pp

85

Solo

S
not to fail!

A
not to fail!

T
espress.
not to fail!

B
not to fail!

Vln1
pp

Vln2
pp

Vla
pp

Vlc
pp

Pno
pp

88

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

Pno

III
For the Fallen
Orchestrated for String Quartet and Piano
by
Jeremy Rawson

Laurence Binyon

Edward Elgar, Op 80 No.3

Solenne (♩ = 63)

Solo

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Piano

pp

ppp

pp

ppp

pp

ppp

5

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

10 **1**

Solo

S

A

T

B

Vln1 *cantabile*

Vln2

Vla

Vlc

ppp *pp* *ppp* *pp* *ppp* *pp* *pp*

14

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

The musical score for measures 14-16 is presented in a multi-staff format. The vocal parts (Solo, S, A, T, B) are silent, indicated by whole rests. The instrumental parts are as follows:
- **Vln1**: Features a complex melodic line with eighth and sixteenth notes, including a trill in measure 15.
- **Vln2**: Provides a rhythmic accompaniment with eighth notes and rests.
- **Vla**: Plays a sustained harmonic line with long notes and some grace notes.
- **Vlc**: Provides a rhythmic accompaniment with eighth notes and rests.
- **Piano**: The piano accompaniment consists of a bass line with eighth notes and a treble line with quarter notes and rests.

17² 3

Solo

S

A

T

B

Vln1 *espress.*

Vln2 *espress.* *pp*

Vla *espress.* *pp*

Vlc *pp*

The musical score consists of seven staves. The top five staves are for vocal parts: Solo (treble clef), Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef), and Bass (B, bass clef). The Solo part has a '17²' above the first measure and a '3' above the fifth measure. The vocal parts are mostly silent, indicated by horizontal lines. The next four staves are for string parts: Vln1 (treble clef), Vln2 (treble clef), Vla (treble clef), and Vlc (bass clef). Vln1, Vln2, and Vla have 'espress.' above the first measure. Vln2 and Vla have 'pp' at the end of the phrase. The piano part is at the bottom, with 'pp' at the end of the phrase. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

With proud thanks - giv - ing, a mo ther for her

p

ppp

27

Solo

S
child - ren, Eng - land mourns for her dead a - cross the sea.

A
child - ren, Eng - land mourns for her dead a - cross the sea.

T
child - ren, Eng - land mourns for her dead a - cross the sea.

B
child - ren, Eng - land mourns for her dead a - cross the sea.

Vln1

Vln2

Vla

Vlc

mf *p*

31 ⁴

Solo

S *espress.*
Flesh of her flesh they were, spi - rit of her spi - - rit, —

A

T *espress.*
Flesh of her flesh they were, spi - rit of her

B

Vln1

Vln2

Vla

Vlc

35

Solo

S Fal - len in the cause of the free.

A Fal - len in the cause of the free.

T spi - rit, Fal - len in the cause of the free.

B Fal - len in the cause of the free.

Vln1

Vln2

Vla

Vlc

Piano accompaniment

Nobilmente

44

Solo

au - gust and ro - yal

S

Death au - gust and ro - yal

A

Death au - gust and ro - yal

T

Death au - gust and ro - yal

B

Death au - gust and ro - yal

Vln1

pp *cresc.* *ff*

Vln2

pp *cresc.* *ff*

Vla

pp *cresc.* *ff*

Vlc

pp *cresc.* *ff*

pp *cresc.* *ff*

48 *f* *allargando* *ff* *a tempo*

Solo
Sings sor-row up in-to im - mor - tal spheres.

S

A

T
Sings sor - rows up in - to im -

B
Death au-gust and roy - al Sings sor - row

Death au-gust and roy - al Sings sor-row

Vln1 *colla parte* *p* *f*

Vln2 *colla parte* *f*

Vla *colla parte* *f*

Vlc *colla parte* *f*

51 ⁷ *f*

Solo *f* *ff*

Sings sor-row up in-to im-mor-tal spheres. There is *ff*

S *f* *ff*

Sings sor-row up in-to im-mor-tal spheres. There is *ff*

A *f* *ff*

mor-tal spheres, up in-to im-mor-tal spheres. There is *ff*

T *f* *ff*

up in-to im-mor-tal spheres, sings sor-row up in-to im-mor-tal

B *f* *ff*

up in-to im-mor-tal spheres, sings sor-row up in-to im-mor-tal

Vln1 *f* *ff*

Vln2 *f* *ff*

Vla *f* *ff*

Vlc *f* *ff*

f *ff*

55 **8**

Solo

mu - - sic in the midst of de - - so - la - - tion

S

mu - - sic in the midst of de - - so - la - - tion And a

A

mu - - - sic in the midst of de - - so - la - - tion And a

T

ff spheres. There is mu - - sic in the midst of de - - so - la - - tion

B

ff spheres _____ There is mu - sic _____ in the midst of de - - so - la - - tion

Vln1

Vln2

Vla

Vlc

59 *sostenuto* *a tempo*

Solo
And a glo - ry that shines up-on our tears.

S
glo - - ry that shines up-on our tears.

A
glo - ry that shines up-on our tears.

T
8 *sf*
And a glo - ry that shines up-on our tears.

B
And a glo - ry that shines up-on our tears.

Vln1
f *ff* *sf*

Vln2
f *ff* *sf*

Vla
8 *f* *ff* *sf*

Vlc
f *ff* *sf*

10

Allegro (tempo di marcia) (♩=126)

64

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

68

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

ff cresc.

ff cresc.

ff cresc.

ff cresc.

ff cresc.

ff

ff

11

72

Musical score for measures 72-75. The score includes parts for Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vlc), and Piano. The key signature is one flat (B-flat major or D minor). The Solo, S, A, T, and B parts are mostly silent, indicated by rests. The Vln1 part has a triplet of eighth notes in measure 75, marked *pp*. The Vln2 part has a triplet of eighth notes in measure 73, marked *pp*, and continues with a melodic line. The Vla part is silent. The Vlc part has a melodic line starting in measure 72, marked *p*, and ending in measure 74, marked *pp*. The Piano part is silent.

76

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

mf *f*

mf

mf *f*

mf *f*

mf *f*

3 3

80

Musical score for measures 80-83. The score includes staves for Solo, S, A, T, B, Vln1, Vln2, Vla, and Vlc. The Solo, S, A, T, and B staves are mostly empty, indicating rests. The Vln1, Vln2, Vla, and Vlc staves contain musical notation with various dynamics and articulations. The Vln1 staff starts with a *f* dynamic. The Vln2 staff starts with a *f* dynamic. The Vla staff starts with a *f* dynamic and includes a trill (*tr*). The Vlc staff starts with a *f* dynamic and includes triplets. The piano part (bottom two staves) starts with a *f* dynamic and includes triplets and a fortissimo (*ff*) dynamic. The key signature is one flat (B-flat) and the time signature is 4/4.

13

Giusto ed accentato

84

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

pp dolce 3

p

pp

They went with songs to the bat-tle,

Solo

S
they were young, Straight of limb, true of eye, *cresc.*

A
they were young, Straight of limb, true of eye, *cresc.*

T
they were young, Straight of limb, true of eye, *cresc.*

B
they were young, Straight of limb, true of eye, *cresc.*

Vln1
pp *mf*

Vln2
mf

Vla

Vlc
mf

94 14

Solo

S *pp*
glow They were staunch to the end a - gainst

A *pp*
glow They were staunch to the end a - gainst

T *pp*
glow They were staunch to the end a - gainst

B *pp*
glow They were staunch to the end a - gainst

Vln1

Vln2

Vla

Vlc

p

Solo

S *p* odds un - count - ed, *p* They fell with their *poco allarg.* *mf*
 A *p* odds un - count - ed, They fell, they fell, *mf* fell with their
 T *p* odds un - count - ed, They fell with their *mf*
 B *p* odds un - count - ed, They fell, they fell, *mf* fell with their

Vln1 *mf*
 Vln2 *mf* *p*
 Vla *mf* *p* *mf*
 Vlc *p* *mf*
 Piano *p* *mf*

15
a tempo

103

Solo

S

fa - ces to the foe.

A

fa - ces to the foe.

T

fa - ces to the foe.

B

fa - ces to the foe.

Vln1

Vln2

Vla

Vlc

106

Musical score for vocal solo and instruments. The score includes parts for Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vlc), and Piano. The vocal parts (S, A, T, B) have lyrics "They" and a dynamic marking of *p*. The instrumental parts include triplets and dynamic markings such as *pp dolce*, *p*, and *pp*. The piano part starts with a *ff* dynamic and includes a triplet.

Solo

S
fought, they were ter-ri-ble, nought could tame them, Hun-ger, nor le-gions, nor

A
fought, they were ter-ri-ble, nought could tame them, Hun-ger, nor le-gions, nor

T
8 fought, they were ter-ri-ble, nought could tame them, Hun-ger, nor le-gions, nor

B
fought, they were ter-ri-ble, nought could tame them, Hun-ger, nor le-gions, nor

Vln1
pp *mf*

Vln2
mf

Vla
8

Vlc
mf

114

Solo

S
shat-ter-ing can - non-ade. They laughed, they

A
shat-ter-ing can - non-ade. They laughed, they

T
shat-ter-ing can - non-ade. They laughed, they

B
shat-ter-ing can - non-ade. They laughed, they

Vln1

Vln2

Vla

Vlc

Solo

S
dolce sang their me - lo-dies of Eng - land, They sang their me - lo-dies of
mf

A
dolce sang their me - lo-dies of Eng - land, They sang their me - lo-dies of
mf

T
dolce sang their me - lo-dies of Eng - land, They sang their me - lo-dies of
mf

B
dolce sang their me - lo-dies of Eng - land, They sang their me - lo-dies of
mf

Vln1
mf

Vln2
mf

Vla
mf

Vlc
mf

p *mf*

120

Solo

S
Eng - land, They fell o - pen -

A
Eng - land, They fell, they fell, fell o - pen -

T
Eng - land, They fell o - pen -

B
Eng - land, They fell, they fell, fell o - pen -

Vln1

Vln2

Vla

Vlc

p *mf* *poco allarg.* *mf* *p* *mf* *p* *mf* *p* *mf*

Detailed description: This page of a musical score, numbered 120, features a vocal solo and an ensemble. The vocal solo part is marked with a fermata. The ensemble consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, each with lyrics: 'Eng - land, They fell o - pen -'. The vocal parts are marked with dynamics *p* and *mf*, and include a *poco allarg.* instruction. The instrumental parts include Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Violoncello (Vlc), all marked with *p* and *mf*. The piano part is also marked with *p* and *mf*. The score is in a key signature of one flat and a common time signature.

124

Solo

S
eyed and un - a - fraid.

A
eyed and un - a - fraid.

T
8 eyed and un - a - fraid.

B
eyed and un - a - fraid.

Vln1
f

Vln2
f

Vla
8 *tr* *f*

Vlc
f

a tempo

127

rit. - - - - - *al*

Musical score for measures 127-130. The score includes staves for Solo, S, A, T, B, Vln1, Vln2, Vla, and Vlc. The Solo, S, A, T, B, Vln1, and Vln2 staves contain whole rests. The Vla and Vlc staves contain musical notation with dynamics *mf* and *dim.* The piano part at the bottom consists of two staves with a bass clef, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

19

131 Moderato (Tempo I)

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

They shall not grow old, as we that are left grow

They shall not grow old, as we that are left grow

They shall not grow old, as we that are left grow

They shall not grow old, as we that are left grow

They shall not grow old, as we that are left grow

They shall not grow old, as we that are left grow

They shall not grow old, as we that are left grow

Solo

S
old _____ Age shall not wea-ry them,

A
old _____ Age shall not wea-ry them,

T
old _____ Age shall not wea-ry them,

B
old _____ Age shall not wea-ry them,

Vln1
pp

Vln2
pp

Vla
pp

Vlc
pp

mp

Solo

S
Nor the years con - demn. At the go - ing down of the sun and in the

A
Nor the years con - demn. At the go - ing down of the sun and in the

T
8 Nor the years con - demn. At the go - ing down of the sun and in the

B
Nor the years con - demn. At the go - ing down of the sun and in the

Vln1
pp

Vln2
pp

Vla
8
pp

Vlc
pp

145

21 *espress., ad lib*
pp

Solo

S
morn - ing _____ We will re-mem-ber them, *pp* *colla parte*

A
morn - ing _____ We will re-mem-ber them, *pp*

T
8 morn - ing _____ We will re-mem-ber them, *pp*

B
morn - ing _____ We will re-mem-ber them, *pp*

Vln1
pp

Vln2
pp

Vla
8 *pp*

Vlc
pp

mp

149

lento

ppp

Solo

them,

We will re-mem-ber them.

S

pp

We will re-mem-ber them.

They

p

A

pp

We will re-mem-ber them.

They

p

T

pp

We will re-mem-ber them.

They

p

B

pp

We will re-mem-ber them.

They

p

Vln1

Vln2

Vla

Vlc

The musical score consists of several staves. The vocal solo part (Solo) is on a treble clef staff, starting with a whole note G4 (marked #) and a half note G4 (marked #), followed by a quarter rest, then a quarter note G4 (marked #), a quarter note A4 (marked #), a quarter note B4 (marked #), and a quarter note G4 (marked #). The lyrics are "them, We will re-mem-ber them." The tempo is marked *lento* and the dynamics are *ppp*. The choir parts (Soprano, Alto, Tenor, Bass) are on treble and bass clef staves, respectively. They all sing the same lyrics: "We will re-mem-ber them. They". The dynamics for the choir are *pp* and *p*. The instrumental parts include Violin 1, Violin 2, Viola, and Violoncello, all on treble and bass clef staves. They play a melodic line with dynamics *ppp*. The piano part is on a grand staff (treble and bass clefs) and is mostly silent, indicated by rests.

Solo

a tempo

S
min-gle not with their laugh - ing com - rades a - gain _____

A
min-gle not with their laugh - ing com - rades a - gain _____

T
8 min-gle not with their laugh - ing com - rades a - gain _____

B
min-gle not with their laugh - ing com - rades a - gain _____

Vln1
pizz.
p *arco*

Vln2
pizz.
p *arco*

Vla
pizz.
p *arco*

Vlc
pizz.
p *arco*

p
pp

Solo

S
They sit no more at fa - mi-liar ta - bles of home; They have

A
They sit no more at fa - mi-liar ta - bles of home; They have

T
8 They sit no more at fa - mi-liar ta - bles of home; They have

B
They sit no more at fa - mi-liar ta - bles of home; They have

Vln1

Vln2

Vla
8

Vlc

pp

Solo

S
no lot in our la - bour of the day - time; _____ They *pp*

A
no lot in our la - bour of the day - time; _____ They *pp*

T
no lot in our la - bour of the day - time; _____ They *pp*

B
no lot in our la - bour of the day - time; _____ They *pp*

Vln1

Vln2 *pp*

Vla *pp*

Vlc *pp*

mp

167 *espress., ad lib*

pp

Solo They sleep be - yond Eng - land's foam.

S *colla parte* *pp*
 sleep be - yond Eng - land's foam. We will re - mem - ber

A *pp*
 sleep be - yond Eng - land's foam. We will re - mem - ber

T *colla parte* *pp*
 8 sleep be - yond Eng - land's foam. We will re - mem - ber

B *colla parte* *pp*
 sleep be - yond Eng - land's foam. We will re - mem - ber

Vln1 *pp*

Vln2

Vla 8

Vlc

170 *lento* *ppp*

Solo We will re - mem - ber them.

S them, *pp* we will re - mem - ber them.

A them, *pp* we will re - mem - ber them.

T them, *pp* we will re - mem - ber them.

B them, *pp* we will re - mem - ber them.

Vln1

Vln2 *ppp*

Vla *ppp*

Vlc *ppp*

4/4

25

173

Quasi Recit.

p cantabile

dolce

Solo

But where our de - sires are and our hopes ___ pro -

S

A

T

B

Vln1 *colla parte*

Vln2 *pp colla parte*

Vla *pp colla parte*

Vlc *pp colla parte*

pp

179 *dim. molto* **27**

Solo

hid - - den from sight,

S *p poco*
Felt as a well - spring that is hid - den from sight, To the

A *p poco*
Felt as a well - - spring that is hid - den from sight,

T *p poco*
8 Felt as a well - spring that is hid - den from sight, To the

B *p poco*
Felt as a well - spring that is hid - den from sight,

Vln1 *pp*

Vln2 *pp*

Vla *pp*

Vlc *pp*

pp

183 *cresc. poco a poco*

espress.

Solo
To the in - ner - most heart of their own land they are

S
in - - - ner - most heart of their own land they are

A
To the in - ner - most heart of their own

T
8 in - - - ner - most heart

B
To the in - - - ner - most heart of their own

Vln1

Vln2

Vla
8

Vlc

The musical score consists of seven staves. The top staff is for a Solo voice, followed by four staves for a vocal quartet (Soprano, Alto, Tenor, Bass). The bottom three staves are for instrumental accompaniment: Violin 1, Violin 2, and Viola. The bottom-most staff is for the Piano accompaniment. The score includes lyrics for the vocal parts and performance markings such as *cresc. poco a poco* and *espress.* The key signature has one sharp (F#) and the time signature is 4/4.

186

Solo

known, to the in - - - ner - most heart of their

S

known, to the in - - - ner - most heart of their

A

land _____ they are known As the stars are

T

8 _____ of their own land _____ they are known As the stars are

B

land they are known _____ they are known As the stars are

Vln1

pp

Vln2

pp

Vla

pp

Vlc

pp

189 *cresc.*

Solo
 own land they are known as the stars _____ are

S
 own land they are known As the stars are known to the

A
 known _____ As the stars are known _____ as the

T
 8 known _____ As the stars are known to the

B
 known _____ As the stars are known _____ as the

Vln1

Vln2

Vla

Vlc

192

poco allarg.

Solo

known, are known to the Night; As the

S

Night, are known to the Night; As the stars

A

stars are known to the Night; As the stars

T

Night, As the stars are known to the Night; As the stars

B

stars are known are known to the Night; As the stars

Vln1

sostenuto

Vln2

ff *sostenuto*

Vla

ff *sostenuto*

Vlc

ff *sostenuto*

Piano accompaniment with treble and bass staves.

198 30

Solo

S
stars the stars that shall be bright when we are

A
stars that shall be bright when we are dust, when we are

T
8 stars that shall be bright when we are dust, Mov - - ing in

B
stars that shall be bright when we are dust, Mov - - ing in

Vln1

Vln2

Vla
8

Vlc

201 **31** Grandioso *fff*

Solo

S *fff* Mov - - ing in march - - - es up -

A *fff* dust Mov - - ing in march - - - es up -

T *fff* dust Mov - - ing in march - es up -

B *fff* 8 march - es up-on the heav'n - ly plain, Mov - - ing in

Vln1 *fff* march - es up-on the heav'n - - - ly plain, As the

Vln2 *fff*

Vla *fff*

Vlc *fff*

204

Solo

on the heav'n - - ly plain, As the stars that are

S

on the heav'n - - ly plain, As the stars that are

A

on the heav'n - - ly plain, As the stars that are

T

8 march - - - es up - on the heav'n - - ly plain, As the

B

stars that are star - ry in the time of our

Vln1

Vln2

Vla

Vlc

dim.

dim.

dim.

dim.

dim.

dim.

dim.

207 32

Solo

S

A

T

B

Vln1

Vln2

Vla

Vlc

star - - ry in the time of our dark - ness, To the

star - - ry in the time of our dark - - ness, To the

star - - ry in the time of our dark - - ness, To the

stars that are star - - ry, To the end, to the

dark - ness, To the

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

210 *espress.*

Solo

end, to the end they re - main,

S

end, to the end they re - main,

espress.

A

end, to the end they re - main,

espress.

T

8

end, to the end they re - main,

B

end, to the end they re - main,

Vln1

Vln2

Vla

Vlc

The musical score consists of several staves. The vocal parts (Solo, S, A, T, B) are in treble clef (except for Bass in bass clef) and contain the lyrics "To the end they re - main." with dynamic markings *pp* and *ppp*. The instrumental parts include Violin 1, Violin 2, Viola, and Violoncello, all starting with *pp* and featuring *dim.* and *morendo* markings. The piano accompaniment is shown in grand staff notation at the bottom.