

Dreams Unseen

- Peter Meechan -

Soprano and Chamber Ensemble



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words and music by

Peter Meechan

Dreams Unseen

For Soprano and Chamber Ensemble

2021

Commissioned by Jacquie Dawson, Director of Bands, Desautels Faculty of Music at the University of Manitoba

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University of Kansas – Paul Popiel, Director of Bands

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Program note

A number of traumatic global events over the past year have tested humanity. The global pandemic, racism, human rights issues, the discovery of thousands of unmarked Canadian Indigenous children's graves and climate change are testing humans' willingness to listen, hope and seek change. This three-movement work is a journey through silence, resistance and hope.

Dreams Unseen begs the question, "Are we listening?"

As people around the world endure and cope with significant loss, isolation, uncertainty and fear, **Dreams Unseen** contemplates the journey through uncertain times and is fraught with the complexities of today. As we continue to endure loss and uncertainty, we must have faith in resilience, goodwill and hope for a brighter future.

Jacquie Dawson, August 2021

Note from the composer

When composing **Dreams Unseen** I was faced with a variety of decisions and complexities. Initially commissioned with the idea of conveying joy and hope as we emerged, or hoped to emerge, from a pandemic, too much happened around us in the world – locally, globally, and personally – that made the initial goal of the piece something that didn't represent so much that I saw.

This made the selection of texts particularly difficult.

As time passed, the texts originally selected became less and less appropriate to what I wanted to say, and, as the unmarked graves of murdered Indigenous children were uncovered throughout Canada on a daily basis, I felt compelled to move away from joy and the promise of hope to instead write about listening, to put hope in a more fragile, truthful context, to be grateful for those who never gave up, those who stood up in the face of all that was happening – the scientists, the leaders, people we've never met, people we know. It felt that the only way I could say all that I wanted to say as a composer was to write my own words.

The first movement, **In Silence**, I ask us not to just hear, but to listen. It is only once we understand the truth that we can truly begin the process of reconciliation. The second movement, **In Resistance**, is my amazement at those who stood up in these times of adversity – specifically the scientists who saved our lives and those who continue to fight for what is right in the face of a seemingly impossible situation. I continue to believe that, because of those people, love will win, and lyrically I wanted to pay homage to that; The Beatles "*In My Life*" and Dr. King's "*I Have A Dream*" speech are both referenced.

The final movement, **In Hope**, also takes existing words as an inspiration. The Rodgers and Hammerstein song "*You'll Never Walk Alone*" has been a song so close to my heart throughout my life, in the good times and difficult times alike. None of these times have been more difficult than losing a friend during the pandemic. His fight with cancer was driven by hope. A wonderful musician and human, he would also turn to "*You'll Never Walk Alone*" – so I chose this final movement to pay homage to the song, to my dearly missed friend, and to the idea that hope – for a better future, for a win against an almost unstoppable disease, for those whose voice is so often not heard to be listened to, and that Dr. King's words will come true – is everything.

My sincere thanks to Jacquie Dawson for commissioning **Dreams Unseen**, and to Monica Huisman for all her collaboration and guidance on all things soprano!

Pete Meechan, August 2021

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For Soprano and Chamber Ensemble

2021

Duration: c21'

- 1 – In Silence (9')
- 2 – In Resistance (5'30")
- 3 – In Hope (6'30")

In Silence

In silence
In their silence
They will be heard
Their power will be felt

In silence
In their silence
They will be heard
We will hear
We will listen

In silence

In Resistance

Out of our resistance:
The brilliance of minds,
the designs to survive and thrive.

To remember the places that remain,
That changed.
Their moments.

Out of our resistance:
The resilience of our soul.
Not told our fate;
and continue to create.

To remember we have to dream the unseen.
So that we can join hands and sing.

In Hope

The silver song and the golden sky.
The faith in the unknown.

The lark is singing.
It's voice soars.
The dream of the unseen.

We will keep walking on.

Through the wind and skies of grey.
We trust in you.

The songs were heard.
We will keep on singing.

Hope will always be in my heart.

Hope will always be in my heart.

We will keep walking on.

Hope

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for Jacquie Dawson

Dreams Unseen

for soprano and chamber ensemble

i: In Silence

Transposed score

Words and music
Peter Meechan 2021

$\frac{4}{4}$ $\text{♩} = 54$ - sombre

2 3 4 5 6 7 8

Soprano

Flute 1

Flute 2

Oboe

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon

Horn in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trombone

Double Bass

Vibraphone

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gradually increase attack towards reh. B

4

8

9

10

A

11

12

2

13

4

14

S.

Fl. 1 p -3 -3 pp

Fl. 2 p pp

Ob. p -3 -3 pp

Cl. 1 p -3 pp pp

Cl. 2 p -3 pp pp

Bsn. p no attack pp pp

Hn. pp

Tpt. 1 p pp pp

Tpt. 2 p -3 pp

Tbn.

Db.

Vib.

15 **2** 16 **4** 17 **3** 18 **4** 19 20 21 22 23 24

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

B 25 $\frac{2}{4}$ 26 $\frac{3}{4}$ 27 $\frac{2}{4}$ 28 $\frac{4}{4}$ 29 30 31 closed lips hum $\frac{2}{4}$ 32 $\frac{4}{4}$ 33 $\frac{4}{4}$ 34
ppp < *pp*

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

"hmm"

C Slower ($\text{♩} = \text{c.48}$)

35 36 37 38 39 40 41 42 43 44

ppp *p* *ppp* *pp* *pp* *f*

S. — In si - lence. — In their si - lence they will be heard. — Their pow-er will be

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

D. b.

Vib.

$\frac{2}{4}$ $\frac{4}{4}$

$\frac{2}{4}$ $\frac{4}{4}$

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2
4

45 46 47 48 49 50 51

S. *ff*
felt

Fl. 1

Fl. 2

Ob.

Cl. 1 *f* *p*

Cl. 2 *f* — *p* *p*

Bsn. *p*

Hn.

Tpt. 1 *pp* — *f*
straight mute

Tpt. 2 *fp* — *f*
straight mute

Tbn.

D. b.

Vib. *f* *p*
ped depressed until m69

2 4 52 4 53 54 D 55 56 *mp-sub. p* 57 2 4 *mp* 58 4 4

S. - *mp* In si - lence.

Fl. 1 - *mp*

Fl. 2 - *mp*

Ob. - *mp*

Cl. 1 - *mp*

Cl. 2 - *mp*

Bsn. - *mp*

Hn. - *mp*

Tpt. 1

Tpt. 2

Tbn. - *mp*

Db. - *mp* arco

Vib. - *mp*

4

S. *mf* 59 In their si - lence.....

Fl. 1 *cresc.* 60

Fl. 2 *mp cresc.* 61

Ob. *cresc.* 62 *cresc.*

Cl. 1 *cresc.* 63

Cl. 2 *cresc.*

Bsn. *cresc.*

4

Hn. *mp cresc.*

Tpt. 1 *mf*

Tpt. 2 *p* *mf* *p*

Tbn. *mf*

4

D. *mf*

Vib. *cresc.*

64 65 66 67 2 4 68 4 69 2 4

S. — They will be heard.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

D. b.

Vib.

S. 2 **E** 70 4 71 3 72 4 73 4 74 2 75 3 76 2 77 4

We will hear _____ We will hear _____

Fl. 1 71 *mp* 76 *mf*

Fl. 2 71 *mp* 76 *mf*

Ob.

Cl. 1 71 *mp* 76 *mf*

Cl. 2 71 *mp* 76 *mf*

Bsn.

2 4 3 4 2 3 2 4

Hn.

Tpt. 1

Tpt. 2

Tbn.

2 4 3 4 2 3 2 4

D. b. 71 *mp* 76 *mf*

Vib. 71 *mp* 76 *mf*

PMM161 - Full Score (v1.20)

S. 78 79 80 81 82 83

4 *f* **3** *f* **4** *p* **F** *mf with intensity* **2** *p* **4**

We will list - en

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob.

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib. *f* *p*

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S. $\frac{4}{4}$ *p* 84 We will list - en _____

Fl. 1 Fl. 2 Ob. Cl. 1 Cl. 2 Bsn.

Hn. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tpt. 1 Tpt. 2 Tbn. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Db. Vib.

mf 86 87 (•) 88 89

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Faster - with more urgency ($\text{♩} = \text{c.80}$)

G 90 **3** 91 **4** 92 **3** 93 94 95 **4** 96 97 98

S. *ff*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Db.

Vib. *f* bell-like *ped.* *ped.* *ped.* *ped.*

H Even faster ($\text{♩} = \text{c.}100$) $\text{♩} = \text{c.}80$

99 100 101 102 3 103 4 104 105 106 107 108

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

I Tempo I ($\text{♩} = 54$) - numb**p** free

109 110 111

112 113

114

115

116

117

118

pp**pp**

S. In si - lence _____ In si - lence _____

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

D. b.

Vib.

119 120 121 122 123 124 125 126 127

S. *closed lips hum*

3 *ppp* **4** *ppp*

"hmm" "hmm" "hmm"

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

3 **4**

3 **4**

3 **4**

For operausa only

ii: In Resistance

4 $\text{♩} = 50$

129 130 131 132 133

Soprano

Flute 1

Flute 2

Oboe

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon

Horn in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trombone

Double Bass

Vibraphone

134 135 136 137 138 139 140

A

mp

Out of our re - sis-tance: _____

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

2
4

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2 4 141 4 142 2 143 4 144 2 145 4 146 2 147 4

S. The bri - llance_____ of minds,_____ the de - signs_____ to sur

Fl. 1

Fl. 2 *mp* poco cresc.

Ob. *dim.* *p*

Cl. 1 poco cresc.

Cl. 2 poco cresc.

Bsn. poco cresc.

Hn. poco cresc.

Tpt. 1 *mp*

Tpt. 2

Tbn.

Db.

Vib.

4 148
S. vive_____ 149 f B 150
and thrive._____ 151

Fl. 1

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Hn. 4 148
mf

Tpt. 1

Tpt. 2

Tbn.

4 148
Db. *pizz.* *mp* *mf*

Vib.

152

153

154

3

155

2

S.

Fl. 1 *mf*

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1 *mf dolce*

Tpt. 2

Tbn.

Db.

Vib.

152

153

154

155

3

2

S. $\frac{2}{4}$ C 156 $\frac{4}{4}$ 157 $\frac{3}{4}$ 158 $\frac{2}{4}$ 159 $\frac{4}{4}$ 160 $\frac{2}{4}$
mf To re - mem - ber _____ the pla - ces _____

Fl. 1
Fl. 2
Ob. *mp*
Cl. 1 *mf > mp* *mf-mp*
Cl. 2 *mf > mp* *mf-mp*
Bsn. *mf > mp* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf-mp* $\frac{4}{4}$ $\frac{2}{4}$
Hn. *mf > mp*
Tpt. 1
Tpt. 2 *cup mute* *mp* *cup mute*
Tbn. *mp* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mp* $\frac{2}{4}$
Db. *arco* *mf > mp* *mf-mp*
Vib. *smooth continuous roll* *mp* *Ped.* *mp* *Ped.*

2 161 3 162 2 D 163 4 164 165 3 166

that re - main,

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt. 1
Tpt. 2
Tbn.
Db.
Vib.

Measure 161: Soprano (S.) sings "that re - main,". Dynamics: *mf*.

Measures 162-163: Transition to 3/4 time. Instruments play eighth-note patterns. Dynamics: *mf*.

Measures 164-165: Various woodwind entries. Dynamics: *mf*, *mp*.

Measure 166: Conclusion in 3/4 time. Bassoon (Bsn.) and Double Bass (Db.) provide harmonic support. Dynamics: *mf*, *mp*.

167 **2**
168 **4**

S. changed. 169 Their moments.

p - freely

170 **E**

171

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

172

173

174

175

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

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172

173

174

175

F 176 *mf*

S. Out of our re - sis - tance: 177 **2** 178 **4** 179 **2** 180 **4** 181 *cresc.* Not

Fl. 1 *mf cresc.*

Fl. 2 *mf cresc.*

Ob. *mf cresc.*

Cl. 1 *mf cresc.*

Cl. 2 *mf cresc.*

Bsn.

Hn. *cresc.* **2** **4** **2** **4**

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tbn. *cresc.* **2** **4** **2** **4**

Db. *cresc.*

Vib. *cresc.*

4

182 told _____ Not told our fate; And con - tin - ue to cre - ate.

183 3 3

184 3 3

185

G

186 f

S. Fl. 1 Fl. 2 Ob. Cl. 1 Cl. 2 Bsn. Hn. Tpt. 1 Tpt. 2 Tbn. Db. Vib.

mf cresc.

4

4

4

f

187 188 189 190 191 192

S.

Fl. 1 *dim.* **p**

Fl. 2 *dim.* **p**

Ob. *solo (from soprano)* *dim. (non-solo)* **p**

Cl. 1 *dim.* **p**

Cl. 2 *dim.* **p**

Bsn. *dim.* **p**

Hn. *dim.* **mp**

Tpt. 1

Tpt. 2 *dim.* **mp**

Tbn. *dim.* **p**

Db. *dim.* **p**

Vib. *dim.* **p**

2 **3** **4**

4 H 193 3 194 4 195 196 197 3 198 2 199 3 200 4

S. - *mf* To re - mem - ber. we have to dream the un - seen.

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

Fl. 2 -

Ob. -

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

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

Bsn. - *mf* *p* *mf* *p* *mp* *mf*

Hn. -

Tpt. 1 -

Tpt. 2 -

Tbn. -

4 4 3 4 4 3 2 4 3 4

Db. - arco *mf* *p* *mf* *p* *mp* *mf*

Vib. - *p* *mf* *p* *mf* *p* *mf*

4 201 *mp* 202 203 *cresc.* 204 205 *f* rit. 206 207

S. — So that we can join hands and sing.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

iii: In Hope

 $\frac{4}{4}$ $\text{♩} = 56$

209

210

 $\frac{2}{4}$

211

 $\frac{4}{4}$

212

A

213

214

Soprano

Flute 1

Flute 2

Oboe

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoon

Horn in F

Trumpet 1 in B♭

Trumpet 2 in B♭

Trombone

Double Bass

Vibraphone

Smooth, unperceivable. roll - create a continuous sound

215

216

217

 $\frac{2}{4}$

218

 $\frac{4}{4}$

219

220

221

222

223

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

f ppp f f mp pp

f f f mp pp

f f pp mp pp

f f mp

ppp f f pp mp pp

ppp f f pp mp pp

ppp f f pp mp pp

f

B 224 225 *mp* express. 226 227 **2** 228 **4** 229 *mp* cresc. 230 231 **2**

S. The sil - ver song _____ and the gol-den sky. _____

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

2 232 **4** **C** 233 234 235 236 237 238 239

S. The faith in the un - known.

Fl. 1 f mf p pp

Fl. 2 f mf p pp

Ob. f mf pp p pp

Cl. 1 f mf p

Cl. 2 f mf pp p pp

Bsn. f mf pp p pp

Hn. f mf pp p pp

Tpt. 1 f mf pp p pp

Tpt. 2 f mf p pp

Tbn. f mf pp p pp

Db.

Vib. B^{\flat} mf pp p pp E^{\flat}

"soars" begins on the first grace note of 244

D 240 **2** 241 **4** 242 243 **3** 244 **4**

The lark is sing - ing.
It's voice
soars.

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt. 1
Tpt. 2
Tbn.
Db.
Vib.

4 245 246 247 248 4

S. — *mp* The dream——— of the un - seen.

Fl. 1 — *mp* *sub. p* — *f*

Fl. 2 — *mp* *sub. p* — *f*

Ob. — *mp* *sub. p* — *f*

Cl. 1 — *mp* *sub. p* — *f*

Cl. 2 — *mp* *sub. p* — *f*

Bsn. — *mp* *sub. p* — *f*

Hn. — *poco f*

Tpt. 1 — *poco f* *mp* *sub. p* — *f*

Tpt. 2 — *mp* *sub. p* — *f*

Tbn. — *mp* *sub. p* — *f*

Db. — *mp* *sub. p* — *f*

Vib. — *mp*

E a little slower ($\text{♩} = \text{c.}40$) *mp - free*

249

a tempo ($\text{♩} = 56$) *251* *252*

253

254

2
4

S. We will keep wal-king— on.—

Fl. 1 *sub. p — pp*

Fl. 2 *sub. p — pp*

Ob.

Cl. 1 *sub. p = pp*

Cl. 2 *sub. p = pp*

Bsn. *p — pp*

Hn.

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. *pp*

D. b.

Vib.

faster - moving forward - $\text{♩} = \text{c.}68\text{-}72$
 $\frac{2}{4}$ F 255 $\frac{4}{4}$ 256 257 3 258 4 259 2 260 4

S. - Through the wind and

Fl. 1 p mf p mf
Fl. 2 p mf p
Ob. p mf
Cl. 1 p mf p
Cl. 2 p mf p
Bsn. p
Hn. p mf p
Tpt. 1 mf open mf mp mf
Tpt. 2 mf open mp mf
Tbn. mf mp mf
Db. p mf
Vib. mf Ped.
Ped.

4 261 262 3 263 2 264 4 265 266 267 G 268
 skies of grey. We trust in you. The songs were

Fl. 1 mp f mf cresc.
 Fl. 2 mf f mf cresc.
 Ob. mp f mf
 Cl. 1 mf mp f mf cresc.
 Cl. 2 mp f mf cresc.
 Bsn. mp f mf cresc.
 4 3 2 4
 Hn. mf mp f mf cresc.
 Tpt. 1 [no dim]
 Tpt. 2 mp f mf cresc.
 Tbn. mp f mf cresc.
 4 3 2 4
 Db. f mf cresc.
 Vib. f

the word "singing" begins on the first grace note of 271

269 270 * 271 272 $\frac{2}{4}$ $\frac{4}{4}$ *f cresc.* 273 274

S. heard.
We will keep on sin - ging _____
Hope
will al-waysbe in my

Fl. 1

Fl. 2

Ob. *mf cresc.*

Cl. 1

Cl. 2

Bsn.

Hn. *f cresc.*

Tpt. 1 *mf cresc.*

Tpt. 2

Tbn. *f cresc.*

Db. *f cresc.*

Vib. *mf cresc.*

H * ossia

275 276 277 278 279 280 281

S. heart. _____ Hope will al-ways be in my heart. _____

Fl. 1 ff

Fl. 2 ff

Ob. ff

Cl. 1 ff

Cl. 2 ff

Bsn. ff

Hn. ff

Tpt. 1 ff mf ff

Tpt. 2 ff

Tbn. ff

D. ff

Vib. ff (dim.)

* ossia - play queue notes if soprano takes the lower line

$\frac{2}{4}$ $\frac{4}{4}$

$\frac{2}{4}$ $\frac{4}{4}$

282 283 284 gentle 285 286 287 288 289 290

S. *We will keep wal-king on.*

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

D. b.

Vib.

For rehearsal only

2 4

2 4

2 4

(p)

291 **2** 292 **4** 293 294 295 296 **J** 297 298 299 300 301 302

S. - - - - - - - - **p** - - - - - - - - **p**
Fl. 1 - - - - - - - - **p** - - - - - - - - **p**
Fl. 2 - - - - - - - - **p** - - - - - - - - **p**
Ob. - - - - - - - - **p** - - - - - - - -
Cl. 1 - - - - - - - - **p** - - - - - - - - **p**
Cl. 2 - - - - - - - - **p** - - - - - - - - **p**
Bsn. - - - - - - - - **p** - - - - - - - - **p**
2 **4** - - - - - - - - **p** - - - - - - - - **p**
Hn. - - - - - - - - **p** - - - - - - - - **p**
Tpt. 1 - - - - - - - - - - - - - - - - - -
Tpt. 2 - - - - - - - - - - - - - - - - - -
Tbn. - - - - - - - - - - - - - - - - - -
2 **4** - - - - - - - - - - - - - - - - - -
Db. -
Vib. -

303 304 305 306 307 308 309 310 311 312 313

S. *p* *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. *pp*

Hn. *pp*

Tpt. 1

Tpt. 2

Tbn.

D. b.

Vib.

Hope

PMM161 - Full Score (v1.20)