

INTO THE NIGHT

Tranquillo
dolce throughout

words & music Clara Edwards
arr. Jacco Nefs

Si-lent-ly in-to the night I go, In-to the fra-grant night.. I know not where;... The path is

Voice
mp *p* *pp*

Piccolo
mp

Fluit 1
mp *p*

Fluit 2
mp *p*

Hobo
mp *p*

Althobo
mp *pp*

Fagot 1
mp *pp*

Fagot 2
mp *p*

Klarinet 1
mp *pp*

Klarinet 2
mp *p*

Klarinet 3
mp *pp*

Basklarinet
mp *pp*

Hoorn 1/2
pp

Hoorn 3/4
mp

Trompet

Trombone 1
mp

Trombone 2
mp

Bastrombone
mp

Euphonium
mp

Tuba

Vibrafoon
mp *p* *pp*

Glockenspiel
mp *p* *triangel*

Triangel
p

Susp. Cymbal (large)

Barchimes

A

Voice: strange my wea-ry steps are slow. I do not find you there. I turn my gaze toward the morn-ing sun, As from the

Picc.

Fl.1: *mp dim.* *dolce*

Fl.2: *dim.* *dolce*

Hb.: *dim.*

C. A.: *dim.*

Fag.1: *dim.*

Fag.2: *dim.*

Kl.1: *dim.* *a2 dolce solo*

Kl.2: *dim.* *dolce solo*

Kl.3: *dim.* *dolce*

B. Kl.: *dim.*

Hn.1/2: *pp* *mf*

Hn.3/4: *pp* *mf*

Tpt.: *mp < mf*

Tbn.1: *pp* *mp > pp*

Tbn.2: *pp* *mp > pp*

B. Tbn.: *pp* *mp > pp*

Euph.: *pp* *mf*

Tba.: *pp* *mp*

Vib.: *pp* *mf*

Glock.: *f*

Perc.: *sus.cymb. tr.* *mf*

p

east he comes thro' the dark and the dew; The flow-ers lift their heads the night is gone... But where are you? The

Voice
mf

Picc.

Fl. 1
f *mf* *mp dolce*

Fl. 2
f *mf* *p dolce*

Hb.
mf *mf* *p dolce*

C. A.
p dolce

Fag. 1
ppp

Fag. 2

Kl. 1
tutti *ppp* tutti *p dolce*

Kl. 2
ppp tutti *p dolce*

Kl. 3
ppp *p dolce*

B. Kl.
ppp *p dolce*

Hn. 1/2
1. *ppp* *mf*

Hn. 3/4
mf

Tpt.
mf

Tbn. 1
p

Tbn. 2
p

B. Tbn.
p

Euph.
p

Tba.
p

Vib.
mp *p*

Glock.
mp *p*

Perc.

C

Voice: come a-gain at last to thee. Si-lent-ly in-to the night I go, In-to the Star-ry night_ of heav-en-ly blue; What

Picc. *f*

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

Fl.2 *mf* *mf*

Hb. *mf*

C. A. *dim.*

Fag.1 *mp dim.*

Fag.2 *mp dim.*

Kl.1 *mp dim.*

Kl.2 *mp dim.*

Kl.3 *mp dim.*

B. Kl. *mp dim.*

Hn.1/2 1. *p* *cresc.*

Hn.3/4 *pp* *cresc.*

Tpt. *cresc.*

Tbn.1 *pp* *cresc.*

Tbn.2 *pp* *cresc.*

B. Tbn. *pp* *cresc.*

Euph. *cresc.*

Tba. *pp* *cresc.*

Vib. *cresc.*

Glock. *cresc.*

Perc. *mp* *poco* *mf dim.* *tri.* *cresc.*

mat - ters where the road may lead. If I but come a-gain at last to you!

Picc. *p*

Fl.1 *p*

Fl.2 *p*

Hb. *pp*

C. A.

Fag.1

Fag.2

Kl.1 *p* *dim.*

Kl.2 *p* *dim.*

Kl.3 *p* *dim.*

B. Kl. *p* *dim.*

Hn.1/2 *f* *p* *mf* *p* *dim.*

Hn.3/4 *f* *p* *mf* *p* *dim.*

Tpt. *mf* *p* *dim.*

Tbn.1 *p* *dim.*

Tbn.2 *p* *dim.*

B. Tbn. *p* *dim.*

Euph. *mf* *p* *dim.*

Tba. *mf* *dim.*

Vib. *f* *dim.*

Glock. *mf dim.*

Perc. *mp*

D

rit.

Score for a symphonic orchestra and voice, starting with a section labeled 'D'. The music is in 4/4 time and features a key signature of one sharp (F#).

Voice: The vocal line begins with the lyrics "Si - lent - ly, Si - lent - ly. I come to you!". The first two phrases are marked *p* and *pp* with a triplet of eighth notes. The final phrase "I come to you!" is marked *rit.* and consists of a long, sustained note.

Woodwinds:

- Picc.** (Piccolo): Enters in the second measure with a melodic line, marked *p*.
- Fl. 1 & 2:** Enter in the second measure with a melodic line, marked *mp* and *p* respectively.
- Hb. (Harmonica):** Enters in the fourth measure with a melodic line, marked *p*.
- C. A. (Clarinets):** Enter in the fourth measure with a melodic line, marked *p*.
- Kl. 1, 2, 3 (Clarinets):** Enter in the fourth measure with a melodic line, marked *p*. They conclude with *pp* dynamics.
- B. Kl. (Bass Clarinet):** Enters in the fourth measure with a melodic line, marked *p*, concluding with *pp*.

Brass:

- Hn. 1/2 (Horns):** Enter in the first measure with a melodic line, marked *mp*. The 1/2 horn part concludes with *pp*.
- Hn. 3/4 (Horns):** Enter in the fourth measure with a sustained note, marked *pp*.
- Tbn. 1 & 2 (Trumpets):** Enter in the fourth measure with a sustained note, marked *pp*.
- B. Tbn. (Baritone):** Enters in the fourth measure with a sustained note, marked *pp*.
- Euph. (Euphonium):** Enters in the fourth measure with a sustained note, marked *pp*.
- Tba. (Tuba):** Enters in the fourth measure with a sustained note, marked *pp*.

Percussion:

- Glock.** (Glockenspiel): Enters in the fourth measure with a melodic line, marked *mp*.
- Perc.** (Percussion): Features a *sus. cymb.* (sustained cymbal) in the fourth measure, marked *mp*, and *barchimes* (bells) in the final measure, marked *p*.

Tempo and Dynamics: The score includes a *poco* tempo marking at the bottom, indicating a gradual increase in tempo. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-forte).