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Publication Date
2020

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Kevin Scott

Ben-Hur: Symphonic Studies for String Orchestra
(1989-94; Revised 1992 & 2016)

Full Score

KL Scott Music
New York

Kevin Scott

Ben-Hur: Symphonic Studies for String Orchestra (1989-94; Revised 1992 & 2016)

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Instrumentation

Violin 1 (10 to 16 players)
Violin 2 (8 to 14 players)
Viola (6 to 12 players)
Violoncello (6 to 10 players)
Double Bass (5 to 8 players)

Program Notes

In 1989 I was commissioned by the RAPP Arts Center in New York to compose incidental music for Thomas M. Disch's theatrical adaptation of General Lew Wallace's epic novel *Ben-Hur: A Tale of the Christ*, which was premiered at the Peabody Conservatory in Baltimore, Maryland before heading to New York for a limited run at the center's theater in the East Village. By this time the score was greatly expanded from a few short pieces for solo cello to a full underscore for two cellists. The augmented score for the New York production included a prologue accentuating the dialogue presented by an actor portraying Wallace as he speaks from the hereafter, recounting his career as an officer in the Union Army during the Civil War, its aftermath and how he came to write his book.

Originally scored for two cellos, I expanded the music from the Prologue, which incorporated an allusion to the "Christ motif" from Miklós Rózsa's score for the 1959 MGM film adaptation of the novel. This version, which serves as the first movement of a symphonic suite greatly comprised of themes from my incidental score, was the winner of the 1992 UniSys African-American Composers Forum Award by the Detroit Symphony Orchestra, which premiered the Praeludium on 20 February 1992 under the baton of Leslie B. Dunner.

The score is humbly dedicated to Dr. Rózsa.

I - Praeludium in Aeternia. The first movement, which served as and underscore in the play's prologue, is a musical depiction of General Lew Wallace speaking from an eternal hereafter, explaining the criteria that led him to write his novel. As he is speaking, a silhouetted figure unbeknownst to him, slowly paces the stage behind him. This figure, as we find out later in the play, is Mary Surratt, a boarding house proprietress who, along with several men, was charged with the crime of conspiracy in the assassination of Abraham Lincoln by way of housing the assassin John Wilkes Booth. Surratt was found guilty and was executed, the first woman in America to die by public hanging, and it is this action that may have inspired Wallace, who was one of the judges in the military tribunal, to create the character of Miriam – the Hebrew name for Mary – who is Judah Ben-Hur's mother and, along with her son and daughter Tirzah, is wrongfully imprisoned by Judah's old friend Messala, now a tribune in the service of the Roman Empire, who has now accused them of treason by attempting to assassinate Valerius Gratus, the Roman procurator of Judea. This movement leads directly into...

II - The Battle and Aftermath on the Aegean Sea. Judah Ben-Hur's moment of heroism is put to the test when the ship, where he is condemned to the galleys as a rower because of his alleged crime in trying to assassinate Valerius Gratus by his former friend Messala, is under attack by Macedonian pirates led by Golthar. Quintus Arrius, commander of the Roman fleet, senses something different about Judah from the other galley rowers, especially when he learns of his fate and his status as a prince of the house of Hur, and orders him unshackled. In the heat of the battle, Judah saves Arrius and escape the burning ship. Both are left adrift on the Aegean Sea for days and nights, and it is during this time that he hears (in his mind) the voice of his mother and a song that his sister Tirzah sings, longing for Judea's freedom from Rome. At the climax of this movement Ben-Hur senses the power of God as they are saved by the remainder of Arrius' fleet.

III - By the Lake Near Antioch. A moment when Judah is in the arms of the Egyptian vamp Iras, daughter of Balthazar (one of the three wise men who witnesses the infant Jesus) and the mistress of his former friend Messala. Judah is enraptured by the Egyptian woman's sensual overtures and desires, yet while he is in her arms he cannot stop thinking about Esther, the daughter of Simonidies who was the chief servant of Judah's father, now a wealthy merchant. They leave the grove when they hear the call of those who go to the Grove of Daphne.

Note: The fictional character Iras is in Wallace's book and plays a major role in both the 1907 play produced by Klaw & Erlanger and Thomas M. Disch's theatrical adaptation from 1989 (which I wrote the music for), yet is reduced to a minor, yet pivotal, character in the 1925 MGM silent film, but is nowhere to be found in the subsequent film versions since 1925.

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim. The longest movement of the four, it opens with the song of those who worship Daphne, interrupted by Judah's thoughts of revenge. This section segues into a barbaric section depicting the festivities at Sheikh Ilderim's camp while Judah is training his horses for the upcoming chariot race in Antioch where he seeks his confrontation with Messala. At one point, Judah tells Ilderim the story of how he and Messala were once best friends, but the friendship cools when Messala, excercising his authority as a tribune of the Roman Empire, demands that Judah acknowledges Rome's power over the Jewish population. A series of terse, brutal chords signals the end of their friendship. The movement returns to the festivities at the camp, coupled wth Judah's intense determination to seek deliverance over his bitter fate, which is found in the coda when the “Daphne” worship song is turned into an affirmative dance in 13/8 time, juxtaposed against fragments of themes from the previous movements, leading to a glorious conclusion of Judah's redemption.

Performance instructions for fourth movement

 one quarter-tone sharp

three-quarters tone sharp

Bend the sharp slightly upwards as you play the note

 Bend the sharp slightly downwards as you play the note

 quarter-tone flat

three-quarters tone flat

Please note that if the players are unable to play quarter-tones, or are not versed in quarter-tone performance practice or standards, then they are to play those notes as natural sharps and flats. The “bending” tones that are instructed in the score may be ignored if the players find this too constricting, especially at the given tempo, which also allows the conductor to slightly slow down these passages, but only by one to two notches down (i.e., quarter note = 112 can be brought down to 108, possibly to 104, but not more than that).

From Rehearsal Letter X to Z, the principal theme is given to the outside desk players in the 1st Violins, Violas and Cellos, and is to take priority over the counter-thematic subjects in the remainder of the string section. The conductor has the discretion to either allow the outside desk players to perform this passage (especially if you have a large string section), or allow the first-desk players to perform this section (provided your string orchestra is on the smaller side).

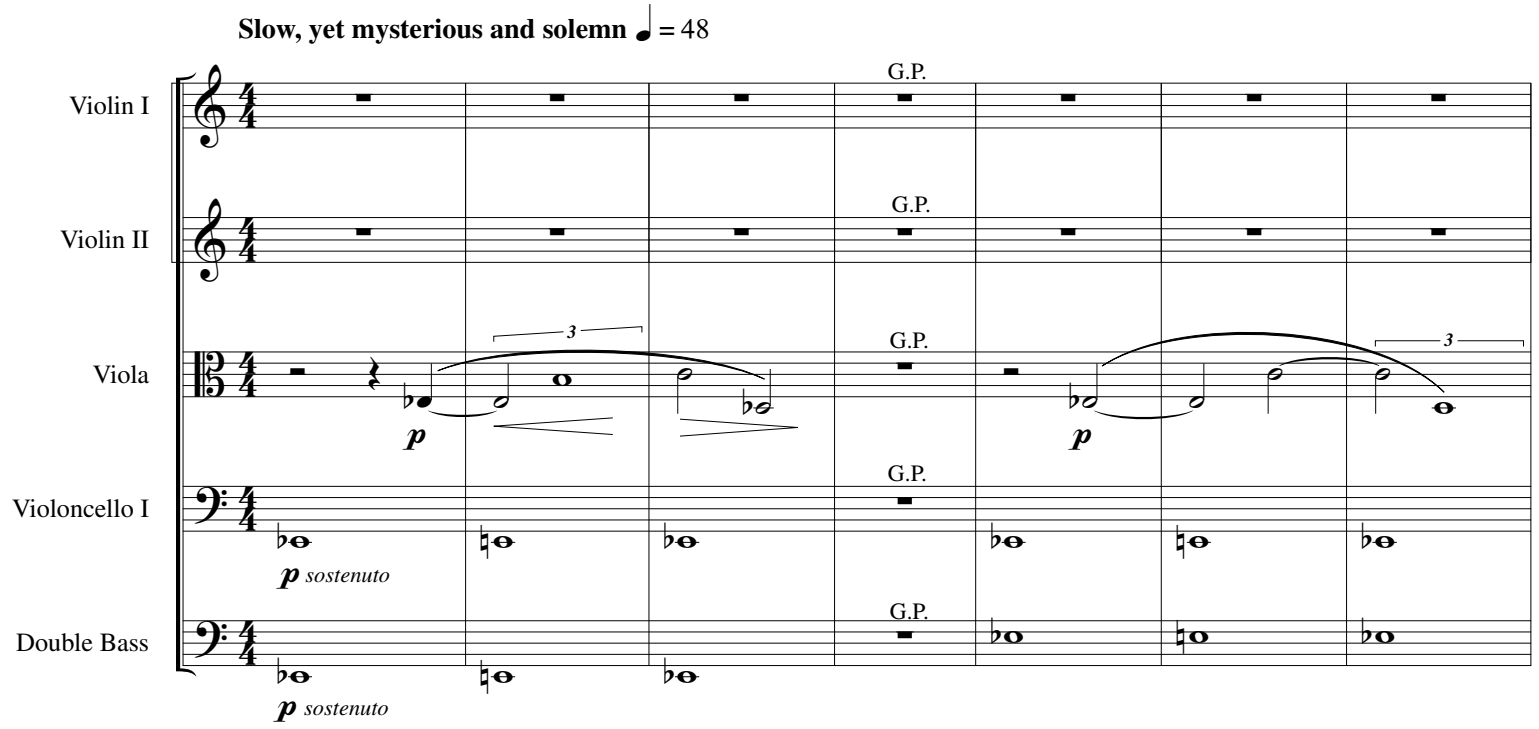
From measures 274 (one measure after Rehearsal Letter Y) to 279 (280 for the basses) , half the cello section and the basses are instructed to play the pizzicato section in a percussive manner, approximating the sound of tabla drums. This requires a bit of an harder attack by slapping the string on the fingerboard which requires a bit of accuracy on the part of the players.

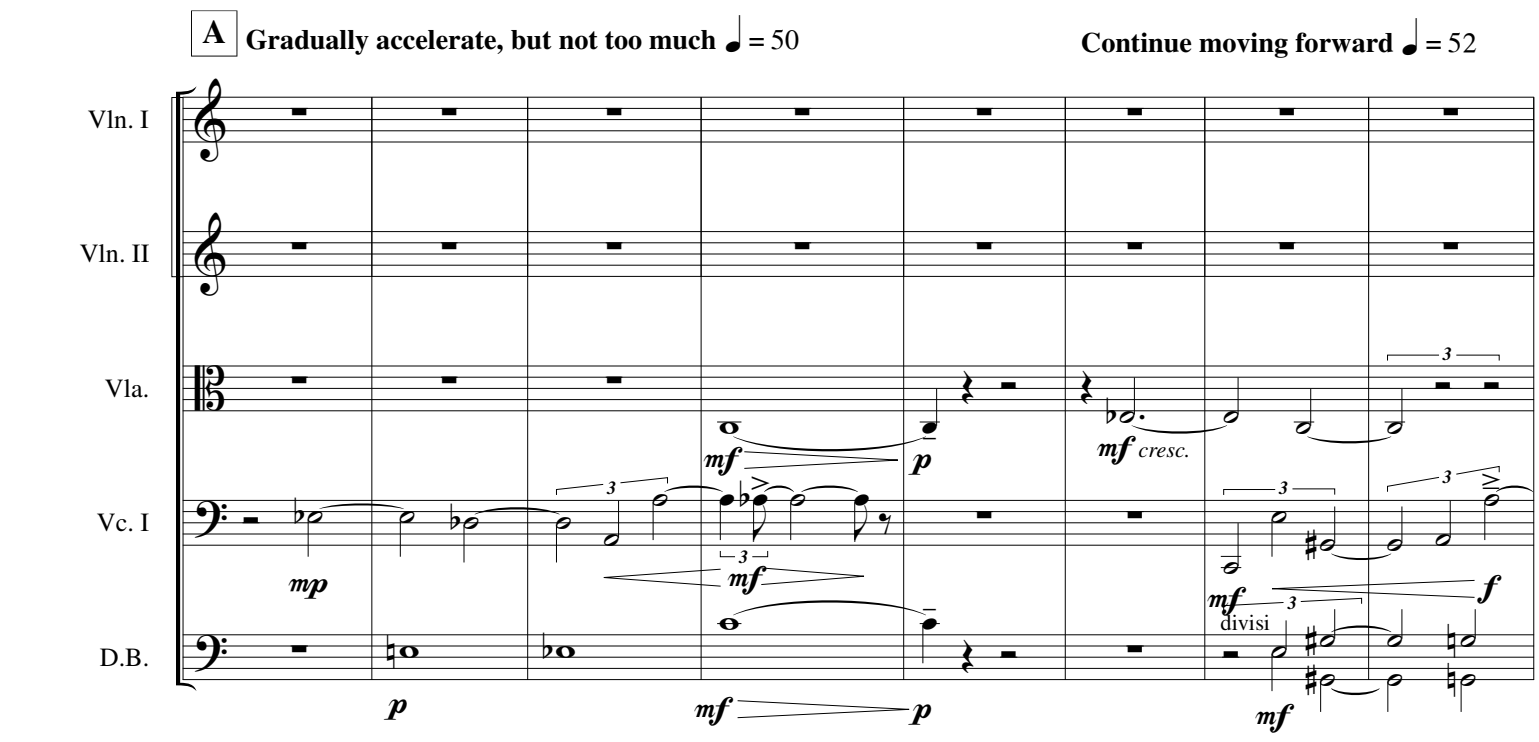
To Dr. Miklós Rózsa, in Remembrance

Ben-Hur: Symphonic Studies for String Orchestra

Kevin Scott

I - Praeludium in Aeternia





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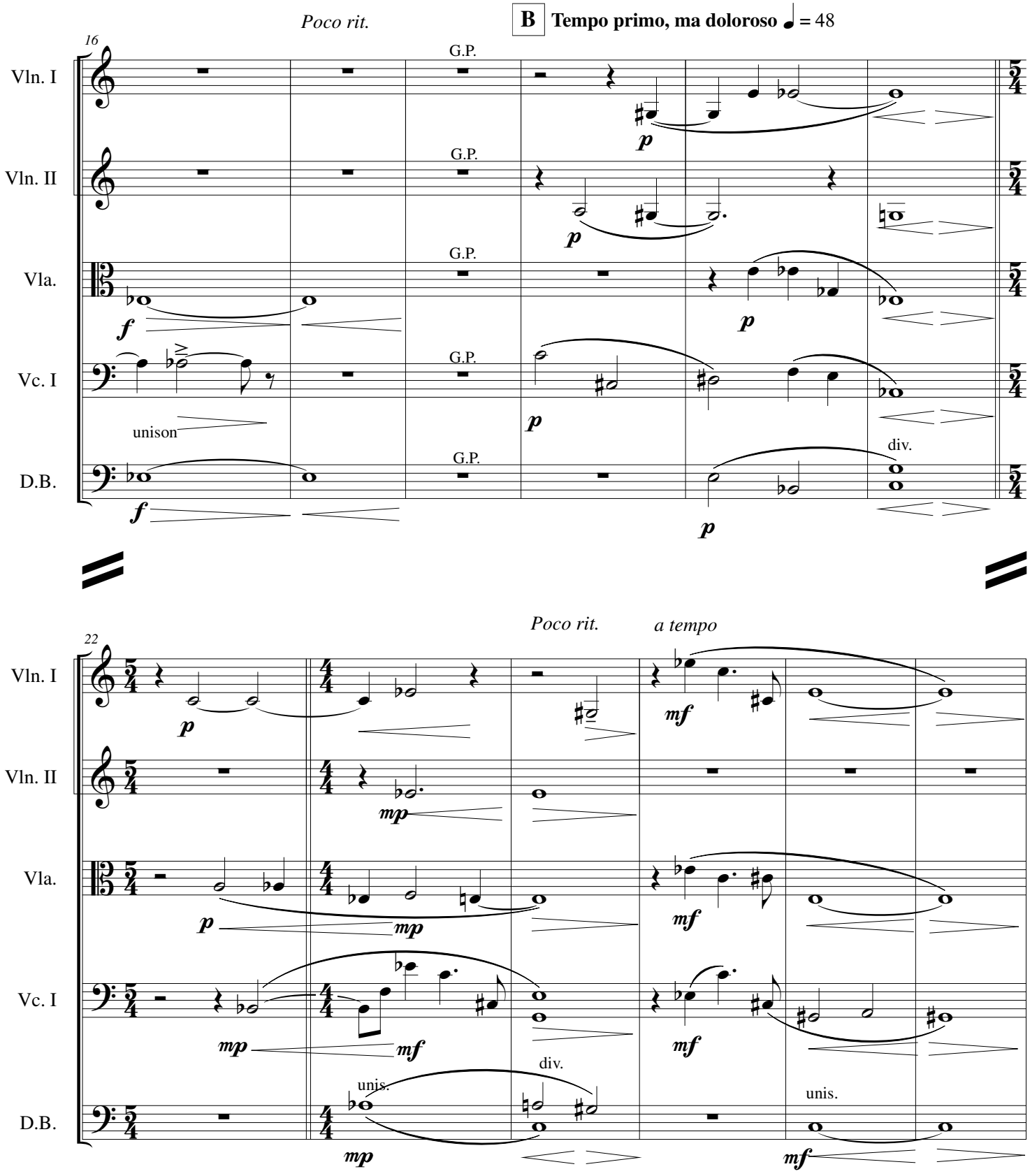
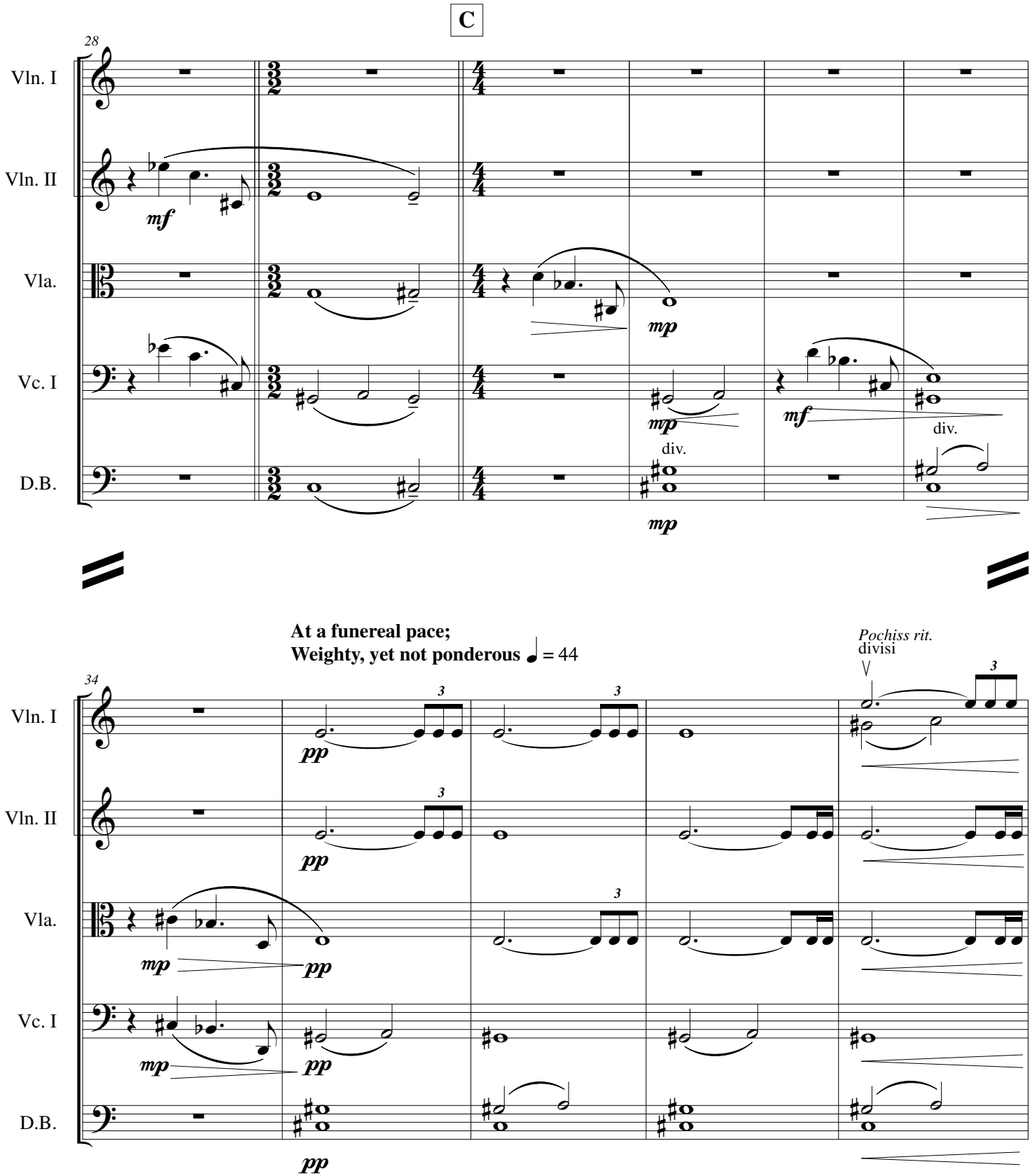
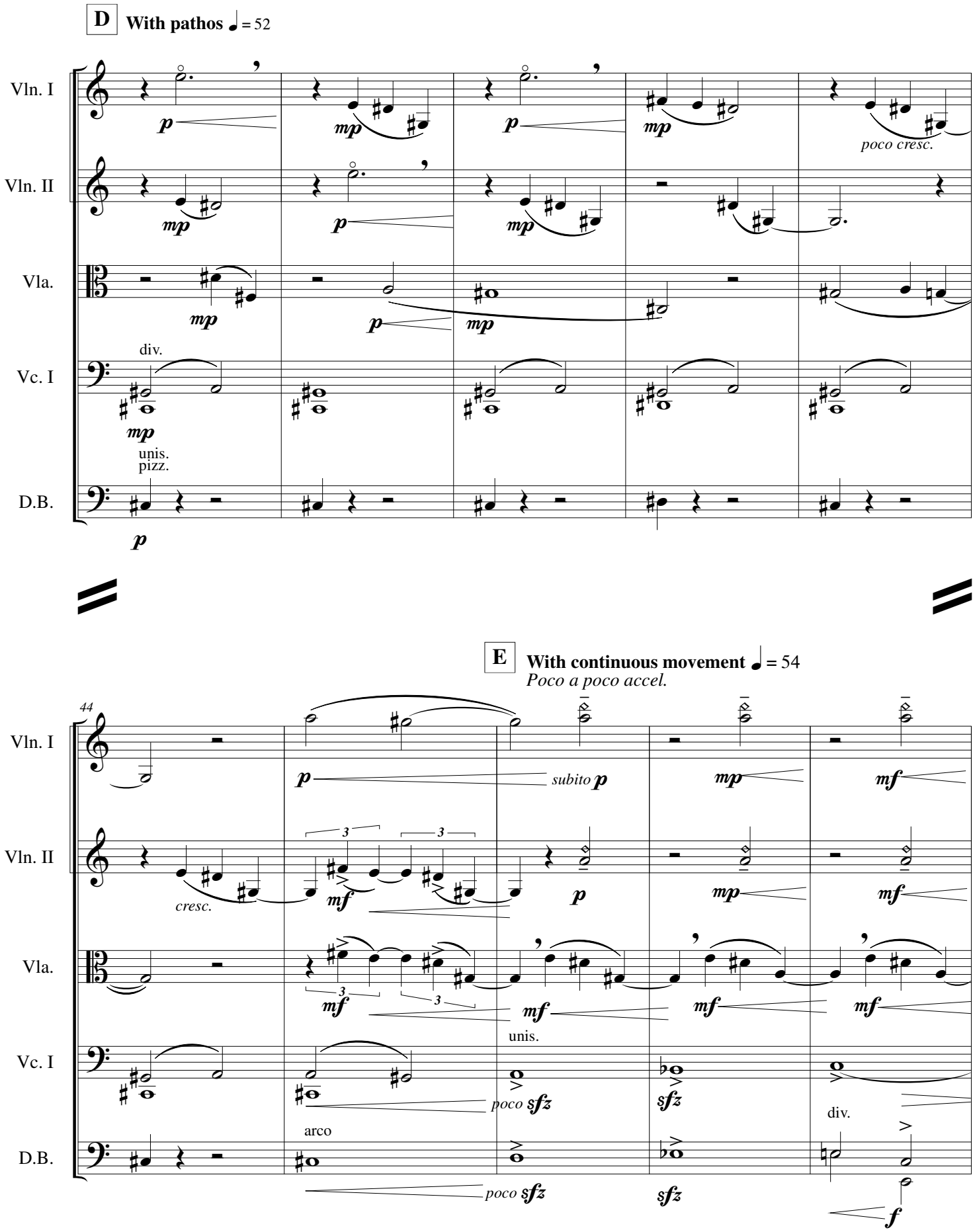
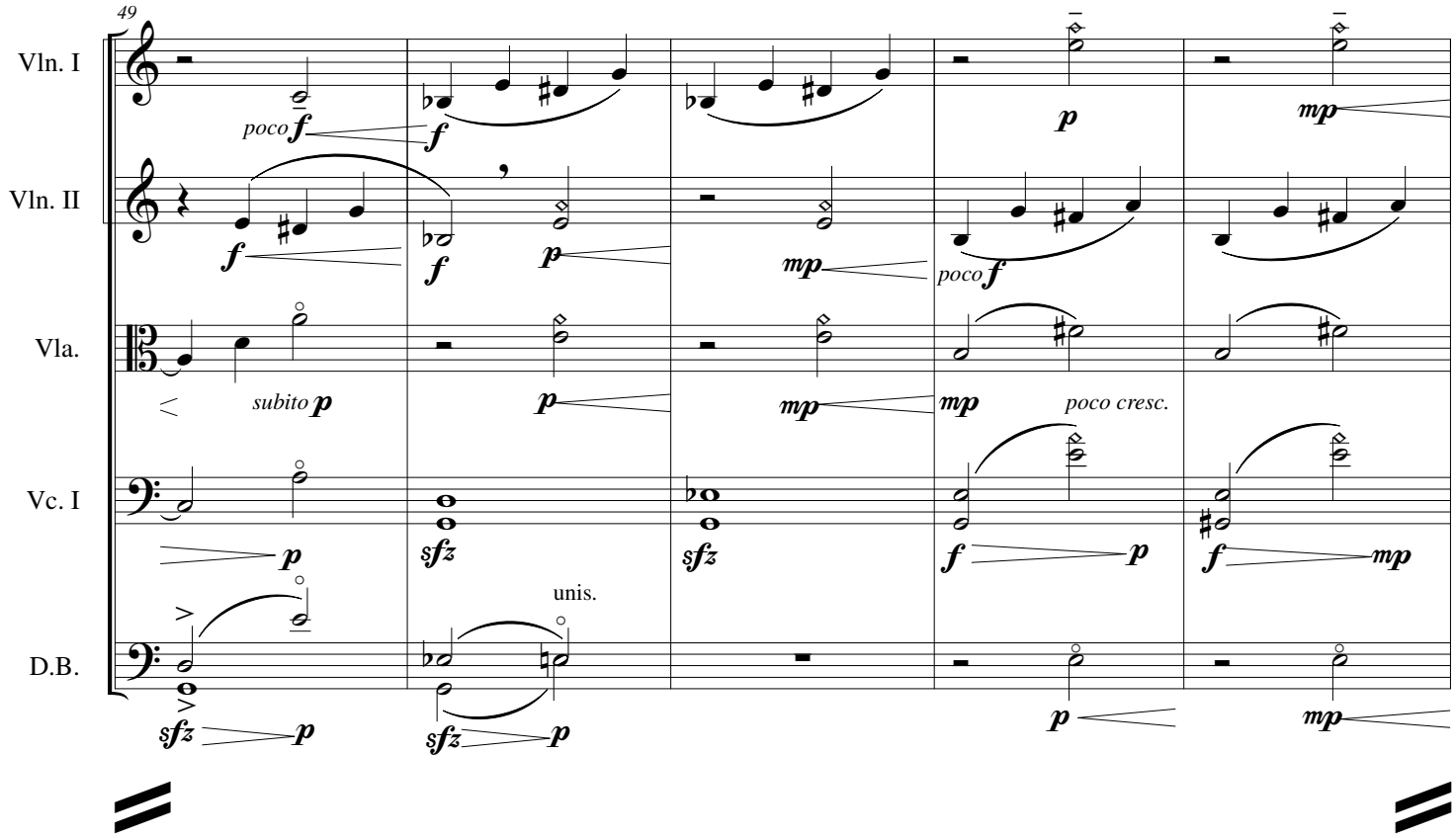
Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia



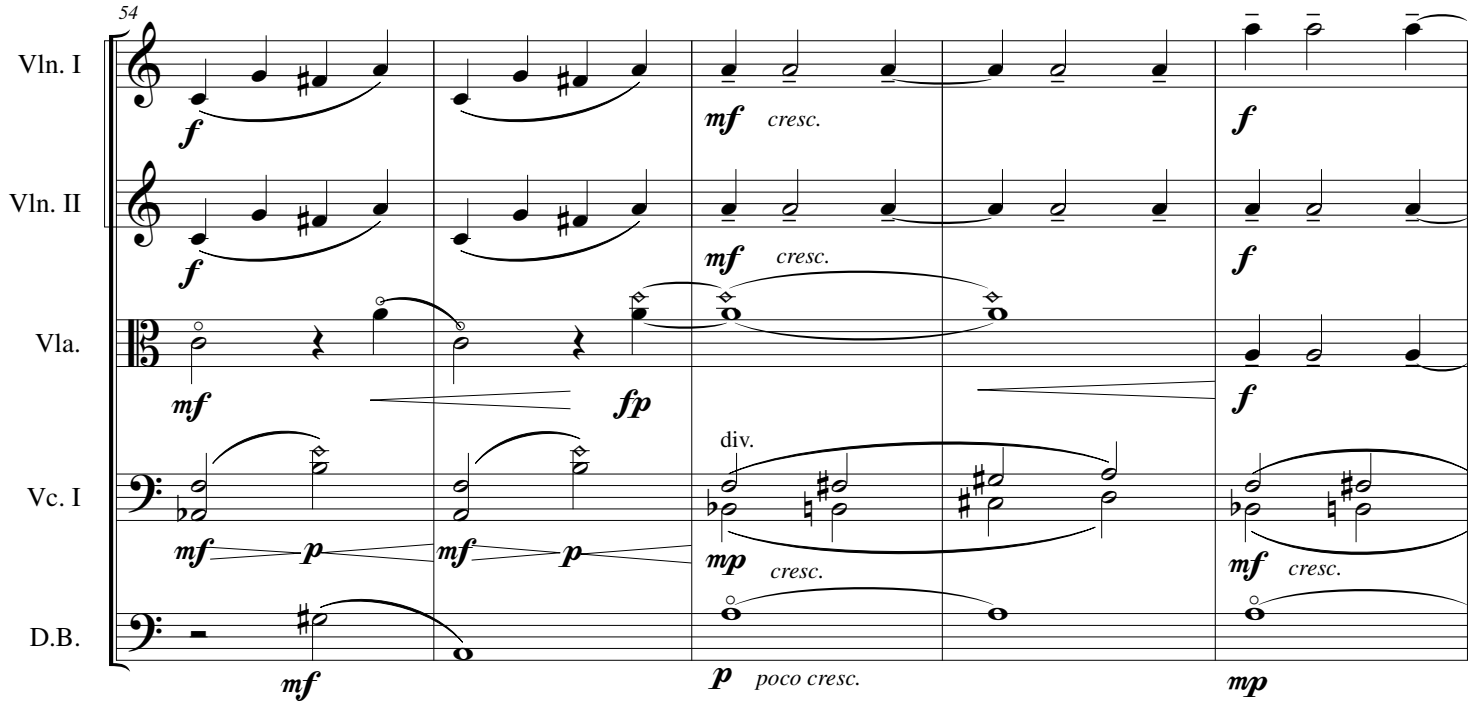

C
28
Vln. I
Vln. II
Vla.
Vc. I
D.B.
mf
mp
div.
34
At a funereal pace;
Weighty, yet not ponderous ♩ = 44
pp
Pochiss rit.
divisi

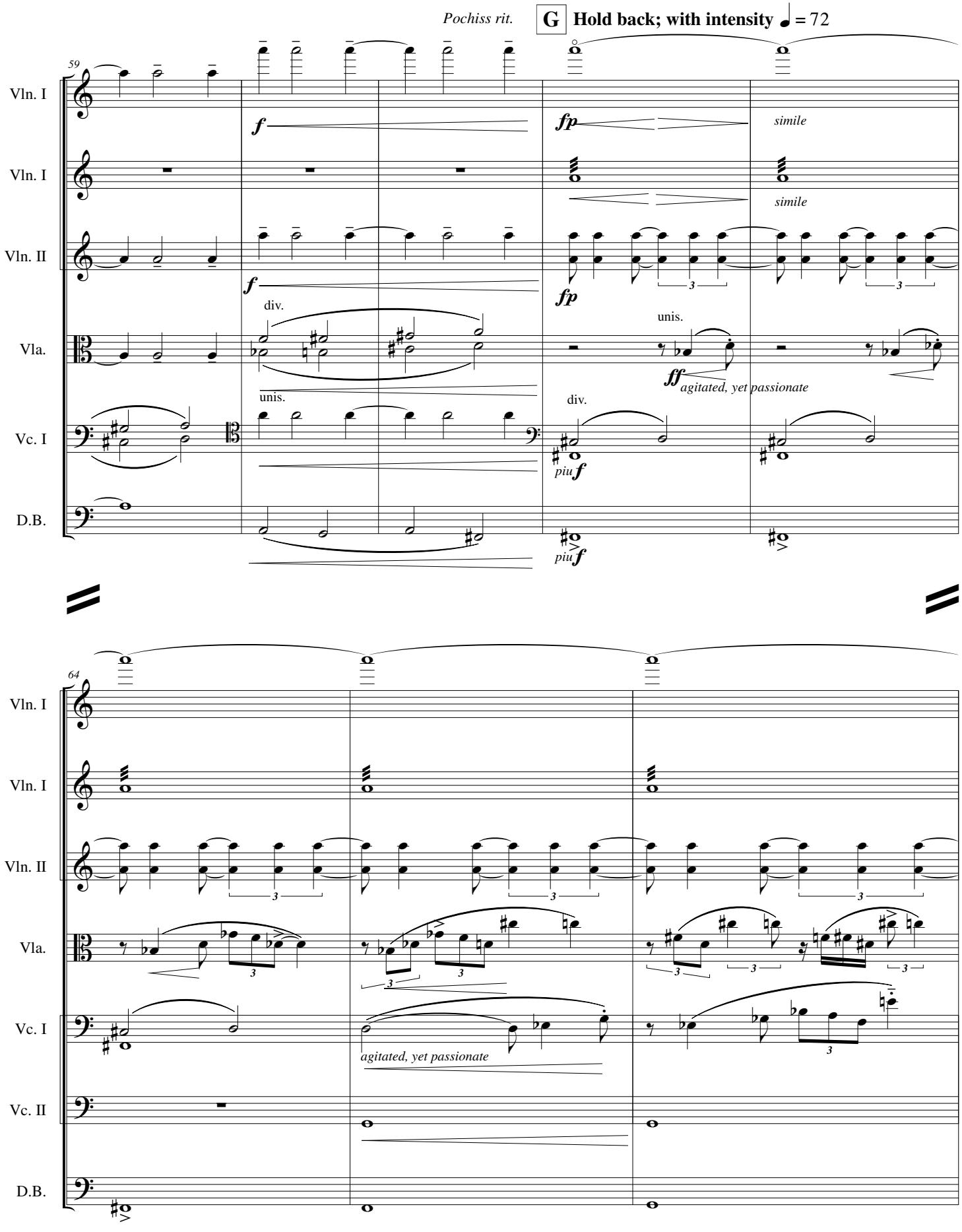

D
With pathos ♩ = 52
Vln. I
Vln. II
Vla.
Vc. I
D.B.
div.
unis.
pizz.
poco cresc.
E
With continuous movement ♩ = 54
Poco a poco accel.
44
cresc.
subito p
unis.
arco
poco sfz
div.

Continue moving forward ♩=56
Poco a poco accel.



F **Poco affretando; quasi alla breve** ♩ = 96
accel.




Pochiss rit.
G
Hold back; with intensity ♩ = 72
59
Vln. I
Vln. I
Vln. II
Vla.
Vc. I
D.B.
f
fp
simile
simile
f
fp
div.
unis.
ff
agitated, yet passionate
unis.
div.
piu f
piu f
64
Vln. I
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
agitated, yet passionate

Poco rall.

67

Vln. I

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

unis.

div.

H **Majestic, with moving sweep** ♩ = 63

Poco più stringendo

I *Molto accel.*

73

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc. I

Vc. II

D.B.

intense

intense

intense

at the frog

ff *pesante*

at the frog

ff *pesante*

unis.

piu f

ff

unis.

at the frog

ff *pesante*

77

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc. I

D.B.

più ***ff***

più ***ff*** *intense*
div.

più ***ff*** *intense*

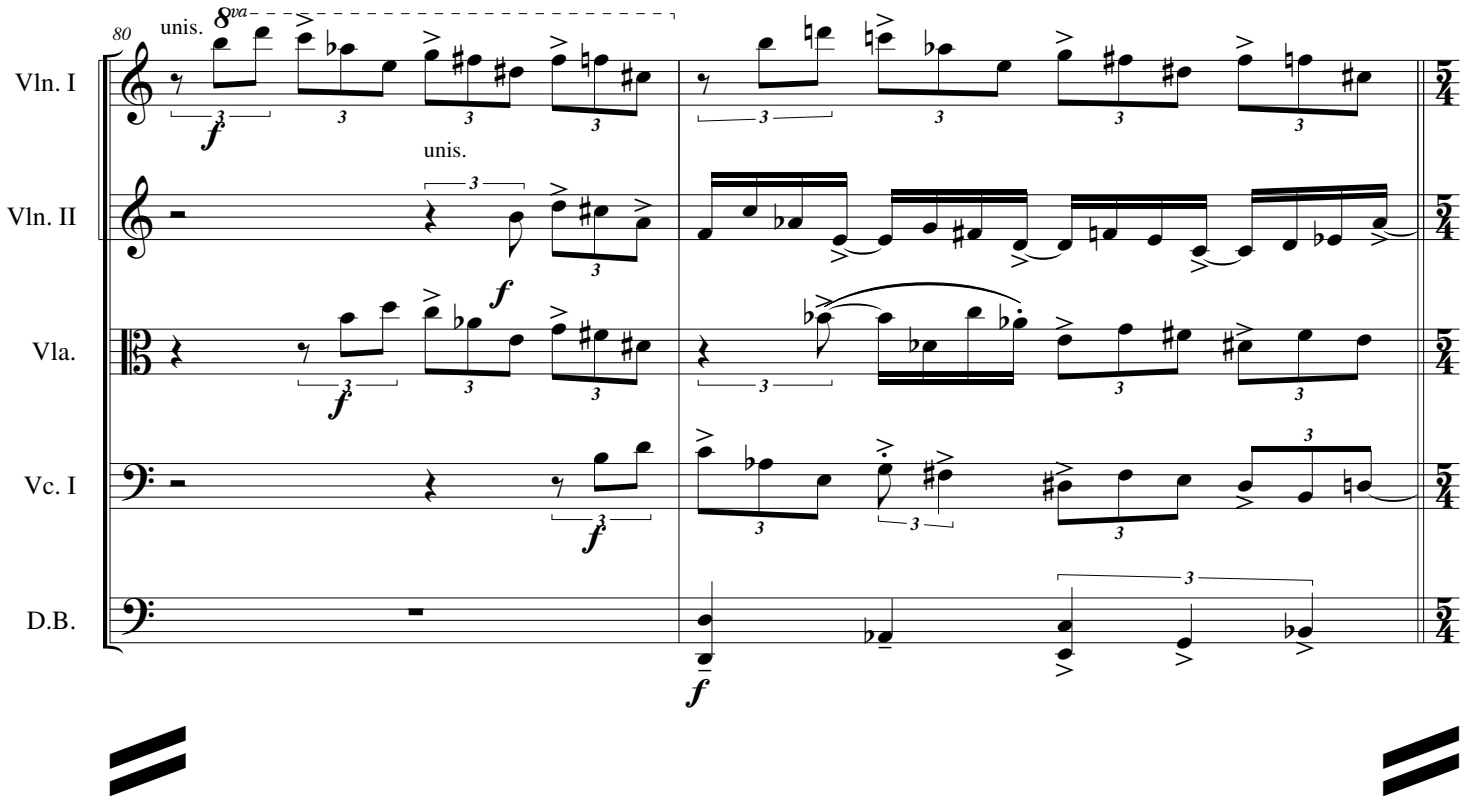
più ***ff***

più ***ff***

più ***ff***

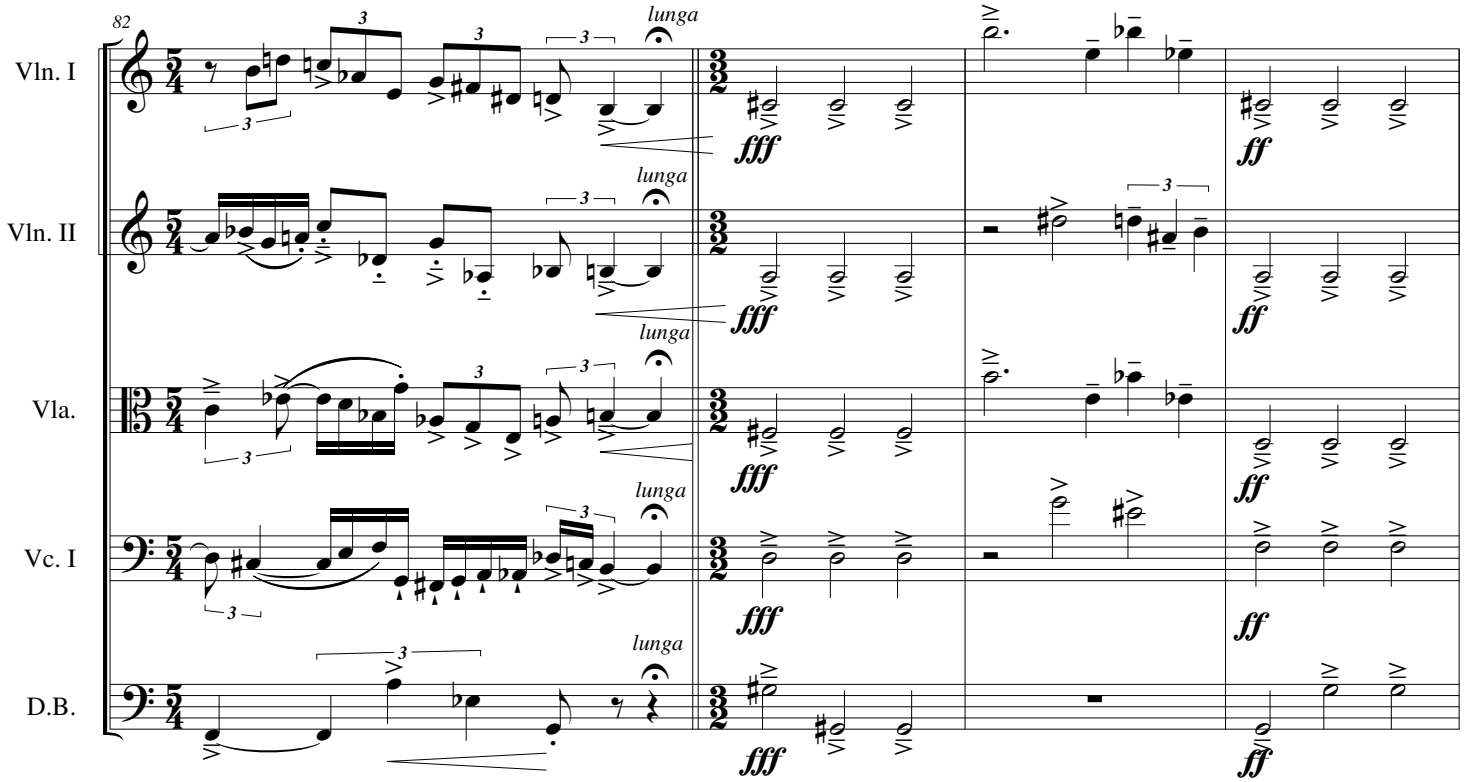
più ***ff***

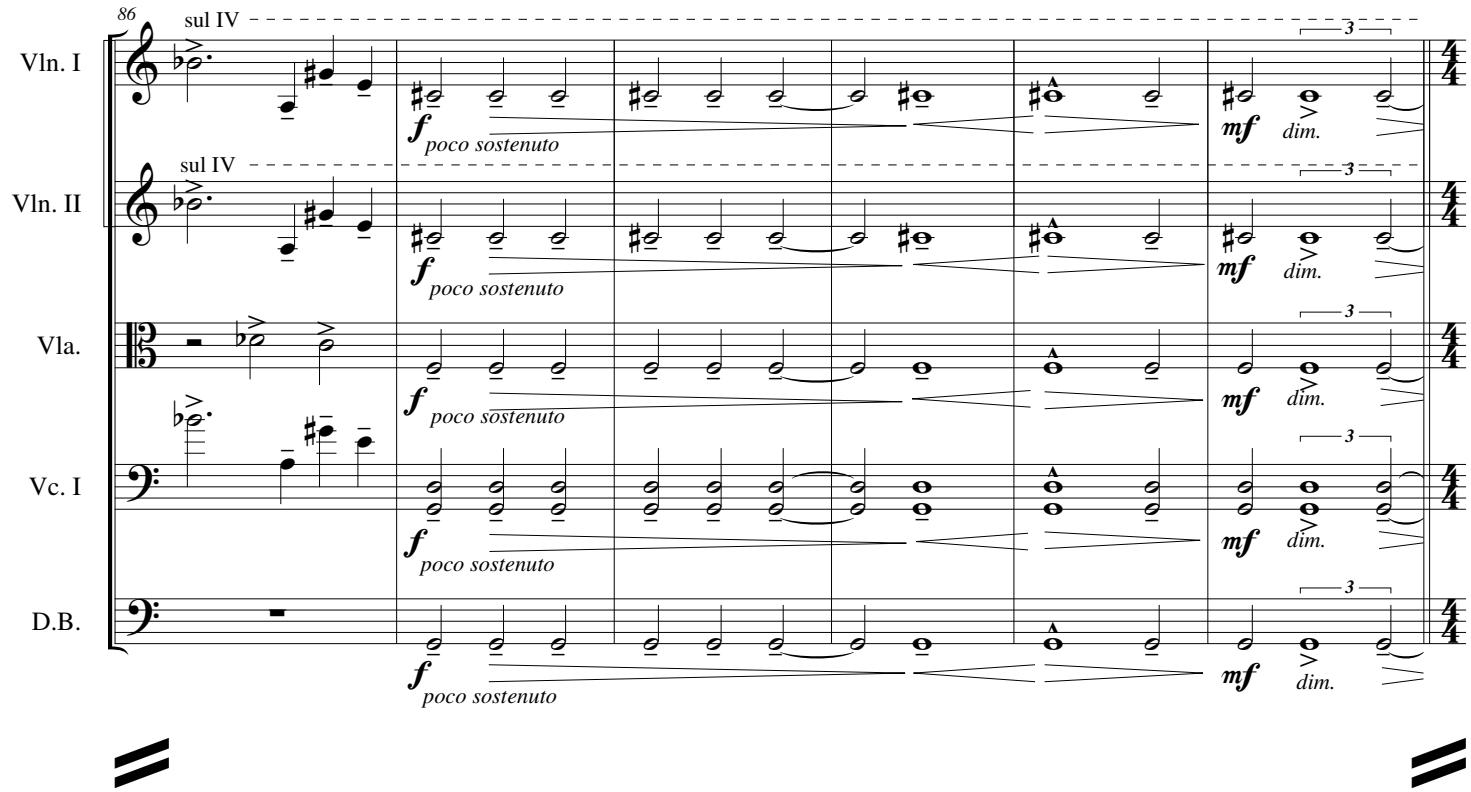
Brilliante e fantastico ♩ = 104

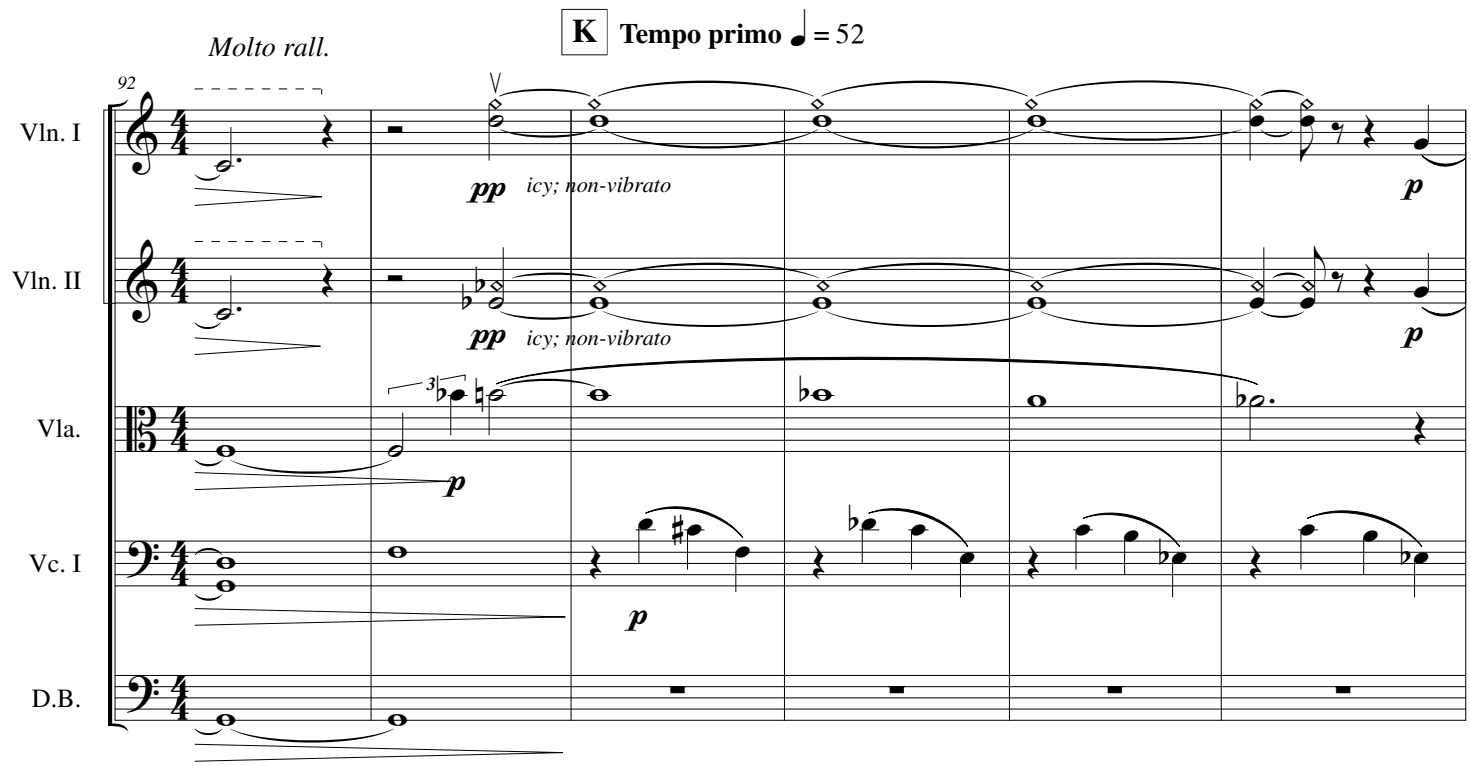


J **Broad, with majestic pathos**
(Molto largamente) 𝅗𝅥 = 42

Poco rit.




86
sul IV
Vln. I
sul IV
Vln. II
Vla.
Vc. I
D.B.
f poco sostenuto
mf dim.
3


Molto rall.
K
Tempo primo ♩ = 52
92
Vln. I
Vln. II
Vla.
Vc. I
D.B.
pp icy; non-vibrato
p
3

Molto rall.

L **Adagio** ♩ = 44

98

Vln. I

poco a poco dim.

pp

Vln. II

poco a poco dim.

Vla.

Vc. I

div.

pp

p

D.B.

p

Poco a poco accel.

104

Vln. I

sfz

Vln. II

pp

sfz

Vla.

sfz

Vc. I

D.B.

M ♩ = 112

110

Vln. I

p *f* *p* *f*

Vln. II

f *p* *f*

Vla.

p *f* *p* *sfz*

Vc. I

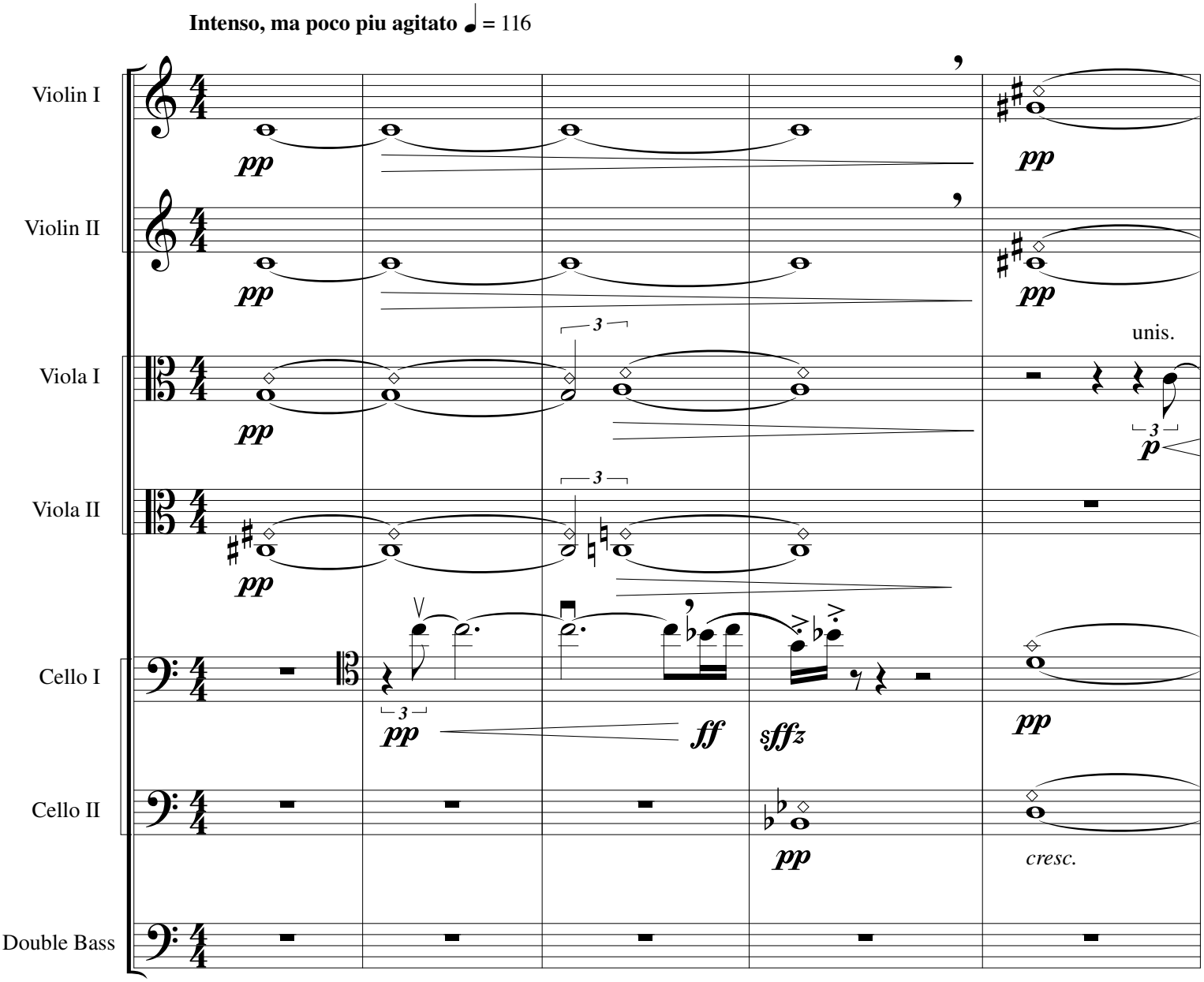
sfz

D.B.

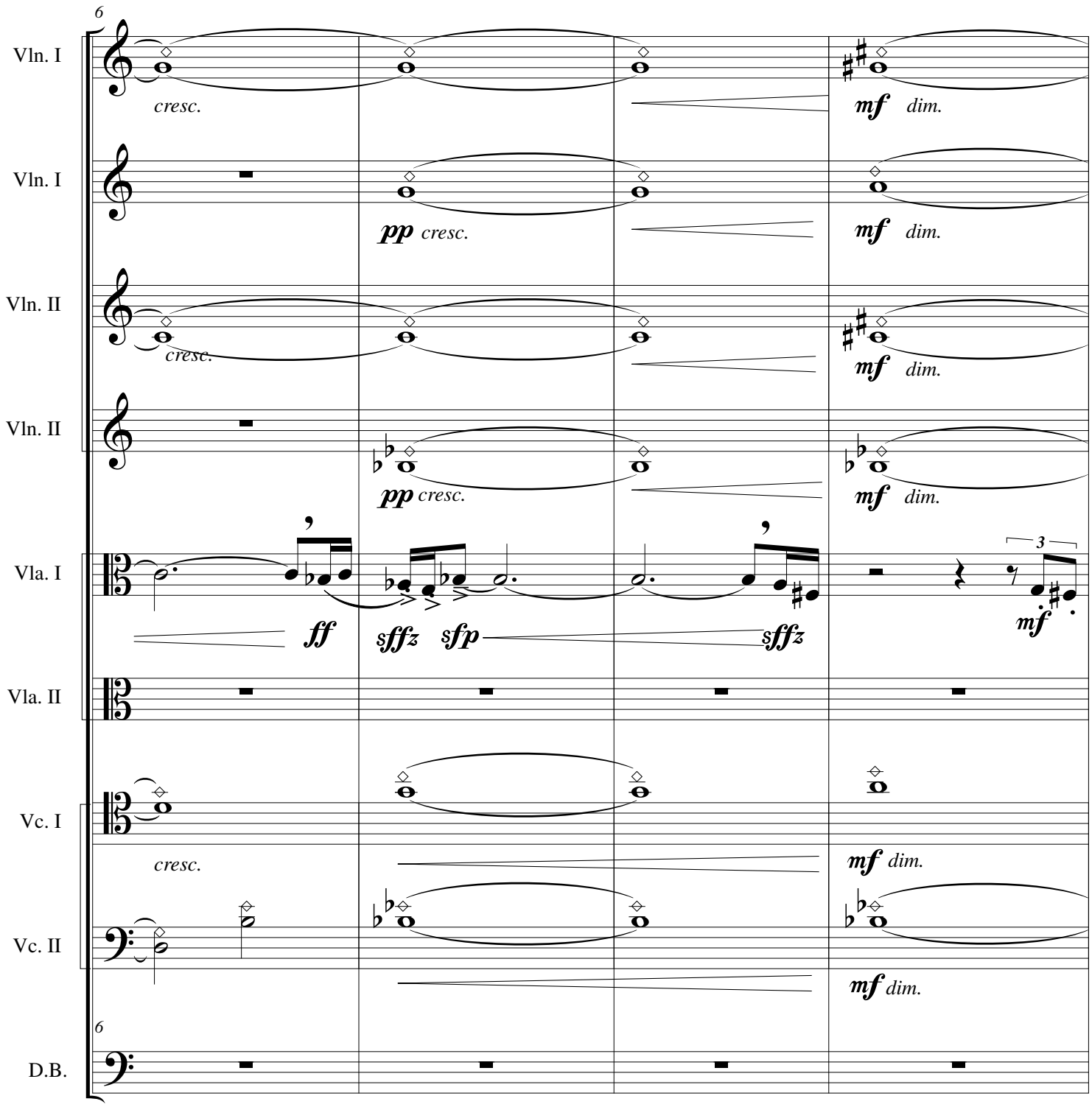
sfz

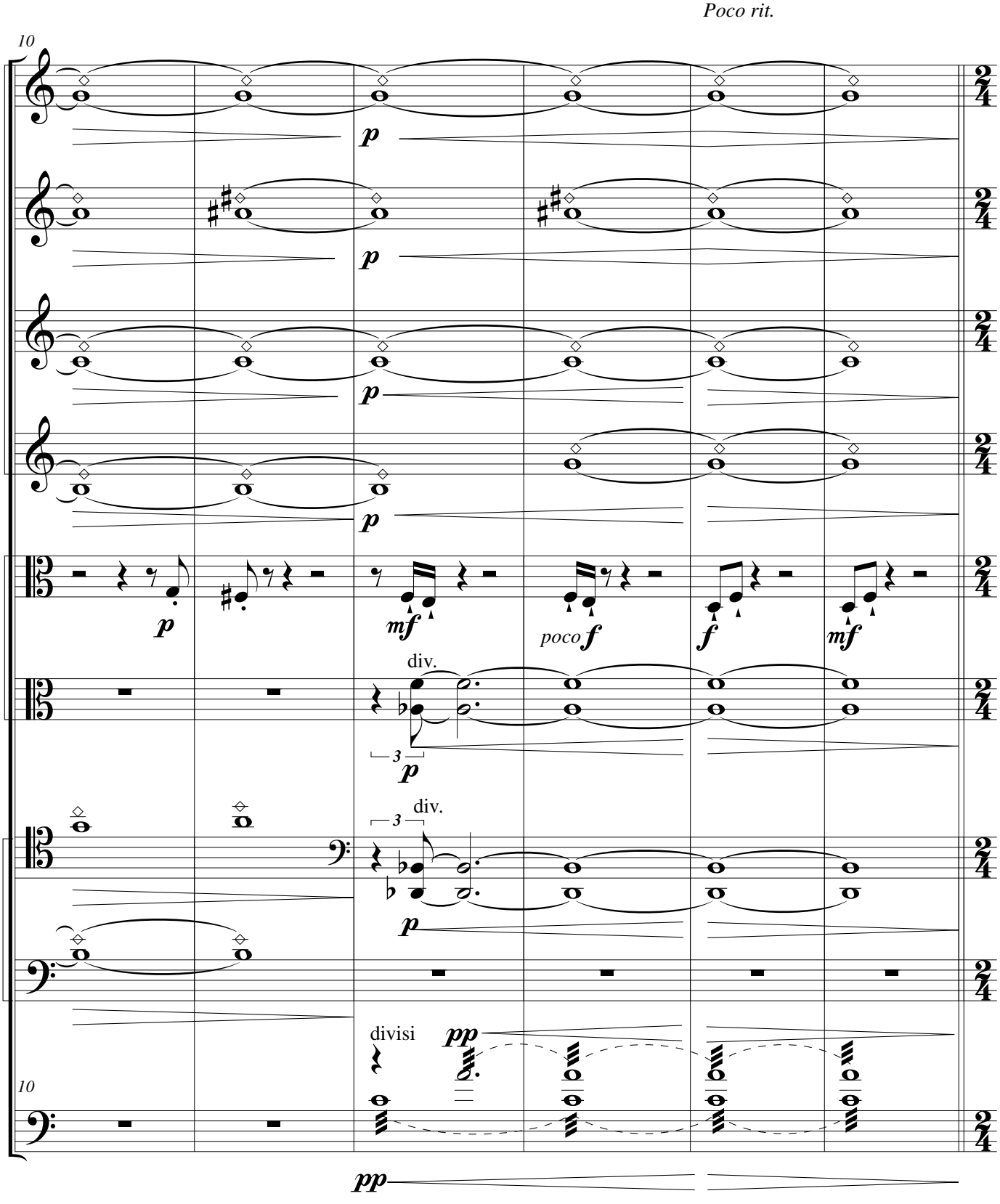
attacca

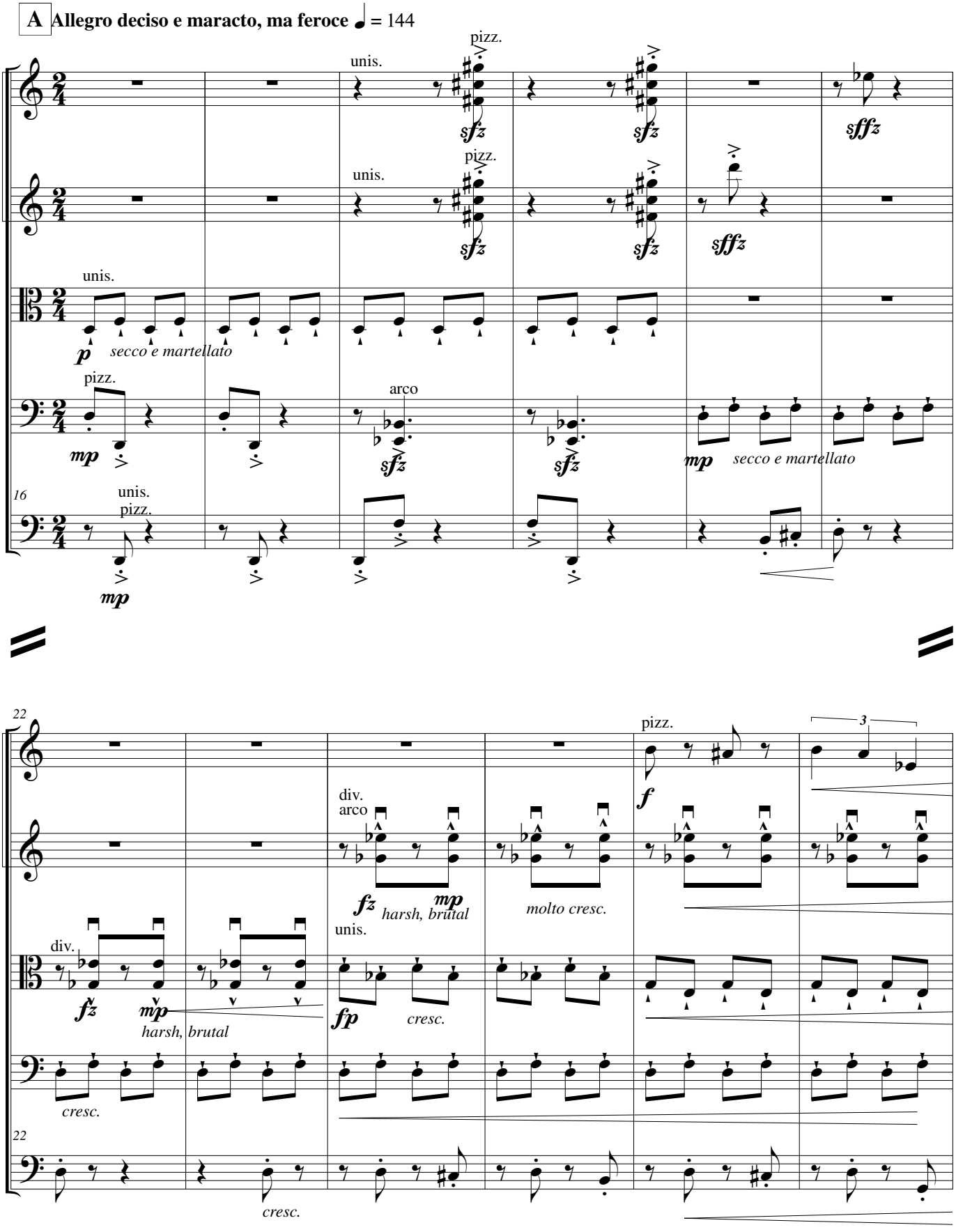
II - The Battle and Aftermath on the Aegean Sea

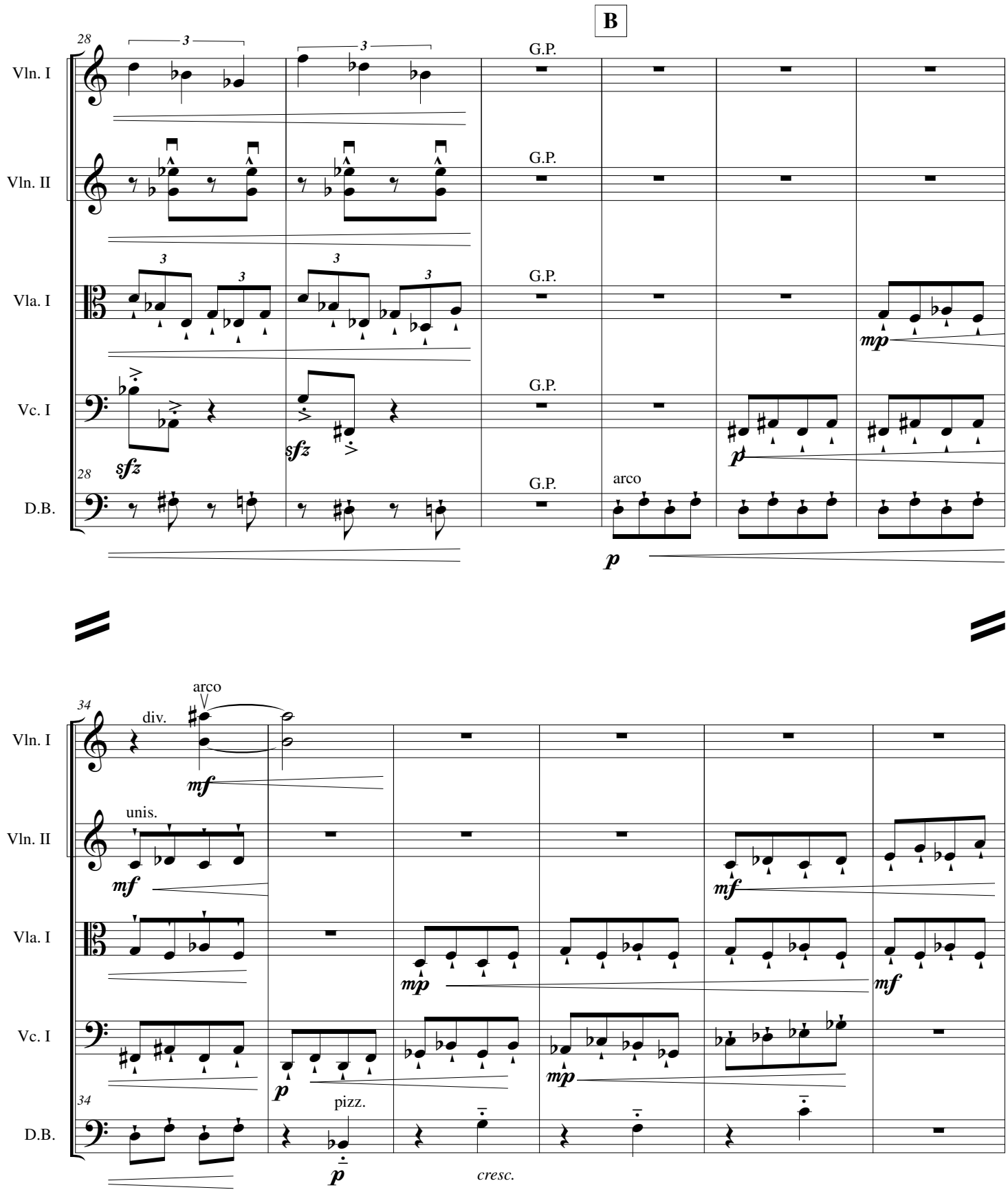


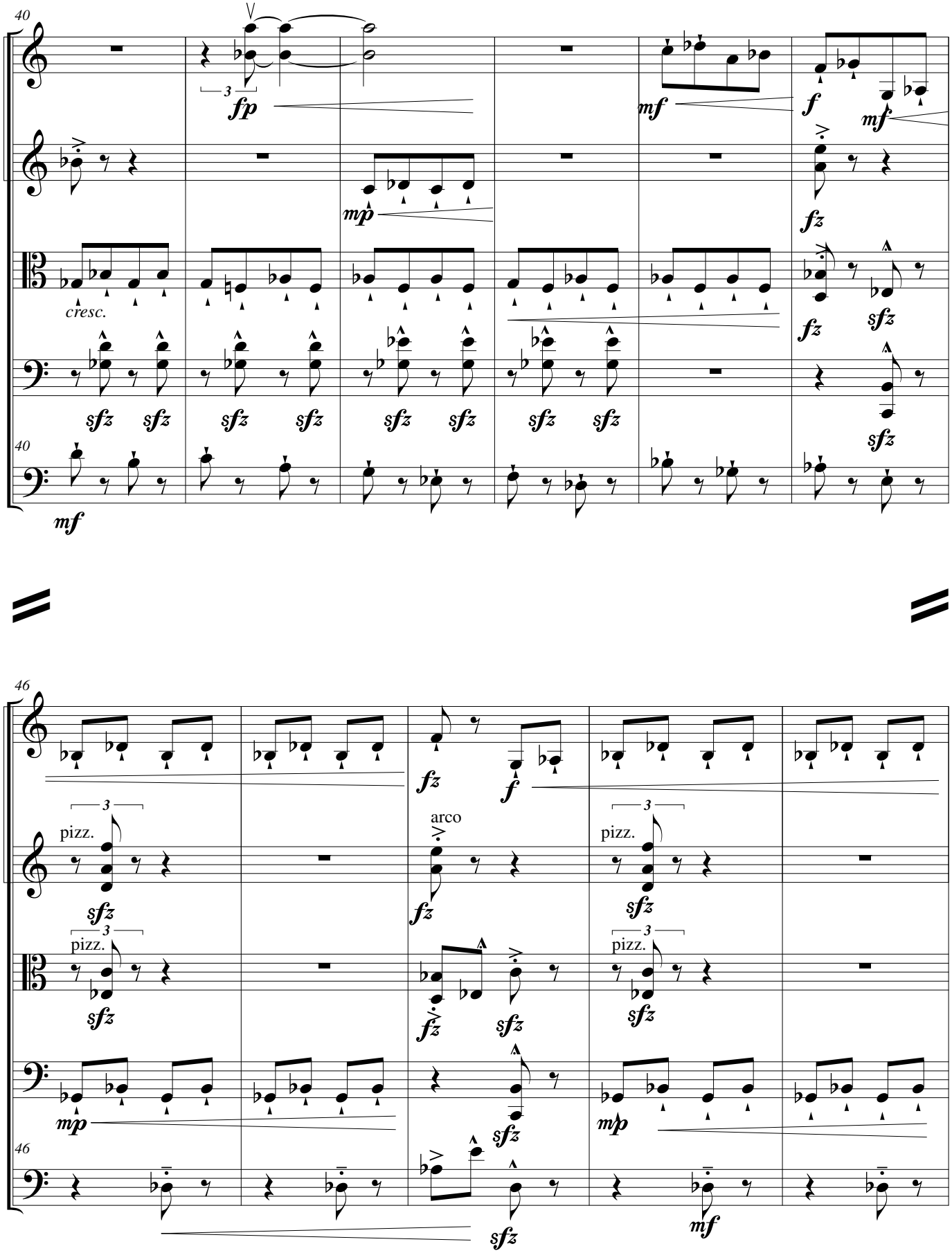
©

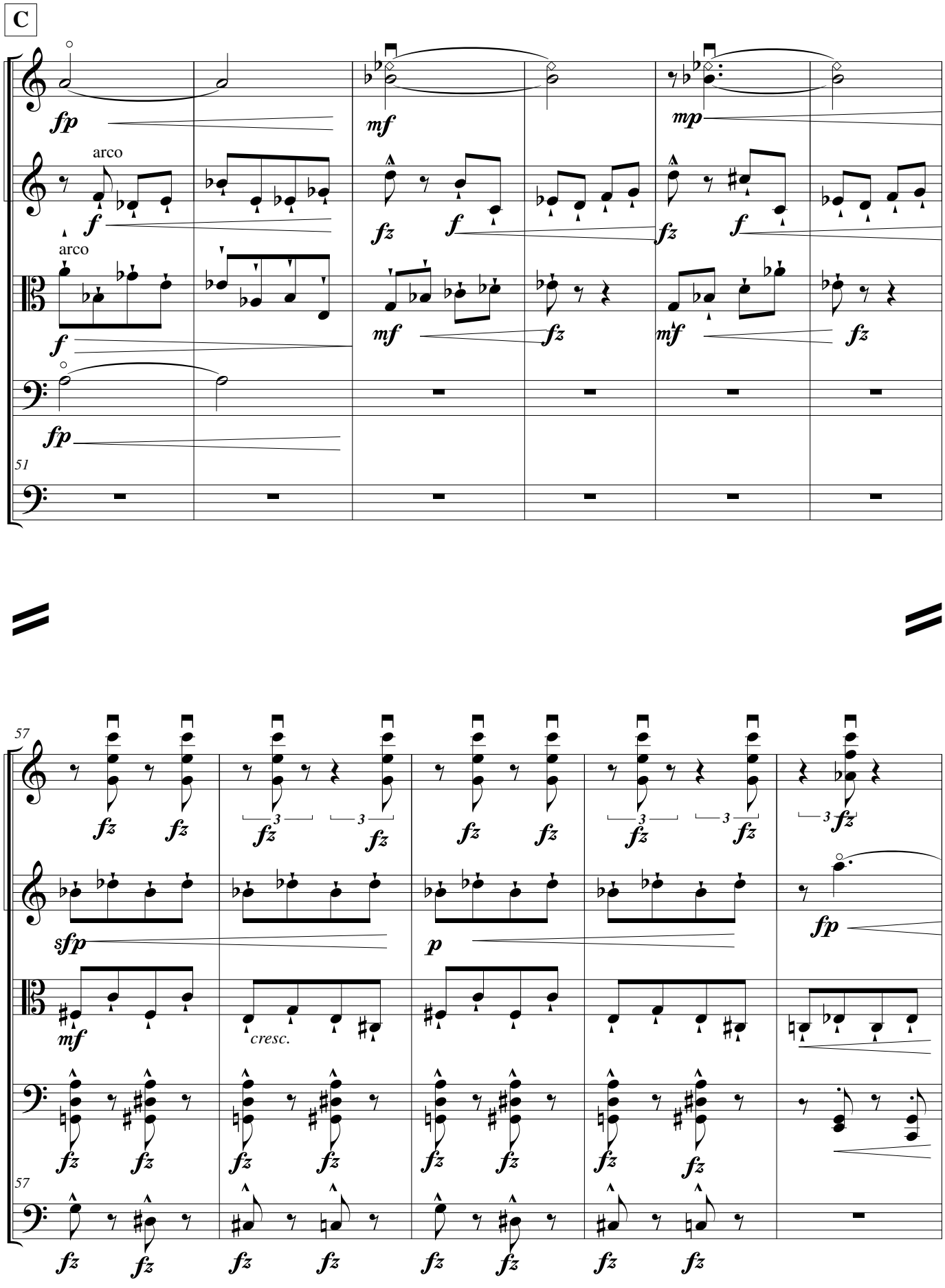

6
Vln. I
cresc.
mf dim.
Vln. I
pp cresc.
mf dim.
Vln. II
cresc.
mf dim.
Vln. II
pp cresc.
mf dim.
Vla. I
ff
sffz sfp
sffz
3
mf
Vla. II
Vc. I
cresc.
mf dim.
Vc. II
mf dim.
6
D.B.

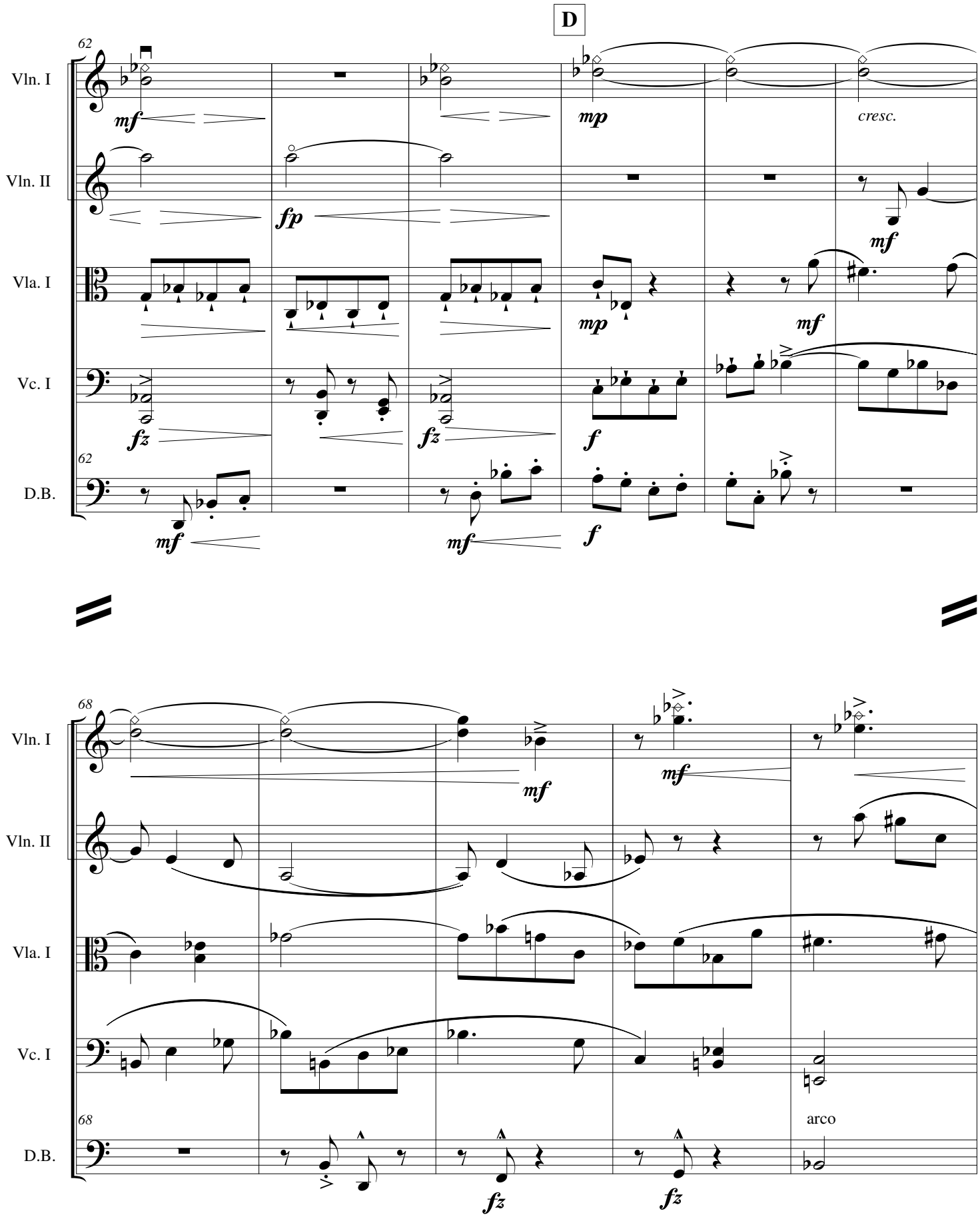

Poco rit.
10
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
div.
div.
divisi
poco

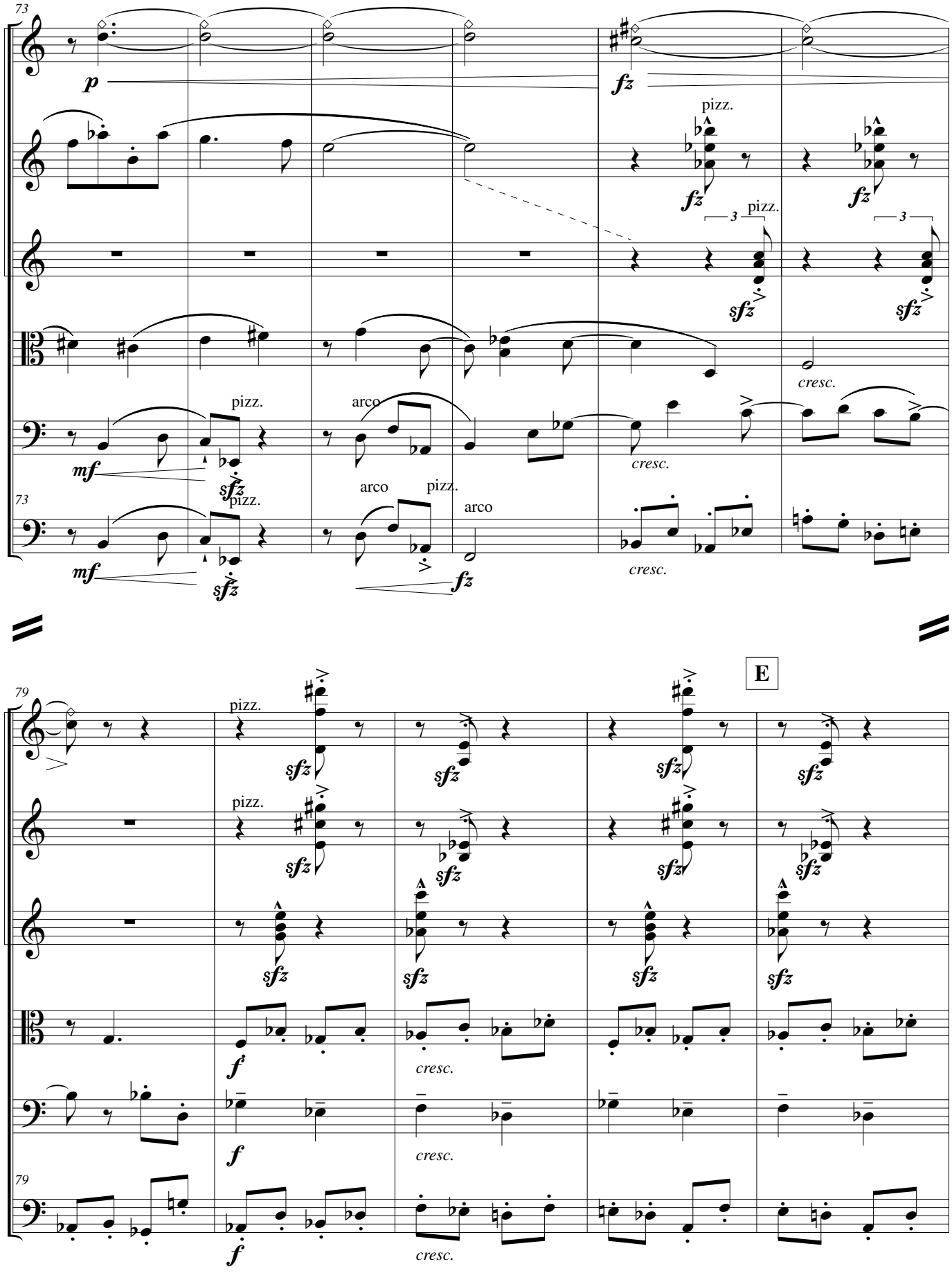

A Allegro deciso e maracto, ma feroce ♩ = 144
Vln. I
Vln. II
Vla. I
Vc. I
D.B.
16
22
pizz.
unis.
arco
div.
sfz
sffz
mp
p
secco e martellato
harsh, brutal
molto cresc.
cresc.
fz
fp
f

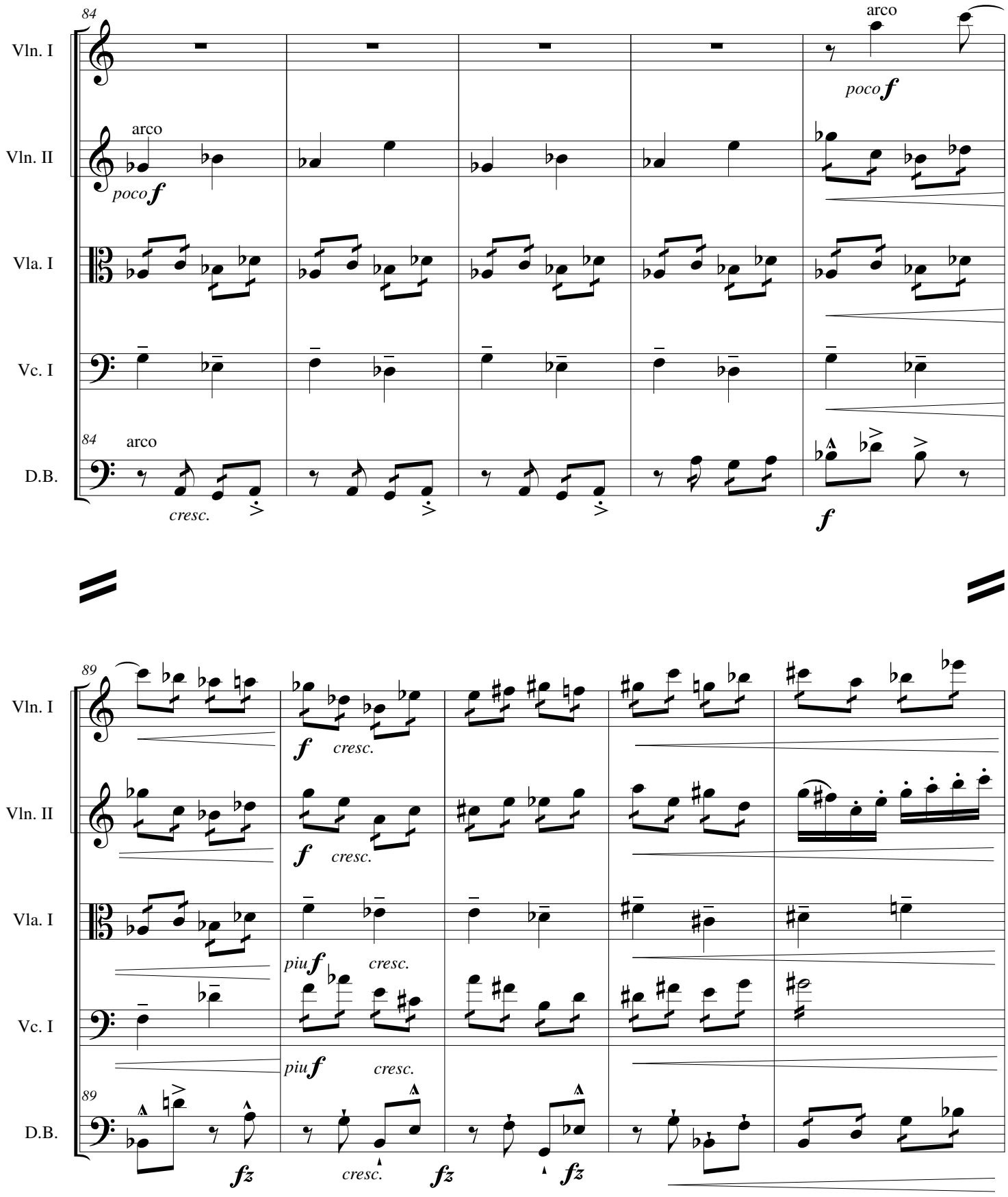

B
28
Vln. I
Vln. II
Vla. I
Vc. I
D.B.
3
G.P.
sfz
mp
p
arco
34
div.
mf
unis.
pizz.
cresc.

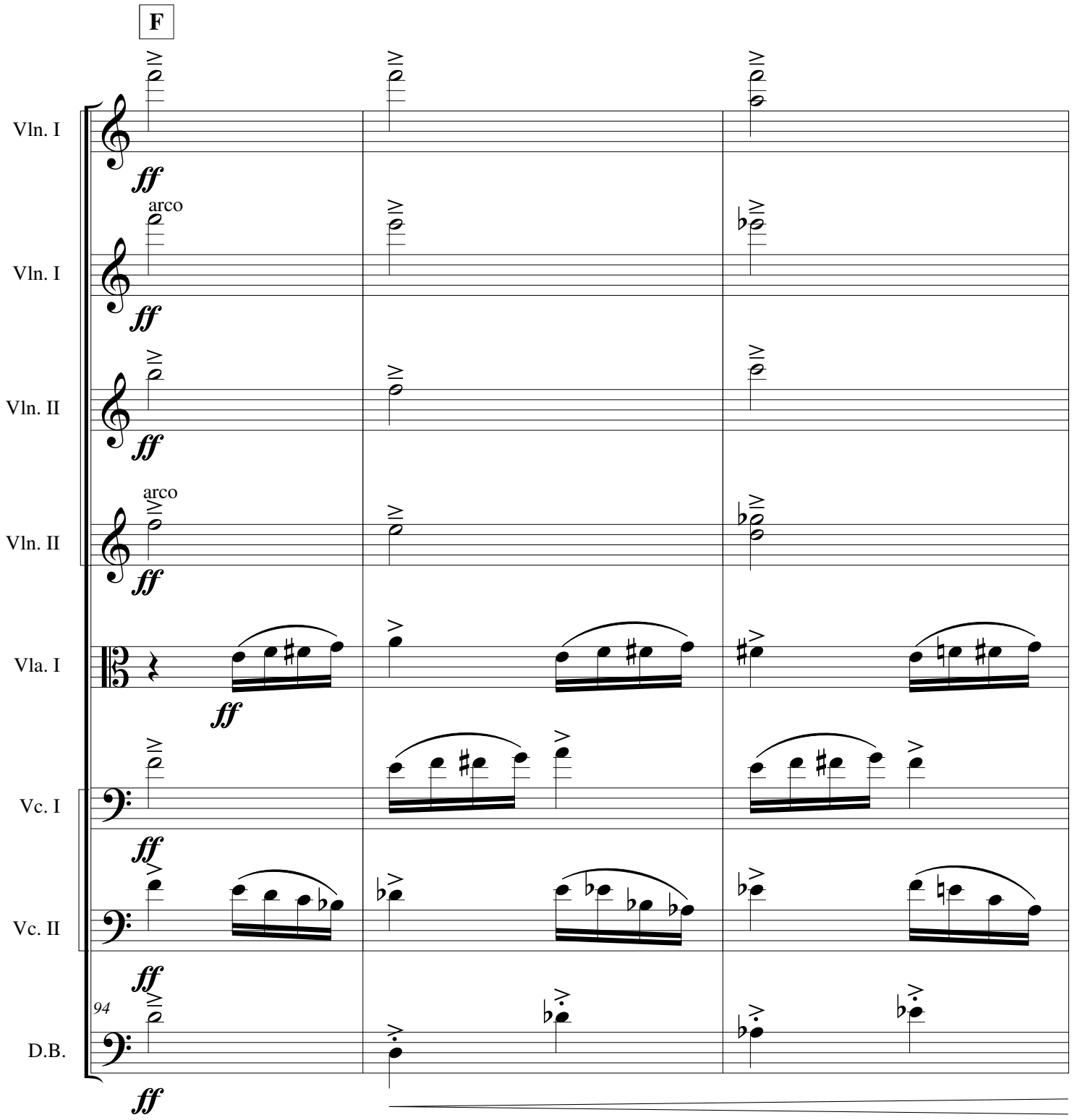

40
Vln. I
Vln. II
Vla. I
Vc. I
D.B.
cresc.
pizz.
arco
46

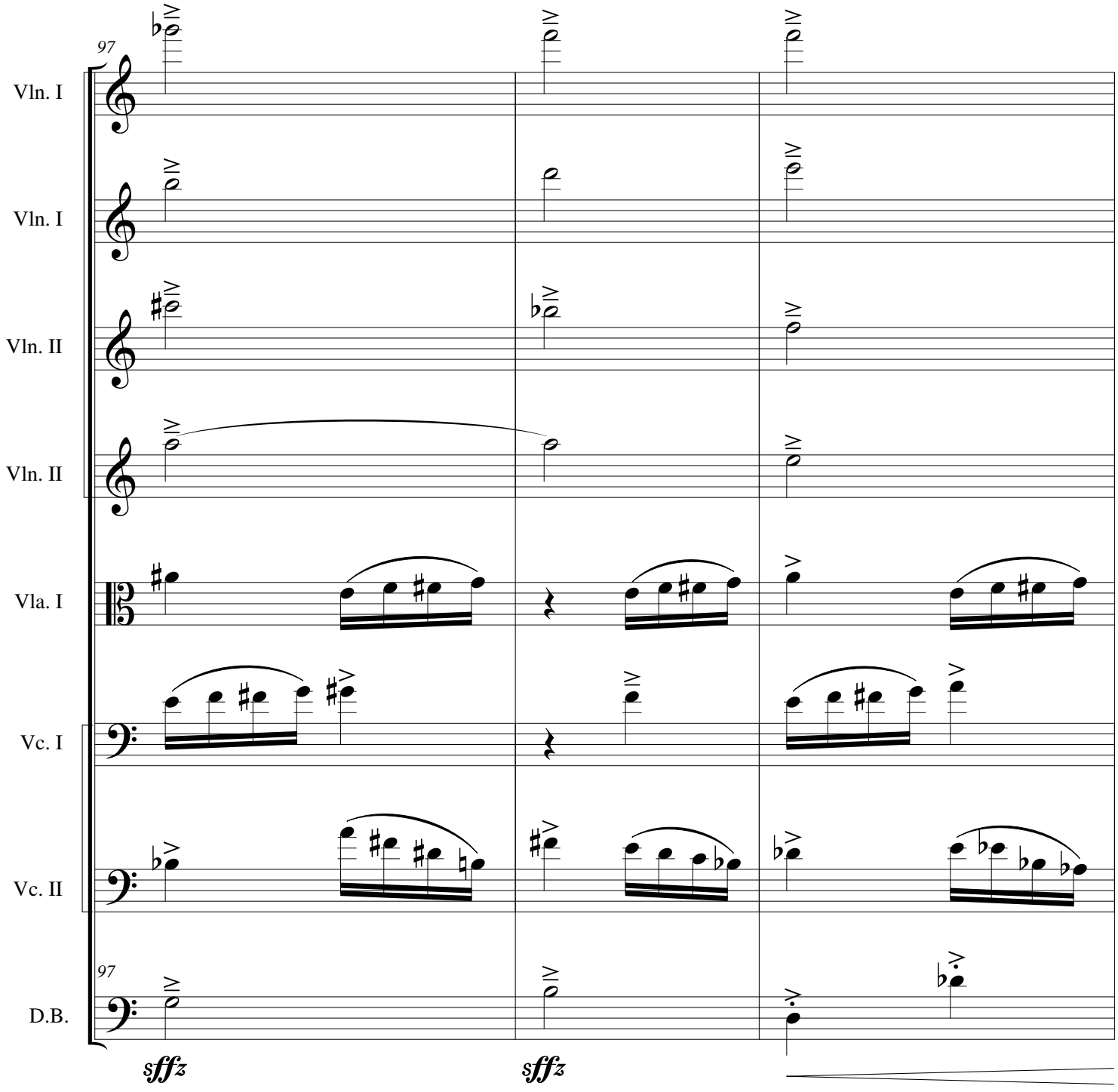

C
Vln. I
Vln. II
Vla. I
Vc. I
D.B.
arco
arco
51
57
cresc.

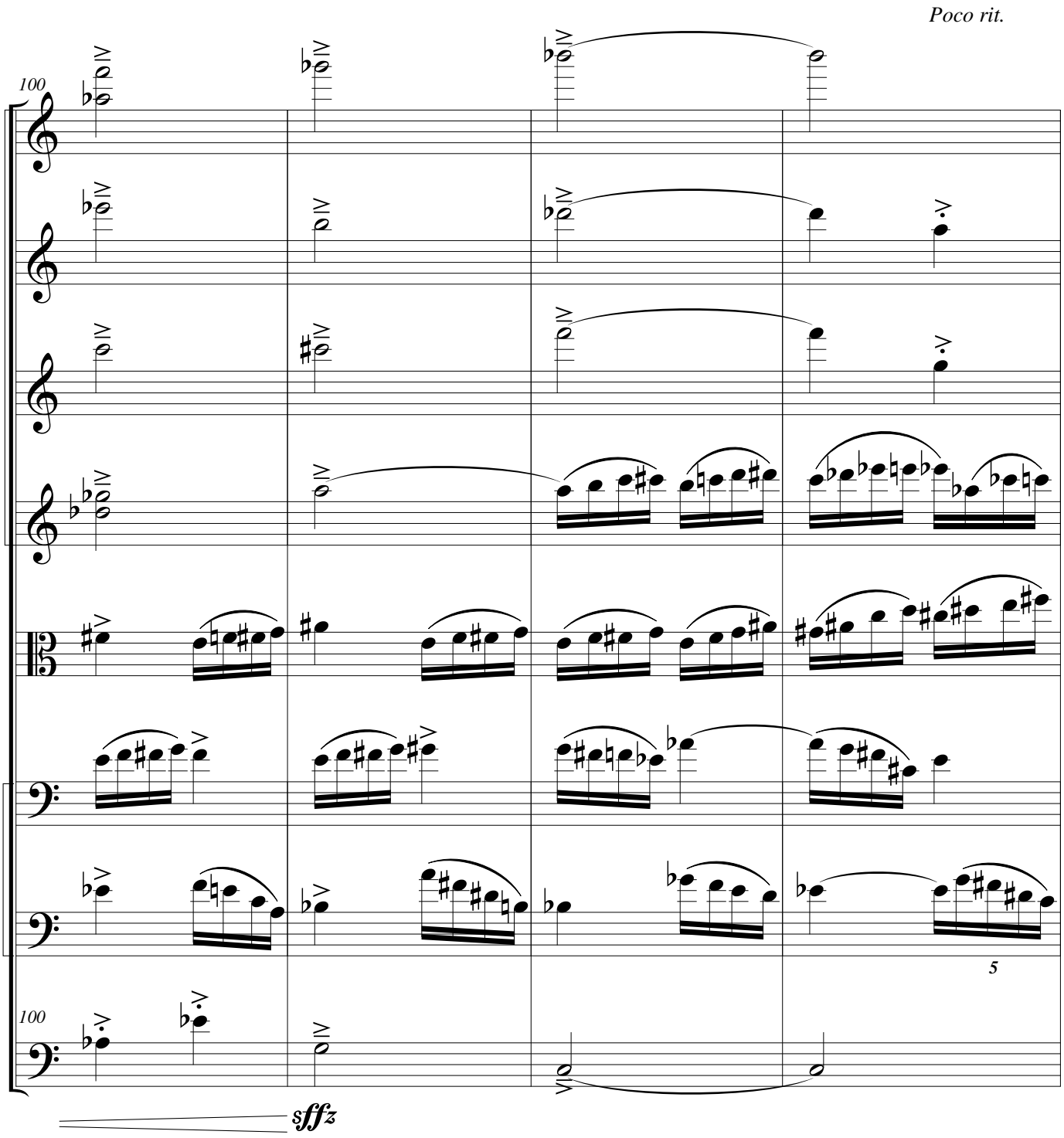

D
62
Vln. I
Vln. II
Vla. I
Vc. I
D.B.
mf
fp
mp
cresc.
fz
f
68
arco

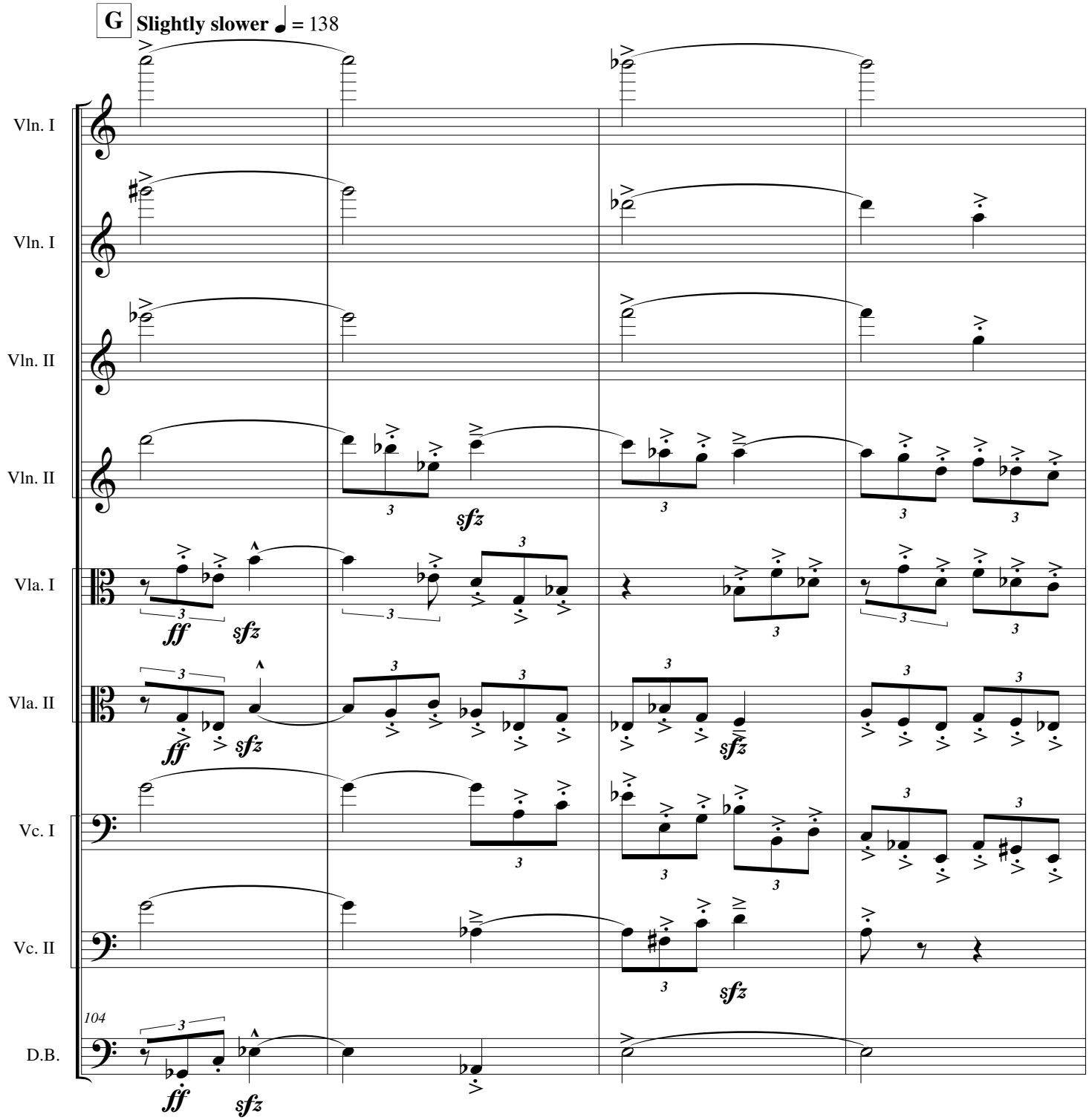

73
Vln. I
Vln. II
Vln. II
Vla. I
Vc. I
D.B.
p
fz
pizz.
3
sfz
cresc.
mf
arco
E
79
f

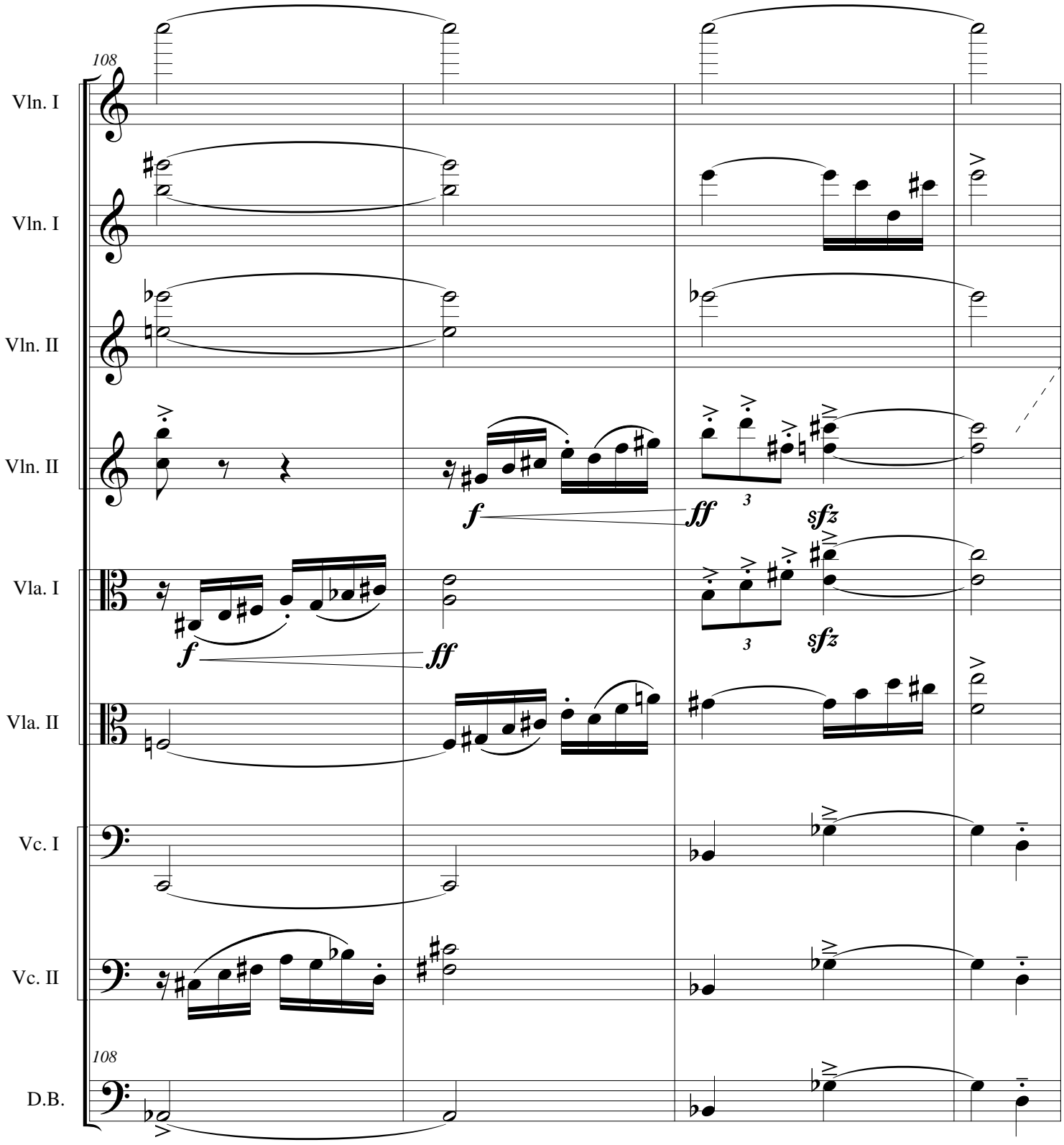

84
Vln. I
Vln. II
Vla. I
Vc. I
D.B.
arco
poco f
cresc.
f
89
piu f
fz

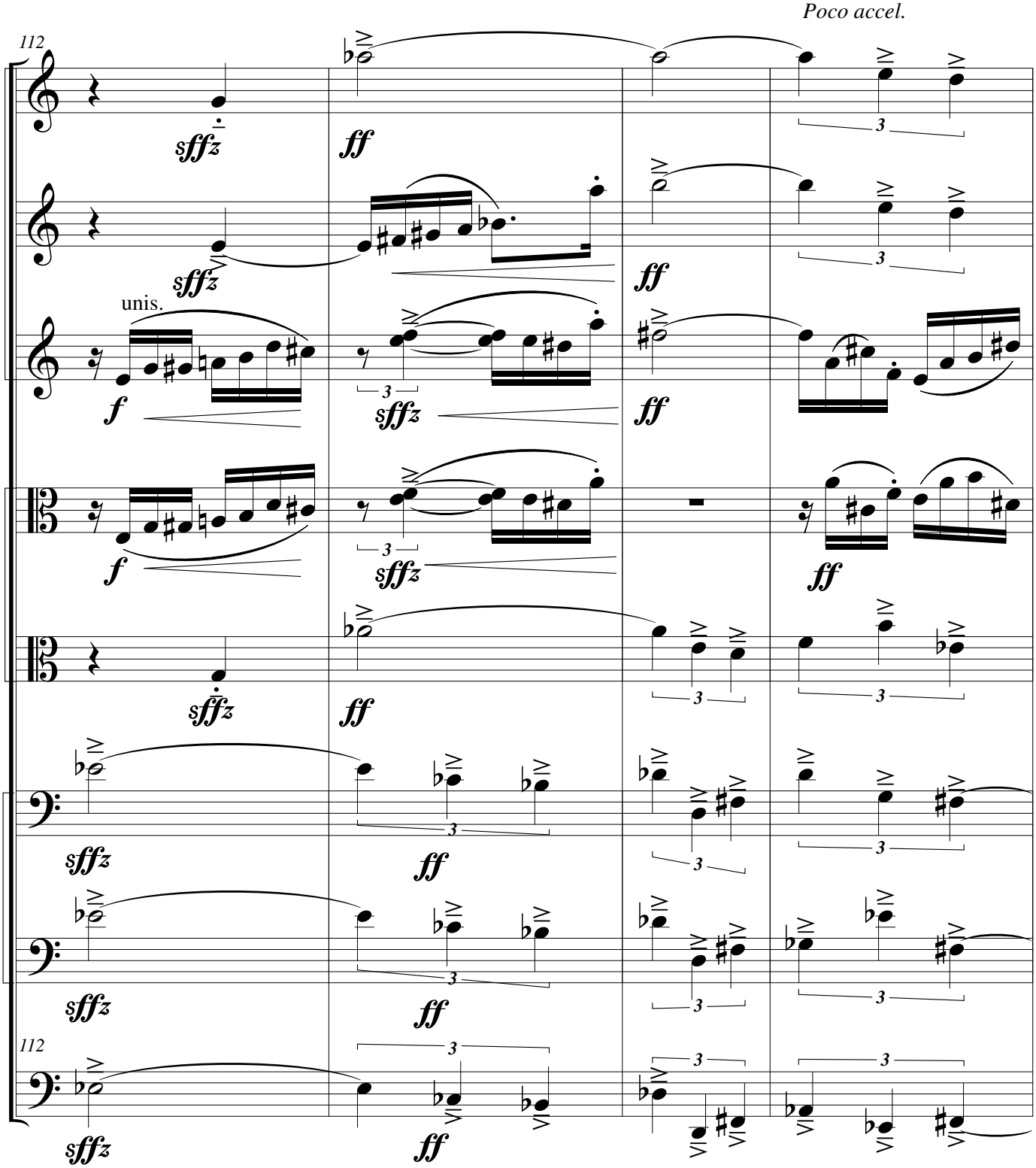

F
Vln. I
ff
arco
Vln. I
ff
Vln. II
ff
arco
Vln. II
ff
Vla. I
ff
Vc. I
ff
Vc. II
ff
94
D.B.
ff

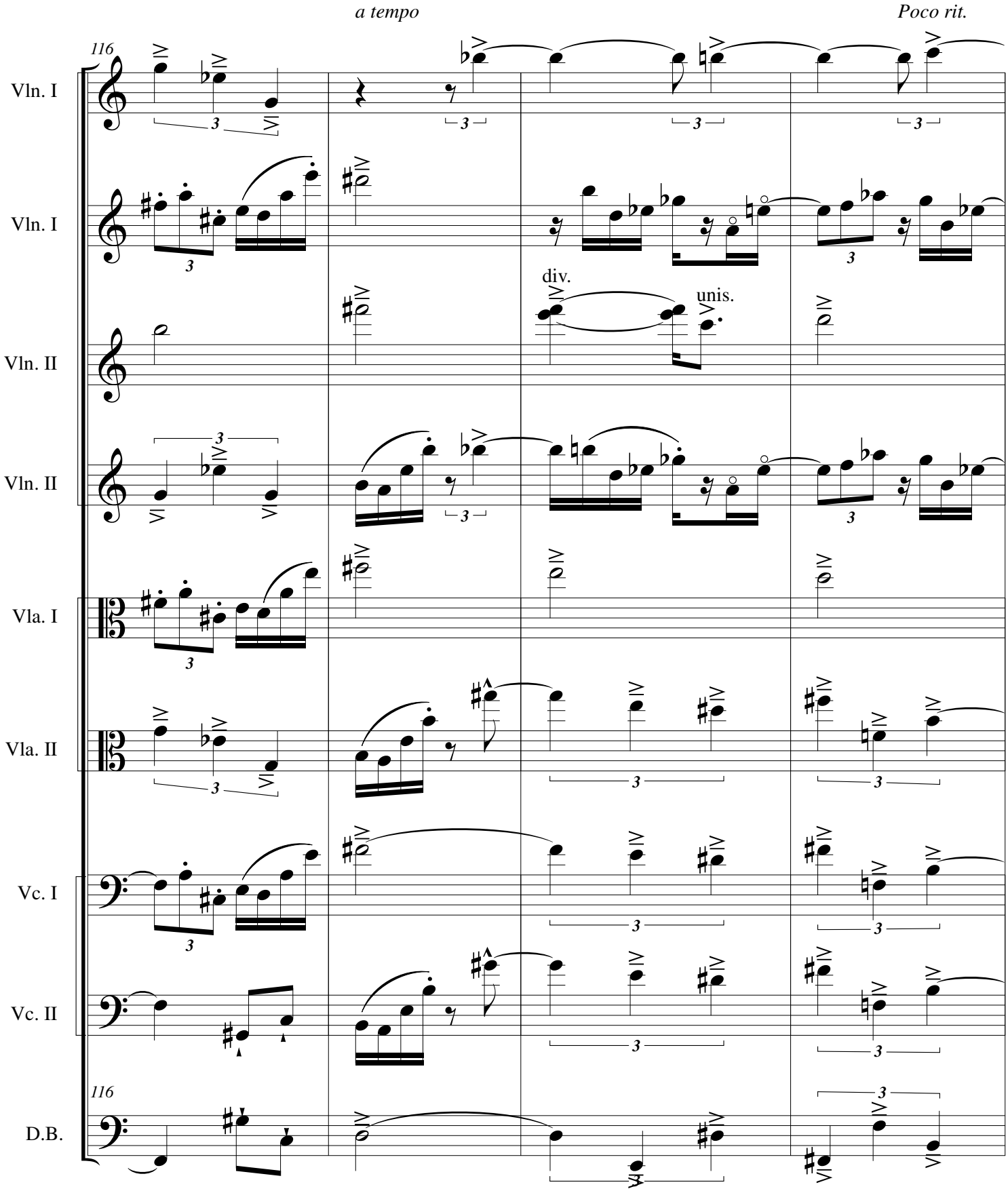

97
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vc. I
Vc. II
97
D.B.
sffz
sffz

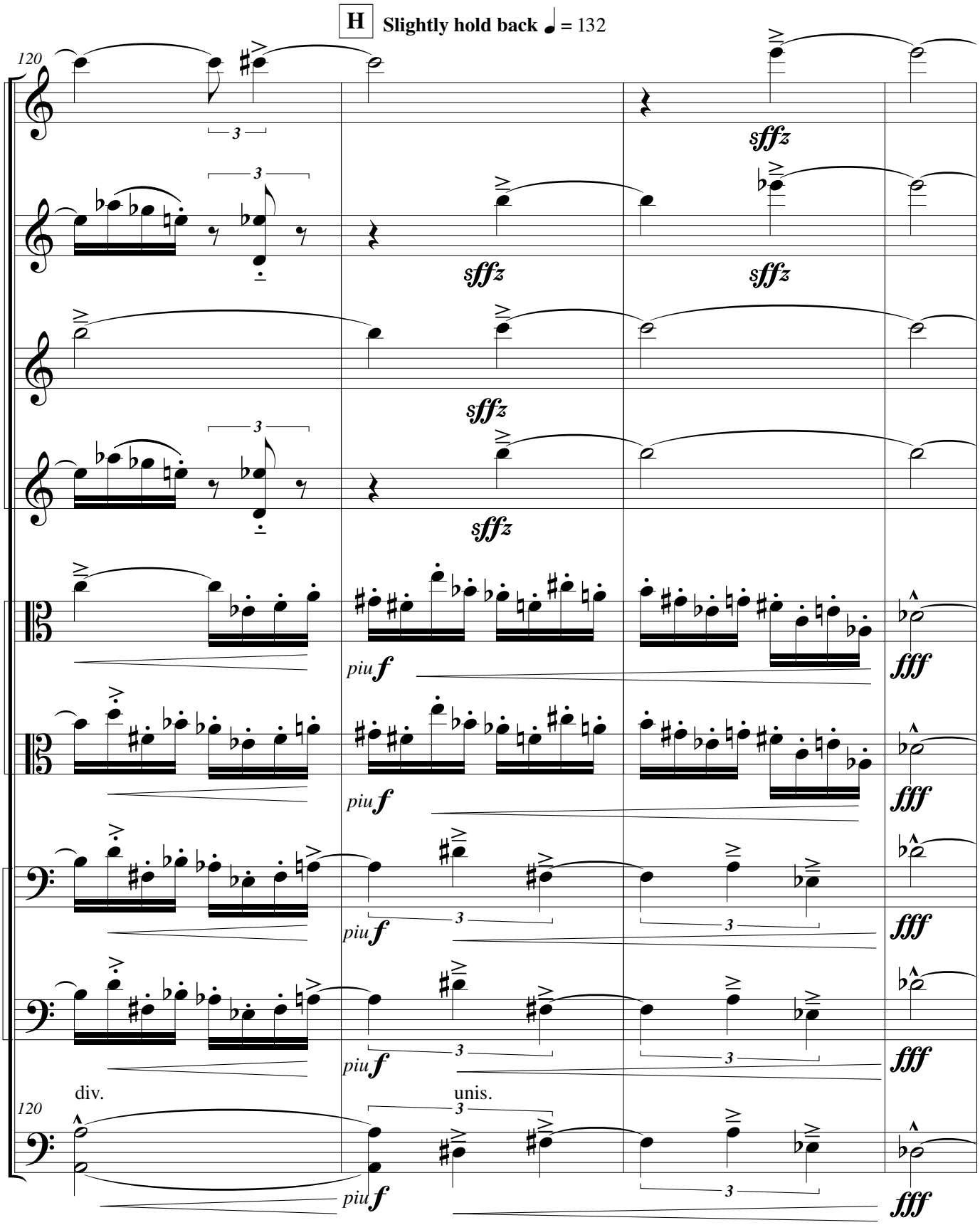

Poco rit.
100
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vc. I
Vc. II
5
100
D.B.
sffz

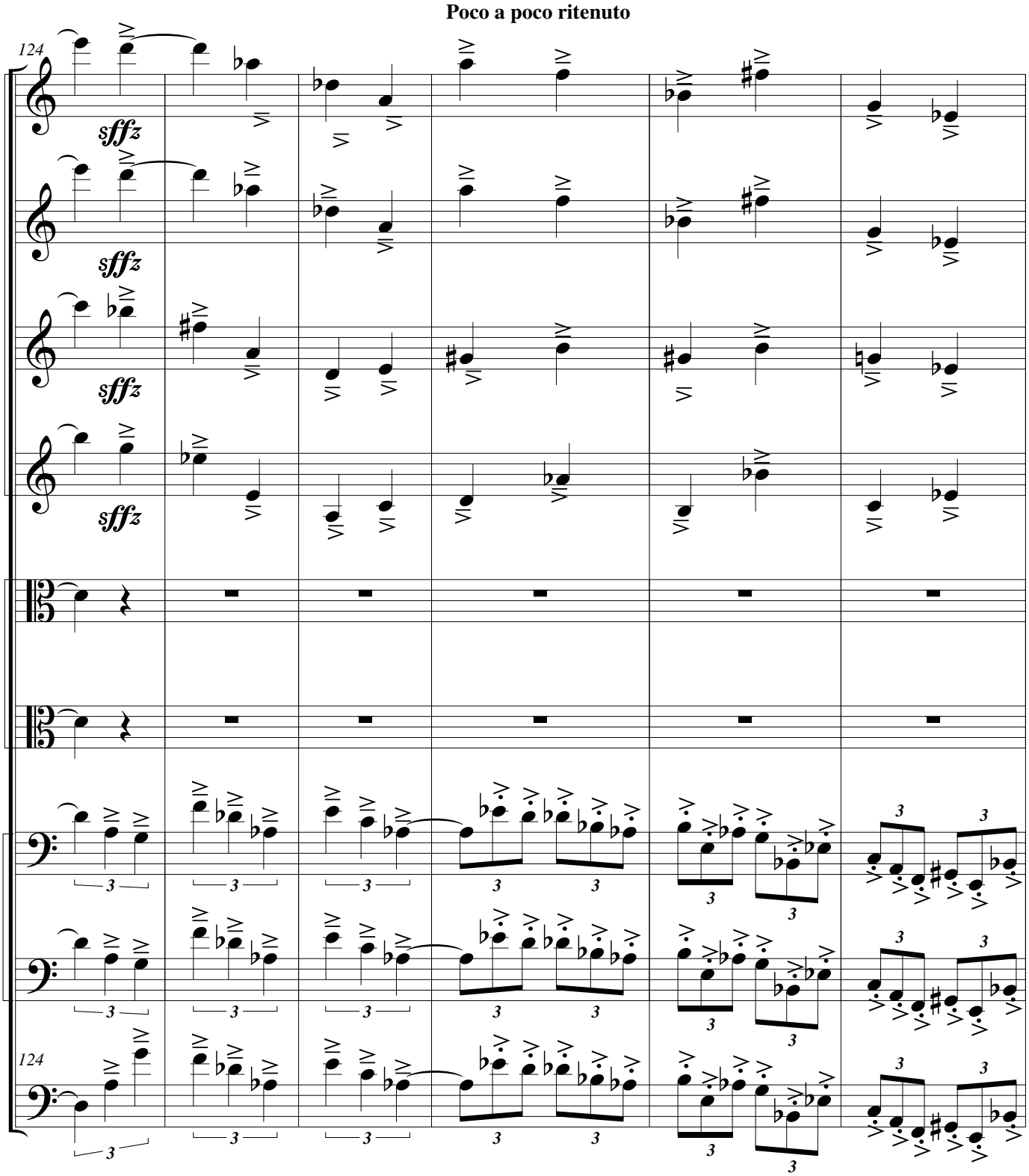

G
Slightly slower ♩ = 138
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
104
D.B.
ff
sfz

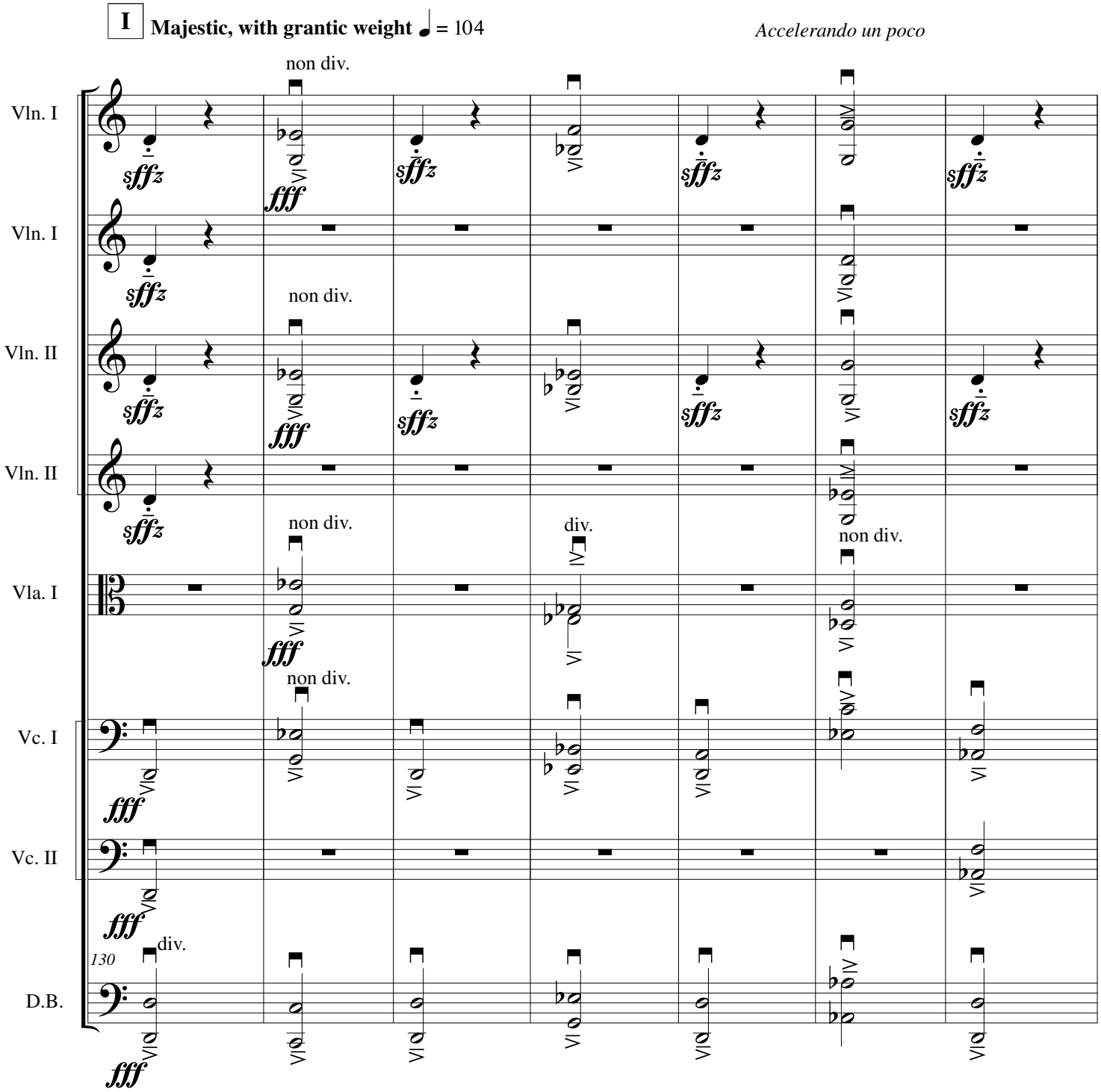

108
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
f
ff
sfz
3

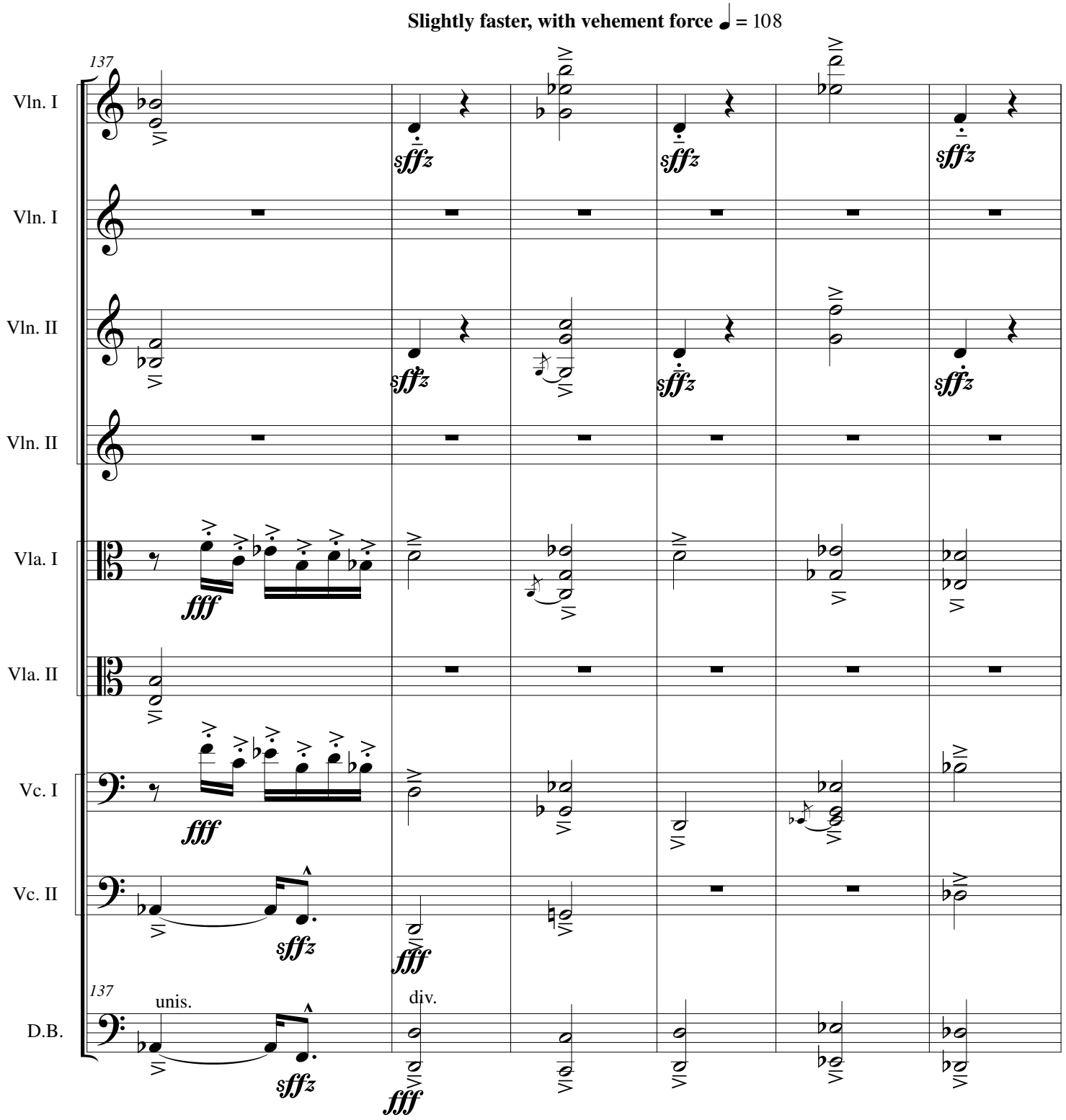

Poco accel.
112
Vln. I
Vln. I
unis.
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
112
D.B.
sffz
ff
f
3

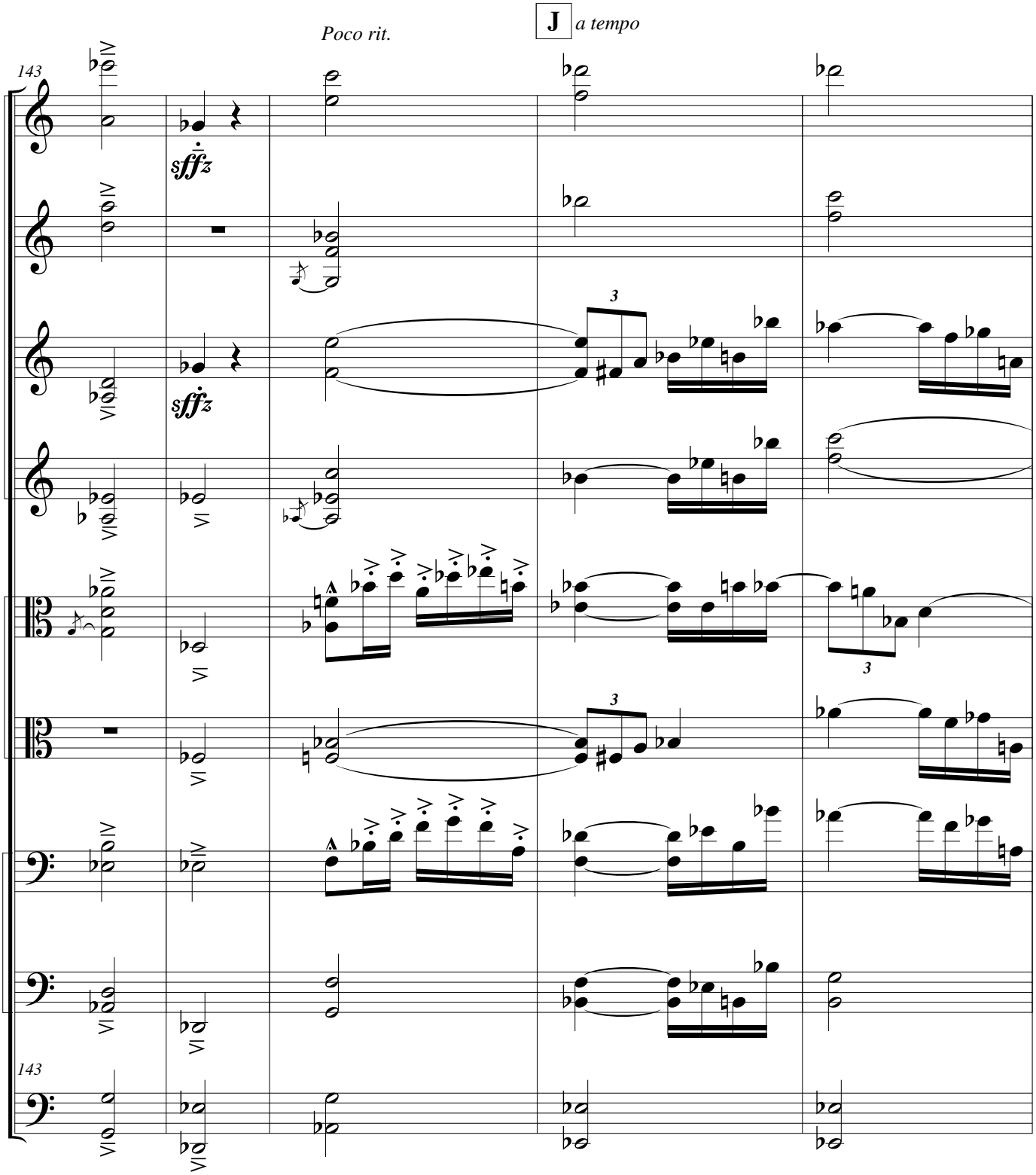

a tempo
Poco rit.
116
Vln. I
Vln. I
div.
unis.
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
116
D.B.

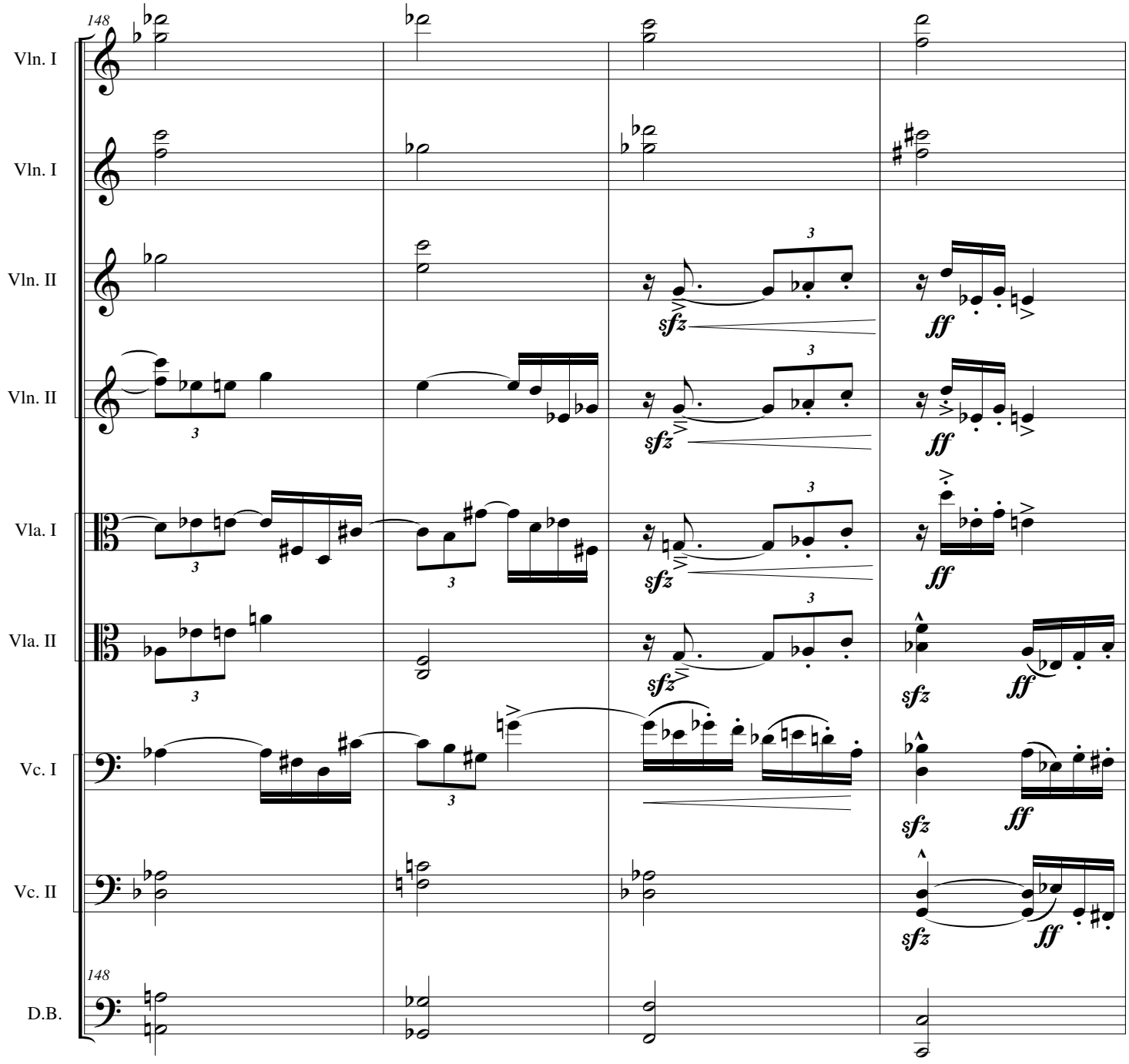

H
Slightly hold back ♩ = 132
120
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
sffz
piu f
fff
div.
unis.
3

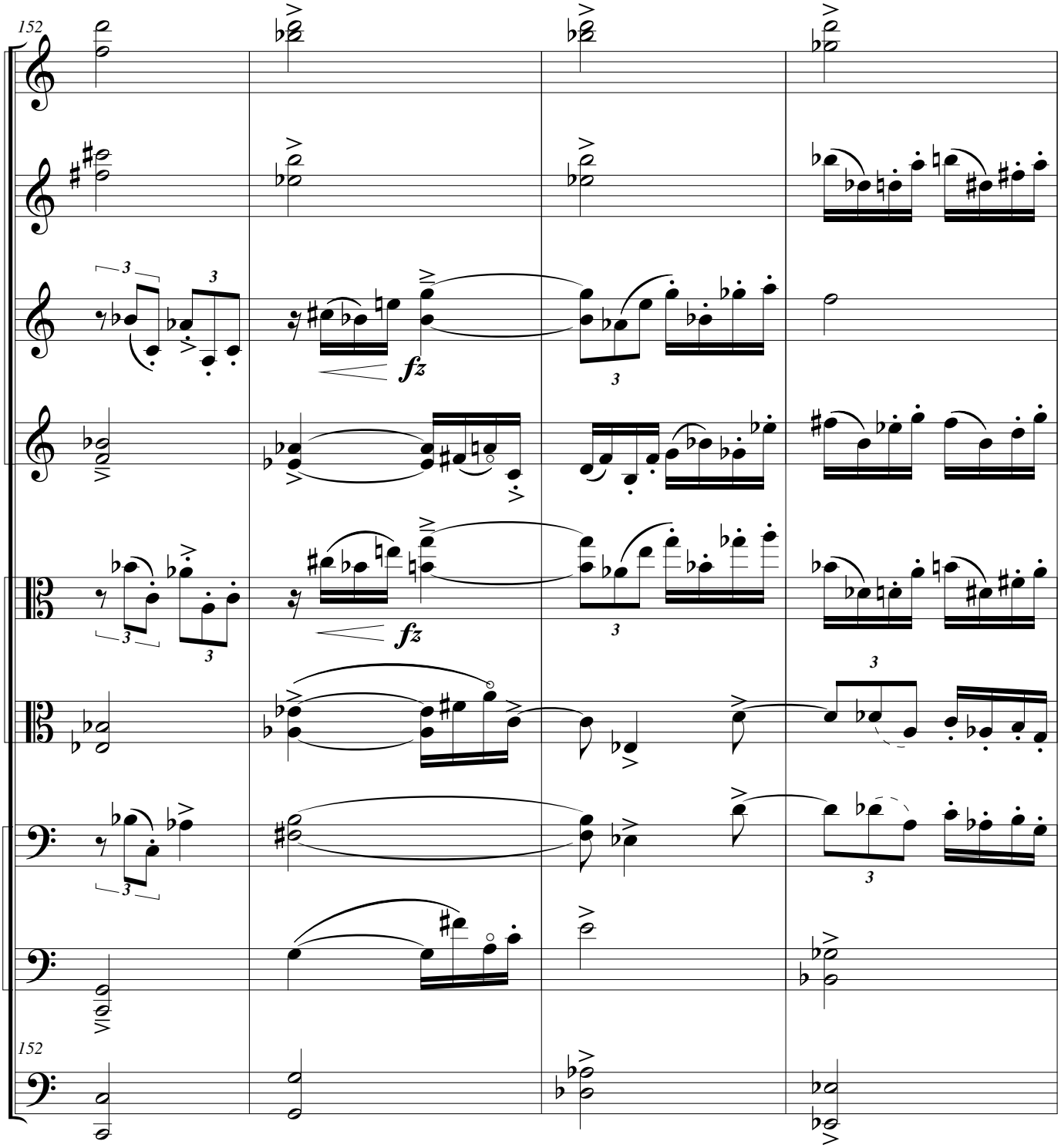

Poco a poco ritenuto
124
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
sffz
3

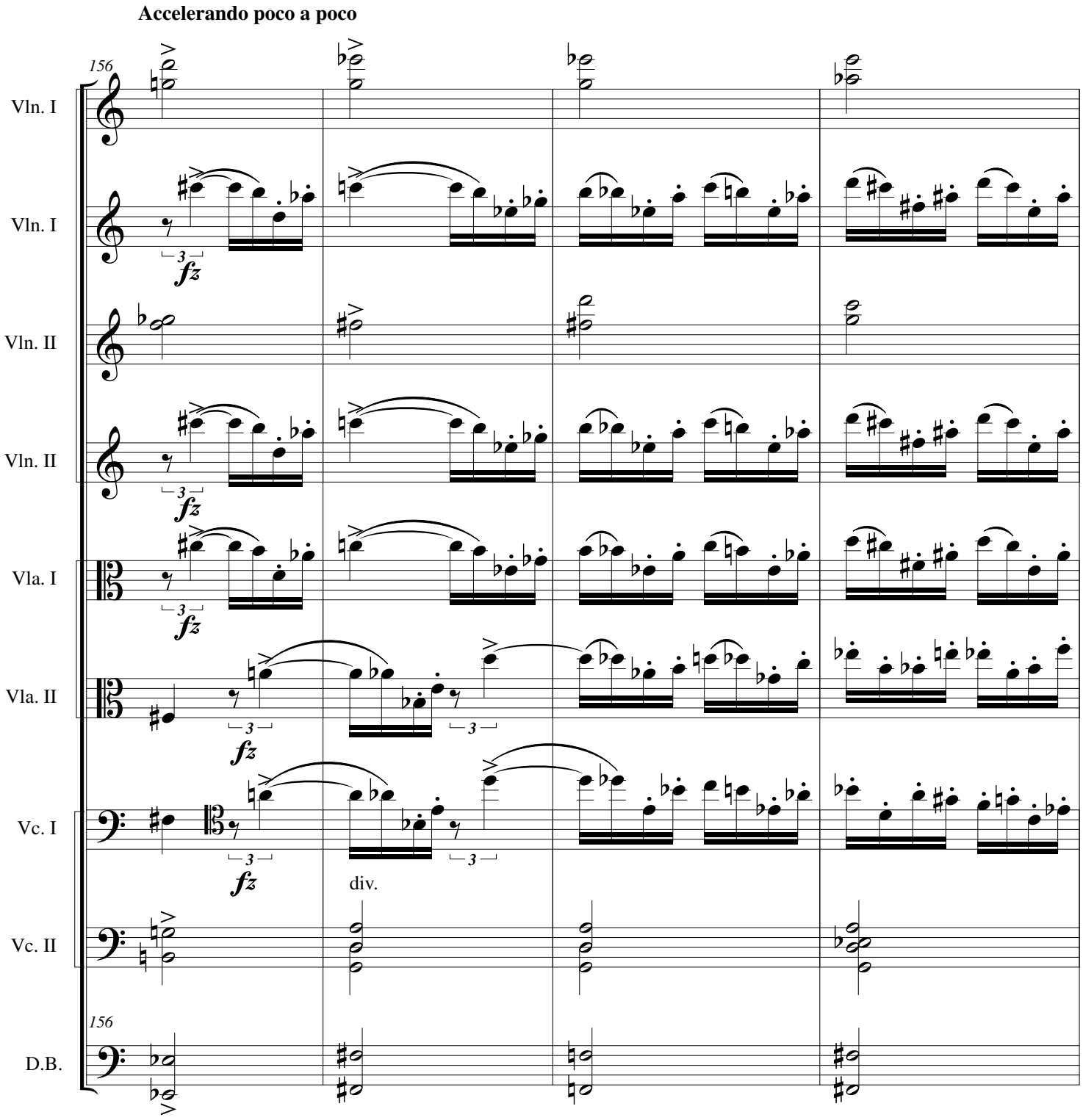

I
Majestic, with grantic weight ♩ = 104
Accelerando un poco
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vc. I
Vc. II
D.B.
non div.
div.
130

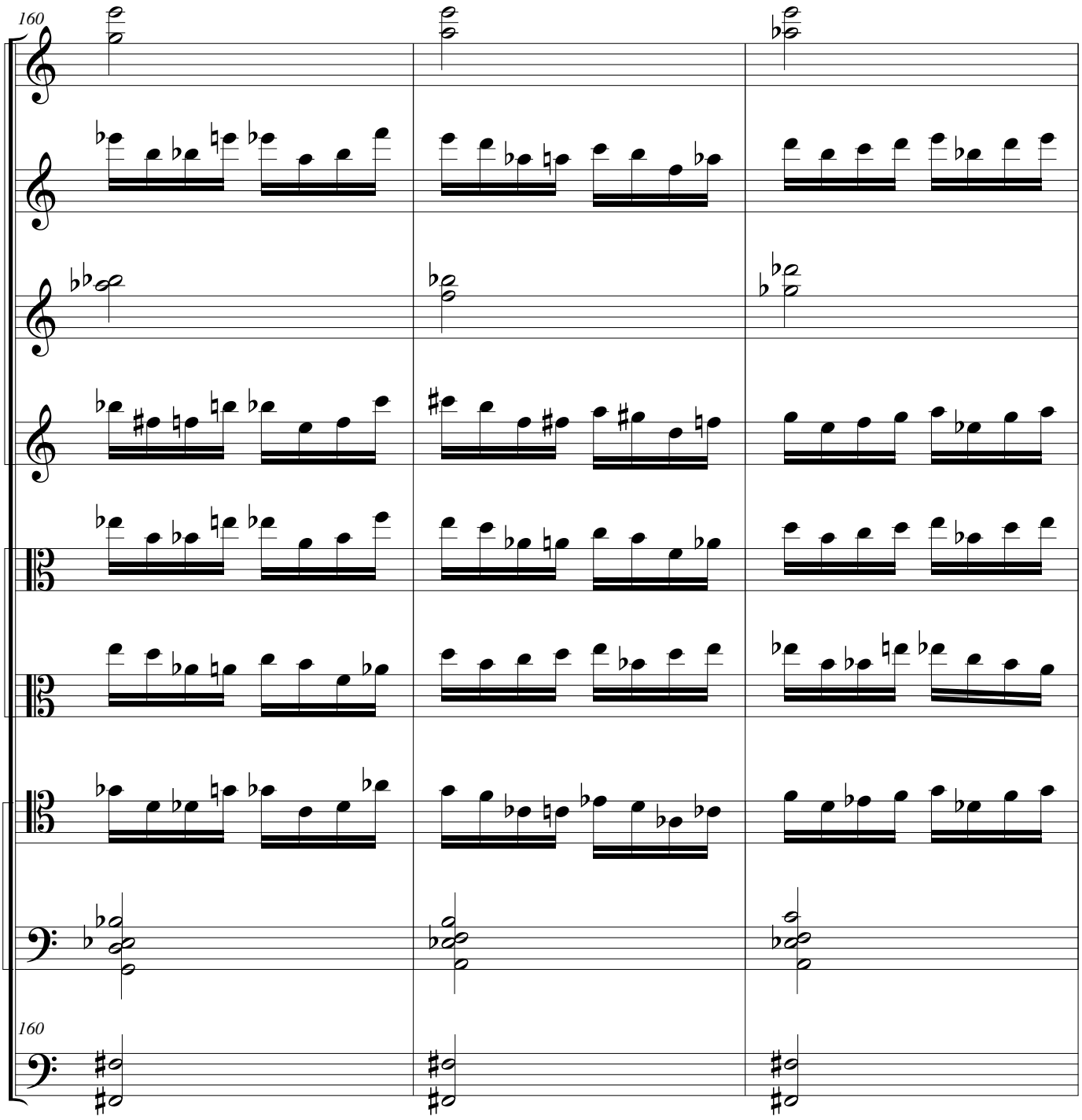

Slightly faster, with vehement force ♩ = 108
137
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
137
unis.
div.
sfffz
fff

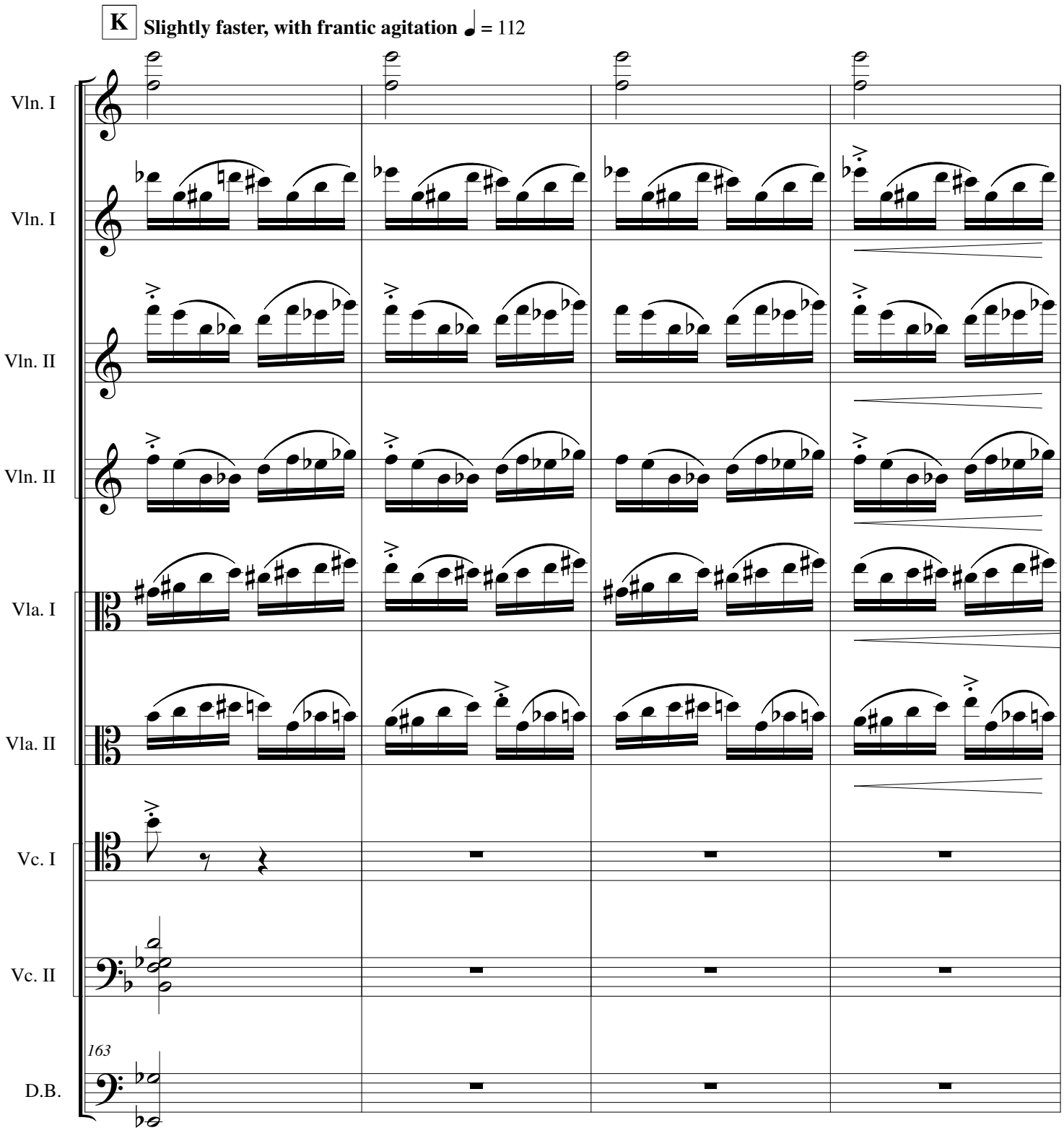

Poco rit.
J
a tempo
143
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
sffz
sffz
3
3
3

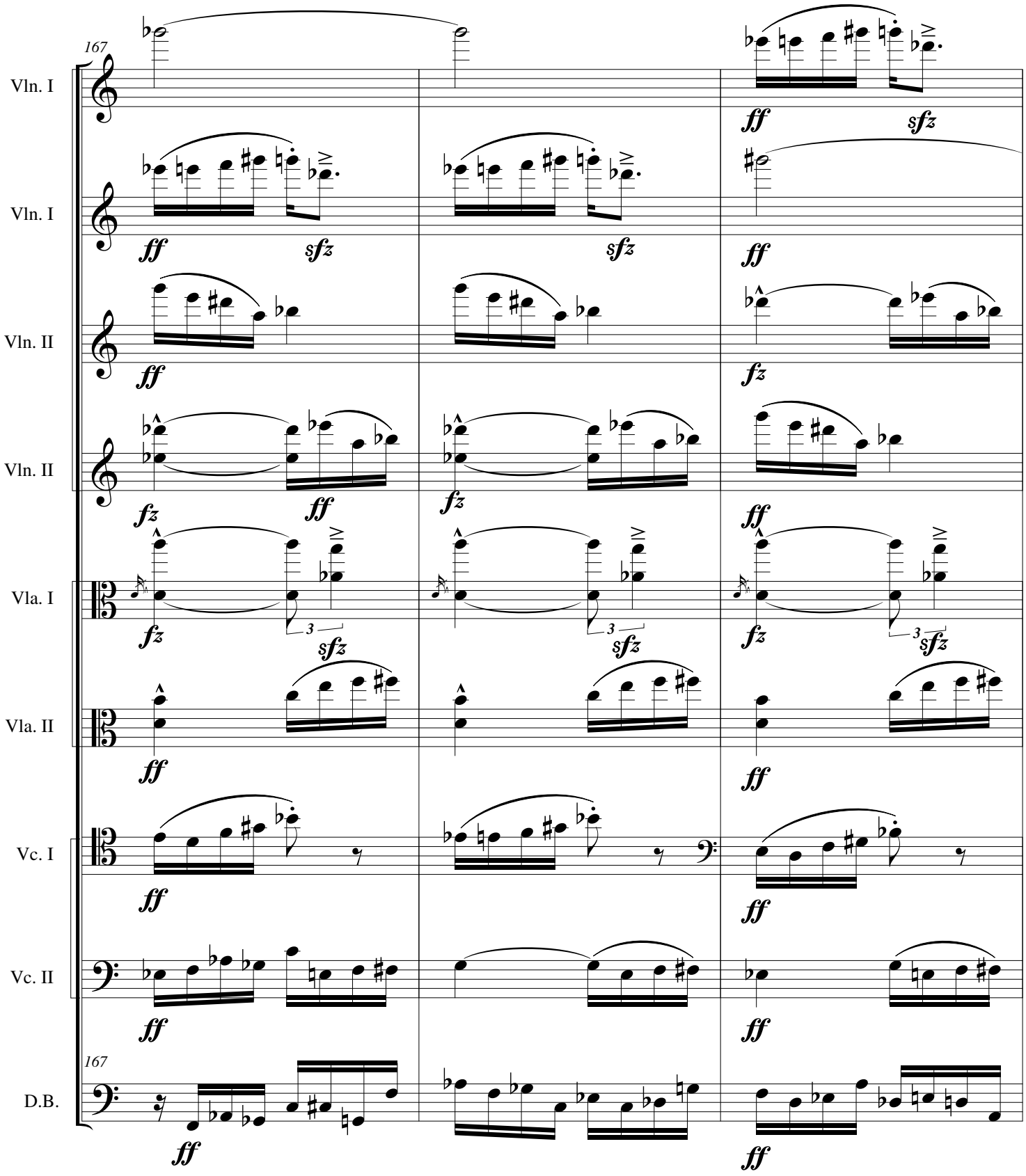

148
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
148
D.B.
3
sfz
ff

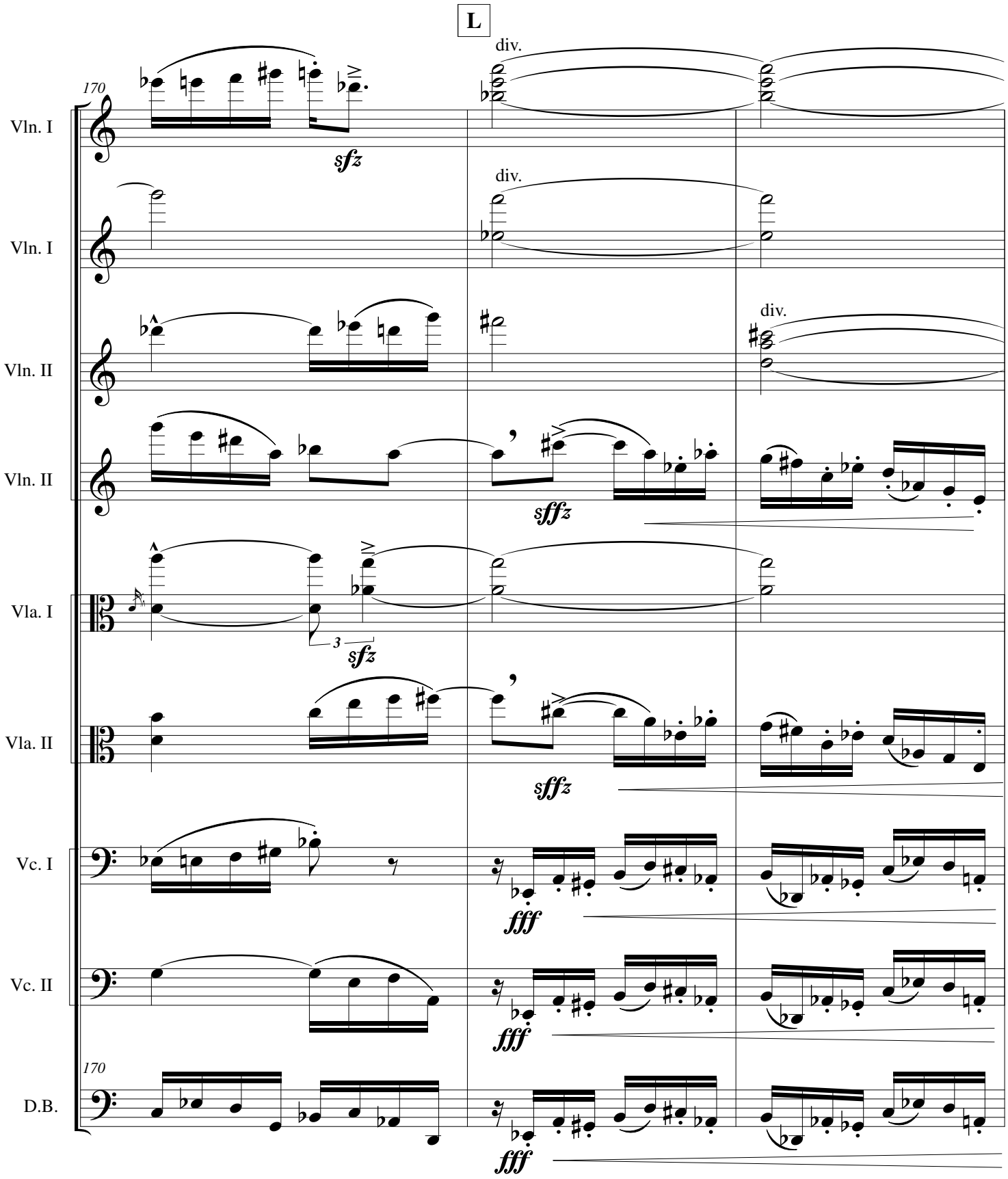

152
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
152
D.B.
fz
fz

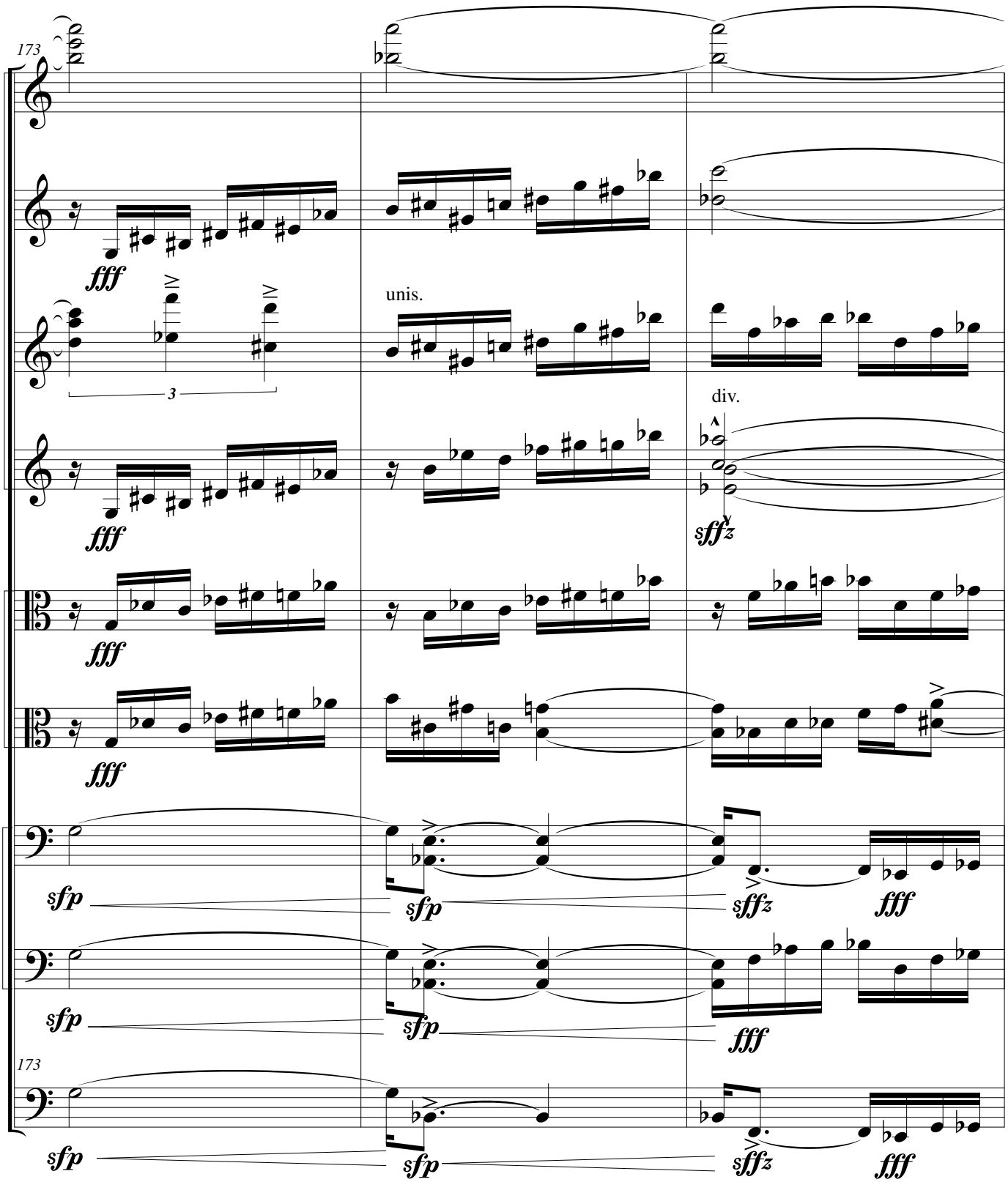

Accelerando poco a poco
156
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
fz
div.

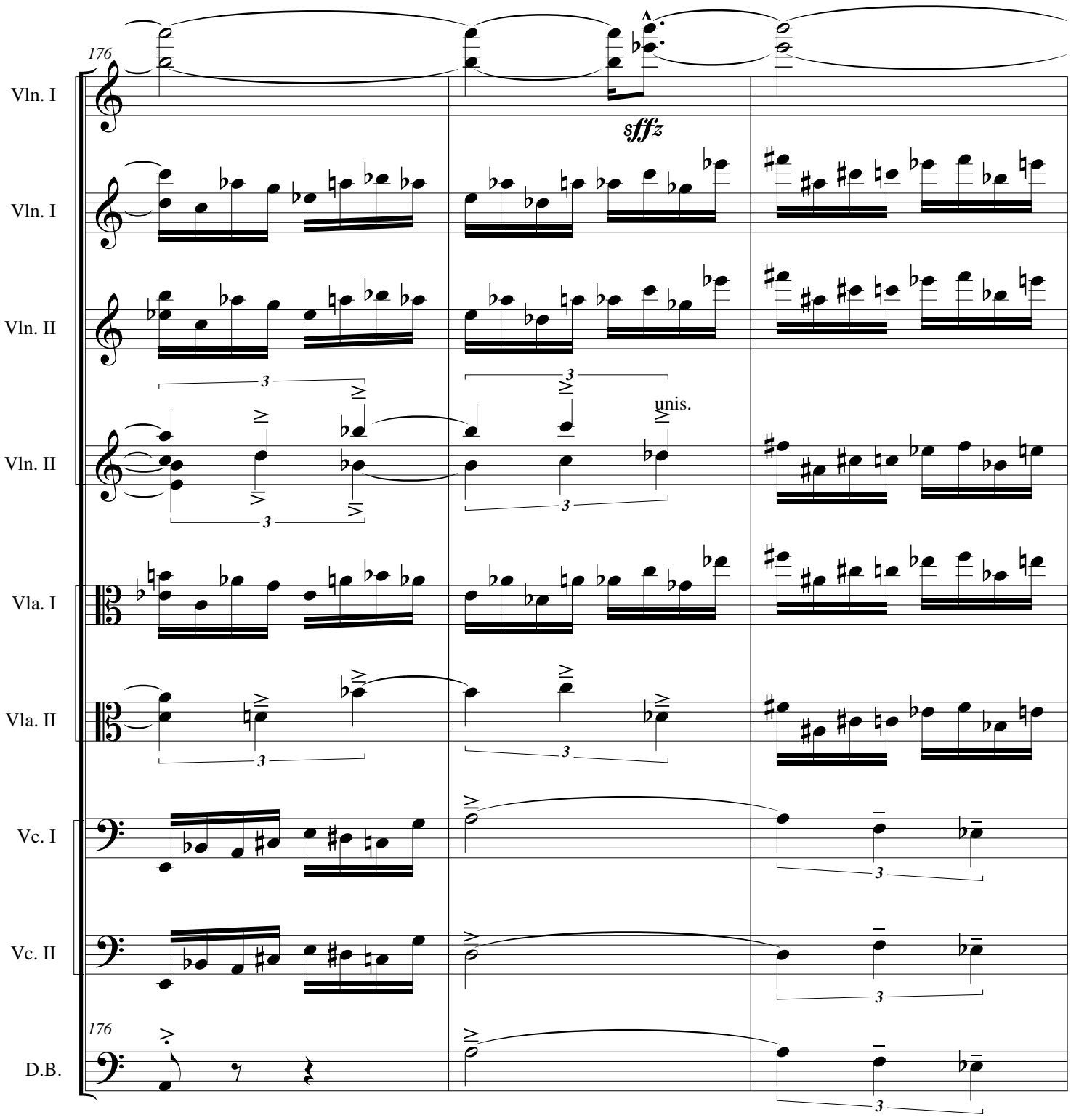

160
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
160
D.B.

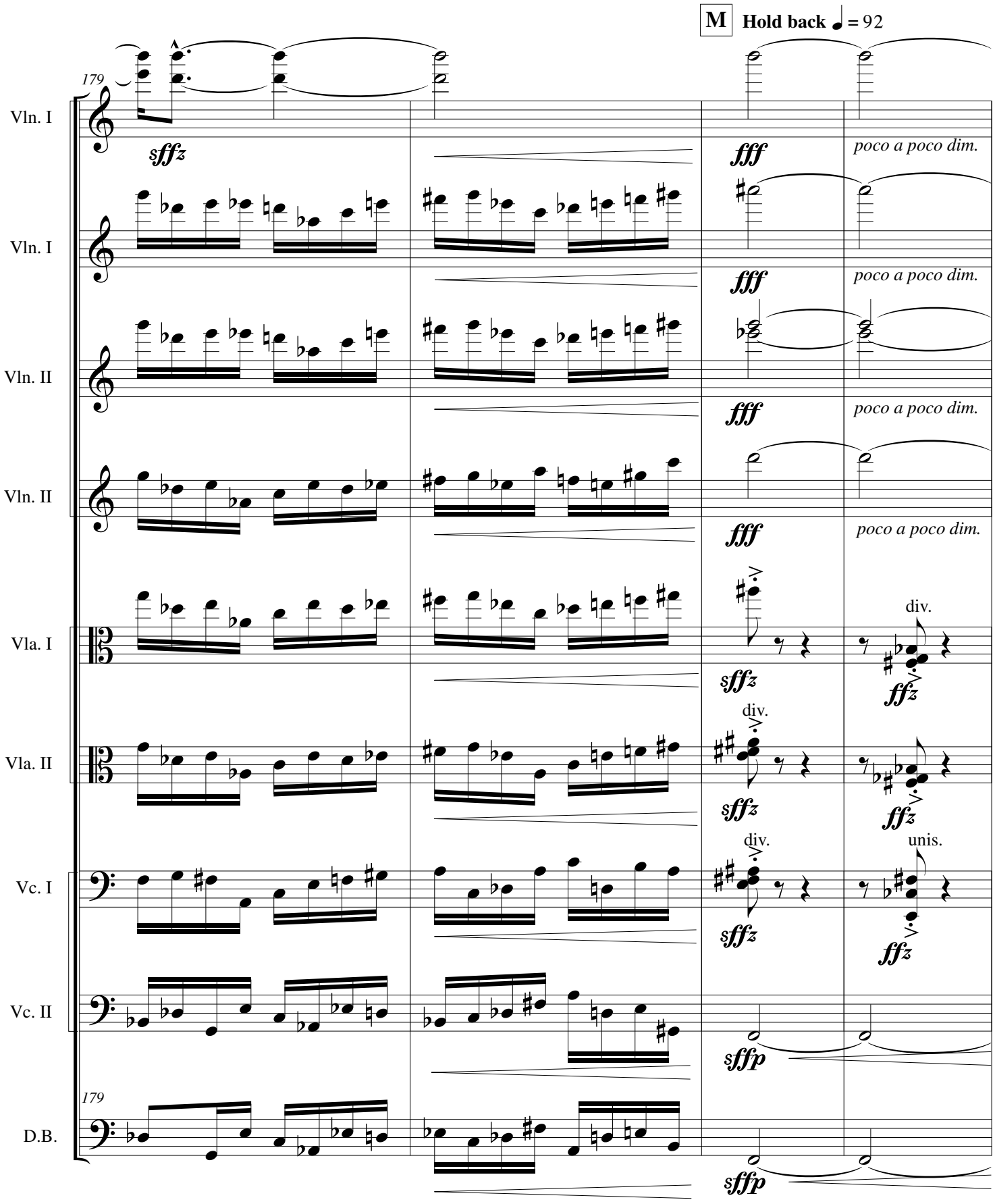

K
Slightly faster, with frantic agitation ♩ = 112
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
163
D.B.

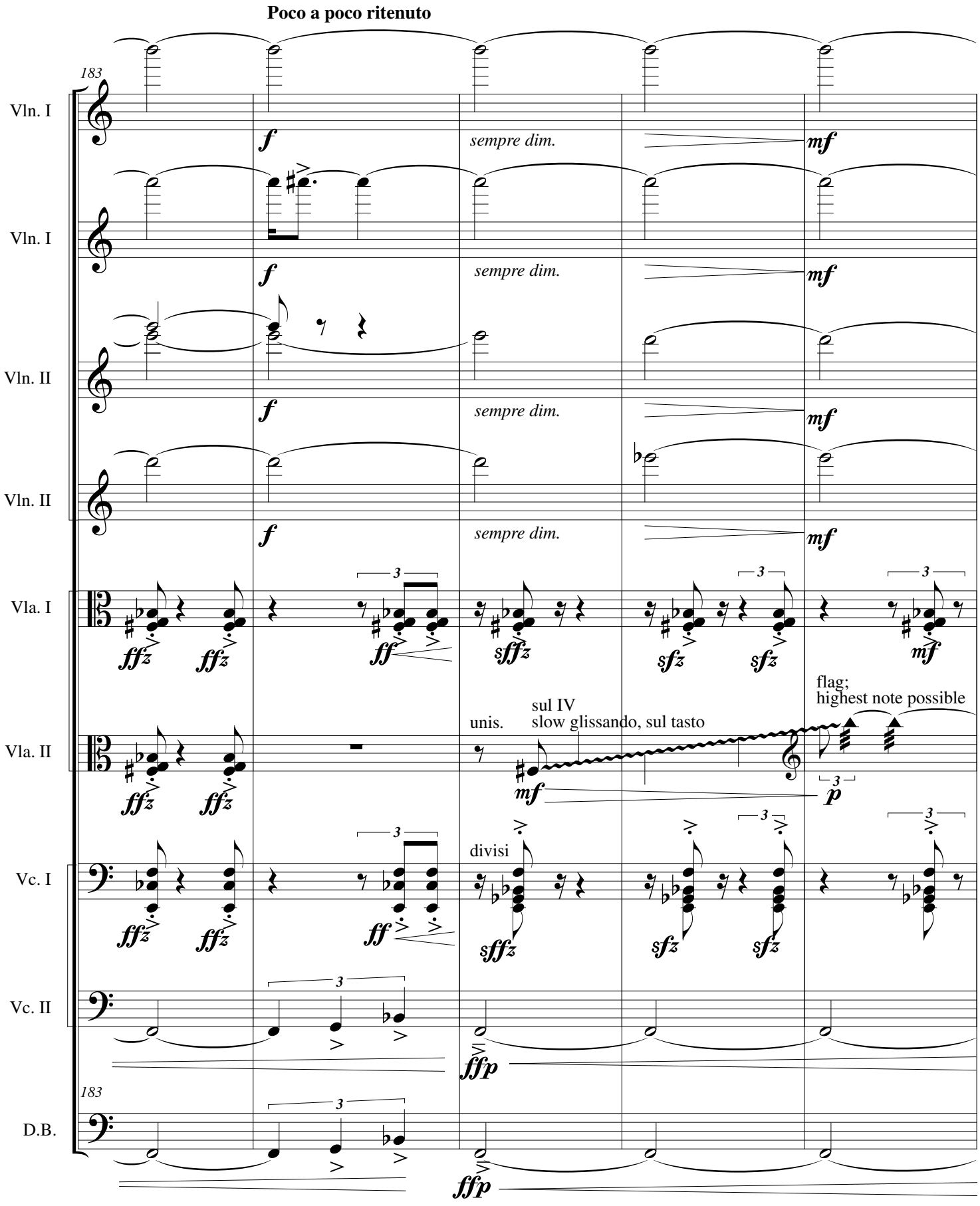

167
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
167
D.B.
ff
sfz
fz
3

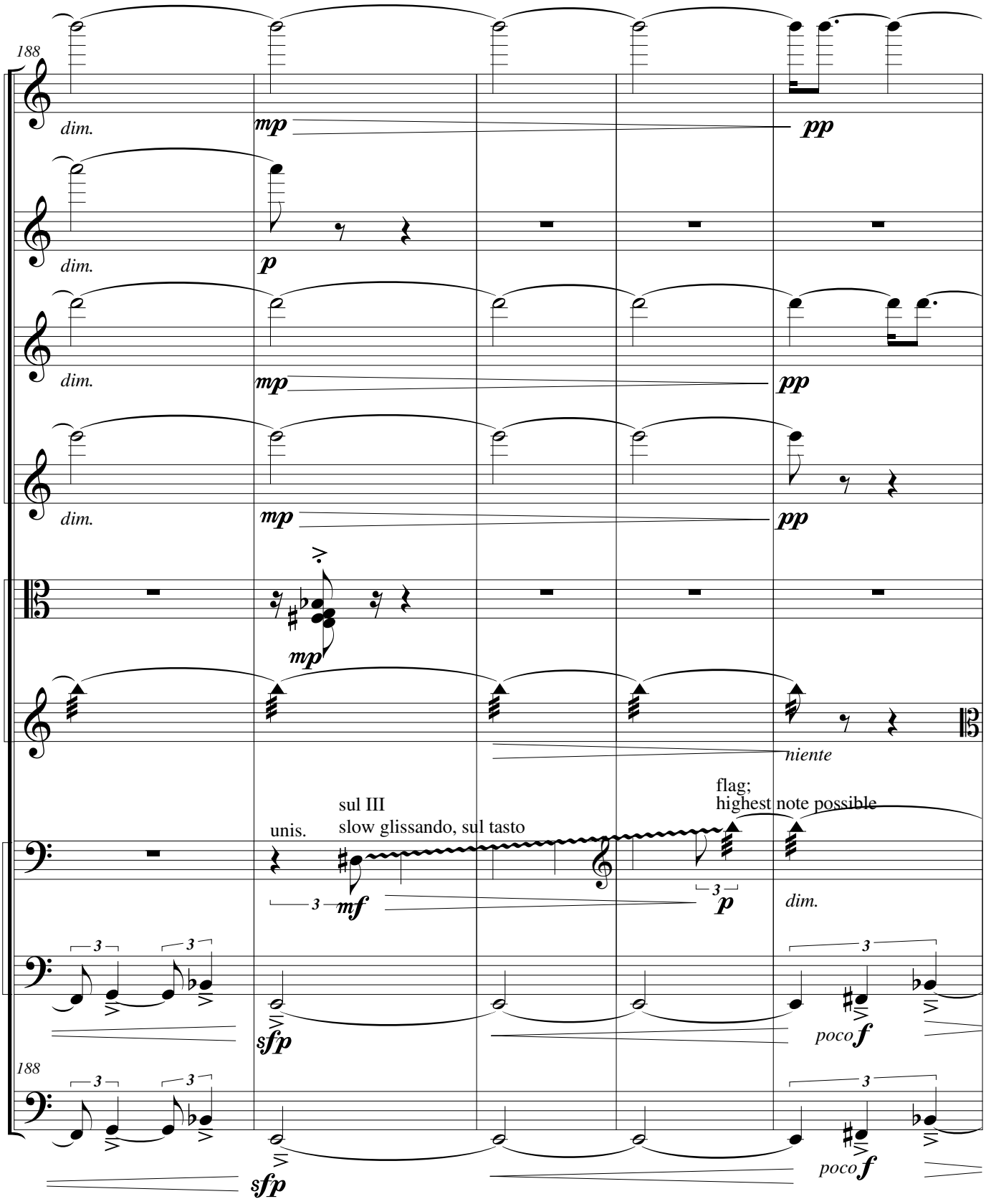

L
170
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
div.
div.
div.
sfz
sffz
sffz
3
sfz
fff
fff
fff

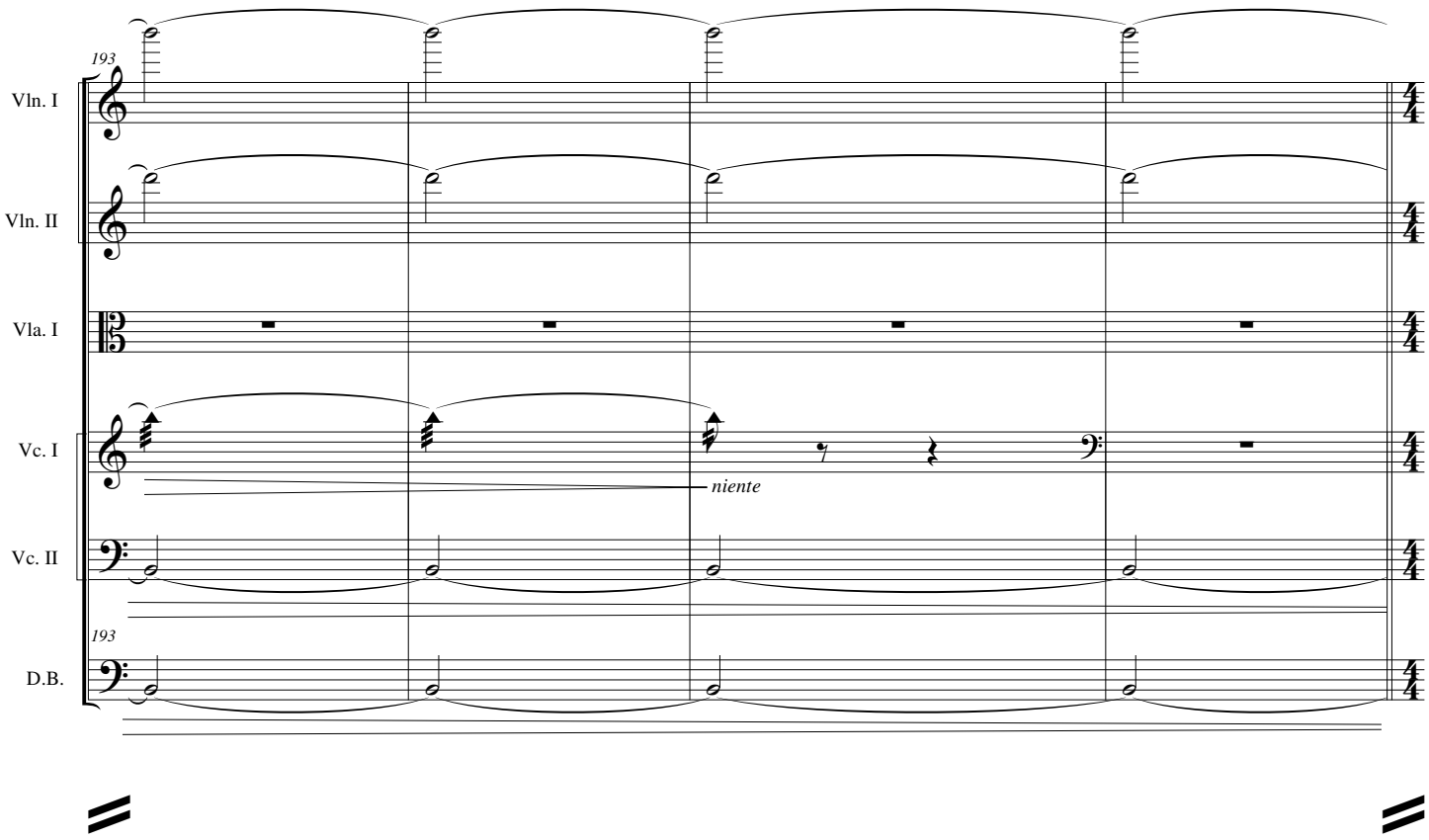

173
Vln. I
Vln. I
fff
Vln. II
unis.
3
Vln. II
div.
fff
sffz
Vla. I
fff
Vla. II
fff
Vc. I
sfp
sfp
sffz
fff
Vc. II
sfp
sfp
fff
173
D.B.
sfp
sfp
sffz
fff

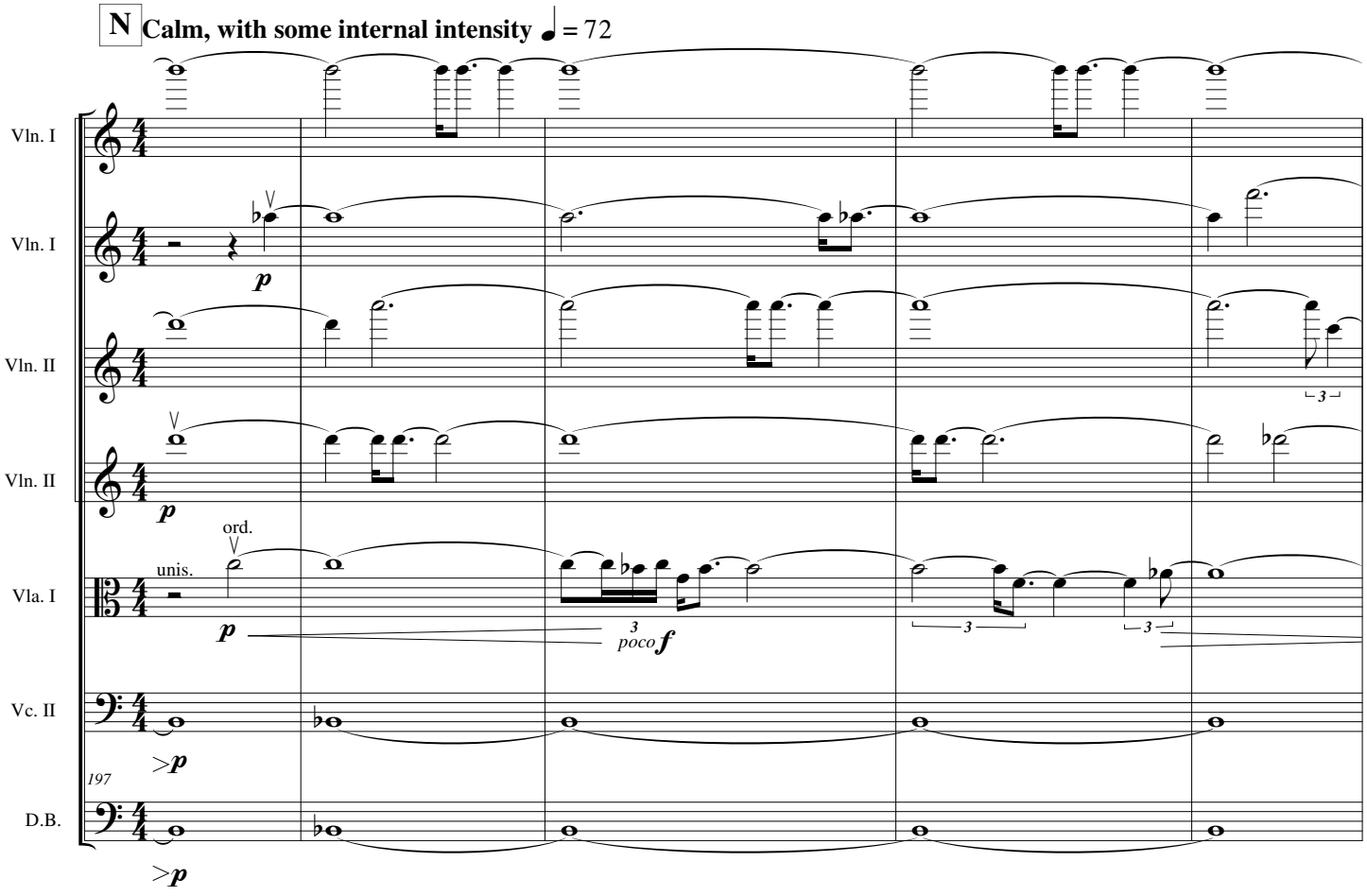

176
Vln. I
sffz
Vln. I
Vln. II
3
IV
unis.
Vln. II
3
VI
Vla. I
Vla. II
Vc. I
Vc. II
176
D.B.

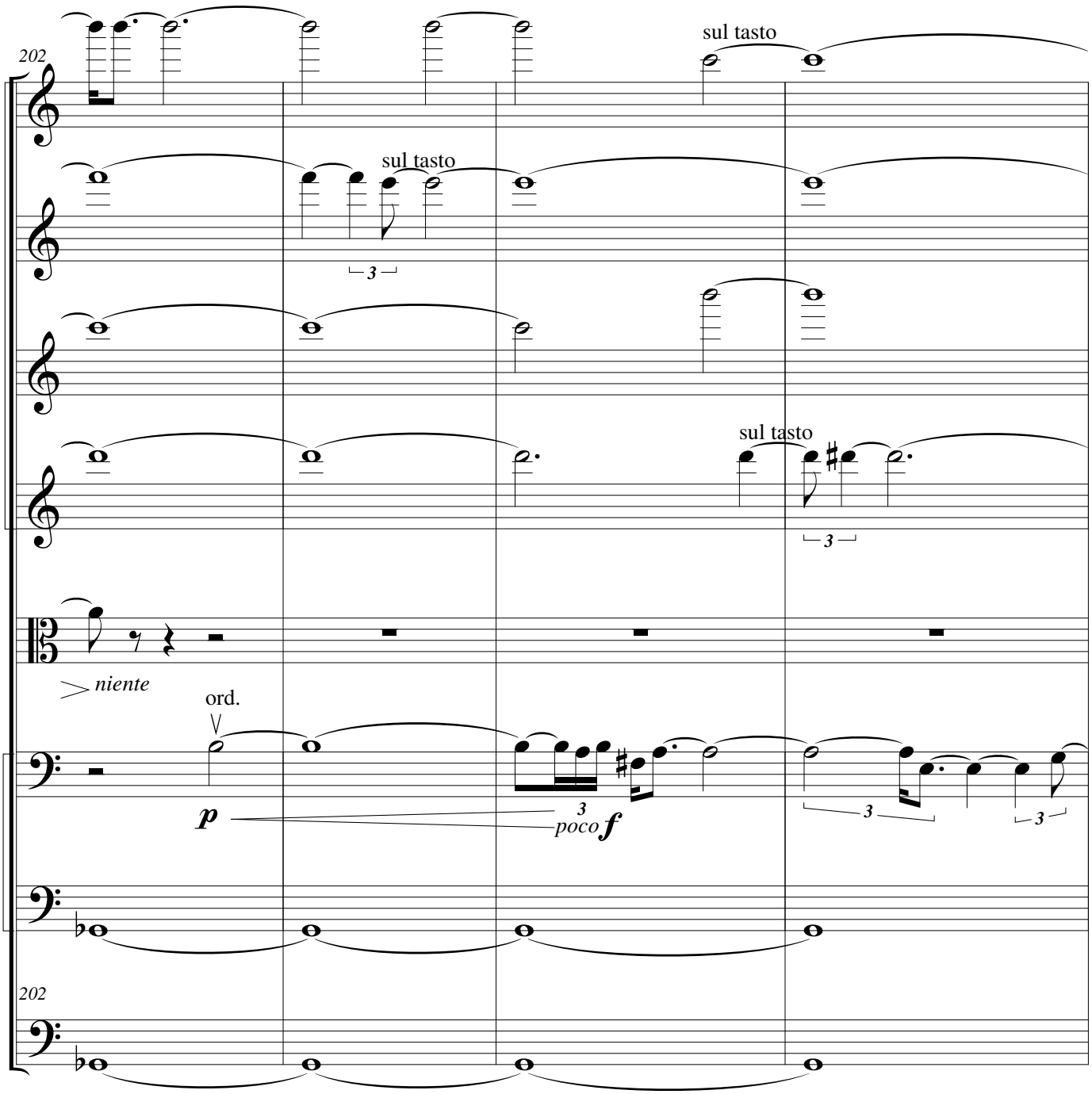

M
Hold back ♩ = 92
179
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
sffz
fff
poco a poco dim.
div.
unis.
ffz
sffp

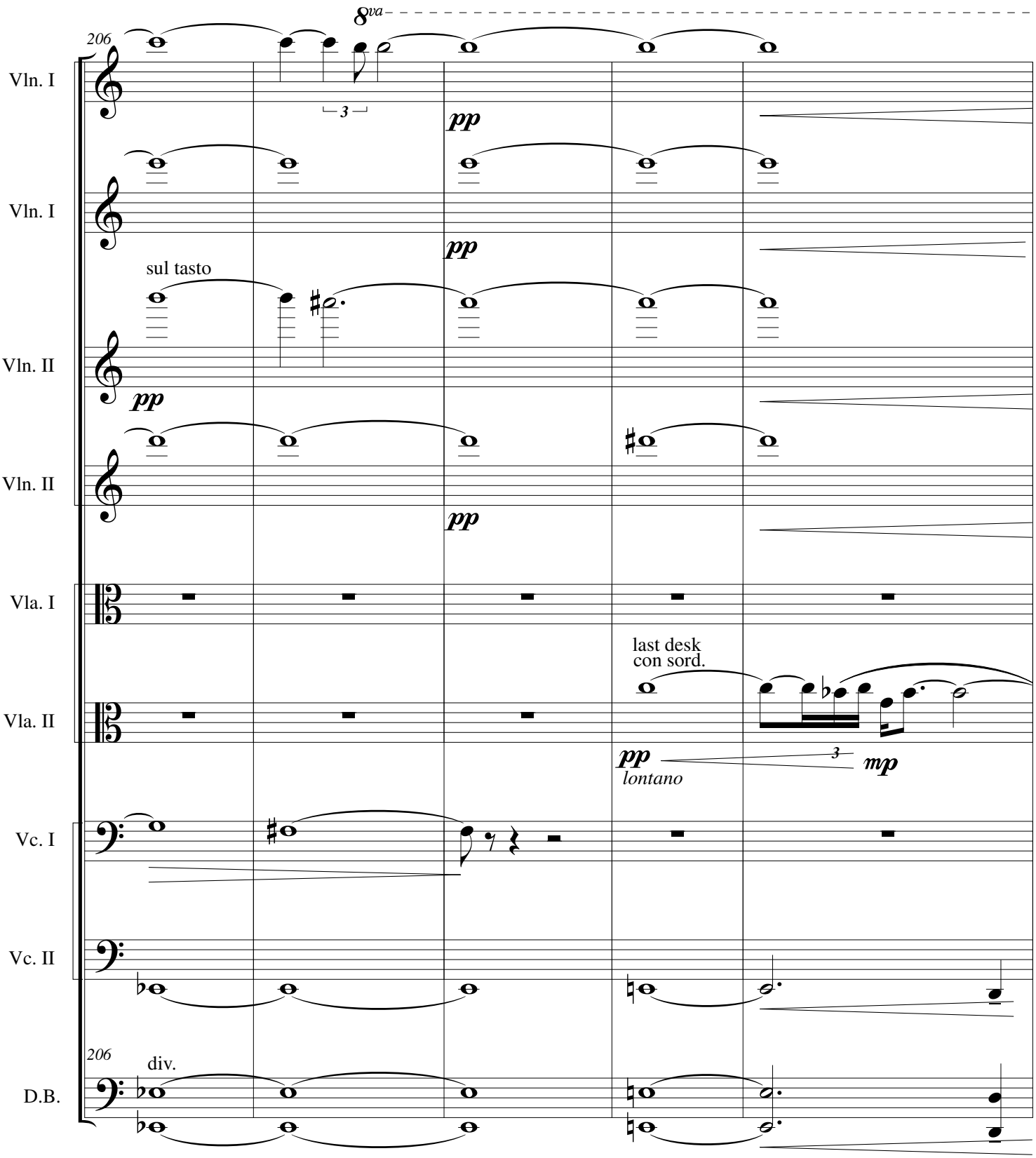

Poco a poco ritenuto
183
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
f
sempre dim.
mf
3
ffz
ff
sffz
sfz
mf
unis.
sul IV
slow glissando, sul tasto
flag;
highest note possible
p
divisi
ffp

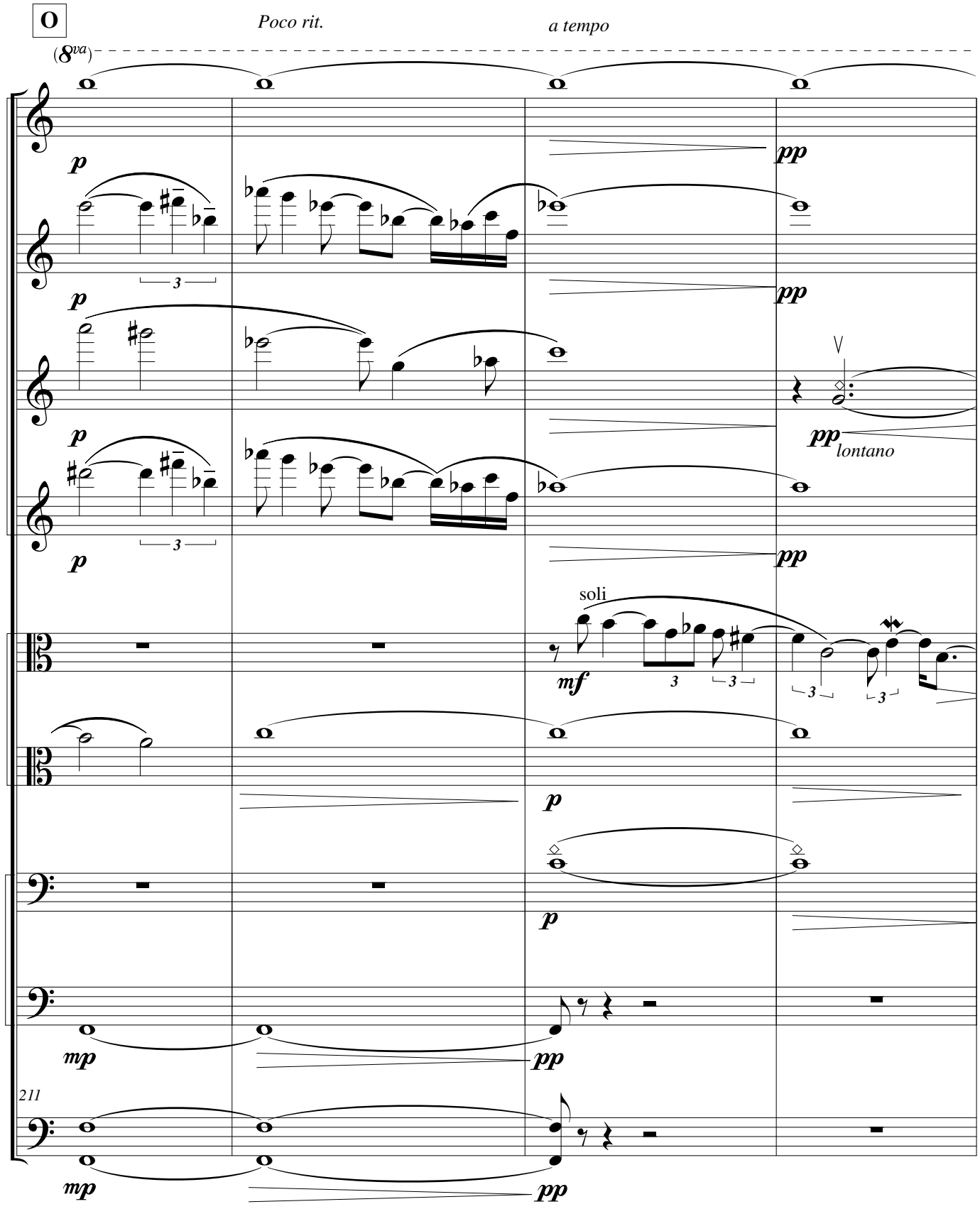

188
Vln. I
dim.
mp
pp
Vln. I
dim.
p
Vln. II
dim.
mp
pp
Vln. II
dim.
mp
pp
Vla. I
mp
Vla. II
niente
Vc. I
unis.
sul III
slow glissando, sul tasto
flag;
highest note possible
mf
p
dim.
Vc. II
sfp
poco f
188
D.B.
sfp
poco f

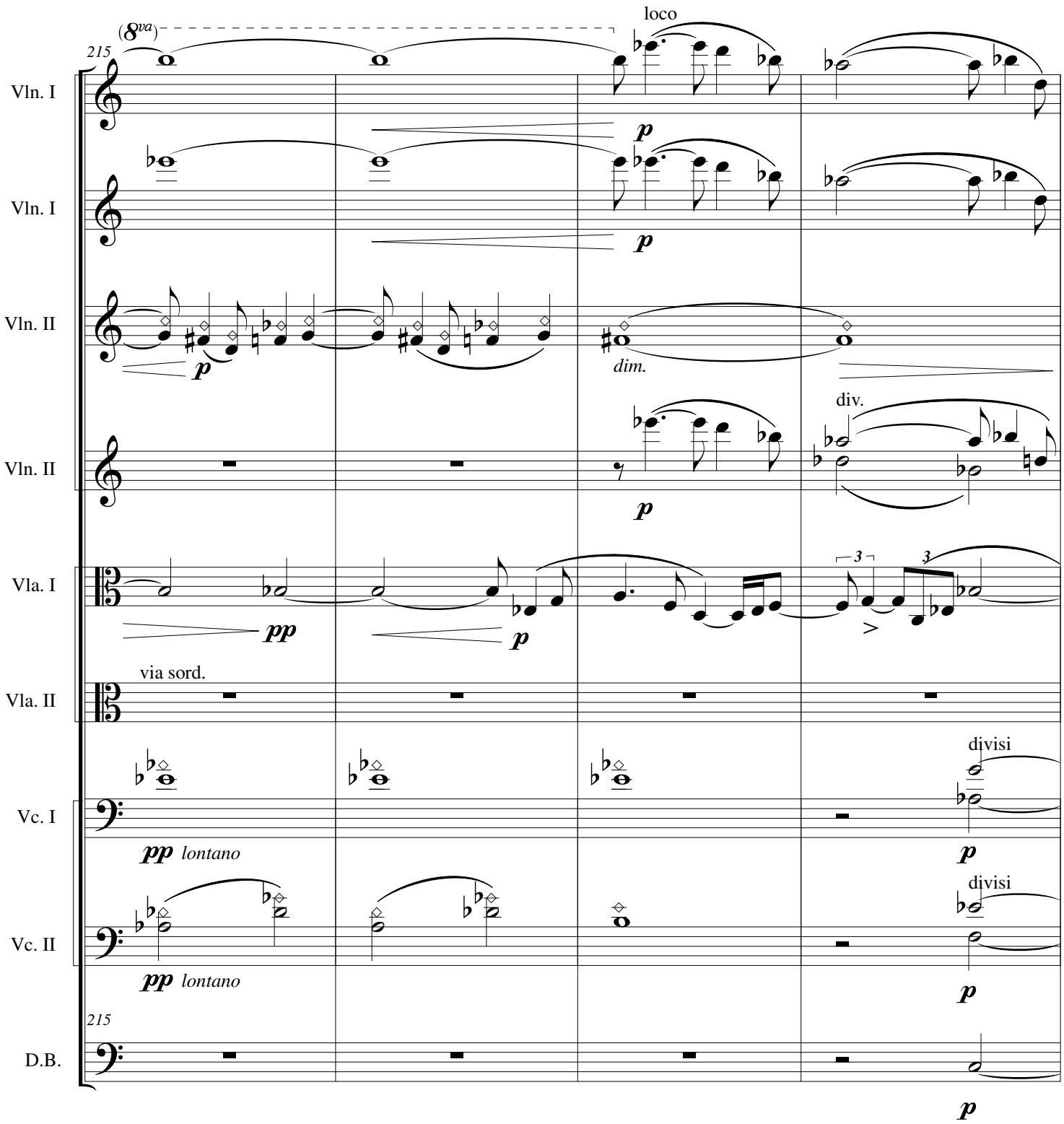

193
Vln. I
Vln. II
Vla. I
Vc. I
niente
Vc. II
193
D.B.

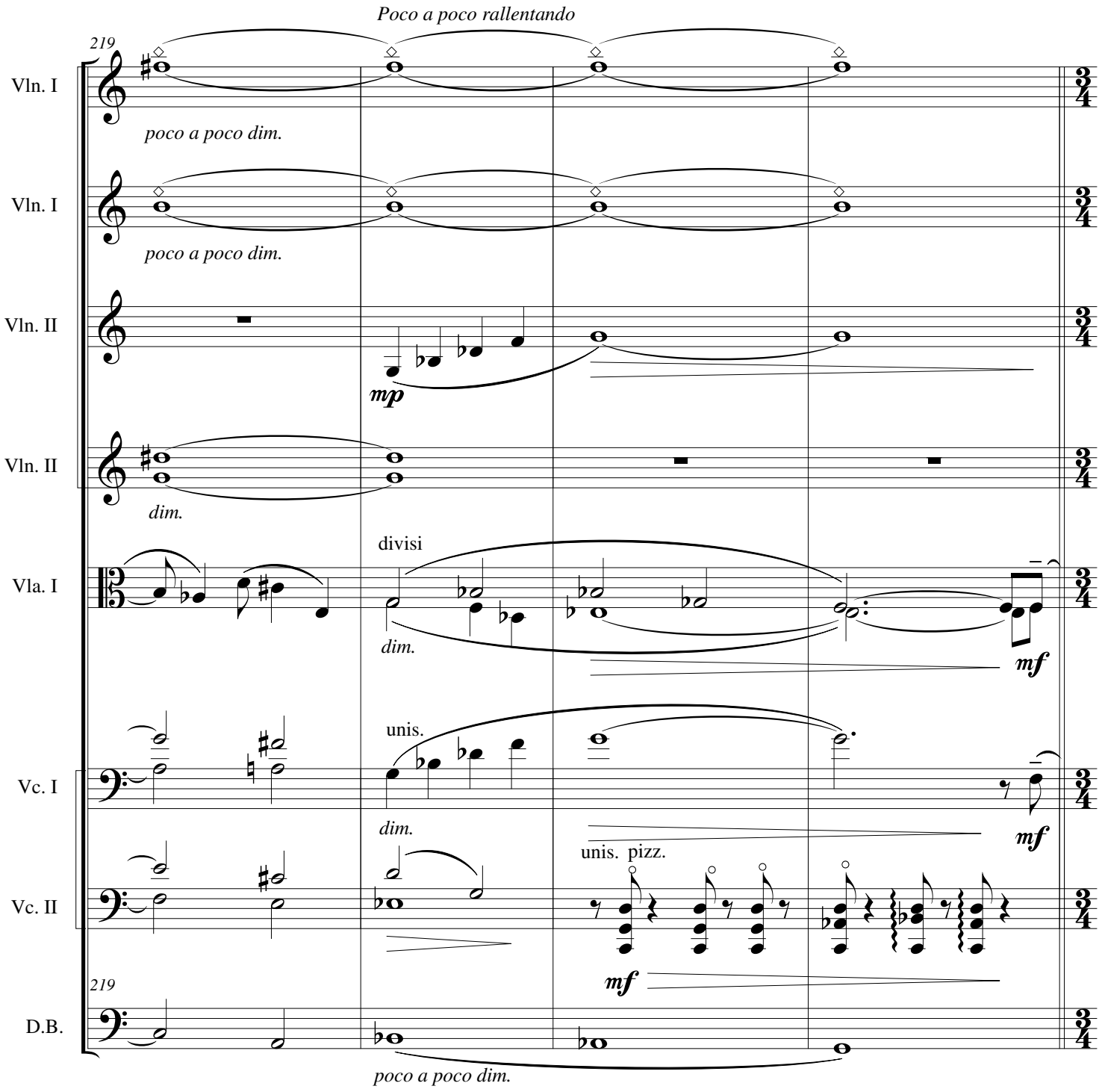

N Calm, with some internal intensity ♩ = 72
Vln. I
Vln. I
p
Vln. II
3
Vln. II
p
ord.
unis.
Vla. I
p
3
poco f
3
3
Vc. II
>p
197
D.B.
>p

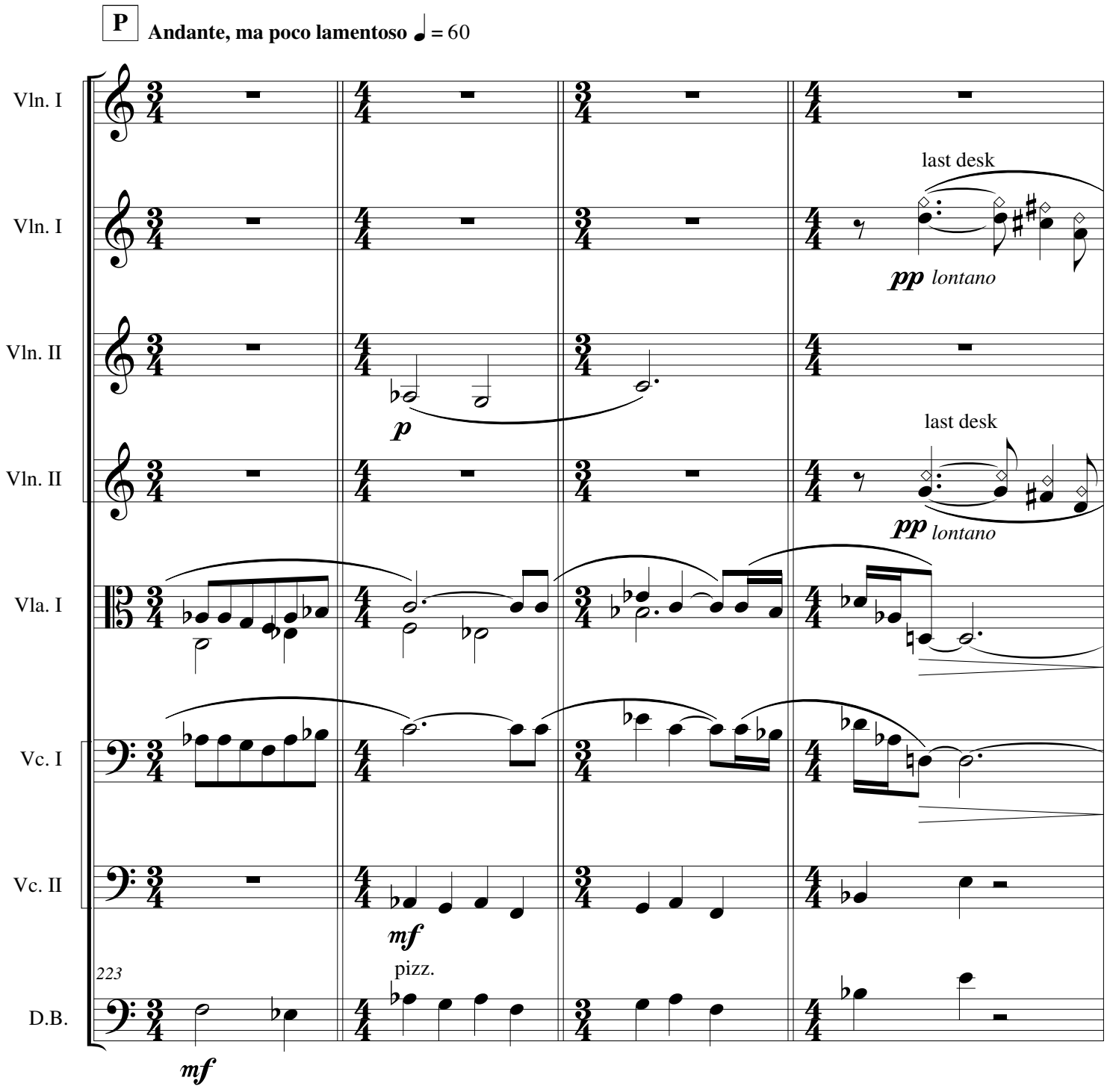

202
Vln. I
sul tasto
Vln. I
sul tasto
3
Vln. II
Vln. II
sul tasto
3
Vla. I
niente
ord.
Vc. I
p
3
poco f
3
3
Vc. II
202
D.B.

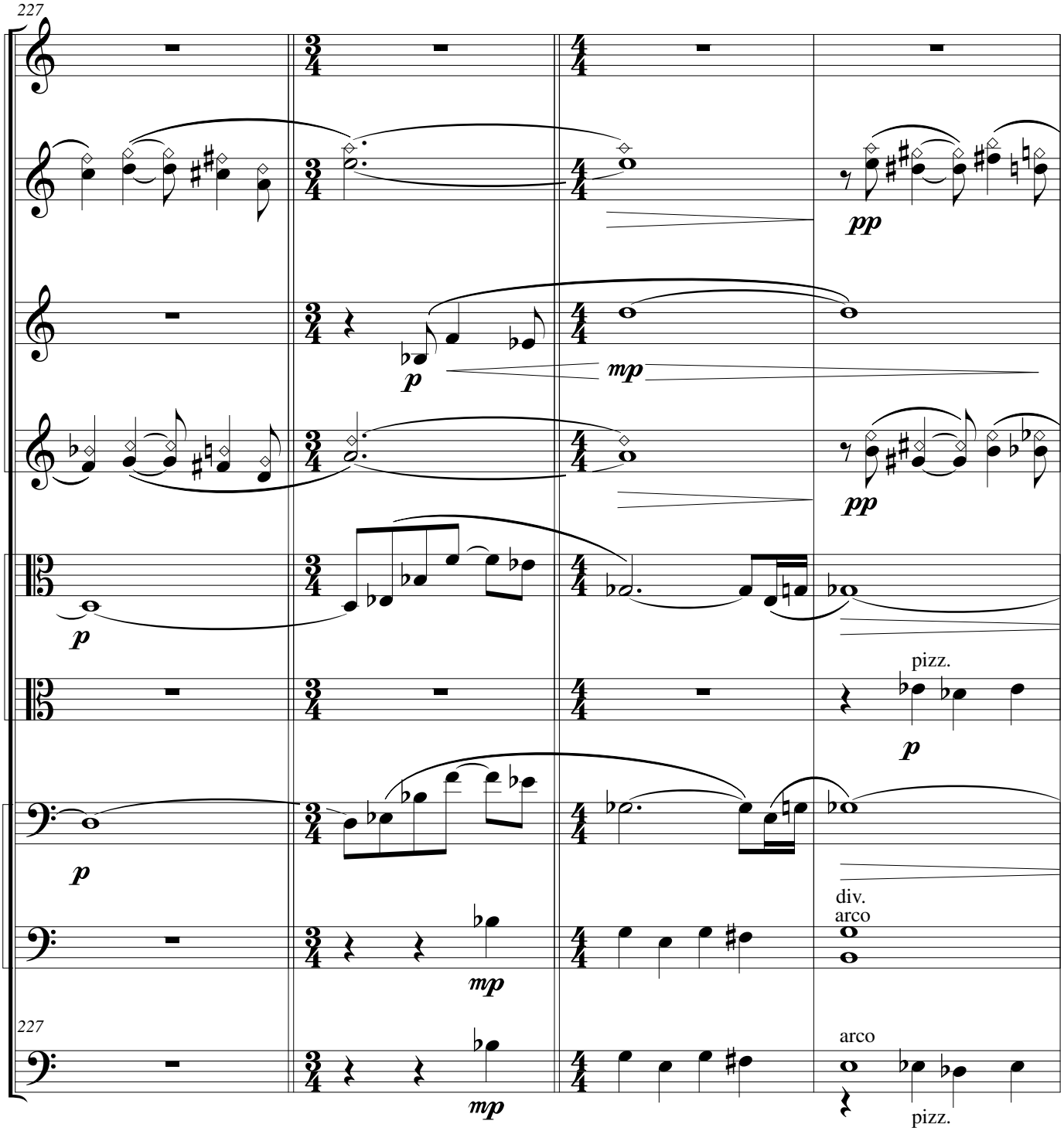

8va
206
Vln. I
3
pp
Vln. I
pp
sul tasto
Vln. II
pp
Vln. II
pp
Vla. I
last desk
con sord.
Vla. II
pp
lontano
3
mp
Vc. I
Vc. II
206
div.
D.B.

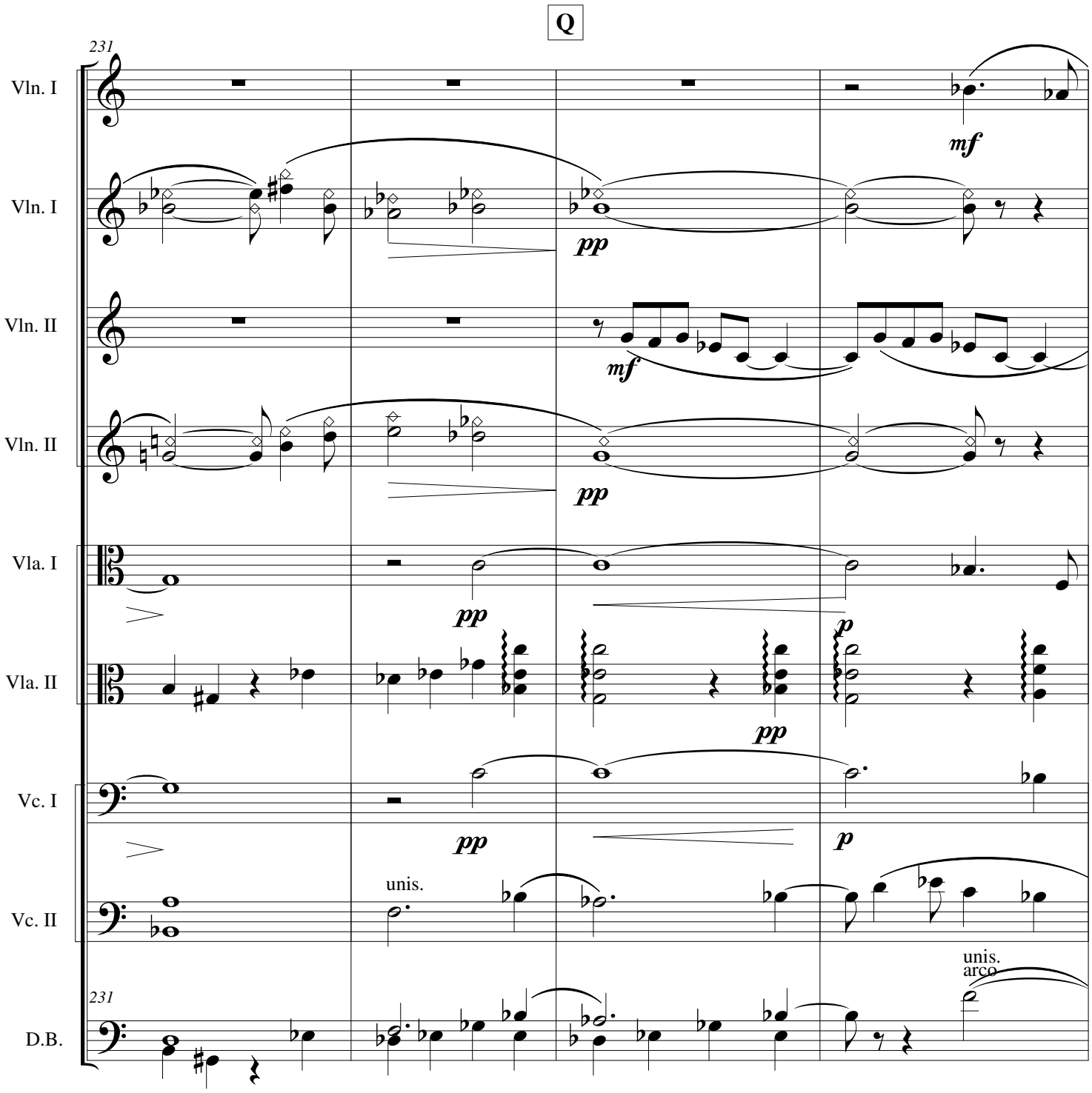

O
Poco rit.
a tempo
(8va)
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
211
p
pp
lontano
soli
mf
mp

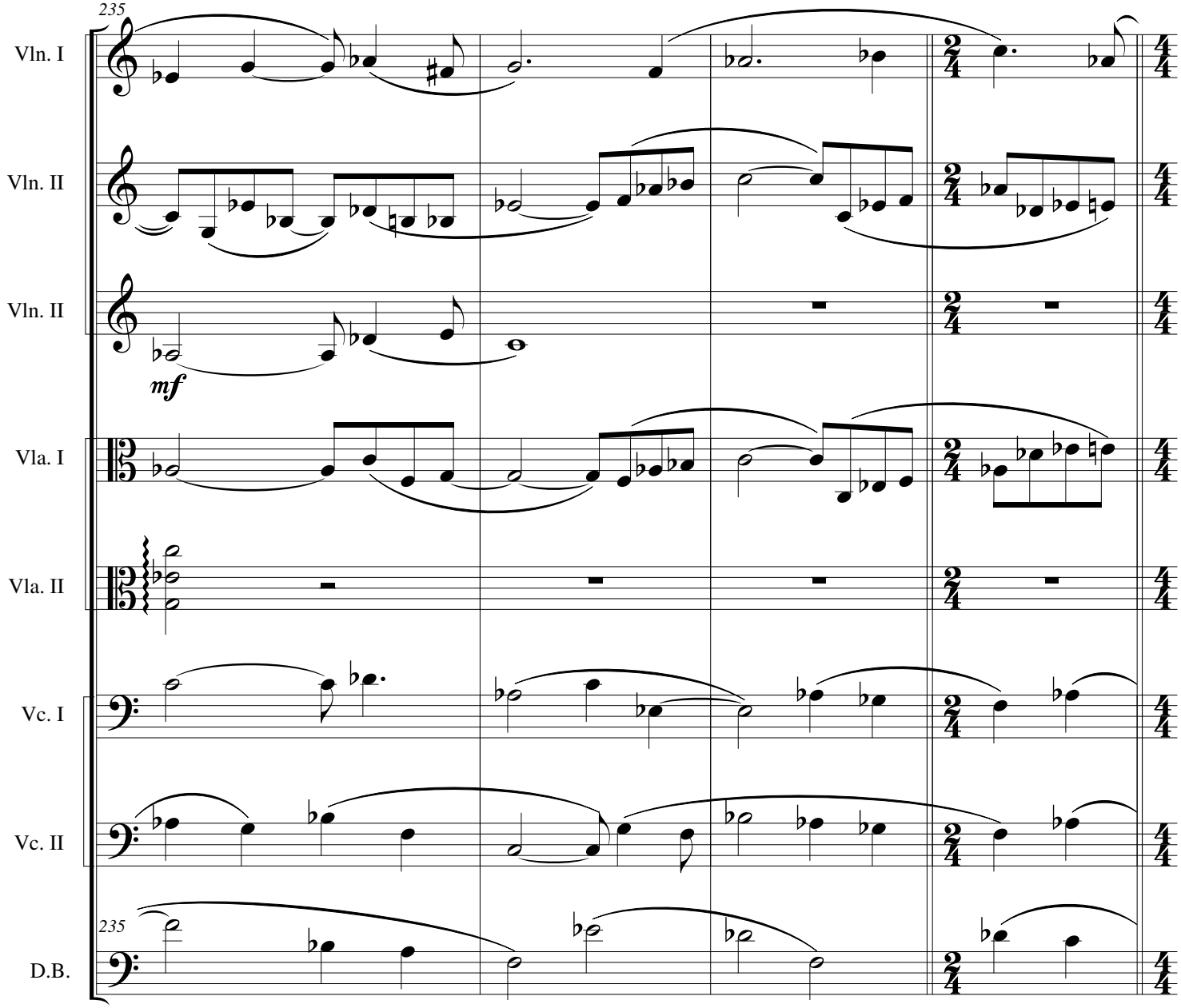

(8va)
loco
215
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
p
pp
dim.
div.
via sord.
divisi
pp lontano
p


Poco a poco rallentando
219
Vln. I
poco a poco dim.
Vln. I
poco a poco dim.
Vln. II
mp
Vln. II
dim.
divisi
Vla. I
dim.
mf
unis.
Vc. I
dim.
mf
unis. pizz.
Vc. II
mf
219
D.B.
poco a poco dim.

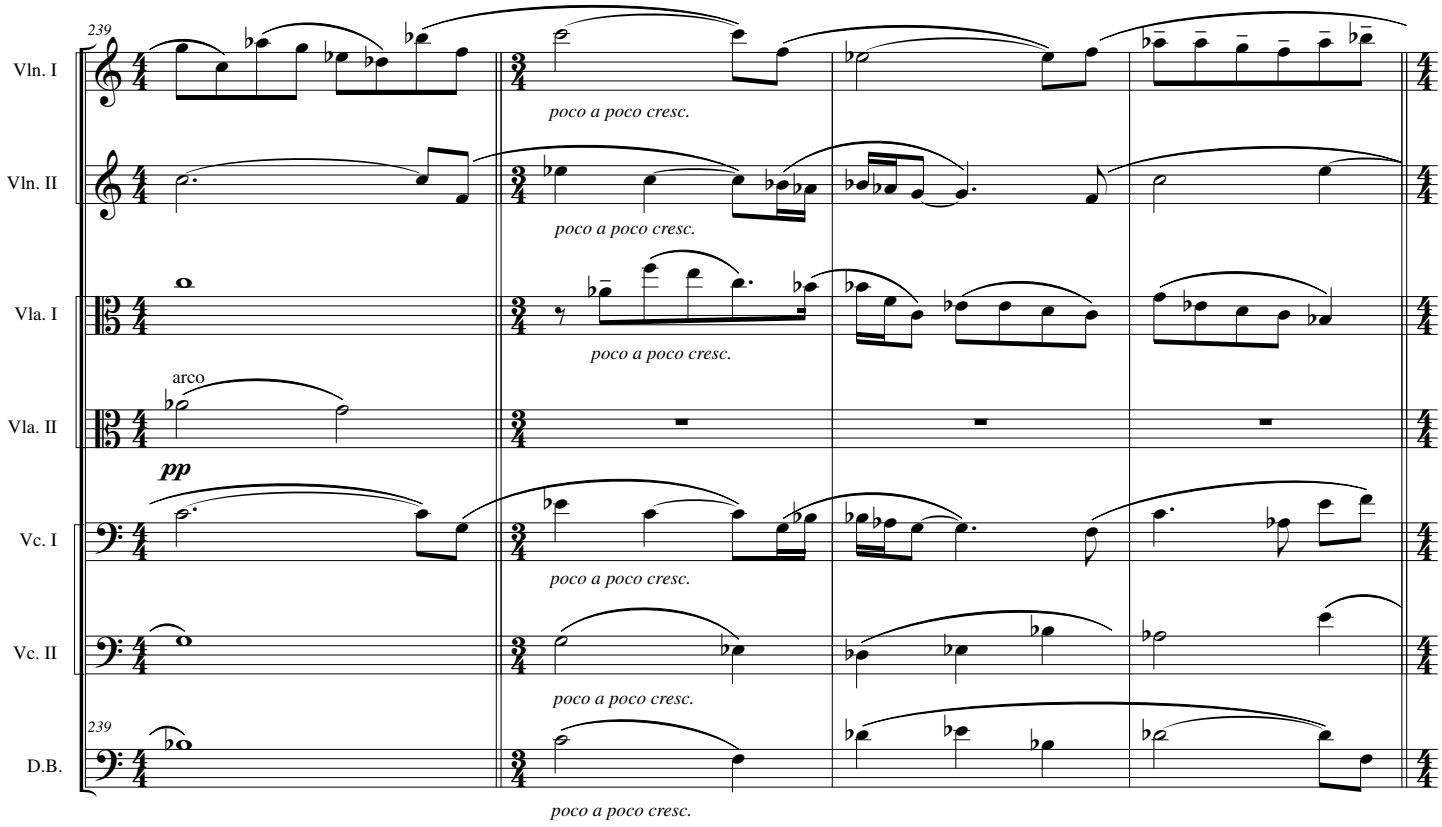

P
Andante, ma poco lamentoso ♩ = 60
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vc. I
Vc. II
D.B.
last desk
pp lontano
p
last desk
pp lontano
mf
pizz.
223
mf

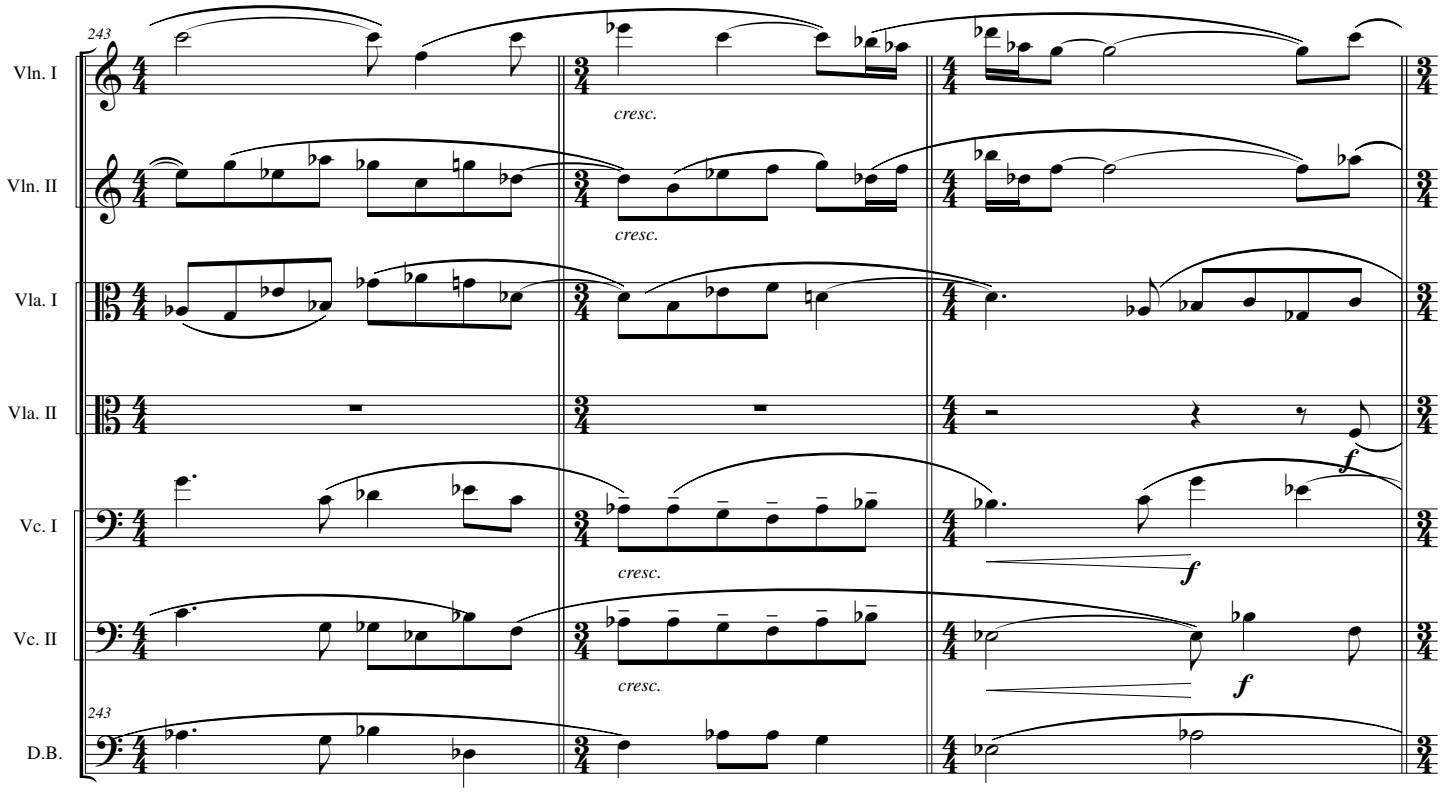

227
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
227
pp
p
mp
pp
p
pizz.
p
div.
arco
mp
mp
arco
pizz.

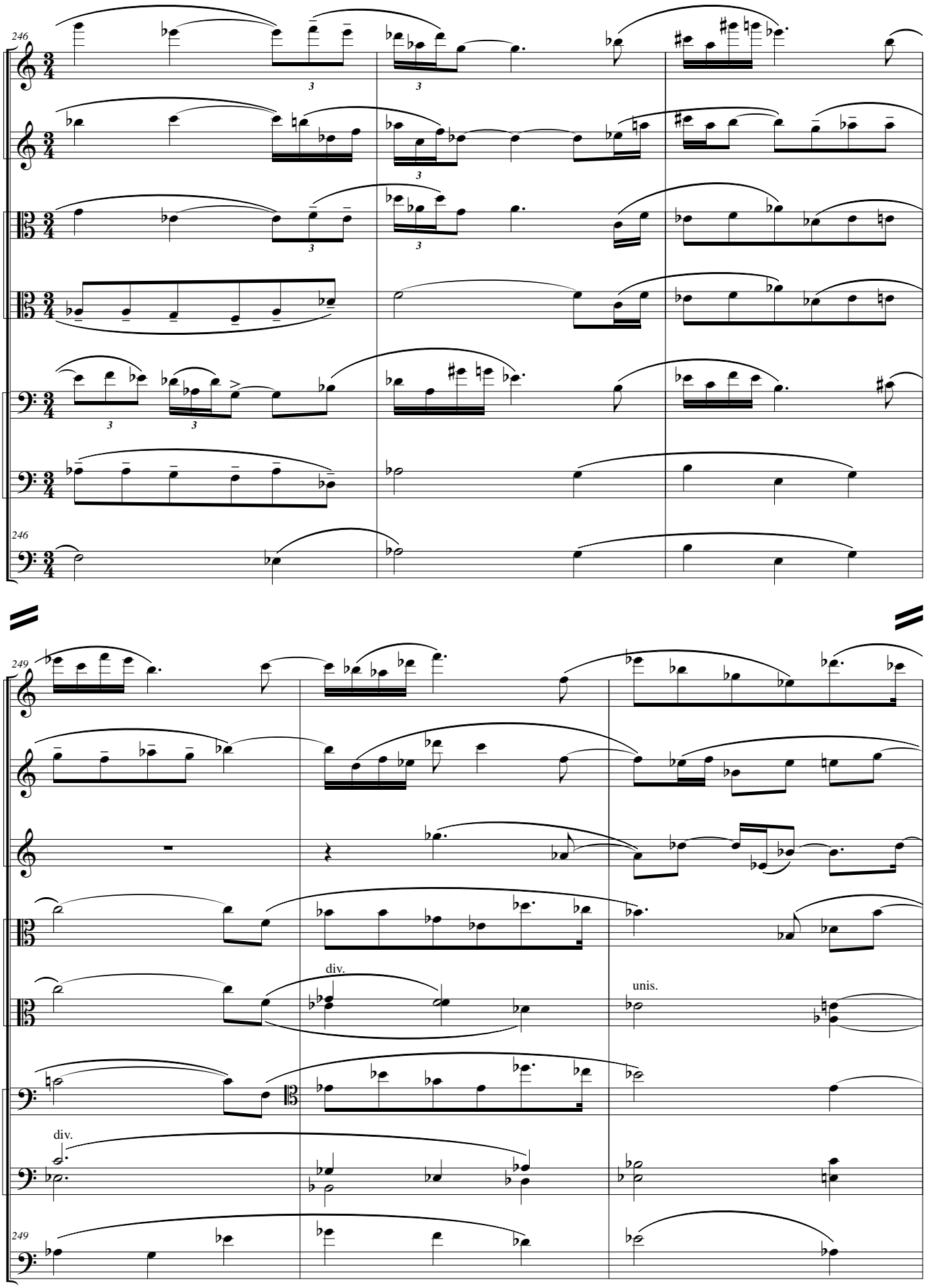

Q
231
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
231
mf
pp
mf
pp
pp
p
pp
pp
p
unis.
unis.
arco

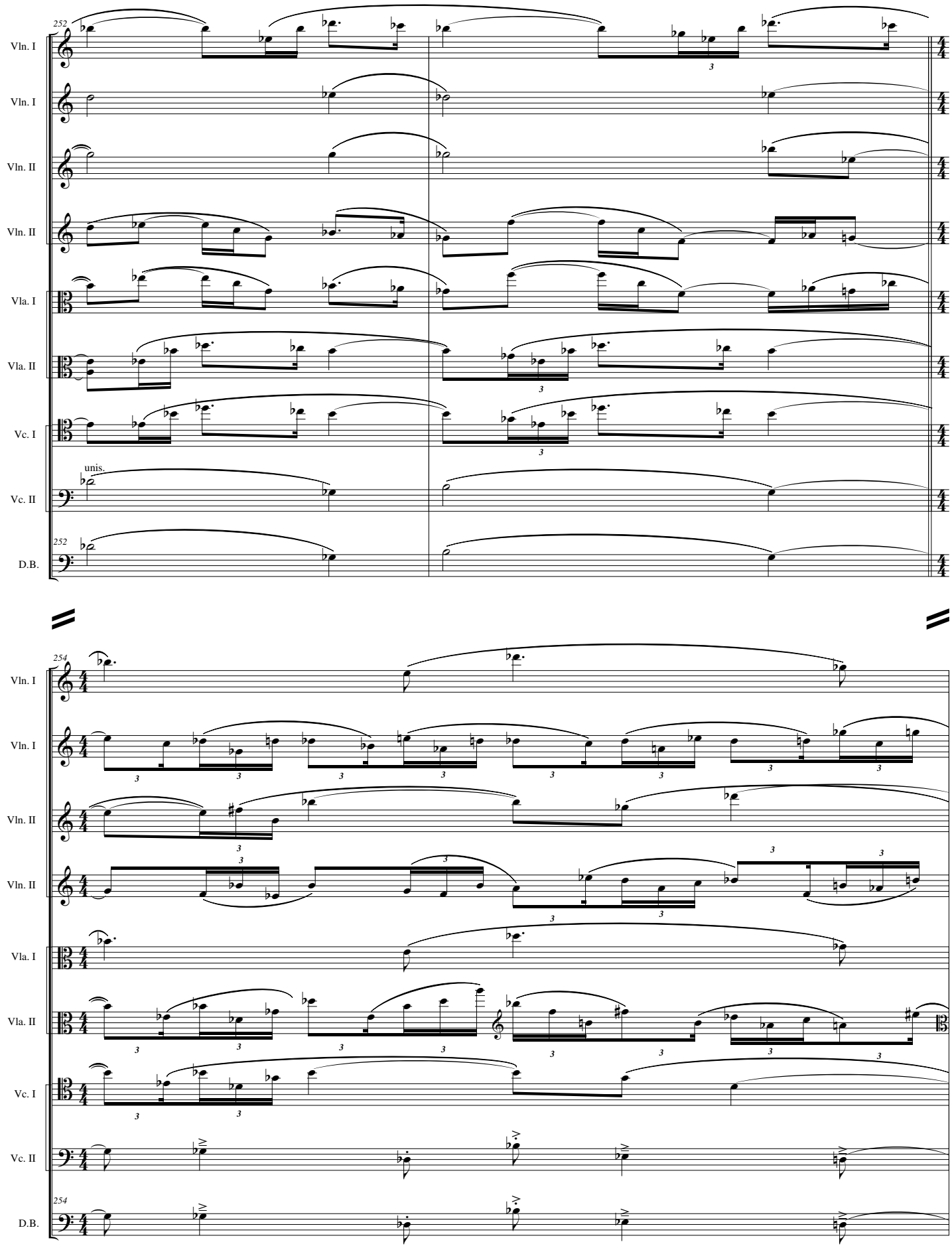

235
Vln. I
Vln. II
Vln. II
mf
Vla. I
Vla. II
Vc. I
Vc. II
235
D.B.

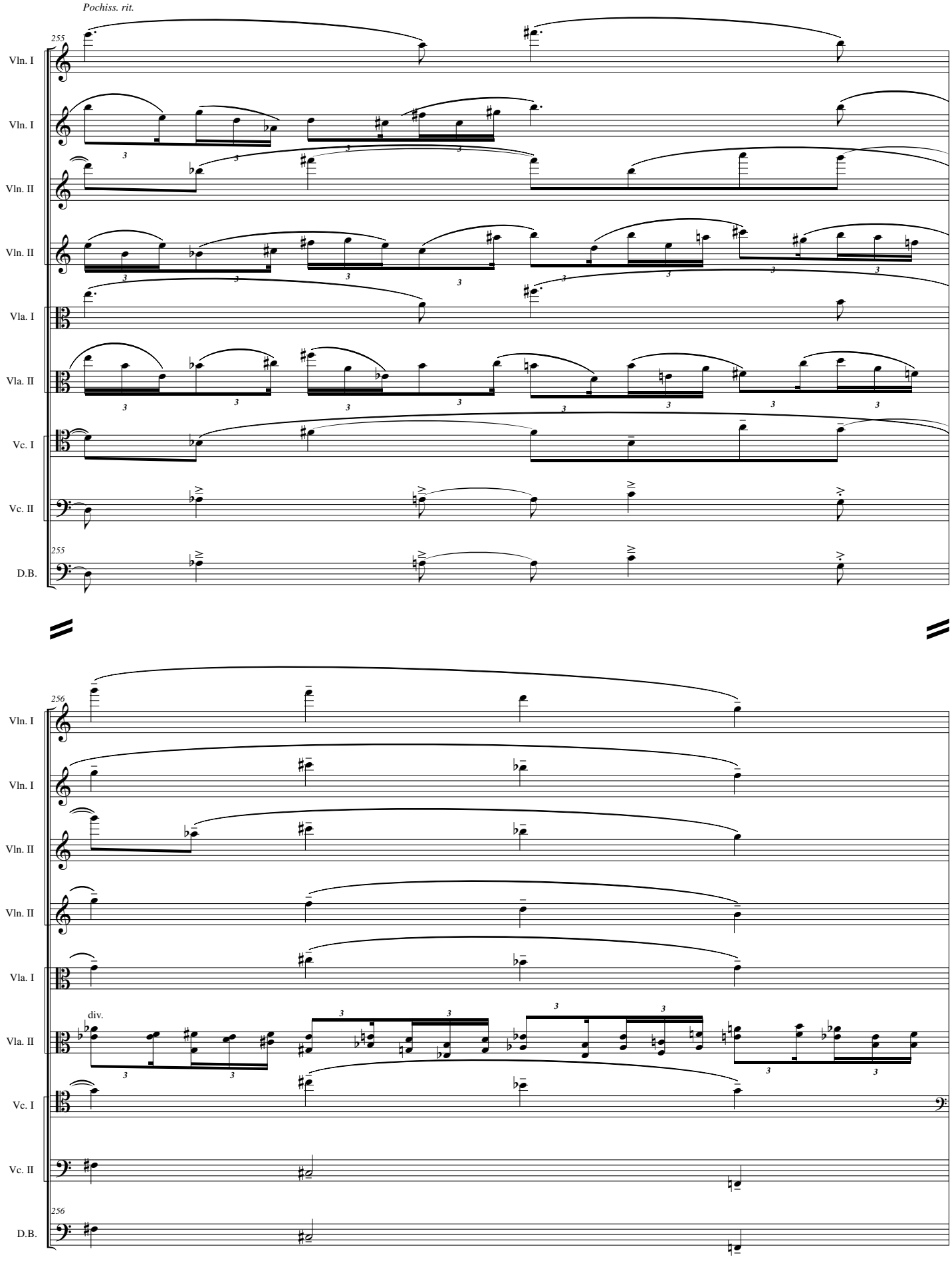
R **Slightly faster, yet stately** ♩ = 63

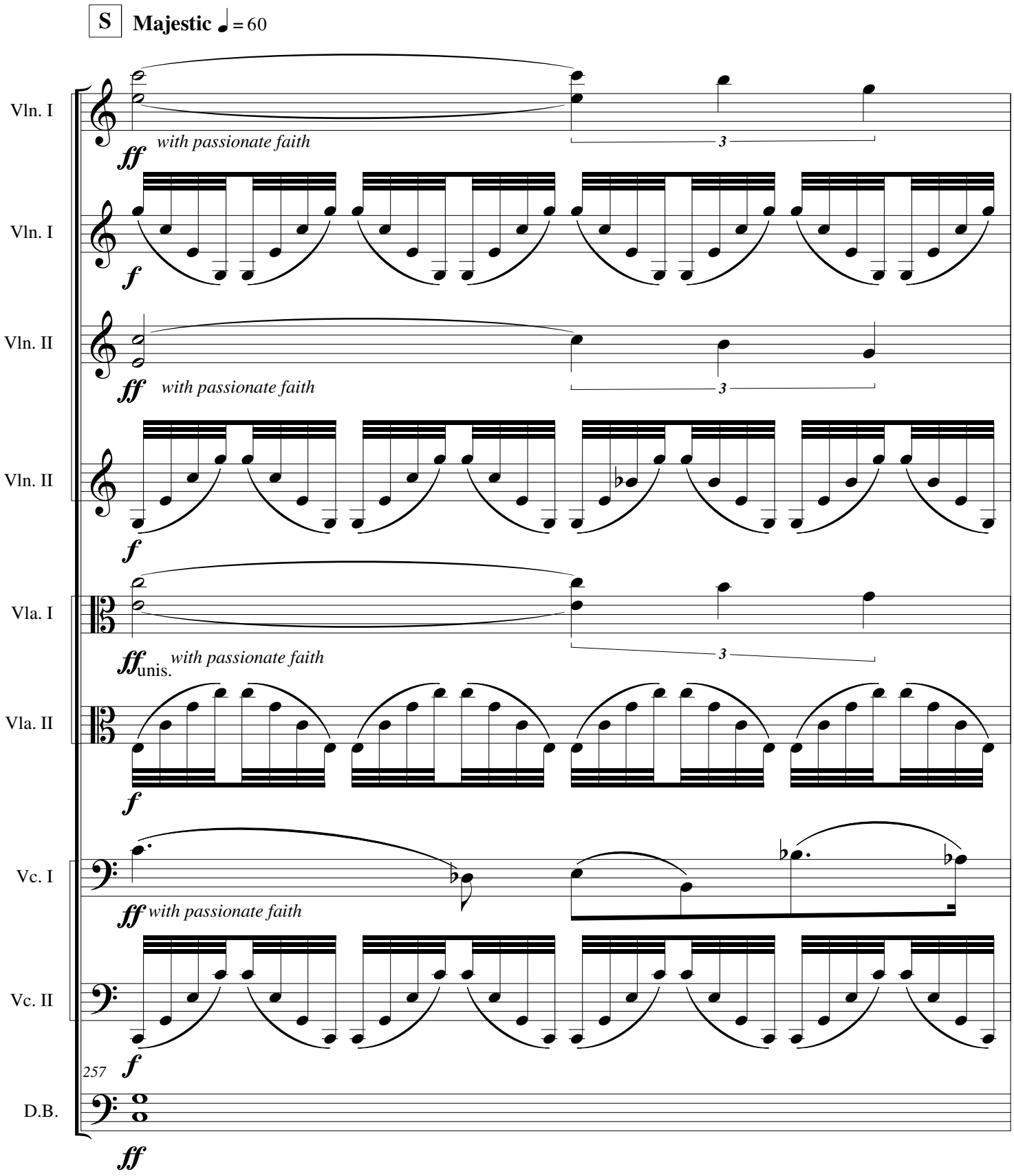


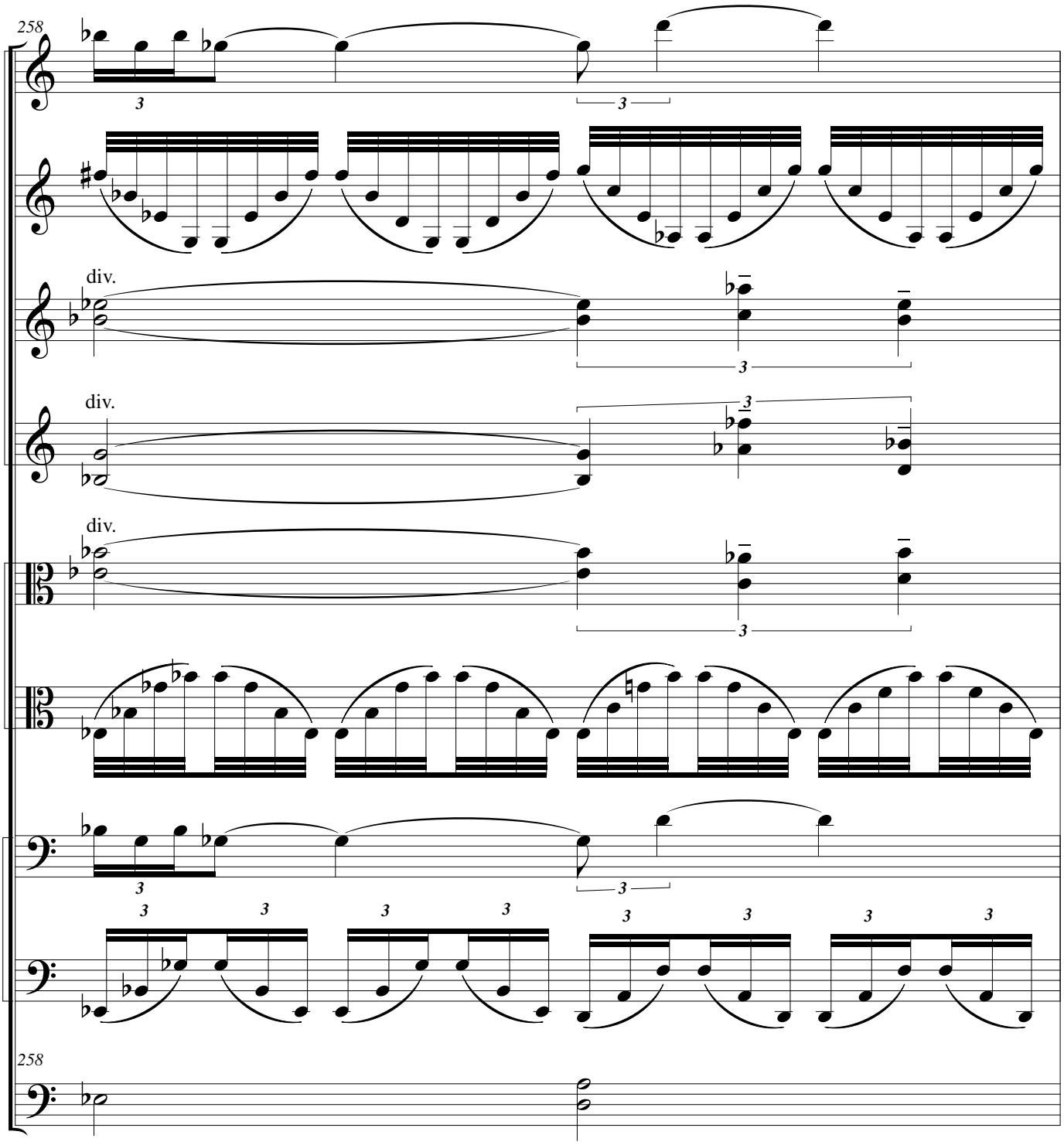


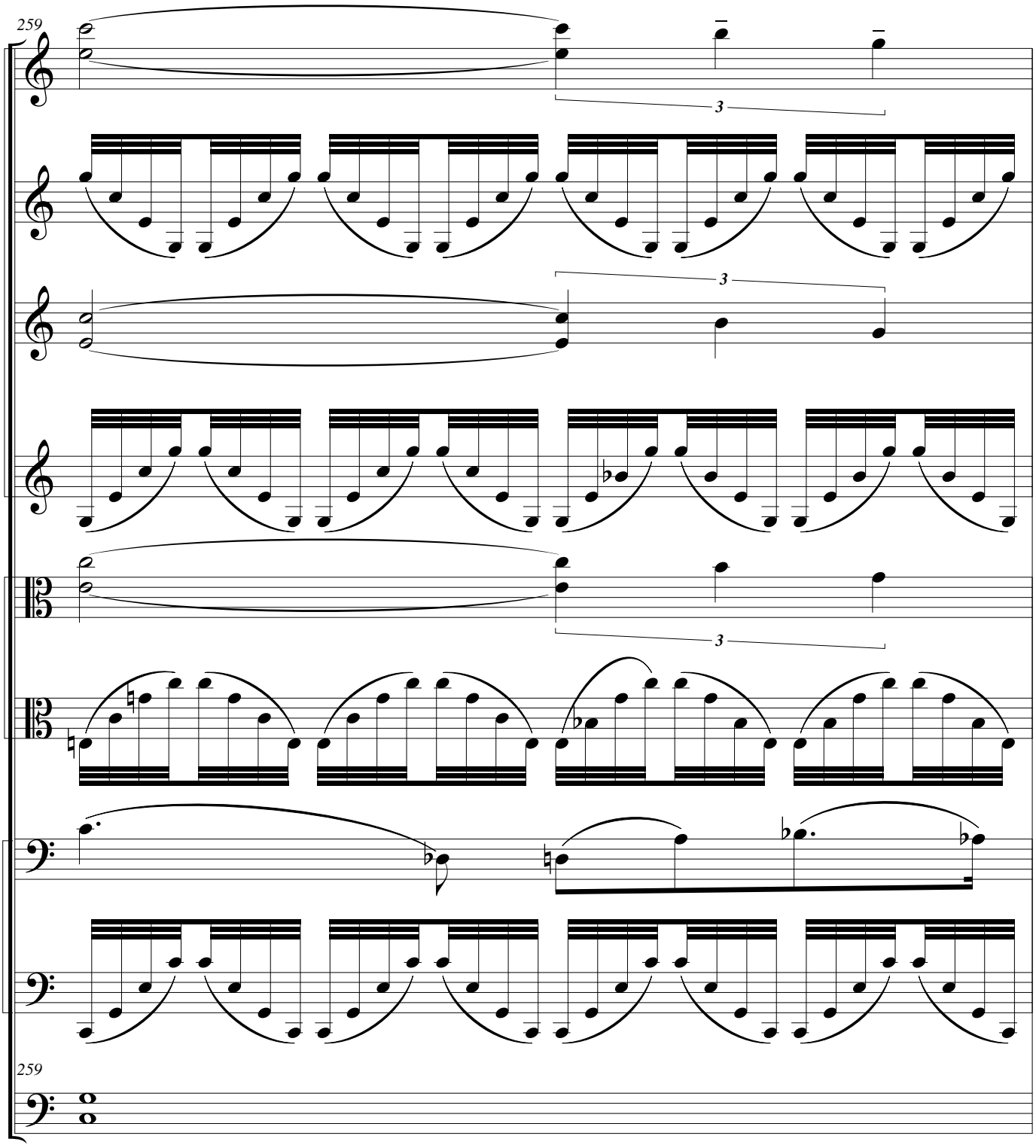

246
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
249
div.
unis.
div.

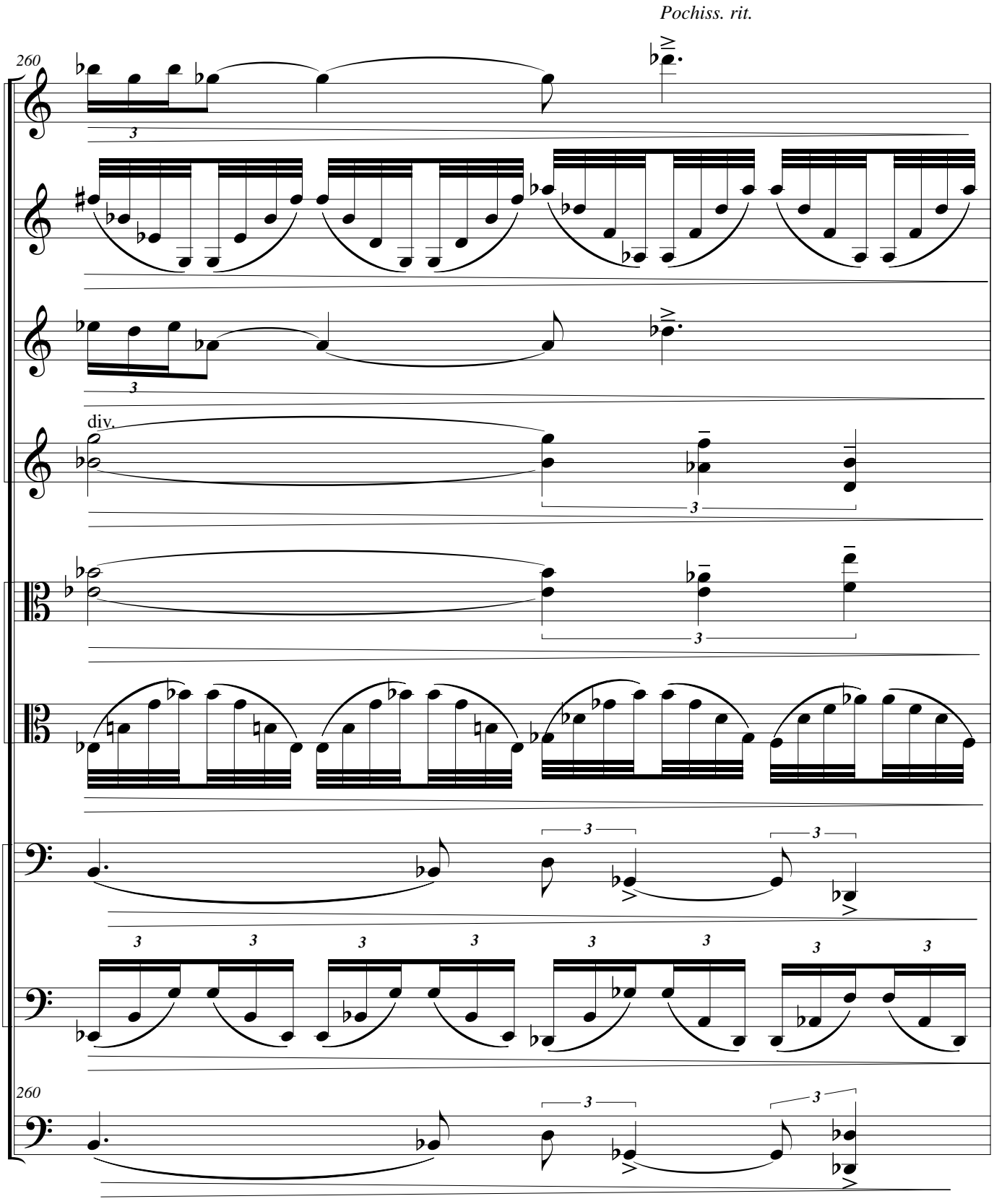

252
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
unis.
Vc. II
252
D.B.
254
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
254
D.B.

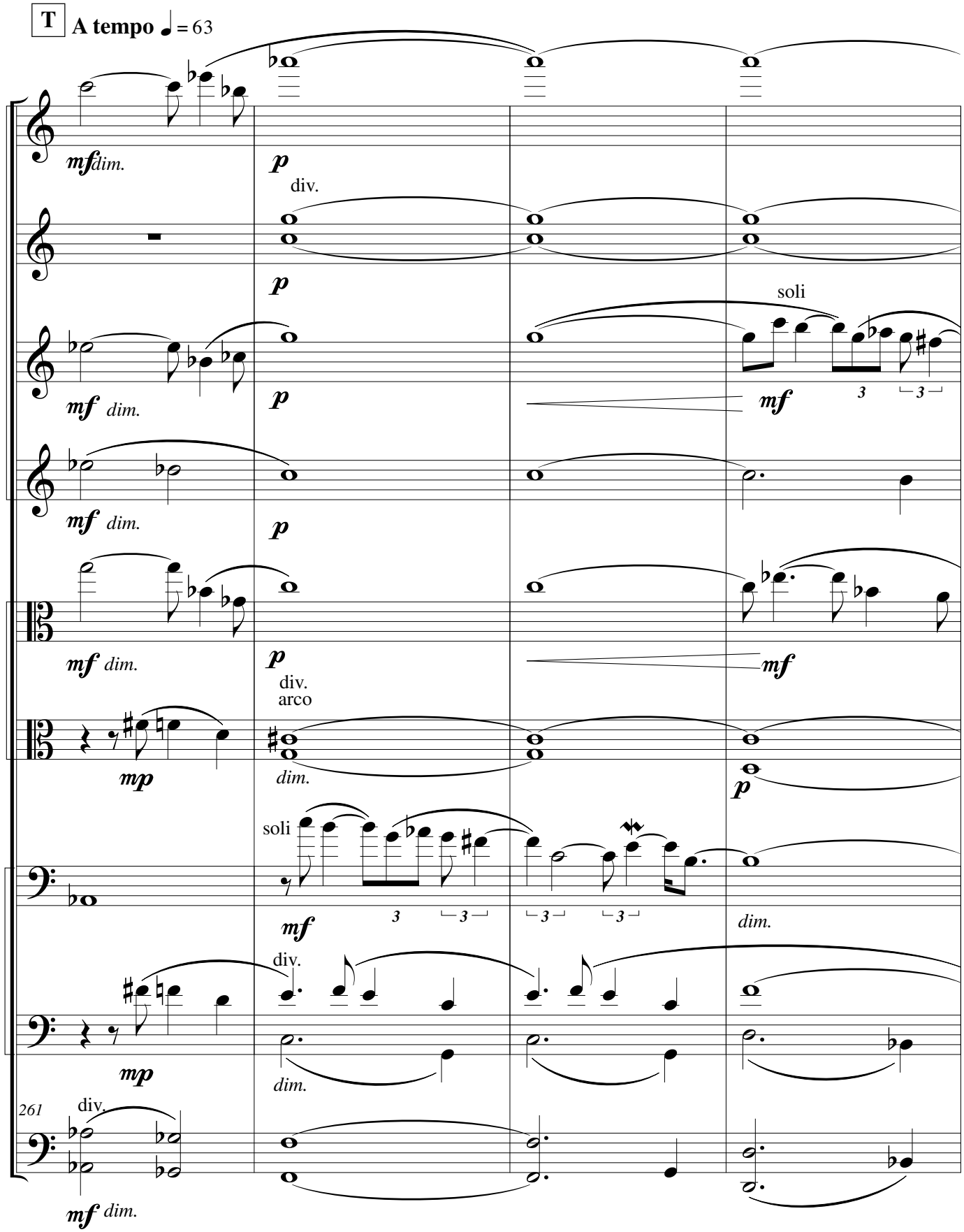

Pochiss. rit.
255
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
256
div.

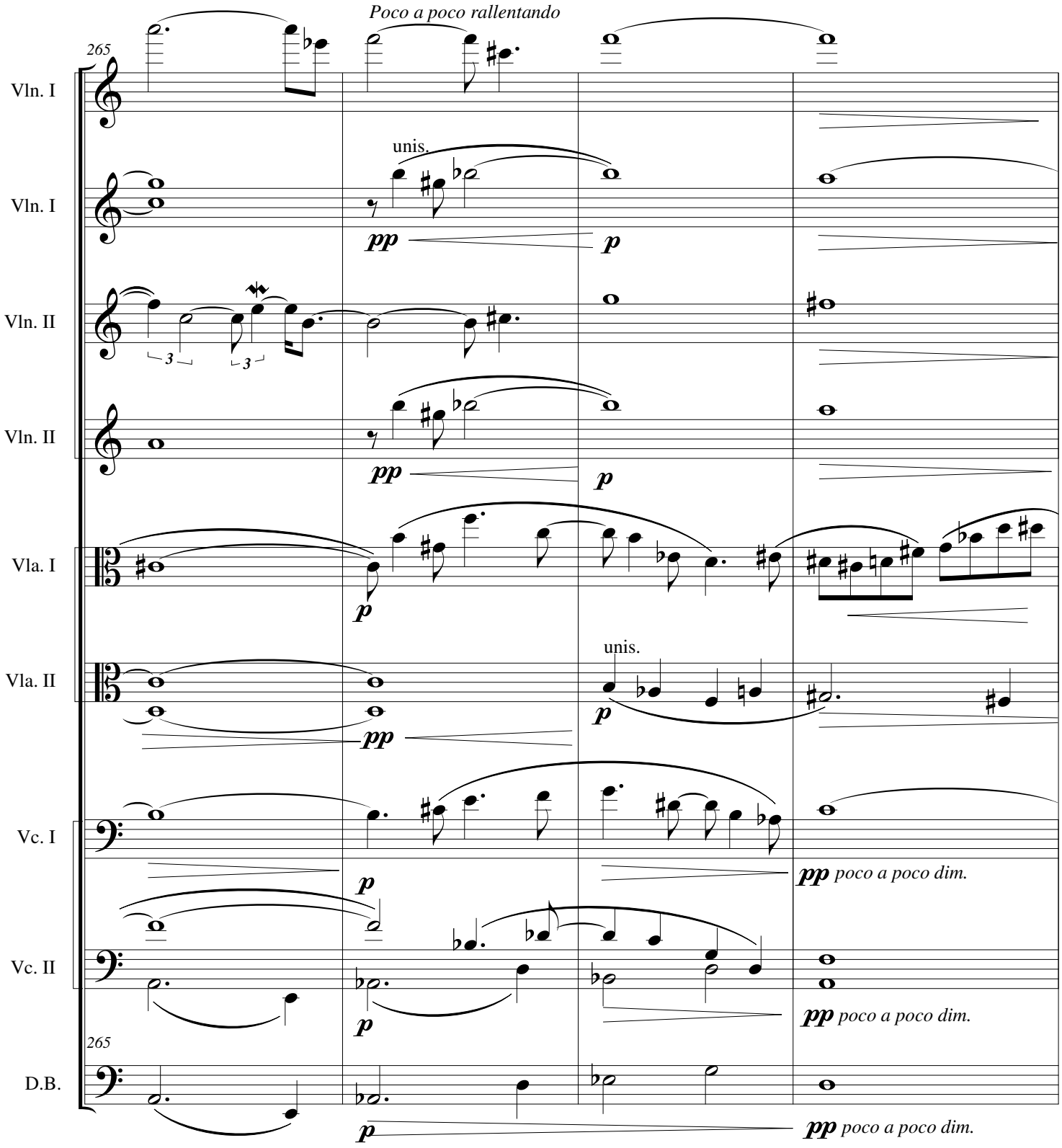

S
Majestic ♩ = 60
Vln. I
ff
with passionate faith
3
Vln. I
f
Vln. II
ff
with passionate faith
3
Vln. II
f
Vla. I
ff unis.
with passionate faith
3
Vla. II
f
Vc. I
ff
with passionate faith
Vc. II
f
257
D.B.
ff

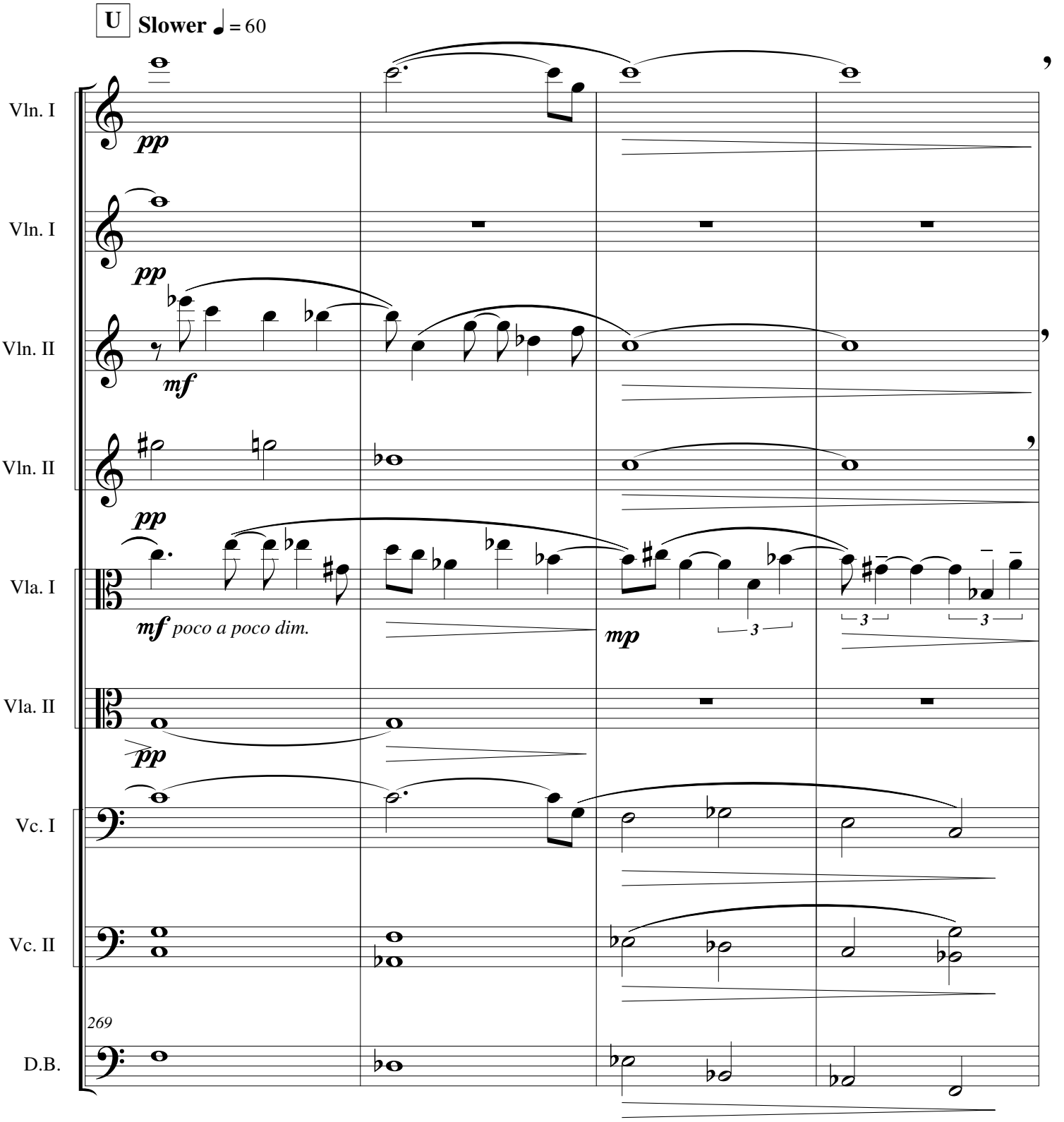

258
Vln. I
Vln. I
div.
Vln. II
div.
Vln. II
div.
Vla. I
Vla. II
Vc. I
Vc. II
258
D.B.

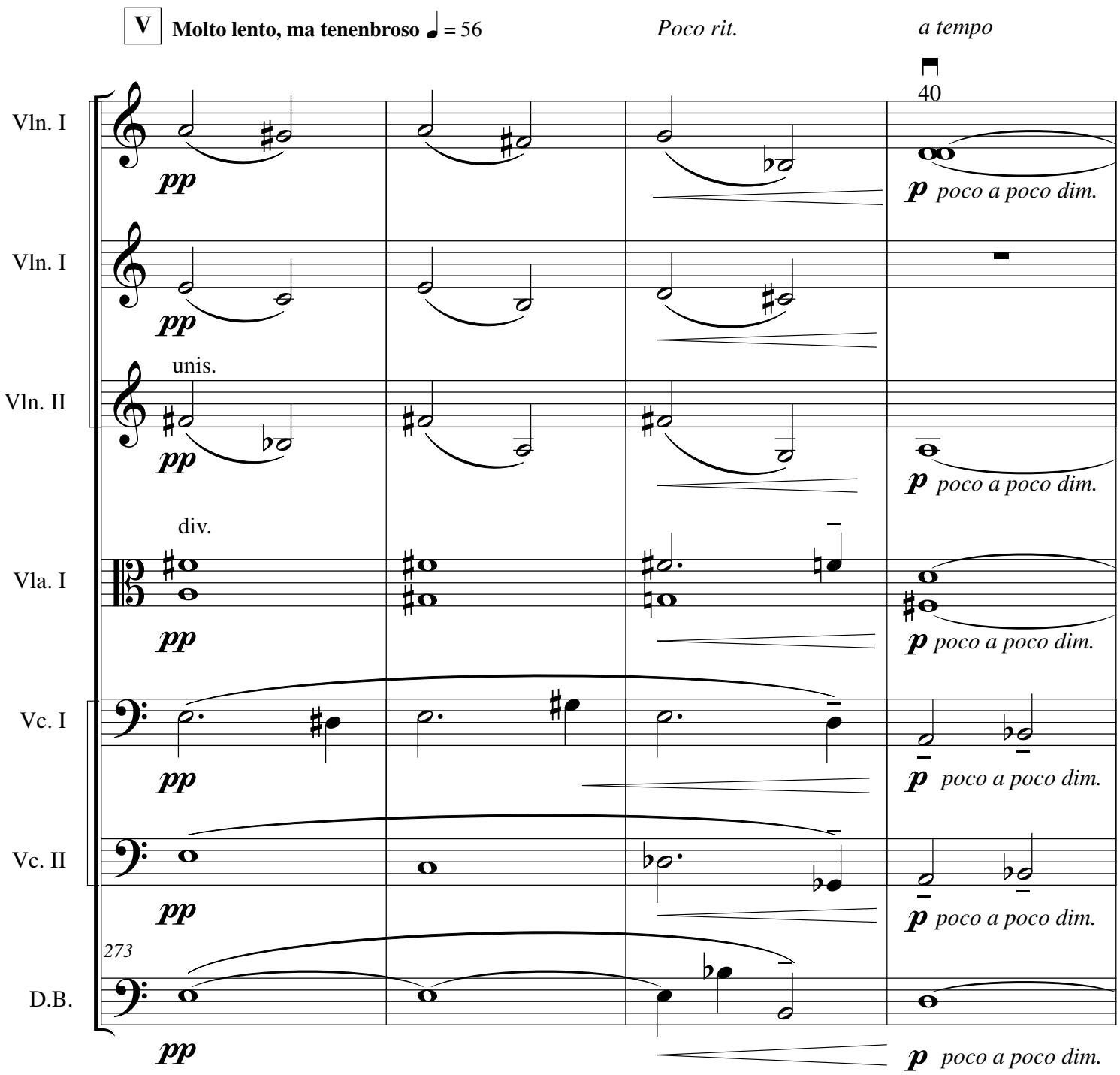

259
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
259
D.B.
3
3
3

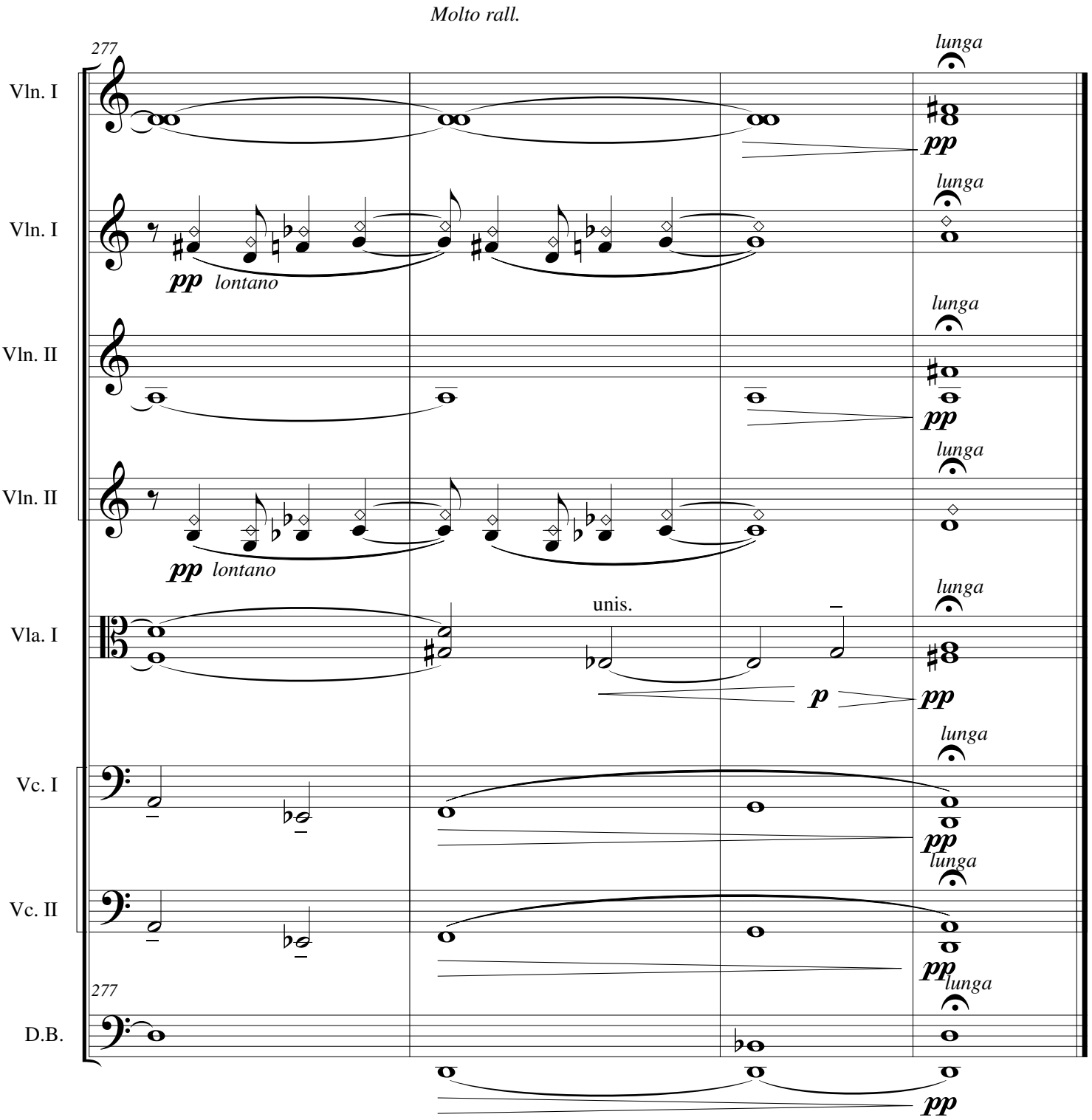

Pochiss. rit.
260
Vln. I
Vln. I
Vln. II
Vln. II
div.
Vla. I
Vla. II
Vc. I
Vc. II
D.B.
260


T
A tempo ♩ = 63
Vln. I
mf dim.
p
div.
Vln. I
p
soli
Vln. II
mf dim.
p
mf
3
3
Vln. II
mf dim.
p
Vla. I
mf dim.
p
mf
div.
arco
Vla. II
mp
dim.
p
soli
Vc. I
mf
3
3
3
3
dim.
div.
Vc. II
mp
dim.
261
div.
D.B.
mf dim.

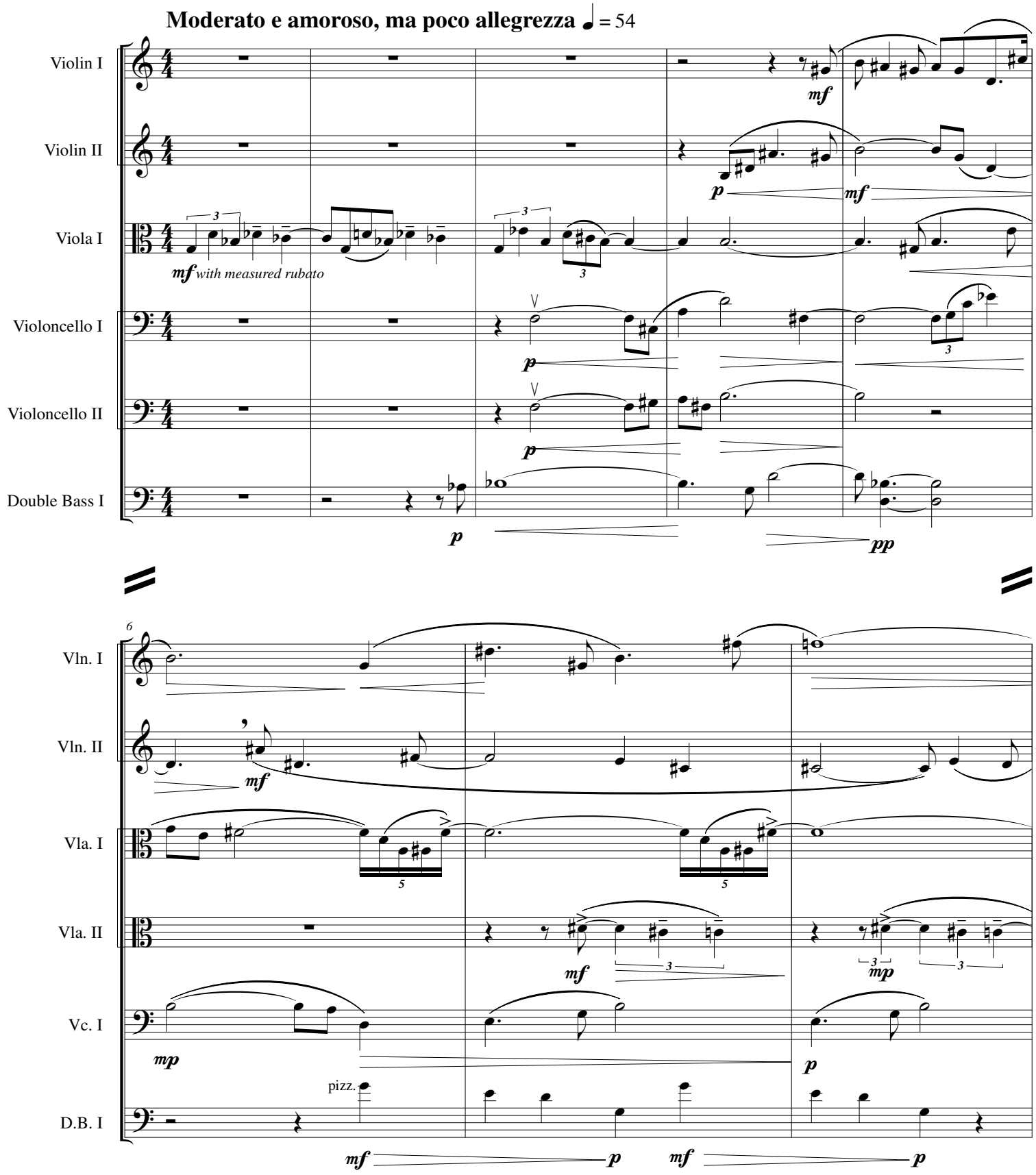

Poco a poco rallentando
265
Vln. I
unis.
Vln. I
pp
p
Vln. II
3
3
Vln. II
pp
p
Vla. I
p
Vla. II
unis.
p
pp
Vc. I
p
pp poco a poco dim.
Vc. II
p
pp poco a poco dim.
265
D.B.
p
pp poco a poco dim.


U
Slower ♩ = 60
Vln. I
pp
Vln. I
pp
Vln. II
mf
Vln. II
pp
Vla. I
mf poco a poco dim.
mp
3
3
3
Vla. II
pp
Vc. I
Vc. II
269
D.B.


V
Molto lento, ma tenenbroso ♩ = 56
Poco rit.
a tempo
40
Vln. I
pp
p poco a poco dim.
Vln. I
pp
unis.
Vln. II
pp
p poco a poco dim.
div.
Vla. I
pp
p poco a poco dim.
Vc. I
pp
p poco a poco dim.
Vc. II
pp
p poco a poco dim.
273
D.B.
pp
p poco a poco dim.


Molto rall.
277
lunga
Vln. I
pp
Vln. I
pp lontano
Vln. II
Vln. II
pp lontano
Vla. I
unis.
p
Vc. I
Vc. II
277
D.B.

III - Love Scene by the lake near Antioch



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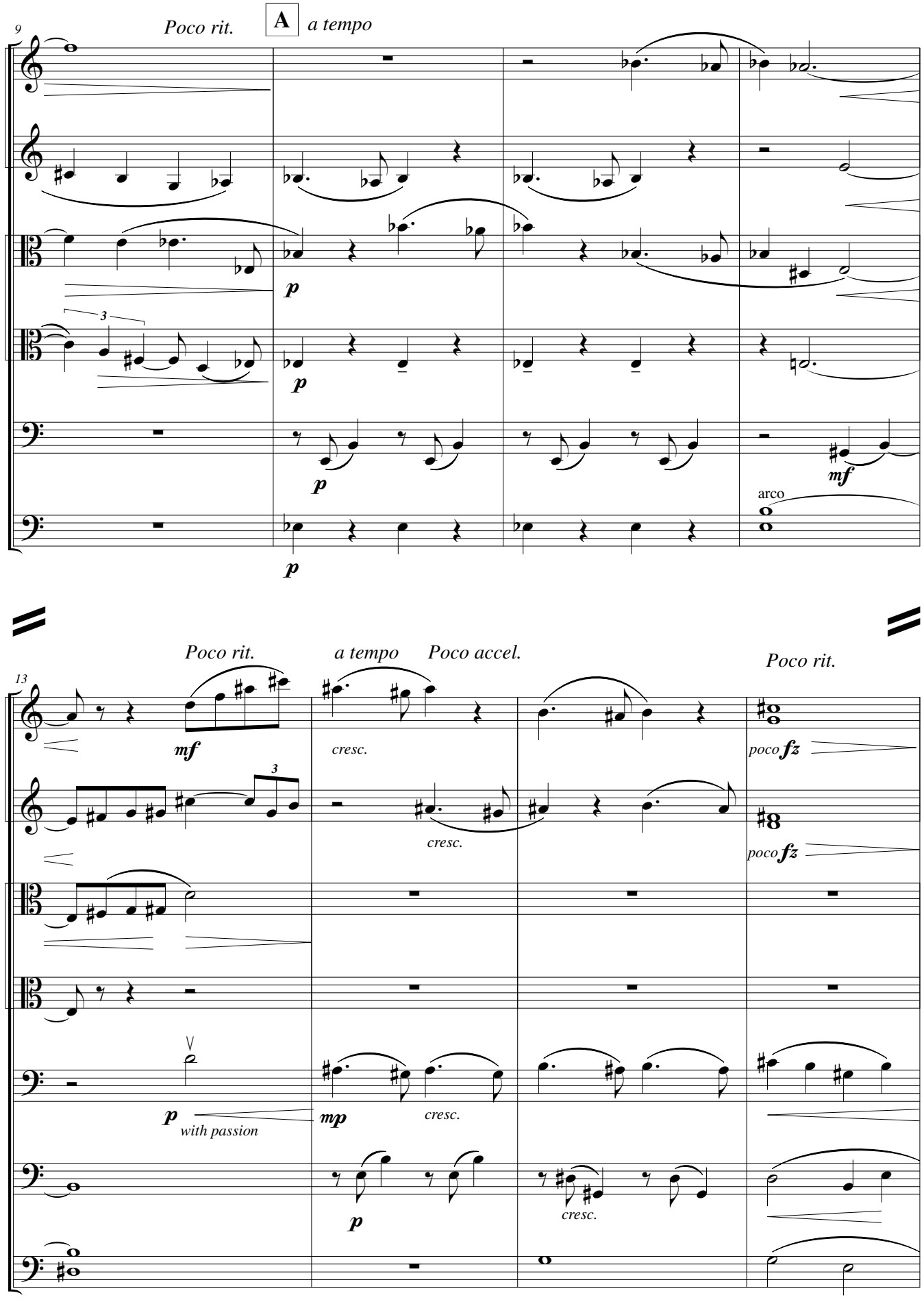
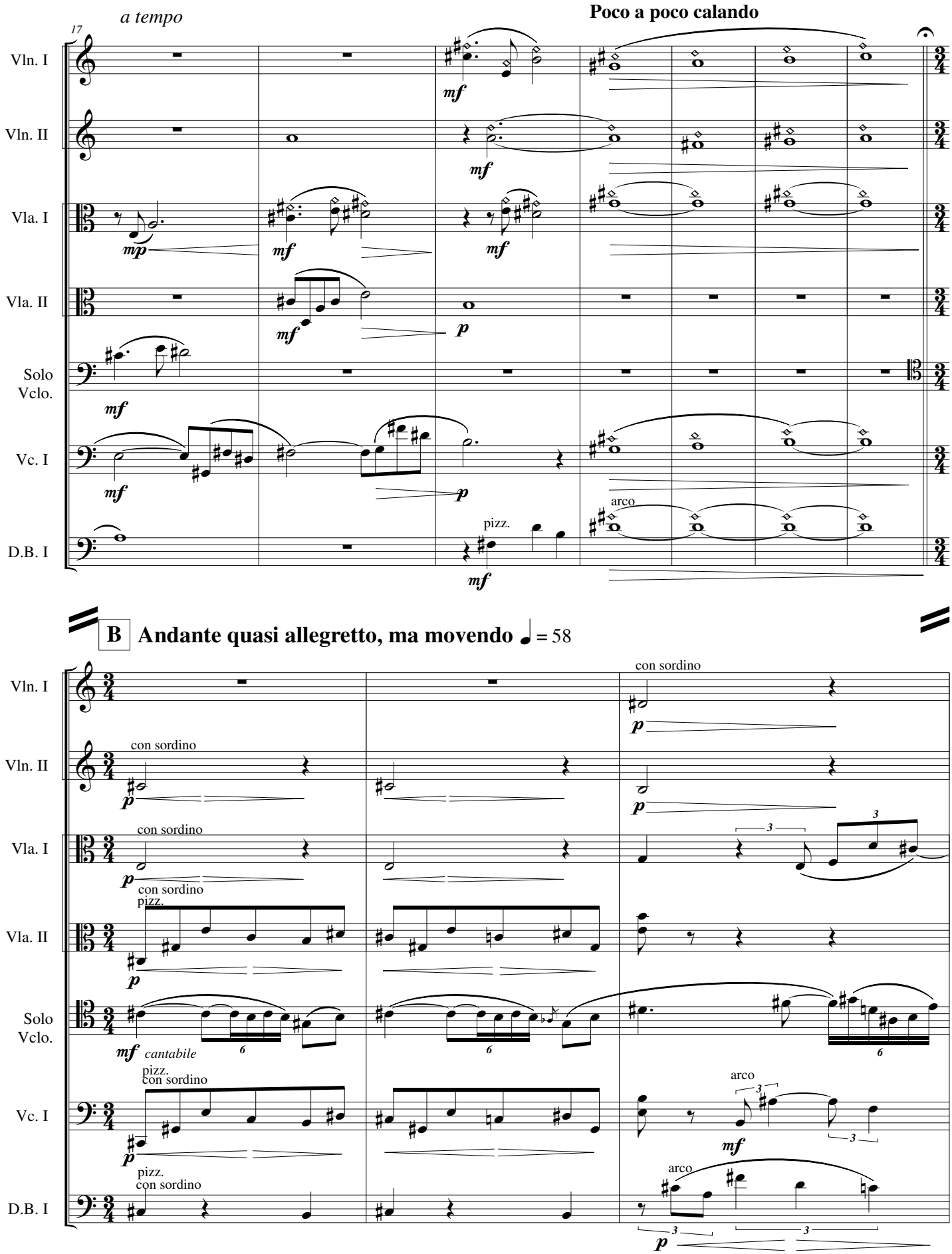
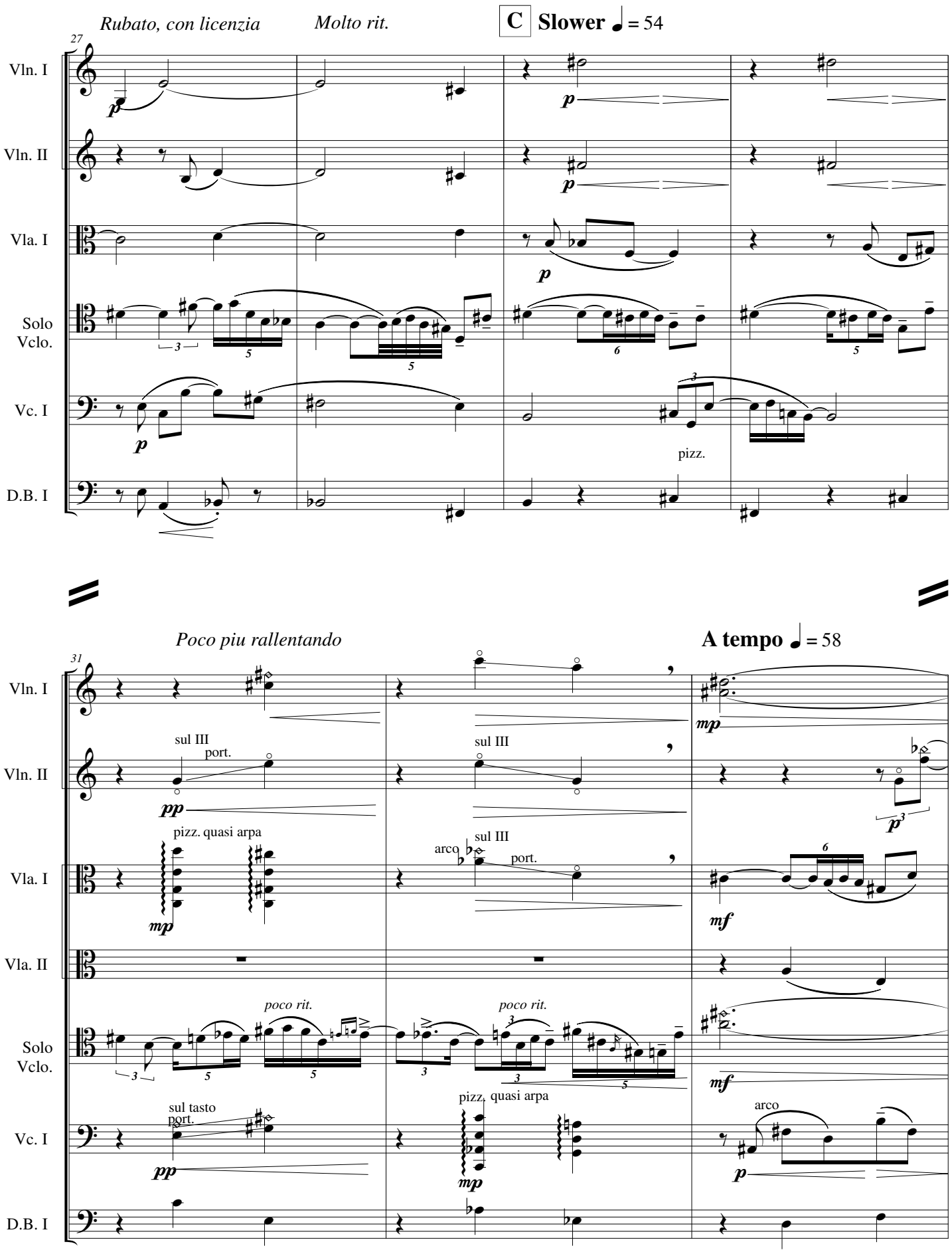
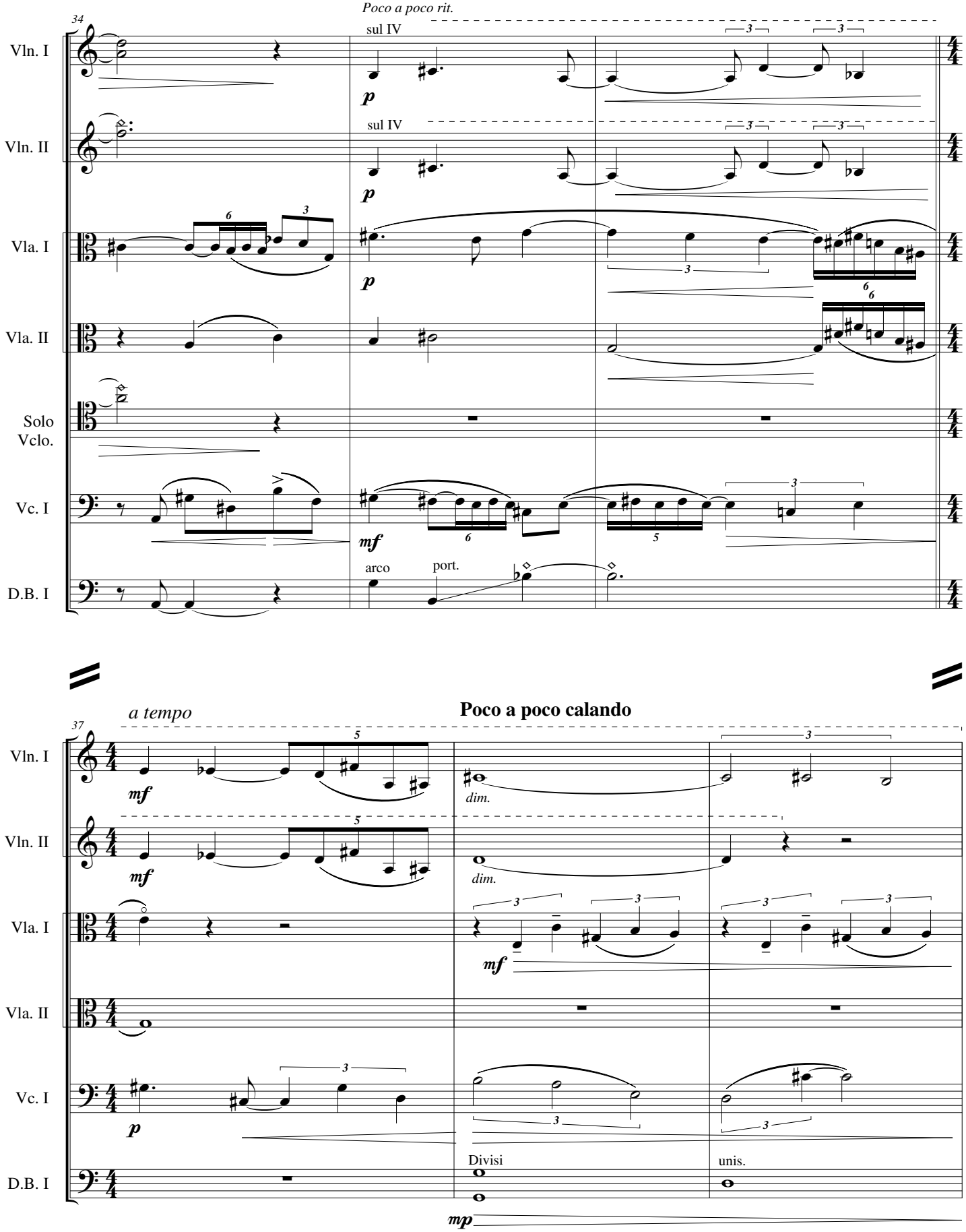
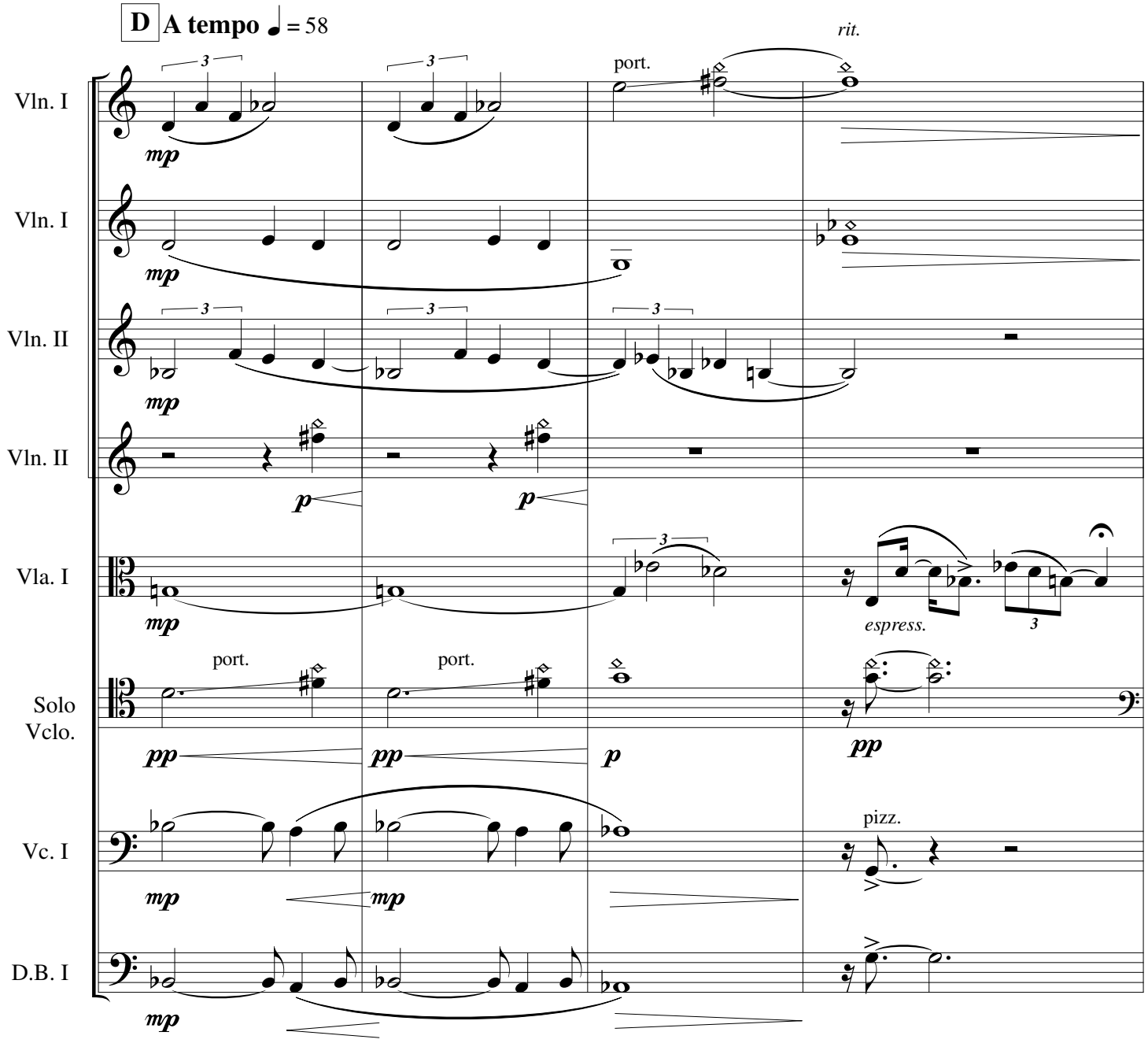
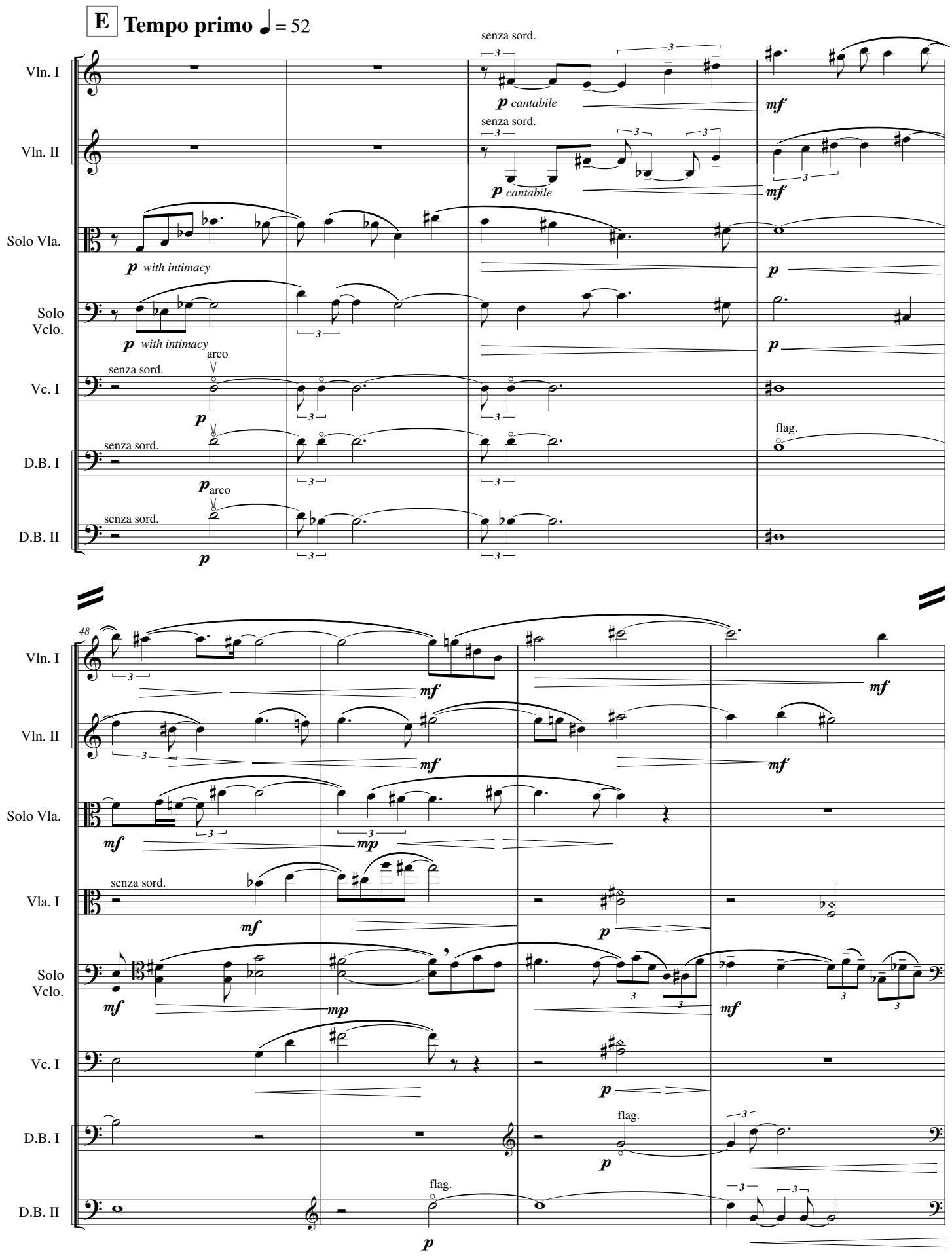

9
Poco rit.
A
a tempo
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
D.B. I
p
mf
arco
13
Poco rit.
a tempo
Poco accel.
Poco rit.
mf
cresc.
poco fz
Solo Vclo.
with passion
mp

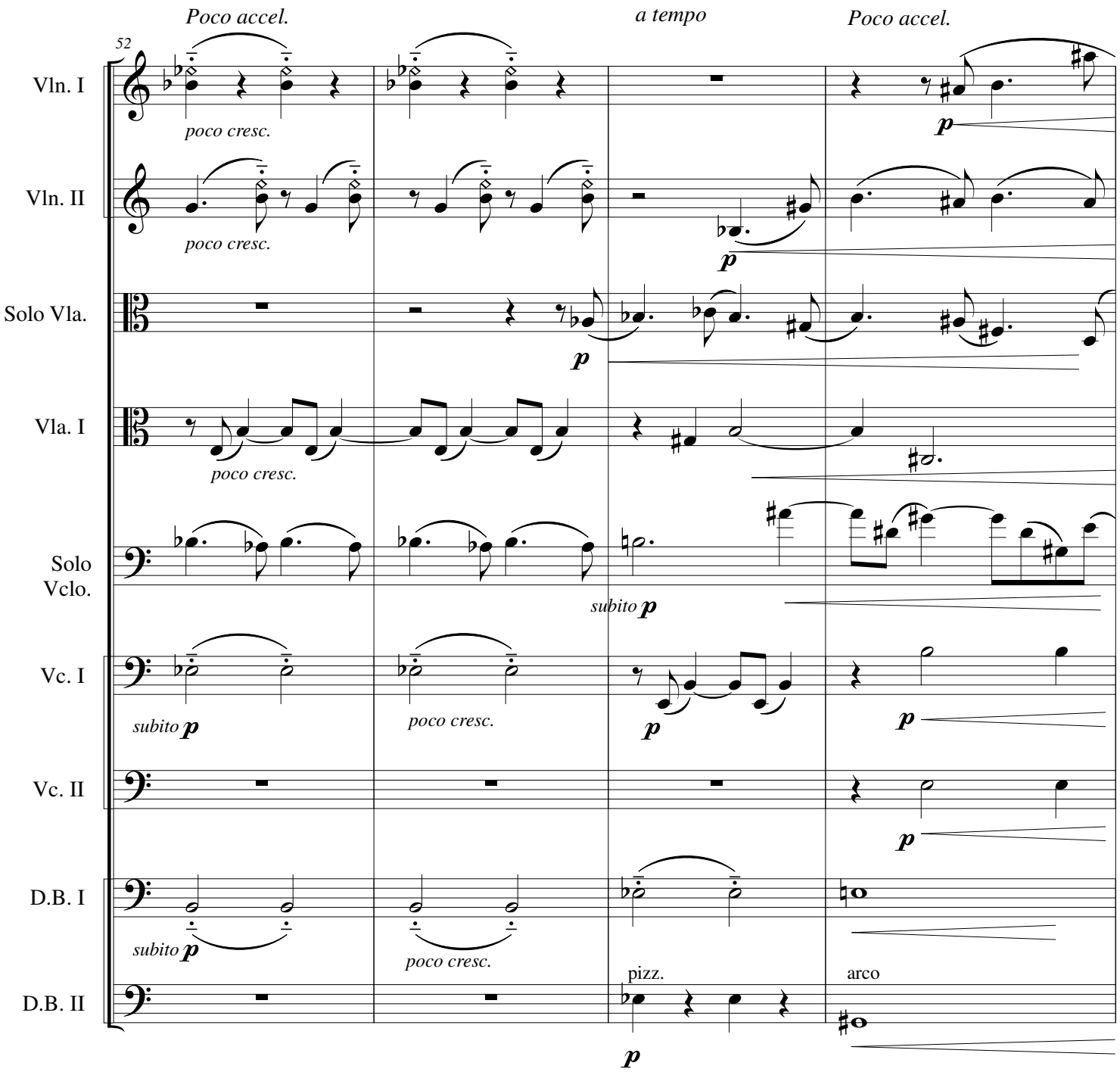

17
a tempo
Poco a poco calando
Vln. I
Vln. II
Vla. I
Vla. II
Solo Vclo.
Vc. I
D.B. I
mf
mp
p
pizz.
arco
B
Andante quasi allegretto, ma movendo ♩ = 58
con sordino
cantabile

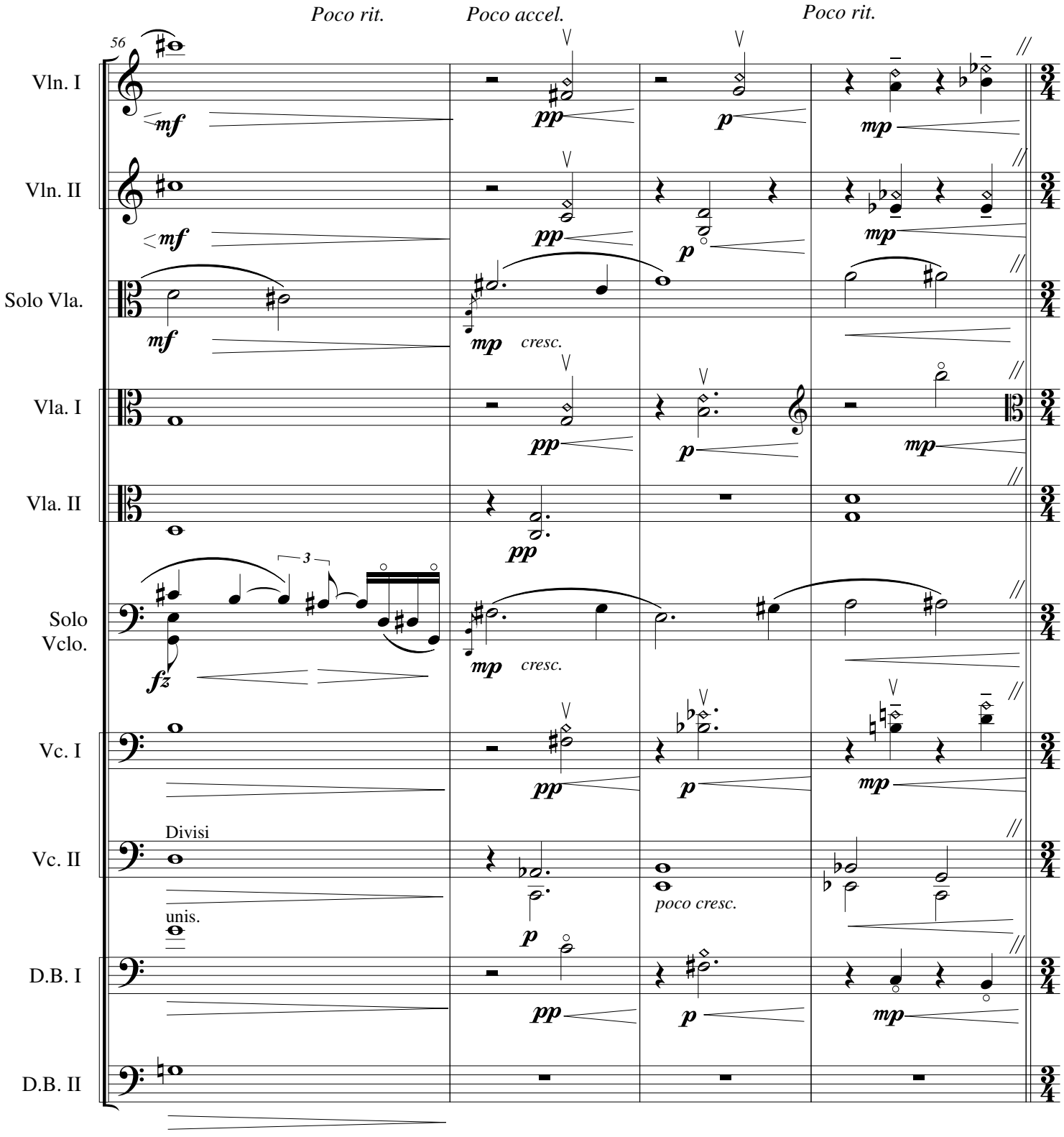

Rubato, con licenzia
Molto rit.
C
Slower ♩ = 54
27
Vln. I
Vln. II
Vla. I
Solo Vclo.
Vc. I
D.B. I
p
pizz.
Poco piu rallentando
A tempo ♩ = 58
31
sul III
port.
pizz. quasi arpa
arco
Vla. II
poco rit.
sul tasto
mp
mf
pp

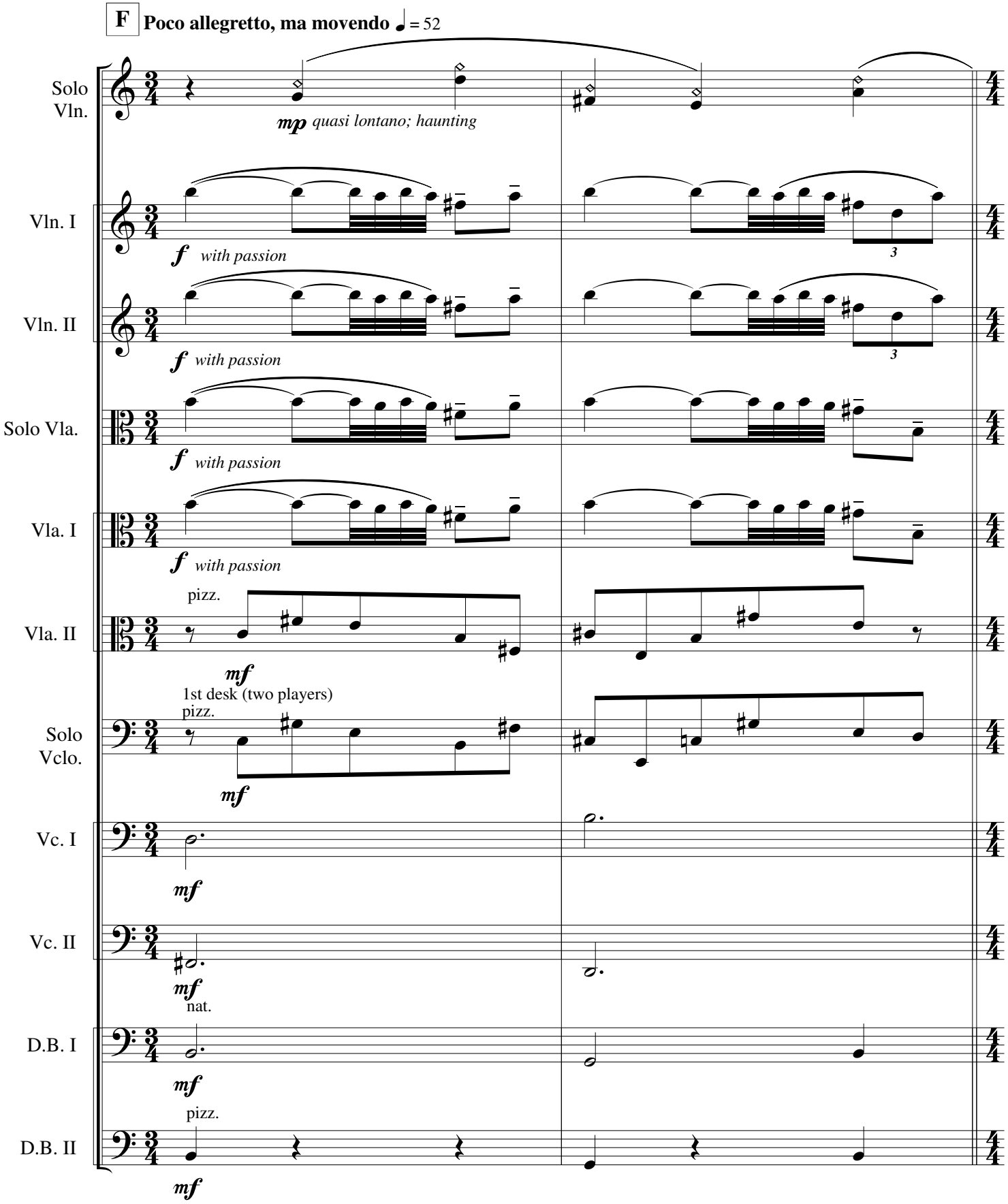

34
Poco a poco rit.
Vln. I
Vln. II
Vla. I
Vla. II
Solo Vclo.
Vc. I
D.B. I
sul IV
sul IV
p
p
p
mf
arco
port.
37
a tempo
Poco a poco calando
mf
mf
dim.
dim.
mf
p
Divisi
unis.
mp

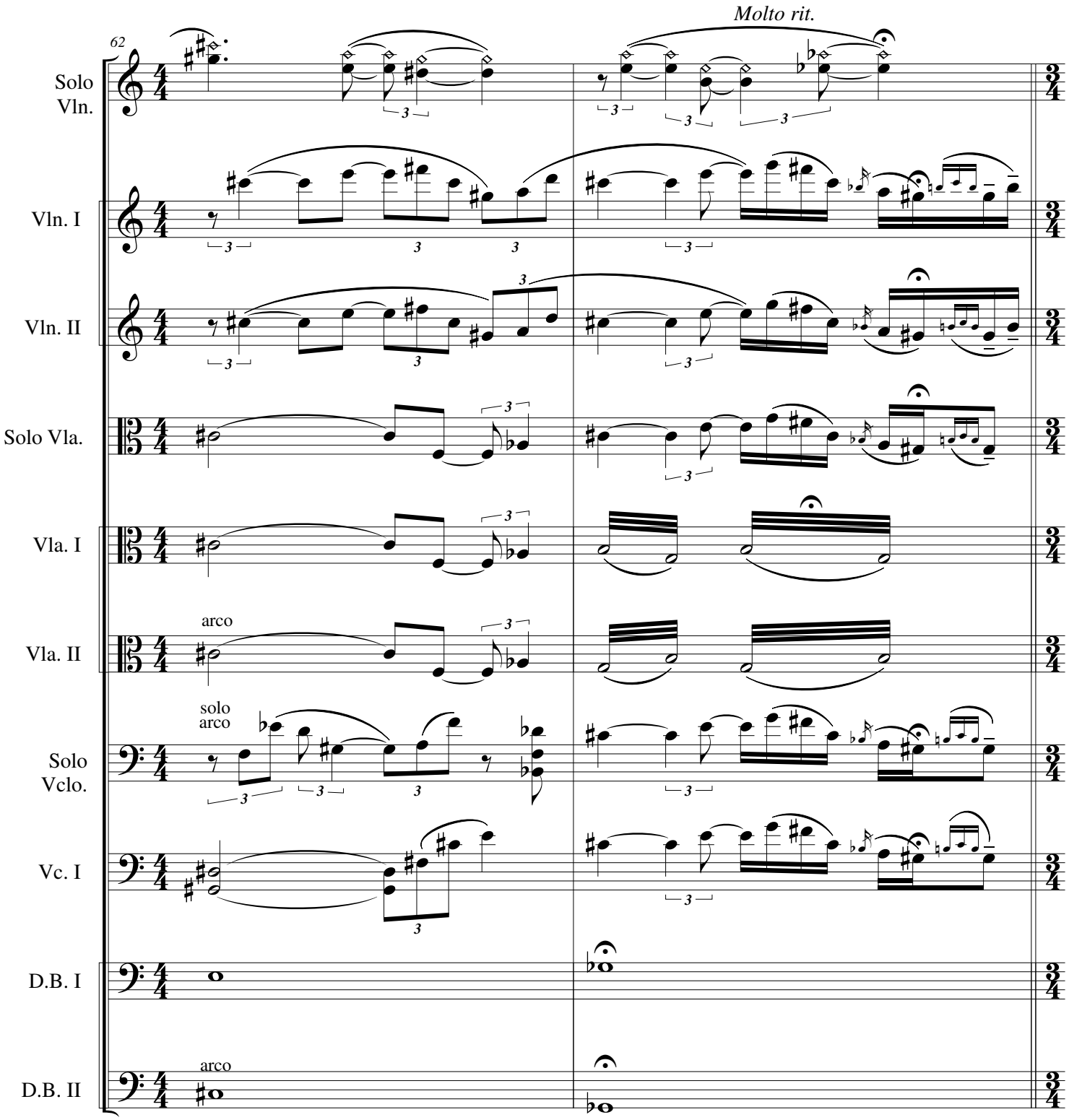

D
A tempo ♩ = 58
rit.
Vln. I
Vln. I
Vln. II
Vln. II
Vla. I
Solo Vclo.
Vc. I
D.B. I
port.
port.
port.
mp
p
pp
espress.
pizz.

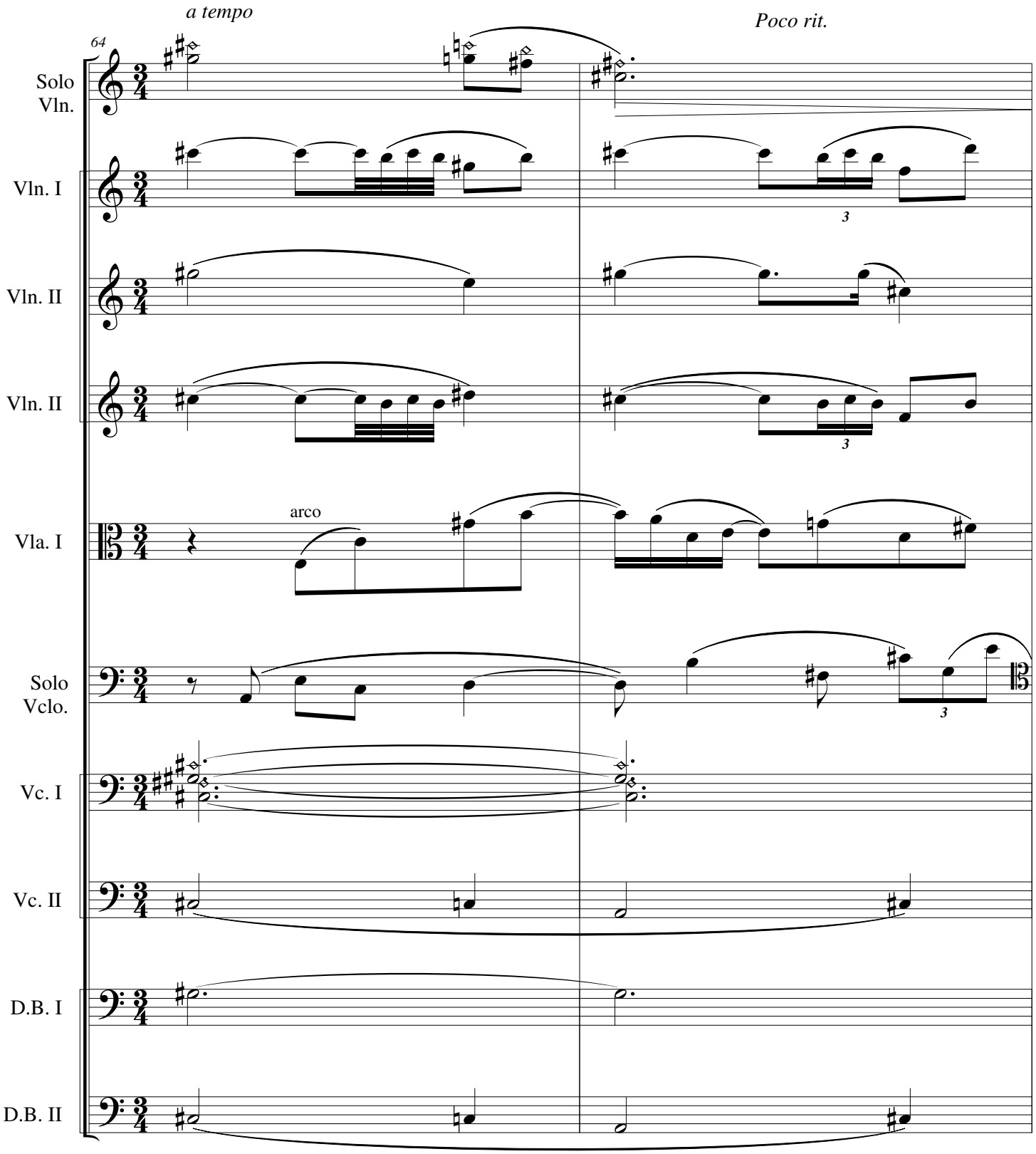

E
Tempo primo ♩ = 52
Vln. I
Vln. II
Solo Vla.
Solo Vclo.
Vc. I
D.B. I
D.B. II
Vla. I
senza sord.
p cantabile
mf
p with intimacy
arco
pizz.
flag.
48
mp

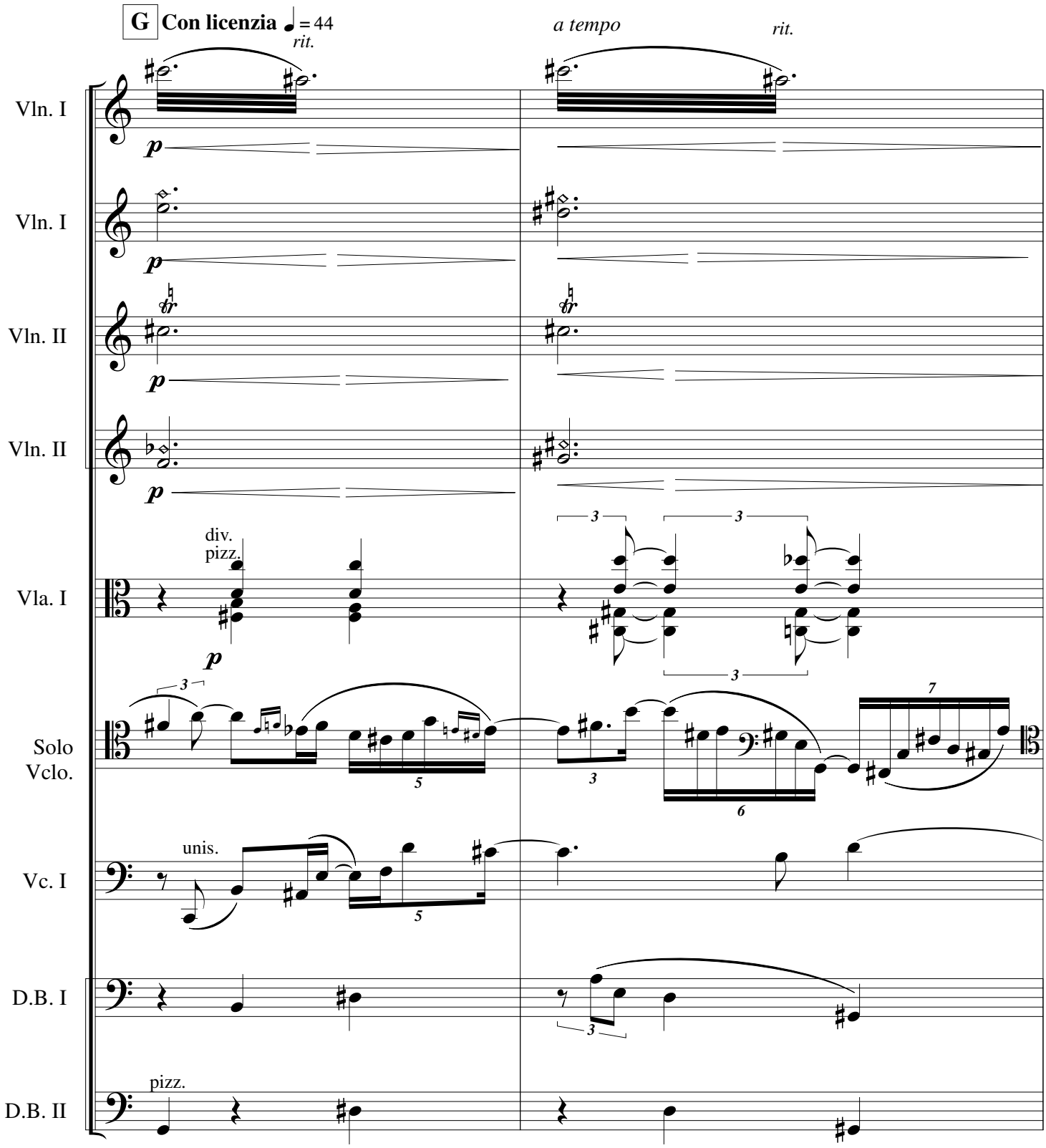

52
Poco accel.
a tempo
Poco accel.
Vln. I
poco cresc.
p
Vln. II
poco cresc.
p
Solo Vla.
p
Vla. I
poco cresc.
Solo Vclo.
subito p
Vc. I
subito p
poco cresc.
p
p
Vc. II
p
D.B. I
subito p
poco cresc.
D.B. II
pizz.
arco
p

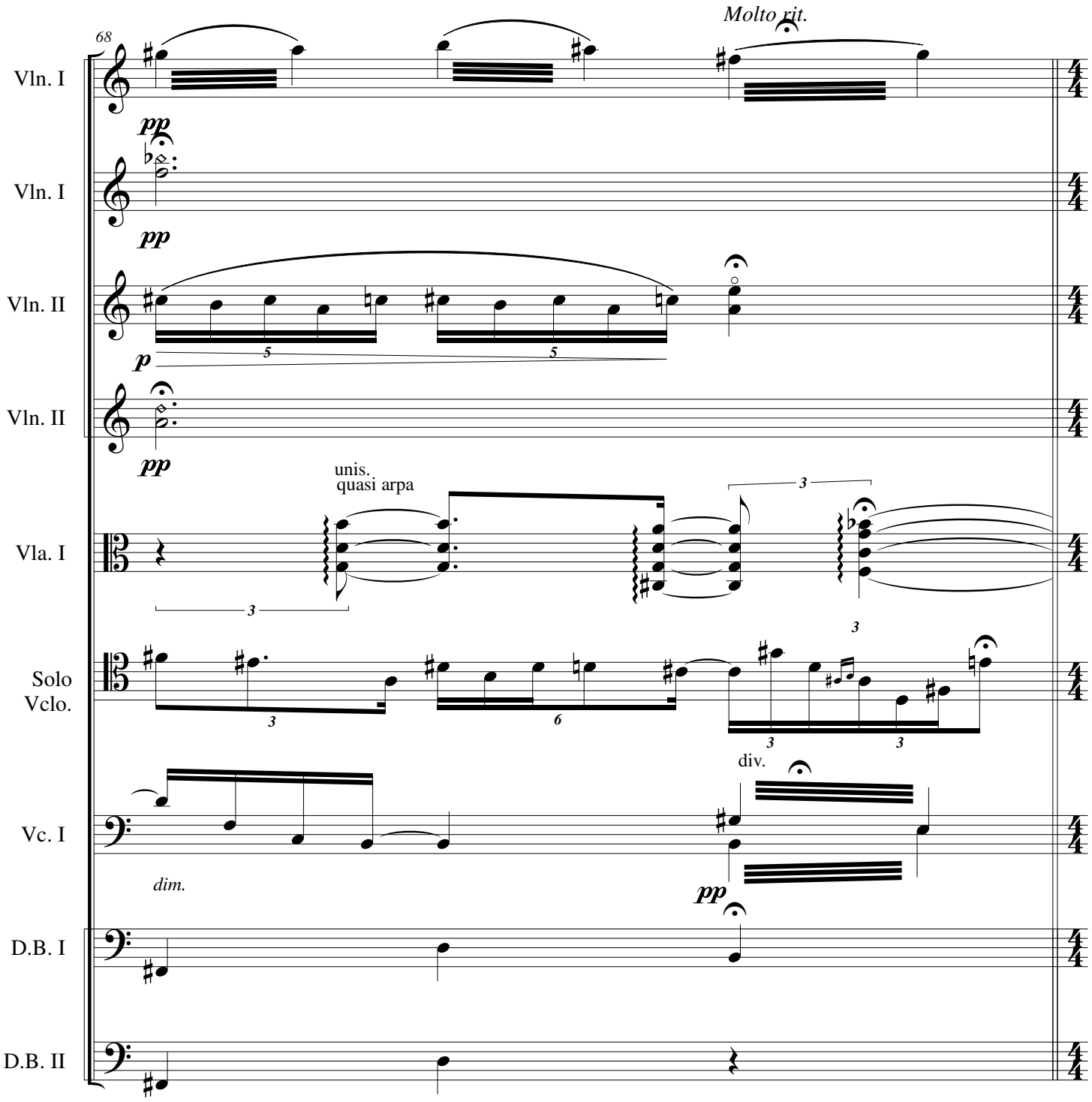

Poco rit.
Poco accel.
Poco rit.
56
Vln. I
Vln. II
Solo Vla.
Vla. I
Vla. II
Solo Vclo.
Vc. I
Vc. II
D.B. I
D.B. II
mf
pp
p
mp
cresc.
fz
3
Divisi
unis.
poco cresc.

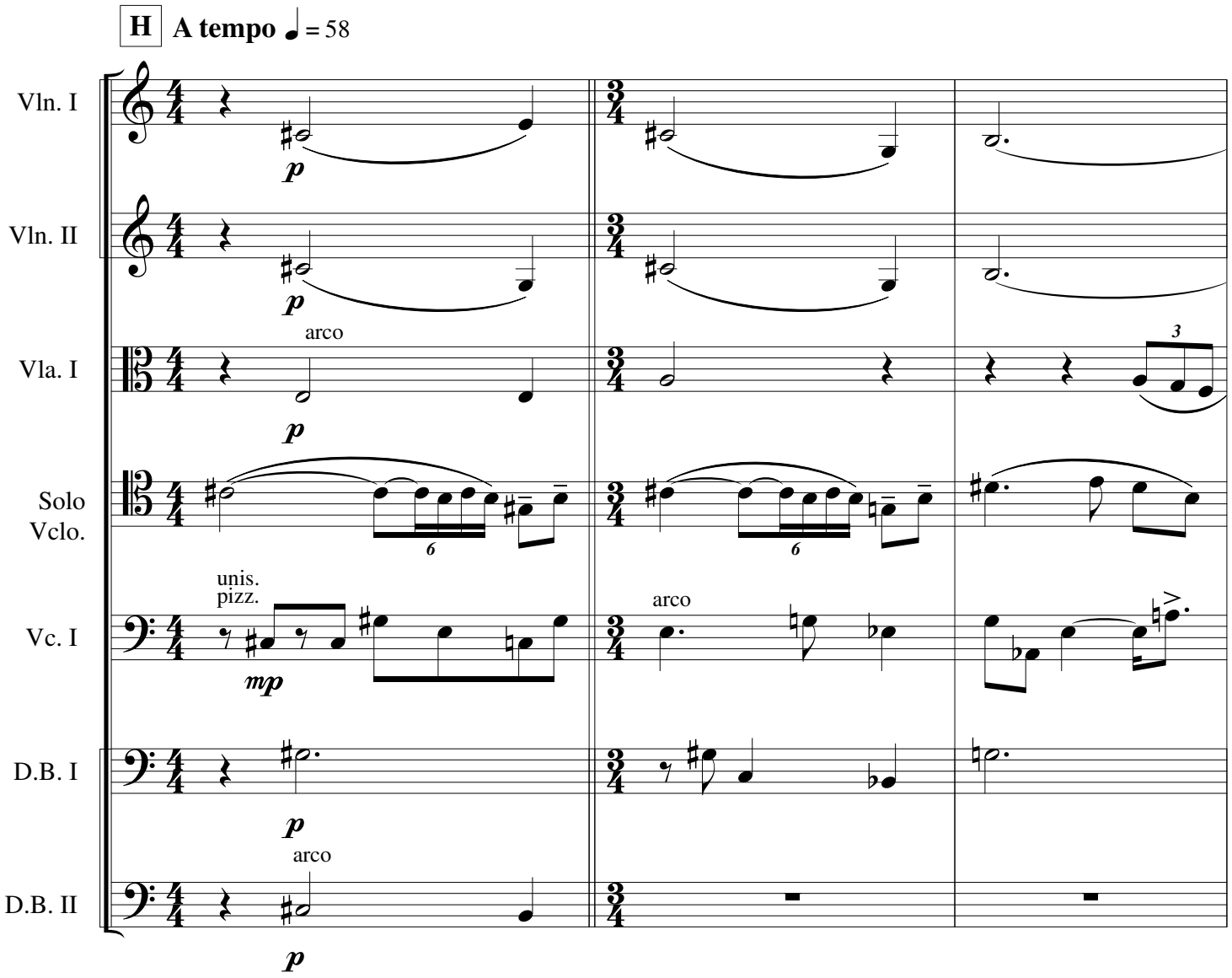

F
Poco allegretto, ma movendo ♩ = 52
Solo Vln.
mp quasi lontano; haunting
Vln. I
f with passion
Vln. II
f with passion
Solo Vla.
f with passion
Vla. I
f with passion
Vla. II
pizz.
mf
Solo Vclo.
1st desk (two players)
pizz.
mf
Vc. I
mf
Vc. II
mf
nat.
D.B. I
mf
D.B. II
pizz.
mf

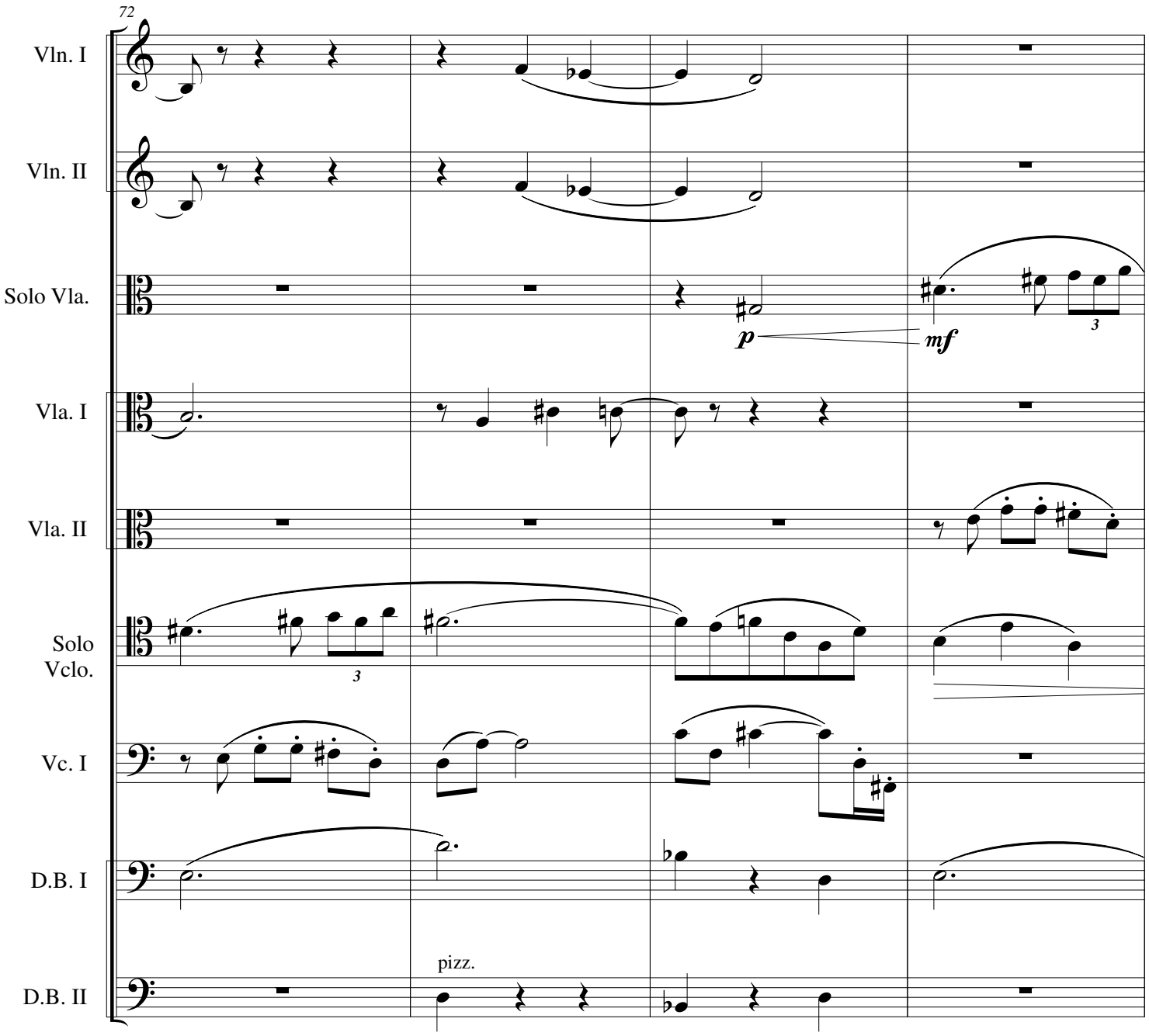

62
Molto rit.
Solo Vln.
Vln. I
Vln. II
Solo Vla.
Vla. I
Vla. II
arco
Solo Vclo.
solo arco
Vc. I
D.B. I
D.B. II
arco

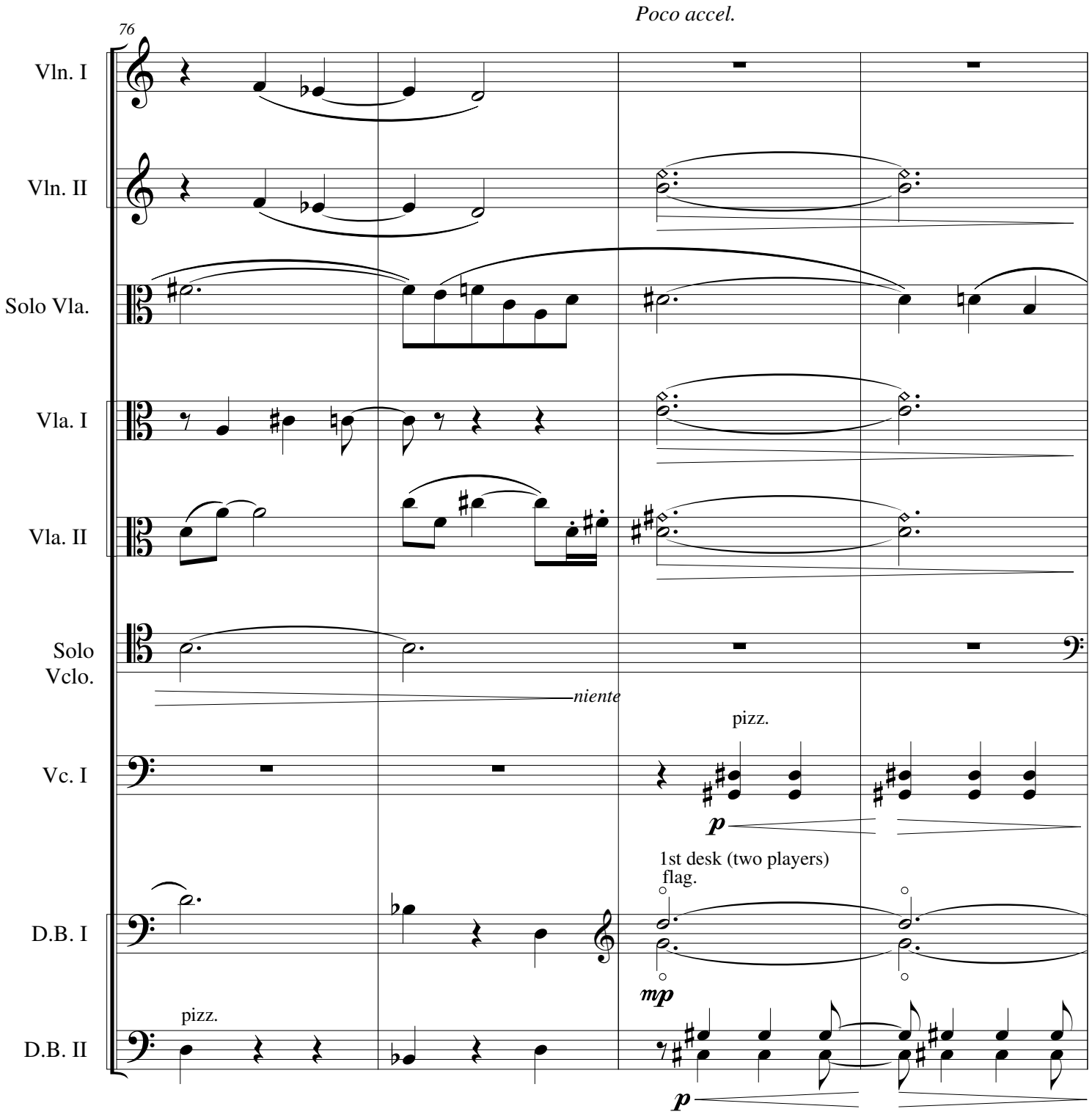

a tempo
Poco rit.
64
Solo Vln.
Vln. I
Vln. II
Vln. II
arco
Vla. I
Solo Vclo.
Vc. I
Vc. II
D.B. I
D.B. II

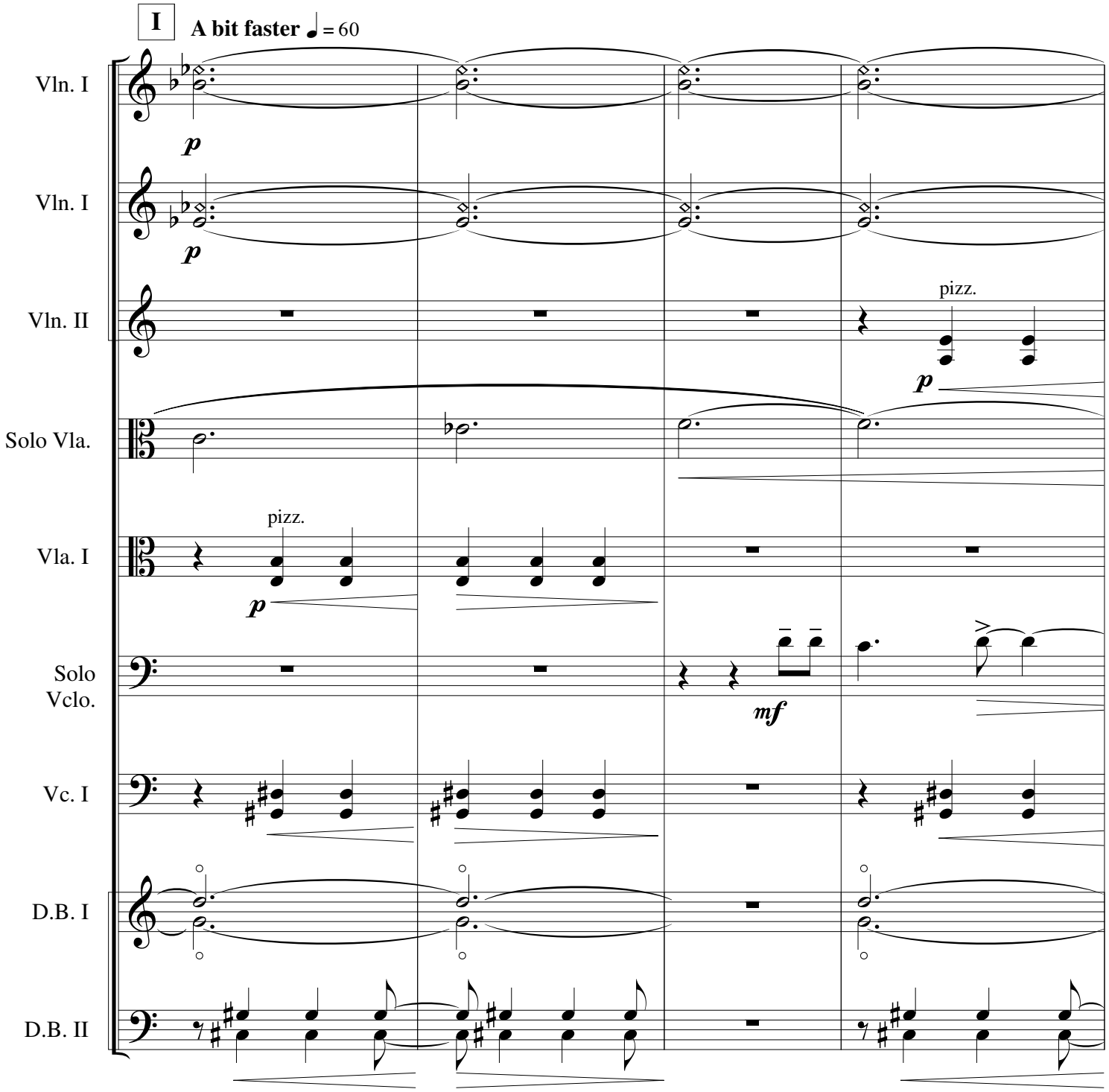

G
Con licenzia
= 44
rit.
a tempo
rit.
Vln. I
Vln. I
Vln. II
Vln. II
div.
pizz.
Vla. I
Solo
Vclo.
unis.
Vc. I
D.B. I
pizz.
D.B. II

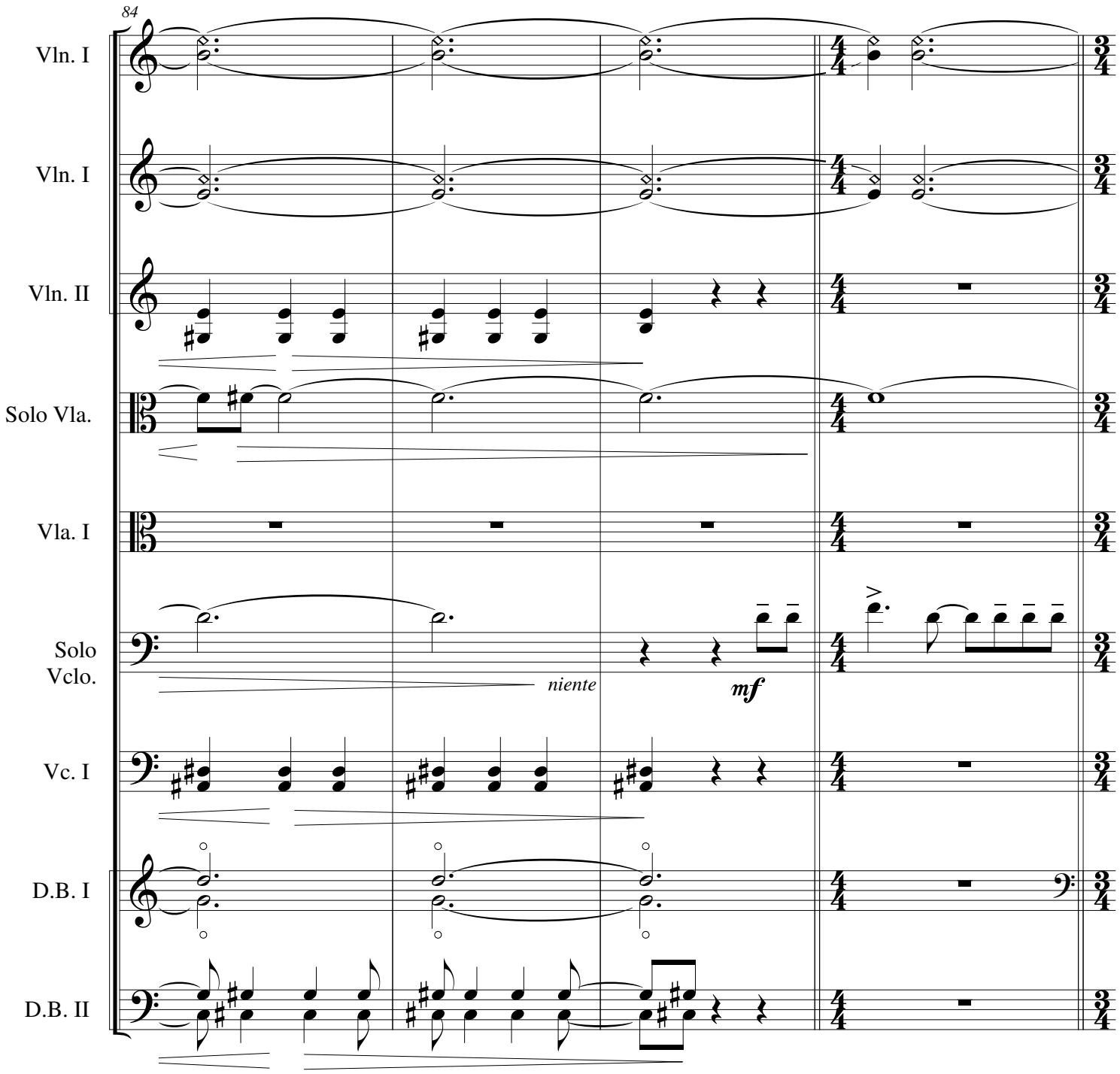

68
Molto rit.
Vln. I
pp
Vln. I
pp
Vln. II
5
5
p
Vln. II
pp
unis.
quasi arpa
Vla. I
3
3
Solo
Vclo.
3
6
3
3
3
div.
Vc. I
dim.
pp
D.B. I
D.B. II

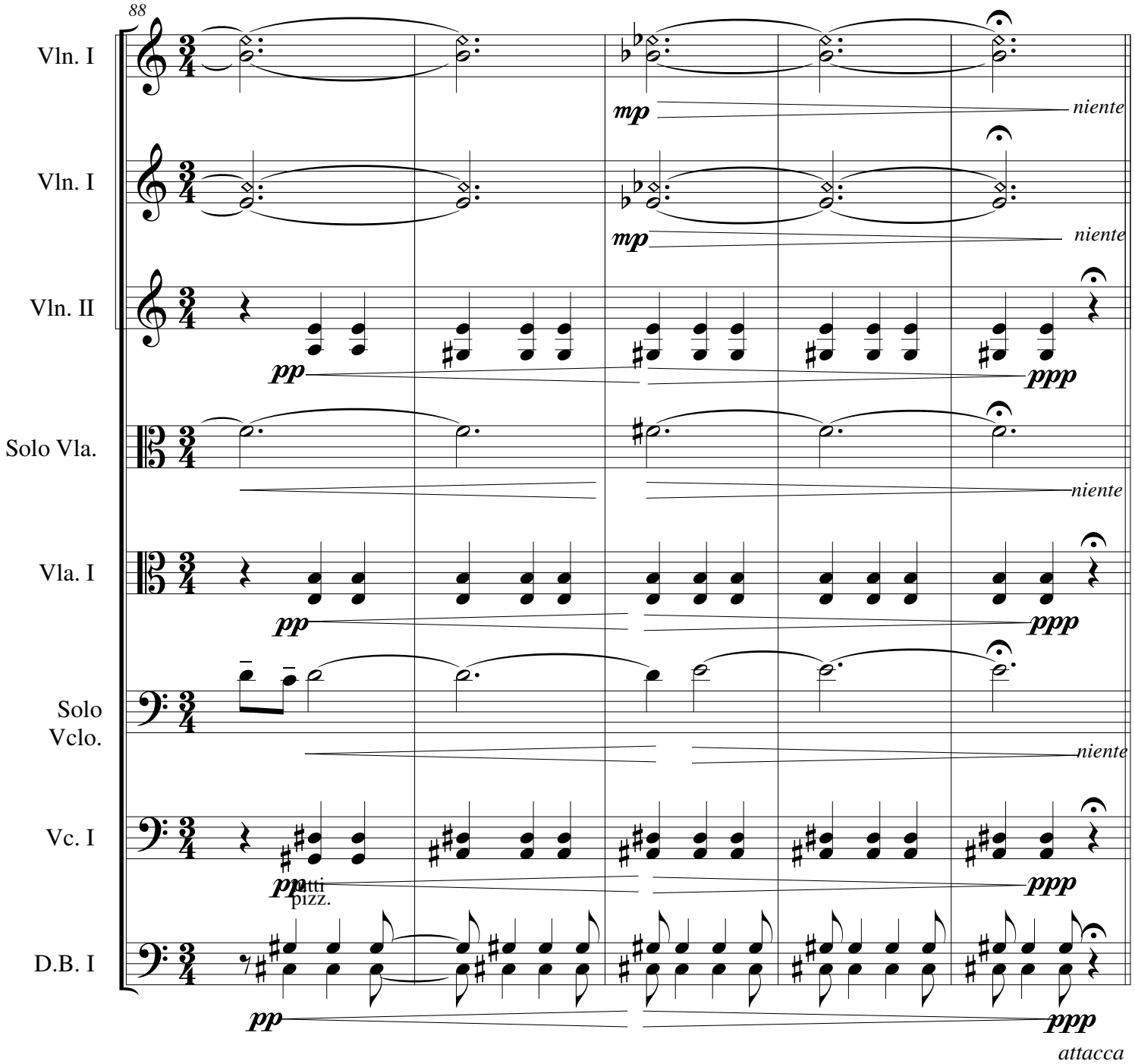

H
A tempo ♩ = 58
Vln. I
Vln. II
Vla. I
arco
Solo Vclo.
Vc. I
unis.
pizz.
arco
D.B. I
D.B. II
arco
p
mp
6
3


72
Vln. I
Vln. II
Solo Vla.
p
mf
3
Vla. I
Vla. II
Solo Vclo.
3
Vc. I
D.B. I
pizz.
D.B. II


Poco accel.
76
Vln. I
Vln. II
Solo Vla.
Vla. I
Vla. II
Solo Vclo.
niente
pizz.
Vc. I
p
1st desk (two players)
flag.
D.B. I
mp
pizz.
D.B. II
p


I
A bit faster ♩ = 60
Vln. I
p
Vln. I
p
Vln. II
pizz.
p
Solo Vla.
Vla. I
pizz.
p
Solo Vclo.
mf
Vc. I
D.B. I
D.B. II


84
Vln. I
Vln. I
Vln. II
Solo Vla.
Vla. I
Solo Vclo.
niente
mf
Vc. I
D.B. I
D.B. II


88
Vln. I
mp
niente
Vln. I
mp
niente
Vln. II
pp
ppp
Solo Vla.
niente
Vla. I
pp
ppp
Solo Vclo.
niente
Vc. I
pp
ppp
tutti
pizz.
D.B. I
pp
ppp
attacca

Score

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

Kevin Scott

Somber and reflective ♩ = 76

Violin I

Violin II

Viola

Violoncello

Double Bass

pp

pp

mf

mf

divisi

mf

A

6

Vln. I

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ppp

3

mfz

3

mfz

unis. pizz.

3

mf

3

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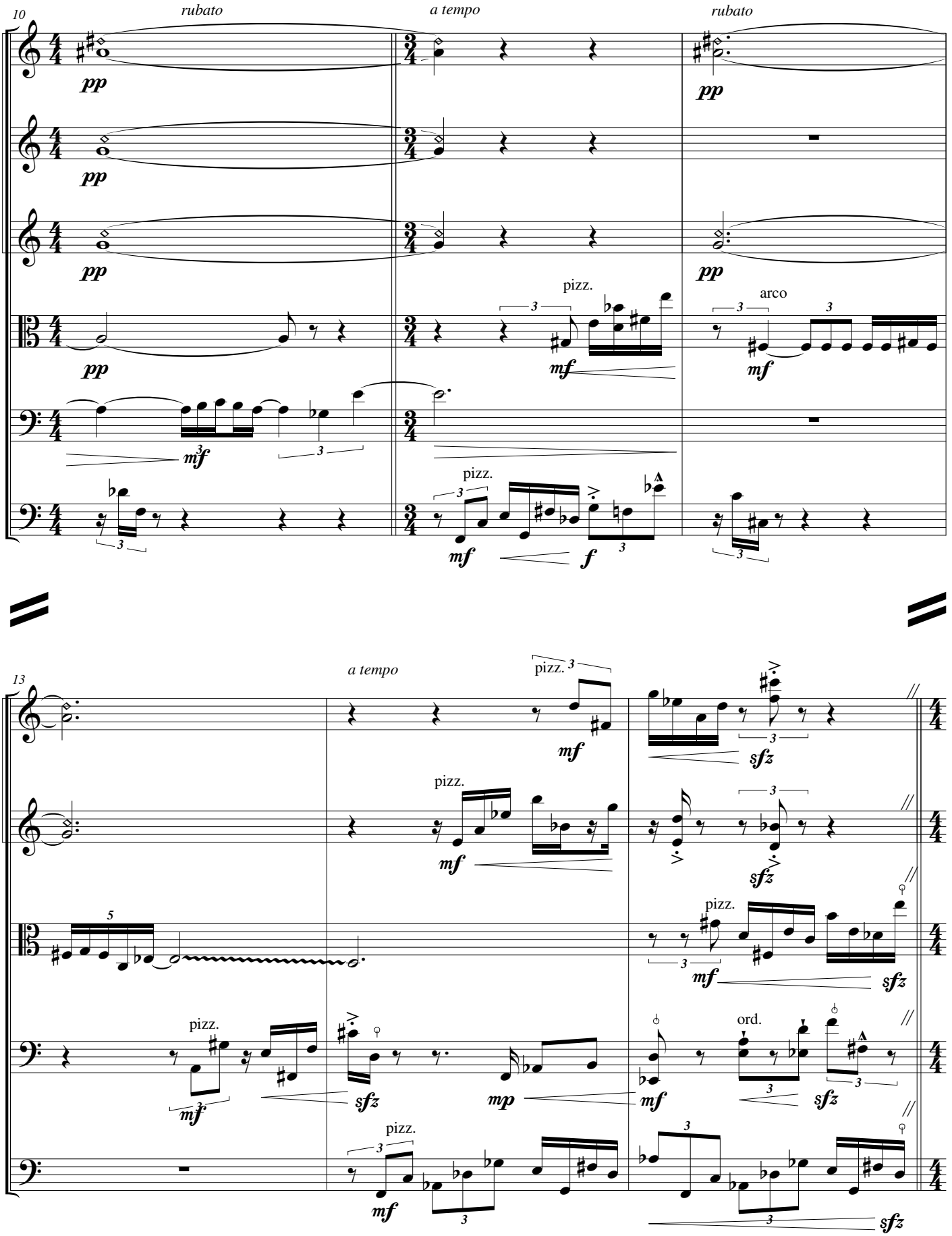
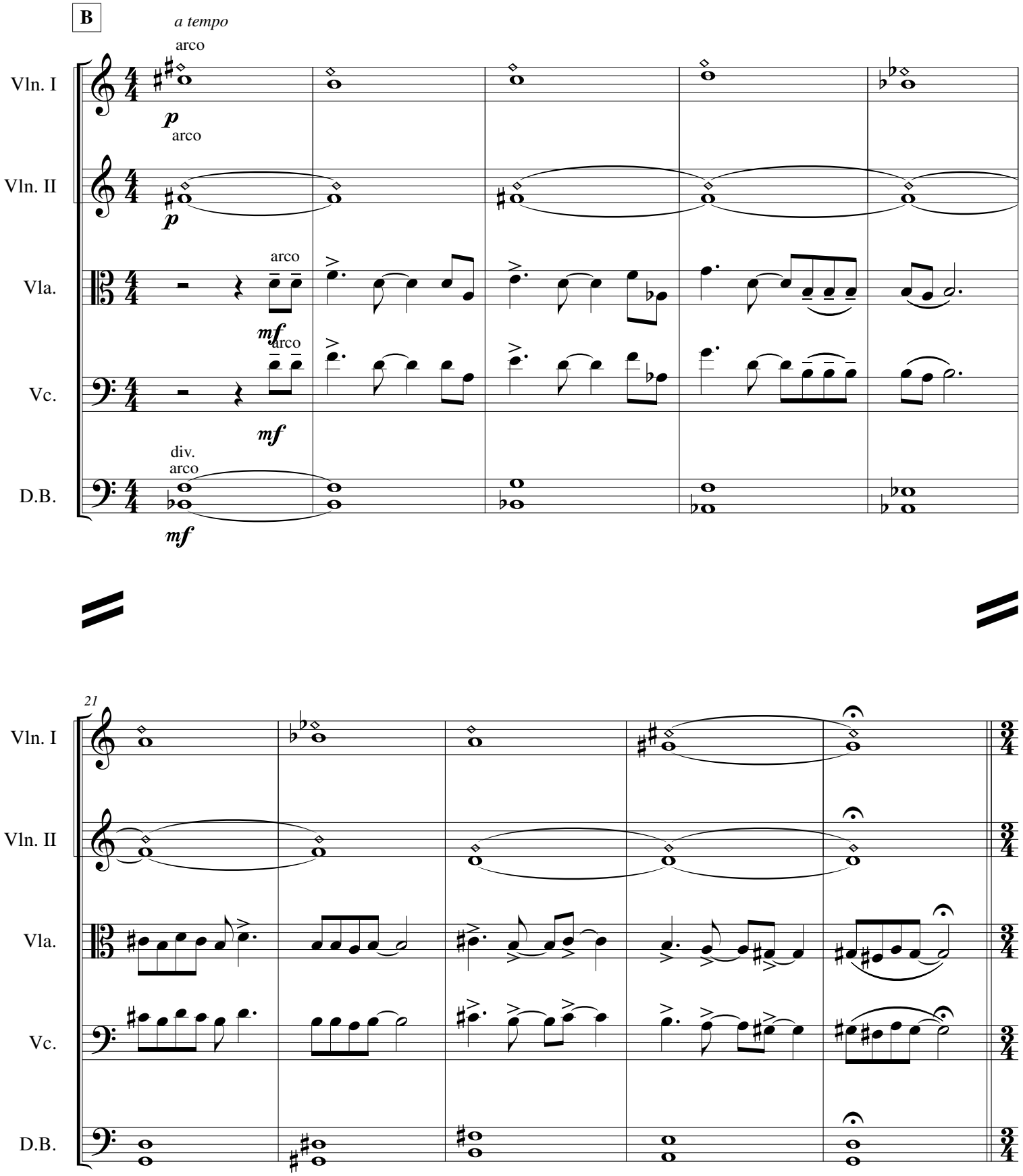
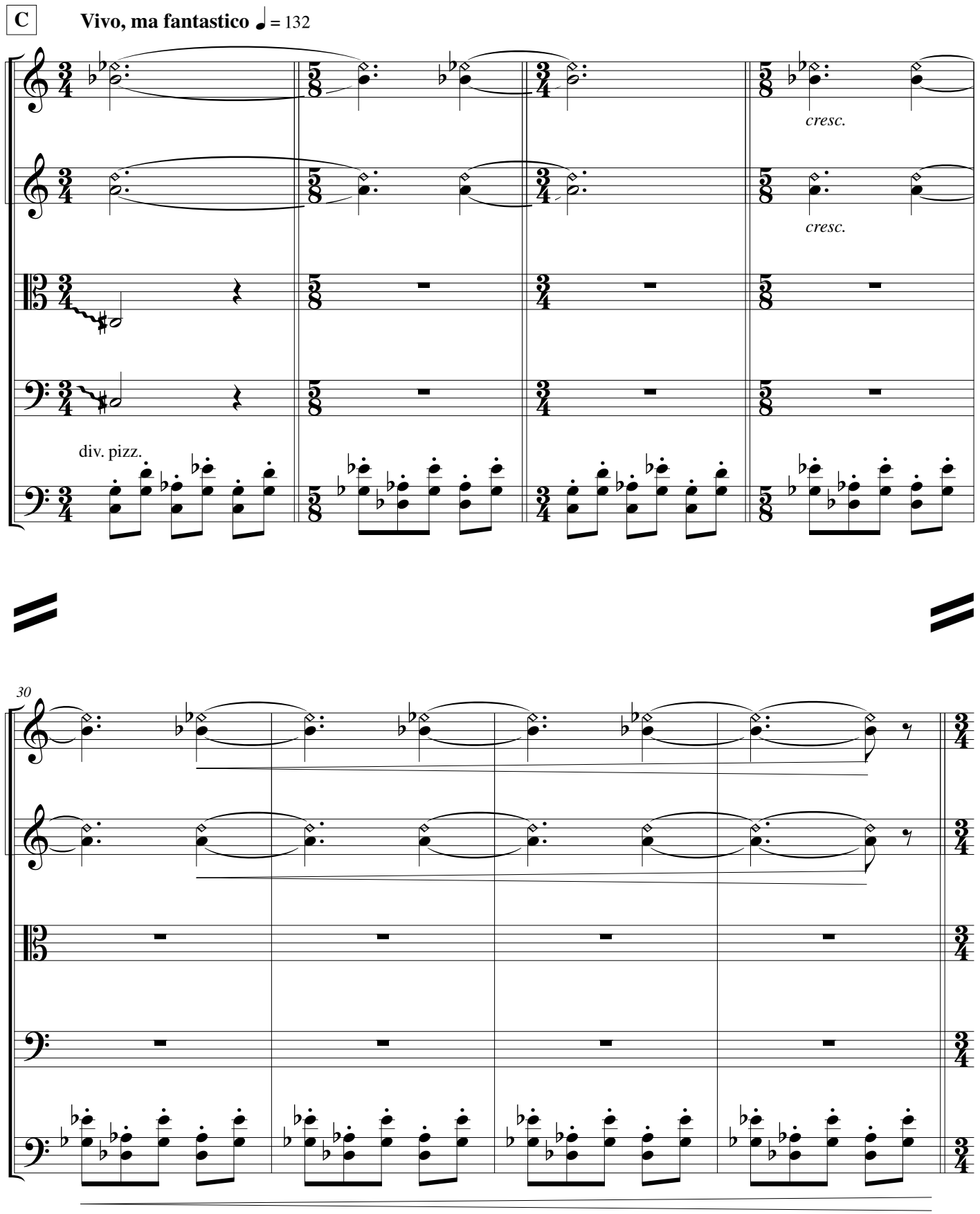
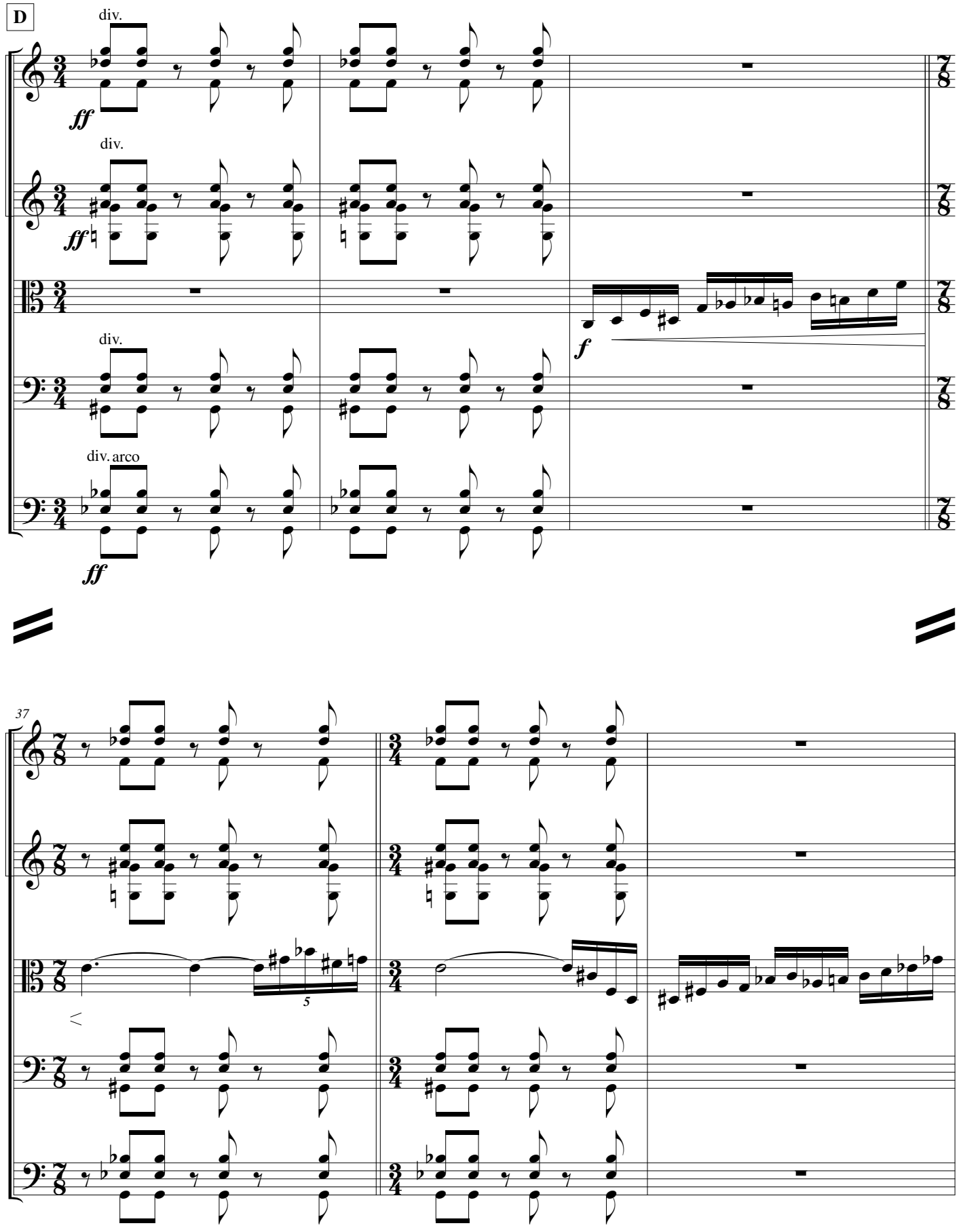
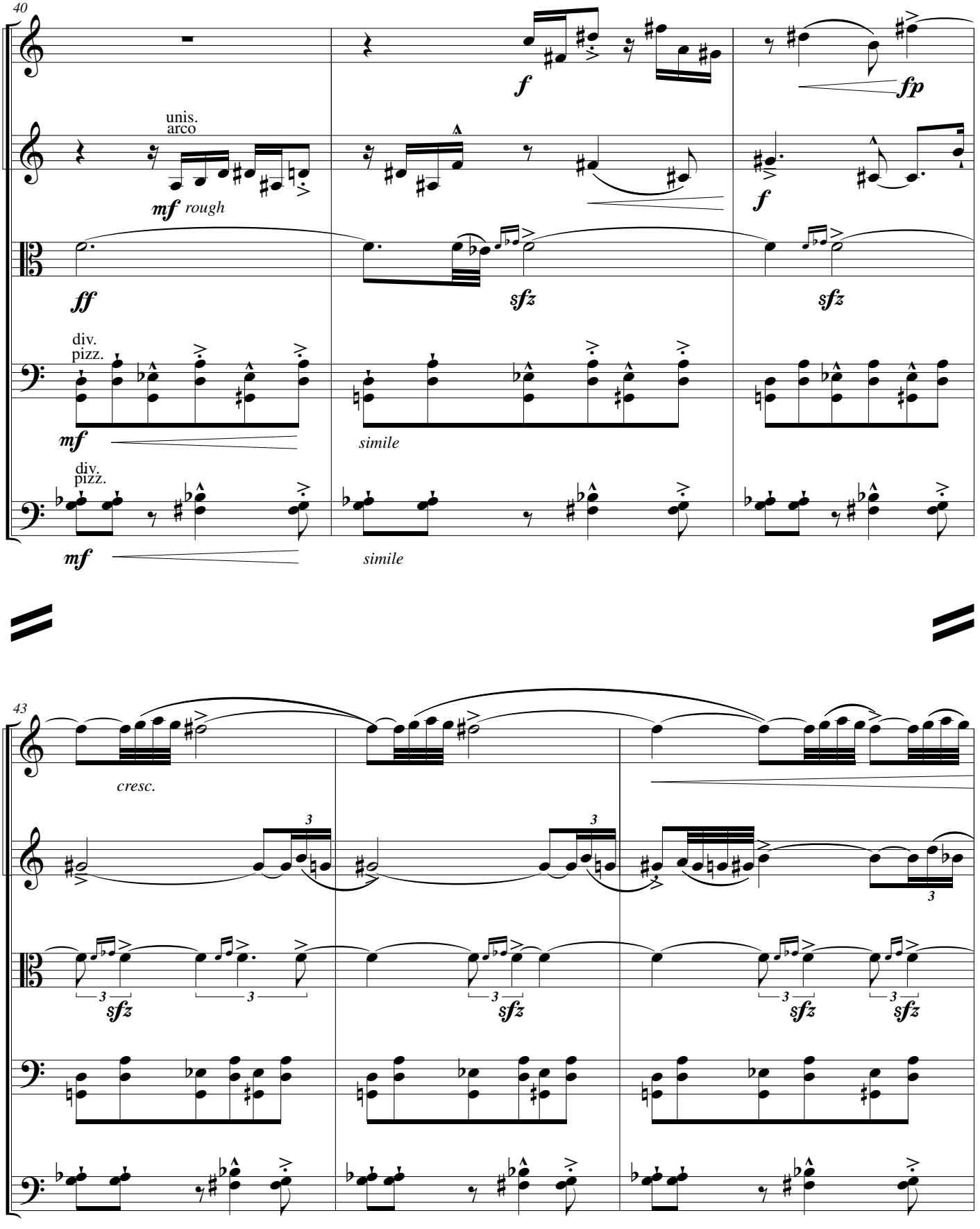

10
rubato
a tempo
rubato
Vln. I
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
mf
f
pizz.
arco
13
a tempo
sfz
mp
ord.

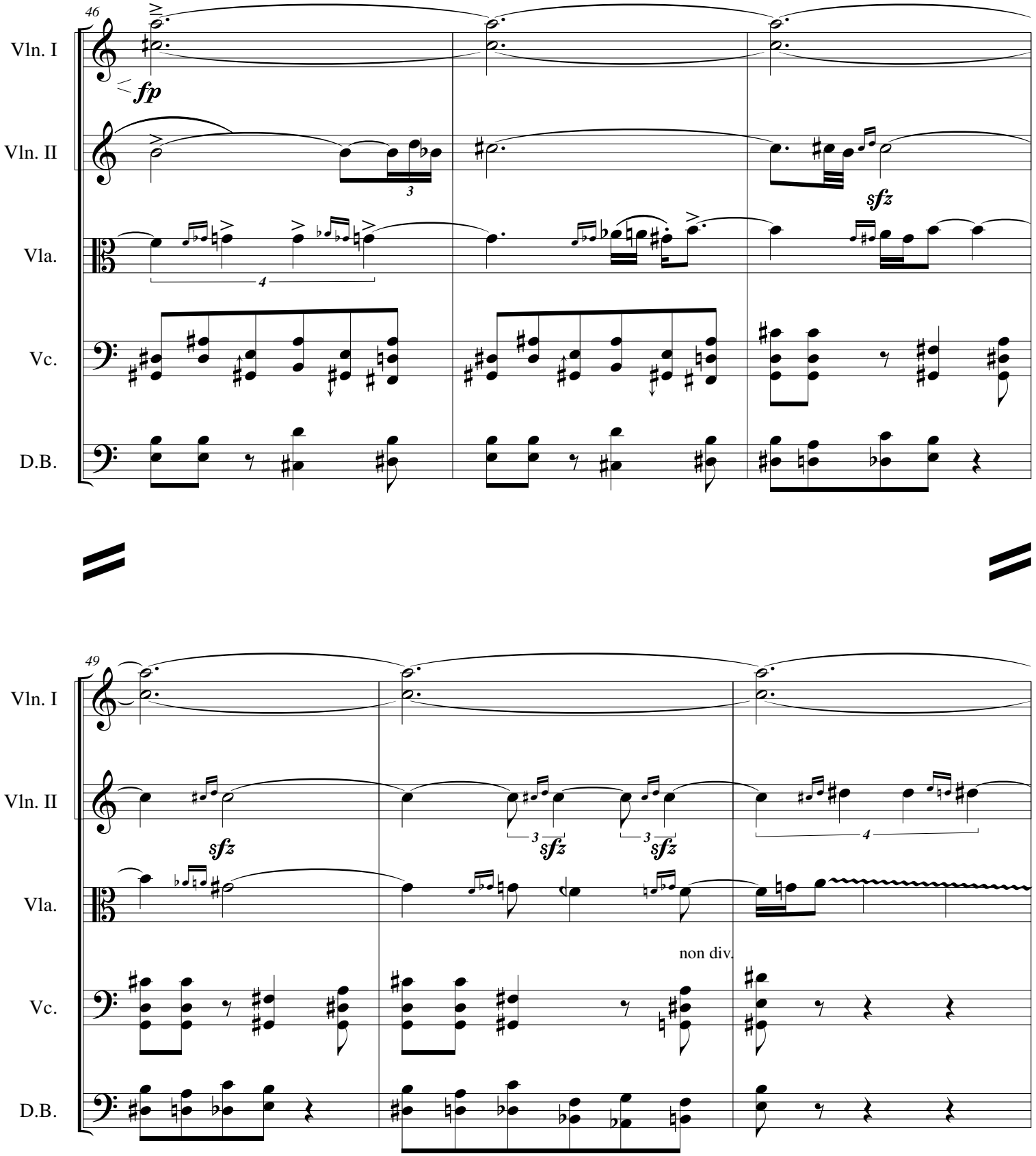

B
a tempo
arco
Vln. I
p
arco
Vln. II
p
arco
Vla.
mf
arco
Vc.
mf
div.
arco
D.B.
mf
21
Vln. I
Vln. II
Vla.
Vc.
D.B.

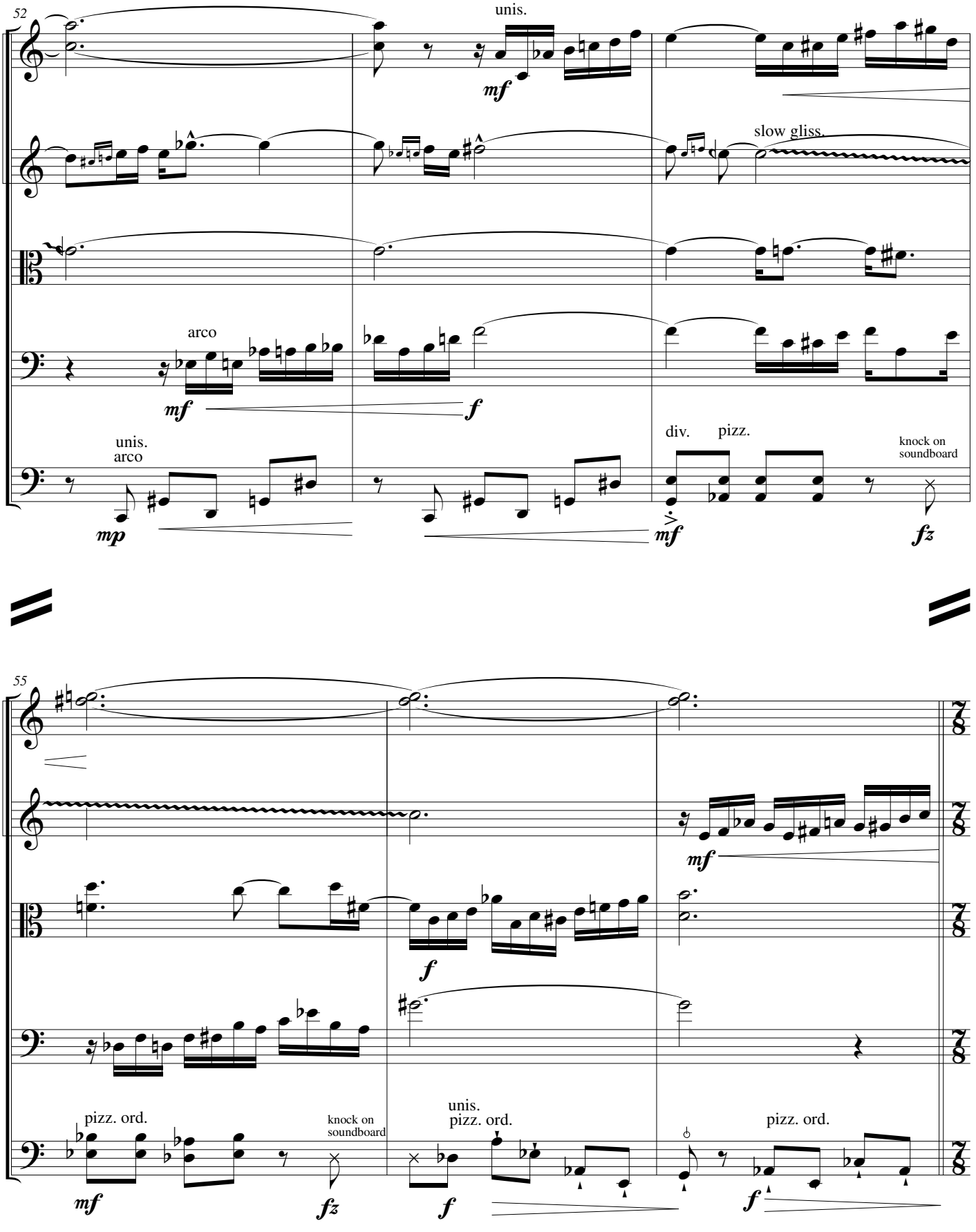
IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

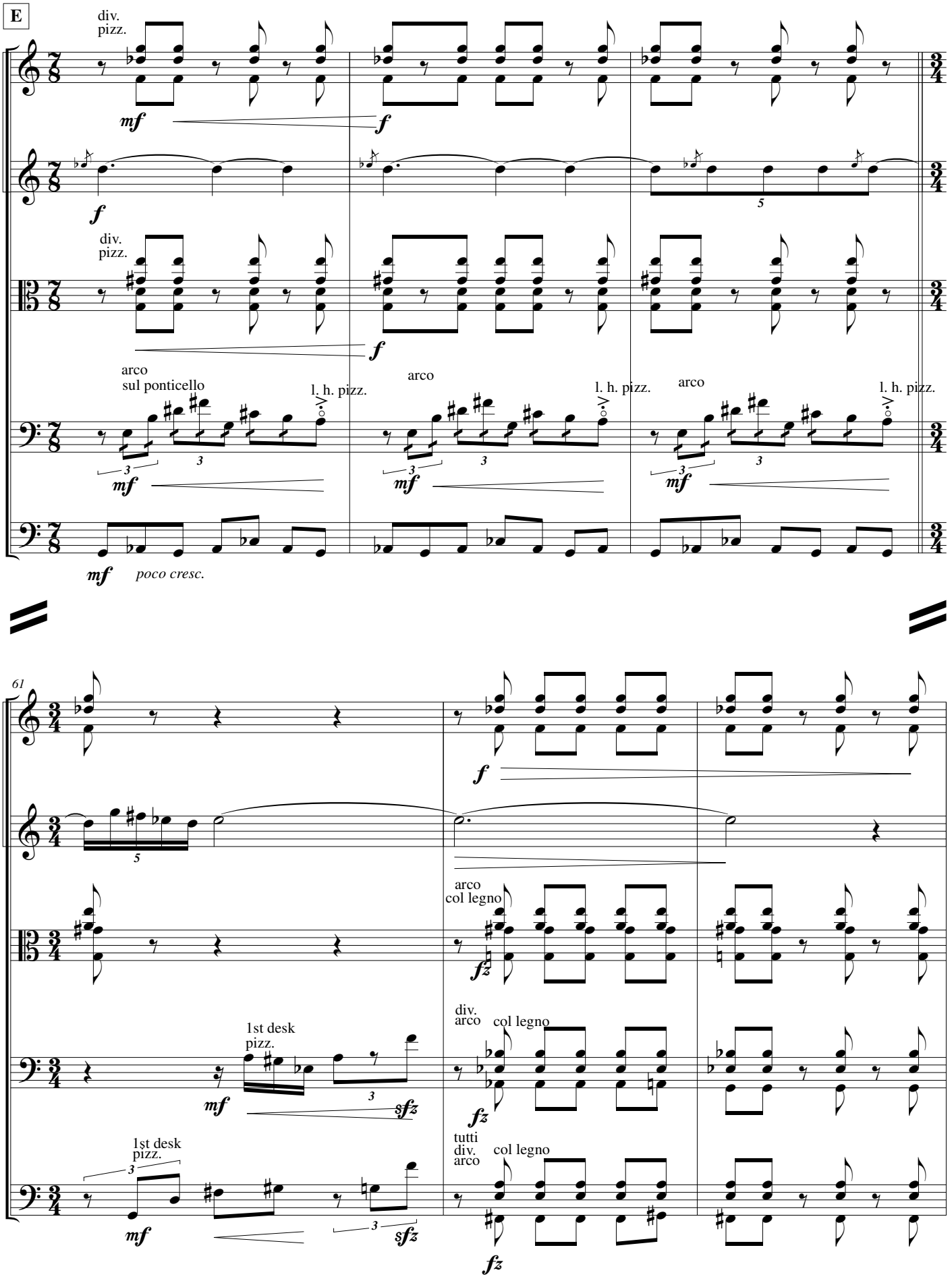


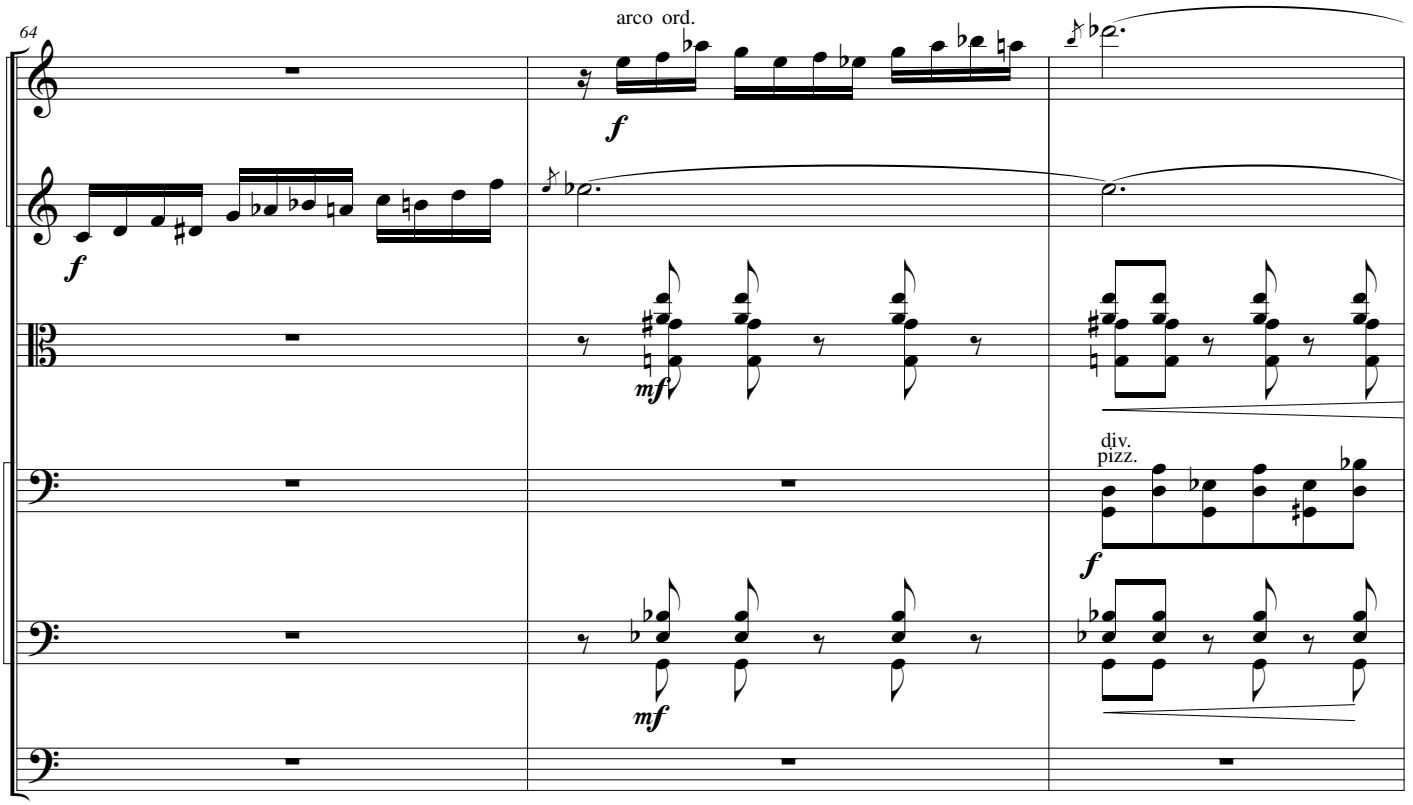

D
Vln. I
Vln. II
Vla.
Vc.
D.B.
div.
div. arco
ff
f
37
5

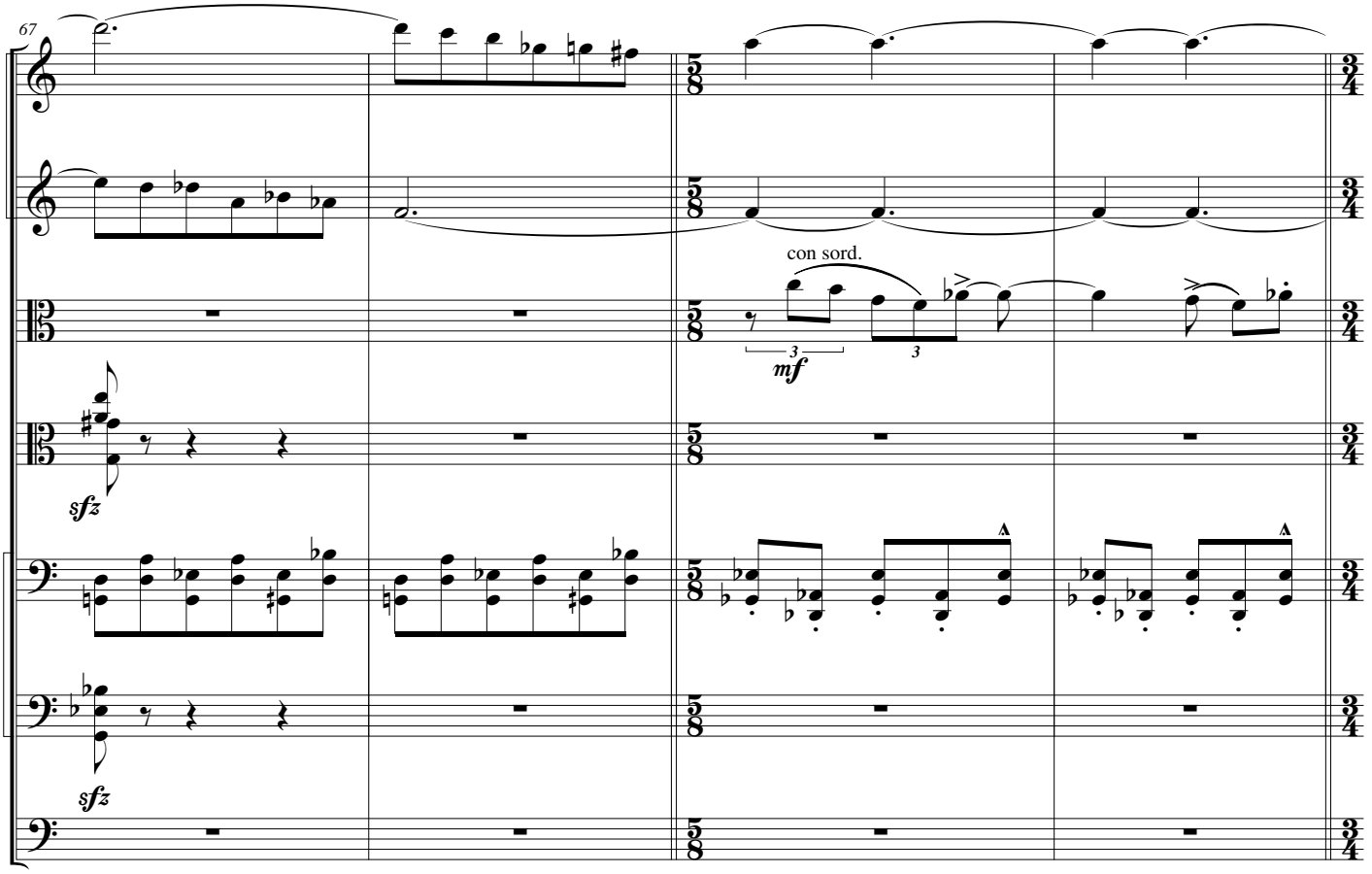

40
Vln. I
Vln. II
Vla.
Vc.
D.B.
unis.
arco
mf rough
div.
pizz.
mf
simile
ff
sfz
f
fp
43
cresc.
3
sfz

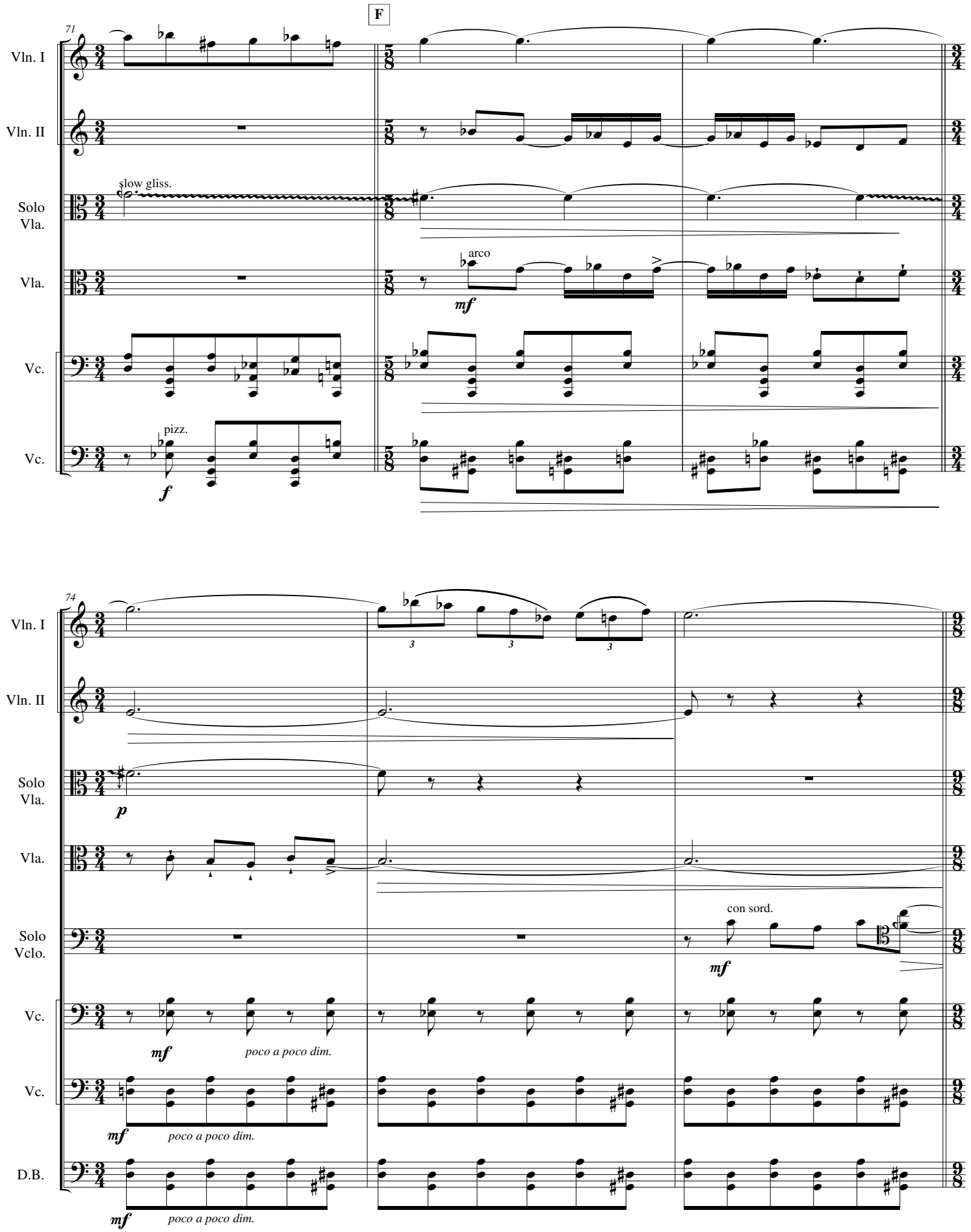

46
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp
sfz
49
sfz
non div.

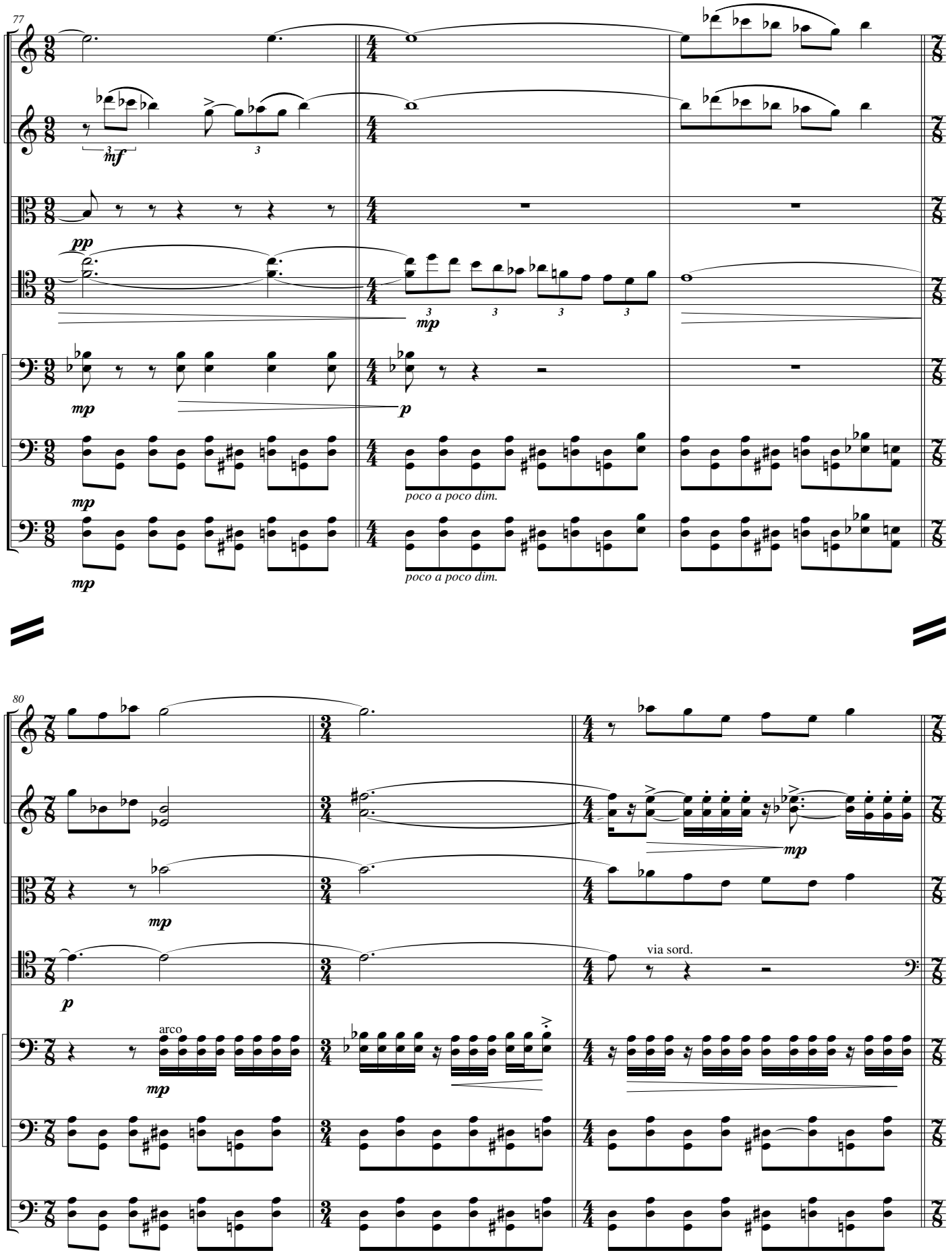

52
Vln. I
Vln. II
Vla.
Vc.
D.B.
unis.
mf
slow gliss.
arco
mf
f
unis.
arco
mp
mf
div.
pizz.
knock on
soundboard
fz
55
mf
f
pizz. ord.
mf
knock on
soundboard
fz
unis.
pizz. ord.
f
pizz. ord.
f


E
Vln. I
Vln. II
Vla.
Vc.
D.B.
div.
pizz.
mf
f
arco
sul ponticello
l. h. pizz.
arco
poco cresc.
61
1st desk
pizz.
sfz
arco
col legno
fz
div.
tutti

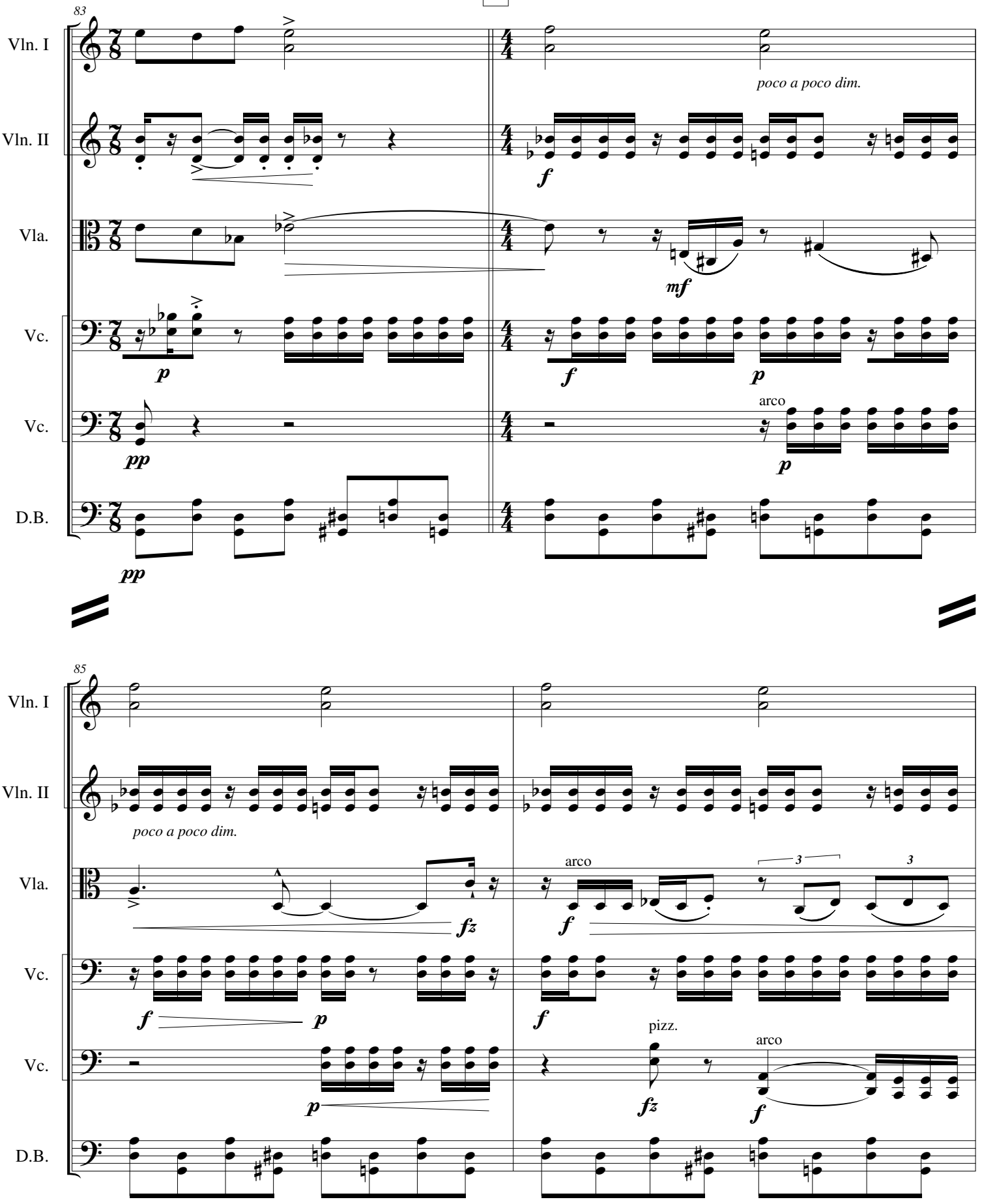

64
arco ord.
Vln. I
Vln. II
Vla.
Vc.
Vc.
D.B.
f
mf
div.
pizz.

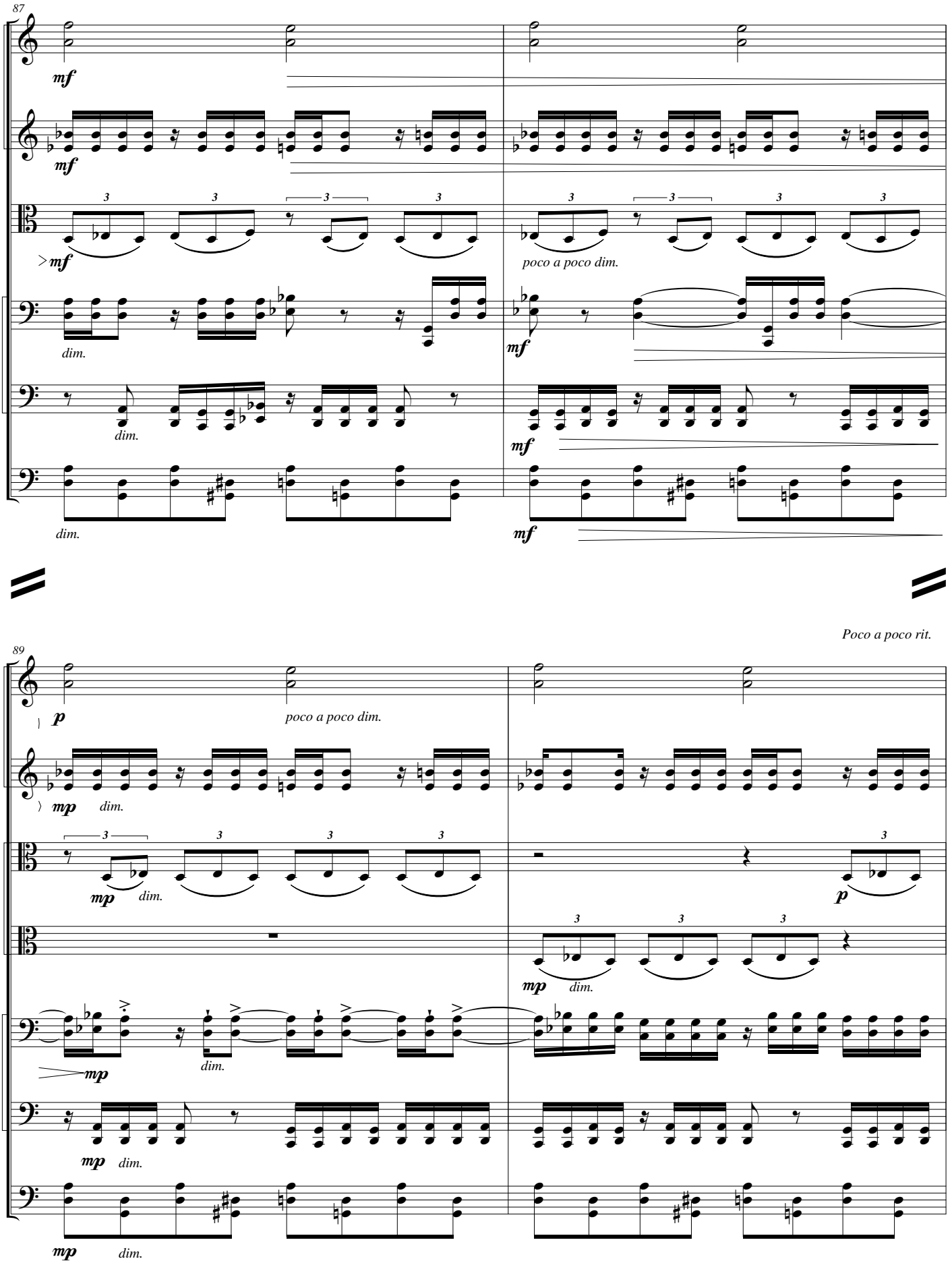

67
Vln. I
Vln. II
Solo
Vla.
Vla.
Vc.
Vc.
D.B.
con sord.
mf
sfz

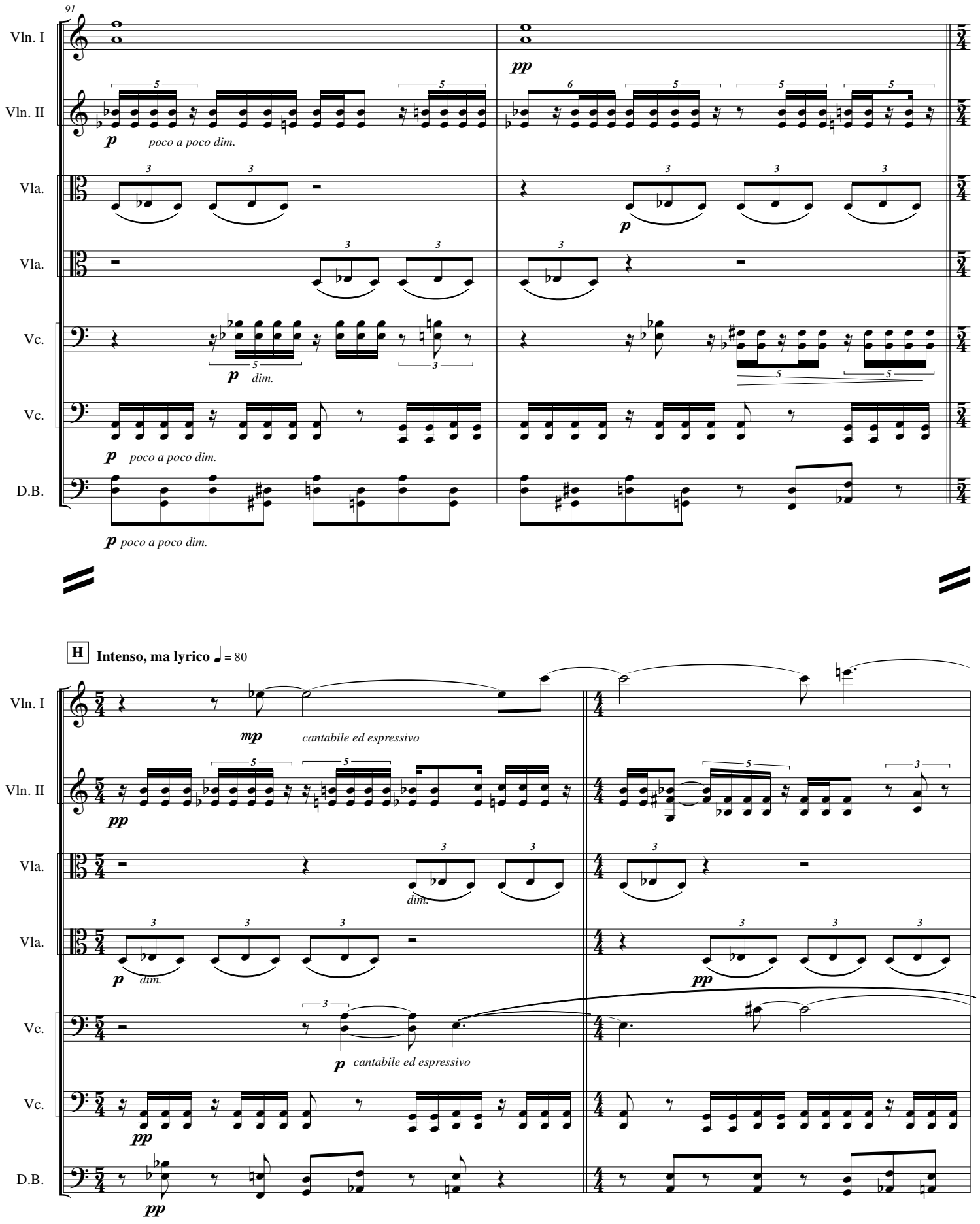

F
71
Vln. I
Vln. II
Solo Vla.
Vla.
Vc.
Vc.
slow gliss.
arco
mf
pizz.
f
74
Vln. I
Vln. II
Solo Vla.
Vla.
Solo Vclo.
Vc.
Vc.
D.B.
p
con sord.
mf
poco a poco dim.

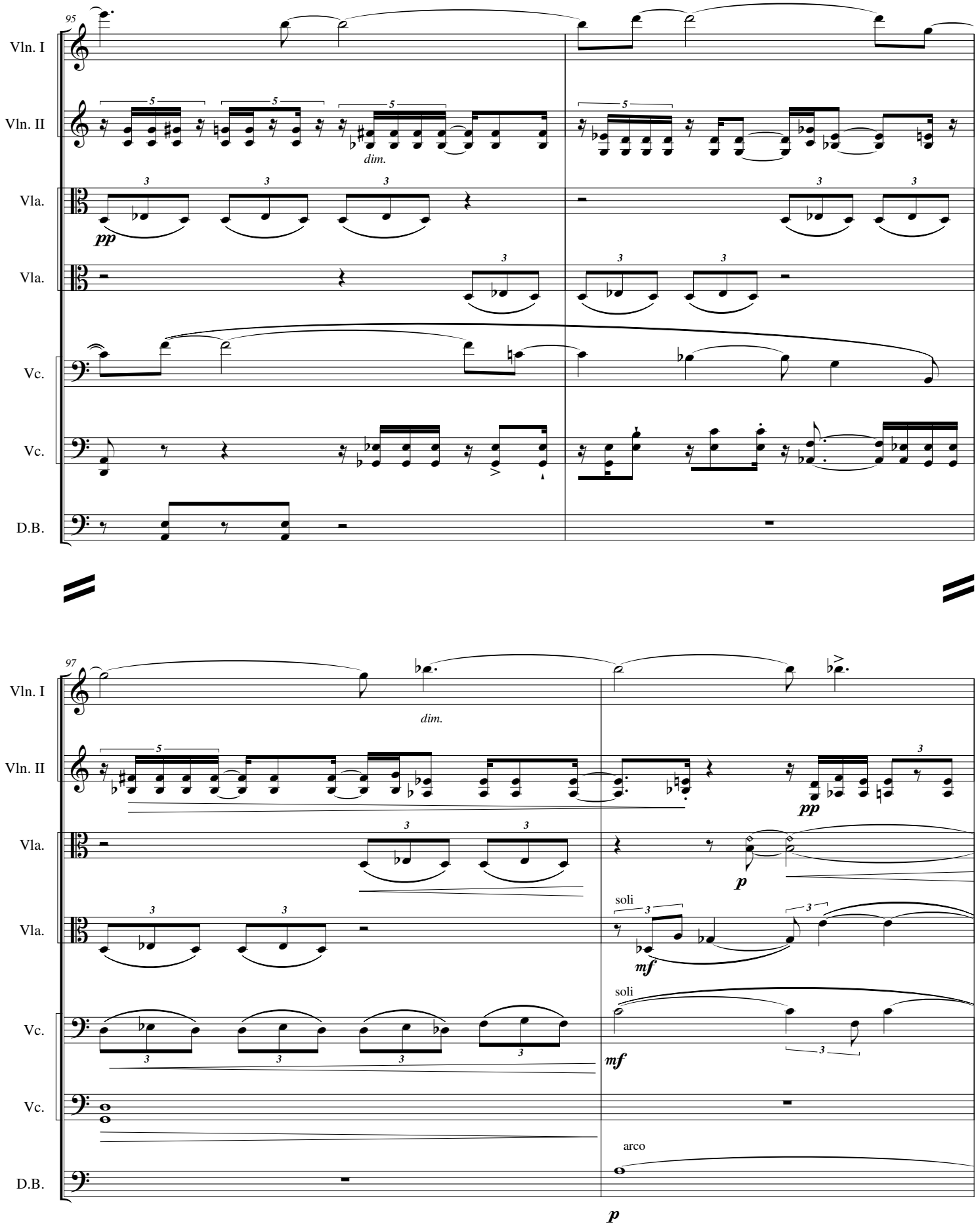

77
Vln. I
Vln. II
Vla.
Solo Vclo.
Vc.
Vc.
D.B.
mf
pp
mp
p
poco a poco dim.
80
arco
via sord.

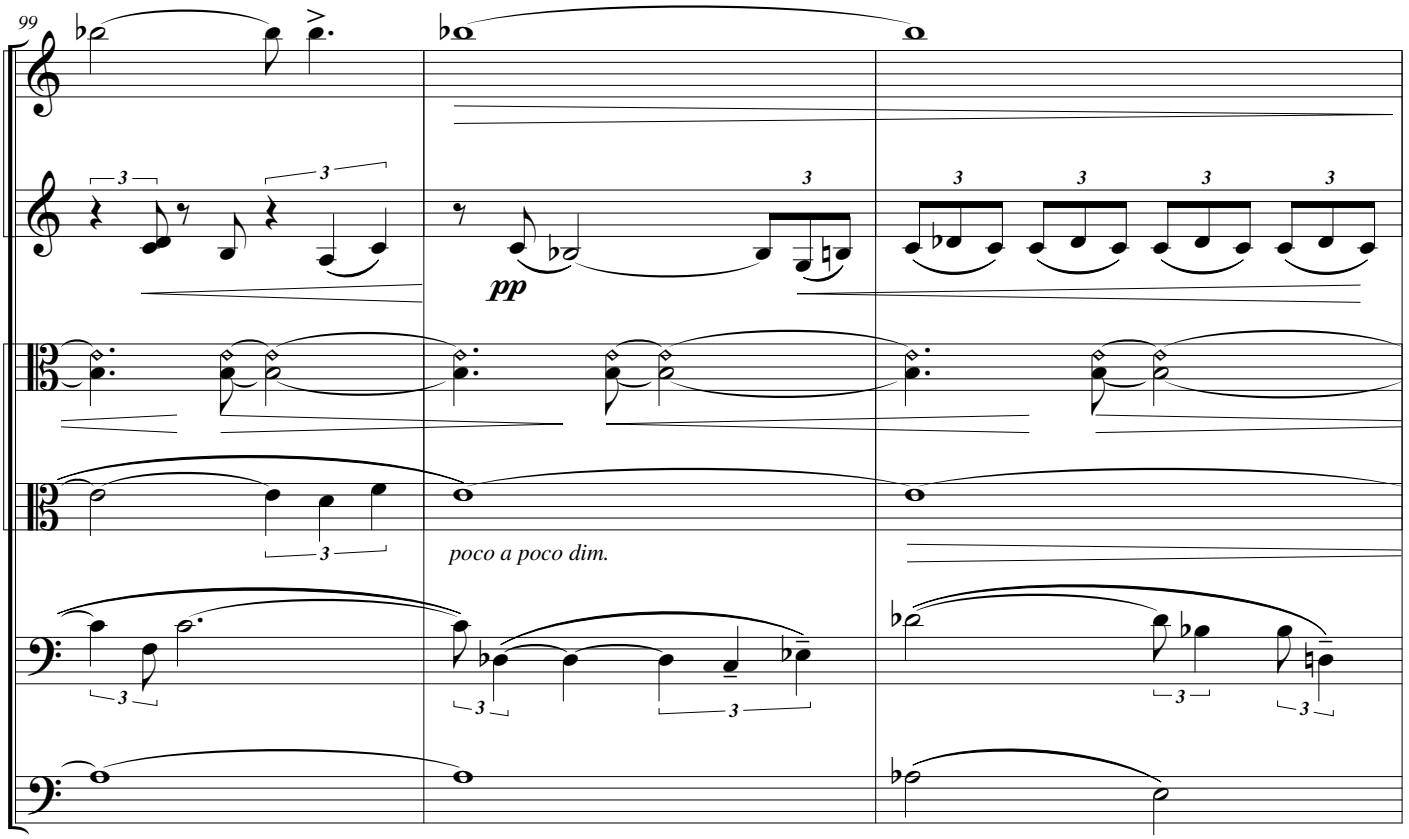
G

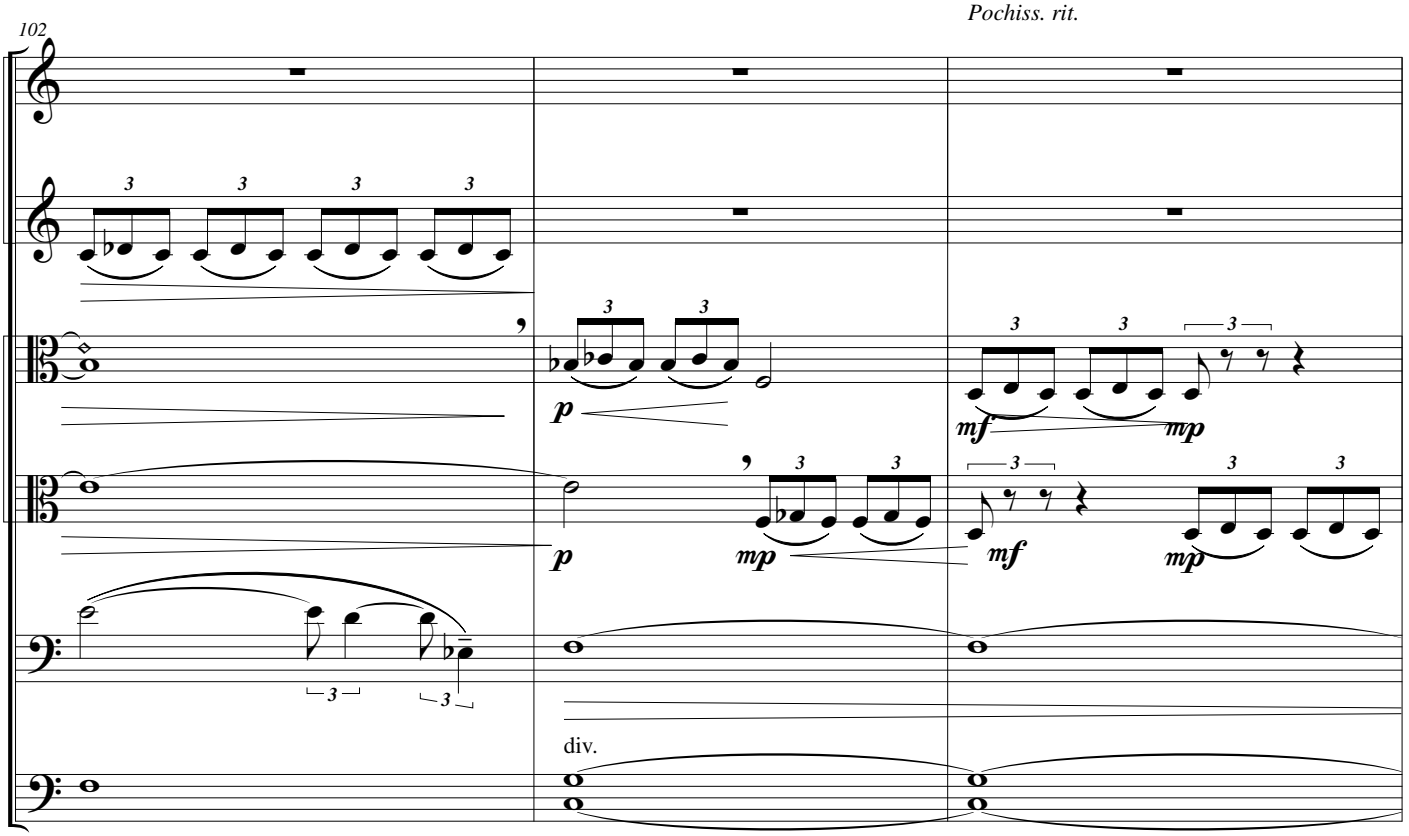

83
Vln. I
Vln. II
Vla.
Vc.
Vc.
D.B.
poco a poco dim.
arco
85
poco a poco dim.
arco
pizz.
arco

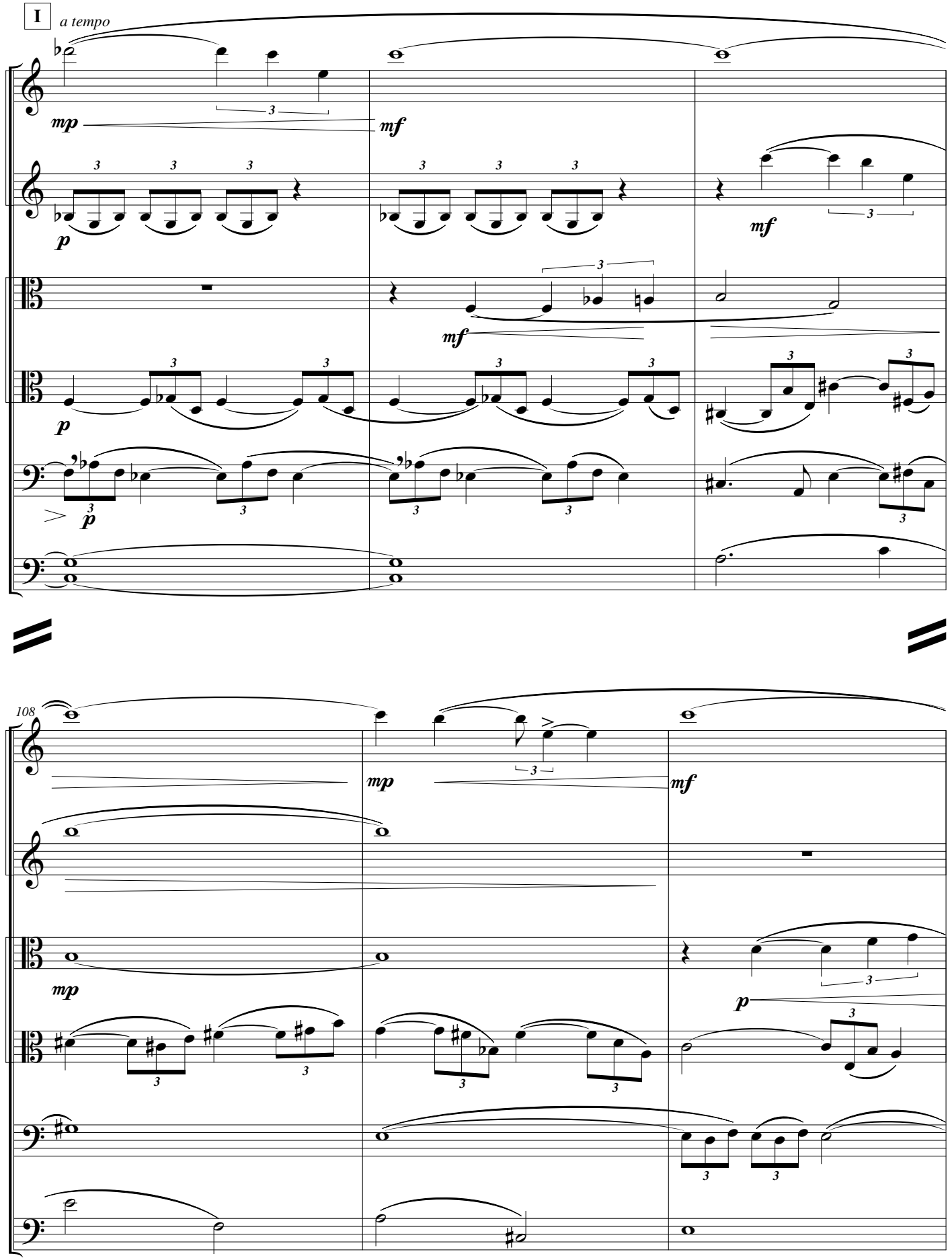

87
Vln. I
Vln. II
Vla.
Vc.
Vc.
D.B.
mf
dim.
poco a poco dim.
89
p
mp
Poco a poco rit.

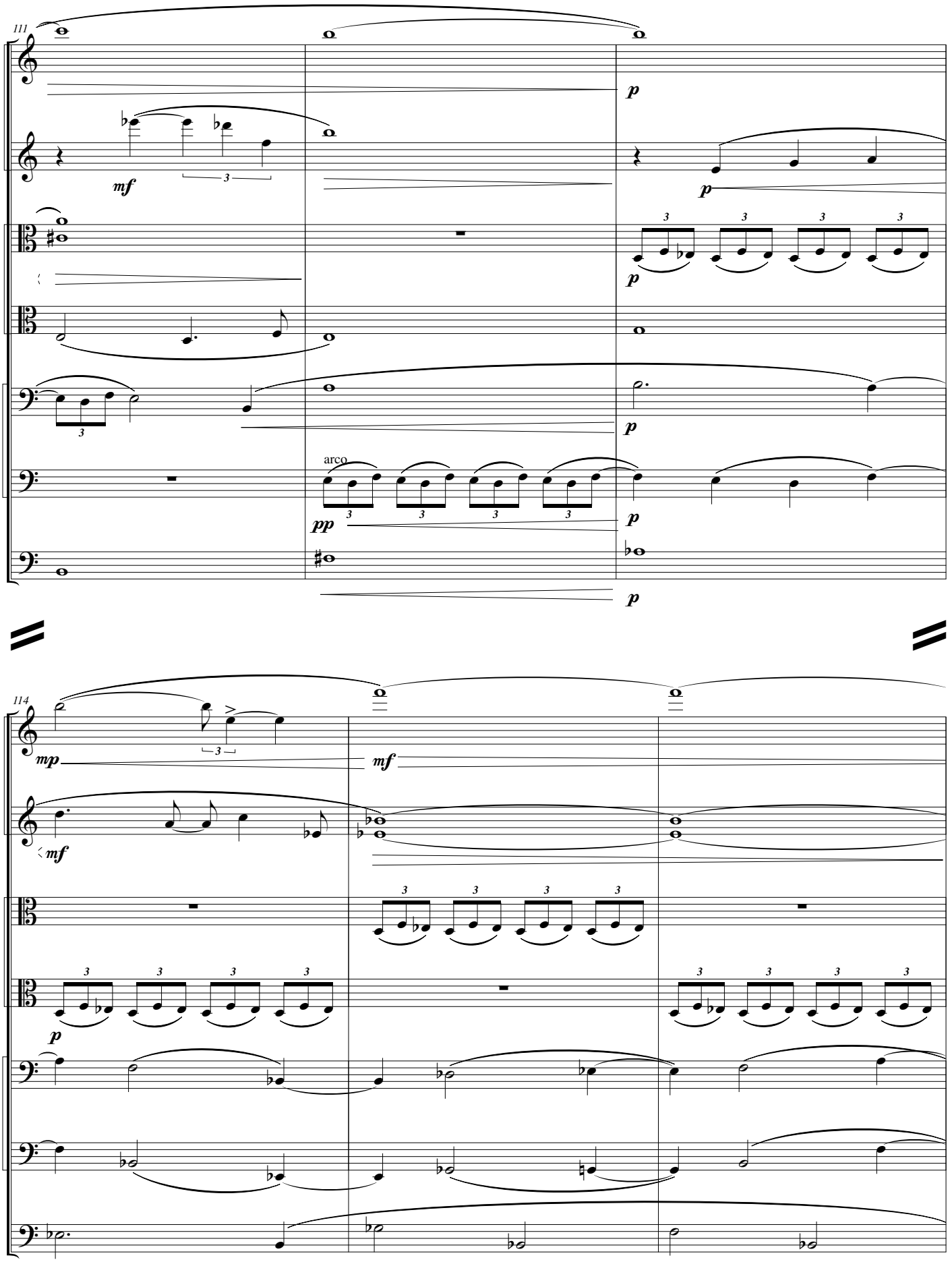

91
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
pp
p
poco a poco dim.
dim.
H
Intenso, ma lyrico ♩ = 80
mp
cantabile ed espressivo

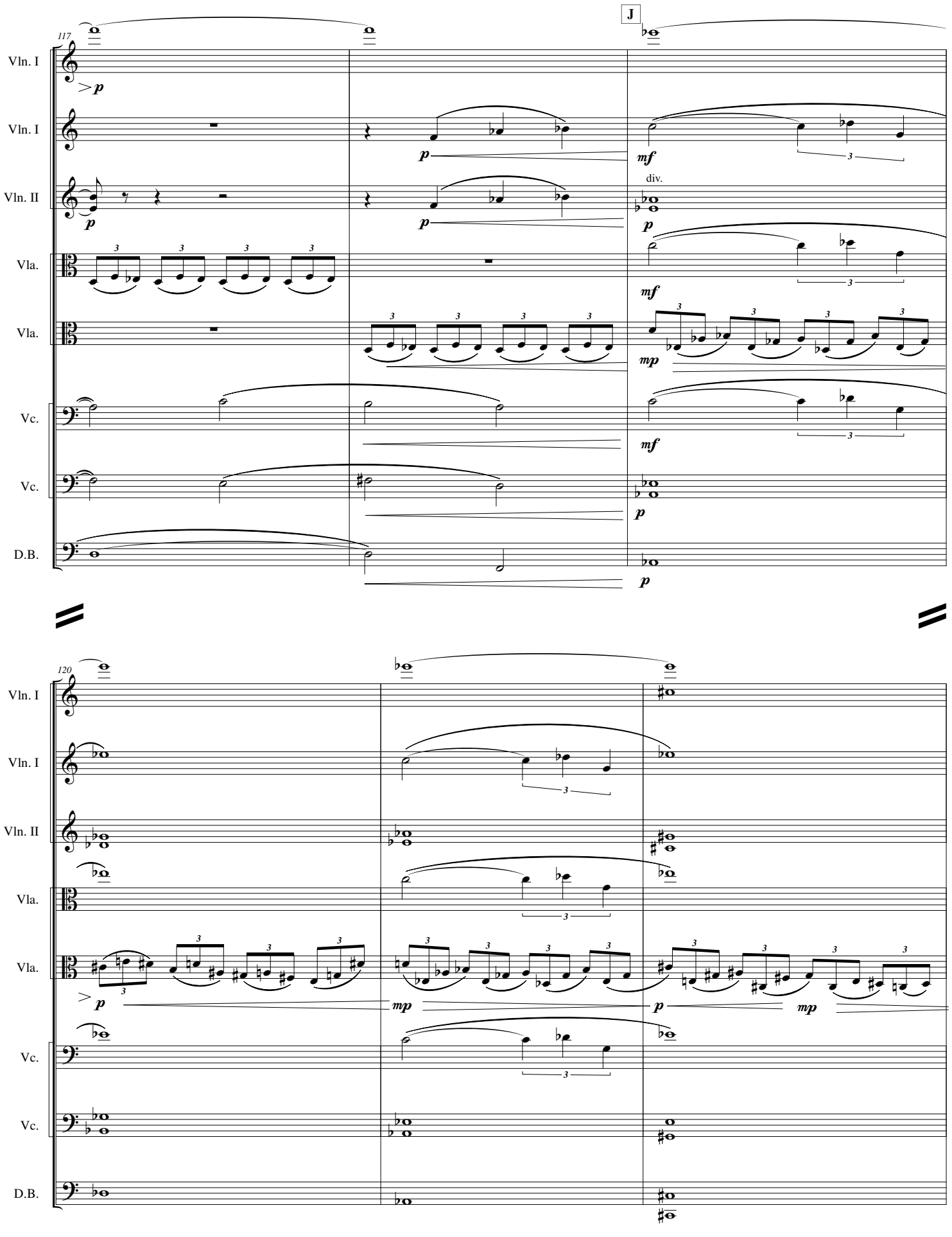

95
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
dim.
pp
97
dim.
pp
p
soli
mf
soli
mf
arco
p

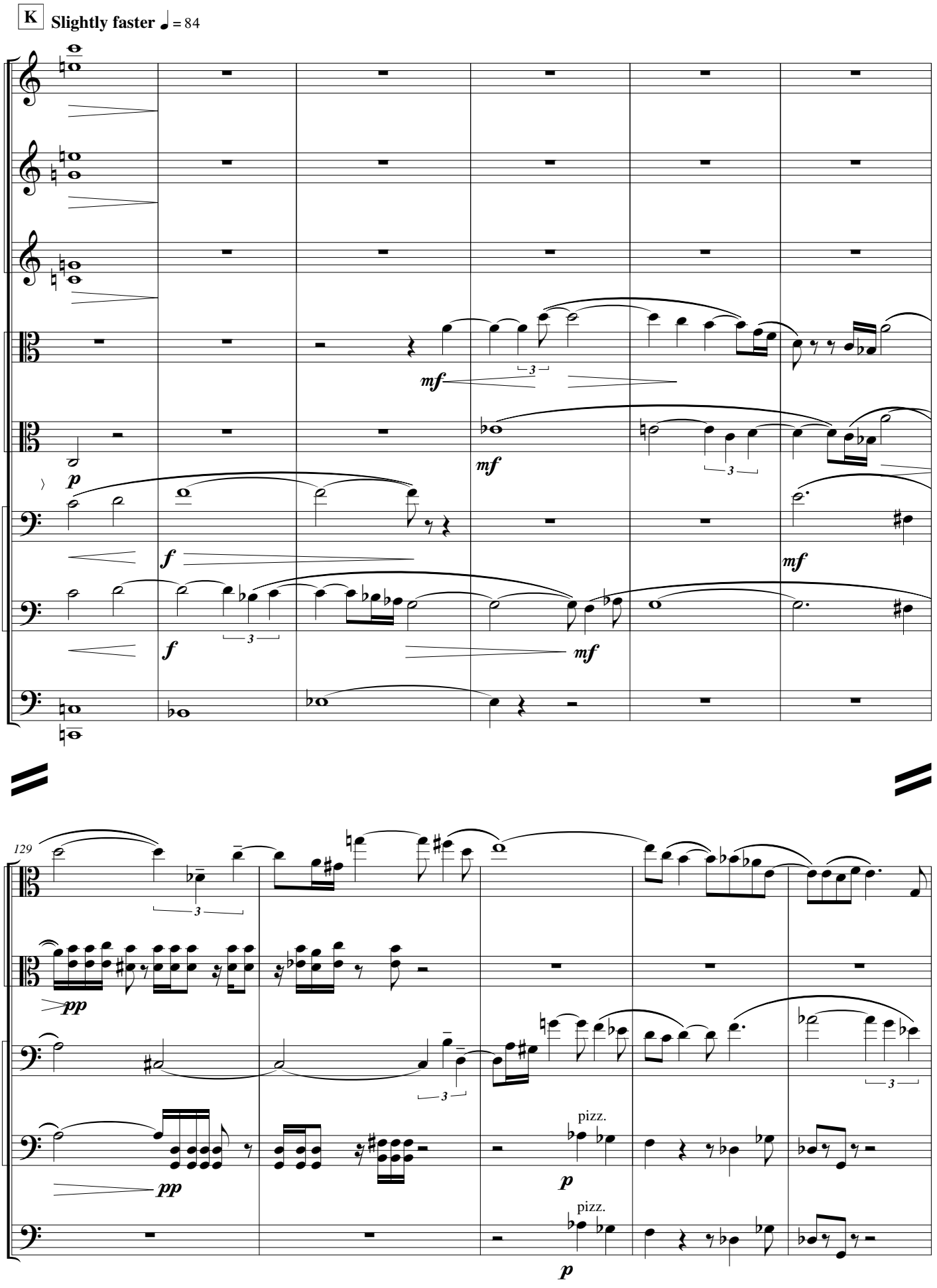

99
Vln. I
Vln. II
Vla.
Vla.
Vc.
D.B.
pp
poco a poco dim.

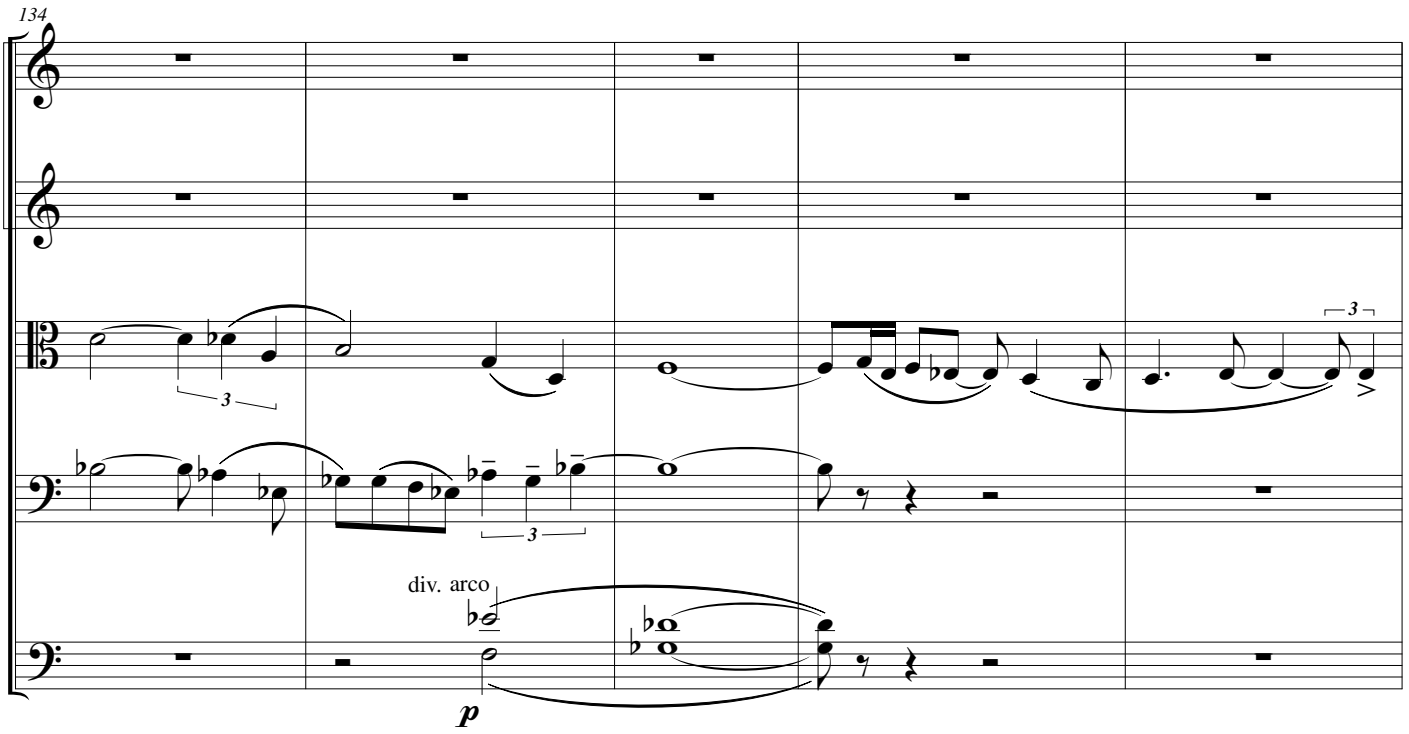

102
Pochiss. rit.
Vln. I
Vln. II
Vla.
Vla.
Vc.
D.B.
p
mf
mp
div.

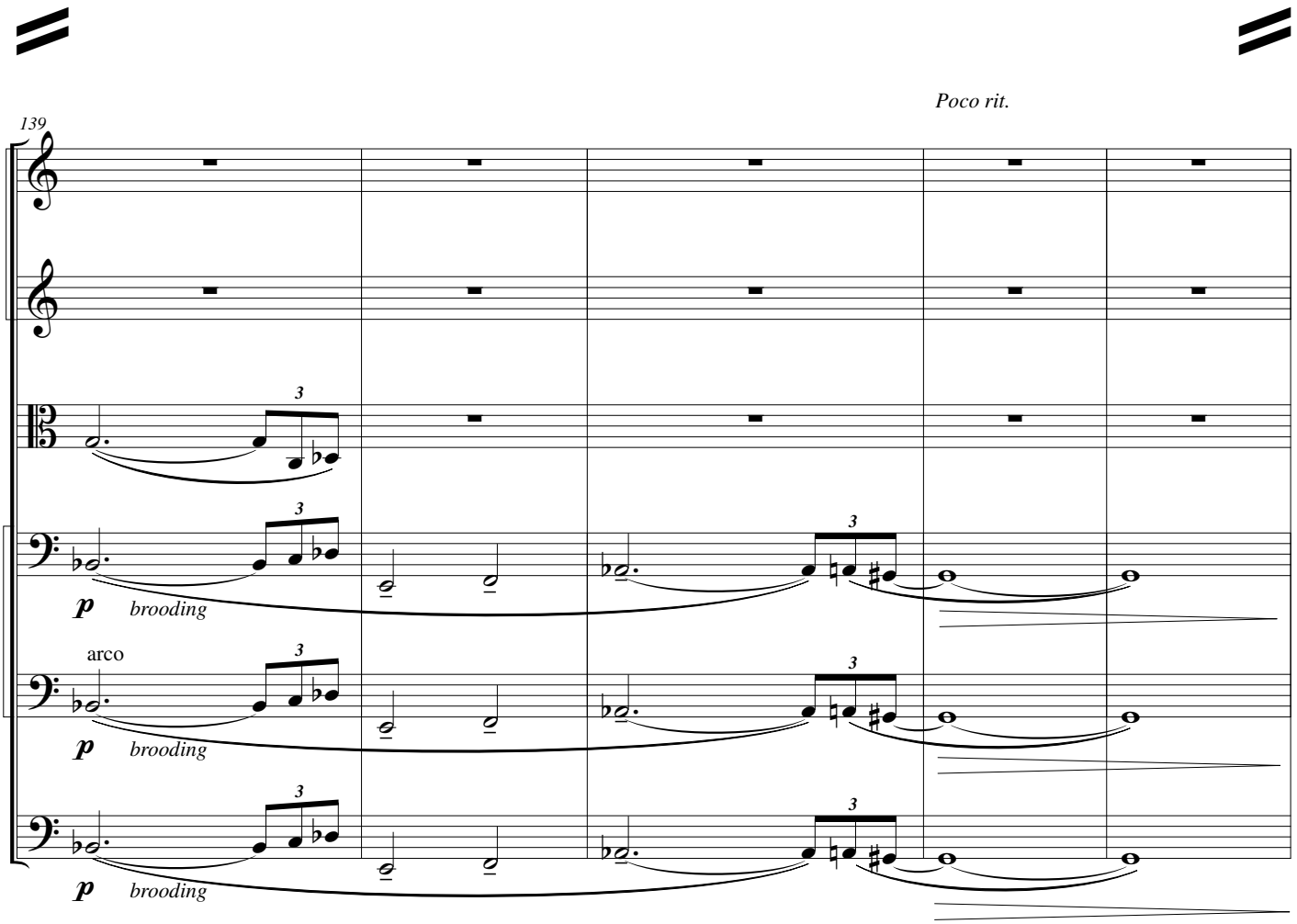

I
a tempo
Vln. I
Vln. II
Vla.
Vla.
Vc.
D.B.
mp
mf
p
mf
mf
p
p
108
Vln. I
Vln. II
Vla.
Vla.
Vc.
D.B.
mp
mf
mp
p

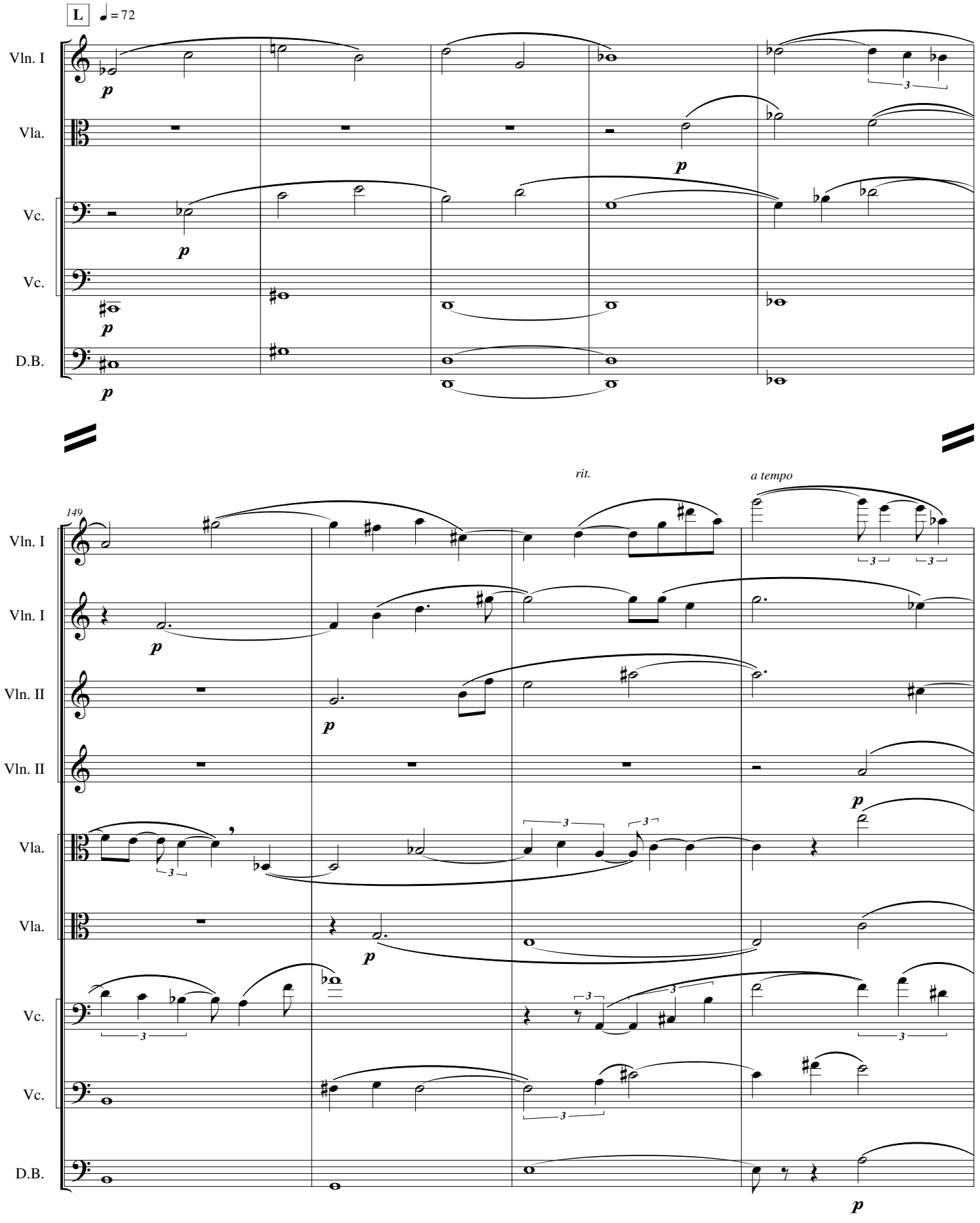

111
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
mf
p
arco
pp
114
mp
mf

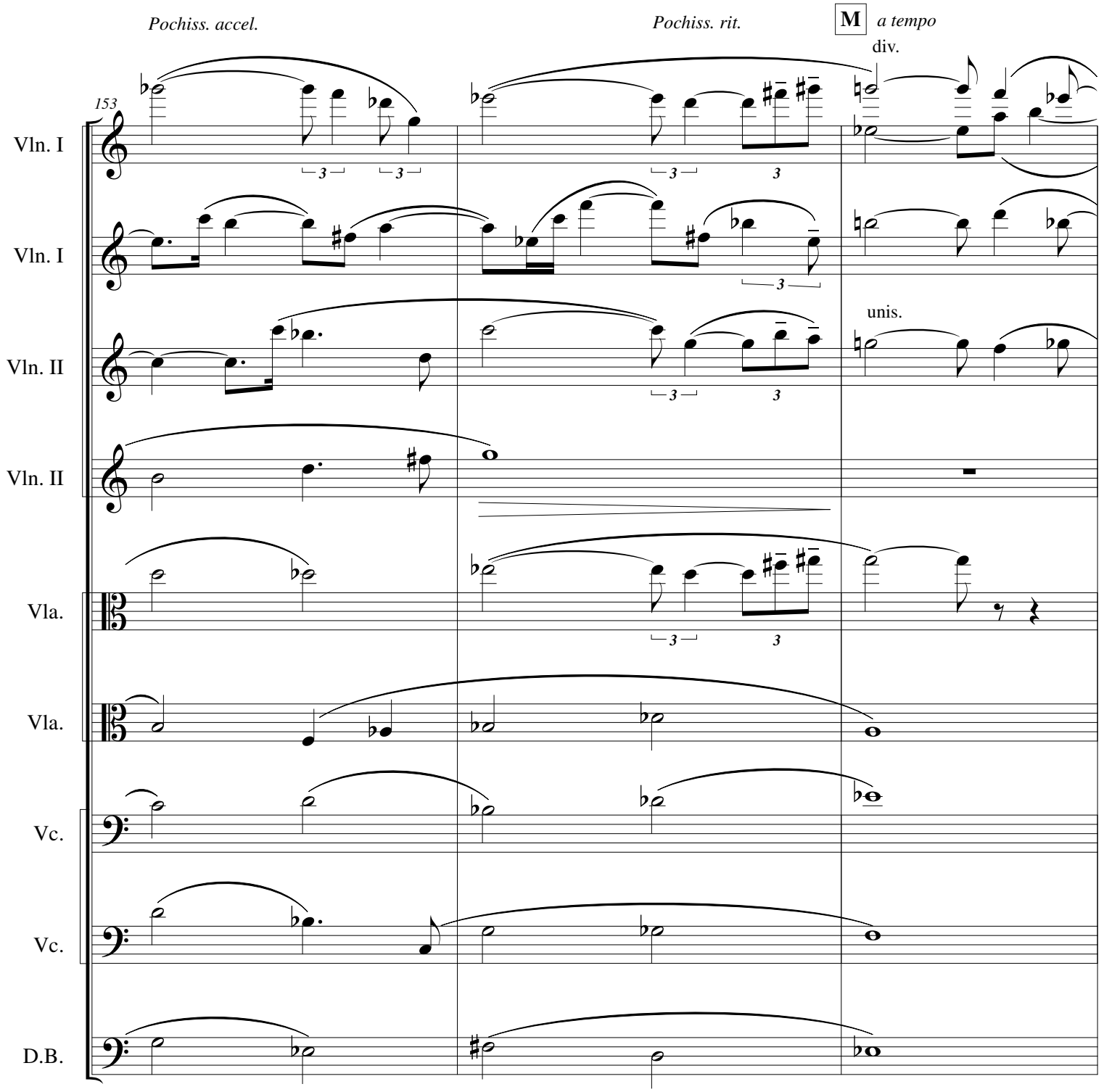

J
117
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
div.
120
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.

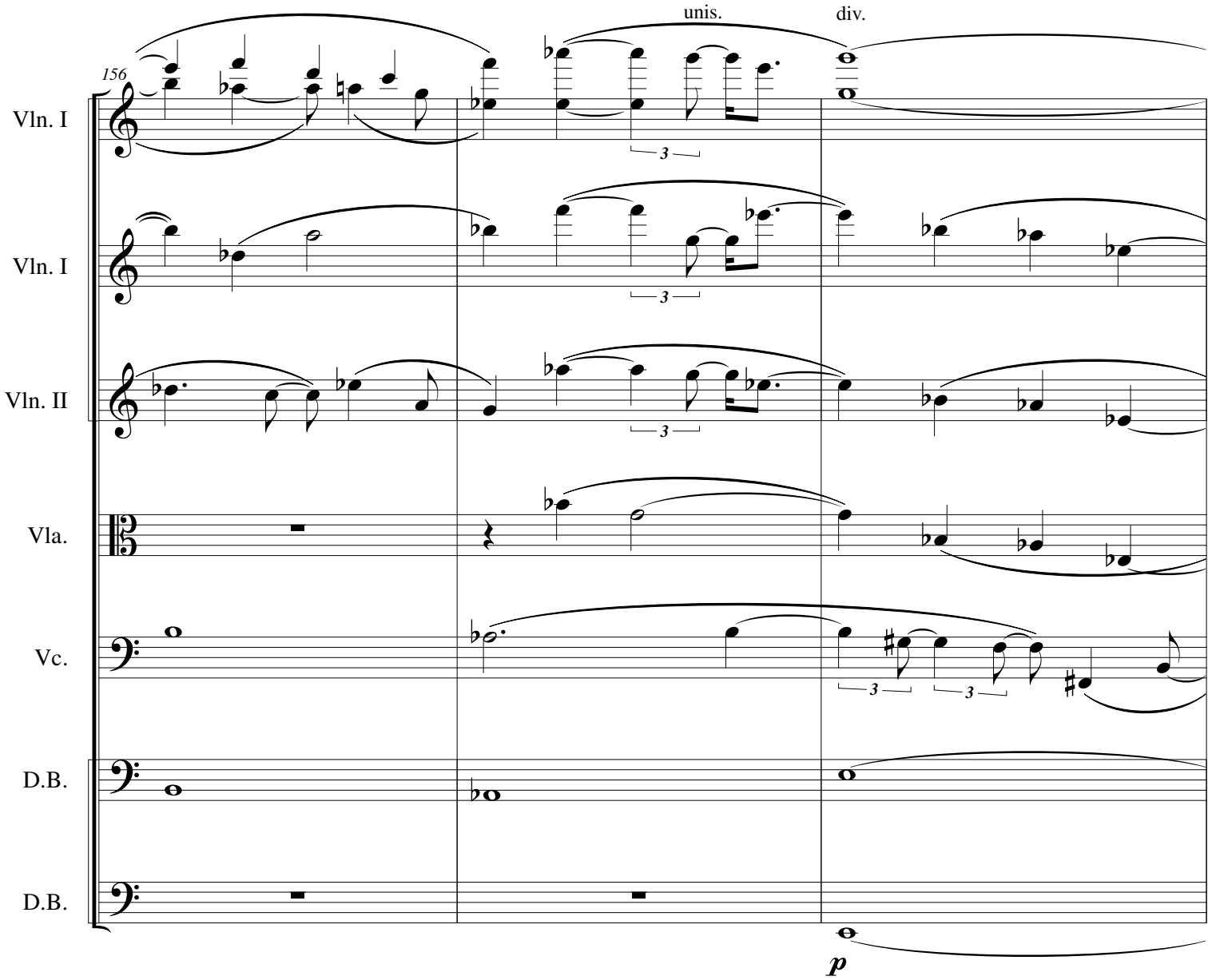

K
Slightly faster ♩ = 84
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
mf
p
f
mf
129
Vla.
Vla.
Vc.
Vc.
D.B.
pp
pizz.
p


134
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
div. arco
p

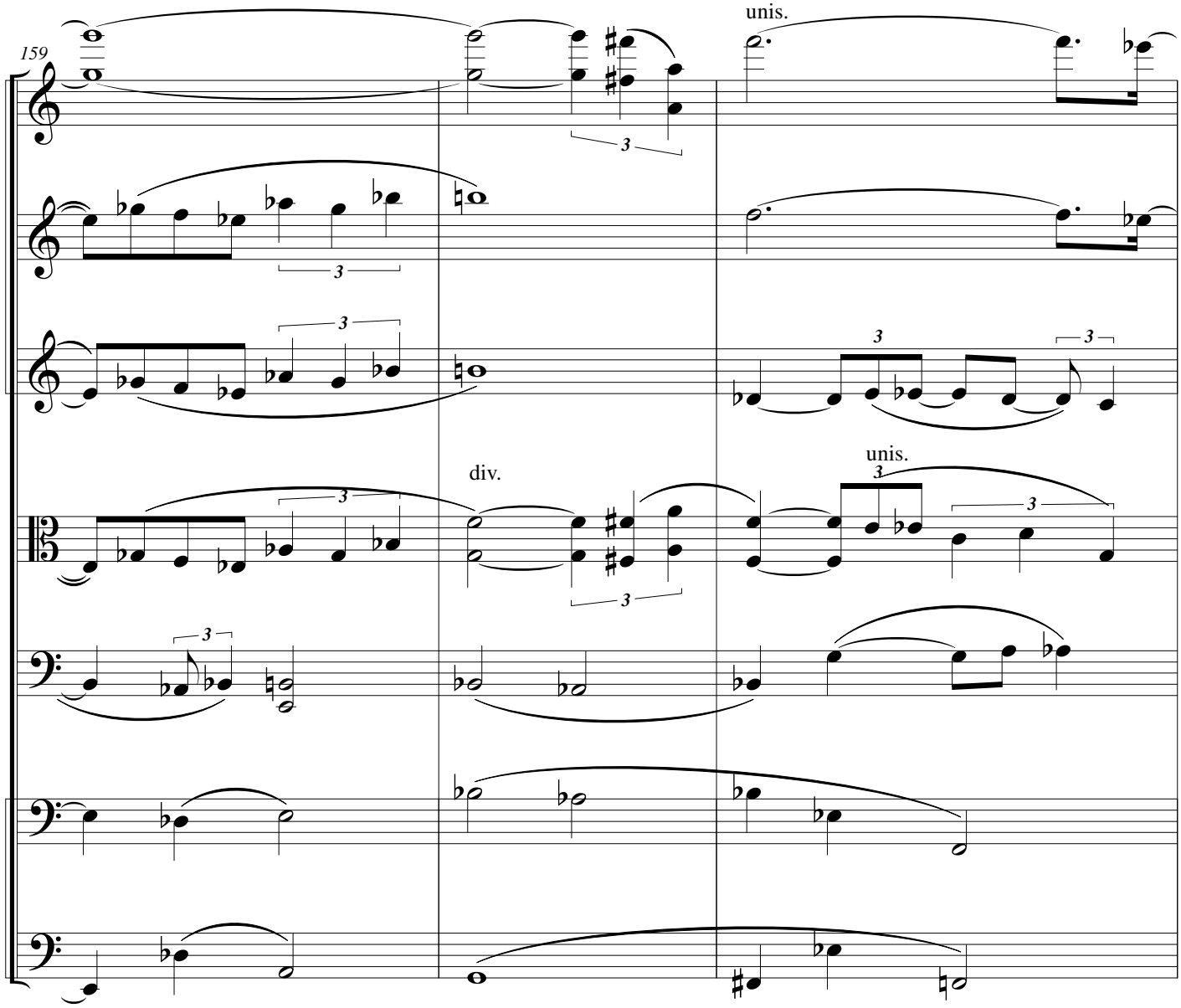

Poco rit.
139
Vln. I
Vln. II
Vla.
Vc.
Vc.
D.B.
3
p
brooding
arco

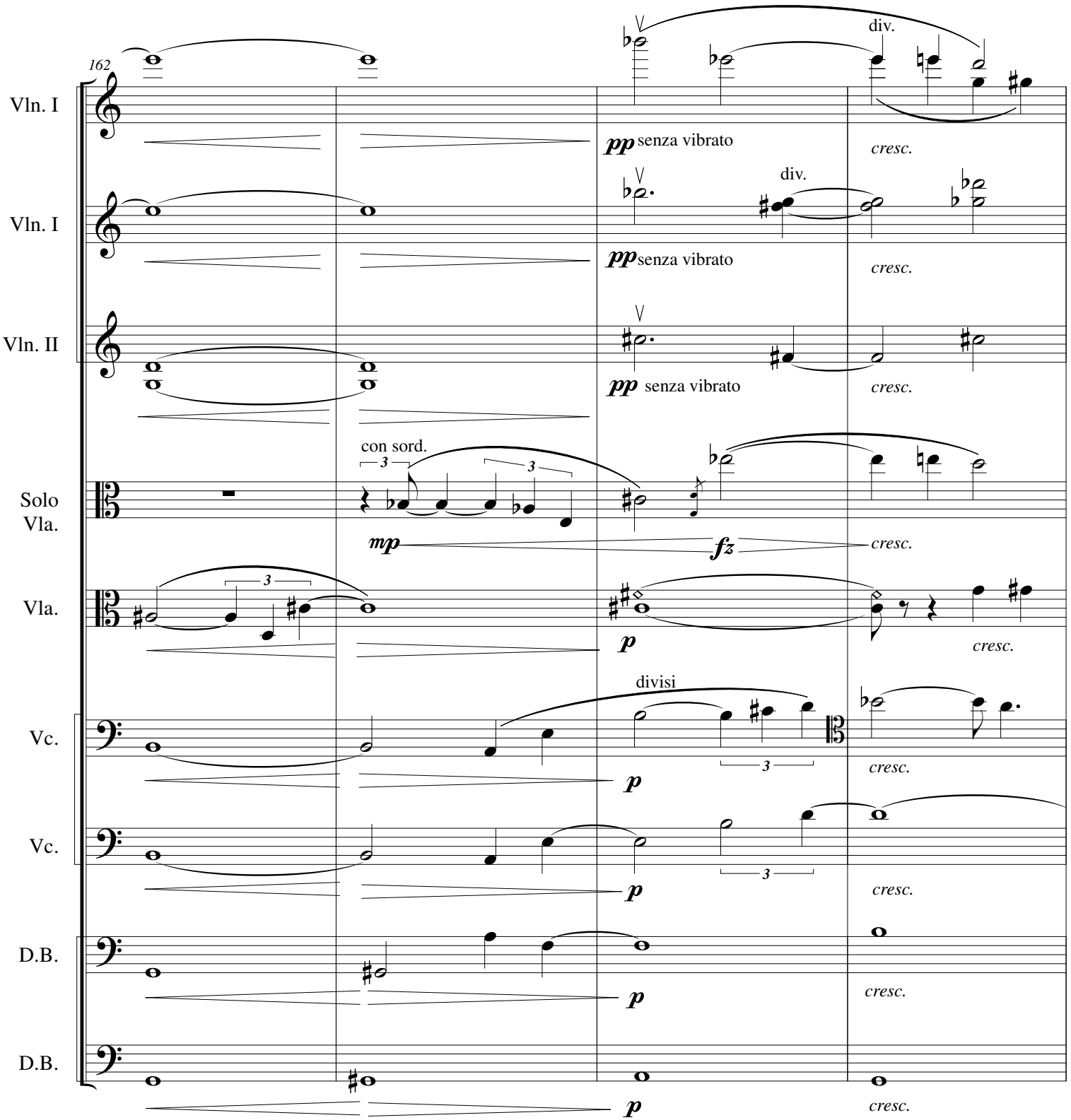

L
♩ = 72
Vln. I
Vla.
Vc.
Vc.
D.B.
p
3
149
rit.
a tempo
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.

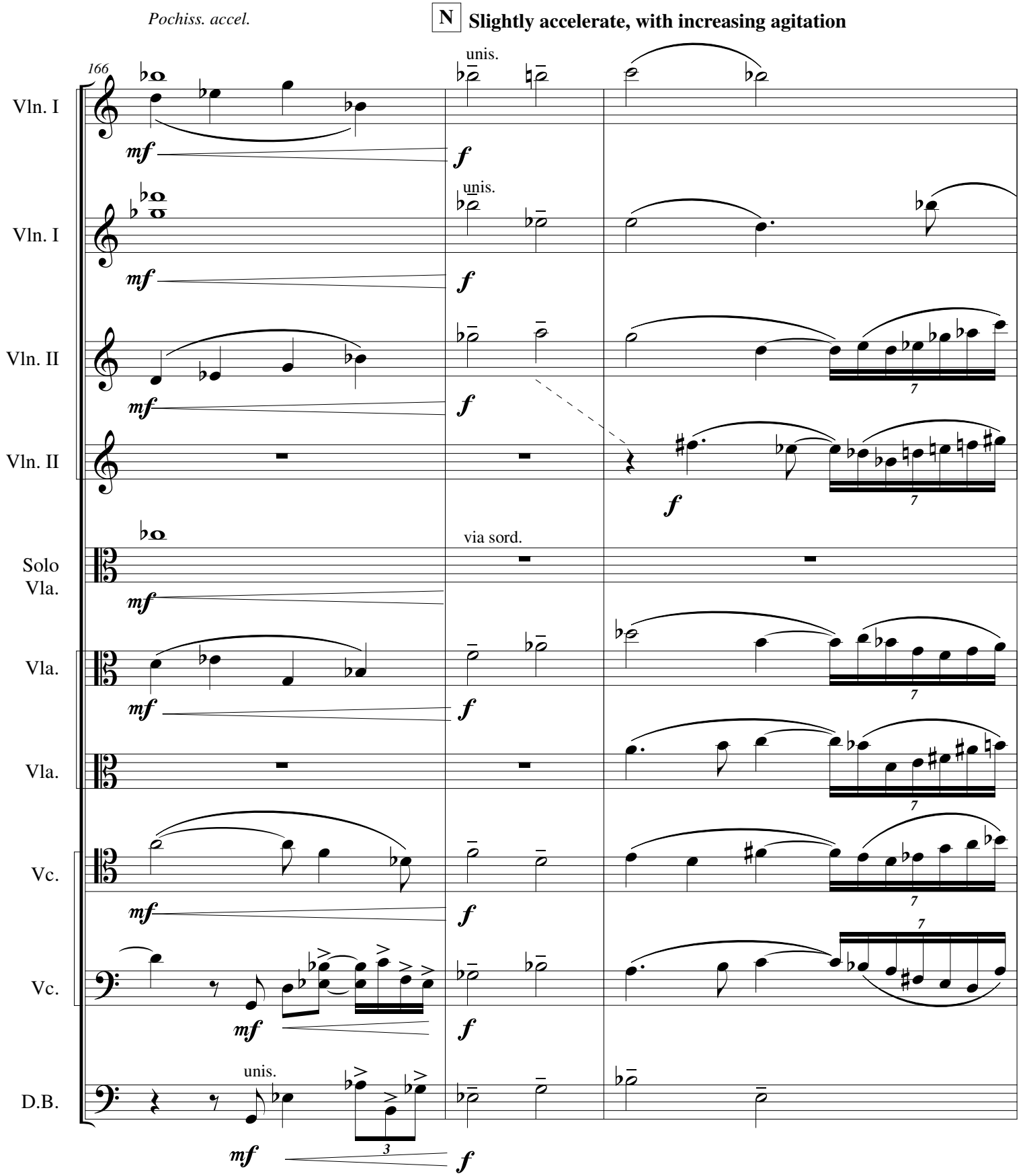

Pochiss. accel.
Pochiss. rit.
M
a tempo
div.
153
Vln. I
Vln. I
Vln. II
unis.
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.

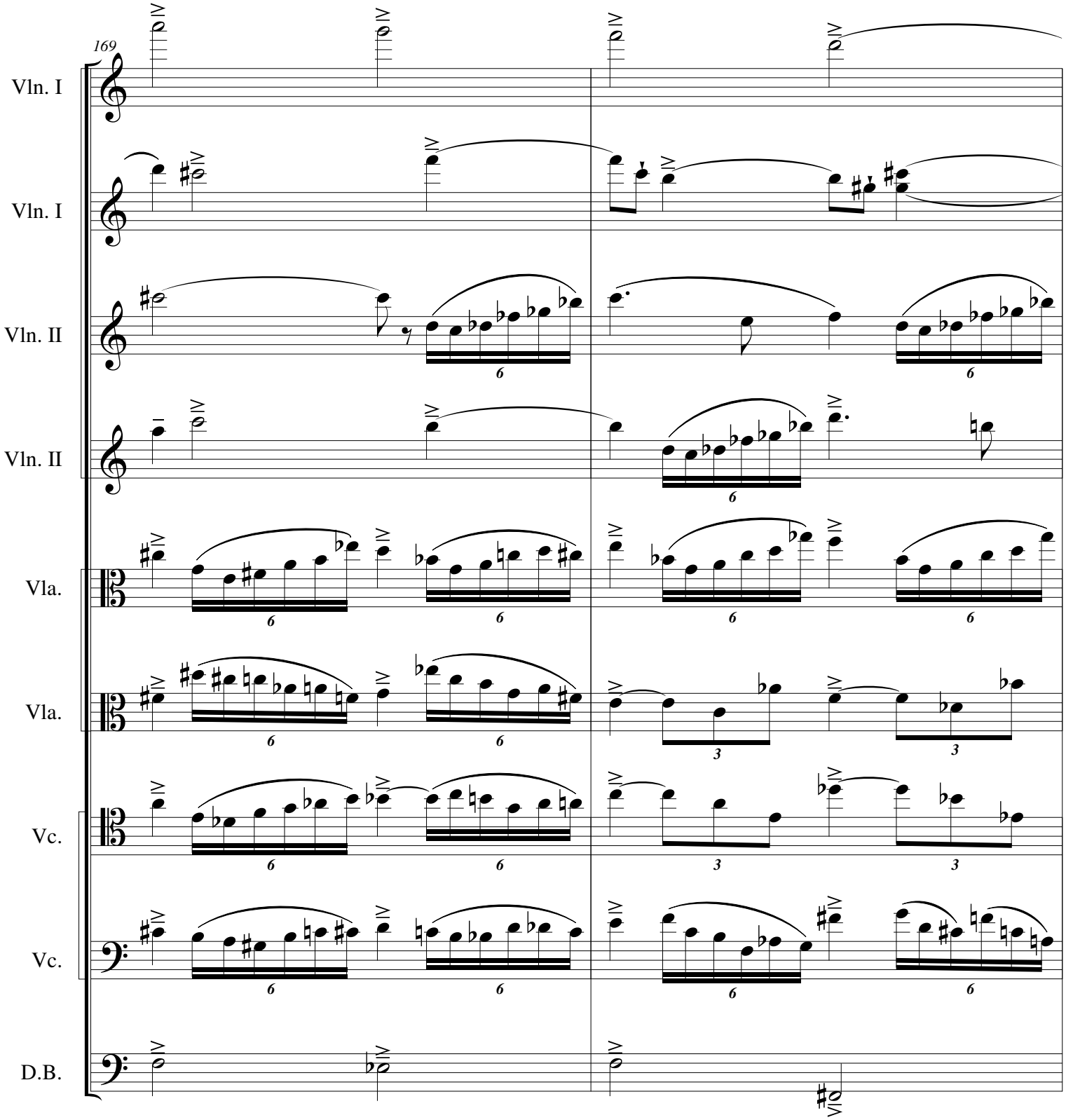

156
unis.
div.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
D.B.
D.B.
3
3
3
3
3
p

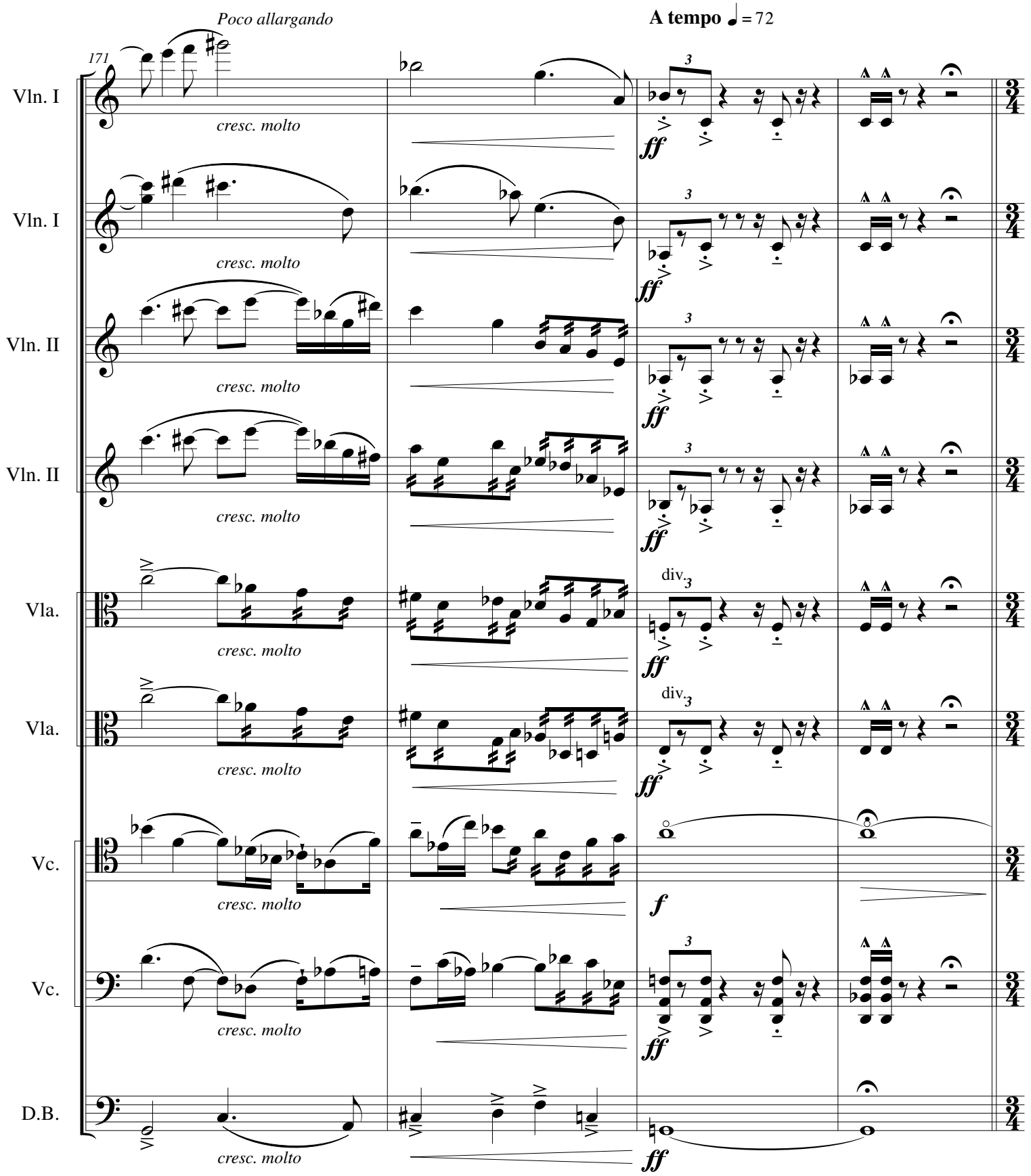
IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

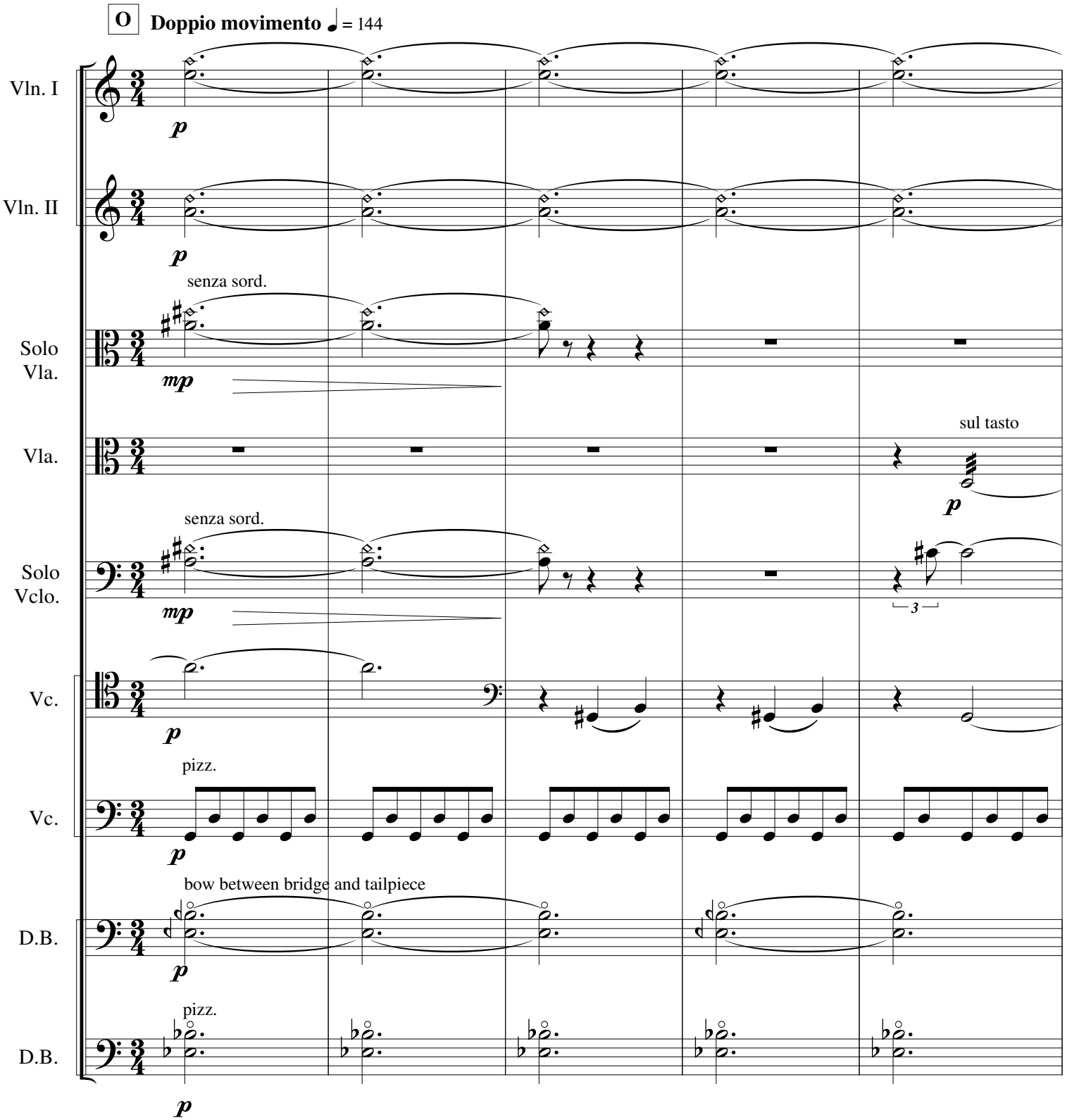



162
Vln. I
Vln. I
Vln. II
Solo Vla.
Vla.
Vc.
Vc.
D.B.
D.B.
div.
pp senza vibrato
cresc.
div.
pp senza vibrato
cresc.
pp senza vibrato
cresc.
con sord.
3
3
mp
fz
cresc.
3
p
cresc.
divisi
3
p
cresc.
3
p
cresc.
p
cresc.
p
cresc.

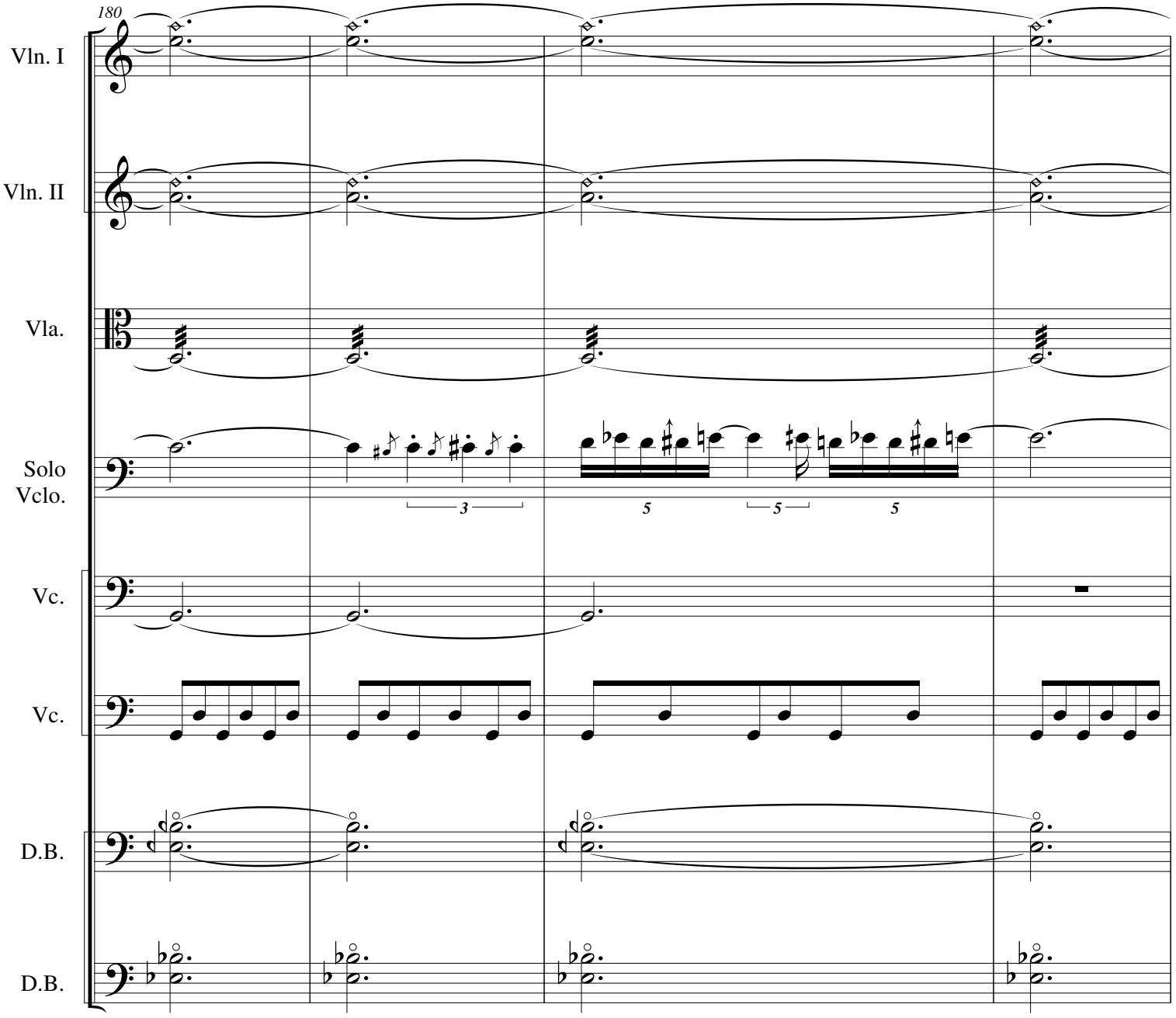

Pochiss. accel.
N
Slightly accelerate, with increasing agitation
166
Vln. I
Vln. II
Solo Vla.
Vla.
Vc.
D.B.
unis.
via sord.
mf
f
7
3

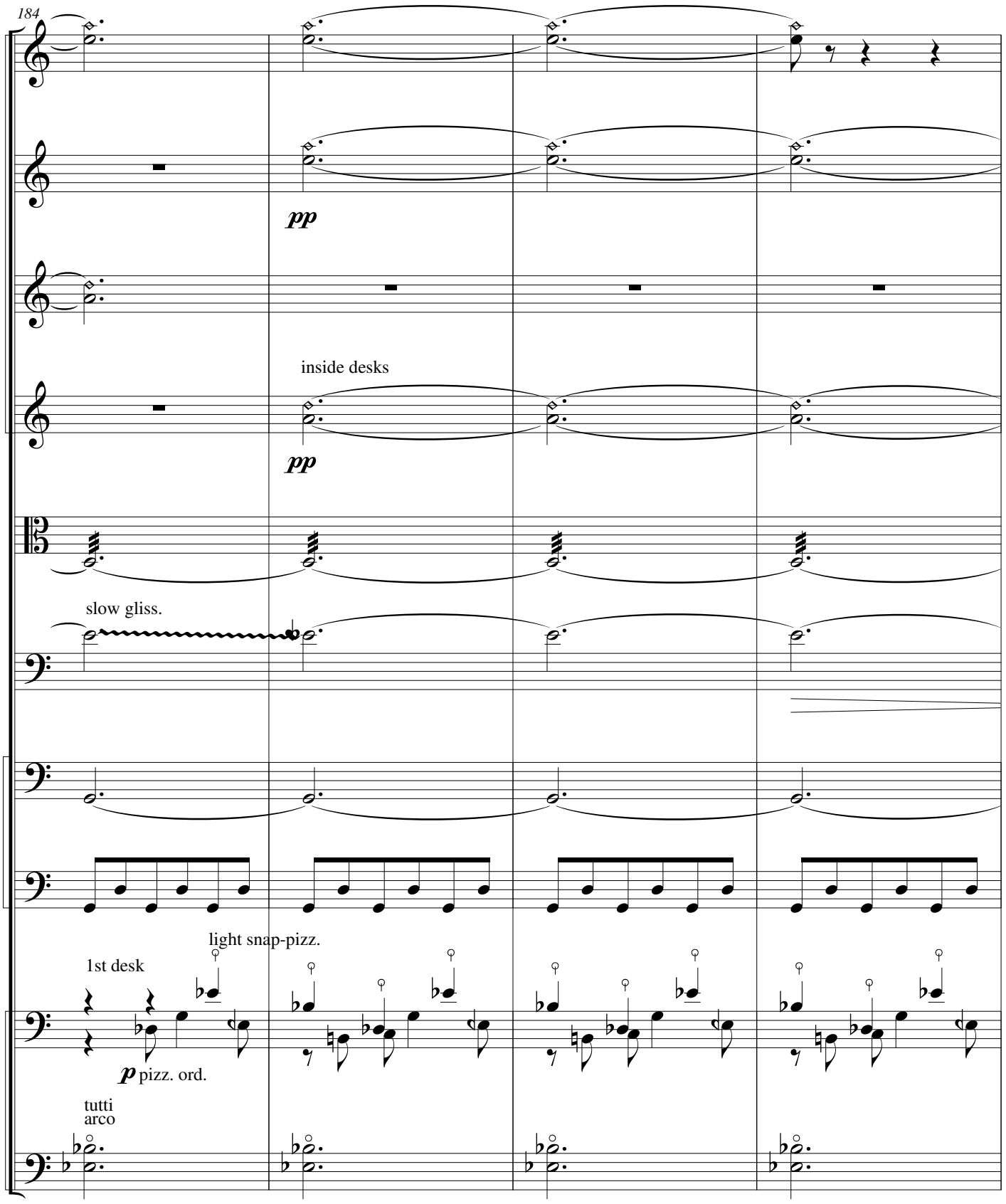

169
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.

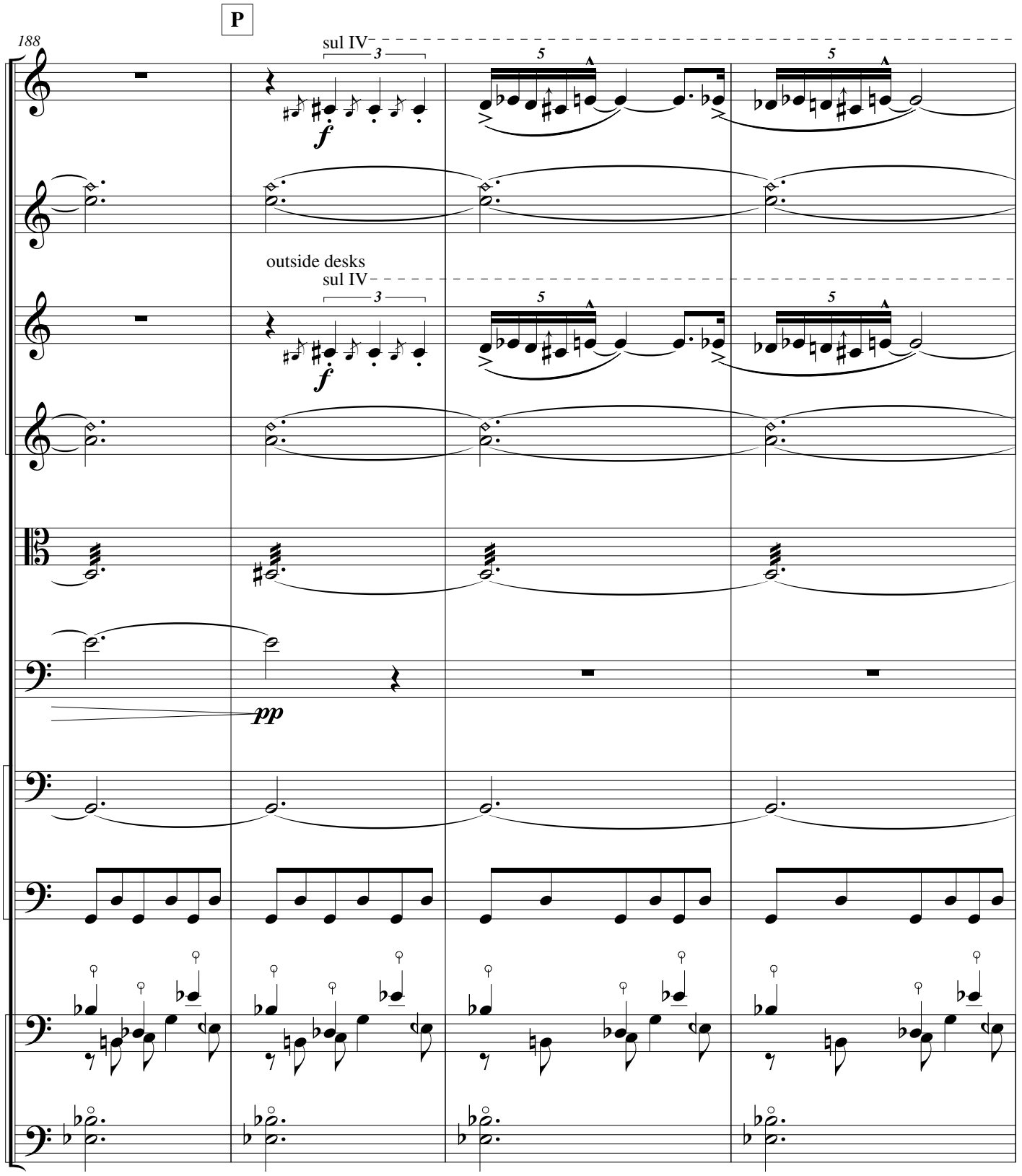

Poco allargando
A tempo ♩ = 72
171
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
cresc. molto
ff
f
3
div.

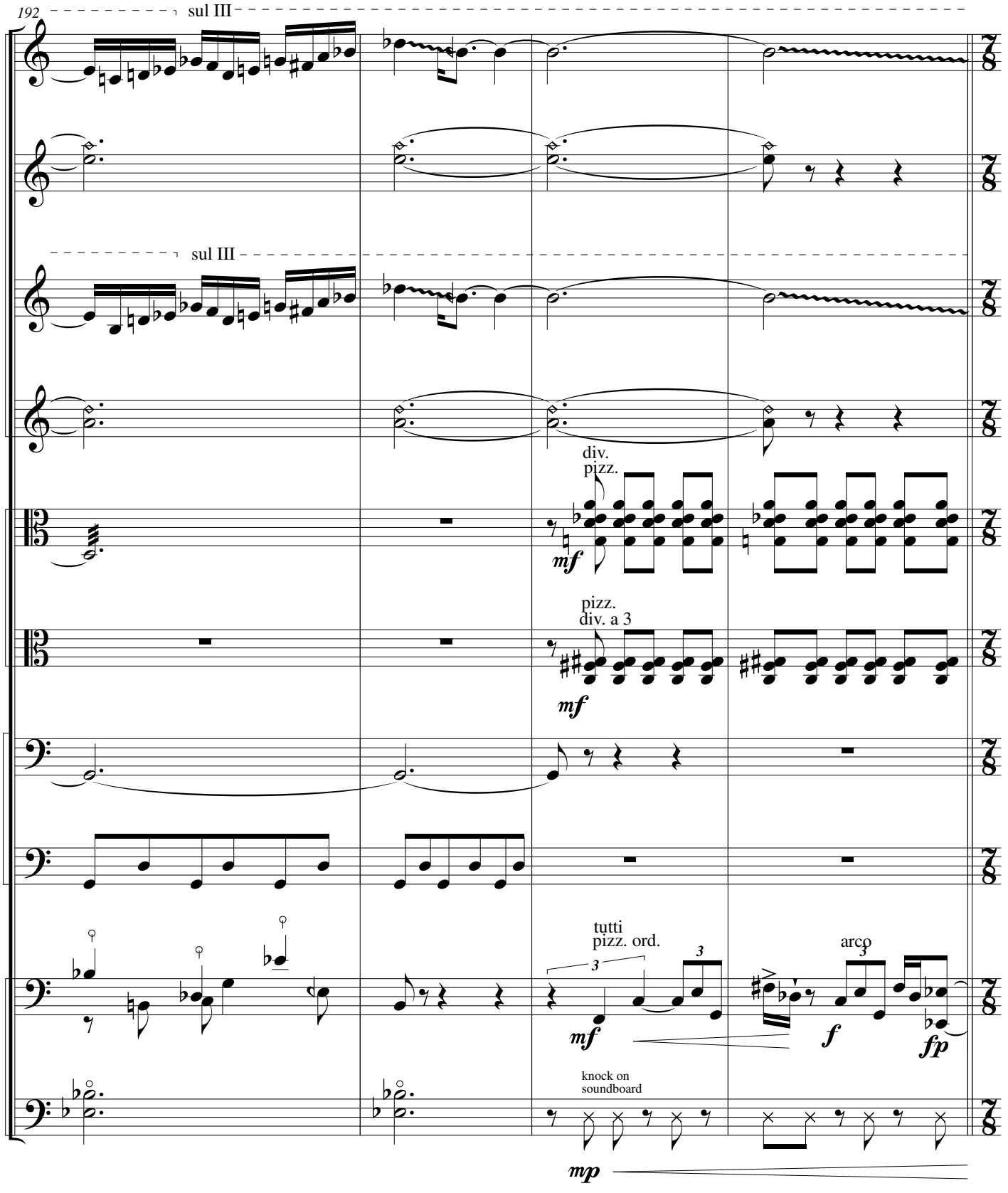

O
Doppio movimento ♩ = 144
Vln. I
Vln. II
senza sord.
Solo Vla.
Vla.
sul tasto
senza sord.
Solo Vclo.
3
Vc.
pizz.
Vc.
bow between bridge and tailpiece
D.B.
pizz.
D.B.

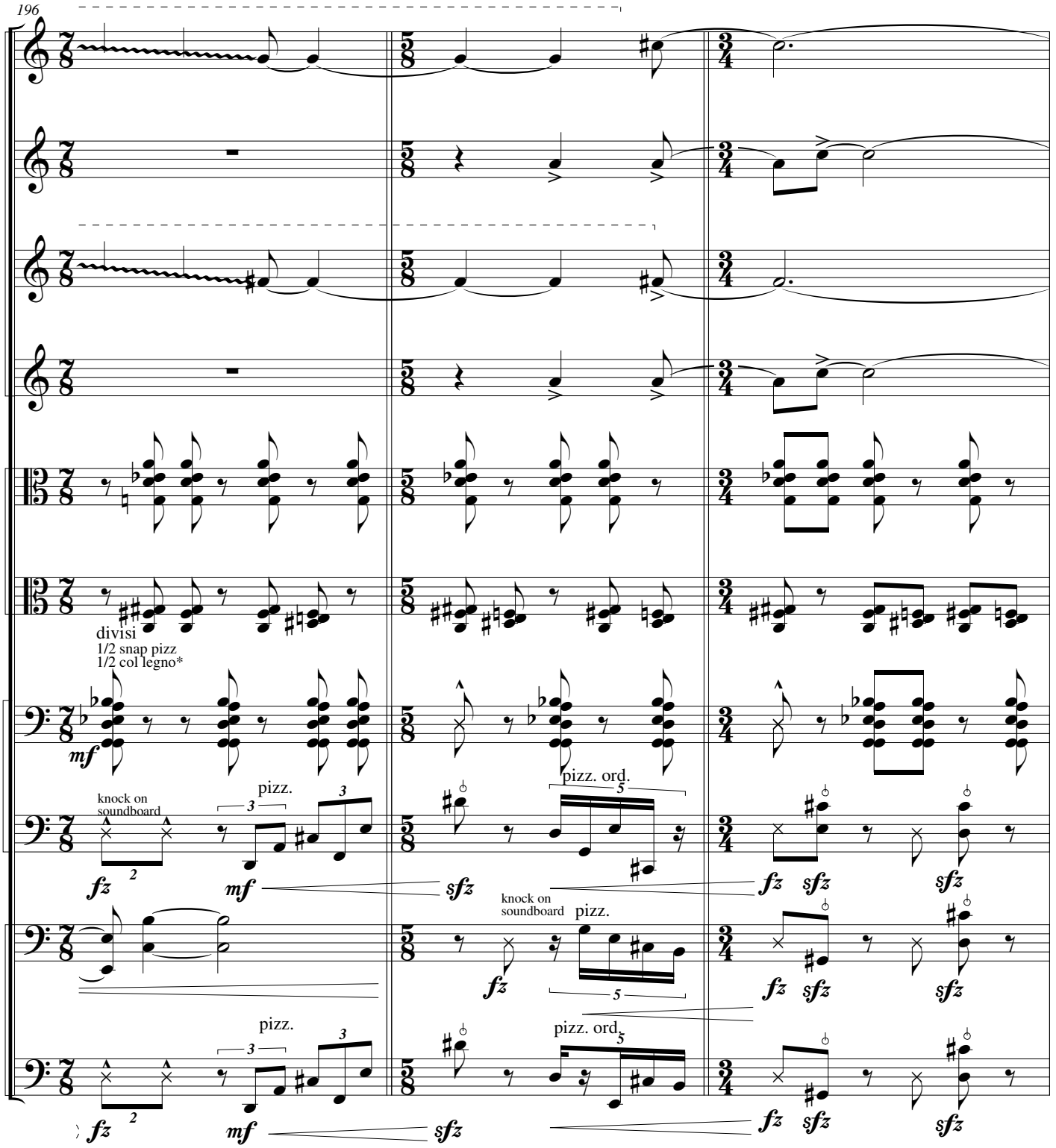
IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

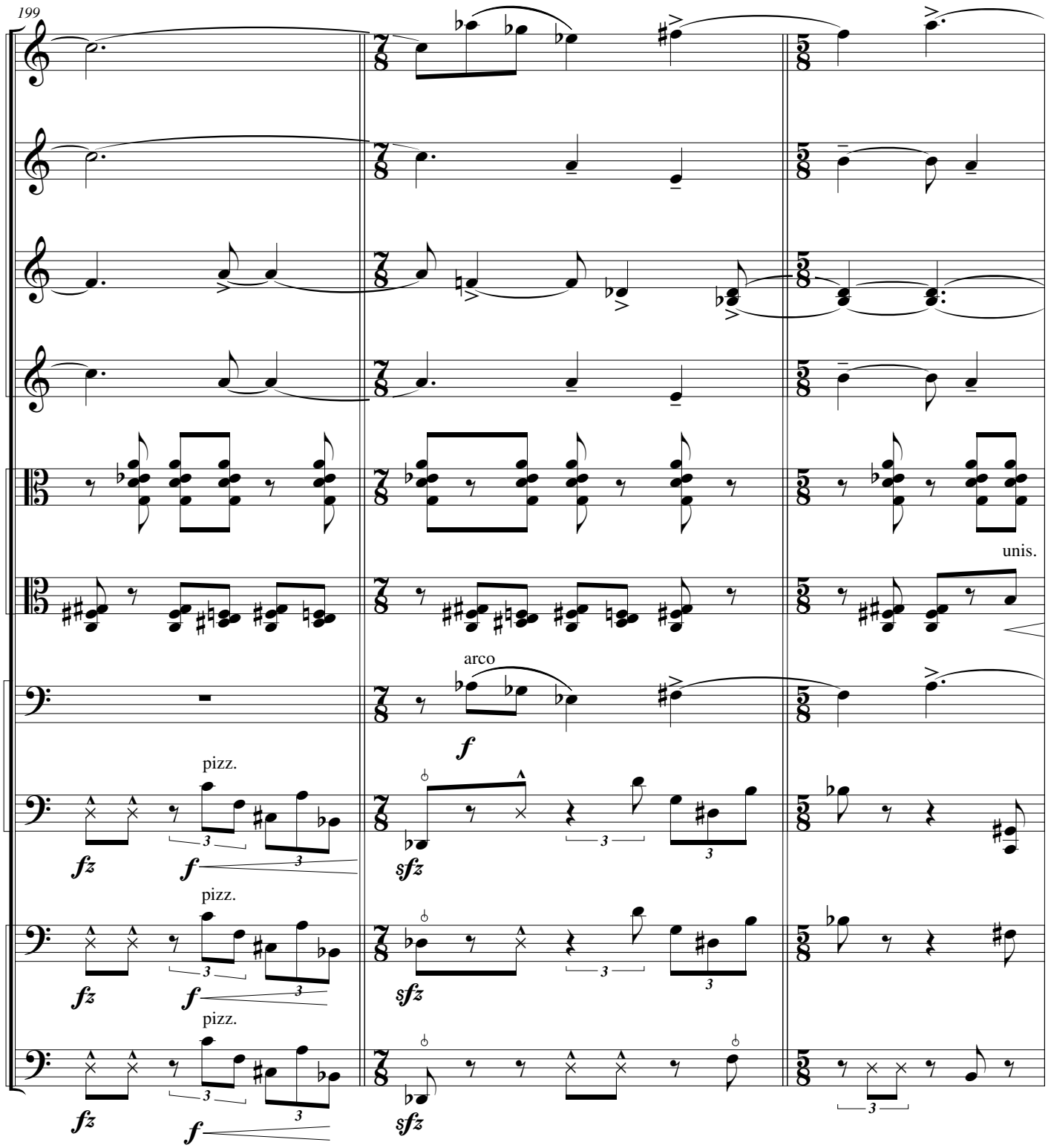


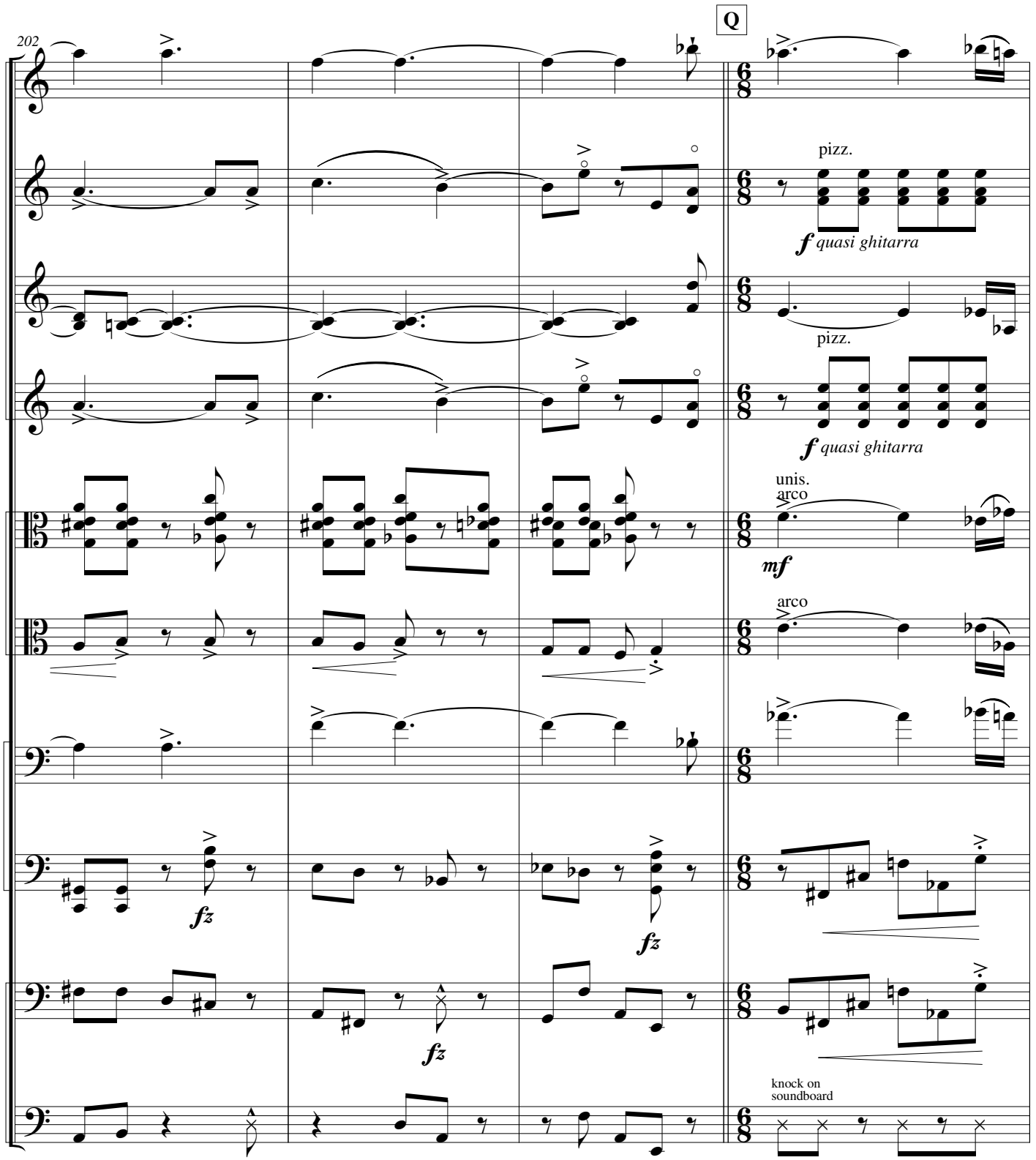

184
Vln. I
Vln. I
pp
Vln. II
Vln. II
inside desks
pp
Vla.
slow gliss.
Solo
Vclo.
Vc.
Vc.
light snap-pizz.
1st desk
D.B.
p pizz. ord.
tutti
arco
D.B.

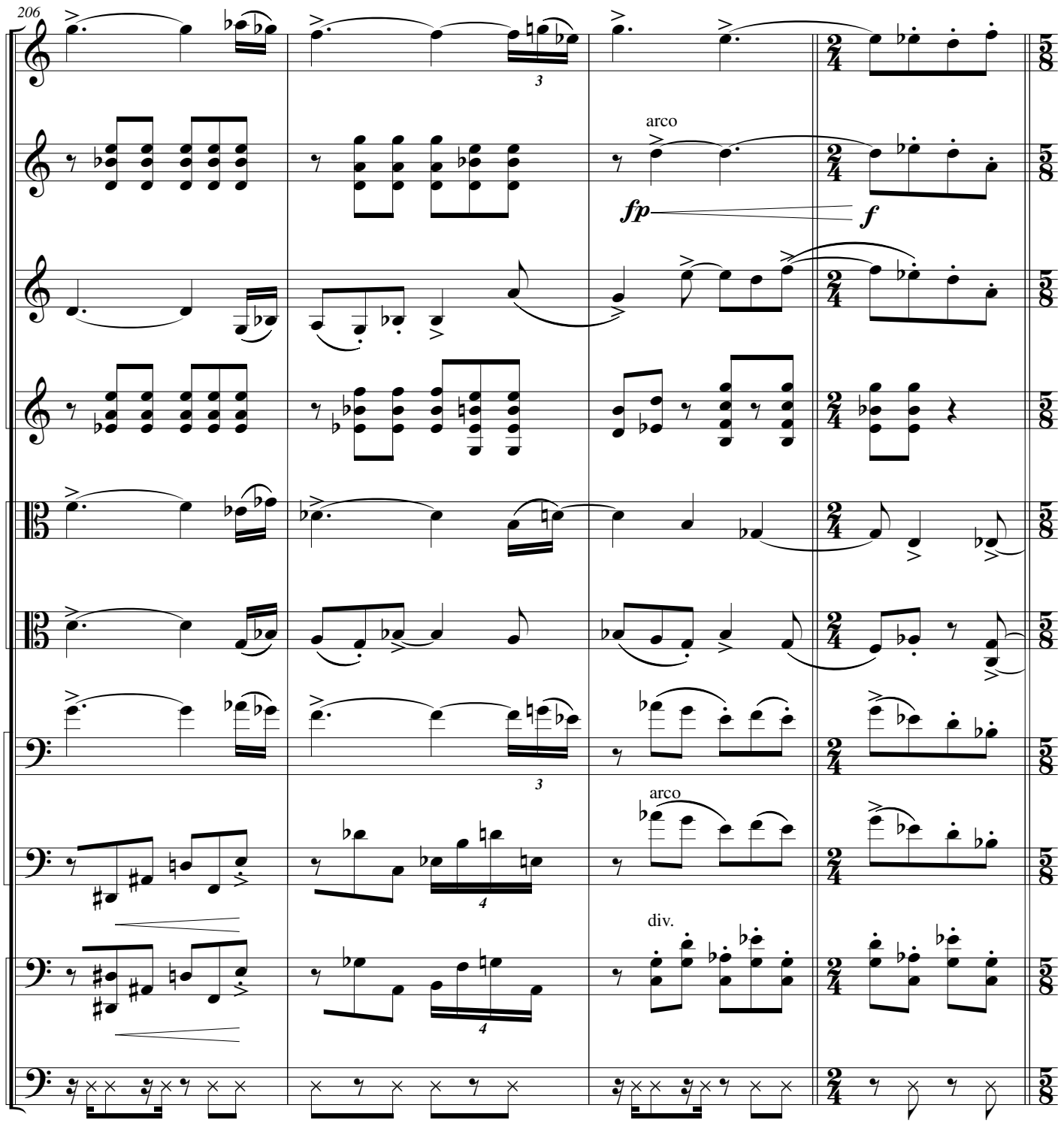

P
188
Vln. I
sul IV
3
5
f
Vln. I
outside desks
sul IV
Vln. II
Vln. II
Vla.
Solo
Vclo.
pp
Vc.
Vc.
D.B.
D.B.

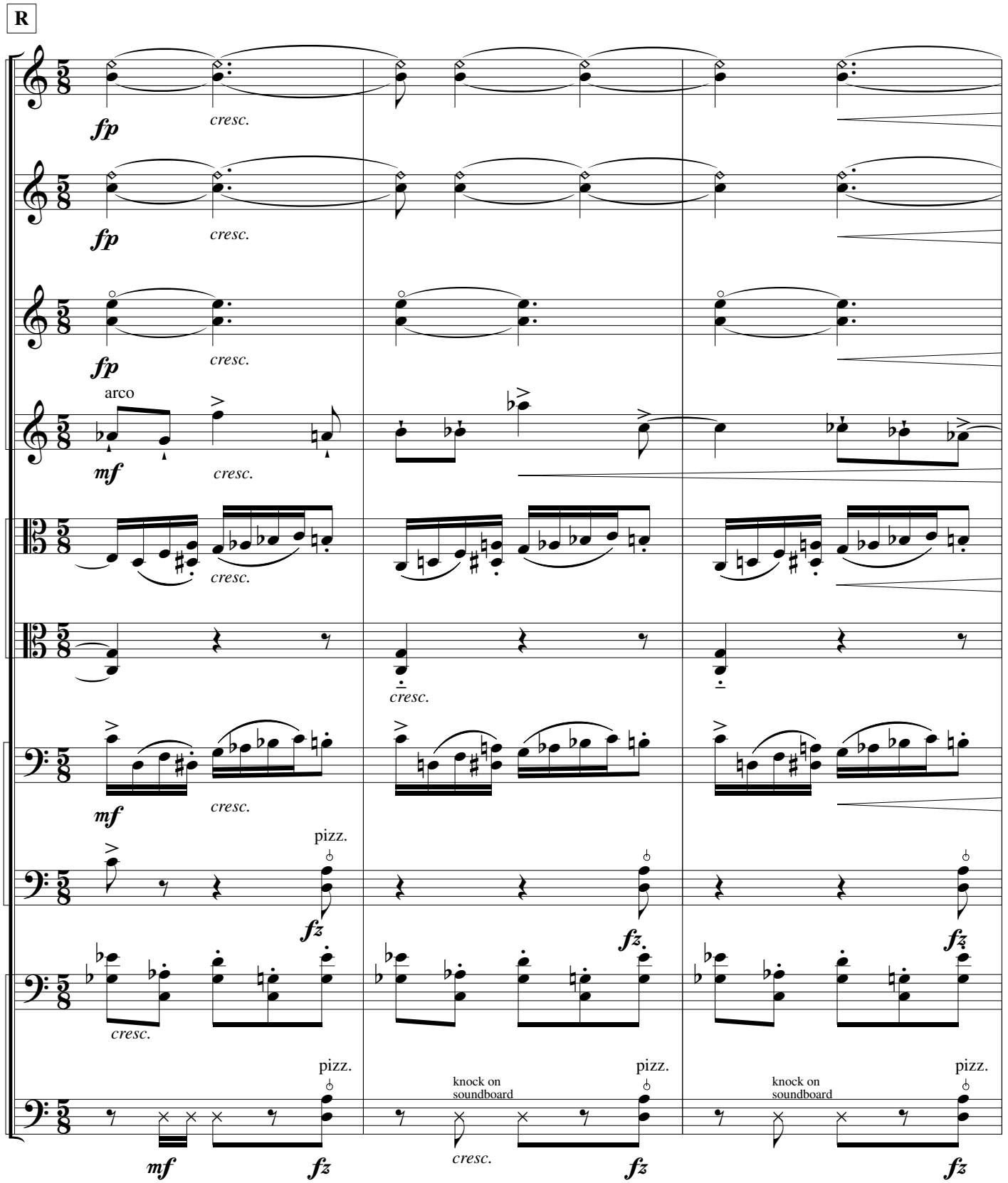

192
sul III
Vln. I
Vln. I
sul III
Vln. II
Vln. II
div.
pizz.
mf
Vla.
pizz.
div. a 3
mf
Vla.
Vc.
Vc.
tutti
pizz. ord.
3
3
mf
arco
3
f
fp
D.B.
knock on
soundboard
mp
D.B.

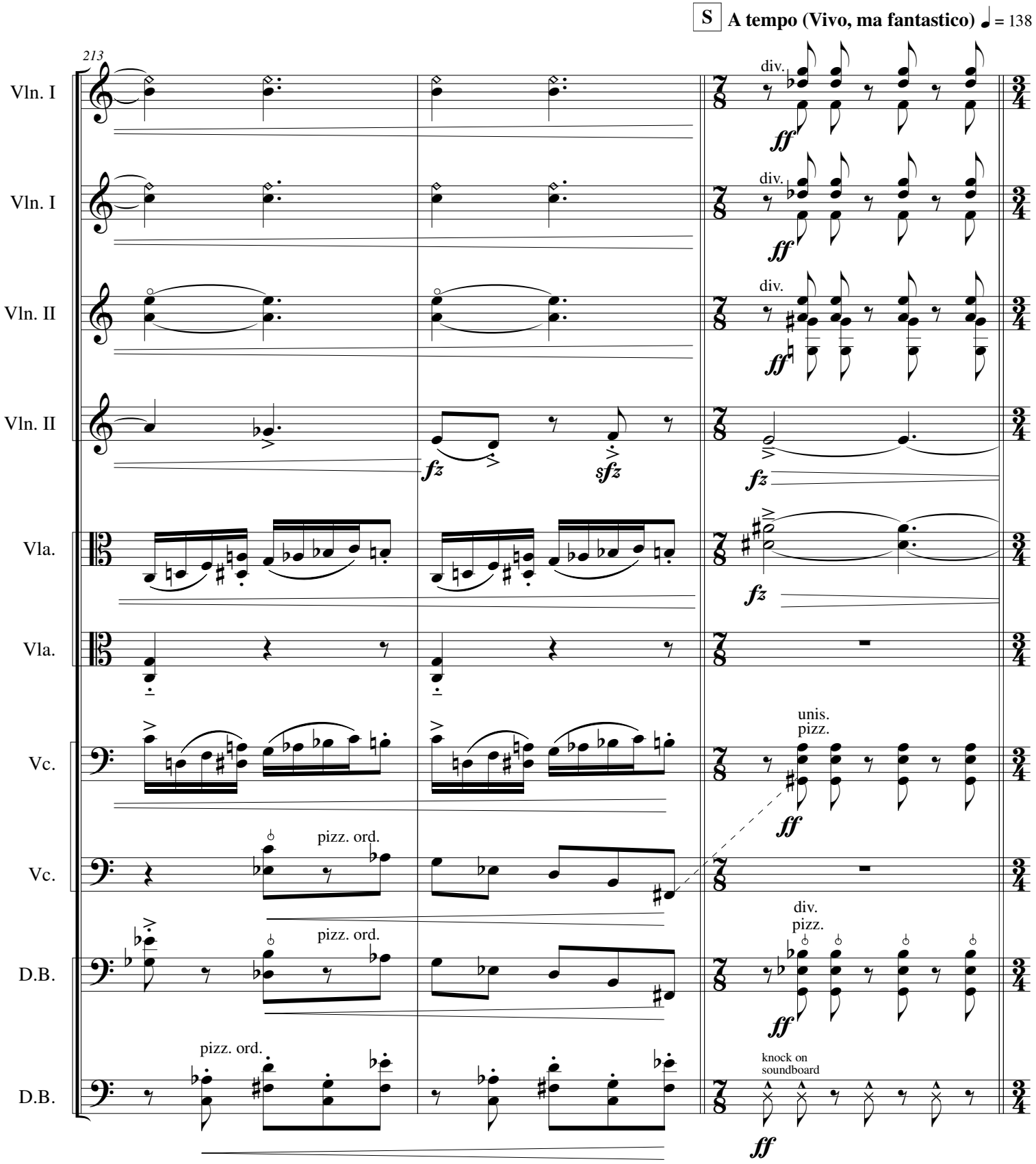

196
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
divisi
1/2 snap pizz
1/2 col legno*
Vc.
Vc.
knock on soundboard
pizz.
pizz. ord.
D.B.
D.B.
knock on soundboard
pizz.
pizz.
pizz. ord.

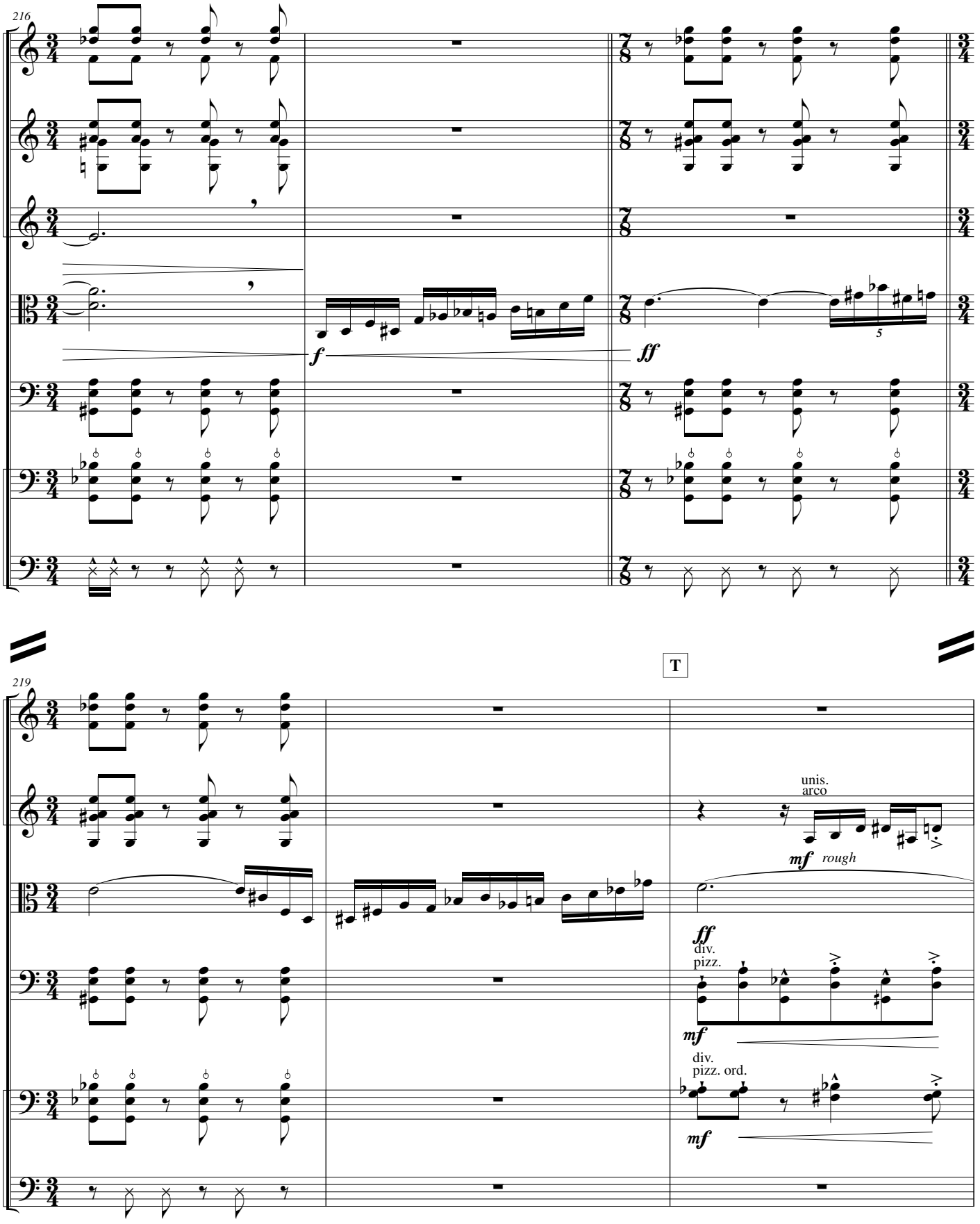

199
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
unis.
Vc.
arco
f
Vc.
pizz.
fz
f
sfz
D.B.
pizz.
fz
f
sfz
D.B.
pizz.
fz
f
sfz

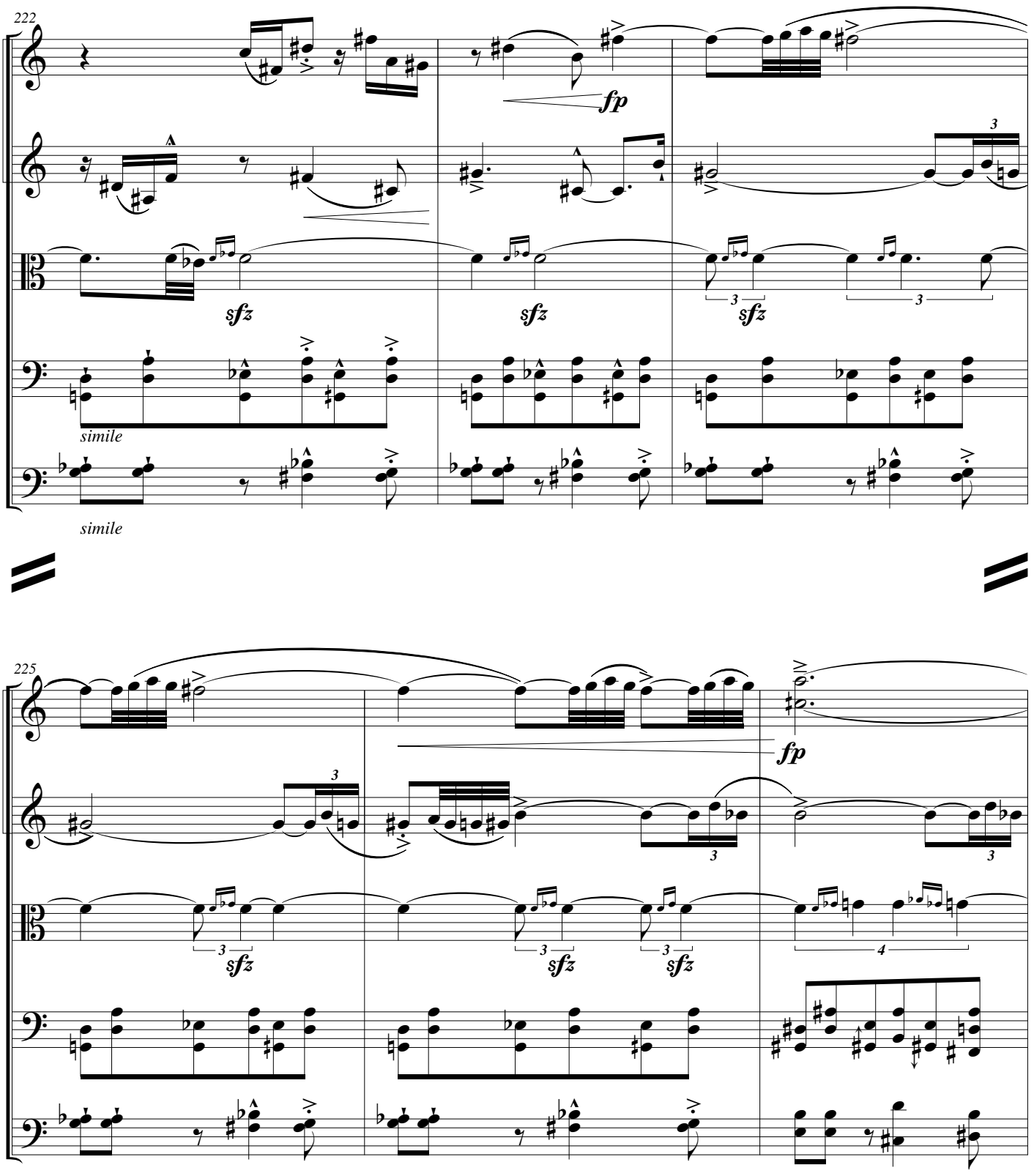

Q
202
Vln. I
Vln. I
pizz.
f quasi ghitarra
Vln. II
pizz.
Vln. II
f quasi ghitarra
Vla.
unis.
arco
mf
Vla.
arco
Vc.
Vc.
fz
fz
D.B.
fz
D.B.
knock on
soundboard

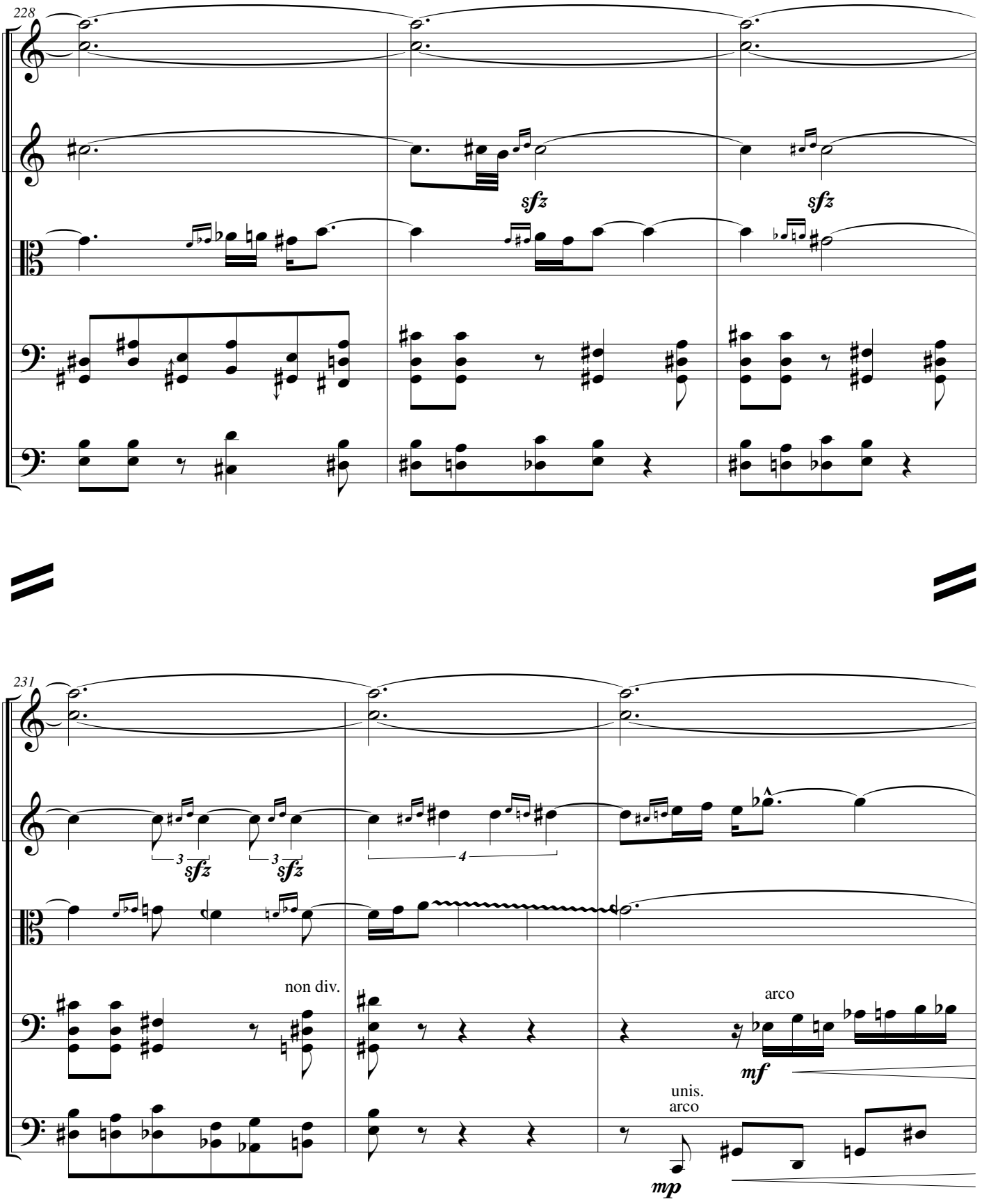

206
Vln. I
Vln. I
arco
fp
f
Vln. II
Vln. II
Vla.
Vla.
Vc.
3
Vc.
arco
4
D.B.
div.
4
D.B.

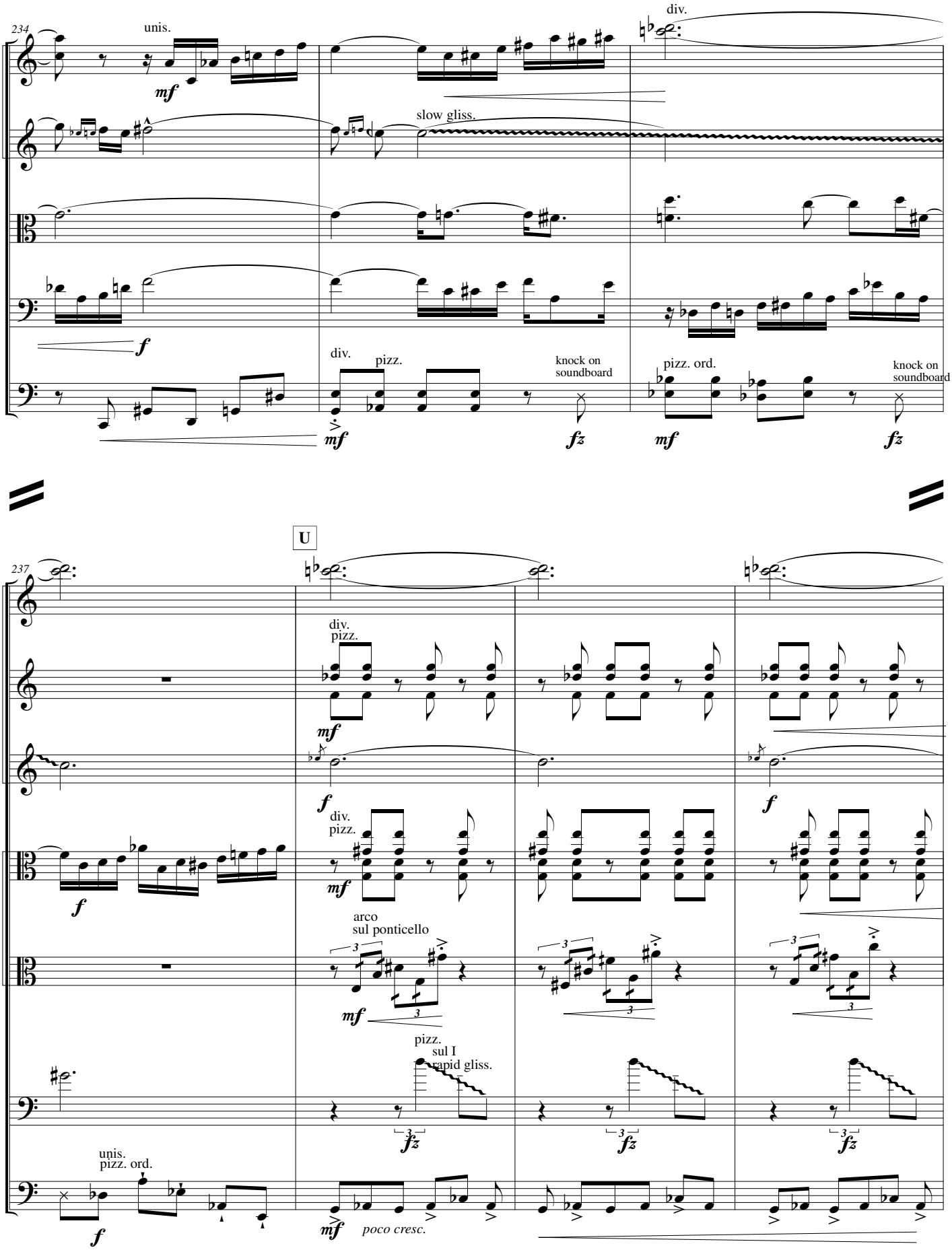

R
Vln. I
fp
cresc.
Vln. I
fp
cresc.
Vln. II
fp
cresc.
Vln. II
arco
mf
cresc.
Vla.
cresc.
Vla.
cresc.
Vc.
mf
cresc.
Vc.
pizz.
fz
fz
fz
D.B.
cresc.
D.B.
pizz.
mf
fz
knock on soundboard
cresc.
pizz.
fz
knock on soundboard
pizz.
fz


S
A tempo (Vivo, ma fantastico) = 138
213
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
D.B.
div.
ff
fz
sfz
unis.
pizz.
pizz. ord.
knock on
soundboard

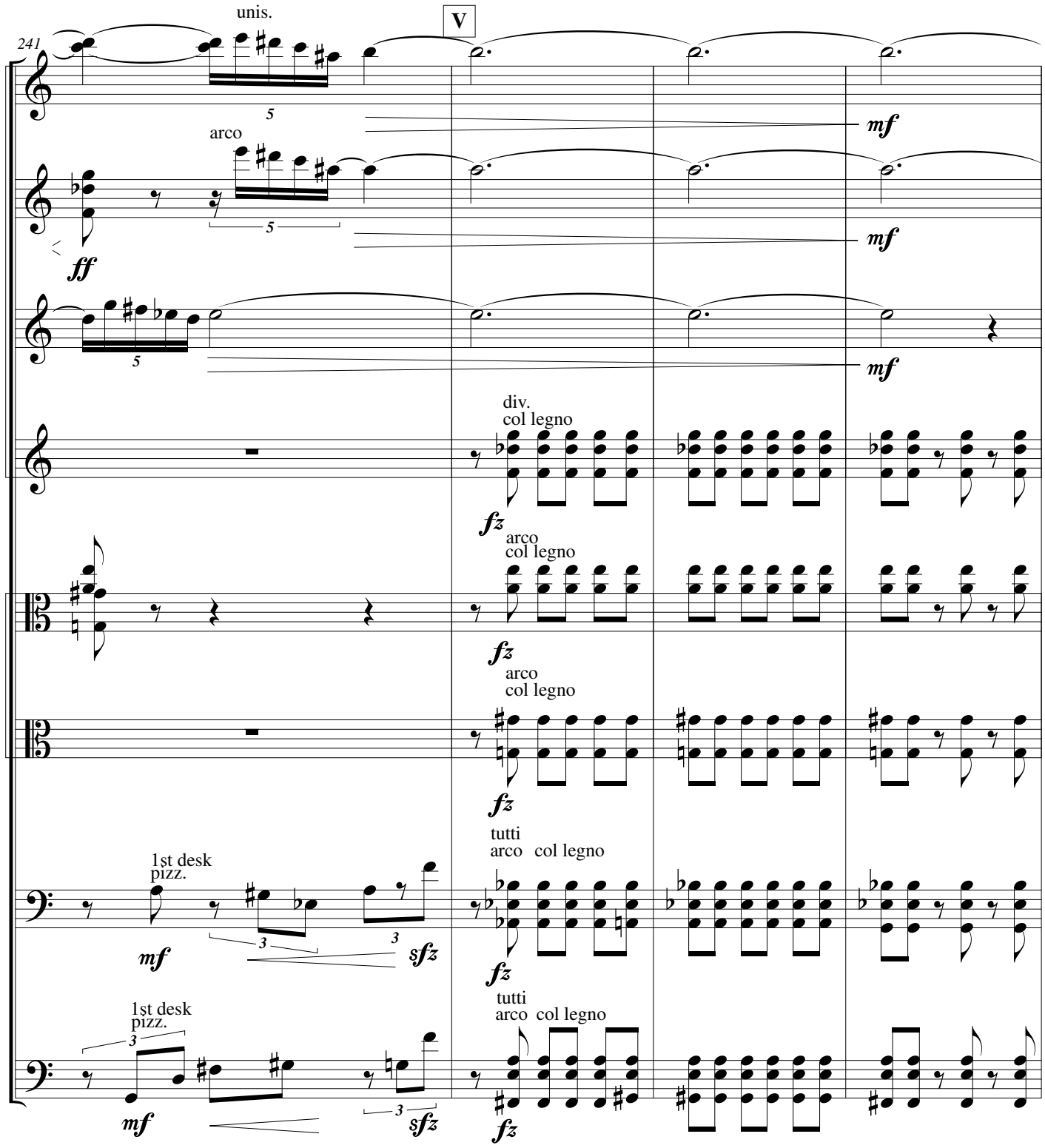

216
Vln. I
Vln. II
Vln. II
Vla.
Vc.
D.B.
D.B.
f
ff
5
T
219
Vln. I
Vln. II
Vla.
Vc.
D.B.
D.B.
unis.
arco
mf
rough
ff
div.
pizz.
mf
div.
pizz. ord.
mf

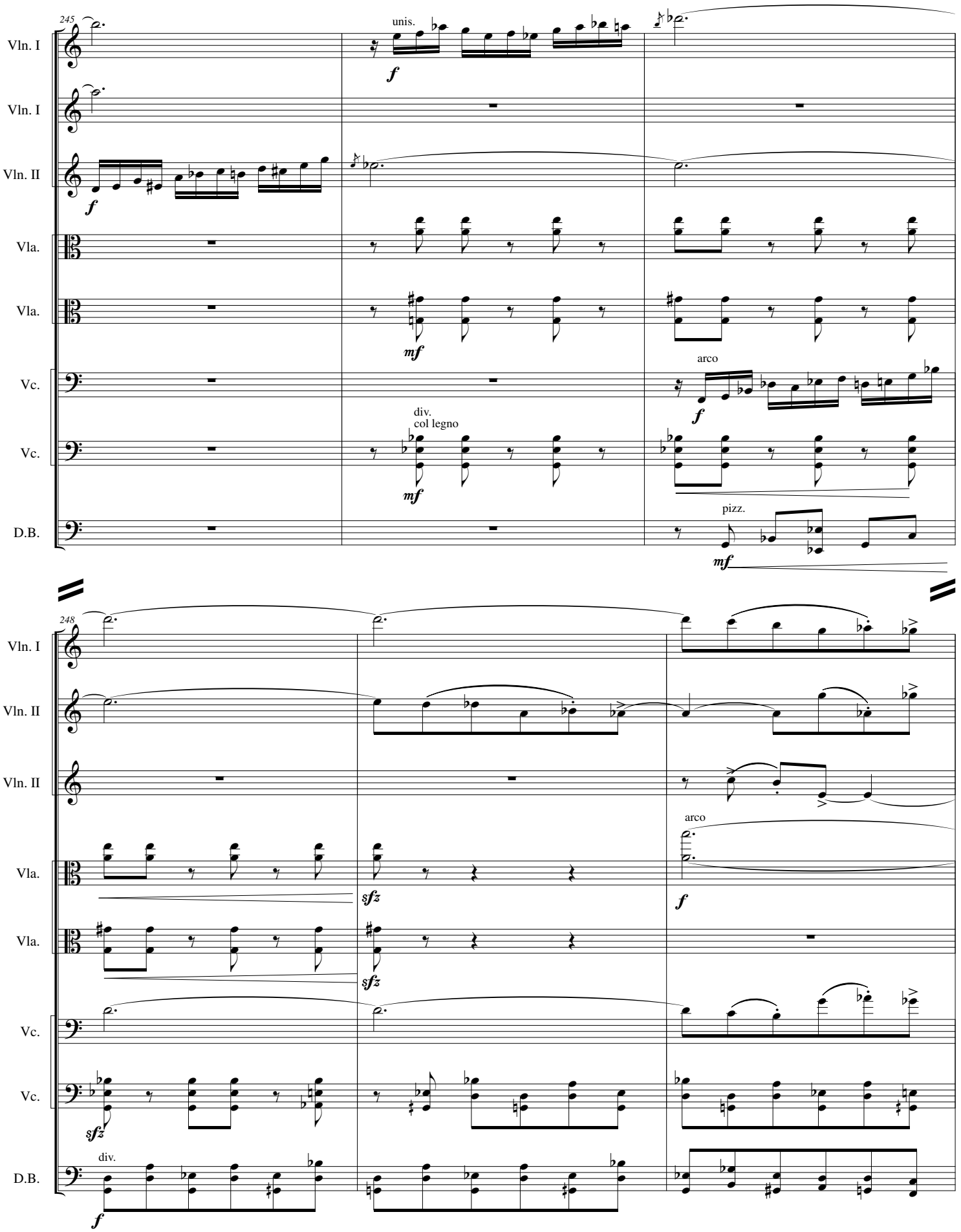

222
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp
sfz
simile
225
fp

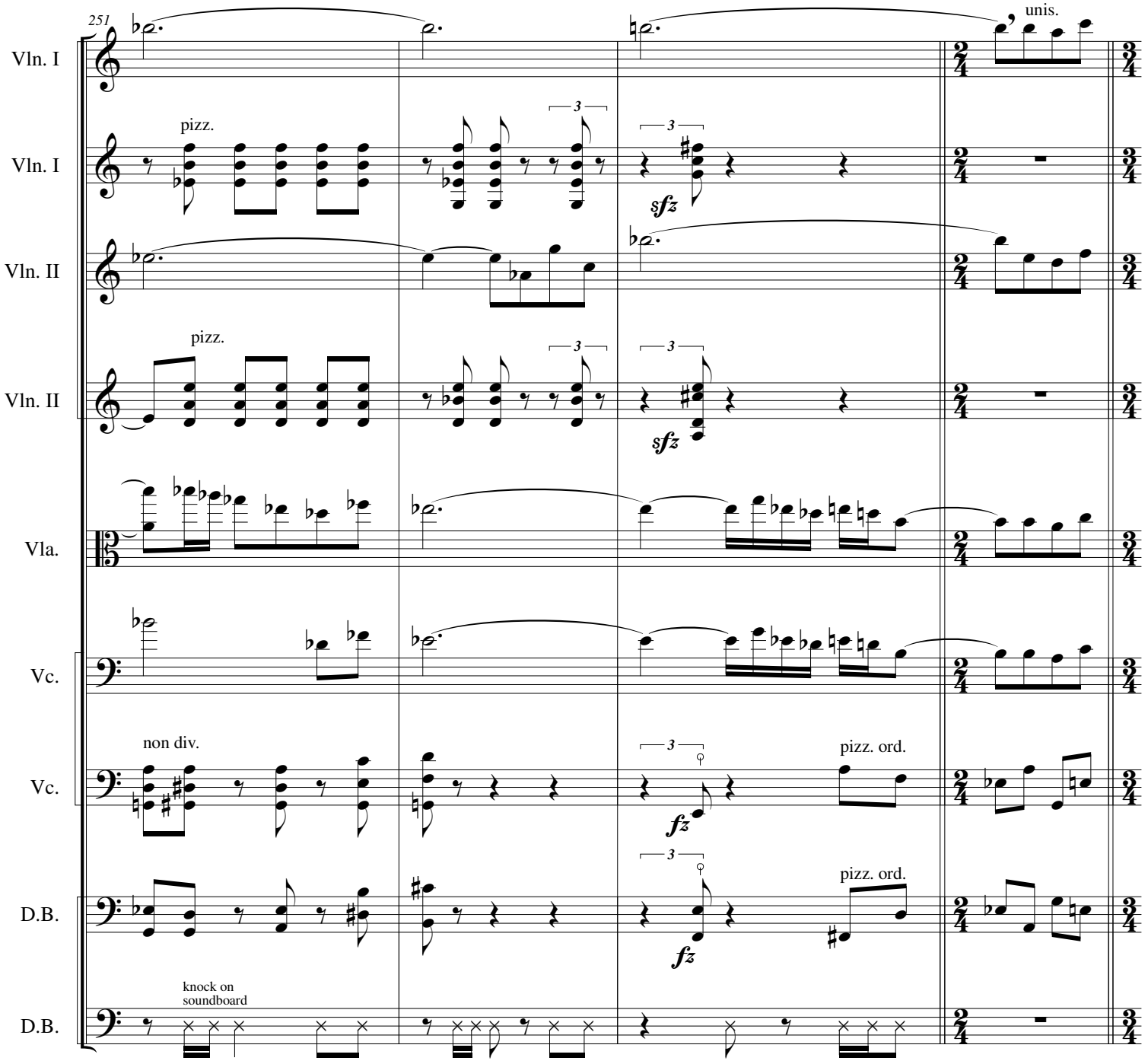

228
Vln. I
Vln. II
Vla.
Vc.
D.B.
sfz
sfz
231
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
sfz
3
sfz
4
non div.
arco
mf
unis.
arco
mp

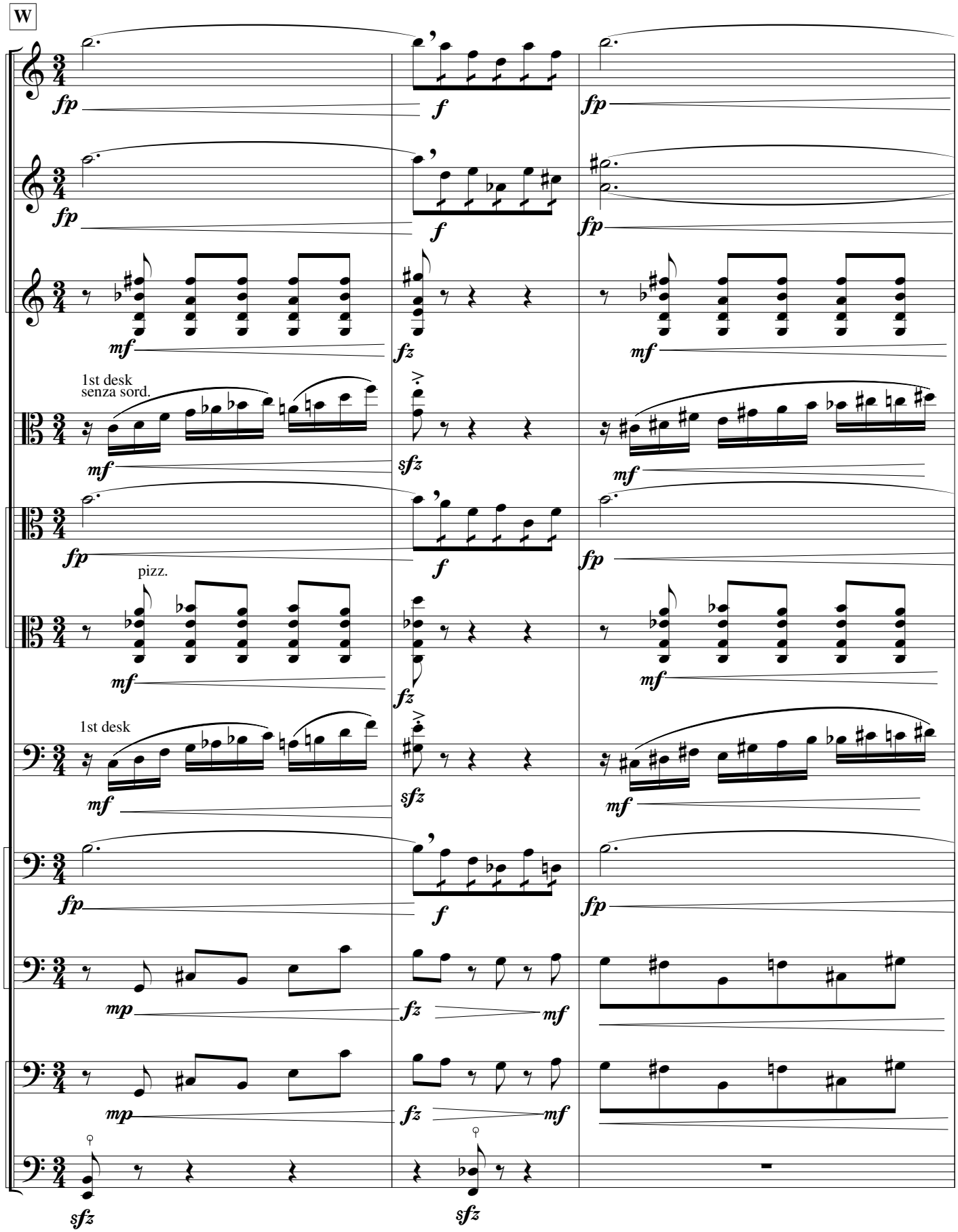

234
Vln. I
Vln. II
Vla.
Vc.
D.B.
unis.
mf
slow gliss.
div.
f
div.
pizz.
mf
knock on
soundboard
fz
pizz. ord.
mf
knock on
soundboard
fz
U
237
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
D.B.
div.
pizz.
mf
f
div.
pizz.
mf
f
arco
sul ponticello
mf
pizz.
sul I
rapid gliss.
fz
fz
fz
unis.
pizz. ord.
f
mf
poco cresc.

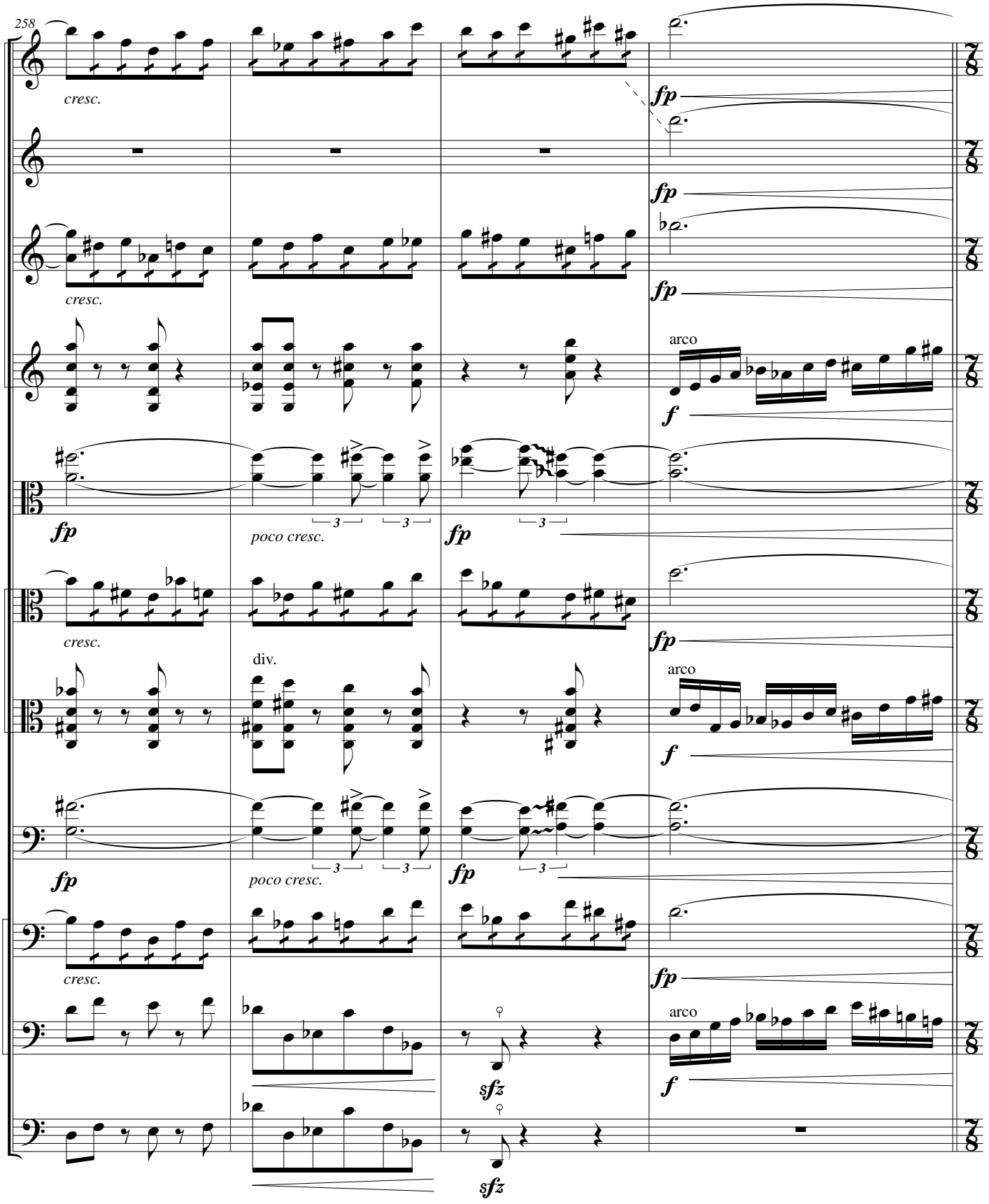
IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

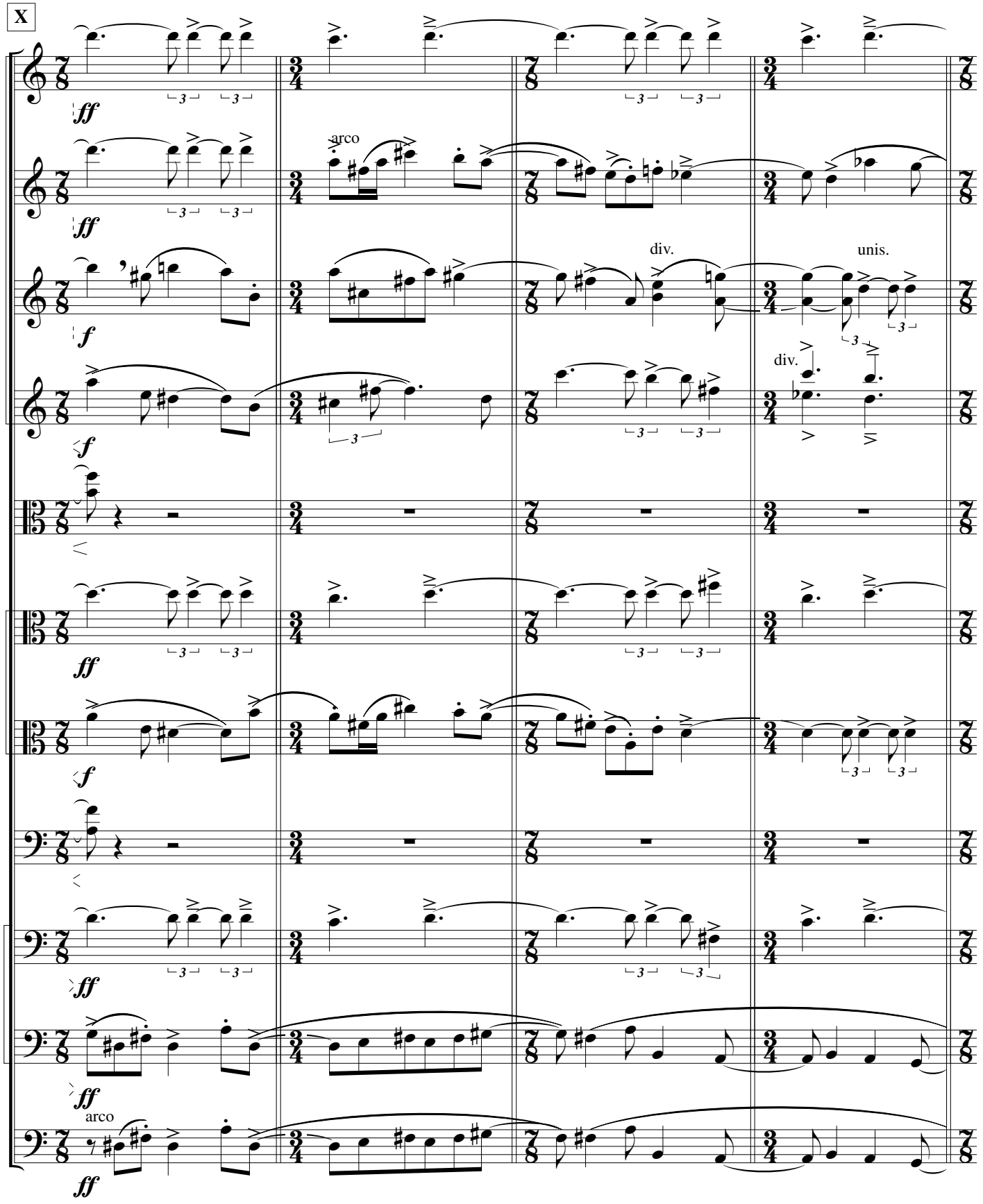



245
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
unis.
f
mf
arco
div.
col legno
pizz.
248
sfz
div.

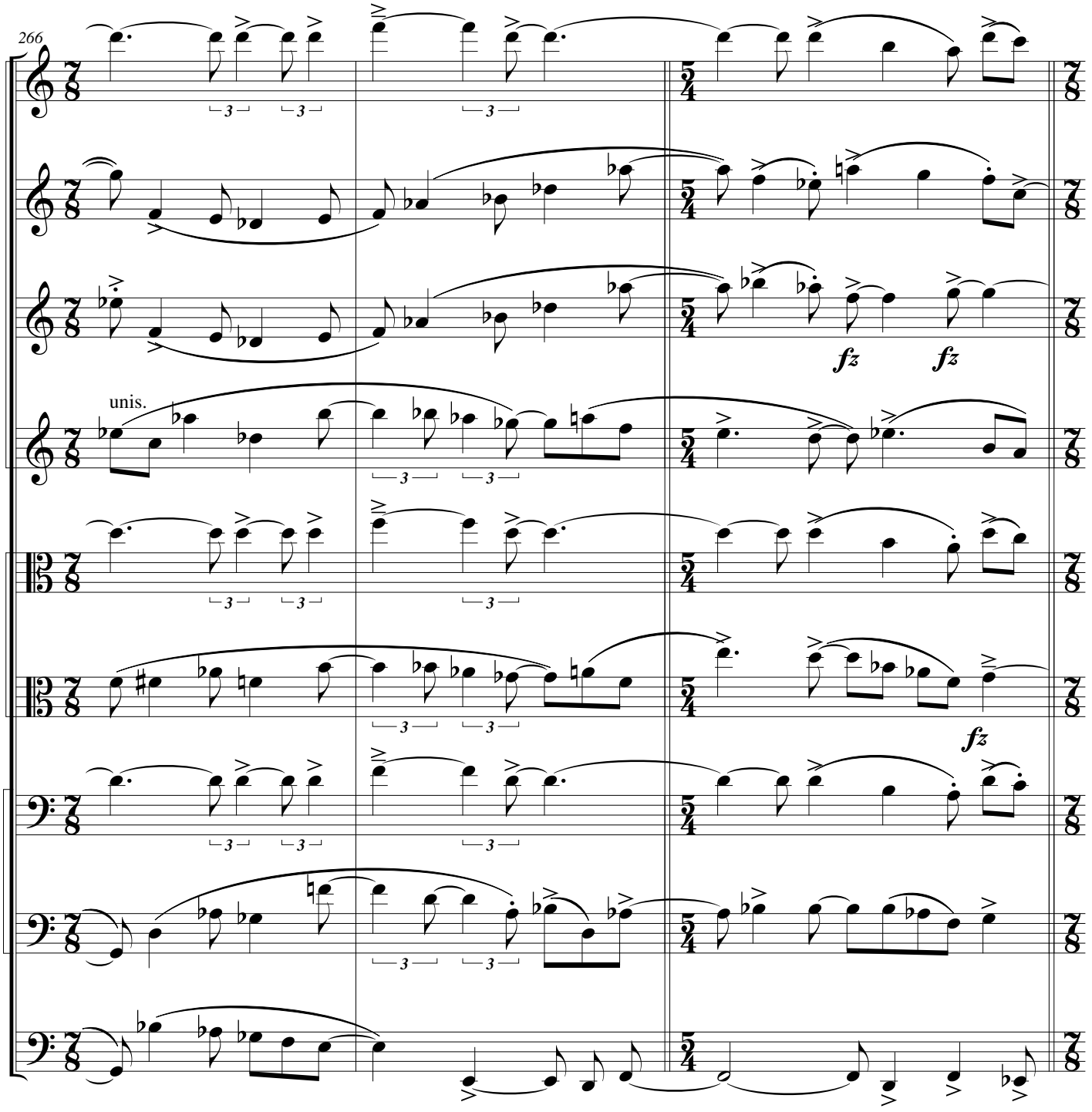

251
Vln. I
pizz.
unis.
Vln. I
sfz
Vln. II
Vln. II
pizz.
sfz
Vla.
Vc.
Vc.
non div.
fz
pizz. ord.
D.B.
fz
pizz. ord.
D.B.
knock on
soundboard

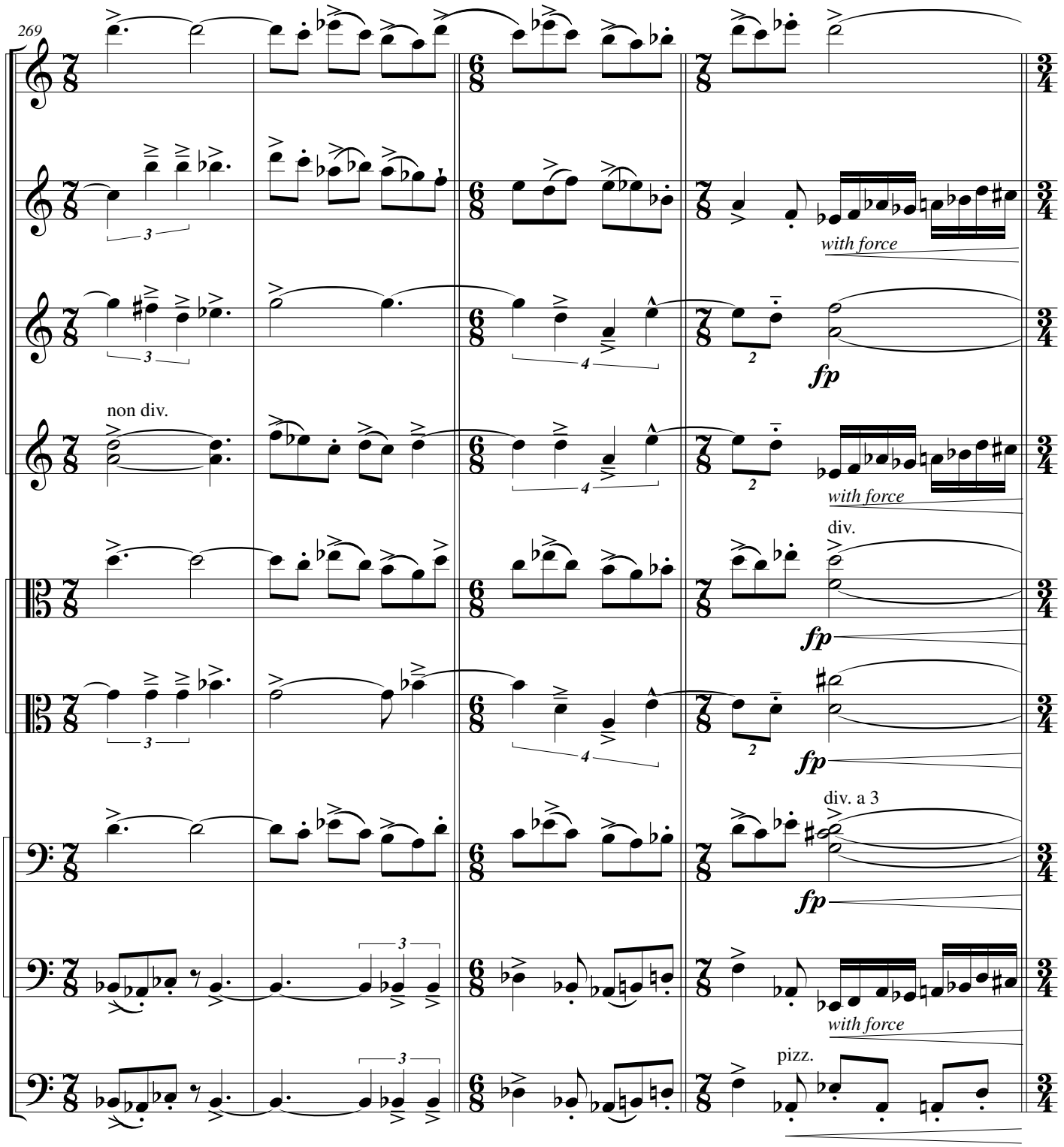

W
Vln. I
Vln. II
Vln. II
Solo Vla.
1st desk
senza sord.
Vla.
Vla.
pizz.
Solo Vclo.
1st desk
Vc.
Vc.
D.B.
D.B.

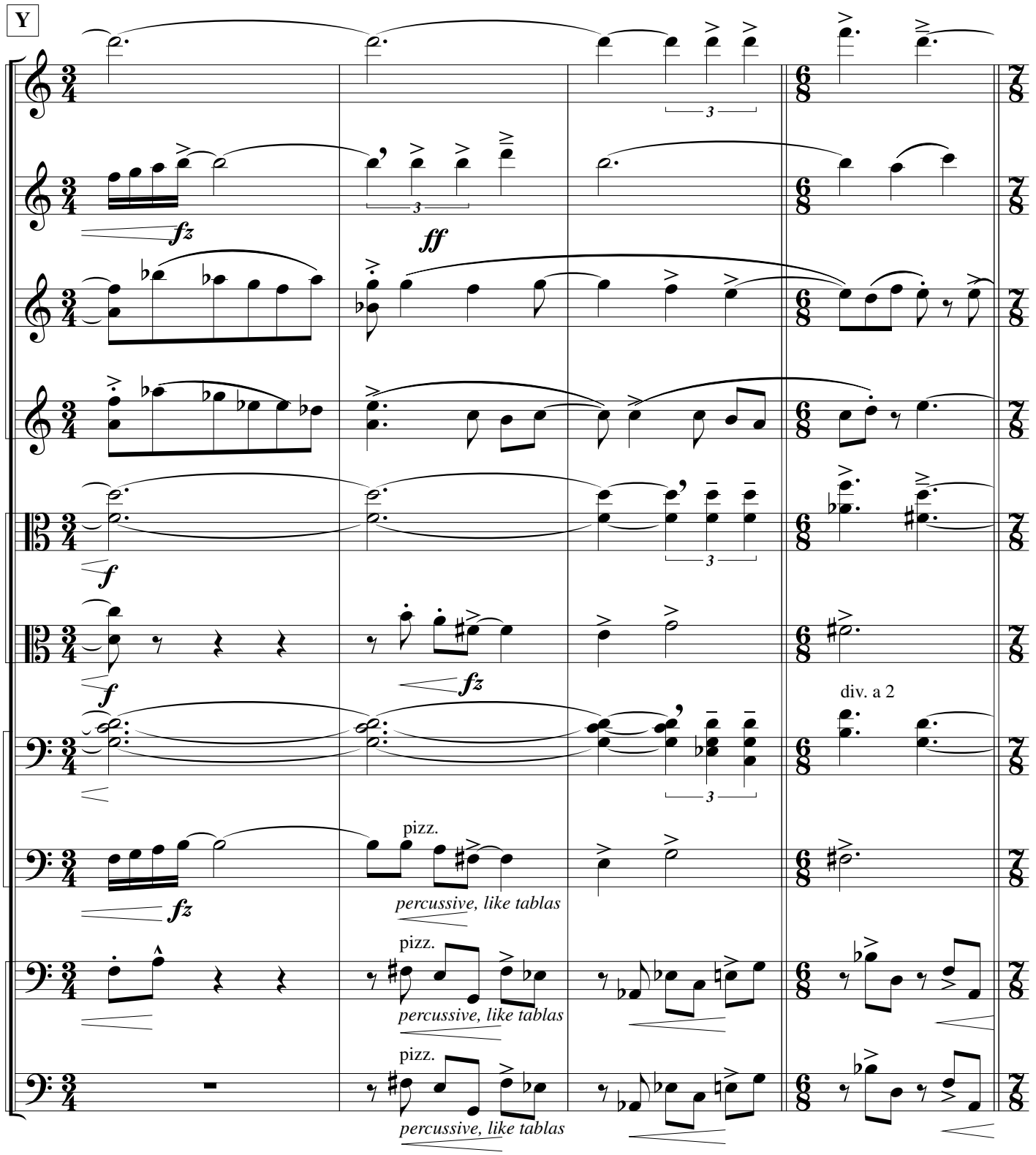

258
Vln. I
cresc.
fp
Vln. I
fp
Vln. II
cresc.
fp
Vln. II
arco
f
Solo Vla.
fp
poco cresc.
fp
Vla.
cresc.
fp
div.
Vla.
arco
f
Solo Vclo.
fp
poco cresc.
fp
Vc.
cresc.
fp
Vc.
arco
sfz
f
D.B.
sfz

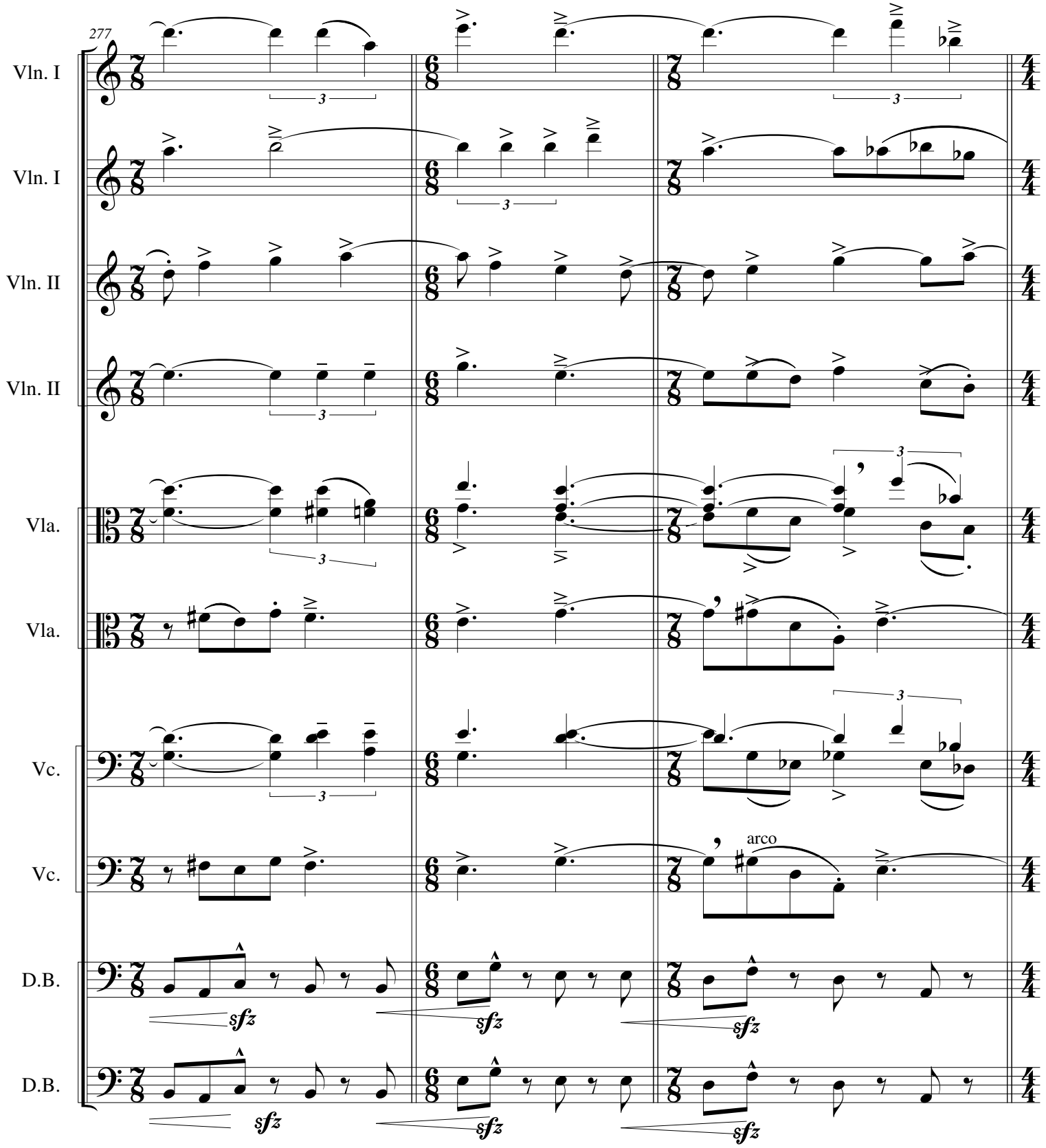

X
Vln. I
Vln. I
arco
Vln. II
div.
unis.
Vln. II
div.
Solo Vla.
Vla.
Vla.
Solo Vclo.
Vc.
Vc.
D.B.
arco

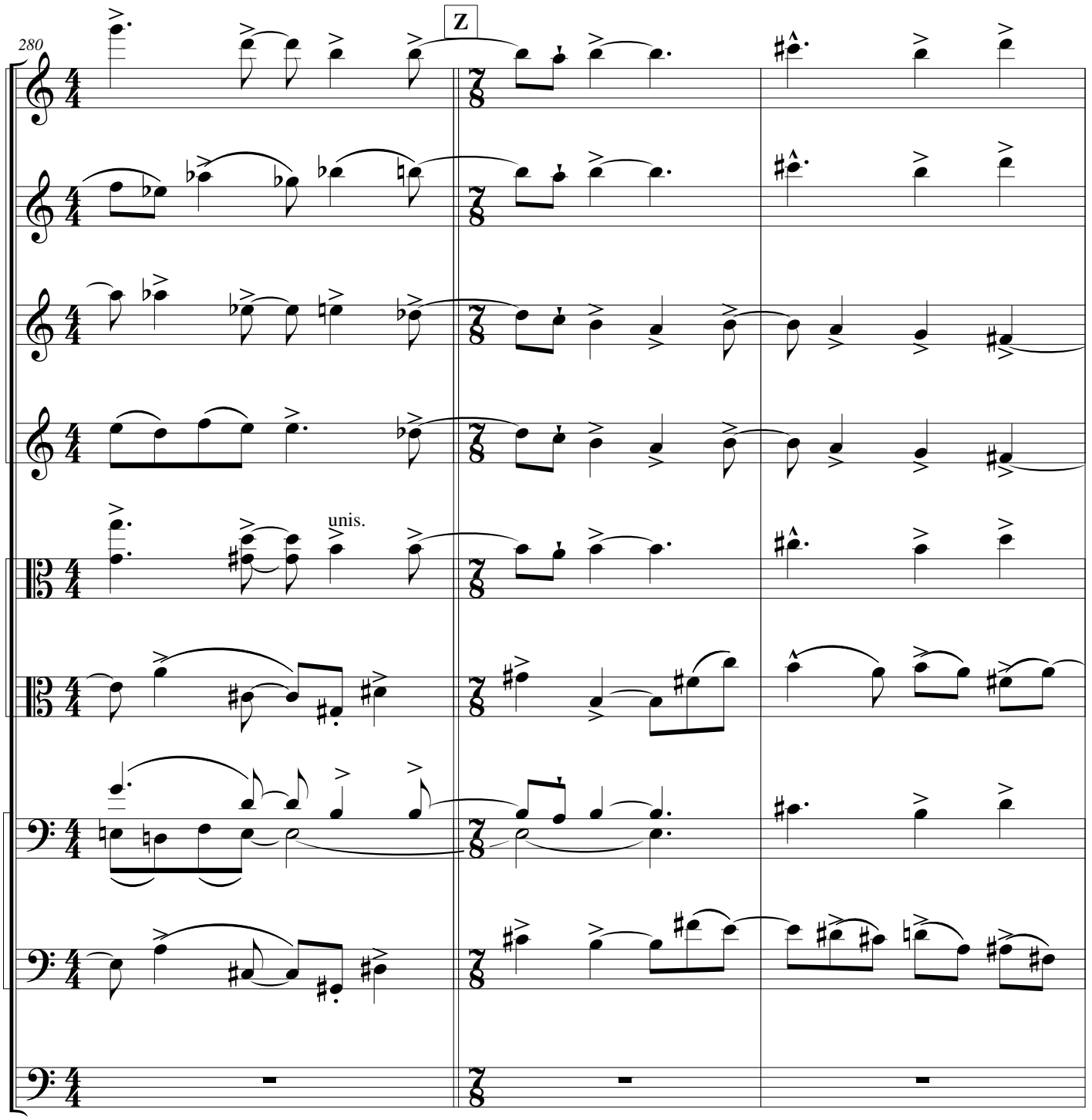
IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

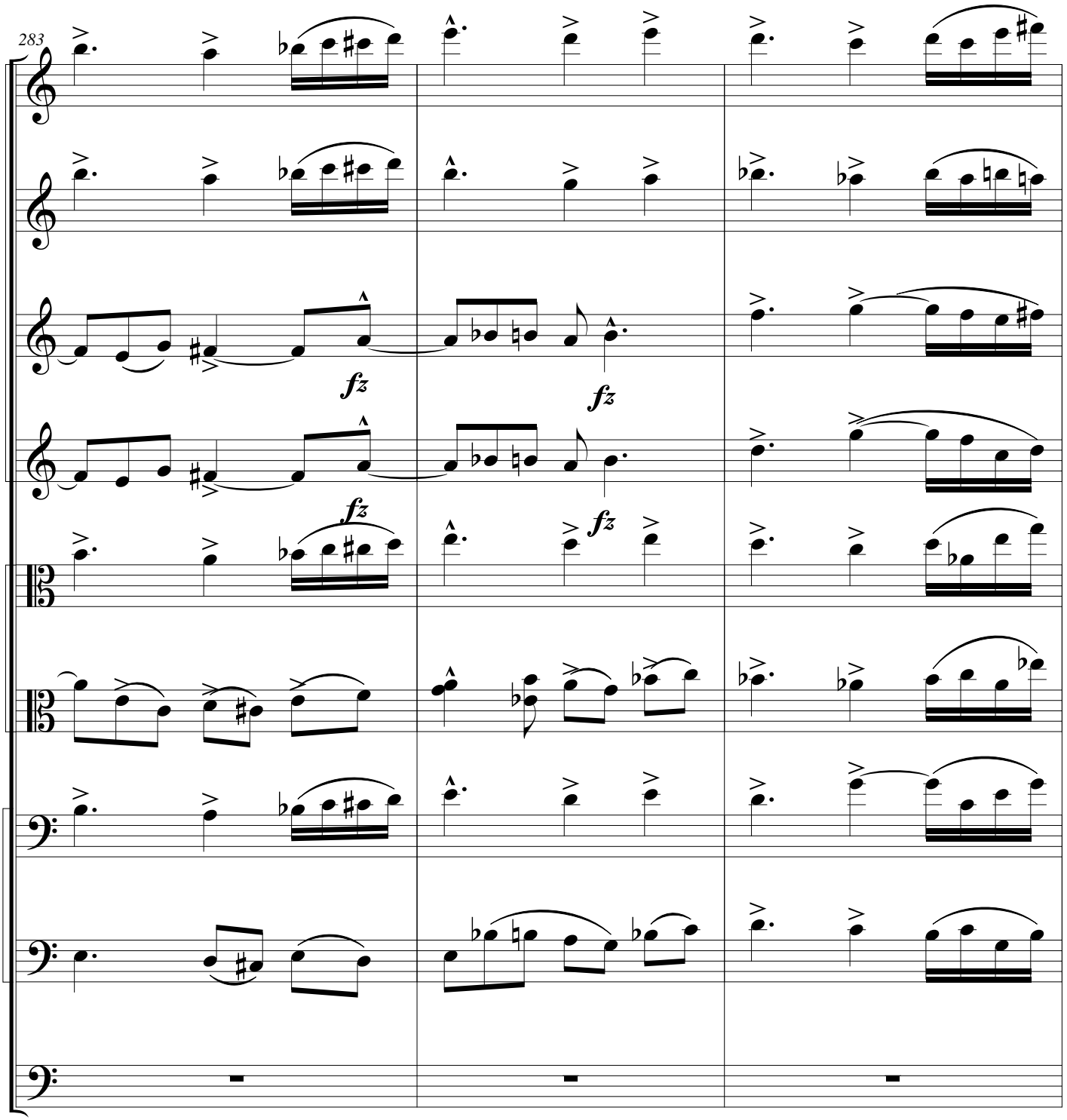


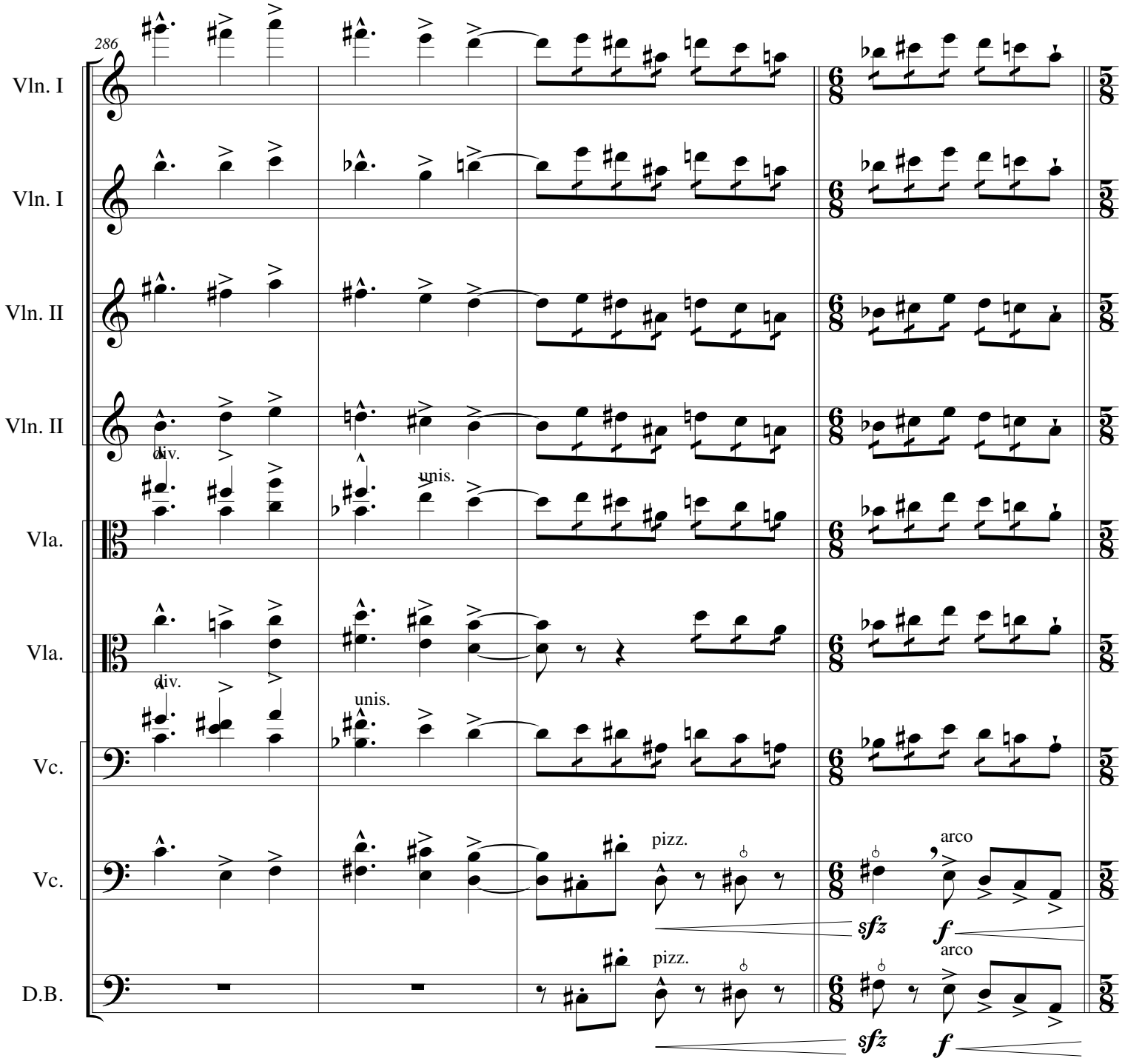

269
Vln. I
Vln. I
with force
Vln. II
fp
Vln. II
non div.
with force
Vla.
div.
fp
Vla.
fp
Vc.
div. a 3
fp
Vc.
with force
D.B.
pizz.

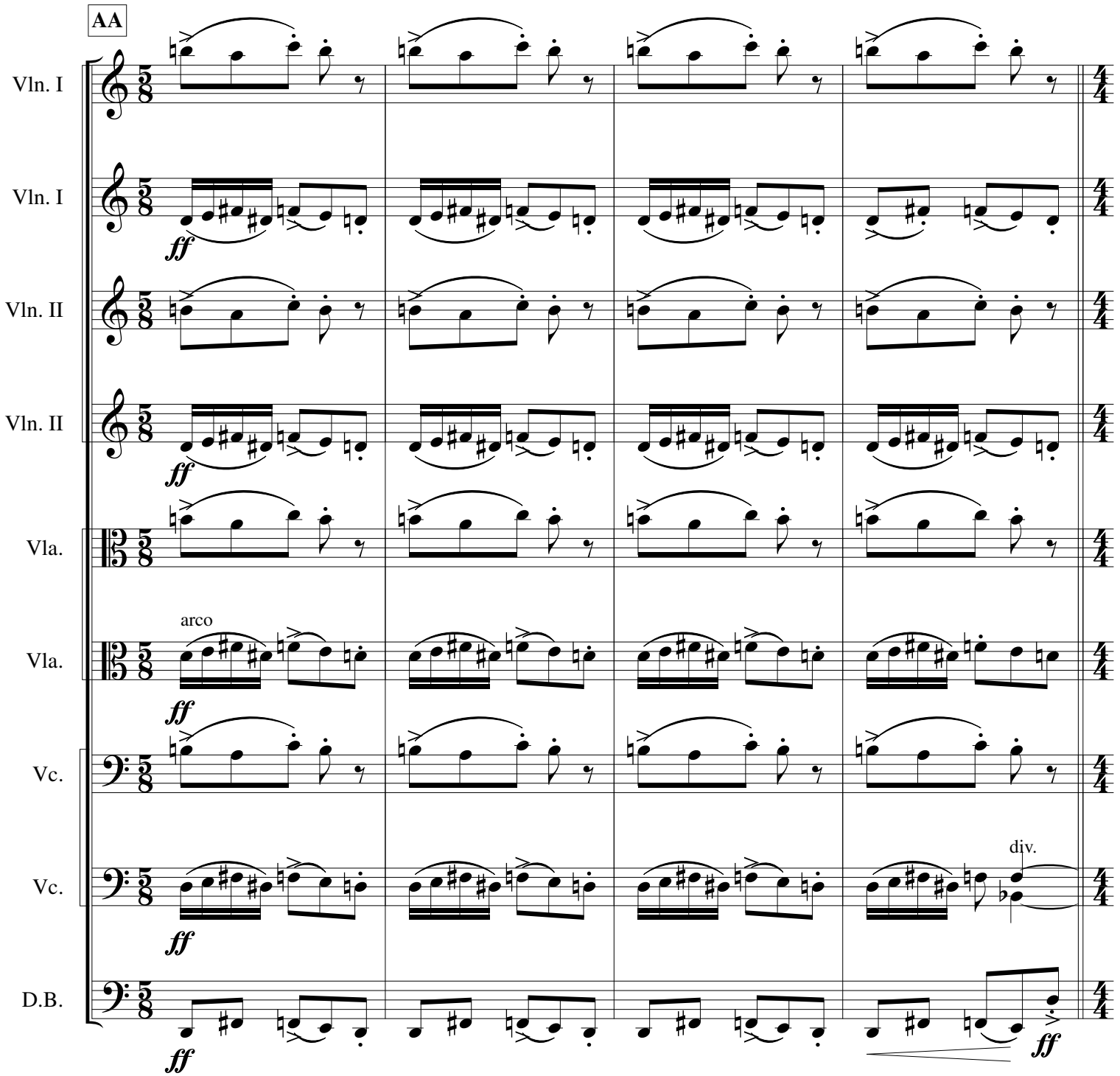

Y
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
D.B.
fz
ff
f
fz
f
fz
div. a 2
pizz.
percussive, like tablas
pizz.
percussive, like tablas
pizz.
percussive, like tablas


277
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
arco
D.B.
D.B.
sfz

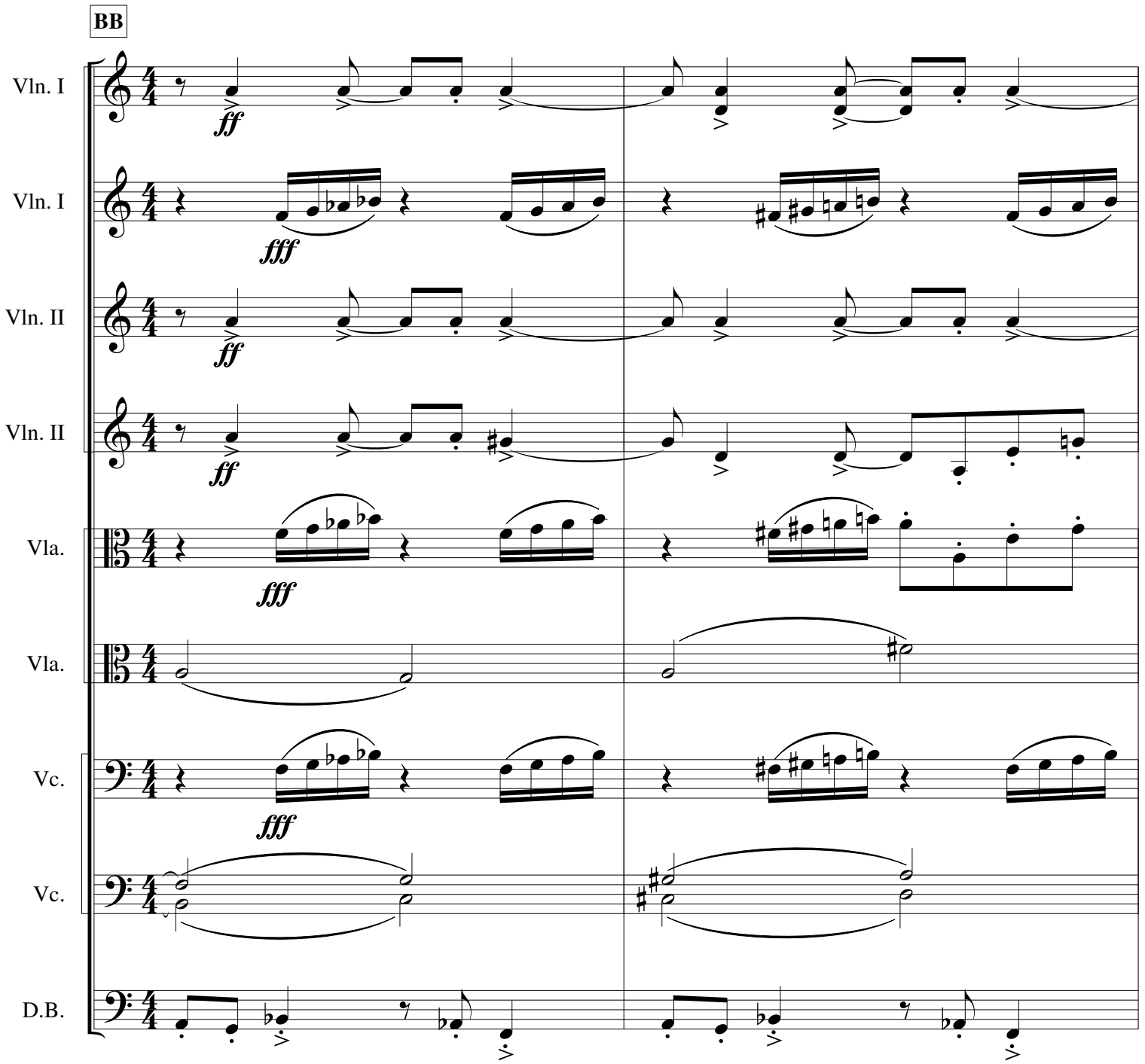

280
Z
Vln. I
Vln. I
Vln. II
Vln. II
unis.
Vla.
Vla.
Vc.
Vc.
D.B.

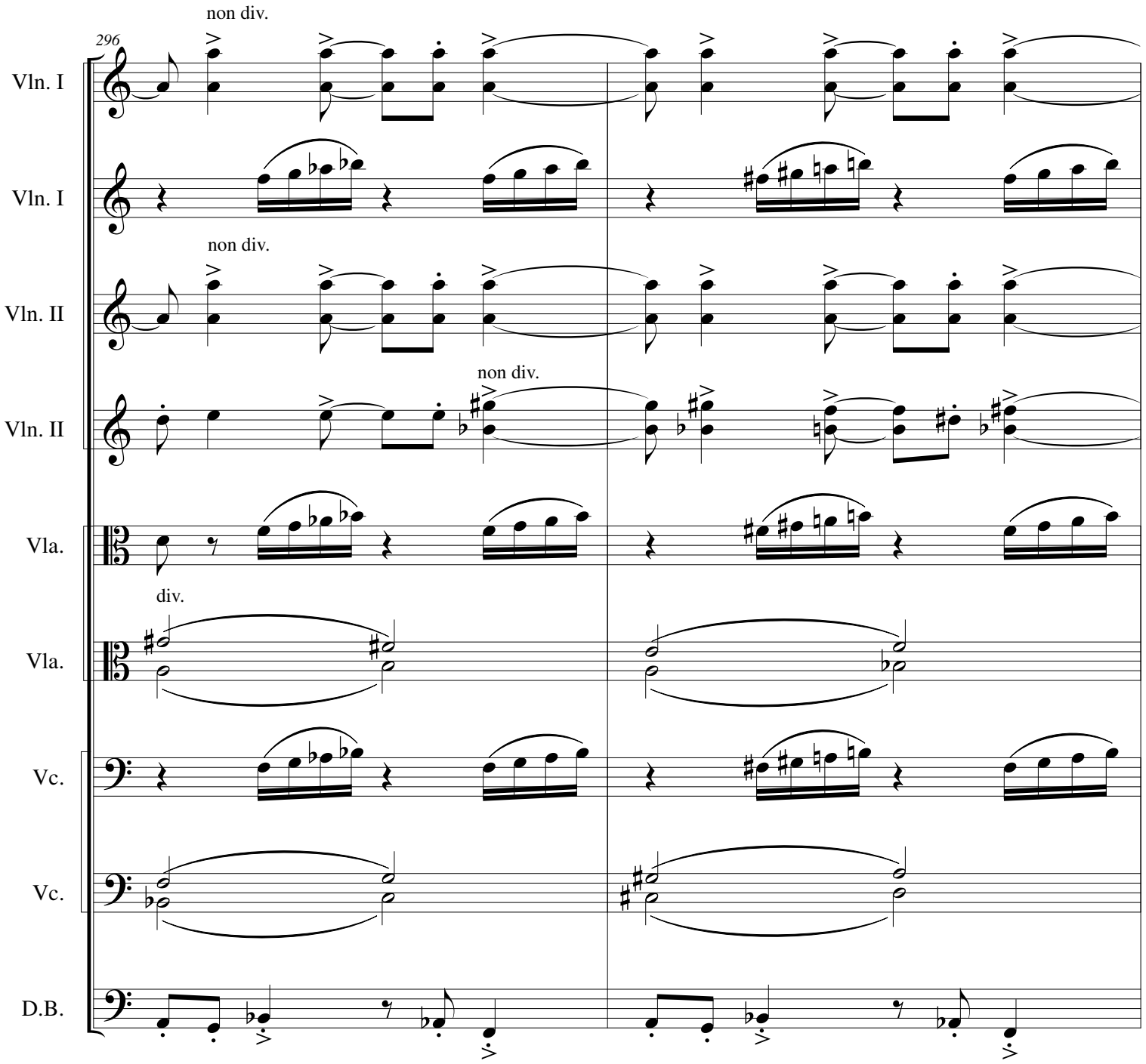

283
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
D.B.
fz
fz
fz
fz


286
Vln. I
Vln. I
Vln. II
Vln. II
div.
unis.
Vla.
Vla.
div.
unis.
Vc.
Vc.
pizz.
arco
sfz
f
D.B.
pizz.
arco
sfz
f

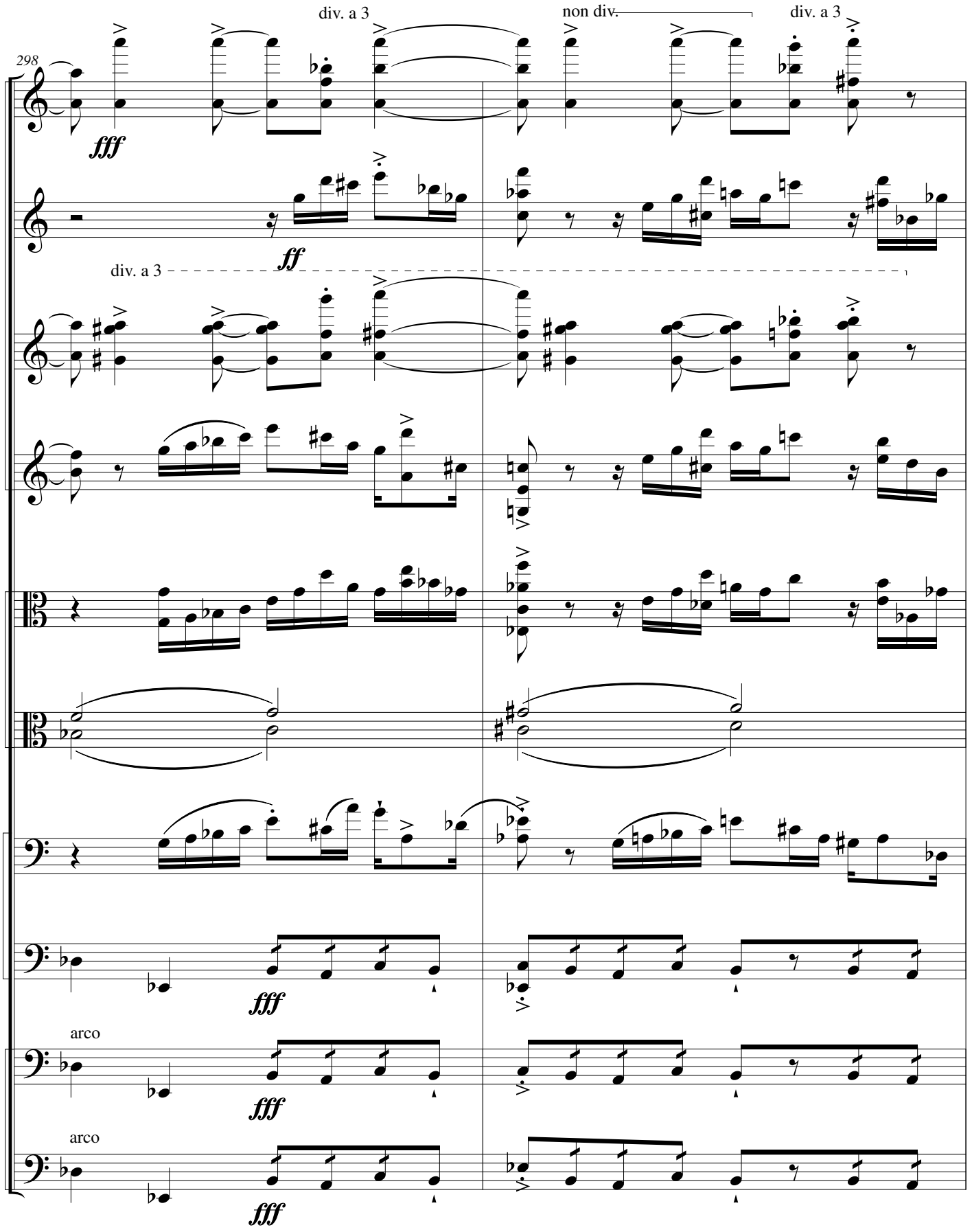

AA
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
arco
Vc.
Vc.
div.
D.B.
ff

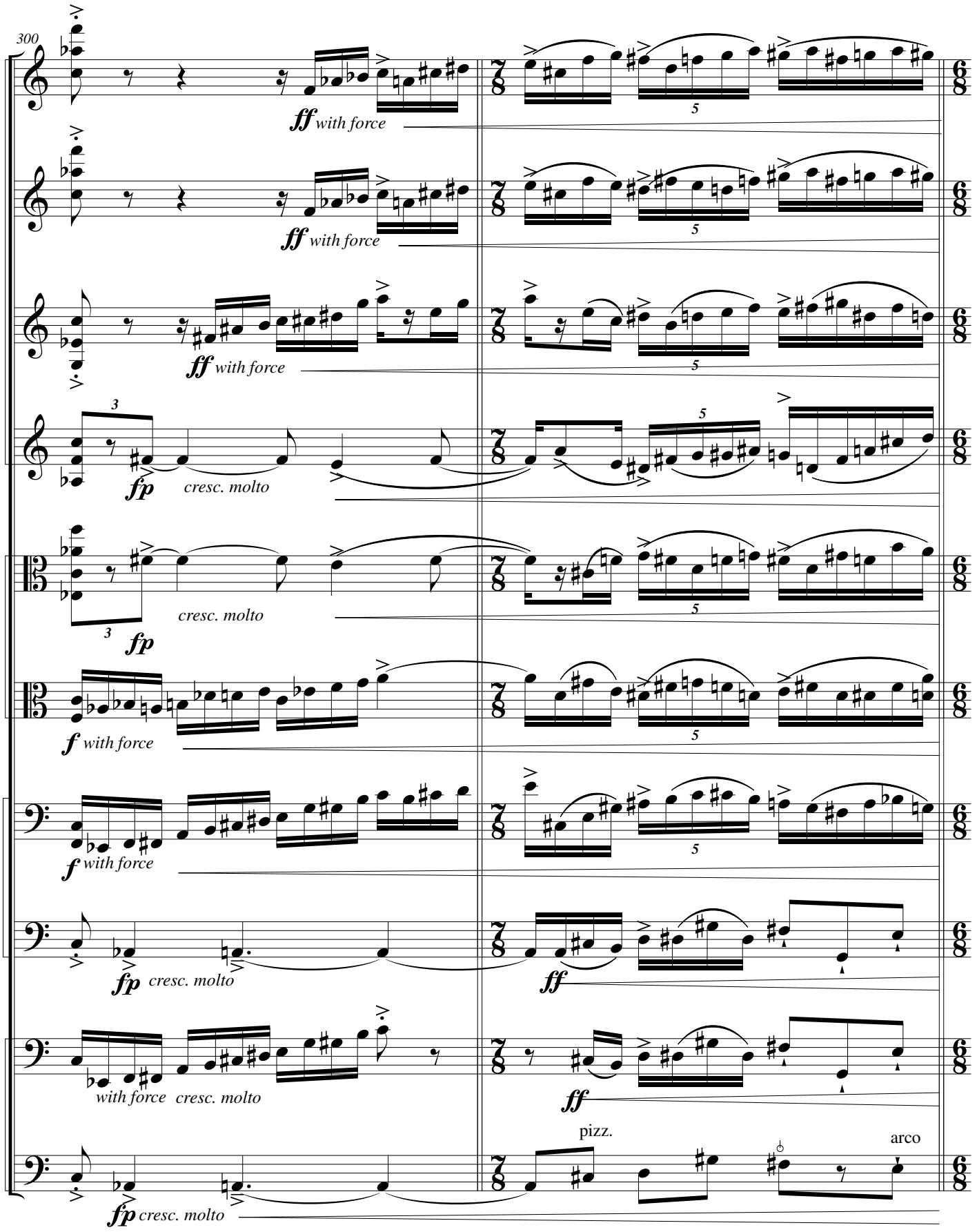
IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

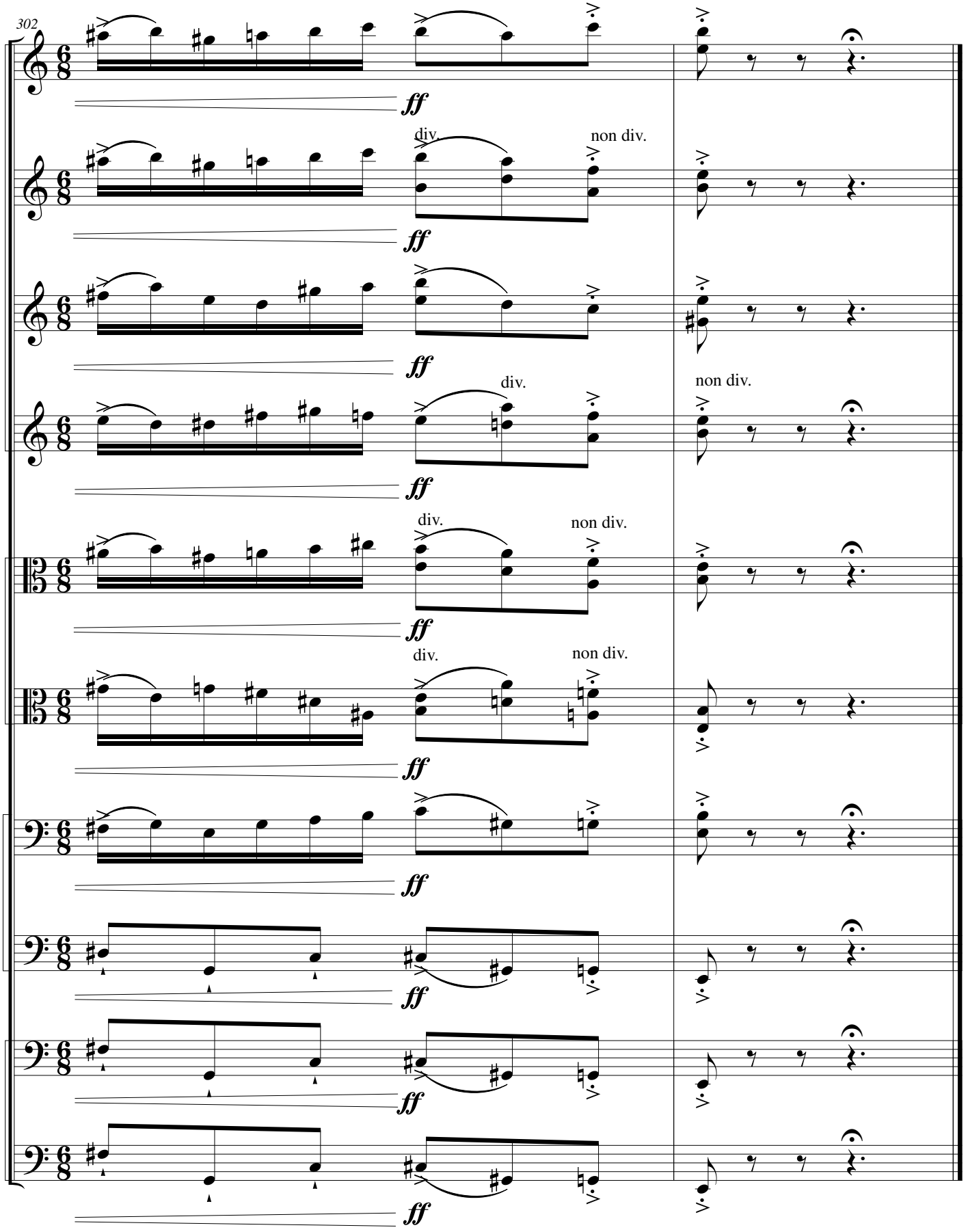



296
non div.
Vln. I
Vln. I
non div.
Vln. II
non div.
Vln. II
Vla.
div.
Vla.
Vc.
Vc.
D.B.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim




300
Vln. I
ff with force
Vln. I
ff with force
Vln. II
ff with force
Vln. II
fp
cresc. molto
Vla.
cresc. molto
fp
Vla.
f with force
Vc.
f with force
Vc.
fp cresc. molto
ff
D.B.
with force cresc. molto
ff
pizz.
arco
D.B.
fp cresc. molto


302
Vln. I
ff
Vln. I
div.
non div.
ff
Vln. II
ff
Vln. II
div.
non div.
ff
Vla.
div.
non div.
ff
Vla.
div.
non div.
ff
Vc.
ff
Vc.
ff
D.B.
ff
D.B.
ff