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## Paradise: in a dream

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PARADISE: IN A DREAM

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master of Music

in

The School of Music

by

Jonathan Beresford Horrocks  
B.M., Virginia Commonwealth University, 1998  
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## **INSTRUMENTATION LIST**

Piccolo  
2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in B-flat  
Bass Clarinet  
2 Bassoons  
Contrabassoon  
4 Horns in F  
3 Trumpets  
2 Trombones  
Bass Trombone  
Tuba  
Timpani  
Chimes (played by timpanist)  
Harp  
Soprano  
Baritone  
Violin I  
Violin II  
Viola  
Violoncello  
Double bass

SCORE IN C

## TEXT USED

*Paradise: In a Dream* (1865) by Christina Rossetti

Once in a dream I saw the flowers  
    That bud and bloom in Paradise;  
    More fair they are than waking eyes  
Have seen in all this world of ours.  
And faint the perfume-bearing rose,  
    And faint the lily on its stem,  
And faint the perfect violet  
    Compared with them.

I heard the songs of Paradise:  
    Each bird sat singing in his place;  
    A tender song so full of grace  
It soared like incense to the skies.  
Each bird sat singing to his mate  
    Soft cooing notes among the trees:  
The nightingale herself were cold  
    To such as these.

I saw the fourfold River flow,  
    And deep it was, with golden sand;  
    It flowed between a mossy land  
With murmured music grave and low.  
It hath refreshment for all thirst,  
    For fainting spirits strength and rest;  
Earth holds not such draught as this  
    From east to west.

The Tree of life stood budding there,  
    Abundant with its twelvefold fruits;  
    Eternal sap sustains its roots,  
Its shadowing branches fill the air.  
Its leaves are healing for the world,  
    Its fruit the hungry world can feed,  
Sweeter than honey to the taste  
    And balm indeed.

I saw the gate called beautiful;  
    And looked, but scarce could look within;  
    I saw the golden streets begin,  
And outskirts of the glassy pool.

Oh harps, oh crowns of plenteous stars,  
    Oh green palm branches many-leaved --  
    Eye hath not seen, nor ear hath heard,  
    Nor heart conceived.

I hope to see these things again,  
    But not as once in dreams by night;  
    To see them with my very sight,  
And touch and handle and attain:  
To have all Heaven beneath my feet  
    For narrow way that once they trod;  
To have my part with all the saints,  
    And with my God.

## ABSTRACT

*Paradise: In a Dream* is a poem by Christina Rossetti, which is based on a dream the author had of heaven. It was my goal to give this masterpiece a musical dimension: expanding its meaning and giving the experience dramatic implications. The harmonic language and tensions come from the words of the poem. I used progressive tonality to tie the twentieth-century musical element to the romantic idiom of the poem. There are two important musical themes. The “song of Paradise” theme is Schubertian and dance-like, appearing for the first time before the second verse. The theme of earthly longing is forceful and entirely step-wise, affirming the feeling of restriction. A liberty I took to give an increased feeling of expansion is after the fifth verse, when the poet states: “Eye hath not seen, nor ear hath heard, nor heart conceived.” I added a verse sung with no words to suggest a freedom from earthly restriction. By making a modulation up a tritone, a sense of reaching a spiritual level is achieved. At the end of this section, we modulate back, and hear themes from before to the words: “I hope to see these things again...” One of my artistic goals was to have a transformation over the entire work, and not just a musical transformation. I think this piece is entirely successful in making listeners think they have spiritually and physically gone somewhere. Finally, the song of Paradise and the theme of earthly longing make a connection at the end of the piece, showing that the two will always exist side-by-side.



Based on the poem by  
Christina Rossetti, 1865

C-score

# PARADISE: IN A DREAM

Jonathan Horrocks

**Andante**  $q = 73-80$

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

English Horn

1st Clarinet in Bb

2nd Clarinet in Bb

Bass Clarinet in Bb

1st Bassoon

2nd Bassoon

Contrabassoon

1st Horn in F

2nd Horn in F

3rd Horn in F

4th Horn in F

1st Trumpet in Bb

2nd Trumpet in Bb

3rd Trumpet in Bb

1st Trombone

2nd Trombone

Bass Trombone

Tuba

Timpani

Harp

Soprano

Baritone

**Andante**  $q = 73-80$

Violin I

Violin II

Viola

Violoncello

Double bass

Once in a dream... saw

*mp*

*mf*

2

13

Picc. *mp*

1st Fl. *p*

2nd Fl. *p*

1st Ob. *mp*

2nd Ob. *p*

C. A. *mf*

1st Cl. *p*

2nd Cl. *p*

B. Cl. *p*

1st Bsn. *mp*

2nd Bsn. *p*

Cbsn. *p*

1st Hn. *p*

2nd Hn. *p*

3rd Hn. *p*

4th Hn. *p*

1st Tpt. *p*

2nd Tpt. *p*

3rd Tpt. *p*

Tbn. *p*

Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Hp. *p*

S. *p*

Bar. *p*

Vln I. *mp*

Vln II. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

And faint the per · fume · bear · ing rose, \_\_\_\_\_

*unis.*

*mp*

*mp*

*mp*

*mp*

*p*

4

22

Picc. &

1st Fl. & *mf*

2nd Fl. &

1st Ob. &

2nd Ob. & *mf* *f*

C. A. &

1st Cl. & *mf*

2nd Cl. &

B. Cl. & *mf*

1st Bsn. ? *mp*

2nd Bsn. ? *mp*

Cbsn. ? *w* *d* *w*

1st Hn. & *mp*

2nd Hn. & *mp*

3rd Hn. ? *mp*

4th Hn. ? *mp*

1st Tpt. & *mp*

2nd Tpt. & *f*

3rd Tpt. & *f*

Tbn. *p*

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ? *mp* *f*

Hp. ? *mf*

S. &

Bar. ? *on* *its* *stem,*

Vln I. & *p* *mf*

Vln II. & *p* *mf*

Vla. & *p* *mf*

Vc. ? *mf*

Db. ? *mf* *ff*

26

Picc. *p*

1st Fl. *p*

2nd Fl. *p*

1st Ob. *mp*

2nd Ob. *mp*

C. A. *mp*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

1st Bsn. *mp*

2nd Bsn. *mp*

Cbsn. *mp*

1st Hn. *mp*

2nd Hn. *p*

3rd Hn. *p*

4th Hn. *p*

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Hp. *mp*

S. *mp*

Bar. *mp*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *mp*

Db. *mp*

And faint the per . fect vio let Com . pacted with them.

31 h = h.

Picc. *mp*

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl. *To Franz Schubert mp*

2nd Cl. *To Franz Schubert mp*

B. Cl.

1st Bsn. *3*

2nd Bsn.

Cbsn.

1st Hn. *3*

2nd Hn.

3rd Hn. *3*

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I. *h = h.*

Vln II. *p pp*

Vla. *p pp*

Vc. *p pp*

Db. *p pp arco*

*p*

36

Picc. *mp*

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.



40

Picc. *mp*

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl. *mp*

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S. *mp* I heard the songs of Par a dise. Each bird sat sing ing in his place. *mf* A

Bar.

Vln I *mp*

Vln II *mp*

Vla.

Vc.

Db. *mp*

*div.*

45

Picc. &

1st Fl. &

2nd Fl. &

1st Ob. &

2nd Ob. &

C. A. &

1st Cl. &

2nd Cl. & *mp*

B. Cl. &

1st Bsn. ? *mp*

2nd Bsn. ?

Cbsn. ?

1st Hn. & *mp* 2

2nd Hn. & *mp* 2

3rd Hn. ? *mp* 2

4th Hn. ? *mp* 2

1st Tpt. &

2nd Tpt. &

3rd Tpt. &

Tbn. B

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ?

Hp. &

S. &

Bar. ?

Vln I. & *mf*

Vln II. & *mf*

Vla. B *mf*

Vc. ? *mf*

Db. ? *mf*

ten · der song so full of grace It soared like in · cense to the

*div.*

*unis.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

48

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mp*

2nd Ob.

C. A.

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn.

1st Hn. *mf*

2nd Hn. *mp*

3rd Hn. *mf*

4th Hn. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Hp.

S. *mf*

Bar. *mf*

Vln I. *f*

Vln II. *f*

Vla. *f*

Vc. *f*

Db. *f*

skies. Each bird sat sing·ing to his mate Soft coo·ing notes a·mong the trees: The

*div.* *W.* *W.* *W.* *W.*

*ffz.* *ffz.* *ffz.* *ffz.*

*unis.* *p*

12

13

14

15

16



81

Picc. *p*

1st Fl. *p*

2nd Fl.

1st Ob.

2nd Ob. *p*

C. A.

1st Cl. *p*

2nd Cl.

B. Cl.

1st Bsn. *p*

2nd Bsn.

Cbsn.

1st Hn. *p*

2nd Hn.

3rd Hn. *p*

4th Hn.

1st Tpt. *mp*

2nd Tpt. *mp*

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp. *mp*

S. *mp*

Bar. *mp*

Vln I. *mp*

Vln II. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Strength and rest; Earth holds not such draught as this From east to

18

92

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.

98

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.

*p* *f* *ff*

102 meno mosso

Picc. &

1st Fl. &

2nd Fl. &

1st Ob. &

2nd Ob. &

C. A. &

1st Cl. &

2nd Cl. &

B. Cl. &

1st Bsn. ?

2nd Bsn. ?

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. &

2nd Tpt. &

3rd Tpt. &

Tbn. B

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ?

Hp. ?

S. &

Bar. ?

Vln I. & *unis.* *f* *mp* *meno mosso* *Solo*

Vln II. & *f* *unis.* *mp*

Vla. B *f* *unis.* *mp*

Vc. ? *f* *mp*

Db. ? *f* *mp*

*f* *mp*

22

111

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.

mp



120

Picc. *mp*

1st Fl. *mp*

2nd Fl. *mp*

1st Ob. *mp*

2nd Ob. *mp*

C. A. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

1st Bsn. *mp*

2nd Bsn. *mp*

Cbsn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

3rd Hn. *mp*

4th Hn. *mp*

1st Tpt. *mp*

2nd Tpt. *mp*

3rd Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

Hp. *mf*

S. *mf*

Bar. *mf*

Vln I. *mf*

Vln II. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Tree of life stood bud · ding · there, Ah · un · dant with its twelve fold

125

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mp*

1st Ob. *mp*

2nd Ob. *mp*

C. A. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

1st Bsn. *mp*

2nd Bsn. *mp*

Cbsn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

3rd Hn. *mp*

4th Hn. *mp*

1st Tpt. *mp*

2nd Tpt. *mp*

3rd Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

Hp. *mp*

S. *mf*

Bar. *mf*

Vln I. *mf*

Vln II. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Lyrics:

Et · er · nal sap sus · tains its roots. Its sha · do · wing bran · ches fill the air. Its leaves are

Lyrics (Chinese):

永 · 恆 的 樹 木 支 撐 著 根 系 其 枝 葉 滿 溢 著 生 機 其 枝 葉 是

131

Picc. &

1st Fl. &

2nd Fl. &

1st Ob. &

2nd Ob. &

C. A. &

1st Cl. &

2nd Cl. &

B. Cl. &

1st Bsn. ?

2nd Bsn. ?

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. &

2nd Tpt. &

3rd Tpt. &

Tbn. B

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ?

Hp. ?

S. &

Bar. ?

Vln I. &

Vln II. &

Vla. B

Vc. ?

Db. ?

the world. Its but the hun-gry world f can feed. Sweet L. er bl. than I. ey bu to

head ing for the world. Its hun-gry the hun-gry world. can feed Sweet

bw bw bw bw bw

28

143

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.

*mp*

*mf*

*unes*

I saw the gate called beaut · · i ful; And looked but scarce could look with

30

154

Picc. *mf*

1st Fl. *mf*

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl. *mf*

2nd Cl.

B. Cl. *mf*

1st Bsn. *mf*

2nd Bsn.

Cbsn.

1st Hn. *mf*

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt. *mf*

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp. *mf*

S. *f*

Bar. *f*

Vln I. *mf*

Vln II. *mf*

Vla.

Vc.

Db. *mf*

S. glas • sy pool. Oh harps, oh crowns of plen • te • ous stars, Oh

Bar.

159

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

C. A. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Hp. *f*

S. *f*

Bar. *f*

Vln I. *f*

Vln II. *f*

Vla. *f*

Vc. *f*

Db. *f*

green palm bran-ches ma-ny leaved Eye hath not seen, nor ear hath heard, nor heart con-



166

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.

Eye hath not seen, nor ear hath heard, Nor heart conceived.

173

Picc. &

1st Fl. &

2nd Fl. &

1st Ob. &

2nd Ob. &

C. A. &

1st Cl. &

2nd Cl. &

B. Cl. &

1st Bsn. ?

2nd Bsn. ?

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. &

2nd Tpt. &

3rd Tpt. &

Tbn. B

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ?

Harp. &

S. &

Bar. ?

Vln I. &

Vln II. &

Vla. B

Vc. ?

Db. ?

175

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

S.

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.

*p*

*mp*

Ah

*mp*

36

178

Picc. *p* -13 -13 -13

1st Fl. &

2nd Fl. &

1st Ob. &

2nd Ob. &

C. A. &

1st Cl. &

2nd Cl. &

B. Cl. &

1st Bsn. &

2nd Bsn. &

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. &

2nd Tpt. & *mp* -13 -13 -13 *mf*

3rd Tpt. & *mp* -13 -13 -13 *mf*

Tbn. B

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ?

Hp. &

S. &

Bar. ?

Vln I. &

Vln II. &

Vla. B

Vc. ?

Db. ? *W* -13 -13 -13 *W*

Ah -13 -13 -13

38

181

Picc. *mp*

1st Fl. *mp* 13

2nd Fl. *mp* 13

1st Ob. *mp* 9

2nd Ob. *mp* 9

C. A.

1st Cl. 6

2nd Cl. 6

B. Cl.

1st Bsn. *mp*

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt. 3

2nd Tpt. 3

3rd Tpt. 3

Tbn. 3

Tbn. 3

B. Tbn. 3

Tba. 3

Timp. *mp*

Hp.

S. 3

Bar. 3

Vln I. Ah 3

Vln II. 3

Vla. 7

Vc. 5

Db. *mp* 5

182

Picc. & *mp*

1st Fl. & *mp*

2nd Fl. & *mp*

1st Ob. & *mp*

2nd Ob. & *mp*

C. A. &

1st Cl. &

2nd Cl. & *mp*

B. Cl. &

1st Bsn. ?

2nd Bsn. ?

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. & #1. 3

2nd Tpt. & #1. 3

3rd Tpt. & #1. 3

Tbn. B #1. 3

Tbn. ? #1. 3

B. Tbn. ? #1. 3

Tba. ? #1. 3

Timp. ?

Hp. ? *mp*

S. & Ah.

Bar. ?

Vln I. & *mp*

Vln II. &

Vla. B #1. *a*

Vc. ? *a*

Db. ? *mp*



41

184

Picc. & *mf*

1st Fl. & *mf*

2nd Fl. & *mf*

1st Ob. & *mf*

2nd Ob. & *mf*

C. A. & *mf*

1st Cl. & *mf*

2nd Cl. & *mf*

B. Cl. & *mf*

1st Bsn. ? *mf*

2nd Bsn. ? *mf*

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. & *mf*

2nd Tpt. & *mf*

3rd Tpt. & *mf*

Tbn. B *mf*

Tbn. ? *mf*

B. Tbn. ? *mf*

Tba. ? *mf*

Timp. ? *mf*

Hp. ? *cresc.* *mf*

S. & *f* *Ah*

Bar. ? *f* *Ah*

Vln I. &

Vln II. &

Vla. B *mf*

Vc. ? *mf*

Db. ? *mf*

185

Picc. *f* *ff* *p*

1st Fl. *f* *ff* *p*

2nd Fl. *f* *ff* *p*

1st Ob. *f* *ff* *p*

2nd Ob.

C. A.

1st Cl. *f* *ff* *p*

2nd Cl. *f* *ff* *p*

B. Cl.

1st Bsn. *f* *ff* *p*

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt. *f* *ff* *p*

2nd Tpt. *f* *ff* *p*

3rd Tpt. *f* *ff* *p*

Tbn. *f* *ff* *p*

Tbn. *f* *ff* *p*

B. Tbn. *f* *ff* *p*

Tba. *f* *ff* *p*

Timp. *f* *ff* *p*

Hp. *f* *ff* *p*

S. *f* *ff* *p*

Bar. *f* *ff* *p*

Vln I. *f* *ff* *p*

Vln II. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

Db. *f* *ff* *p*

187

Picc. *p*

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cb. sn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Tbn.

2 Tbn.

Tba.

Timp.

Hp.

S. *p* *mp*

Bar.

Vln I.

Vln II.

Vla.

Vc.

Db.

*p* *mp*

I hope to see the things a gain, But

195

Picc. &

1st Fl. &

2nd Fl. &

1st Ob. &

2nd Ob. &

C. A. &

1st Cl. &

2nd Cl. &

B. Cl. &

1st Bsn. ?

2nd Bsn. ?

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. &

2nd Tpt. &

3rd Tpt. &

Tbn. B

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ?

Hp. ?

S. &

Bar. ?

Vln I. &

Vln II. &

Vla. B

Vc. ?

Db. ?

not as once in dreams by night; To see them with my ve·ry sight, And touch and han·dle and at·tain:

46

206

Picc. &

1st Fl. &

2nd Fl. &

1st Ob. &

2nd Ob. &

C. A. &

1st Cl. &

2nd Cl. &

B. Cl. &

1st Bsn. ?

2nd Bsn. ?

Cbsn. ?

1st Hn. &

2nd Hn. &

3rd Hn. ?

4th Hn. ?

1st Tpt. &

2nd Tpt. &

3rd Tpt. &

Tbn. B

Tbn. ?

B. Tbn. ?

Tba. ?

Timp. ?

Hp. ?

S. &

Bar. ?

Vln I. &

Vln II. &

Vla. B

Vc. ?

Db. ?

way that once they trod. To have my part with all the saints, And with my God

*mf* *ff* *p* *W* *ff*

48



219

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob. *mp*

C. A. *mp*

1st Cl. *mp*

2nd Cl. *mf*

B. Cl. *mf*

1st Bsn. *p*

2nd Bsn. *mf*

Cbsn. *mf*

1st Hn. *mf*

2nd Hn. *p*

3rd Hn. *mf*

4th Hn. *p*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f*

Hp. *C. marc.*

S. *cresc.*

Bar. *cresc.*

Vln I. *mf*

Vln II. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

*p*

50

51

52

## **VITA**

Born and raised in Reston, Virginia, Jonathan Horrocks began piano studies at the age of 7 and percussion at the age of 12. After ten years of piano study, Jonathan turned to composition. He earned a Bachelor of Music degree from Virginia Commonwealth University in 1998, where he studied composition with Dr. Dika Newlin. Jonathan is currently pursuing a Master of Music degree at Louisiana State University where he studies with Boyd Professor Dr. Dinos Constantinides and Dr. Stephen David Beck.