

*in loving memory of my mother*  
**Harmoniae Naturales IV**  
*Luminescence*

Nicholas Korth 2012  
(rev. 2015)

**Ode to a Nightingale**  
John Keats

♩ = c.60

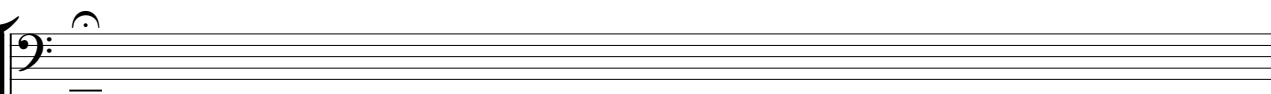
The musical score is arranged in the following order from top to bottom:

- 1st Violins
- 2nd Violins
- Violas
- Cellos
- Double Basses (consisting of two staves)
  - Top staff: *f*, *sul IV*, *div.*, *ff*
  - Bottom staff: *f*, *sul IV*, *ff*
- Solo Cello
- Soprano
- Tenor
- CD 1
- CD 2


The score includes dynamic markings (*f*, *ff*, *p*), articulation (accents), and performance instructions such as *sul IV* and *div.*. The tempo is indicated as *c.60*. The key signature is one flat (B-flat major/D minor) and the time signature is 5/4.

RECIT.

← ♩ = ♩ → approx.

Vc. 

unis. hold throughout recit.

Db. 

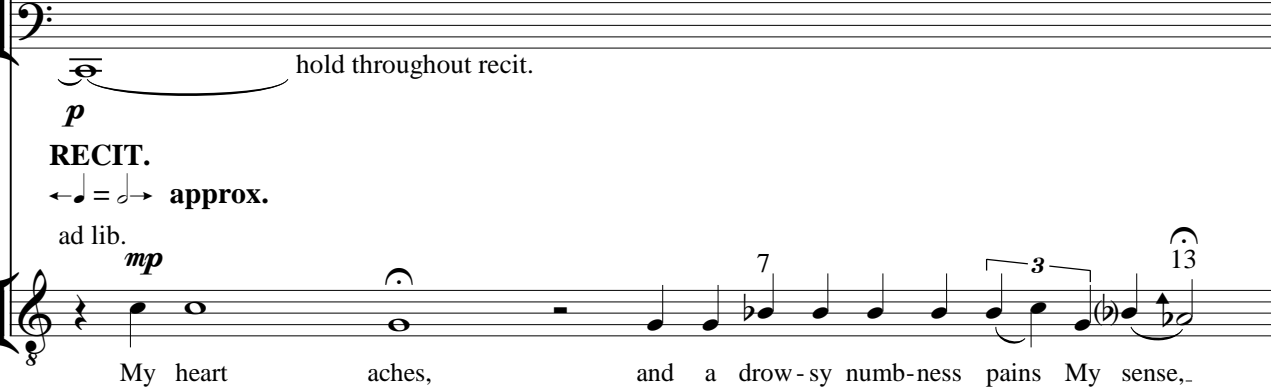
hold throughout recit.

*p*

RECIT.

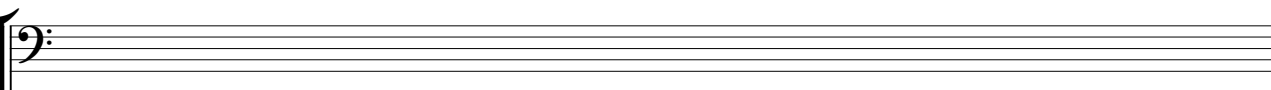
← ♩ = ♩ → approx.

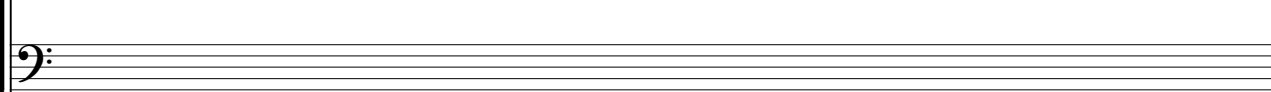
ad lib. *mp*

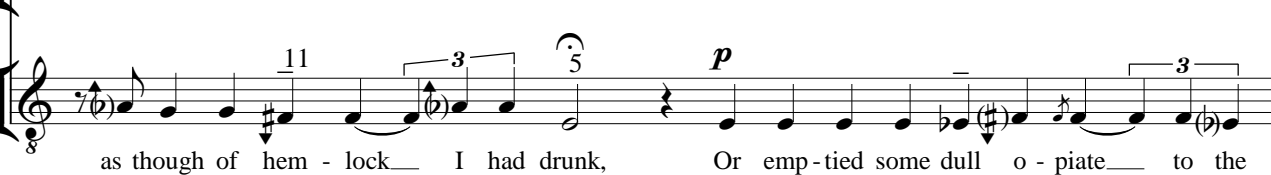
T. 

8 My heart aches, and a drow-sy numb-ness pains My sense, \_



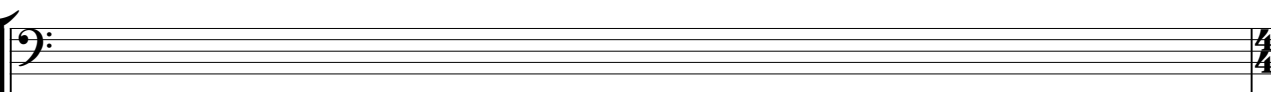
Vc. 

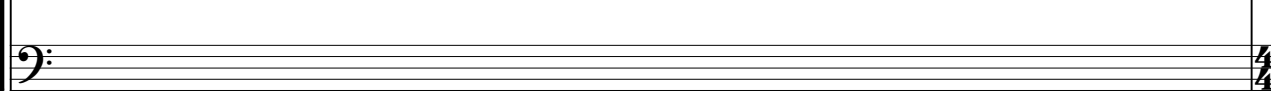
Db. 


T. 

8 as though of hem - lock I had drunk, Or emp-tied some dull o - piate to the



Vc. 

Db. 

T. 

8 drains One mi - nute past, and Le - the - wards had sunk: \_

*pp* *rall.* 15 7 5 *gliss.*

**A** **In Tempo**  
♩ = c.60

Vla. *f*

Vc. *div. sul IV f ff*

Db. *div. f ff*

T. **In Tempo**  
♩ = c.60 *mp*  
"Tis



**RECIT.**

← ♩ = ♩ → **approx.**

Vla. *un. p* hold throughout recit.

Vc. *un. p* hold throughout recit.

Db. *p* hold throughout recit.

T. **RECIT.**  
ad lib. *approx.*  
not through en - vy of thy ha - ppy lot,

Vla.

Vc.

Db.

T.   
*p* *leggiero*  
 But being too ha-ppy in thine ha-ppi-ness- That thou, light-wing-èd Dry-ad of the

Vla.

Vc.

Db.

T.   
*rall.*  
 trees, In some mel - o - dious plot Of bee-chen green, and sha - dows num-ber-less,

**B** **In Tempo**  $\text{♩} = \text{c.60}$  **RECIT.**  $\text{♩} = \text{♩}$  **approx.** (dotted bar lines to be indicated by conductor with left hand)

Vln. 1   
*p* hold throughout recit.

Vln. 2   
*p* hold throughout recit.

Vla.   
 hold throughout recit.

Vc.   
 hold throughout recit.

Db.   
 hold throughout recit.

Solo Vc.   
*ppp*

**RECIT.**  $\text{♩} = \text{♩}$  **approx.** *ad lib.* *expansive* *p* *mp* *7 rall.*

**In Tempo**  $\text{♩} = \text{c.60}$

T.   
 Sing - est of su - mmer in full - throa - ted ease.

Vln. 1 *mf* *dim.*

Vln. 2 *mf* *dim.*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

Db. *mf* *dim.*

ad lib. **Slower, intense, drawn-out**

Solo Vc. *p* *mf*

T. 8



Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc. 13

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Solo Vc. *mf* *veloce*



Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Db. *dim.*

Solo Vc. *dim.*

C

In Tempo

♩ = c.60

The musical score is arranged in systems. The top system includes Violin 1 (Vln. 1) and its first division (div.), Violin 2 (Vln. 2) and its first division (div.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) with its first division (div.). The bottom system includes Solo Voice (Solo Vc.), Tenor (T.), and C.D.1. The score is in 3/2 time and features various dynamics such as *pp*, *mf*, *p*, *mp*, and *f*. It includes performance instructions like *sul IV* and *spoken\**. A box labeled "PLAY TRACK 1 on CD 1" is present in the Tenor part. The score concludes with a double bar line and repeat signs.

\*after the starting point, the speech is entirely independent of the music and is to be recited naturally

The musical score is arranged in systems. The first system includes Vln. 1, Vln. 2, Vla., Vc., and Db. The second system includes Solo Vc., T. (with lyrics), and C.D.1. The score features various musical notations such as dynamics (*mf*, *p*, *mp*, *f*), articulation (accents), and performance instructions (trills, slurs). The lyrics are written in a standard serif font below the vocal line.

**Vln. 1**  
*mf* *p*

**Vln. 2**  
*p* *mf* *p*

**Vla.**  
*p* *mp* *p*

**Vc.**  
*p* *mp* *p*

**Db.**  
*p* *mf* *f* *p*

**Solo Vc.**  
*mf* *f* *p*

**T.**  
 O for a beaker full of the warm South,  
 Full of the true, the blushful Hippocrene,  
 With beaded bubbles winking at the brim,  
 And purple-stainèd mouth,  
 That I might drink, and leave the world unseen,  
 And with thee fade away into the forest dim-

**C.D.1**  
 etc.



Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef, playing sustained notes with fermatas. The Viola (Vla.) part is in bass clef, featuring a melodic line with a 5th finger extension. The Violoncello (Vc.) and Double Bass (Db.) parts are in bass clef, both marked "sul IV gliss." and featuring complex melodic lines with 5th and 7th finger extensions. The Trombone (T.) part is marked "(text continues)". The Solo Violoncello (Solo Vc.) part is in treble clef, featuring a melodic line with 5th, 7th, 5th, and 11th finger extensions. The Contrabass 1 (C.D.1) part is in bass clef, playing sustained notes with fermatas.

This page of a musical score contains seven staves. The top two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both in treble clef. The third staff is for Viola (Vla.) in alto clef. The fourth staff is for Violoncello (Vc.) in bass clef. The fifth and sixth staves are for Double Bass (Db.), with the top staff in bass clef and the bottom staff in alto clef. The seventh staff is for Solo Violoncello (Solo Vc.) in treble clef. The eighth staff is for Cello Double Bass 1 (C.D.1) in bass clef. The score is in 4/2 time. The Vln. 1 and Vln. 2 parts consist of long, sustained notes. The Vla. part features a melodic line with a five-fingered scale and a fermata. The Vc. part has a melodic line with a fermata. The Solo Vc. part includes a six-fingered scale and a five-fingered scale. The C.D.1 part consists of a long, sustained note.

**Vln. 1**  
Musical staff with treble clef and 4/4 time signature. Starts with a dynamic marking of *p*. Ends with a dynamic marking of *ppp*.

**Vln. 2**  
Musical staff with treble clef and 4/4 time signature. Ends with a dynamic marking of *ppp*.

**Vla.**  
Musical staff with alto clef and 4/4 time signature. Includes fingering numbers 5 and 6. Dynamic markings: *mf* and *p*.

**Vc.**  
Musical staff with bass clef and 4/4 time signature. Includes fingering numbers 7 and 5. Dynamic markings: *mf* and *p*.

**Db.**  
Musical staff with bass clef and 4/4 time signature. Includes fingering numbers 5 and 5. Dynamic markings: *mf* and *p*.

**Solo Vc.**  
Musical staff with alto clef and 4/4 time signature. Includes fingering numbers 5, 7, 5, 11, 13, and 7. Dynamic marking: *mf*.

**C.D.1**  
Musical staff with bass clef and 4/4 time signature.

**RECIT.**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc.

C.D.1

hold throughout recit.

hold throughout recit.

hold throughout recit.

hold throughout recit.

hold throughout recit.

ad lib. veloce

s5 s7 s7

**rall.**

s13 s15

dim.

**RECIT.**

**GRADUALLY FADE OUT CD 1\***

\*This may not be necessary if the track has reached the recorded fade out near its end. It is also not a problem if the track has finished by this stage; however, the next track should not be started before indicated.

In Tempo

♩ = c.60

**D**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc.

In Tempo

♩ = c.60

*ppp possibile*

*p*

sempre senza vib.

S.

T.

C.D.1

Ah \_\_\_\_\_

Fade far away, dissolve, and quite forget  
What thou among the leaves hast never known,

**STOP CD 1**      **PLAY TRACK 2 on CD 1**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc.

S.

T.

C.D.1

*p*

*p* sul IV gliss.

*p* sul IV gliss.

s11 s5

s5 s11

(overtone continue throughout)

The weariness, the fever, and the fret  
 Here, where men sit and hear each other groan;  
 Where palsy shakes a few, sad, last grey hairs,  
 Where youth grows pale, and spectre-thin, and dies;

Where but to think is to be full of sorrow  
 And leaden-eyed despairs;  
 Where Beauty cannot keep her lustrous eyes,  
 Or new Love pine at them beyond to-morrow.

18

trem. sul pont. ord.      trem. sul pont. ord.

solo

Vln. 1  
altri  
div.

trem. sul pont. ord.      trem. sul pont. ord.

trem. sul pont. ord.      trem. sul pont. ord.

Vln. 2

trem. sul pont. ord.      trem. sul pont. ord.

(sempre gliss.)

Vla.

Vc.

Db.

Solo  
Vc.

s11      s13 s5 s11

S.

T. (text continues)

C.D.1

Detailed description of the musical score: The score is for measures 18, 19, 20, and 21. It features a variety of instruments and techniques. The Solo Violin part has a tremolo on a whole note, sul ponticello, and order effects. Vln. 1 and Vln. 2 also have tremolos and sul ponticello. The Viola part has a glissando marked '(sempre gliss.)' with a sixteenth-note figure. The Violoncello part has a sixteenth-note figure with a five-finger fingering. The Double Bass part has a sustained whole note. The Solo Violoncello part has a melodic line with slurs and fingering (s11, s13, s5, s11) and a mezzo-forte (mf) dynamic. The Soprano and Tenor parts have sustained whole notes, with the Tenor part labeled '(text continues)'. The C.D.1 part has a sustained whole note.

trem. sul pontord. **accel.**

solo

Vln. 1 trem. sul pontord. *p* 5 5 7 11 5

altri div. trem. sul pontord.

Vln. 2 trem. sul pontord.

Vla. *p* sul IV gliss. 7 6 6

Vc. *p* sul IV gliss. 5 7

Db.

Solo Vc. s11 s5

S. **accel.**

C.D.1

**FADE OUT CD 1**

**PLAY TRACK 1 on CD 2**  
all pitches with overtones

*ppp* *p*



**RECIT.**

**Più mosso** (♩ = c.80)

ad lib. *mf* intense *dim.* *pp* *mf dim.* *mf dim.* *mf dim.* *mf dim.* *mf dim.* *mf dim.* *mf dim.* *ppp* *pp* *ppp*

s5 3 5 s5

*mf* intense *dim.* *pp*

*mf dim.* *p*

*mf dim.* *p*

*mf dim.* *p*

*mf dim.* *pp*

*mf dim.* *ppp*

*mf dim.* *pp*

*mf dim.* *ppp*

**RECIT.**

**Più mosso** (♩ = c.80) **rall.**

S.

T.

REDUCE VOLUME OF CD2

LOW VOLUME ON CD2

C.D.2

In Tempo

**E** ♩ = c.70

solo

Vln. 1  
altri  
div.

Vln. 2

Vla.

Vc.

Db.

Solo Vc.

In Tempo

♩ = c.70

S.

T.

C.D.2

Ah \_\_\_\_\_

Away! away! for I will fly to thee,

Not charioted by Bacchus and his pards,  
But on the viewless wings of Poesy,  
Though the dull brain perplexes and retards.

(text continues over page, but probably won't line up with music; ie recited naturally as before)

solo  
 Vln. 1  
 altri  
 div.  
 Vln. 2  
 Vla.  
 Vc.  
 Db.  
 Solo  
 Vc.  
 S.  
 T.  
 C.D.2

*quasi improvisando*  
*mp* *poco*  
*p*  
*trem.*  
*ord.*  
*pizz.*  
*3*  
*3*  
*s5*  
*s7 s5*  
*s7*  
*b s5*

Already with thee! tender is the night,  
 And haply the Queen-Moon is on her throne,  
 Clustered around by all her starry Fays;  
 But here there is no light,  
 Save what from heaven is with the breezes blown  
 Through verdurous glooms and winding mossy ways.

The musical score for page 23 consists of the following parts and markings:

- Vln. 1:** Solo part, marked *mf*.
- altri div.:** Divisi parts for other violins.
- Vln. 2:** Second violin part.
- Vla.:** Viola part, marked *mf* and *mp*.
- Vc.:** Violoncello part, marked *mf*, with *arco* and *pizz.* markings.
- Db.:** Double bass part, marked *mf*.
- Solo Vc.:** Solo cello part, marked *mp*, *poco*, and *mf cantabile*. Includes slurs and fingerings: *s5*, *s11*, *s5*, *s7*, *s13*.
- S.:** Soprano vocal part.
- C.D.2:** Cello/Double Bass part.

The score is divided into three measures with time signatures of 4/2, 5/4, and 3/2. It includes various musical notations such as slurs, accents, and dynamic markings.

The musical score is arranged in a system with the following parts from top to bottom:

- Violin 1 (Vln. 1):** Solo part with a melodic line. Includes markings for *rall.*, *s5*, *s7*, and *s5*.
- Violin 2 (Vln. 2):** Part with sustained notes.
- Viola (Vla.):** Part with sustained notes and a tremolo (*trem.*) section. Dynamic markings include *pp* and *mf*.
- Violoncello (Vc.):** Part with triplet patterns (*s13*) and dynamic markings *dim.*
- Double Bass (Db.):** Part with triplet patterns (*s13*) and dynamic markings *dim.*
- Solo Violoncello (Solo Vc.):** Solo part with a melodic line. Includes markings for *s5*, *s7*, and *s5*.
- Soprano (S.):** Part with sustained notes. Includes marking *rall.*
- Contrabass (C.D.2):** Part with sustained notes.

The score is divided into measures by vertical bar lines, with repeat signs at the end of sections. The overall tempo is marked as *rall.* (rallentando).

**A tempo** **rall.**

solo  
Vln. 1 *p*

altri  
div.

Vln. 2 *p* s7 s5

Vla. *p*

Vc. *mp* 3 3

Db. *mp* 3 3

Solo Vc. trem. ord. *p mp pp* s5

**A tempo** **rall.**

S. *p* s7 s5

C.D.2

**F**

In Tempo

♩ = c.60

1'

solo

Vln. 1

altri div.

Vln. 2

Db.

Solo Vc.

1=5

pp

unis.

pp

pp

Fade out with recorded voices

In Tempo

♩ = c.60

T.

1'

**PLAY TRACK 3 on CD 1  
to end of track (which includes recorded fade out)**

C.D.1

1'

ss

p

**FADE OUT CD 2**

C.D.2

**RECIT.**

$\text{♩} = \text{c.44}$

Musical score for strings and solo violin. The score includes staves for solo, Vln. 1, altri, Vln. 2, Db., and Solo Vc. The key signature is one flat (B-flat). The tempo is marked as  $\text{♩} = \text{c.44}$ . The first two staves (solo and Vln. 1) feature a melodic line with triplets and a fermata, with the instruction "ord." and "hold throughout recit." above them. The other string parts (altri, Vln. 2, Db., Solo Vc.) provide harmonic support with triplets and sustained notes.

**RECIT.**

$\text{♩} = \text{c.44}$

Musical score for the Tenor voice (T.). The key signature is one flat. The tempo is marked as  $\text{♩} = \text{c.44}$ . The score includes the instruction "ad lib." and a dynamic marking of *p*. The lyrics are "I can-not see what flow-ers are at my feet, \_". The score features various fingerings (1=5, 7, 13) and a fermata over the final note.



**In Tempo**

♩ = c.60

**accel.**

♩ = c.88

Vln. 1 unis. *ppp*

Vla. 1=5 *p* ord.

Vc. 1=5 sul III *p* div. *p*

Db. 1=5 *p*

**In Tempo**

♩ = c.60

**accel.**

♩ = c.88

T. 11 5

Nor what soft in-cense hangs up-on the boughs, But, in em-bal-mèd

RECIT.

In Tempo

♩ = c.88

5=1

Vla.

Vc.

Db.

5=1  
ord.

5=1

5=1

RECIT.

In Tempo

♩ = c.88

5=1

ad lib.

11

T.



Vla.

Vc.

Db.

T.

RECIT.

Vla. *hold throughout recit.*

Vc. *hold throughout recit.*

Db. *hold throughout recit.*

RECIT.

T. *ad lib.*

7 13 11 5 3

wild \_\_\_\_\_ White haw - thorn, and the pas - toral eg - lan - tine;

Vla.

Vc.

Db.

T. *p leggiero*

3 3 3

Fast fad - ing vio - lets co - vered up in leaves; And mid - May's eld - est child, The com - ing musk rose,

**G** **In Tempo**  
♩ = c.60

Vln. 1

Vla.

Vc.

Db.

T. *rall.*

15 7 7

**In Tempo**  
♩ = c.60

full of de - wy wine,

**RECIT.**

← ♩ = ♩ → **approx.**

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

hold throughout recit.

hold throughout recit.

hold throughout recit.

hold throughout recit.

hold throughout recit.

Solo Vc.

*ppp*

**RECIT.**

← ♩ = ♩ → **approx.**

ad lib. 7 3 3 5 11 7 **rall.**

T.

The mur-mur-ous\_\_ haunt\_\_ of flies\_\_ on su - mmer eves.\_\_

Vln. 1 *mf* *dim.*

Vln. 2 *mf* *dim.*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

Db. *mf* *dim.*

ad lib. **Slower, intense, drawn-out**

Solo Vc. *p* *mf*

T. 8



Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc. 13

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Solo Vc. *mf* *veloce*

Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Db. *dim.*

Solo Vc. *dim.*

**H**

**In Tempo**

$\text{♩} = \text{c.60}$

Vln. 1 *pp* *c.15"* *mf* *p*

Vln. 1 div. *pp* *c.15"* *p*

Vln. 2 *pp* *c.15"* *mf* *p* sul IV 5 11

Vln. 2 div. *pp* *c.15"* *p*

Vla. *pp* *c.15"* *mp* 3 3

Vc. *pp* *c.15"* *mp* 3

Db. *pp* *c.15"* *mf* *f* 3

Db. div. *pp* *c.15"* *mf* *f* 3

Solo Vc. *p* *pp* *PPP* *mf* *c.5"* *c.5"* *c.5"* 5 11

Darkling I listen; and, for many a time  
I have been half in love with easeful Death,

Called him soft names in many a musèd rhyme,  
To take into the air my quiet breath;

**PLAY TRACK 4  
on CD 1**

**In Tempo**

$\text{♩} = \text{c.60}$

C.D.1 *ppp* *p* 6 6 6

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc.

T.

C.D.1

Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad  
In such an ecstasy!

Still wouldst thou sing, and I have ears in vain -  
To thy high requiem become a sod.

etc.



This page of a musical score contains the following parts and markings:

- Vln. 1:** Violin 1 part, featuring a melodic line with a fermata.
- Vln. 2:** Violin 2 part, marked *unis.* (unison).
- Vla.:** Viola part, featuring a melodic line with a fermata.
- Vc.:** Violoncello part, marked *sul IV gliss.* (sul tasto IV glissando).
- Db.:** Double Bass part, marked *sul IV gliss.* (sul tasto IV glissando).
- T.:** Trombone part, with the instruction *(text continues)*.
- Solo Vc.:** Solo Violoncello part, featuring a melodic line with a fermata.
- C.D.1:** Contrabass 1 part, featuring a melodic line with a fermata.

The score includes various musical notations such as slurs, fermatas, and fingering numbers (5, 7, 11).

This musical score page, numbered 37, features seven staves. The top five staves are for Vln. 1, Vln. 2, Vla., Vc., and Db. The bottom two staves are for Solo Vc. and C.D.1. The score is in 4/2 time and includes various musical notations such as rests, notes, and fingerings (5 and 6).

**Vln. 1**: Two staves with a whole rest in the first measure and a half note in the second measure.

**Vln. 2**: Two staves with a whole rest in the first measure and a half note in the second measure.

**Vla.**: One staff with a melodic line starting in the first measure, featuring a quintuplet of eighth notes in the second measure and a half note in the third measure.

**Vc.**: One staff with a melodic line starting in the first measure, featuring a quintuplet of eighth notes in the second measure and a half note in the third measure.

**Db.**: Two staves with a whole rest in the first measure and a half note in the second measure.

**Solo Vc.**: One staff with a whole rest in the first measure, followed by a melodic line in the second measure featuring a sextuplet of eighth notes, and a final melodic phrase in the third measure.

**C.D.1**: One staff with a whole rest in the first measure and a half note in the second measure.

This musical score page, numbered 38, features seven staves. The top two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both in treble clef with a 4/2 time signature. Vln. 1 starts with a *p* dynamic and ends with a *ppp* dynamic. The third staff is for Viola (Vla.) in alto clef (C4), with a 12/4 time signature. The fourth staff is for Violoncello (Vc.) in bass clef with a 4/2 time signature. The fifth staff is for Double Bass (Db.) in bass clef with a 4/2 time signature. The sixth staff is for Solo Violoncello (Solo Vc.) in alto clef (C4) with a 12/4 time signature. The bottom staff is for C.D. 1 in bass clef with a 4/2 time signature. The score includes various dynamics such as *mf* and *p*, and contains complex fingering and bowing markings, including slurs, accents, and specific fingerings like 5, 6, 7, 5, 11, 13, and 7.

**RECIT.**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc.

C.D.1

hold throughout recit.

hold throughout recit.

hold throughout recit.

hold throughout recit.

ad lib. veloce

s5 s7 s7

rall.

s13 s15

dim.

**GRADUALLY FADE OUT CD 1\***

\*This may not be necessary if the track has reached the recorded fade out near its end. It is also not a problem if the track has finished by this stage; however, the next track should not be started before indicated.

In Tempo

♩ = c.60

I

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo Vc.

In Tempo

♩ = c.60

*ppp possibile*

Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;

STOP CD 1

PLAY TRACK 5 on CD 1

C.D.1

The musical score is arranged in a standard orchestral format. The top section includes Violin 1 and Violin 2, Viola, Violoncello, and Double Bass. The bottom section includes Solo Violoncello, Soprano, Tenor, and C.D.1. The score is in 7/4 time and marked 'In Tempo' with a tempo of approximately 60 beats per minute. The Soprano part includes the lyrics 'Thou wast not born for death, immortal Bird! No hungry generations tread thee down;'. The C.D.1 part includes instructions 'STOP CD 1' and 'PLAY TRACK 5 on CD 1'. The score features various dynamics (ppp, p, pp, mp) and articulation marks (s5, s11).

The musical score for page 41 consists of the following parts:

- Vln. 1:** Violin I part, starting with a triplet of eighth notes (s11 s5) and a long melodic line with a *p* dynamic marking and fingerings 5, 5, 7, 11.
- Vln. 2:** Violin II part, playing sustained notes.
- Vla.:** Viola part, featuring a *p* dynamic marking and a glissando on the fourth string (*sul IV gliss.*) with fingerings 7, 5, and 6.
- Vc.:** Violoncello part, also featuring a *p* dynamic marking and a glissando on the fourth string (*p sul IV gliss.*) with fingerings 5 and 6.
- Db.:** Double Bass part, playing sustained notes.
- Solo Vc.:** Solo Cello part, starting with a triplet of eighth notes (s5 s11).
- S.:** Soprano vocal line, mirroring the initial triplet of the Vln. 1 part.
- T.:** Tenor vocal line, with lyrics: "The voice I hear this passing night was heard / In ancient days by emperor and clown: / Perhaps the self-same song that found a path / Through the sad heart of Ruth, when, sick for home, / She stood in tears amid the alien corn; / The same that oft-times hath / Charmed magic casements, opening on the foam / Of perilous seas, in faery lands folorn."
- C.D.1:** Cello/Double Bass part, playing sustained notes.

trem. sul pont. ord. *s5* 5 7 11 trem. sul pont. ord. *s5* 5 7 11

solo

Vln. 1  
altri  
div. trem. sul pont. ord. *s5* 5 7 11 trem. sul pont. ord. *s5* 5 7 11

Vln. 2 trem. sul pont. ord. trem. sul pont. ord.

Vla. (sempre gliss.) 6 5

Vc. 5 5

Db.

Solo Vc. *s11* *s13 s5 s11* *mf*

S. *s5* *s5*

T. (text continues)

C.D.1

Detailed description of the musical score: The score is for page 42 and consists of ten staves. The top staff is for a solo instrument, likely a violin, with a treble clef and a key signature of one flat. It features a tremolo on the first string (sul ponticello) and a melodic line with fingerings 5, 7, and 11. The second staff is for Violin 1, divided into 'altri' and 'div.' parts, mirroring the solo part. The third staff is for Violin 2, with tremolos on the first string. The fourth staff is for Viola, with a glissando instruction and fingerings 6 and 5. The fifth staff is for Violoncello, with fingerings 5 and 5. The sixth and seventh staves are for Double Bass, with long, sustained notes. The eighth staff is for Solo Violoncello, with fingerings s11, s13, s5, and s11, and a mezzo-forte (mf) dynamic. The ninth staff is for Soprano (S.) and Tenth for Tenor (T.), with a 'text continues' instruction. The eleventh staff is for C.D.1. The score is marked with various dynamics and articulations throughout.

trem. sul pont. ord. accel.

solo

Vln. 1 trem. sul pont. ord. 5 5 7 11 p

altri div. trem. sul pont. ord.

Vln. 2 trem. sul pont. ord.

Vla. sul IV gliss. p 7 6 6

Vc. sul IV gliss. p 5 7

Db.

Solo Vc. s11 s5

S. s5 accel.

C.D.1

C.D.2 all pitches with overtones pp p

**FADE OUT CD 1**

**PLAY TRACK 2 on CD 2**



**RECIT.**  
**Più mosso** (♩ = c.80)

rall.

The musical score is arranged as follows:

- solo**: Treble clef, starts with *mf intense*, includes *ad lib.* and *s5* markings, followed by a *dim.* instruction.
- Vln. 1 altri div.**: Treble clef, *mf dim.*, ends with *p*.
- Vln. 2**: Treble clef, *mf dim.*, ends with *p*.
- Vla.**: Treble clef, *mf dim.*, ends with *ppp*.
- Vc.**: Treble clef, *mf dim.*, ends with *pp*.
- Db.**: Bass clef, *mf dim.*, ends with *pp*.
- Solo Vc.**: Bass clef, *mf dim.*, ends with *pp* and *ppp*.
- S.**: Treble clef, *mf dim.*, ends with *pp*.
- T.**: Treble clef, *mf dim.*, ends with *pp*.
- C.D.1**: Bass clef, *mf dim.*, ends with *pp*.
- C.D.2**: Bass clef, *mf dim.*, ends with *pp*.

**RECIT.**  
**Più mosso** (♩ = c.80)

rall.

**PLAY**  
**TRACK 6**  
**on CD 1**

**FADE OUT CD 2**

In Tempo

**J**  $\text{♩} = \text{c.70}$   
3=1

The musical score is arranged in a vertical system. At the top, a 'solo' part for a violin is shown with a dynamic of *p*. Below it are staves for 'Vln. 1' and 'altri div.' (other violins), both with a dynamic of *pp*. The 'Vln. 2' staff has a dynamic of *p*. The 'Vla.' (viola) staff has a dynamic of *p* and includes a 'trem.' (trill) marking. The 'Vc.' (violin) and 'Db.' (double bass) staves have a dynamic of *mp* and include 'pizz.' (pizzicato) markings. The 'Solo Vc.' (solo cello) staff has a dynamic of *p*. The vocal parts include a Soprano ('S.') with the vocalization 'Ah' and a Tenor ('T.') with lyrics: 'Folorn! the very word is like a bell', 'To toll me back from thee to my sole self!', 'Adieu! the fancy cannot cheat so well', and 'As she is famed to do, deceiving elf.'. The 'C.D.1' (Cello/Double Bass) staff is at the bottom.

The musical score for page 46 includes the following parts and markings:

- Violin Solo:** Features a melodic line with slurs and accents, including markings for *s5* and *s7*.
- Violin 1 (Vln. 1) and Violin 2 (Vln. 2):** Play sustained notes with slurs. Vln. 2 includes a *p* (piano) marking.
- Viola (Vla.):** Plays sustained notes with slurs.
- Violoncello (Vc.) and Double Bass (Db.):** Play sustained notes with slurs. Both parts include *pizz.* (pizzicato) markings and triplet figures.
- Solo Violoncello (Solo Vc.):** Features a melodic line with slurs and accents, including markings for *quasi improvisando*, *mp*, *poco*, and *p*. It also includes markings for *s5* and *s7*.
- Soprano (S.):** Features a melodic line with slurs and accents, including a marking for *s5*.
- Tenor (T.):** Includes the lyrics: "Adieu! adieu! thy plaintive anthem fades / Past the near meadows, over the still stream, / Up the hill-side; and now 'tis buried deep / In the next valley-glades: / Was it a vision, or a waking dream? / Fled is that music - Do I wake or sleep?"
- Conductor's Part (C.D.1):** Shows sustained notes with slurs.

**MOVE SLOWLY  
TO OFF-STAGE  
LEFT POSITION**

solo  
 Vln. 1  
 altri div.  
 Vln. 2  
 Vla.  
 Vc.  
 Db.  
 Solo Vc.  
 S.  
 C.D.1

Musical score for page 47, featuring multiple staves for strings and solo instruments. The score includes dynamic markings like *mp*, *p*, and *ppp*, and performance instructions such as "GRADUALLY REDUCE VOLUME OF CD 1".

rall.

The musical score for page 48 is written for a full orchestra and includes the following parts and markings:

- Tempo:** *rall.* (rallentando) is indicated at the top of the page.
- Violin 1 (Vln. 1):** Features a melodic line with a slur and a fermata. A dynamic marking *pp* is present.
- Violin 2 (Vln. 2):** Features a melodic line with a slur and a fermata.
- Viola (Vla.):** Features a melodic line with a slur and a fermata. A dynamic marking *p* is present.
- Violoncello (Vc.):** Features a melodic line with a slur and a fermata. A dynamic marking *pp* is present.
- Double Bass (Db.):** Features a melodic line with a slur and a fermata. A dynamic marking *pp* is present.
- Solo Violoncello (Solo Vc.):** Features a melodic line with a slur and a fermata. A dynamic marking *pp* is present.
- Soprano (S.):** Features a melodic line with a slur and a fermata. A dynamic marking *pp* is present.
- Contra Bass (C.D.1):** Features a melodic line with a slur and a fermata. A dynamic marking *pp* is present.

Additional markings include *s5*, *s7*, and *s13* above notes in the Solo Vc. and Db. parts, and *pp* markings in the Vln. 1, Vla., Vc., and Db. parts.

**sempre rall.**

solo  
*pp*  
 Vln. 1  
 altri div.  
 Vln. 2  
*pp*  
 Vla.  
*pp*  
 Vc.  
 pizz. 3  
*p*  
 Db.  
 pizz. 3  
*p*

Solo Vc.  
*pp*  
 s5  
 s7  
 Slow (including grace notes)  
*pp*  
*ppp*

**sempre rall.**

*pp*  
 S.  
 Ah  
 s5  
 C.D.1

**MOVE SLOWLY TO OFF-STAGE RIGHT POSITION**

Vln. 1

1' lunga

Vla.

1' lunga

Vc.

1' lunga

Db.

1' lunga

Fade out with recorded voices

1' lunga

Solo Vc.

1' lunga

S.

1' lunga

T.

1' lunga

**FADE OUT CD1**

**PLAY TRACK 3 on CD 2  
to end of track (which includes recorded fade out)**

C.D.1

C.D.2

1'  $s5 b$  *pp*

*pp*

# Beauty is Truth, Truth Beauty

**L**  $\text{♩} = \text{c.50}$

**Vln. 1**  
*ppp*

**Vla.**  
*ppp*

**Vc.**  
*ppp*

**Db.**  
solo sul IV  
*pp distant-sounding*

**Solo Vc.**  
sul IV  
*pp distant-sounding*

**S.**  
*pp distant-sounding*  
Ah

**T.**  
senza vib. *pp distant-sounding*  
Ah

**FROM OFF-STAGE RIGHT**

**FROM OFF-STAGE LEFT**

8



Vln. 1

Vla. *sul IV solo pp*

Vc.

Solo Vc. *pp*

S. *Ah*

T. *Ah*

*dim. poco a poco*

Vln. 1

Vla. *6 dim. poco a poco*

Solo Vc. *6*

S. *ppp Ah*

T. *ppp Ah*

rall. al fine

Vln. 1

Vla.

Solo Vc.



Vln. 1

Vla.

Solo Vc.

the departing smoke of the soul

continue harmonic gliss. as high as possible

'husk-like'

lunga