

Full Score

Nicholas Korth

Harmoniae Naturales VI

Send my Roots Rain

for soprano, tenor, three overtone singers
and orchestra

Revised 2019
Version

Notes

All pitches in this score relate to the natural harmonic series.

The notation is an approximation.

Arrows indicate alteration from tempered pitch by approximately a quartertone.

Major 3rds correspond to 5th harmonics and should be performed slightly flat (by 14 cents) to tempered pitch.

Dominant 7ths correspond to 7th harmonics and should be performed flat (by 31 cents) to tempered pitch.

Natural harmonics in strings and brass and the keyboards can be referred to for exact tuning.

All muted passages in the brass require straight mutes unless otherwise indicated.

Amplification is required for the overtone singers.

Orchestra

- natural horn
- valve horn
- natural trumpet
- valve trumpet
- alto trombone doubling tenor trombone
- tenor trombone
- bass trombone

- timpani

percussion (2 players):

- high suspended cymbal
- high sizzle cymbal
- chinese cymbal
- low bass drum
- snare drum
- sleigh bells
- tambourine
- anvil
- cabassa
- mark tree
- glass chimes
- high triangle
- tam tam
- glockenspiel

2 keyboard samplers (samples provided)

strings

Harmoniae Naturales VI

Send my Roots Rain

1.

The Sea and the Skylark
(Gerard Manley Hopkins)

Nicholas Korth 2015-17

J = c.55

The vocal parts in the score are:

- Soprano: Starts with a melodic line, then provides lyrics for "On ear and ear two nois too old to end".
- Tenor: Provides lyrics for "On ear and ear two nois too old to end".
- Overtone Voice 1, Overtone Voice 2, Overtone Voice 3: Provide additional lyrics for the vocal line.
- Violins 1 & 2: Playing sustained notes.
- Violas: Playing sustained notes.
- Cellos: Playing sustained notes.
- Double Basses: Playing sustained notes.
- Altri: Playing sustained notes.
- front desk: Playing sustained notes.

Technical details for the vocal parts:

- Soprano:** On ear and ear two nois too old to end
- Tenor:** On ear and ear two nois too old to end
- Overtone Voice 1:** On ear and ear two nois too old to end
- Overtone Voice 2:** On ear and ear two nois too old to end
- Overtone Voice 3:** On ear and ear two nois too old to end
- Violins 1 & 2:** Playing sustained notes.
- Violas:** Playing sustained notes.
- Cellos:** Playing sustained notes.
- Double Basses:** Playing sustained notes.
- Altri:** Playing sustained notes.
- front desk:** Playing sustained notes.

Performance instructions for the vocal parts:

- Soprano:** *mp*, *acc.*, *f*
- Tenor:** *On ear and ear two nois too old to end*
- Overtone Voice 1:** *On ear and ear two nois too old to end*
- Overtone Voice 2:** *On ear and ear two nois too old to end*
- Overtone Voice 3:** *On ear and ear two nois too old to end*
- Violins 1 & 2:** *mf cresc.*
- Violas:** *mf cresc.*
- Cellos:** *mf cresc.*
- Double Basses:** *mf cresc.*
- Altri:** *mf cresc.*
- front desk:** *mf cresc.*

Other performance details:

- Natural Horn:** *D crook*
- Keyboard 1:** *woodwind sound*, *mf cresc.*
- Keyboard 2:** *mf cresc.*
- Alto Trombone:** *position II*
- Timpani:** *p*
- Percussion 1:** *p*
- Percussion 2:** *p*
- Alto Trombone:** *position II*
- Timpani:** *p*
- Percussion 1:** *p*
- Percussion 2:** *p*
- Keyboard 1:** *woodwind sound*, *mf cresc.*
- Keyboard 2:** *mf cresc.*
- Soprano:** *mp*, *acc.*, *f*
- Tenor:** *On ear and ear two nois too old to end*
- Overtone Voice 1:** *On ear and ear two nois too old to end*
- Overtone Voice 2:** *On ear and ear two nois too old to end*
- Overtone Voice 3:** *On ear and ear two nois too old to end*
- Violins 1 & 2:** *mf cresc.*
- Violas:** *mf cresc.*
- Cellos:** *mf cresc.*
- Double Basses:** *mf cresc.*
- Altri:** *mf cresc.*
- front desk:** *mf cresc.*

*One player stops the string to effectively create a new 'open string' length whilst the other player bows and fingers the resulting natural harmonics.
The tuning of the F# and C strings so created should match that of the F# and C natural harmonics on a D string (which are respectively 14 and 31 cents lower than tempered pitch).

5

Nat. Hn. cresc.

Valve Hn. cresc.

Nat. Tpt. **D crook** *p cresc.*

Valve Trpt. *p cresc.*

A/T. Tbn. cresc..

T.Tbn. cresc.

B.Tbn. *p cresc.*

Tim. *cresc..*

Perc. 1 snare drum *p cresc.* suspended cymbal *p*

Perc. 2

Kbd. 1

Kbd. 2 woodwind sound

Vln. 1

Vln. 2 sounding pitches

front desk

Vc

altri gliss. - gliss. sempre - 9 10 12

front desk

Dh ff

altri 10 10 10 12

6

Nat. Hn. *f*

Valve Hn. *f*

Nat. Tpt. *f*

Valve Trpt. *f*

A./T. Tbn. *f*

T.Bbn. *f*

B.Tbn. *p*

Tim. *f* s.d. *p* *p* *f* *p* *f* *mf* *mp* *p*

Perc.1 *f* dampen *p* *p* *f* *mf* *mp* *p*

Perc.2 *f* *(8)-----1* *p* *f* *p* *ff* *f* *mf*

Kbd.1 *ff* *(8)-----1*

Kbd.2 *ff*

S. *ff* *sfs* *mf* *f* *ff* *ff* *mf* *3*

Trench right, the tide that ra - - - - - mps a - gainst the

Vln. 1 *ff* *mp* *mf* *f* *mp* *3*

Vln. 2 *ff* *mp* *mf* *f* *mp* *3*

Vla. *ff* sounding pitch

front desk Vcl. *ff*

altri *ff* sul II *3* *3* *mp*

front desk Vcl. *ff* sounding pitch sul IV/V player 1

Db. *ff* sul II *3* *3* *3* *3* *mp* gliss. sempre

altri *ff* Sul IV/V *mp* *3* *3* *3* *3* *cresc.*

9

Valve Hn. *p*

Valve Trpt. *mp*

A/T. Tbn. *p*

T.Tbn. *position V*

B.Tbn. *lip gliss.*

lip gliss.

Tim. *s.d.* *p*

Perc. 1 *mp* *p*

Perc. 2 *mp* *p*

Kbd. 1 *mf cresc.*

S. *f*
shore;

Vln. 1 *mf cresc.*

Vln. 2 *mf cresc.*

Vla. *mp* *cresc.* *gliss. sempre*

Vcl. *sounding pitches* *3* *10* *10* *10*

front desk *player 1* *3* *10* *10* *10*

front desk *player 2* *mp* *cresc.*

Vc. *gliss. sempre*

altri *cresc.* *10* *10* *10*

front desk *sounding pitches* *3* *10* *10* *10*

Db. *3* *3* *10* *10* *10* *cresc.*

altri *3* *3* *10* *10* *10* *10*

A

7

15

Nat. Hn.

Valve Hn.

Valve Trpt.

A.T. Tbn.

T.Tbn. *pp*

B.Thbn.

Timp. *s.d.* *f* *fp*

Perc.1 *f*

Perc.2 *p* *f*

Kbd.1 *f* *fp* *fp* *fp cresc.*

Kbd.2 *p* *mf* *f*

ff *fff*

S.

Vln. 1

Vln. 2

Vla. *sounding pitches*

Vc. *front desk* *cresc.* *3* *10* *10* *10* *10*

gliss. sempre

Vcl. *3* *10* *10* *10* *10*

cresc. *altri*

altri *10* *10* *10* *10* *10*

sounding pitches

D. *front desk* *10* *10* *10* *10* *10*

altri *10* *10* *10* *10* *10*

17

Valve Hn.

Valve Trpt.

A/T. Tbn.

T.Tbn.

B.Tbn.

(b) flz.

Tim. cresc.

bass drum tr mp mf mp mf mp cresc.

Perc. 1

Perc. 2 p

(8) (tr)

Kbd. 1 loco g

Kbd. 2

S.

Vln. 1 (8) loco ord. g

Vln. 2 (8)

Vla. sounding pitches

front desk

Vc.

altri trem. sul pont. f ff ff

sounding pitches

front desk

D. b. sul III gliss. 5

altri trem. sul pont. f ff ff

B

Valve Hn. *ff*

Valve Trpt. *ff*

A./T. Tbn. *ff*

T.Tbn. *ff*

Tim. *ff*

Perc. 1 b.d. 3 3 3 *ff* *mp* M → E → M
s.c. pp p pp

Perc. 2 (8) 1 *ff*

Kbd. 1 *ff* 3 3 3

S. *mp* 3 Fre-quen-ting there while

solo Vln. 1 *ff* 3 *mp*

altri *ff* 3

Vln. 2 loco (8) 1 *ff* loco ord. IV 3

solo Vla. (8) 1 loco ord. IV 3 *p* 3 *mp* *p*

altri *ff* loco ord. IV 3

front desk sounding pitch move to two instruments as normal

Vc. *ff*

altri div. 5 3 3 *ff* ord. 5 3 3 *ff*

front desk sounding pitch move to two instruments as normal 3 ord. 5 3 3 *ff* *p* sub. *pp* *to* *p* *pp*

Db. tutti div. a2 (front desk join in when possible) 12 *mf* *p* *pp*

*roll from middle to edge of drum head and back

21

Valve Trpt.

A.T. Tbn.

T.Tbn.

Tim.

Perc.1
b.d. M -----> E -----> M
tr

Perc.2 M -----> E -----> M
tr

Kbd.1

S. *mf*
moon _____ shall wear _____ and wend._____

solo

Vln. 1
altri *p*

Vln. 2

solo

Vla.
altri

Vc. div. a2
p *mp* *p* *io*

Db.

23

Nat. Hn.

Nat. Tpt.

A./T. Tbn.

Tim.

b.d.

(b.)

Perc. 1

Perc. 2

Kbd. 1

Kbd. 2

Vln. 1

Vln. 2

solo

Vla.

altri

Vc.

Db.

cresc. poco a poco

*roll from edge to middle of drum head and back

27

Nat. Hn. *mf*

Valve Hn. *mf*

Nat. Tpt. *mf*

Valve Trpt.

A./T. Tbn. *mf*

T. Tbn. *mf*

B. Tbn.

Tim. E -----> M -----> E
tr *mp* *mf* *mp*

Perc. 1 b.d. snare drum
tr *mp* *f* *mp*

Perc. 2 s.c.

Kbd. 1 *mp* *mf* *mp*

Kbd. 2 *mp* *mf* *mp*

Vln. 1 *mp* *mf* *mp*

Vln. 2 div. *mf* *f* *mf*
mf *f* *mf*
mf *f* *mf*

Vla. div. a2 *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

29

Nat. Hn. *gliss.*
f *p*

Valve Hn. *gliss. to as high as possible* *fff*
f *p*

Nat. Tpt. *gliss.*
f *p*

Valve Trpt. *gliss.*
f *p*

A./T. Tbn. *lip gliss. to as high as possible* *fff*
f *p*

T. Tbn. *gliss.*
f *p*

B. Tbn. *gliss.*
f *p*

Tim. *lip gliss. to as high as possible* *fff*
E -----> M -----> E

Perc. 1 *s.d.*
Perc. 2 *s.c.*

Kbd. 1 *mf* *mp*
Kbd. 2 *mf* *mp*

Vln. 1 *mf* *f* *ff*
Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db. *mf* *ff*

16

C

31

Valve Hn. lunga

Nat. Tpt. change to C \sharp crook lunga C \sharp crook con sord.

Valve Trpt. lunga con sord. III p

A./T. Tbn. lunga con sord. p

T.Tbn. lunga con sord. p

B.Tbn. dampen lunga con sord. p

Tim. lunga con sord. p

Perc. 1 lunga sleigh bells p mf

Perc. 2 s.c. lunga p mf

Kbd. 1 (E) lunga fff loco 3 3 3 3 > mf

Kbd. 2 (8) lunga fff

S. lunga mp <=> <=> f

Left hand, off land, I hear the lark a - scand. His

solo lunga p mp

altri div. a4 lunga p mp

Vln. 1 lunga p mp

Vln. 2 ff lunga p mp

Vla. lunga p mp pizz. div. 3

Vc. ff lunga pizz. 3

f

38

Valve Hn. Nat. Tpt. Valve Trpt. A./T. Tbn. T.Tbn. B.Tbn. Perc.1 Perc.2

Kbd.1 Kbd.2 S.

loco
mf

loco
mf

loco
mf

rash-fresh re - win - ded new - skei-ned score. In crisps of curl off wild winch whirl, and

(8) loco
mf

(8) (tr.) (8) (tr.) (8) (tr.) (8) (tr.)

altri div.a4 Vln. 1 Vln. 2 Vla. Vc.

pizz.
mf loco
mf unis.
mf (pizz.) (pizz.)

all double basses tune lowest string to C

D

41

Valve Hn. senza sord.

Valve Trpt. *p*

A./T. Tbn. *mp*

T.Tbn. *mp*

Perc. 1 s.bells *mf*

Perc. 2 tambourine *p* *mf* *p*

Kbd. 1 *8ve* loco *f*

Kbd. 2 *8ve* loco *f*

S. pour And pelt mu - sic, till improvise with overtones 4, 6 and 8 only

O.V.1 *mf* *f*

O.V.2 *mf* *f* improvise overtones

O.V.3 *mf* *f* improvise overtones

Vln. 1 div. a2 *8ve* trem. *mf* trem. *mf*

Vln. 2 unis. *mf*

Vla. *mf*

Vc. solo *mf*

Vc. altri *mf*

Db. *mf*

43

Valve Trpt.

A./T. Tbn.

T.Tbn.

B.Tbn.

Perc.1

Perc.2

Kbd.1 8va loco
mf

Kbd.2

S. none's to spill nor spend.

O.V.1 mf

O.V.2 mf

O.V.3 mf kaargira

Vln. 1 loco mp p

Vln. 2 mp arco trem.

Vla. div. arco trem. mf

solo prominent

Vc. altri mp arco prominent mf

Db. pizz. div. (arco) trem. mf

E

Kbd.1 { 45 

S. 
How these two shame this shallow and

O.V.1

O.V.2 

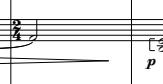
O.V.3 

Vln. 1 

Vln. 2 

Vla. 

Vc. div. a2 

D. 

E

How these two shame this shallow and

con sord.
sul IV ——————

p

ord.

f

p

ord.

f

p

ord.

f

p

arcos
II I sul
I II I sul
II

p

gliss. —————— gliss. ——————

ord.

p

F meno mosso
♩ = c.50

51

Perc. I Glockenspiel rall.

S. f

O.V.1 frail town!

O.V.2 How ring right out our sor-did tur-bid time, Being pure! meno mosso
♩ = c.50

O.V.3

solo front desk senza sord. ⑥

Vln. I altri f p senza vib.

front desk arco f p senza vib.

Vln. 2 arco f (no trill.)

altri f (no trill.)

Vla. natural harmonic gliss. sul III gliss. ord.

Vc. sul II gliss. ord. f

Db. sul II gliss. I II 1 II 10 II 1 sul II 10 natural harmonic gliss. sul II gliss. ord.

Detailed description: This page contains a musical score for orchestra and choir. The score includes parts for Percussion I, Glockenspiel, Soprano, Oboe 1, Oboe 2, Oboe 3, Solo Violin, Violin 1, Violin 2, Altimus, Viola, Cello, Double Bass, and Bassoon. The vocal parts include Soprano, Alto, Oboe 1, Oboe 2, Oboe 3, Solo Violin, Violin 1, Violin 2, Altimus, Viola, Cello, Double Bass, and Bassoon. The score is in common time, with a key signature of one sharp. The tempo is marked as 'meno mosso' with a tempo of approximately 50 BPM. The dynamics range from 'f' (fortissimo) to 'p' (pianissimo). Various performance instructions are provided, such as 'front desk senza sord.', 'arco', 'natural harmonic gliss.', 'sul III gliss.', 'sul II gliss.', 'ord.', '(no trill.)', and 'pp' (pianississimo). The vocal parts have lyrics: 'frail town!', 'How ring right out our sor-did tur-bid time, Being pure!', and 'We, life's'. Measure 51 begins with a forte dynamic from the Percussion I and Glockenspiel. The vocal parts enter with their lyrics. The solo violin and violins play melodic lines with dynamic changes. The cellos and double basses provide harmonic support with sustained notes and glissandos. The bassoon has a prominent role with its low notes and sustained tones.

58

Nat. Hn. *pp* *mf*

Nat. Tpt. [D crook] *pp* *p* *mf*

Valve Trpt. *pp* *mf*

A./T. Tbn. II *pp* *mf*

T. Tbn.

B. Tbn.

Timpani

Kbd. 1 prominent *p* *mp* *p*

Kbd. 2 *p* *mf* *f*

S. pride and cared - for crown, Have lost that cheer and charm of earth's past prime: *improvise with long overtones*

O.V.1 *improvise with long overtones*

O.V.2

O.V.3

front desk *con sord.* *p*

Vln. 1 *altri*

front desk *con sord.* *p*

Vln. 2 *altri*

Vla. *unis.*

front desk

Vc. *altri*

Db.

62

Nat. Hn.

Nat. Tpt.

Valve Trpt.

A./T. Tbn.

T.Tbn. *con sord.* *p* *slide* *gliss.* *slide* *gliss.*

B.Tbn. *con sord.* *p*

Tim. *p* *gliss.* *gliss.* *gliss.*

Kbd.1

Kbd.2 *loco* *p*

S. *mf*
Our make and ma - king break, *f* *mf* are break - ing, down To man's last dust, drain fast to-wards

O.V.1 *with parallel overtones* *gliss.* *gliss.* *gliss.*

O.V.2 *with parallel overtones* *gliss.* *gliss.* *gliss.*

O.V.3 *with parallel overtones* *p* *gliss.* *gliss.* *gliss.*

front desk Vln. 1

front desk Vln. 2

Vla. *pp* *p* *front desk con sord.*

front desk Vc. *con sord.* *p*

Db. *front desk con sord.* *p*

24

T.Tbn. 65

B.Tbn.

Tim. bass drum

Perc. 1 *p*

Kbd. 1

Kbd. 2

S. man's. first slime... *gliss.*

O.V.1 ~ (s)

O.V.2 kaargira

O.V.3 *gliss.*

front desk Vla.

front desk Vc.

front desk

Db. con sord.

second desk

68

Kbd. 1 *tr.* (s) (s) *pp*

front desk Vc.

front desk

Db.

second desk

senza rall. G.P. attacca

2.

Irish Sonnets of Desolation

(Gerard Manley Hopkins)

I

J = c.60

Percussion 1 *bass drum* *sfz* *p* *(3+2+3)*

Keyboard 1 *brass sound* *f* *(3+2+3)*

J = c.60 *anguished* *mf* *f* *(3+2+3)*

Tenor No worst, there is none. Pitched past pitch of grief, More pangs will schooled at fore pangs wi - lder

Violins 1 *unis. senza sord.* *f* *trem. poco sul pont.* *mf*

Violins 2 *unis. senza sord.* *f* *trem. poco sul pont.* *mf*

Violas *unis. senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Cellos div. a4 *senza sord.* *f* *very fast rough trem. poco sul pont.* *III II (non div.)* *sfz savage* *f*

Cellos div. a4 *senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Cellos div. a4 *senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Cellos div. a4 *senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Cellos div. a4 *senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Double Basses div. a3 *senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Double Basses div. a3 *senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Double Basses div. a3 *senza sord.* *f* *very fast rough trem. poco sul pont.* *sfz savage* *f*

Piu mosso $\downarrow = c.90$

B.Tbn. Più mosso $\downarrow = c.90$
(2+2+2+3) senza sord.

Meno mosso $\downarrow = c.60$

fp

f — ff —

G

B.Tbn. Tim. Perc.1 Perc.2 anvil Kbd.1 Kbd.2 brass sound f — ff — very fast trill very fast trill ff — ff —

T. Più mosso $\downarrow = c.90$ Meno mosso $\downarrow = c.60$ Più mosso $\downarrow = c.90$
wring. Con-for-ter, where, where is your com-for-ting? Ma-ry, mo-ther of us, where... is your re-lief? My cries heave, herds - long;

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

ord. div. trem. poco sul pont. sffz — sffz — sffz — sffz — very fast trills
ord. trem. sffz — sffz — sffz — sffz — trem. poco sul pont. sffz — sffz — sffz — sffz — very fast trills
ord. trem. sffz — sffz — sffz — sffz — very fast trills
ord. trem. sffz — sffz — sffz — sffz — very fast trills
ord. trem. sffz — sffz — sffz — sffz — very fast trills
ord. trem. sffz — sffz — sffz — sffz — very fast trills
ord. trem. sffz — sffz — sffz — sffz — very fast trills
ord. trem. sffz — sffz — sffz — sffz — very fast trills

Meno mosso $\text{♩} = \text{c.60}$

14

B.Tbn.

Tim. *f* *sfz* *p*

b. d.

Perc.1 *f* *sfz* *p*

Perc.2 *ff* *anvil*

Kbd.1 *ff*

Kbd.2 *ff*

Meno mosso $\text{♩} = \text{c.60}$

T. *mf* *keening* *ff* *fff* *mf* *< >*
hu ddle in a main, a chief - woe, world so - rrow; on an age-old an-vil wince and sing Then lull... then leave off.

Vln. 1 *mp* *sfz sfz* *sfz sfz* *ff*

(b) *tr* *tr* *tr* *tr*

Vln. 2 *mp* *sfz* *sfz* *sfz* *ff*

Vla. *ord.* *trem.* *pizz.*
ff *sfz* *mp*

ord. *very fast trills* *pizz.*
sfz *mp*

ord. *very fast trills* *pizz.*
sfz *mp*

Vc. *(tr)* *tr* *tr* *tr* *tr* *tr* *pizz.*
sfz *mp* *sfz* *sfz* *sfz* *ff* *sfz* *mp*

(tr) *tr* *tr* *tr* *tr* *tr* *pizz.*
sfz *mp* *sfz* *sfz* *sfz* *ff* *sfz* *mp*

(tr) *tr* *tr* *tr* *tr* *tr* *pizz.*
sfz *mp* *sfz* *sfz* *sfz* *ff* *sfz* *mp*

D. *ff* *ord.* *tr* *tr* *tr* *p*
sfz *mp* *sfz* *sfz* *ff* *sfz* *mp* *p*

tr *tr* *tr* *p*
sfz *mp* *sfz* *sfz* *ff* *sfz* *mp* *p*

H

23

Nat. Hn.

Nat. Tpt.

Valve Trpt.

A./T. Tbn.

T. Tbn.

B. Tbn.

Perc. I

Kbd. I

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(in 3)

poco rall.

fu-
ry had
shrieked
No lin-ger-ing!
Let me be
fell:
force... I must be
brief.
O the

arco

arco

arco

arco

unis.
arco

27 poco meno mosso $\text{♩} = \text{c.50}$

Nat. Hn.

Nat. Tpt.

Valve Trpt.

A. / T. Tbn.

T. Tbn. senza sord. *snarl* $p = \text{sffz}$

B. Tbn. *snarl* $p = \text{sffz}$

Perc. I b.d. *tr* $p = \text{ff}$ *tr* $p = \text{ff}$

Kbd. I

T. poco meno mosso $\text{♩} = \text{c.50}$ (in 3) *ff* *f* *p* gentle $\text{♩} = \text{c.45}$ *sul tasto* *tr* *p* *sul tasto* *tr* *p* *ord.* *solo* *ord.*

mind, mind has mou ntain; cliffs of fall Fright ful, sheer, no man fa thomed. Hold them cheap May who ne'er hung

Vln. 1 non div. *fp* *ffp* *fff* *p*

Vln. 2 non div. *fp* *ffp* *fff* *p*

Vla. trem. *sffz > f* *p*

Vcl. trem. *sffz > f* *mf* *mp* *p* *pp*

Vc. trem. *sffz > f* *mf* *mp* *p* *pp*

Vcl. trem. *sffz > f* *mf* *mp* *p* *pp*

D. trem. *sffz > f* *mf* *mp* *p* *pp* *pizz.* *mp*

30

36

poco rall. ancora poco meno mosso
♩ = c.40

Valve Hn.

A./T.
Tbn.

T.Tbn.

B.Tbn.

Timpani

p < f

Musical score for Violin 1, measures 11-12. The score shows a melodic line with various dynamics (pp, p, mf) and articulations (tr, tr). Measure 11 ends with a fermata over the first note of measure 12. Measure 12 begins with a dynamic of *p*.

Musical score for Violin 2 (Vln. 2) showing measures 11-12. The score includes dynamic markings *pp*, *p*, *p*, *mf*, and *p*, and performance instructions *unis.*, *3*, *ord. -> sul pont. -> ord.*

Viola

ord. → sul pont. → ord.

p

pp

mf

p

A musical score for a solo instrument, likely a woodwind or brass, featuring two staves. The first staff begins with a dynamic marking of *pp*. The second staff begins with a dynamic marking of *p*. The score includes various performance instructions such as "ord. → sul pont. → ord." and "3" indicating triplets. The dynamics *pp*, *p*, and *mf* are used throughout the piece.

A musical score for bassoon featuring two staves. The first staff begins with a measure containing a single eighth note followed by a fermata. The second staff begins with a measure containing three eighth notes. Measure 10 concludes with a measure containing three eighth notes. Measure 11 begins with a measure containing three eighth notes, followed by a measure containing three eighth notes, and ends with a measure containing three eighth notes.

Musical score for double bass (Db) with the following markings:

- Measure 1: **arco**, **p**, **pp**
- Measure 2: **tr.** (trill), **p**, **pp**
- Measure 3: **p**, **pp**
- Measure 4: **3** (over a group of six eighth notes)
- Measure 5: **ord. → sul pont. → ord.**, **mf**

J Free (♩=c.55)

44

A./T. Tbn. pesante $\overbrace{\text{p}}^3$ $\overbrace{\text{pp}}^3$

T.Tbn. pesante $\overbrace{\text{p}}^3$ $\overbrace{\text{pp}}^3$

Tim. pesante $\overbrace{\text{tr}}^3$

Perc. I bass drum soft beaters pesante $\overbrace{\text{p}}^3$ $\overbrace{\text{pp}}^3$

T. Free (♩=c.55) $\overbrace{\text{p}}^3$ $\overbrace{\text{pp}}^3$
all Life death does end and each day dies with sleep.

O.V.I. $\overbrace{\text{ppp}}^7$ $\overbrace{\text{p}}^6$ $\overbrace{\text{p}}^8$ $\overbrace{\text{p}}^5$ $\overbrace{\text{p}}^4$

Vln. 1 senza vib. $\overbrace{\text{pp}}^3$ $\overbrace{\text{ppp}}^3$

Vln. 2 $\overbrace{\text{ppp}}^3$

Vla. pesante $\overbrace{\text{senza vib.}}^3$ $\overbrace{\text{senza vib.}}^3$ $\overbrace{\text{pp}}^3$ $\overbrace{\text{ppp}}^3$

solo $\overbrace{\text{p}}^3$ $\overbrace{\text{senza vib.}}^3$ $\overbrace{\text{pp}}^3$ $\overbrace{\text{ppp}}^3$

altri div. $\overbrace{\text{(tr)}}^3$ $\overbrace{\text{p}}^3$ $\overbrace{\text{senza vib.}}^3$ $\overbrace{\text{pp}}^3$ $\overbrace{\text{ppp}}^3$

Vc. $\overbrace{\text{(tr)}}^3$ $\overbrace{\text{p}}^3$ $\overbrace{\text{senza vib.}}^3$ $\overbrace{\text{pp}}^3$ $\overbrace{\text{ppp}}^3$

Db. $\overbrace{\text{p}}^3$ $\overbrace{\text{(tr)}}^3$ $\overbrace{\text{senza vib.}}^3$ $\overbrace{\text{pp}}^3$ $\overbrace{\text{ppp}}^3$

In Tempo (♩=c.55)

O.V.I. (5) (10) (11) (13) $\overbrace{\text{mp}}^3$ (14) $\overbrace{\text{p}}^3$

sol. sul I $\overbrace{\text{pp}}^3$

Vc. sul III $\overbrace{\text{pp}}^3$

altri div.

Db.

K

54

O.V.1

O.V.3

(uncoordinated with O.V.1)

solo

keep repeating ad lib.
(exact coordination not necessary)

gliss. sempre

altri div.
a3

Vc.

pp

gliss. sempre

sul I

keep repeating ad lib.
(exact coordination not necessary)

pp

gliss. sempre

Db. div.
a3

keep repeating ad lib.
(exact coordination not necessary)

gliss. sempre

keep repeating ad lib.
(exact coordination not necessary)

10

keep repeating ad lib.
(exact coordination not necessary)

L In Tempo
(=c.55)

(55)

A/T
Tbn

pp

etc.

continue to improvise overtones in similar style
(combine movement and long notes)

O.V.1

gliss.

O.V.2

improvise long overtones and then gradually introduce more movement

O.V.3

p

⑧ ⑤ ⑩

⑨ ④ ⑪

⑩ ⑫

solo
upper
div.

Vc.

altri
div.
a2

Db.

10

58

A./T.
Tbn. *p* *pp*

O.V.1 *mp*

O.V.2

O.V.3 (11) *etc.*
III *II* *II* *I* *etc.*

Vln. 1 *sul II* *pp* gliss. sempre

Vln. 2 *sul II* *pp* gliss. sempre

Vla. *sul I* *pp* gliss. sempre

Vc. div. a3

Db.

continue to improvise overtones in similar style
(combine movement and long notes)

60

A./T.
Tbn.

T.Tbn.

O.V.1

O.V.2

O.V.3

Vln. 1

Vln. 2

(8)

Vla.

Vcl.

Vc.

Db.

gliss.

p

pp

p

pp

p

pp

p

mp

pp

gliss.

mp

p

pp

kaargira

p

mp

ppp STOP

ppp STOP

ppp STOP

ppp STOP

II
from Lamentations of Jeremiah the Prophet

M

68

Nat. Hn. 'Adagio molto
with great stress'
 $\text{♩} = \text{♩} (\text{c.55})$

Valve Hn.

A./T. Tbn. *gliss.*
 pp

T.Tbn. pp

S. 'Adagio molto
with great stress'
 $\text{♩} = \text{♩} (\text{c.55})$

T. *distant*
Thou art in-deed just, Lord, if I con tend With thee:
but,
fade out overtones
with overtones (combine long notes and movement)

O.V.1 *gliss.*
 p
=====
 pp

O.V.2 fade out overtones
with overtones (combine long notes and movement)
 p
=====
 pp

O.V.3 p
=====
 pp

Vln. 1 ppp STOP
sul II
 p *to*
gliss. sempre

Vln. 2 ppp STOP
sul II
 p *to*
gliss. sempre

Vla. (8)
sul I
 p *to*
gliss. sempre

Vc. div.
a2

Db.
div.
a2

75

Nat. Hn.

Valve Hn. half stopped

A./T. Tbn.

T. Tbn. gliss.

B. Tbn.

S. — si dis pu - tem te - cum; ve - rum ta - men ju - sta lo-quar ad te:

T. sir, so what I plead is just.

O.V.1

O.V.2 gliss.

O.V.3

Vln. 1

Vln. 2

Vla. (8)

Vc.

Db. sul III p gliss. sempre

pp STOP

pp STOP

pp STOP

pp

N

bend with
lip and hand
o — half stopped
change to E♭ crook

Nat. Hn. *pp*

Valve Hn. *pp* *mp* *pp*

A./T. Tbn.

T. Tbn. *gliss.*

B. Tbn. *pp*

T. *Why do si - nners' ways pro - - sper? _____ and why must*

O.V.1

O.V.2

O.V.3 *gliss.*

Vln. 1 solo ord. con sord. *p*

Vln. 2

Vla. solo ord. con sord. *p*

Vc. STOP solo ord. con sord. *p*

Db. *pp* STOP

Valve Hn. (3+2+2) A.T. Tbn. T.Tbn. B.Tbn.

S. (3+2+2) T. Dis - a - ppoint - ment all I en - dea - vour end? Qua - re. vi - a im - pi - o - rum pros - pe - ra - tur?

O.V.1 O.V.2 O.V.3

Vln. 1 solo senza sord. pp STOP

Vln. 2 mp

solista senza sord. ppp STOP

Vla. altri div. p mp

Vcl. altri div. p mp

Vc. div. 3 mp

D. p

O

90 *più mosso* ♩ = c.80

Valve Hn. con sord.

A/T. Tbn. *p* con sord.

T.Tbn. *p* con sord.

B.Tbn. *p* con sord.

più mosso ♩ = c.80

S.

T. *p* Wert thou my e - ne - my. O thou my friend. How wouldst thou worse, I won - der, than thou dost De

O.V.1 no overtones *p* *pp*

O.V.2

O.V.3

Vln. 1 *unis.* *p* *div.* *intense* *mf*

Vln. 2 *senza vib.* *poco sul pont.* *con vib. ord.* *mf* *intense* *mf*

Vla. *div.* *senza vib.* *poco sul pont.* *unis.* *con vib. ord.* *mf*

solo *senza sord.* *p* *mf* *mp*

STOP

Vc. *senza vib.* *poco sul pont.* *con vib. ord.* *mf* *mp*

altri *div.* *senza vib.* *poco sul pont.* *unis.* *con vib. ord.* *mf* *mp*

Db.



sempre con sord.

a tempo (♩ = 80)

97

A./T. Tbn. T.Tbn. B.Tbn. Perc. I

bass drum *p* *mf* *p* *pp* *ppp*

semre con sord.

semre con sord.

semre con sord.

a tempo (♩ = 80)

T. feat, thwart me? — Oh, the sots and thralls of lust

Vln. 1 *p*

Vln. 2 *p*

Vla. trem. molto sul pont. *mp* *mf* *f* *p* *pp*

Vla. trem. molto sul pont. *mp* *mf* *f* *p* *pp*

Vla. trem. molto sul pont. *mp* *mf* *f* *p* *pp*

Vc. *mf* *div.* trem. molto sul pont. *ord.* *div.* *unis.*

Vc. *mf* *div.* trem. molto sul pont. *unis.* *ord.* *div.* *unis.*

Db. *mp*

Q *meno mosso ♩ = c.45*
 (from 4th beat)

rall. (from 3rd beat) a tempo (from 3rd beat) lunga

A./T. Tbn. T.Tbn. B.Tbn.

Perc. 1 lunga

T. lunga

Vln. 1 solo altri intense lunga p > pp

Vln. 2 div. intense div. lunga p > pp

Vla. solo altri intense lunga senza vib.. lunga p

Vcl. div. a3 altri div. mf mp unis. lunga p > pp

Db. unis. p lunga

Db. div. unis. p lunga

Text: Do in spare hours more thrive than I that spend Sir, life upon thy cause.
 (life u - pon thy cause.) See, banks and brakes Now,

112 più mosso $\downarrow = c.55$

Nat. Hn. E crook pp

Valve Hn. E hn pp

A./T. Tbn. senza sord. F plug III pp

T. Tbn. senza sord. F plug III pp

B. Tbn.

Perc. 1 snare drum with brushes circular motions p mf

Perc. 2 suspended cymbal pp p

più mosso $\downarrow = c.55$

S. mf

T. lea-vèd how thick! la-cèd they are a-gain With fre-tty cher-vil look, and fresh wind shakes

O.V.1 introduce long 5th, 7th and 9th overtones and then more movement and other overtones as well; respond to text

O.V.2 introduce long 5th, 7th and 9th overtones and then more movement and other overtones as well; respond to text

O.V.3 with overtones

solo sul tasto trem. p tr mp cresc. mf

Vln. 1 sul tasto tr mp cresc. mf

altri sul tasto tr mp cresc. mf

Vln. 2 sul tasto tr mp cresc. mf

solista p pp mp cresc. mf

Vla. tr mp cresc. mf

altri mp cresc. mf

2 solo pp mp cresc. mf

Vc. unis. mp cresc. mf

altri p pp mp cresc. mf

Db. p cresc. mf

R

118

Nat. Hn. *mf*

Valve Hn. *mf*

A./T. Tbn. *mf*

T. Tbn. *mf*

B. Tbn. *pp* senza sord.

Perc. 1 *pp*

Perc. 2 *pp*

S. *f* stus _____ qui - - - dem tu es. Do-mi-ne, _____

T. *f* 3 Them: _____ birds build _____

O.V.1 *mf*

O.V.2 *mf*

O.V.3 *mf*

solo *f* *mf*

Vln. 1 *f* *mf*

altri *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

unis. trem. *f* *mf*

unis. trem. *f* *mf*

unis. trem. *f* *mf*

unis. trem. *f* *mf*

121

Nat. Hn. *mp*

Valve Hn. *p*

A./T. Tbn.

T. Tbn. *pp* *mp*

B. Tbn. *gliss.* *mp*

Perc. 1

Perc. 2

S. *mf* si dis - pu - tem te - cum ve - rum - ta - men ju - sta lo - quar ad te: *meno mosso ♩ = c.40*

T. but not I build: no, but strain, Time's eu - nuch, and not

O.V.1 *gliss.*

O.V.2

O.V.3

solo *p*

Vln. 1 (b) *p*

altri (b) *p*

Vln. 2 (b) *p*

Vla. (b) *p*

Vc. ord.

Db. ord.

change to D crook

cuvré *f* *cuvré* *f*

meno mosso ♩ = c.40

sul IV *3* *mp* *sul IV* *3* *mp* *IV* *3* *mp* *IV* *3* *mp*

S

127

Nat. Hn.

Valve Hn.

A./T. Tbn.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2

S.

T.

breed one work that wa - - kes

Mine, O thou lord of life,

with extreme tenderness

fade out overtones no overtones

O.V.1

O.V.2

O.V.3

Vln. 1

mf

mf

Vln. 2

Vla.

mp rich

bring out

sul tasto

Vc.

p mp

p

p

Db.

p

p

p

p

134

A./T. Tbn. *rall.*
(from 5th beat)

T. Tbn. *con sord.* *p*

wooden sticks *tr.*

Tim. *pp* *p*

S. *p* *distant* *rall.*
(from 5th beat)
Qua - re vi - a im - pi - o - rum pros - pe - ra - tur?

T. *rain.*

O.V.1 *p* *etc.*
rapid overtone 'glissandi'

O.V.2 *pp* *p* *etc.*
rapid overtone 'glissandi'

O.V.3 *p* *kaargira*

solo *p*

Vln. 1 *sul II* *p* *gliss. sempre*

altri

front desk *mp* *distinct*

Vln. 2 *sul II* *p* *gliss. sempre*

altri

front desk *sul IV* *mp* *distinct*

Vla. *sul I* *p* *gliss. sempre*

altri

solo *p*

Vc. *sul I* *p* *gliss. sempre*

altri div.

Vcl. *sul I* *p* *gliss. sempre*

Db. *sul II* *p* *gliss. sempre*

più mosso
♩ = c.55

A.T. Tbn. ♭ 137 Free lunga
T.Tbn. ♭ ppp lunga
Tim. ♭ lunga

S. ♭ più mosso Free lunga
T. ♭ lunga
O.V.1 ♭ lunga
O.V.2 ♭ lunga
O.V.3 ♭ lunga

solo sul II ♪ p gliss. sempre lunga fade out
Vln. 1 (8) lunga
altri lunga
front desk lunga
Vln. 2 (8) lunga
altri lunga
front desk lunga
Vla. (8) lunga
altri lunga
solo sul I ♪ p gliss. sempre lunga fade out
Vc. lunga
altri div. lunga
Db. lunga

3.

*That Nature is a Heraclitean Fire and of
the comfort of the Resurrection
(Gerard Manley Hopkins)*

Fresh, sparkling $\downarrow = \text{c.}60$

Natural Horn D crook

Natural Trumpet solo flz. p

Perc. 2 cabassa p ==

Nat. Hn. Nat. Tpt. Perc. 1 Perc. 2 Vln. 1

Nat. Hn. Nat. Tpt. suspended cymbal dampen sim. solo mp

Nat. Hn. Perc. 1 Perc. 2 S. Cloud - puff ball,

Nat. Hn. Perc. 1 Perc. 2 solo fast trem. p

Vln. 1 altri Vln. 2 con sord. fast trem. div. solo p

14

standard sticks begin gliss. immediately 49

Tim. -

Perc.1 s.c. *trem.* < < < < < <

Perc.2 cab. < < < < < <

S. torn tufts, tossed pillows flaunt forth, then che vy on an air -

T. eagerly mp - - Cloud - puff - ball,

solo

Vln. 1 fast trem.

altri p

solo

Vln. 2 sul III gliss. natural harmonic gliss.to as high as poss.

altri mf

solo

Vla. sul II gliss. natural harmonic gliss.to as high as poss.

altri

Vc. pizz. gliss. f

D. div. f natural harmonic gliss.to as high as poss.

18 s.c.

Perc.1 *trem.* < < < < < <

Perc.2 < < < < < <

S. built tho rough fare: hea ven - roy - ter - ters, in gay - gangs they - strong: -

T. torn tufts, tossed pillows flaunt forth,

solo

Vln. 1 gliss.

altri

solo

Vln. 2 altri

Vla. solo fast trem.

D. p

U

21

Nat. Hn.

Nat. Tpt. *pp*

T.Bbn.

Timp.

Perc. 1 *m. tree* sim. *glass chimes* *p*

Perc. 2 *cab.*

S. — they — gli tter — in — mar — ches..

T. — then che-vy on an air built tho-rough-fare: hea ven — roy-ter-ers, in — gay — gangs

O.V.1

O.V.2

Vln. 1 solo *gliss.*

Vln. 2 solo *gliss.*

Vln. 2 altri

Vla. solo *p*

Vc. solo sul II *gliss.*

Db. solo sul II *gliss.* tutti div.

24

Nat. Hn. Nat. Tpt. flz. pp

T.Bbn. senza sord. p

Tim. begin gliss. immediately mf

Perc. I gl. chimes suspended cymbal dampen p <

Perc. 2 cab. < < < < < <

S. Down rough - cast, down da - zzling white - wash,

T. they . thron; they — gli tter — in mar - ches.

O.V.1 with overtones (overtone gliss.) mp

O.V.2 with overtones (overtone gliss.) mp

Vln. 1 solo trem.sul pont. mp

solo trem.sul pont. mp

Vln. 2

altri

Vla. solo tutti pizz. f

Vc. tutti sul II natural harmonic gliss.to as high as poss. solo p

Db. solo ord. p

V

28

Nat. Hn. flz. pp

Nat. Tpt.

T. Tbn.

B. Tbn. p

Perc. 1 s.c. cab.

Perc. 2

S. where-ev - er an elm - ar - - ches, Shive - lights and sha - dow - ta - - ckle in

T. Down rough - cast, down - da - zzling white wash,

O.V.1 with overtones

O.V.2 with overtones

O.V.3 kaargira mp

Vln. 1 solo p senza sord. p

altri

Vln. 2 solo p solo senza sord. p

Vla. arco solo trem.sul pont. mp p

Vc. solo ord. p

D. solo trem.sul pont. mp

32

Nat. Hn. change to E crook

Nat. Tpt.

T.Tbn.

B.Tbn.

Perc.1 mark tree
cab.
Perc.2

S. long la - shes face, lance, face, lance,

T. where - ev - er - an elm - ar - - - ches, Shive lights and sha - dow - ta -

O.V.1

O.V.2

O.V.3

solo

Vln. 1 solo
altri sempre con sord. p

Vln. 2 solo

Vla. solo trem. ord. p

Vc. solo

D. solo

35

Nat. Hn. change to E crook

A./T. Tbn. senza sord. *p*

B. Tbn.

Perc. 1 glass chimes *p*

S. and pair.

T. ckle in long la - shes lace, lance, lace, lance, lance,

O.V.1 *mp*

O.V.2 *mp*

O.V.3

Vln. 1 solo *p*

Vln. 1 solo ord. altri con sord. *mp*

Vln. 2 solo *p*

Vla. solo

Vc. solo

altri

Db. solo

W

39

Nat.
Hn.

A./T.
Tbn.

B.Tbn.

S.

T.
and pair.

O.V.1

O.V.2

O.V.3
with overtones
mf

solo

Vln. 1

altri

solista

Vln. 2

altri con sord.

Vla.

tutti senza sord.

p

ord.

ord.

mf

Vc.

altri

mf

unis.

ord.

mf

Db.

X $\text{♩} = \text{♩} (\text{♩} = \text{♩}, \text{♩} = \text{♩}, \text{♩} = \text{♩})$

43

Valve Hn.

Valve Trpt.

A/T Tbn.

T.Tbn.

B.Tbn.

Timp.

Perc.1 tambourine

Perc.2 triangle

S. De-light-fu-ly the bright wind boi-sterous ropes, wre-stles, beats earth bare— Of

T. De-light-fu-ly the bright wind boi-sterous ropes, wre-stles, beats earth bare—

O.V.3

solo

Vln. 1 senza sord. pizz. arco trem. sul pont.

solista senza sord. pizz. arco trem. mf mf

altri senza sord. pizz. arco trem. mf mf

solista senza sord. pizz. arco trem. mf mf

Vln. 2 senza sord. trem. pizz. arco

altri div. (trill between stopped note and false harmonic 2 octaves higher) poco sul pont.

Vla. (trill between stopped note and false harmonic 2 octaves higher) altra poco sul pont.

Vc. div. a2 (trill between stopped note and false harmonic 2 octaves higher) poco sul pont.

Db.

$\text{♪} = \text{♩} (\text{j} = \text{c.}90)$

50

Valve Hn.

Valve Trpt.

A/T Tbn.

T.Tbn.

Tim.

Perc.1

Perc.2

Y

$\leftarrow \text{♩} = \text{♩} \rightarrow$

p
con sord.
harmon mute
stem out
A trumpet
p

F plug II
no plug II
II

con sord. II
IV

mp

tamb.

square drum
p

S.
yes-ter tem-pest's crea - es;
in pool and rut-peel parch-es
Squan-de-ring ooze to squee - zed dough., crust,

T.
Of yes - ter - tem-pest's crea es;—
in pool and rut-peel parch - es
Squan-de-ring ooze to squee-zed dough., crust, dust;

ord. trem. sul pont. ord.
Vln. 1
altri div.

ord. trem. ord.
Vln. 2
altri div.

ord. trem. sul pont. ord.
Vcl.

Db

← ↗ = ↘ → ♩ = ♩ (♩ = c.60) [E crook]

58

Nat. Hn.

Valve Hn. *f*

Valve Trpt. *f*

A./T. Tbn.

T. Tbn.

B. Tbn. *p*

Tim. *p* *f*
tamb.

Perc. 1 *mf* s.d. sizzle cymbal *p* *f*
Perc. 2 *mf* *f* snare drum *p* *f*

S. *mf* *p* *cresc.* ♩ = ♩ (♩ = c.60) *ff*
dust; stan - ches, star - ches Squa- droned masks and man marks tread-mire toil there Foot-fre-ted in it. Mi - ili-on fue - led.

T. *f* *mf* *p* *ff*
stan - ches, star - ches Squa- droned masks and man marks tread-mire toil there Foot - fre-ted in it. Mi - ili-on fue - led.

O.V.1

O.V.2

O.V.3 with overtones

sol. trem. sul pont. *ord.* *p* *f*
mp

Vln. 1 altri div. *f* *f*

sol. *f* *p* *f*

Vln. 2 altri div. *f* *p* *f*

sol. pizz. arco trem. sul pont. *ord.* *f*
f *mp*

Vla. pizz. (pizz.) *f* arco
altri unis. *f* *mf* *f* arco

Vc. (pizz.) *f* *mf* *f* *mf* ord.
f *(tr)*

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

Z

66

Nat. Hn. *mp*

Valve Hn. *mp*

Nat. Tpt.

E crook

A./T. Tbn. *p*

T.Tbn. *p*

B.Tbn.

Tim. *p*

suspended cymbal *p*

Perc. 1 triangle *p*

Perc. 2 *p*

S. na - ture's bon - fire burns - burns - burns - on. *fff*

T. na - ture's bon - fire burns - burns - burns - on. *fff*

O.V.1 with overtones *mp cresc.* *ff*

O.V.2 *mp cresc.* *ff*

O.V.3 kaargira

so - lo *mf*

Vln. 1 div. *mf*

altri div. *mf*

so - lo *mf*

Vln. 2 div. *mf*

altri div. *mf*

Vla. div. *mf*

Vc. div. *mf*

D. div. *f*

unis. *f* *ff*

trem.

71

Nat. Hn. *mf*

Nat. Tpt. *mf*

T. Tbn.

B. Tbn. *gliss.* *mf*

Perc. 1 bass drum

Perc. 2 tam tam *mp* dampen each time

Kbd. 1 *mf*

Kbd. 2 *mf*

O.V.1 *mf*

O.V.2 *mf*

O.V.3 *mf*

solo *mf*

Vln. 1 *mf*

altri div. *mf*

solo *mf*

Vln. 2 *mf*

altri *div.*

Vla. *mf*

Vcl. pizz. *f* pizz. *f*

D. B. pizz. *f*

Db. *mf*

74

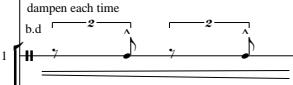
Nat. Hn. 

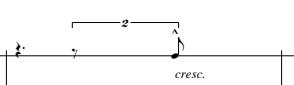
Valve Hn. 

Nat. Tpt. 

T.Tbn. 

B.Tbn. 

Perc.1 

Perc.2 

Kbd.1 

Kbd.2 

O.V.1 

O.V.2 

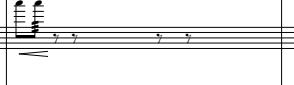
O.V.3 

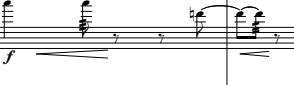
solo 

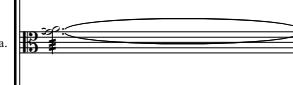
Vln. 1 

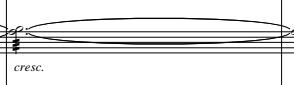
altri div. 

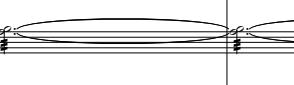
solo 

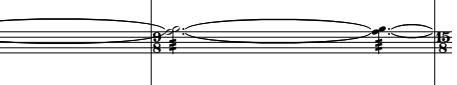
Vln. 2 

altri div. 

Vla. 

Vc. 

Db. 

pizz. 

AA

meno mosso
($\text{♩} = \text{c.50}$)

change to D crook

Nat. Hn. *lunga* *ff* *lunga*

Valve Hn. *lunga* *ff* *lunga*

Nat. Tpt. *lunga* *ff* change to D crook *lunga*

Valve Trpt. *lunga* *mf cresc.* *lunga* *ff* *lunga*

A./T. Tbn. *lunga* *mf cresc.* *lunga* *ff* *lunga*

T. Tbn. *lunga* *ff* *lunga* *ff* *lunga*

B. Tbn. *lunga* *ff* *lunga* *ff* *lunga*

Tim. *lunga* *ff* *lunga* *p* *pp*

Perc. 1 *b.d.* *ff* *p cresc.* *lunga* *ff* *lunga*

tam tam *ff* *lunga* *ff* *lunga*

Perc. 2 *ff* *p cresc.* *lunga* *ff* *lunga*

Kbd. 1 *ff* *lunga* *ff* *lunga*

Kbd. 2 *ff* *lunga* *ff* *lunga*

S. *ff* *lunga* *p* But quench her bo-nni-est, dea-rest to her, her clea-rest-sel-ved spark

O.V.1 *ff* *lunga* *ff* *lunga*

O.V.2 *ff* *lunga* *ff* *lunga*

O.V.3 *ff* *lunga* *ff* *lunga*

solo *ff* *lunga* *ff* *lunga*

Vln. 1 *ff* *div.* *ff* *lunga* *ff* *lunga*

altri div. *ff* *lunga* *ff* *lunga*

solo Vln. 2 *ff* *lunga* *ff* *lunga*

altri div. *ff* *lunga* *ff* *lunga*

Vla. *ff* *lunga* *ff* *lunga* unis. pizz. *ff* *lunga* *ff* *lunga* *pizz.*

Vc. *ff* snap pizz. *lunga* keep repeating ad lib. (coordination not necessary) accel. *ff* *lunga* STOP *lunga* arco *p* *ff* *lunga* *ff* *lunga* *pizz.*

keep repeating ad lib. (coordination not necessary) accel. *ff* *lunga* STOP *lunga* arco *p* *ff* *lunga* *ff* *lunga* *pizz.*

Vc. *ff* snap pizz. *lunga* keep repeating ad lib. (coordination not necessary) accel. *ff* *lunga* STOP *lunga* arco *p* *ff* *lunga* *ff* *lunga* *pizz.*

Db. *ff* snap pizz. *lunga* keep repeating ad lib. (coordination not necessary) accel. *ff* *lunga* STOP *lunga* arco *p* *ff* *lunga* *ff* *lunga* *pizz.*

poco accel. (from 2nd beat) **poco più mosso ($\text{♩} = \text{c.55}$)**

Perc. 1 **Glockenspiel** **bass drum soft beaters** **colla voce**

poco accel. (from 2nd beat) **poco più mosso ($\text{♩} = \text{c.55}$)**

S. **spoken freely, pitched low:** (bar lines show coordination points)
Both are in an unfathomable, all is in an enormous dark Drowned.

Man, how fast his fire dint, his mark on mind, is gone!

Vln. 1 **div. I II** **colla voce**

front desk **senza vib. poco sul pont. raw** **trem. poco sul pont.** **p**

Vln. 2 **senza vib. poco sul pont. raw** **trem. poco sul pont.** **p**

altri **arco trem. poco div. sul pont.** **p**

Vla. **p < mp** **unis. (pizz.)** **p**

Vc. **mf** **solos. pizz.** **arcos. pizz.** **p**

D. b. **mf** **altri div. pizz.** **arcos. pizz.** **p**

meno mosso ($\text{♩} = \text{c.45}$)

rall.

A./T. Tbn. **con sord.** **change to alto trombone**

T. Tbn. **pp** **con sord.**

B. Tbn. **pp** **con sord.**

Perc. 1 **b.d.** **until speech ends**

S. O pity and indignation! Manshape, that shone Sheer off, disseveral, a star, death blots black out; nor mark Is any of him at all so stark But vastness blurs and time beats level.

meno mosso ($\text{♩} = \text{c.45}$) **mournful** **rall.**

solo **mp** **until speech ends**

D. b. altri div. **p** **until speech ends**

D. b. altri div. **p** **until speech ends**

BB

(2+2+3)

97 lunga a tempo ($\text{♩} = \text{c.45}$) (2+2+3)

Nat. Hn. lunga D crook *p cresc.* D horn *p* *mp*

Valve Hn. lunga D crook *p cresc.* *mp*

Nat. Tpt. lunga alto trombone *p* *mp*

Valve Trpt. lunga senza sord. *p* *mp*

A/T Tbn. lunga senza sord. *p* *mp*

T.Tbn. lunga senza sord. *p cresc.* *mp*

B.Tbn. lunga senza sord. *p*

Perc.1 lunga b.d. *p*

Perc.2 lunga

S. lunga a tempo ($\text{♩} = \text{c.45}$) (2+2+3)

T. lunga *mp* E-nough! the Re-sur - rec-tion, A heart's - cla-ri-on!— A-way grief's ga-sping, joy less day's, de-jec-tion. A-cross my foun-der-ing-deck shone A

O.V.1 lunga

O.V.2 lunga

O.V.3 lunga

Vln. 1 div. a4 lunga *mf*

front desk lunga ord. *p* *cresc.* *mp*

Vln. 2 altri div. lunga ord. *p* *cresc.* *div.* *mp*

Vla. lunga unis. ord. *p* *cresc.* *mp*

Vc. lunga solo arco *mf*

Db. unis. lunga *pp* *f* *mf*

104

Nat. Hn. *p*

Valve Hn. *p*

Nat. Tpt.

Valve Trpt.

tenor trombone

A/T. Tbn. *mp*

T.Tbn. *mp*

B.Tbn. *mp*

rall.

D horn

Perc. 1

Perc. 2

snare drum with brushes
circular motions

tam tam

p *> pp*

S.

T. *p* *<= p* *= pp*

bea-con, an e-ter-nal beam. Flesh fade, and mor-tal trash Fall to the re-si-du-a-ry worm; world's wild fire, leave but ash: fade out overtones

O.V.1 *p* *mp*

O.V.2 *p* *mp*

O.V.3 *mp*

with overtones

fade out overtones

with overtones

fade out overtones

with overtones

fade out overtones

Vln. 1 III *mf*

match tuning of harmonic in line below

div. *mp dim.*

unis. *ppp*

Vln. 1 III *mf*

mp dim.

mp dim.

ppp

front desk *dim.*

ppp

Vln. 2 altri div. *dim.*

ppp

dim.

ppp

Vla. *mp dim.*

ppp

Vc. *mp dim.*

p

Db. *mp dim.*

p

CC

118 *colla voce* *in tempo*

Nat. Hn. Nat. Tpt. Valve Trpt. Perc. 1 Perc. 2 Kbd. 1

s.c. dampen chinese cymbal

tam tam dampen sizzle cymbal dampen

Tenor Soprano I am all at once what Christ is, since he was what I am, and This Jack, joke,

colla voce *in tempo* trem. *colla voce* *in tempo*

Vln. 1 Vln. 2 Vla. Vcl. Db.

trem. ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

ff ffp ff ffp ff ffp ff ffp ff ffp

trem. ord. ff

125

colla voce in tempo

Nat. Hn.

Valve Hn.

Nat. Tpt.

Valve Trpt.

A/T Tbn.

T.Tbn.

B.Tbn.

Timp.

Perc. 1 ch. c. dampen suspended cymbal chinese cymbal suspended cymbal dampen mark tree and glass chimes

Perc. 2 sizzle cymbal

Kbd. 1 ff mf ff mf ff mf spoken slowly and exultantly:

T poor potsherd, patch, matchwood, immortal diamond, Is immortal diamond.

colla voce in tempo

Vln. 1 ffp ffp ffp ffp

Vln. 2 ffp ffp ffp ffp

Vla. ffp ffp ffp ffp

Vc. unis. sul III gliss. natural harmonic gliss. to as high as possible

Db. mf cresc. sul II gliss. natural harmonic gliss. to as high as possible

DD

$\downarrow \downarrow = \downarrow \downarrow$ ($\downarrow = c.60$)
(in 4)

135

Nat. Hn. $ff \rightarrow mf \rightarrow ff$ ffp

Valve Hn. D horn $ff \rightarrow mf \rightarrow ff$ ffp

Nat. Tpt. $ff \rightarrow mf \rightarrow ff$ ffp

Valve Trpt. $ff \rightarrow mf \rightarrow ff$

A./T. Tbn. $ff \rightarrow mf \rightarrow ff$

T.Tbn. $f \rightarrow mf$

B.Tbn. $f \rightarrow mf$

Tim. tr $ff \rightarrow mf \rightarrow ff$ p cresc.

m.tree and gl. chimes

Perc.1 ff mf dampen each time p cresc. fp cresc.

sizz. c. tr dampen each time p cresc. fp cresc.

Perc.2 $ff \rightarrow mf \rightarrow ff$ p cresc. fp cresc.

Kbd.1 ff $\begin{smallmatrix} \overline{3} & \overline{3} \end{smallmatrix}$

Kbd.2 ff $\begin{smallmatrix} \overline{3} & \overline{3} \end{smallmatrix}$ with overtones

O.V.1 f with overtones

O.V.2 f kaargira

O.V.3 f

Vln. 1 $ff \rightarrow mf \rightarrow ff$

unis. $ff \rightarrow ff$

Vln. 2 $ff \rightarrow mf \rightarrow ff$

unis. $ff \rightarrow ff$

Vla. $ff \rightarrow mf \rightarrow ff$

unis. $ff \rightarrow ff$

Vc. f

Db. f

ff

138

Nat. Hn. *ff* *ffp*

Valve Hn. *ffp*

Nat. Tpt. *ff* *ffp*

Valve Trpt. *ff* *ffp* 2 2 *f* *mf*

A./T. Tbn. *ff* *ff* *mf*

T. Tbn. *ff* *mf*

B. Tbn. *ff* *ffp* *ff* *mf*

Tim. *ff* *p cresc.* *mf* *mark tree* *glass chimes* *mf*

Perc. 1 *b.d.* *ff* *p cresc.* *fp cresc.* *ff* *ff*

Perc. 2 *ff* *p cresc.* *fp cresc.* *ff* *ff*

Kbd. 1 *ff* *ff* *ff* *mf*

Kbd. 2 *ff* *ff* *ff* *mf*

O.V.1 *ff* *f* *ff* *mf*

O.V.2 *ff* *f* *ff* *mf*

O.V.3 *ff* *f* *ff* *mf*

Vln. 1 *ff* *f* *ff* *mf*

Vln. 2 *ff* *ffp* *ff* *mf*

Vla. div. a3 *ff* *f* *ff* *mf*

Vc. *ff* *f* *ff* *mf*

Db. *ff* *f* *ff* *mf*

molto rit.

140

Nat. Hn.

Valve Hn.

Nat. Tpt.

Valve Trpt.

A./T. Tbn.

T.Tbn.

B.Tbn.

Timp.

Perc. 1
gl. chimes

Perc. 2

Kbd.1

Kbd.2

O.V.1

O.V.2

O.V.3

Vln. 1

Vln. 2

Vla.
unis.

Vc.

Db.

a tempo (♩ = c.60)

143

Nat. Hn. *ff*

Valve Hn. *ff*

Nat. Tpt. *ff*

Valve Trpt. *ff*

A./T. Tbn.

T.Tbn.

B.Tbn.

Tim. *b* dampen immediately

m. tree suspended cymbal *p cresc.*

Perc. 1 *ff* dampen immediately
gl. chimes tam tam *(b)*

Perc. 2 *ff* dampen immediately

Kbd. 1 *ff*

Kbd. 2 *fff*

a tempo (♩ = c.60) improvised overtones continue

O.V.1 *ff*

O.V.2 *ff*

O.V.3 *ff*

Vln. 1 trem.

Vln. 2 trem.

Vla. *ff*

Vc. trem.

Db. trem.