

MARKINGS

Vägmärken

The longest journey is
the journey inwards

revised version 2007

for
Mezzo soprano
Trumpet
Organ
Choir
&
Symphonic Wind Orchestra

Örjan Fahlström (2005)

lyrics from
MARKINGS (Vägmärken)
by Dag Hammarskjöld

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The longest journey is the journey inwards

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Total duration about 75 minutes

ORCHESTRATION

Flute I
Piccolo Flute (Flute II)
Oboe
Clarinet in Eb
Clarinet I in Bb
Clarinet II in Bb
Clarinet III in Bb
Bass Clarinet in Bb
Bassoon
Alto Saxophone
Temor Saxophone

Trumpets in Bb I, II, III & IV
Corno in F I, II & III
Trombones I, II & III
Euphonium (treble clef)
Tuba

Solo Organ
Solo Vocal (mezzo soprano)
Solo Trumpet (jazz soloist)

Percussion I & II
 Snare drum
 Cymbals – large, medium, small (susp.)
 Glockenspiel
 Christmas Bells
 Finger Cymbals (susp.)
 Grand Cassa
 Small Basdrum (2 skin - drum set type)
 Tom-toms – small, medium, large
 Windchimes (metal)
 Timpani
 Triangle
 Bell Tree
 Tam-tams – medium & large

Grand piano (jazz)
Acoustic bass (jazz)

Choir (S. A. T. B.)

The score is transposed

1. THUS IT WAS	1. SÅ VAR DET	1925–1930
I am being driven forward Into an unknown land. The pass grows steeper, The air colder and sharper. A wind from my unknown goal Stirs the strings Of expectation. Still the question: Shall I ever get there? There where life resounds, A clear pure note In the silence. Smiling, sincere, incorruptible– Tomorrow we shall meet, Death and I– And he shall thrust his sword Into one who is wide awake. But in the meantime how grievous the memory Of hours frittered away.	Vidare drives jag, in i ett okänt land. Marken blir hårdare, luften mer eggande kall. Rörda av vinden från mitt okända mål skälva strängarna i väntan. Alltjämt frågande skall jag vara framme, där livet klingar ut – en klar enkel ton i tystnaden. Leende, öppen, omutlig – Imorgon skola vi mötas, döden och jag –. Han skall stöta sin värja i en vaken man. Men hur svider ej minnet av var stund jag svindlar bort.	
2. STILL THE QUESTION	2. ALLTJÄMT FRÅGANDE	1925–1930
Beauty: a note that set the heartstrings quivering as it flew by; the shimmer of the blood beneath a skin translucent in the sunlight. Beauty: the wind which refreshed the traveler, not the stifling heat in dark adits where beggars grubbed for gold. “Better than other people.” Sometimes he says: “That, at least, you are.” But more often: “Why should you be? Either you are what you can be, or you are not–like other people.” Every deed and every relationship is surrounded by an atmosphere of silence. Friendship needs no words–it is solitude delivered from the anguish of loneliness. If your goal is not determined by your most secret pathos, even victory will only make you painfully aware of your own weakness. Life only demands from you the strength you possess. Only one feat is possible–not to have run away. He bore failure without self-pity, and success without self-admiration. Provided he knew he had paid his uttermost farthing, what did it matter to him how others judged the result. A Pharisee? Lord, thou knowest he has never been righteous in his own eyes. Still the question: Shall I ever get there? There where life resounds, A clear pure note In the silence.	Skönheten var en ton för vilken själens spända strängar skälvde till när den flög förbi. Den var blodets skimmer under en hud som genomlystes av sol. Skönheten var vinden som svalkade vandraren, icke den kvalmiga värmen i mörka schakt där tiggare sökte dess rikedom. ”Bättre än andra.” Ibland: det är jag i alla fall. Oftare: varför skulle jag vara det. – Du är vad du kan vara eller ej – liksom de andra. Tystnaden är rymden kring varje handling och varje samliv som människor. Vänskapen kräver inga ord – den är en ensamhet befriad från ensamhetens ångest. Är ditt mål icke helgat av ditt innersta patos, skall även en seger göra dig smärtsamt medveten om egen svaghet. Måttet på livets krav är endast din egen kraft. Och din eventuella bragd – att icke ha deserterat. Han bar nederlaget utan självmedlidande och framgången utan självbeundran. Om han visste sig ha betalat den yttersta skärven, var det honom likgiltigt hur andra bedömde resultatet. En farisé? Vår Herre vet att han aldrig varit rättfärdig i egna ögon. Alltjämt frågande skall jag vara framme, där livet klingar ut – en klar enkel ton i tystnaden.	
3. TEN YEARS OF SILENCE (Instrumental)	3. TIO ÅR AV TYSTNAD (Instrumental)	1931–1940

4. THE MIDDLE YEARS

When all becomes silent around you, and you recoil in terror—see that your work has become a flight from suffering and responsibility, your unselfishness a thinly disguised masochism; hear, throbbing within you, the spiteful, cruel heart of the steppe wolf—do not then anesthetize yourself by once again calling up the shouts and horns of the hunt, but gaze steadfastly at the vision until you have plumbed its depths.

Our secret creative will divines its counterpart in others, experiencing its own universality, and this intuition builds a road towards knowledge of the power which is itself a spark within us.

4. MELLANÅR

När det blir stilla omkring dig och du stannar i skräck: ser att arbetet blivit en flykt undan ångest och bort från ansvar, altruismen en nödtorftigt maskerad masochism: känner igen stäppvargens skadeglada, grymma hjärtslag – döva dig då inte genom att åter söka jäktet. Utan håll fast bilden tills du nått dess botten.

Vår innersta skapande vilja anar sin motsvarighet i andra, upplever sin egen universalitet – och öppnar så vägen in till kunskapen om den kraft av vilken den själv är en gnista i oss.

1941–1942

5. TOWARDS NEW SHORES

When the gun went off, he fell on his side beneath the maple trees.

The air is motionless in the moist dusk of the late July day, a dusk intensified by the heavy shadows of the leaves. His head rests in profile, the features finely chiseled but still immature—white against the gray of the sand, with a small wound in the temple. In this dead light, only the dark blood slowly welling from the nostrils has color.

Why—? Above the spreading pool of blood no questions reach the land you have sought. And no words can any longer call you back. —That eternal “Beyond”—where you are separated from us by a death chosen long before the bullet hit the temple.

5. MOT NYA STRÄNDER

När skottet gick, föll han åt sidan i gruset under lönnarna.

Luften står stilla i den sena julidagens regndunkel som förtätas i den tunga lövskuggan. Huvudet vilar i profil, med finskurna, ännu ej färdiga drag – blekt mot sandens grå, med ett litet sår vid tinningen. Blott det mörka blod som långsamt kväller ur näsan har färg i detta döda ljus.

Varför – ? Över den växande pölen av blod når inga frågor in i det land du sökt. Och inga ord kallar dig längre tillbaka. – Detta eviga ”bortom” – som kan skilja oss från de av döden valda långt innan kulan träffat tinningen.

1945–1949

You asked for burdens to carry— And howled when they were placed on your shoulders. Had you fancied another sort of burden? Did you believe in the anonymity of sacrifice? The sacrificial act and the sacrificial victim are opposites, and to be judged as such.

Here and now—only this is real:
The good face of an old man,
Caught naked in an unguarded moment,
Without past, without future.

Bad om bördor att bära —. Och kved när de lades på dig. Var det en annan börda du tänkt dig? Trodde du på offrets anonymitet? Offerhandlingens offer är att bedömas som sin motsats.

Nu och här —. Verkligt är endast detta:
en gammal mans goda ansikte,
naket ett obehållat ögonblick
utan förflutet och utan framtid.

6. YOU ASKED FOR BURDENS TO CARRY
(Instrumental)

*You asked for burdens to carry
—And howled when they were placed on your
shoulders.*

6. BAD OM BÖRDOR ATT BÄRA
(Instrumental)

*Bad om bördor att bära —.
Och kved när de lades på dig.*

1949

7. NIGHT IS DRAWING NIGH (Suite)

I. The longest journey is the journey inwards

The longest journey
Is the journey inwards.
Of him who has chosen his destiny,
Who has started upon his quest
For the source of his being
(Is there a source?).
He is still with you,
But without relation,
Isolated in your feeling
Like one condemned to death
Or one whom imminent farewell
Prematurely dedicates
To the loneliness which is the final lot of all.

Between you and him is distance,
Uncertainty—
Care.

He will see you withdrawing,
Further and further,
Hear your voices fading,
Fainter and fainter.

II. And if this day should be your last

“Night is drawing nigh—” So! another year it is.
And if this day should be your last:
”– Wie könnten wir jemals Verkürzte oder
Betrogene sein: wir mit jeglichem Lohn längst
Überlohnnten...”

The pulley of time drags us inexorably forward
towards this last day. A relief to think of this, to
consider that there is a moment without a beyond. I
can test everything between the finger and thumb of
the chooser, everything—except this. When days and
years are fused into a single moment, its every
aspect illumined by the light of death, measurable
only by the measure of death.

III. When, when?

Is in the void,
Sleeps in the silence,
Cries in the dark,
Little incubus,
When, *when?*

7. SNART STUNDAR NATTEN – (Svit)

I. Den längsta resan är resan inåt

Den längsta resan
är resan inåt.
Den som valt sitt öde,
som anträtt färden
mot sin egen botten
(finns det någon botten?)
ännu bland er
är han utom gemenskapen,
isolerad i er känsla
såsom den dödsdömde
eller den det förestående avskedet
i förtid viger
åt varje människas slutliga ensamhet.

Mellan er och honom är avstånd,
är osäkerhet –
hänsyn.

Själv skall han se er
alltmera fjärran,
höra edra rösters lockrop
allt svagare.

II. Och om denna dag vore den sista

”Snart stundar natten –”. Alltså ännu ett år. Och
om denna dag vore den sista:

”– Wie könnten wir jemals Verkürzte oder
Betrogene sein: wir mit jeglichem Lohn längst
Überlohnnten...”

Dagarnas remskiva matar oss obönhörligt
framåt. En befrielse i detta att det icke finns
något udenom. Allt kan jag tumma på med
väljarens provande fingrar, allt – utom detta.
Som smälter samman dagar och år till ett enda
ögonblick – ett ögonblick före döden, i varje sin
del belyst av dödens ljus, att mäta med dödens
mått.

III. När, när?

Är i Intet,
sover i tystnaden,
gråter i mörkret –
lille inkubus,
när, *när?*

8. DAY SLOWLY BLEEDS TO DEATH

Night is drawing nigh—

Each day the first day: each day a life.
Each morning we must hold out the chalice of
our being to receive, to carry, and give back. It must
be held out empty—for the past must only be
reflected in its polish, its shape, its capacity.
...and those things which for our unworthiness
we dare not, and for our blindness we cannot ask,
vouchsafe to give us...

Day slowly bleeds to death
Through the wound made
When the sharp horizon’s edge
Ripped through the sky.
Into its now empty veins
Seeps the darkness.
The corpse stiffens,
Embraced by the chill of night.

Over the dead one are lit
Some silent stars.

8. DAGEN FÖRBLÖDER LÅNGSAMT

Snart stundar natten – –

Var dag den första –. Var dag ett liv.
Var morgon skall vårt väsens skål räckas fram
för att mottaga, bära och återskänka. Räckas fram
tom – ty vad som gått före skall speglas blott i
dess klarhet, dess form och dess vidd.
– and those things which for our unworthiness
we dare not, and for our blindness we cannot ask,
vouchsafe to give us –

Dagen förblöder långsamt
genom snittet
där horisontens egg har
öppnat rymden.
In i dess tömda ådror
silar mörkret.
Kroppen stelnar
famnad av nattens kyla.

Över den döde tändas
stumma stjärnor.

9. FOR HIM WHO HAS FAITH (5 – 5 – 7)
(Instrumental)

*For him who has faith,
The last miracle
Shall be greater than the first.*

9. FÖR DEN SOM TROR
(Instrumental)

*För den som tror
skall det sista undret
bli större än det första.*

1950–1953

1955–1958

1959

10. AND ALL WAS SILENCE

The moon was caught in the branches:
Bound by its vow,
My heart was heavy.

Naked against the night
The trees slept. “Nevertheless,
Not as I will....”

The burden remained mine:
They could not hear my call,
And all was silence.

Soon, now, the torches, the kiss:
Soon the gray of dawn
In the Judgment Hall.

What will their love help there?
There, the question is only
If I love them.

The road,
You shall follow it.

The happiness,
You shall forget it.

The cup,
You shall empty it.

The pain,
You shall conceal it.

The truth,
You shall be told it.

The end,
You shall endure it.

10. OCH ALLT VAR TYSTNAD

Vintermånen
fångats i grenverket.
Tungt av mitt blod band löftet.

Runtom sov träden,
nakna mot natthimmeln.
”Dock icke som jag vill...”

Bördan förblev min.
De förstod ej min vädjan.
Och allt var tystnad.

Så facklorna och kyssen.
Så den grå gryningen
i palatset.

Vad hjälper deras kärlek?
Nu gäller det blott
om jag älskar dem.

Vägen,
du skall följa den.

Lyckan,
du skall glömma den.

Kalken,
du skall tömma den.

Smärtan,
du skall dölja den.

Svaret,
du skall lära det.

Slutet,
du skall bära det.

1960

11. THE DARK-BLUE NIGHT

Almighty...
Forgive
My doubt,
My anger,
My pride.
By Thy mercy
Abase me,
By Thy strictness
Raise me up.

Is it a new country
In another world of reality
Than Day’s?
Or did I live there
Before Day was?

I awoke
To an ordinary morning with gray light
Reflected from the street,
But still remembered
The dark-blue night
Above the tree line,
The open moor in moonlight,
The crest in shadow.
Remembered other dreams
Of the same mountain country:
Twice I stood on its summits,
I stayed by its remotest lake,
And followed the river
Towards its source.
The seasons have changed
And the light
And the weather
And the hour.
But it is the same land.
And I begin to know the map
And to get my bearings.

11. FRÅN DEN DUNKELBLÅ NATTEN

Allsmäktige...
Förlåt
mitt tvivel,
min vrede,
min stolthet.
Böj mig
genom din nåd.
Res mig
genom din stränghet.

Är det nytt land,
i en annan verklighet
än dagens?
Eller har jag levt där,
före dagen?

Vaknade,
en vanlig morgon med grått ljus
reflekterat från gatan,
vaknade –
från den dunkelblå natten
ovan trädgränsen
med månsken på heden
och kammen i skugga.
Mindes
andra drömmar,
mindes
samma bergsland:
två gånger var jag på kammarna,
jag bodde vid den innersta sjön
och följde älven
mot källorna.
Årstiderna växlat
och ljuset
och vädret
och timmen.
Men det är samma land.
Och jag börjar känna kartan
och väderstrecken.

1961

1. THUS IT WAS

1

Choir a cappella - Orchestra tacet

$\text{♩} = 40$
Meditative, Reflecting and legato

ppp

Soprano
be - ing

Alto
ppp
I am be - - - ing

Tenor
ppp
I am be - - - ing dri - -

Bass
ppp
I am be - - - ing (unis)

5

S.
dri - - - ven for - ward

A.
dri - - ven for - ward

T.
ven for - ward

B.
dri - - - ven for - - - ward

9

mf **p** **mp** **p**

S.
In - to an un - known land.

A.
In - to an un - known land.

T.
In - to an un - known land.

B.
In - to an un - known land.

13

S. The pass grows stee - - - per, The air

A. The pass grows stee - - - per, The air

T. The pass grows stee - - - per, The air

B. The pass grows stee - - - per, The air

f *pp*

17

S. col - - - der and shar - - -

A. col der and shar - - -

T. col der and shar - - -

B. col der and shar - - -

mp

21

S. per. A wind from my

A. per. A wind from my

T. per. A wind from my

B. per. A wind from my

ppp *p* *(poco)*

25

S. un - known goal Stirs the strings Of ex - pec -

A. un - known goal Stirs the strings Of ex - pec -

T. un - known goal Stirs the strings Of ex - pec -

B. un - known goal Stirs the strings Of ex - pec -

p *mf*

29

S. *p* *pp* *f*
ta - tion. Still the ques - tion: Shall I e - ver get there? There where

A. *p* *pp* *f*
ta - tion. Still the ques - tion: Shall I e - ver get there? There where

T. *p* *pp* *f*
ta - tion. Still the ques - tion: Shall I e - ver get there? There where

B. *p* *pp* *f*
ta - tion. Still the ques - tion: Shall I e - ver get there? There where

33

S. *pp*
life re - sounds, A clear si -

A. *pp*
life re - sounds, A clear pure note In the si -

T. *pp*
life re - sounds, A clear pure note In the si -

B. *pp*
life re - sounds, A clear pure note In the si -

37

S. *ppp* *pp*
lence. Smi - ling, sin - cere,

A. *ppp* *pp*
lence. Smi - ling, sin - cere,

T. *ppp* *pp*
lence. Smi - ling, sin - cere,

B. *ppp* *pp*
lence. Smi - ling, sin - cere,

41

S. *ppp* *fff* *con forza e pesante*
in - cor - rupti - ble To - mor - row

A. *ppp* *fff* *con forza e pesante*
in - cor - rupti - ble To - mor - row we

T. *ppp* *fff* *con forza e pesante*
in - cor - rupti - ble To - mor - row

B. *ppp* *fff* *con forza e pesante*
in - cor - rupti - ble To - mor - row we

Un poco più mosso

45

S. *mp*
we _____ shall meet, _____ Death and I _____

A. *mp*
_____ shall meet, _____ Death and I _____

T. *mp*
we _____ shall meet, _____ Death and I _____

B. *mp*
_____ shall meet, _____ Death and I _____

49 **tempo I**

S. *p* *pp*
And he shall thrust his sword

A. *p* *pp*
And he shall thrust his sword

T. *p* *pp*
And he shall thrust his sword

B. *p* *pp*
And he shall thrust his sword

53

S. *ppp*
In - - - - - to

A. *ppp* *molto legato* *p*
In - to wide. a - wake. But

T. *ppp*
In - - - to a - wake.

B. *ppp* *pp* *p* *ppp*
In - - - to one who is wide a - wake.

57

S. *pp*
But in the mean - time

A. *pp*
in the mean - time how grie - vous the

T. *pp*
But in the mean - time

B. *pp*
But in the mean - time

61

S. how me- mo- ry

A. me - - mo - ry Of ho - urs frit - te - red a -

T. how me- mo- ry

B. how me- mo- ry

65

S. of ho - urs a- way. **ppp** al niente

A. way. **ppp**

T. of ho - urs a- way. **ppp**

B. of ho - urs a- way. **ppp**

2. STILL THE QUESTION

♩. = 60

Ethereal & agile

Flute 1 *dolce* *pp*

Piccolo Flute (Flt 2)

Oboe

Clarinet in E♭

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone

Tenor Saxophone

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Trumpet 4 in B♭

Corno in F 1

Corno in F 2

Corno in F 3

Trombone 1

Trombone 2

Trombone 3

Euphonium in B♭

Tuba

Solo Voice *p*

Beau - ty: a note that set the heart - - strings qui -

Percussion 1 *[Gl.spiel]* *L.v.* *p*

Percussion 2

Piano *p*

Acoustic Bass

Soprano

Alto

Tenor

Bass

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

dolce
ppp

dolce
ppp

dolce
ppp

dolce
ppp

- v'ring as it flew by; the shimmer of the blood be - neath a skin trans - lu - cent

(Vocal)

(Flute)

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

in the sun - light.

in the sun - light Beau - ty: the wind which re - freshes the tra - ve - ler, not the stif - ling heat in dark

Beau - ty: the wind which re - freshes the tra - ve - ler, not the stif - ling heat in dark

Beau - ty: the wind which re - freshes the tra - ve - ler, not the stif - ling heat in dark

Beau - ty: the wind which re - freshes the tra - ve - ler, not the stif - ling heat in dark

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

a - dits where beg - gars grubbed for gold.

Bet - ter than

Bet - ter than

Bet - ter than

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

oth - er peo - ple." "That, at least, you are." "Why should you be?"

oth - er peo - ple." Some - times he says: "That, at least, you are." But more of - ten:

Some - times he says: But more of - ten:

Some - times he says: But more of - ten:

Some - times he says: But more of - ten:

Fl. 1 *p* *ppp*

Picc. Flt. *p* *ppp*

Ob. *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Cor. 1 *mf*

Cor. 2 *mf*

Cor. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Solo Voc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *mf*

A. Bass *mf*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Ei - ther you are what you can be, or you are not, like ot - her peo - ple."

be, or you are not like ot - her peo - ple." Eve - ry deed and

Eve - ry deed and

Eve - ry deed and

Eve - ry deed and

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

eve - ry re - la - tion - ship is _____ sur - roun - ded by an at - mo - sphere of si - lence. Friend - ship needs no words, it

eve - ry re - la - tion - ship is _____ sur - roun - ded by an at - mo - sphere of si - lence. Friend - ship needs no words, it

eve - ry re - la - tion - ship is _____ sur - roun - ded by an at - mo - sphere of si - lence. Friend - ship needs no words, it

eve - ry re - la - tion - ship is _____ sur - roun - ded by an at - mo - sphere of si - lence. Friend - ship needs no words, it

poco rit...

a tempo

Fl. 1

Picc. Flt.

Ob.

Eng. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

is so - li - tude de - li - vered from the ang - uish of lone - li - ness.

is so - li - tude de - li - vered from the ang - uish of lone - li - ness.

is so - li - tude de - li - vered from the ang - uish of lone - li - ness.

is so - li - tude de - li - vered from the ang - uish of lone - li - ness.

If your goal is not de - ter - mined

Cymbals sup.
(small & medium)

Freely w. timpani sticks
No groove but in time

(8).....]

58

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

weak - ness.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

weak - ness.

Life on - ly de - mands from you the strength you pos - sess. On - ly one

A.

Life on - ly de - mands from you the strength you pos - sess. On - ly one

T.

Life on - ly de - mands from you the strength you pos - sess. On - ly one

B.

Life on - ly de - mands from you the strength you pos - sess. On - ly one

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

ff

p

ppp

mf

He bore fail - - - ure with -

[GLspiel] *lv.*

[Cymbals sup. (small & medium)] *p*

Freely w. timpani sticks
No groove but in time

feat is pos - sib - le not to have run a - way. He bore fail - - - ure with -

66 67 68 69 70 71 72

[illegible]

Laid back & "Jazzy"

[illegible]

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

94

95

96

97

98

99

100

Tempo Giusto

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

p

ppp

mf

al niente

p (restrained)

Still the ques - tion: _____

ppp

p

p

pp (restrained)

Still

p (restrained)

Still the ques - tion: _____

pp (restrained)

Still

pp (restrained)

Still

(Flt)

(2)

(2)

(s)

Gilspiel

L.V.

101

102

103

104

105

106

107

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

ques - tion e - ver get there where life A clear pure

Shall I e - ver get there? There where life. re - sounds, A clear pure

ques - tion e - ver get there where life

ques - tion e - ver get there where life

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

note. In the sil - ence. al niente **ppp** whispering (sotto voce) sil - ence

re- sounds in si - - - lence. si - lence **ppp** whispering (sotto voce) si - lence

note. In the si - lence. al niente **ppp** whispering (sotto voce) sil - ence

re- sounds in si - - - lence. si - lence **ppp** whispering (sotto voce) si - lence

re- sounds in si - - - lence. si - lence **ppp** whispering (sotto voce) si - lence

115 116 117 118 119 120 121

3. TEN YEARS OF SILENCE

Flute 1

Piccolo Flute (Flt 2)

Oboe

Clarinet in E♭

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone

Tenor Saxophone

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Trumpet 4 in B♭

Corno in F 1

Corno in F 2

Corno in F 3

Trombone 1

Trombone 2

Trombone 3

Euphonium in B♭

Tuba

Solo Trumpet in B♭

Percussion 1

Percussion 2

Piano

Acoustic Bass

1 2 3 4 5 6

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

mp

pp

mf

p

f

(8)

7 8 9 10 11 12

13

[illegible]

Fl. 1

Picc. Flt.

Ob.

Es. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

25

26

27

28

29

30

36

37

a little bit slower
Soft & Jazzy (even)

[illegible]

54

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

Cymb. susp. (large) w. soft mallets *lv.*

[Timpani] (damp)

A13(b9)

Dmi9(bΔ7)

Dmi9(bΔ7)

Ami9(b5)

C7(#11)

F13(b9)

Gdim9 Δ7/B♭

A13(b9)

Dmi9(bΔ7)

Ami9(b5)

C7(#11)

F13(b9)

Gdim9 Δ7/B♭

f *p* *pp* *mf*

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

Gmi¹¹ G^bΔ⁹ E^bmi¹¹ D^Δ9(♯11) D^b7(♯11)₉

Gmi¹¹ G^bΔ⁹ E^bmi¹¹ D^Δ9(♯11) D^b7(♯11)₉

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

p

(F) pedal sempre

(Extend rhythm)

G ADD #11 / F#

F#M11/9

FΔ7(#5)/F#

AADD9/F#

Strong & fluent (Tpo I)

[illegible]

79

80

81

82

83

84

85

This page contains the musical score for measures 91 through 96. The score is written for a large orchestra and includes the following parts:

- Fl. 1:** Flute 1, playing a melodic line with triplets in measures 91 and 92.
- Picc. Flt:** Piccolo Flute, playing a melodic line with triplets in measures 91 and 92.
- Ob:** Oboe, playing a melodic line with triplets in measures 91 and 92.
- Br. Cl:** B♭ Clarinet, playing a melodic line with triplets in measures 91 and 92.
- Cl. 1:** Clarinet 1, playing a melodic line with triplets in measures 91 and 92.
- Cl. 2:** Clarinet 2, playing a melodic line with triplets in measures 91 and 92.
- Cl. 3:** Clarinet 3, playing a melodic line with triplets in measures 91 and 92.
- B. Cl:** Bass Clarinet, playing a melodic line with triplets in measures 91 and 92.
- Bsn:** Bassoon, playing a melodic line with triplets in measures 91 and 92.
- A. Sax:** Alto Saxophone, playing a melodic line with triplets in measures 91 and 92.
- T. Sax:** Tenor Saxophone, playing a melodic line with triplets in measures 91 and 92.
- Tpt. 1-4:** Trumpets 1 through 4, playing a melodic line with triplets in measures 91 and 92.
- Cor. 1-3:** Horns 1 through 3, playing a melodic line with triplets in measures 91 and 92.
- Tbn. 1-3:** Trombones 1 through 3, playing a melodic line with triplets in measures 91 and 92.
- Euph:** Euphonium, playing a melodic line with triplets in measures 91 and 92.
- Tba:** Tuba, playing a melodic line with triplets in measures 91 and 92.
- Solo Tpt:** Solo Trumpet, playing a melodic line with triplets in measures 91 and 92.
- Perc. 1:** Percussion 1, playing a melodic line with triplets in measures 91 and 92.
- Perc. 2:** Percussion 2, playing a melodic line with triplets in measures 91 and 92.
- Pno:** Piano, playing a melodic line with triplets in measures 91 and 92.
- A. Bass:** Double Bass, playing a melodic line with triplets in measures 91 and 92.

The score includes various dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). It also includes performance instructions such as *(w. tom stick)*, *(secco)*, and *(s)*. The score is written in a key signature of one flat and a 4/4 time signature.

[illegible]

[illegible]

116

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3
mf

Euph.
mf

Tba.

Solo Tpt. F¹³/C

Perc. 1

Perc. 2

Pno.
(Tbn.s voicing)
E^b13/B^b (Consider tbn.s lines)

A. Bass
E^b13/B^b E^b13/B^b (keep rhythm pattern)

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

134

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

The musical score for measures 135-140 features a complex orchestration. The woodwinds, including Flute 1, Piccolo Flute, Oboe, E♭ Clarinet, Clarinets 1-3, Bass Clarinet, Bassoon, Alto Saxophone, and Tenor Saxophone, play melodic lines with various articulations and slurs. The brass section, consisting of four Trumpets, three Cornets, three Trombones, Euphonium, and Tuba, provides harmonic support with sustained notes and rhythmic patterns. The Solo Trumpet part is marked with 'X' throughout the measures. The percussion section, including two Percussionists, and the Piano and Double Bass parts also contribute to the overall texture. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

This page contains the musical score for measures 141 through 146. The score is written for a large orchestra and includes the following parts:

- Fl. 1
- Picc. Flt
- Ob.
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Bsn.
- A. Sax.
- T. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Cor. 1
- Cor. 2
- Cor. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tba.
- Solo Tpt.
- Perc. 1
- Perc. 2
- Pno.
- A. Bass

The score features various musical notations, including rests, notes, and dynamic markings such as *p* (piano). The piano part (Pno.) includes complex chordal structures and arpeggiated figures. The woodwind and brass sections have specific melodic lines, with some parts featuring triplets and slurs. The percussion parts are marked with rests, indicating they are silent during these measures.

152

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

153

154

155

156

157

158

Strong & fluent (Tpo I)

164

This page contains the musical score for measures 165 through 170. The score is written for a large orchestra and includes the following parts:

- Fl. 1**: Flute 1, starting in measure 170 with a triplet of eighth notes.
- Picc. Flt**: Piccolo Flute, starting in measure 170 with a triplet of eighth notes.
- Ob**: Oboe, starting in measure 170 with a triplet of eighth notes.
- E♭ Cl.**: E♭ Clarinet, starting in measure 170 with a triplet of eighth notes.
- Cl. 1**: Clarinet 1, starting in measure 165 with a *mp* dynamic.
- Cl. 2**: Clarinet 2, starting in measure 165 with a *mp* dynamic.
- Cl. 3**: Clarinet 3, starting in measure 165 with a *mp* dynamic.
- B. Cl.**: Bass Clarinet, starting in measure 165 with a *mp* dynamic.
- Bsn.**: Bassoon, starting in measure 165 with a *mp* dynamic.
- A. Sax.**: Alto Saxophone, starting in measure 165 with a *p* dynamic.
- T. Sax.**: Tenor Saxophone, starting in measure 165 with a *p* dynamic.
- Tpt. 1-4**: Trumpets 1 through 4, starting in measure 165 with a *p* dynamic.
- Cor. 1-3**: Cor Anglais 1 through 3, starting in measure 165 with a *p* dynamic.
- Tbn. 1-3**: Trombones 1 through 3, starting in measure 165 with a *p* dynamic.
- Euph.**: Euphonium, starting in measure 165 with a *p* dynamic.
- Tba.**: Tuba, starting in measure 165 with a *p* dynamic.
- Solo Tpt.**: Solo Trumpet, starting in measure 165 with a *p* dynamic.
- Perc. 1-2**: Percussion 1 and 2, starting in measure 165 with a *p* dynamic.
- Pno.**: Piano, starting in measure 165 with a *p* dynamic.
- A. Bass**: Double Bass, starting in measure 165 with a *p* dynamic.

The score includes various musical notations such as dynamics (*p*, *mp*, *f*, *mf*), articulation marks, and slurs. The key signature is one flat (B♭ major or E♭ minor).

165

166

167

168

169

170

This page contains the musical score for measures 171 through 176. The score is written for a large orchestra and includes the following parts:

- Fl. 1**: Flute 1, featuring triplets and a forte (*f*) dynamic in measure 175.
- Picc. Flt**: Piccolo Flute, mirroring the Flute 1 part.
- Ob**: Oboe, mirroring the Flute 1 part.
- Br. Cl.**: Bass Clarinet, mirroring the Flute 1 part.
- Cl. 1, 2, 3**: Clarinets 1, 2, and 3, playing sustained notes with various dynamics.
- B. Cl.**: Bass Clarinet, playing a melodic line with *ff* dynamics.
- Bsn.**: Bassoon, playing a melodic line with *mp* and *f* dynamics.
- A. Sax.**: Alto Saxophone, playing a melodic line with *f* and *mf* dynamics.
- T. Sax.**: Tenor Saxophone, playing a melodic line with *f* and *mf* dynamics.
- Tpt. 1-4**: Trumpets 1 through 4, playing a melodic line with *ff*, *mp*, and *mf* dynamics. Tpt. 1 and 4 have "Open" markings.
- Cor. 1-3**: Cor Anglais 1, 2, and 3, playing sustained notes.
- Tbn. 1-3**: Trombones 1, 2, and 3, playing a melodic line with *ff*, *mp*, and *mf* dynamics.
- Euph.**: Euphonium, playing a melodic line with *ff*, *mp*, and *mf* dynamics.
- Tba.**: Tuba, playing a melodic line with *mp* and *f* dynamics.
- Solo Tpt.**: Solo Trumpet, resting.
- Perc. 1**: Percussion 1, playing a rhythmic pattern with *ff* and *mp* dynamics, including "Sn.d & Tom" and "Tam-tam (large)" markings.
- Perc. 2**: Percussion 2, playing a rhythmic pattern with *ff* and *mp* dynamics, including "B.d & Toms" and "Timpani" markings.
- Pno.**: Piano, playing a melodic line with *mp* and *f* dynamics, including a "s" marking.
- A. Bass**: Double Bass, playing a melodic line with *mp* and *f* dynamics.

The score is written in 2/4 time and includes various dynamics such as *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). It also includes performance instructions like "secco" and "L.v." (Larghetto).

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

p

f

ppp

(8)

4. THE MIDDLE YEARS

♩ = 66
Con moto e poco affrettando

Flute 1

Piccolo Flute (Flt 2)

Oboe

Clarinet in E♭

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone

Tenor Saxophone

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Trumpet 4 in B♭

Corno 1 in F

Corno 2 in F

Corno 3 in F

Trombone 1

Trombone 2

Trombone 3

Euphonium in B♭

Tuba

Solo Voice

Solo Trumpet in B♭

Percussion 1

Percussion 2

Piano

Acoustic Bass

Soprano

Alto

$\bullet = 60$

Come foschia

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

10

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

pp

mp

pp

mp

n.t.

n.t.

n.t.

n.t.

n.t.

n.t.

n.t.

n.t.

pp

mp

pp

ppp

mp

pp

mf

p

mf

L.v.

gliss.

gliss. on strings with fingernails or plectrum

L.v.

Christmas bells

Windchimes (metal)

Cymb. susp (medium) (timp. mallets)

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

10

21

Soft & Jazzy (even)

[illegible]

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

comes

si - lent a - round you, and

$G^{13}(b9)/C$

$G^b\Delta^{13}(b5)/F$

$F^7(\sharp^{11})$

$E^{\Delta 9}$

Fl. 1

Picc., Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Harmon

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

you re - coil in ter - ror, see that your work has be - come a

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

41

The image shows a page of a musical score for a large ensemble. The score is written for various instruments and a solo vocalist. The instruments listed on the left are: Fl. 1, Picc. Flt., Ob., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., A. Sax., T. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Cor. 1, Cor. 2, Cor. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Solo Voc., Solo Tpt., Perc. 1, Perc. 2, Pno., A. Bass, S., and A. The score is in 4/4 time. The Solo Voc. part includes lyrics: "thin - ly dis - guised ma - so chi - sm; hear, throb - bing with - in you, the spite - ful,". The Pno. and A. Bass parts include chord symbols: Am⁹(b5), C⁷(#11)₉, F¹³(b9), Gdim⁹Δ⁷/B^b, Gmi¹¹, G^bΔ⁹, and E^bmi¹¹. The score is written for various instruments and a solo vocalist. The instruments listed on the left are: Fl. 1, Picc. Flt., Ob., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., A. Sax., T. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Cor. 1, Cor. 2, Cor. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Solo Voc., Solo Tpt., Perc. 1, Perc. 2, Pno., A. Bass, S., and A. The score is in 4/4 time. The Solo Voc. part includes lyrics: "thin - ly dis - guised ma - so chi - sm; hear, throb - bing with - in you, the spite - ful,". The Pno. and A. Bass parts include chord symbols: Am⁹(b5), C⁷(#11)₉, F¹³(b9), Gdim⁹Δ⁷/B^b, Gmi¹¹, G^bΔ⁹, and E^bmi¹¹.

51

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

an - est - he - tize your - self by once a - gain cal - ling up the shouts and horns of the hunt, but

F#M9

F#M9

FΔ7(#5)/F#

FΔ7(#5)/F#

AADD9/F#

AADD9/F#

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

gaze *3*stead - fast - ly *3*at the vi - sion un - til you have *3*plum - bed its depths...

mp
Our sec - - - ret cre - - - - - a -

mp
Our sec - - - ret cre - - - - - a -

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

tive will di - vines its coun - - - ter - part in oth - ers,

tive will di - vines its coun - - - ter - part in oth - ers,

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

SOLO FILLS
(with choir)
A ADD #11 / G# (Play soft & sparsely. Choir is in focus)

G#M11/9

GΔ7(#5) / G#

pp

pp

pp

pp

pp

G ADD #11 / F#

F#M11/9

FΔ7(#5) / F#

G ADD #11 / F#

F#M11/9

FΔ7(#5) / F#

ex - pe - ri - en - cing its own u - ni - ver - sa - li - ty, and this

ex - pe - ri - en - cing its own u - ni - ver - sa - li - ty, and this

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

in - - - tu - i - - - tion builds a road to - wards know - ledge

in - - - tu - i - - - tion builds a road to - wards know - ledge

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

of the pow - er which is it - self a spark with - in us.

of the pow - er which is it - self a spark with - in us.

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

♩ = 144

With dramatic flow and energy

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

he fell on his side be - neath the map - le trees. The air is mo - tion - less in the

he fell on his side be - neath the map - le trees. The air is mo - tion - less in the

he fell on his side be - neath the map - le trees. The air is mo - tion - less in the

he fell on his side be - neath the map - le trees. The air is mo - tion - less in the

13

25

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

the fea - tures fine - ly chise - led but still im - ma - ture, white a - gainst the gray of the

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

sand, with a small wound in the temp - le. In his dead light, on - ly the

sand, with a small wound in the temp - le. In his dead light, on - ly the

sand, with a small wound in the temp - le. In his dead light, on - ly the

sand, with a small wound in the temp - le. In his dead light, on - ly the

sand, with a small wound in the temp - le. In his dead light, on - ly the

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

dark blood slow - ly well - ing from the nost - rils has col - or.

dark blood slow - ly well - ing from the nost - rils has col - or.

dark blood slow - ly well - ing from the nost - rils has col - or.

dark blood slow - ly well - ing from the nost - rils has col - or.

54

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

pp

Timpani

*

(secco)

(secco)

(secco)

(secco)

with elegance

pp

f

Picc. Flt.

Ob.

f

E♭ Cl.

f

Cl. 1

f

Cl. 2

f

Cl. 3

f

B. Cl.

f

Bsn.

f

with elegance

pp

A. Sax.

f

T. Sax.

f

pp

Tpt. 1

f

pp

Tpt. 2

f

pp

Tpt. 3

f

pp

Tpt. 4

f

Cor. 1

f

pp

Cor. 2

f

Cor. 3

f

Tbn. 1

f

Tbn. 2

f

Tbn. 3

f

Euph.

f

Tba.

f

Solo Voc.

[Gr. Cassa]

f

(secco)

p

[Gl. spiel]

(secco)

f

(molto marcato)

f

(marcato)

sfz

pp

sfz

da. (sempre)

(tenuto)

f

with elegance

pp

A. Bass

S.

A.

T.

B.

[illegible]

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

bove the sprea - ding pool of blood no ques - tions reach the land you have sought.

bove the sprea - ding pool of blood no ques - tions reach the land you have sought.

bove the sprea - ding pool of blood no ques - tions reach the land you have sought.

bove the sprea - ding pool of blood no ques - tions reach the land you have sought.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

And no words can a - ny long - er call you back.

And no words can a - ny long - er call you back.

And no words can a - ny long - er call you back.

And no words can a - ny long - er call you back.

(Gr. Cassa)

(Timp)

(molto marcato)

(tenuto)

mf

f

ff

fp

f

90

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

f (marcato)

S. That e - ter - nal "Be - yond" where you are se - pa - ra - ted from us by a death

f (marcato)

A. That e - ter - nal "Be - yond" where you are se - pa - ra - ted from us by a death

f (marcato)

T. That e - ter - nal "Be - yond" where you are se - pa - ra - ted from us by a death

f (marcato)

B. That e - ter - nal "Be - yond" where you are se - pa - ra - ted from us by a death

91 92 93 94 95 96

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

cho - - - sen long be - fore the bull - et hit the temp - le.

cho - - - sen long be - fore the bull - et hit the temp - le.

cho - - - sen long be - fore the bull - et hit the temp - le.

cho - - - sen long be - fore the bull - et hit the temp - le.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

90

♩ = 72

Legato & intense

Solo Voc. (Sopranos)

S. *mp* You asked for bur - dens to car - ry. *f* And howled when they were *p* *mf*

A. *mp* You asked for bur - dens to car - ry. *f* And howled when they were *p* *mf*

T. *mp* You asked for bur - dens to car - ry. *f* And howled when they were *p* *mf*

B. *mp* You asked for bur - dens to car - ry. *f* And howled when they were *p* *mf*

108 109 110 111 112 113

Rubato, reflective

Solo Voc. *mp* Had you fan - cied a - no - ther sort of bur - den?

S. *p* placed on your shoul - - ders. (Solo vocal a cappella)

A. *p* placed on your shoul - - ders.

T. *p* placed on your shoul - - ders.

B. *p* placed on your shoul - - ders.

114 115 116 117 118 119 120

Solo Voc. *p* Did you be - lieve in the a - no - ny - mi - ty of *mf* sac - ri - fice? *p* The sac - ri - fic - ial act *mp*

121 122 123 124

Solo Voc. *p* and the sac - ri - fi - cial vic - tim are op - po - sites, *mf* and to be *mp* judged as such. *pp*

125 126 127 128 129

♩ = 66

Legato & intense

S. *pp* Here. Here.

A. *pp* Here. Here.

130 131 132

S. *mp* and now, on - - ly The good face.

A. *mp* and now, on - - ly this is real. The good face

T. *p* The good face

B. *p* The good face

133 134 135 136 137 138 139

140 141 142 143 144

S. *f* *mf* *p*
of an old man, Caught na - ked in an un - - guar - ded mo - ment,

A. *f* *mf* *p*
of an old man, Caught mo - ment,

T. *f* *mf* *p*
of an old man, Caught na - ked in an un - - guar - ded mo - ment,

B. *f* *mf* *p*
of an old man, Caught na - ked in an un - - guar - ded mo - ment,

145 146 147 148

S. *pp* *ppp*
With - - - out past, with - - - out fu - ture.

A. *pp* *ppp*
With - - - out past, with - - - out fu - ture.

T. *pp* *ppp*
With - - - out past, with - - - out fu - ture.

B. *pp* *ppp*
With - - - out past, with - - - out fu - ture.

6. YOU ASKED FOR BURDENS TO CARRY

Agitato

Rubato
♩ = 80

Trumpet in B♭

Manual

Pedal

sfz *ff* *p* *f* *sfz*

(colla parte)

pp

4

Tpt.

Man.

Ped.

mf

3

6

9

Tpt.

Man.

Ped.

3

14

Agitato

♩ = 72
Slower, quasi rubato, soft & melancholic

Tpt.

Man.

Ped.

sfz *ff* *mp* *ppp*

3

17

Tpt.

Man.

Ped.

3

22

(non ritardando)

Tpt.

Man.

Ped.

3

28

SOLO AD LIB (max 90 sec. to bar 34)

Start fragmentary and develop from thematic material.
Condense structure and increase dynamics poco a poco...

Man. *p*

Ped. (no pedal until bar 33)

33

(slow but with strong attitude to create a climax of Solo Ad Lib)

ff

34 *Agitato* *sfz* *ff* *lunga* *mp* *Quasi rubato, soft & melancholic* *mp*

ppp *ppp*

37

42 *poco rit...* *lunga* *lunga*

♩ = 68 (even)

Soft & Fragile

7. NIGHT IS DRAWING NIGH (Suite)
I. The longest journey is the journey inwards

Flute 1

Piccolo Flute (Flt 2)

Oboe

Clarinet in E♭

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone

Tenor Saxophone

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Trumpet 4 in B♭

Corno 1 in F

Corno 2 in F

Corno 3 in F

Trombone 1

Trombone 2

Trombone 3

Euphonium in B♭

Tuba

Percussion 1

Percussion 2

Piano

Acoustic Bass

Soprano

Alto

Tenor

Bass

12

Fl. 1

Picc. Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

This page contains the musical score for measures 19 through 24 of the piece '7. NIGHT IS DRAWING NIGH (Suite) - I. The longest journey is the journey inwards'. The score is written for a full orchestra and includes vocal parts. The instruments and voices are listed on the left side of the page, with their respective staves. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into measures 19 through 24, with measure numbers indicated at the bottom of the page. The vocal parts (Soprano, Alto, Tenor, Bass) are shown at the bottom of the page, with their lyrics written below the staves. The instrumental parts include Flute 1, Piccolo Flute, Oboe, E-flat Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Cor 1, Cor 2, Cor 3, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Percussion 1, Percussion 2, Piano, and Bass. The score includes dynamic markings such as *p* (piano) and *Imp.* (impassioned). The piano part includes chord symbols: $G^{ADD} \sharp 11 / F^{\sharp}$ and $F^{\sharp} M1^{\flat} 9$. The bass part includes the same chord symbols. The vocal parts are written in a standard vocal notation with lyrics in English.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

19

20

21

22

23

24

♩ = 60

Slow with reflection

Soprano *p* The long - est jour - ney Is the jour - ney in - wards. Of him who has

Alto *p* The long - est jour - ney Is the jour - ney in - wards. Of him who has

Tenor *p* The long - est jour - ney Is the jour - ney in - wards. Of him who has

Bass *p* The long - est jour - ney Is the jour - ney in - wards. Of him who has

25 26 27 28 29 30

S. *mf* chos - - en his des - ti - ny. *p* Who has star - ted up - on his quest. *pp* For the

A. *mf* chos - - en his des - ti - ny. *p* Who has star - ted up - on his quest. *pp* For the

T. *mf* chos - - en his des - ti - ny. *p* Who has star - ted up - on his quest. *pp* For the

B. *mf* chos - - en his des - ti - ny. *p* Who has star - ted up - on his quest. *pp* For the

31 32 33 34 35 36

S. source of his be - - ing. *p* He is still with you, *mf* But with - out re - la - - tion, *ff*

A. (reflective question) source of Is there a source? *p* He is still with you, *mf* But with - out re - la - - tion, *ff*

T. source of his be - - ing. *p* He is still with you, *mf* But with - out re - la - - tion, *ff*

B. source of his be - - ing. *p* He is still with you, *mf* But with - out re - la - - tion, *ff*

37 38 39 40 41 42

S. I - - - so - la - - - ted in your fee - ling Like one con - demned to death. *f* *mp*

A. I - so - - la - - ted in your fee - ling Like one con - demned to death. *f* *mp*

T. I - so - - la - - ted in your fee - ling Like one con - demned to death. *f* *mp*

B. I - - - so - la - - - ted in your fee - ling Like one con - demned to death. *f* *mp*

43 44 45 46

[illegible]

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

p (Awaiting)
Or one whom im - mi - nent fare - well, de - - - di - cates.

p (Awaiting)
Or one whom im - mi - nent fare - well.

p (Awaiting)
Pre - ma - tu - re - ly de - di - cates.

p (Awaiting)
Pre - ma - tu - re - ly de - di - cates.

Fl. 1

Picc. Flt.

Ob.

Eng. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

To the lone - li - ness which is the fin - al lot of all.

To the lone - li - ness which is the fin - al lot of all.

To the lone - li - ness which is the fin - al lot of all.

To the lone - li - ness which is the fin - al lot of all.

Soft & fragile

62 63 64 65 66 67

68 69 70 71 72 73

74 75 76

7. NIGHT IS DRAWING NIGH (Suite)
7:II - And if this day should be your last

♩ = 50

Recitative, rubato

Solo Voice

mf "Night is draw - ing nigh" So! a - no - ther year it is. *p* And if this day should be your last: *f* "Wie

Solo Organ

Pedal

7

Solo Voc. *mf* könn - ten wir je - mals *p* Ver - kürz - te *mf* o - der Be - tro - ge - ne sein: *pp* wir mit jeg - lich - em Lohn *mf* längst Ü - ber - lohn - ten..."

Solo org.

Ped.

♩ = 72

13 Un poco più mosso

Solo Voc.

Solo org. *mf* *poco rit* *a tpo* *poco rit* *a tpo* *stretto*

Ped.

19

Solo Voc.

Solo org. *poco rit* *poco rit*

Ped.

♩ = 50

26 Rubato, colla parte

Solo Voc. *mp* The pull - ey of time drags us in - ex - or - a - bly for - ward to - wards this last day. A re - li - ef to think of

Solo org. *ppp*

Ped. *ppp*

31

Solo Voc.

Solo org.

Ped.

37

Solo Voc.

Solo org.

Ped.

$\text{♩} = 72$
Un poco più mosso

43

Solo Voc.

Solo org.

Ped.

$\text{♩} = 50$
Rubato, colla parte

49

Solo Voc.

Solo org.

Ped.

rit...

♩ = 68
Pomposo con forza

7. NIGHT IS DRAWING NIGH (Suite)
III. When, when?

105

Flute 1
Piccolo Flute (Flt 2)
Oboe
Clarinet in E♭
Clarinet 1 in B♭
Clarinet 2 in B♭
Clarinet 3 in B♭
Bass Clarinet in B♭
Bassoon
Alto Saxophone
Tenor Saxophone
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trumpet 4 in B♭
Corno 1 in F
Corno 2 in F
Corno 3 in F
Trombone 1
Trombone 2
Trombone 3
Euphonium in B♭
Tuba
Solo Organ
Pedal
Percussion 1
Percussion 2
Piano
Acoustic Bass
Soprano
Alto
Tenor
Bass

1

2

3

4

5

6

Largo malinconia

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

♩ = 68

Pomposo con forza

107

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org

Ped.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Largo malinconia

Fl. 1

Picc. Flt

Ob.

E♭ Cl

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

♩ = 68

109

Pomposo con forza

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org

Ped.

Perc. 1

Perc. 2

Pno

A. Bass

S.

A.

T.

B.

Largo e molto tranquillo

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Is in the void,

Is in the void,

Is in the void,

Is in the void,

Fl. 1

Picc. Flt

Ob.

El. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

f Sleeps in the sil - ence, *mf* Cries in the dark, *p* Litt - le in - cu - bus, *pp*

f Sleeps in the sil - ence, *mf* Cries in the dark, *p* Litt - le in - cu - bus, *pp*

f Sleeps in the sil - ence, *mf* Cries in the dark, *p* Litt - le in - cu - bus, *pp*

f Sleeps in the sil - ence, *mf* Cries in the dark, *p* Litt - le in - cu - bus, *pp*

39 40 41 42 43 44

Fl. 1

Picc. Flt

Ob.

El. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Perc. 1

Perc. 2

Pno.

A. Bass

S. *f* When, *fff* when?

A. *f* When, *fff* when?

T. *f* When, *fff* when?

B. *f* When, *fff* when?

8. DAY SLOWLY BLEEDS TO DEATH

♩ = 50 (even)

Slow, intence & jazzy

Flute 1 (molto tenuto sempre) *ppp* *mf* *ppp*

Piccolo Flute (Flt 2)

Oboe (molto tenuto sempre) *ppp* *mf* *ppp*

Clarinet in E♭

Clarinet 1 in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Clarinet 2 in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Clarinet 3 in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Bass Clarinet in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Bassoon (molto tenuto sempre) *ppp* *mf* *ppp*

Alto Saxophone (molto tenuto sempre) *ppp* *mf* *ppp*

Tenor Saxophone (molto tenuto sempre) *ppp* *mf* *ppp*

Trumpet 1 in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Trumpet 2 in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Trumpet 3 in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Trumpet 4 in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Corno 1 in F (molto tenuto sempre) *ppp* *mf* *ppp*

Corno 2 in F (molto tenuto sempre) *ppp* *mf* *ppp*

Corno 3 in F (molto tenuto sempre) *ppp* *mf* *ppp*

Trombone 1 (molto tenuto sempre) *ppp* *mf* *ppp*

Trombone 2 (molto tenuto sempre) *ppp* *mf* *ppp*

Trombone 3 (molto tenuto sempre) *ppp* *mf* *ppp*

Euphonium in B♭ (molto tenuto sempre) *ppp* *mf* *ppp*

Tuba (molto tenuto sempre) *ppp* *mf* *ppp*

Solo Voice

Percussion 1 (Gl. Spinel) *mf*

Percussion 2 (Timpani) *mp* *ppp*

Piano (legato sempre (no ped)) *mf*

Acoustic Bass (molto tenuto sempre) *ppp* *mf* *ppp*

Soprano

Alto

Tenor

Bass

6

Fl. 1 *mp*

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1 *pp*

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1 *pp*

Cor. 2

Cor. 3

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Euph. *pp*

Tba. *pp*

Solo Voc.

life. Each mor - ning we must hold out the cha - lice of our be - ing to re - ceive, to car - ry.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

and give back. It must be held out emp - ty, for the past must on - ly be re - flec - ted in its po - lish,

$C\Delta 13(\sharp 11)$ $Gadd^9/B$ B^b13 $E^bmi^{\Delta 9}(b5)$ Ami^{11} $D7(\sharp 9)$ Gmi^{11} $C^{13}(\sharp 11)$

$C\Delta 13(\sharp 11)$ $Gadd^9/B$ B^b13 $E^bmi^{\Delta 9}(b5)$ Ami^{11} $D7(\sharp 9)$ Gmi^{11} $C^{13}(\sharp 11)$

25

30

Fl. 1 *mf* *p*

Picc. Flt. *mf* *p*

Ob. *mf* *p*

E♭ Cl. *pp* *nt*

Cl. 1 *p* *nt*

Cl. 2

Cl. 3

B. Cl. *pp* *nt*

Bsn. *pp* *nt*

A. Sax. (subtone) *pp* *nt*

T. Sax. (subtone) *pp* *nt*

Tpt. 1 *ppp* *p*

Tpt. 2 *ppp* *p*

Tpt. 3 *ppp* *p*

Tpt. 4 *ppp* *p*

Cor. 1

Cor. 2

Cor. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tba. *p*

Solo Voc. ...and those things_ which for our_ un - worth - iness we_ dare not, and_ for our blind - ness we can - not ask,

Perc. 1

Perc. 2

Pno. (vocal cued) *mf* *Fmi*¹¹ *A^bmi*⁹ *D^b13/A^b* *G13([#]9)₉* *C^Δ13([#]11)*

A. Bass *Fmi*¹¹ *A^bmi*⁹ *D^b13/A^b* *G13([#]9)₉* *C^Δ13([#]11)*

S.

A.

T.

B.

$\text{♩} = 72$ (In 1)
Risoluto con moto

Fl. 1 *mf*

Picc. Flt. *p*

Ob.

E♭ Cl.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl.

Bsn. *p*

A. Sax.

T. Sax. *p*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Cor. 1 *p*

Cor. 2 *p*

Cor. 3 *p*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.
vouch - safe to give us.....

Perc. 1

Perc. 2

Pno.
Gadd⁹/B B^{b13} E^bmi^{Δ9}(b5) Ami¹¹ D7(^{b13}₉) Gmi¹¹ C¹³(^{#11}₉)

A. Bass
Gadd⁹/B B^{b13} E^bmi^{Δ9}(b5) Ami¹¹ D7(^{b13}₉) Gmi¹¹ C¹³(^{b11}₉) (As written)

S.

A.

T.

B.

[illegible]

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

slow - - - - ly bleeds to death

slow - - - - ly bleeds to death

slow - - - - ly bleeds to death

slow - - - - ly bleeds to death

48 49 50 51 52 53 54

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

55

56

57

58

59

60

61

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

the wound made When the sharp.

the wound made When the sharp.

the wound made When the sharp.

the wound made When the sharp.

62 63 64 65 66 67 68

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

ho - - ri - - zon's edge

ho - - ri - - zon's edge

ho - - ri - - zon's edge

ho - - ri - - zon's edge

69 70 71 72 73 74 75

Fl. 1 *mp* *f* *fff*

Picc. Flt. *mp* *f* *fff*

Ob. *mp* *f* *fff*

E♭ Cl. *mp* *f* *fff*

Cl. 1 *mp* *f* *fff*

Cl. 2 *mp* *f* *fff*

Cl. 3 *mp* *f* *fff*

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1 *mp* *f* *fff*

Tpt. 2 *mp* *f* *fff*

Tpt. 3 *mp* *f* *fff*

Tpt. 4 *mp* *f* *fff*

Cor. 1 *mp* *f* *fff*

Cor. 2 *mp* *f* *fff*

Cor. 3 *mp* *f* *fff*

Tbn. 1 *mp* *f* *fff*

Tbn. 2 *mp* *f* *fff*

Tbn. 3 *mp* *f* *fff*

Euph. *mp* *f* *fff*

Tba. *mp* *f* *fff*

Solo Voc.

Perc. 1 [Gr. Cassa] *pp* *fff* 1.v.

Perc. 2 [Tam-tam (medium)] *pp* *fff* 1.v.

Pno.

A. Bass *mp* *f* *fff*

S.

A.

T.

B.

p

Fl. 1
mp *pp*

Picc. Flt.
mp *pp*

Ob.
mp *pp*

E♭ Cl.
mp *pp*

Cl. 1
mp *pp*

Cl. 2
mp *pp*

Cl. 3
mp *pp*

B. Cl.
-

Bsn.
-

A. Sax.
-

T. Sax.
-

Tpt. 1
mp *pp*

Tpt. 2
mp *pp*

Tpt. 3
mp *pp*

Tpt. 4
mp *pp*

Cor. 1
nt

Cor. 2
nt

Cor. 3
nt

Tbn. 1
mp *pp*

Tbn. 2
mp *pp*

Tbn. 3
mp *pp*

Euph.
mp *pp*

Tba.
p *pp*

Solo Voc.
-

Perc. 1
[Finger cymbal (susp.)
(w/ metal beater)]
mf

Perc. 2
[Triangle (susp.)]
mf

Pno.
pp
(ped sempre)

A. Bass
p

S.
p (quasi legato)
Ripped through the sky. In - -

A.
p (quasi legato)
Ripped through the sky. In - -

T.
p (quasi legato)
Ripped through the sky. In - -

B.
p (quasi legato)
Ripped through the sky. In - -

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

to its now emp - ty veins.

to its now emp - ty veins.

to its now emp - ty veins.

to its now emp - ty veins.

[Sn. drum]
w. Blaststicks

[Small bass drum (2 skin)
w. hard timp. sticks

pp

p

mf

(pattern repeats over 4 bars)

mf

mf

marcato

mf

(senza ped.)

90 91 92 93 94 95 96

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Seeps the dark - - - - ness. The corpse

Seeps the dark - - - - ness. The corpse

Seeps the dark - - - - ness. The corpse

Seeps the dark - - - - ness. The corpse

97 98 99 100 101 102 103 104

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

stif - fens.

Em

Em

Em

Em

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

braced

by

the

chill

of

112

113

114

115

116

117

118

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

night.

night.

night.

night.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

126

127

128

129

130

131

132

Fl. 1 *p* *pp* *cresc. p.a.p.* *mf*

Picc. Flt. *p* *pp* *cresc. p.a.p.* *mf*

Ob. *pp* *cresc. p.a.p.* *mf*

Es. Cl. *p* *pp* *cresc. p.a.p.* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1 *pp* *cresc. p.a.p.*

Tpt. 2 *pp* *cresc. p.a.p.*

Tpt. 3 *pp* *cresc. p.a.p.*

Tpt. 4 *pp* *cresc. p.a.p.*

Cor. 1 *fff* *pp* *cresc. p.a.p.*

Cor. 2 *fff* *pp* *cresc. p.a.p.*

Cor. 3 *fff* *pp* *cresc. p.a.p.*

Tbn. 1 *pp* *cresc. p.a.p.*

Tbn. 2 *pp* *cresc. p.a.p.*

Tbn. 3 *pp* *cresc. p.a.p.*

Euph. *pp* *cresc. p.a.p.*

Tba. *p*

Solo Voc.

Perc. 1

Perc. 2

Pno. *p*

A. Bass *p*

S.

A.

T.

B.

This page contains the musical score for measures 140 through 146 of the piece '8. DAY SLOWLY BLEEDS TO DEATH'. The score is written for a large orchestra and includes the following parts:

- Fl. 1**: Flute 1, starting with a forte (*f*) dynamic.
- Picc. Flt.**: Piccolo Flute, also starting with a forte (*f*) dynamic.
- Ob.**: Oboe, starting with a forte (*f*) dynamic.
- Ev. Cl.**: E♭ Clarinet, starting with a forte (*f*) dynamic.
- Cl. 1**: Clarinet 1, starting with a forte (*f*) dynamic.
- Cl. 2**: Clarinet 2, starting with a forte (*f*) dynamic.
- Cl. 3**: Clarinet 3, starting with a forte (*f*) dynamic.
- B. Cl.**: Bass Clarinet, starting with a forte (*f*) dynamic.
- Bsn.**: Bassoon, starting with a forte (*f*) dynamic.
- A. Sax.**: Alto Saxophone, starting with a forte (*f*) dynamic.
- T. Sax.**: Tenor Saxophone, starting with a forte (*f*) dynamic.
- Tpt. 1**: Trumpet 1, starting with a forte (*f*) dynamic.
- Tpt. 2**: Trumpet 2, starting with a forte (*f*) dynamic.
- Tpt. 3**: Trumpet 3, starting with a forte (*f*) dynamic.
- Tpt. 4**: Trumpet 4, starting with a forte (*f*) dynamic.
- Cor. 1**: Cor Anglais 1, starting with a forte (*f*) dynamic.
- Cor. 2**: Cor Anglais 2, starting with a forte (*f*) dynamic.
- Cor. 3**: Cor Anglais 3, starting with a forte (*f*) dynamic.
- Tbn. 1**: Trombone 1, starting with a forte (*f*) dynamic.
- Tbn. 2**: Trombone 2, starting with a forte (*f*) dynamic.
- Tbn. 3**: Trombone 3, starting with a forte (*f*) dynamic.
- Euph.**: Euphonium, starting with a forte (*f*) dynamic.
- Tba.**: Tuba, starting with a forte (*f*) dynamic.
- Solo Voc.**: Solo Voice, with a whole rest throughout the measures.
- Perc. 1**: Percussion 1, with a whole rest throughout the measures.
- Perc. 2**: Percussion 2, with a whole rest throughout the measures.
- Pno.**: Piano, starting with a forte (*f*) dynamic.
- A. Bass**: Double Bass, starting with a forte (*f*) dynamic.
- S.**: Soprano vocal line, with a whole rest throughout the measures.
- A.**: Alto vocal line, with a whole rest throughout the measures.
- T.**: Tenor vocal line, with a whole rest throughout the measures.
- B.**: Bass vocal line, with a whole rest throughout the measures.

The score includes various musical notations such as notes, rests, slurs, and dynamics. The percussion section includes specific instructions for 'Gr. Cassa' (Great Cymbal) and 'Tam-tam (large)' at measure 145, both marked *pp* (pianissimo). The piano part includes a 'gru' (grace note) marking at measure 140.

Fl. 1 *ff* *mf*

Picc. Flt. *ff* *mf*

Ob. *ff* *mf*

E♭ Cl. *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Tpt. 1 *ff* *mf*

Tpt. 2 *ff* *mf*

Tpt. 3 *ff* *mf*

Tpt. 4 *ff* *mf*

Cor. 1 *ff* *mf*

Cor. 2 *ff* *mf*

Cor. 3 *ff* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

Tbn. 3 *ff* *mf*

Euph. *ff* *mf*

Tba. *ff* *mf*

Solo Voc.

Perc. 1 *ff* *ppp* (Gr. Cassa)

Perc. 2 *ff* *ppp* (Timpani)

Pno. *ff* *mf*

A. Bass *ff* *mf*

(Brass)

S.

(Woodwind)

A.

T.

B.

$\text{♩} = 50$
Largo morendo, quasi rubato

Fl. 1 *fff* (lunga)

Picc. Flt. *fff* (lunga)

Ob. *fff* (lunga)

E♭ Cl. *fff* (lunga)

Cl. 1 *fff* (lunga)

Cl. 2 *fff* (lunga)

Cl. 3 *fff* (lunga)

B. Cl. *fff* (lunga)

Bsn. *fff* (lunga)

A. Sax. *fff* (lunga)

T. Sax. *fff* (lunga)

Tpt. 1 *fff* (lunga)

Tpt. 2 *fff* (lunga)

Tpt. 3 *fff* (lunga)

Tpt. 4 *fff* (lunga)

Cor. 1 *fff* (lunga)

Cor. 2 *fff* (lunga)

Cor. 3 *fff* (lunga)

Tbn. 1 *fff* (lunga)

Tbn. 2 *fff* (lunga)

Tbn. 3 *fff* (lunga)

Euph. *fff* (lunga)

Tba. *fff* (lunga)

Solo Voc.

Perc. 1 *fff* (lunga)

Perc. 2 *fff* (lunga)

Pno. *fff* (lunga)

A. Bass *fff* (lunga)

S. *mp* O - ver the dead one_____

A. *mp* O - - ver the dead *pp*

T. (lunga)

B. *mp* O - - ver_____ the dead *pp*

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

pp

ppp

ppp

ppp

mp

pp

ppp

ppp

are lit Some sil - ent stars.

are lite Some sil - ent stars.

O - ver the dead one are lit Some sil - ent stars.

one are lit Some sil - ent stars.

9. FOR HIM WHO HAS FAITH
(Toccata)

139

Organ a cappella - Orchestra, Soloists & Choir tacet

A: FOR HIM WHO HAS FAITH

♩ = 156

Con moto e poco agitato

The musical score is written for Organ and Pedals in 4/4 time. The Organ part consists of two staves, and the Pedals part is a single staff. The tempo is marked 'Con moto e poco agitato' with a quarter note equal to 156 beats per minute. The key signature has one flat (B-flat). The score is divided into five systems, each starting with a measure number (1, 5, 8, 12, 15). The Organ part features complex textures with many beamed sixteenth notes and triplets, often marked with accents. The Pedals part provides a harmonic foundation with longer note values, including triplets and sustained notes. The score concludes with a double bar line and repeat signs at the end of the fifth system.

Lento, (quasi rubato) con forza

18

Org. *ff*

Ped. *fff*

(cluster with right armbow)

(cluster with left armbow)

fff

$\text{♩} = 156$

Con moto e poco agitato

22

Org. *p*

Ped. *mf*

p

27

Org.

Ped.

30

Org.

Ped.

34

Org.

Ped.

37

Org. (secco)

Ped.

B: THE LAST MIRACLE

40 **Lento sensibile e comodo** poco rit... a tempo

Org. *pp*

Ped.

44

Org.

Ped. *p*

48 **Religioso**

Org. *mf*

Ped. *mf*

53 **Rubato, (ad lib feeling as a jazz solo)**

Org.

Ped.

56 **Rit e molto tenuto**

Org. *ff*

Ped. *ff* segue

C: SHALL BE GREATER THAN THE FIRST

IMPROVISATION AD LIBITUM (duration approx. 2 - 3 min.)

The image displays a musical score for organ improvisation. It features two systems of staves, each labeled 'Org.' on the left. The top system includes a treble and bass staff with various chords and melodic fragments. The bottom system also has a treble and bass staff with similar musical notation. A large, thick, black graphic curve is drawn across the page, starting from the left, rising to a peak, falling to a trough, and then rising again towards the right. Below the staves, there are four dynamic markings: *ppp*, *mf*, *pp*, and *fff* (poss.). These markings are connected by horizontal lines to the curve, indicating the intended volume level at different points in the improvisation. The *fff* marking is followed by the text '(poss.)' in parentheses. The entire score is enclosed in a black rectangular border.

♩ = 50

Doloroso e grave

Soprano

Alto

Tenor

Bass

pp *(poco)*

The moon was caught in the branches: Bound by its

1 2 3 4 5 6

S.

A.

T.

B.

mp *f* *pp* *p*

vow. My heart was heavy. Na - - ked a - gainst the

7 8 9 10 11 12

S.

A.

T.

B.

(poco) *f*

night The trees slept. "Ne - - ver - the - less, Not as I will..." The bur - den re -

13 14 15 16 17 18

S.

A.

T.

B.

mf *p* *pp* *ppp*

mained mine: They could not hear my call. And all was si - - lence.

19 20 21 22 23 24

(long fermatas)

FL 1

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Tpt. 1

Cor. 1

Cor. 2

Tbn. 1

Tbn. 2

Euph. in B♭

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

A. Bass

S.

A.

T.

B.

♩ = 60

**un poco più mosso,
silent & grieved**

36

37

Fl. 1
 Ob.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn.
 Tpt. 1
 Cor. 1
 Cor. 2
 Tbn. 1
 Tbn. 2
 Euph. in Bb
 Tba.
 Solo org.
 Ped.
 Solo Voc.
 Solo Tpt.
 Perc. 1
 Perc. 2
 A. Bass
 S.
 A.
 T.
 B.

now, the torch - - es, the kiss: Soon the gray of dawn In the judge - ment hall.

now, the tor - - ches, the kiss: Soon the gray of dawn In the Judge - ment Hall.

Soon, the tor - - ches, the kiss: Soon the gray of dawn In the Judge - ment Hall.

now, the tor - - ches, the kiss: Soon the gray of dawn In the Judge - ment Hall.

now, the tor - - ches, the kiss: Soon the gray of dawn In the Judge - ment Hall.

Cymb. susp. (small & large)
 PPP

43 44 45 46 47 48

Fl. 1 *mf* *p* *ppp*
 Ob. *mf* *p* *ppp*
 Eb Cl. *mf* *p* *ppp*
 Cl. 1 *mf* *p* *ppp*
 Cl. 2 *mf* *p* *ppp*
 Cl. 3 *mf* *p* *ppp*
 B. Cl. *mf* *p* *ppp*
 Bsn. *mf* *p* *ppp*
 Tpt. 1 *mf* *p* *ppp*
 Cor. 1 *mf* *p* *ppp*
 Cor. 2 *mf* *p* *ppp*
 Tbn. 1 *mf* *p* *ppp*
 Tbn. 2 *mf* *p* *ppp*
 Euph. in Bb *mf* *p* *ppp*
 Tba. *mf* *p* *ppp*
 Solo org. *mf* *p* *ppp*
 Ped. *mf* *p* *ppp*
 Solo Voc. What will their love help there? There, the ques - tion. is on - ly If I love them.
 Solo Tpt. *mf* *p* *ppp*
 Perc. 1 *mf* *p* *ppp*
 Perc. 2 *mf* *p* *ppp*
 A. Bass *mf* *p* *ppp*
 S. What will their love help there? There, the ques - tion. is on - ly If I love them.
 A. What will their love help there? There, the ques - tion. is on - ly If I love them.
 T. What will their love help there? There, the ques - tion. is on - ly If I love them.
 B. What will their love help there? There, the ques - tion. is on - ly If I love them.

Rubato e parlando

FL. 1

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Tpt. 1

Cor. 1

Cor. 2

Tbn. 1

Tbn. 2

Euph. in B♭

Tba.

Solo org.

Ped.

Solo Voc.

mf (Spoken) choir: "You shall follow it." "You shall forget it." "You shall empty it."

The road, The happiness, The cup,

Solo Tpt.

Perc. 1

Perc. 2

ppp

A. Bass

S.

mf (solo voc.) "The road," (Spoken as an answer) "The happiness," "The cup,"

You shall follow it. You shall forget it. You shall empty it.

A.

mf (Spoken as an answer)

You shall follow it. You shall forget it. You shall empty it.

T.

mf (solo voc.) "The road," (Spoken as an answer) "The happiness," "The cup,"

You shall follow it. You shall forget it. You shall empty it.

B.

mf (Spoken as an answer)

You shall follow it. You shall forget it. You shall empty it.

FL 1

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Tpt. 1

Cor. 1

Cor. 2

Tbn. 1

Tbn. 2

Euph. in B♭

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

A. Bass

S.

A.

T.

B.

Solo voc, & choir: "The Pain, You shall conceal it"

"The Thruth, You shall be told it"

"The end, You shall endure it"

You shall conceal it.

You shall be told it.

"You shall endure it.

The pain,

The truth,

The end,

"The pain,"

You shall conceal it.

"The truth,"

You shall be told it.

"The end,"

You shall conceal it.

You shall be told it.

You shall endure it.

"The pain,"

You shall conceal it.

"The truth,"

You shall be told it.

"The end,"

You shall conceal it.

You shall be told it.

You shall endure it.

♩ = 56

Chanting, (quasi rubato)

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Al - migh - ty For - give My doubt, My ang - er, My pride. By Thy mer - cy A - base me, By

Al - migh - ty For - give My doubt, My ang - er, My pride. By Thy mer - cy A - base me, By

Al - migh - ty For - give My doubt, My ang - er, My pride. By Thy mer - cy A - base me, By

Al - migh - ty For - give My doubt, My ang - er, My pride. By Thy mer - cy A - base me, By

(Pno + timp.)

4 5 6 7 8 9 10

♩ = 66
Strong and resolute

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Thy strict - ness _____ Raise me up.

Thy strict - ness _____ Raise me up.

Thy strict - ness _____ Raise me up.

Thy strict - ness _____ Raise me up.

Tam-tam (medium)

mp

ff

L.v.

(S).....

(Brass)

$$J = 72 \text{ (In 1)}$$

Risoluto con moto

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

a new count - - ry In a - -

a new count - - ry In a - -

a new count - - ry In a - -

a new count - - ry In a - -

25 26 27 28 29 30 31

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

no - - ther world of re - - a - - li - - ty.

no - - ther world of re - - a - - li - - ty.

no - - ther world of re - - a - - li - - ty.

no - - ther world of re - - a - - li - - ty.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Than

Day's?

Or

did

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

I live there Be - - fore Day was?

I live there Be - - fore Day was?

I live there Be - - fore Day was?

I live there Be - - fore Day was?

(secco)

f

46 47 48 49 50 51 52

$\text{♩} = 144$
Fast swing

Fl. 1
Picc. Flt.
Ob.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax.
T. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Trp. 4
Cor. 1
Cor. 2
Cor. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Solo org.
Ped.
Solo Voc.
Solo Tpt.
Perc. 1
Perc. 2
Pno.
A. Bass
S.
A.
T.
B.

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

CUE 1

11. THE DARK-BLUE NIGHT – Full Score

♩ = 56 approx. (even)

161

Rubato (except Bass)

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Slow and narrative

mf

f

mf

(poco)

f

p

I a - woke

To an or - di - na - ry mor - ning with gray light

8me

(Keep walking)

Gray light

Gray light

Gray light

Gray light

Gray light

Concerning all choir parts:
Cluster pitches are approximative and by individual discretion.
However, it's important to follow the written melodic line (intervals). *pp*

CUE 2

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

mp

mf

ppp

pp

mf

pp

Re - flec - ted from the street, But still re - mem - bered

Dark - blue night

Dark - blue night

Dark - blue night

Dark - blue night

CUE 3

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

mp

f

mp

ppp

mf

The dark - - blue night A - bove the tree line, _____

In moon - light

In moon - light

In moon - light

In moon - light

In moon - light

[Timp] (w. sx:s & trp:s)

CUE 5

Steady & rythmical ♩ = 144

[illegible]

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

♩ = 144

Elegant and lyrical

The image shows a page of a musical score for a symphony. The score is written in 4/4 time and includes dynamic markings such as *ff*, *pp*, and *p*. The instruments listed include Fl. 1, Picc. Flt., Ob., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., A. Sax., T. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Cor. 1, Cor. 2, Cor. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Solo org., Ped., Solo Voc., Solo Tpt., Perc. 1, Perc. 2, Pno., A. Bass, S., A., T., and B. The score is divided into measures, with some measures containing rests and others containing notes. The tempo is marked "Elegant and lyrical".

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Re - mem - bered ot - her dreams

Of the same

Re - mem - bered ot - her dreams

Of the same

Of the same

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

moun - - - - - tain count - - - - - ry:

moun - - - - - tain count - - - - - ry:

$\text{♩} = 60$
Desolated

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Twice

pp

mf

I stood_____ on its sum - mits, I

Poco meno mosso e rit...

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

stayed by its re - mo - test lake, And fol - lowed the ri - ver To - - - - wards its source.

stayed by its re - mo - test lake, And fol - lowed the ri - ver To - - - - wards its source.

stayed by its re - mo - test lake, And fol - lowed the ri - ver To - - - - wards its source.

stayed by its re - mo - test lake, And fol - lowed the ri - ver To - - - - wards its source.

[Timpani]

ppp

Come foschia

121

Con moto, poco affrettando

126

♩ = 144

Transparent & airy

with elegance

pp

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

pp

A. Sax.

T. Sax.

pp

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

pp

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

[Gl. spiel]

Perc. 1

p

Perc. 2

Pno.

pp

sempre

with elegance

A. Bass

pp

S.

A.

T.

B.

Vigorously

This page of the musical score is for a symphony, featuring a variety of instruments and performance instructions. The instruments listed on the left include Fl. 1, Picc. Flt., Ob., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., A. Sax., T. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Trp. 4, Cor. 1, Cor. 2, Cor. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Solo org., Ped., Solo Voc., Solo Tpt., Perc. 1, Perc. 2, Pno., A. Bass, S., A., T., and B.

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Performance instructions include "End Solo (temporarily)", "Gr. Cassa", "Timpani", "secco", and "molto marcato". The score is written in a 2/4 time signature and features a variety of musical notation, including notes, rests, and articulation marks.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

mf

mp

pp

f

niente

Continue Solo

mf

mp

[Sn.dr w. Blastics]

[Deep tom w. timp. mallet]

(pattern repeats over 3 bars)

8va

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

[illegible]

Rubato (except Piano, Bass & Solo trpt.)

Open Repeat

163

Open Repeat

[illegible]

Rubato (except Piano, Bass & Solo trpt.)

167

$\text{♩} = 56$
Slow, with spirit & dignity

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

(solo)

mp

ff

mf

p

mf

pp

5

3

3

3

3

174

poco rit... **♩ = 50** **Slow and grieved**

Fl. 1

Picc. Flt.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

mp (with altos)

The sea - - - sons have changed And the light

mp (with solo voc.)

The sea - - - sons have changed And the light

mp

Sea - - - sons changed And the light

mp

Sea - - - sons changed And the light

Fl. 1

Picc. Flt

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 4

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Solo org.

Ped.

Solo Voc.

Solo Tpt.

Perc. 1

Perc. 2

Pno.

A. Bass

S.

A.

T.

B.

And the wea - ther *p* And the ho - ur. But it is the same land. *pp*

And the wea - ther *p* And the ho - ur. But it is the same land. *pp*

And the wea - ther *p* And the ho - ur.

And the wea - ther *p* And the ho - ur.

Morendo e poco rit...

[illegible]