Songs from the End of the World

(2015)

I. A long time alone
II. Raveling
III. At sea

John Mackey

text by A. E. Jaques

Commissioned by
University of North Carolina at Greensboro
Arizona State University
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Instrumentation

Flute
Alto Flute (doubling on C flute)
Oboe
English horn
2 Clarinets in Bb
2 Bass Clarinets
Contrabass Clarinet (Bb)
2 Bassoons

Double Bass

Soprano

Harp

Piano

3 Percussionists (marimba, vibraphone, bass drum, and suspended cymbal)

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Songs from the End of the World

text by A. E. Jaques

I. *A long time alone*

Dawn draws her rose-red fingers soft across the sleeping sky.
Another day unasked-for, light pinking flesh untouched.

Long ago I loved to watch the water wake
when first rays raced the waves.
Morning warm-born in a moment.

But the sweetest second sours in solitude.
Forever is a long time alone.

Summer murmurs memory of seasons sweet with cypress.
Seabirds basking idle as the fishes dare to doze.

I used to sing with the insects
answering slee slee whirrups with trilling airs.
But that was years ago,
before the buzzing buried cicada sounds inside
to rattle in the cluttered attic of never-spoken thoughts.

Even lovely liquid languor spoils.
Forever is a long time alone.

Wade into the wine-dark sea and leave the lonely island;
let salt swamp tears.
Waters hold you for a while.

Skin gleams warm. Long-fallow flesh awakens
but the ocean's kiss consumes.
Soon there is no woman—only wave.

So the body brought back rushes out again,
tide and time-taken as all things are.
The sea is not a solace but a cell.

Forever is a long time alone.

II. *Raveling*

When I found you, or you found me,
both of us lost in the endless sea,
then I healed you, and you healed me,
two tattered souls stitched up lovingly.

Seven summers of sun,
seven winters of wanting,
seven springtimes as new as the dawn,
seven autumns of falling
deeper into your breath—
seven years you are warp to my weft.

Only now is this paradise paradise.
Only now is this living a life.
Only now is there greenness and sweetness and air—
lost and found ones, we two, what a pair.

As I lose you, and so lose me,
finding I never had what I thought was free—
how can you take what once you gave?
I asked only love for the life I saved.

Seven years you were warp to my weft.
Seven years, yet you leave me bereft.
Seven years and I have nothing left.

You and I, we were bound up together.
You and I wove a heaven from scars.
You and I turned the darkness and lostness and pain
into something worth living again.

Only you made this paradise paradise;
Only you made this living a life;
Only you gave me greenness and sweetness and air—
All unraveling now, past repair.

III. *At sea*

Again, alone.
Again, forever.
Solitude and I, once more, together.

And now—forget?
Or yet remember?
If I hold fast will I still surrender?

Shall I cling to memory, and polish thoughts like bright stones?
But every touch erodes them; to love their light is to lose it.
Remembering. Dismembering.

Forget, then.
Forget him.
Forget him.
Forget, yes.

And cast away the empty oyster shell.
Tide take him.
But watch—who knows what waters wash home?

Forget him?
Forget, how?

This cruel moon brings ghosts in waves now, to haunt me.
Too-cruel moon brings ghosts to haunt me, to taunt me now.
This tide that gives and takes and tolls the time,
the time, the long and longing time alone.

I can't forget;
I can't remember.
The loss remains, so hard, so tender.

And all my rhymes are ravings,
my words the wailing of a lost one,
storm-tossed one.

The sea won't hear.
The sky won't care.
No different to them,
my silence or song.

No words, so.
Unheard, so.

Why go on then?
Why cry this silence?

Alone.
Alone.

All cast away now.
Just ghosts to stay now.
Alone, all lost at sea.

Program Note

The cycle is inspired by a passage in the Odyssey in which Odysseus, shipwrecked and near death, washes up on the shore of an island belonging to the nymph Kalypso. Homer's telling treats the ensuing interlude as just another bit of exotic travelogue, one of many adventures on Odysseus' long journey home; these three songs imagine what it meant to Kalypso herself, and are sung in her voice.

i. A long time alone
Kalypso's island home is beautiful beyond imagining but remote beyond reach. Her immortality is thus an eternal solitude. The first song in the cycle, set before Odysseus' arrival, is her lament of this loneliness. Standing on her shore, she remembers long-gone days when she could still delight in her paradise, and tells of the slow erosion of sensation and even sense after endless ages alone.

ii. Raveling
The second movement begins after Odysseus has been with Kalypso for seven years. She sings as she moves back and forth with a golden shuttle at her loom, weaving a tapestry–the work of all that time–that tells their story. At one end, the luminous threads show the near-dead castaway washed ashore; nearby the nymph nurses him back to health. Flowers and fruit, ripe and radiant, tumble through images of the love they found together. But the simple happiness of the scene and the song curdles: Odysseus wants to return to his home, leaving Kalypso to her solitude; nothing she has given or can give means anything to him anymore. She is shattered, but he is cold. So Kalypso returns to her loom, singing again, but now unraveling the tapestry, unmaking the document of love.

iii. At sea
In the final song, Kalypso watches Odysseus sail away on a boat she has given him, born by a breeze she has called up to fill a sail she has fashioned from the unmade tapestry. Waves carry him toward the horizon, and her loneliness washes in again.

- program note by A. E. Jaques (please credit A. E. Jaques when reproducing program note)

World premiere November 19, 2015, with Lindsay Kesselman, soprano, and the University of North Carolina Greensboro Wind Ensemble, conducted by Kevin Geraldi.

for Lindsay Kesselman

text by A. E. Jaques

Songs from the End of the World

I. A long time alone

John Mackey

♩.= 46, flowing, very freely

Flute

Alto Flute

Oboe

English Horn

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet 1

Bass Clarinet 2

Contrabass Clarinet

Bassoon 1

Bassoon 2

Double Bass

Soprano

Harp

Piano

Vibraphone

Marimba

Large Bass Drum

Alto Flute

espress. *stretch...*

pp

pizz.

very soft mallets
motor on, slow

very soft mallets

una corda Ped.

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4

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

arco

Dawn draws her

use sustain pedal generously

rele una corda Ped.

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9

Fl. *pp* *p*

A. Fl. *p* *mp* *pp*

Ob. *pp* *mp* *pp*

Eng. Hrn. *p* *pp*

Clar. 1 *p* *pp*

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop. rose - red fin - gers soft a - cross the sleep-ing sky. A-noth-er day un-

Hp.

Pno.

Vibes *mp* *pp*

Mrb.

BD

for perusal use only

13

poco rit. a tempo

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp p mp

asked for, light pi ing flesh un - touched. Long a - go I

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17

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp mp mf p

loved to watch the wa - ter wal when first rays raced the waves.

8va

for perusal use only

20

poco rit.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

Mor - - - ning ___ arm___ orn in___ a mo - ment.

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24

a little slower *a tempo* *rit.*

Fl. A. Fl. Ob. Eng. Hrn. Clar. 1 Clar. 2 B. Cl. 1 Bs. Cl. 2 Cb. Cl. Bsn. 1 Bsn. 2 D.B.

Sop.

But the sweet-est ond urs in sol - i - tude.

a little slower *a tempo* *rit.*

Hp. Pno. Vibes Mrb. BD

for perusal use only

28

very freely

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp

p

For-ev-er is a long time For-ev-er is a long time a long time a-lone

for perusal use only

32

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp
a - lone
a - lone
a - lone
a -
p
mp
una corda Ped.

for perusal use only

36

♩.= 46, flowing, very freely

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

p *pp* *mp*

lone

Sum-mer mur-murs mem-o - ry of

release una corda Ped.

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39

poco rit.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

sea-sons sweet with cy-press. Sea-birds bask-ing id - le as the fish-es dare to doze.

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42

♩= 60 circa

poco rit.

Fl. A. Fl. Ob. Eng. Hrn. Clar. 1 Clar. 2 B. Cl. 1 Bs. Cl. 2 Cb. Cl. Bsn. 1 Bsn. 2 D.B.

mf *mp* *mf* > *mp* *ff* *f*

Sop.

I used to sing with the in - sects an - swer-ing slee slee whir-rups with trill-ing airs but that was long a-go

♩= 60 circa

poco rit.

Hp. Pno. Vibes Mrb. BD

mf *mp* *f*

for perusal use only

a tempo

46

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

(continue strong attack with almost immediate drop to quieter dynamic)

poco a poco dim.

pizz.

upper note optional if balance is problematic

be-fore the buzz-ing bur-ied ci-ca-da sounds in-side to rat-tle in the clutt-ered att-ic of nev-er-spo-ken

for perusal use only

50

rit.

♩= 56 circa

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

Hp.

Pno.

Vibes

Mrb.

BD

pp

switch to C flute

pizz.

p

mf

mp

thoughts. Ev - en love - ly quid lang - uor spoils For - ev - er is a long time For -

3

rit.

♩= 56 circa

(harmonics sound where written)

for perusal use only

56

flut.

norm.

poco a poco rit.

allarg.

Fl.

Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

Hp.

Pno.

Vibes

Mrb.

BD

C Flute

arco

ev - er is a long time a long time For - ev - er is a long time a -

poco a poco rit.

allarg.

for perusal use only

60

♩.= 46

allarg.

a tempo

allarg.

Fl.

Fl.

Ob.

Eng. Hrn.

Clar. 1

molto

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

lone.

♩.= 46

allarg.

a tempo

allarg.

Hp.

Pno.

Vibes

Mrb.

Sus. Cymb.

Bass Drum

BD

for personal use only

64

a tempo

a tempo

Fl.

Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

Hp.

Pno.

Vibes

Mrb.

BD

f *pp*

switch to alto flute

mp *pp* *mp*

pizz.

p

mp

Ped. ✻ Ped. ✻

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69

poco rit.

Fl.

Fl.

Ob.

pp

Eng. Hrn.

Clar. 1

n.

mp

pp

p

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

p

Sop.

Wade in - to the wine-dar sea and leave the lon - ely is - land;

poco rit.

Hp.

pp

Pno.

Vibes

pp

p

Mrb.

pp

BD

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73 *a tempo*

poco rit.

Fl.

pp

Alto Flute

Fl.

pp

Ob.

p

pp

Eng. Hrn.

Clar. 1

pp

pp

Clar. 2

pp

B. Cl. 1

pp

Bs. Cl. 2

pp

Cb. Cl.

pp

Bsn. 1

pp

Bsn. 2

D.B.

arco

p

Sop.

let salt swam tea Wa - ters hold you for a while

a tempo

poco rit.

Hp.

Pno.

Vibes

pp

p

pp

Mrb.

BD

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77

a tempo

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

Skin gleams warm; long - al - low flesh a - wa - kens but the o - cean's kiss con - sumes

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81

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

Soon there is no wo man on - ly wave?

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85

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp
pp
p
pizz.
mp
So the bo - brought back rush-es out a - gain.
p
pp
8vb
p
p

for personal use only

89

rit.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

tide and time a - ken as all things are. The

Hp.

Pno.

Vibes

Mrb.

BD

for personal use only

93

a little slower

a tempo, rit.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

(brief)

sea is not a so - ac bu a cell

a little slower

a tempo, rit.

Hp.

Pno.

Vibes

Mrb.

BD

for personal use only

97

very freely

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

For-ev-er is a long tim

For-ev-er is a long time a long time a-lone

very freely

Hp.

Pno.

Vibes

Mrb.

BD

for perusal use only

101

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pizz.

pp

a - lone a - lone a - lone

p pp

p pp

una corda / ed.

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107

very slow

molto allarg.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

a - - - - - - lone

Hp.

Pno.

Vibes

Mrb.

BD

ppp

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August 12, 2015
Cambridge, Mass.

II. Raveling

♩=66

Flute
Alto Flute
Oboe
English Horn
B♭ Clarinet 1
B♭ Clarinet 2
Bass Clarinet 1
Bass Clarinet 2
Contrabass Clarinet
Bassoon
Bassoon 2
Double Bass
Soprano
Harp
Piano
Vibraphone
Marimba
Large Bass Drum

pp
pp
mp
When I found you, or you found me, both of us lost in the
mp
8va
p
Ped.
pedal liberally throughout
motor off
p
Ped.

for perusal use Only

4

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

p *pp* *pp* *mp* *p*

pizz. *p*

end-less sea, then I healed you, and you healed

(8va)

mp

soft mallets *mp*

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8

Fl.

A. Fl.

p

Ob.

mp

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

me, two t-tered souls stitched up lov - ing - ly.

Hp.

8va

Pno.

p

Vibes

Mrb.

BD

for personal use only

II

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

p
p
mp
(8va)
mp
mp

Ah Se-ven sum-mers of sun, se-ven win-ters of want - ing, se-ven

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14

Fl.

A. Fl.

Ob.

p *mp*

Eng. Hrn.

Clar. 1

p *mp*

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

spring-times as new as th dawn, se-ven au-tumns of fall - ing dee-per in-to your

Hp.

Pno.

8va 15ma

8va

Vibes

p

Mrb.

mp

BD

for personal use only

17

poco rit.

a tempo

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

— breath — Se - ven years you are warp to my weft.

Hp.

Pno.

Vibes

Mrb.

BD

mp *mf*

8va

15ma

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20

rit.

Fl.

mf

A. Fl.

mp

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

mf

Ah

p

On - ly

rit.

Hp.

mf

Pno.

mf

8va

pp

Ped.

Vibes

mp

mf

pp

Mrb.

mf

mp

pp

BD

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22

♩= 60 circa, freely

Fl.

A. Fl.

pp

Ob.

Eng. Hrn.

Clar. 1

pp

pp

Clar. 2

pp

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

p

Sop.

now is this pa - ra-dise p - - - - ra - dise. On - ly now is this liv - ing a

♩= 60 circa, freely

Hp.

p

Pno.

p

Ped. Ped. Ped. Ped. Ped. Ped.

Vibes

Ped. *p* Ped. Ped. Ped. Ped. Ped.

Mrb.

p

BD

for personal use only

25

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp
p
co
mp

life On - ly now is there green - ness and

Ped.

for personal use only

27

poco rit.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

pp

Clar. 2

p

pp

B. Cl. 1

pp

Bs. Cl. 2

Cb. Cl.

pp

Bsn.

Bsn. 2

D.B.

pizz

p

Sop.

p

sweet-ness and air Lost d found ones, we two, what a

poco rit.

Hp.

p

Pno.

p

Ped. Ped. Ped. Ped. Ped. Ped. ✻

Vibes

Ped. Ped. *p* Ped. Ped. Ped. Ped.

Mrb.

p

BD

for perusal use only

30

♩=66

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

Hp.

Pno.

Vibes

Mrb.

BD

mp

p

pair.

8va

Ped.

for perusal use only

33

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp mp pp mp mp mp pizz. mf p p p mp mf p mp motor on, slow 8vb Ped. ppp

for perusal use only

36

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

As

for perusal use only

40

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

I lose you, and so lose me, find-ing I ne - ver had what I

motor off

for personal use only

43

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

mf p pp mp

thought was free how can you take what

8va 8vb

for personal use only

46

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

p *mf* *pp*

once you gave I asked on - ly love for the life I

(8va) 8va

for perusal use only

48

poco rit.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

saved.
Se - ven

arco

for personal use only

50 *a tempo*

Fl. *p* *mf*

A. Fl. *p* *mp*

Ob. *p* *cresc.*

Eng. Hrn. *mp* *mf* *mp*

Clar. 1 *p* *mp*

Clar. 2 *p* *mp*

B. Cl. 1 *p* *cresc.*

Bs. Cl. 2 *p* *cresc.*

Cb. Cl. *p* *p* *cresc.*

Bsn. *p* *mp* *cresc.*

Bsn. 2 *mp* *cresc.*

D.B. *mp* *cresc.*

Sop. *mf* *cresc.*

years you were warp — to my weft. Se - ven years, yet you leave me be -

a tempo

Hp. *mp* *cresc.* *f*

8va

Pno. *p* *cresc.*

Vibes *mp* *cresc.*

Mrb. *mp* *cresc.*

BD

for personal use only

53

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

reft. Se - ven years and I have no - - - thing

for personal use only

56

rit.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

left. You and

for personal use only

59

a tempo, very free

allarg.

a tempo, very free

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.

I, we were bound up to - - - geth - - - er You and I wove a hea - ven from

a tempo, very free

allarg.

a tempo, very free

8va

Hp.
Pno.
Vibes
Mrb.
BD

for personal use only

63

rit.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn.
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

2/4 3/4 2/4

scars. You and I turned the dark-ness and lost-ness and pain

rit.

ff

for perusal use only

67

slower, ♩= 52 circa, still free

rit.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

in - to some - thing worth liv - ing a - gain On - ly

slower, ♩= 52 circa, still free

rit.

Hp.

Pno.

Vibes

motor on, slow

Mrb.

BD

for perusal use only

71 *a tempo (♩=52 circa)*

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

arco

p

Sop.

pp *p* *pp*

you made this par - a - dise; On - ly you made this par - a - dise; On - ly you made this liv - ing a life; On - ly

a tempo (♩=52 circa)

Hp.

pp *p*

Pno.

una corda Ped.

Vibes

pp

Mrb.

pp

BD

for personal use only

75

rit.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

you gave me green-ness and sweet-ness and air All un - rav - el - ing now, past re-

rit.

Hp.

Pno.

Vibes

Mrb.

BD

for personal use only

80

♩= 54 circa

Fl.

A. Fl.

p

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

pizz.

D.B.

p

Sop.

pair.

♩= 54 circa

Hp.

p

Pno.

p

Vibes

p Ped.

3

Mrb.

p

BD

ppp

for perusal use only

82

rit., like a music box slowing down

♪=♪

Fl.

A. Fl.

pp

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn.

Bsn. 2

D.B.

Sop.

pp

Ooo

rit., like a music box slowing down

♪=♪

Hp.

pp

Pno.

(8vb)

Vibes

3 3 5

pp

Mrb.

pp

BD

October 13, 2015
Cambridge, Mass.

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♩= 52, *rubato*

Flute

Alto Flute

p

Oboe

English Horn

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet 1

Bass Clarinet 2

Contrabass Clarinet

Bassoon 1

Bassoon 2

Double Bass

pizz.

pp

Soprano

ppp

pp

A - - - ga - a - lone. A-gain, for - ev - er. Sol - i - tude and I, once more, to -

♩= 52, *rubato*

Harp

pp

Piano

pp

Vibraphone

motor on, slow

pp

Marimba

pp

Large Bass Drum

for personal use only

6

with a little more motion

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp *p* *mp*

arco *pizz.*

geth-er. And now for - get? Or yet re - mem-ber? If I hold fast will I still sur - ren - der? Shall I cling to mem -

with a little more motion

for personal use only

12

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

mp mp pp p pp p pp pp mp

'ry, and pol-ish thoughts like bright stones? But ev - 'ry touch e-rodes them; to

for personal use only

17

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

love their light is to lose it. Re - mem - - b'ring. Dis - mem - - - b'ring

release una corda pedal

una corda pedal until indicated otherwise

for personal use only

23

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

warmly singing over the others

For - get, then. For get him.

soft mallets

for personal use only

30

♩= 84, *rubato*

Fl.

A. Fl.

mp

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

pizz.

D.B.

mp

Sop.

pp

For -

♩= 84, *rubato*

Hp.

p

Pno.

Vibes

p

pp

Mrb.

p

BD

for personal use only

34

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp
pp
pp
p
arco
pizz.
p
p
- - get him. For - - get, yes. And cast a - way the emp - ty oy - ster
pp
(una corda)
pp

for personal use only

40

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

p

pp

mp

— shell. Tide — take him. But watch — who knows what wa - ters wash home?

for perusal use only

46

Fl.

A. Fl.

Ob.

ppp *p* *pp* *p*

with increasing urgency

Eng. Hrn.

pp *p*

with increasing urgency

Clar. 1

pp *p*

Clar. 2

pp *pp*

B. Cl. 1

pp *p* *pp*

Bs. Cl. 2

pp

Cb. Cl.

pp

Bsn. 1

mf *mp* *pp*

Bsn. 2

D.B.

arco pizz. *mp*

Sop.

p

For - - - get him? For - - - get, how? This cru - el moon brings

Hp.

mp

Pno.

p *pp*

(una corda) Ped. Ped.

Vibes

Ped. *p* Ped. Ped.

Mrb.

pp *p*

BD

for perusal use only

53

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

arco

ghosts in waves now, to haunt me. Too cruel moon brings

for perusal use only

59

Fl. *mf* *p* *pp*

A. Fl. *mf* *p* *p*

Ob. *mf* *mp* *pp*

Eng. Hrn. *mf* *p*

Clar. 1 *mp* *pp* *pp*

Clar. 2 *mp* *pp* *pp*

B. Cl. 1 *mp* *pp*

Bs. Cl. 2

Cb. Cl. *mp* *pp*

Bsn. 1 *pp*

Bsn. 2

D.B. *mf* *pp* *rall.* *p*

Sop. *f* *p*

ghosts to haunt me, to taunt me now.

Hp. *p* *mp*

Pno. *mp* Ped. Ped. *pp*

Vibes Ped. Ped. *p*

Mrb. *pp*

BD

7/8 4/4

for perusal use only

66

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

mp pp mp pp pp pp pp pp arco mp pp pp mp

This tide that gives and takes and tolls the time, the time, the long and long-ing time a -

mf p Ped. 8vb p mp Ped. mp pp

for personal use only

72 *allarg.*

♩= 84, *rubato*

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pizz.

lone. I can't for - - - - - get; I

allarg.

♩= 84, *rubato*

for personal use only

76

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

mp
pp
pp
pp
p

Sop.: can't re - - - - mem - ber The loss re - - - mains, so

for personal use only

80

rit.

a tempo

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

pp p mp mf

hard, so ten - der. And all my rhymes are

rit.

a tempo

for personal use only

85

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

p *mp* *mf* *mp*

rav - - - - - - ings my words

8va

Ped. Ped. Ped.

mp *mf*

for personal use only

89

poco a poco accel.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

cresc.

f

mf

the wail - ing of a lost one, storm -

release una corda pedal

for personal use only

93

rit.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.

tossed one.

rit.

Hp.
Pno.
Vibes
Mrb.
BD

Sus. Cymb.

for perusal use only

97

allarg.

♩=♩ (=40)

♩=60

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

The sea won't hear. The sky won't care.

allarg.

♩=♩ (=40)

♩=60

Hp.

Pno.

Vibes

Mrb.

BD

Bass Drum

(non dim.)

for perusal use only

105

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

p pp mp > p

3/2 4/4

No diff-'rent to them, my si-lence or song. No words, so. Un heard, so.

una corda pedal until indicated otherwise

for personal use only

112

♩= 72, *rubato*

♩= 60, *rubato*

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

Bsn. 2

D.B.

Sop.

Why go on then? Why cry this

♩= 72, *rubato*

♩= 60, *rubato*

Hp.

Pno.

una corda pedal until indicated otherwise

Vibes

Mrb.

BD

for perusal use only

119

molto rit. ♩= 52, rubato

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

mp p pp

arco pizz.

si - lence? A - lone. A - lone. All cast a - way now.

molto rit. ♩= 52, rubato

for personal use only

127

allarg.

Fl.
A. Fl.
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
B. Cl. 1
Bs. Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
D.B.
Sop.
Hp.
Pno.
Vibes
Mrb.
BD

mf p mf pp

p mf pp

p mf

p mf

p mf pp

p mf p

mf p

p

p mf pp

arco

pp

crying out, molto espress.

mp f mp

Just ghosts to stay now. A - lone all lost at

allarg.

p mf p

p

mf

p mf pp

pp

for private perusal only

132

♩= 76, *poco a poco rit.*

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

B. Cl. 1

Bs. Cl. 2

Cb. Cl.

Bsn. 1

p

Bsn. 2

pizz.

D.B.

mp *p* *pp*

Sop.

p

sea.

♩= 76, *poco a poco rit.*

Hp.

mp *p* *pp*

Pno.

ppp

(una corda) 8vb *Ped.*

Vibes

Mrb.

mp *p* *pp*

BD

pp

September 27, 2015
Austin, Texas

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