

Songs from the End of the World

(2019)

for soprano and orchestra

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

John Mackey

text by A. E. Jaques

Commissioned by
Michigan State University (Kevin Noe)
Oklahoma City University (Jeffrey Grogan)
University of North Carolina Greensboro (Kevin Geraldini)
University of Missouri Kansas City (Kevin Noe)

Consortium organized by Kevin Noe, Director of Orchestras, UMKC Conservatory,
Artistic Director, Pittsburgh New Music Ensemble

Instrumentation

Flute

Alto Flute (doubling on C flute)

Oboe

English horn

2 Clarinets in Bb

2 Bassoons

2 French horns

Soprano

Harp

Piano

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

Strings

First Printing, October 13, 2019

Parts are available for hire from the composer:

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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 sleet whirrup 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 26, 2019, with Lindsay Kesselman, soprano, and the Michigan State University Symphony Orchestra, conducted by Kevin Noe.

C Score

for Lindsay Kesselman

Songs from the End of the World

text by A. E. Jaques

I. A long time alone

John Mackey

♩ = 42, flowing, very freely

Flute

Alto Flute

Oboe

English Horn

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Harp

Piano

Soprano

Vibraphone

Marimba

Large Bass Drum

Violin I

Violin II

Viola

Cello

Double Bass

4

poco rit. *a tempo*

A

Fl. *p*

A. Fl. *p*

Ob. *pp* *mf p* *pp* *mp*

Eng. Hrn. *pp* *p*

Clar. 1 *p*

Clar. 2 *p*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

Hn. 1 *p*

Hn. 2 *p*

Hp. *p* *pp*

Pno. *p* *pp*
use sustain pedal generously
release una corda Ped.

Sop. *p*
 Dawn draws _____ her

poco rit. *a tempo*

A

Vibes *p* *pp*

Mrb. *p*

BD *pp*

poco rit. *a tempo*

A

Vln. I *con sord.* *pp* *p* *div.*

Vln. II *con sord.* *pp* *con sord.* *p*

Vla. *pp* *con sord.* *p* *pp*

Vc. *arco* *con sord.* *p* *div.* *unis.* *pp*

D.B. *p* *pp*

Fl. *p*

A. Fl. *pp*

Ob. *pp* *mp* *pp*

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

Clar. 1 *mp* *pp*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 *p* *p* *pp*

Hn. 2 *pp*

Hp.

Pno.

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

Vibes *ped. sim.* *mp* *pp*

Mrb.

BD

Vln. I *pp* *p* *pp*

Vln. II *pp*

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The page is numbered '9' at the top left and '3' at the top right. The score is arranged in a standard orchestral format with staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), English Horn (Eng. Hrn.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Harp (Hp.), Piano (Pno.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloist (Sop.) has lyrics: 'rose - red fin - gers soft a - cross the sleep - ing sky. A - noth - er day un -'. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions like 'ped. sim.' (pedalissimo) and 'ped.' (pedal) are present for the Vibraphone. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The vocal line is in a soprano register. The orchestration features a mix of woodwinds, brass, strings, and percussion.

13

poco rit. a tempo

Fl. *pp* *mp*

A. Fl. *pp*

Ob.

Eng. Hrn. *p*

Clar. 1 *p*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *pp*

Hp. *p mp mp*

Pno. *p pp p*

Sop. *mp*
 asked for, light pink-ing flesh un - touched. Long a - go I

poco rit. a tempo

Vibes *p*

Mrb. *pp*

BD

poco rit. a tempo

Vln. I *pp*

Vln. II *div.*

Vla.

Vc.

D.B.

17

Fl. *pp* *mp*

A. Fl. *mp*

Ob. *mp* *mf*

Eng. Hrn. *mp* *p*

Clar. 1 *mp* *p*

Clar. 2 *mp* *p*

Bsn. 1 *mp*

Bsn. 2 *mp* *p*

Hn. 1

Hn. 2

Hp. *mf*

Pno. *mp* *p*

Sop. *mf*
 loved to watch the wa - ter wake — when first rays raced the waves. —

Vibes *mp* *p*

Mrb. *p* *mp*

BD

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mf* *p* *mp*

D.B. *mp* *p* *mp*

20

rit.

Fl. *p* *mp*

A. Fl. *p* *mp*

Ob. *mp* *mp* *mf* *mp*

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

Clar. 1 *mp*

Clar. 2 *mp*

Bsn. 1 *p* *mf* *mp*

Bsn. 2 *mp*

Hn. 1 *mp* *mf* *mp*

Hn. 2 *mp*

Hp. *mp* *p* *mp*

Pno. *mf*

Sop. *mf*
 Mor - - - - ning warm-born in a mo - ment.

Vibes *mp* *mp*

Mrb. *p* *mp*

BD

Vln. I *p* *mf* *mp*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mp*

D.B. *p* *mp*

rit.

div.

rit.

24 **B** a little slower

a tempo

rit.

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

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

Ob. *pp* *mp* *p* *mf*

Eng. Hrn. **6** **9** *pp* *mp* *p* *mp* **4**/**4**

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

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

Bsn. 1 *pp* *mp* *p* *mp*

Bsn. 2 *pp* *mp* *p* *mp*

Hn. 1 **6** **9** *pp* *mp* *p* *mp* **4**/**4**

Hn. 2 *pp* *mp* *p* *mp*

Hp. *p*

Pno. *pp* *p* *mp* *p* *pp*

Sop. **6** **9** *p* *mf* *mp* **4**/**4**

But the sweet-est sec-ond sours in sol-i-tude.

B a little slower

a tempo

rit.

Vibes *pp* *mf* *mp*

Mrb. *mp* *mf* *mp*

BD *p*

Vln. I *pp* *mp* *p* *mp*

Vln. II *pp* *mp* *p* *mp*

Vla. **6** **9** *pp* *mp* *p* *mp* **4**/**4**

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

D.B. *mp* *p* *mp*

28 **C** very freely

Fl. *pp*

A. Fl.

Ob. *pp*

Eng. Hrn. **4/4**

Clar. 1 *pp*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 **4/4**

Hn. 2 **3/4**

Hp. *pp*

Pno.

Sop. **4/4** *p*
 For - cv - er is a long time For - ev - er is a long time a long time a - lone **3/4**

C very freely

Vibes *pp*

Mrb. *pp*

BD

C very freely

Vln. I *pp*

Vln. II *pp*

Vla. **4/4**

Vc.

D.B.

32

poco rit.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. I

Clar. 2

Bsn. I

Bsn. 2

Hn. I

Hn. 2

Hp.

Pno.

una corda Ped.

Sop.

a - lone a - lone a - lone a -

Vibes

Mrb.

BD

Vln. I

Vln. II

Vla.

Vc.

D.B.

39

poco rit.

Fl. *pp* *mp* *p*

A. Fl. *mp*

Ob. *pp* *mp*

Eng. Hrn. **9** **12** **9** **4**
8 8 8 4

Clar. 1 *mp*

Clar. 2

Bsn. 1

Bsn. 2 *mf*

Hn. 1 **9** **12** **9** **4**
8 8 8 4

Hn. 2 *p*

Hp.

Pno. *p*

Sop. **9** **12** **9** **4**
8 8 8 4
sea - sons sweet with cy - press. Sea - birds bask - ing id - le as the fish - es dare to doze.

Vibes *mp* *p* *poco rit.*

Mrb.

BD

Vln. I *pp* *mp* *pp* *poco rit.*

Vln. II

Vla. **9** **12** **9** **4**
8 8 8 4

Vc.

D.B.

E ♩ = 60 circa

42 *poco rit.*

Fl. *mp*

A. Fl. *mp*

Ob. *p*

Eng. Hrn. *p*

Clar. 1 *mf* *p*

Clar. 2 *mf* *p*

Bsn. 1 *mf* *mp* *p*

Bsn. 2 *f*

Hn. 1 *mf* *mp*

Hn. 2

Hp. *f*

Pno. *mf*

Sop. *f*

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

E ♩ = 60 circa *poco rit.*

Vibes *mf* *mp*

Mrb. *mp*

BD

E ♩ = 60 circa *poco rit.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *arco* *mp*

46 *a tempo*

Fl. *fp*

A. Fl. *mf*

Ob. *f* *poco a poco dim.*

Eng. Hrn. *f* *poco a poco dim.*

Clar. 1 *mf* *poco a poco dim.*

Clar. 2 *mf* *poco a poco dim.*

Bsn. 1 *f* *poco a poco dim.*

Bsn. 2

Hn. 1 *mf* *poco a poco dim.*

Hn. 2 *mf* *poco a poco dim.*

Hp. *ff*

Pno. *ff* *mf* *poco a poco dim.*

Sop. *ff* *poco a poco dim.*

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

Vibes *f fp fp mf p mf dim.*

Mrb. *f p mf dim.*

BD *mf*

Vln. I *fp* *fp* *fp poco a poco dim. (continue strong attack with almost immediate drop to quieter dynamic)*

Vln. II *fp* *fp* *fp poco a poco dim. (continue strong attack with almost immediate drop to quieter dynamic)*

Vla. *fp* *fp* *poco a poco dim. (continue strong attack with almost immediate drop to quieter dynamic)*

Vc. *f* *mf* *pizz.* *poco a poco dim.*

D.B. *f*

50

rit.

F ♩ = 56 circa

Fl. *mp* *pp* switch to C flute

A. Fl. *pp*

Ob.

Eng. Hrn.

Clar. 1 *pp*

Clar. 2 *pp*

Bsn. 1 *pp*

Bsn. 2

Hn. 1

Hn. 2

Hp. (harmonics sound octave higher than written) *pp*

Pno. *pp*

Sop. *mf* *mp* *p* *pp*

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

rit.

F ♩ = 56 circa

Vibes *pp*

Mrb. *p*

BD *pp*

rit.

F ♩ = 56 circa

Vln. I *p* *pp* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp* *pizz.*

D.B. *p*

56

flut. norm. poco rit. a tempo, poco a poco rit. allarg. (h)

Fl. *f* *p* *p* *C Flute*

Ob. *pp* *mf* *p*

Eng. Hrn. *pp* *p*

Clar. 1 *p*

Clar. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 2 *p*

Hp.

Pno.

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

Vibes poco rit. a tempo, poco a poco rit. allarg.

Mrb.

BD

Vln. I senza sord. *pp* *pp* *pp* *arco*

Vln. II *pp*

Vla. senza sord. *pp* senza sord.

Vc. *pp*

D.B. *mf*

G ♩ = 46

allarg. *a tempo* *allarg.*

60

Fl. *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff*

Ob. *f* *ff*

Eng. Hrn. *f* *ff*

Clar. 1 *f* *ff* *f* *ff* *molto*

Clar. 2 *f* *ff* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *mf* *f* *ff* *molto*

Hn. 2 *mf* *f* *ff* *molto*

Hp. *ff*

Pno. *f* *ff*

Sop. *ff* *lonc.*

G ♩ = 46

allarg. *a tempo* *allarg.*

Vibes *f*

Mrb. *f* *ff*

BD *Sus. Cymb. pp* *f* *mf* *Sus. Cymb. pp* *f*

G ♩ = 46

allarg. *a tempo* *allarg.*

Vln. I *f* *ff* *f* *ff* *molto*

Vln. II *f* *ff* *f* *ff* *molto*

Vla. *f* *ff* *f* *ff* *molto*

Vc. *f* *ff* *f* *ff* *molto*

D.B. *f* *ff* *f* *ff* *molto*

div. *unis.* *div.* *unis.* *div.* *unis.*

64 **H** *a tempo* *poco rit.* *a tempo*

Fl. *f* *pp* switch to alto flute

Ob. *f* *mp* *pp* *mp*

Eng. Hrn. *f*

Clar. I *f*

Clar. 2 *f*

Bsn. I *f*

Bsn. 2 *f*

Hn. I *f*

Hn. 2 *f*

Hp. *f* *p*

Pno. *f* *mf* *p*

Sop.

Vibes **H** *a tempo* *poco rit.* *a tempo* *mp* *p* *Rea* * *Rea* *

Mrb. *f* *p*

BD *mp*

Vln. I **H** *a tempo* *poco rit.* *a tempo* *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f* *unis.*

Vc. *ff* *f*

D.B. *ff* *p* *pizz.*

69 I

poco rit.

Fl. 1
Fl. 2
Ob.
Eng. Hrn.
Clar. 1
Clar. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hp.

Pno.

Sop.

p

Wade in - to _____ the wine-dark sea _____ and leave the lon - e - ly is - land; _____

Vibes
Mrb.
BD

I

pp *p* *poco rit.*

Vln. I
Vln. II
Vla.
Vc.
D.B.

I

pp *pp* *poco rit.*

73 a tempo

poco rit.

Fl. *pp* *p* **Alto Flute**

Ob. *p* *p*

Eng. Hrn. *pp*

Clar. 1 *pp* *mp*

Clar. 2 *pp*

Bsn. 1 *pp*

Bsn. 2

Hn. 1 *p*

Hn. 2

Hp.

Pno.

Sop.
let salt swamp tears. Wa - ters hold you for a while

Vibes *pp* *p* *pp* *poco rit.*

Mrb.

BD

Vln. I *pp* *p* *con sord.*

Vln. II *pp* *p* *con sord.*

Vla. *pp* *p* *con sord.*

Vc. *pizz. con sord.* *pp* *arco* *p*

D.B. *arco con sord.* *p*

77 **J** a tempo

Fl. *p* *mp*

A. Fl. *pp* *mp*

Ob. *mp* *mp* *mf*

Eng. Hrn. *mp* *mp* *p*

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

Clar. 2 *mp* *p* *mp* *p*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp* *mp* *p*

Hn. 1 *pp* *mp* *mp*

Hn. 2 *pp*

Hp. *mp* *mf*

Pno. *pp* *mp* *p*

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

J a tempo

Vibes *mp* *mp* *p*

Mrb. *p* *mp*

BD

J a tempo

Vln. I *pp* *p* *pp* *mp*

Vln. II *pp* *mp*

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

Vc. *pp* *mp* *p*

D.B. *pp* *mp* *p*

81

Fl. *p* *mp*

A. Fl. *p* *mp*

Ob. *p* *mf* *pp*

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

Clar. 1

Clar. 2 *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 2 *p*

Hp. *p*

Pno. *pp* *p*

Sop. *p*
 Soon there is ___ no ___ wo - man on - ly wave? ___

Vibes *mp*

Mrb. *p* *mp*

BD *pp*

Vln. I *p*

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

85 **K**

Fl. *pp*

A. Fl.

Ob.

Eng. Hrn.

Clar. 1 *pp*

Clar. 2

Bsn. 1 *pp*

Bsn. 2

Hn. 1

Hn. 2

Hp. *p*

Pno. *pp*

Sop. *p*
So — the bo - dy brought back rush - es out a - gain.

Vibes *p*

Mrb.

BD

Vln. I *pizz.* *pp*

Vln. II

Vla. *pizz.* *pp*

Vc. *pp* *pizz.*

D.B. *pp*

89

rit.

Fl. *mp*

A. Fl.

Ob. *mp* *mf*

Eng. Hrn. **9** **6** **9** **6**

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

Clar. 2 *p*

Bsn. 1 *mp* *pp*

Bsn. 2

Hn. 1 **9** **6** **9** **6** *p*

Hn. 2

Hp.

Pno. *pp*

Sop. **9** **6** **9** **6** *mp*
 tide and time ta - ken as all things are. The

Vibes *rit.*
Sea *Sea*

Mrb. *pp*

BD

Vln. I *arco* *pp* *rit.*

Vln. II *pp* *arco*

Vla. **9** **6** **9** **6** *pp* *arco*

Vc. *arco* *pp* *arco*

D.B. *pp*

93 **L** a little slower

a tempo, rit.

Fl. *p* *mf*

A. Fl. *mp*

Ob. *p* *mp*

Eng. Hrn. **6** **9** *p* **4**/**4**

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

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

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Hn. 1 *p* *mp* **4**/**4**

Hn. 2 *p* *mp*

Hp. *mf* *mp*

Pno. *mp* *p* *pp*

Sop. *pp* (brief) *mf* *mp* **4**/**4**
 sea is not a sol - ace but a cell

Vibes *pp* *mp* *mp*

Mrb. *p* *mp*

BD *pp* *pp*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. **6** **9** *mf* *p* **4**/**4**

Vc. *mf* *p*

D.B. *mf* *p*

L a little slower a tempo, rit.

97 **M** very freely

Fl. *pp*

A. Fl.

Ob.

Eng. Hrn. **4/4**

Clar. 1 *pp*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 **4/4**

Hn. 2 **4/4**

Hp. *pp*

Pno.

Sop. **4/4** *p* For - ev - er is a long time For - ev - er is a long time *pp* a long time a - lone **3/4**

M very freely

Vibes *pp*

Mrb. *pp*

BD

M very freely

Vln. I *pp*

Vln. II *pp*

Vla. **4/4** *pp*

Vc.

D.B.

rit.

N a tempo

Fl.

A. Fl.

Ob.

Eng. Hrn. **3/4** **4/4**

Clar. 1 *pp*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 **3/4** **4/4**

Hn. 2

Hp. *p* *pp*

Pno. *pp* *p* *pp*
una corda Ped.

Sop. **3/4** **4/4**
a - lone _____ a - lone _____ a - lone _____
rit. **N** a tempo

Vibes

Mrb. (*b*)

BD

Vln. I *pp* **N** a tempo

Vln. II *pp*

Vla. **3/4** **4/4** *pp*

Vc. *pp* *pizz.*

D.B. *pp* *pizz.*

107

very slow

molto allarg.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Pno.

Sop.

Vibes

Mrb.

BD

Vln. I

Vln. II

Vla.

Vc.

D.B.

12
8

12
8

12
8

p *pp* *p* *pp*

p *pp* *pp* *pp*

a - - - lone

very slow *molto allarg.*

ppp

very slow *molto allarg.*

12
8

5

Fl. *p* *pp*

A. Fl.

Ob.

Eng. Hrn. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Clar. 1 *p*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. 2

Hp.

Pno. *mp* *p* *8va*

Sop. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 sea, — then I healed you, and you healed me, two tat-tered souls stitched up lov-ing-

Vibes *mp* *p*

Mrb. soft mallets *mp*

BD

Vln. I

Vln. II

Vla. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
senza sord.

Vc. *pp*

D.B. *pp* *senza sord. pizz.*

10 A

Fl. *p*

A. Fl.

Ob. *mp*

Eng. Hrn. **3/4** **4/4** **7/8**

Clar. 1 *p*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 **3/4** **4/4** **7/8**

Hn. 2

A

Hp.

Pno. ^(8^{va})

Sop. **3/4** **4/4** *p* *mp* **7/8** ly. Ah _____ Se-ven sum-mers of sun, se-ven win-ters of want - ing, _____ se-ven

A

Vibes *mp*

Mrb.

BD

A

Vln. I *mp* *pizz.* *pp*

Vln. II *p* *pizz.* *p*

Vla. **3/4** **4/4** **7/8** *p* *pizz.* *pp*

Vc. *p* *pizz.*

D.B. *pizz.*

14

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Pno.

Sop.

Vibes

Mrb.

BD

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

4/4 **4/4** **4/4**

arco *arco*

8va *15va* *8va*

spring-times as new as the dawn, se-ven au-tumns of fall - ing — dee-per in-to your — breath — Se-ven

18 *poco rit.* *a tempo* *rit.*

Fl. *mp* *mf*

A. Fl. *mp*

Ob. *mp*

Eng. Hrn. *mp*

Clar. 1 *mp* *mp*

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp. *mp* *mf* *mp* *mf* *rit.*

Pno. *mf* *mp* *mf* *pp*

Sop. *mf* *p*
 years you are warp to my weft. Ah On - ly

Vibes *mf* *mp* *mf* *pp*

Mrb. *mf* *mp* *mf* *mp* *pp*

BD

Vln. I *pp* *p* *rit.*

Vln. II *pp* *p*

Vla. *pp* *p* *arco*

Vc. *mp* *arco*

D.B. *p*

22 **B** ♩ = 60 circa, freely

poco rit.

a tempo

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B ♩ = 60 circa, freely

poco rit.

a tempo

Hp.

Pno.

Sop.

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

B ♩ = 60 circa, freely

poco rit.

a tempo

Vibes

Mrb.

BD

B ♩ = 60 circa, freely

pizz.

poco rit.

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

30 C $\text{♩} = 66$

Fl. *mp*

A. Fl.

Ob. *mp*

Eng. Hrn. $\frac{7}{8}$ $\frac{4}{4}$

Clar. 1 *pp*

Clar. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1 $\frac{7}{8}$ $\frac{4}{4}$

Hn. 2

Hp. C $\text{♩} = 66$
mp *mp* *p*

Pno. *mp* *p*

Sop. pair. $\frac{7}{8}$ $\frac{4}{4}$

Vibes C $\text{♩} = 66$

Mrb.

BD

Vln. I *pp*

Vln. II

Vla. $\frac{7}{8}$ $\frac{4}{4}$

Vc.

D.B.

43

Fl. *mf* *p*

A. Fl. *f* *p*

Ob.

Eng. Hrn. **3/4** *mp* **4/4** **5/4**

Clar. 1

Clar. 2

Bsn. 1 *pp* *mp* *p* *mp*

Bsn. 2

Hn. 1 **3/4** **4/4** **5/4**

Hn. 2

Hp.

Pno. *mp* *p* *mp* *8va*

Sop. **3/4** thought was free _____ how can you take what **4/4** once you gave? I **5/4**

Vibes

Mrb. *mp* *p* *mp*

BD

Vln. I *pp* *mp* *p*

Vln. II *pp* *mp* *p*

Vla. **3/4** *pp* *mp* *p* **4/4** **5/4**

Vc. *pp* *mp* *p*

D.B. *mp*

47

poco rit.

poco rit.

Fl. *mp* *mf*

A. Fl. *mp* *mf*

Ob. *p* *mf* *mp* *mf*

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

Clar. 1 *p* *mf* *p* *f* *mp* *mf*

Clar. 2 *p* *mf* *mp* *mf*

Bsn. 1 *mf* *mp* *mf*

Bsn. 2 *pp* *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2

Hp. *mf*

Pno. *mf*

Sop. *mf* asked on - ly love for the life I saved. *mp* Se - ven

Vibes *mf*

Mrb. *mf* *mp* *mf*

BD

Vln. I *p* *mf* *mp* *mf*

Vln. II *p* *mf* *mp* *mf*

Vla. *mp* *mf*

Vc. *arco* *mf* *mp* *mf*

D.B. *mf* *mp* *mf*

poco rit.

div.

E a tempo

50

Fl. *p* *mf* *f*

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

Ob. *p* *cresc.* *f*

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

Clar. 1 *p* *mp* *cresc.*

Clar. 2 *p* *mp* *cresc.*

Bsn. 1 *p* *mp* *cresc.* *f*

Bsn. 2 *mp* *cresc.* *mf*

Hn. 1 *mf* *mp* *f*

Hn. 2 *mp* *cresc.*

E a tempo

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

Pno. *p* *cresc.* *f*

Sop. *mf* *cresc.*

years you were warp_ to my weft. Se-ven years, yet you leave me be - ref. Se - ven

E a tempo

Vibes *mp* *cresc.* *f*

Mrb. *mp* *cresc.* *f*

BD

E a tempo

Vln. I *mf* *f*

Vln. II *p* *f*

Vla. *mp* *cresc.* *mf*

Vc. *p* *cresc.* *mf*

D.B. *mp* *cresc.* *mf*

3/**4** **2**/**4** **3**/**4** **2**/**4** **3**/**4** **2**/**4**

54

Fl. *mf* *f*

A. Fl. *f*

Ob. *mf* *f*

Eng. Hrn. **2/4** **3/4** **4/4**

Clar. 1 *f*

Clar. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 **2/4** **3/4** **4/4** *f*

Hn. 2 *f*

Hp. *ff* *f*

Pno. *mf* *f*

Sop. **2/4** **3/4** **4/4**
 years and I have no - - - thing left.

Vibes *f*

Mrb. *mf* *f*

BD

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. **2/4** **3/4** **4/4** *f*

Vc. *f*

D.B. *f*

58 *allarg.* **F** *a tempo, very free* *allarg.* *a tempo*

Fl. *ff* *mf* *f* *mf*

A. Fl. *ff* *mf* *f* *mf*

Ob. *ff* *mf* *ff* *mf*

Eng. Hrn. **4/4** *ff* **2/4** *mf* *f* **4/4** *mf*

Clar. I *ff* *mf* *f* *mf*

Clar. 2 *ff* *mf* *f* *mf*

Bsn. 1 *ff* *f* *ff* *mf*

Bsn. 2 *ff* *f* *ff* *mf*

Hn. 1 **4/4** *ff* *f* *mf* **2/4** *f* **4/4** *mf*

Hn. 2 *ff* *f* *mf* *f* *mf*

Hp. *ff* *f* *ff* *f*

Pno. *ff* *f* *ff* *f*

Sop. **4/4** *ff* **2/4** *f* **4/4** *f*

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

Vibes *ff* *f* *mf* *f*

Mrb. *ff* *ff* *f*

BD *mp*

Vln. I *ff* *f* *ff* *mf*

Vln. II *ff* *f* *ff* *mf*

Vla. **4/4** *ff* **2/4** *f* **4/4** *mf*

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

D.B. *ff* *ff* *mf*

allarg. **F** *a tempo, very free* *allarg.* *a tempo*

63

rit.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Pno.

Sop.

Vibes

Mrb.

BD

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

ff

rit.

rit.

rit.

rit.

2/4 **3/4** **2/4**

2/4 **3/4** **2/4**

2/4 **3/4** **2/4**

2/4 **3/4** **2/4**

67 **G** slower, ♩ = 52 circa, still free

poco rit.

H a tempo (♩ = 52 circa)

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

G slower, ♩ = 52 circa, still free

poco rit.

H a tempo (♩ = 52 circa)

Hp.

Pno.

Sop.

p in - to *pp* some - thing worth liv - ing a - gain On - ly you made this par - a - disc par - a - disc; On - ly

G slower, ♩ = 52 circa, still free

poco rit.

H a tempo (♩ = 52 circa)

Vibes

Mrb.

BD

G slower, ♩ = 52 circa, still free

poco rit.

H a tempo (♩ = 52 circa)

Vln. I

Vln. II

Vla.

Vc.

D.B.

80 **I** ♩ = 54 circa

rit., like a music box slowing down

Fl.

A. Fl. *p* *pp*

Ob.

Eng. Hrn. **3/4** **4/4** **5/4** **4/8**

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1 **3/4** **4/4** **5/4** **4/8**

Hn. 2

Hp. **I** ♩ = 54 circa *p* *pp* *rit., like a music box slowing down*

Pno. *pp*

Sop. **3/4** **4/4** **5/4** **4/8** *pp* pair. Ooo

Vibes **I** ♩ = 54 circa *p* *mp* *pp* (do not release pedal until end!) *pp*

Mrb. *p* *pp*

BD *ppp*

Vln. I **I** ♩ = 54 circa *pp* *rit., like a music box slowing down*

Vln. II *pp*

Vla. **3/4** **4/4** **5/4** **4/8** *pizz.* *pp*

Vc. *p*

D.B. *pizz.* *p*

III. At sea

♩ = 52, *rubato*

Flute

Alto Flute

Oboe

English Horn **4/4**

B \flat Clarinet 1

B \flat Clarinet 2

Bassoon 1

Bassoon 2

Horn 1 **4/4**

Horn 2

Harp

Piano

Soprano **4/4**
ppp *p* *pp* *p*
 A - - - gain, a - lone. — A-gain, for - ev - er. Sol-i-tude and I, once more, to - geth - er. And now for -

Vibraphone *motor on, slow*
pp
soft mallets

Marimba *pp*

Large Bass Drum

Violin I

Violin II

Viola **4/4**

Cello

Double Bass *pizz.*
pp

7

A with a little more motion

Fl. *pp*

A. Fl. *p* *pp*

Ob.

Eng. Hrn. **3/2** **4/4** **3/2** **4/4**

Clar. 1 *pp* *pp*

Clar. 2 *pp* *pp*

Bsn. 1 *pp* *pp* *mp* *pp*

Bsn. 2 *pp* *pp*

Hn. 1 **3/2** **4/4** *mp* **3/2** **4/4** *pp*

Hn. 2

A with a little more motion

Hp. *p*

Pno. *pp*

Sop. *mp* **3/2** **4/4** **3/2** **4/4**
 get? — Or yet re - mem-ber? If I hold fast will I still sur-ren - der? Shall I cling to mem - 'ry, and pol-ish thoughts like

A with a little more motion

Vibes *p* *pp*

Mrb. *pp*

BD

arco con sord. **A** with a little more motion

Vln. I *pp* *arco con sord.*

Vln. II *pp* *arco con sord.*

Vla. *pizz. con sord.* *pp* **3/2** **4/4** **3/2** **4/4** *arco*

Vc. *pizz. con sord.* *pp* *arco*

D.B. *pizz. con sord.* *pp* *arco*

14

Fl. *p mp*

A. Fl. *p mp*

Ob. *p mp*

Eng. Hrn. *mp pp*

Clar. 1 *mp*

Clar. 2 *mp*

Bsn. 1 *p mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hp. *mp*

Pno.

Sop. *p mf*
 bright stones? But ev-'ry touch e-odes them; to love their light is to lose it. Re-mem-

Vibes

Mrb.

BD

Vln. I *mp* *div.*

Vln. II *mp* *div.*

Vla. *mp* *div.*

Vc. *mp* *div.*

D.B. *mp*

42

C

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Pno.

Sop.

Vibes

Mrb.

BD

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

ppp

p

mp

pp

pp

pp

pp

mp

pp

p

(una corda)

mp

pp

pp

pp

pp

arco

pp

pp

arco

pp

pizz.

p

arco

pp

senza sord.

mp

arco

pp

Lyrics:
— take him. But watch — who knows what wa - ters wash home? — For - - - get him? For -

50

Fl. *mp*

A. Fl.

Ob. *pp* *p* *mp* *mp*
with increasing urgency

Eng. Hrn. *pp* *p* *mp* *mp* *p*
with increasing urgency

Clar. 1 *p*

Clar. 2 *p*

Bsn. 1 *pp* *p*

Bsn. 2

Hn. 1 *pp* *p* *p* *p*

Hn. 2 *p* *p*

Hp.

Pno. *pp* *pp* *pp* *pp* *p*

Sop. *mp*
- - - get, how? This cru - el moon brings ghosts in waves now, to haunt

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

Mrb. *pp* *p* *pp*

BD

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *p*

Vc. *mf* *pp*

D.B. *pizz.* *arco* *p* *pp*

Detailed description: This is a page of a musical score for a symphony or opera. It contains staves for Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), English Horn (Eng. Hrn.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Harp (Hp.), Piano (Pno.), Soprano (Sop.), Vibraphone (Vibes), Maracas (Mrb.), Bongos (BD), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Soprano part includes the lyrics: '- - - get, how? This cru - el moon brings ghosts in waves now, to haunt'. The score includes various musical notations such as dynamics (pp, p, mp, mf, arco, pizz.), articulation (accents, slurs), and performance instructions like 'with increasing urgency'. The page number '50' is at the top left.

57

D

Fl. *p* *mf* *p* *pp*

A. Fl. *p*

Ob. *mf* *mp* *pp*

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

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

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

Bsn. 1 *mp* *p* *pp*

Bsn. 2

7
8

Hn. 1 *mp* *mf* *p*

Hn. 2 *mf* *p*

7
8

D

Hp. *p*

Pno. *mp* *p* *pp*

Sop. *f* *p*

me. Too cruel moon brings ghosts to haunt me, to taunt me

7
8

D

Vibes *p*

Mrb. *p* *pp*

BD

D

Vln. I *mp* *mp* *mf* *p* *div.*

Vln. II *mp* *p* *mf* *p*

Vla. *mp* *p* *mf*

Vc. *p* *mf* *pp* *pizz.* *p*

D.B. *mp* *mf* *pp* *pizz.* *p*

7
8

65 *poco rit.* **E**

Fl. *mp* *pp*

A. Fl. *pp*

Ob.

Eng. Hrn. **7/8** **4/4**

Clar. 1 *pp*

Clar. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1 **7/8** **4/4** *pp*

Hn. 2

Hp. *mp* *mf* *poco rit.* **E**

Pno. *p* *Red. Sub.*

Sop. **7/8** **4/4** *pp* *mp*
 now. This tide that gives and takes and tolls the time, the time, the long and long-ing time a -

poco rit. **E**

Vibes *p* *mp* *p*

Mrb. *mp* *pp*

BD

poco rit. **E**

Vln. I *pp* *div.*

Vln. II *pp* *div.*

Vla. **7/8** **4/4** *pizz.* *p* *mf* *pp* *arco*

Vc. *pizz.* *p* *mf* *arco* *pp* *arco*

D.B. *p* *pp*

72 *allarg.* **F** ♩ = 84, *rubato*

Fl. *pp* *mp* *p*

A. Fl. *mp*

Ob. *pp* *f*

Eng. Hrn. *pp* *f*

Clar. 1 *mp*

Clar. 2 *mp*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

3/2 4/4 2/4 7/8 4/4

allarg. **F** ♩ = 84, *rubato*

Hp. *mp* *mf* *pp*

Pno. *p* *mp* *pp*

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

3/2 4/4 2/4 7/8 4/4

allarg. **F** ♩ = 84, *rubato*

Vibes *mp* *pp* *p*

Mrb. *mp* *pp*

BD

allarg. **F** ♩ = 84, *rubato*

Vln. I *mf* *pp* *pp* *pp*

Vln. II *mf* *pp* *pp* *pp*

Vla. *mf* *pp* *pp* *pp*

Vc. *mf* *pp* *pp* *pp*

D.B. *mf* *pp* *pp* *pp*

3/2 4/4 2/4 7/8 4/4

unis. senza sord. div.

senza sord. senza sord. senza sord. senza sord. pizz. *p*

77 rit.

Fl. *pp*

A. Fl.

Ob. *pp*

Eng. Hrn. **4/4** **7/8** **4/4** *mp*

Clar. 1 *pp*

Clar. 2 *p*

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Hn. 1 **4/4** **7/8** **4/4** *mp* *p*

Hn. 2 *p*

Hp. rit.

Pno.

Sop. **4/4** **7/8** **4/4** *mf*

mem - ber _____ The loss re mains, so hard, so ten - der. _____ And

Vibes *mp* rit.

Mrb.

BD

Vln. I *p* *pp* *p* rit.

Vln. II *p* *mp*

Vla. **4/4** **7/8** **4/4** *p* *mp* *mf*

Vc. *arco*

D.B. *arco*

release una corda Ped.

G

83 a tempo

Fl. *p* *mp*

A. Fl.

Ob. *mp*

Eng. Hrn. **3/8** **3/4** **4/4** **9/8**

Clar. 1 *mp*

Clar. 2 *mp*

Bsn. 1 *mp* *mp* *mf* *mp*

Bsn. 2 *mp*

Hn. 1 *mp* **3/8** **3/4** **4/4** *mp* *mf* *mp* **9/8**

Hn. 2 *mp*

G

a tempo

Hp. *mf*

Pno.

Sop. **3/8** **3/4** **4/4** **9/8**

all my rhymes are rav - - - - - ings my words

G

a tempo

Vibes

Mrb.

BD

G

a tempo

Vln. I *mp* *p* *p* *mp*

Vln. II *mp* *p*

Vla. *p* **3/8** **3/4** **4/4** **9/8**

Vc. *mp*

D.B. *mp*

89 **H accel.**

Fl.

A. Fl. *mp* *cresc.*

Ob. *f*

Eng. Hrn. **9/8** **2/4** **4/4** *cresc.*

Clar. I *cresc.*

Clar. 2 *cresc.*

Bsn. I *mf* *cresc.*

Bsn. 2 *cresc.*

Hn. I **9/8** **2/4** **4/4** *mf* *cresc.* *f* *mf*

Hn. 2 *mf* *f* *mf*

Hp. **H accel.** *cresc.* *f* *mf*

Pno. *mf* *cresc.*

Sop. **9/8** **2/4** **4/4** *cresc.*
 the wail - ing of a lost one, storm - - - tossed one.

Vibes *mf* *cresc.*

Mrb. *mf* *cresc.*

BD

H accel.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. **9/8** **2/4** **4/4** *cresc.* *unis.*

Vc. *cresc.*

D.B. *cresc.*

100 $\text{♩} = 60$ **J**

Fl. *ff* *p* *pp*

A. Fl. *ff* *p*

Ob. *ff* *pp* *mp > p* *p*

Eng. Hrn. **4/4** *ff* *p* *pp* **3/2**

Clar. 1 *ff* *pp* *p* *pp*

Clar. 2 *ff* *pp*

Bsn. 1 *mf* *ff* *pp* *mp* *p* *pp*

Bsn. 2 *ff* *mp* *p* *pp*

Hn. 1 **4/4** *mf* *ff* (non dim.) *pp* *p* *pp* **3/2**

Hn. 2 *f* *pp* *pp*

Hp. *pp*

Pno. *f* *pp*

Sop. **4/4** hear. The sky won't care. No diff-'rent to them, my si-lence or **3/2** *pp* *p* song. No

Vibes $\text{♩} = 60$ **J** *mp* *p*

Mrb. *f* *ff* *pp*

BD *mp* *mf*

Vln. I $\text{♩} = 60$ **J** *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. **4/4** *f* *ff* *p* *pp* **3/2**

Vc. *f* *ff* *p* *pp*

D.B. *f* *ff* *p* *pp*

una corda pedal until indicated otherwise

109 **K**

L ♩ = 72, rubato

poco rit.

a tempo

♩ = 60, rubato

Fl. *pp* *p* *pp*

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

Ob.

Eng. Hrn. **4/4** **2/4** **3/4** **4/4** **5/4** **4/4**

Clar. 1 *pp*

Clar. 2 *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *pp*

Hn. 1 **4/4** **2/4** **3/4** **4/4** **5/4** **4/4** *pp*

Hn. 2 *pp*

K

L ♩ = 72, rubato

poco rit.

a tempo

♩ = 60, rubato

Hp. *mp* *p* *mp*

Pno. *pp*

una corda
una corda pedal until indicated otherwise

Sop. *pp* *p* *p* *p* *pp*

words, so. Un heard, so. Why go on then?

4/4 **2/4** **3/4** **4/4** **5/4** **4/4**

K

L ♩ = 72, rubato

poco rit.

a tempo

♩ = 60, rubato

Vibes *pp*

Mrb. *p*

BD *pp*

K

L ♩ = 72, rubato

poco rit.

a tempo

♩ = 60, rubato

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

D.B. *pp*

4/4 **2/4** **3/4** **4/4** **5/4** **4/4**

117

Fl. *p* *mf* *rit.*

A. Fl.

Ob. *mf*

Eng. Hrn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Clar. 1 *pp*

Clar. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *pp*

Hn. 2

Hp. *mp* *rit.*

Pno.

Sop. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Why cry this si - lence? A - - - lone. A - - - lone. *rit.*

Vibes *pp*

Mrb. *p*

BD

Vln. I *arco con sord.* *pp* *arco con sord.* *rit.*

Vln. II *pp*

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *arco con sord.* *pp* *pp*

Vc. *pp* *arco con sord.*

D.B. *p* *pp* *arco con sord.*

M ♩ = 52, rubato

125

Fl. *p* *p* *mf* *p* *mf* *pp*

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

Ob. *p* *p*

Eng. Hrn. **2/4** **4/4** *p* *mf* **7/4**

Clar. 1 *p* *mf* *pp*

Clar. 2

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mf* *pp*

Hn. 1 *mf* *p* *mf* *pp* **7/4**

Hn. 2 *p* *pp*

M ♩ = 52, rubato

Hp. *p* *mf* *p* *allarg.*

Pno.

Sop. *p* **2/4** **4/4** *mp* *f* *mp* **7/4**

All cast a - way now. Just ghosts to stay now. A - lone all lost at

M ♩ = 52, rubato

Vibes *p* *allarg.*

Mrb. *p*

BD *pp*

M ♩ = 52, rubato

Vln. I *pp* *mf* *pp* *div.*

Vln. II *p* *mf* *pp* *div.*

Vla. **2/4** **4/4** *p* *mf* *pp* **7/4**

Vc. *p* *mf* *pp*

D.B. *pizz.* *p* *arco* *pp*

132 ♩ = 76, poco a poco rit.

molto allarg.

Fl.

A. Fl.

Ob.

Eng. Hrn.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

7/4

Hn. 1

Hn. 2

7/4

♩ = 76, poco a poco rit.

molto allarg.

Hp.

Pno.

(una corda)

Sop.

7/4

♩ = 76, poco a poco rit.

molto allarg.

Vibes

Mrb.

BD

♩ = 76, poco a poco rit.

molto allarg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

7/4