

Winter: Three Songs on the Nature of Armageddon

Score

Dennis Báthory-Kitsz
Text: C. Chomentowski

1 *♩ = 120*

The score is a full orchestral score for a symphony. It features a large woodwind section with multiple parts for Flute, Alto Flute, Oboe, Clarinet, Bass Clarinet, Alto Sax, Bassoon, Horn, Trumpet, Trombone, and Tuba. The brass section includes Horns, Trumpets, Trombones, and a Tuba. The piano section consists of Piano R and Piano L. The percussion section includes Timpani and Percussion. The string section includes Violins (I and II), Violas (I, II, III, IV, V), Violoncello (I, II, III), and Contrabass. The vocal part is for MEZZO. The score is in 4/4 time and begins with a tempo marking of 120 beats per minute. The music is marked with a forte (ff) dynamic. The score is divided into measures, with a repeat sign at the beginning of the first measure.

A

8

molto rall.

♩.60

This page contains the musical score for the second page of the piece. It features a large ensemble of instruments including woodwinds, brass, strings, and percussion. The score is divided into measures, with dynamic markings such as *f*, *ff*, *fff*, *ppp*, *pp*, *pizz.*, and *arco* indicating volume and playing techniques. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) has a prominent role in this section, with many notes marked with accents and dynamic changes. The brass section (Trumpets, Trombones, and Tuba) also features significant parts, including some *ppp* markings. The string section (Violins, Violas, and Violas) provides a steady accompaniment, with some parts marked *pizz.* and *arco*. The percussion section (Tympani and Percussion) is also present. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The tempo is marked *molto rall.* and the metronome marking is *♩.60*. The page number 2 is in the top left corner, and the section letter A is in the top center. The measure number 8 is in the top left of the first staff.

14

The musical score for page 14 of 'Winter: Three Songs of the Nature of Armageddon' is a complex orchestral arrangement. It features a variety of instruments, including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *sfz* (sforzando). The woodwind section includes Flutes (Fl1, Fl2), Oboe (Ob), Clarinets (Cl1, Cl2), Bassoon (Bsn), Bass Clarinet (BCl), and Saxophone (ASx). The brass section includes Horns (Hn1, Hn2, Hn3, Hn4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), and Tuba (Tba). The string section includes Violins (I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2), Violas (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla), Cellos (I.Vlc, II.Vlc, III.Vlc), and Contrabass (Cb). The percussion section includes Timpani (Tmp) and Percussion (Perc). The Mezzosoprano (Mez) part is also included. The score is characterized by intricate melodic lines and complex rhythmic patterns, particularly in the woodwind and string sections.

22

B

mp

mp

Plucked from the heart a blossom, encased in dust

F11, F12, AF1, Ob, C11, C12, BC1, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, Mez, I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vlc, II.Vlc, III.Vlc, Cb

27

F11
F12
AF1
Ob
C11
C12
BC1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Perc
Mez
I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

Plucked from the heart of my moth-er's at-tic a blos - som en-cased in dust. Plucked from the heart a blos - som, en - cased

32

Fl1
 Fl2
 AF1
 Ob
 C1
 C2
 BC1
 ASx
 Bsn
 Hn1
 Hn2
 Hn3
 Hn4
 Tp1
 Tp2
 Trb1
 Trb2
 Tba
 P
 Tmp
 Perc
 Mez
 I.Vn1
 I.Vn2
 II.Vn1
 II.Vn2
 III.Vn1
 III.Vn2
 I.Vla
 II.Vla
 III.Vla
 IV.Vla
 V.Vla
 I.Vlc
 II.Vlc
 III.Vlc
 Cb

... a blossoming encased in dust. Mottled shades of once-white there, and gold leaf glazing its. In-car-nat-ed pet - -

als _____, be - tween which _____ are the _____ prayers _____ I _____ can yet sum-mon

44

Mez
 forth from the crypt of child hood Plucked from the heart of my mother's at-tic (Hums)

I.Vn1
 I.Vn2
 I.Vla
 I.Vic

50

C

The musical score for page 50, titled "Winter: Three Songs of the Nature of Armageddon", is in common time (C). The score is arranged for a large ensemble, including woodwinds, brass, strings, and a vocal soloist. The instruments listed on the left are: Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, P, Tmp, Perc, Mez, I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vlc, II.Vlc, III.Vlc, and Cb. The score begins with a dynamic marking of *f* (forte) for the Bsn, Trb1, Trb2, and Tba parts. The woodwind and brass sections play melodic lines with various articulations and dynamics. The string section provides a harmonic and rhythmic foundation. The vocal soloist (Mez) has a melodic line starting in the first measure. The score is divided into measures by vertical bar lines, and the page number 50 is prominently displayed at the top left.

57 D

Fl1 *pp*

Fl2 *pp*

AF1 *pp*

Ob *pp*

Cl1 *p*

Cl2 *p*

BC1 *p*

ASx *mp*

Bsn *mp*

Hn1

Hn2

Hn3

Hn4

Tp1

Tp2

Trb1 *fpp* *mp*

Trb2 *fpp*

Tba *fpp*

Piano

Temp *p*

Perc

Mez

I.Vn1 *sfz*

I.Vn2 *sfz*

II.Vn1

II.Vn2

III.Vn1

III.Vn2

I.Vla *sfz*

II.Vla

III.Vla

IV.Vla

V.Vla

I.Vic

II.Vic

III.Vic

Cb *pizz*

E

63

Fl1 Fl2 AF1 Ob Cl1 Cl2 BC1 ASx Bsn Hn1 Hn2 Hn3 Hn4 Tp1 Tp2 Trb1 Trb2 Tba Tmp Perc Mez I.Vn1 I.Vn2 II.Vn1 II.Vn2 III.Vn1 III.Vn2 I.Vla II.Vla III.Vla IV.Vla V.Vla I.Vic II.Vic III.Vic Cb

rit. *pp* *pp* *pp* *pp* *pp* *mp* *p* *mp* *p* *p* *mp* *p* *pp* *mf* *ppp* *ppp* *ppp* *ppp* *ppp* *pp*

The bind - ings bro - ken, The cell - o - phane has

68

più mosso $\downarrow = 100$

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, Mp, Perc, Mez, I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic, Cb

pp, *mf*, *p*, *senza sord.*, *arco*

peeled a - way leav-ing yeHowed scars (Plucked from the heart) There's no con-ceal - ing then, no cos -

74

F

F1

F2

AF1

Ob

C1

C2

BSn

ASx

Hn1

Hn2

Hn3

Hn4

Trb1

Trb2

Tba

Mez

met - ic cure I press up - on The

I.Vn1

I.Vn2

II.Vn1

II.Vn2

III.Vn1

III.Vn2

I.Vla

II.Vla

III.Vla

IV.Vla

V.Vla

I.Vlc

II.Vlc

III.Vlc

Cb

p

f

80

This page contains a musical score for measures 80 through 84. The score is arranged in a system with multiple staves. The instruments and parts included are:

- Flutes:** Flute 1 (Fl1), Flute 2 (Fl2), and Alto Flute (AF1).
- Woodwinds:** Oboe (Ob), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bass Clarinet (BC1), Saxophone (ASx), and Bassoon (Bsn).
- Brass:** Horns 1-4 (Hn1-Hn4), Trumpets 1-2 (Tp1-Tp2), Trombones 1-2 (Trb1-Trb2), and Tuba (Tba).
- Percussion:** Timpani (Tmp) and Percussion (Perc).
- Strings:** Violins 1-3 (I.Vn1-I.Vn3), Violins 2-3 (II.Vn1-II.Vn3), Violas 1-5 (I.Vla-V.Vla), Violas 1-3 (I.Vlc-III.Vlc), and Cello (Cb).
- Voice:** Mezzo-soprano (Mez).

The vocal line for the Mezzo-soprano part includes the lyrics: "Lord to make me pure". The score features various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

85

c---r---e---s---c---e---n---d---o

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BC1, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, Mez, I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vlc, II.Vlc, III.Vlc, Cb

(Plucked from the

f, *non legato*

G

rall... Adagio

90

F1
 F2
 AF1
 Ob
 C1
 C2
 B1
 ASx
 Bsn
 Hn1
 Hn2
 Hn3
 Hn4
 Tp1
 Tp2
 Trb1
 Trb2
 Tba
 Tmp
 Perc
 Mez
 I.Vn1
 I.Vn2
 II.Vn1
 II.Vn2
 III.Vn1
 III.Vn2
 I.Vla
 II.Vla
 III.Vla
 IV.Vla
 V.Vla
 I.Vic
 II.Vic
 III.Vic
 Cb

96

Flute 1 (F11), Flute 2 (F12), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (C11), Clarinet 2 (C12), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Piano (P), Timpani (Timp), Percussion (Perc), Mezzosoprano (Mez), Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 3 (II.Vn1), Violin 4 (II.Vn2), Violin 5 (III.Vn1), Violin 6 (III.Vn2), Viola 1 (I.Via), Viola 2 (II.Via), Viola 3 (III.Via), Viola 4 (IV.Via), Viola 5 (V.Via), Violoncello 1 (I.Vic), Violoncello 2 (II.Vic), Violoncello 3 (III.Vic), and Contrabass (Cb).

Dynamics: *mp*, *p*, *Solo*, *Tutti*, *pizz.*

The score is in 2/4 time and features a key signature of one sharp (F#).

106

1

This page contains the musical score for measure 1 of a piece. The score is organized into several systems of staves. The first system includes Flutes I and II (Fl1, Fl2), Alto Flute (AF1), Oboe (Ob), Clarinets I and II (Cl1, Cl2), Bass Clarinet (BC1), Alto Saxophone (ASx), and Bassoon (Bsn). The second system includes Horns I, II, III, and IV (Hn1, Hn2, Hn3, Hn4), Trumpets I and II (Tp1, Tp2), Trombones I and II (Trb1, Trb2), and Tuba (Tba). The third system includes Piano (P), Timpani (Tmp), and Percussion (Perc). The fourth system includes Mezzo-soprano (Mez). The fifth system includes Violins I and II (I.Vn1, I.Vn2), Violins III and IV (II.Vn1, II.Vn2), Violins V and VI (III.Vn1, III.Vn2), Violas I, II, III, IV, and V (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla). The sixth system includes Violoncello I, II, and III (I.Vlc, II.Vlc, III.Vlc), and Contrabass (Cb). The score is in 4/4 time and features various dynamics such as *mp* (mezzo-piano) and *pp* (pianissimo). The key signature is one flat (B-flat major or D minor). The measure number 106 is indicated at the top left, and the rehearsal mark 1 is at the top center.

117

This page of a musical score, numbered 117, contains 30 staves for various instruments. The instruments listed on the left are: Flute 1 (Fl1), Flute 2 (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bass Clarinet (BC1), Alto Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Percussion (Perc), Mezzosoprano (Mez), Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 3 (II.Vn1), Violin 4 (II.Vn2), Viola 1 (I.Vla), Viola 2 (II.Vla), Viola 3 (III.Vla), Viola 4 (IV.Vla), Viola 5 (V.Vla), Violoncello 1 (I.Vic), Violoncello 2 (II.Vic), Violoncello 3 (III.Vic), and Contrabass (Cb). The score is written in a complex, multi-measure format with frequent time signature changes. The Flute 1 and Clarinet 1 parts are the most active, featuring melodic lines with many slurs and ties. The rest of the ensemble is mostly silent, indicated by rests on most staves.

125

This page of the musical score, numbered 125, contains the following parts and details:

- Flutes:** Fl1, Fl2, Alto Flute (AFl), Oboe (Ob)
- Clarinets:** Cl1, Cl2, Bass Clarinet (BCl)
- Saxophones:** Alto Saxophone (ASx), Bass Saxophone (Bsn)
- Horns:** Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4)
- Trumpets:** Trumpet 1 (Tp1), Trumpet 2 (Tp2)
- Trombones:** Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba)
- Percussion:** Timpani (Tmp), Percussion (Perc)
- Vocal:** Mezzosoprano (Mez)
- String Ensemble:** Violins (I.Vn1-2, II.Vn1-2), Violas (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla), Violoncellos (I.Vic, II.Vic, III.Vic), and Contrabass (Cb)

The score is written in a complex rhythmic structure, featuring 5:4 time signatures in several measures. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The notation includes various musical symbols such as slurs, accents, and articulation marks.

132

J

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute I and II, Alto Flute, Oboe, Clarinet I and II, Bass Clarinet, Saxophone, and Bassoon. The brass section consists of Horns I-IV, Trumpets I-2, Trombones I-2, and Tuba. The string section includes Violins I-III, Violas I-III, Violas IV-V, Violoncello, and Double Bass. The percussion section includes Timpani and Percussion. The vocal part is for Mezzo-soprano. The score is in 3/4 time and features various musical notations including dynamics (mp), articulation (accents), and complex rhythmic patterns. The piece is marked with a 'J' time signature.

139

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Perc
Mez
I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Via
II.Via
III.Via
IV.Via
V.Via
I.Vic
II.Vic
III.Vic
Cb

7/4 6/4 4/4 3/4 7/4 7/4 6/4 4/4 3/4

p
mp
mf
p

148

K

This page of the musical score, page 148, contains measures 1 through 9. The score is for a large ensemble and includes the following parts: Flute I (Fl1), Flute II (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet I (Cl1), Clarinet II (Cl2), Bassoon I (Bcl), Bassoon II (Bsn), Horn I (Hn1), Horn II (Hn2), Horn III (Hn3), Horn IV (Hn4), Trumpet I (Tp1), Trumpet II (Tp2), Trombone I (Trb1), Trombone II (Trb2), Tuba (Tba), Piano (P), Percussion (Perc), Mezzosoprano (Mez), Violin I (I.Vn1), Violin II (I.Vn2), Violin III (II.Vn1), Violin IV (II.Vn2), Violin V (III.Vn1), Violin VI (III.Vn2), Viola I (I.Vla), Viola II (II.Vla), Viola III (III.Vla), Viola IV (IV.Vla), Viola V (V.Vla), Violoncello I (I.Vic), Violoncello II (II.Vic), Violoncello III (III.Vic), and Contrabass (Cb). The score is written in 4/4 time with a key signature of one flat (B-flat). The first six measures (1-6) are mostly rests for all instruments. In measure 7, the strings (Violins I-III, Violas I-III, Violoncellos I-III, and Contrabass) enter with a melodic line, marked with a piano (*p*) dynamic. The woodwinds (Flutes, Oboe, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) and the Mezzosoprano part remain at rest throughout the entire page.

L
↓ *acc. 50*

157

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Alto Flute, Oboe, Clarinets, Bassoon) and brass section (Horns, Trumpets, Trombones, Tuba) are mostly silent in this section. The strings (Violins, Violas, Cellos/Double Basses) play sustained notes with some movement in the lower strings. The percussion section includes Timpani and Percussion. The Mezzosoprano part is also silent. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also markings for *acc. 50* (accelerando 50%) and *p* (piano).

M
♩ = 60

167

FI1
FI2
AFI
Ob
CI1
CI2
BC1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Perc

Mez

p And af-ter the slow - ly in-drawn breath The break-ing of the sac-red bread The up-ward thrust-ing of the hand We kneel up - on the dust - y ground.

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

pp *pizz*

172

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Piano

Tmp
Perc

Mez
There's noth-ing left to do But prune throse-bush I had found And plant-ed this time last year, near the plast-er Sac - red Heart.

I.Vn1
I.Vn2

II.Vn1
II.Vn2

III.Vn1
III.Vn2

I.Vla
II.Vla

III.Vla
IV.Vla

V.Vla

I.Vic
II.Vic

III.Vic

Cb

177 $\downarrow 100$ N $\downarrow 160$

Fl1 *mf*

Fl2

AF1

Ob

Cl1 *mf*

Cl2

BC1

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Tp1

Tp2

Trb1 *pp*

Trb2 *pp*

Tba *pp*

Mez *mf* *f*

White will bear the si - lence of the bloom Red would on - ly throb too soon, Too loud . But now as I un - furl the bur - lapshroud Like

I.Vn1 *mp* *mf*

I.Vn2

II.Vn1 *f* *arco*

II.Vn2 *f* *arco*

III.Vn1

III.Vn2

I.Vla *pizz*

II.Vla *f* *arco*

III.Vla *f* *arco*

IV.Vla

V.Vla

I.Vic *f* *arco* *pizz*

II.Vic *f* *arco*

III.Vic

Cb *f* *arco* *pizz*

186

Flute 1 (F1), Flute 2 (F2), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (C11), Clarinet 2 (C12), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Piano (P), Timpani (Tmp), Percussion (Perc), Mezzo-soprano (Mez), Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 1 (II.Vn1), Violin 2 (II.Vn2), Violin 1 (III.Vn1), Violin 2 (III.Vn2), Viola 1 (I.Vla), Viola 2 (II.Vla), Viola 3 (III.Vla), Viola 4 (IV.Vla), Viola 5 (V.Vla), Viola 1 (I.Vlc), Viola 2 (II.Vlc), Viola 3 (III.Vlc), Cello (Cb).

Lyrics:
 gauze that's tough-ened tight a - gainst the wound I won-der wheth-er deep wih - in these pleats,
 And be - neath the pyr - a - mid of peat, Be - yond thespind - lyrel - ic of ___ a rose Might I there

Performance markings: *mp*, *pizz.*, *arco*.

193

O

rit.

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute I (Fl1), Flute II (Fl2), Alto Flute (AFl), Oboe (Ob), Clarinet I (Cl1), Clarinet II (Cl2), Bassoon (Bsn), Horn I (Hn1), Horn II (Hn2), Horn III (Hn3), Horn IV (Hn4), Trumpet I (Tp1), Trumpet II (Tp2), Trombone I (Trb1), Trombone II (Trb2), Trombone III (Tba), and Percussion (Perc). The woodwinds and brass parts feature melodic lines with dynamic markings such as *f* and *rit.*. The percussion part consists of a steady rhythmic pattern.

Mez
 find the feet of Laz-a - rus _____ once a - gain dis-cern-ing cold from heat? or are, per - haps, the rose and he the same?

Musical score for strings and double bass. The score includes parts for Violin I (I.Vn1), Violin I (I.Vn2), Violin II (II.Vn1), Violin II (II.Vn2), Violin III (III.Vn1), Violin III (III.Vn2), Violin I (I.Vla), Violin II (II.Vla), Violin III (III.Vla), Violin IV (IV.Vla), Violin V (V.Vla), Violin I (I.Vic), Violin II (II.Vic), Violin III (III.Vic), and Double Bass (Cb). The string parts feature melodic lines with dynamic markings such as *f* and *arco*. The double bass part includes a *pizz.* (pizzicato) section.

200 P ♩ = 100 ♩ = 120

The score is arranged in systems for various instruments and voices. The first system includes Flutes (Fl1, Fl2), Alto Flute (AFl), Oboe (Ob), Clarinets (Cl1, Cl2), Bassoon (Bsn), Bass Clarinet (BCl), Saxophone (ASx), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), Tuba (Tba), Piano (P), Timpani (Tmp), and Percussion (Perc). The second system includes the Mezzo-soprano (Mez) voice part with lyrics: "I hear the wind so soft - ly breathe her name As I lift the seal of win - ter And ex -". The third system includes Violins (I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2), Violas (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla), Violoncello (I.Vlc, II.Vlc, III.Vlc), and Contrabass (Cb). The score features dynamic markings such as *p*, *pp*, and *ppp*, and includes various musical notations like slurs, accents, and articulation marks.

212

Q

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Piano (Grand)

Tmp, Perc

Mez

pose the rose to light. It is then that I am swept up in the pull of pal-lid cells Reaching out for life, ex-tracting it from air.

I.Vn1

I.Vn2

II.Vn1

II.Vn2

III.Vn1

III.Vn2

I.Vla

II.Vla

III.Vla

IV.Vla

V.Vla

I.Vic

II.Vic

III.Vic

Cb

219

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Temp
Perc

Mez
And I will take a knife to what I think is dead there, To that which, I'm sup - pos - ing can - not be re-paired. Do not _____ des - pair, _____

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vcl
II.Vcl
III.Vcl
Cb

224

Fl1
Fl2
AF1
Ob
Cl1
Cl2
BC1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Perc
Mez
I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

R

rall . . .

a tempo

229

ca - pa - ble of tel - ling The wak - ing hours from the night, The rose of pas - sion from the rose of light

236

5

F1
 F2
 AF1
 Ob
 C1
 C2
 B1
 ASx
 Bsn
 Hn1
 Hn2
 Hn3
 Hn4
 Tp1
 Tp2
 Trb1
 Trb2
 Tba
 P
 Tmp
 Perc
 Mez
 I.Vn1
 I.Vn2
 II.Vn1
 II.Vn2
 I.Vla
 II.Vla
 III.Vla
 IV.Vla
 V.Vla
 I.Vic
 II.Vic
 III.Vic
 Cb

Love, do not mourn though I'm not at all cer-tain where the

245

Fl1
Fl2
AF1
Ob
Cl1
Cl2
BC1
ASx
Bsn

Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Temp
Perc

Mez

line is to be drawn be-tween what is mere - ly dead and what will sure - ly_ die, Be - tween what has gone to seed and what is left to_rise. And as I slash the wrist of rose-bush I

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

250

rall . . .

T

a tempo

accel.

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Temp, Perc

Mez

know that I re-ly sheer-ly on Grace _____ I think of all _____ The times her face has been like a prayer cupped in these hands. And now they trem-ble

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic, Cb

ppp, *pp*, *pizz.*

257

♩ = 100

Fl1
Fl2
AF1
Ob
Cl1
Cl2
BC1
ASx
Bsn

Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Temp
Perc

Mez
as the cut is made. Let us con - tem - plate to - geth - er the du - al pow - er of The blade to lop off the lead and leave the liv - - - - -

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

pizz.
pp

arco
mp

10:8

3 5:4

3 5:4

3 5:4

263

FI1
FI2
AFI
Ob
CI1
CI2
BC1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Timp
Perc

Musical score for woodwinds, brass, and percussion instruments. The score includes parts for Flute I (FI1, FI2), Alto Flute (AFI), Oboe (Ob), Clarinet I (CI1, CI2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn I (Hn1, Hn2, Hn3, Hn4), Trumpet (Tp1, Tp2), Trombone (Trb1, Trb2), Tuba (Tba), Timpani (Timp), and Percussion (Perc). The notation is mostly rests, indicating that these instruments are silent during this section.

Mez
- - - ing _____ But if there be mis-giv-ings let__ them be mine a - lone. Yet some-thing has sur-vided the win-ter's womb_____ as sure-ly as the dead man

Vocal line for the mezzo-soprano. The lyrics are: "ing _____ But if there be mis-giv-ings let__ them be mine a - lone. Yet some-thing has sur-vided the win-ter's womb_____ as sure-ly as the dead man". The melody is written in a single staff with a treble clef.

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

Musical score for strings and double bass. The score includes parts for Violin I (I.Vn1, I.Vn2), Violin II (II.Vn1, II.Vn2), Viola (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla), Violoncello (I.Vic, II.Vic, III.Vic), and Double Bass (Cb). The notation includes various musical markings such as *con sord.*, *pizz.*, *pp*, and dynamic markings like *10:8*, *5:4*, and *3*.

U accel.

269

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Perc

Mez
did his tomb. And it is not the dry brush cast a - side that makes me trem - - -

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

275

Musical score for woodwinds and strings. The instruments listed are Flute I (Fl1), Flute II (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet I (Cl1), Clarinet II (Cl2), Bassoon (Bsn), Bassoon I (Bsn), Horn I (Hn1), Horn II (Hn2), Horn III (Hn3), Horn IV (Hn4), Trumpet I (Tp1), Trumpet II (Tp2), Trombone I (Trb1), Trombone II (Trb2), Trombone III (Tba), Percussion (Perc), and Timpani (Timp). The score consists of 12 staves, each with a treble or bass clef and a 4/4 time signature. The notation is mostly rests, indicating that these instruments are silent for this section.

Vocal line for Mezzo-soprano (Mez). The lyrics are: "ble so. My hand is clawed by thorns that won't let go The leg - a - cy of death". The music is in 4/4 time and features a melodic line with some chromaticism and a 5:4 ratio marking.

Musical score for strings. The instruments listed are Violin I (I.Vn1), Violin II (I.Vn2), Violin III (II.Vn1), Violin IV (II.Vn2), Viola I (I.Via), Viola II (II.Via), Viola III (III.Via), Viola IV (IV.Via), Violoncello I (I.Vic), Violoncello II (II.Vic), Violoncello III (III.Vic), and Contrabass (Cb). The score consists of 12 staves. The Violin I and II parts feature complex rhythmic patterns with 10:8 and 14:12 ratios. The Viola I and II parts have a 10:8 ratio. The Violoncello I and II parts have a 3:2 ratio. The Contrabass part has a 3:2 ratio. The score includes various musical notations such as slurs, ties, and dynamic markings like *senza sord.*

281

♩ = 120

V

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tpl, Tpl2, Trb1, Trb2, Tba

Temp, Perc

Mez
 or life. I do not know. Now no-tice how the full weight of the

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic, Cb

5:4, ff, mp, 3, 10:8, 14:12, 3:2, f, pp

287

FI1
FI2
AFI
Ob
Cl1
Cl2
BC1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Temp
Perc

Mez
sky rests on the clouds, my _____ Love. And though you lift your eyes you see noth- ing but my blood ____ Then search my face, And crawl in - to my pain, Your tears_ near - ly

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

293

rall...

W
♩ = 62

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Mez
I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

con-cealed be - hind the sud - den veil or rain. The one who fast-ens tears to love Binds the rain to earth. "This rose," I say, "in

300

X

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tpl, Tpl2, Trb1, Trb2, Tba, Tmp, Perc

Mez

prun-ing me pre - pares me for re - birth _____ *p* And so we wait for buds to form pro - tect-ion a-gainst loss While - bove _____ our heads, a pale _____ rose

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic, Cb

307

Y

120

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, Perc, Mez

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic, Cb

blous - soms Where our spir-its cross

fff

p fff

Z

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and brass, followed by strings. The bottom section includes vocal parts. The score is written in a key signature of one flat and a 2/2 time signature. It features a variety of rhythmic patterns, including complex time signatures like 5:4 and 14:12. Dynamics range from *f* (forte) to *fff* (fortissimo). Performance instructions include *arco* (arco) and *pizz* (pizzicato). The score is marked with a 'Z' in a box at the top left.

323

Flute 1 (F1), Flute 2 (F2), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (C1), Clarinet 2 (C2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Piano (P), Percussion (Perc), Mezzosoprano (Mez), Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 3 (II.Vn1), Violin 4 (II.Vn2), Violin 5 (III.Vn1), Violin 6 (III.Vn2), Viola 1 (I.Via), Viola 2 (II.Via), Viola 3 (III.Via), Viola 4 (IV.Via), Viola 5 (V.Via), Viola 6 (I.Vic), Viola 7 (II.Vic), Viola 8 (III.Vic), Cello (Cb).

332

Fl1
Fl2
AF1
Ob
Cl1
Cl2
BC1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Piano
Timp
Perc
Mez
I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Via
II.Via
III.Via
IV.Via
V.Via
I.Vic
II.Vic
III.Vic
Cb

341

Flute 1 (F1), Flute 2 (F2), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (C1), Clarinet 2 (C2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Piano (P), Timpani (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 3 (II.Vn1), Violin 4 (II.Vn2), Violin 5 (III.Vn1), Violin 6 (III.Vn2), Viola 1 (I.Via), Viola 2 (II.Via), Viola 3 (III.Via), Viola 4 (IV.Via), Viola 5 (V.Via), Viola 6 (I.Vic), Viola 7 (II.Vic), Viola 8 (III.Vic), Cello (Cb)

AA

350

This page of the musical score, page 51, contains measures 350 through 357. The score is for a large orchestra and includes the following parts: Flutes I and II (FI1, FI2), Flute Alto (AFI), Oboe (Ob), Clarinets I and II (CI1, CI2), Bass Clarinet (BCI), Saxophones Alto and Baritone (ASx, Bsn), Horns I, II, III, and IV (Hn1-Hn4), Trumpets I and II (Tp1, Tp2), Trombones I and II (Trb1, Trb2), Tuba (Tba), Piano (P), Timpani (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violins I and II (I.Vn1, I.Vn2), Violas I, II, and III (II.Vn1, II.Vn2, III.Vn1, III.Vn2), Violins I, II, and III (I.Via, II.Via, III.Via), Violas I, II, and III (IV.Via, V.Via, I.Vic, II.Vic, III.Vic), and Cello (Cb). The score features complex rhythmic patterns, including frequent 5:4 and 14:12 time signatures, and various articulations such as accents, slurs, and dynamic markings like *arco* and *pp*. The key signature is one flat (B-flat major or D minor). The page concludes with a double bar line and the rehearsal mark 'AA' in the top right corner.

BB
♩=100

359

rall...

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Piano (Grand)

Tmp, Perc

Mez

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic, Cb

370

rall...

$\text{♩} = 50$

Flute I (FI1, FI2), Alto Flute (AF1), Oboe (Ob), Clarinet I (C11), Clarinet II (C12), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn I (Hn1), Horn II (Hn2), Horn III (Hn3), Horn IV (Hn4), Trumpet I (Tp1), Trumpet II (Tp2), Trombone I (Trb1), Trombone II (Trb2), Tuba (Tba), Piano (P), Percussion (Perc), Mezzo-soprano (Mez), Violin I (I.Vn1, I.Vn2), Violin II (II.Vn1, II.Vn2), Violin III (III.Vn1, III.Vn2), Viola I (I.Vla), Viola II (II.Vla), Viola III (III.Vla), Viola IV (IV.Vla), Viola V (V.Vla), Viola Cello (I.Vlc, II.Vlc, III.Vlc), Cello (Cb).

Dynamic markings: *ppp*, *p*, *arco*.

rall...

CC

♩ = 62

380

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bassoon, Saxophone) and brass section (Horns, Trumpets, Trombones, Tuba) are positioned at the top. The strings (Violins, Violas, Violas, Cello) and Percussion are at the bottom. The score begins at measure 380 with a tempo marking of 'rall...'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various dynamic markings: *ppp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *arco* (arco), *pizz.* (pizzicato), and *con sord.* (con sordina). The score features complex rhythmic patterns, including triplets and sixteenth notes. The woodwinds and strings play intricate passages, while the brass section provides harmonic support. The percussion section includes a snare drum part. The score concludes with a final *ppp* marking.

390

Mez
And when the snow has sift-ed in-to my hair what then? Will I be less a wo-man, or you, a man, when pas-sions blanch and blank-ly stare through o-paque

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

398

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Piano

Tmp
Perc

Mez
eyes. Someone of my sleep - ing selves , no doubt, will rise _____ in am - ple time to greet me there, at ves - pers , in the si - bi - lence of prayer. _____

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vic
II.Vic
III.Vic
Cb

408

DD

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BC1, ASx, Bsn

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BC1, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Piano

Tmp, Perc

Tmp, Perc

Mez

you re-call, I gath - er, our last part-ing , How you drew me in like breath and how our depths sus-pired

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vlc, II.Vlc, III.Vlc, Cb

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vlc, II.Vlc, III.Vlc, Cb

416

EE

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Piano

Tmp, Perc

Mez

in the still-ness and the grace of an unspeak-a-ble em - - - - brace. Your touch too light to ag-i-tate a sing-le strand from place, too soft to cause a stir-ning in the

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic, Cb

434

This page contains a musical score for a symphony orchestra and vocal soloist. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Alto Flute, Oboe, Clarinets 1 & 2, Bass Clarinet, Saxophone, Bassoon), brass (Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba), percussion (Timpani, Percussion), and strings (Violins 1 & 2, Violas 1-5, Violoncello, and Contrabass). The second system includes a Mezzo-soprano vocal line with lyrics: "Yet when _____ the sift-ing of the snow is".

The score features various musical notations including dynamics (mf, pp, mp, p, f, pp), articulation (accents, slurs), and performance instructions. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The vocal line is sparse, with long rests and specific lyrics.

440

Flute 1 (Fl1), Flute 2 (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Piano (P), Timpani (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 3 (III.Vn1), Violin 4 (III.Vn2), Viola 1 (I.Via), Viola 2 (II.Via), Viola 3 (III.Via), Viola 4 (IV.Via), Viola 5 (V.Via), Violoncello (I.Vic), Violoncello (II.Vic), Violoncello (III.Vic), Cello (Cb).

done and high-lights glisen sil - ver in the sun or lav - en - dar I'll ven - ture in the moon , Then

445

Mez
I sup-pose I'll learn that one must trust The looming shad - ows and the ghosts that in - fil -

GG

451

trate but scarce - ly touch Im-pas-sive in the face of passion's

463

II

Fl1 *f* *mp* *p*

Fl2 *f* *mp* *p*

Ob *f* *mp* *p*

Cl1 *f* *mp* *p*

Cl2 *f* *mp* *p*

Bc1 *f* *mp* *p*

ASx *f* *mp* *p*

Bsn *f* *ff* *p*

Hn1 *ff* *mp* *p*

Hn2 *ff* *mp* *p*

Hn3 *ff* *mp* *p*

Hn4 *ff* *mp* *p*

Tp1 *ff* *mp* *p*

Tp2 *ff* *mp* *p*

Trb1 *ff* *mp* *p*

Trb2 *ff* *mp* *p*

Tba *ff* *mp* *p*

P *p*

Timp *f* *ff* *p*

Perc *p*

Mez

I.Vn1

I.Vn2

II.Vn1 *mf* *f* *mp* *p*

II.Vn2 *mf* *f* *mp* *p*

III.Vn1 *mf* *f* *mp* *p*

III.Vn2 *mf* *f* *mp* *p*

I.Vla *arco* *f* *p*

II.Vla *arco* *f* *p*

III.Vla

IV.Vla

V.Vla

I.Vic *arco* *f* *p*

II.Vic *arco* *f* *p*

III.Vic

Cb

46
 This page contains a musical score for a section of a symphony. The score is written for a large orchestra and includes a vocal line. The instruments listed on the left are: Flutes 1 and 2 (Fl1, Fl2), Alto Flute (AF1), Oboe (Ob), Clarinets 1 and 2 (Cl1, Cl2), Bass Clarinet (BC1), Alto Saxophone (ASx), Bassoon (Bsn), Horns 1 through 4 (Hn1-Hn4), Trumpets 1 and 2 (Tp1, Tp2), Trombones 1 and 2 (Trb1, Trb2), Tuba (Tba), Piano (P), Tom Tom (Tmp), Percussion (Perc), Mellophone (Mez), Violins 1 and 2 (I.Vn1, I.Vn2, II.Vn1, II.Vn2), Violas 1 through 5 (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla), Violoncellos 1 through 3 (I.Vlc, II.Vlc, III.Vlc), and Contrabass (Cb). The score is divided into three measures. The vocal line (Mez) has the lyrics: "And when the frost en - graves the glass, and I seem numb, and on - ly an ex - - -". The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds and brass have various melodic and harmonic parts, with dynamic markings such as *pp*, *p*, *mp*, and *mf*. The strings play a rhythmic accompaniment, with the cellos and double basses playing a more active role in the lower register. The overall texture is dense and atmospheric, typical of a winter-themed symphony.

II

Musical score for woodwinds and percussion. The instruments listed are Flute 1 (Fl1), Flute 2 (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bass Clarinet (BC1), Alto Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Timpani (Timp), and Percussion (Perc). The score is divided into three measures. The first measure contains various rests and notes, with dynamic markings of *ff*. The second measure continues with similar notation. The third measure shows a transition to a new dynamic, *mf*, for the Percussion part.

Mezzo-soprano vocal line. The lyrics are: "plo - - - sion *f* - - - - - *ff* - - - - - *mf* of the dy -". The music features a long, sustained note in the first measure, followed by a melodic line in the second and third measures.

Musical score for strings. The instruments listed are Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 3 (II.Vn1), Violin 4 (II.Vn2), Violin 5 (III.Vn1), Violin 6 (III.Vn2), Violin 7 (I.Vla), Violin 8 (II.Vla), Violin 9 (III.Vla), Violin 10 (IV.Vla), Violin 11 (V.Vla), Viola 1 (I.Vic), Viola 2 (II.Vic), Viola 3 (III.Vic), and Cello (Cb). The score is divided into three measures. The first measure shows various rests and notes, with dynamic markings of *ff*. The second measure continues with similar notation. The third measure shows a transition to a new dynamic, *ppp*, for the Violin and Viola parts, and *f* for the Cello part.

473

KK

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba

Piano

Piano

Mez

ing sun will be e - nough to clear the crys - tals from the pane, though vis - ion, hav - ing once been lost, will nev - er be re - gained from some in - tern - al

Mez

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2

I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2

I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic

I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vic, II.Vic, III.Vic

Cb

Cb

480

Fl1
 Fl2
 AFl
 Ob
 Cl1
 Cl2
 BC1
 ASx
 Bsn
 Hn1
 Hn2
 Hn3
 Hn4
 Tp1
 Tp2
 Trb1
 Trb2
 Tba
 Perc
 Mez
 I.Vn1
 I.Vn2
 II.Vn1
 II.Vn2
 III.Vn1
 III.Vn2
 I.Vla
 II.Vla
 III.Vla
 IV.Vla
 V.Vla
 I.Vic
 II.Vic
 III.Vic
 Cb

— vis - ta, still I'll lift my eyes and in the scud - ding clouds, per - haps, I'll rec - og - nize my fleet - ing face and

485

LL

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Flute 1 and 2, Alto Flute, Oboe, Clarinet 1 and 2, Bass Clarinet, Alto Saxophone, Bassoon. This section contains six staves with musical notation, including rests and melodic lines.

Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba

Horn 1-4, Trumpet 1-2, Trombone 1-2, Tuba. This section contains ten staves with musical notation, including rests and melodic lines.

3:2

Piano accompaniment. This section contains two staves with complex rhythmic patterns and chords, including triplets and 3:2 time signature markings.

Tmp
Perc

Timpani and Percussion. This section contains two staves with rhythmic notation, including triplets and a *ppp* dynamic marking.

Mez

yours, when the snow has sealed me in and drift-ed up a-gainst the door.

Mezzo-soprano vocal line with lyrics. The lyrics are: "yours, when the snow has sealed me in and drift-ed up a-gainst the door." The staff includes a *pp* dynamic marking.

I.Vn1
I.Vn2
II.Vn1
II.Vn2
III.Vn1
III.Vn2

Violin 1-6. This section contains six staves with musical notation, including rests and melodic lines.

I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla

Viola 1-5. This section contains five staves with musical notation, including rests and melodic lines. Some staves have *con sord.* markings.

I.Vic
II.Vic
III.Vic
Cb

Violoncello 1-3 and Double Bass. This section contains four staves with musical notation, including rests and melodic lines. Some staves have *con sord.* markings.

491

This page of the musical score, marked with rehearsal number 491, features a variety of instruments. The woodwind section includes Flutes 1 and 2 (Fl1, Fl2), Alto Flute (AF1), Oboe (Ob), Clarinets 1 and 2 (Cl1, Cl2), Bass Clarinet (BC1), and Bassoon (Bsn). The brass section consists of Horns 1 through 4 (Hn1-Hn4), Trumpets 1 and 2 (Tp1, Tp2), Trombones 1 and 2 (Trb1, Trb2), and Tuba (Tba). The percussion section includes Timpani (Timp) and Percussion (Perc), with the latter playing a complex rhythmic pattern of triplets. The string section is divided into Violins 1 and 2 (I.Vn1, I.Vn2), Violas 1, 2, 3, 4, and 5 (II.Vn1, II.Vn2, III.Vn1, III.Vn2, IV.Vn1, IV.Vn2, V.Vn1), and Cellos (I.Vc, II.Vc, III.Vc). The piano part is shown in grand staff notation. The score is written in a key signature of one flat and a 3/4 time signature. The dynamic marking *ppp* is used for the woodwind parts. The percussion part features a complex rhythmic pattern of triplets, with some measures containing a 3:2 ratio. The string parts are written in a melodic style with many slurs and ties.

497

MM

This page of the musical score, numbered 72, covers measures 497 through 501. The tempo is marked 'MM' (Moderato). The score is arranged for a large orchestra and includes the following parts:

- Woodwinds:** Flutes I and II (FI1, FI2), Alto Flute (AF1), Oboe (Ob), Clarinets I and II (CI1, CI2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horns I, II, and III (Hn1, Hn2, Hn3, Hn4), Trumpets 1 and 2 (Tp1, Tp2), Trombones 1 and 2 (Trb1, Trb2), and Tuba (Tba).
- Percussion:** Timpani (Tmp) and Percussion (Perc) with triplets.
- Keyboard:** Piano (P) with complex textures and triplets.
- Strings:** Violins I and II (I.Vn1, I.Vn2, II.Vn1, II.Vn2), Violas I, II, and III (I.Via, II.Via, III.Via), Violas IV and V (IV.Via, V.Via), Violoncellos I, II, and III (I.Vic, II.Vic, III.Vic), and Contrabass (Cb).

The score features dynamic markings such as *fff* (fortissimo) and *ppp* (pianissimo) throughout. The piano part includes triplets and 3:2 ratios. The string section has a prominent melodic line in the first and second violins and cellos. The percussion part is highly rhythmic with many triplets. The woodwinds provide harmonic support and melodic fragments. The brass section has a more active role in the later measures, with trumpets and trombones playing rhythmic patterns.