

# Winter: Three Songs on the Nature of Armageddon

Score

Dennis Báthory-Kitsz  
Text: C. Chomentowski

## 1 Introduction: Allegro

**1**  $\text{♩} = 120$

Flute 1  
Flute 2  
Alto Flute in G  
Oboe  
Clarinet 1 in B-flat  
Clarinet 2 in B-flat  
Bass Clarinet in B-flat  
Alto Sax in E-flat  
Bassoon  
Horn 1 in F  
Horn 2 in F  
Horn 3 in F  
Horn 4 in F  
Trumpet 1 in B-flat  
Trumpet 2 in B-flat  
Trombone 1  
Trombone 2  
Tuba  
Piano  
Glockenspiel  
Timpani  
Percussion  
MEZZO  
I Violin 1  
I Violin 2  
II Violin 1  
II Violin 2  
III Violin 1  
III Violin 2  
I Viola  
II Viola  
III Viola  
IV Viola  
V Viola  
I Violoncello  
II Violoncello  
III Violoncello  
Contrabass

**A** Song I. **Lento**  
*molto rall.* ♩=60

8

Fl1

Fl2

Ob

Cl1

Cl2

Bsn

ASx

Hn1

Hn2

Hn3

Hn4

Tp1

Tp2

Trb1

Trb2

Tba

Pno

Timp

Perc

Mez

I.Vn1

I.Vn2

II.Vn1

II.Vn2

I.Vla

II.Vla

I.Vlc

II.Vlc

Cb

*sfz*

*f*

*ff*

*fff*

*ppp*

*pp*

*staccato*

*pizz.*

*arco*

*con sord.*

*morendo...*

*mf*

*pp*

14

Trb1

Trb2

Tba

Perc

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

22

**B**

$\text{♩} = 54$

*mp*

Bsn

Trb1

Trb2

Tba

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

Plucked from the heart a blos - som, en-cased in dust

27

Bsn

Trb1

Trb2

Tba

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

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

Bsn

Trb1

Trb2

Tba

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

, a blos - som en-cased in dust. Mot - tled shades of once-white there, and gold leaf glaz - ing its. In-car-na-ted pet -

38

Bsn

Trb1

Trb2

Tba

Tmp

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

*ppp*

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

44

Bsn

Trb1

Trb2

Tba

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

forth from the crypt of child - hood. Plucked from the heart of my moth-er's at - tic (Hums)

50

C

*rit.*

50 **C** *rit.*

Bsn

Trb1

Trb2

Tba

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

57

*a tempo*

$\downarrow 40$

D

57 *a tempo*  $\downarrow 40$  **D**

Fl1

Fl2

AFl

Ob

Cl1

Cl2

BCl

ASx

Bsn

Trb1

Trb2

Tba

Tmp

Mez

I.Vn1

I.Vn2

I.Vla

I.Vlc

Cb

E

63

*rit.*

FI1 *pp*  
 FI2 *pp*  
 AFI *pp*  
 Ob *pp*  
 Cl1 *pp*  
 Cl2 *pp*  
 BCl *pp*  
 ASx *p*  
 Bsn *p*  
 Hn1 *mp* *p* *pp*  
 Hn2 *mp* *p* *pp*  
 Hn3 *mp* *p* *pp*  
 Hn4 *mp* *p* *pp*  
 Trb1 *p*  
 Tba *p*  
 Tmp *ppp*  
 Mez *mf*  
 L.Vn1 *ppp*  
 L.Vn2 *ppp*  
 L.Vla *ppp*  
 L.Vlc *ppp*  
 Cb *p*

The bind - ing's bro - ken, The cell - o - phane has

*più mosso*  $\text{♩} = 50$

68

FI1  
 FI2  
 AFI  
 Ob  
 Cl1  
 Cl2  
 BC1  
 ASx  
 Bsn  
 Hn1  
 Hn2  
 Hn3  
 Hn4  
 Trp1  
 Trb1  
 Trb2  
 Tba  
 Tmp  
 Perc  
 Mez  
 I.Vn1  
 I.Vn2  
 I.Vla  
 I.Vlc  
 Cb

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

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

74

F

met - ic cure I press up - on The



80

FI1  
 FI2  
 AFI  
 Ob  
 CI1  
 CI2  
 BC1  
 ASx  
 Bsn  
 Hn1  
 Hn2  
 Hn3  
 Hn4  
 Tp1  
 Tp2  
 Trb1  
 Trb2  
 Tba  
 Tmp  
 Mez  
 Lord to make me pure.

I.Vn1  
 II.Vn1  
 I.Vla  
 I.Vlc  
 Cb

This page contains a musical score for page 80 of the work "Winter: Three Songs of the Nature of Armageddon". The score is arranged for a large ensemble, including woodwinds (Flutes I & II, Alto Flute, Oboe, Clarinets I & II, Bass Clarinet, Saxophone, Bassoon), brass (Horns I-IV, Trumpets I & II, Trombones I & II, Tuba, Snare Drum), and strings (Violins I & II, Viola, Violoncello, Contrabass). A vocal line for a mezzo-soprano (Mez) is also present, with the lyrics "Lord to make me pure." written below the staff. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The music features complex rhythmic patterns and melodic lines across all instruments.

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

85

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), Timpani (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violin 1 (I.Vn1), Violin 2 (II.Vn1), Viola (I.Via), Violoncello (I.Vlc), Contrabass (Cb).

Dynamics: *f* (forte).  
 Articulation: *non legato*.  
 Performance instruction: (Plucked from the heart.)

G

rall . . . Adagio, Dolce

90

Fl1

Fl2

AF1

Ob

Cl1

Cl2

BC1

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Tp1

Tp2

Trb1

Trb2

Tba

Tmp

Perc

Mez

I.Vnl

II.Vnl

I.Vla

I.Vlc

Cb

*ff*

*mp*

*pppf*

Song II.

**H** Lento (sempre a tempo, non rubato)

96

106

**I**

117

125

Musical score for measures 125-131. The score includes parts for C11, C12, Hn1, Tmp, Perc, Mez, and L.Vic. The music features complex rhythmic patterns with multiple time signatures (4/4, 3/4, 7/4, 5/4, 6/4). Dynamics range from *mf* to *f*. A *Solo* marking is present above the L.Vic part in measure 130. A double bar line is located below the score.

132

J

Musical score for measures 132-138. The score includes parts for C11, C12, Hn1, Hn2, Hn3, Hn4, Tmp, Perc, Mez, and L.Vic. The music features complex rhythmic patterns with multiple time signatures (7/4, 5/4, 3/4, 6/4). Dynamics range from *mp* to *f*. A *Tutti* marking is present above the L.Vic part in measure 138. A double bar line is located below the score.

139

Musical score for measures 139-145. The score includes parts for C11, C12, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Tmp, Perc, Mez, and L.Vic. The music features complex rhythmic patterns with multiple time signatures (7/4, 5/4, 3/4, 6/4). Dynamics range from *p* to *mp*. A double bar line is located below the score.

148

K

Score for measures 148-156. Instruments include Tp1, Tp2, 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 features various time signatures (7/8, 3/4, 2/4, 3/8, 4/4, 5/4, 6/4, 7/4) and dynamic markings such as *p* and *pp*. A double bar line is present at the end of measure 156.

157

L

♩ *c. 80*

Score for measures 157-164. Instruments include 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 features various time signatures (3/4, 2/4, 3/8, 4/4, 5/4, 6/4, 7/4) and dynamic markings such as *mp*, *mf*, and *p*. A *Solo* marking is present above the I.Vlc staff in measure 160. A double bar line is present at the end of measure 164.

**meno mosso**  
167

**M**  
*non legato, secco*  
**♩ = 60**  
*P*

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

I.Vn1: *pp con sord. Solo*

II.Vn1: *pp con sord. Solo*

I.Vla: *pp*

I.Vlc: *pp con sord. Solo* *col gli altri*

II.Vlc: *pp*

Cb: *pizz. 3* *3* *5:4* *3* *5:4* *3*

**172**

Tmp: *pp*

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

I.Vn1: *Tutti senza sord. pizz. 3* *5:4* *3* *arco* *p* *3* *3*

II.Vn1: *Tutti senza sord. pizz. 3* *5:4* *3* *mf* *3* *3* *3* *3*

I.Vla: *Tutti senza sord. pizz. 3* *5:4* *3* *mf* *3* *3* *3* *3*

I.Vlc: *Tutti senza sord. pizz. 3* *5:4* *3* *mf* *3* *3* *3* *3*

Cb: *mf* *3* *5:4* *3* *3* *3*

**177**

**N**

**Allegro**  
**♩ = 160**

FII: *mf* *f*

CII: *mf* *f*

ASx: *f*

Trb1: *pp*

Trb2: *pp*

Tba: *pp*

Tmp: *pp*

Perc: *pp*

Mez: *mf* *cantabile* *f*  
White will bear the si - lence of the bloom Red would on - ly throbb too soon, Too loud . But now as I un - furl the bur-lap shroud Like

I.Vn1: *mp* *mf* *arco* *f*

I.Vn2: *f* *arco*

II.Vn1: *f* *arco*

I.Vla: *pizz.*

II.Vla: *arco* *f*

III.Vla: *arco* *f*

I.Vlc: *arco* *f* *pizz.*

II.Vlc: *arco* *f*

Cb: *f* *pizz.*

186

Musical score for measures 186-192. Instruments include Flute I, Alto Saxophone, Bassoon, Trumpet I & II, Trombone, Tuba, Snare Drum, Percussion, Mezzosoprano, Violin I & II, and Cello. The Mezzosoprano part includes the lyrics: "gauze that's tough-ened tight a - gainst the wound I won-der wheth-er deepwith-in these pleats, And be-neath the pyr - a - mid of peat, Be - yond the spind - ly rel - ic of \_\_\_ a rose Might I there".

193

O -180

Musical score for measures 193-200. Instruments include Flute I & II, Alto Flute, Oboe, Clarinet I, Alto Saxophone, Bassoon, Horn I, II, III, & IV, Trumpet I & II, Trombone, Tuba, Snare Drum, Percussion, Mezzosoprano, Violin I & II, Viola, and Cello. The Mezzosoprano part includes the lyrics: "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?".



200

P

♩ = 100 ♩ = 120

Mez *p* I hear the wind so soft - ly breathe her name As *pp* I lift the seal of win - ter And ex -

212

Q

Mez *mf* pose the rose to light. It is then — that I am swept up in the pull of pal - lid cells Reach - ing out for life, ex - tract - ing it from air.

219

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,



224

*a tempo*

my love, for there is some-thing of a faint sheen Glow - ing on this stalk, some-thing that is not quite green. But grow - ing, swell - ing, some-thing

229

*rall . . .*

**R**

*a tempo*

*più mosso*

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

236

Orchestral score for measures 236-244. Instruments include Flutes (Fl1, Fl2), Oboe (Ob), Clarinets (Cl1, Cl2), Bassoon (Bsn), Saxophone (ASx), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), Tuba (Tba), Piano (Pno), Timpani (Tnp), and Percussion (Perc). The score features various dynamics such as *f*, *ff*, and *p*, and includes performance markings like *ten.* and *♩*.

Mez *ff* *p*  
 O Love, do not mourn though I'm not at all cer-tain where the

String section score for measures 236-244. Includes Violins I (I.Vnl), Violins II (II.Vnl), Violins III (III.Vnl), Violas (I.Vla), and Cellos (Cb). The score includes performance markings like *ten.* and *p*.

245

Continuation of the score for measures 245-249. Features Piano (Pno) and Mezzo-soprano (Mez). The piano part includes *♩* markings. The Mezzo-soprano part includes lyrics: "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".

250 *rall...* **T** *a tempo* *accel.*

Piano accompaniment for measures 250-256. The score includes staves for Pno, Mez, I.Vn1, I.Vn2, II.Vn1, II.Vla, I.Vlc, III.Vlc, and Cb. The piano part features a complex rhythmic pattern with frequent accidentals and dynamic markings such as *ppp* and *pp*. The vocal line (Mez) has lyrics: "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".

257 *♩ = 100*

Continuation of the piano accompaniment for measures 257-262. The score includes staves for Mez, I.Vn2, II.Vn1, III.Vn1, I.Vla, II.Vla, IV.Vla, I.Vlc, III.Vlc, and Cb. The tempo is marked *♩ = 100*. The vocal line (Mez) has lyrics: "as the cut is made. Let us con-tem-plate to-gether the du-al pow-er of The blade to lop off the dead and leave the liv-".

263

Continuation of the piano accompaniment for measures 263-268. The score includes staves for Mez, I.Vn2, II.Vn1, II.Vn2, III.Vn1, I.Vla, II.Vla, IV.Vla, I.Vlc, III.Vlc, and Cb. The vocal line (Mez) has lyrics: "ing But if there be mis-giv-ings let them be mine a-lone. Yet some-thing has sur-ved the win-ter's womb as sure-ly as the dead man".

269

*meno mosso*

*accel.*

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

*non legato arco*  
*pp*

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

275

Mez  
- - - - - ble so. My hand is clawed by thorns that won't let go The leg - a - cy of death

*f*

*senza sord.*

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

281

V

Mez *ff* 120  
 or life. I do not know. Now no-tice how the full weight of the

I.Vn1 *pp*

I.Vn2 *pp*

II.Vn1 *pp*

II.Vn2 *pp* *f*

III.Vn1 *f*

III.Vn2 *pp*

I.Via 10:8

II.Via *pp*

III.Via

IV.Via *f*

V.Via 14:12 *pp*

I.Vlc *pp*

II.Vlc *pp*

III.Vlc *f*

Cb *f*

287

Mez *mf* *f*  
 sky rests on the clouds, my Love. And though you lift your eyes you see nothing but my blood. Then search my face, And crawl in-to my pain, Your tears near-ly

I.Vn1 *mf* *f*

I.Vn2 *mf*

II.Vn1 *mf*

II.Vn2 *f* *arco*

III.Vn2 *mf* *f*

I.Via 10:8 *non legato*

III.Via *mf* *f*

IV.Via *arco* *mf*

V.Via 14:12 *non legato*

II.Vlc *mf*

III.Vlc *arco* *mf*

293

*rall . . .*

**W**

*♩.62*

Perc

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

I.Vn1  
mp pp

I.Vn2  
mp

II.Vn1  
mp

II.Vn2  
mp

III.Vn2  
mp pp

I.Vla  
10:8 10:8 3 p

III.Vla  
mp pp

IV.Vla

V.Vla  
14:12 14:12 14:12 p

II.Vlc

III.Vlc

300

**X**

FII

ASx

Perc

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

I.Vn1  
fff

III.Vn2  
fff

III.Vla  
fff



307

Y

♩=120

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BCl, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tpl, Tpl2, Trb1, Trb2, Tba, Perc

Mez

Strike the tip of the bloom, O God, against the flint, Refining human needs, And accept Thou this kindling toward Thy whitest heat.

blos - soms\_ Where our spir-its cross

I.Vn1, II.Vn1, I.Vla, I.Vic, Cb

**Z (Conduct in One)**

Fl1 *f*

Fl2 *f*

AFl *ff*

Ob *f*

Cl1 *f*

Cl2 *f*

Bc1 *ff*

Bsn *f*

Bsc *ff*

Hn1 *ff*

Hn2 *ff*

Hn3 *f*

Hn4 *f*

Tp1 *ff*

Tp2 *ff*

Trb1 *f*

Trb2 *ff*

Tba *ff*

Pno *mf*

Timp *ff*

Perc *ff*

Mez

I.Vn1 *arco f*

I.Vn2 *ff*

II.Vn1 *ff*

II.Vn2 *ff*

III.Vn1 *ff*

III.Vn2 *ff*

I.Vla *f*

II.Vla *ff*

III.Vla *ff*

IV.Vla *f*

V.Vla *f*

I.Vic *f*

II.Vic *ff*

III.Vic *ff*

Cb *ff*

323

The musical score for page 27 of 'Winter: Three Songs of the Nature of Armageddon' is a complex orchestral and vocal arrangement. It features a variety of instruments and a vocal line. The woodwind section includes Flutes (FI1, FI2), Alto Flute (AF1), Oboe (Ob), Clarinets (C11, C12), Bass Clarinet (BC1), Saxophones (ASx, Bsn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), and Tuba (Tba). The keyboard section consists of Piano (Pno) and Timpani (Tmp). The percussion section includes Percussion (Perc). The vocal part is for Mezzo-soprano (Mez). The string section includes Violins (I.Vn1-2, II.Vn1-2, III.Vn1-2), Violas (I.Via, II.Via, III.Via, IV.Via, V.Via, I.Vic, II.Vic, III.Vic), and Cello (Cb). The score is characterized by intricate rhythmic patterns, with frequent use of 5:4 and 14:12 time signatures. Dynamic markings such as *ff* and *fff* are used throughout. The vocal line is mostly silent, indicated by a series of dashes. The overall texture is dense and dramatic, reflecting the 'Nature of Armageddon' theme.

332

This page of the musical score, numbered 332, contains measures 332 through 341. The instrumentation includes:

- Flutes:** F1 and F2 (First and Second Flutes) with various melodic lines.
- Alto Flute:** AF1 (Alto Flute).
- Woodwinds:** Ob (Oboe), C1 and C2 (Clarinets), BC1 (Bass Clarinet), ASx (Alto Saxophone), and Bsn (Bassoon).
- Horns:** Hn1-4 (First through Fourth Horns).
- Trumpets:** Tp1 and Tp2 (First and Second Trumpets).
- Trombones:** Trb1 and Trb2 (First and Second Trombones).
- Other Instruments:** Tba (Tuba), Pno (Piano), Tnp (Tom Tom), Perc (Percussion), Mez (Mezzosoprano), and Cb (Cello).

The score features complex rhythmic patterns, including frequent 5:4 time signatures and 14:12 time signatures. Dynamic markings such as *ff* (fortissimo) and *fff* (fortississimo) are used throughout. The piece concludes with a final *fff* marking in the Cello part at measure 341.

341

The musical score for page 29 of 'Winter: Three Songs of the Nature of Armageddon' is a complex orchestral arrangement. It features a variety of instruments and vocal parts. The woodwind section includes Flutes (Fl1, Fl2), Alto Flute (AFl), Oboe (Ob), Clarinets (Cl1, Cl2), Bass Clarinet (BCl), Saxophones (ASx, Bsn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), and Tuba (Tba). The keyboard section consists of Piano (Pno) and Tom Tom (Tmp). The percussion section includes Percussion (Perc). The vocal part is for Mezzo-soprano (Mez). The string section includes Violins (I.Vn1-2, II.Vn1-2, III.Vn1-2), Violas (I.Via-3, IV.Via, V.Via, I.Vic-3), and Cello (Cb). The score is written in a key signature of one flat and a time signature of 5/4. It features complex rhythmic patterns, including 5:4 and 14:12 time signatures, and dynamic markings such as sfz, fff, and ff. The score is divided into measures, with some measures containing multiple rests or specific articulations. The overall texture is dense and dramatic, reflecting the nature of the piece.

350

F1  
 F2  
 AF1  
 Ob  
 C1  
 C2  
 BC1  
 ASx  
 Bsn  
 Hn1  
 Hn2  
 Hn3  
 Hn4  
 Tp1  
 Tp2  
 Trb1  
 Trb2  
 Tba  
 Pno  
 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

Musical score for "Winter: Three Songs of the Nature of Armageddon" (Page 30, Rehearsal Mark AA). The score includes parts for Flutes (F1, F2), Alto Flute (AF1), Oboe (Ob), Clarinets (C1, C2), Bass Clarinet (BC1), Saxophones (ASx, Bsn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), Tuba (Tba), Piano (Pno), Timpani (Timp), Percussion (Perc), Mezzosoprano (Mez), Violins (I.Vn1-2, II.Vn1-2, III.Vn1-2), Violas (I.Via-3, II.Via-3, III.Via-3), and Cello (Cb). The score features complex rhythmic patterns, including 5:4, 4:3, 14:12, and 7:6 time signatures, and dynamic markings such as *fff*, *arco*, and *pizz*.

**BB**

*♩* = 100

359 *rall...*

Musical score for measures 359-370. The score includes staves for Flute I (Fl I), Flute II (Fl II), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bassoon (Bsn), Saxophone (Sax), Horn I (Hn I), Trombone I (Tbn I), Mezzosoprano (Mez), Violin I (Vn I), Violin II (Vn II), Violin III (Vn III), Viola I (Va I), Viola II (Va II), Viola III (Va III), and Cello (Cb). The music is in 4/4 time and features various dynamics such as *p*, *mp*, *pp*, *ppp*, *mf*, and *ppp*. Performance instructions include *arco*, *pizz.*, *ten.*, and *Solo*. A double bar line is present at the end of measure 370.

370 *rall...* *♩* = 80

Musical score for measures 370-380. The score includes staves for Flute I (Fl I), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bassoon (Bsn), Saxophone (Sax), Horn I (Hn I), Horn II (Hn II), Trombone I (Tbn I), Mezzosoprano (Mez), and Cello (Cb). The music is in 4/4 time and features various dynamics such as *ppp*, *p*, and *pp*. Performance instructions include *arco* and *pizz.*

rall . . .

♩ = 62 Song III.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Alto Flute, Oboe, Clarinets, Bass Clarinet, Saxophone, Bassoon) has a prominent role in the first half of the page, with the Saxophone and Bassoon playing intricate triplet patterns. The brass section (Horns, Trumpet, Trombone) provides harmonic support with sustained notes and dynamic swells. The string section (Violins, Violas, Violoncello, Contrabass) features pizzicato and arco passages, contributing to the overall texture. The percussion (Tympani) has a few specific rhythmic hits. The vocal part (Mezzosoprano) is currently silent. The score is marked with a 'rall' (rallentando) and includes various dynamic markings to guide the performer's volume and intensity.



390

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Tpl, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

*mp* 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

*ppp*

*ppp*

*ppp*

3

5:4

6:4

398

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Tpl, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

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

*ppp*

*ppp*

*ppp*

408

DD

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

Hn1, Hn2, Tpt1, Trb1, Trb2, Tmp

Mez

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

II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vcl, II.Vcl

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

424

**FF**

Fl1 *pp* *p*  
 Fl2  
 AFl *mf* 3  
 Ob  
 Cl1  
 Cl2  
 BC1  
 ASx  
 Bsn *pp*  
 Hn1 *pp* *pp*  
 Tpl *pp* *pp*  
 Trbl *pp* *p* *pp*  
 Tba *pp*  
 Tmp *pp*  
 Mez  
 air. And how I'm al-most moved to doubt that you were tru - ly there; But then, of course, the snow has yet to cal - ci - fy my hair.

II.Vn1 *pp*  
 II.Vn2 *pp*  
 III.Vn1 *pp*  
 III.Vn2 *pp*  
 II.Vla *pp* *arco*  
 III.Vla *pp* *arco*  
 I.Vlc *pp* *arco*  
 II.Vlc *pp* *arco*

434

434

Fl1, Fl2, AF1, Ob, ASx, Hn1, Hn2, Hn3, Hn4, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

Yet when the sift-ing of the snow is

*mf*, *pp*, *mp*, *p*, *f*

440

440

Fl1, Fl2, AF1, Ob, ASx, Hn1, Hn2, Hn3, Hn4, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

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

*mf*, *f*

445

Fl1  
 Fl2  
 AF1  
 Ob  
 ASx  
 Bsn  
 Hn1  
 Hn2  
 Hn3  
 Hn4  
 Trb1  
 Trb2  
 Tba  
 Tmp  
 Mez  
 I sup- pose I'll learn that one must trust The loom- ing shad - ows and the ghosts that in - fil -

GG

451

Fl1

Fl2

AFl

Ob

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Trb1

Trb2

Tba

Pno

Tmp

Mez

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

II.Vn1

II.Vn2

III.Vn1

III.Vn2

II.Vla

III.Vla

I.Vlc

II.Vlc

HH *rall...*

457

Fl I, Fl II, Ob, ASx, Bsn, Hn I, Hn II, Hn III, Hn IV, Tp I, Tp II, Trb I, Trb II, Tba, Pno, Tmp, Mez, II.Vn I, II.Vn II, III.Vn I, III.Vn II, II.Vla, III.Vla, I.Vlc, II.Vlc

*ppp*, *mp*, *mf*, *f*, *rall...*, *thrust.*, *pizz.*, *arco*, 5:4, 17:16



Largo

463

$\text{♩} = 40$

II

The musical score is arranged in systems. The woodwind section (Flutes, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba) and Percussion (Piano, Glockenspiel, Timpani) are in the upper systems. The vocal part (Mezzosoprano) is below. The string section (Violins I & II, Violas I & II) is in the lower systems. The score includes various dynamic markings (f, mp, p, ff) and articulation marks. A section for the strings is marked 'Tutti arco'.

467

FI1 *p*  
 FI2 *p*  
 AFl *p*  
 Ob *pp* *mp* *mf*  
 Bsn *pp* *mp* *mf*  
 Hn1 *pp* *mp* *mf*  
 Trp1 *mp*  
 Trb1 *mf*  
 Trb2 *mf*  
 Pno  
 Glk  
 Tmp  
 Mez  
 I.Via  
 II.Via  
 I.Vc  
 II.Vc

And when the frost en - graves the glass, and I seem numb, and on - ly an ex - - -

II

FI1 *ff*  
 FI2 *ff*  
 AF1 *ff*  
 Ob *ff*  
 CI1 *ff*  
 CI2 *ff*  
 BC1 *ff*  
 ASx *ff*  
 Bsn *ff*  
 Hn1 *ff*  
 Hn2 *ff*  
 Hn3 *ff*  
 Hn4 *ff*  
 Tp1 *ff*  
 Tp2 *ff*  
 Trb1 *ff*  
 Trb2 *ff*  
 Tba *ff*  
 Pno *ff*  
 Glk *ff*  
 Tmp *ff*  
 Mez *f* plo - - - sion *ff* of the dy -  
 I.Vn1 *ppp* *con sord.*  
 I.Vn2 *ppp* *con sord.*  
 II.Vn1 *ff* *ppp* *con sord.*  
 II.Vn2 *ff* *ppp* *con sord.*  
 III.Vn1 *ff*  
 III.Vn2 *ff*  
 I.Vla *ppp*  
 II.Vla *ppp*  
 I.Vlc *ppp*  
 II.Vlc *ppp*  
 Cb *f* *arco* *ff*

473

KK

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

pp

Pno

pp

Glk

pp

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 —

pp p

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

pp

I.Via, II.Via, I.Vic, II.Vic

molto legato

ppp

pizz. arco

Cb

mf

ppp

480

Fl1  
Fl2  
AFl  
Ob  
Cl1  
Cl2  
BCl  
ASx  
Bsn

Pno

Glk

Mez

— 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

I.Vn1  
I.Vn2  
II.Vn1  
II.Vn2  
I.Vla  
II.Vla  
I.Vlc  
II.Vlc

485

LL

Fl1  
Fl2  
AFl  
Ob  
Cl1  
Cl2  
BCl  
ASx  
Bsn

Pno

Glk  
Tnp

Mez

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

I.Vn1  
I.Vn2  
II.Vn1  
II.Vn2  
I.Vla  
II.Vla  
I.Vlc  
II.Vlc

491

This page of the musical score, numbered 491, contains the following parts and measures:

- Woodwinds:** Flute 1 (Fl1), Flute 2 (Fl2), Alto Flute (AFl), Oboe (Ob), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bass Clarinet (BCl), Alto Saxophone (ASx), and Bassoon (Bsn). Each part begins with a *ppp* dynamic marking and plays a simple rhythmic pattern of quarter notes.
- Brass:** Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), and Horn 4 (Hn4). Each part begins with a *ppp* dynamic marking and plays a simple rhythmic pattern of quarter notes.
- Piano (Pno):** Features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. The right hand includes *3:2* triplet markings.
- Keyboard:** Glockenspiel (Glk) and Timpani (Tmp). The Glk part features a triplet of eighth notes. The Tmp part features a rhythmic pattern of eighth notes.
- Vocal:** Mezzo-soprano (Mez) part, which is currently silent.
- Strings:** Violin 1 (I.Vn1), Violin 2 (I.Vn2), Violin 3 (II.Vn1), Violin 4 (II.Vn2), Viola 1 (I.Vla), Viola 2 (II.Vla), Violoncello 1 (I.Vlc), and Violoncello 2 (II.Vlc). The string parts feature a melodic line with various articulations and dynamics.

497

MM

Musical score for 'Winter: Three Songs of the Nature of Armageddon' at measure 497. The score includes parts for Flutes (FI1, FI2, AFI), Oboe (Ob), Clarinets (CI1, CI2), Bassoon (BSn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), Tuba (Tba), Piano (Pno), Glockenspiel (Glk), Timpani (Tnp), Mezzosoprano (Mez), Violins (I.Vn1, I.Vn2, II.Vn1, II.Vn2), Violas (I.Via, II.Via), Violas (I.Vic, II.Vic), and Cello (Cb). The score features dynamic markings such as *fff*, *ppp*, and *ffff*, and includes performance instructions like *arco* for the cello. The piano part has complex rhythmic patterns with 3:2 and 3:1 markings.