

C O L O N N A D E S



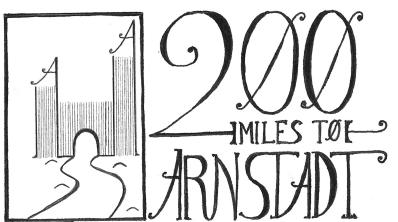
PREVIEW

Text and Music by

Douglas Buchanan

P R E V I E W

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Colonnades, for Piano Solo – Text and Music by Douglas Buchanan

BOOK I

I. So what do the mountains have to gain...?

Rain falls facewards, meeting out the droplets that shape earth and sea, and see the gust blow the lines sideways against the mountainside, so rivers flood down to stream and gully where thickening scrub waits to burst the bonds of spring and winter and up and leave with spore and leaf to summer-autumns without end or begging for inceptions, and cleansing the face of old sins, no room for sour fruit when seasons are left to blow away in gusts and faceward rain.

Backing to
reach beyond
the ancient
heights, young
hills bend
ceasingly,
impatient to
touch the sky
but unsure what
transcendence
will bring

So what do the mountains have to gain by raising their peaks and valleys beyond reach? Hulking sky- and westward bastions of Earth and Time, finding their ancient manifolds unlocked by questing shivers of hands, rebel with the magnitude only lodestone can bring, and still wait for the day their memory erodes their lodes, until: dust lifting sky bequeaths the hills their life, and, saving a gust, blow from earth to sky and Stars and then beyond.

The core gives birth, but slow revolution wind the tired world; a clockwork no desert this watch, watch carefully the winding decisions spin out the world.

II. Angry, scraggle-tongued plants

Angry, scraggle-tongued plants invade to force and grate against the bricks these concrete jests now laid for naught as justice— bracken— jutting bramble

renders futile the footpaths of forgotten conquerors

P R E V I E W

III. Colonnades

Traveling east from the well-springs of darkness along the ruined gallery of colonnades: here, there a shattered visage of crystal and stone, stoically erupted from tight-clung earth still holding close its own facets of memory.

The stone-brick path curves through each cloistered history, moving through hours to wayside disbelief, driving its insinuate way toward the bright heart of the world.

IV. Prime: The Cathedral of Sacred Ruination

Praising its exalted emptiness, the cathedral holds its ruination sacred, withholding broken staff and sundered miter as reliquaries of dilapidation: hear the tattered banners in silent gusts leading the shadowed masses which now populate the pews, singing:

“Wholly,
wholly,
wholly gone,
gone beyond.”

V. Interlude

VI. Sign-Post Cities

a post: last sign of the straying cities who, shocked by their own indifference, fold up their brown'd alleyways, moving off to pasture and fold, searching for land unspoil'd by rigor and reclaim their right to nature.

(great placards of towers
rear their monolithic strands.
Vast-bricked plastics accompany the sky,
now gritty in the sun,
the dull metallic sheen frying,
 slowly,
the eyes of the watchful.

VII. Terce: The Foot of the Cuckoo

Dump this at the foot of the cuckoo
this dump, this cuckold of fear
at the scaly bone-bird foot
where we sacrifice what we birth
and it dumps us out,
dumps us down
[down]
down at the foot,
down at the altar
for the sacrifice,
no altering this calamity:

—for Lo, there shall be unto you this day
a child,

But it will not be your own
rather an alien thing
to busy your thoughts

while
outside

the dump

[dump]

dumps on you,
dumps you down,

[down]

at the foot of the cuckoo

VIII. The Glass Head of State

The glass head of state is severed, and spiders clamber over,
beetle-winged scarabphim flit rightly about neck and body
moving in and out their scavenging.

A lone messenger waits on the hillside,
tremors up and down the crystal body, for:
broken governments make broken messages
and there is fear

[fear]
for what intelligence lies behind
the clicking, winged mass
which now scuttles slowly up the hillside

IX. And Therefore Wolves

Therefore wolves descend,
grey shapes leaning towards town and pasture,
hungry jaws from northern wastes
where there was no one left to guard:
long-flown were the dogs
and gone were any keen-eyed sharp-eared watchers,
since blinded and turned out,
strangely saved from the ravaging claws of far-flung ancestors
which swept away presence and fold
from where pride had let in
stench and rot,
their lingered presence held at bay
by the vapid power
of
calm,
so that now the inhabitants could push back the land
to unhinge themselves,
but hindered their foes
and angered the wind
so made hungry the forest:

And therefore wolves

P R E V I E W

X. *Sext: The Frightened Kyries*

the frightened Kyries amass themselves against the gates of Heaven
pushing for welcome,
frantic Fathers, prostrate Paters
all berobed, bejeweled with blessings,
(sent to Above for savings Below)
but no pounding, no staving upon those bright Doors of Morning
would welcoming egress bring:

and it was not known, among that crowd, whether
the bars were jammed
or the hosts busied
by some star-spanned War of the Holy,
or altogether, hopelessly absent;

though to them,
not more frightening to have no greeter,
to suspect behind the grimly shining doors
no wizened council waited,

no, indeed:

but that there was omnipotence beyond
and what could keep
such Light
from answer?

XI. *Interlude*

BOOK II

XII. *None: Clouds*

What is it, then, that the clouds know
to force them in forever-flight
a hundred times away from past and yearnings
or greater monsters still:
collapses, truths too hard for holding
in the still of the mind.

A vast hulking on the horizon,
dread, intent,
a visage just beyond sight
but there
nonetheless,
to tear through soft grey
(but too strained for tepid mists):
solely moist cloying white remains
and then—
only until release.

XIII. *Epitaph*

at a dance,
red blood on the marble,
the slick remains of a half-burial:
welcoming stone bejeweled with glistening droplets

in toto: rubies always send them home.

XIV. “as a Young Man”

in the hedge beside,
a shade,
(as of a young man)
leaning quietly against a pillar
knife-grin between the lips,
a ferrous thief
stealing lives
for its own beauty

now, bending over,
a rusted sieve in hand
sluicing,
kindfully,
the crimson juices.

P R E V I E W

XV. Interlude

XVI. Vespers: the Glowering Twilight

At dusk,
between worlds,
the glowering twilight
unveils
as day
surrenders
sun to moon,
betraying the still watchfulness of night:

red broken clay laced with cloven green
lies flat upon the rillside
thoughtful ever,
as the dusky summer-ender
breezes slowly past the face of all things known
inviting either sleep,
or dreams,
or, perhaps on wakin'
some arcane 'twixtn^{ss}
hidden under sundered vales;

such unreckoned rifts drift back, then,
in this 'tween-time
this half-light,
so as to make all things greyly shadowed
and thus (imp)ossible
and therefore
possible

XVII. Lone-tree hill

lone-tree hill
sways,
whistling,
not-dead limbs
straggled-
up
unmoved by
still
breezes
Hanging
low
anD
stEA-
Dy

crackled branches
split
a
fissured horizon,
the
once-wholesome mantle
of sky
now
a furnace
of
red

P R E V I E W

XVIII. Twin flints

twin flints spark in the dark of the wood
nestled between fitful trees,
though
only for a moment
for that is all they need:
now,
forever burned into the eyes of the mind
two searing holes
that delve the dank recesses,
find that shuddering
spot which
dare not linger
out once
day departs and
cuckoo sings
the fleeting
of clouds:

it has announced itself, this thing-in-the-woods
so that there is nothing left to do
but enter.

XIX. The Eye

a million green blades contract away from that living monolith
as from a deep wound in the tortured earth,
the skin splayed out across forgotten rock
and nailed down
with iron-rod and steel-spike:

staring wide straight out from the center peers
(nigh-unmoving)
the sole Watcher in the Night
well-deep pupils contracting in slow heartbeats,
waits for the unknown purpose to arrive;
reflecting n^othing, save
the dark-down places
of the universe.

(the air about chants the unremembered runnes,
forbidden, save here,
which lie blazing, wounded into skin and stone,
tongued by some charnel priesthood
still-rotting beneath
the bright-burn gaze)

save the doughty green warriors
and their gradual warfare of bramble,
all living has departed the clearing
fleeing for more-than-life,
more-than-fear,
as the buzzing air—
the multitude of chittering incantations—

swallow whole the fleeting starlight
in one
steep
and
faceless
moan

XX. Compline: Ritual of Ash and Stone

Hooded fiends shoulder the throne to raise, astride harsh steadfastness,

to hold, not the laurel-reathed, urn-oiled;

rather,

the shade of a saint:

its head lolls, drools drole sinilitude and an annihilate stare,

then rithes, to, fro—a nash of teeth—

thus shat forth so foul a dread,

a loud shout, as out a siren's throat

drones on,

and on,

an unearthli hush:

adroit hands tune a distant flute: infertile trills, austere;

The dried falsetto sounds lude and distasteful to our ear.

(this is rong,

all rong, and rusted:

let us out!

To release, and return,

not alone,

not

all-

one)

an irate no-one, (torn asunder from the folio of the infinite,) tries to sound [her-his-our-out-there-here-hear]

rath of earthfulness,

foretell a future florid and lush,

flush red fertiliti

releases a satin thread of dross-refrains to intone the roar of a sea of disbelief

(No graseful Sinai or Ararat here,

no tree-hull for sail or safe from rain-tossed fate,
or stained reefs in torrid seas forlorn,
salt-tears
to seethe,
soddin,
soddin,
soddin for release)

as the nations fire
their leaders' ire
the heart-assassins—on no ear—hurse to foul-health the inland fools,
the futile strain
to rein in
those crushed hounds of erosion,
that steel annihilation
to deface shadoes,
the lustful adulterers
of sound and sense.

(The fountains of need fill the strained flesh
[tho transient]
to seal, to find,
the torch
of a friend.)

See: the earthshatter
releases forth the infernos of land
a tirade of rusted root,
dirt and slate elided—anesthetised—in harsh tones of dust
stolen out, to atone the loss of one
and one
[and one,
and one]

the steel nife tore it forth
in ferrous fearlessness
'ere there authored trite sonnets to sae:

“here is self: to thee I lend Truth, Feather, Star, and Sun,
to funnel into lute-notes,
to resite in fountains,
tho onli the deaf
do hear,
so irrational is art”

(the lunar shine fades soon,
and then the sane shall dote upon the Noontide?
O steadfast loneli,
should friendli disaster roar
to defer that leaden refusal of stolen nites
then, laud! for thou shalt hasten free!)

there:

interred
insofar
as a late denial
for errantri
sets the left-hand road
to sire the lost—
to defer the found—
to hasten heart’s ruination—

so, refer, too:

as the lone soldier entrusted to astound the air
in the final duel-duet of saturation and surrender,

strains,
artless,
to sound the horror
of
loss—
or
the

soul’s
arrest—
in this
last

Ritual

P R E V I E W

XXI. on Frost’s November

unnumbered leaves litter the forest floor
strewn unkindly by some unseen and many-bloodied hand
(since fallen with triumphant madness to the earth)
to force, uncaring, from life
the economy of the individual
(while mother-father-branches sway their mourning,
dipping down in weeping
to reach once more
the vein’d pulse of childer fallen)
adrift in piles, raked to heaps,
those Excesses of Power
could ne’er hope to understand
this Fall that they
themselves
have
hastened

XXII. the Trial of Memory

the figure beats rapidly on the drowning window as mountains rise to either side,
afraid of no return, and sinking,
deep-gut terror that slowly seeps and drips past mirror'd illusion
as the choking water of entrapment, of no-will-be,
rivers coolly in, firmly, clogging the lungs of past and present

such changes of future as will become gone,
for now and evermore,
leaves the tiny one alone
viewing rapidly filling waves of brown, intent
to push out the remembrance-soaked air
and rush in, too real, too real for words, or pain, or waking, and then gone—

so, exempt from the Trial of Memory,
slinks off, welcomed to the sacred and smoldering oblivion

BOOK III

XXIII. prayer

Cellophane cross on a bedroom wall,
Scribbled writings in a bathroom stall,
Holy réfuse and withal,
The Lord Above has made them all.

XXIV. Matins: Three Angels

Three angels hold aloft a crown
strewn with amulets and stray annunciations
while below
lancelight pierces the thorny columns
Bidding the King's welcome...

XXV. Aubade: the hedge of the world

...but,
across the hedge of the world,
moss-bowled stone and ancient oak

hide deeper wonders still:
inchoate riches of dew and dusky twilight
forming slowly 'ere the sun's ascent
can brush away the intween magic
that lightens flower and spurs the fae-dance of leaves,
while the sky-bound twins
(yet unseen for now)
pull, in their blind arena,
at promised oceans of sound...

XXVI. a great gasp of waves

...a great gasp of waves yearn their brilliance to the moon,
pushing on through the rier space of dreams
to yield their liquid yearning to the stars,
considering:
the heavens turned over,
the bowl of the sea catching the lamplight of these celestial giants
while winded waves wind their joyous way,
azure viridian,
across the blanketed night...

XXVII. glistening silence

...the glistening silence
alights softly atop gently falling waters:
glancing sheen upon the ripples,
a slow nimbus:
the aurora of sound
running bright through mind and body...

XXVIII. Lauds: the Glories of Sunset

...while the glories of sunset tower over all
as the road leaves off:
two hills rise to greet the traveler,
robed in paradisiac green,
where warm-spread rays open wide the beaming arms
to gather home the scattered.

P R E V I E W

P R E V I E W

I. So what do the mountains have to gain...?

With force ($\text{♩} = \text{c. } 60$)

Slowly Moving ($\text{♩} = \text{c. } 76$)

(tenderly)

rall. (but keep moving) . .

a tempo

rall.

a tempo

poco rall.

a tempo

(keep moving)

dolcissimo

mf

pp

mp

f

mf

mp

p

The musical score consists of three staves of music. The top staff starts with a dynamic of 'With force' at a tempo of approximately 60 BPM. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The middle staff begins with 'Slowly Moving' at approximately 76 BPM, with a bass clef and a key signature of one sharp. The bottom staff continues the piece, starting with 'a tempo' and a bass clef. All staves include various dynamics like 'mf', 'p', 'f', 'mf', 'pp', and 'p', along with articulations such as 'rall.', 'poco rall.', and '3'. The score also includes changes in time signature, including sections in 2/4, 3/4, and 5/4. A large, semi-transparent watermark reading 'PREVIEW' is overlaid across the middle of the score.

2

21

(brittle)

poco rall.

a tempo (gentle)

f

pp

mf

=

27

(rapid)

a tempo

mf

mp

mf

f

=

33

f

ff

f

(poco lunga)

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

mp

c - *o* - *a* - *p* - *o* - *c* - *o* - *a* - *p* - *o* - *c* - *o*

*P*REVIEW

a - *p* - *o* - *c* - *o* - *a* - *p* - *o* - *c* - *o* - *a* - *p* - *o* - *c* - *o*

8va

(All pitches
* G-B and C#-E)

4

50 *ffff*

8va

3

loco

5

6

8vb

8va

molto rall.

loco

lunga

3

rall.

a tempo

loco

(gently)

delicatissimo

p

*con tutta
forza*

3

5

8vb

p

rall.

una corda

(subsumed)

ff

tre corde

mp

f

p

una corda

una corda

una corda

8vb

R E V I E W

II. Angry, scraggle-tongued plants

Rapid (♩ = c. 144)

PREVIEW

6
22

cresc.

ff f

27

33

cresc.

ff

accel e crescendo poco a poco a fine

fff

8va -

P R E V I E W

III. Colonades

Holding back ($\text{♩} = \text{c. 84}$)

The musical score consists of three staves of music for piano, spanning measures 1 through 7. The first staff begins with a dynamic of *f*, followed by a crescendo and a ff dynamic. Articulations include slurs, grace notes, and dynamic markings like *cresc.*, *ff*, *rall.*, and *mp*. The second staff starts with a dynamic of *f*, followed by a crescendo and a ff dynamic. Articulations include slurs, grace notes, and dynamic markings like *cresc.*, *ff*, *rall.*, and *mp*. The third staff begins with a dynamic of *f*, followed by a crescendo and a ff dynamic. Articulations include slurs, grace notes, and dynamic markings like *cresc.*, *ff*, *rall.*, and *mp*. The score includes several performance instructions: "Holding back ($\text{♩} = \text{c. 84}$)" at the beginning, "(Bright, biting)" and "(Dull, thudding)" for the bass line, "Gradually accel., as if mired" in the middle section, and "rall." and "accel." at the end. A large, semi-transparent watermark reading "PREVIEW" diagonally across the score indicates this is a sample or preview version of the sheet music.

8
 13 6 9:4 Moving (♩ = c. 63)

f
rall. (sudden) *mf* *mp*
cresc. *f*

16 3 8

mf *cresc.* *accel. e cresc.* 6 6

21 7:4 5 Holding back (♩ = c. 84)

molto rall. 5 *p* *p* ♯ *d.* *p* ♯ *d.* *p* ♯ *d.*

23 5 *mf* ♯ *p* *mf* ♯ *p* *p* . *mf* ♯ *p* . *mf* ♯ *p*

Prime
IV. The cathedral holds its ruination sacred

Freely moving ($\text{♩} = \text{c. } 60$) *rall.* *a tempo* *rall.* *a tempo* (freely) *rall.* *a tempo* *rall.*

poco accel. *rall.*

poco accel. *Freely moving ($\text{♩} = \text{c. } 60$)*

mp *mf*

(D) *(E)* *tr* *tr* *6* *3*

5 *3* *cresc.* *3* *6* *3*

9

espressivo *7:4* *5:4*

p *mf*

3 *3* *(D)* *(E)* *tr* *tr* *6* *5*

P **R** *E* **V** *I* **E** *W*

10

13

cresc.

3

mf

mp

(*tr*)

(*tr*)

(*tr*)

(*tr*)

=

17

rall.

Gradual; undulating ($\text{♩} = \text{c. } 50$)

poco accel.

pp

mp < *mf* > *mp*

rall.

rall.

a tempo

accel.

a tempo

(*tr*)

(trail off...)

(*tr*)

(*tr*)

mf

=

23

subito mp

p

mf

rall.

p

a tempo

attacca

(sneak in) *tr* (D and E)

ppp

p

(*tr*)

(trail off...)

V. Interlude

Cantabile ($\text{♩} = \text{c. } 69$)

mf

piu mf

mp

rall.

a tempo

cresc. poco a poco

pp

piu mf

piu mf

mp

P R E V I E W

10

20

The musical score consists of three staves of music. The top staff starts with a dynamic of *mp*, followed by *mf*, then *piu mf* with a crescendo. The middle staff begins at measure 10 with *piu mf*, followed by *mp* with a *rall.* instruction, *a tempo*, and *cresc. poco a poco*. The bottom staff starts at measure 20 with *piu mf*, followed by *piu mp* and *mp*. The score includes a large watermark reading "PREVIEW" diagonally across the middle section.

P R E V I E W

VI. Sign-post cities

Irrevocably drawn forward ($\bullet = \text{c. 63}$)

poco rall.

Slower (♩ = c. 44)
8va

poco accel.

Moving, again (♩ = c. 133)

PREVIEW

22

mp

Marcato (♩ = c. 72)

=

27

P R E V I E W

=

32

8va, *poco accel.*

The sheet music consists of three staves of musical notation for piano. The top staff begins at measure 22, the middle staff at 27, and the bottom staff at 32. The notation includes various note heads, stems, and bar lines. Dynamics such as 'mp' (mezzo-piano) and 'Marcato (♩ = c. 72)' are marked. Measure 22 shows a series of eighth-note chords. Measure 27 starts with a bass note followed by eighth-note chords. Measure 32 continues with eighth-note chords, with a dynamic instruction '8va' (octave up) and 'poco accel.' (poco animato). Measures 22 through 26 are grouped by a brace, and measures 28 through 32 are also grouped by a brace. Measure 33 is preceded by a double bar line.

poco accel. e cresc.

5 5 6 7

36

Flexible, building ($\text{d} = \text{c. } 54$)

sffzmp

v

=

40

cresc.

mf

poco rall.

mpf

decresc.

3 3

=

45

a tempo

mp

p

P R E V I E W

Terce

VII. Dump this at the foot of the cuckoo

Biting ($\text{♩} = \text{c. } 60$)

8va--

Biting ($\text{♩} = \text{c. } 60$)

f

mf

nonlegato

f

accel. 6 *mp subito*, *a tempo*

f

rall.

a tempo

(as an echo)

mf

cresc. 6

f

accel.

8va--

VI B

P R E V I E W

Unsure; floating

18

Musical score page 18, measures 29-30. The score consists of two staves. The top staff is in 5/4 time with a key signature of one flat. The bottom staff is in 5/4 time with a key signature of one sharp. Measure 29 starts with a rest followed by a sixteenth-note pattern. Measure 30 begins with a dynamic *mp*, followed by a sixteenth-note pattern, then a dynamic *f*, and finally a dynamic *mf*.

poco rall.

Musical score page 18, measure 31. The top staff starts with a dynamic *poco rall.*. The bottom staff starts with a dynamic *mp*. The score then features a large, semi-transparent watermark reading "PREVIEW". Measures 32 and 33 follow, with dynamics *7*, *3*, *p*, *mp*, and *p* respectively. Measure 34 begins with a dynamic *pp*.

=

Musical score page 18, measure 34. The top staff starts with a dynamic *mp*, followed by *mf*, *5*, and a dynamic *mp*. The bottom staff starts with a dynamic *8va*, followed by *8vb*. The score then features a series of dashed lines and arrows indicating a transition, with the text "Slowing..." above the first arrow and "loco" above the second arrow.

Unsteady (♩ = c. 66-76)

7:8

VIII. The glass head of state is severed...

19

Musical score for 'VIII. The glass head of state is severed...' featuring five staves of music. The score is in 3/2 time, with a key signature of three sharps. The tempo is marked as 'Unsteady' with a note value of c. 66-76. The score includes dynamic markings such as *f*, *mf*, *mp*, *ff*, *p*, and *mf*. Measure numbers 1 through 10 are indicated. The score concludes with a final measure starting at measure 11. A large, semi-transparent watermark reading 'PREVIEW' is overlaid across the middle of the score.

PREVIEW

IX. And therefore wolves

Vertiginous ($\text{♩} = \text{c. } 126$)

8

13

17

19

22

fzp cresc.

sfmf cresc.

sfp cresc.

sfzmf

sfz

sffzmp

poco cresc.

mf

PREVIEW

A musical score for piano, featuring four staves of music. The score includes dynamic markings such as *fzp*, *sfp*, *sfzmf*, *sfz*, *sffzmp*, *poco cresc.*, and *mf*. Time signatures change frequently, including 8/8, 6/8, 4/4, 7/8, and 8/8. The score is annotated with a large, semi-transparent watermark reading "PREVIEW".

45

cresc.

23

51

sffzmp

sffzmp

cresc.

57

(cresc.)

nonlegato

accel. a $\text{♩} = \text{c. } 126$

63

poco pedale

ff

f

PART ONE

24

68 *8va*

8:12

$\text{♪} = \text{♩} = \text{c. } 138$

accel.

73 (8va)

$\text{♩} = \text{c. } 152$

sffzmf

78

f

84 *rall.*

cresc.

Holding back ($\text{♩} = \text{c. } 132$)

mp

ff

poco a poco senza pedale

A musical score for piano, consisting of four staves of music. The score is divided into four sections by double bar lines. The first section (measures 89-92) starts in 8/8 time, moves to 13/8, then 8/8, then 15/8, and ends in 8/8. It features dynamic markings *mf* and *dim.* The second section (measures 93-96) starts in 8/8, moves to 12/8, then 18/8, then 18/8, and ends in 13/8. It features dynamic markings *mp*, *cresc.*, and *dim.* The third section (measures 97-100) starts in 13/8, moves to 15/8, then 18/8, then 18/8, and ends in 19/8. It features dynamic markings *f*, *cresc.*, *piu f*, and *dim.* The fourth section (measures 101-104) starts in 19/8, moves to 9/8, then 8/8, then 14/8, and ends in 12/8. It features a dynamic marking *mf nonlegato*. The score is annotated with large, semi-transparent text "PREVIEW" and "TEIN".

Sheet music for piano, featuring four staves of musical notation. The music is in 12/8 time, with various key signatures and dynamic markings like *f*, *poco accel.*, and *cresc.*. Large, semi-transparent text 'PRESENCE' and 'END' are overlaid across the middle of the page. The 'PRESENCE' text is oriented vertically along the left side of the middle staff, while 'END' is positioned above the right side of the same staff. The music includes instruction dots at the top right and a tempo marking of $\text{♩} = \text{c. } 160$ at the bottom right.

(8^{va})

27

124

poco pedale

d = c. 168

sffzmf cresc.

ff

mf

ff

6

sfmf

mf

cresc. e poco accel.

sfzmf

ff

mf

3

PREVIEW

28

152

cresc.

6 6

6

sffzmf

10 8

8 8

8 8

6 6

cresc. e poco accel.

158

sffzmf cresc.

6 3 3

> 3 > 3 > 3

12 8

6 3 =

sffzmf cresc.

13 8 15 8

PREVIEW

163

ff

subito *mf*

molto cresc.

8:12

fff subito *p*

molto cresc.

8:12

fff subito *p*

168

mf

>

ff

mf

ff

ff

accel. a fine

mp

f

accel. a fine

mp

f

29

173

pp *molto cresc.*

176

sffzmf

sffzmp *molto cresc.*

ff

180

fff

183

subito f

attacka

PEREVEWI

Sext
X. The frightened Kyries

cantabile espressivo

Lamenting ($\text{♩} = \text{c. } 46$)

(*ffff*) *p* *poco cresc.* *poco dim.* *rall.* *p*

(Tie if movement is performed alone)

P R E V I E W

9

mf *ff* *mf* *ff*

14

mf *< f* *f* *f* *ff* *ff*

The musical score consists of three staves of music. The top staff is in 3/2 time, the middle in 6/4, and the bottom in 3/2. The score includes dynamic markings like ffffff, p, mf, ff, and various tempos (c. 46, c. 52). A large diagonal watermark 'PREVIEW' is overlaid across the staves.

*a tempo
cantabile espressivo*

22

poco dim.

poco accel.

7

3

*a tempo
cantabile espressivo*

mp

poco cresc.

rall.

25

ff

poco dim.

PREVIEW

a tempo

29

9:8

f

mp

11:8

f

mp

f

mp

mf

XV . Interlude

Andante; freely ($\text{♩} = \text{c. } 46\text{--}56$) *cantabile; molto espressivo*

PREVIEW

18

f

mp

p

P R E V I E W

BOOK II

PREVIEW

None
XII. Clouds

Freely; adrift ($\text{♩} = \text{c. } 52$)

pp molto legato

(lightly pedaled)

REVIEW

cantabile

(simile)

PENEWI

molto rall.

Musical score for piano, page 18, measures 18-21. The score consists of two staves. The top staff uses a treble clef and a 13/16 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 13/16 time signature, starting with a key signature of one sharp. The music features complex patterns of eighth and sixteenth notes, with dynamic markings *f* and *mp*. Measure 18 ends with a forte dynamic *f*. Measure 19 begins with a measure rest. Measure 20 starts with a forte dynamic *f*. Measure 21 concludes with a dynamic marking *mp*.

Moving (♩ = c. 52)

rall

100

P R E

Adrift (♩ = c. 69)

- 3 -

Adrift (♩ = c. 69)

26

p *mp*

p *mp*

p

—3—

—3—

—3—

—3—

—3—

—3—

pp

XIII. Epitaph

18:16

Sporadic ($\bullet = \text{c. } 54$)

nonlegato; agitato

mf

mp

(evenly)

cresc.

f *mf*

mp *mf* *mp*

7

cresc.

f > mf

7:4

mf

7:4

f

mf

5

5

f

mf

tr(b)

tr(h)

tr(h)

tr

tr

PREVIEW

9

f

sfz

7:4

tr(b)

7:4

a tempo

subito mp

nonlegato; agitato

evenly

11

nonlegato; agitato

(evenly)

p

mp

XIV. As a Young Man

Andante; flexible ($\text{♩} = \text{c. } 84$)

Musical score for section XIV, first page. The score consists of two staves. The top staff is in treble clef, 3/4 time, dynamic *mp*, and includes a dynamic instruction *p*. The bottom staff is in bass clef, 2/4 time, dynamic *p*. The music features eighth-note patterns with various accidentals.

Musical score for section XIV, second page. The score continues from the previous page. It includes a tempo marking *mf* and dynamic *p*. The music consists of two staves: treble and bass. Measure 6 begins with a treble clef, 6/8 time, and a bass clef, 8/8 time. Measure 7 begins with a bass clef, 7/8 time, and a treble clef, 8/8 time. Measure 8 begins with a treble clef, 3/4 time, and a bass clef, 8/8 time. Measure 9 begins with a bass clef, 8/8 time.

≡ Energetic; anxious ($\text{♩} = \text{c. } 92$
staccato)

Musical score for section XIV, third page. The score consists of two staves. The top staff is in treble clef, 8/8 time, dynamic *mf*, with a performance instruction *poco a poco cresc. e accel.*. The bottom staff is in bass clef, 8/8 time. The music features eighth-note patterns with various accidentals.

A musical score for piano, consisting of four staves of music. The score is divided into four systems by vertical bar lines. The first system starts at measure 13, with a treble clef, a key signature of one sharp, and a common time (indicated by a '5'). The second system starts at measure 17, with a treble clef, a key signature of one sharp, and a common time (indicated by a '8'). The third system starts at measure 22, with a treble clef, a key signature of one sharp, and a common time (indicated by a '8va'). The fourth system starts at measure 27, with a treble clef, a key signature of one sharp, and a common time (indicated by a '8'). The music features various dynamics, including *poco a poco cresc. e accel.* (at measure 17) and *rall.* (at measure 27). The score also includes performance instructions like *piu f* (at measure 27) and *8va* (at measure 22).

Andante; flexible ($\text{♩} = \text{c. } 84$)

mp

31

mf

41

mp

=

34

mp

P R E V I E W

=

36

mp

=

39

mf

p

Holding back; with increasing energy ($\text{♩} = \text{c. } 120$)

staccato

mf

poco a poco cresc. e accel.

This musical score page contains four staves of piano music. The first three staves are in common time, indicated by a single vertical bar line. The fourth staff begins with an 8/8 time signature, indicated by two vertical bar lines. The music is labeled "Andante; flexible" with a tempo of approximately 84 BPM. Dynamic markings include *mp*, *mf*, and *p*. A large, semi-transparent watermark reading "PREVIEW" is overlaid across the middle of the page. The page number 41 is in the top right corner. Measure numbers 31, 34, 36, and 39 are placed at the beginning of their respective staves. The score concludes with a dynamic instruction "Holding back; with increasing energy" followed by a tempo of approximately 120 BPM, a *staccato* instruction, and dynamics *mf* and *poco a poco cresc. e accel.*.

42

43

=

48

f *poco a poco cresc. e accel.*

=

52

piu f

=

57

rall.

VI

VI

VI

VI

REVIEW

This page contains musical notation for two staves, spanning measures 42 through 57. The notation is highly rhythmic, utilizing sixteenth-note patterns and various time signatures. Measure 42 begins with a treble clef staff in 5/8 time, followed by a bass clef staff in 5/8 time. Measures 43 and 44 continue in 5/8 time. Measure 45 starts with a treble clef staff in 7/8 time, followed by a bass clef staff in 7/8 time. Measures 46 and 47 continue in 7/8 time. Measure 48 begins with a treble clef staff in 16/16 time, followed by a bass clef staff in 16/16 time. Measure 49 starts with a treble clef staff in 15/16 time, followed by a bass clef staff in 15/16 time. Measures 50 and 51 continue in 15/16 time. Measure 52 begins with a treble clef staff in 3/4 time, followed by a bass clef staff in 3/4 time. Measure 53 starts with a treble clef staff in 2/4 time, followed by a bass clef staff in 2/4 time. Measures 54 and 55 continue in 2/4 time. Measure 56 begins with a treble clef staff in 3/4 time, followed by a bass clef staff in 3/4 time. Measure 57 concludes with a treble clef staff in 3/4 time, followed by a bass clef staff in 3/4 time. Various dynamic markings are present, including *f* (fortissimo) and *piu f* (more fortissimo). Performance instructions include *poco a poco cresc. e accel.* (gradually crescendo and accelerate) and *rall.* (rallentando). The page is marked with a large, diagonal 'REVIEW' watermark.

61

cresc. e accel.

tr

rall.

a tempo

ff cresc

8va

fff

Freely; floating (♩ = c. 42)

ad libitum

poco rall.

mp

P R E V I E W

XV. Interlude

Andante; cantabile ($\text{♩} = \text{c. } 72$)

mf

poco rall. *a tempo*

mp *poco rall.*

mp

a tempo

mf

p

mp

p

mp *p*

=

PREVIEWE

This image shows a musical score for 'XV. Interlude'. The score consists of two staves of music. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. It starts with a rest followed by a melodic line. The dynamics include *mf*, *poco rall.*, *a tempo*, and *mp*. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. It features a continuous line of sixteenth notes. The dynamics here are *a tempo*, *mf*, *p*, *mp*, and *p*. A large, semi-transparent watermark reading 'PREVIEW' is diagonally across the page.

Vespers
XVI. The glowering twilight

45

Dimming ($\text{♩} = \text{c. } 52$)

p

(8va)

pp

(leisurely)

poco a poco cresc.

P R E V I E W

The musical score consists of three staves of music for two voices and piano. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time. The first staff begins with a dynamic of *pp*, followed by *p* and *(8va)*. The second staff begins with *(leisurely)*. The third staff begins with *poco a poco cresc.*. The score features various performance techniques such as slurs, grace notes, and dynamic markings like *3*, *5*, and *6*. A large, semi-transparent watermark reading "PREVIEW" is overlaid across the middle of the page.

PREVIEW

46

p A little more moving ($\text{\textit{d}} = \text{c. 63}$)

5

6

7

8

9

10

11

12

13

14

15

16

XVII. Lone-tree hill

With fractured motion ($\text{♩} = \text{c. } 108$)

P - R E V I E W

(Gb, "G," "Ab,"
"A," "B")

a tempo

accel.

mf cresc.

6

6

3

(B, C#, D,
Eb, Fb) **ff**

3

a tempo

accel.

f

mf

6

mf

sfz

accel.

mf

6

6

sfz

mf cresc.

12

12

12

mf

Swaying ($\text{♩} = \text{c. 72}$)

mp

p

poco rall.

accel.

poco a poco accel. $\text{a} \cdot = 120$

nonlegato

sfs

cresc.

f

con fuoco ($\text{d} \cdot = \text{c. } 120$)

cresc.

f

cresc.

32

=

37

43

48

14

10

10

g

PREVIEW

=

41

poco rall.

42

46

molto rall.

42

attacca
subito

48

sffz

V

XVIII. Twin flints spark in the dark of the wood

**PRI
EVIEW**

P R E V I E W

Musical score for piano, page 52, featuring three staves of music. The score includes dynamic markings such as *mp*, *f*, *ff*, *acc.*, *rall.*, *molto cresc. e accel.*, and *mf*. The music consists of six measures per staff, with measure numbers 13, 19, and 23 indicated. The score is divided into sections by double bar lines and includes a large diagonal brace spanning across the staves.

13

19

23

mp

acc.

rall.

mp

f

ff

acc.

rall.

mp

ff

molto cresc. e accel.

mf

ff

(hold tempo) *rall.* *molto rall.*

25

ff

26

pp *8va-----*, *pp* *8va-----*,

mf *12* *ff*

29

mf *12* *ff*

*P*REVIEW

XIX. The Eye

Subsumed ($\text{♩} = 44$)

=

REVIEW

=

f

mf — f

mf — mf

(8^{va})

7

3

f

5

mf

f

mf

VI

=

9

3

puff

mf

mf

mf

3

=

12

mp

6

mf

f

3

mp

P R E V I E W

This musical score page contains three systems of music for three staves: Treble, Bass, and Alto. The key signature changes frequently, indicated by various sharps and flats. Measure 7 starts with a dynamic 'f'. Measure 9 begins with a dynamic 'mf' and includes a 'puff' instruction. Measure 12 starts with a dynamic 'mp'. Articulation marks like '3' and 'VI' are present. Measure numbers 5, 6, and 12 are also visible. A large, semi-transparent watermark reading 'PREVIEW' is diagonally overlaid across the central portion of the page.

Compline

XX. Ritual of Ash and Stone

Dire (♩ = c. 40)

56

Dire (♩ = c. 40)

p

mp

p

mp

mf

subp

mp < mf

cresc. poco a poco a f

rall.

P *R* *E* *N* *V* *I* *E* *W*

f

tempo

mp

f

mf

ff

mfp

cresc. poco a poco a ff

mf

rall.

p

*tr.**

con poco pedale

mp

subito mp

* Trill between the two written notes and the intervening half step.

mf < *f* *rall.*

a tempo

cresc. e accel. poco a poco a = 120

Coruscating ($\bullet = c. 52$)

ff

8va

poco rall.

espressivo

accel.

8vb

57

P R E V I E W

This page contains musical notation for a piano piece. The top staff uses a treble clef and a bass clef, with a key signature of one sharp. The bottom staff uses a bass clef. The music consists of several measures, each with different dynamics, articulations, and performance instructions. The 'PREVIEW' watermark is overlaid across the middle of the page.

58

tr (on D, E-flat and E)

6

6 *tr* (on G, A-flat and A) 5

f *ff* *f* *ff*

3

6

(on F#, G, G# and A)

Pushing forward ($\text{d} = \text{c. 80}$)

rall.

Adrift ($\text{d} = \text{c. 52}$) *poco rall.*

mp *mf*

rall. (gradually slow trill)

(gradually slow trill)

tr (on F#, G, G# and A)

a tempo

accel. *8va*

rall.

f *mp* *mp* *f* *p subito* *6* *mf* *5* *p*

p *8vb*

Gravissimo ($\text{d} = \text{c. 30}$) Hesitantly, as if unsure what comes next,
but with increasing direction.

pp

poco a poco accel e cresc. a piu f

8vb

59

60 Pushing forward ($\text{d} = \text{c. } 80$) rall. Labored ($\text{d} = \text{c. } 52$) 8va -

65 loco piu f

67

68 tr (G) tr (G) tr (#)

(on G, G \sharp and A)

P R E V I E W

70

ff

tr (on D, D# and E)

71

72

6 6 13

P R E V I E W

73

8va-

6 6 6 6

rall.

tr (on G-sharp, A and B-flat)

74

75

75

accel.

a tempo

(on D, E-flat and E) *tr*

6 6 6 6 6 6

tr (on C-sharp, D and E-flat)

Molto adagio ($\text{♩} = \text{c. } 84$)

61

77

cresc. e accel. poco a poco a $\text{♩} = 120$

81

8va -

Coruscating ($\text{♩} = \text{c. } 52$)
(8va) - - -

84

ff

15

15

20

85

tr (on all notes in cluster)

tr (simile)

tr (simile)

> mp

tr (on C-sharp, D, D-sharp and E)

V *V* *V* *V* *V* *V* *V* *V*

P R E V I E W

The musical score consists of two staves. The top staff uses a treble clef and a 5/4 time signature. It features a dynamic instruction 'cresc. e accel. poco a poco a ♩ = 120' and a measure number 77. The bottom staff uses a bass clef and a 3/4 time signature. It features a dynamic instruction 'Coruscating ($\text{♩} = \text{c. } 52$) (8va) - - -' and a measure number 81. Both staves include various performance markings such as 'ff', 'tr' (trill), and 'mp'. Measure numbers 84 and 85 are also present. The page number 61 is located in the top right corner. A large, semi-transparent watermark reading 'PREVIEW' diagonally across the page is overlaid on the music.

Musical score for piano, page 15. The score consists of two staves. Measure 89 starts with a dynamic *fff*. The tempo is marked *15ma*, *8va*, and *loco*. Measure 91 begins with a dynamic *f*, followed by *rall.* The tempo is marked *a tempo*. The score features various dynamics including *mp*, *mf*, and *p*, along with performance instructions like *3* and *6*. A large, semi-transparent watermark reading "PREVIEW" diagonally across the page.

XXI. On Frost's "November"

rall. a - - - - - **Mourning** ($\text{♪} = \text{c. 84}$)

•. = c. 60

pp ⊥.

11

pp

cantabile doloros

mp

2

A musical score page showing a 15/8 time signature, a bass clef, and a dynamic instruction 'R' dynamic.

pp $\bar{q}q$

A musical score featuring five staves of music. The first four staves are standard staff notation with various notes and rests. The fifth staff is a single horizontal line. Superimposed over the music are large, bold, light-gray letters spelling "IEUV". The letter "E" is positioned on the second staff, "I" on the third, "U" on the fourth, and "V" on the fifth. Below the "E" is a dynamic marking "mp".

mp

Mourning ($\text{♪} = \text{c. 84}$)

np

ra

$$d_i = c_i \cdot 6$$

100

1

- m

1

Bereft ($\text{♩} = \text{c. } 42$)

XXII. The Trial of Memory

64

Bereft ($\text{♩} = \text{c. } 42$)

XXII. The Trial of Memory

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P R E V I E W

BOOK III

PREVIEW

XXIII. Prayer

Pacing ($\text{♩} = \text{c. } 52$) rall.

The musical score consists of three staves of piano music. The top staff starts with a dynamic of p . The middle staff begins with p , followed by a dynamic marking pp above a sixteenth-note pattern. The bottom staff starts with mf . The score features frequent changes in time signature, including 2 , 4 , 5 , 6 , 3 , and 7 . Various dynamics are indicated throughout, such as p , mp , f , pp , and mf . The word "espressivo" appears in the middle section. The score concludes with a dynamic marking $poco a poco con moto$.

PREVIEW

Musical score page 66, measures 21-28. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). The key signature changes frequently, with measure 21 being A major (no sharps or flats), measure 22 being E major (one sharp), measure 23 being D major (two sharps), measure 24 being C major (no sharps or flats), measure 25 being G major (one sharp), measure 26 being F major (two sharps), measure 27 being E major (one sharp), and measure 28 being D major (two sharps). Measure 21 starts with a dynamic of *f*, followed by *mf* and *f*. Measures 22-24 feature eighth-note chords. Measure 25 begins with *ff*. Measures 26-28 show a transition with dynamics *mf*, *mp*, and *p*, ending with a dynamic of *rall.*

≡

a tempo

Musical score page 66, measures 29-30. The score continues with two staves. The top staff starts with a dynamic of *p*, followed by *mp* and *p*. The bottom staff starts with a dynamic of *p*, followed by *mp*. Measures 29 and 30 end with eighth-note chords. A large diagonal watermark reading "PREVIEW" is overlaid across the middle of the page. At the bottom right, there are two groups of eighth-note chords, each preceded by a dynamic of *8vb*.

XXIV. Three Angels

ad libitum
sempre legatissimo

Gently ($\text{\textit{d.}} = \text{c. 40}$)
simplice

pp

ad libitum

8va

p

cresc.

pp

ad libitum

molto rall.

*Gently (♩ = c. 40)
cantabile e espressivo*

P R E V I E W

22

27

33

*Gently (♩ = c. 40)
simplice*

with increasing energy...

*attacca
subito*

33

Matins
XXV. Aubade

69

Majestic ($\text{♩} = \text{c. } 52$)

The musical score consists of three staves of music, each with two systems. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes frequently, including major and minor keys with various sharps and flats. The time signature also varies between 3/4, 2/4, 3/8, 5/8, and 7/8. The score includes dynamic markings such as *f*, *mf*, *mp*, *rall.*, *a tempo*, *piuf*, and *espressivo*. The first system starts with *f* and *mf* dynamics. The second system begins with *rall.* and *a tempo*. The third system starts with *f* and *mf*. The fourth system begins with *piuf* and *mp*. The fifth system starts with *mf* and *mp*. The sixth system begins with *mp*. The seventh system starts with *espressivo* and *f*. The eighth system begins with *piuf*. The score is annotated with a large, semi-transparent watermark reading "PREVIEW".

70

20

poco a poco cresc. e accel. a fine

mp

7

3

7

5

=

24

PREVIEW

3

5

3

7

3

=

27

attacca

6

6

6

6

6

6

6

6

ff

)

XXVI. A great gasp of waves

Coruscating ($\text{d}.. = \text{c. } 52$)

The musical score consists of three staves of music, each with two systems. The top staff uses treble and bass clefs, with a key signature of one sharp. The middle staff uses treble and bass clefs, with a key signature of one sharp. The bottom staff uses treble and bass clefs, with a key signature of one sharp. The music is in common time. Dynamic markings include *f*, *mf*, *mp*, *tr*, and *mf*. Performance instructions include "Coruscating" and " $\text{d}.. = \text{c. } 52$ ". The score is annotated with large, semi-transparent gray text "PREVIEW" diagonally across the middle section.

72

mf *f* *mf*

mf *tr* (#) *mf*

=

mf *mp*

mf

=

cresc.

ff

f

mf *tr* *f* *mf*

P R E V I E W

PREVIEW

13 *f* *mf* *v*

16 - *mf*

28 16

15 *f*

28 16

16 *f* *mf*

18 *mp*

mf

21

22

23

24

25

26

27

28

=

20 *f* *mf*

21

22

23

24

25

26

27

28

=

22 *mf*

23

24

25

26

27

28

29

30

23

mf

26

f

22

26

f

22

26

25

f

mf

piu f

f

25

27

ff

mf

cresc.

attacca subito

f

18

18

8va

18

18

XXVII. the glistening silence

Unrestrained, yet unhurried; relaxed ($\text{♩} = \text{c. } 52$)

Lauds

XXVIII. The Glories of Sunset

77

Irrevocably drawn forward ($\text{♩} = \text{c. } 48$)

p

mp

con poco moto

cresc.

rall.

a tempo

mf decresc.

p

decresc.

rall.

mp

f decresc.

mp

P R E V I E W

The musical score consists of four staves of music. The top staff starts with a dynamic of *mp*. The second staff begins with *p*, followed by *con poco moto*. The third staff starts with *cresc.*. The bottom staff starts with *mf decresc.*, followed by *p*. Articulations include *p*, *mp*, *con poco moto*, *cresc.*, *rall.*, *a tempo*, *mf decresc.*, *p*, *decresc.*, *rall.*, and *mp*. Measure numbers 9, 17, and 24 are indicated. A large, semi-transparent watermark reading "PREVIEW" diagonally across the page.

78

34

a tempo

p

mp

42

mf

rall.

a tempo

f

50

molto rall.

a tempo

ff

rall.

molto rall.

cresc.

59

fff

a tempo

cresc.

fff

molto rall.

8va

PREVIE WE