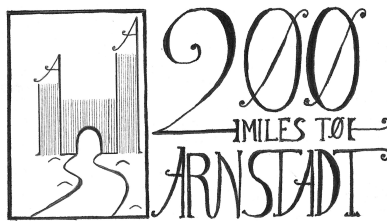


Prospero Variations

PREVIEW

Douglas Buchanan

PREVIEW



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Prospero Variations

*Dedicated to Gemma New, Danielle Buonaiuto,
and the LUNAR Ensemble*

A Monodrama in Five Acts for Soprano, Flute (doubling Piccolo),
Clarinet in B-flat (doubling Bass Clarinet),
Violin, 'Cello, Piano, and Percussion

*Premiered September 18, 2015 at the Baltimore War Memorial by the LUNAR Ensemble,
made possible in part by a grant from NewMusicUSA.*

Music by Douglas Buchanan
Text compiled and adapted by the composer from William Shakespeare's *The Tempest*

Duration ca. 30'

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Notes to the Performers

Though *Prospero Variations* is intended as a monodrama for soprano and ensemble (reduction for soprano and piano available from the composer), it can also be performed (and indeed was premiered) as a concert piece. In both cases, some elements of staging and presentation should be considered:

- In the third act/movement, the flutist and clarinetist are asked to play a simple percussion part. This is intended to make the performance practical for the percussionist, as well as to add to the sense of “otherness” that is at the heart of this movement; this may require a greater pause between the second and third movements. If desired, the percussionist may perform these parts if this proves simpler. Alternately, staging decisions (if costumes, dancers, etc. are involved) may highlight this ensemble shift. Any of these scenarios are acceptable.
- In several instances, the vocalist is asked to speak a few lines of dialogue, as well as to declaim in *sprechstimme*. If the work is performed semi-staged or as a concert piece, these lines should be memorized and delivered as if part of a dramatic performance (rather than simply read off the page).

Additionally, the opening and closing passages, as well as the third movement, include phrases that are non-metered and/or aleatoric in nature which may require attention in rehearsal.

- In the closing and opening passages (as well as the passage for triangles in the third movement), the percussionist is asked to play quietly on at least three different-sized triangles. This should be done very quietly and unhurriedly, creating a soft but shimmering atmosphere. The pattern of triangles played need not be constant at all, but could resemble wind chimes in a very gentle and gradual breeze. This should continue for as long as indicated by the arrow in the score.
- The opening of the third movement alternates between a flexible slow meter and free unmetered section. The singer is given a guideline for an approximate tempo of the unmetered section. It is advised that the conductor cue the singer and any players that perform the start of the unmetered section, and then the conductor and ensemble cue off of the singer’s words as to the appropriate time to move into the metered sections.
- At letter “A” of the third movement, box notation and cue numbers are utilized. At each cue number, the conductor need simply cue the players indicated and allow them to complete the notated phrase, or allow them to simply continue their indicated performance instructions until complete when indicated as such (e.g., at “1” the violin, cello, and piano continue their pattern in their own tempo until “6”; the singer speaks at “2,” followed by the bass clarinet gesture at “3”; the singer speaks again at “4” followed closely by the flute; at “5” the flute and clarinet join with the singer until the text declamation is complete; the bass drum ends the passage at “6”). The indicated number of repetitions (e.g. “2-4x”) is the total number of times the passage is played; where a range of repeats is given, the conductor and players cue off of the time it takes for the singer to declaim the text.

Program Notes

In addition to being (likely) the last play that he wrote alone, *The Tempest* is also one of the most overtly musical of Shakespeare's works. Though much of his writing references music and associated revelry (for instance, the famous monologue "If musicke be the food of love," from another storm-tossed play, *Twelfth Night*), the use of music-as-magic throughout *The Tempest* is truly remarkable. In addition to being pervasive, it is also egalitarian. It seems no surprise that Ariel, a sprite of the air, would use music to enchant spirit and human alike (his song "Full fathom five" is famously found in the repertoire of Igor Stravinsky, Michael Tippett, and Ralph Vaughan Williams). Surprisingly, the vengeful earth-spirit Caliban also shows a sensitivity for music: "Be not afeard, this isle is full of noises: sounds and sweet airs, which give delight, and hurt."

I was delighted, then, to have the opportunity to work with this text in 2011 when Roger Brunyate, director of the Peabody Opera, and the Annapolis Opera commissioned me to write the music for *Ariel's Tempest*, a one-act version of the play performed as an outreach project to children in the greater Baltimore, Annapolis, and Washington, D.C. areas. I was also fortunate to have Danielle Buonaiuto—the vocalist dedicatee and first performer of the work—give premiere performances in *Ariel's Tempest* as the Narrator. Both her performance, and the music developed from the source material, begged to be revisited in an expanded work.

The result, after a period of gestation, was *Prospero Variations*, a fantasia on texts freely garnered from throughout *The Tempest*. Most of the words are culled from Prospero's or the spirits' (Ariel's and Caliban's) speeches. The (purposefully loose) plot draws on the magical trope of *The Sorcerer's Apprentice*: a magician summons creatures (here, embodied through the instruments of the ensemble) beyond her or his control and must face the consequences. In the original play, Prospero served as a creative nexus: balancing between the real and fantastic worlds within the play, and serving (perhaps) as a reflection of the actor. Tonight, Prospero serves a similar role: as composer and composed, director and directed—vying for, and, ultimately, relinquishing control over the creative forces summoned. The plot, therefore, is more mythic than linear, a hero's-journey-cum-meditation where spirits kind and malicious reveal the revels of creation, the prison of depression, and the fragile thread of hope that lies between and beyond.

Text

Act I

Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist,
Foot it feately here and there;
And, sweet sprites, the burthen bear.

Hark, hark!

Spirits, which by mine art
I have from your confines call'd to enact
My present fancies:
Come on; obey:
Thy nerves are in their infancy again
And have no vigour in them.

Awake, dear heart, awake! thou hast slept well; Awake!
The fringed curtains of thine eye advance
And say what seest thou yond
O, wonder!
How many goodly creatures are there here!

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I waked,
I cried to dream again.

Act II

Sweet, now, silence! There's something else to do: hush, and be mute,
Or else our spell is marr'd.
Elements, so free! Obey and be attentive!

Go make thyself like a nymph to me: be subject
To no sight but thine and mine invisible
To every eyeball else. Go take this shape
And hither come; in't go, hence with diligence!

Thou earth, thou! speak.
Come forth, I say! And beat thy tabor!

Now does my project gather to a head:
My charms crack not; my spirits obey; and time
Goes upright with his carriage.

Such shapes, such gesture and such sound, expressing,
Although they want the use of tongue, a kind
Of excellent dumb discourse.
O heaven, O earth, bear witness to this sound
And crown what I profess with kind event
If I speak true! if hollowly, invert

What best is boded me to mischief! Hark, they roar!

These powers have
Incensed the seas and shores, yea, all the creatures,
Against our peace.
I endow'd their purposes with words that made them known;
But now wouldst they gabble like a thing most brutish...
Sometime like apes that mow and chatter at me
Sometime am I all wound with adders who with cloven tongues
Do hiss me into madness.
And, sometime, like the figure of a harpy!
Do not torment me!
Hell is empty, and all the devils are here!

Act III

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell...

What is the time o' the day?
Past the mid season.
At least two glasses.
The time 'twixt six and now—
One midnight—
A dozen years—
Before the time be out?
No more!
No tongue! all eyes! be silent.

My soul but felt a fever of the mad and play'd
Some tricks of desperation.
It is a torment to lay upon the damn'd!

Canst thou remember
A time before we came unto this cell?
What seest thou else
In the dark backward and abysm of time?

Whate'er my power might else exact,
Made such a sinner of my memory...
Of all things temporal I think myself now incapable...

There's something else to do:

Dost thou forget?

I awakened an evil nature...
I have given a third of mine own life, neglecting worldly ends...
And my trust, like a good parent,
Did beget falsehood in its contrary as great
As my trust was. I gave dalliance too much reign.

'Tis time.

My charms I'll break,
Their senses I'll restore,
And they shall be themselves....

Act IV

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azure vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the pluck'd up
The pine and cedar: graves at my command
Have wak'd their sleepers, open'd and let 'em forth
By my so potent art. But this rough magic
I here abjure, and when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it seven fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

I drink the air before me, and return.

Act V

I arise...
O, cherubim,
Infused with a fortitude from heaven, teach me how

To name the bigger light, and how the less,
That burn by day and night:
I arise.

The charm dissolves apace,
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason,

For their revels now are ended. These spirits,
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

And when I waked, I cried to dream again...

PREVIEW

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Score in C

Prospero Variations

Dedicated to
Gemma New, Danielle Buonaiuto,
and the Lunar Ensemble

Douglas Buchanan

5-10" **A**
Unhurried (♩ = c 42 / ♪ = c 126)

Soprano

Flute

B♭ Clarinet

Violin

Cello

Piano

Percussion

5-10" Triangles (metal beaters)

pp *p* *pp* *pp* *p* *p*

The score is for a piece titled "Prospero Variations" by Douglas Buchanan. It is in C major and common time. The tempo is "Unhurried" with a quarter note equal to 42 beats per minute and an eighth note equal to 126 beats per minute. The score includes parts for Soprano, Flute, B♭ Clarinet, Violin, Cello, Piano, and Percussion. The percussion part is specifically for triangles, using metal beaters. The score is marked with a rehearsal sign 'A' and a duration of 5-10 minutes. The percussion part is marked *ppp* and includes a box with instructions to improvise quietly on at least three triangles, changing patterns and rhythms, but always gently and in the background, as if played by the wind, or half-remembered.

ppp

Improvise quietly on (at least) three triangles, changing patterns and rhythms, but always gently and in the background, as if played by the wind, or half-remembered.

2
6

S *mp*
Come un-to these yel-low sands, and

Fl. *pp* ³ (very lightly)

B \flat Cl. *pp* ³ (very lightly) *p* ³

Vln. *pp* (very lightly)

Vc. *pp* (very lightly)

Pno. *p* lightly rolled; strumming *sva* *simile*

Perc.

11

S *mf* *mp* *p* *mf*
then take hand. court - sied when you have and kiss'd the wild

Fl. *p* ³ ³ *p*

B \flat Cl. *p* *mp*

Vln. *p* *mp*

Pno. *mp*

Perc.

B

14

S *mf* *mp*
 waves whist, foot it feat - ly here and

Fl. *mp* *p* *p*

B♭ Cl. *p* *p* *p*

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

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

Pno. *mf* *mp* *p* *mp* *p*

Perc. *n*

18

S *f*
 there; and sweet sprites, the burth - en bear. Hark!

Fl. *p* *mp > p*

B♭ Cl. *mp > p*

Vln. *mp > p*

Vc. *mp > p*

Pno. *p* *mp > p* *p*

4 **C** **Faster** (♩ = c 52)

alla recitativo

Soprano: *mf* 3
Hark! — Spi - rits, which by mine art

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

B♭ Cl. *mf* *f* *mf* *f*

Vln. *mf* *f* *mp* *arco* (building)

Vc. *mf* *f* *mp* *arco* (building)

Pno. *mf* (quickly rolled) *f* *mp*

Perc. *mf* *f* *mp*

Vibraphone *mf* *f* *mp*

25 *poco f* *piu f* *mp* (coy) **Brisk** (♩ = c 100) (waiting...) *mf*

Soprano: I have from your con - fesses called to en - act my pre - sent fan - cies: (slackening) Come

Fl. *mp* (building) *f* *mf* (slackening)

B♭ Cl. *mp* (building) *f* *mf* (slackening)

Vln. *f* *mf* (slackening)

Vc. *f* *mf* (slackening)

Pno. *f* *mf*

Perc. *f* *mf*

poco f (goading)

S
on; o - bey: Thy

Fl.
(resisting) *mf* < *f* > *mf* *mf* < *f* > *mf*

B♭ Cl.
(resisting) *mf* < *f* > *mf* *mf* < *f* > *mf*

Vln.
arco (resisting) *mf* < *f* > *mf* *mf* < *f* > *mf*

Pno.
(resisting) *mf* < *f* > *mf* *mf* < *f* > *mf*

Chastising (♩ = c 52)

Brisk (♩ = c 100)

S
nerves are in their in - fan - cy a - gain, and have no vig - our in them.

Fl.
f

B♭ Cl.
f

Vln.
f

Vc.
f

Pno.
f

6

D

Ritualistic; as though summoning

(♩ = c 63)

Fl. *mf* > *mp* *p*

B♭ Cl. *mf* > *p* *p*

Vln. *mf* *pp* *p*

Vc. *p* *crescendo poco a poco*

Pno. *p* *mp*

Fl. *crescendo poco a poco*

B♭ Cl. *crescendo poco a poco*

Vln. *crescendo poco a poco*

Vc. *mp*

Pno.

38

Fl. *crescendo poco a poco* *mp*

B♭ Cl. *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp*

40

Fl. *mf*

B♭ Cl. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *mf*

8 *poco accel.*

Fl. 42

B \flat Cl. *f*

Vln. 42 *f*

Vc. *f*

Pno. 42 *f*

Perc. 42 Suspended Cym (soft mallets) *mp* *mf* *l.v.*

E *Flowing* (♩. = c 63-69) *mf*

S

Fl. 44 *piu f* *mf* *mp*

B \flat Cl. *piu f* *mf*

Vln. 44 *piu f* *mf*

Vc. *piu f* *mf* *mp*

Pno. 44 *piu f* *mf*

46

S
wake, dear heart, a - wake! Thou hast slept well,

Fl.
f *mf*

B♭ Cl.
mp *mf* *mp*

Vln.
mp *mf* *mp*

Vc.
mp *mf* *mp*

Pno.
mp *mf* *mp*
(lightly)

48

S
a wake! the fring'd

Fl.
mf *f* *flz.*

Vln.
mp *mf* *mp*

Vc.
mp *mf* *mp*

Pno.
mf

10

S 50 *mf*
cur - tains of thine eye ad - vance, — the fring'd

Fl. 50

B \flat Cl. 50

Vc. *p* *mf*

Pno. 50 *p*

52

S 52 *poco f* *mf*
cur - tains ^{4:6} of thine eyes ad - vance,

Fl. 52 *mp* *mf*

B \flat Cl. 52 *mf* *mp*

Vln. 52 *mp* *mf*

Vc. 52 *mf* *mp*

Pno. 52 *mp* *mf*

53 *piu f* *mf*

S ad - vance, — and say, what seest — thou yond,

Fl. *f* *4:6* *piu f* *mf*

B♭ Cl. *f* *piu f* *mp*

Vln. *f* *4:6* *piu f* *mp*

Vc. *f* *mf* *mp*

Pno. *f* *piu f*

55 *poco f* *f*

S what seest thou yond, thou yond, O,

Fl. *p* *mp*

B♭ Cl. *p* *mp* *mp*

Vln. *mp* *mf* *mp*

Vc. *mp*

Pno. *p* *mp*

Perc. *p* **Suspended Cymbal**

piu f (slowing, calming)

S
won - der! O,

Fl.
f *mf*

B♭ Cl.
mf *mp*

Vln.
f *mp*

Vc.
mf *mp*

Pno.
mf

Perc.
57

58 *ff* *rit.* *f* *piu f* 4:6

S
won - der! How man - y good - ly crea - tures are there

Fl. *f* *piu f*

B♭ Cl. *mf* *mp* *piu f*

Vln. *piu f*

Vc. *piu f*

Pno. *f* *piu f* 4:6

Perc. *f* *l.v.*

F
Calm (♩ = c 46)

S. here! Be not a - feard; the

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

B♭ Cl. *mf* *p* *pp* *p* *pp*

Vln. *mf* *mp* *sotto voce; leggiero* *p* *mp*

Vc. *mf* *p* *p*

Pno. *mf* *p* *pp*

Perc. (brass mallets) *pp* (very lightly, l.v. sempre)

60

5:4

8va

3

3

3

3

3

3

3

5:3

63

S
isle is full of noises, sounds and sweet airs,

63

Fl.
p *p* < *mp* > *p* *pp* < *p* > *pp*

B♭ Cl.
5:4 *pp* < *p* > *pp* 5:4 *pp* < *p* > *pp*

63

Vln.
p *p* < *mp* > *p* *p* < *mp* > *pp*

Vc.
3 3 3 3 3 3

63

Pno.
(8^{va}) 3 3 3 3

63

Perc.
5:3 7:6

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66 *mp*

S. that give de - light, and hurt not. — Some-times — a thous - and twang - ling

Fl.

B \flat Cl. *pp* *p* *pp* *pp*

Vln. *p* 5:4 *cantabile* *pp*

Vc. *mp* *p*

Pno. 66 (8va) 3 3 3 3

Perc. 66 5:4 3 5:4

S. *mf* (*< >*) *mf* *mp*
ins-tru - ments — will hum a bout mine ears, and some-times voi - ces, — that,

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

B♭ Cl. *p* *mp* *mf* *p* *pp*

Vln. *p* *mp* *mf* *p* *pp*

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

Pno. *3* *3* *3* *3*

Perc. *3* *3* *3* *5*

72 *mf* *mp* *mf* *p*

S if I then had waked _____ af-ter long sleep, will make me sleep a-gain: (a -

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

B♭ Cl. *pp* *mp* *p* *p* *mp*

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

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

Pno. (8va) 3 3 3 3 3 3

Perc. 3 3

(a tempo)

G *meno mosso; teneramente*

poco rall. **mp**

S gain) and then, in dream - ing, the clouds me -

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

B♭ Cl. *pp* *mf* *p subito*

Vln. *pp* (tolling) *p*

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

Pno. *mf* *p subito*

Perc. *cantabile*

77 *mf* *poco f* *mf* *mp*

S. *mf* *poco f* *mf* *mp*

thought would o - pen and show rich - es read - y to drop u - pon³ me, that, when I

Fl.

B \flat Cl.

Vln. *p* *mp* *p*

Vc. *p* *mp*

Pno. (8va)

Perc.

79 *mf* *poco f* *mf*

S waked, I creid, I cried, 5 to

Fl. *p*

B♭ Cl. *p* *mp* *p*

Vln. *p*

Vc. *p* *p* *p*

Pno. *poco a poco crescendo*

81 *(building)* *mf* *poco rall.*

S dream, to dre a - gain, to dream a - gain, I

Fl. *mp* *p* *mf*

B♭ Cl.

Vln.

Vc.

Pno.

poco f < f mf

rit.

mp

attacca

S
83
cried, _____ to dream a - gain. *cantabile*

Fl.
83
p > pp *p* *pp*

B♭ Cl.
mf *p > pp*

Vln.
83
mf *p > pp*

Vc.
mf *p > pp*

Pno.
83
mf *p*

Perc.
83
p

PREVIEW

Business-like (♩ = c 72)

II.

(remembering,
or, trying to remember)

Building (♩ = c 56)

mf

Soprano

Sweet, now, silence! There's some-thing else to do:

Cello

p < > < > < > < > *p*

Piano

Percussion

Slapstick *f* *mf*

S

hush, and be mute, or else our spell isarr'd. El - e - ments, el - e - ments so free! O-

Fl.

B♭ Cl.

mp *mf*

Vln.

p *mf*

Vc.

p *mf*

Pno.

mp *mf*

A With energy; bubbling

(♩ = c 80)

7 *f* **4+4+3** **2+2+3** *mf*

S *f* bey and be at-ten-tive. // **11** **16** **7** **16** **5** **16** Go make thy-self a

Fl. *mf* *f*

B♭ Cl. *mf* *arco* *f*

Vln. *pizz.* *mf* *f*

Vc. *mf* *f*

Pno. **11** **16** **7** **16** **5** **16**

Perc. **Vibraphone** **hard mallets** **11** **16** **7** **16** **5** **16**

10 **2+3** **3+3+3** **2+2+3** *mf* *f*

S *f* nymph o' the sea, _____ *mf* **7** **16** *mf* < *f* go make thy -

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *f*

13 *mf* *mf*

S self a nymph o' the sea: be sub-ject to no sight but

Fl. *f* *piu f* *mp*

B♭ Cl. *f* *piu f* *mp* *mp*

Vln. *f* *piu f* *mp subito*

16

S mine. in - vi - si - ble to ev' - ry eye - ball

Fl. *mf* *mp* *mf*

B♭ Cl. *mf*

Vln. *mf*

19 $2+2+2+3$ *f* *mf*

S else. Go, take this shape, and

Fl. *ftz.* *p subito* *f* *mp*

B♭ Cl. *p subito* *f* *mp*

Vln. *p subito* *f* *mp*

S 22 *mf*
hith - er come in - to it: go, hence with

Fl. 22 *mp* *f*

B \flat Cl. 22 *mp* *f*

Vln. 22 *mp* *f*

S 25 *f* B
di - li - gence!

Fl. 25 *p* *mf* *mp* *mf*

B \flat Cl. 25 *p* *mf*

Vln. 25 *p* *mf* *mp*

S 28

Fl. 28 *mp* *mf* *mp* *mf* *mp* *mf*

B \flat Cl. 28 *mp* *mf* *mp* *mf*

Vln. 28 *mf* *mp* *mf*

C
 ♩ = ♩ (♩ = c 80)

31

S
 Thou, earth, thou, earth,

Fl.
f

B♭ Cl.
f

Vln.
f

Vc.
 IV

Pno.
f

Perc.
 Bass Drum
p mp > p p mp > p

34

S
 speak, speak, and

Vc.
 IV

Pno.
 IV

Perc.
mp mf mp mf

28 3+3+2 *mp* D

S
beat — thy ta - bor!

Vc.

Pno.

Perc.

ms

40

Vc.

Pno.

Perc.

f *mf*

Vc. *f* *>* *<* *f* *>* *<* *f*

Pno. *f* *>* *<* *f* *>* *<* *f*

Perc. *ff*

Vc. *mp*

Pno. *mp*

Perc. *p subito*

Vc. *ff*

Pno. *f*

Perc. *f*

Soprano (S): *mf* 4:3
Now does my

Flute (Fl.): *mp*, *mf*

B♭ Clarinet (B♭ Cl.): *mp*, *f*

Violin (Vln.): *mp*, *mf*

Violoncello (Vc.): *mf*, *mp*

Piano (Pno.): *mf*, *p*

Percussion (Perc.): *fpp*

58 *ff*

S
pro - ject ga - ther to a head:

Fl. *mp* *mp* *f*

B \flat Cl. *mp* *mp* *f*

Vln. *mp* *mp* *f*

Vc. *f*

Pno. *p* *f*

Perc. *f*

62 *mf*

S My charms crack not; my

Fl.

B \flat Cl.

Vln. *mp*

Vc. *mp subito*

Pno. *p* *mp*

Perc. *fpp*

64 *f* *piu f* (♩. = c 106)

S
spi - rits o - bey; and time goes up-right with his car-riage.

Fl. *mp* *f*

B♭ Cl. *f*

Vln. *mp*

Vc.

Pno.

Perc. *f*

mp

S

Such shapes such ges - ture

Fl.

mf > *mp*

B♭ Cl.

mf > *mp*
p poco cresc.

Vln.

mf > *mp*
p poco cresc.

Vc.

mf > *mp*
p poco cresc.

Pno.

p

Perc.

71 *mf* *f*

S
and such, sound,

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Perc.

mp *f* *p* *f* *f*

mp

74

S

such shape, such ges - ture

Fl.

p *cresc.*

B♭ Cl.

p *cresc.*

Vln.

p

Vc.

p

Pno.

p *cresc.*

Perc.

pp

77 *f*

S
and such sound, ex - pres - sing, al -

77 *mf*

Fl.

77 *mp*

B♭ Cl.

77 *mp*

Vln.

77 *mf*

Vc.

77 *mf*

Pno.

77

Perc.

S
80
though they want the use of tongue, a kind of *mp*

Fl.
mp *mf* *mp*

B♭ Cl.
mp *mf* *mp*

Vln.
80
mf *mp*

Vc.
mp *p*

Pno.
80
mp *p*

Perc.
80

The musical score is for page 38 and includes the following parts: Soprano (S), Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.). The vocal line begins at measure 80 with the lyrics "though they want the use of tongue, a kind of". The orchestral accompaniment features various instruments with dynamic markings: Flute and Clarinet (mp, mf, mp), Violin (mf, mp), Viola (mp, p), Piano (mp, p), and Percussion (80). A large, diagonal "PREVIEW" watermark is overlaid across the center of the page.

83 *mf*

S
ex - cel - lent dumb dis - course.

Fl.
mf *f*

B \flat Cl.
mf *f*

Vln.
mf *f*

Pno.
mf *f*

85 *mp* **G** *mf*

S
O - heav'n, O

Fl.
mp *molto cresc.*

B \flat Cl.
mp *molto cresc.*

Vln.
mp *molto cresc.*

Vc.
mp *mf*

Pno.
mp *mf*

88 *f* *rit.* $\text{♩} = \text{♩}$

S
earth, bear wit - ness ^{4:3} to this

Fl.

B♭ Cl.

Vln.

Vc. *mp* *mf* ^{4:3}

Pno.

Perc. Bass Drum *p*

H (♩ = c 80)

The musical score is for a 2/4 time signature piece. It features the following parts and dynamics:

- S (Soprano):** Starts with a half note G4 (marked *ff*), followed by a long note with a fermata.
- Fl. (Flute):** Starts with a half note G4 (marked *piu f*), followed by a melodic line with dynamics *mf* and *piu f*.
- B♭ Cl. (Bass Clarinet):** Starts with a half note G4 (marked *piu f*), followed by a melodic line with dynamics *mf* and *piu f*.
- Vln. (Violin):** Starts with a half note G4 (marked *piu f*), followed by a melodic line with dynamics *ff*.
- Vc. (Violoncello):** Starts with a half note G4 (marked *piu f*), followed by a melodic line.
- Pno. (Piano):** Starts with a half note G4 (marked *ff*), followed by a complex melodic line with dynamics *mf*.
- Perc. (Percussion):** Features a Tam-Tam instrument starting at measure 90, marked *mf*.

A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.

91 *rit.* *f*

S and

Fl. *mf* *piu f* *piu f*

B♭ Cl. *mf* *piu f* *piu f*

Vln. *piu f* *f*

Vc. *ff*

Pno. *ff*

Perc. Susp. Cymb. *mp* *mf* *mp*

recitativo (♩ = c 63)

S 92 *mf*
crown what I prof - ess with kind e - vent, if I speak

Fl. 92 *p*

B♭ Cl. 92 *p*

Vln. 92 *p*

Vc. 92 *p*

Pno. 92 *mf*

Basking, slightly slower

(♩ = c 80)

S 93 true!

Fl. 93 *mp*

B♭ Cl. 93 *mp*

Vln. 93 *mp*

Vc. 93 *mp*

Pno. 93 *mp*

poco rall.

Pensive (♩ = c. 58)
mp

94

S if hol-low-ly, in-vert what best is

Fl. *piu f* *mp*

B♭ Cl. *piu f* *mp*

Vln. *piu f* *mp*

Vc. *piu f* *mp*

Pno. *piu f* *mp*

I

(♩. = c 106)

96 S bod-ed me³ to mis-chief.

96 Fl. *p*

96 B♭ Cl. *pp*

96 Vln. *pp* quietly, but with presence and ever-increasing intensity *sul pont.*

96 Vc. *pp* *p*

96 Pno. quietly, but with presence and ever-increasing intensity *p*

96 Perc. Marimba *p* quietly, but with presence and ever-increasing intensity

46
101

B♭ Cl. *p* *mp*

Vln. *normale* *p* *mp*

Vc. *mp* *mf*

Pno. *mp* *mf*

Perc. *mp* *mf*

106

Fl. *mp* *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *f*

Vc. *f*

Pno. *f*

Perc. *f*

Musical score for page 47, featuring vocal and instrumental parts. The score is in 8/16 time and includes the following parts:

- S (Soprano):** *mf* Hark, *f* hark!
- Fl. (Flute):** *mf*, *f*, *mf*, *f*, *mf*
- B \flat Cl. (B-flat Clarinet):** *mf*, *f*, *mf*, *f*, *mf*
- Vln. (Violin):** *mf*, *f*, *mf*, *f*, *mf*
- Vc. (Violoncello):** *piu fp*, *fmp*, *fmp*, *fmf*
- Pno. (Piano):** *piu fp*, *fmp*, *fmp*, *fmf*
- Perc. (Percussion):** *piu fp*, *fmp*, *fmp*, *fmf*

The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), *piu fp* (pianissimo fortissimo), and *fmp* (forzando mezzo-piano). The vocal line includes the lyrics "Hark, hark!". A large "PREVIEW" watermark is overlaid on the score.

48 *f* *ff*

S They roar!

114

Fl. *piu f*

B \flat Cl. *piu f*

Vln. *piu f*

Vc. *f* *piu f*

Pno. *f* *piu f*

114 Perc. *f* *piu f*

J

Musical score for measures 116-118, featuring Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.).

Fl.: Measure 116: *ff* (with accent) to *mp*. Measure 117: *mp*. Measure 118: *mp*.

B♭ Cl.: Measure 116: *ff* (with accent). Measure 117: *mf*. Measure 118: *f* (with accent) to *mp*. Includes the instruction *(snarling)* in measure 118.

Vln.: Measure 116: *ff* (with accent) to *mf*. Measure 117: *mp*. Measure 118: *mp*.

Vc.: Measure 116: *ff* (with accent) to *mf*. Measure 117: *mp*. Measure 118: *mf* to *mp*.

Pno.: Measure 116: *ff* (with accent) to *mf*. Measure 117: *mp*. Measure 118: *mf* to *mp*.

Perc.: Measure 116: *ff* (with accent) to *mf*. Measure 117: *mp*. Measure 118: *mf* to *mp*.

mf

119

S

These powr's have incensed the seas ³ and

Fl.

p *mp* *p*

B♭ Cl.

mp *mf* *mp*

Vln.

f *p*

Vc.

mf *p*

Pno.

mf *p*

Perc.

mf *p*

121 *mp*

S shores, yea, all crea-³tures, a-gainst our peace. I en-dow'd their

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

B♭ Cl. *mp* *p* *mp* *p* *mf* *p*

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

Vc. *mp* *mf* *p*

Pno. *mp* *mf* *p*

Perc. *mp* *mf* *p*

52
123

S

pur - pos - es with words ³ that made ³ them known; but

mf

Fl.

mp *p* *mp* *p*

B^b Cl.

mp *p* *mp* *p*

Vln.

mp *p* *mp* *p*

Vc.

Pno.

Perc.

124

S
 now wouldst they gab-ble like a thing most bru-tish: _____ some - time like apes that

Fl.
 < *mf* > *p* < *mp* > *p*

B \flat Cl.
 < *mf* > *p* < *mp* > *p*

Vln.
 < *mf* > *p* < *mp* > *p*

Vc.
mp < *mf* > *p*

Pno.
mp < *mf* > *p*

Perc.
mp < *mf* > *p*

54
126

S
mow and chat 6-ter at me, *f*

Fl.
mf 3 3 *f mf* 6 *piu f* >

B \flat Cl.
mf 6 *f mf* 6 *piu f* >

Vln.
mf 6 *f mf* 6 *piu f* >

Pno.
mp *mf* *f*

Perc.
mp *mf* *f*

128

S
some-time am I 3 and 3 with ad-ders who with clov 3-en tongues do hiss me in-to

Fl.
mp

B \flat Cl.
mp

Vln.
mp

Pno.
mp *p*

Perc.
p

131 *f* *mf*

S mad - ness. And, some-time, like the fig-ure of a

Fl. *piu f* 6 *mf* 3 *mp*

B \flat Cl. *piu f* 6 *mf* *mp*

Vln. *piu f* 6 *mf* *mp*

Pno. *f* *mp*

Perc. *f* *mp*

L

S *ff* harp - y! *ff* Do not tor - ment me!

Fl. *ff*

B \flat Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *f*

Perc. *ff*

B \flat Cl. *f*

Pno. *mf*

M

141 *ff*

S
Do not tor-ment me!

Fl.
f

B♭ Cl.
ff
mf

Pno.
ff
mf

Perc.
ff

145

Fl.
mf

B♭ Cl.
f

Vc.
f

Pno.
f

148 *ff*

S Do not tor-ment me!

Fl. *ff* *mf*

B \flat Cl. *ff*

Vln. *f*

Vc. *ff* *mf*

Pno. *ff* *mf*

Perc. *ff*

This musical score page contains five systems of staves for a chamber ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- System 1 (Measures 152-155):** The Flute part begins with a melodic line in 6/16, 9/16, and 2/4 time signatures, marked with a forte (*f*) dynamic. The B♭ Clarinet part follows with a similar melodic line. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Piano part provides harmonic support with chords and moving lines in both hands.
- System 2 (Measures 156-160):** This system features a key signature change to one sharp (F#) and a time signature change to 2/4. The Flute and B♭ Clarinet parts play a more active, rhythmic melody, marked with fortissimo (*ff*). The Violin and Viola parts continue with their accompaniment. The Piano part features a complex, rhythmic accompaniment with many sixteenth notes in both hands.

A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.

ff

S

Do

not

tor

Fl.

ff mf

B \flat Cl.

ff mf

Vln.

ff mf

Vc.

ff mf

Pno.

ff mf

Pno.

Marimba

Perc.

ff mf

162

S

ment

me!

Fl.

f

B♭ Cl.

f

Vln.

f

Vc.

f

Pno.

f

Perc.

f

6/16

9/16

3/8

Detailed description: This page of a musical score, page 61, features rehearsal mark 162. It contains seven staves: a vocal line (S) and six instrumental parts (Flute, B♭ Clarinet, Violin, Viola, Piano, and Percussion). The vocal line begins with a half note G4, followed by a dotted quarter note G4, and then a half note F4. The instrumental parts consist of rhythmic patterns of eighth and sixteenth notes. The score includes dynamic markings of *f* (forte) for all instruments. The key signature has one flat (B♭), and the time signature is 2/4. The rehearsal mark 162 is indicated at the beginning of each staff. The score is divided into three measures: the first measure is in 2/4 time, the second and third measures are in 6/16 time, and the final measure is in 3/8 time. A large 'PREVIEW' watermark is overlaid diagonally across the page.

P

165

S Hell is em - ty,

Fl. *piu f* *ff* *pp* *molto cresc.*

B \flat Cl. *piu f* *ff* *pp* *molto cresc.*

Vln. *piu f* *ff* *pp subito* *molto cresc.*

Vc. *piu f* *ff* *pp subito* *molto cresc.*

Pno. *piu f* *ff* *pp subito* *molto cresc.*⁵

Perc. *piu f* *ff* *pp subito* *molto cresc.*⁵

pesante; possessed

S
167
and all the de-vils are here.

Fl.
167
ff

B \flat Cl.
167
ff

Vln.
167
ff

Vc.
167
f *ff*

Pno.
167
ff
(forearm cluster)

Perc.
167
ff

169 *pesante* *ff* *pesante* *6* *fff* *attacca*

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

Perc. *mf* Bass Drum Tam-Tam *ff*

III

Adrift (♩ = c 46, but very flexible)

Flute (at Perc. station) *pp* Tam-Tam

Clarinet in B♭ (at Perc. station) *pp* Bass Drum

Percussion Claves *p*

Very freely; unmetered (but ♩ = c 120)

S *mp*

Fl. (at Perc. station)

B♭ Cl. (at Perc. station)

Perc. Cymbal Scrap

all fath-om five thy fat-her lies;

Adrift (♩ = c 46, but very flexible)

Very freely; unmetered (but ♩ = c 120)

S

Fl. (at Perc. station) *pp*

B♭ Cl. (at Perc. station) *pp*

Perc.

Of his bones are co - ral

66 **Adrift** (♩ = c 46, but very flexible)

Very freely; unmetred (but ♩ = c 120)

S
made; Those are pearls that were his eyes:

Fl. (at Perc. station)
B♭ Cl. (at Perc. station)

Perc.
Cymbal Scrape

mp *p*

S
noth - ing of him doth fade but doth suf - fer a sea

Perc.

(♩ = c 80/♩ = c 120) (♩ = ♩)

5:4

S
change in - to some - thing

mf *mp*

S
rich and strange. Sea - nymphs hour - ly ring his

Fl. (at Perc. station)
B♭ Cl. (at Perc. station)

Perc.
Cymbal Scrape
Triangles

mp

rit. *a tempo*

A Adrift (♩ = c 46, but very flexible)

S
bell... [Spoken]: What is the time o' the day?

Fl.

B♭ Cl. Bass Clarinet (squeek)

Vln. (p pno. rhythm)

Vc. (p pno. rhythm)

Pno. (p vln. & vlc. rhythm)

Perc.

The musical score is arranged in a standard orchestral format. The vocal part (Soprano) begins with a spoken line. The woodwind section includes Flute and Bass Clarinet. The string section consists of Violin and Viola. The piano and percussion parts provide a rhythmic accompaniment. A large, diagonal 'PREVIEW' watermark is overlaid across the center of the page.

S 25 Past the mid season... At least two glasses... The time twist then and now?

Fl. 25 *flz.*
sing into instrument at pitch
p *cresc.*

B \flat Cl.
(Bass)

Vln. 25

Vc.

Pno. 25

Perc. 25

(3x)

28 \triangle S One midnight... A dozen years... Before the time be out? \triangle 6

28 \triangle Fl. *tongue ram* *molto accel. e cresc.* No more!

28 \triangle B \flat Cl. (Bass) *slap tongue* *molto accel. e cresc.*

28 Vln.

28 Vc.

28 Pno.

28 Perc. \triangle 6 Bass Drum

B *quasi recitativo* (♩ = 5) *p*

S No tongue! all eyes! be silent. My soul doth felt a fe - ver of the

B \flat Cl. *pp*

Vc. *pp*

70

S *f* *mf* *sobbing* *ff*

mad, and play'd some tricks of des-pe-ra-tion. It is a tor-ment to lay u-pon the damn'd!

Perc. **Tam-Tam** **Bass Drum** *mp* *f* *l.v.*

S *p*

Canst thou rem-em-ber a time be-fore we came un-to this

Vln. *p* *simile*

Vc. *p* *simile*

Pensive (♩ = c 50)

S *mp* *p*

cell? What sees else in that dark back-ward and a-bysm of time?

Fl. **Piccolo** *p, sotto voce*

B♭ Cl. (Bass) *p, sotto voce* *mp*

Vln. *mp*

Vc. *mp*

43

S

Fl. (Picc.)

B♭ Cl. (Bass)

Vln.

Vc.

Pno.

What-

III

C

S

Pno.

e'er my pow'r might else ex - act, made such a sin-ner of my me-mo-ry... of all things

72
48

S

f *mp*

tem - po - ral I think my - self now in - cap - a - ble... There's some-thing else to

Pno.

48

Perc.

Bass Drum

(x)

50

S

f

do... Dost for - get?

Fl.
(Picc.)

pp

B♭ Cl.
(Bass)

pp

Vln.

pp

Vc.

pp

Pno.

p

D Pesante (♩ = c 44)

mf

S
52
Fl. (Picc.)
B♭ Cl. (Bass)
Vln.
Vc.
Pno.

S
55
Fl. (Picc.)
B♭ Cl. (Bass)
Vln.
Vc.

I gave a third of my own life, neg - lec - ting

58 *f* *mf*

S world ly ends, and my trust, like a good par - ent,

Fl. (Picc.) *mp* *mf* *mf* *mf* *mp*

B♭ Cl. (Bass) *mp* *mf* *mp* *mf* *mp*

Vln. *mf* *mp* *mf* *mp*

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

61 *f*

S did be - get else - hood in its con - tra - ry as great

Fl. (Picc.) *mf* *mf* *mp* *mf*

B♭ Cl. (Bass) *mf* *mp* *mf* *mp* *mf*

Vln. *mf* *mp* *mf* *mf* *mf* *mf*

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

S 64 as my trust was. I gave dal - li - ance too much reign. [Spoken:] 'Tis time;

Fl. (Picc.) 64 *p*

B♭ Cl. (Bass) 64 *p*

Vln. 64 *p*

Vc. 64 *p*

Detailed description of the musical score: The score is for page 75, starting at measure 64. The vocal part (Soprano) begins with a melodic line in 4/4 time, moving to 2/2 time at measure 65. The lyrics are "as my trust was. I gave dal - li - ance too much reign." The spoken text "[Spoken:] 'Tis time;" follows. The instrumental parts for Flute (Piccolo), Bass Clarinet, Violin, and Violoncello all begin with a single note in measure 64, marked with a piano (*p*) dynamic and a hairpin crescendo. The Flute part has a grace note on the first eighth note. The Bass Clarinet part has a dotted quarter note. The Violin and Violoncello parts have quarter notes. The score is marked with a large diagonal watermark "PREVIEW".

Adrift (♩ = c 46, but very flexible)

attacca

S ...'Tis time...my charms I'll break; their senses I'll restore, and they shall be themselves.

Fl. (Picc.) *p* *cresc.* *poco f* *2-4x* **to Clarinet**

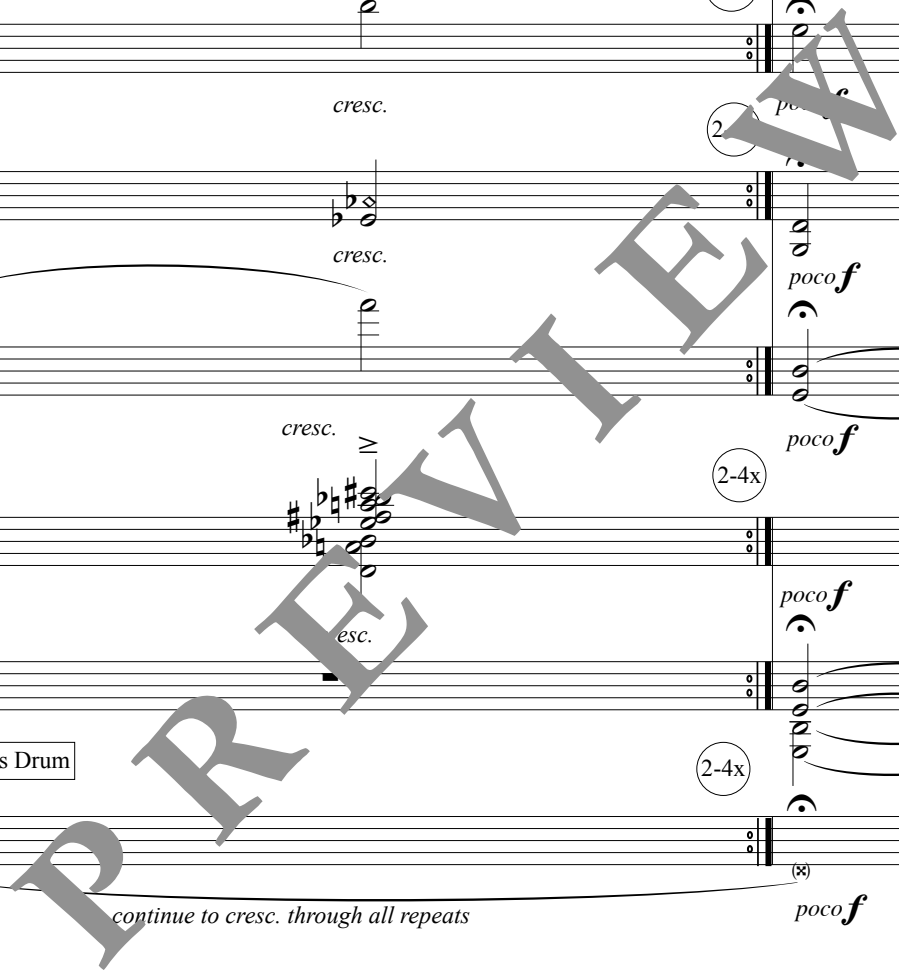
B♭ Cl. (Bass) *p* *cresc.* *poco f* *2-4x*

Vln. *p* *cresc.* *poco f* *2-4x*

Vc. *p* *cresc.* *poco f* *2-4x*

Pno. *p* *cresc.* *poco f* *2-4x*

Perc. **Bass Drum** *p* *continue to cresc. through all repeats* *poco f* *l.v.* *2-4x*



IV.

Invoking, gaining energy (♩ = c. 40) *poco accel.* As a ritual (♩ = c. 48) *mf* *mp*

Soprano *mp* *mf* *mp*

Ye ___ elves, ye ___ elves, ye elves of hills, of ___ hills,

Piccolo *p*

Clarinet in B♭ *mp*

Violin *p*

Cello *mp p mp p mp p mp*

Piano *lontano mp simile*

Percussion *Vibraphone (motor on, low speed) p mp*

S *mp* < > *mp* *mf* *mp* < *mf* *mp*

4 hills, brooks, brooks, ye elves of hills, brooks, stan-ding lakes and groves, and ye and

Picc. *mp* *p* *p* *mp*

B♭ Cl. *p* *p* *mp*

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

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

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

Perc. *p* *mf*

PREVIEW

S
7 *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*
ye and ye that on 3 the sands with print-less foor do chase the eb-3bing Nep-tune, chase the

Picc.
p

B \flat Cl.
p

Vln.
p

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

Pno.

PREVIEW

3 A
♩ = ♩ (♩ = c. 72)

S *mf* *mp* *mf* (9)

eb - bing Nep - tune, chase the eb - bing Nep - tune, and do

Picc. *p*

B \flat Cl. *p* *mp* *p* *mp*

Vln. *p* *mp* *p*

Vc. *mp*

Pno. *mf*

Perc. *mp* *mf* *mf*

B As a ritual (♩ = c. 48)

poco rall.

S. *f* fly ₅ *mf* him, ₅ When he comes back, *mp* ye

Picc. *mf* *to flz.* *p* *p* *mp*

B♭ Cl. *mf* *p* *mp* *p*

Vln. *mf* *p* *mp*

Vc. *mf* *p*

Pno. *mp*

Perc. *mf* *mp* *p*

82

S

dem-i-pup-pets that by moon-shine do the green sour ring-lets make where-of the ewe not bites;

Picc.

B \flat Cl.

Vln.

Vc.

Pno.

Perc.

p

p

mp

p

p

mp

p

p

mp

mp

19 *mf* *poco f*

S and you, whose pass-time ⁵ is to make mid - night mush - rooms, that re - joi³ce to hear the

Picc. *p* *mp* *p*

B \flat Cl. *p* *mp* *p*

Vln. *p* *mp* *p*

Vc.

Pno.

Perc. *mp*

PREVIEW

S
22
sol - emn cur - few, by whose aid, weak mas - ters though ye
f *mf*

Picc.
22
p *mp*

B \flat Cl.
22
p *mp*

Vln.
22
p *mp*

Vc.
22

Pno.
22

Perc.
22
mp motor off

24 *mp* *mf*

S
be, I have ³ be-dimmed the noon-tide sun, called forth mu ³ - ⁵ ti-nous

Picc.
p

B \flat Cl.
p

Vln.
p

Vc.

Pno.

The musical score for page 85 consists of six staves. The vocal line (S) begins at measure 24 with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) section. The lyrics are: "be, I have be-dimmed the noon-tide sun, called forth mu - ti-nous". The instrumental parts include Piccolo (Picc.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Piccolo, B-flat Clarinet, and Violin parts feature a trill in measure 28, marked piano (*p*). The Piano part provides harmonic support with chords in the right hand and bass notes in the left hand. The score is marked with a large "PREVIEW" watermark.

C

Marcato (♩ = c. 72)

f *accel.* *piu f*

S
winds, and twixt the green sea and the a-zur'd vault³ set war - ring war,

Picc.
mf > *mp* *f*

B \flat Cl.
mf > *mp* *mf* < *f*

Vln.
mf > *mp* *pizz.* *mf* < *f*

Vc.
mf

Pno.
mf

29 *mf*

S to the dread, rat-tl-ing thun-der hãve I giv-en fire, and rif - ted Jove's stout oak with his

Picc. *mp* *f* *mp* *mf* *mp*

B \flat Cl. *mp* *mf* *f* *mp* *mp*

Vln. *mp* *mf* *f* *mp* *mf* *mp*

Vc. *mp* *mf* *f* *mp* *mf* *mp*

Pno. *simile*

Perc. Bass Drum *mp* *mf*

f *mf*

S
own bolt, the strong - bas'd prom - on - to - ry have I made

Picc.
mf *mp*

B \flat Cl.
mf *mp*

Vln.
mf *mp*

Vc.
mp

Pno.
mp

poco accel.

f

S 34 shake, _____ and by the spurs plucked up ³ the pine and ce - dars, _____ (9)

Picc. 34 *p*

B♭ Cl. *pp* *mp* *pp* *p*

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

Vc. *pp*

Pno. 34

Perc. 34 Vibraphone

PREVIEW

A little faster, precipitous; egoistic

(♩ = c. 80)

D

S

graves at my com - mand have waked their sleep - ers, — op'd, and

The vocal line is in 4/4 time, starting with a half note G4 (with a sharp sign) and a quarter note A4. The lyrics are: "graves at my com - mand have waked their sleep - ers, — op'd, and". There is a triplet of eighth notes on the word "waked".

Picc.

37

f *f* *mp* *mf* *f*

The piccolo line starts at measure 37. It features a series of eighth notes, including a triplet of eighth notes. Dynamics range from *f* to *mf*.

B♭ Cl.

f *f* *mp* *mf* *f*

The bass clarinet line starts at measure 37. It features a series of eighth notes, including a triplet of eighth notes. Dynamics range from *f* to *mf*.

Vln.

37

f *mp* *mf* *f*

The violin line starts at measure 37. It features a series of eighth notes, including a triplet of eighth notes. Dynamics range from *f* to *mf*.

Vc.

f

The violoncello line starts at measure 37. It features a series of eighth notes. Dynamics range from *f*.

Pno.

37

f

The piano line starts at measure 37. It features a series of chords and eighth notes. Dynamics range from *f*.

PREVIEW

E

Tempo I (♩ = c. 48)

39

rit. *mf* *piu f*

S
let 'em forth, by my so po - tent art. But, this rough ma - gic

Picc.
mf *piu f*

B♭ Cl.
f *piu f*

Vln.
mf *piu f*

Vc.
mf *arco* *mf* *p*

Pno.
piu f



42

mp

S
I here ab - jure, and when I have re - quir'd some heav - en - ly mu - sic which e - ven

Vc.
mf > p *mf > p* *mf > p* *mf > p*

Pno.
pp

45 *mf*
 S now I do to work my end u - pon the sen - ses that this air - y charm is for, I'll

B♭ Cl. *pp* *p*

Vln. *pp* *p*

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

Pno.

48 *f* *accel.* *f* *rit.*
 S break my staff, bu - ry it cer - tain fa - thoms in the earth, and deep - er than did

Picc. *mf*

B♭ Cl. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf* *f* *f* *f* *f*

Pno. *p* *mp* *mf*

F

51 *ff* *a tempo* (♩ = c. 48) *mp* *poco a poco accel.*

S
e-ver plum-met sound, I'll drown my book, I'll drown my book, I'll drown my

Picc. *f* *ff* *pp*

B♭ Cl. *f* *ff* *pp*

Vln. *f* *ff* *pp* *ppp* *crescendo poco a poco*

Vc. *ff* *pp* *ppp* *crescendo poco a poco*

Pno. *f* *pp* *ppp* *crescendo poco a poco*

55 (♩ = c. 52) *mf* (♩ = c. 60)

S
book, I'll drown my book, my book, my book my book I'll drown my book my

B♭ Cl. *(pp)* *(p)*

Vln. *(pp)* *(p)*

Vc. *(pp)* *(p)*

Pno. *(pp)* *(p)*

(♩ = c. 66)

poco f

mf

f

mf

S

58

book my⁶ book my book my⁶ book my book, I'll drown³ my book, I'll drown _____

Picc.

58

(*mp*) *crescendo poco a poco*

Vln.

58

(*mp*)

Pno.

58

(*mp*)

PREVIEW

(♩ = c. 72) *f* *f* (♩ = c. 80)

S
61 my book, I'll drown my book, I'll drown my book,
3 3 3 3 3 3

Picc.
61 (*mf*)

B♭ Cl.
61 (*mf*)

Vln.
61 (*mf*) 3 3 3 3

Vc.
61 (*mf*) 3

Pno.
61

96 (♩ = c. 88)

(♩ = c. 96)

S *piu f*
 63 I'll, drown, my book, *ff*
 I'll drown, drown, drown, drown,

Picc. *f*
 63 *(piau f)*
 B♭ Cl. *tr*

Vln. *f*
 63 *(piau f)*
tr

Vc. *f*
 63 *(piau f)*

Pno. *f*
 63 *(piau f)*

Perc. *Tam-Tam* *l.v.*

Tam-Tam

l.v.

p

PREVIEW

Undone (♩ = c. 100)

S *f* *fff* *gasp* *mf* *attacca*
 drown my book I drink the air before me and re-turn.

Picc. *ff* *fff*

B♭ Cl. *ff* *fff*

Vln. *ff* *fff*

Vc. *ff* *fff* *p* *pp*

Pno. *l.v.* *l.v.*

Perc. *ff* *l.v.* *p* *pp*

Bass Drum

PREVIEW

V.

Adrift (♩ = c. 52)

Cello

ppp pp ppp



B♭ Cl.

pp p pp

Vln.

pp

Vc.

pp p pp p pp



S

p

B♭ Cl.

p mp p mp

Vln.

p pp mp p mp

Vc.

p mp mp p mp

10

S
a - rise, I a - rise, I a - rise, I a -

B \flat Cl.
p mp p mp p mp p

Vln.
p mp p mp p mp

Vc.
p mp p mp p mp p

13

S
rise, I a - rise, I a - rise, *cresc.*

Fl.
pp mp p mp mf p

B \flat Cl.
mf mp mf p

Vln.
mf mp p

Vc.
mf mp p mf mp

A little more moving (♩ = c. 54)

S
I a - rise, I a - rise, I a - rise,

Fl.
mp *mf* *p*

B♭ Cl.
mf *mp* *mf* *mp* *mf*

Vln.
mf *mp* *mp* *mp*

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

Pno.
mp

Perc.
Bass Drum
mp

Flowing (♩. = c. 60)

S
18
mf
mf
a-rise, a - rise, I a - rise,

Fl.
18
p

B♭ Cl.
mp
mf
mp
p

Vln.
18
mf > mp
mf
mp

Vc.
18
mf > mp
mf
mp

Pno.
18
mf

21 *f* *mf* *f* *mf* *mf*

S I a - rise I a -

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

B♭ Cl. *mf* *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp*

Perc. Bass Drum *mp* *l.v.* *mp* *l.v.*

Detailed description: This page of a musical score, numbered 102, contains rehearsal mark 21. It features a vocal line (S) and instrumental parts for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.). The vocal line begins with a dynamic of *f* and includes the lyrics "I a - rise" and "I a -". The instrumental parts are marked with dynamics such as *mp*, *p*, *mf*, and *f*. The Percussion part includes a Bass Drum part with dynamics *mp* and *l.v.* (livelier). A large "PREVIEW" watermark is overlaid diagonally across the score.

24

S
rise

3 3

Fl.
mf

B♭ Cl.
mp

Vln.
mf mp mf

Vc.

Pno.
mf

1 a -

PREVIEW

Detailed description: This page of a musical score, numbered 103, contains five staves. The top staff is for the Soprano (S), with the word 'rise' written below it. It features a melodic line starting at measure 24, with two triplet markings (indicated by '3') and a long slur. The second staff is for the Flute (Fl.), which is silent until measure 24, then plays a melodic line marked *mf*. The third staff is for the B♭ Clarinet (B♭ Cl.), which is silent until measure 24, then plays a melodic line marked *mp*. The fourth staff is for the Violin (Vln.), which plays a melodic line marked *mf*, *mp*, and *mf* in different sections. The fifth staff is for the Viola (Vc.), which is silent. The bottom staff is for the Piano (Pno.), which plays a rhythmic accompaniment of eighth notes marked *mf*. A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page.

104 A little more moving (♩. = c. 63)

S
26 *ff*
rise. *mf*
O cher - u - bim,

Fl.
26 *poco f* *mp* *mf* *mp*

B♭ Cl.
poco f *mf* *mp* *mf*

Vln.
26 *poco f* *mf*

Vc.
poco f *mf*

Pno.
26 *poco f* *mf*

Perc.
26 *mf*

The image shows a page of a musical score for a piece titled "A little more moving" with a tempo of approximately 63 beats per minute. The score is for measures 26-28. The vocal line (Soprano) begins with a fortissimo (ff) dynamic and a "rise." instruction, followed by the lyrics "O cher - u - bim," in mezzo-forte (mf). The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.). The Flute, B♭ Clarinet, Violin, and Viola parts feature dynamic markings of poco f, mp, mf, and mp. The Piano part has a dynamic of poco f and mf. The Percussion part has a dynamic of mf. A large, diagonal "PREVIEW" watermark is overlaid across the center of the page.

29 *mf*

S in - fused ³ with the for - ti - tude of

Fl. *mp* *mf* *mp*

B \flat Cl. *mp* *mf*

Vln. *mp* *f*

Vc. *mp* *mf*

Pno. *mp*

S
31 *ff*
hea - ven, teach me how to

Fl.
31 *f* *mf* *mp*

B \flat Cl.
f *mf* *mp*

Vln.
31 *f* *mf* *mp*

Vc.
f *mf* *mp*

Pno.
31 *f* *mf* *mp*

34 *mf* *mp*

S name the grea - ter light, and how the less,

Fl. *p* *p*

B♭ Cl. *p* *mp*

Vln. *p* *p*

Vc. *p* *mp*

Pno. *mf* *mp* *p* *mp*

The musical score is arranged in a standard orchestral format. The vocal line (S) is at the top, with lyrics underneath. Below it are the woodwinds: Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The piano part (Pno.) is at the bottom, consisting of two staves. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score includes various musical notations such as notes, rests, slurs, and hairpins. A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page.

S
that burn, that burn by

Fl.
mp *mf*

B♭ Cl.
mf

Vln.
mp *mf*

Vc.

Pno.
mp *mf*

f *mf*

39 3 3

S day, by day and night,

Fl. *f* *mf* *mp*

B♭ Cl. *f* *mf* *mp*

Vln. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Pno. *f* *mf* *mp*

PREVIEW

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The page is numbered 109 in the top right corner. It features six staves: Soprano (S), Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Soprano part begins at measure 39 with the lyrics 'day, by day and night,'. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes dynamic markings: *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also hairpins indicating crescendos and decrescendos. The piano part features a complex rhythmic accompaniment with triplets and sixteenth notes. A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally across the center of the page.

42 *mp*

S I a rise, I a

42 *p* *mp*

Fl.

42 *p* *mp*

B♭ Cl.

42 *p* *mp*

Vln.

42 *p* *mp*

Vc.

42 *p* *mp*

Pno. *mp* *mp* *mp*

accel.

45

S
rise, a rise, a -

Fl.
mf *f*

B♭ Cl.
mf *f*

Vln.
mf *f*

Vc.
mf *f*

Pno.
mf *f*

3 3 3 3

PREVIEW

Detailed description: This is a page of a musical score for a symphony orchestra and soprano. The page is numbered 111 in the top right corner. At the top right, the tempo marking 'accel.' is present. The score begins at measure 45. The Soprano part (S) has lyrics: 'rise, a rise, a -'. The vocal line features a melodic line with several triplet markings (indicated by the number '3' below the notes). The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Violin parts have dynamic markings of *mf* and *f*. The B♭ Clarinet part also has *mf* and *f* markings. The Piano part features a complex rhythmic accompaniment with many sixteenth notes. A large, diagonal 'PREVIEW' watermark is overlaid across the center of the page.

rit.
ff

S

f

rise.

Fl.

ff *f* *mf*

B \flat Cl.

ff *f* *mf*

Vln.

ff *f* *mf*

Vc.

ff *f* *mf*

Pno.

ff *f* *sva*

PREVIEW

Relaxed; melting

50 (♩. = c 48) *mp*

S The charm dis - solves a - pace,

Fl. *mp*

B♭ Cl. *mp*

Vln. *mp* *pp* *stato* 3

Vc. *mp*

50 *mf* *mp* *p*

Pno. (*8va*) lightly rolled; strumming

54 *mf*

S and as the mor - ning steals u⁴ pon the night, melt - ing the dark - ness,

B♭ Cl. *pp*

Vln. *pp* 3

Pno. *mp*

mp

S 57 *mp* so their ris - ing sen - ses — be - gin to chase the ig - nor - ant fumes that

Fl. 57

B♭ Cl.

Vc. *sul tasto*

Pno. *pp* (8va) *p* *mp* *loco*

61

S 61 *mf* *mp* mant - le their clear - e reas - on, for their rev - els — now are end - ed, — These

Fl. 61

Vln. 61

Vc. 61 *p* *mp* *p*

Pno. 61 *p* *mp* *mf* *mp*

65

Spirits are melt-ed in-to air, in-to thin air: — and, like the base-less fab-ric of this

mf *mp*

mp *p* *mf* *p*

mp *mf* *p*

p *mf*

70

vis-ion, the cloud-capped towers, the gorge-ous pa-la-ces, the

rall. *f*

mp *f* *mf*

f *mf*

f *mf*

f

f *mf*

f

116

(♩ = c 46)

mp

molto rit.

a tempo

S

72

sol - emn temp - les, The great globe it - self

Fl.

72

mp

B♭ Cl.

72

mp

Vln.

72

mp

Vc.

72

mp

Pno.

72

mp

mf

PREVIEW

(♩ = c 44)

74 *mp* *rit.* *p*

S
ye, all which it in - her-it, shall dis - solve. And,

Fl. *mf* *p* *n*

B^b Cl. *mf* *p* *n*

Vln. *mf* *p*

Vc. *mf* *p* *ppp*

Pno. *pp*

77

S
like this in sub - stan - tial pa - geant fa - ded, leave not a

Vln. *p*

Vc. *pp*

Pno. *pp*

rit.

79 *accel.* 3 rack be - hind, we 3

S

Fl. 79 3 *mp* 3

B \flat Cl. 3 *p* *mp*

Vln. 79 3 *mp* 3

Vc. 79 *p* *mp* 3

Pno. 79 *mp* 3 *mf* 3

Perc. 79 Suspended Cymbal (x) *p* *mf*

Warmly (♩ = c 58)

S
 are such stuff as dreams are made on, and our lit-tle life is

Fl.
mf *poco f* *mf* *mp*

B♭ Cl.
mf *poco f* *mf* *p*

Vln.
mf *poco f* *mf* *mp*

Vc.
mf *poco f* *mp* *mp*

Pno.
f *mp*

As a memory

(♩ = c 42)

S
 round-ed, round-ed, round-ed, with a sleep.

Vln.
p

Vc.
p

Pno.
p *pp* *mp*

(as an echo)

120

Slower

88 (♩ = c 40)

S
...and when I waked, I cried, to dream, a -

Fl. *cantabile*
p

B♭ Cl.
p

Vln.
p

Vc.
p

Pno.
p

Spreading thin...

(♩ = c 36 / ♩ = c 72)

91

S

gain.

Fl.

mp *pp*

B♭ Cl.

mp *pp*

Vln.

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

Vc.

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

Pno.

mp *p* *pp*

8^{va} 15^{ma}

Perc.

Triangles (metal beaters)

ppp *n*

Improvise quietly on (at least) three triangles, changing patterns and rhythms, but always gently and in the background, as if played by the wind, or half-remembered.