

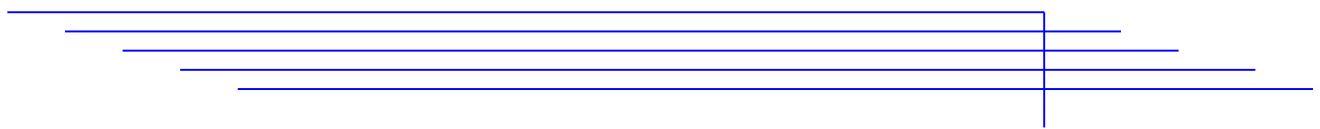
stanley grill



The Bridge

viola & orchestra

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VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Prelude (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	sop, mezz sop, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, cello, harp	7 min
Ariettas Without Words	2005	soprano, cello, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	sop, mezzo, violin, cello	6 min
5 Rilke Songs	2009	soprano, viola d'amore, cello	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	35 min
Seasons (W.C. Williams)	2010	SATB	11 min
Sonnets to Orpheus (R.M. Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembering (R.M. Rilke)	2012	soprano, viola d'amore, viola, cello	12 min
Rozmowa z kamieniem (W. Szymborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
La Lay de Plour (Guillaume Machaut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, oboe, violin	9 min
Blossoms (Selma Meerbaum-Eisinger)	2019	soprano, viola d'amore, cello	22 min
This Hour (Rose Ausländler)	2019	soprano, tenor, vn, va, vc, harpsichord	11 min
The Aim was Song (Robert Frost)	2019	soprano, cello	3 min
Two Ballads (Richard Leach)	2019	soprano, Bb clarinet, viola, cello, piano	8 min
The Whirr of Wings (various poets)	2020	chorus, flute, viola, cello	35 min
Dust Song (Richard Leach)	2020	soprano, piano	3 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	viola, cello	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba	12 min
Sonatine	2010	3 violins	9 min
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2 va, vc	25 min
O mystery!	2012	cello solo	5 min
Music for Viol Consort	2013	6 violins	20 min
Afterwards, there were no more wars	2013	string quartet	21 min
At the Center of All Things	2013	string quartet	17 min
4 Nocturnes	2013	violin, viola	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 min
The Time is Past	2016	string quartet	15 min
Dreaming of a Better World	2016	string quartet	15 min
Trio Sonata	2017	vn, va d'amore, cello	10 min
Transfiguration	2017	viola quartet	14 min
Duets	2018	2 viola d'amore	7 min
Aphorisms I	2019	string quartet	15 min
Airs and Dances	2019	strings	6 min
Border Crossings	2019	2 violins	6 min
Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 min

CHAMBER MUSIC

Three for Three	1992	violin, cello, piano	16 min
Civil War Songs	1992	viola, piano	18 min
Take Five	1993	piano quintet	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	flute, cello, piano	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, string quartet	35 min
A Little Sweet	2003	flute, cello	10 min
On the Edge of Sleep & Dreaming	2003	horn, cello, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Piece	2005	clarinet, violin, cello	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 tp, hn, tb, tu	7 min
4 Caprices	2014	violin, piano	14 min
Melville's Dream	2017	alto flute, viola, cello	12 min
Music for Loud Band	2018	2 cornettos & 2 tenor sackbuts	5 min

Fanfare	2018	4 sackbuts (or tenor trombones)	3 min
the children are crying	2018	saxophone quartet	6 min
the children are still crying	2018	saxophone quartet	6 min
Aphorisms II	2019	viola & piano	21 min
Divisions	2019	vn, vc, pn	13 min
Aphorisms IV	2019	cello & piano	19 min
Remember	2020	viola & piano	10 min
The Whirr of Wings (instrumental suite)	2020	flute, viola, cello	19 min

ORCHESTRAL MUSIC

Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	string orchestra & diverse instruments	33 min
Dark Matter (Pluto)	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	soprano, string orchestra	15 min
The Four Elements	2009	viola, string orchestra	22 min
Mystical Songs (Fernando Rielo)	2009	soprano, viola, string orchestra	18 min
In Praise of Reason	2012	cello, 2 horns, string orchestra	13 min
Against War	2018	soprano, orchestra	23 min
Season of Rain	2018	orchestra	38 min
Summer	2018	orchestra	43 min
Declaration of Peace	2019	chamber orchestra	12 min
Everything Passes	2019	soprano & chamber orchestra	16 min
Gaia's Lament	2019	violin, orchestra	21 min
Serenade	2019	oboe, string orchestra	13 min
The Silence of Winter	2020	3 flutes, string orchestra	13 min
The Bridge	2020	viola & orchestra	20 min

PIANO MUSIC

Simple Sketches	2015	piano	12 min
Skirmishes	2016	piano 4 hands	10 min
Preludes for Piano, 1-6	2016	piano	10 min
Preludes for Piano, 7-12	2017	piano	10 min
Aphorisms III	2019	piano	17 min

Scores and parts available at www.stangrillcomposer.com

Piccolo
Flutes (2)
Oboes (2)
Bb Clarinets (2)
Bassoons (2)
F Horns (2)
Bb Trumpet
Trombones (2)
Tuba
Timpani
Chimes
Harp
Viola solo
Violins
Violas
Celli
Basses

The Bridge

(a symphonic fantasy)

dedicated to Brett Douglas Deubner
for his dedicated support for my music

A small, blue edition of Hart Crane's masterpiece, *The Bridge*, has been living in my library for decades. The thought of doing something musically with it popped into mind now and then, but I never quite mustered the courage to do anything with it. However, during these days of coronavirus driven isolation, when the importance of human connectness, so aptly symbolized by the image of the bridge, has been hammered into our consciousness, the time had come.

For those so inclined, read the poem. *The Bridge*, over the course of its 15 chapters, is an attempt to capture the essence of America in the 1920s, as Crane experienced it. I think he succeeded in capturing the complexities of America - from its violent beginnings as the culture of native Americans was crushed by expanding European cultures to the crass commercialism that erupted at the turn of the century (and still exists, in spades, today), tempered by the buoyant optimism and hope for mankind in spirits like Walt Whitman, Emily Dickinson and the American transcendentalists. But above all, the poem relies upon the Brooklyn Bridge as a symbol of connectness, spanning the myriad of events across time and geography that culminate in what we are, wherever we are, today.

Crane's poem attempted perhaps too much. The span of the Brooklyn Bridge became a symbol of everything connected to everything else – the past to the present, urban America to rural America, a vast dream of America from its pre-European existence to the bustling America of big, industrial cities and great railroads spanning the continent.

In this music, the solo viola, in its middle range, spans between the musical soundscapes that represent the images evoked by the poem. It reaches between the low and high instruments, between the dark, swirling eddies of water beneath the bridge to the searing sunlight, piercing the harp-like cables of the bridge, while seagulls soar overhead. It also is the voice of the poem's protagonist, seeking redemption in a violent and crassly commercial world.

Scattered, like leaves, in the music, are apparitions from the past – a fragment of a melody from a court composer to Ferdinand and Isabella, a made-up Irish gig, bits of jazz and flashes of tunes from the 1920s that Hart Crane would have heard during his days in New York.

Musical references

Ave María – *Con amores, la mi madre* (Juan de Anchieta)

The River – Deep River (traditional); My Old Kentucky Home (Stephen Foster); Casey Jones (Wallace Saunders); Some Sunny Day (Irving Berlin)

Indiana – The Lousy Miner (folk song)

Cutty Sark - The Rose of Stamboul (Leo Fall)

Cape Hatteras – Panis Angelicus (Saint-Saens)

Southern Cross – María Magdalena et altera María (Francisco Guerrero); María Magdalena et altera María (Andrea Gabrieli)

Virginia – I'm Coming Home Virginia (Donald Heywood)

Quaker Hill – How Can I Keep from Singing (Robert Lowry); The Bells of the Angelus (anonymous); Angelus (Victor Herbert)

The Tunnel – Te Deum (Bruckner)

1. To the Bridge: the music begins looking down into the swirling dark waters beneath the bridge – then up through the cables of the bridge, like a giant harp, playing against the sunlit sky.
2. Ave Maria: Columbus crosses rough Atlantic seas on his first voyage home to Spain, his mind filled with visions of Cathay.
3. The Harbor Dawn: A chilly fog-filled dawn at the Bridge, fog horns and buoy bells call out through the fog. Then the sun.
4. Van Winkle: The modern world is evoked, as gun-grey macadam crosses the American continent. The sounds of a grind-organ elicit memories of childhood.
5. The River: Spanning America are signs of commerce – jingles, advertisements, telegraph poles – and hoboes riding the rails, which gradually transition to a great vision of waters, the river of life, flowing down to the sea and taking everything with it.
6. The Dance: An ecstatic vision of the old pre-Columbian world, in which an Indian warrior seeks the spirit of America in the guise of Pocahontas, a princess who becomes corn, the land.
7. Indiana: a mother of the prairie bids farewell to her son, who leaves home, likely never to return, for a life of adventure on the high seas.
8. Cutty Sark: The poet, in a bar in South Street, meets an old sailor who regales him with tales of the sea. After wandering drunkenly through the streets, the poet returns home, to collapse into bed dreaming of the great sailing ships of old.
9. Cape Hatteras: A great vision, spanning vistas of time, as the great continent arises from the sea, later to become the earth mother of the pre-Columbian world, later the ground upon which Walt Whitman walked and saw his vision of America, the Wright brothers sailed the air – to transform into WWI young Americans fighting in the air over France.
10. Southern Cross: the first of three songs, the poet's imagining of the idyllic woman, makes it impossible to find love in the real world. He imagines Eve, Magdalene, Mary and Venus.
11. National Winter Garden: a different vision of woman – the one presented on stage at the burlesque shows popular in the 1920s.
12. Virginia: A young man waits for his girl to emerge from her office tower in Manhattan, with dreams of a good time. But she leaves him flat.
13. Quaker Hill: an vision, encompassing all of time, that leads to a particular moment in time in a quaint historical village in upstate New York.
14. The Tunnel: a dark vision of Hell, symbolized by a descent into the subway. As the subway rider descends, overhead, the great East River flows on.
15. Atlantis: In a culminating, ecstatic vision, the bridge emerges, like the lost continent, to connect past to present, coast to coast, city to prairie, all in one song, one bridge of fire.

How many dawns, chill form his rippling rest
The seagull's wings shall dip and pivot him,
Shedding white rings of tumult, building high
Over the chained bay waters Liberty -

Then, with inviolate curve, forsake our eyes
As apparitional as sails that cross
Some page of figures to be filed away;
- Till elevators drop us from ur day...

To Brooklyn Bridge

Andante ($\text{♩} = 80$)

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Trumpet in B \flat
Trombone 1
Trombone 2
Tuba

Timpani
Chimes
Harp

Andante ($\text{♩} = 80$)

Violin Solo
Violin I
Violin II
Viola
Cello
Contrabass

The musical score consists of two systems of music. The first system, starting with 'Andante ($\text{♩} = 80$)', features a full orchestra with parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B \flat 1, Clarinet in B \flat 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in B \flat , Trombone 1, Trombone 2, Tuba, Timpani, Chimes, and Harp. The second system, also with 'Andante ($\text{♩} = 80$)', includes parts for Violin Solo, Violin I, Violin II, Viola, Cello, and Contrabass. The score uses standard musical notation with clefs, time signatures, and dynamic markings like 'pp'.

A

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

Instrumentation: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm., Hp.

Musical Notation: The score consists of two systems of music. System 1 (measures 1-10) features woodwind entries (Picc., Flutes, Oboes) with dynamic markings like *p*, *pp*, and *f*. System 2 (measures 11-20) features brass and woodwind entries (Horns, Trombones, Tuba) with dynamic markings like *p*, *pp*, and *f*. Measures 21-30 show sustained notes and rests across all staves. Measures 31-40 feature woodwind entries (Picc., Flutes, Oboes) with dynamic markings like *p*, *pp*, and *f*.

A

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Instrumentation: Vla., Vln. I, Vln. II, Vla., Vc., Cb.

Musical Notation: The score consists of two systems of music. System 1 (measures 1-10) shows sustained notes and rests across all staves. System 2 (measures 11-20) features woodwind entries (Vla., Vln. I, Vln. II) with dynamic markings like *p*, *pp*, and *f*. Measures 21-30 show sustained notes and rests across all staves. Measures 31-40 feature woodwind entries (Vla., Vln. I, Vln. II) with dynamic markings like *p*, *pp*, and *f*.

B

32

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This section shows measures 32 for the woodwind and brass sections. Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, and Bsn. 2 are silent. B♭ Cl. 1 and B♭ Cl. 2 play eighth-note patterns. Bsn. 1 is silent. Dynamics: p , p .

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

32

pp

pp

pp

pp

pp

pp

pp

This section shows measures 32 for the brass and tuba sections. Hn. 1 and Hn. 2 play eighth-note patterns. B♭ Tpt. plays eighth notes. Tbn. 1 and Tbn. 2 play eighth-note patterns. Tuba plays eighth notes. Dynamics: p , p , p , p , p , p , p .

Tim.

Chm.

32

This section shows measures 32 for the timpani and celesta. Tim. is silent. Chm. plays eighth-note patterns. Dynamics: p .

Hp.

32

pp

This section shows measures 32 for the double bassoon. Hp. plays eighth-note patterns. Dynamics: p .

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

p

div.

div.

$\overbrace{~~~~~}^{\text{3}}$

This section shows measures 32 for the strings and cello. Vla. (top) and Vln. I play eighth-note patterns. Vln. II is silent. Vla. (bottom) and Vc. play eighth-note patterns. Cb. plays eighth notes. Dynamics: p , p , p . Articulations: $\overbrace{~~~~~}^{\text{3}}$.

C

44

Picc. *p*
 FL. 1 *p*
 FL. 2 *p*
 Ob. 1 *p*
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba *pp*
 Timp.
 Chm. *pp*
 Hp.

C

Vla. *pp*
 Vln. I *pp*
 Vln. II *pp*
 Vla.
 Vc.
 Cb.

57

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *pp* *p*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chmn.

Hp.

Vla. *p*

Vln. I *#o* *o*

Vln. II *f* *#f*

Vla. *f* *#f* *#f* *#f*

Vc. *pizz.* *mp* *pizz.* *arco*

Cb. *pizz.* *pp* *arco* *pp*

F

Vla. *p*

Vln. I *#o* *o*

Vln. II *f* *#f*

Vla. *f* *#f* *#f* *#f*

Vc. *pizz.* *mp* *pizz.* *arco*

Cb. *pp* *arco* *pp*

G

H3

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

H3

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

H3

Tim.

Chm.

H3

Hp.

G

H3

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 126
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1 H
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

Timp.
 Chm.

Hp. 126
 Vla. H
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Dynamics and markings include: **H**, **pp**, **cup mute**, **pp**, **ffff**, **pppp**, **mp**, **p**, **3**, and **3**.

I

138

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

139

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

139

Tim.

Chm.

139

Hp.

I

139

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 152
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1 152
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

Timp.
 Chm.

Hp. 152
 Vla. 152
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Dynamics: *p*, *pp*, *ppp*

Here waves climb into dusk on gleaming mail;
Invisible valves of the sea,—locks, tendons
Crested and creeping, troughing corridors
That fall back yawning to another plunge.
Slowly the sun's red caravel drops light
Once more behind us....It is morning there—
O where our Indian emperies lie revealed,
Yet lost, all, let this keel one instant yield!

Ave María

Moderato ($\dot{\underline{\underline{d}}}$ = 90)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt.

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Tim. *ff*

Chm.

Hp.

Moderato ($\dot{\underline{\underline{d}}}$ = 90)

Vla.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *pizz.* *f*

mp arco

A

179

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

194

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

194

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

209

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hans Rosbaud

Picc. mf
 Fl. 1 mf
 Fl. 2 mf
 Ob. 1
 Ob. 2
 B♭ Cl. 1 mf
 B♭ Cl. 2 mf
 Bsn. 1 mf
 Bsn. 2

 Hn. 1 mf
 Hn. 2 mf
 B♭ Tpt. mf
 Tbn. 1 mf
 Tbn. 2 mf
 Tuba mf

 Timp. ff

 Chm.

 Hp.

C
 Vla. mf
 Vln. I mf
 Vln. II mf
 Vla. mf
 Vc. mf
 Cb. f

Picc. *pp*
 Fl. 1 *pp*
 Fl. 2 *pp*
 Ob. 1 *mp*
 Ob. 2 *mp*
 B♭ Cl. 1 *pp*
 B♭ Cl. 2 *pp*
 Bsn. 1 *pp*
 Bsn. 2

 Hn. 1
 Hn. 2 *pp*
 B♭ Tpt.
 Tbn. 1 *pp*
 Tbn. 2 *pp*
 Tuba *pp*

 Timp. *ff*
 Chm.

 Hp. *ppp*

 Vla. *p*
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp*
 Cb. *pp*

E

260

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim. *ff*

Chm.

261

Hp.

Vla. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

273

Picc.

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

273

Tim. *ff*

Chm.

pp

273

Hp.

Vla.

Vln. I

Vln. II *z*

Vla. *z*

Vc.

Cb.

Insistently through sleep – a tide of voices –
They meet you listening midway in your dream,
The long, tired sounds, fog-insulated noises:
Gongs in white surplices, beshrouded wails,
Far strum of fog horns...signals dispersed in veils.

The Harbor Dawn

Slow/Mysterious $\dot{\gamma} = 40$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

Slow/Mysterious $\dot{\gamma} = 40$

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

305

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

p

Hp.

305

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains ten staves of musical notation. The instruments represented are Picc., Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trombones 1 and 2, Tuba, Timpani, Chimes, and Bassoon section (Hp.). Measure 305 starts with a rest for most instruments, followed by rhythmic patterns on the woodwind and brass staves. Measure 306 begins with a dynamic 'p' (piano) over the chimes and bassoon section. The bassoon section continues with rhythmic patterns throughout the measure.

A

305

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains five staves of musical notation. The instruments represented are Violin I, Violin II, Viola, Cello, and Double Bass. Measures 305 and 306 feature melodic lines with slurs and grace notes. Violin I has a prominent line with slurs and grace notes. Violin II and Viola provide harmonic support with sustained notes. Cello and Double Bass provide the harmonic foundation.

B

316

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

B♭ Cl. 1 -

B♭ Cl. 2 -

Bsn. 1 -

Bsn. 2 -

This section shows the woodwind and brass sections. The woodwinds include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, and Bsn. 2. The brass section includes Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, and Tuba. The instrumentation is primarily sustained notes or rests, with dynamic markings like *p* and *bz*.

316

Hn. 1 o -

Hn. 2 o -

B♭ Tpt. o pp -

Tbn. 1 o -

Tbn. 2 o -

Tuba o -

This section shows the brass section. Instruments include Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, and Tuba. The brass instruments play sustained notes or rests, with dynamic markings like *pp* and *p*.

316

Tim. -

Chm. -

This section shows the timpani (Tim.) and cymbals (Chm.). The timpani plays sustained notes, while the cymbals provide rhythmic patterns.

316

Hp. -

This section shows the harp (Hp.), which plays sustained notes.

316

Vla. -

Vln. I o -

Vln. II o -

Vla. o -

Vc. -

Cb. -

This section shows the string section. Instruments include Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The strings play sustained notes or rhythmic patterns.

Picc. 327
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Chm.
 Hp.
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Dynamics and performance instructions:

- Flutes 1 and 2 play eighth-note patterns with grace notes.
- Ob. 1 and Ob. 2 play eighth-note patterns with grace notes.
- B♭ Cl. 1 and B♭ Cl. 2 play eighth-note patterns with grace notes.
- Bsn. 1 and Bsn. 2 play eighth-note patterns with grace notes.
- Hn. 1 and Hn. 2 play eighth-note patterns with grace notes.
- Tbn. 1 and Tbn. 2 play eighth-note patterns with grace notes.
- Tuba plays eighth-note patterns with grace notes.
- Timpani plays eighth-note patterns with grace notes.
- Chimes play eighth-note patterns with grace notes.
- Double basses play eighth-note patterns with grace notes.
- Cello plays eighth-note patterns with grace notes.
- Violin I and Violin II play eighth-note patterns with grace notes.
- Viola and Double Bass play eighth-note patterns with grace notes.
- Violoncello and Double Bass play eighth-note patterns with grace notes.

C

338

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. *mf*

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm. *f*

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

338

338

338

Picc. 349
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1 *mf*
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

Timp.
 Chm.

Hp. 349
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

D

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. *p*

Tbn. 1

Tbn. 2

Tuba

Tim. *p*

Chm. *mp*

Hp.

D

Vla. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

E

373

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 B♭ Tpt. Tbn. 1 Tbn. 2 Tuba Timp. Chm.

Hp. Vla. Vln. I Vln. II Vla. Vc. Cb.

373

Measure 373: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

Measure 374: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

Measure 375: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

Measure 376: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

Measure 377: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

Measure 378: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

Measure 379: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

Measure 380: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp). Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm. (all pp).

E

373

Vla. Vln. I Vln. II Vla. Vc. Cb.

373

384

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

385

386

Macadam, gun-grey as the tunny's belt,
Leaps from Far Rockaway to Golden Gate:
Listen! the miles a hurdy-gurdy grinds –
Down gold arpeggios mile on mile unwinds.

Van Winkle

Grazioso ($\text{♩} = 110$)

Picc. p

Fl. 1 p

Fl. 2 p

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim. f

Chm.

Hp.

Vla. mp

Vln. I p

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

A

III

Picc.

Fl. 1

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim. *p* *f* *f*

Chm.

Hp.

Vla. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

B

425

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

f *p*

pp

p

pp

p

p

B

This musical score page contains two systems of music, labeled A and B, for an orchestra and strings. The instrumentation includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Tuba, Timpani, Chimes, Bassoon/Horn section, Violin I, Violin II, Viola, Cello, and Double Bass. System A (measures 425-428) shows various woodwind instruments taking turns with dynamic markings such as forte (f), piano (p), and pianissimo (pp). System B (measures 429-432) focuses on the rhythmic patterns of the string section, specifically Violin I, Violin II, Viola, and Cello, with dynamic markings like p and pp.

C

440

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

f

mp

C'

440

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pizz.

mf

pizz.

mf

pizz.

mf

D

457

Picc.

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1 *mp*

B♭ Cl. 2

Bsn. 1 *mp*

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

457

Timp.

Chm.

457

Hp.

D

457

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

476

Picc.

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

476

Hp.

E

Vla.

Vln. I

Vln. II

Vla.

Vc.

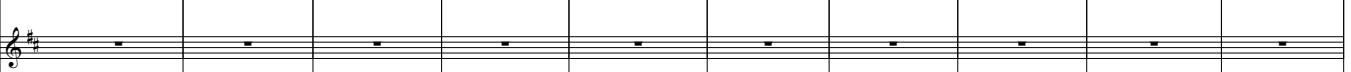
Cb.

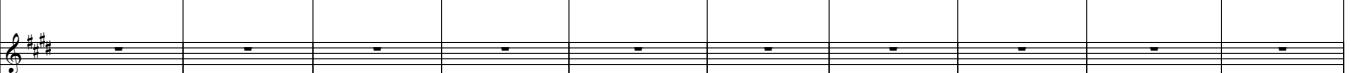
Picc. 

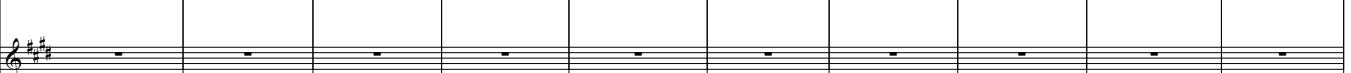
 Fl. 1 

 Fl. 2 

 Ob. 1 

 Ob. 2 

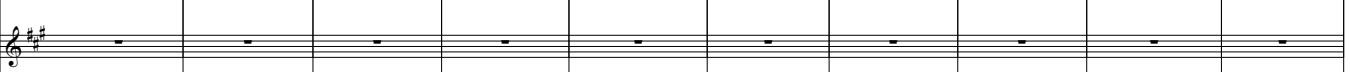
 B♭ Cl. 1 

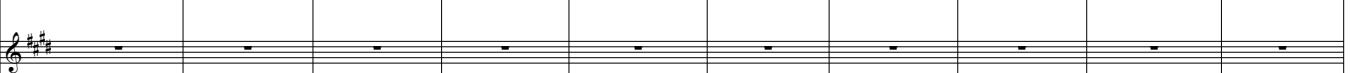
 B♭ Cl. 2 

 Bsn. 1 

 Bsn. 2 

 Hn. 1 

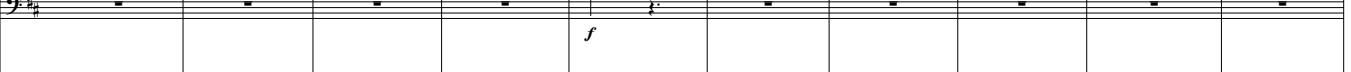
 Hn. 2 

 B♭ Tpt. 

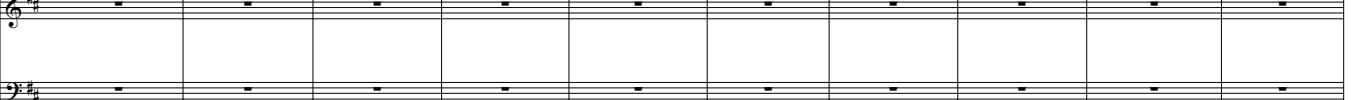
 Tbn. 1 

 Tbn. 2 

 Tuba 

 Timp. 

 Chm. 

 Hp. 

 Vla. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

F

504

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

504

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *sforzando*
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

 Hn. 1
 Hn. 2 *p*
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

 Timp. *p* *f*
 Chm.

 Hp.

 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

G

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

528

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

529

Tim.

Chm.

mp

p

Hp.

528

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

arco

pp

p

p

The River, spreading, flows – and spends your dream,
What are you, lost within this tideless spell?

The River

Andantino ($\downarrow = 90$)

546

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

Andantino ($\downarrow = 90$)

546

A

B

562

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

562

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

562

Tim.

Chm.

562

Hp.

562

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

562

C

577

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

577

Tim.

Chm.

577

Hp.

C

577

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

592

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

592

Tim.

Chm.

592

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

592

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

592

Tim.

Chm.

592

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

608

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. E
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

 Timp.
 Chm.

 Hp.

 Vla. E
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Measure 623: Woodwind section (Picc., Flutes, Oboes) play eighth-note patterns with grace notes. Bassoon 1 and Bassoon 2 play sustained notes. Bassoon 2 has a dynamic marking *p*. Trombones 1 and 2 play eighth-note patterns with grace notes. Tuba plays sustained notes. Timpani and Cymbals play eighth-note patterns. Double basses play eighth-note patterns.

Measure 624: Woodwind section (Picc., Flutes, Oboes) play eighth-note patterns with grace notes. Bassoon 1 and Bassoon 2 play sustained notes. Bassoon 2 has a dynamic marking *p*. Trombones 1 and 2 play eighth-note patterns with grace notes. Tuba plays sustained notes. Timpani and Cymbals play eighth-note patterns. Double basses play eighth-note patterns.

Measure 625: Woodwind section (Picc., Flutes, Oboes) play eighth-note patterns with grace notes. Bassoon 1 and Bassoon 2 play sustained notes. Bassoon 2 has a dynamic marking *p*. Trombones 1 and 2 play eighth-note patterns with grace notes. Tuba plays sustained notes. Timpani and Cymbals play eighth-note patterns. Double basses play eighth-note patterns.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

 Timp.
 Chm.

 Hp.

 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. F
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Chm.
 Hp.
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Measure 650: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2 play eighth-note patterns. Bsn. 2 rests. Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba rest. Timp. plays two eighth notes at ff. Chm. enters at mp. Hp. enters. Vla. rests.

Measure 651: Vln. I, Vln. II, Vla., Vc., Cb. play eighth-note patterns. Vln. I starts with a sixteenth-note pattern. Vln. II follows with a sixteenth-note pattern. Vla. and Vc. play eighth-note patterns. Cb. rests.

Picc. G
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Chm.
 Hp.
 Vla. G
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Measures 665-666: Woodwind section (Picc., Flutes, Oboes, Bassoons) play eighth-note patterns with sustained notes. Brass section (B♭ Clarinets, Bass Trombones, Tuba) play eighth-note patterns. Percussion (Timpani, Chimes) play eighth-note patterns. Double Bass (Cello) plays eighth-note patterns.

Measure 667: Woodwind section (Picc., Flutes, Oboes, Bassoons) play eighth-note patterns with sustained notes. Brass section (B♭ Clarinets, Bass Trombones, Tuba) play eighth-note patterns. Percussion (Timpani, Chimes) play eighth-note patterns. Double Bass (Cello) plays eighth-note patterns.

Picc. 676

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 676

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim. 676

Chm.

Hp. 676

Vla. 676 *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score displays a complex arrangement for orchestra and choir. The instrumentation includes Picc., Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Bass Trombone, Tenor Trombone, Bass Trombone 2, Tuba, Timpani, Chimes, Bassoon (double bassoon), Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure numbers 676 are present above several staves. Dynamics like 'p' are indicated. Measures show various patterns of notes and rests.

H

686

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 698
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

 Hn. 1 698
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

 Timp.
 Chm.

 Hp. 698

 Vla. 698
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

I

709

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

709

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

709

p

721

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

722

Tim. *p*

Chm. *p*

722

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A birch kneels. All her whistling fingers fly.
The oak grove circles in a crash of leaves;
The long moan of a dance is in the sky.
Dance, Maquokeeta; Pocahontas grieves...

The Dance

Adagio $\text{♩} = 56$

739

Picc.

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim. *p*

Chm.

Hp. *pp*

Vla. *p*

Adagio $\text{♩} = 56$

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains measures 739 through 759 of the score. The instrumentation is as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2).
- Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba.
- Percussion:** Timpani (Tim.), Cymbals (Chm.).
- Double Bass:** Double Bassoon (Hp.).
- String Section:** Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Cello (Cv.), Double Bass (Cb.).

The score indicates a dynamic of *p* (pianissimo) for the timpani and bassoon in measure 739. Measure 740 begins with a dynamic of *pp* (pianississimo) for the double bassoon. Measures 741-742 show woodwind entries with grace notes and slurs. Measures 743-744 feature sustained notes from the brass and strings. Measures 745-746 show woodwind entries. Measures 747-748 feature sustained notes from the brass and strings. Measures 749-750 show woodwind entries. Measures 751-752 feature sustained notes from the brass and strings. Measures 753-754 show woodwind entries. Measures 755-756 feature sustained notes from the brass and strings. Measures 757-758 show woodwind entries. Measures 759 conclude with sustained notes from the brass and strings.

A

Picc.

Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim. 750

Chm.

Hp. 750

pizz.

pp

pp

pp

pp

A

Vla.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

mp

pizz.

mf

pizz.

mf

B

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chmn.

Hp. *p*

Vla. **B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

784

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

mp

This section shows the woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon 1) playing sustained notes. The brass section (Bassoon 2, Trombones 1 & 2, Tuba) enters with eighth-note patterns. Measures 784-785 feature sustained notes with dynamic markings *mp*.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

mp

mp

This section shows the brass section (Horns 1 & 2, Bass Trombone, Tuba) playing eighth-note patterns. Measures 784-785 feature eighth-note patterns with dynamic markings *mp*.

Tim.

Chm.

This section shows the Timpani and Celesta playing sustained notes. Measures 784-785 feature sustained notes.

Hp.

This section shows the Harp playing sustained notes. Measure 784 features sustained notes.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

pp

pizz.

mf

pizz.

mf

This section shows the String section (Violin I, Violin II, Viola, Cello, Double Bass) playing eighth-note patterns. Measures 784-785 feature eighth-note patterns with dynamic markings *mp*, *pp*, *pp*, *pizz.*, *mf*, *pizz.*, and *mf*.

790

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score contains 21 staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Bass Trombone, Tenor Trombone, Tuba, Timpani, Chimes, Bassoon, Viola, Violin I, Violin II, Cello, and Double Bass. The page number '790' is located at the top left. The music consists of four measures. In the first measure, most instruments have rests. In the second measure, the Bassoon 1 and Bassoon 2 staves begin with eighth-note patterns. In the third measure, the Bassoon 1 and Bassoon 2 staves continue their patterns, while the Horn 1 and Horn 2 staves begin with eighth-note patterns. In the fourth measure, the Bassoon 1 and Bassoon 2 staves continue their patterns, while the Bass Trombone, Tenor Trombone, and Tuba staves begin with eighth-note patterns. The bottom seven staves (Viola, Violin I, Violin II, Cello, Double Bass) feature complex rhythmic patterns with many sixteenth-note groups and grace notes.

E

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *mp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

794

Tim.

Chm.

794

Hp.

E

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 798
 Fl. 1 mp
 Fl. 2 mp
 Ob. 1
 Ob. 2
 B♭ Cl. 1 pp
 B♭ Cl. 2 pp
 Bsn. 1 pp
 Bsn. 2 pp
 Hn. 1 pp
 Hn. 2 pp
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp. pp
 Chm.
 Hp.
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb. mf

The morning glory, climbing the morning long
Over the lintel on its wiry vine,
Closes before the dusk, furls in its song
As I close mine...

Indiana

Allegretto ($\text{♩} = 106$)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Allegretto ($\text{♩} = 106$)

Vla.

Vln. I *pizz.*
mp

Vln. II *pizz.*
mp

Vla. *pizz.*
mp

Vc. *mp*

Cb. *mp*

A

820

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

820

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

820

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This section of the musical score covers measures 837 through 838. It features staves for Picc., Flute 1, Flute 2, Oboe 1, Oboe 2, B-flat Clarinet 1, B-flat Clarinet 2, Bassoon 1, and Bassoon 2. The woodwind parts play eighth-note patterns with grace notes and dynamic markings like *p* and *mp*. The brass and bassoon parts are silent.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

838

Timp.

Chm.

Hp.

This section covers measures 838 through 839. It includes staves for Horn 1, Horn 2, B-flat Trumpet, Bassoon 1, Bassoon 2, Tuba, Timpani, and Chimes. The brass instruments play sustained notes, while the timpani and chimes provide harmonic support.

B

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section covers measures 839 through 840. It features staves for Violin 1, Violin 2, Viola, Cello, and Double Bass. The strings play rhythmic patterns of eighth and sixteenth notes, creating a harmonic foundation.

C

853

Picc.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt.

Tbn. 1 *pp*

Tbn. 2

Tuba

Timp.

Chm.

852

Hp.

C

853

Vla. *p*

Vln. I arco *pp*

Vln. II arco *pp*

Vla. arco *pp*

Vc.

Cb.

D

865

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This section of the score shows the following instruments: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2. The woodwind parts (Flutes, Oboes, Clarinets) play eighth-note patterns with grace notes, while the brass parts (Piccolo, Bassoon) remain silent. Measure 866 begins with a dynamic marking of *mp*.

865

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

This section of the score shows the following instruments: Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba. The brass and tuba parts remain silent throughout the measures.

868

Tim.

Chm.

This section of the score shows the Timpani and Cymbals (Chm.) parts, which remain silent.

868

Hp.

This section of the score shows the Double Bass (Horn) part, which remains silent.

D

868

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section of the score shows the String section (Violin I, Violin II, Viola, Cello, Double Bass) playing eighth-note patterns with grace notes.

E

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

p

88

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

p

88

Tim.

Chm.

88

Hp.

88

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

arco

pp

arco

pp

p

F

896

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Musical score for measures 896. The page title is 'F'. The score consists of eight staves. The first staff includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, and Bsn. 2. All staves are silent throughout the measure.

896

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Musical score for measures 896. The page title is 'F'. The score consists of six staves. The first two staves include Hn. 1 and Hn. 2, which play eighth-note patterns. The next four staves include B♭ Tpt., Tbn. 1, Tbn. 2, and Tuba, all of which are silent.

896

Tim.

Chm.

Musical score for measures 896. The page title is 'F'. The score consists of two staves. The first staff is for Tim. and the second for Chm., both of which are silent.

896

Hp.

Musical score for measures 896. The page title is 'F'. The score consists of one staff for Hp., which is silent.

896

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 896. The page title is 'F'. The score consists of seven staves. The first two staves are for Vln. I and Vln. II, both playing eighth-note patterns. The next three staves are for Vla., Vc., and Cb., all of which are silent. The final two staves are for Vla. and Vc., both playing eighth-note patterns.

Picc. 908
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1 908
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba

Timp.
 Chm.

Hp. 908
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

G

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This section of the score covers measures 921 through 922. It features staves for Picc., Flute 1, Flute 2, Oboe 1, Oboe 2, B-flat Clarinet 1, B-flat Clarinet 2, Bassoon 1, and Bassoon 2. The instrumentation is primarily woodwind, with brass entries starting in measure 922. Dynamics include *p*, *pp*, and *ppp*.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

This section covers measures 922 through 923. It includes staves for Horn 1, Horn 2, B-flat Trumpet, Bassoon 1, Bassoon 2, Tuba, Timpani, and Chimes. The B-flat Trumpet has a prominent melodic line in measure 923. Dynamics include *p*, *pp*, and *ppp*.

G

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section covers measures 923 through 924. It features staves for Violin I, Violin II, Viola, Cello, and Double Bass. The strings provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *p*, *mp*, *mf*, *pp*, *arco*, and *ppp*.

I saw the frontiers of his mind;
or are there frontiers ~ running sands sometimes
running sands ~ somewhere ~sands running...
Or they may start some white machine that sings.

Cutty Sark

Slow and easy $\text{♩} = 54$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. mf

Tbn. 1 mp

Tbn. 2 mp

Tuba mp

Tim.

Chm.

Hp.

Slow and easy $\text{♩} = 54$

Vla.

Vln. I p

Vln. II p

Vla. $pizz.$ mp

Vc. $pizz.$ mp

Cb. $pizz.$ mp

A

90

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

95

p

p

mp

p

p

p

This page contains ten staves of musical notation. The instruments listed from top to bottom are Picc., Flutes 1 and 2, Oboes 1 and 2, Bassoon 1, Bassoon 2, Horns 1 and 2, Trombone 1, Trombone 2, Tuba, and Timpani. The bassoon and timpani staves are grouped together by a brace. Measure 90 starts with a rest for most instruments. Measure 91 begins with a dynamic of *p*. Measures 92-93 show entries for Bassoon 1 and Bassoon 2. Measure 94 begins with a dynamic of *mp*. Measures 95-96 show entries for Trombone 1 and Trombone 2. Measure 97 begins with a dynamic of *p*.

A

95

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

p

p

p

This page contains five staves of musical notation. The instruments listed from top to bottom are Violin 1, Violin 2, Viola, Cello, and Double Bass. The double bass staff is grouped with the cello by a brace. Measure 95 begins with a dynamic of *pp*. Measures 96-97 show entries for Violin 1 and Violin 2. Measure 98 begins with a dynamic of *p*. Measures 99-100 show entries for Viola, Cello, and Double Bass. Measure 101 begins with a dynamic of *p*.

Picc. 964
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1 *mp*
 Bsn. 2
 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Chm.
 Hp.
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This page contains three systems of a musical score, each consisting of two measures. The instrumentation is as follows:

- Measures 961-963 (Top Section):** Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1 (dynamic *mp*), Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba.
- Measure 964 (Middle Section):** Timp., Chm., Hp.
- Measures 967-969 (Bottom Section):** Vla., Vln. I, Vln. II, Vla., Vc., Cb.

The score uses a standard musical notation system with clefs, time signatures, and various dynamic markings such as *mp*.

B

977

Picc.

Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This section shows the woodwind and brass sections. The woodwinds include Picc., Fl. 1, Fl. 2, Ob. 1 (with dynamic *p*), Ob. 2, B♭ Cl. 1 (with dynamic *mp*), B♭ Cl. 2, Bsn. 1, and Bsn. 2. The brass section includes Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, and Tuba.

977

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

This section shows the brass section (Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba) and Timpani (Tim.). The Chorus (Chm.) is also present.

B

977

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows the string section: Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II parts feature complex sixteenth-note patterns.

988

C

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 

 Fl. 1 

 Fl. 2 

 Ob. 1 

 Ob. 2 

 B♭ Cl. 1 

 B♭ Cl. 2 

 Bsn. 1 

 Bsn. 2 

 Hn. 1 

 Hn. 2 

 B♭ Tpt. 

 Tbn. 1 

 Tbn. 2 

 Tuba 

 Timp. 

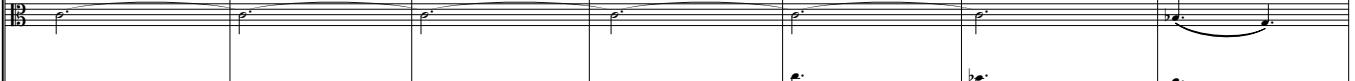
 Chm. 

 Hp. 

 Vla. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *101*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B-Cl. 1

B-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B-TpT.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The stars have grooved our eyes with old persuasions
Of love and hatred, birth,—surcease of nations...
But who has held the heights more sure than thou,
O Walt! — Ascensions of thee hover in me now
As thou at junctions elegiac, there, of speed
With vast eternity, dost wield the round seed!
The competent loam, the probable grass,—travail
Of tides awash the pededstal of E_{ver}est, fail
Not less than thou in pure impulse inbred
To answer deepest soundings! O, upward from the dead
Thou bringest tally, and a pact, new bound
Of living brotherhood!

Cape Hatteras

Allegretto ($\text{♩} = 106$)

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 B♭ Tpt. Tbn. 1 Tbn. 2 Tuba

Tim. Chm. Hp.

Allegretto ($\text{♩} = 106$)

Vla. Vln. I Vln. II Vla. Vc. Cb.

A

1035

Picc. pp

Fl. 1 pp

Fl. 2 pp

Ob. 1 p pp

Ob. 2 pp

B♭ Cl. 1 pp

B♭ Cl. 2 p pp

Bsn. 1 pp

Bsn. 2 pp

Hn. 1 pp

Hn. 2 pp

B♭ Tpt. pp

Tbn. 1 pp

Tbn. 2 pp

Tuba pp

1035

Timp. f

Chm.

1035

Hp.

A

1035

Vla.

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. f

1047

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *pp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

1048

Hp. *mf*

Vla. *mp*

Vln. I *pp* *div.*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

B

1059

Picc. *pp* *pp*

Fl. 1 *pp* *pp*

Fl. 2 *pp* *pp*

Ob. 1 *pp* *pp*

Ob. 2 *pp* *pp*

B♭ Cl. 1 *pp* *pp*

B♭ Cl. 2 *pp* *pp*

Bsn. 1 *pp* *pp*

Bsn. 2 *pp* *pp*

Hn. 1 *pp* *pp*

Hn. 2 *pp* *pp*

B♭ Tpt. *pp* *pp*

Tbn. 1 *pp* *pp*

Tbn. 2 *pp* *pp*

Tuba *pp* *pp*

Tim. *pp*

Chm. *pp*

1059

Hp. *mp* *p*

B

Vla. *pp*

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb. *pizz.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1096

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

1108

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

Tim.

Chm.

Hp.

Vla. *p*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *arco* *p*

Cb. *ff* *arco* *p*

D

Vla. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Picc. *f*
Fl. 1 *f*
Fl. 2 *f*
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1 *mf*
Hn. 2 *mf*
B♭ Tpt. *f*
Tbn. 1 *mf*
Tbn. 2 *mf*
Tuba *mf*

Tim. *f*
Chm.

Hp.

Vla. *f*
Vln. I *f*
Vln. II *f*
Vla. *f*
Vc. *f*
Cb. *f*

Adagio $\text{♩} = 56$

E

I129

Picc. pp

Fl. 1 pp

Fl. 2 pp

Ob. 1 pp

Ob. 2 pp

B♭ Cl. 1 pp

B♭ Cl. 2 pp

Bsn. 1 pp

Bsn. 2 pp

Hn. 1 pp

Hn. 2 pp

B♭ Tpt. pp

Tbn. 1 pp

Tbn. 2 pp

Tuba > pp

I129

Tim. pp

Chm. pp

Hp.

Vla. np

Vln. I pp mf pizz. ppp

Vln. II pp mf pizz. ppp

Vla. pp arco pizz. ppp

Vc. > pp arco pp

Cb. > pp pizz. ppp

Adagio $\text{♩} = 56$

E

I129

Vla. pp

Vln. I pp mf pizz. ppp

Vln. II pp mf pizz. ppp

Vla. pp arco pizz. ppp

Vc. > pp arco pp

Cb. > pp pizz. ppp

Picc. *H15*
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1 *H16*
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Chm.
 Hp.
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

I WANTED you, nameless Woman of the South,
No wraith, but utterly — as still more alone
The Southern Cross takes night
And lifts her hirdles from her, one by one —
High, cool,
wide from the slowly smoldering fire
Of lower heavens,—
vaporous scars!

Southern Cross

Andantino (♩ = 90)

I155

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Andantino (♩ = 90)

I155

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score consists of ten staves of music. The first section (I155) features woodwind entries (Piccolo, Flutes, Oboes) followed by brass entries (Horns, Trombones, Tuba). The second section (I155) begins with a timpani entry. The third section (I155) starts with a vocal entry (Vocals) and concludes with a cello entry. The music is set in common time, with a key signature of one flat. Various dynamics are indicated throughout the score, such as *mp* (mezzo-forte) and *pp* (pianissimo).

A

H66

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

A

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

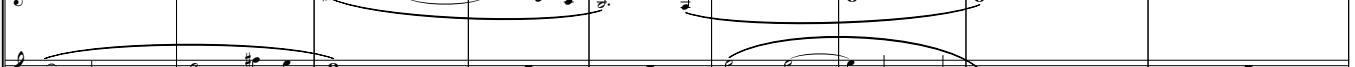
Picc. 

 Fl. 1 

 Fl. 2 

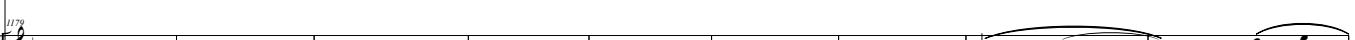
 Ob. 1 

 Ob. 2 

 B♭ Cl. 1 

 B♭ Cl. 2 

 Bsn. 1 

 Bsn. 2 

 Hn. 1 

 Hn. 2 

 B♭ Tpt. 

 Tbn. 1 

 Tbn. 2 

 Tuba 

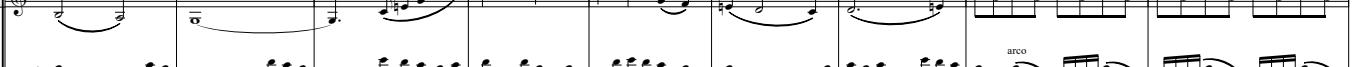
 Timp. 

 Chm. 

 Hp. 

 Vla. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

Picc. *H88*
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1 *H88*
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp. *H88*
 Chm.
 Hp. *H88*
 Vla. *H88*
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. II95
 Fl. 1 p
 Fl. 2 p
 Ob. 1 p
 Ob. 2 p
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1 II95
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp. II95
 Chm. p
 Hp. II95
 Vla. II95
 Vln. I 3
 Vln. II 3
 Vla. 3
 Vc.
 Cb.

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

B

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1210

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Yet, to the empty trapeze of your flesh,
O Magdalene, each comes back to die alone.
Then you, the burlesque of our lust – and faith,
Lug us back lifeward – bone by infant bone.

National Winter Garden

Andante ($\text{♩} = 80$)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba

Tim. *pp*

Chm.

Hp.

Andante ($\text{♩} = 80$)

Vla.

Vln. I *pizz.* *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f*

Vc. *f*

Cb. *f*

A

1236

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

1236

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

p

mp

1236

Tim.

Chm.

1236

Hp.

A

1236

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

arco

B

1246

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

1246-1247

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1 *p*

Tbn. 2 *p*

Tuba

1247

Timp.

Chm.

1247

Hp.

1247

B

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1247-1248

C

1256

Picc.

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. *p*

Tbn. 1

Tbn. 2

Tuba

Tim. *f*

Chm.

Hp. *f*

C

Vla. *mf*

Vln. I pizz. *f* *p* arco *f* pizz.

Vln. II pizz. *f* *p* arco *f* pizz.

Vla. pizz. *f* *p* arco *f* pizz.

Vc. *f* *mp* *f*

Cb. *f*

Picc. 1266
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1 1267
 Hn. 2 p
 B♭ Tpt.
 Tbn. 1
 Tbn. 2 mp
 Tuba

Tim. 1267
 Chm.

Hp. 1267
 Vla. mf
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. *p*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. 1 *p*
 Ob. 2 *p*
 B♭ Cl. 1 *p*
 B♭ Cl. 2 *p*
 Bsn. 1 *p* *pp*
 Bsn. 2 *p* *pp*

 Hn. 1 *p*
 Hn. 2 *p*
 B♭ Tpt.
 Tbn. 1 *p*
 Tbn. 2 *p*
 Tuba

 Tim. *p* *p*
 Chm.

 Hp.

 Vla. *p*
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

O Mary, leaning from the high wheat tower,
Let down your golden hair!
High in the noon of May
On cornices of daffodils
The slender violets stray.

Virginia

Allegro ($\text{♩} = 140$)

1289

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1295

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

13/8

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

13/8

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

13/8

Hp.

A

13/8

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

133

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

1346

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

mp

mp

mp

mp

1347

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

mp

f

mp

mp

mp

mp

1348

Chm.

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1349

B

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

1350

1360

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

1375

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This section of the score shows the following instruments: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, and Bsn. 2. Measures 1375-1376 feature sustained notes from Flutes 1 and 2, while Oboes 1 and 2 play eighth-note patterns. Bassoons 1 and 2 provide harmonic support with sustained notes.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

This section shows Horns 1 and 2 playing eighth-note patterns. The B♭ trumpet (B♭ Tpt.) also has a part. Bassoons 1 and 2 continue their sustained notes. The Tuba maintains its sustained note throughout the measure.

1375

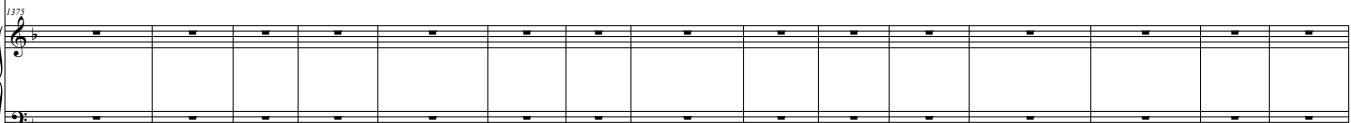
Timp.

Chm.

The Timpani (Timp.) and Chimes (Chm.) are the only instruments active in this measure, providing rhythmic and harmonic support.

1375

Hp.



The Double Bassoon (Horn) is the only instrument active in this measure.

C

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section features the Double Bassoon (Horn), Double Bassoon (Vla.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), and Bass (Cb.). The Double Bassoon (Vla.) and Double Bassoon (Horn) play eighth-note patterns. The other string instruments provide harmonic support with sustained notes.

1390

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

<img alt="A page of a musical score for orchestra and choir. The page is divided into three staves groups by vertical lines. The top group contains Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, and Bsn. 2. The middle group contains Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, and Tuba. The bottom group contains Tim., Chm., Hp., Vla., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 1390 starts with rests for most instruments. At measure 1391, woodwind entries begin with sustained notes. Measures 1392-1393 show woodwind entries followed by brass entries. Measures 1394-1395 show woodwind entries followed by brass entries. Measures 1396-1397 show woodwind entries followed by brass entries. Measures 1398-1399 show woodwind entries followed by brass entries. Measures 1400-1401 show woodwind entries followed by brass entries. Measures 1402-1403 show woodwind entries followed by brass entries. Measures 1404-1405 show woodwind entries followed by brass entries. Measures 1406-1407 show woodwind entries followed by brass entries. Measures 1408-1409 show woodwind entries followed by brass entries. Measures 1410-1411 show woodwind entries followed by brass entries. Measures 1412-1413 show woodwind entries followed by brass entries. Measures 1414-1415 show woodwind entries followed by brass entries. Measures 1416-1417 show woodwind entries followed by brass entries. Measures 1418-1419 show woodwind entries followed by brass entries. Measures 1420-1421 show woodwind entries followed by brass entries. Measures 1422-1423 show woodwind entries followed by brass entries. Measures 1424-1425 show woodwind entries followed by brass entries. Measures 1426-1427 show woodwind entries followed by brass entries. Measures 1428-1429 show woodwind entries followed by brass entries. Measures 1430-1431 show woodwind entries followed by brass entries. Measures 1432-1433 show woodwind entries followed by brass entries. Measures 1434-1435 show woodwind entries followed by brass entries. Measures 1436-1437 show woodwind entries followed by brass entries. Measures 1438-1439 show woodwind entries followed by brass entries. Measures 1440-1441 show woodwind entries followed by brass entries. Measures 1442-1443 show woodwind entries followed by brass entries. Measures 1444-1445 show woodwind entries followed by brass entries. Measures 1446-1447 show woodwind entries followed by brass entries. Measures 1448-1449 show woodwind entries followed by brass entries. Measures 1450-1451 show woodwind entries followed by brass entries. Measures 1452-1453 show woodwind entries followed by brass entries. Measures 1454-1455 show woodwind entries followed by brass entries. Measures 1456-1457 show woodwind entries followed by brass entries. Measures 1458-1459 show woodwind entries followed by brass entries. Measures 1460-1461 show woodwind entries followed by brass entries. Measures 1462-1463 show woodwind entries followed by brass entries. Measures 1464-1465 show woodwind entries followed by brass entries. Measures 1466-1467 show woodwind entries followed by brass entries. Measures 1468-1469 show woodwind entries followed by brass entries. Measures 1470-1471 show woodwind entries followed by brass entries. Measures 1472-1473 show woodwind entries followed by brass entries. Measures 1474-1475 show woodwind entries followed by brass entries. Measures 1476-1477 show woodwind entries followed by brass entries. Measures 1478-1479 show woodwind entries followed by brass entries. Measures 1480-1481 show woodwind entries followed by brass entries. Measures 1482-1483 show woodwind entries followed by brass entries. Measures 1484-1485 show woodwind entries followed by brass entries. Measures 1486-1487 show woodwind entries followed by brass entries. Measures 1488-1489 show woodwind entries followed by brass entries. Measures 1490-1491 show woodwind entries followed by brass entries. Measures 1492-1493 show woodwind entries followed by brass entries. Measures 1494-1495 show woodwind entries followed by brass entries. Measures 1496-1497 show woodwind entries followed by brass entries. Measures 1498-1499 show woodwind entries followed by brass entries. Measures 1500-1501 show woodwind entries followed by brass entries. Measures 1502-1503 show woodwind entries followed by brass entries. Measures 1504-1505 show woodwind entries followed by brass entries. Measures 1506-1507 show woodwind entries followed by brass entries. Measures 1508-1509 show woodwind entries followed by brass entries. Measures 1510-1511 show woodwind entries followed by brass entries. Measures 1512-1513 show woodwind entries followed by brass entries. Measures 1514-1515 show woodwind entries followed by brass entries. Measures 1516-1517 show woodwind entries followed by brass entries. Measures 1518-1519 show woodwind entries followed by brass entries. Measures 1520-1521 show woodwind entries followed by brass entries. Measures 1522-1523 show woodwind entries followed by brass entries. Measures 1524-1525 show woodwind entries followed by brass entries. Measures 1526-1527 show woodwind entries followed by brass entries. Measures 1528-1529 show woodwind entries followed by brass entries. Measures 1530-1531 show woodwind entries followed by brass entries. Measures 1532-1533 show woodwind entries followed by brass entries. Measures 1534-1535 show woodwind entries followed by brass entries. Measures 1536-1537 show woodwind entries followed by brass entries. Measures 1538-1539 show woodwind entries followed by brass entries. Measures 1540-1541 show woodwind entries followed by brass entries. Measures 1542-1543 show woodwind entries followed by brass entries. Measures 1544-1545 show woodwind entries followed by brass entries. 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Measures 1994-1995 show woodwind entries followed by brass entries. Measures 1996-1997 show woodwind entries followed by brass entries. Measures 1998-1999 show woodwind entries followed by brass entries. Measures 1999-2000 show woodwind entries followed by brass entries.</p>

D

1405

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

1407

Timp.

Chm.

1408

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

So, must we from the hawk's far stemming view,
Must we descend as worm's eye to construe
Our love of all we touch, and take it to the Gate
as humbly as a guest who knows himself too late,
His news already told? Yes, while the heart is wrung,
Arise – yes, take this sheaf of dust upon your tongue!

Quaker Hill

A

Andantino ($\text{♩} = 90$)

1419

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This section shows the first two measures of a musical score. It includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, and Bsn. 2. The instrumentation is primarily woodwind, with flutes, oboes, bassoons, and clarinets providing harmonic support. Measure 1419 begins with a sustained note from the piccolo, followed by entries from the flutes, oboes, and bassoons. Measure 1420 continues with similar entries, maintaining the woodwind focus.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

This section shows the next two measures of the score. It includes parts for Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, and Tuba. The instrumentation shifts to brass, with horns and tubas taking the lead. Measures 1421 and 1422 feature rhythmic patterns and sustained notes from the brass instruments, creating a rich harmonic foundation.

Tim.

Chm.

This section shows the final two measures of the score. It includes parts for Tim. and Chm. The instrumentation is reduced to timpani and cymbals, providing a rhythmic and percussive conclusion to the section. The timpani play a steady pattern of eighth notes, while the cymbals provide occasional accents and sustained notes.

A

Andantino ($\text{♩} = 90$)

1419

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows the final two measures of the score. It includes parts for Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The instrumentation returns to strings, with violins, violas, and cellos providing a harmonic and melodic closure. The violins play a rhythmic pattern of eighth notes, while the other strings provide sustained notes and harmonic support.

1432

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

p

Bsn. 2

p

Hn. 1

p

Hn. 2

p

B♭ Tpt.

Tbn. 1

p

Tbn. 2

p

Tuba

1433

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

1448

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

B♭ Tpt.

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tuba *mf*

Tim. *p* *mf* *mp*

Chm.

1448

Hp. *f*

Vla. *f*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *f*

Cb. *f*

1460

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 1469
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Chm.
 Hp.
 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Dynamics: *p*, *mp*, *pp*, *ppp*

This musical score page contains ten staves of music for a full orchestra. The instruments listed are Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Chm., Hp., Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The page is numbered 1469 at the top right. Various dynamics such as *p*, *mp*, *pp*, and *ppp* are indicated throughout the score.

Performances, assortments, résumés –

Up times Square to Columbus Circle lights

Channel the congresses, nightly sessions,

Refractions of the thousand theatres, faces –

Mysterious kitchens... You shall search them all.

Someday by heart you'll learn each famous sight

And watch the curtain lift in hell's despite;

You'll find the garden in the third act dead,

Finger your knees – and wish yourself in bed

With tabloid crime-sheets perched in easy sight.

The Tunnel

Grave $\dot{\vartheta} = 60$

1485

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1486

1487

1495

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

Bsn. 1 (p) f Bsn. 2 (p)

Hn. 1 Hn. 2 B♭ Tpt. Tbn. 1 Tbn. 2 Tuba

Tuba (ff)

1496

Tim. Chm.

Chm.

1496

Hp.

Vla. Vln. I Vln. II Vla. Vc. Cb.

Vln. I (ff) mp ff

Vln. II (ff) mp ff

Vla. ff pizz. ff arco

Vc. ff

Cb. ff

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f* *mp*
 Ob. 2 *f* *mp*
 B♭ Cl. 1 *p*
 B♭ Cl. 2 *mp* *p*
 Bsn. 1
 Bsn. 2

 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba *p*

 Timp.
 Chm.

 Hp.

 Vla.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb. *p*

B

1537

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp* *p* *f*

Bsn. 2 *p*

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt.

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

Tuba *ff*

Tim. *pp* *ff*

Chm.

1537

Hp. *p*

B

Vla. *p*

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *pizz.* *ff* *ff*

Vc. *pp* *arco*

Cb. *ff*

1550

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1550

1551

1552

1553

1554

1555

1556

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1558

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1586

1587

1588

1589

1590

1591

1592

1593

1594

1595

1596

1597

1598

1599

1600

1601

1602

1603

1604

C

1565

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

mp

mp

p

pp

pp

pp

pp

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

pp

pp

pp

pp

pp

Hp.

p

C

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

p

1579

Picc.

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

B♭ Tpt.

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba

Tim.

Chm. *mp*

f

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

1592

Picc.

Fl. 1 *mf*

Fl. 2 *p*

Ob. 1 *mf*

Ob. 2 *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *mf*

Hn. 2 *mp*

B♭ Tpt.

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba

1593

Tim.

Chm.

Hp.

Vla.

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *p*

Cb.

1592

D

1606

Picc.

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1

Bsn. 2

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

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

B♭ Tpt.

Tbn. 1 *mp* *mf* *f* *mf*

Tbn. 2 *mp* *mf* *f* *mf*

Tuba

Tim.

Chm. *mp* *f*

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1618

Picc.

Fl. 1 *mf*

Fl. 2 *p*

Ob. 1 *mf*

Ob. 2 *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *mp*

Hn. 2 *p*

pp

B♭ Tpt. *p*

Tbn. 1 *mp*

Tbn. 2 *p*

pp

Tuba *pp*

Tim.

Chm.

Hp.

Vla.

Vln. I *p*

mp

Vln. II *p*

p

Vla. *p*

Vc. *p*

Cb.

E

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

B♭ Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Tim. *ff*

p

Chm.

Hp.

E

Vla.

Vln. I div. *ff* div.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

pp

pp

c

arco

p

So to thine Everpresence, beyond time,
Like spears ensanguined of one tolling star
That bleeds infinity – the orphic strings,
Sidereal phalanxes, leap and converge:
–One Song, one Bridge of Fire! Is it Cathay,
Now pity steeps the grass and rainbows ring
The serpent with the egale in the leaves...?
Whispers antiphonal in azure swing.

Atlantis

Dreamily $\text{♩} = 50$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1646

1647

1648

1649

Dreamily $\text{♩} = 50$

A

1664

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1 *cup mute*
ppp

Tbn. 2 *cup mute*
ppp

Tuba *cup mute*
ppp

open

open

open

1664

Tim. *ppp*

Chm.

Hp.

Vla. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *pizz.*

Cb. *arco*

B Flowing ($\text{♩} = 96$)

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 B♭ Tpt. Tbn. 1 Tbn. 2 Tuba Tim. Chm. Hp.

Vla. Vln. I Vln. II Vla. Vc. Cb.

A detailed musical score page from a symphony, numbered 1692. The page features a grid of staves for various instruments. In the top half, woodwind instruments like Picc., Flutes, Oboes, Bassoons, Horns, Trombones, and Tuba play sustained notes or simple rhythmic patterns. The bassoon section includes Bassoon 1 and Bassoon 2. The brass section includes B♭ Cl. 1, B♭ Cl. 2, B♭ Tpt., and Trombones 1 and 2. The brass section includes B♭ Cl. 1, B♭ Cl. 2, B♭ Tpt., and Trombones 1 and 2. The bottom half shows strings like Violin I, Violin II, Viola, Cello, and Double Bass performing more complex, rhythmic patterns. The score uses a mix of treble and bass clefs, with dynamic markings like *mf* and *f*.

C

1700

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

C

1700

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *p*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1 *p*
 Tbn. 2 *p*
 Tuba *p*
 Timp. *mp*
 Chm.
 Hp.
 Vla.
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *mp*

D

1715

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Tim. *f*

Chm.

1716

Hp.

Vla.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

D

1715

Vla. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mp*

Picc. *mp* *p*
 Fl. 1 *mp* *p*
 Fl. 2 *mp* *p*
 Ob. 1 *p*
 Ob. 2 *p*
 B♭ Cl. 1 *p*
 B♭ Cl. 2 *p*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1
 Hn. 2
 B♭ Tpt.
 Tbn. 1
 Tbn. 2
 Tuba *p*
 Timp. *ff* *mf* *mp*
 Chm.
 Hp. *p*
 Vla. *mp*
 Vln. I *pp*
 Vln. II *pp*
 Vla. *mp* *pp*
 Vc. *pp*
 Cb. *mp*

E

1728

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

1729

Hp.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1735

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim.

Chm.

1736

Hp. *p*

Vla. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

rit.

Tempo primo $\text{♩} = 50$

Picc. pp

Fl. 1 pp

Fl. 2 pp

Ob. 1 pp

Ob. 2 pp

B♭ Cl. 1 pp

B♭ Cl. 2 pp

Bsn. 1 pp

Bsn. 2 pp

Hn. 1 ppp

Hn. 2 ppp

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Tim. ff

Chm. p

Hp.

F

rit.

Tempo primo $\text{♩} = 50$

Vla.

Vln. I

Vln. II

Vla.

Vc. pp

Cb. arco pp

G

1756

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1 *cup mute*
ppp

Tbn. 2 *cup mute*
ppp

Tuba *cup mute*
ppp

Timp.

Chm.

Hp.

Vla.

Vln. I *mp*
p

Vln. II *pp*

Vla.

Vc. *pizz.*

Cb.

Picc. *p*
 Fl. 1
 Fl. 2
 Ob. 1 *mf*
 Ob. 2 *mf*
 B♭ Cl. 1 *mf*
 B♭ Cl. 2 *mf*
 Bsn. 1
 Bsn. 2

 Hn. 1 *pp*
 Hn. 2 *pp*
 cup mute
 B♭ Tpt.

 Tbn. 1 *mf*
 Tbn. 2 *mf*
 pp
 Tuba *mf*
 pp

 Timp. *pp*

 Chm. *p*

 Hp.

 Vla. *f*
 Vln. I *mf*
 pp
 Vln. II *mf*
 pp

 Vla. *mf*
 arco
 Vc. *mf*
 arco
 Cb. *mf*
 pp

A few words about (and by) the composer

Raised in the Bronx, Stan has been obsessed with music since the age of six, when his mother took him to Carnegie Hall and he was astonished and awestruck by a performance of "La Mer." While that obsession first took the form of playing piano at every possible moment (when not otherwise engaged in activities typical of a kid growing up in the Bronx of the 1950's and '60s), it was Stan's music theory studies at the Manhattan School of Music that converted that obsession to writing music – and to finding his own musical voice.

He learned the craft from extraordinary musicians: among others - Robert Helps, Leon Kushner, Ursula Mamlok and Joseph Prostakoff. Stan's passion for medieval and Renaissance music has greatly influenced his writing - a contemporary expression of ageless techniques based on melody, modal harmonies, and contrapuntal, extended, interweaving lines. Two main themes permeate many of his works - music composed in an attempt to translate something about the nature of the physical world, and music composed to inspire and promote world peace.

Stan's music has been performed the world over – from Ecuador to Poland; Toulouse to Tokyo; Brooklyn to Vienna – by such artists as Camerata Philadelphia, Camerata Arkos, Englewinds, the Pandolfis Consort, the Bronx Arts Ensemble, One World Symphony, violists Brett Deubner and Ralph Farris, and violinist Jorge Avila. Major works include three symphonies, ten string quartets, a nonet, concerti for violin, viola and cello, and numerous song cycles for voice and various instruments.

Stan's discography includes "afterwards..." with the Camerata Philadelphia string quartet, "and I paint stars with wings" with Camerata Philadelphia, "Rustling Flights of Wings" with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and "At the Center of All Things" with music performed by the Diderot String Quartet.

"As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I've been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent."

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP.



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