

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Tape

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

mp

mp

pp

fp

fp

n

n

f

mp

pp

mp

mf

p

mp

mp

pp

ppp

f

pp

str. mute

mf

pp

Marimba

mp

mf

Vibraphone

p

pp

5:3

ff

mf

mf

(loco)

tutti

mp

p

p

p

n

f

mp

p

pp

p

f

p

mf

pp

pp

mf

pp

p

mf

p

15

Fl. 1 *mf* *mf* *ppp* *p* *f* *mp* 3 3 3

Fl. 2 *pp*

Ob. 1 *p* *f* *p* *fp*

Ob. 2 *p* *fp*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

Bsn. 1 *mp* *p*

Bsn. 2 *mp*

Hn. 1 *fp*

Hn. 2

Tpt. 1 *fp* *pp* *mf* *p* *f* *p* 3 3 3 3 3

Tpt. 2 *str. mute* *p* *f* *pp* *mf* *p* 3 3 3 3 3

Tbn. 1 *str. mute* *p*

Tbn. 2 *str. mute* *p*

Tba.

Perc. 1 Crotales *mp*

Perc. 2 *mp*

Tape *f*

Pno. *f*

Vln. I *pizz.* *arco* *ff* *p* *mf* *p* 3 3 3 3

Vln. II *pizz.* *arco* *ff* *p* *mf* *p* *fp* 3 3 3 3

Vla. *arco* *pp* *ff* *p* 3 3 3 3

Vlc. *f* *p* *mf* *p* *pizz.* *mf*

Cb. *f* *pizz.*

21

Fl. 1 SOLO *mf* *ff* *ff* sub.

Fl. 2 to Flute *mf* *ff* *ff* Flute

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 to Bb Clarinet *mp* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff* mute off *p* *f*

Tpt. 2 *ff* mute off *f* *p*

Tbn. 1 *ff* mute off *pp* *f* gliss.

Tbn. 2 *ff* mute off *pp* *f* gliss.

Tba. *ff*

Perc. 1 Crotales *mf*

Perc. 2 Bass Drum *f* Vibraphone *f* 1/2 Pedal

Tape 21 HuffyHuffyHenry HuffyHuffyHuffyHenry Huf - fy Hen - ry

Pno. *ff* *f* (loco)

Vln. I *ff* *p* *ff*

Vln. II *ff* arco *mp* sul pont. *pp* ord. pizz. *ff*

Vla. *ff* arco *mp* sul pont. *pp* ord. pizz. *ff*

Vlc. *ff* arco *mp* ord. (b) *mp* *f* *ff*

Cb. *ff* arco *pp* *f* *p* *f* gliss. pizz.

25

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1

Ob. 2

Cl. 1 *mp* *ff*

Cl. 2 B♭ Clarinet *p*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *sfz*

Tpt. 1 *p* *f*

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1 Crotales *mf*

Perc. 2 Triangle *f*

Tape *f* *glissando* *f*

Piano *f* *(stoppato)* *ord.* *8va* *8va* *n* *fff*

Vln. I *f* *mp* *arco* *3*

Vln. II

Vla. *f* *p* *gliss.* *sul pont.* *6* *6* *6* *6* *3*

Vlc. *n* *fff*

Cb. *n* *fff* *pizz.* *gliss.* *f*

Huff - fy Hen - ry hid

28

Fl. 1 *p* *6* *mp* *ff* *mf*

Fl. 2 *p* *6* *mp* *ff* to Piccolo

Ob. 1 *p* *mp* *ff* *mp*

Ob. 2 *mp* *ff* *mp*

Cl. 1 *mf* *p* *mp* *ff* *mp*

Cl. 2 *mf* *p* *mp* *ff*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *sfz* *p* *f*

Hn. 2 *sfz* *p* *f*

Tpt. 1 *f* *p* *p* *f* *p*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f* *p* *f* *pp*

Tbn. 2 *p* *f*

Tba.

Perc. 1 *mf* Crotales

Perc. 2 *mp* Sus. Cymbal medium mallets *mp* Vibraphone *mf* Hi-hat *mf*

Tape

the day un - ap - peas - a - ble Hen - ry sulked. I see his point, - - -

Pno. *mf* *(loco)*

Vln. I *f* *p* *mp* *ff* *pp* *6* *p*

Vln. II *f* *p* *mp* *ff* *p*

Vla. *p* *f* *f* *ppp* *p* *ord.*

Vcl. *p* *f* *f* *ppp* *pp* *ord.*

Cb. *p* *mf* *p* *f* *pp*

33

Fl. 1 *p*

Fl. 2 (Picc.) *p*

Ob. 1 *p*

Ob. 2 *pp* < *f* > *pp*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. 1 *pp* < *f* > *pp*

Hn. 2 *pp* < *f* > *pp*

Tpt. 1 *p*

Tpt. 2 *pp* < *f* > *pp*

Tbn. 1 *mp* > *pp*

Tbn. 2

Tba.

Perc. 1

Perc. 2 *p*
Vibraphone

Tape

a try - ing to put things o - ver. It was the thought that they thought they could do it made Hen - ry wick - ed and a - way

Pno. *mp* *mf*

Vln. I *n* < *p*

Vln. II *mf* *p*

Vla. *mf* *p* *mf*

Vlc. *mp*

Cb. *mf*

sul pont. (ord.) *pizz.* *arco* *3* *pizz.*

pizz. *ord.*

arco

pizz.

pizz.

36

Fl. 1 *f*

Fl. 2 *f* $\xrightarrow{6}$ *p* $\xrightarrow{6}$ *p* \xrightarrow{mf} *p*

Ob. 1 *p* \xrightarrow{f} *f*

Ob. 2 *p* \xrightarrow{f} *f*

Cl. 1 *mp* *p* \xrightarrow{f} *f*

Cl. 2 *mp* *p* \xrightarrow{f} *f*

Bsn. 1 *f* $\xrightarrow{3}$ *f*

Bsn. 2 *f* $\xrightarrow{3}$ *f*

Hn. 1 *p* $\xrightarrow{3}$ *f* *f*

Hn. 2 *p* $\xrightarrow{3}$ *f* *p* \xrightarrow{f} *f*

Tpt. 1 *f* \xrightarrow{p} *p* to str. mute

Tpt. 2 *f* \xrightarrow{p} *p*

Tbn. 1 *mp* \xrightarrow{f} *f*

Tbn. 2 *mf* \xrightarrow{f} *f*

Tba. *ff loco* *mf* \xrightarrow{mf} *f*

Perc. 1 Tambourine *f*

Perc. 2 Bass Drum *f* Vibraphone *f*

Tape *8va* *rit.* *p*

Pno.

Vln. I *p*

Vln. II *p*

Vla.

Vcl. *arco* $\xrightarrow{3}$ $\xrightarrow{3}$ $\xrightarrow{3}$ $\xrightarrow{3}$

Cb.

But he should have come out and talked.

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Tape

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mp

p *mf* *p*

p

pp

pp *mp* *pp*

p

pp

mf

p

mp

mp

mp

sfp

mp

p

f *p*

mp

mp

p

ppp *mp* *pp*

All the world like a wool - - - en

46

Fl. 1 *pp*

Fl. 2

Ob. 1 *p* *mf* *p*

Ob. 2 *p*

Cl. 1 *ppp* *mp* *ppp*

Cl. 2 *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Tpt. 1 *mp* str. mute mute off

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1 Marimba *mp*

Perc. 2

46

Tape

lov - er once did seem on Hen - ry's side. Then came a de - part - ure.

Pno.

46

Vln. I *p* *ppp* *p* sul pont. pizz. ord.

Vln. II *mf* *p* arco *n.v.*

Vla. *pp* *mp* *pp* *mf* *p* arco *n.v.*

Vlc. *mp* *p* *mf* *pp* arco

Cb. *mf* *pp* arco

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f *pp*

ppp

p *mf*

p *p* *p*

Crotales

Sus. Cymbal

Bass Drum

There - aft - er no - thing fell out as it might or ough. I don't see how Hen - ry

(pizz.) *p* sul pont arco *p* ord.

pizz. *p* sul pont arco *p* ord.

pizz. *mf* *p*

n *f*

pizz. *p*

55

Fl. 1 *p* < *f* *p* *pp* *p* < *mp*

Fl. 2 *mp*

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

Cl. 1 *n* *f* *pp* *p* < *mp*

Cl. 2 *p* *pp* *p* < *mp*

Bsn. 1 *p* *pp* *p* < *mp*

Bsn. 2 *p* *pp* *p* < *mp*

Hn. 1 *p* *f* *p*

Hn. 2 *p* *f* *p*

Tpt. 1

Tpt. 2

Tbn. 1 *p* *mf* *f* *p*

Tbn. 2 *p* *mf*

Tba.

Perc. 1 Marimba *n* *mp* Crotales *p* *mp*

Perc. 2

55

Tape *mp* *f* *mf* *p*

pried o - pen for all the world to see sur - vived. What he has now to say is a

Pno.

55

Vln. I *n* *pp*

Vln. II *pp*

Vla. arco *n.v.* *p* *pp*

Vlc. *pp*

Cb.

62

Fl. 1 *pp* *mp* *pp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *pp* *mf* *p*

Cl. 2 *pp*

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

Bsn. 2 *p* *f* *mp*

Hn. 1 *pp* *p* *ppp* *mf*

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

62

Tape

long won - der the world can bear and be. Once in a sy - ca - more I was glad all at the top and I

Pno.

62

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vlc. *mp* *pp* *n* *f* *n*

Cb. *n*

68

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp

pp *mf* *pp*

pp

pp

pp

p

f

f

f

f

Marimba

Crotales

p

68

mf *p* *mf* *p*

sang. Hard on the land wears the strong sea and emp-ty grows e-very bed.

p

pp

n *f* *p*

mp *pp*

pizz. *mp* *pp*

pizz. *p* *pp*

<f *mf*

sul pont *mp* *pp* ord.

II. (No. 48: He yelled at me in Greek)

$\text{♩} = 100$

Frantic and rhythmic

73

Fl. 1 *ff* *f* *fp*

Fl. 2 *ff*

Ob. 1 *ff* *f* *fp*

Ob. 2 *ff* *f* *fp*

Cl. 1 *ff* *f* *fp*

Cl. 2 *ff* *f* *fp*

Bsn. 1 *f* *f* *fp*

Bsn. 2 *f* *f* *fp*

Hn. 1 *f* *fp* *ff* *mp* *f* *fp*

Hn. 2 *f* *fp* *ff* *mp* *f* *fp*

Tpt. 1 *f* *fp* *ff* *f* *fp* *ff*

Tpt. 2 *f* *fp* *f* *fp*

Tbn. 1 *f* *fp* *ff* *mp* *f* *fp*

Tbn. 2 *f* *fp* *ff* *mp* *f* *fp*

Tba. *p* *f* *f*

Perc. 1 Tom-tom Marimba *f*

Perc. 2 Hi-hat *mf* *ff* *mp* *f* *mf* *ff*

Bass Drum *mf*

Tape *gliss.*

Pno. *sfz* *loco sfz* *mf* *ff* *ff*

73

SOLO *mp* *ff* *mp* *tutti* *ff* *fp*

Vln. I *pizz.* *arco* *ff* *fp*

Vln. II *mp* *f* *p* *pizz.* *arco* *ff* *fp*

Vla. *f* *pizz.* *arco* *ff* *fp*

Vlc. *sfz* *arco* *ff* *fp*

Cb. *pizz.* *f* *ff* *arco* *mp* *ff*

79 *rit.* $\text{♩} = 84$

Fl. 1 *fp*

Fl. 2 *f*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Hn. 1 *pp < f*

Hn. 2 *pp < f*

Tpt. 1 *f* *pp < f*

Tpt. 2 *f* *pp < f*

Tbn. 1 *f*

Tbn. 2 *f* *to str. mute*

Tba.

Perc. 1 Marimba *mp* *ff* Crotales *mf* Bass Drum *mp*

Perc. 2 Hi-hat sticks *mf* *p < mf*

Tape

Pno. *ff* *gliss.* *loco*

He yelled at me in Greek! my God! that's not his lang-uage.

79 *rit.* $\text{♩} = 84$

Vln. I *ff* *pizz.* *f* *p < f* bounce bow

Vln. II *ff* *fp* *ff* *pizz.* *f* *p < f* bounce bow

Vla. *ff* *fp* *ff* *pizz.* *f* bounce bow

Vic. *ff* *fp* *ff* *pizz.* *f*

Cb. *pizz.* *arco* *fp* *ff* *pizz.* *f* *3*

84

Fl. 1 *mf* *pp* *mf* *f* *p*

Fl. 2 *p*

Ob. 1 *mf* *pp* *mf* *p* *f*

Ob. 2 *mf* *pp* *mf* *p* *f*

Cl. 1 *mf* *pp* *mf* *p* *f* *p*

Cl. 2 *mf* *pp* *mf* *p* *f* *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2 *mf* *p* *f* *mp* *p*

Tape

and I'm no good at... his is Ar - a - ma - ic was I am a mo - no - glot of En - glish A - mer - i - can ver - sion and, say piec - es from

Pno. *mf*

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

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

Vla. *pizz.* *n* *f*

Vlc. *arco* *mf*

Cb. *3*

87

Fl. 1 *mf* > *p*

Fl. 2 *mf* > *p* *mp* *p* to Flute

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mf* > *p* *mp* *p*

Cl. 2 *mf* > *p*

Bsn. 1

Bsn. 2

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

Hn. 2 *mp* *f*

Tpt. 1 *p* *mf* to str. mute

Tpt. 2 *p* *mf*

Tbn. 1 *p* *f* to str. mute

Tbn. 2

Tba. *f* *p*

Perc. 1 Tom-tom Bass Drum *pp* *mp* *f*

Perc. 2 *f* *mp*

Tape *f* *mp* *f* *gliss.*

a bak - er's do - zen o - thers: where's the bread? but ris - ing in the Se - cond Gos - pel, pal: The seed goes down

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

Vln. I *f* *pp* *f* *mp* *f* *f* *p*

Vln. II *f* *pp* *f* *mp* *f* *f* *p*

Vla. *pp* *f* *mp* *f*

Vlc. *pp* *f* *mp* *f*

Cb. *pp* *f* *f* *mp* *f*

91

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

mf

(Flute)

mf

mf

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

mp

p

ppp

mp

p

91

Tape

god dies, a ris - ing hap - pens some crust, then oc - curs an eat - ing He said so, a Greek i - dea, trou - ble - some

mf

91

Vln. I

Vln. II

Vla.

Vlc.

Cb.

arco

p

sul pont

f

ord.

mp

arco

p

sul pont

f

ord.

mp

arco

p

pizz.

f

arco

f

p

mf

pp

mf

mp

95

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *mp* < *f* > *p*

Cl. 2 *f*

Bsn. 1 *f* *mp* < *f* > *p*

Bsn. 2 *f*

Hn. 1 *pp* *mf* > *pp* *ff* *p* < *f*

Hn. 2 *pp* *mf* > *n* < *f*

Tpt. 1 *pp* *mf* > *pp* *ff* mute off

Tpt. 2 *ff* mute off

Tbn. 1 *pp* *mf* > *pp* *n* < *f* mute off

Tbn. 2 *pp* *mf* > *pp* *n* < *f* mute off

Tba. *pp* *mf* > *pp*

Perc. 1

Perc. 2 Hi-hat *f*

95

Tape

to i - mag - in - ary Jews, like bit - ter Hen - ry, full of the death of love, Caw - dor - un - ea - sy,

Pno. *loco* *f*

95

Vln. I *fp*

Vln. II *pizz.* *mp* > *f*

Vla. *pp* *fp*

Vlc. *arco* *fp* *pizz.* *f* > *p*

Cb. *f* > *pp*

99

Fl. 1 *mf*

Fl. 2 *to Piccolo* *ff* *Piccolo* *ff* *p*

Ob. 1 *mf* *pp* *fp* *ff*

Ob. 2 *fp* *ff*

Cl. 1 *p* *ff* *ff*

Cl. 2 *p* *ff* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

Tpt. 1 *fp*

Tpt. 2 *fp*

Tbn. 1

Tbn. 2

Tba. *ff*

Perc. 1 *mp* *f*

Perc. 2 *mf* *mp*

Tape

Dis - am - bi - tious, mourn - ing the whole im - plaus - a - ble nec - es - sary thing.

Pno. *mp* *ff*

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vlc. *pp* *ff*

Cb. *pizz.* *mf* *ff*

103

Fl. 1 *f* *mp* *f* *pp*

Fl. 2 *f* *mp*

Ob. 1 *f* *p* *f* *pp*

Ob. 2 *f* *pp*

Cl. 1 *f* *pp*

Cl. 2 to Bass Clarinet

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

Bsn. 2 *mf* *p* *f* *pp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mf* *p*

Tbn. 2 *p* to str. mute

Tba. *pp*

Perc. 1 Marimba *p*

Perc. 2 Vibraphone *p*

Tape

103 He dropped his voice and Sy - billed of the death of the death of love 1

Pno. *mf* *p*

Vln. I *pp* *pizz.* *mp* *non div. arco* *pp*

Vln. II *pizz.* *p*

Vla. *pizz.* *p* *arco* *pp*

Vlc. *pp* *div.* *pp* *pp*

Cb. *arco* *mf* *p*

108

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 Bass Clarinet *p* *f* *mp* *f* *ff* *p* *f* *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *fp* *pp*

Hn. 2 *fp* *pp*

Tpt. 1 *fp* *pp*

Tpt. 2 *fp* *pp*

Tbn. 1

Tbn. 2

Tba.

Perc. 1 *pp*

Perc. 2 *pp*

Tape

108 *n* *p* *mf*

ought to get go - ing.

Pno.

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

Vln. II *f* *arco* *ff* *pp* *p*

Vla.

Vlc. *mp* *pp*

Cb.

III. (No. 14: Life, friends)

113

rit. ♩ = 56 Somewhat expressionless, but precise

The score is arranged in systems for various instruments and a vocal soloist. The instruments include Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2), Tuba (Tba.), Percussion (Perc. 1, 2), Marimba, Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 113-118 are marked with a tempo of ♩ = 56 and the instruction "Somewhat expressionless, but precise". The time signature changes from 5/4 to 4/4 at measure 115.

Key musical details include:

- Cl. 2: *p < f* dynamic marking.
- Perc. 1: Marimba part with *mf* dynamic.
- Vocal Soloist: Lyrics "Life, Life, Life, Life, Life, friends." with a *rit.* marking and a *mp* dynamic.
- Vln. II: *f* dynamic marking.
- Vlc.: *f* dynamic marking.
- Cb.: *f* dynamic marking and *pizz.* instruction.
- Vln. I: *tutti* marking and *n < mp* dynamic marking.

119

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Triangle

Vibraphone

pp

pp

119

Tape

Life, Life, Life, friends, Life, friends, Life, friends, Life, friends, is

Life, friends, Life, friends, Life, friends, is

Pno.

119

Vln. I

mp

n < mf

pizz.

p

arco *n.v.*

pp

Vln. II

pizz.

mp

p

Vla.

arco

pp

f

Vlc.

pizz.

p

Cb.

123

With growing (but still limited) intensity

Musical score for woodwinds, brass, and percussion. The score is divided into four systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The second system includes Percussion 1 and 2. The third system includes Marimba. The fourth system includes Tape.

Key performance instructions include dynamics such as *pp*, *ppp*, *mf*, *ff*, *p*, and *mp*. The score features various musical notations including rests, slurs, and articulation marks.

123

Musical score for vocal and piano parts. The score includes vocal lines with lyrics and a piano accompaniment.

Vocal lyrics: bor - ing. we must not say so. af - ter all the sky flash - es, the great sea years, bor - ing. Life, friends is bor - ing

Performance instructions include *pp*, *mp*, *mf*, *p*, *gliss.*, *tr.*, and *guz.*

123

With growing (but still limited) intensity

Musical score for string ensemble. The score includes Violin I, Violin II, Viola, Violoncello, and Contrabass.

Performance instructions include dynamics such as *pp*, *p*, *mf*, and *pizz.*. The score includes detailed notation for string techniques like *arco*, *pizz.*, *tr.*, and *guz.*

128

Fl. 1 *p*

Fl. 2

Ob. 1 *mf* \rightrightarrows *ppp*

Ob. 2

Cl. 1 *p* \rightrightarrows *mf* \rightrightarrows *ppp* *n*

Cl. 2

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

Hn. 1 *f*

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2

Tba. *pp*

Perc. 1 *p*

Perc. 2 *pp*

Tape

we our-selves flash and yearn, and more-o-ver my mo-ther told me as a boy (re-peat-ing-ly) 'E-ver to con-fess you're bored

Pno.

Vln. I *mf* *p*

Vln. II *pp*

Vla. *mp* *pp* *mf* *p*

Vlc. *p* *ppp*

Cb. *mf* *f* *p*

131 Relaxing again (strict tempo)

Fl. 1 *mf* *pp*

Ob. 1 *ppp* *f* *ppp*

Cl. 1 *f* *ppp*

Fl. 2

Ob. 2

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *n* *mf* *ppp*

Hn. 2

Tpt. 1 *ppp* *mp* *pp* to str. mute

Tpt. 2 *ppp* *mp* *pp* to harmon mute

Tbn. 1 < > to str. mute

Tbn. 2

Tba. < >

Perc. 1 *mf* *p*

Perc. 2

131

Tape means you have no In - ner Re - source - es'. con - clude now I have no I I I have no I

Pno. *8va* *loco* *mf*

131 Relaxing again (strict tempo)

Vln. I *pp* *mp* *ppp* *pp*

Vln. II *mf* *pp* *mf* *ppp* arco

Vla. *pizz.* *p* *pp* arco

Vlc. *mp* *ppp* *p* *pp* arco

Cb. *p* arco *pizz.*

137

Fl. 1

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1

Tpt. 2

Tbn. 1 *p* str. mute

Tbn. 2

Tba.

Perc. 1

Perc. 2

137

Tape

re - sourc - es

have no in - ner re - sourc - es be - cause I am hea - vy bored. Peo - ples bore me [spoken] especially great literature bores me

Pno.

137

Vln. I

Vln. II *pizz.* *mp*

Vla. *pp*

Vlc. *col legno batt.* *mf* *pp*

Cb. *col legno batt.* *mf* *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Marimba

p

p

mf > *pp*

p

mf >

n < *mp* > *ppp*

mf >

mp

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Hen - ry bores me with his plights & gripes as bad as a - chil - les who loves peo - ple & val - iant art, which bores me

mf > *p*

mf > *p*

p

mf > *p*

p

mf > *p*

pp < *mp* > *ppp*

ord. *p*

ord. *mf* *p*

ord. *mp* *ppp*

ord. *p*

ord. *n* < *mf*

ord. *n* < *mf*

ord. *n* < *mf*

ord. *n* < *mf*

loco

bounce bow

bounce bow

nat.

sul pont.

ord.

ord.

ord.

ord.

ord.

146

Fl. 1

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *pp* *sfz* *pp* mute off, to plunger mute

Tbn. 2 *pp*

Tba.

Perc. 1 *p* Crotales

Perc. 2

146

Tape

And the tran-quil hills & gin, look like a drag and some-how a dog has tak - en it - self and its tail con - sid - er - a - bly a -

Pno.

146

Vln. I *pp* ord.

Vln. II

Vla.

Vlc.

Cb. *pp*

149

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

149

Tape

Pno.

way in - to the moun - tains or sea or sky, leav - ing be - hind: me, wag.

149

Vln. I

Vln. II

Vla.

Vlc.

Cb.

♩ = 69 Motionless

IV. (No. 22: of 1826)

Brittle, rhythmic & strange (a long upbeat to V.)

155

Fl. 1 *p* *mf* *p* *gliss.*

Fl. 2 *p* *f* *p*

Ob. 1 *mf* *p* *mf* *p* *gliss.*

Ob. 2 *p* *f* *p*

Cl. 1

Cl. 2 *p*

Bsn. 1 *mp* 3

Bsn. 2 *mp* 3

Hn. 1 *f* 3

Hn. 2 *f* 3

Tpt. 1 *p* *f* str. mute

Tpt. 2 *mp* harmon mute

Tbn. 1

Tbn. 2

Tba.

Perc. 1 *mp* Sus. Cymbal mallet

Perc. 2 *mp* Bass Drum *pp* Tam

Tape *gliss.*

Pno.

Vln. I *mf* *ff* pizz. col legno batt. (arco)

Vln. II *mf* *ff* pizz. col legno batt. (arco)

Vla. *ff* col legno batt.

Vlc. *ff* pizz. col legno batt. (arco)

Cb. *ff* pizz. col legno batt. (arco) 3

161

Fl. 1 *mp* *fp*

Fl. 2 *mp* *f*

Ob. 1 *p* *fp*

Ob. 2 *p* *fp*

Cl. 1

Cl. 2 *pp* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *p* *ffz* *p*

Hn. 2 *p* *ffz* *p*

Tpt. 1 *f* *fp* *ff*

Tpt. 2 *f* *fp* *ff*

Tbn. 1 *fp* *ff* *mp*

Tbn. 2 *fp* *ff* *mp*

Tba.

Perc. 1

Perc. 2 *p*

Tape

Pno. *ff*

Vln. I *ord.* *p*

Vln. II *ord.* *p*

Vla. *ord.* *p*

Vlc. *pizz.* *ff* *arco* *p*

Cb. *pizz.* *mp*

165

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1
Marimba
hard mallets

Perc. 2
Vibraphone

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.
arco

p *f*

ff

fp *f*

f *p* *p* *f*

fp *ff* *p*

fp *ff* *p*

gliss. *p* *f*

gliss. *p* *f*

fp

p *fp*

f

f

mp

f

p

mp *ff*

p

pizz. *ff* *mf* *mp* *ff*

pizz. *ff* *mf*

arco *p*

168

Fl. 1 *p* *f* *pp*

Fl. 2 *p* *f*

Ob. 1 *p* *f* *pp*

Ob. 2 *p* *f* *pp*

Cl. 1 *p* *pp*

Cl. 2 *f*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *p* *f* *p* *fp*

Hn. 2 *p* *f* *p* *fp*

Tpt. 1 *p* *f* *p* *f* *pp*

Tpt. 2 *f* *p* *fp*

Tbn. 1 *p*

Tbn. 2

Tba. *mf*

Perc. 1 *f* *mf* Sus. Cymbal

Perc. 2 *f* *f* *mp*

Tape

Pno. *f* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.* *ff* *arco* *mp*

Vlc. *arco* *mp*

Cb. *ff* *mp*

173

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Crotales

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f *p* *f* *p* *f* *p* *ff*

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

f *p* *f*

f *p* *f* *p*

f *p* *ff*

pp *f* *p*

pp *f* *p*

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

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

p *f* *p* *f* *p*

p *f* *p* *f* *p*

pp *f* *p*

pp *f* *p*

f *p*

f *8^{va}*

mp *fff*

ff

ff

178

Fl. 1 *fp* *mf* *p*

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *p*

Cl. 2 *p* *mf* *pp* *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tpt. 1 *fp*

Tpt. 2

Tbn. 1 *p*

Tbn. 2 *p*

Tba.

Perc. 1 Marimba *mp*

Perc. 2

Tape (8^{va}) *loco*

Pno.

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

Vln. II *mp* *ff* *mp* *n*

Vla. *mp* *n*

Vic. *mf* *mp* *n*

Cb. *f* *mp* *p*

I am the lit-tle man who smokes & smokes

183

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p *f*

p

p

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf*

mf

p

Vibraphone

Bongos

mp *f*

183

I am the girl who does know bet-ter but I am the king of the pool I am so wise I had my moth sewn shut. I am a gov-ern-ment of-fi-cial and a

pizz. *mf*

arco *p* *mf* *mp*

col legno batt. *ff* *pizz.* *mf* *arco (ord.)* *mp*

col legno batt. *ff* *ord.* *mp*

pizz. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Sus. Cymbal

Marimba

Tape

god damned fool I am a la - dy who takes jokes I am the en - e - my of the mind. I am the au - to sales - man and love you I am a teen - age can - cer

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

195

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

mf \triangleleft *f*

pp \triangleleft *mp*

p

pp \triangleleft *mp*

mp

Tom-tom sticks \gt

mf

195

I am the wo man pow - er - ful as a zoo

with a plan. I am the blackt - out I am the lit - tle man who smokes & smokes I am the girl who does know bet - ter but I am the king of the pool

mf

p

p \gt

f

mp \triangleleft *ff*

mp

fp

f

mp \triangleleft *ff*

199

Fl. 1 *mp*

Fl. 2 *mf* *f*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Cl. 1 *p* *pp*

Cl. 2 *f* *n < mp* *pp*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Hn. 1 *p < f* *ppp*

Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tba.

Perc. 1 *mf* *p* *f*

Perc. 2 *pp* *mf* *f* *p*

Marimba *p* *f*

199

Tape

I am so wise I had my moth sewn shut. I am a gov-ern-ment of-fi-cial and a god damned fool I am a la-dy who takes___ jokes

Pno. (ord.)

199

Vln. I

Vln. II *pizz.*

Vla. *f* *pizz.* *mp*

Vlc.

Cb. *pizz.* *arco* *mp*

205

Fl. 1 *f* *pp* *f*

Fl. 2

Ob. 1 *mp* *f* *mp* *mp* *f*

Ob. 2 *f* *mp*

Cl. 1

Cl. 2

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2 *mf*

Tba.

Perc. 1 *pp* *p* sticks *mp*

Perc. 2 *mf* *p*

205

Tape

I am the en - c - my of the mind. I am the au - to - sales - man and love you I am a teen - age can - cer with a plan. I am the blackt - out man.

Pno. *mp* *f*

205

Vln. I *p* *ff*

Vln. II *pizz.* *arco* *mp* *ff* *ff* *mf*

Vla. *mf* *mf* *arco* *mp*

Vlc. *f*

Cb.

210

Fl. 1 *p* 3 3 3 3 *p* *gl.*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1 Marimba *mp*

Perc. 2 Triangle *mp* Tambourine with hand

210

Tape *zoo* *gliss.*

I am the woman pow - er - ful as a I am the lit - tle man who smokes & smokes. I am the girl who does know bet - ter but. I am the king of the pool.

Pno.

210

Vln. I *mp* *pizz.* 3 3 3 3 *arco* *mp* *f* *mp* *f* *mp*

Vln. II *arco* 3 3 3 3 3 3 *mp* *mf*

Vla.

Vlc. *> mp*

Cb. *mp*

215

Fl. 1 *f* *p* *f*

Fl. 2

Ob. 1 *p*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *pp*

Tpt. 2 *p*

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

215

Tape

had my mouth sewn shut. I am a lady who takes jokes.

I am so wise I am a gov - ern - ment of - - cial and a god - damned fool. I am the en - e - my

Pno.

215

Vln. I *mp*

Vln. II *fp* *f*

Vla.

Vlc.

Cb.

218

Fl. 1 *p* *mp*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *p* *n < f* *pp*

Hn. 2 *pp*

Tpt. 1 *mp*

Tpt. 2

Tbn. 1 *pp*

Tbn. 2 *pp*

Tba. *n < f*

Perc. 1 *f* Triangle *p*

Perc. 2 *pp*

Tape

1 am the au - to sales - man and love you. I am the wo - man pow - er - ful as a zoo. I am two eyes screwed to my set whose blind...

of the mind I am a teen - age can - cer with a plan I am the black - out man pow - er - ful as a zoo.

Pno.

Vln. I *p* *ff* *mp* *ff* *mp* *ff* *mp* *pizz.* *arco*

Vln. II *mp* *f* *p* *mp* *ff* *mp* *f*

Vla. *pizz.* *f* *arco* *mp*

Vlc. *pizz.* *mp* *f* *arco* *fp* *f* *mp*

Cb. *mp* *f* *mp*

223

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

223

Tape

Pno.

It is the Fourth of Ju - ly. Col - lect while the dy - ing man, for - gone by you cre - a - tor who for - gives is

223

Vln. I

Vln. II

Vla.

Vlc.

Cb.

(non sul pont.) 6

sul pont 6

p

mp

226

Fl. 1 *mp* *pp* 6

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p* *mf*

Perc. 1 Crotales *p*

Perc. 2 medium mallets *p*

Tape 226 in vain, in vain in vain in vain in vain...
gasp - ing Thom - as Jef - fer - son still lives

Pno. *f*

Vln. I 226 *p* 6 3 3 3 *gliss.*

Vln. II 6 6 6 ord.

Vla. *mp* 3 3

Vlc. *mp* 3 3 3

Cb.

230

Fl. 1 *pp* *pppp* *p* 3

Fl. 2 *p*

Ob. 1 *pp* *ppp* *p* 3 3

Ob. 2

Cl. 1 *pp* *ppp* *p*

Cl. 2 *mf* 3 3 *p* to B♭ Clarinet

Bsn. 1 *mf* *p* 5 5 5

Bsn. 2 *mf* *p* 5 5 5

Hn. 1 *f* *mp* 3 3 3

Hn. 2 *f* *mp* 3 3 3

Tpt. 1 *f* *mp* 3 3 3 mute off

Tpt. 2 *f* *mp* 3 3 3 mute off

Tbn. 1 *f* *mp* 3 3 3 mute off

Tbn. 2 *f* *mp* 3 3 3 mute off

Tba. *mf* *mp* 3 3 3

Perc. 1

Perc. 2

230

Tape

1 am Hen-ry Pus-sy-cat my whisk-ers fly.

(8^{va})

Pno.

230

Vln. I *f* *n* *ff* SOLO *8^{va}*

Vln. II *f* pizz.

Vla. *p* *f* *mp* 5 5 pizz.

Vlc. *p*

Cb.

V. (No. 77: Seedy Henry)

234 ♩ = 88 With energy & spirit

This page contains the musical score for the fifth movement of No. 77, 'Seedy Henry'. The score is for a full orchestra and includes vocal parts. The tempo is marked as ♩ = 88 and the performance instruction is 'With energy & spirit'. The score is divided into two systems, with the second system starting at measure 234.

Instrumentation and Dynamics:

- Flutes (Fl. 1, 2):** Fl. 1 starts at *mf*, then *mp*, *f*, *p*, *f*, *mp*, *mf*. Fl. 2 starts at *mf*, then *p*, *f*.
- Oboes (Ob. 1, 2):** Both start at *mf*, then *f*.
- Clarinets (Cl. 1, 2):** Cl. 1 starts at *mf*, then *mp*, *f*, *p*, *mf*. Cl. 2 (B♭ Clarinet) starts at *mp*, then *f*, *p*.
- Bassoons (Bsn. 1, 2):** Both start at *mf*, then *f*.
- Horns (Hn. 1, 2):** Hn. 1 starts at *p*, *f*. Hn. 2 starts at *f*, then *p*, *f*.
- Trumpets (Tpt. 1, 2):** Tpt. 1 starts at *f*, then *fp*, *p*, *f*. Tpt. 2 starts at *f*, then *p*, *f*.
- Trombones (Tbn. 1, 2):** Both start at *f*, then *p*, *f*. Tbn. 1 has a *gliss.* marking.
- Tuba (Tba.):** Starts at *mf*, then *f*, *mf*.
- Woodwinds:** Tambourine with hand (*f*, *mp*), Sus. Cymbal (*mp*), Marimba (*mp*), Tam (*mf*), Hi-hat, Bass Drum, Tom-tom (*p*), Vibraphone (*p*), Hi-hat, Vibraphone.
- Vocalists:** The vocal line includes lyrics: "Seed - y Hen - ry rose up shy in de world & shaved & swung his bar - bells, dud - ed Hen - ry up and". Dynamics include *mf*, *gliss.*, and *loco*.
- Piano (Pno.):** Starts at *mf*.
- Violins (Vln. I, II):** Both start at *f*, then *tutti*, *pizz.*, *f*.
- Viola (Vla.):** Starts at *f*, then *mf*, *ff*, *mf*.
- Violoncello (Vlc.):** Starts at *f*, then *mf*, *ff*, *mf*.
- Double Bass (Cb.):** Starts at *f*, then *mf*, *ff*, *mf*.

238

Fl. 1 *ff* *pp* *f* *p* *f* *mf* *p* *p* *f*

Fl. 2 *p* *p* *f*

Ob. 1 *p* *p* *p* *f* *p*

Ob. 2 *p* *f*

Cl. 1 *p* *mf* *n* *f* *f* *pp*

Cl. 2 *n* *f* *f* *pp*

Bsn. 1 *p* *ff* *5* *p* *f*

Bsn. 2 *ff* *5* *p* *f*

Hn. 1 *n* *f* *p* *f*

Hn. 2 *n* *f*

Tpt. 1 *n* *f* *fp* *5* *f* *p*

Tpt. 2 *n* *f* *p*

Tbn. 1 *n* *f* *f* *p* *f*

Tbn. 2 *n* *f* *p* *f* *p* *f*

Tba. *3* *sfz* *p* *f*

Perc. 1 *f* *p*

Perc. 2 *f* *p*

Vibraphone

Tom-tom

Tape *gliss.* *5* *7* *Hen* *ry* *gliss.* *3*

p. a. d poor thou - sands of - per - sons on top - ics of grand mo - ment to Hen - ry ah to those less and none.

Pno.

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

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

Vla. *mf* *pp* *p* *f* *mp* *pp* *gliss.*

Vlc. *3* *mp* *3* *arco* *fp* *pizz.* *f* *arco* *f* *p*

Cb. *3*

244

Fl. 1 *p* *f* *pp* *mf* *pp*

Fl. 2 *p* *f* *pp* *mf* *pp*

Ob. 1 *mf* *pp* *f* *p* *pp* *mf* *pp*

Ob. 2 *mf* *pp* *pp* *mf*

Cl. 1 *n* *f* *p* *p*

Cl. 2 *f* *p*

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

Bsn. 2 *f* *p*

Hn. 1 *mp* *fp* *mf* *p* *p*

Hn. 2 *fp* *p*

Tpt. 1 *p* *f* *fp* *mf* *fp* *p* *mf* *pp*

Tpt. 2 *fp* *mp*

Tbn. 1 *p* *p*

Tbn. 2 *p*

Tba. *f* *mf* *p* *p*

Perc. 1

Perc. 2

244

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

wif a book of his in ei - ther hand he is stript down to move on

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

Vln. I *f* *p* *f*

Vln. II *f* *p* *f* *mp*

Vla. *f* *pp* *f* *mp*

Vic. *pp* *f* *pp* *mp*

Cb. *p* *mf* *ff* *p* *p*

248

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

248

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Come away, Mr Bones. Hen-ry is ti-red of the win-ter & hair-cuts and a squeak-mish com-fy ru-in-prone proud na-tion-al

[resultant rhythm]

Musical staff with rhythmic notation and triplets.

Becoming more reflective, internal and demoralized to the end

Musical staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, and Tuba.

Musical staves for Percussion 1 (Marimba), Percussion 2 (Vibraphone), and Tapes.

Musical staves for Piano (Pno.) and Tape.

Vocal staves for Voice I (Vln. I), Voice II (Vln. II), Voice III (Vla.), Voice IV (Vlc.), and Chorus (Cb.).

Becoming more reflective, internal and demoralized to the end

Musical staves for Violins I & II, Viola, Violoncello, and Contrabass.

[rhythm]

263

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
mute on

Hn. 2
mute on

Tpt. 1

Tpt. 2

Tbn. 1
p \leftarrow *ff* \rightarrow *p*

Tbn. 2
mp \leftarrow *f*

Tba.

Perc. 1
p

Perc. 2
mp

Tape

263

He would be pre-pared to live in a world of Fall for ev - er in - pen - i - tent Hen - ry

Pno.

263

Vln. I

Vln. II

Vla.

Vlc.
SOLO *tutti*

Cb.
pizz.
p

♩ = 76

[rhythm]

269

Fl. 1

Fl. 2 (ord.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

mute

mute

mp

harmon mute (no stem)

n

n

n

n

n

n

Perc. 1

Perc. 2

p

p

269

Tape

But the snows and sum-mers grieve, and dream these fierce & air-y oc-cu-pa-tions, and love,

Pno.

p

♩ = 76

269

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pizz.

p

pizz.

p

pizz.

pp

arco

pp

pizz.

mp

p

arco

p

275

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Tape

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

raved a-way so man-y of Hen-ry's years it is a won-der that with in each hand, one of his own mad books and all,

arco

mp

pp

arco

p

pp

arco

p

pizz.

arco

p

n.v.

p

282

Fl. 1 *ppp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

282

Tape

an-cient fires for eyes his head full and his heart full, he's mak-ing read-y to move on.

Pno.

282

Vln. I *p* *n.v.*

Vln. II

Vla.

Vlc.

Cb.

290

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

290

Tape

Pno.

290

Vln. I

Vln. II

Vla.

Vlc.

Cb.

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