

The Way of Life: A New Oratorio

by

Hannah E. Fulton

A thesis accepted and approved in partial fulfillment of the
requirements for the degree of

Master of Music

in Music Composition

Thesis Committee:

Robert Kyr, Chair

David Crumb, Member

Stephen Rodgers, Member

University of Oregon

Spring 2024

© 2024 Hannah E. Fulton

THESIS ABSTRACT

Hannah E. Fulton

Master of Music in Music Composition

Title: The Way of Life: A New Oratorio

“The Way of Life,” a new oratorio with music and text by Hannah E. Fulton, is a celebration of life and the connection between humanity and nature. It explores the coexistence of positive and negative experiences in life: the paradoxical cycle of triumphs and troubles we all face in our lifetimes. This piece connects this human cycle to the cycles of life, death, and renewal in nature, and in *all* life on earth. These themes are explored in the piece through a series of six meetings between the two vocal soloists, a mezzo-soprano and baritone, who represent a human being and the voice of nature, respectively. Through these six encounters, which occur over an extended period of the human being’s life, they experience a range of life’s emotions, including joy, grief, anger, hope, and reverence. Through these seasons of life, the oratorio’s main character deepens their understanding of what it is to be alive, and the connection between all life on earth. This piece encourages both listeners and performers to reflect on their own experiences of life and their connection to each other.

This work is scored for mezzo-soprano and baritone soloists, SATB chorus, and chamber orchestra. Its performance is approximately 60-70 minutes long.

CURRICULUM VITAE

NAME OF AUTHOR: Hannah E. Fulton

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene
Whitworth University, Spokane

DEGREES AWARDED:

Master of Music, Music Composition, 2024, University of Oregon
Master of Arts, Music Theory, 2024, University of Oregon
Bachelor of Arts in Music, Music Composition, 2018, Whitworth University

AREAS OF SPECIAL INTEREST:

Chamber Music, Vocal Music, Mixed Ensemble Music, Text for Music, Nature, Art Song, Oratorio

PROFESSIONAL EXPERIENCE:

Graduate Employee, Music Theory, University of Oregon, 2022–2023
Graduate Employee, Music Composition, University of Oregon, 2021–2022
Music Tutor for Elementary Band Program, Redmond School District, 2019–2020
Private Bassoon Instructor, 2017-2018, 2020
Teacher's Assistant for Advanced Music Theory, Whitworth University, 2017–2018
Hired Substitute Bassoonist, Whitworth University Symphony Orchestra, Spokane Falls Community College Orchestra,
Coeur d'Alene Symphony, Spokane Youth Symphony, 2015–2018

GRANTS, AWARDS, AND HONORS:

Conference Presentation, "Singing Lyrics to Life: Melody and Lyrical Meaning in Recent Singer/Songwriter Music," Society
for Music Theory Conference, 2023
General Development Scholarship, University of Oregon, 2022–2023
Joseph K Starr Scholarship, University of Oregon, 2021–2022
Clarence & Chesney Scholarship, University of Oregon, 2020–2021
Oregon Composers Scholarship, University of Oregon, 2020–2021
Music Dean's Scholarship, University of Oregon, 2020–2021
Whitworth Symphony Orchestra Concerto Competition Composition Winner, Whitworth University, 2018
Presidential Scholarship, Whitworth University, 2014–2018
Opus 7 Choral Composition Competition Winner, 2013
Washington State Young Composers Project Competition Winner, 2012–2013

ACKNOWLEDGMENTS

I wish to thank my advisor Robert Kyr for his continued support throughout every step of creating this project, from its initial conception to planning the final performance, and for always encouraging me to create the music I truly believe in. I am so very grateful for his encouragement and support throughout my time at UO.

I also wish to thank David Crumb for his engaging and thoughtful advice in our sessions and for helping me explore new textures, timbres, and tonalities in my music. I thank Stephen Rodgers for his support and encouragement of my creative work, both in composition and theory, and for always believing in and supporting my ideas. Furthermore, I wish to thank all my professors and instructors at the University of Oregon for helping me grow as a musician and as a person throughout my time as a student here.

I owe a huge thanks to the excellent performers who helped present this work in concert form for its premiere. Thank you for truly bringing the piece to life, transforming it from notes on a page to music to be heard, experienced, and deeply felt. I very much enjoyed working with everyone and am grateful to have had the opportunity to collaborate with so many fine musicians. I also wish to thank the SOMD production team—including Thor, Brooke, Steve, and Bronwyn—for accommodating and helping facilitate my rehearsal and performance needs and for answering my countless emails.

Finally, I wish to thank my family, friends, and all the teachers who have supported, encouraged, and believed in my music and in my endeavors throughout my life. Thank you to my parents for fostering my love of music from an early age, attending all my performances over the years, and for always being there for me. I also wish to especially thank my partner Keenan for his continued support throughout this project and the challenges of being a graduate student. His continued encouragement has been integral to the development of this piece and I share with him the excitement of completing this project.

TABLE OF CONTENTS

Chapter	Page
SYNOPSIS.....	7
CHARACTERS, INSTRUMENTATION, PERFORMANCE NOTES.....	8
I. THE WAY OF LIFE.....	9
I. Day Breaks.....	9
II. Into the Stars.....	51
III. Things Fall Apart.....	84
IV. In A Desolate Frost.....	128
V. Deep Down Things.....	151
VI. Finale: Let Us Be As One.....	168
APPENDIX: LIBRETTO.....	192
BIBLIOGRAPHY.....	200

SYNOPSIS

“The Way of Life,” a new oratorio with music and text by Hannah E. Fulton, is a celebration of life and the connection between humanity and nature. It explores the coexistence of positive and negative experiences in life: the paradoxical cycle of triumphs and troubles we all face in our lifetimes. This piece connects this human cycle to the cycles of life, death, and renewal in nature, and in *all* life on earth. These themes are explored in the piece through a series of six meetings between the two vocal soloists, a mezzo-soprano and baritone, who represent a human being and the voice of nature, respectively. Through these six encounters, which occur over an extended period of the human being’s life, they experience a range of life’s emotions, including joy, grief, anger, hope, and reverence. Through these seasons of life, the oratorio’s main character deepens their understanding of what it is to be alive, and the connection between all life on earth. This piece encourages both listeners and performers to reflect on their own experiences of life and their connection to each other.

I. Day Breaks

In the first encounter, the main character (represented by the baritone soloist) and nature (represented by the mezzo-soprano soloist) meet on a beautiful summer day in the forest. The movement opens as day is breaking, and all life on earth is awakening. As the movement progresses, the human being is taking a hike along the forest trail and admiring the greenery and wildflowers, feeling joyful and connected to all life.

II. Into the Stars

Later that day, after night has fallen, the human being is enjoying the cool evening air and feeling the peacefulness and stillness of nighttime. As they look up at the stars, they feel in awe of and connected to the universe.

III. Things Fall Apart

Several years later, during a difficult period of the human being’s life, they are struggling to deal with life’s challenges, feeling angry and alone. In the forest, a wildfire consumes everything, leaving the landscape barren and burnt.

IV. In a Desolate Frost

The following winter after the fire, a storm has covered the burnt landscape with snow. In this white emptiness, all life seems to have been extinguished. The main character, feeling hopeless, reflects on their grief at losing a loved one and their struggle to feel connected with the world and life again.

V. Deep Down Things

Even after the destruction and desolation of fire and ice, spring brings renewal of life, as fresh shoots of green emerge from the ash-covered earth. The human being marvels at the incredible resilience of life and vows to try to find hope even in their darkest moments.

VI. Finale: Let Us Be As One

In the finale, summer returns once more, and the landscape is renewed with life. Nature and humanity celebrate their enduring connection throughout the seasons of life.

The Way of Life

A New Oratorio

Libretto and Music by Hannah E. Fulton

Characters

A Human Being	Baritone
The Voice of Nature	Mezzo-Soprano
Chorus	Chorus

Instrumentation

Flute

B-flat Clarinet

Bassoon

F Horn 1

F Horn 2

Trombone

Percussion (Three Players)

[Suspended Cymbal, Bass Drum, Crash Cymbal, Chimes, Marimba]

Piano

Violin 1 (2)

Violin 2 (2)

Viola (2)

Violoncello (2)

Contrabass (1)

Performance Notes

The score calls for a medium-sized cymbal to be used throughout.

Ritardando (*rit.*) markings indicate a gradual slowing down to the target tempo whereas *rallentando* (*rall.*) markings indicate gradual slowing down/broadening past the indicated target tempo.

I. Day Breaks

A Joyous, Flowing

rit. ♩ = 76

ll

B♭ Cl. *p* *mf* *f* *mp* *mf*

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

Hn. 2 *mf* *mp* *p*

Tbn. *mf* *mp* *pp*

S *f* joyous, wondrous
Day breaks, once a-gain, on the earth.

A *f* joyous, wondrous
Day breaks, once a-gain, on the earth.

T *f* joyous, wondrous
Day breaks, once a-gain, on the earth.

B *f* joyous, wondrous
Day breaks, once a-gain, on the earth.

Perc. II *f* *mp*

B.D.

Pno. *f*

A Joyous, Flowing

rit. ♩ = 76

ll

Vln. I *mf* *f* *mf* *mp* *p*

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

Vla. *f* *mf* *mp* *p*

Vc. *f* *mp* *p*

D.B. *f* *mp* *p*

I. Day Breaks

21

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

Hn. 1 *mp* *p* *mf* *pp*

Hn. 2 *mp* *p* *mf* *pp*

Tbn. *p* *pp* *p* *pp*

S *mp* *f* *p*
Sha - dows draw thin; The world is il - lu - min -

A *mp* *f* *p*
Sha - dows draw thin; The world is il - lu - min -

T *mp* *f*
Sha - dows draw thin;

B *mp* *f*
Sha - dows draw thin;

Perc. II

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

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

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

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

D.B. *mp* *p* *mp* *pp*

I. Day Breaks

B
Subito
♩ = 84

29

B♭ Cl. *mp* *mf*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. *cresc.* *mf*

S *mf* *ff*
a - ted, il - lu - min - a - ted il - lu - min - a - ted with light.

A *mf* *ff*
a - ted, il - lu - min - a - ted il - lu - min - a - ted with light.

T *mp* *mf* *ff*
il - lu - min - a - ted, il - lu - min - a - ted, il - lu - min - a - ted with light.

B *mp* *mf* *ff*
il - lu - min - a - ted, il - lu - min - a - ted, il - lu - min - a - ted with light.

B
Subito
♩ = 84

29

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

D.B. *cresc.* *mf*

I. Day Breaks

37

B \flat Cl. *f* $\overline{\sigma}$ *mp*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tbn. *pp* *p* *pp*

S *mp* *mf* *mp*
The blos - - - - - soms of the earth o -

A *mp* *mf* *mp*
The blos - - - - - soms of the earth o -

T *mp* *mf* *mp*
The blos - - - - - soms of the earth

B *mp* *mf* *mp*
The blos - - - - - soms of the earth

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

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

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

D.B. *p* *mp* *pp*

I. Day Breaks

C Subito
♩ = 88

44

B♭ Cl.

Hn. 1

Hn. 2

Tbn.

p *mf*

S
- pen. All liv - ing things are a - wake and beau - ti - ful - ly a - live!

A
- pen. All liv - ing things are a - wake and beau - ti - ful - ly a - live!

T
o - pen. All liv - ing things are a - wake and beau - ti - ful - ly a - live!

B
o - pen. All liv - ing things are a - wake and beau - ti - ful - ly a - live!

sub. mf *f*

C Subito
♩ = 88

44

Vln. I

Vln. II

Vla.

Vc.

D.B.

sub. mp *mf* *mp*

I. Day Breaks

53

B♭ Cl.

Hn. 1

Hn. 2

Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

I. Day Breaks

61 D *rall.* ♩ = 92

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

Bsn. *f* *mp*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Tbn. *p* *mp* *pp*

Mezzo *f* *wonderous*
I _____ feel _____ the warm sun kiss my

Pno. *mf* *sim.*

61 D *rall.* ♩ = 92

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

I. Day Breaks

69

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

skin as it ris - es. The tops of the moun - tains be - com - ing bathed in light.

mf *p* *mf*

mp *p* *mf*

mp *pp* *mp*

mf *f*

mf *p* *mp* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

I. Day Breaks

77

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Mrb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I. Day Breaks

E Subito $\text{♩} = 96$ *accel.* $\text{♩} = 104$ **Light, Delicate**

85

B♭ Cl. *mf* *pp*

Bsn. *f* *mp* *pp*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mp*

Mezzo *f* *mp*
warmth of day. My skin is

Mrb. *mp* *p*

Pno.

Vln. I *mf* *pizz.* *p* *pp*

Vln. II *mf* *pp* *pizz.*

Vla. *mf* *pizz.* *mp* *pp* (□)

Vc. *mf* *p* *pp*

D.B. *mf* *pp*

I. Day Breaks

93

B♭ Cl.

Bsn.

Mezzo *mf*

Mrb. *mp*

Pno. *mp* *legato*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.



101

B♭ Cl.

Bsn. *mf*

Mezzo *mp* *mf*

Mrb.

Pno. *pp* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B.

I. Day Breaks

F Ardently

accel.

109

Bsn. *mp*

Mezzo *mf* damp - ness of earth. *mp* I am life, *mf* sweet crisp-ness of spring wa - ter

Mrb.

Pno. *pp*

F Ardently

accel.

109

Vln. I *pp* *arco* *p*

Vln. II *pp* *p* *arco*

Vla. *pp* *mp* *arco*

Vc. *pp* *mp*

D.B.



..... ♩ = 112 *rall.* ♩ = 82

117

Bsn. *f*

Mezzo *f* gur - gl - ing up from the deep. *mp*

Mrb.

Pno.

117

Vln. I *mf*

Vln. II *p* *mf*

Vla. *mp* *mf*

Vc. *mf*

D.B. *mf*

I. Day Breaks

G Bursting Forth, Jubilant

rall. ----- ♩ = 120

125

Fl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Mrb.

Perc. I

Perc. II

mp

mf *connected*

mf *connected*

mf *connected*

mp

mf *f* *assuredly* *ff*

I am life, I am life!

G Bursting Forth, Jubilant

rall. ----- ♩ = 120

125

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mf

mf

mp

mf

mf

(V)

(V)

(V)

(V)

I. Day Breaks

132

Fl. *f*

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

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

Tbn. *mf* *mp* *mp*

Mezzo

Bar.

Mrb. (Perc. III) *f*
Perc. II
Suspended Cymbal Roll L.V. *mp < mf* L.V. *mp < mf*
Join Marimba

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

I. Day Breaks

H

138

Fl. *mp*

Hn. 1 *p*

Hn. 2 *p*

Tbn. *pp*

Bar. *mf energetic, excited*
I _____ woke _____ up _____ ear - ly _____ and jour - neyed through the

Mrb. *mp*

Perc. I
Sus. Cym. *mp > p* L.V. *mp < mf*

H

138

Vln. I

Vln. II

Vla.

Vc.

D.B. *mp*

I. Day Breaks

145

Fl. *mp* *p*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Tbn. *p* *pp*

Bar. *mp*
for - est, first by car, and now by foot,

Mrb. *mf* *p*

Perc. I L.V. *mp* *p*

Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

D.B. *p*

I. Day Breaks

152

Fl. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *p*

Bar. *mf* *f*
to ex - per - i - ence this beau - ti - ful day from the moun - tain - - tain - - - tops.

Mrb. *mp*

Perc. I
Sus. Cym. *p < mp* L.V.

Vln. I

Vln. II

Vla.

Vc.

D.B. *mp*

I. Day Breaks

I

158

Fl. *f* *mp* *mp*

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

Hn. 2 *mf* *mp* *p*

Tbn. *mp* *p* *pp*

Bar. *mf*
1 have walked

Mrb. *f* *mp*

Perc. I
Sus. Cym. *p < mp* L.V.

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp*

Vc. *f* *mp*

D.B. *f* *mp*

I

I. Day Breaks

165

Fl.

B♭ Cl.

Hn. 1

Hn. 2

Tbn.

Bar.

Mrb.

Perc. I
Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

D.B.

— this path — be - fore, — but ne - ver have I seen such a love - ly —

mf

mf

mf

I. Day Breaks

J

172

Fl.

B♭ Cl.

Hn. 1

Hn. 2

Tbn.

Bar.

Mrb.

Perc. I
Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mp* *mf*

day as this. The trail is paved with flow - ers; the sky is such a vi - brant blue.

p *p* *p* *p* *p*

L.V.

J

172

I. Day Breaks

179

Fl. *mf*

B♭ Cl.

Hn. 1

Hn. 2

Tbn.

Bar. *mf*
Pen - ste - mon, lush and blue,

Mrb. *mp*

Perc. I
Sus. Cym.

Pno. *mp*
legato

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

I. Day Breaks

186

Fl.

B♭ Cl.

Hn. 1

Hn. 2

Tbn.

Bar.

mp *mf*

as ²ter, yel - low like the sun, bright like a jew - el,

Mrb.

p

Perc. I
Sus. Cym.

p < mp

Pno.

p

186

Vln. I

p *mp*

Vln. II

p *mp*

Vla.

p *mp*

Vc.

p *mp*

D.B.

p *mp*

I. Day Breaks

K Reverent, Wondrous

193

Fl. *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn.

Bar. *in awe* *f*

and pink bit - ter root, e - mer - ging from the earth, the

Mrb. *mf*

Perc. I L.V. *mp* *mf*

Sus. Cym.

Pno. *mf*

Detailed description: This system of the score includes parts for Flute, Horns 1 and 2, Trombone, Baritone, Maracas, Percussion I (L.V.), Suspended Cymbal, and Piano. The Flute part begins with a rest followed by a melodic phrase starting at measure 193. The Horns 1 and 2 parts play a sustained harmonic accompaniment with dynamic markings of *mp* and *mf*. The Baritone part has a vocal line with lyrics: "and pink bit - ter root, e - mer - ging from the earth, the". The Maracas part provides a rhythmic accompaniment. The Percussion I part has a L.V. (Lute Vibraphone) part with dynamic markings of *mp* and *mf*. The Piano part features a melodic line in the right hand and a bass line in the left hand.

K Reverent, Wondrous

193

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Detailed description: This system of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. All string parts are marked with a dynamic of *mf*. The Violin I and II parts play a melodic line. The Viola part plays a sustained harmonic accompaniment. The Violoncello part plays a rhythmic accompaniment. The Double Bass part plays a melodic line.

I. Day Breaks

200 *rit.*-----

Fl. *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tbn. *mp*

Bar. *ff*

earth, the earth like fruit from a tree.

Mrb. *f*

Perc. I
Sus. Cym. *mf* *f* L.V.

Pno. *f* *mp*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

I. Day Breaks

207 $\text{♩} = 60$ *rall.* **L** $\text{♩} = 66$

Fl.

Hn. 1 *p* *sub. mf* *mp*

Hn. 2 *p* *sub. mf* *mp*

Tbn. *mf* *mp*

Bar. *mp*

S. *f exultant*
Clear _____ and fresh, the wa - ter from the

A. *f exultant*
Clear _____ and fresh, the wa - ter from the

T. *f exultant*
Clear _____ and fresh, the wa - ter from the

B. *f exultant*
Clear _____ and fresh, the wa - ter from the

Mrb.

Perc. I
Sus. Cym.

Pno. *p* *sub. mf* *mp* *sim.*

Vln. I *p* *sub. mf*

Vln. II *p* *sub. mf*

Vla. *p* *sub. mf*

Vc. *p* *sub. mf*

D.B. *p* *sub. mf* *mp*

207 $\text{♩} = 60$ *rall.* **L** $\text{♩} = 66$

I. Day Breaks

215

Fl.

Hn. 1

Hn. 2

Tbn.

Bar.

S.

A.

T.

B.

Mrb.

Perc. I
Sus. Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *reflective*

The wa - ter re -

stream wets the lush moss of the creek bed.

p

mf

mp

215

pizz.

mf

pizz.

mf

mp

I. Day Breaks

223

Fl. *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn.

Bar. *f*
minds _____ 2 me _____ 2 of the _____ 2 stream _____ 2 of life _____ 2 that flows _____ through _____ all. _____

S

A

T

B

Mrb.

Perc. I
Sus. Cym.

Pno. *mf*

223

Vln. I

Vln. II

Vla.

Vc. *mf*

D.B. *mf*

I. Day Breaks

M ♩ = 66
(♩ = ♩)

230

Fl. *mf*

Hn. 1 *sub. p*

Hn. 2 *sub. p*

Tbn. *p*

Bar. *mf declamatory*
What — joy to be — a — live — on this fresh — earth, in the gaze of the sun, —

S *mp*
Ah — Ah — Ah —

A *mp*
Ah — Ah — Ah —

T *mp*
Ah — Ah — Ah —

B *mp*
Ah — Ah — Ah —

Mrb.

Perc. I *Suspended Cymbal Roll*
Sus. Cym. *L.V. p < mf*

Pno. *sub. p*

230

M ♩ = 66
(♩ = ♩)

Vln. I *arco legato*

Vln. II *pp arco legato* *cresc. —*

Vla. *pp* *cresc. —*

Vc. *sub. p* *mp*

D.B. *sub. p* *mp*

I. Day Breaks

238

Fl. *mf* *mf* *mp*

B♭ Cl. *mf* *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *p*

Bar. *f* *mf* *f*
the cradle of life a bound-ing! Joy to the earth, joy to love,

S. *mf*
Ah Joy to the earth!

A. *mf*
Ah Joy to the earth!

T. *mf*
Ah Joy to the earth!

B. *mf*
Ah Joy to the earth!

Mrb.

Perc. I
Sus. Cym.

Pno.

238

Vln. I *mp* arco

Vln. II *mf* *mp*

Vla. *mf* *mp* arco

Vc. *mf* *mp* arco

D.B. *mf* *mp*

I. Day Breaks

N Bursting Forth, Jubilant

Subito

$\bullet = 120$

245

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S.

A.

T.

B.

Mrb.

Perc. I

Sus. Cym.

Perc. II

B.D.

Pno.

joy to life!

Ah

Ah

Ah

Ah

Ah

(Perc. III)

Suspended Cymbal Roll

L.V.

Bass Drum Roll

mf < f

Join Marimba

N Bursting Forth, Jubilant

Subito

$\bullet = 120$

245

Vln. I

Vln. II

Vla.

Vc.

D.B.

I. Day Breaks

253

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S.

A.

T.

B.

Mrb.

Perc. I

Sus. Cym.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

p

pp

mf joyous

What a love - ly day it is! A time

mp

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

L.V.

L.V.

253

I. Day Breaks

260

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S.

A.

T.

B.

Mrb.

Perc. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

of joy, celebra - tion of life!

mf

f

pp

mp

pizz.

O Reverent, Wondrous I. Day Breaks

266

Fl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

Mrb.

Perc. I

Pno.

mp

mp

mf

mf

mp

mp

mf

mf

f

And I can feel you here — a - mongst — the thrum - ming, pound - ing pul - ses

p

mf

legato

O Reverent, Wondrous

266

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

I. Day Breaks

273

Fl. *mf*

Bsn.

Hn. 1 *mf*

Hn. 2 *mf*

Tbn.

Mezzo *ff*
of this beau - ti - ful life, — this beau - ti - ful life, and we are now

Bar.

S.

A.

T.

B.

Mrb. *f*

Perc. I

Pno. *f*

273

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

I. Day Breaks

P

280 *rit.* ----- ♩ = 102

Fl. *mp*

Bsn.

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *mp*

Mezzo *f*
as one. We are now as one, part of the same

Bar. *f as a revelation*
We are now as one. We are now as one, part of the same

S

A

T

B

Mrb.

Pno. *mp* (*legato*)

P

280 *rit.* ----- ♩ = 102

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

I. Day Breaks

287

Fl. *mf* *f*

Bsn. *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

Mezzo *ff*
life! Part of the same life!

Bar. *ff*
life! Part of the same life!

S

A

T

B

Mrb.

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

I. Day Breaks

294 *rall.* = 92

Fl. *mf* *mp*

B^b Cl. *mf* *mp*

Bsn. *mp*

Hn. 1 *sub. pp*

Hn. 2 *sub. pp*

Tbn. *sub. pp*

Mezzo *mf triumphant* *f* *sub. mp* *mf*
Joy to the earth, joy to love, joy to life! Joy to life!

Bar. *mf triumphant* *f* *sub. mp* *mf*
Joy to the earth, joy to love, joy to life! Joy to life!

S *p* *mp*
Ah

A *p* *mp*
Ah

T *p* *mp*
Ah

B *p* *mp*
Ah

Perc. II B.D. Bass Drum Roll *p < mp* L.V. *< mf*

Pno.

294 *rall.* = 92

Vln. I *arco p* (V)

Vln. II *arco p* (V)

Vla. *arco p* (V)

Vc. *arco p* (V)

D.B. *sub. p* (V)

I. Day Breaks

Q Subito $\text{♩} = 112$
301

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

Perc. II
B.D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

mf triumphant

Joy to the earth, joy to love, joy to love,

Joy to the earth, joy to love, joy to love,

Joy to the earth, joy to love, joy to love,

Joy to the earth, joy to love, joy to love,

Joy to the earth, joy to love, joy to love,

Joy to the earth, joy to love, joy to love,

L.V.

mp

p

mp

p

mp

p

mp

p

mp

p

R

I. Day Breaks

rit.-----

313

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

Perc. I

Perc. II

we are now as one, part of the same life!

mp *mf*

p *mp*

f

mf *f*

mf *f*

mf *f*

mf *f*

R

313

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

rit.-----

I. Day Breaks

♩ = 84

319

B♭ Cl. [Mute]

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

Mezzo *ff*
Part of the same life!

Bar. *ff*
Part of the same life!

S. *ff*
Part of the same life!

A. *ff*
Part of the same life!

T. *ff*
Part of the same life!

B. *ff*
Part of the same life!

Perc. I
Sus. Cym. *mf* *f*
Suspended Cymbal Roll L.V.

Perc. II

♩ = 84

319

Vln. I (V) *f*

Vln. II (V) *f*

Vla. (V) *f*

Vc. (V) *f*

D.B. (V) *f*

II. Into the Stars

Hannah E. Fulton

A Warm but Mysterious, Clouded in Mist

♩ = 66

Flute

Bb Clarinet

F Horn 1

F Horn 2

Trombone

Soprano

Alto

Tenor

Bass

Marimba

Percussion I
Chimes

Viola

Cello

Double Bass

The score is for a section titled 'A Warm but Mysterious, Clouded in Mist' with a tempo of 66. It features a variety of instruments and vocal parts. The woodwinds (Flute, Bb Clarinet, F Horns, Trombone) and strings (Viola, Cello, Double Bass) play a melodic line with dynamic markings such as *pp*, *p*, *mp*, and *mf*. The brass (Trombone) plays a sustained harmonic line. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The Marimba and Percussion I (Chimes) provide rhythmic accompaniment. The score includes performance instructions like 'Mute', 'let ring', and 'sim.'. The key signature is one flat (Bb) and the time signature is 4/4.

II. Into the Stars

8

Fl.

B♭ Cl.

Hn. 1

Hn. 2

Tbn.

S

A

T

B

Mrb.

Perc. I
Chimes

Vla.

Vc.

D.B.

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

mp *mf* *mp* *mp*

mp *p* *mp*

mp *p* *mp*

mp *p*

mp reverently

As day draws to a close, so must a-

mp reverently

As day draws to a close, so must a-

mp reverently

As day draws to a close, so must a-

mp reverently

As day draws to a close, so must a-

mf *p*

mp *p* *mp*

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

mp *p*

mp *p*

V

II. Into the Stars

accel.

15

Fl. *mf*

B♭ Cl. *mf*

Hn. 1 *pp* *cresc.*

Hn. 2 *pp* *cresc.*

Tbn. *mp* *pp* *cresc.*

S
rise the night. The night, a - rise,

A
rise the night. The night, a - rise,

T
8 rise the night. The night, a - rise,

B
rise the night. The night, a - rise,

Mrb. *mf* *p* *cresc.*

Perc. I Chimes *p* *mp* *mf* Pedal

accel.

15 *legato*

Vla. *pp* *cresc.* (*mf*)

Vc. *mf* *pp* *cresc.*

D.B. *mf* *pp* *cresc.*

II. Into the Stars

B Tender, Relaxed

rall. $\text{♩} = 80$ *rall.* $\text{♩} = 69$

20

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

S.

A.

T.

B.

Mrb.

Perc. I
Chimes

Vla.

Vc.

D.B.

f *pp* *mp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *mf* *dim.* *pp* *mf* *dim.* *pp*

(Mute) *(Mute)*

the night! the night! the night! the night!

V

II. Into the Stars

27

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

B♭ Cl. *p* *mp* *p* *mp* *mf* *pp* *p*

Bsn. *p* *mp* *mf* *f* *p* *p*

Hn. 1

Hn. 2

Tbn.

Mezzo *mp* *peaceful, content*
A - gain, it is now — dark.

Mrb. *mp* *p* *mf* *p*

Perc. I
Chimes *p*

Vln. I

Vln. II

Vla.

Vc. *p* *pp* *p* *pp* *pizz.* *p*

D.B. *p* *pp* *p* *pp*

II. Into the Stars

C Playful

34

Fl.

B♭ Cl.

Bsn.

Mezzo

Mrb.

Perc. I
Chimes

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

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

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

The cool of night wash-es o-ver a world at peace.

mp *p*

C Playful

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. *p* *mp* *p*

pizz. *p* *mp* *p*

pizz. *p* *mp* *p*

p *mp* *p*

mp *p*

II. Into the Stars

42

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

B♭ Cl. *mp* *mf* *mp* *p* *mp* *mf* *mp* *mf* *pp*

Bsn. *mp* *mp* *mf* *mp* *mf* *pp*

Mezzo

Mrb. *mp* *p* *mf* *f*

Perc. I
Chimes

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla.

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

D.B. *pizz.* *mp* *mf* *mp*

II. Into the Stars

D Regal, Expansive

rall. ♩ = 66

49

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Mrb.

Perc. I
Chimes

D Regal, Expansive

rall. ♩ = 66

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

II. Into the Stars

56

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

the calm breeze ca - resses my skin as the world falls in - to

Perc. II

Mrb.

Perc. I Chimes

Perc. II Marimba

Join Marimba

56

Vln. I

Vln. II

Vla.

Vc.

D.B.

II. Into the Stars

E

rit. ----- ♩ = 96

62

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Mrb.

Perc. I
Chimes

hal - lowed si - lence, falls in - to sil - ence.

E

rit. ----- ♩ = 96

62

Vln. I

Vln. II

Vla.

Vc.

D.B.

f p

II. Into the Stars

69

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Mrb.

Perc. I
Chimes

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is divided into two systems. The first system includes Flute, B♭ Clarinet, Bassoon, Horns 1 & 2, Trombone, Mezzo-soprano, Mallets, Percussion I (Chimes), and the string section (Violins I & II, Viola, Violoncello, and Double Bass). The second system continues with the string section. Dynamics include *p*, *mf*, and *mp*, with a *cresc.* marking in the strings. The score is written in a common time signature.

II. Into the Stars

F Sincere, Filled with Awe

77

Fl. *f* *p* *mp* *p*

B♭ Cl. *p* *mp*

Bsn.

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Tbn. *pp* *p*

Mezzo

Bar. *mp* reverently *mf*

On this warm night, the stars a - bove hushed and

Perc. I Chimes *p*

F Sincere, Filled with Awe

77

Vln. I *p*

Vln. II *p*

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

Vc. *p*

D.B. *p*

II. Into the Stars

85

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Bar.

Perc. I
Chimes

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

pp *cresc.* *mp* *pp* *cresc.* *mp* *pp* *cresc.* *mp*

mp *mf* *f* *mp*

si - lent, I feel a great still - ness, a

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

arco *legato*

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

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

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

II. Into the Stars

G

accel.

93

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Bar.

great know - ing, some - thing stir - ring in the night, in this high - up place,

G

accel.

93

Vln. I

Vln. II

Vla.

Vc.

D.B.

II. Into the Stars

----- $\text{♩} = 112$ *rall.* ----- $\text{♩} = 86$

101

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Bar.

sets my soul a light with a wild

----- $\text{♩} = 112$ *rall.* ----- $\text{♩} = 86$

101

Vln. I

Vln. II

Vla.

Vc.

D.B.

The image shows a page of a musical score for a symphony orchestra and vocal soloist. The score is for the second movement, 'II. Into the Stars'. It begins at measure 101. The tempo is marked as quarter note = 112, which then changes to a 'rall.' (ritardando) and then to quarter note = 86. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The instruments listed are Flute, B-flat Clarinet, Bassoon, Horns 1 and 2, Trombone, Baritone, Violins I and II, Viola, Violoncello, and Double Bass. The vocal soloist part includes the lyrics: 'sets my soul a light with a wild'. The score includes various dynamic markings such as mp, p, mf, f, and ff, and articulation like 'arco' for the strings. The music features a mix of melodic lines and rhythmic patterns, with some measures containing rests for certain instruments.

II. Into the Stars

H

rall. ♩ = 96 *accel.* ♩ = 100 *rall.*

109

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

won - der-ment!

Mrb.

Perc. I

H

rall. ♩ = 96 *accel.* ♩ = 100 *rall.*

109

Vln. I

Vln. II

Vla.

Vc.

D.B.

espressivo

espressivo

espressivo

espressivo

II. Into the Stars

I Moving Forward

♩ = 96 *rall.* ♩ = 88 *rall.* ♩ = 76

117

Fl. *mf* *f* *p*

B♭ Cl. *f* *mp* *pp*

Bsn. *mf* *f* *p*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. *mp* *mf*

Mezzo *warmly* *mf* *ff*
I feel you o - pen your-self to me.

Bar. *p*
I am but one

Mrb. *p*

Perc. I Chimes *p*

I Moving Forward

♩ = 96 *rall.* ♩ = 88 *rall.* ♩ = 76

117

Vln. I *mp* *mf* *f* *pp*

Vln. II *mp* *mf* *f* *pp*

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

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

D.B. *mp* *mf* *f* *pp*

II. Into the Stars

125

Fl. *mp* *p*

B♭ Cl. *p* *mp*

Bsn. *mp* *p* *mp* 3

Hn. 1

Hn. 2

Tbn.

Mezzo *mp* *p* *mf*
I feel you o - pen your - self to

Bar. *mp* *p* *mf*
ti - ny light in a glow of brill' - ance.

S

A

T

B

Mrb. Perc. II *mf*

Perc. I Chimes

Perc. II Marimba Join Marimba

Vln. I 125 *pizz.* *p* *mp*

Vln. II

Vla. *pizz.* *p* *mp*

Vc. *Soli V* *mp* 3

D.B. *p* *mp*

II. Into the Stars

J Increasingly Ardent

rall. ♩ = 76

132

Fl. *f* *mp*

B♭ Cl. *mf* *p* *mf* *f* *mp*

Bsn. *mf* *f* *mp* *f* *mp*

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. *pp*

Mezzo *f* *mf*
me, and am with you.

Bar. *mp ardently*
You

S *p*
Ah

A *p*
Ah

T *p*
Ah

B *p*
Ah

Mrb. *p* *f* *p* (Perc. III)

Perc. I Chimes

J Increasingly Ardent

rall. ♩ = 76

132

Vln. I *p* *mf* *pp*

Vln. II *pizz.* *mp* *p* *mf* *pp*
legato
arco

Vla. *p* *mf* *pp*

Vc. *mf* *p* *pp*

D.B. *p* *mf* *pp*

II. Into the Stars

accel. ----- ♩ = 84

137

Hn. 1
Hn. 2
Tbn.
Bar.
S
A
T
B
Mrb.
Perc. I
Chimes

moun - tain, here since moun - tains be - gan, you,

Ah Ah Ah

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

Detailed description: This block contains the musical score for measures 137 to 140. It includes parts for Horns 1 and 2, Trombone, Baritone, Soprano, Alto, Tenor, Bass, Maracas, and Percussion I (Chimes). The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "moun - tain, here since moun - tains be - gan, you,". The vocalists sing "Ah" in each of the four measures. The Maracas part features a rhythmic pattern of eighth notes. The Percussion I part has a simple melodic line. Dynamics include piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*).

accel. ----- ♩ = 84

137

Vln. I
Vln. II
Vla.
Vc.
D.B.

(V) (V)

p *p* *p*

Detailed description: This block contains the musical score for measures 137 to 140 for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts are mostly rests. The Viola part has a melodic line with a dynamic of piano (*p*). The Violoncello and Double Bass parts have a melodic line with a dynamic of piano (*p*). The Viola and Double Bass parts have a dynamic of piano (*p*) and a marking (V) above the notes. The Double Bass part has a dynamic of piano (*p*) and a marking (V) above the notes. The Viola part has a dynamic of piano (*p*) and a marking (V) above the notes.

II. Into the Stars

accel. ♩ = 92

141

Hn. 1
Hn. 2
Tbn.
Bar.
S
A
T
B
Mrb.
Perc. I
Chimes
Vln. I
Vln. II
Vla.
Vc.
D.B.

air, _____ which sus - tains my life, you, _____

Ah _____ Ah _____ Ah _____

Ah _____ Ah _____ Ah _____

Ah _____ Ah _____ Ah _____

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

accel. ♩ = 92

141

II. Into the Stars

accel. ----- ♩ = 100

molto rall. -----

145

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *p*

Bar. *ff*
u - ni - verse, of which I am made: oh, you!

S *f*
Ah

A *f*
Ah

T *f*
Ah

B *f*
Ah

Mrb.

Perc. I Chimes *mf*

Perc. II Sus. Cym. *pp* Suspended Cymbal Roll *mp*

145

accel. ----- ♩ = 100

molto rall. -----

Vln. I

Vln. II

Vla. (V)

Vc. (V)

D.B. (V)

II. Into the Stars

K Reverent, Exuberant

149 ♩ = 84

Hn. 1
Hn. 2
Tbn.
Bar.
S
A
T
B
Mrb.
Perc. I
Chimes
Perc. II
Sus. Cym.

K Reverent, Exuberant

149 ♩ = 84

Vln. I
Vln. II
Vla.
Vc.
D.B.

II. Into the Stars

accel.-----

154

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

Mrb.

Perc. I
Chimes

Perc. II
Sus. Cym.

all I am, burst-ing out o-ver tree-tops and in-to the stars!

with all I am, burst-ing out o-ver tree-tops and in-to the stars! The stars,

with all I am, burst-ing out o-ver tree-tops and in-to the stars! The stars,

with all I am, burst-ing out o-ver tree-tops and in-to the stars! The stars,

with all I am, burst-ing out o-ver tree-tops and in-to the stars! The stars,

pp *mf* *mp* *f* *ff*

154

Vln. I

Vln. II

Vla.

Vc.

D.B.

legato

accel.-----

p *mp* *mf* *f*

II. Into the Stars

L Bursting Forth

♩ = 88

159

Fl. *f*

B♭ Cl. *f* *mp*

Bsn. *f* *mp*

Hn. 1 *mf*

Hn. 2 *f* *mp*

Tbn. *mp* *mf*

Mezzo

Bar. *ff*

S. *mf* *f*
The stars!

A. *mf* *f*
ah, the stars!

T. *mf* *f*
ah, the stars!

B. *mf* *f*
ah, the stars!

Mrb. *ff* *mf*

Perc. I Chimes

Perc. II Sus. Cym. *pp* *mp* L.V.

L Bursting Forth

♩ = 88 (V)

159

Vln. I *mp* *mf* *f* *molto espress.* (V)

Vln. II *mp* *mf* *f* *molto espress.* (V)

Vla. *mp* (V)

Vc. *mp* *mf* *f* *molto espress.* (V)

D.B. *mp*

II. Into the Stars

164

Fl. *mf* *mp* *cresc.*

B♭ Cl. *p* *mp* *cresc.*

Bsn. *p* *mp* *cresc.*

Hn. 1 *f* *mp* *cresc.*

Hn. 2 *p* *mp* *cresc.*

Tbn. *p* *mp* *cresc.*

Mezzo *triumphant*
f *ff* *f* *ff*
You are with me; I can hear you!

Bar.

Mrb.

Perc. I
Chimes

Perc. II
Sus. Cym.

164

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

Vln. II *mf* *mp* *cresc.*

Vla. *mf* *mp* *cresc.*

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

D.B. *mf* *mp* *cresc.*

II. Into the Stars

poco rall.-----

175

Fl. *mp*

B♭ Cl. *p* *mp*

Bsn. *p* *mp* *p* *mp* *p*

Hn. 1 *p* *pp* *p* *pp*

Hn. 2 *p* *pp* *p* *pp*

Tbn. *p* *pp* *p*

Mezzo

Bar. *mf* *mp* *mf*

and let me feel the thrum of your be - ing: the deep, in - tri - cate thrum of the

S

A

T

B

Mrb. *p* *mp*

Perc. I Chimes *p*

Perc. II Sus. Cym.

poco rall.-----

175

Vln. I *p* *pp* *pp*

Vln. II *p* *pp* *pp*

Vla. *p* *pp* *pp*

Vc. *p* *pp* *pp*

D.B. *p* *pp*

pizz. *pp*

II. Into the Stars

N

a tempo *rit.* ♩ = 80

181

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

B♭ Cl. *p* *mp*

Bsn. *mp* *pp*

Hn. 1 *mp* *p*

Hn. 2 *p* *pp*

Tbn. *pp*

Mezzo *mp* *mf* *p* *minimal vibrato chant-like p*

Bar. world a-live in these qui-et ho-urs of night. *minimal vibrato chant-like p* To be

S *minimal vibrato chant-like pp*

A *minimal vibrato chant-like pp*

T *minimal vibrato chant-like pp*

B *minimal vibrato chant-like pp* To be

Mrb. *p* *mf*

Perc. I Chimes *mp*

Vln. I *a tempo* *rit.* ♩ = 80

Vln. II *mp*

Vla. *mp* *arco* *pp*

Vc. *mp* *arco* *pp*

D.B. *pp* (V) *mp* *pp*

II. Into the Stars

rit. -----

187

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

Mrb.

Perc. I
Chimes

here is to be o - pen, to be free, to be at peace.

rit. -----

187

Vla.

Vc.

D.B.

(V) p (V)

**O Warm but Mysterious,
Clouded in Mist**

II. Into the Stars

$\text{♩} = 66$

193

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

B♭ Cl. *p* *mp* *p*

Bsn. *p* *pp*

Hn. 1 *p* *pp* *p*

Hn. 2 *pp* *p* *pp* *p*

Tbn. *pp* *p* *pp* *p*

Mezzo *pp*

Bar. *pp*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Mrb. *p* *mp* *p* *mp*

Perc. I Chimes *pp* *p*

**O Warm but Mysterious,
Clouded in Mist**

$\text{♩} = 66$

193

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

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

D.B. *pp* *p* *pp* *p*

II. Into the Stars

P

rall.-- ♩ = 56 rall.-- ♩ = 63

199

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

B♭ Cl. *mp* *p* *mp* *mf* *p*

Bsn. *p* *mp* *p*

Hn. 1 *mp* *pp* *p* *pp*

Hn. 2 *mp* *pp* *p* *pp*

Tbn. *mp* *pp* *p* *pp*

S *mp reverently* *mf* *p*

A *mp reverently* *mf* *p*

T *mp reverently* *mf* *p*

B *mp reverently* *mf* *p*

Praise be _____ to the earth, the qui-et earth, to the night. A -

Mrb. *mp* *p* *mp* *p*

Perc. I Chimes *p*

P

rall.-- ♩ = 56 rall.-- ♩ = 63

199

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

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

D.B. *mp* *pp* *mp* *p*

II. Into the Stars

rit. ♩ = 52

205

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

S

A

T

B

rise, _____ the night. _____ A - rise, _____ the night. _____

rise, _____ the night. _____ A - rise, _____ the night. _____

rise, _____ the night. _____ A - rise, _____ the night. _____

rise, _____ the night. _____ A - rise, _____ the night. _____

Mrb.

Perc. I
Chimes

rit. ♩ = 52

205

Vla.

Vc.

D.B.

III. Things Fall Apart

Content **Trouble Begins**

$\text{♩} = 48$ *rit.* -----

Flute

Bb Clarinet

Bassoon

Soprano

Alto

Tenor

Bass

Marimba

Viola

Cello

Double Bass

Solo

p *pp* *p < mp* *pp* *f*³

Non Div. *pp* *pp* *pp*

III. Things Fall Apart

A **Unfolding, Unraveling**

♩ = 42 Subito ♩ = 56 *accel.* -----

8

Fl.

B♭ Cl.

Bsn.

S.

A.

T.

B.

Mrb.

Vla.

Vc.

D.B.

pp *sub. mp* *p* *cresc.* -----

pp *p* *mp* *sub. p*

p *mp* *mf* *sub. p*

p *mf* *mp*

III. Things Fall Apart

B

♩ = 69

15

Fl. *mf*

B♭ Cl. *mf* \rightarrow *pp*

Bsn. *mf* \rightarrow *pp*

S. *mp* *disturbed* *mf*
But just as those things do live and pros - per.

A. *mp* *disturbed* *mf*
But just as those things do live and pros - per.

T. *mp* *disturbed* *mf*
But just as those things do live and pros - per.

B. *mp* *disturbed* *mf*
But just as those things do live and pros - per.

Mrb. *f*

B

♩ = 69

15

Vla. *f*

Vc. *f* \rightarrow *p*

D.B.

III. Things Fall Apart

C

accel.-----

22

Fl.

B♭ Cl.

Bsn.

Mezzo

S

A

T

B

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *f* *mf*

so too ex - ists those things that fes - ter and flare: de - struc - tion,

so too ex - ists those things that fes - ter and flare: de - struc - tion,

so too ex - ists those things that fes - ter and flare: de - struc - tion,

so too ex - ists those things that fes - ter and flare: de - struc - tion,

so too ex - ists those things that fes - ter and flare: de - struc - tion,

Bass Drum

p *mp*

C

accel.-----

p *mf* *pp* *p* *mf*

pp *p* *pp* *p* *mf*

III. Things Fall Apart

29 $\text{♩} = 92$

Fl.

B♭ Cl.

Bsn.

Mezzo

S

A

T

B

Perc. I
Chimes

Perc. II
B. D.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sub. p *mf* *sub. p* *f*

mf *bittersweet* *f*

Things fall a - part; not all is beau - ty and boun - ty.

mp *f*

loss, af - flic - tion.

mp *f*

loss, af - flic - tion.

mp *f*

loss, af - flic - tion.

mp *f*

loss, af - flic - tion.

p *mp* *mf*

$\text{♩} = 92$

sub. p *mf* *sub. mp* *f* *p* *cresc.*

sub. p *mf* *sub. mp* *f* *p* *cresc.*

sub. p *mf* *sub. mp* *f* *p* *cresc.*

sub. p *mf* *sub. mp* *f* *p* *cresc.*

sub. p *mf* *sub. mp* *f* *p* *cresc.*

III. Things Fall Apart

D Resigned, Bittersweet

36 *rit.* ----- ♩ = 60

Fl.

B♭ Cl.

Bsn.

Mezzo

Perc. I
Chimes
Chimes
let ring
mf

Perc. II
B. D.
Bass Drum Roll
p ----- *f*

Pno.
pp ----- *p*
With pedal

D Resigned, Bittersweet

36 *rit.* ----- ♩ = 60

Vln. I
f ----- *pp* ----- *p*
no vibrato
slowly increase vibrato

Vln. II

Vla.
f ----- *pp* ----- *p*
no vibrato
slowly increase vibrato

Vc.
f ----- *pp* ----- *p*
no vibrato
slowly increase vibrato

D.B.
f

III. Things Fall Apart

43

Fl. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Bar. *p resigned* Trou - ble, _____ *mp* trou - ble, _____ gnaw - ing my hands, gnaw - ing _____ my feet.

Pno. *pp* *p* *pp* *p* *pp*

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

D.B. *pp* *p* *pp*



50

Fl. *p* *mp*

B♭ Cl. *p* *mp* *p* *p* *mp*

Bsn. *p* *mp* *p*

Bar. *p* *mp* *p* Trou - ble, _____ through day, through night. _____

Pno. *mp* *p*

III. Things Fall Apart

56

Fl. *p* *mp* *p*

B♭ Cl. *pp* *mp*

Bsn. *p* *mp* *p*

Bar. *mp* *mf* *p*

Trou - ble, trou - ble, a shad - ow that foll - ows me.

Pno. *pp* *mp*



61

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

B♭ Cl. *mp* *mf* *p* *mp* *mf* *p*

Bsn. *mp* *mf*

Hn. 1 Mute *p* *mp* *p* *mp* *p*

Hn. 2 Mute *p* *mp* *p* *mp* *p*

Tbn. *pp* *p* *pp* *p* *pp*

Bar. *mf* *f* *mf*

Trou - ble, trou - ble, at eve - ry turn,

sorrowful *mf* *f* *mf*

can be slightly out of time --- almost a sob

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

61

Vln. I

Vc. *mp* *pp*

III. Things Fall Apart

F

accel...... ♩ = 72

66

Fl. *mf* *p*

B♭ Cl. *p* *mp*

Bsn. *p*

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

Hn. 2 *pp* *mf* *p* *pp*

Tbn. *pp* *mp* *p* *pp*

Bar. *p* *mp solemn*

trou - ble. Each year seems to hold more

Perc. I Chimes *p*

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

F

accel...... ♩ = 72

66

Vln. I *mp* *pp*

Vln. II *pp* (V)

Vla. *mp* *pp* *pp* (V)

Vc. *pp* (V)

D.B. *pizz.* *p*

III. Things Fall Apart

72

Fl. *mp* *mf* *p*

B♭ Cl. *p* *mp* *p* *mp* *mf*

Bsn. *p* *mp* *p*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tbn. *p* *pp*

Bar. *mf* *mp* *reflective* *mf*
trou-ble, ___ more pain, more loss. So lit-tle ___ I knew of life ___ then, ___ when the world was just a

Perc. I
Chimes

Pno. *pp* *p* *pp*

72

Vln. I

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *mp* *p*

III. Things Fall Apart

G

79

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

B♭ Cl. *p* *mp* *mp* *mf* *mp* *p*

Bsn. *mf* *mp* *mf* *f* *p*

Hn. 1 *mf* *f* Open

Hn. 2

Tbn.

Bar. *mp* *mf* *mf* grave
shi-ny jewel, when the world was bright. Trou-ble has left me wil - ted,

Perc. I
Chimes *mf*

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

G

79

Vln. I *pp* *legato* *sim.*

Vln. II *pp* *legato* *sim.*

Vla.

Vc. *pp* *legato* *arco* *sim.*

D.B. *mp*

III. Things Fall Apart

H

86

Fl. *mf* *mp*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mp* *pp*

Tbn. *pp*

Mezzo *mf* wistful
Years a - go, you

Bar. *f* *mp*
like a fern with - out sun, with - out life.

Perc. I Chimes *mp*

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

Vln. I *p* *pp* *p*

Vln. II *p* *pp* *p*

Vla. *p* *pp* *p*

Vc. *p* *pp* *p*

D.B. *p* *pp* *p*

86

H

(legato) *p*

(legato) *p*

(legato) *p*

III. Things Fall Apart

92

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

B♭ Cl. *p* *mp*

Bsn. *mf* *mp* *mf* *p* *mp*

Hn. 1 *pp* *p*

Hn. 2

Tbn.

Mezzo *f* *mf* *f* *mp* *mf*
laid your - self o - pen to me un - der the star - ry sky. Green was the earth, and filled with love.

Bar.

Perc. I Chimes

Pno. *p* *pp*

Vln. I *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *Soli V*

D.B. *mf*

III. Things Fall Apart

I Moving Forward, Intensifying

accel. ♩ = 80 *rall.* ♩ = 88

98

Fl. *mp* *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mf* *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. *mf* Open *mf*

Mezzo *anguished cresc.* *ff*

Now the air is filled with smoke and the moun-tains are coat-ed with fire! —

Bar.

Perc. I Chimes

Perc. II B. D.

Pno. *cresc.* *mf*

I Moving Forward, Intensifying

accel. ♩ = 80 *rall.* ♩ = 88

98

Vln. I *mp* *cresc.* *mf* *p*

Vln. II *mp* *cresc.* *mf* *p*

Vla. *mp* *mf*

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

D.B. *mp* *mf*

III. Things Fall Apart

J

rall.-- a tempo *rall.---- a tempo*

104

Fl. *f* *mf* *ff* *mp*

B♭ Cl. *f* *mf* *ff* *mp*

Bsn. *f* *mf* *ff* *mp*

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

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

Tbn. *f* *mf* *mp*

Mezzo

Bar. *ff* *anguished*
Oh! _____

Perc. I Chimes *f*

Bass Drum Roll

Perc. II B. D. *mf* *f* L.V. *mp* *f* L.V.

Pno.

J

rall.-- a tempo *rall.---- a tempo*

104

Vln. I *f* *mp* *mp* *f*

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

Vla. *f* *mf* *ff*

Vc. *f* *pp* *mp* *ff*

D.B. *f* *ff*

III. Things Fall Apart

110

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

B♭ Cl. *mp* *p* *mf* *f* *mp* *p*

Bsn. *p* *mf* *f* *p*

Hn. 1 *p* *mp* *pp*

Hn. 2 *p* *mp* *pp*

Tbn. *p* *mp* *pp*

Mezzo

Bar. *mf* *ff* *mf*
— The smoke burns my eyes! The ac-rid taste of blaze burns my throat! — This for - est, —

S

A

T

B

Perc. I
Chimes *mf*

Perc. II
B. D. *f*

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *mp* *p*

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

D.B. *mp* *p* *mf* *f* *p*

III. Things Fall Apart

K Fierce, Agitated

rall. ♩ = 76 *molto rall.* ... ♩ = 92

116

Fl. *mp* *mf* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Tbn. *p* *mf* *p*

Mezzo

Bar. *ff*

— in which I once felt — hope, — is filled with heat: in - fer - no!

S *ff* *anguished*
Oh! — In -

A *ff* *anguished*
Oh! — In -

T *ff* *anguished*
Oh! — In -

B *ff* *anguished*
Oh! — In -

Perc. I
Chimes

Perc. II
B. D. *p* *f* *p*

K Fierce, Agitated

rall. ♩ = 76 *molto rall.* ... ♩ = 92

116

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

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

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

D.B. *mp* *f* *p*

III. Things Fall Apart

122

Fl. *mf* *p*

B♭ Cl. *f* *p* *mp* *p*

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

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tbn. *mf* *p*

Mezzo

Bar.

S. *mf* *ff*

A. *mf* *ff*

T. *mf* *ff*

B. *mf* *ff*

Perc. I Chimes

Perc. II B. D. *f* *p* *f* *p*

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

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

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

D.B. *f* *p* *f* *p*

fer - no! Oh! Blaz - ing burn!

III. Things Fall Apart

L

poco rall. --- a tempo

128

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

Perc. I
Chimes

Perc. II
B. D.

f *p* *mp* *p*

f *p* *mp* *p*

f *p* *mp* *p*

mf *p* *mp* *p*

mf *f*

mf *f*

mf *f*

mf *f*

The earth op - ens it - self, spew - ing de - struc -

The earth op - ens it - self, spew - ing de - struc -

The earth op - ens it - self, spew - ing de - struc -

The earth op - ens it - self, spew - ing de - struc -

L

poco rall. --- a tempo

128

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *mp* *p*

f *p* *mp* *p*

f *p* *mp* *p*

f *p* *mp* *p*

f *p* *mp* *p*

III. Things Fall Apart

accel. ♩ = 108

134

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Suf -

mf *sub. p* *mf* *mf* *mf*

mf *p* *mf* *sub. mp* *mf*

mp *ff* *ff* *ff* *ff*

- tion, loss, af-flic - - tion! -

- tion, loss, af-flic - - tion! -

- tion, loss, af-flic - - tion! -

- tion, loss, af-flic - - tion! -

Perc. I
Chimes

Perc. II
B. D.

mp *mf*

accel. ♩ = 108

134

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *mp* *sub. p* *fp*

mp *p* *mp* *sub. p* *fp*

mp *p* *mf* *sub. mp* *fp*

mp *p* *mf* *sub. mp* *fp*

mp *p* *mf* *sub. mp* *f*

III. Things Fall Apart

M Forceful, Disturbed

Subito

♩ = 100

140

Fl. *p* > *pp* *f* *mp*

B♭ Cl. *p* > *pp* *f* *mp*

Bsn. *p* > *pp* *f* *mp*

Hn. 1 *p* > *pp* *mf* *mp*

Hn. 2 *p* > *pp*

Tbn.

Mezzo *ff*
fer-ing! Fear! Ag - o-ny!

S

A

T

B

Perc. I
Sus. Cym. *mf* *f* L.V. (7) (2) (2)

Perc. II
B. D. *mf* *f* L.V. (7) (2) (2)

Perc. III
Crash Cym. *mf* L.V. (2) (2)

M Forceful, Disturbed

Subito

♩ = 100

140

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *mp*

III. Things Fall Apart

145

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

B♭ Cl. *f* *mf* *mp* *mf* *f* *p* *mp*

Bsn. *f* *mf* *mp* *mf* *f* *p* *mp*

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

Hn. 2

Tbn.

Mezzo

Perc. I
Sus. Cym.

Perc. II
B. D. *p* *mf* L.V.

Perc. III
Crash Cym. *mf* L.V.

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

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

Vla. *f* *mp* *f* *p* *mp*

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

D.B. *mp*

III. Things Fall Apart

N

150

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

B♭ Cl. *mf* *mp* *p* *mp* *pp*

Bsn. *mf* *mp* *p*

Hn. 1 *mp* *pp* *p* *pp*

Hn. 2

Tbn.

Mezzo *mf*
A - gon - y! The earth _____ cries out _____ in

Perc. I
Sus. Cym.

Perc. II
B. D. *p* *mp* L.V.
Crash Cymbal L.V.

Perc. III
Crash Cym. *mp*

N

150

Vln. I *p* *pp* *p* *pp*

Vln. II *p* *pp* *p* *pp*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p* *pp* (V)

III. Things Fall Apart

154

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

B \flat Cl. *mp*

Bsn. *mp* > *p* *mp*

Hn. 1 *mp* > *p* *mp*

Hn. 2

Tbn.

Mezzo *f* > *mp* *mf*

a - gon - y! A - gon - y! The wild fire con -

S.

A.

T.

B.

Perc. I
Sus. Cym.

Perc. II
B. D.

Perc. III
Crash Cym.

Pno.

154

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *mp*

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

D.B. *p* > *pp* *p*

III. Things Fall Apart

O

158

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

S.

A.

T.

B.

Perc. I

Perc. II

Perc. III

Pno.

sumes
eve - ry - thing!

mf *mp* *mf*

mp

mf *f*

ff

mf *f*

8

Detailed description: This page of the score covers measures 158 to 161. It features woodwind parts for Flute, B♭ Clarinet, Bassoon, Horns 1 & 2, and Trombone. The Mezzo-soprano part includes the lyrics 'sumes eve - ry - thing!'. The percussion and piano parts are mostly rests. Dynamics include *mf*, *mp*, *ff*, and *f*. A 'Solo' marking is present for the Trombone in measure 160. A circled 'O' is above the staff in measure 158.

O

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *p* *mf*

p *mp* *p* *mf*

mf *p* *f*

mf *p* *f*

mp *mf* *p* *f*

Detailed description: This page of the score covers measures 158 to 161, featuring string parts for Violins I & II, Viola, Violoncello, and Double Bass. Dynamics include *p*, *mp*, *f*, and *mf*. A circled 'O' is above the staff in measure 158.

III. Things Fall Apart

162

Fl. *mp* *p* *mp*

B♭ Cl. *mp* *p* *mp*

Bsn. *mp* *p* *mp*

Hn. 1 *mp* *pp* *p* *mp*

Hn. 2 *mp* *pp* *p* *mp*

Tbn. *p*

Mezzo *f*
Eve - ry - thing!

S *f*
Eve - ry - thing!

A *f*
Eve - ry - thing!

T *f*
Eve - ry - thing!

B *f*
Eve - ry - thing!

Pno. *legato*
mp *f*
pedal lightly

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

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

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

III. Things Fall Apart

P Longing

166

Fl. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *mp* *p*

Tbn. *p*

Mezzo *mf* *f*
E - ven the stone of the earth is charred with black

S.

A.

T.

B.

Pno. *mf*

P Longing

166

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mp* *mf*

Vc. *p*

D.B. *p*

III. Things Fall Apart

170

Fl. *mf* *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1 *mf* *mp*

Hn. 2

Tbn.

Mezzo *ff*
and burn!

S

A

T

B

Vln. I *p*

Vln. II *p*

Vla. *p* *mp* *Soli espressivo* *mf*

Vc. *mp* *p*

D.B. *mp* *p*

Detailed description: This page of a musical score, numbered 170, is for the third movement, 'III. Things Fall Apart'. It features a woodwind section with Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Trombone (Tbn.). The woodwinds play a melodic line starting at measure 170, with dynamics ranging from mezzo-forte (mf) to piano (p). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), providing harmonic support with dynamics from mezzo-piano (mp) to piano (p). A Mezzo-soprano soloist enters at measure 170 with the lyrics 'and burn!' in a fortissimo (ff) dynamic. The vocal line is marked with a triplet and a fermata. The vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) are present but silent on this page. The score is in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

III. Things Fall Apart

174 *rit.* ♩ = 84

Fl. *mf*³

B♭ Cl. *mp* *mf* *mp*

Bsn. *mp* *mf*

Hn. 1

Hn. 2

Tbn. *mp*³ *f* *mp*

Mezzo

S

A

T

B

Vln. I *mp*

Vln. II *mp*

Vla. *f* *mp* *f*

Vc. *mp* *mf*

D.B. *mp* *mf*

III. Things Fall Apart

Q *accel.* ♩ = 96

178

Fl. *f* *mp* *mp*

B♭ Cl. *mf*

Bsn. *mp* *mf* *pp* *mp*

Hn. 1 *p* *mp* *pp*

Hn. 2

Tbn.

Mezzo

S *mp* *mf*
An - i - mals flee - ing but not all es - cap - ing the

A *mp* *mf*
An - i - mals flee - ing but not all es - cap - ing the

T *mp* *mf*
An - i - mals flee - ing but not all es - cap -

B *mp* *mf*
An - i - mals flee - ing but not all es - cap -

Q *accel.* ♩ = 96

178

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

D.B. *p*

III. Things Fall Apart

accel.-----

182

Fl. *mf* *f* *p*

B♭ Cl. *mf* *pp* *mp*

Bsn. *mf* *pp* *mp*

Hn. 1 *mf* *pp* *mp*

Hn. 2 *mf* *p*

Tbn. *mp* *p*

Mezzo *mf* *f*
burdened
I feel their pain.

S *f* *mp*
spread of flames.

A *f* *mp*
spread of flames.

T *f* *mp*
ing the spread of flames.

B *f* *mp*
ing the spread of flames.

accel.-----

182

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *pp*

D.B. *pp*

III. Things Fall Apart

Aggressive

186

Fl. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2 *mp*

Tbn. *mp*

Mezzo *ff*
I am _____ their fear! _____

Bar.

S

A

T

B

Perc. I
Sus. Cym. *p* Sus. Cymbal Roll

Perc. II
B. D. *p* Bass Drum Roll

Aggressive

186

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

III. Things Fall Apart

R Agonized

♩ = 112

rall. ----- ♩ = 100

190

Fl. *mf* *p* *pp*

B♭ Cl. *mf* *p* *pp*

Bsn. *mf* *p* *pp*

Hn. 1 *mf* *p*

Hn. 2

Tbn.

Mezzo

Bar. *f* *pleading* *mf*

Where is there com - fort? Where is there re - lief? Where is there peace? _____

S

A

T

B

Perc. I L.V. *mf*

Sus. Cym.

Perc. II L.V. *mf*

B. D.

R Agonized

♩ = 112

rall. ----- ♩ = 100

190

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

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

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

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

D.B. *f* *p* *mp* *pp* *p*

III. Things Fall Apart

S

rall. ----- ♩ = 92

195

Fl.

B♭ Cl.

Bsn.

Hn. I

Mezzo

Bar.

S

A

T

B

Perc. I
Chimes

Perc. II
B. D.

bitter *f* *ff* *mp* *f* *mp* *pp*

Where can I find peace in this cha-os of de-struc-tion? _____ Where can I find peace? _____

f pleading *mp* *f* *mp* *pp*

Where can I find peace? _____ Where can I find peace? _____

f pleading *mp* *pp*

Where can I find peace? _____

f pleading *mp* *pp*

Where can I find peace? _____

f pleading *mp* *pp*

Where can I find peace? _____

Chimes
pedal let ring
mp *mf*

mf *p* *cresc.*

mp *p* *cresc.*

mp *pp* *cresc.*

mp *pp* *cresc.*

mp *pp* *cresc.*

S

rall. ----- ♩ = 92

195

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *cresc.*

mp *p* *cresc.*

mp *pp* *cresc.*

mp *pp* *cresc.*

mp *pp* *cresc.*

III. Things Fall Apart

T $\text{♩} = 108$

accel. -----

201

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

B♭ Cl. *mp* *p* *sim. mp* *mf*

Bsn. *p* *mp* *sim. mf*

Hn. I *p* *mp* *sim. mf*

Mezzo *f* *mf* *ff*
with you. I can hear you!

Bar.

S *mf* *heartbroken*
And out in the

A *mf*
And

T

B

Perc. I
Chimes *f*

Perc. II
B. D.

T $\text{♩} = 108$

accel. -----

201

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

Vln. II *mf* *mp cresc.* *mf espressivo*

Vla. *mp* *p cresc.* *mf*

Vc. *mp* *p cresc.* *mf*

D.B. *mp* *p cresc.* *mf*

III. Things Fall Apart

206

Fl. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hr. I *pp*

Mezzo

Bar.

S *mp* world, peo - ple are fear - ing, fear - ing, hurt - ing, *mf* *mp*

A *heartbroken mp* out in the world, peo - ple are fear - ing, fear - ing, hurt - ing, *mf* *mp*

T *mf heartbroken mp* And out in the world, peo - ple are fear - ing, fear - ing, fear - ing, *mf* *mp*

B *mf heartbroken mp* And out in the world, peo - ple are fear - ing, fear - ing, hurt -

Perc. I Chimes

Perc. II B. D.

206

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mp* *p*

Vc. *p* *pp*

D.B. *p* *pp*

III. Things Fall Apart

211

Fl.

B♭ Cl.

Bsn.

Hn. I

Mezzo

Bar.

S
hurt - ing, kill - ing each oth - er, fear - ing each oth - er, hurt - ing each

A
hurt - ing, kill - ing each oth - er, fear - ing each oth - er, hurt - ing each

T
hurt - ing, hurt - ing, kill - ing each oth - er, fear - ing each oth - er,

B
ing, hurt - ing, hurt - ing, kill - ing each oth - er, fear - ing each oth - er,

Perc. I

Perc. II

Vln. I
211
mp *espressivo* *mf*

Vln. II
mp *mf*

Vla.
mf *espressivo* *mp*

Vc.
mf

D.B.
mp

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered 211 at the top left. It features ten staves for woodwinds (Flute, B♭ Clarinet, Bassoon, Horn I), three vocal staves (Soprano, Alto, Tenor), one bass staff, two percussion staves (Percussion I and II), and five string staves (Violin I, Violin II, Viola, Violoncello, Double Bass). The vocal parts include lyrics: 'hurt - ing, kill - ing each oth - er, fear - ing each oth - er, hurt - ing each'. The score includes dynamic markings such as *mf*, *f*, *mp*, and *espressivo*. There are also triplets and slurs in the instrumental parts. The time signature changes from 2/4 to 4/4 in the middle of the page.

III. Things Fall Apart

216 *rall.*

Fl. *mp* *f*

Bsn. *mp* *f*

Tbn.

Mezzo

S *mf* *ff*
oth - er, are kill - ing each oth - er.

A *mf* *ff*
oth - er, are kill - ing each oth - er.

T *mf* *ff*
are hurt - ing each oth - er, are kill - ing each oth - er.

B *mf* *ff*
are hurt - ing each oth - er, are kill - ing each oth - er.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mp* *mf* *f*

D.B. *f*

III. Things Fall Apart

U Sorrowful

221 *a tempo* *rit.*-----

Fl. *p*

Bsn. *p*

Tbn. Mute *pp*

Mezzo

S *p* *mp* *mf*
Death, wheth - er to - day or to - mor - row, touch - es the world, and

A *p* *mp* *mf*
Death, wheth - er to - day or to - mor - ow, touch - es the world, and

T *p* *mp* *mf*
Death, wheth - er to - day, or to - mor - ow, touch - es the world and

B *p* *mp* *mf*
Death, wheth - er to - day, or to - mor - ow, touch - es the world and

U Sorrowful

221 *a tempo* *rit.*----- *espressivo*

Vln. I *pp* *espressivo mp*

Vln. II *pp* *espressivo mp mf*

Vla. *pp* *espressivo mp*

Vc. *p* *espressivo mp*

D.B. *p* *mp*

III. Things Fall Apart

227 $\text{♩} = 88$ *rit.*

Fl.

Bsn.

Mezzo *mp* sorrowful
Things fall _____

S *f* takes, _____ and takes, _____ *mf* and takes. _____ *p*

A *f* takes, and takes, _____ and takes, _____ and takes, _____ and takes, _____ and takes. _____ *mf* *p*

T *f* takes, _____ and takes, _____ and takes, _____ and takes, _____ and takes, _____ and takes. _____ *mf* *p*

B *f* takes, _____ and takes, _____ and takes, _____ and takes, _____ and takes. _____ *mf* *p*

227 $\text{♩} = 88$ *rit.*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

D.B. *mf*

III. Things Fall Apart

V Bitter, Sorrowful
♩ = 48 *accel.* ♩ = 66

233

Fl.

Bsn. Solo *pp* *mf* *p* *mf*

Mezzo *pp*
— a - part.

S

A

T

B

V Bitter, Sorrowful
♩ = 48 *accel.* ♩ = 66

233

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* no vibrato Divisi (V) *p*

Vc. *ppp* no vibrato Divisi (V) *p*

D.B. *ppp* *ppp* (V) *p*

III. Things Fall Apart

239

Fl. *mp* *mf* *p*

Bsn. *mp* *mf* *p* *pp*

W Subito = 76

S *p numbly* *mp*

A *p numbly* *mp*

T *p numbly* *mp*

B *p numbly* *mp*

Perc. I

And when the fire _____ has fi - nal - ly run its course, _____

239

Vln. I

Vln. II

Vla. (V) *pp*

Vc. (V) *pp*

D.B. *pp*

W Subito = 76

III. Things Fall Apart

246

Fl.

Bsn.

S

A

T

B

Perc. I

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *cresc.* *mf*

p *disturbed* *mf*

ev - en the stone of the earth is charred with black, emp - ty,

p *disturbed* *mf*

ev - en the stone of the earth is charred with black, emp - ty,

p *disturbed* *mf*

ev - en the stone of the earth is charred with black emp - ty,

p *disturbed* *mf*

ev - en the stone of the earth is charred with black, emp - ty,

mp *mf*

p *pp* *p*

p *pp* *p*

p *pp* *p*

III. Things Fall Apart

252 *rall.* ♩ = 56 *rall.* ♩ = 48

Fl.

Bsn.

S
des - o - late, ___ des - o - late, ___ bar - ren, burn. ___

A
des - ol - ate, ___ des - ol - ate, ___ bar - ren, burn. ___

T
___ des - o - late, ___ des - o - late, ___ des - o - late, burn. ___

B
___ des - ol - ate, ___ des - ol - ate, ___ des - ol - ate, burn. ___

Perc. I
Chimes
mp dim. (*p*) *pp*

252 *rall.* ♩ = 56 *rall.* ♩ = 48

Vln. I

Vln. II

Vla.
(V) *mp* no vibrato (☐) *ppp*

Vc.
(V) *mp* no vibrato (☐) *ppp*

D.B.
(V) *mp* no vibrato (☐) *ppp*

Crystalline

♩ = 48

Flute

Percussion II
Sus. Cym.

Crystalline

♩ = 48

Violin I

Violin II

Viola

p mp pp p mp



A

rall. ----- a tempo

9

Fl.

Perc. II
Sus. Cym.

Suspended Cymbal Roll L.V.

pp p

Vln. I

Vln. II

Vla.

pp mp pp mp

rall. ----- a tempo



A

17

Fl.

B♭ Cl.

Bsn.

Perc. II
Sus. Cym.

Vln. I

Vln. II

Vla.

p pp p pp p

pp p

ppp

ppp

ppp

IV. In a Desolate Frost

25

Fl.

B♭ Cl.

Bsn.

Perc. II
Sus. Cym.

Vln. I

Vln. II

Vla.



B

33

Fl.

B♭ Cl.

Bsn.

Perc. II
Sus. Cym.

B

33

Vln. I

Vln. II

Vla.



41

Perc. II
Sus. Cym.

Vln. I

Vln. II

Vla.

IV. In a Desolate Frost

C Uneasy

Subito
♩ = 60

accel.-----

48

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn.

S *p hushed* *mp* *p* *mp*

A *p hushed* *mp* *p* *mp*

T *p hushed* *mp* *p* *mp*

B *p hushed* *mp* *p* *mp*

For a long time, the world is then qui - et. Cold seeps in - to the vall - eys.

For a long time, the world is then qui - et. Cold seeps in - to the vall - eys.

For a long time, the world is then qui - et. Cold seeps in - to the vall - eys.

For a long time, the world is then qui - et. Cold seeps in - to the vall - eys.

Perc. I Chimes *mp* L.V.

Perc. II Sus. Cym. *pp < p* L.V.

Chimes

Suspended Cymbal Roll

C Uneasy

Subito
♩ = 60

accel.-----

48

Vln. I *ppp* *p* *pp < p* *mp*

Vln. II *ppp* *p* *pp < p* *mp*

Vla. *ppp* *p* *pp < p*

Vc. *mp*

D.B.

IV. In a Desolate Frost

D

♩ = 120

56

Fl.

B♭ Cl.

Bsn.

S.

A.

T.

B.

Perc. I
Chimes

Perc. II
Sus. Cym.

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

mp *mp* *mp* *mp*

Snow dots the moun - tain tops.

Snow dots the moun - tain tops.

Snow dots the moun - tain tops.

Snow dots the moun - tain tops.

D

♩ = 120

56

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mf* *p* *pp* *pp* *pp*

mf *p* *pp* *pp*

mp *mf* *mp* *mp*

mf *mp* *mf* *mp*

mp *mf* *mp* *mp*

IV. In a Desolate Frost

E

64

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

B♭ Cl. *p* *mp* *mf* *pp*

Bsn. *mp* *p* *mp* *mf* *pp*

S *mf* *p*
Bliz - zard and storm make a world of white. Win - ter cov - ers ev -

A *mf* *p*
Bliz - zard and storm make a world of white. Win - ter cov - ers ev -

T *mf* *p*
Bliz - zard and storm make a world of white. Win - ter cov - ers ev -

B *mf* *p*
Bliz - zard and storm make a world of white. Win - ter cov - ers ev -

Perc. I Chimes

Perc. II

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *mf* *pp*

Vc.

D.B.

E

IV. In a Desolate Frost

rall.-----

72

Fl. *mp* *mf* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *mp* *mf*

S. *mf*
- ry-thing in a des-ol-ate frost. _____

A. *mf*
- ry-thing in a des-ol-ate frost. _____

T. *mf*
- ry-thing in a des-ol-ate frost. _____

B. *mf*
- ry-thing in a des-ol-ate frost. _____

Perc. I Chimes *mf* L.V.

rall.-----

72

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

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

Vla. *mp* *mf*

Vc. *p* *mp* *mf*

D.B.

IV. In a Desolate Frost

F Blustery, Somber

♩. = 112

80 (♩. = ♩.)

Fl. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Mezzo

Mrb. *mp* *p*

Perc. I Chimes *sim.* *mp*

F Blustery, Somber

♩. = 112

80 (♩. = ♩.)

Vln. I *pizz.* *mp* *p*

Vln. II *pizz.* *mp* *p*

Vla. *p*

Vc. *pizz.* *pp*

D.B. *mf* *mp* *p*

IV. In a Desolate Frost

G Delicate, Light

87

Fl. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *pp*

Mezzo *p melancholy*
In this blis - ter of

Mrb. *mf* *p*

Perc. I Chimes

Perc. II

G Delicate, Light

87

Vln. I *mf* *pp*

Vln. II *mf*

Vla. *mf* *pp*

Vc. *mf* *p*

D.B. *mf* *pp*

IV. In a Desolate Frost

94

Fl.

B♭ Cl.

Bsn.

Mezzo

snow, there can be no growth, no flour - - - rish - ing,

mp

mf

p

2

2

2

2

2

Mrb.

p

Perc. I
Chimes

Perc. II

94

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

pp

p

pp

pp

pp

mp

pp

pp

2

2

2

2

p

Detailed description of the musical score: The score is for a symphony orchestra and a mezzo-soprano. It is in a desolate, frosty atmosphere. The vocal line (Mezzo) is the primary focus, with lyrics in English. The instrumental parts include Flute, B♭ Clarinet, Bassoon, Maracas, Percussion I (Chimes), Percussion II, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with dynamics such as mezzo-piano (mp), mezzo-forte (mf), piano (p), and pianissimo (pp). There are several fermatas and slurs over the vocal line. The string parts feature a rhythmic pattern of eighth notes, with some parts marked with accents or slurs. The woodwinds are mostly silent, with some notes in the flute and clarinet parts. The percussion parts are also mostly silent, with some chimes and maracas playing. The overall mood is bleak and desolate.

IV. In a Desolate Frost

102

Fl.

B♭ Cl.

Bsn.

Mezzo

Mrb.

Perc. I
Chimes

Perc. II
Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *p* *mp*

on - ly white, and bit - ing cold

Suspended Cymbal Roll L.V.

pp *p*

mp *mf* *p* *pp* *pp* *p*

IV. In a Desolate Frost

H Blustery, Somber

110

Fl.

B♭ Cl.

Bsn.

Mezzo

Mrb.

Perc. I
Chimes

Perc. II
Sus. Cym.

mp *mf* *p*

of un - re - len - ting wind.

H Blustery, Somber

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *p*

IV. In a Desolate Frost

118 *accel.*-----

Fl. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *p* *mp* *p*

Hn. 1

Mezzo

Bar.

Mrb. *mf* *pp*

Perc. I Chimes

Perc. II Sus. Cym.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *pp* pizz.

Vc. *mf* *pp* pizz.

D.B. *mp* *pp*

IV. In a Desolate Frost

I Pushing Forward

$\text{♩} = 132$

125

Fl. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1 Mute *mf* *pp*

Mezzo

Bar. *mp pleading*
Is there no way up — out —

Mrb. (Perc. III) *mf* *p*
(Perc. II)

Perc. I
Sus. Cym.

Perc. II
Marimba

Join Marimba

I Pushing Forward

$\text{♩} = 132$

125

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf*

Vc. *mf*

D.B. *mf* Solo arco *p*

IV. In a Desolate Frost

132

Fl. *mf* *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn. I *mp* *mf* *pp*

Bar. *p* *mp*
— of this shad - ow? — Cold — is the earth, and

Mrb. *mp* *p*

Perc. I
Sus. Cym. *p* *mp* L.V.

Perc. II
Marimba

132

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mf* *p* *mp*

IV. In a Desolate Frost

J

139

Fl. *mf* *f* *mf*

B♭ Cl.

Bsn.

Hn. I *mf*

Bar. *mf* *f*

cold is life when my love is gone!

Mrb. *mf*

Perc. I
Sus. Cym. *p < mp* L.V.

Perc. II
Marimba

J

139

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *f*

IV. In a Desolate Frost

146

Fl. *mp*

B♭ Cl.

Bsn.

Hn. 1 *f* *p*

Hn. 2

Bar. *mp* *anguished*
My love, _____ whose face ____ I still

Mrb. *p*

Perc. I
Sus. Cym.

Perc. II
Marimba

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

D.B. *p*

Detailed description: This page of a musical score, numbered 143 at the bottom, contains measures 146 through 151. The score is for a symphony or concert band with a vocal soloist. The instruments listed are Flute, B♭ Clarinet, Bassoon, Horn 1, Horn 2, Baritone, Marimba, Percussion I (Suspension Cymbal), Percussion II (Marimba), Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time, with a key signature of one flat (B-flat major or D minor). The vocal line, written in bass clef, begins at measure 146 with the lyrics 'My love, _____ whose face ____ I still'. The vocal part is marked *mp* and *anguished*. The instrumental parts feature various dynamics including *f* (forte), *p* (piano), and *mp* (mezzo-piano). The score includes slurs, accents, and dynamic markings throughout.

IV. In a Desolate Frost

152

Fl. *mf* *f* *mp*

B♭ Cl.

Bsn.

Hn. 1 *mp* Open

Hn. 2

Bar. *mf* *f*
see ev - ery night in the tor - ment of dreams!

Mrb. *mp* *mf*

Perc. I
Sus. Cym.

Perc. II
Marimba

152

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *p*

Vc. *p*

D.B. *mp* *mf*

K **Anguished**
Subito
♩ = 108

IV. In a Desolate Frost

molto rall. ----- ♩ = 120

158

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Bar.

Mrb.

Perc. I
Sus. Cym.

Perc. II
Marimba

f

mf

mp bitter

mf

May - be you don't know what the nights are like for those who can - not sleep.

Suspended Cymbal Roll
L.V.

mp

K **Anguished**
Subito
♩ = 108

molto rall. ----- ♩ = 120

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

mf

mf

mf

f

pp

pp

p

mp

mp

pizz.

mp

f

rit. -----

Al - ways, al - ways, al - ways I toss and turn, search - ing.

rit. -----

mf

mf

mf

mf

mf

IV. In a Desolate Frost

♩ = 80

173

Mezzo *heartbroken*

Bar. *mp* *p* *pp*

and do not find you. I am ut - ter - ly a - lone.

Vln. I *ppp* *n*

Vln. II *ppp* *n*

Vla.

Vc.

D.B.

L Frozen, as though Suspended in Air

♩ = 56

181

Fl. *p* *mp*

B♭ Cl.

Bsn. *p* *mp*

Mezzo *mp numb* *mf*

Bar. Cold seeps in - to the ver - y earth, and makes all hope of spring

rall. ----- a tempo

190

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

B♭ Cl. *p* *mf* *mp*

Bsn. *p* *mp* *p* *mf* *mp*

Mezzo *p*

Bar. *shuddering mp* *mf*

but a wisp in the wind. Cold seeps in - to my ver - y bones. The word has been

IV. In a Desolate Frost

199 *rit.* $\text{♩} = 48$

Fl. *p* *pp*

B♭ Cl. *pp* *ppp*

Bsn. *p* *pp*

Mezzo

Bar. *p* *pp*

emp-tied of you, _____ and my soul is like-wise _____ emp - ty _____ of life and of love. _____



M Dry, Bitter

Subito

$\text{♩} = 104$

208

Fl.

B♭ Cl.

Bsn.

Mezzo

Bar. *bitter* *p* *mp* *mf*

There is on - ly grief, _____ un - re - len - ting grief. _____ Where _____

Mrb. *mp* *p* *mf*

M Dry, Bitter

Subito

$\text{♩} = 104$

208

Vln. I *pizz.* *mp* *p* *mf*

Vln. II *pizz.* *mp* *p* *mf*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

D.B. *pizz.* *mp* *p* *mp*

IV. In a Desolate Frost

N

accel. ----- ♩. = 112

215

Fl.

B♭ Cl.

Bsn.

Bar.

Mrb.

Perc. I Chimes

mp *mf*

is sum - mer now, in all of this bleak - ness?

p *mf*

accel. ----- ♩. = 112

215

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf*

pp *mf*

pp *mf*



222

Bar.

Mrb.

Perc. I Chimes

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p*

Which path leads for - ward, I do not know.

dim. *(mp)* *(p)*

dim. *(mp)* *(p)*

IV. In a Desolate Frost

rall. ♩. = 80

freely
numb, sorrowful

230 *pp* *p*

Bar. I am lost in an emp - ty, white world

Perc. II

Vln. I *pp* *n*

Vln. II *pp* *n*

Vla.



O Crystalline
♩ = 48

rall. ♩. = 60

238 *pp*

Bar. of sor - row and snow.

O Crystalline
♩ = 48

rall. ♩. = 60

Vln. I Solo *p* *mp*

Vln. II Solo *p* *mp*

Vla. Solo *p* *mp*



247 *rall.*.....

Bar.

Perc. II
Sus. Cym. Suspended Cymbal Roll L.V. *pp* *p*

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

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

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

IV. In a Desolate Frost

P

$\bullet = 42$ *rit.*-----

256

Perc. II
Sus. Cym.

Vln. I

Vln. II

Vla.

$\bullet = 42$ **P** *rit.*-----

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

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

p *mp* *pp*

----- $\bullet = 38$

265

Perc. II
Sus. Cym.

Vln. I

Vln. II

Vla.

$\bullet = 38$

p *pp* *p* *ppp*

p *pp*

V. Deep Down Things

Unfolding, Thawing

♩ = 48

accel.-----

Flute

Bb Clarinet

Bassoon

F Horn 1

F Horn 2

Percussion I

Unfolding, Thawing

♩ = 48

accel.-----

Violin I



Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Perc. I
Sus. Cym.

mp < mf

A

♩ = 92 *rall.* ♩ = 56

molto rall. ----- ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp < mf

A

♩ = 92 *rall.* ♩ = 56

molto rall. ----- ♩ = 100

V. Deep Down Things

17 *molto rall.*-----

Fl. *p* *mp* *mf*

B♭ Cl. *p*

Bsn. *p*

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

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

S

A

T

B

Perc. I
Sus. Cym.

17 *tutti* *molto rall.*-----

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

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

Vla. *mf*

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

D.B. *pizz.* *mp* *mf* *arco* *mp* *mf*

V. Deep Down Things

B Joyous, Triumphant

25 ♩ = 108

Fl. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

S *p* triumphant *mp* *mf*
And for all this, na - ture is nev - er spent.

A *p* triumphant *mp* *mf*
And for all this, na - ture is nev - er spent.

T *p* triumphant *mp* *mf*
And for all this, na - ture is nev - er spent.

B *p* triumphant *mp* *mf*
And for all this, na - ture is nev - er spent.

Perc. I
Sus. Cym. *p* *mf* Suspended Cymbal Roll

B Joyous, Triumphant

25 ♩ = 108

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

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

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

Vc. *f* *pp*

D.B. *f* *pp*

V. Deep Down Things

rall.----- a tempo C

33

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

S

A

T

B

Perc. I
Sus. Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

There lives the dear - est fresh - ness deep down things. And though the world was bleak and hope - less, —

There lives the dear - est fresh - ness deep down things. And though the world was bleak and hope - less, —

There lives the dear - est fresh - ness deep down things. And though the world was

There lives the dear - est fresh - ness deep down things. And though the world was

L.V.

pp *ppp* *pp* *ppp* *pp* *ppp*

rall.----- a tempo C

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Deep Down Things

rall.-----a tempo

41

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. 1

Hn. 2

Tbn.

S. *mf* *f*
out of the depths, a new morn - ing springs. All things will

A. *mf* *f*
out of the depths, a new morn - ing springs. All things will

T. *mp* *mf* *f*
bleak and hope - less, out of the depths, a new morn - ing springs. All things will

B. *mp* *mf* *f*
bleak and hope - less, out of the depths, a new morn - ing springs. All things will

Perc. I
Sus. Cym. *mp* *mf*

Pno.

rall.-----a tempo

41

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc.

D.B.

V. Deep Down Things

D Warm

rall. ----- $\text{♩} = 100$

49 *8va*

Fl. *f* *mp*

B♭ Cl. *f* *mp*

Bsn. *f* *mp*

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

Hn. 2 *mp* *mf* *f* *ff* *p*

Tbn. *mp* *mf* *f* *p*

Mezzo *mf* warmly
The earth _____ warms _____ once

S
be a - gain. _____

A
be a - gain. _____

T
be a - gain. _____

B
be a - gain. _____

Perc. I
Crash Cym. *mf* *f*

Perc. II
B. D. *mf* *f*

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

D Warm

rall. ----- $\text{♩} = 100$

49

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

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

D.B. *mf* *f* *p*

V. Deep Down Things

57

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

S

A

T

B

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

f

mf

p

more. _____ Soon, shoots _____ of vi-brant green, yel-low, and blue will burst forth from the burnt earth, and cov - er my

mf

mp

p

mp

p

mp

p

mp

p

mp

p

V. Deep Down Things

64

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

skin, once a-gain, with all the col - ors of the rain - - - bow.

reverently *f*

mp *mf* *mp* *mp* *mp* *mp*

The image shows a page of a musical score for 'V. Deep Down Things', starting at measure 64. The score is arranged in a standard orchestral layout. At the top, there are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.), all of which are silent in this section. Below these are the woodwinds: Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Trombone (Tbn.). The Mezzo-soprano (Mezzo) part features a vocal line with lyrics: 'skin, once a-gain, with all the colors of the rainbow.' The performance directions 'reverently' and 'f' are placed above the vocal line. The Baritone (Bar.) part is silent. The Piano (Pno.) part has a melodic line in the right hand and a supporting bass line in the left hand. The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The string parts are active, with Vln. I and Vln. II playing rhythmic patterns, and Vc. and D.B. providing harmonic support. Dynamics like 'mp' and 'mf' are indicated throughout the score.

V. Deep Down Things

E

71

Fl. -

B♭ Cl. *f* *mp*

Bsn. *f* *mp*

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

Hn. 2 *mf* *p*

Tbn. *mf* *p*

Mezzo -

Bar. *f* *surprised, elated* *overcome*
Look, there, that bloom! I nev - er thought I'd see that hue _____ a-gain, e -

Pno. *f* *mp* *p*

E

71

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

V. Deep Down Things

F Fortright, Sincere

rall.----- *a tempo*

rall.-----

78

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Bar.

Pno.

mp *mf* *f* *p*

mf *p*

ff

mp *mf*

determin'd, inward

merg - ing from the ash - y earth! No, _____

F Fortright, Sincere

rall.----- *a tempo*

rall.-----

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *pp*

mf *pp*

mf *pp*

mf *pp*

V. Deep Down Things

----- *a tempo*

85

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Bar.

I'll *not*, not feast on you, des-pair, — not give my-self — to mis - er - y, not let my-self with - er — a -

Pno.

----- *a tempo*

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *mp* *p* *mp* *p* *mp* *p*

mf *mp* *mf*

f *mp* *mf*

pizz. *mf*

p

V. Deep Down Things

G Overcoming, Bittersweet

93

Fl.

B♭ Cl.

Bsn.

Bar.

Pno.

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

mp *f*

way, I can, _____ can some - thing, can hope, _____ can wish for day _____ to come,

mp

G Overcoming, Bittersweet

93

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *pp* *p* *pp* *p* *pp* *pizz.* *mp* *mf* *mp* *mf*

V. Deep Down Things

H Determined, Relieved

100

Fl.

B♭ Cl.

Bsn.

Bar.

Pno.

— can choose to live! Life's

H Determined, Relieved

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Deep Down Things

I Joyous,
Triumphant

107

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

Pno.

trou-bles ___ will stay, ___ and ail me man-y a day yet. ___ But, look at this life,

p

Mute

pp

Mute

pp

Mute

pp

wondrous

mp

But,

mf

f

mf

mp wondrous

mp

mf

p

I Joyous,
Triumphant

107

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mp

p

mp

mf

p

mp

mf

p

V. Deep Down Things

114

Fl. *p* *mp* *mp*

B♭ Cl. *mp*

Bsn. *p* *mp* *mp*

Hn. 1 *p* *mp* *mf* Open

Hn. 2 *p*

Tbn. *p*

Mezzo *mf* *f*
look at this life, _____ the swell of this bloom, _____ the warmth of the sun, love not yet felt.

Bar. *mf* *f*
the swell of this bloom, _____ the warmth of the sun, _____ love not yet felt.

Pno. *mp* *mf* *mp*

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Deep Down Things

J Resolute

rall. ♩ = 80 *rall.* ♩ = 92

121

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

B♭ Cl. *f* *mf* *mp* *mp*

Bsn. *f* *mf* *mp* *mp*

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

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

Tbn. *mp* *mf* *p* *mp*

Mezzo *f* hopeful
Bet - ter days _____ to come!

Bar. *f* hopeful
Bet - ter days _____ to come!

S. *f* triumphant
All _____ things will

A. *f* triumphant
All _____ things will

T. *f* triumphant
All _____ things will

B. *f* triumphant
All _____ things will

Perc. II
Sus. Cym.

Pno. *f*

J Resolute

rall. ♩ = 80 *rall.* ♩ = 92

121

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

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

Vla. *f* *mf* arco

Vc. *f* *mf* arco

D.B. *f* *mf*

V. Deep Down Things

molto rall.

127

Fl. *f*

B♭ Cl. *f*

Bsn. *f*

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

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

Tbn. *p* *mp* *mf*

Mezzo

Bar.

S
be a - gain!

A
be a - gain!

T
be a - gain!

B
be a - gain!

Perc. II
Sus. Cym. *mp* *ff*

Pno.

molto rall.

127

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

attacca

VI. Finale: Let Us Be As One

Joyous, Triumphant

Subito

♩ = 126

rall.-----

Flute *ff* *mp*

Bb Clarinet *ff* *mp*

Bassoon *ff* *mp*

F Horn 1 *ff* *p* *mf*

F Horn 2 *ff* *p* *mf*

Trombone *ff* *p* *mf*

Soprano *ff* joyous, wondrous
Day breaks, once a - gain, on the earth!

Alto *ff* joyous, wondrous
Day breaks, once a - gain, on the earth!

Tenor *ff* joyous, wondrous
Day breaks, once a - gain, on the earth!

Bass *ff* joyous, wondrous
Day breaks, once a - gain, on the earth!

Percussion II L.V. Suspended Cymbal Roll L.V.
Sus. Cym. *mf* *f*

Percussion III L.V.
Crash Cym. *mf*

Piano *f*

Joyous, Triumphant

Subito

♩ = 126

rall.-----

Violin I *ff* *p*

Violin II *ff* *p*

Viola *ff* *p* *mf*

Cello *ff* *p* *mf*

Double Bass *ff* *p* *mf*

VI. Let Us Be As One

7 *a tempo*

Fl.

B♭ Cl.

Bsn.

Hn. 1
p *mf*

Hn. 2
p *mf*

Tbn.
pp *mp*

S
f *ff*
Win - ter turns to spring, and re - new - al of life.

A
f *ff*
Win - ter turns to spring, and re - new - al of life.

T
f *ff*
Win - ter turns to spring, and re - new - al of life.

B
f *ff*
Win - ter turns to spring, and re - new - al of life.

Perc. I
Sus. Cym.

Crash Cymbal
L.V.

Perc. III
Crash Cym.
mf

Pno.

Vln. I

Vln. II

Vla.
mp *mf*

Vc.
mp *mf*

D.B.
mp *mf*

7 *a tempo*

VI. Let Us Be As One

A

13 *rall.----- a tempo* *rall.----- a tempo*

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

S

A

T

B

Perc. I
Sus. Cym.

Perc. III

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *f* *ff* *pp* *p* *mp* *mp* *mp* *p*

Such is the way of the earth, of our world: the way of life!

VI. Let Us Be As One

B Exultant, Content

rall. ♩ = 108

20

Fl.

B♭ Cl.

Bsn.

Hn. I

Hn. 2

Tbn.

Bar.

S.

A.

T.

B.

Sus. Cym.

Perc. I

Sus. Cym.

Perc. III

Crash Cym.

f *mp* *mf* *mp*

f *p*

mf *p*

mf as a vow, inward *mp*

I will live my life through up and down, and

L.V. (—)

L.V. (—)

mf < *f*

mf

B Exultant, Content

rall. ♩ = 108

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p*

mp *p*

f *p*

f *p*

f *p*

VI. Let Us Be As One

27

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Bar.

S.

A.

T.

B.

Perc. I

Perc. III

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *mf*

p *mp* *pp* *mp*

pp *mp* *pp* *mp*

f *mf* *f* *ff*

come to know life more for it: what it is to be a - live on this fresh earth,

pp *mp* *pp* *mp*

pp *p* *mp*

VI. Let Us Be As One

C Tender, Poignant

rall. ♩ = 120

34

Fl. *mp*

B♭ Cl. *p mp*

Bsn. *p mp*

Hn. 1 *p pp*

Hn. 2 *p pp*

Tbn.

Mezzo

Bar. *f*
this pre - cious earth!

Perc. I

Perc. III

C Tender, Poignant

rall. ♩ = 120

34

Vln. I *p pp*

Vln. II *p pp*

Vla. *p mp p*

Vc. *p mp p*

D.B. *p mp p*

VI. Let Us Be As One

D

41

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

Perc. I

Perc. III

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

mf affectionately

Let your-self feel both joy and

2/4 4/4

Detailed description: This block contains the musical score for measures 41-44. It includes staves for Flute, B♭ Clarinet, Bassoon, Horns 1 and 2, Trombone, Mezzo-soprano, Baritone, Percussion I, and Percussion III. The woodwinds and brass parts feature dynamic markings of *p*, *mf*, *p*, and *mp*. The Mezzo-soprano part has the instruction *mf* affectionately and the lyrics "Let your-self feel both joy and". The percussion parts are marked with rests. The time signature changes from 2/4 to 4/4 at the end of the section.

D

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p* *mp* *p*

p *pp* *p* *pp*

Detailed description: This block contains the musical score for measures 41-44 for the string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play sustained chords with dynamic markings of *mf*, *p*, *mp*, and *p*. The Violin I and II parts also feature *p* and *pp* markings. The time signature changes from 2/4 to 4/4 at the end of the section.

VI. Let Us Be As One

E

49 *rall.----- a tempo*

Fl. *mp* *f*

B♭ Cl. *mp*

Bsn. *mp* *f*

Hn. 1 *p* *mp* *p* *mp*

Hn. 2

Tbn. *p*

Mezzo *mp* *mf*
ter - ror. They are both part of me, and of you.

Bar.

Perc. I

Perc. III

E

49 *rall.----- a tempo*

Vln. I *p* *pp* *p*

Vln. II *p* *pp* *p*

Vla. *mp* *mp*

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

D.B. *mp* *pizz.* *mp* *mf* *mp*

VI. Let Us Be As One

57

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

Perc. I
Sus. Cym.

Perc. III

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf*

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

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

mp *p*

mf *f*

Just keep go - ing! Give me your hand! *as a revelation* I can hear you! _____

I can hear you! I can

Sus. Cym. Roll L.V.

mp *mf* *p* *mp*

mf

mp *mf* *mp*

arco

arco

VI. Let Us Be As One

F **Bursting Forth**

molto rall.--- a tempo

65

Fl. *mp* *mf* *p*

B♭ Cl.

Bsn. *mp* *mf* *p*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. *mp*

Mezzo *mf* *f*
I am with you!

Bar. *mf* *f*
hear you! I am with you!

S. *ff* triumphant
Day breaks!

A. *ff* triumphant
Day breaks!

T. *ff* triumphant
Day breaks!

B. *ff* triumphant
Day breaks!

Perc. I Sus. Cym. *mp* *f* L.V. ()

Perc. III Crash Cym. *mf* L.V. ()

Pno. *f*

F **Bursting Forth**

molto rall.--- a tempo

65

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mf*

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

D.B. *mf* *mp* *f* *p*

VI. Let Us Be As One

G Triumphant, Confident

molto rall.----- *a tempo*

73

Fl. *mp* *f* *p*

B♭ Cl. *mp* *f* *p*

Bsn. *mp* *f* *p*

Hn. 1 *mf* *pp* *p* *mp* *p*

Hn. 2 *mf* *pp* *p* *mp* *p*

Tbn. *mp* *pp*

Mezzo *mf* *as a vow, outward*

Bar. *mf* *as a vow, now sung outward* For the

S. *ff* Day breaks!

A. *ff* Day breaks!

T. *ff* Day breaks!

B. *ff* Day breaks!

Perc. I Sus. Cym. *mp* *f* *p* *mp*

Perc. III Crash Cym. *f*

Pno. *f* *mf* *mp*

G Triumphant, Confident

molto rall.----- *a tempo*

73

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

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

Vla. *f* *pp*

Vc. *f* *pp*

D.B. *f* *pp*

VI. Let Us Be As One

80

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S.

A.

T.

B.

Perc. I

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

mp

p

f

mf

mp

rest of all life, un - til your time for life is done,

un - til my time for life is done, will you

tenderly mp

mf

f

p

mp

pp

pp

mp

pp

VI. Let Us Be As One

H

a tempo

87

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

B♭ Cl. *mf* *f* *mp*

Bsn. *p* *mp* *mf* *f* *mp*

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

Hn. 2 *pp* *p*

Tbn. *pp* *p*

Mezzo *tenderly* *mf* *f* *mf*
will you come with me? Will you take my hand? I will be

Bar. *mf* *f* *mf*
come with me? Will you take my hand? I will be

S

A

T

B

Perc. I

Pno.

H

a tempo

87

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

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

Vla. (V) *mp* *mf* *f* *mp*

Vc. *p* *mf* *mp*

D.B. *p* *mf* *mp*

VI. Let Us Be As One

I

Sweet, Warm

rall.

♩ = 100

94

Fl. *f mp mp mf mp p*

B♭ Cl. *mp mf mp p*

Bsn. *mp mf mp*

Hn. 1 *f mp pp*

Hn. 2

Tbn.

Mezzo *ff f*
with you!

Bar. *ff f*
with you! On this earth,

Mrb.

Perc. I
Sus. Cym. *mf mp*

Perc. II

I

Sweet, Warm

rall.

♩ = 100

94

Vln. I *mf p pp*

Vln. II *mf p pp*

Vla. *mf p*

Vc. *mf p mf mp pp*

D.B. *mf p pp*

VI. Let Us Be As One

Growing, Thrumming

poco rall. - a tempo *accel.*

101

Fl. *mp* *mf* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Hn. 1

Hn. 2

Tbn.

Mezzo *mf* *f* *poignant mf*
And we are now as

Bar. *mf* *f*
I am not a lone, for you are with me! And we are now as one.

Mrb. (Perc. III) *mp*

Perc. I
Sus. Cym.

Perc. II
Chimes *p* L.V. *p* sim.

poco rall. - a tempo *accel.*

101

Vln. I

Vln. II

Vla. *mf*

Vc. Solo *p* tutti *mp*

D.B. *p* *mp*

VI. Let Us Be As One

J Poignant

----- $\text{♩} = 116$ *rall.* ----- $\text{♩} = 96$

108

Fl. *mf* *f* *p*

B♭ Cl. *mf*

Bsn. *mf* *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *f*

Mezzo *f* *ff*
 one. We are now as one, part of the same life!

Bar. *ff*
 We are now as one, part of the same life!

Mrb. *f*

Perc. I
 Sus. Cym. *mf* *f* Sus. Cymbal Roll L.V.

Perc. II
 Chimes *mp* *mf* *f*

J Poignant

----- $\text{♩} = 116$ *rall.* ----- $\text{♩} = 96$

108

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

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

Vla. *f*

Vc. *mf* *f*

D.B. *mf*

VI. Let Us Be As One

114 *rit.* ♩ = 88

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

Mrb.

Perc. I
Sus. Cym.

Perc. II
Chimes

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

p *p* *p* *p*

mp *pp*

VI. Let Us Be As One

K Affectionately

molto rall. ----- ♩ = 108

rall. ----- *a tempo*

121

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

warmly *mf* *f* *mf* *p*

We will al - so be with you. We are all as

warmly *mf* *f* *mf* *p*

We will al - so be with you. We are all as

warmly *mf* *f* *mf* *p*

We will al - so be with you. We are all as

warmly *mf* *f* *mf* *p*

We will al - so be with you. We are all as

Perc. I
Sus. Cym. *mf*

Perc. II
Chimes *mf* L.V. *sim.*

Pno.

mf *p*

K Affectionately

molto rall. ----- ♩ = 108

rall. ----- *a tempo*

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

VI. Let Us Be As One

L Triumphant, and a Bit Bittersweet

rall. ♩ = 112

129

Fl.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tbn.

Mezzo

Bar.

S

A

T

B

Perc. I

Perc. II
Chimes

Pno.

Will you come with me? Will you take my hand?

L Triumphant, and a Bit Bittersweet

rall. ♩ = 112

129

Vln. I

Vln. II

Vla.

Vc.

D.B.

Will you come with me? Will you take my hand?

VI. Let Us Be As One

137

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

B♭ Cl. *p* *mf* *p* *mp* *p*

Bsn. *p* *mf* *p* *mp* *p*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Tbn. *p*

Mezzo *mp* *mf* *mp*

Bar. *p* *mp* *mf* *mp*

S. *mp* *mf* *mp*

A. *mp* *mf* *mp*

T. *p* *mp* *mf* *mp*

B. *p* *mp* *mf* *mp*

Perc. I

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mp* *p* *mp* *p*

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

D.B. *mp* *p* *mp* *p*

In this great, rush - ing fer - vor of life, in all its
 hand? In this great, rush - ing fer - vor of life, in all its
 In this great, rush - ing fer - vor of life, in all its
 In this great, rush - ing fer - vor of life, in all its
 hand? In this great, rush - ing fer - vor of life, in all its
 hand? In this great, rush - ing fer - vor of life, in all its

VI. Let Us Be As One

145

Fl. *mp* *p* *mf*

B♭ Cl. *mp* *p* *mf*

Bsn. *mp* *mf* *mp* *p*

Hn. 1

Hn. 2

Tbn.

Mezzo *mf* *mp* *f*
 mom - ents, let us find joy.

Bar. *mf* *mp* *f*
 mom - ents, let us find joy.

S *mf* *mp* *mp* *mf* *mf* *f*
 mom - ents, let us find joy. Let us find joy.

A *mf* *mp* *mp* *mf* *mf* *f*
 mom - ents, let us find joy. Let us find joy.

T *mf* *mp* *mp* *mf* *mf* *f*
 mom - ents, let us find joy. Let us find joy.

B *mf* *mp* *mp* *mf* *mf* *f*
 mom - ents, let us find joy. Let us find joy.

Perc. I

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mp* *p* *p*

Vc. *mp* *p*

D.B. *mp* *p*

VI. Let Us Be As One

M
rall.----- ♩ = 116

152

Fl. *mp* *f*

B♭ Cl. *mp*

Bsn. *mp* *mf* *mp* *f*

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

Hn. 2 *mp* *mf* *p*

Tbn. *p*

Mezzo *triumphant* *mf* *f* *mf* *f* *ff*
Let us live! Let us live! Let us live! Let us

Bar. *triumphant* *mf* *f* *mf* *f* *ff*
Let us live! Let us live! Let us live! Let us live!

S. *triumphant* *mf* *f* *ff*
Let us live! Let us live! Let us live! Let us

A. *triumphant* *mf* *f* *ff*
Let us live! Let us live! Let us live!

T. *triumphant* *mf* *f* *ff*
Let us live! Let us live! Let us live!

B. *triumphant* *mf* *f*
Let us live! Let us live! Let us

Perc. I Sus. Cym. Roll L.V. *mp* *mf* *mp* *mf* *mf* *f*

M
rall.----- ♩ = 116

152

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mp* *mf*

D.B. *mp* *mf* *mp* *mf*

VI. Let Us Be As One

rall.----- ♩ = 100 *molto rall.*---

159

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

B♭ Cl. *mp* *f* *mp*

Bsn. *mp* *f* *mp* *f* *mp*

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

Hn. 2 *mp* *p* *mf* *p*

Tbn. *f* *ff*

Mezzo *f* *ff*
live! Let us be as one!

Bar. *f* *ff*
Let us be as one!

S. *f* *ff*
live! Let us be as one!

A. *f* *ff*
Let us be as one!

T. *f* *ff*
Let us be as one!

B. *ff* *f* *ff*
live! Let us be as one!

Perc. I L.V.
Sus. Cym. *mf* < *f*

rall.----- ♩ = 100 *molto rall.*---

159

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

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

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

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

D.B. *mp* *mf* *p* *mf* *mp*

N **Triumphant, Exultant**

VI. Let Us Be As One

a tempo *molto rall.* - ♩ = 92 *rall.* - - - - ♩ = 84 *molto lunga*

166

Fl. *fp* *mf* *mp* *f* *ff*

B♭ Cl. *fp* *mf* *mp* *f* *ff*

Bsn. *fp* *mf* *mp* *f* *ff*

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

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

Tbn. *p* *f* *ff*

Mezzo *mf triumphant* *f* *ff*
 Joy — to the earth, joy — to love, — joy — to life!

Bar. *mf triumphant* *f* *ff*
 Joy — to the earth, joy — to love, — joy — to life!

S. *mf triumphant* *f* *ff*
 Joy — to the earth, joy — to love, — joy — to life!

A. *mf triumphant* *f* *ff*
 Joy — to the earth, joy — to love, — joy — to life!

T. *mf triumphant* *f* *ff*
 Joy — to the earth, joy — to love, — joy — to life!

B. *mf triumphant* *f* *ff*
 Joy — to the earth, joy — to love, — joy — to life!

Perc. I L.V. *mf* *f*
 Sus. Cym. *mf* *f*

Perc. III Crash Cymbal L.V. *ff*
 Crash Cym. *ff*

N **Triumphant, Exultant**

a tempo *molto rall.* - ♩ = 92 *rall.* - - - - ♩ = 84 *molto lunga*

166

Vln. I *fp* *mp* *ff*

Vln. II *fp* *mp* *ff*

Vla. *fp* *mp* *ff*

Vc. *fp* *ff*

D.B. *fp* *ff*

APPENDIX

LIBRETTO

The Way of Life

Original Text by Hannah E. Fulton including

texts adapted from Gerard Manley Hopkins (“God’s Grandeur,” “Carrion Comfort,” “No worst, there is none. Pitched past pitch of grief”), Rainer Maria Rilke (*The Book of Hours*, trans., Anita Barrows and Joanna Macy), and W. B. Yeats (“The Second Coming”)

First Meeting: Day Breaks

Mood: Joy

Setting: Forest, Summer, Daytime

Chorus:

Day breaks,
once again, on the earth.
Shadows draw thin;
the world is illuminated with light.

The blossoms of the earth open;
all the living things of the earth are awake
and beautifully alive.

Nature (Mezzo Solo):

I feel the warm sun
kiss my skin as it rises.
The tops of the mountains
becoming bathed in light.

I feel all the plants and animals
awaken to the warmth of day.

My skin is painted
all the colors of the rainbow;
I am life,
carpeted in gold and violet.

I am life,
teeming in the buzzing of bees,
dampness of earth.

I am life,
sweet crispness of spring water
gurgling up from the deep.
I am life.

Human (Baritone Solo):

I woke up early
and journeyed through the forest,
first by car, and now by foot,
to experience this beautiful day
from the mountain tops.

I have walked this path before,
but never have I seen
such a lovely day as this.
The trail is paved with flowers,
the sky is such a vibrant blue.

Penstemon, lush and blue,
aster, yellow like the sun,
bright like a jewel,
and pink bitterroot,
emerging from the earth
like fruit from a tree.

Chorus:

Clear and fresh,
the water from the stream
wets the lush moss of the creek bed.

Human (Baritone):

The water reminds me of the stream of life
that flows through all.

What joy to be alive
on this fresh earth
in the gaze of the sun,
the cradle of life abounding!

Human (Baritone):

Joy to the earth,
joy to love,
joy to life!

Nature (Mezzo):

What a lovely day it is!
A time of joy,
celebration of life!

And I can feel you here,
amongst the thrumming,
pounding pulses of this beautiful life—
and we are now as one,
part of the same life!

Both:

We are now as one,
part of the same life!
Joy to the earth,
joy to love,
joy to life!

All:

Joy to the earth,
joy to love,
joy to life!

Second Meeting: Into the Stars**Mood: Reverence****Setting: Mountains, Nighttime****Chorus:**

As day draws to a close,
so must arise the night.

Nature (Mezzo):

Again, it is now dark.
The cool of night
washes over the earth at peace.
In the highlands, the calm breeze
caresses my skin as the world
falls into hallowed silence.

Human (Baritone):

On this warm night,
the stars above hushed and silent,
I feel a great stillness,
a great knowing—
something stirring in the night,
in this high-up place,

sets my soul alight
with a wild wonderment.

Nature (Mezzo):

I can feel you open yourself to me.

Human (Baritone):

I am but one tiny light
in a glow of brilliance.

Nature (Mezzo):

I can feel you open yourself to me,
and am with you.

Human (Baritone):

You, mountain,
here since mountains began,
you, air,
which sustains my life
you, universe,
of which I am made—
Oh, you!
I will sing to you
with all I am,
bursting out over treetops
and into the stars!^{1 2}

Nature (Mezzo):

You are with me;
I can hear you.

Human (Baritone):

Hold me close to you,
let me feel the thrum of your being:
the deep, intricate thrum of the world alive
in these quiet hours of night.

All:

To be here is to be open,
to be free,
to be at peace.

Chorus:

Praise be to the earth,
this quiet earth,
to the night.

Third Meeting: Things Fall Apart

Mood: Disillusionment/Difficulty/Trouble/Anger

Setting: Wildfire

Chorus:

But just as those things
do live and prosper,
so too exists those things that fester and flare:
destruction, loss, affliction.

Nature (Mezzo):

Things fall apart;
not all is beauty and bounty.³

¹ Rainer Maria Rilke, "You, darkness, of whom I am born," in *Rilke's Book of Hours: Love Poems to God*, translated by Anita Barrows and Joanna Macy, First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005), 63.

² Rainer Maria Rilke, "I believe in all that has never yet been spoken," in *Rilke's Book of Hours: Love Poems to God*, translated by Anita Barrows and Joanna Macy, First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005), 65.

³ William Butler Yeats, "The Second Coming," Poetry Foundation, accessed May 9, 2024, <https://www.poetryfoundation.org/poems/43290/the-second-coming>.

Human (Baritone):

Trouble,
gnawing my hands,
gnawing my feet.
Trouble,
through day, through night.
Trouble,
a shadow that follows me.
Trouble,
at every turn.

Each year seems to hold more trouble,
more pain, more loss.
So little I knew of life then,
when the world was just a shiny jewel
when the world was bright.

Trouble
has left me wilted
like a fern without sun,
without life.

Nature (Mezzo):

Years ago, you laid yourself open to me
under the starry sky.
Green was the earth,
and filled with love.
Now, the air is filled with smoke
and the mountains are coated with fire!

Human (Baritone):

Oh, the smoke burns my eyes,
the acrid taste of blaze
burns my throat!

This forest, in which I once felt hope,
is filled with heat,
inferno!

Chorus:

Oh, inferno!
Oh, blazing burn!
The earth opens itself,
spewing destruction, loss, affliction.

Nature (Mezzo):

Suffering, fear, agony!

Agony, the earth cries out in agony.
The wildfire consumes everything!

Even the stone of the earth is charred
with black and burn.

Chorus:

Animals fleeing but not all escaping
the spread of flames.

Nature (Mezzo):

I feel their pain;
I am their fear!

Human (Baritone):

Where is there comfort;

where is there relief?⁴
Where is there peace?
Where can I find peace,
in this chaos of destruction?

Chorus:

Where can I find peace?

Nature (Mezzo):

I am with you.
I can hear you.

Chorus:

And out in the world,
people are fearing, hurting,
killing each other.

Death, whether today or tomorrow,
touches the world,
and takes.

Nature (Mezzo):

Things fall apart.⁵

Chorus:

And when the fire,
has finally run its course,
even the stone of the earth
is charred with black,
empty, desolate, barren burn.

Fourth Meeting: In a Desolate Frost

Mood: Grief/Despair/Hopelessness

Setting: Cold, Ice, Winter, Storm

Chorus:

For a long time,
the world is then quiet.
Cold seeps into the valleys.
Snow dots the mountain tops.
Blizzard and storm
make a world of white.
Winter covers everything
in a desolate frost.

Nature (Mezzo):

In this blister of snow,
there can be no growth,
no flourishing,
only white,
and biting cold
of unrelenting wind.

Human (Baritone):

Is there no way up,
out of this shadow?
Cold is the earth,
and cold is life
when my love is gone.

My love,
whose face I still see every night
in the torment of dreams!

⁴ Gerard Manley Hopkins, "No worst, there is none. Pitched past pitch of grief," Poetry Foundation, accessed May 9, 2024, <https://www.poetryfoundation.org/poems/44398/no-worst-there-is-none-pitched-past-pitch-of-grief>.

⁵ Yeats, "The Second Coming."

Maybe you don't know what the nights are like
for people who cannot sleep.⁶
Always I toss and turn,
searching,
and do not find you.⁷
I am utterly alone.

Nature (Mezzo):

Cold seeps into the very earth
and makes all hope of spring
but a wisp in the wind.

Human (Baritone):

Cold seeps in my very bones.
The world has been emptied of you,
and my soul is likewise empty
of life and of love.

There is only grief,
unrelenting grief.

Where is summer now,
in all of this bleakness?
Which path leads forward,
I do not know.
I am lost in an empty, white, world
of sorrow and snow.

Fifth Meeting: Deep Down Things

Mood/Theme: Perseverance

Setting: Spring, Rebirth

Chorus:

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the world was bleak and hopeless,
out of the depths, a new morning springs.⁸

All things will be again.

Nature (Mezzo):

The earth warms once more;
soon, shoots of vibrant green, yellow and blue
will burst forth from the burnt earth
and cover my skin once again
with all the colors of the rainbow.

Human (Baritone):

Look, there, that bloom!
I thought I'd never
see that hue again,
emerging from the ashy earth!

No, I'll *not*,
not feast on you, despair,
not give myself to misery,
not let myself wither away.⁹

I *can*,
can *something*:

⁶ Rainer Maria Rilke, "I'm still the one who knelt before you," in *Rilke's Book of Hours: Love Poems to God*, translated by Anita Barrows and Joanna Macy, First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005), 143.

⁷ Rilke, "I'm still the one who knelt before you," 145.

⁸ Gerard Manley Hopkins, "God's Grandeur," Poetry Foundation, accessed May 9, 2024, <https://www.poetryfoundation.org/poems/44395/gods-grandeur>.

⁹ Gerard Manley Hopkins, "Carrion Comfort," Poetry Foundation, accessed May 9, 2024, <https://www.poetryfoundation.org/poems/44392/carrion-comfort>.

can *hope*,
can wish that day will come,
can choose to *live*.¹⁰

Life's troubles will stay,
and ail me many a day yet—

Both:

But look at this life,
the swell of this bloom,
the warmth of the sun,
love not yet felt.
Better days to come!

Chorus:

All things will be again.

Sixth Meeting: (Finale) Let Us Be As One

Mood/Theme: Connection/Oneness/Conclusion

Setting: Forest, Summer

Chorus:

Day breaks,
once again, on the earth!
Winter turns again to spring
and renewal of life.
Such is the way of the earth,
of our world—
the way of life!

Human (Baritone):

I will live my life
through up and down
and come to know life more for it:
what it is to be alive
on this fresh earth,
this precious earth!

Nature (Mezzo):

Let yourself feel both:
joy and terror.¹¹
They are both part of me
and of you.
Just keep going.
Give me your hand!¹²

Both:

I can hear you!
I am with you!

Chorus:

Day breaks!

Baritone and Mezzo:

For the rest of my life,
(for the rest of *all* life)
until my time for life is done—
(until your time for life is done—)
Will you come with me?
Will you take my hand?
I will be with you.

¹⁰ Hopkins, "Carrion Comfort."

¹¹ Rainer Maria Rilke, "God speaks to each of us as he makes us," in *Rilke's Book of Hours: Love Poems to God*, translated by Anita Barrows and Joanna Macy, First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005), 119.

¹² Rainer Maria Rilke, "God speaks to each of us as he makes us," 119.

Baritone:

On this earth,
I am not alone,
For you are with me.

Both:

And we are now as one,
part of the same life!

Chorus:

We will also be with you.
We are all as one!

All (to audience):

Will you come with me?
Will you take my hand?

In this great rushing fervor of life
in all its moments,
Let us find joy.
Let us live!
Let us be as one!

Joy to the earth,
joy to love,
joy to life!

BIBLIOGRAPHY

- Hopkins, Gerard Manley. "Carrion Comfort." Poetry Foundation. Accessed May 9, 2024. <https://www.poetryfoundation.org/poems/44392/carrion-comfort>.
- . "God's Grandeur." Poetry Foundation. Accessed May 9, 2024. <https://www.poetryfoundation.org/poems/44395/gods-grandeur>.
- . "No worst, there is none. Pitched past pitch of grief." Poetry Foundation. Accessed May 9, 2024. <https://www.poetryfoundation.org/poems/44398/no-worst-there-is-none-pitched-past-pitch-of-grief>.
- Rilke, Rainer Maria. "God speaks to each of us as he makes us." In *Rilke's Book of Hours: Love Poems to God*. Translated by Anita Barrows and Joanna Macy, 119. First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005).
- . "I believe in all that has never yet been spoken." In *Rilke's Book of Hours: Love Poems to God*. Translated by Anita Barrows and Joanna Macy, 65. First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005).
- . "I'm still the one who knelt before you." In *Rilke's Book of Hours: Love Poems to God*. Translated by Anita Barrows and Joanna Macy, 141-145. First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005).
- . "You, darkness, of whom I am born." In *Rilke's Book of Hours: Love Poems to God*. Translated by Anita Barrows and Joanna Macy, 63. First Riverhead revised trade paperback edition (New York: Riverhead Books, 2005).
- Yeats, William Butler. "The Second Coming." Poetry Foundation. Accessed May 9, 2024. <https://www.poetryfoundation.org/poems/43290/the-second-coming>.