

INFIDEL

by

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*Infidel* is dedicated to my father, Robert R. Fuller, who took a makeshift path

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## INSTRUMENTATION

2 Flutes

2 Oboes

2 Bb Clarinets (English Horn)

2 Bassoons

2 Horns in F

1 C Trumpet

1 Bass Trombone

Timpani

Percussion:

1. glockenspiel, marimba, vibraphone

Harp

Soprano

Strings

Score in C

## INFIDEL POETRY

text by

Megan S. Levad

### 1. **It's red, is the color**

*I love my lover well she knows, I love the ground on where she goes  
but still I hope the time will come when she and I will be as one  
--Irish folksong*

of my true love's hair he sang to me  
made hallow the ground  
hallow the ground on which I stand

it's red is what he first said to me and then his name  
he named himself for me, he  
cut the corner tall dark and handsome and made

a bee-line for me he made me a bee-  
buzz and clatter  
in my mouth. I was hot

I was red to the touch  
when he named himself for me, he started singing  
red is the color of my true love's hair

everyone stopped,  
stopped to see the hallowed ground  
the crowd gathered the crowd circled us

and made an equation chalk out the stars  
find what goes here and here and here and here and here and  
here what goes

what goes? it's red my true love's hair red  
the buzz and clatter of true love  
red his name when he said it for me when he said what goes

### 2. **It begins to sink in, in which I am a bird**

I took myself to the river,  
walked all that way not speaking.  
Not I to I nor I to bird, to fish,  
to steam rising from the wood below us.  
To steam rising from my breasts  
below us. I am all breasts and breath  
these days, can't do  
but heave and hollow, fly up  
into the half-light fading fast.  
As, if I am a bird and I love a fish,

and I love a fish.

### **3. Salted earth**

It was not my choice  
the last to arrive

What salted earth is this  
what thirst must I survive

From the beginning  
I was a disappointment

hands pocketed  
they shrugged: they guessed

they did not know what they were getting

### **4. A secret self**

At two o'clock I was a faithful wife. No, that is not  
Exactly accurate. Correct,  
Precise in my loyalty. And now? a perfect copy of the  
Original, guaranteed, the very

Genuine in my love, proved by  
A lack of malice, afore, affront. Homekeep,  
I nearly tied keys neatly at my waist.  
No,

But I polished the lamplight and watched my shadow  
Scissor the room.

In its glow a secret  
Self limber under  
Amber light.

Hush as a button,  
Sharp as a pin, I was in the kitchen more in those days,  
Folding my batters so gently and always  
Standing just so at the open oven door.

# Infidel

## C Score

Megan S. Levad  
(2009)

Coyly, with longing  
♩ = ca. 88

### 1. It's red, is the color

Tucker Fuller  
(2009)

The score is for a piece titled "Infidel" by Tucker Fuller (2009), arranged by Megan S. Levad (2009). It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Coyly, with longing" at approximately 88 beats per minute. The score includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet in B-flat (1 and 2), Bassoon (1 and 2), Horn in F (1 and 2), Trumpet in C, Bass Trombone, Timpani, Marimba, Harp, Soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line (Soprano) begins in the fourth measure with the lyrics "It's red, is the color". The score features various dynamics such as *pp*, *mf*, *f*, *p*, and *mp*, along with performance instructions like "pizz" (pizzicato) and "(damp)".



A

5

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

*pp*

*gliss.*

*pp*

*mp*

*pp*

*pp*

*mf*

*p*

*mf*

*p sub.*

*(damp)*

*p*

*mf*

*p sub.*

*mp*

*gliss.*

*mf*

*mp*

*gliss.*

it's red, is the col - or

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*p*

9

Fl. 1 *fp*

Fl. 2 *fp*

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

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

Cl. 1 *mf* *fp*

Cl. 2 *mf* *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Hn. 1 *fp*

Hn. 2 *p*

C Tpt. *fp*

B. Tbn. *fp*

Timp. *f* *mp sub.*

Mar. *f* *mp*

Hp. *f* *mp*

S. *f*  
of my true love's hair

Vln. I *f* *molto* *mp* *arco* *6*

Vln. II *f* *molto* *mp* *arco* *6*

Vla. *f* *molto* *mp* *arco* *6*

Vc. *f* *molto* *mp* *arco* *6*

Cb. *f* *fp*

**B** Misterioso

13

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

C Tpt. *ff*

B. Tbn. *ff*

Timp. *f*

Mar. *ff* *mp*

Hp. *ff* *mp*

S. *mp* *f*  
It is red,

**B** Misterioso

Vln. I *f* *molto* *pp* *molto* *ff* *pp* *mp*

Vln. II *f* *molto* *pp* *molto* *ff* *pp*

Vla. *f* *molto* *pp* *molto* *ff* *pp*

Vc. *f* *molto* *pp* *molto* *ff* *mf* *6* *p* *mf* *pizz*

Cb. *ff* *mf* *pizz*

17

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Mar.  
Hp.  
S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*

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

red, is the color of my true love's hair

*pp* *mp* *pp*

*mp* *pp* *mp* *pp*

*mf* *p* *mf* *p* *mf* *p*

*mf* *molto p* *mf* *molto p* *mf* *molto p* *mf* *molto p*

arco pizz arco pizz arco pizz arco

C

21

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. C Tpt. B. Tbn. Timp. Mar. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

*f* *freely, adoringly* *p* *f*

he sang to me made hal-low the ground, made hal-low the ground on which I stand it's

*gliss.* *f* *gliss.* *f* *gliss.* *f* *pizz div.*

C

23

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bsn.

2

1  
Hn.

2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*fp*

*mp*

*mf*

*f*

*mp*

*ff*

*gliss.*

*p*

*mf*

*pizz*

*p*

*mf*

*gliss.*

*mf*

*p*

*mf*

*pizz*

*mf*

*mf*

*pizz*

*mf*

red, \_\_\_\_\_ it's \_\_\_\_\_ red \_\_\_\_\_ is what he first said \_\_\_\_\_

*conflicted*

3

3

3

3

26 **D**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
B. Tbn. 1  
B. Tbn. 2  
Timp.  
Mar.  
Hp.  
S.  
Vln. I div.  
Vln. II div.  
Vla. div.  
Vc.  
Cb.

*mp* *mf* *fpp* *molto* *f* *pp* *arco* *pp* *mf* *pp sub.* *molto* *mp* *f* *mp* *f*

to me and then his name he named him - self for me,

**E** Soaring

32

Musical score for woodwinds, brass, and percussion. The score is in 3/4 time and consists of 16 staves. The instruments are: Flute (Fl.) 1 and 2, Oboe (Ob.) 1 and 2, Clarinet (Cl.) 1 and 2, Bassoon (Bsn.) 1 and 2, Horn (Hn.) 1 and 2, Trumpet (C Tpt.), Trombone (B. Tbn.), Timpani (Timp.), and Maracas (Mar.). All staves are currently empty, indicating a rest for these instruments in this section.

**E** Soaring

Musical score for strings. The score is in 3/4 time and consists of 8 staves. The instruments are: Violin I (Vln. I div.), Violin II (Vln. II div.), Viola (Vla. div.), Violoncello (Vc. div.), and Contrabass (Cb.). The score features a 'Soaring' section with the following details:

- Vln. I div.:** *f espr.* (forte, esprimo). Features a melodic line with triplets and slurs.
- Vln. II div.:** *f espr.* (forte, esprimo). Features a melodic line with triplets and slurs.
- Vla. div.:** *f espr.* (forte, esprimo). Features a melodic line with triplets and slurs.
- Vc. div.:** *f espr.* (forte, esprimo). Features a melodic line with triplets and slurs. Includes the instruction *arco* (arco).
- Cb.:** *f espr.* (forte, esprimo). Features a melodic line with triplets and slurs. Includes the instruction *arco* (arco).



36 rit. . . . .

1 Fl. 2  
1 Ob. 2  
1 Cl. 2  
1 Bsn. 2  
1 Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Mar.  
Hp.  
S.  
Vln. I div.  
Vln. II div.  
Vla. div.  
Vc. div.  
Cb.

6 6 3 3 3 3 3 3

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

**F** Tempo primo  
♩ = ca. 88

40

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 C Tpt. B. Tbn. Timp. Mar. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

*pp* *mf* *pp* *mf* *pp* *mf* *pp sub.* *mf* *p sub.* *mp* *mf* *mp* *flattered mf* *mp* *mf* *f* **F** Tempo primo ♩ = ca. 88 *solo arco* *6* *mf* *molto* *p* *solo* *6* *mf* *molto* *p* *pizz* *mp* *pizz* *mf*

he cut the cor - ner tall dark and hand - some and made, made,

**G** *Meno mosso*, ♩ = ca. 72

44

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 C Tpt. B. Tbn. Timp. Mar. Hp. S. Vln. I Vln. II Vla. Vc. div. Cb.

*mf* *mf* *pp* *pp* *pp* *pp* *mf* *ff* *mp* *mf* *molto p* *mf* *molto p* *mf* *molto p* *mf* *molto p* *mf* *molto p* *pp sub. arco* *pp sub.*

made a bee - line for me he made me a bee - buzz and clat - ter

**G** *Meno mosso*, ♩ = ca. 72

*mf* *molto p* *mf* *molto p* *mf* *molto p* *mf* *molto p* *mf* *molto p* *pp sub. arco* *pp sub.*

*unis. tutti* *mf* *molto p* *mf* *molto p* *mf* *molto p* *mf* *molto p* *pp sub. arco* *pp sub.*

**H** Tempo primo  
♩ = ca. 88

48

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bsn.

2

1  
Hn.

2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

in my mouth. I was hot I was red to the touch when he named him-self for

being overcome

un. tutti

*pp* *6* *6* *ff* *pp sub.* *mf*

*pp* *6* *6* *ff* *pp sub.* *mf*

*pp* *mf*

*f* *pp* *mf*

*f* *pp* *mf*

*f* *ppizz* *mp sub.* *3*

**molto rit.**  
(with voice)

52

1 Fl. *f* *dim.*

2 Fl. *f* *dim.* *pp*

1 Ob. *f* *dim.* *pp*

2 Ob.

1 Cl. *f* *dim.*

2 Cl.

1 Bsn.

2 Bsn.

1 Hn. *mp* *pp* *fp*

2 Hn. *mp* *pp* *fp*

C Tpt. *mp* *pp* *fp*

B. Tbn. *mp* *pp* *fp*

Timp.

Mar.

Hp. *mp* *f* *dim.*

S. *f* *ff* *dim.*  
me, he start-ed sing-ing, he start-ed sing-ing, he

**molto rit.**

solo

Vln. I *ff* 6 6 *pp*

Vln. II

Vla.

Vc. *f* unis. pizz

Cb. *f*

**I** Tempo primo  
♩ = ca. 88

56

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2

C Tpt.  
B. Tbn.

Timp.

Mar.

Hp.

S.

*pp* (with voice)

*pp*

*pp*

*pp*

*pp*

*p* (*damp*)

*p*

C♯ E♭ F♯ B♭

**I** Tempo primo  
♩ = ca. 88

Vln. I  
Vln. II

Vla. div.

Vc.

Cb.

*pp* *tutti*

*pp*

*pp*

*mp*

*mp*

J

60

1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 Cl. 2 Cl.

1 Bsn. 2 Bsn.

1 Hn. 2 Hn.

C Tpt. B. Tbn.

Timp.

Mar.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *fp*

*mp* *f*

*fp* *pp*

*fp* *pp*

unis.

*f* *mp*

*f* *mp sub.*

solo

6 3 3

*mp* *fp*

*fp* *mp*

*mp* *f*

*fp* *pp*

*fp* *pp*

with a sense of awe

*mp* 3

eve-ry - one\_ stopped, stopped to see the

2/4

K

64

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bsn.

2

1  
Hn.

2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

hal - lowed ground

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

gliss.

f

C# E G F#

gliss.

fp

fp

fp

fp

K



L

68

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

the crowd gath - ered the crowd cir - - cled us,

Vln. I

Vln. II

Vla.

Vc. div.

Cb.

*mp* *mf* *f* *p* *f* *gliss.* *pizz* *p* *f*

3 3 3 3 3 3 3 3

L

M

73

1 Fl. 1 *pp* *mp*

2 Fl. 2 *pp*

1 Ob. 1 *pp* *mp*

2 Ob. 2 *pp*

1 Cl. 1

2 Cl. 2

1 Bsn. 1 *pp*

2 Bsn. 2 *pp* *mp*

1 Hn. 1

2 Hn. 2

C Tpt.

B. Tbn.

Timp.

Mar. *mp sub.* *f*

Hp. *f* *mp sub.* *f* *gliss.*

S. *f* *ff* *mf* *f*  
 the crowd cir - cled us and made an e - qua - tion

1 Vln. I

2 Vln. II

Vla.

Vc. div. *mp sub.* *f* *pizz* *mp sub.* *f*

Cb. *mp sub.* *f* *mp sub.* (pizz) *f*

M

N

77

Fl. 1 *pp* *mp*

Fl. 2 *mp* *pp* *mp*

Ob. 1 *pp* *mp*

Ob. 2 *mp* *pp* *mp*

Bsn. 1 *mp* *pp* *mp*

Bsn. 2 *pp* *mp*

Cl. 1

Cl. 2

Hn. 1

Hn. 2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S. *mf* *f* *mf*

chalkout the stars find what goes here and here and here and

N

Vln. I

Vln. II

Vla.

Vc. div. *mp sub.* *f*

Cb. *mp sub.* *f*

O

81

Fl. 1 *pp sempre* *pp*

Fl. 2 *pp sempre*

Ob. 1 *pp sempre*

Ob. 2 *pp sempre*

Cl. 1

Cl. 2

Bsn. 1 *pp sempre*

Bsn. 2 *pp sempre*

Hn. 1

Hn. 2

C Tpt.

B. Tbn.

Timp. *mf*

Mar.

Hp.

S. *ff* *mf* *ff* *mf*

here and here and here what goes what

Vln. I *pizz* *pp*

Vln. II *pizz* *pp*

Vla. div. *pizz* *pp*

Vc. div. *f* *mp sub.* *f* *pp*

Cb. div. *f* *mp sub.* *f* *pp*

O

85

The musical score consists of the following parts and staves:

- Flutes (Fl.):** Two staves (1 and 2). Measures 85-89 feature sixteenth-note patterns. Measure 90 features a *ff* dynamic with accents.
- Oboes (Ob.):** Two staves (1 and 2). Similar to flutes, with *ff* dynamics in measure 90.
- Clarinets (Cl.):** Two staves (1 and 2). Measure 85 starts with *pp*. Measure 90 features *ff* dynamics.
- Bassoons (Bsn.):** Two staves (1 and 2). Measure 90 features *ff* dynamics.
- Horns (Hn.):** Two staves (1 and 2). Measure 85 has a *ff* dynamic.
- Trumpets (C Tpt.):** One staff. Measure 85 has a *ff* dynamic.
- Trombones (B. Tbn.):** One staff. Measure 85 has a *ff* dynamic.
- Timpani (Timp.):** One staff. Measure 85 has a *(damp)* marking. Measure 90 has *f* dynamics.
- Mars (Mar.):** One staff. Measure 90 has a *f* dynamic.
- Harpsichord (Hp.):** Two staves. Measure 85 has a *mf* dynamic. Measure 90 has a *ff* dynamic.
- Soprano (S.):** One staff. Measure 85 has the lyrics "goes?".
- Violins (Vln. I, II):** Two staves. Measure 85 has a *cresc.* marking. Measure 90 has *f* dynamics and *arco* markings.
- Viola (Vla. div.):** Two staves. Measure 85 has a *cresc.* marking. Measure 90 has *f* dynamics and *arco* markings.
- Violoncello (Vc. div.):** Two staves. Measure 85 has a *cresc.* marking. Measure 90 has *f* dynamics and *arco* markings.
- Double Bass (Cb. div.):** Two staves. Measure 85 has a *cresc.* marking. Measure 90 has *f* dynamics and *arco* markings.

89 **P**

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
C Tpt.  
B. Tbn.  
Timp.  
Mar.  
Hp.  
S.  
Vln. I, II  
Vla. div.  
Vc. div.  
Cb. div.

*pp*, *f*, *p (damp)*, *mp sub.*, *longingly*, *pizz*, *arco*, *mf*, *pp*, *f*, *mp*

it's red my true love's hair red the buzz and clat - ter of true

93 Q

1 Fl. *pp* *ff*

2 Fl. *pp* *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

C Tpt. *ff*

B. Tbn. *ff*

Timp. *ff*

Mar. *ff*

Hp. *ff*

S. *ff* love *mp* red his *f* name when he said it for me... Q

Vln. I *mf* *ff* *pp* (*pp*)

Vln. II *mf* *ff* *pp* (*pp*)

Vla. div. *mf* *ff* *pp* (*pp*) pizz (*pp*)

Vc. div. *mf* *ff* *pp* (*pp*) pizz (*pp*)

Cb. div. *mf* *ff* *pp* (*pp*)

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

Vln. I

Vln. II

Vla. div.

Vc. div.

Cb. div.

when he said what goes what goes what goes



### 2. It begins to sink in, in which I am a bird

Nervously  
= ca. 76

This page contains the musical score for measures 76 through 80. The score is for a full orchestra and includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet in B (1 and 2), Bassoon (1 and 2), Horn in F (1 and 2), Trumpet in C, Bass Trombone, Timpani, Marimba, Harp, and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The music is in 3/4 time and features dynamic markings such as *f*, *mp*, *mf*, and *ff*, along with performance instructions like *tr* (trills) and *pizz* (pizzicato). The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass provide melodic and harmonic support. The Harp has a prominent role in the later measures, playing a descending scale.

A

5

1 Fl. *p*

2 Fl. *mp* *p*

1 Ob. *mp*

2 Ob.

1 Cl. *f* *p sub.*

2 Cl. *f* *p sub.*

1 Bsn. *mp* *f*

2 Bsn. *mp* *f*

1 Hn. *mp* *f*

2 Hn. *mp* *f*

C Tpt.

B. Tbn.

Timp. *f* (*damp*) *mp sub.* *f*

Mar. *f*

Hp. *mf* *mp* *f*

S. *emphatically* *mf*

A

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

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

Vla. *f* *ff* *mp sub.* *f* *mp* *mp* *f* *mp*

Vc. *pizz arco* *div.* *pizz* *arco* *div.* *unis.* *f*

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

9 **B**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Mar.  
Hp.  
S.  
took my - self to the ri - ver, to the ri - ver, I took my - self to the ri -

**B**

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

13 **C**

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
C Tpt.  
B. Tbn.  
Timp.  
Mar.  
Hp.  
S.  
Vln. I, II  
Vla.  
Vc.  
Cb.

*pp*, *p*, *pp*, *pp*, *pp*, *pp*, *mp* (damp), *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *pp*, *mp*, *pp sub.*, *mp*, *f*, *pp*, *mp*, *pp sub.*, *f*, *pp sub.*, *f*, *pp*, *mp*, *pp*, *mp*, *pizz*, *arco*, *pp*, *mp*, *pp sub.*, *f*, *pp*, *mp*, *pizz*, *mp*

moving forward, as if running away  
ver, walked all that way not speak - ing,

D

18

The score is divided into two systems, each containing 14 staves. The top system includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (B. Tbn.), Timpani (Timp.), Maracas (Mar.), Harp (Hp.), and Voice (S.). The bottom system includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time with a key signature of one sharp (F#). The score features various dynamics such as *pp*, *mp*, *mf*, *f*, and *ff*. The voice part has lyrics: "walked all that way not speak ing,—" and "walked all that way not speak ing,—" with dynamics *mf*, *f*, and *ff* indicated. A section marker 'D' appears above the vocal line at measure 22. The Harp part includes markings for *pizz* and *arco*.

**E** Suddenly loud

22

1  
Fl.

2  
Fl.

1  
Ob.

2  
Ob.

1  
Cl.

2  
Cl.

1  
Bsn.

2  
Bsn.

1  
Hn.

2  
Hn.

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

**E** Suddenly loud

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra, page 32. The score is in G major and 2/4 time. It features the following parts:

- Flutes (Fl.):** Two parts, both playing a rapid sixteenth-note pattern starting at measure 25. Dynamics include *ff* and *ff*. A first ending bracket is present in measures 26-27.
- Oboes (Ob.):** Two parts, playing a melodic line with a long note in measure 26.
- Clarinets (Cl.):** Two parts, playing a melodic line with a long note in measure 26. Dynamics include *f* and *fff*.
- Bassoons (Bsn.):** Two parts, playing a melodic line with a long note in measure 26. Dynamics include *f* and *fff*.
- Horns (Hn.):** Two parts, playing a melodic line with a long note in measure 26.
- Trumpets (C Tpt.):** One part, playing a melodic line with a long note in measure 26. Dynamics include *f* and *fff*.
- Trombones (B. Tbn.):** One part, playing a melodic line with a long note in measure 26.
- Timpani (Timp.):** One part, playing a melodic line with a long note in measure 26.
- Maracas (Mar.):** Two parts, playing a rhythmic pattern of eighth notes.
- Harp (Hp.):** Two parts, playing a melodic line with a long note in measure 26.
- Strings (S.):** One part, playing a melodic line with a long note in measure 26.
- Violins (Vln. I, Vln. II):** Two parts, playing a melodic line with a long note in measure 26.
- Viola (Vla.):** One part, playing a rhythmic pattern of eighth notes.
- Violoncello (Vc.):** One part, playing a rhythmic pattern of eighth notes.
- Contrabass (Cb.):** One part, playing a melodic line with a long note in measure 26.

**F**

27

1 Fl. 1 *ff*

2 Fl. 2 *ff*

1 Ob. 1

2 Ob. 2

1 Cl. 1 *f* *fff*

2 Cl. 2 *f* *fff*

1 Bsn. 1 *f* *fff*

2 Bsn. 2 *f* *fff*

1 Hn. 1

2 Hn. 2 *fff*

C Tpt. *f* *fff*

B. Tbn. *fff*

Timp.

Mar.

Hp.

S.

Vln. I *non div.*

Vln. II *8* *un.* *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

**F**



30

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

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

1 Ob. *f*

2 Ob. *f*

1 Cl. -

2 Cl. -

1 Bsn. -

2 Bsn. -

1 Hn. -

2 Hn. -

C Tpt. -

B. Tbn. *mf* *ff*

Timp. -

Mar. -

Hp. -

S. -

Vln. I *mf* *ff* sul. G

Vln. II *mf* *ff* sul. G

div. Vln. *mf* *ff*

Vla. *mf*

Vc. *mf* *ff* unis.

Cb. *mf* *ff*

35

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. 1

Cl. 2

Bsn. 1 *pp* *mp* *pp sub.*

Bsn. 2

Hn. 1 *pp* *mp* *pp sub.*

Hn. 2 *pp* *mp* *pp sub.*

C Tpt.

B. Tbn. *pp*

Timp.

Mar.

Hp. *p*

S. *mp* *calm and with feeling, hymn-like* *mf* *mp*  
 Not I to I nor

Vln. I *pp*

Vln. II *pp*

Vla. *ff* *pp*

Vc. *pp*

Cb. *pp*

G Calmly, hymn-like

40

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
1 Hn. 1  
2 Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Mar.  
Hp.  
S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *pp* *mp* *pp sub.*

*mf* *pp* *mp* *pp sub.*

*mf* *pp* *mp* *pp sub.*

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

I to bird, to fish, to steam ris - ing from the wood be - low us.

**H** Suddenly Slower  
= ca. 60

45

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

*p* *mf* *mp*

1 Hn. 1

2 Hn. 2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

To steam ris - ing

*p* *mf* *mp*

**H** Suddenly Slower  
= ca. 60

Vln. I

Vln. II

div. Vla.

Vc.

Cb.

*pp* *mp* *pp* *mp* *pp*

**I** Faster, tempo primo  
= ca. 76

1 49

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

gliss. gliss.

— from my breasts — be - low — us.

**I** Faster, tempo primo  
= ca. 76

53

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

2 Fl. *f* *ff* *f* *ff*

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

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

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

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

1 Bsn. *f* *ff* *f* *ff*

2 Bsn. *f* *ff* *f* *ff*

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

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

C Tpt. *f* *ff* *f* *ff*

B. Tbn. *f* *ff* *f* *ff*

Timp.

Mar.

Hp.

S.

Vln. I *f* *ff* *f* *ff*

Vln. II *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* unis.

Vc. *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff*

J

57

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn.

2 Hn.

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

*joyously*  
*f*

I am all breasts and breath \_\_\_\_\_ these days, \_\_\_\_\_ can't do but heave and hallow, \_\_\_\_\_

J

solo

Vln. I

*pp sub.*

Vln. II

Vla.

solo

Vc.

*pp*

pizz

Cb.

solo

*pp*

pizz

61

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fly up. In - to the half - light fading fast.

tutti

pp

pp

tutti arco

mp

tutti arco

mp

rit. . . . .





65

Fl. 1 *pp* *p*

Fl. 2

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

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

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S. *reflective, sadly*  
*mp* *f* *mp*  
As, if I am a bird and I love a fish,



Vln. I

Vln. II

Vla. *(pp)*

Vc. *pp sub.*

Cb. *pp sub.*

70

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2

C Tpt.  
B. Tbn.

Timp.

Mar.

Hp.

S.  
and I love a fish.

Vln. I  
Vln. II

Vla.  
Vc.  
Cb.

*p*

*f*

**M** Suddenly loud  
= ca. 76

73 *8va*

1 *ff*

2 *ff*

Ob. 1 *ff*

2 *ff*

Cl. 1 *f* *fff*

2 *f* *fff*

Bsn. 1 *f* *fff*

2 *f* *fff*

Hn. 1 *ff*

2 *ff*

C Tpt. *f* *fff*

B. Tbn. *ff sub.*

Timp.

Mar. *ff*

Hp. *ff* *gliss.*

S.

**M** Suddenly loud  
= ca. 76

Vln. I *ff*

Vln. II *ff* *div.*

Vla. *ff* *unis.*

Vc. *ff sub.*

Cb. *ff sub.*

75

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bsn.

2

1  
Hn.

2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

div. Cb.

*ff*

*ff*

*f* *fff*

*f* *fff*

*f* *fff*

*f* *fff*

*f* *fff*

*ff*

*ff*

8va

8va

77

1  
Fl.

2  
ff

1  
Ob.

2

1  
Cl.

2  
f fff

1  
Bsn.

2  
f fff

1  
Hn.

2

C Tpt.

B. Tbn.

Timp.

Mar.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79 **N**

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

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

1 Ob. *f*

2 Ob. *f*

1 Cl. -

2 Cl. -

1 Bsn. -

2 Bsn. -

1 Hn. *fff*

2 Hn. *fff*

C Tpt. -

B. Tbn. *fff* *mf*

Timp. -

Mar. -

Hp. -

S. -

**N**

Vln. I *fff* *mf* *mf* *mf*

Vln. II *fff* *mf* *mf* *mf*

div. *fff* *mf* *mf* *mf*

Vla. *fff* *mf* *mf* *mf*

Vc. *fff* *mf* *mf* *mf*

Cb. *fff* *mf* *mf* *mf*



83

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Mar.  
Hp.  
S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

unis.

3. Salted earth

Mournfully  
♩ = ca. 52

Musical score for the first system of 'Salted earth'. The score includes parts for English Horn, Bassoon, Vibraphone, Harp, Soprano, Viola, Violoncello, and Contrabass. The tempo is marked 'Mournfully' with a quarter note equal to approximately 52 beats per minute. The key signature has two sharps (F# and C#) and the time signature is 2/4. The English Horn and Bassoon parts feature melodic lines with dynamics ranging from *pp* to *mp*. The Harp part has a rhythmic accompaniment with dynamics from *pp* to *mp*. The Viola, Violoncello, and Contrabass parts provide harmonic support with dynamics from *mp* to *mf*. The Soprano part is silent.

Musical score for the second system of 'Salted earth', starting at measure 6. The score includes parts for English Horn, Bassoon, Vibraphone, Harp, Soprano, Viola, Violoncello, and Contrabass. The tempo is marked 'Mournfully' with a quarter note equal to approximately 52 beats per minute. The key signature has two sharps (F# and C#) and the time signature is 2/4. The English Horn and Bassoon parts feature melodic lines with dynamics ranging from *mf* to *f*. The Harp part has a rhythmic accompaniment with dynamics from *mp* to *mf*. The Viola, Violoncello, and Contrabass parts provide harmonic support with dynamics from *mp* to *f*. The Soprano part is silent. A section marker 'A' is present above the English Horn and Viola staves.



10

Eng. Hn. *p* *mf* *pp*

Bsn. *mp* *mf* *pp*

Vib.

Hp. *mp* *mf* *mp* *mf*

S.

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

Vc. *pp*

Cb. *pp*



15 **B**

Eng. Hn.

Bsn.

Vib.

Hp. *mp*

S. *p*  
It was not my choice, it was not my choice

**B**

Vla. *pp*

Vc. *pp*  
arco

Cb. *pp*

18

Eng. Hn. *pp* *mp* *pp* *mp*

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

Vib.

Hp.

S. *mf* *mp* *mp* *f*  
the last, the last to ar - rive, the last to ar -

Vla.

Vc. *mp* *p* *f*

Cb. *mp* *p* *f*

22

Eng. Hn. *pp* *mp* *mp* *mf* *mp*

Bsn. *mp* *f*

Vib.

Hp.

S. rive

Vla.

Vc.

Cb.



26

Eng. Hn.

Bsn.

Vib.

Hp.

S.

Vla.

Vc.

Cb.

*f* *mp*

*mp*

*mp* *mf* *mp*

*f*

What sal - ted earth is this what thirst must I sur - vive\_\_\_

*mf sub.*

*mf sub.*

*mf sub.*

*mp* *f* *mf*

*mf sub.*

*mf sub.*

*mf sub.*



29

Eng. Hn.

Bsn.

Vib.

Hp.

S.

Vla.

Vc.

Cb.

*mf* *mp*

*f* *mp*

*ff* *mp* *mp*

From the be - gin - ing I was a dis - ap - point - ment hands pock - e - ted

*mp* *f* *mp*

*f* *p*

*f* *p*

33 **C**

Eng. Hn. *pp mp pp*

Bsn. *pp mp pp*

Vib. *mf mp*

Hp. *f mp*

S. *f mp f mp*  
 they shrugged, they shrugged: they guessed,

**C**

Vla. *mp f mp*

Vc. *f mp*

Cb. *f mp*



37 **D**

Eng. Hn. *mp pp mf mp mf*

Bsn. *mp pp mf mp f*

Vib. *f mp*

Hp. *f mp*

S. *mp f mp*  
 they guessed, they guessed they did not know what

**D**

Vla. *f mp*

Vc. *f*

Cb. *f*

41 **rall.**

Eng. Hn. *p* *mf*

Bsn. *mp*

Vib.

Hp.

S. *f* *mp*  
they were get - ting, get - ting, get - ting

Vla. **rall.**

Vc.

Cb.



44 **a tempo**

Eng. Hn.

Bsn. *mf* *pp*

Vib.

Hp.

S.

Vla. **a tempo**

Vc. *pp*

Cb. *pp*

4. A secret self

Calmly uncertain  
♩ = ca. 58

This musical score is for the piece "4. A secret self" and is page 55 of the score. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems, each starting with the tempo and metronome markings "Calmly uncertain" and "♩ = ca. 58".

**Woodwinds:** Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bassoon (1 and 2), and Horn in F (1 and 2). The woodwinds play a melodic line with triplets and dynamic markings of *pp*, *mf*, and *f*.

**Brass:** Trumpet in C and Bass Trombone. The Trumpet in C part is mostly silent, while the Bass Trombone plays a simple accompaniment.

**Percussion:** Timpani and Glockenspiel. The Timpani part features a rhythmic pattern with dynamic markings of *pp* and *f*. The Glockenspiel is silent.

**Other Instruments:** Harp and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The Harp plays a simple accompaniment with dynamic markings of *pp* and *f*. The strings play a simple accompaniment with dynamic markings of *pp*, *mf*, and *f*.

A little quicker  
♩ = ca. 68

6

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2

C Tpt.  
B. Tbn.

Timp.  
Glock.

Hp.

S.  
At two o'clock

Vln. I  
Vln. II

Vla.  
Vc.  
Cb.

mp — f — pp

*reflectively*  
*p*

A little quicker  
♩ = ca. 68

11

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 C Tpt. B. Tbn. Timp. Glock. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

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

I was a faith-ful wife. No, that is not ex - act - ly ac - cu - rate. Cor - rect, pre - cise in my loy - al - ty.



**B**

16

The musical score for measures 16-19 includes the following parts:

- Flutes (Fl.):** Two staves, both silent in measures 16-18. In measure 19, the first flute plays a descending eighth-note pattern starting on G4, marked *p*. The second flute plays a similar pattern starting on F4, also marked *p*.
- Oboes (Ob.):** Two staves, both silent in measures 16-18. In measure 19, the first oboe plays a descending eighth-note pattern starting on G4, marked *p*. The second oboe plays a similar pattern starting on F4, marked *p*.
- Clarinets (Cl.):** Two staves. The first clarinet plays a descending eighth-note pattern starting on G4, marked *p*. The second clarinet plays a similar pattern starting on F4, marked *p*.
- Bassoons (Bsn.):** Two staves. The first bassoon plays a descending eighth-note pattern starting on G4, marked *p*. The second bassoon plays a similar pattern starting on F4, marked *p*.
- Trumpets (Tpt.):** Two staves. The first trumpet plays a descending eighth-note pattern starting on G4, marked *p*. The second trumpet plays a similar pattern starting on F4, marked *p*.
- Trumpets (C Tpt.):** One staff, silent.
- Trombones (B. Tbn.):** Two staves. The first trombone plays a descending eighth-note pattern starting on G4, marked *p*. The second trombone plays a similar pattern starting on F4, marked *p*.
- Timpani (Timp.):** One staff, silent.
- Glockenspiel (Glock.):** One staff, silent.
- Piano (Hp.):** Two staves, silent.
- Soprano (S.):** One staff. Measures 16-18: "And now, and now, and now?" with triplets of eighth notes. Measure 19: "a perfect copy" with a triplet of eighth notes. Dynamics range from *mf* to *ff* and *f*.
- Violins (Vln.):** Two staves, both silent.
- Viola (Vla.):** One staff, silent.
- Violoncello (Vc.):** One staff, silent.
- Contrabass (Cb.):** One staff, silent.

19

**B**

20

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*mf sempre*

*mf sempre*

of the o - ri - gi - nal, guar - an - teed, the

3

23

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bsn.

2

1  
Hn.

2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp.

S.  
very— gen-u-ine in my love, love, proved by a lack of mal ice, a-fore, af - front.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C** Moving forward, with motion

poco accel. . . . .

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
1 Hn.  
22 Hn.  
C Tpt.  
B. Tbn.  
Timp. (damp)  
Glock.  
Hp.  
S.

**C** Moving forward, with motion

poco accel. . . . .

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

*pp* *cresc. poco a poco* *pp* *cresc. poco a poco*  
*pp sub.* *cresc. poco a poco* *pp* *cresc. poco a poco*  
*pp sub. pizz* *arco* *pp* *cresc. poco a poco*  
*mf* *pizz* *mf* *cresc. poco a poco*  
*pp* *cresc. poco a poco*

33

1  
Fl.

2  
mp

1  
Ob.

2  
mp

1  
Cl.

2  
mp

1  
Bsn.

2  
mp

*cresc. poco a poco*

Hn.

2  
mp

C Tpt.

B. Tbn.

*cresc. poco a poco*

Timp.

Glock.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

*arco*  
*pp sub.*  
*cresc. poco a poco*

Cb.

*div.*

Detailed description: This page of a musical score, labeled '62' in the top left and '33' at the beginning of the first staff, contains measures 33 through 37. The score is for a large symphony orchestra. The woodwind section includes two flutes (Fl.), two oboes (Ob.), two clarinets (Cl.), two bassoons (Bsn.), two horns (Hn.), two trumpet parts (C Tpt., B. Tbn.), a timpani (Timp.), and a glockenspiel (Glock.). The string section consists of two violin parts (Vln. I, Vln. II), two viola parts (Vla.), two violoncello parts (Vc.), and a double bass (Cb.). The percussion section includes timpani and glockenspiel. The score begins with a key signature of two flats and a common time signature. The woodwinds enter in measure 33 with a melodic line marked *mp*. The bassoon and double bass parts have a *cresc. poco a poco* instruction. The strings play a rhythmic accompaniment, with the double bass part marked *arco* and *pp sub.* in measure 34, and *cresc. poco a poco* in measure 35. The double bass also has a *div.* instruction in measure 37. The woodwinds continue their melodic lines, with flutes and oboes entering in measure 36. The score concludes in measure 37 with various articulation marks and dynamics.

38

Fl. 1 *mp* *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *mf* *ff*

Hn. 2 *ff*

C Tpt. *ff*

B. Tbn. *ff*

Timp. *ff*

Glock. -

Hp. -

S. -

Vln. I div. *ff*

Vln. II div. *ff*

Vla. div. *ff*

Vc. div. *ff*

Cb. *ff*

*rit.*

43

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Glock.  
Hp.  
S.  
Vln. I div.  
Vln. II div.  
Vla. div.  
Vc. div.  
Cb.

*lunga*

*pp*

D: A: a

**D** Slower, cautiously  
♩ = ca. 58

47

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Glock.  
Hp.  
S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

pp  
mf  
pp  
pp  
pp  
mp  
mp  
pp  
pp  
pp

div. pizz.  
div. pizz.  
div. pizz.

+



52

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. C Tpt. B. Tbn. Timp. Glock. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

*pp*

*pp*

*reflectively questioning*  
*mp*

And now, and now, and

**E** Faster, agitated  
♩ = ca. 68

56

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp.

S.

now?

3

arco, unis.

6

ff

fpp

mf

pp

arco, unis.

6

ff

fpp

mf

pizz

ff

unis., pizz

ff

61

**F**

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

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

Ob. 1 *f* *mp*

Ob. 2 *f*

Cl. 1 *pp* *f*

Cl. 2

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1

Hn. 2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp.

S. *defiantly* *f*

Home-keep, I near-ly tied keys neat-ly at my

**F**

Vln. I *mf* *mp*

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

Vla.

Vc.

Cb.

66

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Glock.  
Hp.  
S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*mp* *f* *mp*  
*mp* *mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf*  
*mp*  
*ff* *f*  
*waist.* No, but I pol-ished the  
*f* *mp sub.* *mf*  
*f* *mp sub.*  
*arco* *mp* *mf*  
*mp* *f*  
*mp* *f*

70

1 Fl. *pp* *mf* *pp sub.* *mf*

2 Fl. *pp* *mf* *pp sub.*

1 Ob. -

2 Ob. -

1 Cl. -

2 Cl. -

1 Bsn. -

2 Bsn. -

1 Hn. -

2 Hn. -

C Tpt. -

B. Tbn. -

Timp. -

Glock. -

Hp. -

S. lamp - light and watched my shad - ow scis-sor the room. *mp* *f*

Vln. I *pp* *f*

Vln. II *f* *pp* *f*

Vla. div. *pp*

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

Cb. *mp* *f*

**G** *Meno mosso*, ♩ = ca. 50

74

Fl. 1

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp. *mp* *f*

S. *secretly confident*  
*p*  
In its glow, in its glow a se-cret self,

**G** *Meno mosso*, ♩ = ca. 50

Vln. I

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *mp* *f*

Cb. *mp* *f*

78

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bsn.

2

1  
Hn.

2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp.

S.  
a se - cret self lim - ber un - der am - ber

Vln. I

Vln. II

Vla.  
div.  
pp mp pp sub.

Vc.  
arco div.  
pp mp pp sub.

Cb.  
arco div.  
pp mp pp sub.

83

Fl. 1 *mp*

Fl. div. 2

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp. *mp* *f*

S. *light.* *accel.*

Vln. I *mp*

Vln. I div.

Vln. II *mp*

Vln. II div.

Vla. *mp* unis.

Vc. *mp* unis.

Cb. *mp* unis.

*accel.*



87 rit.

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. C Tpt. B. Tbn. Timp. Glock. Hp. S. Vln. I div. Vln. II div. Vla. Vc. Cb.

*f* *mp* *f* *mp sub.*

**H** With fervor  
♩ = ca. 68

Musical score for woodwinds and percussion. The score is in 4/4 time and features a key signature of two flats. The instruments are:

- Flute (Fl.) 1 and 2: *ff*, playing sustained notes with dynamic markings.
- Oboe (Ob.) 1 and 2: *ff*, playing sustained notes.
- Clarinet (Cl.) 1 and 2: *ff*, playing sustained notes.
- Bassoon (Bsn.) 1 and 2: *ff*, playing sustained notes.
- Horn (Hn.) 1 and 2: *ff*, playing sustained notes.
- Trumpet (C Tpt.) and Trombone (B. Tbn.): *ff*, playing rhythmic patterns with triplets.
- Timpani (Timp.): *ff*, playing rhythmic patterns.
- Glockenspiel (Glock.): *ff*, playing sustained notes.
- Harp (Hp.): *ff*, playing sustained notes.
- Soprano (S.): *ff*, playing sustained notes.

**H** With fervor  
♩ = ca. 68

Musical score for strings. The score is in 4/4 time and features a key signature of two flats. The instruments are:

- Violin I (Vln. I): *ff*, playing sustained notes with dynamic markings.
- Violin II (Vln. II): *ff*, playing sustained notes.
- Viola (Vla.): *ff*, playing sustained notes.
- Violoncello (Vc.): *ff*, playing sustained notes.
- Double Bass (Cb.): *ff*, playing sustained notes.



J

97

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. C Tpt. B. Tbn. Timp. Glock. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

slowly becoming more agitated  
*pp* *f*  
 Hush as a but - ton, sharp as a pin,  
 J

101

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. C Tpt. B. Tbn. Timp. Glock. Hp. S. Vln. I Vln. II Vla. Vc. Cb.

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

I was in the kitch-en more in those days, fold-ing my bat-ters so gent-ly and al-ways stand-ing just so

K

106

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
1 Hn. 1  
2 Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Glock.  
Hp.  
S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Measures 106-110 are shown in a 2+2+2 measure structure. The key signature changes from two flats to two sharps at the start of measure 109. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Glockenspiel, Harp, Saxophone, Violins, Viola, Violoncello, and Contrabass. Dynamics such as *mf* and *ff* are indicated. A rehearsal mark 'K' is present at the beginning of measure 109.

L

110

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Glock.  
Hp.  
S.

L

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

114

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt.  
B. Tbn.  
Timp.  
Glock.  
Hp.  
S.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

114

*f* *fff* *f* *fff*

115

*f* *fff* *f* *fff*

116

*fff* *f* *fff*

117

*fff* *f* *fff*

118

*f* *fff* *f* *fff*

*unis.* *div.* *div.* *div.*



**M** Eerily

119

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

C Tpt.

B. Tbn.

Timp.

Glock.

Hp.

S.

*eerily mp*

and I, and I al-ways stand - ing just so at the o - pen o - ven door, o - pen

**M** Eerily

Vln. I div. (a 4)

Vln. II

Vla.

Vc.

Cb.

*pp* sul pont.

*pp* unis.

*pp* unis.

*pp* unis.

*pp* unis.

*pp* unis.

This page of a musical score contains measures 124 through 128. The instrumentation includes:

- Flutes (Fl.):** Two parts, both playing a melodic line starting in measure 124. Dynamics range from *mp* to *f*.
- Oboes (Ob.):** Two parts, playing a similar melodic line to the flutes. Dynamics range from *mp* to *f*.
- Clarinets (Cl.):** Two parts, playing a rhythmic accompaniment. Dynamics range from *f* to *mp*.
- Bassoons (Bsn.):** Two parts, mostly silent.
- Horns (Hn.):** Two parts, mostly silent.
- Trumpets (C Tpt.):** One part, mostly silent.
- Tubas (B. Tbn.):** One part, mostly silent.
- Timpani (Timp.):** One part, mostly silent.
- Glockenspiel (Glock.):** One part, mostly silent.
- Piano (Hp.):** Two parts, mostly silent.
- Soprano (S.):** One part, with the vocal line starting in measure 124. The lyrics "o-ven door." are written below the staff. Dynamics include *ff*.
- Violins (Vln. I div.):** One part, playing a melodic line with dynamics from *f* to *pp*.
- Violins (Vln. II div.):** One part, playing a melodic line with dynamics from *f* to *pp*.
- Viola (Vla.):** One part, mostly silent.
- Violoncello (Vc. div.):** One part, playing a melodic line with dynamics from *f* to *pp*.
- Double Bass (Cb.):** One part, mostly silent.

