

For the Vermont Contemporary Music Ensemble

VoxN

To be played to the short story
The Voice in the Night
by William Hope Hodgson

Dennis Báthory-Kitsz

I. $\text{♩} = 120$

Violin I

Bass Clarinet

Cello I

Piano I

Speaker

7

Violin I

B.C. I

Cello I

Piano I

Spk

Musical score system 1, measures 12-17. It features five staves: Violin I (12), Bassoon I (12), Violoncello I (12), Piano I (12), and Spk. The Piano part is highly active with many sixteenth notes and slurs.

Musical score system 2, measures 17-23. It features five staves: Violin I (17), Bassoon I (17), Violoncello I (17), Piano I (17), and Spk. The Piano part continues with complex rhythmic patterns and slurs.

Musical score system 3, measures 23-33. It features five staves: Violin I (23), Bassoon I (33), Violoncello I (23), Piano I (33), and Spk. The Piano part shows a change in texture with more sustained notes and slurs.

Violin I, Bassoon/Clarinet, Violin II, Piano, and Spinet parts for measures 29-32. The score includes various musical notations such as notes, rests, and dynamic markings.

II. The italics in this and similar sections are intended to be played *con sord.* If possible, however, approximations are acceptable so long as they do not sound like deliberate attempts to stay inside a portacore rhythmic framework—in other words, this is a modified written idiom.

Violin I, Bassoon/Clarinet, Violin II, Piano, and Spinet parts for measures 33-36. The score includes various musical notations such as notes, rests, and dynamic markings.

¶ It was a dark, starless night. We were becalmed in the Northern Pacific. Our exact position I do not know; for the sun had been hidden during the course of a weary, breathless week, by a thin haze which had seemed to float above us, about the height of our mastsheads, at whites descending and shrouding the surrounding sea. ¶ With there being no wind, we had steadied the tiller, and I was the only man on deck. The crew, consisting of two men and a boy, were sleeping forward in their den; while Will—my friend, and the master of our little craft—was aft in his bunk on the port side of the little cabin.

Violin I, Bassoon/Clarinet, Violin II, Piano, and Spinet parts for measures 37-40. The score includes various musical notations such as notes, rests, and dynamic markings.

¶ Suddenly, from out of the surrounding darkness, there came a hail: ¶ “Schooner, ahoy!” ¶ The cry was so unexpected that I gave no immediate answer, because of my surprise. ¶ It came again—a voice curiously throaty and inhuman, calling from somewhere upon the dark sea away on our port broadside: ¶ “Schooner, ahoy!” ¶ “Hullo!” I sung out, having gathered my wits somewhat. “What are you? What do you want?” ¶ “You need not be afraid,” answered the queer voice, having probably noticed some trace of confusion in my tone. “I am only an old man.”

70 [82] [64] [54] [32]

72 [54] [32]

74 [82] [64] [54] [32]

76 [82] [64] [54] [32]

Spk. ¶ The pause sounded oddly; but it was only afterwards that it came back to me with any significance. ¶ “Why don’t you come alongside, then?” I queried somewhat snappishly; for I liked not his hinting at my having been a trifle shaken. ¶ “I—I can’t. It wouldn’t be safe. I—” The voice broke off, and there was silence. ¶ “What do you mean?” I asked, growing more and more astonished. ¶ “Why not safe? Where are you?” ¶ I listened for a moment; but there came no answer. And then, a sudden indefinite suspicion, of I knew not what, coming to me, I stepped swiftly to the binnacle, and took out the lighted lamp. At the same time,

80 [82] [64] [54] [32] III. mp

82 [82] [64] [54] [32] mp

84 [82] [64] [54] [32] *sforz. sfz* mp

86 [82] [64] [54] [32] mp

Spk. ¶ I knocked on the deck with my heel to waken Will. Then I was back at the side, throwing the yellow funnel of light out into the silent immensity beyond our rail. As I did so, I heard a slight, muffled cry, and then the sound of a splash as though someone had dipped oars abruptly. Yet I cannot say that I saw anything with certainty; save, it seemed to me, that with the first flash of the light, there had been something upon the waters, where now there was nothing. ¶ “Hullo, there!” I called. ¶ “What foolery is this!” ¶ But there came only the indistinct sounds of a boat being pulled away into the night.

90 [82] [64] [54] [32] *sforz. sfz* [54] [32]

92 [82] [64] [54] [32] [54] [32]

94 [82] [64] [54] [32] [54] [32]

96 [82] [64] [54] [32] [54] [32] mp

Spk. ¶ Then I heard Will’s voice, from the direction of the after scuttle; ¶ “What’s up, George?” ¶ “Come here, Will!” I said. ¶ “What is it?” he asked, coming across the deck. ¶ I told him the queer thing which had happened. He put several questions; then, after a moment’s silence, he raised his hands to his lips, and hailed: ¶ “Boat, ahoy!”

100
101
102
103
104

Vln. I
B.C. I
Vc. I
Pno. I
Spk.

115
116
117
118
119

Vln. I
B.C. I
Vc. I
Pno. I
Spk.

¶ From a long distance away there came back to us a faint reply, and my companion repeated his call. Presently, after a short period of silence, there grew on our hearing the muffled sound of oars; at which Will hailed again.

130
131
132
133
134

Vln. I
B.C. I
Vc. I
Pno. I
Spk.

IV

ppp
Change to Bb Clarinet

Vln. I
Bb-Cl.
Vln. II
Pno. I

Spk.

¶ This time there was a reply: ¶ “Put away the light.” ¶ “I’m damned if I will,” I muttered; but Will told me to do as the voice bade,

Vln. I
Bb-Cl.
Vln. II
Pno. I

Spk.

and I shoved it down under the bulwarks. ¶ “Come nearer,” he said, and the oar-strokes continued. Then, when apparently some half-dozen fathoms distant, they again ceased. ¶ “Come alongside,” exclaimed Will.

Vln. I
Bb-Cl.
Vln. II
Pno. I

Spk.

¶ “There’s nothing to be frightened of aboard here!” ¶ “Promise that you will not show the light?” ¶ “What’s to do with you,” I burst out, “that you’re so infernally afraid of the light?”

157
Vln. I
B♭-Cl.
158
Vln. II
Pno. I
159
160
161
162
163
164

Because what? I asked quickly. Will put his hand on my shoulder. Shut up a minute, old man, he said, in a low voice. Let me tackle him. He leant more

Spk.

165
Vln. I
B♭-Cl.
166
Vln. II
Pno. I
167
168
169
170
171
172

See here, Mister, he said, this is a pretty queer business, you coming upon us like this, right out in the middle of the blessed Pacific. How are we to know what sort of a hanky-panky trick you're

over the rail. See here, Mister, he said, this is a pretty queer business, you coming upon us like this, right out in the middle of the blessed Pacific. How are we to know what sort of a hanky-panky trick you're

Spk.

173
Vln. I
B♭-Cl.
174
Vln. II
Pno. I
175
176
177
178
179
180

You say there's only one of you. How are we to know, unless we get a squint at you—eh? What's your objection to the light, anyway? As he finished, I heard the noise of the oars again, and then the voice

up to? You say there's only one of you. How are we to know, unless we get a squint at you—eh? What's your objection to the light, anyway? As he finished, I heard the noise of the oars again, and then the voice

Spk.

168
Vln. I
B♭/Cl.
169
Vcl. II
Pno. I
170
171
172
173
174
175
176
mp
mf

came; but now from a greater distance, and sounding extremely hopeless and pathetic. ¶ "I am sorry—sorry! I would not have troubled you, only I am hungry, and—so is she." ¶ The voice died away, and the sound

177
Vln. I
B♭/Cl.
178
Vcl. II
Pno. I
179
180
181
182
183
184
185
mp
mf

of the oars, dipping irregularly, was borne to us.

186
Vln. I
B♭/Cl.
187
Vcl. II
Pno. I
188
189
190
191
192
193
194
mf
mp

The voice died away, and the sound

182 Vln. I
183 B♭-Cl.
182 Vcl. II
183 Pno. I

Spk. ¶ "Stop!" sung out Will. "I don't want to drive you away. Come back! We'll keep the light hidden, if you don't like it." ¶ He turned to me: ¶ "It's a damned queer rig, this; but I think there's nothing to be afraid of?"

187 Vln. I
188 B♭-Cl.
187 Vcl. II
188 Pno. I

Spk. ¶ There was a question in his tone, and I replied. ¶ "No, I think the poor devil's been wrecked around here, and gone crazy." ¶ The sound of the oars drew nearer. ¶ "Shove that lamp back in the binnacle," said Will;

193 Vln. I
194 B♭-Cl.
193 Vcl. II
194 Pno. I

Spk. ¶ then he leaned over the rail and listened. I replaced the lamp, and came back to his side. The dipping of the oars ceased some dozen yards distant. ¶ "Won't you come alongside now?" asked Will in an even voice.

193
Vln. I
194
Bn. Cl.
195
Vc. I
196
Pno. I
197
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204

“I have had the lamp put back in the binnacle.” ¶ “I—I cannot,” replied the voice. “I dare not come nearer. I dare not even pay you for the—the provisions.” ¶ “That’s all right,” said Will, and hesitated. “You’re welcome

205
Vln. I
206
Bn. Cl.
207
Vc. I
208
Pno. I
209
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215
216

to as much grub as you can take—” Again he hesitated. ¶ “You are very good,” exclaimed the voice. “May God, Who understands everything, reward you—” It broke off huskily. ¶ “The—the lady?” said Will abruptly.

V.

217
Vln. I
218
Bn. Cl.
219
Vc. I
220
Pno. I
221
222
223
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225
226
227
228

“Is she—” ¶ “I have left her behind upon the island,” came the voice. ¶ “What island?” I cut in. ¶ “I know not its name,” returned the voice. “I would to God—!” it began, and checked itself as suddenly.

con sord.
ppp

Foot should be held down through this section. Small notes indicate fading of verticalities that should continue to be heard. The note may be gentle re-stuck if it has faded completely.

274
Vln. I

275
Bn. Cl.

276
Vc. I

277
Pno. I

278
Spk.

one word

pppp

279
Vln. I

280
Bn. Cl.

281
Vc. I

282
Pno. I

283
Spk.

¶ “It was because of our want I ventured—because her agony tortured me.” ¶ “I am a forgetful brute,” exclaimed Will. “Just wait a minute, whoever you are, and I will bring you up something at once.” ¶ In a couple

284
Vln. I

285
Bn. Cl.

286
Vc. I

287
Pno. I

288
Spk.

of minutes he was back again, and his arms were full of various edibles. He paused at the rail. ¶ “Can’t you come alongside for them?” he asked. ¶ “No—I dare not,” replied the voice, and it seemed to me that in its

254 *arco word* *pizz* *arco word* *pizz* *arco word* *pizz*

255 *tongue skip* *pizz* *arco word* *pizz*

256 *arco word* *pizz* *arco word* *pizz*

257 *arco word* *pizz* *arco word* *pizz*

258 *arco word* *pizz* *arco word* *pizz*

259 *arco word* *pizz* *arco word* *pizz*

260 *arco word* *pizz* *arco word* *pizz*

261 *arco word* *pizz* *arco word* *pizz*

262 *arco word* *pizz* *arco word* *pizz*

263 *arco word* *pizz* *arco word* *pizz*

264 *arco word* *pizz* *arco word* *pizz*

Spk

tones I detected a note of stifled craving—as though the owner hushed a mortal desire. It came to me then in a flash, that the poor old creature out there in the darkness, was *suffering* for actual need of that which

265 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

266 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

267 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

268 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

269 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

270 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

271 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

272 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

273 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

274 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

275 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

276 *arco* *tongue skip* *pizz* *arco* *tongue skip* *pizz*

Spk

Will held in his arms; and yet, because of some unintelligible dread, refraining from dashing to the side of our little schooner, and receiving it. And with the lightning-like conviction, there came the knowledge that

277 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

278 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

279 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

280 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

281 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

282 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

283 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

284 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

285 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

286 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

287 *pizz* *tongue skip* *pizz* *tongue skip* *pizz* *tongue skip* *pizz*

Spk

the Invisible was not mad; but sanely facing some intolerable horror. ¶ "Damn it, Will!" I said, full of many feelings, over which predominated a vast sympathy. "Get a box. We must float off the stuff to him in it."

284
 Vln. I
 284
 B.C. I
 284
 Vc. I
 284
 Pno. I
 284
 Spk.

¶ This we did—propelling it away from the vessel, out into the darkness, by means of a boathook. In a minute, a slight cry from the Invisible came to us, and we knew that he had secured the box. ¶ A little later, he

297
 Vln. I
 297
 B.C. I
 297
 Vc. I
 297
 Pno. I
 297
 Spk.

called out a farewell to us, and so heartfelt a blessing, that I am sure we were the better for it. Then, without more ado, we heard the ply of oars across the darkness.

301
 Vln. I
 301
 B.C. I
 301
 Vc. I
 301
 Pno. I
 301
 Spk.

¶ "Pretty soon off," remarked Will, with perhaps just a little sense of injury. ¶ "Wait," I replied. ¶ "I think somehow he'll come back.

303
304
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308

tongue slip

He must have been badly needing that food." ¶ "And the lady," said Will. For a moment he was silent; then he continued: ¶ "It's the queerest thing ever I've tumbled across, since I've been fishing." ¶ "Yes," I said,

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and fell to pondering. ¶ And so the time slipped away—an hour, another, and still Will stayed with me; for the queer adventure had knocked all desire for sleep out of him.

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328

Vln. I

329

B.C. I

330

Vc. I

331

Pho. I

Spk

332

Vln. I

333

B.C. I

334

Vc. I

335

Pho. I

Spk

mf

mf

mf

mf

336

Vln. I

337

B.C. I

338

Vc. I

339

Pho. I

Spk

mf

mf

mf

mf

may also be played as clusters

continue registration as needed

331

Vln. I

331

B.C. I

331

Vc. I

331

Pno. I

Spk

333

Vln. I

333

B.C. I

337

Vc. I

337

Pno. I

Spk

VI.

337

Vln. I

arco *ritato*

337

B.C. I

342

Vc. I

arco *ritato*

342

Pno. I

Spk

¶ The third hour was three parts through, when we heard again the sound of oars across the silent ocean. ¶ "Listen!" said Will, a low note of excitement in his voice. ¶ "He's coming, just as I thought," I muttered.

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Vin. I

B.C. I

Vc. I

Pno. I

Spk.

¶ The dipping of the oars grew nearer, and I noted that the strokes were firmer and longer. ¶ They came to a stop a little distance off the broadside, and the queer voice came again to us

36

37

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Vin. I

B.C. I

Vc. I

Pno. I

Spk.

¶ "Schooner, ahoy!" ¶ "That you?" asked Will. ¶ "Yes," replied the voice. "I left you suddenly; but—but there was great need." ¶ "The lady?" questioned Will. ¶ "The—lady is grateful now

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41

42

43

Vin. I

B.C. I

Vc. I

Pno. I

Spk.

on earth. She will be more grateful soon in—in heaven." ¶ Will began to make some reply, in a puzzled voice; but became confused, and broke off short. I was wondering at the curious pauses, and,

arco normale

Violin I (38) Bassoon/Clarinet (38) Violoncello (38) Piano I (38)

apart from my wonder, I was full of a great sympathy. ¶ The voice continued: ¶ “We—she and I, have talked, as we shared the result of God’s tenderness and yours—” ¶ Will interposed; but without coherence.

Violin I (38) Bassoon/Clarinet (38) Violoncello (38) Piano I (38)

¶ “I beg of you not—to belittle your deed of Christian charity this night,” said the voice. “Be sure that it has not escaped His notice.”

Violin I (38) Bassoon/Clarinet (38) Violoncello (38) Piano I (38)

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¶ It stopped, and there was a full minute's silence. Then it came again: ¶ "We have spoken together upon

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that which—which has befallen us. We had thought to go out, without telling any, of the terror which has come into our—lives. She is with me in believing that to-night's happenings are under a special ruling, and

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467

that it is God's wish that we should tell to you all that we have suffered since—since—" ¶ "Yes,?" said Will softly. ¶ "Since the sinking of the Albatross."

Musical score system 1, measures 49-64. Instruments: Vln. I, Br. Cl., Vc. I, Pno. I, Spk. Measure numbers 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64 are indicated. The Vln. I and Br. Cl. parts feature complex rhythmic patterns with many beamed notes. The Vc. I and Pno. I parts are more sparse, with some melodic lines and rests.

Musical score system 2, measures 65-82. Section VII. Change to Bass Clarinet. Instruments: Vln. I, Br. Cl., Vc. I, Pno. I, Spk. Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82 are indicated. A 'p' (piano) dynamic marking is present. The Br. Cl. part includes a section marked 'Change to Bass Clarinet'. The Vln. I part has a melodic line with some rests. The Vc. I and Pno. I parts continue with their respective parts.

Musical score system 3, measures 83-99. Instruments: Vln. I, Br. Cl., Vc. I, Pno. I, Spk. Measure numbers 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99 are indicated. The Vln. I and Br. Cl. parts continue with their complex rhythmic patterns. The Vc. I and Pno. I parts have some melodic lines and rests.

Musical score for measures 421-424. The score is written for five staves: Violin I (421), Bassoon I (422), Violoncello I (423), Piano I (424), and Spk. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The Piano part has a prominent melodic line with many slurs and ties. The Spk part has a simple, steady accompaniment.

Musical score for measures 425-428. The score is written for five staves: Violin I (425), Bassoon I (426), Violoncello I (427), Piano I (428), and Spk. The music continues with complex rhythmic patterns. The Piano part has a melodic line with many slurs and ties. The Spk part has a simple, steady accompaniment.

Musical score for measures 429-433. The score is written for five staves: Violin I (429), Bassoon I (430), Violoncello I (431), Piano I (432), and Spk. The music continues with complex rhythmic patterns. The Piano part has a melodic line with many slurs and ties. The Spk part has a simple, steady accompaniment.

Musical score for measures 437-440. The score is arranged in five staves: Violin I (Vln. I), Bassoon (B.C.), Violoncello (Vc.), Piano I (Pno. I), and Spk. The key signature has one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The strings play a steady eighth-note accompaniment. The woodwinds have more melodic and rhythmic lines. The Spk part has a simple, rhythmic accompaniment.

Musical score for measures 441-444. The score is arranged in five staves: Violin I (Vln. I), Bassoon (B.C.), Violoncello (Vc.), Piano I (Pno. I), and Spk. The key signature has one flat (B-flat). The time signature is 4/4. The music continues with similar complex rhythmic patterns. The strings maintain their eighth-note accompaniment. The woodwinds and Spk part continue their respective parts.

Musical score for measures 445-448. The score is arranged in five staves: Violin I (Vln. I), Bassoon (B.C.), Violoncello (Vc.), Piano I (Pno. I), and Spk. The key signature has one flat (B-flat). The time signature is 4/4. The music continues with similar complex rhythmic patterns. The strings maintain their eighth-note accompaniment. The woodwinds and Spk part continue their respective parts.

Musical score for measures 449-454. The score is written for five staves: Violin 1 (Vln. 1), Bassoon (B.C.), Violin 2 (Vc. 1), Piano 1 (Pno. 1), and Spic. The measures contain complex rhythmic patterns with many beamed notes and rests. The Vln. 1 part has a melodic line with many slurs. The B.C. part has a rhythmic accompaniment. The Vc. 1 part has a melodic line with many slurs. The Pno. 1 part has a rhythmic accompaniment. The Spic. part has a melodic line with many slurs.

Musical score for measures 455-460. The score is written for five staves: Violin 1 (Vln. 1), Bassoon (B.C.), Violin 2 (Vc. 1), Piano 1 (Pno. 1), and Spic. The measures contain complex rhythmic patterns with many beamed notes and rests. The Vln. 1 part has a melodic line with many slurs. The B.C. part has a rhythmic accompaniment. The Vc. 1 part has a melodic line with many slurs. The Pno. 1 part has a rhythmic accompaniment. The Spic. part has a melodic line with many slurs.

Musical score for measures 461-466. The score is written for five staves: Violin 1 (Vln. 1), Bassoon (B.C.), Violin 2 (Vc. 1), Piano 1 (Pno. 1), and Spic. The measures contain complex rhythmic patterns with many beamed notes and rests. The Vln. 1 part has a melodic line with many slurs. The B.C. part has a rhythmic accompaniment. The Vc. 1 part has a melodic line with many slurs. The Pno. 1 part has a rhythmic accompaniment. The Spic. part has a melodic line with many slurs.

463
Vln. I

464
Bassoon I

465
Vcl. I

466
Pno. I

Spk

467
Vln. I

468
Bassoon I

469
Vcl. I

469
Pno. I

Spk

470
Vln. I

471
Bassoon I

472
Vcl. I

473
Pno. I

Spk

¶ "Ah!" I exclaimed involuntarily. "She left Newcastle for 'Frisco some six months ago, and hasn't been heard of since." ¶ "Yes,"

VIII

all point.

491
Vln. I
491
Bb Cl.
491
Vc. I
491
Pno. I

mp
mp
mp
mp

Change to Bb Clarinet

extremely light - hardly sounding

all point.

answered the voice. "But some few degrees to the North of the line she was caught in a terrible storm, and dismayed. When the day came, it was found that she was leaking badly, and, presently, it falling to a calm,

501
Vln. I
501
Bb Cl.
501
Vc. I
501
Pno. I

extremely light - hardly sounding

hardly sounding, mostly fingers

almost no sound - hardly getting the keys all the way down

the sailors took to the boats, leaving a young lady—my fiancee—and myself upon the wreck. ¶ "We were below, gathering together a few of our belongings, when they left. They were entirely callous,

511
Vln. I
511
Bb Cl.
511
Vc. I
511
Pno. I

extremely light - hardly sounding

hardly sounding, mostly fingers

almost no sound - hardly getting the keys all the way down

through fear, and when we came up upon the deck, we saw them only as small shapes afar off upon the horizon. Yet we did not despair; but set to work and constructed a small raft. Upon this we put such few matters

593 594 595 596 597 598 599 600 601 602 603

Viol. I
B.C. I
Vc. I
Pno. I
Spic.

as it would hold including a quantity of water and some ship's biscuit. Then, the vessel being very deep in the water, we got ourselves on to the raft, and pushed off. ¶ It was late, when I observed that we seemed

604 605 606 607 608 609 610 611 612 613 614

Viol. I
B.C. I
Vc. I
Pno. I
Spic.

to be in the way of some tide or current, which bore us from the ship at an angle; so that in the course of three hours, by my watch, ~~her hull became invisible to our sight, her broken masts remaining in view for a~~

615 616 617 618 619 620 621 622 623 624 625

Viol. I
B.C. I
Vc. I
Pno. I
Spic.

some what longer period. Then, towards evening, it grew misty, and so through the night. The next day we were still encompassed by the mist, the weather remaining quiet.

Violin I
Bass Clarinet
Violoncello
Piano I

Spk. "For four days we drifted through this strange haze - until, on the evening of the fourth day, there grew upon our ears the murmur of breakers at a distance. Gradually it became plainer, and, somewhat after midnight,

Violin I
Bass Clarinet
Violoncello
Piano I

Spk. it appeared to sound upon either hand at no very great space. The raft was raised upon a swell several times, and then we were in smooth water, and the noise of the breakers was behind. ¶ "When the morning came,

Violin I
Bass Clarinet
Violoncello
Piano I

Spk. we found that we were in a sort of great lagoon; but of this we noticed little at the time; for close before us, through the enshrouding mist, loomed the hull of a large sailing-vessel. With one accord, we fell upon our

52
53
54

Vln. I
B♭-Cl.
Vcl.
Pno. I

52.2 52.4 53.2 53.4 54.2 54.4

Spk. knees and thanked God; for we thought that here was an end to our perils. We had much to learn. ¶ "The raft drew near to the ship, and we shouted on them to take us aboard; but none answered. Presently the raft

55
56
57

Vln. I
B♭-Cl.
Vcl.
Pno. I

55.2 55.4 56.2 56.4 57.2 57.4

Spk. touched against the side of the vessel, and, seeing a rope hanging downwards, I seized it and began to climb. Yet I had much ado to make my way up, because of a kind of grey, lichenous fungus which had seized

58
59
60

Vln. I
B♭-Cl.
Vcl.
Pno. I

58.2 58.4 59.2 59.4 60.2 60.4

Spk. upon the rope, and which blotted the side of the ship lividly. ¶ "I reached the rail and clambered over it, on to the deck. Here I saw that the decks were covered, in great patches, with grey masses, some of them

IX.

rising into nodules several feet in height; but at the time I thought less of this matter than of the possibility of there being people aboard the ship. I shouted; but none answered. Then I went to the door below the poop deck. I opened it, and peered in. There was a great smell of staleness, so that I knew in a moment that nothing living was within, and with the knowledge, I shut the door quickly; for I felt suddenly lonely.

¶ "I went back to the side where I had scrambled up. My—my sweetheart was still sitting quietly upon the raft. Seeing me look down she called up to know whether there were any aboard

of the ship. I replied that the vessel had the appearance of having been long deserted; but that if she would wait a little I would see whether there was anything in the shape of a ladder by which she could ascend to

584
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593

the deck. Then we would make a search through the vessel together. A little later, on the opposite side of the decks, I found a rope side-ladder. This I carried across, and a minute afterwards she was beside me.

594
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Together we explored the cabins and apartments in the after part of the ship; but nowhere was there any sign of life. Here and there within the cabins themselves, we came across odd patches of that queer fungus;

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but this, as my sweetheart said, could be cleansed away. ¶ "In the end, having assured ourselves that the after portion of the vessel was empty, we picked our ways to the bows, between the ugly grey nodules of that

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614

Vln. I
B.C. I
Vcl. II
Pno. I
Spk.

strange growth; and here we made a further search which told us that there was indeed none aboard but ourselves.

615
616
617
618
619

Vln. I
B.C. I
Vcl. II
Pno. I
Spk.

620
621
622
623
624

Vln. I
B.C. I
Vcl. II
Pno. I
Spk.

664

Vln. I
B.C. I
Vc. I
Pno. I
Spk.

X.

669

Vln. I
B.C. I
Vc. I
Pno. I
Spk.

¶ "This being now beyond any doubt, we returned to the stern of the ship and proceeded to make ourselves as comfortable

675

Vln. I
B.C. I
Vc. I
Pno. I
Spk.

69
Vln. I
69
B♭-Cl.
69
Vcl. I
69
Pno. I
Spk.

as possible. Together we cleared out and cleaned two of the cabins: and after that I made examination whether there was anything eatable in the ship. This I soon found was so, and thanked God in my heart for

77
Vln. I
77
B♭-Cl.
77
Vcl. I
77
Pno. I
Spk.

His goodness. In addition to this I discovered the whereabouts of the fresh-water pump, and having fixed it I found the water drinkable, though somewhat unpleasant to the taste. ¶ For several days we stayed

85
Vln. I
85
B♭-Cl.
85
Vcl. I
85
Pno. I
Spk.

aboard the ship, without attempting to get to the shore. We were busily engaged in making the place habitable. Yet even thus early we became aware that our lot was even less to be desired than might have been

74
Vln. I

74
B♭-Cl.

74
Vcl.

74
Pno. I

84

imagined; for though, as a first step, we scraped away the odd patches of growth that studded the floors and walls of the cabins and saloon, yet they returned almost to their original size within the space of

74
Vln. I

74
B♭-Cl.

74
Vcl.

74
Pno. I

95

twenty-four hours, which not only discouraged us, but gave us a feeling of vague unease. ¶ "Still we would not admit ourselves beaten, so set to work afresh, and not only scraped away the fungus, but soaked

74
Vln. I

74
B♭-Cl.

74
Vcl.

74
Pno. I

106

the places where it had been, with carbolic, a can-full of which I had found in the pantry. Yet, by the end of the week the growth had returned in full strength, and, in addition, it had spread to other places, as

74
Vln. I
74
B.C. I
74
Vcl. I
74
Pno. I
74
Spk.

though our touching it had allowed germs from it to travel elsewhere.

79
Vln. I
79
B.C. I
79
Vcl. I
79
Pno. I
79
Spk.

¶ "On the seventh morning, my sweetheart woke to find a small patch of it growing on her pillow, close to her face. At that, she came to me, so soon as she could get her garments upon her. I was in the galley at the time lighting the fire for breakfast. ¶ "Come here, John," she said, and led me aft. When I saw the thing upon her pillow I shuddered, and then and there we agreed to go right out of the ship and see whether we could

78
Vln. I
78
B.C. I
78
Vcl. I
78
Pno. I
78
Spk.

not fare to make ourselves more comfortable ashore. ¶ "Hurriedly we gathered together our few belongings, and even among these I found that the fungus had been at work: for one of her shawls had a little lump of it growing near one edge. I threw the whole thing over the side, without saying anything to her. ¶ "The raft was still alongside, but it was too clumsy to guide, and I lowered down a small boat that hung across the stern,

75
Vln. I
76
B.C. I
77
Vcl. I
78
Pno. I

and in this we made our way to the shore. Yet, as we drew near to it, I became gradually aware that here the vile fungus, which had driven us from the ship, was growing riot. In places it rose into horrible, fantastic mounds, which seemed almost to quiver, as with a quiet life, when the wind blew across them. Here and there it took on the forms of vast fingers, and in others it just spread out flat and smooth and treacherous. Odd

79
Vln. I
80
B.C. I
81
Vcl. I
82
Pno. I

places, it appeared as grotesque stunted trees, seeming extraordinarily kinked and gnarled—the whole quaking vileyly at times. ¶ “At first, it seemed to us that there was no single portion of the surrounding shore which was not hidden beneath the masses of the hideous lichen; yet, in this, I found we were mistaken; for somewhat later, coasting along the shore at a little distance, we descried a smooth white patch of what appeared to

83
Vln. I
84
B.C. I
85
Vcl. I
86
Pno. I

be fine sand, and there we landed. It was not sand. What it was I do not know. All that I have observed is that upon it the fungus will not grow; while everywhere else, save where the sand-like earth wanders oddly, path-wise, amid the grey desolation of the lichen, there is nothing but that loathsome greyness.

XI. *and normale*

821
827
831
837

Vln. I
B♭-Cl.
Vcl. I
Pno. I

¶ "It is difficult to make you understand how cheered we were to find one place that was absolutely free from the growth, and here we deposited our belongings. Then we went back

838
844
850
856

Vln. I
B♭-Cl.
Vcl. I
Pno. I

to the ship for such things as it seemed to us we should need. Among other matters, I managed to bring ashore with me one of the ship's sails, with which I constructed two small tents, which, though exceedingly rough-shaped, served the purpose for which they were intended. In these we lived and stored our various necessities, and thus for a matter of some four weeks all went smoothly and without particular unhappiness.

857
863
869
875

Vln. I
B♭-Cl.
Vcl. I
Pno. I

Indeed, I may say with much of happiness—for—for we were together.

Musical score for measures 834-841. The score is arranged in five staves: Violin I (834), Bassoon/Clarinet (834), Violoncello (834), Piano I (834), and Spk. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

Musical score for measures 842-849. The score is arranged in five staves: Violin I (842), Bassoon/Clarinet (842), Violoncello (842), Piano I (842), and Spk. The music continues with the same complex rhythmic texture as the previous system, with intricate phrasing and dynamic markings.

Musical score for measures 850-857. The score is arranged in five staves: Violin I (850), Bassoon/Clarinet (850), Violoncello (850), Piano I (850), and Spk. The passage concludes with a final cadence, featuring sustained notes and a clear resolution of the melodic lines.

853
Vln. I

857
Bn. Cl.

863
Vc. I

859
Pno. I

Spk

855
Vln. I

859
Bn. Cl.

867
Vc. I

863
Pno. I

Spk

869
Vln. I

873
Bn. Cl.

881
Vc. I

877
Pno. I

Spk

Musical score for measures 864-868. The score is written for five staves: Violin I (Vln. I), Bassoon I (B.C.I.), Violin II (Vc. I), Piano I (Pno. I), and Spic. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 864, 865, 866, 867, and 868 are indicated at the beginning of their respective staves.

Musical score for measures 869-873. The score is written for five staves: Violin I (Vln. I), Bassoon I (B.C.I.), Violin II (Vc. I), Piano I (Pno. I), and Spic. The music continues with a complex rhythmic pattern. Measure numbers 869, 870, 871, 872, and 873 are indicated at the beginning of their respective staves.

Musical score for measures 874-878. The score is written for five staves: Violin I (Vln. I), Bassoon I (B.C.I.), Violin II (Vc. I), Piano I (Pno. I), and Spic. The music continues with a complex rhythmic pattern. Measure numbers 874, 875, 876, 877, and 878 are indicated at the beginning of their respective staves.

876
Vln. I

877
Bn. Cl.

877
Vc. I

877
Pho. I

Spk

880
Vln. I

880
Bn. Cl.

880
Vc. I

880
Pho. I

Spk

888
Vln. I

888
Bn. Cl.

888
Vc. I

888
Pho. I

Spk

984
Vln. I
984
B.C.I.
984
Vc. I
984
Pno. I
Spk

989
Vln. I
989
B.C.I.
989
Vc. I
989
Pno. I
Spk

994
Vln. I
994
B.C.I.
994
Vc. I
994
Pno. I
Spk

laissez vibrer

XII.

94
Vln. I

94
B.C. I

94
Vcl. I

94
Pno. I

Spk.

arco normale

¶ "It was on the thumb of her right hand that the growth first showed. It was only a small circular spot, much like a little grey mole. My God! how the fear leapt to my heart

97
Vln. I

97
B.C. I

97
Vcl. I

97
Pno. I

Spk.

when she showed me the place. We cleansed it, between us, washing it with carbolic and water. In the morning of the following day she showed her hand to me again. The grey warty thing had returned. For a little

101
Vln. I

101
B.C. I

101
Vcl. I

101
Pno. I

Spk.

while, we looked at one another in silence. Then, still wordless, we started again to remove it. In the midst of the operation she spoke suddenly. ¶ "What's that on the side of your face, dear?" Her voice was sharp

53 54 55 56 57 58 59 60 61 62 63 64

Vln. I
B.C.I.
Vc. I
Pno. I

with anxiety. I put my hand up to feel. ¶ "There! Under the hair by your ear. A little to the front a bit.' My finger rested upon the place, and then I knew."

65 66 67 68 69 70 71 72 73 74 75 76

Vln. I
B.C.I.
Vc. I
Pno. I

¶ "Let us get your thumb done first,' I said. And she submitted, only because she was afraid to touch me until it was cleansed. I finished washing and disinfecting her thumb, and then she turned to my face. After it was finished we sat together and talked awhile of many things for there had come into our lives sudden, very terrible thoughts. We were, all at once, afraid of something worse than death. We spoke of loading the

XIII.

77 78 79 80 81 82 83 84 85 86 87 88

Vln. I
B.C.I.
Vc. I
Pno. I

boat with provisions and water and making our way out on to the sea; yet we were helpless, for many causes, and—and the growth had attacked us already. We decided to stay. God would do with us what was His will. We would wait.'

97
Vln. I
97
B♭-Cl.
97
Vc. I
97
Pno. I

|| "A month, two months, three months passed and the places grew somewhat, and there had come others. Yet we fought so strenuously with the fear that its headway was but slow, comparatively speaking.

Spk.

99
Vln. I
99
B♭-Cl.
99
Vc. I
99
Pno. I

|| "Occasionally we ventured off to the ship for such stores as we needed. There we found that the fungus grew persistently. One of the nodules on the maindeck became soon as high as my head.

Spk.

100
Vln. I
100
B♭-Cl.
100
Vc. I
100
Pno. I

|| "We had now given up all thought or hope of leaving the island. We had realized that it would be unallowable to go among healthy humans, with the things from which we were suffering.

Spk.

1000

Vln. I

1000

B♭-Cl.

1000

Vc. I

1000

Pho. I

|| "With this determination and knowledge in our minds we knew that we should have to husband our food and water; for we did not know, at that time, but that we should possibly live for many years.

Spk.

1005

Vln. I

1005

B♭-Cl.

1005

Vc. I

1005

Pho. I

Spk.

1010

Vln. I

1010

B♭-Cl.

1010

Vc. I

1010

Pho. I

Spk.

190
Vln. I
191
B♭-Cl.
191
Vc. I
190
Pno. I
Spk

192
Vln. I
192
B♭-Cl.
192
Vc. I
192
Pno. I
Spk

XIV.

194
Vln. I
194
B♭-Cl.
194
Vc. I
194
Pno. I
Spk

¶ "This reminds me that I have told you that I am an old man. Judged by the years this is not so. But—but—" ¶ He broke off; then continued somewhat abruptly:

1078 [64] [32] [64] [32]

1078 [32] [64] [32] [64]

1078 [32] [64] [32] [64]

1078 [32] [64] [32] [64]

Spk. ¶ As I was saying, we knew that we should have to use care in the matter of food. But we had no idea then how little food there was left of which to take care. It was a week later that I made the discovery that all the other bread tanks—which I had supposed full—were empty, and that (beyond odd tins of vegetables and meat, and some other matters) we had nothing on which to depend, but the bread in the tank which I had

1092 [32] [64] [32] [64]

1092 [32] [64] [32] [64]

1092 [32] [64] [32] [64]

1092 [32] [64] [32] [64]

Spk. ¶ already opened. ¶ After learning this I bestirred myself to do what I could, and set to work at fishing in the lagoon; but with no success. At this I was somewhat inclined to feel desperate until the thought came to me to try outside the lagoon, in the open sea. ¶ Here, at times, I caught odd fish; but so infrequently that they proved of but little help in keeping us from the hunger which threatened. ¶ It seemed to me that our deaths were likely to come by hunger, and not by the growth of the thing which had seized upon our bodies.

1100 [32] [64] [32] [64]

1100 [32] [64] [32] [64]

1100 [32] [64] [32] [64]

1100 [32] [64] [32] [64]

Spk. ¶ We were in this state of mind when the fourth month wore out. When I made a very horrible discovery. One morning, a little before midday, I came off from the ship with a portion of the biscuits which were left. In the mouth of her tent I saw my sweetheart sitting, eating something. ¶ “What is it, my dear?” I called out as I leapt ashore. Yet, on hearing my voice, she seemed confused, and, turning, slyly threw something

1107
Vln. I
1107
Bn. Cl.
1107
Vc. I
1107
Pno. I
Spk.

towards the edge of the little clearing. It fell short, and a vague suspicion having arisen within me, I walked across and picked it up. ¶ "As I went to her with it in my hand, she turned deadly pale; then rose red. ¶ "I felt strangely dazed and frightened. ¶ "My dear! My dear!" I said, and could say no more. Yet at words she broke down and cried bitterly. Gradually, as she calmed, I got from

1112
Vln. I
1112
Bn. Cl.
1112
Vc. I
1112
Pno. I
Spk.

her the news that she had tried it the preceding day, and—and liked it. I got her to promise on her knees not to touch it again, however great our hunger. After she had promised she told me that the desire for it had come suddenly, and that, until the moment of desire, she had experienced nothing towards it but the most extreme repulsion.

XV.

1117
Vln. I
1117
Bn. Cl.
1117
Vc. I
1117
Pno. I
Spk.

Change to Bass Clarinet

¶ "Later in the day, feeling strangely restless, and much shaken with the thing which I had discovered, I made my way along one of the twisted paths—formed by the white, sand-like

1131
Vln. I
1131
B♭-Cl.
1131
Vcl. II
1131
Pno. I
1136

substance—which led among the fungoid growth. I had, once before, ventured along there; but not to any great distance. This time, being involved in perplexing thought, I went much further than hitherto.

1144
Vln. I
1144
B♭-Cl.
1144
Vcl. II
1144
Pno. I
1149

¶ “Suddenly I was called to myself by a queer hoarse sound on my left. Turning quickly I saw that there was movement among an extraordinarily shaped mass of fungus, close to my elbow. It was swaying uneasily, as though it possessed life of its own. Abruptly, as I stared, the thought came to me that the thing had a

1157
Vln. I
1157
B♭-Cl.
1157
Vcl. II
1157
Pno. I
1162

grotesque resemblance to the figure of a distorted human creature. Even as the fancy flashed into my brain, there was a slight, sickening noise of tearing, and I saw that one of the branch-like arms was detaching itself from the surrounding grey masses, and coming towards me. The head of the thing—a shapeless grey ball, inclined in my direction. I stood stupidly, and the vile arm brushed across my face. I gave out a

1171
Vln. I
B♭/Cl.
Vc. I
Pno. I

1176

Spk.

frightened cry, and ran back a few paces. There was a sweetish taste upon my lips where the thing had touched me. I licked them, and was immediately filled with an inhuman desire. I turned and seized a mass of the fungus. Then more and—more. I was insatiable. In the midst of devouring, the remembrance of the morning's discovery swept into my mazed brain. It was sent by God. I dashed the fragment I held to the ground. Then, utterly wretched and feeling a dreadful guiltiness, I made my way back to the little encampment.

1184
Vln. I
B♭/Cl.
Vc. I
Pno. I

1189

Spk.

1196
Vln. I
B♭/Cl.
Vc. I
Pno. I

1201

Spk.

Vln. I
B♭-Cl.
Vc. I
Pno. I
Spk.

pppp
XVI.
pppp
pppp
pppp

(Still Bass Clarinet)

¶ "I think she knew, by some marvellous intuition which love must have given, so soon as she set eyes on me. Her quiet sympathy made it easier for me, and I told her of my sudden weakness; yet omitted to mention the extraordinary thing which had gone before.

Vln. I
B♭-Cl.
Vc. I
Pno. I
Spk.

p
XVII.
p
p

I desired to spare her all unnecessary terror. ¶ "But, for myself, I had added an intolerable terror in my brain; for I doubted not but that I had seen the end of one of those men who had come to the island in the ship in the lagoon; and in that monstrous ending I had seen our own. ¶ "Thereafter we kept from the abominable food, though the desire for it had entered into our blood. Yet our dear

Vln. I
B♭-Cl.
Vc. I
Pno. I
Spk.

p
XVII.
p
p

punishment was upon us; for, day by day, with monstrous rapidity, the fungoid growth took hold of our poor bodies. Nothing we could do would check it materially, and so—and so—we who had been human, became— Well, it matters less each day. Only—only we had been man and maid!

1384
Vln. I
1384
B-CI
1384
Vc. I
1384
Pno. I
Spk. 1

¶ And day by day the fight is more dreadful, to withstand the hungerlust for the terrible lichen. ¶ A week ago we ate the last of the biscuit, and since that time I have caught three fish. I was out here fishing tonight when your schooner drifted upon me out of the mist. I hailed you. You know

1394
Vln. I
1394
B-CI
1394
Vc. I
1394
Pno. I
Spk. 1

the rest, and may God, out of His great heart, bless you for your goodness to a—a couple of poor outcast souls.' ¶ There was the dip of an oar—another. Then the voice came again, and for the last time, sounding through the slight surrounding mist, ghostly and mournful. ¶ "God bless you! Good-bye." ¶ "Good-bye." ¶ We shouted together, hoarsely, our hearts full of many emotions.

XVIII.

1294
Vln. I
1294
B-CI
1294
Vc. I
1294
Pno. I
Spk. 1

¶ I glanced about me. I became aware that the dawn was upon us. ¶ The sun flung a stray beam across the hidden sea, pierced the mist dully, and lit up the receding boat with a

1303
1305
1307

Vln. I
B♭Cl.
Vcl.
Pno.

gloomy fire. Indistinctly I saw something nodding between the oars. I thought of a sponge—a great, grey nodding sponge—the oars continued to ply. They were grey—as was the boat—as was the boat—and my eyes searched a moment vainly for the conjunction of hand and oar. My gaze flashed back to the—head. It nodded forward as the oars went backward for the stroke. Then the oars were dipped, the boat shot out of the patch of

Spk.

1308
1310
1312

Vln. I
B♭Cl.
Vcl.
Pno.

light, and the—the thing went nodding into the mist.

Spk.

1313
1315
1317

Vln. I
B♭Cl.
Vcl.
Pno.

Spk.

1327

Viol. I
B♭-Cl.
Viol. II
Piano

Spk

1330

Viol. I
B♭-Cl.
Viol. II
Piano

ppp

Spk

Northfield Falls, Vermont, February 18, 2002

VoxN

by Dennis Bathory-Kitsz

To be played to the short story
The Voice in the Night
by William Hope Hodgson

Written for the
Vermont Contemporary
Music Ensemble

February 18, 2002

Westleaf Edition W021

Notes on Performance

1. The pace of *The Voice in the Night* will vary substantially with the reader and the circumstances. With that understanding, *VoxN* was composed to provide flexible launching of the read text. An average reading of the short story require roughly 25 minutes, and this composition, with interludes, is approximately 50 minutes.
2. A sound reinforcement system is recommended for the reader during performance. This is not a stage work.
3. The tempo for the entire composition is MM=120. Tempo variations are written in to the individual sections, but flexibility is naturally recommended for the story pace and where the sections join.
4. The even-numbered parts (II-XVI) include detailed, written-out pitch and rhythmic aleatory/improvisation emulation. In these sections, approximation is acceptable, although an ideal performance would include the notes and rhythms played in exact detail.
5. An *ossia* part can be provided for the piano in Part V if needed for clarity.
6. *VoxN* may be performed as a stand-alone quartet in 17 unbroken movements. Dynamic levels and some muting effects may be eliminated, if desired.

The organization of the story and music:

I. Prelude		
II. First Calls	VI. Third Calls	XI. Gardens
A. Feeding/Charity	B. Loving/Chastity	C. Failing/Obedience
1. The Night	10. Pondering	XII. Sixth Calls
2. The Call	11. Charity (The Return)	19. Cleansing III
3. The Pause	VII. Grains	20. The Voice of God I
4. The Lamp	12. Sinking	21. Hope (The Loss)
III. Progress	13. Gathering	XIII. Failing
IV. Second Calls	VIII. Fourth Calls	22. Emptiness
5. Pulling Away	14. Loneliness (The Lagoon)	XIV. Seventh Calls
6. Hunger	15. Cleansing I	23. Deadly Sins
V. Lament	IX. Pulling	24. The Voice of God II
7. Hidden Light	X. Fifth Calls	XV. Melisma
8. The Lady	16. Cleansing II	XVI. Eighth Calls
9. The Box	17. The Island	25. Abomination
	18. Man and Maid	26. The Departure
		27. Grey
		XVII. Dawn/Reprise