

Winter: Three Songs on the Nature of Armageddon

(Symphony No. 4)

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Text by C. Chomentowski

Score

$\text{♩} = 120$

1 Introduction: Allegro

The musical score is arranged in a standard orchestral format. It includes staves for Flute 1, Flute 2, Alto Flute in G, Oboe, Clarinet 1 in B-flat, Clarinet 2 in B-flat, Bass Clarinet in B-flat, Alto Sax in E-flat, Bassoon, Horn 1 in F, Horn 2 in F, Horn 3 in F, Horn 4 in F, Trumpet 1 in B-flat, Trumpet 2 in B-flat, Trombone 1, Trombone 2, Tuba, Piano, Glockenspiel, Timpani, Percussion, MEZZO, I Violin 1, gli alt Violin, II Violin 1, II Violin 2, III Violin 1, III Violin 2, I Viola, II Viola, III Viola, IV Viola, V Viola, I Violoncello, II Violoncello, III Violoncello, and Contrabass. The score begins with a tempo marking of $\text{♩} = 120$ and a dynamic marking of *ff*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The woodwinds and brass parts have melodic lines with various articulations and dynamics. The strings play a steady, rhythmic pattern.

A Song I.
molto rall.

Lento
♩ = 60

8

The score is for a symphony orchestra and includes the following parts:

- Flutes:** Fl1, Fl2, AF1
- Oboes:** Ob
- Clarinets:** Cl1, Cl2
- Bassoons:** BCl, ASx
- Double Basses:** Bsn
- Horns:** Hn1, Hn2, Hn3, Hn4
- Trumpets:** Tp1, Tp2
- Trumpets:** Trb1, Trb2
- Tuba:** Tba
- Piano:** Pno
- Timpani:** Tmp
- Drum:** Perc
- Musicians:** Mez
- Violins:** I.Vn1, ga Vln., II.Vn1, II.Vn2
- Violas:** I.Vla, II.Vla
- Violoncellos:** I.Vlc, II.Vlc
- Double Basses:** Cb

The score features various dynamics such as *sfz*, *f*, *ff*, *fff*, *pp*, *ppp*, *ff mf*, and *pp*. It also includes performance instructions like *staccato*, *con sord.*, *pizz.*, *arco*, and *morendo...*. The tempo is marked *Lento* with a metronome marking of 60.

14

Musical score for measures 14-21. The score includes parts for Trb1, Trb2, Tba, Perc, Mez, LVnI, Ga Vln, LVnII, and LVlc. The percussion part features a rhythmic pattern of eighth notes. The string parts (LVnI, Ga Vln, LVnII, LVlc) play a melodic line with slurs and ties. The woodwinds (Trb1, Trb2, Tba) play a similar melodic line. The mezzo-soprano part (Mez) is silent in this section.

22

B

♩ 54

Musical score for measures 22-26. The score includes parts for Bsn, Trb1, Trb2, Tba, Mez, LVnI, Ga Vln, LVnII, and LVlc. The mezzo-soprano part (Mez) has lyrics: "Plucked from the heart a blossom, en-cased in dust". The woodwinds (Bsn, Trb1, Trb2, Tba) play a melodic line. The string parts (LVnI, Ga Vln, LVnII, LVlc) play a rhythmic accompaniment. The mezzo-soprano part (Mez) has lyrics: "Plucked from the heart a blossom, en-cased in dust".

27

Musical score for measures 27-30. The score includes parts for Bsn, Trb1, Trb2, Tba, Mez, LVnI, Ga Vln, LVnII, and LVlc. The mezzo-soprano part (Mez) has lyrics: "Plucked from the heart of my mother's attic a blossom en-cased in dust. Plucked from the heart a blossom, en-cased". The woodwinds (Bsn, Trb1, Trb2, Tba) play a melodic line. The string parts (LVnI, Ga Vln, LVnII, LVlc) play a rhythmic accompaniment. The mezzo-soprano part (Mez) has lyrics: "Plucked from the heart of my mother's attic a blossom en-cased in dust. Plucked from the heart a blossom, en-cased".

32

Bsn

Trb1

Trb2

Tba

Mez

I.Vn1

ga Vln.

I.Vla

I.Vlc

a blos - som - en - cased in dust. Mot - tled shades of once - white there, and gold - leaf glaz - ing its In - car - na - ted pet -

(S^{ry})

38

Bsn

Trb1

Trb2

Tba

Tmp

Mez

I.Vn1

ga Vln.

I.Vla

I.Vlc

als, be - tween which are the prayers I can yet sum - mon

ppp

(S^{ry})

44

Bsn

Trb1

Trb2

Tba

Tmp

Mez

I.Vn1

ga Vln.

I.Vla

I.Vlc

forth from the crypt of child - hood. Plucked from the heart of my moth - er's at - tic (Hums)

(S^{ry})

50

C

rit.

Musical score for measures 50-56. The score includes parts for Bsn, Trb1, Trb2, Tba, Tmp, Mez, I.Vn1, ga Vln, I.Vla, and I.Vlc. The key signature is one flat (Bb) and the time signature is 3/4. The tempo marking is *rit.* (ritardando). The score features complex rhythmic patterns with many beamed notes and slurs.



57

$\text{♩} = 40$ *a tempo*

D

Musical score for measures 57-63. The score includes parts for Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Trb1, Trb2, Tba, Tmp, Mez, I.Vn1, ga Vln, I.Vla, I.Vlc, and Cb. The key signature is one flat (Bb) and the time signature is 3/4. The tempo marking is *a tempo*. The score features complex rhythmic patterns with many beamed notes and slurs. Dynamics include *mp*, *ppp*, and *pizz.*

63

rit.

E

Fl1

Fl2

AF1

Ob

Cl1

Cl2

BC1

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Trb1

Trb2

Tba

Tmp

Mez

1.Vn1

1.Vn2

1.Vla

1.Vlc

Cb

pp

pp

pp

pp

pp

pp

p

p

mp

mp

mp

mp

p

p

p

pp

pp

pp

pp

p

mf

The bind - ing's bro - ken, The cell - o - phane has

più mosso *♩-50*

68

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Hn1
Hn2
Hn3
Hn4
Tpt1
Trb1
Trb2
Tba
Tmp
Perc

Mez
peeled a - way leav-ing yel-lowed scars _____ . (Plucked from the heart _____) There's _ no con-ceal - ing then , no cos -

I.Vn1
II.Vn
I.Vla
I.Vlc
Cb

F

74

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Woodwind and brass section staves including Flute 1 & 2, Alto Flute, Oboe, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone, and Bassoon. The music features complex rhythmic patterns and melodic lines.

Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Tmp
Perc

Horn, trumpet, trombone, tuba, and percussion section staves. Horns 1-4 play rhythmic patterns. Trumpets 1 & 2 have dynamic markings of *p*. Trombones 1 & 2 and tuba play sustained notes. The timpani and percussion are mostly silent.

Mez

met - ic cure I press up - on The

Mezzo-soprano vocal line with lyrics: "met - ic cure I press up - on The". The melody is melismatic, with long notes and ties.

I.Vn1
II.Vn1
I.Vla
I.Vlc
Cb

String section staves including Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play sustained, melodic lines with dynamic markings of *p*.

80

Fl1

Fl2

AF1

Ob

Cl1

Cl2

BC1

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Tp1

Tp2

Trb1

Trb2

Tba

Tmp

Mez

Lord to make me pure.

I.Vn1

II.Vn1

I.Vla

I.Vlc

Cb

c - - - r - - - e - - - s - - - c - - - e - - - n - - - d - - - o

85

This page contains the musical score for measures 85 through 89. The score is arranged in a standard orchestral format with multiple staves for different instruments and voices. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for Flute I and II, Alto Flute, Oboe, Clarinet I and II, Bass Clarinet, Saxophone, Bassoon, Horns I-IV, Trumpets I-2, Trombones I-2, Tuba, Timpani, Percussion, Mezzosoprano, Violins I and II, Viola, Violoncello, and Contrabass. The vocal line (Mez) has lyrics: "(Plucked from the heart.)". The score features various dynamics such as *f* (forte) and *non legato*. The vocal line is marked with *f* and *non legato*. The string section is marked with *f* and *non legato*. The percussion part is marked with *f*. The brass section is marked with *f*. The woodwind section is marked with *f*. The vocal line is marked with *f* and *non legato*. The score is written in a clear, professional notation style with standard musical symbols and clefs.

H Song II.
Lento (sempre a tempo, non rubato)

96

Musical score for measures 96-105. The score includes staves for Flute I (Fl1), Flute II (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet I (Cl1), Clarinet II (Cl2), Bass Clarinet (BC1), Bassoon (Bsn), Horn I (Hn1), Horn II (Hn2), Horn III (Hn3), Horn IV (Hn4), Mezzosoprano (Mez), Violin I (L.Vlc), and Cello (Cb). The music is in 3/4 time and features various dynamics including *mp*, *p*, and *pizz.*. A double bar line with a slash is present at the end of measure 105.

106

I

Musical score for measures 106-116. The score includes staves for Clarinet I (Cl1), Clarinet II (Cl2), Horn I (Hn1), Horn II (Hn2), Horn III (Hn3), Horn IV (Hn4), Snare Drum (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violin I (L.Vlc), and Cello (Cb). The music is in 3/4 time and features dynamics such as *mp* and *p*. A double bar line with a slash is present at the end of measure 116.

117

Musical score for measures 117-126. The score includes staves for Clarinet I (Cl1), Clarinet II (Cl2), Horn I (Hn1), Snare Drum (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violin I (L.Vlc), and Cello (Cb). The music is in 3/4 time and features dynamics such as *mp* and *p*.

125

Musical score for measures 125-131. The score includes parts for C11, C12, Hn1, Tmp, Perc, Mez, and LVlc. The key signature is one sharp (F#) and the time signature is 6/8. Dynamics range from *mf* to *f*. There are 5:4 and 3:4 time signature changes. A double bar line is present at the end of the section.

132

Musical score for measures 132-138. The score includes parts for C11, C12, Hn1, Hn2, Hn3, Hn4, Tmp, Perc, Mez, and LVlc. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics range from *mp* to *f*. There are 5:4 and 3:4 time signature changes. A section marked 'J' begins at measure 132. A double bar line is present at the end of the section.

139

Musical score for measures 139-145. The score includes parts for C11, C12, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Tmp, Perc, Mez, and LVlc. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics range from *p* to *mp*. There are 5:4 and 3:4 time signature changes. A section marked 'Tutti' begins at measure 139. A double bar line is present at the end of the section.

K

148

Score for measures 148-156. The score includes parts for Trumpets 1 and 2, Trombone, Percussion, Mezzo-soprano, Violins I and II (First and Second), Viola I, II, III, IV, V, and VI, and Cellos. The music is in 7/4 time and features various dynamics including *p* (piano) and *pp* (pianissimo).



157

L

♩ *c. 80*

Score for measures 157-165. The score includes parts for Trombone, Percussion, Mezzo-soprano, Violins I and II (First and Second), Viola I, II, III, IV, V, and VI, and Cellos. The music is in 3/4 time and features dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A *Solo* marking is present above the first cello part.

200

P $\text{♩} = 100$ $\text{♩} = 120$

Fl1, Fl2, Ob, Cl1, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, Tmp, Perc

Mez *p* *pp*

I hear the wind so soft - ly breathe her name As I lift the seal of win - ter And ex -

I.Vn1, II.Vn1, II.Vn2, I.Vla, I.Vlc, Cb

212

Q *mf*

pose the rose to light. It is then — that I am swept up in the pull of pal - lid cells Reaching out for life, ex - tract - ing it from air.

I.Vn1, II.Vn1, II.Vn2, III.Vn1, III.Vn2, I.Vla, I.Vlc, Cb

mp, *Tutti*, *mp*, *pizz.*, *p*, *5:4*, *3*

219

Trb1
Trb2
Mez
I.Vn1
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
I.Vlc
Cb

And I will take a knife to what I think is dead there, To that which, I'm sup - pos - ing can - not be re-paired. Do not des - pair,

pp
pp
5:4
cantabile
3
5:4
3
5:4
3
3
5:4
3
3

224

Ob
ASx
Bsn
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
I.Vlc
Cb

my love, for there is some-thing of a faint sheen Glow - ing on this stalk, some-thing that is not quite green. But grow - ing, swell - ing, some-thing

mp
p
mp
ppp
a tempo
mf
mf
mf
mf
mf
mf
mf
loco arco
mf
pp

229

rall . . .

R a tempo

più mosso

ca - pa-ble of tel-ling The wak-ing hours from the night, The rose of pas-sion from the rose of light.

236

S. 62

Fl1 Fl2 AF1 Ob Cl1 Cl2 BC1 ASx Bsn Hn1 Hn2 Hn3 Hn4 Tp1 Tp2 Trb1 Trb2 Tba Pno Tmp Perc Mez

O Love, do not mourn though I'm not at all cer-tain where the

245

Pno Mez I.Vnl

line is to be drawn be-tween what is mere-ly dead and what will sure-ly die, Be-tween what has gone to seed and what is left to rise. And as I slash the wrist of rose-bush I

250

rall... **T** *a tempo* *accel.*

Pno

Mez
know that I re-ly sheer-ly on Grace I think of all The times her face has been like a prayer cupped in these hands. And now they trem-ble

I.Vn1

ga Vln.

II.Vn1

II.Vla

I.Vlc

III.Vlc

Cb

ppp

pp

n.b.!

5:4 3:2 5:4 5:4 5:4

257

♩ = 100

Mez
as the cut is made. Let us con-tem-plate to- geth- er the du- al pow-er of The blade to lop off the dead and leave the liv-

ga Vln.

II.Vn1

III.Vn1

I.Vla

II.Vla

IV.Vla

I.Vlc

III.Vlc

Cb

ppp

pp

pizz.

arco Solo

pp

3 10:8 3 5:4 3 5:4

263

Mez
- - - ing But if there be mis-giv-ings let them be mine a-lone. Yet some-thing has sur-vided the win-ter's womb as sure-ly as the dead man

con sord.

ga Vln.

II.Vn1

II.Vn2

III.Vn1

I.Vla

II.Vla

IV.Vla

I.Vlc

III.Vlc

Cb

pp

con sord.

con sord.

5:4 10:8 10:8 10:8 10:8 10:8

3 5:4 3 5:4

281 **V** *mp*

Mez. *ff* *120* *mp*

or life. I do not know. Now no-tice how the full weight of the

I.Vn1 *pp*

ga.Vln. *pp*

II.Vn1 *pp*

II.Vn2 *pp*

III.Vn1 *f*

III.Vn2 *pp*

I.Vla *10:8*

II.Vla *pp*

III.Vla *pp*

IV.Vla *3* *f*

V.Vla *14:12* *pp*

I.Vlc *pp*

II.Vlc *pp*

III.Vlc *pp*

Cb *3* *f*

287 *mf* *f* *mf* *mf* *mf* *mf*

Mez. *5:4* *3:2* *3:2* *3:2*

sky rests on the clouds, my Love. And though you lift your eyes you see noth-ing but my blood. Then search my face, And crawl in-to my pain, Your tears near-ly

I.Vn1 *mf* *f* *mf* *mf* *mf*

ga.Vln. *mf* *mf* *mf* *mf* *mf*

II.Vn1 *mf* *mf* *mf* *mf* *mf*

II.Vn2 *arco* *f* *mf* *mf* *mf*

III.Vn2 *mf* *f* *mf* *mf* *mf*

I.Vla *10:8* *mf* *f* *non legato* *mf* *mf*

III.Vla *mf* *f* *mf* *mf* *mf*

IV.Vla *arco* *mf* *mf* *mf* *mf*

V.Vla *14:12* *mf* *f* *non legato* *mf* *mf*

II.Vlc *mf* *mf* *mf* *mf* *mf*

III.Vlc *arco* *mf* *mf* *mf* *mf*

rall...

W 6/2

293

Perc

Mez
con-cealed be - hind the sud-den veil of rain. The one who fast-ens tears to love Binds the rain to earth. "This rose," I say, "in

I.Vn1
mp pp

ga Vln
mp

II.Vn1
mp

II.Vn2
mp

III.Vn2
mp pp

I.Vla
10:8 10:8 3:2 p

III.Vla
mp pp

IV.Vla

V.Vla
14:12 14:12 14:12 p

II.Vlc

III.Vlc



300

X

Fl

ASx

Perc

Mez
prun-ing me pre - pares me for re - birth." And so we wait for buds to form pro - tect-ion a-gainst loss While a - bove our heads, a pale rose

I.Vn1
ppp

III.Vn2
ppp

III.Vla
ppp

5:4 5:4 5:4 5:4 5:4 5:4 5:4

307

Y

♩=120

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BC1, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, Perc

Strike the tip of the bloom, O God, against the flint, Refining human needs, And accept Thou this kindling toward Thy whitest heat.

Mez, I.Vn1, II.Vn1, I.Vla, I.Vlc, Cb

(Conduct in One)

Z

The score is a full orchestral arrangement for 'Winter: Three Songs on the Nature of Armageddon', conducted in one. It features a variety of instruments and complex rhythmic structures. Key elements include:

- Woodwinds:** Flutes (Fl1, Fl2), Oboe (Ob), Clarinets (Cl1, Cl2), Bassoon (Bsn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), and Tuba (Tba).
- Strings:** Violins (I, II, III), Violas (I, II, III), Violas (IV), Cellos (I, II, III), and Double Basses (Cb).
- Percussion:** Piano (Pno), Tom-toms (Tnp), Snare (Perc), and Cymbals (Mez).
- Vocal:** Mezzo-soprano (Mez).
- Complex Rhythms:** The score includes 5:4 and 14:12 time signatures, often used for specific rhythmic patterns or accents.
- Dynamics:** A wide range of dynamic markings is used, including fortissimo (ff), forte (f), mezzo-forte (mf), and sforzando (sfz).
- Articulation:** Various articulation marks such as accents, staccato, and marcato are present throughout the score.

323

The musical score for page 27 of 'Winter: Three Songs on the Nature of Armageddon' is a complex orchestral arrangement. It features a variety of instruments and vocal parts. The woodwind section includes Flute I and II, Alto Flute, Oboe, Clarinet I and II, Bass Clarinet, Saxophone, and Bassoon. The brass section consists of Horns I-IV, Trumpets I-2, Trombones I-2, and Tuba. The keyboard section includes Piano and Timpani. The percussion section includes Percussion and Mezzosoprano. The string section includes Violins I-III, Viola I-III, Violoncello I-III, and Contrabass. The score is characterized by intricate rhythmic patterns, with frequent use of 5:4 and 14:12 time signatures. Dynamic markings such as *sfz*, *fff*, and *ff* are used throughout to indicate intensity. The score is written in a key signature of one sharp (F#) and a common time signature.

Winter: Three Songs on the Nature of Armageddon

332

This musical score is for a section of a larger work, starting at measure 332. It features a variety of instruments and vocal parts. The woodwinds include Flutes 1 and 2 (Fl1, Fl2), Alto Flute (AF1), Oboe (Ob), Clarinets in Bb (Cl1, Cl2), Bass Clarinet (BC1), Saxophones in A (ASx) and Bb (Bsn), Horns 1 through 4 (Hn1-Hn4), Trumpets 1 and 2 (Tp1, Tp2), Trombones 1 and 2 (Trb1, Trb2), and Tuba (Tba). The percussion section includes Piano (Pno), Tom-toms (Tnp), and Percussion (Perc). The vocal parts consist of a Mezzo-soprano (Mez) and three vocal lines (I.Vn1, ga Vln, II.Vn1, II.Vn2, III.Vn1, III.Vn2). The string section includes Violins I, II, and III (I.Vln, II.Vln, III.Vln), Violas I, II, and III (I.Vla, II.Vla, III.Vla), Violoncellos I, II, and III (I.Vcl, II.Vcl, III.Vcl), and Contrabass (Cb). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It contains numerous musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *fff*. Some parts feature complex rhythms, including triplets and sixteenth-note patterns. The string parts include a prominent 14:12 tremolo pattern. The vocal parts have lyrics written below the notes.

341

This page of a musical score, numbered 341, contains the following instruments and parts:

- Flutes 1 & 2 (Fl1, Fl2)
- Flute Alto (AFl)
- Oboe (Ob)
- Clarinets 1 & 2 (Cl1, Cl2)
- Bass Clarinet (BCl)
- Saxophones Alto & Bass (ASx, BSx)
- Horns 1, 2, 3, & 4 (Hn1, Hn2, Hn3, Hn4)
- Trumpets 1 & 2 (Tp1, Tp2)
- Trumpets 1 & 2 (Trb1, Trb2)
- Tuba (Tba)
- Piano (Pno)
- Timpani (Tmp)
- Percussion (Perc)
- Mezosoprano (Mez)
- Violins I (I.Vn1)
- Violins II (II.Vn1, II.Vn2)
- Violins III (III.Vn1, III.Vn2)
- Violas I (I.Vla)
- Violas II (II.Vla)
- Violas III (III.Vla)
- Violoncellos I (I.Vlc)
- Violoncellos II (II.Vlc)
- Violoncellos III (III.Vlc)
- Double Bass (Cb)

The score features complex rhythmic patterns, including frequent 5:4 and 14:12 time signature changes. Dynamic markings such as *ff* and *fff* are used throughout. The piece is written in a key with one sharp (F#) and a common time signature.

AA

350

The musical score for page 30 of "Winter: Three Songs on the Nature of Armageddon" is a complex orchestral arrangement. It features a variety of instruments and vocal parts. The woodwinds include Flute I and II, Alto Flute, Oboe, Clarinet I and II, Bass Clarinet, Saxophone, and Bassoon. The brass section consists of Horns I-IV, Trumpets I-IV, Trombones I-III, and a Contrabass. The strings include Violins I-III, Viola I-III, Violoncello I-III, and a Contrabass. The percussion section includes Piano, Timpani, and Percussion. A Mezzosoprano vocal part is also present. The score is characterized by intricate rhythmic patterns, with frequent use of 5:4 and 14:12 time signatures. Dynamic markings such as *fff* (fortissimo) and *arco* (arco) are used throughout. The score is divided into measures, with some measures containing multiple rests or specific rhythmic notations. The overall texture is dense and dramatic, reflecting the "Nature of Armageddon" theme.

359

rall...

BB $\text{♩} = 100$

Musical score for measures 359-370. The score includes parts for Flute I (Fl I), Flute II (Fl II), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bass Clarinet (BCl), Saxophone (ASx), Horn I (Hn I), Trombone I (Tbn I), Mezzosoprano (Mez), Violin I (I.Vn I), Violin II (II.Vn I), Violin III (III.Vn I), Viola I (I.Vla), Viola II (II.Vla), Viola III (III.Vla), and Cello (Cb). The score features various dynamics such as *p*, *mp*, *pp*, *ppp*, *mf*, and *ppp*. Performance instructions include *arco*, *pizz.*, *Solo*, and *ten. S^{ra}*. There are also triplets and a *ten.* marking in the Saxophone part.



370

rall...

$\text{♩} = 80$

Musical score for measures 370-380. The score includes parts for Flute I (Fl I), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bass Clarinet (BCl), Saxophone (ASx), Horn I (Hn I), Horn II (Hn II), Trombone I (Tbn I), Mezzosoprano (Mez), and Cello (Cb). The score features various dynamics such as *ppp*, *p*, and *ppp*. Performance instructions include *arco* and *pizz.*. There are triplets in the Saxophone and Horn I parts.

rall . . .

CC $\text{♩} = 62$ Song III.

380

Score for Song III, starting at measure 380. The score includes parts for Flute I (Fl1), Flute II (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet in B-flat (Cl1), Clarinet in C (Cl2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn I (Hn1), Horn II (Hn2), Trumpet I (Tp1), Trombone I (Tbn1), Timpani (Tmp), Mezzosoprano (Mez), Violin I (II.Vn1), Violin II (II.Vn2), Violin III (III.Vn1), Violin IV (III.Vn2), Viola I (II.Vla), Viola II (III.Vla), Violoncello I (I.Vlc), Violoncello II (II.Vlc), and Contrabass (Cb).

Key features of the score include:

- ASx (Saxophone):** Features several triplet passages in measures 380-384, marked with a '3' and a slur. Dynamics range from *pp* to *ppp*.
- Flutes (Fl1, Fl2, AF1):** Enter in measure 385 with a *ppp* dynamic.
- Clarinets (Cl1, Cl2):** Enter in measure 385 with a *ppp* dynamic.
- BC1 (Bass Clarinet):** Enters in measure 385 with a *ppp* dynamic.
- Bsn (Bassoon):** Enters in measure 385 with a *ppp* dynamic.
- Horns (Hn1, Hn2):** Play sustained notes in measures 380-384, marked *ppp*.
- Trumpet I (Tp1):** Enters in measure 385 with a *pp* dynamic, moving to *mf* and *ppp* in subsequent measures.
- Tbn1 (Trombone I):** Enters in measure 385 with a *pp* dynamic, moving to *ppp* in subsequent measures.
- Mez (Mezzosoprano):** Remains silent throughout this section.
- Violins (II.Vn1, II.Vn2, III.Vn1, III.Vn2):** Enter in measure 385 with a *ppp* dynamic, playing a tremolo-like texture. The instruction *arco* is present above the staves.
- Violas (II.Vla, III.Vla):** Enter in measure 385 with a *pp* dynamic, playing a *pizz.* (pizzicato) texture.
- Vlcs (I.Vlc, II.Vlc):** Enter in measure 385 with a *pp* dynamic, playing a *pizz.* texture.
- Cb (Contrabass):** Enters in measure 385 with a *pp* dynamic, moving to *ppp* in subsequent measures.

390

Mez
 And when the snow has sift-ed in-to my hair what then? Will I be less a wo-man, or you, a man, when pas - sions blanch and blank - ly stare through o - paque

mp *ppp* *ppp* *5:4* *6:4*

398

Mez
 eyes. Some one of my sleep - ing selves, no doubt, will rise in am - ple time to greet me there, at ves - pers, in the si - bi - lance of prayer.

ppp *ppp* *ppp*

408

DD

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Tp1, Trb1, Trb2, Tmp

Mez

you re-call, I gath - er, our last part - ing, — How you drew me in like breath and how our depths sus-pired

II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

416

EE

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Trp1, Trb1, Trb2, Tmp

Mez

in the still-ness and the grace of an un-speak-a-ble em - - - brace. Your touch too light to ag-i-tate a sing-le strand from place, too soft to cause a stir-ring in the

II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

424

FF

Fl I1 *pp* *p*
 Fl I2
 Cl I1 *mf*
 Cl I2
 Bsn
 Hn I1 *pp* *pp*
 Trp I1 *senza sord.* *pp* *pp*
 Trb I1 *pp* *p* *pp*
 Tba
 Tmp *pp*
 Mez
 air. And how I'm al-most moved to doubt that you were tru - ly there; But then, of course, the snow has yet to cal - ci - fy my hair. ^{3:2}
 II.Vn1 *pp*
 II.Vn2 *pp*
 III.Vn1 *pp*
 III.Vn2 *pp*
 II.Vla *arco* *pp*
 III.Vla *arco* *pp*
 I.Vlc *arco* *pp*
 II.Vlc *arco* *pp*

434

434

Fl1, Fl2, AF1, Ob, ASx, Hn1, Hn2, Hn3, Hn4, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

mf, *pp*, *mp*, *ppp*, *p*, *mf*

Yet when the sifting of the snow is

440

440

Fl1, Fl2, AF1, Ob, ASx, Hn1, Hn2, Hn3, Hn4, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

mf, *5:4*, *3:2*, *3*, *mf*

done and high-lights glist-en sil-ver in the sun or lav-en-dar I'll ven-ture, in the moon, Then

GG

451

Fl1

Fl2

AF1

Ob

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Trb1

Trb2

Tba

Pno

Tmp

Mez

II.Vn1

II.Vn2

III.Vn1

III.Vn2

II.Vla

III.Vla

I.Vlc

II.Vlc

trate but scarce - ly touch Im - pas - sive in the face of pas - sion's

mf

mf

Red.

5:4

Largo

463

$\text{♩} = 40$

II

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I & II, Oboe, Clarinets I & II, Bass Clarinet, Saxophone, Bassoon, Horns I-IV, Trumpets I & II, Trombones I & II, and Tuba. The string section includes Violins I & II and Violas I & II. The percussion section includes Piano, Glockenspiel, and Timpani. A Mezzosoprano part is also present. The score is marked with a tempo of *Largo* and a pulse of 40 beats per minute. The key signature is one sharp (F#). The score is divided into two systems. The first system covers measures 463 to 465, and the second system covers measures 466 to 468. Dynamics range from fortissimo (ff) to pianissimo (p). The woodwinds and strings play sustained notes with some melodic movement. The brass section has a more active role, with some rhythmic patterns. The piano and timpani provide a steady accompaniment. The glockenspiel has a melodic line in the second system. The mezzosoprano part is mostly silent. The violins and violas play a rhythmic pattern in the first system, which becomes more complex in the second system.

467

Fl1 *p*

Fl2 *p*

AFl

Ob *pp* *mp* *mf*

Bsn *pp* *mp* *mf*

Hn1 *pp* *mp* *mf*

Tp1 *mp*

Trb1 *mf*

Trb2 *mf*

Pno

Glk

Tmp

Mez

And when the frost en - graves the glass, and I seem numb, and on - ly an ex - - -

I.Vla

II.Vla

I.Vlc

II.Vlc

KK

473

Fl1 *pp*
 Fl2 *pp*
 AFl *pp*
 Ob *pp*
 Cl1 *pp*
 Cl2 *pp*
 BCl *pp*
 ASx *pp*
 Bsn *pp*
 Pno *pp* *ppp*
 Glk *pp*
 Mez *pp* *p*
 I.Vn1 *ppp*
 ga Vln. *ppp*
 II.Vn1 *ppp*
 II.Vn2 *ppp*
 I.Vla *molto legato* *ppp*
 II.Vla *molto legato* *ppp*
 I.Vlc *molto legato* *ppp*
 II.Vlc *molto legato* *ppp*
 Cb *pizz.* *arco* *ppp* *pizz.*

- ing sun will be e - nough to clear the crys - tals from the pane, — though vis - ion, hav - ing once been lost, will nev - er be re - gained from some in - tern - al

480

Fl11
Fl12
Cl11
Cl12
Bsn
ASx
Pno
Glk
Mez
I.Vn1
II.Vn1
II.Vn2
I.Vla
II.Vla
I.Vlc
II.Vlc

vis - ta, still I'll lift my eyes and in the scud - ding clouds, per - haps, I'll rec - og - nize my fleet - ing face and

LL

485

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Pno

Glk
Tnp

Mez

yours, when the snow has sealed me in and drift-ed up a-gainst the door.

I.Vn1
II.Vn1
II.Vn2
I.Vla
II.Vla
I.Vlc
II.Vlc

con sord.

491

Fl I
Fl II
AF I
Ob
Cl I
Cl II
BC I
ASx
Bsn
Hn I
Hn II
Hn III
Hn IV
Pno
Glk
Tmp
Mez
I.Vn I
II.Vn I
II.Vn II
I.Vla
II.Vla
I.Vlc
II.Vlc

ppp

12:8

3

497

MM

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bassoon, Saxophone) and brass section (Horns, Trumpets, Trombones, Tuba) are in the upper staves. The strings (Violins, Violas, Violas, Cello) and soloists (Mezzosoprano, Piano, Glockenspiel, Timpani) are in the lower staves. The score includes dynamic markings such as *fff*, *ppp*, and *pp*. The piano part features a 12:8 time signature and complex rhythmic patterns. The tempo is marked *MM* (Moderato). The score concludes with a double bar line and a repeat sign.