

Winter: Three Songs on the Nature of Armageddon

(Symphony No. 4)

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Text by C. Chomentowski

Score

♩ = 120

1 Introduction: Allegro

The score is for the Introduction of Symphony No. 4, marked Allegro with a tempo of 120 beats per minute. It is written in 6/8 time and begins with a dynamic of *ff*. The instrumentation includes:

- Flute 1 and 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, 2, 3, and 4 in F
- Trumpet 1 and 2 in B-flat
- Trombone 1a/b and 2a/b
- Tuba
- Piano
- Glockenspiel
- Timpani
- Percussion (Triangle, Sus. Cym., Hi Snare, Med Tom, Lo Snare, Bass Dr., Gong)
- MEZZO
- I Violin
- gli alt Violin
- II Violin 1 and 2
- III Violin 1 and 2
- I Viola
- II Viola
- III Viola
- IV Viola
- V Viola
- I Violoncello
- II Violoncello
- III Violoncello
- Contrabass

The score features complex rhythmic patterns, particularly in the piano and string sections, and includes various dynamic markings such as *ff*, *mf*, and *ff* accents.

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A Song I.
molto rall.

Lento
♩ = 60

8

The musical score is arranged in a standard orchestral layout. It includes staves for Flutes (Fl1, Fl2), Alto Flute (AF1), Oboe (Ob), Clarinets (Cl1, Cl2), Bassoon (Bcl), Saxophone (ASx), Bassoon (Bsn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), Tuba (Tba), Piano (Pno), Timpani (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violins (I.Vn1, I.Vn2, II.Vn1, II.Vn2), Violas (I.Vla, II.Vla), Violas (I.Vlc, II.Vlc), and Cello (Cb). The score is divided into measures, with dynamic markings such as *sfz*, *f*, *ff*, *fff*, *pp*, *ppp*, *mf*, and *ppp* indicating volume levels. Performance instructions like *staccato*, *con sord.*, *pizz.*, and *arco* are also present. The tempo is marked as *Lento* with a metronome marking of 60. The score begins at measure 8.

14

Trb1
Trb2
Tba
Perc
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc

22

B $\text{♩} = 54$

Bsn
Trb1
Trb2
Tba
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc

mp
Plucked from the heart a blos - som, en-cased in dust

27

Bsn
Trb1
Trb2
Tba
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc

Plucked from the heart of my moth-er's at-tic a blos - som en-cased in dust. Plucked from the heart a blos - som, en - cased

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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 or oohs)

(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 (B-flat major/D minor). The time signature is 2/4. The tempo is marked *rit.* (ritardando). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are dynamic markings such as *mp* and *pp*. A double bar line is present at the end of measure 56.

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 (B-flat major/D minor). The time signature is 2/4. The tempo is marked *a tempo*. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are dynamic markings such as *mp*, *pp*, and *pizz.* (pizzicato). A double bar line is present at the end of measure 63.

63 *rit.* **E**

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Trb1, Trb2, Tba, Tmp, Mez, I.Vn1, ga.Vln, I.Vla, I.Vlc, Cb

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

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

più mosso *♩-50*

68

Fl1
 Fl2
 AFl
 Ob
 Cl1
 Cl2
 BC1
 ASx
 Bsn
 Hn1
 Hn2
 Hn3
 Hn4
 Tpt1
 Trb1
 Trb2
 Tba
 Tmp
 Perc
 Mez
 I.Vn1
 ga Vln.
 I.Vla
 I.Vlc
 Cb

mp
mp
mp
pp
mf
p
mf
p
mf
p
pp
p
senza sord.
senza sord.
senza sord.
senza sord.
arco

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

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74 **F**

Mez
met - ic cure I press up - on The

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

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

Fl I
Fl II
AF I
Ob
Cl I
Cl II
BC I
ASx
Bsn
Hn I
Hn II
Hn III
Hn IV
Tp I
Tp II
Trb I
Trb II
Tba
Tmp
Perc
Mez
I.Vnl
II.Vnl
I.Vla
I.Vlc
Cb

(Plucked from the heart.)

non legato
f

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

96

Musical score for measures 96-105. The score includes staves for Flutes (Fl1, Fl2), Oboe (Ob), Clarinets (Cl1, Cl2), Bassoon (Bsn), Horns (Hn1, Hn2, Hn3, Hn4), Mezzosoprano (Mez), Violoncello (Vlc), and Contrabass (Cb). The music is in 3/4 time and features various dynamics such as *mp* and *p*. A double bar line is present at the end of measure 105.

106

J

Musical score for measures 106-116. The score includes staves for Clarinets (Cl1, Cl2), Horns (Hn1, Hn2, Hn3, Hn4), Snare Drum (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violoncello (Vlc), and Contrabass (Cb). The music is in 3/4 time and features dynamics such as *mp* and *p*. A double bar line is present at the end of measure 116.

117

Musical score for measures 117-126. The score includes staves for Clarinets (Cl1, Cl2), Horn (Hn1), Snare Drum (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violoncello (Vlc), and Contrabass (Cb). The music is in 3/4 time and features various dynamics and articulations.

125

C11
C12
Hn1
Tmp
Perc
Mez
LVlc

mf *f* *mf* *f*

Solo

132

C11
C12
Hn1
Hn2
Hn3
Hn4
Tmp
Perc
Mez
LVlc

mp *mp* *mp* *mp* *Tutti*

139

C11
C12
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Tmp
Perc
Mez
LVlc

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

L

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), Violas I, II, III, IV, and V, and Cellos. The music is in a key signature of one sharp (F#) and a 7/4 time signature. The percussion part features a complex, syncopated rhythm. The strings play a steady, rhythmic accompaniment. The Mezzo-soprano part is mostly silent, with a few notes in the later measures. The woodwinds and brass parts are mostly silent, with some notes in the later measures. The dynamic marking *p* (piano) is used throughout the section.



157

M

♩ = c. 80

Score for measures 157-165. The score includes parts for Trombone, Percussion, Mezzo-soprano, Violins I and II (First and Second), Violas I, II, III, IV, and V, and Cellos. The music is in a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked *c. 80*. The percussion part features a complex, syncopated rhythm. The strings play a steady, rhythmic accompaniment. The Mezzo-soprano part is mostly silent, with a few notes in the later measures. The woodwinds and brass parts are mostly silent, with some notes in the later measures. The dynamic markings *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout the section.

186

Fl1
ASx
Bsn
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vla
I.Vlc
Cb

gauze that's tough-ened tight a-gainst the wound I won-der wheth-er deep with-in these pleats, And be-neath the pyr-a-mid of peat, Be- yond the spind - ly rel-ic of ___ a rose Might I there



193

Q ♩ = 180

Fl1
Fl2
AF1
Ob
Cl1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc
Cb

find the feet of Laz-a - rus ___ once a-gain dis-cern-ing cold from heat? Or are, per - haps, the rose and he the same?

200

R $\text{♩} = 100$ $\text{♩} = 120$

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

S *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

229

rall . . .

T 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

U $\text{♩} = 62$

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BC1, ASx, Bsn, Hn1, Hn2, Hn3, Hn4, Tp1, Tp2, Trb1, Trb2, Tba, Pno, Tmp, Perc, Mez, I.Vn1, II.Vn1, III.Vn1, I.Vla, I.Vlc, Cb

ten. *pp* *ff* *p* *5:4*

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

245

Pno, Mez, I.Vn1

pp *5:4*

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... **V** *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

Red.

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

ppp

n.b.!

pizz.

pp

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

pizz.

pp

arco Solo

pp

10:8

3

5:4

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-ived 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

5:4

10:8

con sord.

3

5:4

3

5:4

3

5:4

rall...

Y ♩ 62

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
II.Vn1
II.Vn2
III.Vn2
I.Vla
III.Vla
IV.Vla
V.Vla
II.Vlc
III.Vlc

p, *mp*, *pp*, *10:8*, *3:2*, *14:12*



300

Z

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
III.Vn2
III.Vla

p, *ppp*, *5:4*, *3:2*

307

AA

♩ = 120

Musical score for woodwinds and brass instruments. The score includes parts for Flute I (Fl1), Flute II (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet I (Cl1), Clarinet II (Cl2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn I (Hn1), Horn II (Hn2), Horn III (Hn3), Horn IV (Hn4), Trumpet I (Tp1), Trumpet II (Tp2), Trombone I (Trb1), Trombone II (Trb2), and Tuba (Tba). Percussion (Perc) is also indicated. The score features dynamic markings such as *pp*, *f*, and *fff*. Rhythmic patterns are marked with '6:4' and '5:4' time signatures. The key signature is one sharp (F#).

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

Musical score for strings and voice. The score includes parts for Violin I (I.Vn1), Violin II (II.Vn1), Violin III (I.Vla), Violin IV (I.Vlc), and Cello (Cb). The voice part is for Mezzo-soprano (Mez). The lyrics are: "blos - soms Where our spir - its cross". The score features dynamic markings such as *p* and *fff*. Rhythmic patterns are marked with '5:4' time signatures. The key signature is one sharp (F#).

(Conduct in One)

BB

Fl1
Fl2
Ob
Cl1
Cl2
BC1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tnp
Perc
Mez
I.Vn1
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

323

This page of the musical score, numbered 323, features a complex orchestration. The instruments listed on the left include Flutes 1 and 2 (Fl1, Fl2), Alto Flute (AFl), Oboe (Ob), Clarinets in Bb and C (Cl1, Cl2), Bassoon (BSn), Horns 1-4 (Hn1-4), Trumpets 1-2 (Tp1, Tp2), Trombones 1-2 (Trb1, Trb2), Tuba (Tba), Piano (Pno), Tom Tom (Tnp), Percussion (Perc), Mezzosoprano (Mez), Violins I and II (I.Vln, II.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 two sharps (F# and C#) and a 5/4 time signature. It contains various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *fff*. Rehearsal marks with the number 5:4 are placed above several measures in the woodwind and string sections. The bottom of the page features a series of *fff* dynamic markings.

332

This page of a musical score, numbered 332, contains the following instruments and parts:

- Flutes 1 and 2 (Fl1, Fl2)
- Alto Flute (AF1)
- Oboe (Ob)
- Clarinets 1 and 2 (Cl1, Cl2)
- Bass Clarinet (BC1)
- Aspic Saxophone (ASx)
- Bassoon (Bsn)
- Horns 1 through 4 (Hn1, Hn2, Hn3, Hn4)
- Trumpets 1 and 2 (Tp1, Tp2)
- Trumpets 3 and 4 (Trb1, Trb2)
- Tuba (Tba)
- Piano (Pno)
- Timpani (Timp)
- Percussion (Perc)
- Mezosoprano (Mez)
- Violins 1 through 3 (I.Vn1, II.Vn1, II.Vn2, III.Vn1, III.Vn2)
- Violas 1 through 3 (I.Vla, II.Vla, III.Vla)
- Violoncellos 1 through 3 (I.Vcl, II.Vcl, III.Vcl)
- Double Bass (Cb)

The score features complex rhythmic patterns, including 5:4 and 14:12 time signatures. It includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *fff*. The page is densely packed with musical notation across 28 staves.

341

This page of the musical score, numbered 341, features a complex orchestration. The top section includes woodwinds (Flutes 1 & 2, Oboe, Clarinets in Bb and C, Bassoon, Saxophones in Eb and Bb, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba) and strings (Violins 1-3, Violas 1-3, Violoncellos 1-3, and Contrabass). The percussion section includes Piano, Tom-toms, and Percussion. The vocal section includes a Mezzo-soprano. The score is characterized by frequent 5:4 and 14:12 time signature changes, often indicated by brackets above the staves. Dynamic markings such as *ff* and *fff* are used throughout. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall texture is dense and rhythmic, typical of a modern orchestral work.

350

The musical score for page 30 of 'Winter: Three Songs on the Nature of Armageddon' is a dense orchestral arrangement. It begins at measure 350 and spans 12 measures. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. Key features include:

- Woodwinds:** Flutes (F1, F2), Alto Flute (AF1), Oboe (Ob), Clarinets (C1, C2), Bass Clarinet (BC1), Saxophones (ASx), and Bassoon (Bsn). Many parts feature complex rhythmic patterns with time signatures such as 5:4 and 4:3.
- Brass:** Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), and Tuba (Tba). The brass section provides a strong harmonic and rhythmic foundation.
- Strings:** Violins (I.Vn1, II.Vn1, II.Vn2, III.Vn1, III.Vn2), Violas (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla, I.Vlc, II.Vlc, III.Vlc), and Cello (Cb). The string parts are highly rhythmic and textured, with many measures marked with *fff* (fortissimo).
- Percussion:** Piano (Pno), Timpani (Tmp), and Percussion (Perc). The piano part features a complex, driving rhythm, while the timpani and percussion provide rhythmic accents.
- Mezzosoprano (Mez):** The vocal part is mostly silent, with some notes appearing in the final measures.
- Dynamic and Performance Markings:** The score includes numerous dynamic markings, including *fff*, *sfz*, and *arco*. There are also various articulation marks and phrasing slurs throughout the score.

359 *rall...* **DD** ♩=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 III (III.Vla), Viola III (III.Vlc), and Cello (Cb). The tempo is marked *rall...* and the tempo indicator is ♩=100. The key signature has two sharps (F# and C#). The score features various dynamics including *p*, *mp*, *pp*, *ppp*, *mf*, and *ppp*. Performance instructions include *arco*, *pizz.*, *Solo*, and *ten. S^{er}*. There are also triplets and slurs throughout the piece.



370 *rall...* ♩=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 tempo is marked *rall...* and the tempo indicator is ♩=80. The key signature has two sharps (F# and C#). The score features various dynamics including *ppp*, *p*, and *ppp*. Performance instructions include *arco* and *pizz.*. There are triplets and slurs throughout the piece.

rall . . .

EE $\text{♩} = 62$ Song III.

380

The musical score for Song III, measures 380-389, is arranged for a large orchestra and includes a vocal part. The instruments listed are Flute I (Fl1), Flute II (Fl2), Alto Flute (AF1), Oboe (Ob), Clarinet I (Cl1), Clarinet II (Cl2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn I (Hn1), Horn II (Hn2), Trumpet I (Tp1), Trombone I (Tbn1), Timpani (Tmp), Mezzo-soprano (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). The score begins at measure 380 with a tempo marking of 'rall . . .'. The key signature is one sharp (F#) and the time signature is 6/8. The score features various musical notations, including triplets (marked with '3'), dynamics (ppp, mf, p), and performance instructions such as 'arco' and 'pizz.'. The vocal part (Mez) is marked 'ppp' and begins in measure 380. The string parts (Violins, Violas, Cellos, and Contrabass) feature a complex rhythmic pattern of eighth and sixteenth notes, with some parts marked 'pizz.' (pizzicato) and others 'arco' (arco). The woodwind and brass parts are mostly silent until measure 380, where they enter with various rhythmic figures. The score concludes at measure 389.

390

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BC1, ASx, Bsn, Tp1, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

mp 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

ppp

5:4 6:4

398

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BC1, ASx, Bsn, Tp1, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

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

408

FF

Fl1
Fl2
AFl
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

GG

Fl1, Fl2, Fl3, 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

HH

Fl I: *pp*, *p*
 Fl II: *pp*
 Fl A: *mf*
 Ob: *pp*
 Cl I: *pp*
 Cl II: *pp*
 BC: *pp*
 ASx: *pp*
 Bsn: *pp*
 Hn I: *pp*
 Tpt I: *pp*, *pp*
 Trb I: *pp*
 Tba: *pp*
 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.Vn I: *pp*
 II.Vn II: *pp*
 III.Vn I: *pp*
 III.Vn II: *pp*
 II.Vla: *pp*, *arco*
 III.Vla: *pp*, *arco*
 I.Vlc: *pp*, *arco*
 II.Vlc: *pp*, *arco*

434

Fl I, Fl II, AF I, Ob, ASx, Hn I, Hn II, Hn III, Hn IV, Tmp, Mez, II. Vn I, II. Vn II, III. Vn I, III. Vn II, II. Vla, III. Vla, I. Vlc, II. Vlc

Yet when the sifting of the snow is

440

Fl I, Fl II, AF I, Ob, ASx, Hn I, Hn II, Hn III, Hn IV, Tmp, Mez, II. Vn I, II. Vn II, III. Vn I, III. Vn II, II. Vla, III. Vla, I. Vlc, II. Vlc

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

II

451

Fl1

Fl2

AFl

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

$\text{♩} = 40$

LL

Fl1 *f* *mp* *p*

Fl2 *f* *mp* *p*

AF1 *f* *mp* *p*

Ob *f* *mp* *p*

Cl1 *f* *mp* *p*

Cl2 *f* *mp* *p*

BC1 *f* *mp* *p*

ASx *f* *mp* *p*

Bsn *f* *mp* *p*

Hn1 *f* *ff* *mp* *p*

Hn2 *f* *ff* *mp* *p*

Hn3 *f* *ff* *mp* *p*

Hn4 *f* *ff* *mp* *p*

Tp1 *f* *ff* *mp* *p*

Tp2 *f* *ff* *mp* *p*

Trb1 *f* *ff* *mp* *p*

Trb2 *f* *ff* *mp* *p*

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

Pno *p*

Glk *p*

Tmp *f* *ff* *p* *stop lightly*

Mez

II.Vn1 *mf* *f* *mp* *p*

II.Vn2 *mf* *f* *mp* *p*

III.Vn1 *mf* *f* *mp* *p*

III.Vn2 *mf* *f* *mp* *p*

I.Vla *f* *Tutti arco* *p*

II.Vla *f* *Tutti arco* *p*

I.Vlc *f* *Tutti arco* *p*

II.Vlc *f* *Tutti arco* *p*

467

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl1, Fl2):** Both parts play a melodic line starting with a *p* dynamic, marked with accents and slurs.
- Alto Flute (AFl):** Plays a sustained, low-register accompaniment with a *p* dynamic.
- Oboe (Ob) and Bassoon (Bsn):** Enter in the second measure with a *pp* dynamic, playing a melodic line that transitions to *mp* and *mf* dynamics.
- Horn 1 (Hn1):** Enters in the second measure with a *pp* dynamic, playing a melodic line that transitions to *mp* and *mf* dynamics.
- Trumpet 1 (Tp1):** Enters in the second measure with a *mp* dynamic, playing a melodic line.
- Trumpet 1 (Trb1):** Enters in the second measure with a *mf* dynamic, playing a melodic line.
- Trumpet 2 (Trb2):** Enters in the second measure with a *mf* dynamic, playing a melodic line.
- Piano (Pno):** Provides a rhythmic accompaniment with a steady eighth-note pattern in both hands, marked with a *(s^{no})* dynamic.
- Glockenspiel (Glk):** Plays a rhythmic accompaniment with triplet eighth notes, marked with a *(s^{no})* dynamic.
- Timpani (Tmp):** Provides a rhythmic accompaniment with a steady eighth-note pattern.
- Mezosoprano (Mez):** Sings the vocal line with lyrics: "And when the frost en - graves the glass, and I seem numb, and on - ly an ex - - -". The vocal line includes triplet markings.
- Violins (I.Vla, II.Vla):** Play a rhythmic accompaniment with a steady eighth-note pattern.
- Violas (I.Vlc, II.Vlc):** Play a rhythmic accompaniment with a steady eighth-note pattern.

MM

Flute 1 (F11), Flute 2 (F12), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (C11), Clarinet 2 (C12), Bass Clarinet (BC1), Alto Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Piano (Pno), Glockenspiel (Glk), Timpani (Tnp), Mezzosoprano (Mez), Violin I (I.Vn1), Violin II (II.Vn1, II.Vn2, III.Vn1, III.Vn2), Viola I (I.Vla), Viola II (II.Vla), Violoncello (I.Vlc, II.Vlc), and Cello (Cb).

Lyrics: plo - - - sion of the dy -

Dynamics: *ff*, *mf*, *ppp*, *f*, *arco*

480

The musical score for page 45 features the following instruments and parts:

- Flutes:** F11 and F12
- Clarinets:** C11 and C12
- Bassoon:** Bsn
- Saxophone:** ASx
- Piano:** Pno, with a complex texture of chords and a melodic line in the right hand.
- Glockenspiel:** Glk, playing a rhythmic pattern of triplets.
- Voice:** Mez (Mezzosoprano) with lyrics: "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".
- Violins:** I.Vn1, I.Vn2, II.Vn1, II.Vn2
- Violas:** I.Vla, II.Vla
- Violas:** I.Vlc, II.Vlc

PP

485

Fl1
Fl2
AF1
Ob
Cl1
Cl2
BC1
ASx
Bsn

Pno

Glk
Tnp

Mez

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

tenuto
pp

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

senza sord.

491

Flute 1 (F11) *ppp*

Flute 2 (F12) *ppp*

Alto Flute (AF1) *ppp*

Oboe (Ob) *ppp*

Clarinet 1 (C11) *ppp*

Clarinet 2 (C12) *ppp*

Bass Clarinet (BC1) *ppp*

Saxophone (ASx) *ppp*

Bassoon (Bsn) *ppp*

Horn 1 (Hn1) *ppp*

Horn 2 (Hn2) *ppp*

Horn 3 (Hn3) *ppp*

Horn 4 (Hn4) *ppp*

Piano (Pno) *ppp*

Glockenspiel (Glk) *ppp*

Trombone (Tmp)

Mezzosoprano (Mez)

Violin 1 (I.Vn1)

Violin 1a (ga.Vln)

Violin 2 (II.Vn1)

Violin 2a (II.Vn2)

Viola 1 (I.Vla)

Viola 2 (II.Vla)

Violoncello 1 (I.Vlc)

Violoncello 2 (II.Vlc)

497

QQ

Fl1 *fff* *ppp* *fff* *ffff*

Fl2 *fff* *ppp* *fff* *ffff*

AF1 *fff* *ppp* *fff* *ffff*

Ob *fff* *ppp* *fff* *ffff*

Cl1 *fff* *ppp* *fff* *ffff*

Cl2 *fff* *ppp* *fff* *ffff*

BC1 *fff* *ppp* *fff* *ffff*

ASx *fff* *ppp* *fff* *ffff*

Bsn *fff* *ppp* *fff* *ffff*

Hn1 *fff* *ppp* *fff* *ffff*

Hn2 *fff* *ppp* *fff* *ffff*

Hn3 *fff* *ppp* *fff* *ffff*

Hn4 *fff* *ppp* *fff* *ffff*

Tp1 *fff* *ppp* *fff* *ffff*

Tp2 *fff* *ppp* *fff* *ffff*

Trb1 *fff* *ppp* *fff* *ffff*

Trb2 *fff* *ppp* *fff* *ffff*

Tba *fff* *ppp* *fff* *ffff*

Pno *fff* *ppp* *fff* *ffff*

Glk *fff* *ppp* *fff* *ffff*

Tmp *fff* *ppp* *fff* *ffff*

Mez *fff* *ppp* *fff* *ffff*

I.Vn1 *fff* *ppp* *fff* *ffff*

ga Vln *fff* *ppp* *fff* *ffff*

II.Vn1 *fff* *ppp* *fff* *ffff*

II.Vn2 *fff* *ppp* *fff* *ffff*

I.Vla *fff* *ppp* *fff* *ffff*

II.Vla *fff* *ppp* *fff* *ffff*

I.Vlc *fff* *ppp* *fff* *ffff*

II.Vlc *fff* *ppp* *fff* *ffff*

Cb *fff* *ppp* *fff* *ffff*