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Where the I Comes From

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Publication Date

2018

Peer reviewed|Thesis/dissertation

Where the I Comes From

by

Ursula Kwong-Brown

A dissertation submitted in partial satisfaction of the
requirements for the degree of

Doctor of Philosophy

in

Music

and the Designated Emphasis

in

New Media

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Myra Melford, Chair

Professor Cindy Cox

Professor Abigail de Kosnik

Professor Ken Ueno

Summer 2018

Abstract

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I first read Josh Bell's poem "Where the I Comes From" in the aftermath of the 2016 presidential election, at a time when it seemed like America was being torn apart by class and racial conflict. The poem spoke to me because it so honestly describes the propensity for violence which is hidden inside each of us. It is easy to blame one another for our country's current state of xenophobia and the daily destruction of our democratic institutions, but much harder to recognize the seeds of jealousy, narcissism and hatred within ourselves. We must see our own faults clearly before we can find the common humanity from which we can address everyone – even our enemies – with love and compassion.

Where the I Comes From

for soprano and orchestra

Ursula Kwong-Brown

2017

Program Note

I first read Josh Bell's poem "Where the I Comes From" in the aftermath of the 2016 presidential election, at a time when it seemed like America was being torn apart by class and racial conflict. The poem spoke to me because it so honestly describes the propensity for violence which is hidden inside each of us. It is easy to blame one another for our country's current state of xenophobia and the daily destruction of our democratic institutions, but much harder to recognize the seeds of jealousy, narcissism and hatred within ourselves. We must see our own faults clearly before we can find the common humanity from which we can address everyone – even our enemies – with love and compassion.

Where the I Comes From

Text by Josh Bell

Our days often ended and began
with the sound of voices raised
in song. Even after we murdered
our friends and neighbors. Even
after we brought the attention
of our knives to the neighbors of
our neighbors, until at last
the neighborhoods fell silent
and the cities quiet and the city's
city, the country then and next
the country, until finally the moon,
as if its own reflection, looked
upon an Earth that we had emptied
nearly back to Eden. Even then,
in that silence that seemed almost
a silence, sadly we were not
alone. All we ever wanted was
to be alone, to visit no one, to be
visited by nothing. But even after
we'd traveled to the nearby planets
and relieved them of their voices,
even after – and we all knew
this was coming – we fell amongst
each other, brother and sister,
until only I survived, still I heard it,
the universe subtracted of its skin
and hair, and yet the sound
of a voice, like someone singing
in the hold of a sinking ship,
unbidden and irrelevant, a fathom
and a fathom deep, but never fading.

Josh Bell, "Where the I Comes From" from *Alamo Theory*. Copyright 2016 by Josh Bell. Used by permission of the author and The Permissions Company, Inc., on behalf of Copper Canyon Press, www.coppercanyonpress.org.

Instrumentation

Soprano (Range: E4-C6)

3 Flutes (3rd doubling Piccolo)
2 Oboes + 1 English Horn
2 B^b Clarinets + 1 Bass B^b Clarinet
2 Bassoons + 1 Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones + 1 Bass Trombone
1 Tuba

Timpani
4 drums: 32", 29", 26" & 23"

Percussion I
Chimes
Xylophone
Suspended Cymbal (Sus. Cym.)
Bass Drum* (B.D.)

Percussion II
Marimba, (4.3 octave)
Sandpaper Blocks
Bass Drum*

Percussion III
Vibraphone
Flexatone
Bass Drum*

Percussion IV
Snare Drum (S.D.)
Suspended Cymbal (with bow)
Large Tam Tam (T.T.)
Bass Drum*

* A single Bass Drum can be shared by all 4 players

Harp

Keyboard: Piano, Celesta

Violin I
Violin II
Viola
Violoncello
Double Bass

Performance Notes

Duration: c. 11'30"

Piccolo sounds 1 octave higher than written
Contrabassoon sounds 1 octave lower than written
Glockenspiel sounds 2 octaves higher than written
Celesta sounds 1 octave higher than written
Double Bass sounds 1 octave lower than written

General

Accidentals follow conventional rules: they apply throughout the bar to notes in the same octave.

All *tremolo* markings are unmeasured and fast as possible.

Woodwinds


flutter tongue
flt. A tone that is rapidly articulated, and produced either by rolling the tongue or by using the uvula in the back of the mouth.

Brass


All brass players need straight mutes

Trumpet 1 also needs a harmon mute

Strings

sul pont. sul ponticello: close to the bridge
sul tasto sul tasto: on the finger board
norm normale: used with sul pont./ sul tasto
-----> Gradual and continuous transition
(e.g., from Norm. to Sul Pont.)
 Harmonic - Fingered pitch (not sounding)

Harp

 Harmonics sound 1 octave above the notated pitch.

Where the I Comes From

Somber
♩ = 60

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet in B \flat

Bassoon 1, 2

Contrabassoon

Horn in F (1, 2)

Horn in F (3, 4)

Trumpet in C (1)

Trumpet in C (2, 3)

Tenor Trombones (1, 2)

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Keyboard: Piano & Celesta

Soprano Solo

Somber
♩ = 60

Violin 1

Violin 2

Vla

Vc

Double Bass

4

Picc. 

Fl. 1, 2 

Ob. 1, 2 

Eng. Hn. 

Cl. 1 

Cl. 2 

B. Cl. 

Bsn. 1, 2 

Cbsn. 

F Hn. 1, 2 

F Hn. 3, 4 

C Tpt. 1 

C Tpt. 2, 3 

Tbn. 1, 2 

B. Tbn. 

Tba. 

Timp. 

Chim. (Perc. 1) 

Perc. 4 

Hp. 

Pno. 

Soprano 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

7

Picc. *flt.* *f* *ff* *f*

Fl. 1, 2 *a2 flt.* *f* *ff* *f*

Ob. 1, 2 *ff* *f*

Eng. Hn. *ff* *f*

Cl. 1, 2 *mp* *f* *ff* *mf* *f*

B. Cl. *mp* *f* *ff* *mf* *f*

Bsn. 1 *ff* *f*

Cbsn. *f*

F Hn. 1, 2 1. *mp* *f* *ff*

F Hn. 3, 4 *con sord.* *f*

C Tpt. 1 *mp* *f*

C Tpt. 2, 3 *mp* *f*

Tbn. 1, 2 *sub p* *f*

B. Tbn. *sub p* *f*

Tba. *sub p* *f*

Timp. *p* *f* *p*

Chim. (Perc. 1) *f*

Mar. (Perc. 2) *hard mallets* *mp* *ff* *f*

Vib. (Perc. 3) *motor off, hard mallets* *mp* *ff* *f*

Perc. 4 (B.D.) *p* *f* *mf*

Hp. *D: C# B# | E: F# G# Ab* *gliss.* *let vibrate* *mp* *ff* *f*

Pno. *p* *ff* *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *sub p* *ff* *f*

9

Picc. *mf* *p*

Fl. 1, 2 *mf* *p* *pp*

Ob. 1, 2 *mf* *p*

Eng. Hn. *mf* *p*

Cl. 1 *mf* *p* *pp*

B. Cl. *mf* *p* *pp*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *mf* *p* remove mutes

F Hn. 3, 4 *mf* *p* remove mutes

C Tpt. 1 *mf* *p* remove mute

C Tpt. 2, 3 *mf* *p* remove mutes

Tbn. 1, 2 *mp* *p* *pp*

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

Tba. *mp* *p* *pp*

Timp.

Chim. (Perc. 1) l.v. *mf* *p* Change to Sus. Cym.

Mar. (Perc. 2) *mf* *p* *pp*

Vib. (Perc. 3) *mf* *p* *pp*

Perc. 4 (B.D.) *mf* *p* Change to Tam Tam

Hp. *mf* *p* let vibrate *pp*

Pno. *mf* *p* let vibrate

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

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

Vla. *mf* *p* *ppp*

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

Db. *mf* *p*

8

A With anguish
Same tempo

11

Picc. -

Fl. 1 *mf* - *pp*

Fl. 2 - *pp*

Ob. 1, 2 -

Eng. Hn. -

Cl. 1 - *pp*

Cl. 2 - *pp*

B. Cl. -

Bsn. 1, 2 -

Cbsn. -

F Hn. 1, 2 *p* - *ppp* - *mp*

F Hn. 3, 4 -

C Tpt. 1, 2, 3 -

Tbn. 1 *p* - *ppp* - *mp*

B. Tbn. *p* - *ppp* - *mp*

Tba. *p* - *ppp* - *mp*

Timp. -

Perc. 1 - **Suspended Cym**
soft mallets *p* - *mp* let vibrate

Perc. 4 - **Lg Tam-Tam** *mp* let vibrate

Hp. -

Pno. *mf* - *p*

Soprano *p* warm and velvety - *mf*
Our days Our

A With anguish
Same tempo

Vln. I *mp* - *pp*

Vln. II *mp* - *pp*
div.

Vla. *mp* - *pp*

Vc. *p*

Db. -

15

Picc.

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 4

Hp.

Pno.

Soprano

Vln. I

Vln. II

Vla.

Vc.

Db.

B Calmly

19

Picc. Fl. 1 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1, 2 Cbsn. F Hn. 1, 2 F Hn. 3, 4 C Tpt. 1, 2, 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Hp. Pno.

Soprano
end - ed and be - gan with the sound of

p *pp* *mp*

B Calmly

Vln. I Vln. II Vla. Vc. Db.

p *pp*

Picc. *p* *pp* *mp*

Fl. 1 *p* *pp* *mp*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *p* *pp* *mp*

B. Cl. *p* *pp* *mf*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

Tba.

Timp.

Hp.

Pno.

Soprano *mf* *mp* *mf*
 voi - - - ces rais'd in song.

Vln. I

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

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

Vc. *p* *pp* *mp*

Db. *p* *pp* *mp*

C Dreamy

25

Picc.

Fl. 1 *p* *pp*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *p* *pp*

B. Cl. *p*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3) *p*

Perc. 4 *p* **Susp. Cym. bowed** l.v.

Hp. *p* *mp*

Pno.

Soprano *p* lyrical *mp* Ah

C Dreamy

sul tasto

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

Vln. II

Vla. *arco sul tasto* *mp*

Vc. *p*

Db. *p*

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3) *mp* Change to Flexatone

Perc. 4 (Cym.) *mp* Change to Snare Drum

Hp. *mf* *pp*

Pno.

Soprano *mf* *p*
Ah

Vln. I

Vln. II

Vla. *p* *mf* *p*

Vc. *sul tasto* *p* *mf*

Db. *sul tasto* *mf* *p*

D With urgency
Faster ♩ = 80

31

Picc. -

Fl. 1 - *p* - *pp*

Ob. 1, 2 -

Eng. Hn. - *p*

Cl. 1, 2 -

B. Cl. -

Bsn. 1 - *p*

Cbsn. -

F Hn. 1, 2 -

F Hn. 3, 4 -

C Tpt. 1, 2, 3 -

Tbn. 1, 2 -

B. Tbn. -

Tba. -

Timp. -

Hp. -

Pno. -

Soprano *mp* telling a story E - ven af - - - ter *mf* E - ven

D With urgency
Faster ♩ = 80

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

Vln. II arco *pp* *sul tasto*

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

Vc. *p* *mp*

Db. pizz. *p* *mp*

35 accel.

Picc. 

Fl. 1 

Ob. 1, 2 

Eng. Hn. 

Cl. 1, 2 

B. Cl. 

Bsn. 1 

Cbsn. 

F Hn. 1, 2 

F Hn. 3, 4 

C Tpt. 1, 2, 3 

Tbn. 1, 2 

B. Tbn. 

Tba. 

Timp. 

Hp. 

Pno. 

Soprano 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

E Angry

♩ = 92

39

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1 *mf* *ff* *mp* *f*

B. Cl. *mf* *ff* *mp* *f*

Bsn. 1 *mf* *ff* *mp* *f*

Cbsn. *mp*

F Hn. 1, 2 *fp* *mf*

F Hn. 3, 4 *fp* *mf*

C Tpt. 1, 2, 3

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tba.

Timp. *mp*

Xyl. (Perc. 1) *ff*

Mar. (Perc. 2) *ff*

Perc. 4 *f* *mf*

Hp.

Pno. *ff*

Soprano *f* declamatory
we mur-der'd our

Vln. I *ff*

Vln. II *ff* arco norm.

Vla. *ff*

Vc. *ff*

Db. *f* unis. arco norm.

42

Picc. *ff*

Fl. 1, 2 *ff* 1. *mf* *mp*

Ob. 1, 2 *ff* 1. *mf*

Eng. Hn. *ff* *mf*

Cl. 1, 2 *mp* *f* *mf* *ff* 1. *p*

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

Bsn. 1 *mp* *f* *mf* *ff*

Bsn. 2 *mf* *ff*

Cbsn. *mf* *ff*

F Hn. 1, 2 *f* *mp* *f* *mf* *ff* 1. *p*

F Hn. 3, 4 *p*

C Tpt. 1 *senza sord.* *f* *senza sord.* *mf*

C Tpt. 2, 3 *f* *mf*

Tbn. 1, 2 *f* *mf* *p*

B. Tbn. *f* *mf* *p*

Tba. *senza sord.* *f* *mf* *p*

Timp. *f* *mf* *p*

Xyl. (Perc. 1) *ff*

Mar. (Perc. 2) *ff*

Perc. 4 (S.D.) *f* *p* *p*

Hp. *mf* *p*

Pno. *mf* *mp* *p*

Soprano *ff* friends and neigh - - - - - bors *mp intimate* we mur der'd____ our.

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

Vln. II *non div.* *ff* *f* *mf* *mp*

Vla. *non div.* *ff* *f* *mf* *mp* *p div.*

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

Db. *ff* *f* *mf* *p*

46 rit.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 4 (S.D.)

Hp.

Pno.

Soprano

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

F Insistent

♩ = 80

49.

Picc. -

Fl. 1 - *p* - *pp*

Ob. 1, 2 -

Eng. Hn. - *p*

Cl. 1, 2 -

B. Cl. -

Bsn. 1 - *p*

Cbsn. -

F Hn. 1, 2 -

F Hn. 3, 4 -

C Tpt. 1, 2, 3 -

Tbn. 1, 2 -

B. Tbn. -

Tba. -

Timp. *pp* - *p*

Hp. -

Pno. -

Soprano *mp* telling a story *mf*
E - ven af - - - ter E - ven

F Insistent

♩ = 80

Vln. I Solo *p* - *mp* *sul tasto*

Vln. I *p* - *mp*

Vln. II *p* - *mp*

Vla. pizz. div. *p* - *mp*

Vc. unis. pizz. *p* - *mp*

Db. *p* - *mp*

53

Picc.

Fl. 1
mp *mf*

Ob. 1, 2

Eng. Hn.
mp *mf*

Cl. 1, 2

B. Cl.

Bsn. 1
mp *mf*

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.
mp *mf*

Hp.

Pno.

Soprano
f sempre
af - - - - - ter E - ven af - - - - - ter we

Vln. I Solo
mp *mf* *f* *norm.* *f*

Vln. I
mf *f*

Vln. II
mf *f*

Vla.
mf *f* arco

Vc.
mf *f* arco

Db.
mf *f*

57 **G** Angry
Faster ♩ = 92

Picc. *mf* *ff*

Fl. 1, 2 *mf* *ff* a2

Ob. 1, 2 *mf* *ff* a2

Eng. Hn. *mf* *ff*

Cl. 1, 2 *mf* *ff* a2

B. Cl. *mf* *ff*

Bsn. 1, 2 *mf* *ff* a2

Cbsn. *mf* *ff*

F Hn. 1, 2 *mp* *f*

F Hn. 3, 4 *mp* *f*

C Tpt. 1, 2, 3

Tbn. 1, 2 *p* *mf*

B. Tbn. *p* *mf*

Tba. *mp*

Timp.

Xyl. (Perc. 1) *mp* *ff*

Mar. (Perc. 2) *mp* *ff*

Perc. 4 (S.D.) *p* *mp* *f*

Hp.

Pno. *mp* *ff*

vindictive, but with irony
Soprano brought the at - ten - tion of our knives we

G Angry
Faster ♩ = 92

Vln. I *f* *mf* *ff* unis.

Vln. II *f* *mf* *ff* (div.)

Vla. *f* *mf* *ff* div. 1 (outside chairs)

Vla. 2 *f* *mf* *ff* div. 2 (inside chairs)

Vc. *f* *mf* *ff* div. 1 (outside chairs)

Vc. 2 *f* *mf* *ff* div. 2 (inside chairs)

Db. *f* *mf* *ff* unis. div. a2

61

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Xyl.
(Perc. 1)

Mar.
(Perc. 2)

Perc. 4
(S.D.)

Hp.

Pno.

Soprano

Vln. I

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

Db.

mp

mf

ff

p

f

f forceful

brought the at - ten - tion of our knives we

Picc.

Fl. 1, 2 *mf*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *mf* a2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *mp*

F Hn. 3, 4 *mp*

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba. *mp*

Timp.

Xyl. (Perc. 1) *mp*

Mar. (Perc. 2) *mp*

Perc. 4 (S.D.) *mp*

Hp.

Pno.

Soprano
brought the at-ten - tion of our knives _____ to the neigh - bors of our

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vla. 2 *mf*

Vc. *mf*

Vc. 2 *mf*

Db. *mf* div.

Picc. -

Fl. 1, 2 *f* *tr*

Ob. 1, 2 -

Eng. Hn. -

Cl. 1, 2 *f* *tr*

B. Cl. -

Bsn. 1, 2 -

Cbsn. -

F Hn. 1, 2 *mf* +

F Hn. 3, 4 *mf* +

C Tpt. 1, 2, 3 -

Tbn. 1, 2 -

B. Tbn. -

Tba. *mf*

Timp. -

Xyl. (Perc. 1) *mf*

Mar. (Perc. 2) *mf*

Perc. 4 (S.D.) *mf*

Hp. -

Pno. -

Soprano *ff*
neigh - - - - bors the neigh - - - - bors

Vln. I *f*

Vln. II *f*

Vla. *f* 3

Vla. 2 *f*

Vc. *f* 3

Vc. 2 *f*

Db. *f*

71

Picc. *p* *f*

Fl. 1, 2 *f* *ff*

Ob. 1, 2

Eng. Hn.

Cl. 1 *f* *ff*

Cl. 2 *ff*

B. Cl. *f* *ff*

Bsn. 1, 2 *f* *ff*

Cbsn. *f* *ff*

F Hn. 1, 2 *mp* *f*

F Hn. 3, 4 *mp* *f*

C Tpt. 1, 2, 3

Tbn. 1, 2 *p* *mf*

B. Tbn. *p* *mf*

Tba. *p* *mf*

Timp. *p* *mf*

Xyl. (Perc. 1) *ff*

Mar. (Perc. 2) *ff*

Perc. 3 Flexatone *p* *f* *p* *Change to Vibr.*

Perc. 4 (S.D.) *f*

Hp. *ff*

Pno. *f* *ff*

Soprano of our neigh *darkly comical*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vla. 2 *ff*

Vc. *ff*

Vc. 2 *ff*

Db. *ff*

H Heavy

74 *rit.*

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1, 2 *ff* *p*

Eng. Hn. *ff* *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1, 2 *ff*

Cbsn. *ff*

F Hn. 1, 2 *p* take mutes

F Hn. 3, 4 *p* take mutes

C Tpt. 1 *f* *p* take mute

C Tpt. 2, 3 *f* *p* take mutes

Tbn. 1, 2 *f* *p* take mutes

B. Tbn. *f* *p* take mute

Tba. *f* *p* take mute

Timp. *f* *p*

Xyl. (Perc. 1) Change to Susp. Cym.

Mar. (Perc. 2)

Perc. 4 (S.D.) *ff* Change to T.T.

Hp.

Pno. *mf* *pp*

Soprano *mp intimate*
bors un - til at

H Heavy

rit.

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vla. 2 *ff* *p* sul pont.

Vc. *ff* *p* sul pont.

Vc. 2 *ff* *p* sul pont.

Db. unis. *ff* *p* sul pont.

p

77 $\text{♩} = 80$ rit.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Soprano *mf* last the neigh - - bor- hoods fell

$\text{♩} = 80$ rit.

Vln. I *mf* *non div.* *mp*

Vln. II *mf* *non div.* *mp* *p*

Vla. *mf* *mp* *p*

Vla. 2 *mf* *norm.* *mp* *p*

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

Vc. 2 *mf* *norm.* *p*

Db. *mf* *norm.* *mp*

I With longing

♩ = 60

81

76

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 2
pp *ppp*

B. Cl.

Bsn. 1
pp

Cbsn.

F Hn. 1, 2
2. con sord.
pp

F Hn. 3, 4

C Tpt. 1
con sord.
pp

C Tpt. 2, 3

Tbn. 1
con sord.
pp

B. Tbn.

Tba.

Timp.

Vib.
(Perc. 3)

Hp.

Pno.

mp
Soprano
si - - - - lent

I With longing

♩ = 60

I

mp
Vln. I Solo
pp
sul tasto

Vln. I

Vln. II

Vla.
pp
sul tasto

Vla. 2
pp
sul tasto

Vc. Solo
p *espressivo*
port.

Vc.
pp
div. 1
p

Db.

norm. *p*

Picc.
Fl. 1, 2
Ob. 1, 2
Eng. Hn.
B. Cl.
Bsn. 1
Cbsn.
F Hn. 1, 2
F Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1
B. Tbn.
Tba.
Timp.
Vib. (Perc. 3)
Hp.
Pno.
Soprano
Vln. I Solo
Vln. I
Vln. II
Vla.
Vla. 2
Vc. Solo
Vc.
Vc. 2
Db.

p *espressivo* *pp* *con sord.* *pp* *con sord.* *pp* *ppp* *motor off medium mallets* *pp* *p* *mp* *tr* *sul pont.* *norm.* *mp* *mp*

and the ci - ties qui - et and the ci - ty's ci - ty the

80

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl. *pp*

Bsn. 1

Cbsn.

F Hn. 1, 2 a2. con sord. *pp* *p*

F Hn. 3, 4 *p* *pp* *p*

C Tpt. 1 *pp* *p* 1.

C Tpt. 2, 3 *p* *pp* *p*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3) *p* *ppp* *p* *pp* *mp*

Hp.

Pno.

Soprano *poco* coun - try then and next the coun - try *f*

Vln. I unis. *mp* *p* III

Vln. II *mp* *p*

Vla. *norm.* *mf* 6 6

Vla. 2 *mp* *p* *mf* 3 3 3

Vc. *mf* *mp* *mf* 6

Vc. 2 *mf* *mp*

Db.

83 **J**

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

Eng. Hn. -

Cl. 1, 2 -

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

F Hn. 1, 2 *mp* *pp*

F Hn. 3, 4 -

C Tpt. 1 *mp* *pp*

C Tpt. 2, 3 *mp* *pp*

Tbn. 1, 2 -

B. Tbn. -

Tba. -

Timp. -

Vib. (Perc. 3) *p* *ppp*

Hp. -

Pno. -

Soprano
try, — un - til fi - nal - ly — the

J

Vln. I *mf* *p* *norm.*

Vln. II *mf* *p* *norm.*

Vla. *mf*

Vla. 2

Vc. *p*

Vc. 2 *mf* *p*

Db. -

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. F Hn. 1, 2 F Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Vib. (Perc. 3) Hp. Pno. Soprano Vln. I Vln. II Vla. Vla. 2 Vc. Vc. 2 Db.

remove mutes
1. 3
remove straight mute, take harmon mute
con sord.
con sord.
mp resigned mf
sul pont. norm.
sul pont. norm.
sul tasto
sul tasto
mp p mp p mp p
* *Reo.* mp ppp

moon, as if its own re - flec - - tion

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. F Hn. 1, 2 F Hn. 3, 4 C Tpt. 1, 2, 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Mar. (Perc. 2) Vib. (Perc. 3) Hp. Pno. Soprano Vln. I Vln. II Vla. Vla. 2 Vc. Vc. 2 Db.

near - - ly back to E - - - - - den

remove mutes
remove mutes
remove mute
remove mute
soft mallets
ppp
p
pp
mp
port.
p
norm.
norm.
norm.
norm.
sul tasto
pp
pp

K Moving forward

93

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1, 2 Cbsn. F Hn. 1, 2 F Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Vib. (Perc. 3) Hp. Pno.

espressivo
p *mf* *p* *mf* *p*
pp *mf* *pp* *mf*
harmon mute stem-in "wah-wah" effect
p *mp* *p* *mp*
p *mp* *pp* *mp*
Susp Cym soft mallets *p* *mp* *p* *mp*
Change to Crash Cym motor off
pp *mp* *pp* *mp*
p *mf* *p* *mf*

K Moving forward

Vln. I Vln. II Vla. Vc. Db.

95

accel.

Picc.

Fl. 1, 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.)

Vib. (Perc. 3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

p

mf

f

1. senza sord.

p

6

mp

mp

L Joyful
♩ = 72

97

Picc. *mf* *f* *mp* *mf* *f*

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

Ob. 1 *f* *mp* *mf* *f*

Eng. Hn.

Cl. 1 *mp* *f* *mp* *f*

Cl. 2 *f* *f* *mp* *f* *mp*

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *mf*

F Hn. 3, 4

C Tpt. 1 *mf*

C Tpt. 2, 3 *mf*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.) *mf* l.v. *z*

Perc. 2 Crash Cymbals *mf* l.v. *z* *mp* Change to B.D.

Vib. (Perc. 3) *mf*

Hp. *f*

Pno. *f*

L Joyful
♩ = 72

Vln. I

Vln. II

Vla. pizz. *mp*

Vla. 2 *p*

Vc. pizz. div. *mp*

Db.

Picc. *p* *mf* *p* *mf*

Fl. 1 *p* *mf* *p* *mf*

Ob. 1 *p*

Eng. Hn.

Cl. 1 *p* *mf* *p* *mf*

Cl. 2 *mf* *p* *mf* *p*

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *mp* *p*

F Hn. 3, 4

C Tpt. 1 *mp* *p*

C Tpt. 2, 3 *mp* *p* remove mutes

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.) *p* *mp* *p* *p* *mp* *p*

Vib. (Perc. 3) *p*

Hp. *mf*

Pno. *p*

Vln. I

Vln. II

Vla. *p*

Vla. 2 *pp*

Vc. *p*

Db. *p* pizz.

rit.
101

Picc. *pp*

Fl. 1 *pp*

Ob. 1, 2

Eng. Hn.

Cl. 2

B. Cl. *p* *pp* *ppp*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *pp*

F Hn. 3, 4 *pp* senza sord.

C Tpt. 1 *pp* remove mute

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3) *pp* *ppp* *

Perc. 4 *p* *pp* Lg Tam-Tam l.v.

Hp. *mp* *p*

Pno. *pp* *ppp*

Soprano *mp* telling a story
e - ven

Vln. I *pp* *norm.* *sul pont.* *norm.*

Vln. II *pp* *norm.* *sul pont.* *norm.*

Vla. *norm.*

Vla. 2 *norm.* *sul pont.* *norm.*

Vc.

Db. *pp*

M Sorrowful
♩ = 60

103

Picc. -
Fl. 1. *pp* *p* *pp*
Fl. 2. *mp*
Ob. 1, 2 -
Eng. Hn. *p* *mp*
Cl. 1, 2 *pp* *p* *pp*
B. Cl. *mp* *mf*
Bsn. 1, 2 -
Cbsn. -
F Hn. 1, 2 2. senza sord. *p* *mp*
F Hn. 3, 4 -
C Tpt. 1, 2, 3 -
Tbn. 1, 2 -
B. Tbn. -
Tba. -
Timp. *pp* *p* *mp*
Hp. -
Pno. -

Soprano *mf*
then e - ven then

M Sorrowful
♩ = 60

Vln. I -
Vln. II -
Vla. *mf* pizz. div.
Vc. arco unis. *mp* *mf*
Db. *p*

Picc. *mp*

Fl. 1 *mp* *p*

Fl. 2 *pp* *p* *pp* *flt.*

Ob. 1, 2

Eng. Hn. *p* *pp*

Cl. 1, 2 *mp* *p*

B. Cl. *p*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *p* *pp*

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *pp*

Hp.

Pno.

Soprano *mp*
 in that si - lence that was al - most a

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db. *arco* *p*

Picc. -

Fl. 1 *flt.* *pp*

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *pp*

B. Cl.

Bsn. 1, 2 *p*

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.) *p*

Vib. (Perc. 3) *p* motor on low *mp*

Perc. 4 (Lg. Tam Tam) *pp* *p* * *mp*

Hp. *p* *mf* *p* *f*

Pno. *pp* *mp*

Soprano *poco* si - - - lence *mf with anguish* sad - - - ly

Vln. I

Vln. II

Vla.

Vc.

Db. *mp* *pp*

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

Eng. Hn. *f* *p*

Cl. 1, 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Cbsn. -

F Hn. 1, 2 *p*

F Hn. 3, 4 -

C Tpt. 1 *p*

C Tpt. 2, 3 *p*

Tbn. 1, 2 -

B. Tbn. -

Tba. -

Timp. *p* *mf* *p* *mp*

Perc. 1 (Sus. Cym.) *f* Change to Xyl.

Perc. 2 *p* *mp* Change to Mar.

Vib. (Perc. 3) *f* *p*

Perc. 4 (Lg. Tam Tam) *f* Change to S.D. *

Hp. *f* *pp* let vibrate

Pno. *f* *mp* *f*

Soprano *f*
we were not a - lone.

Vln. I -

Vln. II -

Vla. arco unis. *p* norm. → sul pont. → div. norm.

Vc. sul pont. → norm. → sul pont. div. → norm.

Db. sul pont. → norm. *p*

N Angry
Faster ♩ = 92

114

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

Eng. Hn. -

Cl. 1, 2 -

B. Cl. -

Bsn. 1 -

Bsn. 2 -

Cbsn. -

F Hn. 1, 2 *mp* -

F Hn. 3, 4 *mp* -

C Tpt. 1 *mp* senza sord. -

C Tpt. 2, 3 *mp* senza sord. -

Tbn. 1, 2 -

B. Tbn. -

Tba. senza sord. *mp* -

Timp. *mp* -

Xyl. (Perc. 1) -

Mar. (Perc. 2) -

Perc. 4 S.D. *p* -

Hp. -

Pno. *mf* -

N Angry
Faster ♩ = 92

Vln. I *f* -

Vln. II *f* div. -

Vla. *f* -

Vla. 2 *f* -

Vc. *f* -

Vc. 2 *f* -

Db. *f* unis. -

O

117

Change to Flute

Picc. *mf* *ff*

Fl. 1, 2 *mf* *ff*

Ob. 1, 2 *mf* *ff*

Eng. Hn. *mf* *ff*

Cl. 1, 2 *mf* *ff* 1. *mp* *f*

B. Cl. *mf* *ff* *mp* *f*

Bsn. 1 *mf* *ff* *mp* *f*

Bsn. 2 *mf* *ff*

Cbsn. *mf* *ff*

F Hn. 1, 2 2. *mp*

F Hn. 3, 4 *f* *mp*

C Tpt. 1, 2, 3

C Tpt. 1 *p* *mf*

C Tpt. 2, 3 *p* *mf*

Tbn. 1, 2 1. *p* *mf* *fp* *fp* *mf* *mp*

B. Tbn. *p* *mf*

Tba.

Timp.

Xyl. (Perc. 1) *mf* *ff*

Mar. (Perc. 2) *mf* *ff*

Perc. 4 (S.D.) *mp* *f* *mp*

Hp.

Pno. *mf* *ff*

Soprano *f sempre*
All we e - - ver wanted was to

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vla. 2 *ff* *mf*

Vc. *mf* *ff* *mf*

Vc. 2 *mf* *ff* *mf*

Db. *mf* *ff* *mf*

Picc. *tr* *mp* *f*

Fl. 1, 2 *tr* *mp* *f*

Fl. 3 *mp* *f*

Ob. 1, 2

Eng. Hn.

Cl. 1 *mp* *f* *mf* *ff*

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

B. Cl. *mp* *f* *mf* *ff*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *mf*

F Hn. 3, 4 *mf*

C Tpt. 1, 2, 3

Tbn. 1 *fp* *fp* *fp* *fp*

B. Tbn.

Tba.

Timp.

Mar. (Perc. 2) *ff*

Perc. 4 (S.D.) *mf*

Hp.

Pno.

Soprano be a-lone All we e-ver

Vln. I *f*

Vln. II *f*

Vla. *div.* *f*

Vc. *unis.* *f*

Db. *f*

Picc. *tr*

Fl. 1, 2 *mp* *f* *tr* *mp* *f* *tr* *mp* *f*

Fl. 3 *mp* *f* *tr* *mp* *f* *tr* *mp* *f*

Ob. 1 *tr* *mp* *f* *tr* *mp* *f*

Eng. Hn.

Cl. 1, 2 *f* *ff* *a2* *f* *ff*

B. Cl. *f* *ff* *f* *ff*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *mf*

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1 *f* *p* *fp* *fp* *p*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba.

Timp. *p*

Mar. (Perc. 2)

Perc. 4 (S.D.)

Hp. *mf* *f* *gliss.* *gliss.*

Pno.

Soprano *f* *hateful*
 wanted was to be a - lone to

Vln. I

Vln. II

Vla.

Vc.

Db. *mf*

126

Fl. 1, 2 *mp* *ff* *mp*

Fl. 3 *mp* *ff* *mp*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *f* *ff* *f* *ff*

B. Cl. *f* *ff* *f* *ff* *f* *ff*

Bsn. 1, 2 *f* *ff*

Cbsn. *f* *ff*

F Hn. 1, 2 *f* *mp* 1.

F Hn. 3, 4 *f*

C Tpt. 1 *mf* take straight mute

C Tpt. 2, 3 *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *p*

B. Tbn. *mf* *p*

Tba.

Timp. *mf* *p* *pp*

Xyl. (Perc. 1) *f* Change to Sus. Cym.

Mar. (Perc. 2) *f* Change to Sandpaper

Perc. 4 (S.D.) *p* *mf*

Hp. *f* gliss.

Pno.

Soprano *mf* plaintive
vi - sit no - one to be

Vln. I *f* *mf* div.

Vln. II *f* *mf* unis.

Vla. *f* *mf* div.

Vc. *f* *mf*

Db. *f* *mf*

129 **P** Growing calmer

Fl. 1, 2 *mf* *p*

Fl. 3 *mf* *p*

Ob. 1, 2

Eng. Hn.

Cl. 1 *mf* *p* *mp* *pp* *mp*

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

Bsn. 1, 2

Cbsn.

F Hn. 1, 2 *p*

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1 *p*

B. Tbn.

Tba.

Timp. *mp* *pp*

Perc. 4 (S.D.) *ppp* Change to bowed Cym.

Hp. *p* let vibrate

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

Soprano
vi - sit - ed by noth - - - - ing *p*

P Growing calmer

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

132 rit.

Musical score for woodwinds, brass, and strings. The score includes parts for Flute 1, 2, and 3; Oboe 1, 2; English Horn; Clarinet 1; Bass Clarinet; Bassoon 1, 2; Contrabassoon; Flute Horn 1, 2; Flute Horn 3, 4; Cornet 1, 2, 3; Trumpet 1, 2; Baritone Trumpet; Trombone; Timpani; Harp; Piano; and Soprano. The woodwinds and strings play melodic lines with various dynamics including *pp*, *mp*, *ppp*, and *p*. The Piano part includes a section labeled "Change to Celesta".

rit.

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a rhythmic accompaniment with dynamics ranging from *p* to *pp*. The Viola part includes the instruction "unis." and the Violoncello part includes "div.". The Double Bass part includes the instruction "p".

Q Sorrowful

♩ = 60

136

(tr)

Fl. 1 *ppp*

Ob. 1, 2

Eng. Hn. *pp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Cel.

mp telling a story

Soprano

But e - ven af - - - - - ter we'd tra - veled to the near - by

Q Sorrowful

♩ = 60

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *non div.* *p*

Vc. *pp* *mp*

Vc. 2 *mp* *mf*

Db. *div.* *p*

Fl. 1, 2

Fl. 1

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Cel.

Soprano

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Db.

mf

port.

mp

p

mf

mf

mp

p

arco

p

mp

mf

mp

mp

mp

mp

p

mp

pla - - - - - nets and re - liev'd them of their voi - ces

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Cel.

Soprano

Vln. I

Vln. II

Vla.

Vc.

Vc. 2

Db.

e - - ven af - - - - ter

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

1. a2

3 non div.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Cel.

Soprano

p directly to the audience *mf* telling a story

and we all knew this was co - ming We fell a - mongst a - noth - er bro - ther

accel.

Vln. I

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

Db.

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

unis. div.

Impassioned

♩ = c 72

146

Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
F Hn. 1, 2
F Hn. 3, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Hp.
Cel.

Soprano
sis - ter_ un - til on - ly I sur - viv'd

Impassioned

♩ = c 72

Vln. I
Vln. II
Vla.
Vla. 2
Vc.
Vc. 2
Db.

149 rit.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 1

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Cel.

Soprano

Vln. I

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

Db.

p

mf

mp

mf suddenly horrified

On - ly I

port.

sur - - - -

norm.

sul pont.

p

57

R Resigned

♩ = 60

152

Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Cl. 1, 2
Cl. 1
B. Cl.
Bsn. 1, 2
Bsn. 1
Bsn. 2
Cbsn.
F Hn. 1, 2
F Hn. 3, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Vib. (Perc. 3)
Hp.
Cel.
Soprano

R Resigned

♩ = 60

Vln. I
Vln. II
Vla.
Vla. 2
Vc.
Db.

Fl. 1, 2

Fl. 1

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.
(Perc. 3)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Vc. 2

Db.

158

Fl. 1

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.
(Perc. 3)

Hp.

Cel.

Soprano

Vln. I

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

Db.

S

p

pp sempre

p intimate

the u - ni - verse sub - -

mp

norm.
p

pp

pp

pp

sul tasto
p

pp

*pp*³

pp

pp

Fl. 1

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3)

Hp.

Cel.

Soprano

Vln. I

Vln. II

Vla.

Vla. 2

Vc. 1

Vc. 2

Db.

tract - ed of its skin and hair

mf *p*

p *mp* *p* *pp*

p *mp* *p* *pp*

p *mp* *p* *pp*

p *mp* *p* *pp*

p *mp* *p* *pp*

p *mp* *p* *pp*

Fl. 1 *p*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3)

Hp.

Cel. *pp*

Soprano *p*
and yet the sound of a voice

Vln. I

Vln. II

Vla. *pp*

Vla. 2

Vc. 1

Vc. 2

Db.

166 **T** Dreamy

Fl. 1

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3)

Hp.

Cel.

Soprano

mp
like some - - one sing - - - - ing -

T Dreamy

Vln. I

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

Db.

Fl. 1 *mp* *mf* *p*

Ob. 1, 2

Eng. Hn.

Cl. 1 *pp*

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (Perc. 3)

Perc. 4 *mp* **Susp. Cym. bowed** **Change to T.-T.** *l.v.*

Hp. *f* *mp*

Cel. **Change to Piano**

Soprano *mf lyrical* *f* *mp*
Ah

Vln. I *mp* *norm.* *norm.* *p*
sul pont.

Vln. II *mp* *norm.* *norm.* *p*
sul pont.

Vla. *mp* *norm.* *norm.* *p*
sul pont.

Vla. 2 *mp* *norm.* *norm.* *p*
sul pont.

Vc.

Db. *mp* *mf* *p*

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.
(Perc. 3)

Hp.

Pno.

Soprano

Vln. I

Vln. II

Vla.

Vla. 2

Vc.

Db.

pp

P

* *Leg.*

p

port.

sul pont.

sul pont.

sul pont.

sul pont.

175 **U**

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1 *tr*

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 *Susp Cym soft mallets*

Vib. (Perc. 3)

Perc. 4 *Lg Tam-Tam*

Hp. *p* *mf*

Pno. *p* *mf*

Vln. I Solo *U* *Solo* *p* *port.* *mf*

Vln. I

Vln. II Solo *Solo* *p* *port.*

Vln. II

Vla. *p* *(sul pont.)* *norm.* *mp*

Vla. 2 *p* *(sul pont.)* *norm.* *mp*

Vc. *p* *(sul pont.)* *norm.* *mp*

Vc. 2 *norm.*

Db. *sul pont.* *mp* *norm.* *mp*

Fl. 1, 2 *p* *f* *p*
Fl. 3 *p* *f* *p*
Ob. 1, 2
Eng. Hn.
Cl. 1 *pp* *p* *f* *p*
Cl. 2 *pp* *p* *f* *p*
B. Cl. *pp* *p* *f* *p*
Bsn. 1, 2
Cbsn.
F Hn. 1, 2
F Hn. 3, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp. *pp* *mf* *p*
Perc. 1 (Sus. Cym.) l.v. *mf*
Vib. (Perc. 3) *p* *mf* *p*
Perc. 4 (T.T.) l.v. *mf*
Hp. *p* *f* *p*
Pno. *p* *f* *p*
Vln. I Solo *p* *mp* *f*
Vln. I *mp* *f* *p*
Vln. II Solo *mf* *p* *f*
Vln. II *mp* *f* *p*
Vla. *p* *f* *p*
Vla. 2 *p*
Vc. *p*
Vc. 2 *p*
Db. *p* *f* *p*

sul pont.
norm.

D \sharp C \sharp B \flat | E \sharp F \flat G \sharp A \flat

gliss. *gliss.* *gliss.* *gliss.*

12 12

V Heavy

179

Fl. 1

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2
Sandpaper blocks: rub together

Vib.
(Perc. 3)
let vibrate

Change to B.D.

Hp.
let vibrate

Pno.
Change to Celesta

Soprano
p un - bid - den *mp* and ir - rel - le - vant *mp* a

V Heavy

Vln. I Solo
pp

Vln. I

Vln. II Solo
pp

Vln. II

Vla.
pizz. *pp* let vibrate *p*

Vc.
pizz. *pp* *p*

Db.
pizz. *pp* *p*

184 rit.

Fl. 1 *mf* *pp*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2 (Sandpaper) *mp* Change to Sus. Cym.

Hp. *mf* *p*

Cel.

Soprano *mf* *mp*
 fath - om and a fath - om deep

Vln. I rit.

Vln. II

Vla.

Vc.

Vc. 2

Db.

W Mysterious

189 ♩ = 50

Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1, 2
Cbsn.
F Hn. 1, 2
F Hn. 3, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 3
Hp.
Cel.
Soprano

W Mysterious

♩ = 50

Vln. I
Vln. II
Vla.
Vla. 2
Vc.
Vc. 2
Db.

Fl. 1, 2

Ob. 1, 2

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

Cl. 1 *mp* *p*

B. Cl.

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 3 (B.D.) *mp* *pp*

Hp. *p*

Cel.

Soprano *mf* *mp*
fa - - - - - ding

Vln. I *mp* *pp* (sul pont.) *p*

Vln. II *mp* *pp* (sul pont.) *p*

Vla. *mp* *pp* (sul pont.) *p*

Vla. 2 *mp* *pp* (sul pont.) *p*

Vc. *mp* *pp* norm. 12 sul pont. 12

Vc. 2 *mp* *pp* norm. 12 sul pont. 12

Db.

Fl. 1, 2
 Ob. 1, 2
 Eng. Hn.
 Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 Cbsn.
 F Hn. 1, 2
 F Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Timp.
 Chim.
 (Perc. 1)
 Perc. 2
 Perc. 3 (B.D.)
 Perc. 4 Lg Tam Tam

con sord. (straight mute)
 pp mp pp
 p mp pp l.v. l.v.
 pp mp
 mp

mp f p
 5 5
 pp mp

ne - - - ver fa - - -

Vln. I
 Vln. II
 Vla.
 Vc.
 Vc. 2
 Db.

p *mf* *p* *mf* *p* *mf*
 (*sul pont.*) *norm.* *sul pont.*
p *mf* *p* *mf*
p *mf*

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl. *ppp*

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Chim. (Perc. 1) l.v. *pp*

Perc. 4 (T.T.) l.v. *pp*

Hp. l.v. *pp*

Cel. *pp* 5

Soprano *pp* (nasal hum)
di - - - - - ng

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Vc. 2 *ppp*

Db.