

Bernard Rands

"now again" – fragments from Sappho

for Mezzo-soprano and Ensemble

"For The Serge Koussevitzky Foundation in The Library of Congress,
and dedicated to the memory of Serge and Natalie Koussevitzky."

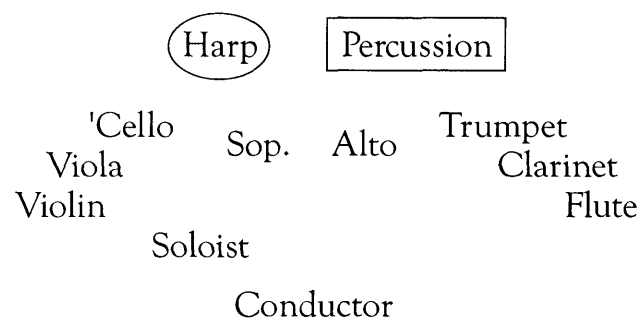
Premiere performances on the 10th and 12th of November, 2006
in Philadelphia by the Network for New Music Ensemble.

Instrumentation:

Flute (doubling Alto Flute)
B \flat Clarinet (doubling Bass Clarinet)
Trumpet (in C) - with straight metal and Harmon mutes
Harp
Percussion (1 player)*
Soprano Voice
Alto Voice
Violin
Viola
'Cello

*Vibraphone
Marimba
Small and Medium Cymbals (both with sizzles)
Medium Triangle
1 Pair Bongos
Claves
Medium Tamtam
Tubular Bells

Layout:



The score is written in C (i.e. real sounds). Duration: 17'-00"

Mezzo Soprano Text

Far sweeter-tuned
 than a lyre
 Golder than gold
 Softer than velvet

radiant lyre speak to me
 become a voice

Winged words
 Words made of air
 I begin
 But words good to hear

I'll sing these songs
 beautifully
 today
 to please you
 my faithful coterie

now again

Oh, come again now:
 Let me go loose from this merciless craving

And I shall set you to rest
 on the softest cushions:
 Yes, you shall lie
 on fresh new pillows

Soprano and Alto Text

what will your eyes say?

what will your eyes say?

Sing us the praises
 of the girl with the violet-sweet breasts.

so long as you wish it

now again

Stars round the fair moon
 veil their own shining
 when she's full on the earth
 with the light of her silver

serenest of all stars

And the moon rose clear and full
 On girls grouped round the altar

Youth
 Girls with voices like honey

again now again

now again

So come now
 You delectable Graces
 You muses with the glorious tresses

We swathed her in the softest cambric veil.
 And the garlands were wild parsley

You have come
 and you did well to come
 I pined for you.
 And now you have put a torch to my heart
 a flare of love -
 O bless you and bless you and bless you:
 You are back...
 We were parted

desire

you scorch me

O beautiful O graceful one

Eros the melter of limbs (now again)
 - stirs me

Pretty One, I'm yours again:
 far too long apart
 into desire I shall come

Love
 like a sudden breeze
 tumbling on the oak-tree leaves
 left my heart trembling

now again

I famish and I pine

And through the NightAir
 I heard the faint trickle
 of the nymphs of the springs

Pain drips.....

That night of ours
 O, I can tell you
 I begged it could be doubled
 desire, wet with dew,
 took delight

now again

The black trance of night
flooded into their eyes

Now (again) go to sleep
on the breast of your sweetheart

The moon has gone
The Pleiades gone
In dead of night
Time passes on
I lie alone

now again

I shall be a maiden forever
do I still yearn for my virginity?

virginity.....
now again

memories

Let us go dear girls
Our carols are over,
For day is near

My lady, goldsanded Dawn.

Toward you pretty ones
this mind of mine
can never change

luxurious woman
Holy and beautiful maiden

now again longing floats around you

now again

*These translations and renderings of the original Sappho fragments are by Paul Roche from the book published by Prometheus Books entitled: **The Love Songs of Sappho**, from their Literary Classics Series.*

"now again" – fragments from Sappho

for E.Y.L.

Bernard Rands

$\text{♩} = 72$ ⑤ *poco rit.* **a tempo**

Flute

Clarinet in B \flat

Trumpet in C

Harp

languido
l.v.

f *mp*

A \flat B \natural

$\text{♩} = 72$ ⑤ *poco rit.* **a tempo**

Percussion

Soprano

Alto

Mezzo-Soprano Solo

$\text{♩} = 72$ ⑤ *poco rit.* **a tempo**

Violin

Viola

Violoncello

10

Fl.

B \flat Cl.

Tpt.

Hp.

mf *f*

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

A \flat C \sharp G \flat (f) A \flat

10

Perc.

S.

A.

Mezzo-S. Solo

mp

3 5:4

Far sweet er - tuned than a lyre

10

Vn.

Va.

Vc.

Fl.

B♭ Cl.

Tpt.

Hp.

Perc.

S.

A.

Mezzo-S. Solo

Vn.

Va.

Vc.

The musical score for page 3 includes the following parts and markings:

- Fl.**: Flute part, mostly rests.
- B♭ Cl.**: Clarinet in B-flat part, mostly rests.
- Tpt.**: Trumpet part, mostly rests.
- Hp.**: Piano accompaniment. It features a complex rhythmic pattern with triplets and a 5:4 ratio. Chords G♯, C♯, D♭, B♭, and A♯ are indicated. The dynamic marking is *mp*.
- Perc.**: Percussion part, mostly rests.
- S.**: Soprano part, mostly rests.
- A.**: Alto part, mostly rests.
- Mezzo-S. Solo**: Mezzo-soprano solo part. It includes the lyrics "Gold...er than gold" and "Soft...er than". The dynamic markings are *mf* and *p*. It features triplets and a 3:2 ratio.
- Vn.**: Violin part, mostly rests.
- Va.**: Viola part, mostly rests.
- Vc.**: Violoncello part, mostly rests.

15

Fl.

B♭ Cl.

Tpt.

Hp.

Perc.

S.

A.

Mezzo-S. Solo

Vn.

Va.

Vc.

D₄ G# B₄, C#, G_b

p *mf* *p* *mf*

15

mp legatiss. *mf* *p*

vel - - - - - vet (m)

3 3 3:2 5

3:2 3:2 3:2

Poco più mosso ♩ = 82

20

Fl.

B♭ Cl.

Tpt.

Hp.

f *mf*

Poco più mosso ♩ = 82

20

Perc.

S.

A.

Mezzo-S. Solo

rad_iant lyre speak to me be_

Poco più mosso ♩ = 82

20

Vn.

Va.

Vc.

sord. *ppp*

Tempo 1° ♩ = 72

dolce legatiss.

Fl. *ppp* 5 *pp* *mp* 6 *ppp*

B♭ Cl. *ppp* *pp* *mp* 6 *ppp*

Tpt. _____

Hp. *f* C♯, G♭ *p*

Tempo 1° ♩ = 72

(25)

Perc. _____

S. *p* (m) *mf* ah (m) *p*

A. *p* (m) *mf* ah (m) *p*

Mezzo-S. Solo *mp* , *3:2*
 come a voice Winged words Words made of

Tempo 1° ♩ = 72

(25)

Vn. *ppp* *p* *mf* *pizz.*

Va. *ppp* *p* *mf* *pizz.* *arco* 3 *p*

Vc. *p* *ppp* *mf* *pizz.* *arco* *p* 3

Fl. *mp*

B♭ Cl. *mp*

Tpt.

Hp. C#, G# *mf* Cb, Eb, G♯, Ab

Perc. Marimba *mp*

S. *mp* 3:2 *mf*
what will your eyes say? what will your eyes say?

A. *mp* 3:2 *mf*
what will your eyes say? what will your eyes say?

Mezzo-S. Solo *mf* 3:2 *f* *mp* 3:2
air I be_gin But words good to hear I'll sing these songs

Vn. *mp* arco con la voce sul G *mp* 3:2

Va. *p* *f* *p*

Vc. pizz. *mp*

30

Fl. *mp*

B♭ Cl. *mp*

Tpt.

Hp. *mp* F# *f* A♭ *mp* C#, A♭ B♭, F♯ *mf*

30

Perc. *pp* *p* *mf* l.v.

Vibraphone

Ped. →

S. *p* + (m)

A. *p* + (m)

Mezzo-S. Solo *mf*

beau—ti—ful—ly to—day to please you my faith—ful cot—er—ie

30

Vn. *port.* *mp* *mf* 6

Va. *p* *mp* *mf* 6

Vc. *arco con la voce* *p* *port.* *mp* 5:4 3

Fl. *mf* *p*

B♭ Cl. *mf* *p*

Tpt.

35

Hp. *mp* *mf* *f*

3:2 5:4 3:2

G♭ C♯ A♯

Perc. Cymbal (sizzles) *mf*

35

S. *mf* *p* *mf* 3

ah (m) sing us the prais_ es of the

A. *mf* *p* *mf* 3

ah (m) sing us the prais_ es of the

Mezzo-S. Solo *f*

now

Vn. *p* (*p*) *ppp*

Va. *p* (*p*) *ppp*

Vc. *p* *ppp* *f*

35

$\text{♩} = 60$ (40)

Fl. *ppp* *mp > ppp*

B♭ Cl. *ppp* *mp > ppp*

Tpt.

Hp. *f* E# *f* G♯

Perc. $\text{♩} = 60$ (40)

S. *mp* + *mf*
(m)

A. *mp* + *mf*
(m)

Mezzo-S. Solo

Vn. *ppp* *mp > ppp* via sord.

Va. *ppp* *mp > ppp* via sord.

Vc. solo *ppp* *mp* *f* 3:2 *espr.* 3 5:4 6

45

Fl.

Bb Cl.

Tpt.

Hp.

Perc.

S.

A.

Mezzo-S. Solo

Vn.

Va.

Vc.

mp

mp

ff

ff

ff

f *mp* *f*

50

Fl.

B♭ Cl.

Tpt.

Hp.

50

Perc.

S.

A.

Mezzo-S. Solo

f

Oh, come a_gain

50

Vn.

(ff)

Va.

(ff)

Vc.

6

7

Tempo 1° ♩ = 72

Fl. *f* 9 *pp* *ppp* >

B♭ Cl. *f* 9 *pp* 5 *ppp* >

Tpt.

Hp. *f* gliss. (uguale) C♯, G♭ *pp* < *p* > *pp* <

Tempo 1° ♩ = 72

Perc. Marimba *f* 7 7 *pp* *pp* < *p* >

S.

A.

Mezzo-S. Solo *p* 3 Let me go

now:

Tempo 1° ♩ = 72

Vn. arco *f* 9 *pp* *ppp* >

Va. arco *f* 7 7 *pp* 5 *ppp* >

Vc. pizz. *f*

55

Fl. *mp* *ff*

Bb Cl. *p* *mp* *p* *mp* *ff*

Tpt. *pp*

Hp. *mp* *p* *mf* *p* *f* *gliss.*

Perc. *pp* *mp* *p* *mf* *p* *mf* *ff* (secco)

S. *p* *f*
so long as you wish it

A. *p* *f*
so long as you wish it

Mezzo-S. Solo *mf* *f* *ff* 3
Let me go loose go loose from this mer_ci_less crav_ing

Vn. *mf* *p* *ff* 9

Va. *p* *mf* *p* *ff* 7

Vc. *p* *mf* 3 *p* 3 *ff* 6

Harmon mute (stem removed)

Cymbal (sizzles)

Vibraphone 6 6

arco

norm. 9

norm. 7

norm. 6

Fl. *p* *ppp* *legatiss.* *mp* *mf*

B♭ Cl. *p* *ppp* *legatiss. seducente* *mp* *mf*

Tpt. *mp* *mf*

Hp. *p* l.v.

Perc. (Vib.) *p* *mp* *mf* *mp*
Ped. → à nient

S. *p* *mf* *p*
(m)

A. *p* *mf* *p*
(m)

Mezzo-S. Solo *mf*
And I shall

Vn. *p* *ppp* *mp* pizz.

Va. *p* *ppp* *mp* pizz.

Vc. *p* *ppp*

Tempo: ♩ = 60

Rehearsal mark: 60

Performance instructions: *legatiss.*, *legatiss. seducente*, *pizz.*, *à nient*, *And I shall*

Fl.

B♭ Cl.

Tpt.

Hp.

Perc.

S.

A.

Mezzo-S. Solo

Vn.

Va.

Vc.

The musical score for page 17 includes the following parts and details:

- Flute (Fl.):** Rests throughout the passage.
- B♭ Clarinet (B♭ Cl.):** Enters in the second measure with a *p* dynamic, moving to *mf* and *pp* in the third measure.
- Trumpet (Tpt.):** Features a 5:4 interval in the first measure, followed by a triplet in the second measure (*pp*), and a *p* dynamic in the third measure.
- Harp (Hp.):** Plays a G4 chord in the first measure (*mf*). In the third measure, it features a *delicatiss.* section with a glissando (*pp*) and a 3:2 interval.
- Percussion (Perc.):** Plays a triplet in the second measure (*mp*) and another triplet in the third measure (*mp*), with pedal markings.
- Soprano (S.):** Lyrics: "now a gain" (first measure), "now a gain" (second measure, *mf*), and "now a gain" (third measure, *mf*).
- Alto (A.):** Lyrics: "now a gain" (first measure, *mf*), "now a gain" (second measure, *mf*), and "now a gain" (third measure, *mf*).
- Mezzo-Soprano Solo (Mezzo-S. Solo):** Lyrics: "set you to rest on the softest cushions: Yes, you shall lie on". Includes 3:2 intervals, triplets, and 5:4 intervals.
- Violin (Vn.):** Starts with *arco* (*mf*) in the first measure, moves to *pp* in the second measure, and returns to *mf* with *pizz.* in the third measure.
- Viola (Va.):** Starts with *pizz.* (*mf*) in the first measure, moves to *arco* (*mp*) with a triplet in the third measure.
- Violoncello (Vc.):** Starts with *pizz.* (*mf*) in the first measure, moves to *mf* in the third measure.

accel.-----

65

Fl.

B♭ Cl.

Tpt.

Hp.

mf *f* *f*

mf *f* *sfz*

f *Bb* *Eb*

5 *3:2*

accel.-----

65

(Vib.)

Perc.

Marimba

mf *mf*

f

f

f

now a_gain

now a_gain

fresh new pill_ows

3 *3:2* *3*

accel.-----

65

Vn.

Va.

Vc.

f *f* *f*

3 *3:2* *3:2*

----- poco ----- a ----- poco -----

70

Fl.

Bb Cl.

Tpt.

Hp.

70

----- poco ----- a ----- poco -----

Perc.

S.

A.

Vibraphone

----- poco ----- a ----- poco -----

70

Vn.

Va.

Vc.

♩ = 84

Fl. *stacc.* *mp* *f* *mp*

B♭ Cl.

Tpt. take st. metal mute

Hp. *f* *f*

♩ = 84

(Vib.)

Perc. *f* *f*

Ped. →

S.

A.

Mezzo-S. Solo

♩ = 84

Vn. *f* *mp* *f* *p* *f* *mp* *f*

Va. *f* *mp* *f* *p* *f* *mp* *f*

Vc.

Fl. *f* *mp* *f* *stacc.* 5

B♭ Cl. *f* 3

Tpt.

Hp. *f* *f*

Perc. *f* Ped. → *f* Ped. →

S.

A.

Mezzo-S. Solo *f* Stars round the 3

Vn. *mf* 6 *f* 3 7

Va. *mf* 6 *f* 3 7

Vc. *f* 3 *mf* 3 con la voce

Detailed description: This page of a musical score contains seven staves. The Flute staff (Fl.) features a melodic line with dynamics *f*, *mp*, and *f*, including a staccato section and a quintuplet (5). The Clarinet (B♭ Cl.) and Trumpet (Tpt.) staves are mostly silent, with a triplet (3) in the Clarinet staff. The Harp (Hp.) and Percussion (Perc.) staves provide accompaniment with *f* dynamics and pedal markings. The vocal staves (S. and A.) are silent. The Mezzo-Soprano Solo (Mezzo-S. Solo) staff has lyrics "Stars round the" and a triplet (3). The Violin (Vn.) and Viola (Va.) staves play sixteenth-note patterns with dynamics *mf* and *f*, and fingerings 6, 3, and 7. The Violoncello (Vc.) staff has a triplet (3) and dynamics *f* and *mf*, with the instruction "con la voce".

80

Fl. *p* 5 6 *f*

Bb Cl. *p* 5 6 *f* *pp*

Tpt. (st. metal mute) *p cresc. (ma sotto la voce)* 3

Hp. *mf* F#, Gb *mf*

80

Perc. (Vib.) *mp* Ped. *mp* Ped.

S.

A.

Mezzo-S. Solo *mp* 3:2 3 3

fair moon veil their own shin_ ing when she's full on the

80

Vn. *mp* *f* *p* *mf* *pp*

Va. *mp* *f* *p* *mf* *pp*

Vc. 3:2 6 *pp*

Fl. *p* 6 6 7 *f*

B♭ Cl. *mf* 5 5 *p*

Tpt. (cresc.) *f*

Hp. E♭, A♭ *f* B♭ *mf*

Perc. Triangle *mp*

S. *f* of all

A. *f* 3:2 + ser_en_ est (m)

Mezzo-S. Solo *mf* *f*
 earth with the light of her sil_ ver

Vn. pizz. *mp* arco *p* 6 6 7 *f*

Va. pizz. *mp* arco *mf* 5 5 *p*

Vc. pizz. *mp* *f*

85

Fl. *mp* *f ff* *pp* *mf p*

B♭ Cl. *ff* *pp* *mf p*

Tpt. *mp* *f ff*

Hp. *sfz* Db, Eb, A♯

Perc. Marimba *f* *p cresc. poco a poco* 3:2

S. stars

A.

Mezzo-S. Solo

85

Vn. *mp* *f ff* *pp* *mf p*

Va. *ff* *pp* *mf p*

Vc. arco *ff* *pp* *mf p*

90

Fl. *f* \rightarrow *ppp* *p*

B♭ Cl. *f* \rightarrow *ppp* *p*

Tpt. *mp* 3 3 3 3

Hp. *f*

Perc. *f* \rightarrow *p* *mf*

S. *f*
girls! girls! girls!

A. *f*
girls! youth!

Mezzo-S. Solo *p* \rightarrow *f*
And the moon rose clear and full on girls

90 *espr.* 5:4
Vn. *f* \rightarrow *ppp* *pp* *mf* \rightarrow *p* *p*

Va. *f* \rightarrow *ppp* *mp* \rightarrow *f* *p*

Vc. *f* \rightarrow *ppp* *p*

Fl. flz. *f* norm. *sfz p sub.*

B♭ Cl. flz. *f* norm. *sfz p sub.*

Tpt. *mf* 3 3

Hp. *f* gliss. *sfz* B♭

Perc. Cymb. (sizzle) *p* *mf* *p* Vibraphone *f* Ped.

S. *f* laughing and giggling
ha hi ha *f* girls!

A. *f* laughing and giggling
Oo ha hi *f* girls!

Mezzo-S. Solo. *f* laughing and giggling
hi ha ... hi O *f* On girls

Vn. pont. *ff* norm. *sfz p sub.*

Va. trem., pont. *ff* 6 7 norm. *sfz p sub.*

Vc. trem., pont. *ff* 3 3 norm. *sfz p sub.*

95

Fl. *f* *p* *mf* *p* *(p)* 5 *stacc.* 3 3:2

B♭ Cl. *f* *p* *mf* *p* *p* 3 *stacc.* 5

Tpt. 3 3

Hp. *mf* *p*

95

Perc. 3 *p* Ped.

S. girls! Girls with voic.es like hon____ ey

A. youth! Girls with voic_es like hon__ey

Mezzo-S. Solo *mp* 3 girls grouped round the al____ tar a_

95

Vn. *f* *p* *mf* *p* *(p)* 5 3 3:2

Va. *f* *p* *mf* *p*

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

100 ♩ = 60 meno mosso

Fl. *f* *p* *f* stacc.

B♭ Cl. *p* *f* *p* *f*

Tpt. *p* *f*

Hp. D \sharp , E \sharp , F \sharp , A \flat *mf* l.v.

100 ♩ = 60 meno mosso

(Vib.) Tubular Bells *mf* *mf* l.v.

(Ped.)

S. *f* now a gain

A. *f* now a gain

Mezzo-S. Solo *f* *(f)* *mf*

gain now a gain So come now You de.lect.a.ble Grac__es You

100 ♩ = 60 meno mosso

Vn. *(p)* *f* *p* *f* stacc.

Va. *p* *f* *p*

Vc. *p* *f* *mf* pizz. 3

Fl. *p* *mp* *dolce legatiss.* 3 5:4

B \flat Cl. *mp* *p* *stacc.* 7

Tpt. *p* *mp* *dolce legatiss.* 3 5:4

Hp. C \sharp , F \sharp *p* F \natural

Perc. Vib. *mp* 6 Ped. Tub. Bells l.v. *p*

S. *mf* 3:2 5:4 we swathed her in the soft est

A.

Mezzo-S. Solo *mp* 3 5:4 Mus es with the glor ious tress es

Vn. *p* *mf* *sul G espr.* 3:2 *gliss.*

Va. *mp* *p* *stacc.* 7

Vc. *mp* *arco con la voce mf* 5:4 *p* *pizz.* 3 *mp*

105

♩ = 84

Fl. *p*

B♭ Cl. *mf* *stacc.* *f*

Tpt. *p*

Hp. *mf*

105

♩ = 84

Perc. Marimba *mf*

S. *mf*
cam_bric veil

A. *mf* *3:2*
And the gar_lands were wild pars_ley

Mezzo-S. Solo *f* *3:2*
You have come and you did well to

105

♩ = 84

Vn. *mf* *pizz.*

Va. *mp* *espr.* *mf* *p* *mf* *pizz.*

Vc. *mf*

♩ = 60 **110** ♩ = 84

Fl. ♩ = 60 **110** ♩ = 84

B♭ Cl. *f* ♩ = 60 **110** ♩ = 84

Tpt. *mf* *stacc.* 6

Hp. *f* C♭ *f* *f*

Perc. *f* *f* *f*

S. *f*
de_sire

A. *f*
de_sire

Mezzo-S. Solo
come I pined for you. I pined for you. And now you have put a

Vn. *f* *f* *f* *arco* *sfz p sub.*

Va. *f* *f* *f* *arco* *sfz p sub.*

Vc. *f* *f* *f* *arco* *sfz p sub.*

Fl. *flz.* *f* *p* $\text{♩} = 60$

B♭ Cl. *flz.* *f* *p*

Tpt. *mf* 3

Hp. *f* *A♭* *ff* l.v.

Perc. (Mar.) *f* *Vibraphone* *Cymbal (sizzles)* *p* *mf* *mf* $\text{♩} = 60$

Ped. →

S. *f* *mf*
you scorch me you

A. *f* *mf*
you scorch me you

Mezzo-S. Solo
torch to my heart a torch to my heart a flare of love - 5:4

Vn. *sfz* *sfz* *sfz* *mp* *f* *pp* *f* *trem., pont.* $\text{♩} = 60$

Va. *sfz* *sfz* *sfz* *mp* *f* *pp* *f* *trem., pont.*

Vc. *sfz* *sfz* *sfz* *mp* *f* *pp*

115 *accel.* ♩ = 84

Fl.

B♭ Cl.

Tpt.

Hp.

ff l.v. Db, Eb, Ab

115 *accel.* ♩ = 84

Perc.

Tubular Bells

p

3:2 3:2

S.

scorch me O grace_ful

A.

scorch me O beau_ti_ful one

5:4

Mezzo-S. Solo

Quasi parlando *mp* *f*

3 3

O bless you and bless you and bless you:

115 *accel.* ♩ = 84

Vn.

Va.

Vc.

p *mf* norm.

p *mf* norm.

mf 5:4

120

Fl.

B♭ Cl.

Tpt.

mf 3

mf sempre 3

Hp.

6

f

l.v.

F#

120

Perc.

Marimba

f

S.

A.

one

Mezzo-S. Solo

(f) norm.

3:2 3 3:2

You are back, you are back, you are back . . . We were part__ed

120

Vn.

Va.

Vc.

pizz.

f

pizz.

f

pizz.

f

Fl. *f sempre* 5 6 6 3 *ff* stacc.

B♭ Cl. *f sempre* 5 6 6 3 *ff* stacc.

Tpt. 3 3

Hp. D \sharp *f* *f*

Perc.

S.

A.

Mezzo-S. Solo

Vn. *f* 3 *f* 3 arco *f sempre* 3 5 6

Va. *f* 3 *f* 3 arco *f sempre* 3 5 6

Vc. *f* *f*

Detailed description: This page of a musical score (page 35) features a woodwind section (Flute, B♭ Clarinet, Trumpet), a piano, and a string section (Violin, Viola, Violoncello). The woodwinds play a complex, rhythmic pattern with slurs and fingerings (5, 6, 3). The piano part includes a specific chord (D sharp) and dynamic markings (f). The strings play a triplet pattern in the first two measures, followed by a more complex rhythmic figure in the third measure, with dynamic markings (f) and the instruction 'arco'. The score is written in a key signature of one flat and a 3/4 time signature.

125

Fl. *f* 3

B♭ Cl. *f* 3

Tpt. *mf* 3:2 *stacc.* 3

Hp. Db, C#, G# *f sempre* *l.v. sempre*

Perc. (Mar.) *f* 125 Vib. *f sempre* Ped.

S.

A.

Mezzo-S. Solo

Vn. *f* 3 5

Va. *f* 3 5

Vc. arco *f sempre* 3 5:4 *ff*

Fl. *6* *3* *7*

B♭ Cl. *6* *3* *7*

Tpt. *3* *3* *3* *f* *3* *f* *3*

Hp.

Perc. (Ped.)

S.

A.

Mezzo-S. Solo

Vn. *6* *ff* *7*

Va. *6* *ff* *7*

Vc.

9/4

Detailed description: This page of a musical score, numbered 37, contains ten staves. The top two staves are for Flute (Fl.) and Bass Clarinet (B♭ Cl.), both featuring melodic lines with slurs and fingerings (6, 3, 7). The third staff is for Trumpet (Tpt.), showing rhythmic patterns with triplets and dynamic markings of *f*. The fourth staff is for Harp (Hp.), with chords in the right hand and rests in the left. The fifth staff is for Percussion (Perc.), with a pedal point indicated by '(Ped.)'. The sixth and seventh staves are for Soprano (S.) and Alto (A.) voices, both of which are silent. The eighth staff is for Mezzo-Soprano Solo (Mezzo-S. Solo), also silent. The bottom three staves are for Violin (Vn.), Viola (Va.), and Violoncello (Vc.), with the Vn. and Va. parts featuring slurs and fingerings (6, 7) and a dynamic marking of *ff*. The key signature has one sharp (F#) and the time signature is 9/4.

Fl. *ff* 6 6 6 **130** *pp*

B♭ Cl. *ff* 6 6 6 *pp*

Tpt.

Hp. F♯, A♯ D♯ G♯ *ff* *f* 3:2 3:2 3:2

Perc. (Vib.) *f* **130** (Ped.) / Ped.

S.

A.

Mezzo-S. Solo

Vn. *ff* 6 6 6 **130** *p* *ff* *f* *aggressivo* 5:4 5

Va. 6 6 6 *pp* *f* (poss.)

Vc. *ff* *pp*

135

Fl.

B \flat Cl.

Tpt.

Hp.

Perc.

S.

A.

Mezzo-S. Solo

Vn.

Va.

Vc.

f

f

f

pp \leftarrow *mp* \rightarrow *pp*

f

f

3:2

3

5:4

3:2

3

5:4

5

3

3:2

3

5:4

B \flat , A \flat

Bongos

Fl. *f* *ff* 6

Bb Cl.

Tpt. *f* 3 3:2 5:4

Hp. *f* *Fb* *ff* l.v.

Perc. (Bgs.) *pp* *mp* *pp* *p* 140

S.

A.

Mezzo-S. Solo

Vn. *f* *ff* 5 140 *trm* *b* *e* *(#e)*

Va. *f* *ff* *trm* *e* *(#e)* (non arm.)

Vc. *f* 3 5:4 *ff* *trm* *e* *(#e)*

Detailed description: This page of a musical score covers measures 138, 139, and 140. The Flute part begins with a half note in measure 138, followed by a sixteenth-note triplet in measure 139, and a sixteenth-note sextuplet in measure 140. The Clarinet and Trumpet parts have similar rhythmic patterns. The Harp part features a *Fb* chord in measure 139 and a sixteenth-note triplet in measure 140. The Percussion part shows a dynamic progression from *pp* to *mp* to *pp* in measure 139, and a *p* dynamic in measure 140. The Violin and Viola parts have sixteenth-note triplets in measure 138 and sixteenth-note quintuplets in measure 139. The Violoncello part has a triplet in measure 138 and a quintuplet in measure 139. Measure 140 features a *trm* (trill) on the notes *b* and *e* (with a *#e* alternative) for the Flute, Violin, Viola, and Violoncello. The page number 40 is in the top left, and the measure number 140 is circled in the top right.

$\text{♩} = 72$

Fl. *3:2* *f* *p*

Bb Cl. *3:2* *f*

Tpt.

Hp. B#, E#, G# *p* uguale

(Mar.) *3:2* *mf* $\text{♩} = 72$

S.

A.

Mezzo-S. Solo *3:2* *f* *mp* *mf*

melt_____er of limbs (now a_gain) - stirs me Pret_ty one, pret_ty one, I'm

$\text{♩} = 72$

Vn. *mp*

Va. *mp*

Vc. *mp* (pizz.) *mf* 6

150

Fl. *mp* *p* *p* *mp* *p*

B♭ Cl. *p* *mp* *p*

Tpt.

Hp. *mf* *p* D#, C#

150 Perc. Bongos *p sempre*

S.

A.

Mezzo-S. Solo *f* *mp* *mf* *p*
 yours a__gain, yours a__gain: far too long a__part in__ to de__

150 Vn. arco *p* *mp* *p*

Va. arco *p* *mp* *p*

Vc. arco *p* *mp* *p*

155

Fl. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Tpt. (st. metal) *p*

Hp. *mp* *pp* *mf* E♭ F# *p*

155

Perc. (Bgs.) *p*

S. *f* far too long a part *mf* now a

A. *f* far too long a part *mf* now a

Mezzo-S. Solo *f* sire I shall come *mp* Love love like a *mf* sud den breeze

155

Vn. *ppp* *p* *ppp* pont. *p* *mf*

Va. *ppp* *p* *ppp* pont. *p* *mf*

Vc. *ppp* *p* *ppp*

Fl. *flz.* **160**
mf p sub. mf p

B♭ Cl. *flz.*
mf p mf p

Tpt. *(con la voce)*
f 4:3 pp

Hp. *mf p* B♭ D♯, E♯, G♯

Perc. **160**
 Cymbal (sizzles) Bongos
mf p p mp

S. *mp mf*
 gain now a_gain I fam_ish

A. *mp mf*
 gain now a_gain I fam_ish

Mezzo-S. Solo *4:3*
 tumb_ling on the oak - tree leaves left my heart trem_bling

Vn. **160**
norm. p mf p f

Va. *norm. p mf p f*

Vc. *pizz. arco*
mp p f

♩ = 60

165

Fl. *f* *p* *ppp*

B♭ Cl. *f* *p* *ppp*

Tpt. *f* *p* *ppp*

Hp. *f* *f* *mp*

(Bgs.) *f* *p* *ppp*

S. *f*
and I pine

A. *f*
and I pine

Mezzo-S. Solo

Vn. *pp* *f* *f*

Va. *pp* *f* *f*

Vc. *pp*

pizz.

165

170

Fl.

B \flat Cl.

Tpt.

Hp.

p *mf* *p* *pp*

3 5:4 3 5

B \flat

170

Perc.

Triangle l.v.

mp *mp* *mp* *p*

S.

A.

Mezzo-S. Solo

170

Vn.

Va.

Vc.

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

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

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

arco

Fl. *p* *tr* *mp* 7

B♭ Cl. *ppp*

Tpt. *mp* 5:4 3:2

Hp. *p* 5 *gliss.* l.v. Db, C♯, E♭, F♯

Perc. *pp*

S.

A.

Mezzo-S. Solo
nymphs of the springs

Vn. *tr* *mp* 7

Va. *mp* 5:4

Vc. *mf* 3

180

185

Fl. *f* > *p* < *f* *p* < *mf* > *mp* *p* *pp* G.P.

B♭ Cl. *f* > *p* < *f* *p* < *mf* > *mp* *p* *pp* G.P.

Tpt. *f* > *p* < *f* *p* < *mf* > *mp* *p* *pp* G.P.

Hp. *f* *mf* *mp* *p* *pp* B# G.P.

180

185

Marimba | *mf* sempre G.P.

S. *f* *mf* G.P.
Pain drips drips drips drips

A. *f* *mf* G.P.
Pain drips drips drips drips

Mezzo-S. Solo G.P.

180

185

Vn. pizz. arco pizz. *f* > *p* < *f* *p* < *mf* > *mp* *p* *pp* G.P.

Va. pizz. arco pizz. *f* > *p* < *f* *p* < *mf* > *mp* *p* *pp* G.P.

Vc. pizz. arco pizz. *f* > *p* < *f* *p* < *mf* > *mp* *p* *pp* G.P.

190

Fl.

B \flat Cl.

Tpt.

Hp.

Perc.

S.

A.

Mezzo-S. Solo

Vn.

Va.

Vc.

l.v.

ff *p* *f*

D \flat , F \sharp *ff* B \flat

Tub. Bells

l.v. *f* l.v.

f *ff* *f*

That night of ours O O I can tell you

arco *ff* *mp* *f* *mp* *ff*

arco *ff* *mp* *f* *mp* *ff*

arco *ff* *mp* *f* *mp* *ff*

estatico stacc.

Fl. *f mp f 5 5 ff* 7 9

B \flat Cl. *f pp ff* 6

Tpt. *f pp f* 5 6

Hp. *f ff ff* 6 5

Perc. *mf* (Ped.) *f* 6 6 *l.v.* Ped.

S.

A.

Mezzo-S. Solo *ff* light

Vn. *f pp ff* 9 7

Va. *f pp ff* 9

Vc. *f pp ff* *gliss.*

♩. = 78

Fl. 3:2 (200) *f sempre*

B♭ Cl. *f* 6 7 *f sempre*

Tpt. *f sempre*

Hp. B♭, E♭, A♭ *f sempre*

Perc. (Vib.) (200) Bongos mp
(Ped.)

S.

A.

Mezzo-S. Solo

Vn. (200) ♩. = 78 pizz. *f sempre*

Va. pizz. *f sempre*

Vc. pizz. *f sempre*

Musical score for measures 205-210, featuring the following instruments:

- Fl. (Flute)
- Bb Cl. (B-flat Clarinet)
- Tpt. (Trumpet)
- Hp. (Harp)
- Perc. (Percussion)
- S. (Soprano)
- A. (Alto)
- Mezzo-S. Solo (Mezzo-Soprano Solo)
- Vn. (Violin)
- Va. (Viola)
- Vc. (Violoncello)

Measure numbers 205 and 210 are circled in the score. The Harp part includes chord markings: F# and C#.

215

Fl. *f sempre*

B♭ Cl. *f sempre*

Tpt. *f sempre*

Hp. F# sfz A♯ Eb *f*

(Bgs.) 215 *mf*

S.

A.

Mezzo-S. Solo

Vn. 215

Va.

Vc.

Detailed description: This page of a musical score covers measures 215 through 222. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet (Tpt.), Harp (Hp.), Percussion (Perc.), Soprano (S.), Alto (A.), Mezzo-Soprano Solo (Mezzo-S. Solo), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). Measures 215-222 are marked with a circled '215' at the beginning of each staff. The Flute, B♭ Clarinet, and Trumpet parts are marked 'f sempre' and feature melodic lines with slurs. The Harp part includes specific chord markings: F# in measure 215, sfz A♯ in measure 216, and Eb in measure 217, with a final 'f' dynamic marking in measure 222. The Percussion part is marked '(Bgs.)' and 'mf', showing a rhythmic pattern. The vocal parts (S., A., Mezzo-S. Solo) are currently silent. The String section (Vn., Va., Vc.) provides harmonic support with rhythmic patterns.

220 225

Fl. *ff*

B♭ Cl. *ff*

Tpt. *ff*

Harp. *f*
E♭ C♯, A♭ A♭ sfz

Perc. *f*

S.

A.

Mezzo-S. Solo

Vn. *ff*

Va. *ff*

Vc.

Detailed description: This page of a musical score covers measures 220 to 225. The score is for a full orchestra and includes vocal parts. The instruments and their parts are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet (Tpt.), Harp (Hp.), Percussion (Perc.), Soprano (S.), Alto (A.), Mezzo-Soprano Solo (Mezzo-S. Solo), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature has one flat (B♭ major or D minor), and the time signature is 4/4. Measures 220 and 225 are circled. The Flute, B♭ Clarinet, and Trumpet parts feature a crescendo leading to a fortissimo (*ff*) dynamic. The Harp part includes chords for E♭, C♯, A♭, and A♭, with a fortissimo (*f*) dynamic and a sforzando (*sfz*) marking. The Percussion part has a fortissimo (*f*) dynamic. The Violin and Viola parts also reach fortissimo (*ff*) by measure 225. The vocal parts (Soprano, Alto, Mezzo-Soprano Solo) are silent throughout this section.

$\text{♩} = 60$ take Alto Flute (230)

Fl.

B♭ Cl. *legatiss.* *pp* *p* 5:4 3 3:2 3:2 *pp* 5

Tpt. take Harmon

Hp. l.v. *p sempre*

$\text{♩} = 60$ (230)

Perc.

S. *p* + (m)

A. *p* + (m)

Mezzo-S. Solo

$\text{♩} = 60$ (230)

Vn.

Va.

Vc. *ff*

235

Alto Flute

Al. Fl.

Musical notation for Alto Flute, Bb Clarinet, and Trumpet. The Alto Flute part begins with a *pp* dynamic and a slur over two measures. The Bb Clarinet part begins with a *p* dynamic and a slur over two measures. The Trumpet part begins with a *pp* dynamic and a slur over two measures, with the instruction "Harmon mute" written above the staff.

Hp.

Musical notation for Harp, consisting of two staves (treble and bass clef) with sparse notes.

Perc.

Vibraphone

235

Musical notation for Percussion (Vibraphone). It features a series of chords with a *pp* dynamic. Above the staff, there are time signature changes: $5:4$ and $3:2$. Below the staff, there is a "Ped." line with a long arrow pointing to the right, indicating a sustained pedal effect.

S.

mp > *pp*

Musical notation for Soprano voice, showing a few notes with a dynamic marking of *mp* > *pp*.

A.

mp > *pp*

Musical notation for Alto voice, showing a few notes with a dynamic marking of *mp* > *pp*.

Mezzo-S. Solo

p

Musical notation for Mezzo-Soprano Solo. It features a series of notes with a *p* dynamic. Above the staff, there are time signature changes: $5:4$ and $3:2$.

The black trance of night flood ed in to their eyes

235

Vn.

sord. arco

pp

Musical notation for Violin. It begins with "sord." and "arco" markings. The first measure has a *pp* dynamic. There is a slur over two measures, and a triplet of notes in the third measure.

Va.

sord. arco

pp

pp

Musical notation for Viola. It begins with "sord." and "arco" markings. The first measure has a *pp* dynamic. There is a slur over two measures, and a triplet of notes in the third measure.

Vc.

sord. arco

pp

(*pp*)

Musical notation for Violoncello. It begins with "sord." and "arco" markings. The first measure has a *pp* dynamic. There is a slur over two measures, and a triplet of notes in the third measure.

240

Al. Fl.

B♭ Cl.

Tpt.

Hp.

240

Perc.

S.

A.

Marimba

240

Vn.

Va.

Vc.

Mezzo-S. Solo

Al. Fl. *ppp* *dolce legatiss.* *p*

B \flat Cl. *p* *ppp* *dolce legatiss.* *p*

Tpt.

Hp. *pp*
Cb, Eb, Ab Db, C \sharp , E \sharp , F \sharp

Perc. *ppp*

S.

A.

Mezzo-S. Solo *p dolce*
Now (a_gain) go to sleep on the breast of your

Vn. *arco ppp* *pizz. mp* *p*

Va. *arco ppp* *pizz. mp* *p*

Vc. *ppp* *pizz. mp* *p*

(245)

Al. Fl. *5:4* *pp* *3:2* **250** *p*

Bb Cl. *5:4* *pp* *3:2* *p*

Tpt. *pp* *3* *3*

Hp. *p sempre* *5:4* *A♯* *G♯*

Perc. **250** Vib. *pp* Ped. _____

S.

A.

Mezzo-S. Solo *5:4* sweet _____ heart

Vn. (sord.) arco *pp* *ppp* *poco* **250**

Va. (sord.) arco *pp* *ppp*

Vc. *pp*

Calmo $\text{♩} = 48$

Al. Fl. *pp*

B \flat Cl. *pp*

Tpt.

Hp. *D \sharp* *3* *3:2* *3:2* *5* *l.v.* *D \flat , G \flat*

Calmo $\text{♩} = 48$

Perc. *l.v.* *Tub. Bells* *pp* *pp*

—(Ped.)—→

S. *pp (ma sentito)* *3:2* *(m)*

A. *pp (ma sentito)* *3:2* *3:2* *(m)*

Mezzo-S. Solo *p* *3:2* *(m)*

Calmo $\text{♩} = 48$

Vn.

Va. *p* *ppp*

Vc. *(sord.)* *arco* *dolce espr.* *pp* *3:2* *3* *3*

Al. Fl. **255**
p *pp* *mp* *pp* *p*
3:2 3:2 3:2

B♭ Cl. *p* *mp* *pp* *p*
3 3 3:2

Tpt.

Hp. *pp*
l.v.
D \sharp , C \sharp , B \sharp , G \sharp , A \flat

Perc. **255** (Tub. Bells) *p*

S.
A.

Mezzo-S. Solo

Vn. **255** *pp* *mp* *pp* *ppp*
5 3

Va. *pp* *mp* *pp* *ppp*
5 3

Vc. *mp* *pp*
sul D 5:4

Al. Fl. 260

B \flat Cl. 260

Tpt.

Hp.

Perc. 260

Vib. (motor on slow) 260 Tamtam Vib. Tamtam

p *pp* *p* *pp*

Ped.

S.

A.

Mezzo-S. Solo

mp 3:2 3 3 (senza vibrato)

The moon has gone The Pleiades gone In dead of

Vn. 260 pizz. *p* *p*

Va. pizz. *p* *p*

Vc. pizz. *p* *p*

265

Al. Fl.

B \flat Cl.

Tpt. (Harmon - stem in) + *pp* $\leftarrow p \rightarrow$

Hp. E \natural

265

Perc. Vib. Tamtam *p pp* (Ped.) \rightarrow Vib. Tamtam *p pp* Vib. Tamtam *p*

S. *p* + $\leftarrow mf \rightarrow$ 3:2
(m) now a_gain

A. *p* + $\leftarrow mf \rightarrow$ 3:2
(m) now a_gain

Mezzo-S. Solo *p* (senza vibrato) 3:2
night Time pass-es on I lie a_lone

265

Vn. arco *p pp > ppp ppp poco*

Va. arco *p pp > ppp ppp poco*

Vc. arco *p pp > ppp*

270

legatiss.

Al. Fl. *pp* *mp* *ppp*

B♭ Cl. *legatiss.* *mp* *pp*

Tpt. *pp* *p*

Hp. *p* 6 l.v. C♯, A♯

Perc. (Tamtam) *p* 270 Vib. *pp* Ped.

S. *mp* vir_gin_i_ty

A. *mp* vir_gin_i_ty

Mezzo-S. Solo *mp* (senza vibrato) I shall be a maid_en for__ev_er

270

Vn. *ppp* *p* *ppp* via sord. *pp* *3:2*

Va. *ppp* *p* *ppp* via sord. *pp* *3*

Vc. *ppp* *p* *ppp* via sord.

accel......

take C Flute

275

Fl.

B♭ Cl.

Tpt.

Hp.

mp

6

l.v.

C#, A♭

275

accel......

Perc.

(Vib. - motor normal)

l.v.

p

Ped. →

S.

mf

3

mem_o_ries

A.

mf

3

mem_o_ries

Mezzo-S. Solo

mp vibrato normale

3:2

do I still yearn for my vir_gin_i_ty?

275

accel......

Vn.

mp

pp

ppp

p

Va.

mp

pp

ppp

p

Vc.

poco *a* *poco* ♩ = 60

280

Fl.

B♭ Cl.

Tpt.

Hp.

poco *a* *poco* ♩ = 60

280

Perc.

Mar. | Tub. Bells | l.v. sempre

S.

A.

Mezzo-S. Solo

poco *a* *poco* ♩ = 60

280

Vn.

Va.

Vc.

C Flute

Fl. *mf* *pp sub.*

B♭ Cl. *mf* *pp sub.*

Tpt. *mf > p*

Hp. *mf* C#, A4 *mf*

Perc. (Tub. Bells) *mp* *mp* *mp*

S. *f* My la_dy, gold_sand_led Dawn.

A. *f* My la_dy, gold_sand_led Dawn.

Mezzo-S. Solo *3:2* Our car_ols are o_ver, For day is near

Vn. *arco mp* *f* *pizz.*

Va. *arco mp* *f* *pizz.* *arco mf 3* *pp sub.*

Vc.

285

Fl. *p* *f*

B \flat Cl. *p* *mf*

Tpt.

Hp. F# F \sharp , Ab *f* *f*

Perc. 285 *mf* *mf*

S. *f* 3:2 lux_ur_i_ous wom_an

A. *f* 3:2 lux_ur_i_ous wom_an

Mezzo-S. Solo *f* 3 5:4 To_ward you pret____ty ones to_ward

Vn. 285 arco *p* 5 pizz. *f* arco 3 *mf* 5:4 *p*

Va. *p* 7 (p) *f*

Vc.

Fl. (290)

B♭ Cl. *f*

Tpt. (Harmon - stem in) *p* *mf* *p* *mf* *p*

Hp. *f* C♯, B♭ D♭

Perc. (Tub. Bells) (290) *mf*

S. *(f)* 3 3
Ho_ly and beau_ti_ful maid_en

A. *(f)* 3 3
Ho_ly and beau_ti_ful maid_en

Mezzo-S. Solo
you this mind of mine can nev_er change

Vn. *pizz.* (290) *arco* *p* *mf* *p*

Va. *arco* *p* *mf* *p*

Vc. *pizz.* 3 *f*

295

Fl. *f* *f pp sub.*

B♭ Cl. take Bass Cl. Bass Clarinet *f pp sub.*

Tpt. *f* *f pp sub.*

Hp. *f* B♭, A♯ *f* l.v.

Perc. *mf* 3:2 295 Vibraphone *f* Ped.

S. *mf* 5:4 *f* long—ing floats a—round you.

A. *mf* 5:4 *f* long—ing floats a—round you.

Mezzo-S. Solo *(f)* 3:2 *mf* 5:4 *f* now a—gain long—ing floats a—round you.

295

Vn. *f* *pp < mf > pp* *f pp sub.*

Va. *f* *pp < mf > pp* *f pp sub.*

Vc. arco *pp < mf > pp* *f pp sub.*

300

Fl. *f* *pp*

Bass Cl. *f* *mp* *mf* *p* *mf* *p* stacc.

Tpt. *f* *pp*

Hp. F#, Gb

300

(Vib.) Tamtam

Perc. *p* *p* *p* *mp* *p* *p*

(Ped.)

S. *p* *3:2*
now a gain.

A. *p* *3:2*
now a gain.

Mezzo-S. Solo *3:2*
now a gain.

300

Vn. *f* *pp*

Va. *f* *pp* sord. *p* *3:2* *5:4*

Vc. *f* *pp*

305

Fl.

Bass Cl.

Tpt.

stacc.

p

mp

mf

ppp

Hp.

With fingernails on the soundboard

pp

mp

p

p

pp

ppp

305

Perc.

Claves

pp

mp

p

p

pp

ppp

S.

A.

Mezzo-S. Solo

305

Vn.

Va.

Vc.

sord. sul G

p

mp

ppp

p

p

pp

ppp

batt. col legno

batt. col legno

batt. col legno

pizz.

mp

pp

3:2

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