

G

*Silvina Milstein*

# **Nova Polska**

*(full score)*

1900-1901

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## **Silvina Milstein**

### **Nova Polska (1992)**

mixed chamber chorus (SATB), solo tenor and chamber orchestra  
(flute+piccolo, oboe, clarinet, bass clarinet, celesta, harp, 5 perc, strings (4,4,3,4,2))

first performance: BBC Singers, London Chamber Symphony, conducted by Odaline de la Martinez, studio recording, BBC Radio 3, Hear and Now, 9 February 1995

duration 17 minutes

Bogumil L. Kmiec, the protagonist of Caroline Smith's narrative poem, gets drunk for 'one month every year ... /Bogumil shall sleep no more. /The Nazis have murdered his bed.' He tells us 'I am Bogumil, a doctor with no medicines! / I swap twelve hours of my life for 10 litres of petrol'. Eventually 'sleep like a stain/Creeps over him./He lies across the door/Like a fallen ogre/His snoring shaking the house,/.../While over the stripped fields/Battalions of armatures/Drying grass,/Kopki siana,/Walk like trees/Marching and retreating/Shifting frontiers/Changing colours, switching sides.'

Nova Polska consists of a prelude and fugato, a lullaby, a song, a recitative for chorus, an arioso for solo tenor and chorus and a closing chorale, and thus loosely follows the design of a baroque cantata.

S.M.

# **Nova Polska**

words by Caroline Smith  
music composed by Silvina Milstein [1991-92]

*for mixed chamber chorus, tenor  
and chamber orchestra*

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12-part mixed chamber chorus  
in changing groupings of parts to choruses

tenor solo, standing amongst the chorus

\*\*\*\*\*

*score in C*

flute, doubling piccolo & alto flute  
oboe  
clarinet in Bb  
bass Clarinet

Celesta  
Harp

first violin (6)  
second violin (5)  
viola (4)  
cello (3)  
double bass (2)

5 percussionists

Glockenspiel  
tuned crotales (with bow)  
tubular bells  
vibraphone (with bow)  
xylophone  
xylo-marimba

triangle  
pair anvils  
pair sand blocks or hard foam blocks  
Chinese cymbal  
suspended cymbals (large & small)  
pair clashed cymbals  
3 tamtams (high, medium, low)  
maracas (2 types, ordinary and deep sounding)  
rain stick  
wood chimes (deep sounding)  
shell chimes  
4 temple blocks  
bongos  
congas  
tomtoms (4 sizes)  
lion's roar  
snare drum  
bass drum

timpani

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# Nova Polska

*I - prelude and fugato*

I am Bogumil L. Kmiec.  
For one month every year I get drunk.  
(So you're sober the rest of the year?)  
I stand in the doorway soliloquizing to the night  
in long white underpants with rubber buttons,  
white bandages round my knees,  
neck wider than my face,  
stomach slung like a basket in front.  
Moles grow over my back,  
sheaves of barnacles  
rushing across my neck like slanted rain.

"Bogumil shall sleep no more. The Nazis have murdered his bed."

*II - lullaby*

*III - song*

In the fridge, the gun barrel  
spouts of vodka bottles  
stack like a watch-tower,  
clear rimmed eyes darting  
and bubbling in the bottles.  
Diver after diver he chases down his funnelled throat  
burning sharp as glass.  
He turns on the television and watches, soundless.  
It is more trustworthy to invent his own words.

*IV- recitative*

I am Bogumil, a doctor with no medicines!  
I swap twelve hours of my life for 10 litres of petrol.  
I retreat from the city when the carpet beaters  
smack like rifle fire in the gullies  
surrounding my block. And I weep for grease drops  
hanging under the grill mesh  
like beads of mist on a cobweb -  
mementoes of burnt flesh.

He apostasises to his drunken bed.

*V- arioso*

"Will you be as you were last night,  
or as you are every night in my memory?  
What is past, when it's more real than now?  
Will your rucks and landscape be soft and padded  
or ridges of slatted wood?  
Will I toss against pillows that are  
hard and white as crops of ice  
pulling sheets that are shards,  
where mattresses striped with barbed wire  
and crowded pallets shake in my head?  
My thoughts divide and cross to the end of that line."

"Bogumil, tricked once. A train is only a train sometimes."

*VI- chorale*

In the early hours sleep like a stain  
creeps over him.  
He lies across the door  
Like a fallen ogre  
His snoring shaking the house,  
small between the guard of the Mountain Prince  
ready to stir should Poland need  
and the Great Wawel Bell.  
Hush now, he is sleeping,  
while over the stripped fields  
battalions of armatures  
drying grass, Kopki siana,  
walk like trees  
marching and retreating  
shifting frontiers  
changing colours, switching sides.

*Caroline Smith*

# I- prelude and fugato

$\text{♩} = 92$

4  
8

**Piccolo**

**Oboe**

**Clarinet in Bb**

**Bass Clarinet**

**Glock./crotales** *crotales bowed with arco*

**Vibraphone** *motor on*

**Marimba** *l.v.*

**Timpani** *P1 snare drum pp*, *P2 2 anvils high low*, *P3 crash cymbals pp*, *P4 3 tamtams small large soft mallet on rim pp*, *P5 large susp. cy. pp*, *wire brush mp*

**Celesta** *mp*

**Harp** *f*, *l.v.*, *l.v.*

**Alto** *fpp*, *am*, *Bo-gu*

**Tenor** *fpp*

**Bass** *fpp*

**Violin I**  $\text{♩} = 92$

**Violin II** *pp*

**Viola** *pp*

**Cello** *pizz.*, *f*

**Cello** *pizz.*, *pp*, *mp*

**Double Bass** *pizz.*, *f*

**Double Bass** *pp*, *mp*

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5 **4/8**

Picc. *ap*

Ob.

Cl.

Vibes  
P2  
P3

Mrb. *f*

anvils  
P2

tamtams  
P4  
hard stick on rim *f* soft mallet *mf*

l. susp. cymb.  
hard stick *ap* wire brush *pp*

Cel. *mf* *f*

Hp. *f*

**4/8**

A. *p* *pp* *mp*

T. *pp*

B. *pp*

no! L. K- mlec For one month every

**4/8**

solo vn.

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp* tutti

1 poco più mosso,  
♩ = 100

8 2 8 3 4 8 3

Picc. *en dehors*

Ob. *pp* *p* *mp*

Cl. *pp* *p* *mp* *en dehors*

Bass Cl. *en dehors*

Crotales *P1* *crotales with mallets* *en dehors* *Glack.*

Glock. *en dehors*

Vibes *P2* *soft mallets*

Mrb. *P3*

Timp. *P4* *2 anvils* *bass drum* *tamtam hard mallet* *en dehors* *gliss.*

Cel.

Hp.

2 3 4 3

A. *f* *p* *f* *pp* *pp* *pp*

year | get drunk |

T. *pp* *f* *p* *pp* *pp*

I get drunk | for one

B. *pp* *f* *p* *pp* *pp*

I get drunk

1 poco più mosso,  
♩ = 100

2 3 4 3

solo vn.

Vn. I *mp* *pizz.* *arco* *mp* *pp* *arco sul pont.* *pizz.* *arco*

Vn. II *mp* *ord.* *mp* *pizz.* *pp* *arco sul pont.* *pizz.* *arco*

Va. *mp* *pizz.* *arco* *mp* *pp* *arco sul pont.* *pizz.* *arco*

Vc. *mp* *arco* *pp* *arco* *mp* *sul tasto* *arco sul pont.* *pp*

Vc. *mp* *pizz.* *arco* *mp* *pp* *sul tasto* *pp*

Db. *mp* *arco* *pp* *arco* *mp* *tutti*



248

15

to flute

Picc. *f* *pp*

Ob. *mp* *p* *f* *pp*

Cl. *f* *pp*

Bass Cl. *f* *pp*

Glock. **P1** *f*

Vibes *f* *trem.* *mp*

Mrb. **P3** *p* *f* *mp* *ppp*

snare drum **P5** *f* *mp* *pp* *ppp*

bas. drum *mf*

Timp. **P5** *f* *pp*

Cel. *f*

Hp. *mp*

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48

A. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

T. *mf* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

month get drunk get drunk get drunk for one month

B. *mf* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

get drunk for one month

248

Vn. I *ord.* *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vn. II *ord.* *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Va. *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *sul pont.*

Vc. *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *sul pont.*

on detectors

Db. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *sul pont.*

3

3 (♩ = 50)

2  
4

22

Fl.

Ob.

Cl.

*mp*

*p < mf*

*p < mf*

Glock. **P1** *Glock.*

Crotales **P2** *crotales* bowed

Vibes **P3** motor off

Mrb. **P4** *large tamtam* *P* hard stuck on rim i.v. *pp*

**P5** *l. susp. cym.* hard sticks i.v. *pp*

*bass drum*

Cel.

Hp.

T.

B.

*f*

*f*

*e-very year*

*e-very year*

3

3 (♩ = 50)

2  
4

Vn.I

Vn.II

Va.

Vc.

Db.

*p*

*p*

*sol rasio*

*non vib. loco*

*solo*

*poco più mosso,*  $\text{♩} = 55$  **4**  $\text{♩} = 110$  *poco meno mosso,*  $\text{♩} = 92$  **3** **4** **3 (in 6)** **3**

**Fl.**

**Bass Cl.**

**Vibes** P2

**Mrb.** P3 hard mallets P4 bass drum P5 en dehors

**Timp.** soft mallets tamtam

**Hp.** près de la table ord.

**A.** (so you're so-ber the rest of the year?) **3** **4** **3 (in 6)** **3**

**T.** (so you're so-ber the rest of the year?) **3** **4** **3 (in 6)** **3**

**B.** (so you're so-ber the rest of the year?) **3** **4** **3 (in 6)** **3**

*poco più mosso,*  $\text{♩} = 55$  **4**  $\text{♩} = 110$  *poco meno mosso,*  $\text{♩} = 92$  **3** **4** **3 (in 6)** **3**

**Vn. I** solo (senza vib.) ord. tutti

**Vn. II** solo tutti

**Va.** solo

**Vc.** solo ord.



37 **5** *en dehors*

Fl.

Cl.

Bass Cl.

**P1** *l. susp. cym.* **P4** *bongos with fingers*

**P5** *hard sticks*

Timp.

A. **2** **4** **6** **4**  
 in long white un-der-pants get drunk

T. **2** **4** **6** **4**  
 in long white un-der-pants with ru-bber ru-bber bu-ttons, sto-mach

B. **2** **4** **6** **4**  
 in long white un-der-pants with ru-bber ru-bber bu-ttons, sto-mach

**5** *en dehors*

Vn. I *ord. #* *en dehors* *sul pont.*

Vn. II *ord.* *pp* *p*

Va. *ord.* *pp* *mp* *mp*

Vc. *pp* *mp* *mp* *mp*

Db. *pizz.* *p* *mp*

42 4/8

Fl.

Ob.

Cl.

Vibes

Mrb. *en dehors*

P4 bongos

P1 l. susp. cym.

P5

Timp.

Cel.

A.

T.

B.

Vn. I

Vn. II

Va.

*en dehors ord.*

white

slung like a basket in front.

white

white

6

45

Fl.

Ob.

Cl.

Mrb.

P3

P4 bongos

P1 snare drum

P5

Timp.

Cel.

Hp.

ord.

A.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Db.

pizz.

4

Preview File Only

ban-dages round my knees, neck wi-der than my

ban-dages round my knees,

ban-dages round my knees, neck wi-der than my face sto-

49

Fl.

Ob.

Cl.

Bass Cl.

Mrb.

P3

P4 bongos

P1 snare drum

P5

Timp.

Cel.

Hp.

pre de la table en dehors

A.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Db.

face sto- mach slung like a bas- ket in front

sto- mach slung like a bas- ket in front

mach slung like a bas- ket in front

pizz

arco

(pizz)

arco

11



7  $\frac{3}{4}$  (in 6) 4  $\frac{3}{4}$  (♩=♩) 4

Fl.

Cl. *en dehors* *p*

Glock. *p1*

Timp. *p5* *p* *pp*

Cel.

A.  $\frac{3}{4}$  (in 6) 4 *ap* 3 4 *get drunk*

T. *for one month e very year* *get drunk*

B. *get drunk*

Vn. I 7  $\frac{3}{4}$  (in 6) 4 *en dehors* 3 (♩=♩) 4

Vn. II *ap* *pp* *ap*

Va. *v*

Vc. *ap* *p* *ap* *v*

Db. *pizz.* *p* *ap*

The image displays a page of musical notation for an orchestra, featuring the following instruments and parts:

- Flute (Fl.):** Measures 59, 60, 61, 62, 63, 64. Time signatures: 8/8, 3/4, 4/4, 2/4.
- Oboe (Ob.):** Measures 59-64.
- Clarinet (Cl.):** Measures 59-64.
- Bass Clarinet (Bass Cl.):** Measures 59-64.
- Glockenspiel (Glock.):** Measures 59-64.
- Vibraphone (Vibes):** Measures 59-64. Includes "soft mallets" and dynamic markings like *p*.
- Violin I (Vn. I):** Measures 59-64. Includes "sul pon." marking.
- Violin II (Vn. II):** Measures 59-64. Includes "forc." marking.
- Viola (Va.):** Measures 59-64.
- Cello (Vc.):** Measures 59-64.
- Double Bass (Db.):** Measures 59-64. Includes "arco" marking.

Dynamic markings include *mp*, *f*, *pp*, and *p*. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

9

6/4 andantino, ♩ = 70

10

FL. *pp*

Cl. *pp*

Vibes *P2*

Mrb. *P3*

Timp. *P5*

Cel.

Hp. *pre de la table*

A. *2/4*

T. *1 2/4*

B. *1 2/4*

am Bo-gu-mil

am Bo-gu-mil

am Bo-gu-mil

9

6/4 andantino, ♩ = 70

10

Vn. I *pp*

Vn. II *pp*

Va. *ord*

Vc. *mp*

Db. *pp* *arco*

71

3/4

Fl.

Ob.

Cl.

Bass Cl.

Vibes

Memb.

Timp.

Harp

A.

T.

B.

Vn. I

Vn. II

Va.

Vc.

Db.

*p*

*f*

*pp*

*mp*

*f*

*mf*

*pizz.*

*sul pont.*

*solo*

*tutti*

stand in the

stand in the

stand in the

3/4

3/4

3/4

P2

P3

P5

Preview File Only

75

2/4

Fl. *p*

Ob. *p* *pp*

Cl. *p*

Vibes *P2* *mp*

Cel. *mp*

Hp. *ord.* *mp*

A. *mp* *solo* *f* *p* *mp*  
door- way | | stand so- li- lo-

T. *mp* *f* *p* *solo* *mp*  
door- way | | stand | | so- li- lo- qui- zing to

B. *mp* *f* *p*  
door- way | | stand

Preview File Only

2/4

Vn. I *ord.* *pp* *divisi*

Vn. II *pp*

Va. *ord.*

Db. *mp*

Fl.

Ob.

Crotales

Vibes

Timp.

Cel.

Hp.

A.

T.

B.

Vn. I

Vn. II

qu- zing to the night

the night

pp

mp

p

P1

P2

P5

12

Preview File Only

12

82 *rallentando*  $\frac{3}{8}$  = 92  $\frac{4}{8}$   $\frac{3}{4}$  (in 6) *accel.*  $\frac{4}{8}$  = 144  $\frac{3}{4}$

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

Ob. *ap* *p*

Bass Cl. *p* *mf* *mp*

Vibes *P2* *soft mallets* *p*

Cel. *f* *ap* *mf* *mp*

Hp. *mp*

A. *p* *mf* *pp* *p* *mp*

T. *solo* *mp* *solo* *so-* *li-*

B. *solo* *p* *mp* *night*

12 *rallentando*  $\frac{3}{8}$  = 92  $\frac{4}{8}$   $\frac{3}{4}$  (in 6) *accel.*  $\frac{4}{8}$  = 144  $\frac{3}{4}$

Vn. I *solo* *p* *mf* *p* *mf* *tutti* *p*

Vn. II *solo* *pp* *p* *mf* *p* *mf* *tutti* *p*

Va. *solo* *p* *mf* *tutti* *p*

Vc. *solo* *p* *mf* *tutti* *p*

88 3/4 4

Fl. *ppp* *mp* *f* *ff*

Ob. *p* *f* *ff*

Cl. *f* *ff*

Bass Cl. *f* *ff*

Timp. *p* *ff*

Hp.

A. *mp* *f* *ppp*

T. *solo) mp* *f* *ppp*  
 lo qui- zing to the night

B. *solo) f* *ppp*

Vn. I *p* *ppp* *f* *ff*

Vn. II *p* *ppp* *f* *ff*

Va. *p* *f* *ff*

Vc. *p* *pp* *ppp* *f* *ff*

Db. *f* *ff*

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13

94

adagio,  
♩ = 100

Bass Cl.

Soprano

A.

T.

13

adagio,  
♩ = 100

Vn. I

Vn. II

Va.

Vc.

Db.

Preview File Only

99

Fl.

Bass Cl.

Mrmb.

Cel.

S.

A.

T.

Vn. I

Vc.

very year I get drunk I get drunk

pp p p

mp f mp

3/4 4/4 3/4

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14

103  $\frac{2}{4}$  (♩ = 50)

Fl.

Bass Cl.

**P4** bongos & congas with fingers *mp*

**P1** chinese cym. drum sticks *pp* large susp. cym. *pp* wire brush *pp*

**P5** with coils *p* *sempre gliss*

Hp.

S. drunk *p* *f* *mf* *pp* get drunk

A. get drunk *mp* drunk *p* | get drunk | get drunk *p < mf*

T. get drunk *p* *f* *mf* *p* | get drunk |

**14**

$\frac{2}{4}$  (♩ = 50)

Vn.I sol. post. *mp*

Vn.II pizz and gliss *p* pizz *p* pizz gliss

Vc.

110

Fl.

Vibes

Mrb. **P3**

**P4** bongos & congas

**P1** L. susp. cum *f*

**P5** *sempre gliss.*

Cel. *en dehors*

S. *pp*

A. *p* *ff* *p* *mp* *p*

T. *p* *ff* *p* *mp* *p*

B. *f* *fap* *mf* *mf* *fap* *fap* *mf*

for one month e- very

*sul pont.*

Vn. I *mp* *pizz. gliss.* *pizz.* *pizz. gliss.* *pizz.*

Vn. II *mf* *pizz.*

Va. *pizz.*

Vc. *mp*

Db. *mp*

Fl.

Vib. [P2]

Mrb. [P3] bongos & congas [P4] susp. cym. [P1] [P5]

Timp. sempre gliss.

Cel.

S.

A. drunk | get drunk | get drunk | get drunk

T. | get drunk | | get drunk

B. year | very | year | get drunk

Vn. I pizz. gliss. pizz.

Vn. II mp pizz. gliss. pizz.

Va. mp

Vc. mp

Detailed description of the musical score: The score is for page 113 and includes parts for Flute, Vibraphone (P2), Mridangam (P3), Bongos & Congas (P4), Suspended Cymbal (P1), Timpani (P5), Celesta, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello (Vc.). The vocal parts (S, A, T, B) have lyrics: 'drunk | get drunk | get drunk | get drunk', 'get drunk', 'year | very | year | get drunk'. The instrumental parts include performance instructions like 'sempre gliss.', 'pizz. gliss.', and 'pizz.'. Dynamics include *f*, *pp*, *p*, *mp*, *ff*, and *f*.

116

**3** **2** **4** (♩ = 100) **3**

**P1**

**P2**

**P3**

**P1** *1. susp. cymb.*

*f*

*pp*

*f*

*p*

*pp*

*f* *p*

*f* *p*

*solo* *mp*

*tutti* *p*

so-ll- lo-qui- zing

get drunk I get drunk

*arco* *p*

*sul pont.* *p*

*sul pont.* *p*

*p*

15

120

2/4 (♩ = 50)

Crotales/Glock. P1 same pitch level, alternating between the two instruments

5

3

Crotales  
Glock.

Chinese cymb.  
wire brush

P3

Timp.

Cel.

S.

A.

T.

B.

get drunk

get drunk

15

2/4 (♩ = 50)

5

3

Vn. I

Vn. II

Db.

PP

Preview File Only

16

125  $\frac{3}{4}$   $\frac{3}{4}$  ( $\text{♩} = 100$ )  $\frac{5}{4}$  ( $\text{♩} = 50$ ) *attacca*

Ob.

Cl.

Bass Cl.

Timp. *PS* *p* *gliss.* *mp* *f*

Hp.

A.

T. *for* *one* *month*

B.

16

$\frac{3}{4}$   $\frac{3}{4}$  ( $\text{♩} = 100$ )  $\frac{5}{4}$  ( $\text{♩} = 50$ ) *attacca*

Vn. I *sul pont.* *pp* *solo* *mp* *pp*

Vn. II *arco* *pizz.* *sul pont.* *pp* *pizz.* *arco* *solo*

Va. *arco* *pizz.* *sul pont.* *pp* *pizz.* *arco*

Vc. *sul pont.* *pp* *ord.* *mp* *mp* *f*

Db.



17  $\text{♩} = 60$   
( $\text{♩} = 120$ )

$\frac{3}{4}$  in 6

**Fl.**  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

**Cl.**

**Bass Cl.**

**Vibes** [P2]

**Timp.** [P5] *p* *pp*

**Cel.**

**Hp.** *pre de la table* *f* *p* *ord*

**S.**  $\frac{3}{4}$  in 6  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

**A.**

**T.**

**B.**

**Vn. I**  $\frac{3}{4}$  in 6  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *pp*

moles grow o- ver moles grow o- ver my back  
moles grow o- ver o- ver my back  
moles grow o- ver moles grow o- ver my back  
moles grow o- ver o- ver my back

138

3 (♩ = ♩) 2 (♩ = ♩) 18 4

S. o- ver my back sheaves of bar- na-

A. o- ver my back my back

T. o- ver my back my beck

B. o- ver my back sheaves of bar-

Vn.I

Vn.II

Va.

Vc.

139

mp 2 3

S. cles ru- shing a- cross my neck

A. my back my back my neck

T. my back my back my neck

B. na- cles ru- shing a- cross my back my neck

Vn.I

Vn.II

Va.



148

Fl. *mp* *pp*

Cl.

Vibes *P2*

Tub. Bells *P3*

Timp. *P5*

Cel.

Hp. *pre de la table*

S. *2* *3* *4* like slan- tod rain like

A. *p* my neck ru-shing a-cross

T. *p* my neck ru-shing a-cross

B. *mp* *f pp* *f pp* *f* sheaves of barnacles ru-shing a-cross

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *p*

Db. *p*

*20* *2* *3* *4*

1 5 3

**P1**

Crotales

*p*

5 4

**P2**

Vibes

*mp*

**P3** *tab. bells*

*marimba*

Tub. bells

**P4** *mp*

*large tomtom*

**P4**

*tamtam*

*l.v.*

**P5**

Timp.

*mp*

*f*

*mp*

*f*

Cel.

*mp*

Hp.

*mp*

*f*

*mp*

*f*

S.

*mp*

*p*

5 4

stan- ted

5 4

Db.

*f*

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# II - Lullaby

4 *con veemenza,*  
♩ = 160

Fl. Alto Fl.  
Ob.  
Cl.  
Bass Cl.

Crotales  
Glock. [P1]  
Vibes [P2] motor off  
Mrb. [P3] Mrmb.  
Tab. Bells  
Timp. [P5]

Cel.

Hp. *en dehors*  
*ff* *p* *ff* *pp* *ff* *mp* *mf*

S.  
A.  
T.  
B.

4 *con veemenza,*  
♩ = 160

Vn. I  
Vn. II  
Va. *solo* *f* *pp* *p* *f* *pp* *p* *f* *pp* *mf* *mf* *>*  
Va. *tutti* *f* *pp* *f* *pp* *f* *pp* *mf* *mf* *>*  
Vc. *solo* *f* *pp* *f* *pp* *f* *pp* *mf* *mf* *>*  
Vc. *tutti* *f* *p* *f* *pp* *p* *f* *pp* *mf* *mf* *>*  
Db. *solo* *f* *pp* *p* *f* *pp* *mf* *pp* *mf* *pp* *>*  
Db. *tutti* *f* *pp* *p* *f* *pp* *mf* *pp* *mf* *pp* *>*



9

Hp. *f p*

Vn.I *tutti* *solo* *p* *pp*

Vn.II *solo* *sempre staccato e leggero* *pp* *mp*

Va. *tutti* *p* *f* *p* *f* *p* *f* *ff* *p*

Vc. *tutti en dehors* *f* *p* *f* *p* *f*

35

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14 **3** **P5**

**2** **4**

*Timp.*

*Hp.*

*Vn. I* *solo* *p* *f* *fp* *f* *fp*

*Vn. I* *tutti* *f* *fp* *f* *fp*

*Vn. II* *solo* *mf* *marcato* *f*

*Vn. II* *tutti* *mf* *marcato* *f*

*Va.* *mf* *marcato* *mf* *col legno battuto* *f*

*Vc.* *mf* *f*

*Db.* *en dehors* *sf* *>* *p* *sul pont* *sf* *sf*

*Db.* *col legno battuto* *f*

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17

en dehors

Ob. *f*

Vibes

P2

P3 Chinese cymb. soft mallet

P1 crush cymbals

P4 large conga with palms *p* *mp*

P5 *f*

Timp. *f*

Hp. *f* *ord.* *f* *p* *f* *p*

Vn. I *tutti* *f* *divisi* *arco* *fff* *fff*

Vn. I *fff* *fff* *fff* *fff*

Vn. II *tutti* *f* *divisi* *arco* *fff* *fff*

Vn. II *fff* *fff* *fff* *fff*

Va. *(col legno) sempre marcato* *f* *ord.* *mp* *mf* *fff* *fff* *mp*

Vc. *sempre marcato* *f* *mp* *mf* *fff* *fff* *mp*

Dh. *(sul pont.)* *fp* *f mp* *fff*

Dh. *(col legno battuto)* *f*

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20 **3**

Ob.

Cl.

Glock.  
Ant. Cym.

P1  
P3 Chinese cym.  
P4 large conga >  
P5

alternating between Glock and ant. cymb.

Hp.

(pre de la table)  
ord.

f p f p

**3**

Vn. I

tutti

Vn. II

tutti

Va.

f mp p

Vc.

f pp mp pp mp p

Db.

(sul pont.)  
ord.

pp p pp p

Db.

(col legno battuto)

mp p

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Detailed description of the musical score: This page contains the musical score for measures 20 through 23. The score is divided into two systems. The first system includes woodwinds (Oboe and Clarinet), percussion (Glockenspiel, Antenna Cymbal, Chinese cymbal, large conga, and Tom-toms), and piano (Harp). The second system includes strings (Violin I, Violin II, Viola, Violoncello) and double basses (two parts). The score includes various musical notations such as dynamics (f, mp, p, pp), articulation (>), and performance instructions like 'tutti', 'solo', 'sul pont.', and 'col legno battuto'. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.



30 **2** **5** **3** **3** **3**

Fl.

Ob.

Hp. *mf sonoro*

Soprano **2** **3** **3** **3** **3**

Alto *pp* *mp* *pp* *mp* *pp*

Bo-gu-mil shall sleep Bo-gu-mil shall sleep

**5** **2** **3** **3** **3**

Vn. I *solo 1 lontano* *pp* *p* *pp*

Vn. II *solo 3 lontano* *pp*

Vc. *(sul tasto)* *pp* *(pizz.)*

Vc. *(sul tasto)* *pp*

Db. *pp*

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36 **3** **4** **3** **4**

Fl. *mp* *p*

Ob. *mp* *p*

Hp. *ma sonoro* *mp* *mf*

S. **3** **4** **3** **4**  
 shall sleep shall sleep Bo- gu- mil

A. *mp* *mf* *pp* *mf* *pp*  
 shall sleep Bo- gu- mil shall sleep Bo- gu mil - shall



**6**

39 **2** **3** **4** ( $\text{♩} = 160$ )

Fl. *p*

Ob. *mp*

Hp. *p* *mf* *pp* *mf*

S. **6** **2** **3** **4** ( $\text{♩} = 160$ )  
*p* shall *pp* sleep *mf* shall *pp* sleep *mf*

A. *p* sleep *mf* Bo- gu- *pp* mil shall sleep shall

43  $\frac{3}{8}$   $\frac{3}{4}$  in 6 **7** to alto flute  $\frac{4}{8}$   $\frac{3}{4}$

Fl.

Ci. *mp leggiero*

Hp. *p*

Soprano *p*  $\frac{3}{4}$  in 6 *pp* *mp* *pp*  $\frac{4}{8}$   $\frac{3}{4}$

Alto *p* *p* *mp* *pp* *pp* *mp* *pp* *pp*

Alto 1 shall sleep  
 ossia, solo alto 1 shall sleep

Alto 2 shall sleep  
 ossia, solo alto 2 shall

Vn. I  $\frac{3}{4}$  in 6 **7** tutti con sordina  $\frac{4}{8}$   $\frac{3}{4}$

Vc. *ppp*

Db. *pizz.*  
*p* sul tasto  
*ppp*

The section from b. 44 to b. 59 should preferably be sung by two solo high sopranos and a solo alto. If high sopranos are not available two solo altos and a solo tenor should sing the parts marked ossia.

48  $\frac{3}{4}$  in 6  $\frac{4}{8}$   $\frac{3}{4}$

Alto Fl. *p*

Cl. *pp*

Glock. [P1] *p*

Hp. *mp*

solo S.  $\frac{3}{4}$  in 6 *pp* *mp* *pp* *mf* shall sleep

solo A. *ossia* *mp* *pp* shall sleep

solo S. *pp* *mf* *pp* *pp* *mf* sleep shall sleep

solo A. *ossia* *mf* *pp* *mp* *pp* sleep shall sleep

solo A. *pp* shall

solo T. *ossia*

Vn. I  $\frac{3}{4}$  in 6 *mf*  $\frac{4}{8}$   $\frac{3}{4}$

Vn. II *p*

Vn. II *pizz.*

Va. *solo* *pp* *mp*

Vc. *(pizz.)* *p*

Db. *(sul tasto)* *ppp*



8

53  $\frac{3}{4}$  in 6

$\frac{4}{8}$

$\frac{3}{4}$  in 6

$\frac{4}{8}$

Alto Fl.

Ob.

Bass Cl.

Glock.

Vibes

Cel.

Hp.

solo S.

solo A.

solo S.

solo A.

solo A.

solo T.

$\frac{3}{4}$  in 6

$\frac{4}{8}$

$\frac{3}{4}$  in 6

$\frac{4}{8}$

shall

sleep

shall

shall

sleep

shall

shall

sleep

shall

sleep

sleep

sleep

shall

shall

sleep

shall

8

$\frac{3}{4}$  in 6

$\frac{4}{8}$

$\frac{3}{4}$  in 6

$\frac{4}{8}$

Vn. I

Vn. II

Va.

senza sord.

PPP

sul pont. trem.

PPP

pp

57  $\frac{4}{8}$  **9**  $\frac{3}{4}$  in 6  $\frac{4}{8}$

Fl. *no flute*

Ob.

Cl.

Bass Cl.

Glock. **P1**

Vibes **P2**

Cel.

Hp.

$\frac{4}{8}$  **9**  $\frac{3}{4}$  in 6 *tutti*  $\frac{4}{8}$

solo S. *pp* sleep shall sleep Bo-gu

solo A. *pp* sleep shall sleep

solo S. *pp* shall sleep

solo A. *pp* shall sleep *tutti pp mp* shall

solo A. *pp* shall sleep

T. *pp* sleep

$\frac{4}{8}$   $\frac{3}{4}$  in 6  $\frac{4}{8}$  solo

Vn. I *ppp* solo

Vn. I solo

Vn. II *ppp* solo

Vn. II solo

Va. solo

Va. solo

Vc. *pizz.* *p* ord. *pp*

Db. *ppp* *p* *sul tasto*

62  $\frac{3}{4}$  ( $\text{♩} = 80$ )  $\frac{2}{4}$   $\frac{4}{8}$

*Hp.*

*S.* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

mil shall sleep shall sleep shall sleep

*A.* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

sleep shall sleep Bo- gu- mil

*Vn. I* *solo* *pp*  $\frac{3}{4}$  ( $\text{♩} = 80$ )  $\frac{2}{4}$   $\frac{4}{8}$

*Vn. I* *solo* *pp*

*Vn. II* *solo* *pp*

*Vn. II* *solo* *pp*

*Va.* *solo* *pp*

*Va.* *solo* *pp*

*Vc.* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

*Vc.* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

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10

66 *l'istesso tempo ma scherzando, (♩ = 160)*

Hp. *en dehors*

S. *calling him mockingly* *f* *mp* *pp*

A. *calling him mockingly* *f* *mp* *pp*

T. *tutti* *calling him mockingly* *f* *mp* *pp*

B. *calling him mockingly* *ff* *mp* *pp*

Bo-gu-mil shall sleep Bo-gu-mil shall Bo-gu-mil shall

4/8

10

*l'istesso tempo ma scherzando, (♩ = 160)*

Vn. I *tutti* *col legno battuo*

Vn. II *tutti* *col legno battuo*

Va. *tutti* *col legno battuo* *sul pont.*

Vc. *col legno battuo*

sul pont. *mp* *mp*

col legno *f* *p*

col legno *f* *p* *mp*

col legno *f* *p* *mp*

col legno battuo *ff* *pp* *pp* *mp* *pp*

sul pont. *mp*

snap pizz.

4/8

11

69 risoluto

Bass Cl.

Hp.

S.

A.

T.

B.

shall sleep no more no  
 shall sleep no more no  
 sleep no more no  
 sleep no more no

sotto voce

sotto voce

sotto voce

sotto voce

Vn. I

Vn. II

Va.

Vc.

risoluto

ord.

sul tasto

sul tasto

sul tasto

sul tasto

ord.

ord.

ord.

ord.

sul pont.

sul pont.

sul pont.

simile

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11

73  $\frac{4}{8}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{8}$

Cl. *p*

Bass Cl.

Cel.

Hp. *ff*

S. *mp* more *fp* the Na- *ff*

A. *mp* more *fp* the Na- *ff*

T. *mp* more *fp* the Na- *ff*

B. *mp* more *fp* the Na- *ff*

Vn. I *mp* sempre non legato (sul pont.) ord. *ff*

Vn. II *mp* (sul pont.) ord. *ff*

Va. *mp* *ff*

Vc. *mp* sempre non legato *ff*

Db. *mp* sempre non legato *ff*

*ff* *p*

76  $\frac{4}{8}$  *to alto flute*

Fl. *f* *ff*

Cl. *f*

Cel. *f* *ff*

Hp. *ff* *en dehors ff*

S.  $\frac{4}{8}$  *ff p* *mp*

A. *ff p* *mp*

T. *ff p* *mp*

B. *ff p* *mp*

zis have mur- dered

zis have mur- dered

zis have mur- dered

zis have mur- dered

Vn. I *ff* *mp*

Vn. II *ff* *mp*

Va. *ff* *mp*

Vc. *ff* *mp*

Db. *ff* *col legno battuto*

Db. *ff*

12

*l'istesso tempo, ma subito molto sereno*

79 **3/8** **4/8** **3/4 in 6** **4/8** **3/4**

Alto Fl.

Hp.

S. *his* *bed*

A. *his* *bed*

T. *his* *bed*

B. *his* *bed*

**3/8** **4/8** **3/4 in 6** **4/8** **3/4**

12

*l'istesso tempo, ma subito molto sereno*

*(col legno battuto)* **3/8** **4/8** **3/4 in 6** **4/8** **3/4**

Vn. I *f staccato*

Vn. II *f staccato*

Va. *f staccato* *pizz.* *mp*

Vc. *f staccato* *mp*

Db. *f staccato* *mp*



84  $\frac{3}{4}$  in 6  $\frac{4}{4}$  ( $\text{♩} = 80$ )  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Alto Fl. *p*

Cl.

Bass Cl. *ppp*

Tub. bells [P3]

Timp. [P5] *pp*

Hp. *mp* *p*

Vc.  $\frac{3}{4}$  in 6  $\frac{4}{4}$  ( $\text{♩} = 80$ )  $\frac{3}{4}$  *pizz.*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vc. *con sord.* *pp* *pp*

Db. *sul tasto* *pp*

# III - Song

con fuoco, ♩ = 168

Fl.

Cl.

Bass Cl.

Bells

P4 2 bongos & 3 congas

P2 lion's roar

P5 bass drum

P1 large susp. cy.

P3 maracas

hard stick secco

wire brush

L.v. holding wire brush against cym.

Timp.

Hp.

S.

A.

T.

B.

Vn. I

Vn. II

Va.

Va.

Vc.

Vc.

Db.

Db.

In the fridge, the gun ba... rrel

In the fridge, *quasi gliss.*

con fuoco, ♩ = 168

pizz.

arco

5 **1** **2** **3**

Fl. *f*

Bass Cl. *f*

Hp. *f*

S. *f* *mf* *mp*

A. *f* *mp*

T. *mp* *mf* *mp*

B. *f* *mf* *mp*

spouts of vod-ka bottles

bo - - - - - bottles

**1** **2** **3**

Va. *f* *pp* con sord. arco con sord.

Va. *pp* con sord.

Vc. *pp* *mf* *pp* con sord.

Vc. *pp* *mf* *pp* con sord.

Db. *pp* *mf* *pp* con sord.

Db. *pp* *mf* *pp* con sord.







**4** *como se da lontano*  
♩ = 100

21

Fl.

Cl.

Vibes

P2  
hard plastic mallets  
mp

P4  
rain stick slow pendical movement ad libitum

wood chimes  
shell chimes

P5  
bass drum

clashed cymbals

P1

P3  
maracas

large tamtam

Hp.

S.

A.

T.

B.

bo - tles.

Di- ver

**4** *como se da lontano*  
♩ = 100

solo  
con sord.

Vn.I

Vn.I

Vn.II

Vn.II

Va.

Va.

Vc.

Vc.

Db.

Db.

solo con sord.

con sord. solo

solo con sord.

solo con sord.

solo con sord.

solo

solo I

solo 2

solo

sul pont.

col legno battuto

pp

pp

5

4

3

2 5

**P4** rain stick *pp*

**P5** bass drum *soft mallets pp* *large tantam* *p* *small tantam* *mf*

**P2** sand blocks *pp* *pp* *pp* *pp*

**P1** crash cymbals *rinsciato pp* *p* *mf* *rinsciato pp* *pp* *mf* *mf*

**P3** maracas *pp* *p* *mf* *p* *pp* *mf* *mf* *pp*

Hp.

*mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

S.

*mf* *pp* *f* *en dehors* *portamento* *p* *pp* *p* *pp*

A.

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

T.

*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

B.

*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

5

4

3

Vn. I

*tutti* *senza sord. sul pont.* *mf* *pp* *pp* *pp* *pp* *pp*

Vn. I

*tutti* *senza sord. col legno battuto* *mf* *pp* *pp* *pp* *pp* *pp*

Vn. II

*senza sord. sul pont.* *mf* *pp* *pp* *pp* *pp* *pp*

Vn. II

*senza sord. col legno battuto* *mf* *pp* *pp* *pp* *pp* *pp*

Va.

*senza sord. sul pont.* *mf* *pp* *pp* *pp* *pp* *pp*

Va.

*senza sord. col legno battuto* *mf* *pp* *pp* *pp* *pp* *pp*

Vc.

*sul pont.* *mf* *pp* *pp* *pp* *pp* *pp*

Vc.

*col legno battuto* *mf* *pp* *pp* *pp* *pp* *pp*



30 **6** 24

Fl.

Cl.

P4 rain stick ad libitum

P2 sand blocks

P1 clashed cymb. susciato

P3 maracas

Timp. P5

Hp.

S.

A.

T.

B.

di- ver he chases down his

di- ver ter af- ter

di- ver af- ter on dectory

di- ver he chases down his

Vn. I spiccato

Vn. II spiccato

Va. sul pont. sul tasto sul pont.

Va. pizz. p

Vc. con sord. p

Vc. con sord. p

Db. col legno battuto p

Db. col legno battuto p

con sord., arco

con sord., arco

60



38 **P2**

Vibes

Timp. **P5**

*Timpanic sounds*

Hp.

S.

A. *(ass.)*  
af- ter

T. *pp mp pp*  
di- ver

B. *pp mp pp*  
di- ver

42 **8**

Vibes **P2**

Timp. **P5**

*Timpanic sounds*

Hp.

S. He turns on the te- le- vi- sion and

A. *mf > pp*  
af- ter di- ver

T. *mf > pp*  
di- ver

B. *mf > pp*  
af- ter

46 **2**/**4** **P3** played with fingers **9** **4**/**8** **3**/**4**

Bells *pp*

Vibes **P2** *pp*

Timp. **P5** timpani sticks *pp*

Hp. *mp* *p*

S. **2** **9** **4**/**8** **3**/**4**

A. *mp* *pp* *p* *p*

T. *mp* *pp* *p* *p*

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

wat-ches, sound-less. It is more trust-wor-thy

wat-ches, sound-less. It is more trust-wor-thy

wat-ches, sound-less. It is more trust-wor-thy

wat-ches, sound-less. It is more trust-wor-thy

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50 **P3** played with fingers

**Bells** **P2** *pp*

**Vibes** **P5** *pp*

**Timp.** *p* *pp*

**Hp.** *p*

**S.** *p* *pp*  
to in-vent his own words.

**A.** *p* *pp*  
to in-vent his own words.

**T.** *p* *pp*  
to in-vent his own words.

**B.** *p* *pp*  
to in-vent his own words.

**Vn.I** *p* *col legno battuto*

**Vn.I** *pizz.* *p*

**Vn.II** *p* *col legno battuto*

**Vn.II** *pizz.* *p*

**Va.** *p*

**Va.** *pizz.* *p*

**Vc.** *p* *col legno battuto*

**Vc.** *pizz.* *p*

# IV - Recitative

**4/8** moderato, ♩ = 176

**2/4** (♩ = 88) en dehors

Fl. *en dehors*

Cl.

Xyl. *P3*

Vibes. *P2*

Timp. *P5*

Cel. *P*

Hp.

S.

A.

T.

B.

**4/8** moderato, ♩ = 176

**2/4** (♩ = 88)

Vn. I *solo legato* *p* *sub. mp* *sub. mf*

Vn. I *solo legato* *p* *sub. mp* *sub. mf*

Vn. I *legato* *p* *sub. mp* *sub. mf*

Vn. II *solo legato* *p* *sub. mp* *sub. mf*

Vn. II *solo legato* *p* *sub. mp* *sub. mf*

Vn. II *legato* *p* *sub. mp* *sub. mf*

Va. *solo legato* *p* *sub. mp* *sub. mf*

Va. *legato* *p* *sub. mp* *sub. mf*

Vc. *solo* *p* *sub. mp* *sub. mf*

Vc. *p* *sub. mf*

Db. *p* *mf*







12 **3** **2** **4**

Fl.

Ob.

Timp.

S.

A.

T.

B.

swap swap swap

twelve hours of  
twelve hours of  
twelve hours of  
twelve hours of

Vn.I

Vn.I

Vn.I

Vn.II

Vn.II

Vn.II

Va.

Va.

Vc.

Vc.

Db.

Preview File Only

3

3 *en dehors*

4

Fl. *p*

Ob. *mp* *p*

Timp.

S. *p* *marcato p*

A. *p* *marcato p*

T. *p* *pp* *marcato p*

B. *p* *pp* *marcato p*

my life for 10 litres of petrol with no medicines!

my life for 10 litres of petrol with no medicines!

my life I am Bo-gu-mil a doctor a doctor with no medicines!

my life for 10 litres of petrol Bo-gu-mil a doctor a doctor with no medicines!

3

3

4

Vn. I *solo* *sub. p*

Vn. I *solo* *sub. p*

Vn. I *solo* *sub. p*

Vn. II *solo* *sub. p*

Vn. II *solo* *sub. p*

Vn. II *solo* *sub. p*

Va. *solo* *sub. p*

Va. *solo* *sub. p*

Vc. *solo*

Vc.

Db.

Preview File Only

4/4 23 3/4

Fl. *ap*

Ob. *ap*

S. *ap*

A. *ap*

T. *ap*

B. *ap*

I swap twelve ho- urs of my life for 10 il-

swap twelve ho- urs of my life for 10 il-

swap twelve

swap twelve hours

Preview File Only

28  $\frac{3}{4}$  in 6

**5** *più mosso,*  
♩ = 150

*alternating hard and soft mallets motor on*

Xyl.

Vibes.

Timp.

Cel.

Hp.

S.

A.

T.

B.

Vn. I

Vn. II

tres of pe- trol    twelve    ho- urs of my life    for 10    li- tres' of pe- trol.

tres of pe- trol    twelve    ho- urs of my life    for 10    li- tres of pe- trol

hours    twelve    ho- urs of my' life    for 10    li- tres of pe- trol

swap    twelve    ho- urs of my' life    for 10    li- tres of pe- trol

*tutti*

*tutti*

$\frac{3}{4}$  in 6

**5** *più mosso,*  
♩ = 150

$\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*tutti* *p ff p ff p*

*ff p ff p*



38  $\frac{2}{4}$

7

Xyl. *hard plastic beaters* *soft mallets, motor off*

Vibes.

Timp.

Hp.

S.  $\frac{2}{4}$

A.

T.

B.

in the gu-llies sur-roun-ding my block and I weep for grease

in the gu-llies sur-roun-ding my block and I weep for grease

in the gu-llies sur-roun-ding my block and I weep for grease

in the gu-llies sur-roun-ding my block and I weep for grease

*solo*  $\frac{2}{4}$

Vn. I

Vn. I

Vn. II

Vn. II

Va.

Vc.

Db.

Preview File Only



46

Fl. *pp* *s*

Cl. *pp*

Vibes *p* (MOTOR off) turns the motor on and gradually increases the speed of vibrato

Timp. *p* *pp*

Hp.

S. *s* mist on a cob-web me-men-tos of burnt flesh.

A. *s* mist on a cob-web me-men-tos of burnt flesh.

T. *s* mist on a cob-web me-men-tos of burnt flesh.

B. *s* mist on a cob-web me-men-tos of burnt flesh.

Vn.I *pp*

Vn.II *pp*

Va. *pp*

Db.

Preview File Only



9 4 motor on 3 4 3 4

Vibes

Cel.

4 3 4 3

S. (sh) PP

A. (sh) PP

T. (sh) PP

B. (sh) PP

9 4 3 4 3 4

Vn. I a 3 PP

Vn. II PP

Vn. II a 3 PP

Va. a 3 PP

Db. PP

Preview File Only

63 (motor on) *mp*

**Vibes**

**Cel.** *mf*

**Vn. I** *pp* (a 3)

**Vn. II** *pp* (a 3)

2/4 3/4



**V - Arioso**

10 **10** *lento, ♩ = 50*

**Cel.** *f*

**T.** *mf* "Will you"

**Vn. I** *pp* *solo* *mp* *3 pp* < >

**Vn. II**

**Db.** *solo en dehors* *mp* *p* *mf*

2/4 3/4

71 **4** **3** **3**

*Cel.*

*T.*  
 be as you were last night or as you are

*Vn. I*  
*pp* < *mf* > *p* *mp* *p*

*Vn. II*  
*mf* *p*

*Va.*  
*mf*

*Vc.*  
*mf*

*Vc.*  
*mf*

*Db.*  
 (solo) *mf*

73 **3** **2** **4**

*Cl.*

*Cel.*

*T.*  
e- very night in my me-

*Vn. I*

*Vc.*

*Db.*

*pp*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*p*

*solo*

*solo*

*pp*

*mp*

*mf*

*f*

*mp*

*mf*

*p*

Preview File Only



12

13

82  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Mrb.

Timp.

S.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

A.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

T.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

B.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

T.

your rucks and land- scape be soft and padded or rid- ges of slatted wood?

12

13

Db. *solo*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

*mf* *mf* *mp* *mf* *mp*

Preview File Only

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Vibes *mf* *mp*

Mrmb. *mf* *mp*

Timp.

S. *mf* *mp* *mf* *p* *mf*

A. *mf* *mp* *mf* *p* *mf*

T. *mf* *mp* *mf* *p* *mf*

B. *f* *mp* *mf* *p* *mf*

swap swap twelve hours of

Vn.I *solo* *P*

Vn.I *solo* *P*

Vn.II *2 soli divisi* *P*

Vn.II *solo* *p*

Va. *solo* *p*

Vc. *sul tasto* *p*

Vc. *sul tasto* *p*

Db. *f* *mp* *p*

*< f > mp* *P*

90

Fl. *mf*

Ob. *mf*

Mrb. *pp*

Timp. *pp*

S. *mf*  
my life

A. *mf*  
my life

T. *mf*  
my life

B. *mf*  
my life

T. *mp* *f*  
my life

Will I toss a- gainst pi- llows that are hard and white as crops of

Vn. I *tutti* *p*

Vn. II *tutti* *p*

Va. *tutti* *p*

Vc. *tutti* *p*

Db. *tutti* *sul tasto* *mp*



94

3  
4

Vibes

Mrb. *mf*

Timp. *mf*

S. *mp*

A. *mp*

T. *p* *mp* *p*

B. *mf* *mp* *p*

for 10 li-      tres of pe- trol

for 10 li-      tres of pe- trol

swap      hours

twelve

T. *f* *mf* *f* *mf*

ice, pu- lling      sheets that are shards whe- re

Vn. I

Vn. I

Vn. II

3  
4

15

96 *più mosso*, ♩ = 150

Vibes *pp* *ff* *pp*

Mrb. *mf*

Timp. *mf*

Cel. *pp* *ff* *pp* *ff* *pp*

Hp. *p*

S. *p*

A. *p*

T. *p*

B. *p*

twelve ho-urs of my life for 10

T. *f*

ma-tre-ees striped with barbed wi-re and

15

*più mosso*, ♩ = 150

Vn. I *pp* *ff* *pp* *ff* *pp*

Vn. II *pp* *ff* *pp*

99  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{4}{8}$

Vibes

Mrb.

Timp.

Cel.

Hp.

S.

A.

T.

B.

T.

Vn. I

Vn. II

Va.

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ff pp ff pp ff pp

ff pp ff pp

p

*P* *P* *P* *P*

Il- tres of pe- trol. I re- treat from the ci- ty

Il- tres of pe- trol I re- treat from the ci- ty

Il- tres of pe- trol I re- treat from the ci- ty

Il- tres of pe- trol I re- treat from the ci- ty

*f* *ff mf*

crow- ded pa- nels shake in my head?

ff pp ff pp ff pp

ff pp ff pp

ff pp ff pp

16

102 **4/8** **3/4** **4/8** **3/4**

Vibes *mp*

Mrb. *mp*

S. *mp* when ...

A. *mp* when ...

T. *mp* when ...

B. *mp* when ...

**4/8** **3/4** **4/8** **3/4**

T. *mp marcato*

My thoughts di- vide and cross to the end of that

16

Vn. I *pp* *a 3*

Vn. II *pp* *a 3*

Va. *pp*

Vc. *pp*

Db. *pp*

**4/8** **3/4** **4/8** **3/4**

108  $\frac{3}{4}$   $b_2$

Vibes

Mrb.

T.

line.\*

Vn.I

$(a\ 3)$   
pp

Vn.II

$(a\ 3)$   
pp

Preview File Only

# VI - Chorale

**4/8**  $\text{♩} = 160$  **3/4 in 6** **4/8**

Fl.  
Ob.  
Cl.  
Bass Cl.  
Crotales  
Glock.  
Vibes  
Tub. Bells  
P3 maracas (deep sounding)  
P4 3 tom toms drum sticks  
P1 Chinese cymbal drum sticks  
P1 snare drum  
P5 pair crash cymbals  
Timp.  
Cel.  
Hp.  
S.  
A.  
T.  
B.  
Vn. I solo con sord.  
Vn. I a 2 con sord.  
Vn. II solo (senza sord.)  
Vn. II a 2 (senza sord.)  
Va. solo  
Vc.  
Db.

**1**

5

Fl. *mp*

Ob. *pp* *mf* *f*

Cl. *mp* *p* *mf* *p*

**P3** maracas

**P4** *mp* 3 tomtoms (drum sticks)

**P1** large suspended cymbal *mp* drum sticks *f*

**P5** pair crash cymbals *p* *mp* *f*

Hp. *mp*

**1**

Vn. I *p* *mf* *f* *p* *f*

Vn. I *p* *mf* *f* *p* *f*

Vn. II *p* *mf* *f* *p* *f*

Vn. II *p* *mf* *f* *p* *f*

Va. *mp* *mf* *f*

*solo*

9 2 3  
4

Fl.

Ob.

Cl.

P3 maracas  
mp

P4 tomloms  
p

P1 susp. cymb.

Hp.

Vn. I *tutti* *con sord.*  
mp *f* *mp* *f*

Vn. II *tutti* *pizz.* *arco*  
*f* *f* *mp*

Va. *solo*  
*mp* *mp* *mp* *f*

Vc. *solo*  
*mp* *f* *mp* *f*

2 3  
4



13  $\frac{3}{4}$  (in 6)  $\frac{4}{8}$   $\frac{3}{4}$  (in 6)  $\frac{4}{8}$

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

Cl.

P3 maracas

P4 tomloms

P1 *p* susp. cym.

P5 pair crash cym.

Hp. *f*

Vn. I  $\frac{3}{4}$  (in 6) *solo* (con sord.) *mf* *mp* *mp* *pp*  $\frac{4}{8}$

Vn. I *pp*  $\frac{4}{8}$

Vn. II *solo* (senza sord.) *mf* *mp*

Vn. II (senza sord.) *mf* *mp*

Va. *solo* *mp* *mf* *mp* *mf*

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17 **4/8** **4/4** **4/8**

*Fl.* *f* *pp* *pp*

*Ob.* *pp*

*Cl.* *ff* *mp* *pp*

*Bass Cl.* *ff* *mp* *pp*

*Vibes* motor roll *ff* *mp* *pp*

*Tab. Bells* P2 P3 P3 P4 P1 P5

*medium tamtam*  
*large tamtam*  
*bass drum* *f* *l.v.*

*Chinese cym. drum sticks* *f* *l.v.*

*susp. cymbal* *f* *l.v.*

*crash cymbals snciao* *pp* *mp* *l.v.*

*wire brush* *p* *pp*

*Cel.* *p*

*Hp.* *f*

**4/8** **4/4** **4/8**

*Vn. I* *4 soli* *pp*

*Vn. II* *tutti* *solo* *mp* *3 soli* *divisi* *PPP* *tutti*

*Va.* *f* *pp* *mp* *ff* *mp* *pp*

*Vc.* *ff* *mp* *pp*

*Db.* *pizz.* *ff* *mp* *pp*

**3**  
22 **4** più mosso, ♩ = 200

Crotales P1  
Vibes P2  
Tub. Bells P3 with fingers *pp*  
Bass drum P4 *pp*  
Cel. *p* *lv.*  
Hp. *mp*

**4**  
S. *mockingly* *mf p* 'Bo-gu-mil,  
A. *mockingly* *f p* 'Bo-gu-mil,  
T. *mockingly* *mf p* 'Bo-gu-mil, *tricked*

**3**  
**4** più mosso, ♩ = 200

Vn. I 4 soli *ppp* *(divisi)*  
Vn. II 3 soli *ppp* *(divisi)*  
Db. *ppp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bass Cl. *pp*

Glock. *P1*

Crotales *P2* *pp*

Vibes *mp*

Cel. *p*

Hp. *mp*

S. *f p*  
Bo-gu-mil, Bo-gu-mil, Bo-gu-mil, a train is

A. *f p*  
Bo-gu-mil, Bo-gu-mil, Bo-gu-mil, tricked

T. *mp*  
once tricked once tricked

Vn. I solo *pp*

Vn. I solo *pp*

Vn. II solo *pp*

Vn. II solo *pp*

Vc. *p*

Db. *p*

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34  $\frac{3}{4}$  ( $\text{♩} = 100$ )

Glock.  $\frac{3}{4}$  P1

Vibes  $\frac{3}{4}$  P2 motor off

Hp.

S.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *marcato*

A. *mp* a train a train a train a train some-times. *marcato*

T. *mp* train a train is on- ly is train is on- ly a train some-times. *marcato*

Vn. I solo  $\frac{3}{4}$  ( $\text{♩} = 100$ )  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *pp*

Vn. I solo *pp*

Vn. II solo *pp*

The score is for a piece titled 'A Train'. It features a vocal soloist (Soprano, Alto, Tenor) and instrumental accompaniment. The tempo is marked as 100 beats per minute. The time signature changes from 3/4 to 2/4 and back to 3/4. The vocal parts have lyrics: 'a train a train a train a train some-times.' and 'train a train is on- ly is train is on- ly a train some-times.'. The instrumental parts include Glockenspiel (Glock.), Vibes, Harp (Hp.), Violin I (Vn. I) solo, and Violin II (Vn. II) solo. The score includes dynamic markings such as *pp*, *mp*, *sf*, and *marcato*. There are also performance instructions like 'motor off' for the Vibes and 'marcato' for the vocal parts.

Preview File Only

5  
404

*poco rallentando*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bass Cl. *pp*

Glock. *pp*

Vibes *pp*  
P1  
P2 tuning motor on, as sound dies out.

Cel. *p*

Hp.

5  
4

*poco rallentando*

Vn. I solo *pp*

Vn. I solo *pp*

Vn. II solo *pp*

Vn. II solo *pp*

Vc. *p*

Db. *p*

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Handwritten notes at the top of the page, including "4/4" and "accelerando".

6 *largo*,  $\text{♩} = 50$  3/4

4/4  $\text{♩} = 80$

*accelerando*

Glock.  $\text{pp}$

Cel.  $p$

Hp.  $mf$

All parts are 'solo' unless marked 'tutti'

S. 1 *soprano*  $\text{pp}$  In the

S. 2 *soprano*  $\text{pp}$  In the

S. 3 *soprano*  $\text{pp}$  In the

A. 1 *alto*  $\text{pp}$  In the

A. 2 *alto*  $\text{pp}$  In the

A. 3 *alto*  $\text{pp}$  In the

T. 1 *tenor*  $\text{pp}$  In the

T. 2 *tenor*  $\text{pp}$  In the

T. 3 *tenor*  $\text{pp}$  In the

In the

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$\text{♩} = 80$

*accelerando*

6 *largo*,  $\text{♩} = 50$  3/4

Vn. I *solo*  $\text{pp}$

Vn. I *solo*  $\text{pp}$

Vn. II *solo*  $\text{pp}$

Vn. II *solo*  $\text{pp}$



49  $\frac{3}{4}$   $\frac{4}{8}$  (♩ = 100)

Glock.  $pp$

Vibes  $pp$  motor of

Cel.  $p$

Hp.  $mf$

S.1  $p$   $pp$   $p$   
 ear-ly ho-urs like a stain creeps

S.2  $p$   $pp$   $p$   
 ear-ly ho-urs a stain creeps

S.3  $p$   $pp$   $p$   
 ear-ly ho-urs like a

A.1  $p$   $pp$   $mf$   $pp$   
 ear-ly ho-urs sleep

A.2  $p$   $pp$   
 ear-ly ho-urs

A.3  $p$   $pp$   
 ear-ly ho-urs

T.1  $p$   $pp$   
 ear-ly ho-urs

T.2  $p$   $pp$   
 ear-ly ho-urs

T.3  $p$   $pp$   
 ear-ly ho-urs

B.1 *en dehors*  $mp$   
 $pp$  He lies a-cross the door

B.2  $pp$   
 ho-urs

B.3  $pp$   
 ho-urs

$\frac{3}{4}$   $\frac{4}{8}$  (♩ = 100)

Vn. I solo  $pp$

Vn. I solo  $pp$

Vn. II solo  $pp$

Vn. II solo  $pp$

Vc. solo  $pp$

Db. solo  $pp$