Philip Armstrong

Symphony no. 4

Of Ecology and Mind

For vocalists, chorus, organ & orchestra

Introduction to the Music

Philip Armstrong's Symphony no. 4, Of Ecology and Mind, examines the ethical and metaphysical relationship between the human domain and that of the environment. It refutes the principles of anthropocentrism and it asserts the intrinsic value of nature and the associated moral imperatives for people to promote environmental sustainability and biodiversity. Each of the seven movements uses a text prepared by the composer based around the work of a writer who addresses these or related issues.

1: 'Of Contingency' is based upon Plato's 'Cratylus', in which Socrates argues that everything is subject to change, and that accordingly people possess the efficacy to make a positive difference in the world.

2: 'Hubris' is based upon Ovid's 'Metamorphoses', illustrating the pitfalls of arrogance towards nature.

3: 'The Round River' is based upon the work of Aldo Leopold, whose notion of a land ethic posits the natural environment as a community that is to be respected as a whole, and loved; an ethical action is one that underpins the integrity, stability and beauty of the 'land' community.

4: 'Aesthetic Theory' is based upon the work of Theodor Adorno, who asserted the value of the aesthetic, moral, expressivist aspect of human life oriented upon freedom, spontaneity and creativity; environmental degradation is motivated by disorientation and alienation from nature caused by a constricted positivist conception of rationality, which views natural processes as entirely predictable and easily manipulated, and is thus motivated by progress, authority, and technological regulation.

5: 'The Ecology of Wisdom' is based upon the work of Arne Naess, who argues for the principle of deep ecology and the refutation of atomist individualism.

6: 'The Way of the One and the Many' is based upon the work of Freya Mathews, who advances a sensuous rendition of panpsychism and the notion that the integrity of the natural environment and the world as a whole is grounded by the many diverse forms of consciousness and sentience.

7: 'Of Mind' is based upon the work of David Chalmers, who further develops the theory of Russellian Monism, the notion that conscious awareness is not an exclusively a contingent function of biology but is intrinsic to the fundamental level of nature and physicality.

Introduction to the Composer

Philip Armstrong was born in England and studied music composition at the Royal Academy of Music. After winning the prestigious Manson Prize for composition he received a scholarship to study composing with Peter Racine Fricker at the University of California, Santa Barbara. Thereafter he studied education and has worked at international schools in Vienna, Zurich, Munich, and in China and Japan. Since 2013 he has been Director and teacher of Theory of Knowledge at Thuringia International School, Weimar.

The music of Philip Armstrong has been performed in more than twenty countries across Europe, the US, and East Asia. Most recently his piece 'Sense and Significance', based on the writing of Gottlob Frege, was performed by the Bournemouth Symphony Orchestra conducted by Kirill Karabits, and his piece for violin and electro-acoustics was performed in the Festsaal at the Weimar Schloss by Friedemann Eichhorn, professor of violin at the University of Music Franz Liszt Weimar.

Instrumentation

Soprano	Artemis (2), Iphigenia (3), Dasithea (4), Echo (6)
Mezzo-soprano	Niobe (2), Nyx (4), Polyxena (5), Psyche (6)
Tenor	Phaedimus(2)), Hypnos (4), Eros (6), Cosmoscope (7)
Bass baritone	Socrates (1), Apollo (2), Thanatos (4), Pan (6)

Chorus SATB
Organ

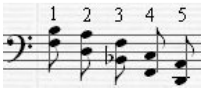
Orchestra:

2 flutes & 1 piccolo
2 oboes & 1 cor anglais (F)
1 clarinet (Bb) & 1 bass clarinet (Bb)
2 bassoons & 1 contra bassoon

4 horns (F)
3 trumpets (C)
2 tenor trombones & 1 bass trombone
1 tuba

5 percussion:

timpani



I) metal block, whip, glass wind chimes, slide whistle, 2 congas, drum kit (ride cymbal, high-hat, high & low wood block, snare drum, suspended cymbal, cowbell, pedal bass drum),

II) large bass drum, snare drum, 3 suspended cymbals (small, medium, large), 2 cowbells (large & small), 4 tom-toms,

III) crash cymbals, sizzle cymbal, small tam-tam (with double bass bow), 3 temple blocks, tenor drum, metal bowl with water, tambourine, triangle,

IV) marimba, vibraphone, glockenspiel, tubular bells, large tam-tam,

1 harp

strings

Composed in 2019
Duration: c. 45 minutes
The score is notated in C with standard octave transpositions

Symphony no. 4: Of Ecology and Mind

1. **Of Contingency**
For bass baritone (Socrates) and orchestra

Socrates
This water flows.
All things in motion,
Nothing at rest;
The doctrine of Heraclitus;
Never again can we immerse unto the same river.
All is contingent.
Then, could this be some other way?

2. **Hubris**
For soprano (Artemis), mezzo-soprano (Niobe), tenor (Phaedimus), bass baritone (Apollo) and orchestra

Niobe
What madness is this docile deference?
What nonsense this reverence for the gods?
What foolery to honour the unseen?

Artemis
Shall mortals act as Niobe demands?
To pray with whispers, to doubt the goddess?

Niobe
People of Thebes, rivals to Attica,
Drop this superstitious naivety,

Apollo
The people of Thebes flock to the temple.
They wear laurel garlands about their heads.

Niobe
Release yourself of guileless innocence,
Leave this temple and this nonsense behind.
It is I that has the noble title.
Daughter of Tantalus, the king of kings,
My endowment is strength and endurance.

Apollo
They come to pay honour to the goddess.
But then the royal Niobe stands forth.

Phaedimus
I feel the blazing heat! The sand is hot!

Niobe
It is the sinew of one who upholds
The celestial heavens far above.

Apollo
She flaunts her long tresses of golden hair.
She reveals a disdainful demeanour.
Niobe asserts her noble birth-right.
Her ancestry exceeds that of the gods.
And then she boasts the mighty Tantalus
Served table at the banquet of the gods.
She should have known the fate of Marsyas.

Artemis From the realm of the gods, on Olympus,
The goddess perceives the scolding affront.

Apollo The satyr dared to challenge Apollo.

Niobe This city is secured by my husband.
His vaults are piled high with boundless treasures.

Artemis Niobe should have learned from Arachne,
The weaver caught in her own tangled web.
They knew each other as pretty maidens.

Niobe I am a mother to seven daughters,

Artemis As beautiful as the flowers in spring.

Niobe And seven fair sons, as lean and handsome
As the first men who walked upon the earth.
My bold ancestry is of the Titans.
My pride and happiness are well-deserved.
The Theban folk shall honour my glory.
The goddess Leto has achieved far less.

Apollo He claimed the pre-eminence of his pipe.
He wagered his own skin in a contest.

Apollo Niobe treats the goddess with contempt.
Phoebus-Apollo is the son of Zeus,
Artemis is the daughter of Leto,
The divine twins shall not defer vengeance.

Artemis Niobe shall plead for mercy at the last,
Sheltering her offspring from the carnage.
Save me this last child, my youngest, she begs.
But still the virgin progeny shall die.

Apollo He defied the gods with slight and slander.
The skin was flayed from his limbs and torso.

Apollo Niobe is very full of herself.
She is conceited, led by vanity.
She shall be left childless, and a widow.

Artemis My children, begotten of divine spark,
My godliness has been discredited,
The sacred rites have been spurned and renounced.

Apollo The fool born of Tantalus has mocked me,
And boasted her mortal breed as supreme.
She has ridiculed all things transcendent.

Artemis She is enraged beyond count and measure.
She summons her two offspring to her side.

Niobe The mother of a mere two, one seventh
The progeny I have born to the world.

Apollo She is queen to an almighty husband
Who governs over the broad lands about.
She is mother to beautiful children;
They have inherited her winsome looks.

Apollo Niobe is severely puffed with pride.
I see lips frozen into inaction,
A state of despair, no more the proud tongue.

Artemis Apollo shall let loose with projectiles,
The barbed points smiting upon the boys' breasts,
The life force gushing out in streams of blood.

Apollo Artemis shall dispatch the cherished girls,
Her furtive arrows winged with quietus,
The bestowal of a gruesome demise.
The dying sisters shall gasp their last sighs.

Phaedimus I feel the blazing heat! The sand is hot!

Artemis She shall stand before the funeral pyres.
There shall be tears of sorrow and remorse.

Apollo The flesh was laid bare to the elements.
The guts were exposed to the glaring sun.

Niobe She has no domain in this earthly realm.
She is as feeble as a blind Cyclops.
I surpass her glory in all regards.

Phaedimus They bring a quiver of golden arrows.
They shroud their heavenly forms in the clouds.
They descend to Theban towers below.
Apollo comes to the young Phaedimus.
The boy is training in the wrestling pit.
He grapples on the floor with another.
His oily skin glistens in the bright light.
He exerts his every muscle to strength.
He does not see that which moves close to him.
The bent bow holding its sagittate bolt.
He does not foresee that which awaits him,
The writhing pain, his blood drenching the sand.
Fleetingly he knows the joy and delight
Of the feathered shaft, and those who bear it.

3. **The Round River**
For soprano (Iphigenia) and chorus

Iphigenia
The Round River
Flows into itself;
Reflexive,
Infinitely regressive,
It speeds around
In an endless loop.

Its current is a stream of energy,
Flowing from the soil into the foliage,
Thence into animals,
Thence back into soil
In a never-ending circle of life;
The Earth as a single organism.

We ride the logs and driftwood
That float along the Round River;
We guide the direction and speed.
Ecology is an infant just learning to walk,
A universal curiosity to understand this life,
A state of harmony between people and the land;
Conservation may thus follow.

4. **Aesthetic Theory**
For soprano (Dasithea), mezzo-soprano (Nyx), tenor (Hypnos), bass baritone (Thanatos), chorus, organ and orchestra

Of freedom:

Chorus
These assertions of fatalism shall not alienate;
A truth and inner wisdom shall lift us above the poles of power and empty advance
And remedy the poison of exploitation.
The life within of autonomy and creativity shall overcome
The tyrant of a life without, determined of silent regulation.
The spontaneity of the innermost realm shall liberate;
There shall be unity of mind and spirit.
This purpose guided of aesthetic knowledge,
The open path of agency and freedom.

Of the ether:

Nyx
Art is impotent in itself.
The death of primordial myth;
We have become torn from the ancient shudder.

Hypnos
Yet here at the lakeside, here in this music, this apparition,

Dasithea
It rises above itself, beyond reflexivity, unreal yet part of the unity.

Tutti
Thus the forest sings of more than it speaks,

An extra script of veiled meaning,
Momentary, fleeting,
The generative emergence of spirit.

Of existence:

Chorus The immanence of the non-existent,
The antithesis of the empirical,
The negation of the material order of the world.
If to call the non-existent to existence is to ask how it could be non-existent if it did not exist,
Then there is the explosion of appearance,
Cosmically bound to its converse.

Of truth:

Thanatos When the Romantic imagines that, through reflection and thematic content,
It can grasp art's emergent ether,
Then there is refutation of any reduction to an entity or universal concept.
This claim to universal truth is self-destroying.
This afterimage of the primordial shudder,
Freed from the fabled deception of its being-in-itself,
The truth of spirit is untruth, for truth is real, and no spirit is substance.

Of the dialectic:

Chorus It is subject mediated, the appearance of an other, and object manifest.
The spirit draws the sensual unto its own sphere.
Art consumes itself and negates the reality of spirit.
Art militates against the concept, but in doing so requires concepts.
Art is dialectic, with spirit inherent within it.
Thus it is absolute.

Of positivism:

Chorus This control and domination by natural law,
This will to treat the riches of nature as solely beneficent.
Is refuted
By intuition of what is not intuitable.

Of dogma:

Dasithea The bourgeois dogma of art's intuitability,

Nyx The norm of intuitability refutes discursive thinking,

Dasithea Yet it also suppresses non-conceptual mediation.
Art's intuitability is a self-contradiction.

Thanatos The more the work becomes positivistic and is said to be identical to its intuitability,

Hypnos The more its spirit is reified as an ideal message,

Thanatos Ready to provide a presupposed *a priori* answer and solution in conceptual terms.

Tutti It reifies intuitability as impenetrable,

Guarded against subversive threats to the harmonies the work purportedly reflects.

Of reification:

Chorus
The more the labour of art is objectified,
The more the work rings hollow and becomes alien unto itself.
The radiance of constellations that become ciphers,
This notion of art, as politically engaged, didactic, regresses back to Enlightenment values;
It shuffles away the antithesis of art to reality;
It integrates art unto the reality it opposes.

Of modality:

Chorus
If the world is ruled by the universal,
Then the contingent must become abstract necessity.
Artistic conception by analysis can prove intuitability,
For all such analysis is pervaded by the conceptual.

Nyx
The ether is particular, and variable, exchangeable,
But not interchangeable, substitutive;

Chorus
Its telos is not of the spectrum, constricted by a constant Platonic universality.

Of mereology:

Nyx
Here there is no identity of the spiritual and nonspiritual.

Chorus
Spirit is the function of that of which it arises.
This sensuous immediacy, denied by any fusion,
This spirit is not indiscernible from the sensual element;

Of natural enchantment:

Chorus
The sensual here as refracted timbre;
We shall recover the enchantment of these environs.

Nyx
Our music becomes other than the tangible
By becoming the tangible,
Not through localisation in space-time,
By the immanence
Of the aesthetic.

5. The Ecology of Wisdom

For mezzo-soprano (Polyxena) and organ

Polyxena
The human intrusion is excessive;
Live light and traceless, sustainably!
Deep ecology, derived of ethics,
As a biospheric egalitarian.
All living things have intrinsic value, independent of their utility.
Respect this inherent worth, taking care of nature.
Refute atomist essence
That divides the human from nature.

Assert a total-field vision of the world, the unity of life, of diversity, of interdependence;
The identity of a living thing is founded upon ecological relations with the rest.
When duty is performed not for the categorical imperative, but for inclination,
Then it is beautiful action.

6. The Way of the One and the Many

For soprano (Echo), mezzo-soprano (Psyche), tenor (Eros), bass baritone (Pan), chorus, organ and orchestra

Chorus — We seek reconciliation with the world,
We shall embrace the intuitive gist,
Of matter imbued with the subjectival dimension.

Echo & Psyche — The innerness of things,

Chorus — An extension of subjectivity to physical matter is required.
It is not passive or static;

Pan — It is active impulsion.

Echo — The world as will and idea,
Falling in love, permeable to another's subjectivity.

Chorus — Sensitive to beauty, sufficiency, the depth, the dearness of objects.

Echo — A sunset, silhouette of all objects, the difference between them is removed,

Chorus — Enchantment,
Mind is the reflexive, purposive aspect of the self-directive, self-realising system.

Echo & Psyche — Matter present to itself even if individual objects are not.

Chorus — Enchantment,
Subjectivity blossoms into sentience.

Echo & Psyche — Every instance of matter is not merely manifest, but present to itself.

Chorus — Subjectivity belongs to the subject, necessarily an indivisible unity.

Echo & Psyche — Subjectivity is a function of the reflexive action of self-realisation.
The universe is not a great machine but a great thought.
Cosmic self, active, global,

Pan & Psyche — The universe is a great, infinitely modulated field impulsion,
Of how reality 'feels' to itself from the inside.

Chorus — Centres of subjectivity separated from the greater whole,

Echo — It feels, an innerness to its reality as well as an outerness,

Tutti Physicality becomes existent simultaneous with subjectivity.
Neither reduces to the other.

7. Of Mind
For tenor (Cosmoscope), chorus, organ and orchestra

Cosmoscope There is something it is like to be a mind,
A particle of energy,
A natural world integrating the physical and the phenomenal.
Of mind grounded at the fundamental level.
Compatible with causal closure,
A mind intrinsic to the physical.
The sterility of the material is overcome,
The inefficacy of the epiphenomenal is vanquished;
Emergence without substance dualism.
There is something it is like to be free.

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2. Hubris
Ovid. Metamorphoses, book 6 (1 C.E.)

3. The Round River
Leopold, Aldo (1949). A Sand County Almanac, with essays on conservation from Round River, Oxford University Press, 1966.
[The Round River, pp188-202]

4. Aesthetic Theory
Adorno, Theodor W. Aesthetic theory (1970), tr. Robert Hullot-Kentor (1997), Bloomsbury 2013
[Art beauty: Apparition, Spiritualisation, Intuitability, pp109-137]

5. The Ecology of Wisdom
Naess, Arne. The Ecology of Wisdom; writings by Arne Naess, ed. A Drengson & B Devall. Counterpoint, Berkeley, 2008.

6. The Way of the One and the Many
Mathews, Freya. For Love of Matter, a contemporary Panpsychism (chapter 3), State University of New York Press, 2003

7. Of Mind
Chalmers, David J. The Character of Consciousness, chapter 11: Type-F Monism, Oxford University Press 2010

1. Of Contingency
for bass baritone and orchestra

Philip Armstrong

Andante ♩=72

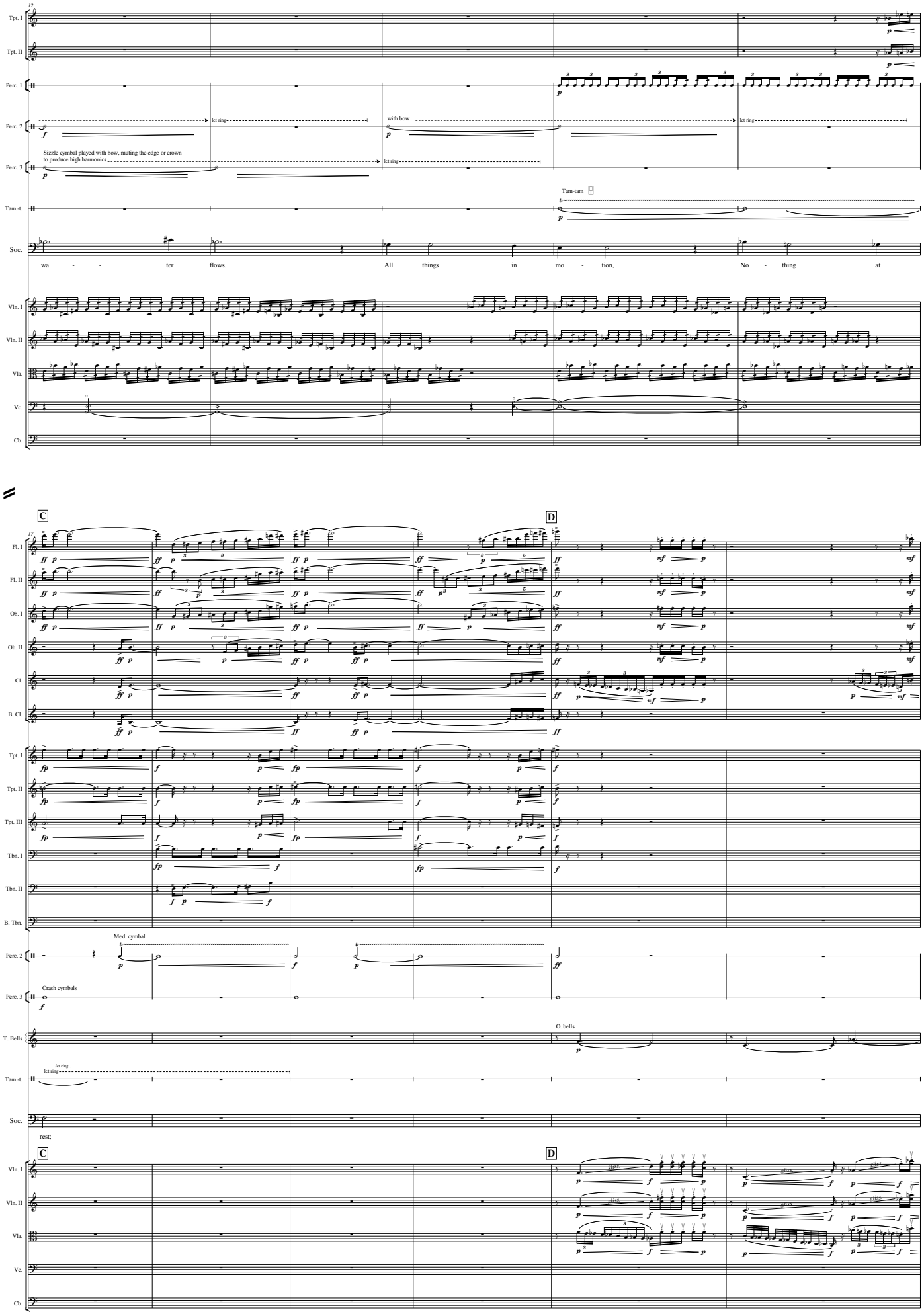
Flute I
Flute II
Oboe I
Oboe II
Clarinet in B♭
Bass Clarinet in B♭
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Bass Trombone
Perc. 2 — Medium cymbal
Perc. 3. — Crash cymbals
Orchestral Bells — Orchestral bells
Violin I
Violin II
Viola
Violoncello
Contrabass

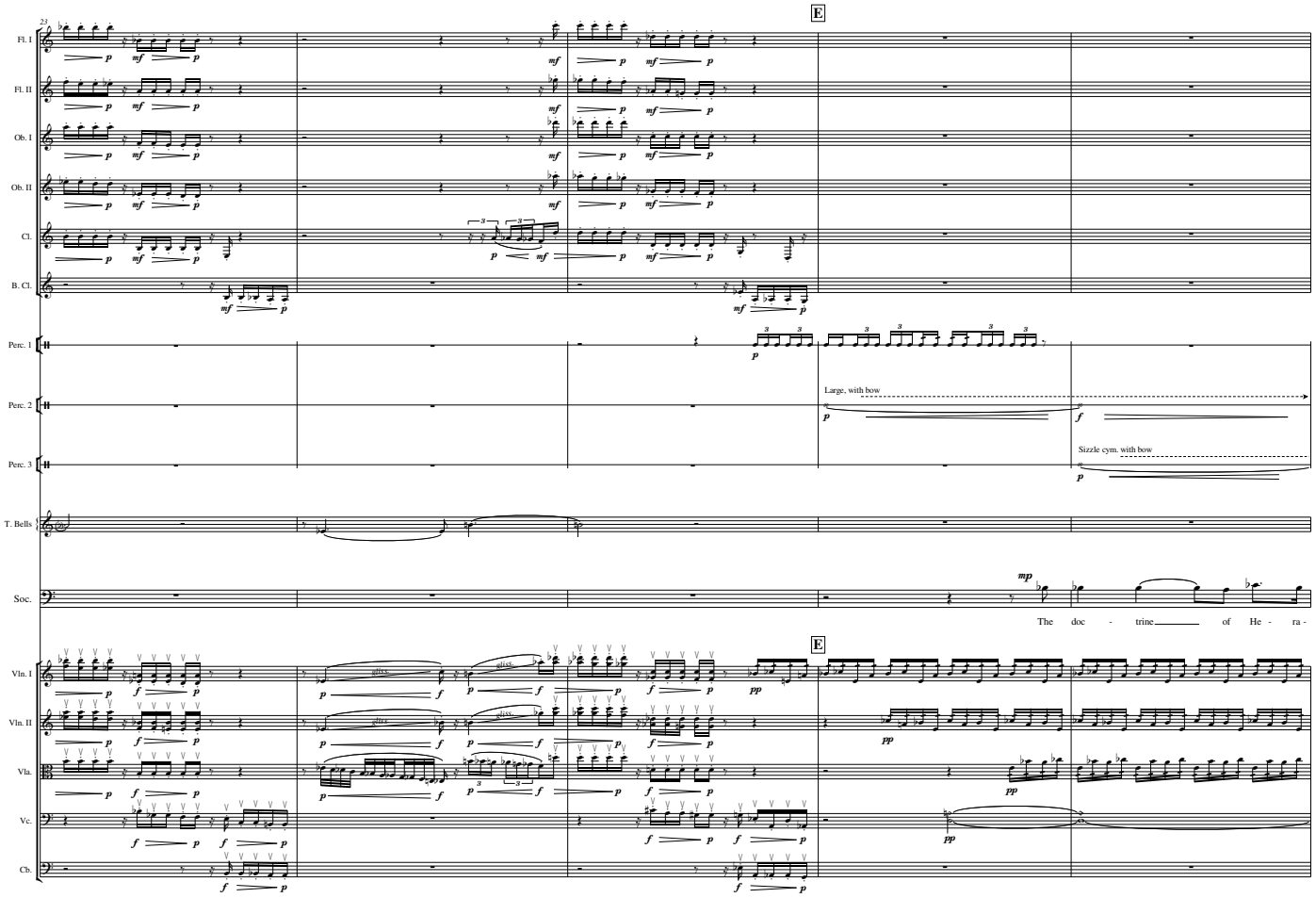
A

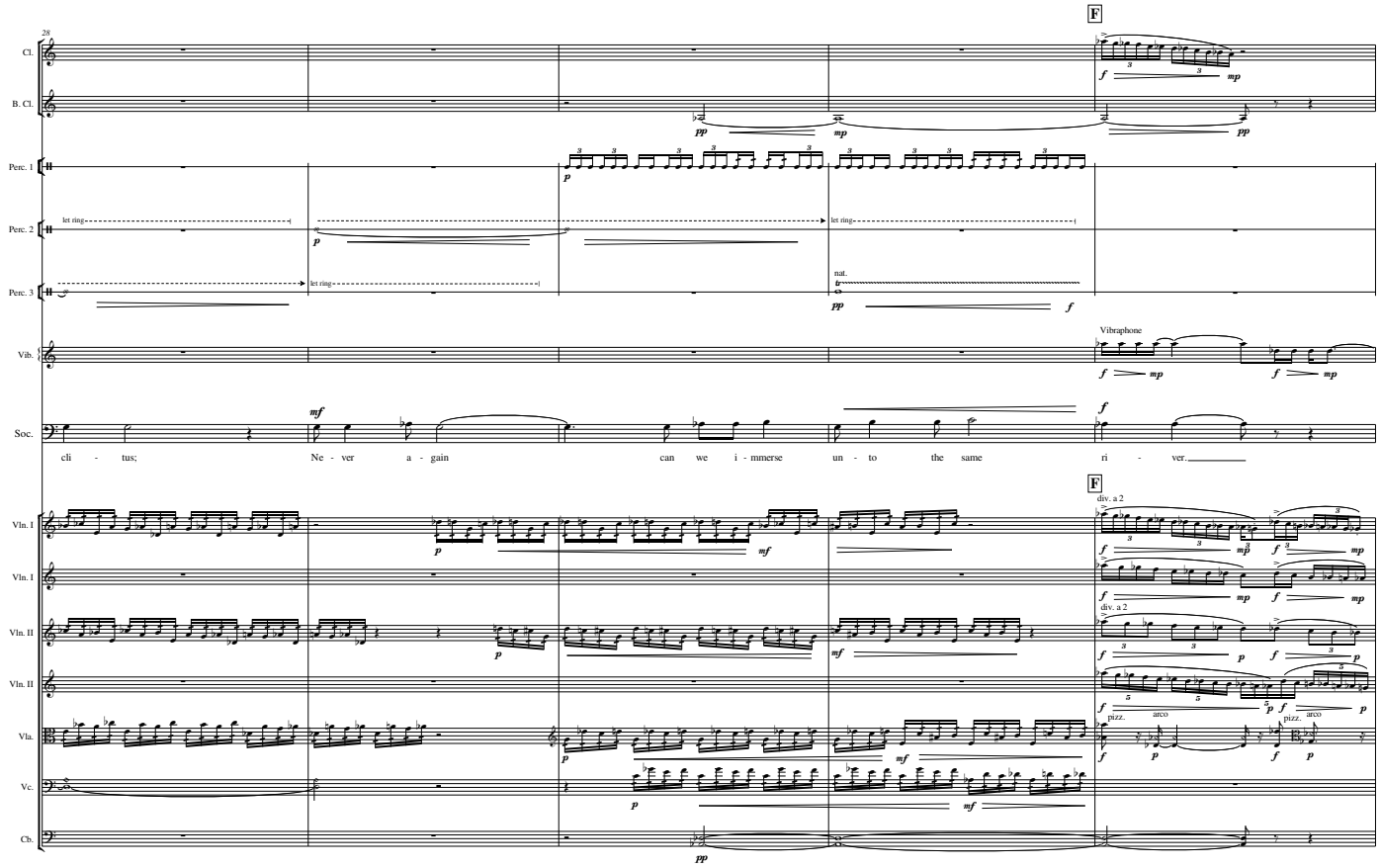
Perc. 1 — Hi hat
Perc. 2 — Large symbal played with bow, muting the edge or crown to produce high harmonics
T. Bells
Soc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

B

The


Tpt. I
Tpt. II
Perc. 1
Perc. 2
let ring
with bow
let ring
Sizzle cymbal played with bow, muting the edge or crown
to produce high harmonics
Perc. 3
let ring
Tam-tam
Tam.-t.
Soc.
wa - - ter flows. All things in mo - tion, No - thing at
Vln. I
Vln. II
Vla.
Vc.
Cb.
C
D
Fl. I
Fl. II
Ob. I
Ob. II
Cl.
B. Cl.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Med. cymbal
Perc. 2
Crash cymbals
Perc. 3
O. bells
T. Bells
let ring...
let ring
Tam.-t.
Soc.
rest;
C
D
Vln. I
Vln. II
Vla.
Vc.
Cb.


E
Fl. I
Fl. II
Ob. I
Ob. II
Cl.
B. Cl.
Perc. 1
Perc. 2
Large, with bow
Perc. 3
Sizzle cym. with bow
T. Bells
Soc.
The doc - trine of He - ra -
Vln. I
Vln. II
Vla.
Vc.
Cb.


F
Cl.
B. Cl.
Perc. 1
Perc. 2
let ring
Perc. 3
let ring
nat.
Vib.
Vibraphone
Soc.
cli - tus; Ne - ver a - gain can we i - mmerse un - to the same ri - ver.
Vln. I
div. a 2
Vln. II
div. a 2
Vla.
pizz.
arco
Vc.
Cb.

33

B. Cl.

Perc. 1

Perc. 2

with bow

let ring

Perc. 3

with bow

Vib.

Soc.

All is con - tin - gent. Then

G

Vln. I

Vln. I

Vln. II

Vln. II

pizz.

Vla.

pizz.

arco

Vc.

div. a 2

Vc.

Cb.

38

B. Cl.

Perc. 1

Perc. 2

let ring

Perc. 3

let ring

with bow

let ring

Soc.

could this be some o - ther way, some o - ther way?

Vln. I

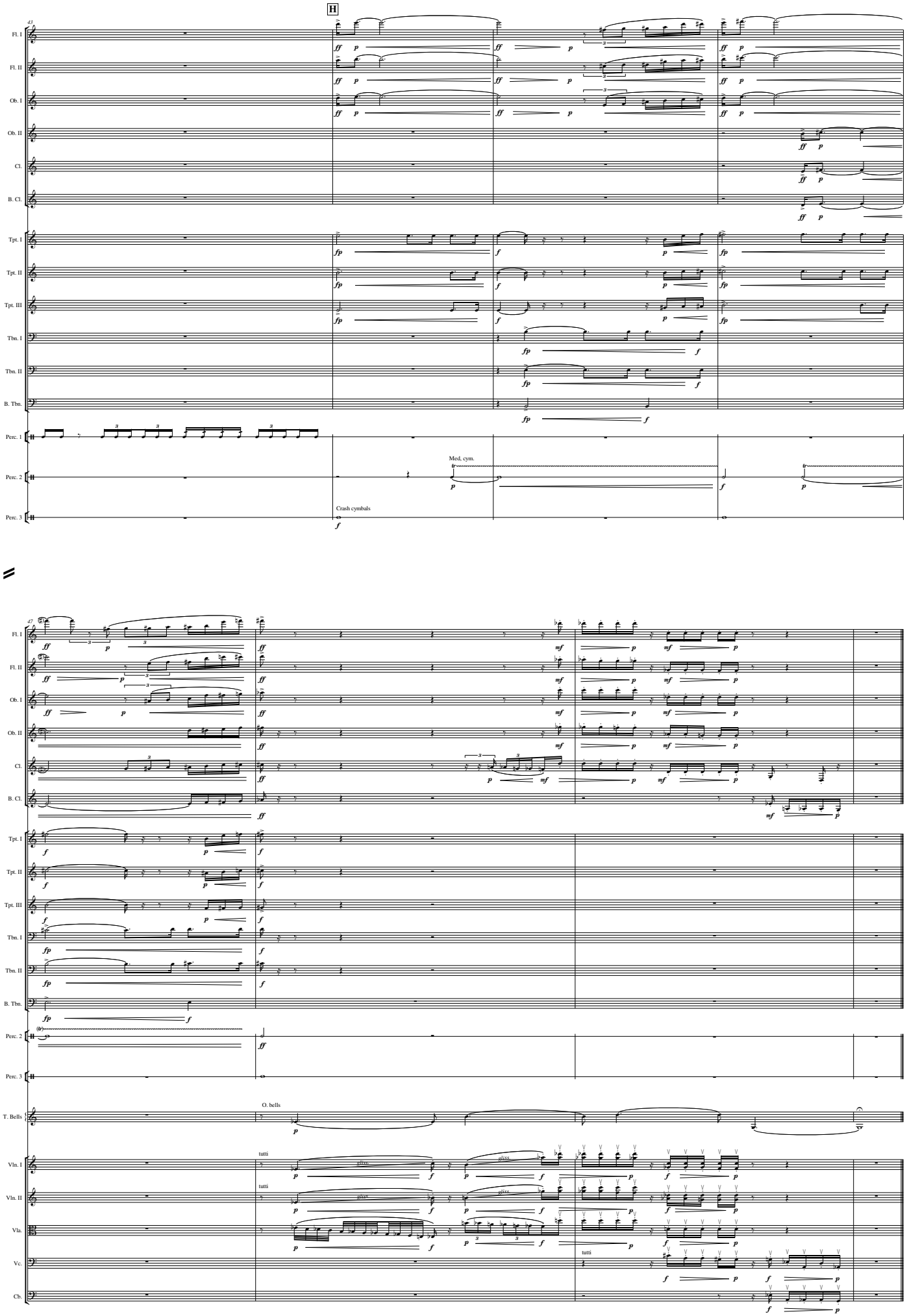
Vln. II

Vla.

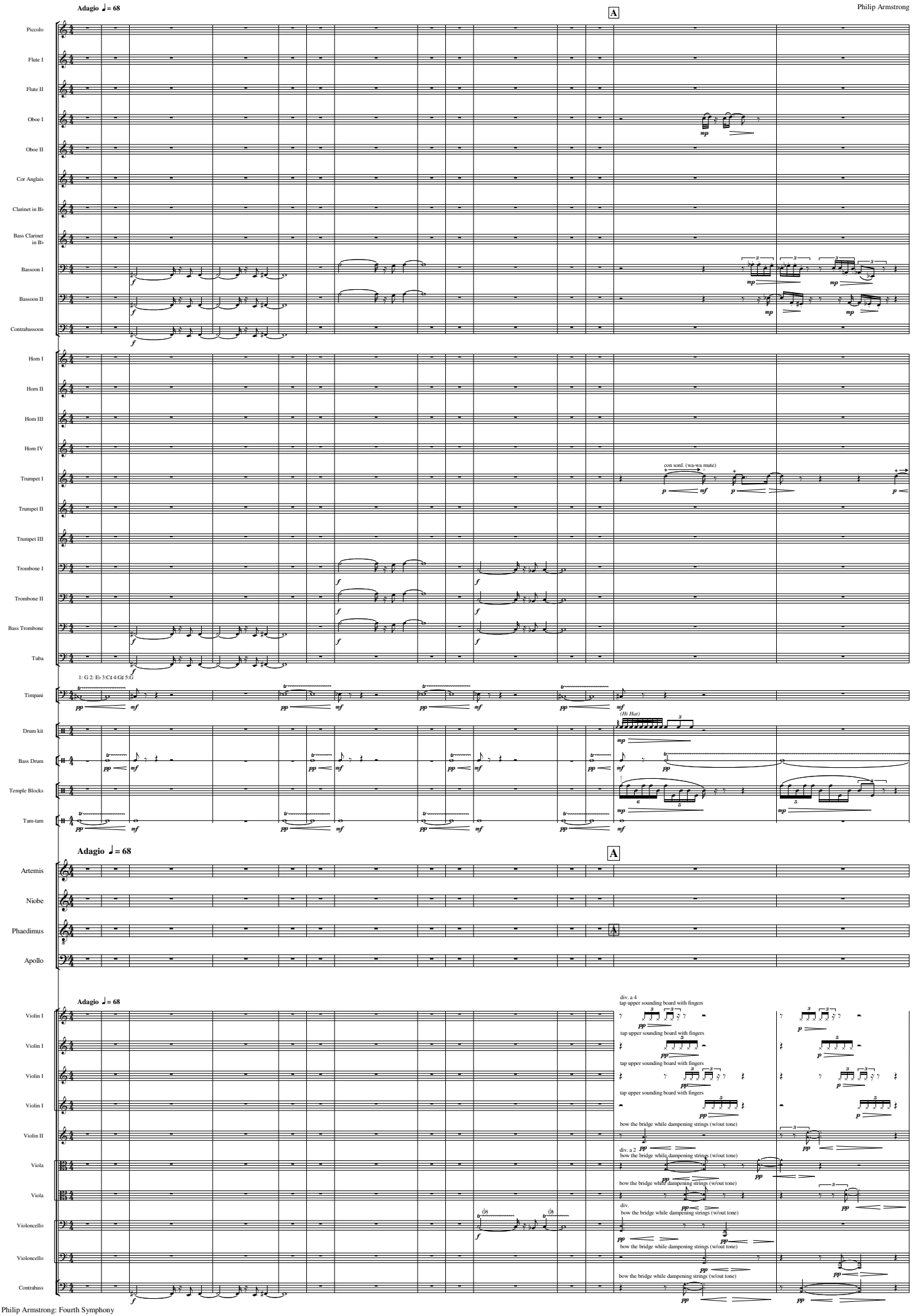
Vc.

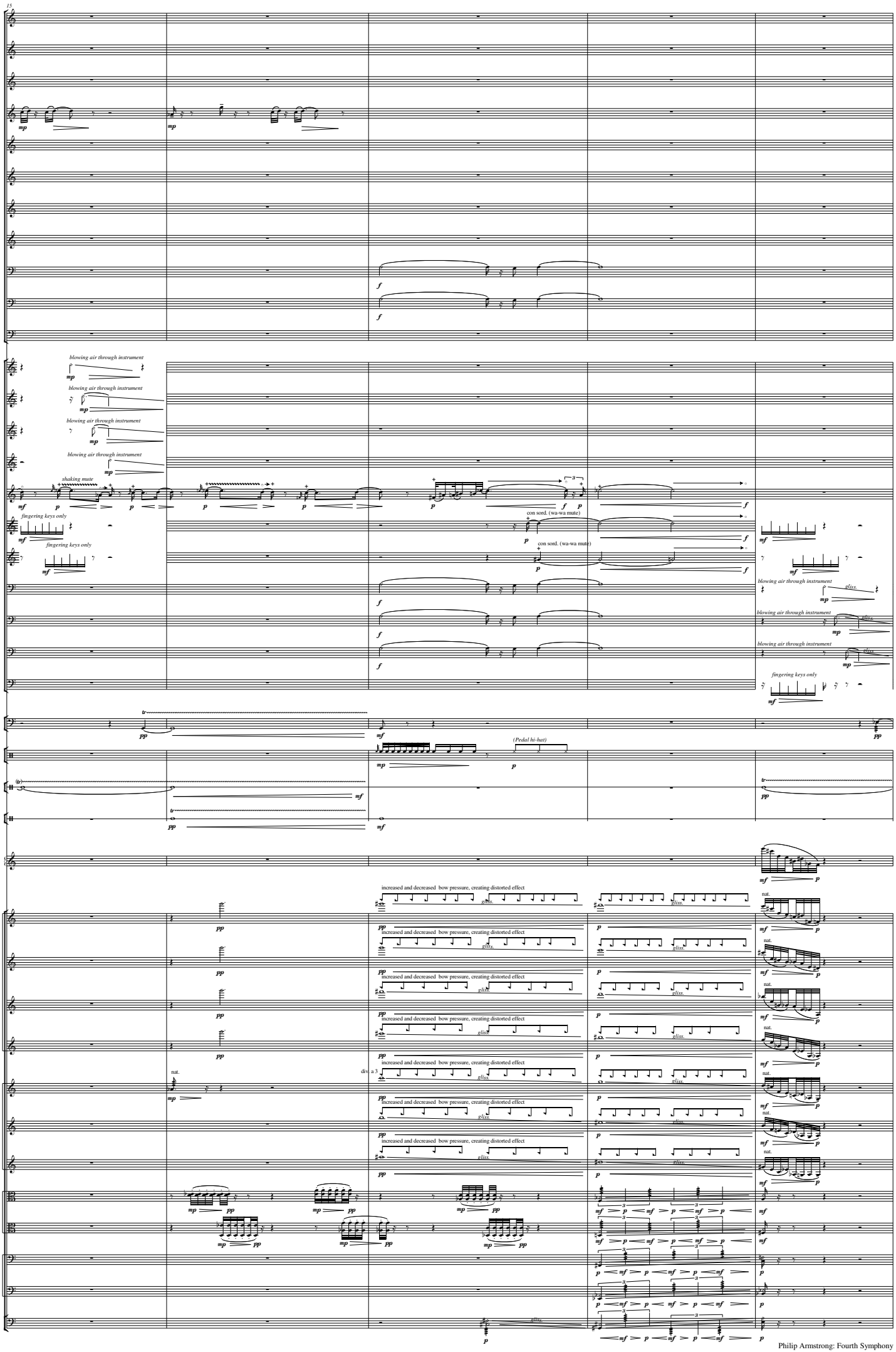
Vc.

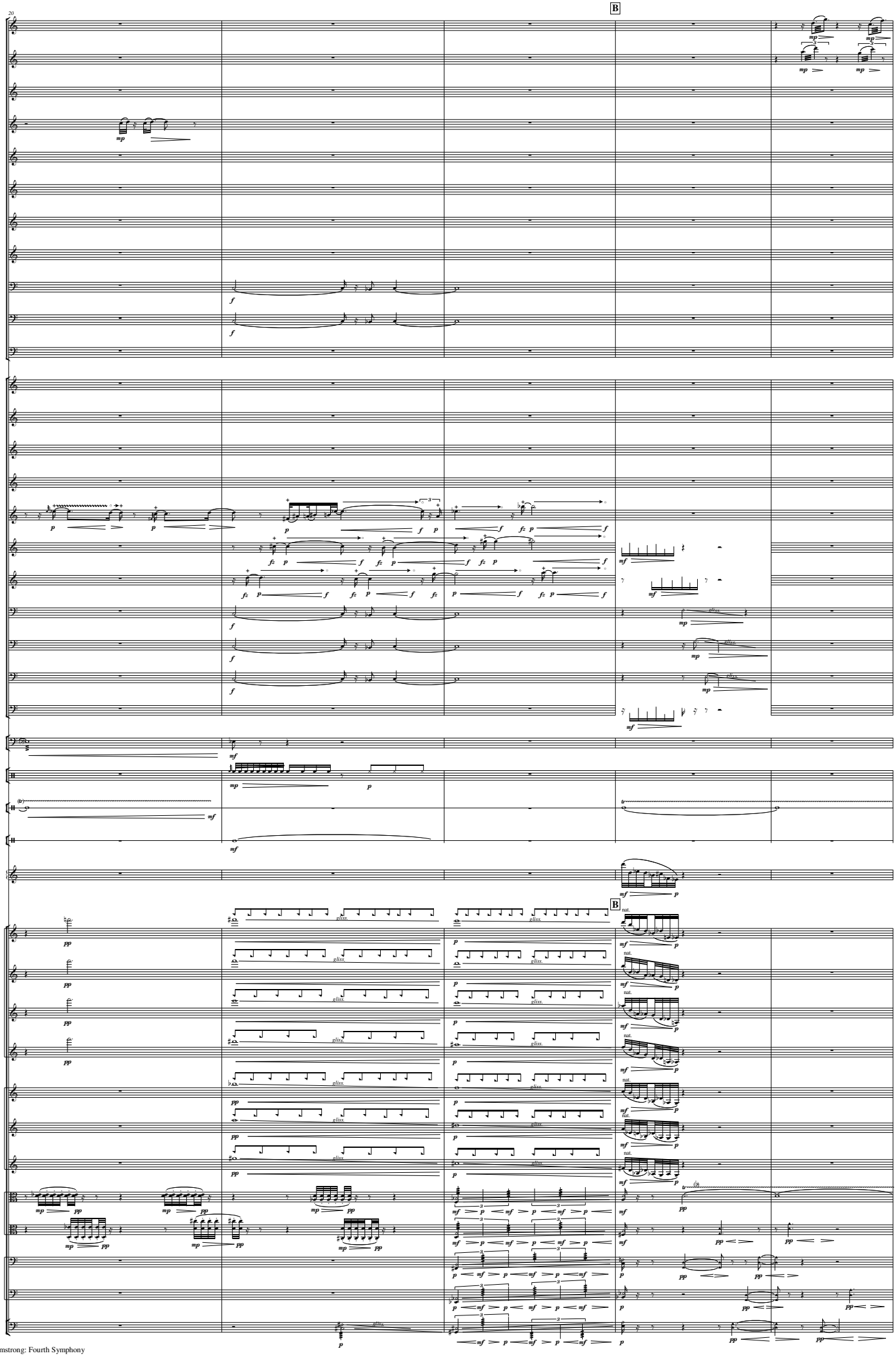
Cb.

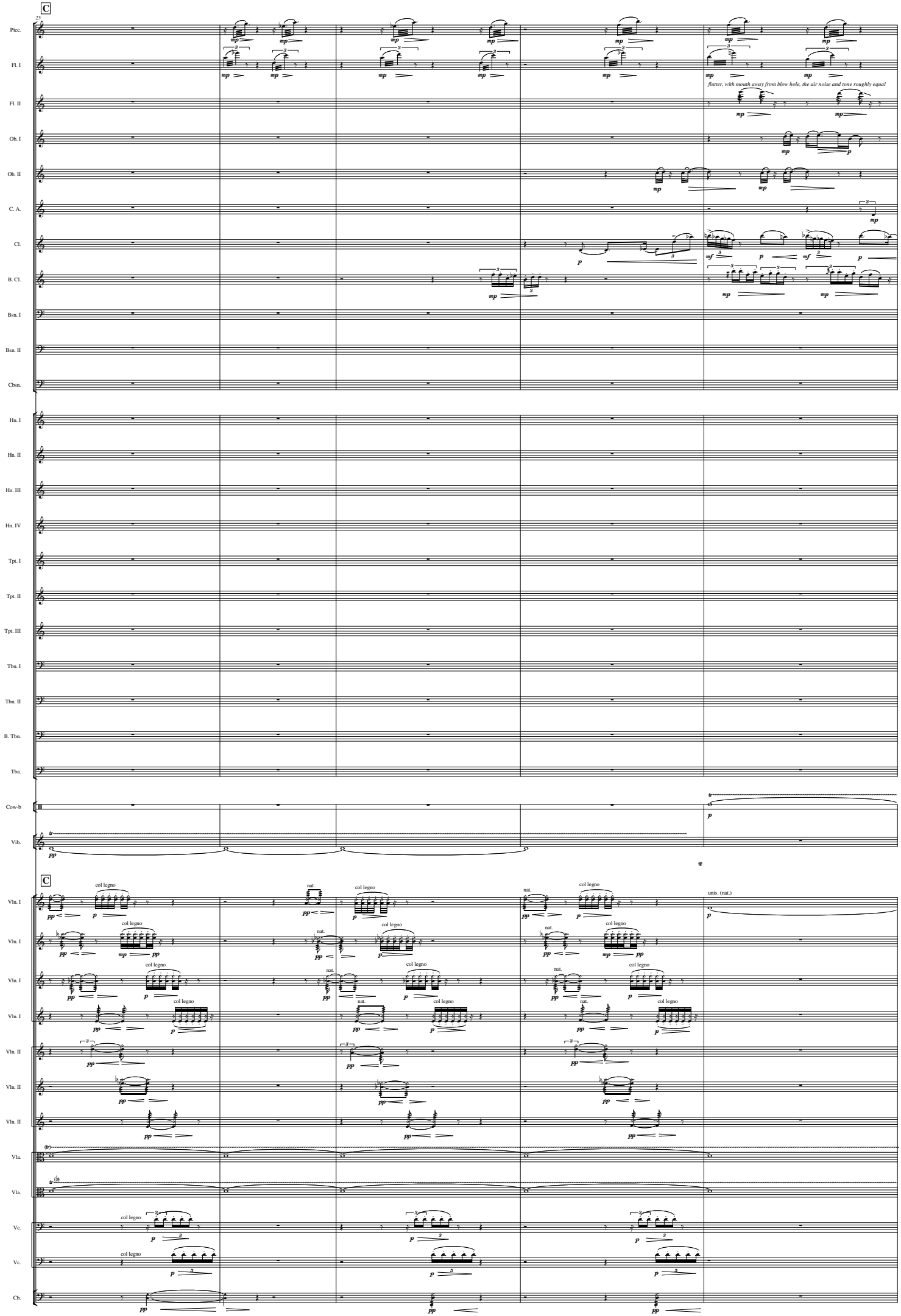

H
43
Fl. I
Fl. II
Ob. I
Ob. II
Cl.
B. Cl.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Perc. 1
Perc. 2
Perc. 3
Med. cym.
Crash cymbals
47
T. Bells
O. bells
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
gliss.

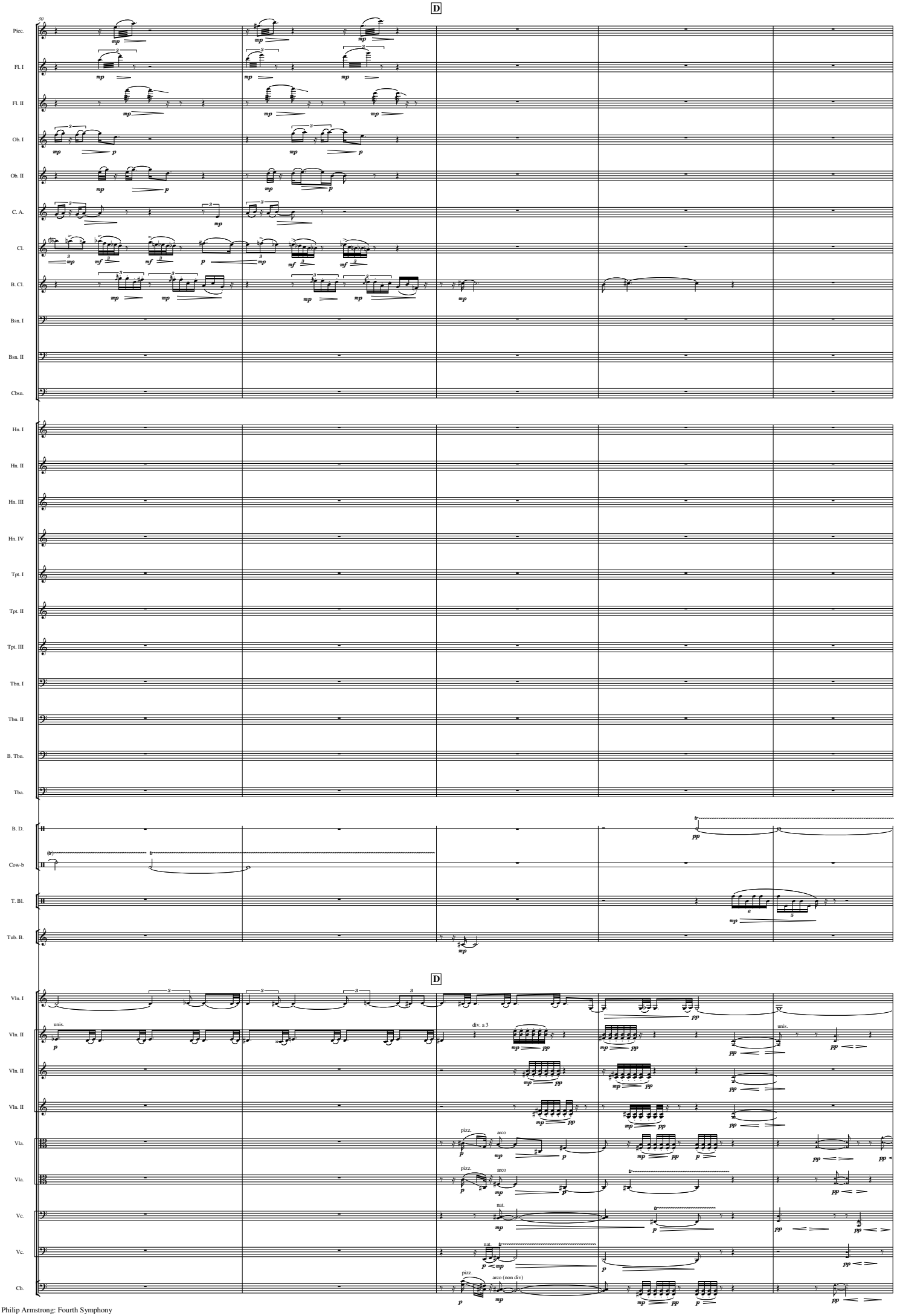
2. Hubris
for vocalists and orchestra

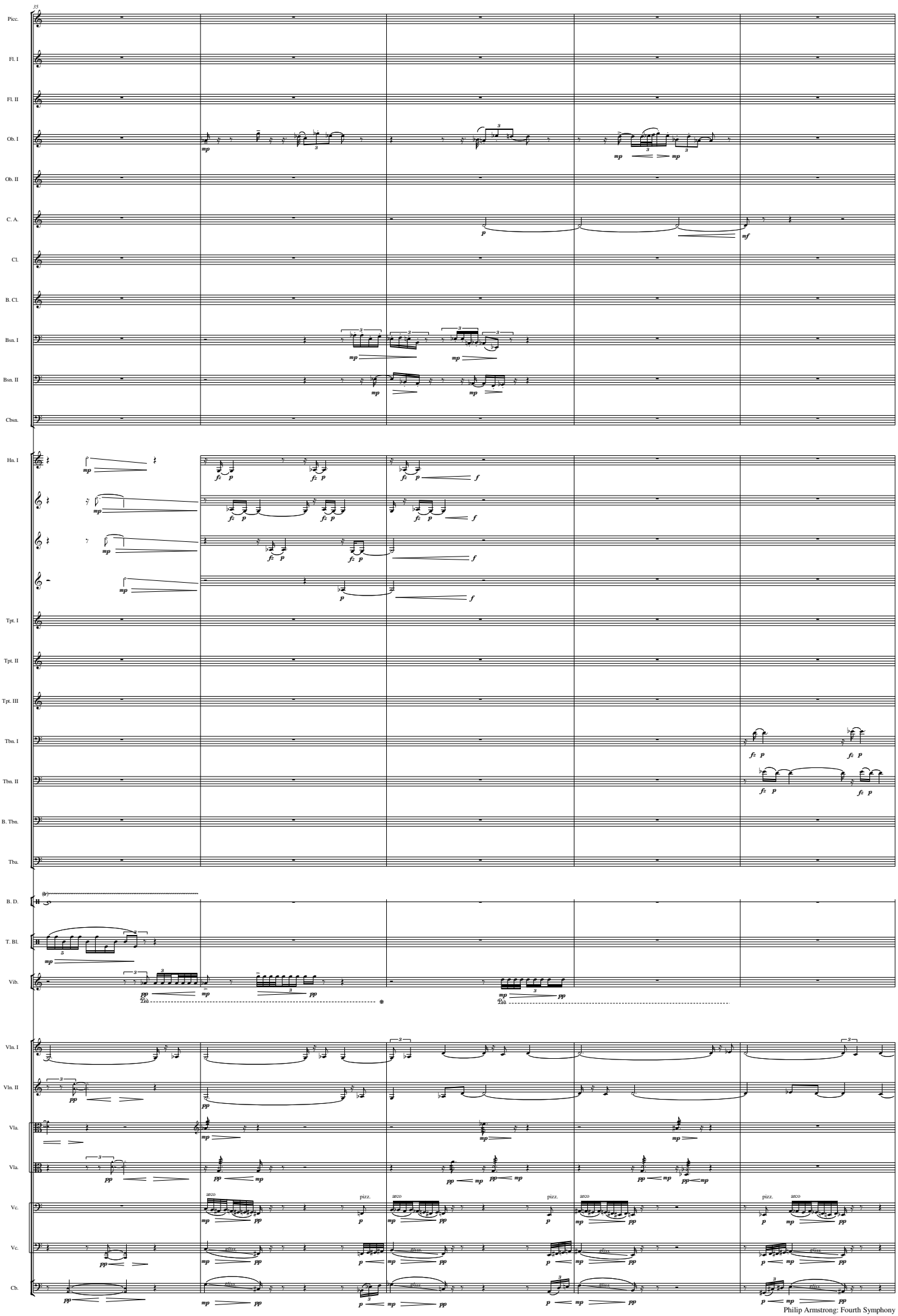


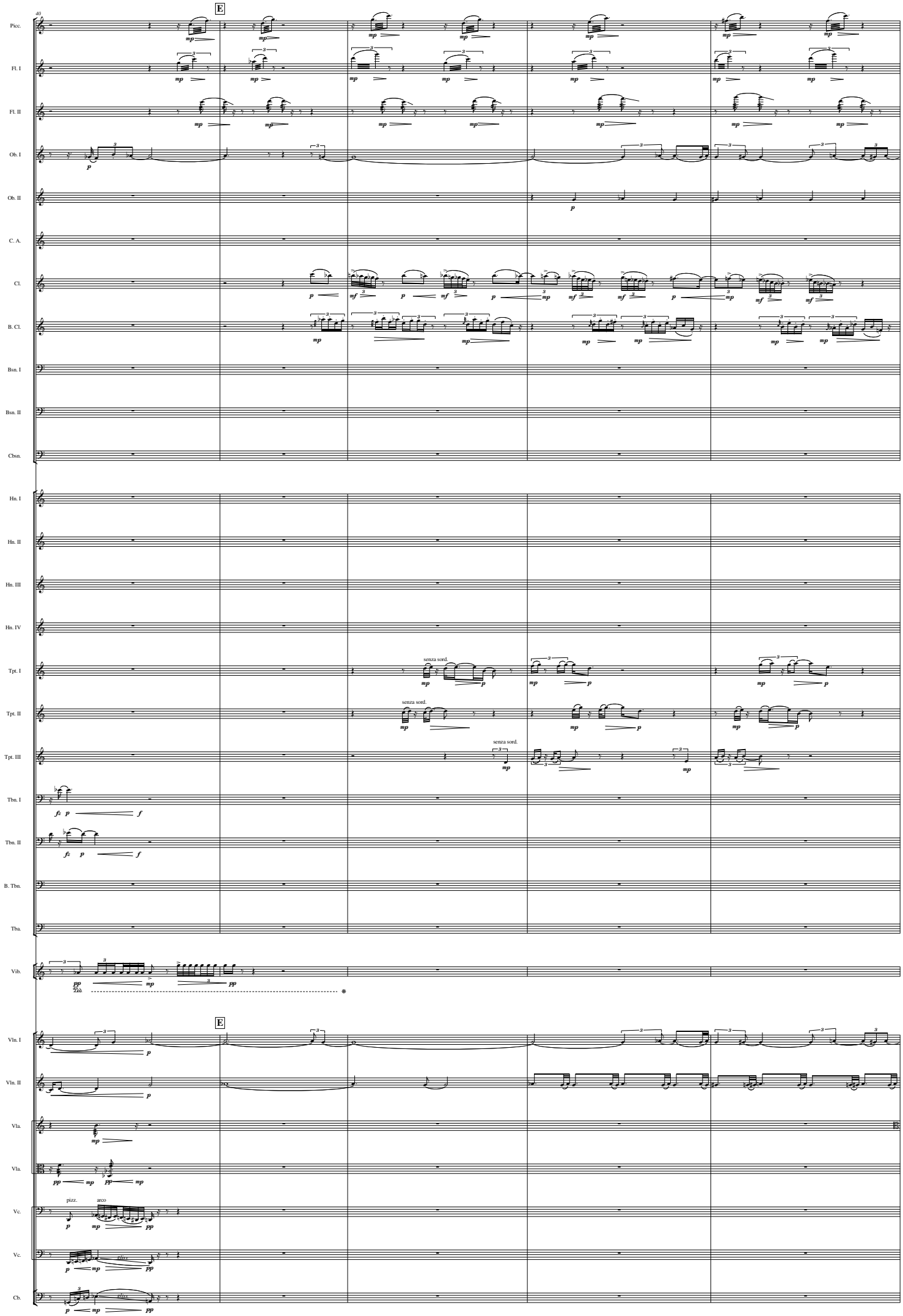

15
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
B. D.
T-tam
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
blowing air through instrument
shaking mute
fingering keys only
con sord. (wa-wa mute)
gliss.
(Pedal hi-hat)
increased and decreased bow pressure, creating distorted effect
nat.
div. a 3

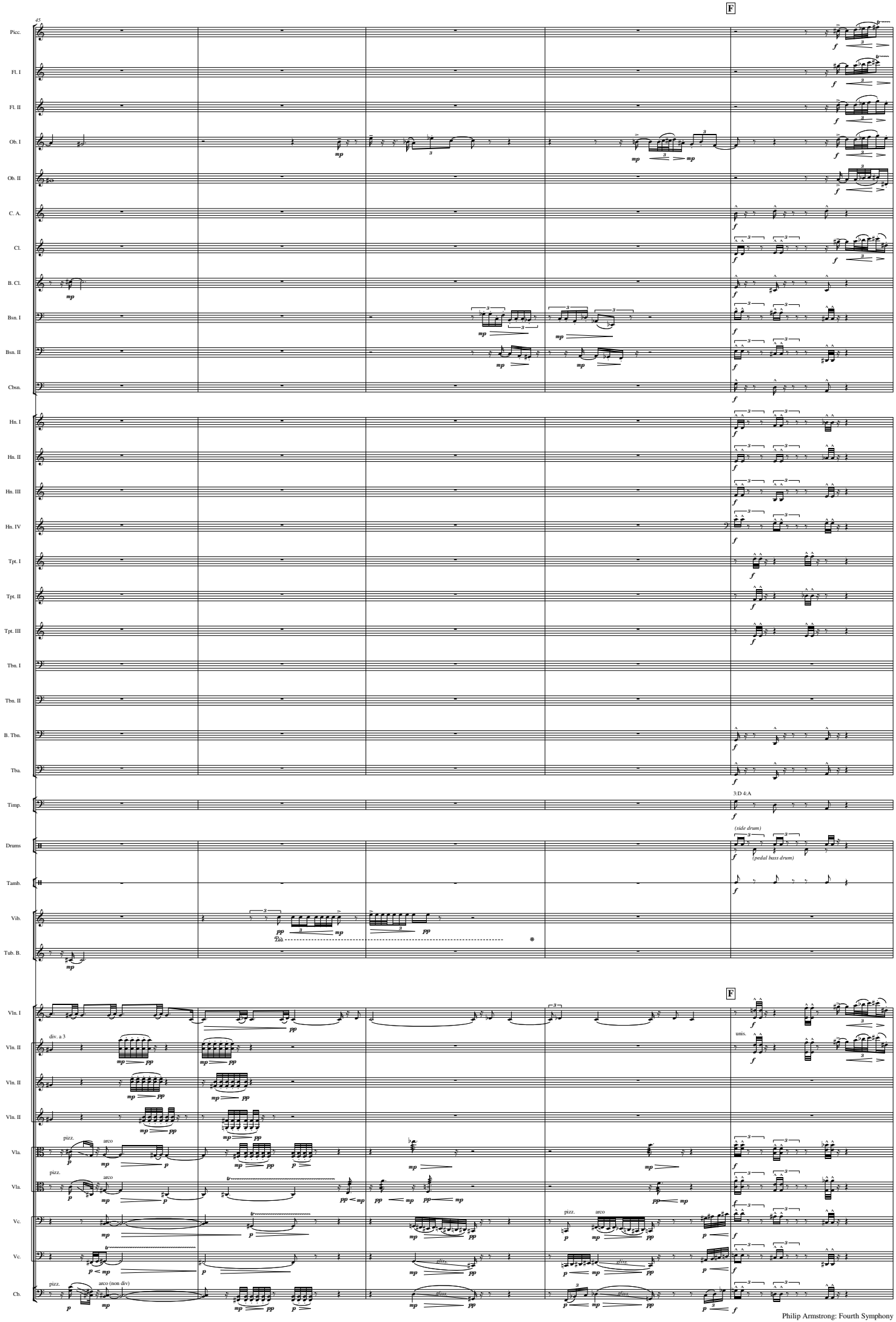

20
B
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
B. D.
T-tam
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
nat.

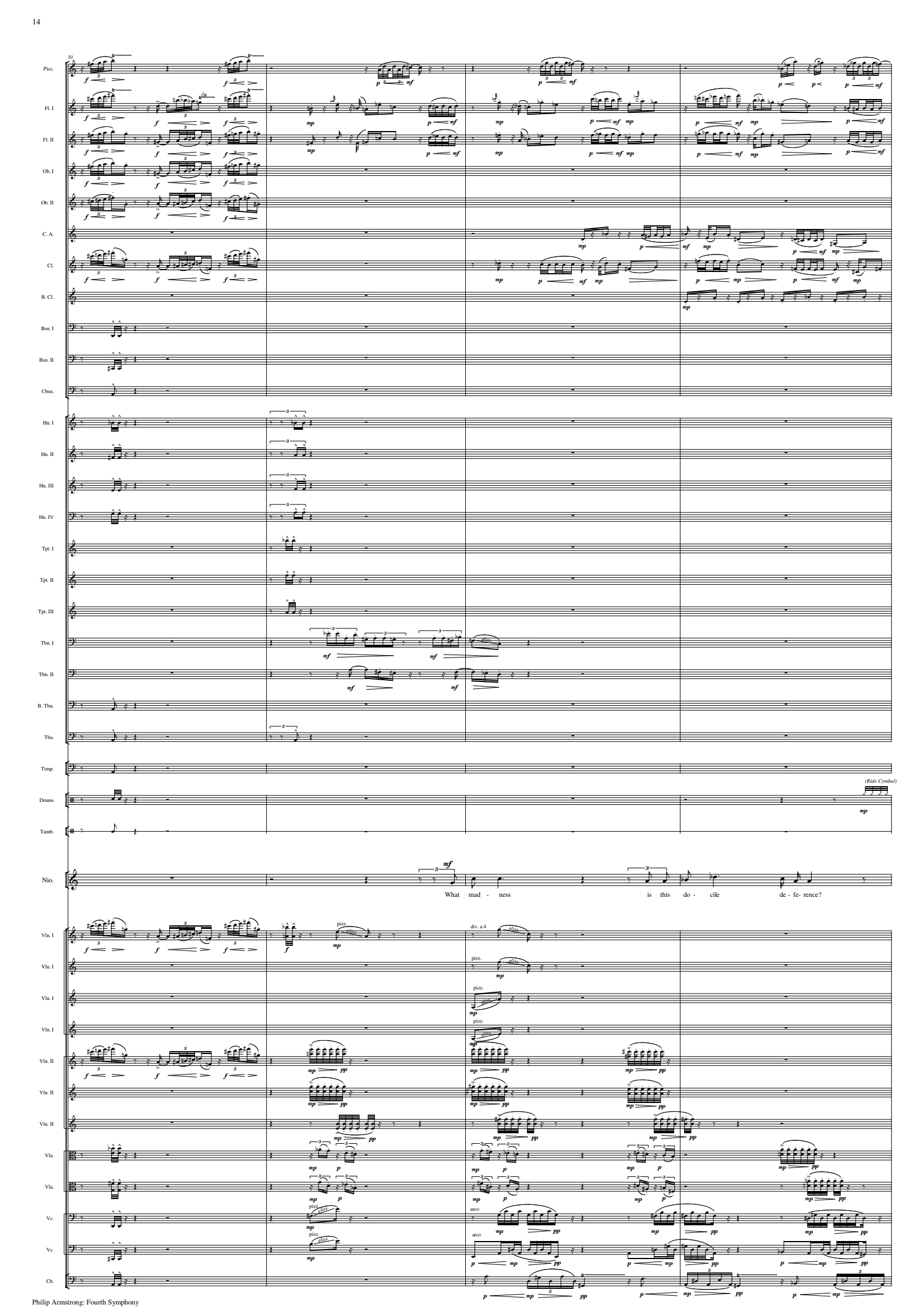

C
25
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
flutter, with mouth away from blow hole, the air noise and tone roughly equal
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Cow-b
Vib.
C
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
col legno
nat.
unis. (nat.)

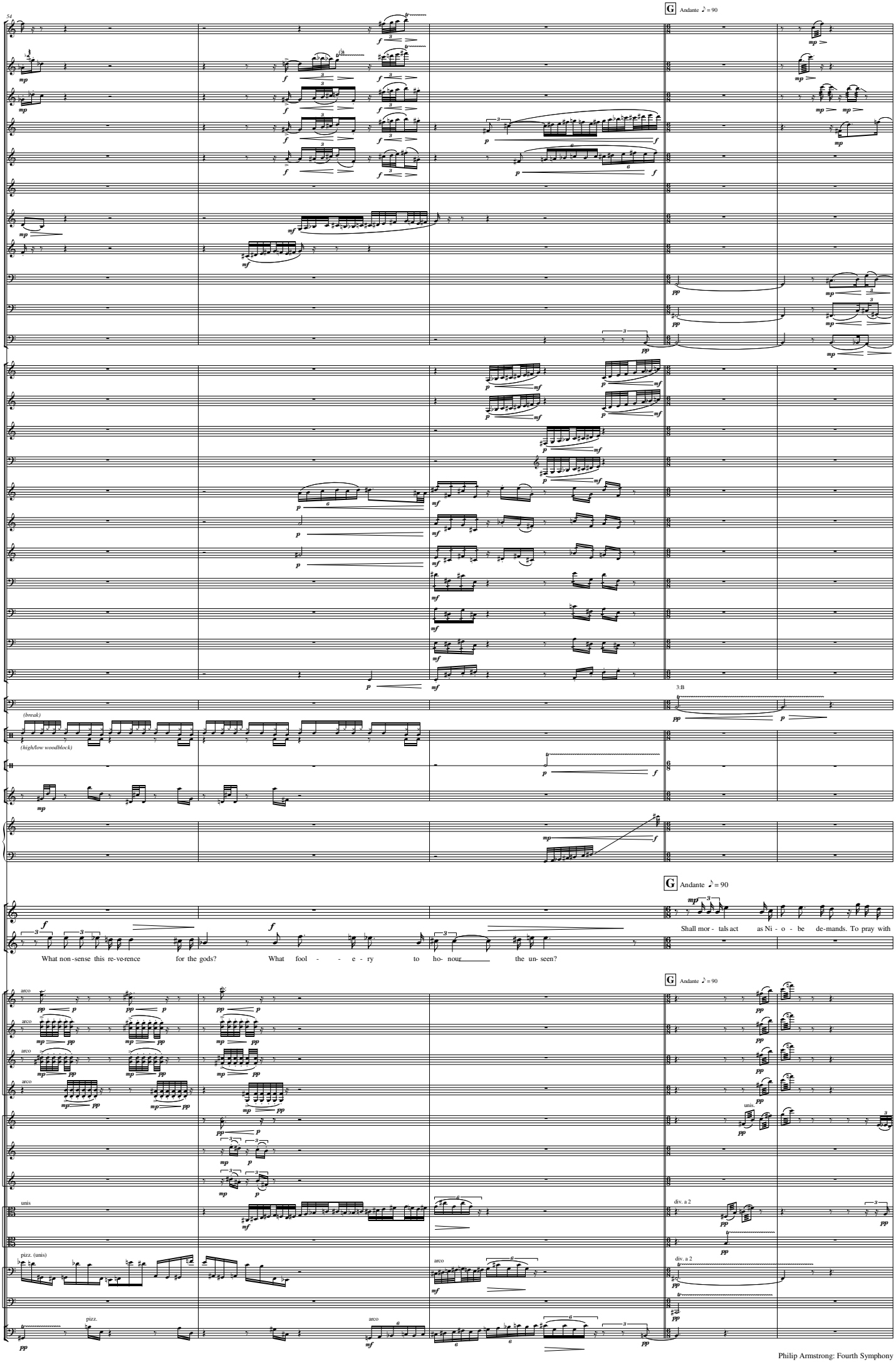

D
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Cow-b
T. Bl.
Tub. B.
D
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
unis.
div. a 3
unis.
pizz.
arco
pizz.
arco
nat.
nat.
pizz.
arco (non div)

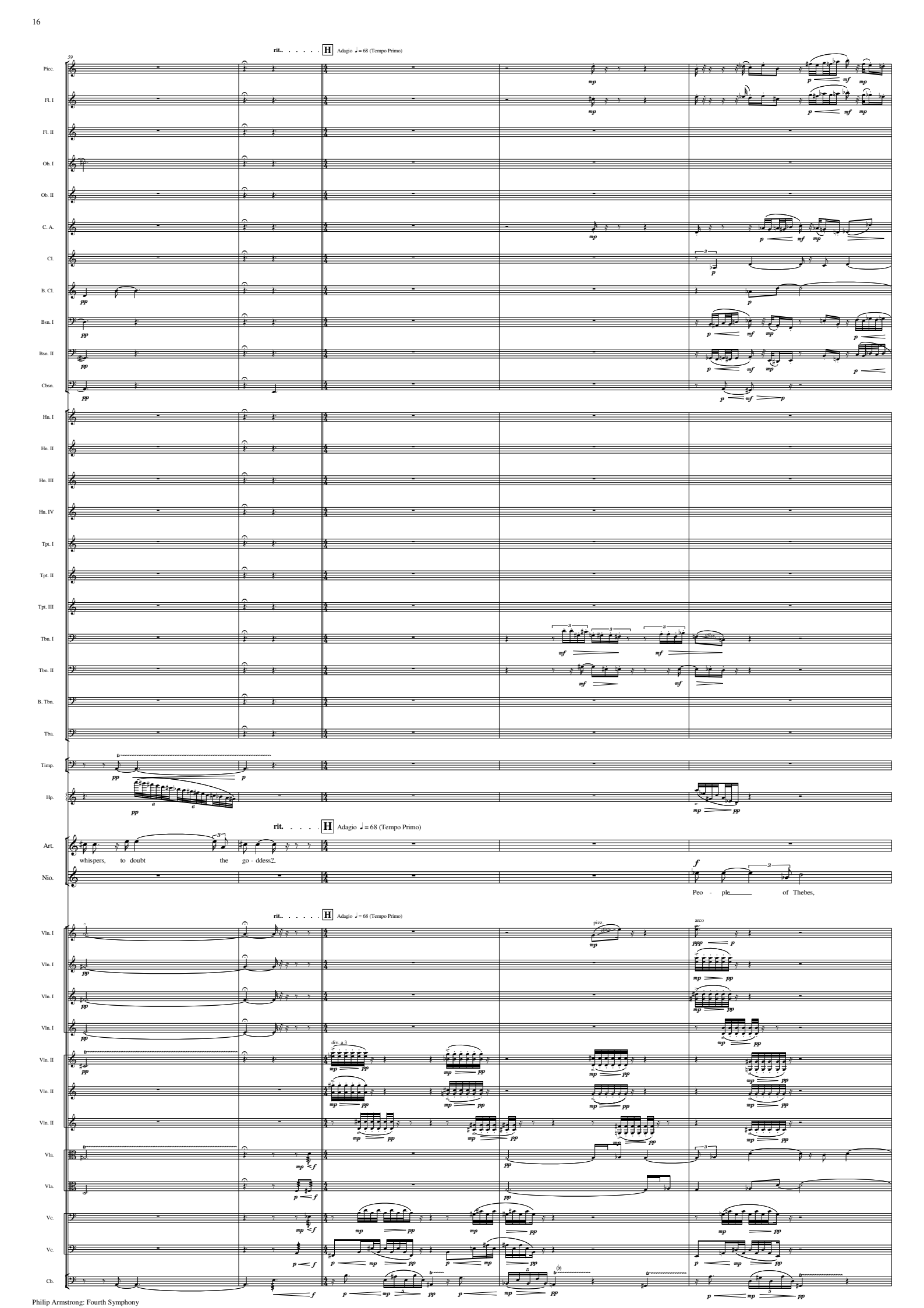

35
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
T. Bl.
Vib.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco
pizz.
arco
pizz.
arco
pizz.
arco
gliss.

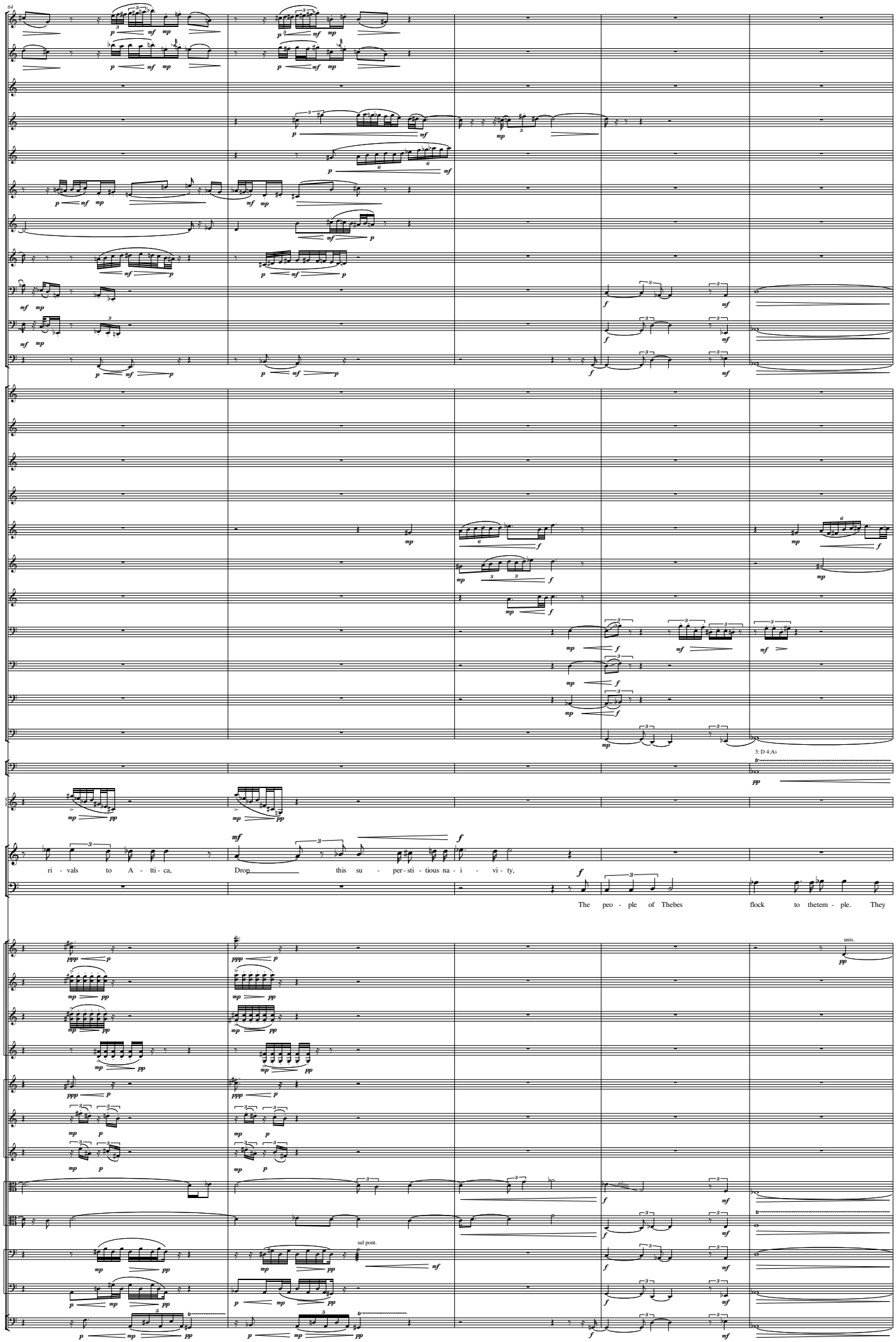

40
E
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
senza sord.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Vib.
Zab
Vln. I
Vln. II
Vla.
Vla.
Vc.
pizz.
arco
Vc.
Cb.

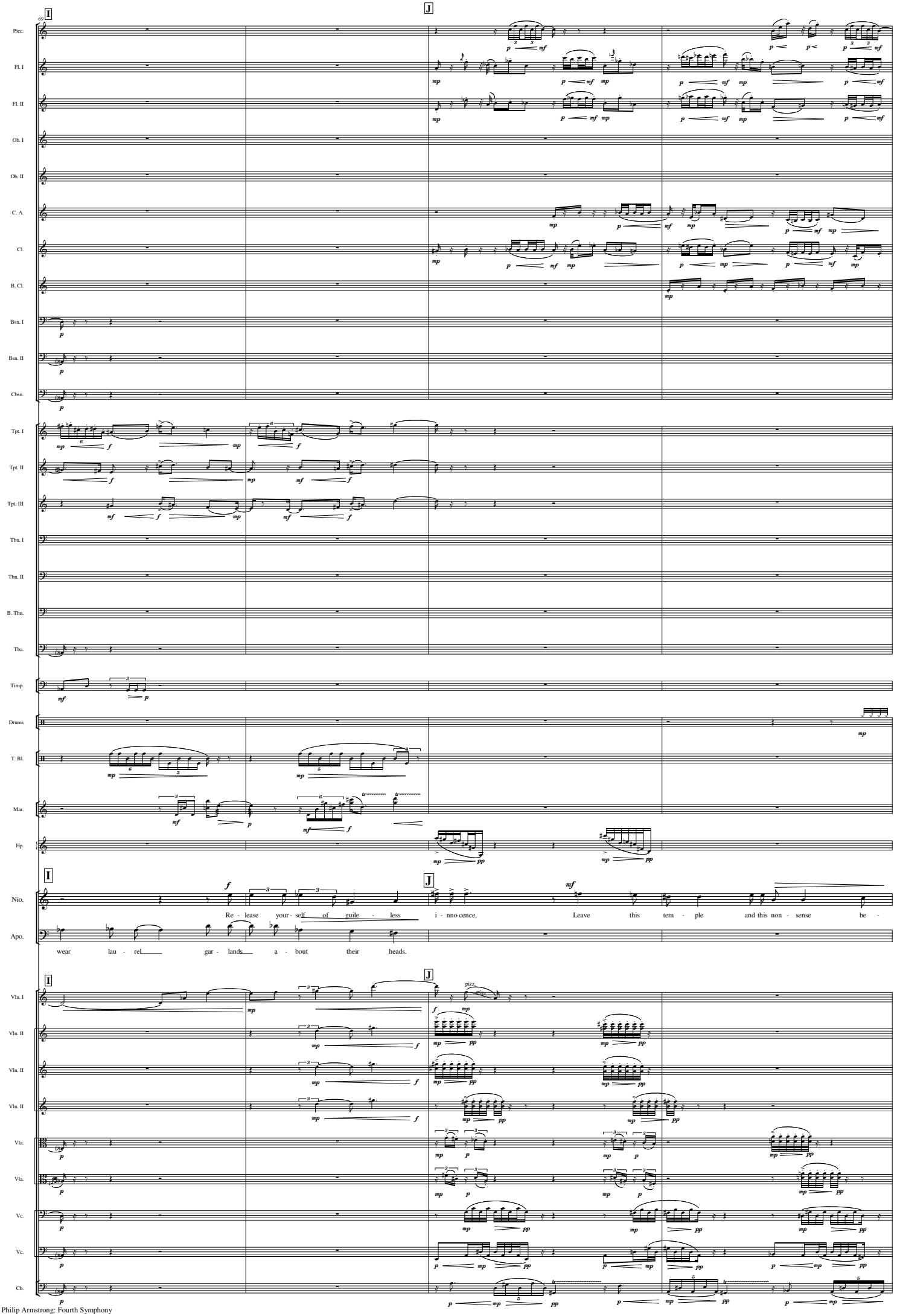

45
F
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:D 4:A
Drums
(side drum)
(pedal bass drum)
Tamb.
Vib.
Tub. B.
F
Vln. I
Vln. II
div. a 3
unis.
Vln. II
Vln. II
Vla.
pizz.
arco
Vla.
pizz.
arco
Vc.
pizz.
arco
Vc.
glissz.
Cb.
pizz.
arco (non div)
glissz.

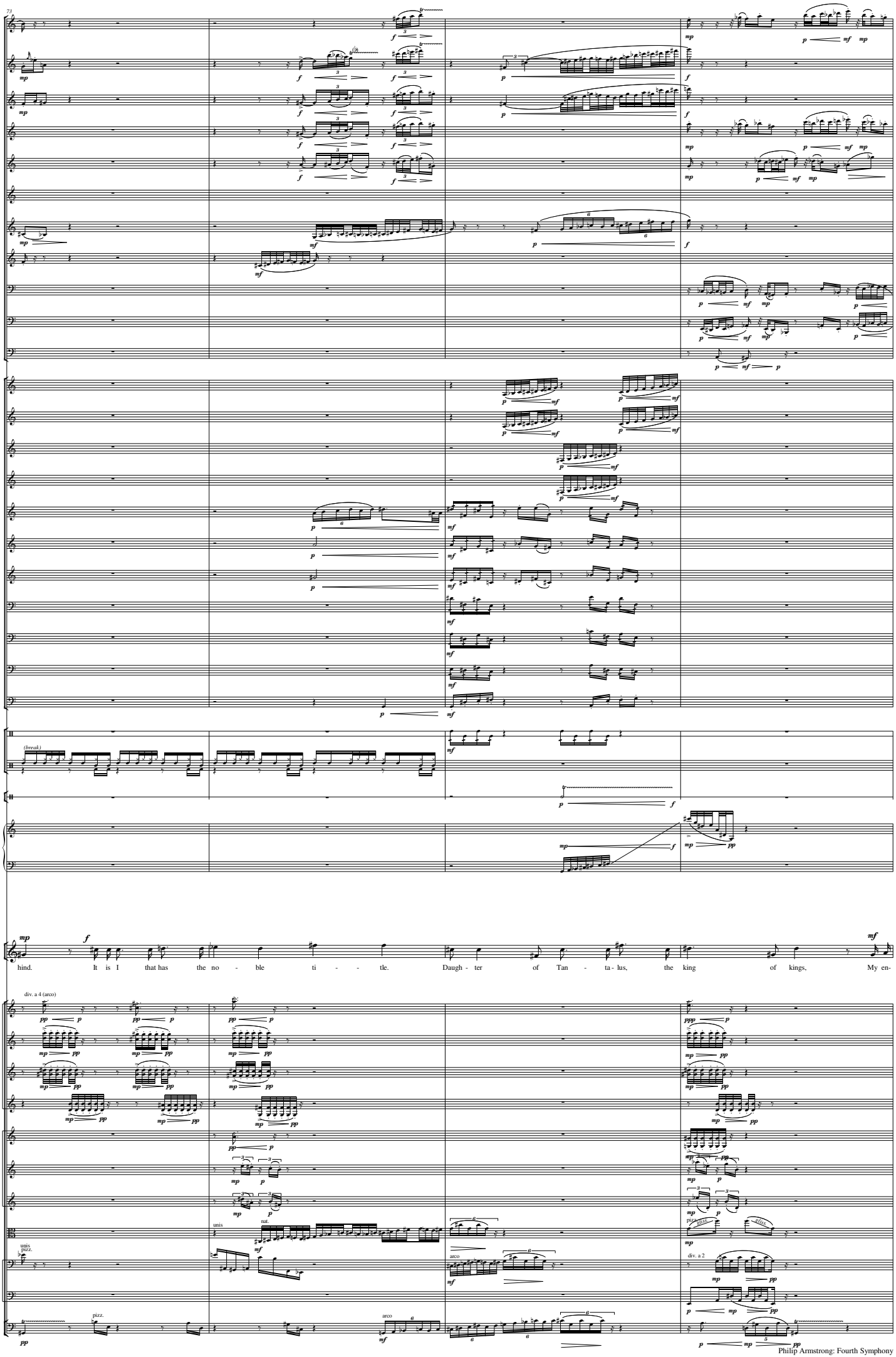

50
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
(Ride Cymbal)
Tamb.
Nio.
What mad - ness is this do - cile de - fe- rence?
Vln. I
div. a 4
pizz.
arco
Vln. II
Vla.
Vc.
Cb.

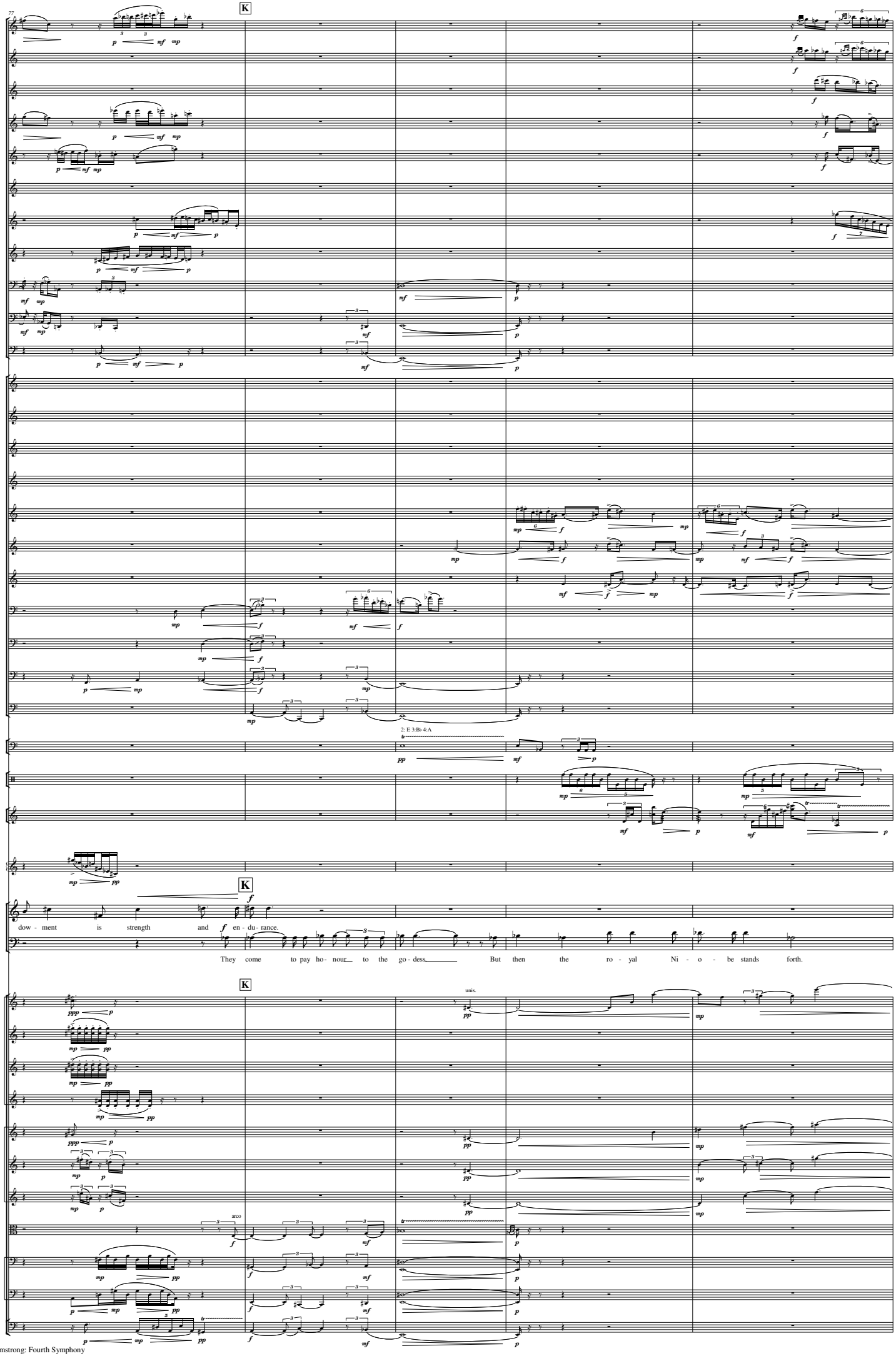

G Andante ♪ = 90
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:B
(break)
Drums
(high/low woodblock)
S. Cym.
Mar.
Hp.
Art.
Nio.
What non-sense this re-ve-rence for the gods? What fool - - e - ry to ho- nour the un- seen?
Shall mor - tals act as Ni - o - be de-mands. To pray with
Vln. I
arco
Vln. II
unis.
Vla.
div. a 2
pizz. (unis)
Vc.
Cb.
pizz.

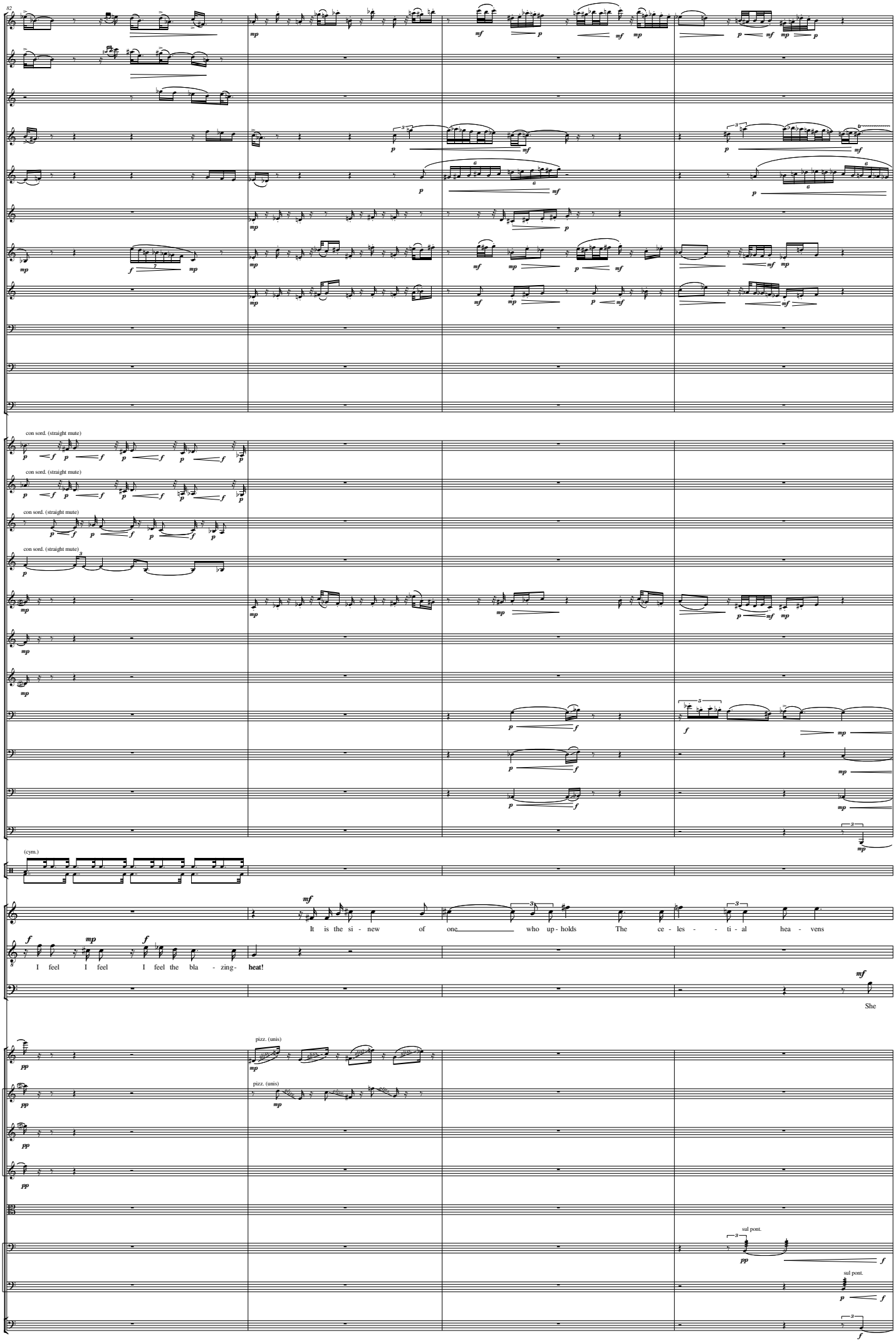

rit.
H
Adagio ♩ = 68 (Tempo Primo)
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Hp.
Art.
whispers, to doubt the go - ddess?
Nio.
Peo - ple of Thebes,
Vln. I
Vln. II
div. a 3
pizz.
arco
Vla.
Vc.
Cb.

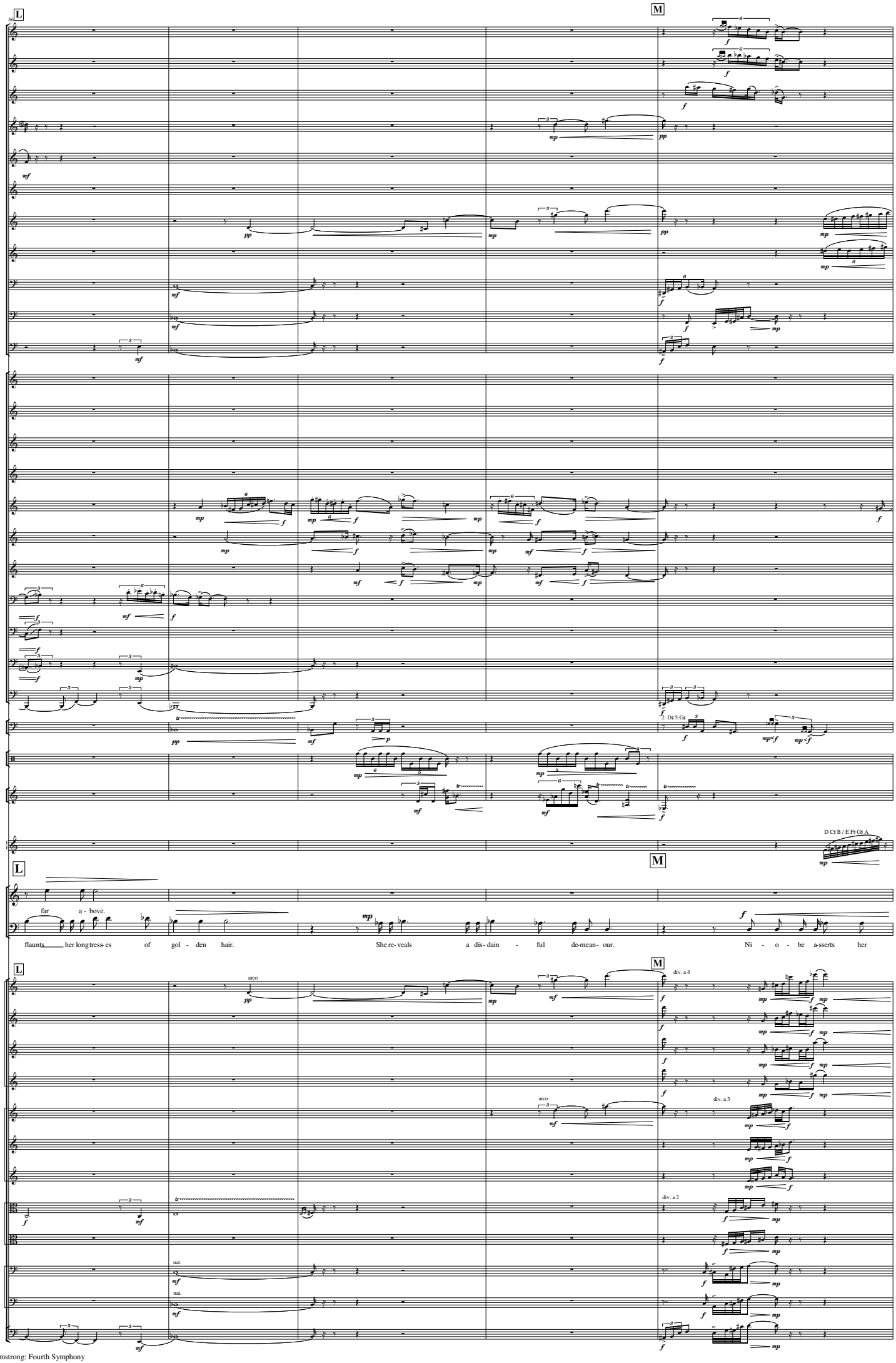

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Hp.
Nio.
ri - vals to A - tti - ca, Drop this su - per - sti - tious na - i - vi - ty,
Apo.
The peo - ple of Thebes flock to the tem - ple. They
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
sul pont.
unis.

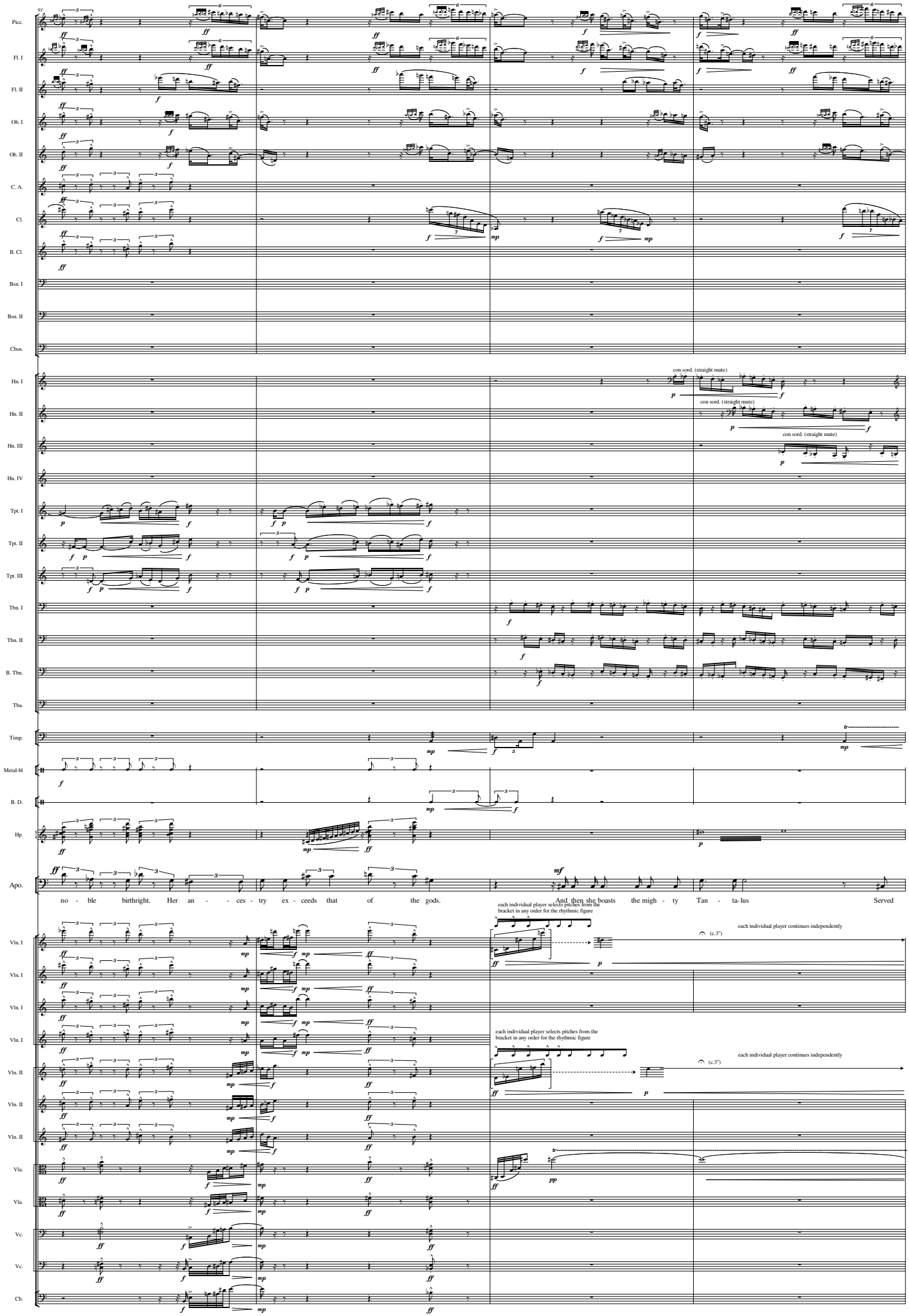

I
J
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
T. Bl.
Mar.
Hp.
Nio.
Re - lease your - self of guile - less i - nno cence, Leave this tem - ple and this non - sense be -
Apo.
wear lau - rel gar - lands a - bout their heads.
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.

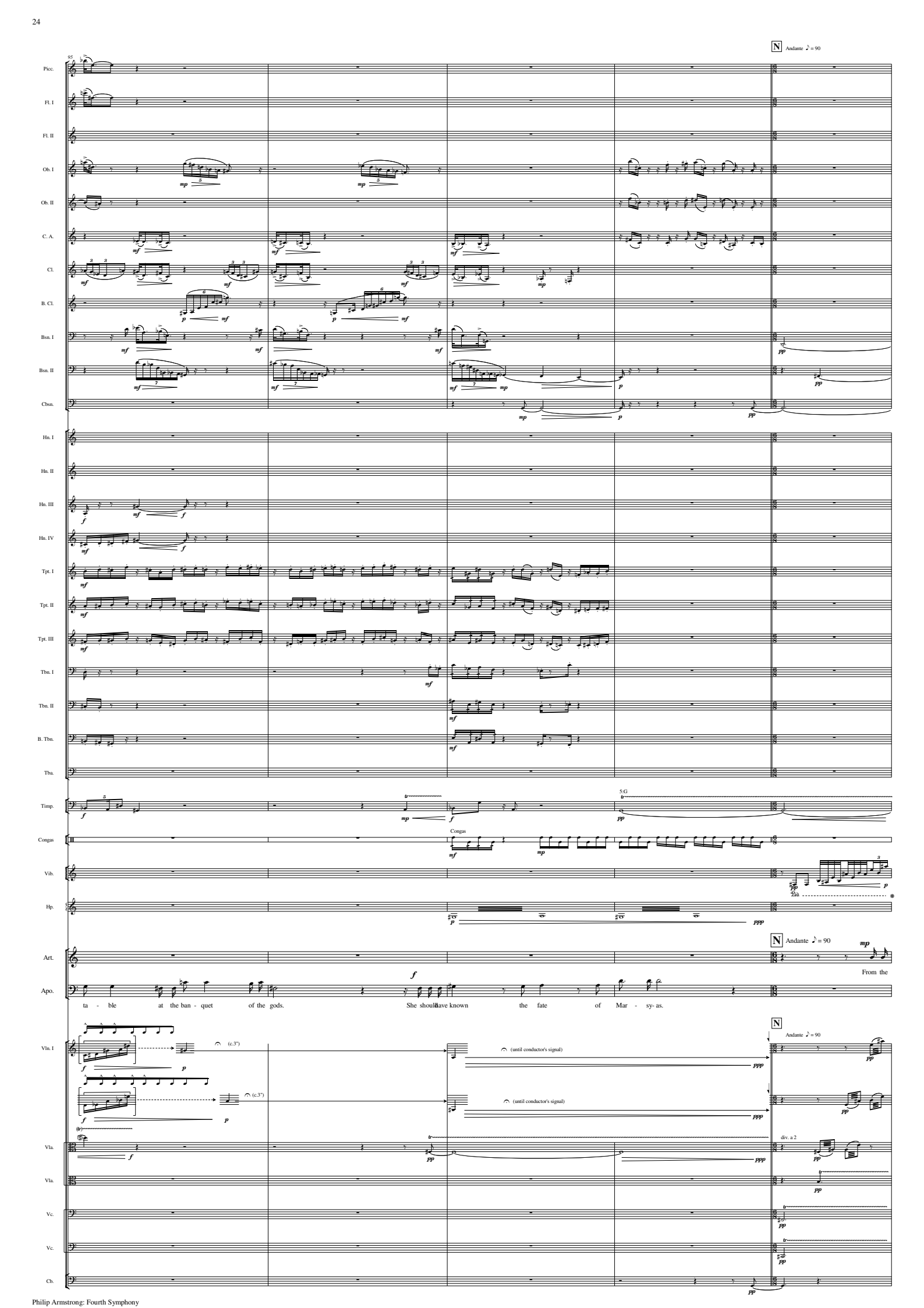

73
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Congas
(break)
Drums
S. Cym.
Hp.
Nio.
hind. It is I that has the no - ble ti - - tle. Daugh - ter of Tan - ta - lus, the king of kings, My en-
div. a 4 (arco)
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
unis
nat.
unis
pizz.
Vc.
arco
div. a 2
Vc.
Cb.
pizz.
arco

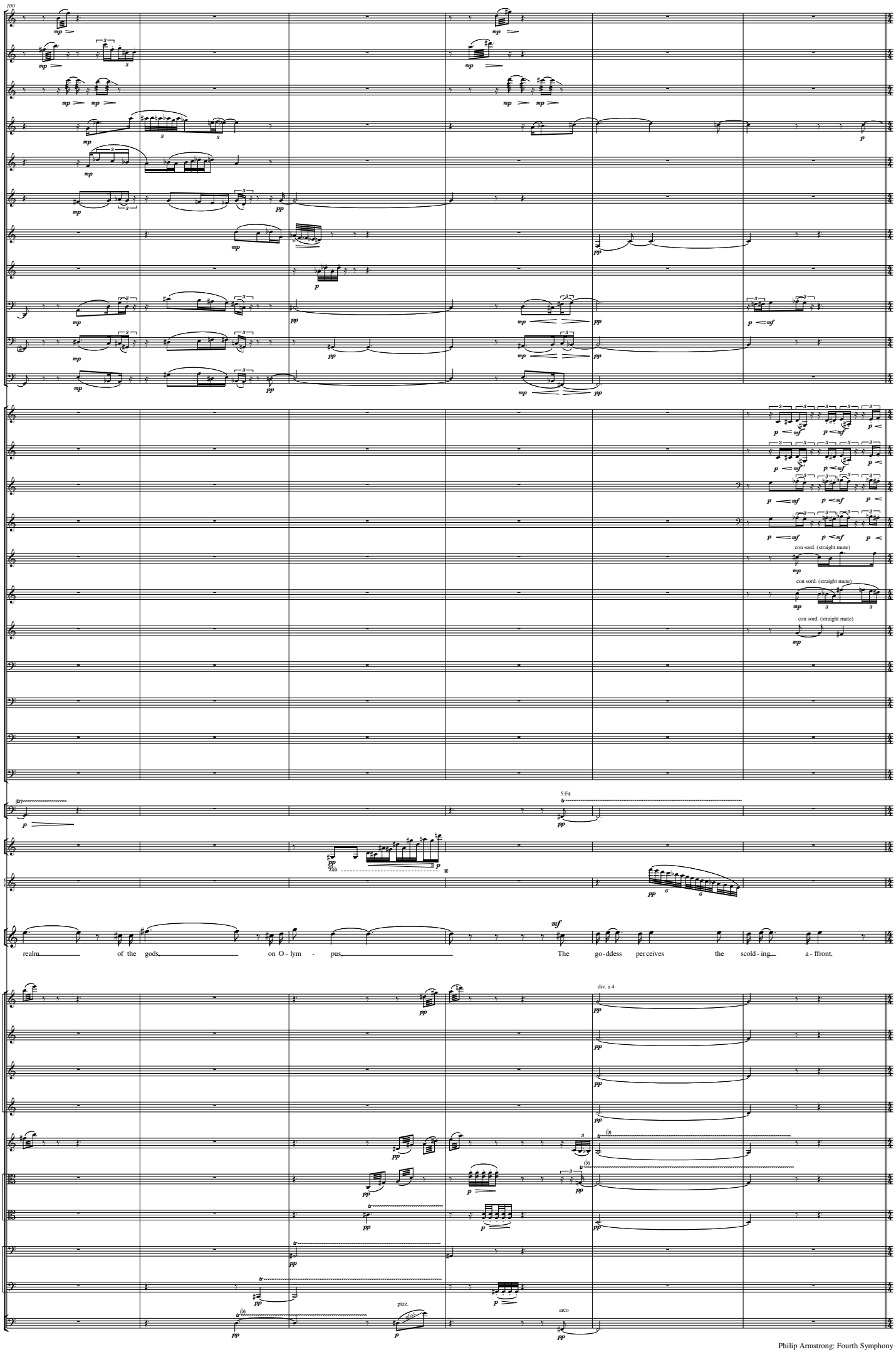

K
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
2: E 3:B♭ 4:A
Timp.
T. Bl.
Mar.
Hp.
K
Nio.
dow - ment is strength and en - du - rance.
Apo.
They come to pay ho - nour to the go - dess But then the ro - yal Ni - o - be stands forth.
K
unis.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
arco
Vla.
Vc.
Vc.
Cb.

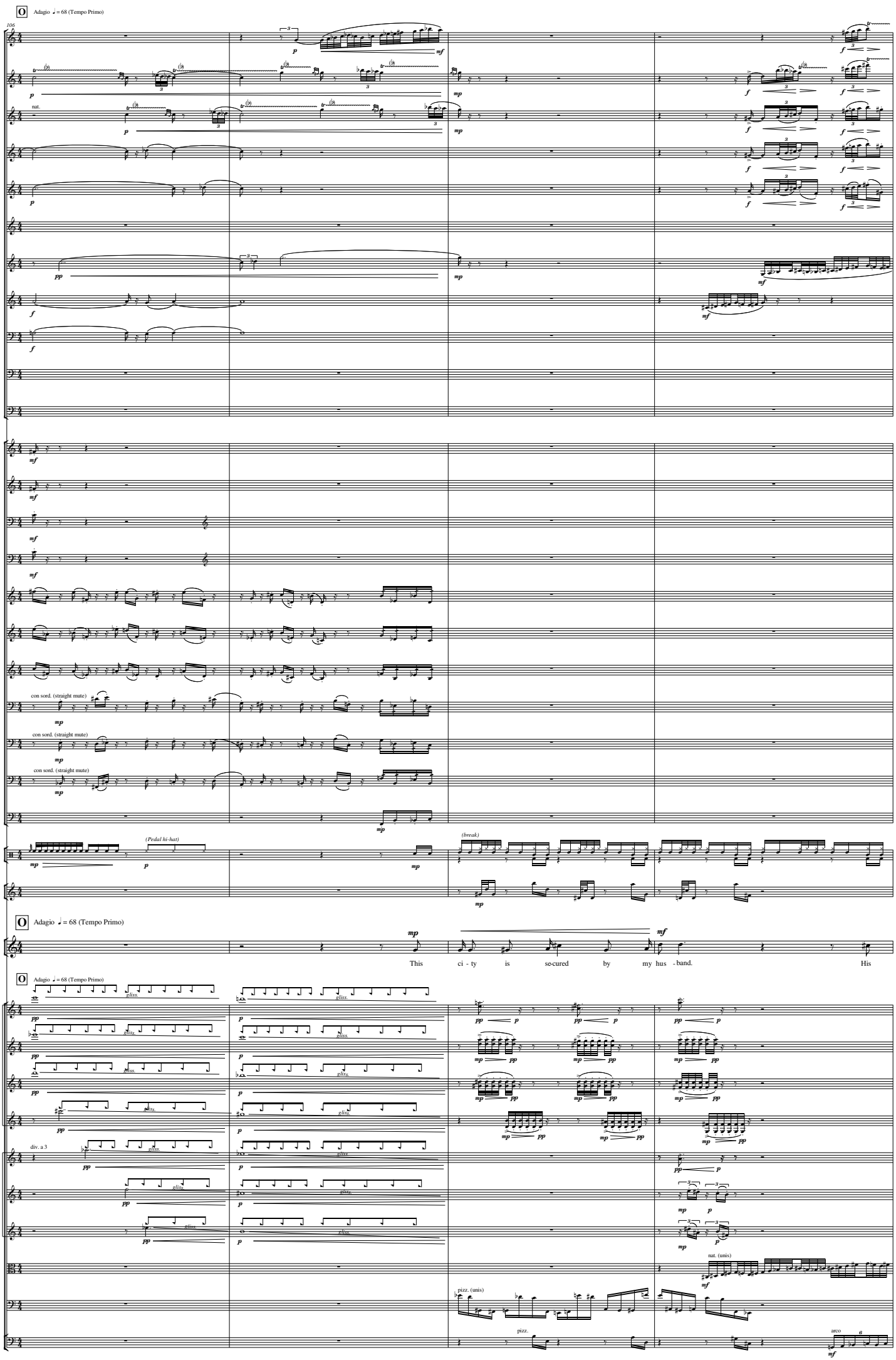

83
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
con sord. (straight mute)
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
(cym.)
Drums
Nio.
It is the si - new of one who up - holds The ce - les - - ti - al hea - vens
Phae.
I feel I feel I feel the bla - zing - heat!
Apo.
She
pizz. (unis)
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
sul pont.
Vc.
Vc.
Cb.

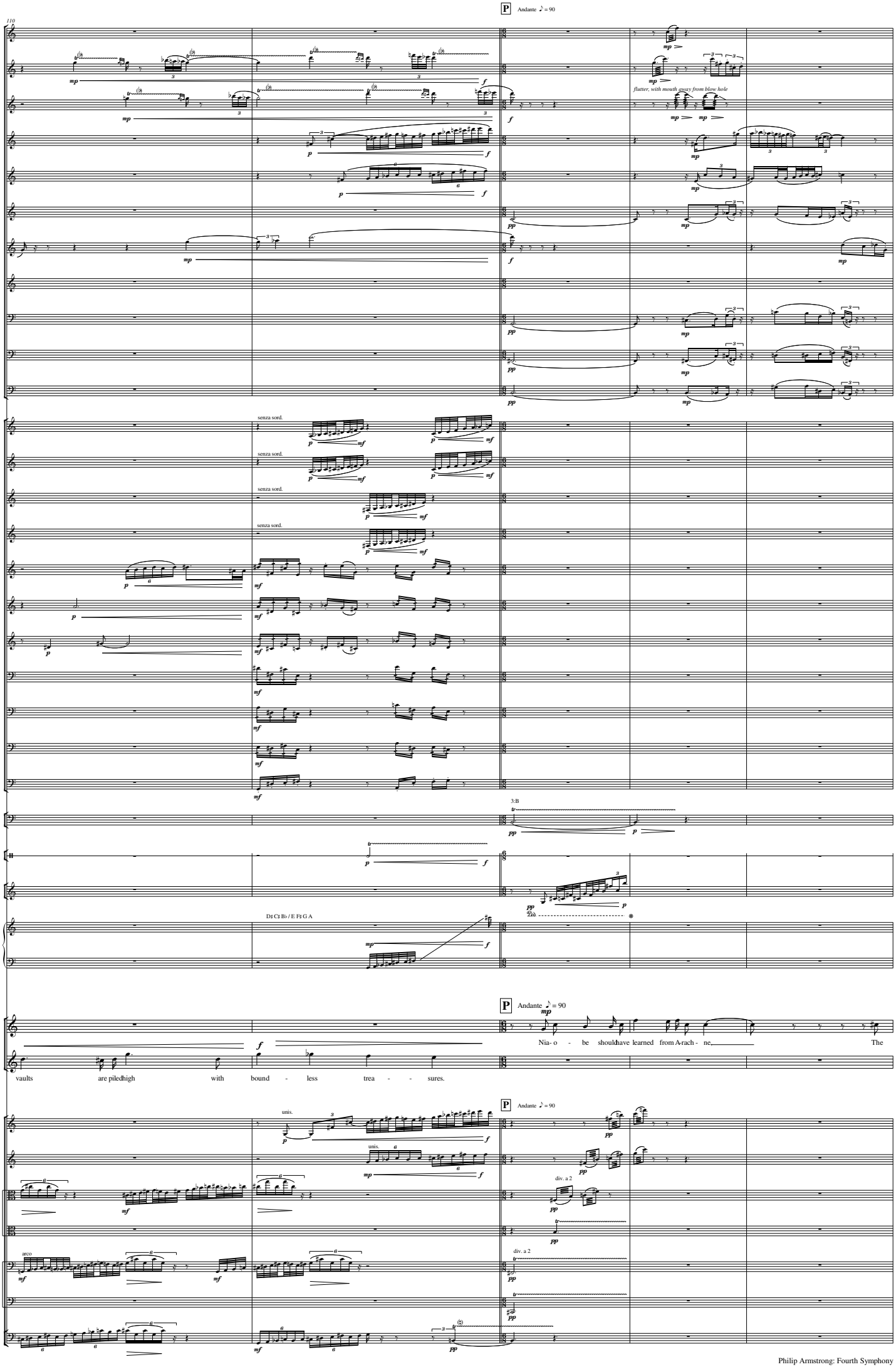

L
M
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
T. Bl.
Mar.
Hp.
D C♯ B / E F♯ G♯ A
Nio.
Apo.
far a - bove.
flaunts her long tress- es of gol - den hair.
She re- veals a dis- dain - ful de-mean- our.
Ni - o - be a-sserts her
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
div. a 4
div. a 3
div. a 2
nat.

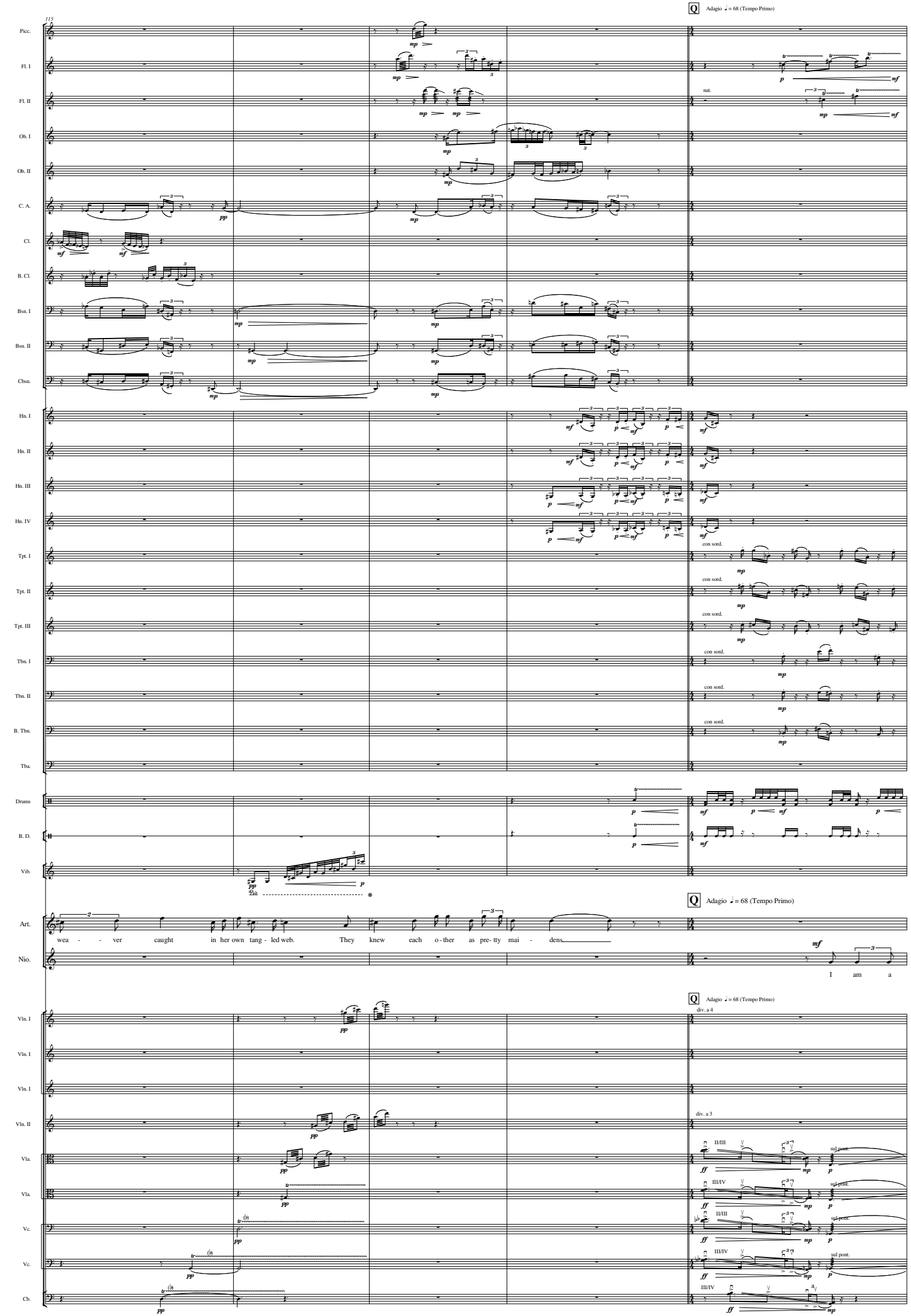

91
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
con sord. (straight mute)
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Metal-bl
B. D.
Hp.
Apo.
no - ble birthright. Her an - - ces - try ex - ceeds that of the gods.
And then she boasts the migh - ty Tan - ta-lus Served
each individual player selects pitches from the bracket in any order for the rhythmic figure
each individual player continues independently
(c.3")
Vln. I
Vln. II
Vla.
Vc.
Cb.

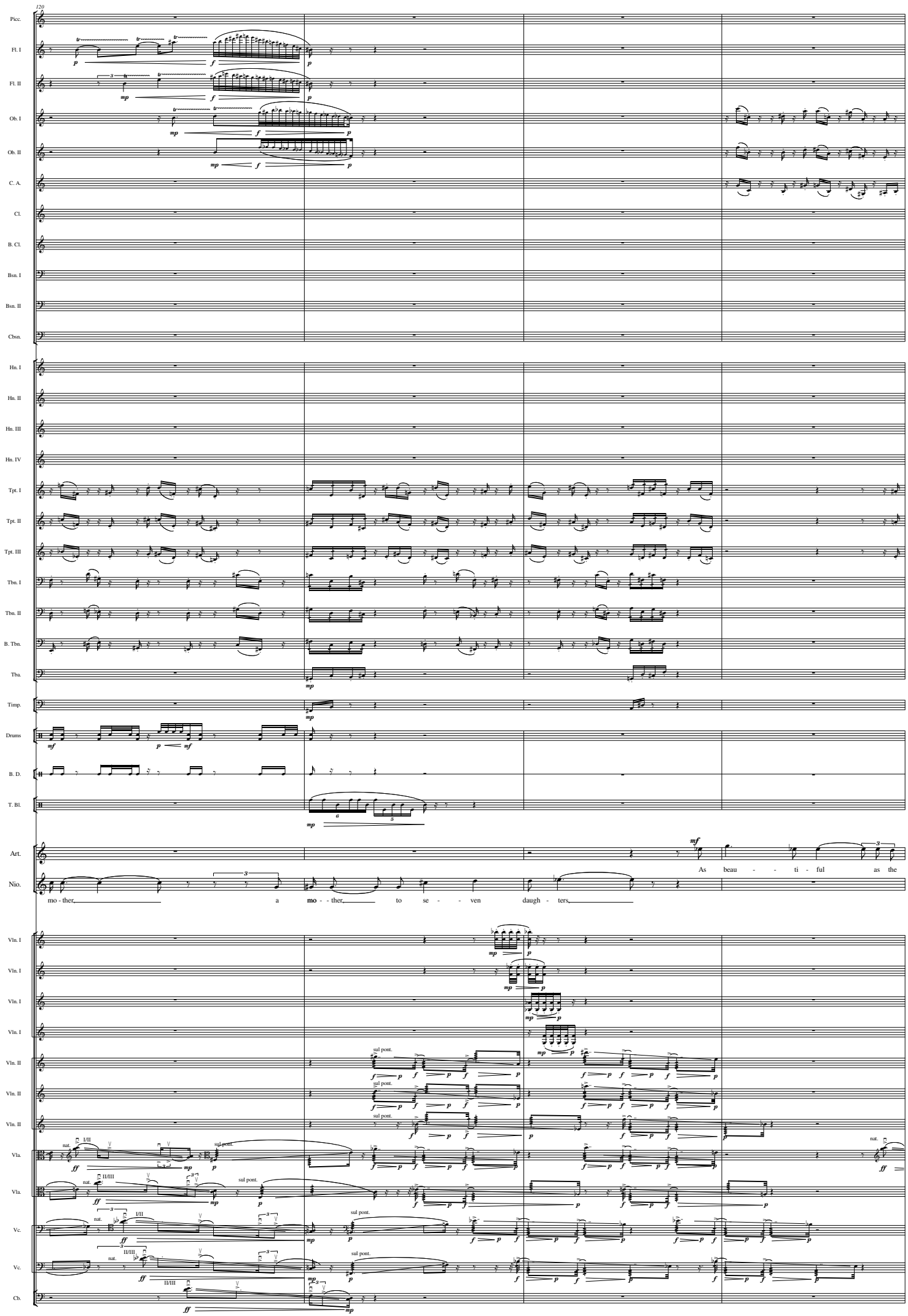

95
N Andante ♪ = 90
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
5-G
Congas
Vib.
Hp.
Art.
Apo.
From the
ta - ble at the ban - quet of the gods. She should have known the fate of Mar - sy- as.
Vln. I
(c.3")
(until conductor's signal)
Vla.
div. a 2
Vc.
Cb.

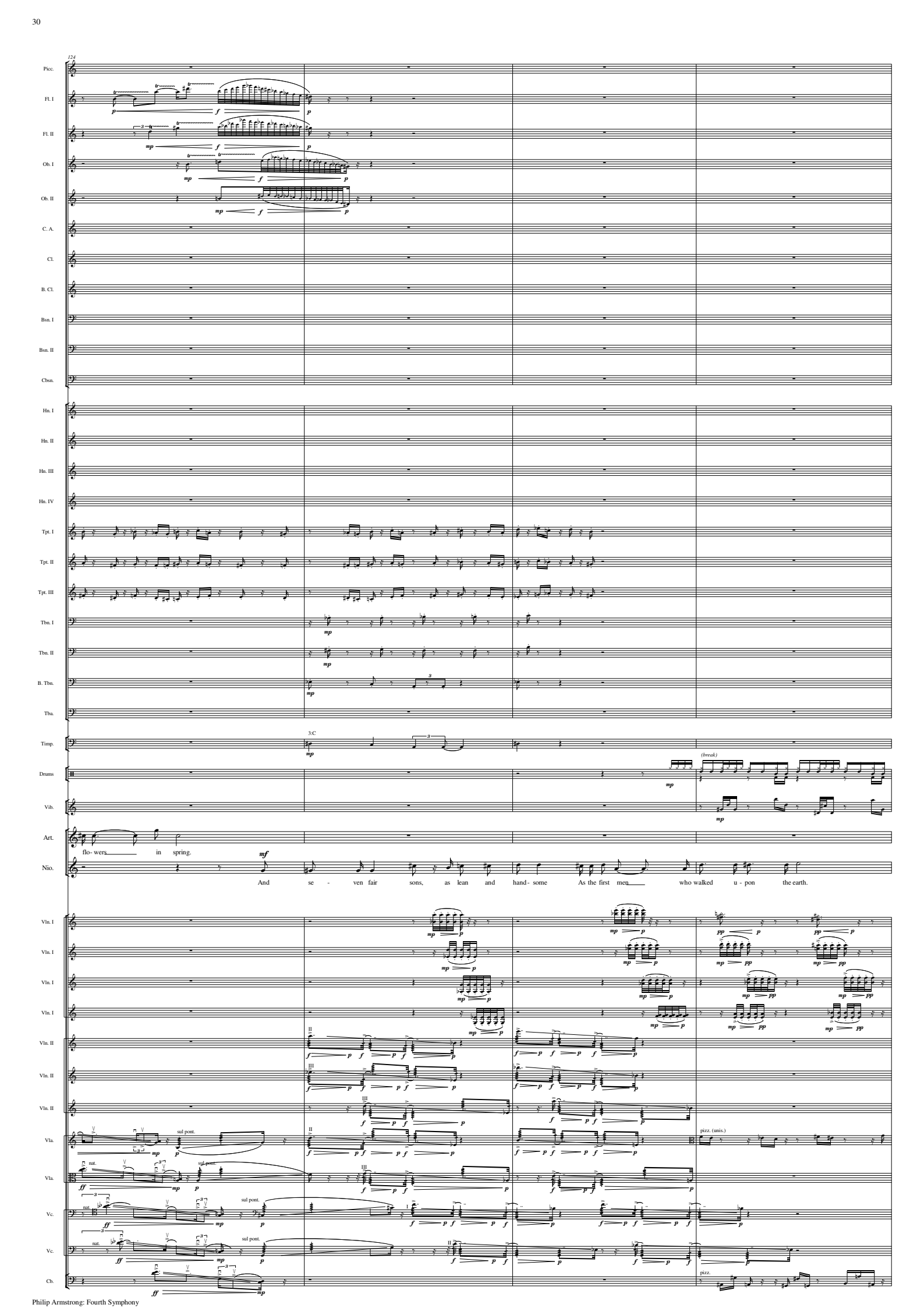

100
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
con sord. (straight mute)
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
5:F♯
Vib.
Hp.
Art.
realm of the gods on O - lym - pus The go - ddess per ceives the scold - ing a - ffront.
Vln. I
div. a 4
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

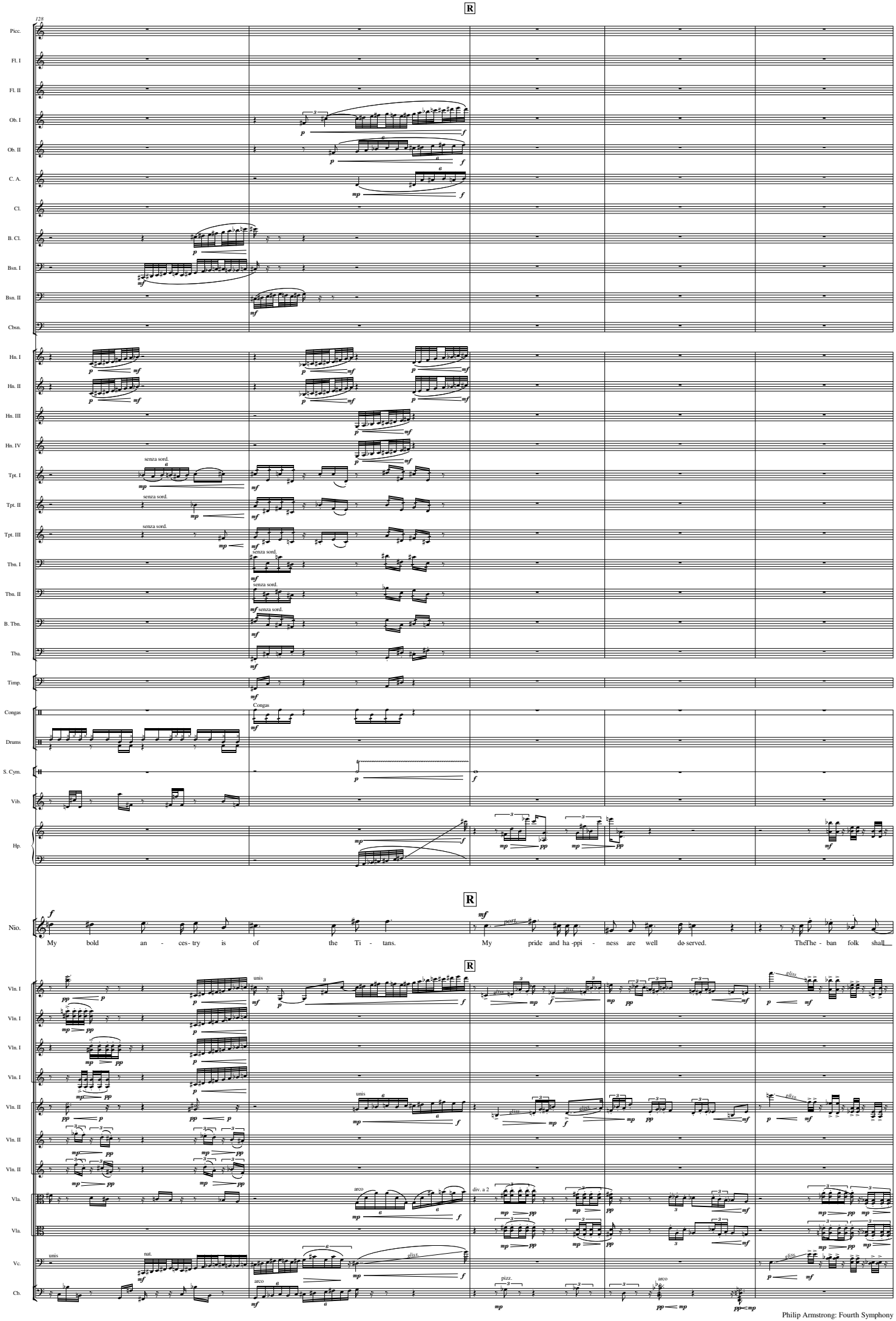

O Adagio ♩ = 68 (Tempo Primo)
106
Picc.
Fl. I
Fl. II
nat.
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
con sord. (straight mute)
Tbn. II
B. Tbn.
Tba.
Drums
(Pedal hi-hat)
(break)
Mar.
Nio.
This ci - ty is se-cured by my hus - band. His
Vln. I
div. a 3
Vln. II
Vla.
nat. (unis)
Vc.
pizz. (unis)
pizz.
Cb.
arco

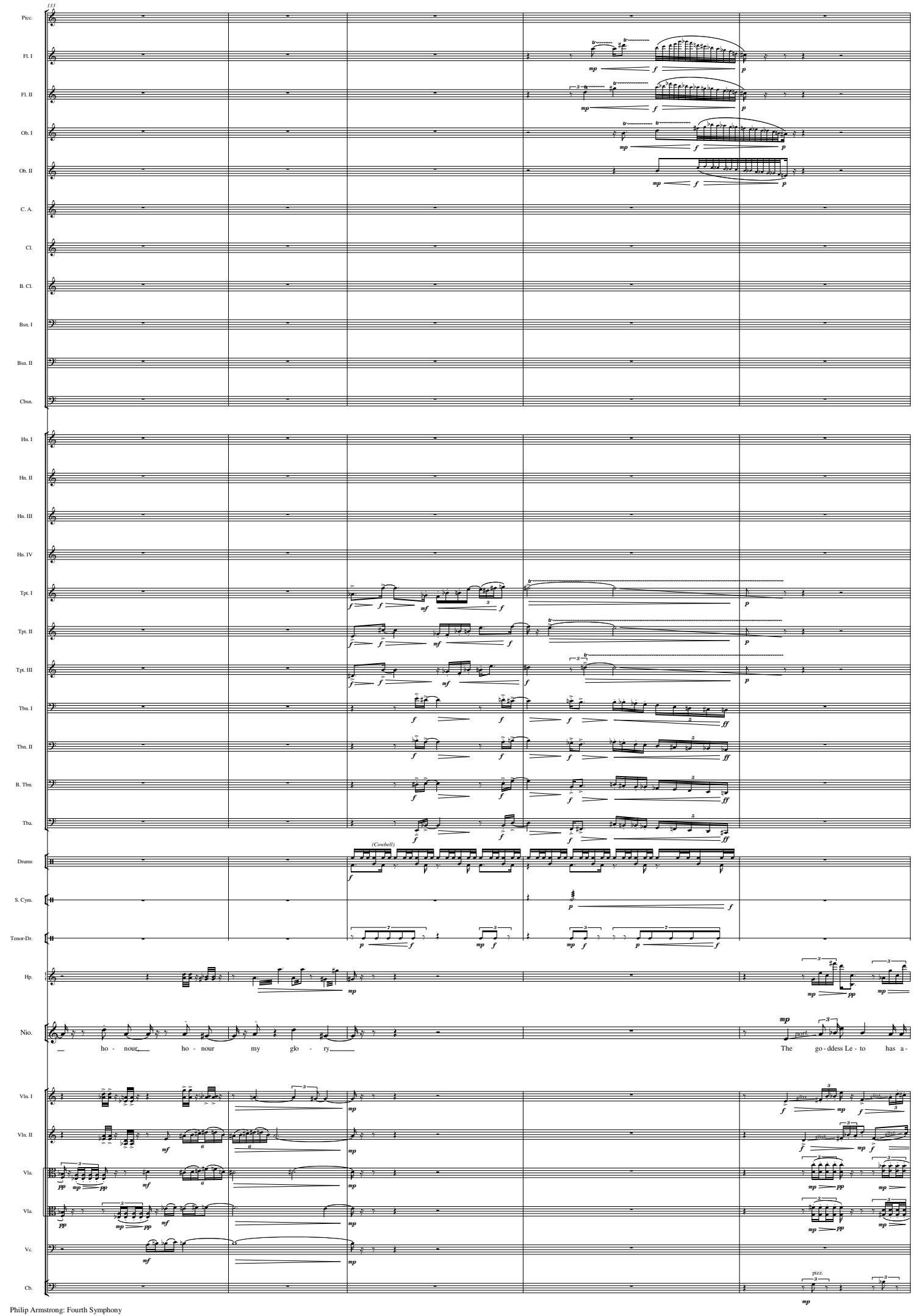

P
Andante ♪ = 90
Picc.
Fl. I
Fl. II
flutter, with mouth away from blow hole
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
senza sord.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:B
S. Cym.
Vib.
Hp.
D♯ C♯ B♭ / E F♯ G A
Art.
Nio.
Nia- o - be shouldhave learned from A-rach - ne, The
vaults are piledhigh with bound - less trea - - sures.
Vln. I
Vln. II
unis.
Vla.
div. a 2
arco
Vc.
Cb.

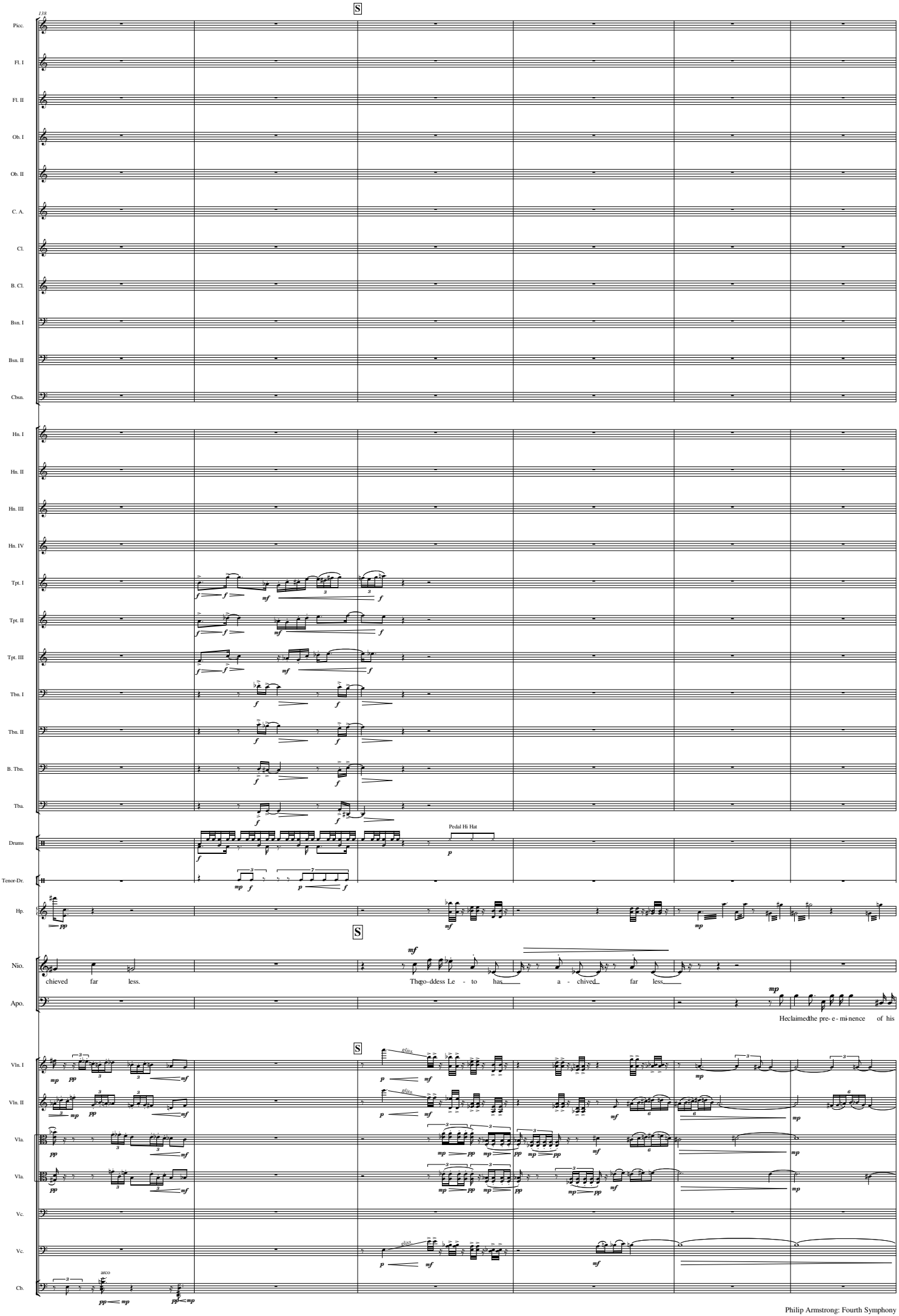

115
Q Adagio ♩ = 68 (Tempo Primo)
Picc.
Fl. I
Fl. II
nat.
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
con sord.
Drums
B. D.
Vib.
Art.
wea - - ver caught in her own tang - led web. They knew each o - ther as pre- tty mai - dens
Nio.
I am a
Vln. I
Vln. II
div. a 4
div. a 3
Vla.
Vc.
Cb.
II/III
III/IV
sul pont.

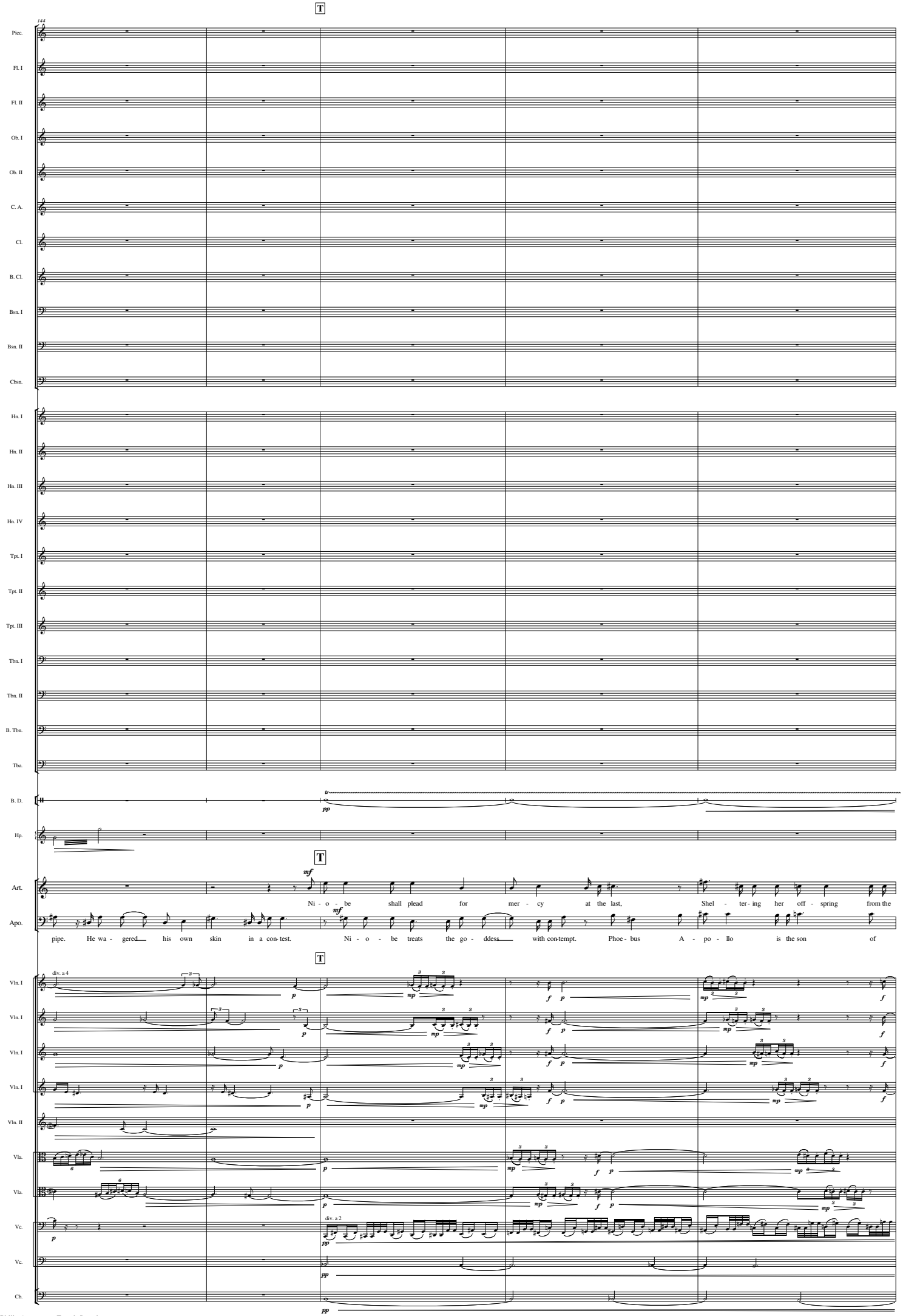

120
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
B. D.
T. Bl.
Art.
Nio.
mo - ther, a mo - ther, to se - - ven daugh - ters,
As beau - - ti - ful as the
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
sul pont.
nat.
I/II
II/III

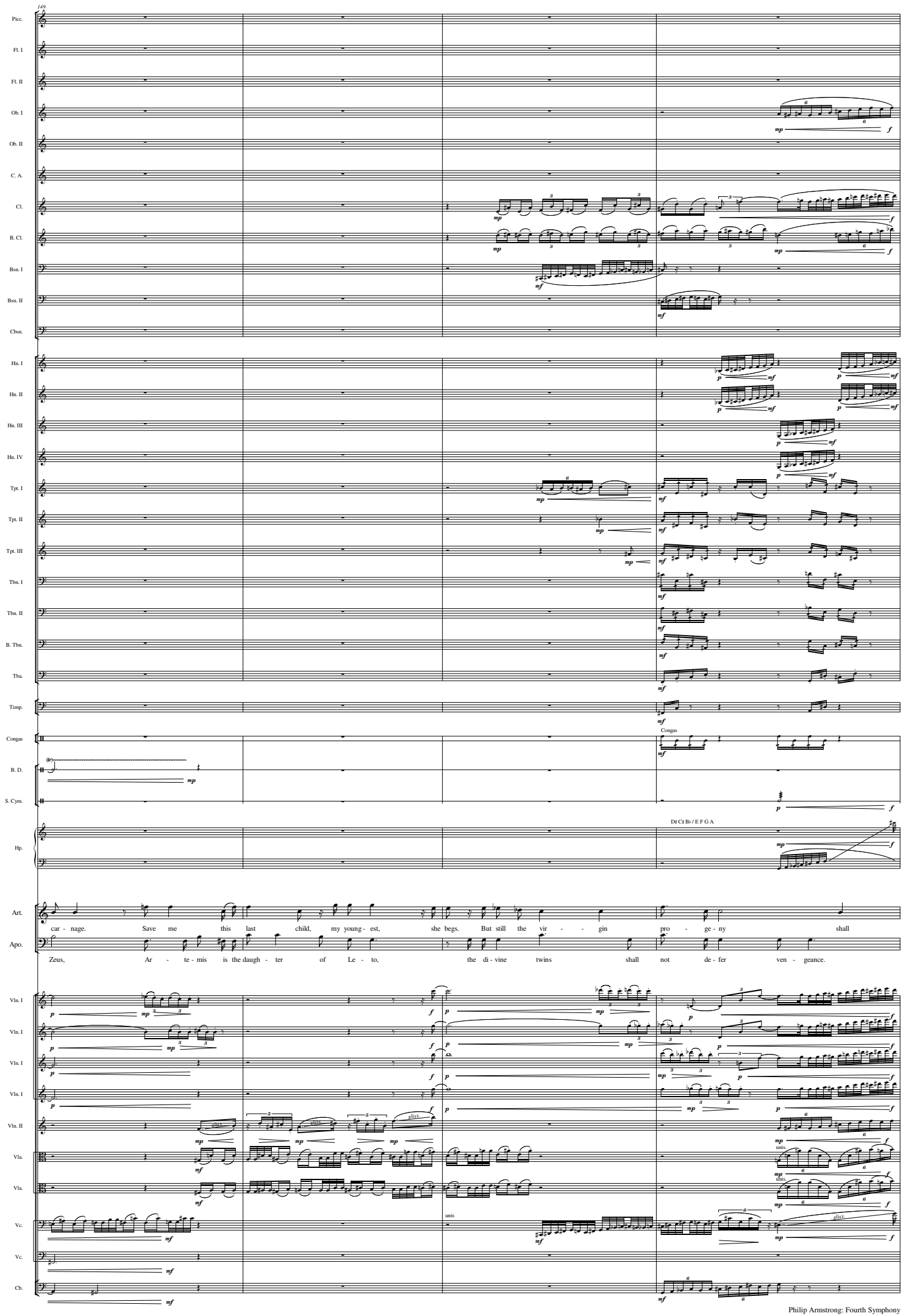

134
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:C
Drums
(break)
Vib.
Art.
flo- wers in spring.
Nio.
And se - ven fair sons, as lean and hand- some As the first men who walked u - pon the earth.
Vln. I
Vln. II
Vla.
sul pont.
nat.
pizz. (unis.)
Vc.
Cb.
pizz.

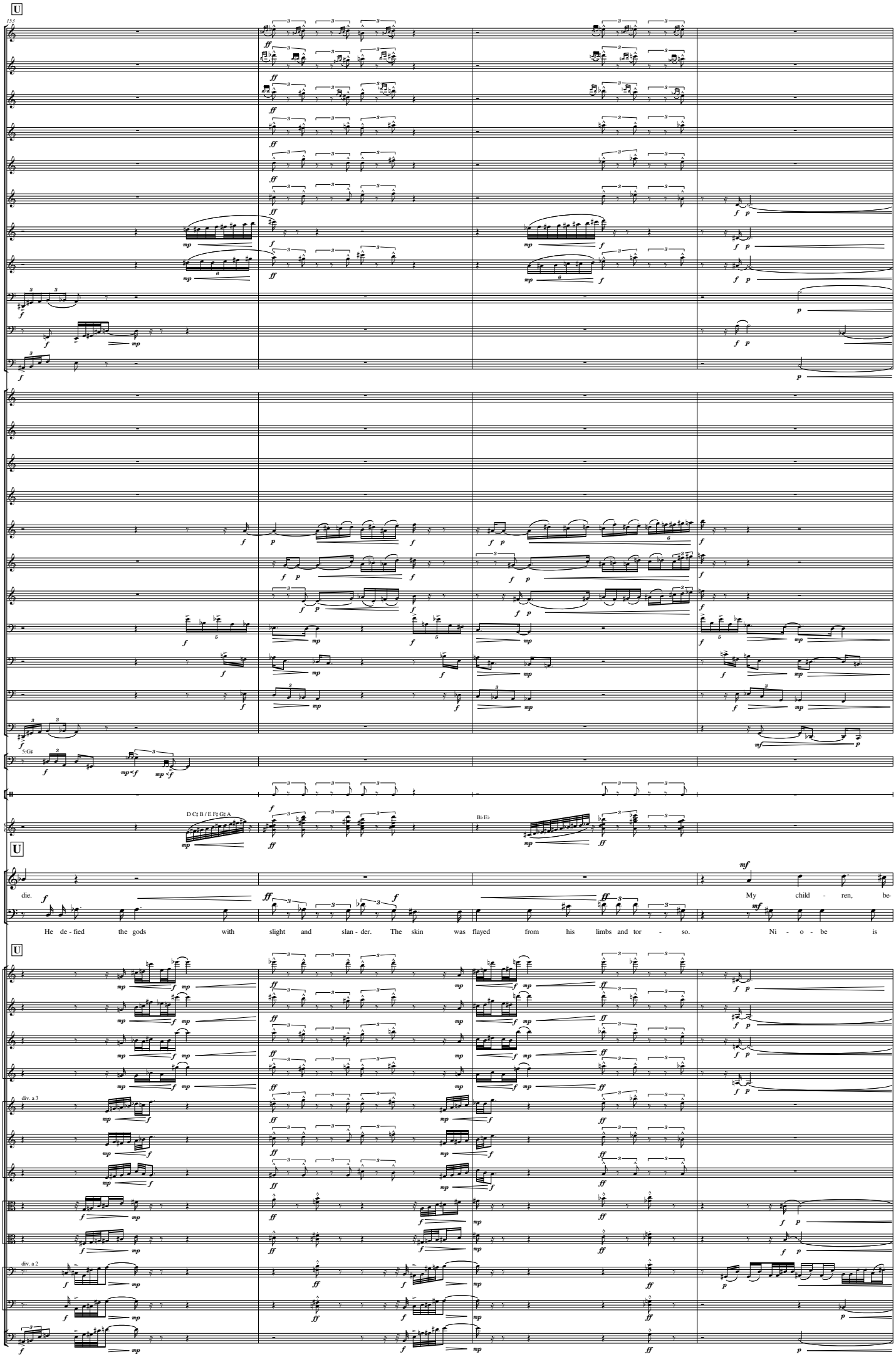

R
128
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
senza sord.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
Drums
S. Cym.
Vib.
Hp.
R
Nio.
My bold an - ces- try is of the Ti - tans. My pride and ha -ppi - ness are well de-served. The The - ban folk shall
R
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis
arco
div. a 2
pizz.
gliss.
nat.

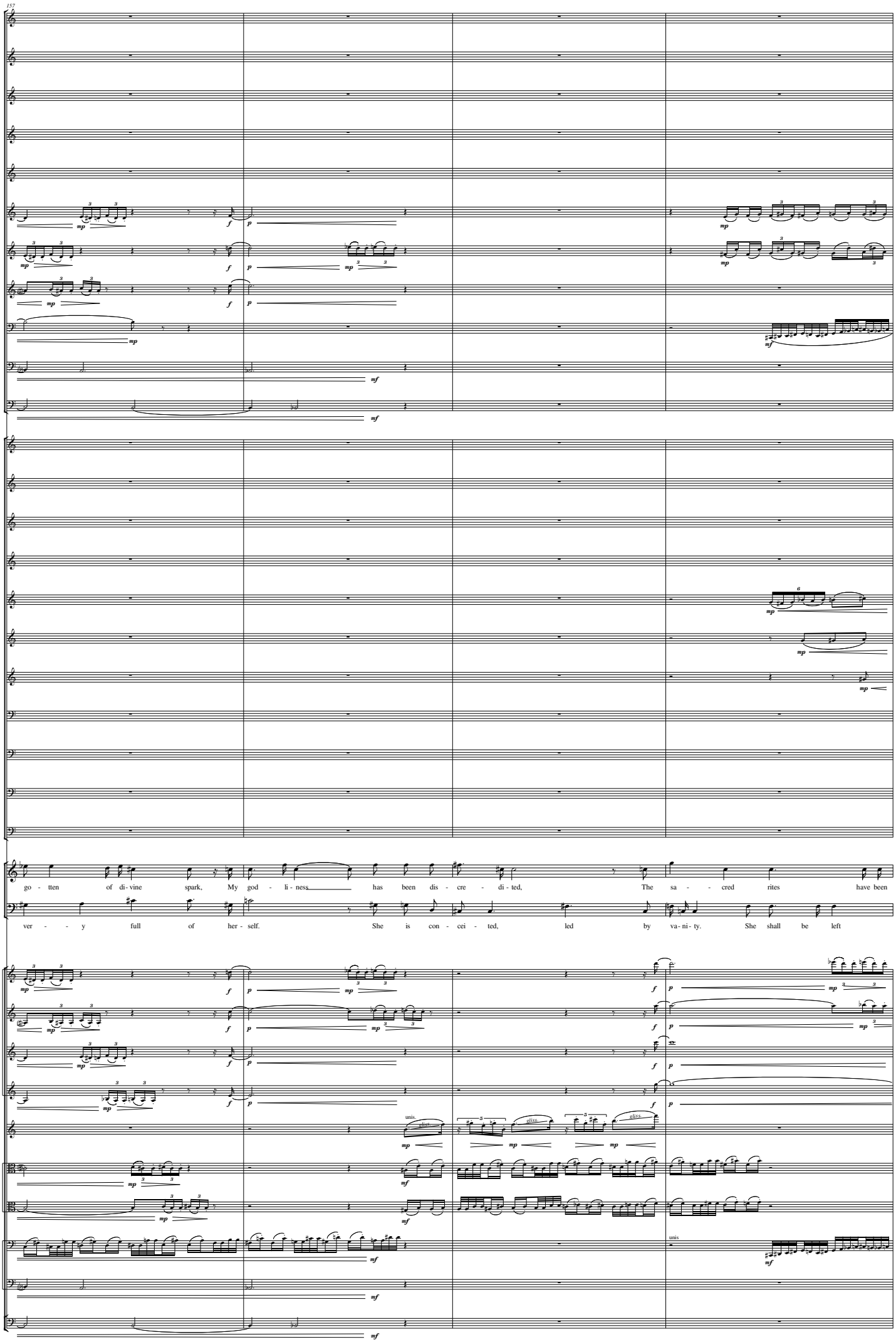

133
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
(Cowbell)
S. Cym.
Tenor-Dr.
Hp.
Nio.
ho - nour ho - nour my glo - ry
The go - ddess Le - to has a -
part.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.
pizz.

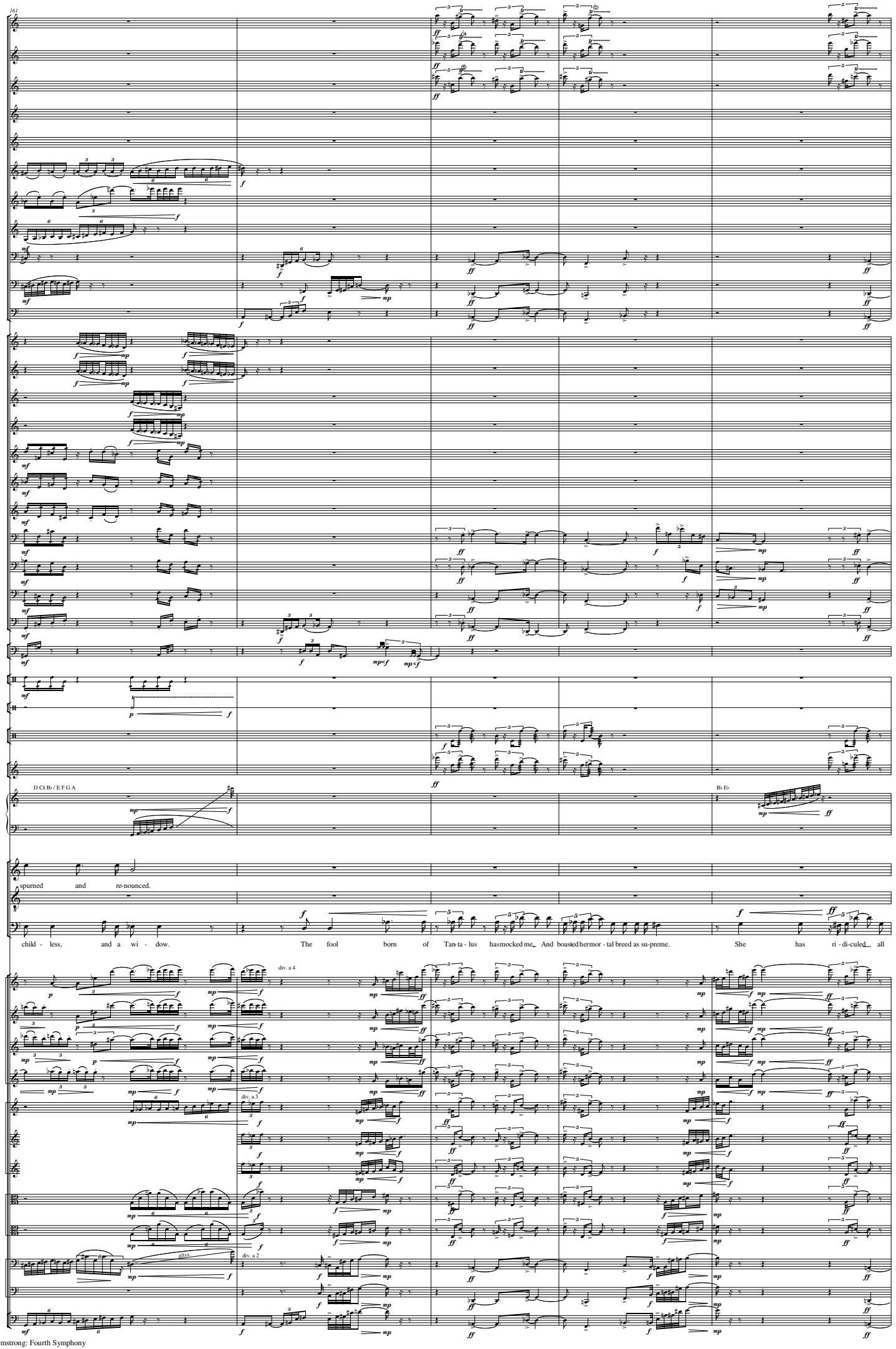

138
S
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
Pedal Hi Hat
Tenor-Dr.
Hp.
S
Nio.
chieved far less.
Thgo-ddess Le - to has a - chived far less
Apo.
Heclaimedthe pre- e - mi-nence of his
S
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco

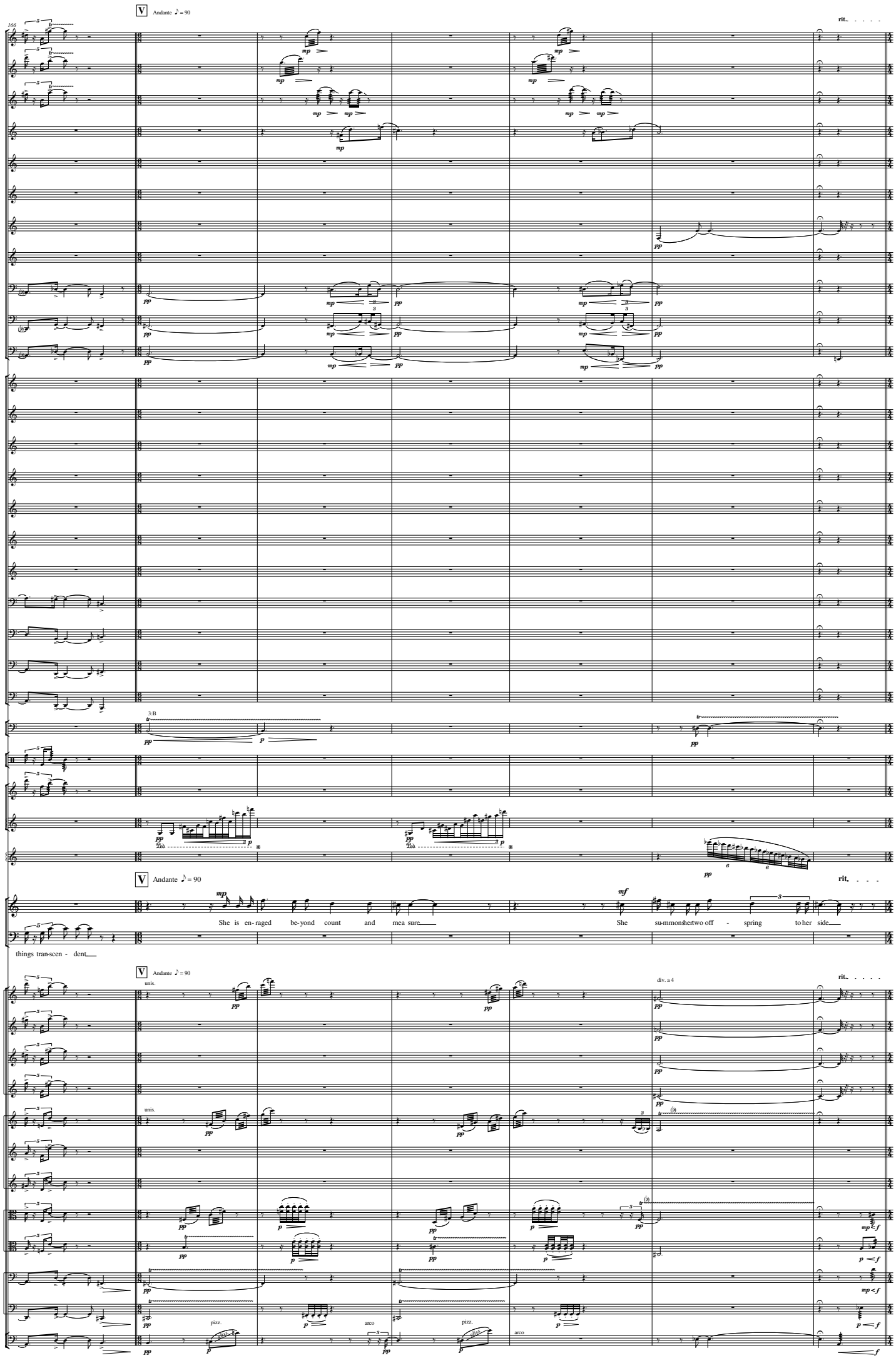

144
T
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Hp.
Art.
Apo.
Ni - o - be shall plead for mer - cy at the last, Shel - ter - ing her off - spring from the
pipe. He wa - gered his own skin in a con- test. Ni - o - be treats the go - ddess with con-tempt. Phoe - bus A - po - llo is the son of
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. a 4
div. a 2

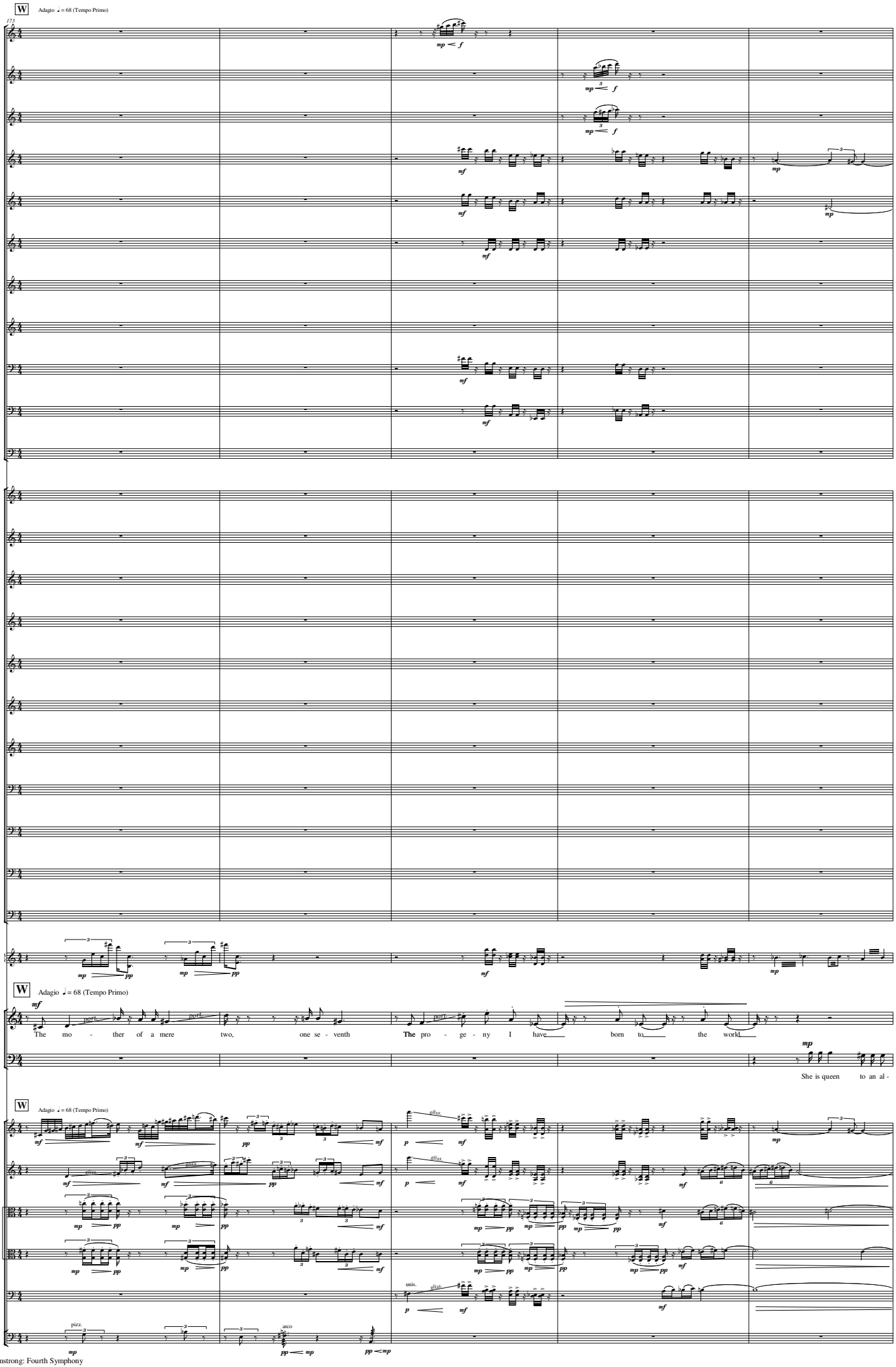

149
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
B. D.
S. Cym.
Hp.
D♯ C♯ B♭ / E F G A
Art.
car - nage. Save me this last child, my young - est, she begs. But still the vir - - gin pro - ge - ny shall
Apo.
Zeus, Ar - te - mis is the daugh - ter of Le - to, the di - vine twins shall not de - fer ven - geance.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
alias

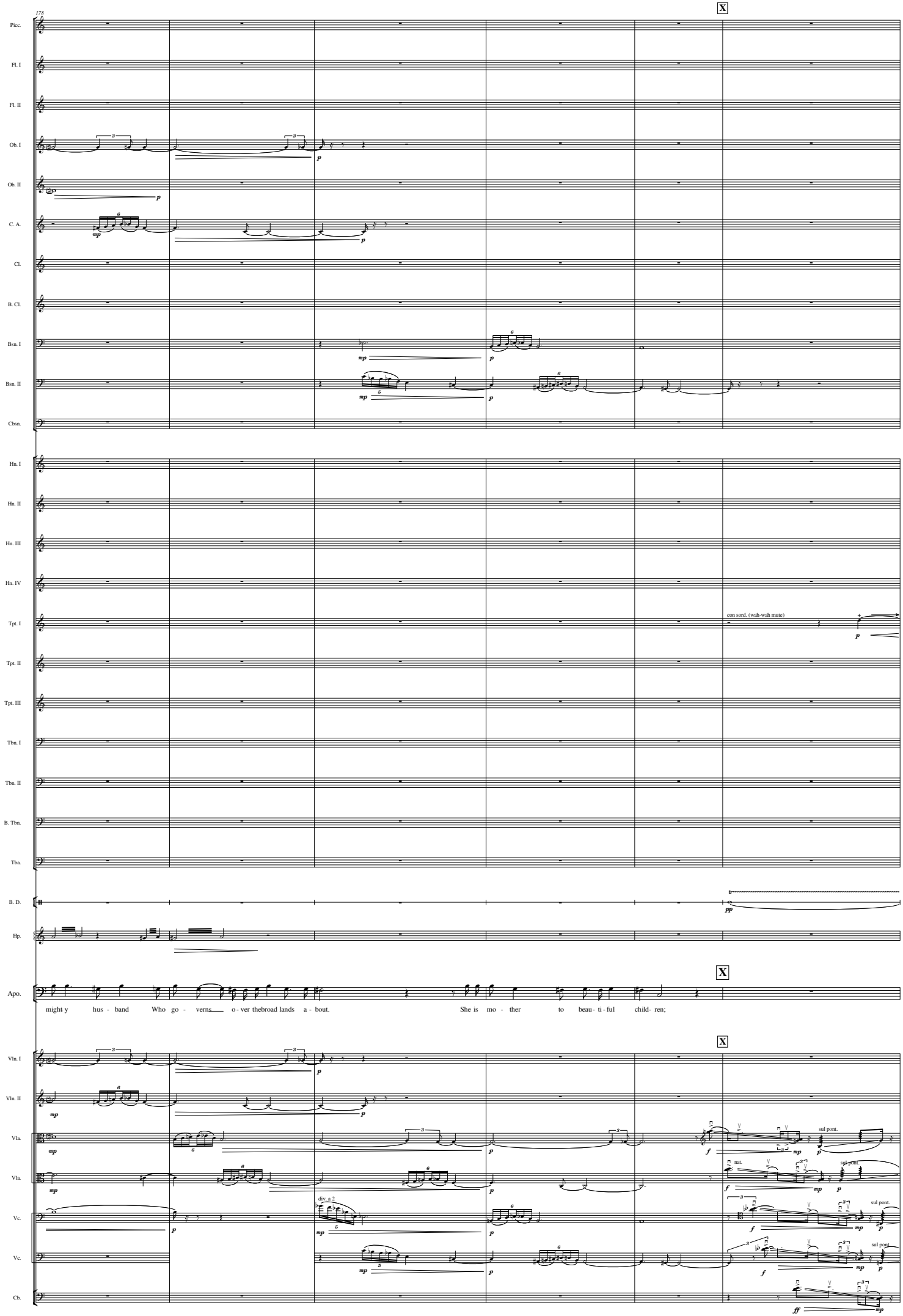

U
151
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Metal-bl
Hp.
D C♯ B / E F♯ G♯ A
B♭ E♭
U
Art.
Apo.
die.
He de - fied the gods with slight and slan - der. The skin was flayed from his limbs and tor - so.
My child - ren, be-
Ni - o - be is
U
Vln. I
Vln. II
div. a 3
Vla.
Vc.
div. a 2
Cb.

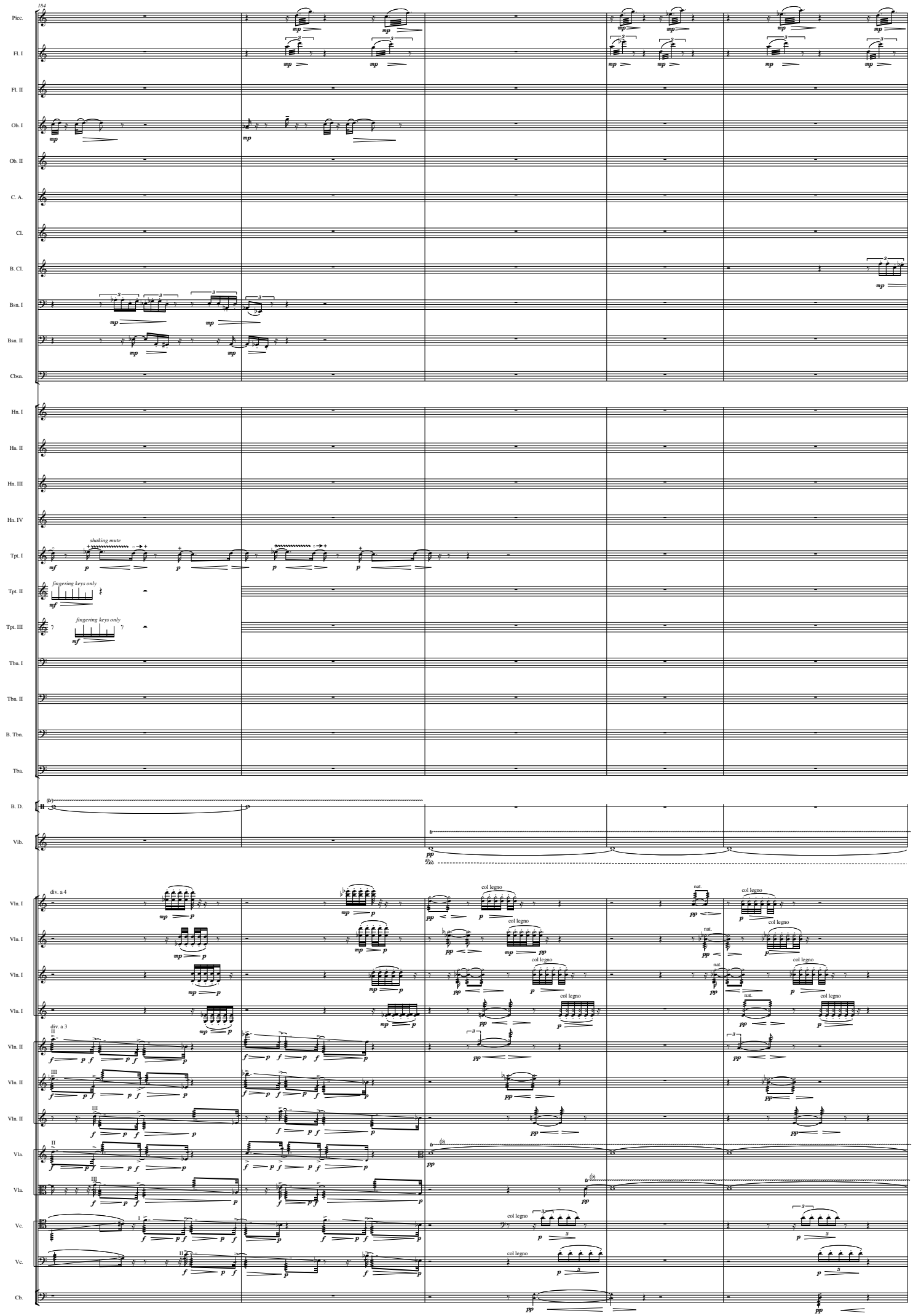

157
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Art.
go - tten of di- vine spark, My god - li - ness has been dis - cre - di - ted, The sa - - cred rites have been
Apo.
ver - - y full of her - self. She is con - cei - ted, led by va- ni- ty. She shall be left
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
unis.
gliss.
Vla.
Vla.
Vc.
unis
Vc.
Cb.

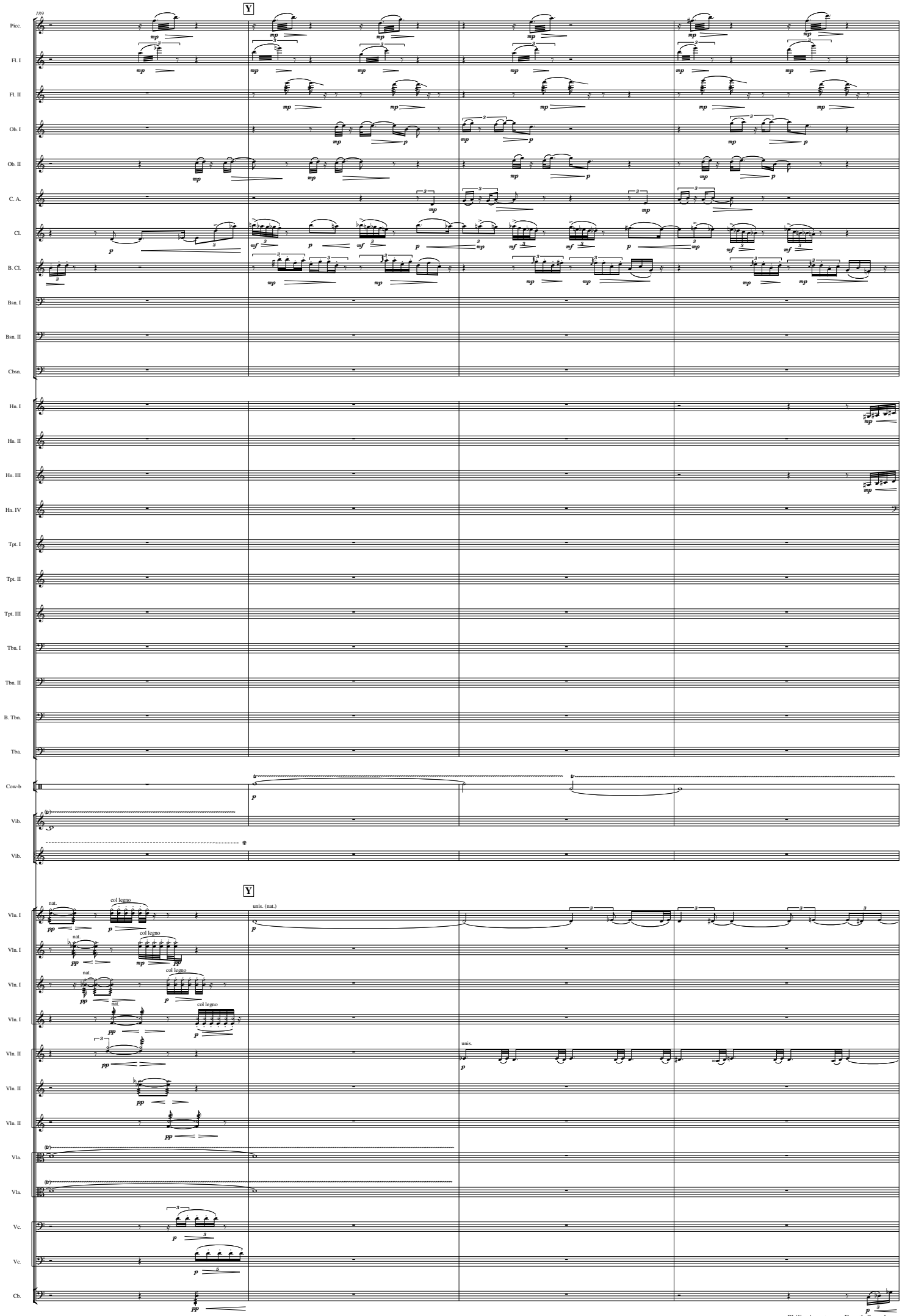

161
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
S. Cym.
T. Bl.
Marimba
D C♯ B♭ / E F G A
Hp.
B♭ E♭
Art.
spurned and re-nounced.
Phae.
Apo.
child - less, and a wi - dow. The fool born of Tan-ta - lus has mocked me. And boasted her mor - tal breed as su-preme. She has ri - di-culed all
div. a 4
Vln. I
div. a 3
Vln. II
Vla.
div. a 2
Vc.
Cb.

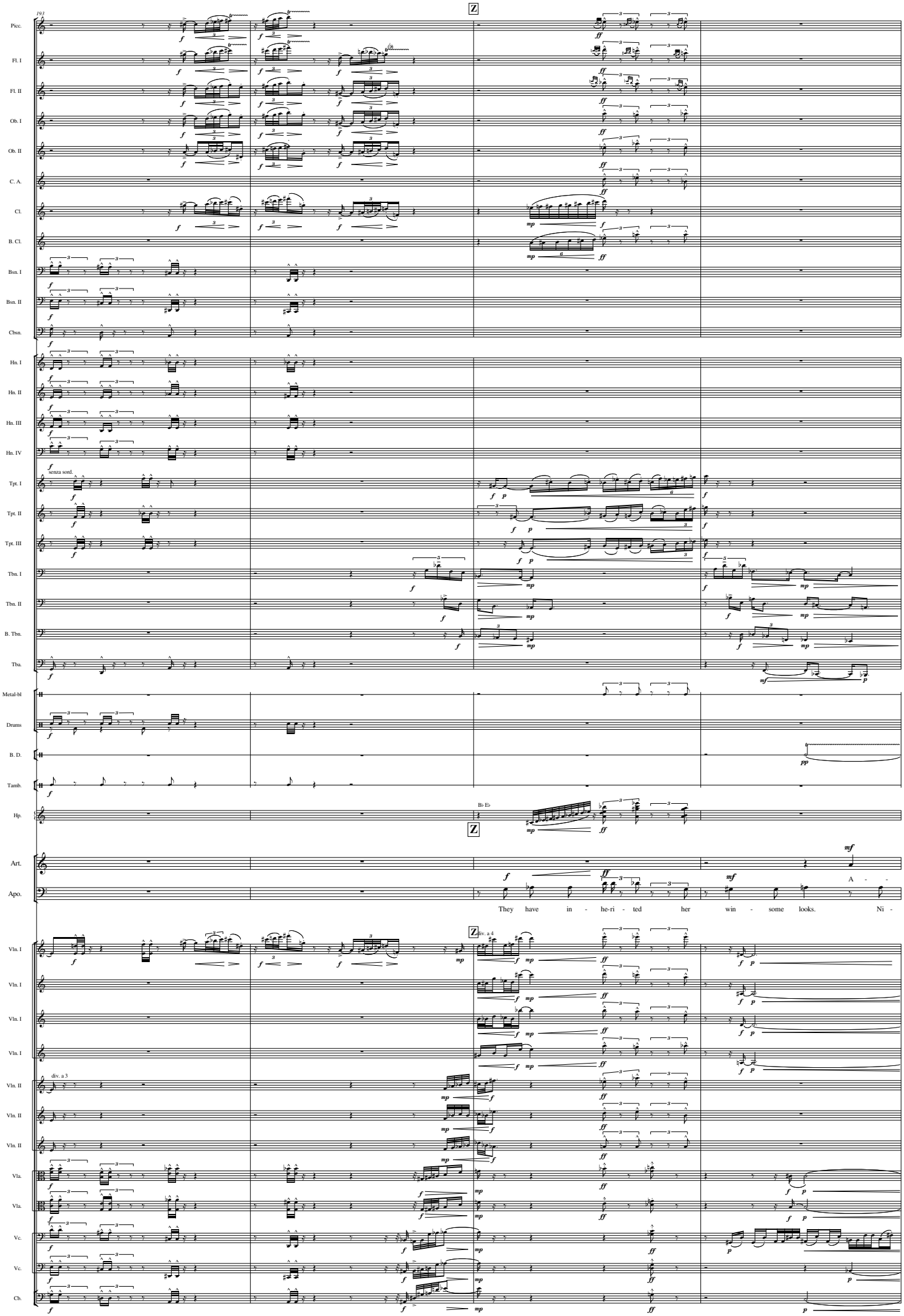

V Andante ♪ = 90
rit.
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:B
T. Bl.
Marimba
Vib.
Hp.
Art.
She is en- raged be- yond count and mea sure
She su- mmons her two off - spring to her side
Apo.
things tran- scen - dent
unis.
div. a 4
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

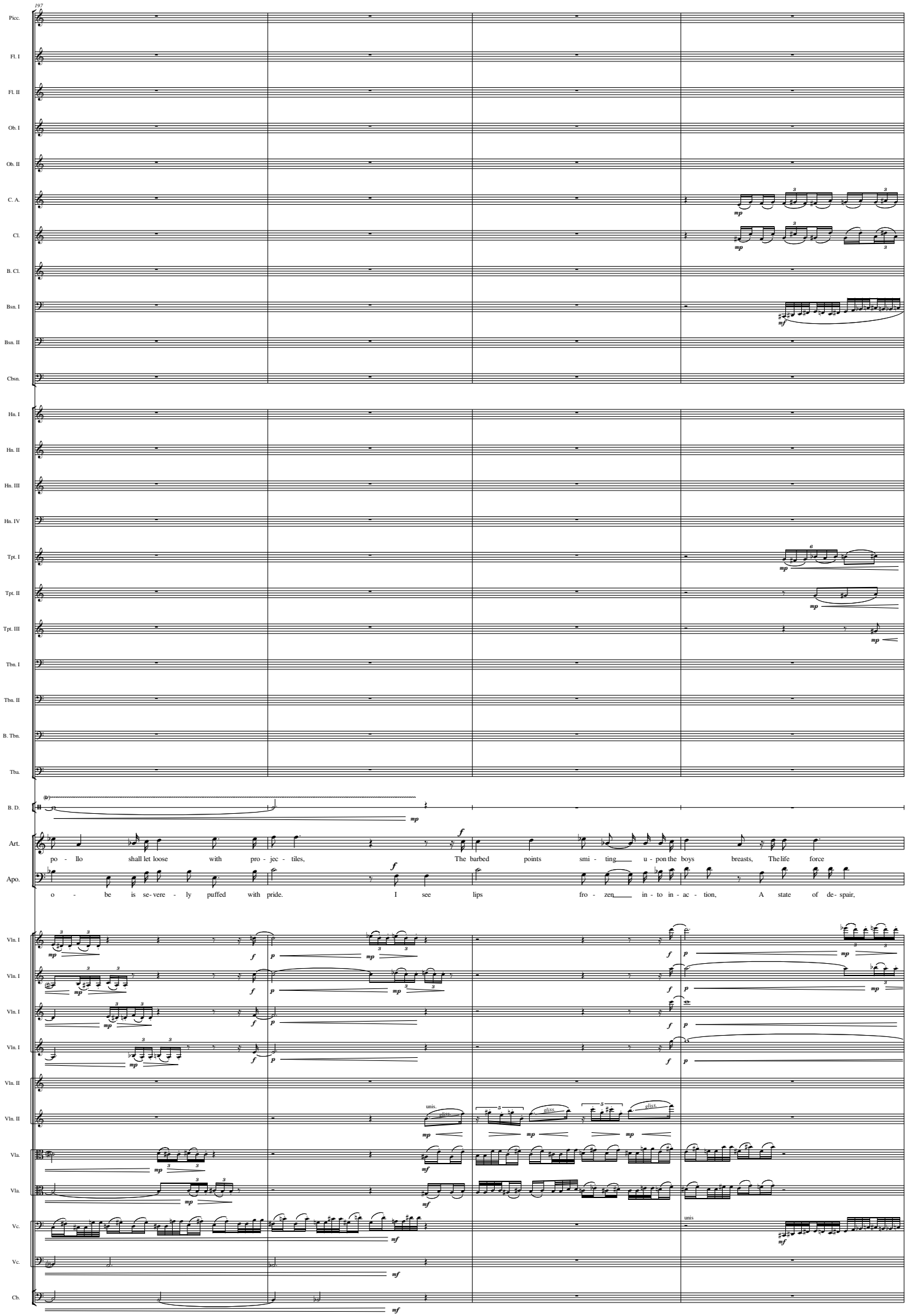

W
Adagio ♩ = 68 (Tempo Primo)
173
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Hp.
Nio.
The mo - ther of a mere two, one se - venth
The pro - ge - ny I have born to the world
Apo.
She is queen to an al -
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.
pizz.
arco
unis.
gliss.

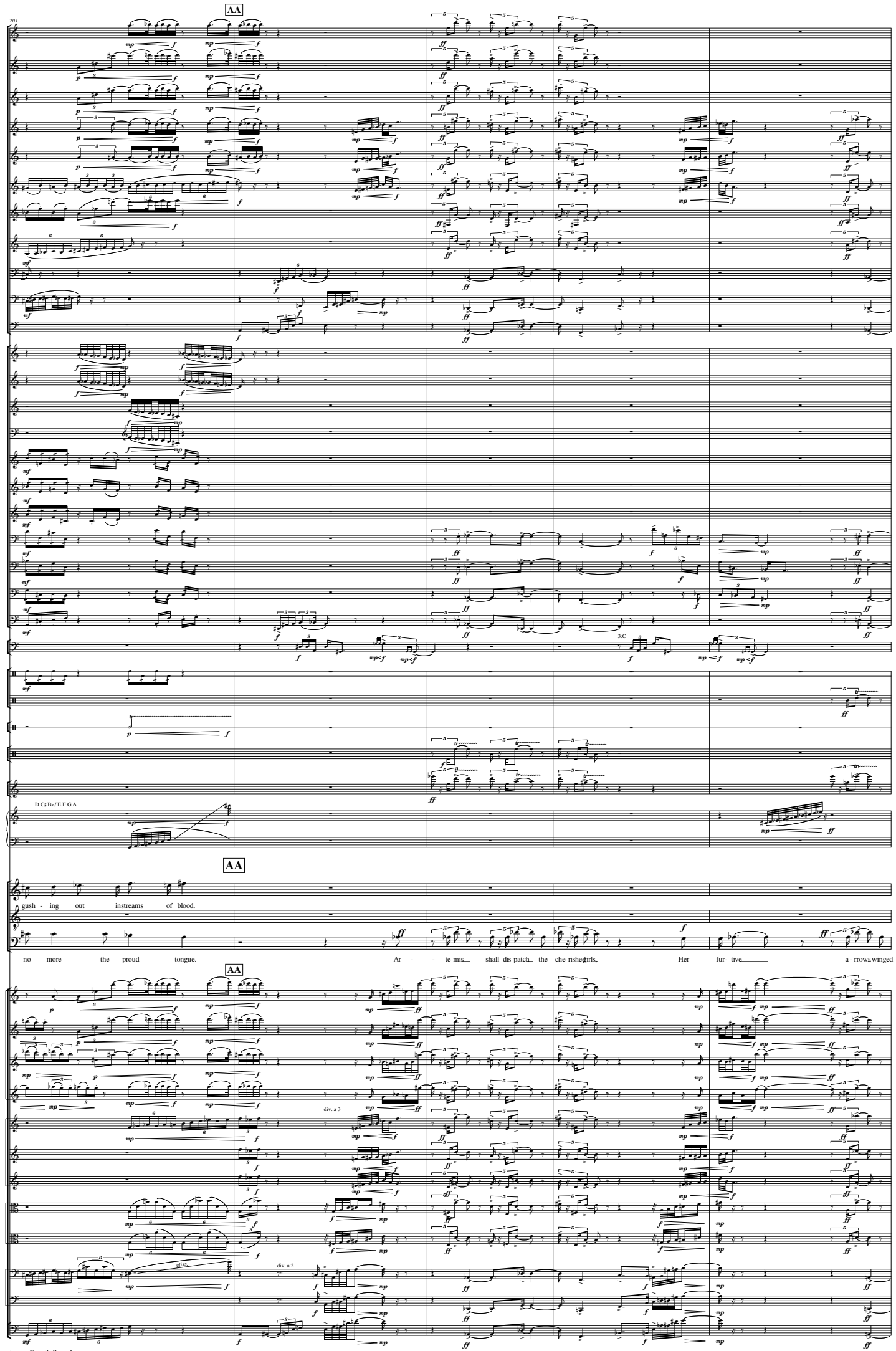

178
X
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
con sord. (wah-wah mute)
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Hp.
Apo.
might- y hus - band Who go - verns o - ver the broad lands a - bout. She is mo - ther to beau- ti - ful child- ren;
Vln. I
Vln. II
Vla.
sul pont.
nat.
div. a 2
Vc.
Cb.

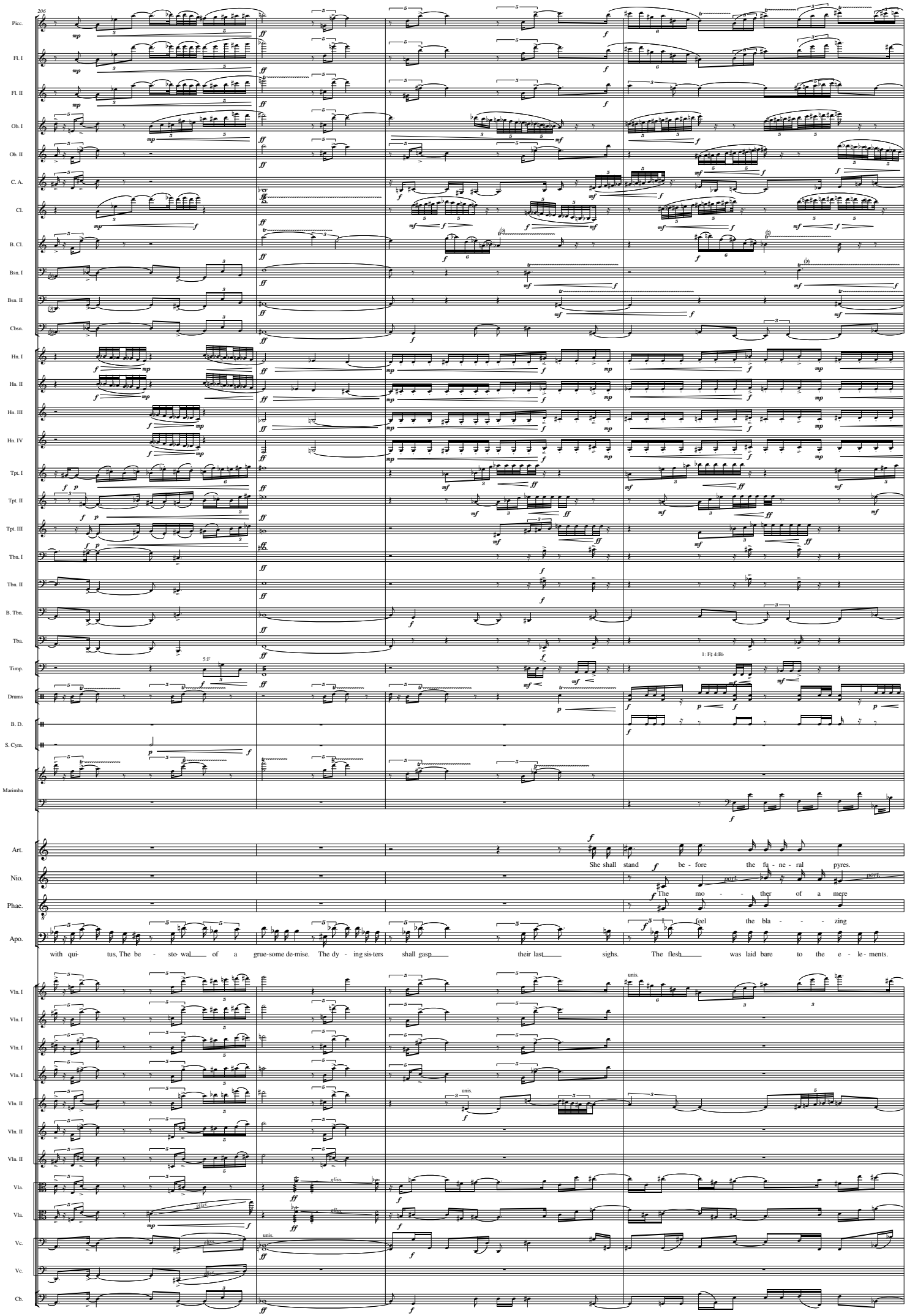

184
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
shaking mute
Tpt. II
fingering keys only
Tpt. III
fingering keys only
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Vib.
Vln. I
div. a 4
col legno
nat.
Vln. II
div. a 3
Vla.
Vc.
Cb.

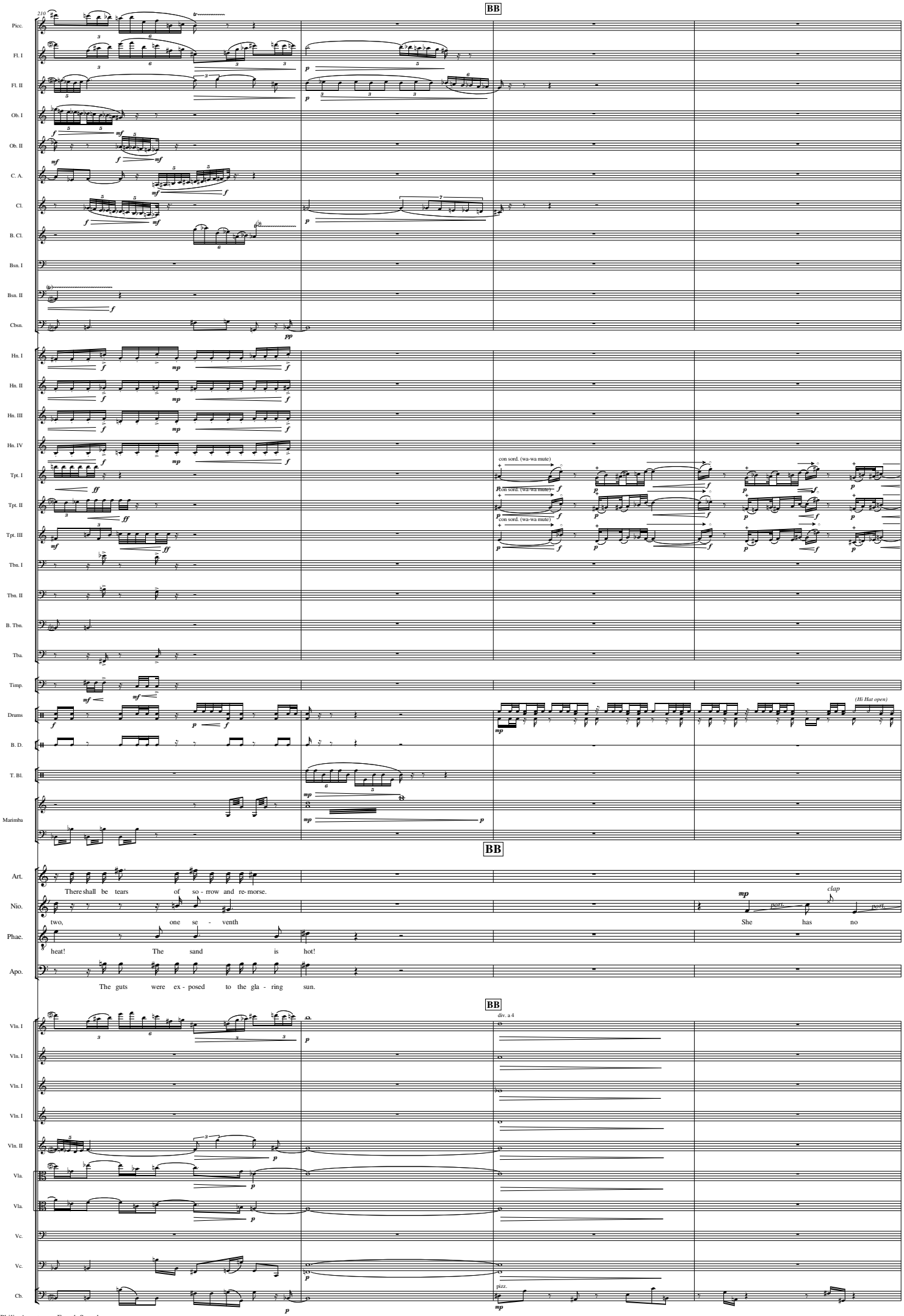

189
Y
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Cow-b
Vib.
Vib.
Y
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
nat.
col legno
unis. (nat.)
unis.

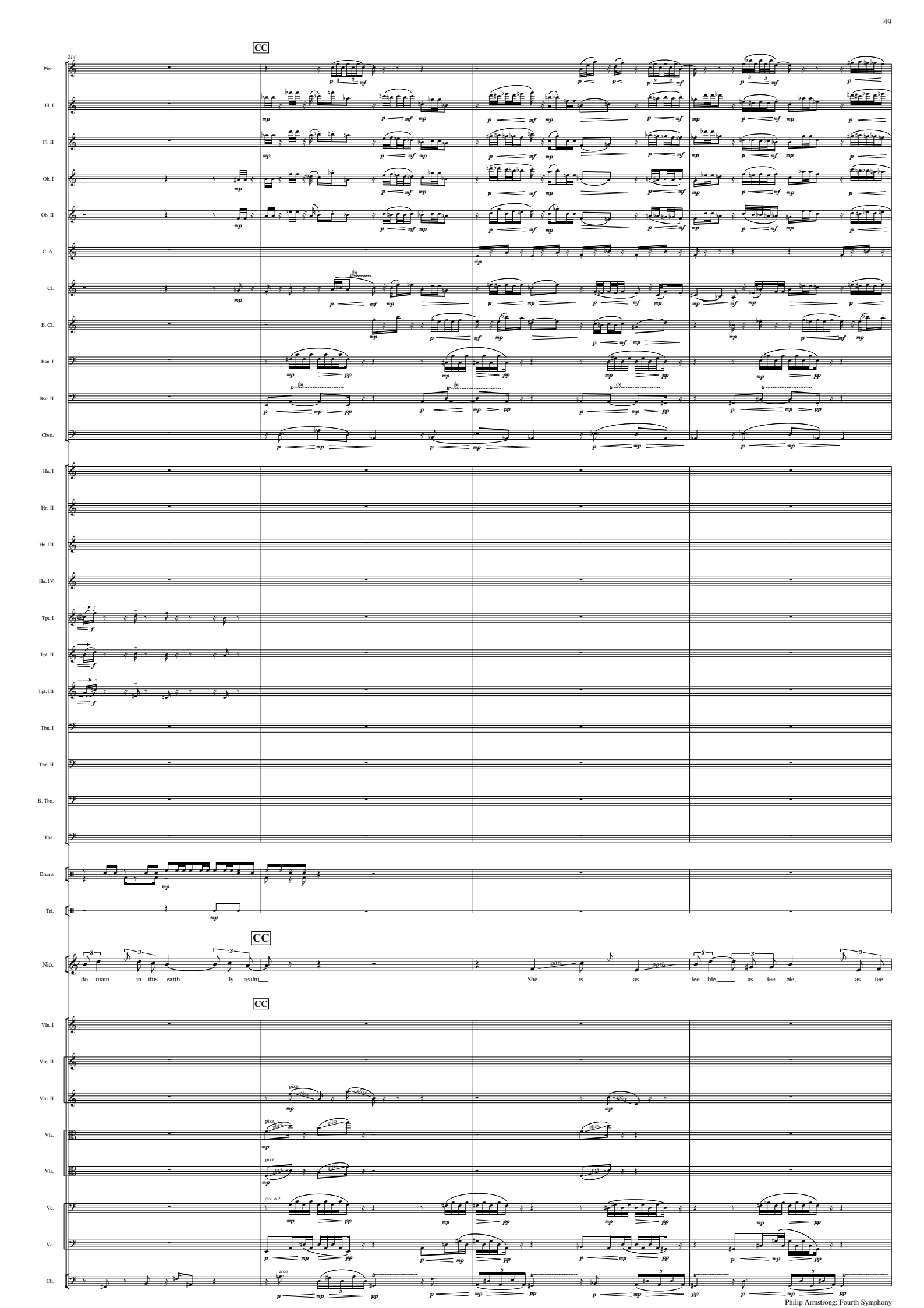

193
Z
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
senza sord.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Metal-bl
Drums
B. D.
Tamb.
Hp.
B♭ E♭
Z
Art.
Apo.
They have in - he-ri - ted her win - some looks. Ni -
A - -
Z
div. a 4
Vln. I
Vln. I
Vln. I
Vln. I
div. a 3
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

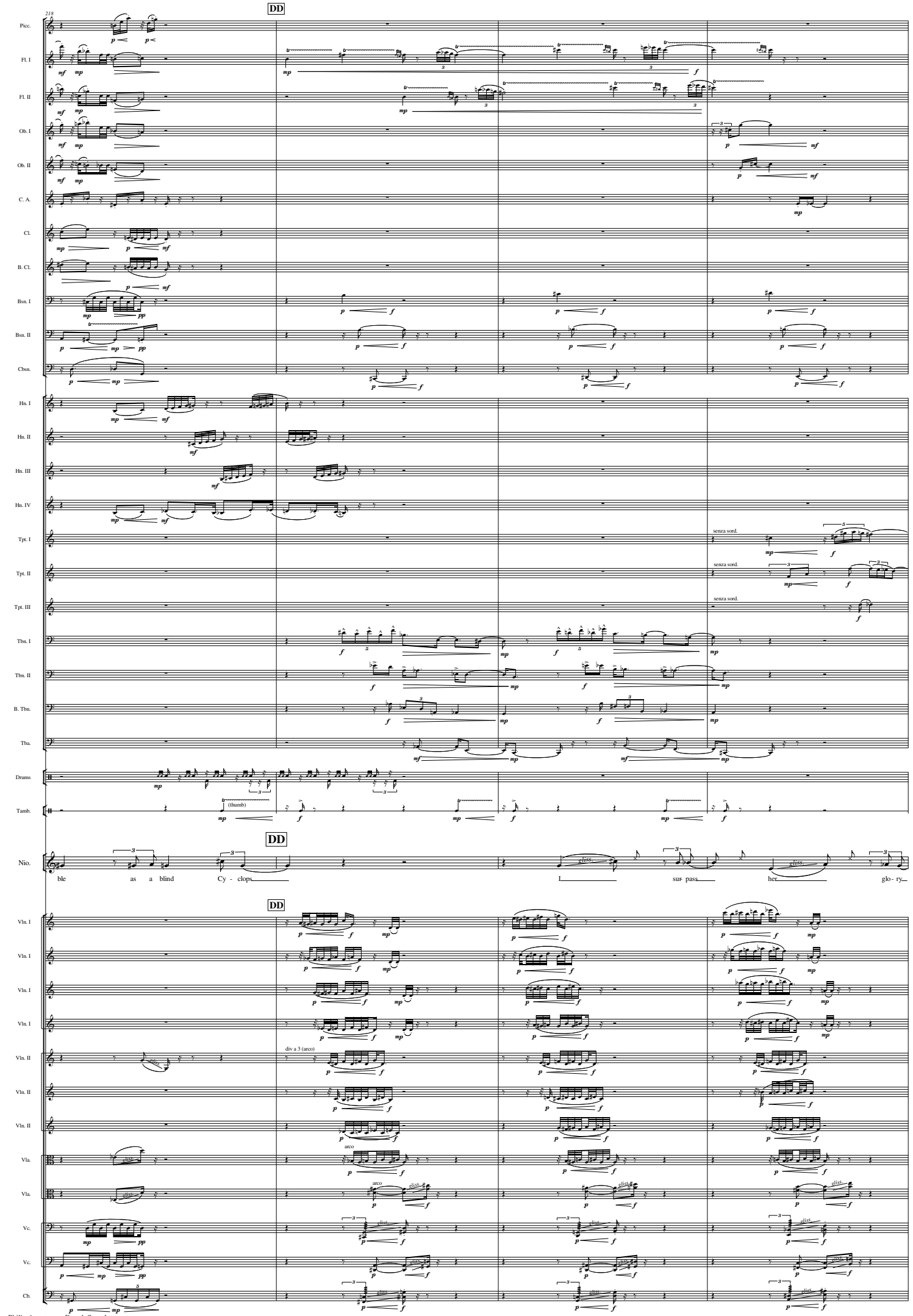

197
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Art.
po - llo shall let loose with pro - jec - tiles, The barbed points smi - ting u - pon the boys breasts, The life force
Apo.
o - be is se - vere - ly puffed with pride. I see lips fro - zen in - to in - ac - tion, A state of de - spair,
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
unis.
gliss.
Vla.
Vla.
Vc.
unis
Vc.
Cb.

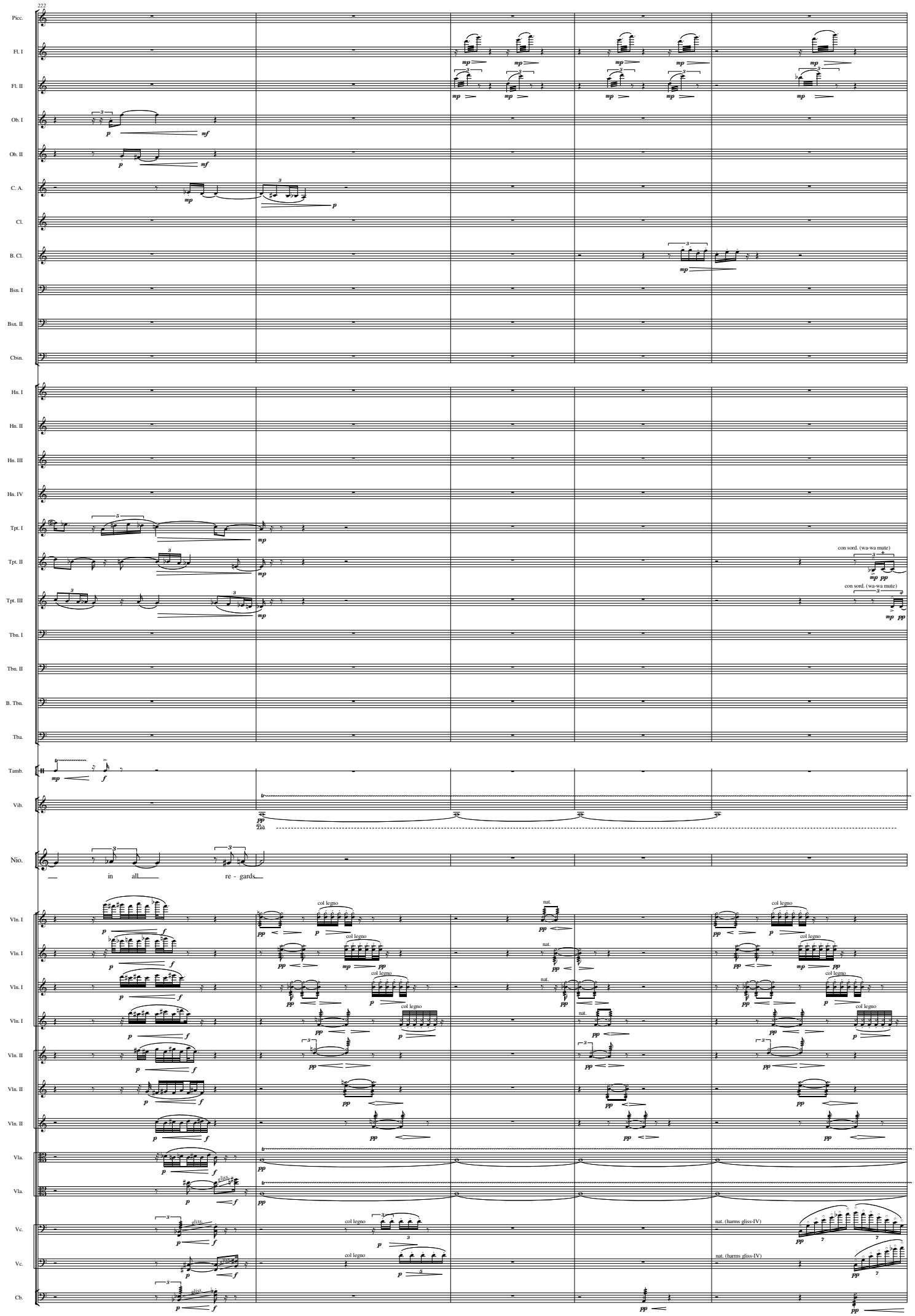

AA
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
Drums
S. Cym.
T. Bl.
Marimba
Hp.
D C♯ B♭ / E F G A
AA
Art.
Phae.
Apo.
gush - ing out instreams of blood.
no more the proud tongue. Ar - - te mis shall dis patch the che rishe girls, Her fur- tive a - rrows winged
AA
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 3
div. a 2
glss.

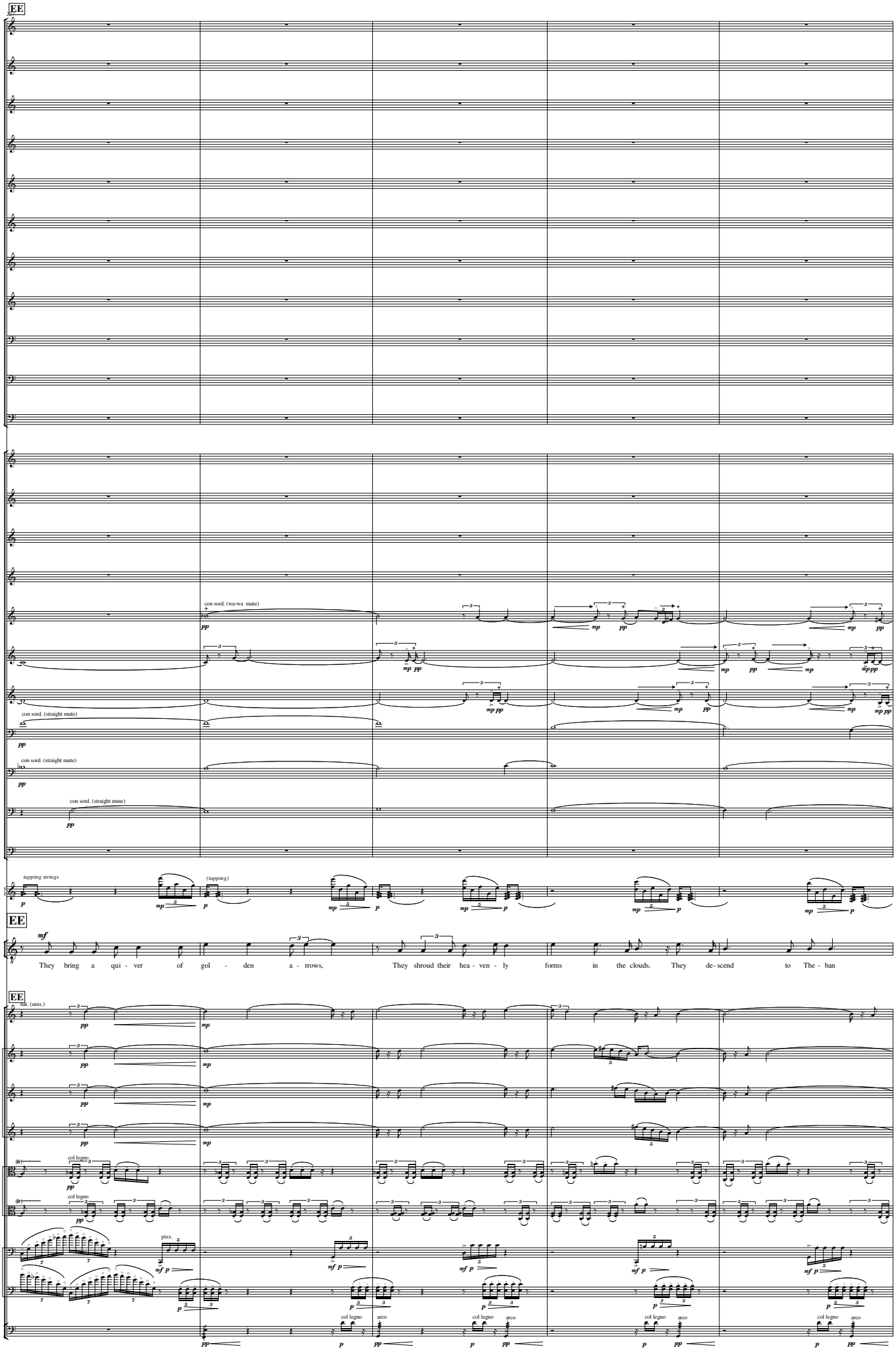

206
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
5:F
1: F♯ 4:B♭
Drums
B. D.
S. Cym.
Marimba
Art.
She shall stand be - fore the fu - ne - ral pyres.
Nio.
port.
The mo - ther of a mere
Phae.
feel the bla - - zing
Apo.
with qui- tus, The be - sto- wal of a grue-some de-mise. The dy - ing sis-ters shall gasp their last sighs. The flesh was laid bare to the e - le - ments.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
gliss.

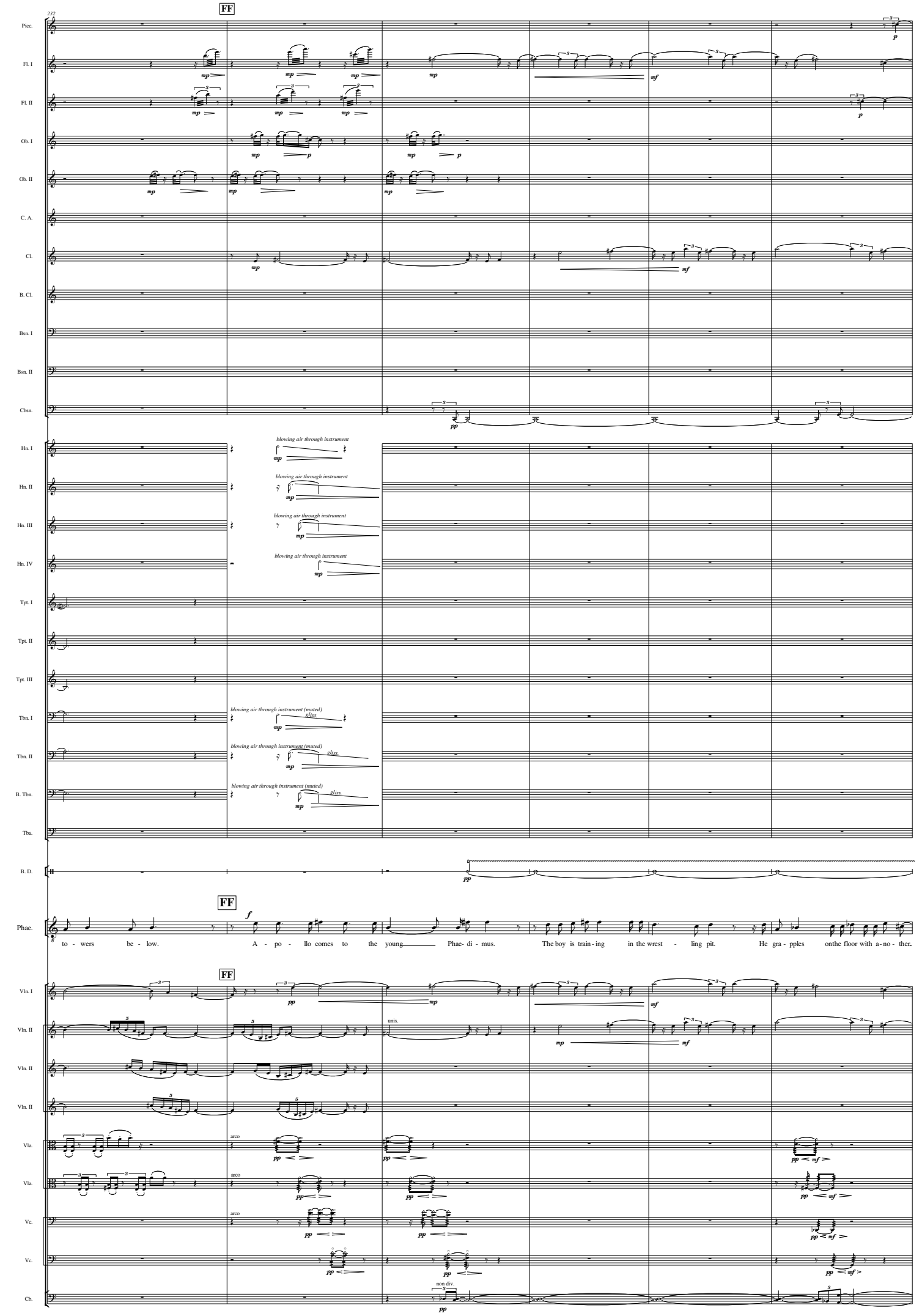

BB
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
con sord. (wa-wa mute)
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
(Hi Hat open)
B. D.
T. Bl.
Marimba
BB
Art.
There shall be tears of so - rrow and re- morse.
Nio.
two, one se - venth
clap
She has no
Phae.
heat! The sand is hot!
Apo.
The guts were ex - posed to the gla - ring sun.
BB
div. a 4
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

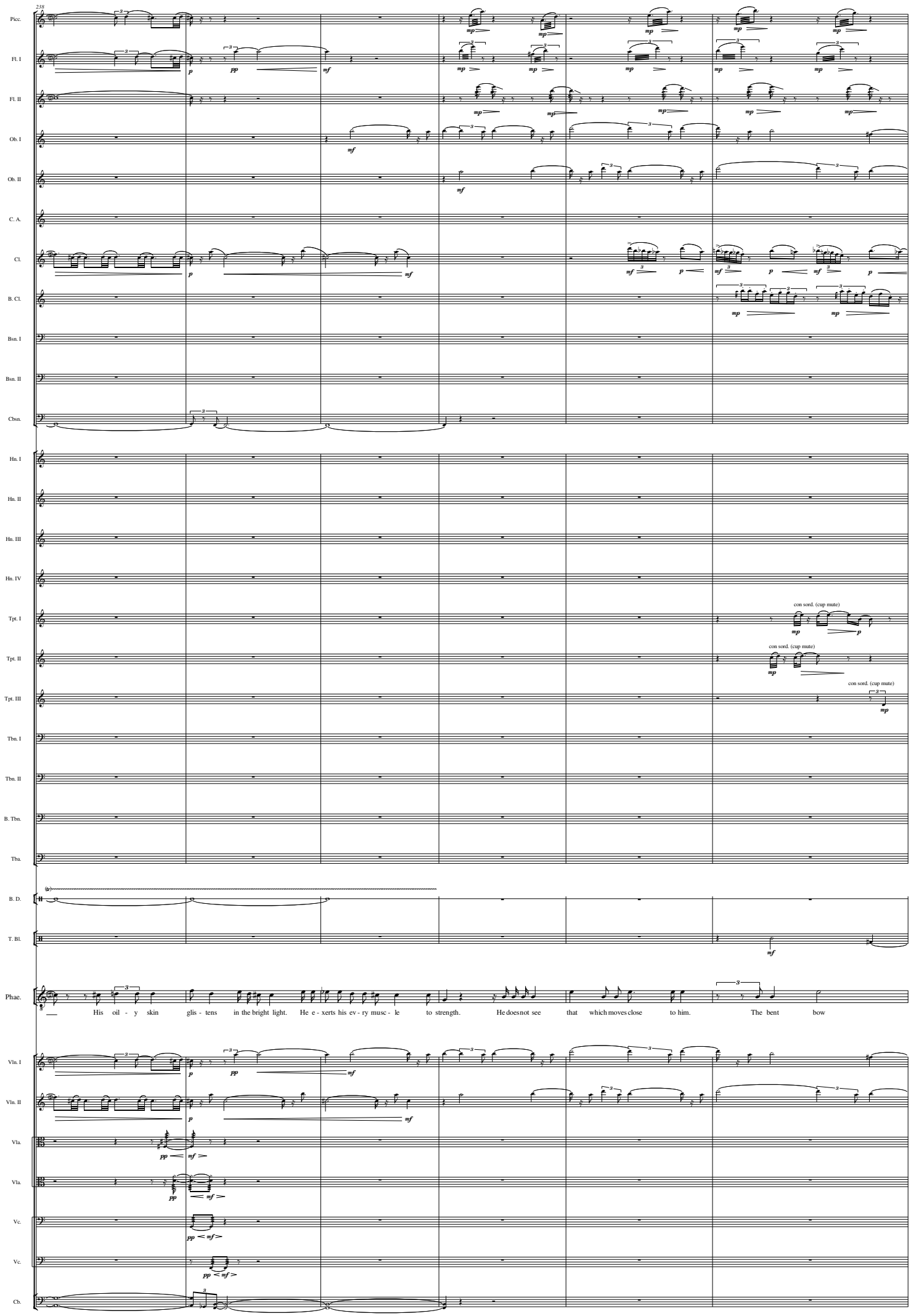

214
CC
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
Tri.
CC
Nio.
do - main in this earth - - ly realm
She is as fee - ble, as fee - ble, as fee -
CC
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
div. a 2
arco

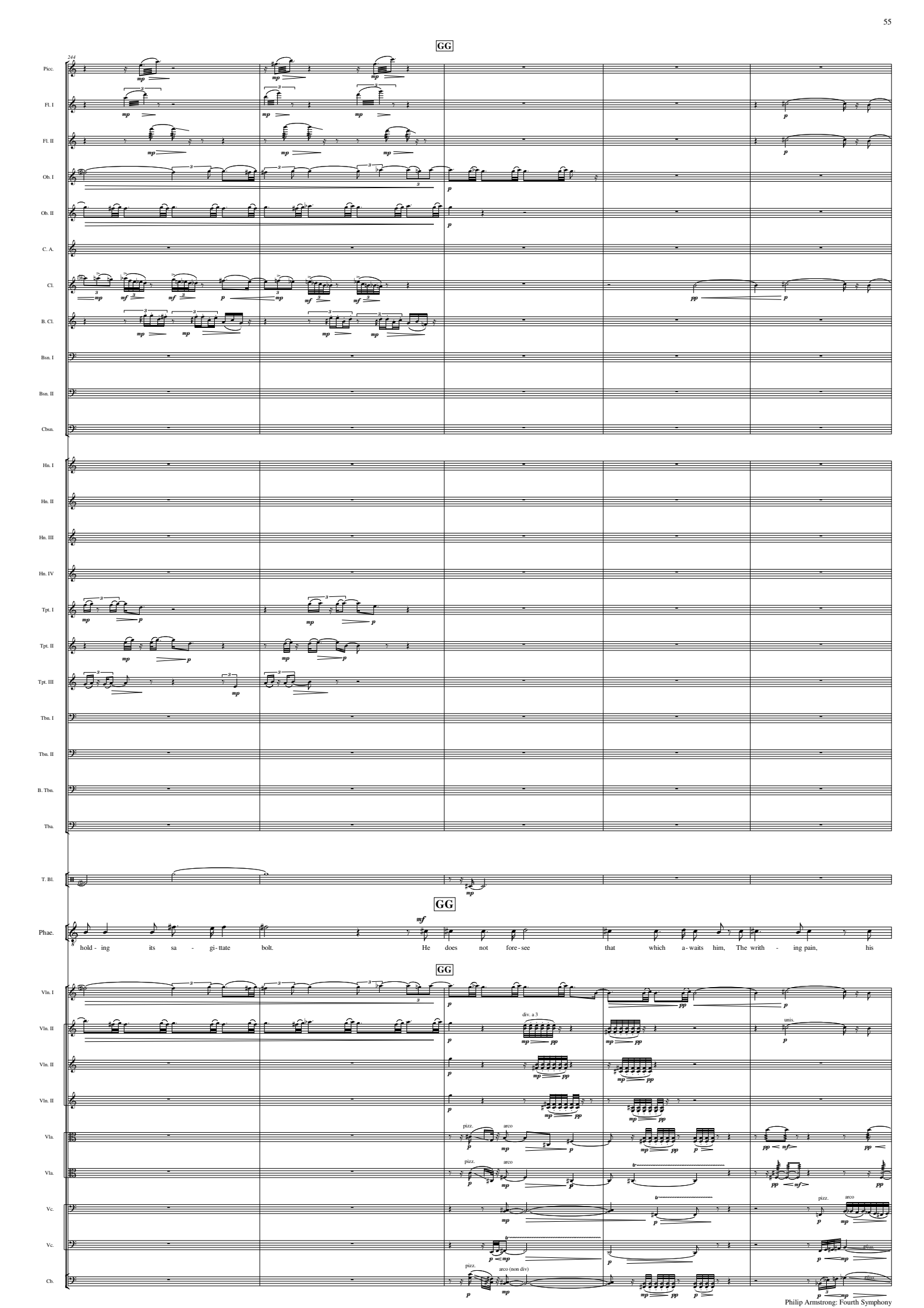

218
DD
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
senza sord.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
Tamb.
(thumb)
DD
Nio.
ble as a blind Cy - clops
I sur pass her glo - ry
DD
Vln. I
Vln. II
div a 3 (arco)
Vla.
arco
Vc.
Cb.

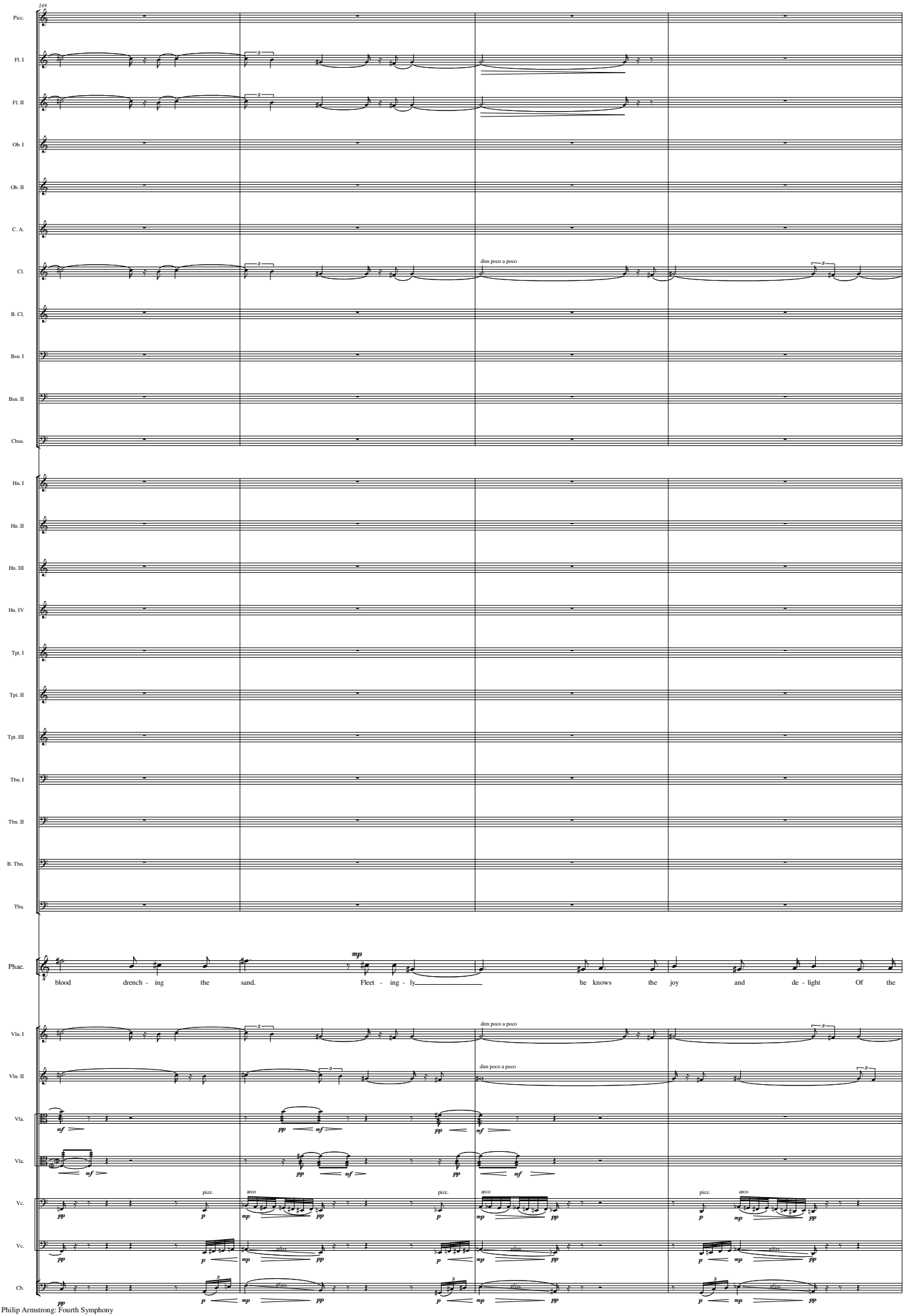

222
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
con sord. (wa-wa mute)
con sord. (wa-wa mute)
Tbn. I
Tbn. II
B. Tbn.
Tba.
Tamb.
Vib.
Ped.
Nio.
in all re - gards
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
col legno
nat.
gliss.
nat. (harms gliss:IV)

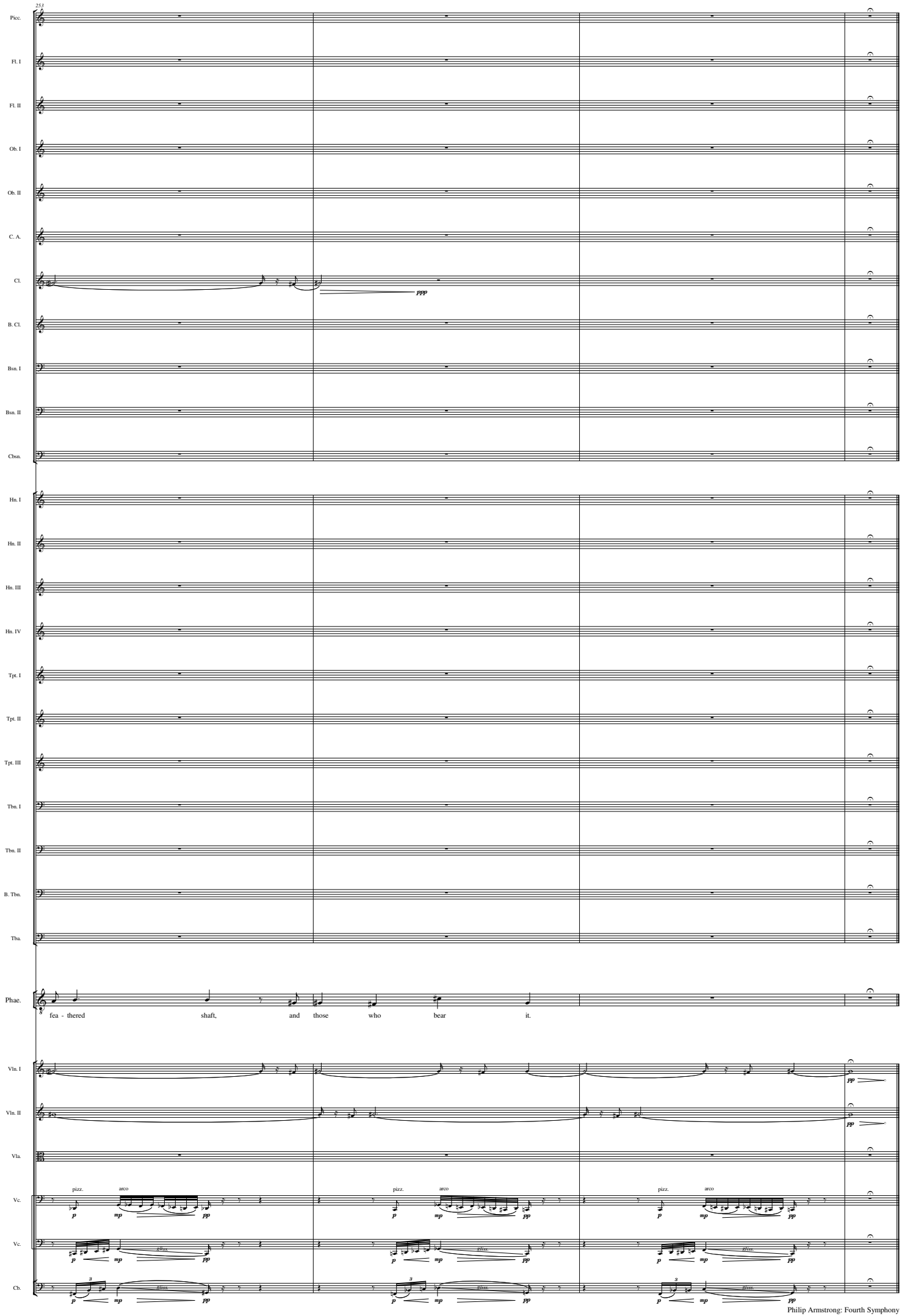

EE
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
con sord. (wa-wa mute)
Tpt. II
Tpt. III
Tbn. I
con sord. (straight mute)
Tbn. II
B. Tbn.
Tba.
Hp.
tapping strings
(tapping)
EE
Phae.
They bring a qui - ver of gol - den a - rrows, They shroud their hea - ven - ly forms in the clouds. They de- scend to The - ban
EE
Vln. I
rit. (unis.)
Vln. II
Vla.
col legno
Vc.
pizz.
Cb.
col legno
arco


232
FF
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
blowing air through instrument
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
blowing air through instrument (muted)
gliss.
FF
Phae.
to - wers be - low. A - po - llo comes to the young Phae- di - mus. The boy is train - ing in the wrest - ling pit. He gra - pples onthe floor with a - no - ther.
FF
Vln. I
Vln. II
unis.
Vln. II
Vln. II
Vla.
Vla.
arco
Vc.
Vc.
Cb.
non div.


238
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
T. Bl.
Phae.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
con sord. (cup mute)
con sord. (cup mute)
con sord. (cup mute)
His oil - y skin glis - tens in the bright light. He e - xerts his ev - ry musc - le to strength. He does not see that which moves close to him. The bent bow


GG
244
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
T. Bl.
GG
Phae.
hold - ing its sa - gi - ttate bolt. He does not fore - see that which a - waits him, The writh - ing pain, his
GG
Vln. I
Vln. II
div. a 3
unis.
Vln. II
Vln. II
Vla.
pizz.
arco
Vla.
pizz.
arco
Vc.
pizz.
arco
Vc.
Cb.
pizz.
arco (non div)


249
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
dim poco a poco
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Phae.
mp
blood drench - ing the sand. Fleet - ing - ly he knows the joy and de - light Of the
Vln. I
dim poco a poco
Vln. II
dim poco a poco
Vla.
Vla.
Vc.
pizz.
arco
Vc.
Cb.


253
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
ppp
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Phae.
fea - thered shaft, and those who bear it.
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
p
mp
pp
gliss.
Vc.
Cb.

3. The Round River

for soprano and chorus

Philip Armstrong

Moderato ♪=108

Iphigenia

Soprano: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

Alto: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

Tenor: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

Bass: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

A

10

Iph.: Its cu - rrent is a stream of e - ner - gy Flow - ing from the soil in - to the fo - li - age, Thence un - to a - ni - mals, Thence back in - to the soil, In a ne - ver - end - ing

S.: Round Ri - ver Ri - ver Flows as a sin - - -

A.: Round Ri - ver Ri - ver Flows as a sin - - -

T.: Round Ri - ver Ri - ver Flows as a sin - - -

B.: Round Ri - ver Ri - ver Flows as a

B

16

Iph.: cir - cle of life; The Earth as a sin - gle or - ga - ni - sm.

S.: gle or - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

A.: gle or - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

T.: gle or - - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

B.: sin - - gle or - - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

C

24

Iph.: We ride the logs and drift wood That float a - long the

S.: speeds a round In an end - less loop, end - - - - - less loop, Round

A.: speeds a round In an end - less loop, In an end - - less loop,

T.: speeds a round In an end - less loop, In an end - less, end - less, loop,

B.: speeds a round In an end - less loop, In an end - less, end - - - less, end - - less,

32

Iph. Round Ri - ver, We guide the di - rec - tion and speed. E - co - lo - gy is an in - fant just learn - ing to walk, A u - ni - ver - sal cu - ri -

S. Ri - ver, an end - less loop, an end - less loop, the

A. Round Ri - ver, an end - less loop. an end - less the Round

T. Round Ri - ver, Ri - ver, an end - less loop.

B. Round Ri - ver, Round Ri - ver, an end - less loop, the Round

38

Iph. o - si - ty to un - der - stand this life, A state of har - mo ny be - tween peo - ple and the land. Con - ser - va - tion may thus fo - llow. The Round Ri - ver

S. Round Ri - ver, an end - less loop. The Round Ri - ver

A. Ri - ver, an end - less loop. The Round Ri - ver

T. the Round Ri - ver, an end - less loop. The Round Ri - ver

B. Ri - ver, an end - less, an end - less loop. The Round Ri - ver

45

Iph. Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It

S. Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It

A. Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It

T. Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It

B. Flows in - to it - self. Re - - fle - xive, In - fi - nite - ly re - gre - sive, It

49

Iph. speeds a - round In an end - less loop, In an end - less loop.

S. speeds a - round In an end - less loop, In an end - less loop.

A. speeds a - round In an end - less loop, In an end - less loop.

T. speeds a - round In an end - less loop, In an end - less loop.

B. speeds a - round In an end - less loop, In an end - less loop.