

Simon Speare

The Angels

**For 4 soloists, mixed choir (SATB),
children's chorus
and orchestra**

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Full Score

This work was commissioned by London Concert Choir as the third work in a Composer in Association scheme, with the support of The Britten-Pears Foundation, The Holst Foundation, The Hinrichsen Foundation and the LAB/NFMS Voluntary Promoters Special Activities Fund.

The first performance took place in the Queen Elizabeth Hall, South Bank Centre, London, on 11 October 2000. Mark Forkgen conducted London Concert Choir with English Chamber Orchestra and children from schools in the London Borough of Kensington and Chelsea.

The work was revised for a performance on 11 October 2003 by Oxford Pro Musica Singers, conducted by Michael Smedley, at the Sheldonian Theatre.

Orchestration

2 Clarinets in Bb

2 Bassoons

2 Trumpets in C (first doubling Trumpet in D)

2 Tenor Trombones (first doubling Alto Trombone)

Bass Trombone

Timpani (doubling Tam-tam, Mark Tree
and 2 Suspended Cymbals)

Children's voices (at least 15). (The children's parts may be sung by a small choir of light sopranos if no children are available.)

4 Soloists SATB

Mixed Choir SATB

Strings: not less than 8.8.6.4.2

Duration: circa 20 minutes (part 1: circa 9 mins, part 2 circa 11 mins)

The score is written in C

Parts are available from: tel. 0208 521 5259
or e-mail simon@simonspeare.co.uk

Part 1

Opening

They are the good gentlemen.
Gloria in Excelsis Deo.
While mortals sleep
The Angels keep
Their watch of wondering love

Soloists

Alas! How few of Nature's faces are left alone to gladden us with their beauty! The cares, and sorrows, and hungerings of the world, change them as they change hearts; and it is only when those passions sleep, and have lost their hold for ever, that the troubled clouds pass off, and leave Heaven's surface clear. It is a common thing for the countenances of the dead, even in that fixed and rigid state, to subside into the long forgotten expression of sleeping infancy, and settle into the very look of early life; so calm, so peaceful, do they grow again, that those who knew them in their childhood, kneel by the coffin's side in awe, and see the Angel even upon earth.

Charles Dickens (from *Oliver Twist*, Chapter 24)

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Part 2

The Angels

They are above us all the time,
the good gentlemen, Mozart and Bach, Scarlatti and Handel and Brahms,
lavishing measures of light down upon us,
telling us, over and over, there is a realm
above this plane of silent compromise.
They are around us everywhere, the old seers,
Matisse and Vermeer, Cézanne and Piero,
Greeting us echoing in subway tunnels,
Springing like winter flowers from postcards
Scotch-taped to white kitchen walls,
waiting larger than life in shadowy galleries
to whisper that edges of color

lie all about us innocent as grass.
They are behind us, beneath us,
the abysmal books, Shakespeare and Tolstoy,
the Bible and Proust and Cervantes,
burning in memory like leaky furnace doors,
minepits of honesty from which we escaped
with dilated suspicions. Love us, dead thrones;
sing us to sleep, awaken our eyes,
comfort with terror our mortal afternoons.

John Updike

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Texts: The opening uses lines from *The Angels* by John Updike and quotes from Christmas carols. The soloists sing a passage from *Oliver Twist* by Charles Dickens. In Part 2 the choir sing a complete setting of *The Angels*

To Mark Forkgen
The Angels

Simon Speare

Part 1

Resolutely $q = 69$

Clarinet in Bb 1-2

Bassoons 1-2

Trumpet in C 1 (doubling Trumpet in D)

Trumpet in C 2

Alto Trombone (doubling Tenor Trombone)

Tenor Trombone 2

Bass Trombone

Timpani (doubling Tam-tam, Mark Tree and 2 Suspended Cymbals)

Children's Voices

They are the good gen - tle - men, the good gen - tle - men,

Soprano solo

Alto solo

Tenor solo

Bass solo

Adult choir

Sopranos

Altos

Tenors

Basses

Resolutely $q = 69$

Violins I

Violins II

Violas

Violoncellos

Double basses

4

Cl.1

Cl.2

Bsn 1

Child. voices

1

2

3

Vln I

Vln II

Vla

Vc.

f

ff

mf

f

mf

the good gen - tle - men, a - bove us all the time, Glo ri - a in ex - cel - sis de - o

the good gen - tle - men, a - bove us all the time, Glo - ri - a in ex - cel - sis de - o

the good gen - tle - men, a - bove us all the time, Glo ri - a in ex - cel - sis de - - o



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8

Cl.1

Cl.2

Tpt 1

Tpt 2

Child. voices

1

2

Vln I

Vln II

Vla

mf

cresc.

sfp

Con sord. (straight mute)

(remove mute)

sfp

div. a2

mf

cresc.

The good gen - tle - men, Ab - ove us all the time,

The good gen - tle - men, Ab - ove us all the time,

sub. pp

sub. pp

sub. pp

11 (never overpower the children)

Cl.1 *f*

Cl.2 *f*

Bsn1 *f*

Tpt 1 *mf* 1. (con sord.) (remove mute)

Child. voices

1 div. a3 *ff* Glo ri - a in ex - cel - sis de - o While mor - tals sleep *mp* div. a2

2 *ff* Glo - ri - a in ex - cel - sis de - o *mp* the An - gels keep

3 *ff* Glo ri - a in ex - cel - sis de - o

Adult choir

S. *pp* (the children must dominate) While mor - tals sleep

S. 2 *pp* (the children must dominate) the An - gels keep -

A little slower
q = 60

Vln I *f* *ff* *p sub.*

Vln II *f* div. *p*

Vla *f* *p*

Vc. *f* div. *p* (unis.)

Db. *f*

16 poco rit.

Tpt 1

Tbn.2

Child. voices

1
their watch *mf* While mor-tals sleep *p sub.*

2
The An-gels keep *mf* *p sub.*

Adult choir

S. 1
their watch *p* their watch of wo

S. 2
their watch of wo *p*

A1
mp their watch of won d'ring love. *p* their watch of won d'ring
(A.2 Div. a 2)

A 2
their watch of love *p*

Vln I poco rit.

Vln II

Vla

Vc.

21 **A tempo**

Cl. 1 *pp*

Cl. 2 *pp*

Tpt 1 Senza sord. *p*

Tpt 2 Senza sord. *p*

A. Tbn. *p*

Tbn. *p*

B. Tbn. *p*

Timpani (to Susp. Cymbs) *p*

Adult choir

S. 1

S. 2

A. 1

A. 2 *love*

A tempo

Vln I *sfpp*

Vln II *sfpp*

Vc. *sfpp*

Db. *sfpp*

28

Cl. 1

Cl. 2

Child. voice

Vln I

Vln II

Vla

a niente

a niente

Solo *f*

They are the good gen-tle-men, the good gen-tle-men

Solo *p*

Solo *p*

Solo *p*



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A little faster
q = 72

33

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

A. Tbn.

Tbn.

p

p

p

p

p

p

p

pp

pp

pp

pp

5:6

5:6

5:6

5:6

1.

pp

Brightly

Musical score for page 7, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and includes a key signature of one flat (Bb).

Cl. 1: Starts at measure 39 with a *mf* dynamic and a sixteenth-note triplet. The key signature changes to 3/4 in measure 40.

Cl. 2: Remains silent throughout the page.

Tpt 1: Enters in measure 40 with a *f* dynamic.

Tpt 2: Enters in measure 41 with a *f* dynamic.

A. Tbn.: Remains silent throughout the page.

Perc.: Features **Suspended Cymbals (higher Susp. Cymb.)** with dynamics *mf* and *mf*. Includes **l.v.** (labeled *mf*) and **sec.** (labeled *mf*) markings.

Vln I: **Tutti Vln I (div.)**. **Con sord.** (Con sordano). Dynamics: *ff*, *p sub.*, *ff*, *div.*. Includes a **tr** (trill) in measure 44.

Vln II: **Tutti Vln II (div.)**. **Con sord.** Dynamics: *ff*, *p sub.*, *ff*, *div.*. Includes a **tr** in measure 44.

Vla: **Tutti Vla**. **Con sord.** Dynamics: *ff*, *p sub.*, *ff*. Includes a **tr** in measure 44.

Vc.: **Con sord.** Dynamics: *ff*, *p sub.*, *ff*. Includes a **tr** in measure 44.

Watermark: "Preview File Only" is written diagonally across the score.

44

Cl. 1

Cl. 2

Tpt 1

Tpt 2

Perc.

Vln I

div.

Vln I

Vln II

div.

Vln II

Vla

Vc.

f

f

f

f

f

mf

mf

5

3 3

5

5

5

3

3

5

5

5

3

3

(lower Susp. Cymb.)
l.v.

(higher Susp. Cymb.)
l.v.

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Detailed description of the musical score: The score is for measures 44, 45, and 46. It includes parts for Clarinet 1 and 2, Trumpet 1 and 2, Percussion, Violin I (divided), Violin II (divided), Viola, and Violoncello. The woodwinds and brass play rhythmic patterns with accents and dynamic markings. The percussion features suspended cymbals. The strings play sustained notes with accents. A large blue watermark 'Preview File Only' is overlaid on the score.

Cl. 1 *f* 5 3 3 6 6

Cl. 2 *f* 5 5 6 6

Tpt 1 *f* 3 3

Tpt 2 *f*

Perc. Susp. Cymb. *mf* *f* l.v.

Vln I *ff* 3

div.

Vln I *ff* 3

Vln II *ff* 3

div.

Vln II *ff* 3

Vla *ff* 3

Vc. *ff*

Db. *ff* con sord.

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Poco rit.

50

Cl. 1
Cl. 2
Bsn 1
Tpt 1
Tpt 2
A. Tbn.

f
mf

6
6
3

This section of the score covers measures 50 through 54. It includes parts for Clarinet 1 and 2, Bassoon 1, Trumpets 1 and 2, and Alto Trombone. Clarinet 1 and 2 have sixteenth-note runs with sixteenth rests, grouped by sixths. Bassoon 1 has a triplet of eighth notes in measure 54. Trumpets 1 and 2 play sustained notes with long slurs. The Alto Trombone has a triplet of eighth notes in measure 54. Dynamics include *f* and *mf*. The tempo marking is *Poco rit.*

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Poco rit.

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

mf
mf
mf
mf
mf
mf
mf
mf

tr
tr
tr
tr
tr
tr
tr
tr
tr
tr

normal
normal
normal
normal
normal
normal
normal
normal

This section of the score covers measures 50 through 54. It includes parts for Violin I (divisi), Violin II (divisi), Viola, and Violoncello/Double Bass. All string parts feature sustained notes with long slurs and tremolos starting in measure 53. Dynamics are marked *mf*. The tempo marking is *Poco rit.*

(ff)

A tempo

55

Bsn 1 *f*

Tpt 1 *f*

Tpt 2 *f*

A. Tbn. *f*

Perc. i.v.

Susp. *f*

Cymb. *f*

Vln I *ff* *8va* (loco) 3 *8va* (loco)

Vln I div. *ff* *8va* (loco) 3 *8va* (loco)

Vln II *ff* *8va* (loco) 3 *8va*

Vln II div. *ff* *8va* (loco) 3 *8va*

Vla *ff*

Vc. *ff*

Db. *ff*



div. 1/2 pizz., 1/2 arco

59

Vln I *f poco dim*

Vln I div. *f poco dim* div. 1/2 pizz., 1/2 arco

Vln II *f dim.* pizz.

Vln II div. *f dim.* pizz.

Vla *f dim.* pizz.

67

Cl. 1

Cl. 2

Tpt

Perc.
Susp.
Cymbs

Vln I

Vln I

Vln II

Vln II

Vla

Vc.

f

f

mf

mf

mf

mf

ff

ff

ff

ff

ff

ff

sec.

l.v.

l.v.

tr

tr

tr

tr

tr

Sul A (l.h. trill)

5

3

3

5

5

div.

div.

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70

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

A. Tbn.

Tbn. 2

B. Tbn.

Perc.
Susp.
Cymbs

Vln I
div.

Vln I

Vln II
div.

Vln II

Vla

Vc.

Db.

f

f

ff

ff

f

f

f

f

f

mf

f

f

ff

5

5

5

5

5

5

5

3

3

l.v.

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Musical score for page 15, measures 73-75. The score includes parts for Cl. 1 & 2, Bsn 1, Tpt 1 & 2, A. Tbn., Tbn. 2, B. Tbn., Vln I div., Vln II div., Vla, Vc., and Db. It features various musical notations such as sixteenth-note runs with sixths, triplets, and dynamic markings like 'f' and 'ff'. A diagonal watermark 'Preview File Only' is present across the middle of the page.

76

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Vln I

Vln I

Vln II

Vln II

Vla

Vc.

Db.

pp \leftarrow *f*

pp \leftarrow *f*

f

f

tr normal

tr normal

tr normal

tr normal

tr normal

tr normal

tr normal

tr normal

pizz.

f poco dim.

pizz.

f poco dim.

79

Vln II

Vla

Vc.

Db.

mf dim.

pizz.

mf dim.

pizz.

mf dim.

81

Perc.

Susp. Cymb.

Vc.

Db.

pp *poco cresc.*

p

p

l.v.

83 (pizz.)

Vc. *(p)*

Db.

85

Vc. div.

Vc.

Db. *f*

senza sord.
arco

87

Vc. arco

div. *mp cresc.*

Vc.

Db. *(sempre f)*

89

Vc. *f*

div.

Vc.

Db.

91

Vc. *pizz.*

div. *p*

Vc.

Db.

93 **q = 60**

Cl. 1

Cl. 2

Bsn 1

Bass solo **Bass solo** *p* *mp* *mf*

A - las, A - las, A -

q = 60
arco

Vc. *p*

div.

Vc. *p*

Db.

Preview File Only



A little faster
q = 72

100

Cl. 1

Cl. 2

Tpt 1 *pp*

Timp. *p*

Bass solo *f* *mp* *mp*

- las, a - las, A - las! How few of Nat - ure's fa -

A little faster
q = 72

Vc.

div.

Vc.

107 *p* *mf* *poco dim.* *cresc.* (*f*)

Bass solo
-ces are left a - lone to glad - den us with their beau - ty!

Vla. *Vlas div. a3 arco*
mf *p sub.* *mf*

Vc. *Vc. Tutti*
mf

114 **Tenor solo** *mf*

Tenor solo
The cares and hun - ger - ings change them as they change

Bass solo
mf cares and sor - rows hun - ger - ings of the world,

Vla. *mf*

Vc. *mf* *f*

119 *f* *pp sub.* *f*

Tenor solo
hearts; and it is on - ly when those pass - ions sleep, sleep, sleep,

Vc. *f* *pp sub.* *f*

A little faster
q = 84

127

Tam-tam

l.v.

Perc.
Tam-tam

Alto solo

Alto solo

mf

that the trou - bled clouds pass off,

Tenor solo

mf

and have lost their hold for ev - er,

that the trou - bled clouds pass off,

Bass solo

mf

that the trou - bled clouds pass off, _____

A little faster
q = 84

tutti

Vla

f

poco dim.

Vc. div.

f

mf

Vc.

f

mf

132

l.v.

l.v.

Perc.
Tam-tam

mp

mf

Alto solo

mp sub.

mp

cresc.

and leave Heav - en's sur - face clear. It is a com - mon thing it is a com - mon thing for the

Tenor solo

mp sub.

and leave Hea - ven's sur - face clear. it is _____

Bass solo

Vln II

mp

cresc.

Vla

mp

cresc.

Vc. div.

mp

cresc.

Vc.

mp

cresc.

Db.

mf

Preview File Only

138

l.v. to Susp. Cymb

Perc. Tam-tam

Soprano solo

Alto solo
count - en - anc - es of the dead, the dead, the dead, e - ven in that fixed

Tenor solo
dead, dead,

Bass solo
dead, dead, (sul pont.)

Vln I

Vln II
becoming sul pont. (sul pont.)

Vla
becoming sul pont. (sul pont.)

Vc. div.
becoming sul pont. (sul pont.)

Vc.
becoming sul pont. (sul pont.)

f *mf* *ff* *p* *f* *mf* *f* *f*



146

l.v. to mark tree

to mark tree

Perc. Susp. Cymb

Alto solo
and rig - id state, to sub - side in - to the long for - got - ten ex - press - ions of sleep

Vln I
normal bowing *f*

Vln II
normal bowing

Vla
normal bowing

Vc. div.
normal bowing

Vc.
normal bowing

f

154

Mark Tree drag triangle beater slowly through the chimes

l.v.

Perc. Mark Tree *mf*

Soprano solo *mf dim.* and set - tle in - to the look of ea - rly life; so calm, *p*

Alto solo *dim.* ing in - fan - cy and set - tle in - to the ve - ry look of ea - rly life; so

Vln I *f* div. normal bowing

Vln II *f* div.

Vla

Vc. div.

Vc. *f*

Soprano solo 161 so peace - ful, so calm, so peace - ful do - they

Alto solo calm, so peace - ful, so calm,

Vln I *pp* div. *pp*

Vln I *pp* *pp*

Vln II *pp* *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

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167

accel.

Bsn 1

Tpt 1

A. Tbn.

Tbn. 2

B. Tbn.

Soprano solo

mf dim. *mp* ³ *mf cresc.*

grow _____ that those who knew them in their hap- py child- hood, kneel by the cof- fin's side in awe,

Alto solo

mf dim.

grow _____

Tenor solo

mf dim.

grow a - gain,

Bass solo

mf dim.

grow a - gain,

Vla

(normal bowing) accel.

mp

Vc.

(normal bowing)

mp

Db.

(normal bowing)

mp *mf cresc.*

Faster
q = 92

174

Cl.1

Cl.2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

A. Tbn.

Tbn. 2

B. Tbn.

Soprano solo

f and see the An - gel, and see the An - gel _____ *ff* ev - en u - pon earth. and see the An -

Faster
q = 92

Vln I

Vln II

Vla

Vc.

Db.

normal bowing

Poco rit.

Attacca

180

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

A. Tbn.

Tbn. 2

B. Tbn.

Timp.

Soprano solo

gel, and see the An - gel ev - en u - pon earth.

Poco rit.

Attacca

Vln I

Vln II

Vla

Vc.

Db.

Part 2

q = 66

Clarinet in Bb 1

Clarinet in Bb 2

Bassoons 1-2

Trumpet in C 1 (doubling Trumpet in D)

Trumpet in C 2

Alto Trombone 1 (doubling Tenor Trombone)

Tenor Trombone 2

Bass Trombone

Timpani (doubling Tam-tam, Mark Tree and 2 Suspended Cymbals)

Children's Voices

Soprano solo

Adult Chorus

Sopranos

Altos

Tenors

Basses

Violin I

Violin II

Viola

Violoncello

Double bass

con sord. (straight mute)

f

mf

sfp

p

f

f

f

divisi 1/2 pizz, 1/2 arco

mf

f

f

They are A - bove us all the time, ___

senza sord.

5

Tpt 1

Tpt 2

A. Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

mp

mp

senza sord.

3

3

Children's Voices

f

3

They are the good gen - tle - men, the good gen - tle - men,

Adult Chorus

S.

f

A - bove us all the time -

Preview File Only

8

Cl. 1

Cl. 2

Bsn 1

Tpt 1 *f* (1 to Trumpet in D)

Tpt 2 *f*

A. Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp. *f* Timp.

Perc. *f* Suspended Cymbal to Timp.

Children's Voices (optional) *mf*

1 *ff* div.a 2

2 *ff* Mo - zart and Bach, Mo - zart and Bach, Scar - la - tti, Scar - la - tti, Han del and

3 *ff* Mo - zart and Bach, Mo - zart and Bach, Scar - la - tti, Han - del and Brahms, Brahms,

Mo - zart and Bach, - Mo - zart and Bach,

Adult Chorus Sops div.a 2 *ff*

S. 1 *ff* Mo - zart and Bach, Mo - zart and Bach, Scar - la - tti, Scar - la - tti, Han del and

S. 2 *ff* Mo - zart and Bach, Mo - zart and Bach, Scar - la - tti, Han - del and Brahms, Brahms,

A. 1 *ff* Mo - zart and Bach, - Mo - zart and Bach, Scar - la - tti, Han del and Brahms,

A. 2 *ff* Scar - la - tti, Han del and Brahms,

Vln I *f* tutti arco

Vln II *f* tutti arco

Vla *f* tutti arco

Vc. *f*

Db. *f*

12

Cl. 1 *mf* *f*

Cl. 2

Bsn 1 *ff*

Timp. *mf* *f* *ff*

Children's Voices (optional)

1 *mf* *f*

2

Brahms,

Adult Chorus

Sops unis. *ff*

S. 1 *ff*

S. 2 (Sops unis.)

A. *ff*

Vln I *ff* (free-bowing)

Vln II *ff* (free-bowing)

Vla *ff* (free-bowing)

Vc. *ff* (free-bowing)

Db. *f* *ff* (free-bowing)

Brahms, la - vi - shing mea - sures of light_ down u - pon us, la - vish - ing mea - sures of light_

16

Cl. 1

Cl. 2

Bsn 1

Soprano solo

f

ff

Soprano solo

tell - ing us o-ver and o-ver

Adult Chorus

S. 1

S. 2

A. 1

A. 2

ff

ff

ff

ff

p

mp

p

mp

p

mp

p

mp

down u-pon us,

tell - ing us o-ver and ov - er,

there is a realm a-bove

tell ing us, o-ver and o - ver, -

there is a realm a-bove

tell ingus, o-ver and o - ver, -

there is a realm a-bove

tell ingus, o-ver and o - ver, -

there is a realm a-bove

Vln I

Vln II

Vla

Vc.

Db.

ff

ff

ff

ff

p

ff

22

Cl. 1 *mp*

Cl. 2 *mp*

Bsn 1 *mp*

Bsn 2 *mp*

D Tpt 1 *f* **Trumpet in D**

Tpt 2 *f*

A. Tbn. 1 *mp*

Tbn. 2 *mp*

Timp.

S. 1 *mf* *div.* *ff* Sops div. a2

S. 2 *mf* *ff*

A. 1 *mf* *div.*

A. 2 *mf*

Vln I *ff* (free-bowing)

Vln II *ff* (free-bowing)

Vla *ff* (free-bowing)

Vc. *ff* (free-bowing)

Db. *ff* (free-bowing)

this plane of si - lent com - pro - mise. la - vi - shing mea - sures of light down u - pon us,

this plane of si - lent com - pro - mise. la - vi - shing mea - sures of light down u -

this plane of com - pro - mise.

this plane of com - pro - mise.

(free-bowing)

(free-bowing)

(free-bowing)

(free-bowing)

(free-bowing)

26

Cl. 1

Cl. 2

Bsn 1

D Tpt 1

Tpt 2

A. Tbn. 1

Tbn. 2

Timp.

Perc.

Soprano solo

S. 1

S. 2

A.

Vln I

Vln II

Vla

Vc.

Db.

to Susp. Cymb.

Susp. Cymb.

l.v.

to Mark Tree

mp

ff

Soprano Solo

ff

Sops div. a3

ff

la - vi - shing mea - sures of light

down u - pon us,

tell - ing us

pon us, la - vi - shing mea - sures of light down,

tell - ing us, o - ver

tell - ing us, o - ver and

ff

ff

ff

ff

ff

ff

29 **rit.** **Slower q =52**

Cl. 1 *p*

Cl. 2 *p*

Bsn 1 *p*

Bsn 2 *p*

D Tpt 1

Tpt 2

A. Tbn. 1 *p*

Tbn. 2

Soprano solo **rit.** **Slower q =52**

o - ver and o - ver

S. 1 **Sops unis**
o - ver and ov - er there is a realm a - bove this plane of si - lent com - pro - mise

S. 2
and o - ver,

A. *p*
o - ver there is a realm a - bove this plane of si - lent com - pro - mise

Vln I *(ff)* *p*

Vln II *p*

Vla *p*

Vc. *p*

Db.

Slower and more mysterious

q = 40

35

Cl. 1 *pp*

Cl. 2 *pp*

Bsn 1 *pp*

D Tpt 1 *pp* con sord. (straight mute) 3 *p* 1 to Tpt in C

Tpt 2 *pp* con sord (straight mute) 3 *p*

Timp. (if this is impracticable leave the Mark tree to ring, it is more important to hit the Timp on cue) *p*

Perc. *p* Mark Tree slowly brush metal triangle beater up and down the chimes

Children's Chorus

Slower and more mysterious

q = 40

1 *mp* e - v'ry - where

2 *mp* e - v'ry - where

Adult Chorus

T. *mp* They are a - round us_

B. *mp* They are a - round us_

Vln I *pp* sul pont. (free-bows) (sim.)

Vln II *pp* sul pont. (free-bows) (sim.)

Vla *pp*

Vc. *pp*

Db. *pp*

41 (Timp to Tam-tam) Tam-tam (to Mark Tree)

Perc. *mf*

Children's Chorus

1 *mf*
e - v'ry - where

2 *mf*
e - v'ry - where

Adult Chorus

T. *mf* *mf* *mp*
the old seers, They are a - round us ev' - ry - where Ma - tisse and Ver - meer,

B. *mf* *mf* *mp*
the old seers, They are a - round us ev' - ry - where Ma - tisse and Ver - meer,

Vln I

Vln II

Vla

Vc.

Db.

Trumpet in C
Con sord. (cup mute)

45

Tpt 1

Tpt 2

A. Tbn. 1

Tbn. 2

Con sord. (cup mute)

Con sord. (cup mute)

Con sord. (cup mute)

Con sord. (cup mute)

p

p

p

p

Perc.

Mark Tree

(as before) l.v.

to Tam-tam

mp

A.

mp

p

e - v'ry - where

greet - ing us e - cho - ing, e - cho - ing,

T.

p

3

Ce - zanne and Pi - er - o, e - cho - ing, e - cho - ing,

B.

p

3

Ce - zanne and pi - e - ro, —

Vln I

normal

mp

p

Vln II

normal

p

Vla

p

3

Vc.

p

3

Db.

p

3

Tempo 1
q = 66

poco rit.

49

Tpt 1 *dim.*

Tpt 2 *dim.*

A. Tbn. 1 *dim.*

Tbn. 2 *dim.*

Perc. **Tam-tam** *ppp* (*poco*) *mf* (*molto*) **l.v.** **to Timp.**

S. *pp* **poco rit.** **Tempo 1** **q = 66** **ff**
in sub-way tun-nels, sprin-ing like win-ter flow-

A. *dim.*
e-cho-ing, e-cho-ing, e-cho-ing,

T. *dim.* **ff**
e-cho-ing e-cho-ing, e-cho-ing, spring-ing like win-ter

B. **ff**
spring-ing like win-ter

Vln I *f* (free-bowing)

Vln II *f* (free-bowing)

Vla *f* (free-bowing)

Vc. *f* (free-bowing)

Sops div. a3

54

S.1
wers from post - cards, spring - ing like win - ter flow - ers from post cards Scotch - taped to

S.2
wers from post - cards, spring - ing like win - ter flow - ers from post cards Scotch - taped to white

A.
Scotch- taped to white kit -

T.
flow wers from post - cards, spring - ing like win - ter from post cards Scotch - taped to white kit -

B.
flow wers from post - cards, spring - ing like win - ter from post cards Scotch - taped to

(ff)

(ff)

(ff)

(ff)

Preview File Only

Vln I

Vln II

Vla

Vc.

57

Cl. 1

Cl. 2

Bsn 1

Bsn 2

A. Tbn. 1

Tbn. 2

Sops div. a2

S. 1

S. 2

A. 1

A. 2

T.

B.

Vln I

Vln II

Vla

Vc.

p

f

mf

ff

pp sub.

senza sord.

div. (ff)

white_ kit - chen walls, wait - ing lar - ger than life in sha - dow - y ga - ller - ies to

kit - chen walls, wait - ing lar - ger than life in sha - dow - y ga - ller - ies to

chen walls, wait - ing lar - ger than life in sha - dow - y ga - ller - ies to

chen walls, wait - ing lar - ger than life in sha - dow - y ga - ller - ies to

chen walls, wait - ing lar - ger than life in sha - dow - y ga - ller - ies to

white kit - chen walls, wait - ing lar - ger than life in sha - dow - y ga - ller - ies to whis - per

63

S. *mp* *mf*
whis - per that ed - ges of co - lor lie all a - round us

A. *mp* *mf*
whis - per that ed - ges of co - lor lie all a - round us

T. *mp* *mf*
whis - per that ed - ges of co - lor lie all a - round us

B. *mp* *mf* *dim.*
that ed - ges of co - lor lie all a - bout us in - no - cent

Vln II

71

Faster q = 96 **A little slower q = 84** **Menacingly (e = 168)**
(con sord.) (con sord.) (mute off)

Tpt 1 *pp* (mute off)

Tpt 2 *pp* (mute off)

A. Tbn. con sord. (cup mutes) *pp* (mute off)

Tbn. con sord. (cup mutes) *pp* (mute off)

Tbn. 2 *pp* (mute off)

Faster q = 96 **A little slower q = 84** **Menacingly (e = 168)**
(dim.) *pp* (dim.) *pp*

B. 1 (dim.) *pp*

B. 2 (dim.) *pp*

— as grass

Vln II

Vc. *pp* *f*

79

molto vib. getting sharp

Vln II *f* (sim) *f*

Vc. gradually widen vibrato

83

Vln I *p* *cresc. poco a poco* *f* *3*

Vln II *f* *3* *molto vib. getting sharp*

Vla *f* *3*

Vc. *p* *f*

88

Bsn 1 *f*

Tbn. 2 *senza sord.* *f*

Vln I *f* *3* *5*

Vln II *f* *(sim.)* *f* *5*

Vla *f*

Vc. *gradually widen vibrato* *5*

Db. *f*



Preview File Only

96 (sim.)

Cl. 1 *f* *p* *ff* *f*

Cl. 2 *p* *ff* *f*

Bsn 1 *ff* *f*

Bsn 2 *overly wide vibrato* *p* *ff* *f*

Tpt 1 *senza sord.* *p* *ff* *f*

Tbn. 2 *f*

Timp. *f* Timp.

B. 3

Vln I (sim.) *p* *ff* *f*

Vln II *p* *ff* *f*

Vla *slow gliss.* *ff* *f*

Vc. *overly wide vibrato* *p* *ff* *f*

Db. *slow gliss.* *ff* *f*

104
Cl. 1
ff

Cl. 2
ff

Tpt 1
con sord. (straight mute) (sim.)
sfp > pp sfp > pp sfp > pp sfp >

A. Tbn. 1
con sord. (straight mute) (sim.)
sfp > pp sfp > pp sfp > pp sfp >

Vln I
ff

Vln II
(arco) ff

div.
Vln II
pizz. ff

Vla
pizz. ff

Vc.
ff

Db.
ff

Preview File Only

107

Cl. 1

Cl. 2

Tpt 1

A. Tbn. 1

Vln I

Vln II

div.

Vln II

Vla

Vc.

Db.

Preview File Only

Detailed description: This page of a musical score covers measures 107 through 110. It features ten staves for various instruments: Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Trumpet 1 (Tpt 1), Alto Trombone 1 (A. Tbn. 1), Violin I (Vln I), Violin II (Vln II), a divided Violin II (div.), a second Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time. The key signature has one flat (B-flat major or D minor). The score includes various musical notations such as eighth and sixteenth notes, rests, slurs, and dynamic markings like accents (>) and hairpins ($\hat{>$). A large blue watermark reading 'Preview File Only' is oriented diagonally across the center of the page.

110

Cl. 1

Cl. 2

Tpt 1

A. Tbn. 1

Vln I

Vln II

div.

Vln II

Vla

Vc.

Db.

Preview File Only

113

Cl. 1-2

screaming
Cl. 1-2 a2
ff

Tpt 1

senza sord.
ff

Tpt 2

senza sord.
ff

B. Tbn.

ff

Vln I

Solo
Tutti (arco)
ff

Vln II

Tutti (arco)
ff

Vla

arco
ff

Vc.

ff

Db.

ff

117

Cl. 1-2

Tpt 1

Tpt 2

A. Tbn. 1

Tbn. 2

B. Tbn.

Vln I

Vln II

Vla

Vc.

Db.

ff

overly wide vibrato

121

Cl. 1-2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

A. Tbn. 1

Tbn. 2

B. Tbn.

Vln I

Vln II

Vla

Vc.

Db.

ff

ff

ff

1. to tenor trombone

Preview File Only



125

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Vln II

Vla

ff

ff

ff

130

Cl. 1 *ff*

Cl. 2 *ff*

Bsn 1

Bsn 2

Tpt 1 *ff*

Tpt 2

Tbn. 1 *ff* smooth glissando

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *ff* smooth glissando (ff) strike Tam-tam with Timp. beater

Perc. Tam-tam 1.v. *f*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Preview File Only

<e = e>

136

Cl. 2

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

B. 3



< q. = q >

139 q = 56

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

< q. = q >

q = 56

Vln II

Vla

Vc.

Db.

142

Cl. 1 *fff* (sim.)

Cl. 2 *fff* (sim.)

Bsn 1 *f*

Bsn 2 *f*

Tpt 1 *mf*

Tpt 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Vln I *fff* (sim.)

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

144

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Vln I

Vln II

Vla

Vc.

Db.

Preview File Only

Adult Chorus

146 *fff*

T. *fff*
They are be - hind us, They are be - hind us.

B. *fff*
They are be - hind us, They are be - hind us.

Vln I

Vln II

Vla

Vc.

Db.

Preview File Only

148

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

(sim.)

f

p

Be - hind us, be - neath us, They are be - hind us, They are be -

Be - hind us, be - neath us, They are be - hind us, They are be -

5

5

5

151

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

ff

pizz.

6

3

hind us. Be - hind us be - neath us, be -

hind us. Be - hind us be - neath us, be -

Preview File Only

153

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

T.
hind us, be - neath us,

B.
hind us, be - neath us,

Vln I

Vln II

Vla

Vc.

Db.

Preview File Only

154

This musical score page contains measures 154, 155, and 156. The instrumentation includes:

- Brass:** Bsn 1, Bsn 2, Tbn. 1, Tbn. 2, and B. Tbn. (Baritone Trombone). Measures 154 and 155 feature rests, while measure 156 contains a half note G2 with a flat.
- Woodwinds:** T. (Tenor Saxophone) and B. (Baritone Saxophone). Both parts play a triplet of notes in measure 154 (G2, A2, B2) and a triplet of notes in measure 156 (G2, A2, B2).
- Strings:** Vln I and Vln II play sixteenth-note patterns with sixths. Vla (Viola) is silent. Vc. (Violoncello) and Db. (Double Bass) play a half note G2 with a flat in measure 156.
- Vocal Parts:** T. and B. parts have lyrics: "be - hind us, be -".

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

155

Cl. 1

Cl. 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

mp

f

f

f

f

f

f

f

f

f

neath us, be - neath us,

neath us, be - neath us,

(free-bowing)

arco

ff

(free-bowing)

arco

ff

pizz.

ff

ff

pizz.

ff

(free-bowing)

ff

157

Bsn 1

T. *(fff)*
the ab - ys - mal books, Shake - speare and Tol - stoy,

B. 1 *(fff)*
'neath us,

B. 2 *(fff)*
'neath us, 'neath us,

Vln I (wobbly gliss.)

Vln II (wobbly gliss.)

Vc. 6

Db. *ff* pizz. 6



<h = h.>

159 q = 84

Bsn 1

Bsn 2 *ff*

B. Tbn. *ff*

T. *ff*
the Bi - ble and Proust,

B. 2

Vc. arco

Db.

161

Bsn 1

Bsn 2

Tbn. 1

B. Tbn.

T. 1

T. 2

B. 1

B. 2

Vc.

Db.

ff

Shake - speare and Tol - stoy,

Shake - speare and Tol - stoy,

Shake - speare, the Bi - ble

Shake - speare, the Bi - ble

ff

ff

ff

fff arco

fff arco

fff

Preview File Only

163

Bsn 1

Bsn 2

Tbn. 1

B. Tbn.

T.

B.

Vc.

Db.

ff

ff

f

the bi - ble and Proust,

(unis.)

and Proust, Cer - van - tes,

(ff)

fff

fff

165

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn. 1

B. Tbn.

Timp.

T.

B.

Vln II

Vla

Vc.

Db.

f

mf

f

f

f

ff

ff

and Cer - van - tes, and Cer - van - tes, burn - ing,

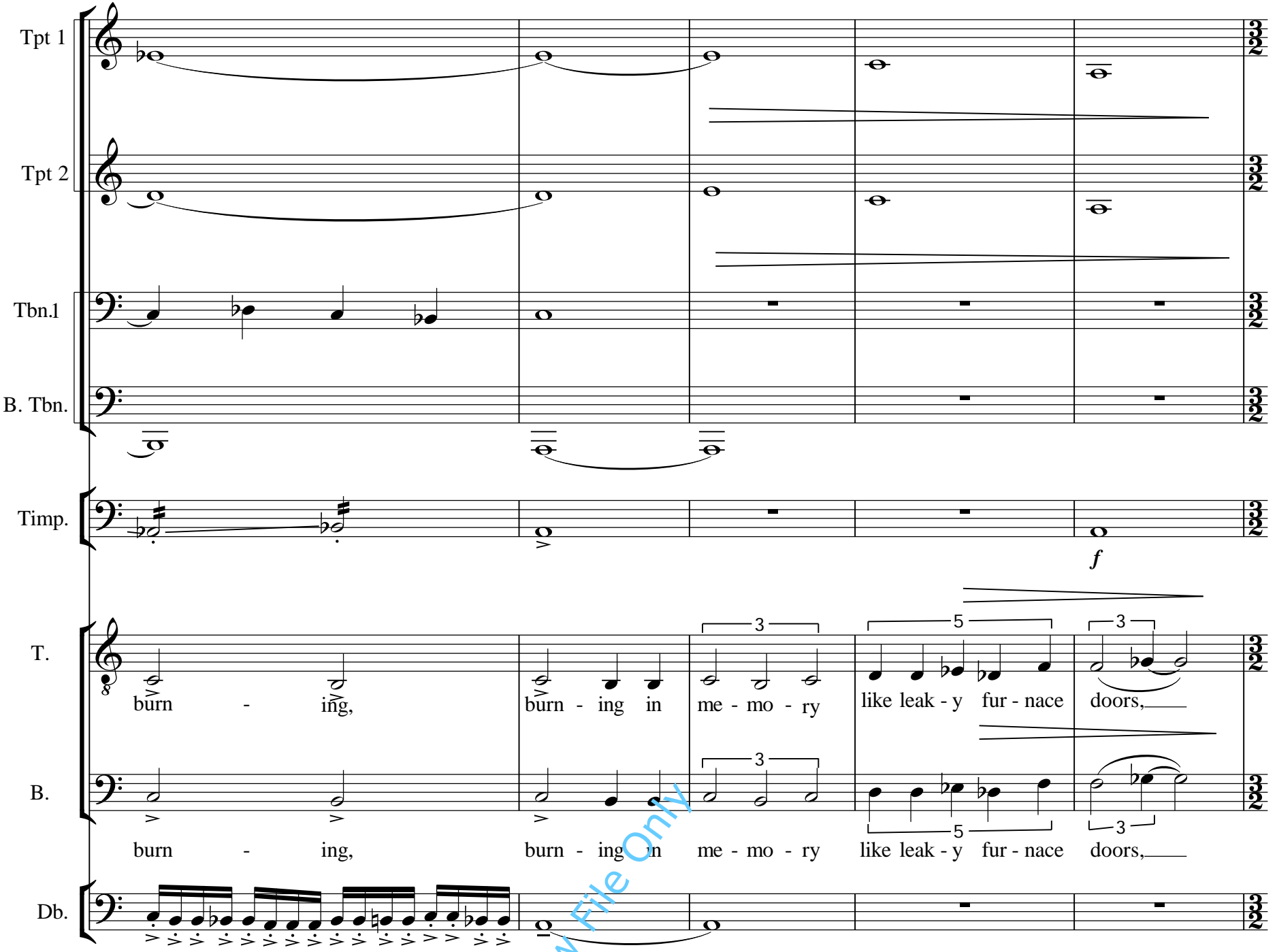
and Cer - van - tes, and Cer - van - tes, burn - ing,

ff

ff

Preview File Only

168



Tpt 1
 Tpt 2
 Tbn.1
 B. Tbn.
 Timp.
 T.
 B.
 Db.

burn - ing,
 burn - ing in me - mo - ry like leak - y fur - nace doors, —
 burn - ing,
 burn - ing in me - mo - ry like leak - y fur - nace doors, —

Musical score for Tpt 1, Tpt 2, Tbn.1, B. Tbn., Timp., T., B., and Db. The score includes lyrics: "burn - ing, burn - ing in me - mo - ry like leak - y fur - nace doors, —". The score is written for Tpt 1, Tpt 2, Tbn.1, B. Tbn., Timp., T., B., and Db. The lyrics are: "burn - ing, burn - ing in me - mo - ry like leak - y fur - nace doors, —". The score includes dynamic markings such as *f* and articulation marks like accents (*v*) and slurs. There are also performance instructions like "Preview File Only" overlaid on the score.

173 a2
Bsn 1-2 *mf*

Musical staff for Bsn 1-2 in bass clef, 3/2 time signature. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, and a half note G2. The piece concludes with a half note G2.

Tpt 1 *mf*

Musical staff for Tpt 1 in treble clef, 3/2 time signature. It begins with a half note G4, followed by quarter notes G4, A4, B4, C5, and a half note G4. The piece concludes with a half note G4.

Tpt 2 *mf*

Musical staff for Tpt 2 in treble clef, 3/2 time signature. It begins with a half note G4, followed by quarter notes G4, A4, B4, C5, and a half note G4. The piece concludes with a half note G4.

Tbn. 1 *mf*

Musical staff for Tbn. 1 in bass clef, 3/2 time signature. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, and a half note G2. The piece concludes with a half note G2.

B. Tbn. *mf*

Musical staff for B. Tbn. in bass clef, 3/2 time signature. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, and a half note G2. The piece concludes with a half note G2.

Timp. *mf*

Musical staff for Timp. in bass clef, 3/2 time signature. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, and a half note G2. The piece concludes with a half note G2.

T. 1 *f*

mine - pits of ho - nest - y with di - la - ted sus - pi -

Musical staff for T. 1 in treble clef, 3/2 time signature. It begins with a half note G4, followed by quarter notes G4, A4, B4, C5, and a half note G4. The piece concludes with a half note G4.

T. 2 *f*

mine - pits of ho - nest - y from which we es - caped

Musical staff for T. 2 in treble clef, 3/2 time signature. It begins with a half note G4, followed by quarter notes G4, A4, B4, C5, and a half note G4. The piece concludes with a half note G4.

B. 1 *f*

mine - pits of ho - nest - y with di - la - ted sus - pi -

Musical staff for B. 1 in bass clef, 3/2 time signature. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, and a half note G2. The piece concludes with a half note G2.

B. 2 *f*

mine - pits of ho - nest - y from which we es - caped

Musical staff for B. 2 in bass clef, 3/2 time signature. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, and a half note G2. The piece concludes with a half note G2.

Preview File Only

177

The image shows a page of a musical score for measures 177-180. The page number 66 is at the top left. The score is written for a variety of instruments and includes vocal parts with lyrics. The instruments are: Bsn 1-2, Tbn. 1, B. Tbn., Timp., Perc., T. 1, T. 2, B. 1, B. 2, Vc., and Db. The music is in a key with one flat (B-flat major) and the time signature changes from 4/4 to 3/4, then to 2/2, 5/4, and finally 4/2. The lyrics for the vocal parts are: "tions. Love us dead thrones: sing us to sleep, a - wa - ken our eyes,". Performance markings include accents (>), dynamics (mp, mf), and articulation ("clearly articulated"). A large diagonal watermark "Preview File Only" is overlaid on the score. Measure numbers 177, 178, 179, and 180 are indicated at the top of each staff. The percussion part includes a box labeled "Tam-tam" in measure 180. The woodwind parts have various markings like "mp", "mf", and "3" for triplets. The string parts have markings like "clearly articulated" and "mf".

182

B. Tbn. *mf* *mp* *p*

Timp. *mp* (to Tam-tam)

Perc. *mf* (to mark tree) l.v.

T. (unis.) *f* *poco dim.* *mp*
com - fort with ter - ror our mor - tal af - ter -

B. (unis.) *f* *poco dim.*
com - fort with ter - ror our mor - tal af - ter - noons.

Db. *f* *mf* *mp*

* add a couple of baritones here to support the tenors

* some baritones here too

Preview File Only

186

Tpt 1 *pp*

Tpt 2 *pp*

B. Tbn. *mp*

Children's Voices

Brightly *mf*

They are the good gen - tle - men

Adult Chorus

S. *mp*
sing us to sleep, sing us to sleep

A. *mp*
sing us to sleep, sing us to sleep

T. *p* *mp*
noons. sing us to sleep, a - wa - ken our

B. *mp* *mp*
Love us dead thrones, sing us to sleep, a - wa - ken our

Db. *mf*

190

B. Tbn.

mf *mp*

S.
sing us to sleep, — sing us to sleep, sing us to sleep, — sing us to sleep,

A.
sing us to sleep, — sing us to sleep, sing us to sleep, — sing us to sleep,

T.
mf
eyes, com fort with ter - ror our mor - tal af - ter - noons.

B.
mf
eyes, com - fort with ter - ror our mor - tal af - ter - noons.

Db.
f *f* senza vibrato, deathly

196 **molto rit.**

Perc. **Mark Tree** (as before) l.v.

mp

molto rit.
Children's Voices

As if dead *mp*

1 sing us to sleep, sing us to sleep, sing us

2 As if dead *mp*
sing us to sleep, sing us to sleep, sing us to

3 As if dead *mp*
sing us to sleep, sing us to sleep, sing us to sleep.

Adult Chorus

T.

B.

Db.