

# this and that

text by Ira Lightman

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**4/4** Calm ♩ = 92 **5/4**

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

2 Trumpets in B $\flat$

2 Trombones

Percussion

2 Sopranos

2 Altos

2 Tenors

2 Baritones

  

**4/4** Calm ♩ = 92 **5/4**

Violin I

Violin II

Viola

Violoncello

Double Bass

div. a4 con sord. senza vib.  $\text{pp}$

con sord. senza vib.  $\text{pp}$

div. a4 con sord. senza vib.  $\text{pp}$

con sord. senza vib.  $\text{pp}$

div. a3 con sord. senza vib.  $\text{pp}$

con sord. senza vib.  $\text{pp}$

div. con sord. senza vib.  $\text{pp}$

con sord. senza vib.  $\text{pp}$

$\text{pp}$

8  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  **A** still  
Fl. *pp*  
Ob. *pp* still  
Cl. *pp* still  
Hn. *pp* still con sord.  
Tp. *pp* con sord. still  
Vn. I *ppp* con vib. *mp*  
Vn. II *ppp* con vib. *mp*  
Va. *p* (div. a3) vib. norm.  
Vc. *p* (div.) vib. norm.  
Db. *p* vib. norm.

15  
Fl. *pp*  
Ob. *pp*  
Cl. *pp*  
Hn. *pp*  
Tp. *pp*  
Va. *mp* *ppp* *p* *mp*  
Vc. *mp* *ppp* *p* *mp*  
Db. *mp* *ppp* *p* *mp*

22

**B**

3/4 4/4 5/4

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bn. *pp* *p*

Hn. *pp* *p*

Tp. *pp* *p* 1.

Tb. *pp* *p* con sord.

**B**

3/4 4/4 5/4

Vn. II *p*

Va. *ppp* *p*

Vc. *ppp* *p*

Db. *ppp* *p*

div. a2

28  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $f \frac{4}{4}$  observe precisely timing of ends of notes here

Fl.  $mp$   $p$   $p$  senza dim.

Ob.  $mf$   $pp$   $f$   $pp$  a2 1.

Cl.  $mp$   $p$   $f$  observe precisely timing of ends of notes here  $p$  senza dim.

Bn.  $mp$   $p$   $mf$   $p$  senza dim. observe precisely timing of ends of notes here

Hn.  $p$   $mf$   $p$  senza dim. observe precisely timing of ends of notes here

Tp.  $mp$   $p$   $mf$   $p$  senza dim. observe precisely timing of ends of notes here

Tb.  $mp$   $p$   $mf$   $p$  senza dim. observe precisely timing of ends of notes here

Vn. I  $p$   $mf$   $p$  senza vib.  $p$  div. a2  $espress.$   $p$  senza vib.  $div. a4$   $senza vib.$

Vn. II  $mp$   $p$   $p$  senza vib.  $p$   $div. a4$   $senza vib.$   $p$  senza vib.

Va.  $mp$   $p$   $mf$   $p$  senza vib.  $p$  senza vib.  $espress.$   $senza vib.$

Vc.  $mp$   $p$   $mf$   $p$  senza vib.  $espress.$   $senza vib.$

**C** Slightly quicker, ♩ = 100 player 2 to piccolo

Fl. *pp*

Ob.

Cl. *pp*

S. mezzo voce; espress.  
this\_ art - ist courts\_ that\_

S. mezzo voce; espress.  
this\_ art - ist courts\_ that\_

A. mezzo voce; espress.  
this\_ art - ist courts\_ that\_

A. mezzo voce; espress.  
this\_ art - ist courts\_ that\_

T. mezzo voce, espress.  
cir - cle

T. mezzo voce, espress.  
cir - cle

B. mezzo voce, espress.  
this cir - cle

B. mezzo voce, espress.  
this cir - cle

**C** Slightly quicker, ♩ = 100

Vn. I

Va. 1. poco vib.  
*p* 2.

Vc. 2. poco vib.  
*p*

5/8 7/8 4/4

**D**

Tempo I, ♩ = 92

43  $\frac{4}{4}$  PICCOLO to flute  $\frac{3}{4}$   $\frac{4}{4}$

Picc. *fp* *f* *p*

Fl. *fp* *f* *p*

Ob. *mf* *f*

Cl. *p* *mf*

Bn. *pp* *mp*

T. *p*

a - - - round that

B. *p*

a - - - round that

**D**

Tempo I, ♩ = 92

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  senza vib.

Vn. I *p* *f* *p* senza vib.

Vn. II *p* *f* *p* senza vib.

Va. *p* *f* *p* senza vib.

Vc. *mf* *p*

div. a4 *p* *f* *p*

div. a3 *p*

51

Fl. *p* *mf* *p* *gliss.*  $\frac{3}{4}$   $\frac{4}{4}$

Ob. *p* *mf* *p*

Cl. *p* *mf* *p* *gliss.*

Bn. *p*

Hn. *p* *mf* *p*

Tp. senza sord. *p*

Tb. senza sord. *p*

Vn. I (1, 2) *p* *con vib.* *senza vib.*  $\frac{3}{4}$   $\frac{4}{4}$  *poco vib.*

Vn. II *p* *con vib.* *senza vib.* *poco vib.*

Va. *p* *con vib.* *senza vib.*

Vc. *p*

Detailed description: This page of a musical score covers measures 51 to 55. It features woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello) are all marked *p* (piano). The woodwinds have dynamic markings of *mf* (mezzo-forte) in measures 52-54. The Flute part includes a glissando in measure 54. The strings have vibrato markings: *con vib.* (with vibrato) in measures 52-54 and *senza vib.* (without vibrato) in measure 55. The string parts also include *poco vib.* (a little vibrato) markings. The score is divided into two systems, with the first system containing measures 51-54 and the second system containing measures 55-55. The time signature changes from 3/4 to 4/4 in measure 54.

**E** Tempo II, ♩ = 100

9

7

58

Fl.

Ob.

Cl.

Bn.

Hn.

Tp.

Tb.

S.

A.

T.

B.

*mf* *pp* *espress.*

this em-bry - o gor ges that

*mf* *pp* *espress.*

this em-bry - o gor ges that

*mf* *pp* *espress.*

this em-bry - o gor ges that

*a2 mf*

gelled\_

*mf*

this gelled\_

*mf*

this gelled\_

**E** Tempo II, ♩ = 100

9

7

Vn. I

Vn. II

Va.

Vc.

*I. solo espress.*

*mf*



65  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **F**

S.   
 A.   
 T. *p* *espress.* e - ggi - ly that *pp*   
 B. *p* *espress.* e - ggi - ly that *pp*

Vn. I *p* *div. a2 senza sord.*   
 Vn. II *p* *div. a2 senza sord.*   
 Va. *p* *div. a2 senza sord.*   
 Vc. *pp* *div. senza sord.* *p*

72  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. *p* *f* *mf* *f* *soaring* *mf* *f*   
 Ob. *mf* *f*   
 Cl. *mf* *f*   
 S. *p* *f* this in - come kit - ted that   
 A. *p* *f* this in - come kit - ted that   
 T. *p* *mf* this kind - er in -   
 B. *p* *mf* this kind - er in -

Vn. I   
 Vn. II   
 Va.   
 Vc.

77  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl.  $mp$   $f$

Ob.  $p$   $mf$   $mf$

Cl.  $p$   $mf$   $p$

Bn.  $p$   $mf$   $p$   $f$

Hn.  $mf$   $f$   $sub. p$

Timp. **TIMPANI**  $pp$   $mf$   $p$   $gliss.$   $gliss.$   $pp$

S.  $mp$   $f$   
 this might y of - fice that

A.  $mp$   $f$   
 this might y of - fice that

T.  $pp$   $mf$   $f$   $sub. p$   
 - curs that this o - puss - y mi -

B.  $pp$   $mf$   $f$   $sub. p$   
 - curs that this o - puss - y mi -

Vn. I  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
 poco a poco crescendo

Vn. II  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
 poco a poco crescendo

Va.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
 poco a poco crescendo

Vc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
 poco a poco crescendo

81

Ob. *p* *f*

Cl. *mf* *pp*

Hn. *p* *f*

Tp. *mf* *sub. p* *f*  
with plunger 'wah-wah'

Timp. *mp*

S. *mf* *sub. p* *f*  
this qui - ets sex - - - i ly that

A. *mf* *sub. p* *f*  
this qui - ets sex - - - i ly that

T. *mf* *pp*  
aow mi - aow mi - aows that

B. *mf* *pp*  
aow mi - aow mi - aows that

Vn. I *mf* *pp*

Vn. II *mf* *pp*

Va. *mf* *pp*

Vc. *mf* *pp*

3/8 4/4 3/4

86  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **G**

Fl. *f* *mf* 1. slap tongue

Ob. *f* *ff*

Cl. *f*

Bn. *f* *mp* *ff* *mf*

Hn. *ff* *mf* pop mouthpiece

Tp. *mf* *f* *sfz* 1. con sord. marcato

Tb. *mf* *f* *sfz*

Timp. *mf* *f* WHIP

S.

A. *mf* *f* *sfz*  
this sucked qualms that

T. *mf* *f* *sfz*  
this sucked qualms that

B. *mf* *f* *sfz*  
this sucked qualms that

Vn. I *f* *sfz* pizz. **G**

Vn. II *f* *sfz* pizz.

Va. *f* *sfz* pizz.

Vc. *f* *p* pizz. IV II

Db. *f* *sfz*

90  $\frac{4}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl.

Hn.  
pop mouthpiece  
*mf*

Tp.

Guiro.  
GUIRO  
*p*

S.  
*pp*  
this art - ist courts cir - cle a - round em bry - o gor - ges gelled *mf*

A.  
*pp*  
this art - ist courts cir - cle a - round em bry - o gor - ges gelled *mf*

T.  
*pp*  
this art - ist courts cir - cle a - round em bry - o gor - ges gelled *mf*

B.  
*pp*  
this art - ist courts cir - cle a - round em bry - o gor - ges gelled *mf*

Vn. I  
 $\frac{4}{4}$  div. a4 arco *p* *p* *p* *p* simile  $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$  *pp* *mf* *pp*

Vn. II  
arco *p* *p* *p* *p* simile *pp* *mf* *pp*

Va.  
div. a4 arco *p* *p* *p* *p* simile *pp* *mf* *pp*

Vc.  
arco *p* *p* *p* *p* simile *pp* *mf* *pp*



**H**

**4/4** Pressing forward very slightly

**3/4**

**5/4**

Picc. *mp* *p* *dim.*

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

Bn. *mf* *p* *dim.*

Hn. *mf* *p* *dim.*

Tp. *poch. cresc.*

Tb. *mf* *p* *dim.*

Guiro. *p* *p* *p*

S. *p* *mp* *pp* *a2 mp*  
 might - y of - fice o - puss - y mi - - aows quiets sex - i - ly

A. *p* *mp* *pp* *mp*  
 might - y of - fice o - puss - y mi - - aows quiets sex - i - ly

T. *p* *mp* *pp* *mp*  
 might - y of - fice o - puss - y mi - - aows quiets sex - i - ly

B. *p* *mp* *pp* *mp*  
 might - y of - fice o - puss - y mi - - aows quiets sex - i - ly

**H**

**4/4** Pressing forward very slightly

**3/4** pizz.

**5/4**

Vn. I *f* *p* *pp* *mp* *mp*

Vn. II *p* *p* *pp* *mp* *mp* *p*

Va. *p* *p* *pp* *mp* *mp* *p*

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





110  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\text{♩} = c. 112$   $\frac{4}{4}$

Fl. *p senza dim.* a2 non legato

Ob. *p senza dim.* *p*

Cl. *p* non legato

Bn. *mf*  $\rightarrow$  *pp* *p*

Hn. *mf*  $\rightarrow$  *pp* 2. non legato *p*

Tp. *mfp* *p* poco a poco crescendo

Tb. *mf*  $\rightarrow$  *pp* *mp* *p*

Guiro. *p* *p* *p*

S. *mfp senza vib.* a2 (a2) *p*  
 tied that art - ist a-round

A. *mfp senza vib.* a2  
 tied that

T. *mfp senza vib.* *p* 1. *p*  
 tied that art - ist a -

B. *mfp senza vib.* a2 *p*  
 tied that art - ist a -

Vn. I *mf* *mf* *dim.* *p*

Vn. II *mf* *mf* *dim.* *p*

Va. *mf* *f* *mf* *dim.*

Vc. *mf* *f*

Db. *mf*  $\rightarrow$  *pp*

$\frac{4}{4}$  (div. a4) arco  $\frac{5}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\text{♩} = c. 112$   $\frac{4}{4}$

115  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Fl.

Ob. *poco a poco crescendo*

Cl. *poco a poco crescendo*

Bn. *poco a poco crescendo* *più legato*

Hn. *poco a poco crescendo* *più legato*

Tp. *poco a poco crescendo*

Guiro. *p* *mp*

S. *poco a poco crescendo* courts cir-cle em-bry-o egg-i-ly gelled gor-ges in-come in-curs (a2)

A. *p* *poco a poco crescendo* cir-cle em-bry-o egg-i-ly gelled gor-ges in-come in-curs

T. *poco a poco crescendo* - round courts cir-cle em-bry-o egg-i-ly gelled gor-ges in-come (a2)

B. *poco a poco crescendo* - round courts cir-cle em-bry-o egg-i-ly gelled gor-ges in-come

Vn. I *pp*

Vn. II

Va. *mp* *p*

Vc. *mp* *pp*

Db. *pp*

119  $\frac{7}{8}$   $\frac{3}{4}$

Fl. *espress.* *espress.* *più legato* *mf* a2

Ob. *espress.* *espress.* *più legato* (a2)

Cl. *espress.* (a2) *espress.* *più legato* (a2)

Bn. *espress.* *espress.* *più legato*

Hn. *espress.* *espress.* *più legato*

Tp. *espress.* *espress.* *più legato*

Guero. *mp* *mp* *mf* *mf*

S. kit - ted kind - er might - y mi - aows of - fice o - puss - y quiets qualms sex - i - ly sucked up -

A. kit - ted kind - er might - y mi - aows of - fice o - puss - y quiets\_ qualms sex - i - ly sucked up -

T. in - curs kit - ted kind - er might - y mi - aows of - fice o - puss y quiets\_ qualms sex - i -

B. in - curs kit - ted kind - er might - y mi - aows of - fice o - puss y quiets\_ qualms sex - i -

Vn. I *mf* *f* *mf* *f* div. a4

Vn. II *mf* *f* *mf* *f* div. a4

Va. *mf* *mf* *mf* *f* div. a2

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

Db. *mf* *mf* *mf* *f*

124

Fl. *f*  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$  Fl 2 to piccolo  $\frac{4}{4}$

Ob. *f*

Cl. *f*

Bn. *f*

Hn. *f*

Tp. *f* *ff*

Tb. *f* *a2*

Guero. *f*

S. ends un - tied wed - ded wished yanked youths.

A. - ends un - tied wed - ded wished yanked youths. *ff* wed ded that.

T. ly sucked up-ends un-tied wed - ded wished yanked youths this up-ends wed ded that.

B. ly sucked up-ends un-tied wed - ded wished yanked youths this up-ends wed ded that.

Vn. I *ffp* *ff* *mf* gliss.

Vn. II *fp* *ff* *mf* gliss.

Va. *fp* *ff* *mf* gliss.

Vc. *fp* *ff* *mf* gliss.

Db. *fp*

130 **4/4** **3/4** **7/8** **3/4** **PICCOLO**

Picc. *f* *ff* *mf* *mf* *p*

Fl. *f* *ff* *mf* *mf* *p*

Ob. *mf* *ff*

Cl. *ff* *mf*

Bn. *ff* *mf* *f* *ff*

Tp. *mf* *ff*

Tb. *f*

**TIMPANI**  
*mf* *ff* *mp*

S. *f* *ff* *mf* *f* *mf*  
 this wished un - - tied that this bil - let youths

A. *f* *ff* *mf* *ff* *mf*  
 this yanked bursts that

T. *f* *ff* *mf* *f* *mf*  
 this wished un - - tied that this bil - let youths

B. *ff*  
 this yanked bursts that

Vn. I **4/4** light bow; plenty of vib. **3/4** **7/8** **3/4**  
*mf* *f* *mp* *mf* *p*

Vn. II *mf* *f* *mp* *mf* *p*  
 lightish bow; normal vib. unis.

Va. *mf* *f* *mp* *mf* *p*  
 heavyish bow; poco vib. unis.

Vc. *mf* *f* *mp* *mf* *p*  
 heavy bow; no vib. unis.



139 **5/4** **4/4** **3/4** **4/4**

Picc. *f*

Fl. *f*

Ob. *ff* 6 6 6

Cl. *ff* 6 6 6

Bn. *ff* 6 6 6

Hn. *ffp* 3 + + + *ff* 2. 6 6 *f* *ff*

Tp. *p* *p* *p* *molto*

Tb. *ffp* 3 *p* *p* *molto*

Timp. *f*

S. *ff* this filled de - ni - al

A. *ff* this filled de - ni - al

T. *ff-mf* 3 *ff* fil - lip that filled de - ni - al

B. *ff-mf* 3 *ff* fil - lip that this filled de - ni - al

Vn. I *f* *div.* *f* *div.*

Vn. II *f* *div.* *f* *div.*

Va. *f* *div.* *f* *div.*

Vc. *f* *div.* *f* *div.*





149

4/4 3/4 4/4 3/4 4/4 3/4 4/4

Picc. *p dolce* *ff* *p dolce*

Fl. *p dolce* *ff* *p dolce*

Ob. *p dolce* *ff* *p dolce*

Cl. *p dolce* *ff* *p dolce*

Bn. *mf* *p senza dim.* *ff*

observe precisely lengths of notes

Hn. *mf* *p senza dim.* *f*

Tp. *f*

Tb. *mf* *p senza dim.* *f*

observe precisely lengths of notes

Vn. I *p dolce* *div.* *p dolce*

Vn. II

Va. *ff*

Vc. *ff*

Db. *ff*

4/4 3/4 4/4 3/4 4/4 3/4 4/4

1,2,3.

155

Picc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl.

Ob.

Cl.

Bn. *p* *espress.* *calmo* *ff* *mf*

Hn. *p* *espress.* *calmo* *f* *mf*

Tp. *f* *pp dolciss.*

Tb. *p* *espress.* *calmo* *gliss.* *f* *mf*

Vn. I  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{3}{4}$  *ff* *pp dolciss.*

Vn. II *ff* *pp dolciss.* *p*

Va. *arco con vib.* *pizz.* *mf* *ff*

Vc. *arco con vib.* *pizz.* *mf* *ff*

Db. *arco con vib.* *pizz.* *mf* *ff*

**L**

161  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **M**

Picc. *p* *mp* *p* *f* *p senza dim.*  
observe precisely lengths of notes

Fl. *p* *mp* *p* *p senza dim.*  
observe precisely lengths of notes

Ob. *p* *mp* *p* *p senza dim.*

Cl. *p* *mp* *p* *f* *f*  
observe precisely lengths of notes

Bn. *pp dolciss.* *p* *mp* *pp* *mp* *p senza dim.*  
espress.

Hn. *pp* *mp* *pp senza dim.*  
espress.

Tp. *p* *mp* *pp* *mp* *pp senza dim.*  
espress.

Tb. *p dolciss.* *mp* *pp* *mp* *pp senza dim.*  
espress.

Vn. I *p* *mp* *pp* *mf* *p* *p*  
a2 espress. *senza vib.*  
2,3,4. *senza vib.*

Vn. II *espress. senza vib.* *mp* *p* *mf* *p* *p*  
*senza vib.*  
*senza vib.*

Va. *pp dolciss. arco* *p* *mp* *pp* *mp* *p*  
*senza vib.*

Vc. *pp dolciss. arco* *p* *mp* *pp* *mp* *p*  
*senza vib.*

Db. *pp dolciss. arco* *p* *mp* *pp* *mp* *p*

**N**  
 5/8 Tempo II, 4/4  
 ♩ = 100

3/4

167

Picc.

Fl.

Ob. *Ob. 2 to Cor Anglais*

Cl.

Bn.

Hn.

Tp.

Tb.

*p* *ppp* *mf* *p*

*poco f* *p*

5 5 3 3 5 3

S.

A.

*mezzo voce; espress.*

*mezzo voce; espress.*

*mezzo voce; espress.*

this hil - - - - - this hil - ted

this hil - - - - - this hil - ted

this hil - - - - - this hil - ted

3 3 3

**N**  
 5/8 Tempo II, 4/4  
 ♩ = 100

3/4

Vn. I

Vn. II

Va.

Vc.

Db.

Tempo I

173  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{3}{4}$

Picc. *f* *sonore*

Cl.

S. jag - u - ar that

A. jag - u - ar that

T. joy - ful hol - low that  
*mezzo voce; espress.*

B. this joy - ful hol - low that  
*mezzo voce; espress.*

Tempo I  
div. a4

Vn. I *ff* *sonore*

Vn. II *ff* *sonore*

Va.

Vc. *p* poco vib. *mf*

Db. *p* poco vib. *mf*



193 **Tempo II**  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{7}{8}$  rit. . . . .  $\frac{5}{4}$   $\frac{4}{4}$  **Slower** ( $\text{♩} = 80$ ), but accel.

Ob.  $\frac{4}{4}$  1. unyielding *p*

Cl. *a2* *p ma pesante*

Hn. 1. unyielding *mf*

S. *pp* ter that *p* this hil - ted hol-low joy - ful

A. *pp* ter that *p* this hil - ted hol-low joy - ful

T. *dolce pp* (♯) this late - ly need - - - ed that *p* this hil - ted hol-low joy - ful

B. *dolce pp* this late - ly need - - - ed that *p* this hil - ted hol-low joy - ful

Vn. I *pp*

Va. 1. *pp* 2. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Db. *pp* *p* *pp*

200

Ob. *poco a poco cresc.*

Cl. *mf*

Bn. *f* *p*

Hn. *poco a poco cresc.* *f* (etc.)

**Accelerate faster than orchestra (horn / oboe articulations = 1/2 beats)**

S. *poco a poco cresc.*  
 jag-u - ar loosed late- ly neu - ter need ed that this pa - ci - fy rush - es rend - er pu - ri - ty teased

A. *poco a poco cresc.*  
 jag - u - ar loosed late - ly neu - ter need ed that this pa - ci - fy rush - es rend - er pu - ri - ty teased

T. *poco a poco cresc.*  
 jag - u - ar loosed late - ly neu - ter need ed that this pa - ci - fy rush - es rend - er pu - ri - ty teased

B. *poco a poco cresc.*  
 jag - u - ar loosed late - ly neu - ter need ed that this pa - ci - fy rush - es rend - er pu - ri - ty teased

Vc. *f* *p*

Db. *f* *p*

$\text{♩} = 100, \text{ still pushing forwards}$

3/4 4/4 3/4



R

205  $\frac{3}{4}$   $\frac{4}{4}$

Picc. *ff* *ff* *ff*

Fl. *mf cresc.*

Ob. *poco a poco cresc.*

Cl. *poco a poco cresc.* *non legato* *f* *espress.*

Bn. *mf* *p* *mf cresc.*

Hn. *espress.* *p* *mf cresc.*

Tp. *non legato* *mf* *p* *mf cresc.*

Tb. *mf* *p* *mf cresc.*

Twice as fast as orchestra

S. *f*  
vast - ly vec - tor tub - ing x - rayed zon - ing zoom - er yes - ses that

A. *f*  
vast - ly vec - tor tub - ing x - rayed zon - ing zoom - er yes - ses that

T. *f*  
vast - ly vec - tor tub - ing x - rayed zon - ing zoom - er yes - ses that

B. *mf*  
vast - ly vec - tor

R

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

Vn. I *fp* *mf* *f*

Vn. II *fp* *mf* *f*

Va. *fp* *mf* *f*

Vc. *mf* *sim.* *sfz* *sim.* *cresc.*

Db. *mf* *sfz* *cresc.*

CUE SINGERS

209

Picc. *ff* 5 *ff* *mf* *cresc.* 3 5 *fff* 6

Fl. *ff* *mf* *cresc.* 3 5 *fff* 6

Ob. *ff* *mf* *cresc.* 3 5 *fff* 6

Cl. *espress.* *ff* *espress.* 3 3 *fff*

Bn. *ff* *espress.* *mf* *ff* *f*

Hn. *ff* *espress.* *mf* *ff* *f*

Tp. *espress.* *espress.* *ff* *mf* *f* a2.

Tb. *ff* *mf* *f*

S. *ff* 1. *art-ist*

A. *ff* 1. *art-ist*

T. *ff* 1. *art-ist*

B. *ff* 1. *art-ist*

Vn. I *f* *ff* *non leg.* *unis. sul G.* *ff* 3

Vn. II *f* *ff* *non leg.* *sul G.* *ff* 3

Va. *f* *ff* *non leg.* *sul G.* *ff* 3

Vc. *f* *ff* *non leg.* *ff* 5

Db. *f* *ff* *non leg.* *ff* 5

\* Vocalists proceed quickly through words with relative timing as indicated - but not trying to co-ordinate with orchestra. On reaching the word 'that', the conductor will give a cue to the orchestra to indicate the beginning of bar 222. Stem direction through this passage denotes singer 1 or 2.

**S** ♩ = 112, no more accel.

212

Ob. *ff* *f* *ff* *f* *ff* *f*

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

Bn. *ff*

Hn. *ff* *ffp* *ff*

Tp. *ffz* *ffp* *ffz*

Tb. *ffmf* *ff*

Perc. **GUIRO** *ff* (strike) *ff* **VIBRASLAP** *f* **WHIP** *ff* **GUIRO**

S. *ff* 2. a-round gor-ges 1. kit-ted in-curs qualms up-ends

A. 2. gelled kind-er might-y o puss-y sex-i-ly

T. *ff* 1. courts 2. egg-i-ly income mi-aows

B. 2. cir-cle em-bry-o of-fice quiets sucked

**S** ♩ = 112, no more accel.

Vn. I unis. (non div.)

Vn. II *ffp* *ff* *ff* *ff*

Va. *ffp* *ff* *ff* *ff*

Vc. *ffp* *ff* *ff* *ff*

Vcllo *ffp* *ff* *ff* *ff*

Db. *ffp* *ff* *ff* *ff*

216

Picc. *ffp* *sfz*

Fl. *ffp* *sfz*

Ob. multiphonic *ff* (norm.) *p* *fff*

Cl. multiphonic *ff* (norm.) *p* *fff*

Bn. multiphonic *ff* (norm.) *p* *fff*

Hn. *mf* *ff* *a2* *mf* *ff*

Tp. *ff*

Tb. *ff* 2.

Perc. *ff* *f* *ff* *ff*

S. bil-let fil-lip ja-gu ar neu ter ren der teased

A. wed-ded bur-sts youths filled hil ted hol low rush es pu-ri - ty

T. wished yanked de-fers de-ni - al this loosed need - ed pa ci-fy vast-ly

B. untied that joy-ful late ly

Vn. I *fff* *ff* *ffp* *sfz*

Vn. II *fff* *ff* *ffp* *sfz*

Va. unis. *ff* arco *fff* div. *fff*

Vc. unis. *ff* arco *fff* div. *fff*

Db.



226

4/4

Cl. *p*

Bn. *p*

Hn. *pp* *mfp* *+* *+* *+* *p*

Tp. *pp* *mfp*

A. 1. solo *mf* 2. solo *p* *mf* this vec - tor

T. *mf* this ren - der pu - ri - ty that this teased vast - ly that

B. rush - es that

Vn. I *mfp* *div.* *mfp* *4/4*

Vc. *mfp* *mfp* *mfp*

232

7/8 4/4 7/8

Ob. *mf*

Cl. *mf*

Bn. *mf*

Hn. *p* *mfp* *p*

Tp. *p* *mfp* *p*

Tb. *mf*

A. tu - bing that this vec - tor tu - bing that this zoom - er

T. 1. solo *mp* *p* 2. solo *p* *mf* this vec - tor tu - bing that this x - rayed zo - ning that

Vn. I *mfp* *div.* *arco* *mfp* *div.* *a4* *mfp*

Vn. II *mfp* *(div.)* *mfp*

Vc. *mfp*

Db. *mfp*

238  $\frac{4}{4}$

Fl. *p senza dim.*

Ob. 1. *mf* Ob. 2 to Cor *p*

Cl. a2. *f* *p* *fp* *p senza dim.*

Bn. 1. *mf* *p senza dim.*

Hn. *mf*

Tp. 1. senza sord *mf* (2. con sord.) *p* 1. 2. to cup mute

Tb. *mf*

S. *p espress.* *mf*  
 this zoom - er yes - ses that this zoom - er yes - ses that

A. *mf*  
 yes - ses that this zoom - er yes - ses that this yes - ses that yes - ses that yes that that

2. *p espress.* *mf*  
 this zoom - er yes - ses that this zoom - er yes - ses that this yes - ses that yes ses that

Vn. I  $\frac{4}{4}$  *mf* div. a2 senza vib. *mf* unis. molto vib. *p*

Vn. II *mf* (vib.) *p* *mf* div. a2 molto vib. *p*

Va. arco 1,2. *mf* 1. *mf* 2,3. *p* (vib.) 1,2. senza vib. *mf* tutti molto vib. *p*

Vc. *mf* *p* tutti molto vib. *p*

Db. *p* *mf*

243

Fl. *I. jet-whistle*  
*p*

Cl.

Bn.

Tp. *cup mute*  
*sempre p*

Tb. *pop mouthpiece*  
*sempre p*

Perc. **HIGH TEMPLE-BLOCK**  
*sempre p*

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

A. *pp*  
*pp*

T. *pp*

B. *pp*

**SPOKEN\*** *p calm with poise*

sleep where wea-ther

that that that

that that that

yes that that that

sleep where wea-ther

sleep where wea-ther

sleep where wea-ther

sleep where wea-ther

sleep where wea-ther

Vn. I. *I. solo (normal vib.)*  
*sempre p semplice*

Vn. II. *I. solo (normal vib.)*  
*sempre p semplice*

Va. *I,2. soli (normal vib.)*  
*sempre p semplice*

Vc. *I. solo (normal vib.)*  
*sempre p semplice*  
*2. pizz.*  
*mf*

**V**

\* Delivery of words needs to be in rhythmic unison, and line up with bars more or less as notated. However there is scope for considerable freedom in the timing of individual words / syllables



250

Fl. *p* *W*

C. A. *p dolente* **COR ANGLAIS**  
♩ = 60 (♩ = ♩ of orchestra\*)

Tp. *p calmo* *solo (senza sord.)* ♩ = 100 (♩ = ♩ of orchestra\*)

Tb.

T-Blk.

Choir (tutti) won't stop much most quaint mean mid-way high life lat-ti

Vn. I *W*

Vn. II

Va.

Vc.

Db. *p cantabile* ♩ = 104 (♩ = ♩ of orchestra\*) *mf*

\* Solo instruments play at the tempo relationship marked, so at a tempo independent of the orchestra. The barring of the orchestra, together with the text of the vocal parts are given in the parts to aid co-ordination. Timing does not have to be exactly as marked, but the players should aim to line up roughly with the way the music is notated.

256

Fl.

C. A.

Tp.

Tb.

T-Blk.

Choir (tutti)

Vn. I

Vn. II

Va.

Vc.

Db.

*p*

*pp*

*p*

*mf*

*p*

*dolce*

*espress.*

ces lo - vers hair - y be - yond be - lief flood - lit bear - ing blitz

261

Fl. *Bliss* *p*

*♩ = 60 (♩♩ = ♩♩ of orchestra)*

Ob. *pp*

C. A. *pp*

Cl. *pp*

Hn. *♩ = 100 (♩. = ♩ of orchestra)*  
*1. calmo*  
*pp* *p*

Tp. *mf* *p*

Tb.

T-Blk.

Choir (tutti)  
 via - a zoomed ze - nith zip - py vec - tors pro - pel peo - ple to peo - ple

Vn. I

Vn. II

Va.

Vc.

Db. *dolce*  
*pp* *mfpp*



266

Fl. *p* *quiss* *p*

Ob.  $\text{♩} = 66 (\text{♩} = \text{♩ of orchestra})$

C. A.  $\text{♩} = 66 (\text{♩} = \text{♩ of orchestra})$   
*meno p* *mf* *p*

Cl.  $\text{♩} = 66 (\text{♩} = \text{♩ of orchestra})$   
*p*

Hn. *pp* *p*

Tp. *pp* *p*

Tb.

T. Blk.

Choir (tutti) pro - pel - ling kind of op - en ov - er kind ev - ery e - qual



Vn. I

Vn. II

Va.

Vc.

Db. *espress.* *p* *mf* *p* *mf*

271

Fl. *p* *mf* (tacet until end)

Ob. *p* *mf*

C. A. *mf* (tacet until end)

Cl. *p* *mf* (tacet until end)

Hn. *espress.* *p* *mf* *p* (tacet until end)

Tp. *p* *mf* *p*

Tb. *p*

T-Blk.

Choir (tutti) I em - brace ex - hort - ed you could cry com mit tee years

Vn. I

Vn. II

Va.

Vc.

Db. *dolce* *p*

$\text{♩} = 100$  (♩. = ♩ of orchestra)

Detailed description: This page of a musical score covers measures 271 to 274. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), and Clarinet in C (Cl.), a brass section with Horn (Hn.), Trumpet (Tp.), and Trombone (Tb.), and a string section with Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). A choir part is also present. The score includes various musical notations such as dynamics (*p*, *mf*), articulation (*espress.*, *dolce*), and performance instructions like "(tacet until end)". A tempo marking of  $\text{♩} = 100$  (♩. = ♩ of orchestra) is provided. The woodwinds and strings play complex passages with triplets and slurs, while the brass and choir provide harmonic support. The choir part is a vocal line with lyrics: "I em - brace ex - hort - ed you could cry com mit tee years".

276

Fl. *p* *p* *(cresc.)\** lunga: c. 10 - 15 secs

Ob. *mf* *p* *mf* *p* *(cresc.)\** *multiphonic(cresc.)\** lunga: c. 10 - 15 secs

C. A. *p* *mp* *p* *(cresc.)\** lunga: c. 10 - 15 secs

Tp. *(cresc.)\** lunga: c. 10 - 15 secs

Tb. *p* *(cresc.)\** lunga: c. 10 - 15 secs (tacet until end)

T-Blk. *(cresc.)\** lunga: c. 10 - 15 secs

Choir (tutti) sleep where wea - ther won't stop lunga: c. 10 - 15 secs

Vn. I *mp* *p* *(cresc.)\** lunga: c. 10 - 15 secs

Vn. II *mp* *p* *(cresc.)\** lunga: c. 10 - 15 secs

Va. *mp* *p* *(cresc.)\** *pp* *mf* *pp* lunga: c. 10 - 15 secs

Vc. *mp* *p* *(cresc.)\** *pp* *mf* *pp* arco lunga: c. 10 - 15 secs

Db. *(cresc.)\** *pp* *mf* *pp* lunga: c. 10 - 15 secs

\* Bar 279: pause only if necessary for co-ordination; don't take any more extra time than necessary