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FOR CHORUS AND ORCHESTRA

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THE UNIVERSITY OF ALBERTA

THE SHRINE OF KOTJE
FOR CHORUS AND ORCHESTRA

by

RONALD ALBERT HANNAH

(G)

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF MUSIC

IN

COMPOSITION

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and
recommend to the Faculty of Graduate Studies and Research, for
acceptance, a thesis entitled.....

..... THE SHRINE OF KOTJE

..... FOR CHORUS AND ORCHESTRA

submitted by RONALD HANNAH

in partial fulfilment of the requirements for the degree of
Master of Music.

Malcolm Forsyth

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ABSTRACT

The Shrine of Kotje for chorus and orchestra is a one-movement work consisting of ten sections, each section built upon a contemporary African poem. Most of the poets represented are Senegalese. They include Léopold Sédar Senghor, Birago and David Diop, and Malick Fall. Other nationalities are represented by Chinua Achebe of Nigeria, Bernard Dadié of Ivory Coast, and Dennis Brutus of South Africa. All of these poets are European educated and write in either French or English. Those poems written in French have also been published with English translations and it is these translations which have been employed in the present composition.

The composition, having a duration of slightly over twenty minutes, is based thematically upon a folk-song of the Guéré tribe who inhabit the western portion of Ivory Coast, West Africa. This song has been recorded on the *Disques Vogue* record label, number LD 764, and is entitled Chant de Deux Jeunes Femmes. It was transcribed by the composer and used to derive all thematic material found in The Shrine of Kotje. The harmonic structures used were also derived from those found in the folk-song. When the two voices sing in harmony, they form the interval of a major second, this being apparently the basic harmonic unit of Guéré music. Thus the harmonies chosen for the present composition are those which feature or are built upon that interval.

A detailed analysis of each section is included.

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STRUCTURAL ANALYSIS OF

THE SHRINE OF KOTJE

FOR CHORUS AND ORCHESTRA

Introduction

The Shrine of Kotje is a one-movement work in ten sections. The sections correspond to the ten poems which make up the libretto. Most of these poems are the work of poets from the West African country of Senegal. They include its president, Léopold Sédar Senghor, author of the first poem, Birago Diop, author of the third, Malick Fall (poems 5 and 10), and David Diop, son of Birago (poems 7 and 8). Other poets represented are the Nigerian, Chinua Achebe (poems 2 and 6), Bernard Dadié (poem 4), of Ivory Coast, and Dennis Brutus (poem 9), from South Africa. These poets are all native Africans educated in Europe or in European schools in their homelands. They all write in European languages; Achebe and Brutus in English, the others in French. In the present composition, English translations of the French verses have been employed.

The forms of the various sections were determined by those of the individual poems. These will be discussed in detail in the following analysis of each song. The overall form of the composition, however, is cyclic, or ABA'. The initial A section includes the first three poems. The first poem serves as an introduction or an exhortation to "listen to the message from distant Africa." The second and third poems then describe the African landscape in mystical and anthropomorphic terms, though with little mention of man himself.

The B segment consists of the next five poems, numbers four to eight inclusive. The fourth poem shows the emergence of man in his free and natural state. He then encounters a cultural conflict in poem five

and is educated at the white man's school. In the sixth poem he sells his cultural heritage, not understanding the ramifications of that act. The seventh and eighth poems, the angriest of the group, call for a strenuous effort to throw off the yoke of oppression and evoke a surging revolutionary energy.

In the last two poems, the A' section, the anger is spent and the quiet, idyllic mood of the opening reappears, this time infused with a profound sadness.

The entire composition is monothematic, all melodies being derived from an African folksong. It is called Chant de Deux Jeunes Femmes, and may be found on the *Disques Vogue* record label, number LD 764:

Example 1

This transcription is not intended to be a formal ethno-musicological representation of the song (the use of time signatures and bar-lines alone would preclude that), but as a subjective interpretation only. It is a succession of pitches and rhythmic values drawn from the folk-song but written in Western notation for the benefit of Western musicians. The melody thus derived is then transformed by the composer into whatever form he feels best suits the nature of each section of the composition.

The recording on which the folk-song was found contains music of the Guéré tribe who inhabit the western portion of Ivory Coast, West Africa. A striking feature of their music is that the basic unit of harmony seems to be the major second. This harmonic interval is heard in both their vocal and instrumental music. Thus chords were chosen for purposes of this composition which reflect this phenomenon. Example 2 shows the basic harmonic structures used in The Shrine of Kotje:

Example 2



These chords not only reflect the preoccupation with major seconds exhibited by the Guéré people, but also show the influence of the opening few notes of the folk melody. The curious overlapping of the two voices of the folk melody, incidentally, is an accurate rendition of the recorded performance, and when this melody occurs in its original form in Part 5, this voicing is preserved.

Of the parameters of African music, that of rhythm is surely one of the most problematic to the transcriber. To be sure, melodic quarter-tones and micro-tones occur frequently in African music, the folk-song quoted above being no exception, but here they were not so numerous as to render nugatory any attempt to approximate the song into the Western semitonal system. However, the fluid and extemporaneous nature of African percussive music is such that placing it within the more stringently controlled bounds of the symphony orchestra could cause rhythmic dislocation and conflict. Transcriptions of authentic African rhythms, therefore, do not appear in The Shrine of Kotje. The rhythmic patterns of the folk-song itself are, with the exception of the refrain, quite simple, being easily represented mostly by eighth-notes and simple, though changing, time signatures. In this, the song is not typical of much African rhythmic music, most of which could probably not be

represented by such elementary notational devices. But the rhythmic aspect could not be ignored in the present composition, and therefore the percussion section is frequently given simulated African rhythms to play, created by having each instrument repeat a simple pattern occupying a different number of beats from the others.

Instrumentation

- 2 flutes (second doubling piccolo)
- 2 oboes
- 2 Bb clarinets (first doubling Eb clarinet, second doubling bass clarinet)
- 2 bassoons
- 2 horns in F
- 2 trumpets in C
- 3 trombones
- timpani (4 drums)
- percussion (4 players) - snare drum, bass drum, cymbals, suspended cymbals, gong, maracas, triangle, claves, tom-toms (3 drums); marimba, wood block, castanets, temple blocks, xylophone.
- piano
- chorus (SATB)
- strings

Part I - Spring Song

Bird songs rise up washed in the primitive sky
The green smell of grass rises, April.
I hear the breath of dawn stirring the white
clouds of my curtains.
I hear the sun's song on my melodious shutters
I feel a breathing and the memory of Naëtt
on my bare neck that tingles
And my blood's complicity defies me
whispering down my veins.

Listen to the message of spring from another age,
another continent
Listen to the message from distant Africa
and the song of your blood!
I listen to the sap of April, singing in your veins.

Léopold Sédar Senghor (Senegal)¹

This poem suggested no specific song form to the composer beyond a certain rising agitation. In this it is unlike most of the following examples.

Part I opens with an orchestral introduction in which the high woodwinds make bird-like sounds over an augmented form of the opening motive of the folk-song, heard in the high strings. The chorus enters at measure 14 with the melody rhythmically augmented, and proceeds to develop it beginning with the alto line at measure 28.

Example 3.

22

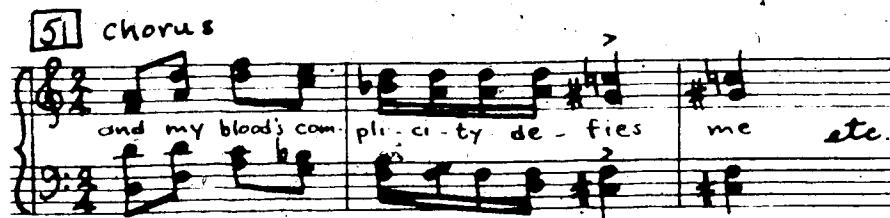
Altos

I hear the breath of dawn stirring the white clouds of my curtain

¹John Reed and Clive Wake, eds. and trans., French African Verse, African Writers Series, no. 106 (London: Heinemann Educational Books, 1972), p. 35.

The underlying harmony in the strings at this point consists of an alternate shifting between G minor and Ab major, over a pedal G. This pattern continues on different roots until measures 50-51, when the *continuo* shifts to the clarinets and bassoons and the chorus makes a homophonic statement of the opening motive of the folk melody:

Example 4



The climax of this section occurs around measure 57 with the sudden forceful entry of the percussion at the words, "listen to the message of spring". This is repeated at measure 68, to different words. The tension then subsides slightly at measure 78 as one final statement of the folk motive leads to part 2.

At dawn slowly
the Sun withdraws his
long misty arms of
embrace. Happy lovers
whose exertions leave
no aftertaste nor slush
of love's combustion; Earth
perfumed in dewdrop
fragrance wakes to
whispers of
soft-eyed light...
Later he
will wear out his temper
ploughing the vast acres
of heaven and take it
out of her in burning
darts of anger. Long
accustomed to such caprice
she waits patiently
for evening when thoughts
of another night will
restore his mellowness
and her power
over him.

Chinua Achebe (Nigeria)²

This poem strongly suggested an ABA, or song form, as indicated by the brackets. Its theme is derived from the seventh and eighth measures of the folk melody:

Example 5

At down slow-ly the sun with-draws his long mis-ty arms of em-brace etc.

Chinua Achebe, Beware, Soul Brother, African Writers Series, No. 120, p. 26.

It is treated initially as a canon between the soprano and tenor voices which by measure 94 has broken down to simple two-part counterpoint. All of this takes place with woodwinds doubling the voices, with the strings providing a quietly foreboding and agitated accompaniment in the tonality of B, and over a rhythmic and entirely independent B pedal, played by the marimba.

At measure 98 the chorus begins a unison passage on an A mode while the B pedal is continued in the marimba, first violins, and basses. An A pedal is also introduced in the first horn and first trumpet. The second violins and cellos have now joined the percussion section as they tap out a rhythm on their instruments with their fingers, doubling the wood block and castanets. By measure 101, the choral unison has resolved to a chord consisting of the notes Eb, F, and G. These notes, coupled with the B and A pedals still being held, create a whole-tone dominant chord--the major second penchant of the Guérê carried to its logical extreme.

The B section of Part 2 begins at measure 102 while the whole-tone dominant chord continues, built now on C \sharp . The dynamics increase as the woodwinds and brass enter and as the men's voices are joined by the women's at measure 106. At measure 110 is the climax of the movement as the orchestra bursts forth in anger. The ascending whole-tone scale passages in the strings are stridently contrasted against a statement of the theme in the brasses based upon the whole-tone scale which is one semi-tone distant from the scale being sounded in the strings and woodwinds.

By measure 116 the anger has subsided and the more gentle soprano-tenor counterpoint returns to end the section.

Part 3 - Diptych

The Sun hung by the thread
In the depths of the Calabash dyed indigo
Boils the great Pot of Day.
Fearful of the approach of the Daughters of fire
The Shadow squats at the feet of the faithful.
The savannah is bright and harsh
All is sharp, forms and colours.
But in the anguished Silences made by Rumours
Of tiny sounds, neither hollow nor shrill,
Rises a ponderous Mystery,
A Mystery muffled and formless
Which surrounds and terrifies us.

The dark Loincloth pierced with nails of fire
Spread out on the Earth covers the bed of Night.
Fearful of the approach of the Daughters of shadow
The dog howls, the horse neighs
The Man crouches deep in his house.
The savannah is dark,
All is black, forms and colours
And in the anguished Silences made by Rumours
Of tiny sounds infinite or hollow or sharp
The tangled Paths of the Mystery
Slowly reveal themselves
For those who set out
And for those who return.

Birago Diop (Senegal)³

This is the most complex poem of the ten in terms of metaphysical and anthropomorphic imagery. It is also neatly divided into two almost equal parts, the first speaking about the day and the second about the night, in parallel but opposite terms. It was therefore decided that the musical form of this section should be strophic, the second strophe being the reverse of the first. The point of the reversal is measure 158. It applies only to the vocal parts—the accompanying figures are not reversed in the second stanza, nor are they played in reverse order. Nothing new, however, is added in the second verse.

³ Gerald Moore and Ulli Beier, eds. and trans., Modern Poetry from Africa (Harmondsworth, Middlesex, England: Penguin Books, 1966), p. 68.

Part 3 opens in *fugato* style at measure 130, with the altos sounding a subject which is loosely derived from the ascending and descending fourths of measures 4 and 5 of the folk melody.

Example 6

Altos [130]

The sun hung by a thread in the depths of the Cal-a-bash

The other voices enter fugally in the order, bass, tenor, soprano, preserving the contour if not the exact intervallic structure of the alto entry. This is accompanied by an *ostinato* figure in the strings similar to that of Part 1, while the horns and bassoons play a rhythmically augmented version of the folk-song in open fifths.

At measure 143, the baritones begin a transition passage based on the alto theme of Part 1 (measure 28):

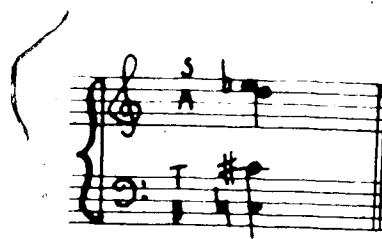
Example 7

Baritones [143]

the Sa-van-nah is bright and harsh

The *ostinato* accompaniment becomes staccato and a high violin harmonic is added, all in an attempt to depict the bright harshness of the savannah. Then from a unison Eb in measure 146, the lower voices begin to descend, the altos by a semi-tone, the tenors by a whole-tone, the baritones by a minor third, creating a very dissonant structure which is a contracted version of the whole-tone dominant chord used in Part 2:

Example 8



This is heard on the mysterious words, "...the anguished silences made by Rumours of tiny sounds, neither hollow nor shrill...". At measure 152, the *fugato* theme reappears in retrograde form with an accompaniment similar to that of the beginning.

As was mentioned above, the vocal lines begin their retrograde motion at measure 158 and the second strophe unfolds in a manner similar to the first.

Part 4 - Leaf in the Wind

I am a man the colour of Night
Leaf in the wind, I go at the drift of my dreams.

I am the tree budding in spring
The dew that hums in the baobab's hollow.

Leaf in the wind, I go at the drift of my dreams.

I am the man they complain of
Because opposed to formality
The man they laugh at
Because opposed to barriers.

Leaf in the wind, I go at the drift of my dreams.

I am the man they talk about:
'Oh him!'
Him you cannot hold
The breeze that touches you and is gone.

Leaf in the wind, I go at the drift of my dreams.

Captain at the stern
Scanning the scudding clouds
For the earth's powerful eye;
Ship without sail
That glides on the sea.

Leaf in the wind, I go at the drift of my dreams.

I am the man whose dreams
Are manifold as the stars
More murmurous than swarms of bees
More smiling than children's smiles
More sonorous than echoes in the woods.

Leaf in the wind, I go at the drift of my dreams.

Bernard Dadié (Ivory Coast)⁴

This piece marks the beginning of the B section of the overall composition. It is a fast-moving passacaglia in $\frac{6}{8}$, having a certain joyful and exhilarated quality as the free and natural man makes his first appearance.

⁴French African Verse, pp. 57-8.

The piece has two recurring themes in addition to the passacaglia bass-line shown here:

Example 9



The first of these themes starts at the beginning of the section, at measure 186, and is in Eb major, contrasting with the bass-line and accompanying figures which suggest E minor.

Example 10



The second upper theme occurs in the solo oboe at measure 193 and may be analysed in Bb major or Bb Lydian.

Example 11



The vocal entry at measure 201 is declamatory and independent of the polytonal structure already established. However, following this defiant statement, the vocal lines adhere to one or other of the upper two melodies for most of the remainder of Part 4.

The accompaniment becomes increasingly full and agitated as the piece progresses. In this movement an attempt is again made to simulate the free rhythms of Africa as the temple blocks and tom-toms keep up a perpetual interplay:

Example 12

[186] Temple blocks

Temple blocks

Tom-toms

etc.

At measure 221, entries begin to become canonic, adding to the growing excitement, and at measure 242, the tenors and sopranos hold a pedal E while the altos and baritones sing for the first time the passacaglia bass line which is closely derived from the opening of the folk-song.



Part 5 - Schoolboys

I went to school bare-footed my head crammed
Stories and legends all abuzz
Up to my ears in the sounding air
My books and my juju fought together
In my satchel and in my head.

I rode to school on the tide of my dreams
In the age-old wake my totems draw
I settled the wrong way round in my seat
I shivered at what the master said

You wear your eagerness to school
Receptive mind ready to bear
Humiliations with a cheerful heart

You go to school in Homer's company
With Eluard's poems and Perrault's tales

But remember Kotje as you pass his shrine.

Malick Fall (Senegal)⁵

This poem marks the beginning of the African's contact with the alien culture and of his disillusionment. Musically, its form is strophic, and the folk melody, including its refrain, is here employed in its original form for the first time. This is the only section in which the refrain of the folk melody is used.

The melody is stated by two oboes above a regular *pizzicato* rhythm in the strings. The monotony of the *pizzicato* rhythm is relieved, however, by the occasional insertion of a measure of $\frac{7}{8}$ into a predominantly $\frac{2}{4}$ and $\frac{3}{4}$ texture, creating polyrhythmic interest, as at measure 265. The intricate rhythm of the refrain at measure 269 is supported by soft chords from the strings, brass, and woodwinds.

The women's voices enter at measure 279, echoing the oboe melody:

⁵French African Verse, p. 119.

Example 13

279 Sopranos

The regular rhythm, formerly in the strings, has been transferred to the low winds, horns, and timpani. The second verse begins at measure 306 in the men's voices. The *pizzicato* string rhythm now returns, but the oboe melody has been replaced by an independent obbligato line in the bassoons. The entire verse has been transposed up one whole-tone.

After an orchestral statement of the folk refrain, the third verse begins at measure 331. This time all four vocal parts are answered in echo fashion by the first oboe, first bassoon, and *pizzicato* strings. The regular rhythm is given to the brass. The remaining woodwinds play an oscillating sixteenth-note figure.

Verse four begins at measure 343, a whole-tone higher than verse three and without an intervening statement of the refrain. As the climax is approached, the strings are given an unwavering, heavy eighth-note figure; the men's voices, reinforced with trombones, are echoed by the women's voices reinforced with trumpets. The sixteenth-note figure in the woodwinds has become a series of trills as the pivotal words "remember Kotje as you pass his shrine" are approached. These words mark not only the climax of Part 5 but of the entire composition. They also provide its title. Melodically, the setting of these words derives from measures 7 and 8 of the folk-song. Stated as a rising sequence, they lead finally to three huge chords emphasizing the word "remember". These three chords are then echoed softly as Part 6 is approached.

Part 6 - Dereliction

Where does a runner go
whose oily grip drops
the baton handed by the faithful one
in a hard, merciless race? Or
the priestly elder who barters
for the curio collector's head
of tobacco the holy staff
of his people?

Chinua Achebe (Nigeria)⁶

This section contains the first hint of disillusionment and sadness. Over a G# pedal in the 'cellos at measure 365, are heard fragments of the melody of measure 28 in the flute and oboe, answered by the remaining woodwinds. At measure 371, the chorus enters with a monotonous, chant-like melody based on only two notes, a major second distant from each other.

Example 14

371 CHORUS

Above this, fragmentary bits of melody are occasionally heard. At measure 383, these fragments become more insistent, transforming themselves into a brief *fugato* in the bassoon, flute and oboe, while the choral chant continues. The section ends at measure 397 on an indecisive note and proceeds immediately to Part 7.

⁶Beware, Soul Brother, p. 56.

Part 7 - Defiance Against Force

You, bowing, you, crying
You dying like that, one day without knowing why
You, struggling, you watching over another's rest
You, looking no longer with laughter in your eyes
You, my brother, your face full of fear and suffering
Stand up and shout NO!

David Diop (Senegal)⁷

This poem is by far the most passionate of the group and like its predecessor it does not lend itself to being sectionalised into any standard song form.

An *ostinato* ⁵/₈ figure, a contraction of the folk melody, begins in the cellos at measure 398.

Example 15



and gradually accelerates and rises through the orchestra with no change until measure 404 when the trumpets enter with two independent rhythmic patterns, one whole-tone apart.

The chorus enters at measure 409 with a repeating chant-like pattern based on the opening bird-calls of measure 1. The snare drum also enters at this point, repeating the former rhythmic pattern of the second trumpet. The *ostinato* is now confined to the upper strings where it is heard in parallel sixths, while the lower strings play a pedal in

⁷ French African Verse, p. 27.

eighth-notes. The percussion, brass, piano, and woodwinds invert irregular punctuating eighth-note chords. This pattern continues until measure 419, at which time the *ostinato* in parallel sixths in the strings becomes parallel six-four chords.

At measure 427, the six-four triads have subsided so that nothing remains but their eighth-note rhythmic structure, in the strings and woodwinds. Measure 433 marks the final surging toward the climax of this section. The pattern of measure 409 returns, an octave lower in the strings, until measure 438 when a rising scale passage culminating in two heavily-accented chords, is heard in the orchestra.

Example 16



This is a hearkening back to the climax of Part 1 (see measures 54 and 65).

There is a change of time signature at measure 441, to $\frac{6}{8}$. The contracted folk melody *ostinato* is expanded to its original width and played in its usual and inverted forms to create a new *ostinato*-type figure which is sometimes expanded from a one-measure fragment to one occupying two measures.

Example 17



The strings are joined by the woodwinds at measure 443, and sustained brass chords begin to be heard. The four measures, from measures 441 to 444, represent a transition to Part 8.

Part 8 - Waves

The wild breakers of freedom
Lash, lash the maddened Beast
From yesterday's slave springs a soldier
The Suez docker, the Hanoi coolie
All those poisoned with fatal creeds
Fling their huge song into the breakers
The wild breakers of freedom
Lashing, lashing the maddened Beast.

David Diop (Senegal)⁸

By measure 445, the opening of Part 8, the oscillating, wave-like motion in the strings and woodwinds has become established and reinforced by the addition of the piano. The chorus sings another rhythmically augmented version of the folk melody,

Example 18

A musical score for Example 18. The vocal line "The wild breakers of freedom" is written below the staff. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. Measure 445 starts with a piano chord. Measure 446 begins with a piano chord, followed by the vocal line "The wild breakers of freedom". Measures 447-466 show the piano continuing its eighth-note chord pattern while the vocal line continues.

and the brass, percussion and woodwinds provide occasional punctuating chords, reminiscent of Part 7. The basses play a pattern based on ascending and descending perfect fifths.

The form of this section is best described as ABA, with a shortened final A section. The B portion, measures 454 to 466, cannot be said to differ greatly from the A section except in the vocal-line, which is drawn from measure 7 of the folk-song.

⁸French African Verse, p. 63.

Example 19



At measures 467-8, the ascending scale passage from Parts 1 and 7 returns once more on the word "lashing". At this point, the energy and agitation of Parts 7 and 8 begin to subside until they disappear at measure 474--the beginning of Part 9.

Part 9 - I am the Tree

I am the tree
creaking in the wind
outside in the night
twisted and stubborn:

I am the sheet
of the twisted tin shack
grating in the wind,
in a shrill sad protest:

I am the voice
crying in the night
that cries endlessly
and will not be consoled.

Dennis Brutus (South Africa)⁹

This section and the next comprise the recapitulation portion of the overall composition--the final A' section. Part 9 is filled with tragedy and sadness. Fragmentary bits of folk melody are heard in the woodwinds

Example 20



over occasional low sustained notes in the piano, trombone, and bassoon.

The women's voices enter at measure 479 with a developed version of the clarinet melody shown in Example 20. This is heard against low piano notes and sustained fourths in the horns.

⁹ Cosmo Pieterse, comp., Seven South African Poets, African Writers Series, No. 64 (London: Heinemann, 1971), p. 20.

The second verse begins at measure 488 following a melodic fragment in the bassoon. This entry is in the men's voices and the same accompaniment pattern continues.

Another melodic fragment, this time in the flute, heralds the beginning of the third verse at measure 498. This verse is in four-voice homophony over sustained tremolo string chords. The melody of Example 20 is rhythmically augmented

Example 21

198 Chorus

A handwritten musical score for Example 21. It consists of four measures of music on two staves. The top staff is for soprano and alto voices, and the bottom staff is for bass and tenor voices. Measure 1: Soprano has a quarter note, Alto has a half note. Measure 2: Soprano has a half note, Alto has a quarter note. Measure 3: Soprano has a quarter note, Alto has a half note. Measure 4: Soprano has a half note, Alto has a quarter note. The lyrics are written above the notes: 'I am the voice' in a single line. The first 'I' is in the soprano part of the first measure, 'am' is in the alto part of the second measure, 'the' is in the soprano part of the third measure, and 'voice' is in the alto part of the fourth measure. There are various dynamics like forte (f), piano (p), and accents throughout the score.

and heard against further melodic fragments in the winds.

Part 10 - Nightfall

My villages dread the shadow
But the shadow warns them
Before it covers them with night

A mother fans up the dying fire
A boy leads home the goats
A father blesses the evening as it hesitates
The shadow nibbles one edge of the village
So gently that fear shades away

Villages of Africa good night

Malick Fall (Senegal)¹⁰

This section begins at measure 518 with a return to an *ostinato* string figure similar to that of Part 1 (measure 27), centring, as before, around G minor. The snare drum and tom-toms set up a shifting rhythmic figure as described in the Introduction. The vocal entry at measure 521 is closely related to the initial vocal entry of Part 1 (measure 14).

Example 22

chorus [522]

The musical score consists of two staves. The top staff is for voice and the bottom staff is for piano. The vocal line starts with "My vil-la-ges dread the sha-dow" and ends with "etc.". The piano part features a continuous rhythmic pattern of eighth and sixteenth notes. The score is labeled "chorus [522]" above the staves.

At measure 533, the middle section of this ABA forms begins, with a change of meter and a modified return to the alto motive of Part 1 (measure 28).

¹⁰ French African Verse, p. 119.

Example 23

533 Sopranos and altos

mo - ther fans up the dy - ing fire

The chorus is once again divided between the women's and the men's voices. The quarter-note *ostinato* of the opening is transferred to the woodwinds while the strings double the vocal lines, and muted brass provides syncopated perfect-fifth figures.

The full four-voice choral texture returns at measure 544 as the brass and woodwinds fall silent and the strings take on an eighth-note accompanying figure.

The final recapitulation of the folk-melody occurs at measure 554. In an augmented form, the entire opening choral entry of measures 14-17 is stated:

Example 24

554 chorus

vil - lo - ges of Af - ri - ca

It is doubled in the strings, marimba, and muted trombones, and is heard over a softly sustained roll on the timpani and tom-toms. After a one-measure general pause, the composition quietly closes on the chords of measures 18-19.

1. Spring Song

d = 76

Perc. *EXPECTANTLY*

I. Fl. *(Picc.)* *bpm*

I. Ob. *z*

(E♭ Cl.) *z*

B♭ Cl. *z*

(Bass Cl.) *z*

I. Bsn. *z*

F Hn. *I. cuivré*

C Tpt. *I. muted.*

Tbn. *z*

Timpani *A, B, C, C#*

I. Perc. *z*

Pno. *z*

S. *EXPECTANTLY*

S. *z*

A. *z*

O. *z*

T. *z*

B. *z*

1. Spring Song

d = 76 *EXPECTANTLY muted*

I. Vn. *f*

II. Vn. *#f*

Vcl. *#f*

Vcl. *#f*

Cb. *#f*

Div.

muted *#f*

pp *#f*

Div. *#f*

A handwritten musical score for orchestra and piano, page 11. The score consists of 11 staves of music. The instruments listed on the left are: Fl. (rec.), Ob. II, (E♭ cl.), B♭ cl. II, Dr. I, Dr. II, F Hn. I, C Tpt. I, Tbn. II, Tim., Perc. II, Perc. III, Pno., S., A., T., B., Vn. I, Vn. II, Kb., Kb., and Cb. The score includes various musical markings such as dynamic signs, rehearsal numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11), and performance instructions like "trum" and "tr". There are also several large, hand-drawn numbers (5, 8, 9, 10, 11) placed vertically along the right side of the score.

5

Fl. (Picc.) I II

Ob. I II

(Bb cl.) I II

Bn. I II

F Hn. I II

C Tpt. I II

Tbn. I II III

Timpani 9

I Perc. II III

Pno. 4 me 55 r.h. 8va r.h. 8va

S.

A.

T.

B.

Vn. I II Pizz. mf 0.122 mp

Vcl. Vcl. Vcl. Vcl.

Cb. Cb. Cb. Cb.

This page contains a handwritten musical score for orchestra. It features ten staves of music, each with two or three measures. The instruments listed are Flute (Piccolo), Oboe, Bassoon, French Horn, Trombone, Timpani, Percussion, Piano, and Cello/Bass. The score includes dynamic markings like 'mf' and 'mp', and performance instructions like 'Pizz.' and 'r.h. 8va'. Measure 5 begins with a forte dynamic for the Flute and Oboe. Measures 6-7 show complex rhythmic patterns for the strings. Measure 8 features a piano dynamic of 'me' followed by '55'. Measures 9-10 conclude the section with sustained notes and eighth-note patterns.

14

I
Fl.
(picc.)
I
Ob.
II
(Cb cl.)
(Bb cl.)
II
I
Bn.
II

F Hn. I
II
C Tpt. I
II
Tbn. I
II
III

Thump.

I
Perc. II
III
IV

Pno.

S. *mp*
Bird songs
A. *mp*
Bird songs
T. *mp*
B. *mp*

14

I
Vn. I
II
Vcl.
Vc.
Cb.

22

I
Fl.
(pic.)
I
Ob.
II
(Ebc.)
Bb Cl.
II
I
Bn.
II

F Hn I
II
C Tpt. I
II
Tbn. I
II
III
Timpani
I
Perc. II
III
IV

r.h. 8va

Pno.

S. S (hp)
A. S (hp) sky
T. S (hp) sky
B. S (hp) sky

the green smell of grass
the green smell of grass

Vn. I
II
Vcl.
Vc.
Cb.

23

25 *f* *f*

I
Fl.
(picc)
I
Ob.
II
(E♭ cl.)
B♭ cl.
II
I
Bn.
II

F Hn. I
II

C Tpt. I
II

Tbn. III

Timp.

I
perc. II
III

Pno.

S.
A.
T.
B.

Vn.
II
Vcl.
Vcl.
Cb.

ri - ses, A - pri.
ri - ses, A - pri.
I hear the breath of down

25 *f* *f*

Pizz.

33

I
Fl.
(Picc.)

I
Ob.
II

(C Bb C)
Bb Cl.
II

I
Bn.
II

F Hn. I
II

C Tpt. I
II

Tbn. I
II
III

Temp.

I
perc. II
III

Pno.

S.
A.
T.
B.

I
Vn.
II

Vb.

Vc.

Cb.

34

I hear the sun's song

stir-ring the white clouds of my cur-tain the breath of down

35

I
Vn.
II

Vb.

Vc.

Cb.

36

I
Fl.
(me)
I
Ob.
II
(cl.)
Bb CL
II
I
Bn.
II

F Hn. I
II
C Tpt. I
II
Thm. I
II
Temp. I
Perc. II
III

37

maracas
mp

38

Pro.

S.
on / my / di - ous / shut - ters
A.
the / green smell of / grass.
T.
for - ests / feel / a / broad
B.
I / feel / a / brea

39

Div.
Vn. I
II
Vcl.
Vcl.
Cello.

Fl. (picc) I
Ob. II
(Cb cl.) II
Bb cl. I
Bn. II

F Hn. I
C Tpt. II
Tpt. III

Thym.

I
perc. II
II

Pno.
pianist
Piano

S.

A.

T.
thing and the me-mo-ry of Na- ett on my bare neck
B.
thing and the me-mo-ry of Na- ett on my bare neck

Vn. I
II
Va.
Vcl.
Cb. *arco*

50

I
Fl.
(prec)
I
Ob.
II
(bb cl.)
Bb Cl.
II
I
Bsn.
II

F Hn. I
II
C Tpt. I
II
Tbn. I
II
III

Timp.

I
Perc. II
III

wire brush
on steel drum

Pno.

S.
A.
T.
B.

I
Vn.
II
Vcl.
Vcl.
Cb.

50

and my blood's com - pli - ci - ty de - fies
me whis - per - ing
and my blood's com - pli - ci - ty de - fies
me whis - per - ing
that ting - les
and my blood's com - pli - ci - ty de - fies
me whis - per - ing
that ting - les
and my blood's com - pli - ci - ty de - fies
me whis - per - ing

Fl. (picc.) I

Fl. II

Ob. I

Ob. II

(Cb cl.) I

Bb cl. II

Bn. I

Bn. II

F Hn. I

F Hn. II

C Tpt. I

C Tpt. II

Tbn. I

Tbn. II

Tbn. III

Temp.

I

Perc. II

III

TT.

2 claves r.h. bass

Pno.

S.

A.

T.

B.

Vn. I

Vn. II

Vcl.

Vcl.

Cb.

Fl. (me2) I
Ob. II (me2)
Cb. (me2) I
Bn. II (me2)
F Hn. I II
C Tpt. I II
Tbn. III
Temp.
perc. II III
Pno.
S. A. T. B.
Vn. II
Va.
Vc.
Cb.

Spring from another age
Spring from another age
Spring from another age
Spring from another age

on - other con-ti-nent ff
on - other con-ti-nent ff
on - other con-ti-nent ff
on - other con-ti-nent ff

(17)

67

I
Fl.
(picc.)
I
Ob.
II
(cl. cl.)
Ib cl.
II
I
Bn.
II
F Hn. I
II
C Tpt. I
II
I
Tbn.
II
III
Thmp.
I
Perc. II
III
II
68
Eclaves! p

Mno.

S.
Lis - ten
A.
Lis - ten
T.
B.
Lis - ten
to the
to the
to the
to the
to the

I
Vn.
II
Vcl.
Div.
Vcl.
C. b.
Div.
f
pp
mp
pp
mp
pp
mp
pp
mp

Fl. I
(Picc.)
Fl. II
(Fl. cl.)
Ob. I
Ob. II
(Fl. cl.)
(Bb cl.)
Bn. I
Bn. II

F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II

Timpani

I
Perc. II
Perc. III

Pho.

S.
A.
T.
B.

Vn. I
Vn. II
Vcl.
Vcl.
Cb.

74

75

mes-sage from dis - tant Af - ri - ca
mes-sage from dis - tant Af - ri - ca
mes-sage from dis - tant Af - ri - ca
mes-sage from dis - tant Af - ri - ca

and the song of
and the song of
and the song of
and the song of

75 and the song of

75

rit..... a little slower

Fl. (picc.) Ob. II (Bb cl.) II I Bn. II

F Hn. I II C Tpt. I II Tbn. III Tim. I Perc. II III II cloches

Pno.

S. A. T. B.

I Vn. II Vcl. Vcl. Cb.

rit..... a little slower

*A → F#
C → C*

mf

p

rit..... a little slower

mf

p

mf

Div. ff

mf

rit.

I
Fl.
(picc.)

I
Ob. II

(clvcl.)
Bb cl. II

I
Bsn. II

F Hn. I
II

C Tpt. III
II

Tba. III
II

Timpani

Perc. II
III

Pho.

S. A. T. B.

Vn. II
Vb. Vc. Cb.

sop. of Ap - vil sing - ing in your veins.
sop. of Ap - vil sing - ing in your veins.
to the sop. of Ap - vil sing - ing in your veins.
to the sop. of Ap - vil sing - ing in your veins.

rit.

rit.

rit.

rit.

rit.

rit.

92

I
Fl.
II
Ob.
I
II
Bb Cl.
I
Br.
II
F Hn. I
II
C Tpt. I
II
Ton. I
II
III
Timpani
I
Perc. II
III
IV
Pno.
S.
A.
T.
B.
Vn.
II
Vi.
Vc.
Cb.

93

drums ot em - brace hop - py lo - vers whose ex - er - tions
 draws his em - brace hop - py lo - vers whose ex - er -
 hop - py lo - vers

93

mp
ppp
mp
ppp
mp
ppp
mp
ppp
mp
ppp

[98]

I
II
I
a.
II
I
Ib cl.
II
I
Bsn.
II
F Hn. I
II
C Tpt. I
II
Thn.
III
Timpani
marimba
I
perc. II
III
Pno.
S.
leave no after-taste nor slush of love's combustion
A.
T.
tions leave no after-taste nor slush of love's combustion
B.
Earth perfumed in
Earth perfumed in
Earth perfumed in
Earth perfumed in
I
Vn.
II
Kb.
Vc.
Cb.

[99]

finger tap on instrument

finger tap on instrument

p

Fl. I
Fl. II
Ob. I
Ob. II
T.
Bb Cl. I
Bb Cl. II
Dn. I
Dn. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timpani
marimba
Perc. I
Perc. II
Perc. III
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Vcl.
Vcl.
Cb.

dew - drop fra - grance wakes to whis - pers of soft - eyed light
 dew - drop fra - grance wakes to whis - pers of soft - eyed light
 dew - drop fra - grance wakes to whis - pers of soft - eyed light
 dew - drop fra - grance wakes to whis - pers of soft - eyed light

101

I
II
I
Ob.
II
I
Ob Cl.
II
I
II
F Hn.
II
C Tpt.
II
I
II
Tbn.
III
Timpani

102

I
perc. II
III
II
Pno.
Ped.
S.
A.
T.
B.

MORE FORCEFUL
Later he will wear out his temper. Ploughing the vast expanse of heaven.

102 MORE FORCEFUL

I
Vn.
II
Vcl.
Vc.
Cb.

mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.

8

I
II
I
II
I
II
I
II
I
II
F Hn. I
II
C Tpt. I
II
Tbn. I
II
III
Timpani
Perc. I
II
III
Pno.
S.
A.
T.
B.
Vn. I
II
Vcl.
Vcl.
Cb.

ANGRILY

Sim. 3. cresc.

110

an - ger

110 ANGRILY

unis. 3. cresc.

110

Fl. I
Fl. II

Ob. I
Ob. II

T. I
Bb Cl. II

I. I
Bn. II

F Hn. I
F Hn. II

C Tpt. I
C Tpt. II

Tbn. I
Tbn. II
Tbn. III

Thdhp.

I. I
perc. II
perc. III

Pho.

S.
to such co - price she waits patiently for evi - ning when thoughts of an - oth - er

A.

T.
to such co - price, she waits for evi - ning on - oth - er

B.

Vn. I
Vn. II

Vcl.

Vc.

Cb.

123

I
Fl.
I
O.
II
I
Bb Cl.
II
I
Bn.
II

F Hn. I
II
C Tpt. I
II
Tbn. I
II
III
Temp.

I
perc. II
III
II

123

Pno.

S.
night

A.

T.
night will re - store his mel - low - ness

B.

123

I
Vn.
II
Va.
Vc.
Cb.

will re-store his mellow-ness and her power o-ver

and her po-wer o-ver

Slight Accel. - - - - - 130 3. Diptych $J=92$

I
Fl. I
Fl. II
I
Ob. II
I
Bb Cl. II
I
Bn. II
F Hn. I
C Tpt. II
Tbn. III
Temp.
I
perc. II
Pno.
S.
A.
T.
B.

130 DEEPLY QUIET OPEN

130 BRIEFLY QUIET

130 DEEPLY QUIET

I
Vn. I
Vn. II
Vcl.
Vcl.
Cb.

Fl. I
Fl. II
Ob. I
Ob. II
Bb cl.
Bass. cl.
Bn. I
Bn. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timb.
Perc. I
Perc. II
Perc. III
Pno.
S.
A.
in the depths of the ca-la-bash dyed in-di-go boils the great pot
T.
B.
in the depths of the ca-la-bash dyed in-di-go boils the great pot
Vn. I
Vn. II
Vcl.
Vcl.
Cb.

137

I
Fl.
I
Ob.
II
I
Bb Cl.
Bass Cl.

I
Br.
II
— mf — p
— mf — p
I
F Hn. I
II
C Tpt. I
II
I
Tbn.
II
III
Temp.

137

I
Perc. II
III
Pho.

S.
A.
T.
B.

ff p b p f #p
 of day fear - ful of the ap proach of the dough - ters of
 ff b p f d
 of day fear - ful of the ap proach of the dough - ters of
 ff b p f d
 of day fear - ful of the ap proach of the dough - ters of
 ff b p f d
 of day fear - ful of the ap proach of the dough - ters of

137

I
Vn.
II
Vcl.
Vc.
Cb.

[41]

I
Fl.
X
I
Ob.
II
I
Pb Cl.
Bass cl.
I
g.
PP Sub.
II
g.
PP Sub.
F Hn I
PP Sub.
C Tpt. I
II
Thn.
III
Timpani
I
Perc. II
II
Pno.

141

(open) I mf
muted I mf
(open) II mf
muted II mf

[42]

S. P sub.
fire the shadow squads at the feet of the faith - ful
A. P sub.
fire the shadow squads at the feet of the faith - ful
T. P sub.
fire the shadow squads at the feet of the faith - ful
D. P sub.
fire the shadow squads at the feet of the faith - ful the so - son - ness is bright and

Vn. I
Vn. II
Vcl.
Vcl.
Cb.

142

PP Sub.
PP Sub.
PP Sub.
PP Sub.
pp

Div.
Pizz.
Mop of a map

146

146

I
Fl.
I
Ob.
II
I
Bb Cl.
Bass Cl.
I
Bn.
II

F Hn. I
II

C Tpt. I
II

Tbn. I
II
III

Timpani

I
Perc. II
III

Pho.

S. van - nah is bright and harsh, forms and co-lours. But

A. forms and co-lours. But

T. all is sharp forms and co-lours. But

B. harsh all is sharp forms and co-lours. But

Mysterious Div.

I
Vn.
II
Vcl.
Vc.
Cb.

146

I
Fl.
I
Oboe
II
I
Pb. Cl.
Bass cl.
I
Bn.
II

F Hn. I
II
C Tpt. I
II
Tbn. I
II
III
Timpani
I
perc. II
III
Pno.

S.
A.
T.
B.

Vn.
Vn.
Vc.
Cb.

146

147

148

in the an - guished Si - len - ces
in the an - guished Si - len - ces
in the an - guished Si - len - ces
in the an - guished Si - len - ces

made by Remours of tiny
made by Remours of tiny
made by Remours of tiny
made by Remours of tiny

146

147

148

Div.

131

I
Fl.
I
Ob.
II
I
Pb Cl.
(Bass C)
I
Bn.
II
F Hn. I
II
C Tpt. I
II
Tbn. I
II
III
Temp.
I
perc. II
III
Pno.
S.
A.
T.
B.
Vn.
II
Va.
Vc.
Cb.

131 open

muted mf
muted ff
muted pp
muted p
mf

131

sounds, nei-ther hol-low nor shrill rises a pon-drous
sounds, nei-ther hol-low nor shrill rises a pon-drous
sounds, nei-ther hol-low nor shrill rises a pon-drous
sounds, nei-ther hol-low nor shrill rises a pon-drous

pizz.

mp

Handwritten musical score for orchestra and choir, page 36.

The score consists of 12 staves:

- String Section:** I & II Violins, I & II Violas, I & II Cellos, Double Bass.
- Woodwind Section:** Flute (Fl. I & II), Clarinet (Cl. I & II), Bassoon (Bsn. I & II), French Horn (F. Hn. I & II), Trombone (Tbn. I & II).
- Percussion:** Timpani (Tim. I & II).
- Vocal Section:** Soprano (S.), Alto (A.), Tenor (T.), Bass (B.).
- Bassoon:** Bassoon (Bsn.)
- Brass:** Trombone (Tbn.)
- Double Bass:** Double Bass (Cb.)

Choral Part:

My - ster - y, a my - ster - y mu - fied and form - less that sur - rounds and tor - n - lies
 My - ster - y a my - ster - y
 My - ster - y a my - ster - y mu - fied and form - less
 My - ster - y a my - ster - y mu - fied and form - less that sur - rounds and tor - n - lies

Performance Instructions:

Sim.

Fl. I
Fl. II
Ob. I
Ob. II
T.
Bb Cl.
(Cone Cl.)
I
Bn.
II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timpani
Perc. I
Perc. II
Perc. III
Pno.

158 QUIETLY

S. us. The dark lan-cloth pierced with nails of fire spread out on the Earth co-vers the

A. -

T. -

B. us. The dark lan-cloth pierced with nails of fire spread out on the Earth co-vers the

158 QUIETLY arco

Vn. I
Vn. II
Vcl.
Vcl.
Cb.

158 QUIETLY

158 QUIETLY arco

158

158

162

163

164

165

S. bed of Night. Fear - ful at the ap - proach of the

A. bed of Night. Fear - ful at the ap - proach of the

T. bed of Night. Fear - ful at the ap - proach of the

B. bed of Night. Fear - ful at the ap - proach of the

I. Vn. II. Vcl. Vc. Cb.

Handwritten musical score for orchestra and choir, page 39. The score consists of 12 staves. The instruments and voices are as follows:

- Flute I
- Flute II
- Oboe I
- Oboe II
- Tenor
- Bassoon I
- (Bassoon II)
- Bassoon III
- F. Horn I
- F. Horn II
- C. Tpt. I
- C. Tpt. II
- Trom. I
- Trom. II
- Trom. III
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Soprano
- Alto
- Tenor
- Bass
- Violin I
- Violin II
- Viola
- Cello
- Bass

The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "daugh-ters of sha - dow, the dog howls, the horse neighs, the". The score includes dynamic markings such as $\frac{3}{4}$, $\frac{2}{4}$, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, $\frac{1}{64}$, $\frac{1}{128}$, $\frac{1}{256}$, $\frac{1}{512}$, $\frac{1}{1024}$, $\frac{1}{2048}$, $\frac{1}{4096}$, $\frac{1}{8192}$, $\frac{1}{16384}$, $\frac{1}{32768}$, $\frac{1}{65536}$, $\frac{1}{131072}$, $\frac{1}{262144}$, $\frac{1}{524288}$, $\frac{1}{1048576}$, $\frac{1}{2097152}$, $\frac{1}{4194304}$, $\frac{1}{8388608}$, $\frac{1}{16777216}$, $\frac{1}{33554432}$, $\frac{1}{67108864}$, $\frac{1}{134217728}$, $\frac{1}{268435456}$, $\frac{1}{536870912}$, $\frac{1}{1073741824}$, $\frac{1}{2147483648}$, $\frac{1}{4294967296}$, $\frac{1}{8589934592}$, $\frac{1}{17179869184}$, $\frac{1}{34359738368}$, $\frac{1}{68719476736}$, $\frac{1}{137438953472}$, $\frac{1}{274877906944}$, $\frac{1}{549755813888}$, $\frac{1}{1099511627776}$, $\frac{1}{2199023255552}$, $\frac{1}{4398046511104}$, $\frac{1}{8796093022208}$, $\frac{1}{17592186044416}$, $\frac{1}{35184372088832}$, $\frac{1}{70368744177664}$, $\frac{1}{14073748835532}$, $\frac{1}{28147497671064}$, $\frac{1}{56294995342128}$, $\frac{1}{112589990684256}$, $\frac{1}{225179981368512}$, $\frac{1}{450359962737024}$, $\frac{1}{900719925474048}$, $\frac{1}{1801439850948096}$, $\frac{1}{3602879701896192}$, $\frac{1}{7205759403792384}$, $\frac{1}{14411518807584768}$, $\frac{1}{28823037615169536}$, $\frac{1}{57646075230339072}$, $\frac{1}{115292150460678144}$, $\frac{1}{230584300921356288}$, $\frac{1}{461168601842712576}$, $\frac{1}{922337203685425152}$, $\frac{1}{1844674407370850304}$, $\frac{1}{3689348814741600608}$, $\frac{1}{7378697629483201216}$, $\frac{1}{14757395258966402432}$, $\frac{1}{29514790517932804864}$, $\frac{1}{59029581035865609728}$, $\frac{1}{118059162071731219456}$, $\frac{1}{236118324143462438912}$, $\frac{1}{472236648286924877824}$, $\frac{1}{944473296573849755648}$, $\frac{1}{1888946593147699511296}$, $\frac{1}{3777893186295399022592}$, $\frac{1}{7555786372590798045184}$, $\frac{1}{15111572745815976090368}$, $\frac{1}{30223145491631952180736}$, $\frac{1}{60446290983263904361472}$, $\frac{1}{120892581966527808722944}$, $\frac{1}{241785163933055617445888}$, $\frac{1}{483570327866111234891776}$, $\frac{1}{967140655732222469783552}$, $\frac{1}{1934281311464444939567088}$, $\frac{1}{3868562622928889879134176}$, $\frac{1}{7737125245857779758268352}$, $\frac{1}{15474250491715559516536704}$, $\frac{1}{30948500983431119033073408}$, $\frac{1}{61897001966862238066146816}$, $\frac{1}{123794003933724476132293632}$, $\frac{1}{247588007867448952264587264}$, $\frac{1}{495176015734897854529174528}$, $\frac{1}{990352031469795709058349056}$, $\frac{1}{1980704062939591418116689112}$, $\frac{1}{3961408125879182836233378224}$, $\frac{1}{7922816251758365672466756448}$, $\frac{1}{1584563250351673134493353296}$, $\frac{1}{3169126500673346268986706592}$, $\frac{1}{6338253001346692537973413184}$, $\frac{1}{12676506002693385075946826368}$, $\frac{1}{25353012005386770151893652736}$, $\frac{1}{50706024010773540303787305472}$, $\frac{1}{101412048021547080607574108448}$, $\frac{1}{202824096043094161215148216896}$, $\frac{1}{405648192086188322430296433792}$, $\frac{1}{811296384172376644860592867584}$, $\frac{1}{1622592768344753289721185735168}$, $\frac{1}{3245185536689506579442371470336}$, $\frac{1}{6490371073379013158884742940672}$, $\frac{1}{12980742146758026317769485881344}$, $\frac{1}{25961484293516052635538971762688}$, $\frac{1}{51922968587032105271077943525376}$, $\frac{1}{103845937174064210542155887050752}$, $\frac{1}{207691874348128421084311774101504}$, $\frac{1}{415383748696256842168623548203008}$, $\frac{1}{830767497392513684337247096406016}$, $\frac{1}{1661534994785027368674494192812032}$, $\frac{1}{3323069989570054737348988385624064}$, $\frac{1}{6646139979140109474697976771248128}$, $\frac{1}{13292279958280218949395535542464256}$, $\frac{1}{26584559916560437898791071084928512}$, $\frac{1}{53169119833120875797582142169857024}$, $\frac{1}{106338239666241751595164284339744048}$, $\frac{1}{212676479332483503190328568679488096}$, $\frac{1}{425352958664967006380657137358976192}$, $\frac{1}{850705917329934012761314274717952384}$, $\frac{1}{1701411834659880255226284549435904768}$, $\frac{1}{3402823669319760510452569098871809536}$, $\frac{1}{6805647338639521020855138197743619072}$, $\frac{1}{13611294677279042041710276395487238144}$, $\frac{1}{27222589354558084083420552790974476288}$, $\frac{1}{54445178709116168166841105581948953776}$, $\frac{1}{10889035741823233633368221116389790752}$, $\frac{1}{21778071483646467266736442232779581504}$, $\frac{1}{43556142967292934533472884465559163008}$, $\frac{1}{87112285934585869066945768931118326016}$, $\frac{1}{174224571869171738133891537862236652032}$, $\frac{1}{348449143738343476267783075724473304064}$, $\frac{1}{696898287476686952535566151448946608128}$, $\frac{1}{139379657495337390507113230289789321632}$, $\frac{1}{278759314985674781014226460579578643264}$, $\frac{1}{557518629971349562028452921159157286528}$, $\frac{1}{111503725994269912405685844231835457056}$, $\frac{1}{223007451988539824811371688463670914112}$, $\frac{1}{446014903977079649622743376927341828224}$, $\frac{1}{892029807954159299245486753854683656448}$, $\frac{1}{1784059615908318598498175007709367312896}$, $\frac{1}{3568119231816637196996350015418734625792}$, $\frac{1}{7136238463633274393992700030837469251584}$, $\frac{1}{1427247692726654787798540006167433850368}$, $\frac{1}{2854495385453309575597080012334867700736}$, $\frac{1}{5708990770906619151194160024669735401472}$, $\frac{1}{11417981541813238302382320049339470802944}$, $\frac{1}{22835963083626476604764640098678941605888}$, $\frac{1}{45671926167252953209529280197357883211776}$, $\frac{1}{91343852334505906418558560394715766423552}$, $\frac{1}{18268770466901181283711712078943533284704}$, $\frac{1}{36537540933802362567423424157887066569408}$, $\frac{1}{73075081867604725134846848315774133138816}$, $\frac{1}{146150163735209450269693696631542666277632}$, $\frac{1}{292300327470418900539387393263085332555264}$, $\frac{1}{584600654940837801078774786526170665110528}$, $\frac{1}{116920130988167560215754157305234132221056}$, $\frac{1}{233840261976335120431508314610468264442112}$, $\frac{1}{467680523952670240863016629220936528884224}$, $\frac{1}{935361047905340481726033258441873057688448}$, $\frac{1}{187072209581068096345206651688374611537696}$, $\frac{1}{374144419162136192690413303376749223075392}$, $\frac{1}{748288838324272385380826606753498446150784}$, $\frac{1}{1496577676648544770761653213506996892301568}$, $\frac{1}{2993155353297089541523266427013993784603136}$, $\frac{1}{5986310706594179083046532854027987569206732}$, $\frac{1}{1197262141318835816609306570805597513841344}$, $\frac{1}{2394524282637671633218613141611195027682688}$, $\frac{1}{4789048565275343266437226283222390055365376}$, $\frac{1}{9578097130550686532874452566444780110730752}$, $\frac{1}{19156194261101373065748905132889560221461504}$, $\frac{1}{38312388522202746131497810265779120442923008}$, $\frac{1}{76624777044405492262995620531558240885846016}$, $\frac{1}{153249554088810984525988401063116481771692032}$, $\frac{1}{306499108177621969051976802126232963543384064}$, $\frac{1}{612998216355243938103953604252465927086768128}$, $\frac{1}{1225996432710487876207907208504931844173536256}$, $\frac{1}{2451992865420975752415814417009863688347072512}$, $\frac{1}{4903985730841951504831628834019727376684145024}$, $\frac{1}{9807971461683903009663257668039454753368290048}$, $\frac{1}{19615942923367806019326515336078909506736580096}$, $\frac{1}{39231885846735612038653030672157819013473160192}$, $\frac{1}{78463771693471224077306061344315638026846320384}$, $\frac{1}{156927543386942448154612122688631276053692640768}$, $\frac{1}{313855086773884896309224245377262552107385281536}$, $\frac{1}{627710173547769792618448490754525104214770563072}$, $\frac{1}{1255420347095539585236896981509052208429441126144}$, $\frac{1}{2510840694191079170473793963018104416858822242288}$, $\frac{1}{5021681388382158340947587926036208833717644484576}$, $\frac{1}{1004336277676431668189515885207241767543528896952}$, $\frac{1}{2008672555352863336379031770414483535087057793804}$, $\frac{1}{4017345110705726672758063540828967070174115587608}$, $\frac{1}{8034690221411453345516127081657934140348231175216}$, $\frac{1}{1606938044282290669053225416335968280686466235032}$, $\frac{1}{3213876088564581338106450832671936561372932470064}$, $\frac{1}{6427752177129162676212901665343873122745864940128}$, $\frac{1}{12855504354258325352425803330687546245491729880256}$, $\frac{1}{25711008708516650704851606661375092490983457760512}$, $\frac{1}{51422017417033201409653201322750184881966915521024}$, $\frac{1}{102844034834066402819306402645503689763933831042048}$, $\frac{1}{205688069668132805638612805285007379527867662084096}$, $\frac{1}{411376139336265611277225610570014759055745324168192}$, $\frac{1}{822752278672531222554451221140029518111490648336384}$, $\frac{1}{1645504557345062445108902442280058736222981296673664}$, $\frac{1}{3291009114690124890217804884560117472445962593347328}$, $\frac{1}{6582018229380249780435609769120235944891925186694656}$, $\frac{1}{13164036458760495560871219538240471889739850373389312}$, $\frac{1}{2632807291752099112174243907648094377947970074677864}$, $\frac{1}{5265614583504198224348487815296188755895940149355728}$, $\frac{1}{10531229167008396448696955630592375111791880296711456}$, $\frac{1}{21062458334016792897393911261184750223583760593422912}$, $\frac{1}{42124916668033585794787822522369500447167521186845824}$, $\frac{1}{84249833336067171589575645044739000894335042373691648}$, $\frac{1}{168499666672134343179151290089478001788670085477383296}$, $\frac{1}{336999333344268686358302580178956003577340170954766592}$, $\frac{1}{673998666688537372716605160357812007154680341909533184}$, $\frac{1}{134799733337707474543302532071562401430936068381866576}$, $\frac{1}{269599466675414949086605064143124802861872136763733152}$, $\frac{1}{539198933350829898173205128286249605723744273527466304}$, $\frac{1}{107839786670165979634641025657249201146748947054933208}$, $\frac{1}{215679573340331959269282051314498402293497894109866416}$, $\frac{1}{431359146680663918538564102628996804586995788219732832}$, $\frac{1}{862718293361327837077128205257993609173991576439465664}$, $\frac{1}{172543658672265567415425641051598721834798315287913132}$, $\frac{1}{345087317344531134830851282023197443669596630575826264}$, $\frac{1}{690174634689062269661702564046394887339193261151652528}$, $\frac{1}{138034926937812453932340512808678977467838652230325556}$, $\frac{1}{276069853875624907864681025617357554935677304460651112}$, $\frac{1}{552139707751249815729362051234715109871344608921302224}$, $\frac{1}{1104279415502499631458724102468530209742689178422604448}$, $\frac{1}{2208558831004999262917448204937060419485378356845208896}$, $\frac{1}{4417117662009998525834896409874120838910756713690417792}$, $\frac{1}{8834235324019997051669792819748241677821513427380835584}$, $\frac{1}{17668470648039994103395955639496483355643026854761671168}$, $\frac{1}{35336941296079988206791911278992966711286053709523342336}$, $\frac{1}{7067388259215997641358382255798593342257106741854668472}$, $\frac{1}{14134776518431995282716764511597866684542013483709336944}$, $\frac{1}{28269553036863990565433529023195733368884026967418743888}$, $\frac{1}{56539106073727981130867058046387466737768053344837487776}$, $\frac{1}{11307821214745596226173411609277493347553610668967485552}$, $\frac{1}{2261564242949119245234682321855498669510722133793491104}$, $\frac{1}{4523128485898238490469364643710997339021444267586982208}$, $\frac{1}{9046256971796476980938729287421994678042884535773964016}$, $\frac{1}{18092513943592953961877458574843989356085769071547928032}$, $\frac{1}{36185027887185907923754917149687978712171538143095856064}$, $\frac{1}{72370055774371815847509834299375957424343076286191712128}$, $\frac{1}{144740111548743631695019668598751158486671532572383424256}$, $\frac{1}{289480223097487263390039337197502316813343065144766848512}$, $\frac{1}{578960446194974526780078674395004633626686302289533691024}</math$

171

I
Fl.
I
Fl.
I
Oboe II
I
Pno. I
(Bass Cl.)
I
Pno. II
I
Pno. II

172

f. Hn. I
II
C Tpt. I
II
Tbn. III
Timp.
I
perc. II
III
IV

173

Pno.

S. A. T. B.

and in the un-gushed si-len-ces made by re-mours of ti - ny sounds in-fi-nite or
 and in the un-gushed si-len-ces made by re-mours of ti - ny sounds in-fi-nite or
 and in the un-gushed si-len-ces made by re-mours of ti - ny sounds in-fi-nite or
 and co-lours. and in the un-gushed si-len-ces made by re-mours of ti - ny sounds in-fi-nite or

174

I
Vn. II
Vcl. Vcl. Vcl. Cb.

PPP
PPP
acc.
acc.
acc.
acc.
PPP
PPP

Fl. I
Fl. II
A. I
A. II
I
Bb Cl.
(Bass Cl.)
I
Br. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tim. I
perc. I
perc. II
perc. III
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Vcl.
Vcl.
Cb.

hollow or sharp the tan-gled paths of the mystery slowly reveal them-selves for those who set
 hollow or sharp the tan-gled paths of the mystery slowly reveal them-selves for those who set
 hollow or sharp the tan-gled paths of the mystery slowly reveal them-selves for those who set
 hollow or sharp the tan-gled paths of the mystery slowly reveal them-selves for those who set

165

I
Fl.
I
Ob.
II
T.
Bb Cl.
(Bass Cl.)
I
Bn.
II
rit.

F Hn I
II
C Tpt. I
II
Tbn. I
II
III
Timpani
I
perc. II
III

rit.

S. *out and for those who return.*
A. *out and for those who return.*
T.
B. *out*

Vn. I
II
Vcl.
Vcl.
Cb.

166

Div.

Div.

Div.

Div.

4. Leaf in the Wind BRIGHT + RHYTHMIC

I
Fl.
Oboe
II
T.
Bb Cl.
(Bass Cl.)
I
Bn.
II

F. Hn. I
II

C Tpt. I
II

Tbn. I
II
III

Timp.

I
perc.
II
III

Pno.

J. 276

S.

A.

T.

I.

4. Leaf in the Wind.
BRIGHT + RHYTHMIC

I
Vn.
II
Vcl.
Vcl.
Vcl.
Cello

finale
finis

ms

[193]

I
Fl.
II
Oboe
II
Bassoon
(Bassoon/Corno)
I
Bassoon/Corno
II
Trombone I
Trombone II
Trombone III
Timpani
Clarinet I
Clarinet II
Clarinet III
Trombone I
Trombone II
Trombone III
Timpani
Sax.
A.
T.
B.
[193]
Vn.
II
Vcl.
Vcl.
Cello
Double Bass
Bassoon/Corno

1. I
Fl.
I
Ob.
II
T
Bb Cl.
(Cm Cl.)
I
Bn.
II
F Hn. I
II
C Tpt. II
I
III
Tbn.
Temp.
I
perc.
II
Pno.
S.
A.
T.
B.
Vn.
II
Vcl.
Vc.
Cb.

leaf in the wind, I go at the drift of my dreams.
Leaf in the wind, I go at the drift of my dreams.
night
night.

207
orch.
p

marimba b pppp Sim... ***

I am the tree
I am the tree

233

Handwritten musical score page 233. The score consists of ten staves, each with a clef, key signature, and time signature. The instruments listed from top to bottom are: I, II, I, II, I, II, F Hn. I, II, C Tpt. I, II, I, II, Tbn., Timp., I, II, Perc., I, II, Mno., S., A., T., and Vcl. The vocal parts (S., A., T.) have lyrics written below them:

bud-ding in spring, the dew that hangs in the ba-o-bab's hollow

bud-ding in spring, the dew that hangs in the ba-o-bab's hollow

Leaf in the wind

Leaf in the wind

234

Handwritten musical score page 234. The score continues with ten staves, each with a clef, key signature, and time signature. The instruments listed from top to bottom are: I, II, Vcl., I, II, Vcl., Vcl., and Cello.

214

S. go at the drift of
A. go at the drift of
T. I am the man they complain of because op-posed to for-mal-ty the man they laugh at be-cause of
B. I am the man they complain of be-cause op-posed to for-mal-ty the man they laugh at be-

214

(22)

Flute I
Flute II
Clarinet I
Clarinet II
Bassoon
Trombone
Horn I
Horn II
Violin I
Violin II
Cello
Double Bass
Soprano
Alto
Tenor
Bass

my dreams.
and
my dreams.
comes up to her - - - -
I - - - - they like - - - -
she - - - - they like - - - -
she - - - - they like - - - -
she - - - - they like - - - -

(22)

violin
violin
cello
double bass

217

F Hn I

Cello

Double Bass

218

S
Leaf in the wind
A
Leaf in the wind
T
you can not hold the breeze that touches you and is gone
B
you can not hold the breeze that touches you and is gone

I go

I go

I go

I go

219

Vn

Vcl

Vcl

Cb

Handwritten musical score for orchestra and choir, page 52.

The score consists of 12 staves:

- String section (I & II Violins, Violas, Cello, Double Bass)
- Woodwind section (Flute, Clarinet, Bassoon, Trombones, Trombones, Trumpet, Horn, Trombone, Tuba)
- Vocal parts (Soprano, Alto, Tenor, Bass)
- Drum (Cymbals)

Key signatures and time signature changes are indicated throughout the score.

Text lyrics appear in the vocal parts:

Soprano: at the drift of my dreams.
Alto: at the drift of my dreams.
Tenor: Scan-ning the
Bass: Scan-ning the
Tenor: cap-tain at the stern
Bass: cap-tain at the stern

Measure numbers 235 and 236 are marked in the vocal and drum staves.

Musical score for orchestra and choir, page 53.

The score consists of 14 staves:

- String section (I, II, III): Violin I, Violin II, Cello, Double Bass.
- Wind section (I, II): Oboe, Bassoon.
- Brass section (I, II): Trombone, Tuba.
- Percussion: Timpani.
- Keyboard: Piano.
- Vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.).
- Orchestra: Viola (Vn.), Double Bass (Cb.).

Text (from bottom to top):

S. sound-ding clouds ship with one sail Leaf in the wind, I go at the drift of my
 A. sound-ding clouds ship without sail leaf in the wind, of go at the drift of my
 T. for the earth's po-war-ful eye that glides on the sea. leaf in the wind, I go at the
 B. for the earth's power-ful eye that glides on the sea. leaf in the wind, I go at the

[242]

I
Fl. I
Fl. II
Ob. I
Ob. II
Bsn. I
Bsn. II
Cl. I
Cl. II
Bsn. I
Bsn. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Timp.
Trom.
Bass.
Alto.
Tenor.
Soprano.
Cello.

I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,
 I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,
 I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,
 I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,

[242]

Handwritten musical score for orchestra and choir, page 65.

The score consists of 12 staves:

- Fl. I
- Fl. II
- Oboe I
- Oboe II
- Bb Cl.
- (Bass Cl.)
- I Bsn.
- II Bsn.
- F Kb. I
- F Kb. II
- C Tpt. I
- C Tpt. II
- Tbn. I
- Tbn. II
- Tbn. III
- Timpani
- I Cello
- II Cello
- III Cello
- Pno.
- S.
- A.
- T.
- B.
- Vn. I
- Vn. II
- Vcl.
- Vcb.
- Cb.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the same melody in unison. The lyrics are:

more smil-ing than chil-dren's smiles, more so-no-rous than e-choes in the woods.

more smil-ing than chil-dren's smiles, more so-no-rous than e-choes in the woods.

more smil-ing than chil-dren's smiles, more so-no-rous than e-choes in the woods.

more smil-ing than chil-dren's smiles, more so-no-rous than e-choes in the woods.

II Slower

[25] 5. Schoolboys J. = d = 116 GAILY, WITH MATION

Slower

[26] 5. Schoolboys J. = d = 116 GAILY, WITH MATION

S. Leaf in the wind, I go at the drift of my dreams.
A. Leaf in the wind, I go at the drift of my dreams.
T. Leaf in the wind, I go at the drift of my dreams.
B. Leaf in the wind, I go at the drift of my dreams.

Slower Pizz.

[26] 5. Schoolboys J. = d = 116 GAILY, WITH MATION

I
Vn.
II
Vc.
Vcl.
Cb.

Handwritten musical score for orchestra, page 57. The score consists of ten staves, each with two systems of music. The instruments listed on the left are:

- I Fl.
- II Fl.
- Ob.
- II Ob.
- Bb Cl.
- (Cm. Cl.)
- I Bn.
- II Bn.
- F Hn. I
- F Hn. II
- C Tpt. I
- C Tpt. II
- Tbn. I
- Tbn. II
- Timp.
- I Dr.
- II Dr.
- Pno.
- S.
- A.
- T.
- B.
- I Vn.
- II Vn.
- Vcl.
- Vcl.
- Cb.

The score features various musical markings such as dynamics (e.g., $\frac{3}{4}$, $\frac{2}{4}$, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, $\frac{1}{64}$, $\frac{1}{128}$, $\frac{1}{256}$, $\frac{1}{512}$, $\frac{1}{1024}$, $\frac{1}{2048}$, $\frac{1}{4096}$, $\frac{1}{8192}$, $\frac{1}{16384}$, $\frac{1}{32768}$, $\frac{1}{65536}$, $\frac{1}{131072}$, $\frac{1}{262144}$, $\frac{1}{524288}$, $\frac{1}{1048576}$, $\frac{1}{2097152}$, $\frac{1}{4194304}$, $\frac{1}{8388608}$, $\frac{1}{16777216}$, $\frac{1}{33554432}$, $\frac{1}{67108864}$, $\frac{1}{134217728}$, $\frac{1}{268435456}$, $\frac{1}{536870912}$, $\frac{1}{1073741824}$, $\frac{1}{2147483648}$, $\frac{1}{4294967296}$, $\frac{1}{8589934592}$, $\frac{1}{17179869184}$, $\frac{1}{34359738368}$, $\frac{1}{68719476736}$, $\frac{1}{137438953472}$, $\frac{1}{274877906944}$, $\frac{1}{549755813888}$, $\frac{1}{1099511627776}$, $\frac{1}{219902325552}$, $\frac{1}{439804651104}$, $\frac{1}{879609302208}$, $\frac{1}{1759218604416}$, $\frac{1}{3518437208832}$, $\frac{1}{7036874417664}$, $\frac{1}{14073748835328}$, $\frac{1}{28147497670656}$, $\frac{1}{56294995341312}$, $\frac{1}{112589990682624}$, $\frac{1}{225179981365248}$, $\frac{1}{450359962730496}$, $\frac{1}{900719925460992}$, $\frac{1}{1801439850921984}$, $\frac{1}{3602879701843968}$, $\frac{1}{7205759403687936}$, $\frac{1}{14411518807375872}$, $\frac{1}{28823037614751744}$, $\frac{1}{57646075229503488}$, $\frac{1}{115292150459006976}$, $\frac{1}{230584300918013952}$, $\frac{1}{461168601836027904}$, $\frac{1}{922337203672055808}$, $\frac{1}{1844674407344111616}$, $\frac{1}{3689348814688223232}$, $\frac{1}{7378697629376446464}$, $\frac{1}{14757395258752892928}$, $\frac{1}{29514790517505785856}$, $\frac{1}{59029581035011571712}$, $\frac{1}{118059162070023143424}$, $\frac{1}{236118324140046286848}$, $\frac{1}{472236648280092573696}$, $\frac{1}{944473296560185147392}$, $\frac{1}{1888946593120370294784}$, $\frac{1}{3777893186240740589568}$, $\frac{1}{7555786372481481179136}$, $\frac{1}{15111572744962962358272}$, $\frac{1}{30223145489925924716544}$, $\frac{1}{60446290979851849432088}$, $\frac{1}{120892581959703698864176}$, $\frac{1}{241785163919407397728352}$, $\frac{1}{483570327838814795456704}$, $\frac{1}{967140655677629590913408}$, $\frac{1}{1934281311355259181826816}$, $\frac{1}{3868562622707518363653632}$, $\frac{1}{7737125245415036727307264}$, $\frac{1}{15474250490830073454614528}$, $\frac{1}{30948500981660146909229056}$, $\frac{1}{61897001963320293818458112}$, $\frac{1}{12379400392664058763691624}$, $\frac{1}{24758800785328117527383248}$, $\frac{1}{49517601570656235054766496}$, $\frac{1}{99035203141312470109532992}$, $\frac{1}{198070406282624940218565984}$, $\frac{1}{396140812565249880437131968}$, $\frac{1}{792281625130499760874263936}$, $\frac{1}{1584563250260995321748527872}$, $\frac{1}{3169126500521990643497055744}$, $\frac{1}{6338253000243981286974111488}$, $\frac{1}{12676506004879625613948229776}$, $\frac{1}{25353012009759251227896459552}$, $\frac{1}{50706024019518502455792919104}$, $\frac{1}{101412048038236048911585938208}$, $\frac{1}{202824096076472097823171876416}$, $\frac{1}{405648192152944195646343752832}$, $\frac{1}{811296384305888391292687505664}$, $\frac{1}{1622592768617776782585375011328}$, $\frac{1}{3245185537235553565170750022656}$, $\frac{1}{6490371074471107130341500045312}$, $\frac{1}{12980742148942214260682500090624}$, $\frac{1}{25961484297884428521365000181248}$, $\frac{1}{51922968595768857042730000362496}$, $\frac{1}{103845937191537714085460000724992}$, $\frac{1}{207691874383075428170920001449984}$, $\frac{1}{415383748766150856341840002899968}$, $\frac{1}{830767497532301712683680005799936}$, $\frac{1}{1661534995064603425367360011599872}$, $\frac{1}{3323069990129206850734720023199744}$, $\frac{1}{6646139980258413701469440046398888}$, $\frac{1}{13292279960516827402938880092797776}$, $\frac{1}{26584559921033654805877760185595552}$, $\frac{1}{5316911984206730961175520371191104}$, $\frac{1}{1063382396841346192235040742238208}$, $\frac{1}{2126764793682692384470081484476416}$, $\frac{1}{4253529587365384768940162968952832}$, $\frac{1}{8507059174730769537880325937855664}$, $\frac{1}{17014118349461539075760651875711328}$, $\frac{1}{34028236698923078151521303751422656}$, $\frac{1}{68056473397846156303042607502853312}$, $\frac{1}{13611294679569231260608521500570624}$, $\frac{1}{27222589359138462521217043001141248}$, $\frac{1}{54445178718276925042434086002282496}$, $\frac{1}{108890357436553850084868172004564992}$, $\frac{1}{217780714873107700169736344008129984}$, $\frac{1}{435561429746215400339472688016259968}$, $\frac{1}{87112285949243080067894537603259936}$, $\frac{1}{174224571898486160135789075206598732}$, $\frac{1}{348449143796972320271578150413197464}$, $\frac{1}{696898287593944640543156300826394928}$, $\frac{1}{1393796575187889281086312601652789856}$, $\frac{1}{2787593150375778562172625203205579712}$, $\frac{1}{5575186300751557124345254406411159424}$, $\frac{1}{1115037260150311424689008813282231848}$, $\frac{1}{2230074520300622849378017626564463696}$, $\frac{1}{4460149040601245698756035253128927392}$, $\frac{1}{8920298081202491397512070506257854784}$, $\frac{1}{17840596162404982795024141012515789568}$, $\frac{1}{35681192324809965590048282025031579136}$, $\frac{1}{71362384649619931180096564050063158320}$, $\frac{1}{142724769299239862360193128100126316640}$, $\frac{1}{285449538598479724720386256200252633280}$, $\frac{1}{570899077196959449440772512400505266560}$, $\frac{1}{1141798154393918898881545024801010531200}$, $\frac{1}{2283596308787837797763090049602021062400}$, $\frac{1}{4567192617575675595526180099204042124800}$, $\frac{1}{9134385235151351191052360019840884249600}$, $\frac{1}{18268770470302702382104720039681768492800}$, $\frac{1}{36537540940605404764209440079363536985600}$, $\frac{1}{73075081881210809528418880158727073971200}$, $\frac{1}{14615016376242161905683760317554147942400}$, $\frac{1}{29230032752484323811367520635108295884800}$, $\frac{1}{58460065504968647622735041270216591769600}$, $\frac{1}{116920131009937295245470082540433183339200}$, $\frac{1}{23384026201987459049094001508086636678400}$, $\frac{1}{46768052403974918098188003016173273356800}$, $\frac{1}{93536104807949836196376006032346546713600}$, $\frac{1}{18707220961589967239275201206469309347200}$, $\frac{1}{37414441923179934478550402412938618684800}$, $\frac{1}{74828883846359868957100804825877237369600}$, $\frac{1}{149657767692719737914201609651754474739200}$, $\frac{1}{299315535385439475828403219303508849478400}$, $\frac{1}{598631070770878951656806438607017698956800}$, $\frac{1}{119726214154175785331361287321403539713600}$, $\frac{1}{239452428308351570662722574642807079427200}$, $\frac{1}{478904856616703141325445149285614158854400}$, $\frac{1}{957809713233406282650890298571228317708800}$, $\frac{1}{1915619426466812565301780597142456635417600}$, $\frac{1}{3831238852933625130603560194284913270835200}$, $\frac{1}{7662477705867250261207120388569826541670400}$, $\frac{1}{15324955411734500522414240777139653083340800}$, $\frac{1}{30649910823469001044828481554279306166681600}$, $\frac{1}{61299821646938002089656963108558612333363200}$, $\frac{1}{122599643293876004179313926217117224666726400}$, $\frac{1}{245199286587752008358627852434234449333452800}$, $\frac{1}{490398573175504016717255704868468898666905600}$, $\frac{1}{980797146351008033434511409736937797333811200}$, $\frac{1}{1961594292702016066869022819473875594667622400}$, $\frac{1}{3923188585404032133738045638947751189335244800}$, $\frac{1}{7846377170808064267476091277895522378670489600}$, $\frac{1}{15692754341616128534952182555791044757340979200}$, $\frac{1}{31385508683232257069854365111582089514681958400}$, $\frac{1}{62771017366464514139708730223164179029363916800}$, $\frac{1}{125542034732928028279417460446328358058727833600}$, $\frac{1}{251084069465856056558834920892656716117455667200}$, $\frac{1}{502168138931712013117669841785313432234911334400}$, $\frac{1}{1004336277863440262235339683570626864469822668800}$, $\frac{1}{2008672555726880524470679367141253728939653337600}$, $\frac{1}{4017345111453760128941358734282507457799306675200}$, $\frac{1}{8034690222907520257882717468565014915598613350400}$, $\frac{1}{16069380445715040515765434937130029311193226700800}$, $\frac{1}{32138760891430081031530869874260058622286453401600}$, $\frac{1}{64277521782860162063061739748520017245573008003200}$, $\frac{1}{128555043565720324126123479497040034491446016006400}$, $\frac{1}{257110087131440648252246958994080068982932032012800}$, $\frac{1}{514220174262881296504493917988160137965864064025600}$, $\frac{1}{1028440348525762593008987835976320275931728128051200}$, $\frac{1}{2056880697051525186017975671952640551863456256102400}$, $\frac{1}{4113761394103050372035951343905281103726912512204800}$, $\frac{1}{8227522788206100744071852687810562207453825024409600}$, $\frac{1}{1645504557641220148814370537562112441490765048819200}$, $\frac{1}{3291009115282440297628741075124224882981530097638400}$, $\frac{1}{6582018230564880595257482150248449765853060195276800}$, $\frac{1}{1316403646112976119051496430049699553170612038553600}$, $\frac{1}{2632807292225952238102992860099399106341224077067200}$, $\frac{1}{5265614584451904476205985720198798212682448154134400}$, $\frac{1}{10531229168903808952411971440397964253648963078268800}$, $\frac{1}{21062458337807617904823942880795928517297926156537600}$, $\frac{1}{42124916675615235809647885761591857034595852313075200}$, $\frac{1}{84249833351230471619295771523183714069191704626150400}$, $\frac{1}{168499666702460943238591543046367428138383409252300800}$, $\frac{1}{336999333404921886477183086092734856276766818504601600}$, $\frac{1}{673998666809843772954366172185469112553533637009203200}$, $\frac{1}{1347997333619687545908732344370938225107067274018406400}$, $\frac{1}{2695994667239375091817464688741876450214134548036812800}$, $\frac{1}{5391989334478750183634929377483752904428269096072025600}$, $\frac{1}{10783978668957500367269858754967505808856581992144051200}$, $\frac{1}{21567957337915000734539717509935011617131163984288102400}$, $\frac{1}{43135914675830001469079435019870023234262327968576204800}$, $\frac{1}{86271829351660002938158870039740046465254659937532409600}$, $\frac{1}{172543658703320005876317740079480092930509319875064819200}$, $\frac{1}{34508731740664001175263548001584018580204863975012938400}$, $\frac{1}{69017463481328002350527096003168037160409727950255876800}$, $\frac{1}{138034926962656004701054192006336074320894559005051753600}$, $\frac{1}{276069853925312009402108384012672146401789118000000000000}$

Musical score for orchestra, page 59, showing six staves of music. The instruments listed on the left are:

- I Fl.
- Fl.
- I Oboe
- Oboe II
- T.
- Bb Cl.
- (Cmns cl.)
- I Bn.
- Bn. II
- F Hn. I
- F Hn. II muted
- Ac Tpt. I
- Ac Tpt. II muted
- Tbn. I
- Tbn. II muted
- Tbn. III muted
- Timpani
- I Perc.
- Perc. II
- Perc. III
- Pno.
- S.
- A.
- T.
- B.
- I Vn.
- Vn. II arco
- Vn. III arco
- Vc. arco
- Vc. pp arco
- Cb. pp arco

The score consists of six measures of music. Measure 1: I Fl., Fl., I Oboe, Oboe II, T., Bb Cl., Cmns cl., I Bn., Bn. II play eighth-note patterns. F Hn. I, F Hn. II muted, Ac Tpt. I, Ac Tpt. II muted, Tbn. I, Tbn. II muted, Tbn. III muted, Timpani play eighth-note patterns. Pno. plays eighth-note patterns. S., A., T., B. play eighth-note patterns. I Vn., Vn. II arco, Vn. III arco play eighth-note patterns. Vc. arco, Vc. pp arco play eighth-note patterns. Cb. pp arco plays eighth-note patterns. Measure 2: I Fl., Fl., I Oboe, Oboe II, T., Bb Cl., Cmns cl., I Bn., Bn. II play eighth-note patterns. F Hn. I, F Hn. II muted, Ac Tpt. I, Ac Tpt. II muted, Tbn. I, Tbn. II muted, Tbn. III muted, Timpani play eighth-note patterns. Pno. plays eighth-note patterns. S., A., T., B. play eighth-note patterns. I Vn., Vn. II arco, Vn. III arco play eighth-note patterns. Vc. arco, Vc. pp arco play eighth-note patterns. Cb. pp arco plays eighth-note patterns. Measure 3: I Fl., Fl., I Oboe, Oboe II, T., Bb Cl., Cmns cl., I Bn., Bn. II play eighth-note patterns. F Hn. I, F Hn. II muted, Ac Tpt. I, Ac Tpt. II muted, Tbn. I, Tbn. II muted, Tbn. III muted, Timpani play eighth-note patterns. Pno. plays eighth-note patterns. S., A., T., B. play eighth-note patterns. I Vn., Vn. II arco, Vn. III arco play eighth-note patterns. Vc. arco, Vc. pp arco play eighth-note patterns. Cb. pp arco plays eighth-note patterns. Measure 4: I Fl., Fl., I Oboe, Oboe II, T., Bb Cl., Cmns cl., I Bn., Bn. II play eighth-note patterns. F Hn. I, F Hn. II muted, Ac Tpt. I, Ac Tpt. II muted, Tbn. I, Tbn. II muted, Tbn. III muted, Timpani play eighth-note patterns. Pno. plays eighth-note patterns. S., A., T., B. play eighth-note patterns. I Vn., Vn. II arco, Vn. III arco play eighth-note patterns. Vc. arco, Vc. pp arco play eighth-note patterns. Cb. pp arco plays eighth-note patterns. Measure 5: I Fl., Fl., I Oboe, Oboe II, T., Bb Cl., Cmns cl., I Bn., Bn. II play eighth-note patterns. F Hn. I, F Hn. II muted, Ac Tpt. I, Ac Tpt. II muted, Tbn. I, Tbn. II muted, Tbn. III muted, Timpani play eighth-note patterns. Pno. plays eighth-note patterns. S., A., T., B. play eighth-note patterns. I Vn., Vn. II arco, Vn. III arco play eighth-note patterns. Vc. arco, Vc. pp arco play eighth-note patterns. Cb. pp arco plays eighth-note patterns.

298

299

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299

<img alt="A page of handwritten musical notation on eleven staves. The notation includes various note heads, rests, and dynamic markings like 'p' and 'f'. The staves are grouped by large, hand-drawn brackets. The first section (measures 1-4) has brackets under groups I, II, III, and IV. The second section (measures 5-8) has brackets under groups I, II, III, V, VI, VII, and VIII. The third section (measures 9-12) has brackets under groups I, II, III, V, VI, VII, and VIII. The fourth section (measures 13-16) has brackets under groups I, II, III, V, VI, VII, and VIII. The fifth section (measures 17-20) has brackets under groups I, II, III, V, VI, VII, and VIII. The sixth section (measures 21-24) has brackets under groups I, II, III, V, VI, VII

288

I
Vn.
II
Vc.
Cb.

1
I
II
Vcl.
I
II
F.M. I
II
C.T. I
II
Tbn. I
II
Timp.
I
II
III
Pno.

S. up to my ears in the sound-ing air my hands and my
A. up to my ears in the sound-ing air my hands and my
T.
D.

288

I
Vn.
II
Vc.
Cb.

295

296

S. ju - ju fought to - ge - ther. 3 2 3 2 3 2 3
A. ju - ju fought to - ge - ther. 3 2 3 2 3 2 3
T.
B.

296

I. Vn. 2 3 2 3 2 3 2 3
II. Vcl. 2 3 2 3 2 3 2 3
Vcl. 2 3 2 3 2 3 2 3
Vcl. 2 3 2 3 2 3 2 3
Cb. 2 3 2 3 2 3 2 3

306

I
Fl.
I
O.
II
T.
Bc.
(Bass C)
I
Br.
II

F Hn. I
II

C Tpt. I
II

Tbn. I
II
III

Tim.

I
Perc. I
II

Pno.

306

S.
A.
T.
D.

Rode to school on the tide of my dreams
in the age-old make my

Rode to school on the tide of my dreams
in the age-old make my

306

Pizz.

I
Vn. I
II
Vcl.
Vcl.
Cello

PP
Pizz. PP
PP
Pizz. PP
PP
Pizz. PP
PP
Pizz. PP

315

I
Fl.
II
Bassoon (con coda)
Trombones I & II
Horns I & II
Clar.
Bassoon
Tromp.
Bassoon II
Bassoon III
Piano
Bassoon IV
Soprano
Alto
Tenor
Bass
Cello

315

to - tang draw
I set - tled the wrong way round in my seat
I set - tled the wrong way round in my seat

315

Vn.
Vcl.
Vcl.
Vcl.
Cb.

321

I
Fl.
I
I
I
T
Bb Cl.
(Bass Cl.)
I
Bn.
II

F Hn I
II

C Tpt. III

Tbn. III

Timp.

Perc. II

Pno.

S.
A.
T.
B.

I sniggered at what the master said.
I sniggered at what the master said.

322

Vn. I
II

Vcl. B
C
Vcl. C
Cb.

Handwritten musical score for orchestra, page 68. The score consists of ten staves, each with two systems of music. The instruments are grouped by section:

- Woodwinds:** Flute I & II, Oboe I & II, Bassoon I & II, Bassoon (Corno I), Bassoon II.
- Horns:** French Horn I & II, Trumpet I & II, Trombone I & II, Trombone III.
- Percussion:** Timpani, Percussion I & II, Bass Drum.
- Keyboard:** Piano.
- String Section:** Violin I & II, Viola, Cello, Double Bass.

The notation includes various dynamic markings such as *p*, *f*, *pp*, *mf*, *mp*, *sf*, and *sfp*. The score also features several slurs and grace notes. The first system of each staff begins with a forte dynamic (*f* or *sf*) followed by eighth-note patterns. The second system begins with a piano dynamic (*p* or *pp*) followed by eighth-note patterns. The instrumentation varies between systems, with some staves appearing in both systems and others appearing only in one. The vocal parts (Flute, Oboe, Bassoon, Trombone) have large, stylized numbers (3, 8, 2, 3, 8, 2, 3, 8, 2) written above them in each system.

331

I
II
Ob.
I
Bb Cl.
(Bass Cl.)
I
Bn
II
F Hn. I
II
C Tpt. I
II
Tbn.
III
Timpani
I
perc. II
III
Pno.

331

S.
A.
T.
B.

331

I
Vn.
II
Vcl.
Vc.
Cb.

340

I
Fl.
Ob.
T.
Bb Cl.
(Cm Cl.)
I
Bn.
II

F Hn I
II

C Tpt. I
II

Tbn.
III

Temp.

I
Perc. II
III
IV

Pno.

S.
A.
T.
B.

I
Vn.
II
Vcl.
Vc.
Cb.

mind ready to bear
mind ready to bear
mind ready to bear
mind ready to bear

hu mi li - a - tions with a
hu mi li - a - tions with a
hu mi li - a - tions with a
hu mi li - a - tions with a

340

Slightly slower, not heavy

I
Fl.
Ob.
T.
Bb Cl.
(Bass Cl.)
Bn.
I

F Hn. I
II
C Tpt. I
II
Tbn.
III

Tim.

Perc. I
II
III

Pho.

S.
A.
T.
B.

Vn.
II
Va.
Vc.
Cb.

Slightly slower, not heavy

343

cheer-ful heart.

cheer-ful heart.

cheer-ful heart.

cheer-ful heart.

You go to school in Ho-mers com-pa-

You

You

go to school in Ho-mers com-pa-

343

Slightly slower, not heavy

351 196

3.2

I
II
III

Ob I
II

Bb Cl I
(Bass Cl) II

Bn I
II

F Hn I
II

C Tpt I
II

Tbn I
II
III

Tempo 91

Perc I
II
III

Pno.

S. go to school in Holmer's company with E-luard's poems and per - rault's tales.
A. go to school in Holmer's company with E-luard's poems and per - rault's tales.
T. ny with E-luard's poems and per - rault's tales.
B. ny with E-luard's poems and per - rault's tales.

3.3

I
II
III

Vn I
II

Vcl I
II

Vcl I
II

Cla I

351 196

365 6 Dereliction J=54 TRAGICALLY

I
Fl.
I
Ob.
II
I
Bb Cl.
(C Bb Cl.)
I
Bn.
II

365 TRAGICALLY 6 Dereliction.

F Hn. I
II
C Tpt. I
II
I
Ton.
III

Temp.
I
Perc. II
III
IV

TRAGICALLY
6 Dereliction. J=54

Pno.

S. # p p
mem ber
A. # p p
mem ber
T. # p p
mem ber
B. # p p
mem ber
re mem ber

365 TRAGICALLY
6 Dereliction. J=54

I
Vn.
II
Va.
Vc.
Cb.

365 TRAGICALLY
6 Dereliction. J=54

Handwritten musical score for orchestra and choir. The score consists of ten staves, each with a key signature of one sharp (F#) and a common time signature. The instruments and voices are as follows:

- Wind Instruments:** Flute I (F. Hn.), Flute II, Oboe I (Ob. I), Oboe II (Ob. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Clarinet I (C. Tpt. I), Clarinet II (C. Tpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), Trombone IV (Tbn. IV), Timpani (Temp.)
- Percussion:** Snare Drum (Pno.), Bass Drum (Bd.)
- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), Bass (B.)
- String Instruments:** Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Cello), Double Bass (Cb.)

The vocal parts sing the lyrics "Where does a runner go whose only grip drops the baton". The score includes dynamic markings such as **p**, **pp**, **mp**, and **f**. There are also performance instructions like "pizz." and "mp pizz.". A large, hand-drawn wavy line is drawn across the middle section of the page, spanning from the Trombone III staff to the end of the page.

384

I
Fl.
I
Ob.
II
I
Bb Cl.
II
I
Bn.
II

F Hn. I
C Tpt. II
I
II
Tbn. III
Timp.

384

Pno.

S.
A.
T.
B.

hun-ded by the faith-ful one. in a hard, mer-ci-less race?
hun-ded by the faith-ful one. in a hard, mer-ci-less race?
hun-ded by the faith-ful one. in a hard, mer-ci-less race?
hun-ded by the faith-ful one. in a hard, mer-ci-less race?

384

I
Vn.
II
Va
Vc.
Cb.

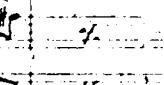
398 3. Defiance Against Force
Accel.

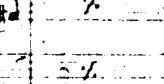
398 7. Defiance Against Force
D-D WITH INCREASING PASSION
Accel.

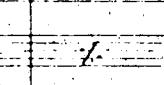
70

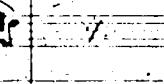
I
 Fl.
 II
 Ob.
 II
 I
 Bb Cl.
 II
 I
 Br.
 II
 F Hn. I
 II
 C Tpt. I
 II
 Tbn. I
 II
 III
 Timp.
 I
 Perc. II
 III
 Pno.
 S.
 A.
 T.
 B.
 I
 Vn.
 II
 Va.
 Vc.
 Cello.

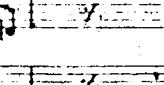
Picc. 

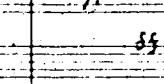


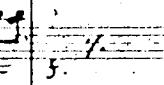


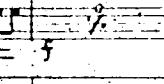


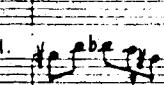


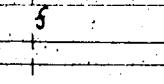




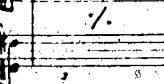


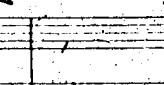


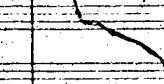


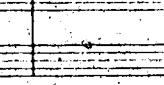


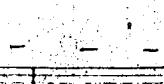


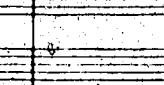


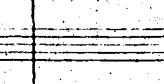










mf 

I
 Fl.
 T.
 Ob.
 II
 T.
 Bb Cl.
 II
 T.
 Bn.
 II
 F Hn.
 I
 II
 C Tpt.
 II
 Tbn.
 III
 Temp.
 Perc.
 II
 III
 Pno.
 S.
 A.
 T.
 B.
 Vn.
 II
 Va.
 Vc.
 Cb.

409 D: 208 WILDLY

5

D: 208 WILDLY

5

Temp.

(shares off) Cymb. 55 55 55 (solo)

D: 208 WILDLY

5

S. You, bow-ing. A. You, cry-ing. T. You, bow-ing. B. You, cry-ing. You, bow-ing. You, cry-ing.

D: 208 WILDLY

5

Vn. II Va. Vc. Cb.

A20

I
Fl.
Ob.
Bb Cl.
Bn.

F Hn I
C Tpt. II
Tbn. III

Temp.
Perc. If.
Pno.

S.
A.
T.
B.

I
Vn.
-II
Vc.
Cb.

Rehearsal marks: A20, A20, A20, A20.

Text under vocal parts:
 You, dying like that one day without knowing why
 You, dying like that one day without knowing why
 You, dying like that one day without knowing why
 You, dying like that one day without knowing why

5

G → B

Soprano (S.)
You, watching over a no - ther's rest You,
watching over a no - ther's rest You,
watching over a no - ther's rest You,

Alto (A.)
You, watching over a no - ther's rest You,
watching over a no - ther's rest You,
watching over a no - ther's rest You,

Tenor (T.)
You, watching over a no - ther's rest You,
watching over a no - ther's rest You,
watching over a no - ther's rest You,

Bass (B.)
You, watching over a no - ther's rest You,

Cello (Cb.)

Handwritten musical score for orchestra and choir. The score includes parts for strings (I, II, III), woodwinds (Oboe, Bassoon, Trombones I, II, III, Bassoon, Trombone Bass), brass (French Horn, C Trumpet, Trombone), timpani, percussions (Maracas, Claves), piano, and vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The piano part features eighth-note chords. The woodwind and brass parts play eighth-note patterns. The strings provide harmonic support with sustained notes and eighth-note chords. The percussion parts add rhythmic complexity with various patterns. The score is written in common time.

Musical score page 84, featuring ten staves of handwritten musical notation for various instruments. The instruments listed on the left are: I Fl. I, I Fl. II, I Ob. II, I Bb Cl. II, I Bsn. II, F Hn. I, C Tpt. II, Tbn. III, Timpani, Xyl., Perc. III, Perc. II, Perc. I, Piano, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (I. Vn.), Violin II (II. Vn.), Viola (Vc.), and Cello (Cb.). The score includes lyrics in parentheses under the vocal parts:

S. (your face full of fear and suffering) Stand up and shout
 A. (your face full of fear and suffering) Stand up and shout
 T. (your face full of fear and suffering) Stand up and shout
 B. (your face full of fear and suffering) Stand up and shout

Handwritten circled numbers 6 and 8 are placed vertically along the right margin of the score.

Handwritten musical score for orchestra and choir, page 87.

The score consists of 12 staves of music, divided into sections by brackets:

- Brass I:** 2 staves (I, II)
- Flute:** 2 staves (I, II)
- Oboe:** 2 staves (I, II)
- Bassoon:** 2 staves (I, II)
- Bassoon Clarinet:** 2 staves (I, II)
- Trombone:** 2 staves (I, II)
- F Horn:** 2 staves (I, II)
- C Tpt:** 2 staves (I, II)
- Tbn:** 2 staves (I, II)
- Temp.** (Timpani) 1 staff
- Perc.:** 2 staves (I, II)
- Pno.:** 2 staves (I, II)
- Vocal:** 4 staves (Soprano, Alto, Tenor, Bass) with lyrics: "Lash, lash, lash, the mad-dened beast".
- String:** 4 staves (Violin I, Violin II, Viola, Cello)

Key signatures, time signatures, dynamics (e.g., f, mf, p), and performance instructions (e.g., "8 ms") are indicated throughout the score. The vocal parts have specific dynamic markings above them.

454

I
Fl.
I
Ob.
II
T.
Bb Cl.
II
I
Bn.
II
F Hn. I
II
C Tpt. II
I
II
III
Timb.
91 C-B. 454

I
perc. II
III
IV
Pno.

S.
A.
T.
B.

Vn.
II
Vcl.
Vc.
Cb.

From yes-ter-day's slave springs a
sol - dier,
sol - dier,
sol - dier,
sol - dier,
the Su-ez
the Su-ez
the Su-ez
the Su-ez
do - ker, the
do - ker, the
do - ker, the
do - ker, the

454

Handwritten musical score for orchestra and choir, page 89.

The score consists of eight systems of music, each with multiple staves for different instruments and voices. The instruments include Flute I & II, Oboe I & II, Bassoon I & II, Clarinet I & II, Trombone I & II, French Horn I & II, C. Tpt. I & II, Timpani, Percussion I & II, Piano, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Cello, and Double Bass.

Key features of the score:

- Measure 450:** The piano part has sustained notes. The vocal parts sing "Ha - noi coo - lie". The piano accompaniment includes "sus. cymb." and "gong".
- Measure 451:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 452:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 453:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 454:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 455:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 456:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 457:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 458:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 459:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".
- Measure 460:** The piano part has sustained notes. The vocal parts sing "All those". The piano accompaniment includes "pol. soned with fo. tot creeds".

Handwritten musical score for orchestra and choir, page 90.

The score consists of two systems of music, each with four measures. The instrumentation includes:

- Woodwinds:** Flute I, Flute II, Oboe I, Oboe II, Bassoon I, Bassoon II.
- Brass:** French Horn I, French Horn II, Trombone I, Trombone II, Trombone III, Trumpet.
- Percussion:** Percussion I, Percussion II, Percussion III.
- Stringed Instruments:** Piano, Violin I, Violin II, Viola, Cello.
- Vocal:** Soprano, Alto, Tenor, Bass.

Measure 1:

- Flute I, Flute II play eighth-note patterns.
- Oboe I, Oboe II play eighth-note patterns.
- Bassoon I, Bassoon II play eighth-note patterns.
- Trombone I, Trombone II play eighth-note patterns.
- Trombone III plays eighth-note patterns.
- Trumpet plays eighth-note patterns.
- Percussion I, Percussion II, Percussion III play eighth-note patterns.
- Piano provides harmonic support.
- Violin I, Violin II, Viola, Cello play eighth-note patterns.
- Soprano, Alto, Tenor, Bass sing "Fling their huge song in - to the brea - kers".

Measure 2:

- Flute I, Flute II play eighth-note patterns.
- Oboe I, Oboe II play eighth-note patterns.
- Bassoon I, Bassoon II play eighth-note patterns.
- Trombone I, Trombone II play eighth-note patterns.
- Trombone III plays eighth-note patterns.
- Trumpet plays eighth-note patterns.
- Percussion I, Percussion II, Percussion III play eighth-note patterns.
- Piano provides harmonic support.
- Violin I, Violin II, Viola, Cello play eighth-note patterns.
- Soprano, Alto, Tenor, Bass sing "Fling their huge song in - to the brea - kers".

1
Fl.
I
Fl.
II
Ob.
I
Bb Cl.
II
I
Bn.
II
F' Hn. I
II
C Tpt. I
II
Tim.
III
Tim.
Temp.
I
Perc. II
III
Pno.
S.
A.
T.
D.
Div.
I
Vn.
II
Vo.
Vc.
Cb.

466

the wild breakers of free dom lashing

the wild breakers of free dom lashing

the wild breakers of free dom lashing

466

rit.

I
Fl.
I
Ob.
II
I
Bb.Cl.
II
I
Bn.
II

F Hn. I
II
C Tpt. I
II
I
Tbn.
III

Timp.
I
Perc. II
III

Pno.

S.
A.
T.
B.

Vn.
II
Vb.
Vc.
Cb.

lyrics: lash-ing the mad-dened
beast.
lash-ing the mad-dened
beast.
lash-ing the mad-dened
beast.
rit.

ff

mf

ff

ff

ff

ff

Handwritten musical score for orchestra and choir. The score includes parts for I. Ob., II. T., II. Bc., I. Bn., II. F. Hn., II. C. Hn., II. Tbn., III. Tbn., Timpani, Percussion (I, II, III, IV), Piano, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Trombones (I, II, III, IV). The vocal parts have lyrics: "I am the tree", "creaking in the wind", "outside in the night", and "twisted land". The score uses various dynamics like ff, f, p, pp, mf, and sforzando (sfz). Measures 1-10 are shown, followed by a repeat sign and measures 11-18.

488

I
Fl.
II

I
Ob.
II

I
Ib Ch.
II

I
Bn.
II

F Hn. I
II

C Tpt. I
II

I
II

Tbn.
III

Timpani

Perc. I
II
III

Pno.

S.
stubborn

A.
stubborn

T.
on the sheet of the twisted tin shack

B.
on the sheet of the twisted tin shack

I
Vn.
II

Vcl.

Vc.

Cb.

489

489

489

508

I
Fl.
I
Ob.
II
T
Bb Cl.
II
I
Bn.
II

F Hn. I
II
C Tpt. I
II
I
II
Tbn.
III
Temp.
I
Perc.
II
III
IV

Pno.

S. cry - ing in the night that cries end-less- ly
A. cry - ing in the night that cries end-less- ly
T. cry - ing in the night that cries end-less- ly
B. cry - ing in the night that cries end-less- ly

509

I
Vn.
II
Vcl.
Vc.
Cb.

318 10. Nightfall
J=72 CALMLY

F. Fl. I
F. Fl. II
O. II
T.
Bb cl. II
I.
Bb II
I.
C Tpt. II
Tbn. III
Temp.
I.
Perc. II
Perc. III
Perc. IV
Pno.

318 CALMLY.

S.
A.
T.
B.

(Guitars off) Tom-tom
Tom-tom

318 CALMLY.

S.
A.
T.
B.

and will not be consoled.

318 10. Nightfall
J=72 CALMLY

I.
Vn. II
Vn. III
Vn. IV
Vc.
Cb.

Div.

Handwritten musical score for orchestra and choir, page 99.

Orchestra:

- I Fl.
- II Fl.
- I Ob.
- II Ob.
- I Bb Cl.
- II Bb Cl.
- I Bsn.
- II Bsn.
- F Hn. I
- F Hn. II
- C Tpt. I
- C Tpt. II
- Tbn. I
- Tbn. II
- Tbn. III
- Timpani
- Perc. I
- Perc. II
- Perc. III
- Pno.

Vocal Parts:

- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)

Text:

My villages dread the shadow but the shadow won't be
 My villages dread the shadow but the shadow won't be
 My vil-la-ges dread the shadow but the shadow won't be
 My vil-la-ges dread the shadow but the shadow won't be

String Section:

- I Vn.
- II Vn.
- Vcl.
- Vcl.
- Cb.

I
Fl.
I
Oboe
II
T.
Bb Cl.
II
I
Bsn.
II

F Hn. I
II
C Tpt. I
II
I
II
Tbn.
III
Timpani

I
perc. II
III
IV

Pno.

S.
A.
T.
D.

a father bles-
ses the ev'-
ning as it
he-si-tates
the
boy leads home the
goats
boy leads home the
goats

I
Vn.
II
Vcl.
Vc.
Cb.

544

I
I
I
Ob.
II
T
Bb cl.
II
I
Bsn.
II

F Hn. I
II

C. Tpt. I
II

Tbn. I
II
III

Timpani

I
Perc. II
III
III

Pno.

S.
A.
T.
B.

she-dow nibbles one edge of the vil - lage so gen-tly that fear shades a-
she-dow nibbles one edge of the vil - lage so gen-tly that fear shades a-
she-dow nibbles one edge of the vil - lage so gen-tly that fear shades a-
she-dow nibbles one edge of the vil - lage so gen-tly that fear shades a-

544

Vn.
II
Vcl.
Div. C
Vcl.
Cob.

55A Very Slow

I
Fl.
I
Ob.
II
T.
Bb Cl.
II
I
Bn.
II

F Hn. I
II

C Tpt. I
II

I
II
Tbn. III

Temp.

I
Lenc. II
III

Pno.

S.
way.
A.
way.
T.
way.
B.
way.

I
Vn.
II
Vb.
Vc.
Cb.

rit. - - - - -

Very Slow

55A

rit. - - - - -

Very Slow

55A

Very Slow.

C.P.

I
II
I
Ob.
II
I
Bb Cl.
II
I
Bn.
II

F Hn. I
II
C Tpt. I
II
Tbn. I
II
III

Timp.
I
Perc. II
III

Pno.

S.
A.
T.
B.

Vn. I
II
Vcl.
Vc.
Cb.