

Sussex Research

War Poems: the dead returning lightly dance

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Publication date

02-11-2016

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Citation for this work (American Psychological Association 7th edition)

Ficarra, E. (2016). *War Poems: the dead returning lightly dance* (Version 1). University of Sussex.
<https://hdl.handle.net/10779/uos.23453297.v1>

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Full Score

Evelyn Ficarra

War Poems

the dead returning lightly dance

for mixed chamber ensemble and recorded sound

Instrument List

Flute doubling Piccolo
 Clarinet in Bb
 Trumpet in Bb
 2 Percussion
 2 Violins
 2 Violas
 2 Cellos
 Double Bass
 Recorded sounds

War Poems
the dead returning lightly dance
 was commissioned by
 Poems on the Underground
 to commemorate the centenary of
 World War One.
 All poems are heard in their original language.
 Most of the featured poets fought in the war.

*Now all roads lead to France
 And heavy is the tread
 Of the living; but the dead
 Returning lightly dance...*
 - Edward Thomas

Percussion List

Percussion 1

3 drums - high, medium, low - the high drum doubles as snare
 2 Woodblocks
 1 Whip (also known as Slapstick)
 2 Cowbells
 1 Standing Cymbal
 1 triangle
 1 Referee's Whistle
 Tin Can Chimes
 2 Crotales (C and F#)

Percussion 2

3 drums - high, medium, low - the high drum doubles as snare
 2 Woodblocks
 2 Cowbells
 1 Standing Cymbal
 1 light chain to play cymbal
 1 triangle
 1 Referee's Whistle

Stage/Score Layout

The players are divided into two groups, as if two opposing sides in a war. This is signified by the score layout:

Group 1 (stage right, the West)

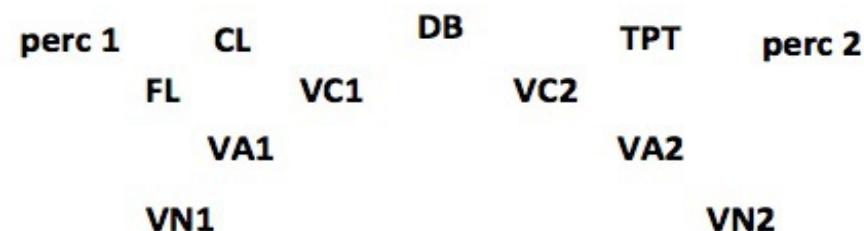
Flute / Picc
 Clarinet in Bb
 Percussion 1
 Violin 1
 Viola 1
 Cello 1
 Double Bass

Group 2 (stage left, the East)

Trumpet in Bb
 Percussion 2
 Violin 2
 Viola 2
 Cello 2

The person running the sound cues should also ideally be on stage, wherever convenient, so that they can take cues from the conductor.

Recommended layout on stage:





Air sound, unpitched



Inhale noisily through
the instrument.



This indicates that the player
should drum their fingers
on the keys

Strings



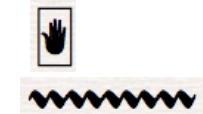
A crackling sound achieved by placing the bow directly on the body of the instrument, pressing down and rotating the wrist back and forth.



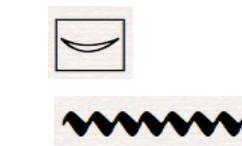
Each of these shapes indicates harsh overbowing. This should be a very grating sound with little or no pitch component. A very radical, harsh effect. The wedge shape indicates an increase or decrease of harshness

Z

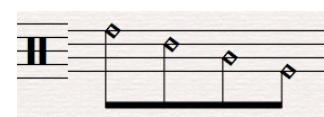
This notehead indicates loud key clicks. If it is on a specific pitch the player should play the pitch indicated but with a very breathy sound. See example below from movement IV.



Drumming with the pads of the fingers on the wood (side or back for cello and double bass, side or top for violin and viola).



Drumming with the fingernails on the wood (side or back for cello and double bass, side or top for violin and viola).



This cleff and diamond notehead indicates playing the strings behind the bridge. The pitch will be indeterminate. The top line is the E string, then A, D, G in descending order.

Percussion 1

Drums + indicates play rim
Play a roll using the finger pads
Play a roll using the finger nails

Woodblocks

Drums low medium high* (L.D.) (M.D.) (H.D.)

*doubles as the snare drum

Whip (also known as Slapstick) Cowbells Suspended Cymbal Muted Cymbal Triangle

To Perc. Tin Can Chimes Crotales (only these two notes needed)

Whistle (referee's)

Drums: there is flexibility as to what sort of drums are chosen. The smallest drum should be a snare. The largest could be a bass drum, or a tenor tom, or a timbale. The middle drum could be a conga.

When the drummer is playing a roll with the finger pads, he or she may wish to vary the technique, either using each finger successively from the pinky inwards (as in the colloquial phrase, 'drumming your fingers') or doing a tremolo between thumb and one other finger.

Tin Can Chimes are a non standard instrument. These can be constructed out of 5 or 6 tin cans suspended on wire from some wooden sticks. They are played by gently shaking or pushing them into motion.

Crotales: only the F# and the C are needed.

Percussion 2

Drums + indicates play rim
Play a roll using the finger pads
Play a roll using the finger nails

Woodblocks

Drums low medium high* (L.D.) (M.D.) (H.D.)

*doubles as the snare drum

Cowbells Suspended Cymbal Muted Cymbal Triangle Whistle (referee's)

Cymbal played with a light chain (*)

Drums: again there is flexibility as to what sort of drums are chosen. It is preferable that each percussionist find their own solution, giving their collection of sounds a distinctive character.

The chain for playing the cymbal should be quite a light small chain producing a delicate sound.

All other notes are the same as for Percussion 1.

Performance Notes

This piece needs a conductor and a sound projectionist. The projectionist may wish to sit with the musicians where they can have eye contact with the conductor, as a certain amount of co-ordination is necessary. It is also possible to substitute live readers (provided there is sufficient rehearsal time for co-ordination) for the poems in movements I (Apollinaire - *La Petite Auto*), II (Trakl - *Im Osten*), III (Ungaretti - *Fratelli*) and the first half of IV (Sassoon - *Attack*). Any live readers should be amplified.

The recorded sounds mostly consist in simple spoken word recordings of poetry, though some cues have additional sounds or manipulations. There is a Max Patch to trigger all the sound cues, which can run on Max Runtime. Each cue is numbered as indicated in the score.

Technical Specifications

Speakers: minimum one stereo pair, just on the outskirts of the musicians. If more speakers are used, keep a centered, focused image for the poems in movements I, II, III and for Attack in IV - all later cues can have a broader distribution and movement.

One computer running Max MSP 6 or above.
Audio Interface (such as Motu) and cable connections to Mixer / PA system.

Poetry

Movement 1 La Petite Auto

Le 31 du mois d'Août 1914
Je partis de Deauville un peu avant minuit
Dans la petite auto de Rouveyre

Avec son chauffeur nous étions trois

Nous dîmes adieu à toute une époque
Des géants furieux se dressaient sur l'Europe
Les aigles quittaient leur aire attendant le soleil
Les poissons voraces montaient des abîmes
Les peuples accouraient pour se connaître à fond
Les morts tremblaient de peur dans leurs sombres demeures
...

Je n'oublierai jamais ce voyage nocturne où nul de nous ne dit un mot

...
o nuit tendre d'avant la guerre

...
Et quand après avoir passé l'après-midi

Par Fontainebleau

Nous arrivâmes à Paris

Au moment où l'on affichait la mobilisation

Nous comprîmes mon camarade et moi

Que la petite auto nous avait conduits dans une époque
Nouvelle

Et bien qu'étant déjà tous deux des hommes mûrs
Nous venions cependant de naître.

- Guillaume Apollinaire

Movement II Im Osten

Den wilden Orgeln des Wintersturms
Gleicht des Volkes finstrer Zorn,
Die purpurne Woge der Schlacht,
Entlaubter Sterne.

Mit zerbrochnen Brauen, silbernen Armen
Winkt sterbenden Soldaten die Nacht.
Im Schatten der herbstlichen Esche
Seufzen die Geister der Erschlagenen.

Dornige Wildnis umgürtet die Stadt.
Von blutenden Stufen jagt der Mond
Die erschrockenen Frauen.
Wilde Wölfe brachen durchs Tor.

- Georg Trakl

Movement I The Little Car

On the 31st of August 1914
I left Deauville shortly before midnight
In Rouveyre's little car

With his driver there were three of us

We said goodbye to a whole epoch
Angry giants reared over Europe
Eagles left their eyries to wait for the sun
Voracious fish rose from the abyss
Nations rushed to know one another through and through
In their dark dwellings the dead trembled with fear
...

I will never forget that nighttime journey where none of us said a word

...
o tender night from before the war

And after having passed that afternoon
Through Fontainebleau

We arrived in Paris

At the moment when they were putting up the mobilisation posters

We understood, my friend and I

That the little car had taken us into a
New Era

And even though we were already mature men
We had nevertheless just been born.

- Guillaume Apollinaire (*trans. Chernaik, Dharker, Ficarra, Herbert*)

Movement II In the East

Like the wild organ music of the winter storm
Is the dark rage of the people.
The crimson wave of battle,
Of leafless stars.

With broken brows, with silver arms
Night beckons to dying soldiers.
In the shadow of the autumnal ash
The ghosts of the slain are sighing.

A thorny wilderness girdles the town.
The moon fairies the terrified women
From bleeding steps.
Wild wolves broke through the gate.

- Georg Trakl (*trans. David Constantine*)

Movement III Fratelli

Di che regimento siete
Fratelli?

Parola tremante
nella notte

Foglia appena nata

Nell'aria spasimante
involontaria rivolta
dell'uomo presente alla sua
fragilità

Fratelli

- Giussepe Ungaretti

Movement III Brothers

What regiment are you from
Brothers?

Word trembling
in the night

A leaf just opening

In the racked air
involuntary revolt
of man face to face with his own
fragility

Brothers

- Giussepe Ungaretti (*trans. Patrick Creagh*)

Movement IV
Attack

At dawn the ridge emerges massed and dun
 In the wild purple of the glow'ring sun,
 Smouldering through spouts of drifting smoke that shroud
 The menacing scarred slope; and, one by one,
 Tanks creep and topple forward to the wire.
 The barrage roars and lifts. Then, clumsily bowed
 With bombs and guns and shovels and battle-gear,
 Men jostle and climb to, meet the bristling fire.
 Lines of grey, muttering faces, masked with fear,
 They leave their trenches, going over the top,
 While time ticks blank and busy on their wrists,
 And hope, with furtive eyes and grappling fists,
 Flounders in mud. O Jesus, make it stop!

- Siegfried Sassoon

Il pleut (extraits)

Il pleut des voix de femmes comme si elles étaient mortes même dans le souvenir
 C'est vous aussi qu'il pleut merveilleuses rencontres de ma vie ô gouttelettes
 ...

Écoute s'il pleut tandis que le regret et le dédain pleurent une ancienne musique

- Guillaume Apollinaire

It's raining (excerpts)

It rains women's voices as if they were dead even in memory
 It's you also that rains marvellous encounters of my life o droplets
 ...

Listen if it's raining while regret and disdain cry an ancient music

- Guillaume Apollinaire (*trans. Evelyn Ficarra*)

Du Cotton dans les Oreilles (extraits)

Écoute s'il pleut écoute s'il pleut
 puis écoutez la pluie si tendre et si douce
 soldats aveugles perdus parmi les cheveau de frise sous la lune liquide
 des Flandres à l'agonie sous la pluie fine la pluie si tendre et si douce
 confondez-vous avec l'horizon beaux êtres invisibles sous la pluie fine
 la pluie si tendre la pluie si douce

- Guillaume Apollinaire

Cotton in the Ears (excerpts)

Listen to it raining listen to it rain
 then listen to the rain so tender and so sweet
 blind soldiers lost amid the barbed wire under a liquid moon
 from Flanders in agony under the fine rain the rain so tender and so sweet
 melt into the horizon beautiful invisible beings under the fine rain
 the rain so tender and so sweet

- Guillaume Apollinaire (*trans. Evelyn Ficarra*)

Movement V

Anthem for Doomed Youth

What passing-bells for these who die as cattle?
 — Only the monstrous anger of the guns.
 Only the stuttering rifles' rapid rattle
 Can patter out their hasty orisons.
 No mockeries now for them; no prayers nor bells;
 Nor any voice of mourning save the choirs,—
 The shrill, demented choirs of wailing shells;
 And bugles calling for them from sad shires.

What candles may be held to speed them all?
 Not in the hands of boys, but in their eyes
 Shall shine the holy glimmers of goodbyes.
 The pallor of girls' brows shall be their pall;
 Their flowers the tenderness of patient minds,
 And each slow dusk a drawing-down of blinds

- Wilfred Owen

Я знаю правду! Все прежние правды - прочь!

Я знаю правду! Все прежние правды - прочь!
 Не надо людям с людьми на земле бороться.
 Смотрите: вечер, смотрите: уж скоро ночь.
 О чём - поэты, любовники, полководцы?

Уж ветер стелется, уже земля в росе,
 Уж скоро звездная в небе застынет выюга,
 И под землею скоро уснем мы все,
 Кто на земле не давали уснуть друг другу.

- Марина Цветаева

Ja znaju pravdu! Vse prežnie pravdy - proč'!

Ja znaju pravdu! Vse prežnie pravdy - proč'!
 Ne nado ljudjam s ljud'mi na zemle borot'sja.
 Smotrite: večer, smotrite: už skoro noč'.
 O čem - poëty, ljubovniki, polkovodcy?

Už veter steletsja, uže zemlja v rose,
 Už skoro zvezdnaja v nebe zastynet v'juga,
 I pod zemleju skoro usnem my vse,
 Kto na zemle ne davali usnut' drug drugu.

- Marina Tsvetaeva
 (transliteration courtesy of
http://www.lexilogos.com/keyboard/russian_conversion.htm)

I know the truth — give up all other truths!

I know the truth — give up all other truths!
 No need for people anywhere on earth to struggle.
 Look — it is evening, look, it is nearly night:
 what do you speak of, poets, lovers, generals?

The wind is level now, the earth is wet with dew,
 the storm of stars in the sky will turn to quiet.
 And soon all of us will sleep under the earth, we
 who never let each other sleep above it.

- Marina Tsvetaeva (*trans. Elaine Feinstein*)

War Poems
the dead returning lightly dance

for mixed chamber ensemble and recorded sound

Evelyn Ficarra

I
La Petite Auto

Forcefully $\text{♩} = 48$

Piccolo

Flute

Clarinet in B \flat

Percussion 1

Violin 1

Viola 1

Violoncello 1

Contrabass

Recorded Sounds

Trumpet in B \flat

Percussion 2

Violin 2

Viola 2

Violoncello 2

Piu Mosso $\text{♩} = 120$

Flute

Woodblock, high (W.B.H.)

rall. . . Ponderoso $\text{♩} = 60$

1
La petite auto
2
3
4
5

A Light and swift $\text{♩} = 132$

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

18

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

pp

mp

p

pizz.

arco

pp

mp

arco

p

p

mf

pp

pp

p

B

Fl. 24

Cl. *pp*

Perc. 1

Vln. 1 pizz. *mp* arco pizz. *pp* arco pizz. *fp*

Vla. 1 pizz. arco pizz. *pp*

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2 *mp* *f* *pp* *mf*

Vla. 2 *p* *f* *pp* *mf*

Vc. 2 *f* *pp* *mf*

This page contains four staves of musical notation. The top staff features Flute 1, Clarinet 1, and Percussion 1. The second staff includes Violin 1, Violoncello 1, Cello, Recorder, Trombone, and Percussion 2. The third staff features Violin 2, Double Bass 1, and Percussion 1. The bottom staff includes Double Bass 2 and Double Bass 3. Various dynamics like pp, f, mp, fp, mf, and mf are indicated. Performance instructions like 'pizz.', 'arco', and 'rec.' are also present.

12

29 **rall.**

C = 60

Allegretto = 116

Vln. 1 arco
Vla. 1 arco

Vc. 1

Cb. f pp

Rec.

Tpt.

Perc. 2

Vln. 2 f pp

Vla. 2 f pp

Vc. 2 f mp

Fl. f mp p pp

Cl. f mp p pp

Perc. 1

Cymbal (Cym.) laissez vibrer (l.v.)

p mf pp

Le 31 du moi d'Août 1914
Je partis de Deauville un peu avant
minuit

Dans la petite auto de Rouveyre

Avec son chauffeur nous étions trois

Tempo di Valse
 $\text{♩} = 126$

D

Fl. *rall.* 5 3 3

Cl. 3 3 3 3

Perc. 1 4 4 4 4

Vln. 1 5 5 3 3 3 3 3 3

Vla. 1 5 5 3 3 3 3 3 3 3

Vc. 1 3 3 3 3 3 3 3 3 3

Cb. p 3 3 3 3 3 3 3 3 3

Rec. 4 4 4 4

Tpt. pizz. 3 3 3 3 3 3 3 3 3

Perc. 2 4 4 4 4

Vln. 2 3 3 3 3 3 3 3 3 3

Vla. 2 3 3 3 3 3 3 3 3 3

Vc. 2 3 3 3 3 3 3 3 3 3

Low Drum (L.D.) dead stroke (d.s.)

increasingly harsh overbow
very harsh overbow
snap pizz. arco
drunkenly
fluttertongue (fltg.)
Cymbal (Cym.) with brushes
ver harsh overbow

14

rall.

Fl. 44

Cl. 3 3 tr. 5 6 5 6 **molto rall.**

Perc. 1 Triangle (Tr.) L.D. (d.s.)

Vln. 1 3 5 3 3 6 f

Vla. 1 3 p 3 5 3 6 tr. f

Vc. 1 gliss. fp 3 3 3 3 tr. f

Cb. pizz arco 3 3 3 3 tr. f

Rec. 4 3 3 3 3 3 3

Tpt. - 3 3 mp 3 3 3 3 f 3 5

Perc. 2 Cym. 4 3 3 3 3 Drums (Dr.) snares off ff 3 6 3 6 3 5

Vln. 2 3 3 3 3 tr. 3 3 3 3 f

Vla. 2 3 3 3 3 tr. 3 3 3 3 f

Vc. 2 gliss. fp 3 3 3 3 mp 3 3 3 3 f

E = 66 fluttertongue (fltg.)

L. Dr. Cym. l.v. Dr. Play Rim (+) Rim 5

Fl. 50 *mp* 5 6 5 5 5 6 7 5 6 7 *f* 5 *mf* *mp* *tr~~~~~*

Cl. 5 6 6 5 5 6 7 5 6 7 3 3 3 *High Drum (H. D.)* *mp*

Mid Drum (M. Dr.)

Perc. 1 *mp* *pp*

Vln. 1 3 3 3 5 6 7 5 6 *f* *mf* *mp*

Vla. 1 2 3 3 6 6 6 6 3 3 3 3 3 3

Vc. 1 3 3 6 6 6 6 6 6 6 6 *tr~~~* *tr~~~*

Cb. 3 3 3 5 6 6 6 6 6 6 *f* *mf* *mp* *f*

Rec.

Tpt. 3 3 3 3 3 3 3 3 3 3 3 3 *ff*

Low Drum (L. Dr.)

Perc. 2 *fp* *mp* *pp* *snares on* *mf* *mf*

Vln. 2 3 3 3 5 5 5 7 3 4 5 5 5 *f* *mp*

Vla. 2 3 3 3 3 3 3 3 3 3 3 3 3 *mp*

Vc. 2 3 3 3 3 3 3 3 3 3 3 3 3 *f* *mp* *tr~~~*

F = 92

Fl. | *ff* | *ff* | *ff* | *mf* | *mp*
 Cl. | *ff* | *ff* | *ff* | *mf* | *mp*
 Perc. 1 | *mp* | *f* |
 Vln. 1 | *ff* | *sub.p* | *pp* | *ff* | *ff* | *mf* | *mp*
 Vla. 1 | *ff* | *ff* | *ff* | *mf* | *mp*
 Vc. 1 | *ff* 3 3 3 3 | *sub.p* | 5 Des géants furieux
se dressaient sur l'Europe | 6 Les aigles
quittaient leur aire en attendant le soleil | 7 Les poissons voraces
montaient des abîmes | 8 Les peuples accouraient pour se connaître à fond
 Cb. | *sub.p* | 4 |
 Rec. |
 Tpt. |
 Perc. 2 | *f* | *f* |
 Vln. 2 | *ff* | *ff* | *ff* | *mf* | *sub.p* | *ff*
 Vla. 2 | *ff* | *ff* | *ff* | *mf* | *mf* | *mp*
 Vc. 2 | *f* | *ff* | *ff* | *ff* | *ff* | *mp*

56 *sul pont.*

4 Nous dîmes adieu à toute une époque

5 Des géants furieux se dressaient sur l'Europe

6 Les aigles quittaient leur aire en attendant le soleil

7 Les poissons voraces montaient des abîmes

8 Les peuples accouraient pour se connaître à fond

G = 112
più mosso

To Picc.
Piccolo

Fl.
Cl.
Perc. 1
Vln. 1
Vla. 1
Vc. 1
Cb.
Rec.
Tpt.
Perc. 2
Vln. 2
Vla. 2
Vc. 2

rall.

Cym. (sticks)
(L.V.)

Tranquillo
= 60

63

9 Les morts tremblaient de peur dans leur sombre demeures.

10 Je n'oublierai jamais ce voyage **nocturne**

11 ou nul

1.v.

tr. 3 3

tr. 3

pp tr. 3

pp 6

H

71 To Fl.

Picc. *pp*

Cl. *pp* 5

Perc. 1

Vln. 1 *pp* 5 *8va*

Vla. 1 *ppp* *pp*

Vc. 1 *ppp* *ppp*

Cb. *ppp* *ppp*

Rec. de nous ne dit un **mot**

Tpt. remove mouthpiece and exhale noisily through instrument (ex.) *mf*

Perc. 2

Vln. 2 *p* 5 6

Vla. 2 *p* 5 6

Vc. 2

fully cover embouchure and exhale noisily through instrument (ex.)
Flute

mf *pp* *pp* fltg. *pp* To Fl.

exhale noisily through instrument, air sound, unpitched (ex.)

Piccolo *pp* *pp*

tr *pp* *pp* sul ponticello (s.p.) *pizz.* arco

Crackling noise (Crk.) (bow pressed on wood, rotate wrist side to side) *p* *p* pizz.

Crackling noise (Crk.) (bow pressed on wood, rotate wrist side to side) *p* *p* *p* pizz.

12 Ô nuit **tendre**

13 Ô nuit tendre d'avant la **guerre**

14 Et quand après avoir passé l'après-midi Par **Fontainbleau**

con sordino (con sord.) *pizz.* arco

pp con sordino (con sord.) *p* senza sordino sul ponticello (s.p.)

pp Crackling noise (Crk.) (bow pressed on wood, rotate wrist side to side)

p *p* *fp* *mp* *pp*

80

Fl. ex. **I**

Cl.

Perc. 1

Vln. 1 sul ponticello (s.p.)

Vla. 1 pp s.p. tr. normale (n.)

Vc. 1 p arco pizz. pp

Cb. pizz. arco pp

Rec. mobilisation 15 Nous arrivâmes à Paris
Au moment où on affichait la

Tpt. ex. 16 Nous comprîmes,
mon camarade et moi

Perc. 2 senza sord. 17 Que la petite auto nous avons
conduit dans une époque Nouvelle

Vln. 2 s.p. tr. pp < p

Vla. 2 pp 5 gliss. pp

Vc. 2

Et bien qu'étant déjà des hommes mûrs 18

J Tempo di Valse

♩ = 104

20

88

Ft. - *c.*

Cl. - *pp* *tr.* *#*

Perc. 1 - *p*

Vln. 1 - *pp*

Vla. 1 - *pizz.* *pp* *p*

Vc. 1 - *pizz.* *p*

Cb. - *pizz.* *p*

19 Nous venions cependant de naitre

Rec. - *p*

Tpt. - *tr.* *p*

Perc. 2 - *p*

Vln. 2 - *pp* *p* *pp*

Vla. 2 - *p* *tr.* *p* *pp* *arco* *pizz.*

Vc. 2 - *p*

To Picc. - *mp* *tr.* *#* *tr.* *mp* *6* *5* *p*

Piccolo - *p*

arco

p

arco

arco

arco



95

Picc. *mf* *p* To Fl.

Cl. *mf*

Perc. 1

Vln. 1 *mf* *mp*

Vla. 1 *p* *mf* *p* *mp* *mf*

Vc. 1 *mp* arco

Cb. *mp*

Rec.

Tpt. *mf* *mp* *mp*

Perc. 2

Vln. 2 *mp* *mf* *mp* *mp* *mf*

Vla. 2 *mp* *mf* *mp* *mp* *mf*

Vc. 2 *mp*

Flute

K *p* *mf* *p*

To Picc.

103 Piccolo

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

II
Im Osten

Briskly ♩ = 120 Flute

Fl. Cl. Perc. 1 Vln. 1 Vla. 1 Vc. 1 Cb. Rec. Tpt. Perc. 2 Vln. 2 Vla. 2 Vc. 2

3 Drums: High, Medium, Low (H. M. L.) H. L. M.

Detailed description: The musical score is for an orchestra and includes parts for Flute, Clarinet, Percussion (3 drums: High, Medium, Low), Violins (Vln. 1, Vln. 2), Violas (Vla. 1, Vla. 2), Cellos (Vc. 1, Vc. 2), Double Bass (Cb.), Recorder, and Trumpet (Tpt.). The score is set in 4/4 time. The instrumentation is dynamic, with markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo). Measure 1 starts with a flute solo. Measures 2-3 show entries from clarinet, percussion, violin, viola, cello, bassoon, and recorder. Measures 4-5 feature a rhythmic pattern with eighth and sixteenth notes. Measures 6-7 continue with similar patterns, with a dynamic shift to forte in measure 7. Measures 8-9 show sustained notes and eighth-note patterns. Measures 10-11 conclude with a final dynamic marking of forte.

A

8 Slow, menacing $\text{♩} = 54$

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1
Crackling noise
(bow pressed on wood, rotate wrist side to side)

Cb.
Crackling noise
(bow pressed on wood, rotate wrist side to side)

Rec.

Tpt.

Perc. 2

Vln. 2
Harsh overbow, very grating sound

Vla. 2
Crackling noise
 f
Harsh overbow, very grating sound

Vc. 2
(bow pressed on wood, rotate wrist side to side)
 f \downarrow 3

Exhale noisily through instrument f
Exhale noisily through instrument f

Harsh overbow, very grating sound $p < f$

sul pont. f

gloss.

Harsh overbow, very grating sound p

sul pont. p

gloss.

Harsh overbow, very grating sound p

gloss.

Harsh overbow, very grating sound p

gloss.

Exhale noisily through instrument f

snares off Highest Drum (H.D.)

normale $fp \sim f$

gloss.

sul pont. fp

normale fp

gloss.

normale fp

gloss.

normale fp

gloss.

Fl. *f*

Cl. *f*

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Trumpet in B♭

Tpt. *f* 3 *p* 3 *f* 5 *f* 5

Perc. 2 *f* *mf* *f*

Vln. 2 *f* 3 3 *ff* 5

Vla. 2 *f* 3 3 *ff* 5

Vc. 2 *f* *gliss.* *ff* *gliss.* *ff* 5

B

26

17

F1. *mp* tr.[#]

Cl. *mp* tr.[#]

Snare (Sn.)

Perc. 1 *mf* f

Vln. 1

Vla. 1 f

Vc. 1 f

Cb. gliss.

Rec.

Tpt.

Perc. 2 f Sn.

(trill to Bb) tr.^b

Vln. 2 f tr. tr.

Vla. 2 f tr. tr.

Vc. 2 f

f 3 ff 5 3 dim. 5

ff 5 dim. dim. 5

Lowest drum (L.D.)

ff 5

ff 5 fp

ff 5 fp

mf

ff

ff

mf

mf

Snares off H.D. > > > 5 > >

ff tr. tr. #o

tr. tr. 3 dim. gliss.

3 dim. gliss.

mf

C Rubato

Exhale noisily through instrument
5

Exhale noisily through instrument
5

L.D.

Vln. 1 3 *mf* gliss. *mp*

Vla. 1 3 *mf* gliss. *mp*

Vc. 1 *ff*

Cb. *ff*

Rec.

Tpt. *ff* 5 Snares on

Perc. 2

Vln. 2 3 *gliss.* 3 *gliss.* 3

Vla. 2 3 *gliss.* 3 *gliss.* 3

Vc. 2 *ff*

Sn.

Crackle 5

20 Den wilden Orgeln des Wintersturms
Gleicht des Volkes finstrer Zorn,

Exhale noisily through instrument
5

Crackle

28

23

F1.

Cl.

Perc. 1

Vln. 1 con sord. trem during fermata sul pont. pp

Vla. 1 gliss. gliss. #

Vc. 1 gliss. gliss. #

Cb. gliss. gliss. #

Rec.

Tpt.

Perc. 2

Vln. 2 con sord. trem during fermata sul pont. pp

Vla. 2 gliss. gliss. #

Vc. 2 gliss. gliss. #

21
Die purpurne Woge der Schlaft,
Entlaubte Sterne.

3 6 6 6 pp

con sord. p 5 L.V.

Cymbal (Cym.) pp senza sord. pp ppp

25 **D**

Fl. *pp*

C1. *pp*

Perc. 1

Vln. 1 *con sord.* *pp*

Vla. 1 *normale* *ppp*

Vc. 1 *ppp*

Cb.

Rec. **22** Mit zerbrochenen Brauen, silbernen Armen

Tpt.

Perc. 2

Vln. 2 *con sord.* *pp*

Vla. 2

Vc. 2 *pp* *p* *pp*

Winkt sterbenden Soldaten die Nacht.

Cym.

23 Im Schatten der herb-

28

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

E

senza sord.

con sord.

sul pont.

normale

lichen Esche / Seufzen
die Geiste der Erschlagenen.

24 Dornige Wildnis
urmgürtet die Stadt.

25 Von blutenden Stufen jagt der Mond
Die erschrockenen Frauen.

26 Wilde Wölfe
brachen
durchs Tor.

mute out

34 Exhale noisily through instrument

F1. f Exhale noisily through instrument

C1. f

Perc. 1

Vln. 1

Vla. 1 sul pont.

Vc. 1 f

Cb. f

Rec.

Tpt. f Exhale noisily through instrument

Perc. 2

Vln. 2 p

Vla. 2 → sul pont.

Vc. 2 f

mf

mp

Sn.

Wood Block (W.B.)

snares off

Hi Drum (H.D.)

H.D.

snares on

Sn.

mf > mp

> p

f

mf > mp

mp > p

ff

f > p

mf

mp

p

pp

fff

sul pont.

play on rim

H.D.

f > p

ff

pp

sul pont.

pp

ppp

III
Fratelli

A $\text{♩} = 80$

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

Piccolo
pp

sul pont.
normale
sul tasto
normale
sul pont.
arco
sul pont. (s.p.)
s.p.

27
Fratelli

Flute: $\text{♩} = 72$. Dynamics: *f*, *ff*.

Clarinet: $\text{♩} = 72$. Dynamics: *f*, *ff*.

Percussion 1: $\text{♩} = 72$. Dynamics: *f*.

Violin 1: $\text{♩} = 80$. Dynamics: *f*, *ff*, *pp*, *pizz.*, *ppp*.

Violin 2: $\text{♩} = 80$. Dynamics: *f*, *ff*, *ppp*.

Cello: $\text{♩} = 80$. Dynamics: *f*, *ff*.

Bassoon: $\text{♩} = 80$. Dynamics: *f*, *ff*, *ppp*.

Double Bass: $\text{♩} = 80$. Dynamics: *f*.

Recorder: $\text{♩} = 80$.

Trombone: $\text{♩} = 80$. Dynamics: *pp* (High Drum), *f*.

Percussion 2: $\text{♩} = 80$. Dynamics: *pp* (*pizz.*).

Violin 2: $\text{♩} = 80$. Dynamics: *pp* (*pizz.*), *arco*.

Tromba: $\text{♩} = 80$. Dynamics: *pp*.

Bassoon: $\text{♩} = 80$. Dynamics: *f*.

B

12 fltg. To Fl.

Picc. Cl. Perc. 1 Vln. 1 Vla. 1 Vc. 1 Cb. Rec. Tpt. Perc. 2 Vln. 2 Vla. 2 Vc. 2

Flute

pp

Cymbal / brushes

sul pont.(s.p.) ppp normale (n.) s.p. gliss. n.

normale (n.) → s.p. s.p. → n. s.p. → n. gliss.

pp ppp pp normale (n.) → n. → s.p. → n. → n. → s.p. → n.

normale (n.) → s.p. s.p. → n. → s.p. → n. → n. → s.p. → n.

pp ppp pp pp pp

28 Di che regimento
siete/ fratelli?

con sordino p < 3mp senza sordino p 5 mp Cymbals circular motion with brushes

pizz. harmonics at sounding pitch arco 5 pizz. arco 5 5 arco 5 mp

pp

19 To Picc.

Fl. *p* 3 *pp*

Cl. *p* 3 *pp*

Perc. 1 L.V.

Vln. 1 *p* sul pont. Behind the bridge

Vla. 1 *p* sul pont. Behind the bridge

Vc. 1 *p* sul pont. *pp*

Cb. *p* *pp*

Rec.

Tpt. exhale noisily through instrument (ex.)

Perc. 2 L.V.

Vln. 2 *pizz.* *pp* *arco* *pizz. arco* *gliss.* *p* *pp*

Vla. 2 *pp* *pizz.* *arco* *gliss.* *p* *pp*

Vc. 2 *pp*

29 Parola tremante / nella notte

C

23

Piccolo *pp*

F1.

Cl. *pp* 3 3 3 3 *p* 3 3 3 *pp* 3 3 3 *pp* 5

Perc. 1

Vln. 1 *ppp* *pp* sul pont. *pp* 5 *mp*

Vla. 1 *ppp* *pp* sul pont. *pp* *mp*

Vc. 1

Cb. *pp* *ppp* 30 *Foglia appena nata* 2 5 ex. (s) inhale noisily through instrument (in.) ex. (s)

Rec.

Tpt. *mp* dangle a light chain against cymbal, agitate for gentle shimmering sound *

Perc. 2 *pp* * L.V. *mp*

Vln. 2 *p* *pp* 3 3 3 3 3 3 3 3 3 *p* *pp* sul pont.

Vla. 2 *p* *pp* 3 3 3 3 3 3 3 3 3 3 *p* *pp* 3 3 3 3 3 3 3 *mp*

Vc. 2

gently shake tin can chimes (T.C.C)

35

36

29

Picc. *mp* 5 3 3 — 3 **D** *pp* *mp* 5

Cl. *mp* l.v.

Perc. 1

Vln. 1 *pp*

Vla. 1 3 3 3 3

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2 *sul pont.* *mp* 5 *pp*

Vla. 2 *pp* 3

Vc. 2

[31]
Nell' aria spazimante

Picc. *mf*
 Cl. *mp* *mf*
 Perc. 1
 Vln. 1 *sul pont.*
 Vla. 1 *p* *5* *sul pont.*
 Vc. 1
 Cb.
 Rec. *involutaria rivoltà*
 Tpt.
 Perc. 2
 Vln. 2 *pp* *5* *con sordino*
 Vla. 2 *pp* *5* *con sordino*
 Vc. 2

33 To Fl. 37

T.C.C.

32 dell'uomo presente

p *5* *sul pont.* *5* *normale*
f

35

Picc. -

Cl. -

Perc. 1: *p*

Flute: *p*

Vln. 1: *pp* 3 3 3 3 3 3 6 6 6 6 6 6

Vla. 1: *ppp* 3 3 3 3 3 3 6 6 6 6 6 6

Vc. 1: *fp* < *f* *fp* < *f* *fp* < *f* 3 3 3 3 3 3 6 6 6 6 6 6

Cb. -

Vln. 2: *fp* < *f* 3 3 3 3 3 3 6 6 6 6 6 6

Vla. 2: *pp* 3 3 3 3 3 3 6 6 6 6 6 6

Vc. 2: *fp* < *f* *fp* < *f* *fp* < *f* *gliss.* 3 3 3 3 3 3 6 6 6 6 6 6

Perc. 2: *ppp* 3 3 3 3 3 3 6 6 6 6 6 6

Tpt. -

Flute: *pp*

Cym. (brushes) 1.v.

Vln. 1: *pp*

Vla. 1: *ppp*

Vc. 1: *ppp* con sordino

Cb.: *ppp* con sordino

Rec.: *fp* < *f* 3 3 3 3 3 3 6 6 6 6 6 6

Tpt.: *fp* < *f* 3 3 3 3 3 3 6 6 6 6 6 6

Perc. 2: *ppp*

Vln. 2: *ppp*

Vla. 2: *ppp* 3 3 3 3 3 3 6 6 6 6 6 6

Vc. 2: *ppp* con sordino

33 alla sua / fragilità

34 Fratelli

exhale noisily through body of instrument

dangle a light chain against cymbal, agitate for gentle shimmering sound L.V.

exhale noisily whilst performing tremolo, mouth completely covers embouchure

exhale noisily through instrument whilst performing tremolo, more breath than tone

IV
Attack

Swiftly $\text{♩} = 120$ **Suddenly slower, weighed down** $\text{♩} = 60$ **A Determined** $\text{♩} = 76$

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

Snare (Sn.)

susp. cymbal
medium mallets

L.V. Lowest Drum (L.D.)

High Drum (H.D.) (snare off)

snares on

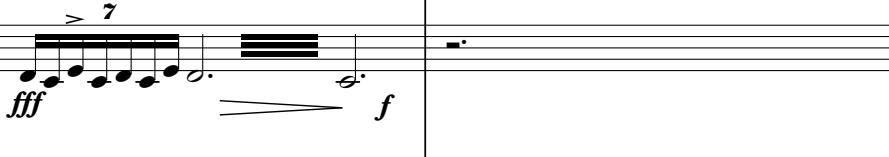
3 Drums →

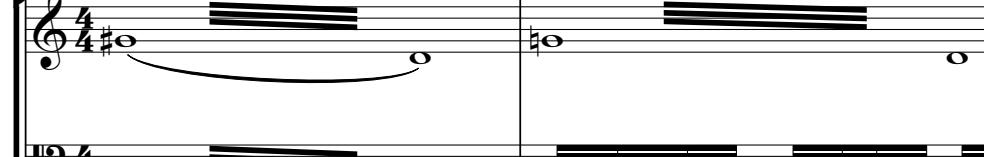
40

10

F1. 

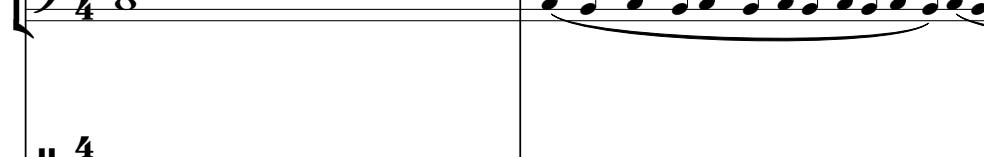
Cl. 

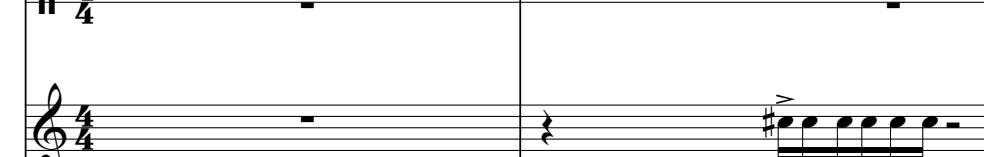
Perc. 1 

Vln. 1 

Vla. 1 

Vc. 1 

Cb. 

Rec. 

Tpt. 

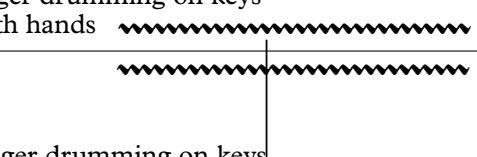
Perc. 2 

Vln. 2 

Vla. 2 

Vc. 2 

B

finger drumming on keys
both hands 

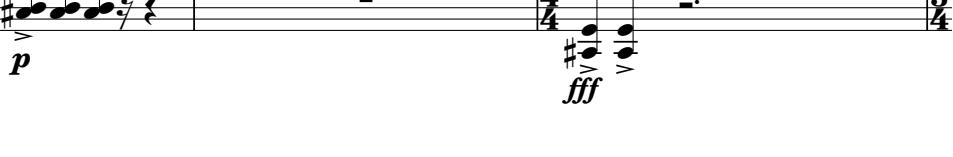
Rim 

Sn. 



(Sn.) 





Fl. 16

Cl. 6 3 *mf*

Perc. 1 *ff* 6 6 5 *f* *col legno* 6 5 *mf*

Vln. 1 *f* *ff* 6 3 *f* 3 3 3 3 3 *mf*

Vla. 1 *f* *ff* 6 3 *f* 5 3 3 3 3 *mf*

Vc. 1 *f* *ff* 6 3 *f* 3 3 3 3 *mf*

Cb. (tr) *f* *ff* 6 3 *f* *col legno* 3 3 *mf*

Rec.

Tpt.

Perc. 2 *snares off* *ff* 5 6 6 7 Rim 5 *f* 3 *mf*

Vln. 2 *ff* v v v v v v v v *f* v v v v v v v v *mf*

Vla. 2 *ff* v v v v v v v v *f* v v v v v v v v

Vc. 2 *ff* v v v v v v v v *f*

42

C

20 very quiet breathy note but key clicks as loud as possible

F1. *p/f* very quiet breathy notes but key clicks as loud as possible

Cl. *p/f*

Perc. 1

Vln. 1 *col legno* 3 3 3 5

Vla. 1

Vc. 1 *col legno*

Cb. *mp*

Rec.

Tpt. *con sordino* *mf* 5 Rim

Perc. 2 *mp*

Vln. 2 *mp* 3 5 3

Vla. 2 *mf* 5

Vc. 2

finger drumming on keys, both hands *mf*

D Gently $\text{♩} = 60$

43

23 **poco rall.**

Ft. *mf* finger drumming on keys, both hands

Cl. (o) (o)

Perc. 1 (p) playing a roll with fingers

Vln. 1 (p) 3 3 3 pp

Vla. 1 (p) 3 3 3 pp

Vc. 1 (p) 3 3 3 pp

Cb. (p) 35 pp 36

Rec. At dawn the ridge emerges massed and dun* In the wild purple of the glow'ring sun,*

Tpt.

Perc. 2 (p) Cymbol (Cym.) L.V. 3 pp p

Vln. 2 (p) 5 5 3 pp

Vla. 2 (p) 3 3 3 pp

Vc. 2 (p) pp p

E Tense, Restrained

27

finger drumming on keys, both hands

Fl. 3 *mp*
Clarinet in B♭ 3 *mp*

Perc. 1 *col legno* 3
Vln. 1 *ppp* *col legno* To Perc.

Vla. 1 *ppp* *col legno*
Vc. 1 *ppp* *col legno*

Cb.
Rec.
Tpt.

Vln. 2 *col legno* 5 3 3
ppp *col legno* 5

Vla. 2 *ppp*

Vc. 2 *pp*

finger drumming on keys, both hands
To Cl. *pp*

Muted Cymbal, hard stick (mute cymbal with one hand and play with the other. If necessary use two sticks in one hand.)

pp
arco *8va*
arco *ppp* behind the bridge

ppp

37 Smouldering through spouts of drifting smoke that shroud*
3 The menacing, scarred slope,* **38** and, one by one, Tanks creep and topple forward to the wire.*
39 The barrage roars and lifts.* **40** Then,*

Cym. *p* L.V. *f*

(pp)

33

F1.

Cl.

Perc. 1

Vln. 1 (8) gliss.

Vla. 1 arco

Vc. 1

Cb.

Rec. clumsy bowed With bombs and guns and shovels and battle-gear,

Tpt.

Perc. 2 Muted Cymbal, hard stick (mute cymbal with one hand and play with the other, using two sticks in one hand.) pp

Vln. 2 arco 8va ppp

Vla. 2 Behind bridge

Vc. 2

41 Lines of grey, muttering faces, masked with fear,

42 They leave their trenches, going over the top

43 While time ticks

46

F Fierce $\downarrow = 88$

Fl. (p) (o) finger drumming on keys, both hands
Cl. (p) (o) finger drumming on keys, both hands
Perc. 1
Vln. 1 (8) gliss. ff
Vla. 1 3 5 ff 3
Vc. 1
Cb.
Rec. blank and busy on their wrists
Tpt.
Perc. 2
Vln. 2 (8) gliss. ff
Vla. 2 3 5 ff 3
Vc. 2

44 And hope, with furtive eyes and grappling fists
45 Flounders in mud. O Jesus, make it stop!

46 Referee's Whistle (R.Wh.)

$\#$ (trill C to Csharp holding open G)

Fl. tr. 46

Cl. gliss. 6 ff 6 6 gliss. 3 4 L.D. ff 6 ff 5 ff 3 8 ff

Perc. 1

Vln. 1 (8) 8va gliss. gliss. 3 4 pizz. 5 ff 6 ff 7 trill D only tr. tr. 3 8 ff

Vla. 1 6 6 6 trem F# - C 3 4 gliss. gliss. f 6 ff 6 ff

Vc. 1 pizz. 3 4 gliss. gliss. f 6 ff 6 ff

Cb. 3 4 ff 6 ff

Rec.

Tpt. p Muffled Referee's Whistle (cup hands around it) f 3 4 (snares still off) ff 6 ff 6 ff 3 4

Perc. 2

Vln. 2 (8) gliss. gliss. 3 4 ff 6 ff 6 ff 3 4

Vla. 2 5 6 6 6 6 6 ff 6 ff 6 ff 3 4

Vc. 2 (tr.) ff 3 4 ff 6 ff 6 ff 3 4 ff

48

G

51

F1. -

C1. *p* R.Wh. *f* 6 *ff* ... gliss. 6 H.D. Play on rim + + + + +

Perc. 1 *fff* R.Wh. *ff* 6 L.D. Rim + H.D. Rim + + + + + L.D. + + + + +

Vln. 1 *f* 6 *ff* ... gliss. 6

Vla. 1 *f* 6 *ff*

Vc. 1 *gliss.* *f*

Cb. *f* 3 *f* 3 *f* 3 *p* *ff* 3 *p*

Rec. -

Tpt. *ff* 5 *f* 3 *ff* 5 *ff* 6 *f* 3 *ff* 6 *Rim* + 6

Take cloth away. Sn. 5 Cym. L.V. Rim + Cym. L.V. Rim + *Rim* + 6

Perc. 2 *ff* *ff* 6 *f* *ff* 6 *ff* 6 *ff*

Vln. 2 -

Vla. 2 *p* *ff*

Vc. 2 *p* *ff*

H

Fl. 55

Cl.

Perc. 1

Vln. 1 ff

Vla. 1 ff

Vc. 1 ff

Cb. ff

Rec.

Tpt. ff 3

Perc. 2

Vln. 2

Vla. 2 Solo frantic

Vc. 2

H.D. Rim

Rim

Tutti 3

50
 Fl. >
 Cl. > 5 5
 Perc. 1 H.D. Rim + 3 > 5
 Vln. 1 > 5 5 ff 3 3 f 3 6 mp Solo
 Vla. 1 Solo ff 3 3 f 3 6 mp Tutti
 Vc. 1 > 5 5 frantic ff 3 3 f 3 6 mp
 Cb. > 5 5 ff 3 3 f 3 6 mp
 Rec.
 Tpt. > 5 5 ff 3 3 f 3 6 mp
 Perc. 2 Sn. 3 > 5 ff 3 3 f 3 6 mp Rim
 Vln. 2 > 5 5 ff 3 3 f 3 6 mp Sn. con sordino
 Vla. 2 > 5 ff 3 3 f 3 6 mp con sordino
 Vc. 2 > 5 ff 3 3 f 3 6 mp >sfz sub.p

I

Fl. *p* 3 6 *pp*

Cl. *p* 3 6 *pp*

Perc. 1 Medium Drum (M.D.) 3 drums Rim

Vln. 1 *gliss.* *pp* senza sordino *f* 6 *p* *frantic* Soli

Vla. 1 *pp* senza sordino *f* > *p*

Vc. 1 *gliss.* *pp* *f* 6 *p*

Cb. *pp* *f* > *p*

Rec. *pp* *f* > *p*

Tpt. *con sord.* *p* 3 6 *pp* *f* > *p*

Perc. 2 Low Drum 3 drums Rim

Vln. 2 *pp* *f* > *p* *frantic* Soli

Vla. 2 *pp* *f* > *p*

Vc. 2 *pp* *f* > *p*

52

J

Fl. *ff* 6

Cl. *ff* 6

Perc. 1 *Whip*

Vln. 1 *ffff*

Vla. 1 *ff* 6

Vc. 1 *Soli ff furioso*

Cb. *ff furioso*

Rec.

Tpt. *ff* 6

Perc. 2

Vln. 2 *Tutti f*

Vla. 2 *ff* 6

Vc. 2 *Soli ff furioso*

81 **K** ♩ = 76

Fl. fluttertongue
fff

Cl. f tr. b
fff Whip

Perc. 1 snare
fff arco

Vln. 1 f f
fff arco

Vla. 1 f < fff > f
fff arco

Vc. 1 f < fff > f
fff arco

Cb. fff
fff arco

Rec.

Tpt. Solo
mf

Perc. 2 + +
fff Sn. (normal)
arco

Vln. 2 f f
fff arco

Vla. 2 f f
fff arco

Vc. 2 f f
fff arco

rall. p

pizz
f
pizz
f
pizz
f
pizz
pp
harmonics at sounding pitch

pizz
f
pizz
f
pizz
pp
harmonics at sounding pitch

pp

snares off, cloth on

L

92

F1. ***pp*** smoothly

Cl. ***pp*** smoothly

Perc. 1

Vln. 1 arco arco / flautando 3 3

Vla. 1 ***pp*** smoothly arco / flautando

Vc. 1 pizz

Cb.

Rec.

Tpt.

Perc. 2 ***p*** High drum (H.D.) muffled

Vln. 2 3 3

Vla. 2 pizz

Vc. 2 pizz

Fl. ***p*** 3 3 3 3

Cl. ***p*** 3 3 3 3

Perc. 1 Triangle (Tr.) L.V.

Vln. 1 ***pp*** behind the bridge

Vla. 1 ***pp*** behind the bridge

Vc. 1 ***pp*** arco

Cb. ***pp***

Rec. 3 4

Tpt. 3 4

Perc. 2 3 4

Vln. 2 ***pp*** behind the bridge

Vla. 2 ***pp*** behind the bridge

Vc. 2 ***pp*** glissando up and down repeatedly with light harmonic pressure

Fl. ***p*** 3 3 3 3

Cl. ***p*** 3 3 3 3

Perc. 1 normale

Vln. 1 ***p*** normale

Vla. 1 ***p*** normale

Vc. 1 ***pp*** arco

Cb. 3 4

Rec. 3 4

Tpt. 3 4

Perc. 2 3 4

Vln. 2 ***pp*** H.D. muffled

Vla. 2 ***pp*** H.D. muffled

Vc. 2 ***pp*** H.D. muffled

Fl. ***p*** 3 3 3 3

Cl. ***p*** 3 3 3 3

Perc. 1 L.V.

Vln. 1 ***pp*** behind the bridge

Vla. 1 ***pp*** behind the bridge

Vc. 1 ***pp*** pizz

Cb. 3 4

Rec. 3 4

Tpt. 3 4

Perc. 2 3 4

Vln. 2 ***pp*** behind the bridge

Vla. 2 ***pp*** behind the bridge

Vc. 2 ***pp*** glissando up and down repeatedly with light harmonic pressure

Fl. ***p*** 3 3 3 3

Cl. ***p*** 3 3 3 3

Perc. 1 L.V.

Vln. 1 ***pp*** behind the bridge

Vla. 1 ***pp*** behind the bridge

Vc. 1 ***p*** smoothly pizz

Cb. 3 4

Rec. 3 4

Tpt. 3 4

Perc. 2 3 4

Vln. 2 ***p*** smoothly

Vla. 2 ***p*** smoothly

Vc. 2 ***p*** pizz

heavily

heavily

Tr. L.V.

Tr. L.V.

99

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1 arco *p smoothly*

Cb.

Rec.

Tpt. *con sord.* *#*^o.

Perc. 2

Vln. 2 *p dolce*

Vla. 2 *p smoothly* arco

Vc. 2

p

p

sul pont

p

M

Fl.

Cl. *p* → *mp* → *mf* → *mp* → *mf* → *mp* → *f* 6 6 6 6 6

Perc. 1 → *mp* → *mf* → *mp* → *f* 6 6 6 6 6

Vln. 1 → *mf* → *mp* → *f* 6 6 6 6 6

Vla. 1 → *mf* → *mp* → *f* 6 6 6 6 6

Vc. 1 → *mf* → *mp* → *f* 6 6 6 6 6

Cb. → *mp* → *mf* → *f* 6 6 6 6 6

Rec. → - → *f* 6 6 6 6 6

Tpt. → *#f* → *#f* → *#f* → *#f* → *#f* → *f* 6 6 6 6 6

Perc. 2 → - → *p* → *5* → *f* 6 6 6 6 6

Vln. 2 → *normale* → *sul pont.* → *normale* → *p* → *pp* → *f* 6 6 6 6 6

Vla. 2 → *#f* → *#f* → *#f* → *mf* → *p* → *3* → *3* → *5* → *f* 6 6 6 6 6

Vc. 2 → *(normale)* → *sul pont.* → *mp* → *f* 6 6 6 6 6

Fl. 111

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

Wood Blocks (W.B.)

snares off

H.D.

ff 6

3 Drums

senza sord.

f

mf

snare off

H.D.

cresc...

ff

ff

Tutti

Wood Blocks

ff 6

ff

ff

ff

58

114

F1. *ff* 6 6 6 3 6 . . . suddenly losing power

Cl. *ff* 6 6 6 3 6 . . . suddenly losing power

Perc. 1

Vln. 1 6 6 6 3 6 . . . *ff* suddenly losing power

Vla. 1 *ff* 6 6 6 6 . . . f suddenly losing power

Vc. 1 6 6 6 6 6 . . . f suddenly losing power

Cb. 6 6 6 6 6 . . . f suddenly losing power

Rec.

Tpt. *ff* 6 6 6 . . . suddenly losing power

Perc. 2

Vln. 2 *ff* 6 6 6 6 6 . . . f suddenly losing power

Vla. 2 *ff* 6 6 6 6 6 . . . f suddenly losing power

Vc. 2 *ff* 6 6 6 3 6 . . . suddenly losing power

Fl. *ff* 6 6 6 3 6 . . . f dim 5 3 . . . *mp* *fff* 6 . . . *fff* 6 . . .

Cl. *ff* 6 6 6 3 6 . . . f dim 5 3 . . . *mp* *fff* 6 . . . *fff* 6 . . .

Perc. 1 Whip *fff* . . . Whip

Vln. 1 3 6 . . . *mp* *fff* 6 . . . *fff* 6 . . .

Vla. 1 3 6 . . . *mp* *fff* 6 . . . *fff* 6 . . .

Vc. 1 3 6 . . . *mp* *fff* 6 . . . *fff* 6 . . .

Cb. 3 6 . . . *mp* *gliss.* *fff* . . . *fff* . . .

Rec.

Tpt. 6 . . . *mp* *fff* Rim . . . Rim + 3 drums + + +

Perc. 2 *fff* . . . *fff* . . . ff 6 6 . . .

Vln. 2 *mp* *fff* 6 . . . *fff* 6 . . .

Vla. 2 *mp* *fff* 6 . . . *fff* 6 . . .

Vc. 2 *mp* *fff* 6 . . . *fff* 6 . . .

46 Rain...

N

118 poco rall.

♩ = 72

F1. *p* very quiet breathy notes but key clicks as loud as possible To Fl. drumming fingers on keys, both hands

C1. *p* very quiet breathy note but key click as loud as possible drumming fingers on keys, both hands

Whip

Perc. 1 *fff* Medium drum, playing roll with fingers pads Low drum, playing roll with fingers pads (as for med. drum) *mf* *mp* Drumming R.H. finger pads on side or top of violin

Vln. 1 pizz. *mp* Drumming R.H. finger pads on side or top of violin

Vla. 1 pizz. *mp* Tremolo drumming R.H. (thumb / little finger) on side of cello

Vc. 1 pizz. *mp* Tremolo drumming L.H. (thumb / little finger) on side of cello Tremolo drumming R.H. (thumb / little finger) on side of double bass

Cb. *p* Tremolo drumming L.H. (thumb / little finger) on side of double bass Tremolo drumming R.H. (thumb / little finger) on side of double bass

Rec.

Tpt.

Wood Blocks (W.B.)

Perc. 2 *fff* Medium drum, playing roll with fingers pads *mp* add low drum, drumming fingers on drum head *mf* play Low drum roll with finger nails Drumming R.H. finger pads on side or top of violin

Vln. 2 pizz. *mp* Drumming R.H. finger pads on side or top of viola

Vla. 2 pizz. *mp*

Vc. 2 pizz. *p* Tremolo drumming R.H. (thumb / little finger) on side of cello Tremolo drumming L.H. (thumb / little finger) on side of cello

inhale through body of instrument exhale through body of instrument play med. drum roll with finger nails

59

60

125

F1. Exhale noisily through instrument
Cl. Inhale noisily through instrument
Perc. 1 sim.
Vln. 1 f
Vla. 1 Switching to fingernails
Vcl. 1 col legno
Cbs. R.H. Switch to fingernails
Vcl. 2 L.H. Switch to fingernails drumming on side of cello
Tpt. L.H. Switch to fingernails drumming on side of double bass
Rec. inhale exhale sim.
Tpt. roll with finger pads
Perc. 2 play both drums with finger nails
Vln. 2 mp
Vla. 2 col legno
Vcl. 2 R.H. Switch to fingernails drumming on side of cello
Vcl. 2 L.H. Switch to fingernails drumming on side of cello

130 Flute

Fl. *mp*

Cl.

Perc. 1 *mp*

Vln. 1

Vla. 1

Vc. 1 *3*

Cb.

Rec. ...écoute s'il pleut écoute s'il pleut....

Tpt.

Perc. 2 *mp* M.D. with finger pads W.B.
L.D. switch to finger pads

Vln. 2

Vla. 2

Vc. 2 *3*

P

133

Fl. - *p*

Cl. - *p*

Perc. 1 W.B. *pp* *p*

Vln. 1

Vla. 1 *p* pizz. 3

Vc. 1 *p* pizz. 3

Cb.

Rec.

Tpt.

Perc. 2 W.B. *p*

Vln. 2 3 pizz. 3 *p*

Vla. 2 3 pizz. *p*

Vc. 2

V
Youth / Truth

A

$\text{♩} = 120$ $\text{♩} = 72$

This musical score page shows a complex arrangement for orchestra and percussion. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Cymbal (Cym.), Percussion 1 (Perc. 1), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cb.), Bassoon (Bsn.), Recorder (Rec.), Trumpet (Tpt.), Cymbal (Cym.), Percussion 2 (Perc. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Double Bass (Vc. 2). The tempo changes from $\text{♩} = 120$ to $\text{♩} = 72$. The section is labeled 'A'. Various dynamics are indicated throughout the score, such as *p*, *f*, *pp*, *mp*, and *ppp*. The score also includes performance instructions like 'L.V.' (leggiero) and 'with brushes'.

Fl.
Cl.
Cymbal (Cym.)
Perc. 1
Vln. 1
Vla. 1
Vc. 1
Cb.
Rec.
Tpt.
Cymbal (Cym.)
Perc. 2
Vln. 2
Vla. 2
Vc. 2

$\text{♩} = 120$ $\text{♩} = 72$

A

p *f* *pp* *mp* *p*
Cym. (Cym.) L.V. *Cym. (with brushes) L.V.*
p *pp* *mp*
pp
pp
pp
pp *pp*
pp *mp*
pp *pp* *mp* *p*
pp *pp* *pp* *p*
pp *pp* *pp* *p*

B

accel.

♩ = 80

18

F1. $\frac{5}{4}$ $\text{mp} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{mp} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Cl. $\frac{5}{4}$ $\text{mp} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{mp} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Perc. 1 $\frac{5}{4}$ p pizz. arco $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Vln. 1 $\frac{5}{4}$ p pizz. arco $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Vla. 1 $\frac{5}{4}$ pizz. arco $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Vc. 1 $\frac{5}{4}$ p pizz. arco $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Cb. $\frac{5}{4}$

Rec. $\frac{5}{4}$ **Murmuring cue**

Tpt. $\frac{5}{4}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Perc. 2 $\frac{5}{4}$

Vln. 2 $\frac{5}{4}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Vla. 2 $\frac{5}{4}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Vc. 2 $\frac{5}{4}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$ $\text{p} \swarrow \text{p}$

Low Drum (L.D.)
(sticks)

65

C $\text{♩} = 92$
 66

Fl. $p \leftarrow mp \rightarrow p \quad pp$
 Cl. $p \leftarrow mp \rightarrow p \quad mp$
 Perc. 1 (with brushes) Cym. L.V. (with brushes) Cym.
 Vln. 1 $p \leftarrow mp$
 Vla. 1 $p \leftarrow mp \rightarrow p$
 Vc. 1 $p \leftarrow mp$
 Cb. $p \leftarrow mp \rightarrow p$
 Rec. What passing bells...
 Tpt.
 Perc. 2 3 Drums (snares off) $p < mp \rightarrow p$
 Vln. 2 $p \leftarrow mp \rightarrow p$
 Vla. 2 $p \leftarrow mp \rightarrow p$
 Vc. 2 $>p \leftarrow mp$

...No mockeries now for them...
 ... calling for them from sad shires.

3 Drums (snares off) $p < mp \rightarrow p$
 3 Drums (snares off) $p < mp \rightarrow p$

45 rit. $\text{♩} = 80$

D

Fl. $\geq p$

Cl. mp

Perc. 1 L.V.

Vln. 1

Vla. 1 mp

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2 snares on 3 3 3 mp

Vln. 2 $\geq p$

Vla. 2 mp

Vc. 2

7 mp

Crotales (Cr.) (hard mallet) L.V.

snares off 3 Drums 3 $mp \xrightarrow{\text{mf}}$

(snares off) 3 Drums 3 $mf \xrightarrow{\text{mp}}$

Cowbell (C.B.)

48 What candles may be held...

Sn. cresc.

p cresc.

p cresc.

p cresc.

54

Fl. *mp*
 Cl. *mf*
 (snares off) 3 Drums C.B. $\frac{3}{3}$ Rim + + +
 Perc. 1 Cr. L.V. 3 Drums C.B. $\frac{3}{3}$ Rim + + + + +
 Vln. 1 *mf*
 Vla. 1 *mf*
 Vc. 1 *mf*
 Cb.
 Rec.
 ... a drawing down of blinds.
 Tpt.
 Perc. 2 (Sn.)
 Vln. 2 *mf*
 Vla. 2 *mf*
 Vc. 2 *mf*

62 **E** ♩ = 116

Fl. Cl. Cr. Drums L.V. Cym. (with brushes) L.V.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

49
Tsvetaeva poem (crowd of female voices in Russian)

accel.

p mp

p

p

p

p

p

lightly

p

snares off

p

mp

p

mp

p

lightly

69

67

F1.

C1.

Cym. (with brushes)

L.V.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Cym.

L.V.

(snares off)

3 Drums

3 Drums

Vln. 2

Vla. 2

Vc. 2

mf

This page contains four measures of a musical score. The instrumentation includes Flute, Clarinet, Cymbal (with brushes), Percussion 1, Violin 1, Viola 1, Cello, Bassoon, Recorder, Trumpet, Percussion 2, Violin 2, Viola 2, and Cello 2. Measure 67 starts with woodwind entries followed by a cymbal brush. Measures 68-70 show a rhythmic pattern with various dynamics and sustained notes. Measure 71 begins a new section with strings and percussion. Measures 72-74 continue this pattern, with violins and cellos taking prominent roles. Measure 74 concludes with a dynamic marking of *mf*.

73

F

Fl.

Cl.

Perc. 1

Vln. 1

Vla. 1

Vc. 1

Cb.

Rec.

Tpt.

Perc. 2

Vln. 2

Vla. 2

Vc. 2

pp

(snares still off) 3 Drums Rim +

p

Wood Block (W.B.) W.B.

Cr.

L.V.

3 Drums

pp

p *f*

p 3 3

p 3 3

p 3 3

p

pp

p

pp

p

p

pp

p

p

pp

p

p

p

pp

Rim +

(snares off)

Rim +

3 Drums Wood Blocks (W.B.) 3 Drums

pp

p

p

p

p

p

p

p

80

F1. *mp*

Cl.

Crotales L.V. Drums

Perc. 1 *mf* *mp*

Vln. 1 *mp*

Vla. 1 *mp*

Vc. 1 *mp*

Cb.

Rec.

Tpt.

(snares on)

Perc. 2 *mf* *mf* Cowbell (C.B.) rim ++ Drums W.B. C.B. snares off Drums

Vln. 2 *mp*

Vla. 2 *mp*

Vc. 2 *mp*

mf

mf

f

f

f

Fl.

Cl. *f*

Sn. Crotales L.V. Drums Rim Crotales L.V. Drums Rim Crotales L.V. Drums Rim Crotales Snare off L.V.

Perc. 1 *f*

Vln. 1 *f* arco

Vla. 1 *f* arco

Vc. 1 *f* arco

Cb. *f*

Rec.

Tpt. *f*

C.B. W.B. C.B. W.B. Drums Triangle (Tr.) Tr. C.B. Tr. C.B. Sn. W.B.

Perc. 2 *f* W.B. Low drum Rim

Vln. 2 *f*

Vla. 2 *f*

Vc. 2 *f* dim

G

H

Fl. 97 *pp* gliss.

Cl. *pp*

3 Drums + 3 Cr. L.V. Whip Snares on Cr. L.V. Snare Whip

Perc. 1 *f* *ff*

Vln. 1 *pp* *ff*

Vla. 1 *pp* *ff*

Vc. 1 *pp* *ff*

Cb. *pp* *ff* pizz.

Rec. *pp*

Tpt. *mp* *p* *ff*

Drums Rim + 3 W.B. C.B. W.B. C.B. Sn. 3 Drums

Perc. 2 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. 2 *pp* *ff*

Vc. 2 *pp* *ff*