

For the heart is a coal, growing colder



Five Songs on Poems by Keith Douglas
for Contralto and Chamber Orchestra



Joel Rust

Score in C

Duration: 18 Minutes

Instrumentation

1 Flute

1 Oboe

1 Clarinet in B Flat

1 Bass Clarinet in B flat

1 Bassoon

1 Horn in F

1 Trumpet in B flat (with straight mute and bucket mute)

1 Percussion: marimba (5 octaves), 2 timpani (29", 26"), drum set (ride cymbal, hi-hat, snare drum, floor tom, pedal bass drum), 3 suspended cymbals, tam-tam

Contralto

Strings (min. 4/4/4/4/2)

Performance Notes

-----> Move gradually to a performance technique (e.g. *sul tasto*) or return gradually to *naturale*.

bb. 35-40, winds: air sounds should contain as little pitch as possible. The trumpet pitches indicate which pitch should be fingered; the resultant pitch will be a semitone higher (if audible).

bb. 36-43, strings: harmonic glissandi should terminate near the bridge.

bb. 81-178, percussion: the percussionist should use any sticks they deem appropriate, and may also choose to dampen the pedal bass drum.

Drum set notation key:

The diagram shows a five-line musical staff with various symbols for drum set notation. Above the staff, labels are placed: 'Pedal bass drum' (a solid black oval on the bottom line), 'Floor tom' (a solid black oval on the second line), 'Snare drum' (a bracketed group containing 'rim click' (an 'x' on the third line), 'cross stick' (an open circle on the third line), 'rim shot' (an 'x' on the third line), and 'stir with brushes' (a solid black oval on the third line)). To the right, 'Ride cymbal' (an 'x' on the fourth line), 'Hi-hat (open)' (an open circle on the fourth line), and 'Hi-hat (pedal)' (an 'x' on the fifth line) are labeled. The staff begins with a double bar line and a common time signature 'C'.

Programme Note

Keith Douglas (1920–1944) was one of the most talented British poets of the twentieth century, and an astute chronicler of the Second World War. He was killed in Normandy three days after D-Day. Some of Douglas's best known poems directly reflect his experiences on the battlefield, but the poems selected for this piece are more focused on the spaces around it—of waiting, of attempting to find pleasure, love, and hope in its wake, and of the increasing burdens of guilt, trauma, and grief.

The poems are set in chronological order. The first two were written on Douglas's first campaign, in Egypt: "Mersa" is named after a town on the coast which had been the site of a battle months before Douglas's arrival; "Cairo Jag" documents life in the capital, which had become home to military and diplomatic personnel from numerous Allied countries—living in a parallel reality to the locals.

The last three were written in England before his posting to Normandy. Douglas was working on a more expansive project titled "Bête Noire," which was unfinished; this fragment describes some of Douglas's struggle with the titular beast, which he called "so amorphous and powerful. . . no use sacrificing to him, he takes what he wants." "To Kristin Yingcheng Olga Milena" and "On a Return from Egypt" were Douglas's last completed poems: the former is addressed to four women Douglas had been entangled with; the latter is an elegy to lost friends, and to Douglas himself, who had—accurately—predicted his own demise.

Texts

I. MERSA

This blue halfcircle of sea
moving transparently
on sand as pale as salt
was Cleopatra's hotel:

here is a guesthouse built
and broken utterly, since.
An amorous modern prince
lived in this scoured shell.

Now from the skeletal town
the cherry skinned soldiers stroll down
to undress to idle on the white beach.
Up there, the immensely long road goes by

to Tripoli: the wind and dust reach
the secrets of the whole
poor town whose masks would still
deceive a passer-by;

faces with sightless doors
for eyes, with cracks like tears
oozing at corners. A dead tank alone
leans where the gossips stood.

I see my feet like stones
underwater. The logical little fish
converge and nip the flesh
imagining I am one of the dead.

(after October 1942)

2. CAIRO JAG

Shall I get drunk or cut myself a piece of cake,
a pasty Syrian with a few words of English
or the Turk who says she is a princess—she
dances
apparently by levitation? Or Marcelle, *Parisienne*
always preoccupied with her dull dead lover:
she has all the photographs and his letters
tied in a bundle and stamped *Décedé* in mauve ink.
All this takes place in a stink of jasmin.

But there are the streets dedicated to sleep
stenches and the sour smells, the sour cries
do not disturb their application to slumber
all day, scattered on the pavement like rags
afflicted with fatalism and hashish. The women
offering their children brown-paper breasts
dry and twisted, elongated like the skull,
Holbein's signature. But this stained white town
is something in accordance with mundane
conventions—

Marcelle drops her Gallic airs and tragedy
suddenly shrieks in Arabic about the fare
with the cabman, links herself so
with the somnambulists and legless beggars:
it is all one, all as you have heard.

But by a day's travelling you reach a new world
the vegetation is of iron
dead tanks, gun barrels split like celery
the metal brambles have no flowers or berries
and there are all sorts of manure, you can imagine
the dead themselves, their boots, clothes and
possessions
clinging to the ground, a man with no head
has a packet of chocolate and a souvenir of
Tripoli.

(February 1943)

3. *From the BÊTE NOIRE fragments*

If at times my eyes are lenses
through which the brain explores
constellations of feeling
my ears yielding like swinging doors
admit princes to the corridors
into the mind, do not envy me.
I have a beast on my back

(February–March 1944)

4. TO KRISTIN YINGCHENG OLGA MILENA

Women of four countries
the four phials full of essences
of green England, legendary China,
cold Europe, Arabic Spain, a finer
four poisons for the subtle senses
than any in medieval inventories.

Here I give back perforce
the sweet wine to the grape
give the dark plant its juices
what every creature uses
by natural law will seep
back to the natural source.

(March 1944)

5. ON A RETURN FROM EGYPT

To stand here in the wings of Europe
disheartened, I have come away
from the sick land where in the sun lay
the gentle sloe-eyed murderers
of themselves, exquisites under a curse;
here to exercise my depleted fury.

For the heart is a coal, growing colder
when jewelled cerulean seas change
into grey rocks, grey water-fringe,
sea and sky altering like a cloth
till colour and sheen are gone both:
cold is an opiate of the soldier.

And all my endeavours are unlucky explorers
come back, abandoning the expedition;
the specimens, the lilies of ambition
still spring in their climate, still unpicked:
but time, time is all I lacked
to find them, as the great collectors before me.

The next month, then, is a window
and with a crash I'll split the glass.
Behind it stands one I must kiss,
person of love or death,
a person or a wraith,
I fear what I shall find.

(March–April 1944)

For the heart is a coal, growing colder

Five songs on poems by Keith Douglas

I. Mersa

$\text{♩} = 72$

Flute
Oboe
Clarinet in B \flat
Bass Clarinet in B \flat
Bassoon
Horn in F
Trumpet in B \flat
Percussion (3 Suspended Cymbals, Soft mallets)
Contralto
Violin I
Violin II
Viola
Violoncello
Contrabass

mf *mp* *p* *mp*
mp *p* *mp*
mp *p* *mp*
mp *p* *mp*
p *p* *mp*
pp *mp* *mf*
This blue half - cir - cle
mf *mp* *p* *mp*
mf *mp* *p* *mp*
mf *p* *mp*
mf *mp* *p* *mp*

div. *mf* *mp* *p* *mp*
div. *mf* *mp* *p* *mp*

A

6

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. *p* *mp* *p*

Tpt.

Perc. *pp* *mp*

C. *mp*

of sea mo - ving trans - pa - rent - ly on sand

A

Vn. I *p*

Vn. II *p*

Va. *p* S.T. nat.

Vc. *p* S.T. nat.

Cb. *p*

11

Fl. *p mp p pp*

Ob. *mp p*

Cl. *mp pp*

B. Cl. *p pp*

Bsn. *mp*

Hn. *mp p pp*

Tpt.

Perc. *pp mf p mp*

C. *pale as salt was Cle - o - pa - tra's ho - tel:*

Vn. I *p mp p pp ppp*

Vn. II *p mp mp p pp pp*

Va. *S.P. nat. mp p pp*

Vc. *S.P. mp pp*

Cb. *S.P. nat. mp p*

rit.

B

16 A tempo (♩ = 72)

FL. *pp*

Ob. *pp*

Cl. *p* *> pp* *pp* *pp* *< p*

B. Cl. *pp* *pp* *p* *pp*

Bsn. *pp* *p* *pp* *pp*

Hn. *pp*

Tpt. bucket mute *pp*

Perc. Hit rim with wood of mallet *pp*

C. *p* *mp*

here__ is__ a guest - house built and bro - ken ut-ter-ly, since. An a - mo-rous mod-ern prince__

B

A tempo (♩ = 72)

Vn. I *p* solo

Vn. II

Va. *pp* solo *p* *pp*

Vc. *pp* div. *pp*

Cb. *pp* div. *pp* unis.

21 C

Fl. *pp* *ppp*

Ob.

Cl. *ppp*

B. Cl. *ppp* *p*

Bsn. *ppp*

Hn.

Tpt. *p*

Perc. Timpani *pp*

C. *pp* *p*
 _ lived _ in this _ scoured _ shell _ Now from _ the _ ske - le - tal.

Vn. I *pp* *p* C *tutti*

Vn. II *p* *tutti*

Va. *p* *tutti*

Vc. *ppp* *p* *unis.*

Cb. *ppp* *p* *pizz.*

26

FL.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

p

p

town the cher - ry - skinned sol - diers stroll down to un - dress to id - le on the white

D

31

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

p

mp

p

mf

ppp

p

(bucket mute)
air sound

ppp

beach. Up there, the im - mense - - ly long road goes by to

D

Vn. I

Vn. II

Va.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

36 **E**

Fl. *pp* airy ----- air sound (unpitched) *pp* airy ----- air sound (unpitched)

Ob.

Cl.

B. Cl. *pp* airy ----- air sound (unpitched) *pp* airy -----

Bsn. *pp*

Hn.

Tpt. *mp* air sound *pp* *mp*

Perc. **Tam-tam** *ppp*

C. *Tri-po-li: the wind and dust reach the sec - rets_____ of the*

E

Vn. I

Vn. II

Va.

Vc. *div. pp* *arco div. pp* *harm. gliss.* *harm. gliss.*

Cb. *pp* *pp*

40

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

air sound (unpitched)

pp

pp

pp

pp

whole poor town whose masks would still de-ceive a pas-ser-by;

pp

pp

harm. gliss.

pp

harm. gliss.

pp

44 **F**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

f

p

mp

f

p

mp

f

p

fa - ces with sight - - less doors for eyes, with

G

50

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

mf *p* *mf* *p* *mp* *p* *mf*

p (bucket mute)

Marimba
soft mallets

cracks like tears oo-zing from corners. A dead tank.

p *senza vib.* *con vib.* *senza vib.* *senza vib.* *con vib.* *tutti p senza vib.* *arco senza vib.* *con vib.*

Fl. *p* *pp*

Ob.

Cl. *p* *pp*

B. Cl. *pp*

Bsn. *p* *pp*

Hn.

Tpt. (bucket mute) *pp*

Perc.

C. *p* *pp* *p*

— a-lone leans— where the gos - sips stood.— I

Vn. I *pp* senza vib.

Vn. II *pp* senza vib.

Va. *pp* senza vib.

Vc. *pp* senza vib.

Cb. *pp*

H

60

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

mf

p

pp

pp

see my_ feet_ like stones_ un - der - wa - ter._ The

Detailed description: This page of a musical score covers measures 60 to 64. It features a full orchestral arrangement and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and Trombones (Tpt.) play melodic lines in the first three measures, marked *pp*. The Percussion (Perc.) part provides a rhythmic accompaniment. The Violins (Vn. I, Vn. II), Viola (Va.), and Violoncello (Vc.) play sustained chords. The Contrabass (Cb.) is silent. The vocal line (C.) begins in measure 60 with a triplet of eighth notes and continues through measure 64. The lyrics are: "see my_ feet_ like stones_ un - der - wa - ter._ The". Dynamic markings include *pp* for the woodwinds and *mf* for the vocal line in measure 61, and *p* for the vocal line in measure 62. The woodwinds and Trombones re-enter in measure 64 with *pp* dynamics.

70

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn.

Hn. *pp*

Tpt.

Perc.

C. *p* *mp* *p*
 i - ma - gi - ning I am one of the dead.

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

J

75

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp < p*

Hn. *pp*

Tpt.

Perc.

C.

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp*

Cb.

II. Cairo Jag

81 $\text{♩} = 92$

Fl. *f*

Ob.

Cl. *f* *mp > p*

B. Cl. *mp*

Bsn. *f* *mf*

Hn.

Tpt. *f* straight mute *p*

Perc. **Drum set** *mf* *p*

C. *f* Shall I _____ get drunk_ or cut my - self a_ piece of_ cake,

$\text{♩} = 92$

Vn. I (con vib.) *f* *f* *p*

Vn. II

Va. (con vib.) *f*

Vc. (con vib.) *f* *pizz.* *mf* *mp*

Cb. *f* *mp*

87 **K**

2+3

Fl. *p* *mp*

Ob. *mp*

Cl. *p* *mf* *mp*

B. Cl. *mf*

Bsn. *p* *mp*

Hn. *p* *mf*

Tpt. *mp*

Perc. rim clicks

C. *mp* *mf*

a pa-sty Sy-ri-an_ with a few words of Eng-lish or the Turk who says she is a prin-cess—

K

Vn. I

Vn. II

Va. *p* *mf*

Vc. *p* *mf*

Cb. *mf*

L

93

Fl. *mf*

Ob. *f*

Cl. *mf*

B. Cl. *mp* *mf*

Bsn. *f*

Hn. *mp*

Tpt. *f*

Perc. *f*

cross-sticks

rim shot

C. *mp* *f* *mp*

she dan - ces ap-par-ent-ly by le - vi - ta - tion? Or Mar -

L

Vn. I *mp*

Vn. II

Va.

Vc. *f* *mp*

Cb. *f* *mp*

98

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

cel - le, Pa - ri - si - en - ne al - ways pre - oc - cu - pied - with her — dull

mp

mf

p

mf

mf

mf

mf

p

p

mf

p

f

p

M

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

mf

p

mf

p

mf

p

105

This musical score page contains measures 105 through 112. The instruments and their parts are as follows:

- Flute (Fl.):** Rests throughout the measures.
- Oboe (Ob.):** Rests throughout the measures.
- Clarinet (Cl.):** Melodic line in treble clef with dynamics *mp* and *mf*.
- Bass Clarinet (B. Cl.):** Bass line in bass clef with dynamics *mp*, *mf*, and *f*.
- Bassoon (Bsn.):** Rests throughout the measures.
- Horn (Hn.):** Rests throughout the measures.
- Trumpet (Tpt.):** Rests throughout the measures.
- Percussion (Perc.):** Rhythmic accompaniment in 2/4 time with dynamics *pp*.
- Contra Bassoon (C.):** Sustained notes in treble clef with dynamics *f* and a "dead" marking at the end.
- Violin I (Vn. I):** Rests throughout the measures.
- Violin II (Vn. II):** Rests throughout the measures.
- Viola (Va.):** Melodic line in alto clef with dynamics *mp*, *mf*, and *f*.
- Violoncello (Vc.):** Bass line in bass clef with dynamics *mp* and *mf*.
- Double Bass (Cb.):** Bass line in bass clef.

N

Poco meno mosso (♩ = 84)

113

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

f

f

f

p

mp

lo - ver: she has all the pho - to-graphs and his let-ters tied in a

N

Poco meno mosso (♩ = 84)

Vn. I

Vn. II

Va.

Vc.

Cb.

p

(con vib.)

p

p

p

mp

mp

mp

mp

unis.

f

121

poco accel.

Tempo 1 (♩ = 92)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

bun - dle_ and stamped Dé-ce-dé in mauve___ ink. All this takes place in a stink

poco accel.

Tempo 1 (♩ = 92)

Vn. I

Vn. II

Va.

Vc.

Cb.



Meno mosso (♩ = 76)

127

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt. (straight mute) *mf* *pp*

Perc.

C. *pp*
of jas - min. — But — there are the streets de - di - ca -



Meno mosso (♩ = 76)

Vn. I

Vn. II

Va. solo *pp*

Vc. solo *pp*

Cb.

P

132

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

- ted_ to sleep sten - ches and_ the sour smells, the sour cries do

P

Vn. I

Vn. II

Va.

Vc.

Cb.

tutti

tutti

pp

139

Fl. *p*

Ob. *mp* *pp* *p* *mp*

Cl. *p* *pp* *p* *mp*

B. Cl.

Bsn.

Hn.

Tpt. *pp*

Perc.

C. *mp* *p*

not dis - turb their ap - pli - ca - tion to slum - ber all day, scat - tered on the

Vn. I


Vn. II


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


Vc.


Cb.

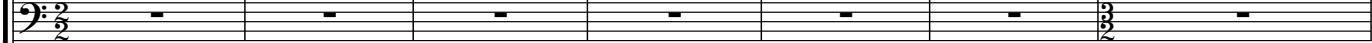
145 Q

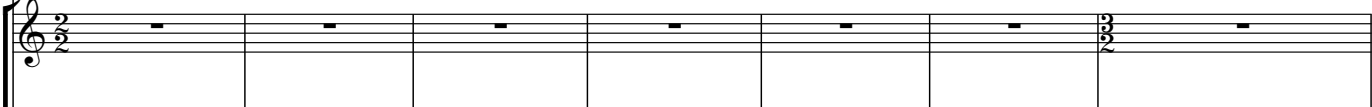
Fl. 

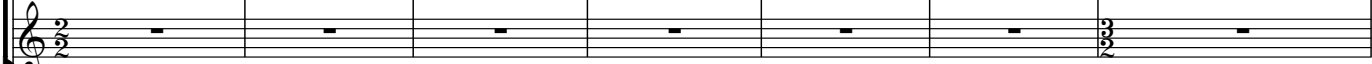
Ob. 

Cl. 

B. Cl. 

Bsn. 


Hn. 


Tpt. 


Perc. 


C. *mp*  *p*

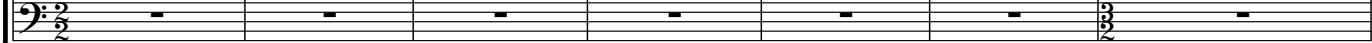
Q

Vn. I *mp*  *p*

Vn. II *mp*  *p*

Va. 

Vc. *mp*  *p*

Cb. 

R

152

Fl. *pp* *mp*

Ob. *pp*

Cl. *pp* *mp* *pp*

B. Cl. *pp* *mp*

Bsn. *pp*

Hn. *pp* *mp*

Tpt. bucket mute *pp*

Perc.

C. *mp* *p*
 of - fer - ring their chil - dren brown - pa - per breasts dry and twis - ted, e - lon - ga - ted like the

R

Vn. I

Vn. II *pp*

Va. *p* *pp*

Vc.

Cb.

S

159 poco rit. A tempo (♩ = 76)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

skull, Hol - bein's sig - na-ture. But this stained white town is some-thing in ac-cord ance

S

poco rit. A tempo (♩ = 76)

Vn. I

Vn. II

Va.

Vc.

Cb.

solo

tutti

p solo

p solo

p solo

p



166

rit.

Tempo 1 (♩ = 92)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

— with mun-dane— con-ven-tions— Mar-cel-le drops her Gal-lic airs and tra-



rit.

Tempo 1 (♩ = 92)

Vn. I

Vn. II

Va.

Vc.

Cb.

U

171

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

- ge - dy sud - den-ly shrieks in A - ra - bic a - bout the fare with the cab - man, links

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

mf

f

mf

mp

f

mf

pp

div.

U

176

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

p

p

p

pp

p

pp

p

her - self so with the som - nam - bu - lists and leg - less beg - gars:

Detailed description: This page of a musical score covers measures 176 to 180. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Cello (C.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds (Ob., Cl., B. Cl., Bsn.) play a melodic line starting in measure 176, marked with a piano (*p*) dynamic. The percussion (Perc.) plays a rhythmic pattern of eighth notes, also marked *p*. The cello (C.) has a melodic line with a piano (*p*) dynamic. The vocal line (C.) begins in measure 176 with the lyrics: "her - self so with the som - nam - bu - lists and leg - less beg - gars:". The strings (Vn. I, Vn. II, Va., Vc., Cb.) provide harmonic support. The violins (Vn. I, Vn. II) play a melodic line starting in measure 179, marked with a pianissimo (*pp*) dynamic. The viola (Va.) is silent. The cello (Vc.) plays a sustained harmonic line. The contrabass (Cb.) plays a rhythmic line of eighth notes.

181

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

it is all one, as you have heard.

pp

p

pp

p

unis.



187 **Meno mosso** (♩ = 66)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

Cymbal on timpani
soft mallets
pp
use pedal to change pitch of timpani freely

C.

pp

But — by — a day's tra - vel - ling you reach a — new —



Meno mosso (♩ = 66)

Vn. I

div. S.T. senza vib.
pp

Vn. II

div. S.T. senza vib.
pp

Va.

div. S.T. senza vib.
pp

Vc.

div. S.T. senza vib.
pp

Cb.

div. arco S.T.
pp

192

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

world the ve - ge - ta - tion is of ir -

ppp

W

196

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C. *p*

W

Vn. I

Vn. II

Va. S.T., senza vib. *ppp*

Vc.

Cb.



205

Fl.

Ob.

Cl.

B. Cl.

Bsn.

pp *mp*

pp *mp*

pp *mp*

pp *mp*

Hn.

Tpt.

pp *mp*

Perc.

C.

mp *mf* *mp*

and there are all sorts of ma-nure, you can i - ma - gine the dead them-



Vn. I

Vn. II

Va.

Vc.

Cb.

pp *mp*

pp *mp*

pp *mp*

pp *mp*

pp *mp*

unis. *pp* *mp*

nat. con vib. *mp*

nat. con vib. *mp*

unis. nat. con vib. *mp*

nat. con vib. *mp*

nat. *pp* *mp*

pp *mp*

212

rit.

Fl. *p*

Ob.

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *p*

Tpt.

Perc. **Marimba**
medium mallets *pp*

C. *p* *pp*
selves, their boots, clothes and pos-sess-ions cling-ing to the ground,
rit.

Vn. I *p* *pp*

Vn. II *pp* div.

Va. *p* *pp*

Vc. *pp*

Cb. *pp*

228

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

pp

pp

♩ = 56

III. Bête Noire [Fragment]

234 $\text{♩} = 76$

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl.

Bsn.

Hn.

Tpt.

Perc. Marimba
medium mallets
pp

C. *p*
If at times

$\text{♩} = 76$ solo

Vn. I *p* solo pizz.

Vn. II *pp* solo

Va. *p* solo pizz.

Vc. *pp* solo pizz.

Cb. *pp* solo pizz.

237

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

my eyes are len - ses

mf *p*

Vn. I

Vn. II

Va.

Vc.

Cb.

240

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

through which the brain explores

Detailed description: This page of a musical score, numbered 240, features a symphony orchestra and a vocal soloist. The orchestral parts include Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Percussion, Cello, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloist part is a tenor line with lyrics: "through which the brain explores". The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The music is divided into three measures. The vocal line begins in the second measure with the lyrics. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

243

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

mf con - stel - la - - tions of *p* feel - - ing

Vn. I

Vn. II

Va.

Vc.

Cb.



246

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.



Vn. I

Vn. II

Va.

Vc.

Cb.

249

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

— yield — — ing — — like — swing - ing — — doors

f

3

Detailed description: This page of a musical score covers measures 249, 250, and 251. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Cello (C.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds (Fl., Ob., Cl., B. Cl., Bsn.) and strings (Vn. I, Vn. II, Va., Vc., Cb.) play a rhythmic pattern of eighth notes with various articulations. The Cello part features a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The Percussion part plays a steady eighth-note accompaniment. The vocal line (C.) has lyrics: "— yield — — ing — — like — swing - ing — — doors".

252

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

pp

ad - mit prin - ces to the cor - ri - dors in -

255

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

mp

3

to the mind, do not envy me.

259 Poco meno mosso (♩ = 72)

Fl. *mp* *mf* *ff*

Ob. *mf* *f* *ff*

Cl. *p* *mp* *mf* *ff*

B. Cl. *pp* *mp* *mf* *ff*

Bsn. *pp* *mp* *mf* *ff*

Hn. *pp* *p* *mf* *f* *ff*
straight mute

Tpt. *pp* *mf* *ff*

Perc.

C. *p* *mp*
I have a beast on my back.

Poco meno mosso (♩ = 72)

Vn. I *p* *mp* *mf* *ff*
tutti

Vn. II *p* *mp* *mf* *ff*
tutti arco

Va. *p* *mf* *ff*
tutti arco

Vc. *p* *mp* *f* *ff*
tutti arco

Cb. *mf* *f* *ff*
tutti arco

IV. To Kristin Yingcheng Olga Milena

266 $\text{♩} = 50$ *accel.* $\text{♩} = 52$

Fl. *pp* < *p* > *pp* *pp* < *p* > *pp*

Ob.

Cl. *pp* < *p* > *pp* *pp* < *p* > *pp*

B. Cl.

Bsn. *pp* < *p* > *pp* *pp* < *p* > *pp*

Hn. *pp* < *p* > *pp* *pp* < *p* > *pp*

Tpt. (straight mute) *pp* < *p* > *pp* *pp* < *p* > *pp*

Perc. **Drum set**
stir with brushes
p

C. *mp* < *p* > *mp* *mp*

Vo. Wo men_ of_ four coun-tries the four_ phials full_ of_ es - sen-ces

$\text{♩} = 50$ *accel.* $\text{♩} = 52$

Vn. I con sord. div. *pp* < *p* > *pp* *pp* < *p* > *pp*

Vn. II div. *pp* < *p* > *pp* con sord. *pp* < *p* > *pp*

Va. con sord. div. *pp* < *p* > *pp*

Vc. *pp* < *p* > *pp*

Cb. con sord. *pp* < *p* > *pp*

pp < *p* > *pp*

(♩ = 54)

(♩ = 56)

BB

272

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

p of green Eng-land, le-gen-da-ry__ Chi-na, cold Eu-rope, A-ra-bic Spain, *p* a_

(♩ = 54)

(♩ = 56)

BB

Vn. I

Vn. II

Va.

Vc.

Cb.

(♩ = 58)

(♩ = 60)

(♩ = 62)

278

Fl. *pp* < *p* > *pp* *pp* < *p* > *pp*

Ob.

Cl. *pp* < *p* > *pp* *pp* < *p* > *pp*

B. Cl. *pp* < *p* > *pp* *pp* < *p* > *pp*

Bsn. *pp* < *p* > *pp* *pp* < *p* > *pp*

Hn. *pp* < *p* > *pp* *pp* < *p* > *pp*

Tpt. *pp* < *p* > *pp* *pp* < *p* > *pp*

Perc.

C. *mp* *p* *p*

— fi - ner four poi - sons for the sub - tle sen - ses than a - ny in med - ie - val in - ven - to - ries.

(♩ = 58)

(♩ = 60)

(♩ = 62)

Vn. I *pp* < *p* > *pp* *pp* < *p* > *pp*

Vn. II *pp* < *p* > *pp* *pp* < *p* > *pp*

Va. *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

Vc. *p* < *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

Cb. *p* < *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

285

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Here I give back per - force the sweet wine to the grape

Vn. I

Vn. II

Va.

Vc.

Cb.

(♩ = 69)

DD

(♩ = 72)

292

Fl. *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Ob.

Cl. *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

B. Cl. *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Bsn. *pp* *pp* *p* *pp*

Hn. *pp* *pp* *p* *pp*

Tpt. *pp* *pp* *p* *pp*

Perc.

C. *mp* *p* *mp* *p*

give the dark plant its jui - ces_ what ev - ery crea-ture u - ses_ by na - tu - ral law

(♩ = 69)

DD

(♩ = 72)

Vn. I *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

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

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

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

Cb. *pp* *pp* *p* *pp*

299 (♩ = 74) (♩ = 76) ♩ = 78 rit. ♩ = 50

Fl. *pp* < *p* > *pp* *pp* < *p* > *ppp*

Ob.

Cl. *pp* < *p* > *pp* *pp* < *p* > *ppp*

B. Cl. *pp* < *p* > *pp* *pp* < *p* > *ppp*

Bsn. *pp* < *p* > *pp* *pp* < *p* > *pp*

Hn. *pp* < *p* > *pp* *pp* < *p* > *pp*

Tpt. *pp* < *p* > *pp* *pp* < *p* > *pp*

Perc. *ppp*

C. *pp* flautando
will seep back to the na - tu - ral source.

(♩ = 74) (♩ = 76) ♩ = 78 rit. ♩ = 50

Vn. I *pp* *pp* < *p* > *pp*

Vn. II *pp* *pp* < *p* > *pp*

Va. *pp* < *p* > *pp* *pp* < *p* > *pp*

Vc. *p* > *pp* *pp* < *p* > *pp*

Cb. *p* > *pp* *pp* < *p* > *pp*

V. On a Return from Egypt

306 $\text{♩} = 92$

Fl. *p*

Ob.

Cl. *p* *p* *mp*

B. Cl. *p* *ppp* *p* *pp*

Bsn.

Hn.

Tpt.

Perc. **Tam-tam** *pp*

C. *p* *mp*
To stand here in the wings of

$\text{♩} = 92$ (con sord.)

Vn. I *pp* (con sord.) *p*

Vn. II *p* *mp*
senza sord.

Va. *p* *mp*
senza sord.

Vc. *p* *ppp* *ppp* *p* *ppp* *mp*
senza sord.

Cb. *p* *ppp* *p* *ppp* *p* *ppp* *mp*

312

Fl. *pp* *mp*

Ob.

Cl. *pp* *pp* *p* *mf*

B. Cl.

Bsn. *ppp* *p* *mp*

Hn.

Tpt.

Perc. *pp*

C. *p*
Eu - ro pe dis - heart - ened, I have come a - way from the

Vn. I *pp*

Vn. II *pp* *mp*

Va. *pp* *p*

Vc. *pp* *ppp* *pp* *mp* *pp*

Cb. *pp* *ppp* *pp* *ppp* *mp* *ppp*

EE

318

Fl. *mf* *p*

Ob. *p* *mp*

Cl. *mp* *p* *mf*

B. Cl. *p* *pp*

Bsn. *mf* *ppp* *p*

Hn. *p* *p*

Tpt. *p* *p*

Perc. *mp*

C. *mf* *p*

sick land where in the sun lay the gen - tle

EE

Vn. I *mp* *pp*

Vn. II *mf* *mp*

Va. *mf* *p*

Vc. *mf* *p* *ppp* *mp*

Cb. *mf* *ppp* *p* *ppp* *p* *pp*

324

3+2

FF

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

mf

f

mf

mp

no mute

mf

f

mp

p

f

6:5

mp

6:5

— sloe - eyed — mur - der - ers of them - selves, ex - qui - sites

FF

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

p

mf

mf

mp

mf

mp

mf

f

p

mf

f

p

mp

329 $3+2$

Fl. *mp* *p* *pp*

Ob. *p*

Cl. *mp* *p*

B. Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. *pp*

Tpt. *p* *pp*

Perc. *p* *pp*

C. *p*

un - der a curse; here to ex - er - cise my de - ple - ted fu - ry.

Vn. I *pp* *pp*

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

Va. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Cb. *pp* *mp* *pp* *p* *pp* *pp*

GG

335

Poco meno mosso (♩ = 84)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Marimba
medium mallets

For _____ the heart _____

GG

Poco meno mosso (♩ = 84)

Vn. I

Vn. II

Va.

Vc.

Cb.

unis.
senza sord.

div.

pp — p

pp — p

pp — p

pp — p

pp — p

poco rit. A tempo

339

Fl. _____

Ob. _____

Cl. *mp* *3* *3* *3* *3* *3* *3*

B. Cl. *mp* *3* *3* *3*

Bsn. _____

Hn. _____

Tpt. _____

Perc. *3* *3* *3* *3* *3* *3* *3* *3*

C. *mp*
 _____ is _____ a coal, _____ grow -

poco rit. A tempo

Vn. I *mp* *3*

Vn. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

poco rit.

341

Fl. *mf* *p*

Ob.

Cl. *mf* *mp* *p*

B. Cl. *mp*

Bsn.

Hn.

Tpt.

Perc. *mf* *p*

C. *mf* *p*

ing cold er when

Vn. I *mf* *p*

Vn. II

Va.

Vc. *mf* *p*

Cb. *mf*

A tempo

343

Fl. *mf* *p*

Ob.

Cl. *mp* *p*

B. Cl. *p* *mf* *p*

Bsn. *mf* *mf*

Hn.

Tpt.

Perc.

C. *mf* *p*
jewelled ce - ru - le - an seas

A tempo

Vn. I *mf* *p*

Vn. II *mp* *p*

Va. *mp* *p*

Vc. unis. pizz.

Cb. *p* *mf*

HH

345

Fl. *mp* *p*

Ob.

Cl. *mp*

B. Cl. *mp* *pp*

Bsn. *pp*

Hn. *pp*

Tpt.

Perc. Tam-tam *ppp*

C. *mf* *p*
change in - to grey rocks,

HH

Vn. I *mp* *p* div.

Vn. II *mp* *ppp* *tr*

Va. *mp* *ppp* *tr* *div.*

Vc. *ppp* *tr* *div. arco*

Cb. *ppp* *tr*

348

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp *pp* *mp* *pp*

p *ppp* *p* *ppp*

grey wa - ter fringe, sea and sky al - ter-ing like a cloth

mp *ppp* *mp* *ppp*

mp *ppp* *mp* *ppp*

p *ppp* *p* *ppp*

mp *ppp* *mp* *ppp*

mp *ppp* *mp* *ppp*

353

Fl.

Ob.

Cl. *mp* *pp* *mp* *pp*

B. Cl. *mp* *pp* *mp* *pp*

Bsn.

Hn.

Tpt.

Perc. *p* *ppp* *p* *ppp*

C. till col-our and sheen are gone both: cold is an o - pi - ate of the

Vn. I

Vn. II *p* *ppp* *mp* *ppp*

Va. *p* *ppp* *mp* *ppp*

Vc. *mp* *ppp* *p* *ppp*

Cb. *mp* *ppp* *p* *ppp*

II

358

Fl. $\frac{5}{4}$ $\frac{3}{4}$

Ob. $\frac{5}{4}$ $\frac{3}{4}$

Cl. $\frac{5}{4}$ $\frac{3}{4}$

B. Cl. $\frac{5}{4}$ $\frac{3}{4}$

Bsn. $\frac{5}{4}$ $\frac{3}{4}$

Hn. $\frac{5}{4}$ $\frac{3}{4}$

Tpt. $\frac{5}{4}$ $\frac{3}{4}$

f > mf *f > mf* *f > mf* *f > mp*

Perc. $\frac{5}{4}$ $\frac{3}{4}$

C. $\frac{5}{4}$ $\frac{3}{4}$

sol-dier. And all my en-dea-vours_ are_un-luck-y ex-plor-ers come back, a-

f *mp*

II

Vn. I $\frac{5}{4}$ $\frac{3}{4}$

Vn. II $\frac{5}{4}$ $\frac{3}{4}$

Va. $\frac{5}{4}$ $\frac{3}{4}$

Vc. $\frac{5}{4}$ $\frac{3}{4}$

Cb. $\frac{5}{4}$ $\frac{3}{4}$

f > mf unis. *f > mf* *f > mf* *f > mp*

f > mf unis. *f > mf* *f > mf* *f > mp*

f > mf unis. *f > mf* *f > mf* *f > mp*

f > mf unis. *f > mf* *f > mf* *f > mp*

f > mf *f > mf* *f > mf*

364

Fl. *pp* — *mp* — *p* — *p*

Ob. *pp* — *mp* — *p*

Cl. *p* — *p* — *mf*

B. Cl. *p* — *mp*

Bsn. *p* — *p* — *mp*

Hn. *p* — *mp* — *mf*

Tpt. straight mute *p* — *mp* — *p*

Perc. Timpani *pp* — *p*

C. ban - don - ing — the ex - ped - i - tion; the spe - ci - mens, the li - lies of am - bi - tion

Vn. I *p* — *pp* — *mp* — *p* — *mp*

Vn. II *p* — *mp* — *mf*

Va. *p* — *mp* — *mf*

Vc. *p* — *p* — *mf*

Cb. *p*



Meno mosso

(♩ = 80)

accel.

(♩ = 88)

369

Fl. *f* *mp* *pp*

Ob. *pp* *mp* *p* *pp*

Cl. *p* *pp*

B. Cl. *mf* *mp* *pp*

Bsn. *mf* *p* *pp*

Hn. *mp* *p* *pp*

Tpt. *pp*

Perc. *mp* *p* *pp*

C. *f* *mp* *mf*

still spring in their cli-mate, still unpicked: But time, _____ time is all I lacked



Meno mosso

(♩ = 80)

accel.

(♩ = 88)

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

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

Va. *mp* *p* *pp*

Vc. *p* *pp*

Cb. *mf* *p* *pp*

(♩ = 98) (♩ = 108) (♩ = 119) (♩ = 131) (♩ = 145) ♩ = 160

375

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn.

Tpt. *pp*

Perc.

C. *mp*

to find them, as the great collectors be fore me.

(♩ = 98) (♩ = 108) (♩ = 119) (♩ = 131) (♩ = 145) ♩ = 160

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp*

Cb.

KK

381 A tempo (♩ = 76)

Fl. *pp* *p* *pp*

Ob.

Cl. *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

Bsn.

Hn.

Tpt.

Marimba
medium mallets
p

C. *p* *mf* *p*

The next month, then, is a win - dow and with a crash I'll split the glass.

KK

A tempo (♩ = 76)

Vn. I solo *pp* tutti *pp*

Vn. II

Va. solo *mp* *pp*

Vc.

Cb.

386

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

tutti

pp

div.

arco

pp

mp

Be - hind it stands one

pp

389

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

C.

Vn. I

Vn. II

Va.

Vc.

Cb.

I must_ kiss, per - son of love or_ death

LL

392

Fl. *pp*

Ob.

Cl. *p* *pp*

B. Cl. *p*

Bsn.

Hn. *p*

Tpt.

Perc. *pp*

C. *mp* *p*

a per - son or a wraith, I fear what I shall

LL

Vn. I solo *pp*

Vn. II

Va.

Vc. *p*

Cb. *p*

397

Fl. *fp* *fff*

Ob. *fp* *fff*

Cl. *fp* *fff*

B. Cl. *fp* *fff*

Bsn. *fp* *fff*

Hn. *pp* *fff*

Tpt. *pp* *fff*

Perc. *fff*

C. *find.*

Vn. I *tutti* *pp* (non div.) *fff*

Vn. II *solo* *pp* *tutti* *pp* (non div.) *fff*

Va. *tutti* *pp* (non div.) *fff*

Vc. *solo* *pp* *unis. tutti* *pp* (non div.) *fff*

Cb. *pp* *fff*

Detailed description: This page of a musical score, numbered 82, covers measures 397 to 400. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play a melodic line that starts in measure 397 and continues through measure 400. The woodwinds and brass are marked with *fp* (fortissimo piano) in measure 397 and *fff* (fortissimo) in measure 400. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a rhythmic accompaniment. The Violin I and II parts are marked with *pp* (pianissimo) in measure 397 and *fff* in measure 400. The Viola and Violoncello parts are marked with *pp* in measure 397 and *fff* in measure 400. The Contrabasso part is marked with *pp* in measure 397 and *fff* in measure 400. The Percussion part is marked with *fff* in measure 400. The Clarinet part is marked with *find.* (found) in measure 397. The score includes various dynamics, articulation marks, and performance instructions such as *tutti*, *solo*, and *non div.* (non-diviso).