

THE UNIVERSITY OF CHICAGO

AND IT WAS QUIET

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILSOPHY

DEPARTMENT OF MUSIC

BY

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CHICAGO, ILLINOIS

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SCORE IN C

Instrumentation

Flute (double Piccolo)

Clarinet in B \flat (double Clarinet in E \flat)

Oboe

Bassoon

Horn in F

Trumpet in C (cup, straight, and harmon mutes)

Percussion

Triangle

Bass Drum

Suspended Cymbal

Tam-tam

Anvil

Ratchet

Tom-toms

Crotales (two octaves)

Chimes

Vibraphone

Piano

SATB Choir

Violin 1

Violin 2

Viola 1

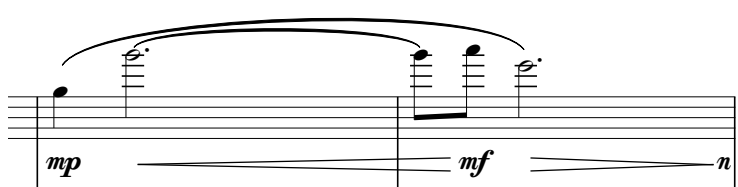
Viola 2

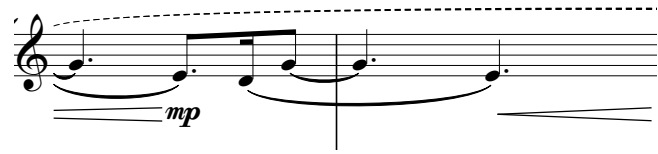
Violoncello 1

Violoncello 2

PERFORMANCE NOTES

- ◆ Piccolo sounds one octave higher than written.
- ◆ Crotales sound two octaves higher than written.
- ◆ The piece is divided into eight parts; at the end of each part, an indication of whether the ensemble should move directly into the next part or pause before moving forward is noted. If “attacca” is indicated, move immediately into the next movement; please do not put your hands or instrument down, shuffle, etc. If “not attacca” is written, pause at the end of the movement before moving on.
- ◆ $\text{♩} = \text{♩}$ unless otherwise indicated.
- ◆ Tempo markings may occasionally appear in parentheses (ex. measures 308-309); the parenthetical tempo marking indicates the arrival point of an *accelerando* or *rallentando* marking, followed by a sudden shift to a new, marked tempo, usually at the downbeat of the following bar, different from the arrival point of the *accelerando* or *rallentando*.


- ◆ Slur markings  (ex. Vln 1 measure 26-27) are intended to be connected in one breath, under one bow, or with legato tonguing.



◆ Dotted slur markings (ex. Vln 1 measures 43-44) indicate a marking of a larger phrase, and may have separate articulations underneath. You may separate your gestures as indicated and breathe as needed, but consider the overarching gesture of the phrase as indicated by the dotted slur marking.

◆ Long fermata markings $\overline{\square}$ and short fermata markings \frown are present in this score. The $\overline{\square}$ indications should be held for more than twice the value of the note or rest over which the marking sits. Short fermatas should be held up to twice the value of the note or rest over which the marking sits. Adjustments may be made to allow for the specific decay of resonances in the performance space.

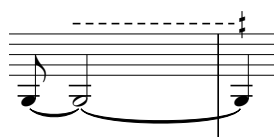
◆ Choir

- ◆ Vocal solos: x note heads  are spoken (see Part I – transition). The spoken text holds great dramatic and narrative potential. Dynamic indications are offered, but contour of pitch and nuance of gesture is left to the performer. Tell the story; be honest and as human as possible.
- ◆ Slur markings (ex. measures 116-122) connect lines in one breath, or performed with staggered breathing. Dotted slur markings (ex. measures 174-176) are indications of phrasing, usually over a rest; the intent is to continue the momentum of the phrase during the silence.
- ◆ The soprano solo should be sung by the same person throughout, and should also take Treble Solo 1 in “Part I – Transition.”
- ◆ Part III features an Alto solo; this can be sung by the soprano soloist if there are personnel restrictions. If it is sung by an Alto, this soloist should perform Treble Solo 2 in “Part I – Transition.”

Individual Instruments:

◆ Horn in F, Trumpet in C, Violoncello 1 and 2, Clarinet

- ◆ In Threnody II (and other locations), you may see a dashed line that leads to a quarter sharp or flat above your staff.



Gradually bend the pitch slightly up (or down) as indicated. The resulting pitch need not be a full quarter-tone sharp or flat, but will often compete with another player sustaining the original pitch to create a slight twinkle or buzz around the fundamental pitch.

◆ Trumpet in C

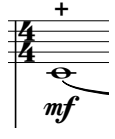
- ◆ Harmon, cup, and straight mutes will be used, indicated with boxed text

Harmon mute IN
Stem out

 (ex. measure 489) to insert mute and similar boxed text to remove the mute.

- ♦ The notated dynamic marking should be the resulting volume level of the pitch; please alter your performance as needed to achieve this dynamic level.


◆ Horn in F


- ♦ Stopped pitches are indicated with boxed text **Stopped** AND a + marking above the stopped note:  (ex. measure 429). Open horn will be indicated with boxed text **Open**.

- ♦ The notated dynamic marking should be the resulting volume level of the pitch; please alter your performance as needed to achieve this dynamic level.

◆ Piano

- ♦ A + marking and either “F.P.” or “G.P.” above a note means you should pluck the strings on the inside of the piano

with either the pads of your fingers  (ex. measure 8) or a guitar pick (or equivalent plastic implement, NO metal)

 (ex. measure 6). The method of string plucking (F.P. or G.P.) lasts as long as the + above the note head does or until an alternate method is indicated. A return to playing on the keys of the piano will be indicated with “ord” (ex. measure 13). Volume indicated should be the resultant sound in relation to the ensemble. You may need to pluck strings louder than notated in order to be heard, particularly with F.P.


- ♦ Plucked note values may be shorter than their corresponding pedal markings (ex. measure 12); allow strings to vibrate until the pedal is lifted.
- ♦ The pedal markings will dampen the sound as needed, but if you see the ϕ symbol, please dampen the strings with your fingers rather than lifting the pedal, silencing the fundamental pitch but leaving some residual overtone resonance.

◆ Strings

- ♦ All *sul ponticello*, *sul tasto*, and *col legno battuto* markings should be performed to an extreme; “*molto sul ponticello*,” “*molto sul tasto*,” etc.

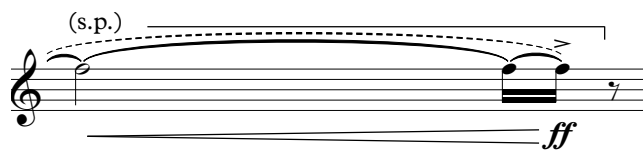
- ♦ *Sul ponticello* is abbreviated as “s.p.” and *sul tasto* is abbreviated as “s.t.” *Col legno battuto* may be abbreviated by “*col legno batt*” or “*c.l. batt.*” These techniques extend under a bracket and until you see “ord” (ex. Vcl I measures 220-222).

When “s.p. ----- s.t.” occurs, the transition should be gradual in accordance with the dotted line. If there is no dotted line, the shift should be sudden. “Ord.” indicates a return to standard performance.

- ♦ snap pizzicato markings  have three dynamic levels attached to them: *mf*, *f*, and *ff*. As you are able, please perform these in relation to one another, as loud, louder, loudest. The *mf* markings should be played as quietly as possible while still achieving the snap effect.

- ♦ All pizzicato gestures should resonate naturally unless the damp symbol ϕ follows. If one occurs, please dampen the resonance at the point indicated in the measure. Note values are usually designated as eighth notes, but do NOT dampen the pizzicato on the following rest unless indicated by the appearance of ϕ .

- ♦ Gestures where two iterations of the same pitch are tied together, with a crescendo and an accent:



(ex. Vln 2, measure 213) should maintain bow direction and increase speed

at the accented short note, as if you're throwing the last bit of the gesture away and off of your instrument. There should be no rearticulation or separating emphasis, but simply increase the bow speed in the last, tied over note value.

- ♦ Harmonics are notated with a diamond note head indicating the fundamental pitch, and a small note head in parentheses above indicated the sounding pitch (ex. measures 10-11). Unless a string is designated, fingerings are left up to the performer.

- ♦ For violas and violoncellos only: the seagull effect is found in Parts III and IV. It is a stopped harmonic starting in a very high position with an octave span between the fingers. Move down the length of the fingerboard *without* adjusting the shape of your hand or space between the fingers. Vary dynamics and speed of movement as notated in the score. This effect is used most iconically in George Crumb's "*Vox Balaenae for Three Masked Players.*"

◆ Percussion

- ♦ Instrumentation

Triangle

Bass Drum

Suspended Cymbal

Tam-tam

Anvil

Ratchet

Tom-toms (3: High-Middle-Low) 

Crotales (2 octaves)

Chimes

Vibraphone


- ♦ To accommodate quick instrument changes, Anvil and Chimes need to be close to one another (Threnody I), Crotales and Vibraphone need to be close to one another (Part I), and the triangle should be close to the Crotales (Part IV)

- ♦ L.V. unless dampen symbol ϕ appears. If the symbol appears after multiple pitches are ringing, dampen all remaining, resonating pitches (ex. Crotales measure 51; dampen the first three pitches of the bar at the symbol). If only some of the resonating pitches should be stopped while others continue to sound, this will be indicated clearly (ex. Vibraphone measure 575).

- ♦ The ϕ symbol may appear as an afterthought in some parts (ex. Crotales measure 139, Sus. Cymbal measure 319); depending on the performance space, if the sound is still resonating at this point, please dampen it.

- ♦ Chimes and Vibraphone pedal markings align with the ϕ symbol at the end of phrases and gestures. When a note is resonating particularly strongly (ex. Chimes measure 186), you may need to physically dampen the tube or bar in addition to lifting the pedal to stop the resonance. If ϕ does not appear with the pedal, do not physically dampen the tube or bar (ex. Chimes measure 207). If ϕ appears above a rest while the pedal is down (ex. Chimes measure 197), dampen the tube or bar with your hand, but leave the pedal down. This will leave some residual overtone resonance, but dampen the fundamental pitch.
- ♦ The anvil occasionally has a *mf* marking (ex. measure 375); this marking goes against the nature of the instrument, but please find a way to muffle the sound, either with less force, a softer mallet, or perhaps a towel over/under the Anvil, to help decrease the cut of the sound through the ensemble and space.
- ♦ Chimes: because of dynamic range indications, both a soft and hard hammer are used in playing the chimes. If you can achieve a quieter, softer touch with the hard hammer, or if there is a way to dampen the sound in a manner similar to the Anvil, then you may adjust accordingly.
- ♦ Some pedal holds for chimes and vibraphone are longer than a) the resonance of the instrument may be (ex. measure 186), or b) you can hold the pedal down before having to move to another instrument (ex. measure 59). In these instances, hold down the pedal of the first instrument as long as possible before you need to move to the next.
- ♦ For your convenience, quick changes will often use the same mallets between instruments. If no mallet change is indicated between instrument changes, use the same mallets between the two. If a mallet switch cannot be gracefully achieved, please choose a pair of mallets that are appropriate for both instruments being used (crotales and vibraphone in Part I, cymbals and tam-tam in Parts III and IV).
- ♦ Ratchet: Dynamics are not indicated on Ratchet gestures (see Threnody II); instead the speed of playing is indicated with an “S” (Slow) or “F” (Fast). If a dotted line appears between the two letters, gradually speed up or slow down, as indicated.
- ♦ A slash on the Suspended Cymbal (or Tam-Tam) with triangle beater includes a specification of speed; S = slow, F = fast. A line between the two means a general transition between the speeds. A triangle beater (or equivalent metal) is always preferred, but with quick changes between instruments, the wooden end of a mallet or stick may be used.
- ♦ The triangle should hang on a stand, as it needs to be played in quick succession before and after other instruments (ex. measure 595).



- ♦ Vibraphone: Dead stroke is indicated with a + above the note head  and a “D.S.” marking above (ex. measure 25). D.S. notations are cancelled out with “ord.” (ex. measure 26).
- ♦ Bass Drum: Rim-----Center, or R----C (ex. measure 372) indicates a gradual movement from the edge of the head of the drum toward the center of the head. If no direction exists, location is left to your discretion.

I was a table
 heaped with food
Delicious fruits to nurture you.
You gathered with family and friends,
sat with me and ate and drank and talked and
laughed.
We even sang and quarreled. Cried.
You got up and walked away, banging your
chair against my legs
and my load was lightened but I was untidy
then.
And it was quiet.

I was asleep when some other mother's son
came before dawn in a uniform.
He rang the bell we had
and then he told me that your heart had
stopped.

Stopped suddenly

(THRENODY I)

and I wasn't there to hold you,
to reassure you, to yell at you, to scream.
To say I love you, to hold you, to take your
place.
To cry, to sing, to tell you I am sorry, to plead
for your release.
To ask forgiveness, to see you smile, to make
you lunch, to urge you back to life.
To find out how it happened, to believe what I
saw, to lament, to extol your virtues, To hold
your future in my hands as if it had been mine
to keep. To redo the past,
to warn you, to remind you, to pester you. To
offer to do your laundry.
To ask for all my money back, to caress you
while you were still warm,

(THRENODY II)

To cover you, to hold you.
To take you back into this body
from which you came.

To take your place, my son.
I would take your place.

Oh, my beloved boy! My gift taken back!

(THRENODY III)

I'd meant to go into the mystery before you.
Now thought to go as well as you, to hold you
one more time.

I am a table covered with neatly piled papers,
paints and pens.
I have no arms nor hands nor spine to reach
the top,
to hold the pens,
nor eyes to see
the color,
nor heart
to paint,
nor guts
to write.
What is there to say?

*Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.*

the death of my daughter
stopped my world.

*Stabat mater dolorosa
Juxta crucem lacrymosa
Dum pendebat Filius.*

*Cujus animam gementem
Contristatam et dolentem
Pertransiit gladius.*

*Eja Mater fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam*

*Quis non posset contristari
Christi Matrem contemplari
Dolentem cum Filio?*

*Sancta Mater istud agas
Crucifixi fige plagas
Cordi meo valide.*

For the old to die and
be replaced by the young...
The world has been turned
around.

*Fac, ut portem Christi mortem
Passionis fac consortem
Et plagas recolare.*

Make sense of a world where
[he, she, you] no longer
exist[s].

*Quando corpus morietur
Fac, ut animae donetur
Paradisi Gloria. Amen.*

TEXT SOURCES

“To Hold You”
Libby Chaney

excerpts from “The Role of Meaning and Purpose in Life in Parental Bereavement”
Inese Wheeler (Dissertation, University of Georgia, 1990)

Translations and Annotations of Choral Repertoire Volume I: Sacred Latin Texts
compiled and annotated by Ron Jeffers (earthsongs, 1998)

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Duration ca 40 minutes

Premiere: 13 May 2016

Contempo: Tomorrow’s Music Today

Cliff Colnot, conductor

Chicago, IL

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Score in C

Piccolo sounds one octave higher than written
Crotales sound two octaves higher than written

And it was Quiet

Part I

K. Pukinskis

Like a memory from childhood,
Distant but happy

♩ = 60

The score is for a full orchestra and vocal soloists. It begins with a 4/4 time signature and a tempo of 60 beats per minute. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C) are marked 'Tacet until Threnody I'. The strings (Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II) and Piano are also marked 'Tacet until Threnody I'. The Vibraphone part is the first to play, starting with a forte (f) dynamic and a 'Ped.' (pedal) marking. It features a melodic line with dynamics ranging from forte (f) to mezzo-forte (mf) and piano (p). A 'bow (mf)' instruction is placed above the vibraphone staff, and a 'mallet' instruction is placed below it. The Piano part has a 'mf' dynamic and a 'Ped.' marking. The vocal soloists (Soprano, Alto, Tenor, Bass) are marked 'Tacet until Threnody I'. The Violin I part has a dynamic of 'n' (piano) and a 'Match the sound profile of a bowed vibraphone.' instruction. The Viola I part has a dynamic of 'mf'. The score concludes with a 'Ped.' marking for the Piano and a 'G.P.' (Grand Piano) marking for the Piano part.

And it was Quiet - Part I

7 3+2

Fl. 5/4

Ob. 5/4

Cl. 5/4

Bsn. 5/4

Hn. 5/4

C Tpt. 5/4

Vibraphone
bow *mp*
bow *mf*
mallet *mf*
mp
Ped.

plucked inside the piano with pads of finger, mild to no attack F.P.
mp
mf
3 (F.P.)
Ped.

S. 5/4

A. 5/4

T. 5/4

B. 5/4

Vln. I *mp* *n* *mf* *n*

Vln. II *n* *mp* *n* *mf* *n*

Vla. I *n* *mp* *n*

Vla. II

Vc. I *n* *mf* *n* *mf* *p*

Vc. II

And it was Quiet - Part I

12

3+2

2+3

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib. **Vibraphone**
bows *mf* Led. *mp* Led. *mp* *mf*
mallet *mp* Led. **ethereal, floating**
bow *mp* *mf*

Pno. *G.P.* *F.P.* *ord.*
mf *p*
momentum like a swinging bell *mf*
Led. Led. Led.

S.

A.

T.

B.

Vln. I *mf* *f* *p* *mf* *p*
ethereal *no vib.*

Vln. II *p* *mp* *pp*

Vla. I *pizz* *IV* *IV* *(III)* *arco*
mf *p* *mp* *n*

Vla. II

Vc. I *s.p.* *momentum like a swinging bell* *ord.*
mf *f* *n* *mp* *pp* *mf*

Vc. II

And it was Quiet - Part I

18

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vibraphone

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

with Vcl I

with Pno

p

mf

mp

mp

mf

mp

p

mf

mp

pizz IV

IV

IV

IV

IV

p

mf

mp

vib. norm.

mp

n

3

3

3

3

3

And it was Quiet - Part I

22

The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.) and C Trumpet (C Tpt.). The third system features the Vibraphone (Vib.) and Piano (Pno.). The fourth system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) vocalists. The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), and Viola II (Vla. II). The sixth system includes Violoncello I (Vc. I) and Violoncello II (Vc. II).

Key performance instructions and dynamics include:

- Vibraphone:** "with pno." (measures 1-2), "D.S." (measures 3-4), "mp" (measure 1), "p" (measure 4), and a triplet in measure 3.
- Piano:** "ord." (measures 1-2), "with vib." (measures 3-4), "p" (measure 1), "mp" (measure 2), "mf" (measure 3), and "mp" (measure 4).
- Vla. I:** "arco (III)" (measures 1-2), "pizz" (measures 3-4), "p" (measure 1), "mp" (measure 2), "pp" (measure 3), "mf" (measure 3), and "mp" (measure 4).
- Vc. I:** "p" (measure 1), "mf" (measures 3-4), and "mp" (measures 5-6).
- Vln. I:** "mp" (measure 5), "mf" (measure 6), and "n" (measure 7).
- Vln. II:** "s.p." (measures 5-6), "n" (measure 5), and "mp" (measure 6).

And it was Quiet - Part I

Breathing, unassuming

♩ = ♩ = 60

28

3+2

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vibraphone
ord.

Vib.

Pno.

S.

A.

T.

B.

Breathing, unassuming

♩ = ♩ = 60

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

And it was Quiet - Part I

This musical score is for the piece "And it was Quiet - Part I". It features a variety of instruments and dynamic markings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.), all of which are silent throughout the piece. The string section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, which are also silent. The instrumental ensemble includes Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The Vibraphone part begins with a **D.S.** (Da Capo) marking and includes dynamic markings of *mf*, *mp*, *p*, *mp*, and *p*. The Piano part features *mp* and *mf* dynamics. The string parts (Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II) all start with *mf* and follow a similar dynamic contour: *mf* → *p* → *mp* → *p* → *sub mf* → *p* → *sub mf* → *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

And it was Quiet - Part I

39

Choral entrance

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vibraphone

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

mf

mp

mf

p

mf

pizz

arco

n

nostalgic, warm

I was a ta - ble,

(mp)

mf

p

mf

(mp)

mf

p

mf

(mp)

mf

p

mf

(mp)

mf

p

mf

And it was Quiet - Part I

43

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.

Crot. **Crotales**
Soft rubber mallet
mp *mf* *p*

Pno.

S.
A.
T.
B.
I was a ta - ble heaped with food, with

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
mp *mf* *mp* *pizz* *pizz ord.*

And it was Quiet - Part I

48

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 C Tpt.
 Crotales
 Pno.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla. I
 Vla. II
 Vc. I
 Vc. II

Musical score for "And it was Quiet - Part I", page 48. The score is in 6/8 time and includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet), strings (Violins I & II, Violas I & II, Cellos I & II), vocal soloists (Soprano, Alto, Tenor, Bass), and percussion (Crotales). The vocal parts have lyrics: "food". The score features various dynamics such as *mf*, *mp*, *pp*, and *f*, along with performance instructions like *pizz* (pizzicato) and *arco* (arco). The Crotales part includes a box labeled "Crotales" and dynamic markings *mf*, *mp*, and *mf*. The Piano part includes a *Red.* marking. The string parts show dynamic changes and articulation marks. The vocal parts are marked *mf* and *pp*. The woodwind parts are mostly rests. The percussion part has a melodic line with dynamics *mf*, *mp*, and *mf*.

And it was Quiet - Part I

53

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Crotales

p

Vibraphone
medium yarn mallets

p

f

n

mp

I was a ta - ble, a ta - ble heaped with

I was a ta - ble, a ta - ble heaped with de -

I was a ta - ble, a ta - ble heaped with de -

I was a ta - ble, a ta - ble heaped with de -

n

mp

pp

p

pp

mf

pp

And it was Quiet - Part I

58

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot. **Crotales**
soft rubber mallet

Vib. **Vibraphone**

Pno.

S.
fruits to nur - - - ture you.

A.
li - cious fruits to nur - - - ture you.

T.
li - cious fruits to nur - - - ture you.

B.
li - cious fruits to nur - - - ture you.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

f *mf* *f* *f sempre*

f *f* *mf* *f* *mf*

f *f* *mf* *f* *mf*

f *f* *mf* *f* *mf*

f *f* *mf* *f* *mf*

f *f* *mf* *f* *mf*

f *f* *mf* *f* *mf*

And it was Quiet - Part I

63

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.

Crot.
mf *f* mp
Crotales

Vib.
medium yarn mallet
mp
Ped.

Pno.
mf *f* *p*

S.
A.
T.
B.

Vln. I
mf *f* *p*

Vln. II
f *p* mp s.p.

Vla. I
f *p* mp s.p.

Vla. II
mf *f* *p* mp s.p.

Vc. I
Vc. II
f mp

And it was Quiet - Part I

69

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

lightly, lyrical

p *mp*

Crotales
medium rubber mallet

mp *mf* *mp*

Vibraphone

F.P. G.P. G.P. ord. G.P. ord. F.P. ord.

p *mp* *p* *mp* *p*

Red.

pizz *arco*

p *mf* *sub mp* *mf* *p* *mf* *mp* *mf* *pp* *mp*

ord.

mf *sub mp* *mf* *p* *mf* *mp* *mf* *pp*

ord.

mf *sub mp* *mf* *p* *mf* *mp* *mf* *pp* *mp*

And it was Quiet - Part I

75

Fl. *mf* *pp* *p*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot. *mf* *pp*

Vib.

Pno. *mf* *pp* *mp* *p* *ord.* *F.P.*

S. *mp* *mf*
You gath-ered with fam -'ly and friends

A. *mf*
You gath-ered with fam -'ly and friends

T. *calm, unaccented mp* *p* *mp*
I was a ta - ble gath - ered with fam - 'ly and

B. *mp* *p* *mp*
I was a ta - ble gath - ered with fam - 'ly and

Vln. I *n* *mp* *mf*

Vln. II *mp* *n* *mp* *mf*

Vla. I *mp* *n* *mp*

Vla. II *mp* *ord.* *mp*

Vc. I *mp* *mp*

Vc. II *mp* *mp*

And it was Quiet - Part I

80

Fl. *mf* *mp* *f* *mf* (*mf*)

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno. *mf* *mp* *f* *mp* G.P.

S. *f* unis. *mf* *f* unis. *mf* Led.

A. *f* *mf* *mf*

T. *mf* *f* *mf*

B. *mf* *f* *mf*

Vln. I *f* *sub mp*

Vln. II *f* *sub mp* *mf* pizz.

Vla. I *mf* *f* *sub mp*

Vla. II *mf* *mp* *f* *sub mp*

Vc. I *mf* *mp* *f* *sub mp*

Vc. II *mf* *mp* *f*

sat with me and ate and drank and talked and drank and talked and

friends, sat with me, I was a table, I was a

friends, sat with me, I was a table, I was a

And it was Quiet - Part I

poco rall.

84

Fl. *f* *p*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

ord.

Pno. *f* *mf*

Red.

S. *f*

laughed

A. *f* *(sempre f)* *mp*

laughed

T. *f* *(sempre f)* *mp* (altos can support if necessary)

ta - ble oo

B. *f*

ta - ble

poco rall.

Vln. I *f* (*pizz*) *arco*

Vln. II *f* *mp*

Vla. I *f*

Vla. II *f* *(sempre f)*

Vc. I *f* *(sempre f)*

Vc. II *f* *(sempre f)*

And it was Quiet - Part I

89 $\text{♩} = 48$ **poco accel.**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

p **F.P.** *p*

Δ *Ped.*

S.

p

A.

p

T.

p

B.

mp

You sat with me and ate and drank, talked with

You sat with me and ate and drank,

You

$\text{♩} = 48$ **poco accel.**

Vln. I

p **pp**

Vln. II

pp

Vla. I

mp *n*

Vla. II

Vc. I

p

Vc. II

And it was Quiet - Part I

98

Fl. *mf* *f* *ff*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno. *mf* *ff*

S. *unis. mf* *ff*
we e-ven sang and sang,

A. *unis. mf* *ff*
I was a ta - ble, sang we e - ven sang,

T. *mf* *ff*
sang and sang we e - ven sang

B. *mf* *ff*
I was a ta - ble, sang and sang and sang

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. I *mf* *ff* *pizz* *arco*

Vla. II *mf* *ff* *pizz*

Vc. I *mf* *ff*

Vc. II *pizz* *mf* *ff*

And it was Quiet - Part I

103

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

pp

sang.

pp

sang.

pp

sang.

pp

sang.

con sordino

con sordino

con sordino

con sordino

con sordino

And it was Quiet - Part I

109

quasi-solo, floating above

Fl.

mp

mf

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

S.

A. unis. sharply *mf*
and quar - reled.

T. sharply *mf*
and quar - reled.

B.

Vln. I (sord.) *mf* *pp* *mp* *mf* *p* *mf* solo

Vln. II (sord.) *pp* *mp* *mf* *p* *mf* solo Sul D

Vla. I (sord.) *pp* *mp* *mf* *p* *mf* Sul A senza sord.

Vla. II (sord.) arco solo *mf* senza sord.

Vc. I (sord.) *p* *mf* senza sord.

Vc. II

And it was Quiet - Part I

116 molto rall. . .

Fl. *n*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

S. *p sempre*
Cried. becoming irrational
Cried.

A. *p sempre*
Cried.

T. *p sempre*
Cried. Cried. *mf*

B. *p sempre*
Cried. *mf*

Vln. I *sempre mp*
senza sord. molto rall. . .

Vln. II *senza sord.*
n

Vla. I

Vla. II *senza sord.*
n

Vc. I

Vc. II

And it was Quiet - Part I

Like the ding of a clock, then slowly churning forward

121 $\text{♩} = 48$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot. **Crotales** At the exact moment of soprano cutoff **QUICK to Vib.**

Vib. **Vibraphone** medium yarn mallets *f* *mf* *mp* *p*

Pno. **G.P.** *f* *mp* *mf* *mp*

S. *ff*

A.

T.

B.

Vln. I (ord.) *f* *mp* *mf* *mp* *pp*

Vln. II (ord.) *f* *mp* *mf* *mp*

Vla. I (ord.) *pizz* *mf* *mp* *mp* *p*

Vla. II

Vc. I

Vc. II

And it was Quiet - Part I

Sad

127

poco rall. . . . ♩ = 76

poco rall. . . . ♩ = 52 poco accel. . .

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and C Trumpet (C Tpt.). The second system includes Vibraphone (Vib.), Piano (Pno.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The vocal parts (S., A., T., B.) have lyrics: "You got up and walked a - way, bang-ing your chair a -" and "bang-ing your chair a -". Performance markings include dynamics (mp, mf, pp, p), articulation (F.P., ord.), and phrasing (poco rall., poco accel.).

And it was Quiet - Part I

133 $\text{♩} = 60$ **poco rall.** $\text{♩} = 52$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vibraphone

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

gainst my legs

gainst my legs

mf *mp* *p* *sub mf*

mf *mp* *p* *sub mf*

mf *mp* *p* *sub mf*

mf *mp* *p* *sub mf*

arco *mf* *mp* *mf* *mp*

arco *mf* *mp* *mf* *mp*

And it was Quiet - Part I

Broad, but not at all majestic

♩ = 60

137

Fl. *mp* *f* *mp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot. **Crotales**
soft rubber mallets *mf*

Vib. **Vibraphone**
soft rubber mallets *mp* *f*
Red.

Pno. *mf* *p*

S. *mp* *mf* *mp*
and my load was light - ened but I was un - ti - dy

A. *mp* *mf* *mp*
and my load light - ened but I was un - ti - dy

T. *mp* *mf* *sub mp*
and my load light - ened but I was un - ti - dy

B. *mp* *mf* *sub mp*
and my load was light, I was un, I was a

Vln. I *p* *p* *mf* *mp*

Vln. II *pp* *sub p* *mf* *mp*

Vla. I *p* *p* *mf* *mp*

Vla. II *pp* *sub p* *mf* *mp*

Vc. I *mp* *mf* *mp*

Vc. II *mp* *mf* *mp*

And it was Quiet - Part I

142 **trailing off, disappearing**

Fl. *f* *mf < f* *mf < f* *mf*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno. *f* *p*
Ped.

S. *f* then. *p*
then. then. then.

A. *f* then, un - ti - dy then. *p*

T. *f* then, un - ti - dy, then, then, then. then, then. *p*

B. *f* ta - ble, a ta - ble then. *p*

trailing off, disappearing

Vln. I *f* *ff* *mp*

Vln. II *f*

Vla. I *f*

Vla. II *mf* *f* *mp*

Vc. I *f* *f* *mp*

Vc. II *f* *mf* *mp*

And it was Quiet - Part I

poco rall.

♩ = 48

Hollow, almost still

148

Fl. *mp* *pp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib. **Vibraphone** medium yarn mallet: use same mallet for Vibes and Crot. through end of Part I *mp* Led.

Pno. *mp* Led.

S. *p sempre*
And it was qui - et.

A. *p sempre*
And it was qui - et.

T. *p sempre*
And it was qui - et.

B. *p sempre*
And it was qui - et.

Vln. I *(mp)* *pp* *p sempre*

Vln. II *mp* *p sempre*

Vla. I *mp* *pp* *p sempre*

Vla. II

Vc. I *p sempre*

Vc. II *mp*

And it was Quiet - Part I

154

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot.

Vibraphone
Vib. *(mp)* *p* with vla Quick to Crot. 2

Pno. *mp* *p* F.P. G.P. F.P.
Ped. Ped.

S.

A.

T.

B.

Vln. I *(p sempre)* *mp*

Vln. II *(p sempre)* *mp*

Vla. I *(p sempre)* *mp*

Vla. II solo, with vib *mp sempre* pizz 2

Vc. I *(p sempre)* *mp*

Vc. II *p* *(p)* *mp*

And it was Quiet - Part I

Not Attacca

159 poco rall. $\text{♩} = 30$

Fl. *mp* *pp* *p* *n*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot. *p* Crotales

Vib. *mp* *pp* *p*

Pno. *p* *pp*

S.

A.

T.

B.

Vln. I *p sub mp* *p* *pp* *p* *n*

Vln. II *p sub mp* *p* *pp* *p* *n*

Vla. I *p sub mp* *p* *pp* *p* *n*

Vla. II *arco mp* *p* *pp*

Vc. I *p sub mp* *p* *pp* *p* *n*

Vc. II *p sub mp* *p* *pp* *p* *n*

7'40"

Part I - Transition

Like a dream, sleepwalking, ominous

$\text{♩} = 36$

(spoken: dynamic markings are at the discretion of the performer to be heard in the performance space. Any pitch and dynamic contour are left to the discretion of the performer; your delivery should be as real and human as possible.)

164 *mf*

Treble Solo

I was a-sleep when some o-ther mo-ther's son_ (n) came be-fore dawn in a u-ni-form. He

CHOIR ONLY: ALL OTHERS TACET UNTIL THRENODY I CHANGE TO PICCOLO, E \flat CLARINET

Piano

FOR REHEARSAL ONLY

168

Treb. Solo 1

rang the bell we had and then he told me that your heart your heart had stopped. Stopped.

Pno.

173

Crying out

$\text{♩} = 60$

2+3 2+3

Treb. Solo 1

I was a - sleep be-fore dawn.

Treb. Solo 2

The death of my daugh-ter_ stopped my world.

S.

ff Vi - dit su - um *f* dul-cem *mf* na - tum *(mf sempre)* Mo - ri-

A.

ff Vi - dit su - um *f* dul-cem *mf* na - tum *(mf sempre)* Mo - ri-

T.

ff Vi - dit su - um *f* dul-cem *mf* na - tum *(mf sempre)* Mo - ri-

B.

ff Vi - dit su - um *f* dul-cem *mf* na - tum *(mf sempre)* Mo - ri-

Pno.

And it was Quiet - Part I Transition

178

Treb. Solo 1 2+3

Treb. Solo 2

S.

A.

T.

B.

Pno.

Your heart had stopped. Stopped. Your heart had stopped.

My daugh- ter...

en - do de - so - la - tum Dum e -

en - do de - so - la - tum Dum e -

en - do de - so - la - tum Dum e -

en - do de - so - la - tum Dum e -



poco rall.

Attacca

182

Treb. Solo 1

S.

A.

T.

B.

Pno.

Some o-ther mo-ther's son. Stopped. Stopped, sud-den-ly.

mi - - sit spi - - - ri - tum. (m)

mi - - sit spi - - - ri - tum. (m)

mi - - sit spi - - - ri - tum. (m)

mi - - sit spi - - - ri - tum.

2'00"

Threnody I

Like a slingshot, unstable
 186 ♩ = 92

Piccolo *mf* *f sempre*

Oboe *mf* *f sempre*

Clarinet in Eb *mf* *f sempre*

Bassoon *f sempre*

Horn in F *mp* *f*

Trumpet in C *fp* *f* *mp* *mf*

Anvil **Anvil**
 hard mallet *f*

Tom-toms **Tom-toms**
 Medium mallets,
 err on softer side *n* *f*

Chimes **Chimes**
 hard hammer *f*
Red.

Piano *mp* *f sempre*
Red.

CHOIR TACET UNTIL PART II

Like a slingshot, unstable
 ♩ = 92

Violin I *pizz* *ff sempre*

Violin II *pizz* *ff sempre* *ff*

Viola I *s.p.* *mp* *ff*

Viola II *s.p.* *fmp* *f* *mf* *ff* *ff* *pizz* *ff*

Violoncello I *f sempre* like peeling bells

Violoncello II *f sempre* like peeling bells

And it was Quiet - Threnody I

190

Picc. *f sempre*

Ob. *f sempre*

E♭ Cl. *f sempre*

Bsn. *mf* *f*

Hn. *mf* *f* *mp* *mf*

C Tpt. *f* *mf* *f*

Tom-toms *mf* *f* *mf* *mf* *f*

Pno.

Vln. I *ff* *f* *ff* *ff*

Vln. II *f* *ff* *f* *ff* *mf* *ff*

Vla. I *f* *ff* *mf* *f* *mf*

Vla. II *f* *mf* *f*

Vc. I *f*

Vc. II *f* s.p. ord. s.p. ord.

like a peeling bell

And it was Quiet - Threnody I

193 poco rall.

Picc. *mf* *f* *mf*

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

E♭ Cl. *mf* *f* *mf* *ff* *f* *mf*

Bsn. *mf*

Hn. *f* *mf* *mp* *mf*

C Tpt. *mp* *p* *f*

Tom-toms *p* *f* *p* *ff* *mf < f*

Pno. *mp* *mf*

Vln. I *f* *ff* *pizz* *arco* *f* *mf*

Vln. II *f*

Vla. I *mf* *ff*

Vla. II *mf* *f sub mf* *ff* *pizz* *f* *ff*

Vc. I (no accent) *mf*

Vc. II (no accent)

And it was Quiet - Threnody I

196 $\text{♩} = 72$

Picc. f mf mf f p $sub\ mf$

Ob. mf f mf

E♭ Cl. f mf mf

Bsn. f mf mf

Hn. mp

C Tpt. mp *calmer* mf mp $sub\ mf$ mp

Tom-toms mp

Chim. mp *no accent, teetering* mp *Ped.*

Pno. p

Vln. I f mp mf mp

Vln. II mf mp mf mp

Vla. I f mf *s.p.* *ord.* mf mp

Vla. II *arco* f mf mp mf

Vc. I *(mf sempre)* $mf\ sempre$

Vc. II mf $mf\ sempre$

And it was Quiet - Threnody I

200

Picc. *n*

Ob. *n*

E♭ Cl. *n*

Bsn. *n*

Hn. *n*

C Tpt. *(mp)* *pp*

Chimes **Chimes** quasi-solo aimless, without direction *mp*

Pno.

Vln. I *mf* *n*

Vln. II *pp* *n* *mp* *n*

Vla. I *mf* *n* *n* *mf* *pp* *mp* *pp*

Vla. II *mp* *mf* *p* *mp* *col legno battuto*

Vc. I *gliss.* *n*

Vc. II *mp* *n*

The image shows a page of a musical score for a symphony. It features ten staves for various instruments: Piccolo, Oboe, E-flat Clarinet, Bassoon, Horn, C Trumpet, Chimes, Piano, Violin I, Violin II, Viola I, Viola II, Violin Cello I, and Violin Cello II. The score is in 5/4 time and begins at measure 200. The Piccolo and Oboe parts have melodic lines with dynamics of *n*. The E-flat Clarinet and Bassoon have rests with dynamics of *n*. The Horn and C Trumpet parts also have rests with dynamics of *n* and *pp* respectively. The Chimes part is marked 'quasi-solo' and 'aimless, without direction' with a dynamic of *mp*. The Piano part is silent. The Violin I part has a melodic line starting with *mf* and ending with *n*. The Violin II part has a melodic line starting with *pp* and ending with *n*. The Viola I part has a melodic line starting with *mf* and ending with *pp*. The Viola II part has a melodic line starting with *mp* and ending with *p*. The Violin Cello I part has a melodic line starting with *gliss.* and ending with *n*. The Violin Cello II part has a melodic line starting with *mp* and ending with *n*.

And it was Quiet - Threnody I

2+3

2+3

205 **accel.**

Picc. *p* *f*

Ob. *p* *f*

E♭ Cl. *p* *f*

Bsn.

Hn. *fp* *f* *mf* *f*

C Tpt. *fp* *f* *mf* *f*

Anvil **Anvil**
hard mallet *f* *mf* *mp* *mf* *mp* *mp*

Chim. **Chimes**
sub f *mf* *f*
hard hammer

Pno. *mf* *f*
pluck with guitar pick inside piano G.P. G.P.

Vln. I **accel.**

Vln. II

Vla. I

Vla. II *jeté* *jeté* *pizz* *mf* *mp* *mf*

Vc. I *f* *fp*
s.p.

Vc. II *f* *fp*
s.p. ord.

And it was Quiet - Threnody I

Visceral, like everything is an outcry

208 ♩ = 92

Picc. *f* counter melody with Eb Clar. *f*

Ob. *f* *ff* *mf*

E♭ Cl. *f* counter melody with Picc. *f*

Bsn. *f* Brusque, blunt

Hn.

C Tpt. *mf* *f*

Tom-t. *f* Tom-Toms medium mallet err on softer side Dry, marked

Chim. *f* Chimes hard hammer *ff* Ped.

Pno. *f* Brusque, blunt (no pedal)

Vln. I *f* *spiccato*: Ticking, prickly s.p. ord.

Vln. II *f* *spiccato*: Ticking, prickly s.p.

Vla. I *f* *spiccato*: Ticking, prickly

Vla. II *f* *arco* Ticking, prickly s.p. ord.

Vc. I *pizz* *ff* *arco* Brusque, blunt *f*

Vc. II *pizz* *ff* *arco* Brusque, blunt *f*

And it was Quiet - Threnody I

210

Picc. *mp*

Ob.

E♭ Cl. *(f sempre)*

Bsn.

Hn. *(no accent)* *f*

C Tpt. *mp* *f*

Anv. **Anvil**
hard mallet *f* *mf*

Tom-t. **Tom-Toms**
medium mallet *f* *ff* *mf*

Chim. **Chimes**
hard hammer *f*

Pno. *(no accent)*

Vln. I *ord.*

Vln. II *s.p.* *mf* *ord.*

Vla. I *f*

Vla. II *mf*

Vc. I

Vc. II

And it was Quiet - Threnody I

212

Picc. *mf* *f*

Ob. *f*

E♭ Cl. *mf* *f*

Bsn.

Hn. *mf*

CTpt. *mf*

Tom-t. *sub f*

Chim. *f* *Red.*

Pno. *f* *Red.*

Vln. I *ff*

Vln. II *f* *ord.* *s.p.*

Vla. I *ff*

Vla. II *f*

Vc. I *ff* *f*

Vc. II *ff* *f*

Tom-Toms

Chimes
hard hammer

s.p.

Red.

And it was Quiet - Threnody I

214

Picc. *f* *ff* *f*

Ob. *ff* *f*

E♭ Cl. *mf*

Bsn. *sfz* *ff*

Hn. *mf*

C Tpt. *mf*

Tom-t. **Tom-Toms**
medium mallet *f*

Chim. **Chimes** *f* Ped.

Pno. Ped.

Vln. I *f* *ff*

Vln. II (s.p.) *ff* *mf* ord.

Vla. I *mf* *f* ord.

Vla. II s.p. *ff* *f* ord.

Vc. I *ff*

Vc. II *ff*

And it was Quiet - Threnody I

Calming down, less aggressive

singing

216

Picc. *mf* *f*

Ob. *mf*

E♭ Cl. *f* *mf* *f*

Bsn. *f*

Hn. *f* *mf*

C Tpt. *f*

Tom-t. *mf*

Chim.

Pno. *ff* *f*

Vln. I *f*

Vln. II *f* *ff*

Vla. I *mf* *f*

Vla. II *ff*

Vc. I *f* *sub mf* *ff*

Vc. II *f* *sub mf* *ff*

s.p.

And it was Quiet - Threnody I

218

develop out of chime sonority

Picc. *(sempre f)*

Ob. *mf* *f*

E♭ Cl. *mf* *f*

Bsn.

Hn. *mf*

C Tpt. *mf* *mf* *echoing, chime-like*

Tom-t.

Chim. *mf* *Red.*

Pno.

Vln. I *ff*

Vln. II *f*

Vla. I *pizz* *arco* *s.p.*

Vla. II *ff* *f*

Vc. I *mf*

Vc. II

And it was Quiet - Threnody I

220

Picc.

Ob. *mp*

E♭ Cl. *mf* TO CLARINET IN B♭

Bsn. *f*

Hn. *f*

C Tpt. *mp*

Tom-t. *f mp f mp mf*

Pno. *mf*

Vln. I *mf ff f*

Vln. II *ff*

Vla. I *mf ff mp*

Vla. II *ff mf* ord.

Vc. I *f* col legno battuto

Vc. II *f* ord. pizz *ff* arco *f*

And it was Quiet - Threnody I

222

Picc. *mf sempre*

Ob.

Cl.

Bsn.

Hn. *mp*

C Tpt. **Straight Mute IN**

Tom-t. **Tom-Toms**
mp sub mf sub mp

Pno.

Vln. I *mf f*

Vln. II *mf* s.p. ord.

Vla. I *ff*

Vla. II

Vc. I

Vc. II

And it was Quiet - Threnody I

Beginning to breathe
rall.

224

Fl. TO FLUTE

Picc.

Ob.

Cl.

Bsn. *mf* *f* *mp*

Hn. softening *mf* *mp*

C Tpt. Straight Mute IN shadowing the Horn *mp sempre*

Chim. Chimes soft hammer *mf* *Ped.*

Pno. *mf* *Ped.*

Vln. I *sub mf* *f* *mf* *rall.*

Vln. II *sub mp* *ff*

Vla. I *mf* *mp*

Vla. II *ff* *s.p.* *mf* *f*

Vc. I ord. *mf* *p*

Vc. II *mf*

And it was Quiet - Threnody I

226

Fl.

Ob.

Cl.

Bsn. (no accent) *mf* *p*

Hn. *mf*

CTpt. (mute in) *mf* 3

Chim. Chimes *Red.*

Pno. (no accent) *mp* *Red.*

Vln. I *f* *mf*

Vln. II *mf* *f* *mf*

Vla. I s.p. *mp* *mf*

Vla. II ord. *sub mp* *ff* *f*

Vc. I s.p. *mf* *c. l. batt.*

Vc. II (no accent)

And it was Quiet - Threnody I 2+3

228

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Anvil

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

(mute in)

mp

f

pp

medium mallet

as quiet as possible; dampen with a towel over instrument or mallet?

mp

ff

f

ord.

mp

ff

mp

f

f

f

And it was Quiet - Threnody I

Slowly settling
230 $\text{♩} = 48$

Tutti rest

Fl. *mp* p *mp* p

Ob. *p* mf *n*

Cl. *f* mf

Bsn. *f* mf

Hn. *f* mf trailing off

C Tpt. (mute in) *p* mf pp

Crot. Crotales medium soft mallet *mp*

Chim. Chimes soft hammer *mf*

Pno. *f* pp slight rearticulation, barely audible

Vln. I *n* ord. *f* **Tutti rest**

Vln. II *n* ord. *f*

Vla. I *f* mp Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath". The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

Vla. II *f* mp Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath". The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

Vc. I *f* mp Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath". The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

Vc. II *f* mp

And it was Quiet - Threnody I

3+2

234

Fl. *mp* *mf* *pp*

Ob.

Cl. solo (with Horn) *mp* *p* *mf* *f* *mf* *f* *mf*

Bsn. *mp* *mp*

Hn. solo (with Clarinet) *mp* *mf* *mp* *f* *mf* *f* *mf*

C Tpt.

Tom-t. Tom-toms medium mallet *mf* *p* dampen if still sounding *p*

Chim. Chimes soft hammer *mf* *mf*

Vib. Vibraphone medium rubber *f*

Pno. *mf* *p*

Vln. I *mf sempre* *f* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. I *mf* *f*

Vla. II *mf* *f*

Vc. I *mf* *f* *mf* *f* (echoing Hrn.)

Vc. II *mf* *f*

And it was Quiet - Threnody I

Breathe as necessary; include a decrescendo to *niente* and then crescendo back into the same pitch after the breath.
The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

239

Fl. *mp*

Ob. *mp* *mf* *f sub mf*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mf*

Tom-toms *mf* *p* *mf* *mp* *mp*

Chim. *mp*

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. I *mp*

Vla. II

Vc. I *p* *mf* *mp*

Vc. II *mp*

fade into the sonority

(mute still in)

Tom-toms

Chimes
soft hammer

marked, but without accent

Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath".
The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

Rearticulate as necessary, but never louder than *pianissimo*; in combination with ensemble breathing, the resultant sound will be similar to frequencies beating against one another. You may rearticulate the top staff one octave lower if you find it sticks out in the resonance of the performance space.

Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath".
The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath".
The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath".
The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

Include slow, ad lib decrescendos to *niente* and then crescendo back into the initial volume after the "breath".
The effect among the ensemble will be a slow oscillation of sound, like frequencies beating.

And it was Quiet - Threnody I

245

Fl. *mp*

Ob. *n*, *mp*, *p*, *mp*, *mf*

Cl. *mp sempre*

Bsn. *mp sempre*

Hn.

C Tpt. *n*, **STRAIGHT Mute OUT**

Tom-t. **Tom-toms**, *p*, *mp*, *p*, **with Vibe mallets**

Crot. **Crotales**, medium rubber, *mp*

Chim. **Chimes**, soft hammer, *mp*, *ped.*

Vib. **Vibraphone**, motor on, pedal lightly, *mp*, *ped.*

Pno.

Vln. I *n*, *p sempre*

Vln. II *n*, *p sempre*

Vla. I *mp*

Vla. II *mp*

Vc. I

Vc. II

And it was Quiet - Threnody I

Attacca

249

Fl. *mf* *n*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

T.-t. Tam-tam soft felt *p* *mp* *n* grad. slower roll

Crot. Crotales medium rubber *p*

Chim. Chimes soft hammer *mp* Ped.

Vib. Vibraphone medium yarn motor on, pedal lightly *p* Ped.

Pno.

Vln. I

Vln. II

Vla. I *pp*

Vla. II *pp*

Vc. I

Vc. II

And it was Quiet - Part II

262

Slower, warm
♩ = 66

poco accel.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. D.

Chim.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Stopped + + + + Open

Harmon mute IN Stem out

Mute OUT

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

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

f *mf* *mp*

f *mf* *mp*

ma - ter do - lo - ro - sa

ma - ter do - lo - ro - sa

To say I love you,

To say I love you,

ord.

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

And it was Quiet - Part II

3+2

♩ = 72 molto rall.

♩ = 60

266

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p* *mf* *p*

Cl. *mf* *pp*

Bsn. *mp* *mf* *p*

Hn. (open) *mf*

C Tpt. (mute out) *mf*

T.-t. **Tam-tam** barely audible, similar to soft felt bass drum sound *p*

Chim. **Chimes** soft hammer *mp*

Pno. *F.P.* *F.P.* *F.P.*

S. *p* like bells *mf*

A. *p* *mf*

T. *mp* *mf* *p* *mf*

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

Jux - ta cru - cem la - cry - mo - sa Dum pen

Jux - ta cru - cem la - cry - mo - sa Dum pen

Vln. I *pizz* *mf* *mf* *mp* *arco*

Vln. II *pizz* *mf* *mf* *mp* *arco*

Vla. *mp* *mf*

Vc. *mp* *mf*

Vc. *mp* *mf* *p sub mf*

And it was Quiet - Part II

270 **poco rall.** ♩ = 52

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. *p*

C Tpt. *p*

Chim. **Chimes**
soft hammer
mf
Ped.

Pno.

S. *mp* to take your *mf*

A. *mp* to take your

T. *mp* de - - - bat Fi - - - li - us.

B. *mp* de - - - bat Fi - - - li - us.

poco rall. ♩ = 52

Vln. I *mf* *p* *mp*

Vln. II *mf* *p* *p*

Vla. *p*

Vla. *p*

Vc. *mf* *p*

Vc. *mf* *p*

And it was Quiet - Part II

273 ♩ = 60

The score is for a section titled "And it was Quiet - Part II" starting at measure 273. The tempo is marked as ♩ = 60. The key signature has one flat (B-flat major or D minor). The time signature is 12/8. The instruments and their parts are:

- Fl.:** Starts with a rest, then plays a melodic line starting at measure 273 with a *mf* dynamic, ending with a *p* dynamic.
- Ob.:** Rest throughout.
- Cl.:** Rest until measure 275, then plays a melodic line with *mf* and *mp* dynamics.
- Bsn.:** Rest until measure 275, then plays a melodic line with *mf* and *mp* dynamics.
- Hn.:** Rest throughout.
- CTpt.:** Rest throughout.
- Pno.:** (ord.) part with *mf* dynamics, including a *Ped.* (pedal) marking.
- S.:** *pp* dynamic, with "place." marking.
- A.:** *pp* dynamic, with "place." marking.
- T.:** *pp* dynamic.
- B.:** *pp* dynamic.
- Vln. I:** *mf* dynamic, with *mf* and *mp* dynamics later.
- Vln. II:** *mf* dynamic, with *mp* and *mf* dynamics later.
- Vla. (top):** *mf* dynamic, with *mp* and *mf* dynamics later. Includes "s.p." and "ord." markings.
- Vla. (bottom):** *mf* dynamic, with *mf* and *mp* dynamics later.
- Vc. (top):** Rest throughout.
- Vc. (bottom):** Rest throughout.

And it was Quiet - Part II

3+2

Not sad, but full, with your whole body

♩ = 72

283

Fl.

Ob.

Cl.

Bsn.

Hn.

CTpt.

Cym.

Tom-t.

Pno.

Slash on Cymbal triangle beater

Tom-toms medium, not yarn/felt

Not sad, but full, with your whole body

mf *f*

S.

A.

T.

B.

To cry, to sing,

To cry, to sing,

To cry, to sing,

To cry, to sing,

Not sad, but full, with your whole body

♩ = 72

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

f *sub p* *pp* *mf* *f*

f *sub p* *pp* *mf* *f*

f *sub p* *pp* *mf* *f*

f *sub p* *pp* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

2+3

And it was Quiet - Part II

poco rall.

(♩ = 60) ♩ = 72

288

Fl. *sub mf* *f* *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f* *mf* *f*

Hn. *mf* *f* *mp* *f* *mf*

C Tpt. *p* *mf*

Cym. *mp* *mf* *mf < f* *f > mf < f*

Tom-t. *mf = f > mp*

Pno.

S. *mf* *f* *mf* *f*

A. *mf* *f* *mf* *f*

T. *mf* *f* *mf* *f*

B. *mf* *f* *mf* *f*

Vln. I *ff* *f* *mf* *f*

Vln. II *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

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

Vc. *mf* *f*

Sus. Cymbal soft felt/yarn

Slash on Cymbal triangle beater

F S F

Tell you I'm sor - ry,

Tell you I'm sor - ry,

Tell you I'm sor - ry,

Tell you I'm sor - ry,

And it was Quiet - Part II

3+2

molto rall.

292

Fl. *mf* *f* 5 6 5

Ob. 3 *mp* *f* 3

Cl. *mp* *f*

Bsn. *mp* *f*

Hn. 5 *mp* *f* *mf*

C Tpt. *mp* 6 *f*

Tom-t. Tom Toms medium *mf* *f* *mf* *f* *mf* *f*

Pno. *mp* *f* 5

S. *mf* *f* pleading

A. *mf* *f*

T. *mf* *f*

B. *mf* *f*

Vln. I *mf* 6 *f* 5 6 5

Vln. II *mf* *f* 5

Vla. *mf* *f* 3

Vla. *mf* *f* 3

Vc. *n* *arco* *mf* *f*

Vc. *n* *mf* *f*

to plead for your re -

molto rall.

And it was Quiet - Part II

A tempo, not as bright: almost matte

294 ♩ = 72

Fl. *mf* *mp* *p* **3+2**

Ob. *p* *mf* *mp* *p*

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

Bsn. *mf* *mp* *p*

Hn. *mf* *mp* *p*

C Tpt. *mf* *mp* *p*

Pno. *mf* *mp* *p*

S. *p*
lease.

A. *p*
lease.

T. *p*
lease.

B. *p*
lease.

A tempo, not as bright: almost matte

♩ = 72

Vln. I

Vln. II

Vla. **3+2**

Vla. **3+2**

Vc.

Vc.

And it was Quiet - Part II

298 **poco rall.**

Fl. *mf* *p* *mp* *pp* *p*

Ob. *mf* *p* *mp* *p*

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

Bsn. *mf* *p* *mp* *pp* *p*

Hn. *mf* *p* *p* *mp* *pp* *p*

C Tpt. *mf* *p* *p* *mp* *pp* *p*

Pno. *mp* *mf* *mp* *p*

S. -

A. -

T. -

B. -

Vln. I -

Vln. II -

Vla. -

Vla. -

Vc. -

Vc. -

poco rall.

And it was Quiet - Part II

303 **Softened** $\text{♩} = 60$ **poco accel.**

Fl. *mp* *mf* *mp*

Ob.

Cl. *mf* *p*

Bsn. *mf* *pp*

Hn.

C Tpt. *pp* *p*

Tri. **Triangle** *p*

Crot. **Crotales** medium (not soft) *mp* *p*

Chim. **Chimes** soft hammer *mf* *pp*

Pno. *mp* *mf* *mp*

S. **softened** *mp* (no pedal) *mp* unis. *mp*

To ask for - give - ness, to

A. *mp*

To ask for - give - ness,

T. *mp* *mf* *p*

To ask for - give - ness, see you smile,

B. *mp* *mf* *p*

To ask for - give - ness, see you smile,

Softened $\text{♩} = 60$ **poco accel.**

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

2+3

And it was Quiet - Part II

308

(♩ = 80) Suddenly slower again ♩ = 60

Fl. *mf* *p* *mp* *pp* *p*

Ob. *mf* *p*

Cl. *mp* *mp* *pp* *sub mp* *n*

Bsn. *mp* *n*

Hn. **Stopped** *mp* **Open** *pp*

C Tpt. *mp*

Vib. **Vibraphone** *mf* **D.S.** **(ord.)** *mp*

Pno.

S. Solo

S. *earnest* *mf* *mp* *mp*
 make you lunch, urge you back to life. be -

A. *mf* *mp* *mp*
 urge you back to life. be -

T. *mp*
 To find out how it hap pened, _

B. *mp*
 To find out how it hap pened, _

(♩ = 80) Suddenly slower again ♩ = 60

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

And it was Quiet - Part II

313

Fl. *mf* *p*

Ob.

Cl. *mp* *mf* *p*

Bsn. *mp* *p*

Hn. *mp* *mf* *p*

C Tpt. *mp* *p*

B. D. *soft felt*
p *mp* *n* *f*

Vib.

Pno. *mp* *p* *f*

S. *mf* *p* *ff*
lieve what I saw, la- ment,

A. *mf* *p* *ff*
lieve what I saw, la- ment,

T. *mf* *p* *ff*
be - lieve what I saw, la- ment,

B. *mf* *p* *ff*
be - lieve what I saw, la- ment,

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vla. *p* *ff*

Vc. *mf* *p* *ff*

Vc. *mf* *p* *ff*

Red. *Red.* *crying out*

And it was Quiet - Part II

318

Slower, freely; follow the Soprano Solo

3+4

3+4

$\text{♩} = 60$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Cym.

T.-t.

Pno.

Harmon mute IN
Stem out

Slash on Cymbal
triangle beater
S F

Tam-Tam
triangle beater
S F

mf \rightarrow *pp*

mp \leftarrow *mf*

mp \leftarrow *mf*

mp \leftarrow *mf*

S. Solo

calling out, flexible

mf

mp

Cu - jus a-ni-man ge-men-tem Con - tri-sta - tam et do-len - tem

S.

mp *sempre*

to ex-tol your vir - tues,

A.

mp *sempre*

to ex-tol your vir - tues,

T.

mp *sempre*

to ex-tol your vir - tues,

B.

mp *sempre*

to ex-tol your vir - tues,

Slower, freely; follow the Soprano Solo

$\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

pizz *arco*

mf *mp* *sempre*

pizz *arco*

mf *mp* *sempre*

pizz *arco*

mf *mp* *sempre*

pizz *arco*

mf *mp* *sempre*

pizz *arco*

mf *mp* *sempre*

mf

And it was Quiet - Part II

323

poco accel. ♩ = 72

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Bass Drum (B. D.), Tom-toms, Piano (Pno.), and Soloist (S. Solo). The second system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.).

Key performance instructions include:

- Ob.:** *mp* to *mf* to *pp*
- Cl.:** (*mp*)
- Bsn.:** *mfp*
- Hn.:** Stopped, Harmon mute IN Stem out, *mf* to *n*, *mfp*, Open, (*p*)
- C Tpt.:** *mp* to *mf* to *n*, Mute OUT
- B. D.:** Bass Drum soft felt, *p*
- Tom-toms:** Tom-toms medium felt, *mf* to *mp*, *p*
- Pno.:** G.P. (Grand Piano) markings
- S. Solo:** *mf*, Ped. (Pedal), *n*
- S.:** *mfp*, To hold your
- A.:** *mfp*, To hold
- T.:** *mfp*, To hold
- B.:** *mfp*, Your
- Vln. I & II:** (*mp*) to *n*
- Vla.:** (*mp*) to *n*, *mfp*, *molto s.p.*, *pp*
- Vc.:** (*mp*) to *n*

And it was Quiet - Part II

329

The musical score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute): Melodic line with dynamics *p*, *mp*, and *p*.
- Ob.** (Oboe): Rested.
- Cl.** (Clarinet): Melodic line with dynamics *p*, *mp*, and *p*.
- Bsn.** (Bassoon): Rested.
- Hn.** (Horn): Melodic line with dynamics *mp*, *p*, *mp*, and *p*.
- C Tpt.** (Trumpet): Rested.
- Cym.** (Cymbal): *Sus. Cymbal soft felt*, dynamics *pp*, *mp*, and *pp*.
- Pno.** (Piano): Rested.
- S. Solo** (Soloist): Rested.
- S.** (Soprano): Lyrics: fu - ture hands, mine (In 2)
- A.** (Alto): Lyrics: fu - ture hands, as if it had been mine to
- T.** (Tenor): Lyrics: fu - ture in my hands mine
- B.** (Bass): Lyrics: fu - ture hands mine to
- Vln. I** (Violin I): Dynamics *p* and *mf*.
- Vln. II** (Violin II): Dynamics *p* and *mf*.
- Vla.** (Viola): *ord.* (ordine), dynamics *pp*.
- Vc.** (Violoncello): Rested.
- Vc.** (Violoncello): Rested.

And it was Quiet - Part II

Warm $\text{♩} = 60$ *poco accel.* $\text{♩} = 72$

344

Fl. *f* *mf*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot. *f*

Pno. *f*

no accent *mf*

S. To car-ress you while you were still

A. To car-ress you while you were still

T. To car-ress you while you were still

B. To car-ress you while you were still

Warm $\text{♩} = 60$ *poco accel.* $\text{♩} = 72$

Vln. I *f*

Vln. II *f*

Vla. *arco* *f*

Vla. ord. *f* molto s.p.

Vc. *f* *arco* molto s.p.

Vc. *ff* *pizz* *f* molto s.p.

And it was Quiet - Part II

Slower, freely, out of time ♩ = 60

3+2

347

Fl. *p*

Ob.

Cl.

Bsn. *mf* *n*

Hn.

C Tpt.

B. D. **Bass Drum**
soft felt
match the inverse motion of the choir
n *mp* *n*

Pno. *mf*
Reararticulate as necessary, but never louder than *pianissimo*.

S. Solo *mp* *mf* *mp* increasingly desperate
Sta - bat ma - ter do - lo - ro - sa Ju - xta cru - cem la - cry -

S. warm. *mm**

A. *mp* sink into the orchestral sound *n*
warm. *mm**

T. *mp* sink into the orchestral sound *n*
warm. *mm**

B. *mp* sink into the orchestral sound *n*
warm. *mm**

Vln. I *p*

Vln. II *p*

Vla. *p* *mp*
Include slow, ad lib decrescendos to *niente*, then crescendo back into the initial volume after the "breath".

Vla. ord. *mp*
Include slow, ad lib decrescendos to *niente*, then crescendo back into the initial volume after the "breath".

Vc. *mp*
Include slow, ad lib decrescendos to *niente*, then crescendo back into the initial volume after the "breath".

Vc. ord. *mp*
Include slow, ad lib decrescendos to *niente*, then crescendo back into the initial volume after the "breath".

And it was Quiet - Part II

352 2+3

Fl. *mf* *p* *mp* *mf*

Ob. *mf* *p* *mp* *mf*

Cl. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hn. *mf* *p* *mf*

C Tpt. *mf* *p*

Pno. *f* *mf* *mp*

S. Solo *f* *mf* *mp*
mo - sa Dum pen - de - bat

S.

A.

T.

B.

Vln. I

Vln. II

Vla. *(mp sempre)*

Vla. *(mp sempre)*

Vc. *(mp sempre)*

Vc. *(mp sempre)*

And it was Quiet - Part II

356 poco rall.

The score is for a section of a larger work, starting at measure 356. It features a variety of instruments and a vocal soloist. The key signature is one flat (B-flat), and the time signature is 3/4, which changes to 4/4 at the beginning of the second measure. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Contrabass Trombone (C Tpt.). The second system includes Bass Drum (B. D.), Piano (Pno.), Soprano Soloist (S. Solo), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The woodwinds and strings play melodic lines with dynamic markings of *mp*, *p*, and *mf*. The vocal soloist enters in the second measure with the lyrics "Fi - li - us." The tempo marking "poco rall." is indicated at the end of the page.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. D.

Pno.

S. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

mp

p

mf

p

mp

p

mf

p

mp

mp

Fi - li - us.

poco rall.

And it was Quiet - Part II

Not attacca

361 ♩ = 52

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Bass Drum (B. D.). The woodwinds play a melodic line in 5/4 time, transitioning to 4/4 time. The Bass Drum part is marked "soft felt" and includes dynamics *p*, *mp*, and *p*. The strings (S., A., T., B.) and Piano (Pno.) parts are shown as rests.

Not attacca

♩ = 52

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part features a melodic line with dynamics *pp* and *s.p.*, and a "barely audible shift" marking. The Violin II part has a *pp* dynamic. The Viola and Violoncello parts are shown as rests.

7'00"

Threnody II

Abrupt, brewing ♩ = 78

365

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Percussion: this should sound like one, moving machine with many parts.

Bass Drum medium hard like a ricochet

Slash on Sus. Cymbal Slow Fast

Tam-tam

Ratchet

Piano

CHOIR TACET UNTIL PART III

Abrupt, brewing ♩ = 78

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

(ord.) jeté

behind the bridge

jeté

behind the bridge

bend slightly sharp

pizz

And it was Quiet - Threnody II

Releasing the flood gates

370

Fl. *f sempre*

Ob. *f sempre*

Cl. *f*

Bsn. *f sfz sfz f ff f*

Hn. *mf f mf f*

C Tpt. *mf f*

B. D. *mp ff*

Cym. *f mf*

Rt. *f*

Pno. *f*

Vln. I *f ff*

Vln. II *f ff*

Vla. I *sfz sfz ff f*

Vla. II *f*

Vc. I *f sempre (pizz) arco ff f ff*

Vc. II *ff f arco pizz ff*

Bass Drum: Rim, Center

Slash on Sus. Cymbal: F, S

Ped.

And it was Quiet - Threnody II

374

Fl. *p*

Ob. *p*

Cl. (*f sempre*) *p*

Bsn. *ff* *mp* *f*

Hn. *ff* *f* *mp* *f*

C Tpt. *ff* *mp* *f*

Cym. *ff*

Anv. *f* *mf* *f* *mf*

Anvil
hard mallet
second note like a ricochet

Pno. *ff* *f* *ff*

Vln. I *mp*

Vln. II *mp*

Vla. I *sfp* *f* *mp* *ff*

Vla. II *ff* *mp* *ff*

Vc. I (*pizz*) *arco* *sf* *mf* *ff*

Vc. II (*pizz*) *arco* *sf* *mp* *ff*

And it was Quiet - Threnody II

Abrupt again
376 CHANGE TO PICCOLO

Fl. —

Ob. —

Cl. — quasi-solo, outcry *f*

Bsn. *f* *mf* ————— *pp*

Hn. —

C Tpt. —

T.-t. **Tam-Tam** soft felt like white noise, highlighting resonances of other instruments
pp *sempre*

Anv. **Anvil** *f* — *p*

Pno. —

Abrupt again

Vln. I —

Vln. II —

Vla. I *f* *ff* *mp* — *f* *f* *mf* — *f* *ff* *gliss.* *s.p.* *ord.*

Vla. II *pizz* *arco s.p.* *mf* — *pp* *ord.* *f* *f* *ff* *mp* *bend slightly sharp* *3*

Vc. I *ff* *s.p.* *f* *sempre* *s.t.* *s.p.*

Vc. II *ff* — *f* *sempre*

And it was Quiet - Threnody II

380 CHANGE TO PICCOLO

Fl.

Ob.

Cl. *sempre f* *mf* *f* *mf*

Bsn. *f* *mp* *ff* *mp*

Hn.

C Tpt.

T-t. **Tam-Tam** *mf* *p sempre*

Pno.

Vln. I

Vln. II

Vla. I *fp* *fp*

Vla. II *f* *mf* *pp* *mp* *f*

Vc. I *pizz* *ff* *arco* *s.t.* *f* *p* *molto s.p.* *f sempre*

Vc. II *s.t.* *s.p.* *ord.* *s.t.* *s.p.* *s.t.* *ff* *f* *mp* *f*

beginning to form larger shapes

And it was Quiet - Threnody II

As if everyone is moving in different directions

383

Picc. Piccolo *mf*

Ob.

Cl. *ff* *f* *f* *ff* *tinny, siren-like*

Bsn. *ff* *f < ff* *f* *f sempre*

Hn.

C Tpt.

T-t. Tam-Tam *mf* *p* *mf*

Rt. Ratchet F

Pno.

Vln. I

Vln. II *behind the bridge* *jeté, c.l. battuto* *mf > p* *f > p* *ff > mp*

Vla. I *f* *jeté* *f < ff > mp* *f* *mf > p* *mf* *ff*

Vla. II *jeté* *s.p.* *mp < mf > mp < ff* *ff <* *ord.* *mf* *f* *mf* *6*

Vc. I *(s.p.)* *pizz* *ff* *arco* *ord.* *s.t.* *s.p.* *ff > f*

Vc. II *ord.* *ff* *ff > f*

And it was Quiet - Threnody II

387

Picc. *f* *mf* *f*

Ob. *mp* *f* *mf*

Cl. bend pitch slightly up bend pitch slightly down *mp*

Bsn. *f* *ff* *f*

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

C Tpt. *mf* *f* *mf* *f* *mf* *f*

B. D. Bass Drum medium felt *mp*

T-t. *pp*

Pno.

Vln. I tinny, siren-like *sempre f*

Vln. II tinny, siren-like *sempre f*

Vla. I *f* *mf* *ff* *f* *ff* *f* *ff* *ff*

Vla. II *f* *f* *ff* *f* *ff* *f* *mf* *mp* *ff*

Vc. I s.t. *pizz* *arco ord.*

Vc. II s.p. (s.p.) *ff* *f*

jeté

And it was Quiet - Threnody II

390

Picc. *ff*

Ob. *ff*

Cl.

Bsn. *ff*

Hn. *f* *ff*

CTpt. *ff*

B. D. *f*

Pno.

Vln. I

Vln. II

Vla. I *arco* *s.p.* *f* *ff*

Vla. II *f* *ff*

Vc. I

Vc. II (s.p.)

Tutti rest

2/4 4/4

And it was Quiet - Threnody II

Slightly slower, out of time. Follow piano, violin I

$\text{♩} = 60$

392

Picc. $\text{♩} = 60$

Ob. $\text{♩} = 60$

Cl. $\text{♩} = 60$

Bsn. $\text{♩} = 60$

Hn. $\text{♩} = 60$

C Tpt. $\text{♩} = 60$

T.-t. **Slash on Tam-Tam**
wire brush
f

Senza tempo, quasi-cadenza until m. 400
Solo: irritated, angled

R.H. pastoral resonance, separate from L.H.

Pno. *f* like bells.
mf
ff *f*
Ped.

Slightly slower, out of time. Follow piano, violin I

$\text{♩} = 60$

quasi duet with Piano. irritated, angled

Vln. I *mf* *ff* *mf* *f* *ff*

Vln. II $\text{♩} = 60$

Vla. I $\text{♩} = 60$

Vla. II $\text{♩} = 60$

Vc. I $\text{♩} = 60$

Vc. II $\text{♩} = 60$

And it was Quiet - Threnody II

3+2

397

Picc. *sempre p*

Ob. *sempre p*

Cl. *sempre p*

Bsn.

Hn.

C Tpt.

Cym. *mp* *mf*
S F
Slash with Sus. Cymbal

Chim.

Pno. *softening*

Vln. I *mf* *mp*

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

And it was Quiet - Threnody II

In time again ♩ = 72 **Slower** ♩ = 60

400

Picc. *sempre p* *mp* *mf* *p*

Ob. *sempre p* *mf* *p*

Cl. *sempre p* *mf* *p*

Bsn. *mp* *mf* *f*

Hn. *p* *mp* *mf*

C Tpt. *p* *mp* *mf*

Cym. **Slash with Sus. Cymbal**
S F φ

Rt. **Ratchet** S

Chim. **Chimes**
soft hammer *f*
Ped.

Pno. (tutti) *mp* *mf*

In time again ♩ = 72 **Slower** ♩ = 60

Vln. I *mp* *mf* *mp* *f* *mp* *f*

Vln. II *mp* *mf* *f* *mp* *f*

Vla. I *mp* *f* *mp* *f*

Vla. II *f* *mp* *f* *mp*

Vc. I *mp* *mf sub p* *f*

Vc. II *mp* *mf sub p* *f*

s.p. *ord.* *arco (ord.)* *pizz* *arco*

And it was Quiet - Threnody II

accel.

♩ = 100

405

Picc. *mf* *ff* *mp*

Ob. *mp* *mf* *f* *ff*

Cl. *mp* *ff*

Bsn. *f* *mp* *mf* *mp* *f*

Hn. *mp* *f* *f* *ff*

C Tpt. *f* *mp* *mp* *f*

Crot.

Chim.

Pno. *mf* *mp* *Ped.*

Vln. I *mp* *f* *sub mf* *ff*

Vln. II *mp* *f* *sub mf* *ff*

Vla. I *f* *sub mp* *fmp* *ff*

Vla. II *mf* *mp* bend slightly flat

Vc. I *s.t.* *s.p.* *fmp* *ff* bend slightly up

Vc. II *mf* *mp* *ord.* *ff*

And it was Quiet - Threnody II

Suddenly ♩ = 60

408 CHANGE TO FLUTE

beginning to lose control
accel.

Picc. - - - - -

Ob. - - - - - *f* - - - - - *pp*

Cl. *ff* - - - - - *sf* - - - - - *pp*

Bsn. - - - - -

Hn. - - - - -

C Tpt. - - - - -

Crot. **Crotales**
 medium rubber

Chim. **Chimes**
 hard hammer *f*

Pno. *ff*

Vln. I **Suddenly** ♩ = 60 *mp* **accel.**

Vln. II *pizz (ord.)* *sf* - - - - - *mp* *arco* *mp* - - - - - *mf*

Vla. I *f* *mf* - - - - - *p*

Vla. II *pizz* *f* *pizz (ord.)*

Vc. I *fp* - - - - - *f* *sf* - - - - - *pp*

Vc. II *sf* - - - - - *pp*

And it was Quiet - Threnody II

♩ = 100 Suddenly ♩ = 80 2+2+2+3 Finding a balance ♩ = 60

413 Flute

Fl.

mf f n

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot.

Crotales

f

Chim.

Pno.

rocking back and forth, no accents

mf mp

mf

♩ = 100 Suddenly ♩ = 80 Finding a balance ♩ = 60

Vln. I

f p f

Vln. II

mp mf f mp mf ff

Vla. I

mp f mf f

Vla. II

f f f ff

Vc. I

pizz f

(ord.) arco mp mf

Vc. II

f mp mf

And it was Quiet - Threnody II

Not Attacca

417

Fl.

Ob.

Cl.

Bsn.

Hn.

CTpt.

Crot.

Chim.

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Chimes
soft hammer

Crotales
medium rubber

mf
Ped.

mp
Ped.

p
Ped.

mf

mf

mf

mp

p

n

p

mf

mp

f

mf

n

mp

mf

mp

mf

mp

pp

mf

p

mf

n

> pp

mf

p

mf

n

3'30"

And it was Quiet - Part III

428

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot.

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

mp

mf

n

mp

mf

mp

f

ord.

s.t.

n

mp

f

Open

And it was Quiet - Part III

2+2+3

2+2+3

2+3+2+2

2+2+3

432 Chant-like, very fluid

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

A. Solo

S.

A.

T.

B.

Chant-like, very fluid

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

And it was Quiet - Part III

Brewing, building

437 poco accel.

♩ = 52

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vibraphone

Vib.

Pno.

A. Solo

S.

A.

T.

B.

you.

To co - ver you,

To co - ver you,

ge - am.

ge - am.

poco accel.

Brewing, building

♩ = 52

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

s.t.

ord.

And it was Quiet - Part III

With increasing urgency
poco accel.

442 3+2

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Pno.
A. Solo
S.
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

mf
p
mf
mp
mf
p
mf
mp
mf
p
mp
ord.
mf
mp
mp
mp

To hold you, to
to hold you.
To take you
to hold you.
To take you

With increasing urgency
poco accel.

And it was Quiet - Part III

♩ = 72

**Suddenly slower, stopped
in your tracks ♩ = 52**

447

Fl. Ob. Cl. Bsn. Hn. C Tpt. Pno. Peo. A. Solo S. A. T. B.

hold you, to hold
back in - to this bo - dy from which you
back in - to this bo - dy from which you

mf *f* *ff*

4/4 3/4 4/4

♩ = 72

**Suddenly slower, stopped
in your tracks ♩ = 52**

Vln. I Vln. II Vla. I Vla. II Vc. I Vc. II

f *ff*

4/4 3/4 4/4

And it was Quiet - Part III

450 **Even slower, sinking** ♩ - 44 3+2+2+2 2+3+2

Fl. - - - - - 9 7 4

Ob. - - - - - 9 7 4

Cl. - - - - - 9 7 4

Bsn. - - - - - 9 7 4

Hn. - - - - - 9 7 4

C Tpt. - - - - - 9 7 4

Pno. - - - - - *mf* - - - - - *p* *Red.*

A. Solo *ff* you. - - - - - *p*

S. came. - - - - - *p*

A. came. - - - - - *p*

T. *mp* Me sen - ti - re vim do - lo - ris *mf* Fac ut te - cum lu - ge -

B. *mp* Me sen - ti - re vim do - lo - ris *mf* Fac ut te - cum lu - ge -

Even slower, sinking ♩ - 44

Vln. I *mf* - - - - - *p*

Vln. II *mf* - - - - - *p*

Vla. I - - - - - 9 7 4

Vla. II - - - - - 9 7 4

Vc. I - - - - - 9 7 4

Vc. II - - - - - 9 7 4

And it was Quiet - Part III

455 2+2+2+3

The score is for a 4/4 piece. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.). The piano part (Pno.) features a complex texture with a *p* dynamic in the first measure, a *f* dynamic in the second, and a *mf* dynamic with a triplet in the third. The Baritone Soloist (Bar. Solo) has lyrics: "For the old to die and be re-placed by the young...". The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). Dynamics range from *p* to *mf*. A *Red.* (ritardando) marking is present in the piano part.

And it was Quiet - Part III

458 5" Tutti rest

Fl. 4/4

Ob. 4/4

Cl. 4/4
mf *mp* *pp*

Bsn. 4/4

Hn. 4/4
mf *n*

C Tpt. 4/4

Vib. 4/4
Vibraphone
soft yarn *mp* *p* A only
Red.

Pno. 4/4
p *p* *pp*
Red.

S. 4/4

A. 4/4

T. 4/4

B. 4/4
mfp *mfp* *pp*
round.

Vln. I 4/4
p sempre

Vln. II 4/4
pp *p sempre*

Vla. I 4/4

Vla. II 4/4

Vc. I 4/4

Vc. II 4/4

5" Tutti rest

And it was Quiet - Part III

462 **Slow.** ♩ = 40 **5" Tutti rest**

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 C Tpt.
 Pno.
 Solo. Spoken.
 Bold, chest voice. Exasperated, almost pleading, but also resigned. Ad lib rhythm as necessary.
 This notation provides a sense of timing.
 mf \leftarrow *f* \rightarrow *mp* *mf* \leftarrow *ff* *sub mf*
 A. Solo
 To take your place, my son. I would take your place.
 S.
 A.
 T.
 B.
 Slow. ♩ = 40 **5" Tutti rest**
 Vln. I
 Vln. II
 Vla. I
 Vla. II
 Vc. I
 Vc. II
 Solo: Seagull effect: 10-12 seconds, repeat as necessary, vary speed and distance covered on string. Can be sparse.
 p sempre
 gliss.
 mf \leftarrow *mp*
 mf \leftarrow *mp*

And it was Quiet - Part III

467 2" Tutti rest ♩ = 40

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Pno.
A. Solo

2" Tutti rest ♩ = 40

Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Vc. II

And it was Quiet - Part III

472 ♩ = 72 **poco accel.** ♩ = 40

The score is for a section of a larger work, starting at measure 472. It is in 3/4 time and features a tempo change from 72 to 40 beats per minute, marked 'poco accel.'. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Piano, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The woodwinds and strings play sustained notes with dynamic markings of *p*, *mp*, and *pp*. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: 'Chri - sti' and 'Quis non pos - set con - tri - sta - ri'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *mp* to *pp*. The strings play a rhythmic pattern in the right hand and a bass line in the left hand, with dynamics of *mf* and *mp*. The score is written in 3/4 time and features a tempo change from 72 to 40 beats per minute, marked 'poco accel.'. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Piano, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The woodwinds and strings play sustained notes with dynamic markings of *p*, *mp*, and *pp*. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: 'Chri - sti' and 'Quis non pos - set con - tri - sta - ri'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *mp* to *pp*. The strings play a rhythmic pattern in the right hand and a bass line in the left hand, with dynamics of *mf* and *mp*.

And it was Quiet - Part III

477 poco rall.

Fl. *mf* *p*

Ob. *mp* *mf* *mp*

Cl. *mf* 2

Bsn. *mf*

Hn. *mp* *mf* *mp*

C Tpt.

Pno.

S. *mf* *mp*
Ma - - trem con - tem pla - ri - - Do - -

A. *mp* *mf* *mp* *mf*
Quis non pos - set con - tem - pla - ri, Chri - sti Ma - trem Do -

T. *mp* *mf*
Chri - sti Ma - trem con - tem - pla - - ri - - Chri - sti Ma - trem

B. *mf* *p*
Ma - trem con - tem - pla - ri - -

Vln. I *mf* *p* poco rall.

Vln. II (*pizz*) *arco* *mp* *mf* *mp* *p*

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

Vla. II *mp* *mf* 2

Vc. *mf*

Vc. II (*pizz*) *mf*

And it was Quiet - Part III

3+2+2

480 *poco accel.*

The score is for a section starting at measure 480, marked *poco accel.* The time signature is 7/8. The instruments and parts include:

- Fl.**: *mf* then *sub p*
- Ob.**: *p*
- Cl.**: *p*
- Bsn.**: *mp*
- Hn.**: Rest
- C Tpt.**: Rest
- Pno.**: *mf* then *mp*, includes *Ped.* marking
- S.**: *mp*
- A.**: *mp*
- T.**: *mp*
- B.**: *mf* then *mp*
- Vln. I**: *mf* then *p*
- Vln. II**: *f* then *p*
- Vla. I**: *mp*
- Vla. II**: *sub mf* then *sub mp*
- Vc. I**: *mp*, *arco*, includes a 6-measure rest
- Vc. II**: *mp*, includes a 6-measure rest

Vocal lyrics:

S. len - - - tem, do - len - - - tem cum
A. len - - - tem, do - len - - - tem cum
T. do - - - len - - - tem cum
B. do - - - len - tem, do - len - tem cum

And it was Quiet - Part III

482 $\text{♩} = 54$

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

C Tpt. *mf*

Pno. *mf*

S. *mf sempre*
Fi - li - o?

A. *mf sempre*
Fi - li - o?

T. *mf sempre*
Fi - li - o?

B. *mf sempre*
Fi - li - o?

Vln. I *mf*

Vln. II *mf*

Vla. I *mf*

Vla. II *mf*

Vc. *mf*

Vc. II *mf*

And it was Quiet - Part III

484 *molto rall.*

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

C Tpt. *mp* *pp* *mp sempre*

Pno. *f* *p*

S.

A.

T.

B.

Vln. I *s.p.* *n*

Vln. II *n* *pizz* *(arco)*

Vla. I *p* *mp* *3* *3*

Vla. II *p*

Vc. *pizz* *p* *mp*

Vc. II *mp* *mf* *n*

And it was Quiet - Part III

488 $\text{♩} = 44$ **Prayerful** CHANGE TO PICCOLO

Fl. - - - - -

Ob. - - - - -

Cl. **CHANGE TO E \flat CLARINET** *n* - - - - -

Bsn. - - - - -

Hn. *(mp)* - - - - - *n*

C Tpt. **Harmon mute IN Stem out** - - - - -

Crot. **Crotales** softest yarn *mp* - - - - -

Pno. - - - - -

S. *mp* - - - - - *p* *(p)* *mp*
San - cta Ma - ter i - stud a - gas

A. *mp* - - - - - *p* *(p)* *mp*
San - cta Ma - ter i - stud a - gas

T. *mp* - - - - - *p* *(p)* *mp*
San - cta Ma - ter i - stud a - gas

B. *mp* - - - - - *p* *(p)* *mp*
San - cta Ma - ter i - stud a - gas

$\text{♩} = 44$ **Prayerful**

Vln. I - - - - -

Vln. II - - - - -

Vla. I - - - - -

Vla. II - - - - -

Vc. **Seagull effect** *arco* *mf* *p* *gliss.* *mf* *gliss.*

Vc. II *mf* *Seagull effect* *gliss.* *mp sempre*

And it was Quiet - Part III

493

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot. Crotales

Pno.

S. *mp* *mf*

A. *mp* *mf*

T. *mp* *mf*

B. *mp* *mf*

Vln. I

Vln. II

Vla. I

Vla. II

Vc. *gliss.* *p* *mp* *mf* *mf*

Vc. II *gliss.* *mp* *mf* *mp*

Cru - ci - fi - xi fi - - ge pla - - - -

Cru - ci - fi - xi fi - - ge pla - - - -

Cru - ci - fi - xi fi - - ge pla - - - -

Cru - ci - fi - xi fi - - ge pla - - - -

gliss. *p* *mp* *mf* *mf*

gliss. *mp* *mf* *mp*

And it was Quiet - Part III

497

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot.

Pno.

S. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Vc. II

Harmon mute IN
Stem out

Crotales
medium yarn

mp *p* *n*

gas Cor - di me - o va - li - de.

gas Cor - di me - o va - li - de.

gas me - o va - li - de.

gas

gliss. *mp* *p sempre* *gliss.*

And it was Quiet - Part III

Attacca

♩ = 88; follow the Soprano Solo

501

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Chim.

Pno.

S. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Vc. II

p (mute IN)

mp — *f* *mf* *mfp* — *f*

mp — *f* — *ff* *f*

pp

Oh, my be - lo - ved boy! My gift ta - ken back!

♩ = 48

poco accel.

♩ = 48

poco accel.

6'10"

Threnody III

Teetering on an Edge ♩ = 66

506 **poco accel.**

Oboe *fmp* *mf* *mp* *f* *fmp* *mf*

Clarinet in Eb *mf = f* *mp* *f* *mf* *f* *mf*

Bassoon

Horn in F

Trumpet in C *mf* *fp* *mf* *p* *f* *mf* *f* *mp*

Cymbals **Slash on Sus. Cymbal** triangle beater *mf*

Tam-tam **Slash on Tam-tam** triangle beater *mf* *f*

Anvil **Anvil** hard mallet *f* *mf*

Chimes **Chimes**

Piano TACET UNTIL PART IV

CHOIR TACET UNTIL PART IV

Violin I **Teetering on an Edge** ♩ = 66 **poco accel.**

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

And it was Quiet - Threnody III

Releasing the flood gates ♩ = 80

509

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

E♭ Cl. *ff* *f* *ff* *f* *ff*

Bsn. *f* *ff* *f* *mp*

Hn.

C Tpt. *ff* **Mute OUT**

Cym. **Sus. Cymbal**
tinny roll, deeper "shh" than
would exist with brushes
mf *ff* *mf*

T.-t.

Chim.

Pno.

Releasing the flood gates ♩ = 80

Vln. I

Vln. II *f* *ff* *f*

Vla. I *arco* *f* *ff* *f*

Vla. II *f* *ff* *f* *fmp*

Vc. I *f* *ff* *s.p.*

Vc. II *f* *ff*

And it was Quiet - Threnody III

512

Picc. *f* *ff* *mf*

Ob. *mf* *f* *fmp* *ff* *f*

E♭ Cl. *f* *f* *f* *mp*

Bsn. *ff* *f* *ff* *f* *p*

Hn.

C Tpt. (mute out) *f*

Cym. **Sus. Cymbal** *ff* *f*

T.-t. **Tam-tam** Slash with wire brush *f* *ff* *f*

Chim.

Pno.

Vln. I (ord.) *f* *ff* *f* *ff* *mf* *ff* *f* *mf* *ff*

Vln. II *ff* *f* *ff* *mf* *f* *ff*

Vla. I *ff* *f* *mf* *ff* *mf* *ff* *mf*

Vla. II *f* *sf* *ff*

Vc. I *pizz* *ff* *arco ord.* *f* *ff*

Vc. II *f* *ff* *s.p.*

And it was Quiet - Threnody III

515

Slower, floating ♩ = 60

Slow, lost ♩ = 40

CHANGE TO FLUTE

Picc. *f* *pp* solo

Ob. *mf* *ff* *mf* *f* *mf* *mp* counter to Oboe

E♭ Cl. *f* *ff* *mf* *ff* *mp*

Bsn.

Hn. *mf* *pp*

C Tpt. *mf*

Cym.

T-t. *ff* *f*

Anv. **Anvil** *mf* *mp*

Chim.

Pno.

Vln. I *f* *mp*

Vln. II *mp* *f* *mp*

Vla. I *ff* *mf* *pizz ord.* *f* *mf*

Vla. II *f* *mp* *jeté*

Vc. I *f* *mf* *c. l. batt.*

Vc. II *pizz ord.* *f*

And it was Quiet - Threnody III

3+2
(CHANGE TO FLUTE)

Not attacca

519

Fl.

Ob.

E♭ Cl.

Bsn.

Hn.

C Tpt.

Cym.

T.-t.

Chim.

Vib.

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

p *f* *mf* *p* *mp* *pp*

mf *mf* *f* *mf* *p* *mp* *pp*

CHANGE TO B♭ CLARINET

ensemble will hold a fermata on beat 2; lift pedal approximately one beat after their fermata begins.

Vibraphone

bow

bow

mf
Ped.

mp

Not attacca

barely there

barely there

barely there

arco

1'25"

Part IV

Careful, tempo rubato ♩ = 52-60 3+2

524

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C Cup Mute IN

Crotales Crotales *mf* *mp* *bow*

Piano

Soprano Solo *mp* *mf* *p* *mp* *mf* *a little agitated*
I'd meant to go in-to the my-ste-ry be-fore you

Soprano

Alto

Tenor

Bass

Violin I *mp* *pp*

Violin II *pp* *mp*

Viola I

Viola II

Violoncello I

Violoncello II

And it was Quiet - Part IV

529

2+3

2+3

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Crot.

Pno.

Sop. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

And it was Quiet - Part IV

In time, warm

♩ = 72

534

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

C Tpt. **Cup Mute IN** - - - - -

Crot. **Crotales** *mp* *mf* *f*

Pno. - - - - -

Sop. Solo *p* *mp* *pp*
hold you, one more time.

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *mf* *f*

Vla. - - - - -

Vc. *mp* *mf* *f*

Vc. *arco* *mp* *mf* *f*

And it was Quiet - Part IV

Wandering ♩ = 66
538 ♩ = 33 poco accel. ♩ = 72 3+2 ♩ = 66

Fl. Ob. Cl. Bsn.

Hn. C Tpt.

B. D. Cym. Tom-t.

Pno.

S. A. T. B.

Vln. I Vln. II Vla. Vla. Vc. Vc.

p *mf* *p* (mute in) *p* *mf* *mp* *sub p* *n* *mp* *mf*

Bass Drum
soft felt *n* *p* *n*

Cymbal
slash with stick end of B.D. mallet *mf*

Tom-toms
with stick ends of B.D. mallets *mp* *p*

sub p *mf* *p* *p* *mf* (*mp*) *sub p* *n* *mp* *mf*

sub p *mf* *p* *p* *mf* (*mp*) *sub p* *n* *mp* *mf*

sub p *mf* *p* *p* *mf* (*mp*) *sub p* *n* *mp* *mf*

sub p *mf* *p* *p* *mf* (*mp*) *sub p* *n* *mp* *mf*

F.P. + *mf*
Ped.

And it was Quiet - Part IV

poco accel. . . . ♩ = 72 poco rall. (♩ = 60) **A little nostalgic and a bit grey, weathered** ♩ = 72

543

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. D.

T. - t.

Chim.

Pno.

S.

A.

T.

B.

mp *f* *sub* *mf* *p* *mp* *pp*

(mute in)

Cup Mute OUT

Mute Out

Bass Drum

soft felt

Tam-tam

slash with wire brush

Chimes

soft hammer

dampen strings lightly, but keep pedal down

(F.P.)

mp *mf* *p* *mf* *f* *n*

ord.

mp *mp*

I am a ta - ble.

I am a ta - ble.

poco accel. . . . ♩ = 72 poco rall. (♩ = 60) **A little nostalgic and a bit grey, weathered** ♩ = 72

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

mp *f* *sub* *mf* *p* *mp* *n* *mp*

And it was Quiet - Part IV

553

Fl. *pp* *f* *mp* *< mf*

Ob. *f > mp* *pp* *f* *mp* *< mf*

Cl. *f > mp* *pp* *f* *mp* *< mf*

Bsn. *f > mp* *pp* *(mf)* *f* *mp* *< mf*

Hn.

C Tpt.

B. D. *> n*

Cym. *mp*

T.-t. *p*

Vib. *f* *ped.* *Dampen C only*

Pno. *f* *F.P.* *3* *+* *+* *+* *ped.*

S.

A.

T.

B.

Vln. I *f* *mp* *p* *f* *mp* *< mf*

Vln. II *p* *3* *f*

Vla. *f* *mp* *mf < f* *pizz* *arco* *mf* *3* *mp* *< mf*

Vla. *p* *f*

Vc. *f* *mp* *p* *f* *mp* *< mf*

Vc. *gliss.* *f* *p* *f* *3* *+* *+* *+*

And it was Quiet - Part IV

3+2

557

Fl. *mf* > *mp* *p*

Ob. *mf* > *mp* *p*

Cl. *mp* *mf* > *p* *mf* > *mp*

Bsn. *mp* *mf* > *p*

Hn. *mp* *mf* > *p*

C Tpt. *mp* *mf* > *p* *mp*

Chim. Chimes hard hammer *mf* Ped.

Pno. *mf* Ped.

S. *mf* > *mp* I have no arms nor hands nor

A. *mf* > *mp* I have no arms no hands nor

T. *mf* > *mp* I have no arms nor

B. *mf* I have no

Vln. I *p* *mp* *mf* *mf*

Vln. II *p* *mp* *mf* *mf*

Vla. *p* *mp* *mf*

Vla. (ord.) *mp* *mf* *mf* pizz

Vc. *p* *mp* *mf* *mp* *mf* > *p* s.p.

Vc. *mf*

And it was Quiet - Part IV

563 2+3

Fl. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Ob. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mf *f* *mp*

Bsn. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mf

Hn. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

C Tpt. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mf

Tri. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
Triangle
mf *mf*

Vib. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
Vibraphone
mp
Ped.

Pno. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

S. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
f
spine to reach the top.

A. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
f *mf*
spine I have no arms nor hands, spine to, arms to, to reach the top.

T. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
f *mf*
hands nor spine, reach the top. I have no, reach the top.

B. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mp *f* *mf*
hands nor spine, have no hands, have no arms.

Vln. I $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mf *f*

Vln. II $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mf *f* *mp*

Vla. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mf

Vla. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
(ord.) *mf*

Vc. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$
mp

And it was Quiet - Part IV

567 **poco accel.** **increasingly impassioned**

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf* *p*

C Tpt. *mp* *mf* *p*

T.-t. **Tam-tam**
in a circular motion with wire brushes
p *mp* *n* *mp* *p* *mp*
in a circular motion with wire brushes

Pno. *mf* *mp* *mf*

S. *mp* *mf* *mp* *p*
To hold the pens, nor

A. *mp* *mf* *mp* *p*
To hold the pens, nor

T. *p*
Nor

B. *p*
Nor

poco accel. **increasingly impassioned**

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf*

Vla. *arco* *mp* *mf*

Vc. *pizz* *mp* *mf* *f* *arco* *mp*

Vc. *pizz* *f* *mp* *mf* *arco* *c.l. batt.* *mf*

And it was Quiet - Part IV

Frustrated
♩ = 100

571

Fl. *mp*

Ob.

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

Bsn. *mp* *mf* *f*

Hn.

C Tpt. *mp* *mf* *mp* *mf*

B. D. Bass Drum soft felt *p* *mf*

Chim. Chimes hard hammer *f* *Red.*

Pno. *mf* *f* *Red.*

S. eyes to see the color, *f*

A. eyes to see the color, *f*

T. eyes to see the color, *f*

B. eyes to see, *f* Bass solo 1 *f* to make

Frustrated
♩ = 100

Vln. I *mp* *f* *mf* *f*

Vln. II *mf* *f*

Vla. *mp* *f*

Vla. *mp* *mf* *mp* *mf* *f*

Vc. *mf* *f*

Vc.

And it was Quiet - Part IV

poco rall.
Suddenly slower ♩ = 80

Prayerful, but with conviction ♩ = 72

574

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

C Tpt. - - - - -

Chim. ϕ - - - - -

Vib. **Vibraphone** *mf* *Red.* *bow* *f* *Dampen F# only* ϕ

Pno. - - - - -

Sop. Solo *mp* *f* *mp*
nor eyes to see the co- lor...

S. *mp* *mf*
Fac, ut

A. *mp* *mf*
Fac, ut

T. *mp* *mf*
Fac, ut

B. *f* *mf*
sense of a world where she no long-er ex- ists. Fac, ut

B. *f*
to make sense of a world where he no long-er ex- ists.

B. *f*
to make sense of a world where you no long-er ex-ist.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. - - - - -

Vla. - - - - -

Vc. - - - - -

Vc. - - - - -

And it was Quiet - Part IV

3+2

poco rall.

577

Fl. *mp* *mf* *pp*

Ob. *mp*

Cl.

Bsn.

Hn.

C Tpt.

B. D. *mp* *pp* *mp* *pp*

Pno.

Sop. Solo *mp* *mf* *mp* *mf* <

S. *mp* *mf* *mp* *mf*

A. *mp* *mf* *mp* *mf*

T. *mp* *mf* *mp* *mf*

B. *mp* *mf* *mp* *mf*

Vln. I *mp* *mf* *p* *mp* *mf* *p*

Vln. II *mp* *mf*

Vla. *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

nor heart_____ to paint nor

por - tem Chri - sti mor - tem, Pas - si - o - nis

por - tem Chri - sti mor - tem, Pas - si - o - nis

por - tem Chri - sti mor - tem, Pas - si - o - nis

por - tem Chri - sti mor - tem, Pas - si - o - nis

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

s.p.

And it was Quiet - Part IV

583 $\text{♩} = 60$

Fl. *mf* \rightarrow *f*

Ob. *f*
Solo, responding to Soprano

Cl. *f* *mf* \rightarrow *f* *mp* \rightarrow *p*

Bsn.

Hn.

C Tpt.

B. D. Bass Drum *mf*

Cym. Slash on Sus. Cymbal *F* *mf*

Pno.

Sop. Solo *f*

S. *mf* \rightarrow *f* *mp* *p* \rightarrow *mp*
guts to write. cascading, no accent

A. *mf* \rightarrow *f* *mp* *p* \rightarrow *mp*
fac con - sor - tem. mm* et pla - gas re - co - la -

T. *mf* \rightarrow *f* *mp* *p* \rightarrow *mp*
con - sor - tem. mm* et pla - gas re - co - la -

B. *mf* \rightarrow *f* *mp* *p* \rightarrow *mp*
fac con - sor - tem. mm* et pla - gas re - co - la -

Vln. I $\text{♩} = 60$

Vln. II

Vla. *mf* \rightarrow *f*

Vla.

Vc. *mf* \rightarrow *f*

Vc. *pizz* *arco* *mf* \rightarrow *f*

2+3 2+3

And it was Quiet - Part IV

3+2

588

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tri.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

warm

mf *f* *mp*

p *n*

p

p *pp* *sub p sempre*

Triangle

Vibraphone
soft yarn

mp
Ped.

pp

pp

pp

pp

p *mp* *pp* *s.p.*

p *mp* *pp* *s.p.*

p *mp* *pp* *s.p.*

p *mp* *pp*

And it was Quiet - Part IV

593

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. *mp* *p* *pp* *n*

Hn. *pp*

C Tpt. *p* *no cresc.*

Tri. Triangle *p*

Crot. Crotales softest rubber *p*

Pno. - - - - -

Sop. Solo *p* *mp* *n*
 What is there _____ to say? _____

S. *p* *no cresc.* *pp* *p*
 What is there _____ to say? _____ Quan - do cor - pus

A. *p* *no cresc.* *pp* *p*
 What is there _____ to say? _____ Quan - do cor - pus

T. *p* *no cresc.* *pp* *p*
 What is there _____ to say? _____ Quan - do cor - pus

B. *p* *no cresc.* *pp* *p*
 What is there _____ to say? _____ Quan - do cor - pus

Vln. I - - - - - *p*

Vln. II - - - - -

Vla. (s.p.) ord. *p*

Vla. (s.p.)

Vc. (s.p.)

Vc. - - - - -

Vc. - - - - -

And it was Quiet - Part IV

2+3

Closing. Closure.

597

poco accel.

(♩ = 72)

♩ = 60

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Contrabass Trombone (C Tpt.). The second system includes Suspended Cymbal (Cym.), Piano (Pno.), and Soprano Solo (Sop. Solo). The vocal soloist part includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The final system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.).

Tempo and dynamics markings include *poco accel.*, *p*, *mf*, *mp*, *f*, and *soft felt*. The score features complex time signatures: 3/8, 4/4, 6/4, 5/4, and 3/4. The vocal soloist part includes the lyrics: "mo - ri - e - tur", "Fac ut a - ni - me", and "do - ne -". The Soprano Solo part includes the lyrics: "When my bo - dy".

And it was Quiet - Part IV

602 poco rall. . . .

Fl. *p* *mf* *mp*

Ob.

Cl.

Bsn. *mp* *mf*

Hn.

C Tpt.

Cym. *mp* **Slash on Sus. Cymbal**

Pno. *mf* G.P. +

Red. _____ Ped. _____

Sop. Solo *mf* as necessary to speak above the ensemble
dies, grant that my soul be gi - ven the glo - ry

S. *p* *mf* *mp* *f*
tur Pa - - ra - di - si Glo - - ri -

A. *p* *mf* *mp* *f*
tur Pa - - ra - di - si Glo - - ri -

T. *p* *mf* *mp* *f*
tur Pa - - ra - di - si Glo - - ri -

B. *p* *mf* *mp* *f*
tur Pa - - ra - di - si Glo - - ri -

Vln. I *p* *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *pp* (ord.)

Vla. (ord.) *fmp* *mf* *mp*

Vc. *fmp* *mf* *mp*

Vc. *fmp* *mf* *mp*

fmp *mf* *mp*

poco rall. . . .

And it was Quiet - Part IV

607 $\text{♩} = 52$ $\text{♩} = 60$ 3+2

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

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

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

Bsn. - - - - - $\frac{3}{4}$ mp - - - $\frac{5}{4}$ mf - - - mp $\frac{3}{4}$

Hn. - - - - - $\frac{3}{4}$ mp - - - $\frac{5}{4}$ mf - - - $\frac{3}{4}$

C Tpt. - - - - - $\frac{3}{4}$ mp - - - $\frac{5}{4}$ mf - - - $\frac{3}{4}$

Cym. - - - - - $\frac{3}{4}$ - - - $\frac{5}{4}$ - - - $\frac{3}{4}$
Slash on Sus. Cymbal
triangle beater

Vib. **Vibraphone** mf *bow* f mf $mf > mp$ mp $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
ord.

Pno. - - - - - $\frac{3}{4}$ - - - $\frac{5}{4}$ - - - $\frac{3}{4}$

Sop. Solo mf
of pa - ra - dise. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

S. mf $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

A. mf $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

T. mf mp What is there $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

B. mf mp What is there $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vln. I $\text{♩} = 52$ $\text{♩} = 60$ mf *sempre* p mf mp $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vln. II mf *sempre* mp $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vla. mp mf mp mf mp mf mp $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vla. mf $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

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

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

And it was Quiet - Part IV

611

Fl. *p* *mp* *p* *pp* *p* *n*

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

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

Bsn. *mp* *n*

Hn.

C Tpt. *p* *p*

Tri. Triangle *p*

Cym. Sus. Cymbal *mf*

Vib. Vibraphone medium yarn *mf* *mp*

Pno. F.P. *mf* *mp* *mf*

Sop. Solo *mp* *pp*

S. *mp*

A. *mp*

T. *mf* *mp*

B. *mf* *mp*

Vln. I

Vln. II

Vla. *pizz* *mf*

Vla.

Vc. seagull effect *mf* *gliss.* *pp*

Vc.

And it was Quiet - Part IV

616 3+2 drifting away

Fl. *mp* *p* *pp* *n* *mp* *pp* drifting away

Ob. *p* *n* *mp* *pp* drifting away

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

Bsn. *p* *mp* *p* *n*

Hn. *p* *n*

C Tpt. *p* *mp* *p* *n*

Vib. *mp* *p* *pp*

Pno. *mp* *p*

S. *p* *sempre* *n*

A. *p* *sempre* *n*

T. *p* *sempre* *n*

B. *p* *sempre* *n*

Vln. I *p* *sempre* *n*

Vln. II *p* *sempre* *n*

Vla. *p* *sempre* *n*

Vla. *p* *sempre* *n*

Vc. *mf* *p* *gliss.* *mp* *p* *gliss.* *p* *sempre* *n*

Vc. *p* *sempre* *n*