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# PORTFOLIO OF COMPOSITIONS

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MARK MCCOMBS

# Address to the Woodlark

for SATB choir, string quartet and piano

(2012)

Text by **Robert Burns** (1759-96)

*Full Score*

## About the work

Address to the Woodlark was first performed by The Steel City Singers with the Sonnen Quartet and George Nicholson in March 2012 at the University of Sheffield, directed by the composer.

The text for this piece is from Robert Burns's poem of the same name, which I chose to set to depart from the largely sacred texts I have set in recent years. The poem itself struck me for its richness and intensity.

There are two contrasting emotions that are obvious up my own reading of the text; that of the initial appeal of the bird's sweet song, and the woe with which the protagonist greets it when he has considered its implications. This stimulated two distinct melodic responses, one pentatonic implying E minor, the other featuring a series of tritones.

During its course, some of the more personal fragments of text are carried by solos, while the choir often reiterates utterances, provide harmonic backdrop for those solo lines, or are texturally unified to portray more universal sentiments: piece of text that may represent audiences response to the same text, such as a united sense of heartbreak or sadness at the protagonist's misery.

## List of Instruments

Soprano Solo  
Tenor Solo

Choir SATB

Piano

Violin I  
Violin II  
Viola  
Cello

Duration c. 10'

## Text

O stay, sweet warbling woodlark stay,  
Nor quit for me the trembling spray,  
A hapless lover courts thy lay,  
Thy soothing, fond complaining.

Again, again that tender part,  
That I may catch thy melting art;  
For surely that wad touch her heart  
Wha kills me wi' disdainin'.

Say, was thy little mate unkind,  
And heard thee as the careless wind?  
Oh, nocht but love and sorrow join'd,  
Sic notes o' woe could wauken!

Thou tells o' never-ending care;  
O'speechless grief, and dark despair:  
For pity's sake, sweet bird, nae mair!  
Or my poor heart is broken!

Robert Burns, 1795

# Address to the Woodlark

ROBERT BURNS

MARK MCCOMBS

**Andante sostenuto** ♩ = 70 **poco accel.** . . . . **A tempo**

Soprano Solo

Tenor Solo

SOPRANO

ALTO

TENOR

BASS

Piano

*freely*

*Ped.* \* *Ped.* \* *Ped.* \*

**Andante sostenuto** ♩ = 70 **poco accel.** . . . . **A tempo**

Violin I

Violin II

Viola

Violoncello

8 *freely mp legatissimo*

S. Solo

O stay, O stay, O stay sweet woodlark stay,

**Poco più mosso** **poco accel.** . . . . .

15

Pno.

Ped. \* Ped. \* Ped.

**A tempo** ♩=70

\* \*Continuous sound - subtle staggered breathing

20

S. *mp*

A.

T. *mp* \*

B.

Pno.

Vln. I \*

Vln. II

Vla.

Vc. □ Let ring

25

S. stay, \_\_\_\_\_ O stay, sweet warbling wood lark stay,

A. stay, \_\_\_\_\_ O stay,

T. O stay \_\_\_\_\_

B. stay, \_\_\_\_\_ stay,

Vln. I let ring *mf*

Vln. II let ring

Vla. let ring

Vc. let ring

Detailed description: This block contains the musical score for measures 25 through 31. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four string parts (Violin I, Violin II, Viola, Cello). The vocal parts have lyrics: Soprano: "stay, \_\_\_\_\_ O stay, sweet warbling wood lark stay,"; Alto: "stay, \_\_\_\_\_ O stay,"; Tenor: "O stay \_\_\_\_\_"; Bass: "stay, \_\_\_\_\_ stay,". The string parts are marked "let ring" and include dynamic markings like *mf* and *mp*. There are also performance instructions like "rubato" and "mf".

32

Vln. I *mp*

Vln. II *mp*

Detailed description: This block contains the musical score for measures 32 through 35 for Violin I and Violin II. Violin I has a dynamic marking of *mp* and features triplets and a change in time signature from 4/4 to 3/4. Violin II also has a dynamic marking of *mp* and features a change in time signature from 4/4 to 3/4.

Meno mosso

Tempo

*mp* *legatissimo*

37

S. Solo

S.

A.

T.

B.

*mp* *plainly*

*mp* *plainly*

*mp* *plainly*

*mp* *plainly*

Thy\_ soo -

Nor quit for me the trembling spray, The hap-less-lo-ver courts thy lay,

The hap-less-lo-ver courts thy lay,

The hap-less-lo-ver courts thy lay,

The hap-less-lo-ver courts thy lay,

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*ppp*

*ppp*

*ppp*

Meno mosso

Tempo

42

S. Solo

thing, fond com - plai - ning.

Pno.

*pp*

*Ped.*

46

Pno.

*pp*

*Ped.*

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*



\* Conductor should only give down beat for individual entries.  
Parts should divide entirely into individuals: subsequent entries should be spontaneous, i.e. not metrical.

-----> approx 12secs    -----> approx 9secs    -----> approx 6secs    -----> approx 3secs

50

S. *A - gain,*

A. *A - gain,*

T. *A - gain,*

B. *A - gain,*



When signalled by the conductor, singers should pause on which ever note and syllable of b.50-53 they are singing. This chord is an approximate representation.

54 Sop. Solo

S. Solo *that ten - der part,*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

*ppp* *mp* *ppp* *mp* *ppp* *mp*

Andante

59 Tenor Solo

*mf* *dolcissimo*

A - gain, that ten - der

*pp* *dolcissimo* Stay,

*pp* *dolcissimo* Stay,

*mf*

Ped. \* Ped. \* Ped. \*

Andante

Vln. I

Vln. II

Vla.

Vc.

*pp* *dolcissimo*

*pp* *dolcissimo*

*pp* *dolcissimo*

62

T. Solo  
part, That I may catch thy mel - ting

S.  
sweet, Stay,

A.  
sweet, Stay,

Pno.  
Ped. \* Ped. \*

Vln. I

Vln. II

Vla.

Vc.

64

T. Solo  
art; For sur - uly that would touch her heart wha'

S.  
sweet, Stay sweet heart,

A.  
sweet, Stay sweet heart,

Pno.  
mf  
Ped. \* Ped. \* Ped. \*

Vln. I  
mp

Vln. II  
mp

Vla.  
mp

Vc.  
mp

67 *f*

T. Solo  
kills me wi' dis - dai - ning.

*mf*

S.  
dis - - - dai - ning.

*mf*

A.  
dis - - - dai - ning.

*mf*

T.  
dis - - - dai - ning.

*mf*

B.  
dis - - - dai - ning.

Pno.

Red. \*

*mf*

Vln. I

*mf*

Vln. II

*mf*

Vla.

*f*

Vc.

Andante ♩=70

71

Pno. *ff intensely*

76

Pno.

Vln. I *f intensely*

Vln. II *f intensely*

Vla. *mf intensely*

Vc. *mf intensely*

83

Vln. I

Vln. II

Vla.

Vc.

89 *rit.*

Pno. *mf*

Vln. I *rit.*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

96 *Poco meno mosso* ♩=60

Pno. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

102 *mf* *mp*

S. Say, was thy lit - tle mate un - kind, and heard thee as the care - less wind, \_\_\_\_\_

A. Say, was thy lit - tle mate un - kind, and heard thee as the care - less

T. Say, was thy lit - tle mate un - kind, and heard thee as the

B. Say, was thy lit - tle mate un - kind, and heard

Pno.

Vln. I open strings *pp* 5

Vln. II open strings *pp* 5

Vla. open strings *pp* 5

Vc. open strings *pp* 5



Meno mosso

107

S. Sop. Solo

O' Nocht but love and sor<sup>5</sup> - - row

A. Alto Solo

wind, \_\_\_\_\_ O' Nocht but love and sor<sup>5</sup> - - row \_\_\_\_\_

T.

care - less wind, \_\_\_\_\_

B.

thee as the care - less wind, \_\_\_\_\_

Meno mosso

Vln. I

Vln. II

Vla.

Vc.

112

S. sor - - - 5 - - - row join'd,

A. sor 5 - - - row 5 join'd,

T. Tenor Solo  
O' Nocht but love and sor 5 -

B. Bass Solo  
O' Nocht but love and sor 5 - - -

Vln. I 5

Vln. II 5

Vla. 5

Vc. 5

116

S. *Tutti f* sic

A. *Tutti f* sic

T. *Tutti f* sic  
row sor row join'd,

B. *Tutti f* sic  
row sor row join'd,

Vln. I *A tempo*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

121

S. notes o' woe could wau' - - - ken!

A. notes o' woe could wau' - - - ken!

T. notes o' woe could wau' - - - ken!

B. notes o' woe could wau' - - - ken!

Vln. I

Vln. II

Vla.

Vc.

125

Vln. I

Vln. II

Vla.

Vc.

128

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mp*

*mp* *expressivo*

*mp* *expressivo*

*mp* *expressivo*

Tempo primo

138

Vln. I

Vln. II

Vla.

Vc.

*mf*

open strings

*pp* 5

open strings

*pp* 5

Grave

*mp* *expressivo*

144

S. *mp* *expressivo* Thou tells o' ne-ver-end - ing care;\_

A. *mp* *expressivo* Thou tells o' ne-ver-end - ing care;\_

T. *mp* *expressivo* Thou tells o' ne-ver-end - ing care;\_

B. *mp* *expressivo* Thou tells o' ne-ver-end - ing care;\_

Grave

Vln. I *mp* *expressivo*

Vln. II *mp* *expressivo*

Vla. *mp* *expressivo* let ring

Vc. *mp* *expressivo* let ring

151

S. *f* *sweet*  
 O' speech-less grief and dark de - spair:\_\_\_ For pi - ty's sake, sweet

A. *f*  
 O' speech-less grief and dark de - spair:\_\_\_ For pi - ty's sake, sweet

T. *f*  
 O' speech-less grief and dark de - spair:\_\_\_ For pi - ty's sake, sweet

B. *f*  
 O' speech-less grief and dark de - spair:\_\_\_ For pi - ty's sake, sweet

Vln. II

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

*molto rall.* . . . . .

S. <sup>157</sup> bird, nae mair!  
 bird,nae mair!\_ Or my poor heart is bro - ken!

*p* *fp* *morendo*

A. bird, nae mair!\_ Or my poor heart is bro - ken!

*p* *fp* *morendo*

T. bird, nae mair!\_ Or my poor heart is bro - ken!

*p* *fp* *morendo*

B. bird, nae mair!\_ Or my poor heart is bro - ken!

*p* *fp* *morendo*

*molto rall.* . . . . .

Vln. II *mp*

Vla. *mp* *p* *morendo*

Vc. *mp* *p* *morendo*



MARK MCCOMBS

# The Darkling Thrush

for choir SATB and string quartet

Text by **Thomas Hardy** (1840-1928)

*Full Score*

## About the work

The Darkling Thrush was first performed by Peter Dutton and Escafeld Chorale in Sheffield on July 6th, 2013.

After embarking on a number of smaller projects since beginning my postgraduate study I decided that it would be useful and rewarding to compose for strings and choir. When composing for voices we more often than not need text or narrative stimuli, rather than a purely musical or formal one, so a quest began to find something that would give me scope for fully experimenting with the combination of choir and strings.

When revisiting poems from when I was a young English Literature student I came across The Darkling Thrush by Thomas Hardy, and this prompted further research in to poets exploits on the subject of birds, whether writing about the birds themselves or as analogies for other things.

My first efforts at writing for this combination of instruments was a setting of Robert Burn's Address to the Woodlark in March 2012. Having heard my setting Peter Dutton commissioned a work for Escafeld Chorale, which was an enormous privilege. Peter and I agreed it was time to have a crack at Hardy's poem, which really appealed to me not only because of its beauty, but also because of how sonically descriptive Hardy writes. The first stanza is full of hard consonants, Ks, Ts and STs, which really create the hardness of the natural world the surrounds the protagonist. Many natural elements are also personified; Winter and Frost are both capitalised as if they were names of living breathing entities; I wanted to capture and magnify all of these things in my setting.

### Text

I leant upon a coppice gate  
When Frost was spectre-gray,  
And Winter's dregs made desolate  
The weakening eye of day.

The tangled bine-stems scored the sky  
Like strings of broken lyres,  
And all mankind that haunted nigh  
Had sought their household fires.

The land's sharp features seemed to be  
The Century's corpse outleant,  
His crypt the cloudy canopy,  
The wind his death-lament.

The ancient pulse of germ and birth  
Was shrunken hard and dry,  
And every spirit upon earth  
Seemed fervourless as I.

At once a voice arose among  
The bleak twigs overhead  
In a full-hearted evensong  
Of joy illimited ;  
An aged thrush, frail, gaunt, and small,  
In blast-beruffled plume,  
Had chosen thus to fling his soul  
Upon the growing gloom.

So little cause for carolings  
Of such ecstatic sound  
Was written on terrestrial things  
Afar or nigh around,  
That I could think there trembled through  
His happy good-night air  
Some blessed Hope, whereof he knew  
And I was unaware.

Thomas Hardy, 1899

### List of Instruments

Baritone Solo  
Soprano Solo

Choir SATB

Violin I  
Violin II  
Viola  
Cello

Duration c. 14'

for Peter Dutton and Escafeld Chorale  
**The Darkling Thrush**

THOMAS HARDY  
1840-1928

MARK MCCOMBS

**Adagio sostenuto** ♩=40

Soprano Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

**Ethereal** - with the minimum amount of pressure applied with the bow. Bowing should be staggered between Vln. I & II so the sound is constant.

**Adagio sostenuto** ♩=40  
sempre senza vib.

accents by increased bow pressure, not new bow.

Violin I

Violin II

Viola

Violoncello

S. *p agitato*  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$    
 And Win-ter's dregs made de - so - la - te The

A. *p agitato*   
 And Win-ter's dregs made de - so - la - te The

T. *p agitato*  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$    
 And Win-ter's dregs made de - so - la - te The

B. *p agitato*   
 And Win-ter's dregs made de - so - la - te The

Vln. I *ppp*  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$

Vln. II  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$

Vla.  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$  on top of the bridge itself

Vc. *p*  $\overset{\circ}{\text{3}}$  *f*  $\overset{\circ}{\text{3}}$  *p*

S.  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$  *p*   
 weak- en ning eye of day

A. *p*   
 weak' ning eye of day

T.  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$  *p*   
 weak'ning eye of day

B. *p*   
 weak' -ning eye of day

Vln. I  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$  *f marcato*  $\overset{\circ}{\text{3}}$  pizz.

Vln. II *mf*  $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$   $\overset{\circ}{\text{3}}$

Vla. *mf*  $\overset{\circ}{\text{3}}$  *p*  $\overset{\circ}{\text{3}}$  *mf*

Vc.

S. *mf agitato* The tang - led bine - stems scored the sky Like strings of bro-ken

A. *mf agitato* The tang-led bine-stems scored the sky Like strings of bro-ken

T. *mf agitato* The tang - led bine - stems scored the sky

B. *mf agitato* The tang - led bine - stems scored the sky

Vln. I *mf agitato* *ff marcato*

Vln. II *mf agitato* *ff marcato*

Vla. *mf agitato*

Vc. *p* *f* *p*



S. lyres,

A. lyres,

Vln. I *fff* *mf*

Vln. II *mf agitato* sul ponticello - ethereal *p* *pp* *ppp* *pp* *ppp*

Vla. (arco.) *mf agitato*

Vc. *f*

\* Conductor should only indicate individual singers' initial entries, then singers are to build up a free, non-metrical canon for each voice in turn. Parts should divide entirely into individuals, with all 3 singers in each part entering before the subsequent cell begins. Singers subsequent entries should be spontaneous, i.e. not metrical, and the singer is then free to vary tempo and interval behind the previous singer.

-----> approx 14secs      -----> approx 11secs      -----> approx 9secs      -----> approx 7secs

**Andante**

*Semi Chorus - 12 Singers*  
3xS, A, T & B.

34

S. And all

A. man - kind

T. And all

B. man - kind



When signalled by the conductor, singers should pause on which ever note and syllable of B.34-37 they are singing. This chord is an approximate representation.

**Tempo primo**

rit. . . . .

38

Bar. Solo *f* *mp*

And all man-kind that haun-ted nigh had sought their house hold fire - s.

S.

A.

T.

B.

44 - Presto  $\text{♩} = 78$  Tutti *mf cresc.*

S. The land's sharp feat - ures seemed to be \_\_\_\_\_

Tutti *mf cresc.*

A. The land's sharp feat - ures seemed to be \_\_\_\_\_

Tutti *mf cresc.*

T. The land's sharp feat - ures seemed to be \_\_\_\_\_

B. \_\_\_\_\_

\* Performers to go nuts - playing behind the bridge  
ad lib on the open strings of the notated pitches.

Vln. I - Presto  $\text{♩} = 78$  behind bridge arco *f* *ad lib.\** *pp*

Vln. II behind bridge *f* *ad lib.\** *pp*

Vla. *f rigid*

Vc. *f rigid*

50

S.

A. *f*   
The Cent - rys corpse out - leant,

T.

B. *f*   
The Cent - rys corpse out - leant,

Vln. I *f p f mp ff ppp*

Vln. II *f p f mp ff ppp*

Vla.

Vc.



54

*mf*

S. *mf*  
His cry - pt, his cloud - y can - op - y

A. *mf*  
His cry - pt, his cloud - y can - op - y

T. *mf*  
His cry - pt, his cloud - y can - op - y

B. *mf*  
His cry - pt, his cloud - y can - op - y

Vln. I (norm.) *mf*

Vln. II

Vla. *legato* *mf*

Vc. *mf*

58

S. *f* *mp*  
 The wind his death\_ la - ment.

A. *f* *mp*  
 The wind his death\_ la - ment.

T. *f* *mp*  
 The wind his death\_ la - ment.

B. *f* *mp*  
 The wind his death\_ la - ment.

Vln. I

Vln. II *modo ord.* *f*

Vla.

Vc.

64 Adagio sostenuto ♩=40

S. *mp* The an - cient pulse of germand birth was

A. *mp* The an - cient pulse of germand birth was

T. *mp* The an - cient pulse of germand birth was

B. *mp* The an - cient pulse of germand birth was

Adagio sostenuto ♩=40

Vln. I ethereal *pp*

Vln. II con vib. *mp*

Vla. ethereal *pp* III II

Vc.

69

S. shrun-ken hard and dry,

A. shrun-ken hard and dry,

T. shrun-ken hard and dry,

B. shrun-ken hard and dry,

Vln. I III IV

Vln. II 5

Vla.

Vc.

12 73 parlando dryly spoken

Bar. And e-very spirit up-on the ear-th seemed as fer-vour less as I.---

Vln. I III IV *niente* *ppp dolce* modo ord.

Vln. II modo ord. *ppp dolce*

Vla. *niente*

Vc.

82 Sop. Solo

S. Solo Heart-halt and spi-rit lame Ci-ty op-prest, Na-ture a soft re - lea-se from men's sun

Vln. I *mf dolce* *mf*

Vln. II

Vla.

Vc.

\*from *In the Woods*, by the same poet.

91

S. Solo

re - st.

Vln. I

Vln. II

Vla.

con sord.  
semplice  
con vib. *mp*

*parlando*

Vc.

96

Bar.

*Poco più mosso*

*mp*

At once a voice a - rose a-mong the bleak twigs o-ver-head

Voices Enter individually within the first 6 secs, but at independent tempi.

*sempre pp* -----> approx 20secs

S.

A voice a - rose a voice a - rose

S.

At once a voice a voice a - rose

A.

At once a voice a voice a - rose

T.

B.

Vc.

*Poco più mosso*

*mp*

101 Sop. Solo

S. Solo

S. Solo staff with treble clef and key signature of two flats.

Bar.

Bar. Solo staff with bass clef, starting with a *mf* dynamic marking.

In a full - heart - ed e-ven song Of

S.

First vocal staff with lyrics: A voice a - rose, A voice 'rose\_\_\_\_\_

S.

Second vocal staff with lyrics: A voice a - rose, A voice 'rose\_\_\_\_\_

A.

Third vocal staff with lyrics: A voice a - rose, A voice 'rose\_\_\_\_\_

T.

Fourth vocal staff with lyrics: A voice a - rose, A voice 'rose\_\_\_\_\_

B.

Fifth vocal staff with lyrics: A voice a - rose, A voice 'rose\_\_\_\_\_

Vln. I

Violin I staff with *mf* *dolcissimo* dynamic marking and a woodwind-like melodic line.

Vln. II

Violin II staff with *mf* *dolcissimo* dynamic marking and a woodwind-like melodic line.

Vla.

Viola staff with *senza sord.* and *mf* *dolcissimo* dynamic marking, playing a woodwind-like melodic line.

Vc.

Violoncello staff with *mf* dynamic marking and a woodwind-like melodic line.

Voices finish individually,  
independently by \*

104

**Meno mosso** \*

S. Solo  
A voice 'rose

Bar.  
*f* joy il - li - mi - ted *p* more plainly an aged thrush, frail, gaunt, and

S.  
A voice 'rose

S.  
A voice 'rose

A.  
A voice 'rose

T.  
A voice 'rose

B.  
A voice 'rose

Vln. I  
**Meno mosso**  
*p*

Vln. II  
*pp* *p*

Vla.  
*mf* *pp* poco cresc.

Vc.  
*pp*

108

Bar. *mp* (b)

small, In blast-be-ruf-fled plom, Had cho-sen thus to fling his soul Up-on the grow ing gloom.

Vln. I

Vln. II

Vla. *p*

Vc. *mp*



113 **Poco piu mosso** ♩=55 **rit.**

Vln. I

Vln. II *mp dolce & legato simile*

Vla. *mp dolce simile*

Vc.



Andante ♩=65

poco accel. . . . .

122

S. *p dolce* *cresc.*  
So lit - tle cause for car - ol - ings of such ec - sta - tic

S. *p dolce* *cresc.*  
So lit - tle cause for car - ol - ings of such ec - sta - tic

A.

A.

T.

B.

Andante ♩=65

poco accel. . . . .

Vln. I

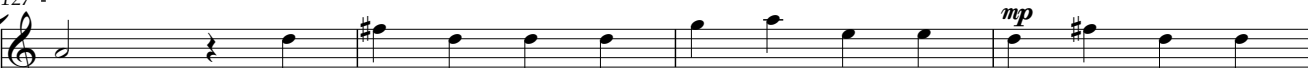
Vln. II *simile* *cresc.*

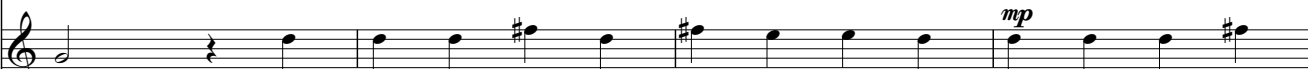
Vla. *p* *p* *sim.*

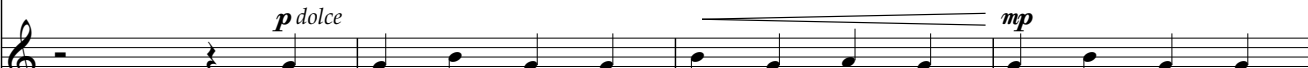
Vc.

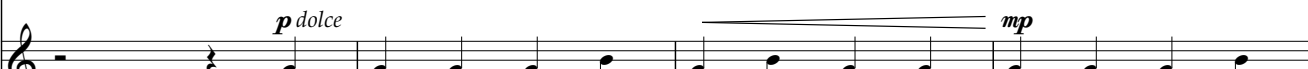
poco accel. . . . .

127 -

S.  *mp*  
sound was writ - ten on ter - res - tial things a - far and nigh a -

S.  *mp*  
sound was writ - ten on ter - res - tial things a - far and nigh a -


A.  *p dolce* *mp*  
was writ - ten on ter - res - tial things a - far and nigh a -

A.  *p dolce* *mp*  
was writ - ten on ter - res - tial things a - far and nigh a -

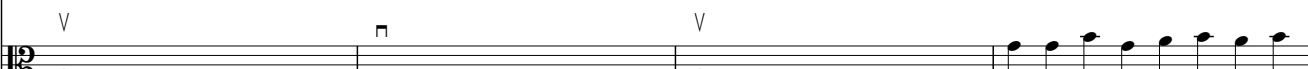
T.  *p* *mf* *p* *mf* *mp* *mf*  
a - - - far a - - -

B.  *p* *mf* *p* *mf* *mp* *mf*  
a - - - far a - - -

poco accel. . . . .

Vln. I 

Vln. II  *molto*

Vla.  *mp* *mp*

Vc.  *mf*

poco accel. . . . .

131

S. *cresc.* *f*  
 round, That I could think there trem - bled through his hap - py good-night air Some

S. *cresc.* *f*  
 round, That I could think there trem - bled through his hap - py good-night air Some

A. *cresc.* *f*  
 round, That I could think there trem - bled through his hap - py good-night air Some

A. *cresc.* *f*  
 round, That I could think there trem - bled through his hap - py good-night air Some

T. *mf* *cresc.* *f*  
 round I could think there trem - bled through his hap - py good-night air Some

B. *mf* *cresc.* *f*  
 round I could think there trem - bled through his hap - py good-night air Some

poco accel. . . . .

Vln. I *mf* *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

136 *cresc.* *ff*

S. bles - sed hope, where - of he knew And I was un - a - ware. Some

S. *cresc.* *ff*

S. bles - sed hope, where - of he knew And I was un - a - ware. Some

A. *cresc.* *ff*

A. bles - sed hope, where - of he knew And I was un - a - ware. Some

A. *cresc.* *ff*

A. bles - sed hope, where - of he knew And I was un - a - ware. Some

T. *cresc.* *ff*

T. bles - sed hope, where - of he knew And I was un - a - ware. Some

B. *cresc.* *ff* *ff*

B. bles - sed hope, where - of he knew And I was un - a - ware. Some

Vln. I *cresc.* *ff*

Vln. II *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

140 *cresc.* *sempre fff*  
 S. bles - sed hope, where - of he knew And I was un - a - ware. Some

*cresc.* *sempre fff*  
 S. bles - sed hope, where - of he knew And I was un - a - ware. Some

*cresc.* *sempre fff*  
 A. bles - sed hope, where - of he knew And I was un - a - ware. Some

*cresc.* *sempre fff*  
 A. bles - sed hope, where - of he knew And I was un - a - ware. Some

*cresc.* *sempre fff*  
 T. bles - sed hope, where - of he knew And I was un - a - ware. Some

*cresc.* *sempre fff*  
 B. bles - sed hope, where - of he knew And I was un - a - ware. Some

*cresc.* *sempre fff*  
 Vln. I

*cresc.* *sempre fff*  
 Vln. II

*cresc.* *sempre fff*  
 Vla.

*cresc.* *sempre fff*  
 Vc.

144

S.  bles - sed hope, where - of he knew And I was un - a - ware. Some

*cresc.*

S.  bles - sed hope, where - of he knew And I was un - a - ware. Some

A.  bles - sed hope, where - of he knew And I was un - a - ware. Some

A.  bles - sed hope, where - of he knew And I was un - a - ware. Some

T.  bles - sed hope, where - of he knew And I was un - a - ware. Some

B.  bles - sed hope, where - of he knew And I was un - a - ware. Some


Vln. I 

Vln. II 


Vla. 

Vc. 

148 *molto rall.*

S.  bles - sed hope, where - of he knew And I was un - a -

S.  bles - sed hope, where - of he knew And I was un - a -

A.  bles - sed hope, where - of he knew And I was un - a -

A.  bles - sed hope, where - of he knew And I was un - a -

T.  bles - sed hope, where - of he knew And I was un - a -

B.  bles - sed hope, where - of he knew And I was un - a -

*molto rall.*

Vln. I 

Vln. II 

Vla. 

Vc. 

*molto rall.*

151 -

S. ware. *p*

S. ware. *p*

A. ware. *p*

A. ware. *p*

T. ware. *p*

B. ware. *p*

*molto rall.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*



155 **Adagio sostenuto** ♩=40

Bar. *mp* That I could think the trem-bled through his hap-py

Vln. I *niente* **ppp dolce**

Vln. II **ppp dolce**

160 *p delicate* *mf agitato* *niente*

Bar. good night air some bles-sed Hope, where of he knew And I was un-a-ware.

Vln. I

Vln. II

MARK MCCOMBS

# The Raven

(2018)

For Baritone, Choir SATB (Divisi) and String Ensemble

Text by Edgar Allen Poe (1809-49)

*Full Score*

## About the Work

The Raven is a setting of Edgar Allen Poe's poem of the same name from 1845. It tells of a talking raven's mysterious visit to a distraught lover, lamenting the loss of his love - Lenore. Tracing the man's descent into madness, the raven seems to further distress the protagonist with its constant repetition of the word "Nevermore".

The poem is often noted for its musicality, stylized language, and its supernatural atmosphere. Poe writes that the term "Nevermore," is based on logic following the *unity of effect* – his conviction that a work of fiction should be written only after the author has decided how it is to end and which emotional response he wishes to create. The sounds in the vowels in particular, he writes, have more meaning than the definition of the word itself. He had previously used words like "Lenore" for the same effect.

My setting seeks to replicate and augment the musicality in the poem. The text is mostly delivered syllabically and within a narrow melodic range to imitate speech. Poe's work is generally in trochaic octameter, the incessant nature of which drives the narrative forwards. Similarly, I have regularly used the octatonic scale in setting the text, which seems to evoke something of his supernatural plot.

This work also seeks to use musical texture as a descriptive device in musical text-setting. It combines regularly metered music with *senza misura* passages and indeterminate notation to achieve variations in textural density.

## Instrumentation


Baritone Solo  
 Choir SATB (Divisi)  
 Violin Ia  
 Violin Ib  
 Violin IIa  
 Violin IIb  
 Viola 1  
 Viola 2  
 Cello 1  
 Cello 2  
 Double Bass (with E extension to C#)


Duration: c. 37"

## PERFORMANCE INSTRUCTIONS

### The Conductor

There are two approaches to metre in this work. Regularly metrical sections are marked with time signatures and tempo indications, and these are to be conducted in a conventional manner. Sections marked **Senza misura** require a hierarchical system of conductor gestures:

 Individual 'events' in *senza misura* sections are indicated by a circled number and an arrow. The base of the arrow indicates where a standard downbeat should be given to the performer. Corresponding numbers are placed by the events in performers' own staves for security. These sections are often notated with duration lines, so the subsequent event should be introduced in relation to its predecessor – though the durations need not be adhered to exactly.

 Rehearsal marks with a downward arrow at their base are used to denote the start of *senza misura* sections and larger events within them. To help players synchronise *senza misura* sections which have a long sequence of individual events (with the symbol above), the rehearsal mark with the downward arrow should be conducted with a two-handed gesture to distinguish these from the numbered events.

Metered sections that directly follow a *senza misura* section are marked **misura**.

## String Techniques

The string players should use a spare bow, as and when required, to prevent damage to their first-choice bow during extensive *col legno* passages. Here are some of the less-common techniques used in *The Raven*.

**col legno battuto** - strike the string with the stick of the bow rather than the hair.

**col legno tratto** - draw the wood of the bow across the string.

**half legno** - a compromise of *battuto* and *tratto*, whereby the string should be struck with both wood and hair simultaneously, which gives the sound both a percussive timbre and pitch.

**slap bass** – a sustained passage of Bartok pizz.

**martelé** - a hammered stroke with a biting attack. Apply considerable bow pressure, then release the pressure whilst sustaining the note.

**quasi chitarra** - finger strum over the specified pitches / open strings, deadening non-sounding strings.

**overpressure** – also referred to as distortion. It is achieved by adding weight into the strings with the bow. The written pitch will be evident but heavily distorted.

**scratch tones** – different from overpressure in that the left hand should mute specified strings and then apply maximum bow pressure. No underlying pitch desired, but the string on which to apply the pressure is sometimes indicated.

When the technique is notated as below, the player should gradually increase the pressure, and then release the stopped notes of the left hand and mute the strings. In this way the given pitch will dissipate and only the noise remains.



## Percussive Techniques

There are four principle ways which the string instruments are struck in this work, which are illustrated below. The instruments should always be struck near the *f* hole, to maximise resonance. Percussive techniques appear so regularly in the work that one-line percussion staves regularly replace the instruments' standard staves, for clarity.

① 2 finger tap  

 Two finger instrument tapping, notated with triangle noteheads pointing upwards and stems downwards.

② 4 finger tap  

 Four finger instrument tapping, notated with triangle noteheads pointing downwards and stems upwards.

palm slap  

 Instrument slapping (with an open palm). Notated with a semi-circular notehead, stem down.

knuckle tap  

 Knuckle tapping, with a closed fist. Square notehead, stem upwards.

These noteheads appear with a small number of variations in the work, such as the two-finger tremolando written thus.

When a player is first using one of these techniques, or when the player has not used one for some time, a verbal instruction is also given for clarity.

## Other Symbols



The following symbols below were first adopted by Benjamin Britten in his church parable *Curlew River* (1964). This first indicates a tremolando with a gradual *accelerando*. Conversely, the second symbol represents a tremolando with a gradual, unmeasured *rallentando*.



The other of Britten's symbols used, often referred to as the 'curlew sign', was originally used to resynchronise parts that were previously separate. The symbol has been used simply to indicate that a note or pattern may vary in duration from that which is written.

# The Raven

Edgar Allan Poe (1809-49)

Mark McCombs (b.1989)

## A Poco adagio

The musical score is arranged in two systems. The first system includes vocal soloists: Baritone Solo, Soprano, Alto, Tenor, and Bass. The second system includes the string ensemble: Violin Ia, Violin Ib, Violin Iia, Violin IIb, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. The score is in 4/4 time and begins with a 'Poco adagio' tempo marking. The vocal parts are mostly rests, with some fermatas and breath marks. The string ensemble has specific rhythmic patterns, including '2 finger tap, strings muted' and '4 finger tap, strings muted' in the Viola II part, and '2 finger tap, strings muted' in the Violoncello I part. Dynamics include *mp* (mezzo-piano). Rehearsal marks (double bar lines with dots) are present at the beginning of each part's line.



9

**Vln. Ia**  
4/4  
*mp* *sub.f* *mp* *mf* *mf* *f*

**Vln. Ib**  
4/4  
unmute strings  
*mf* *sim.* *f*

**Vln. Iia**  
4/4  
col legno tratto  
*mp* 3 5 3

**Vln. Iib**  
4/4  
unmute strings *mf* *sim.*  
col legno tratto *mp* 3 5 3

**Vla. I**  
4/4  
knuckle tap *cresc.* palm slap *f* quasi chitarra *poco a poco cresc.*

**Vla. II**  
4/4  
knuckle tap *cresc.* palm slap *f* *mf*

**Vc. I**  
4/4  
*f* *mp* *f* *mp* pizz. sul C

**Vc. II**  
4/4  
palm slap *f* *mp* *f* *mp* pizz. sul C

**Db.**  
4/4

15 palm slap pick up bow col legno battuto on top of bridge itself

Vln. Ia *f* *sim.* *pesante*

Vln. Ib *f* *sim.* *pesante*

Vln. Iia au talon, increase pressure to scratch tones col legno battuto on top of bridge itself *f*

Vln. Iib au talon, increase pressure to scratch tones col legno battuto on top of bridge itself *f*

Vla. I *f*

Vla. II pick up bow col legno battuto *f*

Vc. I con vib. senza misura - moderato col legno battuto *mf* *f* repeat ad lib.

Vc. II senza misura - l'istesso tempo col legno battuto *f* repeat ad lib.

Db.



20

Vln. Ia

scratch tones  
sul E

*ff*

5s

Vln. Ib

scratch tones  
sul E

*ff*

5s

Vln. Ila

modo ord.

behind bridge

*ff*

5s

Vln. I Ib

behind bridge

*ff*

5s

Vla. I

pick up bow col legno battuto

*ff*

5s

Vla. II

*ff*

5s

Vc. I

*ff*

*ff*

5s

Vc. II

*ff*

*ff*

5s

Db.

sul D

sul G

sul C

*ff*

5s

**B** Senza misura

24

5s ② 3s ③ 4s ④ 6s ⑤ 3s ⑥ 4s ⑦ 5s ⑧ 6s ⑨ 3s

Vln. Ia

Vln. Ib

Vln. Ib *sempre p*

Vln. Ib *sempre p*

Vln. Iib

Vln. Iib *sempre p*

**B**

ethereal - Minimal bow pressure\*

Vla. I

*ppp*

ethereal - Minimal bow pressure\*

Vla. II

*ppp*

Vc. I

⑧ sul G & D ⑨

*mp*

sul G & D

Vc. II

⑧ ⑨

*mp*

\* ethereal - with the minimum amount of pressure applied with the bow. Bowing should be staggered between Vla. I & II so the sound is constant.

**C**

5s 2 4s 3 6s 4 2s 5 3s 6 6s 7 15s

33 ① refresh harmonics

Vln. Ia

refresh harmonics

Vln. Ib

① refresh harmonics

Vln. Iia

④ ⑤ sul G & D

*mp*

Vln. Iib

④ ⑤ sul G & D

*mp*

Vla. I

⑤ sul pont. au talon

*pp*

Vla. II

③ sul pont. au talon

*pp*

Vc. I

② quasi chitarra

⑥ presto half legno

repeat ad lib.

*mp*

Vc. II

② quasi chitarra

④ moderato half legno

repeat ad lib.

⑦

*mp*

cresc.

Db.

⑥

*mp*

6s **D** 4 Piu mosso ♩=90  
4 Misura

41

Vln. Ia *ff* scratch tones

Vln. Ib *fff* *>* *fff*

Vln. Iia *dim.* *ff* scratch tones

Vln. Iib *mp* *fff* *fff*

Vla. I *fff* scratch tones

Vla. II *fff* *>* *fff*

Vc. I *cresc.* *ff* scratch tones *ff* scratch tones  
II III III V V II III I V V

Vc. II *col legno trat.* *fff* *col legno trat. open strings*

Db.

**E** Senza misura **F**

5s 2 3s 3 4s 4 6s 5 4s 6 5s 7s

Vln. Ia *scratch tones* *f*

Vln. Ib *mp* *p*

Vln. IIa *scratch tones* *quasi chitarra*

Vln. IIb *mp* *p*

Vla. I *f* *ethereal \** *pp*

Vla. II *mp* *p*

Vc. I *scratch tones* *p*

Vc.2 *quasi chitarra* *come sopra* *mp*

Db. *au talon, increase bow pressure to scratch tones*

**G** Poco adagio  
Misuro ♩=60

② 6s ③ 7s ④ 4s ⑤ 5s ⑥ 3s ⑦ 5s ⑧ 9s

56

Vln. Ia

Vln. Ib

Vln. Ila

Vln. Iib

Vla. I

Vla. II

Vc. I

Vc. II

Db.

ethereal - minimal bow pressure

ppp

ppp sempre senza vib.

ppp



parlando

64

Bar. Solo

Once u-pon a mid- night drea- ry, while I pon- dered weak and wea- ry, o- ver ma- ny a quaint and cu- rious vo- lume of for- got- ten lore,

ethereal - minimal bow pressure

pp

ppp

ppp sempre senza vib.

ethereal - minimal bow pressure

ppp sempre senza vib.

### Poco piu mosso

modo ord.

68 *mp* modo ord. *p* (*aside*) *mp*

Bar. Solo while I nod-ded nea-ry nap-ping, sud-den-ly there came a tap-ping as of some-one gen-tly rap-ping, rap-ping at my cham-ber door...

### Poco piu mosso

Vln. Ia

Vln. Ib

accents by increased bow pressure, not new bow.

Vln. Iia

knuckle tap 2 finger roll

Vln. Iib

5

Vla. I

move towards bridge on top of the bridge itself

Vla. II

5

Vc. I

7

Vc. II

5

Db.

Tempo primo

73

Bar. Solo *mf* *p* *mf*  
 'Tis some vi - si - tor I mut tered, 'tap - ping at my cham - ber door

Vln. Ia  
 Vln. Ib *f* *pp*  
 Vln. Iia  
 Vln. Iib *f*  
 Vla. I *f*  
 Vla. II  
 Vc. I *pp*  
 Vc. II  
 Db.



76

Bar. Solo *p*  
 on - ly this, and no - thing more.'

Vla. I *mp*  
 Vc. II 4 finger tap *mf*, 2 finger roll  
 Db. 4 finger tap *mf*, 2 finger roll, sim.



# H Poco piu mosso

79 *mp* senza rubato *poco cresc.*

Bar. Solo  
Ah, dis-tinc - ty I re - mem - ber it was in the bleak De - cem - ber, And each sep - arate dy - ing em - ber

Vln. Ia senza vib. *p*

Vln. Ila

Vln. Iib

Vla. I *mp* *mf*

Vla. II *mf* *mp*

Vc. II *mf* Independent tempo moderato half legno, detached repeat ad lib.



82 *mp* **A tempo** poco rubato

Bar. Solo  
wrought its ghost up-on the floor. — Ea - ger - ly I wished the mor - row; vain - ly had I sought to bor - row

Vln. Ia sul pont. *p* *pp*

Vln. Iib *mp*

Vla. I au talon *pp* *sim.*

Vla. II *mp* *mp*

Vc. II au talon *p*

Db. *pp* *p*

86

Bar. Solo *p*  
 From my books sur - cease of sor - row; sor - row for the lost Le nore\_\_\_\_\_

S. *ppp* *mp* *sim.*  
 Le - nore, Le - nore, Le - nore,

A. *ppp* *mp* *sim.*  
 Le - nore, Le -

T. *pp* *mp* *sim.*  
 Le - nore, Le -

B. *p*  
 Le - nore,\_\_\_\_\_

Vln. Ia sul pont. *mf* *p* *mp* *pp* *V* put bow down

Vln. Iia *mp*

Vln. Iib *mp*

Vla. I put bow down

Vla. II *mp* *mp*

Vc. II put bow down

Db. *f*

rit. . . . . Poco piu mosso

91 *pp* warmly

Bar. Solo

For the rare and ra-diant mai-den whom the an-gels named Le nore. Name-less here for e-ver-more.

S.

Le - nore, Le - nore, Le - nore.

A.

nore, Le - nore.

T.

- nore, Le - nore.

B.

Le - nore, Le - nore, Le - nore.

rit. . . . . Poco piu mosso

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

*mp* *p* *f*

Vc. I

Vc. II

Db.

put bow down

I

96

Bar. Solo

And the sil - ken sad un - cer - tain rust - ling of each pur - ple cur - tain Thrilled me; filled me with fan - tas - tic ter - rors ne - ver felt be - fore\_

S.

A.

T.

B.

I

4 finger roll  
*f*

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

*ff*

*pp*

*mf*

*pp*

quasi chitarra

*f*

modo ord., con sord.

Vla. I

quasi chitarra

*f*

modo ord., con sord.

Vla. II

strum muted strings

*f*

*mp*

Vc. I

strum muted strings

*f*

pick up bow

Vc. II

*f*

*mf*

Db.

pick up bow

\*A mid-back rounded vowel, similar to 'or'

Andante ♩=80

spoken

*f* modo ord.

100

Bar. Solo

Musical staff for Baritone Solo in bass clef, showing a melodic line with triplets and slurs.

So that now, to still the bea - ting of my heart, I stood re - pea - ting 'Tis some vis - it - or en - trea - ting

A.

Musical staff for Violin A in treble clef, showing a melodic line with dynamics *mp* and *pp*.

T.

Musical staff for Violin T in treble clef, showing a melodic line with dynamics *pp*, *mp*, and *pp*.

Andante ♩=80

Vln. Ia

Musical staff for Violin Ia in treble clef, showing a melodic line.

Vln. Ib

Musical staff for Violin Ib in treble clef, showing a rhythmic pattern with dynamics *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp* and markings: martelé, norm., mart., norm., come sopra.

Vln. Iia

Musical staff for Violin Iia in treble clef, showing a melodic line.

Vln. Iib

Musical staff for Violin Iib in treble clef, showing a rhythmic pattern with dynamics *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp* and markings: modo ord., martelé, norm., mart., norm., come sopra.

Vla. I

Musical staff for Viola I in alto clef, showing a melodic line.

Vla. II

Musical staff for Viola II in alto clef, showing a melodic line.

Vc. I

Musical staff for Violoncello I in bass clef, showing a melodic line.

Vc. II

Musical staff for Violoncello II in bass clef, showing a rhythmic pattern with dynamics *p* and markings: pizz., arco.

Db.

Musical staff for Double Bass in bass clef, showing a rhythmic pattern with dynamics *f*, *p* and markings: pizz., arco.

104

Bar. Solo

en - trance at my cham - ber door; \_\_\_\_\_ *mp* Some late vi - si - tor\_\_ en - trea - ting en - trance at my cham - ber door

A.

*mp* *f* *pp*

T.

*mp* *pp*

molto rit. . . . .

Vln. Ia

Vln. Ib

*mp* *pp* *p*

Vln. Iia

con sord. senza vib. *pp*

Vln. Iib

*mp* *pp*

Vla. I

con sord. *pp*

Vla. II

con sord. *pp*

Vc. I

Vc. II

pizz.

Db.

**J** Piu mosso ♩=88

----- accel. *mf* slightly agitated

108 *p*

Bar. Solo  
This it is, and no-thing more \_\_\_\_\_ Pre-sen-tly my soul grew stron-ger; he-si-ta-ting then no lon-ger,

**J** Piu mosso ♩=88

----- accel. *mf* let ring

Vln. Ia pizz. *mf*

Vln. Ib pizz. *mf*

Vln. IIa pizz. senza sord. *mf* let ring

Vln. IIb *mf*

Vla. I senza sord. *mf* martelé con vib. *f*

Vla. II senza sord. *mf* martelé con vib. *f*

Vc. I *mf*

Vc. II pizz. *p* *mf*

Db. pizz. *f* arco *p* *f*

113 *more plainly*  
*f* *mp* *f* *mf* *poco dim.*

Bar. Solo  
 'Sir', said I, 'or Ma - dam tru - ly your for - give - ness I em - plore; But the fact is I was nap - ping, and so gen - tly you came rap - ping,

Vln. Ia *sim.* *arco* *mp* *sim.*

Vln. Ib *arco* *mp* *sim.*

Vln. IIa *sim.* *arco* *mp* *sim.*

Vln. IIb *arco* *mp* *sim.*

Vla. I

Vla. II

Vc. I *arco*

Vc. II *arco*

Db. *f* *pizz.* *slap bass* *mf*  $\varphi$   $\varphi$  (etc)



**poco rit.** **rall.** . . . . .

117

Bar. Solo *mf*

and so faintly you came tap - ping, tap - ping at my cham - ber door That I scarce was sure I heard you,

**poco rit.** **rall.** . . . . .

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I  
norm. au talon → punta d'arco  
*f* → *p dim.*

Vla. II  
norm. au talon → punta d'arco  
*f* → *p dim.*

Vc. I  
*mf dim.* → *pp*

Vc. II

Db.  
*mf* arco *f*

120 *p* agitated again whispered

Bar. Solo *mf* *p*

Here I o - pened wide the door \_\_\_\_\_ Dark - ness then, and no - thing more.

Vln. Ia *p* 5s

Vln. Ib *mf* sul tasto → sul pont. 5s

Vla. I *mf* sul tasto → sul pont. 5s

Vc. II *mf* sul tasto → sul pont. 5s

Db. *fff* resonant 5s



**K** Tempo primo

modo ord.  
intrigued, less anxious

124

Bar. Solo *3* Deep in - to that dark - ness peer - ing, long I stood there wonder - ing peer - ing doubt - ing, dream - ing dreams no mor - tal ev - er

S. S.1 *o* S.2 *o*

A. *o*

T. *o*

Vln. Ia *p*

Vln. IIa *p*

**K** Tempo primo

127 *now unsettled*  
*sempre p*

Bar. Solo  
dared to dream be- fore; But the si- lence was un- brok- en and the dark- ness gave no to- ken, and the on- ly word there spo- ken was the

S. *pp* *mp*

A. *pp* *mp*

T. *pp* *mp*

B. *pp* *mp*

Vln. Ia

Vln. Iia

Vla. I *pp*

131 *whispered*

Bar. Solo  
whis- pered word, 'Le - nore!' This I whis- pered and an ec- ho mur- mured back the word, 'Le - nore!' *ppp*

S. *ppp sotto voce* *p*  
Le - nore, Le - nore, Le - nore, Le... Le - nore, Le -

A. *ppp sotto voce* *p*  
Le - nore, Le - nore Le - nore, Le - nore Le - nore, Le - nore, Le... Le - nore, Le -

T. *ppp sotto voce* *p*  
Le - nore, Le - nore, Le - nore, Le - nore Le - nore, Le - nore, Le... Le - nore, Le -

B. *ppp sotto voce* *p*  
(o) o Le - nore, Le -

Vc. II *mp*

Db. *mf*

**L** Andante ♩=78

135

spoken

*p*

Bar. Solo

Mere - ly this and noth - ing more.

niente

S.

- nore, Le - nore, Le - nore,

niente

A.

- nore, Le - nore, Le - nore,

niente

T.

- nore, Le - nore, Le - nore,

niente

B.

- nore, Le - nore, Le - nore,

**L** Andante ♩=78

*martelé*

Vln. Ia

*sub. f*

Vln. Ib

*martelé*

Vln. Iia

*sub. f*

Vln. Iib

behind bridge

*pp*

Db.



*mf*

**M**

141 *f* distressed *mf* *sub. p* *poco a poco cresc.*

Bar. Solo

Back in to my cham-ber turn-ing, all my soul with-in me burn-ing, Soon a-gain I heard a tap-ping

**M**

Vln. Ia

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

Vln. Ib

behind bridge

*p*

Vln. Iia

*sub. mp* *p* *pp*

Vln. Iib

*p*

Vla. I

con sord.

*mf*

Vla. II

con sord.

*mf*

Vc. I

*mp*

Vc. II

*f* *mp*

Db.

*f* *mp*

145 *f* *more plainly* *f* *sub. p* *sub. mf* *f*

Bar. Solo  
 some - what lou - der than be - fore. 'Sure - ly', said I, 'Sure - ly that is some - thing at my win - dow lat - tice; Let me see then what there - at is,

Vln. Ia sul tasto → sul pont. (sim.) *mp*

Vln. Ib sul tasto → sul pont. sim. modo ord. *ff* *mf*

Vln. Ila

Vln. Iib sul tasto → sul pont. (norm.) *ff* *mf* *pesante*

Vla. I *mf* *pesante*

Vla. II

Vc. I 4 finger roll *ff*

Vc. II *ff*

Db. *f* *ff* sul tasto →

**molto rall.**

**A tempo**

150 *mf* *nervously mp* *mf*

Bar. Solo  
and this my-ster-ry ex-plore; Let my heart be still a mo-ment and this my-ster-ry ex-plore; 'Tis the wind and no-thing more!

Vln. Ia

Vln. Ib

Vln. Iia

Vln. Iib  
sul tasto → sul. Pont. (sim.)  
*mp*

Vla. I  
*p* *pp*

Vla. II  
*mf* *mp* *p*

Vc. I  
*ff* *mf*

Vc. II  
*mp* *p*

Db.  
sul pont. (sim.)

**N** Meno mosso, sostenuto

155

*prosaic*

*f*

Bar. Solo

O - pen here I flung the shut - ter, when, with ma - ny a flirt and flut - ter,

**N**

Vln. Ia

*mp*

Vln. Ib

Vln. Iia

*mf* molto pesante

Vln. Iib

*mf* molto pesante

Vla. I

*mf* molto pesante

Vla. II

*mf* molto pesante

Vc. I

arco

*mf* molto pesante

Vc. II

arco

*mf* molto pesante

Db.

*mf* molto pesante



158

*mf* slightly comical, not scared

Bar. Solo

In there stepped a state - ly ra - ven of the sain - tly days of yore. Not the least ob - e - i - sance made he;

Vln. Ia

Vln. Ib

*mp*

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Db.

161

Bar. Solo *f* *mp*

not a min - ute stopped or stayed he; But with mien of lord or la - dy perched a - bove my cham - ber door;

Vln. Ia *mp* *martelé*

Vln. Ib

Vln. IIa *dim.* *p* *mp* *martelé*

Vln. IIb *dim.* *p*

Vla. I *dim.* *p* *mp* *martelé*

Vla. II *dim.*

Vc. I *dim.* *p*

Vc. II *dim.* *p*

Db. *dim.* *p*

164 *mf* less amused *mp*

Bar. Solo

Perched up - on a bust of Pal - las just a - bove my cham - ber door;

Vln. Ia *sim.* *norm.*  
*mf* *mp* *mf* *pp*

Vln. Ib *sul pont.*  
*mf* *p*

Vln. Iia *sim.* *norm.*  
*mf* *mp* *mf* *pp*

Vln. Iib

Vla. I *sim.* *norm.*  
*mf* *mp* *mf* *pp*

Vla. II

Vc. I

Vc. II

Db. *mp*

rall.

4s

167

now concerned

Bar. Solo

Perched, and sat, and no - thing more.

rall.

4s

Vln. Ia

Vln. Ib

sub. *mf*

*p*

4s

Vln. IIa

*p*

4s

Vln. IIb

4s

Vla. I

4s

Vla. II

*p*

4s

Vc. I

con sord.

4s

Vc. II

4s

Db.

4s

**O** Tempo primo

169 *mp* *intrigued*

Bar. Solo

Then this e - bo - ny bird be - guil - ing my sad fan - cy in - to smi - ling by the grave and stern de - co - rum

Vln. Ia

pizz. *ppp*

Vln. Ib

Vln. Iia

*mp*

Vln. Iib

*mp*

Vla. I

pizz. *p*

Vla. II

pizz. *pp*

Vc. I

senza sord.  
pizz. - alternate 2nd & 3rd finger  
*p*

Vc. II

minimal bow pressure  
*ppp* sempre senza vib.

Db.

half legno  
*mp*

172

Bar. Solo

of the count - en - ance it wore, Though thy crest be shorn and sha - ven, thou' I said, 'art sure no cra - ven.

Vln. Ia

Vln. Ib

Vln. Iia

Vln. Iib

Vla. I

Vla. II

Vc. I

Vc. II

Db.

175

Bar. Solo

Ghast - ly grim and an - cient ra - ven wand - ring from the night - ly shore!

Vln. Ia

Vln. Ib

Vln. IIa

*mf*

Vln. IIb

*mf*

Vla. I

arco

*p*

Vla. II

Vc. I

Vc. II

norm.

Db.

*p*

177 *mf* with admiration

Bar. Solo

Tell me what thy lord - ly name is on the Night's Plu - to - nian shore!

Vln. Ia

arco

*mf*

*p*

*pp*

Vln. Ib

arco

*mf*

*p*

*pp*

Vln. IIa

Vln. IIb

Vla. I

*mf*

*p*

*pp*

Vla. II

*mf*

*p*

*pp*

Vc. I

arco

*mf*

*p*

*pp*

Vc. II

*mf*

*p*

*pp*

Db.

*p*

*pp*



molto rall. . . . .

179

Bar. Solo

Quoth the ra - ven, 'Ne - ver - more.' \_\_\_\_\_

Vln. Ia

molto rall. . . . .

*mf* molto pesante

Vln. Ib

*mf* molto pesante

Vln. IIa

*f*

Vln. IIb

*f*

Vla. I

*mf* molto pesante

Vla. II

*mf* molto pesante

Vc. I

*mf* molto pesante

Vc. II

*mf* molto pesante

Db.

*mf* molto pesante



**P** Grave=35

184 ponderously

Bar. Solo

Mu - ch I mar - velled this un - gain - ly fowl to hear dis - course so plain - ly,

**Q** Largo  $\text{♩} = 42$

186 dry/straight tone

Bar. Solo

Though it's an - swer lit - tle mean - ing - lit - tle re - le - van - cy bore; for we can - not help a - gree - ing that no li - ving

S.1 *pp*

S.2 *pp*

A.1

A.2 *pp*



189

*poco rit.* . . . . **Tempo**

Bar. Solo

hu - man be - ing e - ver yet was blessed with see - ing bird a - bove his cham - ber door

S.

A.1

A.2



192

*cresc.*

Bar. Solo

Bird or beast a - bove the sculp - tured bust a - bove his cham - ber door with such a name as 'Ne - ver - more

S.

(A.1)

**R** Adagio  $\text{♩} = 55$

195 6s 3s *mp* modo ord.

Bar. Solo 6s 3s

T. 6s 3s *falsetto*  
*sotto voce*

B. 6s 3s *sotto voce*

But the ra-ven sit-ting lone-ly on that pal-lad bu-st spoke on-ly

Le- nore, Le - nore, Le - nore, Le - nore,

**R** Adagio  $\text{♩} = 55$

Vln. Ia 6s 3s *ppp*

Vln. Ib 6s 3s *ppp*

Vln. IIa 6s 3s *ppp*

Vln. IIb 6s 3s *ppp*

Vla. I 6s 3s con sord. *pp* *p*

Vla. II 6s 3s con sord. *pp* *p*

Vc. I 6s 3s *ppp*

Vc. II 6s 3s *ppp*

Db. 6s 3s *f* *p* *pp sul tasto*

poco accel. . . . . Piu mosso

200

Bar. Solo

that one word as if his soul in that one word he did out-pour. no-thing fur-ther then he ut-tered, not a fea-ther then he flut-tered,

T.

*p* modo ord. *sotto voce*

Le-nore, Le-nore, Le-nore, o-nore

B.

*p* *sotto voce*

Le-nore, Le-nore, Le-nore, o-nore

poco accel. . . . . Piu mosso

Vln. Ia

*flautino* modo ord. *p* *tr* *tr*

Vln. Ib

*flautino* modo ord. *p* *tr* *tr*

Vln. Iia

Vln. Iib

*p* *mf*

Vla. I

*pp*

Vla. II

*pp*

Vc. I

*pp sul tasto*

Vc. II

*pp sul tasto*

Db.

204

Bar. Solo

Till I scarce - ly more than mut - tered 'Oth - er friends have flown be - fore.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vc. I

Vc. II

Db.

*ppp*

*f*

*p*

*mf*

*mf*

*mf*

*pp*



206

Bar. Solo

On the mor - row he will leave me, as my hopes have flown be - fore.' Then the bird said,

Vln. Ia

Vln. IIa

Vln. IIb

Db.

*more assured*

*now nervously*

*p flautino*

*pp*

*pp*

*p*

*arco*

Choir parts should divide entirely in to individual performers. Individuals should repeat each cell independently of other performers, and of any residual tempo, to build up a free, non metrical canon. The conductor should only indicate performers' initial entries. Performers' subsequent entries should be spontaneous, and their cell should vary in the tempo from the previous performer. The break between each repetition should be proportionate to their chosen tempo - i.e. faster tempo, shorter breaks.

**S** Senza misura

15s      10s      7s      6s      5s

209

Bar. Solo

3

'Ne - ver - more.' \_\_\_

S.1

*p*

'Ne - ver - more.'

S.2

*p*

'Ne - ver - more.'

A.

*mp cresc.*

'Ne - ver - more.'

T.

*mp cresc.*

Le - nore.

B.

*mp cresc.*

Le - nore. \_\_\_

(actual pitches)

Vln. Ia

*p*

Vln. Ib

*p*

Vln. IIa

*p*

Vln. IIb

*mp cresc.* con sord.

Vla. I

*mp cresc.* con sord.

Vla. II

*mp cresc.* con sord.

Vc II

*mp*

cresc.

Vc II

*mp*

cresc.

Db.

*mp*

cresc.

215

⑤ 10s ⑥ 6s ⑦ 4s ⑧ 10s

S.1 *mf cresc.* 'Ne - ver - more.' *dim.*

S.2 *mf cresc.* 'Ne - ver - more.'

A. *mf cresc.* ⑥ 3 3 'Ne - ver - more.'

T. *mf cresc.* ⑦ 'Le - no - re.' *dim.*

B. *dim.*

Vln. Ia ⑥

Vln. Ib ⑥

Vln. IIa ⑥

Vln. IIb ⑦

Vla. I ⑦

Vla. II ⑦

Vc. I (actual pitches) con vib. ⑧ *pp*

Vc. II (actual pitches) con vib. ⑧ *pp*

Db. ⑧

*mp flautino*

*mp flautino*

*mp flautino*

Andante ♩=90  
Misura

220

3s

6s

6s

T

Bar. solo

*mf slightly distressed*

Start - led by the still - ness bro - ken by re - ply so apt - ly spo - ken

S.1

rall.

S.2

rall.

A.

T.

B.

Andante ♩=90  
Misura

T

minimal bow pressure

Vln. Ia

rall.

*pp*

Vln. Ib

rall.

*pp*

Vln. IIa

rall.

*pp*

Vln. IIb

Vla. I

Vla. II

Vc. I

*f*

*pp*

Vc. II

*f*

*pp*

Db. III

*f*



227 *with contempt*

Bar. Solo

'Doubt - less' said I, 'what it ut - ters is it's on - ly stock and store, caught from some un - hap - py ma - ster whom un - mer - ci - ful dis - as - ter

Vln. Ia minimal bow pressure

Vln. Ib minimal bow pressure

Vln. Iia minimal bow pressure

Vln. Iib *pp*

Vla. I

Vla. II

Vc. I *p*

Vc. II *mp* pizz. arco

Db. *pp*





rit. . . . . Andante

239

Bar. Solo *unemotional*  
 front of bird and bust and door; Then, up - on the vel - vet sink - ing, I be - took my - self to link - ing

S.1 *ppp sotto voce*  
 Le - nore, Le - nore, Le - nore, Le - nore,

S.2 *ppp sotto voce*  
 Le - nore, Le - nore Le - nore, Le - nore Le - nore, Le - nore Le - nore, Le - nore

A. *ppp sotto voce*  
 Le - nore, Le - nore, Le - nore, Le - nore Le - nore, Le - nore, Le - nore, Le - nore

rit. . . . . Andante

Vln. Ia *pp flautino*

Vln. Ib *pp flautino*

Vln. Iia *pp flautino*

Vln. IIb half legno *ppp leggiero*

Vc. II *mp* *pp*

Poco meno mosso

242

Bar. Solo

Musical staff for Baritone Solo in bass clef. It contains a melodic line with lyrics: "fan - cy un - to fan - cy, think - ing what this om - in - ous bird of yore; what this grim, un - gain - ly ghast - ly,". The staff includes a triplet of eighth notes and a checkmark above a note.

fan - cy un - to fan - cy, think - ing what this om - in - ous bird of yore; what this grim, un - gain - ly ghast - ly,

S.1

Musical staff for Soprano 1 in treble clef. It contains the lyrics "Le - nore, Le..." with a quarter rest.

Le - nore, Le...

S.2

Musical staff for Soprano 2 in treble clef. It contains the lyrics "Le - nore, Le - nore, Le..." with a triplet of eighth notes and a quarter rest.

Le - nore, Le - nore, Le...

A.

Musical staff for Alto in treble clef. It contains the lyrics "Le - nore, Le - nore, Le..." with a triplet of eighth notes and a quarter rest.

Le - nore, Le - nore, Le...

T.

Musical staff for Tenor in treble clef. It is currently empty.

B.

Musical staff for Bass in bass clef. It contains a whole note chord with a dynamic marking of *p* and the instruction "div. a 2".

Poco meno mosso

Vln. Ia

Musical staff for Violin I in treble clef. It contains a melodic line with a dynamic marking of *p*.

Vln. Ib

Musical staff for Violin II in treble clef. It contains a melodic line with a dynamic marking of *p*.

Vln. IIa

Musical staff for Violin IIa in treble clef. It contains a melodic line with a dynamic marking of *mp*, a triplet of eighth notes, and the instruction "col legno trat." above and "modo ord." below.

Vln. IIb

Musical staff for Violin IIb in treble clef. It contains a melodic line with a dynamic marking of *mp* and a triplet of eighth notes.

Vc. I

Musical staff for Violoncello I in bass clef. It contains a melodic line with a dynamic marking of *mp* and a *V* marking above a note.

245

Bar. Solo

gaunt, and om - in - ous bird of yore Meant in croak - ing 'Ne - ver - more.'

S.1

S.2

A.

T. *p*

B.

Vln. Ia *pp*

Vln. Ib *pp*

Vln. IIa *pp*

Vln. IIb

Vc. I *pp*

V

249 *with increasing intensity*

Bar. Solo

This I sat en-gaged in guess-ing but no syll-a-ble ex-press-ing to the fowl, who's fie-ry eyes now burned in-to my bos-om's core;

S.1

S.2

A.

T.

B.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Db.

253 *more plainly*

Bar. Solo

This I sat at ease di- vin- ing, with my head at ease re- clin- ing on the cush- ion's vel- vet lin- ing that the lamp- light gloat- ed o'er,

S.1 *p agitato*

S.2 *p agitato*

A. *p agitato*

T. *pp sostenuto*

B. *pp sostenuto*

Vln. Ia *pp*

Vln. Ib *pp*

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Db.



257 *now slightly sinister* spoken

Bar. Solo

But whose vel-vet vi-o-let lin-ing with the lamp light gloa-ted o'er, she shall press, ah, ne ver-more!

A.

T.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Detailed description of the musical score: The score is for measures 257-260. The key signature has one sharp (F#). The time signature changes from 5/4 to 4/4. The vocal line (Bar. Solo) features triplets of eighth notes in the first two measures, followed by a half note and a quarter note in the third measure, and a triplet of eighth notes in the fourth measure. The lyrics are: "But whose vel-vet vi-o-let lin-ing with the lamp light gloa-ted o'er, she shall press, ah, ne ver-more!". The Alto (A.) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Tenor (T.) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Violin I (Vln. Ia) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Violin II (Vln. Ib) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Violin IIa (Vln. IIa) part has a triplet of eighth notes in measure 257, a triplet of eighth notes in measure 258, and a quarter note in measure 259. The Violin IIb (Vln. IIb) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Viola I (Vla. I) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Viola II (Vla. II) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Cello I (Vc. I) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259. The Cello II (Vc. II) part has a half note in measure 257, a half note in measure 258, and a quarter note in measure 259.



**poco accel.***with disgust*266 *subito f**mf*

Bar. Solo

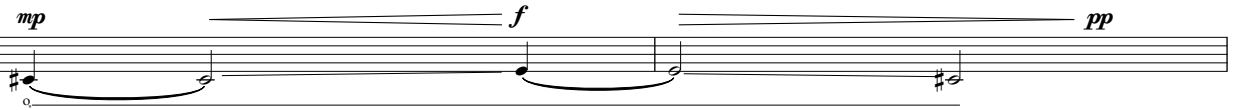


'Wretch' I cried, 'thy God hath lent thee; by these an - gels he has sent thee

S.2



A.

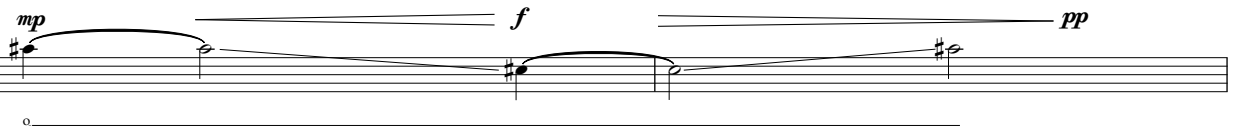


T.



Le - nore, Le - nore, Le - nore, Le - nore Le - nore, Le - nore, Le... -

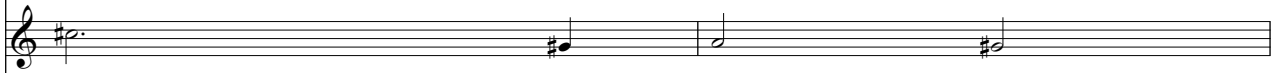
B.

**poco accel.**

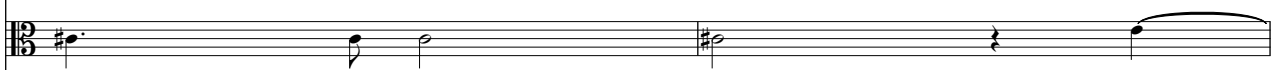
Vln. IIa



Vln. IIb



Vla. I



Vla. II



Vc. I



**accel.**

*vehemently*

*mp*

3

Bar. Solo

Musical staff for Baritone Solo, starting at measure 268. The staff contains a melodic line with lyrics underneath. The lyrics are: "Re - spite, re - spite and ne - pen - the\* from they mem - or - ies of Le - nore!"

Re - spite, re - spite and ne - pen - the\* from they mem - or - ies of Le - nore!

A.

Musical staff for Voice A, showing a few notes and a rest, with the lyrics "Le - nore, \_\_\_\_\_" underneath.

Le - nore, \_\_\_\_\_

T.

Musical staff for Tenor, featuring a long, sweeping melodic line with dynamic markings *p*, *f*, and *pp*. A fermata is placed over the end of the line.

B.

Musical staff for Bass, showing a few notes and a rest, with the lyrics "Le - nore, \_\_\_\_\_" underneath.

Le - nore, \_\_\_\_\_

**accel.**

Vln. IIa

Musical staff for Violin IIa, showing a melodic line with a sharp sign (#) on the second measure.

Vln. IIb

Musical staff for Violin IIb, showing a melodic line with a sharp sign (#) on the second measure.

Vla. I

Musical staff for Viola I, showing a melodic line with a fermata and a 'V' marking above the staff.

Vla. II

Musical staff for Viola II, showing a melodic line with a fermata and a 'V' marking above the staff.

Vc. I

Musical staff for Violoncello I, showing a melodic line with a fermata and a 'V' marking above the staff.

\*Nepenthe is a fictional medicine for sorrow - a "drug of forgetfulness" mentioned in ancient Greek literature and Greek mythology.

Andante moderato  $\text{♩} = 90$ 

senza rall.

270 *f*

Bar. Solo *f* *f*

Quaff, oh quaff this kind ne - pen - the and for - get this lost Le - nore! Quoth the ra - ven 'Ne - ver - more.'

S.1 *ppp*

Le - nore, Le - nore

S.2

A. *ppp*

Le - nore

T. *p*

Le - nore

B. *ppp*

Le - nore, Le - nore, —

Andante moderato  $\text{♩} = 90$ 

Vln. IIa *cresc.* *mf* molto dim. *pp*

Vln. IIb *cresc.* *mf* *pp*

Vla. I *cresc.* *mf* *pp*

Vla. II *cresc.* *mf* *pp*

Vc. I *sfz* *pp*

274 *ff* repulsed

Bar. Solo

Musical staff for Baritone Solo, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a single line.

'Pro - phet' said I 'thing of e - vil: pro - phet still if bird or de - vill' Whe - ther temp - ter sent or temp - est tossed thee here a - shore,

S.1 *mp agitato*

Musical staff for Soprano 1, starting with a treble clef and a key signature of one sharp. The melody is written in a single line.

'Ne - ver - more', 'Ne - ver - more', 'Ne - ver - more',

S.2 *mp agitato*

Musical staff for Soprano 2, starting with a treble clef and a key signature of one sharp. The melody is written in a single line.

'Ne - ver - more', 'Ne - ver - more', 'Ne - ver - more',

A. *mp agitato*

Musical staff for Alto, starting with a treble clef and a key signature of one sharp. The melody is written in a single line.

'Ne - ver - more', 'Ne - ver - more', 'Ne - ver - more',

T. *mp agitato*

Musical staff for Tenor, starting with a treble clef and a key signature of one sharp. The melody is written in a single line.

'Le - nore' 'Le - nore' 'Le - nore' 'Le - nore' 'Le - nore' 'Le - nore' 'Le - nore' 'Le - nore'

B. *mp agitato*

Musical staff for Bass, starting with a bass clef and a key signature of one sharp. The melody is written in a single line.

'Le - nore' 'Le - nore' 'Le - nore' 'Le - nore'

con sord.

Vln. Ia *ff*

Musical staff for Violin Ia, starting with a treble clef and a key signature of one sharp. The staff contains chords and dynamics.

Vln. Ib *ff*

Musical staff for Violin Ib, starting with a treble clef and a key signature of one sharp. The staff contains chords and dynamics.

Vln. IIa *ff*

Musical staff for Violin IIa, starting with a treble clef and a key signature of one sharp. The staff contains chords and dynamics.

Vln. IIb *ff*

Musical staff for Violin IIb, starting with a treble clef and a key signature of one sharp. The staff contains chords and dynamics.

Vla. I *mp*

Musical staff for Viola I, starting with an alto clef and a key signature of one sharp. The staff contains chords and dynamics.

Vla. II *mp*

Musical staff for Viola II, starting with an alto clef and a key signature of one sharp. The staff contains chords and dynamics.

Vc. I *mp*

Musical staff for Violoncello I, starting with a bass clef and a key signature of one sharp. The staff contains chords and dynamics.

Vc. II *f*

Musical staff for Violoncello II, starting with a bass clef and a key signature of one sharp. The staff contains chords and dynamics.

Db. *ff*

Musical staff for Double Bass, starting with a bass clef and a key signature of one sharp. The staff contains chords and dynamics.

To Perc.

To Perc.

278 *mf* *mp* *p* *molto cresc.*

Bar. Solo

De - so - late yet all un - daun - ted, on this des - ert land en - chan - ted on this shore by hor - ror haun - ted, tell me tru - ly I em - plore...

S.1

S.2

A. *pp* (closed mouths)

T. *pp* (closed mouths)

B. *ppp* (closed mouths)

Vln. Ia senza sord.

Vln. Ib senza sord.

Vln. IIa senza sord.

Vln. IIb senza sord.

Vla. I *mf* bow side of instrument, near f hole.

Vla. II *mf* bow side of instrument, near f hole.

Vc. I

Vc. II

Db.

282

*f*

*mf* plainly

Bar. Solo

Baritone Solo part, starting with a fermata and a dynamic marking of *f*. The notation is in bass clef with a 5/4 time signature.

— is there? is there balm in Gil - ead? tell me! Tell me, I im - plore! Quoth the rav - en 'Ne - ver - more.'

S.1

Soprano 1 part, showing rests.

S.2

Soprano 2 part, showing rests.

A.

Alto part, showing rests.

T.

Tenor part, showing rests.

B.

Bass part, showing rests.

Vln. Ia

Violin Ia part, showing notes and dynamics.

Vln. Ib

Violin Ib part, showing notes and dynamics.

Vln. Iia

Violin Iia part, showing notes and dynamics.

Vln. Iib

Violin Iib part, showing notes and dynamics.

modo ord.

Vla. I

Viola I part, showing notes, dynamics, and performance instructions: *mf*, *half legno*, *senza sord.*, *modo ord.*

*mf*

*mf*

*senza sord.*

*modo ord.*

Vla. II

Viola II part, showing notes, dynamics, and performance instructions: *mf*, *half legno*, *senza sord.*, *modo ord.*

*mf*

*senza sord.*

*modo ord.*

Vc. I

Violoncello I part, showing notes and dynamics.

*mf*

Vc. II

Violoncello II part, showing notes and dynamics.

*mf*

Db.

Double Bass part, showing rests.



**Y** Piu mosso - moderato

286

Bar. Solo *ff*

S.1 *f* *mp*

S.2 *f* *mp*

A. *mp*

T. *f* *mp*

B. *mp*

'Pro - phet' said I 'thing of e - vil: pro - phet still if bird or de - vill' by the heaven that bends a - bove us by that God we both a - dore;

'Pro - phet' pro - phet still if bird or de - vill

'Pro - phet' pro - phet still if bird or de - vill

'Pro - phet' pro - phet still if bird or de - vill

**Y** Piu mosso - moderato

Vln. Ia *ff* martelé

Vln. Ib *ff* martelé

Vln. IIa *ff* martelé

Vln. IIb *ff* martelé

Vla. I *ff* pizz. *p*

Vla. II *ff* pizz. *p*

Vc. I *ff* pizz.

Vc. II *ff* pizz.

Db. *ff*

290 *f imploring*

Bar. Solo

tell this soul with sor - row la - den if with - in the di - stant ai - den it shall clasp a sain - ted mai - den

S.1

S.2

A.

T.

B.

Vln. Ia

modo ord.

Vln. Ib

modo ord.

Vln. IIa

Independent tempo - moderato  
half legno

*mp*

Vln. IIb

Vla. I

arco, jeté

*mp*

*p*

Vla. II

arco, jeté

*mp*

*p*

Vc. I

Independent tempo - allegro  
half legno

*mp*

Vc. II

arco

*pp*

jeté

*mf*

Db.

jeté

293 *mf desperate*

Bar. Solo

when the an - gels named Le - nore, Clasp a rare and ra - dient mai - den Whom the an - gels named Le - nore,

S.1

S.2

A.

T.

B.

Vln. Ia

Vln. Ib

Vln. Iia

Vln. Iib

*mp*

Independent tempo - andante  
half legno

Vla. I

*mf* *p*

Vla. II

*mf* *p*

Vc. I

Vc. II

3

3

Db.

3

3

**Z**

296 *mf* plainly

*f*

*cresc.*

*ff* with fury

Bar. Solo

Quoth the ra ven 'Ne ver more.'

Be that word our sign of part- ing, 'Bird or fiend' I shrieked up star- ting 'Get thee back in - to the temp- est

S.1

senza mis.

*poco a poco cresc.*

'Ne - ver - more.'

S.2

senza mis.

*p*

'Ne - ver - more.'

A.

senza mis.

*p*

'Ne - ver - more.'

T.

B.

senza mis.

*p*

Le - nore

**Z**

Vln. Ia

*ff*  $\rightarrow$  *mp*

*ff*

Vln. Ib

*ff*  $\rightarrow$  *mp*

*ff*

Vln. Iia

*ff*  $\rightarrow$  *mp*

*ff*

Vln. Iib

*ff*  $\rightarrow$  *mp*

*ff*

Vla. I

*ff*  $\rightarrow$  *mp*

*ff*

Vla. II

*ff*  $\rightarrow$  *mp*

*ff*

Vc. I

*ff*  $\rightarrow$  *mp*

*ff*

Vc. II

*ff*  $\rightarrow$  *mp*

*ff*

Db.

*ff*

*ff*

300

Bar. Solo

And the night's plu - to - nian shore, Leave no black plume as a to - ken

S.1

*p*

Ne - ver... Ne - ver - more.

S.2

A.

T.

senza mis.

*p*

Ne - ver... Ne - ver - more.

B.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Db.

Detailed description of the musical score: The score is for measures 300 and 301. It features a Baritone Soloist (Bar. Solo) in the bass clef, singing the lyrics 'And the night's pluvian shore, Leave no black plume as a token'. The Soprano 1 (S.1) part begins in measure 301 with a piano (*p*) dynamic, singing 'Ne - ver... Ne - ver - more.'. The Soprano 2 (S.2) and Alto (A.) parts are silent, indicated by thick black bars. The Tenor (T.) part begins in measure 301 with a piano (*p*) dynamic and the instruction 'senza mis.', singing 'Ne - ver... Ne - ver - more.'. The Bass (B.) part is also silent. The string ensemble consists of Violins I and II (Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb), Violas I and II (Vla. I, Vla. II), Violoncellos I and II (Vc. I, Vc. II), and Double Bass (Db.). The string parts provide harmonic support, with the Double Bass part featuring a tremolo effect in measure 301.

modo ord.

302

Bar. Solo

of that lie thy soul hath spo - ken! Leave my lone - li - ness un - bro - ken

S.

A.

'Ne - ver - more.'

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Db.

AA

*ff cresc.**fff* vexing  
*tutta forza*

Bar. Solo

304

Quit the bust a - bove my door, Take thy beak from out my heart and take thy form from off my

S.1 repeat until just after pause

'Ne - ver - more.'

S.2 repeat until just after pause

'Ne - ver - more.'

A. repeat until pause

'Ne - ver - more.'

T. repeat until pause

'Ne - ver - more.'

B. repeat until pause

'Ne - ver - more.'

Vln. Ia

Vln. Ib

Vln. Iia

Vln. Iib

Vla. I

*tr.*

Vla. II

Vc. I

col legno tratto

Vc. II

col legno tratto

modo ord.

Db.

col legno tratto

modo ord.

**BB**

308 *mf* 4s 3' *mp brooding* falsetto

Bar. Solo door. Quoth the ra-ven 'Ne-ver - more And the ra-ven, ne-ver flit-ting, still is sit-ting, still is sit-ting on the

S.1 2s 3'

S.2 2s 3'

A. 4s 3'

T. 4s 3'

B. 4s 3'

**BB**

Vln. Ia sub. *pp* 4s 3'

Vln. Ib sub. *pp* 4s 3' *p*

Vln. Iia sub. *pp* 4s 3' *pp* *p*

Vln. Iib sub. *pp* 4s 3' *pizz.* *ppp*

Vla. I sub. *pp* 4s 3'

Vla. II sub. *pp* 4s 3' minimal bow pressure *ppp*

Vc. I sub. *pp* 4s 3' *leggiero* *pp*

Vc. II sub. *pp* 4s 3' *pizz.* *pp*

Db. sub. *pp* 4s 3' *p*



Meno mosso

*p* darker

313

Bar. Solo

pal - lid bust of Pal - las just a - bove my cham-ber door, and his eyes have all the see- ming of a de- mon's that is dream - ing,

Meno mosso

Vln. Ia

Vln. Ib

*sub. mf*

Vln. IIa

*ppp*

Vln. IIb

*ppp*

Vla. I

Vla. II

minimal bow pressure

Vc. I

*pp sul tasto*

Vc. II

*p*

Db.

dry / straight tone  
**pp** mournful

317

Bar. Solo

and the lamp light o'er him stream - ing throws his sha - dow on the floor, and my

Vln. Ia

*pp flautino*

Vln. Ib

*pp flautino* *mp*

Vln. IIa

*pp flautino* *mp*

Vln. IIb

modo ord

Vla. I

*mp*

Vla. II

*mp*

Vc. I

*mp*

Vc. II

*mp*

Db.

*mp*

**molto rall.** **A tempo**

320 *mp* plainly

Bar. Solo

soul from out that sha-dow that lies floa-ting on the floor shall be lift-ed 'Ne-ver-more.

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Detailed description of the musical score: The score is for measures 320-323. The vocal line (Bar. Solo) is in bass clef and features a triplet of eighth notes in measure 320, followed by eighth notes in measure 321, and a triplet of eighth notes in measure 323. The instrumental parts include: Vln. Ib (Violin I, part b) with a rest in measure 320 and a fermata in measure 321; Vln. IIa (Violin II, part a) with a rest in measure 320 and a fermata in measure 321; Vln. IIb (Violin II, part b) with a half note in measure 320 and a fermata in measure 321; Vla. I (Viola I) with a sixteenth-note triplet in measure 320, a sixteenth-note sixteenth-note pair in measure 321, and a triplet of eighth notes in measure 323; Vla. II (Viola II) with a whole note in measure 320 and a fermata in measure 321.

MARK MCCOMBS

# **In Nomine**

for wind orchestra

(2019)

*Full Score*

## About the work

*In Nomine* is a title given to a large number of pieces of English instrumental music composed during the 16th century. It originated in the early 16th century from a mass composed before 1530 by John Taverner based on the plainchant *Gloria Tibi Trinitas*. In the Benedictus section of this mass, the Latin phrase "in nomine Domini" was sung in a four-part counterpoint, with the plainchant melody in the mean (alto part). This attractive passage soon became popular as a short instrumental piece, and over the next 150 years, English composers worked this melody into "In Nomine" pieces of ever greater stylistic range.

Unlike the Italian Canzon, whose intention was to produce sensuous emotional music through sound intensity and harmonic effects, the *In Nomine* is designed to enchant the listener with traceable musical lines. Like many such vocal motets, the cantus firmus was presented as the scaffolding for a four-part polyphony – which is itself grown out of motifs from that plainchant.

In the twentieth century texturalist composers such as Ligeti, Lutosławski and Birtwistle have brought new dimensions to our music we might describe as polyphonic. Their sound-mass compositions present dense structures, the main musical substance of which is their texture. The ancient polyphonies were structures governed by harmonic consonance, concern with the vertical element of tonality, and these modern composers have woven textures of far greater density without such restrictions. Ligeti described his own famous approach as micropolyphony – an internally animated microscopic counterpoint containing heterophonic variants spread across as diaspora of dozens of instruments.

This *In Nomine* is an experiment which aims to sit firmly in that texturalist tradition. Individual instruments in the original four-part texture are replaced by groups of instruments constituting aggregate 'bands' of sound. Melodic elements of Taverner's *In Nomine* are augmented and repeated to allow for such textural treatment. Like those instrumental *In Nomine* the position of the cantus firmus is not fixed, and it makes its way through all three of the upper 'voice groups'. It is the scaffolding for the texture which expands beyond the tonal parameters of the original. The cantus is presented freely, its given voice group playing *senza misura* – making its progression without regard to the tempo indicated by the conductor.

This work makes great use of indeterminate notations which allow a certain amount of freedom to the performer. The primary concern of *In Nomine* is always texture, and at points where rhythmic specificity on an individual instrument becomes obsolete only the parameters for performance are given to that instrument. It uses these rhythmic freedoms to create density, and juxtaposes both measured and unmeasured music simultaneously.

## List of Instruments

Solo Piccolo  
Solo Flute  
2 Solo Clarinets

Flutes 1-3 (two players per part)  
Alto Flute  
Oboes 1- 2  
Bassoon

E♭ Clarinet  
B♭ Clarinets 1-5 (two players per part)  
Bass Clarinet

Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Horns 1-2  
B♭ Trumpets 1-6  
Trombones 1-2  
Bass Trombone  
Euphoniums 1-2  
Tuba

# Performance Instructions

## Conductor Cues

In order to synchronise measured and unmeasured material in this work, which seeks to juxtapose both, a hierarchy of conductor gestures is required. The gestures described below are a guide, and maybe be interpreted flexibly so long as they still serve this synchronisation purpose. With that in mind, the gestures should be predetermined by the conductor and described to the ensemble at the start of the rehearsal process.

**A** Rehearsal marks form a vital part of the synchronisation methods in this work, and should always be indicated by some kind of **two-handed gesture**. Rehearsal marks also serve as cues to begin or end a *senza misura* passage, described by verbal instruction in individual parts. Occasionally a part is instructed to end a *senza misura* passage shortly after a rehearsal mark.

↓ This symbol describes a left handed (or non-beating hand) gesture, and generally indicates that an individual or group of parts will begin a *senza misura* event. Smaller versions of this symbol are aligned to the individual part(s) to which they refer, and parts that are not affected by the gesture are given the same symbol in brackets to indicate that it does not pertain to them.

✕ This symbol is used in a similar fashion but describes a cut-off, when an individual or group of parts will end a *senza misura* event. Once again, smaller versions of this symbol are aligned to the individual part(s) to which they refer, and parts that are not affected by the gesture are given the same symbol in brackets.

## Desynchronised Elements

The cantus firmus of this *In Nomine* is treated as a freely moving, 'senza misura' groups of instruments. The cantus firmus is presented in the score according to its likely vertical alignment with the ensemble as a whole, but only minimal attempt should be made to coordinate this sequence with the measured material. The rate of succession in the sequence will likely be faster than two entries per bar, but the initiating instrument (e.g. Horn at **B**) will be approximately where written.

↔ **A** ↔ During these sections instruments that are *senza misura* should keep an awareness of the measured material as it progresses, and so have been given 'estimated rehearsal marks'. These symbols indicate that the rehearsal mark, with it's accompanying two handed conductor gesture, will pass somewhere approximately near where indicated.

Heterophonic shifting is achieved with individual variations in tempo, when an instrument(s) is instructed to play in a faster or slower tempo than the overall mass (the tempo of which is indicated by the conductor). These instructions are prescribed in the part itself only. When the part is to once again synchronise with the mass the instruction **a tempo** is given. For the first performance of this work, players on parts with more than one player are also instructed to play independently of each other. Should other parts have more players in subsequent performances the same instruction should apply.

Similarly, after an instrument(s) is instructed to play **senza misura**, without any set tempo at all, they are brought back in to the tempo of the mass with the instruction **Misura**.

## Other Symbols



The following symbols below were first adopted by Benjamin Britten in his church parable *Curlew River* (1964). This first indicates a tremolando with a gradual accelerando. Conversely, the second symbol represents a tremolando with a gradual, unmeasured rallentando. Sometimes the maximum rate of tremolando is prescribed after the symbol. The performer should gradually increase the tremolando to/from the given rate.

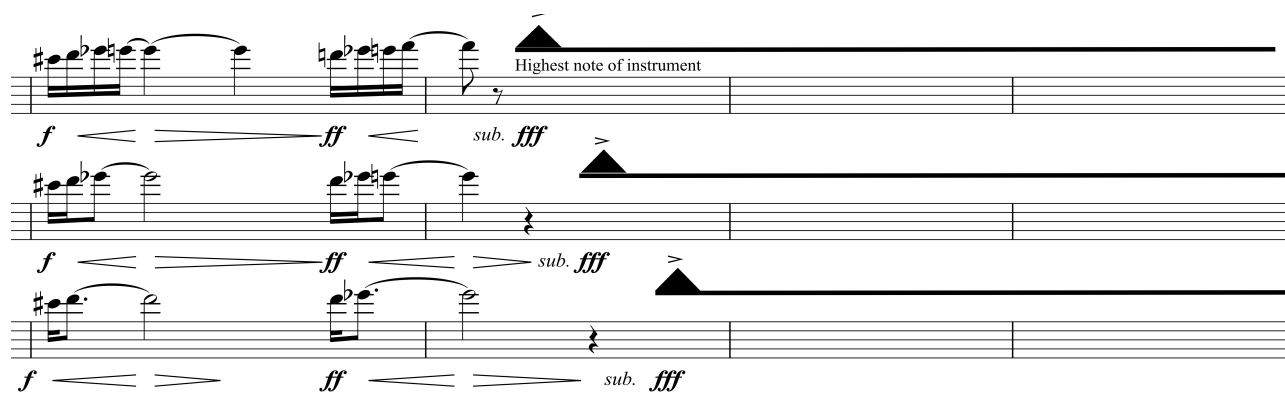


The other of Britten's symbols used, often referred to as the 'curlew sign', was originally used to resynchronise parts that were previously separate. *Curlew River* was not conducted, and often individual instruments would need to repeat an *ad lib.* pattern or hold a note in anticipation of a particular cue. More recently, the symbol has been used simply to indicate that a note or pattern may vary in duration from that which is written.



## Indeterminate Melodic Elements

The following symbols are to indicate the highest and lowest notes that the performer can play on the instrument. since exact playing ranges will vary depending on the abilities of the performer exact pitch is not specified, and emphasis can be placed on the dynamic and articulation.



# In Nomine for Wind Orchestra

MARK MCCOMBS (b.1989)

## Poco Adagio ♩=104

Solo *mp legato*

Clarinet in B♭ 1

Solo *mp legato*

Clarinet in B♭ 2

Solo *mp legato*

Soprano Saxophone

**A** Andante ♩=82

**B** Horn.

Fl. 1: *staggered breathing*, *mf* → *pp*, *mf* → *pp*, *mf* → *pp*, *mf* → *pp*, *mf* → *pp*, *norm.*

Fl. 2: *pp*, *staggered breathing*

Fl. 3: *pp*, *staggered breathing*

A. Fl.: *pp*, *staggered breathing*

Ob. 1: *pp*

Ob. 2: *pp*

Bsn.: *pp*

E♭ Cl.: *pp*

Cl. 1: *pp* → *ppp*

Cl. 2: *pp* → *ppp*

Cl. 3: *pp* → *ppp*

Cl. 4: *pp*

Cl. 5: *pp*

B. Cl.: *pp*

Sop. Sax.: *pp*, *sub-tone, flautando*

A. Sax.: *pp*

T. Sax.: *pp*

Bari. Sax.: *pp*

**A** Andante ♩=82

**B** Senza Misura  
parts subsequently cued by previous entry, not conductor

Hn. 1: *mf*, 10"

Hn. 2: *mf*, 10", cue Hn. 1

Tpt. 1: *pp*, cue Tbn. 1

Tpt. 2: *pp*, cue Tpt. 1

Tpt. 3: *pp*

Tpt. 4: *pp*

Tpt. 5: *pp*

Tpt. 6: *pp*

Tbn. 1: *mp*, cue Tbn. 2

Tbn. 2: *mp*, cue Euph. 1

B. Tbn.: *mp*

Euph. 1: *mp*, cue Euph. 2

Euph. 2: *mp*, cue Hn. 2

Tba.: *mp*

17

Fl. 1 *mp espressivo*

Fl. 2 *mp espressivo*

Fl. 3 *mp espressivo*

A. Fl. *mp espressivo*

Cl. 1 *ppp* *p*

Cl. 2 *ppp* *p*

Sop. Sax. *norm.* *sempre p* *pp*

A. Sax. *ppp* *p*

T. Sax. *ppp* *p*

Hn. 1 *mf* *10°*

Hn. 2 *mf* *10°*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp* *caso Tpt. 2*

Tpt. 4 *pp* *caso Tpt. 3*

Tpt. 5 *pp*

Tpt. 6 *pp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. 1 *mp*

Euph. 2 *mp*

Individual Tempo  
repeat *meno mosso*, independently of each other, for 15". Substitute any ♯ for a rest to breathe.

repeat *istesso tempo*, for 15". Substitute any ♯ for a rest to breathe.

Individual Tempo  
repeat *piu mosso*, independently of each other, for 15". Substitute any ♯ for a rest to breathe.

subtone → norm.

subtone → norm.

subtone → norm.

subtone → norm.

subtone → norm.



# C

32

Fl. 1: repeat *meno mosso* until conductor cue at C

Fl. 2: repeat until conductor cue at C

Fl. 3: repeat until conductor cue at C

Alto Fl.: repeat *piu mosso*, ending just after conductor cue at C

Bsn.: *pp* *p*

Cl. 1: *norm.* *sub-tone* *dim.* *ppp* *p espressivo*

Cl. 2: *norm.* *sub-tone* *dim.* *ppp* *p espressivo*

Cl. 3: *mp* *p espressivo*

Cl. 4: *flz.* *p* *norm.* *p espressivo*

Cl. 5: *pp* *p espressivo*

B. Cl.: *pp* *p*

Sop. Sax.: *norm.* *p*

A. Sax.: *norm.* *sub-tone* *dim.* *ppp* *p*

T. Sax.: *norm.* *sub-tone* *dim.* *ppp* *p*

Bari. Sax.: *sub-tone* *norm.* *ppp* *mp*

# C

Hn. 1: *mf*

Hn. 2: *mf*

Tpt. 1: *pp*

Tpt. 2: *pp*

Tpt. 3: *pp*

Tpt. 4: *pp*

Tpt. 5: *pp*

Tpt. 6: *pp*

Tbn. 1: *mp*

Tbn. 2: *mp*

B. Tbn.: *pp* *mp*

Euph. 1: *mp*

Euph. 2: *mp*

Tba.: *pp* *mp*

# D

\*To raise the pitch, aim the air stream more across the tone hole.  
Doing this will slightly uncover the embouchure hole, also helping to raise pitch.

46

FL. 1 *ff* *ff* *ff* *norm.* *1/4 ♯*

FL. 2 *f* *p* *f* *p* *p* *a tempo* *At D, stop immediately if material not completed.* *1/4 ♯* *norm.*

FL. 3 *mf* *pp* *mf* *pp* *mf* *a tempo* *At D, stop immediately if material not completed.* *1/4 ♯*

Alto Fl. *mp* *pp* *mp* *pp* *mp* *a tempo* *Stop promptly after D if material not completed.* *1/4 ♯*

Bsn. *mp* *mp*

Cl. 1 *Play x3 without breaks. (l'istesso tempo)*

Cl. 2 *Play x3 without breaks. (l'istesso tempo)*

Cl. 3 *Individual Tempo Play piu mosso x3 without breaks*

Cl. 4 *Play x3 without breaks. (l'istesso tempo)*

Cl. 5 *Individual Tempo Play meno mosso x2 without breaks*

B. Cl. *mp* *sim.*

Sop. Sax.

A. Sax. *repeat in any order until conductor signal at E, breaking only for breaths* *sempre p*

T. Sax. *repeat in any order until conductor signal at E, breaking only for breaths* *sempre p*

Bari. Sax. *mp*

# D

Hn. 1 *mf* *pp* *mf* <sup>6'</sup>

Hn. 2 *mf* *pp* *mf*

Tpt. 1 *pp* *pp* *pp*

Tpt. 2 *pp* *pp* *pp*

Tpt. 3 *pp* *pp* *pp*

Tpt. 4 *pp* *pp* *pp*

Tpt. 5 *pp* *pp* *pp*

Tpt. 6 *pp* *pp* *pp*

Tbn. 1 *mp* *mp* *mp*

Tbn. 2 *mp* *mp* *mp*

B. Tbn. *mp* *mf* *mp* *dim.* *senza vib.* *molto vib.* *senza vib.* *molto vib.* *senza vib.*

Euph. 1 *mp* *mp* *mp*

Euph. 2 *mp* *mp* *mp*

Tba. *mp* *mf* *mp* *dim.*



Cl. 1-5  
Alto Sax, Tenor Sax



Senza Misura  
parts subsequently cued by previous entry, not conductor

61

Fl. 1 *ff* *ff* *ff* *mp*

Fl. 2 *f* *mp* *f* *mp* *f* *mp*

Fl. 3 *pp* *mf* *p* *mf* *p* *mf* *p*

Alto Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Ob. 1 *ppp* *mf* *mf*

Ob. 2 *ppp* *mf* *mf*

Bsn. *p* *p* *mf*

Cl. 1 *mp espressivo* *a tempo* *mf* *p*

Cl. 2 *mp espressivo* *a tempo* *mf* *p*

Cl. 3 *a tempo* *sempre pp*

Cl. 4 *a tempo* *sempre pp*

Cl. 5 *a tempo* *mp espressivo* *mf*

B. Cl. *mf*

A. Sax. 1 *a tempo*

T. Sax. *a tempo*

Bari. Sax. *ppp* *sub-tone* *(norm.)* *p* *mf*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Tpt. 1 *pp* *pp* *pp*

Tpt. 2 *pp* *pp* *pp*

Tpt. 3 *pp* *pp* *pp*

Tpt. 4 *pp* *pp* *pp*

Tpt. 5 *pp* *pp* *pp*

Tpt. 6 *pp* *pp* *pp*

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

B. Tbn. *ppp* *p* *mf*

Euph. 1 *mp* *mp*

Euph. 2 *mp* *mp*

Tba. *ppp* *p* *mf*

**E**

# F Poco Piu Mosso ♩=94

74

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *p*

Alto Fl. *p*

Ob. 1 *mf* 6<sup>th</sup>

Ob. 2 *mf*

Bsn. *pp* *mp*  
Repeat in any order until conductor gesture at G  
*l'istesso tempo*

E♭ Cl. *mp espressivo*

Cl. 1 *mp espressivo* *mf* *p*  
Individual Tempo  
Repeat *meno mosso* for 10s\*, breathing when necessary. Substitute any ♩ for a rest to breathe.  
*p senza esp.*  
Repeat *l'istesso Tempo* for 8\*, breathing when necessary.

Cl. 2 *mp espressivo* *mf* *p*

Cl. *sempre pp*

Cl. *sempre pp*

Cl. 5 *>p* *mp espressivo* *mf* *p*

B. Cl. *pp* *mp*  
Repeat in any order until conductor gesture at G  
*l'istesso tempo*

Bari. Sax. *pp* *mp*  
Repeat in any order until conductor gesture at G  
*poco piu mosso*

# F Poco Piu Mosso ♩=94

Tpt. 1 *a tempo* *mp*

Tpt. 2 *a tempo* *mp*

Tpt. 3 *a tempo* *p*

Tpt. 4 *p*  
increase and decrease repetitions ad lib.

Tpt. 5 *a tempo* *mp*

Tpt. 6 *a tempo* *pp*

Tbn. 1 *a tempo*

Tbn. 2 *a tempo*

B. Tbn. *pp* *mp*  
Repeat in any order until conductor gesture at G  
*l'istesso tempo*

Euph. 1 *a tempo*

Euph. 2 *a tempo*

Tba. *pp* *mp*  
Repeat in any order until conductor gesture at G  
*l'istesso tempo*

# G

Vary pitch with vibrato - with the diaphragm, or with the embouchure, or both - whatever works. Gradually increase frequency over the duration of the note.

85

Fl. 1 *mp* *mp* *mp* *mp* *mp* *mp*

Fl. 2 *mp* *mp* *mp* *mp* *mp* *mp*

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

Alto Fl. *p* *p* *p* *p* *p* *p*

Ob. 1 *mf* *mf* *mf* *mf* *mf* *mf*

Ob. 2 *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. *p*

E♭ Cl. *mf* *p*

Cl. 1 repeat until conductor cue at G *p*

Cl. 2 repeat until conductor cue at G *p*

Cl. 3 *p senza esp.* Individual Tempo Repeat *piu mosso*, independently of each other, for 8". Substitute any ♯ for a rest to breathe. repeat until conductor cue at G *p*

Cl. 4 *p senza esp.* Individual Tempo Repeat *piu mosso*, independently of each other, for 8". Substitute any ♯ for a rest to breathe. repeat until a bar after conductor cue at G *p*

Cl. 5 *p senza esp.* Individual Tempo Repeat *piu mosso*, independently of each other, for 8". Substitute any ♯ for a rest to breathe. repeat until a bar after conductor cue at G *p*

B. Cl. *p*

Bari. Sax. *p*

# G

Individual Tempo Play *Meno Mosso*, independently of each other, and wait at pause before G. *a tempo*

Hn. 1 *mp* *mf* *mp* *p* *mf* *p*

Individual Tempo Play *Meno Mosso*, independently of each other, and wait at pause before G. *a tempo*

Hn. 2 *mp* *mf* *mp* *p* *mp* *ppp*

Individual Tempo Play *Piu Mosso*, independently of each other, and wait at pause before G. *a tempo*

Tpt. 1 *mp* *mf* *mp* *p* *f* *p*

Individual Tempo Play *Piu Mosso*, independently of each other, and wait at pause before G. *a tempo*

Tpt. 2 *mp* *mf* *mp* *p* *mf* *p*

Individual Tempo Play *Piu Mosso*, independently of each other, and wait at pause before G. *a tempo*

Tpt. 3 *mp* *mf* *mp* *p*

(*l'istesso tempo*) *mp* *mf* *mp* *p*

(*l'istesso tempo*) *mp* *mf* *mp* *p*

(*l'istesso tempo*) *mp* *mf* *mp* *p*

Individual Tempo Play *Piu Mosso*, independently of each other, and wait at pause before G. *a tempo*

Tbn. 1 *mp* *mf* *mp* *p* *p* *ppp*

(*l'istesso tempo*) *mp* *mf* *mp* *p* *pp* *ppp*

B. Tbn. *ppp*

(*l'istesso tempo*) *mp* *mf* *mp* *p*

(*l'istesso tempo*) *mp* *mf* *mp* *p*

Tba. *p*

# H

98

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *sim.*  
*p*

Alto Fl. *p*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *ppp* *mp*

E♭ Cl. *mp espressivo*

Cl. 1 *pp* *p* *pp* *p* *pp* *mp espressivo*

Cl. 2 *pp* *p* *pp* *p* *pp* *mp espressivo*

Cl. 3 *pp* *p* *pp* *p* *pp* *mp espressivo*

Cl. 4 *pp* *p* *pp* *p* *pp* *mp espressivo* *vib.*

Cl. 5 *pp* *p* *pp* *p* *pp* *mp espressivo*

B. Cl. *ppp* *mp*

Sop. Sax. *ppp*

A. Sax. 1 *sub-tone*  
*ppp*

T. Sax. *sub-tone*  
*ppp*

Bari. Sax. *sub-tone* *ppp* *norm.* *mp*

Hn. 1 *mf* *p* *mf* *p*

Hn. 2 *mp* *pp* *mp* *pp*

Tpt. 1 *f* *f* *f*

Tpt. 2 *mf* *p* *f* *mp* *f*

Tpt. 3 *mf*

Tpt. 4 *mp*

Tbn. 1 *p* *pp* *p* *pp*

Tbn. 1 *pp* *ppp* *pp* *ppp*

B. Tbn. *mp*

Tba. *mp*

H

107

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *p*

Alto Fl. *p*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Cl. 5 *mf*

B. Cl. *mf*

A. Sax. 1

T. Sax.

Bari. Sax.

Hn. 1 *ppp*

Hn. 2 *pp*

Tpt. 1 *mp*

Tpt. 2 *f*

Tpt. 3 *p*

Tpt. 4 *pp*

Tpt. 5 *p* *con sordino*

Tpt. 6 *pp* *con sordino*

Tbn. 1 *mf*

Tbn. 2 *mp*

B. Tbn. *mf*

Euph. 1 *p*

Euph. 2 *pp*

Tba. *ppp*

113

Fl. 1 *mp* *mp* *mp*

Fl. 2 *mp* *mp* *mp*

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

Alto Fl. *p* *p* *p*

Ob. 1 *mf* *mf* *mf*

Ob. 2 *mf* *mf* *mf*

Bsn. *p* *mf*

E♭ Cl. *p*

Cl. 1 *p* *mf legato* *pp*  
 Play x3 without breaks. x1 *mf dim.* x2 *f dim.* x3 *ff dim.* (*l'istesso tempo*)

Cl. 2 *mp legato* *pp*  
 senza mis. Play x3 without breaks. x1 *mp dim.* x2 *mf dim.* x3 *f dim.* *piu mosso (independently)*

Cl. 3 *p* *p legato* *ppp*  
 Play x3 without breaks. x1 *p dim.* x2 *mp dim.* x3 *mf dim.* (*l'istesso tempo*)

Cl. 4 *p* *pp legato* *pp*  
 senza mis. Play x3 without breaks. x1 *pp dim.* x2 *mp dim.* x3 *mf dim.* *piu mosso (independently)*

Cl. 5 *p* *ppp legato*  
 Play x3 without breaks. x1 *ppp* x2 *pp dim.* x3 *p dim.* (*l'istesso tempo*)

B. Cl. *p* *mf*

A. Sax. 1 *mf* *p* *mf* *ppp*  
*p* sub-tone

T. Sax.

Bari. Sax.

Hn. 1 *mp* *pp* *mp*  
 Individual Tempo  
 Repeat independently until conductor cue at J  
 Substitute any ♯ for a rest to breathe.

Hn. 2 *mp* *pp* *mp*

Tpt. 1 *p* *pp* *p*  
 Individual Tempo  
 Repeat *Piu Mosso*, independently of each other, until 2nd conductor cue at J.  
 Substitute any ♯ for a rest to breathe.

Tpt. 2 *p* *pp* *p*

Tpt. 3 *p* *pp* *p*  
 Individual Tempo  
 Repeat *Piu Mosso*, independently of each other, until conductor cue at J.  
 Substitute any ♯ for a rest to breathe.

Tpt. 4 *p* *pp* *p*

Tpt. 5 *senza sord.* *pp* *p*  
 Individual Tempo  
 Repeat *Piu Mosso*, independently of each other, until conductor cue at J.  
 Substitute any ♯ for a rest to breathe.

Tpt. 6 *senza sord.* *pp* *p*

Tbn. 1 *mp* *f*  
 Individual Tempo  
 Repeat *Piu Mosso*, independently of each other, until conductor cue at J.  
 Substitute any ♯ for a rest to breathe.

Tbn. 1 *mp* *f*

B. Tbn. *p* *mf*

Euph. 1 *mf*

Euph. 2 *mf*

Tba. *p* *mf*





# K

133

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *p*

Alto Fl. *p*

Ob. 1 *Misura* *mf* *sub. mf* *mp*

Ob. 2 *Misura* *mf* *sub. mf* *mp*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Cl. 5 *mf*

B. Cl. *mp* *mf* *f*

Sop. Sax. *mf* *sub. mf* *mp*

A. Sax. *f*

T. Sax. *mf* *mf* *sim.*

Bari. Sax. *mf* *mf* *sim.*

# K

Hn. 1 *(mp)*

Hn. 2 *(mp)*

Tpt. 1 *mf* *sub. mf* *mf*

Tpt. 2 *mf* *sub. mf* *mf*

Tpt. 3 *mf*

Tpt. 4

B. Tbn. *mp* *mf* *f*

Euph. 1

Euph. 2

Tba. *mp* *mf* *f*







158

Fl. 1 *fff* *tutta forza*

Fl. 2 *fff* *tutta forza*

Fl. 3 *fff* *tutta forza*

A. Fl. *fff* *tutta forza*

Ob. 1 *fff* *tutta forza*

Ob. 2 *fff* *tutta forza*

Bsn. *fff* *tutta forza*

E♭ Cl. *fff* *tutta forza*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Cl. 5 *mf*

B. Cl. *fff* *tutta forza*

Sop. Sax. *fff* *tutta forza*

A. Sax. 1 *f*

T. Sax. *mf*

Bari. Sax. *mf*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *fff* *tutta forza*

Tpt. 2 *fff* *tutta forza*

Tpt. 3 *f*

Tpt. 4 *f*

Tpt. 5 *f*

Tpt. 6 *f*

Tbn. *f*

B. Tbn. *f*

Euph. 1 *f*

Euph. 2 *f*

Tba. *fff* *tutta forza*

poco rall.

**N** **Meno Mosso** ♩=82

162

FL. 1 Highest note adjusted to dynamic\* *f*

FL. 2 Highest note adjusted to dynamic\* *f*

FL. 3

A. Fl. *fff tutta forza*

Ob. 1 Highest note adjusted to dynamic\* *f*

Ob. 2 Highest note adjusted to dynamic\* *f*

Bsn.

E♭ Cl. Highest note adjusted to dynamic\* *f*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Cl. 5 *mf*

B. Cl. senza vib. *mf*

Sop. Sax.

A. Sax. 1 *f*

T. Sax. *ff*

Bari. Sax. *ff*

poco rall.

**N** **Meno Mosso** ♩=82

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *fff tutta forza* Highest note adjusted to dynamic\* *f*

Tpt. 2 *fff tutta forza* Highest note adjusted to dynamic\* *f*

Tpt. 3 *dim.* *mp*

Tpt. 4 *dim.* *mp*

Tpt. 5 *dim.* *mp*

Tpt. 6 *dim.* *mp*

Tbn. *f*

Tbn. *f*

B. Tbn.

Euph. 1

Euph. 2

Tba. *ff*

**O** Solo Piccolo Group uncondacted after initial entry  
Solo Flute  
Solo Clarinet  
Solo Clarinet

### Independent Tempo

Andante  $\text{♩} = c.70$

166

Solo Pic. *mf cantabile*

Solo Fl. *mf cantabile*

Solo Cl. 1 *mf cantabile*

Solo Cl. 2 *mf cantabile*

Fl. 1 *mf* *f* *staggered breathing*

Fl. 2 *mf* *f* *staggered breathing*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *f*

E♭ Cl. *mf* *f*

Cl. 1 *f* *f*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Cl. 5 *mf*

B. Cl. *mf*

Sop. Sax. *f*

A. Sax. *mf* *f*

T. Sax. *f*

Bari. Sax. *f*

**O**

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *p* *pp*

Tpt. 4 *p* *pp*

Tpt. 5 *p* *pp*

Tpt. 6 *p* *pp*

Tbn. *mf* *mp*

B. Tbn. *mf*

Euph. 1 *f* *mf*

Euph. 2 *mf*

Tba. *f*



(Senza rall.)

Solo Pic.  
Solo Fl.  
Solo Cl. 1  
Solo Cl. 2

Fl. 1 *poco rall.* *mf* *mp* *p* **Andante** ♩=78 *poco rall.*  
Fl. 2 *mf* *mp* *p*  
Bsn. *mf* *mp* *p*  
Eb Cl. *mf* *mp* *p*  
Cl. 1 *f* *f*  
Cl. 2 *mf* *mf*  
Cl. 3 *mf* *mf*  
Cl. 4 *mf* *mf*  
Cl. 5 *mf* *mf*  
B. Cl. *mf* *mp* *p* *pp*  
Sop. Sax. *mp* *p* *pp* *ppp*  
A. Sax. *f* *f*  
T. Sax. *mf* *mp* *p* *pp*  
Bari. Sax. *mf* *mp* *p* *pp*

*poco rall.* **Andante** ♩=78 *poco rall.*  
Hn. 1 *p* *pp*  
Hn. 2 *p* *pp*  
Tpt. 1 *p* *pp*  
Tpt. 2 *p* *pp*  
Tpt. 3 *p* *pp*  
Tpt. 4 *pp*  
Tpt. 5 *pp*  
Tpt. 6 *pp*  
Tbn. *mp* *p*  
B. Tbn. *mp* *p* *pp*  
Euph. 1 *mp* *pp*  
Euph. 2 *mp* *p* *pp*  
Tba. *> mf* *mp* *p* *pp*

181

Solo Picc.

Solo Fl.

Solo Cl. 1

Solo Cl. 2

**Poco Meno Mosso** ♩=70  
Match with tempo of solo group

Fl. 1

Fl. 2

Bsn.

E♭ Cl.

Cl. 4

Cl. 5

B. Cl.

Sop. Sax.

T. Sax.

Bari. Sax.

**Poco Meno Mosso** ♩=70  
Match with tempo of solo group

B. Tbn.

Tba.



**molto rall.**

189

Solo Picc.

Solo Fl.

Solo Cl. 1

Solo Cl. 2

Fl. 1

Fl. 2

E♭ Cl.

Sop. Sax.

MARK MCCOMBS

# Darkness

for three sopranos and mixed ensemble

(2020)

poem by George Gordon, Lord Byron

*Full Score*

## About the work

Darkness, a short poem Byron wrote in 1816, is a dream vision of the end of the universe. The contempt for men displayed in the poem occurs in many of Byron's works and here man is reduced to a bestial state where no love, compassion, or heroic action exists.

Darkness appealed to me not simply because of its vivid imagery, but also because of my passion for fighting climate change. In 2020 we find ourselves in the midst of a global climate emergency, yet I feel that world powers are not treating the situation with the urgency that it deserves. Perhaps Byron's contempt for humanity is why 'Darkness' was indeed appealing.

This work is my first small-scale setting involving voices since the completion of *The Raven* in 2018, and aims to be equally as dramatic as that Edgar Allan Poe setting. But from a compositional point of view this setting seeks to use the indeterminate textural procedures of *In Nomine* (2019) with a much smaller ensemble. Here it is more difficult to create those conglomerate bands of sound, since there are fewer instruments to make up their constituents, and the mixed nature of the ensemble stipulates that the composer must focus on elements other than timbre to give these sound bands their homogeneity.

Unlike *In Nomine*, texture here can also take on a dramatic 'word-painting' purpose in a direct attempt to amplify Byron's words, rather than a dramatic purposed derived from linear musical gesture.

## List of Instruments

Soprano 1  
Soprano 2  
Soprano 3  
Clarinet in B<sup>b</sup>  
Alto Saxophone  
Vibraphone  
Percussion  
Viola  
Cello

The score is written at sounding pitch.

Duration: c. 10'20

## Notation

### Desynchronised Elements

This setting features many indeterminate devices concerned with desynchronising an instrument or group of instruments from the residual tempo of the ensemble. These elements are presented in the score according to their likely vertical alignment with the ensemble as a whole, but no attempt should be made to coordinate them with the measured material. The rate of succession in the sequence will likely be faster than two entries per bar, but the initiating instrument (e.g. Horn at B) will be approximately where written.



During these sections instruments that are *senza misura* should keep an awareness of the measured material as it progresses, and so have been given 'estimated rehearsal marks'. These symbols indicate that the rehearsal mark, will pass somewhere approximately near where indicated.

Heterophonic shifting is achieved with individual variations in tempo, when an instrument(s) is instructed to play in a faster or slower tempo than the overall mass (the tempo of which is indicated by the conductor). In these cases the desynchronised parts are often given an approximate tempo indication, usually referred to with the following character  $\approx$ , meaning 'approximately equal to'.

Similarly, after an instrument(s) is instructed to play **senza misura**, without any set tempo at all, they are brought back in to the tempo of the mass with the instruction **misura**.

### Types of beater

soft (yarn)  
beater

medium  
beater

hard (plastic)  
beater

bow



### Other Symbols



The following symbols below were first adopted by Benjamin Britten in his church parable *Curlew River* (1964). This first indicates a tremolando with a gradual accelerando. Conversely, the second symbol represents a tremolando with a gradual, unmeasured *rallentando*. Sometimes the maximum rate of tremolando is prescribed after the symbol. The performer should gradually increase the tremolando to/from the given rate.



The other of Britten's symbols used, often referred to as the 'curlew sign', was originally used to resynchronise parts that were previously separate. *Curlew River* was not conducted, and often individual instruments would need to repeat an *ad lib.* pattern or hold a note in anticipation of a particular cue. More recently, the symbol has been used simply to indicate that a note or pattern may vary in duration from that which is written.

Some of the instrumental parts are given text to speak, with a prescribed rhythm. These iterations from the ensemble provide an intended dramatic effect, but should the performers be too uncomfortable to deliver the speech a narrator may be deployed.

# Darkness

George Gordon, Lord Byron

MARK MCCOMBS (b.1989)

① **Senza misura**  
Independent tempo - andante ♩=68

②

③ **Misura - andante** ♩ = 68

Soprano *p*  
I had a deam, which was not all a dream. The bright sun was ext-in-guished, and the stars did wan-der dark-ling in the e - ter - nal space,

Soprano ① Independent tempo - poco adagio ♩=60  
*p*  
I had a deam, which was not all a dream. The bright sun was ext-in-guished, and the stars did wan-der dark-ling in the e - ter - nal space,

Soprano ② ③ (♩=60)  
*mf* Spoken  
and the stars did wan-der dark-ling in the e - ter - nal space,

Clarinet in Bb **Senza misura** **Misura - andante** ♩ = 68  
*pp*

Alto Saxophone **Senza misura** **Misura - andante** ♩ = 68  
*pp*

Vibraphone **Senza misura** bowed  
① ② ③ **Misura - andante** ♩ = 68  
*pp*

Percussion

Viola **Senza misura** **Misura - andante** ♩ = 68

Violoncello

Senza misura

Misura

S.1 *mf* Morn

S.2 *A tempo sempre p* Ray - less, and path - less, and the i - cy earth swung, blind and black - en - ing in the moon - less air; \_\_\_ *mp* Morn

S.3 *A tempo modo ord. sempre p* Ray - less, and path - less, and the i - cy earth swung, blind and black - en - ing in the moon - less air; \_\_\_ *p* Morn...

Cl. *p* Senza misura 4"

Alto Sax. *p* Senza misura - Repeat ad lib. for 10"

Vib. *modo ord.* increase beating of pulsator 5" decrease beating of pulsator 2" pulsator off

Vla. *ppp* Senza misura - ad lib. for 10" any chromatic pitches within given half legno

Vc. *X*

**A** Adagio ♩=52

S.1 *mf* came and went- and came and brought no day, and men for-got their pas-sions in the dread of this their de - so - la - tion;

S.2 *mp* came... and came and... and men for... their... sions in... of this their de - so -

S.3 *p* and came... and men... their pas... - the... of this their

**Adagio** ♩=52  
**Misura**

**Senza misura** - repeat ad lib. for 12"  
vary speed with each iteration, ♩≈50-90

Cl. *p* *pp*

**Senza misura** - repeat ad lib. for 12"  
vary speed with each iteration, ♩≈50-90

Alto Sax. *pp* *ppp*

without pulsator

Vib. *mp* *pp*

**A** **Senza misura** - ad lib. for 12"  
vary speed with each iteration, ♩≈50-90  
modo ord.

**Misura** *sim.*

Vla. *p* *mf* *sub. p*

increase bow pressure to scratch tones

Vc. *p*



S.1 *12* *p* *mf* *p*  
 and... were chill'd... a sel... - light:\_\_\_

S.2 *p* *mf* *p* *mf*  
 la - tion;\_\_\_ and all hearts... in - to... sel - fish prayer... light:\_\_\_ and

S.3 *p* *mp* *f*  
 de - so - la - tion;\_\_\_ and all hearts were chill'd in - to a sel - fish prayer for light:\_\_\_

Cl. *Adagio* *Misura* *p*  
 Musical notation for Clarinet with dynamic markings and tempo.

Alto Sax. sub-tone *ppp*  
 Musical notation for Alto Saxophone with dynamic marking.

Vib. Musical notation for Vibraphone.

Vla. *mf* *sub. p* *mf* *sub. p* *mf*  
 Musical notation for Viola with dynamic markings.

Vc. sul pont. *p*  
 Musical notation for Violoncello with dynamic marking and performance instruction.

**B** Piu mosso

S.1 *mf* the huts, the ha - bi - ta - tions

S.2 they did live by watch - fires-

S.3 *mf* and the thrones, the pa - la - ces of crowned kings-

Cl. *pp*

Alto Sax. modo ord. *pp*

**B** Piu mosso

Vla. sul pont. *p*

Vc. *p*

19

S.1 *f* *mf*  
 of all things which dwell, were burnt for bea - cons; ci - ties were con - sum'd, and

S.2 *pp* *mf* *f* *mf*  
 all things... were burnt for bea - cons; ci - ties were con - sum'd, and

S.3 *pp* *mf* *f* *mf*  
 all things... were burnt for bea - cons; ci - ties were con - sum'd, and

Cl.

Alto Sax.

Vib. *pp* *mf* *pp*  
 Ped.

Vla. *sub. p* *mf* *sim.*

Vc. half legno modo ord.  
*pp* *mp*

rall. . . . .

S.1 <sup>22</sup> *p*  
men were ga-ther'd round their bla - zing homes to look once more in - to each o - ther's face;

S.2 *p*  
men were ga - ther'd round their bla - zing homes to look once more in - to each o - ther's face;

S.3 *p*  
men were ga - ther'd round their bla - zing homes to look once more in - to each o - ther's face;

Cl. *mp* *ppp*

Alto Sax. *mp* *ppp*

Vib.

Vla.

**C** Senza misura

25

① Independent tempo - andante ♩=68

S.1 *p* 3 Hap-py were those who dwelt with - in the eye of the vol - ca - noes, and their moun - tain - torch:\_\_\_

②

③

S.2 *p* 3 Hap-py were those who dwelt with - in the eye of the vol - ca - noes, and their moun - tain - torch:\_\_\_

S.3

Vib. 10" *pp* ③

**C** Senza misura

Vla. ③ 2 finger tap near f hole, strings muted *mp* 6

Vc. ② 5" increase bow pressure to scratch tones *p*

Detailed description of the musical score: The score is for a chamber ensemble. S.1 and S.2 are vocal parts with lyrics. S.3 is a third vocal part. Vib. is a vibraphone part. Vla. is a viola part with specific performance instructions. Vc. is a violin part with performance instructions. The score is divided into two sections by a vertical dashed line. The first section is marked 'Independent tempo - andante ♩=68' and the second is 'Independent tempo - poco adagio ♩=60'. Both sections are in common time and marked 'Senza misura'. The first section starts at measure 25. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *pp*, and *mp*.

Misura - andante ♩ = 68

**D** Poco adagio ♩ = 57

S.1

S.2

④ (♩=60)

a fear-ful hope was all the world con-tain'd;

*f* Fo - rests were set on fire- but

S.3

④ *mf* spoken

♩=60, synchronise with S.2

a fear-ful hope was all the world con-tain'd;

*f* Fo - rests were set on fire- but

Misura - andante ♩ = 68

Cl.

④

*pp*

Alto Sax.

④

*pp*

Senza misura - repeat in any order, ad lib. for 8" vary speed with each iteration, ♩ ≈ 50-90

Misura - andante ♩ = 68

Vib.

④

*mf*

**D** Poco adagio ♩ = 57

Perc.

sus. cymbals

*f*

Vla.

④

overpressure

*mf*

martelé

Vc.

④ 2 finger tap near f hole, strings unmuted

*mp*

overpressure

*mf*

martelé

rit. . . . .

S.1 *mf*  
and all was black.

S.2 *f* *f* *sub.ppp*  
hour by hour they fell and fa - ded and the crack-ling trunks ex - tin-guished with a crash- (..sh)

S.3 *f* *f* *sub.ppp*  
hour by hour they fell and fa - ded and the crack-ling trunks ex - tin-guished with a crash- (..sh)

Vib. repeat for 15", varying speed *mf*

Cym. *p* *ff* sus. cym. rit. . . . .

Vla. modo ord. *mp* *mf* *f* *mf* *p* Senza misura repeat ad lib. until pause, gradual rallentando ≈90-50

Vc. modo ord. *mp* *mf* *f* *mf* *p*

**E** A tempo

S.1 *mf* *f* *mp*  
 birds... and ter-ri- fied... flut-ter on the ground, The

S.2 *mp* *sfp* *mp* **Senza misura**  
 wild... and... did flut-ter on the ground, and flap their use-less wings;  
 repeat x4 Piu Mosso - *mf, mp, p, pp*

S.3 *p* *sfp* *mp* *p* **Senza misura**  
 The... shriek'd... flut-ter on the ground, and flap their use-less wings;  
 repeat x3 l'istesso tempo - *mf, mp, p*

Cl. sing lower pitch *mf* **Senza misura**  
 key trill - vary trill rate ad lib. for 10", breathe ad lib.  
*pp*

Vib. no pulsator *p* slow pulsator *pp*

**E** A tempo

Vla. molto vib. *pp flautino* senza vib. *p* *mf*  
 pizz. *3*

Vc. molto vib. *pp flautino* senza vib. *p* *gliss.* *p* *mp*



Senza misura

45

S.1 *wild-est brutes came tame and trem-u - lous;*

S.2 *and vi-pers crawl'd and twin'd them - selves a - mong the mul - ti - tude*

**A tempo** *modo ord mf* *sing x4 piu mosso - mf, mp, p, pp*

S.3 *and vi-pers crawl'd and twin'd them-selves a - mong the mul - ti - tude*

**A Tempo** *modo ord mf* *sing x3 l'istesso tempo - mp, p, pp*

Cl. *c. 24"*

Alto Sax. *growl modo ord sub-tone c. 20"*

*mf* *ppp*

Vib. *bow ad lib. for 10"*

Vla. *f sub. ff* **Senza misura** *poco a poco accelerando - repeat for 8"* *au talon pp*

Vc. **Independent tempo - adagio** *au talon - senza espress. pp*

Misura  
Moderato ♩=110

50

S.1  
his-sing and sting-less- they were slain for food. and

S.2  
and...

S.3  
and

Cl.  
spoken  
② *mf* - plainly  
his-sing and sting-less- they were slain for food.  
modo ord

Alto Sax.  
②  
*ppp*  
modo ord

Vib.  
bow ad lib. for 5"  
*f*

Vla.  
poco a poco ritardano - repeat for 10"  
au talon  
*pp*  
*f*

Vc.  
*f*

F

Adagio ♩=50

Moderato ♩=110

S.1 *sub. mp* War, which, for a mo-ment was no more, *mf* Did glut him-self a - gain: *sim.* Did glut him - self a - gain:

S.2 *sub. pp* which... *mf* Did glut him... ..gain: *sim.* Did glut him - self a - gain:—

S.3 *sub. pp* War, which... *mf* Did glut... a...- *sim.* Did glut him - self a - gain:—

Cl. *flz.* *mf* *3* *3* *3*

Alto Sax. *flz.* *Senza misura repeat ad lib.* *mf* 1" 1" 1"

Vib. *mf* *3* *3* *3* *ad lib. until \** *sub. mf*

F

Adagio ♩=50

Moderato ♩=110

Perc. *vibraslap* *f*

Vla. *mf* *3* *3*

Vc. *Senza misura repeat ad lib.* *mf* 1" 1" 1"

61

S.1 *f* *sfp* *sim.*  
 Did\_ glut him-self a - gain: a meal was brought with blood, a meal was brought with

S.2 *f* *sfp* *sim.*  
 Did\_ glut him - self a - gain: a meal was brought with blood, a meal was brought with blood,

S.3 *f* *sfp* *sim.*  
 Did glut him-self a - - gain: a meal was brought with blood, a meal was brought with

Cl. *mf*  
*mf* *mf* *mf*

Alto Sax. *sim.* *cresc.*  
 2" 1" 2"

Vib. *mf* *sub. mf*  
*mf* *sub. mf* *sub. mf*

Perc.

Vla. *mf*  
*mf* *mf*

Vc. *sim.*  
 2" 1" 1" 1"

G

S.1 *ff* blood, and each sate *f* sul - len - ly a - part *mf* Gorg - ing him - self in

S.2 *ff* blood, and each sate *f* sul - len - ly a - - - part *mf* Gorg - ing him - self in

S.3 *ff* blood and each sate *f* sul - len - ly a - - - part *mf* Gorg - ing him - self in

Cl. *mf* *f* *mf*

Alto Sax. 1" c. 35"

Vib. *mf* *sub. mf* *mf*

G

Perc. To Cast. Castanets *f*

Vla. *mf*

Vc. 1" 2" 1" *cresc.*

Poco adagio ♩=57

molto rall.

70 *mp*

S.1  
gloom: *Repeat x4 piu mosso - mf, mp, p, pp*  
Gorg-ing him - self in gloom:

S.2  
gloom: *Repeat x3 l'istesso tempo - mp, p, pp*  
Gorg-ing him - self in gloom:

S.3  
gloom: *Repeat x3 meno mosso - mp, p, pp*  
Gorg-ing him - self in gloom:

Cl.

Vib. *sub. mf* *mp* *Poco adagio ♩=57*

Cast. *to crotales*

Vla. *mf* *ignore tempo change* *molto rall.*

Vc. *Misura - Moderato* *spoken mp - plainly* *no love was left;*

**H** Andante ♩=86

77 *f* *ff*

S.1 The brows of men by the des-pair - ing light wore an un - earth - ly as - pect, — as by fits The flash-es fell up-on them;

S.2 *f* *ff* *mf* *sub. ff*

S.3 *f* *mf*

The mea - gre by the mea-gre were de - vour'd, ev - en dogs as-sailed their mas-ters, all save one, and he was

The crowd was fam-ished by de - grees; but two of an en - or - mous ci - ty did sur - vive, and they were en - e - mies; they

Cl. *f* *flz.*

Alto Sax. *f* *modo ord.* *flz.* *mf*

Vib. *f* *mf marcato* (l'istesso tempo)

Crot. *f* *mf marcato* (l'istesso tempo)

**H** Andante ♩=86

Independent tempo - Andante ♩≈75  
repeat ad lib. for 10' - poco a poco accelerando

Vla. *f* *mf*

Vc. *f* *mf*

\*Vla & VC do not need to synchronise with each other

81 *sub. ff* **I** *mf* *ff* *f*

S.1 some lay down And hid their eyes and wept; and

S.2 faith - ful to a corse, and kept the birds and beasts and fam-ished men at bay, Til

S.3 met be-side the dy - ing em - bers of an al - tar - place where had been heap'd a mass of ho - ly things. for an un - ho - ly

Cl. *f*

Alto Sax. *f*

Vib. *f*

Crot. *f*

**I**

Independent tempo  
poco a poco accel.

Independent tempo  
poco a poco accel.

**Moderato** ♩=110  
repeat ad lib. for 10" - poco a poco accelerando

Vla. *mf*

Vc. *mf*







**molto rall.**

**Poco adagio**

**K**

88

S.1 *mp* pall of a past world; *mf* was... *f* ...pop - u - lous... *mp* pow - er - ful was a lump, —

S.2 *mp* he died. *mp* world... *sfp* The... *mp* ...and pow - er ful was a lump, —

S.3 *p* The... *sfp* void, *mp* pow - er ful was a lump, — *p*

Cl. *sfp* *ppp* *pp* *mf* *mf* sing lower pitch

Alto Sax. *sfp*

Vib. *pp* *p* c. 5" no pulsator

Crot. *pp* c. 8"

**molto rall.**

**Poco adagio**

**K**

Vla. *pp* flautino *pp* flautino molto vib. *pp* flautino

Vc. *pp* flautino

synchronise with percussion (spoken)

94

S.1 *mf* *sfp*

A lump of death, a cha-os of hard clay.

**Senza misura**  
 repeat in any order, independent from each other and breaking only to breathe, until L

S.2 *mp* *sim.*

Sea-son-less, herb-less, tree-less, man-less, life-less-

S.3 *mp* *sim.*

Sea-son-less, herb-less, tree-less, man-less, life-less-

**Senza misura**  
 key trill - vary trill rate ad lib. for 12", breathe ad lib.

Cl. *pp*

slow pulsator ————— pulsator off

Vib. *pp*

spoken - synchronise with S.1

*f* - *espressivo*

Perc. *f* - *espressivo*

A lump of death, a cha-os of hard clay.

2 finger tap near f hole, strings unmuted

Vc. *mp*

**L** Senza misura

**2** Misura - andante ♩ = 68

100

S.1 synchronise with S.2 *mf*  
The\_ ri - vers lakes and o-ceans all\_ stood\_ still And no-thing stirr'd with - in their si-lent depths;

S.2 spoken - synchronise with S.1 *mf - plainly*  
The\_ ri - vers lakes and o-ceans all\_ stood\_ still And no-thing stirr'd with - in their si-lent depths;

S.3 synchronise with S.1 *mp* *mp* *pp*  
The\_ ri - vers... and... all\_ stood\_ still And no-thing stirr'd with - in their si-lent depths;

(♩=60)

Cl. *p*

Alto.Sax *p*  
Senza misura - repeat ad lib. for 10"

Vib. pulsator off

**L** Senza misura  
ad lib. for 10"  
any chromatic pitches within given range  
half legno

Misura - andante ♩ = 68

Vla. *ppp*

Vc. *mp*  
2 finger tap near f hole, strings unmuted



109 **A tempo** *mf* sing x3, *dim.* & *accel.*

S.1 The... dead; the tides were in their grave, in\_\_\_ their

S.2 **A tempo** *mp* waves... dead; *mf* synchronise with clarinet (spoken) The moon, their mis-tress, had ex-pir'd be-fore;

S.3 *p* out a surge- were\_\_\_ dead; the tides were in their grave, in\_\_\_ their grave, sing x3, *dim.* & *accel.*

Cl. **A tempo** *mf* spoken - plainly synchronise with S.2 The moon, their mis-tress, had ex-pir'd be-fore; *molto vib.*

Vla. *pp* flautino

Vc. IV 0 III 0

116 **N** **Senza misura**  
**Independent tempo - Andante** ♩=88  
 synchronise with S.2

S.1 *p*  
 The winds were wi - ther'd in the stag - nant air and the clouds per-ish'd;

**Senza misura**  
**Independent tempo - Andante** ♩=88  
 synchronise with S.1

S.2 *p*  
 The winds were wi - ther'd in the stag - nant air and the clouds per-ish'd;

**Senza misura**  
**Independent tempo - poco adagio** ♩=57  
 ① synchronise with A. Sax (spoken)

S.3 *p*  
 The winds were wi - ther'd in the stag - nant air, and the clouds per-ish'd;

① synchronise with S.3  
*p* spoken *plainly*

Alto Sax. *p*  
 The winds were wi - ther'd in the stag - nant air, and the clouds per-ish'd;

**N** **Senza misura**  
 ① hold for 5"

Vla. [now tacet]

hold for 3"  
 ① [now tacet]

Vc. [now tacet]



118 (♩=80) **p** ③

S.1 Dark - ness had no need of aid from them-

S.2 (♩=80) **pp** ③

S.2 Dark - ness had no need of aid from them-

S.3 (♩=57) **mf** ③ **molto rall.** ④ **p - plainly** 3

S.3 Dark - ness had no need of aid from them- She was the U - ni - verse...

Alto Sax. (♩=57) **mf** ③ **molto rall.** ④ **p - plainly** 3

Alto Sax. Dark - ness had no need of aid from them- She was the U - ni - verse...