

Full Score

JOHN PICKARD

IN SEA-COLD LYONESSE

In Sea-Cold Lyonesse

The legend of the submerged city of Lyonesse dates back to Arthurian times when it was associated with the story of Tristan and Iseult. Though geographically vague in the early literature, the legend eventually came to be associated with the lost Cornish town of Lethowsow, which some believed to lie submerged between Land's End and Scilly. Lyonesse is just one of several sunken cities encountered in Celtic legend: the Welsh version is Cantre'r Gwaelod in Cardigan Bay, while the Bretons have the legend of the city of Ys (the inspiration for Debussy's famous piano Prélude *La cathédrale engloutie*).

From Tennyson to Sylvia Plath, the story of Lyonesse has inspired many writers and poets. This work sets poems by Thomas Hardy (*When I set out for Lyonesse*) and Walter de la Mare (*Sunk Lyonesse*), the latter embedded between the second and third verses of the former.

For this particular piece, the story of Lyonesse seemed especially appropriate, for the work was specifically designed to be performed by three groups of musicians, two on the Cornish mainland and one on the Isles of Scilly, all playing simultaneously and all connected in an online environment. Towards the end, the brass on the mainland and the woodwind on Scilly call to each other across the sea, their music conveyed via a fibre-optic cable running across the sea-bed and - who knows? - perhaps through the streets of the submerged city itself. Thus, modern technology and ancient myth meet.

John Pickard

Instrumentation

Group 1

4 Woodwind parts (any combination of Flutes, Oboes or Clarinets; doubling is encouraged)
The present score provides a realisation for 4 flutes.

Group 2

8 Brass parts (any combination of instruments, giving a full range from low to high; doubling is encouraged)
The present score provides a realisation for 10 brass band instruments.

Group 3

Percussion: Tam-tam and Suspended Cymbal (1 player)
Female Choir or Children's Choir
Strings

The work is designed for performance in an online environment using superfast broadband. Each of the groups is physically separated and the conductor is also physically isolated, conducting to camera, so that each group sees the beat simultaneously. Each group hears the other two groups slightly behind the conductor's beat. Where possible, this delay (latency) should be adjusted using a latency patch applied to the software. The latency should be set so that the delay is extended to a full crotchet beat in length. The music is designed to ensure that, while the alignment of the groups is different in each location, the musical experience remains valid wherever it is heard.

The work can also be performed without the use of broadband technology, with the groups either physically separated (and, if necessary, separately conducted) or all together on the same stage as a conventional concert performance.

In Sea-Cold Lyonesse

Words: Thomas Hardy
Walter de la Mare

Music: John Pickard

Mysterious ♩ = 48

Flute 1

Flute 2

Flute 3

Flute 4

Soprano Cornet in Eb

2 Cornets in Bb

2 Tenor Horn in Eb

2 Trombones in Bb

2 Euphoniums in Bb

Bass Tuba in Eb

Bass Tuba in Bb

Percussion

Tam-tam l.v.

pp

Soprano Voices

Alto Voices

Mysterious ♩ = 48

Violin I

Violin II

Viola

Violoncello

Double Bass

con sord.

ppp

con sord.

ppp

con sord.

ppp

con sord.

tr.

ppp

con sord.

ppp

div.

ppp

div.

unis.

ppp

9

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Sop. Cnt. (Eb)

2 Cnt. (Bb)

2 Ten. Hn. (Eb)

2 Trb (Bb)

2 Euph. (Bb)

Eb Bass

Bb Bass

Perc.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

poco f

pp *legatissimo*

(play small notes if necessary)

Detailed description: This page of a musical score covers measures 9 through 12. It features a woodwind section with four flutes (Fl. 1-4) and a string section with Violins I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). Percussion (Perc.) and vocal parts (Soprano and Alto) are also present. The woodwinds enter in measure 9 with a melodic line marked *p*. The strings play a rhythmic accompaniment, with the Double Bass part including the instruction "(play small notes if necessary)". The string parts transition from *poco f* to *pp* *legatissimo* in measure 11. The percussion part has a single note in measure 10. The vocal parts are silent throughout the page.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Four staves of flute parts. Each staff contains a melodic line with various rhythmic values and accidentals. The parts are arranged in a four-part setting.

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb (B♭)
2 Euph. (B♭)
E♭ Bass
B♭ Bass

Woodwind and brass parts. The Soprano Contrabassoon (E♭) and Bassoon (B♭) parts are marked *pp cresc.* and *f dim.*. The Tenor Horn (E♭) and Trumpet (B♭) parts are marked *pp cresc.* and *f dim.*. The Euphonium (B♭) and Bass (E♭) parts are marked *pp cresc.* and *f dim.*. The Bass (B♭) part is marked *f dim.*.

Perc.
S.
A.

Percussion part with a simple rhythmic pattern. Soprano (S.) and Alto (A.) vocal parts are shown as empty staves.

repeat independently in free rhythm

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

String parts. Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.) parts. The string parts are marked *pp sempre*. The Cello and Double Bass parts are marked *cresc.* and *f dim.*.

This page of a musical score, numbered 22, contains the following parts and markings:

- Flutes (Fl. 1-4):** Four staves with melodic lines, including triplet markings (3).
- Woodwinds:**
 - Sop. Cnt. (E \flat): Rest.
 - 2 Cnt. (B \flat): *pp* *cresc.* *f dim.* *pp* *cresc.*
 - 2 Ten. Hn. (E \flat): *pp* *cresc.* *f dim.* *pp* *cresc.*
 - 2 Trb. (B \flat): *pp* *cresc.* *f dim.* *pp* *cresc.*
 - 2 Euph. (B \flat): *pp* *cresc.* *f dim.* *pp* *cresc.*
 - E \flat Bass: *pp* *cresc.* *f dim.* *pp* *cresc.*
 - B \flat Bass: *pp* *cresc.* *f dim.* *pp* *cresc.*
- Percussion (Perc.):** Rest.
- Strings:**
 - Vln. I: *cresc.* *t*
 - Vln. II: *cresc.* *t*
 - Vla.: *cresc.*
 - Vc.: *pp* *cresc.* *f dim.* *p* *cresc.*
 - Db.: *pp* *cresc.* *f dim.* *p* *cresc.*

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Four flute staves (Fl. 1-4) with rests throughout the page.

Sop. Cnt. (E♭)

2 Cnt. (B♭)

2 Ten. Hn. (E♭)

2 Trb. (B♭)

2 Euph. (B♭)

E♭ Bass

B♭ Bass

Woodwind and low brass parts including Soprano Contrabass, 2 Contrabasses, 2 Tenor Horns, 2 Trumpets, 2 Euphoniums, E♭ Bass, and B♭ Bass. Dynamics include *pp*.

Perc.

Percussion staff with rests throughout the page.

S.

A.

When I set out for Ly - on - esse, A hund - red miles a -

Soprano (S.) and Alto (A.) vocal parts with lyrics: "When I set out for Ly - on - esse, A hund - red miles a -". Dynamics include *p*.

Vln. I

Vln. II

Vla.

Vc.

Db.

String parts including Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *f* and *pp*.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Four flute staves (Fl. 1, Fl. 2, Fl. 3, Fl. 4) with rests in the first three measures and a change in time signature to 3/4 in the fourth measure.

Sop. Cnt. (E♭)

2 Cnt. (B♭)

2 Ten. Hn. (E♭)

2 Trb (B♭)

2 Euph. (B♭)

E♭ Bass

B♭ Bass

Woodwind and brass parts including Soprano Contrabass (E♭), 2 Contrabasses (B♭), 2 Tenor Horns (E♭), 2 Trumpets (B♭), 2 Euphoniums (B♭), E♭ Bass, and B♭ Bass. All parts have rests in the first three measures and a change in time signature to 3/4 in the fourth measure.

Perc.

Percussion part with rests in the first three measures and a change in time signature to 3/4 in the fourth measure.

S.

A.

way, The rime was on the spray, — And star-light lit — my lone-some-ness When I set out for Ly - on - esse A

Soprano (S.) and Alto (A.) vocal parts with lyrics: "way, The rime was on the spray, — And star-light lit — my lone-some-ness When I set out for Ly - on - esse A". The time signature changes from 4/4 to 3/4 in the fourth measure.

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

String parts including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Viola and Violoncello parts are marked "unis.". The time signature changes from 4/4 to 3/4 in the fourth measure.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Flute parts 1-4. Each part has a dynamic marking of *p* in the first measure, *f* in the second measure, and *pp* in the third measure. The time signature changes from 4/4 to 3/4 in the third measure.

Sop. Cnt. (E \flat)
2 Cnt. (B \flat)
2 Ten. Hn. (E \flat)
2 Trb (B \flat)
2 Euph. (Bb)
E \flat Bass
B \flat Bass

Brass and woodwind parts. Each part is marked "muted" and has a dynamic marking of *p* in the first measure and *f* in the second measure. The time signature changes from 4/4 to 3/4 in the third measure.

Perc.

Percussion part. The time signature changes from 4/4 to 3/4 in the third measure.

S.
A.

hundreds of miles a way
hundreds of miles a way

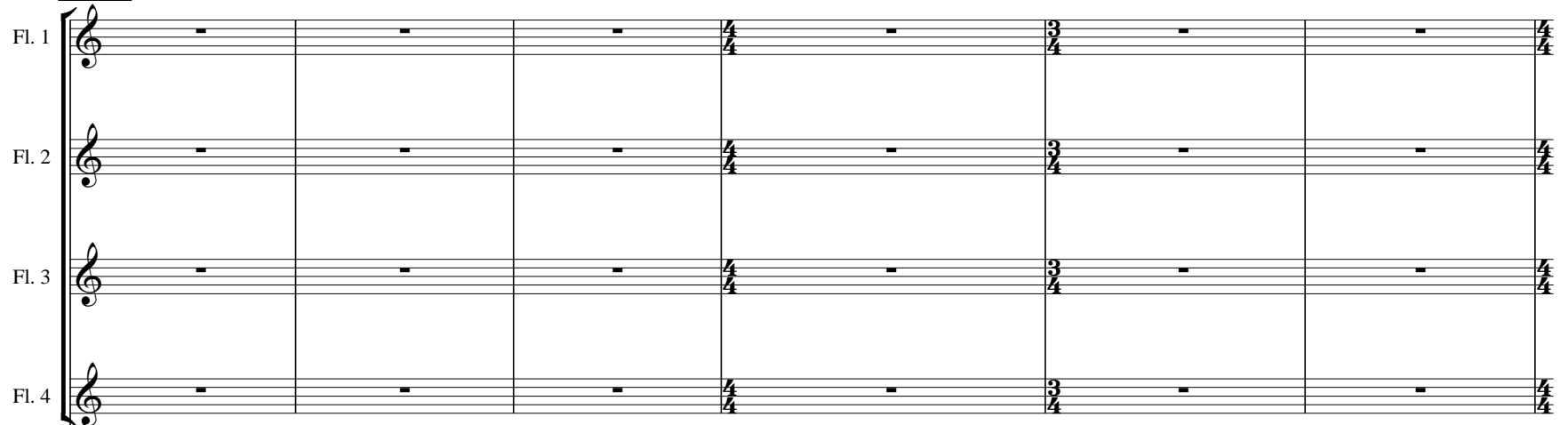
What would be chance at Ly-on-esse While I should so-journ
What would be chance at Ly-on-esse While I should so-journ

Vocal parts for Soprano (S.) and Alto (A.). Both parts have a dynamic marking of *mp*. The lyrics are: "hundreds of miles a way What would be chance at Ly-on-esse While I should so-journ".

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

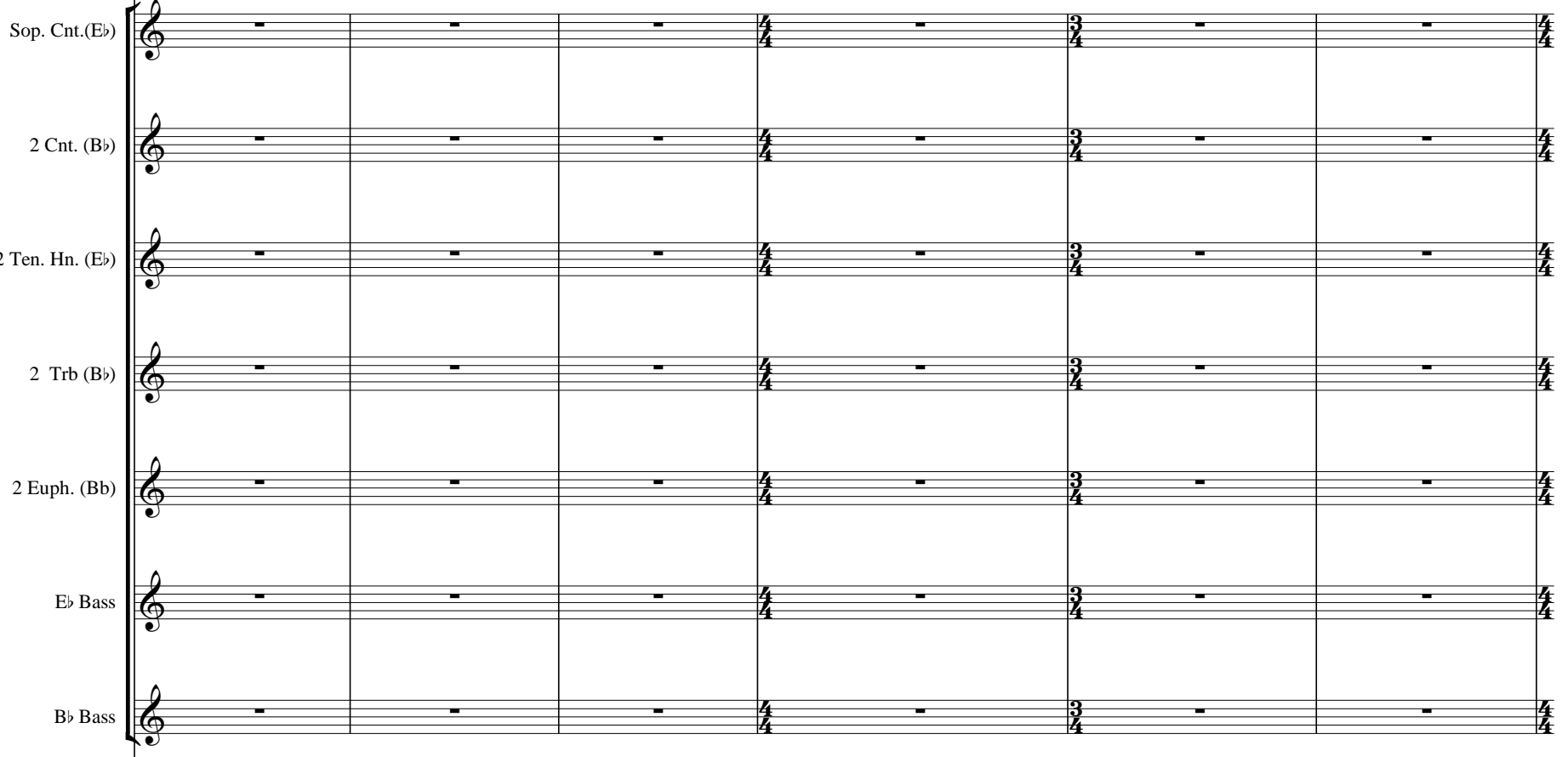
String parts. Violin I has a dynamic marking of *pp*. Violoncello (Vc.) has a dynamic marking of *pizz.* (pizzicato). The time signature changes from 4/4 to 3/4 in the third measure.

Fl. 1
Fl. 2
Fl. 3
Fl. 4



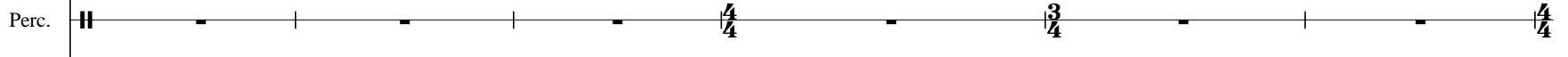
Four staves for Flutes 1, 2, 3, and 4. Each staff contains a whole rest for the first two measures, followed by a 4/4 time signature, then a 3/4 time signature, and finally a 4/4 time signature. The notes are all whole rests.

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb (B♭)
2 Euph. (B♭)
E♭ Bass
B♭ Bass



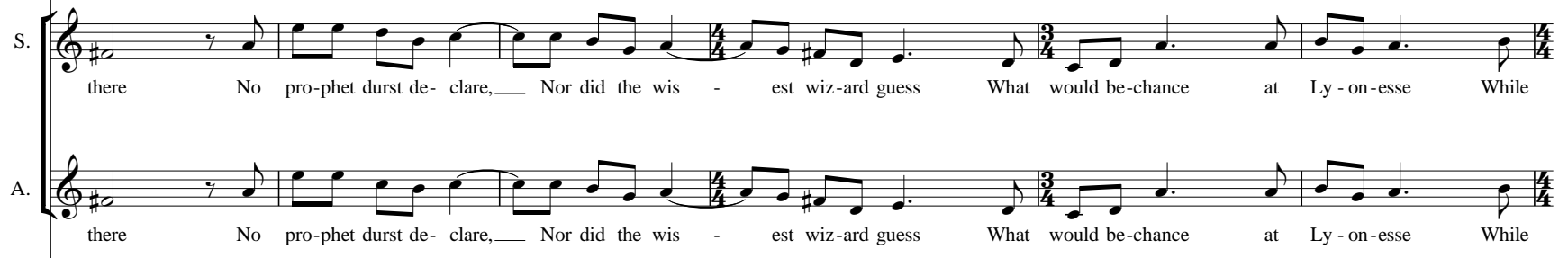
Seven staves for woodwinds and brass. Each staff contains a whole rest for the first two measures, followed by a 4/4 time signature, then a 3/4 time signature, and finally a 4/4 time signature. The notes are all whole rests.

Perc.



One staff for Percussion. It contains a whole rest for the first two measures, followed by a 4/4 time signature, then a 3/4 time signature, and finally a 4/4 time signature.

S.
A.



Two staves for Soprano (S.) and Alto (A.). The lyrics are: "there No pro-phet durst de- clare, ___ Nor did the wis - est wiz-ard guess What would be-chance at Ly - on-esse While". The music is in 4/4 time, with a 3/4 time signature change in the second measure.

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



Five staves for strings. Violin I and II have melodic lines with slurs. Viola has a melodic line. Violoncello (Vc.) and Double Bass (Db.) have a pizzicato (pizz.) line in the first measure, which then changes to arco (arco) for the remainder of the piece.

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Fl. 1 *p* ³ ₃ ³ ₃ ³ ₃ ³ ₃ ³ ₃

Fl. 2 *p* ³ ₃ ³ ₃ ³ ₃ ³ ₃ ³ ₃

Fl. 3 *p*

Fl. 4 *p*

Sop. Cnt. (E \flat)

2 Cnt. (B \flat) open *p cresc.*

2 Ten. Hn. (E \flat) open *p cresc.*

2 Trb. (B \flat) open *p cresc.*

2 Euph. (B \flat) open *p cresc.*

E \flat Bass open *p cresc.*

B \flat Bass

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

S. I should so - jourm there.

A. I should so - jourm there.

Vln. I

Vln. II

Vla. *f* *pp*

Vc. *pp* *f* *pp*

Db. *p*

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Flute parts 1-4. Each part features a melodic line with triplets and slurs. Flutes 1 and 2 have triplets marked with a '3' and a slur. Flutes 3 and 4 have slurs. The music is in a 4/4 time signature.

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb. (B♭)
2 Euph. (B♭)
E♭ Bass
B♭ Bass

Woodwind parts. Soprano Contrabass (E♭), 2 Contrabasses (B♭), 2 Tenor Horns (E♭), 2 Trombones (B♭), 2 Euphoniums (B♭), E♭ Bass, and B♭ Bass. The parts feature long slurs and dynamic markings: *poco f dim.* leading to *pp* and *p cresc.*

Perc.
S.
A.

Percussion (Perc.), Soprano (S.), and Alto (A.) staves. The percussion staff shows a series of vertical lines indicating rhythmic activity. The vocal staves are currently empty.

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

String parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The parts are mostly empty, with a dynamic marking of *f* at the beginning of the Double Bass part, which then transitions to *pp*.

67

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Flute parts 1-4. Each part features a melodic line with triplets and slurs. The notation includes various note values and rests, with dynamic markings like *pp* and *f* indicated.

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb. (B♭)
2 Euph. (B♭)
E♭ Bass
B♭ Bass

open

poco f dim. *pp* *p cresc.* *f*

Woodwind and brass parts. The Soprano Contrabassoon (Sop. Cnt. (E♭)) has an "open" instruction. The other instruments (2 Cnt. (B♭), 2 Ten. Hn. (E♭), 2 Trb. (B♭), 2 Euph. (B♭), E♭ Bass, B♭ Bass) have dynamic markings: *poco f dim.*, *pp*, *p cresc.*, and *f*. The parts are mostly sustained notes with some movement in the later measures.

Perc.

Percussion staff with rests in the first three measures and a single note in the fourth measure.

S.

Soprano vocal staff with rests throughout the measures.

A.

Alto vocal staff with rests throughout the measures.

Vln. I

Violin I staff with rests throughout the measures.

Vln. II

Violin II staff with rests throughout the measures.

Vla.

Viola staff with rests throughout the measures.

Vc.

Violoncello staff with rests throughout the measures.

Db.

f *pp* *f*

Double Bass staff with dynamic markings *f*, *pp*, and *f*. The part consists of a few notes with slurs and rests.

Faster ♩ = c.60

72

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Sop. Cnt. (E♭)

2 Cnt. (B♭)

2 Ten. Hn. (E♭)

2 Trb. (B♭)

2 Euph. (B♭)

E♭ Bass

B♭ Bass

Perc.

Suspended cymbal

S.

In sea - cold Ly - on -

A.

In sea - cold Ly - on -

Faster ♩ = c.60

senza sord.
trem.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb (B♭)
2 Euph. (Bb)
E♭ Bass
B♭ Bass

Perc.

S.
A.

esse, When the Sab-bath eve shafts down From the roofs, walls, bel - fries of the found - ered

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

Fl. 1 *p* *f* *p* *f* *p*

Fl. 2 *p* *f* *p* *f* *p*

Fl. 3 (very breathy) (normal) *p* *f* *p* *f* *p*

Fl. 4 (very breathy) (normal) *p* *f* *p* *f* *p*

Sop. Cnt. (E♭)

2 Cnt. (B♭)

2 Ten. Hn. (E♭) *p*

2 Trb (B♭) *p*

2 Euph. (B♭) *p*

E♭ Bass *p*

B♭ Bass *p*

Perc. *l.v.*

S. town, *mf* The Ne - reids pluck their

A. town, *mf* The Ne - reids pluck their

Vln. I *pp* pizz. repeat independently in free rhythm, varying the pattern constantly

Vln. II *f* *pp* pizz. repeat independently in free rhythm, varying the pattern constantly

Vla. *pp* pizz. repeat independently in free rhythm, varying the pattern constantly

Vc. *pp* pizz. repeat independently in free rhythm, varying the pattern constantly

Db.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Flute parts 1-4. Fl. 1 has a dynamic marking *p*. Fl. 2, 3, and 4 have dynamic markings *p*. The parts show melodic lines with slurs and accents.

Sop. Cnt. (E♭)

2 Cnt. (B♭)

2 Ten. Hn. (E♭)

2 Trb. (B♭)

2 Euph. (B♭)

E♭ Bass

B♭ Bass

Copper instrument parts including Soprano, 2nd, Tenor Horn, Trumpet, Euphonium, and Basses. All parts are currently silent, indicated by a horizontal line with a fermata.

Perc.

Percussion part, currently silent.

S.

A.

lyres

Where the green trans - lu - cen - cy beats, And with mo - tion - less

Soprano (S.) and Alto (A.) vocal parts with lyrics. Both parts feature a dynamic marking *f* and a triplet of eighth notes. The lyrics are: "lyres Where the green trans - lu - cen - cy beats, And with mo - tion - less".

Vln. I

Vln. II

Vla.

Vc.

Db.

String parts including Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings are playing a tremolo pattern in the first two measures, followed by a sustained note in the third measure.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Four flute staves (Fl. 1-4) in 4/4 time. Fl. 1 and 2 have a key signature of one flat. Fl. 3 and 4 have a key signature of two flats. The music features melodic lines with slurs and accents.

Sop. Cnt. (Eb)

2 Cnt. (Bb)

2 Ten. Hn. (Eb)

2 Trb. (Bb)

2 Euph. (Bb)

Eb Bass

Bb Bass

Woodwind and low brass parts including Soprano Cor Anglais (Eb), 2 Contrabassoons (Bb), 2 Tenor Horns (Eb), 2 Trombones (Bb), 2 Euphoniums (Bb), Eb Bass, and Bb Bass. Dynamics include *pp* and *p* to *f*.

Perc.

Percussion part in 4/4 time, showing a sequence of 4/4, 3/4, 4/4, and 3/4 measures.

S.

A.

eyes at gaze Make min - strel - sy in the streets.

Soprano (S.) and Alto (A.) vocal parts with lyrics: "eyes at gaze Make min - strel - sy in the streets." Dynamics include *p*.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco con sord. div.

arco *pp* *p* *pp*

arco *pp* *p* *pp*

pp *p* *pp*

arco *pp*

arco *pp*

String parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). Includes performance instructions like "arco con sord. div." and dynamic markings *pp*, *p*.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Flute parts 1-4. Fl. 1 has a triplet of eighth notes with dynamics *p*, *f*, *p*. Fl. 2 has a triplet of eighth notes with dynamics *p* and *f*. Fl. 3 and Fl. 4 are silent.

Sop. Cnt. (E♭)

2 Cnt. (B♭)

2 Ten. Hn. (E♭)

2 Trb. (B♭)

2 Euph. (B♭)

E♭ Bass

B♭ Bass

Woodwind and low brass parts. Soprano and Alto Clarinets, Tenor Horns, Trumpets, and Euphoniums play a melodic line with dynamics *p*, *f*, *p*. Basses play a sustained note.

Perc.

Suspended cymbal

Percussion part: Suspended cymbal with dynamics *p*.

S.

A.

And the o - cean wa - ter stirs In

Soprano (S.) and Alto (A.) vocal parts with lyrics: "And the o - cean wa - ter stirs In". Dynamics *poco f*.

unis. sul tasto repeat the same pattern independently

Vln. I

Vln. II

Vla.

Vc.

Db.

String parts. Violins I and II, Viola, and Double Bass play a pattern with dynamics *ppp* *legatissimo* and instruction "sul tasto repeat the same pattern independently". Violoncello (Vc.) and Double Bass (Db.) are silent.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Flute parts 1-4. Fl. 1 and 2 play a melodic line starting with a forte (f) dynamic, moving to piano (p) and then mezzo-forte (mf) with a triplet. Fl. 3 and 4 play a rhythmic accompaniment with trills and a forte (f) dynamic, moving to piano (p) and then mezzo-forte (mf).

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb. (B♭)
2 Euph. (B♭)
E♭ Bass
B♭ Bass
Perc.

Woodwind and Percussion parts. Soprano and Alto Clarinets, Tenor Horns, Trumpets, Euphoniums, and Basses play sustained notes with dynamics p, f, and pp. Percussion plays a rhythmic pattern with dynamics p, f, and pp.

S.
A.

Soprano and Alto vocal parts. Both parts are marked 'torch.' and sing the lyrics: 'And the ring-ing wires re-sound, And the un- earth - ly love ly'. The music features a triplet in the final measure.

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

String parts. Violins I and II, Viola, Violoncello, and Double Bass. The parts include glissandos, trills, and dynamics p, f, and pp. The Viola part includes a trill (tr) and the instruction 'senza sord.'. The Violoncello and Double Bass parts include the instruction 'senza sord.'.

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Fl. 1

Fl. 2

Fl. 3

Fl. 4

Sop. Cnt.(Eb)

2 Cnt. (Bb)

2 Ten. Hn. (Eb)

2 Trb (Bb)

2 Euph. (Bb)

Eb Bass

Bb Bass

Perc.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp cresc.

mf

ff

f

gliss.

Whose mar-ble flowers_bloom for

Whose mar-ble flowers_bloom for

Allargando Tempo 1 (♩ = c.48)

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Sop. Cnt. (E♭)

2 Cnt. (B♭)

2 Ten. Hn. (E♭)

2 Trb. (B♭)

2 Euph. (B♭)

E♭ Bass

B♭ Bass

Perc.

S.

A.

ay, And, lapped by the moon-guided tide, Mock their carv-er with heart of stone, Caged in his

Allargando Tempo 1 (♩ = c.48)

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 128, contains the following parts and markings:

- Flutes (Fl. 1-4):** Four staves of flute parts, each featuring a complex rhythmic pattern of eighth and sixteenth notes with triplets. Dynamics range from *ff* to *p*.
- Woodwinds:** Soprano Contrabassoon (Sop. Cnt. (Eb)), two Contrabassoons (2 Cnt. (Bb)), two Tenor Horns (2 Ten. Hn. (Eb)), two Trumpets (2 Trb. (Bb)), and two Euphoniums (2 Euph. (Bb)). These parts consist of sustained notes with dynamic markings of *p*, *ff*, and *p*.
- Brass:** Eb Bass and Bb Bass staves with sustained notes and dynamic markings of *ff* and *p*.
- Percussion:** Includes a Suspended cymbal with dynamic markings of *p*, *ff*, *p*, *ff*, and *pp*. It also includes a section for Snare (S.) and Tom (A.) with markings for "stone ribbed" and "side".
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings feature sustained notes with dynamic markings of *p*, *ff*, and *p*. The Violin parts include glissando markings ("gliss.") and hairpins.

This page of a musical score, numbered 134, contains the following parts and markings:

- Flutes (Fl. 1-4):** Four staves with dynamics *ff* and *f*. The first two flutes have a *ff* dynamic, while the last two have *f*.
- Woodwinds:**
 - Sop. Cnt. (Eb):** Dynamics *ff* and *p*.
 - 2 Cnt. (Bb):** Dynamics *ff* and *f*. Includes a triplet marked "à 2" and "3".
 - 2 Ten. Hn. (Eb):** Dynamics *ff* and *f*. Includes triplets marked "3".
 - 2 Trb. (Bb):** Dynamics *ff* and *p*.
 - 2 Euph. (Bb):** Dynamics *ff* and *p*.
 - Eb Bass:** Dynamics *ff* and *p*.
 - Bb Bass:** Dynamics *ff* and *p*.
- Percussion (Perc.):** Labeled "Tam - tam" with a dynamic of *ff*.
- Strings:** Violins (Vln. I, II) and Viola (Vla.) have dynamics *ff* and *p*. Violoncello (Vc.) and Double Bass (Db.) have dynamics *ff* and *p*.

The score is written in 3/4 time and features various dynamic markings and articulations throughout.

139

This musical score page contains measures 139 through 144. The instrumentation includes four flutes (Fl. 1-4), soprano, alto, and tenor concertos (Sop. Cnt., A., Tcn.), two trumpets (2 Trb.), two euphoniums (2 Euph.), Eb and Bb basses, percussion (Perc.), and a string section (Vln. I, Vln. II, Vla., Vc., Db.).

Measures 139-140: Flutes 1 and 2 play a melodic line starting with a half rest, followed by eighth notes. Flutes 3 and 4 play a similar line. The woodwinds (2 Cnt., 2 Ten. Hn., 2 Trb., 2 Euph.) play a sustained chord with dynamics *pp* and *p*. The Eb Bass and Bb Bass play a rhythmic pattern with dynamics *p* and *pp*. Percussion plays a single note with dynamic *p*.

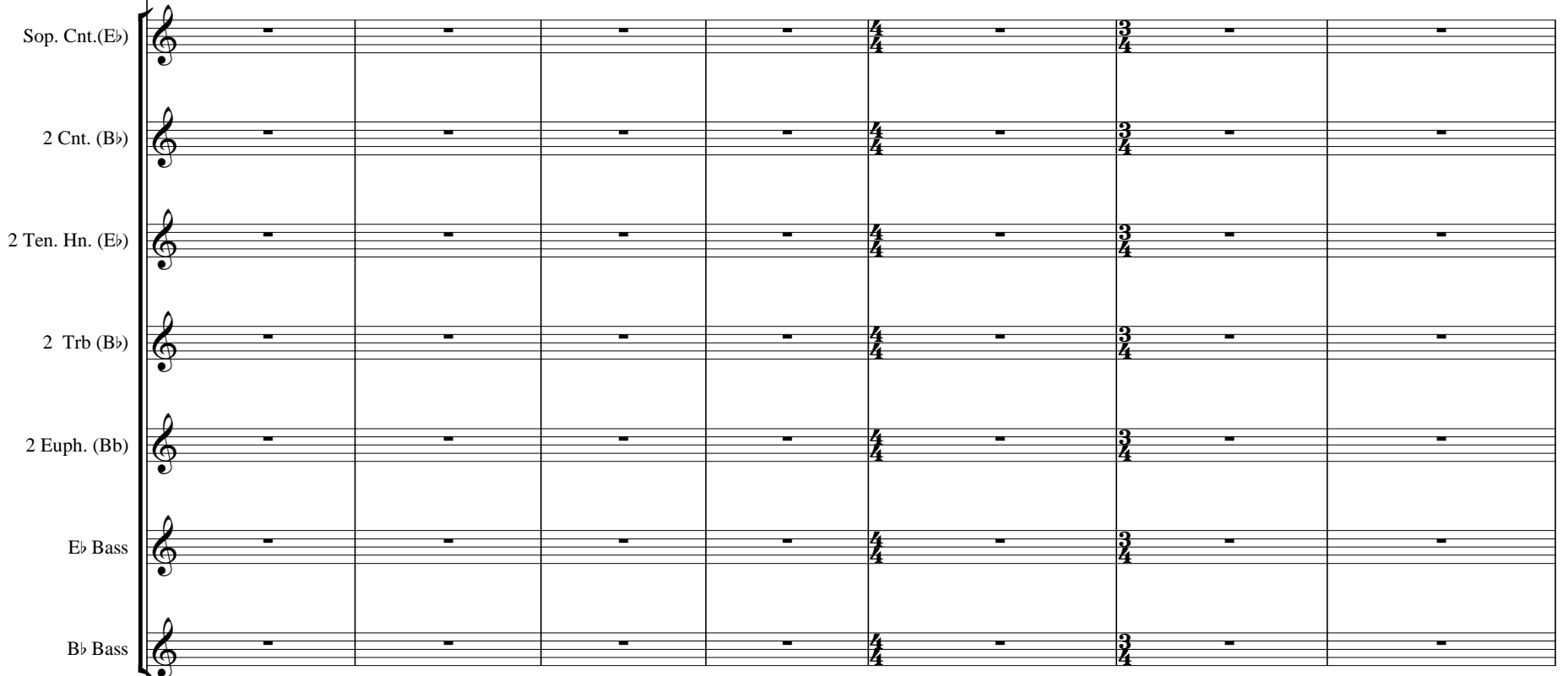
Measures 141-144: The woodwinds continue their sustained chord with dynamics *pp*. The Eb Bass and Bb Bass continue their rhythmic pattern with dynamics *p* and *pp*. The string section (Vln. I, Vln. II, Vla., Vc., Db.) plays a sustained chord with dynamics *pp* and the instruction "con sord." (con sordina).

Fl. 1
Fl. 2
Fl. 3
Fl. 4



Four staves for Flute 1, 2, 3, and 4. Each staff contains musical notation in 4/4 time, with a key signature of one flat. The notation includes various note values, rests, and dynamic markings. The first measure of each staff has a dynamic marking of *pp*.

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb (B♭)
2 Euph. (B♭)
E♭ Bass
B♭ Bass



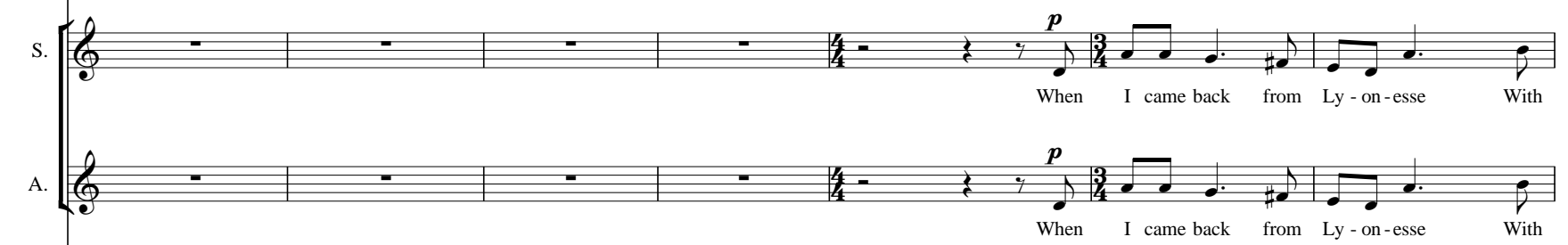
Seven staves for woodwind and brass instruments: Soprano Clarinet (E♭), 2 Clarinets (B♭), 2 Tenor Horns (E♭), 2 Trumpets (B♭), 2 Euphoniums (B♭), E♭ Bass, and B♭ Bass. All staves are currently empty, indicating rests for these instruments.

Perc.



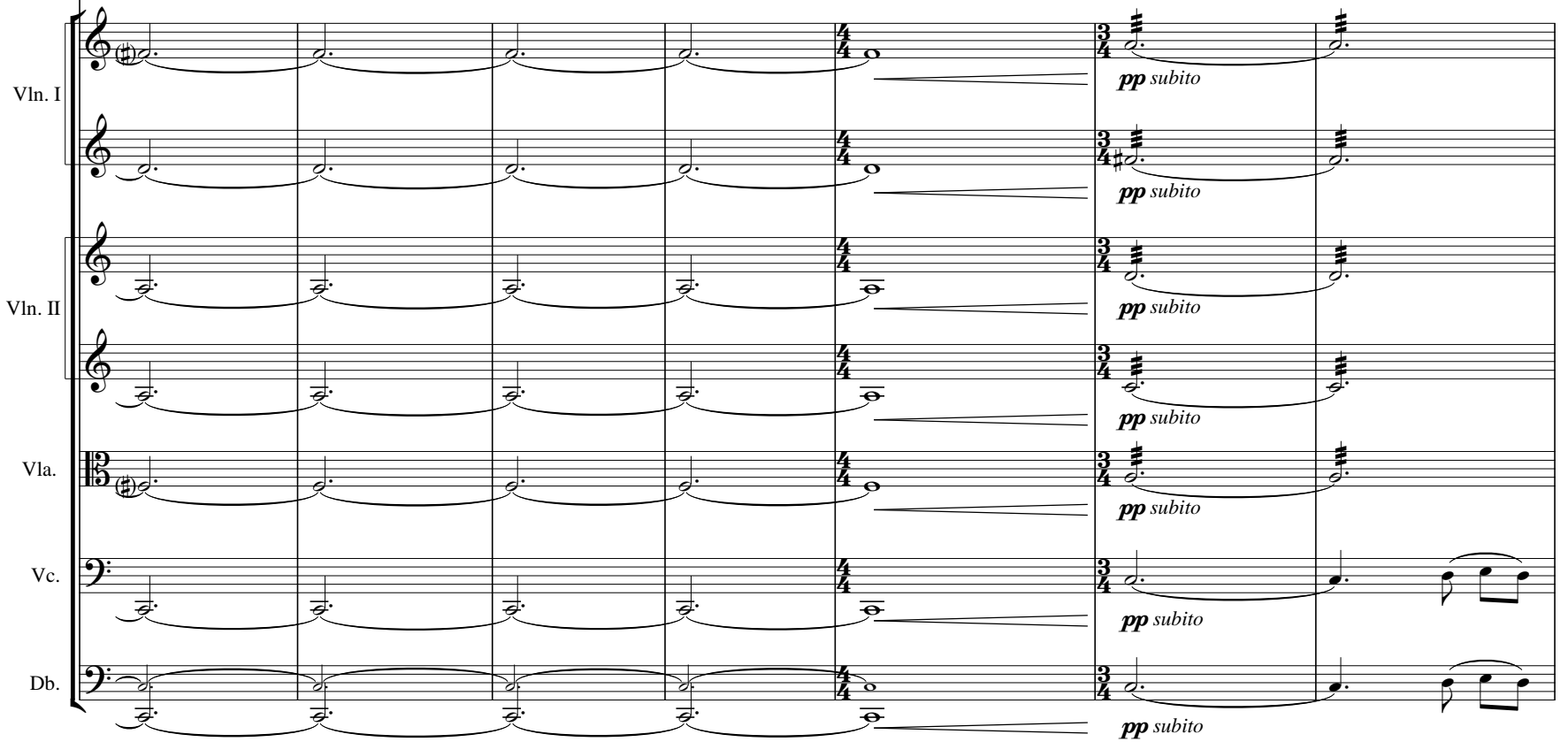
Staff for Percussion, showing rests in 4/4 time.

S.
A.



Two staves for Soprano (S.) and Alto (A.). The vocal lines begin in 4/4 time and transition to 3/4 time. The lyrics are: "When I came back from Ly - on - esse With". The dynamic marking *p* is present.

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



Five staves for string instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The notation shows sustained notes with dynamic markings of *pp subito* starting in the 3/4 time section.

152

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Sop. Cnt. (E♭)
2 Cnt. (B♭)
2 Ten. Hn. (E♭)
2 Trb (B♭)
2 Euph. (B♭)
E♭ Bass
B♭ Bass

Perc.

S.
A.

ma - gic in my eyes, All marked with mute sur- mise_____ my rad-iance rare_____ and fa-thom-less, When I came back from

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

pp sempre

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Flute parts 1 through 4. Each part begins with a rest in 4/4 time, followed by a change to 2/4, then 3/4, and finally back to 4/4. The music features a melodic line with slurs and a dynamic marking of *p* (piano).

Sop. Cnt. (E \flat)
2 Cnt. (B \flat)
2 Ten. Hn. (E \flat)
2 Trb. (B \flat)
2 Euph. (Bb)
E \flat Bass
B \flat Bass

Woodwind and Brass parts. The Soprano Contrabassoon (E \flat) has a solo section starting in the 2/4 time signature with a dynamic marking of *p*. The other instruments (2 Contrabassoons, 2 Tenor Horns, 2 Trombones, and 2 Euphoniums) play chords in 4/4, 2/4, and 3/4 time signatures, also marked *p*. The Eb Bass and Bb Bass parts are mostly rests.

Perc.

Percussion part consisting of a series of rests in 4/4, 2/4, and 3/4 time signatures.

S.
A.

Vocal parts for Soprano (S.) and Alto (A.). The lyrics are: "Ly - on-esse With ma - gic in my eyes!". The music is in 4/4, 2/4, and 3/4 time signatures.

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

String parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a solo section marked *solo ppp* (pianissimo) starting in the 2/4 time signature. The other string parts provide harmonic support in 4/4, 2/4, and 3/4 time signatures.

molto rit.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Four staves for Flutes 1, 2, 3, and 4. Each staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note with a sharp sign. The music then continues with rests for the remainder of the measure.

Sop. Cnt. (Eb)
2 Cnt. (Bb)
2 Ten. Hn. (Eb)
2 Trb (Bb)
2 Euph. (Bb)
Eb Bass
Bb Bass

Seven staves for woodwinds and brass. Soprano Contrabass (Eb), two Contrabasses (Bb), two Tenor Horns (Eb), two Trumpets (Bb), two Euphoniums (Bb), Eb Bass, and Bb Bass. All parts are mostly rests, with some initial notes in the Soprano Contrabass and Contrabass parts.

Perc.
S.
A.

Three staves: Percussion, Soprano (S.), and Alto (A.). The Percussion part features a Tam-tam instrument with a *pp* dynamic marking. The vocal parts (S. and A.) are mostly rests.

molto rit.

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

Five staves for strings: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The Violin parts are marked *pp* and include the instruction *unis.* (unison). The Viola, Violoncello, and Double Bass parts also feature *pp* dynamics and include the instruction *niente* (nothing) at the end of the phrase.