

A Stratagem for Light

Vocal Trio and Recorder Quintet

Luke Styles

Instrumentation

Recorder Quintet
Soprano 1
Soprano 2
Alto

Movements

I. 2xDescant rec. 2xTreble rec. 2xSop. Alt.
II. 2xTreble rec. 2xSop. Alt.
III. 5xSop rec. 2xSop. Alt.
IV. Descant rec. 2xTreble rec. Tenor rec. Bass rec.
V. 2xTenor rec. 2xSop.
VI. 2xTenor rec. 2xSop.
VII. 2xTenor rec. Sop. Alt.
VIII. 2xDescant rec. 2xTenor rec. Bass rec. 2xSop. Alt.
!IX!. 3xTenor rec. 2xBass rec. 2xSop. Alt.
X. 2xTenor rec. 3xBass rec.
XI. 2xSop. Alt.
XI. 4xBass rec. Sub Bass rec. 2xSop. Alt.

A Stratagem for Light – text – Jacob Sam-La Rose

I

Breach-born,
feet first,
wild.

II

Gnashing teeth and not much else.
Awkward, raw or lame.

III

You live in a world in which light
has been tamed. Tethered, kind,
it coddles, shines and buffs
your skin; it knows how to dance
with the dark.

IV

[Recorder Quintet]

V

Too bright to live long,
too costly, they feared
your guzzling appetite.

VI

Feet first, wild, and hurling
fistfuls of feverish light
against their faces—
until emptied, plinked out, no longer
able
to beat back the dark.

VII

Capable only of cooling after-image,
of dying memory,
of being held in hot palms,
of singing
one soft, blind note.

VIII

You live in a world in which light
has been tamed. And still it remains—

that feverish light,
that appetite, unafraid
to brandish its teeth.

IX

Enforce the rules
with the palm of your hand.
Moonlight as death,
or a jealous god.

X

[Recorder Quintet]

XI

In darker hours,
there will be dust. A touch of grey,
a pressure. You will eschew
the regular talismans
of sadness,
and shine.

XII

All this, behind shuttered and fluttering
eyes
where everything moves like snowfall
and time itself

delicate as a snowflake,
melts on the tongue.

Glossary of Terms

Voices

Cross note head = spoken, half spoken/half sung (as indicated)

Down triangle note head = “Dung”, low resonant bass drum like sound.

Tremolo line = tongue tremolo or repeat fast.

Recorders

Up triangle note head = blowing air or speaking into instrument, slightly away from the mouth piece fingering the note indicated.

Down triangle note head = blowing air, speak or articulate into instrument

l, p, TiKa, dg, are all to be repeated as fast as possible unless indicated to move between
fast-----slow

Ts should be used to produce a hissing sound.

Tremolo = Flutter Tonguing

Cross note head = Key clicks

Little circle above a note = multiphonic. The note given is what the fundamental should be, the fingering is given in numbers next to the note.

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I

♩ = 100 Driving, Urgent

L. Styles
2010

Descant Recorder 1 *f*

Descant Recorder 2 *f*

Treble Recorder 1 *f*

Treble Recorder 2 *f*

♩ = 100 Driving, Urgent
Declamatory, almost shouting Sprechgesang
but with pitch.

Soprano 1 *f*
Breach born breach_born

Soprano 2 *sfz* *f*
born_____

Alto *f* *f* *f* *mp*
Breach born breach_born fee(t)_____

D. Rec. 1 *f*

D. Rec. 2 *p sf*

Tr. Rec. 1

Tr. Rec. 2

S.1 *ff* *p* *ff* *p* *ff* *p* *ff* *f*
t fee - t fee - t fee - t fir - - st

S.2 *ff* *p* *ff* *p* *ff* *p* *ff* *f*
Pushing t fee - t fee - t fee - t fir - - st

A. *ff* *p* *ff* *p* *ff* *p* *ff* *f*
t fee - t fee - t fee - t first

9

D. Rec.1

D. Rec.2

Tr. Rec.1

Tr. Rec.2

S.1

S.2

A.

f *pp* *f*

f *mp* *f* *ff*

breach born breach born breach born feet first t

breach born breach born feet first t

breach born pushing, strained *mp* *ff* fee(t) - - - - t

13

D. Rec.1

D. Rec.2

Tr. Rec.1

Tr. Rec.2

S.1

S.2

A.

pp *f* *sfzp* *sf* *sfzp*

p *f* *f* *f*

breach born

first feet feet first

born

17

D. Rec.1 *sfzp* *f* *>sf* *mf* *f* *mf* *f* *mf* *f*

D. Rec.2 *f* *p* *f* *>mp* *sfz* *sfz* *sfz*

Tr. Rec.1 *p* *f* *p* *sf* *mf*

Tr. Rec.2 *sf* *sf* *sfzp* *sf*

S.1 born t t breach born feet first first first first

S.2 first t t breach born feet first t t

A. t t breach born feet first sweet *mf* born

21

D. Rec.1 *mp* *f* *mp* *sfz* *f* *mp* *sfz* *p* *f* *mp* *sf*

D. Rec.2 *sfz* *sfz* *f* *p* *sf* *mf* *p* *mf* *sfz* *mp* *sfz* *mp*

Tr. Rec.1 *f* *p* *sf* *p* *sf* *sfz* *p* *f* *mf*

Tr. Rec.2 *p* *sf* *sf* *p* *sf* *mf* *f* *p* *sf* *sfz* *mp* *sfz* *mf*

S.1 breach born feet - - t fir(st) - st

S.2 breach born breach born feet - - t fir(st) - st

A. *mp* wild -

25

D. Rec.1 *p* *f* *mf* *p sfz* *f*

D. Rec.2 *pp* *sfz* *f* *p sf*

Tr. Rec.1 *pp* *mf* *pmf* *p sf*

Tr. Rec.2 *p* *f*

S.1

S.2

A. *cresc.* becoming more strained losing pitch *ff*

d

29

D. Rec.1

D. Rec.2 *p* *f*

Tr. Rec.1 *sfz* *f*

Tr. Rec.2 *sfz* *f*

S.1 *mp* *f* *mp* *f* *f*

S.2 wild_ wild_ wild_ *p* *mf* *p* *mf* *mf*

A. born_ born_ born_ *p* *mf* *p* *mf* *mf*

breach breach_ breach

33

D. Rec.1 *p sf mp f > mp*

D. Rec.2 *p < f p < f*

Tr. Rec.1 *sfzp > f > p sf sfzp sfz p <*

Tr. Rec.2 *sfzp < f p < mf 3 3 > p sf*

S.1
wild. wild wild

S.2
born_ born_ feet first

A.
breach_ breach_ wild_ wild

p < f sfzp

f sfzp < f

37

D. Rec.1 *< f mf p f p sf*

D. Rec.2 *sfzp < f f sf p < f*

Tr. Rec.1 *f p < f sf p < f*

Tr. Rec.2 *p f mf < f mf > p f f p f*

S.1
wild_ wild_ wild_ wild wild wild

S.2
feet_ first_ feet first_ feet first

A.
wild_ wild_ wild_ wild_

sfzp < f p < f p < f

sfzp < f p < f sfzp < f

41⁸

D. Rec.1 *p* *f* *f*

D. Rec.2 *p sf* *p sf* *p f p*

Tr. Rec.1 *p sf* *p sf* *f*

Tr. Rec.2 *p sf > p sf f* *sfz* *f* *p sfz*

S.1
 — wild — wild wild
 breach born feet first

S.2
 — feet — first first — feet — first
 breach born feet first

A.
 wild — wild — breach born
 breach born feet first wil(d) - - d

45⁶

D. Rec.1 *mf* *p sf* *mp* *sfz* *mf*

D. Rec.2 *sfz* *mf* *p sf* *mf > p sf*

Tr. Rec.1 *sfzp* *mf* *pp* *mf* *sfz* *p*

Tr. Rec.2 *f* *p* *mf* *f* *mp sfz* *f* *p sf*

S.1
 feet first
 first —
 breach born feet first.

S.2
 feet — first —

A.
 wil(d) - - d

legato
mf

49

D. Rec.1

D. Rec.2

Tr. Rec.1

Tr. Rec.2

S.1

S.2

A.

pp *p* *rit.*

p *f* *p*

mf *p*

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

mf *rit. decresc.*

born

mf *decresc.*

born

mf *mp* *ff* *f* *mp* *decresc.*

wil(d) d wild

II

Treble Recorder 1

Treble Recorder 2

Soprano

Soprano

Alto

Gna - shing t t t teeth

Gna - shing t t t t t teeth

Gna - shing t t t t teeth

mp *ff* *f* *pp* *mp* *<mf*

mp *ff* *f* *pp* *mp*

mp *ff* *f* *pp* *mp*

no pitch

no pitch

no pitch

S.

S.

A.

teeth an(d) - d no(t) - t much

teeth an(d) - d no(t) - t much

an(d) - d no(t) - t much

f *p* *sfzp* *f* *mp* *<f* *p*

f *sfzp* *f* *mp* *<f* *p*

f *sfzp* *f* *mp* *<f* *p*

Tr. Rec. 1

S.

S.

A.

else

else else

else else

g g g g

k k k k

mf *p* *mf* *f*

mf *p* *<mf*

mf *p* *<mf* *f*

15

Tr. Rec. 1

Tr. Rec. 2

S.

S.

A.

f *ff* *f* *mf* *f*

f *ff* *f* *mf* *f*

f *ff* *f* *mf* *f*

gna - - shing k k k k k k k k k k k k k k

slow max. 1 tone *ff* approx. high/low pitch

gna - - shing k k k k k k k k k k k k k k

gna - - shing k k t t t t t t t t t t

19

Tr. Rec. 1

Tr. Rec. 2

S.

S.

A.

ff *mp* *f* *mp* *f* *mp* *f* *f* *f*

mp *f* *mp* *f* *mp* *f* *f* *f*

mp *ff* *mp* *f*

approx. high/low pitch

k k t t t t k t t t t t k k k k t gna -

k k k k k k aw aw aw t t gna -

aw aw t t t aw aw gna -

22

S.

S.

A.

poco cresc. *poco cresc.* *poco cresc.*

becoming more nasal

shing aw *mf*

shing aw *mf*

shing aw

25 move between vowel sounds

S. *u o i u*

S. *u i o i u o*

A. *i u o i*

28

S. *i o i u a* *p* *mf sfz* *pp* *Very Still*
kwar - - d raw

S. *a i a* *p* *mf sfz* *pp*
kwar - - d raw

A. *u i a* *p* *mf sfz* *pp*
kwar - - d raw

34

S. *p* *mf* *mp* *f* *p*
or lame

S. *p* *mf* *mp* *f* *p*
or lame

A. *p* *mf* *mp* *f* *p*
or lame

III

♩ = 110 - 120

Sopranino 1
f
gliss.
gliss.

Sopranino 2
f
gliss.
gliss.
3
gliss.

Sopranino 3
f
gliss.

Sopranino 4
f
gliss.
p

Sopranino 5
f
gliss.
gliss.

♩ = 110 - 120

Soprano 1
f
You _____ you _____ you _____ you _____

Soprano 2
f
You _____ you _____ you _____

Alto
f
You _____ you _____ you _____

Sop. 1
8
gliss.
mp
gliss.
gliss.

Sop. 2
gliss.
mp
gliss.
gliss.

Sop. 3
gliss.
p

Sop. 4
mf
gliss.
p
gliss.

Sop. 5
gliss.
p
mp
gliss.
gliss.

S.1
you _____ you _____
mp

S.2

A.
you _____
3
gliss.

13

Sop. 1 *f* *sfz* *p* *sfz* *p* *mf* *p*

Sop. 2 *gliss.* *sfz* *p* *sfz* *p* *gliss.*

Sop. 3 *gliss.* *mf* *p* *gliss.*

Sop. 4 *f* *gliss.* *sfz* *p* *pp* *mp* *sfz* *pp*

Sop. 5 *gliss.* *mf* *gliss.* *sfz* *p* *pp* *mp* *gliss.* *sfz*

S.1 *ff* *mp* *mf*

S.2 *ff* *mp* *mf*

A. *ff* *mp* *mf*

in a world world world

live in a world world

in a world world



20

Sop. 1 *poco cresc.* *gliss.* *mf* *sfz* *p* *sfz* *p* *gliss.*

Sop. 2 *pp* *mp* *gliss.* *sfz* *p* *gliss.* *sfz* *p* *gliss.*

Sop. 3 *gliss.* *sfz* *p* *gliss.* *sfz* *p*

Sop. 4 *sfz* *p* *gliss.* *sfz* *p* *pp* *gliss.*

Sop. 5 *p* *ppp* *gliss.* *mp* *sfz* *p* *gliss.* *sfz* *p* *gliss.*

S.1 world

S.2 world world world

A. world world world

26

Sop. 1: *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Sop. 2: *sfz* *p* *pp* *p* *sfz* *p*

Sop. 3: *sfz* *p* *gliss.* *pp* *p* *sfz* *p* *gliss.* *sfz* *p*

Sop. 4: *p* *gliss.* *sfz* *p* *gliss.*

Sop. 5: *gliss.* *sfz* *p* *gliss.* *gliss.* *gliss.* *gliss.* *sfz* *p*

S.1: *p* *mf* *mf*

S.2: *world* *world* *world*

A.: *world* *world* *world*

32

Sop. 1: *p* *sfz* *p* *sfz* *p* *f* *p* *f*

Sop. 2: *sfz* *p* *gliss.* *f* *p* *f*

Sop. 3: *gliss.* *sfz* *p* *f* *gliss.* *f*

Sop. 4: *sfz* *p* *f* *gliss.* *mp* *f*

Sop. 5: *gliss.* *gliss.* *gliss.* *f* *mp* *f*

S.1: *p* *mf* *f* *p* *f* *mp* *f*

S.2: *p* *sfz* *p* *mf* *f* *p* *f* *mp* *f*

A.: *p* *mf* *f* *p* *f* *mp* *f*

world in which light

Musical score for Soprano 1-5, Soprano 1-2, and Alto parts, measures 38-47. The score includes dynamic markings such as *p*, *mp*, *mf*, *pp*, and *f*, and performance instructions like *gliss.* and *light*. Soprano 1-5 parts feature melodic lines with glissandos and triplets. Soprano 1-2 and Alto parts have accompaniment with lyrics: (t) light light.

Musical score for Soprano 1-5, Soprano 1-2, and Alto parts, measures 44-47. The score includes dynamic markings such as *f*, *sfz*, *p*, *f*, *pp*, *p*, and *mf*, and performance instructions like *gliss.* and *has*. Soprano 1-5 parts feature melodic lines with glissandos and triplets. Soprano 1-2 and Alto parts have accompaniment with lyrics: has has has.

50 ⁸

Sop. 1 *mp* *p* *sf* 15

Sop. 2 *pp* *mp* *sf*

Sop. 3 *mp* *sf*

Sop. 4 *sf*

Sop. 5 *mp* *f* *f*

S.1 *mp* *f*

S.2 *mp* *mf* *pp* *mf*

A. *mp* *f*

has been
has been
has tamed

56 ⁸

Sop. 1 *p* *f*

Sop. 2 *p* *f*

Sop. 3 *p* *f*

Sop. 4

Sop. 5

S.1

S.2

A.

62

Sop. 1 *gliss.* *gliss.* *gliss.* *gliss.*

Sop. 2 *f* *mp*

Sop. 3 *f* *mp* *sf*

Sop. 4 *f* *mp*

Sop. 5 *mf* *mf* *poco cresc.* *f* *mp*

S.1 *mf* *poco cresc.*

S.2 *mf* *poco cresc.* it knows

A. *mf* *poco cresc.* it knows

66

Sop. 1 *gliss.* *gliss.* *gliss.*

Sop. 2 *sfzp* *gliss.* *sfzp*

Sop. 3 *sf>mp* *sfzp* *gliss.* *sfzp*

Sop. 4 *gliss.* *sfzp* *gliss.* *gliss.* *gliss.*

Sop. 5 *gliss.* *sfzp* *gliss.* *gliss.* *gliss.*

S.1 *mf* *mf* knows how to dance dance

S.2 *p* *mf* *mf* knows how to dance

A. *mf* *mf* knows to dance

72₈

Sop. 1

Sop. 2

Sop. 3

Sop. 4

Sop. 5

S.1

S.2

A.

mf

gliss.

mf *p*

mf *mp* *p*

mf *mp* *mf* *p*

mf *mp* *mf* *p*

mf *mp* *mf* *p*

dance with the dark

dance with the dark

dance with the dark



78₈

Sop. 1

Sop. 2

Sop. 3

Sop. 4

Sop. 5

S.1

S.2

A.

ppp *mf*

ppp *mf*

ppp *mf*

ppp *mf*

ppp *mf*

pp

pp

pp

dark dark

dark dark

dark dark

IV

♩ = 90 Urgent

Descant Recorder

Treble Recorder 1

Treble Recorder 2

Tenor Recorder 3

Bass in F

D. Rec.

Tr. Rec. 1

Tr. Rec. 2

T. Rec. 3

B. Rec.

D. Rec.

Tr. Rec. 1

Tr. Rec. 2

T. Rec. 3

B. Rec.

16₈

D. Rec. *p* *mf* *sfz*

Tr. Rec.1 *p* *mp* *sfz* *f* *p*

Tr. Rec.2 *f* *mp*

T. Rec.3 *f* *mf* *sfz* *p* *f*

B. Rec. *f* *mf* *f* *p* *sfz* *sfz* *sfz*

21₈

D. Rec. *mf* *3* *ppp* *mf* *p*

Tr. Rec.1 *f* *mf* *p*

Tr. Rec.2 *sf* *f* *3* *ppp*

T. Rec.3 *pp* *f* *mf*

B. Rec. *mf* *sfz* *mf* *f*

26₈

D. Rec. *mf* *sfz* *f* *mf*

Tr. Rec.1 *mf* *mp* *sfz* *mf* *f* *mf*

Tr. Rec.2 *sfz* *mp* *sf* *mp* *f* *mf*

T. Rec.3 *f* *mf*

B. Rec. *sf* *mp* *sfz* *f* *sf*

31₈

D. Rec. *f* *mf* *f* *mf*

Tr. Rec.1 *f* *mf* *f* *mp* *mf* *f*

Tr. Rec.2 *f* *mf* *f* *mf* *f*

T. Rec.3 *f* *sfz* *f* *mf* *f*

B. Rec. *f*

36₈

D. Rec. *sfz* *mp* *mf* *sfz* *mp*

Tr. Rec.1 *f* *f* *mf* *5* *sfz*

Tr. Rec.2 *mp* *mf* *mf* *5* *sfz*

T. Rec.3 *f* *ff* *sfz*

B. Rec. *f* *sfz* *mp*

41₈

D. Rec. *gliss.* *sfz* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *gliss.* *sfz*

Tr. Rec.1 *3 sfz mf* *3 sfz mf* *gliss.* *3 sfz* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf*

Tr. Rec.2 *3 sfz mf* *3 sfz mf* *gliss.* *gliss.* *sfz*

T. Rec.3 *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf*

B. Rec. *gliss.* *sfz* *3 sfz mf* *3 sfz* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf* *3 sfz mf*

45

D. Rec. *gliss.* *gliss.* *f* *mf* *sfzp* *ff* *sfzp*

Tr. Rec.1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *sfz* *sfzmf* *sfz* *sfzp* *f*

Tr. Rec.2 *mf* *3* *3* *3* *3* *3* *3* *3* *3* *3* *sfz* *pp* *ff* *mf*

T. Rec.3 *5* *3* *3* *3* *3* *3* *5* *3* *3* *sfzmf* *sfzmf* *sfzp* *mf* *sfzp*

B. Rec. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mp* *3* *3* *3* *3* *3* *3* *sfzp* *f* *mf*

50

D. Rec. *ff* *p* *sfz* *f* *f*

Tr. Rec.1 *sfz* *p* *ff* *p* *sfz* *f* *f* *f*

Tr. Rec.2 *sfz* *f* *f*

T. Rec.3 *f* *f* *f*

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

55

D. Rec. *poco a poco decresc.* *p*

Tr. Rec.1 *poco a poco decresc.* *p*

Tr. Rec.2 *mf* *p*

T. Rec.3 *mf*

B. Rec.

Slow (♩ = 52)

Tenor Recorder 1
mf > *p* *ppp* < *mp* > *pp* *mf* > *ppp*

Tenor Recorder 2
mf > *p* *ppp* < *mp* > *pp* *mf* > *ppp*

Soprano 1
 Too bright (t) to live long too
p < *mf* > *p* *mf* > *pp* *f*

Soprano 2
 Too bright (t) to live long too

6

T. Rec. 1
 < *mf* > < *mf* > < *sf* > *mp* *f* > *p* *mf*

T. Rec. 2
 < *mf* > < *mf* > < *sf* > *mp* *f* > *p* *mf*

S. 1
 cost - ly they feared your
 < *mp* *f* > *sf* > *mp* < *mf* > *pp* *mf*

S. 2
 cost - ly they feared your

10

T. Rec. 1
 > *p* *mf* *p* < *f* > *mp* < *mf* > *p* *pp* < *mp* *sfz* *pp* < *mf*

T. Rec. 2
 > *p* < *mf* > *p* < *f* > *mp* < *mf* > *p* < *mf* *pp* < *mp* *sfz* *pp* < *mf*

S. 1
 a - ppe-tite guz - - zl - ing the mains
 < *f* > *sfp* < *f* > *p* *mp* *mf*

S. 2
 a - ppe-tite guz - - zl - ing the mains

1 Slowish (♩=58)

T. Rec. 1 *sf* *decresc.* *p* *f* *f*

S. 1 *mf* *p sf* *pp* *mf* *f* *f*

Hur - ling fist - fuls of fe - ver - ish light (t)

6

T. Rec. 1 *mf* *p* *mf* *p* *f* *sub mp*

S. 1 *mf* *pp* *mf*

a - gainst their fa - ces un - - - - - til

10

T. Rec. 1 *pp* *mp* *sfzp* *mf* *f*

S. 1 *p* *mp* *f*

emp - - - - - tied plinked out

15

T. Rec. 1 *mf* *sf* *mp sfzmp* *sfzmp* *sfzmp* *sfzmp* *f*

legato *mf* *sf* *mp sfzmp* *sfzmp* *ff* *poco decresc.*

S. 1 *mf* *sf* *mp sfzmp* *sfzmp* *ff* *poco decresc.*

no lon - ger a - ble to beat 6 beat 6 beat 3 back

19

T. Rec. 1 *mp* *pp* *mf* *mf* *p mf* *mf* *mp*

T. Rec. 2 *mp*

S. 1 *mp* *pp* *mp* *mf* *mp* *mf* *mp* *f* *mp*

S. 2 *mp*

the dark ca - pa - ble ca - pa - ble ca - pa - ble on - ly - of coo - ling

Alto *mp*

(coo)ling go directly on to VII

VII

Slow (♩=52)

Tenor Recorder 1
p *mf* *p* *ppp* *mp* *mf* *p* *mf*

Tenor Recorder 2
p *mf* *pp* *ppp* *mp* *mf* *p* *mf*

Soprano 1
p *mf* *p* *mf* *pp* *mf* *p*

Alto
p *mf* *p* *mf* *pp* *mf* *p*

af - - - ter im - - - age

6

T. Rec. 1
p *mf*

T. Rec. 2
p *mf*

S. 1
pp *mf* *mf* *pp* *mf* *mf*

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

of dy - ing me-mo - ry ca - pa - ble

of ca - pa - ble

11

T. Rec. 1
f *sf* *pp* *mf*

T. Rec. 2
f *sf* *pp*

S. 1
mf *mf* *p* *f* *sf* *p* *mf*

A.
mf *mf* *p* *f* *sf* *pp*

ca - pa - ble ca - pa - ble of be - ing held

ca - pa - ble ca - pa - ble of

16

T. Rec.1

T. Rec.2

S.1

A.

mf *p* *mf* *sf* *mf* *poco decresc.*

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

of be - ing rolled in hot palms sing - ing

of be - ing rolled in hot palms sing - ing

21

T. Rec.1

T. Rec.2

S.1

A.

mp *pp*

mp *pp*

mp *pp*

one soft

one soft

25

T. Rec.1

T. Rec.2

S.1

A.

p *f*

p *f*

p *f* *mf*

p *f* *mf*

blind note

blind note

VIII

♩ = 100 Driving Urgent

Descant Recorder 1

Descant Recorder 2

Tenor Recorder 1

Tenor Recorder 2

Bass Recorder

Soprano 1

Soprano 2

Alto

pp

pp

ff *mp* *sf* *p* *sf* *p* *sf* *ff* *mp* *sf*

p *f* *mf*

You

p *f* *pp*

You

p *f* *pp*

You

D. Rec. 1

D. Rec. 2

T. Rec. 1

S. 1

S. 2

A.

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

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

sfz *mf* *p* *f* *ppp* *f*

f *p*

live

f *p*

live in a world in a world harsh

f *ppp*

in a world a world

D. Rec. 1

D. Rec. 2

T. Rec. 1

S. 1

S. 2

A.

mf *f* *ppp*

mf *f* *ppp*

mf *f* *ppp*

in which light

mf *f* *sub pp*

in which light

mf *f* *sub pp*

in which light

17

D. Rec.1

D. Rec.2

T. Rec.1

S.1

S.2

A.

sf *mp* *poco cresc.* *ff* *f*

has been tamed

has been tamed

has been tamed

22

D. Rec.1

D. Rec.2

T. Rec.1

T. Rec.2

B. Rec.

S.1

S.2

A.

mf *sfzmp* *ff* *mp* *ff*

ff *no pitch* *ff* *f*

sfzmp *ff* *f* *p* *f*

sfzmp *ff* *f* *p* *f*

re - mains that t

and still it re - mains t fe - ver - ish light

TiKa

TiKa

t t t t

27

D. Rec.1 *mf*

D. Rec.2 *mf*

T. Rec.1 *pp sf pp sfz p sfz sfz*

T. Rec.2

B. Rec. *sfz p f*

S.1 *mf*
ap-pe - tite

S.2 *no pitch sfz p f*
that

A. *p sfz*
t

33

D. Rec.1 *p mf sfz*

D. Rec.2

T. Rec.1 *p sf sfz f sfz p sfz sfz*

T. Rec.2 *f*
d d d d d d d d d d d d d

B. Rec. *f*
d d d d d d d d d d d d d

S.1 *f*
d d d d d d d d d d d d d

S.2 *half spoken, half sung f*
un - - - a - - - fraid

A. *f*
d d d d d d d d d d d d d

deep bass drum sound approx high/low pitch

deep bass drum sound approx high/low pitch

deep bass drum sound approx high/low pitch

38 *Slightly Slower*

D. Rec.1 *mf ff mf p mp*

D. Rec.2 *mf ff mf p mp*

T. Rec.1 *p f pp*

T. Rec.2 *fff*

B. Rec. *fff*

S.1 *fff pp mf*
to bran - - dish its

S.2 *fff pp mf*
to bran - - dish its

A. *fff pp mf*
to bran - - dish its

44

D. Rec.1

D. Rec.2 *pp < mf >*

T. Rec.1 *mp p*

T. Rec.2 *Tika ff*

B. Rec. *Tika ff*

S.1 *ff* no pitch *cresc.* 3 3
t t

S.2 *ff* no pitch *cresc.* 3 3 3
t t

A. *ff* no pitch *mp* 6 6 *f* *cresc.* 3 3
t t

become more and more strained into a very nasal sound

49, 8

D. Rec.1

D. Rec.2

T. Rec.1

S.1

S.2

A.

mf

pp < mf >

mf

mf

f

mf

f

mf

teeth

teeth

teeth

!IX!

♩ = 100-110

Treble Recorder
ts *sffzp* *f* *mf* TiKa
ce ce ce ce ce ce ce ce

Tenor Recorder 1
ts *sffzp* *f* *mf* *mp* *f* *mp* *f* *mf* TiKa
ce ce ce ce ce ce ce ce ce ce ce ce

Tenor Recorder 2
ts *sffzp* *f* *p* *f* *p* *f* *f*
ce ce ce ce ce ce ce ce ce ce

Bass Recorder
ts *sffzp* *sfzp* *f* *p* *f*
ts

Bass Recorder
ts *sffzp* *sf* *p* *f*
ts

♩ = 100-110

Soprano 1
En - force ce ce ce ce ce ce ce ce the
sfzp humming *f* *mp* *f*

Soprano 2
En - force ce ce ce ce ce ce ce ce t t t t t t t t t t
sfzp humming *f* *p* *ff* *p*

Alto
En - force ce ce ce ce ce ce ce ce ce ce ce ce ce t t
sfzp humming *f* *p* *mf* *ff* *p*

4

Tr. Rec. *sfz* *mf* *f* rules rules rules rules

T. Rec.1 *sfz sfzp mf sfzp mf* gliss. gliss.

T. Rec.2 rules rules rules rules rules rules rules rules *sfzp mfzfp* gliss. gliss.

B. Rec.1 fast---slow---fast rules rules rules rules rules rules rules rules *mf*

B. Rec.2 fast---slow-fast rules rules rules rules rules rules rules rules gliss. gliss.

S.1 semi shouted *mf poco cresc.* *ff* Fltz. *sfzmp* rules rules rules rules rules rules rules r. gliss.

S.2 *f p f p mp f sffzp f* t t t t t t t t t r r r rules rules rules l l l l l l l l l l l l l l l l l

A. *f p < f* t t t t t t t t t r r r r s s s s s s s s s s

7

Tr. Rec. rules rules ts *sffzpp* p *p*

T. Rec.1 ts *sffzpp*

T. Rec.2 *gliss.* ts *mfsfzpp* TiKa

B. Rec.1 *gliss.* *sfzp* *mf* *f* *subp* *sf>p* *sf>p* *sf>p* *ppp* *tr*

B. Rec.2 fast accel *gliss.* *mp* *f* *p* *sf>p* *f* *ppp* *tr*

S.1 *gliss.* with ts the t t t t *ff* semi shouted (hiss) *sfzpp* *pp<ff*

S.2 (hiss) *sfzpp* *f* *sfzpp* *p<f* *subp* *ff* l r l r ts th ts t t t t t t t t t t t t t t t t

A. *f* (hiss) *p* *sffzpp* *f* *sfzpp* *f* *pp<ff* *gliss.* r ts th ts t t t t

10

Tr. Rec.

T. Rec.1

T. Rec.2

B. Rec.1

B. Rec.2

S.1

S.2

A.

f *p* *mf*

TiKa *sfz* *p* *sf* *p*

p *mf* *sf* *p*

ff *subp* *mf* *p* *mf* *mp*

ff *subp* *mf* *mp* *f* *mp*

f *mf* *p* *mf* tongue trem no more than a semi tone *gliss.*

t t t t t t t t t t palm l

mf *p* *mf* tongue trem

t t t t t t t t t t palm l

mf *p* *mf* tongue trem no more than a semi tone *gliss.*

5 palm l

13

Tr. Rec. *mf* *mf*

T. Rec.1 *mf* *mf* hand *mf* hand

T. Rec.2 *mf* *mf* hand *mf* hand hand

B. Rec.1 *mf* *p* *f* *p* *mf* *p* *f* *pp*

B. Rec.2 *p* *sfz* *sf* *f subp* *mf* *p* *sfz* *d* *sf*

S.1 of _____ your _____ d d d d d d d d d d

S.2 *sfz* *mp* *f* semi shouted *f* v v v v v v y hand d d d d d d d d d d

A. *sfz* *mp* of _____ your _____ d d d d d d d d d d

16

Tr. Rec. *ppp* *mp* *f* *sfzp*

T. Rec.1 hand hand hand hand dg *sf* *ppp* dg *p*

T. Rec.2 d d d d d d d d hand hand dg *p*

B. Rec.1 *sfz* d d ³d d d d d d d d d d dg *sfz* *subp* *f* *sfzp*

B. Rec.2 d d d d d dg *p* *f* *sf* *f* *pp* *mp* fast-----slow

S.1 d d d d d d d d d d d d d moo - ...n - ...oo ...n - *mf* *p*

S.2 d *pp*

A. d d d d d d d d d d d d d d d d d d moo - ...n - *mf* *p*

01 01 01
2 2 2
3 3 3
4 4 4
6 6 6
7 7 7

19

Tr. Rec. *f sfzp mf poco cresc. sfz th(airy) sfzp*

T. Rec.1 *mf sff th(airy) sfzp*

T. Rec.2 *mf p th(airy) sfzp*

B. Rec.1 *mf* TiKa

B. Rec.2 *fast* *th(airy) sfzp*

S.1 *mf f poco cresc. ff*
 ...oo ...n l as

S.2 *spoken mf f ff p*
 light light light light death da da

A. *mf f poco cresc. ff sfzpp*
 ...oo ...n l as d d d d d

slightly shouted

very low

Tongue trem

01
 2/3
 4/6
 7

25

Tr. Rec. *sf* *ppsfzpp* dg

T. Rec.1 dg *sfzpp*

T. Rec.2 dg *sfzpp*

B. Rec.1 *f* *p* dg *sfzpp* d ³d d d d d d

B. Rec.2 dg *sfzpp*

S.1 god *f*

S.2 *sfz* *p* *f* d dg god

A. *sfzpp* *sfzpp* *f* g dg g dg god

X

Musical score for five recorders. The staves are labeled: Tenor Recorder, Tenor Recorder, Bass Recorder, Bass Recorder, and Bass Recorder. The score shows a dynamic progression from *mp* to *mf* to *p*, then back to *mp* and *f*, and finally *mf* with a *decresc.* instruction. The key signature has one sharp (F#) and the time signature is 6/8. There are two vertical dashed lines indicating structural divisions.

Musical score for five recorders starting at measure 4. The tempo marking is $\text{♩} = 62$. The staves are labeled: T. Rec., T. Rec., B. Rec., B. Rec., and B. Rec. The score shows dynamic markings *mf* and *f* in the first measure, *mf* and *p* in the second, *mp* in the third, and *sfzmp* in the fourth. The key signature has one sharp (F#) and the time signature is 6/8.

Musical score for five recorders starting at measure 8. The staves are labeled: T. Rec., T. Rec., B. Rec., B. Rec., and B. Rec. The score shows dynamic markings *f* and *mf* in the first measure. The key signature has one sharp (F#) and the time signature is 6/8.

13

T. Rec. *pp*

T. Rec. *mf* *f*

B. Rec. *mf > p* *mf > p*

B. Rec. *mf > p* *mf > p*

B. Rec. *mf > p* To Sop. Rec.



18

T. Rec. *f > p*

T. Rec.

B. Rec. *sfz > p* *mf*

B. Rec. *sfz > p*

B. Rec.



23

T. Rec. *sfz > p* *f*

T. Rec. *f* To Sop. Rec.

B. Rec. *sfz > mf* To Sop. Rec.

B. Rec. *sfz > p*

B. Rec.

28

T. Rec. *mp* *p* *pp*

T. Rec. *mf* *f* *p* *mf* *pp*

B. Rec.

B. Rec. Soprano Recorder

B. Rec. Soprano Recorder

To Sop. Rec.

34 expressive

T. Rec. *mf*

T. Rec. Soprano Recorder *pp*

B. Rec. Soprano Recorder *pp*

Sop. Rec. *pp*

Sop. Rec. *pp*

Bass Recorder

Bass Recorder

39

T. Rec. *sfz* *p* *mf* *p*

Sop. Rec. *pp* Tenor Recorder

Sop. Rec. *pp* Bass Recorder

B. Rec. *f*

B. Rec. *f*

44

T. Rec. *fp*

T. Rec. *f*

B. Rec.

B. Rec.

B. Rec.

49

T. Rec. *sfz* *p* *ff* *f* *sfz*

T. Rec.

B. Rec.

B. Rec.

B. Rec.

54

T. Rec.

T. Rec.

B. Rec.

B. Rec.

B. Rec.

59

Musical score for measures 59-63. It features five staves: two Tenors (T. Rec.), two Basses (B. Rec.), and an Alto (A.). The Tenors have a rest. The Basses play a rhythmic accompaniment. Dynamics include *mp* and *p*.

64

Musical score for measures 64-69. It features five staves: two Tenors (T. Rec.), two Basses (B. Rec.), and an Alto (A.). The Tenors and Basses are marked "sing and play". The Alto has the lyrics "in". Dynamics include *pp*, *p*, *mf*, and *pp*.

70

Musical score for measures 70-74. It features five staves: two Tenors (T. Rec.), two Basses (B. Rec.), and two Soprano parts (S.1, S.2) and an Alto (A.). The Tenors and Basses are marked "sing and play". The Soprano parts have the lyrics "in". Dynamics include *f*, *p*, *mf*, and *pp*.

♩ = 48

1 *p* *p* *pp* *mp* *mf* *f* *p sfz*

S.1 — dar - ker — hours (rs) there — will — be — dust — (t)

S.2 *p* *p* *pp* *mp* *mf* *f* *p sfz* *pp*
— dar - ker — hours (rs) there — will — be — dust — (t) s(hiss)

A. *p* *p* *pp* *mp* *mf* *f* *p sfz* *mp*
— dar - ker — hours (rs) there — will — be — dust — (t) s(hiss)



7 *Solo* *sfzpp* *mp* *mp* *mf* *mp*

S.1 — ts(hiss) — a touch — of — grey a —

S.2 *mp*

A.



11 (feel the beat) *f* *mp* *f* *p*

S.1 — pre - ssure you will es - chew — the re - gu - lar —

S.2 — (es)chew — the re - gu - lar —

A. — (es)chew — the re - gu - lar —



15 *Solo* *mf* *p poco cresc.* *mf* *p* *mf* *p* *mf* *p*

S.1 — ta - lis - mans — of sad - ness and shine —

S.2 — mans — of sad - ness shine —

A. — mans — of sad - ness shine —

♩ = 50

Bass Recorder 1 *mf > p* pulsing dynamic throughout

Bass Recorder 2 *mf > p* pulsing dynamic throughout

Bass Recorder 3 *mf > p* pulsing dynamic throughout

Bass Recorder 4 *mf > p* pulsing dynamic throughout

Sub Bass Recorder *mf > p* pulsing dynamic throughout

Soprano 1

Soprano 2 *mp* *mf*
be - - hind

Alto *p* *mf*
All this

B. Rec. 1 *mf > p*

B. Rec. 2 *mf > p*

B. Rec. 3 *mf > p*

B. Rec. 4 *mf > p*

S. B. Rec. *mf > p*

S. 1 *mf* *f* *p*
shut - tered and flut - ter - ing eyes where

S. 2 *mf* *f*
(shut)tered flut - ter - ing eyes where

A. *mf* *f*
shut(tered) flut - ter - ing eyes where

slightly slower

A tempo

10

B. Rec.1 *mf* > *pp*

B. Rec.2 *mf* > *pp*

B. Rec.3 *mf* > *pp*

B. Rec.4 *mf* > *pp*

S. B. Rec. *mf* > *pp*

Solo *mp*

S.1 *mp* ev - ery - thing moves like

S.2

A.

slightly slower

A tempo

14

B. Rec.1 *p* *mf* > *p*

B. Rec.2 *mf* > *p*

B. Rec.3 *mf* > *p*

B. Rec.4 *mf* > *p*

S. B. Rec. *mf* > *p*

S.1 *p* *mf*
snow - fall and time it -

S.2 *p* *mf*
and time it -

A. *p* *mf*
and time it -

17

B. Rec.1 *mf* > *p*

B. Rec.2 *mf* > *p*

B. Rec.3

B. Rec.4

S. B. Rec. *mf* > *p*

S.1 *mp* < *mf* *mp* , *mf*
self de - li - cate as snow - flake

S.2 *mp* < *mf* , *p*
self del as a snow - flake

A. *mp* , *p*
self del as snow - flake

22

B. Rec.1 *mf* *p* < *mf* rit. . . .

B. Rec.2 *p* < *mf*

B. Rec.3 *mf*

B. Rec.4 < *mf*

S. B. Rec. *mf* *pp* < *mp*

S.1 *mf* rit. . . .
melts on the tongue

S.2 *mf*
melts on the tongue

A. *mf*
melts on the tongue