

Morning

David Braid

Soprano

♩ = 66
lontano sul tasto

Violin I
pp
lontano sul tasto
normale

Violin II
pp
normale

Viola
normale
sul pont

Violoncello

The first system of the musical score is in 4/4 time. The Soprano part consists of four whole rests. The Violin I part begins with a half note G4 (with a natural sign) and a half note G4 (with a sharp sign), both marked *pp* and *lontano sul tasto*. The Violin II part begins with a half note G4 (with a sharp sign) and a half note G4 (with a sharp sign), both marked *pp*. The Viola part has a whole rest. The Violoncello part has a whole rest. The system concludes with a fermata over the final notes of the Violin I and II parts, which are marked *normale*.

5

S.

Vln I
f
mp
pp

Vln II
f
mp
pp

Vla
f
less sul pont
normale
p

Vc.

The second system of the musical score begins at measure 5. The Soprano part consists of four whole rests. The Violin I part begins with a half note G4 (with a natural sign) and a half note G4 (with a sharp sign), both marked *f*. The Violin II part begins with a half note G4 (with a sharp sign) and a half note G4 (with a sharp sign), both marked *f*. The Viola part begins with a half note G4 (with a sharp sign) and a half note G4 (with a sharp sign), both marked *f*. The Violoncello part has a whole rest. The system concludes with a fermata over the final notes of the Violin I and II parts, which are marked *normale*.

2 10

S.

Vln I

Vln II

Vla

Vc.

mf

mf

mf

mf

12

S.

Vln I

Vln II

Vla

Vc.

mf

7 6

7 6 5

7

S.

Vln I

Vln II

Vla

Vc.

S.

Vln I

Vln II

Vla

Vc.

ff

ff

ff

ff

4 16 *mp*

S. Na - - - ked

Vln I *ben marc.*
mp *mf* *mp*

Vln II *ben marc.*
mp *mf* *mp*

Vla *mp*

Vc. *mp* *f* *mp*

19 *(mp)*

S. you

Vln I

Vln II *mf* *mp*

Vla *mf* *f* *intenso*

Vc.

S. *are*

Vln I *mf f mp*

Vln II

Vla *mp f mf*

Vc.

S. *sim - - ple as one —*

Vln I

Vln II

Vla *f mf f mf mp*

Vc.

6 28

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

of your hands smooth

Vln I *pp* *mp*

Vln II *f* *mf*

Vla *mf*

Vc. *mf*

31

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

ear - thy

Vln I *f* *mp*

Vln II *f* *mf*

Vla

Vc.

33 *mp* *mf* *mp* 7

S. *small* *trans*

Vln I

Vln II

Vla

Vc.

35 *f* *mf*

S. - par

Vln I *f*

Vln II *molto intenso* *f*

Vla *molto intenso* *f*

Vc. *molto intenso* *f*

8 37

S. *rent*

Vln I *de tallone* *fff*

Vln II *ff*

Vla *ff*

Vc. *ff*

39

S.

Vln I *mf* *mp* *intenso (but do not dominate)* *mf > mp*

Vln II *mf*

Vla *mf*

Vc. *mf*

S.

Vln I

Vln II

Vla

Vc.

S.

Vln I

Vln II

Vla

Vc.

10 43 *mp* *mf*

S. round

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

44 *p*

S.

Vln I

Vln II

Vla

Vc.

S.

Vln I

Vln II

Vla

Vc.

ben marc

ff

sub f

ff

mf

S.

Vln I

Vln II

Vla

Vc.

ff

fff

ff

fff

ff

fff

ff

mf

ff

fff

12 51

with a sense of urgency, sotto voce e poco detache *allarg. e normale*

p **mf**

S. tie - nes li - neas de lu - na

Vln I **mp** **p**

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

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

Vc. *pizz* *arco* **mf** **p**

55

sotto voce e poco detache *(normale) expansive*

p **f**

S. ca - mi - nos de man - za - na - -

Vln I **mf**

Vln II **f**

Vla *leggero e poco detache* **f**

Vc. **f**

S. *mf* ked, you are slen - der as a na -

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf* *ff* *mf*

S. *mp* ked grain of wheat *de tallone* can be pushed sharp ever so slightly - less than a quartertone

Vln I *mp* *ffff*

Vln II *f* *mp*

Vla *f*

Vc. *f* *mp*

14 65

S. *p* *< mp* *p*
na - ked, you are

Vln I *pp*

Vln II *pp* *< mp* *p*

Vla *pp*

Vc. *mf* *pp*

71

S. *mp* *p*
blue as a night in cu - ba;

Vln I *p* *mf* *p*

Vln II *p*

Vla *p*

Vc. *p*

75 15

S. *(p)*
you have vines and stars in

Vln I

Vln II

Vla *mp* *p*

Vc.

78

S. *mp* *(mp)* *f*
your hair; na - - - ked

Vln I *mp* *mf* *f*

Vln II *mp* *mf* *f*

Vla *mp* *mf* *f*

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

16 81 *mf/f*

S. na - - - - - ked

Vln I

Vln II

Vla

Vc.

84 *subito molto dolce*
mp

S. you are spa - - - - -

Vln I

Vln II

Vla

Vc. *arco pizz arco*

mf mp

87 17

S. - - - cious and ye - llow as su - mmer

Vln I

Vln II

Vla *< mp*

Vc. *mf* *(mp)*

90

S.

Vln I *sub ff*

Vln II *sub ff*

Vla *f*

Vc. *mf*

18 93 $\text{♩} = 52$

S. in a gol - den church

Vln I *mp* *mf* *p*

Vln II *mp* *mf* *p*

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

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

97 *p*

S. co - - mo el

Vln I *sul tasto* (*p*)

Vln II *sul tasto* (*p*)

Vla *sul tasto* (*p*)

Vc. *sul tasto* (*p*)

99 *mf* 19

S. ve - - ra - no

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

100 *acc*

S. en u - na i - gle - sia de o - ro

Vln I *sub p* *acc*

Vln II *sub p* *acc*

Vla *sub p* *acc*

Vc. *sub p* *acc*

20 102 ----- ♩ = 80

S. *p*
na - ked

Vln I ♩ = 80
f *ppp* < *p*

Vln II *f* *p*

Vla *f* *pp* < *p*

Vc. *sempre detache*
f *mf* > *mp*

105

S. you are ti - ny as

Vln I

Vln II

Vla

Vc.

108 21

S. *mf*
one of your nails

Vln I *mf* *mp*

Vln II

Vla *ben marc. cue from 'cello*
mp

Vc.

111 *(mf)*

S. *(mf)*
curved

Vln I

Vln II *mp*

Vla

Vc.

22 114

S. sub - - - - - tle

Vln I

Vln II

Vla

Vc.

115

S. ro - sy 'till the day

Vln I

Vln II

Vla

Vc.

S. *is born*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

S. *and you with - draw*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

24 119

S. *mf* *mp*

to the un - der ground

Vln I

Vln II

Vla *p* *mp*

Vc. *detache*

122

S. *p*

world

Vln I *non vib - like a viol* *p*

Vln II *pp*

Vla *pp*

Vc. *pp*

S.

Vln I

Vln II

Vla

Vc.

S.

Vln I

Vln II

Vla

Vc.

26 137

S.

Vln I

Vln II

Vla

Vc.

ppp

normale

pp

3

3

140

S.

Vln I

Vln II

Vla

Vc.

f

f

f

f

3

3

3

3

S.

Vln I

Vln II

Vla

Vc.

S.

Vln I

Vln II

Vla

Vc.

28

145

S.

Vln I

Vln II

Vla

Vc.

146

S.

Vln I

Vln II

Vla

Vc.

149 *mf* 29

S. *as if down a long tu -*

Vln I

Vln II

Vla

Vc.

153

S. *- nnel of clo - thing and of chores your*

Vln I

Vln II

Vla

Vc.

30 157

S. *f* *sub p*
 clear _____ light _____ dims

Vln I *ff* *sub p*

Vln II *ff* *sub p*

Vla *f* *sub p*
detache
cue from vc

Vc. *f*

160

S. *mf*
 gets dressed and drops _____ its

Vln I *mf*

Vln II *norm.*

Vla *norm.*

Vc. *mp* *norm.* *mf*

S. leaves and be - comes

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *poco sul pont.* *norm.*

166 *urgent and nervous* ----- *confident*

S. a, a, a na - - ked *f*

Vln I *mf* *ff*

Vln II *ff* *ff*

Vla *ff* *ff*

Vc. *ff*

32 169

S. *fff* poss.

hand a - gain

Vln I *fff*

Vln II *intenso* *fff*

Vla *fff* tr

Vc. 3 tr *fff*

173

S.

Vln I

Vln II

Vla (tr)

Vc.

S.

Vln I

Vln II

Vla

Vc.

p (sempre)

slow down tremolando into sextuplets

slow down tremolando into quintuplets

S.

Vln I

Vln II

Vla

Vc.

6

5

3

II

II

II

II