

3

# COME THE MORNING

8  $\text{♩} = 72$

ENID LUFF

*mournful and grieving*      *do not hurry*

5

FLUTE

OBOE

CLAR. B $\flat$

BASSOON

HORN F

TRUMPET  
B $\flat$

TROMBONE

PERCUSSION

BASS DRUM

VIOLIN 1

2

VIOLA

CELLO

D. BASS

3  
8

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2.

10

BN. (mp)

PC.

VLA. (con sord.) PPP

VLC. (con sord.) PPP

D.B. (mp)

15

BN. PPP P > PPP P > PPP P > PPP P > PPP

HN.F spectral no vibrato 5:6 PPP

PC. TAKE SNARE DRUM STICKS PPP

VLA. P > PPP P > PPP P > PPP P > PPP P > PPP

VLC. pizz PP

D.B. arco pizz (mp) PP (mp) PP (mp) PP (mp) PP (mp) PP

20

Musical score for measures 20-24. The score consists of five staves. The top staff is a treble clef with notes and dynamics  $P > PPP$ . The second staff is a treble clef with notes and dynamics  $PPP$ , including markings "as before" and "5:6". The third staff is a snare drum part with a "SNARE DRUM" label, "(m)p" dynamic, and "7:6" markings. The fourth staff is a bass clef with notes and dynamics  $p > PPP$ . The fifth staff is a bass clef with notes, dynamics  $(m)p > PP$ , and markings "arco" and "pizz".

25

Musical score for measures 25-29. The score consists of five staves. The top staff is a treble clef with notes and dynamics  $(m)p > PPP$ . The second staff is a treble clef with notes and dynamics  $(m)p > PPP$ , including "5:6" markings. The third staff is a snare drum part with a "7:6" marking and "(m)p" dynamic. The fourth staff is a bass clef with notes and dynamics  $P > PPP$ . The fifth staff is a bass clef with notes, dynamics  $(m)p > PP$ , and markings "arco" and "pizz".

BN. *(mp) > PPP (mp) > PPP (mp) > PPP (mp) > PPP (mp) > PPP*

HN. *PPP sempre*  
*4:6 5:6 5:6 5:6*

PC. *(mp) (mf)*  
*7:6 7:6 7:6*

VLA. *P > PPP P > PPP P > PPP P > PPP P > PPP*

VLC. *(mp) > PP (mp) > PP (mp) > PP (mp) > PP (mp) > PP*

D.B. *arco pizz arco pizz arco pizz arco pizz arco pizz*  
*(mp) > PP (mp) > PP (mp) > PP (mp) > PP (mp) > PP*

BN. *(mp) > PPP (mp) > PPP (mp) > PPP (mp) > P (mp)*

PC. *(mf)*  
*7:6 7:6 7:6 7:6*

VIOLIN 1 *non vib (senza sord) (mf) più vib... poco a poco*

2 *non vib (senza sord) arco pizz (slap sfz pizz) arco pizz sfz arco pizz sfz*

VLA. *P > PPP P > PPP P > PPP P via sordino*

VLC. *via sordino*

D.B. *arco pizz arco pizz arco pizz arco pizz arco pizz*  
*(mp) > PP (mp) > PP (mp) > PP (mp) > P (mp)*

molto cresc. . al. 40 . . .

The musical score consists of seven staves, each with a label on the left: BN., HRF., PC., VL. 1, 2, VLA., VLC., and D.B. The key signature has one flat (B-flat), and the time signature is 5/6. The score is divided into five measures, each with a 7:6 ratio indicated above the staff. The first measure is marked with a dynamic of *pp* and the instruction "molto cresc.". The second measure is marked with a dynamic of *f*. The woodwind parts (BN., HRF., PC.) play a melodic line with eighth notes. The string parts (VL. 1, 2, VLA., VLC., D.B.) play a rhythmic pattern of eighth notes, alternating between arco and pizzicato. The VLA. part is marked "senza sord.". The D.B. part is marked "via sordine" in the first measure and "senza sord" in the second measure. A large blue watermark "PREVIEW FILE ONLY" is overlaid diagonally across the center of the score.

6.

BN. *f*

HN. F (braced) *passionately* *f* *5:6* *5:6*

TRUMPET B *sfz* *urgent and panicky* *5:4* *5:4* *5:4*

TROMBONE *f* *5:4* *5:4* *5:4*

PC. *sfz* *7:6* BASS DRUM *mp* *mp*

VL.1 *f* *arco*

2 *f* *pizz sfz* *arco* *pizz sfz* *arco* *pizz sfz* *arco* *pizz sfz*

VLA. *f* *arco*

VLC. *f* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz*

D.B. *senza sord.* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz*

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lo stesso tempo for ob., cl., bn., trpt., trbn., pc.

(5:4) 5:4 (lo stesso tempo)

(5:4) 5:4 (lo stesso tempo)

(5:4) 5:4 (lo stesso tempo)

brass 5:6 + nat mp

1/2 mp (lo stesso tempo)

(5:4) 5:4 (lo stesso tempo)

(5:4) (lo stesso tempo)

ff

arco pizz

arco pizz

arco pizz

arco pizz

4  
8

10.  $\left( \begin{matrix} 4 \\ 8 \end{matrix} \right)$

50

Musical score for measures 10-13. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet in Bb (CL. Bb), Bassoon (BN.), Horn in F (HN. F), Trumpet in Bb (TRPT. Bb), Trombone (TRBN.), Percussion (PC.), Violin 1 (VL. 1), Violin 2 (VL. 2), Viola (VLA.), Violoncello (VLC.), and Double Bass (D.B.). The woodwinds and percussion are active in the first four measures, while the strings are mostly silent. A large blue watermark 'Preview File Only' is overlaid on the score.

4

(lo stesso tempo for woodwind, trpt, trbn, pc.)

4

♩ = 80

9:8

9:8

Musical score for woodwind, trumpet, trombone, and percussion instruments. The score consists of four staves. The first two staves are for woodwinds (flute and oboe), and the last two are for brass (trumpet and trombone). The percussion part is indicated by a single line with a drumstick icon. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. There are two measures of 9:8 time signature changes indicated by brackets above the staves.

4

9:8

9:8

4

Musical score for strings and piano. The score consists of four staves. The first two staves are for strings (violin and viola), and the last two are for piano. The music is in 4/4 time. The piano part features a complex rhythmic pattern with many sixteenth notes. There are two measures of 9:8 time signature changes indicated by brackets above the staves. The string parts are marked with *pp* and *f*. A "TAKE MUTE" instruction is written above the first staff in the second measure.

*appassionato*

4

4

4

4

4

4

4

4

4

4

4

4

4

*arco* *brm*  
*p* — *mf*

FL. 9:8

OB. 9:8

CL. B♭ 9:8

BN. 9:8

HN. F. *con Sord.* mp

TRPT. B♭ 9:8

TRBN. 9:8

PC. 9:8

VL. 1 *f* *(f)*

2 *f* *(f)*

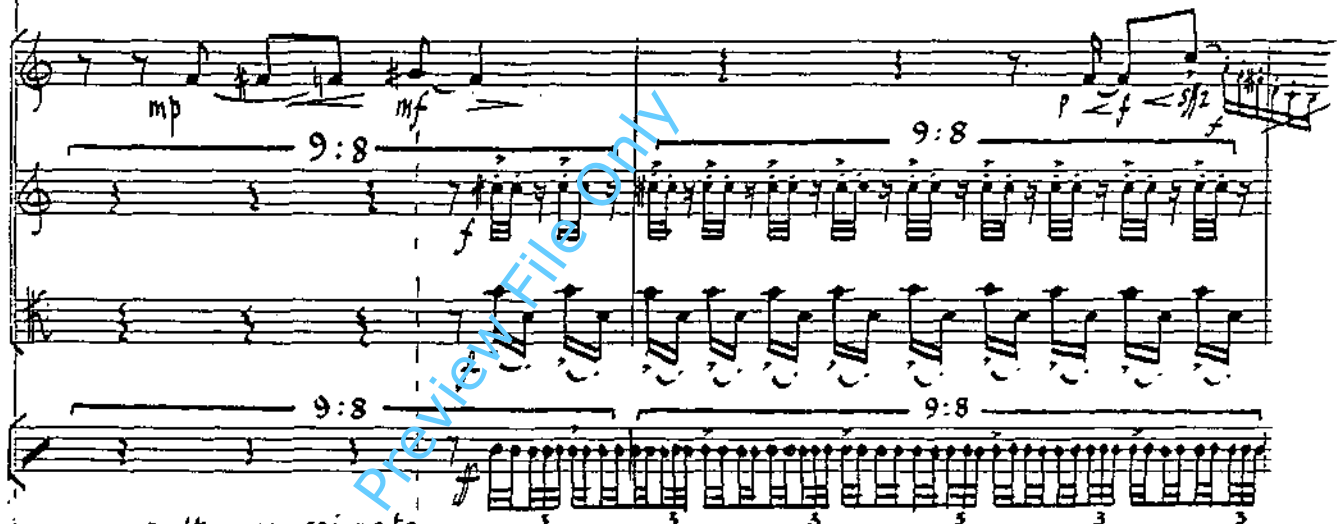
VLA. *f* *sub. p* *mp* *(f)*

VLC. *f* *(f)*

D.B. *con* *p* *mp*



Musical score system 1, featuring four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature is 9:8. Brackets above and below the staves indicate 9:8 measures. The music consists of quarter notes and eighth notes with various accidentals.



Musical score system 2, featuring four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature is 9:8. Brackets above and below the staves indicate 9:8 measures. Dynamics include *mp*, *mf*, *p*, *f*, and *sfz*. The music includes sixteenth notes and eighth notes.



Musical score system 3, featuring four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature is 9:8. The tempo/mood marking is *molto appassionato*. Dynamics include *f* and *ff*. The music includes quarter notes and eighth notes. A *pizz* marking is present in the bass clef staff at the end of the system.

14.  $\begin{pmatrix} 4 \\ 4 \end{pmatrix}$

60

more calmly

The musical score consists of the following parts and markings:

- FL.** (Flute): 9:8 ratio markings above the staff.
- OB.** (Oboe): 9:8 ratio markings above the staff.
- CL. B♭** (Clarinet in B-flat): 9:8 ratio markings above the staff.
- BN.** (Bassoon): 9:8 ratio markings below the staff.
- HN.F.** (Horn in F): "REMOVE MUTE" at the start, "(Senza sord)" in the middle, "(brassed)" and "(nat)" with a 4:3 ratio marking above the staff.
- TRPT** (Trumpet): Standard notation.
- TRBN** (Trumpet in B-flat): "TAKE MUTE" marking above the staff.
- PC.** (Percussion): "SNARES! OFF" marking above the staff.
- VL. 1.** (Violin I): "più calmo" marking above the staff, dynamics *p* and *mp*.
- VL. 2.** (Violin II): Dynamics *mp*.
- VLA.** (Viola): "trem" marking below the staff.
- VLC.** (Violoncello): Dynamics *p* and *mp*.
- D.B.** (Double Bass): "trem" marking below the staff.

$\left(\frac{4}{4}\right)$  (♩:80)

restlessly

FL. *pp*

BN. *pp*

HN. F. *pp* TAKE MUTE

PC (SNAKE DRUM) (snare off) *p*

VL. 1. *p* non vib *ppp* restlessly

2. *p* *pp* *p*

VLA. *p* *p*

VLC. *p* *pp*

D.B. *p* (TAKE MUTE)

16.  $\left( \begin{matrix} 4 \\ 4 \end{matrix} \right)$

BN *pp* *ppp*


PC *p*

VL1 *ppp*

2 *p*

VLA

VLC *pizz* *pp*

PC  3 TEMPLE BLOCKS [ ] *mp* SNARE DRUM (Snare off)  $\frac{7}{4}$

VL1

VL2

VLA

VLC



(4)  
4 [65]

PC. *mp*  $\overbrace{\quad\quad\quad}^{7:4}$   $\overbrace{\quad\quad\quad}^{7:4}$

VL. 1. TAKE MUTE

2.

VLA.

VLC.

*spooky and far away*

OB. *senza vib.*  $\overbrace{\quad\quad\quad}^{9:8}$   $\overbrace{\quad\quad\quad}^{9:8}$  *(mp)*

CL. Bb. *senza vib.*  $\overbrace{\quad\quad\quad}^{9:8}$   $\overbrace{\quad\quad\quad}^{9:8}$  *(p)p*

PC. *mp*  $\overbrace{\quad\quad\quad}^{7:4}$   $\overbrace{\quad\quad\quad}^{7:4}$

VL. 1. *(con sord)* *(p)p*

2. *(p)p*

VLA. *p*

VLC. *pp*

18.

70

Musical score for measures 70-71. The score includes parts for Oboe (OB.), Clarinet in B-flat (Cl. Bb.), Percussion (PC.), Violin 1 (VL. 1), Violin 2 (VL. 2), Viola (VLA.), and Violoncello (VLC.).

- OB.:** Measures 70-71, 9:8 time signature, (m)p dynamic, triplets.
- Cl. Bb.:** Measures 70-71, 9:8 time signature, (m)p dynamic, triplets.
- PC.:** Measures 70-71, 7:4 time signature, mp dynamic.
- VL. 1:** Measures 70-71, (p)p dynamic.
- VL. 2:** Measures 70-71, (p)p dynamic.
- VLA.:** Measures 70-71, (p)p dynamic.
- VLC.:** Measures 70-71.

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Musical score for measures 72-73. The score includes parts for Percussion (PC.), Violin 1 (VL. 1), Violin 2 (VL. 2), Viola (VLA.), and Violoncello (VLC.).

- PC.:** Measure 72: TAKE XYLOPHONE MALLETS. Measure 73: 7:4 time signature, (m)p dynamic.
- VL. 1:** Measures 72-73.
- VL. 2:** Measures 72-73.
- VLA.:** Measures 72-73.
- VLC.:** Measures 72-73.

$\left( \begin{matrix} 4 \\ 4 \end{matrix} \right)$  ( $\text{♩} = 80$ )

FL. ~~TAKE ALTO FLUTE~~ ~~ING~~ ALTO FL. *(Sounding 4th below)* *ppp* *a niente*

TRPT B♭ ~~TAKE HARMON MUTE~~ *mysterious, far away* *can send* *(murmur)* *pp* *3* *4:3*

**Xyle** PC. *mp* *7:4* *7:4* *7:4* *7:4*

VL. 1. *ppp*  
2. *pp*  
VLA. *p*  
VLC. *pp*





22.  $\begin{pmatrix} 4 \\ 4 \end{pmatrix}$

ALTO FL. G *ppp*

OB. *mf* *p* *p* *a niente* *ppp*

CL. B. *thin, cold tone* *ppp*

PC *(mp)* *(mp)*

VL. 1 *pp* *(sul pont.)* *IV*

2 *pp* *moving gradually towards the bridge*

con. sord. VLA. *non vib* *ppp*

VLC. *pp*

D.B. *pp* *moving gradually towards the bridge*

ALTO FL. G TAKE FLUTE IN C

OB.

CL. B♭ PLAY BOX ONCE

BN.

TRPT B♭ (harmon mute) GO ON REPEATING

PC TAKE MARIMBA MALLETS

VL. 1 sul pont. IV

VL. 2 sul pont.

VLA. non vib PPP GO ON REPEATING

VLC. sul pont. non vib PPP

D.B.

no. vib. Approx ♩ = 80

ppp

c. ♩ = 90

3 3

ppp

Mar

(flute)

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FL. in C *ppp*

OB. *ppp*

CL. Bb *ppp*

BN

HN.F

TRPT. Bb *pp* *J = c. 50*

TRBN *cor. sord.* *pp*

Mar

PC *p* *9:8* *9:8*

VL. 1 *non vib* *3* *-(sul pont)*

VL. 2 *(nat.)* *non vib* *ppp*

VLA. *J = 96* *non vib* *ppp*

VLC. *sul pont* *P*

D.B. *trem*



FL.

OB. *ppp*

CL. B♭ *ppp*

BN. *(nat) nfp* *mfp* *mfp*

HN. F *(can cord)* *♩ = c. 90* *pp* *3 3 3 3*

TRPT. B♭ *♩ = 90* *pp* *3 3*

TRBN.

PC *9:8* *9:8*

VL. 1 *(v.l.) move gradually away from the bridge*

2

VLA. *♩ = 30 non vib* *ppp* *move gradually away from the bridge*

(s. pont.)

VLC. *(s. pont.)* *move gradually away from the bridge*

D.B.

*synchronize with Trumpet, then continue independently*

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26.  $\begin{pmatrix} 4 \\ 4 \end{pmatrix}$

90

FL. *(f lull)* *sim...* *p*

OB. *p*

CL. B $\flat$  *pp*

BN *p*

HN.F *(BOX STOPS ABOUT HERE) REMOVE MUTE*

TRPT. B $\flat$  *REMOVE HARMON MUTE*

TRBN *(with D.S.)* *7:8* *7:8* *(pp)*

Mar1 *9:8* *9:8*

PC *p*

VL. 1 *non vib* *p*

2

VLA *BOX STOPS HERE* *(nat.)*

VLC. *(nat.)* *p*

(with TRON) *(nat.)* *7:8* *7:8* *pizz*

D.B. *p*

FL. *ppp*

OB.

CL. B $\flat$  *ppp*

BN. *cold tone, no vib. senza espr.*  
*p*

HN. F

TRBN *(with VLC)*  
*7:8*

PC *9:8*

VL. 1 *ppp*

VL. 2 *ppp*

VLA. *(with TRBN)*  
*7:8*

VLC. *pizz arco*  
*p ppp*  
*7:8*

D.B. *harmonics where possible*  
*spectral, non vib.*  
*p*

FL. *ppp*

OB.

CL. Bb *ppp*

BN. *p*

HN.F (stopped) *pp*

TRBN. *(ppp)*

Mar. PC *9:8* *9:8* TAKE BASS DR. BEATER

VL.1 *ppp*

2 *ppp*

VLA.

VLC. *arco pizz arco pizz arco pizz arco pizz*  
*pp p pp p pp p pp p*

D.B. *p*

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