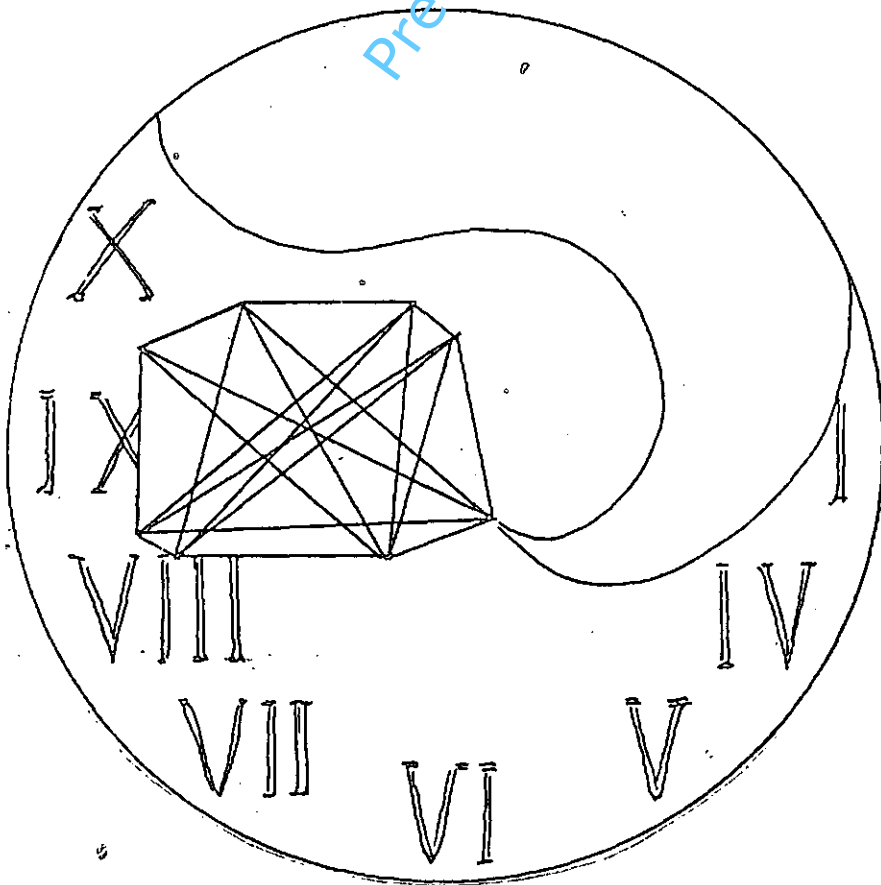


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3

JULIA USHER

A
Grain of Sand
in
Lambeth



Preview File Only

LOHMEYER

This score may be copied at BMC

Pages 01 to 10%

SOME NOTES ON TAPE AND SCORE OF " A GRAIN OF SAND IN LAMBETH" BY JULIA USHER; first performed June 3rd, 1987 as part of the 1987 Piccadilly Festival , in St James' Church Piccadilly.

The tape

Is a digital recording. At the first performance, nos 9, 11, and 13 of the score had to be omitted due to limitations on available rehearsal time. Also, no 12 is partially cut.

The score

Since the performance I have made some minor alterations to the score; including two passages of rescoring: these will differ from the tape.

Length

Durations of individual movements are as follows, approximately.

1. Prophecy	3 min 40 sec
2. Memory	1 min 15 sec
3. Prophecy 2	1 min 38 sec
4. Tyger	40 sec
5. Song of Experience 1	3 min
6. Bowlahoola	9 min 17 sec
7. A Memorable Fancy 1	2 min 50 sec
8. Sea of Time and Space	10 min 23 sec
9. Despair.	4 min 30 sec
10. Singularity	10 min 15 sec
11. Winter	5 min 15 sec
12. A Memorable Fancy 2	6 min
13. Cathedron	5 min
14. Song of Innocence 1	3 min
15. Song of Innocence 2	1 min 50 sec
16. Song of Jerusalem	4 min

The music thus lasts about 70-75 minutes, but with time between movements and a long pause after number 10, it is closer to 90 minutes.

Alternative Shorter Versions:

Perform Part One only: (Nos 1- 10) - This would hang together but severely curtail the intention. (duration: approx 45 min)

Excerpt-only version: Several possibilities, but perhaps:

- 5 "Cruelty"
- 9 "Despair"
- 11 "Winter"
- 14 "Mercy, Pity, Peace and Love"
- 15 "The Winged Joy"
- 10 Singularity

(Total duration about 25 min) -

Several of the longest movements might stand on their own, or grouped in three:

- 8. "The Sea of Time and Space" (10.23)
- 11. "Winter" (the Price of Experience) (4.30)
- 10. " Singularity" (10.15) (Total 25 min)

Finally, Bowlahoola (no 6) includes the Sound Sculptures, and stands quite well on its own.

Notes on the Sound Sculpture Part

The part for the percussionist had to be composed before the performer could get to know the physical layout of the instruments. It became necessary to adapt the part in rehearsal to overcome inevitable playing difficulties! Therefore the part written in the full score may at times differ slightly from what was finally played.

The Sound Sculptures, created by Derek Shiel are fully available for any future performance .

A Grain of Sand in Lambeth

Julia Usher

Instrumentation:

S.A.T.B. Chorus (minimum 16 voices), some solo passages.

Flute (picc)

Oboe (cor)

Trumpet 1 (+ Natural Trumpet)

Trumpet 2

Horn

Trombone

Tuba

Violin 1

Violin 2

Viola

Cello

Piano

— and SOUND SCULPTURES

BRITISH MUSIC INFORMATION CENTRE
10 CANTON PLACE
LONDON, W1H 0AE

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"A Grain of Sand in Lambeth" is in the nature of a meditation. It is not a dramatic oratorio, despite the pictures of Bownahoola and Cathedral; nor is it a ritual, like a Mass - although it does have an enfolded and cyclic structure like a mandala or crystal. It would be wholly possible to begin the work in other places, and follow each circle round, with different emphases resulting as the images unfold.

The challenge of Blake's vision, to awaken the imagination, to cleanse the perceptions and to enlarge our vision and purpose has lost none of its urgency. His reactions to the effect of scientific discovery on religion and society were thought mad or visionary, not relevant in his own time. To us, his imagery suddenly becomes not just stirring to the imagination; but unexpectedly accurate in an almost technical sense. Blake's images of Moments, of pulses of time, of expansion and contraction of space; of the weaving and enfolding of matter, the gravitational pull of dense matter into vortices - and of the relativity which must affect the observer -

- these are the common ground of exploration for 20th physicists. In the score I have paralleled Blake's words with those of David Bohm and several other modern scientists.

But Blake always remained closely concerned with the day-to-day struggles of men trying to live together in a society made turbulent by the coming of machines and technology.

The machine, according to Descartes, becomes a model of how the human being functions; and this idea, which has threatened the humanity of our century too is anathema to Blake.

Blake often pictures the Body of God as being made of all the smaller elements and entities in the universe; that all things share a responsibility for each other.

In no century has this interdependence of all living things; the world-wide effect of the smallest individual action, been so apparent. Not to grasp this interconnection is to know despair and constant loss.

But the responsibility we have for the "one family; blessed forever" remains terrifying.

Notes on Performance.

Some attention should be given to effective visual layout. The chorus would benefit from slight elevation.

The Natural Trumpet at the beginning should play 'aloft', but visible, i.e. from gallery, or at least, pulpit.

The Sound Sculptures definitely need to be seen, and ideally, to be separated symmetrically; however this will be determined by the needs of the percussionist changing stands.

The notation is, in the main conventional. Where parts are not synchronised: ▽ indicates single entries; ▼ double-handed cues, tutti bar-lines, and resumption of 'a tempo'. Obviously, free metrical sections will not show exact vertical correspondences in the score.

For the Percussion notation, see schemata overleaf.

The score is untransposed.

* = senza misura

Labelling Schemata for Sculptures.

There are four stands of Sculptures; they can be played from the front, side, or from behind* The symbols also appear in the score where this would be helpful.

1
Anvils

a

1*

← a

 e
 f
 g
 h

2
The Machine

a

b

c

d

e

2*
Plat

← a

← b

 f
 g

3
Plates & Irons

3*

← a

← b

 e
 f
 g

4: Bells

a

1 2 3 4 5

c

1 2 3 4

e

1 2 3

b

1 2 3 4

d

1 2 3

f

1 2 3 4 5

The individual plates should be marked with a sticker + letter (ie a)
 The percussionist will need to familiarise himself with the layout, but the labelling is consistent: top down, a-g (or h) each stand, front first, then back* The bells number L to R.
 The greatest variety of sticks should be experimented with, ie wood, felt, metal, mallets, wooden spoons, brushes etc. I have usually indicated the kind of sound, ie "wood".

* 1. PROPHECY

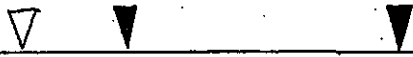
Natural Trumpet, aloft. Very free, calm, but shapely.

A Free, Recit

▽ 1 2 3 ▼

Handwritten musical score for a vocal ensemble with piano accompaniment. The score includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano staves for Right Hand (RH) and Left Hand (LH). The music is in 4/4 time and features lyrics such as "Wake", "expand", and "pand". Performance instructions include "free", "mf", "f", "poco f", "trém", "cresc", "nat", and "rit". A large blue watermark "FREE DOWNLOAD ONLY" is overlaid on the score.

B



Handwritten musical score for a full orchestra and vocal soloist. The score is divided into three measures. The vocal line (soprano) has lyrics: "mp This theme calls me in sleep mf". The orchestra includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bs), Trumpet (tr), Trombone (tb), Percussion (pc), and String (str). Dynamics include *mp*, *poco f*, *recit*, and *mf*. Performance instructions include "Spacious" and "trem" (tremolo). A large blue watermark "Preview File Only" is overlaid on the score.

P

Handwritten musical score for a band and vocalists. The score is divided into three measures by vertical bar lines. A rehearsal mark '10' is placed above the second measure line.

Instrumental Parts:

- vat tpt:** First measure has a whole note Bb. Second measure has a whole note G#. Third measure has a whole note F#.
- tpt:** First measure has a whole note Bb. Second and third measures have whole rests.
- hrn:** First measure has a whole note Bb. Second and third measures have whole rests.
- trom:** First measure has a whole note Bb. Second and third measures have whole rests.
- tuba:** First measure has a whole note Bb. Second and third measures have whole rests.
- S (Soprano):** First measure has a whole note Bb. Second measure has a whole note G# with 'af-ter' written below. Third measure has a whole note F# with 'night' written below. Dynamics: *cresc*, *poco f*.
- A (Alto):** First measure has a whole note Bb. Second measure has a whole note G# with 'af-ter' written below. Third measure has a whole note F# with 'night' written below. Dynamics: *cresc*, *poco f*.
- T (Tenor):** First measure has a whole note Bb. Second measure has a whole note G# with 'af-ter' written below. Third measure has a whole note F# with 'night' written below. Dynamics: *cresc*, *poco f*.
- B (Bass):** First measure has a whole note Bb with 'night' written below. Second measure has a whole note G# with 'mp' written below. Third measure has a whole note F# with 'and e-very now' written below. Dynamics: *cresc*, *mp*.
- S (Soprano):** First measure has a whole note Bb. Second and third measures have whole rests.
- t (Tenor):** First measure has a whole note Bb. Second and third measures have whole rests.
- r (Alto):** First measure has a whole note Bb. Second and third measures have whole rests.
- i (Tenor):** First measure has a whole note Bb. Second and third measures have whole rests.
- n (Alto):** First measure has a whole note Bb. Second and third measures have whole rests.
- g (Tenor):** First measure has a whole note Bb. Second and third measures have whole rests.
- s (Bass):** First measure has a whole note Bb. Second measure has a whole note G# with 'follow basses approx.' written below. Third measure has a whole note F# with 'a wakes-me' written below. Dynamics: *cresc*, *poco f*.

Performance Markings:

- vat tpt:** *rit* (ritardando) and *mp accel* (moderato piano, accelerating) are written below the notes in the third measure.
- vat tpt:** A slur connects the notes in the second and third measures.
- vat tpt:** A rehearsal mark '10' is written above the second measure line.

C

Maestoso $\text{♩} = 100$

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into three systems. The first system includes parts for Horns (hrt), Trombones (trb), Trumpets (trp), and Basses (B). The second system includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes parts for Strings (Stg).

Instrumentation and Dynamics:

- Horns (hrt):** Horns in B-flat (Bb), Horns in C (hn), Trombones (tro), and Trombones in B-flat (trb).
- Trumpets (trp):** Trumpets in C (trp).
- Basses (B):** Basses.
- Vocal Soloists (S, A, T, B):** Soprano, Alto, Tenor, and Bass.
- Strings (Stg):** Violins (vn 1, vn 2), Violas (vn), Cellos (vc), and Double Basses (vb).

Handwritten Annotations:

- First System:**
 - Trp: $b\bar{b}$ $b\bar{b}$ \bar{b}
 - Trb: \bar{b}
 - trp: \bar{b}
 - B: \bar{b}
- Second System:**
 - trp: \bar{b}
 - trb: \bar{b}
 - trp: \bar{b}
 - B: \bar{b}
 - Annotations: "no vibrato", "vibr", "blue into various ten clusters", "at", "rise".
- Third System:**
 - vn 2: \bar{b} , trem, mf
 - vn: \bar{b} , mf, cresc
 - vc: \bar{b} , no vibr, mf, cresc
 - vb: \bar{b} , no vibr, mf, cresc

Lyrics:

S
A
T
B
S
I
L
E
N
C
E

Very intense
Hear the
Hear the
Hear the
Hear the

A Tempo

① ② ③

Free

20

3
v

S

A

T

B

S
t
r
s

D

BRASS

S

A

T

B

ST

Handwritten musical score for a brass section. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Strings (ST). The vocal parts have lyrics: "A-wake". The score features various musical notations including notes, rests, dynamics (mp, mf, cresc, f, ppp), and performance instructions like "expand" and "slow". A large blue watermark "PREVIEW FILE ONLY" is overlaid on the score.

2. MEMORY

"Break this heavy chain
That does freeze my bones around.
Selfish, vain!
Eternal Bane!
That free Love with bondage bound....."

(Preface to the Songs of Experience)

Memory, being some kind of recording, necessarily has a certain stable quality which cannot transform its structure in any fundamental way, and has only a limited capacity to adapt to new situations.- for example, by forming new combinations of known principles, either through chance or through rules already established in memory. Memory is thus necessarily bounded both in scope and in the subtlety of its content.

" ...Memory may cease to be so limited when there is fresh perception....."

- David Bohm, Theoretical Physicist,
Birkbeck College, London.
(Enfolding Meaning, 1935)

Cor A

Horn Trom

Pf

S

A

T

B

Vcl

Solo Pesante, but detached, not blurred. *sfz* *sfz*

8vb.

Break, break (div) chain

Break this chain

Break this chain, break

Break this heavy chain, break

sfz sfz sfz sfz sfz sfz

Cor A

Horn Trom

Pf

S

A

T

B

Vcl

heavier

as before

break

à 2

8vb. basso

chain, this heavy chain.

heavy chain, chain, break

this heavy chain, heavy chain, break

this heavy chain, heavy chain

ff passionate

A

11

horn: stop, mp

mf

pp

sfz

mf

6/8

open

mp

f

6/8

cl

nat

mf

mp

S

mp that does

cresc

freeze, pp

that does

freeze, mp

my

6/8

bones

mp

freeze

A

mp that does

cresc

freeze pp

that does

freeze, mp

freeze my bones

mp

freeze a

T

that does

freeze

that does

freeze

mp

my

mf

bones

mp

bones a

B

that does

freeze

pp

that does

freeze

mp

my

a-round.

16

mf

con sord

con sord

7/8

mp

3/8

f

less harsh

sfz

sighing

mp

7/8

3/8

cl

S

mf

E

ter-nal

A

round

sfz

sel-fish, vain

E ter-nal bane!

T

a-round

mf

vain, E

ter-nal

B

a-round

mf

sel-fish, vain

3. PROPHECY 2

" I give you the end of a golden string,
Only wind it into a ball,
It will lead you in at Heaven's gate,
Built in Jerusalem's wall. "

(Jerusalem, Preface to Chapter 4)

" So time, our concept of time, involves the interweaving
of what is recurrent and what is non-recurrent...."

- David Bohm

Preview File Only

3. PROPHECY 2.

Free

joyful
seductive

free recit

I give you the end of a golden

string:

8ve

mf

P

Ped

A

Only wind it

precise
mf

molto

rit
mp

mf

P

mp

P

in-to a ball;

poof

cresc

8ve

rit

brillante

Ped

mp — mf

*
Ped

B

Op

Fl

Pf

molto sostenuto

poco cresc.

it will lead

lead you in subp

misterioso

mp *dim* *mp* *mp*

Ped * Ped *

Sop

Fl

Pf

spacious

at Hea

vens gate

p

Ped * Ped *

Sop

Fl

Pf

dolce

ten

mf

Built in Jeru

sa lem's Wall.

rit....

pp *p* *mf* *p*

slower thoughtful

Ped Ped Ped *

SEGUE

B

Musical score for the song "The Tiger" (Act II, Scene 1). The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major/D minor), and the time signature is 2/4. The score is divided into measures, with a section labeled 'B' starting at measure 15.

Vocal Parts:

- Soprano (Sop):** Lyrics: "What im mortal hand, What im-mor-tal" (German: "Was im-mor-tal-hand, Was im-mor-tal").
- Alto (A):** Lyrics: "What im mortal hand or eye Ty-ger, ty-ger" (German: "Was im-mor-tal-hand or eye Ty-ger, ty-ger").
- Tenor (T):** Lyrics: "What im-mortal-hand or eye Ty-ger" (German: "Was im-mor-tal-hand or eye Ty-ger").
- Bass (B):** Lyrics: "What im mortal hand or eye Ty-ger" (German: "Was im-mor-tal-hand or eye Ty-ger").

Piano Accompaniment:

- Includes dynamic markings: *f*, *mf*, *mp*, *con talone*, *c.t.*
- Performance instructions: "senza sord" (without mutes), "Solo: en dehors" (Solo: out of the orchestra).
- Tempo/Character markings: "poco f: with sop." (poco forte with soprano).
- Articulation: *acc.* (accents), *tr.* (trills).

The score includes various musical notations such as slurs, ties, and dynamic hairpins. The piano part features a complex rhythmic accompaniment with frequent changes in dynamics and articulation.

C

MARCATO

Preview File Only

The image shows a handwritten musical score for a piece titled "Tiger Tiger". The score is written on ten staves, with the vocal parts labeled S (Soprano), A (Alto), T (Tenor), and B (Bass) on the right side. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece is marked "MARCATO" (marked). The lyrics "Ty ger ty ger" are written under the vocal staves. The score includes a rehearsal mark "C" in the top left corner. The page number "25" is in the top right corner. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

Handwritten musical score for a vocal ensemble and piano accompaniment. The score is divided into two systems. The first system includes piano accompaniment and vocal parts for Soprano (S), Alto (A), Tenor 1 (T), Tenor 2 (T), and Bass (B). The second system continues the vocal parts and piano accompaniment. The music is in 9/8 time and features various dynamics (p, pp, mp, ten) and articulation marks. A large blue watermark "Preview File Only" is overlaid on the score.

SEGUE

5. SONG OF EXPERIENCE ONE and
TYGER CHAIN TWO

♩=60 *Attacca, very shrill tone, edgy.*

hard tone

Cor A

Trom

S

A

T

B

4/4

6/8

8/8

f Cruel-ty has a Hu-man Heart, and

f Cruel-ty has a Hu-man Heart, and

f Cruel-ty has a Hu-man Heart, and

f Cru-el-ty has a Hu-man Heart, and

hard tone

mf Jea lov-sy

Jea-lov-sy a

Jea lov-sy has a

Jea-lov-sy a

B
r
a
s
s

Handwritten musical notation for the Brass section, including staves for Trumpets (9/8, 12/8, 6/8) and Trombones (9/8, 12/8, 6/8).

PREVIEW FILE ONLY

Handwritten musical notation for the vocal and piano accompaniment. The vocal line includes lyrics: "and Se crecy—the Hu—man, the man and se—crecy, Se cre cy and Se—cre—cy and Se—cre—cy". The piano accompaniment includes the word "vine—" and various musical notations such as *mp*, *f*, *ff*, *mf*, *mfz*, and *mfz*.

Attacca Allegro Vigoroso 120

Violin I (Vn I) *poco f*

Violin II (Vn II) *poco f*

Viola (Vla) *poco f*

Cello (Vcl) *poco f*

Double Bass (Cb) *poco f*

Soprano (S) *dress*

Alto (A) *dress*

Tenor (T) *Solo* *very fierce*

Bass (B) *Solo* *Two contrarieties*

15

Trumpet I (tpt) *f*

Trumpet II (tpt) *f*

Horn (hm) *f*

Trombone (trbn) *f*

Alto (A) *f* *War a gainst each other*

Tenor (T) *f* *War a gainst each other*

20

Two contrarieties

C

Handwritten musical score for strings and voice. The score is divided into two systems. The first system consists of five staves: three for strings (Violin I, Violin II, Viola) and two for strings (Cello, Double Bass). The second system consists of five staves: two for voice (Soprano and Alto) and three for strings (Violin I, Violin II, Viola). The music is in 2/4 time and features dynamic markings such as *f* and *ff*. The lyrics for the voice parts are: "Fu-ry and in blood." and "in Fu-ry and in blood." The tempo/mood marking "pesante" is present in the second system. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

D

25

Handwritten musical score for piano and voice. The score consists of several systems of staves. The top system includes piano accompaniment with notes and rests, and a vocal line with lyrics. The lyrics are: "The hammer what the chain", "The hammer what the chain", and "The hammer what the chain". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *ff*. There are also performance instructions such as "hand-stopped" and "con talone". The score is written in a key signature of one sharp (F#) and a time signature of 7/8, with some changes to 9/8 and 3/4. A large watermark "Preview File Only" is visible across the center of the page.

E

30 35

B
r
a
s
s

nat
ff
poco f

senza sord
poco f

Pf

S
A
T
T
B

dress is for ged iron
dress is for ged iron

BEHIND
mf, but suggesting distant

What the hammer? What the chain? In what furnace
What the hammer? What the chain? In what furnace
What the hammer? What the chain? In what furnace

FORE.
ff the

f
f
f
f

5/8 4/8 5/8 6/8

Handwritten musical score for voice and piano. The score is divided into four measures. The vocal parts (T, B) and piano accompaniment are shown. The lyrics are: "Hu-man Form a fi-ery forge; was thy brain? In what fur-nace was thy brain?"

Key features of the score include:

- Tempo/Style:** *mp* (mezzo-piano), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), *sfz* (sforzando).
- Time Signatures:** 3/4, 6/4, 6/8, 3/4.
- Key Signatures:** B-flat major / D minor (indicated by flats and naturals).
- Handwritten Annotations:** "5:6" above the piano accompaniment in the second measure, and "PREVIEW FILE ONLY" written diagonally across the center.
- Instrumentation:** Voice (Tenor and Bass), Piano (Right and Left Hand).

PREVIEW FILE ONLY

S
A
T
B
B

What the An-vil? What dread grasp Dare its
What the An-vil? What dread grasp Dare its
Dare its
Dare its

Bleak, *Mor e n d o*

Brass Senza Sord

The musical score is written on ten staves. The top two staves are for the vocal line, and the bottom eight staves are for the brass accompaniment. The key signature has one flat (B-flat), and the time signature is 3/8. The score is divided into two measures. The first measure contains the lyrics "a distant wail" and "dimin uen, do". The second measure contains the lyrics "The Hu man Heart" and "its hun-gry # gorge". The vocal line starts with a *mf* dynamic and includes a *diminuendo* marking. The brass accompaniment includes various dynamics such as *mp* and *mf*, and features a *tr* (trill) marking. A "PAUSE" box is located at the end of the second measure. A diagonal watermark "Preview File Only" is overlaid across the center of the page.

G. B O W L A H O O L A

"In Bowlahoola Los's Anvils stand & his Furnaces rage;
Thundering the Hammers beat & the Bellows blow loud,
Living, selfmoving, mourning, lamenting & howling incessantly.

..... and softly lulling flutes,
Accordant with the horrid labours, make sweet melody.
The Bellows are the Animal Lungs: the Hammers the Animal Heart:
The Furnaces the Stomach for digestion: terrible their fury.

The hard dentant Hammers are lull'd by the flutes' lula lula,
The bellowing + Furnaces blare by the long sounding clarion.

Los is by mortals nam'd Time.

...in his hand the thundering
Hammer forming under his heavy hand the hours,
The days and years, in chains of iron...
Link'd hour to hour and ay to night and night to day
and year to year,
In periods of pulsative furor...
Loud sounds the hammer of Los.

Time is the Mercy of Eternity...
Eternity is in love with the Productions of Time."

(Milton, Book 1, Chapter 24)

" I wish you to consider, finally that all the functions which
I attribute to this machine, such as digestion...nutrition...
respiration, waking and sleeping; the reception of light, sound
odours...the impression of ideas in the memory; the inferior
movements of all the external members...; I desire, I say, that
consider that these functions occur naturally in this machine
by the disposition of its organs, not less than the movements
of a clock. " (Rene Descartes)

" When we are sick we become a Newtonian object: a bit- piece stranded in a flow
time. " (Dr Larry Dossey Space, Time and Medicine.)

" Without flowing time there is no loss" (ibid)

pizz

Handwritten musical score for a string quartet and piano. The score is divided into systems for Violin I, Violin II, Viola, Cello, and Double Bass, with vocal parts for Soprano, Alto, Tenor, and Bass. The music is in a key with one sharp (F#) and a 2/4+6/8 time signature. The score includes various dynamics such as *f*, *mf*, and *fierce*, and performance instructions like *Dragging, mechanical*, *Solo*, *arco*, and *pizz*. The score is marked with rehearsal letters *B* and *S*. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

Handwritten musical score for a piece titled "Piñ Moto". The score is written in 2/4 + 6/8 time and includes parts for Woodwind (WW), Brass, Strings, and Voice (Soprano, Alto, Tenor, Bass). The music features complex rhythmic patterns, including triplets and syncopation, and dynamic markings such as *f*, *mf*, *ff*, *sim*, *poco a poco*, and *cresc*. The vocal parts have lyrics: "Bow — la — hoo la Bow — la —". The score is marked with a large blue watermark "REVIEW COPY ONLY".

* n.b. VA misaligned

[D] ♩ = 116 Energetico

VW
12/8 f

BRASS
12/8 f
L 2:3
- 2:37
f
poco f
coarse tone in brass

Pf
12/8 f
mf
poco f

SS
mf
1 e a c b c d c b c b d c

S
12/8 hoo-la
f
RH: hand with spoons
h h f f h h f f h a h b

A
hoo-la

T
hoo-la

B
hoo-la
f Thundering the
f Thundering the

Strings
12/8 f
4/4
Strings mart. f
poco f
mf

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into four measures. The instruments and parts are:

- trp** (Trumpets): Two staves, dynamics include *f*, *p*, *f*, *mp*.
- trb** (Trumpets): One staff, dynamics include *f*, *p*, *f*.
- horn** (Horns): One staff, dynamics include *f*, *poco f*.
- rom** (Rombo Tom): One staff, dynamics include *poco f*.
- uba** (Upright Bass): One staff, dynamics include *f*.
- Pf** (Piano Forte): Two staves, dynamics include *mf*, *poco c poco*, *cresc*.
- L** (Soprano): One staff, lyrics: *d c b*.
- R** (Alto): One staff, lyrics: *h f e f h g g h g*.
- S** (Soprano): One staff, lyrics: *the hammers beat the hammers beat thundering they beat, the hammers beat and*
- A** (Alto): One staff, lyrics: *the hammers beat the hammers beat thundering they beat, the hammers beat and*
- T** (Tenor): One staff, lyrics: *hammers beat the hammers beat, thundering they beat, the hammers beat and*
- B** (Bass): One staff, lyrics: *hammers beat the hammers beat thundering they beat, the hammers beat and*
- Stg** (Stage): Two staves, dynamics include *poco f*, *sfz*, *mf*, *cresc*.

The score includes various musical notations such as notes, rests, and dynamic markings. A large blue watermark "STANFORD UNIVERSITY" is visible across the center of the page.

B
r
a
s

Pf

perc/
SS

S

A

T

B

S

t

r

i

n

g

s

50

E

5/4 4/4 6/4 4/4

mf f mf f mf f

5/4 4/4 6/4 4/4

scrape/snarl. reverse spoon, scrape

INHALE EXHALE f The bel lows blow

INHALE EXHALE f The bel lows blow

INHALE EXHALE f bel lows

INHALE EXHALE f bel lows

5/4 4/4 6/4 4/4

f cresc f

f cresc f

cresc

cresc

B
r
a
s

Pf

SS

S
A
T
B

S
T
R
S

Handwritten musical score for a string quartet and woodwinds. The score is divided into four measures. The first measure is in 5/4 time, and the second is in 4/4. The woodwind parts (Soprano, Alto, Tenor, Bass) include 'blow' markings. The string parts (Violin I, Violin II, Viola, Cello) include 'molto vibr' markings. Dynamics range from pp to ff. A large blue watermark 'Preview File Only' is overlaid on the score.

Fl 6/8 with stgs

cor

tpt

horn

trbn

trb.

perc

ss

con Sord

free

con Sord

rocking. (sync with trombone)

(with tpt 2)

2f² bowed etc.

2 1 2 3 4

Wait

S

A

T

B

once only, but each voice non sync

f la men ting

f morn-ning

continue pattern

repeat 3 times

not sync with brass

mp

mf

mf

H Allegro Vivo $\text{♩} = 116$

70

Handwritten musical score for a symphony orchestra and vocal soloists. The score is in 4/4 time and features a variety of instruments and voices.

Instrumental Parts:

- Flute:** Starts with a *f* dynamic, then *flute* and *4/4 f* markings.
- Oboe:** *Oboe* marking.
- Violins (V):** *f* dynamic.
- Violas (V):** *f* dynamic.
- Celli (C):** *f* dynamic.
- Bass (B):** *f* dynamic.
- Double Basses (SS):** *2c* marking, *f* dynamic.
- Timpani (T):** *f* dynamic.
- Snare Drum (S):** *f* dynamic.
- Trums (S):** *f* dynamic.

Vocal Parts:

- Soprano (S):** *f* dynamic, lyrics: "ces-sant-ly".
- Alto (A):** *f* dynamic, lyrics: "how-ling, how-ling, how-ling".
- Tenor (T):** *f* dynamic, lyrics: "how-ling, how-ling, how-ling".
- Bass (B):** *f* dynamic, lyrics: "how-ling, how-ling, in ces-sant-ly".

Performance Markings:

- senza sord* (without mutes) for strings.
- dim* (diminuendo) for strings.
- mf* (mezzo-forte) for strings.
- very aggressive* for strings.
- flute* and *Oboe* markings.
- 4/4 f* for flute and strings.
- 2c* for double basses.
- flute* and *Oboe* markings.
- 4/4 f* for flute and strings.
- mf* for strings.
- very aggressive* for strings.
- dim* for strings.
- f* for strings.
- flute* and *Oboe* markings.
- 4/4 f* for flute and strings.
- mf* for strings.
- very aggressive* for strings.
- dim* for strings.
- f* for strings.
- flute* and *Oboe* markings.
- 4/4 f* for flute and strings.
- mf* for strings.
- very aggressive* for strings.
- dim* for strings.
- f* for strings.

WW

B
R
A
S
S

Pf

perc
s/s

S
T
R
I
N
G
S

Handwritten musical score for WW, Brass, Piano, Percussion, and Strings. The score is divided into five systems. The first system shows the WW part with a 9/8 time signature and a dynamic marking of *f*. The second system shows the Brass section with a *poco f* dynamic. The third system shows the Piano part with a *poco f* dynamic. The fourth system shows the Percussion and Strings parts with lyrics:
 RH: a e f h f g a e f h f
 LH: (felt) b c d a b c d b b c d
 (wooden spoon)
 The fifth system shows the String section with a *f* dynamic. A large blue watermark "PREVIEW FILE ONLY" is overlaid on the score.

Like an engine

75

WW

b
r
a
s
s

Pf

S
S

Handwritten musical score for "Like an engine". The score is written on multiple staves, including woodwinds (WW), brass (b r a s s), piano (Pf), and strings (S S). The music is in 6/8 and 4/4 time signatures. Dynamic markings include *mf* and *f*. Performance instructions include "Front of stand 1 (vary timbres on the 4 plates of a-d)" and "change timbre". A rhythmic notation system is used with letters: *a e f* and *b c d* on the first line; *e h h* and *c c c c* on the second line; and *d* and *c d* on the third line. The word "pesante" is written at the bottom of the page.

80 *Smbito*

WW *f* *mp*

brass *f* *f* *cresc* *f*

Pf

perc/SS *f* *e* **CUT OFF**

S

A *[♩=100]* Banal and sinister
Sotto voce, as if remote, or a layer removed
continue regardless, subdued, ~~marking~~, a tempo

f *con sord* *p*

f *con sord* *p*

f *con sord* *8ve*

f *con sord* *8ve*

Preview File Only

At this cut off, strings and flutes are revealed beneath the texture: so no clean break - perhaps 18st early entries.

∇ cue tpt

FL *continue pattern a tempo* → *once only*

pt 1 *mp* *ff* *f*

Trumpet 2 *f*

1 *a* *Bowed* *Attacca*

1 *Independent, free; not very soft.* *mf* *Soft-ly,* *soft-ly* *harsh* *ling* *flutes* *once only*

2 *mp* *mp* *mp* *mp* *mp* *mp*

8ve *b^b* *8ve* *b^b*

fl *mf* *continue a tempo*

Attacca.
 Brass enter in independent tempo, and drop other parts temporarily.

pt 1 *f* *Tempo 126ad*

2 *f*

f

f

1 *Attacca, meccanico, independent tempo*

f *h* *repeat til* *f* *e* *a* *a* *f*

mallo d *sempre [d. = 100]* *d* *c* *c* *d* *a* *c* *cd*

mf *continue a tempo tutti, but: individuals may get out of sync in entry*

mf

mf *continue a tempo*

mf *continue a tempo*

mf *continue a tempo*

mf *continue a tempo*

FL

continue pattern *mf*

once only

mp

rit...

b
r
a
s
s

free *f*

f

a

e

SS

S

free recit

f Accordant with the hor — rid la — bours

rit

A

continue pattern *mf*

mp

once only

rit

lu lu lu la — lu la lu

S
T
R

continue pattern *mf*

mp

continue pattern *mf*

mp

continue pattern *mf*

mp

continue pattern *mf*

mp

once only

rit

rit

rit

fl *p* *continue p*

b
r
s
s

4
4

SS *3c* *bowed* *free, cadenza-like* *molto rubato*

S *f* *make sweet* *me* *lo*

A *allos get out of sync* *all st*

la la la la la la la la

continue p

continue p

continue p

continue p *vel stop*

