

whole beauty now lies in memory

for Soprano and Wind Ensemble

Luke Nickel

INSTRUMENTATION:

Soprano

Piccolo
Flute 1 (+piccolo)
Flute 2
Flute 3 (+piccolo)
Flute 4
1 Oboe
4 B \flat Clarinets
1 Bass Clarinet
Bassoon

Soprano saxophone
Alto saxophone
Tenor saxophone
Baritone saxophone

2 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Harp

Piano

Double bass

Percussion 1:
Bass Drum,
Sizzle Cymbal
Suspended Cymbal
Medium Woodblock
High Woodblock
Clave
Xylophone
Glass Chimes
3 Triangles
Anvil or Brake Drum
3 Low Gongs
3 cymbals

Percussion 2:
Vibraphone
Tubular Bells
Crotales
3 Very High Triangles

Percussion 3:
Vibraphone
Glockenspiele
Slapstick
Very High Cymbal

SCORE IN C

DURATION ca. 15:00

With the generous support of the Manitoba Arts Council



Program Notes:

"I think that taking time and care to adjust and arrange objects shows a certain time dedication, and therefore implies importance on the objects. The person arranging the items is inherently exercising his or her aesthetic preferences. Even if the objects are arranged scientifically, by size for instance, a pattern reveals itself. So neatly organizing a subject will give visual interest, and even function to the viewer. Precision is beauty."

--Austin Radcliffe in an interview by Aaron Kenedi, April 25 2011

Notes on Text:

Each text used in the vocal part is a re-arrangement of existing text from one of Ives' 114 Songs. These new texts do not resemble the originals in sound, form, or meaning. Instead, they range in abstraction, sometimes utilizing full words and sometimes just phonemes. The originals are obscured completely to form new clouds of text that carry only vague traces of the original linguistic content. As such, copyright is not an issue.

Performance Notes:

General:

- * All glissandi should last the entire duration of the note they are attached to
- * All accidentals carry through the measure in which they occur
- * Any x-shaped notehead that follows a tied note with a crescendo is always to be performed as a sharp cutoff with the tongue (an interruption of the airstream)
- * The aleatoric figures in measure C should speed up with the global tempo going into section D

Vocalist: the vocalist should not stand in front of the ensemble. Rather, she should be seated within the group. Amplification may be used in order to balance the group and vocalist.

The vocal line should always be sung at a moderate dynamic, with a full tone, and with a natural vibrato. Each word is a reorganized fragment from one of the original Ives songs; as such, it should be sung in a detached manner, without phrasing. The feeling of the vocal line should be that of reading from a list of separate objects.

In *Disclosure*, the text is made up of phonemic fragments of the original Ives song, transcribed into standard IPA symbols in order to preserve the exactitude of the original vowels. Each vowel's corresponding phrase can be sung in a more legato manner.

Coda II: coda II is a speaking coda for the soloist and entire ensemble. The x-shaped noteheads and IPA symbols represent unvoiced consonants. The IPA symbols should be performed according to the pronunciation guide below:

θ as in **th**rilled
ts as in e**at**s
tʃ as in w**itc**h

There are **two ways** of performing Coda II:

The first is to divide the band into groups of 6: groups 1 and 2 should make up half the band and groups 3-6 the other half.

The second way is to dedicate a small group of performers to read the entire text through with the singer, and divide the band into 6 equal parts to perform only the continuously held consonants (where the music breaks away from the main line).

The boxed numbers at the beginning of some lines are suggested as hand symbols to indicate where in the movement the group is currently reading.

written for the McGill Wind Symphony, dir. Alain Cazes (2012-2013)

At Sea

Luke Nickel (2012)

C Score

Slow
♩=50

accel.

Musical score for Clarinet 1 in Bb, Clarinet 2 in Bb, Alto Saxophone, Tenor Saxophone, and Piano. The score is in 4/4 time and features a tempo of ♩=50. The Clarinet parts include glissando markings and dynamic markings such as *pp*, *ppp*, and *pppp*. The Piano part includes dynamic markings *ff*, *ppp*, *n*, and *fff*, along with fingerings (3, 5, 6) and a section marked "pitches ad lib. as fast as possible".

♩=88

Musical score for B. Cl., Bsn., Alto Sax., Ten. Sax., Tbn. 1, Tbn. 2, Tba., Pno., Cb., and Perc. The score is in 4/4 time and features a tempo of ♩=88. The B. Cl., Bsn., and Tbn. parts include dynamic markings *f*, *mf*, and *fff*. The Pno. part includes dynamic markings *f cresc.* and *fp*, along with fingerings (5, 6) and a section marked "pitches ad lib. as fast as possible". The Perc. part includes a dynamic marking *f* and a section marked *fp* and *fff*.

♩ = 50

A *disjointed;
never legato;
never phrased;
healthy, warm sound*

S. Some by but son line Near things on are a cart the for - eign shore.

(zəʊn) (alt)

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Cl. 4 *ppp*

B. Cl.

Bsn.

Sop. Sax. interrupt airstream with tongue *n* *mp*

Alto Sax. interrupt airstream with tongue

Ten. Sax. *ff* interrupt airstream with tongue *ff*

Hn. 1 muted *p* *mp* *n*

Hn. 2 muted *p*

C Tpt. 1 straight mute *mp* *n*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tba. *fff*

Pno. *fff* *mp* *p* *mf*

Hp. *f*

Ch. *atiss.* *p* *ppp*

Perc. Sizzle Cymbal *n* *mp* blend with "s" of vocalist, mute immediatly

Vib. hard mallets *ff* pedal down for whole mvt. soft mallets *ppp* sempre (ped)

Vib. hard mallets *ff* pedal down for whole mvt. soft mallets *f* *ppp* sempre (ped)

D C# B/ Eb F# Gb Ab

a tempo
♩=40 ♩=50

rit.

17

S. un the mind yon hor - i (at) di-vined one a ex - cept va (ve) for love

Fl. 1

Fl. 2

Cl. 1 simile

Cl. 2 simile

Cl. 3 simile

Cl. 4 simile

Sop. Sax.

Alto Sax.

Ten. Sax.

Hn. 1 unmuted *mf* *n*

Hn. 2 muted *f* *n*

C Tpt. 1

C Tpt. 2

Pno.

Hp.

Perc.

Vib.

Vib.

B ♩ = 40

poco accel.

24

S.
 ague (eig) to to the real point of as is the

Fl. 1
 half air tone * (both trill keys)
pp

Fl. 2
 half air tone
pp

Cl. 1
pp

Cl. 2
pp

Cl. 3
pp

Cl. 4
pp

Sop. Sax.
pp

Alto Sax.
pp

Ten. Sax.
pp

* using both trill keys should produce a faint multiphonic: a strong D and a weak F

Hn. 1
pp

Hn. 2
pp

C Tpt. 1
 un-muted
f
ppp

C Tpt. 2
pp

Pno.
pp

Hp.
 bisbigliando
p
n

Perc.
 Suspended Cymbal
 soft mallets
mp

Vib.
pp

Vib.
pp

C a tempo accel.

♩=50

29

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- S.**: Soloist part, mostly rests.
- Fl. 1 & 2**: Flute parts with dynamics *f non decresc.* and *simile*, featuring triplet markings.
- Cl. 1 & 2**: Clarinet parts with dynamics *mf* and *mp*.
- Cl. 3 & 4**: Clarinet parts, mostly rests.
- Sop. Sax.**: Soprano Saxophone part with dynamic *mf*.
- Alto Sax.**: Alto Saxophone part, mostly rests.
- Ten. Sax.**: Tenor Saxophone part with dynamic *mf*.
- Hn. 1**: Horn 1 part with dynamic *mp*.
- Hn. 2**: Horn 2 part with dynamic *pp* and marking "unmuted".
- C Tpt. 1 & 2**: Trumpet parts with dynamic *pp*.
- Pno.**: Piano part with complex textures, dynamics *ff*, *p*, *f*, *pp*, *f*, *mp*, and *ff*, and various fingering and articulation markings.
- Hp.**: Harp part with dynamic *ff* and chordal accompaniment.
- Perc.**: Percussion part with rhythmic patterns.
- Vib.**: Vibraphone parts with chordal accompaniment.

At the bottom right of the score, there are chord symbols: **D₇ C₇ B₇/ E₇ F₇ G₇ A₇**.

attacca

Remembrance

♩=72

poco accel.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc.**: Piccolo, starting with a circled 1.
- Fl. 1, 2, 3**: Flutes, featuring glissandos, triplets, and dynamic markings from *pp* to *ff*. Fl. 3 includes a "(jet whistle)" instruction.
- Ob.**: Oboe, with dynamic markings *pp* and *mp*.
- Cl. 1, 2, 3, 4**: Clarinets, with dynamic markings *pp* and *mf*.
- Sop. Sax., Alto Sax., Ten. Sax.**: Saxophones, with dynamic markings *mf*, *p*, *f*, and *mp*.
- Hn. 1**: Horn 1, with dynamic markings *ppp* and *f*, and the instruction "interrupt airstream with tongue".
- Pno.**: Piano, with dynamic markings *ff*, *sfz*, *mp*, and *mf*.
- Hp.**: Harp, with dynamic markings *fff* and *mf*.
- Cb.**: Cello, with dynamic markings *ppp* and *ff*, and the instruction "(continue oscillating slowly)".
- Perc.**: Percussion, including Tubular Bells, To Crotales, Medium Woodblock, High Woodblock, and Clave. Dynamic marking *ff* is present.
- Tub. B.**: Tubular Bells, with dynamic marking *mf*.
- Vib.**: Vibraphone, with dynamic markings *mf* and *pp*.

poco rit.

♩=72

poco accel.

10

Picc. *f* ————— *p possible*

Fl. 1 *gliss.*
mp ————— *pp* *mf* *f*

Fl. 2 *ppp*
mp *ff* (jet whistle)

Fl. 3 *pp* *gliss.*

Ob. *sfz* ————— *pp*
interrupt airstream with tongue

Cl. 1 *f*
interrupt airstream with tongue

Cl. 2 *f*
interrupt airstream with tongue

Cl. 3 *f*
interrupt airstream with tongue

Cl. 4

Sop. Sax. *ff* *mf*

Alto Sax. *pp* *f* *mp* *f*

Ten. Sax. *f*

Hn. 1 *ppp* *f*

Pno. *sfz* *mp* *mf* *sfz* *sfz*

Hp. *mf* *sim.* *Fb*

Ch.

Xyl. *f* *ppp* *Medium Woodblock* *High woodblock* *Clave*

Crot. *ff* *mp* *f*

Vib. *f* *mp* *pp* *mf* *p* *pp* *mp* *p*

poco rit.

♩=72

poco rit.

disjointed;
never legato;
never phrased;
healthy, warm sound

15

S. *mf* A

Picc. *f* — *p possible* *p*

Fl. 1 *mf* *pp*

Fl. 2 *mp* *pp*
(just air, not quite a jet whistle)

Fl. 3 *pp* *più* *gliss.*

Ob. *sfz > pp* *pp* *f* *p* *pp*

Cl. 1 *f* *pp < f* *pp* *f*

Cl. 2 *f* *pp* *f*

Cl. 3 *f* *pp < f*

Cl. 4

Sop. Sax. *ff* *pp* *f*

Alto Sax.

Ten. Sax.

Hn. 1 *pp* *f*

Pno. *sfz* *mp* *sfz* *mp³* *p³*
depress ped. until m. 26

Hp. *f* *ff* *mp*
D₄ E₄ F₄ G₄ F₄ F₄

Cb. *mp* *pp* *mp* *gliss.* *gliss.*

Xyl. *f* *ppp*

Crot. *ff* *mf*

Vib. *f* *ff* *mp*

A ♩=60 poco accel. ♩=64

S. *sound tant shad borne of horn owed*
 (tɔnt) (æd)

Picc. *[Musical staff]*

Fl. 1 *[Musical staff with dynamics p, pp, ppp]*

Fl. 2 *[Musical staff with dynamics p, pp, ppp]*

Cl. 1 *[Musical staff with dynamics pp, mp, pp]*

Cl. 2 *[Musical staff with dynamics pp, p, pp]*

Cl. 3 *[Musical staff with dynamics pp]*

Cl. 4 *[Musical staff with dynamics pp]*

B. Cl. *[Musical staff with dynamics p, ppp]*

Bsn. *[Musical staff with dynamics p, ppp]*

Sop. Sax. *[Musical staff with dynamics pp, mp]*

Alto Sax. *[Musical staff with dynamics p, ppp, airy sound]*

Ten. Sax. *[Musical staff with dynamics mp, n]*

Pno. *[Musical staff with dynamics p, mp, mf, ppp, freely; avoid beats and regular rhythmic pulse]*

Hp. *[Musical staff with dynamics mf, f, ppp, gliss.]*

Cb. *[Musical staff with dynamics pp, n, pizz., mf, mp, arco sul A natural harmonic gliss upward]*

Perc. *[Musical staff with dynamics f, Glass Chimes]*

Crot. *[Musical staff with dynamics mp]*

Glock. *[Musical staff with dynamics mp, Glock., To Vib.]*

rit. **♩=50**

S. fath - er's song

Picc. *mf* *f* *p* *pp*

Fl. 1 *mp* *f* *p* *mf* *p* *pp*

Fl. 2 *mf* *f* *mp* *mf* *p* *pp*

Cl. 1 *pp cresc.*

Cl. 2 *pp cresc.*

Cl. 3 *pp cresc.*

Cl. 4 *pp cresc.*

B. Cl.

Alto Sax. *mf* *f* *pp cresc.*

Ten. Sax. *mp* *f*

Hn. 1 *pp* *moto* *f*

Tbn. 1

Tbn. 2

Tba.

Pno. *mf* *sfz*

Hp. *ff* *mf*

Perc. **Vibraphone**

Crot. *f* ped down until m. 33 **Vibraphone**

Glock. *mp* *p* ped down until m. 40

29

Picc. *pp*

Fl. 1 *pp* *ppp*

Fl. 2

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *ppp*

Cl. 4 *ppp*

B. Cl. *pp*

Alto Sax. *mp* *pp*

Ten. Sax. *ppp* *mf* *pp*

Hn. 1

Tbn. 1 *p* *pp* *gliss.*

Tbn. 2 *mp* *pp* *p*

Tba. *p*

Pno. *p* *3* *sfz*

Hp. *mf* *f* *ff* *pp*

Perc.

Vib. *mf* *ppp*

Vib. *ppp* *f* *ppp*

B poco accel. ♩=60

32

S. a my dis (dis) ake (aik)

Picc. *pp* legato, but not slurred *p* simile

Fl. 1 *pp* *ppp* *sempre p warmly*

Fl. 2 *pp* *ppp*

Cl. 1 *mp*

Cl. 3 *mp*

Cl. 4

B. Cl. *mp*

Alto Sax. *p*

Ten. Sax. *f*

Tbn. 2

Tba. *p*

Pno. *sfz* *p* *p* *mp*
pedal until m. 45

Hp. *mf* *mp*

Cb. arco *mp* *molto* *gliss.* *ppp* pizz *mp*

Perc. Three Triangles always let ring *mp-f*

Vib. *ppp*

Vib. *mf* *ppp* *f* *ppp*

poco accel.

$\text{♩} = 64$

poco rit.

35

S. ist O'er is tant shad borne horn owed fath er's song

Picc. *p possible*

Fl. 1 *p* *ppp*

Fl. 2 *p* *ppp*

Ob. *mp* *ppp*

Cl. 1 *ppp* *pp*

Cl. 2 *pp*

Cl. 3 *ppp* *pp*

Cl. 4 *pp*

B. Cl. *ppp* *p* *ppp*

Bsn. *p* *ppp*

Sop. Sax. *p* *ppp*

Alto Sax. *mp* *p* *ppp* airy sound

Ten. Sax.

Bari. Sax.

Hn. 1

Pno. *p* *mf* *ppp* gliss.

Hp. *pp* *mf* *ppp* gliss.

Cb. *mp* *n* arco sul A natural harmonic gliss upward

Perc. (sim) Glass Chimes To Xyl. *f*

Vib.

Vib. bowed *p*

C ♩=54

41

S.

Picc.

Fl. 1
pp 7 *mp* 7

Fl. 2
pp 3 *mp*

Ob.
mf 3 3 *pp cresc.* 7 8

Cl. 1

Cl. 2
* 5:4 *ppp cresc.* 5 5 5 5 *mf* 5 5 5 5 5:4

Cl. 3

Cl. 4

B. Cl.
pp cresc. 7 8

Bsn.
mp 3

Sop. Sax.
mf 3 3 3 *pp cresc.* 7 8

Alto Sax.
airy sound *pp* 6 *mp* 3

Ten. Sax.
5:4 *ppp cresc.* 5 5 5 5 5:4 *mf* 5 5 5 5 5:4

Bari. Sax.

* both rhythmic divisions are shown to aid in subdividing

Hn. 1
f

Pno.
mf *mp*

Hp.
mf *mp*

Cb.

Perc.

Vib.
mf 3 3 *f* 5 5 5 5
ped. down until m. 45
normal slow motor
increase motor speed to medium
increase motor speed to maximum

Vib.
f ped. down until m. 45

poco accel.

44

Picc. *mf*

Fl. 1 *p* *mf* *mf* *ff*

Fl. 2 *p* *mp* *mp* *ff*

Ob. *mp* *p* *mf* *mp* *mp*

Cl. 1

Cl. 2 *ppp cresc.* *mf cresc.*

Cl. 3 *ppp cresc.* *mf cresc.*

Cl. 4

B. Cl. *mf* *mp cresc.* *f*

Sop. Sax. *mf* *mp cresc.*

Alto Sax. *p* *mp* *p* *mf* *mp* *f*

Ten. Sax. *ppp cresc.* *mf cresc.* *f*

Bari. Sax. *ppp cresc.* *mf cresc.* *f*

Hn. 1

Pno. *mf* *f* *mf* *ff*

Hp.

Cb.

Perc.

Vib. *ff*

Vib. *f*

♩=60

c.a. 10"

46

Picc. *f* *p possible*

Ob. *sfz* *pp*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Cl. 3 *f* *p*

Sop. Sax. *f* *p*

Hn. 1

Pno. *mf*

Hp. *fff*
D: C# B: / E: F: G: A:

Cb. *ppp* (continue oscillating slowly) *sfz* sul pont.

Xyl. *f* *ppp*

Vib. *ff* *mp*

D (♩=60)

50

S. *legato, but not slurred* O'er is shad borne owed fath - er's song

Fl. 1 *mp*

Hn. 1 *pp* *sfz*

Pno. *mf* *ff*

Hp. *ff*

Cb. *normale* *mf (sim)*

Perc. **Triangles** *f* **glass chimes** **Tubular Bells**

Vib. *f*



♩=54

poco rit. **5"**

57

S. lake is borne my fath - er's song (ng)

Picc. *ppp*

Fl. 1 *ppp*

Cl. 1 *p* *gliss. gliss.* *pp* *ppp*

Cl. 2 *n* *f*

Bsn. *p* *ppp* *p* *ppp* *p* *ppp*

Hn. 1 *p* *ppp* *n*

Pno. *mf* *pp* *ff*

Hp. *f* *f* *G♭*

Cb. *arco* *gliss.* *gliss.* *gliss.* *gliss.* *p* *ppp*

Tub. B. **Crotales** *mp*

Vib. *slow motor* *mf*

r.h. mute F# with glass bottle
gliss. bottle up string as slowly as possible until all resonance dies away (about 7 seconds)

left hand pitches may be transposed into any register in the event that a cross-bar hinders accuracy

Coda I

♩=40 **15''**

Fl. 1 *ppp* blow air across mouthpiece
no tone
regular embouchure

Fl. 2 *ppp* blow air across mouthpiece
no tone
regular embouchure

Fl. 3 *ppp* no pitch, just air

Fl. 4 *ss* no pitch, just air

Pno. *ff* simile *gliss.* *gliss.* *gliss.* lowest strings possible;
slowest gliss possible

Hp. *p* *pp* let the sound become just a
screech or whistle

Cb. *ppp* normale *pppp* molto pont. *n*
very unstable until just
air sound;
fade into
piano string noise

attacca

Disclosure

♩=50

disjointed;
never legato;
never phrased;
mf healthy, warm sound

Score for 'Disclosure' featuring vocal and instrumental parts. The score includes:

- S. (Soprano):** Vocal line with lyrics: "o - - - n djo bo noU no god ov oU".
- Fl. 1-4 (Flutes):** Flute parts with *mp sempre* markings and triplet figures.
- Ob. (Oboe):** Oboe part.
- Cl. 1-4 (Clarinets):** Clarinet parts.
- B. Cl. (Bass Clarinet):** Bass Clarinet part.
- Sop. Sax. (Soprano Saxophone):** Soprano Saxophone part.
- Alto Sax. (Alto Saxophone):** Alto Saxophone part.
- Ten. Sax. (Tenor Saxophone):** Tenor Saxophone part.
- Bari. Sax. (Baritone Saxophone):** Baritone Saxophone part.
- Hn. 1 (Horn 1):** Horn 1 part, *p* muted.
- Hn. 2 (Horn 2):** Horn 2 part, *mp* muted.
- C Tpt. 1 (Trumpet 1):** Trumpet 1 part, *p* straight mute.
- C Tpt. 2 (Trumpet 2):** Trumpet 2 part, *mp* straight mute.
- Tbn. 1 (Tuba 1):** Tuba 1 part, *mp* straight mute.
- Tbn. 2 (Tuba 2):** Tuba 2 part, *mp* straight mute.
- Tba. (Tuba):** Tuba part, *p* straight mute.
- Pno. (Piano):** Piano part with *mf* and *ff* markings, and glissando markings.
- Hp. (Harp):** Harp part with *ff sempre* marking.
- Cb. (Cello):** Cello part with *pizz* marking.
- Perc. (Percussion):** Percussion part.
- Vib. (Vibraphone):** Vibraphone parts with *hard mallets secco* and *p hard mallets* markings.

Additional markings include *gliss.*, *secco*, *ff*, *mf*, *mp*, *p*, *ff sempre*, *pizz*, and *depress ped. until m. 22*.

④

S. u bju ju i niņ rld in iņ i iņ im iņ iņ

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pno. normale *pp* *secco* *pp* *mf*

Hp. C: F: A: D: B: D: A:

Cb.

Perc.

Vib. *pp*

Vib. *secco* *p* depress ped. until m. 22 *pp*

Detailed description of the musical score: This page contains a full orchestral score for measures 20-22. The vocal line (S.) is the primary focus, with lyrics 'u bju ju i niņ rld in i i i im i i'. The vocal melody is supported by a woodwind section (Flutes 1-4, Oboe, Clarinets 1-4, Bass Clarinet) and a saxophone section (Soprano, Alto, Tenor, Baritone). The brass section (Horns 1-2, Trumpets 1-2, Trombones 1-2, Tuba) provides harmonic support. The piano part features a delicate texture with 'normale', 'pp', and 'secco' markings, and a 'mf' dynamic in the final measure. The harp part includes specific chord voicings: C: F: A:, D: B:, and D: A:. The vibraphone part has a 'pp' dynamic. The second vibraphone part is marked 'secco' and 'p', with a 'depress ped. until m. 22' instruction. The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.

⑦

S. *in indj di li i.v li li li hi li*

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Sop. Sax. *p n mp*

Alto Sax. *p n mp*

Ten. Sax. *p n mp*

Bari. Sax. *p n mp*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pno. *p* depress ped. until m22 *pp*

Hp. *D: C: B: / E: F: G: A:*

Cb.

Perc.

Vib. *3*

Vib. *3*

10

S. vil le me æ æ læ An ða lam Al ba ða ða

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Sop. Sax. *p* *n* *mp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pno. *mf pp*

Hp. C# Bb Eb B#/G# Bb Gb

Cb. arco

Perc.

Vib. *3*

Vib. *3*

Detailed description of the musical score: This page contains a full orchestral score for page 22. The vocal line (S.) is the primary focus, with lyrics in Icelandic: 'vil le me æ æ læ An ða lam Al ba ða ða'. The score includes parts for four flutes (Fl. 1-4), an oboe (Ob.), four clarinets (Cl. 1-4), a bass clarinet (B. Cl.), soprano saxophone (Sop. Sax.), alto saxophone (Alto Sax.), tenor saxophone (Ten. Sax.), baritone saxophone (Bari. Sax.), two horns (Hn. 1-2), two trumpets (C Tpt. 1-2), two trombones (Tbn. 1-2), tuba (Tba.), piano (Pno.), harp (Hp.), double bass (Cb.), and percussion (Perc.). The vibraphone (Vib.) is also present, with triplet markings. The piano part features a dynamic range from *mf* to *pp*. The harp part includes specific chord voicings: C# Bb Eb, B#/G#, and Bb Gb. The double bass part is marked 'arco'. The percussion part is mostly silent. The vibraphone part features triplet patterns. The overall score is in a key with one flat and a 4/4 time signature.

14

S. la ma naÜ la ge re mƏ jƏ jƏn jə az

Fl. 1 *p* *pp*

Fl. 2 *pp*

Fl. 3

Fl. 4 *pp*

Ob. *pp*

Cl. 1

Cl. 2

Cl. 3

Cl. 4 *pp*

B. Cl.

Sop. Sax. *p* *n* *mp* *pp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pno.

Hp. $D_7 C_7 Bb / Eb Fb G\# A_7$

Cb. *pizz*

Perc.

Vib. *3*

Vib. *3*

Detailed description of the musical score: This page contains a full orchestral score for 23 measures. The vocal line (S.) is the primary focus, with lyrics in a non-Latin script. The vocal melody is supported by a complex arrangement of instruments. Flutes 1 and 2 play melodic lines, with Flute 1 starting at a piano (*p*) dynamic and moving to pianissimo (*pp*). Flute 2 also plays a melodic line starting at *pp*. Flutes 3 and 4 provide harmonic support. The woodwind section includes Oboe, Clarinets 1-4, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The Saxophone section has various dynamics like *p*, *n*, *mp*, and *pp*. The brass section consists of Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The keyboard section includes Piano and Harp. The Harp part has a specific chord progression: $D_7 C_7 Bb / Eb Fb G\# A_7$. The Percussion section includes Vibraphone and Cymbals (Cb.), with a *pizz* (pizzicato) marking on the Cb. part.

B

18

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Fl. 4 *p* *mp* *mf*

Ob. *cresc.*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *pp* *mf*

Cl. 4 *p* *mp* *mf*

Sop. Sax. *mf*

Pno. *pppp*

Vib. *ppp*

Vib. *ppp*



poco accel. $\text{♩} = 64$

22

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Fl. 3 *cresc.*

Fl. 4 *cresc.*

Ob. *mf* *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Cl. 3 *cresc.*

Cl. 4 *cresc.*

Sop. Sax. *cresc.*

Alto Sax. *p* *ff*

Ten. Sax. *p*

C

26

Fl. 1

 Fl. 2

 Fl. 3

 Fl. 4

 Ob.

 Cl. 1

 Cl. 2

 Cl. 3

 Cl. 4

 Sop. Sax.

 Alto Sax.

 Ten. Sax.

 Hn. 1

 Hn. 2

 C Tpt. 1

 Tbn. 1

 Pno.

 Perc.

 Vib.

 Vib.

29 **accel.**

Fl. 1 *fff*

Fl. 2 *fff*

Fl. 3 *fff*

Fl. 4 *fff*

Ob. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff*

Cl. 4 *fff*

Sop. Sax. *fff*

Alto Sax. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Ten. Sax. *p* *ff* *p* *ff*

Hn. 1 *p* *ff* *p* *ff*

Hn. 2 *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

C Tpt. 1 *p* *ff* *p* *ff* *p* *ff*

C Tpt. 2 *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Pno.

Perc.

Vib. *To Crot.*

Vib.

33 *mf*

S. u bju ju o - - - η sŪn dʒo bo noŪ no god av sŪl

Cl. 1 *ppp* *gliss.*

Cl. 2 *ppp subito*

Pno. *mp sempre*
ped down until end of mvt.
D: C: B: / E: F# G# A#

Hp. *f*

Cb. *arco mp* *gliss.*

Perc. *mp* Three Low Gongs

Vib. *pp* bowed



36

S. az la ma naŪ la an da lam al ba da da æ æ læ le me

Fl. 2 *pp sempre* very airy sound

Cl. 1 *ppp* *gliss.* *ppp* *gliss.*

Cl. 2 *ppp* *gliss.* *p possible* *gliss.*

Pno. *mp sempre*

Hp. *pp* *gliss.* *pp*

Cb. *pp*

Perc. *mp*

Vib. *pp* Crotales bowed

Vib. *pp* Glockenspiel

40

S. mƏ jƏ jƏn jə ge re_ i niŋ rild in iŋ i iŋ im iŋ iŋ

Fl. 2

Bsn.

Pno. *mf sempre*

Perc. *mf* three suspended cymbals

Crot.

ppp



E

43 gradually dim, getting lost in the high frequencies of the accompaniment do not try to sing louder than the accompaniment; rather, allow the other instruments to envelope your sound *pp* poco accel.

S. iŋ di li i.v. li li ri hi ri vil

Picc. *p possible*

Fl. 3 Piccolo *p possible* *cresc.*

Fl. 4 Piccolo *p possible* *cresc.*

Bsn. *p possible* *cresc.*

Pno. *f sempre* *cresc.*

Perc. Clave

Crot. Glockenspiel

Glock. *mp cresc.*

ppp



47 $\text{♩} = 72$ 10"

Picc. *ff*

Picc. *ff*

Picc. *ff*

Pno. *fff*

Perc. *fff* Very High Triangles patterns of 16th notes with rests ad lib. (don't slow down)

Crot. *fff* Very High Triangles patterns of 16th notes with rests ad lib. (don't slow down)

Glock. *ff* slapstick very high cymbal *pp* *fff*

Coda II

As fast as possible
while still retaining complete clarity and accuracy

(♩=70+)
always as loud as possible

①
Singer + Groups 1-6
θ ts ʃ p st t t s θ s s h t θ s θ p ʃ s f s t p s t t h s s s



③
θ θ ts ʃ p st t t s s s h t θ s θ p ʃ s f s t p s t t h s s s



⑤
θ θ θ ts ʃ p st t t s s s h t s θ p ʃ s f s t p s t t h s s s



⑦
Singer + Groups 3-6
θ θ θ θ ts ʃ p st t t s s s h t s p ʃ s f s t p s t t h s s s

Group 1
θ
(continue until measure 39)

Group 2
ts
(continue until measure 39)



⑨
Singer + Groups 4-6
θ θ θ θ ts ʃ ʃ p st t t s s s h t s p s f s t p s t t h s s s

Group 3
θ θ θ θ ts ʃ
(continue until measure 39)



1 (hand signals for conductor)

⑪
Singer + Groups 4-6
θ θ θ θ ts ʃ ʃ p p st t t s s s h t s s f s t p s t t h s s s



2

⑬
θ θ θ θ ts ʃ ʃ p p p st t t s s s h t s s f s t s t t h s s s



3

⑮
θ θ θ θ ts ʃ ʃ p p p st t t t s s s h s s f s t s t t h s s s



4

⑰
θ θ θ θ ts ʃ ʃ p p p st t t t t s s s h s s f s s t t h s s s



5

⑲
θ θ θ θ ts ʃ ʃ p p p st t t t t s s s h s s f s s t h s s s



6

⑳
θ θ θ θ ts ʃ ʃ p p p st t t t t t s s s h s s f s s h s s s



7

㉓
θ θ θ θ ts ʃ ʃ p p p st t t t t t t s s s s s h s f s s h s s s



8

㉕
θ θ θ θ ts ʃ ʃ p p p st t t t t t t s s s s s s h f s s h s s s



9

㉗
θ θ θ θ ts ʃ ʃ p p p st t t t t t t s s s s s s s h f s h s s s

10

(29) Musical staff for measure 29 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s h f h s s s

(31) Musical staff for measure 31 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s s h f h s s

(33) Musical staff for measure 33 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s s h f h s

Singer + Groups 5-6 (35) * Musical staff for measure 35 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s s h f h

Group 4 Musical staff for measure 35 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s. (continue to measure 39)

Singer (37) ** Musical staff for measure 37 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s s h h f

Group 5 ** Musical staff for measure 37 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s s h

Group 6 ** Musical staff for measure 37 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s s h h f

Singer (39) Musical staff for measure 39 with notes and phonetic transcription: θ θ θ θ ts ʃʃ p p p st t t t t t t s s s s s s s s s h h f

Group 1 Musical staff for measure 39 with notes and phonetic transcription: f

Group 2 Musical staff for measure 39 with notes and phonetic transcription: f

Group 3 Musical staff for measure 39 with notes and phonetic transcription: f

Group 4 Musical staff for measure 39 with notes and phonetic transcription: f

Group 5 Musical staff for measure 39 with notes and phonetic transcription: f

Group 6 Musical staff for measure 39 with notes and phonetic transcription: f