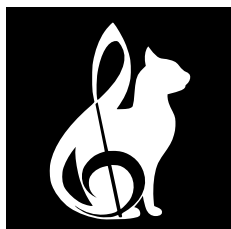


PROKHOR PROTASOFF

Four Poems
of
Emily Dickinson

Full Score





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ORCHESTRA

Flute
Oboe
Clarinet in A
Bassoon

Horn in F
Trumpet in B♭

Percussion (1 player):
Glockenspiel, Tubular Bells, Triangle, Hi-Hat, Snare Drum, Bass Drum

Violin I
Violin II
Viola
Violoncello
Double Bass (five-string or with an extension)

Duration: ca. 20 min.

PERFORMANCE NOTES

Certain bars are notated in unconventional time signatures, such as $\frac{2}{12}$.

The denominators of these time signatures represent equal divisions of a whole note; thus, $\frac{2}{12}$ is a bar with 2 beats, each of which is 1/12 of a whole note, or one triplet-eighth note.

Bar 93 of *No. 2 'Could It Be Madness?'* should be conducted in 5.

Conduct bar 92 of *No. 3 'The Saddest Noise, the Sweetest Noise'* in 4. The flute part should be played freely, ignoring the conductor.

Unmeasured tremolo is indicated with symbol tr .

PREVIEW

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PREVIEW

Four Poems of Emily Dickinson

Emily Dickinson
(1830–1886)

Prokhor Protasoff
(b. 1988)

1. If I Can Stop One Heart from Breaking

Largo ♩ = ca. 62

Flute

Oboe

Clarinet (A)

Bassoon

Horn (F)

Trumpet (Bb)

Glockenspiel

Voice

Largo ♩ = ca. 62

Violin I

Violin II

Viola

Solo 1 con sord.

Solo 2 con sord.

Solo 3 con sord.

gli altri con sord.

Violoncello

Double Bass

p espr.

p

pp



[illegible]

12

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

p

If I can stop one heart from break - ing,

rit...... **B** *a tempo*

Vln I

Vln II

Vla

Solo

p espressivo 3

gli altri

p

pizz.

p

espress. 3

19 rit..... a tempo

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

I shall not live in vain. If I can ease one life the

rit..... a tempo

Vln I

Vln II

Vla

Solo

Vc.

gli altri

D. B.

32

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

If I can

Vln I

div.

Vln II

Vla

div.

Solo

Vc.

gli altri
pizz.

arco

D. B.

mf

mp

8va

pizz.

arco

37 **D**

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

help _____ one faint - ing rob - in _____ un - to his nest a - gain,

D

Vln I

Vln II

Vla

Vc.

Solo
mp espressivo
gli altri

mp

D. B.

42 **E**

Fl. *mf* *rit. a tempo* *f*

Ob.

Cl. (A) *mf* *f*

Bsn *f*

Hn (F)

Tpt (Bb)

Glock.

Voice *mf* *cresc.* *f*
 I shall not, I shall not, I shall not, I shall not, I shall not, I shall not live

Vln I **E** *mf* *unis. détaché* *arco détaché* *f* *rit. a tempo* *f*

Vln II *mf* *arco détaché* *f*

Vla *f*

Vc. *tutti unis.* *mf* *f*

D. B. *pizz.* *mf* *arco* *f*

47 **rit.** **F** *meaningful*

Fl. *p* *p*

Ob. *meaningful*

Cl. (A) *p* *p*

Bsn *p*

Hn (F)

Tpt (Bb)

Glock.

Voice *p* in vain.

rit. **F** *meaningful*

Vln I *p* *p* *meaningful*

Vln II *p* *p* *meaningful* *p* *meaningful* *p* *meaningful*

Vla *p* *p* *meaningful* *p* *meaningful* *p* *meaningful*

Vc. *p* *p*

D. B. *p*

53

Fl. *non vib.* *ppp* ...dramatic pause

Ob. *meaningful* *p*

Cl. (A) *meaningful*

Bsn *p*

Hn (F)

Tpt (Bb)

Glock.

Voice

Vln I *meaningful* *p* *pizz.* *pp* ...dramatic pause

Vln II *meaningful* *p* *pizz.* *pp*

Vla *meaningful* *p* *pizz.* *pp*

Vc. *meaningful* *p*

D. B. *meaningful* *p* *pp espress.*

2. Could It Be Madness?

Moderato ♩ = ca. 92

Flute non vib. *p* *f* non vib. *p*

Oboe *fp* *p* *fp* *fp* *ff*

Clarinet (A) *p* *f* *p* *f* *p* *ff*

Bassoon *fp* *mf* *fp* *f*

Horn (F) *fp* con sord. straight mute *ff*

Trumpet (Bb) *fp* *fp* *fp* *ffp* *ff*

Triangle

Voice *mf* The

Moderato ♩ = ca. 92

Violin I senza sord. *fp* *f* *p* *f* *p* *ff*

Violin II div. senza sord. *fp* *p* *f* *p* *f* *ff*

Viola senza sord. pizz. *f* *fp* *fp* *ff*

Violoncello senza sord. pizz. *f* *fp* *fp* *ff*

Double Bass *f* pizz. *f*

Section Markers: [A] (above Flute), [A] (above Violin I)

6

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Tri.

Voice

Vln I

Vln II

Vla

Vc.

D. B.

f *p* *f* *p* *f*

p *mf*

mf *p*

f *quasi lontano* *f*

p *mf* *p* *mf*

p *senza cresc.* *mf*

first Day's Night had come — and grate - ful that a thing — so

unis. *tr.* *gliss.* *tr.*

arco *arco*

13

Fl. *mf* *p* *f* *p* *non vib.*

Ob.

Cl. (A) *mf* *p* *f* *p* *mf* *p* *mf*

Bsn

Hn (F)

Tpt (Bb) *f*

Tri.

Voice *f*
 ter - ri - ble — had been en - dured — I told my Soul to

Vln I *gliss.* *mf* *p* *p* *mf* *p* *mf*

Vln II *tr* *mf* *p* *p* *mf*

Vla *mf*

Vc. *p*

D. B.

B rit. Meno mosso ♩ = ca. 80

19

Fl. *f* *mf* *mf* *f*

Ob.

Cl. (A) *p* *mf* *mf* *f*

Bsn *mf* *f*

Hn (F)

Tpt (Bb)

Tri. *mf* To Glockenspiel

Voice sing — She said her strings — were

B rit. Meno mosso ♩ = ca. 80

Solo

Vln I *p* *mf* *mf* *f*

gli altri pizz.

Vln II *p* *mf* *mf* *f*

div. *mf* *p* *gliss.* *gliss.* *mf* *p* *mf* *f*

unis. pizz.

Vla *p* *(mf)* *pizz.*

Vc. *mf* *[pizz.]*

D. B. *mf*

24 **Tempo I** ♩ = ca. 92

Fl. *p*

Ob. *p* (*p*) (*p*)

Cl. (A) *fp* ³

Bsn *p* (*p*) (*p*)

Hn (F)

Tpt (Bb)

Glockenspiel *f* ³ To Hi-Hat and Snare Drum

Voice *f* *p* lyrical

snap — her Bow — to at — — — — oms blown —

Tempo I ♩ = ca. 92

Solo

Vln I *f* gli altri

Vln II *f*

Vla *f*

Vc. *col legno battuto*
irregular tremolo
n *mf* *n* *mf* *n*

Solo

D. B. *sf*

30 **C** *Meno mosso* ♩ = ca. 80

Fl. *mf* *f* *sf*

Ob. *mf* *f* *mp*

Cl. (A) *mf* *f* *mp*

Bsn. *mf* *f* *mp*

Hn (F)

Tpt (Bb) *f*

Glock.

Voice *mf*
and so, and so _____ to

C *Meno mosso* ♩ = ca. 80

Solo pizz.
gli altri

Vln I *arco marcato* *f* *sf* *mp grazioso*

Vln II *arco* *p* *mf* *f* *sf* *pizz.*

Vla *arco* *p* *mf* *f*

Vc. *ord.* *mf* *f*

D. B. *tutti arco* *sf* *mf* *f*

34 *accelerando* **Tempo I** ♩ = ca. 92

Fl. *mp* *f* *p sub.* 3 3 3 3 3 3

Ob. *mp* *f* *p sub.* 3 3 3 3 3 3

Cl. (A) *mp* *f* *p sub.* 3 3 3 3 3 3

Bsn. *f* *p sub.*

Hn (F) *mp* *f* *p sub.*

Tpt (Bb)

Glock. Hi-Hat

Voice *p* *mf*
mend her — gave me work un - til an - oth - er Morn — and

Solo *as if going away* **Tempo I** ♩ = ca. 92

Vln I *gli altri*

Vln II *arco* *mf*

Vla. *pizz.* *p*

Vc. *pizz.* *mp* *f* *arco* *p*

D. B. *pizz.* *mp* *p*

D *Meno mosso* ♩ = ca. 80

40

Fl. *mf* 6 6 6

Ob. *mf* 3

Cl. (A) *mf* 3 6 6 6 3

Bsn *mf*

Hn (F) *mf*

Tpt (Bb)

Hi-Hat
Sn. Dr.

Snare Drum

Voice
then, and then — a Day as huge as

D *Meno mosso* ♩ = ca. 80
tutti unis.

Vln I *mf* 6 6 6 6 6 6

Vln II 3 3 3 3

Vla *mf*

Vc. pizz. *mf*

D. B. *mf*

[illegible]

rit. **F** **Meno mosso** ♩ = ca. 80
vib. ord.

50

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Glockenspiel

Glock.

Voice

un - til it blocked my eyes — My

rit. **F** **Meno mosso** ♩ = ca. 80

Vln I

div. *pp* *pp* *mf* *mf* *6* *6* *6*

col legno battuto

Vln II

pp *pp* *mf* *pp* *mf* *gliss.* *gliss.* *gliss.*

arco ord.

Vla

div. *pp* *pp* *mf* *pizz.* *mf* *pizz.* *mf*

arco

Vc.

div. *pp* *pp* *pp* *mf* *pizz.* *mf*

D. B.

ppp *mf*

[illegible]

58

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

tho' 'tis Years a-go that Day — my Brain keeps

Vln I

Vln II

Vla

Vc.

D. B.

pp *mf* *f* *ff*

gliss. *pizz.* *arco*

6 *7*

61

Fl.

ff

pp sempre

ppp

Ob.

ff

f *ppp*

Cl. (A)

ppp sempre

p

Bsn.

ppp sempre

Hn (F)

senza sord.

Tpt (Bb)

fff

Glock.

Voice

p secco

gig - gling!

Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Vln I

ff cresc.

5 6

Vln II

div.

pp

ff

ppp sempre

Vla

div.

pp

ff

ppp sempre

Vc.

div.

ppp sempre

p

D. B.

ppp sempre

pp

G Tempo I ♩ = ca. 92
sempre non vibrato

67

Fl. *mf* 5 *mp* 6

Ob. *f* 3 *mf*

Cl. (A) *f* *ppp* *sempre* *mf*

Bsn *p* *mf* *cresc. poco a poco*

Hn (F) *8va* *mp* *con sord.*

Tpt (Bb) *mf* 3 *ppp*

Glock.

Voice *mp* *mf* *cresc. poco a poco*
 Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Vln I *arco non vib.* 3 *mp* *pp* *non vib.* 3 *mf*

Vln II *mf* *ppp* *mp* *pp* *non vib.* 3 *mp* *pp* *mp*

Vla *mf*

Vc. *ppp* 3 *mp* *pp* *mp* *cresc. poco a poco*

D. B. *p* *mp* *cresc. poco a poco*

71 H

Fl. *pp* *f* 6 *f* 5 *mf* *pp* sempre non vibrato

Ob. *f* *p* *f* *p* *mf* *pp*

Cl. (A) *pp* *mp* *pp* *f* 6 *f* 5 *mf* *pp*

Bsn *mf* *p* *f*

Hn (F) *mf* *pp* senza sord.

Tpt (Bb) *f* 3

Glock.

Voice
ha, ha, ha, ha! Ha, ha! Ha! Ha! Ha! Ha! Ha!

Vln I (non vib.) *pp* *f* 7 *mf*

Vln II *mp* *p* *ppp* *p* *ppp*

Vla non vib. *p* non vib. *f* non vib. *ppp* *p* non vib. *f* non vib. *ppp*

Vc. *mf* *ppp* *f* pizz. *f*

D. B. *mp* *f*

76

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

Vln I

Vln II

Vla

Vc.

D. B.

My Brain... My Brain... keeps gig - gling — still.

tr

p

f

p

mf

ff

f

mf

ff

mp

f

pp

mf

ff

f

mf

ff

pp

pp

sempre

p

arco

p

I

81 *rit.* **Largo** ♩ = ca. 40

Fl. *pp*

Ob. *p espress.*

Cl. (A) *p* *pp*

Bsn *p* *pp*

Hn (F) *f* *sf* *pp*

Tpt (Bb)

Glock. *ppp*

Voice *pp thoughtfully*
 And Some - thing's odd — — with - in —

I

rit. **Largo** ♩ = ca. 40

Vln I *p* *pp* *pizz.*

Vln II *arco* *p* *pp* *pizz.* *arco sul pont.* *ppp*

Vla *p* *p* *pp* *pizz.* *arco sul pont.* *ppp*

Vc. *p* *pp* *sul pont.* *ppp*

D. B. *p* *pp* *pizz.* *ppp*

[illegible]

J Tempo I ♩ = ca. 92

96 very short

Fl. *f*

Ob. very short *f*

Cl. (A) very short *f*

Bsn. very short *f*

Hn (F) very short *f*

Tpt (Bb) con sord. very short *f*

Glock. Hi-Hat

snare off

Snare Drum

Voice this One —

J Tempo I ♩ = ca. 92

Vln I ord. *f*

Vln II pizz. 'al mandolino' *f*

Vla pizz. 'al mandolino' *f*

Vc. arco ord. *f*

D. B. *f*

pp sub. *f*

trem. *p* *f*

trem. *p* *f*

[illegible]

106

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Hi-Hat

Sn. Dr.

Voice

Vln I

Vln II

Vla

Vc.

D. B.

do not feel the same —

mf

mf

mp

p

mf

mp

f

f sub.

[illegible]

[illegible]

[illegible]

123

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Hi-Hat
Sn. Dr.

Voice

same — same — same —

could it be

Vln I

Vln II

Vla

Vc.

D. B.

8va

Freely

8va

fff

sf

sfz

sf

sfz

sfz

129

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

Hi-Hat
Sn. Dr.

Voice

Mad - ness? Could_ it be Mad - ness? Could_ it be Mad - - - -

Vln I

Vln II

Vla

Vc.

D. B.

P

fff

8va_

snare on

pizz.

[illegible]

3. The Saddest Noise, the Sweetest Noise

Lento ♩ = ca. 64

rit. senza mizura *freely*

Flute *mf* *espress*

Oboe

Clarinet (A) *p*

Bassoon

Horn (F) *f* *p* *senza sord. delay*

Trumpet (Bb) *f* *mp* *p* *3*

Tubular Bells *f*

Voice

Lento ♩ = ca. 64

rit. senza mizura *ord. → pont.*

Violin I *arco* *f* *mp* *p*

Violin II *arco* *f* *mp* *p*

Viola *arco* *f* *mp* *p*

Violoncello

Double Bass

The musical score is for a symphonic work in 4/4 time, marked 'Lento' (♩ = ca. 64). It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinet A, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) are present. The brass section includes Horn (F), Trumpet (Bb), and Tubular Bells. A Voice part is also included. The score is divided into two systems. The first system includes measures 1-4, with a 'rit. senza mizura' (rhythmically free) section starting at measure 5. The second system includes measures 5-8, with a 'rit. senza mizura' section starting at measure 9. Dynamics range from *f* (forte) to *p* (piano). Performance instructions include 'arco' (arco) for strings, 'senza sord. delay' (without mutes, delay) for the Horn, and 'ord. → pont.' (order to point) for the strings. A large, stylized 'BRUNNEN' watermark is visible across the page.

6 **Tempo I** **rit. senza misura**

Fl. *mf* *espress* *3*

Ob.

Cl. (A) *p*

Bsn

Hn (F) *f* *delay* *p*

Tpt (Bb) *f* *3* *mp*

T. Bells *f*

Voice

Tempo I **rit. senza misura**

Vln I *ord.* *f* *mp* *p* *(ord.)* *pont.*

Vln II *ord.* *f* *mp* *p* *(ord.)* *pont.*

Vla *ord.* *f* *mp* *p* *(ord.)* *pont.*

Vc.

D. B.

A Tempo I

Più mosso

11

Fl.

mp 3 *mf* *mf* *f*

Ob.

p 3- *f*

Cl. (A)

mf 3 *f*

Bsn

p 3- *f*

Hn (F)

p 3- *f*

Tpt (Bb)

T. Bells

Voice

A Tempo I

div. ord. *mf* *f*

Più mosso

Vln I

div. ord. *mf* *f*

Vln II

div. ord. *mf* *f*

Vla

pizz. *p* 3- *f*

Vc.

pizz. *p* 3- *f*

D. B.

16 accel.

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

T. Bells

Voice

Vln I accel.

Vln II

Vla

Vc.

D. B.

unis.

div.

arco ord.

pizz.

arco

pp

cresc.

3

p

p

pp

pp

pp

21 **molto rit.** **a tempo** **rit.**

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

T. Bells

Voice

Vln I

Vln II

Vla

Vc.

D. B.

unis.

p *espress*

pp

27 **B** Tempo I

Fl. *pp* *p* 3

Ob.

Cl. (A) *pp* *p* 3

Bsn

Hn (F)

Tpt (Bb)

T. Bells *p* 3

Voice *p* 3
The sad - dest noise, the sweet - est noise, the

B Tempo I

Vln I *ppp* unis.

Vln II *ppp*

Vla arco *ppp* *p espress*

Vc. *pp*

D. B.

[illegible]

36

Fl. *mp* *p* *pp*

Ob. *mp*

Cl. (A)

Bsn

Hn (F) *mp*

Tpt (Bb)

T. Bells Glockenspiel *p*

Voice
at night, at night's de - li - cious close.

Vln I *ppp* unis.

Vln II

Vla *p* *pp*

Vc. *p* *pp* unis. div. *mp*

D. B. arco *mp*

42

Fl. *p* ³ C

Ob.

Cl. (A) *p*

Bsn *pp* ³

Hn (F)

Tpt (Bb)

Glock. *mf* [>] To Tubular Bells

Voice *p* ³ C
Bet - ween the March and A - pril line — that ma - gic - al fron-

Vln I *p* ^{pizz.} C

Vln II

Vla *mf* ^{unis.}

Vc. *mf* *p* *pp* ³

D. B. *mf* *p* *pp* ³

49

Fl. *p espressivo*

Ob. *p espressivo*

Cl. (A) *p espressivo*

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

- tier — be - yond which sum - mer he - si - tates, — al - most too hea - ven - ly near.

Vln I *div.*

Vln II

Vla *p*

Vc. *p*

D. B. *pizz. arco*

49

Fl. *p espressivo*

Ob. *p espressivo*

Cl. (A) *p espressivo*

Bsn

Hn (F)

Tpt (Bb)

Glock.

Voice

- tier — be - yond which sum - mer he - si - tates, — al - most too hea - ven - ly near.

Vln I *div.*

Vln II

Vla *p*

Vc. *p*

D. B. *pizz. arco*

D Poco più mosso

54

Fl. *mp* *p* *mf* *f*

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

Cl. (A) *mp* *p* *mf* *f*

Bsn *mf* *f*

Hn (F) *mf* *f*

Tpt (Bb)

Glock. *mf* *f*

Voice *f* *ff*
 It makes us think of all the dead that saunt - ered with us here_____

D Poco più mosso

Vln I *mp* *p* *mf* *f*

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

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

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

D. B. *mp* *p* *mf* *f*

unis.

pizz.

arco

59 rit.....

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

T. Bells

Voice

by se - pa - ra - tion's sor - ce - ry made

Vln I

div.

Vln II

Vla

Vc.

D. B.

pizz.

sf

mf

mp

ppp

pp

p

mp espressivo

n

E Ben articolato ♩ = ca. 50 Tempo I

65

Fl. *p*

Ob. *p*

Cl. (A) *p*

Bsn

Hn (F) *p*

Tpt (Bb)

T. Bells

Voice

cru - el - ly more dear It makes us

Vln I *ppp senza dim.* *ppp espress.* *p* Sul G 3 3 3 Sul D 3

Vln II *n* *ppp espress.* *p* Sul G 3 3 3 Sul D 3

Vla *n*

Vc.

D. B.

71

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

T. Bells

Voice

think of all we had, and what we now de - plore.____

Vln I

unis.

Sul G

Vln II

Sul G

Vla

pp

Vc.

pp

D. B.

75 **F**

Fl. *p* *p* *p* *p*

Ob. *p* *p* *sf*

Cl. (A) *p* *sf* *p* *p*

Bsn

Hn (F)

Tpt (Bb) *p*

T. Bells

Voice *meno p* *cresc.*
We al - most wish those si - ren throats would go and sing no more._____

F
Sul D

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

Vln II *p* *p* *p* *p*

Vla *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p*

D. B.

Poco più mosso

G

79

Fl.

mf

Ob.

mf

Cl. (A)

mf

Bsn.

mf

Hn (F)

mf

Tpt (Bb)

sf

mf

T. Bells

f

Voice

f

An ear can break a hu - man heart as quick - ly

Poco più mosso

G

Vln I

mf

Vln II

mf

3

sf

Vla

mf

Vc.

mf

D. B.

f

arco

mf

83

Fl. *f*

Ob. *f* *sf*

Cl. (A) *f*

Bsn *f* *sf*

Hn (F) *f* *8va* *sf*

Tpt (Bb) *f* *sf*

T. Bells

Voice *ff*
as a spear, we wish the ear had

Vln I *f* div.

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f* *pizz.* *sf*

H

rit.....

86

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

T. Bells

Voice

not a heart _____ so dan - ger - ous - ly

sf

mp 5 *dim.*

mp *sf* *p*

sf *mp* *sf* *p*

8ba *sf*

sf

mf *p*

H

rit.....

Vln I

Vln II

Vla

Vc.

D. B.

mp

mp

mp

mp

mp *f*

sf *f* *p subito*

arco

Tempo I con moto

independent tempo

freely

92

Fl. *p espress* *cresc. poco a poco* *mp*

Ob. *pp* *cresc. poco a poco*

Cl. (A) *pp* *cresc. poco a poco*

Bsn

Hn (F) *pp* *cresc. poco a poco*

Tpt (Bb)

T. Bells *pp* *cresc. poco a poco*

Voice near.

Tempo I con moto

unis. pizz.

Vln I *pp* *cresc. poco a poco*

Vln II *pp* *cresc. poco a poco*

Vla *pp* *cresc. poco a poco*

Vc. *pp* *cresc. poco a poco*

D. B. *pp* *cresc. poco a poco*

Fl. ^[92] *mf* *f* *fff* *improvise* *ca. 15-25s*

Ob. *fff*

Cl. (A) *fff*

Bsn

Hn (F) *fff*

Tpt (Bb)

T. Bells *fff*

Voice

Vln I *fff*

Vln II *fff*

Vla *fff*

Vc. *fff*

D. B. *fff*

This musical score page, numbered 58, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn), Horn in F (Hn (F)), Trumpet in B-flat (Tpt (Bb)), T. Bells, Voice, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Flute part begins at measure 92 with a melody marked *mf*, which then crescendos to *f* and finally to *fff*. A bracket labeled "improvise" and "ca. 15-25s" spans the final measures of the Flute part. The other instruments have staves that are mostly empty, with some staves (Ob., Cl. (A), Hn (F), Vln I, Vln II, Vla, Vc., and D. B.) showing a *fff* dynamic marking at the end of the page. A large, light gray "PREVIEW" watermark is oriented diagonally across the page.

4. Vanished

Adagio ♩ = ca. 56

Flute

Oboe

Clarinet (A)

Bassoon

Horn (F)

Trumpet (Bb)

Bass Drum

Voice

Adagio ♩ = ca. 56

Violin I

p dolce

arco

Violin II

p dolce

arco

Viola

Violoncello

Double Bass

The image shows a page from a musical score for a symphony. The title '4. Vanished' is centered at the top. The tempo is 'Adagio' with a metronome marking of a half note equal to approximately 56 beats per minute. The score is for a full orchestra and voice. The instruments listed on the left are Flute, Oboe, Clarinet (A), Bassoon, Horn (F), Trumpet (Bb), Bass Drum, Voice, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts are the only ones with musical notation on this page. Violin I has a melodic line with a fermata on the final note. Violin II has a more active line, also with a fermata. The other instruments have rests. A large, light gray watermark 'PREVIEW' is diagonally across the page.

7

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

B. Dr.

Voice

Vln I

Vln II

Vla

Vc.

D. B.

Measures 7-10 of the musical score. The score is written for a full orchestra and voice. The key signature is one flat (Bb). The time signature changes from 3/4 to 4/4 at measure 9. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (A) (Cl. (A)), Bassoon (Bsn), Horn (F) (Hn (F)), Trumpet (Bb) (Tpt (Bb)), Bass Drum (B. Dr.), Voice, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score shows measures 7, 8, 9, and 10. Measures 7 and 8 are in 3/4 time, and measures 9 and 10 are in 4/4 time. The woodwinds and strings are mostly silent, with some activity in the Violin II and Viola parts. A large watermark '24' is visible across the page.

[illegible]

B

25

C

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

B. Dr.

Voice

when her breath was done, took up her sim - ple ward - robe took up her sim - ple

C

Vln I

Vln II

Vla

Vc.

D. B.

arco

pp

p

8va

30 rit.....

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

B. Dr.

Voice

ward - robe and start - ed for the sun. _____

Vln I

Vln II

Vla

Vc.

D. B.

8^{va}

pp

pp

rit.....

35 **Meno mosso** **D** **Tempo I**

Fl. *p*

Ob.

Cl. (A) *pp* *mp*

Bsn *pp* *mp*

Hn (F) *pp* *mp*

Tpt (Bb) *pp* *mp*

B. Dr. *l.v.* *ppp* *mp*

Voice

Her lit - tle fig - ure at the gate the An - gels must

Meno mosso **D** **Tempo I**

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

D. B.

40

rit.

Meno mosso

E

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

B. Dr.

Voice

have spied,

rit.

Meno mosso

E

Vln I

Vln II

Vla

Vc.

D. B.

45 **Tempo I** **F**

Fl. *mp*

Ob.

Cl. (A) *mf*

Bsn *mf*

Hn (F) *mf*

Tpt (Bb) *mf*

B. Dr.

Voice *mf* *p* *pp*
 since I could nev - er find her up - on the mor - tal side.

Tempo I **F**

Vln I *ppp* *pp*

Vln II *ppp* *pizz.* *pp* *ppp* *arco* *pppp*

Vla *ppp* *pizz.* *pp* *ppp* *arco* *pppp*

Vc. *ppp* *pizz.* *pp* *ppp*

D. B. *pizz.* *pp* *ppp*

ppp

55

Fl.

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

B. Dr.

Voice

Vln I

Vln II

Vla

Vc.

D. B.

ppp

ord.

ppp

f

3 5 6 7 5

Detailed description of the musical score: The score is for measures 55 through 58. Measures 55 and 56 are mostly rests for the woodwinds and brass. The B. Dr. (Bass Drum) has a single note in measure 56. The Voice part has a single note in measure 56. In measure 57, Violin I has a complex passage starting with a *ppp* dynamic, followed by a triplet of eighth notes, then a series of sixteenth notes, and ending with a *f* dynamic. Violin II, Viola, and Violoncello have long, sustained notes with 'ord.' (ordine) markings. Double Bass has a long, sustained note with a *ppp* dynamic. Measure 58 continues the patterns from measure 57, with Violin I ending on a *f* dynamic. A large diagonal watermark 'PREVIEW' is overlaid on the score.

59 secco

Fl. *mp* *p* *pp* *ppp*

Ob.

Cl. (A)

Bsn

Hn (F)

Tpt (Bb)

B. Dr.

Voice

Vln I

Vln II pont.

Vla pont.

Vc.

D. B.