



NAMELESS EMPIRE

THREE SACRED MOUNTAIN SONGS FOR BARITONE AND STRING OCTET

NATHAN LINCOLN DE CUSATIS

BASS/BARITONE

Instrumentation: Bass/baritone voice, string octet (4 Vlns, 2 Va, 2 Vc)

Approx. Duration: 14 min.

Commissioned by: The Jackson Hole Chamber Music Festival

Movements and Texts:

I. Origins

From: *The Fire, The Flood and the Creation of the World* (Shoshone creation myth)

A long time ago the Earth was made. Nobody knows when, but there is a story. Our Father was on this Earth. When he was here the Earth was on fire. He had a wife at his left side. Their son stood at his right side. When the Earth was burning the walked among the flames.

(Clark, Ella. *Indian Legends of the Northern Rockies*, University of Oklahoma Press, 1966. Used by permission of University of Oklahoma Press)

II. Civilization

From: John C. Fremont, *The Exploring Expedition to the Rocky Mountains, Oregon and California* (1852)

Having divested ourselves of every unnecessary encumbrance, we commenced the ascent. I sprang upon the summit, and another step would have precipitated me into an immense snow field five hundred feet below. [.....] Each man ascended in his turn; for I would only allow one at a time to mount the unstable and precarious slab, which it seemed a breath would hurl into the abyss below.

A stillness most profound and a terrible solitude[.....]. Here on the summit, we thought ourselves beyond the region of animated life.

But a solitary bee came winging his flight from the eastern valley. It was a strange place, the icy rock and the highest peak of the Rocky Mountains, and we pleased ourselves with the idea that he was the first of his species to cross the mountain barrier, a solitary pioneer to foretell the advance of civilization.

II. The Green Fire

From: Aldo Leopold, *Thinking Like a Mountain* (1949)

A deep chesty bawl echoes from rimrock to rimrock, rolls down the mountain, and fades in the far blackness of the night. It is an outburst of wild defiant sorrow, and of contempt for all the adversities of the world. Every living thing pays heed to that call.

....In those days we had never heard of passing up a chance to kill a wolf. In a second we were pumping lead into the pack, but with more excitement than accuracy. When our rifles were empty the old wolf was down. We reached the old wolf in time to watch a fierce green fire dying in her eyes...

Since then....I have watched the face of many a newly wolfless mountain. In the end the starved bones of the hoped for deer herd, dead of its own too-much, bleach with the bones of the dead sage. Perhaps this is the hidden meaning in the howl of the wolf, long known among mountains, but seldom perceived among men.

(Leopold, Aldo. *A Sand County Almanac*. Oxford University Press, 1949. Used by permission of Oxford University Press)

*Commissioned by the Jackson Hole Chamber Music Festival

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THREE SACRED MOUNTAIN SONGS
for string octet and bass/baritone voice

Nathan Lincoln de Cusatis

I: ORIGINS

from: *The Fire, the Flood, and the Creation of the World* (Shoshone creation myth)

Meditative and serene (♩ = 60)

The musical score is arranged in a system with eight staves. From top to bottom, the staves are: BARITONE SOLO (bass clef), VIOLIN 1 (treble clef), VIOLIN 2 (treble clef), VIOLIN 3 (treble clef), VIOLIN 4 (treble clef), VIOLA 1 (alto clef), VIOLA 2 (alto clef), VIOLONCELLO 1 (bass clef), and VIOLONCELLO 2 (bass clef). The time signature is 3/4, with a 4/4 section in the middle of each measure. The score includes various dynamics such as *pp*, *p*, and *ppp*, and includes performance markings like *pp* with a hairpin and *A* for breath. Fingerings and bowings are indicated throughout. The piece is marked 'Meditative and serene' with a tempo of ♩ = 60.

⑥

BAR. *p* *pp*

long time a-go

VLN 1 *pp* *p* *pp* *p* *pp*

VLN 2 (non vib) (II.) *p* *pp* *p* *pp*

VLN 3 *pp* *p* *pp*

VLN 4 (III.) *pp* *p* *pp* *p* *pp*

VLA 1 *p* *pp* *p*

VLA 2 (III.) (non vib.) *p* *pp* *p*

VC 1 (non vib) *pp* *p*

VC 2 (non vib) *pp* *p*

11

BAR. *pp* *p* *pp* *pp*

the world _____ was made _____ No -

VLN 1 *p* *pp*

VLN 2 *p* *pp* *p* *pp* (non vib.)

VLN 3 *p* *pp*

VLN 4 *p* *pp* *p* *pp* (non vib.)

VLA 1 *pp* *p* *pp* *p* (non vib.)

VLA 2 *pp* *p* *pp* *p*

VC 1 *pp* *p* *pp* *p*

VC 2 *pp* *p* *pp* *p*

16

BAR. *p* *pp*

- bo-dy knows _____ when _____ but there is a sto - ry. —

VLN 1 (non vib.) *p* *pp* *p*

VLN 2 (non vib.) *p* *pp* *p* *pp*

VLN 3 *p* *pp* *p*

VLN 4 *p* *pp*

VLA 1 *pp* *p* *pp*

VLA 2 *pp* *p* *pp* *pp*

VC 1 *pp* *p* *pp* *pp*

VC 2 *pp* *p* *pp* *pp*

22

Musical score for page 22, measures 22-25. The score includes parts for BAR., VLN 1-4, VLA 1-2, and VC 1-2. It features various dynamics such as *pp*, *ppp*, and *(non vib.)* across different time signatures (2/4, 3/4, 4/4).

BAR. (Bass Clef):
Measure 22: *pp*
Measure 23: *pp*
Measure 24: *ppp*
Measure 25: *pp*

VLN 1 (Treble Clef):
Measure 22: *pp*
Measure 23: *pp*
Measure 24: *ppp*
Measure 25: *pp*

VLN 2 (Treble Clef):
Measure 22: *pp*
Measure 23: *ppp*
Measure 24: *pp*

VLN 3 (Treble Clef):
Measure 22: *pp* (non vib.)
Measure 23: *pp*
Measure 24: *ppp*
Measure 25: *pp*

VLN 4 (Treble Clef):
Measure 22: *pp*
Measure 23: *ppp*
Measure 24: *pp*

VLA 1 (Alto Clef):
Measure 22: *pp*
Measure 23: *ppp*

VLA 2 (Alto Clef):
Measure 22: *ppp*
Measure 23: *pp*
Measure 24: *ppp*

VC 1 (Bass Clef):
Measure 22: *ppp*

VC 2 (Bass Clef):
Measure 22: *ppp*

27 **A**

Gently shimmering

The musical score is arranged in a system with the following parts and measures:

- BAR.**: Bass clef, 3/4 time signature, rests in measures 1, 2, and 3.
- VLN 1**: Treble clef, 3/4 time signature. Measure 1: whole note chord. Measure 2: whole note chord. Measure 3: quarter note chord, quarter rest, quarter rest. Dynamic: *ppp*.
- VLN 2**: Treble clef, 3/4 time signature. Measure 1: whole note chord. Measure 2: whole note chord. Measure 3: quarter note chord, quarter rest, quarter rest. Dynamic: *ppp*.
- VLN 3**: Treble clef, 3/4 time signature. Measure 1: whole note chord. Measure 2: whole note chord. Measure 3: quarter note chord, quarter rest, quarter rest. Dynamic: *ppp*.
- VLN 4**: Treble clef, 3/4 time signature. Measure 1: quarter note chord, quarter rest, quarter rest. Dynamic: *ppp*. Measure 2: quarter note chord, quarter rest, quarter rest. Measure 3: quarter note chord, quarter rest, quarter rest.
- VLA 1**: Bass clef, 3/4 time signature, rests in measures 1, 2, and 3.
- VLA 2**: Bass clef, 3/4 time signature, rests in measures 1, 2, and 3.
- VC 1**: Bass clef, 3/4 time signature. Measure 1: quarter rest, eighth note triplet, eighth note triplet, eighth note triplet. Dynamic: *pp*. Measure 2: eighth note triplet, eighth note triplet, eighth note triplet. Dynamic: *p*. Measure 3: eighth note triplet, eighth note triplet, eighth note triplet. Dynamic: *pp*.
- VC 2**: Bass clef, 3/4 time signature. Measure 1: eighth note triplet, eighth note triplet, eighth note triplet. Dynamic: *pp*. Measure 2: eighth note triplet, eighth note triplet, eighth note triplet. Dynamic: *p*. Measure 3: eighth note triplet, eighth note triplet, eighth note triplet. Dynamic: *pp*.

29

BAR. *pp*

Our Fa ther was on this

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

32

BAR. *mp*

Earth.

VLN 1 *pp* *p*

VLN 2 *pp* *p*

VLN 3

VLN 4 *pp*

VLA 1 *pp* *mf*

VLA 2 *pp* *pp*

VC 1 *pp* *mf*

VC 2 *pp*

(34) *p*

BAR. *p*

When he was here the Earth was on

VLN 1 *p* *mp* *pp*

VLN 2 *pp* *pp* *mp* *pp*

VLN 3 *p* *mp* *p* *pp* ord.

VLN 4 *p* *mp* *p*

VLA 1 *pp* *p* *mp* *p*

VLA 2 *mf* *pp* *p*

VC 1 *pp*

VC 2 *mf* *pp*

36

mf

fire.

BAR. 3/4 4/4

VLN 1 3/4 4/4
p 6 6 *mf*

VLN 2 3/4 4/4
p 6 6 *mf* 6

VLN 3 3/4 4/4
mf *pp*

VLN 4 3/4 4/4
pp *mf*

VLA 1 12/32 3/4 4/4
mp 3 6 6 *mf* 6 6 6

VLA 2 12/32 3/4 4/4
mf

VC 1 3/4 4/4
pp *mf*

VC 2 3/4 4/4
mp 6 6 6 *mf* 6 6 6 *pp*

B Slowly building
p

38

BAR. *pp*

He had a wife

VLN 1 *pp*

VLN 2 *pp p mf p*

VLN 3 *p mf pp*

VLN 4 *pp*

VLA 1 *pp p*

VLA 2 *pp p*

VC 1 *p*

VC 2 *p mp*

40

at his left side. Their son

mf *mp*

VLN 1 *p* *mp* *p*

VLN 2 *p*

VLN 3 (sul E) *pp* *mp*

VLN 4 *mf* *p*

VLA 1 *pp* *pp* *mf* *pp*

VLA 2 *mp* *pp* *pp*

VC 1 *mp* *p*

VC 2 *p*

BAR. stood at his right side.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

45

BAR. *p*
When the Earth was bur - ning they

VLN 1 *p*

VLN 2 *p*

VLN 3 *f* *p*

VLN 4 *p* *mp* *p*

VLA 1

VLA 2 *f* *p*

VC 1 *f* *p* *pp*

VC 2 *pp*

Detailed description: This page of a musical score, numbered 14 and starting at measure 45, features a baritone part and four violin parts. The baritone part begins with a half rest, followed by a melodic line in 4/4 time with dynamics *p* and a triplet. The violin parts are in 2/4 time, with various textures including sixteenth-note runs, sixteenth-note chords, and sixteenth-note patterns. Dynamics range from *pp* to *f*. The score includes a double bar line at the end of measure 45, after which the time signature changes to 4/4. The lyrics 'When the Earth was burning they' are aligned with the baritone part.

47

BAR.

Bass clef staff with notes and bar lines. The notes are: Bb, Bb, Bb, Bb, Bb, Bb. The time signature changes from 3/4 to 2/4.

walked a - mong the flames.

VLN 1

Violin 1 staff with notes and dynamics. Dynamics include *mf* and *6*.

VLN 2

Violin 2 staff with notes and dynamics. Dynamics include *mf* and *6*.

VLN 3

Violin 3 staff with notes and dynamics. Dynamics include *mp* and *6*.

VLN 4

Violin 4 staff with notes and dynamics. Dynamics include *mp* and *6*.

VLA 1

Viola 1 staff with notes and dynamics. Dynamics include *p* and *6*.

VLA 2

Viola 2 staff with notes and dynamics. Dynamics include *p* and *6*.

VC 1

Violoncello 1 staff with notes and dynamics. Dynamics include *p* and *6*.

VC 2

Violoncello 2 staff with notes and dynamics. Dynamics include *p* and *6*.

ff

49

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

The musical score consists of nine staves. The top staff is the Bassoon (BAR.) in bass clef, 2/4 time, with a key signature of one flat. It features a melodic line with a fermata over measures 49 and 50. The string staves (VLN 1-4, VLA 1-2, VC 1-2) are in treble or bass clef, 2/4 time, with a key signature of one flat. They play a rhythmic pattern of eighth notes, often with sixteenth-note triplets. The first four measures (measures 49 and 50) are marked with a forte (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

51

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

52

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

This musical score page contains measures 52 through 55. At the top left, a circled number '52' indicates the start of the section. The first staff, labeled 'BAR.', is a baritone line in bass clef with a 4/4 time signature. It begins with a fermata over a whole note G2, followed by a half rest. The remaining staves are for a string ensemble: Violins 1-4 (VLN 1-4) in treble clef, Violas 1-2 (VLA 1-2) in alto clef, and Cellos/Double Basses 1-2 (VC 1-2) in bass clef. All string parts are in 4/4 time. The key signature has one flat (B-flat). The string parts feature a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and sustained notes with slurs. The baritone part is mostly silent, with a single note at the beginning.

53

BAR.

4/4

3/4

VLN 1

4/4

3/4

VLN 2

4/4

3/4

VLN 3

4/4

3/4

VLN 4

4/4

3/4

VLA 1

3/4

3/4

VLA 2

3/4

3/4

VC 1

4/4

3/4

p

VC 2

4/4

3/4

54

The musical score for page 20, measures 54-55, is arranged in a multi-staff format. The parts are as follows:

- BAR.:** Bass clef, 3/4 time signature. Measure 54 contains a half note G2 with a fermata and a dynamic marking of *p*. Measure 55 is a whole rest.
- VLN 1:** Treble clef, 3/4 time signature. Measure 54 features a melodic line with a dynamic marking of *p*. Measure 55 continues the melodic line with a dynamic marking of *p*.
- VLN 2:** Treble clef, 3/4 time signature. Measure 54 features a rhythmic pattern with a dynamic marking of *p*. Measure 55 is a whole rest. Measure 56 features a sixteenth-note pattern with a dynamic marking of *p*.
- VLN 3:** Treble clef, 3/4 time signature. Measure 54 features a rhythmic pattern with a dynamic marking of *p*. Measure 55 continues the rhythmic pattern with a dynamic marking of *p*.
- VLN 4:** Treble clef, 3/4 time signature. Measure 54 features a rhythmic pattern with a dynamic marking of *p*. Measure 55 continues the rhythmic pattern with a dynamic marking of *p*.
- VLA 1:** Alto clef, 3/4 time signature. Measure 54 features a melodic line with a dynamic marking of *p*. Measure 55 is a whole rest.
- VLA 2:** Alto clef, 3/4 time signature. Measure 54 features a rhythmic pattern with a dynamic marking of *p*. Measure 55 is a whole rest.
- VC 1:** Bass clef, 3/4 time signature. Measure 54 is a whole rest. Measure 55 is a whole rest.
- VC 2:** Bass clef, 3/4 time signature. Measure 54 features a rhythmic pattern with a dynamic marking of *p*. Measure 55 is a whole rest.

The score includes a time signature change from 3/4 to 4/4 between measures 54 and 55. Dynamic markings of *p* (piano) are present throughout the score.

56

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

The musical score for measures 56-58 is arranged in a system with eight staves. The top staff is labeled 'BAR.' and contains a bass clef with a whole rest. The staves are labeled as follows: VLN 1 (Violin 1), VLN 2 (Violin 2), VLN 3 (Violin 3), VLN 4 (Violin 4), VLA 1 (Viola 1), VLA 2 (Viola 2), VC 1 (Violoncello 1), and VC 2 (Violoncello 2).
- VLN 1: Treble clef, key signature of one flat. Measure 56: sixteenth-note triplet, *pp*. Measure 57: quarter-note triplet, *pp*. Measure 58: quarter-note triplet, *mp*.
- VLN 2: Treble clef, key signature of one flat. Measure 56: sixteenth-note sixteenth, *mf*. Measure 57: sixteenth-note sixteenth, *p*. Measure 58: whole note, *p*.
- VLN 3: Treble clef, key signature of one flat. Measure 56: sixteenth-note triplet, *pp*. Measure 57: quarter-note triplet, *p*. Measure 58: quarter-note triplet, *mp*.
- VLN 4: Treble clef, key signature of one flat. Measure 56: sixteenth-note sixteenth, *p*. Measure 57: sixteenth-note sixteenth, *mf*. Measure 58: quarter note, *p*.
- VLA 1: Alto clef, key signature of one flat. Measure 56: sixteenth-note triplet, *p*. Measure 57: quarter-note triplet, *mp*. Measure 58: quarter note, *p*.
- VLA 2: Alto clef, key signature of one flat. Measure 56: sixteenth-note triplet, *p*. Measure 57: sixteenth-note triplet, *mp*. Measure 58: quarter-note triplet, *mp*.
- VC 1: Bass clef, key signature of one flat. Measure 56: whole rest. Measure 57: quarter-note triplet, *p*. Measure 58: quarter note, *mp*.
- VC 2: Bass clef, key signature of one flat. Measure 56: whole rest. Measure 57: whole rest. Measure 58: quarter note, *pp*.

C Meditative

pp ————— *p*

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

The musical score is divided into measures by vertical bar lines. The time signature alternates between 3/4 and 4/4. The baritone part (BAR.) has a long note marked 'A long' in the 4/4 section. The violin parts (VLN 1-4) feature melodic lines with slurs and dynamic markings. The viola parts (VLA 1-2) provide harmonic support with some triplet figures. The cello and double bass parts (VC 1-2) have a more rhythmic and harmonic role. The overall mood is meditative and calm.

64

BAR. *pp* *pp*

time a - go the Earth was

VLN 1 *pp* *p* *pp* *p*

VLN 2 (non vib) *p* *pp* *p*

VLN 3 *pp* *p*

VLN 4 *pp* *p* *p* *pp*

VLA 1 *pp*

VLA 2 *pp*

VC 1 *p* *pp* *p* *pp*

VC 2 *p* *pp* *p* *pp*

69

made. No-bo-dy knows when but there is a

BAR. *p* *pp* *pp* 3 3

VLN 1 *pp* (I) *p* *pp* *p*

VLN 2 *pp* (II) *p* (I) *pp* *p*

VLN 3 *pp* (III) *p* (II) *pp* *p* *pp*

VLN 4 (III) *p* *pp* *p* *pp*

VLA 1 *p* *pp*

VLA 2 *p* *pp*

VC 1 *p* *pp*

VC 2 *p* *pp*

74

rit.

BAR.

BAR. *pp* *pp* *ppp* *pp* *ppp*

sto - ry.

VLN 1

VLN 1 *pp* *pp* *ppp* *pp* *ppp*

VLN 2

VLN 2 *pp* *pp* *ppp* *pp* *ppp*

VLN 3

VLN 3 *pp* *ppp* *pp* *ppp*

VLN 4

VLN 4 *pp* *ppp* *pp* *ppp*

VLA 1

VLA 1 *pp* *ppp* *pp* *ppp*

VLA 2

VLA 2 *pp* *ppp* *pp* *ppp*

VC 1

VC 1 *pp* *ppp*

VC 2

VC 2 *pp* *ppp*

II: CIVILIZATION

from: *The Exploring Expedition to the Rocky Mountains, Oregon and California*
by John C. Fremont (1852)

① With reckless abandon (♩. = 152)

The musical score is arranged in a system with the following parts and markings:

- BAR.**: Bass clef, 12/8 time signature, rests in all three measures.
- VLN 1 & 2**: Treble clef, 12/8 time signature. Markings: *pizz.*, *arco*, *p* < *f*, *p* < *f*, *p* < *f*, *p* < *f*.
- VLN 3 & 4**: Treble clef, 12/8 time signature. Markings: *pizz.*, *arco*, *p* < *f*, *p* < *f*, *p*, *fp*, *pizz.*, *arco*, *p*, *fp*.
- VLA 1 & 2**: Alto clef, 12/8 time signature. Markings: *pizz.*, *arco*, *p* < *f*, *p* < *f*, *p* < *f*, *p* < *f*, *f*, *f*.
- VC 1 & 2**: Bass clef, 12/8 time signature. Markings: *pizz.*, *arco*, *f*, *p* < *f*, *mp* < *f*, *f*, *p* < *f*, *f*, *pizz.*, *arco*, *f*, *pizz.*, *arco*.

At the bottom of the page, there are additional dynamic markings: *f*, *p* < *f*, *p* < *f*, *f*, *p* < *f*, *f*.

④

Musical score for a string ensemble, including parts for BAR., VLN 1-4, VLA 1-2, and VC 1-2. The score is divided into three measures. Dynamics include *fp*, *mf*, *f*, and *mp*. Performance instructions include *pizz.* and *arco*.

BAR. (Bass clef, rests)

VLN 1 (Treble clef): *fp* (first measure), *mf* (second measure), *f* (second measure), *fp* (third measure)

VLN 2 (Treble clef): *fp* (first measure), *mf* (second measure), *f* (second measure), *fp* (third measure)

VLN 3 (Treble clef): *f* (first measure), *fp* (second measure), *f* (third measure)

VLN 4 (Treble clef): *f* (first measure), *fp* (second measure), *f* (third measure)

VLA 1 (Bass clef): *mp* (first measure), *mp* (second measure), *f* (third measure)

VLA 2 (Bass clef): *mp* (first measure), *f* (third measure)

VC 1 (Bass clef): *pizz.* (first measure), *arco* (second measure), *pizz.* (third measure), *arco* (fourth measure)

VC 2 (Bass clef): *pizz.* (first measure), *arco* (second measure), *pizz.* (third measure), *arco* (fourth measure)

⑦

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

The musical score is arranged in a system with eight staves. The top staff is labeled 'BAR.' and contains a bass clef with a whole rest. The next six staves are for Violins (VLN 1-4) and Violas (VLA 1-2), all in treble clef. The bottom two staves are for Double Basses (VC 1-2) in bass clef. The score is divided into three measures. Measure 27 (first measure) shows VLN 1 and 2 starting with a forte (f) dynamic and a half note. VLN 3 and 4 start with mezzo-piano (mp) dynamics and eighth notes. VLA 1 and 2 play eighth notes. VC 1 and 2 play pizzicato chords. Measure 28 (second measure) shows VLN 1 and 2 with a dynamic shift from mf to f. VLN 3 and 4 continue with mf dynamics. VLA 1 and 2 continue with eighth notes. VC 1 and 2 play arco chords. Measure 29 (third measure) shows VLN 1 and 2 with a mezzo-forte (mf) dynamic. VLN 3 and 4 continue with f dynamics. VLA 1 and 2 continue with eighth notes. VC 1 and 2 play pizzicato chords. Dynamics are indicated by *f*, *mf*, and *mp*. Performance instructions like *pizz.* and *arco* are present for the double basses.

10

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

mf

mf

pizz.

arco

BAR.

This musical score page contains measures 13, 14, and 15 for a string quartet and a baritone. The instruments are labeled on the left: BAR. (Baritone), VLN 1-4 (Violins), VLA 1-2 (Violas), and VC 1-2 (Violas/Celli). The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three measures by vertical bar lines. Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *pizz.* (pizzicato). The string parts feature complex rhythmic patterns with many sixteenth notes, while the baritone part is mostly rests with some notes in measure 15. The first ending of the piece is indicated by a double bar line with repeat dots at the end of each staff.

16

BAR. *p* *f*

Ha - ving di - ves - ted - our - selves

VLN 1 arco *mf*

VLN 2 arco *mf*

VLN 3 arco *f*

VLN 4 arco *f*

VLA 1 arco *mp* *p* *f*

VLA 2 arco *mp* *p* *mp* *f*

VC 1 *p* *mp* *mp* *f* *mf*

VC 2 *p* *mp* *p* *mf* *f* *mf*

pizz. arco *f* *mf*

21

mp

f

sub p

BAR.

Bass clef staff with notes and dynamics. The staff contains a half note G2, a dotted quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Dynamics include *mp*, *f*, and *sub p*.

of _____ ev' ry en - cum - brance we com - menced

VLN 1

Violin 1 staff with notes and dynamics. The staff contains a half note G4, a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Dynamics include *p* and *mp*.

VLN 2

Violin 2 staff with notes and dynamics. The staff contains a half note G4, a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Dynamics include *p* and *mp*.

VLN 3

Violin 3 staff with notes and dynamics. The staff contains a half note G4, a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Dynamics include *p* and *f*.

VLN 4

Violin 4 staff with notes and dynamics. The staff contains a half note G4, a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Dynamics include *p* and *f*.

VLA 1

Viola 1 staff with notes and dynamics. The staff contains a half note G4, a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Dynamics include *p*, *f*, and *fp*.

VLA 2

Viola 2 staff with notes and dynamics. The staff contains a half note G4, a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Dynamics include *fp*.

VC 1

Violoncello 1 staff with notes and dynamics. The staff contains a half note G2, a dotted quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Dynamics include *fp*.

VC 2

Violoncello 2 staff with notes and dynamics. The staff contains a half note G2, a dotted quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Dynamics include *fp*.

24

f **E** Surging forward

BAR.

the as - cent

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

one finger slide on III.

VLA 2

VC 1

VC 2

27

BAR. *f* I sprang u - pon

VLN 1 *f*

VLN 2 *f*

VLN 3 *fp* *f* *fp* *fp*

VLN 4 *fp* *f* *fp* *fp*

VLA 1 *fp* *f* *p* *f*

VLA 2 *fp* *f* *p* *f*

VC 1 *p* *f* *p* *f* *p* *f*

VC 2 *p* *f* *p* *f* *p* *f*

Detailed description: This page of a musical score contains measures 27, 28, and 29. The vocal line (BAR.) begins in measure 27 with the lyrics "I sprang u - pon". The vocal melody is marked with a forte (*f*) dynamic. The orchestral accompaniment includes strings (VLN 1-4), woodwinds (VLA 1-2), and basso continuo (VC 1-2). The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *fp* (fortissimo piano) to *f* (forte). The woodwinds and basso continuo parts also feature dynamic markings, including *p* (piano) and *f* (forte). The score is written in a key signature of one flat and a common time signature.

30

BAR. *mf* *mp*

the sum-mit. and a - no - ther

VLN 1 *mp*

VLN 2 *mp*

VLN 3 *mf* *mp*

VLN 4 *mf* *mp*

VLA 1 *mf* *mp*

VLA 2 *mf* *mp*

VC 1 *p* *f* *p* *f* *mp*

VC 2 *p* *f* *p* *f* *mp*

33

mf *p* *f*

BAR. step would have per - ci - pi - ta - ted me in - to an

VLN 1 *mf* *f*

VLN 2 *mf* *f*

VLN 3 *mf* *p* *f*

VLN 4 *mf* *p* *f*

VLA 1 *mf* *p* *f*

VLA 2 *mf* *p* *f*

VC 1 *mf* *p* *f*

VC 2 *mf* *p* *f*

36

BAR. *mf* *mf*

im - mense snow pit, five hun - dred feet

VLN 1 *p*

VLN 2 *p*

VLN 3 *p* *mf*

VLN 4 *p* *mf*

VLA 1 *p* *mf* *p*

VLA 2 *p* *mf* *p*

VC 1 *p* *mf* *p*

VC 2 *mf* *mp* *mf* *p*

40

mp *mf*

BAR. *mp* *mf*

be - - low.

VLN 1 *p* *f*

VLN 2 *p* *f*

VLN 3 arco *p* *mf* *mp*

VLN 4 arco *p* *mf* *mp*

VLA 1 *p* *mf* *mp*

VLA 2 *p* *mf* *mp*

VC 1 *p* *mf* pizz.

VC 2 *p* *mf* pizz.

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

p

arco

p

pizz.

p

arco

p

arco

mp

p

pp

p

arco

mp

p

p

pp

BAR. 

VLN 1 

VLN 2 

VLN 3 

VLN 4 

VLA 1 

VLA 2 

VC 1 

VC 2 

49 *mf*

BAR. *mf*

scen - ded in turn.

VLN 1 (8) *pp* *p*

VLN 2 (8) *p*

VLN 3 *mp* *mf* *p*

VLN 4 *p* *mp* *p*

VLA 1 *mp* *mf* *p*

VLA 2 *p* *mp* *p*

VC 1 *p* *pp*

VC 2 *p* *pp*

G Becoming more frenetic

52

mp *f* *sub p*

BAR. For I would on - ly al - low one

VLN 1 *pp* *mp* *mf* *p*

VLN 2 *pp* *mp* *f*

VLN 3 *p* *mp* *mf* *p*

VLN 4 *pp* *p* *f*

VLA 1 *pp* *p* *mf*

VLA 2 *pp* *p* *mf*

VC 1 *p* *mf*

VC 2 *p* *mf*

56

at time to mount the

BAR. *mf* *mp* *f*

VLN 1 *mf* *mp* *f*

VLN 2 *mf* *f*

VLN 3 *mf* *mp* *f*

VLN 4 *mf* *f*

VLA 1 *mf* *mp* *f*

VLA 2 *mf* *mp* *f*

VC 1 *mf* *mp* *f*

VC 2 *mf* *f*

59

fp *f*

BAR. *un - sta - ble and pre - ca - ri - ous slab*

VLN 1 *mp* *f*

VLN 2 *mp* *f*

VLN 3 *mf* *f*

VLN 4 *mf* *f*

VLA 1 *fp* *mf* *mf* *f* *mf*

VLA 2 *fp* *mf* *mf* *f* *mf*

VC 1 *fp* *mf* *mf*

VC 2 *fp* *mf* *mf*

64

BAR.

that
mp ——— it

VLN 1
p ——— *mp* ——— *mf* ———

VLN 2
p ——— *mf* ———

VLN 3
mp ——— *mf* ———

VLN 4
mf ———

VLA 1
f ——— *p* ———

VLA 2
f ——— *p* ———

VC 1
f ——— *mp* ———

VC 2
f ——— *mp* ———

67

BAR. *sub p*

seemed a *f* breath would

VLN 1 *f*

VLN 2 *f*

VLN 3 *f* non vib. *mp*

VLN 4 *f* non vib. *p*

VLA 1 *f* non vib. *p*

VLA 2 *f* non vib. *p*

VC 1 non vib. *p*

VC 2 *f* *sub p*

H A tempo (♩ = 158)

76

The musical score is arranged in a system with the following parts and dynamics:

- BAR. (Baritone):** Bass clef, 12/8 time. Starts with a half note G2 (marked *low.*) and a dotted half note G2. Dynamics: *ff* (first measure), *pp* (second measure).
- VLN 1 (Violin 1):** Treble clef, 12/8 time. Rest in first two measures, then eighth notes G4, A4, B4 (marked *fp*).
- VLN 2 (Violin 2):** Treble clef, 12/8 time. Rest in first two measures, then eighth notes G4, A4, B4 (marked *fp*).
- VLN 3 (Violin 3):** Treble clef, 12/8 time. Rest in first two measures, then eighth notes G4, A4, B4 (marked *fp*).
- VLN 4 (Violin 4):** Treble clef, 12/8 time. Rest in first two measures, then eighth notes G4, A4, B4 (marked *fp*).
- VLA 1 (Viola 1):** Alto clef, 12/8 time. Eighth notes G3, A3, B3 (marked *p*), then eighth notes G3, A3, B3 (marked *fp*).
- VLA 2 (Viola 2):** Alto clef, 12/8 time. Rest in first two measures, then eighth notes G3, A3, B3 (marked *fp*).
- VC 1 (Cello 1):** Bass clef, 12/8 time. Eighth notes G2, A2, B2 (marked *p*), then eighth notes G2, A2, B2 (marked *fp*).
- VC 2 (Cello 2):** Bass clef, 12/8 time. Eighth notes G2, A2, B2 (marked *ffp*).

79

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

fp

fp

fp

fp

pp

pp

pp

pp

fp

fp

fp

fp

pp

fp

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

This musical score page contains eight staves, labeled BAR., VLN 1, VLN 2, VLN 3, VLN 4, VLA 1, VLA 2, VC 1, and VC 2. The key signature is one flat (B-flat), and the time signature is 3/4. The first staff (BAR.) is a bass clef staff with a whole rest in each of the three measures. The string staves (VLN 1-4 and VLA 1-2) and woodwind staves (VC 1-2) all play a rhythmic pattern of eighth notes. The string parts feature various articulations, including accents (>) and breath marks (8va), and end with a fortissimo (ff) dynamic marking. The woodwind parts also feature accents and breath marks. The score is divided into three measures by vertical bar lines.

85 Ferocious

Musical score for 'Ferocious' (page 85). The score is arranged for a full orchestra, including a Baritone (BAR.), Violins (VLN 1-4), Violas (VLA 1-2), and Cellos/Double Basses (VC 1-2). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into three measures. The Baritone part is silent throughout. The Violin and Viola parts enter in the second measure with a forte-piano (*fp*) dynamic. The Cello and Double Bass parts enter in the first measure with a fortissimo (*ffp*) dynamic. The music features a driving, rhythmic pattern with many accidentals, particularly flats and naturals, creating a complex and intense texture.

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

ff

pp

TIME

Detailed description of the musical score: The score is for a string ensemble. The BAR. part is a single bass line. The VLN 1-4 parts are in treble clef. The VLA 1-2 parts are in alto clef. The VC 1-2 parts are in bass clef. The key signature has two flats. The score is divided into three measures. The first measure contains a melodic line for all parts. The second measure features a *ff* dynamic for all parts. The third measure features a *pp* dynamic for VLN 3 and VLA 1, and a *TIME* marking for VLA 1. The VLN 3 part has a fermata over a note in the third measure. The VLA 1 part has a fermata over a note in the third measure. The VC 1 and VC 2 parts have a fermata over a note in the third measure.



In frozen, hypnotic wonder (♩ = 80)

Musical score for strings and woodwinds. The score is in 3/2 time and consists of the following parts:

- BAR.**: Baritone saxophone part, mostly rests.
- VLN 1**: Violin 1 part, starting with a *pp* dynamic and a slur over the first two measures.
- VLN 2**: Violin 2 part, starting with a *pp* dynamic and a slur over the first two measures, marked *non vib.*
- VLN 3**: Violin 3 part, playing a tremolo pattern of eighth notes.
- VLN 4**: Violin 4 part, starting with a *pp* dynamic and a slur over the first two measures, marked *non vib.*
- VLA 1**: Viola 1 part, starting with a *pp* dynamic and a slur over the first two measures, marked *nonvib.*
- VLA 2**: Viola 2 part, mostly rests.
- VC 1**: Violoncello 1 part, mostly rests.
- VC 2**: Violoncello 2 part, mostly rests.

The score includes various musical notations such as slurs, dynamics (*pp*), and performance instructions (*non vib.*, *nonvib.*).

98

BAR.

pp

A still - ness

VLN 1

pp

VLN 2

VLN 3

n

VLN 4

VLA 1

non vib.

VLA 2

VC 1

VC 2

102

BAR.

most pro - found

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

pp

non vib.

pp

pp

BAR. and a ter - ri - ble so - li - tude....

VLN 1

VLN 2 *pp*

VLN 3 *pp*

VLN 4 *pp*

VLA 1 *pp*

VLA 2 *pp*

VC 1 *pp*

VC 2 *pp* non vib.

111

BAR.

Here on the sum - mit

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

p

p

p

p

p

p

p

p

non vib.

Detailed description of the musical score: The score is for a single system on page 57, measure 111. It features a vocal line and an orchestral ensemble. The vocal line (BAR.) is in bass clef, 3/2 time, with lyrics 'Here on the sum - mit'. The orchestral parts include Violins 1-4 (VNL 1-4), Violas 1-2 (VLA 1-2), and Cellos 1-2 (VC 1-2). The key signature has one sharp (F#) and the time signature is 3/2. Dynamics include piano (*p*) and non-vibrato (*non vib.*). The score shows various melodic lines with slurs and ties across the measures.

115

p

BAR.

we thought our - selves be - yond the

VLN 1

ord. vb.

p

VLN 2

ord. vib.

p

VLN 3

ord. vib.

p

VLN 4

ord. vib.

p

VLA 1

VLA 2

VC 1

VC 2

p

118

rit.

mf

re - gion of an - i - ma - ted life.

rit.

ord. vib.

ord. vib.

ord. vib.

ord. vib.

ord. vib.

ord. vib.

ord. vib.

mp

mp

mp

mp

mp

mp

mp

J Snapping out of a dream (♩. = 116)

* Play this figure with a tremolo bow, as fast as possible. Finger the three indicated notes freely and in random order and as fast as possible. The result should be a whispering, buzzing sound (like a bee, of course).

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

f

mf

pp

*sul pont

The musical score is for a piece titled 'Snapping out of a dream' with a tempo of 116 beats per minute. It features a full orchestra including Baritone (BAR.), Violins 1-4 (VLN 1-4), Violas 1-2 (VLA 1-2), and Violoncellos 1-2 (VC 1-2). The score is in 12/8 time and begins with a key signature of one sharp (F#). The first measure is marked with a forte (*f*) dynamic. The second measure contains a tremolo bowing instruction for the violins, marked with a mezzo-forte (*mf*) dynamic and a *sul ponticello* (*sul pont) instruction. The dynamic then tapers to pianissimo (*pp*) by the end of the piece. The violoncellos play a rhythmic accompaniment, starting with a forte (*f*) dynamic and tapering to pianissimo (*pp*) by the end.

BAR. Bass clef $\frac{12}{8}$

VLN 1 Treble clef $\frac{12}{8}$ ord. *p* *mp*

VLN 2 Treble clef $\frac{12}{8}$ *mf*

VLN 3 Treble clef $\frac{12}{8}$ *sul pont *mf*

VLN 4 Treble clef $\frac{12}{8}$ *p* *mp*

VLA 1 Alto clef $\frac{12}{8}$ *mf* *pp* *mf* pizz

VLA 2 Alto clef $\frac{12}{8}$ *mf* *pp* *mf* pizz

VC 1 Bass clef $\frac{12}{8}$ pizz. *mf* *pp*

VC 2 Bass clef $\frac{12}{8}$ pizz. *mf* *pp*

126

mp

BAR. *mp* But... a so - li - ta - ry bee *mf*

VLN 1 *p*

VLN 2 *pp* ord. *pp* *mp*

VLN 3 *pp*

VLN 4 *p* pizz *mp*

VLA 1 *p* pizz arco *p*

VLA 2 *p* arco *pf*

VC 1 arco *mp* *mf* *pp* *mp*

VC 2 arco *mp* *mf* pizz *mp* *mp*

BAR. *p* *mf*

came winggislight from the eas-tern val -

VLN 1 *p* *mp* *p* *pp* *mp*

VLN 2 *p* *mp* *p* *mf* *f*

VLN 3 *mf* *pp* *ord.* *pp* *mp*

VLN 4 *mf* *pp* *pizz.* *mp* *f*

VLA 1 *p* *mf* *pp*

VLA 2 *p* *mf*

VC 1 *mp* *p* *mp*

VC 2 *p* *mp* *p* *mp*

*arco, sul pont

*sul pont

pizz.

pizz.

132

BAR. *ley.*

VLN 1 *sul pont*
mf *pp*

VLN 2 *arco, sul pont*
mf

VLN 3 *pizz.*
mf *arco, sul pont*
mf

VLN 4 *p* *mf*

VLA 1 *arco*
mp *mf*

VLA 2 *arco*
mp *mf*

VC 1 *p*

VC 2 *p*

Detailed description: This page of a musical score, numbered 64, contains measures 132 through 135. The score is for a string ensemble and includes parts for Baritone (BAR.), Violins 1-4 (VLN 1-4), Violas 1-2 (VLA 1-2), and Cellos/Double Basses 1-2 (VC 1-2). The time signature is 12/8. The key signature has one sharp (F#). The Baritone part (BAR.) starts with a half note G2, followed by rests. The Violin 1 part (VLN 1) begins with a half note G#3, then a sustained tremolo starting on A3. The Violin 2 part (VLN 2) has a half rest, then a half note G#3, followed by a sustained tremolo starting on A3. The Violin 3 part (VLN 3) starts with a half note G#3, then a half rest, followed by a half note G2, and then a sustained tremolo starting on A3. The Violin 4 part (VLN 4) has a half rest, then a half note G2, followed by a sustained tremolo starting on A3. The Viola 1 part (VLA 1) has a half note G#3, followed by a sustained tremolo starting on A3. The Viola 2 part (VLA 2) has a half note G#3, followed by a sustained tremolo starting on A3. The Cello 1 part (VC 1) has a half rest, then a half note G2, followed by a sustained tremolo starting on A3. The Cello 2 part (VC 2) has a half rest, then a half note G2, followed by a sustained tremolo starting on A3. Dynamics include *mf*, *pp*, *p*, *mp*, and *mf*. Performance instructions include *ley.*, *sul pont*, *arco, sul pont*, *pizz.*, and *arco*.

133

BAR. *mp* *mf*

It was a strange place

VLN 1 *ord.*
p *mf* *p*

VLN 2 *pp*

VLN 3 *pp* *ord.*
p *mf*

VLN 4 *p* *arco, ord.*
p

VLA 1 *p* *p* *mf*

VLA 2 *p*

VC 1 *mf* *p* *mf*

VC 2 *mf* *pizz* *mf*

Musical score for measures 137-138, featuring BAR, VLN 1-4, VLA 1-2, and VC 1-2 staves. The score is in 3/4 time and includes dynamic markings such as *mf*, *pp*, *p*, and *arco*. The first violin part (VLN 1) is marked "sul pont." and includes a *mf* dynamic. The second violin part (VLN 2) includes a *mf* dynamic. The third violin part (VLN 3) includes a *p* dynamic. The first viola part (VLA 1) includes a *p* dynamic. The second viola part (VLA 2) includes *p*, *mf*, and *p* dynamics. The first cello part (VC 1) is marked "arco" and includes *p* and *mf* dynamics. The second cello part (VC 2) is silent.

139 *mp*

BAR. *mp*
this i - cy - rock - - and the

VLN 1
ord. *p*

VLN 2
pp
ord. *p*

VLN 3
p *mf*

VLN 4

VLA 1
pp *mp* *mf*

VLA 2
p

VC 1
p

VC 2
arco *mf*

141

f accel.

BAR. *f* *mp* *f*

high - est peak of the Ro - cky Moun - tains.

VLN 1 *f* *mp*

VLN 2 *f* *pp* *mp*

VLN 3 pizz. arco, sul pont

VLN 4 *mf* *pp* *mp*

VLA 1 *f* *mp*

VLA 2 *mf* *mp*

VC 1 *mf* *mp*

VC 2 *f* *mp*

K

Faster, growing in confidence (♩. = 144)

69

BAR. 12/8 6/8 12/8
And we pleased our - selves

VLN 1 12/8 6/8 12/8
f *mp*

VLN 2 12/8 6/8 12/8
f *mp* ord.

VLN 3 12/8 6/8 12/8
p *mp* arco, ord.

VLN 4 12/8 6/8 12/8
p *mp* ord.

VLA 1 12/8 6/8 12/8
f pizz.

VLA 2 12/8 6/8 12/8
f pizz.

VC 1 12/8 6/8 12/8
mf pizz. (gliss)

VC 2 12/8 6/8 12/8
mf pizz. (gliss)

Detailed description: This page of a musical score is for a piece titled 'Faster, growing in confidence' with a tempo of 144 beats per minute. It features a baritone soloist (BAR.) and a string ensemble consisting of four violins (VLN 1-4), two violas (VLA 1-2), and two violas da gamba (VC 1-2). The score is divided into three measures. The first measure is in 12/8 time, the second in 6/8, and the third in 12/8. The baritone soloist has the lyrics 'And we pleased our - selves'. The string ensemble provides accompaniment with various dynamics and articulations. Violins 1 and 2 play a melodic line starting in the second measure, marked *mp*. Violins 3 and 4 play a similar line, also marked *mp*. The violas and violas da gamba play a rhythmic accompaniment, with the violas marked *f* and the violas da gamba marked *mf*. The violas da gamba also play a glissando effect in the third measure.

accel.

mf

BAR.

12/8 6/8 15/8

that he was the first of his spe - cies to

VLN 1

12/8 6/8 15/8

mf *mp* *mf* *p*

VLN 2

12/8 6/8 15/8

mf *mp* *mf* *p*

VLN 3

12/8 6/8 15/8

pizz. arco

mp

VLN 4

12/8 6/8 15/8

pizz. arco

mp

VLA 1

12/8 6/8 15/8

arco

mf *mp* *mf*

VLA 2

12/8 6/8 15/8

arco

mf *mp* *mf*

VC 1

12/8 6/8 15/8

mf *mp*

VC 2

12/8 6/8 15/8

arco *mf* *mf* *mp*



Faster still (♩ = 176)

150

BAR. *f*
cross the moun - tain bar - rier A

VLN 1 *p* *f*

VLN 2 *p* *f*

VLN 3 *mf* *p* *f*

VLN 4 *mf* *p* *f*

VLA 1 *p* *f* *f*

VLA 2 *p* *f* *f*

VC 1 *arco* *mf* *f*

VC 2 *arco* *mf* *f*

so - li - ta - ry pi - o - neer to

BAR.

VLN 1 arco *f*

VLN 2 arco *f*

VLN 3 pizz arco *mf* *f*

VLN 4 pizz arco *mf* *f*

VLA 1 *mf* *f* pizz.

VLA 2 *mf* *f* pizz.

VC 1 *mf* *f* pizz arco *f*

VC 2 *mf* *f* pizz arco *f*

BAR. fore - tell the ad - vance of

VLN 1 *mf* *fp* *f*

VLN 2 *mf* *fp* *f*

VLN 3 *mf* *fp* *f*

VLN 4 *mf* *fp* *f*

VLA 1 arco *f* *mf* *fp*

VLA 2 arco *f* *mf* *fp*

VC 1 *mf* *f* *fp* *f*

VC 2 *mf* *f* *fp* *f*

158

ff

BAR.

ci - vi - li - za - tion!

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

III. THE GREEN FIRE

from: *Thinking Like a Mountain* by Aldo Leopold (1949)

Mournful wailing (♩ = 60)

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

- BAR.**: Baritone, 3/4 time signature, mostly silent.
- VLN 1**: Violin I, 3/4 time signature. Starts with a *f* dynamic, marked "slow, eerie gliss." and "...to sul pont". Ends with a *pp* dynamic.
- VLN 2**: Violin II, 3/4 time signature, mostly silent.
- VLN 3**: Violin III, 3/4 time signature. Starts with a *f* dynamic, marked "slow, eerie gliss." and "...to sul pont". Ends with a *pp* dynamic.
- VLN 4**: Violin IV, 3/4 time signature, mostly silent.
- VLA 1**: Viola I, 3/4 time signature. Starts with a *f* dynamic, marked "slow, eerie gliss." and "...to sul pont". Ends with a *pp* dynamic.
- VLA 2**: Viola II, 3/4 time signature. Starts with a *f* dynamic, marked "slow, eerie gliss." and "...to sul pont". Ends with a *pp* dynamic and the instruction "ord."
- VC 1**: Violoncello I, 3/4 time signature. Starts with a *f* dynamic, marked "slow, eerie gliss." and "...to sul pont". Ends with a *pp* dynamic.
- VC 2**: Violoncello II, 3/4 time signature. Starts with a *f* dynamic, marked "slow, eerie gliss." and "...to sul pont". Ends with a *pp* dynamic.

⑤

BAR.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

slow, eerie gliss.

...to sul pont

pp

f

ord.

pp

f

pp

f

pp

⑦

BAR. *f* *3*
A deep ches-ty bawl

VLN 1 *ord.* *f* *pp* *...to sul pont*

VLN 2 *pp*

VLN 3 *ord.* *f* *pp* *...to sul pont*

VLN 4 *pp*

VLA 1 *ord.* *f* *pp* *...to sul pont*

VLA 2 *pp* *ord.* *f* *pp* *...to sul pont*

VC 1 *ord.* *f* *pp* *...to sul pont* *ord.* *fp*

VC 2 *ord.* *f* *pp* *...to sul pont* *ord.* *fp*

10

BAR. 

e - choes from rim rock to

VLN 1 

VLN 2 

ord. 

....to sul pont

VLN 3 

VLN 4 

ord. 

....to sul pont

VLA 1 

ord. 

....to sul pont

VLA 2 

ord. 

....to sul pont

VC 1 

ord. 

....to sul pont

VC 2 

ord. 

....to sul pont

13

BAR. *mp* *f*
 rim - rock rolls down the

VLN 1 ord. *f* *pp*to sul pont

VLN 2 ord. *f*to sul pont

VLN 3 ord. *f* *pp*to sul pont

VLN 4 ord. *f*to sul pont

VLA 1 ord. *f* *pp*to sul pont

VLA 2 ord. *f* *pp*to sul pont

VC 1 ord. *n* *f*to sul pont

VC 2 ord. *n* *f*to sul pont

16

BAR. *p* *pp*

moun-tain and fades in-to the far black-ness of the night.

ord. non vib. to sul tasto.....

VLN 1

VLN 2 *p* *pp* *pp* *p* *pp*

ord. non vib. *p* *n*

VLN 3

non vib. *pp* *p* *pp*

VLN 4

ord. non vib. to sul tasto..

VLA 1 *p* *pp* *pp*

ord., non vib. tol sul tasto.....

VLA 2 *p* *pp* *p*

non vib.

VC 1 *pp* *p* *pp*

VC 2 *pp* sul tasto, flautando *pp*

25

BAR. *mf* *ff* *mp*

sor - row and of con - tempt for

VLN 1 *ff* *p* *ff*

VLN 2 *ff* *p* *ff*

VLN 3 *ff* *p* *ff*

VLN 4 *ff* *ff* *p* *ff*

VLA 1 *ff* *ff* *p* *ff*

VLA 2 *ff* *p* *ff* *ff* *p* *ff* *mp*

VC 1 *ff* *p* *ff* *p* *ff* *mp*

VC 2 *ff* *p* *ff* *ff* *p* *ff* *mp*

28

BAR. *p* *f*

all the ad-ver - si-ties of _____ the world.

VLN 1 *mp* *pp*

VLN 2 *mp* *pp*

VLN 3 *mp* *pp*

VLN 4 *mp* *p* *pp*

VLA 1 *mp* *p* *pp*

VLA 2 *pp* *p* *f*

VC 1 *pp* *mp* *p* *p*

VC 2 *pp* *mp* *p* *p*

32

BAR. *f* Ev - - ry li - ving thing pays

VLN 1 *f*to sul pont

VLN 2 *f*to sul pont

VLN 3 *f*to sul pont

VLN 4 *f*to sul pont

VLA 1 *f*to sul pont *pp*

VLA 2 *f*to sul pont *pp*

VC 1 *f*to sul pont *pp*

VC 2 *f*to sul pont *pp*

34

BAR. *pp*
heed to that call.

VLN 1 *pp* (sul pont.) *p*

VLN 2 *pp*

VLN 3 *pp*

VLN 4 *pp*

VLA 1 (sul pont.) *p*

VLA 2

VC 1

VC 2 (sul pont.) *p*

37

accel.

BAR.

Staff for BAR. (Bassoon). The staff is mostly empty with a few rests. The time signature changes from 5/4 to 3/4 at the end of the page.

VLN 1

Staff for VLN 1 (Violin 1). It features a long, sustained note with a fermata, marked with a hairpin crescendo and the dynamic *n.* (normal). The time signature changes from 5/4 to 3/4.

VLN 2

Staff for VLN 2 (Violin 2). It contains a series of eighth notes, marked with a hairpin crescendo from *p* to *f* and the instruction *ord.* (order). The time signature changes from 5/4 to 3/4.

VLN 3

Staff for VLN 3 (Violin 3). It contains a series of eighth notes, marked with a hairpin crescendo from *p* to *f* and the instruction *ord.* (order). The time signature changes from 5/4 to 3/4.

VLN 4

Staff for VLN 4 (Violin 4). It contains a series of eighth notes, marked with a hairpin crescendo from *p* to *f* and the instruction *ord.* (order). The time signature changes from 5/4 to 3/4.

VLA 1

Staff for VLA 1 (Viola 1). It features a long, sustained note with a fermata, marked with a hairpin crescendo from *mp* to *f* and the instruction *ord.* (order). The time signature changes from 5/4 to 3/4.

VLA 2

Staff for VLA 2 (Viola 2). It contains a series of eighth notes, marked with a hairpin crescendo from *p* to *f* and the instruction *ord.* (order). The time signature changes from 5/4 to 3/4.

VC 1

Staff for VC 1 (Violoncello 1). It contains a few notes, marked with a hairpin crescendo from *pizz* (pizzicato) to *f*. The time signature changes from 5/4 to 3/4.

VC 2

Staff for VC 2 (Violoncello 2). It features a long, sustained note with a fermata, marked with a hairpin crescendo from *n.* (normal) to *f* and the instruction *pizz* (pizzicato). The time signature changes from 5/4 to 3/4.

N Suddenly quick; racing forward (♩ = 112)

BAR.

VLN 1 *ord.*
p ————— *f*
p < *f*
p < *f*

VLN 2
p ————— *f*
p ————— *f*
p ————— *f*

VLN 3
p ————— *f*
p ————— *mf*

VLN 4 *arco*
p < *f*
p ————— *mf*

VLA 1
p ————— *f*
p ————— *f*

VLA 2
p ————— *f*
p < *f*

VC 1

VC 2

BAR.

VLN 1 arco *mp* *mf* *p* *f*

VLN 2 arco *mp* *mf* *p* *f*

VLN 3 *p* *f* *p* *f*

VLN 4 *p* *f* *p* *f*

VLA 1 *mp* *f*

VLA 2 *mp* *f*

VC 1 arco *fp*

VC 2 arco *fp*

45 *mp*

BAR.

In those days we ne - ver heard of pas - sing up a chance — to kill a

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1

VLA 2

VC 1

VC 2

The musical score is arranged in a system with ten staves. The top staff is the vocal line (BAR.) in bass clef, with lyrics underneath. The next four staves (VLN 1-4) are violin parts in treble clef. The next two staves (VLA 1-2) are viola parts in alto clef. The bottom two staves (VC 1-2) are cello parts in bass clef. The score is divided into three measures. The first measure shows the vocal line starting with 'In those days we ne - ver heard of pas - sing up a chance — to kill a'. The second measure continues the vocal line. The third measure shows the vocal line ending with 'a'. The string parts provide accompaniment, with various dynamics and articulations indicated throughout.

48

f
 BAR. *p*
 wolf. In a se - cond we were

VLN 1 *f* *p* *f*
 VLN 2 *f* *p* *f*
 VLN 3 *mf < f* *mp* *f*
 VLN 4 *fp < f* *mp* *f*
 VLA 1 *mf < f* *p*
 VLA 2 *fp < f* *p*
 VC 1 *mf < f* *f* *f* *p*
 VC 2 *fp < f* *f* *f* *p*

52 *f* *mf*

BAR. *f* *mf*

pum - ping lead in - to the pack but with more ex - cite - ment than

VLN 1 *mf*

VLN 2 *mf*

VLN 3 *p* *f*

VLN 4 *p* *f*

VLA 1 *f* *fp*

VLA 2 *f* *fp*

VC 1 *f* *fp*

VC 2 *f* *fp* *f*

55

ac - cu - ra - cy. When our

f *mf*

f *mf* *f* *fp* *f* *mf = f* *fp* *fp* *fp* *fp* *fp*

58

BAR. *ff*

ri - fles were emp - ty the old wolf was down.

VLN 1 *fp* *ff*

VLN 2 *fp* *ff*

VLN 3 *ff*

VLN 4 *ff* *fp*

VLA 1 *ff* *fp* *ff*

VLA 2 *ff* *fp* *ff*

VC 1 *ff* *fp*

VC 2 *ff* *fp*

61

Musical score for measures 60 and 61. The score is in 4/4 time and includes the following parts:

- BAR:** Bass clef, 4/4 time. Measure 60: whole rest. Measure 61: whole rest.
- VLN 1:** Treble clef, 4/4 time. Measure 60: whole rest. Measure 61: *p* quarter notes G4, A4, B4, C5, B4, A4, G4.
- VLN 2:** Treble clef, 4/4 time. Measure 60: whole rest. Measure 61: *p* quarter notes G4, A4, B4, C5, B4, A4, G4.
- VLN 3:** Treble clef, 4/4 time. Measure 60: whole rest. Measure 61: whole rest.
- VLN 4:** Treble clef, 4/4 time. Measure 60: whole rest. Measure 61: whole rest.
- VLA 1:** Alto clef, 4/4 time. Measure 60: *f* eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 61: *pp* eighth notes G3, A3, B3, C4, D4, E4, F4, G4, followed by two eighth rests.
- VLA 2:** Alto clef, 4/4 time. Measure 60: *f* whole note chord G3, B3, D4. Measure 61: *p* whole note chord G3, B3, D4.
- VC 1:** Bass clef, 4/4 time. Measure 60: *ff* quarter notes G2, B1, D2. Measure 61: *pp* eighth notes G2, A2, B2, C3, D3, E3, F3, G3, followed by a *p* eighth note G3.
- VC 2:** Bass clef, 4/4 time. Measure 60: *ff* quarter notes G2, B1, D2. Measure 61: whole rest.

63

BAR. *p* 3 3 3 3

We reached the old wolf in time to

VLN 1

VLN 2

VLN 3 *pp* *mp* *pp*

VLN 4 *pp* *mp* *pp*

VLA 1 *pp* *mp*

VLA 2 *pp*

VC 1 *pp*

VC 2

66

BAR. *mf*

watch a fierce green fire

VLN 1 *pp*

VLN 2 *pp*

VLN 3 *n* *pp* *mp*

VLN 4 *pp* *mp*

VLA 1 *pp*

VLA 2 *mp* *mf*

VC 1 *pp* *p*

VC 2 *mp* *mf*

69

The musical score is arranged in a system with the following parts from top to bottom:

- BAR.** (Baritone): Bass clef, 4/4 time. Lyrics: "dy - - ing in her". The melody features a long note for "dy", followed by "ing" and "in" with slurs, and "her" with a triplet of eighth notes. Dynamics include *p* and *pp*.
- VLN 1** (Violin 1): Treble clef, 4/4 time. Contains a whole rest.
- VLN 2** (Violin 2): Treble clef, 4/4 time. Contains a whole rest.
- VLN 3** (Violin 3): Treble clef, 4/4 time. Features a melodic line with slurs and a triplet of eighth notes. Dynamics include *pp*.
- VLN 4** (Violin 4): Treble clef, 4/4 time. Features a rhythmic pattern of eighth notes with slurs. Dynamics include *pp*.
- VLA 1** (Viola 1): Bass clef, 4/4 time. Features a rhythmic pattern of eighth notes with slurs and a triplet of eighth notes. Dynamics include *pp* and *p*.
- VLA 2** (Viola 2): Bass clef, 4/4 time. Features a melodic line with slurs. Dynamics include *pp*.
- VC 1** (Cello 1): Bass clef, 4/4 time. Features a sustained low note with a long slur. Dynamics include *pp*.
- VC 2** (Cello 2): Bass clef, 4/4 time. Features a melodic line with slurs. Dynamics include *pp*.

71

BAR. *pp*

eyes.

VLN 1

VLN 2

VLN 3

VLN 4

VLA 1 *pp*

VLA 2

VC 1

VC 2 *pp*

○ Dazed and mysterious (♩ = 84)

74

Musical score for 'Dazed and mysterious' starting at measure 74. The score includes parts for BAR., VLN 1-4, VLA 1-2, and VC 1-2. It features various dynamics (*p*, *mp*, *f*, *pp*) and performance instructions like 'con sord; sul tasto' and 'sul pont'. The lyrics 'Since then' are written below the BAR. staff.

BAR. *p*
Since then

VLN 1 con sord; sul tasto *p*

VLN 2 *p*

VLN 3 sul pont *p* *mp*

VLN 4 con sord; sul tasto *p*

VLA 1 *f*

VLA 2 *f* *p* *pp*

VC 1 *f*

VC 2 *f*

79

BAR. *mf*
 I have watched the face of ma - ny a wolf - less moun - tain.

VLN 1

VLN 2 *mp* *p*

VLN 3 *p* sord; sul tasto *p*

VLN 4 via sord.

VLA 1 sord; sul tasto *p*

VLA 2 sul pont. *p* *mf* ord.

VC 1 *p* *mf* *p* *p*

VC 2 *p* *mf*

BAR. *p* *mf* *mp*

In the end the starved bones of the hoped - for deer herd

VLN 1 *p* *mf* *p* *p*

VLN 2 (sul pont) *p* *mf* *p* ord. *mp*

VLN 3 *mp*

VLN 4 ord. *p*

VLA 1 *mp* via sord.

VLA 2 *p* *mf*

VC 1 *mf*

VC 2 ord. *p* *mf* *p*

87

BAR. *mf* *mp* *mp*

dead _____ of its own _____ too much _____ bleach_ with the

VLN 1 *mf* *p* *mp* via sord.

VLN 2

VLN 3 via sord. ord.

VLN 4 *mf* *p* *mp*

VLA 1 *p* *mf* *p* *mp*

VLA 2 *p* *mp*

VC 1 *p* *mf* *p*

VC 2 *p*

92

BAR. *ff*

bones_ of the dead sage

VLN 1 *mf*

VLN 2 *mf*

VLN 3 *mf*

VLN 4 *mf*

VLA 1 *mf* *ff*

VLA 2 *mf* *ff*

VC 1 *mp* *f* *mf* *ff*

VC 2 *mf* *mf* *f* *f* *ff*

96

ff

BAR.

This is _____ the hid - den mean - ing

VLN 1

8va

ff

VLN 2

8va

ff

VLN 3

ff

TIME

VLN 4

ff

VLA 1

fp — *f*

VLA 2

fp — *f*

VC 1

fp — *f*

VC 2

fp — *f*

P Slow, eerie lamentation (♩ = 60)

99

The musical score is arranged in a system with the following parts from top to bottom:

- BAR.** (Baritone): Bass clef, 4/4 time signature. Lyrics: "in the howl _____ of the wolf _____ long known a-mong". Dynamics: *p*.
- VLN 1** (Violin 1): Treble clef, 4/4 time signature. Dynamics: *pp*.
- VLN 2** (Violin 2): Treble clef, 4/4 time signature. Dynamics: *pp*.
- VLN 3** (Violin 3): Treble clef, 4/4 time signature. Dynamics: *mp* and *pp*.
- VLN 4** (Violin 4): Treble clef, 4/4 time signature. Dynamics: *mp* and *pp*.
- VLA 1** (Viola 1): Treble clef, 4/4 time signature. Dynamics: *mp*.
- VLA 2** (Viola 2): Treble clef, 4/4 time signature. Dynamics: *mp* and *pp*.
- VC 1** (Violoncello 1): Bass clef, 4/4 time signature. Dynamics: *fp* and *pp*.
- VC 2** (Violoncello 2): Bass clef, 4/4 time signature. Dynamics: *fp* and *pp*.

The score includes various musical notations such as rests, notes, slurs, and dynamic markings. The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. The overall mood is slow and eerie, as indicated by the tempo marking.

BAR. *moun - tains but sel - dom per - ceived a - mong men.*

VLN 1 *mp pp mp pp pp mp pp*

VLN 2 *mp pp mp pp pp mp pp*

VLN 3 *pp mp pp pp mp*

VLN 4 *pp mp pp pp mp*

VLA 1 *pp mp pp pp*

VLA 2 *pp mp pp pp*

VC 1 *mp*

VC 2

Detailed description: This is a page of a musical score, page 106. It features a vocal line at the top and several instrumental parts below. The vocal line is in bass clef with a key signature of one flat (B-flat). The lyrics are "moun - tains but sel - dom per - ceived a - mong men." The instrumental parts include Violin 1 (VLN 1), Violin 2 (VLN 2), Violin 3 (VLN 3), Violin 4 (VLN 4), Viola 1 (VLA 1), Viola 2 (VLA 2), Violoncello 1 (VC 1), and Violoncello 2 (VC 2). The score is divided into six measures. Dynamics are indicated by *mp* (mezzo-piano) and *pp* (pianissimo). The string parts are mostly sustained notes with some movement in the later measures. The VC 1 part has a melodic line starting in the fifth measure.

* msp = molto sul pont. Transition to bowing directly on the bridge. The movement should end with an evaporated pitch-less whispering sound.

evaporate into distance....

The musical score consists of 11 staves. The top staff is labeled 'BAR.' and shows a sequence of time signatures: 5/4, 4/4, 4/4, 5/4. The string parts are labeled VLN 1-4, VLA 1-2, VC 1-2. The score includes various dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), and *n* (noisily). Performance instructions include 'to sul pont' (to sul ponticello) and 'to msp*' (to molto sul ponticello). The score concludes with a 'n' marking at the end of the final measure.