

A Short, Slow Life

version for soprano and 10 instruments

poem by Elizabeth Bishop
for Suzie LeBlanc and Symphony Nova Scotia

Emily Doolittle 2011/2013

A Short, Slow Life

for Suzie LeBlanc and Symphony Nova Scotia

duration: 8'30"

chamber ensemble version:

soprano

flute

oboe

clarinet in Bb

bassoon

horn in F

marimba

2 violins

viola

cello

We lived in a pocket of Time.

It was close, it was warm.

Along the dark seam of the river

the houses, the barns, the two churches, hid like white crumbs

in a fluff of gray willows and elms, till Time made one of his

gestures; his nails scratched the shingled roof. Roughly his hand
reached in,

and tumbled us out.

Elizabeth Bishop, mid-1950s

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A Short, Slow Life

for Suzie LeBlanc and Symphony Nova Scotia

Elizabeth Bishop

Emily Doolittle

♩.=44 (♩.=66) *mp* (3+2+2) *mf* *p* <

Soprano
We lived in a pock-et of Time. It was

Flute *fp* *mf* *pp*

Oboe *fp* *mf* *pp* *p* <

Clarinet in Bb *fp* *mf*

Horn in F *fp* *mf*

Bassoon *fp* *mf* *pp*

Marimba *fp* *mf* *p* *pp*

Violin 1 *tr*(A) *pp* *pizz.*

Violin 2 *fp* *mf* *pp* *unmeasured tremolo*

Viola *fp* *mf* *mp* *pp* *tr*(A) *pizz.*

Violoncello *fp* *mf* *pp*

7 $(\text{♩}=\text{♩})$
mp > *p* > *pp*

S. close, it was warm. It was

Fl. < *mf* > *mp* > *ppp* *mp* <

Ob. *mp* > *p* > *ppp* *mp*

Cl. < *mf* > *mp* > *ppp*

Hn. *p*

Bsn. *p*

Mar. *p*

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *p*

14 *mf* *mp* *mf*

S. close, it was warm. A - long the dark seam of the riv - - -

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

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

Hn. *mf* *mp* *mf* *p*

Bsn. *mf* *mp* *mf*

Mar. *mf* *mp* *mf* *mp*

Vln. 1 *mp* *arco* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf* *mp*

Vc. *mp* *arco* *mf* *mp*

20 *pp*

S. *- er*

Fl. *pp* 5 7

Ob. *pp* > niente

Cl. *ppp* *pp* 3

Hn.

Bsn.

Mar. *p*

Vln. 1 *pp* 5 3

Vln. 2 *pp* 5 7

Vla. *pp* > niente

Vc. *pp* > niente

27

Musical score for measures 27-32, featuring the following instruments and parts:

- S.** (Soprano): Rests throughout the measures.
- Fl.** (Flute): Melodic line with triplets in measures 27-28 and a *mp* dynamic marking in measure 30.
- Ob.** (Oboe): Rests throughout the measures.
- Cl.** (Clarinet): Melodic line with triplets in measures 27-28 and a *mp* dynamic marking in measure 30.
- Hn.** (Horn): Rests throughout the measures.
- Bsn.** (Bassoon): Rests throughout the measures.
- Mar.** (Maracas): Rests throughout the measures.
- Vln. 1** (Violin 1): Melodic line with a *mp* dynamic marking in measure 30.
- Vln. 2** (Violin 2): Melodic line with triplets in measures 27-28 and a *mp* dynamic marking in measure 30.
- Vla.** (Viola): Rests throughout the measures.
- Vc.** (Violoncello): Rests throughout the measures.

33

S.

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

ppp

3 5 3 3 3 3

3 5 3 3

3 3 5

Detailed description: This page of a musical score covers measures 33 to 37. The score is arranged in a system with ten staves. The top staff is for Soprano (S.), which is mostly silent with rests. The second and fourth staves are for Flute (Fl.) and Clarinet (Cl.), respectively, both playing identical melodic lines. These lines feature triplets and quintuplets in measures 33 and 34, followed by a whole rest in measure 35, and then more triplets in measures 36 and 37. The third staff is for Oboe (Ob.), which is silent. The fifth and sixth staves are for Horn (Hn.) and Bassoon (Bsn.), both silent. The seventh staff is for Maracas (Mar.), which has a whole rest in measures 33 and 34, followed by a *ppp* dynamic marking and a melodic line in measures 35, 36, and 37. The eighth and ninth staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both playing melodic lines with triplets and quintuplets in measures 33 and 34, and then more triplets in measures 36 and 37. The tenth staff is for Viola (Vla.), which is silent. The eleventh staff is for Violoncello (Vc.), which is silent.

38

S.

Fl. *pp* 3 7

Ob.

Cl. *pp* 3

Hn.

Bsn.

Mar. *p* 7

Vln. 1 *pp* 5 3 3

Vln. 2 *pp*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 38 through 41. The score is arranged in a system with ten staves. The instruments are: Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Maracas (Mar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Soprano part is silent. The Flute and Clarinet parts play a melodic line starting in measure 38 with a triplet of eighth notes (marked *pp*) and a slur over the next two measures. The Flute part has a '7' above the slur in measure 41. The Clarinet part has a '3' above the slur in measure 38. The Maracas part is silent until measure 41, where it plays a rhythmic pattern (marked *p*) with a '7' above it. The Violin 1 part plays a melodic line starting in measure 38 with a quintuplet of eighth notes (marked *pp*) and a slur over the next two measures. The Violin 2 part plays a melodic line starting in measure 38 with a slur over the next two measures and a triplet of eighth notes (marked *pp*) in measure 40. The Viola and Violoncello parts are silent.

43

S.

Fl. *p*

Ob.

Cl. *p*
3 3 3 3 3 3

Hn. *niente* *p*
invert mouthpiece and blow into horn

Bsn.

Mar. *ppp*

Vln. 1 *p*
5 5 5 5 5 6

Vln. 2 *p*
5 5 5 5

Vla.

Vc.

Detailed description: This page of a musical score covers measures 43 to 46. The score is for a full orchestra and includes a vocal line (S.). The vocal line is silent throughout. The Flute (Fl.) plays a melodic line starting in measure 43, marked *p*. The Clarinet (Cl.) plays a similar melodic line, also marked *p*, with triplets in measures 43-45. The Horn (Hn.) part is marked *niente* in measure 43 and *p* in measure 46, with the instruction "invert mouthpiece and blow into horn". The Bassoon (Bsn.) is silent. The Maracas (Mar.) play a rhythmic pattern in measure 43, marked *ppp*. The Violins (Vln. 1 and 2) play a melodic line, marked *p*, with fingerings 5 and 6 indicated. The Viola (Vla.) and Violoncello (Vc.) are silent.

47

S. *[Silence]*

Fl. *[Sixteenth-note figure, dynamic p]*

Ob. *[Sixteenth-note figure, dynamic p]*

Cl. *[Sixteenth-note figure, dynamic p, includes triplet 3]*

Hn. *[Sustained notes, dynamic mp, includes niente]*

Bsn. *[Sustained notes, dynamic p]*

Mar. *[Mandolin accompaniment]*

Vln. 1 *[Sixteenth-note figure, includes triplet 5]*

Vln. 2 *[Sixteenth-note figure, includes triplet 5]*

Vla. *[Sixteenth-note figure, dynamic p]*

Vc. *[Sustained notes, dynamic p, includes triplet 3]*

50

S.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

Mar. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score, numbered 10 and starting at measure 50, features a full orchestral and vocal ensemble. The vocal line (S.) is mostly silent. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and strings (Violins, Viola, Cello) play rhythmic patterns, often with slurs and fingerings (e.g., 6, 3, 5, 7). The Maracas (Mar.) play a steady accompaniment. Dynamics are marked as *mf* (mezzo-forte) for most instruments. The score is in 3/4 time and includes various musical notations such as slurs, ties, and articulation marks.

B playful
♩.=58 (approx. ♩=♩)

54

Musical score for measures 54-56, featuring the following instruments and parts:

- S.** (Soprano): Rests in all measures.
- Fl.** (Flute): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Ob.** (Oboe): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Cl.** (Clarinet): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Hn.** (Horn): Measures 54-55 contain a melodic line with a slur and a fermata, marked *niente*. Measure 56 is a whole rest.
- Bsn.** (Bassoon): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Mar.** (Maracas): Measures 54-55 contain a rhythmic pattern with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Vln. 1** (Violin 1): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Vln. 2** (Violin 2): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Vla.** (Viola): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.
- Vc.** (Violoncello): Measures 54-55 contain a melodic line with a slur and a fermata, marked *p*. Measure 56 is a whole rest.

The score is written in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked as playful, with a metronome marking of approximately 58 quarter notes per minute. The dynamics are primarily *p* (piano) and *niente* (nothing).

60

S.

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

p

Detailed description: This page of a musical score covers measures 60 through 65. The score is arranged in a system with ten staves. The top staff is for Soprano (S.), which is mostly silent with rests. The Flute (Fl.) staff has a melodic line starting in measure 61, featuring eighth and sixteenth notes with slurs and ties. The Oboe (Ob.) staff has a melodic line starting in measure 60, marked with a piano (*p*) dynamic, consisting of eighth and sixteenth notes. The Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.) staves are mostly silent with rests. The Maracas (Mar.) are shown in two staves (treble and bass clef) with rests. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves are silent with rests. The Viola (Vla.) and Violoncello (Vc.) staves are also silent with rests. The score includes various musical notations such as rests, stems, beams, slurs, ties, and dynamic markings.

67

S. *mp*
A-long the dark seam of the

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *p*

Hn. *p* *mp* *p*

Bsn. *p* *mp* *p*

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

72 *mf* *mp* (non-slurred notes very slightly separated)

S. riv-er, ah, ah,

Fl. *< mf > mp*

Ob. *p mp*

Cl. *mp p mp p* 5

Hn. *mp p*

Bsn. *mf mp*

Mar. *pp*

Vln. 1

Vln. 2

Vla.

Vc.

77 *mf* *mp* *f* *mf*

S. *ah*

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

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

Cl. *mp* *f* *mp*

Hn. *mf* *f* *p*

Bsn. *mf* *f* *p*

Mar. *p* *p* *mf* *p* *mf*

Vln. 1 *mp* *p* *mp*

Vln. 2 *pp* *mp*

Vla. *pp*

Vc. *pp*

82

S. *p*

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

Ob. *p* *mp*

Cl. *p* *mp*

Hn. *mf* *p* *mp*

Bsn. *mf* *p* *mp*

Mar. *pp*

Vln. 1 *p* *mp* *p* *mp*

Vln. 2 *p* *mp* *p* *mp*

Vla. *mp* *pp* *mp*

Vc. *mp* *p* *mp*

Detailed description: This page of a musical score covers measures 82 to 85. The score is for a symphony orchestra and a soloist (S.). The soloist part (S.) is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a half note G4 and rests for the remainder of the measures. The orchestral parts are arranged in a standard order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Maracas (Mar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat, and the time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics range from *pp* to *mf*. Articulations include slurs, accents, and fingerings (4, 5, 7, 3). The Flute part features a 7th fingering in measure 83 and a triplet in measure 84. The Bassoon part has a 4th fingering in measure 82 and a 5th fingering in measure 83. The Viola part has a 5th fingering in measure 82 and a 7th fingering in measure 83. The Violoncello part has a 4th fingering in measure 82 and a 5th fingering in measure 83. The Maracas part is played *pp* in measure 84.

C a little restless

86

Musical score for measures 86-89. The score includes parts for S., Fl., Ob., Cl., Hn., Bsn., Mar., Vln. 1, Vln. 2, Vla., and Vc. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is divided into four measures. Measures 86-88 are in 2/4 time, and measure 89 is in 5/4 time. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano). The Flute part features a triplet in measure 86. The Oboe, Clarinet, Horn, Bassoon, Violin 1, Violin 2, Viola, and Cello parts all have a *pp* marking in measure 86 and a *mp* marking in measure 89. The Maracas part is silent throughout. The Soprano part is silent throughout.

93 (3+2+3) (3+2+3)

S.

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

98

(3+2+3)

Musical score for measures 98-102, featuring the following instruments and parts:

- S.** (Soprano): Rests throughout.
- Fl.** (Flute): Rests in measures 98-99. Enters in measure 100 with a melodic line, dynamic markings *mf*, *f*, and *mf*.
- Ob.** (Oboe): *mf* in measure 98, *f* in measure 100, *mp* in measure 102.
- Cl.** (Clarinet): *mp* in measure 98, *p* in measure 102.
- Hn.** (Horn): *mp* in measure 98, *p* in measure 102.
- Bsn.** (Bassoon): *f* in measure 100.
- Mar.** (Maracas): Rests throughout.
- Vln. 1** (Violin 1): *mf* in measure 98, *f* in measure 100, *mf* in measure 102.
- Vln. 2** (Violin 2): *f* in measure 100.
- Vla.** (Viola): *mp* in measure 102.
- Vc.** (Violoncello): *mf* in measure 100, *f* in measure 102.

The score includes a rehearsal mark **(3+2+3)** above measure 100. Dynamic markings include *mf*, *f*, *mp*, and *p*. The key signature has one flat (B-flat), and the time signature is 2/4.

103

mp *mf*

S. A - long the dark seam of the riv - er,

Fl. *p*

Ob. *p* *p*

Cl. *mp* *mf* *p*

Hn. *mp* *mf* *p*

Bsn. *mp* *mf* *mp*

Mar. *p*

Vln. 1 *p* *p* *mp*

Vln. 2 *mp* *mf* *p*

Vla. *mp* *mf* *p* *mp*

Vc. *mp* *p* *mp*

109 *p* *mp*

S. *ah*

Fl. *mp*

Ob. *p*

Cl. *p*

Hn. *mp* *p*

Bsn. *mf* *p*

Mar. *mp* *p*

Vln. 1 *pp* *pp* *p*

Vln. 2 *p*

Vla. *pp*

Vc. *pp*

114

mf *mp* *f* *mf* *mp*

S. A - long the dark seam of the riv-er the hous es, the barns, the two

Fl. *mf* *pp* *p* *mp* *p* *mf* *mp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Hn. *mp*

Bsn.

Mar. *p* *mp* *mf* *mp*

Vln. 1 *ppp*

Vln. 2 *mf* *pp*

Vla.

Vc.

Detailed description: This page of a musical score (page 22) contains measures 114 through 118. The vocal line (S.) begins with a melodic phrase in measure 114, with lyrics "A - long the dark seam of the riv-er the hous es, the barns, the two". The vocal line is accompanied by a woodwind section (Flute, Oboe, Clarinet, Horn, Bassoon) and a string section (Violin 1, Violin 2, Viola, Violoncello). The woodwinds play a rhythmic accompaniment, with the Flute and Clarinet parts marked with a 5:3 ratio. The strings provide a harmonic and rhythmic foundation. Dynamics are indicated throughout, ranging from *ppp* (pianissimo) to *f* (forte). The score is written in a key signature of one flat and a 4/4 time signature.

120

S. church-es, hid, hid, hid like white crumbs

Fl. *p*

Ob.

Cl.

Hn.

Bsn.

Mar. *p* *pp*

Vln. 1 *pp*

Vln. 2 *pizz.* *pp*

Vla.

Vc.

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The score is for measures 120-123. The soloist (S.) has lyrics: "church-es, hid, hid, hid like white crumbs". The flute (Fl.) plays a melodic line starting in measure 120 with a dynamic of *p*. The oboe (Ob.), clarinet (Cl.), horn (Hn.), and bassoon (Bsn.) are silent. The maracas (Mar.) play a rhythmic pattern, starting in measure 120 with a dynamic of *p* and continuing in measure 123 with a dynamic of *pp*. The first violin (Vln. 1) plays a rhythmic pattern starting in measure 123 with a dynamic of *pp*. The second violin (Vln. 2) plays a rhythmic pattern starting in measure 123 with a dynamic of *pp* and a *pizz.* marking. The viola (Vla.) and cello (Vc.) are silent. The time signature changes from 5/8 to 4/8 to 3/4 to 3/8. The key signature has one flat (B-flat).

129

S. hid like white crumbs, hid like white crumbs,

Fl.

Ob.

Cl. *pp*

Hn.

Bsn. *pp*

Mar.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Detailed description: This page of a musical score covers measures 129 to 132. The vocal line (S.) has lyrics 'hid like white crumbs, hid like white crumbs,'. The orchestral accompaniment includes parts for Flute, Oboe, Clarinet (pp), Horn, Bassoon (pp), Maracas, Violin 1 (pp), Violin 2 (pp), Viola (pizz. pp), and Cello (pizz. pp). The score is written in a key with two flats and a common time signature. The vocal line consists of two phrases, each with a melodic line and a final note with a fermata. The instrumental parts provide harmonic support, with the woodwinds and strings playing in a soft, piano (pp) dynamic. The maracas play a rhythmic pattern of eighth notes.

137

p

S.

hid like white crumbs in a fluff of grey wil-lows, hid like white crumbs in a

The vocal line consists of two phrases. The first phrase is "hid like white crumbs in a fluff of grey wil-lows," and the second is "hid like white crumbs in a". The melody is in a minor key and features a mix of eighth and quarter notes. There are some breath marks (parentheses) under the notes for "fluff" and "hid".

Fl.

Flute staff with a whole rest in each of the seven measures.

Ob.

Oboe staff with a whole rest in each of the seven measures.

Cl.

Clarinet staff with a whole rest in each of the seven measures.

Hn.

Horn staff with a whole rest in each of the seven measures.

Bsn.

Bassoon staff with a whole rest in each of the seven measures.

Mar.

Maracas staff with a rhythmic pattern of eighth notes and rests in the first five measures, followed by a whole rest in the sixth measure, and another rhythmic pattern in the seventh measure. A dynamic marking of *p* is placed above the sixth measure.

Vln. 1

Violin 1 staff with a rhythmic pattern of eighth notes and rests in the first five measures, followed by a whole rest in the sixth measure, and another rhythmic pattern in the seventh measure. A dynamic marking of *p* is placed above the sixth measure.

Vln. 2

Violin 2 staff with a rhythmic pattern of eighth notes and rests in the first five measures, followed by a whole rest in the sixth measure, and another rhythmic pattern in the seventh measure. A dynamic marking of *p* is placed above the sixth measure.

Vla.

Viola staff with a whole rest in each of the seven measures.

Vc.

Violoncello staff with a whole rest in each of the seven measures.

144

S. fluff of grey wil - lows, hid like white *mp*

Fl. *mp*

Ob.

Cl. *p* *mp*

Hn.

Bsn. *p* *mp*

Mar. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p*

Vc. *p*

151

S.
crumbs in a fluff of grey a fluff of grey wil-lows, a fluff of grey

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

Detailed description: This page of a musical score contains measures 151 through 156. The vocal line (S.) features the lyrics 'crumbs in a fluff of grey a fluff of grey wil-lows, a fluff of grey'. The orchestral accompaniment includes parts for Flute, Oboe, Clarinet, Horn, Bassoon, Maracas, Violin 1, Violin 2, Viola, and Violoncello. The Viola and Violoncello parts are marked with a mezzo-piano (*mp*) dynamic. The score is written in a key with one flat and a 3/4 time signature. The vocal line has a melodic contour that rises and then falls. The instrumental parts provide a rhythmic and harmonic support, with some woodwinds and strings playing active lines.

158

mf mf p

S. wil - lows, of wil - lows and elms

Fl. *mf* mf mp *mf* mp

Ob.

Cl. *mf* mf mp *mf* mp

Hn.

Bsn. *mf* mf mp *mf* mp

Mar.

Vln. 1 *mf* mf mp

Vln. 2 *mf* mf mp arco

Vla. *mf* mf mp arco


Vc. *mf* mf mp arco

E

165 *pp*

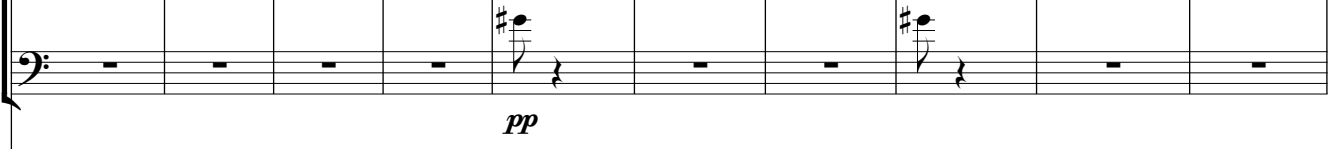
S. 
hid, hid, hid, hid, hid, hid, hid like white crumbs,

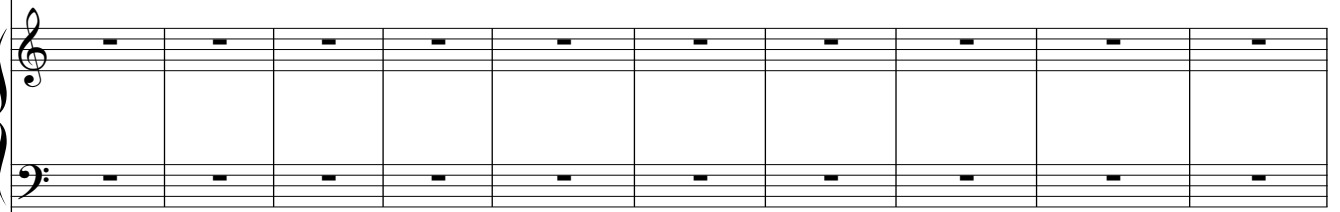
Fl. 
pp

Ob. 
pp


Cl. 
p *pp*

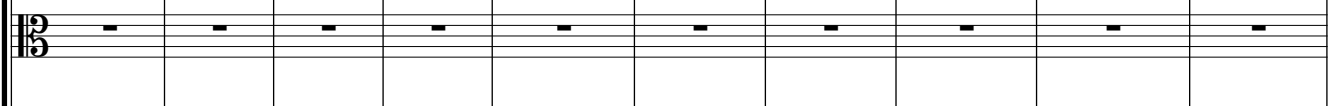
Hn. 

Bsn. 
pp

Mar. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

175

S. hid, hid, hid like white crumbs in a fluff of grey wil-lows, like white crumbs in a fluff grey

Fl.

Ob.

Cl. *p* *p, poco a poco cresc.*

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla. *p, poco a poco cresc.*

Vc. *p, poco a poco cresc.*

F

185

mf

S. wil - lows, hid white crumbs in a fluff grey a

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1 *arco*
p, poco a poco cresc. 4:3

Vln. 2
p, poco a poco cresc.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 185 to 192. The vocal line (S.) begins with a treble clef and a key signature of one sharp (F#). The lyrics are "wil - lows, hid white crumbs in a fluff grey a". The vocal melody starts with a quarter note G4, followed by a quarter rest, and then continues with eighth and quarter notes. A dynamic marking of *mf* is placed above the vocal line. The orchestral accompaniment includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Maracas (Mar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The woodwinds and strings play rhythmic patterns, with the violins marked *p, poco a poco cresc.* and *arco*. The maracas part is indicated by a bracket on the left. The score concludes with a 4:3 time signature in the final measure.

194

S.
fluff of grey wil-lows, hid like white crumbs till Time, Time,

Fl.
mp
5:3 8:6

Ob.
mp
5:3

Cl.
mp

Hn.
mf

Bsn.
mp
4:3

Mar.

Vln. 1
mp
5:3 7:6 8:6

Vln. 2
mp
sva

Vla.
mp
5:3

Vc.
mp

ff

200

S. Time, Time, Time,

Fl. *f* 3 3 3

Ob. *f* 3

Cl. *f*

Hn. (continue 3-note trill (D-Eb-C)) transform into unpitched air sound *f*

Bsn. *f*

Mar. *f* *mp*

Vln. 1 *f* 3 3 3

Vln. 2 (8) loco *f* 3 3 3

Vla. (continue 3-note trill (D-Eb-C)) *f* 3

Vc. *f* 3

G freely (unmeasured)
p

207

S. Time, Time, Time, ah *mp*

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

Mar.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

smooth

$\text{♩} = 88$

212

mf > *mp*

mf > *mp*

(voice still unmeasured)

< *mf* > *mp*

S. *mf* > *mp*, *mf* > *mp*, (voice still unmeasured) < *mf* > *mp*

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla.

ppp <

Vc.

ppp

(voice a tempo)

219

pp

mp

S.

hm hid like white crumbs in a fluff of white wil-lows,

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla.

mp

Vc.

mp

229

p

mf

mp

S.

— Hid— like white crumbs in a fluff of white wil-lows they hid like white crumbs in a fluff of grey

Fl.

pp *mp* *p*

Ob.

Cl.

Hn.

Bsn.

p

Mar.

pp *mp* *p*

Vln. 1

p

Vln. 2

pp *mp* *p* *mp* *p*

Vla.

pp *mp* *p* *mp* *p*

Vc.

pp *pp* *mp* *p*

237 *f*

S. wil - lows till Time_ made one of his gest - ures: his nails scratched, nails scratched,

Fl. *f*

Ob. *mp* *f*

Cl. *mp* *f*

Hn. *p* *f*

Bsn. *f*

Mar. *f*

Vln. 1 *f*

Vln. 2 *mp* *p* *f*

Vla. *mp* *p* *f*

Vc. *mp* *mp* *f*

Sua

243

S. his nails scratched, nails scratched,

Fl.

Ob.

Cl. *f*

Hn. *f*

Bsn. *f*

Mar.

Vln. 1 *loco*

Vln. 2 continue quarter note rhythm, with interval gradually widening from min. 2nd to min. 3rd (E \flat sharpening to E, D flattening to D \flat)

Vla. slow gliss.

Vc. slow gliss.

Detailed description: This page of a musical score covers measures 243 to 248. The vocal line (S.) begins with a triplet of notes (B \flat , A \flat , G \flat) and continues with a descending line. The woodwinds (Fl., Ob., Cl., Hn., Bsn.) provide accompaniment with various rhythmic patterns and dynamics, including a forte (*f*) section for the Clarinet and Horns. The strings (Vln. 1, Vln. 2, Vla., Vc.) play a quarter-note rhythm that gradually widens in interval, with specific instructions for the second violin and a slow glissando for the viola and cello.

250 *fff*

S. his nails scratched, nails scratched, his nails scratched the shing - led roof.

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *fff*

Bsn. *fff*

Mar. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

I $\text{♩} = 148$
percussive, a bit rough

(until reverberation
has died away)

255

S. *mf* and *mf* Rough-ly, his hand

Fl. *mp*

Ob. *mp*

Cl.

Hn.

Bsn.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The page is numbered 41 in the top right corner. At the top center, there is a section marker 'I' followed by a tempo marking of a quarter note equal to 148 (♩ = 148) and the instruction 'percussive, a bit rough'. On the left side, there is a dynamic marking 'mf' (mezzo-forte) and a performance instruction '(until reverberation has died away)'. The score begins at measure 255. The soloist (S.) part is in the top staff, with lyrics 'and Rough-ly, his hand' written below it. The orchestra parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Maracas (Mar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute and Oboe parts have a dynamic marking of 'mp' (mezzo-piano). The score is written in a key signature of one flat (B-flat) and a time signature of 3/4, which changes to 2/4 in the final measure of the page. The music consists of a series of notes and rests across the staves, with some notes marked with a fermata.

264

S. *reached in,*

Fl.

Ob.

Cl. *un poco marcato*
mp

Hn.

Bsn. *un poco marcato*
mp

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

274

(3+2+2)

S. Rough-ly his, Rough-ly, Rough-ly,

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

Bsn. *mf*

Mar. *mf*

Vln. 1

Vln. 2

Vla. *mf* un poco marcato

Vc. *mf* un poco marcato

Detailed description: This page of a musical score, numbered 274, features a vocal line and an orchestral accompaniment. The vocal part (S.) has lyrics 'Rough-ly his, Rough-ly, Rough-ly,' and is set in a 7/4 time signature. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Maracas (Mar.). The woodwinds and strings (Vln. 1, Vln. 2, Vla., Vc.) are marked with a mezzo-forte (*mf*) dynamic and a tempo instruction of 'un poco marcato'. The score is divided into measures by vertical bar lines, with time signatures changing from 7/4 to 3/4 and back to 7/4. The key signature has one flat (B-flat).

282

f > *mf* *f* > *mf*

S. Rough-ly his, Rough-ly his hand,

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1 *mp* > *p* *mp* > *p*

Vln. 2

Vla.

Vc.

288

mf

S. *mf*
Rough-ly his hand, Rough-ly his hand, Rough-ly his hand reached in,

Fl.

Ob.

Cl.

Hn.

Bsn.

Mar.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Detailed description: This page of a musical score, numbered 288, features a vocal line and an orchestral accompaniment. The vocal part, marked *mf*, has the lyrics "Rough-ly his hand, Rough-ly his hand, Rough-ly his hand reached in,". The orchestration includes Flute, Oboe, Clarinet, Horn, Bassoon, Maracas, Violin 1 (marked *mf*), Violin 2 (marked *mf*), Viola, and Violoncello. The score is divided into five measures, with time signatures changing from 7/8 to 5/8, then 2/4, 3/4, and finally 2/4. The key signature has one flat. The vocal line consists of eighth and quarter notes, while the instrumental parts provide a rhythmic and harmonic accompaniment.

293 *ff* *p* (3+3+1) (3+3+2)

S. and tumb-led us out.

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *pp* 4:3

Hn.

Bsn. *f*

Mar. *f* *pp*

Vln. 1 *f* *p* *mp*

Vln. 2 *f* *p*

Vla. *f* *p* 4:3

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

299 (3+3+1)

S.

Fl. *mf* *mp*

Ob. *mf* *mp*

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

Hn.

Bsn. *mp* *p*

Mar. *mf*

Vln. 1 *p* *mp* *p* *mf* *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mp* *p*

Vc. *mf* *p*

Detailed description: This page of a musical score, numbered 299 (3+3+1), contains parts for S., Fl., Ob., Cl., Hn., Bsn., Mar., Vln. 1, Vln. 2, Vla., and Vc. The score is written in 7/8 time and features various dynamics and articulations. The Flute part starts with a *mf* dynamic and transitions to *mp*. The Clarinet part begins with a *mp* dynamic, followed by a *p* dynamic, and then returns to *mf* and *mp*. The Bassoon part starts with a *mp* dynamic and ends with a *p* dynamic. The Violin 1 part has a complex dynamic structure, starting with *p*, moving to *mp* and *p*, then *mf* and *mp*, and finally *mf* and *mp*. The Violin 2 part starts with *mp*, moves to *mf* and *mp*, and ends with *mf* and *mp*. The Viola part begins with *mf*, moves to *mp*, and ends with *mp* and *p*. The Violoncello part starts with *mf* and ends with *p*. The score includes various articulations such as accents, slurs, and breath marks, as well as dynamic hairpins. The key signature changes from one flat to two flats during the piece.

304

S. *[Silent]*

Fl. *mf* *mp*

Ob. *mp* *p* *4:3*

Cl. *p* *pp* *5:3*

Hn. *[Silent]*

Bsn. *pp* *ppp*

Mar. *[Silent]*

Vln. 1 *mf* *mp* *4:3*

Vln. 2 *mf* *p* *4:3* *5:3*

Vla. *mp* *pp* *5:3*

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

Detailed description: This page of a musical score, numbered 48 and measure 304, features a full orchestral ensemble. The score is written in 6/8 time. The vocal line (S.) is silent. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello) play melodic lines with various dynamics and articulations. The Flute and Violin 1 parts start with a *mf* dynamic and transition to *mp*. The Oboe and Violin 2 parts start with *mf* and transition to *p*. The Clarinet and Viola parts start with *p* and transition to *pp*. The Bassoon and Violoncello parts start with *pp* and transition to *ppp*. The Violoncello part also includes a *pizz.* (pizzicato) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.