

The Geography of Loss (2010)

for soprano, baritone,

chamber chorus, and 8 players

Robert Carl

In memory of my parents, Robert Arthur Carl and Ruth Miller Carl

*(and in sympathy to so many friends who now are facing
the loss of spouse, partner, parents)*

Instrumentation:

*Soprano Solo
Baritone Solo*

Chamber Choir (minimum 8, maximum 24)

*Flute (doubling piccolo and alto flute in G)
Oboe (doubling English Horn in F)
Clarinet in Bb (doubling Bass Clarinet in Bb)*

*Percussion: Marimba
Glockenspiel
Suspended Cymbal
Small woodblock
Guero
Buffalo Clappers*

*Violin
Viola
Violoncello
Contrabass (w/ C-extension)*

Duration:

c. 25' (including timed pauses between movements)

Performance notes:

Where breath pauses are indicated in fewer than all parts, they apply only to that indicated part; all others stay in time with conductor.

The use of slurs in the soprano part in the final movement are meant to indicate phrasing and a certain elision of sounds. This is particularly so, as the text is primarily of vowels.

Soprano and Baritone soloists may sing with the choir if so desired.

Baritone part may be taken by a Bass-Baritone

Descriptive note:

The Geography of Loss was written rapidly in Fall of 2010 as a response to the death of my parents, who passed in rapid succession in that Spring (my mother in February, my father in May). Both were advanced in years, had lived good lives, and their ends were not a surprise. As such, I have little to complain about, but of course their absence (especially since I am an only child) remains vivid.

The germ of the piece was the central choral movement Fear No, which I wrote in April 2010 soon after my mother's death. Its text, while original, reflected the spirit of a text from Shakespeare she had arranged in advance for me to read at her funeral.

From that beginning, I came to feel that a larger work was necessary, especially once my father died. The choruses emerged as an expression of my Buddhist practice. The "Anxiety Overture", the two Portraits, and the Double Portrait were an evocation of the personalities and struggles of my parents.

The text of "Last Words" is a transcription of fragmentary utterances by my father from his hospital bedside during the last two weeks of his life. (The baritone delivers his words, the chorus mine and that of hospital staff. Many of the sounds from the medical machinery in the room work their way into musical material.) And "Going Solo" was originally a work for unaccompanied voice that I wrote in 2002 as a response to my divorce. Now I felt it took on a new meaning, and I added this accompaniment.

The musical character of the work alternates between austere, brittle instrumental writing (until the last movement) and much more tonal consonant choral writing. All, however, are governed by the same harmonic system guided by overtone relations and connections. I feel that Bach cantatas, late Stravinsky, and Arvo Pärt all have a role in guiding my ear, towards what I hope remains a personal statement.

---Robert Carl

Texts (exact and immediate repetitions are not included):

2. Chorale 1

Open, empty.

3. Portaits

Chorale 2a

Open, empty.

Chorale 2b

Empty.

4. Fear No

*Fear no phantom.
Fear no shadow.
Fear no darkness.
Fear no burning light.
Fear no monster.
Fear no demon.
Fear no panic.
Fear no fright.*

5. Last Words

*I'm so happy to see you.
I love to see you.
I'm barely ar...
(I'm here.)
I'm here too.*

*Terrific, wonderful, thank you.
Enough.
I'm sorry.*

*I smell something burning.
My thumb is burning.
My thumb is burning!
Ah!
Intervene!
(We're coming.)
Put it in water.
Thank you.*

*Both watches are waterproof.
Please excuse my noise.*

*Is it Thursday?
What does the clock say?
I want you to...
You really have to...
It's that way, isn't it?*

Is that picture for sale?

*Who will pay for this?
Is it on top of?*

Let's go.

6. Choral 3

*Open, empty.
Open, endless.
Open, endless,
Open spacious.
Endless.
Spacious.
Endless.
Empty, empty, open.
Open, empty.
Open, rising.
Open, rising, rounded, boundless.
Open, empty.*

8. Going Solo

*Going solo.
So low.
Sowing, low.
Sowing, go.
Oh Soul, Go.
Go, oh Soul.
Souling go.
Oh Soul.
Oh.
Go so low.
Soul Oh.
Oh Soul, Oh.
Oh Soul, Low.
Oh Soul,
Oh Soul, Low.
So low,
Oh Soul.*

(Chorus: Oh...)

[All texts original, by composer, except words of Robert A. Carl, transcribed in No.5]

The Geography of Loss (2010)

R. Carl

1. Anxiety Overture

Flute *Piccolo* *p* *mp*

Oboe

Clarinet in B \flat *(sotto voce)* *pp* *n. pp*

Suspended Cymbal *(brushes; barely perceptible)* *ppp*

Violin *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p*

Viola *p* *mp* *p* *mp* *p*

Cello *(Very delicate; spiccato)* *pp*

Bass *(con sord.) (sul pont.)* *p* *mp* *mp* *(ord.)* *(sul pont.)* *(ord.)* *(sul pont.)* *(ord.)* *mp* *p* *pp*

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

Ob. *p* *p* *p*

B \flat Cl. *(sempre sotto voce)* *ppp* *pp*

S.C. *(L.V.)* *ppp* *(L.V.)* *ppp* *(L.V.)* *ppp*

Vln. *(sul pont)* *(ord.)* *pp* *pp* *(sul pont)* *pp*

Vla. *(con sord.)* *(sul tasto)* *pp* *(ord.)* *pp* *p < mp* *(ord., spiccato)*

Vlc. *(sul tasto)* *p* *p* *p* *(sul pont)* *pp* *(sempre sul pont.)*

Cb. *p* *pp* *ppp* *mp* *p*

16

Fl. *mp* *p* *pp*

Ob.

B♭ Cl. *ppp* *pp* *> ppp*

S.C. 16

Vln. (ord.) *p* *mf* *mp mf* *mp* *mf* *p*

Vla. *pp* *p* *mp* *mp* *p*

Vlc. *5* *5* *5*

Cb. (ord.) (sul pont.) (ord.) (sul pont.) *mp* *p* *pp* *p* *pp*

22

Fl.

Ob. *p* *pp*

B♭ Cl. (To Bass Clarinet)

S.C. 22 Snare Drum (snare off) *pp* n.

Vln. 22 *pp* *ppp*

Vla. (senza sord.) *pp* *ppp*

Vlc. (sul tasto) *pp* *pp*

Cb. *p* *pp* (senza sord.) n.

(6" pause, then attacca)

2. Chorale I

$\text{♩} = 62$ *mp* (With a very pure, open tone, minimal vibrato, uniform *mp* dynamic throughout only otherwise noted)

Soprano *mp* *p*
 O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty, o - pen, emp - ty, emp - ty, emp - ty, emp - ty,
mp *p*

Alto *mp* *p*
 O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty, o - pen, emp - ty, emp - ty, emp - ty, emp - ty,
mp *p*

Tenor *mp* *p*
 O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty, o - pen, emp - ty, emp - ty, emp - ty, emp - ty,
mp *p*

Bass *mp* *p*
 O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty, o - pen, emp - ty, emp - ty, emp - ty, emp - ty,
mp *p*

10 *mp*
 S emp - ty, emp - ty, emp - ty, o - pen. O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty.
 A emp - ty, emp - ty, emp - ty, o - pen. O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty.
 T emp - ty, emp - ty, emp - ty, o - pen. O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty.
 B emp - ty, emp - ty, emp - ty, o - pen. O - pen, emp - ty. O - pen, emp - ty. O - pen, emp - ty.

19 *n.*
 S o - pen, emp - ty. O - pen, emp - ty. *n.*
 A o - pen, emp - ty. O - pen, emp - ty. *n.*
 T o - pen, emp - ty. O - pen, emp - ty. *n.*
 B o - pen, emp - ty. O - pen, emp - ty. *n.*

(attacca after breath pause)

3. Portraits

a. Portrait 1

Oboe (♩ = 80) (Slashing!) (frantic!) *mf* *ff* *mf*

Violin *sf* *mf* *sf* *sf* *mf* *sf* *mf* *sf* *mf* *f* *sf* *mf* *sf* *sf* *mf* *sf* *ff* *fff* *fff* *mf* *ff*

Viola *sf* *mf* *sf* *sf* *mf* *sf* *mf* *sf* *mf* *f* *sf* *mf* *sf* *sf* *mf* *sf* *ff* *fff* *fff* *mf* *ff*

Cello *sf* *mf* *sf* *sf* *mf* *sf* *mf* *sf* *mf* *f* *sf* *mf* *sf* *sf* *mf* *sf* *ff* *fff* *fff* *mf* *ff*

Ob. *ff* *ff* *f*

Vln. *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vlc. *f* *ff* *f* *ff*

Ob. (try to disguise attack as much as possible) *ff* *f* *ff* *sf* *mf* *cresc.* *f* (guttural) *ff* *f* *fff* (squealing!) *A Tempo*

Vln. *f* *ff* *fff* *sf* *mf* *sf* *mf* *sf* *mf* *f* *ff* *sf* *sf* *mf* *f* *ff* *f*

Vla. *f* *ff* *fff* *sf* *mf* *sf* *mf* *sf* *mf* *f* *ff* *sf* *sf* *mf* *f* *ff* *f* *fff*

Vlc. *f* *ff* *fff* *sf* *mf* *sf* *mf* *sf* *mf* *f* *ff* *sf* *sf* *mf* *f* *ff* *f* *fff*

b. Chorale IIa

25 $\text{♩} = 52$

S *mf* *mp* *p* *pp* *mp* *n.*
 O - pen, o - pen, o - pen, o - pen, emp - ty. *mp* *n.*

A *mf* *mp* *p* *pp* *mp* *n.*
 O - pen, o - pen, o - pen, o - pen, emp - ty. *mp* *n.*

T *mf* *mp* *p* *pp* *mp* *n.*
 O - pen, o - pen, o - pen, o - pen, emp - ty. *mp* *n.*

B *mf* *mp* *p* *pp* *mp* *n.*
 O - pen, o - pen, o - pen, o - pen, emp - ty. *mp* *n.*

Cb. *pp*

c. Portrait 2

31 $\text{♩} = 72$

Fl. *mp* *mf* *f* *mf* *sub mp* *pp* *p* *mp* *p* *mp* *p*
mp *mp* *mf* *mp* *pp* *p* *cresc.* *mp* *mf*

B. Cl. *p* *mp* *mf* *mp* *pp* *p* *cresc.* *mp* *mf*

Mar. (medium yarn mallets) *mp* *mf* *p*

Cb. *p* *pp* *p* *pp* *p* *mp* *pp* *n.* *p* *mp* *p* *mp* *p* *mp* *p*

38

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

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

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

Cb. *mp* *p* *mp* *mf* *mp*

43

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

B. Cl. *mp* *mf* *sf* *p* *mp* *p*

Mar. *mp* *mf* *p*

Cb. *mf* *sf* *pp* *p* *pp*

49 *(fl.t.)*

Fl. *mp p mp p pp*

B. Cl. *p < mp p mp p pp*

Cb. *p pp p pp*

(To Clarinet in Bb)

d. Chorale IIb

54 *mp n.*

S *mp n.*

A *mp n.*

T *mp n.*

B *mp n.*

Emp - - - - ty.

(8" pause, then attacca)

4. Fear No

(♩ = 60)

mp *p* *mp* *p*

Soprano: phan - tom phan - tom

Alto: tom no no phan - tom

Tenor: no no no phan - tom

Bass: Fear Fear phan

11 *pp* *ppp* *mp* *mf* *p* *p < mp >*

Soprano: phan - tom dow sha - dow sha - dow

Alto: phan - tom sha - dow sha - dow

Tenor: phan - tom no sha - dow sha - dow

Bass: phan - tom Fear sha - dow sha - dow

21 *pp* *p* *pp* *mp* *mf* *p*

Soprano: sha - dow dark - ness dark - ness

Alto: sha - dow dark - ness dark - ness

Tenor: sha - dow *(uni) mp* no no Fear no

Bass: sha - dow Fear Fear Fear no

*) Solo tenor voice on D

31 *mp* *mf* *p* *p*

Soprano: dark - ness dark - ness dark - ness Fear dark - ness (hum)

Alto: dark - - - ness dark - ness, dark - ness Fear no dark - ness (hum)

Tenor: no no Fear no dark - ness (hum)

Bass: Fear Fear Fear no dark - ness (hum)

5. Last Words

$\text{♩} = 90$

Flute (key-click & tongue-slap)

English Horn

Clarinet in B \flat (slight bend down at end of each note, breathy sound, try to evoke a slight moan)

Percussion (suspended cymbal/brushes) Buffalo-clapper

Baritone (solo)

Soprano

Alto

Tenor

Bass

Violin (con sord) (con legno battuto) (arco)

Viola (con sord) (con legno battuto) (arco)

Cello (con sord) (con legno battuto) (con legno battuto)

Bass (con sord) (sul pont.) (con legno battuto)

p *cresc. poco a poco* *mp* *pp* *p* *mp* *p* *mp* *f* *p* *cresc. poco a poco*

22

Fl. *(a delicate stutter)*

E. Hn. *pp*

B \flat Cl.

Perc. *pp* *ppp*

Bar. *mp* *mf* *mp* *mf* *mp* *mp*

S. *mp* *p*

A. *mp* *p*

T. *mp* *p*

B. *mp* *p*

Vln. *(arco)* *mp* *p* *n.*

Vla. *(arco)* *mp* *p* *n.* *(con legno battuto)* *p* *cresc. poco a poco*

Vlc. *(arco)* *mp* *p* *n.*

Cb. *(arco)* *p* *n.*

I'm bare - - - ly ar... I'm here too.

I'm here.

I'm here.

I'm here.

I'm here.

31 (key-click & tongue-slap) (key-click & tongue-slap)

Fl. *mp cresc. poco a poco* (key click) *mf* *mp cresc. poco a poco*

E. Hn. *mf* *mp* *p* *mp* *p* *mp* *pp*

B♭ Cl. *mp* *p* *mp* *p* *mp* *pp*

Perc. *ppp* *pp* *p* *mp* *p* *pp* *mf* *Guiro (Slow upward stroke)*

Bar. *f* *mf* *mp* *p*

S. *mp* *mf* *mp*
How are you?

A. *mp* *mf* *mp*
How are you? (indeterminate mumbling)

T. *mp* *mf* *mp*
How are you? (indeterminate mumbling)

B. *mp* *mf* *mp*
How are you?

Vln. *mp* *mf* *mp* (con legno battuto) *p cresc. poco a poco* *mp*

Vla. *mp* *mf* *mp* (arco) (con legno battuto) *p cresc. poco a poco* *mp*

Vlc. *mp* *mf* *mp* (con legno battuto) *p cresc. poco a poco*

Cb. *mp* *mf* *mp* (sul pont.) *f* (con legno battuto) *mp cresc. poco a poco*

Ter - rif - ic, wond - der - ful, thank you.

42

Fl. *mf*

E. Hn. *p* *pp* *p* *pp* *pp*

B \flat Cl. *p* *pp* *p* *pp* *pp*

Perc. *mp* Buffalo-clapper *p* *mp* *p*

Bar. *mp* *p* *mp* *p*

S

A *p*

T *p*

B

Vln. *(arco)* *p* *mp* *mf* *(con legno battuto)* *p cresc. poco a poco*

Vla. *(arco)* *p* *mf* *(sul pont.)* *p cresc. poco a poco* *(con legno battuto)*

Vlc. *mf* *(arco)* *(sul pont.)* *mf* *p cresc. poco a poco* *(con legno battuto)*

Cb. *mf* *p cresc. poco a poco*

E - nough, I'm sor - - ry.

mf

50 (key-click & tongue-slap)

Fl. *mp* cresc. poco a poco

E. Hn. *p* *mp* *sf* *pp* *mp* *mf* *mp* *pp*

B♭ Cl. *mf*

Perc. *mp* *mf* *f* *mp*

Bar. *mp* *mf* *mp* *sf* *mf* *mp* *mf* *mf* *mf*

I smell some-thing burn-ing. _____ My thumb is _____ burn - ing. My thumb is burn - ing!

S (indeterminate mumbling) *mp*

A (indeterminate mumbling) *mp*

T (indeterminate mumbling) *mp*

B (indeterminate mumbling) *mp*

50

Vln. *mp* *p* cresc. poco a poco

Vla. *mp* *p* cresc. poco a poco

Vlc. *mp* *p* cresc. poco a poco

Cb.

66 (key-click & tongue-slap) (key-click & tongue-slap)

Fl. *mp cresc. poco a poco* *mf* *p* *pp cresc. poco a poco*

E. Hn. *mp* *mf* *mp* *mp < mf >*

B♭ Cl. *mp* *p* *p* *p*

Perc. *p* *pp* *Small Woodblock pp* *p* *pp* *mp* *p < mp > p* *p*

Bar. *mf* *mp* *mp* *mp*

Both wat-ches are wa-ter - proof. Please ex-cuse my noise.....

S *ppp* *p* *pp cresc. poco a poco* *(sempre soli)*

A *ppp* *p* *pp cresc. poco a poco*

T *ppp* *p* *pp cresc. poco a poco*

B *ppp* *p* *pp cresc. poco a poco*

Vln. *mp* *f* *(arco) (sul pont.)* *f*

Vla. *mp* *f* *(arco) (sul pont.)* *f*

Vlc. *mp* *f* *(arco) (sul pont.)* *f*

Cb. *f* *(arco) (sul pont.)* *f*

(SOLI: "tongue-clack" that imitates woodblock)

(Suddenly matter-of-fact)

Small Woodblock

(arco) (sul pont.)

(arco) (sul pont.)

(arco) (sul pont.)

(arco) (sul pont.)

74

Fl.

E. Hn.

B \flat Cl.

Perc.

Bar.

S

A

T

B

Vln.

Vla.

Vlc.

Cb.

mp

p

mp

mf

ppp

pp

ppp

Buffalo-clapper *p*

mp > *p*

p

pp

mf > *p*

mf

mf

f

Is it Thurs - day? —

What does the clock say? —

I want you

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

(skittery) *p*

mp

p

(con legno battuto) *p* cresc. poco a poco

mp

p cresc. poco a poco

(col legno battuto) *p* cresc. poco a poco

(skittery) *p*

mp

p

(con legno battuto) *p* cresc. poco a poco

mp

p cresc. poco a poco

(con legno battuto) *p*

mp

p cresc. poco a poco

(col legno battuto) *p* cresc. poco a poco

83

Fl.

E. Hn.

B \flat Cl.

Perc.

Bar.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

Cb.

p *mp* *p* *mp* *p* *mp* *p* *mp*

p *pp* *p* *pp* *pp* *pp* *pp* *pp*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

to.... You real-ly have to... It's that way, is-n't it? Is that pic-ture for sale?

(*tutti*)
(indeterminate mumbling) (relative pitch descent)

p *pp*

(*tutti*)
(indeterminate mumbling) (relative pitch descent)

p *pp*

(*arco*)
(*sul pont.*) *p* *mp* *p* *pp cresc.* (*con legno battuto*)

(*arco*)
(*sul pont.*) *p* *mp* *p* *pp cresc.* (*con legno battuto*)

(*arco*)
(*sul pont.*) *p* *mp* *p* *pp cresc.* (*con legno battuto*)

(*arco*)
(*sul pont.*) *f* *p* *mp* *mf* *pp cresc.* (*con legno battuto*)

Rit.

92 (key-click & tongue-slap)

Fl. *p* *mp* *pp* (match voice in duration)

E. Hn. *mf* *f* *mf* *mp* *p* *pp* *pp* *ppp*

B \flat Cl. *p* *mp*

Perc. *mf* *pp* *mf* *p* *pp* *mp* *p* *n.*

Bar. *f* *mf* *mp* *mf* *n.*

Who will pay for this? _____ Is it on top _____ of? Let's _____ go... _____ (hold for one breath, alap)

S

A

T

B

Vln. *p* *mp* *decresc.* *p*

Vla. *p* *mp* *decresc.* *p*

Vlc. *p* *mp* *decresc.* *p*

Cb. *p* *mp* *decresc.* *p*

(8" pause, then attacca)

6. Chorale III

(♩ = 52) (Same timbral quality as in IIa)

Piu Mosso

Rit.

mp

Soprano
O - pen, emp - ty, O - pen, end - less. O - pen, end - less, O - pen,

Alto
O - pen, emp - ty, O - pen, end - less. O - pen, end - less, O - pen,

Tenor
O - pen, emp - ty, O - pen, end - less. O - pen, end - less, O - pen,

Bass
O - pen, emp - ty, O - pen, end - less. O - pen, end - less, O - pen,

A Tempo

7

S
spa - cious. End - less. Spa - cious. End - less. Emp - ty, emp - ty, o - pen.

A
spa - cious. End - less. Spa - cious. End - less. Emp - ty, emp - ty, o - pen.

T
spa - cious. End - less. Spa - cious. End - less. Emp - ty, emp - ty, o - pen.

B
spa - cious. End - less. Spa - cious. End - less. Emp - ty, emp - ty, o - pen.

13

S
O - pen, emp - ty. O - pen, ris - ing. O - pen, ris - ing, round - ed,

A
O - pen, emp - ty. O - pen, ris - ing. O - pen, ris - ing, round - ed,

T
O - pen, emp - ty. O - pen, ris - ing. O - pen, ris - ing, round - ed,

B
O - pen, emp - ty. O - pen, ris - ing. O - pen, ris - ing, round - ed,

20

S
bound - less. O - pen, emp - ty.

A
bound - less. O - pen, emp - ty.

T
bound - less. O - pen, emp - ty.

B
bound - less. O - pen, emp - ty.

(6" pause, then attacca)

7. Double Portrait

$\text{♩} = 72$ (♩ = ♩)

Alto Flute *pp p mp p mp > p pp*

Oboe *p mp mf mp pp*

Bass Clarinet in B \flat *pp p mp p ppp*

Marimba *pp < p > pp*

(Unison trio very warm, full, lyrical)

Violin *mp mf mp mp mf mp*

Viola *mp mf mp mp mf mp*

Cello *mp mf mp mp mf mp*

Bass *pp p pp p mp p*

8 (♩ = ♩)

A. Fl. *p mp mf mp mf mp p* *To Flute*

Ob. *p mf mp p pp mp f*

Bass Cl. *pp cresc. p mp p*

Mrb. *p < mp > pp*

Vln. *p pp mp mf mp p*

Vla. *p pp mp mf mp p*

Vlc. *p pp mp mf mp p*

Cb. *pp p pp mp pp*

29

Fl.

Eng. Hrn.

Bass Cl.

Mar.

Sop.

S.

A.

T.

B.

Vln.

Vla.

Vlc.

Cb.

p *mp* *p* *pp* < *p* >

p *mp* *p* *pp* < *p* >

p *mp* *p* *pp* < *p* >

(Marimba with softest mallets!)

p *mp* *p* *pp* < *p* >

so low. Soul Oh, Soul Oh, Oh Soul, Oh. Oh, Soul, Oh.

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

pp < > *pp* < > *p* *pp*

n. (senza sord.) (senza sord.) (senza sord.) (senza sord.)

39

Fl. *pp* *n.* *pp* *ppp* *pp* *ppp* *pp*

Eng. Hrn. *pp* *n.* *pp* *p* *pp* *p* *pp* *p*

Bass Cl. *pp* *n.* *pp* *p* *pp* *p* *pp* *p*

Mar. *pp* *n.* *pp* *p* *pp* *p* *pp* *p*

Sop. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mp*
 Oh, Soul, Oh. Oh Soul, Oh. Oh Soul, Oh. Oh Soul, Oh.

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

Vla. *p* *pp* *p* *pp* *p*

Vlc. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Cb. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

47

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

Eng. Hrn. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Bass Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Mar. *pp* *p* *pp* *p* *pp* *mp* *pp* *p* *pp*

Sop. *mf* *mp* *mf* *f* *p* *mp* *mf* *p* *mp* *mf* *mp*
 Oh soul, Low. Oh Soul, Oh, Soul, Oh Soul, low.

Vln. *pp* *p* *mp* *pp* *mp* *pp* *p* *mp* *pp* *p* *pp*

Vla. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vlc. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Cb. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

55 *Rit.* ----- $(\text{♩} = \text{♩})$ ----- *Rit.*

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

Eng. Hrn. *p* *p > pp* *mp > pp*

Bass Cl. *p* *pp* *p > pp* *p > pp* *p > pp* *p > pp* *mp > pp* *pp* *ppp*

Mrb. *p* *pp* *p > pp* *pp* *p > pp* *p* *ppp* *ppp* *pp* *ppp*

(4 sticks) *Glockenspiel* *Marimba*

Sop. *mf* *p* *mp* *p* *mp*

So low, Oh Soul, Oh

Vln. *p > pp* *p > pp* *p* *pp* *p > pp* *mp > pp* *pp > ppp*

Vla. *p* *pp* *p > pp* *p > pp* *p > pp* *p > pp* *p* *pp* *mp* *pp* *pp > ppp*

Vlc. *p* *pp* *p > pp* *p > pp* *p > pp* *p > pp* *mp* *pp* *pp > ppp*

Cb. *pp* *p > pp* *mp* *pp* *pp > ppp*

64 $\text{♩} = 52$

Fl. *pp* *n.*

Eng. Hrn. *pp* *n.*

Bass Cl. *pp* *n.*

Mrb. *pp* *n.*

Sop. *p* *n.*

Soul... (all move to -----hum)

S *p* *n.*
Oh

A *p* *n.*
Oh

T *p* *n.*
Oh

B *p* *n.*
Oh

Vln. *pp* *n.*

Vla. *pp* *n.*

Vlc. *pp* *n.*

Cb. *pp* *n.* (*ossia*)

September 24-November 20, 2010; Hartford