

No Thanks

Five Poems by E. E. Cummings

for Bb Clarinet (doubles on Bass Clarinet),
Mezzo Soprano, and Violoncello


Evan Gardner


2006/2007


Performance Notes

For all instruments

//ff//
Volume indications in quotation marks (at toneless and percussive effects) indicate the intensity of the performance manner and not the resulting absolute volume of the action

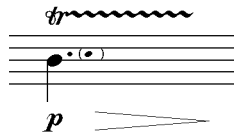
 Quarter tone sharp

 Quarter tone flat

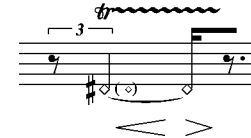
n. Niente  For violincello: unmeasured tremello
For clarinet: flutter tongue



Mute, dampen. A sudden stopping of sound as if cut short electronically. For cello, gently lay left hand on all four strings so that they are prevented from vibrating.

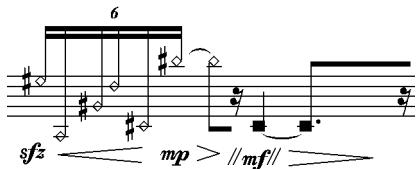


Notes in paratheses with trill sign indicate note that is to be trilled. When same note appears use alternate fingering (see next example)



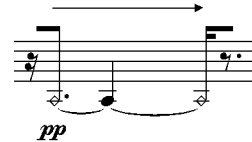
Crescendo and descendo markings without dynamics indicate a small surge from and to niente

Clarinet



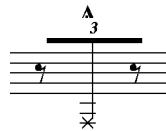
Diamond note heads are to be performed as a mixture of both pitch and breath noise. The resulting sound should be light and airy.

Square note heads are to be performed tonelessly. The performer fingers the specified note but only blows air, not pitch.

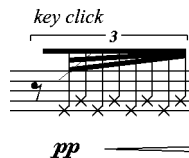


When a gradual transition from a normal pitch to a mixed tone or toneless playing, an arrow is used to designate the change in timbre.

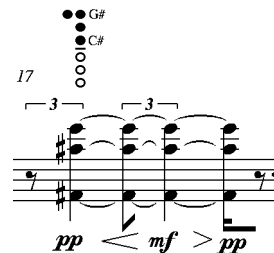
^ Indicates a slap tongue



Indicates a slap tongue with as little pitch as possible; a percussive effect



Indicates a percussive sound resulting from fingering keys on the clarinet without blowing. In some cases a light blowing might be helpful to reinforce the sound.



Multiphonics and alternate fingering passages have suggested fingerings above the staff. If a suggested fingering does not work, the player is encouraged to find his own solution while preserving the suggested pitch content as faithfully as possible with a preference for the lowest note.

Voice

big soft

< > *p*

In addition to the standard notation of words, I have chosen to use alternative note heads for two different types of consonant sounds. Sustainable noise-like sounds such as "f" or "sh" are noted with a square symbol. More percussive sounds, which cannot be sustained, are noted with a triangle symbol.

f-l(h) f

mf > *pp*

When non pitched materials appear in the staff. The five lines serve to represent the average range of vocal sound. There are six general ranges here with freedom given to the tot he performer to interpret the relative range according to her voice. This system is conceived in relationship to itself so the performer must make the differentiation in general requery as clear as possible.

an ee an

Words that are notated in diamonds are articulated as whispers. This effect must often be exaggerated to produce an audible result. Dynamic indications are usually in quotation marks.

■ Breath out ▽ Breath in

Pronunciation

All words are meant to be pronounced with an American English accent. In cases where the aural effect of the vowels or consonants are questionable I have created a system to designate hard vowels and soft ones.

Hard vowels are following by an e

- ae = as in cake
- ee = as in bee
- ie = as in bike
- oe = as in go
- ue = as in cue

Soft vowels are followed by an h

- a(h) = as in bar
- e(h) = as in zen
- i(h) = as in gin
- o(h) = as in good
- u(h) = as in fun

Violincello

L.H.

//*mf*//

Bridge Clef
Replaces the traditional clefs and depicts the shape of the instrument's fingerboard-strings-bridge. Wherever it occurs it does not indicate spefecic pitches, but rather the approximate position on the instrument where the action is to be performed.

knock

p

Body Clef
Represents the Shape of the instrument and usually signifies actions to be performed on the instrument such as bowing or tapping. This clef is usually found in conjunction with text that helps to clarify the performer's actions.

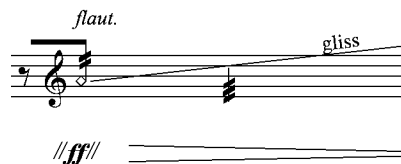
pizz.

String Clef
Indicates actions to be performed on string behind the bridge.



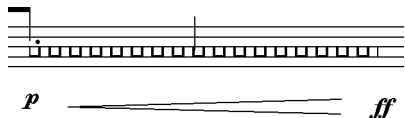
Toneless bowing

A toneless, airy sound is to be created by bowing on either the body or tuning pegs, or by bowing directly on the bridge while lightly covering the strings. The bow pressure and the speed of the bowing must be sensitively balanced to obtain an intensive result.



Flautando Bowing

Signifies a pronouncedly veiled, non vibrato intonation with an intensely predominant bowing sounds. Stopped as harmonics but all real harmonics should be muted with fingers. Stopped pitch should be heard as weak shading of the brightness of bowing sound. Execute at high stop on low string. This technique is notated with a diamond and flaut. written above.



Playing with pressed bow. The result should be a dry rattling sound, strongly "perforated." A whining, smudgy, or otherwise distorted tone should be avoided at all costs. This bow can be held with the fist.

Amplification of the ensemble may be necessary in acoustically challenged halls. This should be done with discretion of the ensemble. It is important to note that all performers are to miked if any single instrument is miked. This includes the voices of the clarinet and violoncello when they whisper. A continuity of sound is of the utmost importance.

"mOOOn Over tOwns mOOOn", "emptied.hills.liten.", "as if as", "floatfloatloff", and "brIght" from COMPLETE POEMS: 1904-1962, by E. E. Cummings, Edited by George J. Firmage, are used with the permission of Liveright Publishing Corporation. Copyright © 1935, 1963, 1991 by the Trustees for the E. E. Cummings Trust. Copyright © 1978 by George James Firmage.

brIght

bRight s??? big
(soft)

soft near calm
(Bright)
calm st?? holy

(soft briGht deep)
yeS near sta? Calm star big yEs
alone
(wHo

Yes
Near deep whO big alone soft near
deep calm deep
????Ht ?????T)
Who(holy alone)holy(alone holy)alone

10 *tr* $\frac{3}{4}$ *ppp* *p* *n.*

11 $\frac{4}{4}$ *pp* *fp*

12 $\frac{3}{4}$ *pp* *< //f//* *pp*

13 $\frac{3}{4} \frac{1}{4} \frac{8}{8}$ *tr* *pp* *>*

14 $\frac{3}{4}$ *more pitch* $\frac{4}{4}$ *//f//* *pp*

Bb. Cl.

Vc.

Vcl.

m *< p >*

brie - t *p < f*

ca - l - m *//f//* *>* *p*

s - t *p*

hoe - lee *soft* *pp*

III *pont. quasi toneless* *pp* *n.*

flaut. *gliss*

legno *p*

pont. quasi toneless *pp* *n.*

suoni reali

15 $\frac{4}{4}$ *n.* *pp* *< //f//*

16 $\frac{5}{4}$ *pp* *<* *mf* *>* *pp*

17 $\frac{4}{4}$ *p*

18 $\frac{2}{4}$ *tr* *ppp* *>* *n.*

19 $\frac{3}{4}$ *pp* $\frac{2}{4} \frac{1}{4} \frac{8}{8}$

Bb. Cl.

Vc.

Vcl.

brie - gh - t *mf > p*

dec - - - p *ye - s* *n.* *p* *>*

near *s - t - a* *//mf//* *p < mp* *//f//* *>* *pp*

ca - lm *s - ta* *<* *p*

L.H. *legno bat.* *pp* *<* *//f//*

pont. quasi toneless *pp* *n.*

III *mf* *>* *p*

30 31 32 34

Bb. Cl. *ff* *pp* *n.* *mf* *ff* *p* *ff* *pp*

Vc. *p*

Vlc. *quasi toneless suoni reali* *pp* *n.* *more pitch* *h-h - t* *ff* *legno bat.* *quasi toneless* *pp* *n.*

< >

33 34 35 36 37

Bb. Cl. *key click* *ff* *pp* *n.* *pp* *pp* *p* *pp* *n.*

Vc. *dolce* *f* *who* *ppp* *ho - lee* *mf* *a - lone* *pp* *hoe - lee* *mf* *a - lone* *pp* *hoe - lee* *p* *a - lo - ne* *ppp*

Vlc. *legno bat.* *pont. suoni reali* *pp* *n.* *punta* *pont. suoni reali* *pp* *n.*

< >

emptied.hill.listen.
 ,not,alive,trees,dream(
 ev:ery:wheres:ex:tend:ing:hush

)
 andDark
 IshbusY
 ing-roundly-dis

tinct,chuck
 lings,laced
 ar:e.by(

fleet&panelike&frailties
 !throughwhich!brittlest!whitewhome!
 f
 l o a t ?)
 r
 h y t h m s

emptied.hills.listen.

Tempo: ♩ = 66

Bass Clarinet
Measures 1-4: 5/4, 6/4, 4/4, 3/4. Dynamics: *n.*, *pp*, *n. mf*, *//mf//*, *n.*, *mf*, *p*, *//f//*. Includes trills and a key click.

Voice
Measures 1-4: 5/4, 6/4, 4/4, 3/4. Lyrics: e - m - t - ee - - - d, hi(h) - - - ll - s, li(h) - s - e - - - n. Dynamics: *ppp*, *pp*, *ppp*, *pp*, *ppp*, *p*, *n.*

Violincello
Measures 1-4: 5/4, 6/4, 4/4, 3/4. Dynamics: *//mf//*, *n.*, *p*, *n.*, *p*, *//mf//*, *n.*, *pp*, *n.*. Includes *legno bat.* and *tasto*.

Bs. Cl.
Measures 5-10: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *n.*, *pp*, *p*, *pp*, *//mf//*, *pp*, *p*, *pp*, *//mf//*, *//f//*, *n.*, *pp*, *ppp*, *//f//*, *p*, *p*, *//ff//*, *pp*.

Vc.
Measures 5-10: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4. Lyrics: no - t a - lie - f tree - - - s drea - m e(h)-v - er - ree where - s ek - s. Dynamics: *mp*, *p*, *p*, *mf*, *ppp*, *p*, *pp*, *n.*, *pp*, *n.*, *pp*, *ppp*, *//mf//*, *p*, *//f//*.

Vlc.
Measures 5-10: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *ppp*, *pp*, *n.*, *p*, *pp*, *pp*, *n.*, *pp*, *pp*, *p*, *pp*, *pp*.

11 12 13 14 15 16

Bs. Cl. *n.* *p* *p* *ppp* *pp* *p* *n.* *pp* *n.*

Vc. t-en-d-ing *mp* *n.* and dar-k-i-sh *pp* *n.* bu(h)-s-ee-ing *p* *pp* rau-w-nd-lee *n.* *pp* *n.*

Vlc. *legno bat.* *arco nat.* *gliss.* *mf* *pp* *mf* *pp* *p* *pp* *n.* *pp* *n.* *p*

17 18 19 20 21 22

Bs. Cl. *mf* *p* *p* *p* *toneless* *p* *p* *mf* *pp* *mp* *p* *ppp* *n.* *p* *p* *mf*

Vc. di(h)-s-t-in-c-t *p* *mp* ch-u(h)-k-ling-s *mf* *p* lae-s-d are *f* *mf* bie *p* f-lee-t *p* and pai-n *pp* *p* lie-k an-d *p*

Vlc. *n.* *legno bat.* *arco* *jeté* *legno bat.* *arco pont.* *tasto* *n.* *pp* *ppp* *pp* *p* *n.* *f*

23 24 25 26 27

Bs. Cl. *pp* *n.* *mp* > *n.* *p* *pp* *n.* *p*

Vc. fr-ai-e(h)-l-tee - - s *p* *ppp* > *n.* through-whi(h)-ch *mf* bri(h)-tel-e-s-t whie-t whue - - m *p* *mp* > *pp* < *fp*

Vlc. *p* *n.* *p* *p* *n.* *p* *n.* *p* > *n.*

12

3/4 4/4 3/4 4/4 6/4 4/4

pont. *gliss* *gliss* *arco* *tasto*

28 29 30 31 32 33

Bs. Cl. > *sfz* // *mp* // < // *mf* // // *mf* // *pp* > *n.* // *mf* // *ppp* // *mf* // *pp*

Vc. f-loe-a(h)-t *mf* ri(h)-th-m- - s *pp* ri(h)-th- - m- - s > ri(h)-th-m- < > *p*

Vlc. *p* < // *mf* // *p* > *ppp* *p* *mp* *pp* // *mf* // > *p* *p* > *ppp* *p* *pp*

legno bat. *arco* *legno bat.* *knock* *legno bat.* *arco* *knock* *legno bat.*

♩ = 56

Bs. Cl. *//mp//*

Vc. *>*
- s ri(h)-th - m - s *>* ri(h)-th - m - s ri(h)-th - m - s ri-them - s

Vlc. *arco* *legno bat.* *knock*
//mf// *pp* *p* *ppp* *p* *ppp*

floatfloatf
 lloa
 tatoatloafloat float
 floatIngl

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 klispin
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t,
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 ;a:
 nC.eda:Nci;ddaanncciinn

(GIY)

a
 nda
 n-saint
 dance!Dan
 Sai ntd anc

&e&

--cupidoergosum
spun=flash
omiepsicronlonO-
megaeta?

p
aul D-as-in-tip-toe r

apeR

floatfloafloff

♩ = 84

2 3 4 5 6 7

Bb Clarinet

Violincello

Measures 2-7 of the score for Bb Clarinet and Violincello. The Bb Clarinet part features a melodic line with various dynamics including *n.*, *sfz*, *ff*, *mf*, *p*, *pp*, and *f*. The Violincello part includes a bass line with dynamics *p*, *ff*, *ppp*, *mf*, *p*, *ff*, *mp*, *mf*, *p*, and *pp*. Performance instructions include *tasto*, *legno bat.*, and *arco flaut.*. Time signatures change from 4/4 to 5/4 and back to 4/4.

Bb. Cl.

Vc.

Vlc.

Measures 8-12 of the score for Bb. Cl., Vc., and Vlc. The Bb. Cl. part has dynamics *mf*, *p*, *ff*, *pp*, *mf*, and *p*. The Vc. part includes lyrics: "l - loe - loe-a(h)", "t - a(h) - t - oe", "a(h) - t - loe-a(h) - t", "f - loe-a(h) - t", and "f-l(h)". Dynamics include *sfz*, *p*, *mf*, *pp*, *mp*, *p*, *sfz*, *p*, *mf*, and *p*. The Vlc. part has dynamics *p*, *ff*, *p*, and *pp*. Performance instructions include *pizz.*, *legno bat.*, *arco*, and *IV*. Time signatures change from 4/4 to 5/4 and 3/4.

13 14 15 16

Bb. Cl. *mf* *pp* *p* *sfz* *mf* *pp* *p* *pp* *mf* *p* *key click* *mf* *p*

Vc. oe - - - a(h) - t *sfz* *p* floo - - - t-ing - - - lee *pp* *p* an - d f - ri(h) - s - k *mf* *p* li(h) - s - - p - ing - - lee

Vcl. *legno bat.* *p* *mp* *tasto* *ppp* *p* *ppp* *p* *p* *mf* *pizz.* *gliss.* *pp*

17 18 19 20 21

Bb. Cl. *pp* *mf* *pp* *p* *pp* *p* *pp* *mf* *p*

Vc. t-wi - r - r - l e-ri(h)-k *mf* *mp* *p* t d a(h) *mf* n - - - s - e(h) *mf*

Vcl. *arco flaut.* *gliss.* *mf* *legno bat.* *p* *II* *III* *II* *III* *I* *arco jeté* *ppp* *pp* *arco* *mf*

22

23

24

25

Bb. Cl.

3/4 3/4 5/4 3/4 5/4

pp *n.* *p* *>* *pp* *p* *<* *//mf//* *pp* *>* *n.*

Vc.

3/4 3/4 5/4 3/4 5/4

da(h) *pp* n - - - s - - - i(h) *p* *//mp//* da - n - s - - in *pp* *p* dan - s - - i - n *pp*

Vlc.

3/4 3/4 5/4 3/4 5/4

jeté *tasto* *p* *>* *pp* *//f//* *tasto* *pp* *>* *n.* *tasto* *ppp*

26

27

28

29

30

Bb. Cl.

5/4 5/4 3/4 4/4 3/4 3/4

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

Vc.

5/4 5/4 3/4 4/4 3/4 3/4

gee - - - ie - - - wie *p* *pp* an da - n sain - t *mp* *mp* da - n sain - t *p* dan - s ain - t dan - s *f*

Vlc.

5/4 5/4 3/4 4/4 3/4 3/4

p *pp* *>* *n.* *ppp* *mp* *pp* *p* *gliss* *mf*

31 32 33 34

Bb. Cl. *p* *ppp* *pp* *f* *p* *ff*

Vc. *p* *pp* *p* *f* *p* *ff*

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

ain - t da - n - s
 ain - t da - n sain - t an
 dan - s ain - t da - n - s

nat. *pizz.* *gliss.* *tasto* *gliss.*

35 36 37 38

Bb. Cl. *sfz* *ff* *p*

Vc. *p* *pp*

Vlc. *f* *ff* *ff* *pizz.* *spoken* *p* *ff*

ain - t da - n - s ain - t dan - s ain - t dan - s da - n - sai - n - t
 an - ee - an
 ku - pid - oe

39 40 41 42 43

Bb. Cl. *< n.* *spoken* *//mp//* *//f//* *p* *p* *//f//* *mp* *p*

Vc. an - ee - an an ee an an - ee an an ee an

Vlc. *< pp* *//mp//* *p* *p* *//f//* *p* *//f//* *mp* *> p*

er - goe - s-u - , f - la(h) - sh i - s-pun mee ga(h) - e - t - a(h)

oe - mee - - ep - si(h)-k-ron - lon

s-pun i - s f - la(h) - sh i(h) - s

44 45 46 47 48

Bb. Cl. *//mf//* *pp* *ppp* *ppp* *x1 tacit voice*

Vc. an ee an pau - l dee a - s in t - ip t - oe ra(e) - per

Vlc. *//mf//* *pp* *p* *pizz. muted flag. grip* *x1 tacit voice*

oe *pp* *p* *x1 tacit voice*

oe *//mf//* *pp* *p* *x1 tacit voice*

as if as

if a mys
teriously("i am alive"

)
brave

ly and(th
e moon's al-down)most whis
per(here)ingc r O

wing;ly:cry.be,gi N s agAains

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m ore&(o uto f)mor e torn(f og r

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are.)

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ewhereishbudofshape

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ghost

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mmamakmakemakesWwOwoRworLworld

as if as

Bass Clarinet

Voice

Violincello

Tempo: $\text{♩} = 72$

Measures 1-3: Bass Clarinet (6, 6, 3, 2, 3, 6), Voice (mf, p), Violincello (ppp, //f//, mf)

Measures 4-6: Bass Clarinet (3, 6, 3), Voice (mf, pp), Violincello (pp, punta pont., mf > pp)

Measures 7-9: Bass Clarinet (3), Voice (mf), Violincello (sfz, mf, p)

Time signatures: 3/4, 2/4, 4/4

Bs. Cl.

Vc.

Vlc.

Measures 10-12: Bs. Cl. (ppp, //mf//, ppp), Vc. (pp, p, pp, mf, pp, f > p, f), Vlc. (ppp, f > //f//, pp)

Measures 13-15: Bs. Cl. (p, mp, p), Vc. (p, //mf//), Vlc. (punta pont., pp)

Measures 16-18: Bs. Cl. (spoken (whisper), //mf//, pp), Vc. (spoken (whisper), //mf//), Vlc. (spoken (whisper), //mf//)

Measures 19-21: Bs. Cl. (F# Eb), Vc. (pp), Vlc. (pp)

Time signatures: 4/4, 3/4, 4/4

13 *ppp* *mf* *spoken (whisper)* 14 *ppp* 15

Bs. Cl. *ppp* *mf* i am a live *ppp*

Vc. - per - ing here kro - - - - - w *mf* - - - - - i - - - - - ng - - - - -

Vlc. *fp* *spoken (whisper)* *pont.* *gliss.* *pont.* *pp* *n.* *ppp* *//f//* *pp* *< >* *pp*

R
F#
E♭

16 *mf* *mf* *mf* *fp* *mf* *mp* *ppp* *p* *//ff//* 17 *ppp* 18 *ppp* *3/4* *4/4*

Bs. Cl. *mf* *mf* *mf* *fp* *mf* *mp* *ppp* *p* *//ff//* *ppp*

Vc. - - - - - lee cry *pp* *<* a - s be - - - - - gin - s i - f a -

Vlc. *p* *pont.* *pizz.* *5* *3 arco* *pp* *3/4* *L.H.* *pont.* *L.H.* *4/4* *f* *pp* *< >* *p* *f*

19 20 21

Bs. Cl. $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$

Vlc. $\frac{4}{4}$ $\frac{3}{4}$

gai - n - s - t bee - com - ing skie a - s tree e - e - s

p *mf* *pp* *mp* *mf* *f* *mf* *pp*

pont. *L.H.* *pont.* *gliss.* *arco* *pont.* *pizz.* *arco* *pont.*

p *f* *pp* *ff* *p* *ppp* *p* *pp* *p* *mf* *p* *mf* *pp*

22 23 24

Bs. Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vlc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

a - s more an - d ou - t o - f i - f or mo - r on

mf *p* *f* *ff* *p* *ppp* *ff* *p* *ppp* *p* *pp* *f* *pp* *f* *pp* *mf*

L.H. *L.H.* *L.H.* *pont. L.H.* *gliss.* *L.H.*

25 *tr* *mf* *ppp* *mf* *ppp* *mf* *pp*

Bs. Cl. *tr* *mf* *ppp* *mf* *ppp* *mf* *pp*

Vc. *p* *mf* *pp* *mf* *pp* *mf* *pp*

Vcl. *pizz.* *arco* *pont.* *p* *mf* *pp* *mf* *pp* *mf* *pp*

you - to a - s more for torn fog or ree - ling whi(r) - - - r - l -

R
F
E
B
O
O
O
O

28 *pp* *mf* *pp* *ppp* *p* *pp* *n.* *p* *n.* *flag. grip*

Bs. Cl. *pp* *mf* *ppp* *p* *pp* *n.* *p* *n.* *flag. grip*

Vc. *p* *pp* *mf* *pp* *pp* *p* *pp* *n.* *p* *n.* *flag. grip*

Vcl. *pp* *mf* *pp* *ppp* *p* *pp* *n.* *p* *n.* *flag. grip*

s are a - s pour - ing a - s ru - sh a - s feel - - - d

31 32 33

Bs. Cl. *subpp* *subpp* *subpp* *ff* *ppp* *mf*

Vc. dree - m - f - ul - lee are i - f an - d some *p*

Vlc. *p* *ff* *ppp* *f* *pp*

gliss. pont. legno

34 35 36 37

Bs. Cl. *p* *p* *mf* *p* *ff* *ppp*

Vc. where - i - sh bu - d o - f shae - - - p *pp*

Vlc. *f* *ppp* *f* *f* *mf* *p* *n.* *p* *ff*

flag. grip. gliss.

38 39 40 41 42

Bs. Cl. *ff* *ad lib* *p* *n.* *ppp*

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

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

suoni reali III

i - f *now* *s - t* *i(r)*

4/4 4/4 4/4

43 44 45 46 47

Bs. Cl. *n.* *mf* *spoken (whisper)* *pp* *ad lib* *ff* *ad lib* *ff*

Vc. *mf* *p* *ff* *f* *p*

Vlc. *ff* *f* *mf* *pp < f* *pp* *p*

are ghoe - s - t *s - t - -* *i(r)* *f - li(h) - k* *k er*

i am a-live *i am a-live*

spoken (whisper)

L.H. *pizz.*

4/4 3/4 4/4 4/4 4/4

48 49 50 51 52 53

Bs. Cl. *//mf//* *p < //mf// > p* *p* *//f//* *//mf//* *p* *p* *ppp*

Vc. *//f//* *pp* *oe* *//mf//* *ff* *ie* *p* *am* *bee*

Vlc. *pizz.* *pp* *p* *pizz.* *arco* *//mf//* *3* *p* *//mf//*

54 55 56 57 58

Bs. Cl. *p* *ppp* *//p//* *ppp* *ppp* *ppp* *//mf// > p*

Vc. *an* *- d i - t* *s - - - el - f* *m* *ma(h)* *n. < pp* *n. < pp ect.* *ma(h)* *k* *m*

Vlc. *suoni reali* *IV* *n.* *n. < p* *II legno bat.*

59

60

61

62

63

Bs. Cl.

Musical staff for Bass Clarinet. It features a treble clef and a key signature of one sharp (F#). The staff contains notes with various dynamics: *n.*, *pp*, *ppp*, *mf*, and *n.*. There are also some circled notes above the staff.

Vc.

Musical staff for Violin. It features a treble clef and a key signature of one sharp (F#). The staff contains notes with dynamics *p* and *mf*. There are also triplets and slurs. The lyrics "ae k", "mae - k - s", "w(ou) w(ou)", "w - or - - - - wor - l", and "wor - l - d" are written below the staff.

Vlc.

Musical staff for Viola. It features a treble clef and a key signature of one sharp (F#). The staff contains notes with dynamics *p*, *mf*, and *ppp*. There are also triplets, slurs, and a section marked "III legno bat.". The lyrics "ae k", "mae - k - s", "w(ou) w(ou)", "w - or - - - - wor - l", and "wor - l - d" are written below the staff.

mOOOn Over tOWns mOOOn
whisper
less creature huge grO
pingness

whO perfectly whO
flOat
newly alOne is
dreamest

oNLY THE MooN o
VER ToWNS
SLoWLY SPRoUTING SPIR
IT

28 29 30 31 32 33 34

Bb. Cl. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vlc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

is drea - - m - e - - s - - t own l(ce) the moo - - n

mf *mp* *pp* *ppp* *mp* *pp* *mp*

pp *ppp* *//mf//* *ppp* *ppp* *p* *ppp*

35 36 37 38 39 40 41 42 43

Bb. Cl. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vlc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

o - ver to - w - n slo(e) - l(ce) sprou - ting spi(h) - ri(h) - t n.

pp *ppp* *mp* *pp* *mp* *ppp* *pp* *//mf//*

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