

Patrick Andrew Thompson

NIGHT, SLEEP, AND THE STARS

for soprano and chamber ensemble

First Performance on December 2, 2018
Griswold Hall, Baltimore MD
Madeline Huss Soprano

COMPOSER'S NOTE

Night, Sleep, and the Stars began in February 2018 as part of a collaboration, led by Kevin Puts and Ah Young Hong, between composers and singers at the Peabody Institute. Working with soprano Madeline Huss, I wrote a piano version of this cycle's eventual third song, "Strain," and immediately felt that it belonged with a larger ensemble as part of a cycle. While exploring texts to pair with Lowell's "Strain," I was constantly drawn towards poems about night, and ultimately selected four poems which share strikingly similar reflections while painting vivid pictures of different scenes at night.

The first poem, attributed - albeit with questionable authenticity - to the ancient Greek poet Sappho, captures in remarkably few words an image of a woman lying alone at night, contemplating the stars and the passage of time. The second, by Sara Teasdale, paints a vivid picture of a woman's night with her lover along the Hudson River in New York City. Amy Lowell's "Strain" then describes a woman lying alone at night, as the first poem, yet with serene contemplation replaced by fear and isolation. Finally, the fourth poem, taken from Walt Whitman's "The Sleepers" in *Leaves of Grass*, describes in a more abstract sense the author's peace in, and even love for, the night.

Musically, each song is largely distinct from the others, attempting foremost to capture its particular moods. Yet there are several recurring musical threads which run through the cycle, echoing the recurring themes shared by the poems themselves. A motif, harmony, rhythm, or texture from one song is recontextualized in ways which sometimes leap off the page and other times hide just under the surface.

The title is adapted from the final line of Whitman's "A Clear Midnight".

- Patrick Andrew Thompson

1. Midnight

attributed to Sappho

translate by Edward Storer

The moon has set and the Pleiades
Have gone.
It is midnight; the hours pass; and I
Sleep alone.

2. Summer Night, Riverside

by Sara Teasdale

In the wild soft summer darkness
How many and many a night we two together
Sat in the park and watched the Hudson
Wearing her lights like golden spangles
Glinting on black satin.
The rail along the curving pathway
Was low in a happy place to let us cross,
And down the hill a tree that dripped with bloom
Sheltered us,
While your kisses and the flowers,
Falling, falling,
Tangled in my hair....

The frail white stars moved slowly over the sky.

And now, far off
In the fragrant darkness
The tree is tremulous again with bloom
For June comes back.

To-night what girl
Dreamily before her mirror shakes from her hair
This year's blossoms, clinging to its coils?

3. Strain

by Amy Lowell

IT is late
And the clock is striking thin hours,
But sleep has become a terror to me,
Lest I wake in the night
Bewildered,
And stretching out my arms to comfort myself with
 you,
Clasp instead the cold body of the darkness.
All night it will hunger over me,
And push and undulate against me,
Breathing into my mouth
And passing long fingers through my drifting hair.
Only the dawn can loose me from it,
And the grey streaks of morning melt it from my
side.

Bring many candles,
Though they stab my tired brain,
And hurt it.
For I am afraid of the twining of the darkness
And dare not sleep.

4. The Sleepers

From "The Sleepers" by Walt Whitman

I stay a while away O night, but I return to you
again and love you.

Why should I be afraid to trust myself to you?
I am not afraid, I have been well brought forward
by you,
I love the rich running day, but I do not desert her
in whom I lay so long,
I know not how I came of you and I know not
where I go with you, but
I know I came well and shall go well.

I will stop only a time with the night, and rise
betimes,
I will duly pass the day O my mother, and duly
return to you

INSTRUMENTATION

Flute

Clarinet in B \flat (doubling Bass Clarinet in B \flat)

Violin

Cello

Soprano

Percussion (1 Player)

Vibraphone, Glockenspiel, Bass Drum,
Suspended Cymbal, Marimba, Crotales

Piano

Duration: ca. 19 minutes

NIGHT, SLEEP, AND THE STARS

Poem attributed to Sappho
translated by Edward Storer

1. Midnight

Patrick Andrew Thompson
2018

Serene, expansive $\text{♩} = 72$

Flute
Clarinet in B \flat
Violin
Cello
Soprano
Percussion
Piano

13

Fl.
B \flat Cl.
Vln.
Vc.
S
Perc.
Pno.

The moon has set

glockenspiel

Musical score for measures 1-21. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Saxophone (S), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p*, *mp*, *mf*, and *pp*. Performance markings include accents, slurs, and fingerings (3, 5). The Percussion part includes vibraphone (vibes) and bass drum. The Piano part includes a 9-measure arpeggiated figure.

Musical score for measures 22-31. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Saxophone (S), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp*, *mp*, *mf*, and *p*. Performance markings include accents, slurs, and fingerings (5, 6, 7-6, 10). The Saxophone part includes the lyrics: "the Plei-a-des Have gone." The Percussion part includes vibraphone (vibes) and bass drum. The Piano part includes a 10-measure arpeggiated figure.

29 ♩. = ♩ (♩ = 96) Eternal

26

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

p

pp

pp

pp

pp

p

pp

p

pp

glock.

(8^{va})

8^{va}

8^{va}

31

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

p

mp

It _____ is _____

47

Fl. *p* *mp* *p*

B♭ Cl. *p*

Vln. *p*

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

S. pass: *p*

Perc. *ppp* *mp* *ppp* *ppp* *p*

Pno. *ppp* *mp* *ppp* *p* *ppp* *p*

52

Fl. *ppp*

B♭ Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

S. *mp* *pp*
and I Sleep

Perc. *ppp*

Pno. *ppp*

rall.-----

57 Tempo I, ♩ = 72

Fl. *p* 7:6

B♭ Cl. *p* 5

Vln. *pp* ord. 8^{va}

Vc.

S. *pp* 3
a - lone. —

Perc. glock. *pp* vibes

Pno. *p* 10 *pp* *ppp* 3 3
8^{va}

Detailed description of the musical score: This page contains measures 57 through 60 of a musical score. The tempo is marked 'Tempo I' with a quarter note equal to 72 beats per minute. The score is arranged in a standard orchestral format with seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), Percussion (Perc.), and Piano (Pno.).
- **Flute:** Measures 57-58 feature a melodic line starting with a piano (*p*) dynamic and a 7:6 ratio. A slur covers measures 59 and 60.
- **B♭ Clarinet:** Measures 57-58 feature a melodic line starting with a piano (*p*) dynamic and a 5:4 ratio. A slur covers measures 59 and 60.
- **Violin:** Measures 57-58 are mostly rests. Measures 59-60 feature a melodic line starting with a pianissimo (*pp*) dynamic, marked as an octave (*ord. 8^{va}*) above the staff.
- **Viola:** Measures 57-58 are mostly rests. Measures 59-60 feature a melodic line starting with a pianissimo (*pp*) dynamic, marked as an octave (*ord. 8^{va}*) above the staff.
- **Soprano:** Measure 57 features a melodic line starting with a pianissimo (*pp*) dynamic and a triplet of eighth notes. The lyrics 'a - lone. —' are written below the staff.
- **Percussion:** Measures 57-58 are mostly rests. Measure 59 features a glockenspiel (*glock.*) and vibraphone (*vibes*) part with a pianissimo (*pp*) dynamic.
- **Piano:** Measures 57-58 feature a melodic line starting with a piano (*p*) dynamic and a 10:9 ratio. Measures 59-60 feature a melodic line starting with a pianissimo (*pp*) dynamic, marked as an octave (*ord. 8^{va}*) above the staff. Triplet markings (*3*) are present in measures 59 and 60.

2. Summer Night, Riverside

Poem by Sara Teasdale

Joyful, tremulous ♩ = 100

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

- Flute (Fl.):** Features a melodic line with dynamics ranging from *p* to *mp* and *pp*. It includes a 5-measure rest in the first system and a 5-measure rest in the second system.
- B♭ Clarinet (B♭ Cl.):** Provides harmonic support with dynamics from *p* to *mp* and *pp*. It includes a 3-measure rest in the first system.
- Violin (Vln.):** Mirrors the flute's melodic line with dynamics from *p* to *mp* and *pp*. It includes a 5-measure rest in the first system and a 4:3 measure rest in the second system.
- Viola (Vc.):** Mirrors the violin's melodic line with dynamics from *p* to *mp* and *pp*. It includes a 3-measure rest in the first system.
- Soprano (S.):** Enters in the second system with the lyrics: "In the wild soft summer darkness". Dynamics are *mp* and *mf*.
- Percussion (Perc.):** Labeled "marimba", it provides rhythmic accompaniment with dynamics from *p* to *mp* and *pp*.
- Piano (Pno.):** Provides harmonic accompaniment with dynamics from *p* to *mp* and *pp*. It includes a 5-measure rest in the first system and a 5-measure rest in the second system.

The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The key signature is one flat (B♭), and the time signature is 3/4. The tempo is marked "Joyful, tremulous" with a quarter note equal to 100 beats per minute.

15

Fl.

B♭ Cl.

Vln.

Vc.

S

Perc.

Pno.

mp *mp* *pp*

Sat in the park and watched the Hud - son

p

19

20

Fl.

B♭ Cl.

Vln.

Vc.

S

Perc.

Pno.

mp *pp* *pp* *mp* *pp* *mp*

Wear - ing her lights like gol - den spa -

bowed vibes

mf

23

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

B♭ Cl. *mp* *pp* *mf* *pp*

Vln. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

S *f* *ff* *f*
 ngles Glin - ting on black sa - tin.

Perc. *mf* *mf* *mf*

Pno. *mf* *mp* *p*

24

25

28

26

Fl. *mf*

B♭ Cl. *mf*

Vln. *mf* *p*

Vc. *mf* *p*

S *mf*
 The rail a - long the cur - ving

Perc. *mf* *mp* *p*

Pno. *mf* *mp* *p*

27

29

31

Fl.

B \flat Cl.

Vln.

Vc.

S

Perc.

Pno.

mp *mf* *pp*

path - way

Was low in a

p *mp* *p*

p *mp* *p*

Reo.

35

Fl.

B \flat Cl.

Vln.

Vc.

S

Perc.

Pno.

p *mp*

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

hap - py place to let us cross,

p

p

39

Fl. *f* *pp*

B♭ Cl. *f* *pp* *mp* *mf*

Vln. *f* *pp*

Vc. *f* *pp*

S. *mf*
And down the hill the tree that dripped with

Perc. *f* *mp* *p*

Pno. *mf* *mp* *p* *pp*

43

Fl. *pp* *f* *p*

B♭ Cl. *p* *pp*

Vln. *f* *pp*

Vc. *f* *pp* *p*

S. bloom Shel - tered us, while your ki - sses and the flo - wers,

Perc. *mp* *mf* *mp* *p*

Pno. *mp* *p* *p*

Musical score for measures 47-49. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*. The Soprano part has lyrics: "Fa - lling, fa - lling." with a triplet of notes. The Piano part includes a *sc* (scordatura) marking.

Musical score for measures 50-53. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings such as *f*, *mp*, *pp*, and *ppp*. The Soprano part has lyrics: "Tan - gled in my hair..." with a triplet of notes. The Piano part includes a *sc* (scordatura) marking and a section with five-fingered chords (5).

54

Fl. *pp*

B \flat Cl. *p*

Vln. *mp*

Vc. *mp* *p*

S

Perc. *mp* *pp* *p*

Pno. *p* *ppp*

Detailed description: This system contains measures 54 through 57. The Flute part starts with a *pp* dynamic. The Clarinet part has a *p* dynamic. The Violin part begins with a *mp* dynamic. The Violoncello part has *mp* and *p* dynamics. The Percussion part features *mp*, *pp*, and *p* dynamics. The Piano part includes a *p* dynamic and a *ppp* dynamic section. The time signature changes from 3/4 to 5/4, then 4/4, and finally 2/4.

58

62

Fl.

B \flat Cl.

Vln. *ppp*

Vc. *p* 5:6

S

Perc. *pp* crolates

Pno. *pp* *pp*

Detailed description: This system contains measures 58 through 62. The Flute and Clarinet parts are mostly rests. The Violin part has a *ppp* dynamic. The Violoncello part has a *p* dynamic and a 5:6 marking. The Percussion part includes a *pp* dynamic and the instruction 'crolates'. The Piano part has *pp* dynamics. The time signature changes from 5/4 to 4/4, then 3/4, 4/4, 3/4, 4/4, and finally 2/4.

64

Fl. *pp*

B \flat Cl. *pp*

Vln. *pp*

Vc. *pp*

S. *p* *mp*

The frail white stars moved slowly over the sky. And now, far off

Perc. marimba *pp*

Pno.

Detailed description: This system covers measures 64 to 72. The Flute and Clarinet parts feature a melodic line starting in 4/4 and moving to 3/4 and 4/4. The Violin and Viola parts provide harmonic support with sustained chords. The Soprano part has lyrics and includes triplets. The Percussion part features a marimba with a sustained chord. The Piano part is mostly silent.

73

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

B \flat Cl. *p* *mp* *p* *mp*

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

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

S. *mf* *f*

In the fragrant darkness The tree is tremulous a gain with bloom

Perc. ripple roll *p* *mp*

Pno. *p*

Detailed description: This system covers measures 73 to 81. The Flute and Clarinet parts have more complex melodic lines with slurs and accents. The Violin and Viola parts continue with sustained chords. The Soprano part has lyrics and includes triplets. The Percussion part features a ripple roll on the marimba. The Piano part has a melodic line in the right hand and a bass line in the left hand.

78

Fl.

B♭ Cl.

Vln.

Vc.

S

Perc.

Pno.

mf

mf

mf

ff

mp

mp

For June comes

81

Fl.

B♭ Cl.

Vln.

Vc.

S

Perc.

Pno.

pp

pp

pp

pp

f

pp

back.

87 Slightly Slower, nostalgically ♩ = 92

Musical score for measures 87-93. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Slightly Slower, nostalgically' with a quarter note equal to 92. The dynamics range from *mp* to *pp*. The lyrics are: 'To-night what girl Drea mi-ly be-fore her mir-ror'. The piano part features a rhythmic accompaniment with a *trio* marking.

Musical score for measures 94-99. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The dynamics range from *mp* to *p*. The lyrics are: 'shakes from her hair This year's blos-soms,'. The flute and bass clarinet parts feature a rhythmic accompaniment with a *trio* marking.

3. Strain

Poem by Amy Lowell

Solitary, fearful ♩ = 84

Musical score for measures 1-9. The score includes parts for Flute (Fl.), Bass Clarinet (Bass Clarinet), Violin (Vln.), Viola (Vc.), Soprano (S.), Percussion (Perc.), and Piano (Pno.). The time signature changes from 4/4 to 3/4 and back to 4/4. The Percussion part is marked 'vibes' and 'pp con Sca →'. The Piano part is marked 'pp con Sca →'. The Violin part is marked 'pp'.

Musical score for measures 10-18. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), Percussion (Perc.), and Piano (Pno.). The time signature changes from 4/4 to 3/4 and back to 4/4. The Percussion part is marked '8va'. The Piano part is marked '8va'. The Violin part is marked '3'. The Viola part is marked '3'. The Soprano part is marked '3'. The Bass Clarinet part is marked '3'. The Flute part is marked '3'. The Percussion part is marked '3'. The Piano part is marked '3'.

Musical score for measures 30-35. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Soprano (S), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features various dynamics such as *p*, *mp*, *pp*, *mf*, and *p*. The Soprano part includes the lyrics: "But sleep has be-come a te-rror to me,". The Percussion part includes the instruction "crotales". The Piano part includes the instruction "8va-".

Musical score for measures 36-40. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Soprano (S), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features various dynamics such as *mp*, *pp*, *pp*, *p*, and *pp*. The Soprano part includes the lyrics: "Lest I wake in the night Be-wil-dered, And". The Percussion part includes the instruction "bass drum". The Piano part includes the instruction "8va-".

44

Fl.

B. Cl.

Vln.

Vc.

S

BD

Pno.

stre-tching out my arms _____ to com-fort my self _____ with you, _____ Clasp in - stead _____ the

50

Fl.

B. Cl.

Vln.

Vc.

S

Perc.

Pno.

cold _____ bo - dy _____ of the dark - ness. _____

vibes

crotales

Musical score for measures 56-62. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Saxophone (S), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 56-62. Dynamic markings: *mf* (measures 57-58), *mp* (measures 59-60), *mf* (measures 61-62). Includes triplets and quintuplets.
- B. Cl.:** Rests throughout.
- Vln.:** Measures 56-62. Dynamic markings: *mf* (measures 57-58), *mp* (measures 59-60), *p* (measures 61-62). Includes triplets and quintuplets.
- Vc.:** Rests throughout.
- S:** Rests throughout.
- Perc.:** Rests until measure 61, then *mp* vibraphone (vibes).
- Pno.:** Rests until measure 61, then *mp* chords.

Musical score for measures 63-68. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Saxophone (S), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 63-68. Dynamic markings: *mp* (measure 63), *p* (measures 64-65), *ppp* (measures 66-68). Includes a triplet in measure 65.
- B. Cl.:** Rests until measure 66, then *ppp* quintuplets in measures 67-68.
- Vln.:** Measures 63-68. Dynamic marking: *poco sul pont* (measures 64-65).
- Vc.:** Measures 63-68. Dynamic markings: *p* (measures 64-65), *ppp* (measures 66-68). Includes a quintuplet in measure 67.
- S:** Rests throughout.
- Perc.:** Measures 63-68. Dynamic marking: *p* (measures 64-65).
- Pno.:** Measures 63-68. Dynamic marking: *p* (measures 64-65). Includes an *ord.* (order) marking in measure 67.

71

Fl. *ppp* *mp* *ppp* *ppp* *mp*

B. Cl. *p* *pp* *p* *pp*

Vln. *ppp* *mp* *ppp* *ppp* *mp*

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

S *p* *mp* *p* *mp* *p*

All night it will hun - ger ov - er me, _____ and push and un - du late a - gainst me, _____

Perc.

Pno.

76

Fl. *ppp* *ppp* *mp* *ppp*

B. Cl. *pp* *mp*

Vln. *ppp* *ppp* *mp* *pp*

Vc. *pp* *mp*

S *pp* *mp* *mp*

Brea - thing in to my mouth _____ And pass - ing long fin - gers _____

Perc.

Pno. *ppp* *p* *mp*

79

Fl. *mp* *f* *flz.* *ord.*

B. Cl. *f*

Vln. *mp* *f*

Vc. *f*

S. *mf* *f*

through my drift - ting hair. On - ly the dawn can

Perc. *f*

Pno. *f*

82

Fl. *p* *mf* *p*

B. Cl. *mf*

Vln. *mf*

Vc. *mf*

S. *mf*

loose me from it, And the gray streaks of mor - ning melt it from my side.

Perc. *mf*

Pno. *mf*

rall.----- A Tempo (♩ = 84)

85

Fl. *mf* *3* non. vibrato → flz. → ord. flz. → ord. flz. → ord.

B. Cl. *pp* *p* *pp* *p* *pp* *pp*

Vln. sul tasto → ord.

Vc. sul tasto *pp* → ord.

S *mp* Bring ma-ny can-dles, Though they

Perc. *pp*

Pno. *pp* *pp*

8^{vb}

Slightly Slower ♩ = 76

94

Fl. *mf* ord.

B. Cl. *mf* *10* *f* *p*

Vln. *mf* *p*

Vc. *mf* *p*

S *mf* *pp* *p* gradually more fearful and speech-like

stab my ti-red brain And hurt it. For I am a-fraid of the twi-ning

Perc. *mf* *p*

Pno. *mf*

8^{vb}

Slower Still ♩ = 69

♩ = 63

rall. -----

Fl.

B. Cl.

Vln.

Vc.

S

Perc.

Pno.

pp

pp

pp

pp

pp half spoken

ppp whispered

of the dark - ness _____ And dare _____ not _____ sleep.

pp

p

pp

ppp

p

pp

ppp

crotales

vibes

crotales

4. The Sleepers

Poem by Walt Whitman

Peaceful, contemplative ♩ = 80

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

B♭ Cl. *p* *mp* *mf* *pp*

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

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

S.

Perc.

Pno.

9

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

B♭ Cl. *p* *mf* *mp* *mf* *mp*

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

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

S.

Perc. marimba *p*

Pno.

17 With momentum ♩ = 116

Fl. *mf*

B♭ Cl. *mf*

Vln. *mf*

Vc. *mf*

S. *mp*

Perc.

Pno. *p*

bring top note out always

8^{vb} - -1
con *For.*

24

Fl. *p*

B♭ Cl. *p*

Vln. *p*

Vc. *p*, *mf*, *mp*

S. *mp*

Perc.

Pno. *mp*

stay a while a - way O night, but I re - turn to you

30

Fl. *pp* *mf*

B♭ Cl. *pp* *mf*

Vln. *pp* *mf*

Vc. *mf*

S. *mf*

Perc.

Pno. *mp*

a - gain and love you.

36

Fl. *pp* *p*

B♭ Cl. *pp*

Vln.

Vc. *mp*

S. *mp*

Perc.

Pno. *p*

Why should I be a - fraid to trust my - self with you?

42

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

p *mp* *mp*

I am not a-fraid I have been well brought forward by you

8^{vb}-1 *8^{vb}-1* *8^{vb}-1*

49

47

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

mf *f* *mf* *mp*

f *mp*

mf *f* *mf* *mp*

mf *f* *mf* *mp*

mp *f* *mf* *mp*

ff

I love the rich ru-ning

f *mp*

f *mp*

f *mp*

ff

mp

Rec.

52

Fl. *pp* *f*

B♭ Cl. *pp* *mp* *f*

Vln. *f*

Vc. *f*

S. *mf* *ff*
 day, but I do

Perc. *mp* *f*

Pno. *f*

56

Fl. *mf* *p* *mf*

B♭ Cl. *mf* *mp* *mf*

Vln. *mf* *mp*

Vc. *mf*

S. *f*
 not de - sert her in whom I lay so

Perc. *mf* *mp* *mp dim.*

Pno. *mf* *mp dim.*

59

Fl. *p*

B♭ Cl. *p*

Vln. *mf* *dim.* *mp dim.*

Vc. *mp* *p*

S. long

Perc. *pp*

Pno. *p dim.* (See)

68 Slightly Slower, Ethereal ♩ = 108

66

Fl. *pp*

B♭ Cl. *pp*

Vln. *p* *pp*

Vc. *pp*

S. *ppp* *p* *4:3* *r-3*

I know not how I came of you

Perc. *p* *See*

Pno. *pp*

76

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

ppp *p*

and I know not where I go with you but I

pp leggiero

con *sc*

85

poco rall. ----- A Tempo, Assured (♩ = 108)

82

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

know I came well and shall go well.

p *mp*

88

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

p

cresc.

mp

p

cresc.

p cresc. con vib.

cresc.

1 will stop on - ly a time with the night, and rise be - times,

5

8^{vb}

94

Fl.

B♭ Cl.

Vln.

Vc.

S.

Perc.

Pno.

mf

ff

rall.

1 will du - ly pass the day O my mo - ther,

5

8^{vb}

99 ♩ = 60

Musical score for measures 99-105. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), Percussion (Perc.), and Piano (Pno.). The tempo is marked ♩ = 60. The key signature has two sharps (F# and C#). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics range from *ff* to *pp*. The vocal line includes the lyrics: "and du - ly re - turn to you." The percussion part features a complex rhythmic pattern with a *ff* dynamic. The piano accompaniment includes a *ff* dynamic and a *rall.* marking.

Musical score for measures 106-112. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), Percussion (Perc.), and Piano (Pno.). The tempo is marked *rall.*. The key signature has two sharps (F# and C#). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics range from *pp* to *mf*. The vocal line is silent. The percussion part features a complex rhythmic pattern with a *pp* dynamic. The piano accompaniment includes a *mp* dynamic and a *rall.* marking.