

January 2005

## Place of Execution

Randall Snyder

*University of Nebraska - Lincoln*, [rsnyder1@unl.edu](mailto:rsnyder1@unl.edu)

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# Place of Execution

poem: Weldon Kees

I I

Randall Snyder  
2005

Dirge  $\text{♩} = 72$  *rit.*

Flute 1 *f* *p* *p* *p*

Flute 2 *f* *p* *p* *p*

Oboe 1 *f* *p* *mf* *p*

Oboe 2 *f* *p* *mf* *p*

Clarinet in Bb 1 *mf* *p* *mp*

Clarinet in Bb 2 *mf* *p* *mp*

Bassoon 1 *mf* *p* *mp*

Bassoon 2 *f* *p*

Horn in F 1 *mf* *p*

Horn in F 2 *p*

Trumpet in Bb 1 *p*

Trumpet in Bb 2 *p*

Trombone *p*

Percussion *mf* *pp* *mp*

Timpani *f* *p*

Harp *f* *a tempo*

Soprano *p* *mf* *p*

Alto *p* *mf* *p*

Tenor *p* *mf* *p*

Bass *p* *mf* *p*

Violin I *f* *p*

Violin II *f* *p*

Viola *mf* *p*

Cello *f* *p* *mf* *p*

Double Bass *f* *mf* *p*

Where are the marve lous ci-ties that our child-hoods built for us with hous-es un-like those that

Fl. 1 *mf* *p* *fp*

Fl. 2 *mf* *p* *fp*

Ob. 1

Ob. 2

B♭ Cl. 1 *mp* *f* *mf* *p*

B♭ Cl. 2 *mf* *p*

Ban. 1

Ban. 2

Hr. 1

Hr. 2

B♭ Tpt. 1 Straight Mute *f* *p*

B♭ Tpt. 2 Straight Mute *f* *p*

Tbn. *f* *p*

Perc.

Timp.

Hp.

S *f* *p* 56  
we have come to know \_\_\_\_\_ and the ca - the - drabs \_\_\_\_\_ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

A *f* *p* 56  
we have come to know \_\_\_\_\_ and the ca - the - drabs \_\_\_\_\_ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

T *f* *p* 56  
we have come to know \_\_\_\_\_ and the vi - o - let streets \_\_\_\_\_ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

B *f* *p* 56  
we have come to know \_\_\_\_\_ and the vi - o - let streets \_\_\_\_\_ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

Vln. I *mf* *p* *f* *p*

Vln. II *mf* *p* *f* *p*

Vla. *mf* *p* *fp* *f* *p*

Vc. *mf* *p* *fp* *f* *p*

D.B. *mf* *p* *fp* *f* *p*

rit. ....  $\Delta$   $\Delta$  A Little Faster  $\text{♩} = 80$   
rit. .... A Little Faster  $\text{♩} = 80$

Fl. 1 *p* *f* *f* *p* *mf*

Fl. 2 *p* *fp* *f* *p* *mf*

Ob. 1 *p* *f* *f* *p* *mf*

Ob. 2 *p* *f* *f* *p* *mf*

B♭ Cl. 1 *p* *f* *f* *p* *mf*

B♭ Cl. 2 *p* *fp* *f* *p* *mf*

Ban. 1 *p* *f* *f* *p* *mf*

Ban. 2 *p* *f* *f* *p* *mf*

Hr. 1 *pp* *mp* *p* *fp*

Hr. 2 *pp* *mp* *p* *fp*

B♭ Tpt. 1 *pp* *mp* *p* *fp*

B♭ Tpt. 2 *pp* *mp* *p* *fp*

Tbn. *pp* *mp* *p* *fp*

Perc. *pp* *mp* *p* *fp*

Timp. *pp* *mp* *p* *fp*

Hp. *pp* *mp* *p* *fp*

S. *mf* friends at ev(e)ry door Great tow ers rich and yel-lo wing and chur ning seas with cliffs to throw their break ing waves on

A. *mf* friends at ev(e)ry door Great tow ers rich and yel-lo wing and chur ning seas with cliffs to throw their break ing waves on

T. *mf* friends at ev(e)ry door Great tow ers rich and yel-lo wing and chur ning seas with cliffs to throw their break ing waves on

B. *mf* friends at ev(e)ry door Great tow ers rich and yel-lo wing and chur ning seas with cliffs to throw their break ing waves on

Vln. I *mf* *p* *fp* *mf* *p* *f* *p* *mf* *p* *mf* *p* *f*

Vln. II *mf* *p* *fp* *mf* *p* *f* *p* *mf* *p* *mf* *p* *f*

Vla. *mf* *p* *f* *p* *mf* *p* *f* *p* *mf* *p* *f*

Vc. *mf* *p* *fp* *mf* *fp* *mf* *p* *mf* *p* *mf* *p* *f*

D.B. *p* *fp* *mf* *fp* *mf* *p* *mf* *p* *f*

FL 1

FL 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Ban. 1

Ban. 2

Hr. 1

Hr. 2

B♭-Tpt. 1

B♭-Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *ff* *p* *f*

*mf* *ff* *p* *f*

*mf* *ff*

*mf* *ff*

*mf* *ff*

*mp* *mf* *fp*

*mp* *mf* *fp*

*mp*

*p* *mp*

*mp*

*p*

*p* *mf*

*p*

*f* *mf* *p* *f* *p* *f* *p*

and im mense suns \_\_\_\_\_ burn- ing through the palms \_\_\_\_\_ what hap- pened \_ to the pre- dic- tions \_\_\_\_\_ all the prom- i- ses of a-chieve ment \_\_\_\_\_ the gold- en beach- es that we

and im mense suns \_\_\_\_\_ burn- ing through the palms \_\_\_\_\_ what hap- pened \_ to the pre- dic- tions \_\_\_\_\_ all the prom- i- ses of a-chieve ment \_\_\_\_\_ the gold- en beach- es that we

and im mense suns \_\_\_\_\_ burn- ing through the palms \_\_\_\_\_ what hap- pened \_ to the pre- dic- tions \_\_\_\_\_ all the prom- i- ses of a-chieve ment \_\_\_\_\_ the gold- en beach- es that we

and im mense suns \_\_\_\_\_ burn- ing through the palms \_\_\_\_\_ what hap- pened \_ to the pre- dic- tions \_\_\_\_\_ all the prom- i- ses of a-chieve ment \_\_\_\_\_ the gold- en beach- es that we

*<p* *mf* *p* *p*

*<p* *mf* *p* *p*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p* *pizz* *arco*

39 *rit.* *o tempo* *tempo*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf > f > p* *p < >*

Ob. 2 *mf > f > p* *p < >*

B♭-Cl. 1 *p* *mf* *p* *mf > p* *p*

B♭-Cl. 2 *p* *mf* *p* *mf > p* *p*

Bsn. 1 *mf > f > p* *mf > p*

Bsn. 2 *mf > f > p* *mf > p*

Hr. 1 *p < mf*

Hr. 2 *p < mf*

B♭-Tpt. 1 *p < mf*

B♭-Tpt. 2 *p < mf*

Tbn. *p < mf*

Perc. 30

Timp. 30

Hp. 30

S *mf* *p* *pp < mf mp < f* *p*

A *mf* *p* *pp < mf mp < f* *p*

T *mf* *p* *pp < mf mp < f* *p*

B *mf* *p* *pp < mf mp < f* *p*

hur-(ur)-ried to like tides where have the fa-ces gone the cur tained win-dows that o-pened on the park green fields green woods green dis-tan-ces

Vln. I *mf > p* *pp < mp* *mf < fp*

Vln. II *mf > p* *pp < mp* *mf < fp*

Vla. *mf > p* *pp < mp* *mf < fp*

Vc. *mf > p* *pp < mp* *mf < fp*

D.B. *mf > p* *pp < mp* *mf < fp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭-Tpt. 1

B♭-Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*f*

*mp*

*p*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*mp > pp*

*mp > pp*

*mp > pp*

*mp > pp*

*f > p*

*f > p*

*mp > pp*

*mp > pp*

L. Gong

the mir rored globes re - turn - ing our dis - tort - ed smiles —

If we walk a - long the emp - ty fore ground of the sea The wind is cold and there is on - ly dark ness at our backs —

the mir rored globes re - turn - ing our dis - tort - ed smiles —

If we walk a - long the emp - ty fore ground of the sea The wind is cold and there is on - ly dark ness at our backs —

the mir rored globes re - turn - ing our dis - tort - ed smiles —

If we walk a - long the emp - ty fore ground of the sea The wind is cold and there is on - ly dark ness at our backs —

the mir rored globes re - turn - ing our dis - tort - ed smiles —

If we walk a - long the emp - ty fore ground of the sea The wind is cold and there is on - ly dark ness at our backs —

## II

Scherzo  $\text{♩} = 56$ 

C

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭-Tpt. 1

B♭-Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

60

take Picc

*fp*

*mf >*

*p*

*ff*

*ff*

*mf >*

*p*

*ff*

*p*

sord

sord

senza sord

*mf*

senza sord

*mf*

senza sord

Straight Mute

*mf*

senza sord

*mf*

*f*

Woodblock

*f*

*cresc.*

*decresc.*

*mf*

The fish — swarm

*mf*

The fish — swarm

*recite*

The world was a de-vious curve-a-ture seen through the gold-fish bowl

*p*

*fp*

*f*

*p*

*pizz*

*f*

*p*

*arco*

*p*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*mp*

*f*

*p*

*f*

*f*



Fl. 1 *mf* *p* *f*

Fl. 2

Ob. 1 *mf* *fp* *f* *p* *f*

Ob. 2 *mf* *fp* *f* *p*

B♭ Cl. 1 *mf* *fp* *f* *p*

B♭ Cl. 2 *mf* *fp* *f* *p*

Bsn. 1 *p < mf* *fp* *f*

Bsn. 2 *p < mf* *fp* *f*

Hn. 1 *f* *p*

Hn. 2 *p*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *p*

Perc. *mf*

Timp. *mf*

Hp. *mp*

S. *mf* *f* *p*

A. *mf* *f* *p*

T. *mf* *f* *p*

B. *mf* *f* *p*

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vcl. *mf* *f* *p*

D.B. *mf*

S. — through a ti - dy u - ni - verse of arch - ing skies — weed stems debris white flakes of sog - gy nour - ish - ment and the moss on the cas - tle - waved lang - uid -

A. — through a ti - dy u - ni - verse of arch - ing skies — weed - stems debris white flakes of sog - gy nour - ish - ment and the moss on the cas - tle - waved lang - uid -

T. of arch - ing skies — and the moss

B. of arch - ing skies — and the moss

Fl. 1 *mp* *mp*

Fl. 2

Ob. 1 *mp* *p* *mf* *mp*

Ob. 2

B♭ Cl. 1 *mp* *p* *fp* *f p*

B♭ Cl. 2

Bsn. 1 *mp* *fp* *fp*

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

Timp.

Hp. *mf*

S. *ly* the quar - rels were con - stant

A. *ly* the quar - rels were con - stant

T. but e - ven then quar - rels were con - stant

B. but e - ven then quar - rels were con - stant

Vln. I *pizz* *f*

Vln. II *pizz* *f*

Vla. *pizz* *f*

Vc.

D.B.

**♩** Melodramatic  
Metodramatic

Fl. 1

Fl. 2 *pp* take Flute

Ob. 1

Ob. 2 *p* *p >*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *fp*

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. *f* *ff*

Perc. Toms *f* *ff* coin *p* *<*

Timp. *f* *ff*

Hp. *f*

S. *ff* *mf* *p*

A. *ff* the slaming of doors

T. *ff* the slaming of doors *mf* *p*

B. *ff* "Live my own life" "Night af-ter night I've tried to sleep" And one day someone broke the gold fish bowl or it fell:

Vln. I *arco* *ff*

Vln. II *arco* *ff*

Vla. *arco* *ff*

Vc. *ff* *pizz* *mf*

D.B. *ff*

Tempo 1 ♩ = 56 Ruminative ♩ = 66

The musical score for this page includes the following parts and markings:

- Woodwinds:** Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭-Cl. 1, B♭-Cl. 2, Bsn. 1, Bsn. 2. Includes dynamics like *f*.
- Brass:** Hn. 1, Hn. 2, B♭-Tpt. 1, B♭-Tpt. 2, Tbn.
- Percussion:** Perc. (with *mallets* and *mp* marking), Timp.
- Keyboard:** Hp (Harp).
- Voice:** S (Soprano), A (Alto), T (Tenor), B (Bass). Includes lyrics such as "An y way the fish were dead on the floor a-mong the bro ken glas's-y-one a-greed it was for-tu-nate that the cat had been outde the fore ground of the", "If you walk of the", "a long of the".
- Strings:** Vln. I, Vln. II, Vla., Vc., D.B. Includes dynamics like *mp*, *p*, *<mf*, *pp*, *mf*, *f*, *p < mf*, *pp < mf*, and *sord*.

This page contains a musical score for a full orchestra and vocal soloists. The instruments are arranged vertically from top to bottom: Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Percussion, and Timpani. The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass. There are four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes dynamic markings such as *p*, *mf*, *mp*, *f*, and *mf*, as well as articulation marks like accents and slurs. The vocal parts feature lyrics in English: "sea the wheeling birds List-(e)ning to the waves and the sound of oars what if there is no sea? sea and watch List-(e)ning to the waves and the sound of oars what if there is no sea? sea and watch the far boats List-(e)ning to the waves and the sound of oars what if there is no sea? What if it roars a What if it roars a". There are also performance instructions for the strings, including "senza sord" and "pizz". The score is written in 3/4 time and includes a rehearsal mark at the beginning.

Fl. 1 *mf* *f* *ff* *p* *ff*

Fl. 2 *f* *ff* *p* *ff*

Ob. 1 *fp* *fp* *ff* *p* *ff* *p < mf*

Ob. 2 *fp* *fp* *ff* *p* *ff* *p < mf*

B♭-Cl. 1 *f* *ff* *p < mf*

B♭-Cl. 2 *f* *ff* *p < mf*

Bsn. 1 *fp* *fp* *ff* *f* *ff* *mf*

Bsn. 2 *fp* *fp* *ff* *f* *ff* *mf*

Hn. 1 *mp* *f* *pp* *mf*

Hn. 2 *mp* *f* *pp* *mf*

B♭-Tpt. 1 *mp* *f* *pp* *mf*

B♭-Tpt. 2 *mp* *f* *pp* *mf*

Tbn. *mp* *f* *pp* *mf*

Perc. *mf* *f* *pp* *mf*

Timp. *mf* *f* *pp* *mf*

Hp. *mf* *f* *pp* *mf*

S. *mf* *fp* *fp* *f*

A. *mf* *fp* *fp* *f*

T. *mf* *fp* *fp* *f*

B. *mf* *fp* *fp* *f*

Vln. I *p* *mf* *f* *p* *ff* *p* *< mf* *p*

Vln. II *p* *mf* *f* *p* *ff* *p* *< mf* *p*

Vla. *p* *mf* *f* *p* *ff* *p* *< mf*

Vc. *mf* *p* *ff* *p* *ff* *p* *< mf*

D.B. *mf* *p* *ff* *p* *ff* *p* *< mf*

S. What if the wa - ter flows down down down

A. What if the wa - ter flows down down down

T. thou - sand miles from where you are? flows down down down

B. thou - sand miles from where you are? flows down down down

Vln. I *pizz* *arco*

Vln. II *pizz* *arco*

Vla. *pizz* *arco*

Vc. *pizz* *arco*

D.B. *pizz* *arco*

*rit.* *A-Tempo* *♩ = 92*

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob. 1 *mf* *f* *p* *f*

Ob. 2 *mf* *f* *p* *f*

B♭-Cl. 1 *mf*

B♭-Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hr. 1 *mf p* *mf* *senza sord*

Hr. 2 *mf p* *mf* *senza sord*

B♭-Tpt. 1

B♭-Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S *mf* or search ing at a door-way for the prop-er key

A

T *mf* More prob-ab-ly you are con-duc-ing an un-willed so-ci-o-log-i-cal in-ves-ti-gation of a mid-dle-class slum

B *mf* or star-ing from a

Vln. I *mf p* *f p*

Vln. II *mf p* *f p*

Vla. *mf* *f* *pizz*

Vc. *mf* *f* *pizz*

D.B.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Perc.  
Timp.  
Hp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
D.B.

streaked as though by tears  
streaked as though by tears  
streaked as though by tears  
win-dow at Christ-mas ev-er - greens that smoul-der in an emp - ty lot

sord  
sord  
sord  
sord

the streets are dark - ened  
the day is mov-ing towards its un - spec-tac-u-lar con - clu-sion  
the streets

*p* *mf* *fp* *f* *pp* *mf* *p* *fp* *ff* *pp*



Faster  
Faster

A Tempo 1 ♩ = 66

122

Fl. 1 *mf > p*

Fl. 2 *pp*

Ob. 1 *mf p < mf p < mf*

Ob. 2 *mf p < mf p < mf*

B♭ Cl. 1 *mf > p*

B♭ Cl. 2 *mf > p*

Bsn. 1 *p < mf*

Bsn. 2 *p < mf*

Hr. 1 *senza sord* *p*

Hr. 2 *senza sord* *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. *senza sord* *p*

Perc. *p*

Timp. *p*

Hp. *mp*

S. *mp* *p < mf >* *p* *pp* *mp*

A. *mp* *p < mf >* *pp* *mp*

T. *mp* *p < mf >* *pp* *mp*

B. *mp* *p < mf >* *pp* *mp*

Vln. I *mp* *f > p* *mf p < mf p < mf* *pp*

Vln. II *mp* *f > p* *mf p < mf p < mf* *pp*

Vla. *pp* *mp* *mf > p* *mf p < mf p < mf* *pp*

Vc. *mp* *mf > p* *p > pp*

D.B. *mp >* *< mf > p* *p > pp*

we have ar rived fi nal ly at the cel e bra tion where there is no thing to cel e brate

and the lights come on we have ar rived fi nal ly at the cel e bra tion where there is no thing to cel e brate

and the lights we have ar rived fi nal ly at the cel e bra tion where there is no thing to cel e brate

*8va*

accel..... Faster ♩=92

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

Hr. 1  
Hr. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Perc.  
Timp.

Hp.

S  
A  
T  
B

In a land scape of 'du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less plea-sant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dic-tions an-er-u-bes-cent San-ta

In a land scape of 'du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less plea-sant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dic-tions

In a land scape of 'du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less plea-sant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dic-tions

In a land scape of 'du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less plea-sant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dic-tions but dut dut but dut dut but dut

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.



Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B♭ Cl. 1  
 B♭ Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Perc.  
 Timp.  
 Hp.  
 S.  
 A.  
 T.  
 B.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 D.B.

140  
*mp* *f* *p* *mf*  
*mp* *f* *p* *mf*  
*p* *mf*  
*mf* *p* *mp* *p* *mf*  
*mf* *p* *mp* *p* *mf*  
*p* *mf*  
*mf* *p*  
*mf* *p*  
*p* *mf*  
*p* *mf*  
*pizz* *f* *mf* *pp*  
*pizz* *f* *mf* *pp*  
*pizz* *f* *mf* *pp*  
*pizz* *f* *mf* *pp*  
*p* *mf* *mf* *pp*  
*p* *mf* *mf* *pp*  
*p* *mf* *mf* *pp*  
*p* *mf* *mf* *pp*

gone beyond the collage of the roofs  
 Be-low the rus-ty grill-work and the nailed-up doors thin mourn-ful cats the dir-ty snow the day takes on the  
 gone beyond the collage of the roofs  
 Be-low the rus-ty grill-work and the nailed-up doors thin mourn-ful cats the dir-ty snow the day takes on the  
 gone beyond the collage of the roofs  
 Be-low the rus-ty grill-work and the nailed-up doors prowl through the dir-ty snow the day takes on the  
 gone beyond the collage of the roofs  
 Be-low the rus-ty grill-work and the nailed-up doors prowl through the dir-ty snow the day takes on the



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*molto rit.*

Fl. 1 *mf* *p* *mp* *ff* *p* *f* *fff* *mf* *p*

Fl. 2 *mf* *p* *mp* *ff* *p* *f* *fff* *mf* *p*

Ob. 1 *mp* *ff* *p* *f* *fff* *f* *p*

Ob. 2 *mp* *ff* *p* *f* *fff* *f* *p*

B♭ Cl. 1 *mf* *p* *mp* *ff* *p* *f* *fff* *f* *p* *mf* *p*

B♭ Cl. 2 *mf* *p* *mp* *ff* *p* *f* *fff* *f* *p* *mf* *p*

Bsn. 1 *ff* *fff* *f* *fff* *f* *p*

Bsn. 2 *ff* *fff* *f* *fff* *f* *p*

Hr. 1 *ff* *p* *f* *fff* *p*

Hr. 2 *ff* *p* *f* *fff* *p*

B♭ Tpt. 1 *p* *ff* *p* *f* *fff*

B♭ Tpt. 2 *p* *ff* *p* *f* *fff*

Tbn. *p* *ff* *p* *f* *fff*

Perc.

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Hp. *fff* *fff*

S *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions that-tered prom-i-ses and loss of hope

A *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions that-tered prom-i-ses and loss of hope

T *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions that-tered prom-i-ses our weak-ness and loss of hope

B *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions that-tered prom-i-ses our weak-ness and loss of hope

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Vln. I *p* *mp* *ff* *p* *f* *fff* *p* *pp*

Vln. II *mp* *ff* *p* *f* *fff* *p* *pp*

Vla. *ff* *p* *f* *fff* *p*

Vc. *ff* *p* *f* *fff* *p*

D.B. *ff* *f* *fff* *mf*



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭-Cl. 1  
B♭-Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
B♭-Tpt. 1  
B♭-Tpt. 2  
Tbn.  
Perc.  
Timp.  
Hp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

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*pp* < *mp*

*pp* < *mp*

L. Gong  
*mp* *pp*

*mp* *p* *pp*

wilt our eyes are strang - ers' eyes that haunt our child - hood\_ in dis - tan - ces of waste the cit - ies are un - built  
wilt our eyes are strang - ers' eyes that haunt our child - hood\_ in dis - tan - ces of waste the cit - ies are un - built  
wilt our eyes are strang - ers' eyes that haunt our child - hood\_ in dis - tan - ces of waste the cit - ies are un - built  
wilt our eyes are strang - ers' eyes that haunt our child - hood\_ in dis - tan - ces of waste the cit - ies are un - built

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

*pp* < *mp* *mp* *pp* *pizz* *p*