

January 1991

Traveling West

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

Follow this and additional works at: <http://digitalcommons.unl.edu/musicsnyder>



Part of the [Music Commons](#)

Snyder, Randall, "Traveling West" (1991). *Randall Snyder Compositions*. 82.
<http://digitalcommons.unl.edu/musicsnyder/82>

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Randall Snyder Compositions by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

Traveling West

Slow $\text{♩} = 66$

Overture

Randall Snyder
1991

rit..... A Tempo

Mezzo Soprano

Musical score for the first system of the Overture. The score is in 3/4 time and consists of seven staves: Mezzo Soprano, Flute, Violin, Viola, Cello, Piano (with Celeste), and Piano. The Mezzo Soprano part is mostly rests. The Flute part begins with a *pp* dynamic, followed by a *fp* dynamic, and then *mf*, *f*, *sub p*, *pp*, *f*, and *p*. The Violin, Viola, and Cello parts all begin with *pp* and *fp* dynamics, and later transition to *mp*. The Piano part features a *mf* dynamic with a celeste effect. The score includes various musical notations such as slurs, accents, and dynamic markings.

5
MS.

Musical score for the second system of the Overture, starting at measure 5. The score continues with the same instruments as the first system. The Mezzo Soprano part remains mostly rests. The Flute part has dynamics of *f*, *mf*, *p*, *mf*, and *f*. The Violin, Viola, and Cello parts have dynamics of *fp*, *mf*, and *p*. The Piano part continues with *mf* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

8

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

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

mf

mf

mf

f

11

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

ff *mf* *p* *mf*

fp *f* *p* *ppp* *mp*

fp *f* *p*

mp

14 *rit.....*

MS.

Fl. *mp* *f* *mf*

Vln.

Vla. *p*

Vc. *p*

Pf.

16 *A Tempo*

MS. *p* Trave - ling

Fl. *fp*

Vln. *p*

Vla. *p*

Vc. *p*

Pf. *mp*

Traveling West

19 Evocative ♩ = 120

MS. west in the

Fl. *p* *mf* *p*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Pf. *p*

22

MS. sky a blue - tinged moon and a star

Fl. *mp*

Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p*

Pf.

25

MS. *mp*
the on - ly land - marks in a flat brown

Fl. *f fp fp fp mp*

Vln. *f pp mp*

Vla. *f pp mp*

Vc. *fp mp*

Pf. *p mp*

28

MS. *p*
coun - try that flows on and on

Fl. *p*

Vln. *p*

Vla. *p mf pp*

Vc. *p mf pp*

Pf. *p mf pp*

31

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

35

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

p mov - ing in - to

39

MS. blue - ness pur - ple one

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

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

Vla. *mf* *pp* *mp*

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

Pf. *mf* *f* *p*

41

MS. or - ange spot of the sun cen - ters us

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

Vln. *mf* *mp* *f* *mp* *p*

Vla. *mf* *fp*

Vc. *mf* *fp*

Pf. *mf* *f*

sul pont *ord*

45

MS. a li - quid sun on a flat broad ta - ble

Fl. *f* *< f >* *f* *6*

Vln. *fp*

Vla. *fp*

Vc. *f* Pizz Arco *p* *< mf*

Pf.

48

MS. floats like the or - ange flu - id in a car - pen - ter's lev - el just be - tween two

Fl. *fp* *f* *p* *< f* *p* *>*

Vln. *mf p* *pp* *< >*

Vla. *mf p* *pp*

Vc. Pizz Arco Pizz *f* *p* *< f* *mf* *p*

Pf.

rit.....

A Tempo

rit.....

50

MS. trees

Fl.

Vln.

Vla.

Vc.

Pf.

mf

mf

p *mf*

Arco

A Tempo

mp

53

MS. the dusk de - scends

Fl.

Vln.

Vla.

Vc.

Pf.

p *f* *p* *sub f* *f*

p *mf p* *mp*

p *mf p* *mp*

p *f* *p*

p *mf* *p*

56 *rit.....* *p* A Tempo

MS. le - vel and mea - sured on ev - ry side

Fl. *f* *mp* *p*

Vln. *mf* *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Pf. *p*

59

MS. and we are

Fl. *mf* *p* *fp*

Vln. *fp*

Vla. *fp*

Vc. *fp* L.H. Pizz

Pf. *fp*

62 *rit.*..... A Tempo

MS. sud-den-ly the point the sun plumbs from

Fl. *p* take Picc

Vln. *p*

Vla. *p*

Vc. *p*

Pf. *p* to Piano

poem: Marjorie Saiser

Riding the Ghost of All Fierce White Horses

67 Melodramatic *♩. = 50*

MS. Picc

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

Vln. *fp* *fp* *f* *p* *fp*

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

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

Pf. *f* *mf* *f* *mp* *f*

71

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

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

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

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

fp *mf* *f* *fp*

f *fp* *fp*

15^{ma} *fp* *mf* *f* *fp*

9 9 3

74

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

ff *mp*

ff *mp* Pizz ϕ Arco

ff *p*

3

79 *p* *mf*

MS. I am ri - ding the ghost of all fierce white

Fl. *p* < *mf*

Vln. *p* < *mf*

Vla. *p* < *mf*

Vc. *p* < *mf* *f* < *p* *mf*

Pf. *mf* *f* *p* *mf* *p*

82 *f* *mp* *p*

MS. hor - ses shal - lows and waves round

Fl. *p* < *f* > *p* < *f* *f* >

Vln. *f* *mp* < *f* *mf*

Vla. *f* *mp* < *f* *mp* *p*

Vc. *f* *mp* *p*

Pf. *f* *mp* *p* < *f*

8^{va}-3 *3*

85

MS. *f* *p* *f* *p* *f*
white stones the eyes of small an - i - mals

Fl. *p*

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

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

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

Pf. *p* *mf*

88

MS. flash in the night

Fl. *p* *f* *p*

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

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

Vc. *f* *Pizz* *Arco* *f* *mf*

Pf. *p* *f* *p*

92 *mf*

MS. pass - ing back with the wind in - to what must be

Fl. *p* *f* *p*

Vln. *p* *f* *fp*

Vla. *p* *fp* *fp*

Vc. *p* *f* *p*

Pf. *p* *mf* *f* *p*

8vb

95 *f*

MS. no - - thing be - hind me

Fl. *mf* *fp*

Vln. *f* *p* *fp*

Vla. *f* *p* *fp*

Vc. *f* *p* *fp*

Pf. *f* *p* *f*

98

MS. *4* *5* *3*
my hands speak to him my hair is be - com - ing a

Fl.

Vln. *gliss*

Vla. *gliss*

Vc.

Pf. *mp*

100

MS. *ff*
mane

Fl. *fp* *fp* *fp* *f* *fp*

Vln. *fp* *fp* *fp* *f* *mp*

Vla. *fp* *fp* *fp* *f* *mp*

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

Pf. *f* *f*

8vb

104

MS. *mf* at the top of the fi- nest hill

Fl. *ff* *p < f*

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

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

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

Pf. *ff* *mf* *f*

109

MS. *p* *mf* to choose to pass the last road that can lead to

Fl. *f* *mp* *f*

Vln. *f* *p* *p* *gliss* *p*

Vla. *p < f* *p* *gliss* *f* *p < f*

Vc. *p < f* *p* *gliss* *f* *p < f*

Pf. *mp* *p* *mf* *p*

112 *p* < *f* > *p* < *f* > *mf*

MS. lam(p) posts with - out stop - ping

Fl. *mf* *f* *f*

Vln. *port* *fp* < *f* *p* < *fp* < *fp* *p* < *f* *mf*

Vla. *port* *fp* < *f* *p* < *fp* < *fp* *p* < *f* *mf*

Vc. *port* *fp* < *f* *p* < *fp* < *fp* *f* *mf*

Pf. *ff* *f* *mf*

116 *p* < *mf* *mf* *f*

MS. with - out pause in bu - gling hooves hard a - gain and a -

Fl. *p* < *mf* *f*

Vln. *mp* *mf* *gliss* *p* < *f*

Vla. *p* *mf* *gliss* *p* < *f*

Vc. *p* *mf* *gliss* *p* < *f*

Pf. *f* *mp* *f* *8va* *f*

119 *f* 5:3

MS. gain on the stones

Fl. *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Pf. *f* *ff*

121 *mp* 4

MS. rush - ing toward the rich black smell of Ju - ly

Fl. *p*

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

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

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

Pf. *mp* *p* *f*

124 *p* *mp* *p* *mp*

MS. to sing to those things un - seen on the right on the left

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

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

Vla. *mp* *p* *f* *p*

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

Pf. *p* *mf* *f* *p*

127 *p* *f* *p*

MS. to the dark to the thick black es - sence of sy - ca - mores to

Fl. *f* *mp* *f*

Vln. *f* *pp* *f*

Vla. *f* *pp* *f*

Vc. *f* *pp* *f*

Pf. *ff*

130

MS. night-birds and crick-ets to fen-ces to shal-lows and sha-dows and small - yel-low

Fl. *p* *mf* *p*

Vln. *pp* *mf* *f p*

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

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

Pf. *mp* *f*

133

MS. eyes a - drift in the grip of the earth

Fl. *ff* *p* *f*

Vln. *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Pf. *ff* *p* *f*

Slower *rit.....* A Tempo

163 *p* *pp*

MS. On the teak ta - ble bare ex - cept for a spring

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

166 *mp* *ppp*

MS. prim - rose brought home from the gro - cer - y is a wing

Fl. *mf* *p* *ppp*

169 *whisper*

MS. I've ne - ver seen it be - fore

Fl. *f* *pp* *f* *p* *f* *p*

173 *mp* *mf*

MS. it's co(p) per e - nam - elled called clois - son - ne

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

176 *p* *fp*

MS. tur - quoise and jet lap is la

Fl. *fp* *ff* *p* *mf* *f* *p* *fp* *f* *p*

180 *f* *p* *f* *p* *f* *p*

MS. a - zu - li co - ral

Fl. *f* *p* *f* *p* *f* *p*

184 *mp* *p*
 MS. the col - ors sh calls from the kit - chen of E gypt
 Fl. *ff* *fp* *mp* *pp*

187 *mf*
 MS. and it's etched on the re -
 Fl. *f* *mp* *pp* *f* *fp* *f* *p*

191 *p*
 MS. verse where the fea - ther spines would lie if they were real
 Fl. *fp* *sub pp* *mf*

194 *mf* *p* *pp*
 MS. flat a - gainst the frail skin the wing
 Fl. *pp* *mf* *p* *rit.* *f* *p* *mf* *fp*

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

202 *pp* *p* *mf* *pp*
 MS. *spoken* the wing she made so small I can hold it in my
 Fl. *ppp* *mf* *fp* *fp* *mf p*

205

p < *mf* *p*

MS. palm a per-fect pre - ten - der her am - u-let

Fl. *p* *pp*

Wistful $\text{♩} = 156$ Sarah's Waltz

210

MS. she is my wing

Fl. *p* *f* *p*

Vln. *f* *pp* *mp*

Vla. *f* *pp* *mp*

Vc. *f* *pp* *mp*

Pf. *mp* *g^{va}*

216

MS.

Fl. *mp* *p* *f*

Vln. *pp* *f* *pp* Pizz Arco

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp* Pizz Arco

Pf. *mf* *p* *f* *p* *f* *pp*

(Sua)

220

MS.

Fl. *p* *mf*

Vln. *mf* *p* *fp*

Vla. *mf* *p* *fp*

Vc. *mf* *p* *fp*

Pf. *mf*

225 *rit.*..... Slower ♩ = 132

MS.

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

Vln. *pp* *mp* *p*

Vla. *p*

Vc. *pp* *mp*

Pf. *mf* *p* *mf* *p* *mf*

232 *rit.*..... A Tempo

MS.

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

Vln. *port* *mf* *p* *8va* *mf*

Vla. *port* *mf* *p* *mf*

Vc. *mf* *p*

Pf. *p* *mf* *p* *mp*

239

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

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

mf > *mf* > *p* < *mp* < *mp*

mf > *mf* > *p* < *mp* < *mp*

f < *p*

244 *molto rit.*..... A Tempo 1 ♩ = 156

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

mp < *f* > *mp* > *mp* >

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

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

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

pp < *mf* > *f* < *mp*

Pizz

Arco

251

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

This musical system covers measures 251 to 255. The MS (Music Stand) part is silent. The Flute (Fl.) part features a melodic line with dynamics *mf*, *f*, *p*, and *mf*, including a sextuplet (6) and a triplet (3). The Violin (Vln.) and Viola (Vla.) parts are marked *pp* and *mf*, with the Vln. part including *Arco* and *Pizz* markings. The Violoncello (Vc.) part is marked *pp* and *mf*, with *Pizz* markings. The Piano (Pf.) part is marked *mf* and *p*, with a quintuplet (5) and a dynamic shift to *f*.

256

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

This musical system covers measures 256 to 260. The MS (Music Stand) part is silent. The Flute (Fl.) part features a melodic line with dynamics *mf*, *p*, *f*, *p*, *f*, *p*, *mf*, and *ff*, including triplets (3) and a quintuplet (5). The Violin (Vln.) part is marked *p* and *mf*, with *Arco* and *Pizz* markings. The Viola (Vla.) part is marked *f*, *p*, and *mf*, with *Arco* and *Pizz* markings. The Violoncello (Vc.) part is marked *p*, *mf*, and *p*, with *Arco* and *Pizz* markings. The Piano (Pf.) part is marked *p*.

Slower Tempo 2 ♩ = 132

262

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

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

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

mf *f* *mf* *ff*

mf

rit. *Slower* *molto rit.*

267

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

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

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

pp *to Celeste*

senza sord

273 Still ♩ = 63

MS.

Fl. *pp* *fp* *mp*

Vln. *pp* *fp* *mp*

Vla. *mf* *f*

Vc. *pp* *fp* *mp*

Pf. Celeste *p* *mf*

sempre senza sord

3 5 3 5

278

MS.

Fl. *pp* *p* *mp*

Vln. *pp* *p* *mp*

Vla. *f* *p* *mf*

Vc. *pp* *p*

Pf. *p* *mf*

3 4 3

A Tempo

283

rit..... spoken

MS. A peb-ble rip- ples the

Fl. *clack*

Vln. *Pizz*

Vla. *mf*

Vc. *Pizz* *Arco* *pp* *fp*

Pf. *mf*

8^{vb}

289

MS. lake dis- turbs its de- ter- mined smooth- ness

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

Vln.

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

Vc.

Pf. *p*

8^{vb}

294

MS. *p* *3* *3* *6*
long af - ter the small stone sinks in-to the a-

Fl. *3* *p* *fp*

Vln. *Arco* *pp*

Vla. *p* *mf > p* *fp* *fp*

Vc. *pp*

Pf. *mf* *3*

300

MS. *mf* *mp* *rit.....*
non - y - mous mud the lake shud - ders con - vul - sing u - pon it - self

Fl. *p*

Vln. *p* *fp*

Vla. *p* *fp* *mf*

Vc. *pp* *mp p* *Pizz* *mf* *p*

Pf. *pp*

A Tempo

Flowing ♩ = 76

305

MS. *3*
which is more beau-ti-ful?
The placid surface of the water that wavers
transforming the image of a woman who leans
over the edge to watch the water stretch
then settle her features

Fl. *fp*

Vln. *pp*

Vla. *fp* *pp*

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

Pf. *mp*

309

MS.

Fl. *mp* *mf*

Vln. *pp* *mp* *pp* *mf*

Vla. *mp* *pp* *mf*

Vc. *mp* *Pizz* *Arco* *pp* *mf*

Pf. *mf* *p* *mf*

313

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

316

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

still as the

319 *mf* *p* *mf*

MS. air she holds if a breeze

Fl. *f* *mf* *p* *pp*

Vln. *mf* *p* *pp*

Vla. *mf* *fp* *f* *pp*

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

Pf. *mf* *p* *mf* *p*

322 *p* *mp* *p*

MS. whis-pers its way a - cross the wa - ter it bus - ies it - self a - way from her leav - ing the

Fl.

Vln. *fp* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

Pf.

325 *sub p* *mf*

MS. fall of hair the drape of her cloth - ing

Fl. *mf*

Vln. *mf*

Vla. *mf* *p* *mf*

Vc. *p* *mf*

Pf. *p* *mf* *p*

328 *p* *mf*

MS. in one smooth meld

Fl. *p* *mf*

Vln. *fp* *mf*

Vla. *fp* *mf*

Vc. *p* *fp* *mf*

Pf. *f* *p*

330 *mp* *mf*

MS. she re - mem - bers year - ing for wind wind to scrape dry her

Fl. *p* *mf* *sub p*

Vln. *p* *mf* *sub p*

Vla. *p* *mf* *sub p*

Vc. *p* *mf* *sub p*

Pf. *f* *mf* *f*

333 *f* *p* *f* *rit.....*

MS. cheeks when the man with the fine gui-tar plucked - - at her

Fl. *p* *f*

Vln. *mf* *mf* *f* *mf* *f*

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

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

Pf. *f* *p* *f* *mf* *f*

A Tempo

337

MS. heart

Fl. *mp* *p*

Vln. *f* *p* *f*

Vla. *mp* *p* Pizz Arco

Vc. *f* *p* Arco

Pf. *ff* *mf* *f* *p* *f*

340

MS. but as her tears dried so did her

Fl. *mf* *p* *f*

Vln. *mf* *f*

Vla. *f* *p* *f*

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

Pf. *f* *mf* *p*

344

MS. heart the wind e - ro - ded her like a poor - ly tilled

Fl. *f* *ff* *p* *fp*

Vln. *mf* *p* *fp* *fp*

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

Vc. *mf* *mf* *fp*

Pf. *mf* *mp* *f*

348

MS. field and she learned to wish for rain and speak of

Fl. *f* *f* *p* *f*

Vln. *p*

Vla. *f* *p*

Vc.

Pf. *pp* *mf* *p*

351

MS. *f* *p* *mp* *rit.....*

crops their yield se - per - a - ting the good years from the bad

Fl.

Vln. *mf p* *p*

Vla. *mf p* *p*

Vc. *mf p* *p*

Pf. *mf* *p* *p*

356

MS. *A Tempo 1*

She fears for the winter wheat, tempted by unseasonable sun to appear too soon no human can save it still she al - lows her - self this in -

Fl.

Vln.

Vla. *p* *fp*

Vc.

Pf. *pp*

360

MS. *p* > *pp* *p* *mf*

dul - gence makes the pil - gri - mage to the lake man - made shal - low but

Fl.

Vln.

Vla. *f* *mp* *pp* *mf p*

Vc.

Pf.

364

MS. *f* *mp*

wa - ter e - nough to i - ma - gine a - no - ther ge - og - ra - phy a - no - ther kind of

Fl. *mf*

Vln. *pp*

Vla. *f* *p* *pp*

Vc. *pp*

Pf. *mf*

368

MS. *strife* She spla-shes her face and waits for

Fl. *f* *mf* *p*

Vln. *mp* *p* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Pf. *f* *p* *mf*

371

MS. wind and wa-ter to meet at her lips She has graf-ted her - self to this land

Fl. *pp*

Vln.

Vla. *p* *mf* *p*

Vc.

Pf.

long

377

MS. where the cy-cle turns on har-vest not death

Fl. *p* *mf*

Vln. *p* *fp*

Vla. *mf* *p* *fp*

Vc. *pp* *mf* *Pizz* *Arco* *pp* *fp*

Pf. *p* *mf* *p*

sub

383

MS. a last look at the

Fl. *mf* *f* *p* *pp*

Vln.

Vla.

Vc.

Pf. *p* *6*

to Celeste

sub

388

MS. wa - ter lifts her spir - it re - a(s) - sures her

Fl. *fp* *mp* *p* *pp* *mp*

Vln. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Pf. *p*

392

MS. that she shares the ache of re - turn with earth and wea - ther

Fl. *p* *pp* *f* *p*

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

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

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

Pf. *mf*

rit...... *A Tempo*

396

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

pp

pp

pp

to Piano

400

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

p *f* *accel.....*

her breath quick-ens

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

p *mp* *mf* *p*

p *mp* *mf* *p*

A Tempo *mf* *ff* *mf* Broad $\bullet = 69$

403 MS. and she sings her voice a

Fl. *f* *f* *sub p* *mf*

Vln. *f* *p* *f* *sub p*

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

Vc. *f* *f* *sub p* *mf*

Pf. *f* *fp* *mf* *ff*

406 MS. coun - ter - point to the reg - u - lar - i - ty of

Fl. *f* *fp* *mf* *f*

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

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

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

Pf. *f* *mf*

409 *mp* *f*

MS. rise and fall the lone me -

Fl. *p* *f* *sub p* *f* *p* *f*

Vln. *f* *sub p* *mf* *p*

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

Vc. *f* *p* *f* *sub p* *mf* *p*

Pf. *f*

412 *f* *mf* *p*

MS. lo(d) ic line of plain - song

Fl. *p* *f* *mp*

Vln. *mf* *p* *f* *mp*

Vla. *fp* *fp* *mf*

Vc. *f* *mf* *mf*

Pf. *mf* *mp* *mf* *p*

415 *mp*

MS. a chant to ce - le - brate the con - tin - u - ous rit - u - al that en - ters her

Fl. *p*

Vln. *p*

Vla. *p*

Vc. *p* Pizz *mf* *p*

Pf. *mf*

420 *mf p* *rit.....* A Tempo

MS. words that sur - vives with - out her that she sings

Fl. *pp* *mf*

Vln. *ppp* *p*

Vla. *pp* *p*

Vc. *p* *f* *sub p* *pp* *p*

Pf.

426

MS.

Fl.

Vln.

Vla.

Vc.

Pf.

pp

p

8vb

Detailed description: This page of a musical score, numbered 50, contains measures 426 through 429. The score is arranged in a system with six staves. The top staff is for the Musician (MS.), followed by Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pf.). The key signature has one sharp (F#) and the time signature is 4/4. In measure 426, the MS. part has a half note G4, a quarter rest, and a half note A4. The Fl. part has a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The Vln. part has a half note G4, a half note A4, and a half note B4. The Vla. part has a half note G3, a half note A3, and a half note B3. The Vc. part has a half note G2, a half note A2, and a half note B2. The Pf. part has a half note G2, a half note A2, and a half note B2. Dynamics include *pp* for the Viola and Violoncello, and *p* for the Violin. A dynamic marking of *8vb* is shown at the bottom right of the page.