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Symphony No. 2: Sights in Sound

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SYMPHONY NO. 2: SIGHTS IN SOUND

by

Robert Luebbert

A THESIS

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Tyler Goodrich White

Lincoln, Nebraska

May, 2016

SYMPHONY NO. 2: SIGHTS IN SOUND

Robert Luebbert, M.M.

University of Nebraska, 2016

Advisor: Tyler Goodrich White

Symphony No. 2: Sights in Sound is an original composition for full chorus, string orchestra, woodwind quintet, eight-part percussion ensemble, and piano. Each of the work's twelve movements utilizes a different combination of instruments, provides a distinct programmatic or cultural setting, and can be easily performed individually, outside of the full symphonic context. Despite this, the symphony as a whole is well bonded through various traditional elements and unifying themes.

The titles of the movements are as follows: I. Phenomena of the Sky, II. Arirang, III. Colors of the Sea, IV. Amongst the Trees, V. Crossroads, VI. Dancing Leaves, VII. Motherland, VIII. Crystalline Walls, X. Beside the Waves, XI. Rising Sun, and XII. To the Heavens.

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Rob Luebbert

Symphony No. 2: Sights in Sound

Duration: Approx. 48’

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Instrumentation

- Woodwind Quintet
  - Flute (doubling on piccolo)
  - Oboe
  - Clarinet
  - Horn in F
  - Bassoon
- Voices
  - Chorus
    - Soprano (2)
    - Alto (2)
    - Tenor (2)
    - Bass (2)
  - Soprano Solo
  - Mezzo Solo
  - Bass Solo
- Percussion Ensemble (8)
  - Mallets
    - Glockenspiel
    - Vibraphone
    - Marimba
    - Chimes
  - Drums
    - Djembe (2)
    - Darbuka
    - Bongos
    - Congas
    - Concert Toms
    - Bass Drum
    - Timpani
  - Cymbals
    - Hi-Hat
    - Ride Cymbal
    - Crash Cymbal
    - Splash Cymbal
  - Accessories
    - Rain Effects (rain sticks, ocean drum, and/or thunder sheets)
    - Tambourine
    - Shaker
    - Guiro
    - Claves
    - Agogo Bells
    - Triangle
    - Tam-Tam
- String Orchestra
  - Violin I (2)
  - Violin II (2)
  - Viola (2)
  - Cello (2)
  - Double Bass (2)
- Piano

Program

I. Phenomena of the Sky (p. 6)

Dissonant harmonies cause sound vibrations to beautifully shimmer and shiver in the cold, while haunting glissandos and falling melodies paint stars, comets, meteors, and northern lights as they traverse the skies. Within this music can be heard a phonetic text, highlighting the universal desire to capture eternal beauty found only in the heavens above.

As the deer pants for streams of water
So my soul pants for you, my God
My soul thirsts for God, for the living God.
When can I go and meet with God?

Psalm 42: 1-2 (NIV)

II. Arirang (p. 9)

This setting of Korea's most well known folk song borrows text and certain aspects from both the standard Arirang, which is known to all Koreans, and a version unique to the region of Milyang. The odd 3/8+3/4 metrical pattern was devised by the people of Milyang as a means of energizing farmers as they worked their fields.

날 좀 보소 (3)	*Nal jom boso (3)*	*Look at me (3)*
동지섣달 꽃 본 듯이	*Dongjisattal gott bon deusi*	*Like the full moon in winter,*
날 좀 보소	*Nal jom boso*	*look at me*
아리 아리랑	*Ari, arirang*	*Ari, arirang*
쓰리 쓰리랑	*Sseuri, sseurriirang*	*Sseuri, sseurirang*
아라리가 났네	*Arariga nanne*	*Arariga nanne*
아리랑 고개로 넘어간다	*arirang gogero namaganda*	*I pass through Arirang's hills*
정든 님이 오셨는데	*Jeongdeun nimi osyeonneunde*	*My love has come*
인사를 못해	*insaleul mottae*	*but I cannot speak*
행주치마 입에 물고	*haengjuchima ibe mulgo*	*I open my mouth*
입만 방긋	*imman banggeutt*	*and bite the flap of my skirt*
남천강 굽이쳐서	*Namcheongang gubichyeoseo*	*A bachelor next door*
영남루를 감돌고	*yeongnamrureul gamdolgo*	*plays a flute near the fence*
벽공에 걸린	*byeoggonge geollin*	*A virgin sighs at the well*
달은 아랑각을 비추네.	*daleun aranggangeul bichune*	*as she pumps for water*
아리랑, 아리랑, 아라리요	*Arirang, Arirang, Arariyo*	*Arirang, Arirang, Arariyo*
아리랑 고개로 넘어간다	*Arirang gogero namaganda*	*My love has left me behind*
나를 버리고 가시는 님은	*Nareul beorigo gasineun nimeun*	*to pass through Arirang's hills*
심리도 못가서 발병난다	*Simrido motgaseo balbyeongnanda.*	*His feet will ache terribly before walking even 25 miles*

Translation: Kyoungok Ko

III. Colors of the Sea (p. 20)

After traversing the sea, a group of lively divers plunge into a coral reef. Upon entry, vibrant scenery swirls around them, and they begin to use what little time they have to explore the vast and lively ocean. Unfortunately, their air supply eventually wanes, and they are forced to begin ascending from whence they came. At the surface, they reach for their boat, respire fresh, salty air, and skip once more across the waves.

IV. Amongst the Trees (p. 27)

Water trickles through an emerald canopy bringing life to the world below: life to the creatures and vegetation whose mission is to remain in the beautifully diverse culture that promotes an endless fight for survival.

V. Crossroads (p. 32)

The Fasil music of Istanbul is considered to be both sleazy and high-class; in many ways, it is quite similar to western jazz. The music can be found throughout the city in clubs and fancy restaurants where small groups of musicians gather to provide background music by improvising upon various tunes and compositions.

VI. Dancing Leaves (p. 47)

In autumn, as trees prepare to go dormant, the days grow shorter and dazzling colors float about the wind.

VII. Motherland (p. 60)

Гой ты, Русь, моя родная (*My Dearest Russia*) by Sergei Esenin is a letter to the Russian motherland, romanticizing the country's natural beauty, quaint villages, and cheerfully loyal citizens. For this movement, Esenin's poem is set to music that combines but a few of the many important Russian folk and orthodox traditions.

Гой ты, Русь, моя родная,	*Gói ty, Rus', maiá radnáia*	*My dearest Russia,*
Хаты - в ризах образа...	*Kháty - v rízach obrazá …*	*With cottages dressed in icon guise…*
Не видать конца и края -	*Ne vidát' kontsá i kráia -*	*Whose borders and boundaries cannot be seen;*
Только синь сосет глаза.	*Tól'ko sin' sasiót glazá.*	*Whose sapphire vistas fill my gaze.*
Как захожий богомолец,	*Kak zakhózhij bogomólets,*	*As though a holy pilgrim passing by,*
Я смотрю твои поля.	*Ia smatriú tvoí poliá,*	*I will peer upon your fields*
А у низеньких околиц	*A u nízen'kich okólits*	*Which lay in the outskirts of poverous villages*
Звонно чахнут тополя.	*Zvónno chákhnut tapoliá.*	*Where poplars fade and rustle.*
Пахнет яблоком и медом	*Pákhnet iáblokom i miódom*	*Where scents of apples and sweet honey*
По церквам твой кроткий Спас.	*Po tserkviám tvój krótkij Spas.*	*Flood the churches as they celebrate the Lord*
И гудит за корогодом	*I gudít za korogódom*	*And where sounds of festive dancing*
На лугах веселый пляс.	*Na lugákh vesiólyj pliás.*	*Fill the fields and meadows*
Побегу по мятой стежке	*Pobegú pa miátoj stiózhke*	*I will run the beaten path*
На приволь зеленых лех,	*Na privól'ie zeliónykh lex,*	*Into open country,*
Мне навстречу, как сережки,	*Mne navstréchu, kak seriózhki,*	*And coming up to meet me, as earrings,*
Прозвенит девичий смех.	*Prozvenít divíchij smekh.*	*Will chime sounds of girlish laughter.*
Если крикнет рать святая:	*Ésli kríknet rat' sviatáia:*	*Should the heavenly hosts command me,*
"Кинь ты Русь, живи в раю!"	*"Kin' ty Rus', zhiví v raiú!"*	*"Come to live in paradise above!"*
Я скажу: "Не надо рая,	*Ia skazhú: "Ne nádo ráia,*	*I shall kindly reply, "I do not need the heavens,*
Дайте родину мою."	*Dájte ródinu moiú."*	*For I long to stay in my motherland."*

Translation: Marat Sanatullov

VIII. Crystalline Walls (p. 66)

Inside the earth, where chills and echoes await, water slowly drips upon the rocks. Limestone passages give way to tranquil caverns and the world is suspended in a beautiful night.

IX. Life (p. 69)

The land of our oldest ancestors, home to creatures of the deserts, forests, mountains, plains, and waters, is a world of diverse communities perhaps best represented by the passionate, improvisatory, and interpersonal experience known as the African drum circle.

X. Beside the Waves (p. 83)

A ginger orb casts light through the palms as it slowly peers over the horizon, giving warmth to the crabs and lizards as they pave their way through the sands. Gradually, sunbathers take residence, and children amuse themselves in the waves while the sun continues its journey across the skies. As the festivities come to a close, the moon commands the tide to greet the stars, waiting for the morning glow to appear once again.

XI. Rising Sun (p. 107)

Japanese kumidaiko ensembles, used to energize large crowds at festivals, are best known for their drums known as wadaiko, or taiko. However, despite their modern use these drums originated as an essential part of the classical Japanese gagaku music along side plucked strings, flutes, and an instrument called a "sho," which is essentially a handheld reed organ played using a mouthpiece to blow air through bamboo pipes.

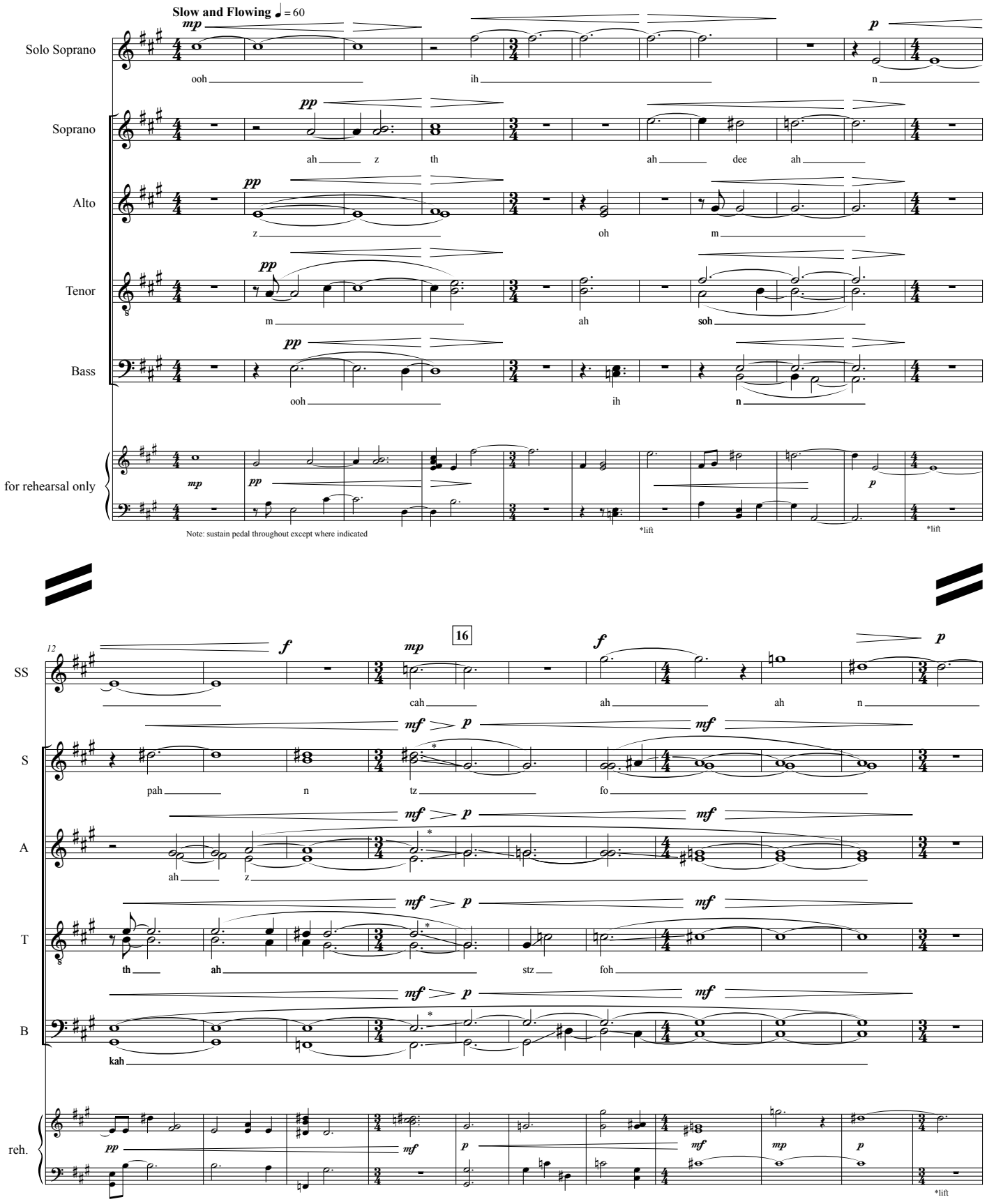
XII. To the Heavens (p. 113)

Inevitably, everything in this world moves towards the unknown. Lives end, mountains crumble, and even stars collapse within themselves; however, we need not lose hope. The heavens hold a light that shines beyond the trials and tribulations of this realm.

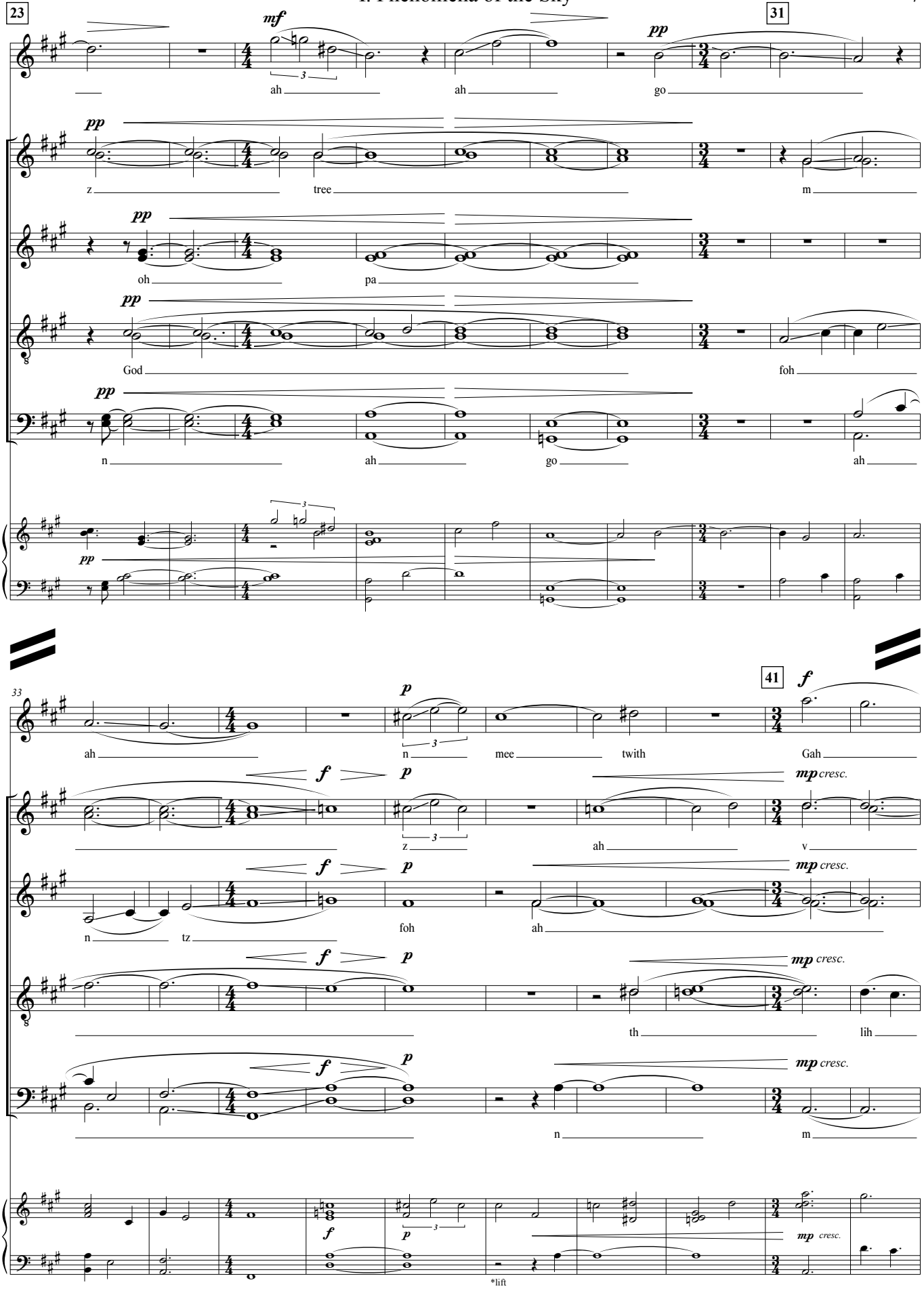
As the deer pants for streams of water
So my soul pants for you, my God
My soul thirsts for God, for the living God.
When can I go and meet with God?

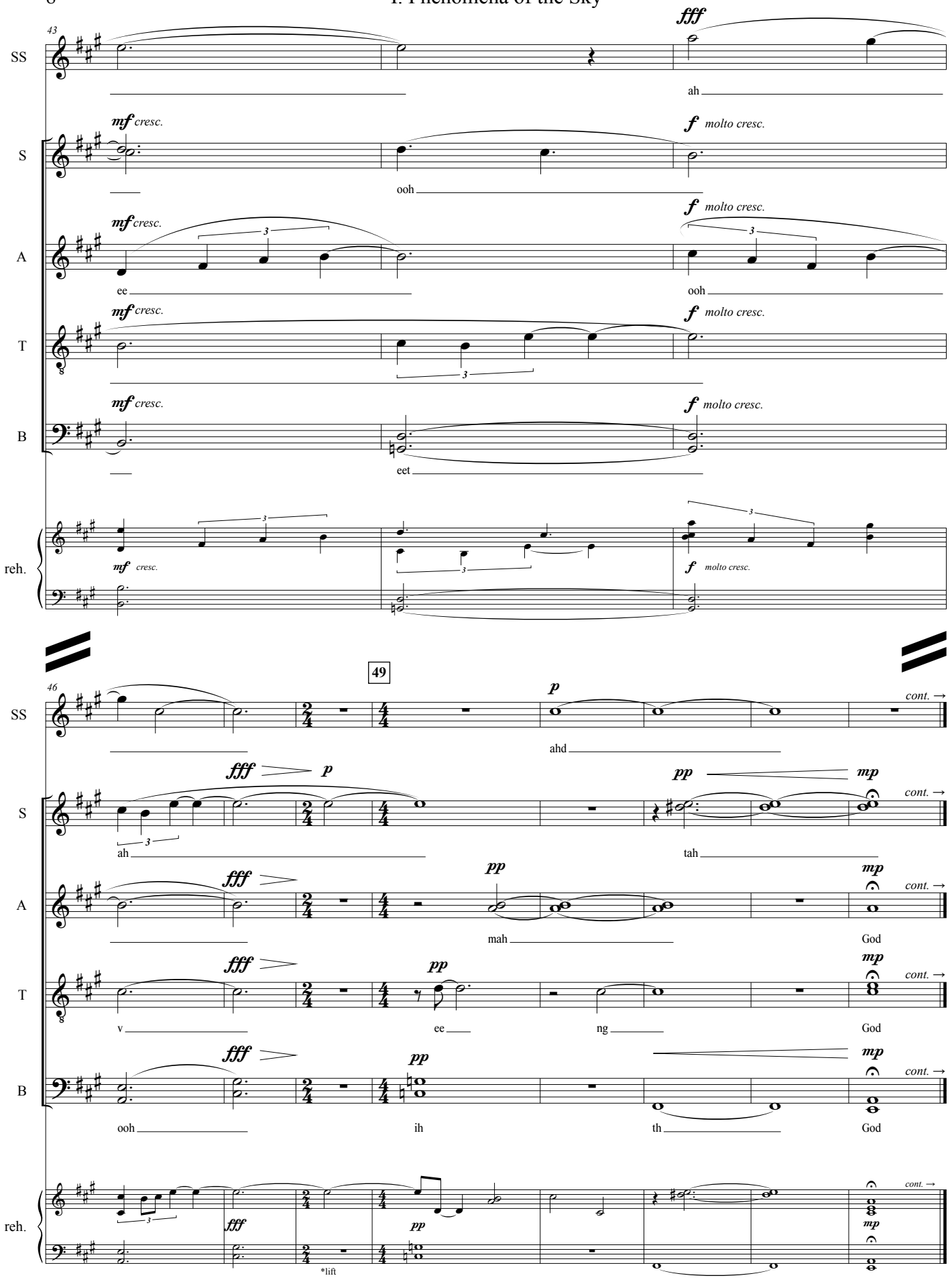
Psalm 42: 1-2 (NIV)

I. Phenomena of the Sky



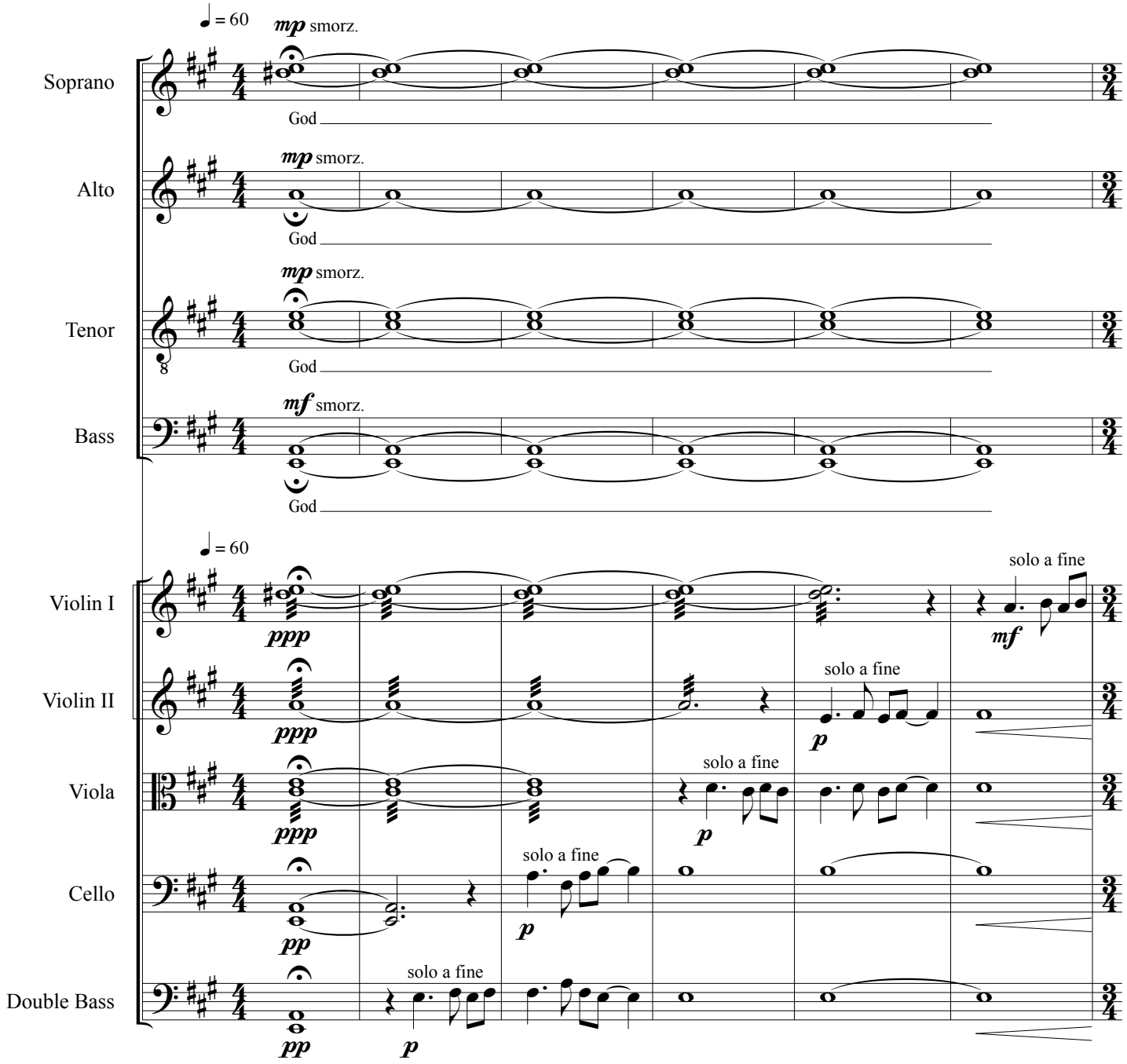
*Note: Glissandos should be slow and extended, begining as soon as possible.

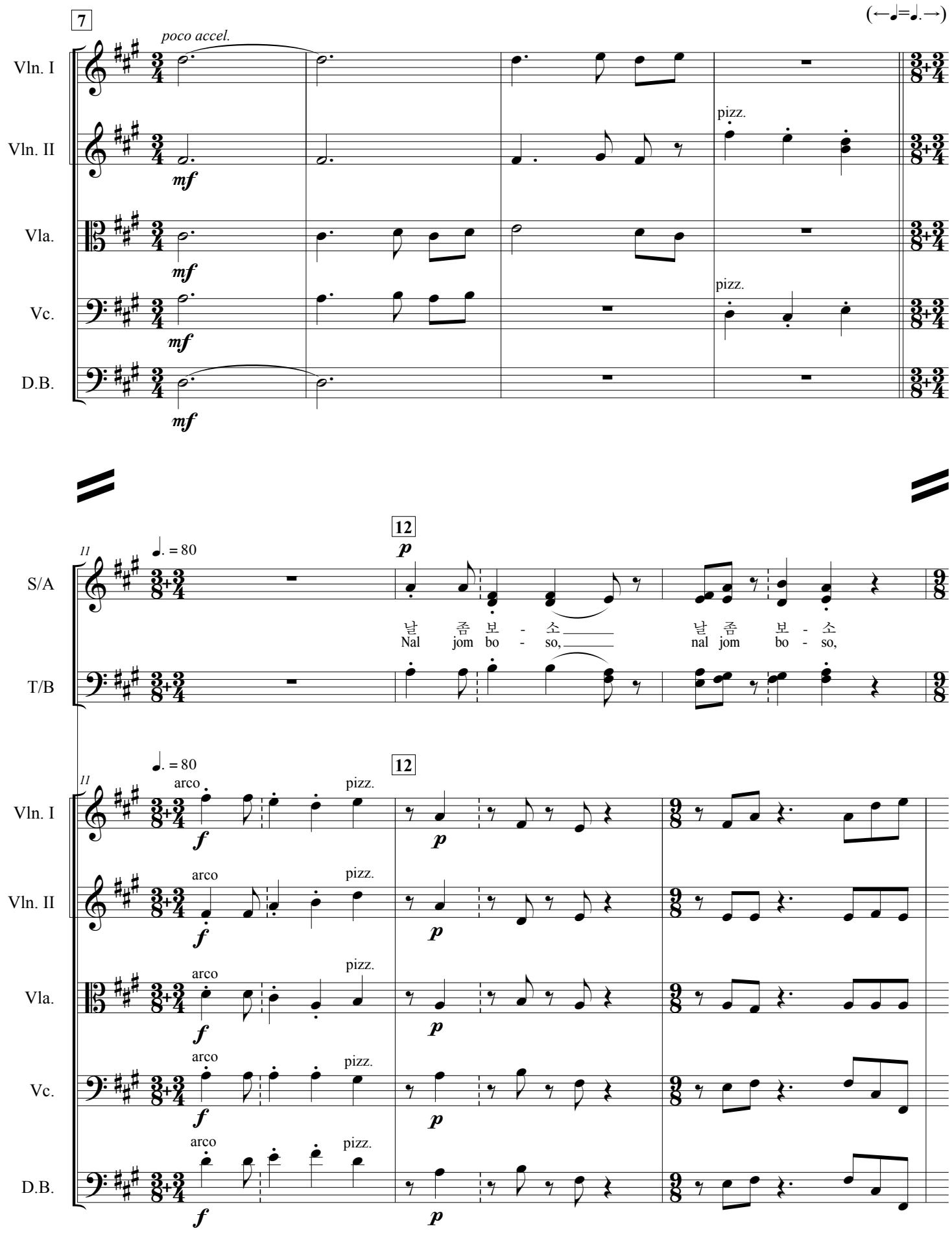

23
31
41
SS
S
A
T
B
reh.
mf
pp
p
f
mp cresc.
ah
go
z
tree
m
oh
pa
God
foh
n
mee
twith
Gah
tz
th
lih
v
*lift

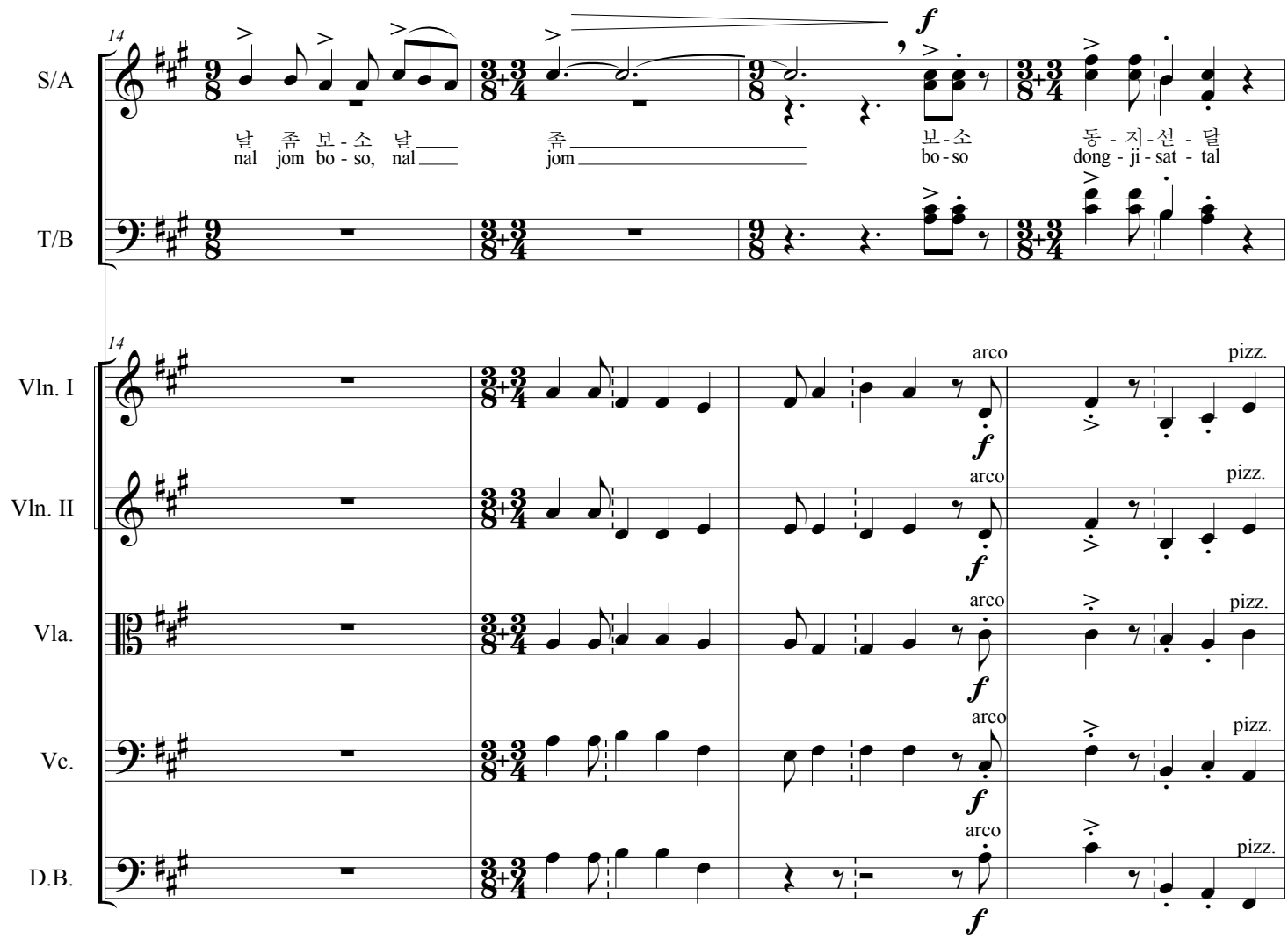

43
SS
S
A
T
B
reh.
fff
ah
mf cresc.
f molto cresc.
ooh
ee
eet
49
46
p
ahd
pp
mp
cont. →
tah
mah
God
v
ee
ng
th
ih
ooh
*lift

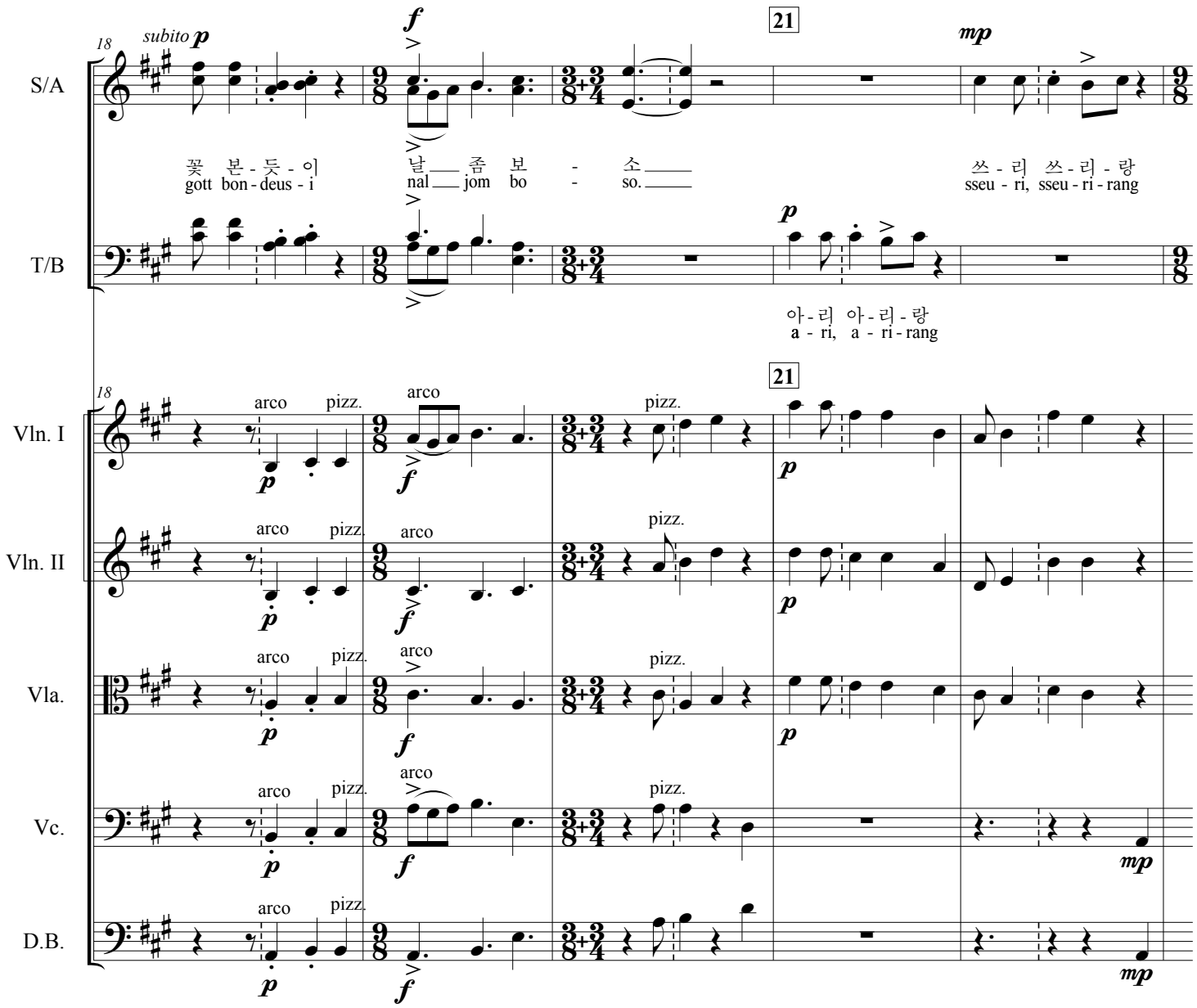
II. Arirang

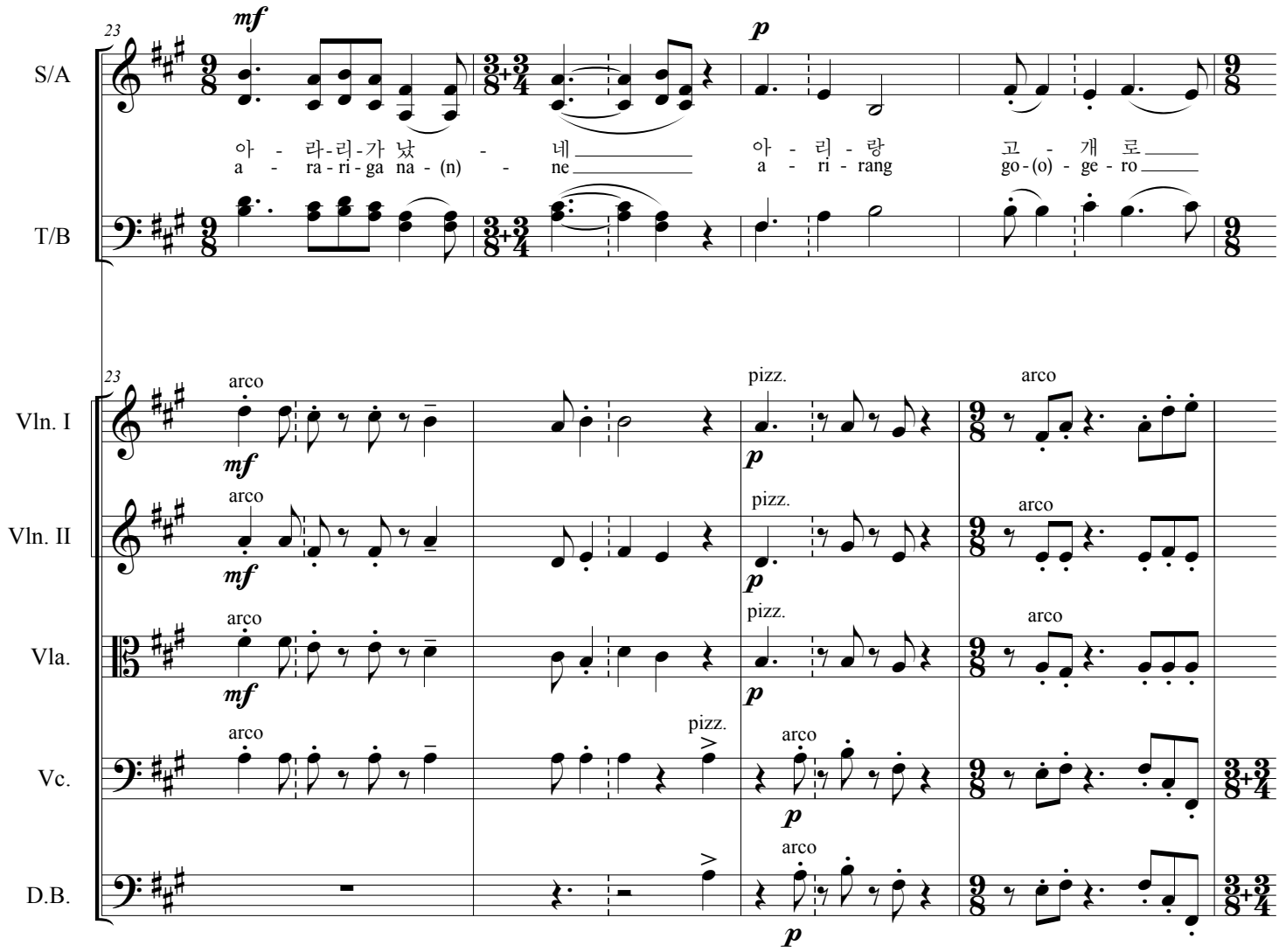
Text: Arirang and Milyang Arirang

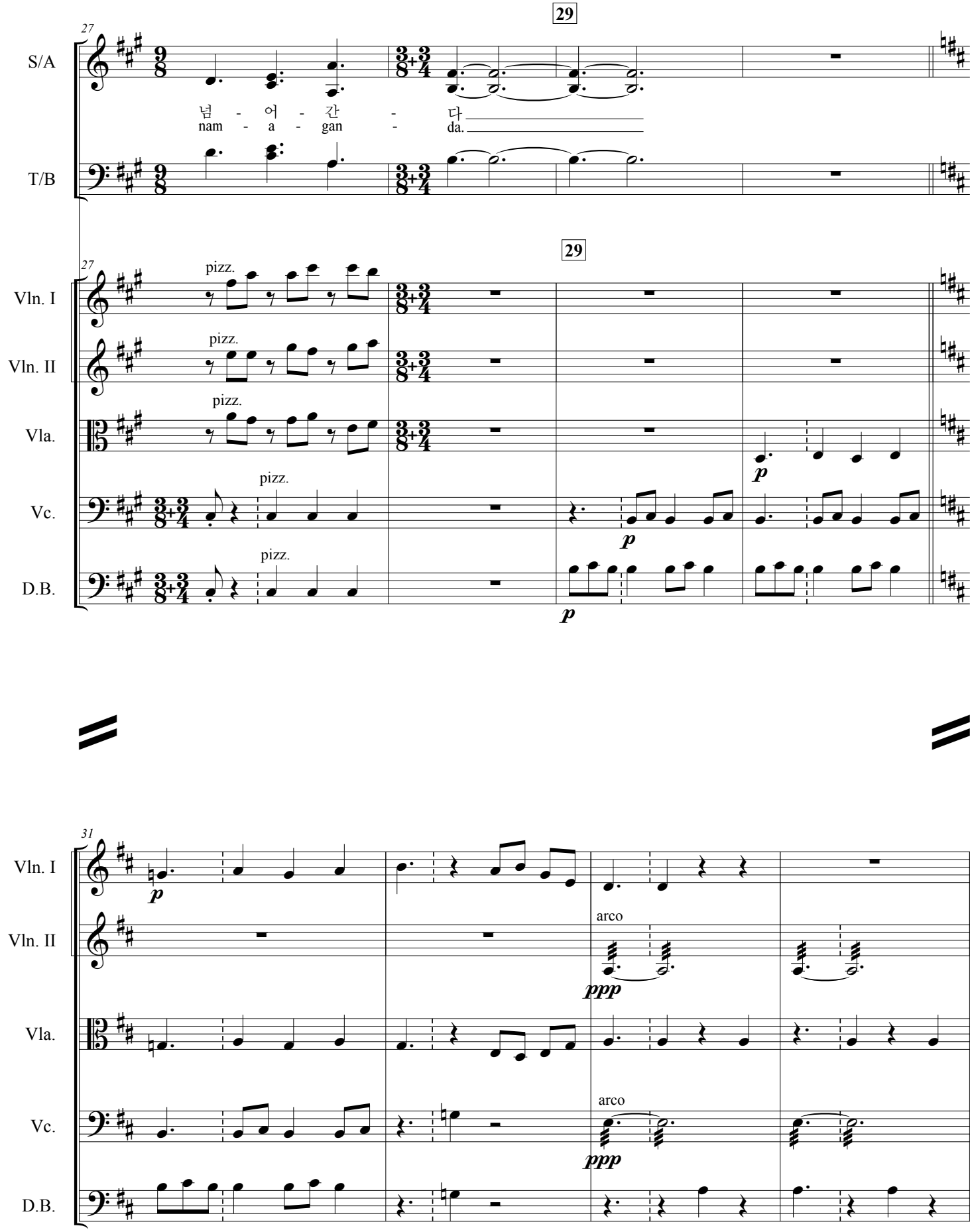


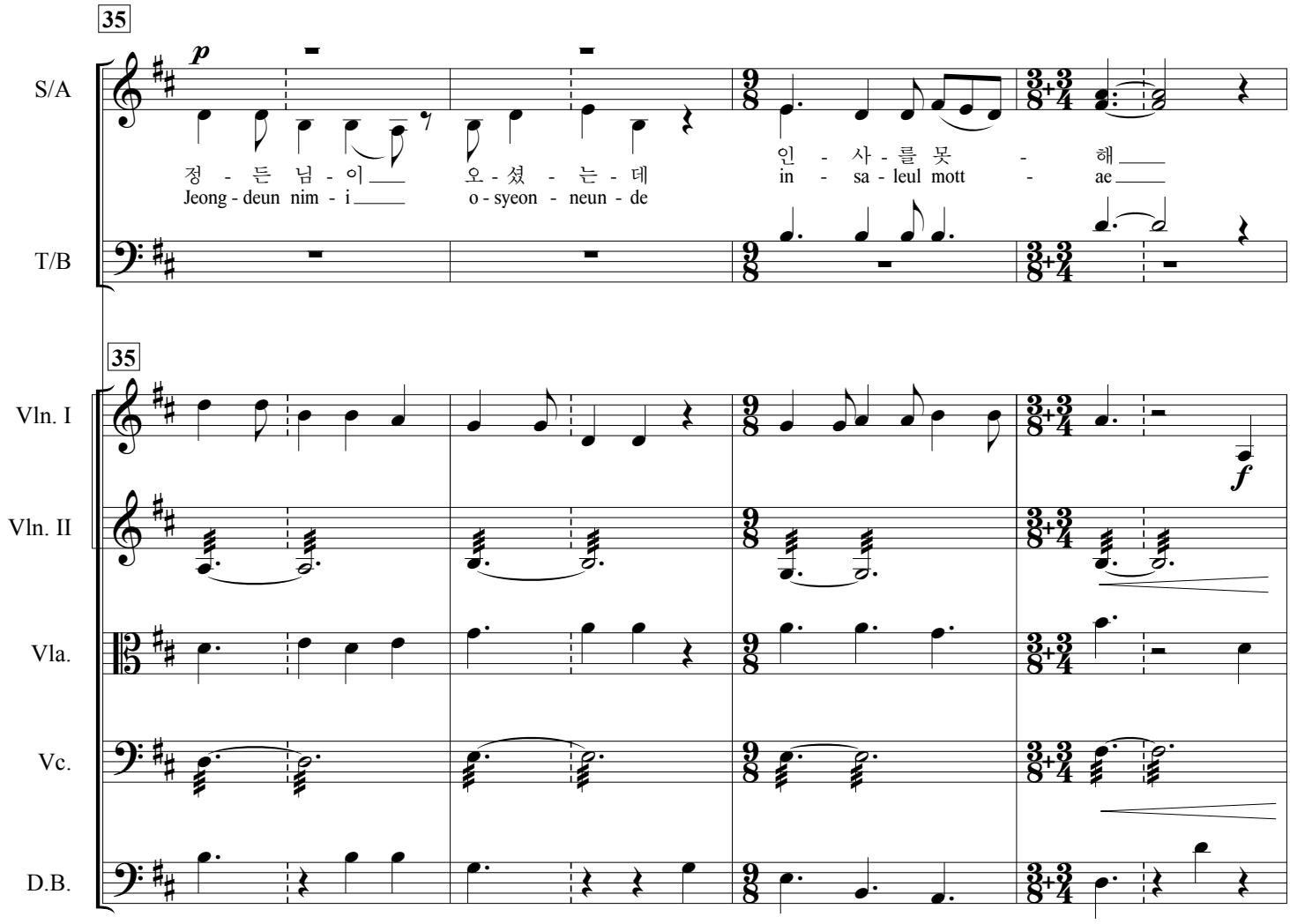

(←♩=♩.→)
7
poco accel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
pizz.
12
p
♩. = 80
S/A
T/B
날 좀 보 - 소
Nal jom bo - so,
nal jom bo - so,
arco
f

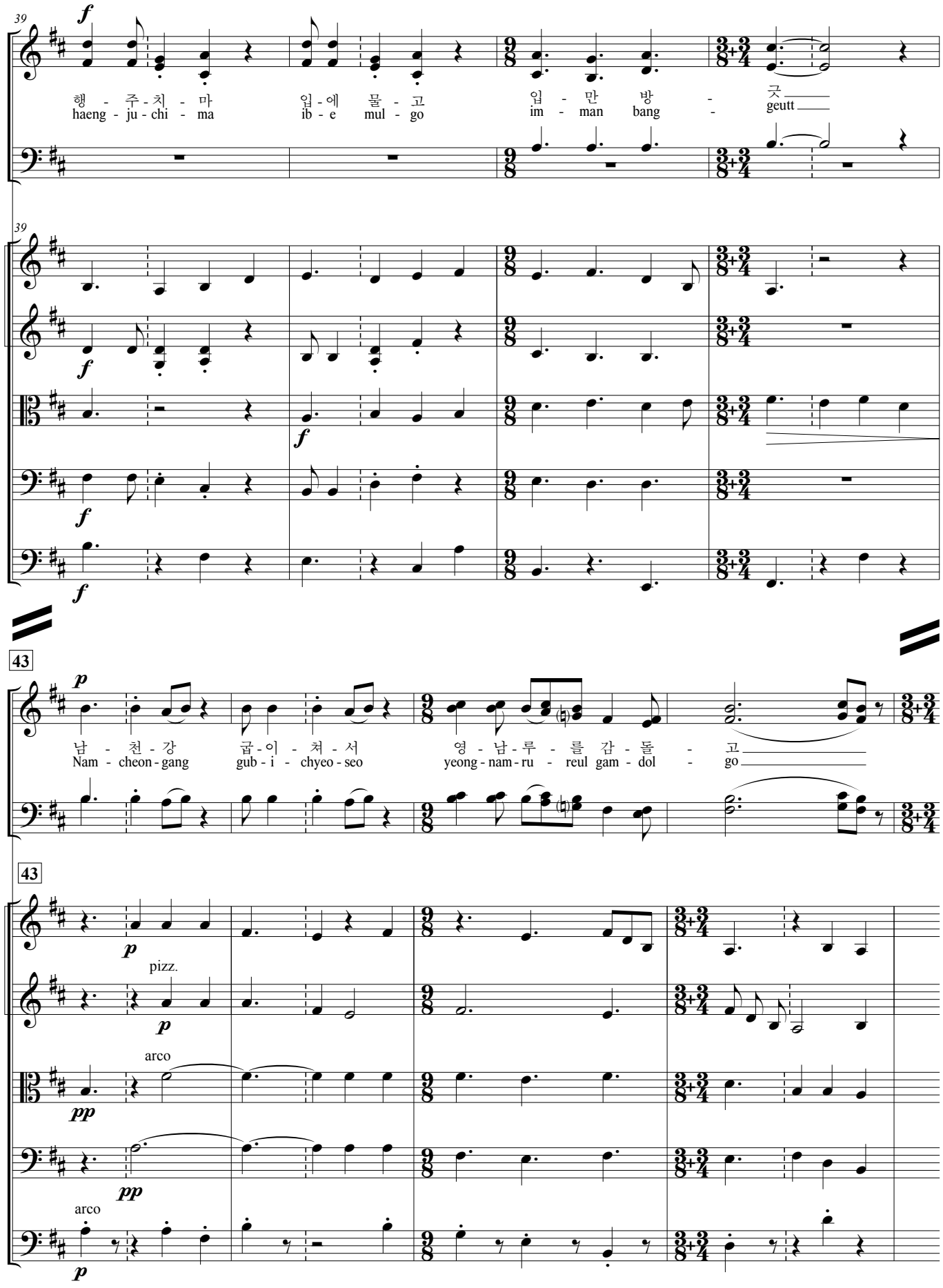

14
S/A
T/B
Vln. I
Vln. II
Vla.
Vc.
D.B.
날 좀 보 - 소 날
nal jom bo - so, nal
좀
jom
보 - 소
bo - so
동 - 지 - 섣 - 달
dong - ji - sat - tal
f
arco
pizz.

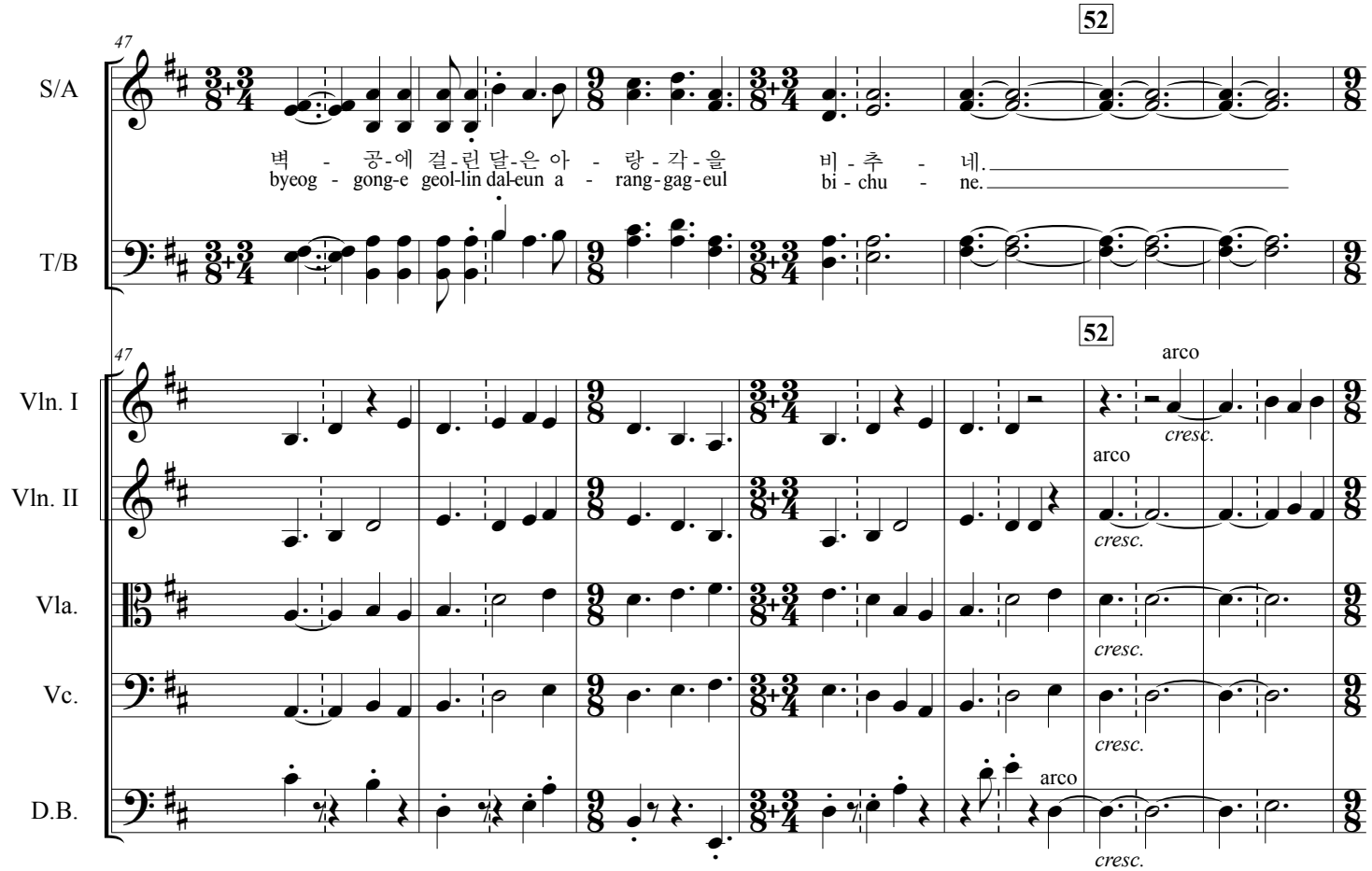

18
subito p
f
21
mp
S/A
꽃 본 - 듯 - 이
gott bon - deus - i
날 ___ 좀 보 - 소 ___
nal ___ jom bo - so. ___
쓰 - 리 쓰 - 리 - 랑
sseu - ri, sseu - ri - rang
T/B
p
아 - 리 아 - 리 - 랑
a - ri, a - ri - rang
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
pizz.

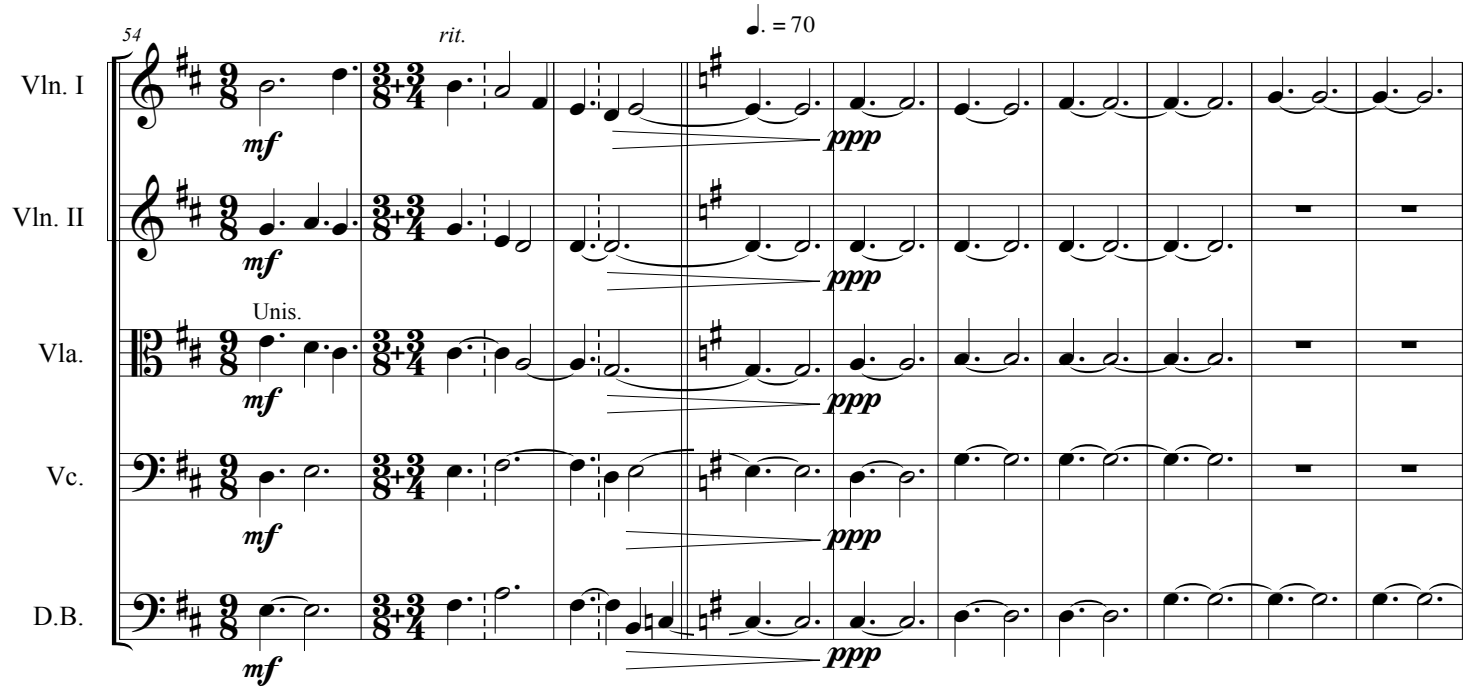

23
S/A
T/B
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
p
아 - 라-리-가 났 - 네
a - ra-ri-ga na-(n) - ne
아 - 리 - 랑
a - ri - rang
고 - 개 로
go-(o) - ge - ro
arco
pizz.

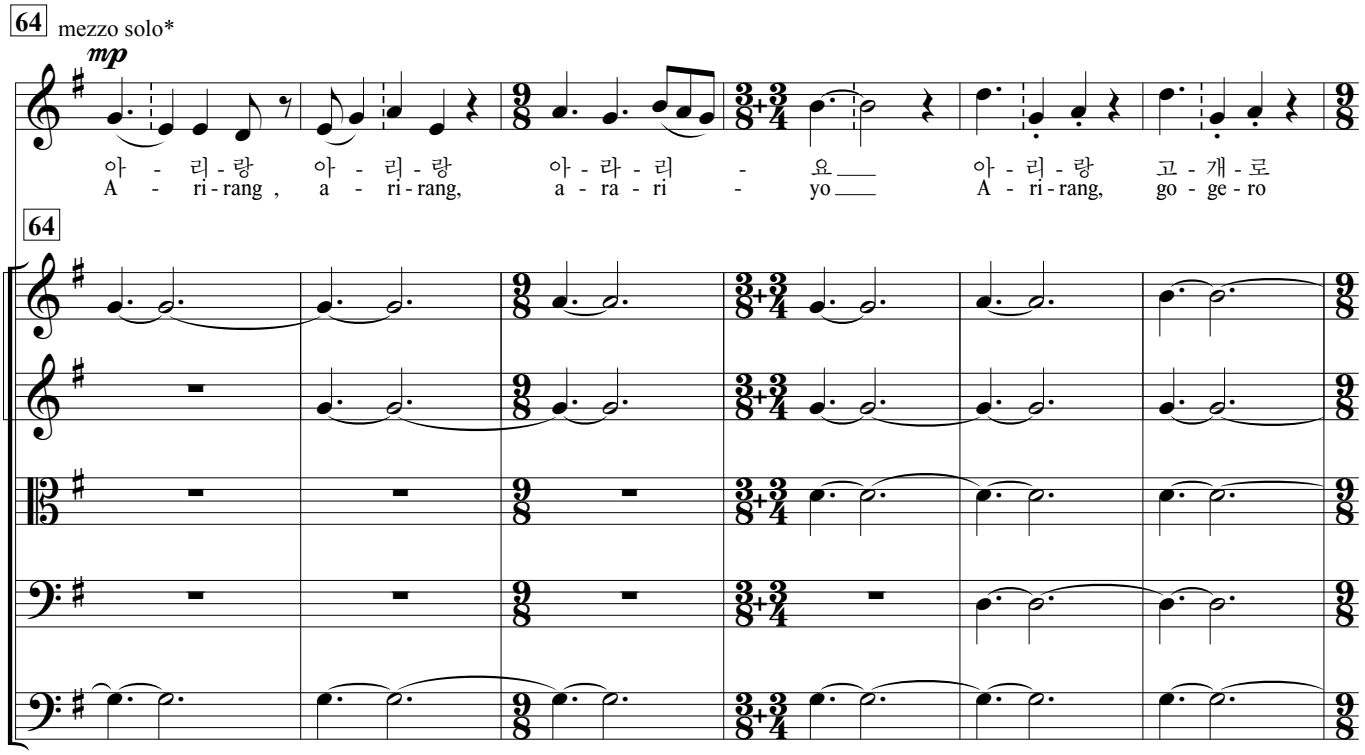

29
27
S/A
넘 - 어 - 간 - 다
nam - a - gan - da.
T/B
29
27
Vln. I
pizz.
Vln. II
pizz.
Vla.
pizz.
p
Vc.
pizz.
p
D.B.
pizz.
p
31
Vln. I
p
Vln. II
arco
ppp
Vla.
Vc.
arco
ppp
D.B.


35
p
S/A
정 - 든 님 - 이
Jeong - deun nim - i
오 - 셨 - 는 - 데
o - syeon - neun - de
인 - 사 - 를 못 - 해
in - sa - leul mott - ae
T/B
35
Vln. I
f
Vln. II
Vla.
Vc.
D.B.

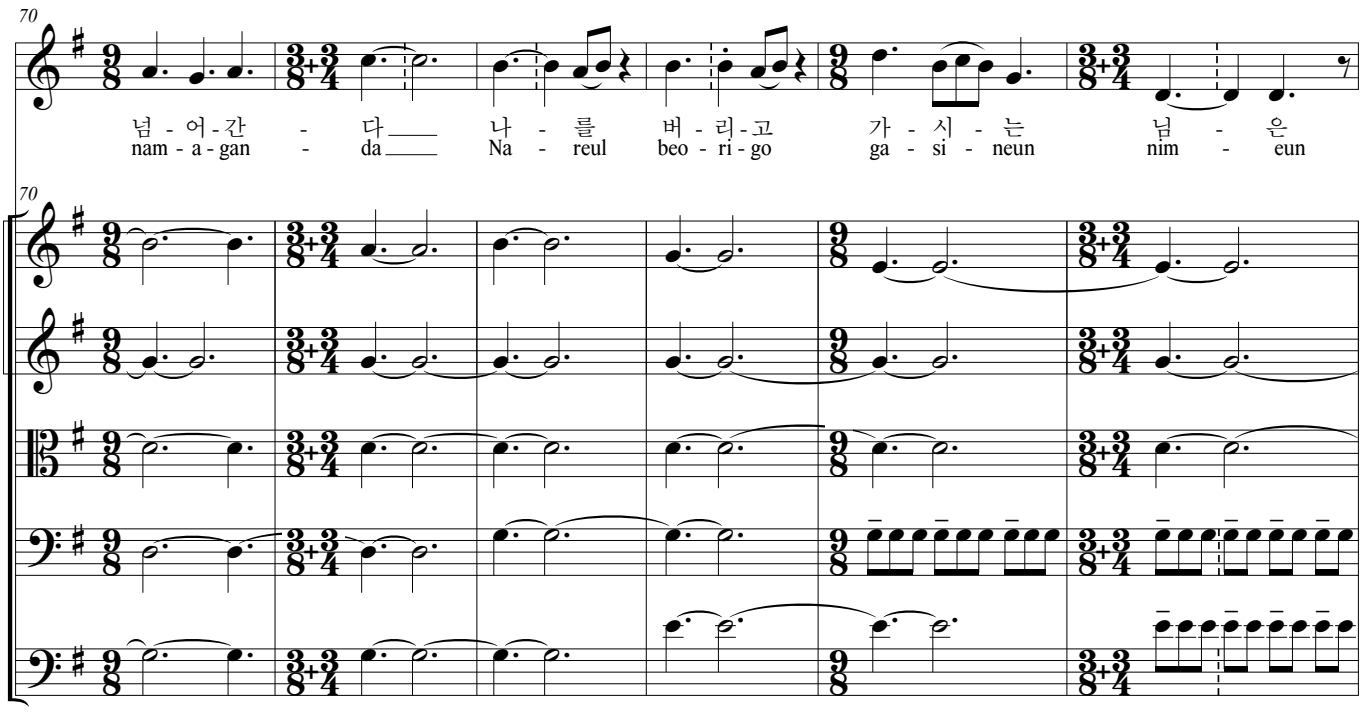

39
S/A
T/B
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
행 - 주 - 치 - 마 입 - 에 물 - 고 입 - 만 방 - 긋
haeng - ju - chi - ma ib - e mul - go im - man bang - geutt
43
p
남 - 천 - 강 굽 - 이 - 쳐 - 서 영 - 남 - 루 - 를 감 - 돌 - 고
Nam - cheon - gang gub - i - chyeo - seo yeong - nam - ru - reul gam - dol - go
pizz.
arco
pp

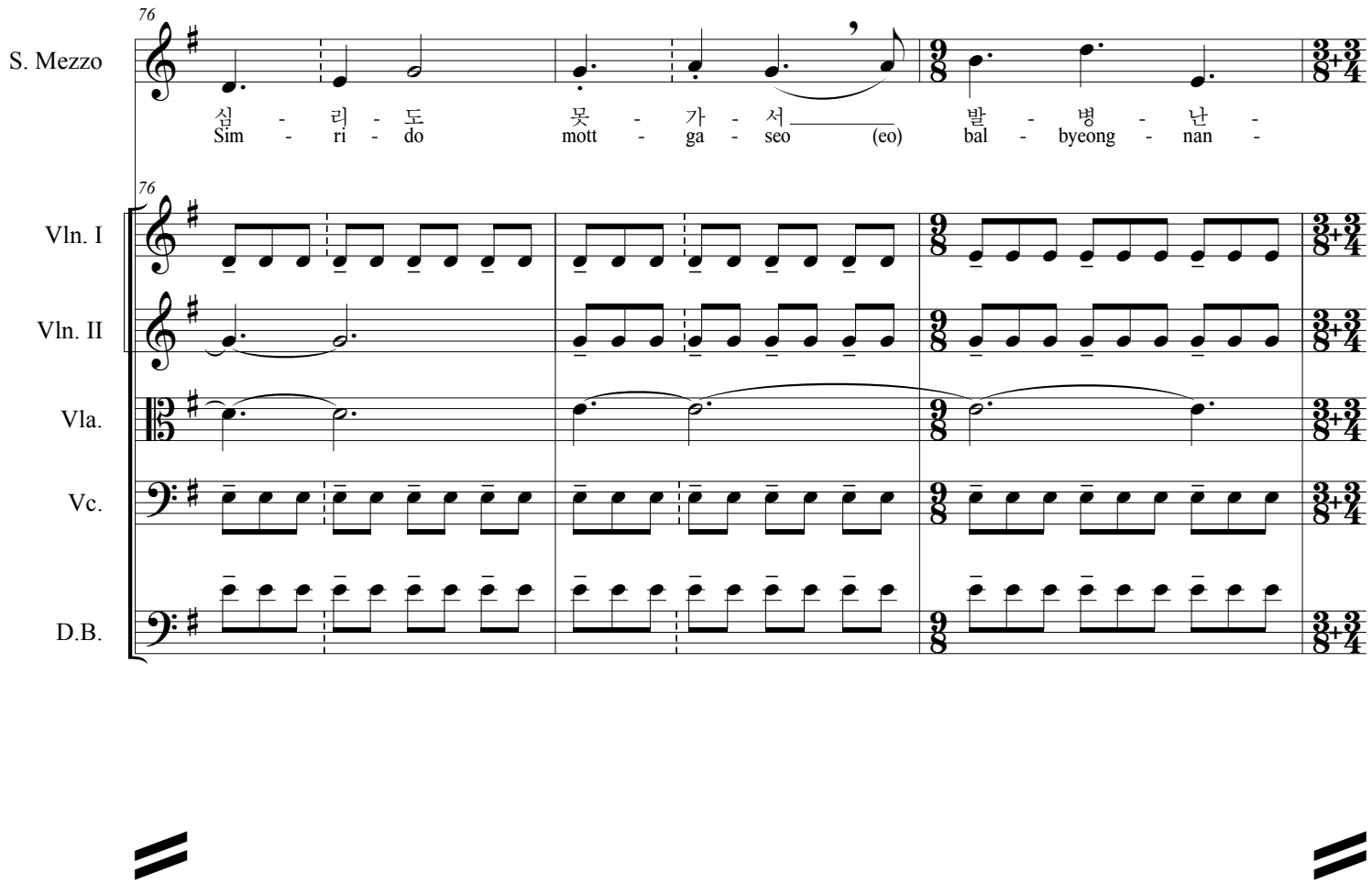

47
52
S/A
T/B
Vln. I
Vln. II
Vla.
Vc.
D.B.
벽 - 공-에 걸-린 달-은 아 - 랑 - 각 - 을 비 - 추 - 네.
byeog - gong-e geol-lin dal-eun a - rang-gag-eul bi - chu - ne.
arco
cresc.

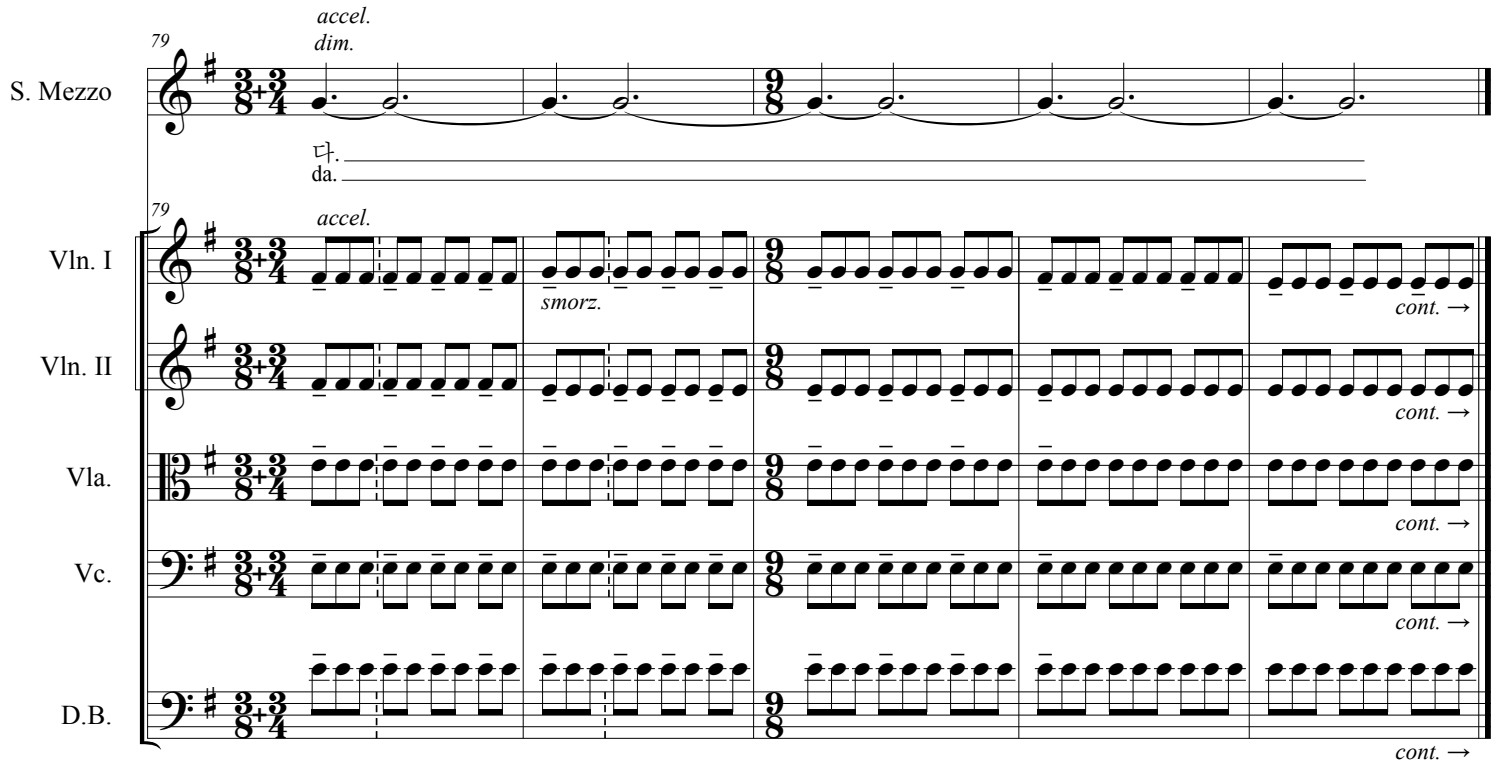

54
rit.
♩. = 70
Vln. I
Vln. II
Vla.
Vc.
D.B.
Unis.
mf
ppp



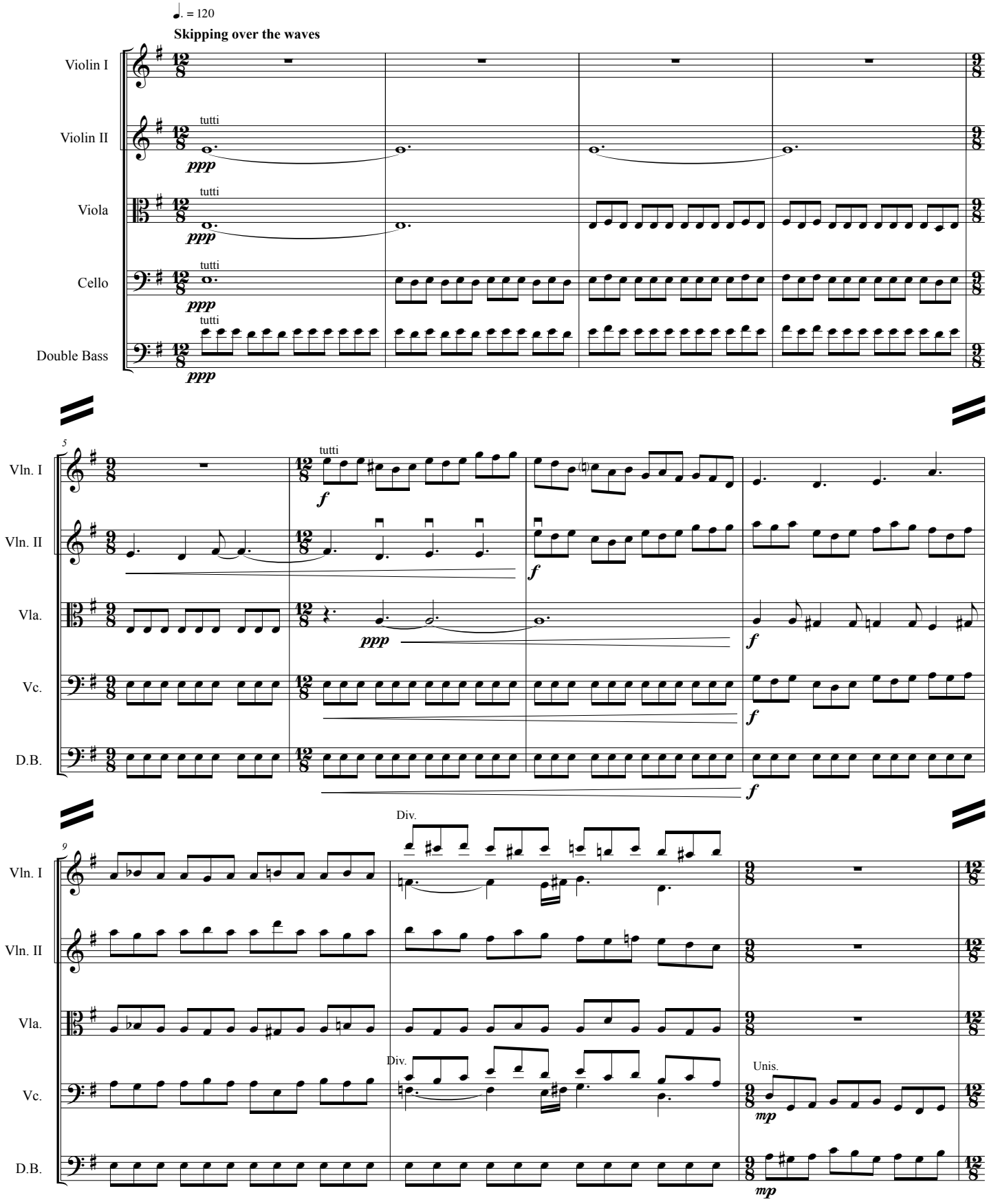
*The mezzo solo line may be lightly embellished ad. lib. throughout this passage

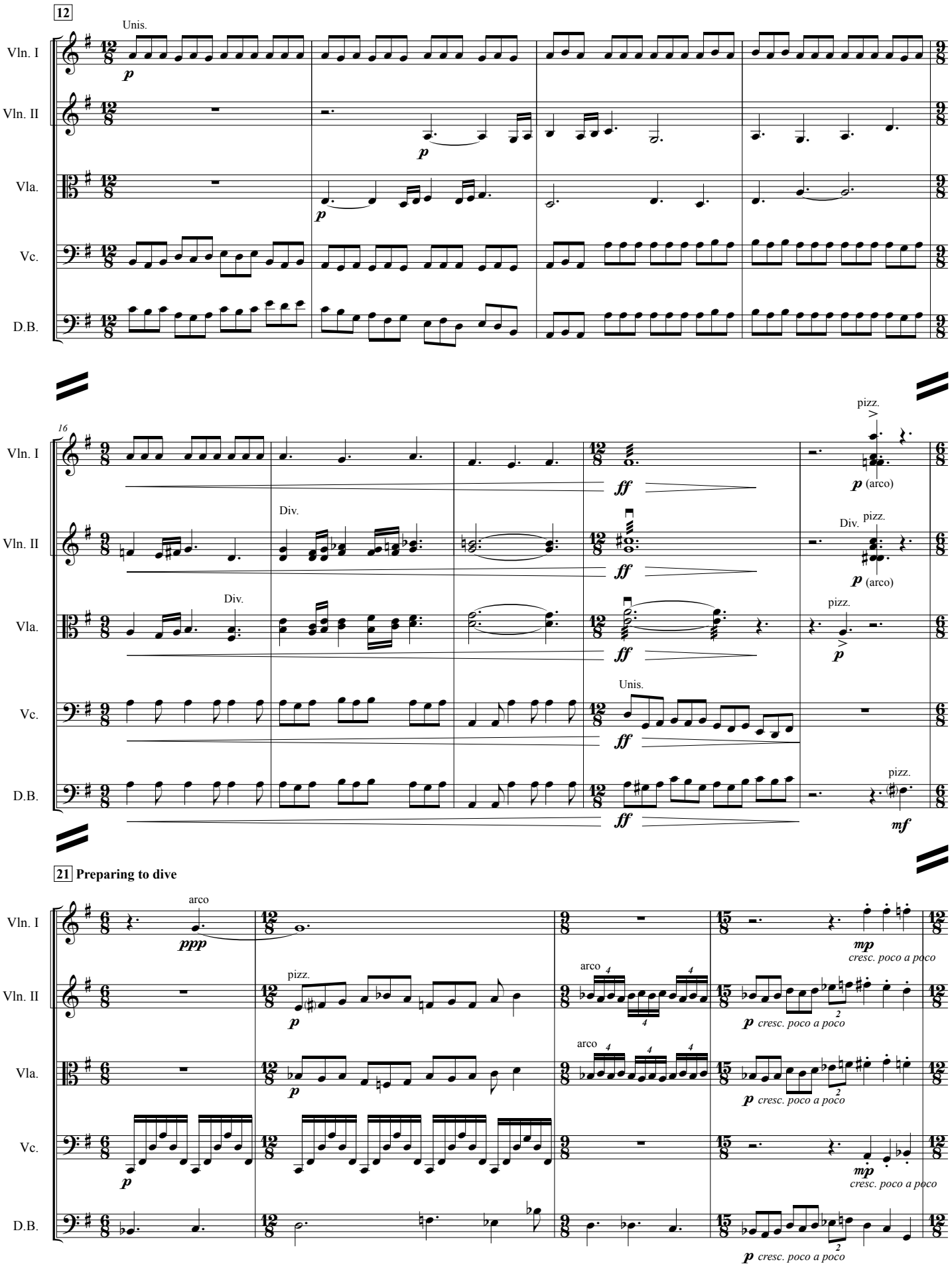


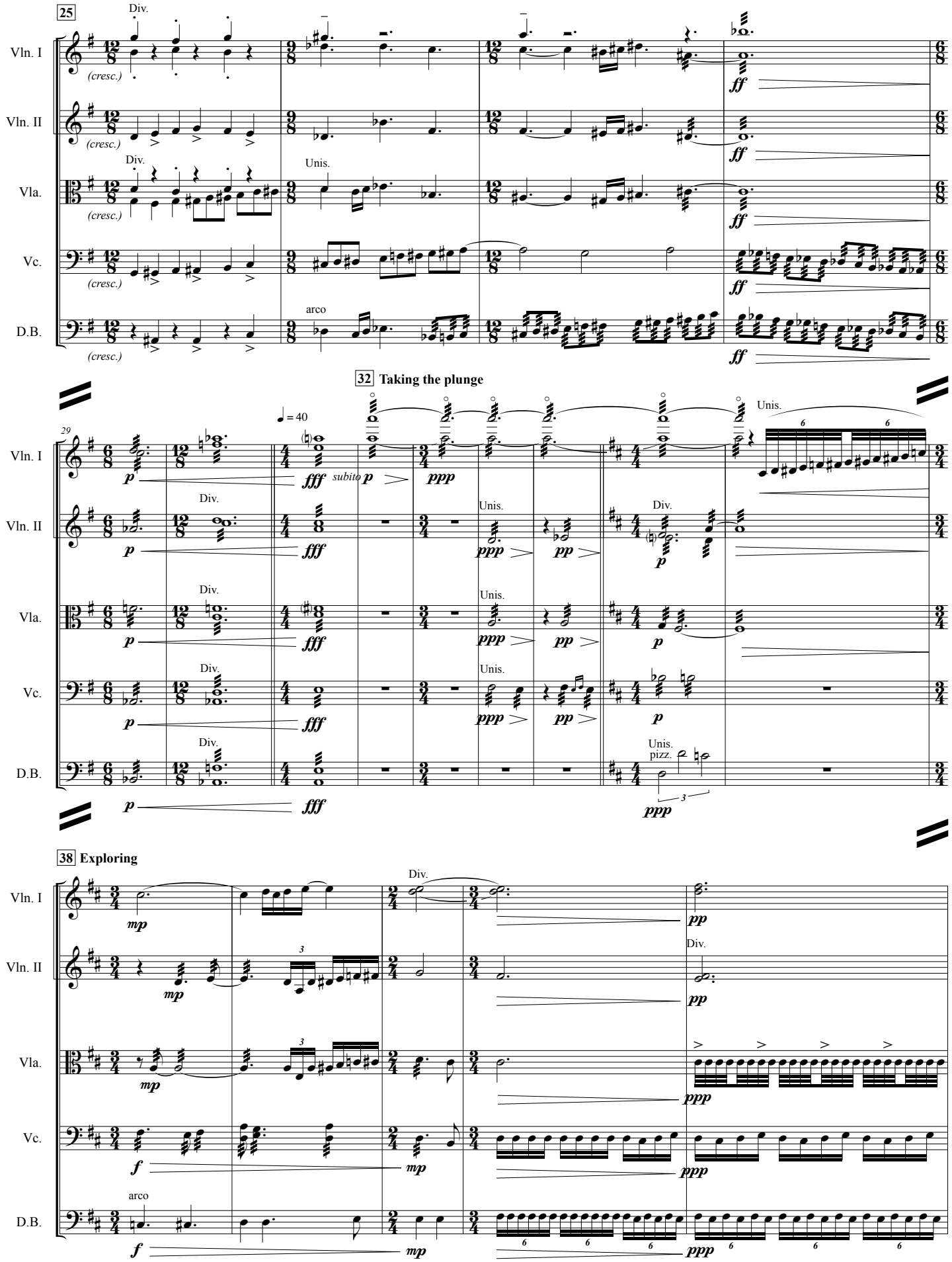

76
S. Mezzo
심 - 리 - 도 못 - 가 - 서 (eo) 발 - 병 - 난 -
Sim - ri - do mott - ga - seo (eo) bal - byeong - nan -
76
Vln. I
Vln. II
Vla.
Vc.
D.B.

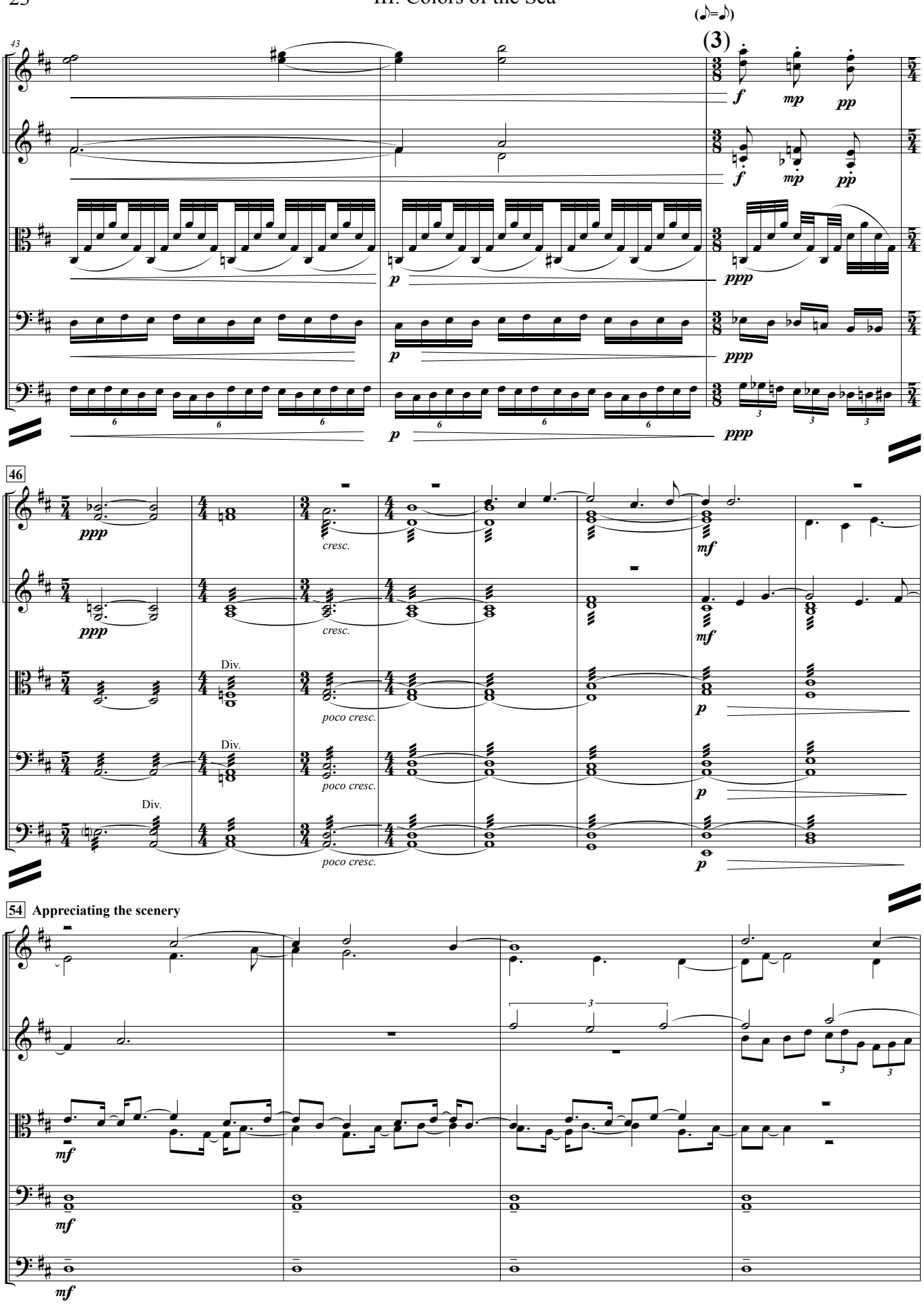

accel.
dim.
79
S. Mezzo
다.
da.
accel.
79
Vln. I
smorz.
cont. →
Vln. II
cont. →
Vla.
cont. →
Vc.
cont. →
D.B.
cont. →

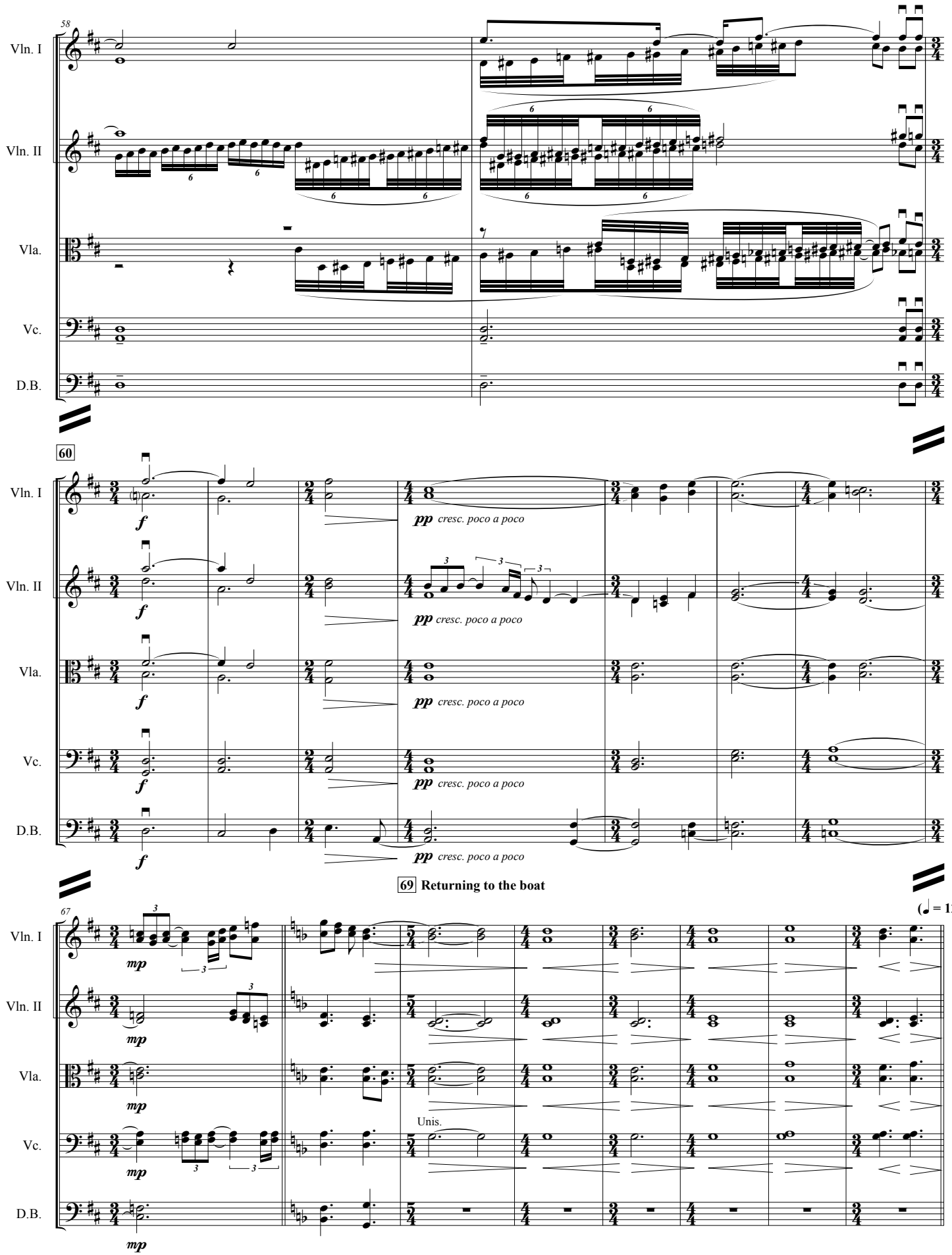
III. Colors of the Sea

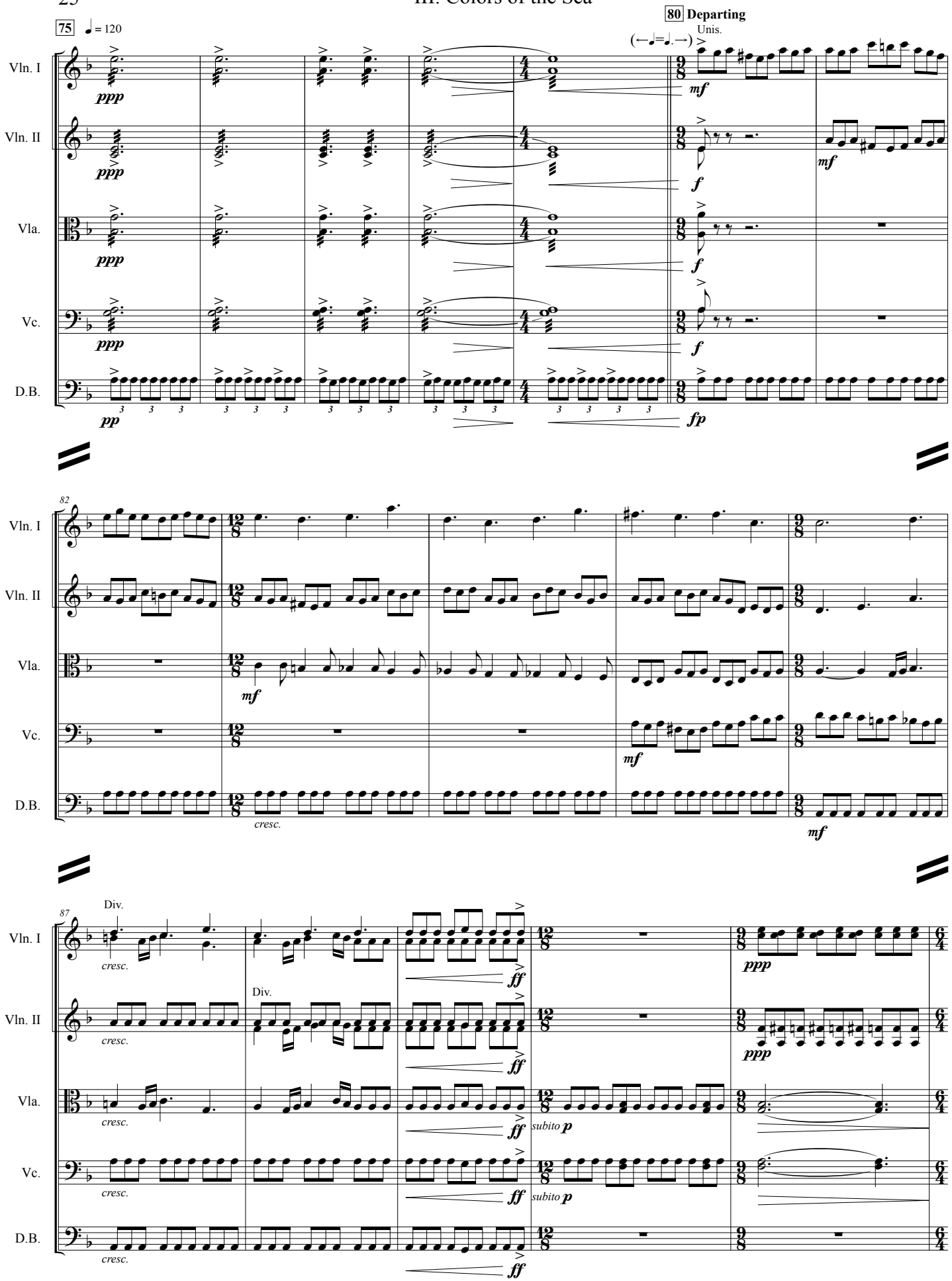


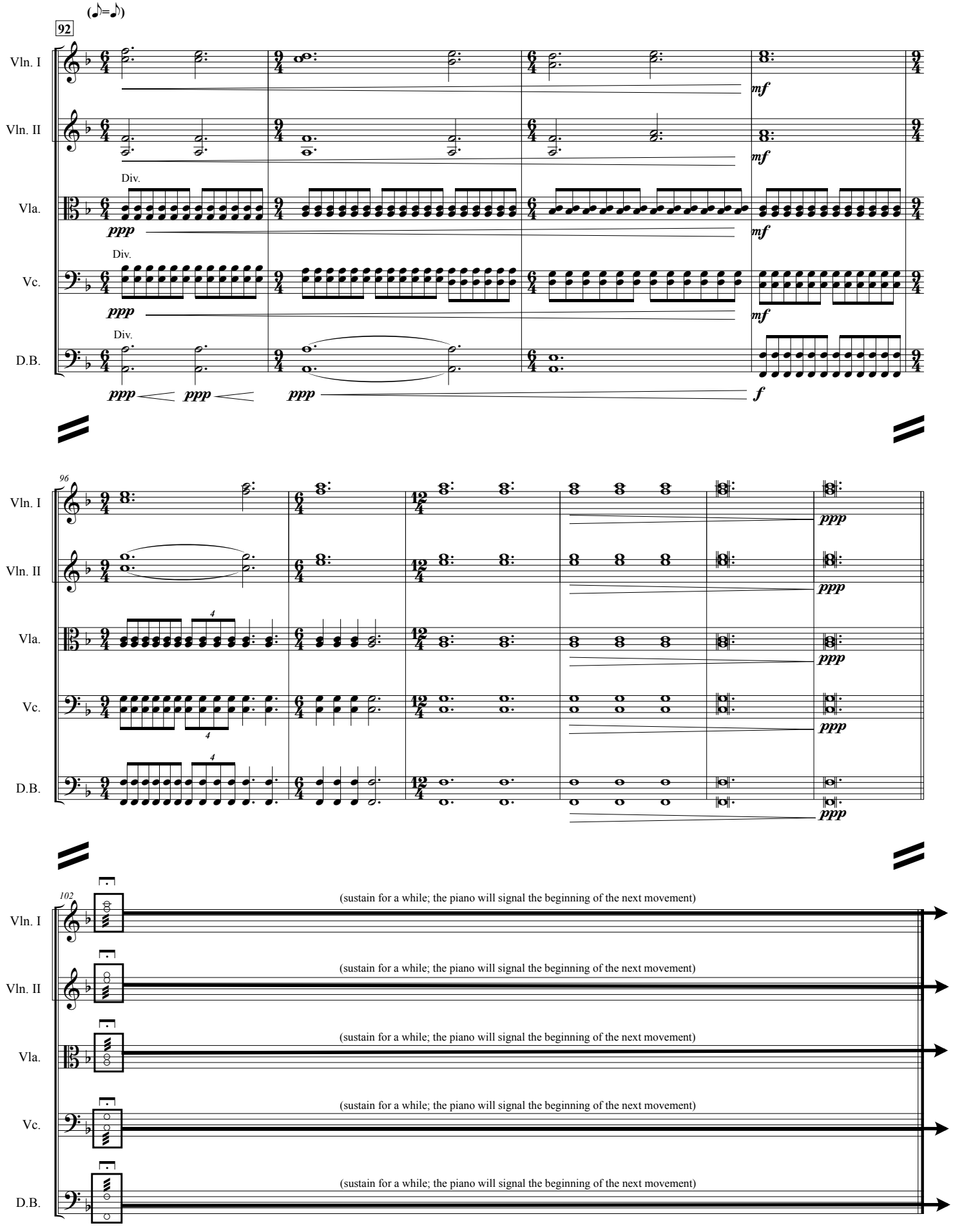

12
Unis.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
16
Div.
ff
pizz.
p (arco)
mf
21 Preparing to dive
arco
ppp
mp
cresc. poco a poco
p cresc. poco a poco


25
Div.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(cresc.)
Unis.
arco
ff
32 Taking the plunge
29
♩ = 40
fff
subito p
ppp
pp
Unis.
Div.
pizz.
38 Exploring
mp
f
ppp

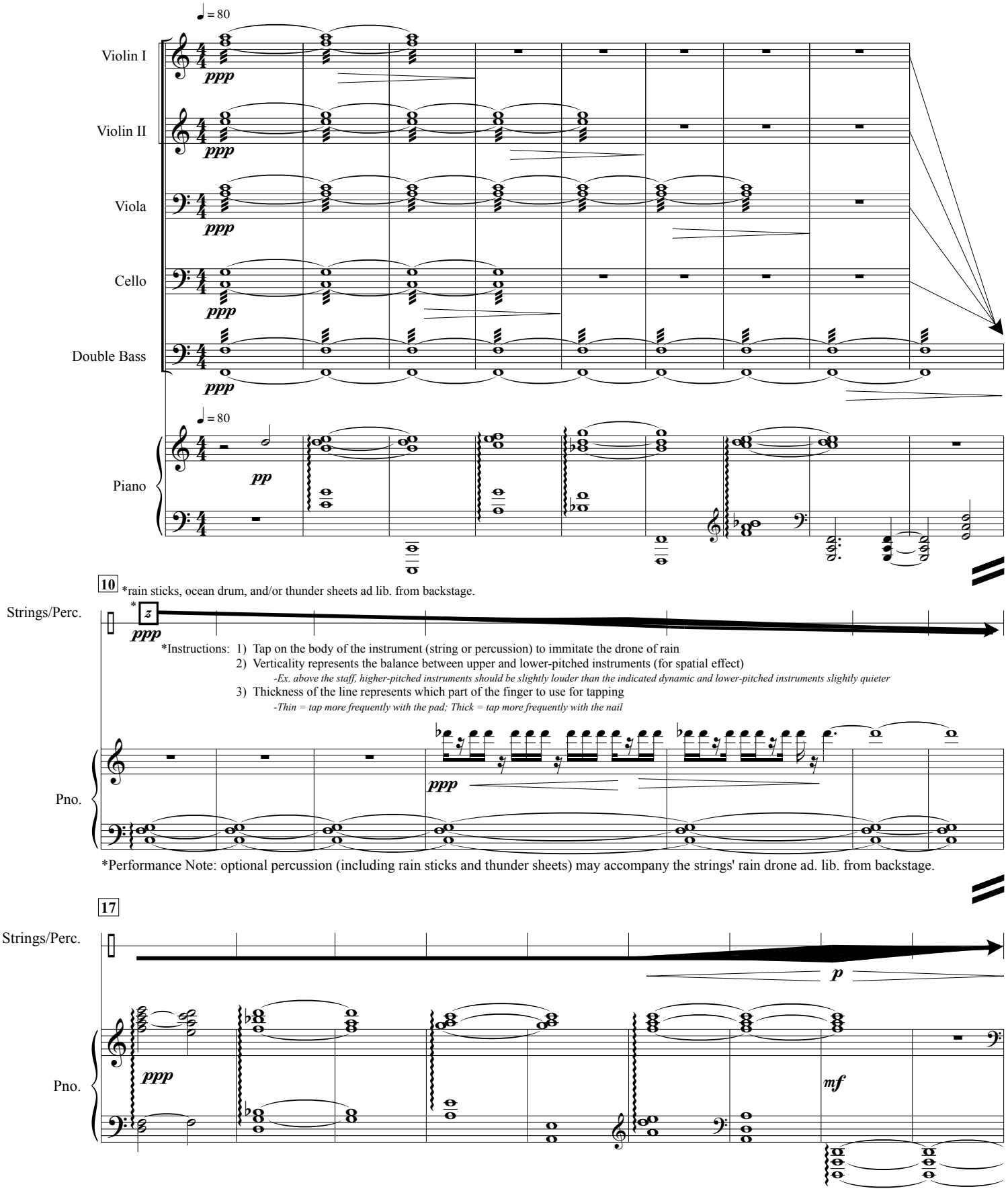

(♪=♪)
(3)
43
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mp
pp
p
ppp
46
cresc.
mf
Div.
poco cresc.
54 Appreciating the scenery

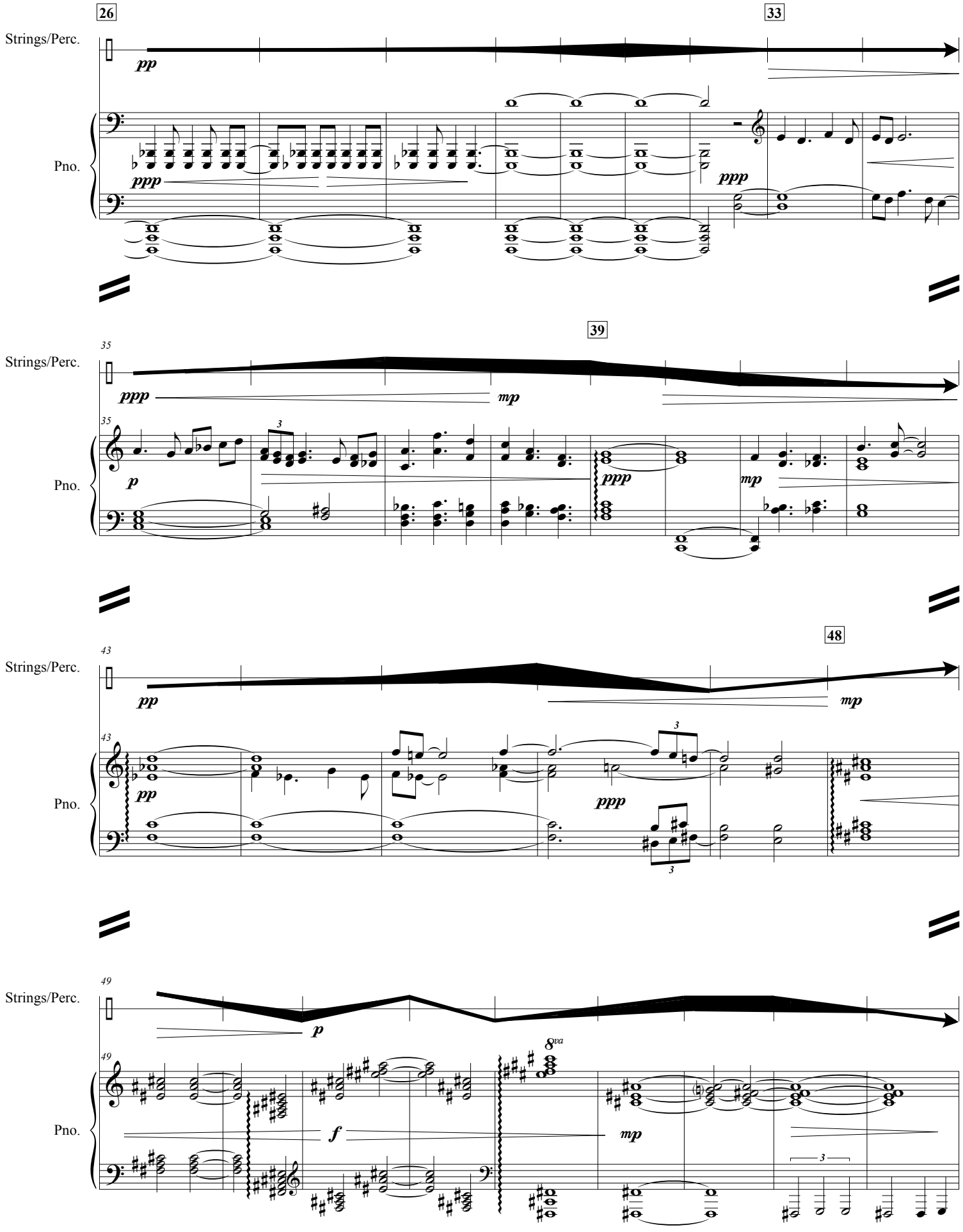

58
Vln. I
Vln. II
Vla.
Vc.
D.B.
60
f
pp cresc. poco a poco
69 Returning to the boat
(♩ = 120) →
67
mp
Unis.

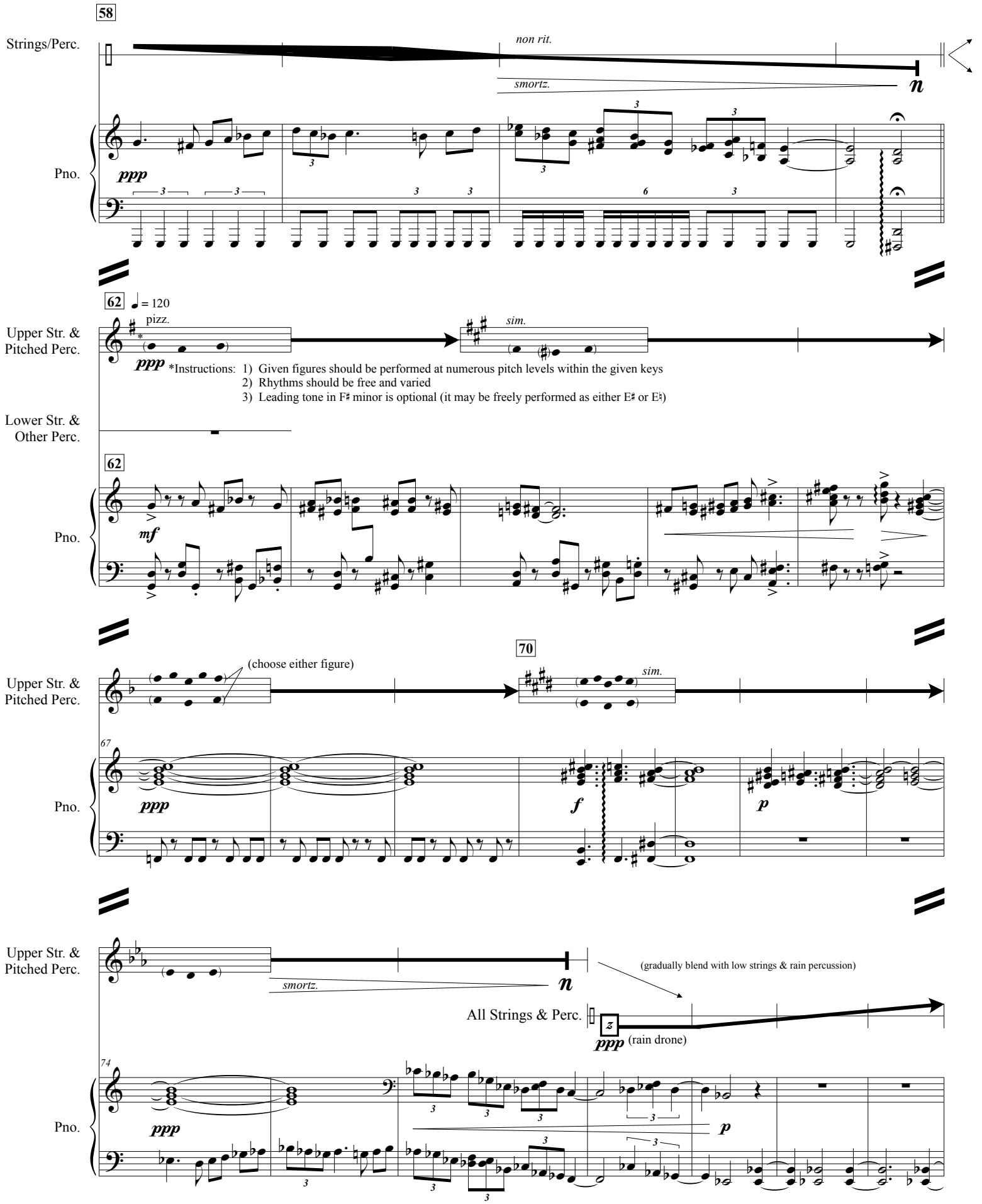

75
♩ = 120
80 Departing
Unis.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ppp
pp
mf
f
fp
82
cresc.
87
Div.
ff
subito p

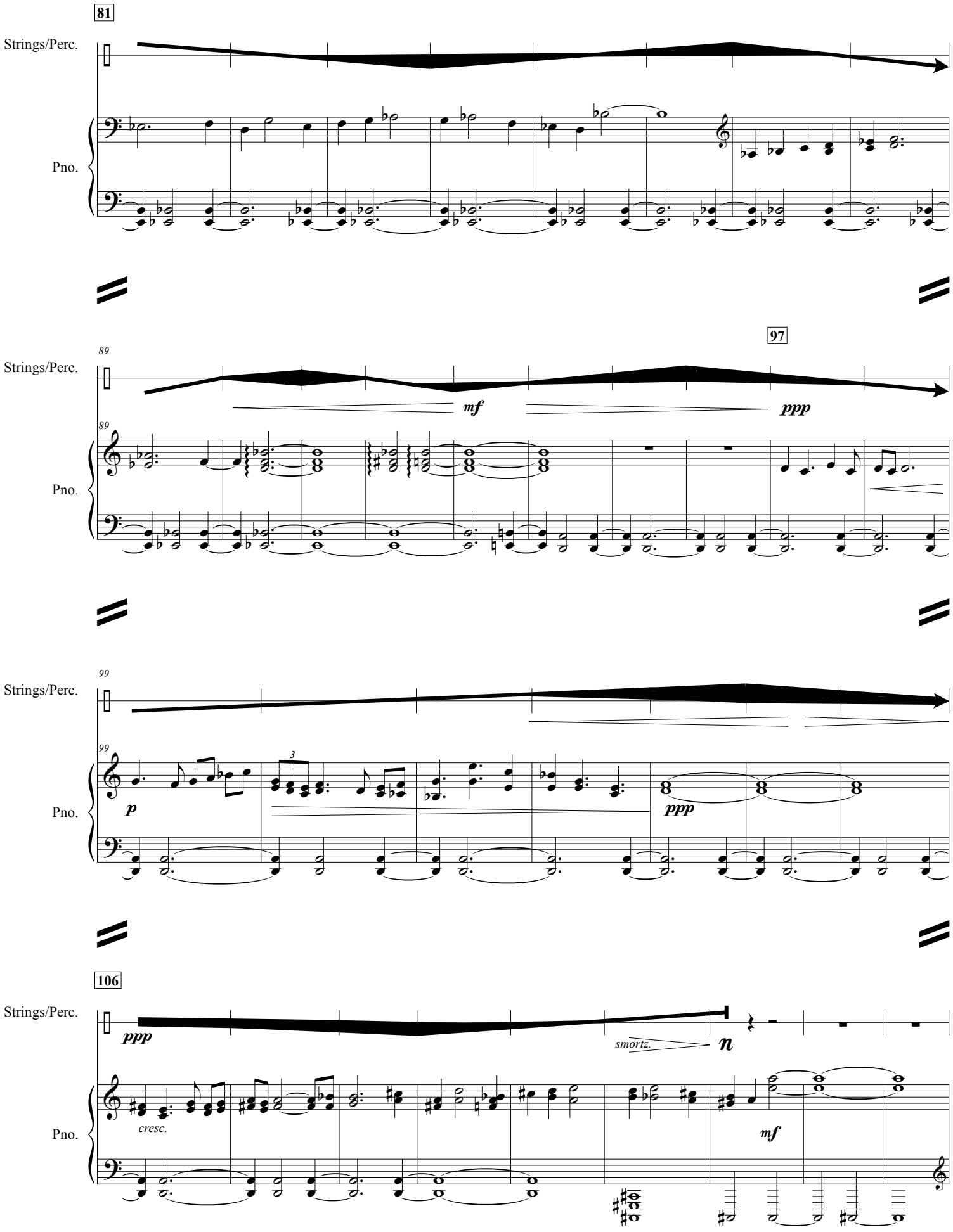

(♪=♪)
92
Vln. I
Vln. II
Vla.
Vc.
D.B.
Div.
ppp
mf
f
96
102
(sustain for a while; the piano will signal the beginning of the next movement)

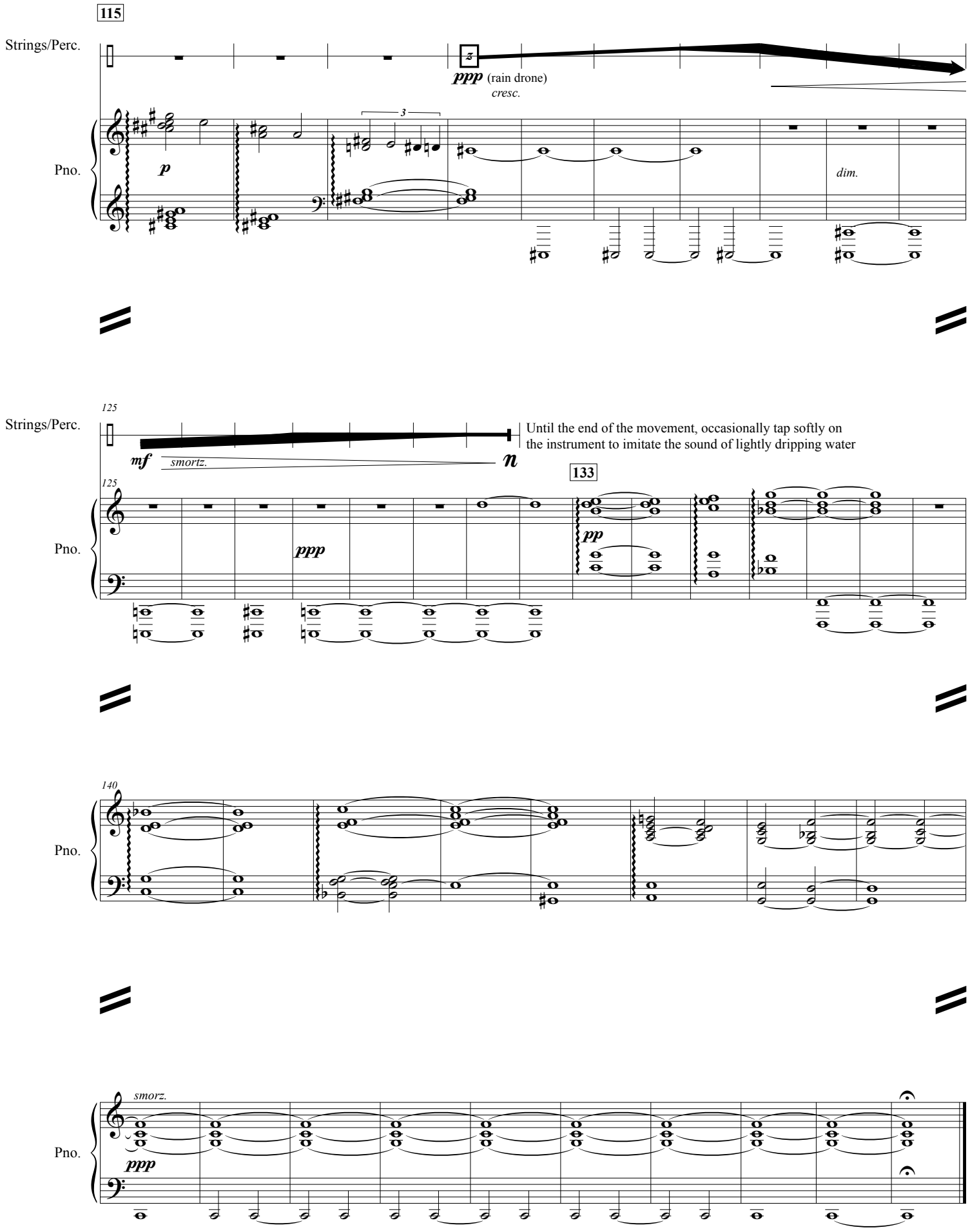
IV. Amongst the Trees




26
33
Strings/Perc.
pp
Pno.
ppp
ppp
35
39
Strings/Perc.
ppp
mp
35
Pno.
p
3
ppp
mp
43
48
Strings/Perc.
pp
mp
43
Pno.
pp
3
ppp
3
49
Strings/Perc.
p
49
8va
Pno.
f
mp
3

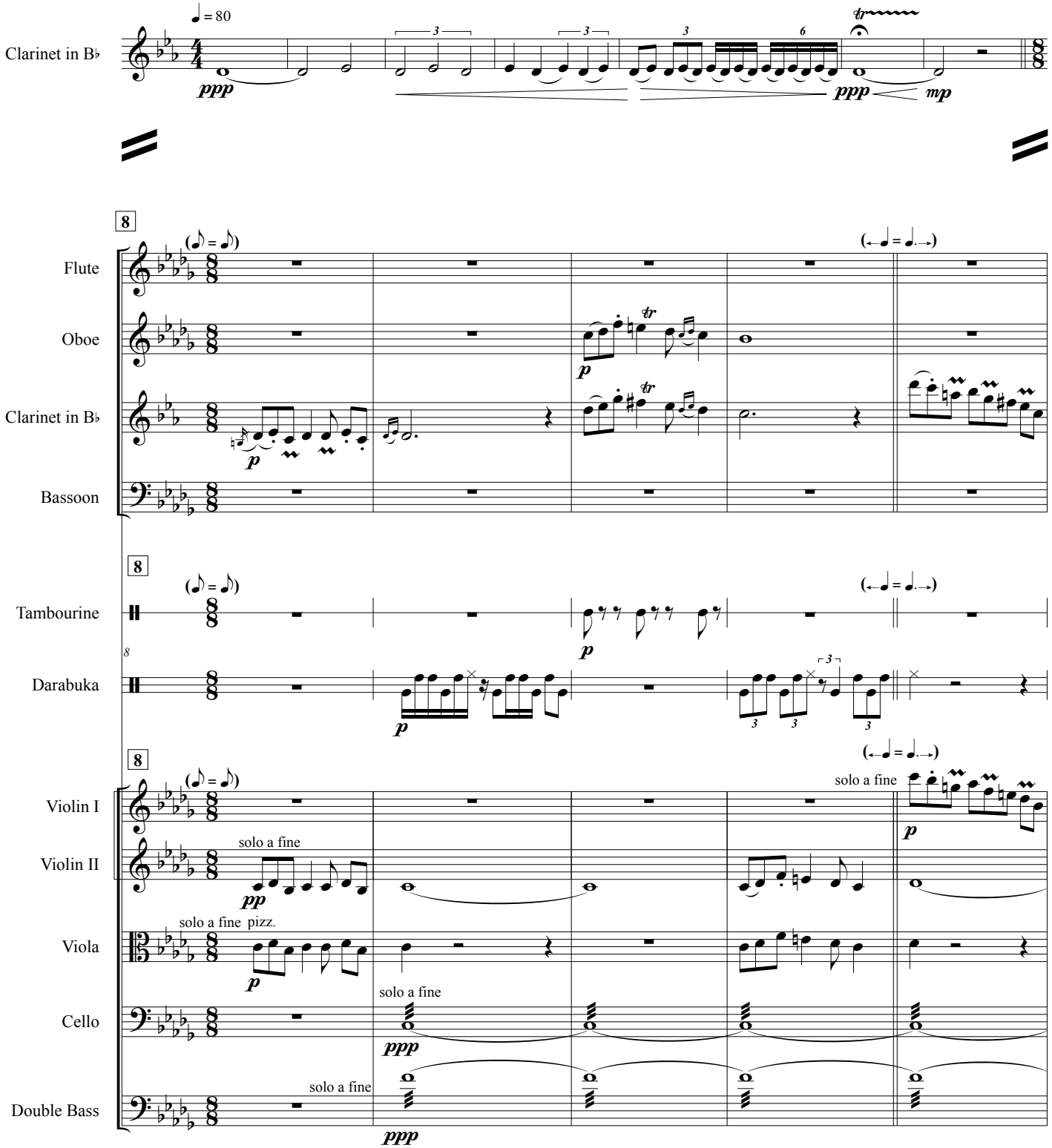

58
Strings/Perc.
non rit.
smortz.
Pno.
ppp
62
= 120
pizz.
Upper Str. & Pitched Perc.
sim.
*Instructions: 1) Given figures should be performed at numerous pitch levels within the given keys
2) Rhythms should be free and varied
3) Leading tone in F♯ minor is optional (it may be freely performed as either E♯ or E♮)
Lower Str. & Other Perc.
62
mf
70
(choose either figure)
67
f
p
74
(gradually blend with low strings & rain percussion)
All Strings & Perc.
(rain drone)

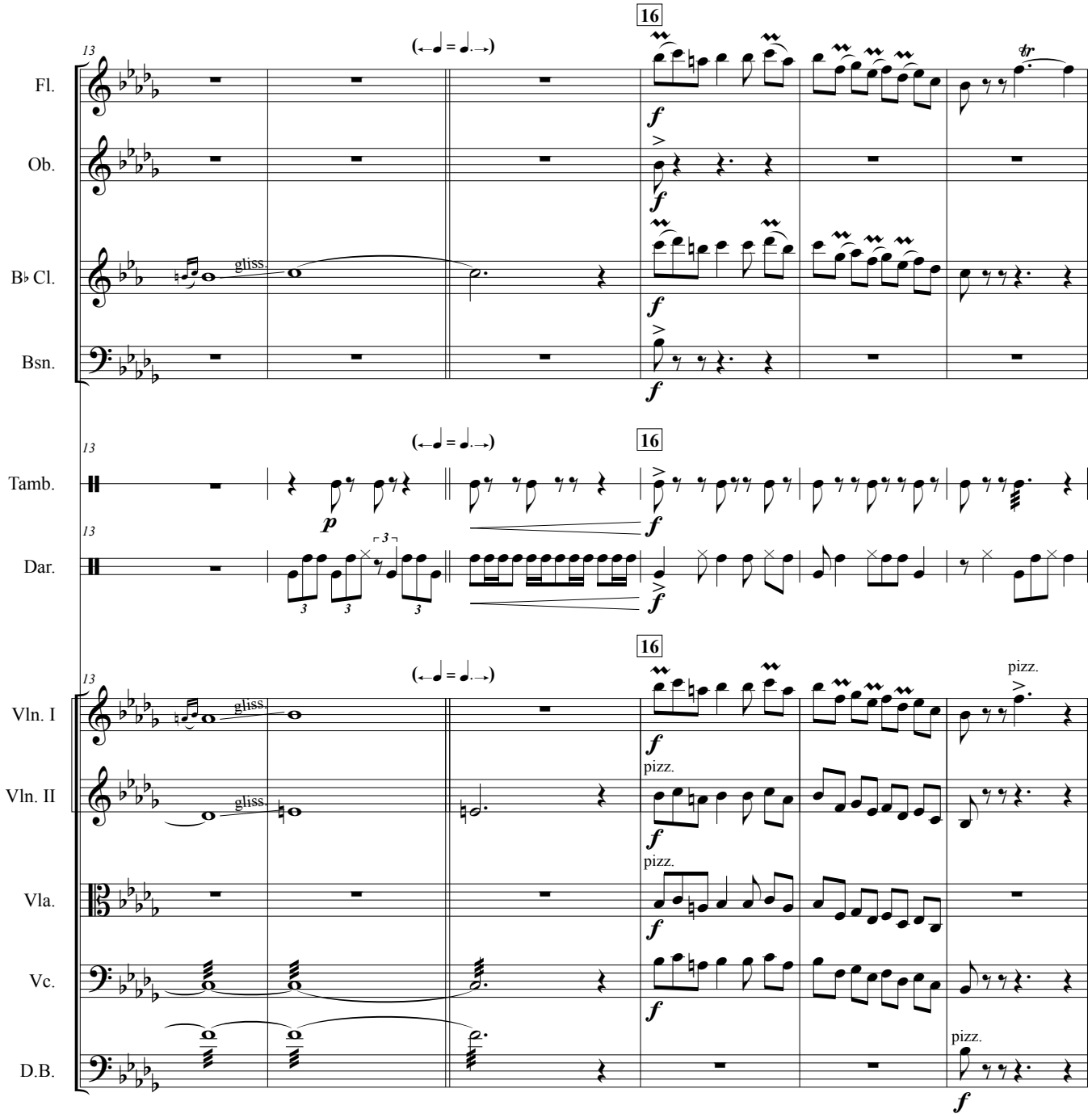

81
Strings/Perc.
Pno.
89
97
mf
ppp
99
p
3
106
smortz.
cresc.

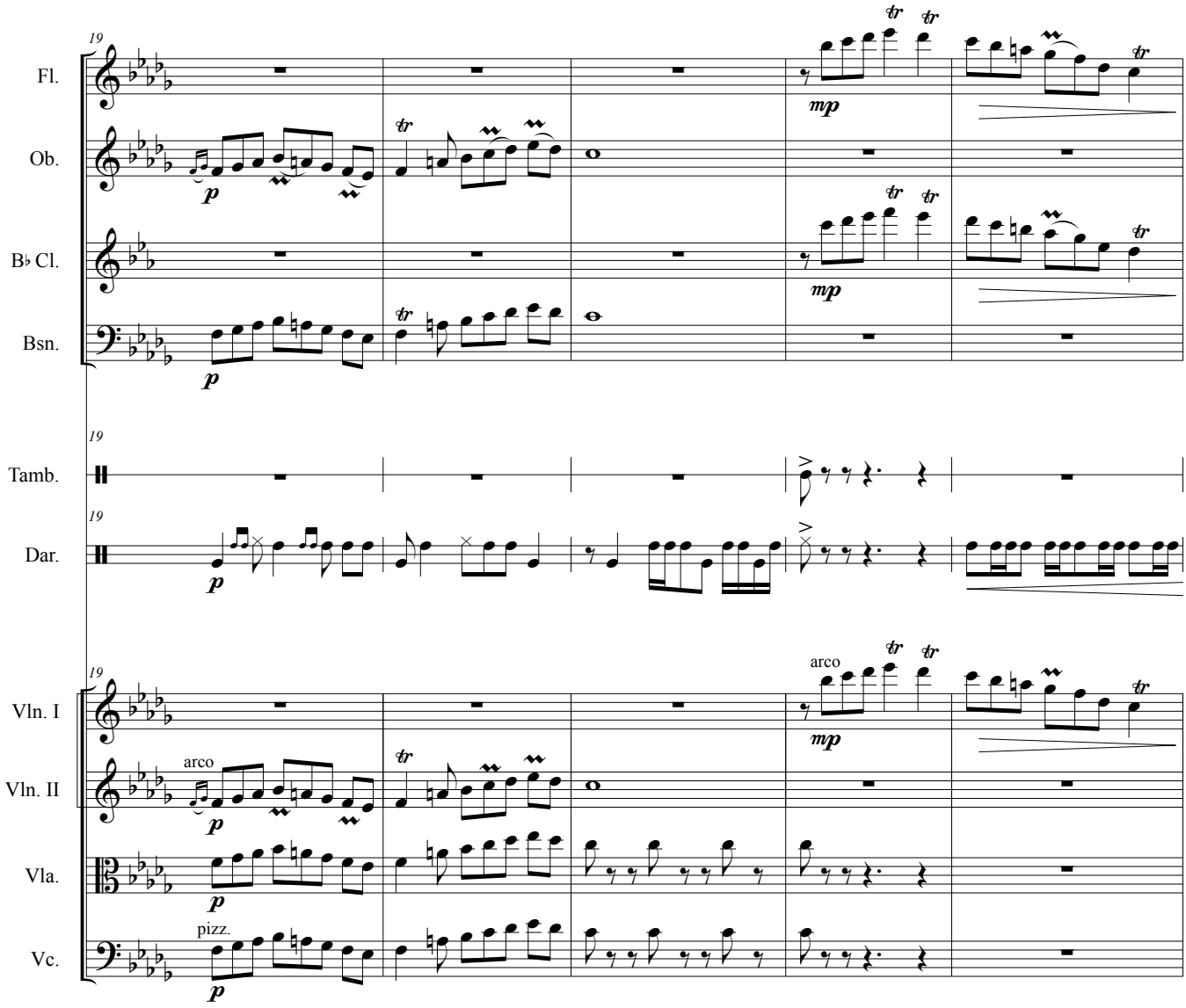

115
Strings/Perc.
ppp (rain drone)
cresc.
Pno.
p
3
dim.
125
Strings/Perc.
mf
smortz.
n
Until the end of the movement, occasionally tap softly on the instrument to imitate the sound of lightly dripping water
125
133
Pno.
ppp
pp
140
Pno.
smorz.
Pno.
ppp
sustain beyond clarinet entry for next movement

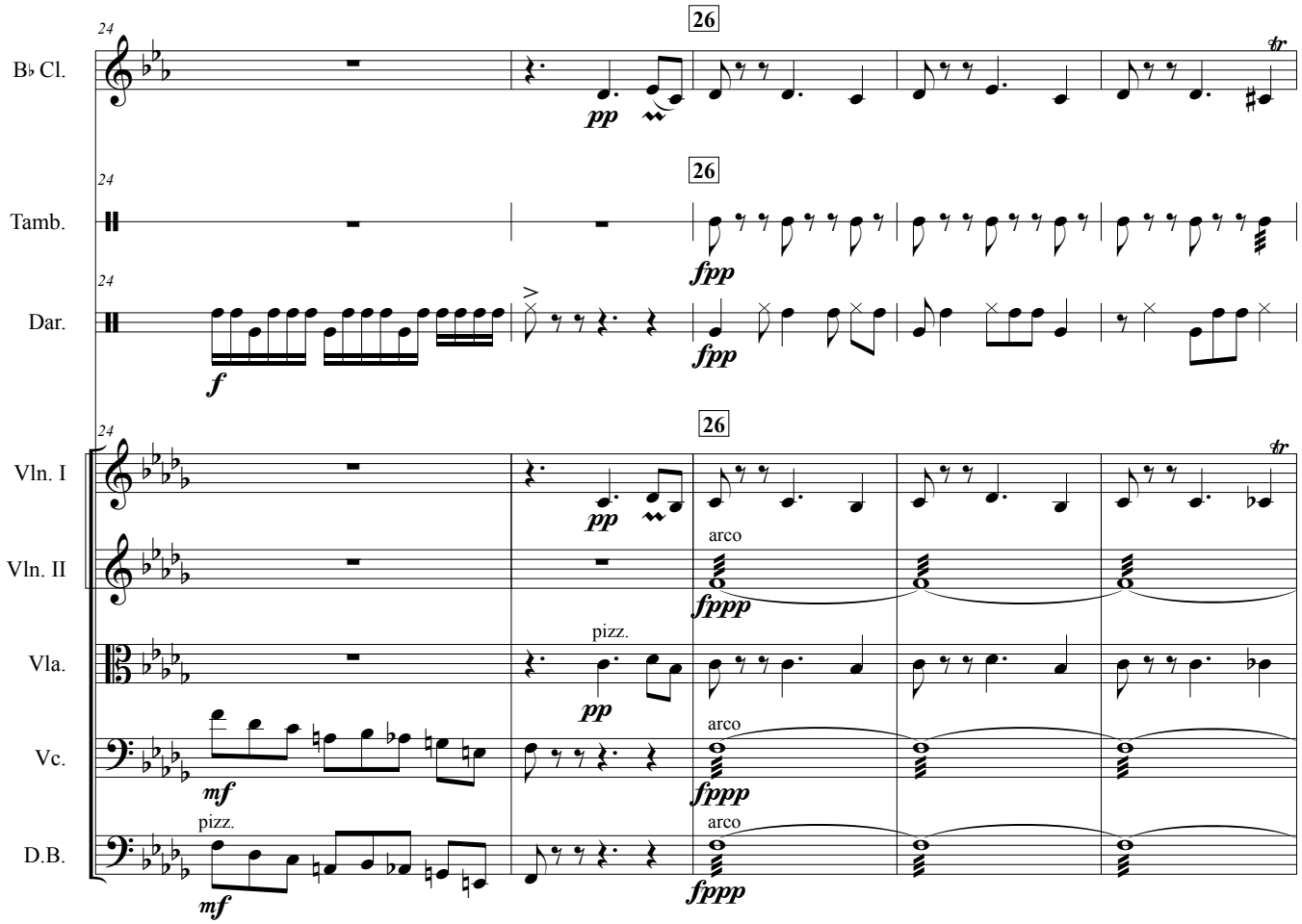
V. Crossroads

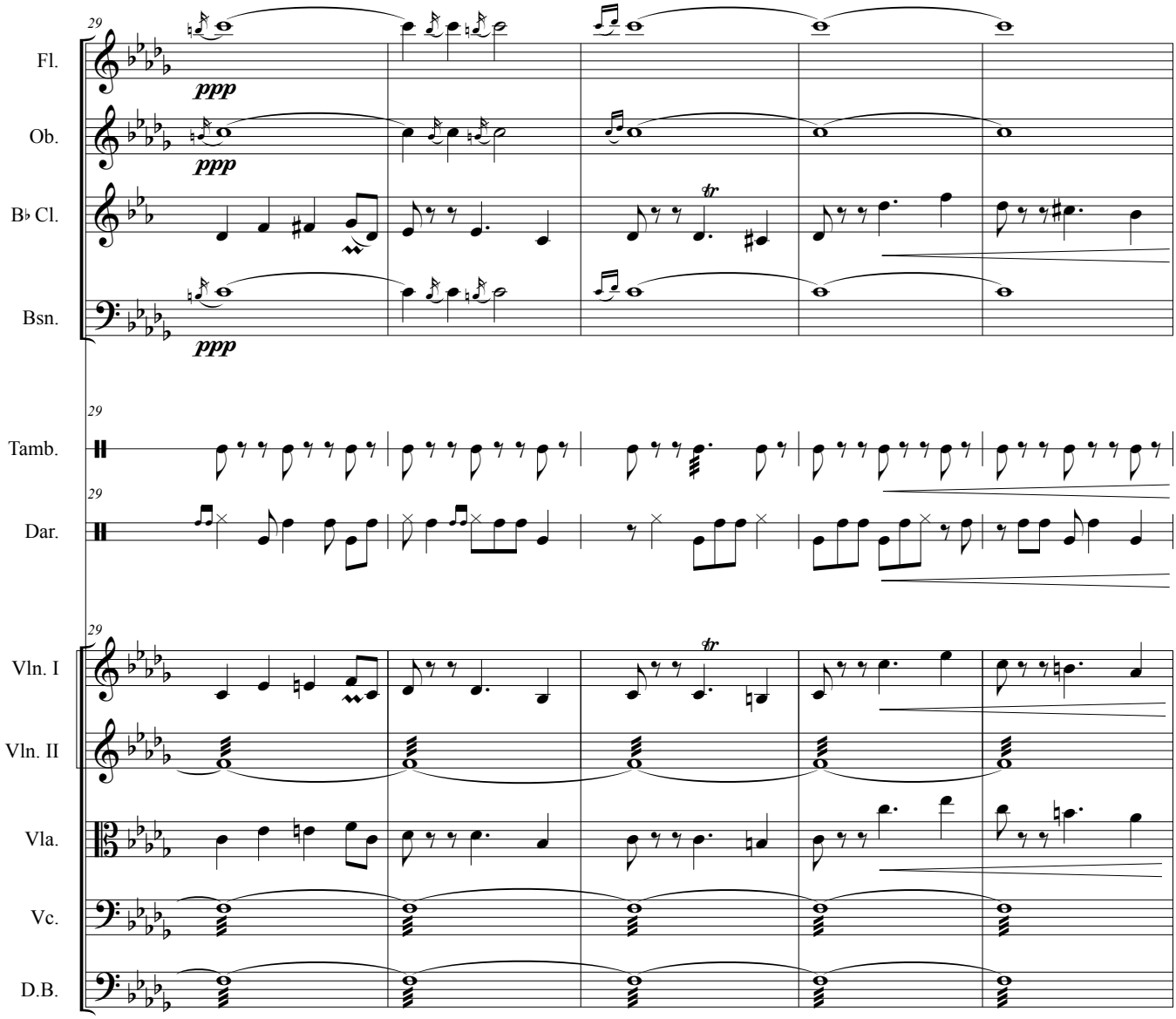
**enter before sustained piano from previous movement finishes fading away*

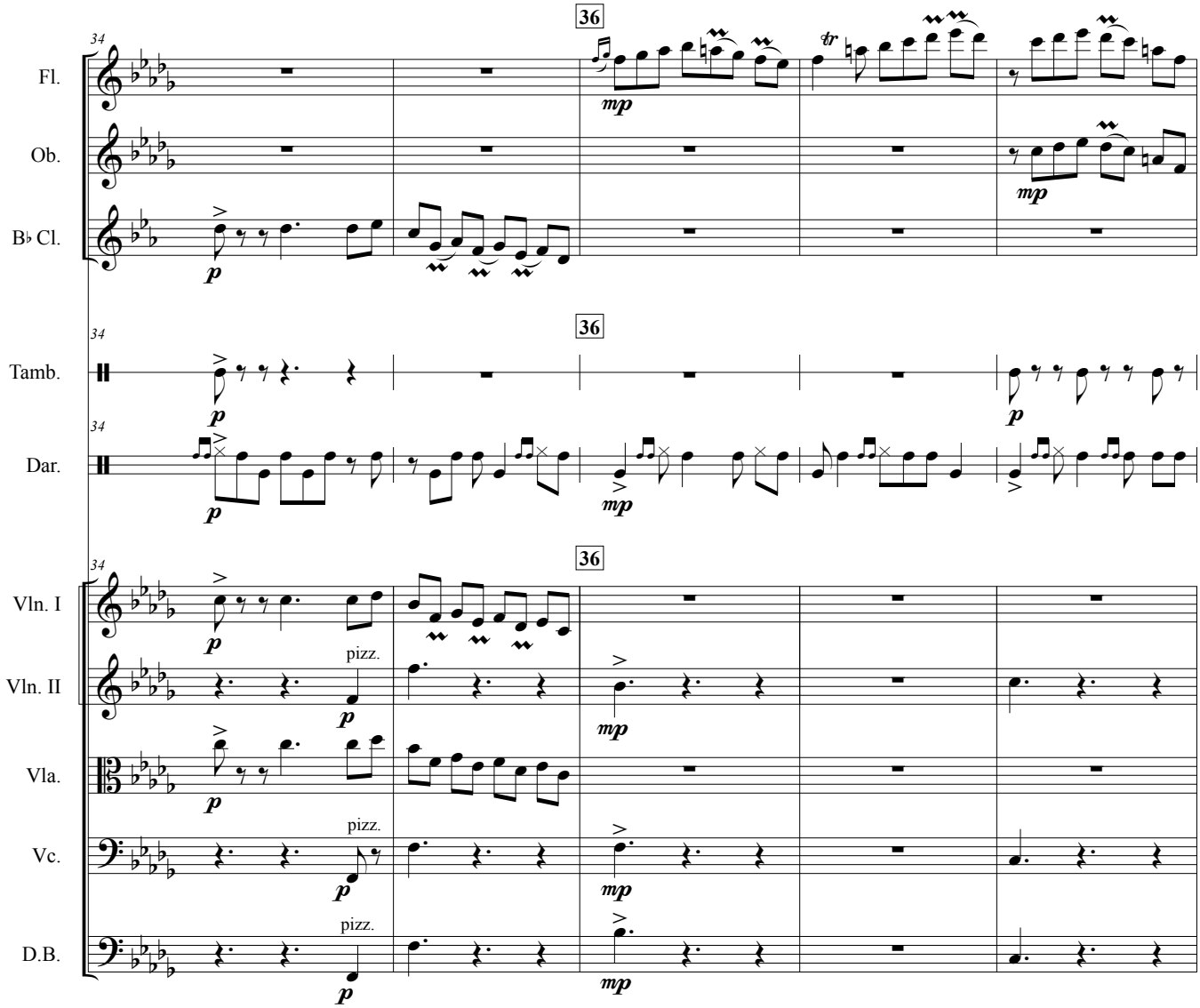


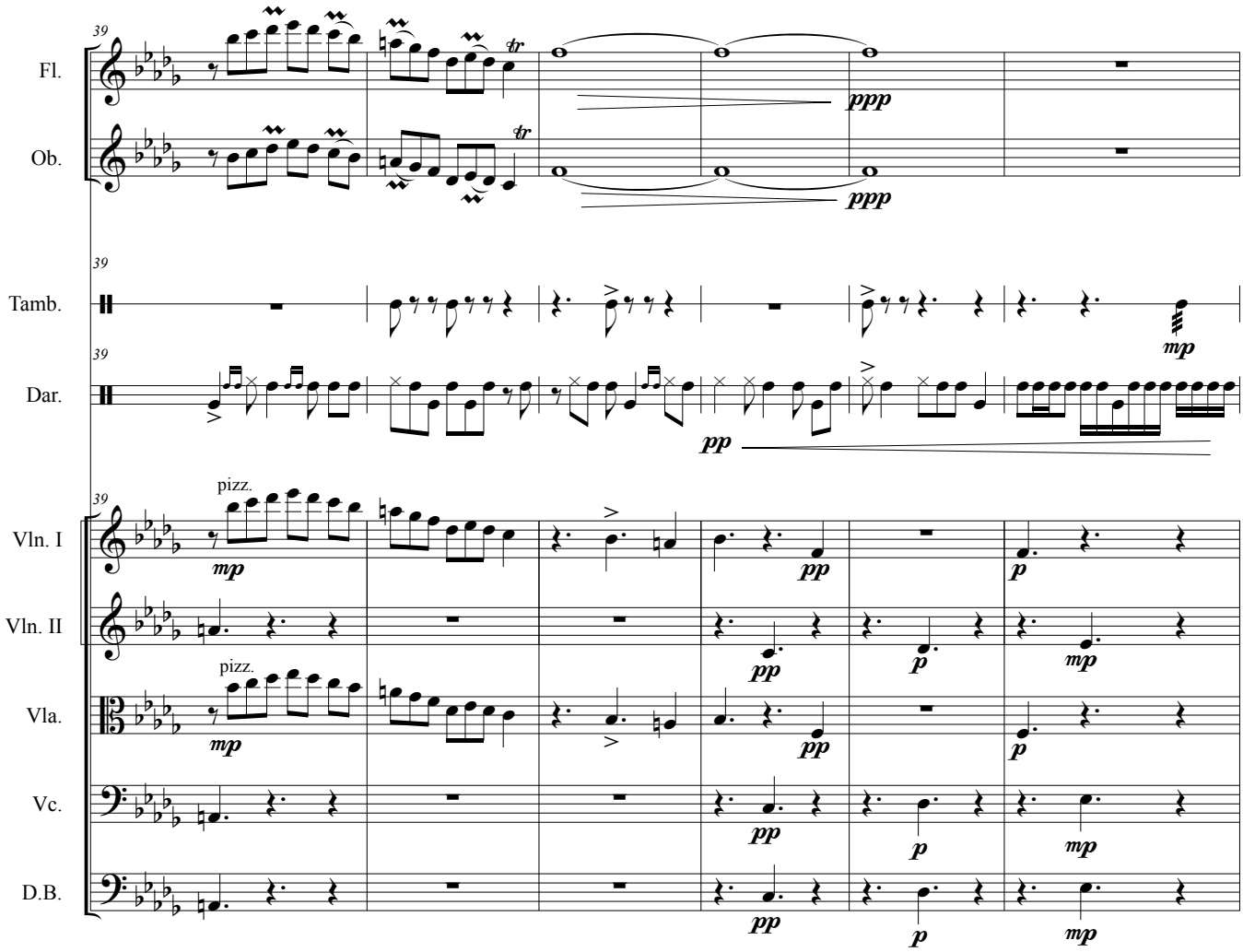

16
13
(♩ = ♩.)
Fl.
Ob.
B♭ Cl.
Bsn.
gliss.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
tr
p
f

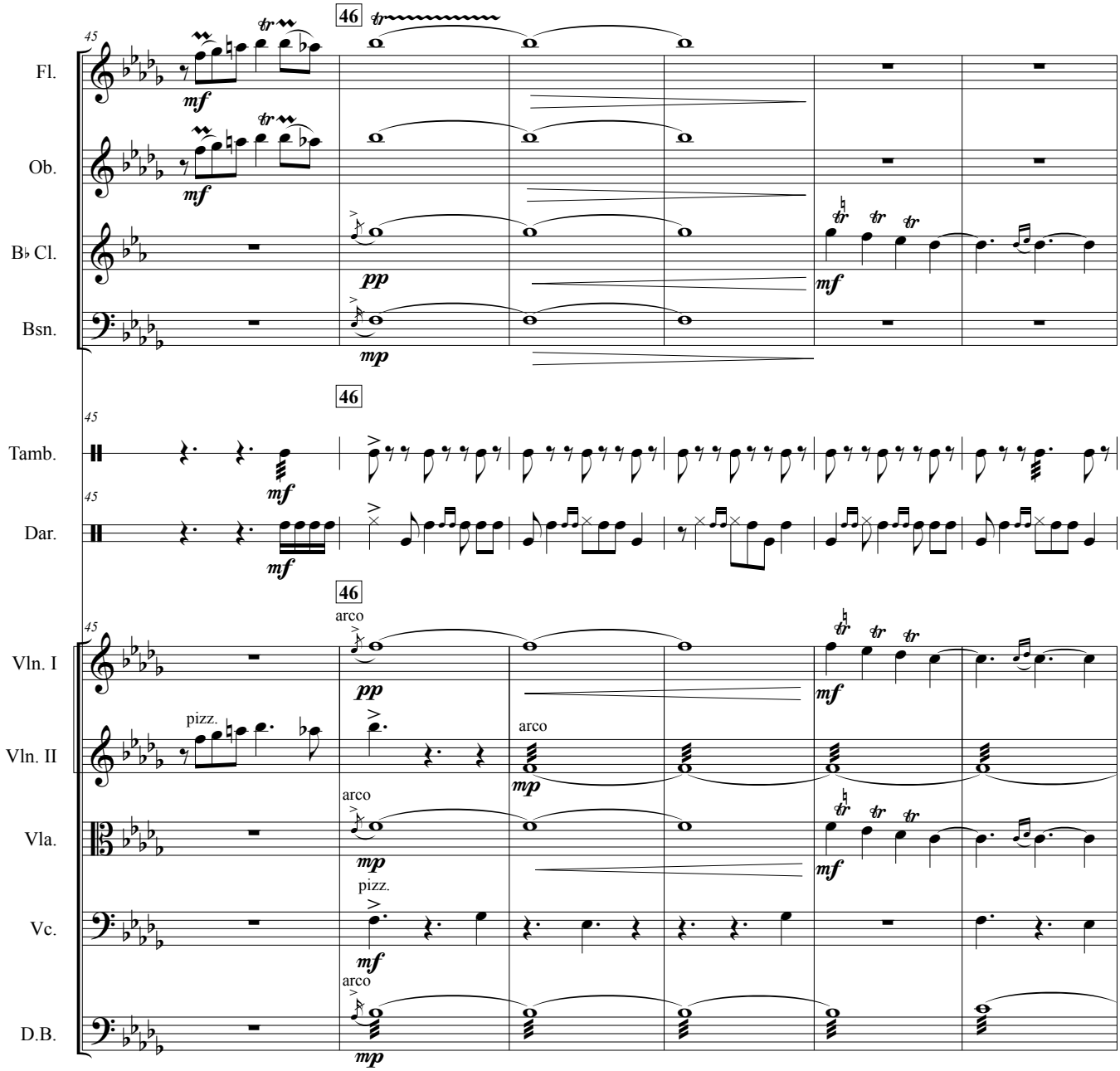

19
Fl.
Ob.
B♭ Cl.
Bsn.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
p
mp
arco
pizz.

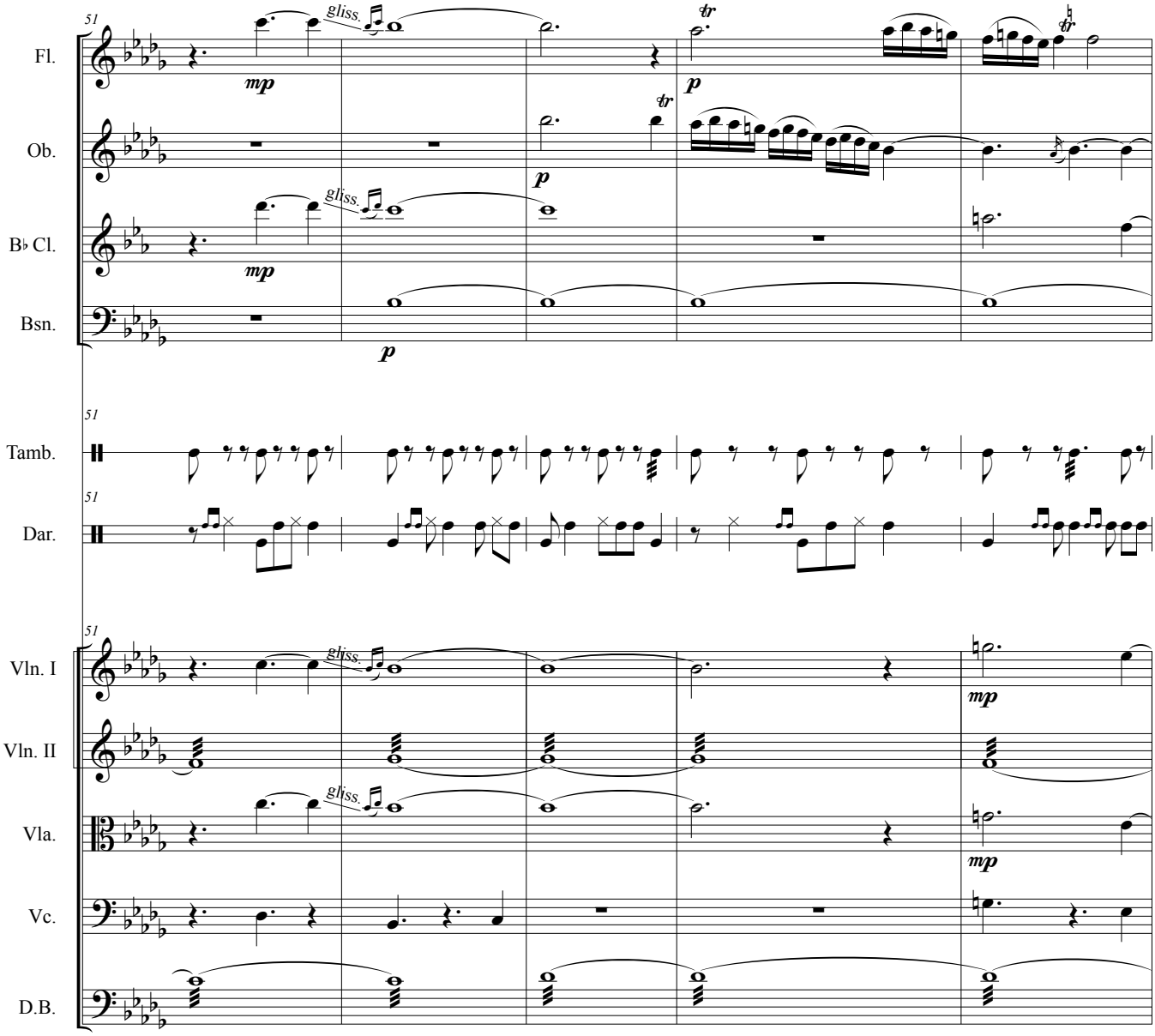

B♭ Cl.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
24
26
pp
fpp
f
mf
fppp
arco
pizz.
tr

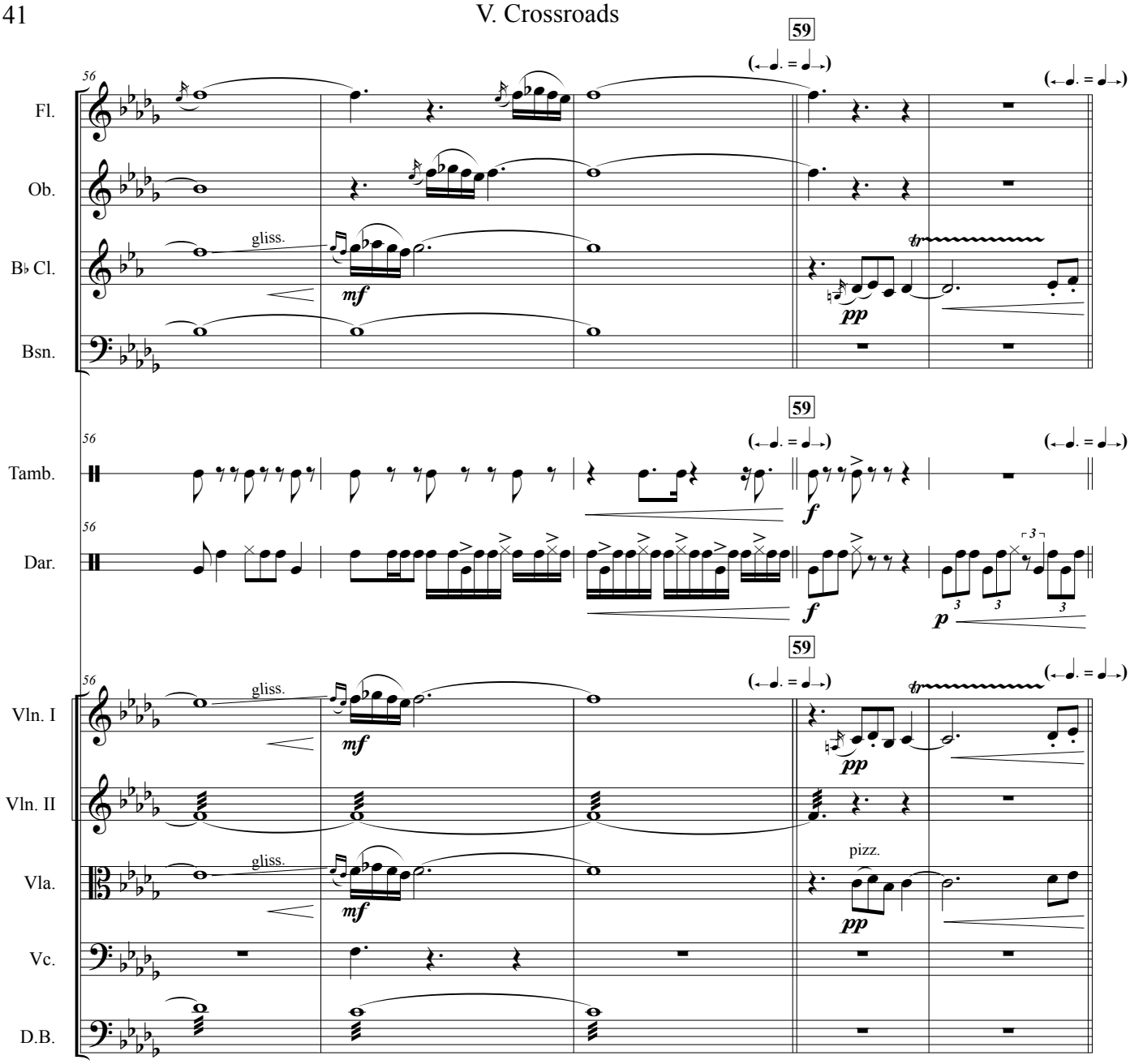

29
Fl.
Ob.
B♭ Cl.
Bsn.
ppp
ppp
ppp
tr
29
Tamb.
29
Dar.
29
Vln. I
Vln. II
Vla.
Vc.
D.B.
tr

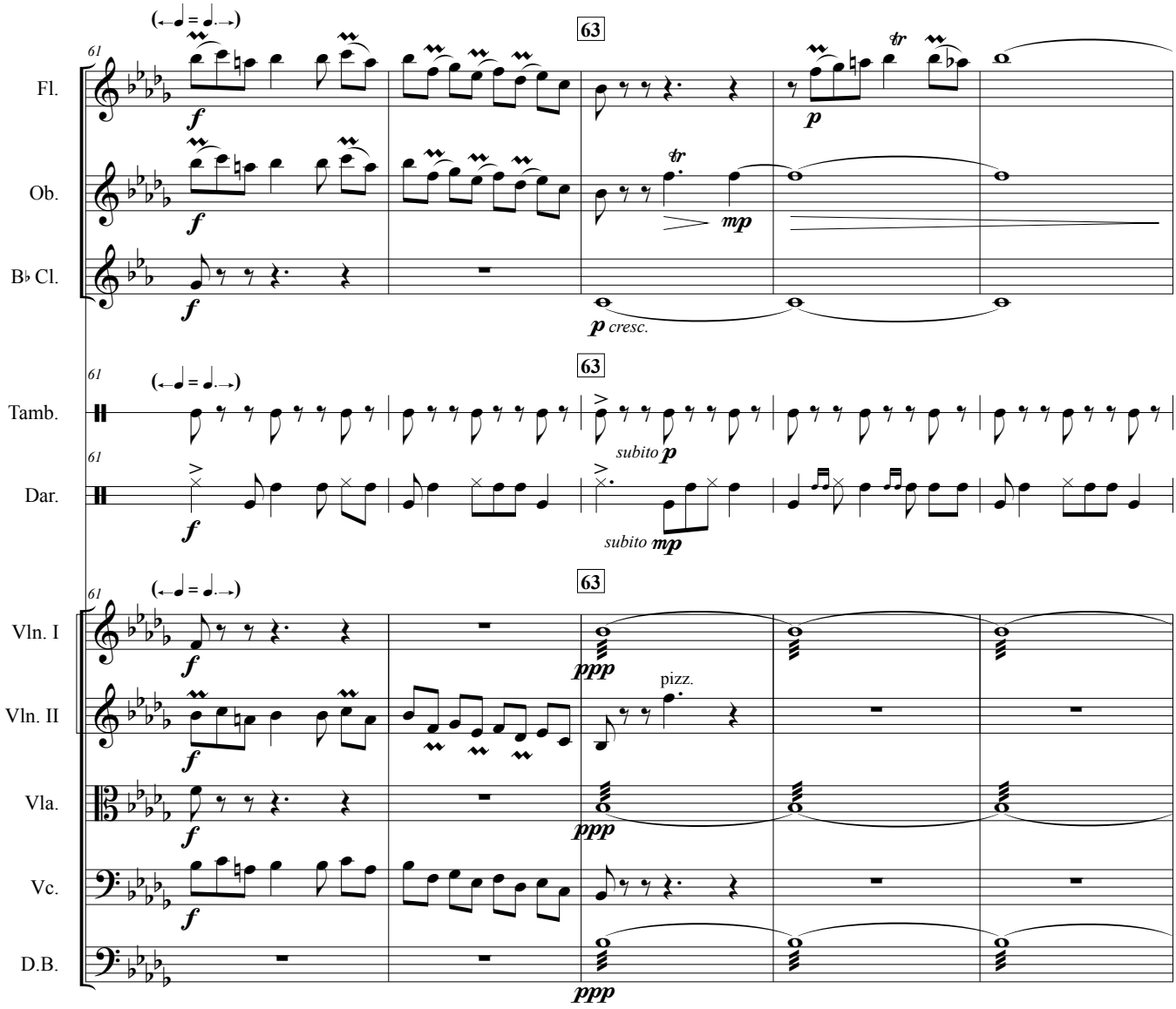

34
36
Fl.
Ob.
B♭ Cl.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
p
mp
tr

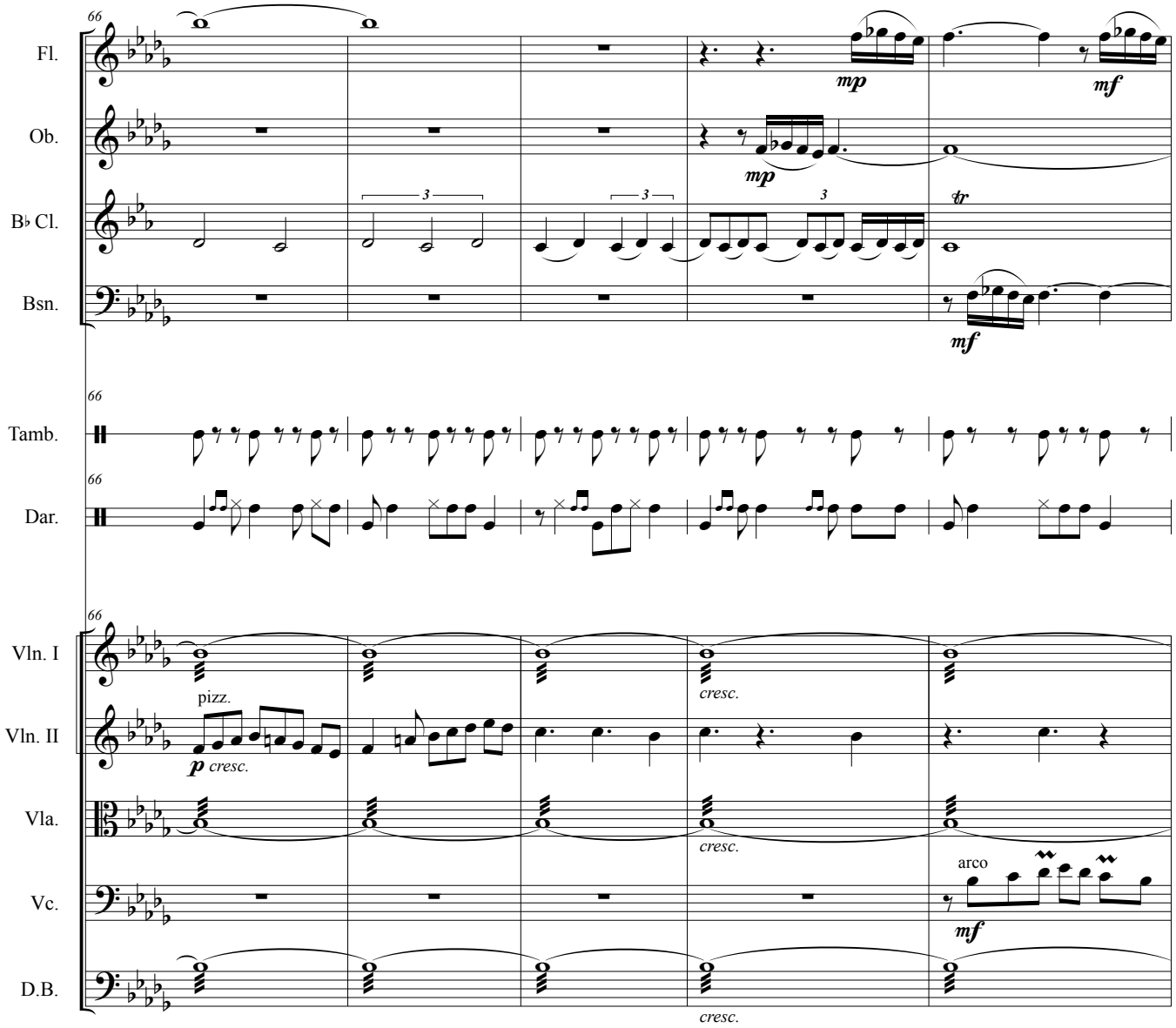

39
Fl.
Ob.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
ppp
mp
pp
p

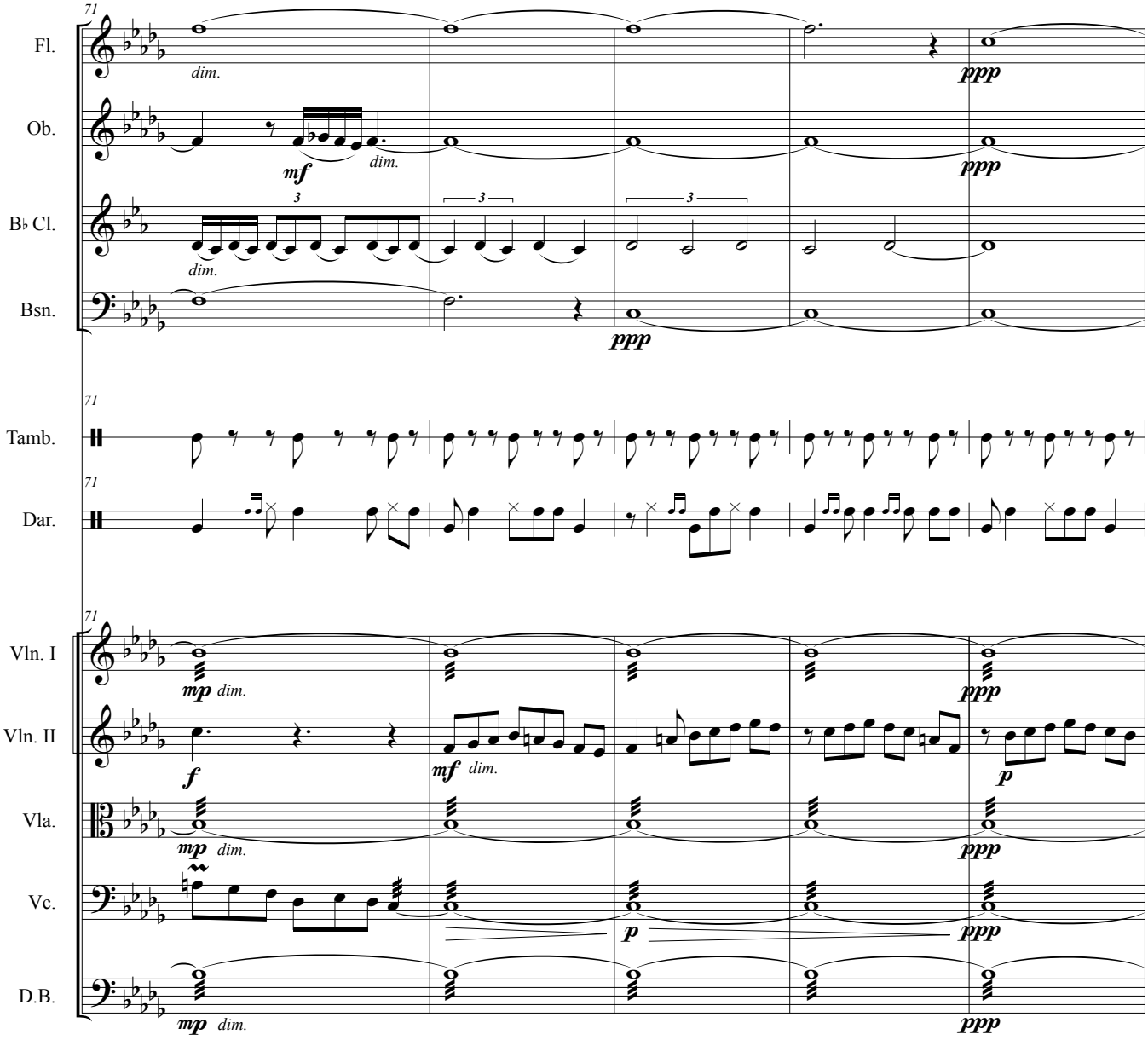

46
45
Fl.
Ob.
B♭ Cl.
Bsn.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
pp
mp
tr
pizz.
arco

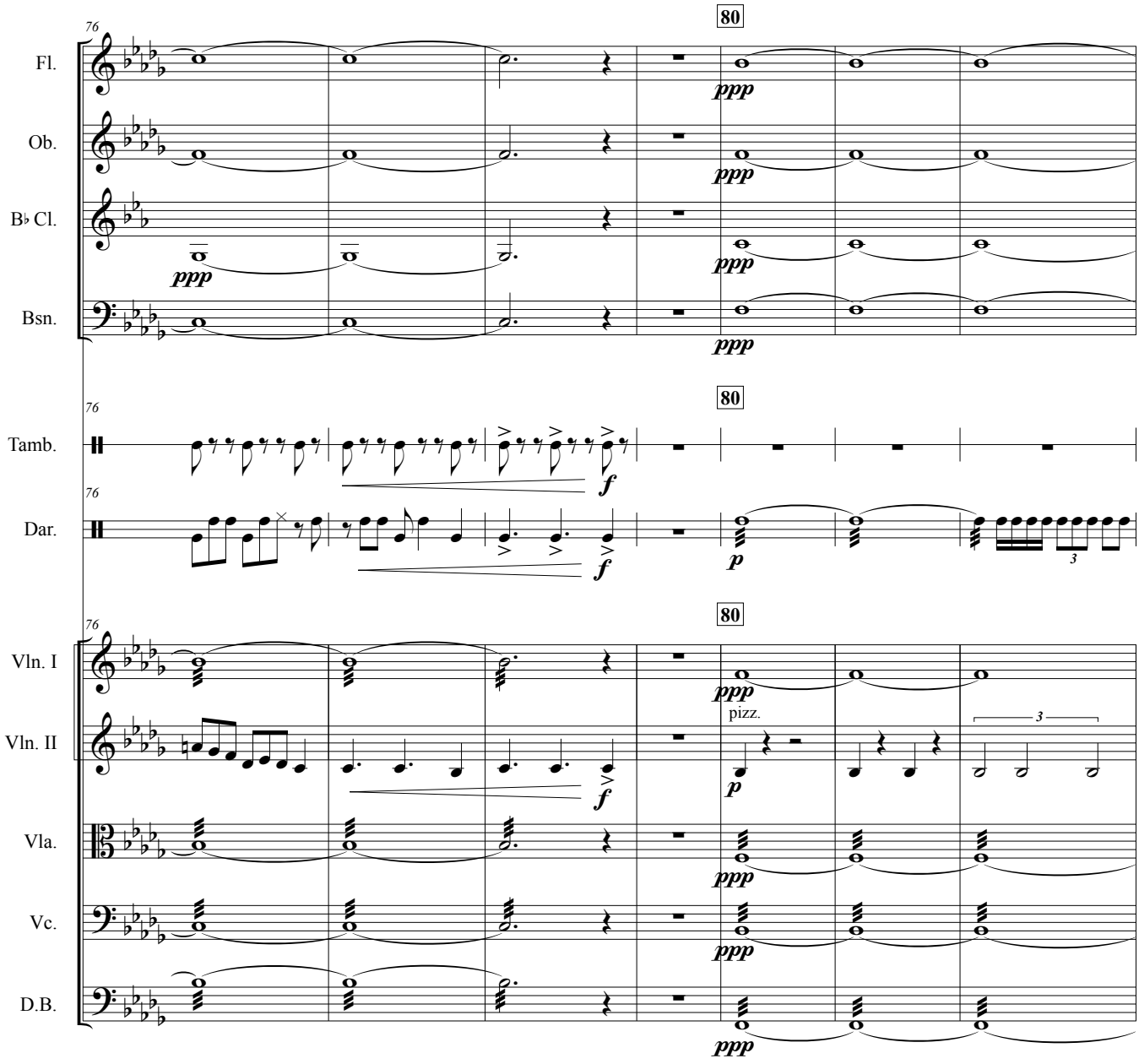

51
Fl.
Ob.
B♭ Cl.
Bsn.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
gliss.
mp
p
tr

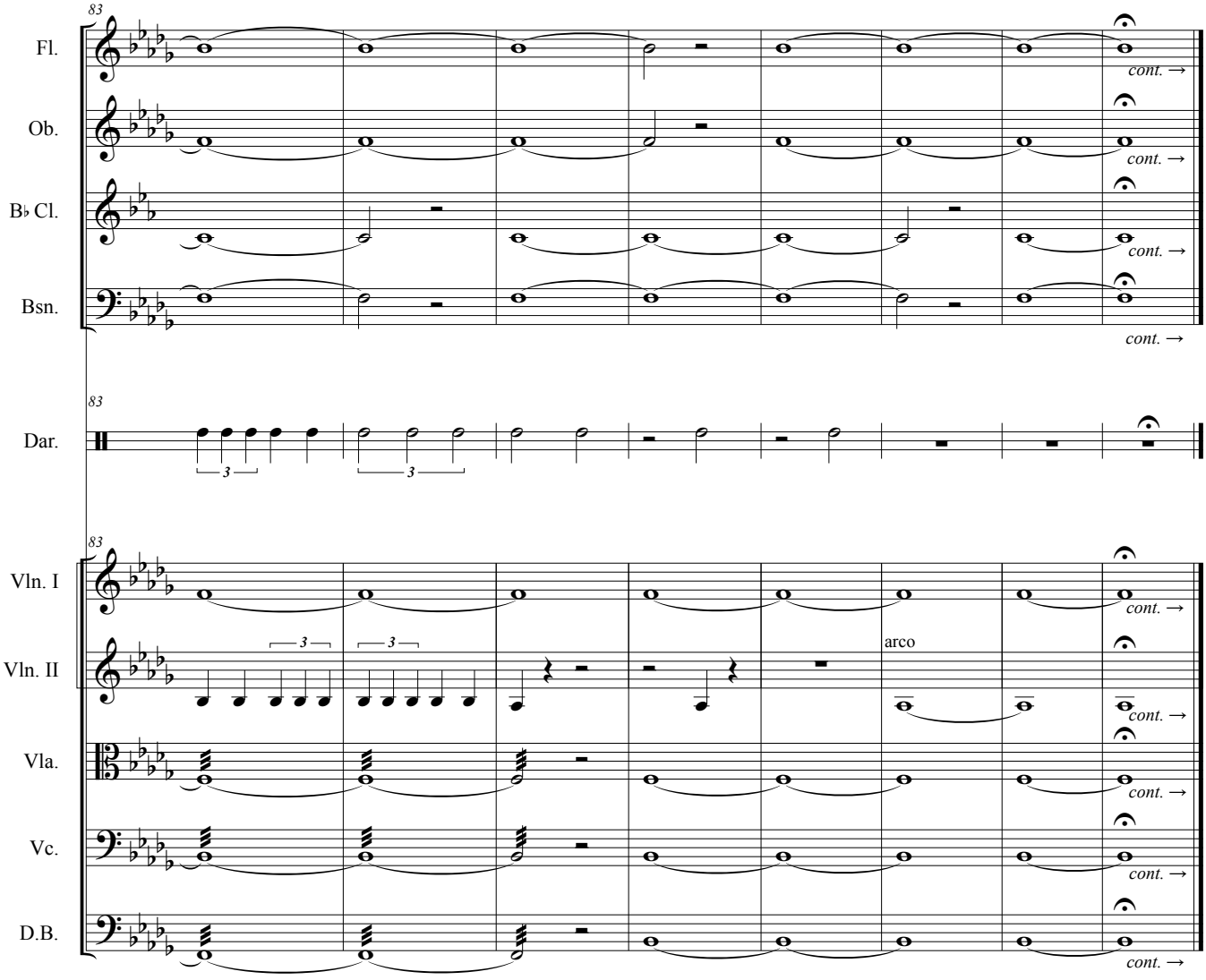

59
56
Fl.
Ob.
B♭ Cl.
Bsn.
gliss.
mf
pp
tr
Tamb.
Dar.
f
p
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.


Fl.
Ob.
B♭ Cl.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
63
p cresc.
subito p
subito mp
pizz.
ppp

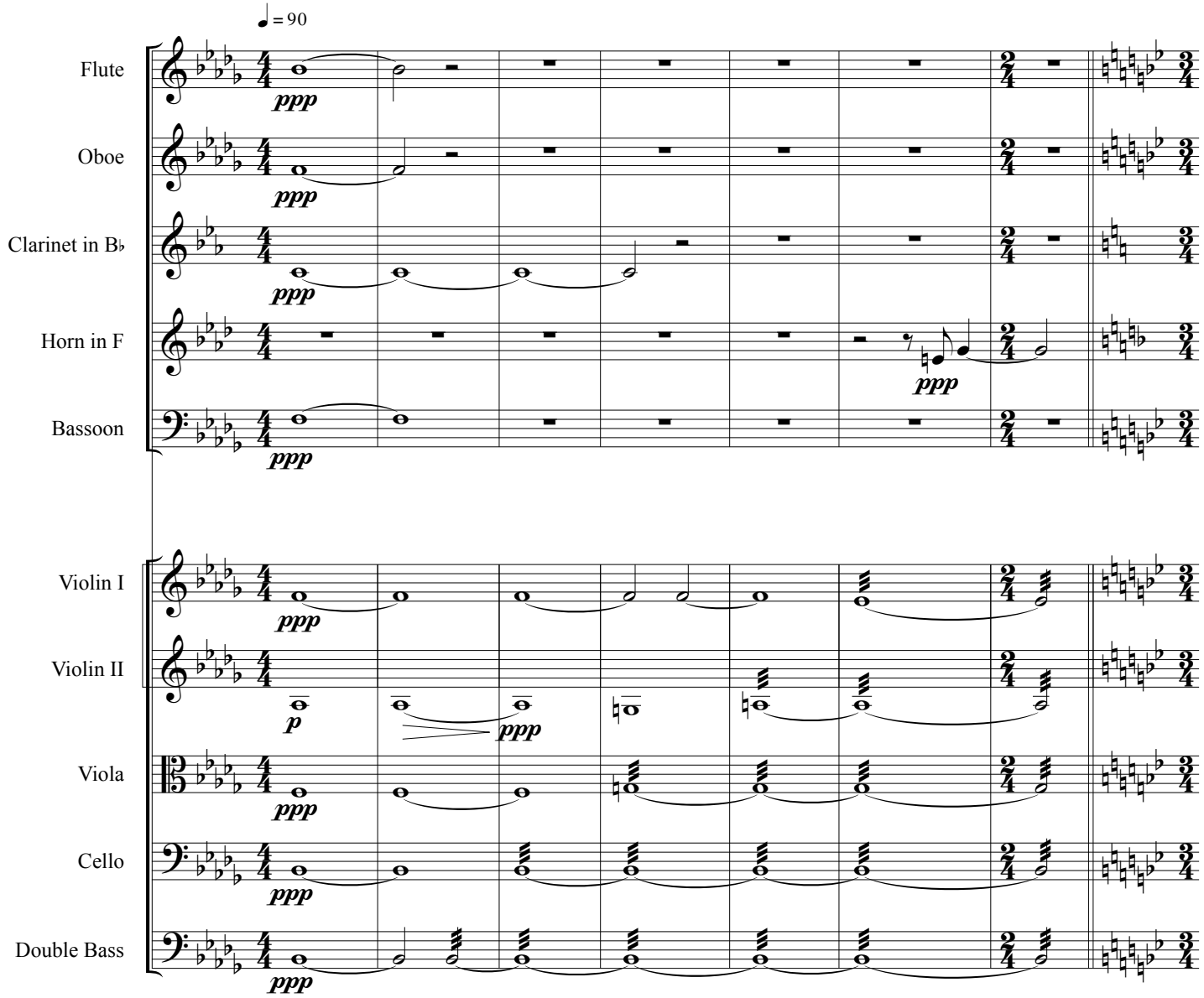

66
Fl.
Ob.
B♭ Cl.
Bsn.
mp
mf
tr
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
p cresc.
cresc.
arco

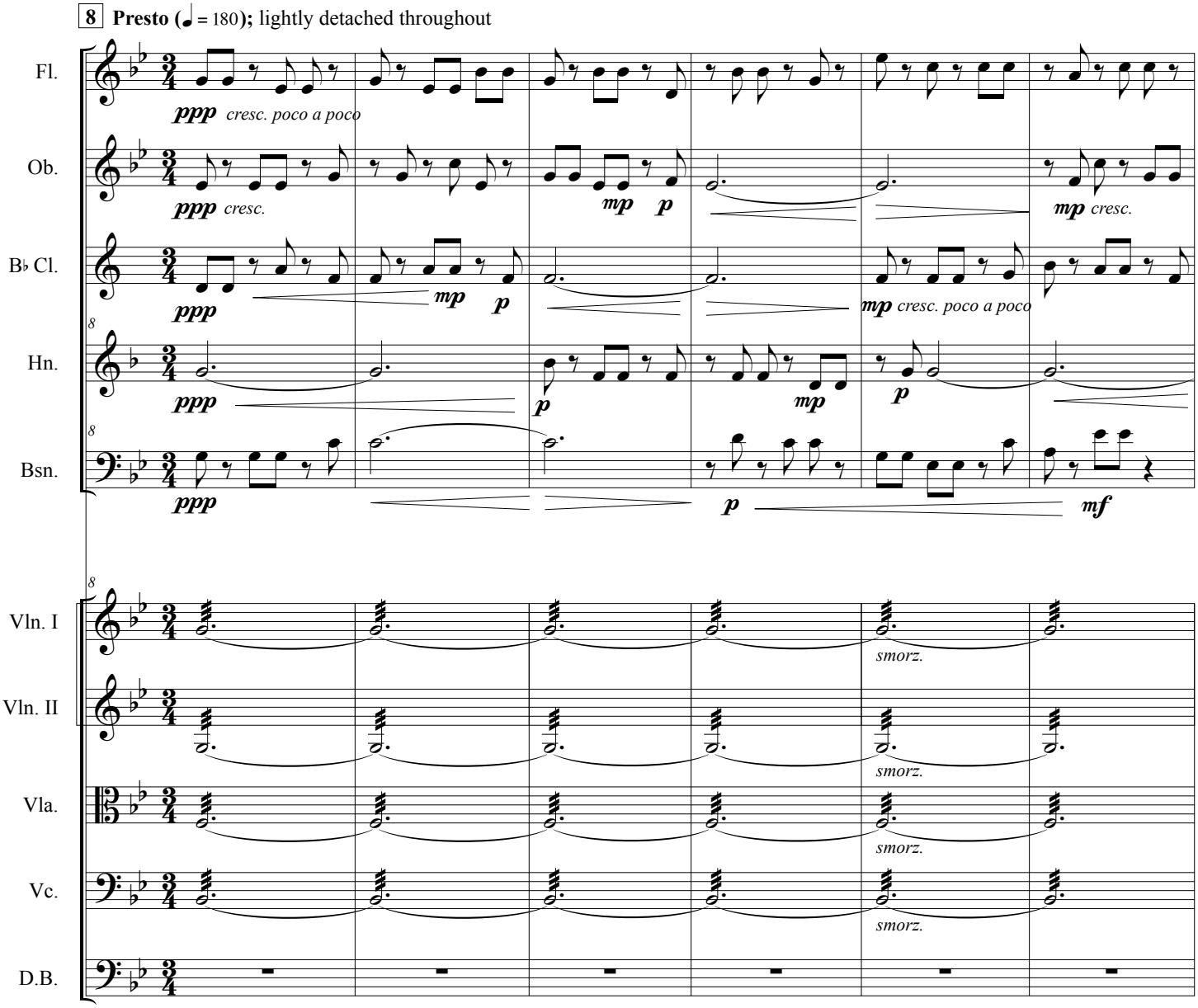

71
Fl.
dim.
ppp
Ob.
mf
dim.
ppp
B♭ Cl.
3
3
3
dim.
Bsn.
ppp
71
Tamb.
71
Dar.
71
Vln. I
mp dim.
ppp
Vln. II
f
mf dim.
p
Vla.
mp dim.
ppp
Vc.
p
ppp
D.B.
mp dim.
ppp

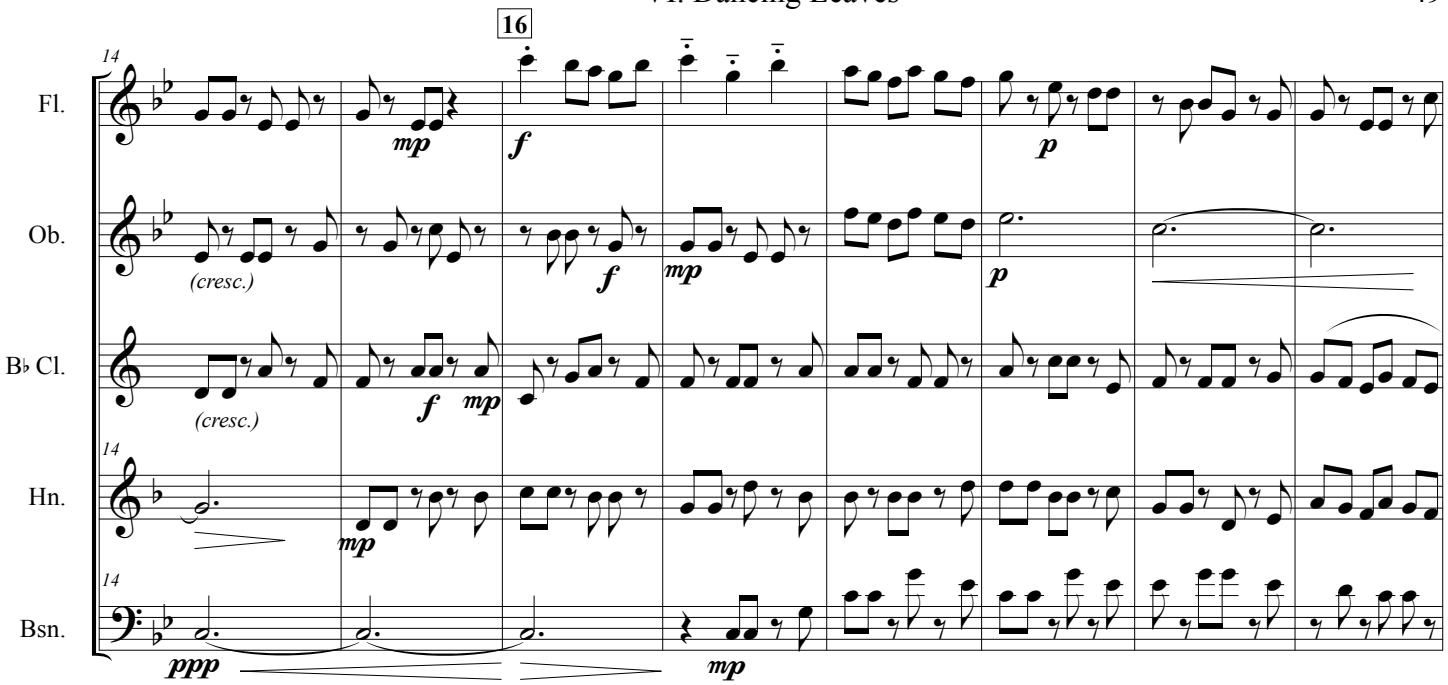

76
80
Fl.
Ob.
B♭ Cl.
Bsn.
Tamb.
Dar.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ppp
f
p
pizz.
3

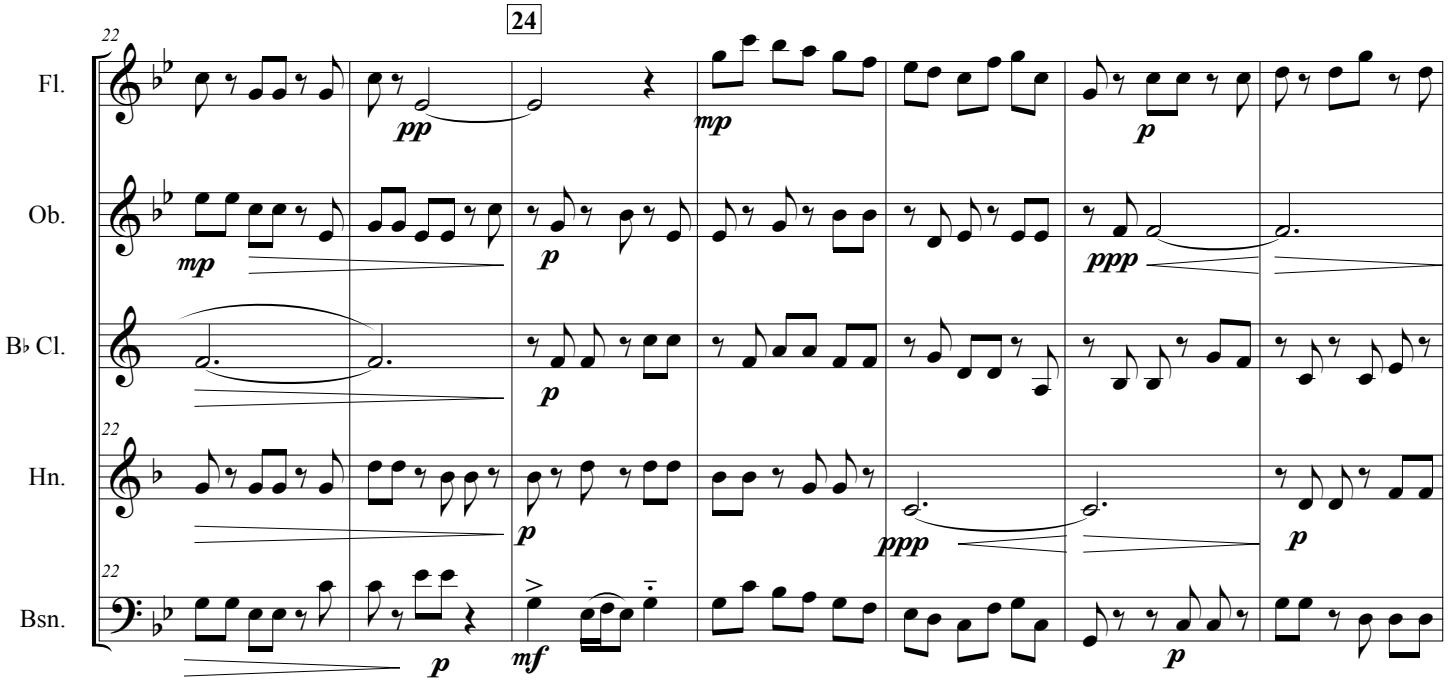

83
Fl.
Ob.
B♭ Cl.
Bsn.
cont. →
83
Dar.
3
3
83
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
3
arco
cont. →

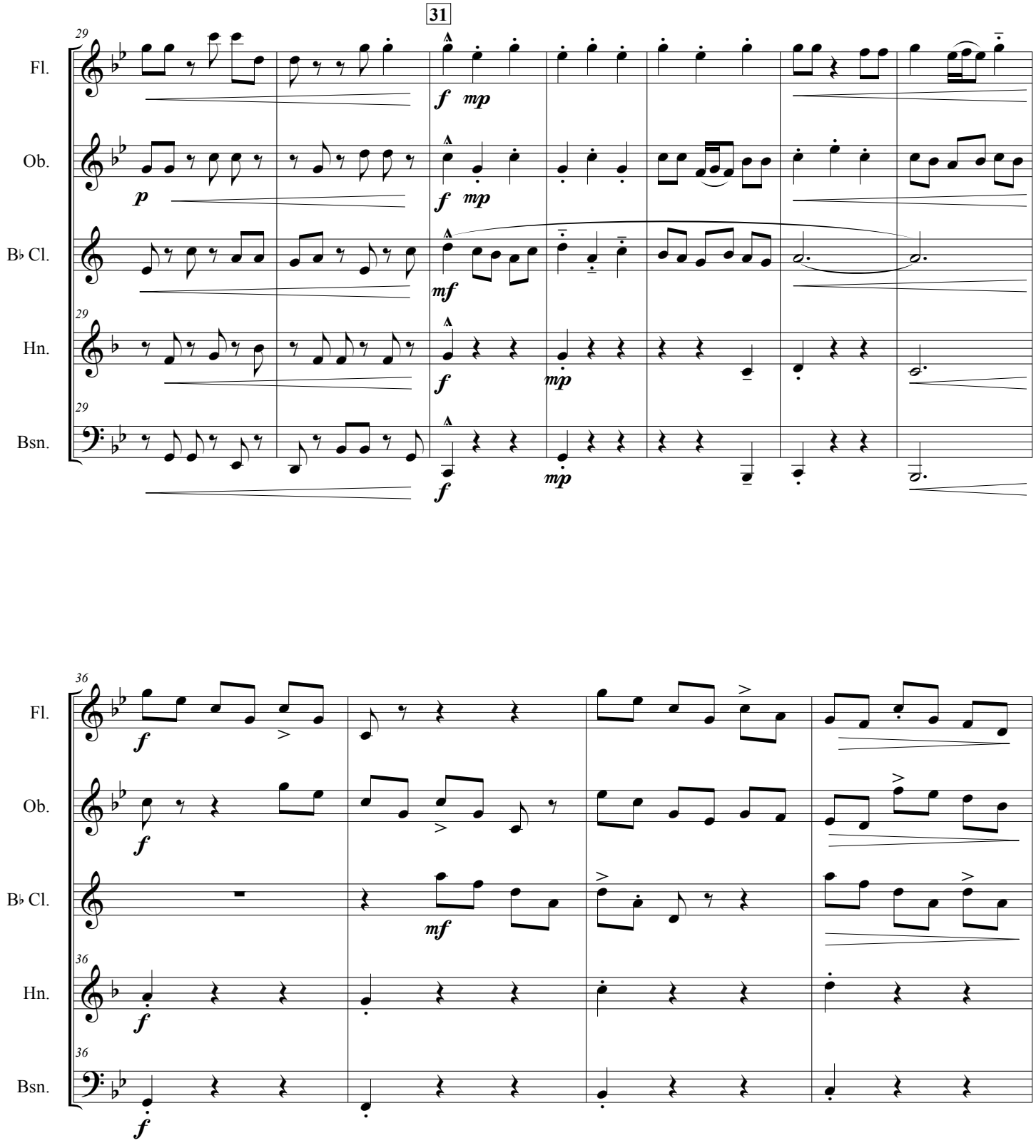
VI. Dancing Leaves

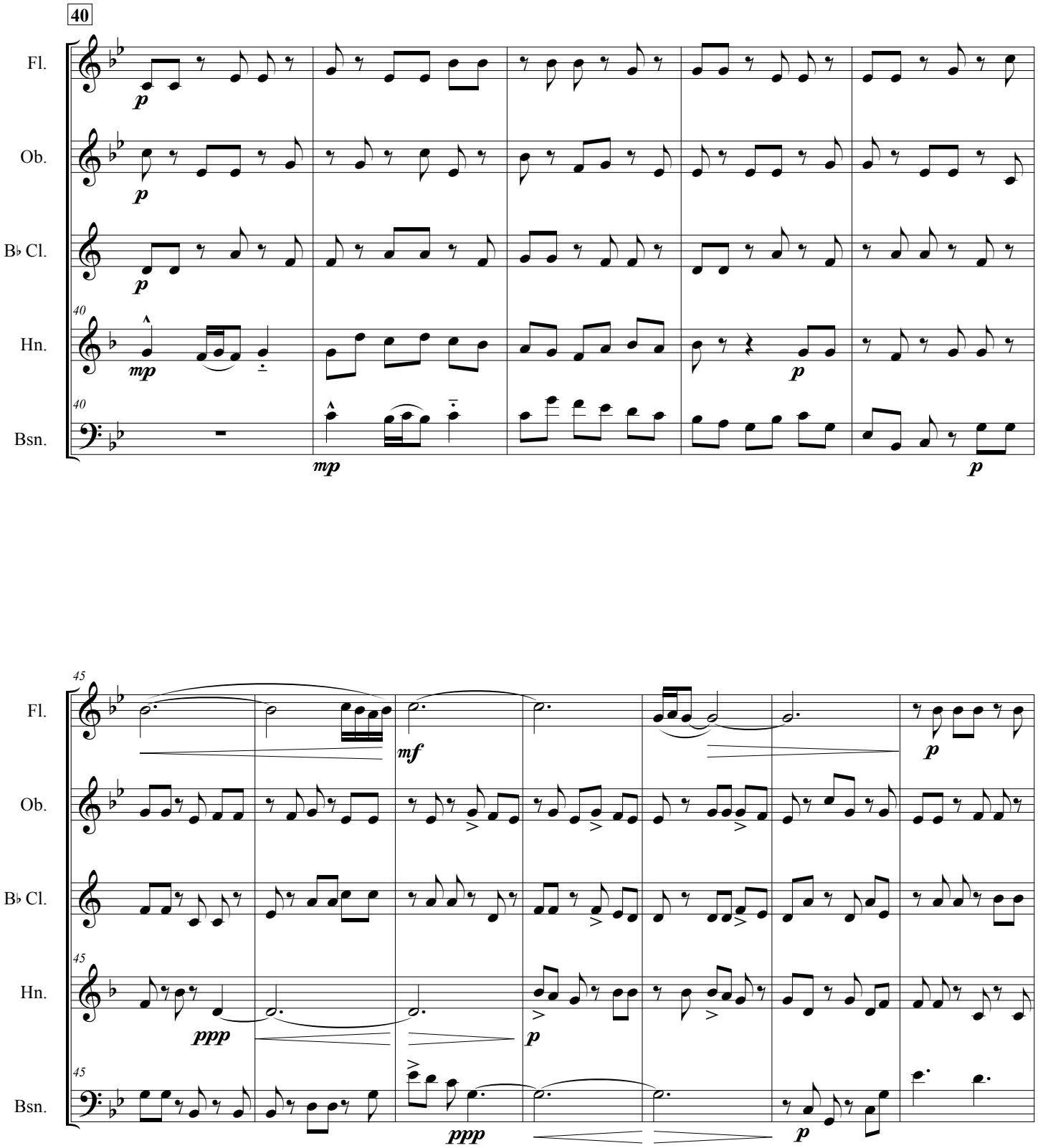


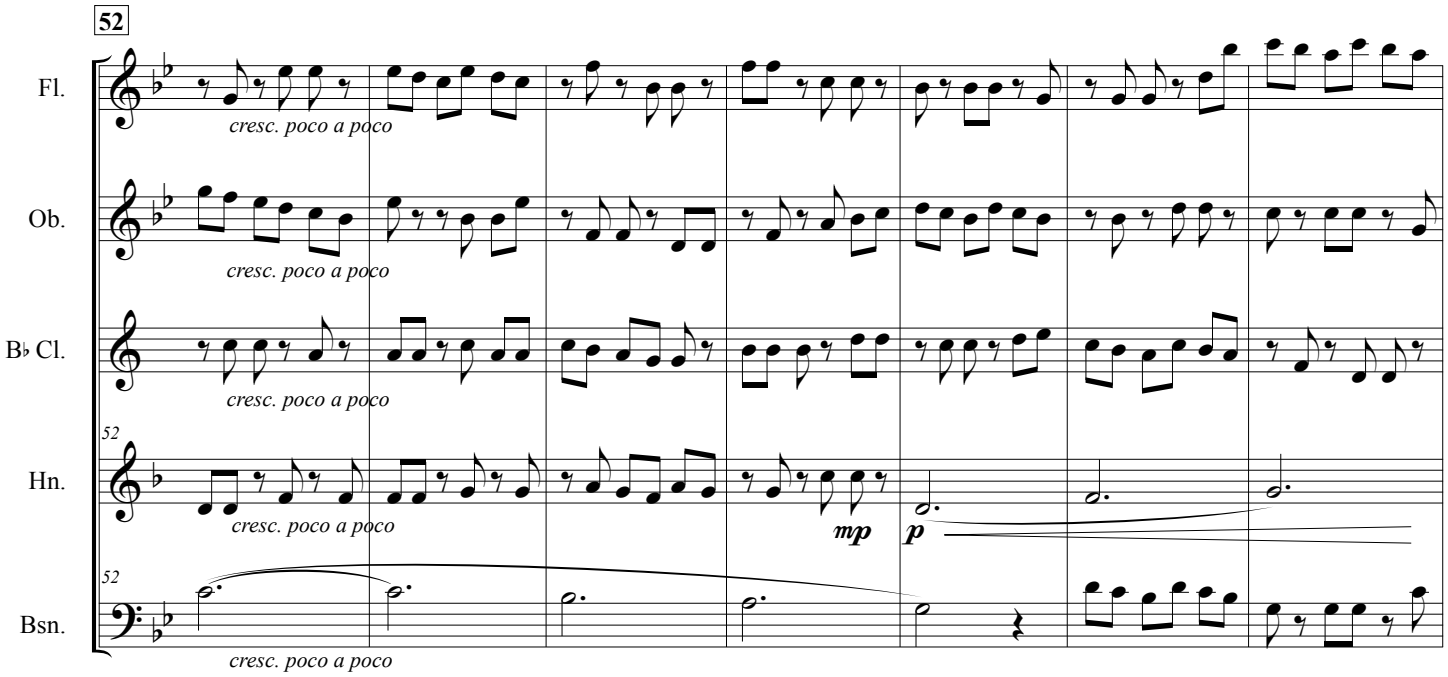

8 Presto (♩ = 180); lightly detached throughout
Fl.
ppp cresc. poco a poco
Ob.
ppp cresc.
mp p
mp cresc.
B♭ Cl.
ppp
mp p
mp cresc. poco a poco
Hn.
ppp
p
mp
p
Bsn.
ppp
p
mf
Vln. I
smorz.
Vln. II
smorz.
Vla.
smorz.
Vc.
smorz.
D.B.

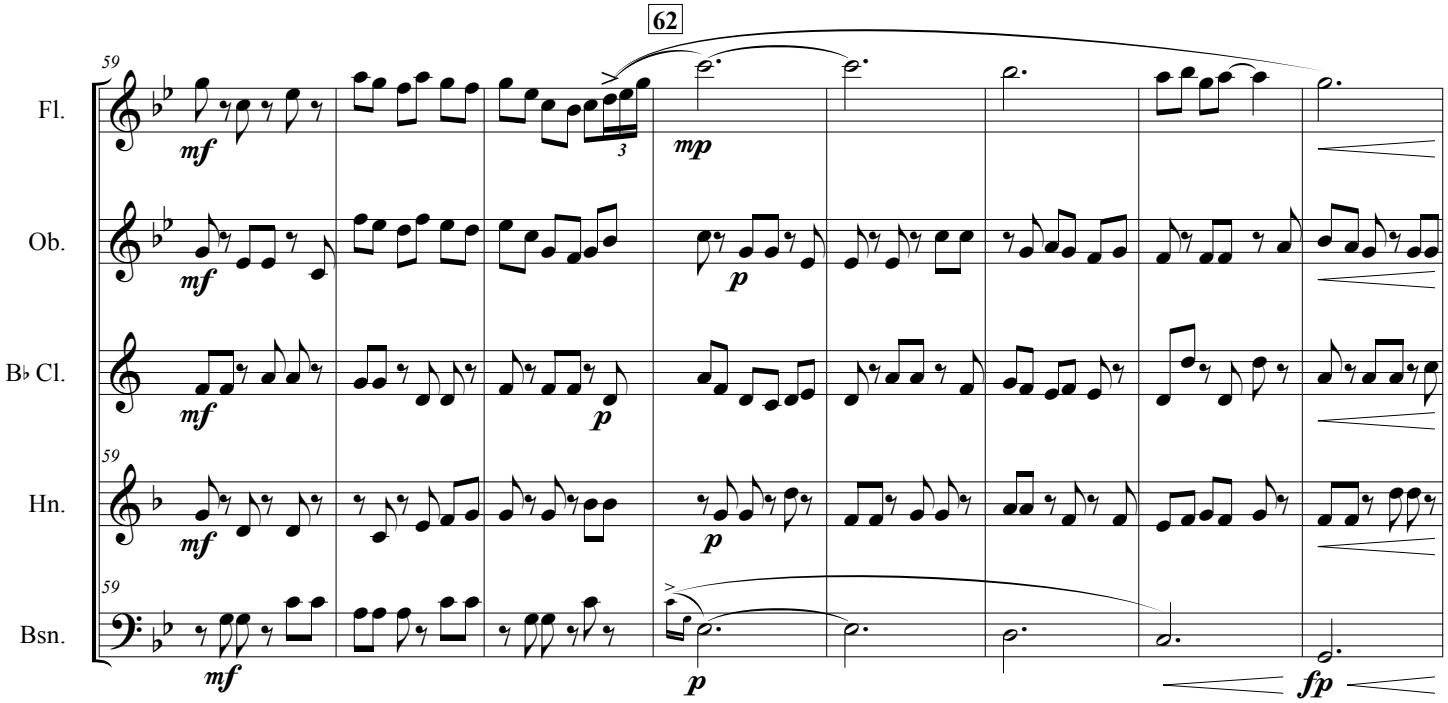

16
14
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
(cresc.)
(cresc.)
ppp
mp
f
mp
f
mp
f
mp
p
p
p
mp
mp

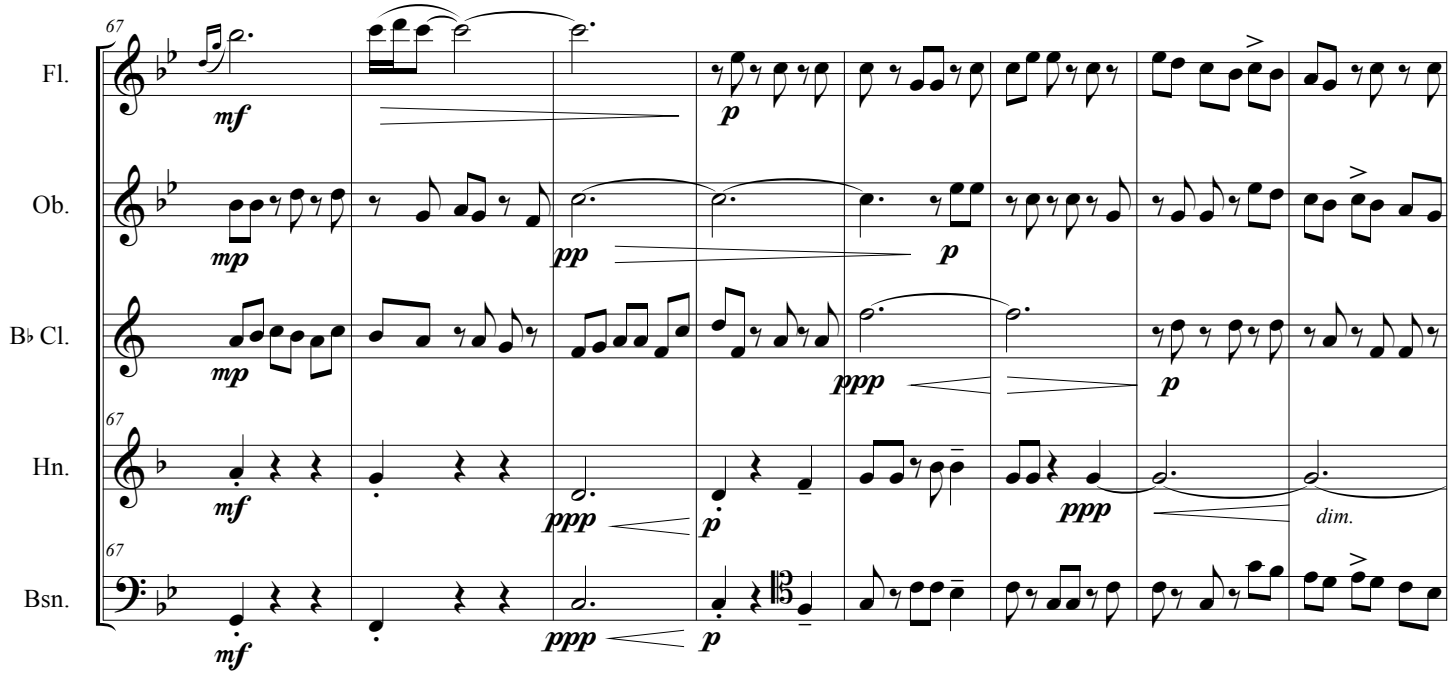

24
22
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
pp
mp
p
mp
p
p
p
ppp
ppp
p
p
mf
p

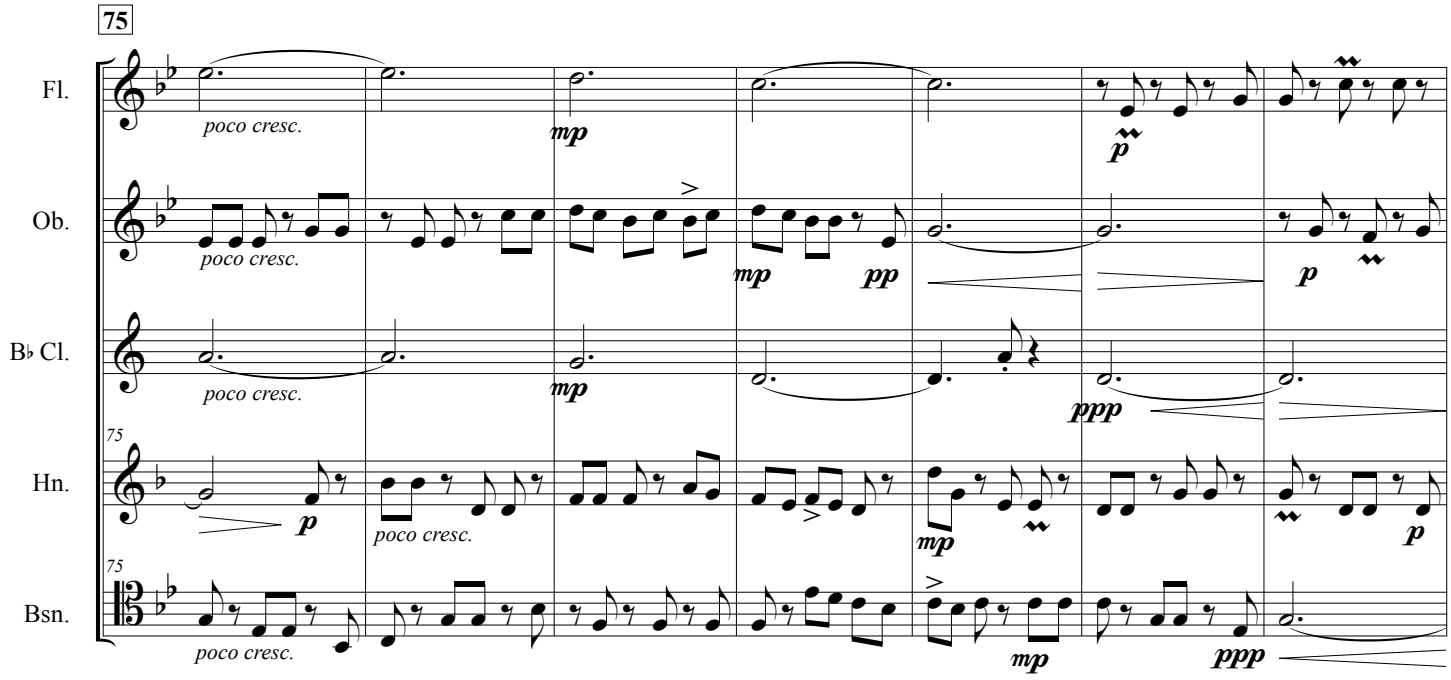

31
29
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
f mp
p
f mp
mf
f
mp
f
mp
36
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
f
f
mf
f
f

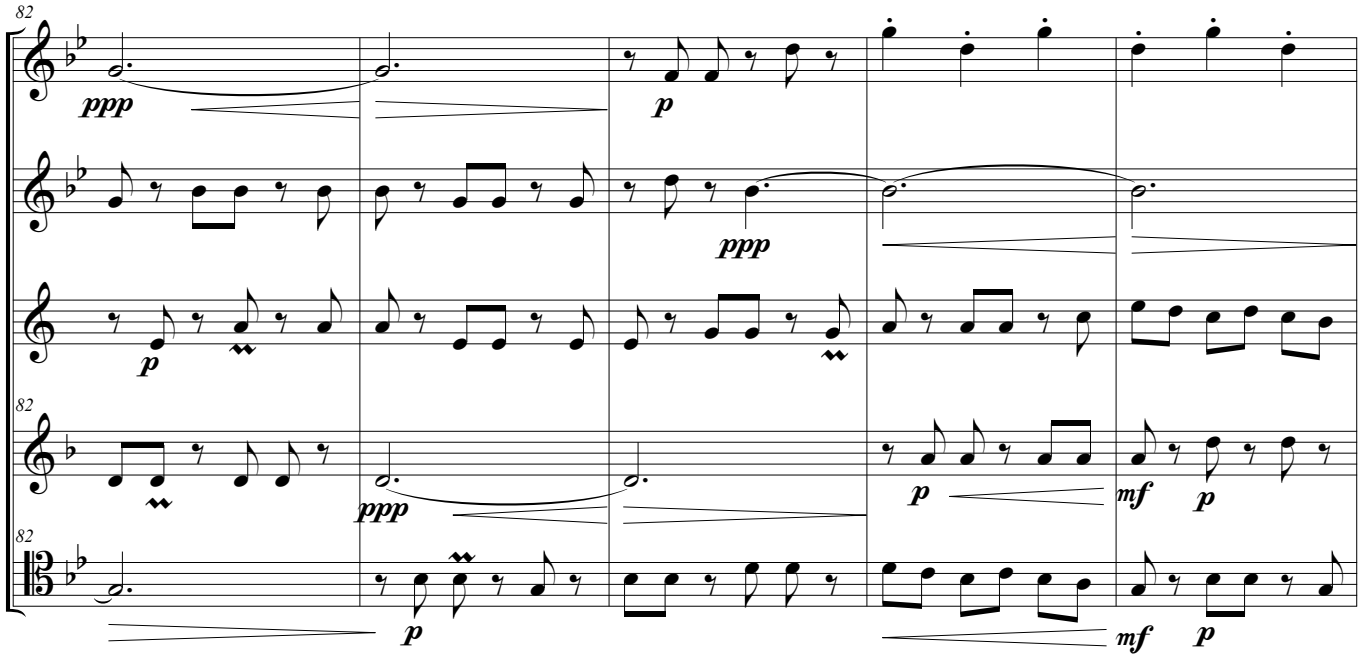

40
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
p
mp
45
mf
ppp

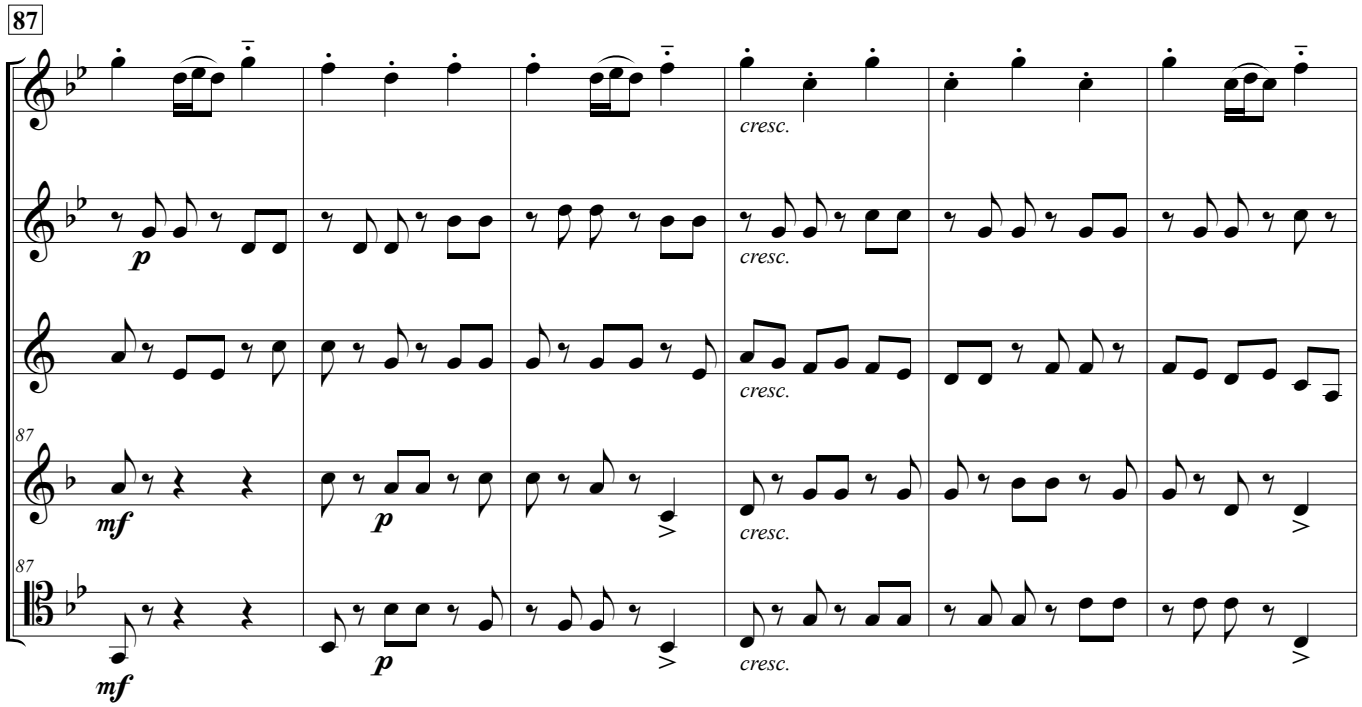

52
Fl.
cresc. poco a poco
Ob.
cresc. poco a poco
B♭ Cl.
cresc. poco a poco
52
Hn.
cresc. poco a poco
mp
p
52
Bsn.
cresc. poco a poco

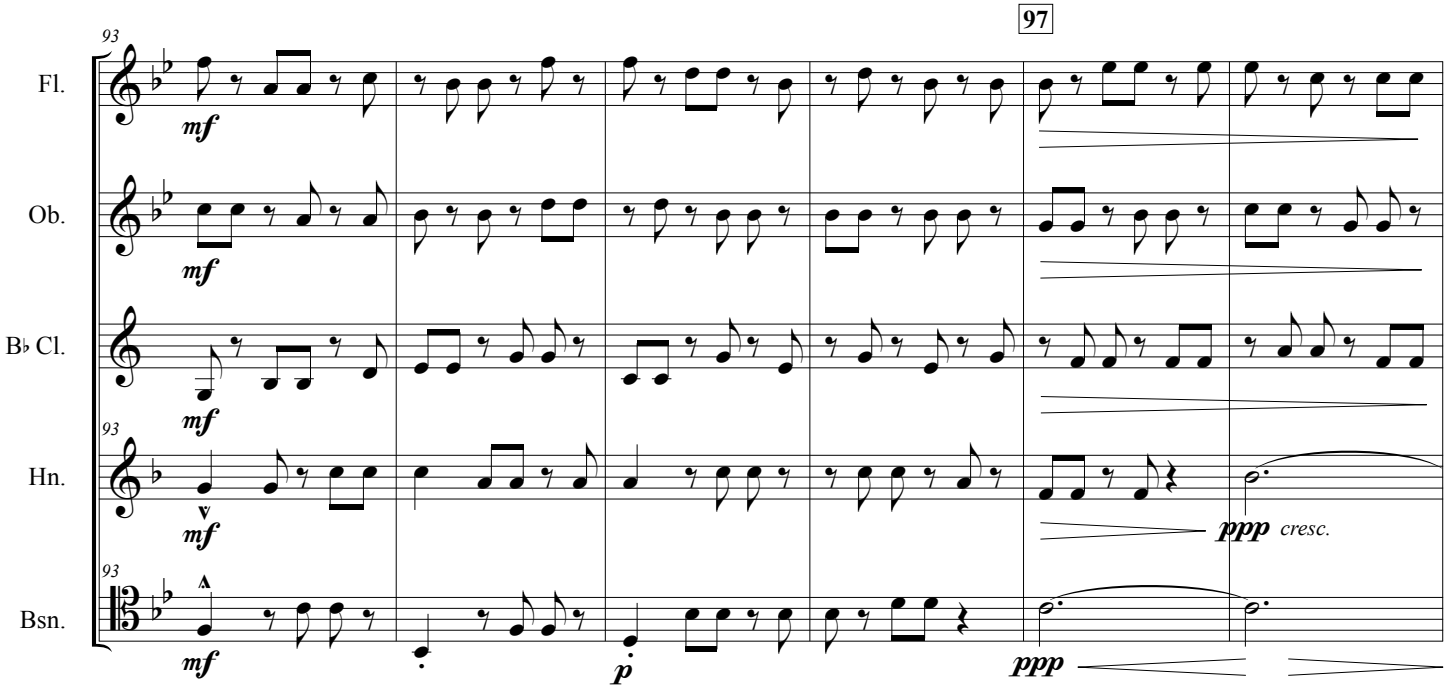

62
59
Fl.
mf
3
mp
Ob.
mf
p
B♭ Cl.
mf
p
59
Hn.
mf
p
59
Bsn.
mf
p
fp

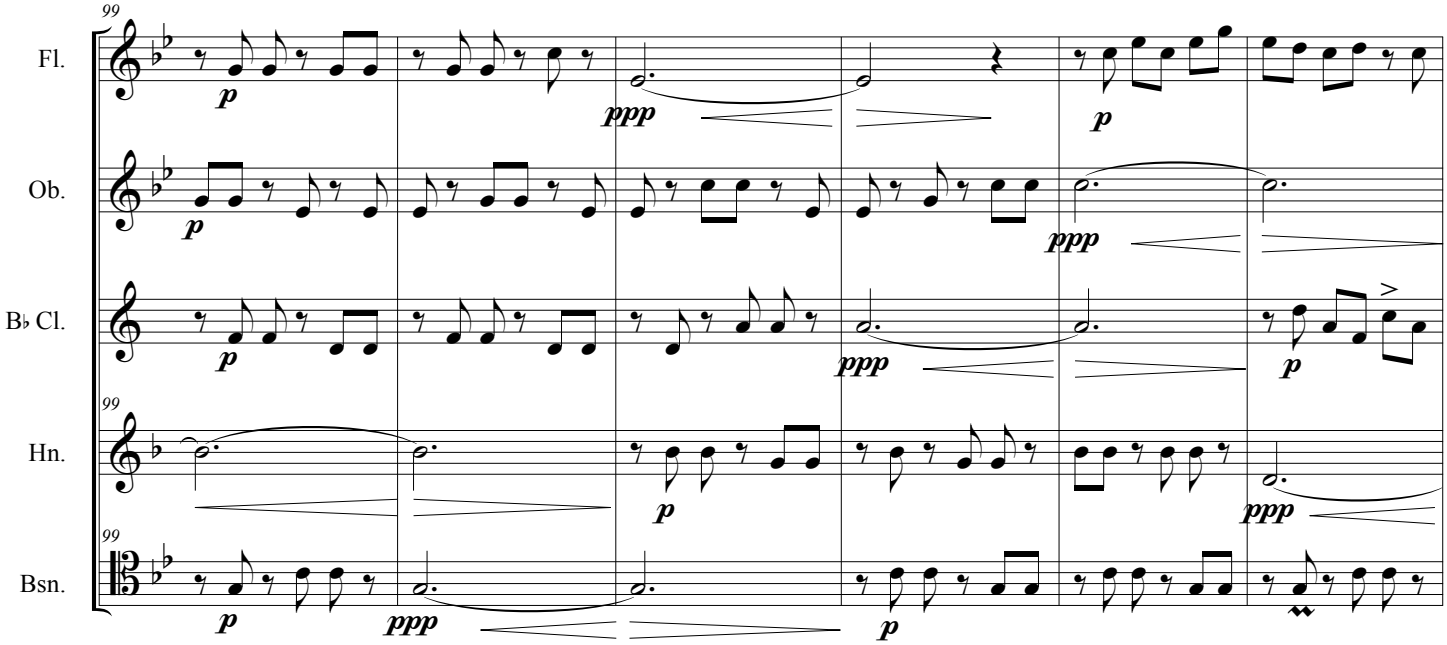

67
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
mf
mp
pp
p
ppp
dim.

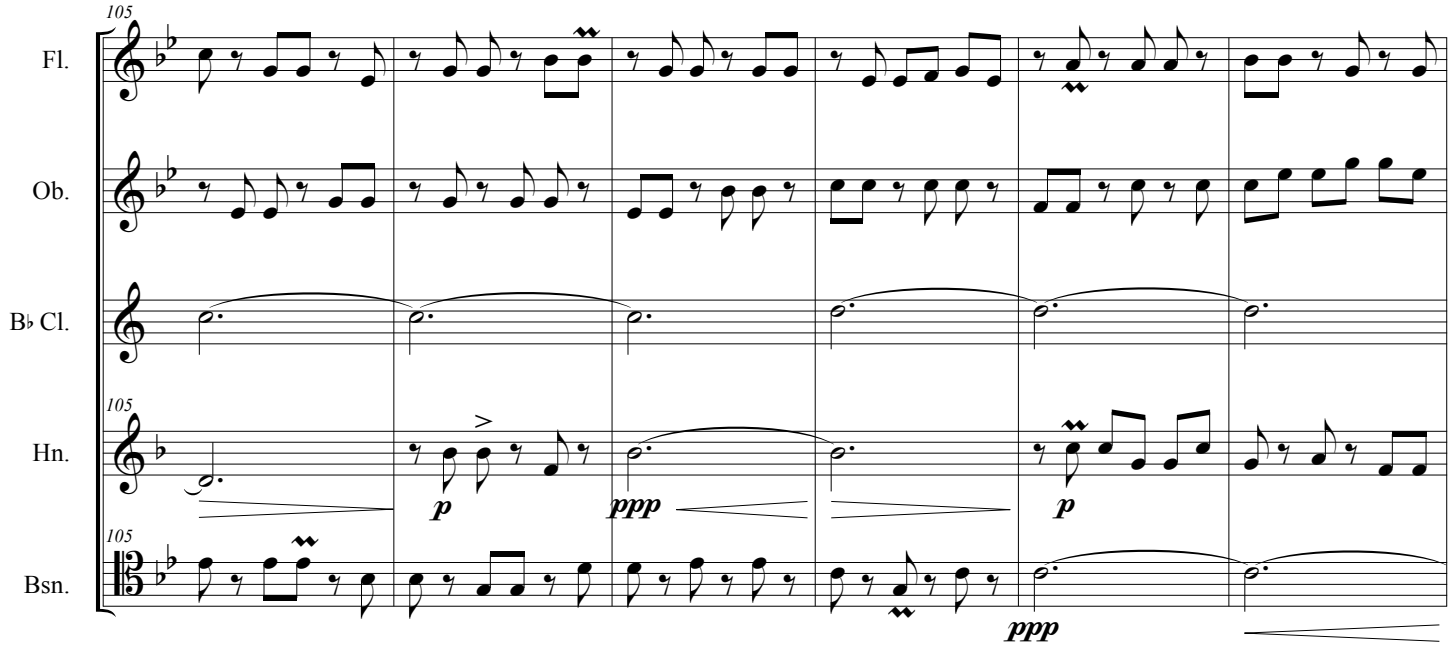

75
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
poco cresc.
mp
pp
p
ppp

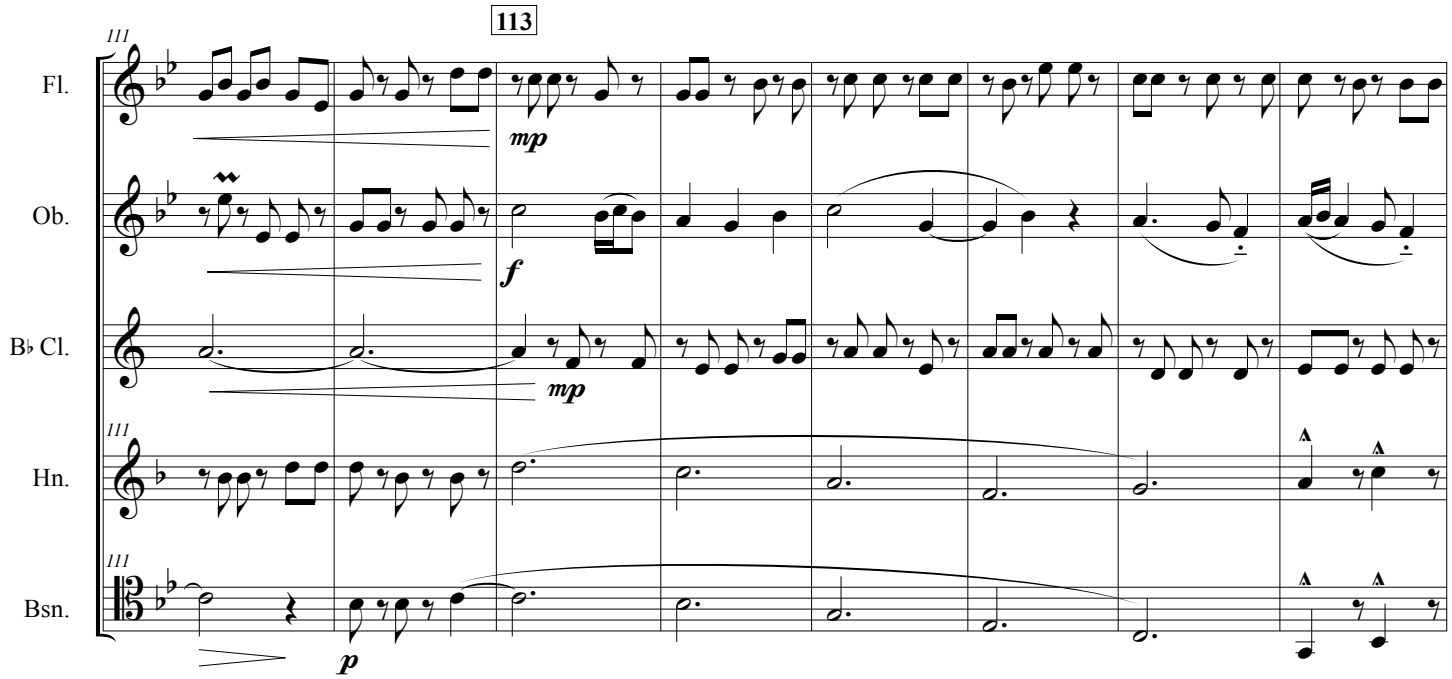

82
Fl.
ppp
p
Ob.
ppp
B♭ Cl.
p
82
Hn.
ppp
p
mf
p
82
Bsn.
p
mf
p

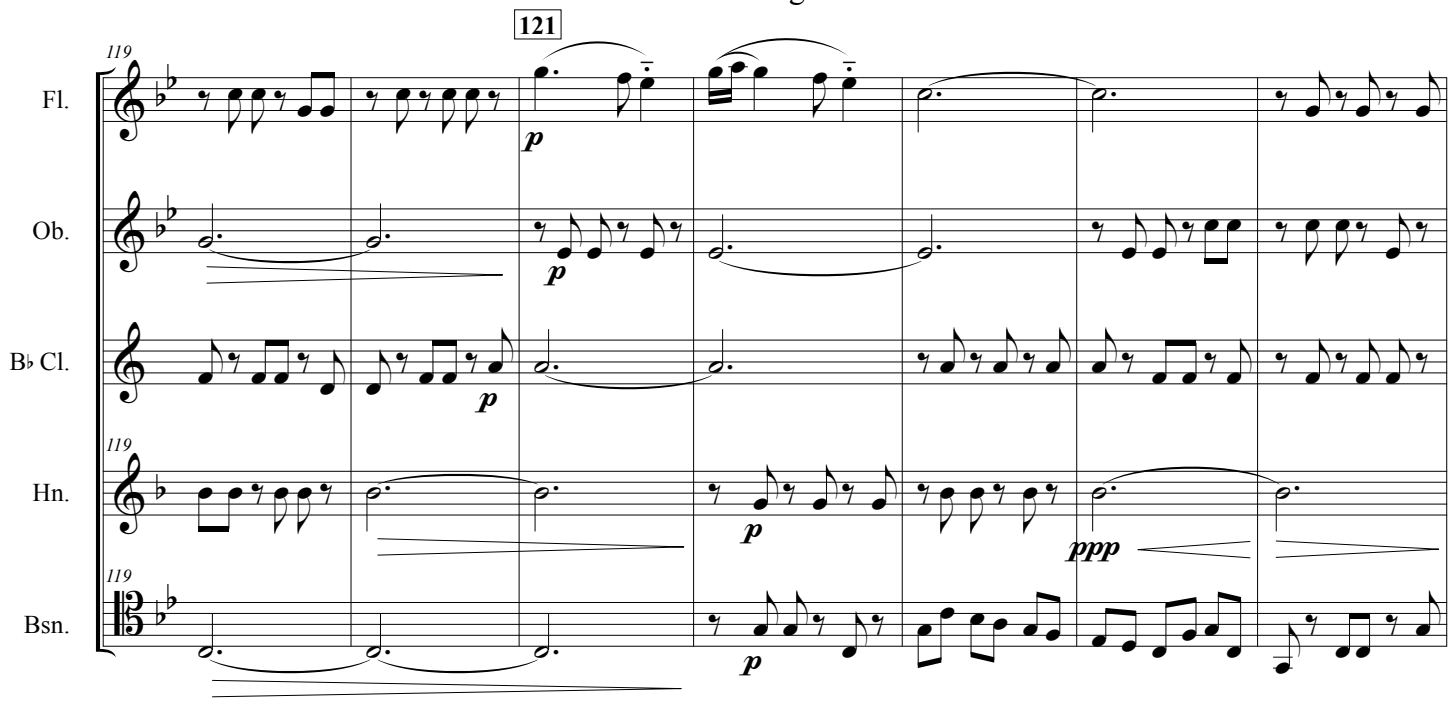

87
Fl.
cresc.
Ob.
p
cresc.
B♭ Cl.
cresc.
87
Hn.
mf
p
cresc.
87
Bsn.
mf
p
cresc.

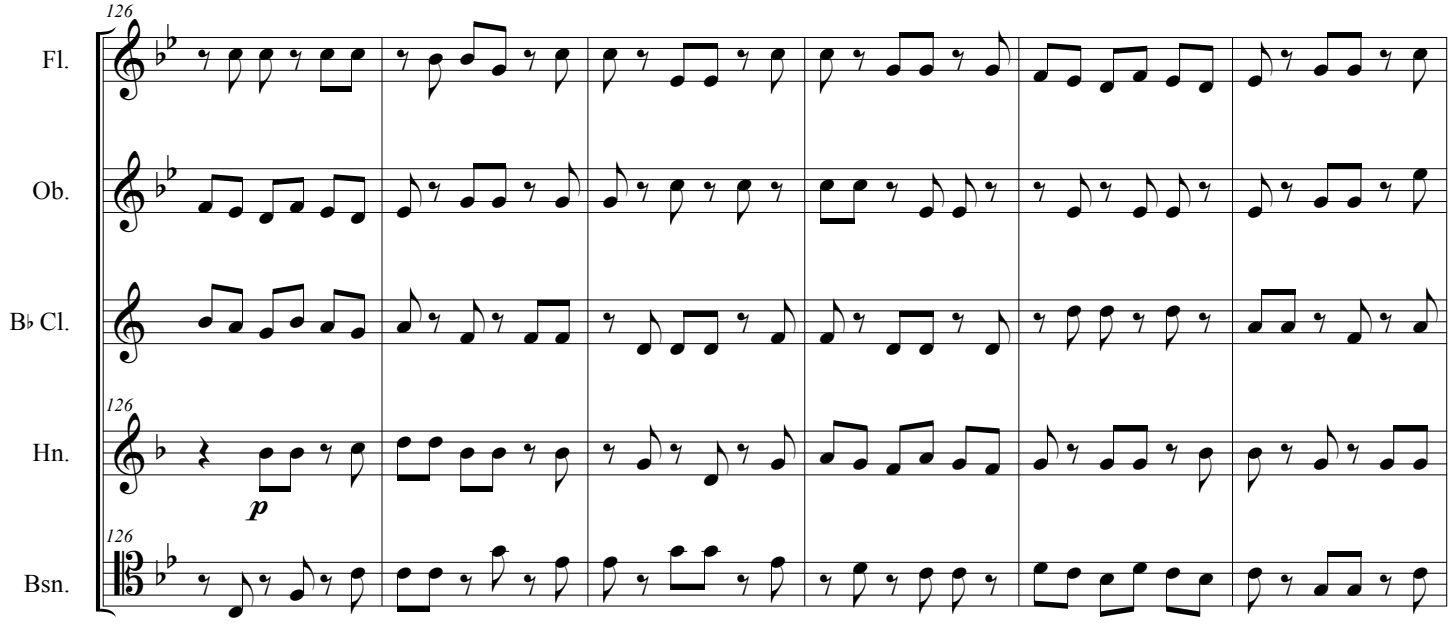

97
93
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
mf
p
ppp
cresc.

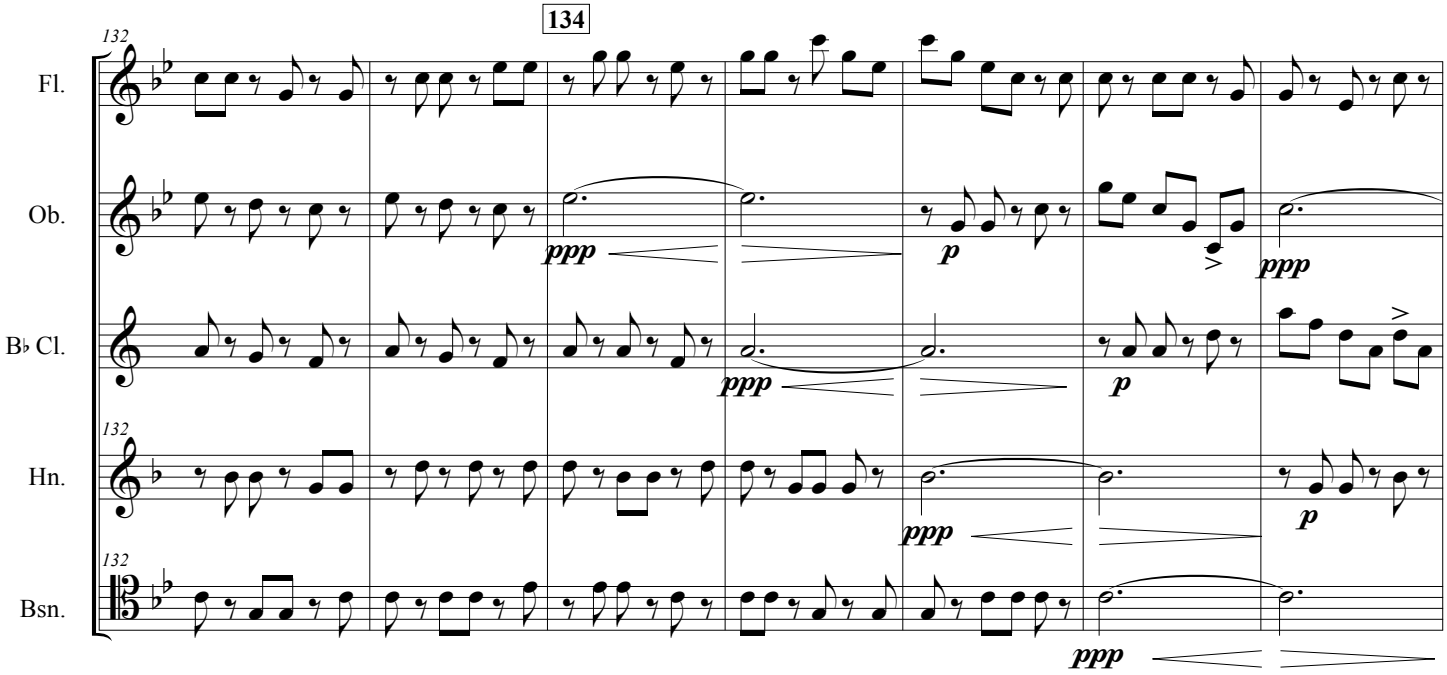

99
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
p
ppp

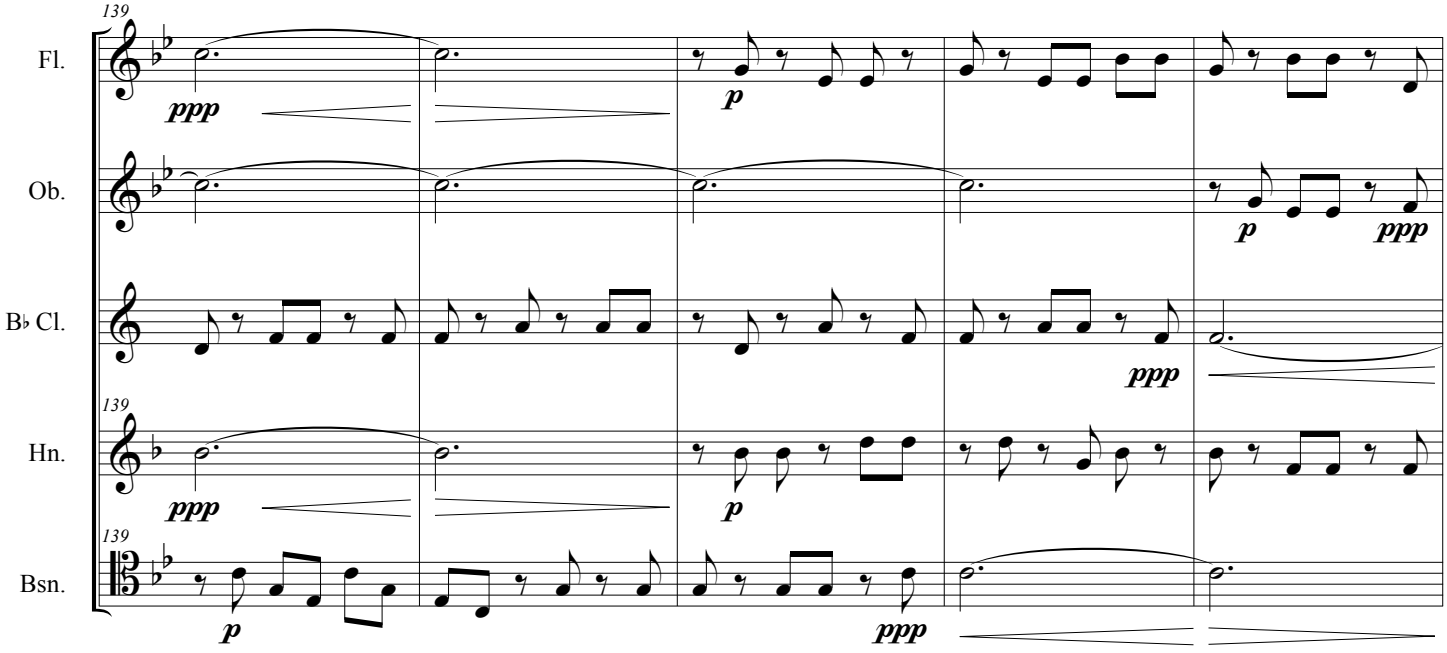

105
Fl.
Ob.
B♭ Cl.
105
Hn.
105
Bsn.
p
ppp
p
ppp

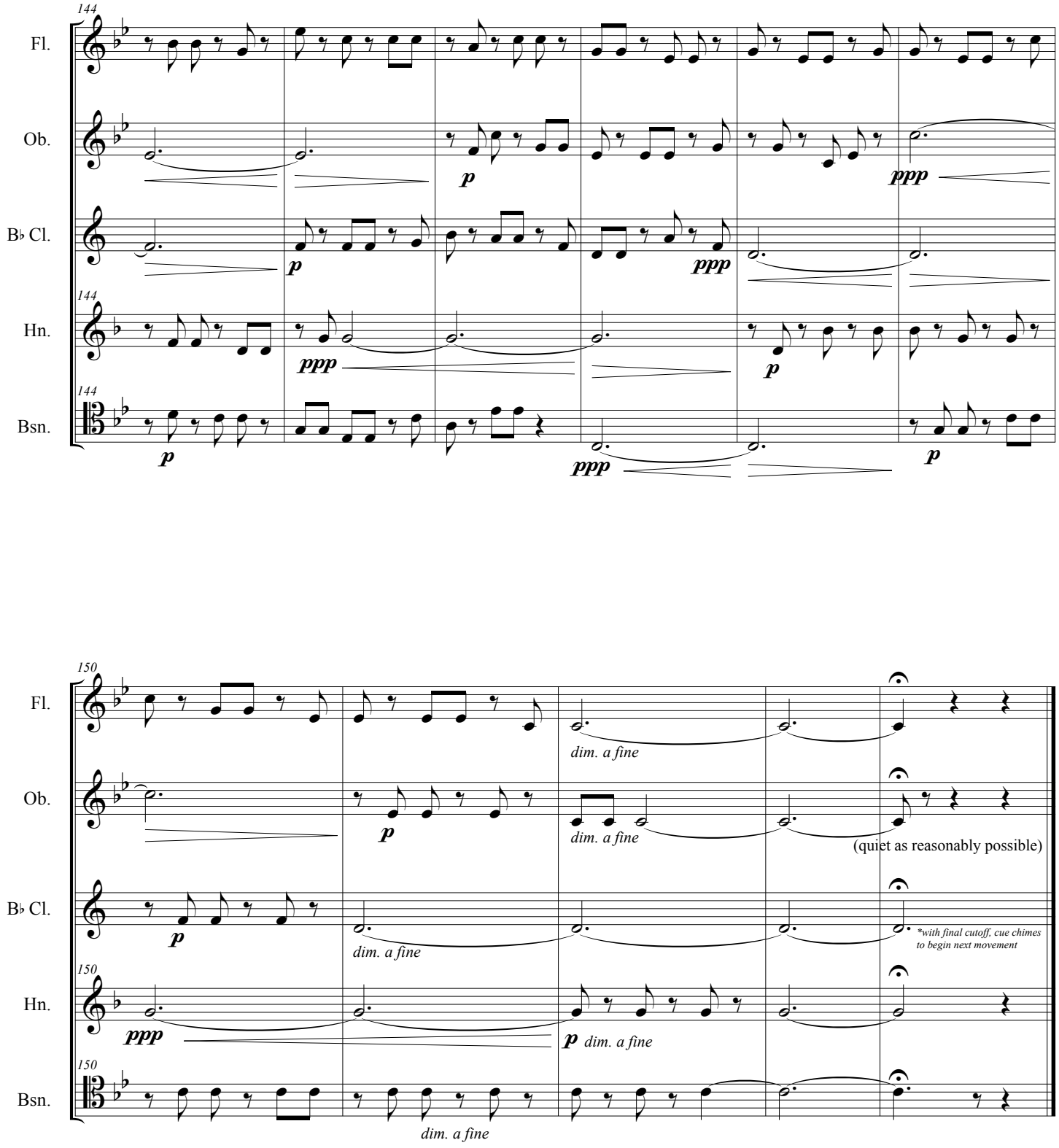

113
111
Fl.
mp
Ob.
f
B♭ Cl.
mp
111
Hn.
111
Bsn.
p


121
119
Fl.
Ob.
B♭ Cl.
119
Hn.
119
Bsn.
p
p
p
p
p
ppp


126
Fl.
Ob.
B♭ Cl.
126
Hn.
126
Bsn.
p


134
132
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
ppp
p

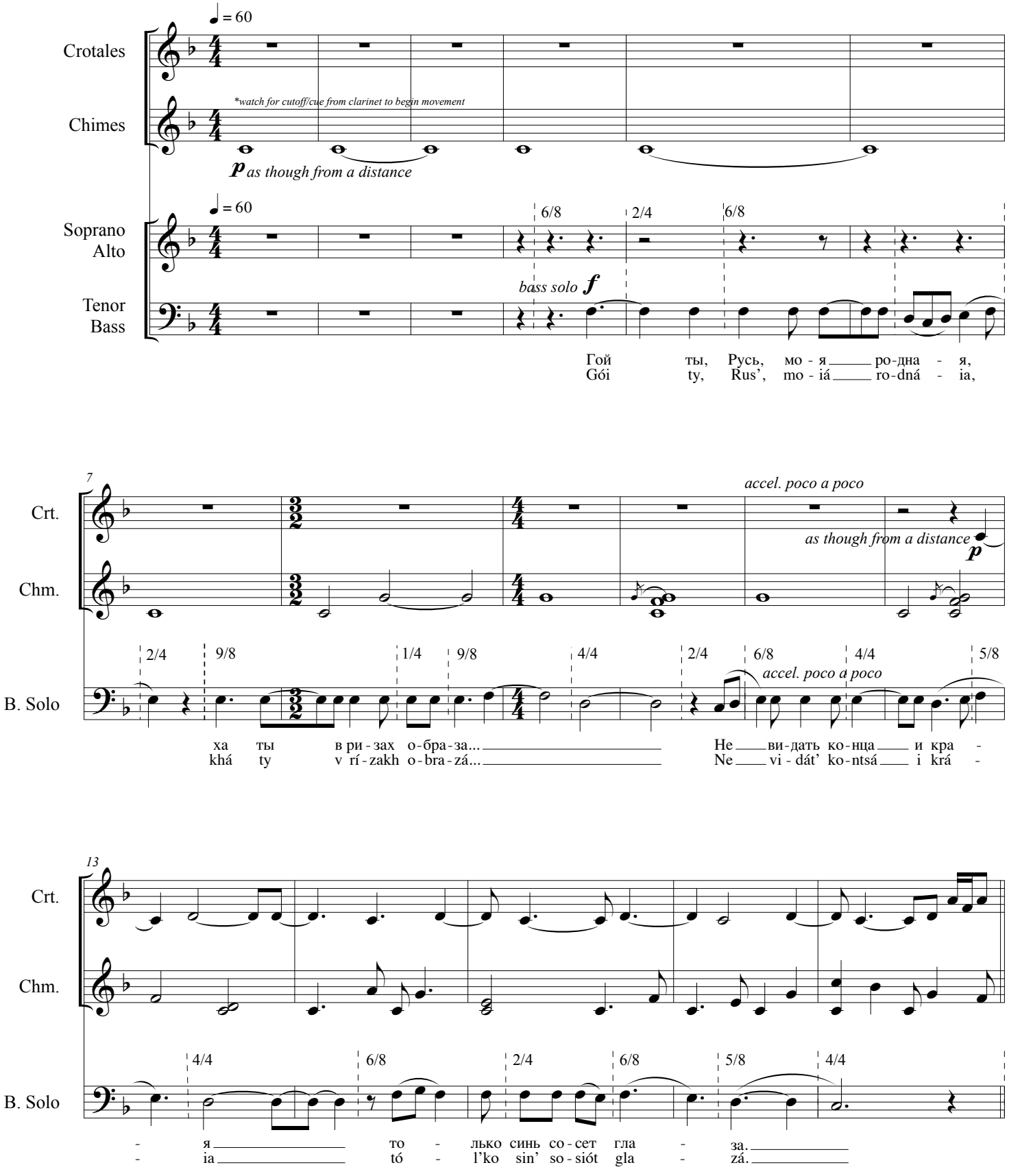

139
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
ppp
p

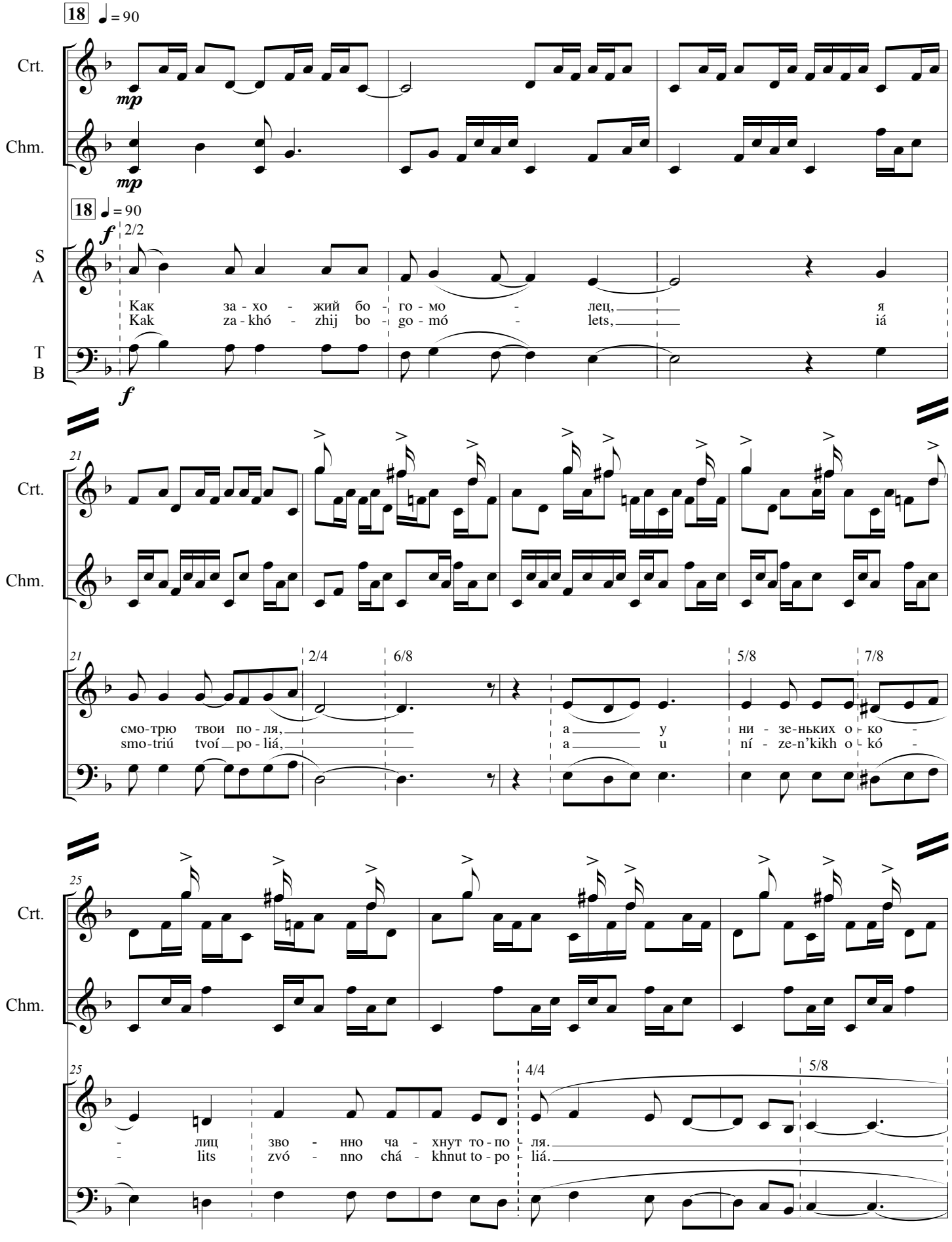

144
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
p
ppp
150
dim. a fine
(quiet as reasonably possible)
*with final cutoff, cue chimes to begin next movement

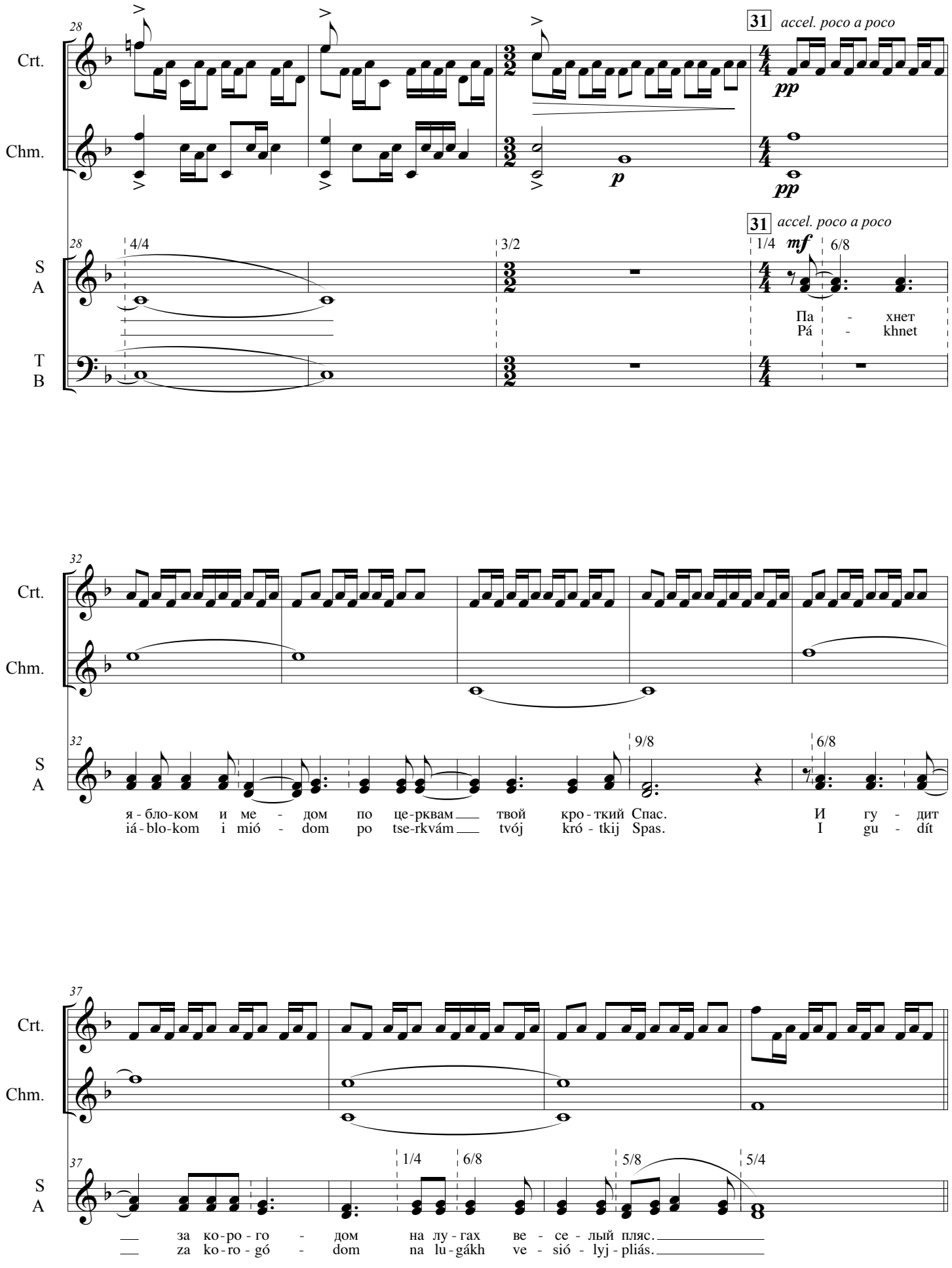
VII. Motherland

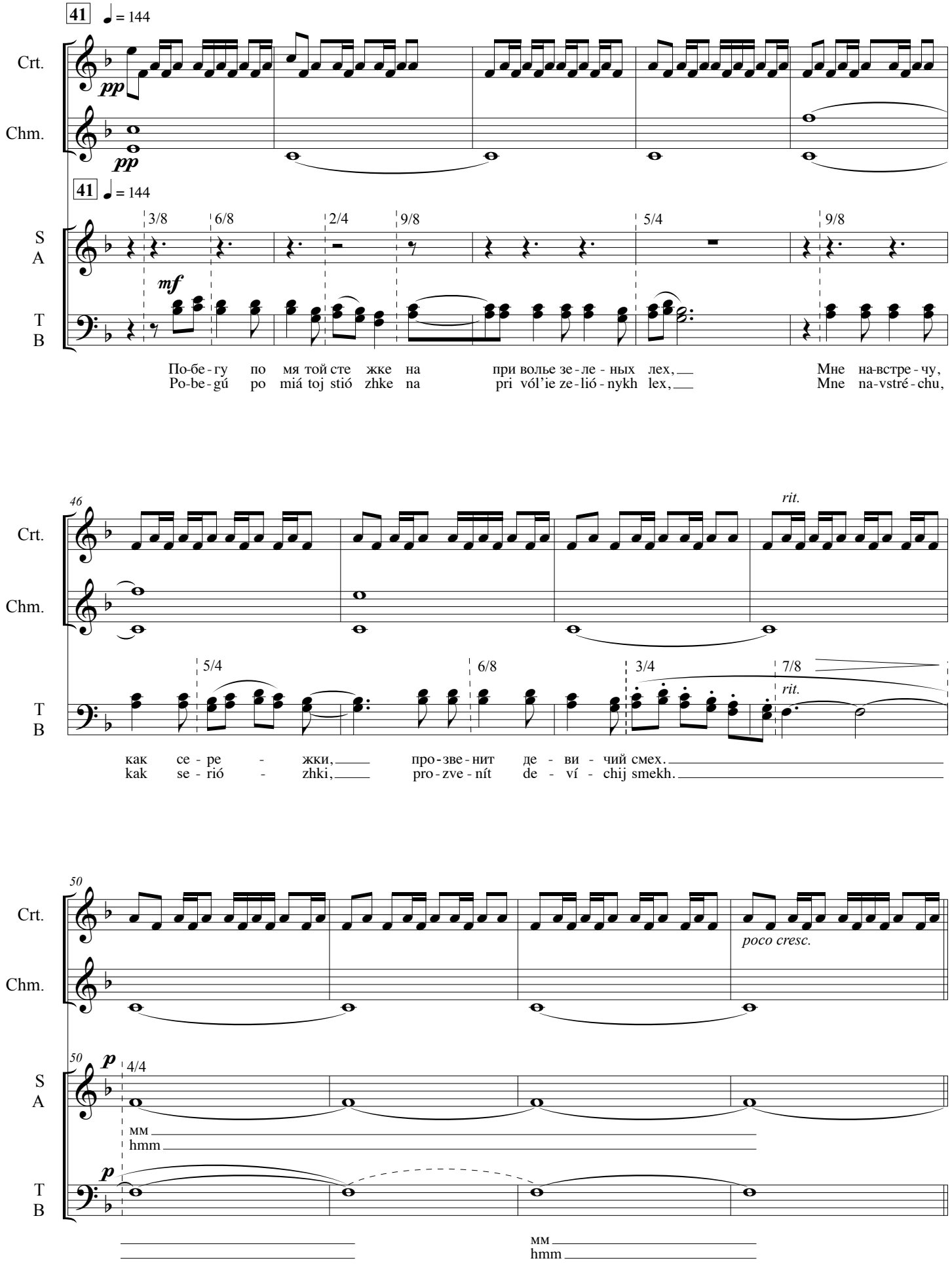
Sergei Esenin

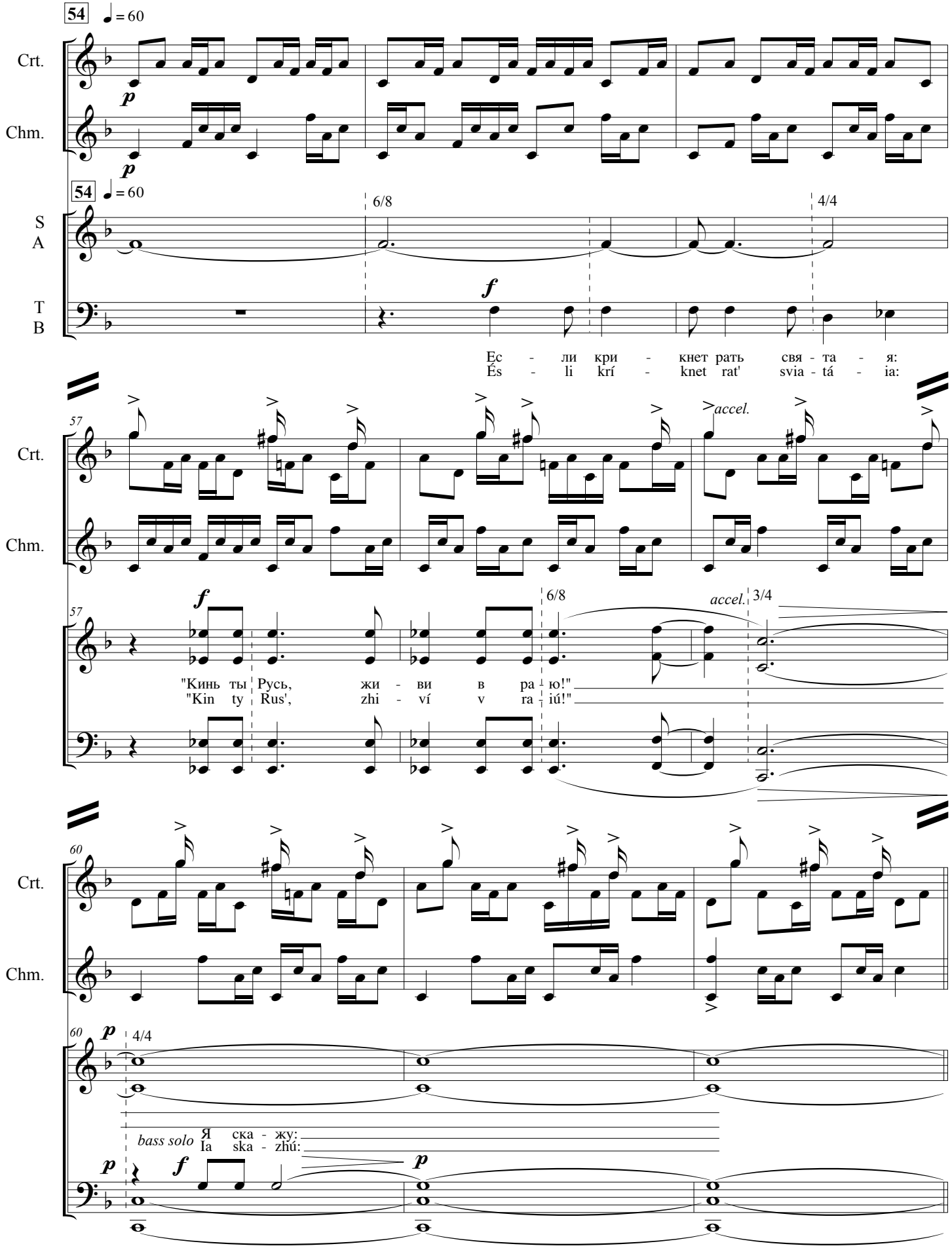
Tr. Marat Sunatullov

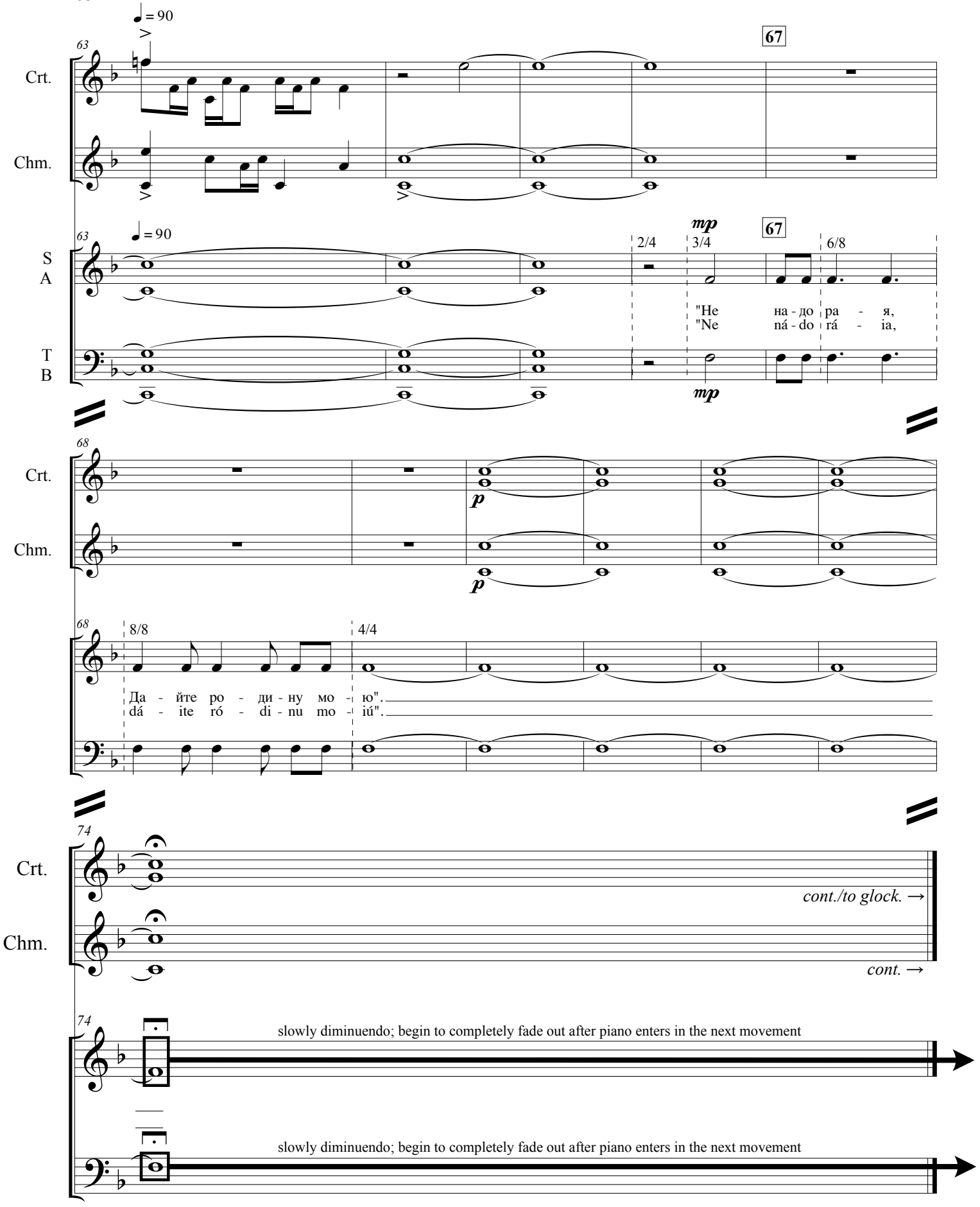



18 ♩ = 90
Crt.
Chm.
mp
mp
18 ♩ = 90
f
2/2
S
A
T
B
Как за - хо - жий бо - го - мо - лец, я
Kak za - khó - zhij bo - go - mó - lets, iá
f
21
Crt.
Chm.
21
2/4
6/8
5/8
7/8
смо-трю твои по - ля, а у ни - зе-ньких о - ко -
smo-triú tvoí po - liá, a u ní - ze-n'kikh o - kó -
25
Crt.
Chm.
25
4/4
5/8
- лиц зво - нно ча - хнут то - по - ля.
- lits zvó - nno chá - khnut to - po - liá.

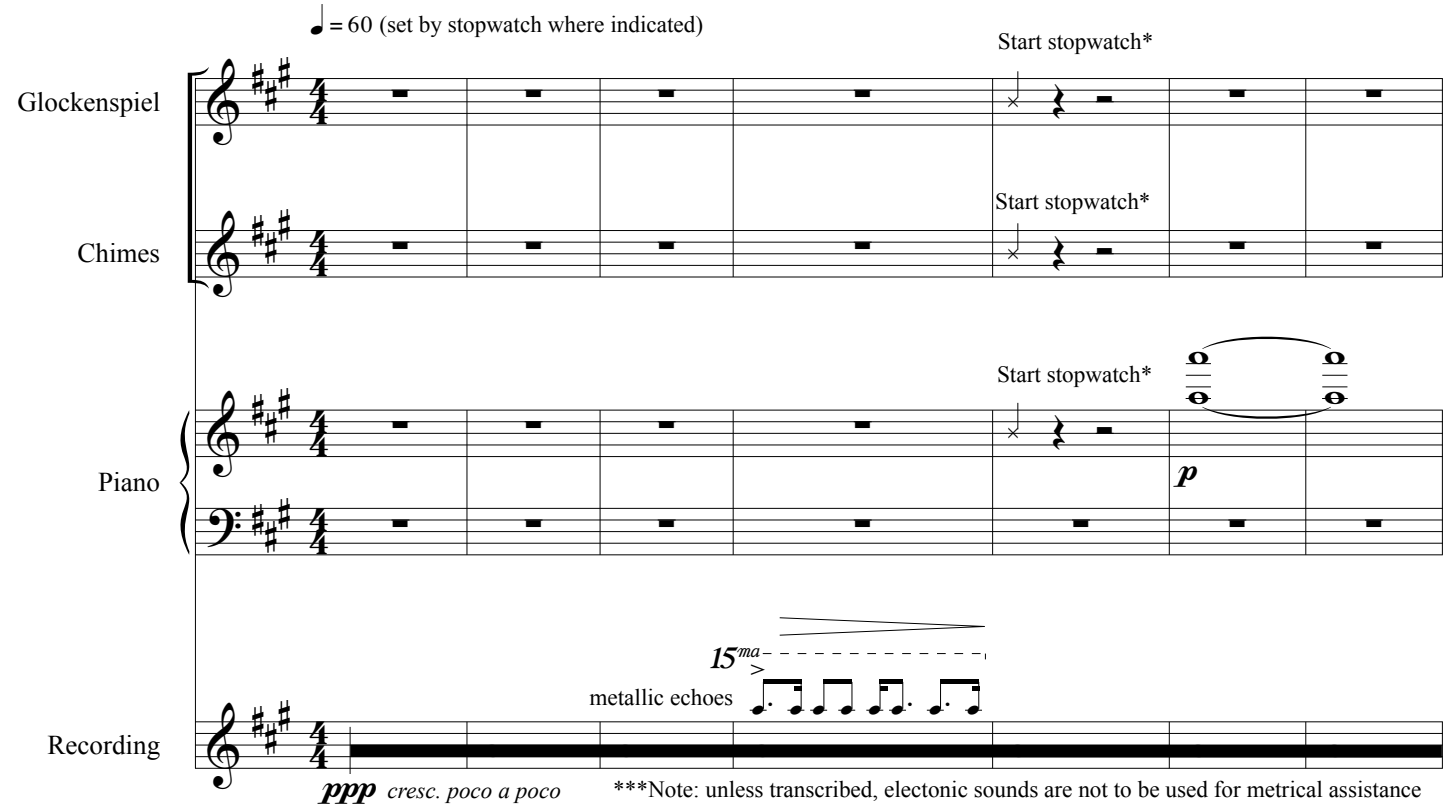

28
Crt.
Chm.
31 accel. poco a poco
pp
p
pp
S
A
T
B
4/4
3/2
1/4
mf
6/8
Па - хнет
Pá - khnet
32
9/8
6/8
я - бло-ком и ме - дом по це-рквам твой кро - ткий Спас.
iá - blo-kom i mió - dom po tse-rkvám tvój kró - tkij Spas.
И гу - дит
I gu - dít
37
1/4
6/8
5/8
5/4
за ко-ро - го - дом на лу - гах ве - се - лый пляс.
za ko-ro - gó - dom na lu - gákh ve - sió - lyj - pliás.

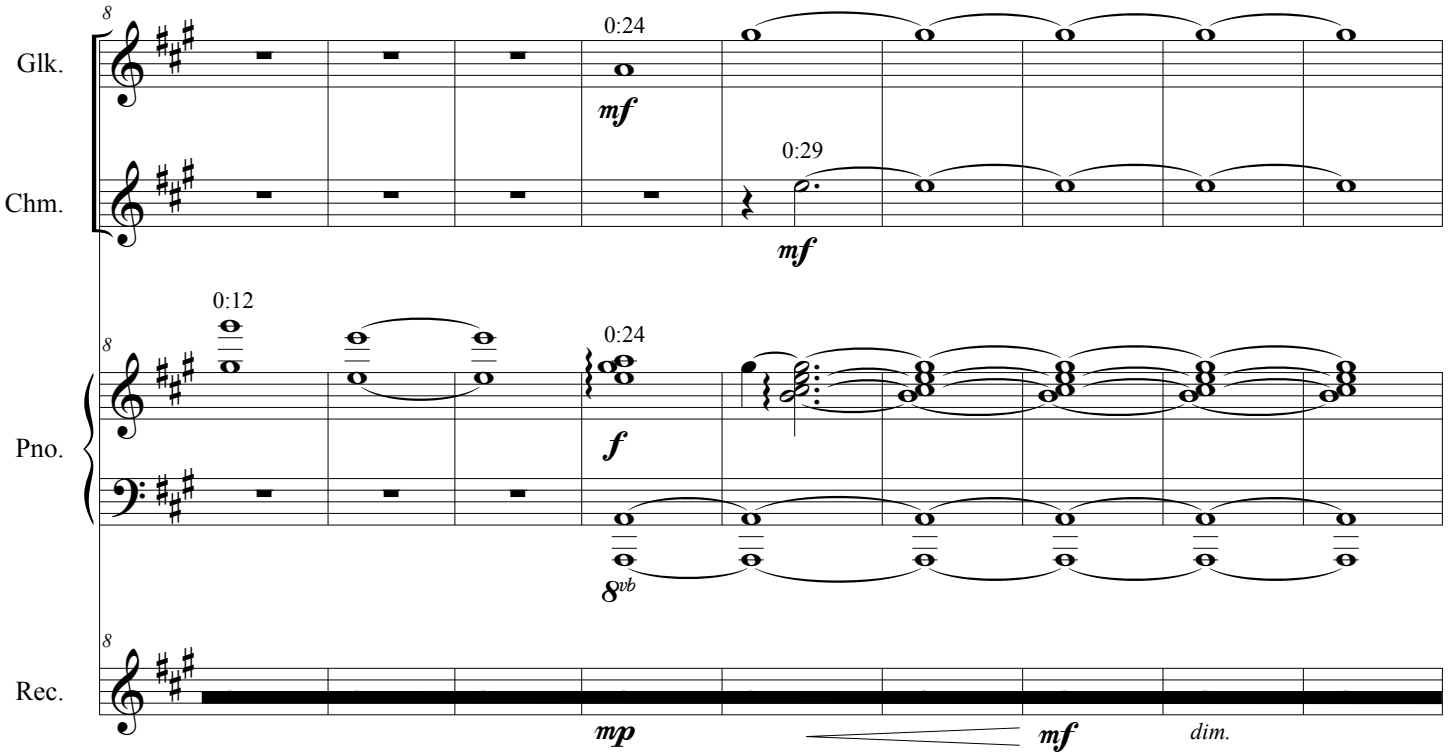

41 ♩ = 144
Crt.
Chm.
pp
pp
41 ♩ = 144
S
A
T
B
3/8
6/8
2/4
9/8
5/4
9/8
mf
По-бе-гу по мя той сте жке на при волье зе-ле-ных лех, Мне на-встре-чу,
Po-be-gú po miá toj stió zhke na pri vól'ie ze-lió-nykh lex, Mne na-vstré-chu,
46
rit.
Crt.
Chm.
T
B
5/4
6/8
3/4
7/8
rit.
как се-ре-жки, про-зве-нит де-ви-чий смех.
kak se-rió-zhki, pro-zve-nít de-ví-chij smekh.
50
Crt.
poco cresc.
Chm.
50
p
4/4
S
A
мм
hmm
p
T
B
мм
hmm

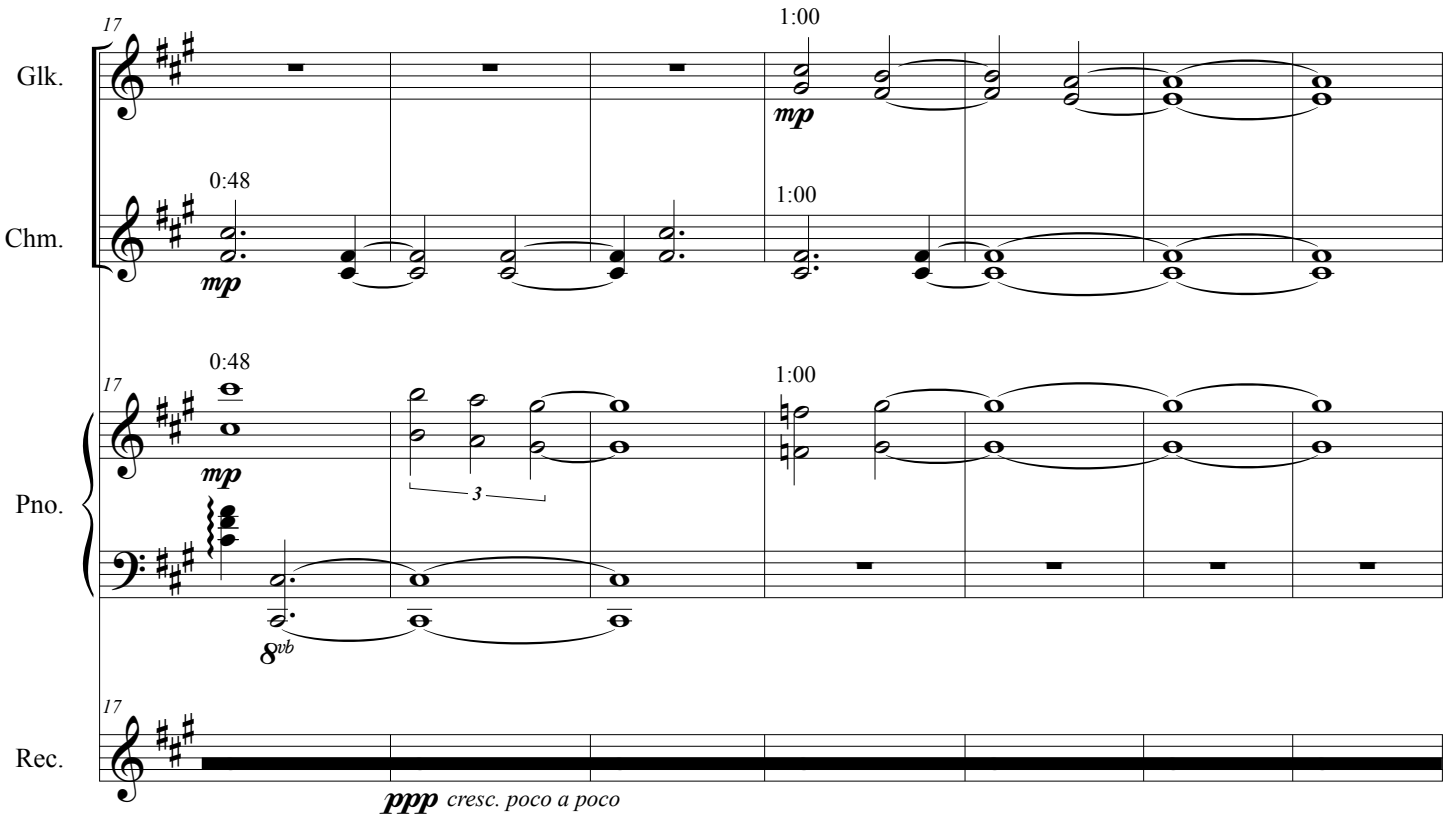

54 ♩= 60
Crt.
Chm.
S
A
T
B
6/8
4/4
Ес - ли кри - кнет рать свя - та - я:
És - li krí - knet rat' svia - tá - ia:
57
accel.
"Кинь ты Русь, жи - ви в ра - ю!"
"Kin ty Rus', zhi - ví v ra - iú!"
60
bass solo Я ска - жу:
Ia ska - zhú:

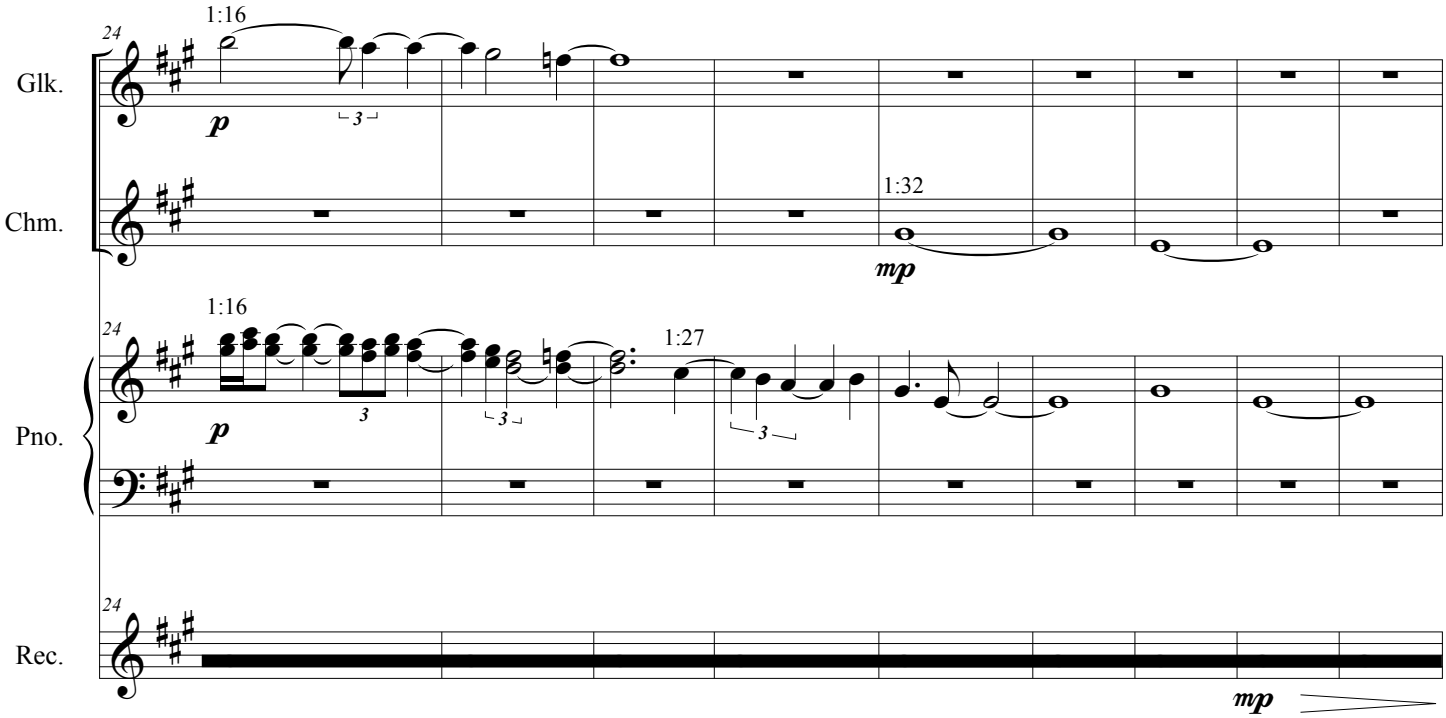

♩ = 90
63
Crt.
Chm.
67
S
A
T
B
mp
2/4
3/4
6/8
"Не на - до ра - я,
"Ne ná - do rá - ia,
68
p
8/8
4/4
Да - йте ро - ди - ну мо - ю".
dá - ite ró - di - nu mo - iú".
74
cont./to glock. →
cont. →
slowly diminuendo; begin to completely fade out after piano enters in the next movement
slowly diminuendo; begin to completely fade out after piano enters in the next movement

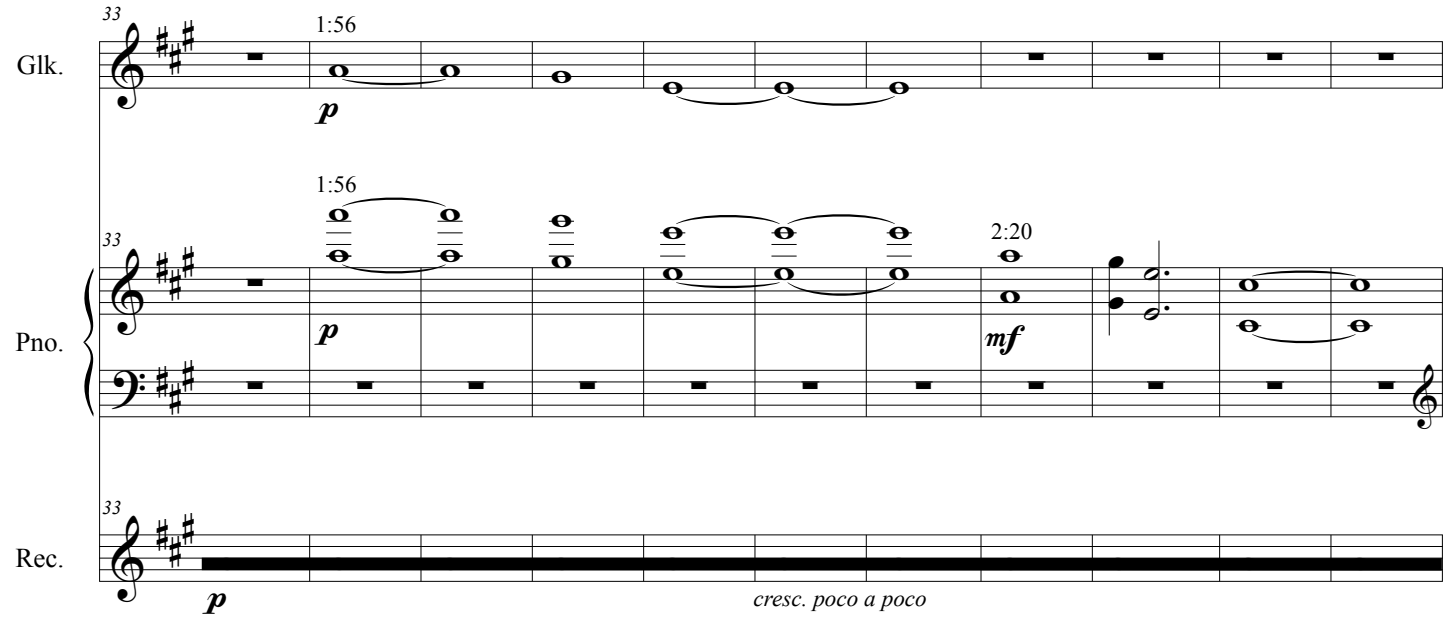
VIII. Crystalline Walls

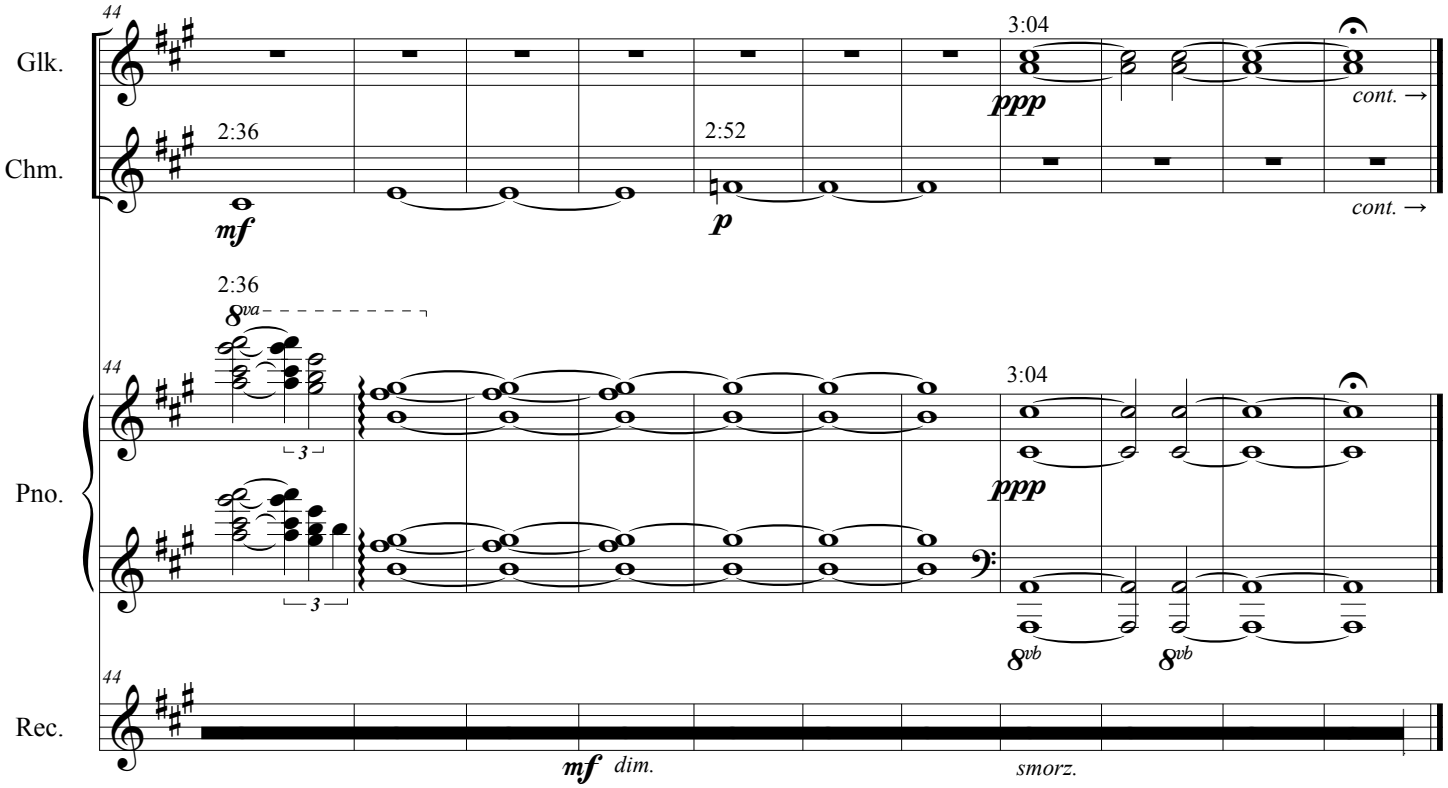




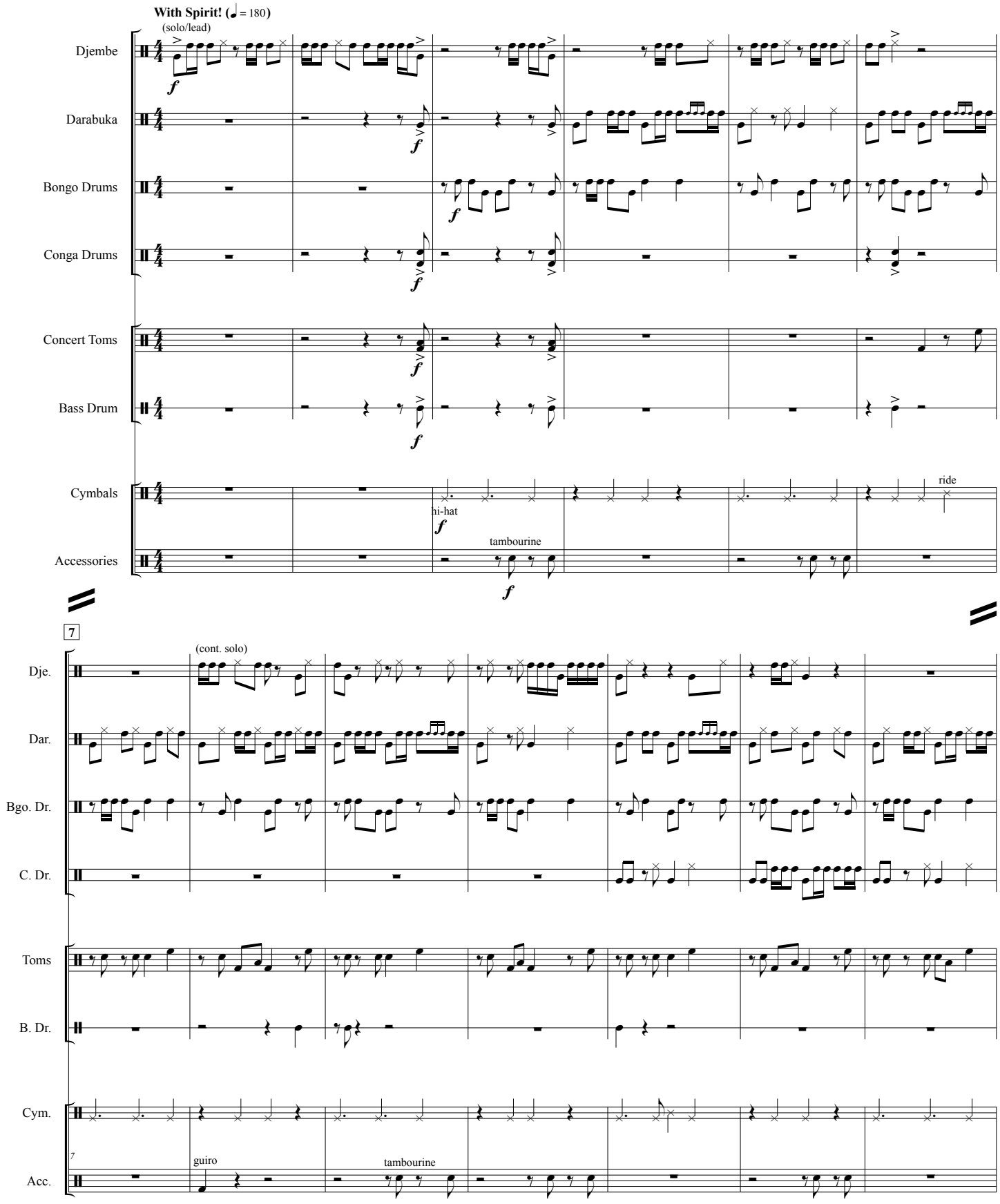

17
Glk.
Chm.
Pno.
Rec.
0:48
1:00
mp
8vb
ppp cresc. poco a poco

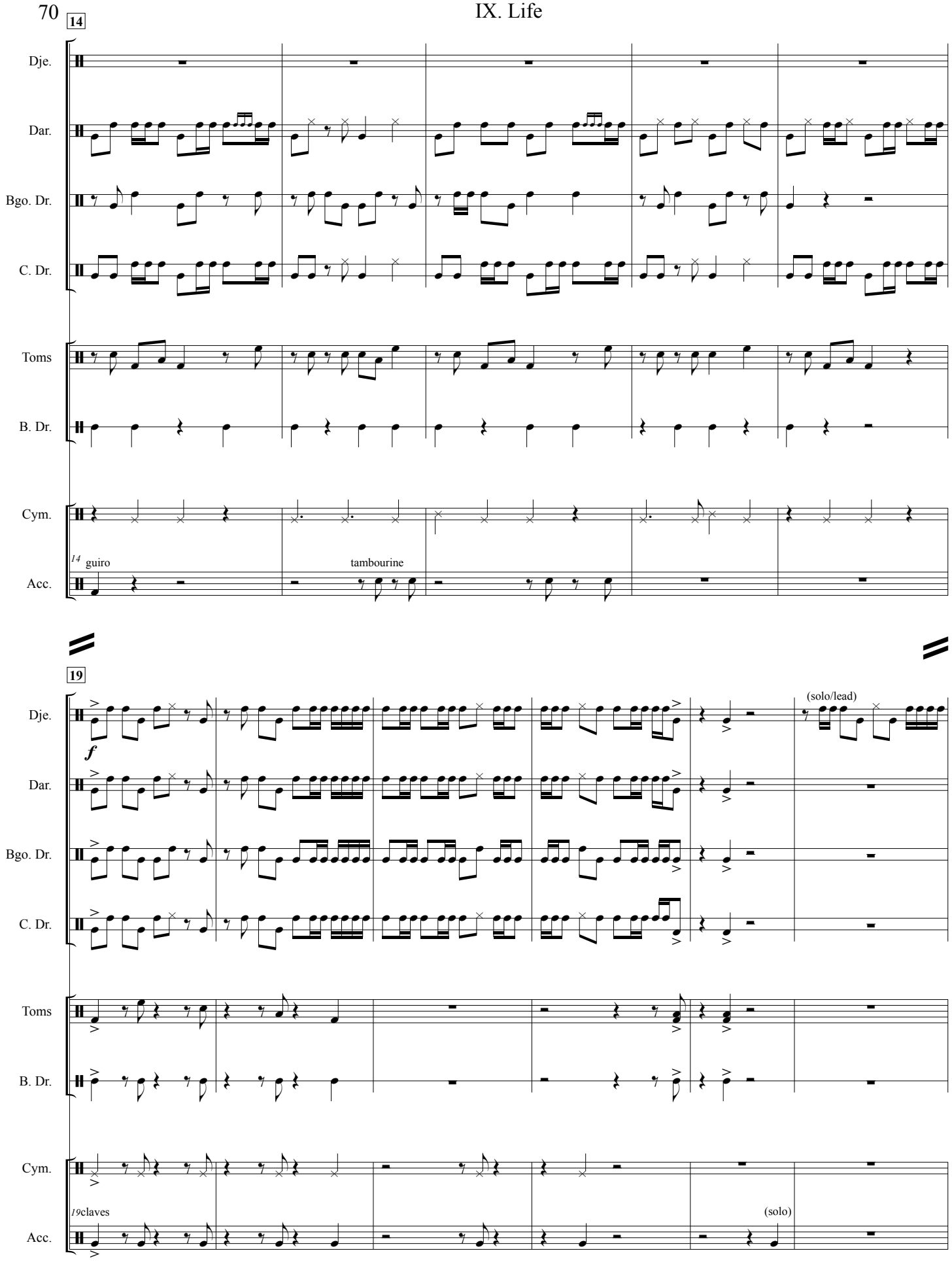

24
Glk.
Chm.
Pno.
Rec.
1:16
1:27
1:32
p
mp

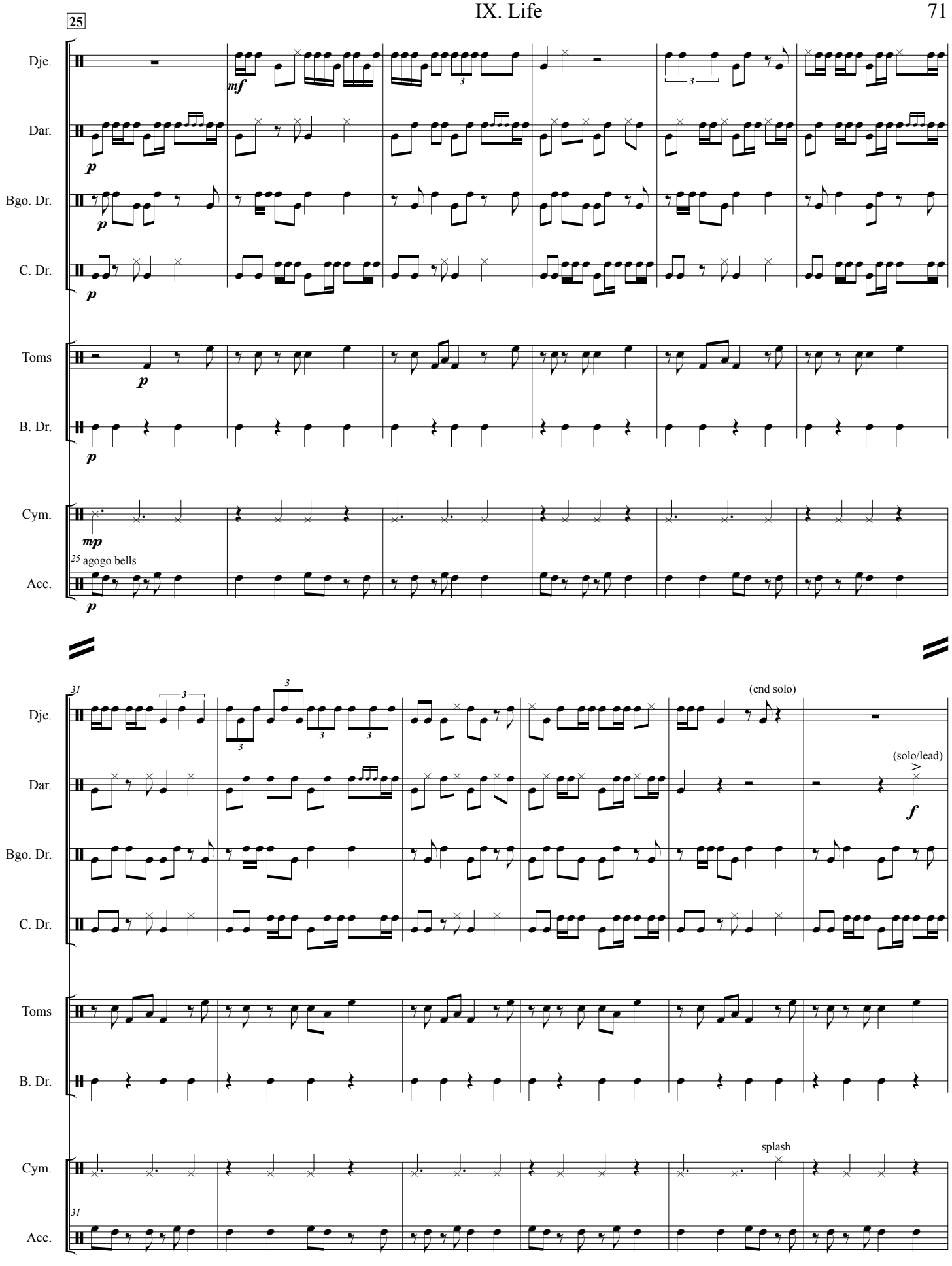

33
Glk.
1:56
p
1:56
33
Pno.
p
2:20
mf
33
Rec.
p
cresc. poco a poco

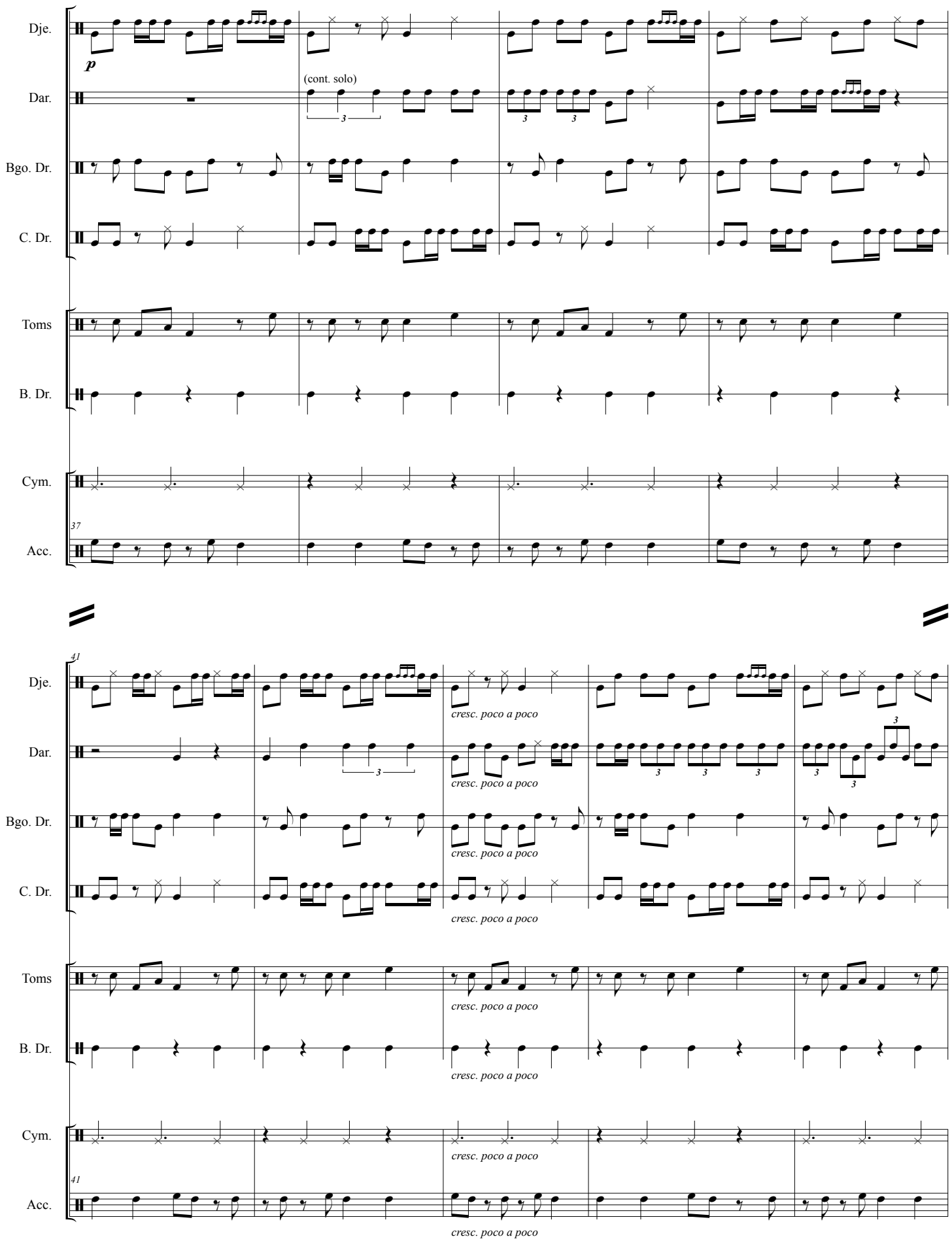

44
Glk.
3:04
ppp
cont. →
Chm.
2:36
mf
2:52
p
cont. →
2:36
8va
44
Pno.
3:04
ppp
8vb
8vb
44
Rec.
mf dim.
smorz.

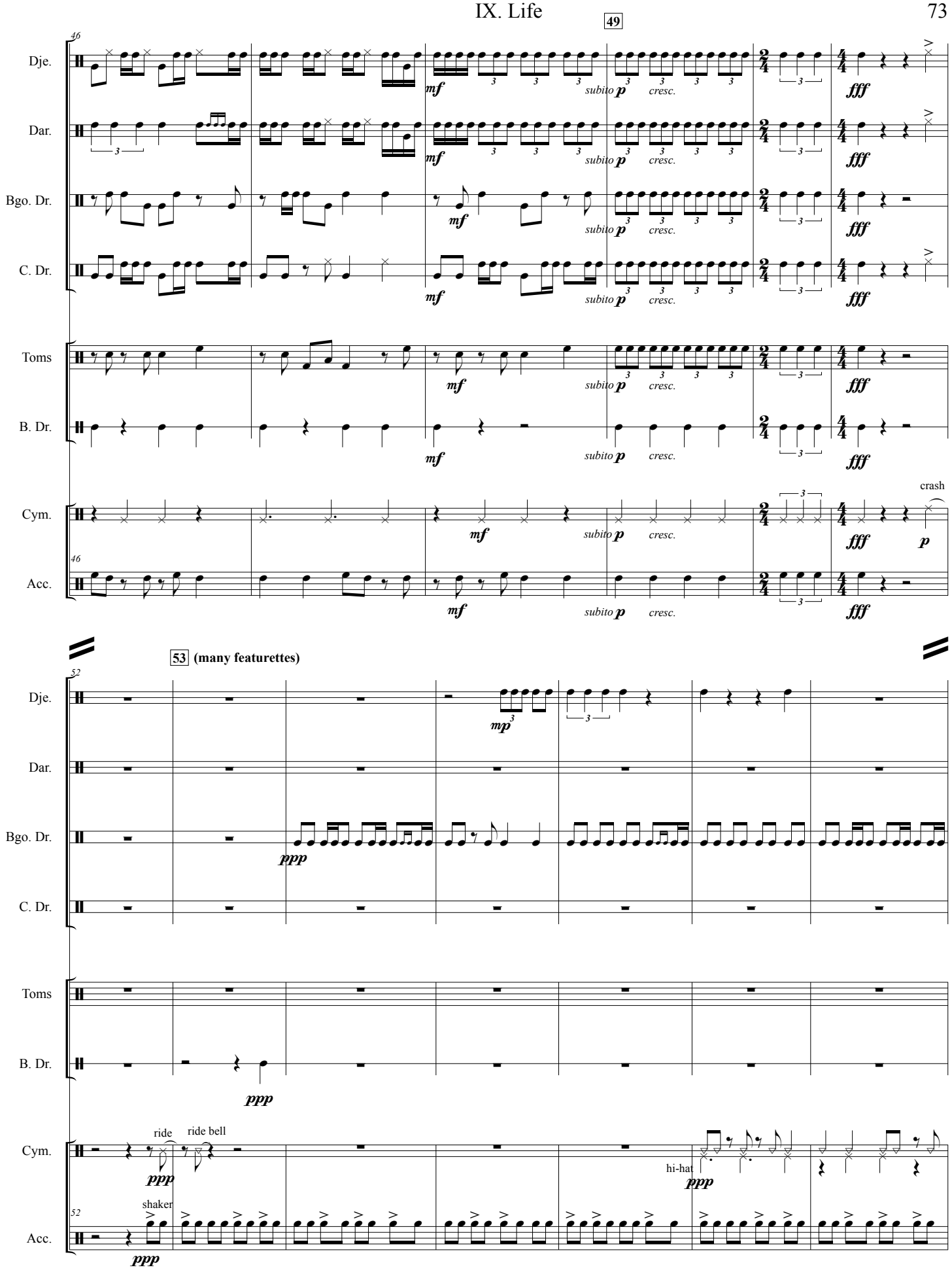
IX. Life

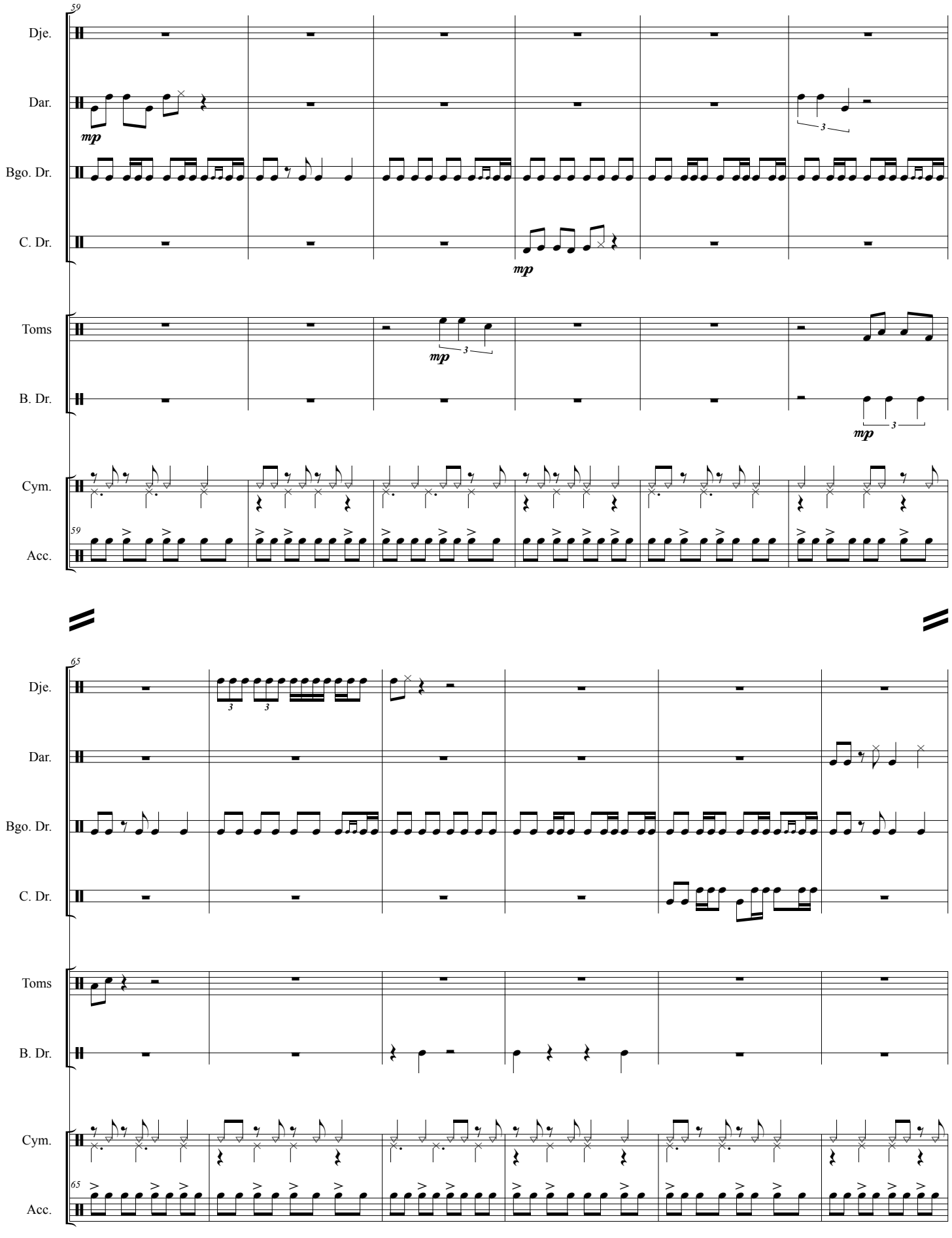

With Spirit! (♩ = 180)
(solo/lead)
Djembe
Darabuka
Bongo Drums
Conga Drums
Concert Toms
Bass Drum
Cymbals
hi-hat
ride
Accessories
tambourine
7
(cont. solo)
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.
guiro
tambourine

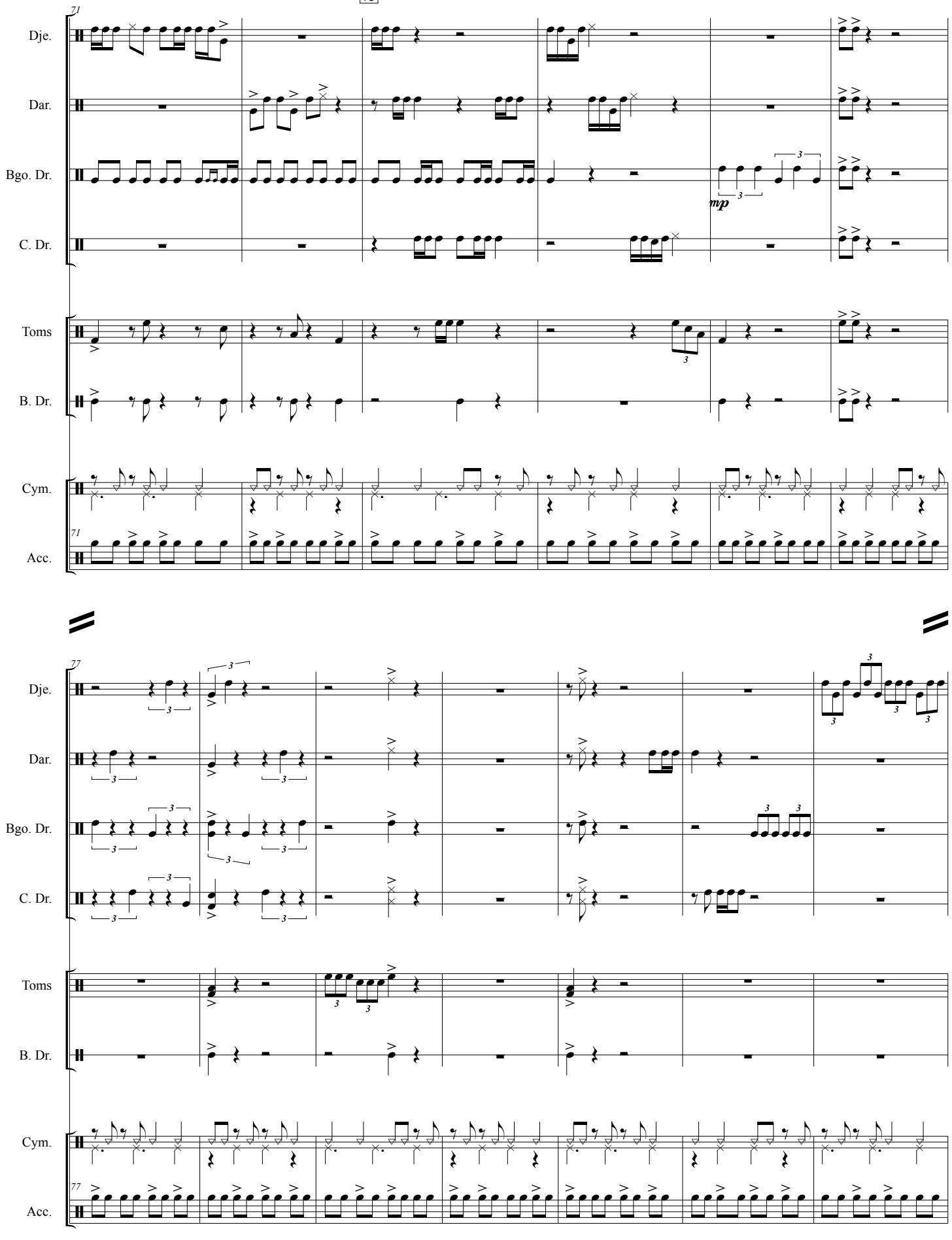

14
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
14 guiro
tambourine
Acc.
19
Dje.
f
(solo/lead)
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
19claves
(solo)
Acc.

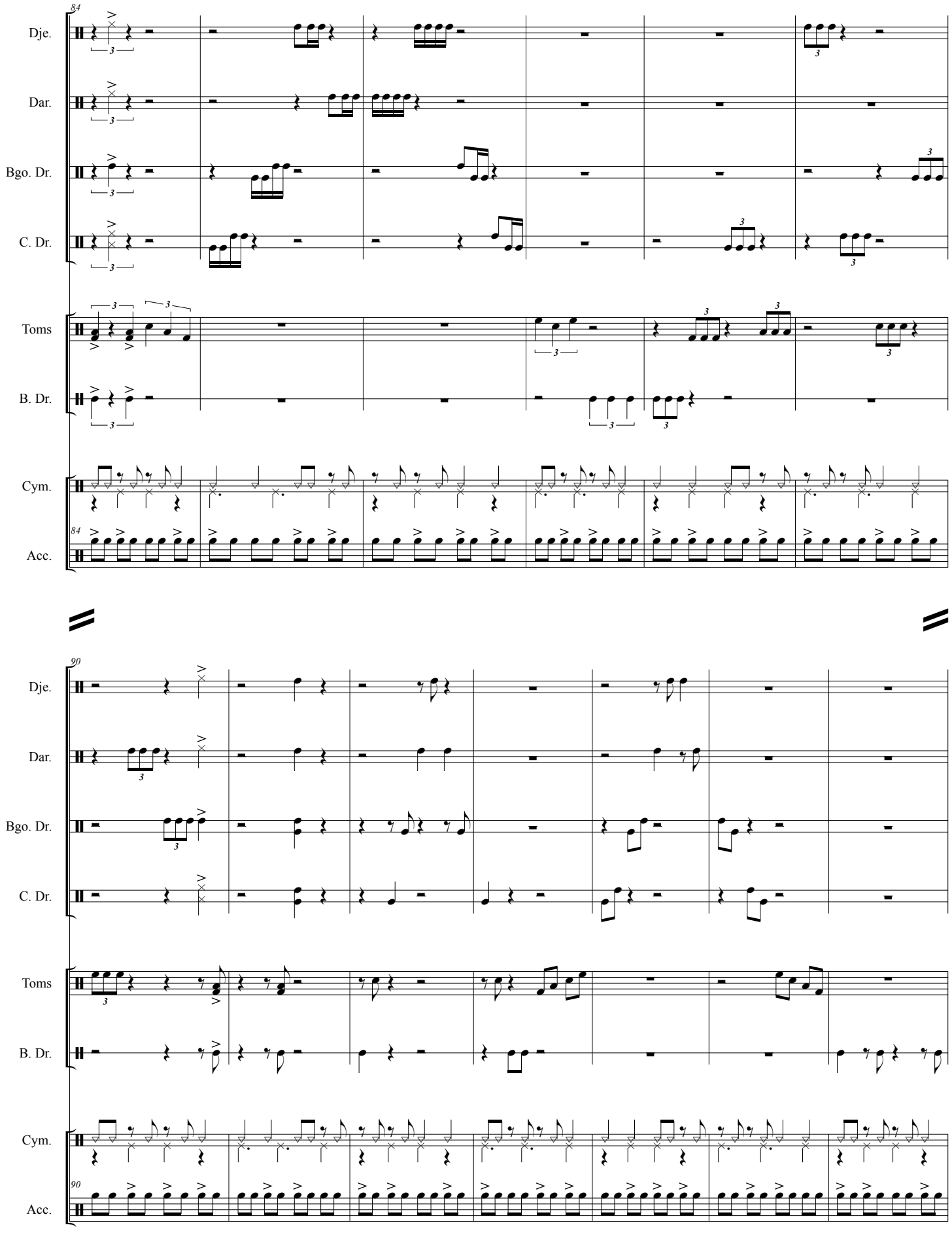

25
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.
mf
p
mp
25 agogo bells
31
(end solo)
(solo/lead)
f
splash

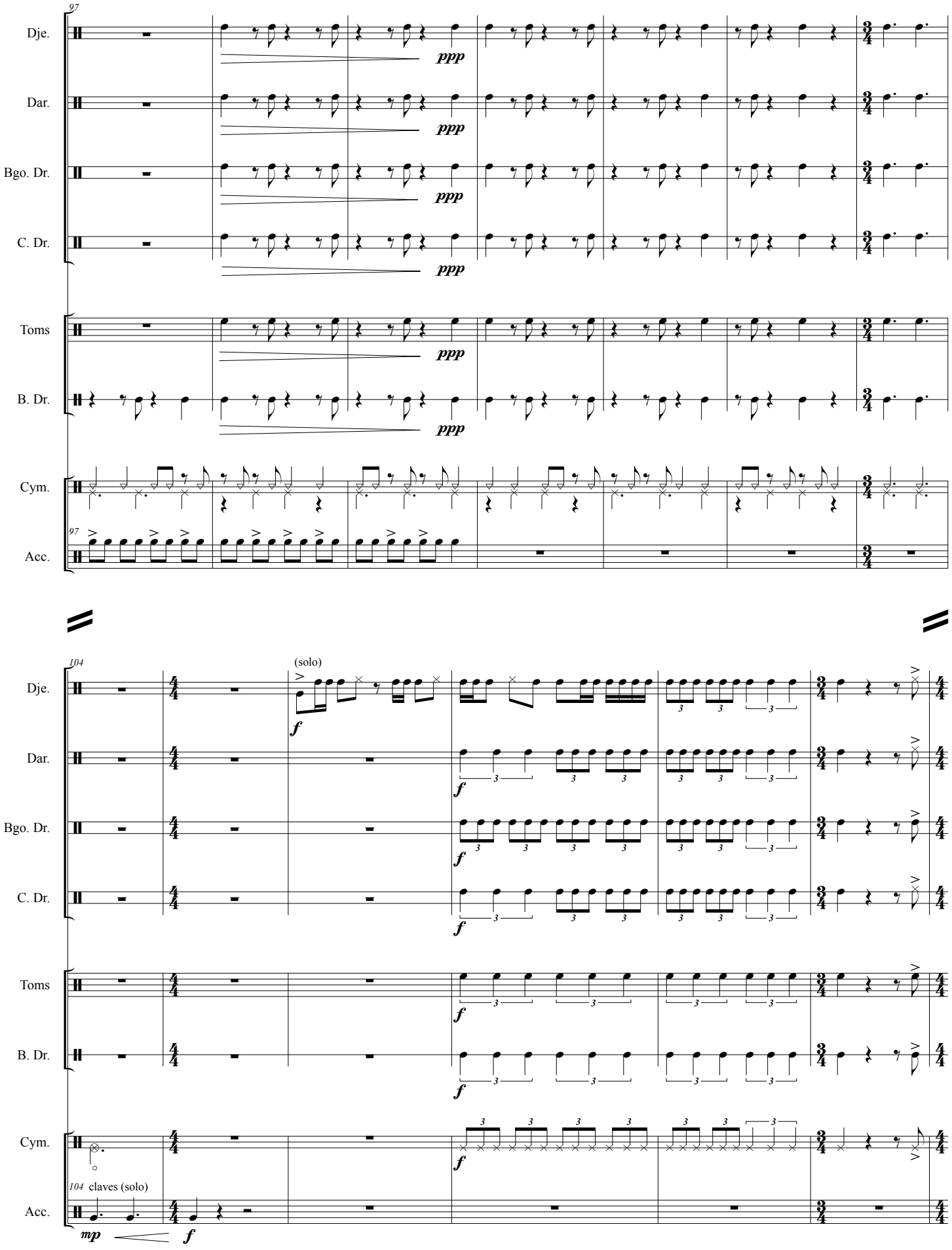

37
Dje.
p
Dar.
(cont. solo)
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
37
Acc.
41
Dje.
cresc. poco a poco
Dar.
cresc. poco a poco
Bgo. Dr.
cresc. poco a poco
C. Dr.
cresc. poco a poco
Toms
cresc. poco a poco
B. Dr.
cresc. poco a poco
Cym.
cresc. poco a poco
41
Acc.
cresc. poco a poco

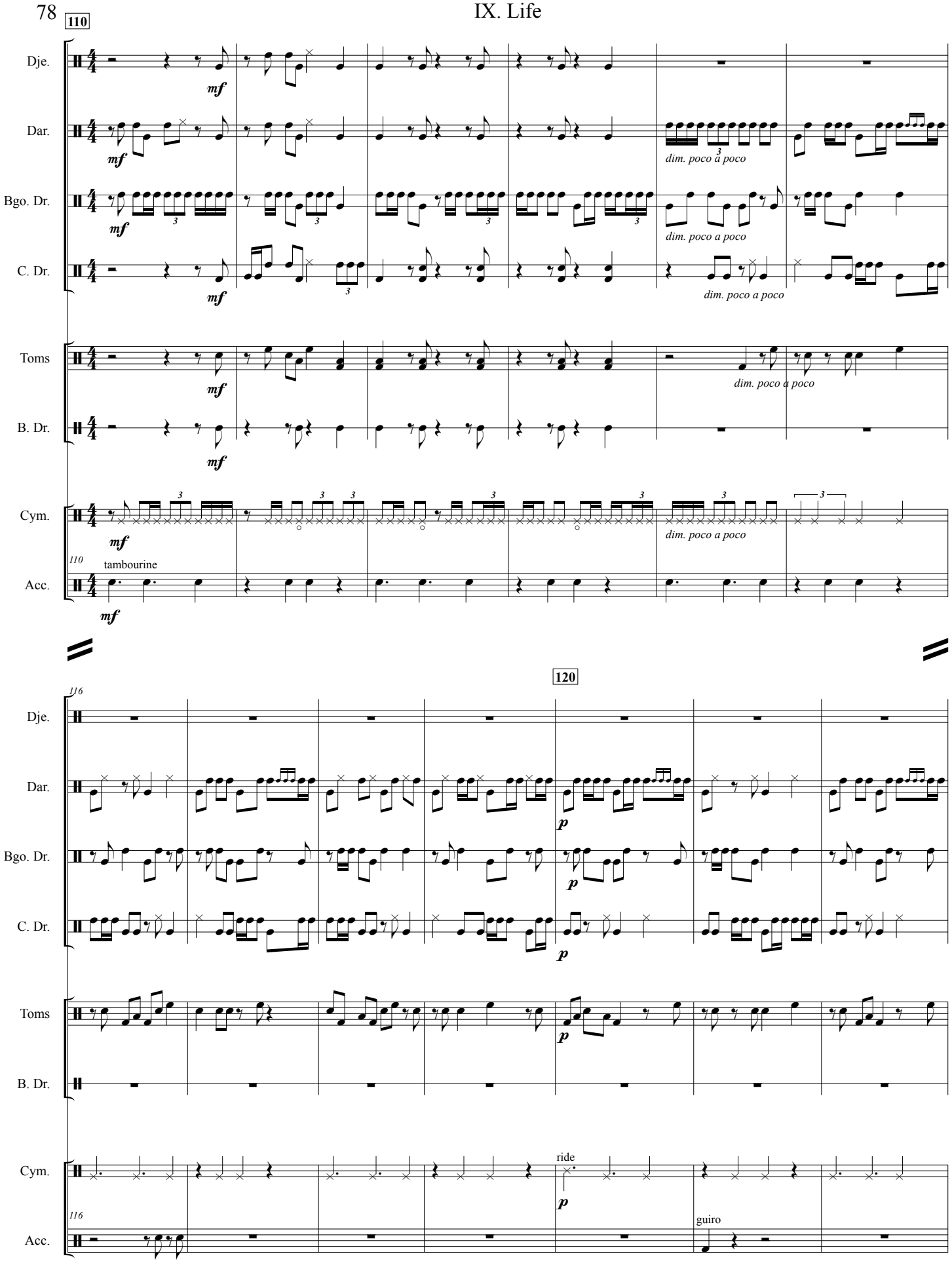

49
46
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.
mf
subito p
cresc.
fff
crash
p
53 (many featurettes)
52
mp
ppp
ride
ride bell
hi-hat
shaker

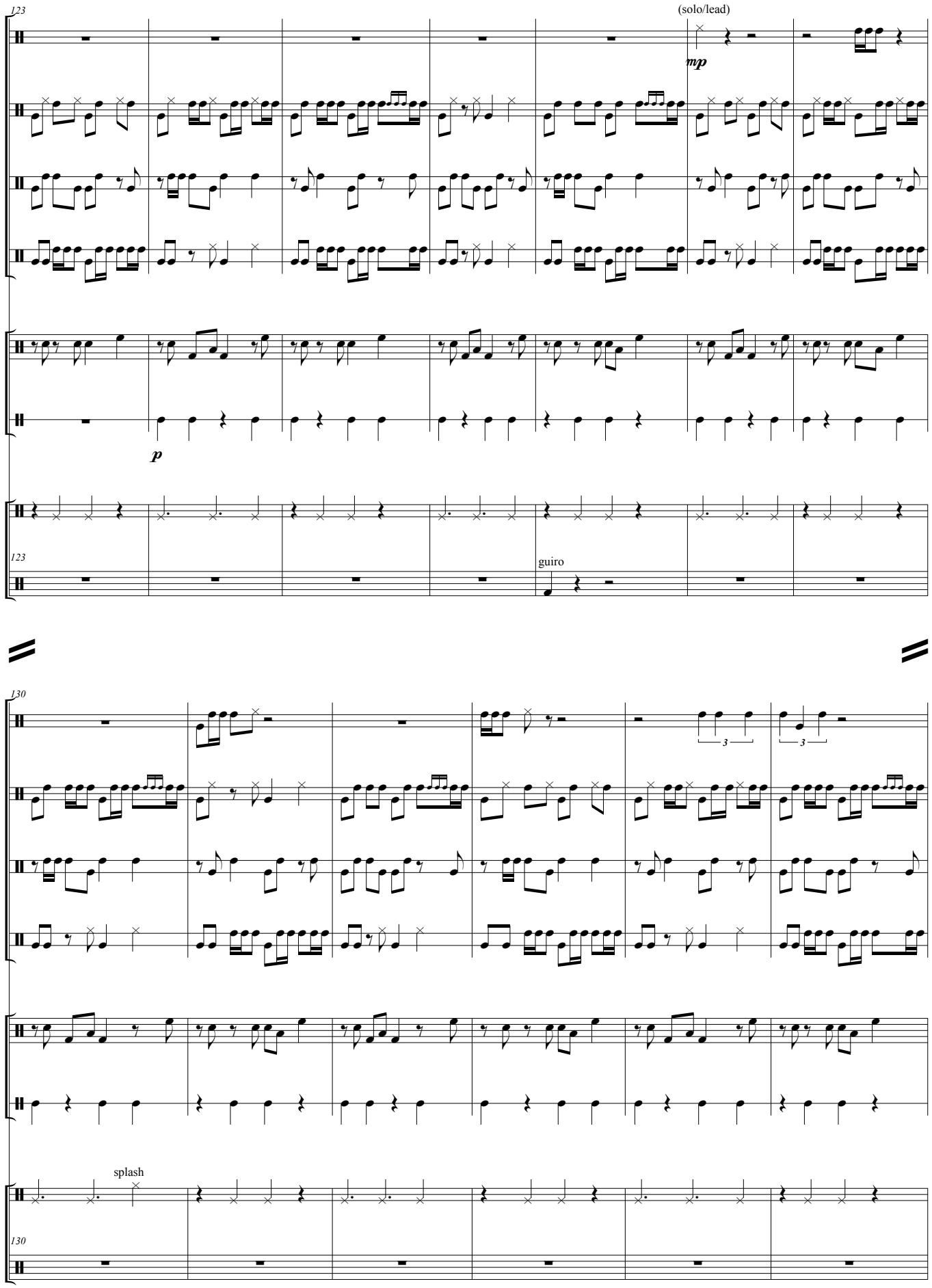

59
Dje.
Dar.
mp
Bgo. Dr.
C. Dr.
mp
Toms
mp
3
B. Dr.
3
mp
Cym.
59
Acc.
65
Dje.
3
3
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
65
Acc.

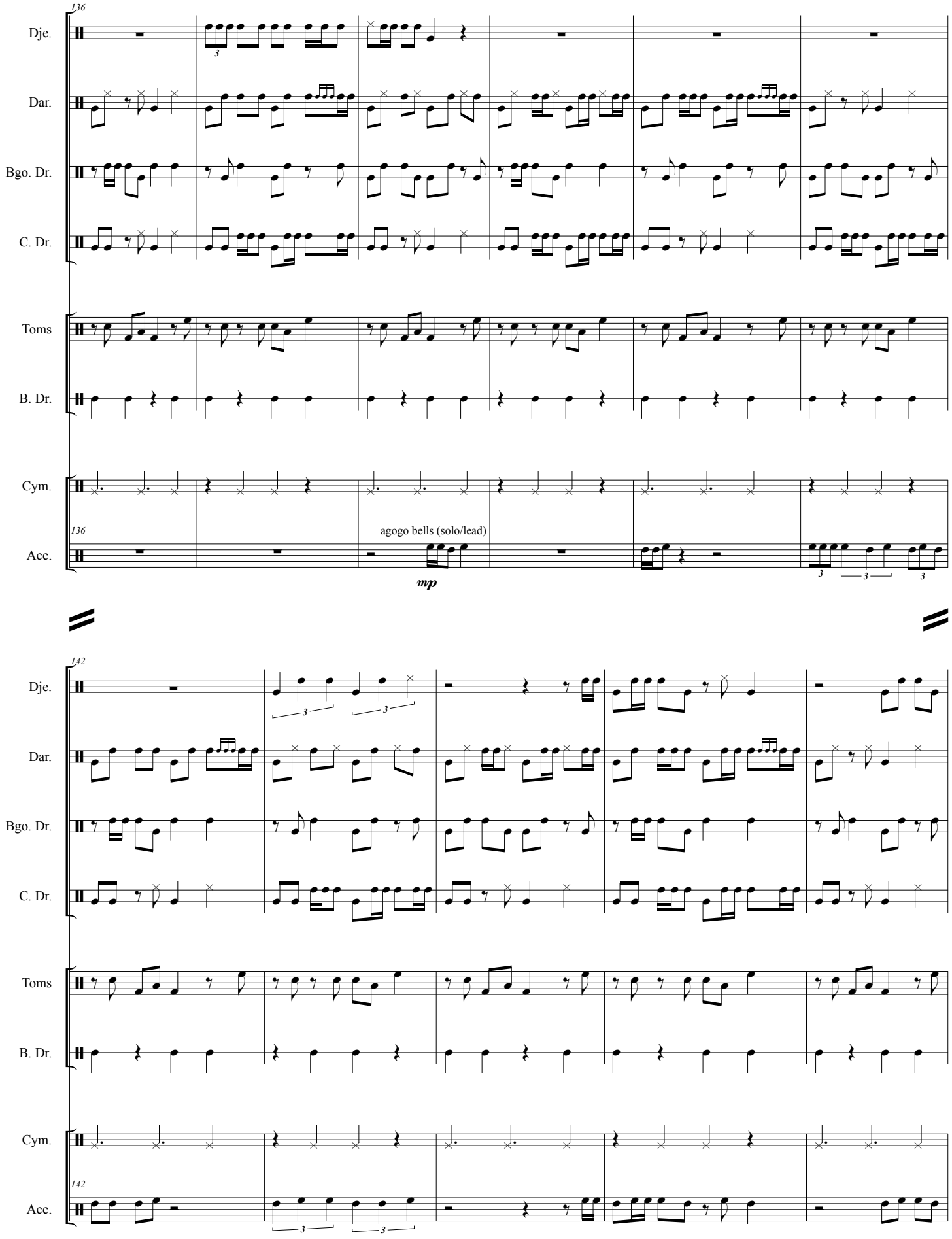

73
71
Dje.
Dar.
Bgo. Dr.
C. Dr.
mp
Toms
B. Dr.
Cym.
Acc.
77
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.

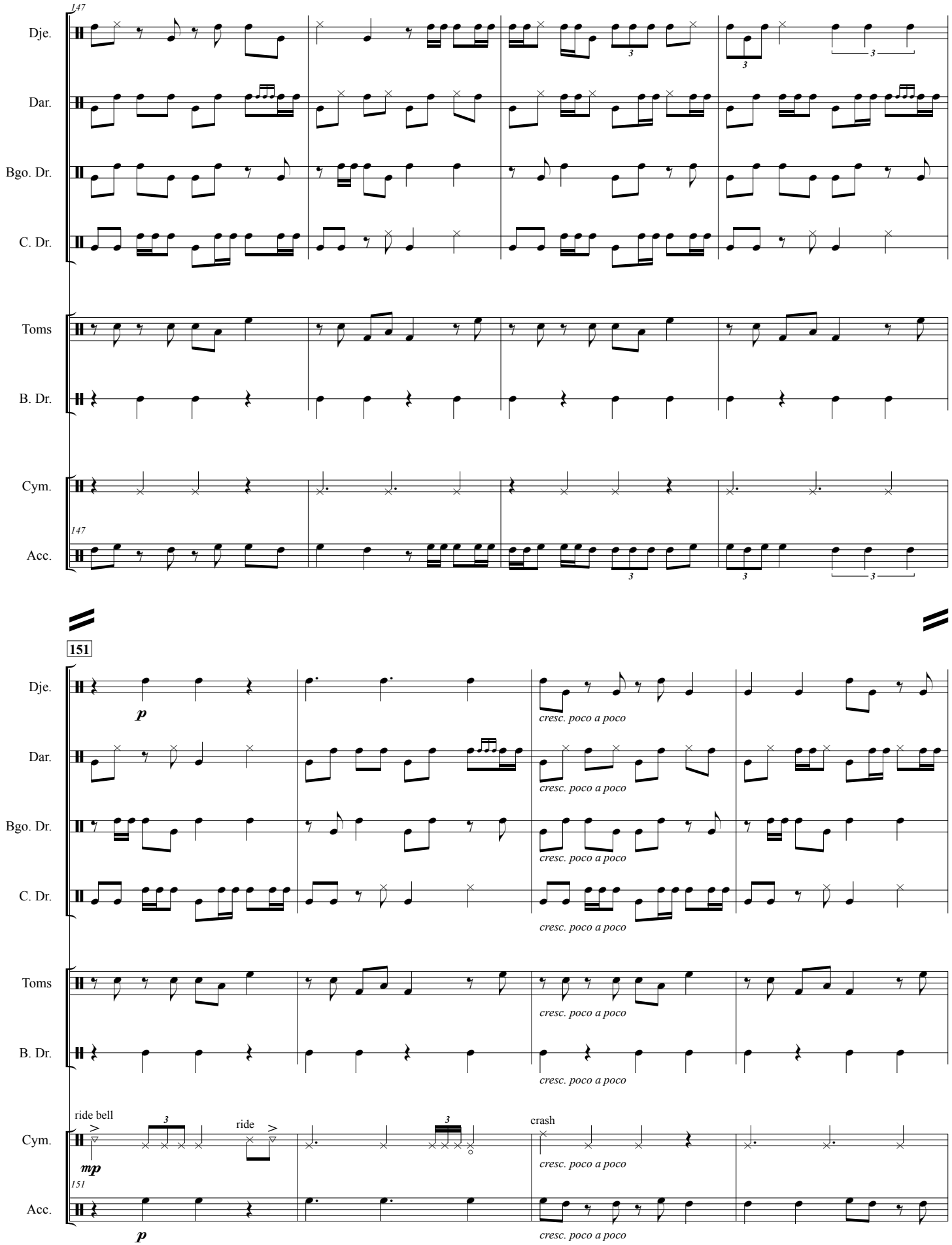

84
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
84
Acc.
90
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
90
Acc.

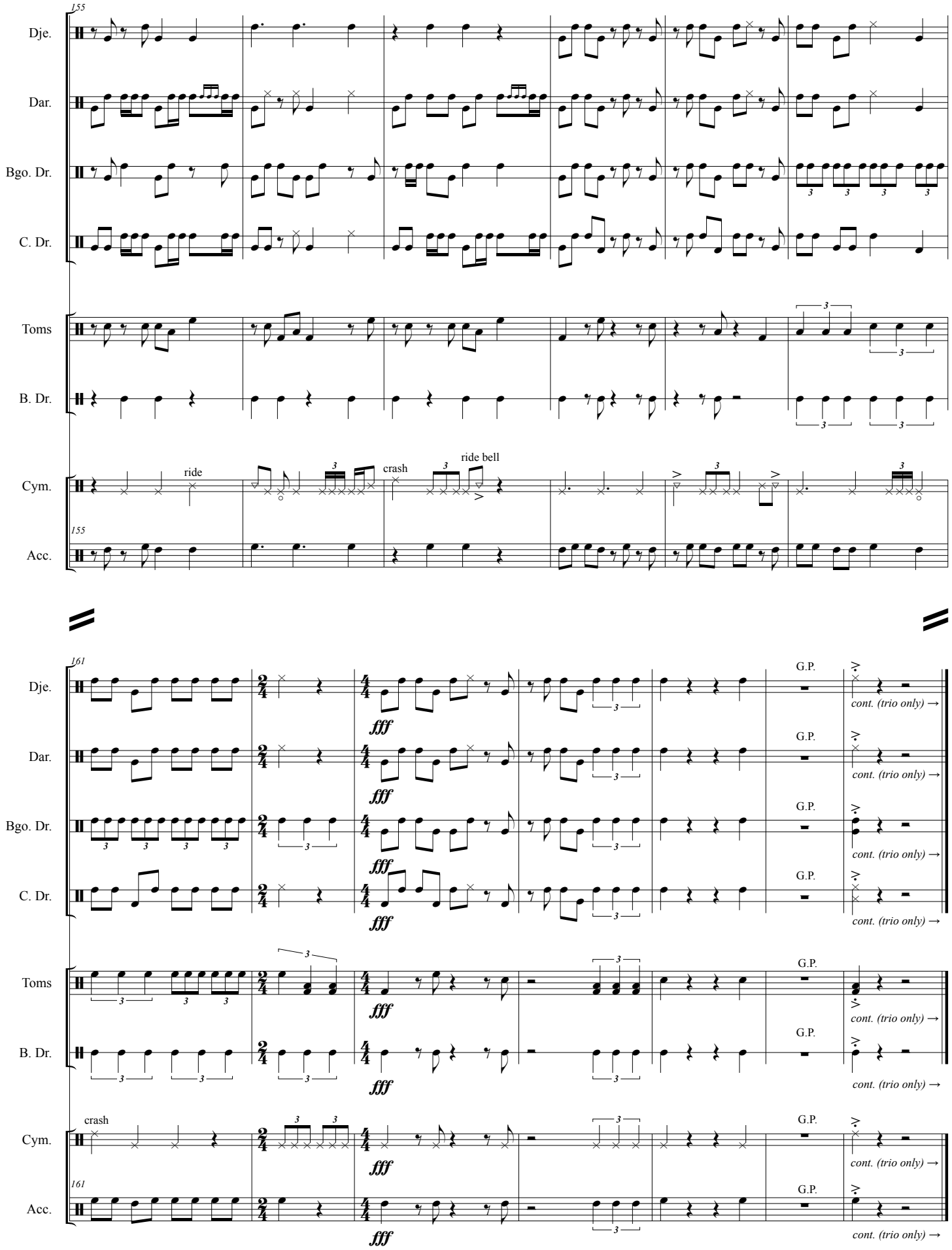

97
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.
ppp
104
(solo)
f
104 claves (solo)
mp


110
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.
mf
dim. poco a poco
tambourine
120
116
p
ride
guiro

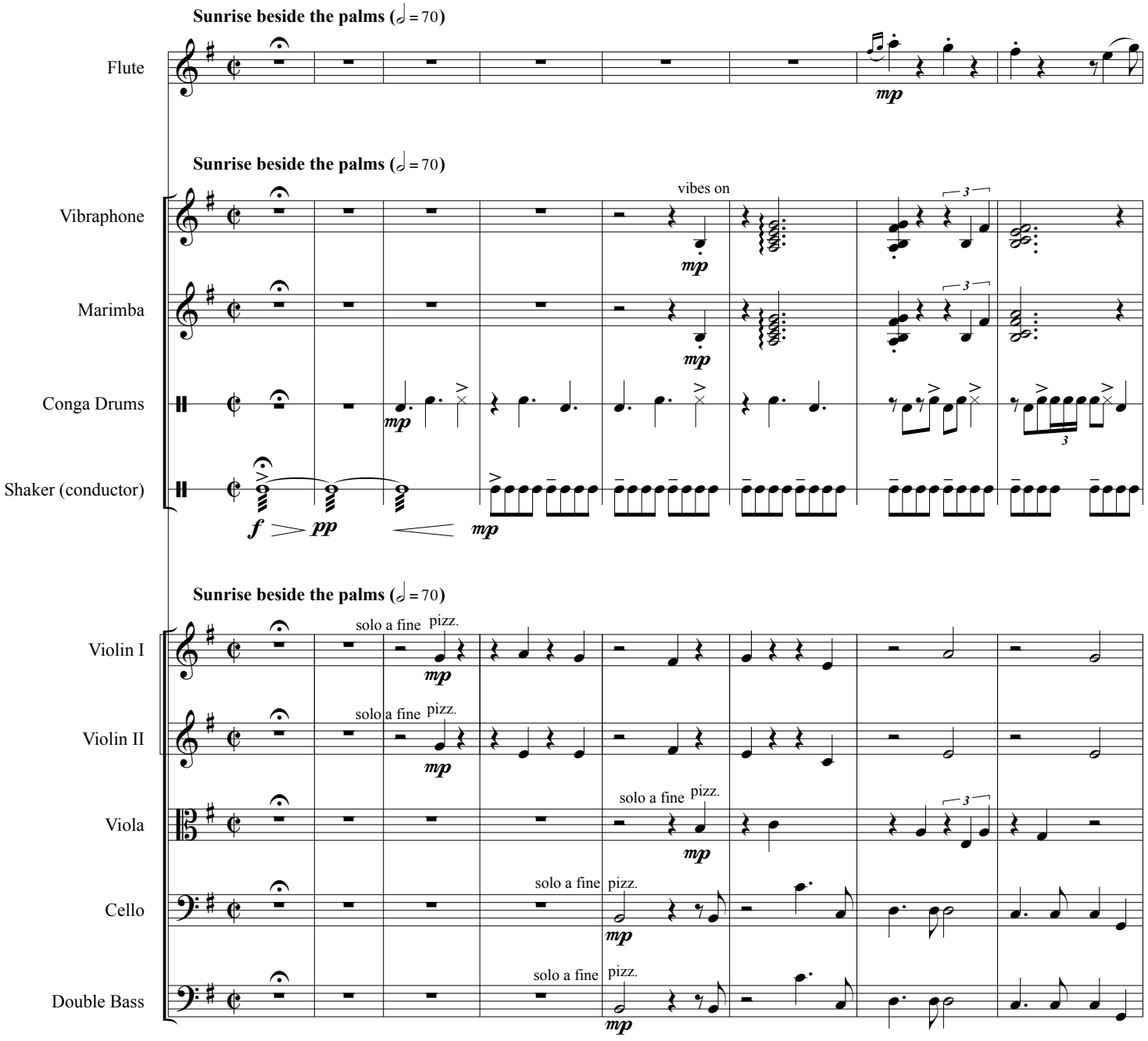

128
(solo/lead)
123
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.
mp
p
guiro
130
splash

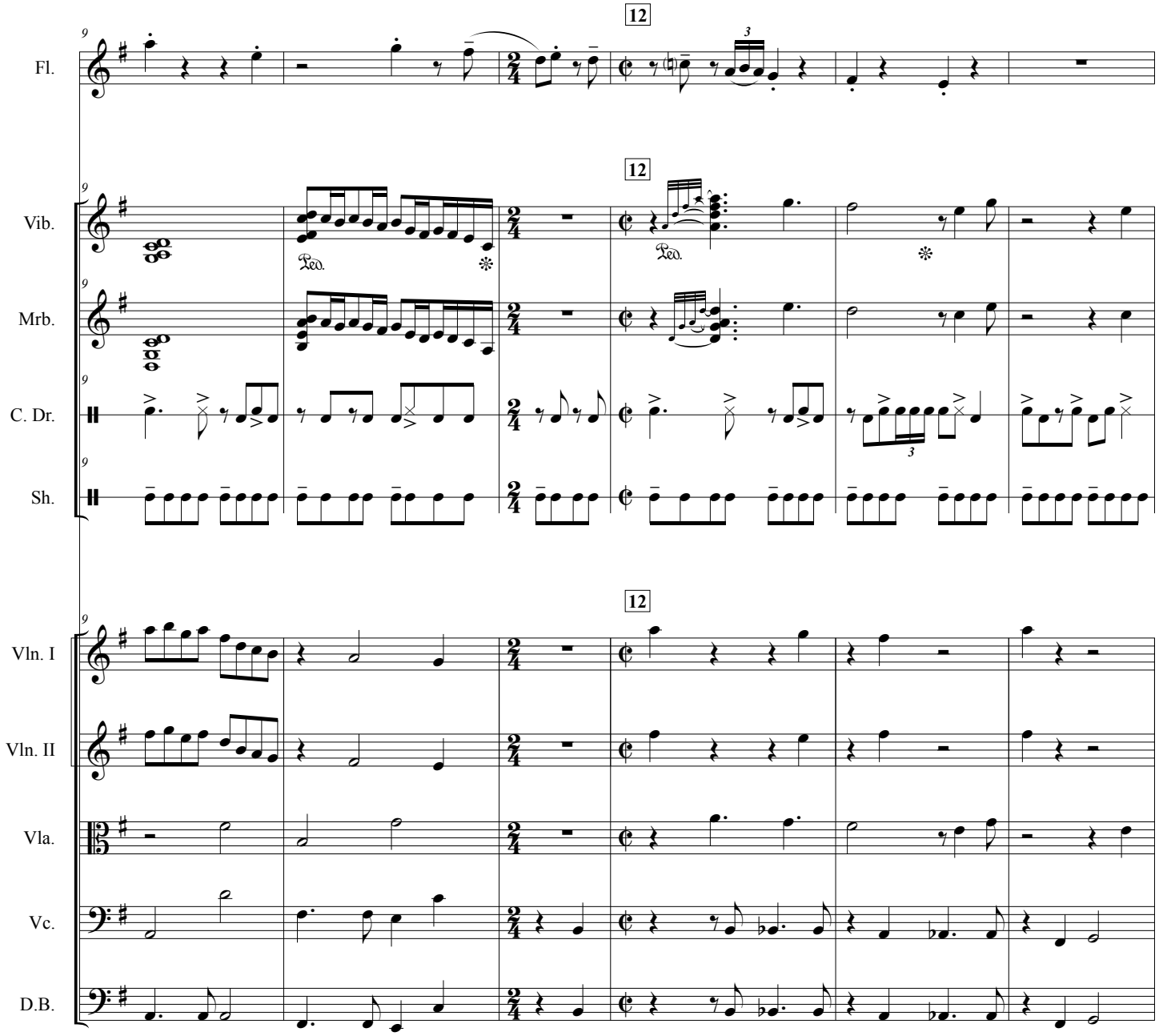

136
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
136
Acc.
agogo bells (solo/lead)
mp
142
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
142
Acc.

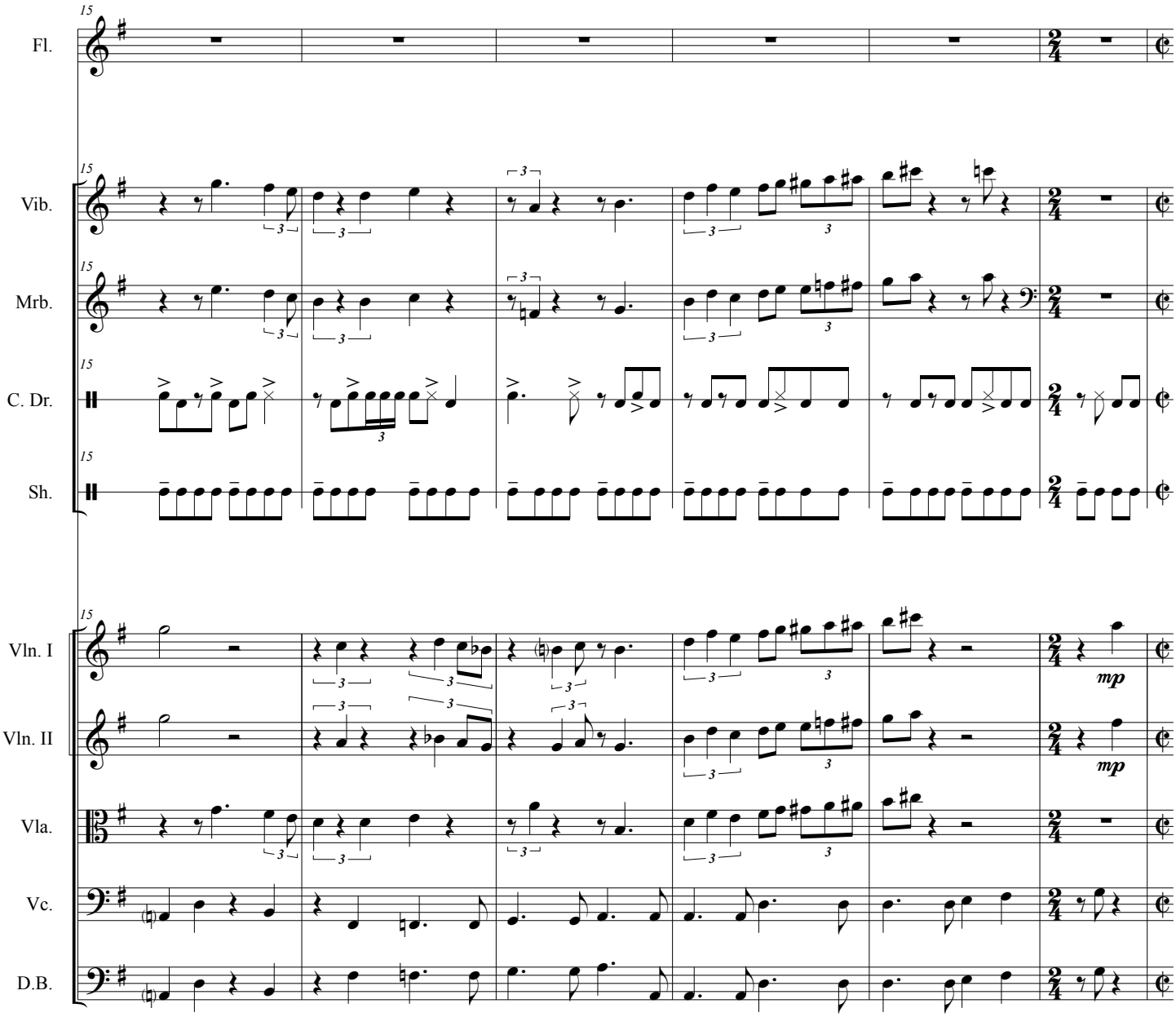

147
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
147
Acc.
151
Dje.
p
cresc. poco a poco
Dar.
cresc. poco a poco
Bgo. Dr.
cresc. poco a poco
C. Dr.
cresc. poco a poco
Toms
cresc. poco a poco
B. Dr.
cresc. poco a poco
ride bell
ride
crash
Cym.
mp
cresc. poco a poco
151
Acc.
p
cresc. poco a poco

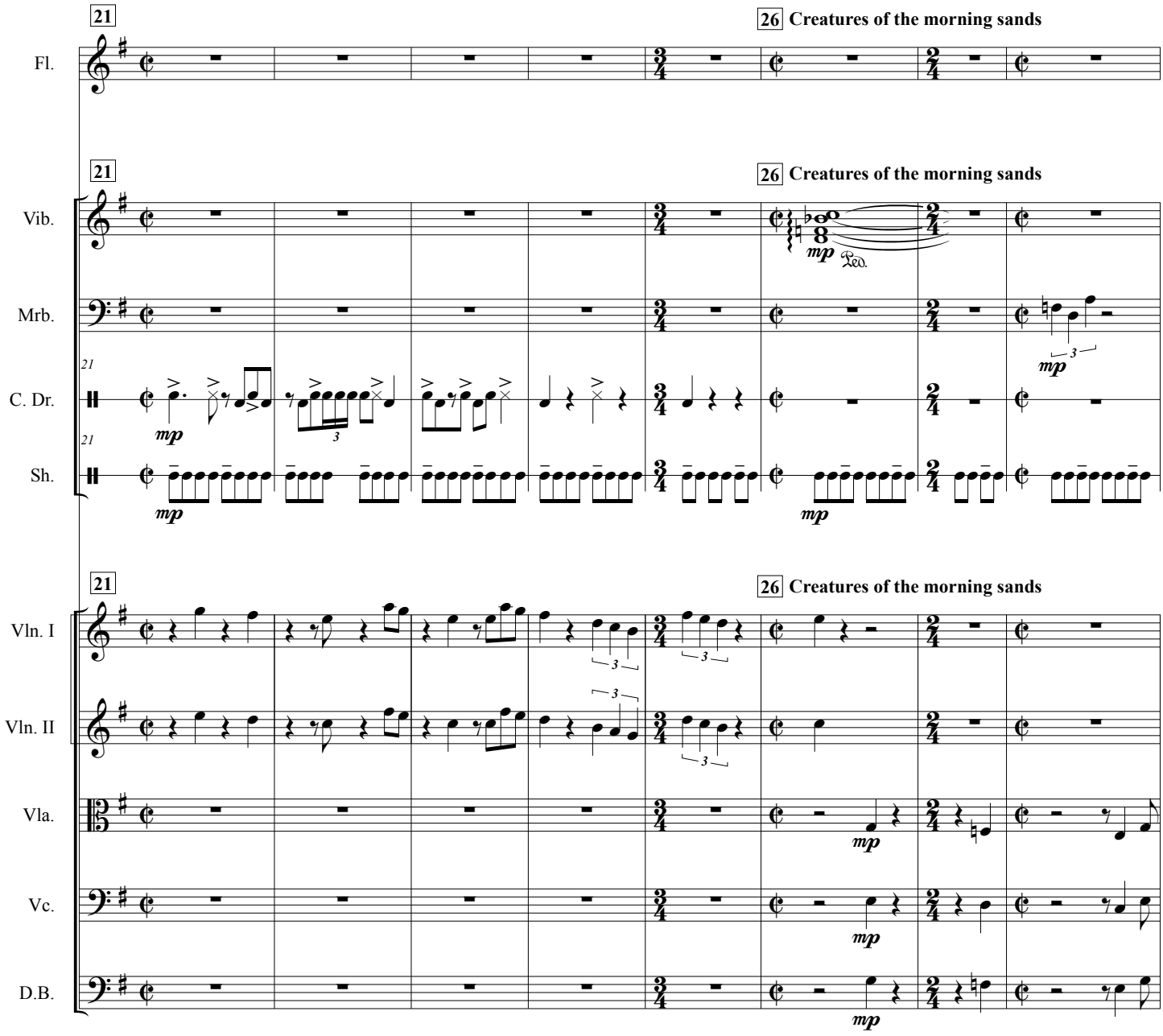

155
Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
ride
crash
ride bell
155
Acc.
161
fff
G.P.
cont. (trio only) →
crash

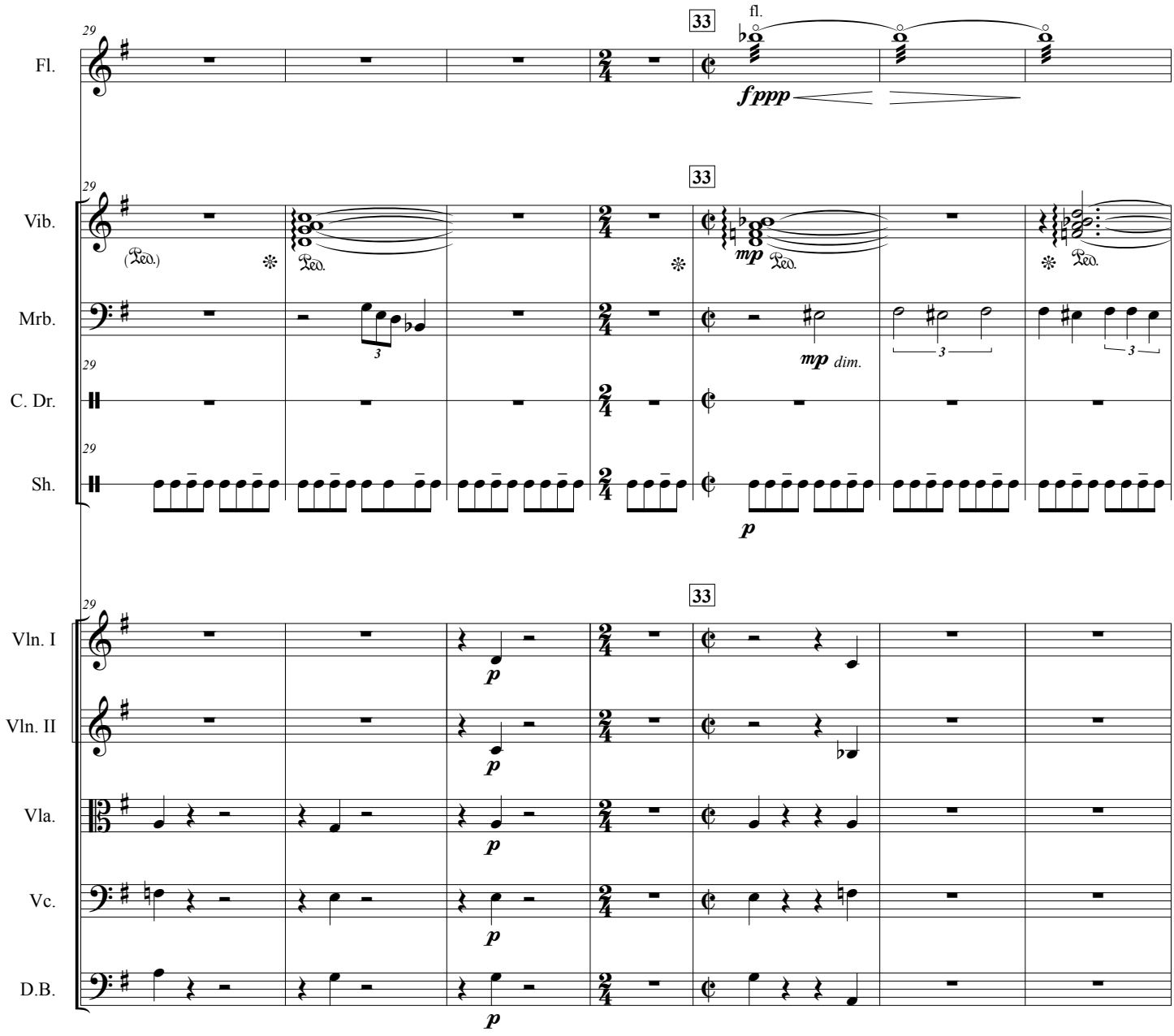
X. Beside the Waves

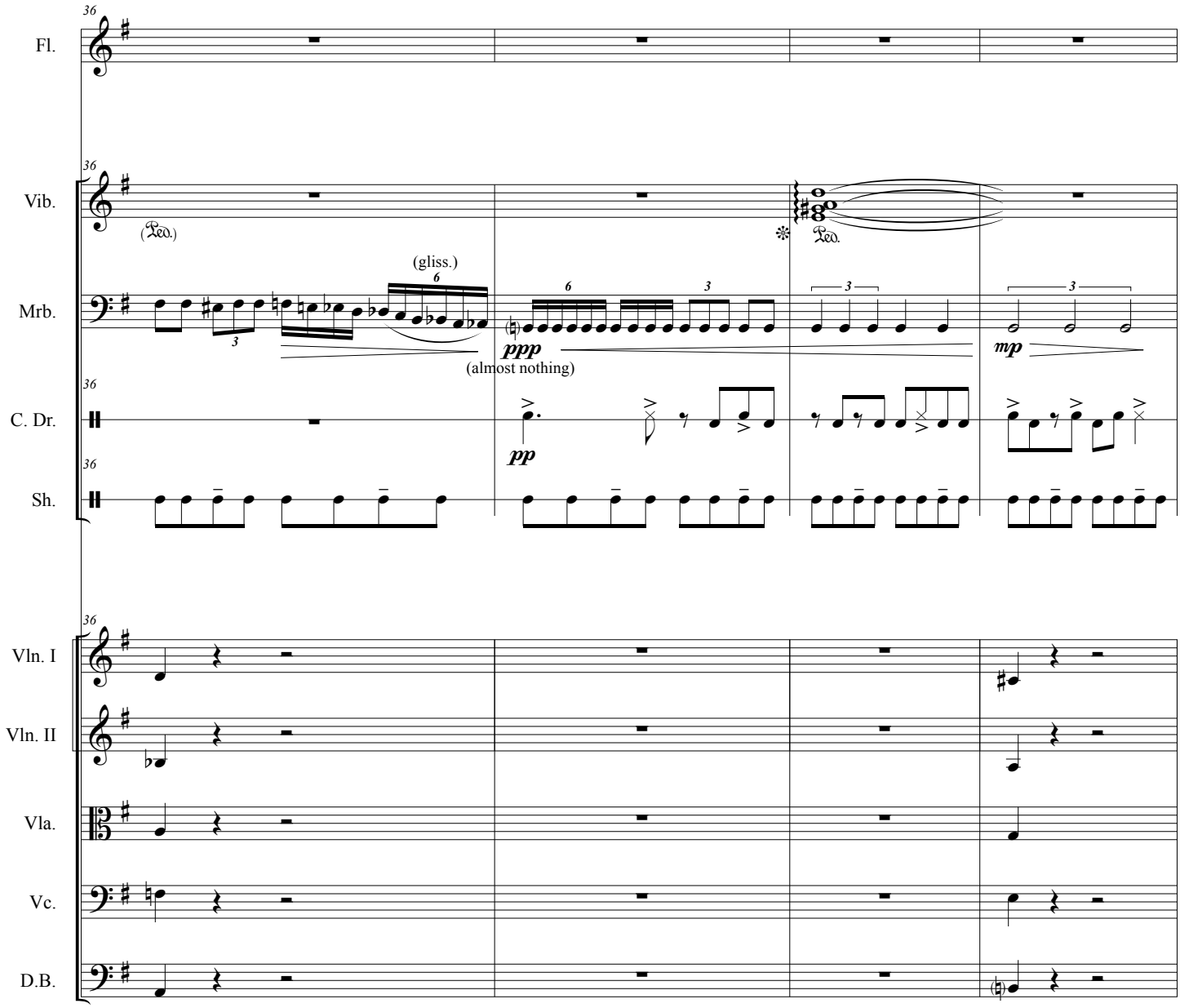


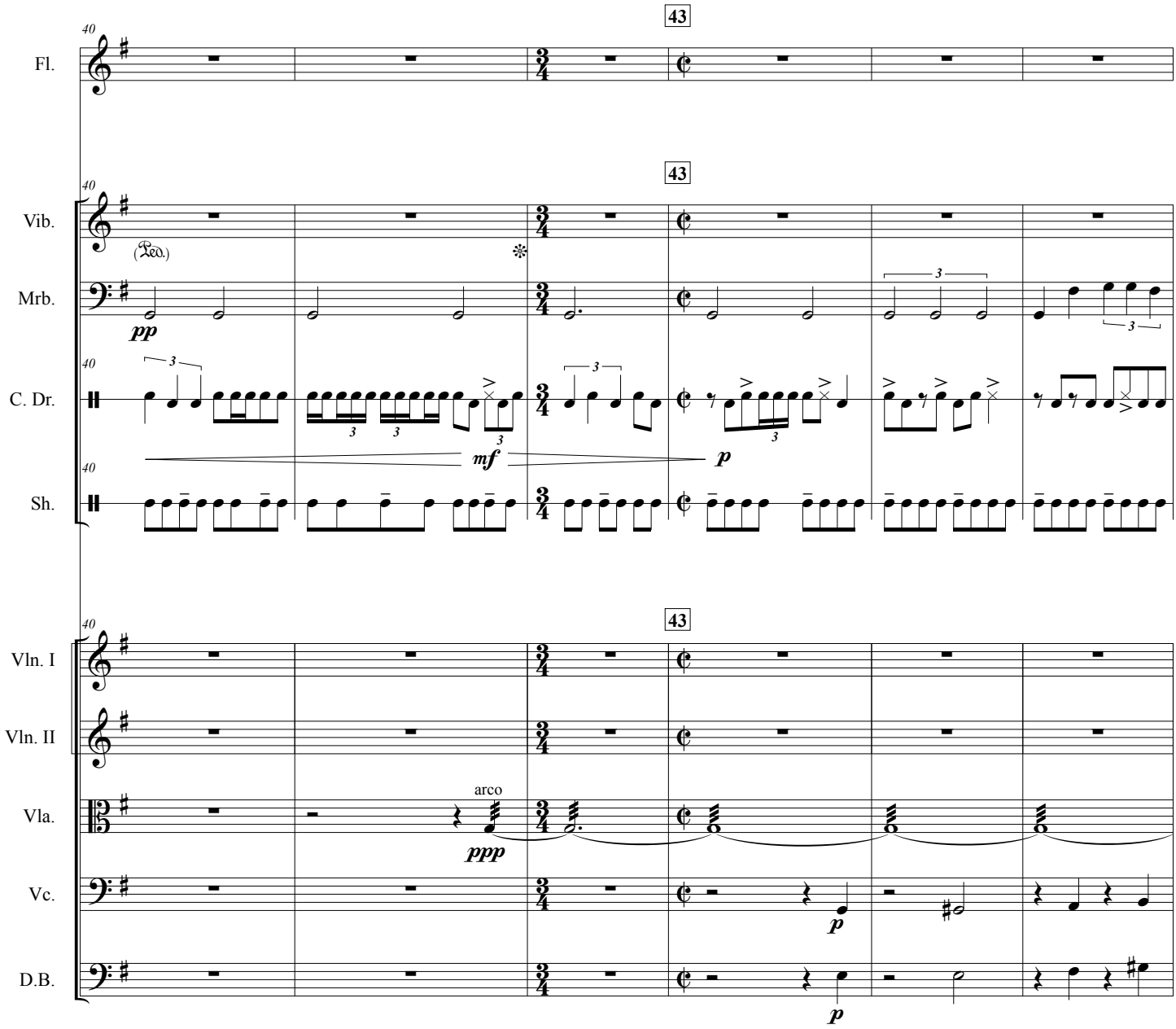

12
Fl.
12
Vib.
Ped.
Ped.
Mrb.
C. Dr.
Sh.
12
Vln. I
Vln. II
Vla.
Vc.
D.B.

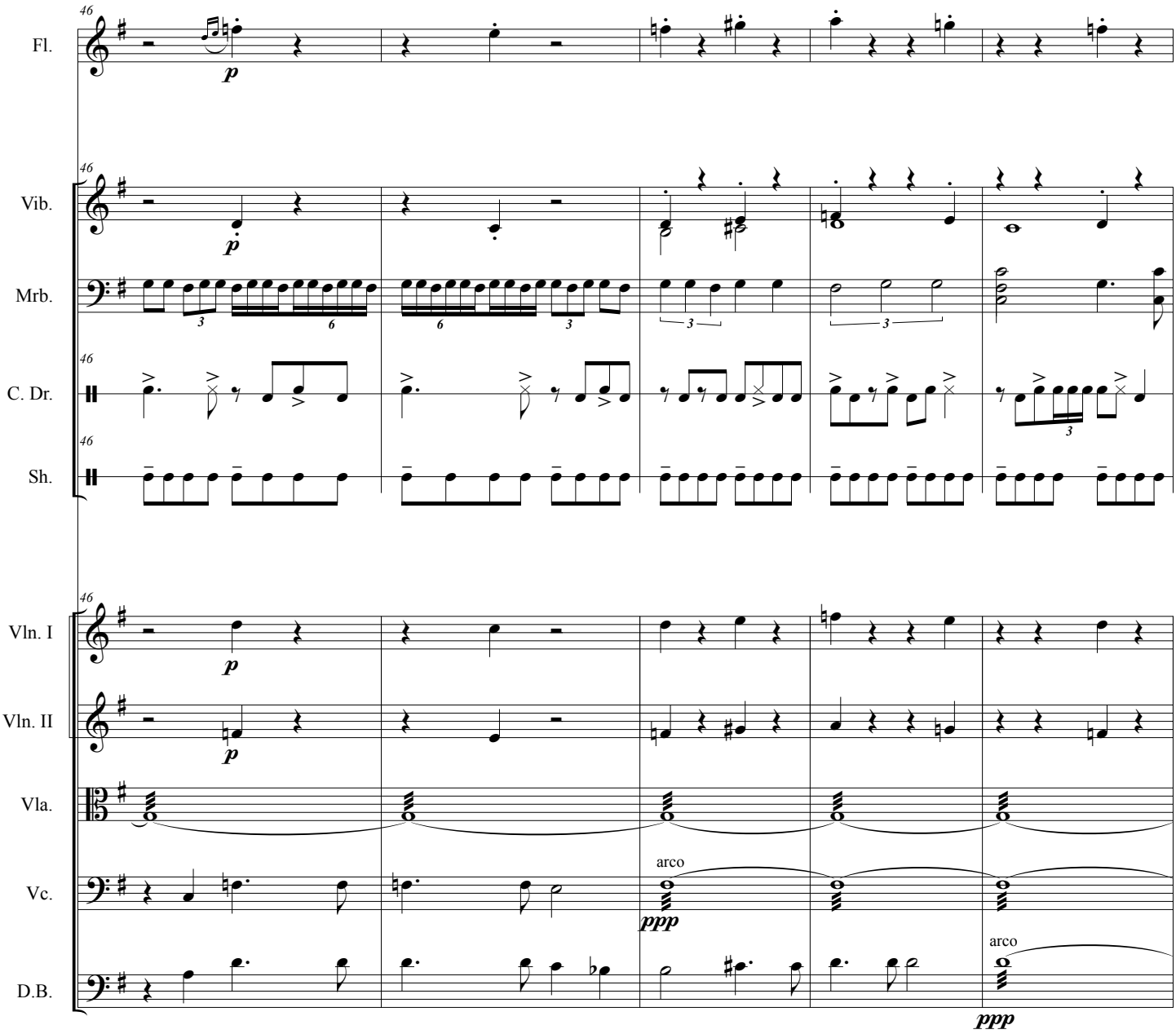

15
Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mp

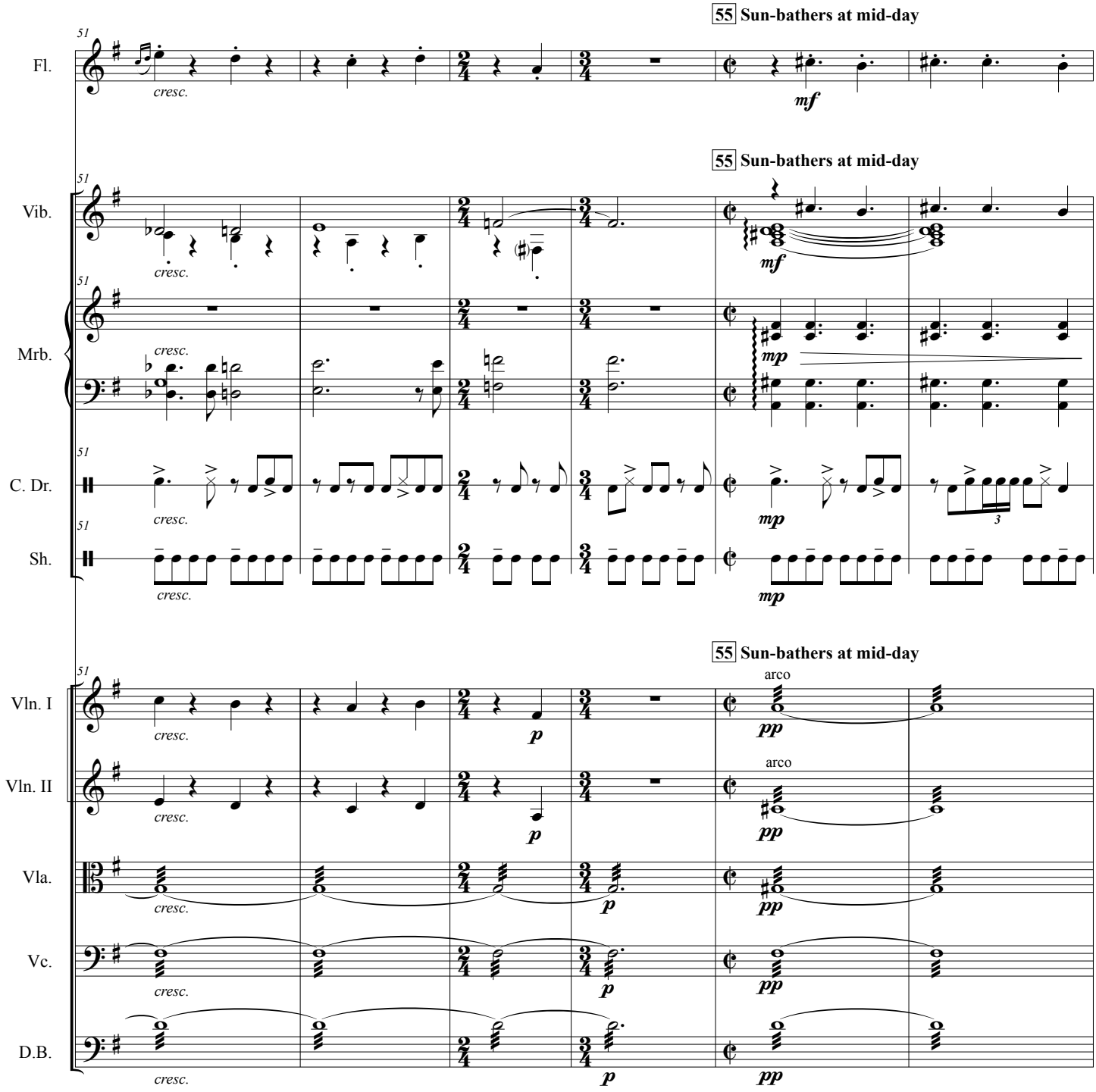

21
26 Creatures of the morning sands
Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
Ped.
3

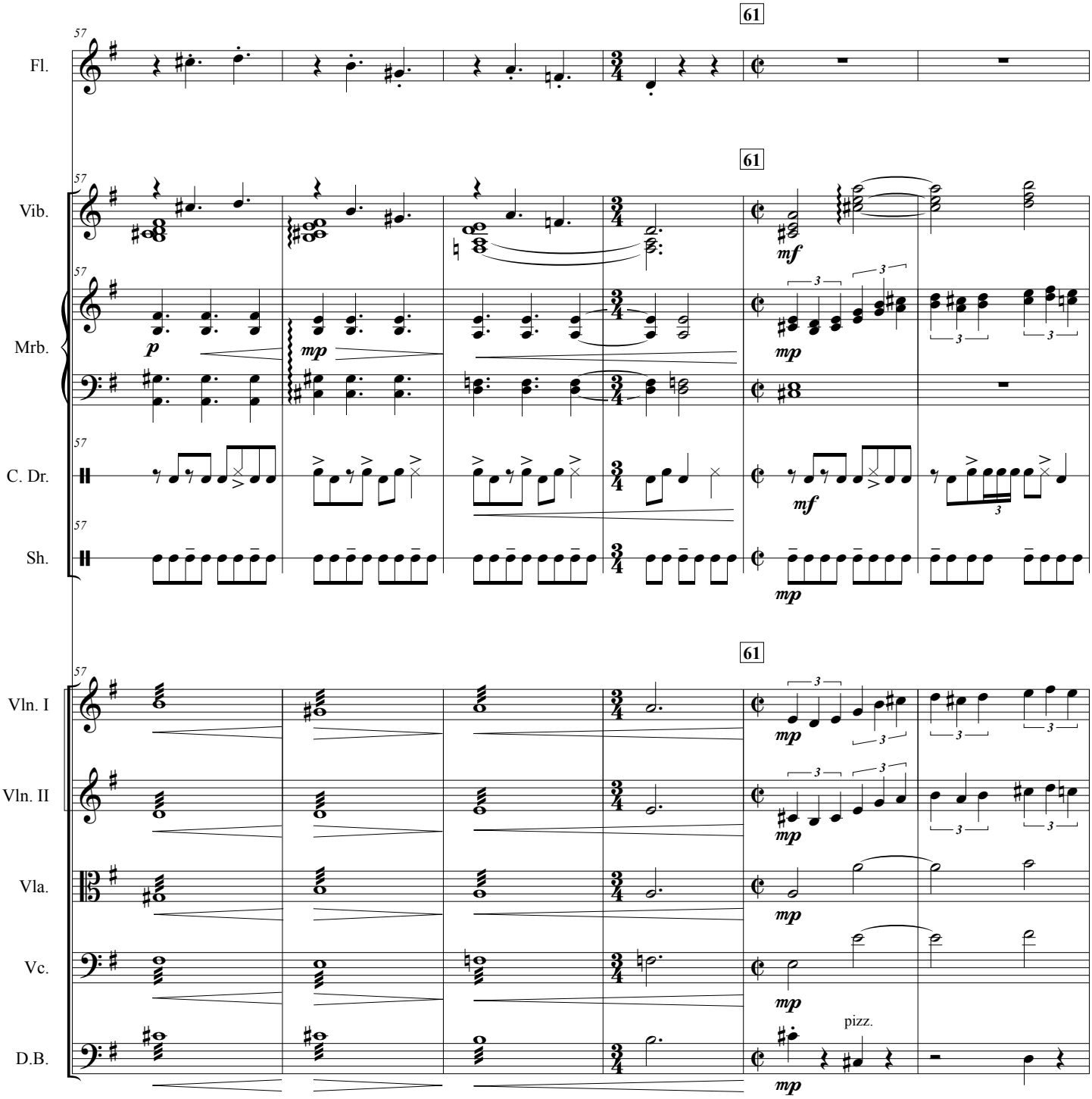

29
33
fl.
Fl.
f ppp
Vib.
Mrb.
C. Dr.
Sh.
(Ped.)
Ped.
mp
mp dim.
p
Vln. I
Vln. II
Vla.
Vc.
D.B.

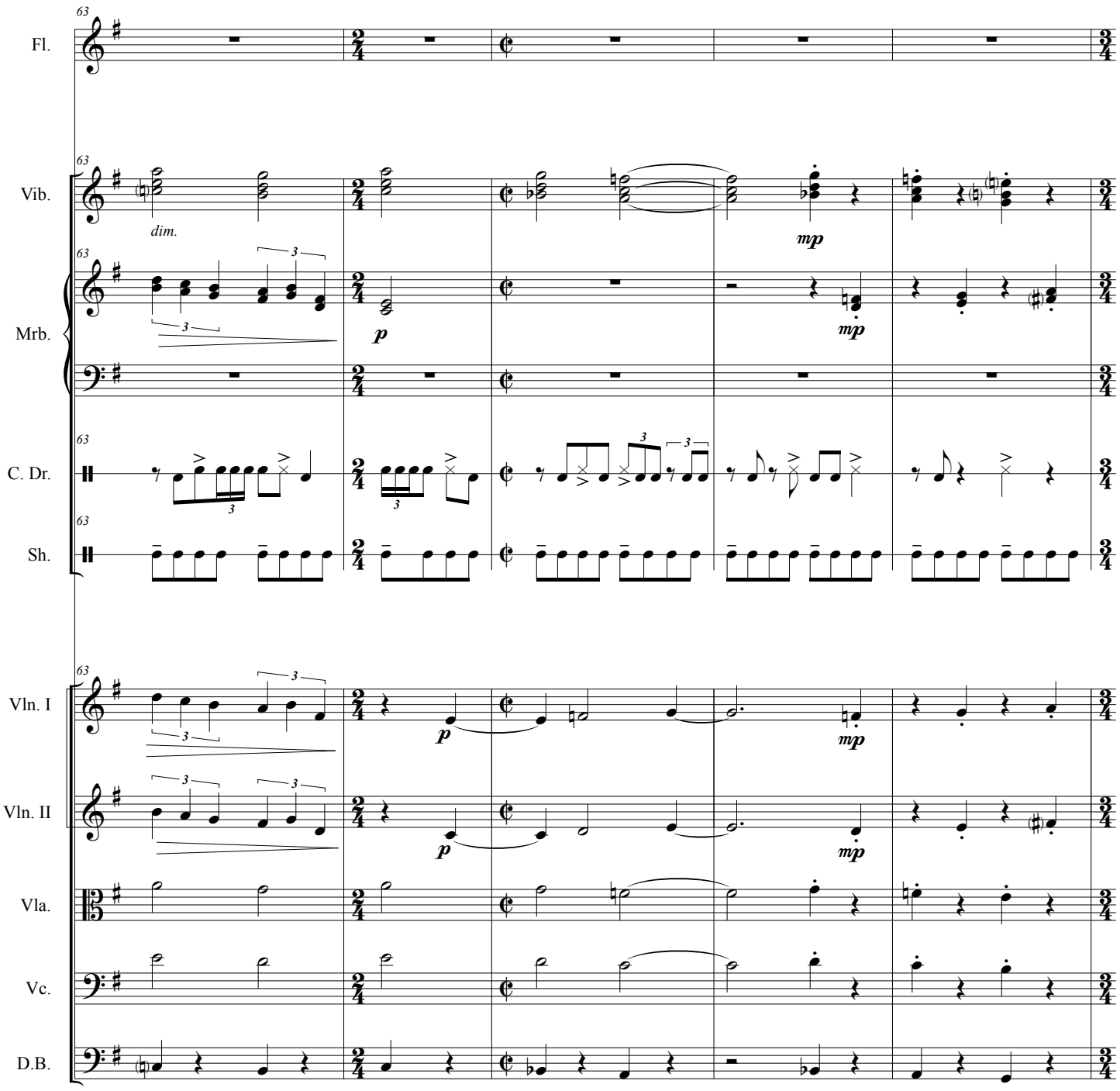

Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
36
(Ped.)
(gliss.)
ppp
(almost nothing)
pp
mp

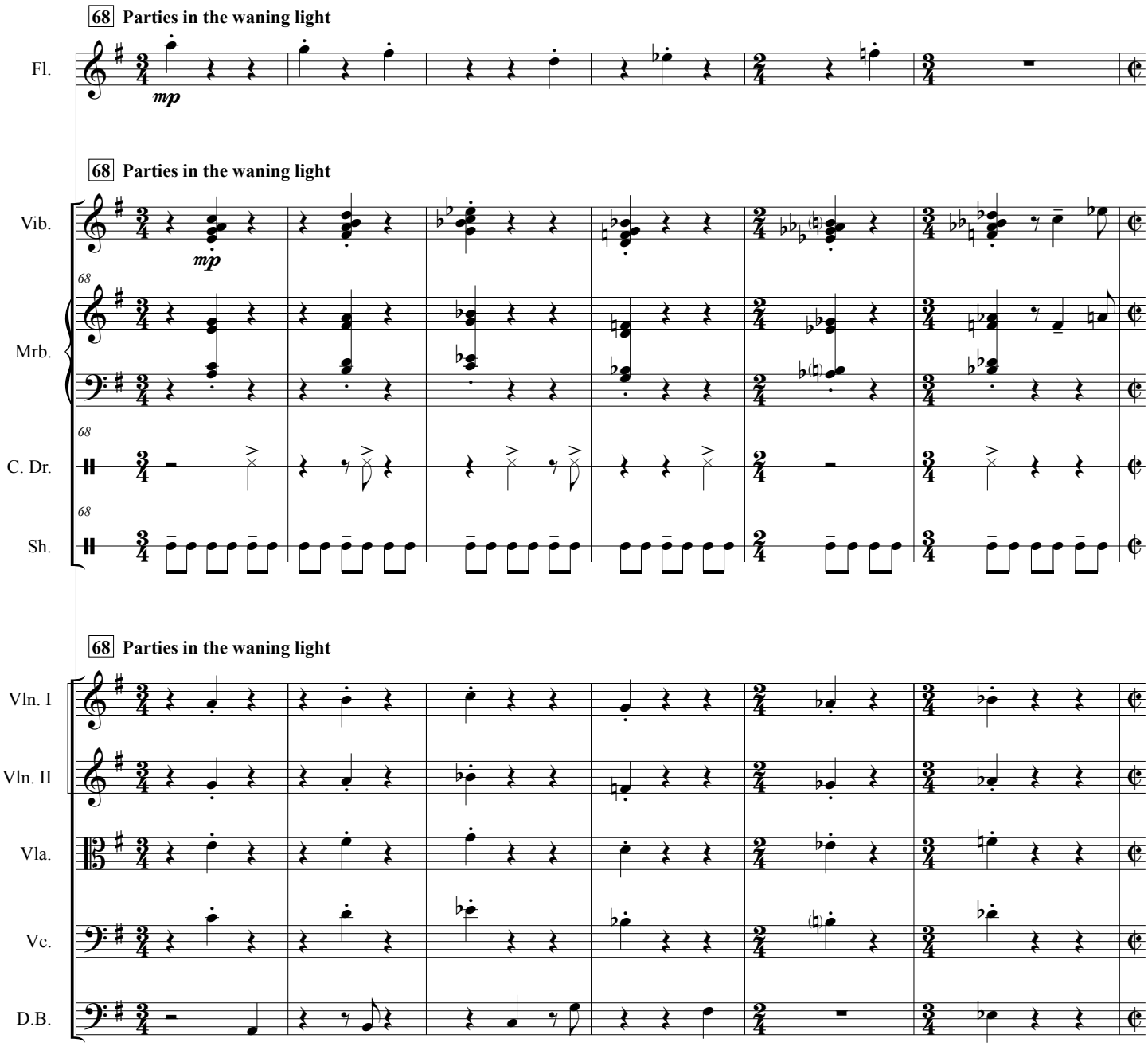

43
Fl.
43
Vib.
Mrb.
C. Dr.
Sh.
pp
mf
p
43
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
ppp
p
p

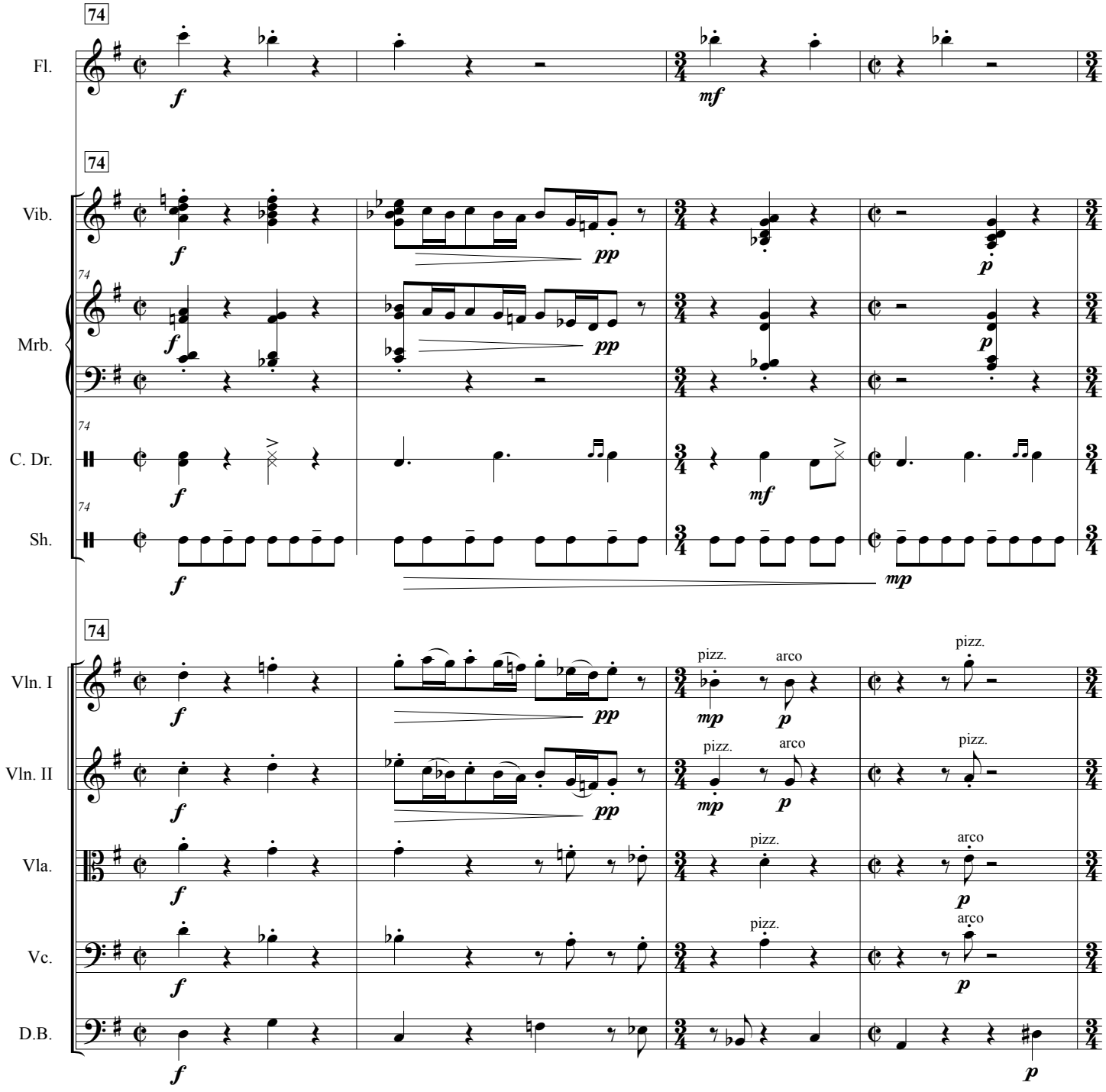

46
Fl.
p
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
ppp
arco
ppp

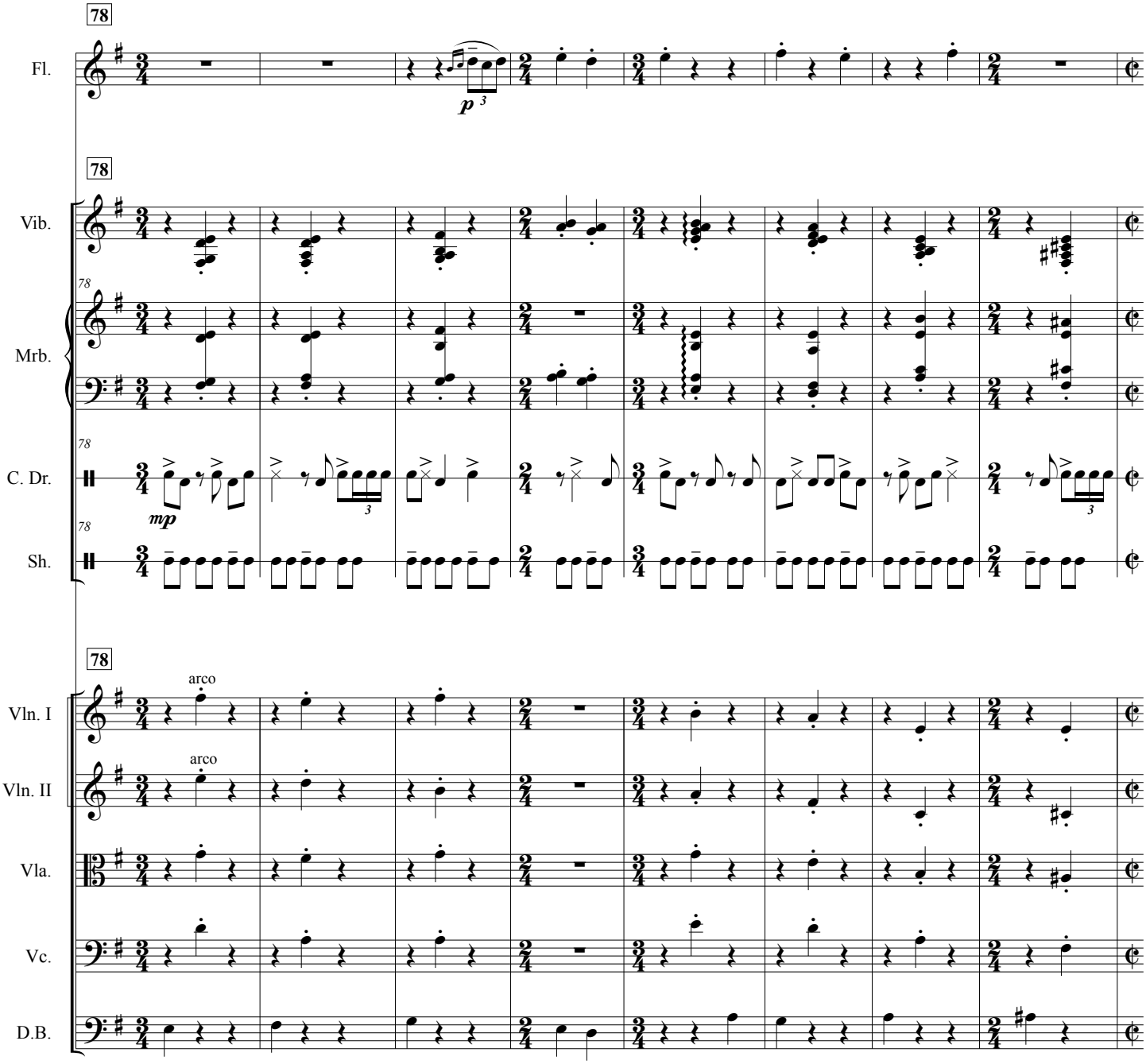

55 Sun-bathers at mid-day
Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
51
cresc.
mf
mp
p
pp
arco
3

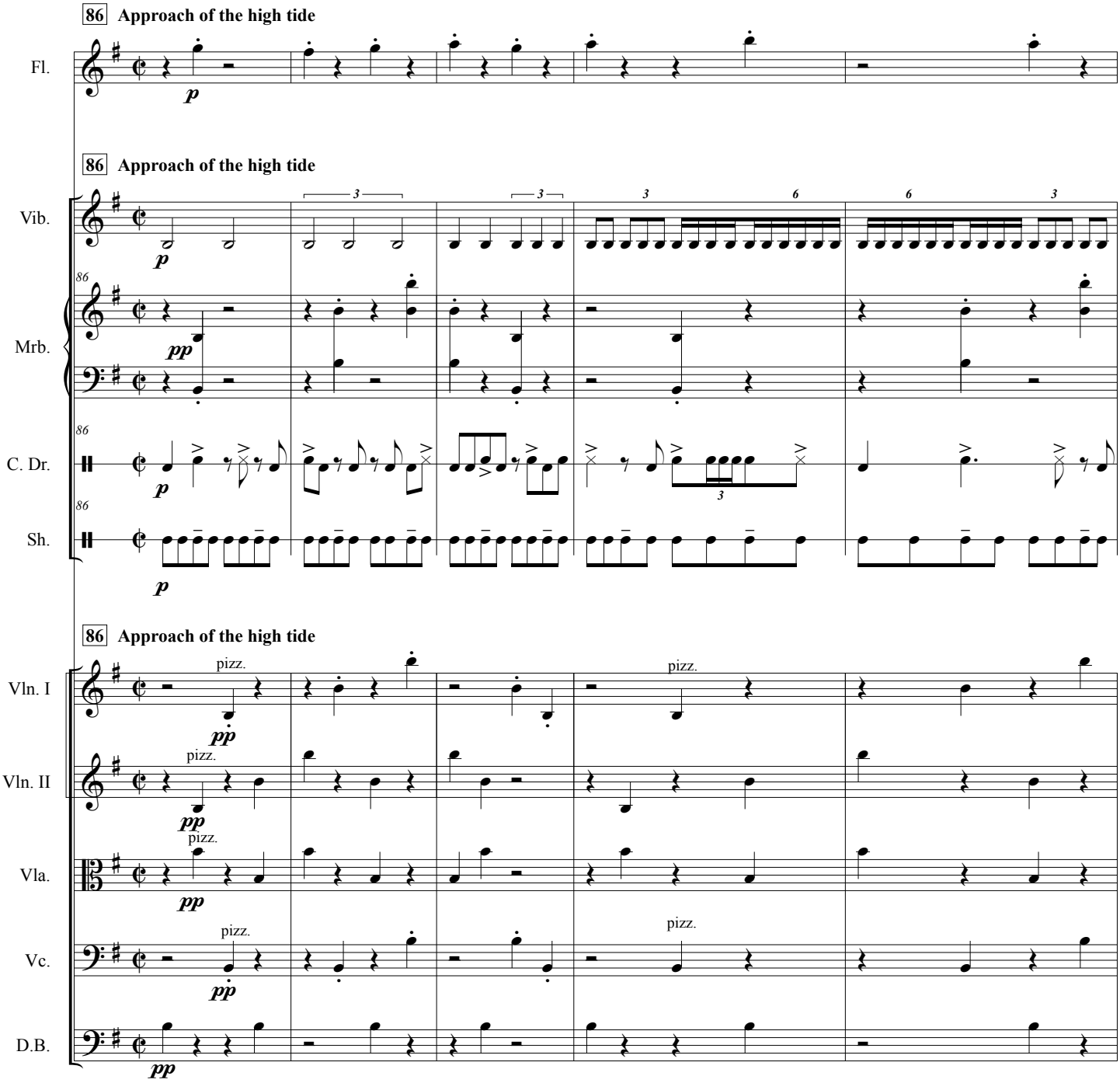

61
57
Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
mp
mf
pizz.

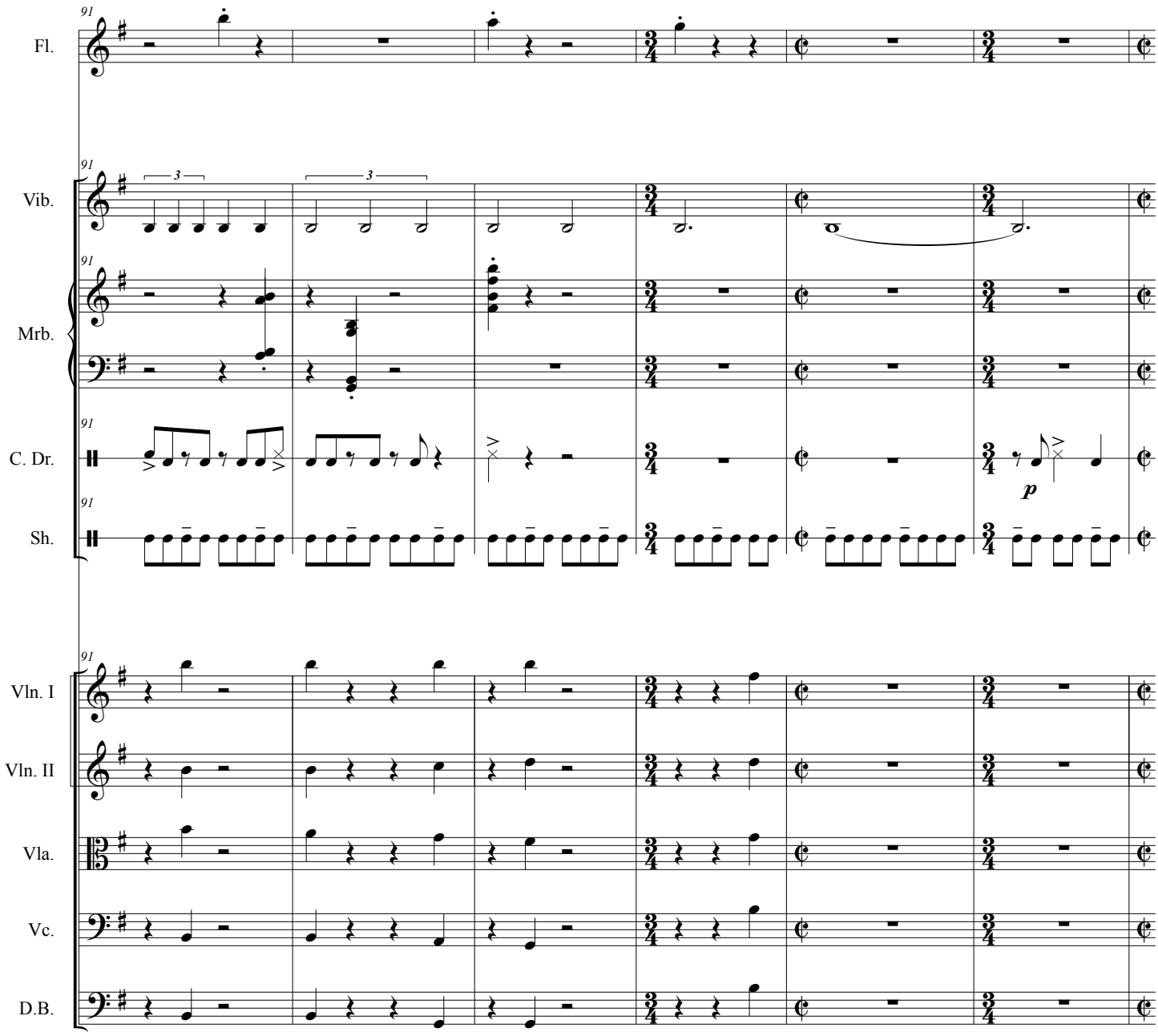

63
Fl.
Vib.
dim.
mp
Mrb.
p
mp
C. Dr.
Sh.
Vln. I
p
mp
Vln. II
p
mp
Vla.
Vc.
D.B.

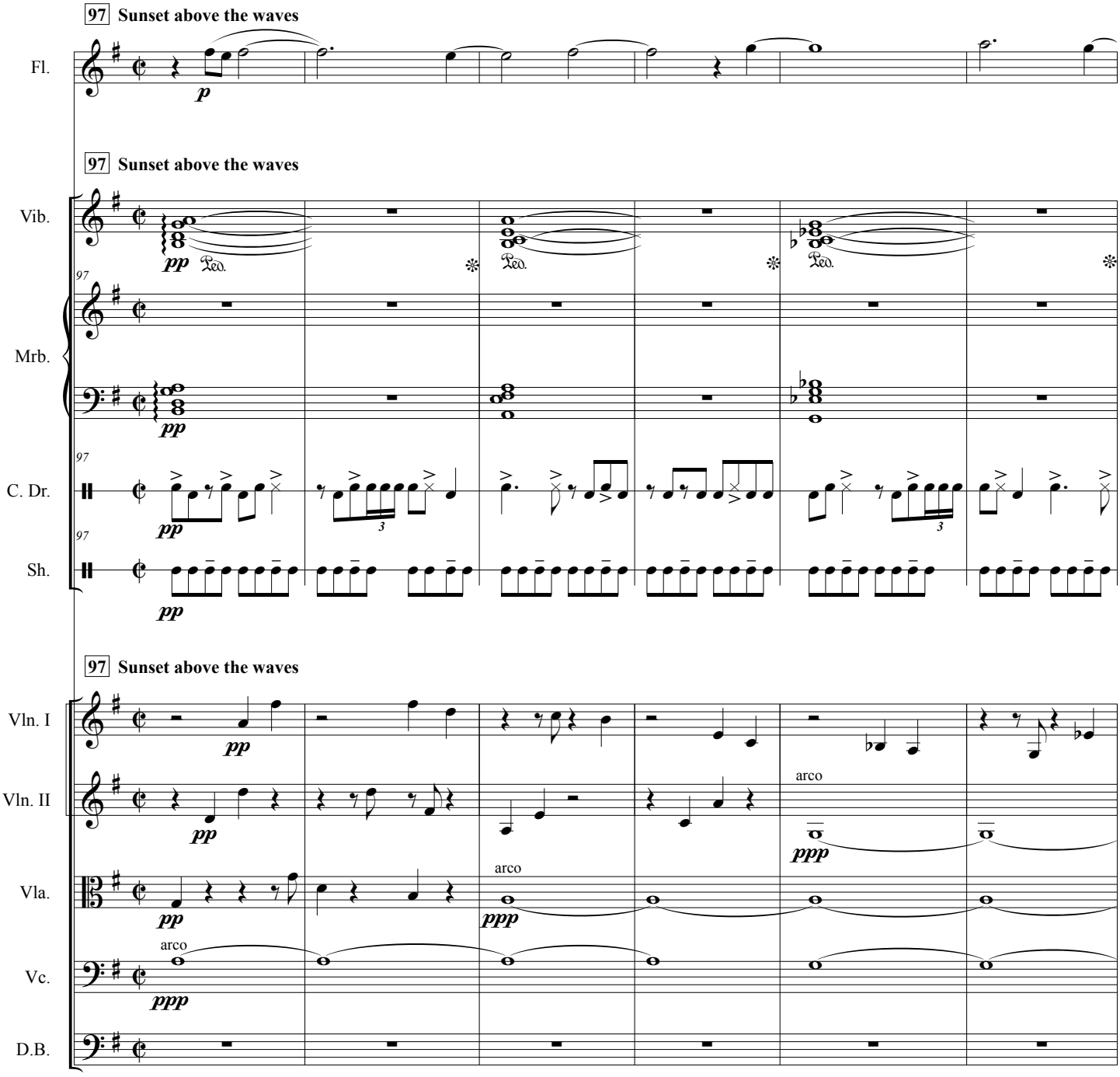

68 Parties in the waning light
Fl.
mp
68 Parties in the waning light
Vib.
mp
68
Mrb.
68
C. Dr.
68
Sh.
68 Parties in the waning light
Vln. I
Vln. II
Vla.
Vc.
D.B.

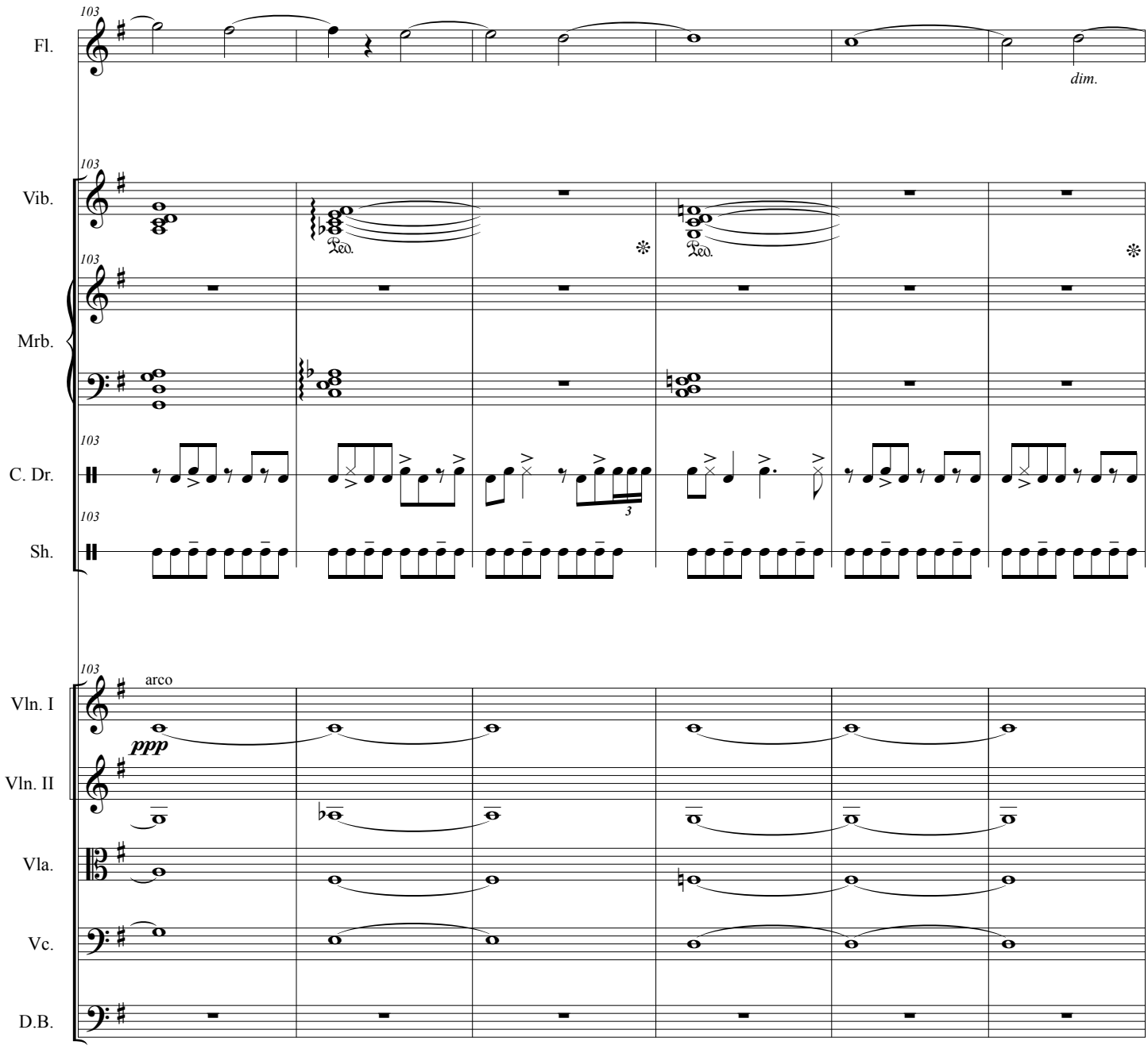

74
Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

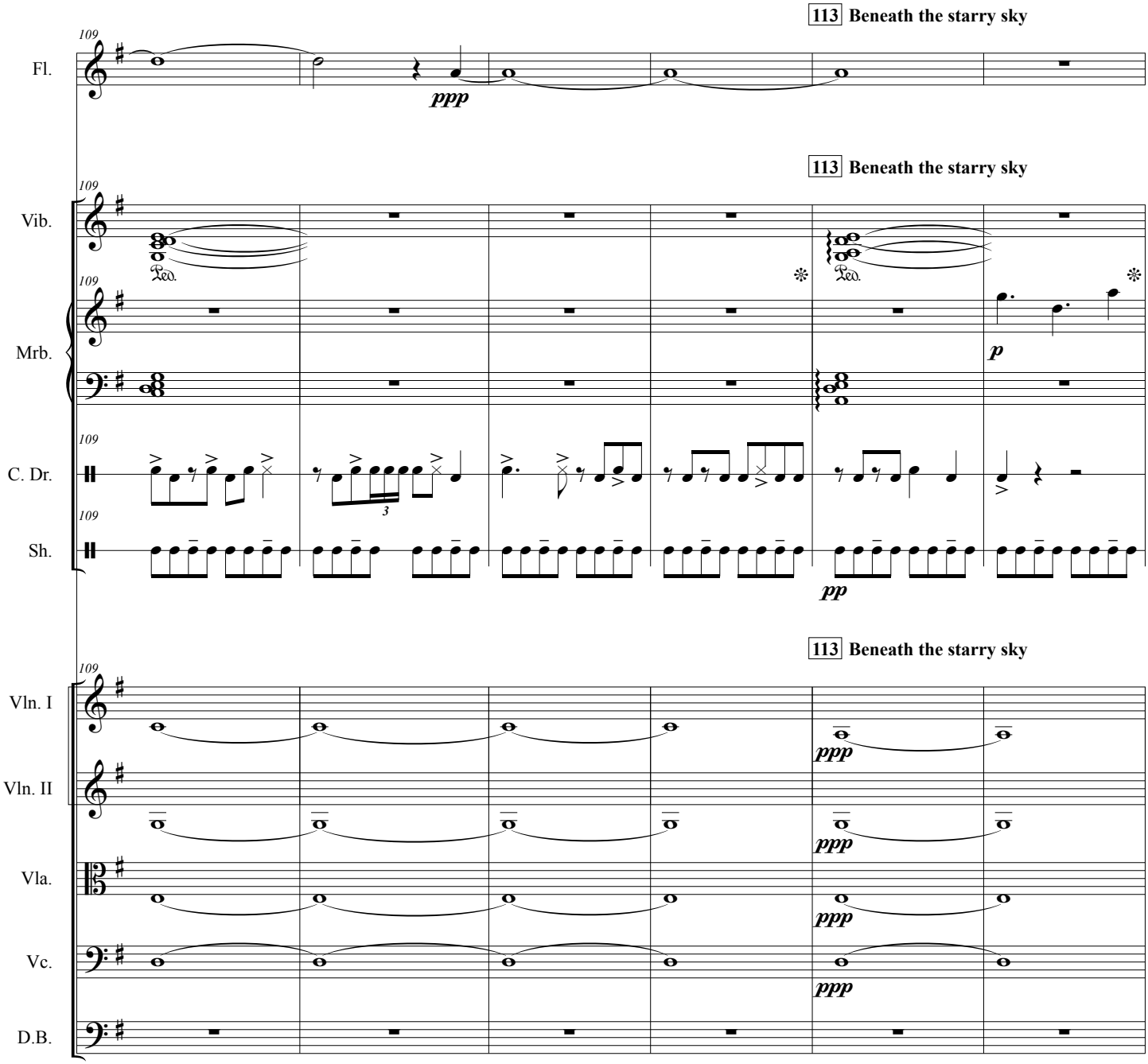

78
Fl.
p
3
78
Vib.
78
Mrb.
78
C. Dr.
mp
3
78
Sh.
78
arco
Vln. I
arco
Vln. II
Vla.
Vc.
D.B.

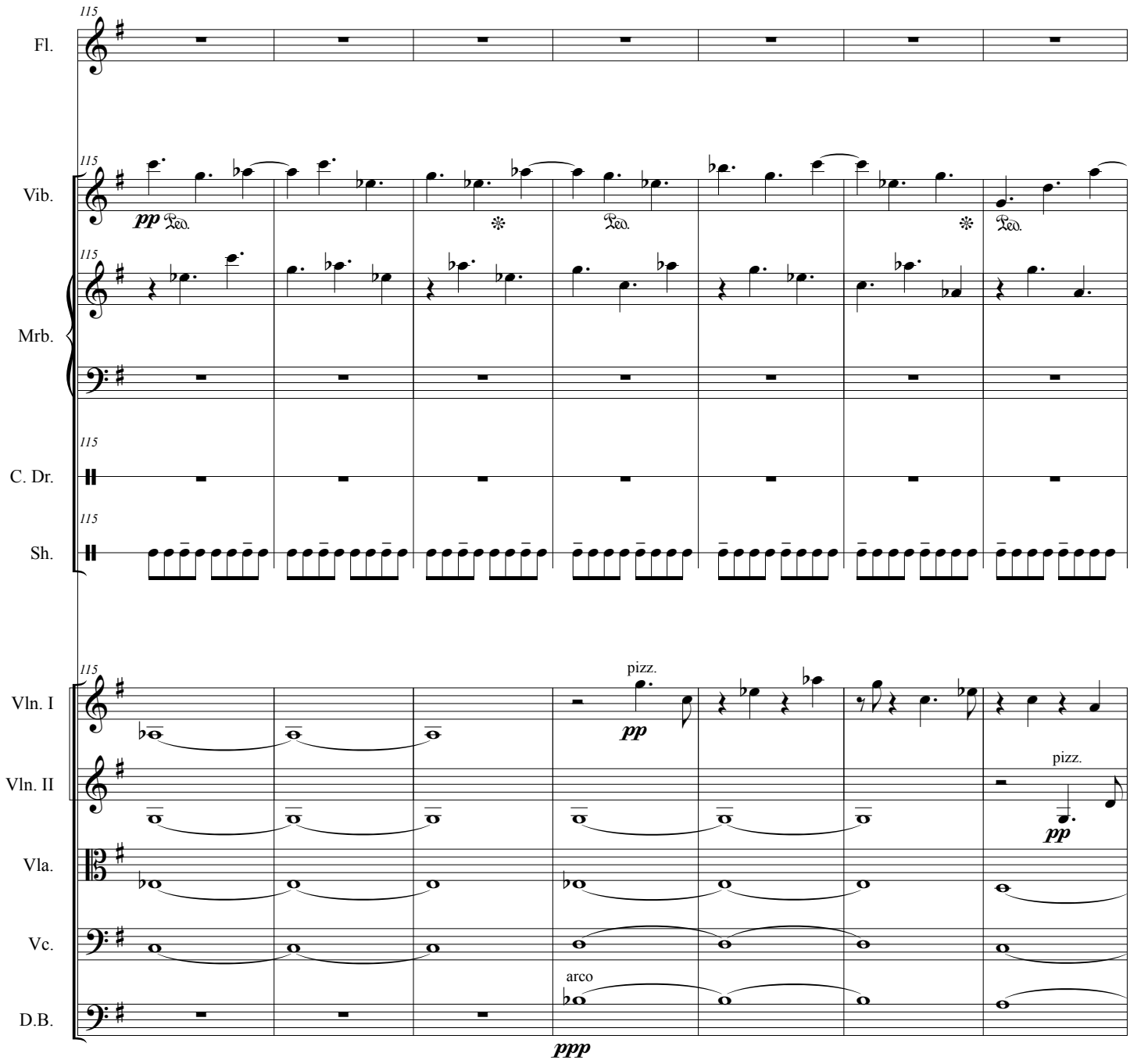

86 Approach of the high tide
Fl.
p
86 Approach of the high tide
Vib.
Mrb.
C. Dr.
Sh.
86 Approach of the high tide
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
pp

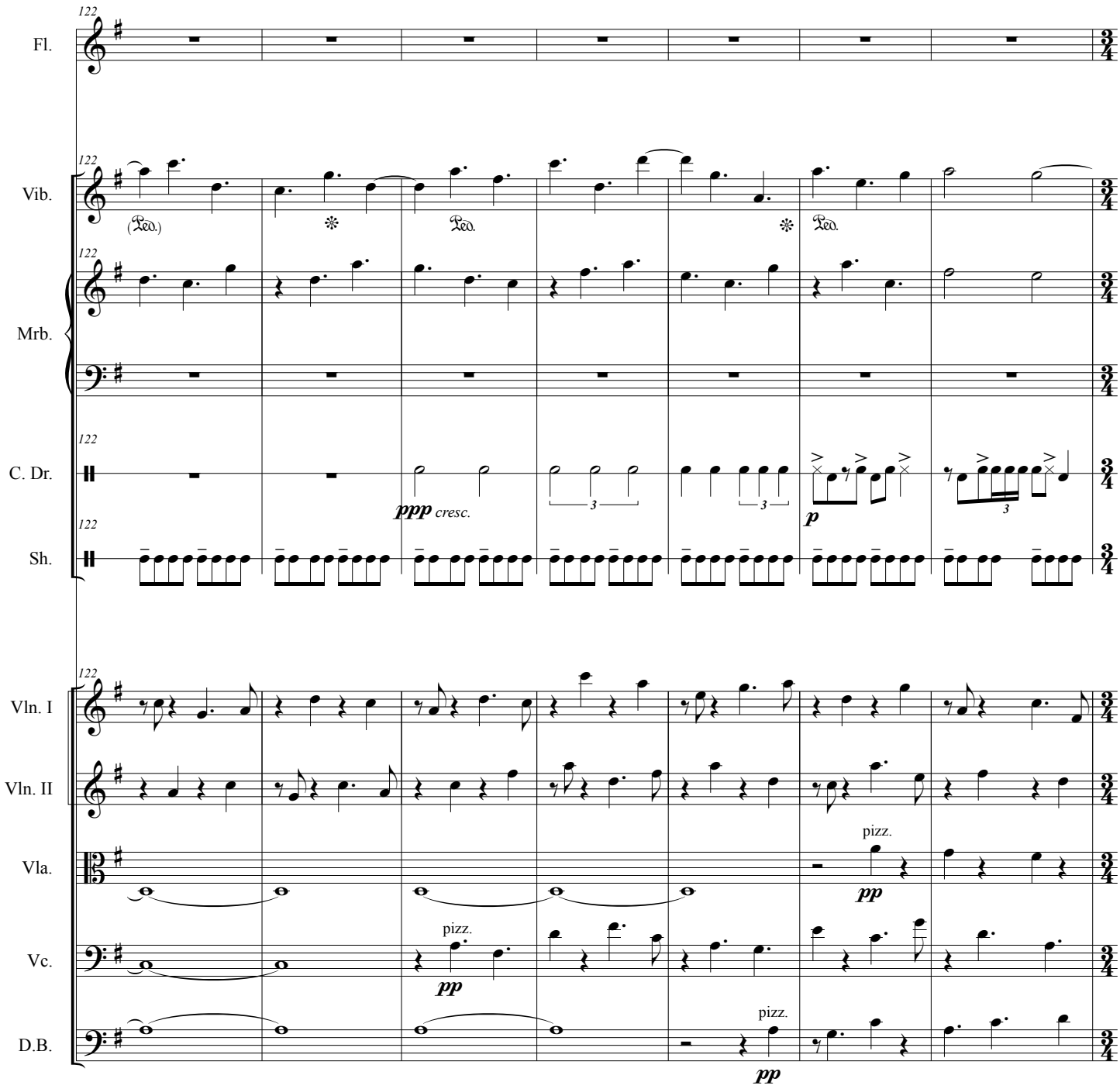

91
Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
3
p

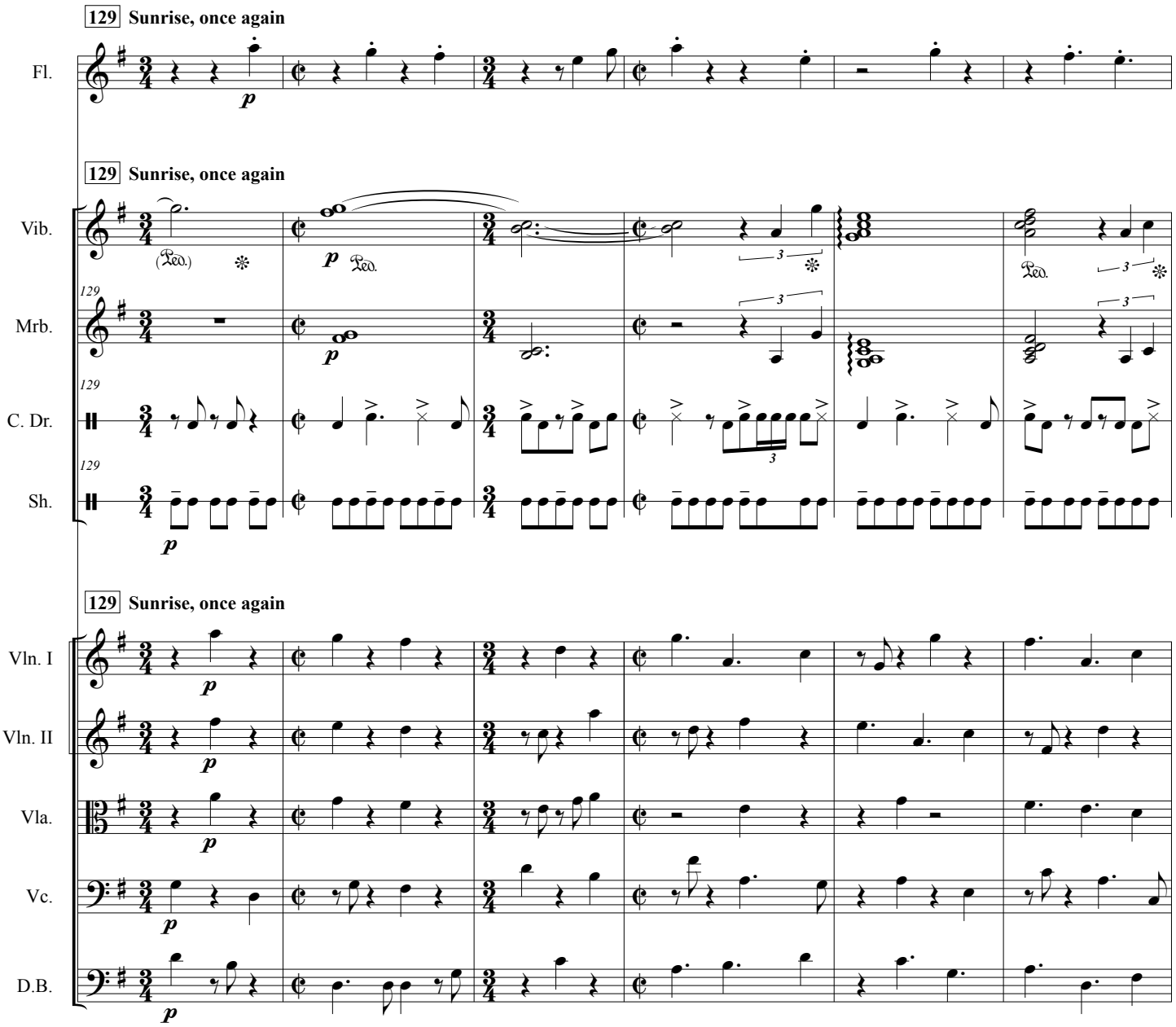

97 Sunset above the waves
Fl.
p
97 Sunset above the waves
Vib.
pp
Ped.
Mrb.
C. Dr.
Sh.
97 Sunset above the waves
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
ppp

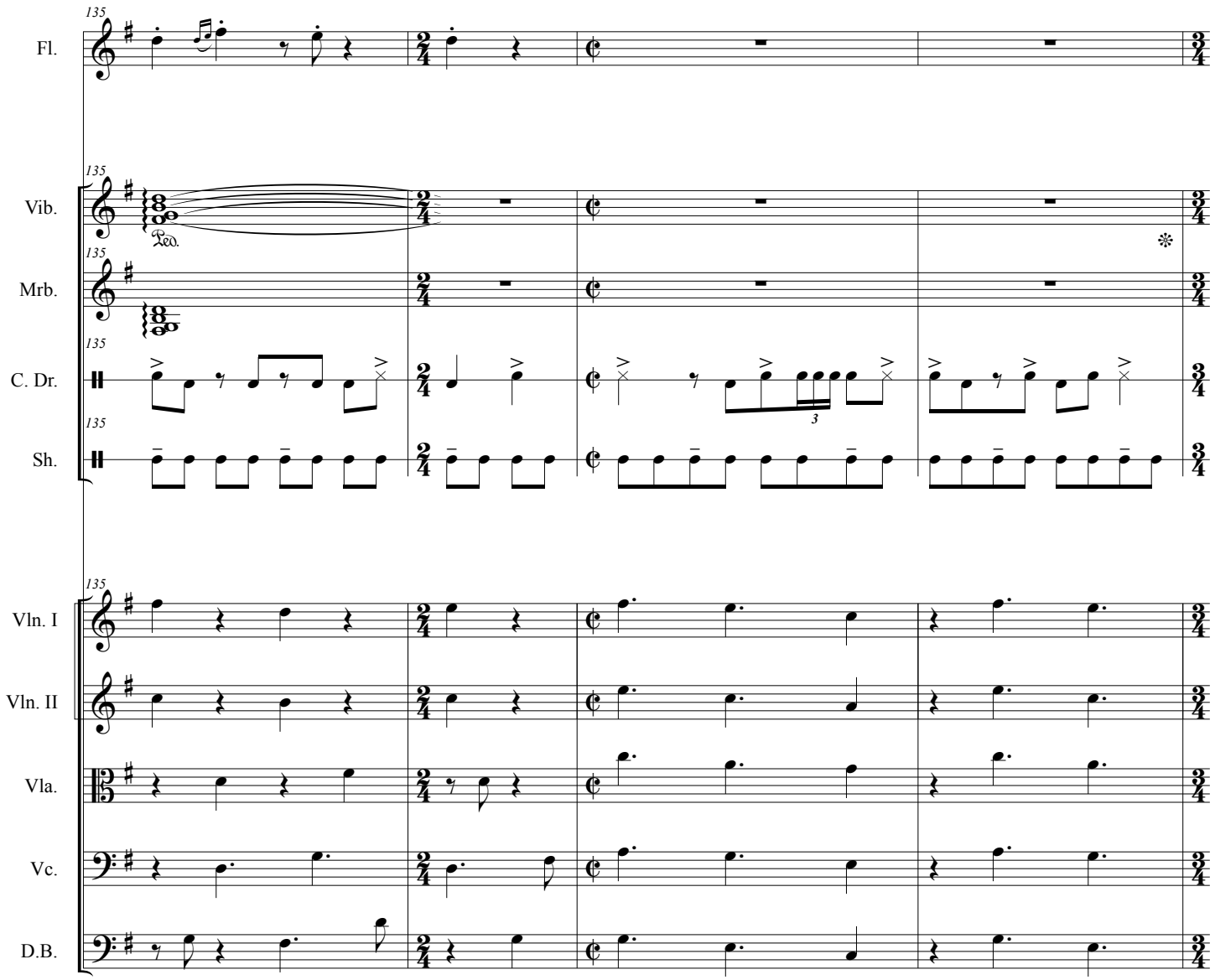

103
Fl.
dim.
Vib.
Ped.
Ped.
Mrb.
C. Dr.
3
Sh.
arco
ppp
Vln. I
Vln. II
Vla.
Vc.
D.B.

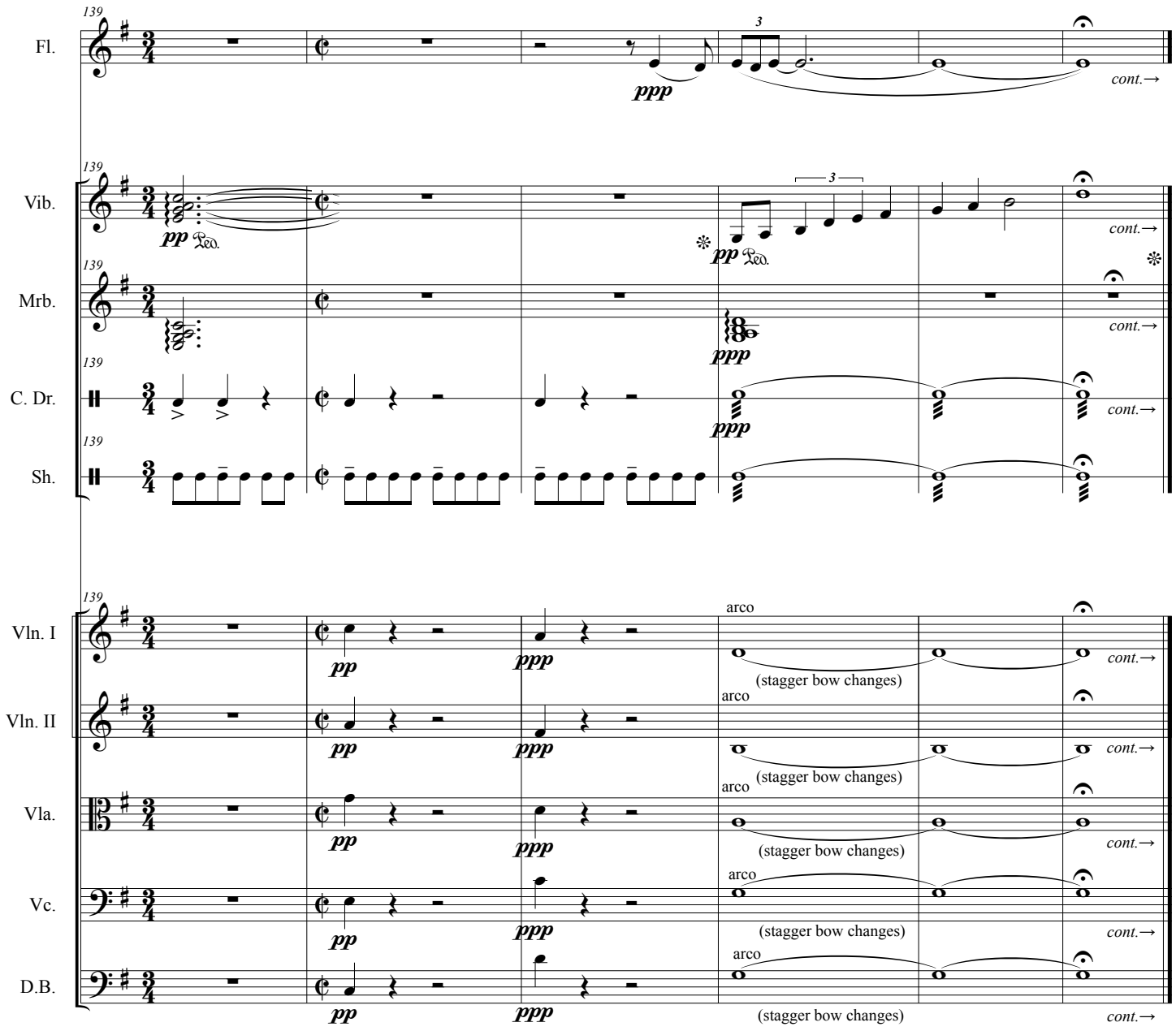

113 Beneath the starry sky
109
Fl.
ppp
113 Beneath the starry sky
109
Vib.
Ped.
Ped.
109
Mrb.
p
109
C. Dr.
3
109
Sh.
pp
113 Beneath the starry sky
109
Vln. I
ppp
Vln. II
ppp
Vla.
ppp
Vc.
ppp
D.B.


115
Fl.
Vib.
pp
Ped.
Mrb.
C. Dr.
Sh.
Vln. I
pizz.
pp
Vln. II
pizz.
pp
Vla.
Vc.
arco
D.B.
ppp

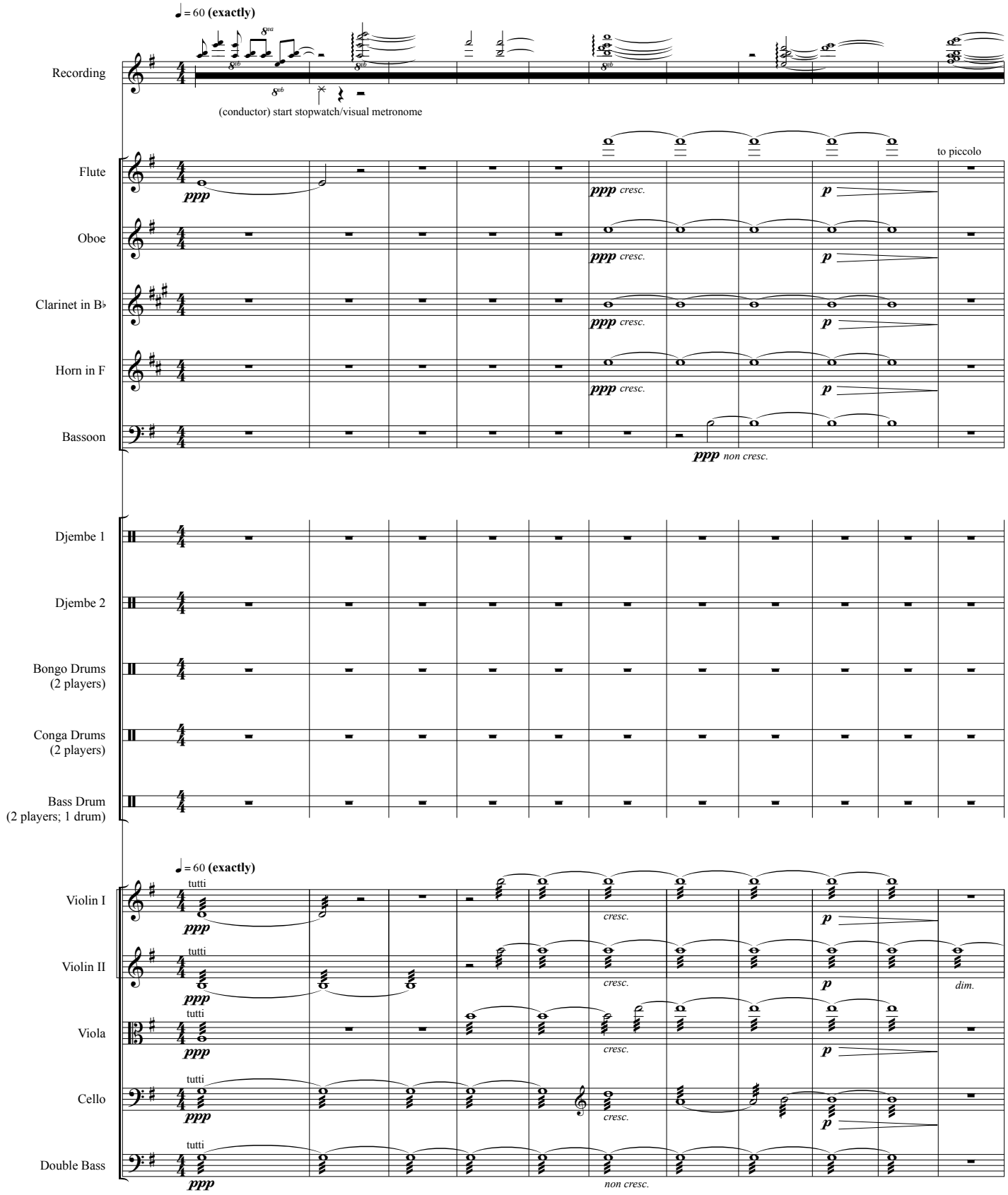

122
Fl.
Vib.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(Ped.)
Ped.
Ped.
ppp cresc.
p
pizz.
pp
pizz.
pp
pizz.
pp

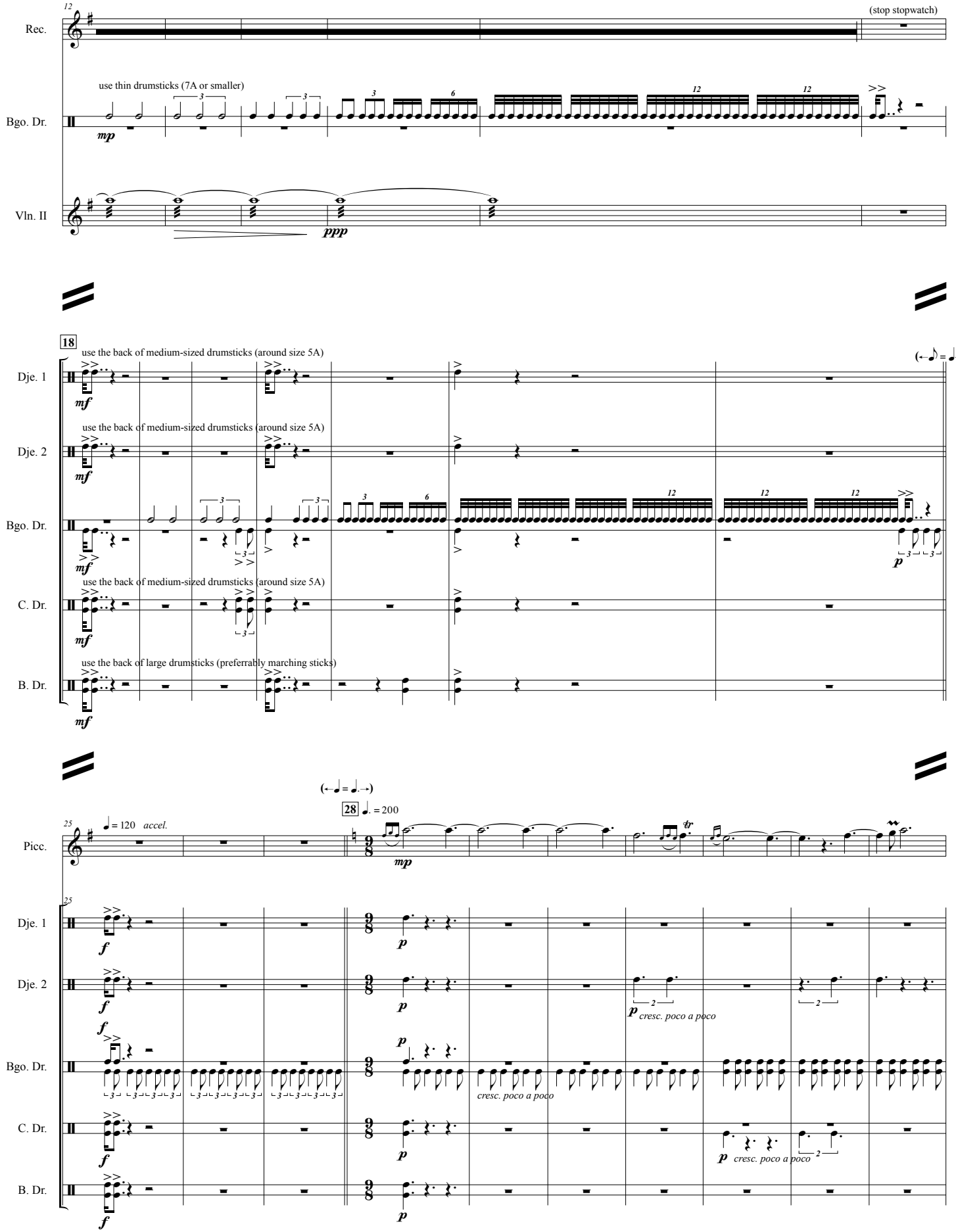

129 Sunrise, once again
Fl.
129 Sunrise, once again
Vib.
Mrb.
C. Dr.
Sh.
129 Sunrise, once again
Vln. I
Vln. II
Vla.
Vc.
D.B.

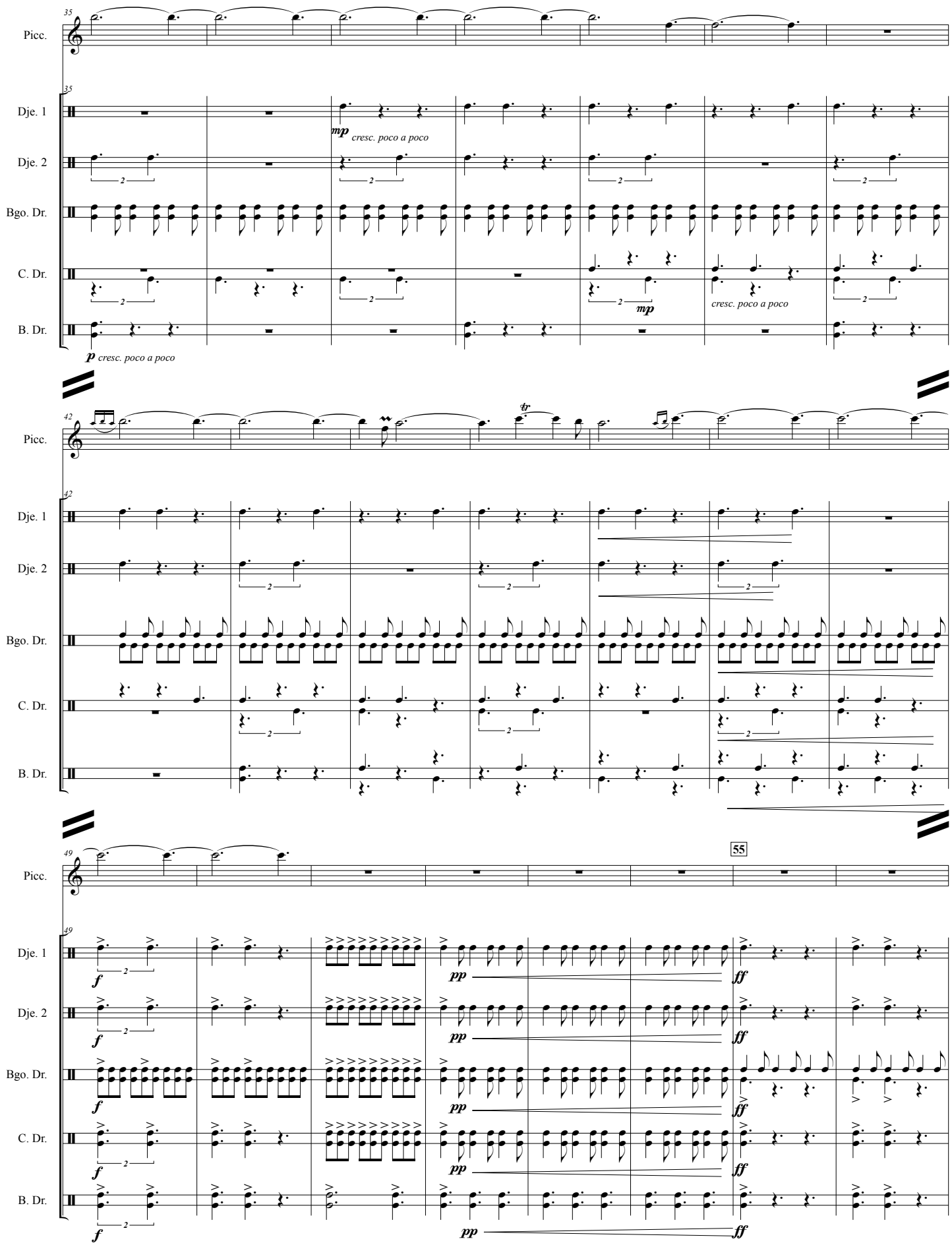

135
Fl.
Vib.
Ped.
Mrb.
C. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
3

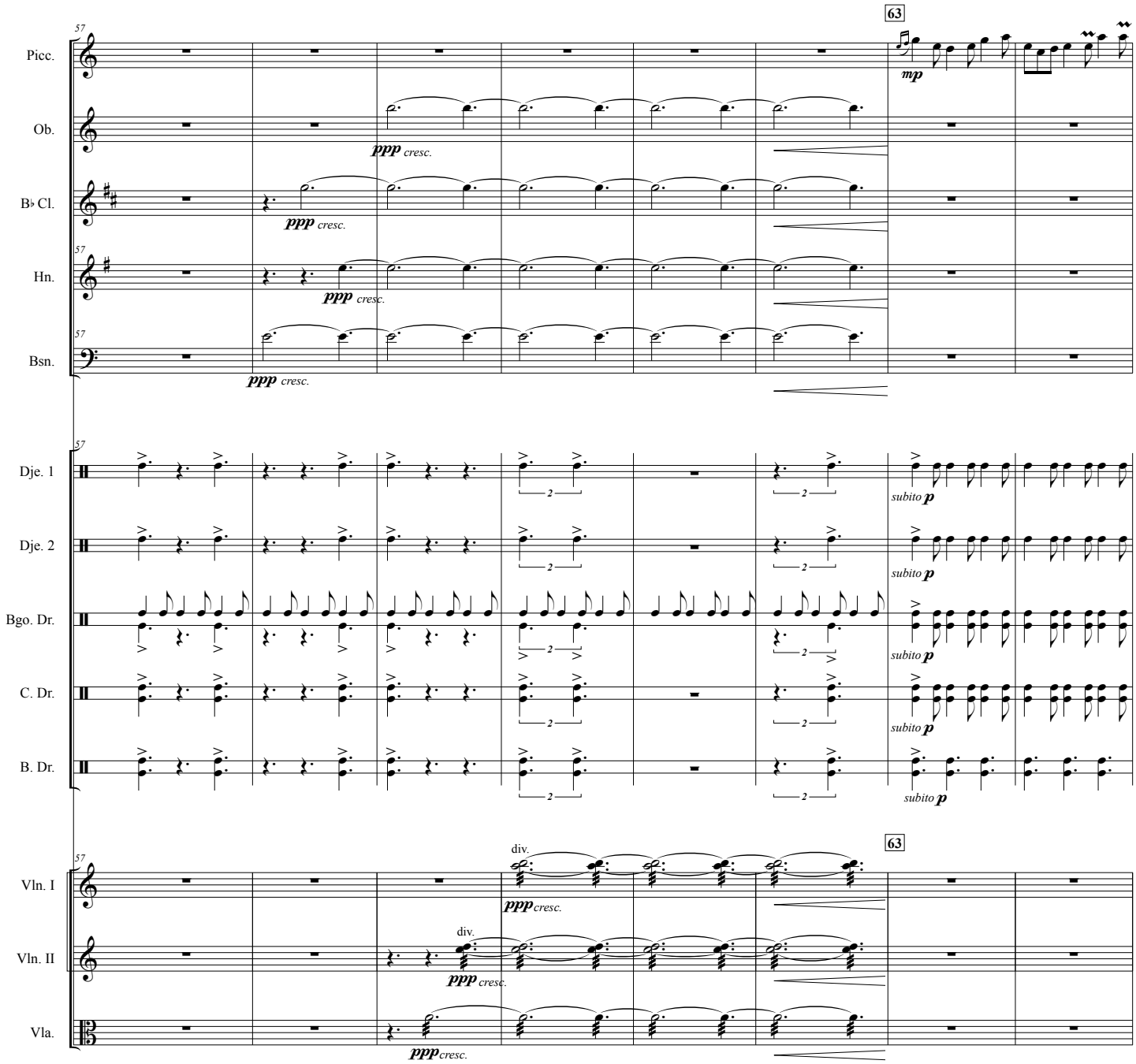

139
Fl.
ppp
3
cont.→
Vib.
pp Ped.
pp Ped.
Mrb.
ppp
C. Dr.
ppp
Sh.
Vln. I
pp
ppp
arco
(stagger bow changes)
Vln. II
Vla.
Vc.
D.B.
cont.→

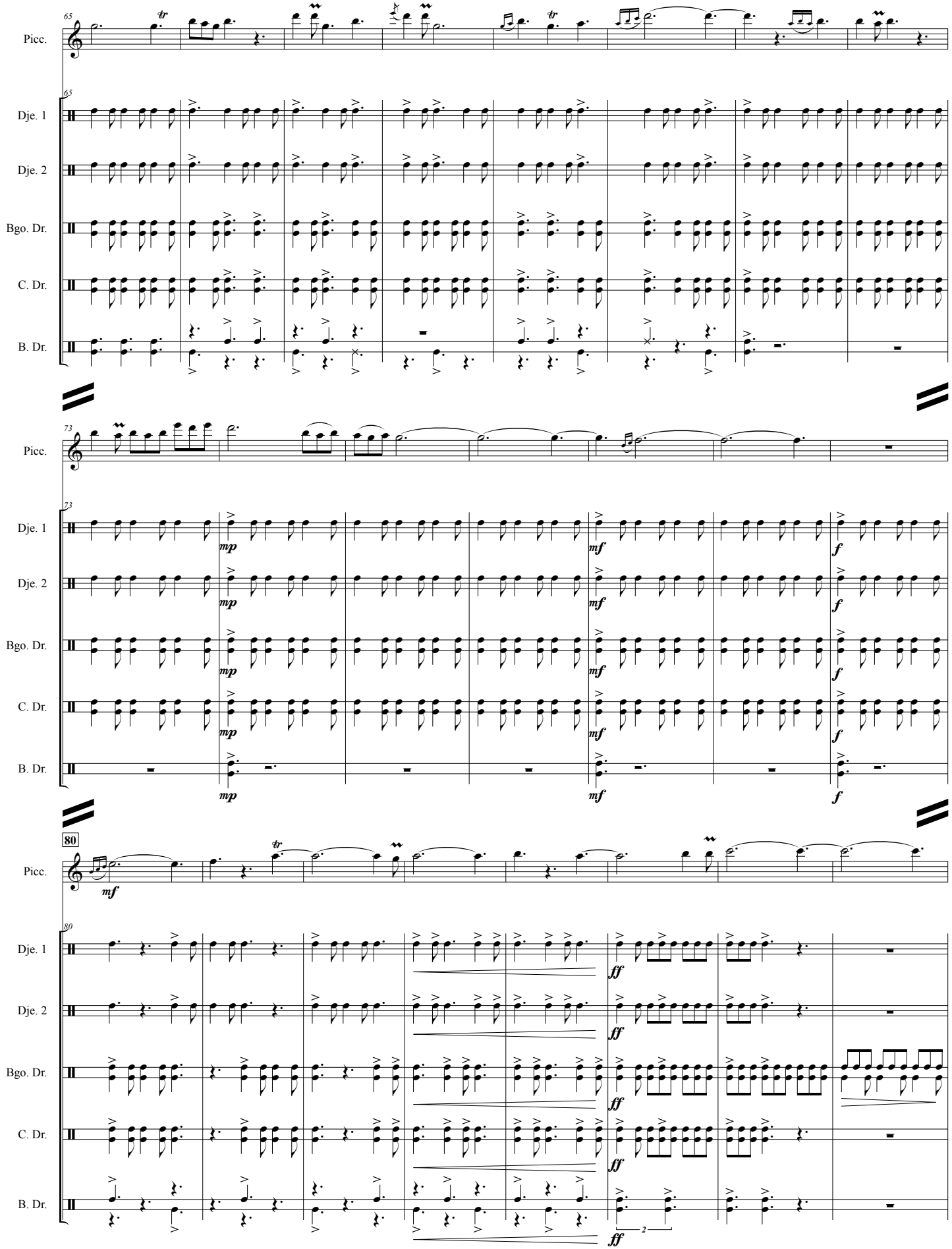
XI. Rising Sun

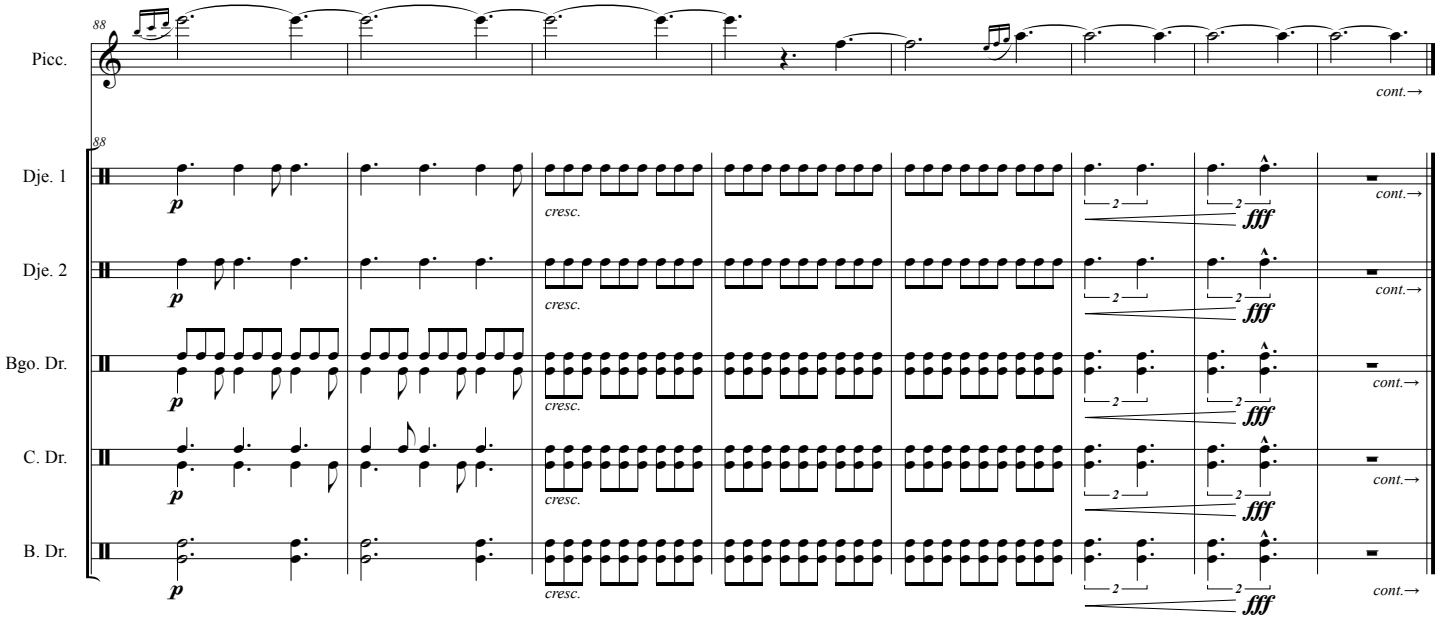



12
(stop stopwatch)
Rec.
use thin drumsticks (7A or smaller)
Bgo. Dr.
mp
Vln. II
ppp
18
use the back of medium-sized drumsticks (around size 5A)
Dje. 1
mf
use the back of medium-sized drumsticks (around size 5A)
Dje. 2
mf
Bgo. Dr.
mf
p
use the back of medium-sized drumsticks (around size 5A)
C. Dr.
mf
use the back of large drumsticks (preferrably marching sticks)
B. Dr.
mf
25
♩ = 120 accel.
28 ♩. = 200
Picc.
mp
25
Dje. 1
f
p
Dje. 2
f
p
p cresc. poco a poco
Bgo. Dr.
f
p
p
cresc. poco a poco
C. Dr.
f
p
p cresc. poco a poco
B. Dr.
f
p

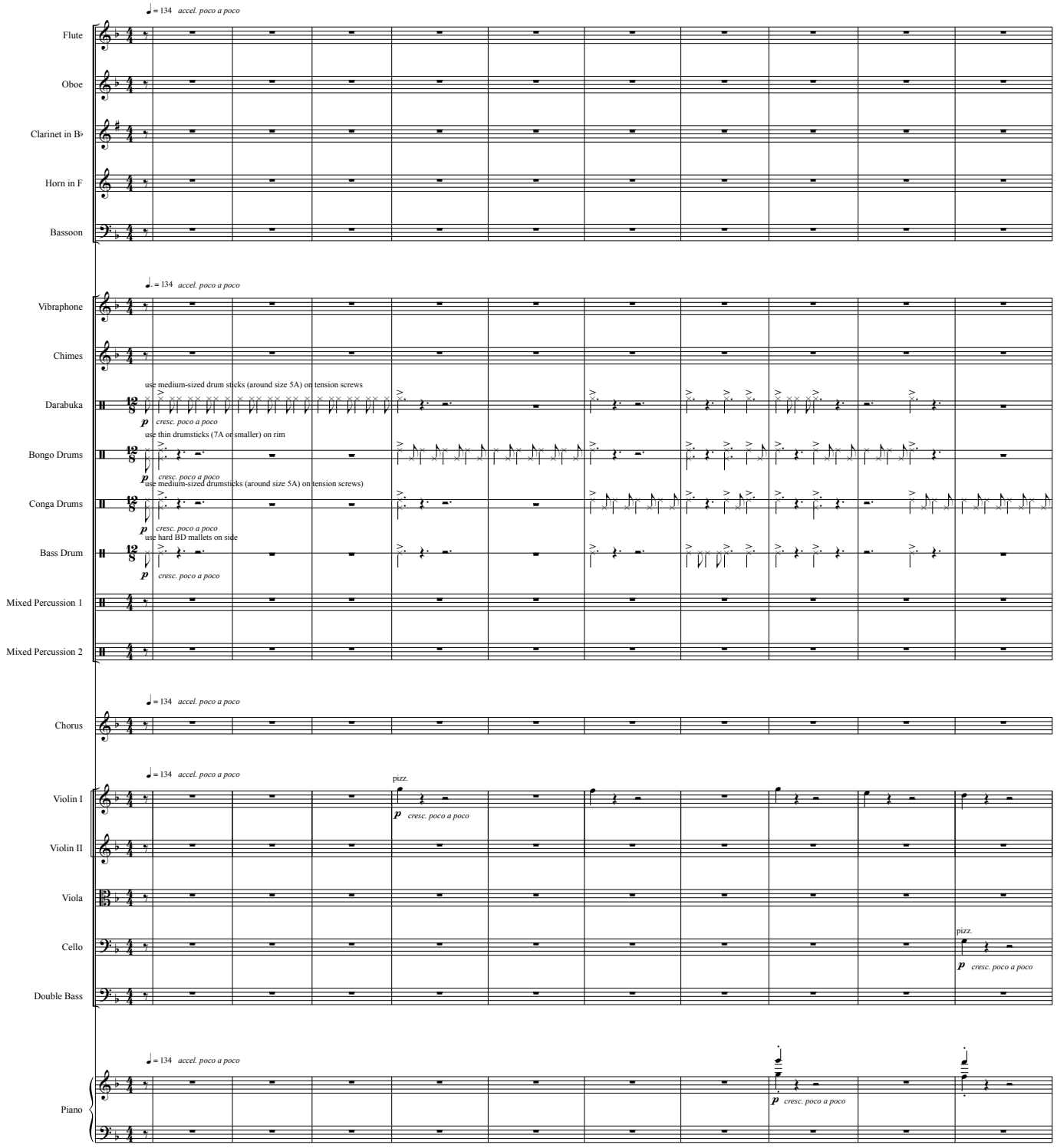

35
Picc.
Dje. 1
Dje. 2
Bgo. Dr.
C. Dr.
B. Dr.
mp cresc. poco a poco
mp
cresc. poco a poco
p cresc. poco a poco
42
tr
49
55
f
pp
ff

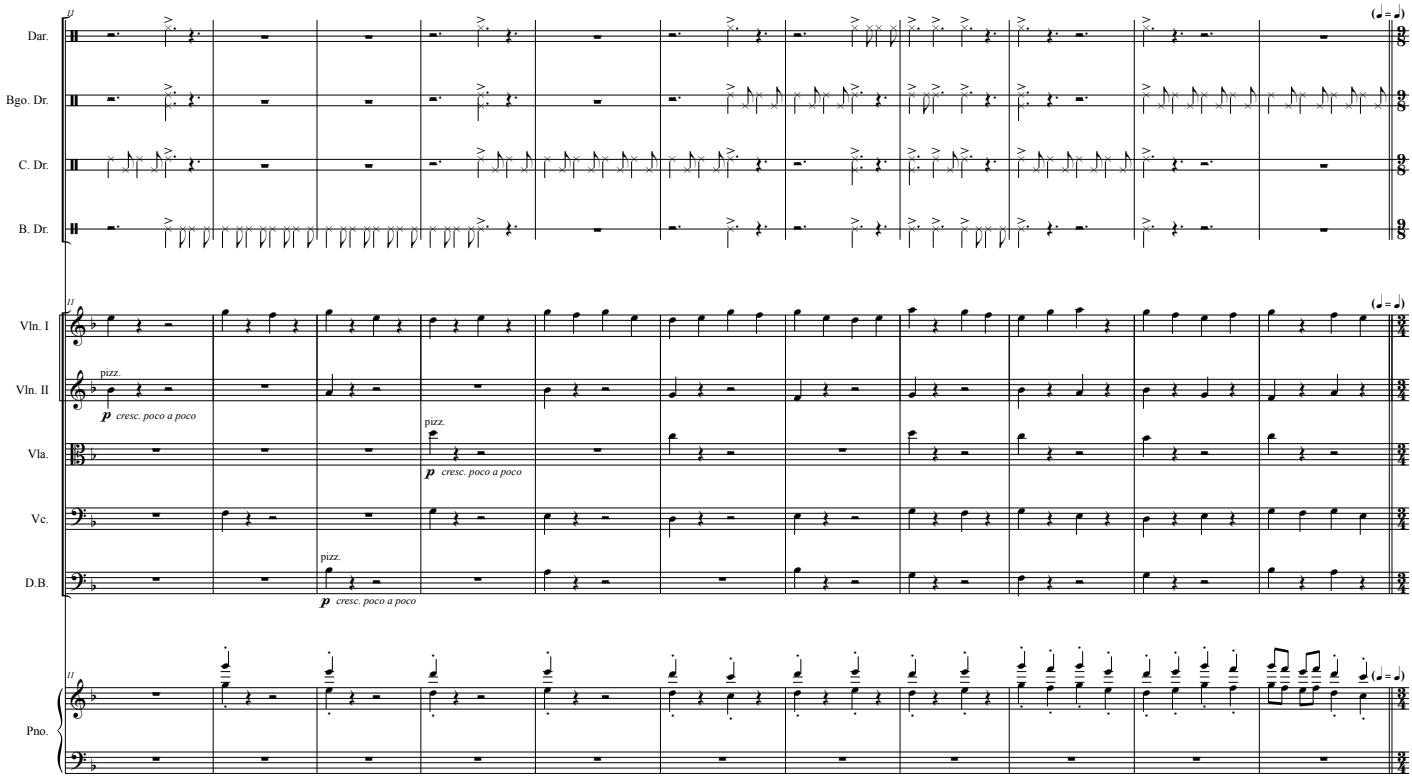

57
63
Picc.
mp
Ob.
ppp cresc.
B♭ Cl.
ppp cresc.
Hn.
ppp cresc.
Bsn.
ppp cresc.
Dje. 1
subito p
Dje. 2
subito p
Bgo. Dr.
subito p
C. Dr.
subito p
B. Dr.
subito p
Vln. I
div.
ppp cresc.
Vln. II
div.
ppp cresc.
Vla.
ppp cresc.

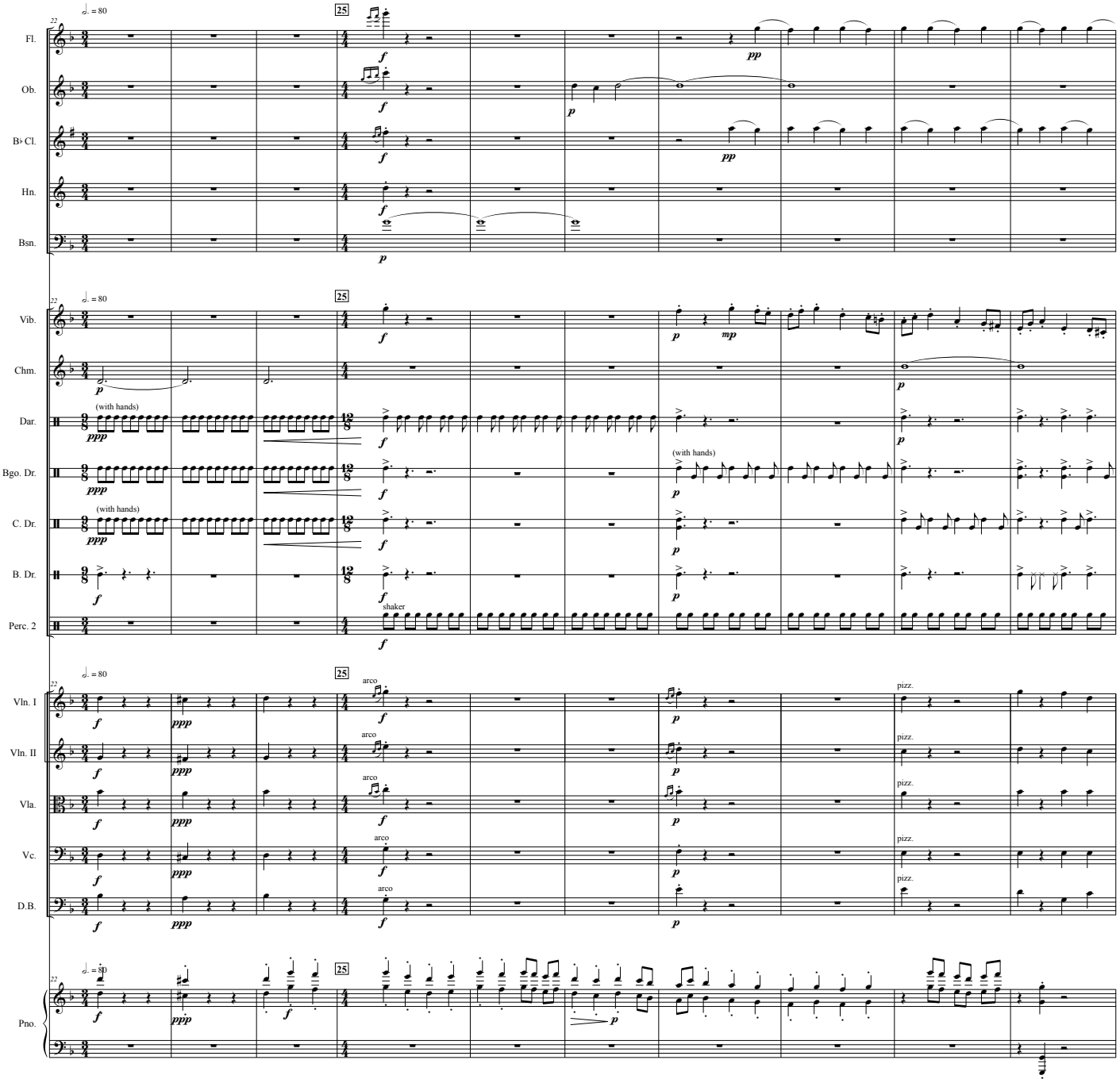

65
Picc.
Dje. 1
Dje. 2
Bgo. Dr.
C. Dr.
B. Dr.
73
mp
mf
f
80
ff

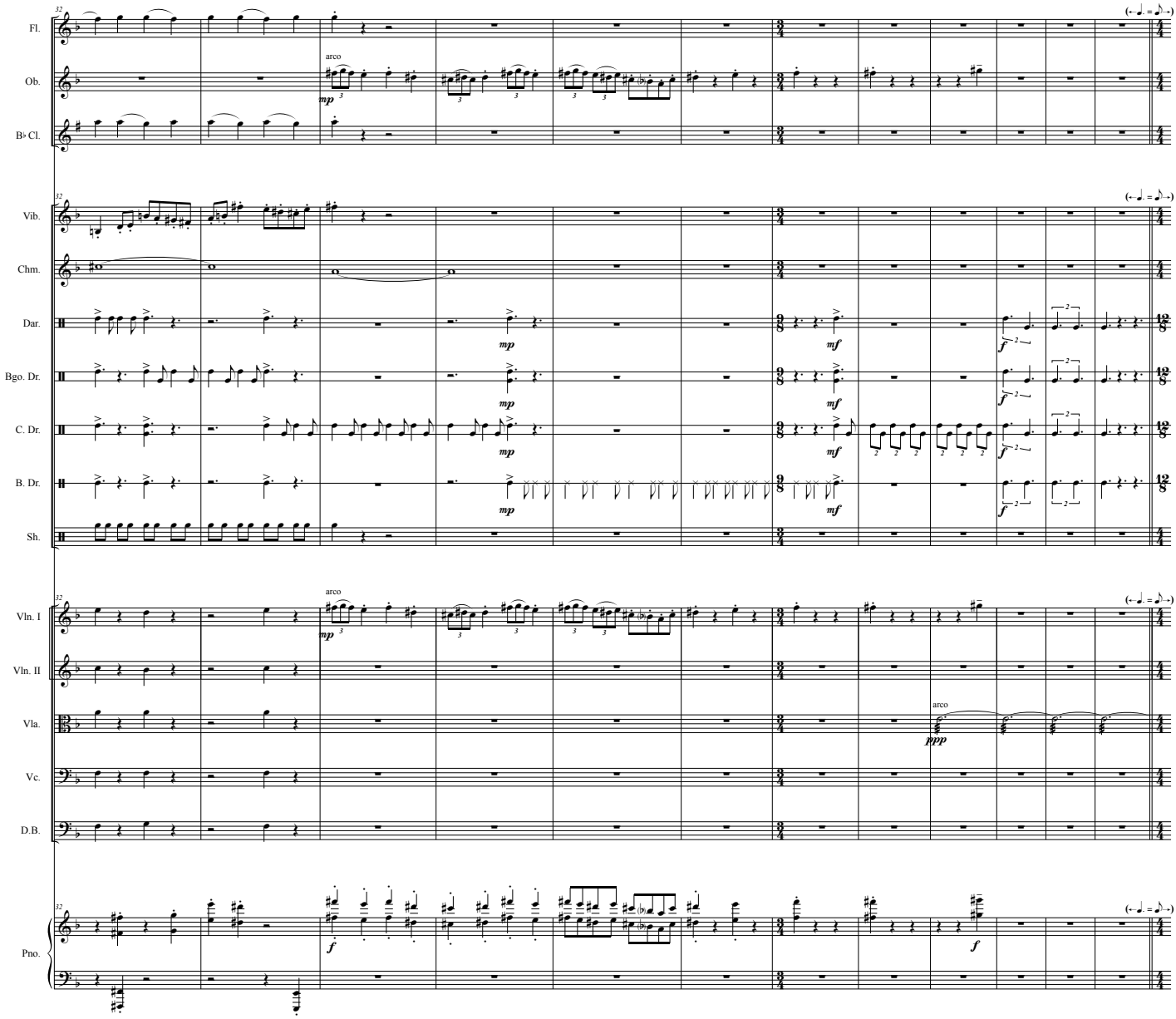

88
Picc.
cont.→
88
Dje. 1
Dje. 2
Bgo. Dr.
C. Dr.
B. Dr.
p
cresc.
fff
cont.→

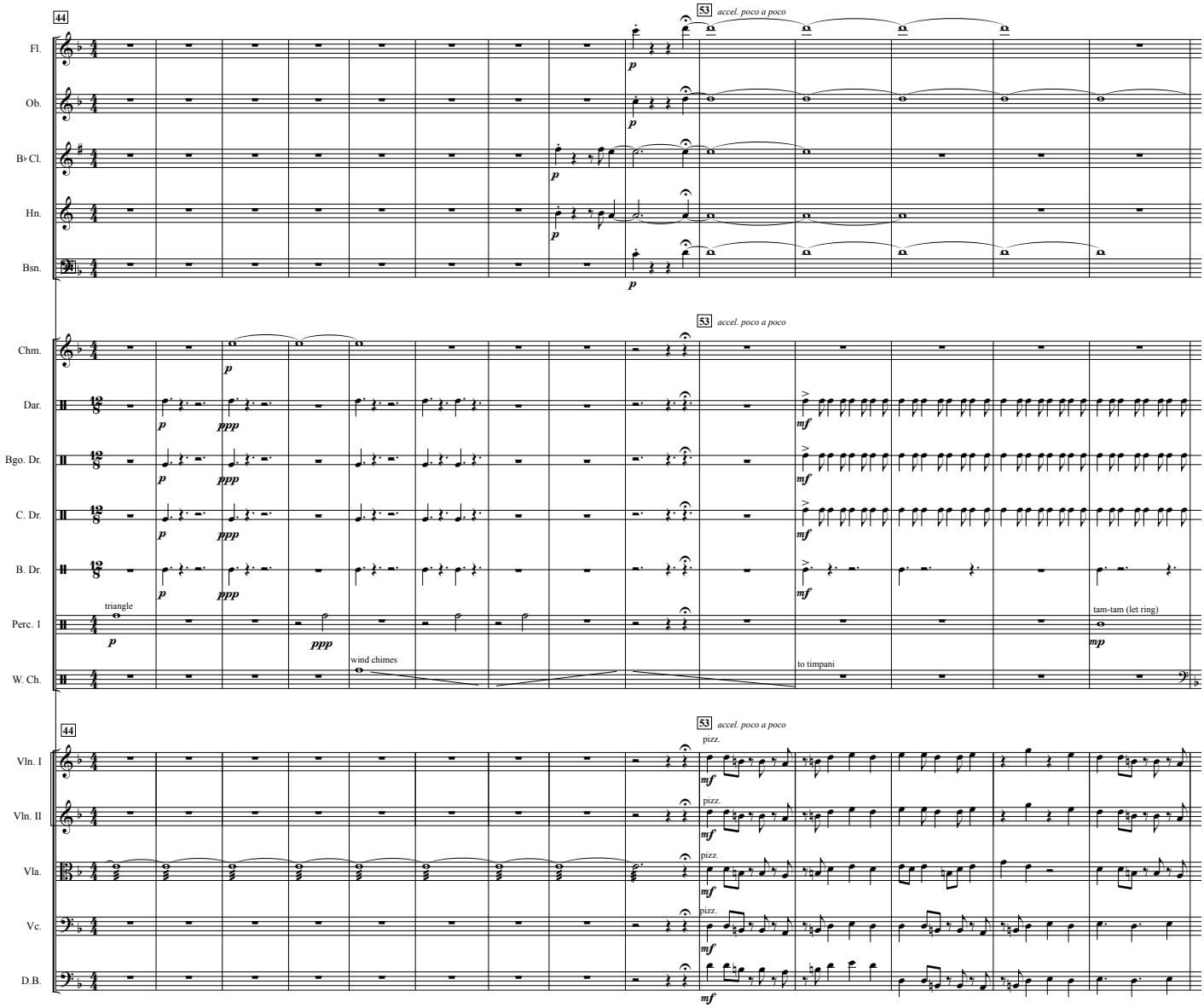
XII. To the Heavens

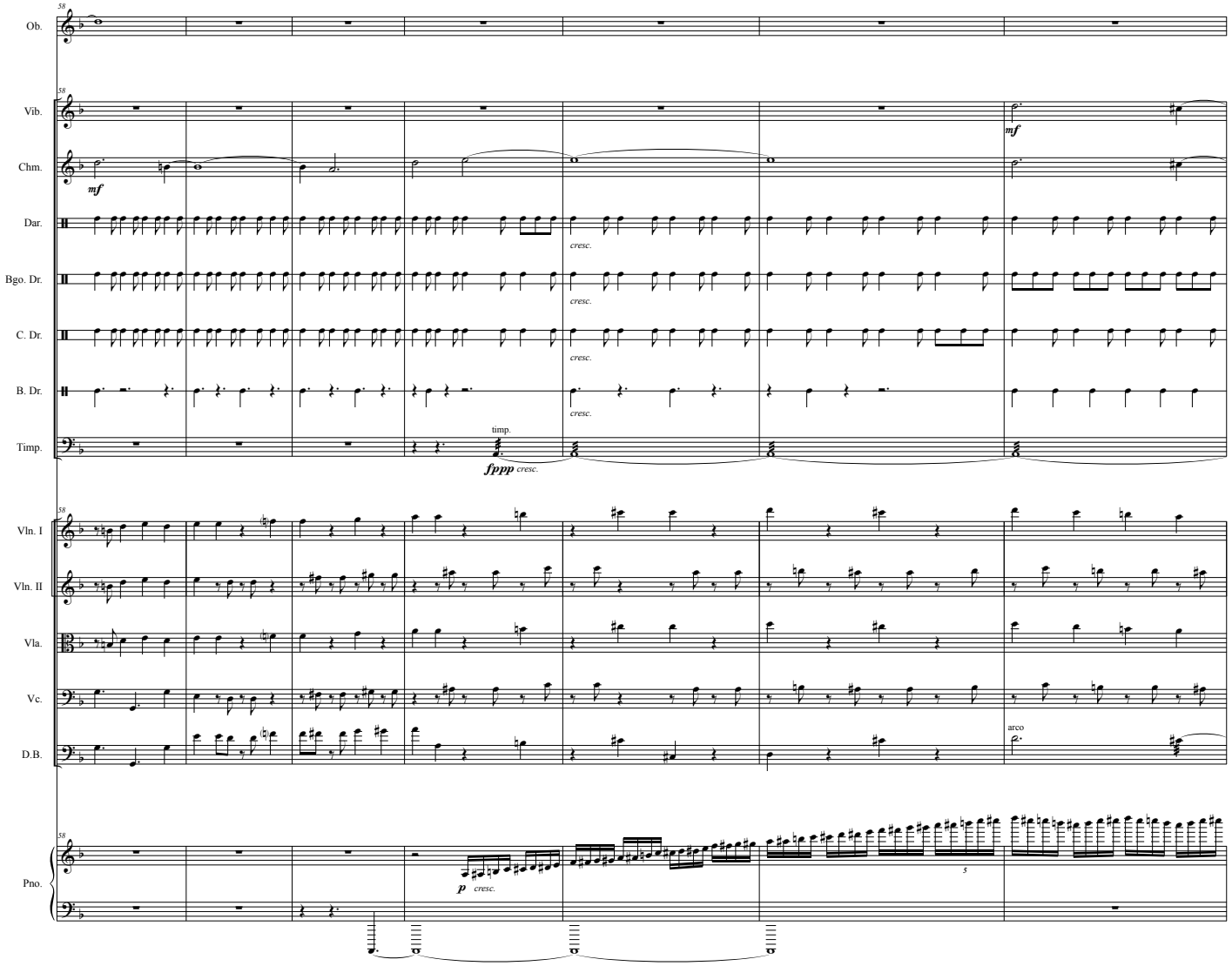


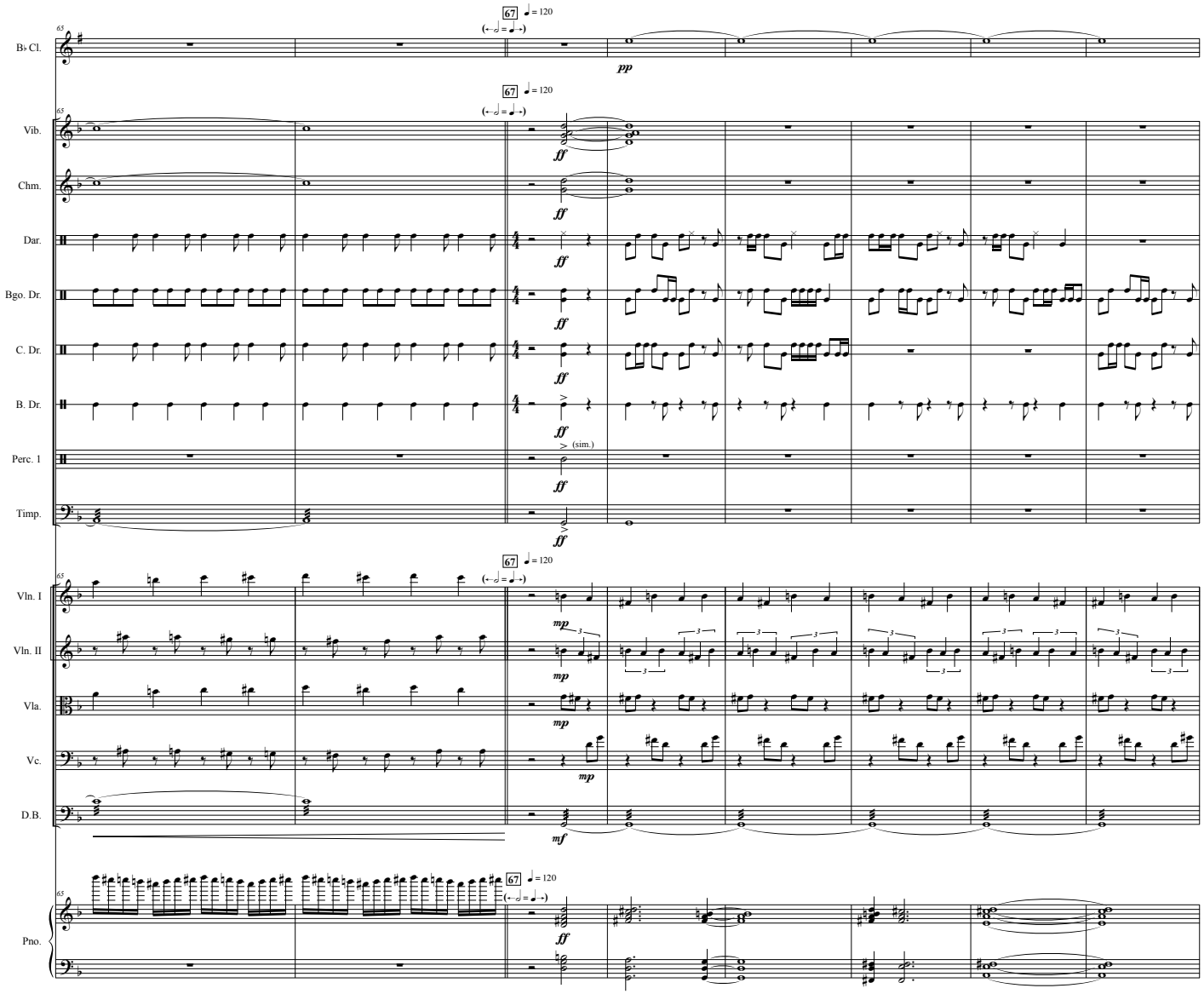

Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
pizz.
p cresc. poco a poco
pizz.
p cresc. poco a poco
pizz.
p cresc. poco a poco

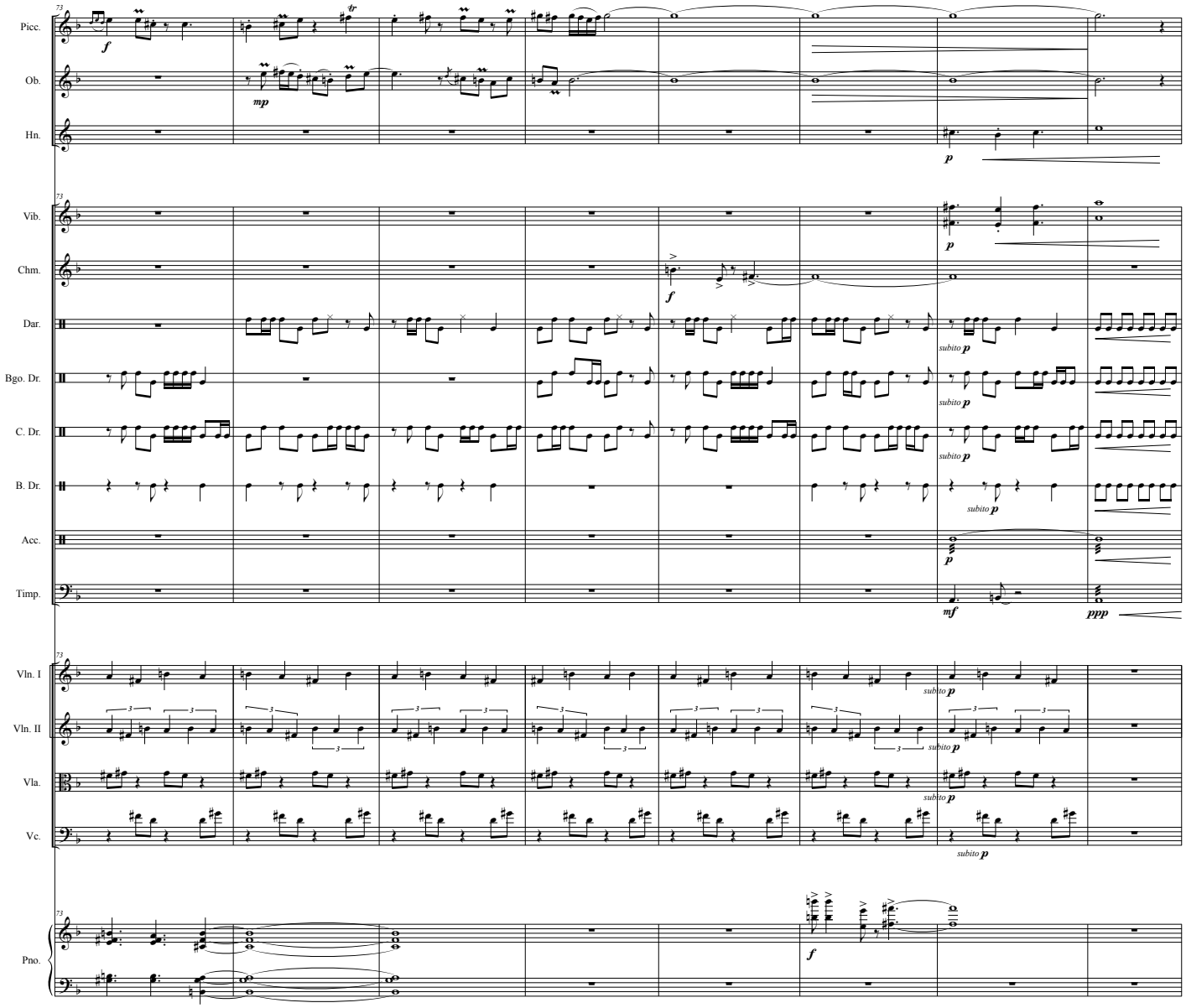

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
♩. = 80
25
(with hands)
shaker
arco
pizz.

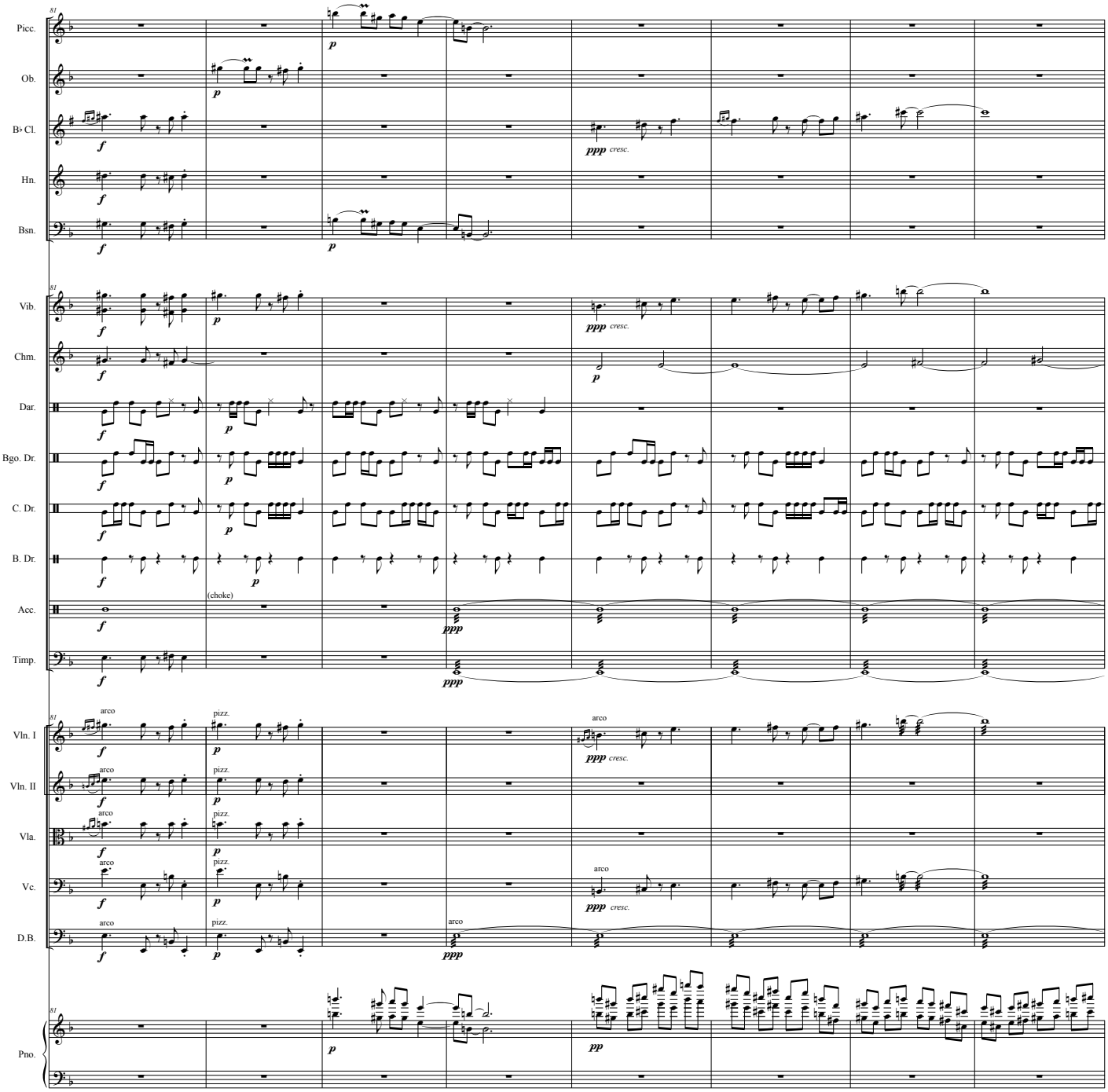

Fl.
Ob.
B♭ Cl.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Sh.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
arco
mp
mf
f
ppp

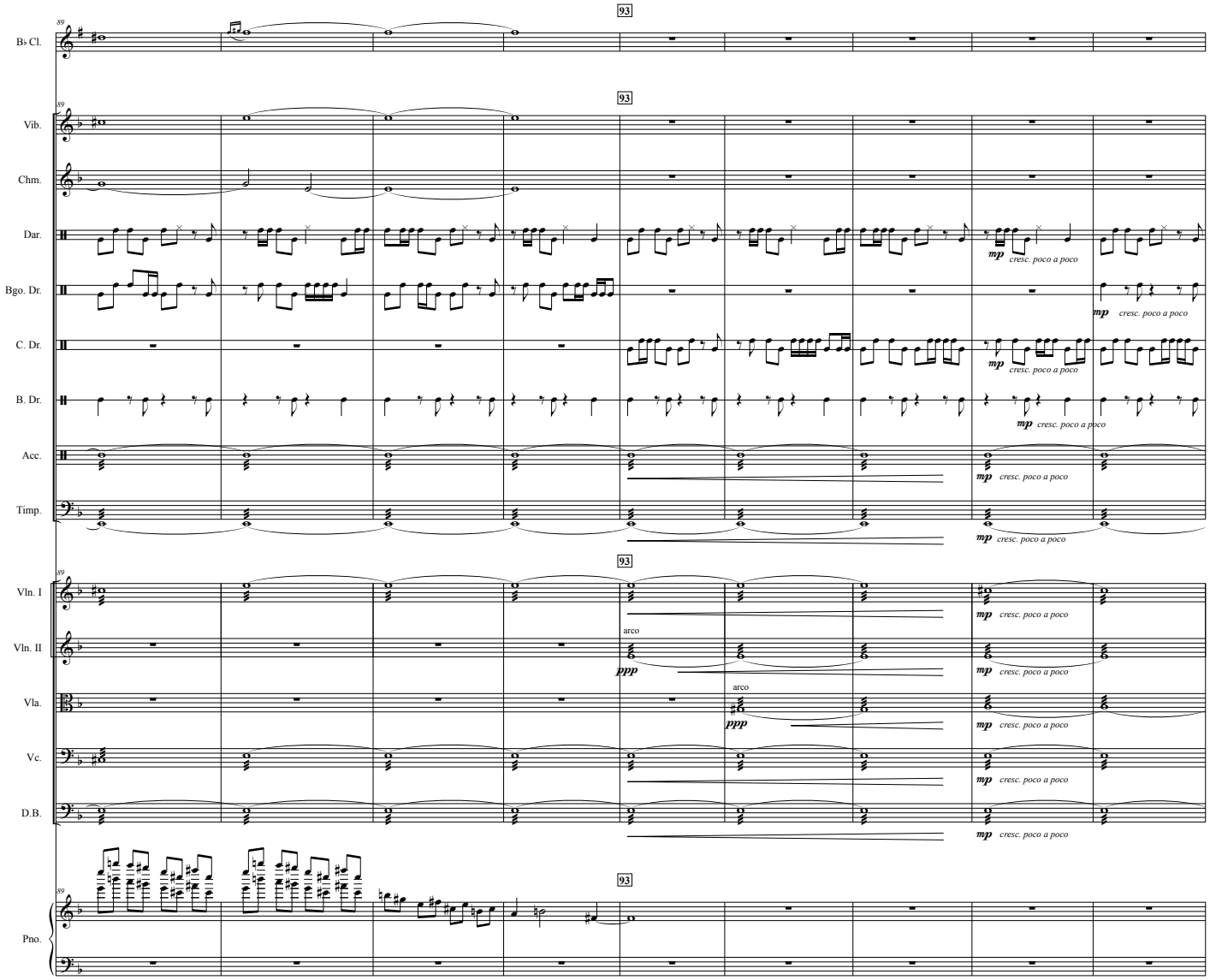

44
53 accel. poco a poco
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Perc. 1
W. Ch.
triangle
wind chimes
to timpani
tam-tam (let ring)
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

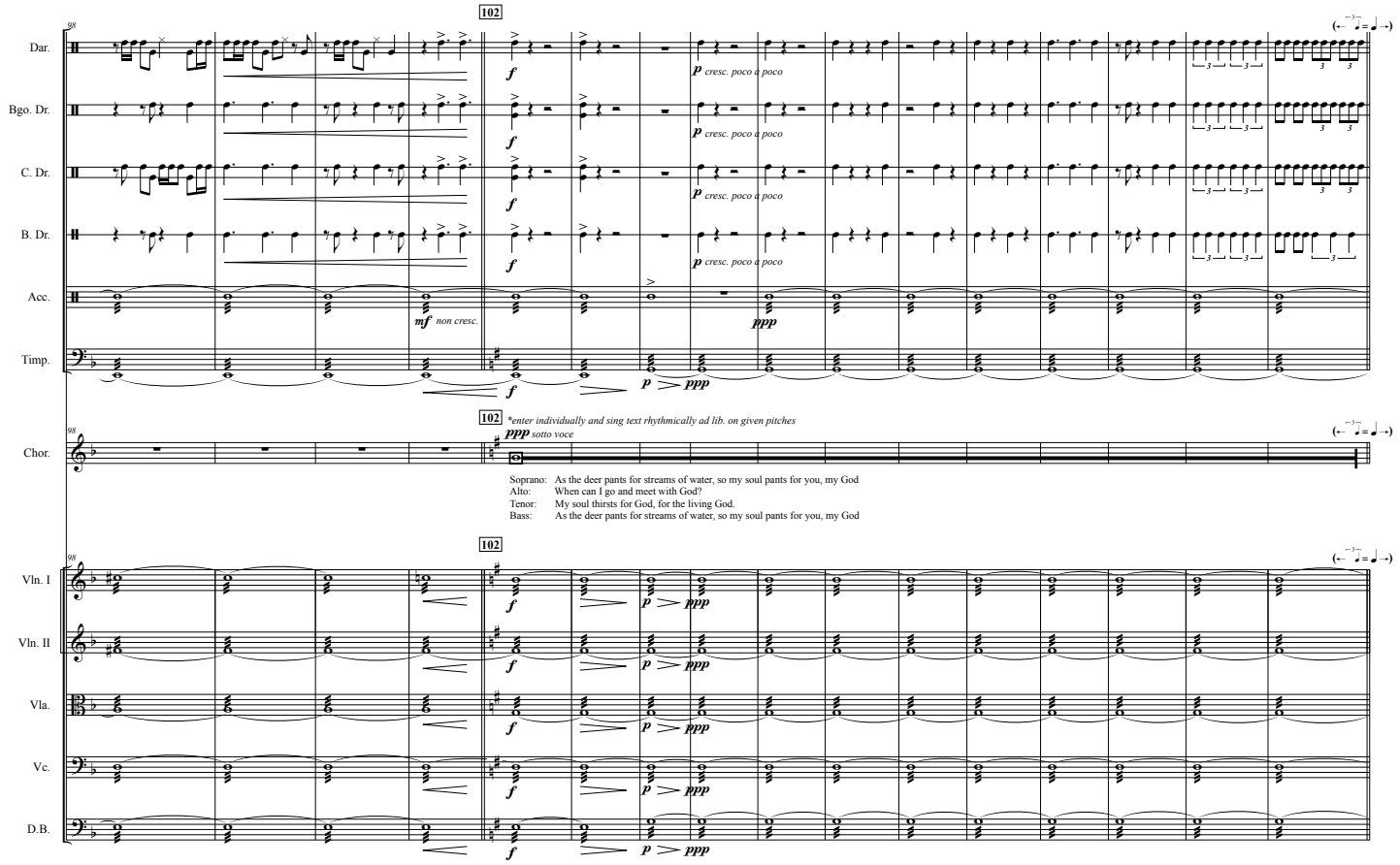

Ob.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
mf
cresc.
timp.
fppp cresc.
arco
p cresc.
5

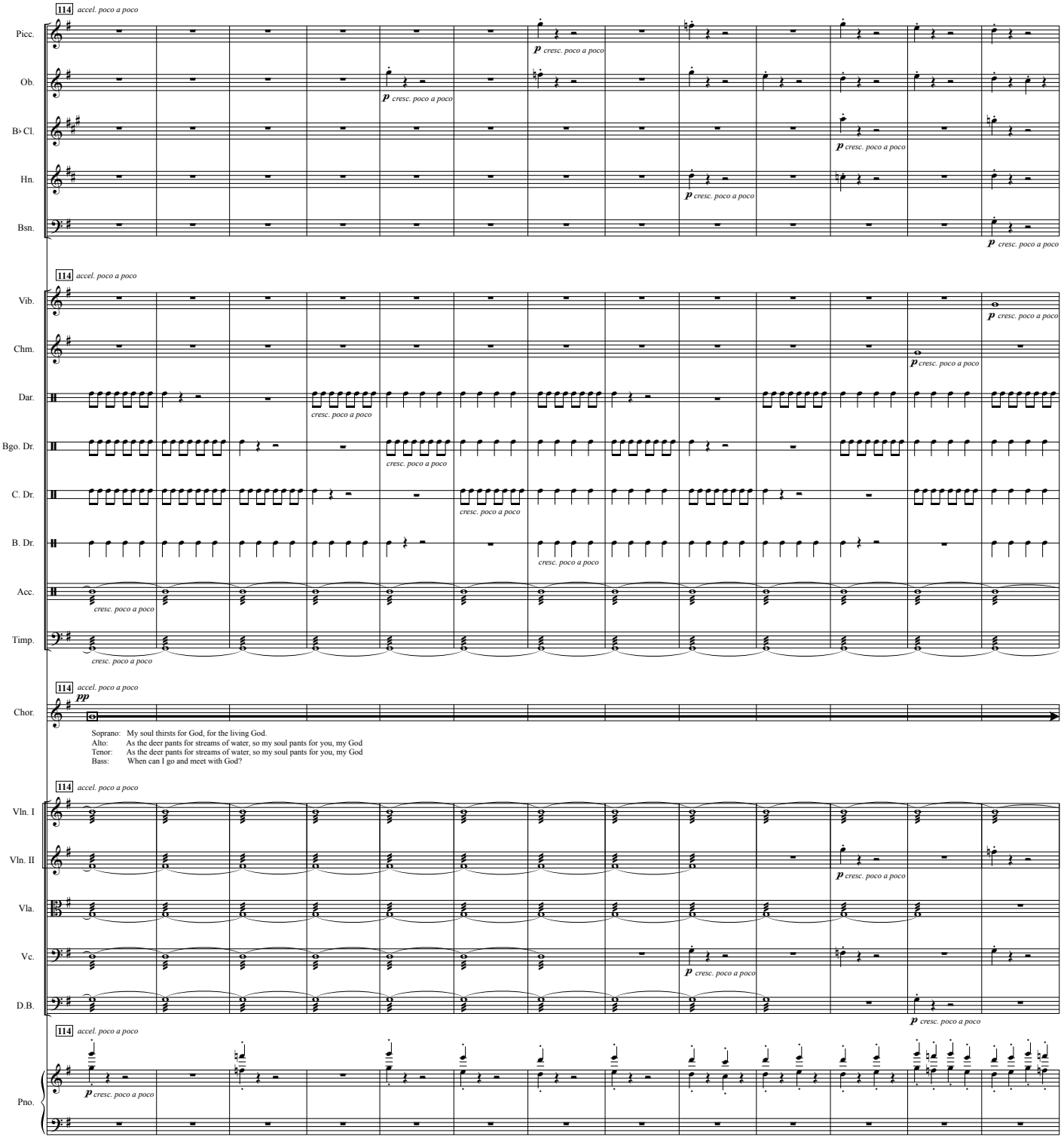

B♭ Cl.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Perc. 1
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
67
♩ = 120
(sim.)

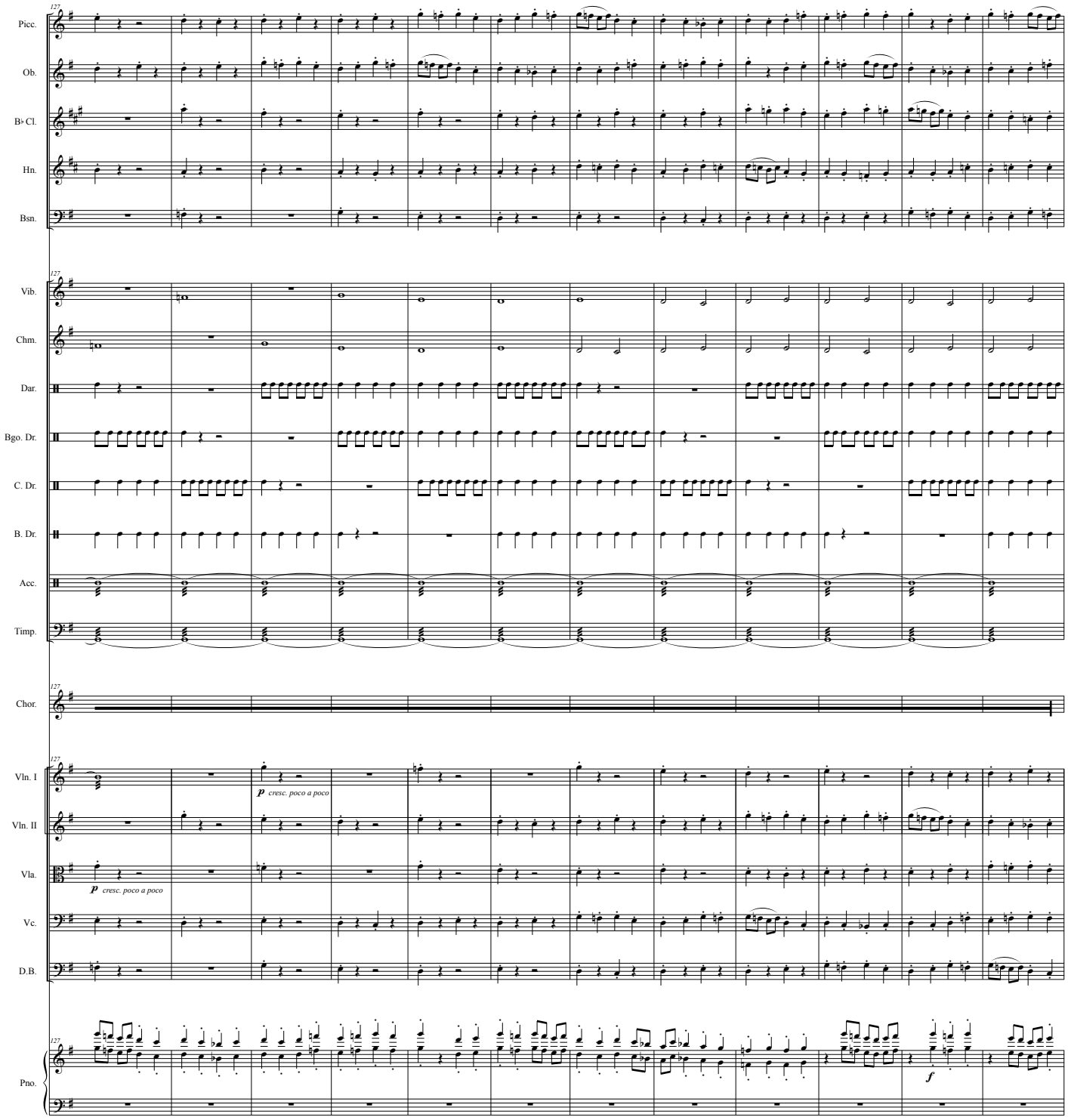

Picc.
Ob.
Hn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Pno.
f
mp
p
mf
ppp
subito p

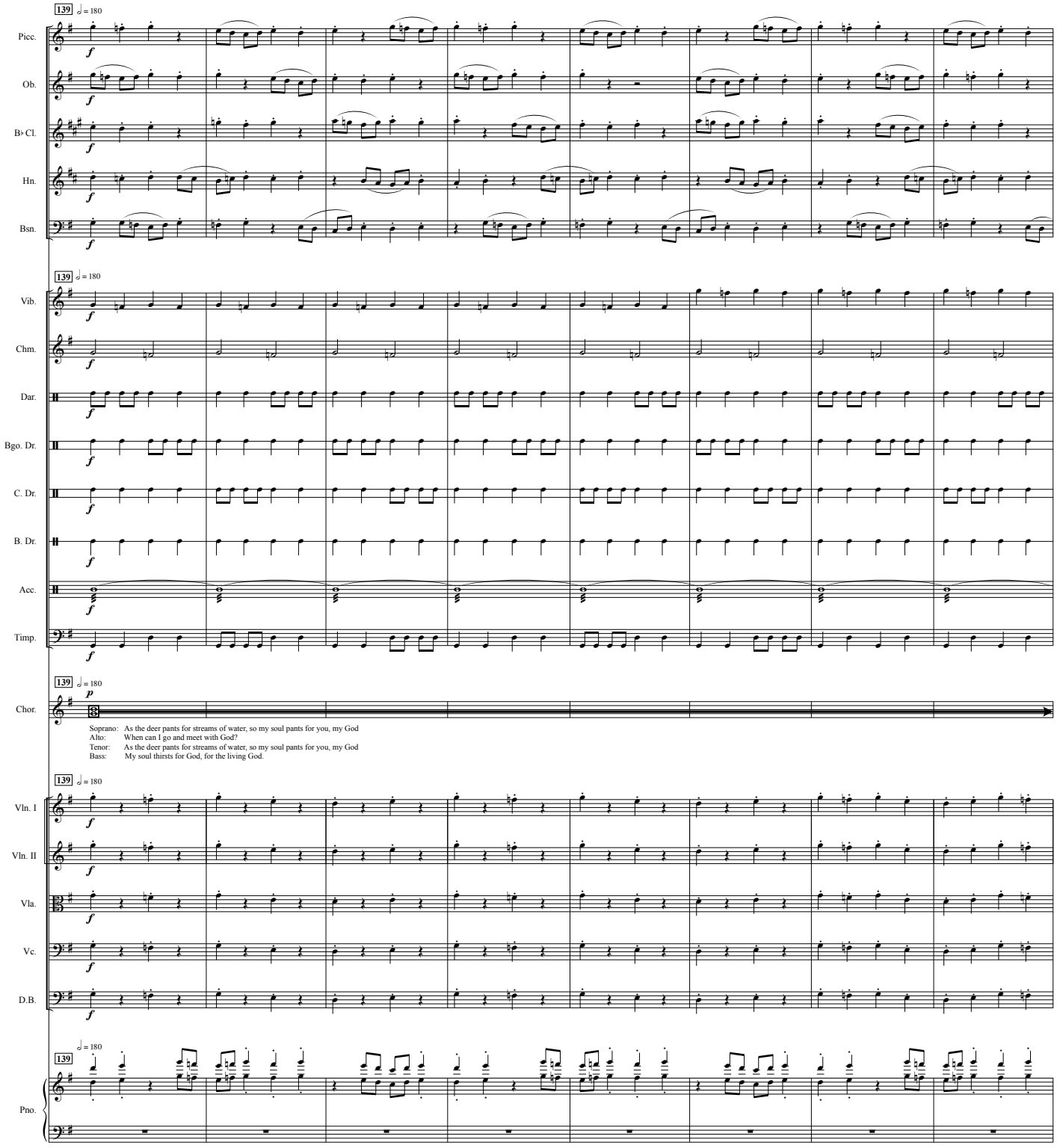

81
Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
(choke)
arco
pizz.
ppp cresc.
pp

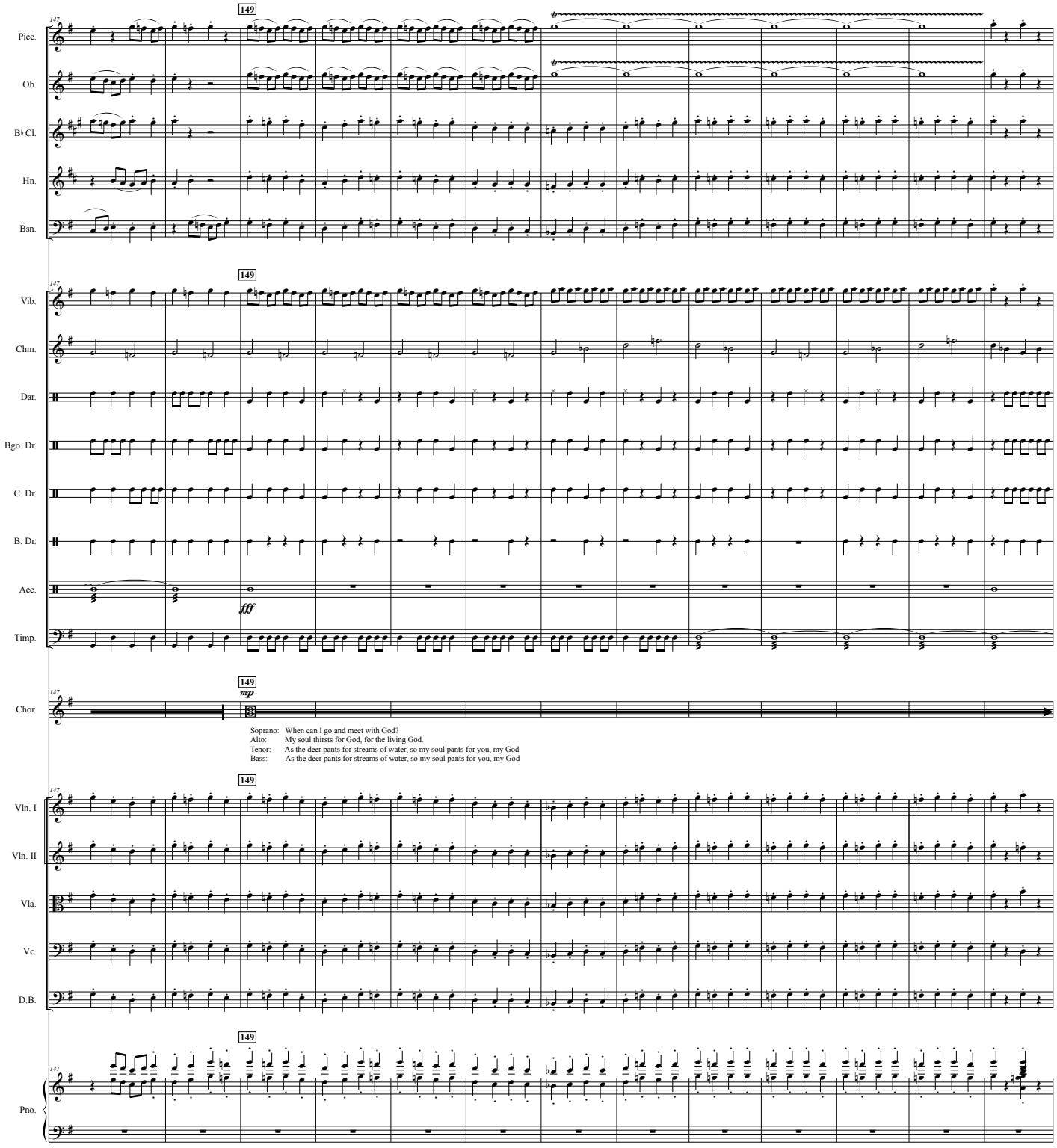

B♭ Cl.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
93
mp cresc. poco a poco
arco
ppp

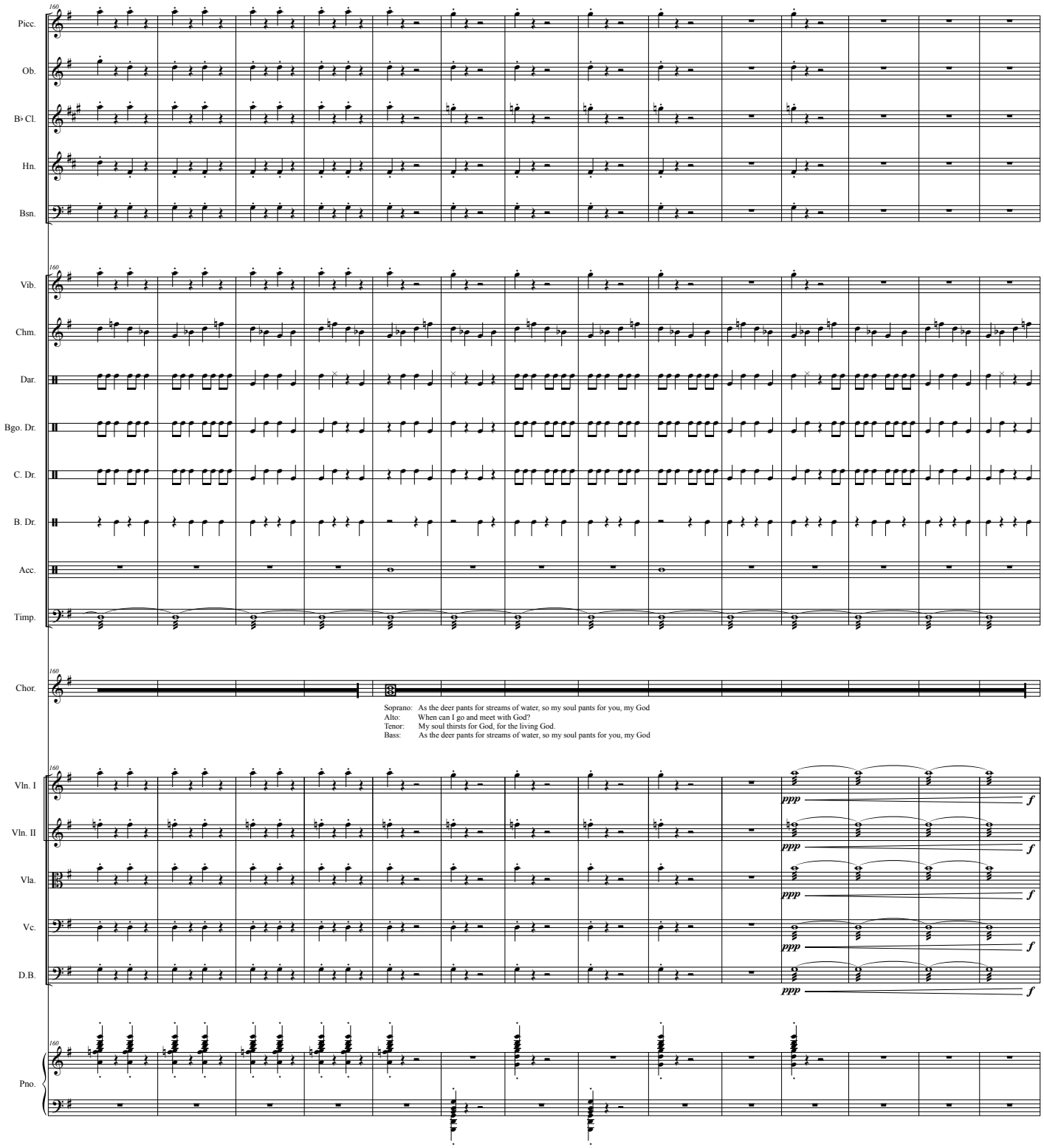

102
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
f
p cresc. poco a poco
mf non cresc.
ppp
p > ppp
102
*enter individually and sing text rhythmically ad lib. on given pitches
ppp sotto voce
Chor.
Soprano: As the deer pants for streams of water, so my soul pants for you, my God
Alto: When can I go and meet with God?
Tenor: My soul thirsts for God, for the living God.
Bass: As the deer pants for streams of water, so my soul pants for you, my God
102
Vln. I
Vln. II
Vla.
Vc.
D.B.

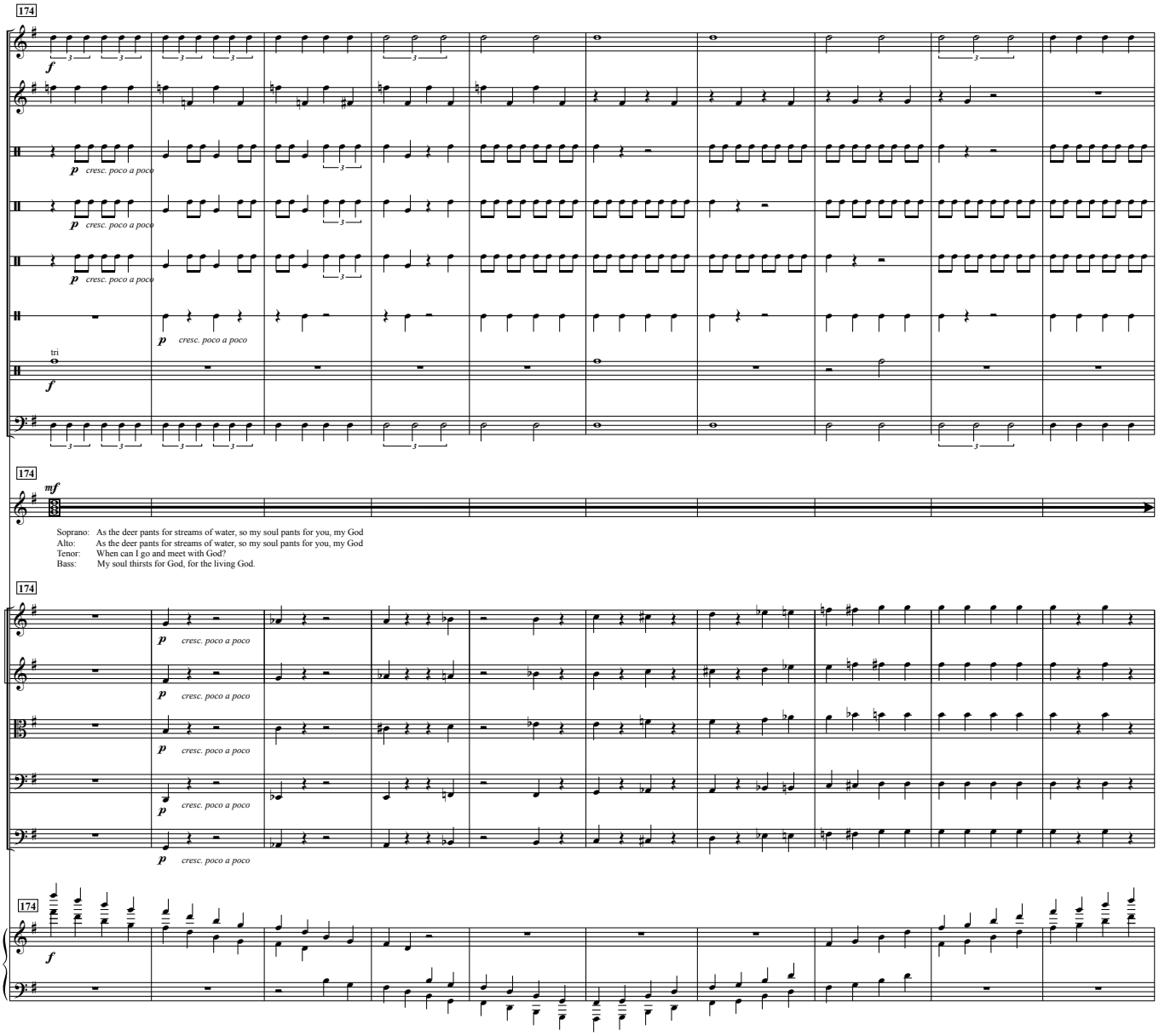

114 accel. poco a poco
Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
p cresc. poco a poco
114 accel. poco a poco
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
cresc. poco a poco
114 accel. poco a poco
pp
Chor.
Soprano: My soul thirsts for God, for the living God.
Alto: As the deer pants for streams of water, so my soul pants for you, my God
Tenor: As the deer pants for streams of water, so my soul pants for you, my God
Bass: When can I go and meet with God?
114 accel. poco a poco
Vln. I
Vln. II
Vla.
Vc.
D.B.
114 accel. poco a poco
Pno.

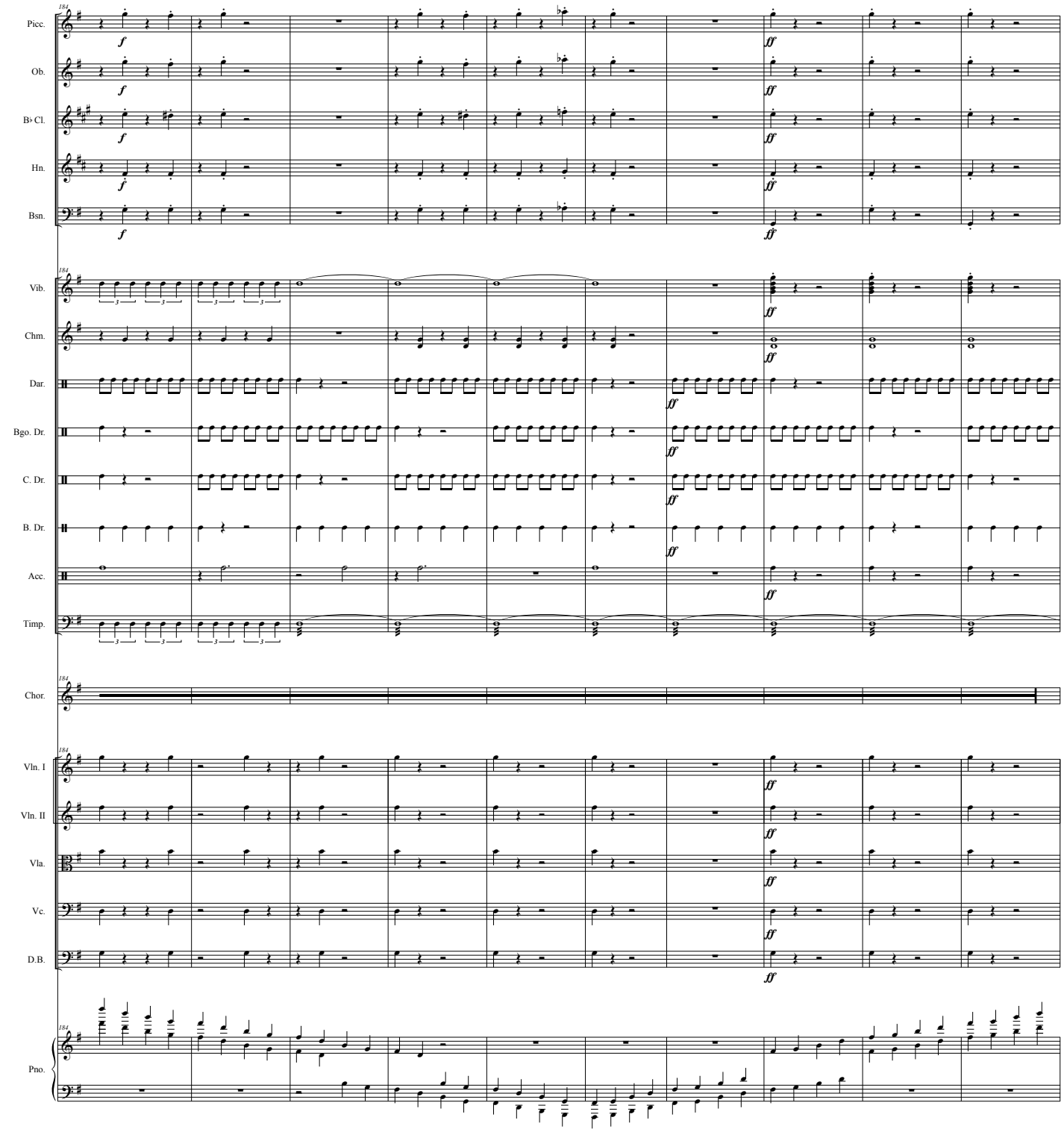

Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
Chor.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
p cresc. poco a poco
p cresc. poco a poco
f

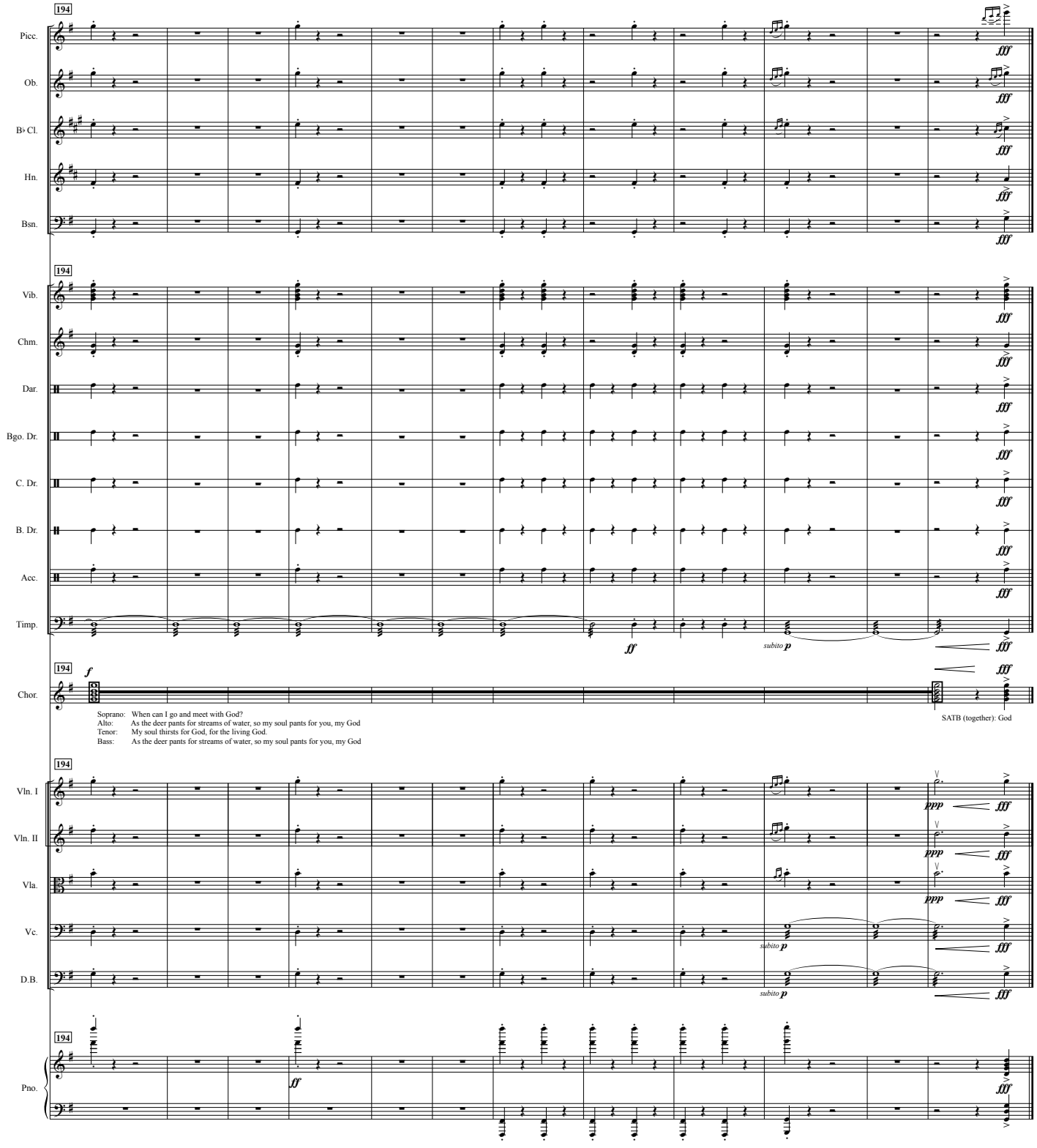

139 ♩ = 180
Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
139 ♩ = 180
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
139 ♩ = 180
Chor.
Soprano: As the deer pants for streams of water, so my soul pants for you, my God
Alto: When can I go and meet with God?
Tenor: As the deer pants for streams of water, so my soul pants for you, my God
Bass: My soul thirsts for God, for the living God.
139 ♩ = 180
Vln. I
Vln. II
Vla.
Vc.
D.B.
139 ♩ = 180
Pno.


147
149
Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
fff
Chor.
mp
Soprano: When can I go and meet with God?
Alto: My soul thirsts for God, for the living God.
Tenor: As the deer pants for streams of water, so my soul pants for you, my God
Bass: As the deer pants for streams of water, so my soul pants for you, my God
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.


160
Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
Chor.
Soprano: As the deer pants for streams of water, so my soul pants for you, my God
Alto: When can I go and meet with God?
Tenor: My soul thirsts for God, for the living God.
Bass: As the deer pants for streams of water, so my soul pants for you, my God
Vln. I
Vln. II
Vla.
Vc.
D.B.
ppp
f
Pno.


174
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
f
p cresc. poco a poco
tri
174
mf
Chor.
Soprano: As the deer pants for streams of water, so my soul pants for you, my God
Alto: As the deer pants for streams of water, so my soul pants for you, my God
Tenor: When can I go and meet with God?
Bass: My soul thirsts for God, for the living God.
174
Vln. I
Vln. II
Vla.
Vc.
D.B.
p cresc. poco a poco
174
f
Pno.


184
Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
Chor.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
f
ff


194
Picc.
Ob.
B♭ Cl.
Hn.
Bsn.
Vib.
Chm.
Dar.
Bgo. Dr.
C. Dr.
B. Dr.
Acc.
Timp.
Chor.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
fff
ff
f
ppp
subito p
Soprano: When can I go and meet with God?
Alto: As the deer pants for streams of water, so my soul pants for you, my God
Tenor: My soul thirsts for God, for the living God.
Bass: As the deer pants for streams of water, so my soul pants for you, my God
SATB (together): God