

M i g r a t i o n s

2 0 1 6

Three Songs for Baritone Voice
and Pierrot Plus Ensemble

Duration ca. 25 minutes

Texts and Music by

S A M U E L
L I P M A N

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Instrumentation

Flute doubling Alto Flute & Piccolo
Clarinet in Bb doubling Bass Clarinet in Bb
Percussion: Crotales, Vibraphone, Tenor Drum, Snare Drum, Bass Drum, Suspended Cymbal, Tam-Tam
Piano
Baritone Voice
Violin
Violoncello

About the piece

Migrations is the setting of three of my poems for Bass-Baritone with Pierrot Ensemble plus Percussion. These three poems follow my own migration to the US, but also refer to the plight of all refugees, which, as the son of holocaust-fleeing immigrants I can relate to.

The first poem *Exodus* describes the lapping waves of Australia's Sydney Harbour where I grew up. Its text combines themes of my own experiences not only with those of my grandparents', but also with the oppressed Aboriginal people who were massacred and exiled from Sydney Harbour. The poem uses the harbour itself as a metaphor for the body of suppression with which we deny the ever-present horrors of modern civilization.

The second movement *Transit* conveys the hostile industrial 'concrete jungle' of Brooklyn, New York, a place where I witnessed and experienced much personal turmoil and transformation. Transit pairs my own first nightmarish taste of emotional collapse with the struggle and environmental oppression faced by the thousands of toughened migrant families I witnessed on the streets every day.

The final movement, *Homecoming* is a simple song about finding both one's home, in both the physical and metaphysical senses, and in my case inspired by the serene oak-lined streets of Austin where I reside with my wife and two children. Its ghostly middle section harks back to the turmoil of the previous two movements, but now incorporates such negative experience into a more stable and positive force - the theme of transcendence through the motion of survival. This quiet moment reveals the deepest fruit of the *Migrations*, a humble, yet hard-won spirituality, the coming of appreciation of home life.

Migrations was first performed in concert in Jessen Hall, February 2nd, 2017 by

Tim O'Brien - baritone voice
Bryan Kennard - flute
Nick Brown - clarinet
Sara Sasaki - violin
Matt Armbruster - 'cello
Linda Angkasa - piano
Kendall Floyd - percussion

conducted by Jason Missal

Texts: i. Exodus

Into the harbour comes morning -
Over the water comes dawn's breath,
Dawn's star.

Inward the breakers are roaring -
The swell of the tide bringing
Sea-foam, plastic and broken glass.

On the docks across the bay,
A casket descends -
Comes to rest.

One tall ship slips across the bay -
Slicing open the glimmering green -
Sea-foam oozing an opening!

Horrors lie deep beneath this rippled sheen -
Terrors - forgotten murders,
As they fester in these murky waters -
Fear, distrust coils deep inside me.

Searing wounds etched deep inside my veins -
Tortures, twists my forbears forced to brave -
Stripped of home of grace of name -
Melted down poured in my frame,
These horrors though i never knew -
Sink downwards through the hidden years,
Now stir up to the surface.

This bright green cove's a glut of rotting wrecks -
So quiet beneath her silk pearlescent skin -
She gleams -
She shines back at the sun.

II. Transit

I cut out a piece of myself -
A laughing breathing piece of myself,
I nailed it to the
Smoldering carcass of the city -
Amongst broken pipes,
Amongst spattered paint,
Upon shattered glass.
I grasped this piece of myself -
This crying, bleeding piece of myself -
I grasped between contorted fingers,
I smashed it into stone -
Pinned up against the
Crumbling ramparts of the city.

I buried it, concealed it -
This shivering fragment -
In a crag where you would stumble -
In a place you could not miss -
In a cruel red spotlight,
No place for children -
No room for children -
You have no softness -
No understanding -
No, no connection
To the soft dreams of children.

And high above -
I float on water -
On a homemade raft of pride -
Of truth, fanned by wonder,
Free from the noise -
From the grinding noise of the city.
But those long white plains of concrete
Outstretched in the stink of the heat -
One blockhouse after another -
In every direction surround me,
Grey waves of cinder -
Seep heavy into my chest -
Suck out my breath -
Choke out my hope -
Blot out my light!

And so I cut out this piece of myself -
This gasping bleeding piece of myself,
I cast it down into the
Causeways of the city,
Amongst broken pipes -
Amongst spattered paint -
Upon shattered glass.
So heed this bloody talis -
Nailed up against the asphalt sky,
In a crag where you would stumble -
In a place you could not miss -
In the cruel red spotlight -
Of the sun!
No place for children -
Strapped high above -
Up there it hangs -

Above the thundering chaos of the city.
Naked, breathless, alone.

III. Homecoming

Wet morning has kissed us -
Has lied about nearby oceans,
Has ferried ancient fragments -
Of christmases long forgotten,
Once red-robed -
Once cherished.

High stratus has scattered -
Has framed around this moment -
And as gaggles of cubicled workers -
Go prancing around the town square,
We slumber under covers -
Dreaming of stones thrown into the
harbour,
(First you then the babe.)

But long through the night -
As we slept, she has wandered -
This pale Southern ghost - floated
slowly.
And restless she looms - so slowly
beneath -
Twisted oak, Spanish moss, down our
street -
As we sleep.

Her outstretched hands -
And her upturned face -
All awash in the silver street-lights,
Her lustrous skin - an offering!
To some invisible being -
To some unknowable master -
Somewhere above the empty night,
Someone far, far above

Warm noontide licks our faces,
Returns us to our wooden chamber -
He's chased away thieving winter,

"I am made up of many men
and women too from far and wide
the centuries expanded
and the decades decide

whosoever shall be travelers
and forge into the wilderness
and who shall stay behind
to cultivate the tenderness..."

- Matt the Electrician, from *California*

to refugees everywhere - may you soon find home

Migrations

i. Exodus

Sam Lipman (1973)

4/4 Attacca
♩ = 160

Flute
Clarinet in B $\flat$
Percussion
Baritone Solo
Piano
Violin
Violoncello

Vibraphone - motor off

6/4
4/4

mf *< sf* *p* *fff* *mf* *< sf* *mf* *< f*

fluidly *ppp* *f* *pp*

4/4 **6/4** **4/4**

ppp *f* *pp*

fluidly

crisp senza vib *f* *p* *fff* *f*

crisp senza vib *mf sf* *p* *fff* *mf sf*

7

Fl.
Cl.
Vib.
Bar. Solo
Pno.
Vln.
Vc.

p *mf* *mp* *fff* *mf* *< sf* *p* *ff*

p *mf* *mp* *fff* *mf* *> p* *ff*

f *p* *p* *f* *p*

p *fff* *f* *fff* *p* *f*

36

Picc. mp pp p mp pp

Cl. pp continue to improvise on these pitches pp mp pp

Crot.

Bar. Solo

Pno.

Vln. p

Vc.

3/4 4/4



40

Picc. p mf p mf p

Cl. p mf mp p L.V. to Bass Drum p

Crot.

Bar. Solo mp freely In- to the har-bour comes mor - ning,

Pno.

Vln.

Vc.

5/4 3/4

44

Picc. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ *accel.*

Cl. *mp* *pp* *mf* *f*

B. D. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ *a little more* *accel.*

Bar. Solo o - ver the wa - ter comes dawn's breath, dawn's

Pno. *

Vln. *3* *3* *3*

Vc. *3* *3* *3* pizz



47

Picc. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *f* *ppp*

Cl. *ppp*

B. D. Bass Drum
Brush and Soft Mallet - drag across drum head in large circular motion, tapping soft 16ths with mallet
poco *pppp* *f* *mp* *p ppp*

Bar. Solo $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *mp* *mf*
star. In-ward the brea-kers are roa -

Pno. *mp*

Vln. *mf* *p* *3* *3* *3*

Vc. *mf* *p* *3* *3* *3*

[illegible]

55

3/4 To Flute

Picc.

Cl.

Crot.

Cym.

Bar. Solo

Pno.

Vln.

Vc.

Flute

esp.

ppp

mf

esp.

3

3

Crotales

p

mf

Crotales

Vibraphone

mp

solo

mp

f

p

63 6

Fl. *ppp*

Cl. *p* *pp*

Crot.

Vib.

Bar. Solo 6 *mp* 3
on the docks a-cross the bay a

Pno.

Vln. *p* *pp*

Vc.

72 7

Fl. *p* *mf* *p* 3 *mf* 3 *p*

Cl. *p sf* *p* *sf* *p* *sf* *p* *sf* *p* *p* *pp* *mf*

Crot. Cymbals Drum w/ soft mallet *p*

Vib.

Bar. Solo *3* *5*/*4* *poco rit.* *3*/*4* *a tempo* 7 esp.
cas - ket de - scends de - scends de - scends comes to rest

Pno.

Vln. *p* *mf* *p* 3 *mf* 3 *p*

Vc. *mf*

88

Fl.

B. Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

To Cym. Cymbals

sli - cing o - - - pen the gli-mm'ring

p

mp

f

pp

arco

poco a poco cresc.

95

Fl.

B. Cl.

Cym.

Bar. Solo

Pno.

Vln.

Vc.

8

8

green sea - foam oo - - - zing an o-pe-ning - - -

cont. pedaling

tr

tr

ppp

poco rit.

ord.

mf



9
102

Broad ♩ = 70

Fl.

B. Cl.

Drum

To Crotales

B. D.

Bar. Solo

f **Broad** ♩ = 70
ff *declamatory*

Ho - rrors lie deep be - neath this ri - ppled sheen, Te - rrors for - got - ten

Pno.

Vin.

Vc.

ord. *molto esp* *ff*

105

Fl.

B. Cl.

Crotales

B. D.

Bar. Solo

Pno.

Vln.

Vc.

10

pp

pp

mp

f

p

solo esp.

To B. D. continue random sequence

p *whisperish*

mur ders as they fes-ter in these mur-ky wa - ters

tremelo

sub

pp

pp

pp



110

Fl.

B. Cl.

Crot.

Bar. Solo

Pno.

Vln.

Vc.

ord.

mf

f

mp

mf

accel. *poco a poco cresc.*

L.V. To Bass Drum

Bass Drum

p

mf

trust coils deep in-side me

pp

p

pp

poco a poco cresc.

poco a poco cresc.

ord.

3

12

Fl.

B. Cl.

Crot.

Bar. Solo

Pno.

Vln.

Vc.

123 4/4

6/4

5/4

p

pp

rit.

esp

To Clarinet

Clarinet in B $\flat$

p

pp

rit.

p

— vi - sions though I ne-ver knew sink down-wards through the hi-d-den years now

p

mf

pp

ppp

[illegible]

131

Fl.

Cl.

Crot.

Bar. Solo

Pno.

Vln.

Vc.

cont. random seq. L.V. To Cymbals & Drum

sur - face

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

n

n

137

rit.

To A. Fl.

Alto Flute

brooding

esp *mp* *< f* *mp* *mf* *< f* *> p* *< ffff* *> p* *< mf*

overblow harmonics

moriendo

moriendo

rit.

13

in a very free spoken rhythm

p

this bright green cove a glut of ro-tting reeds so quiet so

pp

pp

145

A. Fl. *mp* *f* *mp* *p* *mf* *pp* To Fl.

Cl.

Crot.

Bar. Solo quiet be-neath her silk pearl - lesc-ent skin she gleams she shines back at the (no breath)

Pno.

Vln.

Vc.

6/4 4/4



14 = 60 rit. sub = 120 molto accel.

151 Flute *mp* *f* *p* *mf* *ff*

Cl. *mp* *f* *mp* *ppp*

B. D. + Cym { *mp* *ff* choke To Crot. To Cym. Cymbals to Drum *p* *ff*

Drum 14 = 60 rit. = 120 molto accel.

Bar. Solo sun.

Pno. *mf* *ff*

Vln. *p* *f* *p* *ppp*

Vc. *f* *p*

8va

ii. Transit

155 **Fast** ♩ = 160

Fl. *ff*

Cl. *ff*

Cym. Rim shot to Vib

Vibraphone To T. D.

Bar. Solo

Pno. *ff*

push left palm
strongly against lower
strings to be played: *ff*

Vln. off string *ff*

Vc. off string *ff*

3 **4**

162

Fl. *ff*

Cl. *ff*

savagely

Heavily muted Large Tom
played with felt end of swizzle stick
dead center of drum

Vib. Tenor Drum Drum 3 *p < mf*

Bar. Solo

Pno. *cont palm mute*

Vln. *marcato*

Vc. *mf*

177 **4/4**

Fl. *ppp* *ff* *savage again* *p*

Cl. *ppp* *ff* *p*

T. D. *p* *mf* *To S. D.*

Bar. Solo **4/4** **4/4** **3/4**

Pno. *savage again* *ff* *P.M.*

Vln. *savage marcato again*

Vc. *mf*

184 mechanically again

Fl. *pp* mechanically again

Cl. *pp*

S. D. Snare Drum - snares off
Snare Drum

Tenor Drum
To T. D.

Bar. Solo

Pno. *pp* mechanically legato again

ord.

Vln.

Vc.



193

Fl. *ff* *p*

Cl. *ff* *p*

T. D. Snare

Bar. Solo

Pno.

Vln. savagely marcatisissimo *ff* *p* lighten bow pressure, but stay detached

Vc. savagely marcatisissimo *ff* *p* lighten bow pressure, stay detached

207

Fl.

Cl.

T. D.

Bar. Solo

Pno.

Vln.

Vc.

p

solo - esp

mf

pp

poco

f

prepare sostenuto

ord

p

18

18

cut out a

213

Fl.

Cl.

T. D.

Bar. Solo

Pno.

Vln.

Vc.

piece of my - self ord a laugh - ing breath - ing piece of my - self

ppp *mf* *ppp* *ppp*

p *ord*

spicc

ppp *mf* *ppp* *ppp*

5/4 4/4

219

Fl.

Cl.

T. D.

Bar. Solo

Pno.

Vln.

Vc.

I nailed it to the smold - er - ing car - cass of the ci - ty

mf *ppp*

mf *p* *3* *5/4* *3/4* *pp* *mp* *pp* *mp*

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

mf *ppp* *p*

5/4 3/4

226

Fl.

Cl.

T. D.

Bar. Solo

Pno.

Vln.

Vc.

19

mp *mf*

p *mf* *p* *mf*

mp *mf*

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

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

no pedal

staccato on the string

staccato

A-mongst bro - kenpipes A-mongst spa - ttered paint U-pon sha - ttered



234

Fl.

Cl.

S. D.

Bar. Solo

Pno.

Vln.

Vc.

p *p* *pp* *pp* *p* *pp* *p* *p*

mechanically - no vib

mechanically - no vib

Snare Drum

pp *mp*

glass. mechanically legato

I grasped this piece of my

ord

spicc

spicc

solo - esp

detached

241

Fl.

Cl.

S. D.

Bar. Solo

Pno.

Vln.

Vc.

self this cry - ing bleed - ing piece of my - self

mp *pp*

5/4 4/4

247

Fl.

Cl.

S. D.

Bar. Solo

Pno.

Vln.

Vc.

20

5/4

2/4

5/4

4/4

pp

mf

p

pp

p

mf

Leave early if necessary

To Vib.

Vibraphone

mf

20

5/4

2/4

5/4

4/4

I Grasped be - tween con - tor - ted fin - gers I

staccato

mf

p

mf

p

mf

no pedal

staccato on the string

p

pp

mf

pp

mf

staccato on the string

pp

mf

pp

mf

260

Fl.

Cl.

S. D.

Bar. Solo

Pno.

Vln.

Vc.

To Vib.

Vibraphone

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

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

p *mf* *p* *f*

p *mf* *p* *f*

I buried it concealed it this shivering fragment in a

266

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

poco a poco cresc.

mf

f

ff

crag where you would stum - ble in a place you could not miss in a cruel red spot - light

poco a poco cresc.

mf

f

poco a poco cresc.

mf

f

3 3 3 3 3



272

22

poco rit.

4/4 = 80

3/4

4/4

Fl.

Cl.

Vib.

Bar. Solo

no place for chil-dren no room for chil-dren you have no soft-ness no un-der

Pno.

Vln.

Vc.

280

Fl.

Cl.

Vib.

Bar. Solo

stand-ing. no no con - nec - tion to the soft dreams of chil - dren

Pno.

p

ppp *mp*

set sostenuto

Vln.

pizz *p*

Vc.

p *pizz* *p*



287

Fl.

Cl.

Vib.

Bar. Solo

Mezzo Voce *mp*

and high a - bove I float on wa - ter on a

Pno.

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

Vln.

p *arco* *ff*

Vc.

pp *f* *pp* *f*

295

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

home-made raft of pride of truth fanned by won - der Free from the

pp *f* *pp* *f* *pp* *mf* *pp*

pp *mf* *pp*

300

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

noise from the grin - ding noise of the ci - - ty softer

pp *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *pp*

304

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

mp

arco

p *pp* *p*

Let's try this with pedal and without

but those long white plains of con - crete out - stretched in the stink of the



308

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

p *f* *p*

mf

mallets

heat one block - house af - ter a - no - ther in - ev - ry di - rec - tion sur -

p *f* *pp*

staccato

313

Fl.

Cl.

Crot.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

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

Crotales

round me grey waves of cin - der seep hea - vy in - to my chest

p *f* *f* *p*

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

319

Fl.

Cl.

Crot.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

pp *f* *ff* *p*

pp *f*

p *f*

suck out my breath choke out my hope

f

3

3

like a horn solo

pp *ff* *f*

324

Fl. *f*

Cl. *ff*

Vib. To S. D. To Cym. Snare Drum Cymbals *p*

Bar. Solo *f* climactic top note if possible

Pno. *pp* *f*

Vln. *ff*

Vc. *pp* *f*

blot out my light!

327

Fl. *ff* savagely marcato

Cl. *ff* savagely marcato

Cym. To T. D. Tenor Drum *ff* *mf*

Bar. Solo *f* savagely *4/4* and so I cut out this piece of my - self

Pno. *ff* furious! *ff*

Vln. *ff* P.M. - *furiouly sempre marcattissimo* *ff*

Vc. *f* *furiouly*

Fl. *ff* *f p* *mp < mf > mp*

Cl. *ff* *f p mechanically* *mp*

T. D. *mf* *p* *mf* *mf* *mf*

Bar. Solo paint U-pon sha-tered glass. so heed this bloo - dy

Pno. *f* *p* *mf*

Vln. *ff* *p* *mf*

Vc. *ff* *p* *mf* *marcato*

345 24 25

mechanically

stick on side of drum or drum-stand

cymbal

Drum

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

Fl. *mf* *mp < mf >* *f* *p* *mf*

Cl. *mf > mp* *mf* *mp* *f* *p* *f*

T. D. *mf* *mf* *mp* *f* *mf*

Bar. Solo ta - lis nailed up a - gainst ash phalt sky In a crag where you would

Pno. *f* *mf*

Vln. *f* *mf*

Vc. *mf*

352 4 5 4 4 4

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

357

Fl.

Cl.

T. D.

Bar. Solo

stum - ble in a place you could not miss in the cruel red spot - light of the

26

To Cym.

Cymbals

To B. D.

26 *mp* *ff*

Pno.

legato

f *ff*

Vln.

poco a poco cresc.

Vc.

f



363

Fl.

Cl.

B. D.

Bar. Solo

sun

Pno.

violently

ff

Vln.

violently

ff

Vc.

heavy bow pressure

ff

no place for

chil-dren no place for chil-dren strapped high a - bove_____ up there it hangs

ppp legato=

380

Fl. To Picc. Free Rhythm - not conducted

Cl. To B. Cl.

Vib. To B. D.

legato *f* *pp*

Bar. Solo *p*

a - bove the thun - der-ing cha - os of the ci - ty

Pno. *f* *pp*

Sam please write in bowings

Vln.

Vc.



384 2/2 Conducted

Fl. Piccolo *pp* *p* *ppp* *p* *ppp*

Cl. *fp* *p* *decresc.* *ppp*

Vib. Crotales *p* *pp*

Bar. Solo *mp* *p*

na ked breath-less a- lone

Pno. *pp*

Vln. bow as necessary *fp* *decresc.* *ppp* *s.p.*

Vc. *pp* *fp* *decresc.* *ppp* *s.p.* pizz

406

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

p

ppp

p

ppp

p

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

p

ppp

p

p

ppp

arco esp

mp

424 $\frac{5}{4}$ rit. $\frac{3}{4}$ $\frac{30}{4}$ A Tempo ♩ = 76 $\frac{5}{4}$

Fl.

Cl.

Crot.

Bar. Solo

Pno.

Vln.

Vc.

Vibraphone

rit.

Warm and delicately

$\frac{5}{4}$ $\frac{3}{4}$ $\frac{30}{4}$ A Tempo ♩ = 76 $\frac{5}{4}$

Wet mor ning has kissed us has

[illegible]

441 32 **6**
4

Fl. *pp* To B. Cl.

Cl. *pp*

Crot.

Bar. Solo *mp* 32 **6**
4

high stra - tus has

Pno. *pp* *ppp*

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

Vc.



443 **6**
4 **4**
4 **5**
4 **4**
4

Fl.

Cl.

Vib.

Bar. Solo **6**
4 **4**
4 **5**
4 **4**
4

sca - ttered has framed a round this mo - ment as

Pno.

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

Vc. give me some pizz and crotales please

446

Fl. *pp*

Cl. Bass Clarinet in B $\flat$ *pppp* *f*

Crot. *pp*

Bar. Solo

gag - gles of cu - bi-cled wor - kers go pran - cing a-round the

Pno.

Vln. *pizz*

Vc. *mf* *pppp* *f*

Mahler III, iv.

4/4 5/4 6/4



449

Fl. *p* *f* *mf*

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

Crot.

Bar. Solo

town square we slum - ber

Pno. *ppp*

Vln. *ppp*

Vc. *pppp* *f* *ppp*

6/4 4/4 5/4

451 $\frac{5}{4}$ $\frac{4}{4}$

Fl. *ppp*

B. Cl. *ppp*

Crot.

Bar. Solo

un - der co - vers

Pno. $\leq p$ *ppp*

Vln. $\leq mp$ *ppp* *p* *ppp* *p* *ppp*

Vc. $\leq mp$



454 $\frac{6}{4}$ $\frac{4}{4}$

Fl. *p* *mp*

B. Cl. *p* *mp*

Crot.

Bar. Solo

dream - ing of stones skimmed a-cross the

Pno. *p* *ppp*

Vln. $\leq mp$

Vc. *ppp* $\leq mp$

456 To A. Fl.

Fl. *ppp*

B. Cl. *ppp*

Vibraphone *p*

Crot.

Bar. Solo *p*

har - bour fall - ing in - to hea - vy slum - ber

Pno.

Vln. *mf* *pizz* *4:3*

Vc. *mf* *3* *mp*

5 *4*

459

Fl. *rit.* *mf*

B. Cl. *mf*

Vib. *p* *mf*

Bar. Solo *rit.* *3*

fall - ing in - to death sleep

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

Vln. *f* *3*

Vc. *4:3* *3*

34 Alto Flute *4* *4* A Tempo ♩ = 76

34 A Tempo ♩ = 76

462

Slightly Faster $\text{♩} = 80$
staccato

A. Fl.

B. Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

pp *mf* *p*

mf **Slightly Faster** $\text{♩} = 80$

but long through the

senza vib arco *pp* *fp*

466

A. Fl.

B. Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

pp *mp*

night as we slept she has wan-dered, this pale South-ern

arco *pp* *mp*

473

35

A. Fl.

p

B. Cl.

pp

B. D.

p *mp*

Bar. Solo

rest - - - less she looms so slow

Pno.

f p *p*

Vln.

arco *mf* *pp* *mf*

Vc.

p

475

A. Fl.

B. Cl.

B. D.

Bar. Solo

Pno.

Vln.

Vc.

mf

mp

pp

mf

pp

mf

ly - be - neath - twis - ted



477

A. Fl.

B. Cl.

B. D.

Bar. Solo

Pno.

Vln.

Vc.

f

mp

pp

mf

pp

mf

oak - spa - nish moss - down - our

[illegible][illegible]

492

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

38

6/4

4/4

6/4

4/4

poco rit.

esp

p

mp

p

some in-vis-i-ble be-ing to some un-knowa-ble mas-ter some-where a-bove

pp

pizz

ord.

498

Fl.

Cl.

Crot.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

39

Conducted

Piccolo

free, not conducted

To Picc.

free rhythm delicately, lyrically

rub inside strings with palms

ppppp

tr

ord.

pizz

arco

n

f

get slightly sharper

3

506 **molto accel.** **Fast** ♩ = 160 49

Picc.

Cl.

Crot.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

To B. Cl.

ppp

ppppp

ppp

ff

tr

with 2 hands

arco

ff

ff



512

Picc.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

p

cont. pattern from last 2 measures

p

p

518

Picc.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

ff *sub.* *p* *ff* *mp* *pizz* *sf* *p*

523

Picc.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

p *p* *Tempo primo slightly slower this time* *mp* *pp* *pizz* *arco* *p* *f* *pp* *fp*

Tempo primo slightly slower this time $\text{♩} = 74$

528

40

To Fl.

5/4

4/4

Picc.

Cl.

Vib.

Bar. Solo

mf 40

mp

pp

4/4

warm noon-tide licks our fa - - ces, a -

Pno.

3

mp

pp

3

mp

pp

Vln.

Vc.

p

533

41

4/4 Flute

Fl.

Cl.

Vib.

Bar. Solo

4/4

mp

pp

41

wa - kens us to our woo - den cham - ber He's chased a - way

Pno.

3

mp

p

6

6

6

6

Vln.

Vc.

p

arco

3

539

Fl.

Cl.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

mf

mf

f

p

p

molto esp

f

p

whit - - - test - - - cry - stals - - - to the far North - ern sky

550 **4/4** *poco rit.* **44** *Previous Tempo = 80* **6/4** **4/4** **6/4**

Fl. *mp* *mf*

Cl. *pp* *mp* *mf*

Crot. *To Vib.* *Vibraphone* *f*

Crot. *f*

Bar. Solo **4/4** *poco rit.* **44** *Previous Tempo = 80* **6/4** **4/4** **6/4**

We have come home, home,

Pno. *5* *3* *3* *3* *3* *3* *3*

Vln. *3* *3* *4* *3* *3*

Vc. *mf* *expansive*

[illegible]

558

Fl.

Cl.

Crot.

Vib.

Bar. Solo

Pno.

Vln.

Vc.

we have come home, home, home.

ppp

ppp

mp

p

n ppp

pizz

arco

pizz

arco

pizz

arco

sul pont.

Hold for 8 seconds