

Music by **Gary Lloyd Noland**
Poem by **Alexander Theroux**

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Op. 115

IT

If a lethal virus you cannot contain,
as it seeks out souls to fatally stain,

the only way the thing is controlled,
insinuating itself, mold upon mold,

is for *half* the people not tuned to it
to become, therefore, immune to it,

for it becomes less deadly over time,
in the sense that rhyme caps rhyme,

perversely through its own evolution,
a problem solved by its own solution,

the silent version of a ghostly parade
through hot and cold, sun and shade,

that, sifting the empty air like ghosts,
murders *itself* when it kills its hosts,

creating its very own herd immunity,
as if hoping for suicidal opportunity,

choosing its fatal demise by design,
an illustration of self-hate so malign

that, proceeding by illogical behavior,
assures its very success breeds failure,

a depraved nature so foul, so volatile,
its mere *unreason* proves it diabolical.

—ALEXANDER THEROUX, April 14, 2020
"height of the coronavirus pandemic"

To all the precious souls
who've suffered untowardly
during these plagued and oppressive times.

—Gary Lloyd Noland, July 13, 2020

To read about composer Gary Lloyd Noland
please visit his website at:

<https://composergarynoland.godaddysites.com/>

To read about American novelist and poet Alexander Theroux
go to this Wikipedia article at:
https://en.wikipedia.org/wiki/Alexander_Theroux

Gary Lloyd Noland may be contacted at: nolandgary5@gmail.com

BMI

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IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115
Poem by Alexander Theroux

Adagietto con severità



10

A. le - thal vi - rus you can-not con - tain as it seeks out souls to

T. way the thing is con - trolled in - sin-u - at - ing it - self mold up - on mold, is for

B. way the thing is con - trolled in - sin-u - at - ing it - self mold up - on mold, is for

Ob.

Db.

Tim.

三

21

S. *mp* stain, the on - ly way____ the thing is con - trolled in -

A. the on - ly way____ the thing is con - trolled in -

T. *mp* comes less dead-ly o - ver time, in the sense that rhyme caps rhyme caps rhyme

B. comes less dead-ly, less dead - ly o - ver time, in the sense that rhyme caps caps

Ob. *mp*

Hn. *mp*

Db. *f > mp* *mf*

Timp. *pp < mf* *f*

4 25

S. sin-u-at - ing it - self mold up - on mold is for half the peo-ple not tuned to it
A. sin-u-at - ing it - self mold up - on mold, is for half the peo-ple not tuned to it
T. per - verse - ly through its own ev o lu - - - tion, a prob-lem
B. rhyme, per-verse - ly through its own ev o lu - - - tion, a prob-lem
Ob. *mp* *f* *mf* *f* *mf* *f*
Hn. *mf* *mf* *ff* *mf*
Db. *pizz.* *ff* *mf*
Timp. *p* *f*

=

30

S. to be come there fore, im - mune to it, for it be - comes less dead-ly o-ver
A. to be come there fore, im - mune to it, for it be - comes less dead-ly, less dead-ly o-ver
T. solved by its own so lu - - - - - tion, the si-lent ver-sion of a
B. solved by its own so lu - - - - - tion, the si-lent ver-sion of a
Ob. *mf* *f* *mf* *f* *ff* *mf* *ff*
Hn. *f* *ff* *mf* *arco* *pizz.*
Db. *ff* *3 f* *ff* *mf* *3*
Timp. *p* *f* *p* *f* *pp* *mf*

35 *mp* *f* *mp* *mf*

S. time, in the sense that rhyme caps rhyme caps rhyme per -
mp *f* *mf*

A. time, in the sense that rhyme caps rhyme, per -
mp *f*

T. ghost - ly pa - rade through hot and cold,
mp *f* *mf*

B. ghost - ly pa - rade through hot and cold,
mf

Ob. *f* *mf* *ff*

Hn. *ff* *#* *mf* *ff*

Db. *ff*

Timp.

B

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

S. verse - ly through its own ev - o - lu - tion, a prob - lem
mp *f* *mf*

A. verse - ly through its own ev - o - lu - tion, a prob - lem
mp *f* *mf*

T. sun and shade, through hot and cold, hot and cold, sun and shade, that, sift -
p *mp* *f* *mf*

B. sun and shade, through hot and cold, hot and cold, sun and shade, that,
p *mp* *f* *mf*

Ob. *ff* *mf*

Hn. *f* *ff* *mf*

Db. *mf* *ff* *> mf*

Timp. *pp* *mf* *3* *pp* *mf*

6 42

S. solved by its own so - lu - tion, by its own so - lu - tion, the
A. solved by its own so - lu - tion, the
T. ing the emp - ty air like ghosts, the emp - ty air, the emp - ty air, the
B. sift-ing the emp - ty air like ghosts, the emp - ty air, the emp - ty air, the si lent

Ob. $\begin{array}{c} \text{3} \\ \text{mf} \end{array}$ ff > f mf < ff mf < ff f
Hn. f > mf < ff > f mp <
Db. f > f
Timp. $\begin{array}{c} \text{3} \\ \text{f} \end{array}$ p < f >

C

46

S. si - lent ver - sion of a ghost - ly pa - rade through
A. si - lent ver - sion of a ghost - ly pa - rade through
T. si - lent ver - sion of a ghost - ly pa - rade through
B. ver - sion of a ghost - ly pa - rade through hot and cold, sun and shade, through hot and

Ob. $\begin{array}{c} \text{3} \\ \text{mf} \end{array}$ < f $\begin{array}{c} \text{3} \\ \text{mf} \end{array}$ < f > mf $\begin{array}{c} \text{3} \\ \text{mf} \end{array}$ < f
Hn. mf < = > f > mf
Db. > mf f > f > mf f > f
Timp. $\begin{array}{c} \text{3} \\ \text{pp} \end{array}$ < mf > pp < mf > $\begin{array}{c} \text{3} \\ \text{pp} \end{array}$ < mf #

51 *mf* ————— *mp* *mf*

S. hot and cold, sun and shade, sift-ing the emp - ty

A. *mf* *mp* —————

T. hot and cold, sun and shade, sift-ing the emp - ty

B. hot and cold, sun and shade, sift-ing the emp - ty

Ob. cold, sun and shade, through hot and cold, sun and shade, that sift-ing the emp-ty emp-ty

Hn. *ff > f* *f* *fff > f*

Db. *ff > f* *mf < ff > f* *mf < >*

Tim. *mf* *f > mf* *f > mf* *p < f*

2

57

D

S. air like ghosts, mur - ders it - self when it kills its hosts, cre -
A. air like ghosts, mur - ders it - self when it kills its hosts, cre -
T. air like ghosts, mur - ders it - self when it kills its hosts, cre -
B. air like ghosts, mur - ders it - self when it kills its hosts, cre - at -

Ob. - - - - - f 3 - - - - -

Hn. > <> > - - - - - f - - - - -

Db. - - - - - - - - - - - - - - - - -

Tim. - - - - - - - - - - - - - - - - - f 3 - - - - - p <f

8

E

63

S. at - ing its ve-ry own herd im-mu-ni-ty hop - ing for su - i - cid-al
A. at - ing its ve-ry own herd im-mu-ni-ty as if hop - ing for su - i - cid-al
T. f at - ing its ve-ry own herd im-mu-ni-ty hop - ing for su - i - cid-al
B. f ing its ve-ry own herd im-mu-ni - ty as if hop - ing for su - i - cid - al

Ob. 3 fff

Hn. ff

Db. mf f < ff

Timp. 3 pp < mf p < f p < f p < f

F

68

p Hail-fellow-well-met

S. op - - - por - tu - ni - ty,
A. op - - - por - tu - ni - ty,
T. op - - - por - tu - ni - ty,
B. op - por - tu - ni - ty,

Ob. 3 mf < fff 3 mf > f f < f

Hn. mp f < mf

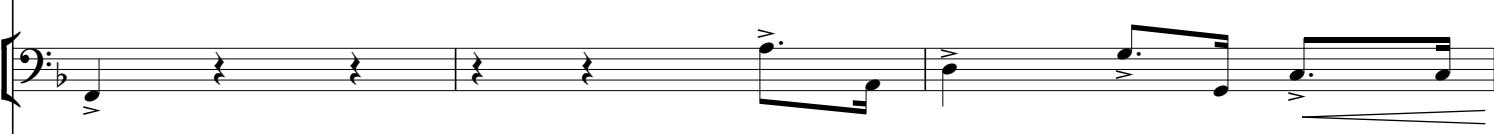
Db. f mf < mp f

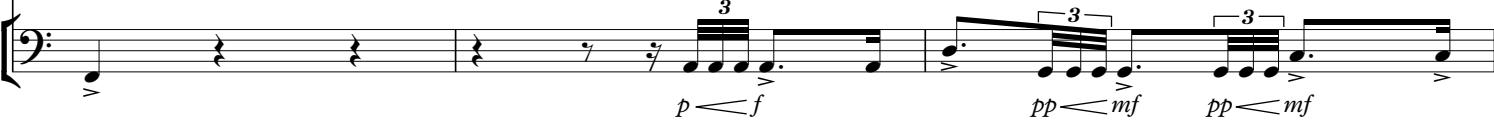
Timp. 3 pp < mf 3 ppp < mp 3 pp < mf 3 pp < mf

72

Ob. 

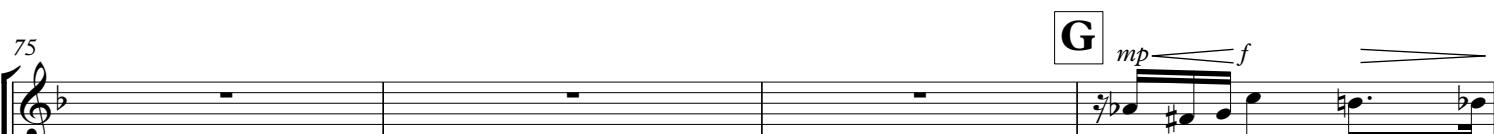
Hn. 

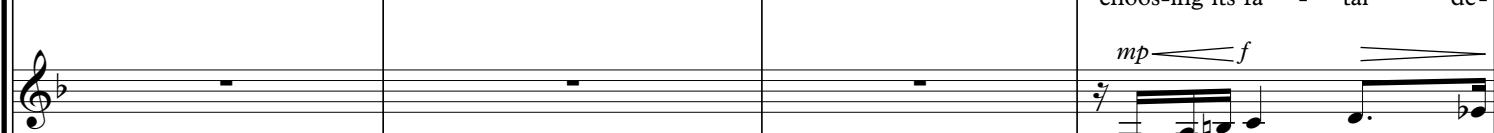
Db. 

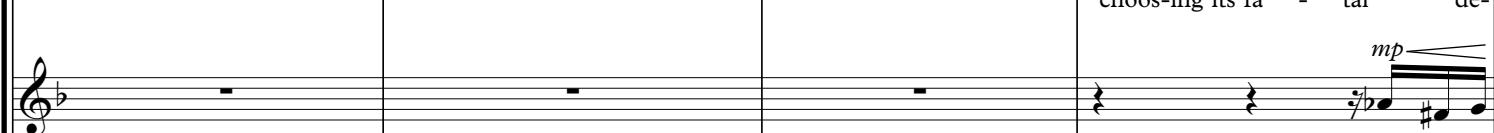
Tim. 

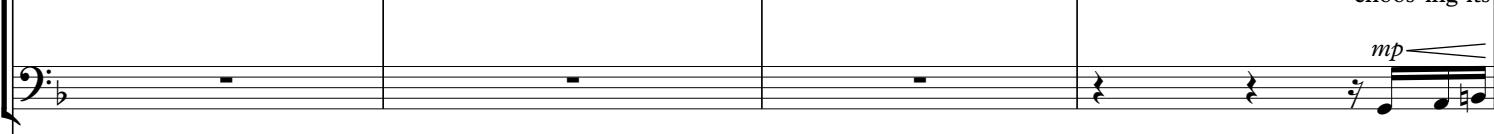
==

75

S. 

A. 

T. 

B. 

Ob. 

Hn. 

Db. 

Tim. 

10

79

mf \geq *mp* *mf* $\overbrace{\hspace{1cm}}$ *ff*

S. mise by de-sign, an il-lus-tra-tion of self-hate, of self-hate so ma-lign

A. mise by de-sign, an il-lus-tra-tion of self-hate, of self-hate so ma-lign

T. fa-tal de-mise by de-sign, an il-lus-tra-tion of self-hate, self-hate so ma-lign

B. fa-tal de-mise by de-sign, an il-lus-tra-tion of self-hate, self-hate so ma-lign

Ob.

Hn.

Db. \geq *mf* $\overbrace{\hspace{1cm}}$ *f*

Timp. \geq *ppp* < *mp* \geq *ppp* < *mp* \geq *ppp* < *mp* \geq *ppp* < *mp*

2

84

S. f
that, pro - ceed-ing by il-log-i-cal, il - log-i-calbe-hav-ior, as - sures

A. f
that, pro - ceed-ing by il - log-i-calbe-hav-ior, as - sures

T. f
that, pro - ceed-ing by il - log-i-calbe-hav-ior, as - sures

B. f
that, pro - ceed-ing by il - log-i-cal be-hav-ior, as - sures

Ob. ff mf
Hn. ff mf
Db.
Tim. 3 pp <mf

H

88

S. its ver - y suc - cess *ff* *mf* breeds fail - ure, a de -
A. its ver - y suc - cess *ff* *mf* breeds fail - ure, a de -
T. its ver - y suc - cess *ff* *mf* breeds fail - ure, a de -
B. its ver - y suc - cess *ff* *mf* breeds fail - ure, a de -
Ob. its ver - y suc - cess breeds fail - ure, a de -
Hn. its ver - y suc - cess breeds fail - ure, a de -
Db. its ver - y suc - cess breeds fail - ure, a de -
Timp. its ver - y suc - cess breeds fail - ure, a de -

=

92

S. praved na - ture so foul, so vol - a - tile, its
A. praved na - ture so foul, so vol - a - tile, its
T. praved na - ture so foul, so vol - a - tile, its
B. praved na - ture so foul, so vol - a - tile, its
Ob. praved na - ture so foul, so vol - a - tile, its
Hn. praved na - ture so foul, so vol - a - tile, its
Db. praved na - ture so foul, so vol - a - tile, its
Timp. praved na - ture so foul, so vol - a - tile, its

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

S. praved na - ture so foul, so vol - a - tile, its
A. praved na - ture so foul, so vol - a - tile, its
T. praved na - ture so foul, so vol - a - tile, its
B. praved na - ture so foul, so vol - a - tile, its
Ob. *mf* *ff*
Hn. *mf* *pizz.* *ff* *mf* *ff* *mf*
Db. *mf* *ff*
Timp. *pp* *f*

12 95

S. mere un - rea - son

A. mere un - rea - son

T. mere un - rea - son

B. mere un - rea - son

Ob. mere un - rea - son

Hn. mere un - rea - son

Db. mere un - rea - son

Timp. mere un - rea - son

98

S. proves it di - a - bol - i - cal, proves it di - a - bol - i - cal, di - a - bol - i - cal,

A. proves it di - a - bol - i - cal, proves it di - a - bol - i - cal, di - a - bol - i - cal,

T. proves it di - a - bol - i - cal, proves it di - a - bol - i - cal, proves it

B. proves it di - a - bol - i - cal, di - a - bol - i - cal, proves it

Ob. f = mp f = mp f = mp f = mp

Hn. f = mp f = mp f = mp f = mp

Db. f > pizz. < ff f < ff f < ff

Timp.

I

102 *mp* *f* *mp* *ff* *mf* *f* *mp* 13

S. cal, proves it its mere un - rea - son proves it di - a - bol - i - cal, proves it,
mp *f* *mp* *ff* *mf* *f* *mp*

A. cal, proves it its mere un - rea - son proves it di - a - bol - i - cal, proves it,
f *mp* *f* *mf* *f* *mp* *f*

T. di - a - bol - i - cal, di - a - bol - i - cal, its mere un - rea - son proves it di - a - bol - i - cal, its
⁽⁸⁾ *f* *mp* *f* *f* *mf* *f* *mp* *f*

B. di - a - bol i - cal, di - a - bol i - cal, its mere un - rea - son proves it di - a - bol i - cal, its
f *f* *f* *f* *f* *f*

Ob. *f* *mp* *f* *mp* *f* *mp* *f*

Hn. *f* *mp* *f* *mp* *f* *mp* *f*

Db. *f* *<ff* *arco* *f* *ff* *pizz.* *mf* <

==

106 *f* *ff* *f* *mf* *ff* *f* *mf* <

S. proves it di - a - bol - i - cal, proves it di - a - bol - i - cal,
f *ff* *f* *mf* *ff* *f* *mf*

A. proves it di - a - bol - i - cal, proves it di - a - bol - i - cal,
f *ff* *f* *mf* *ff* *f* *mf*

T. mere un - rea - son proves it di - a - bol - i - cal, di - a - bol - i - cal, di - a -
⁽⁸⁾ *f* *f* *f* *f* *f* *f*

B. mere un - rea - son proves it di - a - bol - i - cal, proves it di - a -
f *f* *f* *f* *f* *f*

Ob. *ff* *f* *mf* *ff* *f* *mf*

Hn. *ff* *f* *mf* *ff* *f* *mf*

Db. *ff* *f* *ff* *f* *ff* *f*

Tim. *p* *f* *p* *f* *p* *f* *p* *ff*

14 109 **J**

S. proves it di-a-bol-i-cal, di-a-bol-i-cal,
A. proves it di-a-bol-i-cal, di-a-bol-i-cal,
T. bol-i-cal, di-a-bol-i-cal,
B. bol-i-cal, di-a-bol-i-cal,

Ob. ff f ff
Hn. ff f ff
Db. pizz. fff f < ff arco ff
Timp. fff f < ff ff

=

K

Hail-fellow-well-met

113 Ob. f
Hn. f mf < f > ff
Db. f ff
Timp. pp < mf 3 pp < mf 3 p < f

117

Ob. mf f

Hn. mf ff

D. f ff f

Tim. $pp \ll mf$ $p \ll f$ $pp \ll mf$

=

L

120

S. $mp \ll f$ $= mf$ $> mp$ $mf \text{ ff}$
so vol-a-tile, vol - a - tile, vol - a - tile, vol - a - tile, so vol - a - tile, so vol - a - tile,

A. $mp \ll f$ $= mf$ $> mp$ $mf \text{ ff}$
so vol-a-tile, vol - a - tile, vol - a - tile, so vol - a - tile, so vol - a - tile,

T. (8) $=$ $=$ $f \gg mf$ mf
so vol - a - tile, vol - a - tile, vol - a - tile, so vol - a - tile,

B. $=$ $=$ $f \gg mf$ $f \gg mf$ mf
so vol - a - tile, vol - a - tile, vol - a - tile, so vol - a - tile,

Ob. $\text{ff} \ll mf$
 ff

Hn. $\text{ff} \ll mf$

D. ff f ff

Tim. f $p \ll f \ll ff$ $pp \ll mf$ $pp \ll mf \text{ ff}$ $pp \ll mf \text{ ff}$

16 125

S. tile, its mere un - rea - son proves it di - a - bol - i - cal, so foul, so vol - a -

A. tile, its mere un - rea - son proves it di - a - bol - i - cal, so foul, so

T. tile, its mere un - rea - son proves it di - a - bol - i - cal, so foul, so

B. tile, its mere un - rea - son proves it di - a - bol - i - cal, so foul, so

Ob.

Hn.

Db.

Timp. 3 pp mf mp

128

S. tile, its mere un-reason proves it di - a - bol - i - cal, di - a - bol - i - cal, vol - a - tile, f mp f mp f mp

A. vol - a - tile, its mere un-reason proves it di - a - bol - i - cal, vol - a - tile, f mp f mp f mp

T. vol - a - tile, its mere un-reason proves it di - a - bol - i - cal, vol - a - tile, f mp f mp f mp

B. vol - a - tile, its mere un-reason proves it di - a - bol - i - cal, vol - a - tile, f mp f mp f mp

Ob.

Hn.

Db.

Timp. 3 pp mf mp mp ff f

131

S. vol - a - tile, vol - a - tile, its

A. vol - a - tile, its

T. vol - a - tile, its

B. tile, vol - a - tile, its

Ob. ff 3 mf 3 ff

Hn. f 3 mf ff

Db. ff 3 f ff

Timp. 3 3 3 3 3 3 p

133

S. mere un - rea - son, so foul, a-de-praved na-ture

A. mere un - rea - son, so foul, a de-praved na-ture

T. mere un-rea - son, so foul, a de-praved na-ture

B. mere un-rea - son, so foul, a de-praved na-ture

Ob. ff >mf <f mp <f f #p >mp

Hn. mf f 3 3 3 3 mf

Db. 3 3 3 3 f

Timp. 3 3 3 f

18 137 < f *so foul, so foul, so foul,*

S. *so foul, so foul, so foul,*

A. *so foul, so foul, so foul,*

T. *so foul, so foul, so foul,*

B. *so foul, so foul, so foul,*

Ob. *vol - a - tile, vol - a - tile, vol - a - tile,*

Hn. *ff ff ff ff*

Db. *f f ff ff f*

Timp. *p f*

M

140

S. rea - son proves it di - a - bol - i - cal, so foul, so vol - a - tile, its

A. rea - son proves it di - a - bol - i - cal, so foul, so vol - a - tile,

T. 8) proves it di - a - bol - i - cal, so foul, so vol - a - tile,

B. rea - son proves it di - a - bol - i - cal, so foul, so vol - a - tile,

Ob. ff >mf f >mf f >mf ff

Hn. f 3 3 <

Db. ff 3 3 <

Timp. 3 p <f 3 p < f 3 p < f

144

S. mere un-re-a-son proves it di - a - bol - i - cal, f

A. its mere un-re-a-son proves it di - a - bol - i - cal, di - a -

T. its mere un-re-a-son proves it di - a -

B. its

Ob. ff

Hn. 3

Db. 3

Tim. 3 pp mf

19

2

148

S. bol - i - cal, di - a - bol - i - cal, so foul, so vol - a - tile, so vol - a -
A. bol - i - cal, di - a - bol - i - cal, so foul, so vol - a - tile, so vol - a -
T. bol - i - cal, di - a - bol - i - cal, so foul, so vol - a - tile, so vol - a -
B. mere un-real - son proves it di - a - bol - i - cal, so foul, so vol - a - tile, so vol - a -
Ob. f >mf
Hn. f 3 >f > mf 3 ff >mf
Db. 3 ff >mf
Timp. 3 pp >> mf

20 152 *mf*

S. tile, so vol - a - tile, so vol - a - tile, so foul, so vol - a - tile, so
mf <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf*
A. tile, so vol - a - tile, so vol - a - tile, so foul, so vol - a - tile, so
mf <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf*
T. tile, so vol - a - tile, so vol - a - tile, so foul, so foul, so vol - a - tile, so
mf <*f* =*mp* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf*
B. tile, so vol - a - tile, so foul, so vol - a - tile, so
mf <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf*
Ob. <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf*
Hn. <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf*
Db. <*f* =*mf* <*ff* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* arco
Tim. <*f* =*mf* <*ff* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf* <*f* =*mf*

160

T. ...as it seeks out souls to fa - tal - ly
 vi - rus you can-not con - tain as it seeks out souls to fa - tal - ly

Ob. *mf* *f>mf* *f=mf* *f>mf* *f>mf* *f>mf* *f>*

Hn. *f>mf* *f=mf* *f>mf* *f>mf* *f>mf* *f>*

D. *ff>* *f>* *ff>*

Tim. *p* *f* *pp* *mf* *pp* *mf* *p* *f*

21

==

166

A. If a le - thal vi - rus you can - not con - tain as it
 T. stain, the on - ly way the thing is con - trolled in - sin-u - at - -
 B. stain, the on - ly way the thing is con - trolled in - sin-u - at - - ing it -

Ob. *mf* *=mp* *ff* *mf* *f>f*

Hn. *f>mf* *pizz.* *ff* *pizz.* *ff*

D. *f* *ff>f* *ff>f*

Tim. *pp* *<mf* *p* *<f* *pp*

22 171

S. - - - - - *mf* O ...as it seeks out

A. *f* seeks out souls to fa - tal - ly stain,

T. *mp* *f* ing it-self mold up - on mold, is for half the peo-ple not tuned to it to be - come there -

B. *mp* *f* self mold up-on mold is for half the peo-ple not tuned to it to be - come there -

Ob. *mf* *f* *3* *mf*

Hn. *mf* *f* *ff* *mf* *ff* *mf* *f* >

Db. > *ff>f* *ff>f* *ff>f* *ff>f*

Tim. *mf* - - - - - *p* *f* 3

2

176

S. souls to fa - tal - ly stain, the on-ly way the thing is con -

A. - - - - -

T. fore, im-mune-to it, for it be- comes less dead- ly o-ver time, in the sense that

B. fore, im-mune to it, for it be-comes less dead - ly o-ver time, in the sense that

Ob. f - - - - -

Hn. mf > f ff > f ff > f f > mf

Db. ff > f ff > f ff > mf f > -

Tim. 3 p << f >> mp

23

181 *f*

S. trolled in - sin - u - at - ing it - self mold up - on mold, is for -
A. trolled in - sin - u - at - ing it - self mold up on mold is for -
T. rhyme caps rhyme caps rhyme per - verse - ly through its own ev - o -
B. rhyme caps rhyme per - verse ly through its own ev - o -

Ob. *ff* *f* *f* *ff* *f* *ff* *f* *ff*
Hn. *mf* *f* *mp* *ff*

==

185 *ff* *mf* *f*

S. half the peo - ple not tuned to it to be- come there fore, im - mune to it, for it be -
A. half the peo-ple not tuned to it to be- come there fore, im - mune to it, for it be -
T. lu - - - tion, a prob-lem solved by its own so - lu - - -
B. lu - - - tion, a prob-lem solved by its own so - lu - - -

Ob. *mf* *f* *mf* *>* *mf* *<* *f* *3* *f* *3*
Hn. *mf* *f* *pizz.* *f > mf* *ff > mf* *f > mf* *3*
Db. *f >* *ff > mf* *ff >* *3*
Tim. *pp < mf* *p < f* *p < f*

24 190 *mp*

S. comes less dead- ly o-ver time, in the sense that rhyme caps rhyme caps rhyme

A. comes less dead - ly o - ver time, in the sense that rhyme caps

T. tion, the si-lent ver-sion of a ghost - ly pa - rade through

B. tion, the si-lent ver-sion of a ghost - ly pa - rade through

Ob.

Hn. *mf* *f* *mf* *f*

Db. *f* *ff* *mf* *f* *ff* *f*

Timp. *p* *f*

P 194 *f*

S. per - verse - ly through its own ev - o - lu - - -

A. rhyme, per - verse-ly through its own ev - o - lu - - -

T. hot and cold, sun and shade, through hot and cold, hot and cold, sun and

B. hot and cold, sun and shade, through hot and cold, hot and cold, sun and

Ob. *ff*

Hn. *ff* *f* *mf*

Db. *f* *ff* *f*

Timp. *pp* *mf* *ff* *p*

198 *mf* *f* *mf* *f* *mf* *f*

S. tion, a prob-lem solved by its own so - lu - tion, by its own so - lu - - - - -
mf *f* *mf* *f* *mf* *f*

A. tion, a prob-lem solved by its own so - lu - - - - -
mp *<f* *mf* *f*

T. shade, that, sift - ing the emp - ty air like ghosts, the emp - ty air, the emp - ty
mp *f* *mf* *f*

B. shade - that, sift-ing the emp - ty air like ghosts, the emp - ty air, the emp - ty
f

Ob. - - - - -
3 *mf* *ff* *mf* *<ff* *mf*

Hn. - - - - -
f > *mf* *3* *f*

Db. - - - - -
f *ff* *f* *ff* > *f*

Timp. - - - - -
p < *f* *>* *3* *pp* < *mf*

202 *mp* **Q**

S. A. T. B. Ob. Hn. Db. Timp.

tion, the si - lent ver - sion of a ghost - ly pa -
 tion, the si - lent ver - sion of a ghost - ly pa -
 air, the si - lent ver - sion of a ghost - ly pa -
 air, the si - lent ver - sion of a ghost - ly pa -
 radi through hot and cold, sun and
 f mf < f > mf
 mp mf < f > mp ff < ff > mf
 ff > f ff > f
 p < f p < f

26 207 *mp*

S. rade through hot and cold, sun and shade, that,
A. rade through hot and cold, sun and shade, that,
T. rade through hot and cold, sun and shade, that,
B. shade, through hot and cold, sun and shade, through hot and cold, sun and shade, that

Ob. *ff > f*
Hn. *mf > ff > mf*
Db. *ff > f*
Timp. *p < f*

212 R

S. sift-ing the emp - ty air like ghosts, mur-ders it - self when it kills its hosts, cre
A. sift-ing the emp - ty air like ghosts, mur-ders it - self when it kills its hosts, cre
T. sift-ing the emp - ty air like ghosts, mur-ders it - self when it kills its hosts, cre
B. sift-ing the emp - ty air like ghosts, mur-ders it - self when it kills its hosts, cre - at

Ob.
Hn. *mf < > < >*
Db.
Timp. *f 3*
f
ff
p 3

219

S. at - ing, cre - at - ing its ver-y own herd im - mu-ni-ty
A. at - ing, cre - at - ing its ver-y own herd im-mu - ni-ty as if hop -
T. at - ing, cre - at - ing its ver-y own herd im-mu-ni-ty
B. ing, cre - at - ing its ver-y own herd im-mu-ni-ty as if

Ob. fff

Hn. ff

Db. f ff

Timp. pp mf p f

27

223

S. hop - ing for su - i - cid - al op - por - tu - ni - ty, choos - ing its
A. - ing for su - i - cid - al op - por - tu - ni - ty, so vol - a -
T. hop - ing for su - i - cid - al op - por - tu - ni - ty, so vol - a -
B. hop - ing for su - i - cid - al op - por - tu - ni - ty, choos - ing its

Ob. fff

Hn. ff f mp

Db. f ff

Timp. p < f p < f pp < mf pp < mf p < f

S

228

S. *ff* fa - - - - tal de - mise *mf* by de - sign, *f* 3 an
A. *ff* tile, di - a - bol - i - cal, *mf* di - a - bol - i - cal,
T. *ff* tile, *f* 3 di - a - bol - i - cal, *f* *mf*
B. *ff* fa - - - - tal de - mise by de - sign, by de - sign, by de - sign,
Ob. *f* 3
Db.
Tim. *p* *f* 3

≡

230

S. *mf* il - - - lus tra - tion of self hate *ff* *f* 3 *mf* so ma - lign,
A. *f* *mp* di - a - bol - i - cal, *f* *mp* di - a - bol - i - cal,
T. *f* *mp* di - a - bol - i - cal, *f* *mp* di - a - bol - i - cal, *mf*
B. *ff* an il - - lus - tra - tion of self - hate so ma - lign, of self - hate so ma -
Ob. *fff* *ff* *f* *ff*
Db.
Tim. *p* *f* 3 *p* *f* 3 *p* *f* 3

232 **T**

S. - *ff* *mf*
A. *ff* *mf* di-a-bol-i-cal,
 f *mp* di-a-bol-i-cal,
T. *ff* *mf* di-a-bol-i-cal,
 f *mp* di-a-bol-i-cal,
B. *f* lign, di-a-bol-i-cal, so foul, so vol-a-
Ob. *fff* *f* *ff* *f* *ff* *f*
Hn. *f* *ff* *f* *ff* *f*
Db. *p* *>f* *f* *ff* *f*
Tim. *p* *f* *p* *f* *p* *f*

29

二

30

240

S. ver-y suc-cess breeds fail - ure, a de - praved na-ture so foul, so vol - a-tile,
A. its ver - y suc - cess breeds fail - ure, a de - praved na-ture so foul, so vol - a - tile,
T. ver - y suc - cess breeds fail - ure, a de - praved na-ture so foul, so
B. its ve-ry suc-cess breeds fail - ure, a de - praved na-ture so foul, so
Ob.
Hn.
Db.
Timp.

248

S. *mf* *ff* *mf*

A. *mf*

T. *ff* *mf* *ff* *mf*

B. *ff* *mf*

Ob.

Hn. *f* *ff* *f*

D. *ff* *f*

Tim. *p* *f* *ff* *mf*

31

2

Soprano
Alto
Tenor
Bass

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115

Poem by Alexander Theroux

Adagietto con severità

Musical score for Adagietto con severità, measures 1-8. The score is for Soprano, Alto, Tenor, and Bass voices. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The vocal parts enter at different times, with the Bass entering first at measure 1, followed by Tenor, Alto, and Soprano. Dynamics include *p* (pianissimo) and *mf* (mezzo-forte). Articulation marks like short vertical dashes are present. The lyrics begin at measure 8: "If a le - thal vi-rus you can-not con-tain ...as it seeks out souls to". Measure 8 ends with a fermata over the bass staff.

If a le - thal vi-rus you can-not con-tain ...as it seeks out souls to

Musical score for Adagietto con severità, measures 8-16. The vocal parts (A, T, B) continue their entries. The lyrics continue from measure 8: "If a le - thal vi-rus you can-not con - tain as it fa - tal - ly stain, the on - ly way - the thing is con - trolled in - sin-u - at -". Measures 13-16 show the bass line continuing with eighth-note patterns. The score concludes with a dynamic *mp* (mezzo-pianissimo) and a fermata over the bass staff.

V.S.

14

Soprano (S.): -

Alto (A.): seeks out souls to fa - tal - ly stain,

Tenor (T.): ^p ing it self, mold up- on mold, is for half the peo-ple not tuned to it

Bass (B.): ^p self_mold up-on mold is for half the peo - ple not tuned to it

...as it

18 **A**

Soprano (S.): seeks out souls to fa - tal - ly stain, the on - ly

Alto (A.): -

Tenor (T.): ^{mp} to be - come there - fore, im - mune to it, for it be - comes less

Bass (B.): ^{mp} to be - come there fore, im-mune to it, for it becomes less dead- ly, less

Soprano, Alto, Tenor, Bass

3

22

S. way the thing is con - trolled in - sin-u-at -

A. way the thing is con - trolled in - sin-u-at - ing it -

T. *f > mf* deadly o-ver time, in the sense that rhyme caps rhyme caps rhyme per -

B. *f > mf* dead - ly o - ver time, in the sense that rhyme caps rhyme, per-verse

26

S. ing it -self mold up on mold is for half the peo-ple not tuned to it

A. self mold up - on mold, is for half the peo-ple not tuned to it

T. *mp* verse - ly through its own ev - o lu - - tion, a prob-lem

B. *mf p* - ly through its own ev - o lu - - tion, a prob-lem V.S.

4

Soprano, Alto, Tenor, Bass

30

S. to be-come there-fore, im-mune to it, for it be-comes less

A. to be come there - fore, im-mune to it, for it be-comes less dead-ly, less

T. solved by its own so - lu - - - - tion, the si-lent

B. solved by its own so - lu - - - - tion, the si lent

34

S. deadly o-ver time, in the sense that rhyme caps rhyme caps rhyme per-

A. deadly o-ver time, in the sense that rhyme caps rhyme, per-

T. ver-sion of a ghost-ly pa - rade through hot and cold,

B. ver-sion of a ghost - ly pa - rade through hot_ and cold,,

B

Soprano, Alto, Tenor, Bass

38

S. A. T. B.

verse - ly through its own ev - o - lu - - tion, a prob - lem

verse-ly through its own ev - o - lu - - tion, a prob - lem

sun and shade, through hot and cold, hot and cold, sun and shade, that, sift -

sun and shade, through hot and cold, hot and cold, sun and shade, that,

42

S. A. T. B.

solved by its own so lu - tion, by its own so lu - - -

solved by its own so lu - - - -

ing the emp - ty air like ghosts, the emp - ty air, the emp - ty

sift - ing the emp - ty air like ghosts, the emp - ty air, the emp - ty

V.S.

Soprano, Alto, Tenor, Bass

45 *mp* **C**

S. tion, the si - lent ver - sion of a ghost-ly pa -
A. tion, the si - lent ver - sion of a ghost-ly pa -
T. 8 air, the si - lent ver - sion of a ghost-ly pa -
B. air, the si - lent ver - sion of a ghost-ly pa - rade through hot and cold, sun and shade, through hot and cold, sun and shade

50 *mp*

S. rade through hot and cold, sun and shade, through hot and cold, sun and shade
A. rade through hot and cold, sun and shade, through hot and cold, sun and shade
T. 8 rade through hot and cold, sun and shade, through hot and cold, sun and shade
B. shade, through hot and cold, sun and shade, through hot and cold, sun and shade

54

S. shade, that, sift-ing the emp - ty air like ghosts,
A. shade, that, sift-ing the emp - ty air like ghosts,
T. shade, that, sift-ing the emp - ty air like ghosts,
B. shade, that sift-ing the emp-ty emp-ty air like ghosts,

59 **D**

S. mur - ders it - self when it kills its hosts, cre - at - ing its ve - ry own
A. mur - ders it - self when it kills its hosts, cre - at - ing its ve - ry own
T. mur - ders it - self when it kills its hosts, cre - at - ing its ve - ry own
B. mur - ders it - self when it kills its hosts, cre - at - ing its ve - ry own V.S.

Soprano, Alto, Tenor, Bass

64 *mp* **E**

S. herd im - mu - ni - ty hop - ing for su - i - cid - al

A. herd im - mu - ni - ty as if hop - ing for su - i - cid - al

T. herd im - mu - ni - ty hop - ing for su - i - cid - al

B. herd im - mu - ni - ty as if hop - ing for su - i - cid - al

herd im - mu - ni - ty as if hop - ing for su - i - cid - al

68 **F** **Hail-fellow-well-met**

S. op por - tu - ni ty, 7

A. op por - tu - ni ty, 7

T. op por - tu - ni ty, 7

B. op por - tu ni ty, 7

op por - tu ni ty,

78 [G] *mp* *f* *mf* *> mp* *mf* *ff*

S. choos-ing its fa-tal de - mise by de-sign, an il-lus-tra-tion of self-

A. choos-ing its fa-tal de - mise by de-sign, an il-lus-tration of self-

T. *mp* *f* *mf* *> mp* *mf*

B. choos-ing its fa - tal de-mise by de-sign, an il - lus

choos-ing its fa - tal de-mise by de-sign, an il - lus

82 *mf* *>* *f* *ff*

S. hate, of self-hate so ma - lign that, pro - ceed - ing

A. hate, of self-hate so ma lign that, pro -

T. *ff* tra - tion of self-hate, self hate so ma-lign that, pro -

B. *ff* tra - tion of self-hate, self - hate so ma-lign that, pro - V.S.

Soprano, Alto, Tenor, Bass

85

S. by il-log-i-cal, illog-i-cal be hav- ior, as - sures its ver-y suc -

A. ceed-ing by illog-i-cal be hav- ior, as - sures its ver-y suc -

T. 8 ceed-ing by illog-i-cal be hav- ior, as - sures its ver-y suc -

B. ceed-ing by illog-i-cal be-hav- ior, as - sures its ver-y suc -

H

89 *ff* > *mf* < *ff* > *mf* < f > *mp* <

S. cess breeds fail-ure, a de - praved na-ture so foul, so vol-a-

A. cess breeds fail-ure, a de - praved na-ture so foul, so vol-a-

T. 8 cess breeds fail-ure, a de - praved na-ture so foul, so vol-a-

B. cess breeds fail-ure, a de - praved na-ture so foul, so vol-a-

94 *f* \geqslant *mp* < *f* \geqslant *mp* < *f* \geqslant *mp* *mf* \geqslant

S. tile, — its mere un - rea - son proves it

A. tile, — its mere un - rea - son proves it

T. tile, — its mere un rea - son proves it

B. tile, — its mere un - rea - son proves it

99 **I** *f* \geqslant *mp* *f* \geqslant *mp* *f* \geqslant *mp* *f* \geqslant

S. di - a - bol - i - cal, proves it di - a - bol - i - cal, di - a - bol - i -

A. di - a - bol - i - cal, proves it di - a - bol - i - cal, di - a - bol - i -

T. di - a - bol - i - cal, di - a - bol - i - cal, proves it

B. di - a - bol - i - cal, di - a - bol - i - cal, proves it

V.S.

Soprano, Alto, Tenor, Bass

102 *mp* *f* — *mp* *ff* — < — *mf*

S. cal, proves it its mere un - rea - son proves it di-a-bol - i - cal,

A. cal, proves it its mere un - rea - son proves it di-a-bol - i - cal,

T. *f* — *mp* *f* — *mp* *f* — *mf*

8 di - a - bol - i - cal, di - a - bol - i - cal, its mere un - rea - son proves it

B. *f* — *mp* *f* — *mp* *f* —

di - a - bol - i - cal, di - a - bol - i - cal, its mere un - rea - son proves it

105 *f* — *mp* *f* —

S. proves it, proves it di - a -

A. proves it, proves it di - a -

T. *f* — *mp* *f* —

8 di - a - bol - i - cal, its mere un - rea - son proves it di - a - bol - i -

B. *f* — *mp* *f* —

di - a - bol - i - cal, its mere un - rea - son proves it

107

S. bol - i - cal, proves it di - a-bol - i - cal, proves it di - a-bol - i - cal,

A. bol - i - cal, proves it di - a-bol - i - cal, proves it di - a-bol - i - cal,

T. cal, di - a - bol - i - cal, di - a - bol - i - cal, di - a - bol - i - cal,

B. di - a - bol - i - cal, proves it di - a - bol - i - cal,

110 J

K Hail-fellow-well-met 8

S. di - a - bol - i - cal,

A. di - a - bol - i - cal, 8

T. di - a - bol - i - cal, 8

B. di - a - bol - i - cal, 8

121 [L] *mp* *f* *mf* *mp* *mf* *ff*

S. so vol-a-tile, vol - a tile, vol - a tile, vol - a tile, so vol - a -

A. so vol-a-tile, vol - a tile, vol - a tile, so vol - a tile, so vol - a -

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

B. so vol-a-tile, vol - a tile, vol - a tile, so vol - a -

so vol-a - tile, vol - a-tile, vol - a-tile, vol - a -

125 *mf* *mp* *<f* *mf*

S. tile, its mere un - rea - son proves it di - a - bol - i - cal, so foul, so vol - a -

A. tile, its mere un - rea - son provesit di - a - bol - i - cal, so foul, so

T. *ff* *mf* *mp* *<f* *mf*

B. tile, its mere un-rea - son proves it di - a - bol - i - cal, so foul, so

tile, its mere un-re - son provesit di - a - bol - i - cal, so foul, so

128

S. tile, its mere un-re-a-son proves it di - a - bol-i-cal, di-a - bol-i - cal, vol-a - tile,

A. f
vol-a - tile, its mere un - rea - son proves it di - a - bol-i - cal, vol-a - tile,

T. f
8 vol-a - tile, its mere un - rea - son proves it di - a - bol-i - cal, vol-a - tile,

B. f
vol-a - tile, its mere un-re-a-son proves it di-a-bol - i - cal, vol-a

131

S. f >mf
vol-a-tile, vol-a-tile, its mere un - rea - son, so foul,

A. f >mf
vol-a-tile, its mere un - rea - son, so foul,

T. f >mf
8 vol-a-tile, its mere un-rea - son, so foul,

B. mf
tile, vol-a-tile, its mere un - rea - son, so foul,

Soprano, Alto, Tenor, Bass

136

S. a-de-praved na-ture so foul, so vol-a-tile, so foul, its mere un-

A. a de-praved na-ture so foul, so vol-a-tile, so foul, its mere un-

T. a de-praved na-ture so foul, so vol-a-tile, its mere un-rea-son

B. a de-praved na-ture so foul, so vol-a-tile, so foul, its mere un-

This musical score block contains four staves, one for each vocal part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time, with a key signature of one sharp. Measure 136 starts with a dynamic of <math>< f</math>. The soprano and bass sing "a-de-praved na-ture". The alto and tenor sing "so foul, so vol-a-tile". The soprano and bass then sing "so foul, its mere un-". Measures 137-138 show the same pattern: soprano/bass sing "a de-praved na-ture", alto/tenor sing "so foul, so vol-a-tile", soprano/bass sing "so foul, its mere un-". Measure 139 starts with a dynamic of <math>< f</math> and ends with a dynamic of f. The soprano and bass sing "a de-praved na-ture", the alto and tenor sing "so foul, so vol-a-tile", and the soprano and bass sing "its mere un-rea-son". Measure 140 starts with a dynamic of mf and ends with a dynamic of f. The soprano and bass sing "a de-praved na-ture", the alto and tenor sing "so foul, so vol-a-tile", and the soprano and bass sing "so foul, its mere un-". The lyrics are written below the notes.

140

M

S. rea - son proves it di - a - bol - i - cal, so foul, so vol - a - tile, its

A. rea - son proves it di - a - bol - i - cal, so foul, so vol - a - tile,

T. 8 proves it di - a - bol - i - cal, so foul, so vol - a - tile,

B. rea - son proves it di - a - bol - i - cal, so foul, so vol-a - tile,

This block continues the musical score from measure 140. It features a melodic line labeled 'M' above the soprano staff. The soprano and bass sing "rea - son proves it di - a - bol - i - cal", the alto and tenor sing "so foul, so vol - a - tile", and the soprano and bass sing "its". Measures 141-144 follow a similar pattern: soprano/bass sing "rea - son proves it di - a - bol - i - cal", alto/tenor sing "so foul, so vol-a - tile", soprano/bass sing "so foul, so vol-a - tile". The lyrics are written below the notes.

144

S. mere un-re-a-son proves it di - a - bol - i - cal,
A. f its mere un-re-a-son proves it di - a - bol - i -
T. f its mere un-

147

S. cal, di - a - bol - i - cal, di - a - bol - i - cal, so
A. cal, di - a - bol - i - cal, di - a - bol - i - cal, so
T. mf f rea - son proves it di - a - bol - i - cal, di - a - bol - i - cal, so
B. mf f its mere un-re-a-son proves it di - a - bol - i - cal, so

V.S.

150 *f* *mf* < *f* = *mp*

S. foul, so vol-a-tile,

A. foul, so vol-a-tile,

T. foul, so vol-a-tile,

B. foul, so vol-a-tile,

S. so vol-a-tile,

A. so vol-a-tile,

T. so vol-a-tile,

B. so vol-a-tile,

S. so vol-a-tile, so vol-a-

A. so vol-a-tile, so vol-a-

T. so vol-a-tile, so vol-a-

B. so vol-a-tile,

154 *mf* ————— *f* ————— *mf* ————— *ff* —————

S. tile, so foul, so vol-a-tile,

A. tile, so foul, so vol-a-tile,

T. tile, so foul, so foul, so vol-a-

B. tile, so foul, so foul, so vol-a-

S. so foul, so vol-a-tile,

A. so foul, so vol-a-tile,

T. so foul, so foul, so vol-a-

B. so foul, so vol-a-tile,

S. so foul, so foul, so vol-a-

A. so foul, so foul, so vol-a-

T. so foul, so foul, so vol-a-

B. so foul, so vol-a-

157 *f* **N**

S. tile.

A. tile.

T. tile.

B. *f* *mp* *f* *mp* ...as it seeks out souls to

If a le - thal vi-rus you can-not con-tain as it seeks out souls to

165 *mf* *f* *mp*

A. If a le - thal vi - rus you can-not con - tain as it

T. *f* *mf* *f* *f* fa - tal - ly stain, the on - ly way__ the thing is con - trolled in - sin-u - at -

B. *f* *mf* *f* *f* fa - tal - ly stain, the on - ly way__ the thing is con - trolled in - sin-u - at - ing it - V.S.

Soprano, Alto, Tenor, Bass

171

S. - - - - - *mf*
A. seeks out souls to fa - tal - ly stain,
T. ing it-self mold up- on mold, is for half the peo-ple not tuned to it
B. self mold up-on mold is for half the peo-ple not tuned to it

175 O

S. seeks out souls to fa-tal - ly stain, the on-ly way the
A. - - - - -
T. to be - come therefore, im-mune-to it, for it be - comes less dead - ly o-ver
B. to be come there fore, im-mune to it, for it be comes less dead - ly o-ver

180

S. thing is con - trolled in - sin - u - at -

A. thing is con - trolled in - sin - u - at - ing it -

T. ^{mp} time, in the sense that rhyme caps rhyme caps rhyme per -

B. time, in the sense that rhyme caps rhyme, per -

183

S. -ing it - self mold up - on mold, is for half the peo - ple not tuned to it -

A. self mold up-on mold, is for half the peo-ple-not tuned to it

T. verse - ly through its own ev - o - lu - tion, a prob - lem

B. verse-ly through its own ev - o - lu - tion, a prob - lem V.S.

Soprano, Alto, Tenor, Bass

187

S. to be come there fore, im-mune to it, for it be- comes less

A. to be-cause there fore, im-mune to it, for it be- comes less dead -

T. solved by its own so lu - - - - -

B. solved by its own so lu - - - - -

Soprano, Alto, Tenor, Bass

f *mp*

f *mf* f *mf* f *mf* f *mf* f *mf*

f *mp*

f *mf*

f *mp*

f *mp*

191

S. dead - ly o - ver time, in the sense that rhyme caps rhyme caps rhyme

A. ly o - ver time, in the sense that rhyme caps

T. ver - sion of a ghost-ly pa -

B. ver - sion of a ghost - ly pa -

Soprano, Alto, Tenor, Bass

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

f *mf*

f *mf*

f *mf*

Soprano, Alto, Tenor, Bass

23

194 **f** **P**

Soprano, Alto, Tenor, Bass

S. per verse - ly through its own ev-o - lu - -
A. rhyme, per - verse-ly through its own ev - o - lu - -
T. 8 hot and cold, sun and shade, through hot and cold, hot and cold, sun and
B. hot and cold, sun and shade, through hot and cold, hot and cold, sun and

198 *mf* < *f* *mf* — *f* — *mf* — *f* —

Soprano, Alto, Tenor, Bass

S. tion, a prob-lem solved by its own so -lu-tion, by its own so lu - -
A. tion, a prob-lem solved by its own so lu - - - -
T. 8 shade, that, sift - ing the emp-ty air like ghosts, the emp - ty air, the emp-ty
B. shade that, sift-ing the emp-ty air like ghosts, the emp - ty air, the emp-ty V.S.

Soprano, Alto, Tenor, Bass

202 *mp* **Q**

S. tion, the si - lent ver - sion of a ghost-ly pa -
A. tion, the si - lent ver - sion of a ghost-ly pa -
T. 8 air, the si - silent ver - sion of a ghost-ly pa -
B. air, the si lent ver - sion of a ghost-ly pa - rade through hot and cold, sun and

207 *mp*

S. rade through hot and cold, sun and
A. rade through hot and cold, sun and
T. 8 rade through hot and cold, sun and
B. shade, through hot and cold, sun and shade, through hot and cold, sun and

211

S. shade, that, sift-ing the emp - ty air like ghosts,
A. shade, that, sift-ing the emp - ty air like ghosts,
T. shade, that, sift-ing the emp - ty air like ghosts,
B. shade, that____ sift- ing the__ emp- ty, emp-ty air__ like__ ghosts,__

216 R

S. mur - ders it - self when it kills its hosts, cre - at - ing, cre -
A. mur - ders it - self when it kills its hosts, cre - at - ing, cre -
T. mur - ders it - self when it kills its hosts, cre - at - ing, cre -
B. mur - ders it - self when it kills its hosts, cre - at - ing, cre - at -

V.S.

Soprano, Alto, Tenor, Bass

220

Soprano (S.) Alto (A.) Tenor (T.) Bass (B.)

at-ing its ver-y own herd im - mu-ni-ty hop ing for su - i - cid - al

f mf <f> ff

at-ing its ver-y own herd im-mu - ni-ty as if hop - ing for su - i - cid - al

f mf <f> ff

at-ing its ver-y own herd im - mu-ni-ty hop - ing for su - i - cid - al

f mf <f> ff

ing its ver-y own herd im-mu-ni - ty as if hop - ing for su - i-cid - al

225

Soprano (S.) Alto (A.) Tenor (T.) Bass (B.)

op - - - por-tu-ni - ty, choos-ing its fa - - - tal de-mise

mf <f> mp [S] mf ff

op - - - por-tu-ni - ty, so vol-a - tile, di-a-bol - i-cal,

mf f mp mf ff

op - - - por-tu-ni - ty, so vol-a - tile,

f mp mf ff

op - - - por - tu - - ni - ty, choos-ing its fa - tal de - mise_by de-

229 *mf*

S. by de - sign, an il - lus-tration of self-hate

A. di - a - bol - i - cal,

T. di - a - bol - i - cal,

B. di - a - bol - i - cal,

sign, by de - sign, by de - sign, an il - lus - tra - tion of self

231 *f*

S. so ma - align,

A. di - a - bol - i - cal,

T. di - a - bol - i - cal,

B. di - a - bol - i - cal,

T

hate so ma - align, of self-hate so ma - align,

V.S.

Soprano, Alto, Tenor, Bass

233 ff ————— mf

S. di - a - bol - i - cal,

A. ff ————— mf

di - a - bol - i - cal,

so ____ foul, so vol - a -

T. ff ————— mf

di - a - bol - i - cal,

B. ff ————— mf

di - a - bol - i - cal,

so ____ foul, so vol - a -

235 **U** f < ff > mf f ————— ff ————— mf <

S. that, pro ceed-ing by il-log-i-cal be-hav - ior, as -

A. f f < ff > mf f ————— ff > mf

tile, that, pro - ceed - ing by il - log - i - cal be-hav - ior

T. f < ff > mf f ————— ff ————— mf <

that, pro - ceed-ing by il-log-i-cal be-hav - ior, as -

B. mf f < ff > mf f ————— ff > mf

tile, that, pro - ceed - ing by il - log - i - cal be-hav - ior,

239 *ff > mf* *ff* *>mf* *f < ff* *> f < ff*

S. sure-s____ its ver-y suc-cess breeds fail - ure, a de- praved na-ture so foul,

A. *<ff > mf* its ver - y suc-cess breeds fail - ure, a de praved na - ture so foul,

T. *ff > mf* *> ff* *=f < ff*

B. sures____ its ver-y suc-cess breeds fail - ure, a de- praved na-ture so foul,

as-sures____ its ve-ry suc-cess breeds fail - ure, a de-praved na-ture so foul,

243 *f < =mf*

S. so vol - a - tile, *f < ff* *=mf* *f*
its mere un-re-a-son proves it

A. so vol - a - tile, *f < ff* *=mf* *f*
its mere un-re-a-son proves it

T. *f < ff =mf*

B. so vol - a - tile, its mere un-re-a-son
 V.S.

Soprano, Alto, Tenor, Bass

V

247 ff >mf ff >mf mf ff >mf

S. di-a-bol-i-cal, di - a - bol-i - cal, di-a-bol-i-cal,

A. di-a-bol-i-cal, di - a - bol-i - cal,

T. proves it di-a-bol-i-cal, di-a-bol-i - cal, di-a-bol-i - cal,

B. mf f ff >mf ff > mf ff >mf

proves it di-a-bol-i-cal, di-a-bol-i - cal,

250 ff >mf

S. di-a-bol-i-cal, di - a-bol - i - cal.

A. ff >mf

di-a-bol-i-cal, di - a-bol - i - cal.

T. f ————— fff

di-a-bol-i - cal, di - a-bol - i - cal.

B. ff > mf

di-a-bol-i - cal, di - a-bol - i - cal.

ff > mf f ————— fff

di-a-bol-i - cal, di - a-bol - i - cal.

ff > mf f ————— fff

di-a-bol-i - cal, di - a-bol - i - cal.

Oboe
Horn in F
Double Bass
Timpani

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115

Poem by Alexander Theroux

Adagietto con severità

Musical score for Adagietto con severità. The score consists of two systems of music. The first system starts with Oboe, Horn in F, and Double Bass. The Oboe and Horn play sustained notes in 3/4 time. The Double Bass enters with pizzicato eighth-note patterns. The second system starts with Timpani in 2/4 time, playing eighth-note patterns with dynamic markings $pp \leftarrow mp$. The score is in common time throughout.

Musical score for Adagietto con severità, continuing from the previous system. The score includes parts for Oboe, Horn in F, Double Bass, and Timpani. The Oboe and Horn play eighth-note patterns with dynamics $mp \leftarrow mf$ and mf . The Double Bass plays eighth-note patterns with dynamic $f > mp$. The Timpani part shows eighth-note patterns with dynamic $pp \leftarrow mf$. The score ends with a dynamic marking $V.S.$.

Oboe, Horn in F, Double Bass, Timpani

18

A

Ob.

Hn.

Db.

Tim.

f

mf

mf < *f*

mp

f > *mp*

mf

f > *mp*

mf

A

pp < *mf*

pp < *mf*

23

Ob.

Hn.

Db.

Tim.

mf < *f* < *mf*

<

mf < *ff*

28

Ob.

Hn.

Db.

Tim.

pizz.

ff · *mf*

p *f*

p *f*

32

Ob.

Hn.

Db.

Tim.

ff

f

ff

>mf<

arco

pizz.

pp *>mf*

V.S.

Oboe, Horn in F, Double Bass, Timpani

35

Ob. f *v.* *mf* f *ff*

Hn. *ff*

Db. *ff*

Tim. *v.*

38 B

Ob. *f* *ff* *>mf*

Hn. *f* *ff* *>mf*

Db. *mf* *ff* *>mf*

Tim. *pp* *<mf* *3* *pp* *<mf* *3*

42

Ob.

Hn.

Db.

Tim.

45 C

Ob.

Hn.

Db.

Tim.

C

V.S.

Oboe, Horn in F, Double Bass, Timpani

49

Ob. *mf*

Hn. *mf* *ff* *>f*

Db. *mf* *f* *>* *f* *mf* *f* *>mf* *f* *>*

Tim. *pp* *<mf* *p* *<f*

53

Ob. *fff* *>f*

Hn. *ff* *>f* *mf* *<* *>* *<* *>* *<* *>*

Db. *mf*

Tim.

59 **D**

Ob.

Hn.

Db.

Tim. **D**

f

p < *f*

63 **E**

Ob.

Hn. *ff*

Db. *mf*

Tim. *pp* < *mf* *p* < *f* *p* < *f* *f* V.S.

E

Oboe, Horn in F, Double Bass, Timpani

67

Ob.

Hn.

Db.

Tim.

Hail-fellow-well-met

70 F

Ob.

Hn.

Db.

Hail-fellow-well-met

F

Tim.

73

Ob.

Hn.

Db.

Tim.

ff

mf

p < f

pp < mf

pp < mf

75

Ob.

Hn.

Db.

Tim.

f

ff

f

ff

p < f

pp < mf

p < f

V.S.

Oboe, Horn in F, Double Bass, Timpani

78

G

Ob.

Hn.

Db.

Timp.

ff > mf

f

> mf

pp < mf

ppp < mp

ppp < mp

pp < mf

83

Ob.

Hn.

Db.

Timp.

mf

ff

mf

mf

ff

mf

ppp < mp

pp < mf

86

Ob.

Hn.

Db.

Timp.

89 H

Ob.

Hn.

Db.

Timp. H

V.S.

Oboe, Horn in F, Double Bass, Timpani

92

Ob. *mf* ff

Hn. *mf* ff

Db. *pizz.* *ff*

Detailed description: This musical score page contains three staves. The top staff is for the Oboe (Ob.), the middle for the Horn in F (Hn.), and the bottom for the Double Bass (Db.). Measure 92 begins with eighth-note patterns in the Oboe and Horn, followed by a dynamic change to *ff*. The Double Bass provides harmonic support with sustained notes and pizzicato strokes. Measure 92 concludes with a final dynamic of *ff*.

94

Ob. f mf mp

Hn. mf ff mf f mf mp

Db. mf

Tim. *pp* f *ppp* mf

Detailed description: This musical score page contains four staves. The top three staves (Oboe, Horn, Double Bass) continue from the previous measure. The Oboe has a melodic line with dynamics *f*, *mf*, and *mp*. The Horn follows with *mf*, *ff*, *mf*, *f*, *mf*, and *mp*. The Double Bass has sustained notes with a dynamic of *mf*. The bottom staff is for the Timpani (Tim.), which plays a rhythmic pattern of sixteenth-note triplets in *pp*, *f*, *ppp*, and *mf*.

96

Ob. *f* *mf ff*

Hn. *mf f ff*

Db. *ff mf ff*

Tim. *pp mf pp mf*

Db. arco

98

Ob. *f* *mf* *f mp f*

Hn. *f* *mf* *f mp f*

Db. *f > pizz.* *<ff f <ff*

Tim. *I*

V.S.

101

Ob. *mp f = mp f = mp f = mp f = mp*

Hn. *mp f = mp f = mp f = mp f = mp*

Db. *f <ff f <ff f > arco f ff*

pizz.

105

Ob. *f ff*

Hn. *f ff*

Db. *= mf < ff*

Tim. *- & 3 3 3 p*

107

Ob. *f*

Hn. *f*

Db. *f*

Tim. *arco*

pizz.

ff

mf

ff

fff

ff

p < *f*

p — *ff*

fff

110 J

Ob. *f*

Hn. *f*

Db. *f*

Tim. *pizz.*

ff

ff

arco

ff

f

< *ff*

mf

ff

J

p

f

ff

V.S.

Hail-fellow-well-met**K**

113

Ob. 

Hn. 

Db. 

Hail-fellow-well-met

Tim. 

116

Ob. 

Hn. 

Db. 

Tim. 

118

Ob. *f*

Hn. *ff*

Db. *ff* *f* *ff*

Tim. *p* < *f* *pp* < *mf* < *f* *p* < *f* <

121 L

Ob. *ff* > *mf*

Hn. *ff* > *mf*

Db. *f* < *ff* *f*

Tim. *ff* *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *f* *pp* < *mf* V.S.

Oboe, Horn in F, Double Bass, Timpani

126

This musical score page contains four staves for Oboe (Ob.), Horn in F (Hn.), Double Bass (Db.), and Timpani (Tim.). The key signature is one flat, and the time signature is common time. Measure 126 begins with eighth-note patterns on the Oboe and Horn. The Double Bass and Timpani provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf*, *ff*, *mf*, *f*, *pp*, and *mf*. Measure 127 continues with similar patterns, with the Timpani taking a prominent role in the latter half.

130

This musical score page continues from measure 127. The instrumentation remains the same: Oboe, Horn in F, Double Bass, and Timpani. The key signature changes to no sharps or flats. Measure 130 features dynamic markings such as *mp*, *f*, *ff*, *3*, *mp*, *f*, *mf*, *ff*, *f*, *mf*, *f*, *ff*, *p*, *f*, *mf*, *pp*, and *3*. The rhythmic patterns become more complex, particularly in the later measures involving sixteenth-note figures and triplets.

132

Ob.

Hn.

Db.

Tim.

134

Ob.

Hn.

Db.

Tim.

V.S.

Oboe, Horn in F, Double Bass, Timpani

137

Ob.

Hn.

Db.

Tim.

ff

f

mf

ff

<ff

f

p

3 3 3

139

Ob.

Hn.

Db.

Tim.

mf

mf

ff

f

f

p

f

3

M

141

Ob.

Hn.

Db.

Timp.

144

Ob.

Hn.

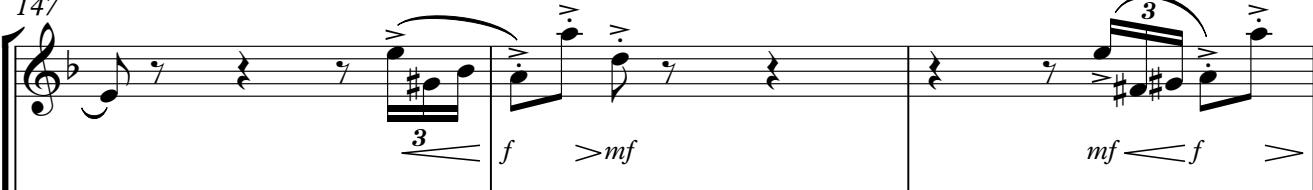
Db.

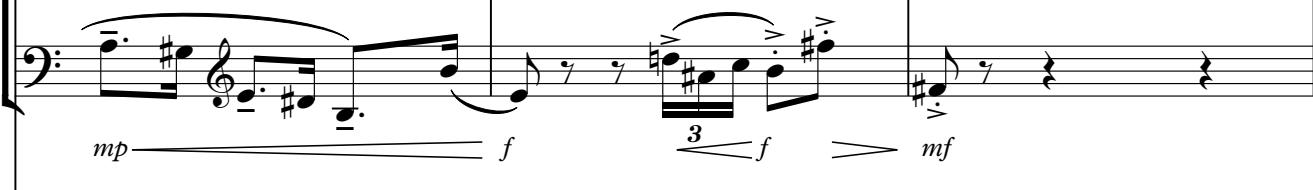
Timp.

V.S.

Oboe, Horn in F, Double Bass, Timpani

147

Ob. 

Hn. 

Db. 

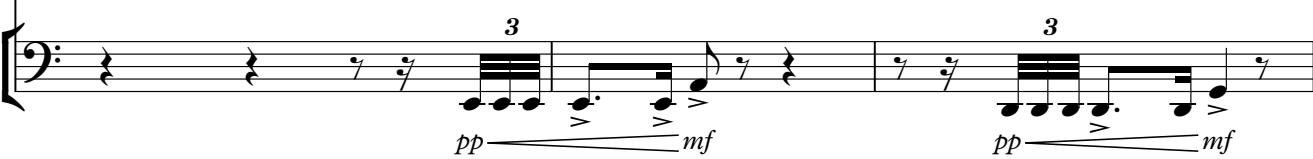
Timp. 

150

Ob. 

Hn. 

Db. 

Timp. 

153

Ob. $\text{mf} \overbrace{\quad}^3 f >\text{mf}$

Hn. mf $\overbrace{\quad}^3 ff \overbrace{\quad}^3 mf$

Db. ff $\overbrace{\quad}^3 f$ mf

arco

156

N

Ob. $ff >\text{mf}$

Hn. $\overbrace{\quad}^3 ff$

Db. $ff \overbrace{\quad}^3 f$

Tim. $\text{p} \overbrace{\quad}^3 f$

N

pizz.

$ff >$

$ff < ff > mf$

$mf < ff > mf$

$mf <$

$ff >$

$ff < ff > mf$

$mf <$

$ff >$

$ff < ff > V.S.$

Oboe, Horn in F, Double Bass, Timpani

159

Ob.

Hn.

Db.

Tim.

163

Ob.

Hn.

Db.

Tim.

167

Ob. *mp*

Hn. *ff*

Db. *pizz.*

Tim. *p <f* *pp*

171

Ob. *mf*

Hn. *mf* *f* *ff* *mf* *ff*

Db. *>*

Tim. *mf* *ff>f* *ff>f* *f* *ff>f*

3
p <f V.S.

Oboe, Horn in F, Double Bass, Timpani

O

175

Ob. (Treble clef, B-flat key signature) plays eighth-note patterns. Dynamics: f , mf , 3 , f .

Hn. (Treble clef, B-flat key signature) plays eighth-note patterns. Dynamics: $>mf$, $f \cdot mf$, 3 , $f >$, $ff = mf$.

Db. (Bass clef, B-flat key signature) plays eighth-note patterns. Dynamics: $ff > f$, $ff > f$, $ff >$.

O

Tim. (Bass clef, B-flat key signature) rests. Dynamics: $p < f >$, $p < f >$.

180

Ob. (Treble clef, B-flat key signature) plays eighth-note patterns. Dynamics: mf , f , 3 , ff , $> f$, $< ff > f$, ff .

Hn. (Treble clef, B-flat key signature) plays eighth-note patterns. Dynamics: $f > mf$, $mf < f$, mp , ff .

Db. (Bass clef, B-flat key signature) rests. Dynamics: mf , $f >$.

Tim. (Bass clef, B-flat key signature) rests. Dynamics: mp .

185

Ob. *mf* > *f* > *mf* < >

Hn. *mf*

Db. *pizz.* *f* > *ff* > *mf* < > *ff* > <

Tim. *p* *pp* < *mf* < > *p* *3* < *f*

189

Ob. *f* > *mf* < > *f* > *mf* < > *f* > *mf* < > *f* > <

Hn. *ff* > *mf* < > *ff* > *f* > <

Db. *f* > < *ff* > *ff* > < *ff* > < *ff* > <

Tim. *p* < *3* < > *p* < *f* < > *p* < *f* < > *V.S.*

Oboe, Horn in F, Double Bass, Timpani

193

Ob. **P**

Hn.

Db. **f**

Timp. **P**

ff

f

pp < *mf*

196

Ob. *mf*

Hn. *ff* **3** > *mf*

Db. *ff* > *ff* > *f*

Timp. *p* < *f* **3** > *p* < *f* >

f > *mf*

f

ff f

201

Ob.

Hn.

Db.

Tim.

Q

ff *mf* **f**

f *mp* **mf**

ff

pp *mf*

p *f*

204

Ob.

Hn.

Db.

Tim.

mf

f *mp* **f** *mf* **ff** *mf*

>f

ff

>f

ff

p *f*

p *f*

V.S.

Oboe, Horn in F, Double Bass, Timpani

208

Ob. ff > f

Hn. ff > mf

Db. > f ff > f

Tim. p < f

213

R

Ob. -

Hn. > < > <

Db. -

Tim. R p 3

219

Ob. *ff*

Hn. *ff* *f*

Db. *f*

Timp. *pp* *mf*

Detailed description: This musical score page contains four staves. The first staff (Oboe) has sixteenth-note patterns with dynamics *ff* and *fff*. The second staff (Horn in F) shows eighth-note patterns with dynamics *ff* and *f*. The third staff (Double Bass) has eighth-note patterns with dynamics *f*. The fourth staff (Timpani) has eighth-note patterns with dynamics *pp* followed by *mf*. Measure numbers 219 and 222 are indicated at the top left.

222

Ob. *f* *ff*

Hn. *ff* *f*

Db. *ff* *f*

Timp. *p* *f* *p* *f* *p* *f* *p* *f* *V.S.*

Detailed description: This musical score page continues from measure 219. The Oboe staff starts with eighth-note patterns and transitions to sixteenth-note patterns with dynamics *f* and *ff*. The Horn in F staff has eighth-note patterns with dynamics *ff* and *f*. The Double Bass staff has eighth-note patterns with dynamics *ff* and *f*. The Timpani staff has sixteenth-note patterns with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The section ends with a dynamic instruction *V.S.* (Vivace Sostenuto).

Oboe, Horn in F, Double Bass, Timpani

226

Oboe: Dynamics: mf , ff , f . Articulation: slurs, grace notes, triplets. Measure 226: Measures 1-4. Measure 227: Measures 1-2. Measure 228: Measures 1-3.

Horn in F: Dynamics: p , mp . Measure 226: Measures 1-2. Measure 227: Measures 1-2. Measure 228: Measures 1-2.

Double Bass: Dynamics: mf , ff . Measure 226: Measures 1-4. Measure 227: Measures 1-2. Measure 228: Measures 1-3.

Timpani: Dynamics: pp , mf , p , $<f$, p , f . Articulation: slurs, grace notes, triplets. Measure 226: Measures 1-4. Measure 227: Measures 1-2. Measure 228: Measures 1-3.

229

Oboe: Dynamics: fff , ff . Articulation: slurs, grace notes, triplets. Measure 229: Measures 1-4. Measure 230: Measures 1-2. Measure 231: Measures 1-2.

Double Bass: Dynamics: p , f . Articulation: slurs, grace notes, triplets. Measure 229: Measures 1-2. Measure 230: Measures 1-2. Measure 231: Measures 1-2.

Timpani: Dynamics: p , f . Articulation: slurs, grace notes, triplets. Measure 229: Measures 1-2. Measure 230: Measures 1-2. Measure 231: Measures 1-2.

231

Oboe: Dynamics: f , ff . Articulation: slurs, grace notes, triplets. Measure 231: Measures 1-3. Measure 232: Measures 1-2. Measure 233: Measures 1-2.

Double Bass: Articulation: slurs, grace notes, triplets. Measure 231: Measures 1-3. Measure 232: Measures 1-2. Measure 233: Measures 1-2.

Timpani: Dynamics: p , f . Articulation: slurs, grace notes, triplets. Measure 231: Measures 1-3. Measure 232: Measures 1-2. Measure 233: Measures 1-2.

Oboe, Horn in F, Double Bass, Timpani

33

232

T

Ob. *fff*

Hn. *f ff f*

Db. *>f ff*

T

Tim. *p f p f*

234

U

Ob. *ff 3 f ff >mf 3 ff > >*

Hn. *ff 3 f < ff >mf f < ff >mf*

Db.

U

Tim. *p < f 3 p < f 3 p < f p < f p < V.S.*

Oboe, Horn in F, Double Bass, Timpani

238

Ob. *f*

Hn. < *ff* > *mf*

Db. *arco* *f* < *ff* > *mf*

Tim. *pizz.* *p* < *f* > *mp* < *ff* > *mf*

243

Ob. -

Hn. -

Db. *ff* > *mf*

Tim. *arco* *f* < *ff* > *mf*

pizz. < *ff* > *mf*

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

Oboe, Horn in F, Double Bass, Timpani

35

V

247

Ob. *f*

Hn. *f*

Db. *>mf* *ff* *f* *ff* *>f*

Tim. *f* *mp* *<ff* *=mf* *p* *<f* *< ff* *=mf*

3 3

250

Ob. *ff* *f* *ff* *f*

Hn. *ff* *f* *ff* *f*

Db. *ff* *=f* *ff* *=f*

Tim. *p* *<f* *=ff* *ff*

3 arco

V.S.

Oboe, Horn in F, Double Bass, Timpani

252

The musical score consists of four staves. The top three staves are grouped by a brace and have a common key signature of one flat. The fourth staff, Timpani, is grouped by a brace and has a common key signature of one sharp. The Oboe (Ob.) and Horn in F (Hn.) play eighth-note patterns. The Double Bass (Db.) plays a sustained note followed by eighth-note patterns. The Timpani (Tim.) plays a sustained note followed by a rhythmic pattern of sixteenth notes grouped in threes, with dynamics p, ff, and fff.

Ob.

Hn.

Db.

Tim.

Oboe
Horn in F

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115
Poem by Alexander Theroux

Adagietto con severità

14

This musical score shows two staves. The top staff is for the Oboe, which has a treble clef and a key signature of one flat. The bottom staff is for the Horn in F, which also has a treble clef and a key signature of one flat. The music is in 3/4 time. Measure 14 begins with a long sustained note followed by a series of eighth and sixteenth notes. The Oboe's dynamics are marked with *mp*, *mf*, and *mp*. The Horn in F's dynamics are marked with *mf*, *mp*, and *mf*.

A

18

This musical score shows two staves. The top staff is for the Oboe and the bottom staff is for the Horn in F. The Oboe starts with a dynamic *f*. The Horn in F follows with a dynamic *mf*, then *mf* with a 3/8 grouping, and finally *f*. The Oboe then plays a series of eighth notes with dynamics *mp*, *mp*, and *mp*. The Horn in F then plays a series of eighth notes with dynamics *mf* and *mf*.

24

This musical score shows two staves. The top staff is for the Oboe and the bottom staff is for the Horn in F. The Oboe starts with a dynamic *mp*, followed by *f*, *mf*, and *ff*. The Horn in F starts with a dynamic *f*, followed by *mf*, and *ff*. The score ends with the instruction "V.S." (Vivace s'impone).

Oboe, Horn in F

29

Oboe: *mf* < *mf* > *mf* <

Horn: *mf*

f

3 *ff* > *mf*

34

Oboe: *mf* < *ff* > *f* > *mf* < *ff*

Horn: -

ff

B

38

Oboe: *f* 3 *ff* > *mf* >

Horn: *f* < *ff* 3 > *mf*

2

2

42

Oboe: 3 *mf* < 3 *ff* > *f* >

Horn: -

f >

3 *mf* < *ff* >

Oboe, Horn in F

3

C

45

Ob. f mp < mf = > < > < >

Hn. f mp < mf = > < > < >

49

Ob. mf < 3 > < 3 > < 3 > < 3 >

Hn. > mf < ff > f < > < > < >

53

Ob. fff > f < > < > < > < >

Hn. ff > f < > < > < > < >

D

59

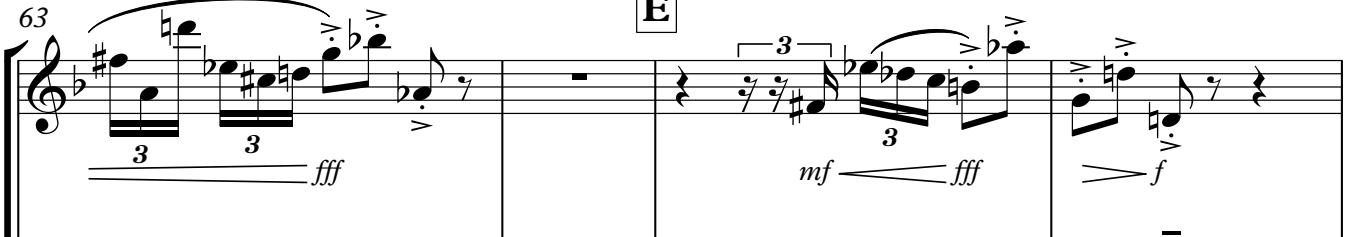
Ob. - < > < > < 3 > < 3 > < 3 > < >

Hn. - < > < > < > < > < > < >

f ff < > < > < > < > < > V.S.

Oboe, Horn in F

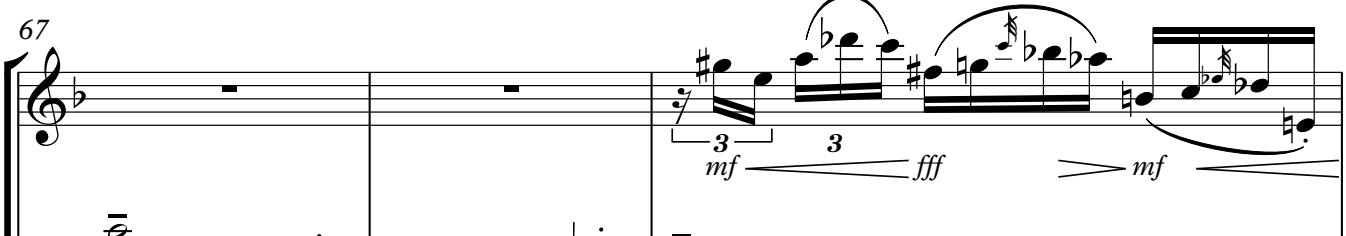
63

Ob. 

Hn. 

E

67

Ob. 

Hn. 

F **Hail-fellow-well-met**

70

Ob. 

Hn. 

73

Ob. 

Hn. 

Oboe, Horn in F

5

75

Ob. *f*

Hn. *ff* *f*

3 3

78 **G**

4

Ob. *ff > mf*

Hn. *ff > mf*

4 4

mf ff mf

86

Ob. *f*

Hn. *f*

3 3

f f

89 **H**

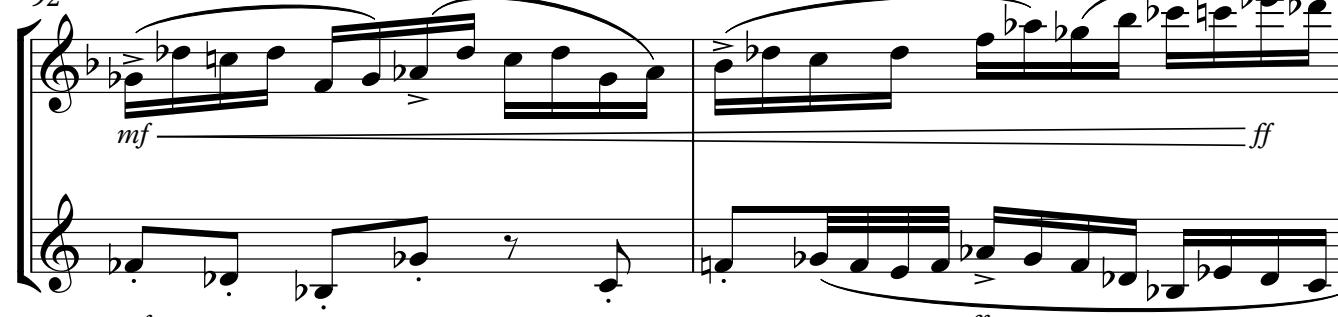
Ob. *mf* *f* 3 3 3

Hn. *mf* *f* 3 3 3

V.S.

Oboe, Horn in F

92

Ob. 

Hn. 

94

Ob. 

Hn. 

96

Ob. 

Hn. 

I

99

Ob. 

Hn. 

Oboe, Horn in F

7

102

Ob. Hn.

f $\overline{\overline{m p}}$ *f* $\overline{\overline{m p}}$ *f* $\overline{\overline{m p}}$ *f*

106

Ob. Hn.

ff *f* $\overline{\overline{m f}}$ *ff*
ff *f* $\overline{\overline{m f}}$ *ff*

110 J

Ob. Hn.

f *ff*
f *ff*

Hail-fellow-well-met

113 K

Ob. Hn.

$\overline{\overline{f}}$ *f* $\overline{\overline{3}}$ *f* $\overline{\overline{3}}$
f $\overline{\overline{mf}}$ *f* $\overline{\overline{3}}$ *f*

V.S.

Oboe, Horn in F

116

Ob.

Hn.

ff

mf

118

Ob.

Hn.

f

ff

mf

121 L

4

Ob.

Hn.

ff > mf

4

mf - ff - mf

129

Ob.

Hn.

< f > mp

ff

f

< f >

mf

ff >

f

3

Oboe, Horn in F

9

132

Ob.  Hn. 

135

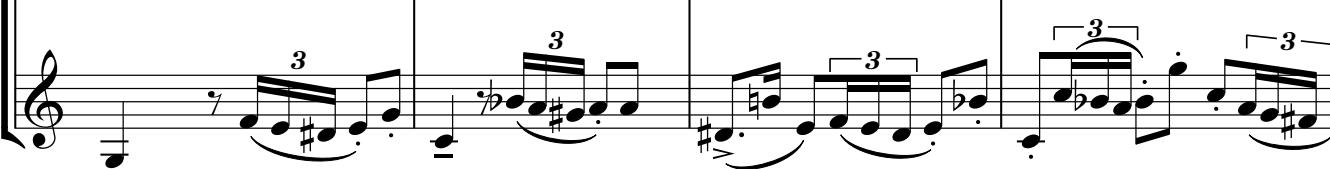
Ob.  Hn. 

138

Ob.  Hn. 

M

141

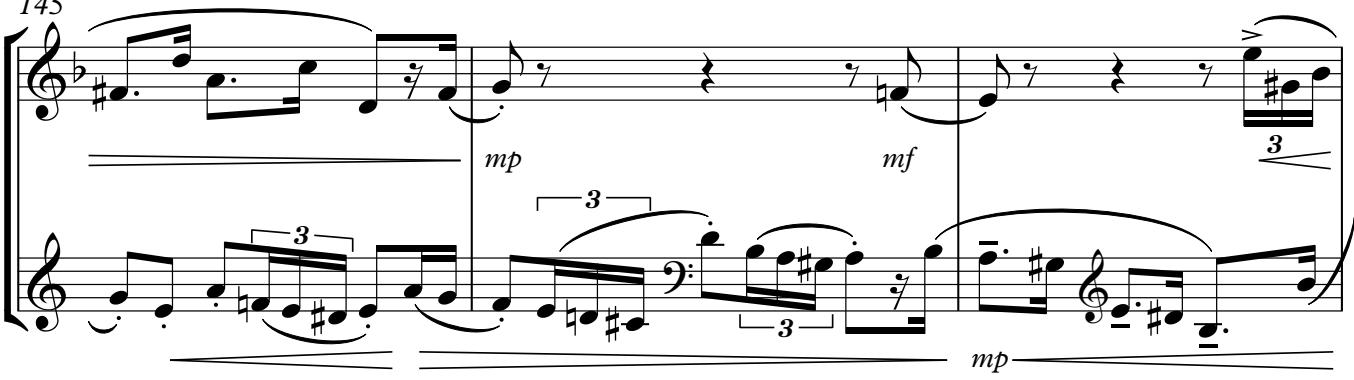
Ob.  Hn. 

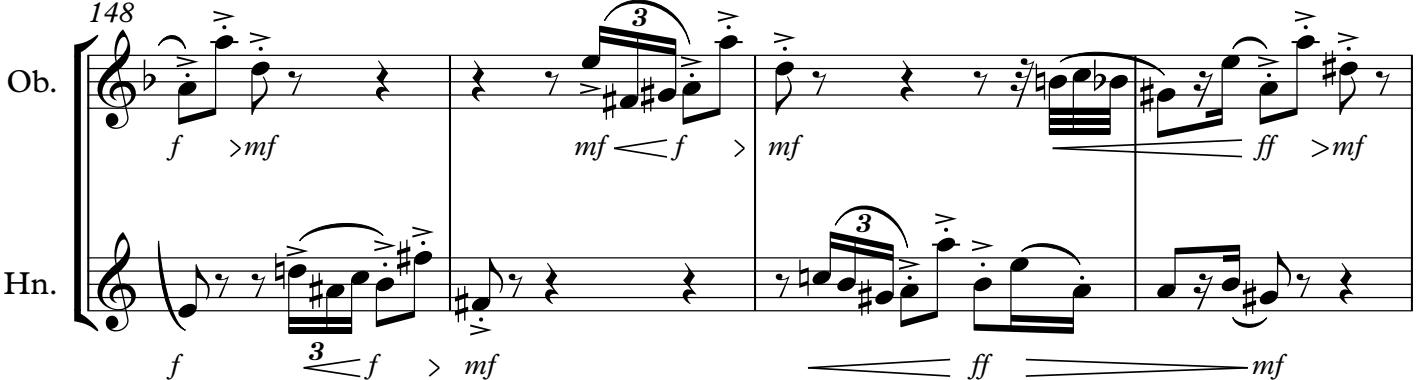
V.S.

Oboe, Horn in F

10

145

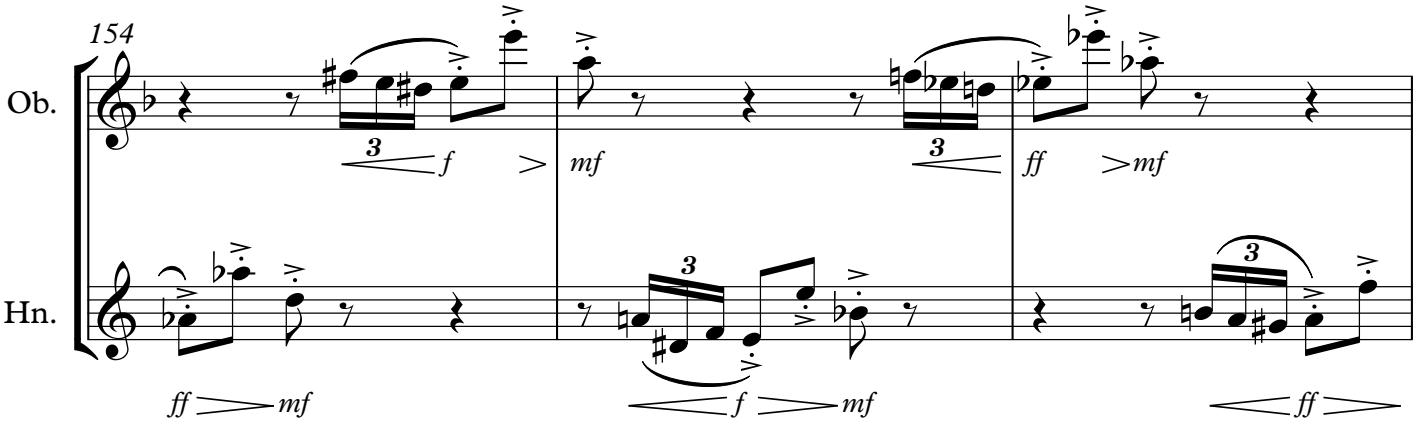
Ob. 

Ob. 

152

Ob. 

154

Ob. 

Oboe, Horn in F

11

157 **N**

Ob. *mf* < *ff* > *mf*

Hn. *mf* < *ff* > *mf*

mf < *f* > *mf*

mf < *f* > *mf*

f > *mf*

161

Ob. *mf*

Hn. *f* > *mf*

f > *mf*

f > *mf*

f > *mf*

f >

166

Ob. *mf*

Hn. *f* > *mf*

< *f*

ff

mf

< *f* >

171

Ob. *mf*

Hn. *mf*

f < *ff* > *mf*

ff

mf

ff

mf

ff

V.S.

12

Oboe, Horn in F

175 O

Ob. Hn.

Ob. Hn.

Ob. Hn.

Ob. Hn.

189

Oboe, Horn in F

12

175 O

Ob. Hn.

Ob. Hn.

Ob. Hn.

Ob. Hn.

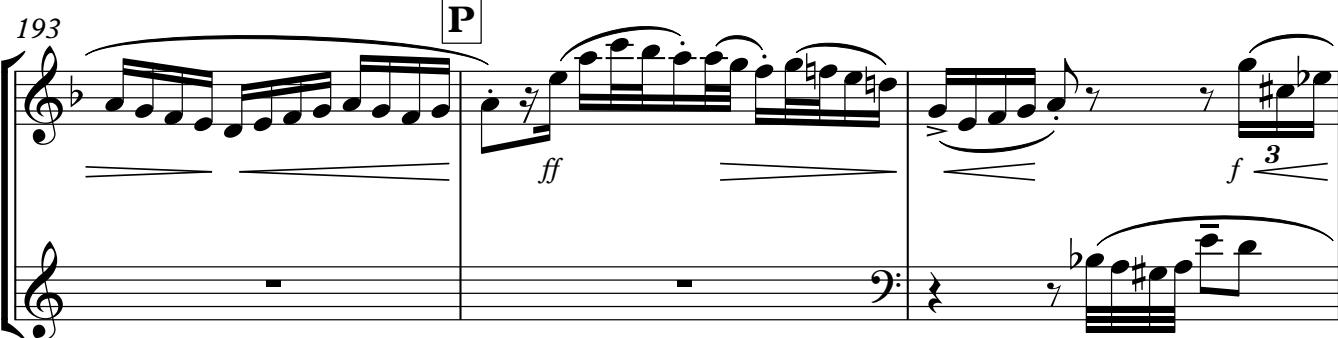
189

Oboe, Horn in F

13

193

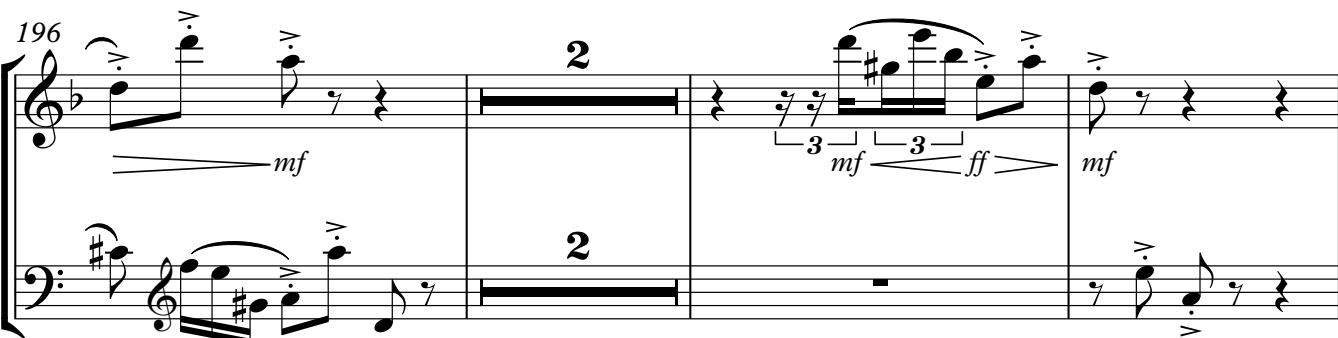
P

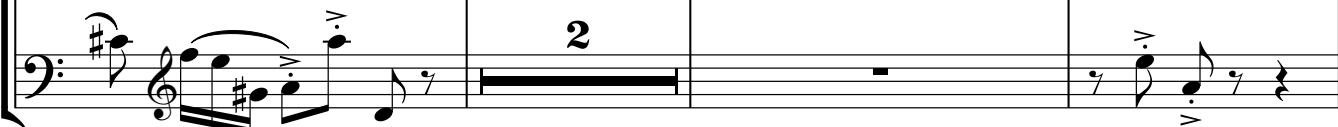
Ob. 

Hn. 

196

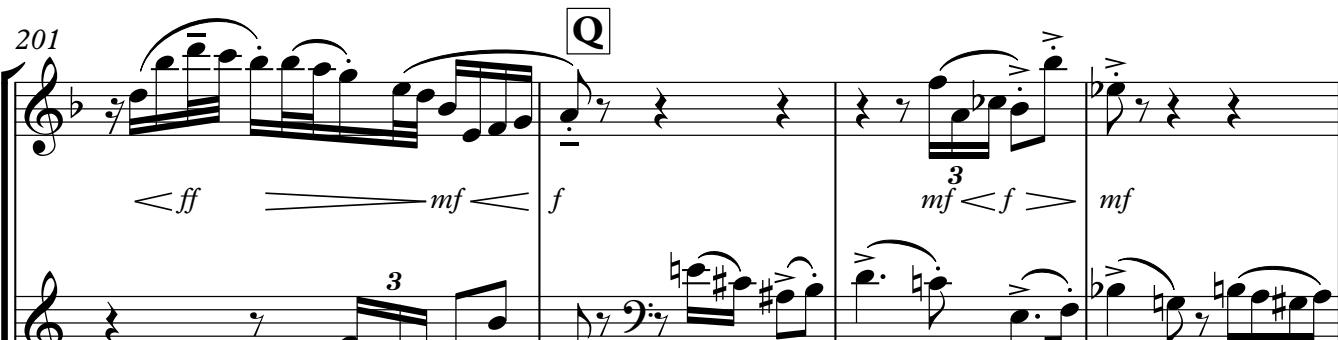
2

Ob. 

Hn. 

201

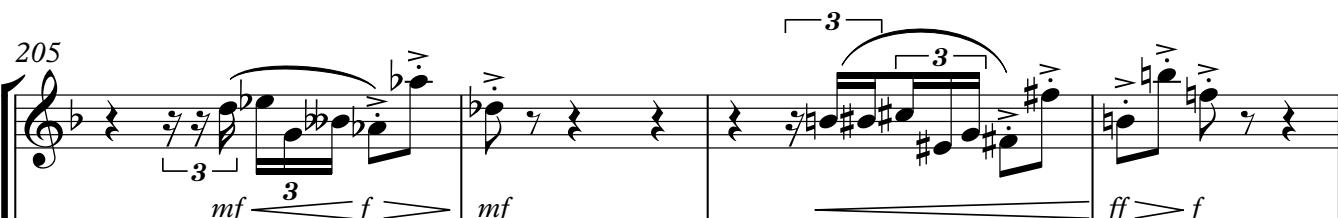
Q

Ob. 

Hn. 

205

3

Ob. 

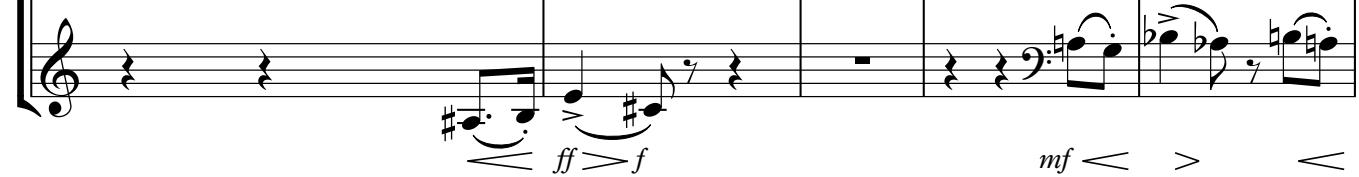
Hn. 

V.S.

Oboe, Horn in F

209

Ob. 

Hn. 

214

Ob. 

Hn. 

219

Ob. 

Hn. 

222

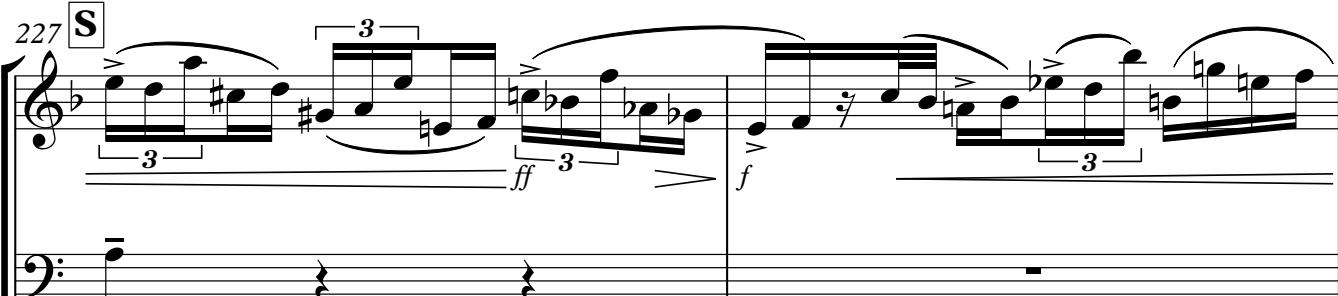
Ob. 

Hn. 

Oboe, Horn in F

15

227 **S**

Ob. 

229

Ob. 

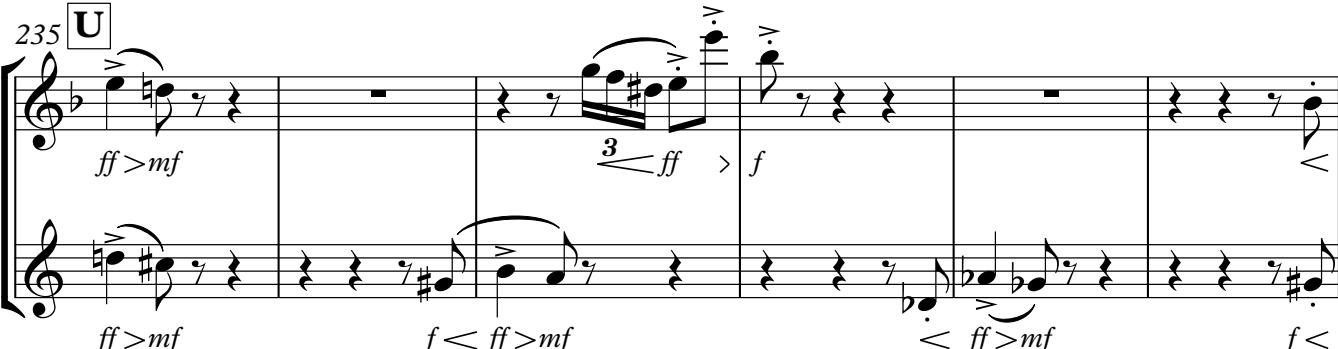
231 **T**

Ob. 

233

Ob. 

235 **U**

Ob. 

Oboe, Horn in F

241

Ob.

Hn.

ff > mf ff f < ff mf

ff > mf ff f < ff mf

247 **V**

Ob.

Hn.

f f ff f

f f < ff f

251

Ob.

Hn.

ff f fff

ff f fff

Oboe

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115
Poem by Alexander Theroux

Adagietto con severità

The musical score consists of six staves of music for Oboe, with various dynamics and performance instructions:

- Staff 1 (Measures 14-15):** Measure 14 starts with a long note. Measure 15 begins with a dynamic *mp*, followed by *mf*, *>*, *mp*, and *mp*. The tempo is 3/4.
- Staff 2 (Measures 18-19):** Measure 18 starts with *f*, followed by *mp*. Measure 19 begins with *mp*.
- Staff 3 (Measures 27-28):** Measure 27 starts with *f*, followed by *mf*, *<f*, *mf*, *<f*, *mf*, and *>mf*. Measure 28 begins with *f*.
- Staff 4 (Measures 32-33):** Measure 32 starts with *mf*, *<f*, *mf*, *<ff*, *>f*, and *mf*. Measure 33 begins with *mf*.
- Staff 5 (Measures 37-38):** Measure 37 starts with *f*, *mf*, and *<ff*. Measure 38 begins with *f*, *3*, *ff*, and *>mf*.
- Staff 6 (Measures 40-41):** Measure 40 starts with a long note. Measure 41 begins with a dynamic **2**.

2 42

Oboe

mf *ff* > *f*

mf < *ff*

mf

45 **C**

f

mp < *f*

mf < *f* > *mf*

50

mf < *ff* > *f*

f < *fff* > *f*

54 **D**

5

2

2

f

63 **E**

fff

fff

>f

69 **F**

Hail-fellow-well-met

fff

fff

f > *mf*

f > *mf*

f

f

73

f

f

77 **G**

4

ff > *mf*

mf < *ff* > *mf*

85

f

f

89 **H** Oboe 3

93

96

99 **I**

103

108 **J**

Hail-fellow-well-met

112 **K**

117

120 **L** 4

4 126 Oboe

126

131

134

137

140

145

150

153

157 N

Oboe

162

f > mf *f > mf* *$\frac{3}{<} f >$* *f > mf* *> mp*

168

$\frac{3}{<} ff$ *$\frac{3}{<} mf$* *$\frac{3}{<} f > mf$* *$f \frac{3}{<} >$*

173

O

> mf *$f \frac{3}{<} >$* *mf* *$\frac{3}{<} f >$*

180

mf *$f \frac{3}{<} > ff$* *> f* *< ff > f* *$ff \frac{3}{<} =$*

185

$= mf$ *$< f >$* *> mf* *<* *>* *$< f >$*

190

mf *$< f > mf$* *$f \frac{3}{<} =$* *$=$*

194

P

ff *$< >$* *$< >$* *$f \frac{3}{<} > mf$*

Oboe

Musical score for piano, page 199. The score shows a melodic line with various dynamic markings: *mf*, *ff*, and *mf*. The first measure features a dynamic bracket labeled *3* under *mf* and *3* under *ff*. The second measure has a dynamic bracket labeled *ff* under *ff*. The third measure has a dynamic bracket labeled *mf* under *mf*.

202 **Q**

f

mf $\overbrace{< f >}$ *mf*

mf $\overbrace{< f >}$ *mf*

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 220. The bottom staff shows a bass clef. Measure 11 starts with a dynamic of *fff*. Measure 12 begins with a dynamic of *f*, followed by *fff*. Various performance markings like grace notes, slurs, and dynamics are present throughout the measures.

226

S

mf

ff

f

229

3

fff

ff

231

f *ff*

fff

f

T

3

f >

Oboe

234 **U**

240

247 **V**

251

Horn in F

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115

Poem by Alexander Theroux

Adagietto con severità

15

18 **A**

24

31 2

38 **B**

45 **C**

49

mf < ff > f mf < ff > f

2

Horn in F

55

mf <> <> <> >

<> > <> <> >

D

59

<> *f* <> *ff*

65 **E**

f <> *ff***F Hail-fellow-well-met**

70

mp <> *f* <> *mf*

73

<> *ff* <> <> <> *mf*

75

<> *ff* <> *f* <>

78 **G**

ff > mf <> **4** <> *mf* <> *ff* <> *mf*

86

<> *f* <> <> <> *ff* <>

89 **H**

mf <> <> *f* <>

Horn in F

3

92

mf *ff* *mf* *ff* *mf*

95

f *mf* *mp* *mf* *f* *mf ff*

98

I

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

102

f *mp* *f* *f* *f mp* *f* *mp*

106

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

110

J

f *ff*

113

K Hail-fellow-well-met

f *mf* *f* *ff*

116

ff *mf*

V.S.

Horn in F

118

L

121 4

ff>mf

129

<f > mp f >mf ff> = f = mf = ff =

133

=mf f = 3 3 3

136

mf f =

138

mf ff = mf =

141 M

f < > 3 3 3 ff < >

145

mp f <f > 3

Horn in F

5

149

153

N

162

168

O

173

178

185

Horn in F

192

P

ff>f ff >mf

3

200

Q

f>mf <f> mp mf <f>=mf<f>mp

205

mf ff>mf ff>mf

210

ff>f mf <> > <> > <>

216

R

f <ff> >f

2

223

ff f

>

227

S

4

T

mp f <ff> f

234

U

ff ff <ff> ff>mf

f <ff> ff>mf

<

Horn in F

7

239

ff > mf f < ff > mf ff f < ff mf

246 **V**

f f < ff f

251

ff f fff

Double Bass
Timpani

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115
Poem by Alexander Theroux

Adagietto con severità

The musical score consists of five systems of music for Double Bass and Timpani. System 1 (measures 8-10) shows the Double Bass pizzicato (pizz.) and the Timpani playing eighth-note patterns. System 2 (measures 16-18) shows the Double Bass and Timpani playing eighth-note patterns, with dynamic markings $f > mp$ and $pp \ll mp$. A bracket labeled 'A' groups the first two measures of this system. System 3 (measures 21-23) shows the Double Bass and Timpani playing eighth-note patterns, with dynamic markings $f > mp$ and $pp \ll mf$. System 4 (measures 24-26) shows the Double Bass and Timpani playing eighth-note patterns, with dynamic markings $pizz.$, $ff > mf$, and $p \ll f$.

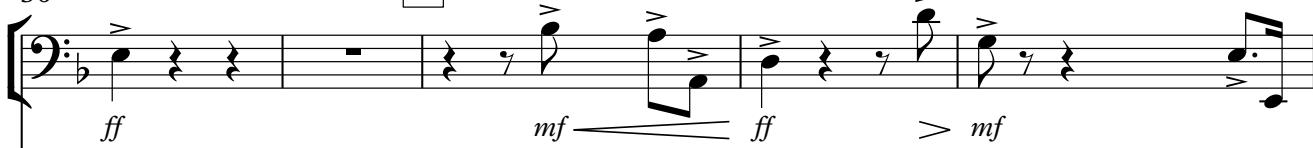
Double Bass, Timpani

31

Db. 

Timp. 

36 B

Db. 

Timp. 

41

Db. 

Timp. 

45 C

Db. 

Timp. 

Double Bass, Timpani

3

50

Db.
 5

Timp.
 5

59 **D**

Db.
 2

Timp.
 2

65 **E**

Db.
 f < ff f

Timp.
 p < f p < f p < f pp < mf

F Hail-fellow-well-met

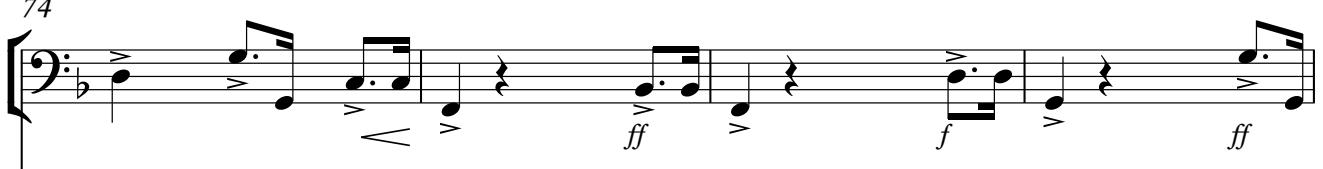
69

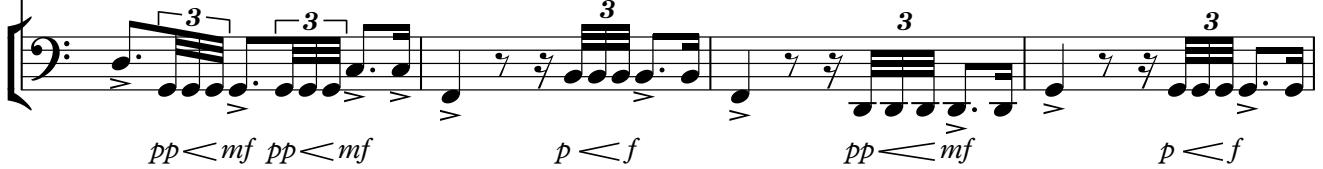
Db.
 mf > mp f >

Timp.
 ppp < mp pp < mf pp < mf p < f V.S.

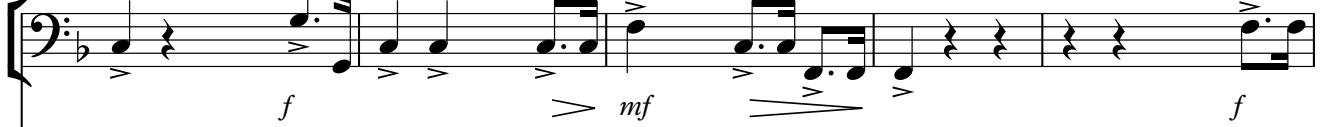
Double Bass, Timpani

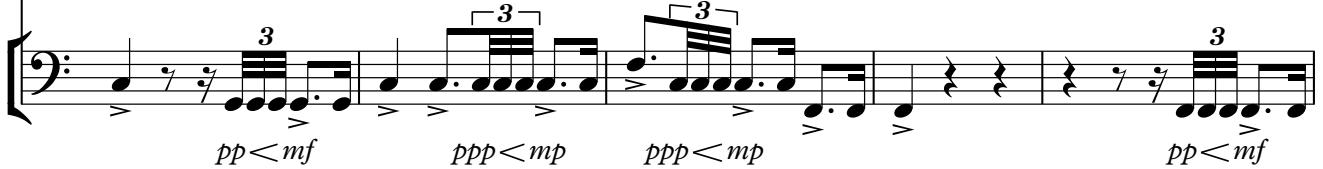
74

Db. 

Timp. 

78 **G**

Db. 

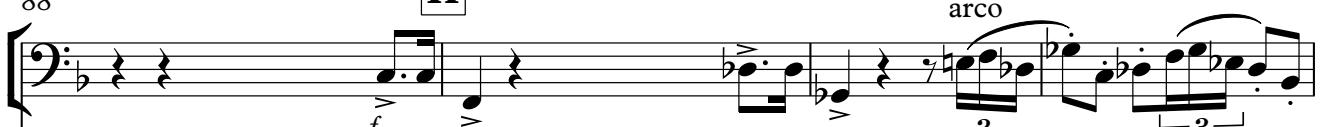
Timp. 

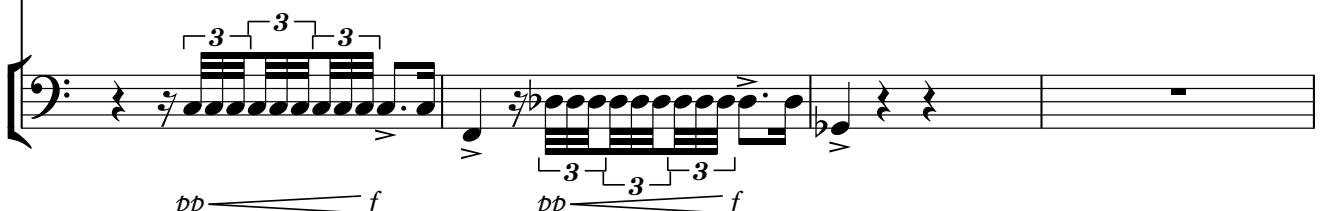
83

Db. 

Timp. 

88 **H**

Db. 

Timp. 

92

Db. *pizz.* *mf* *ff* *mf* *<*

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

96

Db. *arco* *ff* *mf* *ff* *f* *>*

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

99 **I**

Db. *<ff* *f* *<ff* *f* *<ff* *f* *<ff* *f* *arco*

104

Db. *pizz.* *f* *ff* *=mf* *< ff* *f* *ff*

Timp. *p* *f* *p < f*

108

Db. *fff* *f* *>*

Timp. *p* *ff* *fff*

J *pizz.*

V.S.

Double Bass, Timpani

111

Db. *ff* arco *mf* *ff*

Timp. *p* *f* *ff*

113 K Hail-fellow-well-met pizz.

Db. *f* *ff*

Timp. *pp* < *mf* *pp* < *mf* *p* < *f*

117

Db. *f* *ff* *f* < *ff*

Timp. *pp* < *mf* *pp* < *mf* *p* < *f* *pp* < *mf* < *f* *p* < *f* <

121 L

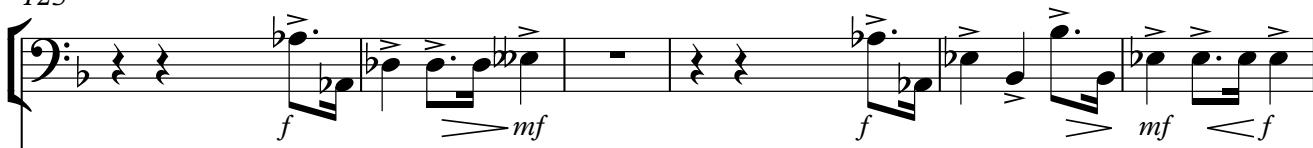
Db. *f* *ff*

Timp. *ff* *pp* < *mf* *pp* < *mf* *pp* < *mf* < *f*

Double Bass, Timpani

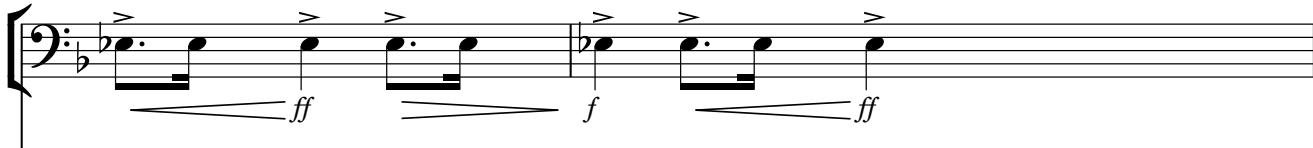
7

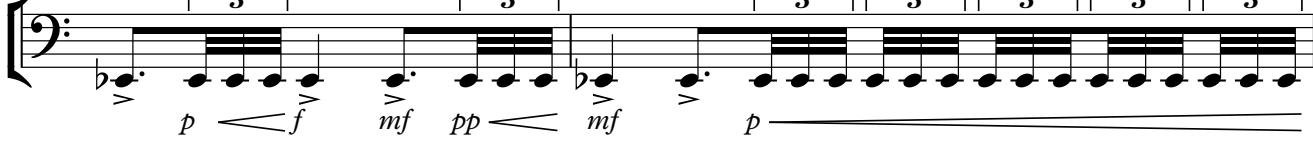
125

Db. 

Timp. 

131

Db. 

Timp. 

133

Db. 

Timp. 

137

Db. 

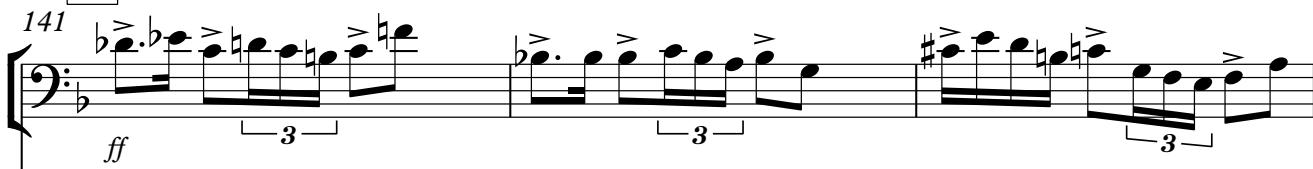
Timp. 

V.S.

Double Bass, Timpani

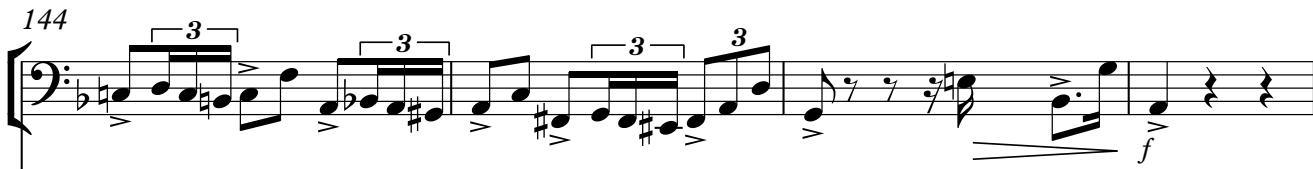
M

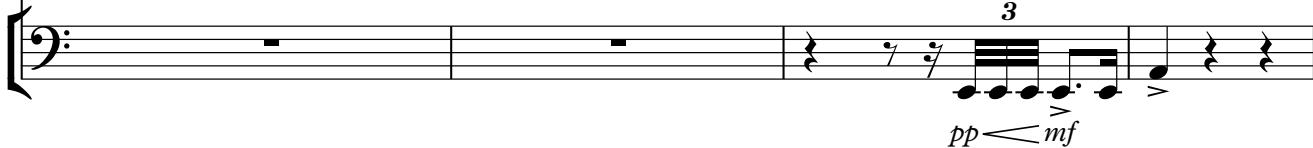
141

Db. 

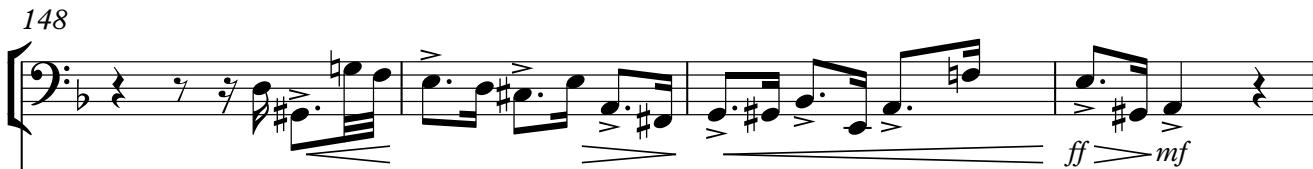
Tim. 

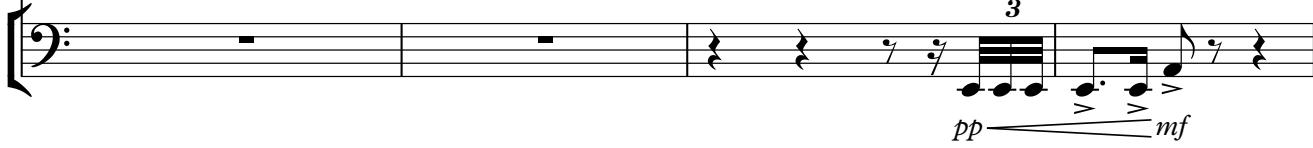
144

Db. 

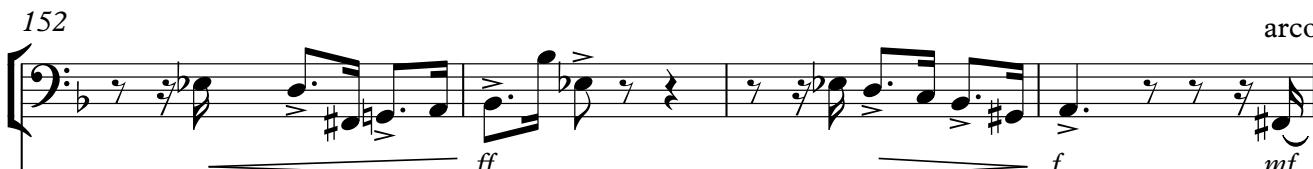
Tim. 

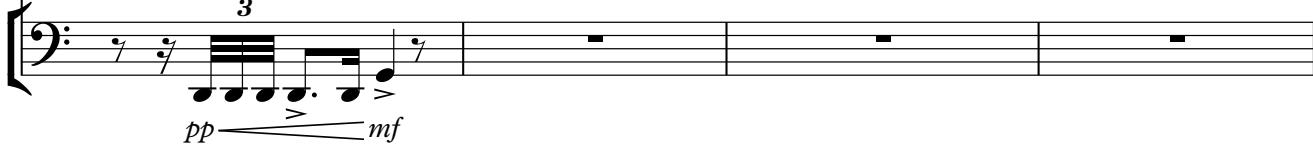
148

Db. 

Tim. 

152

Db. 

Tim. 

Double Bass, Timpani

9

156

N

Db. 

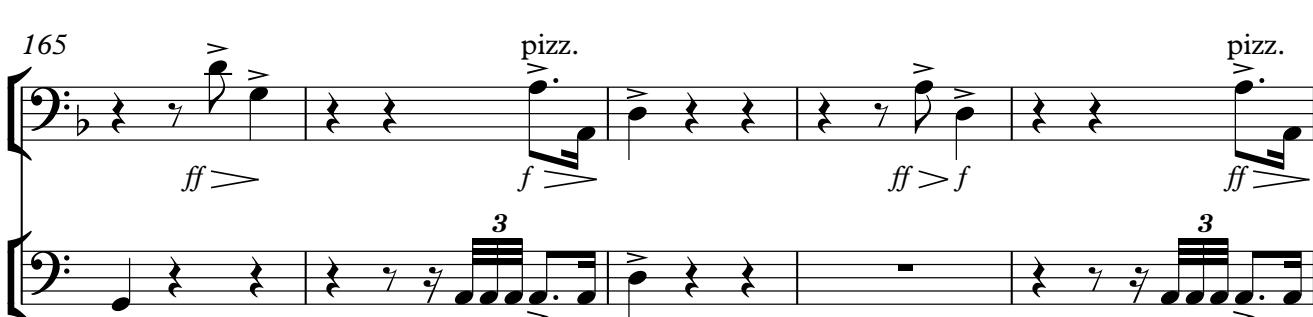
Timp. 

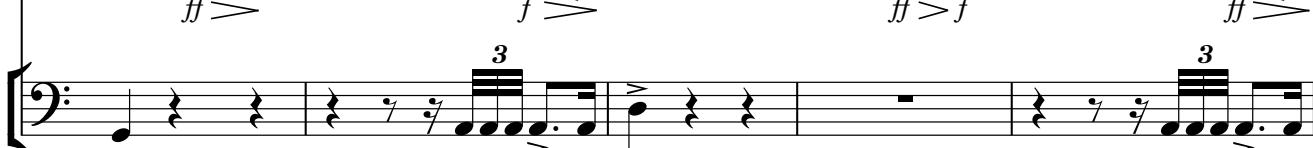
160

Db. 

Timp. 

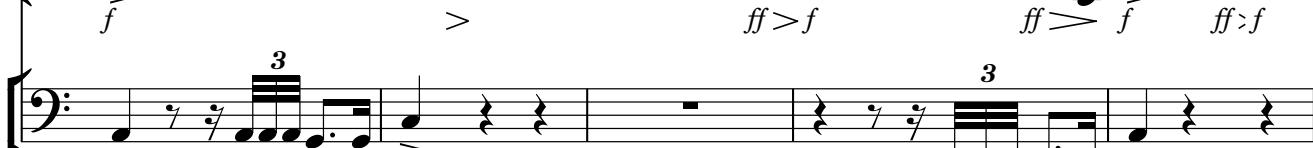
165

Db. 

Timp. 

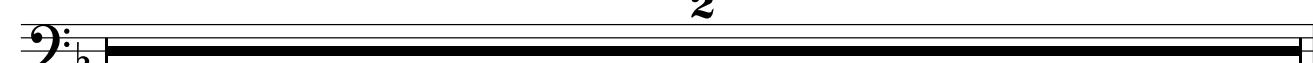
170

Db. 

Timp. 

175 O

2

Db. 

Double Bass, Timpani

177

Db. Timp.

185 pizz. Timp.

189 arco Timp.

194 **P** Timp.

200 **Q** Timp.

Measure 177: Double Bass (Db.) starts with eighth-note pairs (two pairs), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: ff > f, ff > f, ff > mf, f >. Timpani (Timp.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: p < f >, mp.

Measure 185: Double Bass (Db.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: f >, ff > mf, ff > =. Timpani (Timp.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: pp < mf, p < f >.

Measure 189: Double Bass (Db.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: > f, ff >, ff > mf, f < ff > f. Timpani (Timp.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: p < f >.

Measure 194: Double Bass (Db.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: f >, ff >, ff > f, ff >. Timpani (Timp.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: pp < mf, p < f >, p < f >.

Measure 200: Double Bass (Db.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: f >, ff > f, ff > f, ff > f. Timpani (Timp.) starts with eighth-note pairs (one pair), followed by sixteenth-note pairs (one pair), then eighth-note pairs again. Dynamics: pp < mf, p < f >.

Double Bass, Timpani

11

205

Db.

Timp.

210

Db.

Timp.

220

Db.

Timp.

225

Db.

Timp.

Double Bass, Timpani

229

Db.

Timp.

232 **T**

Db.

Timp.

235 **U**

Db.

Timp.

241

Db.

Timp.

Double Bass, Timpani

13

245

Db. pizz. ff > mf ff > f

Timp. ff > mf 3 p < f mp < ff = mf 3 p < f >

249

Db. ff > f ff > f ff > f arco

Timp. ff > mf 3 p < f > ff

252

Db. ff fff

Timp. p 3 3 3 ff > fff

Double Bass

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115

Poem by Alexander Theroux

Adagietto con severità

The musical score for Double Bass consists of six staves of music, each with specific dynamics and performance instructions. Staff 1 (measures 8-11) includes 'pizz.' and 'mf' markings. Staff 2 (measures 18-21) is labeled 'A' and includes 'f>mp', 'mf', 'f>mp', and 'mf' markings. Staff 3 (measures 28-32) includes 'pizz.', 'ff mf', 'ff', 'f', 'ff', '> ff', 'arco', 'ff', '> ff', 'mf', and 'pizz.' markings. Staff 4 (measures 35-39) is labeled 'B' and includes '< ff', 'mf', '< ff', '> ff', and '> mf' markings. Staff 5 (measures 42-46) is labeled 'C' and includes 'f', '>', 'f', '> mf', '> mf', 'f>', and 'f>' markings. Staff 6 (measures 49-52) is labeled 'D' and includes 'mf', 'f>', 'f> mf', 'f> mf', 'f> mf', and 'f>' markings. Staff 7 (measures 55-58) includes a '2' above the staff.

Double Bass

61

61

f

mf

65 **E**

65 **E**

f

< ff

f

mf >

70 **F Hail-fellow-well-met**

70 **F Hail-fellow-well-met**

mp

f

> ff

ff

77 **G**

77 **G**

ff

f

> mf

mf >

f

83

83

ff

f

ff

f

89 **H**

89 **H**

arco

3

mf

ff

94

94

mf

< ff >

mf

ff

f

99 **I**

99 **I**

< ff >

f

ff

ff

105

105

> f

ff

f

ff

> fff

Double Bass

110 **J** pizz.

arco

f < > *ff* < > *mf* < > *ff*

113 **K** Hail-fellow-well-met

pizz.

120 **L**

127

134

139 **M**

143

147

152

arco

V.S.

4

Double Bass

157 **N** pizz. *f* ff > ff > f > ff >

166 pizz. *f* ff > f ff > f ff > f > ff >

173 **O** 2 *f* ff > f ff f ff > f ff > f ff > mf f >

181 4 pizz. *f* ff > mf ff > mf ff > << f ff > arco

191 pizz. *ff* > *mf* *f* < *ff* > *f* *f* ff >

197 *ff* > *f* *ff* > *f* *ff* > *f* >

202 **Q** *ff* > *>f* *ff* > *>f* *ff* > *f*

209 5 2 *ff* > *>f* *ff* > *f*

220 *f* > *ff* > *ff* > *f* *ff* > *f*

227 **S** *mf* ff > *ff* > *ff* >

Double Bass

5

232 **T**

U

239 arco pizz.

f < ff > mf ff < ff

arco pizz.

246 **V**

ff =>mf ff =>f

ff =>f

250

ff =>f ff =>f

arco

fff

Timpani

IT

for Soprano, Alto, Tenor, Bass,
Oboe, French Horn, Double Bass & Timpani

Music by Gary Lloyd Noland, Op. 115

Poem by Alexander Theroux

Adagietto con severità

The musical score for Timpani consists of ten staves of music. The first staff begins at measure 8 with a dynamic of $pp < mp$. Measures 17 through 23 show a repeating pattern with dynamics $pp \ll mf$ and $pp \ll mf$. Measure 24 starts with a dynamic of $p \ll f$. Measures 32 and 38 continue the pattern with dynamics $p \ll f$ and $pp \ll mf$. Staff C (measures 44-48) features dynamics $p \ll f$, $pp \ll mf$, and $pp \ll mf$. Staff D (measures 49-53) shows dynamics $pp \ll mf$, $p < f$, and $pp \ll mf$. The final staff (measures 59-60) ends with a dynamic of 2 .

2

Timpani

61

$\text{p} \nearrow \text{f}$

$\text{pp} \nearrow \text{mf}$

65 **E**

$\text{p} < \text{f}$

70 **F Hail-fellow-well-met**

$\text{pp} \nearrow \text{mf}$

74

$\text{pp} \nearrow \text{mf}$ $\text{pp} \nearrow \text{mf}$

$\text{p} < \text{f}$

$\text{pp} \nearrow \text{mf}$

$\text{p} < \text{f}$

78 **G**

$\text{pp} \nearrow \text{mf}$

$\text{ppp} \nearrow \text{mp}$

$\text{ppp} \nearrow \text{mp}$

$\text{pp} \nearrow \text{mf}$

83

$\text{ppp} \nearrow \text{mp}$

$\text{pp} \nearrow \text{mf}$

88

H

$\text{pp} \nearrow \text{f}$

$\text{pp} \nearrow \text{f}$

3

94

$\text{pp} \nearrow \text{f}$

$\text{ppp} \nearrow \text{mf}$

$\text{pp} \nearrow \text{mf}$

$\text{pp} \nearrow \text{mf}$

Timpani

3

98 **I**

108 **J**

K Hail-fellow-well-met

113

117

121 **L**

126

132

134

Timpani

138

3 3 3
p ————— f
p > f

141 [M]

3 3
p < f p < f
pp < mf

148

2 3 3 3
pp < mf pp < mf
pp < mf

156

N 3 3 3 3
p < f p < f pp < mf p < f

161

3 3 3
pp < mf pp < mf p 3 < f

166

3 3 3
pp < mf p < f pp < mf

173

3 2 3 3
p < f p < f p < f p < f >

180

4 3 3
mp pp < mf p 3 < f

189

3 3 3
p < f p < f p < f >

Timpani

5

194 **P**

3

pp < mf

p < f

p < f

201

Q

3

3

3

pp << mf

p << f

p << f

206

5

p < f

p < f

216 **R****2**

3

3

3

p < f

pp <> mf

p < f

223

3

3

3

3

p < f

pp < mf

p < f

227 **S**

3

3

3

p < f

p < f

p < f

231

T

3

3

3

3

p < f

p < f

p < f

p < f

235 **U****2**

3

3

3

3

p < f

p < f

Timpani

241

p < f mp < ff

p < f mp < ff

p < f mp < ff > mf

246

p < f mp < ff > mf

p < f < ff > mf

250

p < f ff

p < f < ff > fff