

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"

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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

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IT

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

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Adagietto con severità

Soprano

Alto

Tenor

Bass

Oboe

Horn in F

Double Bass

Timpani

molto espressivo
p

molto espressivo
p

mf

p

mf

p

mf

p

If a le - thal vi - rus you can - not con - tain as it seeks out souls_ to fa - tal - ly stain, the on - ly

pizz.
mf

pp < *mp*



10

A.

T.

B.

Ob.

Db.

Timp.

mf

p

mp

mf

mp

p

mp

p

mp

p

mp

p

mp

p

le - thal vi - rus you can - not con - tain as it seeks out souls_ to

way_ the thing is con - trolled in - sin - u - at - ing it - self_ mold up - on_ mold, is for_

way_ the thing is con - trolled in - sin - u - at - ing it - self_ mold up - on_ mold_ is for_

mp < *mf*

3

A

molto espressivo
mp

16

S. ...as it seeks out souls to fa - tal - ly

A. fa - tal - ly stain,

T. half the peo-ple not tuned to it to be - come there - fore, im - mune to it, for it be -

B. half the peo - ple not tuned to it to be - come there - fore, im - mune to it, for it be -

Ob. *mp*

Hn. *mf*

Db. *f > mp*

Timp. *pp < mf*



21

S. stain, the on - ly way the thing is con - trolled in -

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

T. 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

Ob. *mp*

Hn. *mf*

Db. *f > mp*

Timp. *pp < mf*

4 25

S. *mp* sin-u-at - ing it - self mold up- on mold is for half the peo-ple not tuned to it *f* *mp*

A. *f* sin-u-at - ing it - self mold up - on mold, is for half the peo-ple not tuned to it *mp*

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

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. *f* to be come there-fore, im - mune to it, for it be - comes less dead-ly o-ver *mp* *mf*

A. *mf* to be come there - fore, im - mune to it, for it be - comes less dead-ly, less dead-ly o-ver *mp* *mf* *mf >*

T. *f* solved by its own so - lu - - - - - tion, the si-lent ver - sion of a *mp* *mf* *mf >*

B. solved by its own so - lu - - - - - tion, the si-lent ver - sion of a

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

Hn. *f* *ff* *mf*

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

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

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

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

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

T. ghost - ly pa - rade through hot and cold,

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

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

Hn. *ff*

Db. *ff*

Timp.

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

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

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

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

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

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

Hn. *f* *ff* *mf*

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

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

S. *mf* hot and cold, *mp* sun and shade, that, *mf* sift-ing the emp - ty

A. *mf* hot and cold, *mp* sun and shade, that, *mf* sift-ing the emp - ty

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

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

Ob. *ff* > *f* *f* *fff* > *f*

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

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

Timp. *p* < *f*



57 *p* **D** *mf* *f* *ff* *mf* *f* <

S. air like ghosts, murders it - self when it kills its hosts, cre -

A. air like ghosts, murders it - self when it kills its hosts, cre -

T. air like ghosts, murders it - self when it kills its hosts, cre -

B. air like ghosts, murders it - self when it kills its hosts, cre - at -

Ob. *f* *f* *f*

Hn. *f*

Db. *f*

Timp. *p* < *f*

8

63

E

S. *mp* *mf* *ff*
 at - ing its ve-ry own herd im - mu-ni-ty hop - ing for su - i - cid-al

A. *f* *mp* *f* *mf* *ff*
 at - ing its ve-ry own herd im - mu-ni-ty as if hop - ing for su - i - cid-al

T. *f* *mp* *mf* *ff*
 at - ing its ve-ry own herd im - mu-ni-ty hop - ing for su - i - cid-al

B. *f* *mp* *mf* *ff*
 ing its ve-ry own herd im - mu-ni-ty as if hop - ing for su - i - cid-al

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

Hn. *ff* *f* *ff*

Db. *mf* *f* *ff*

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

F

68 *p* **Hail-fellow-well-met**

S. *p*
 op - - - por - tu - ni - ty,

A. *p*
 op - - - por - tu - ni - ty,

T. *p*
 op - - - por - tu - ni - ty,

B. *p*
 op - por - tu - ni - ty,

Ob. *mf* *fff* *mf* *f > mf* *f*
3 *3*

Hn. *mp* *f* *mf*

Db. *f* *mf* *mp* *f*

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

72

Ob. *mf*

Hn. *ff* *mf*

Db.

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



75

G *mp < f*

S. choos-ing its fa - tal de-

A. *mp < f* choos-ing its fa - tal de-

T. *mp* choos-ing its

B. *mp* choos-ing its

Ob. *f* *ff* *mf*

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

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

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

10 79 *mf* *mp* *mf* *ff* *mf*

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

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

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

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

Ob. *mf*

Hn. *mf*

Db. *f*

Timp. *ppp < mp* *ppp < mp* *pp < mf* *ppp < mp*

84 *f* *mf*

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

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

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

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

Ob. *ff* *mf* *f*

Hn. *ff* *mf* *f*

Db.

Timp. *pp < mf*

H

88

S. *ff* *mf* *ff* *mf*
its ver- y suc- cess breeds fail - ure, a de-

A. *ff* *mf* *ff* *mf*
its ver- y suc- cess breeds fail - ure, a de-

T. *ff* *ff* *ff* *mf*
its ver- y suc- cess breeds fail - ure, a de-

B. *ff* *mf* *ff* *mf*
its ver- y suc- cess breeds fail - ure, a de-

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

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

Db. *f* *f* *f* *arco*
f *f* *f* *arco*

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

92

S. *f* *mp* *f* *mp*
praved na - ture so foul, so vol - a - tile, its

A. *f* *mp* *f* *mp*
praved na - ture so foul, so vol - a - tile, its

T. *f* *mp* *f* *mp*
praved na - ture so foul, so vol - a - tile, its

B. *f* *mp* *f* *mp*
praved na - ture so foul, so vol - a - tile, its

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

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

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

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

12 95

S. *f* *mp* *f* *mp*
 mere un-rea - son

A. *f* *mp* *f* *mp*
 mere un - rea - son

T. *f* *mp* *f* *mp*
 mere un - rea - son

B. *f* *mp* *f* *mp*
 mere un - rea - son

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

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

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

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

98 **I**

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

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

T. *mf* *f* *mp* *f* *mp* *f* *mp*
 proves it di - a - bol - i - cal, di - a - bol - i - cal, proves it

B. *mf* *f* *mp* *f* *mp* *f* *mp*
 proves it di - a - bol - i - cal, di - a - bol - i - cal, proves it

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

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

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

Timp.

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,

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

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

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

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

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

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



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

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

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

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

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

Ob. *ff* *f* *mf*

Hn. *ff* *f* *mf*

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

Timp. *p* *f* *p* *f* *p* *ff*

14 109 J

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

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

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

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

Ob. *ff* *f* *ff*

Hn. *ff* *f* *ff*

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

Timp. *fff* *p* *f* *ff*



K

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

Ob. *f* *3*

Hn. *f* *mf* *f* *ff* *3*

Db. *f* *ff*
pizz.

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

117

Ob. *mf* *f*

Hn. *mf* *ff*

Db. *f* *ff* *f*

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



L

120

S. *mp* *f* *mf* *mp* *mf* *ff*

A. *mp* *f* *mf* *mp* *mf* *ff*

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

B. *mp* *f* *mf* *f* *mf* *mf*

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

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

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

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

Ob. *ff* *mf*

Hn. *ff* *mf*

Db. *ff* *f* *ff*

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

16 125

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

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

T. *ff* *mf* *mp* *<f* *mf*
 tile, its mere un - rea - son proves it di - a - bol - i - cal, so foul, so

B. *ff* *mf* *mp* *<f* *mf*
 tile, its mere un - rea - son proves it di - a - bol - i - cal, so foul, so

Ob. *mf* *ff* *mf*

Hn. *mf* *ff* *mf*

Db. *f* *mf*

Timp. *pp* *mf* *mp*

128

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

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

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

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

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

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

Db. *f* *mf* *f*

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

131 *f* mf *f* mf

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* *mf* *ff*

Hn. *f* *mf* *ff*

Db. *ff* *f* *ff*

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



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

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. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Db. *f*

Timp. *f* *pp* *f*

18 137

S. *< f* *mf* *ff* *mf* *f*
 so foul, so vol - a - tile, so foul, its mere un-

A. *< f* *mf* *ff* *mf* *f*
 so foul, so vol - a - tile, so foul, its mere un-

T. *< f* *mf* *ff* *mf* *f*
 so foul, so vol - a - tile, its mere un - rea - son

B. *< f* *mf* *ff* *mf* *f*
 so foul, so vol - a - tile, so foul, its mere un-

Ob. *ff* *mf*

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

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

Timp. *p* *f*

M

140

S. *mf* *f* *mp* *< f* *mf* *< f* *mf* *f*
 rea - son proves it di - a - bol - i - cal, so foul, so vol - a - tile, its

A. *mf* *f* *mp* *< f* *mf* *< f* *mf*
 rea - son proves it di - a - bol - i - cal, so foul, so vol - a - tile,

T. *mf* *f* *mp* *< f* *mf* *< f* *mf*
 proves it di - a - bol - i - cal, so foul, so vol - a - tile,

B. *mf* *f* *mp* *< f* *mf* *< f* *mf*
 rea - son proves it di - a - bol - i - cal, so foul, so foul, so vol - a - tile,

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

Hn. *f* *3* *3* *3*

Db. *ff* *3* *3* *3*

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

144 *mp* *mf* *f* *mf* *f* 19

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

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

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

B. *mf* its

Ob. *mp* *mf* 3

Hn. *ff* 3 *mp* 3

Db. 3 *f*

Timp. 3 *pp* *mf*

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

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. *f* *mf* *mp* *f* *mf* *f* *mp* *f* so vol-a-

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

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

Hn. *f* 3 *f* *mf* *ff* *mf*

Db. *ff* *mf*

Timp. 3 *pp* *mf*

20 152 *mf* *f* *mf* *<f* *mf* *f* *mf*

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

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

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

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

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

Hn. *f* *mf* *ff* *mf* *f* *mf* *3*

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

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

156 *ff* *f* **N**

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

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

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

B. foul, so foul, so vol - a - tile. If a le - - thal

Ob. *ff* *mf* *mf* *3* *ff* *mf* *mf* *3* *ff* *mf* *3*

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

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

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

160 21

T. *mp* ...as it seeks out souls to fa - tal - ly

B. *f* *mp* *f*
vi - rus you can-not con - tain as it seeks out souls to fa - tal - ly

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

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

Db. *ff* *f* *ff*

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



166

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

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

B. *mf* *f*
stain, the on-ly way the thing is con - trolled in - sin-u - at - - ing it -

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

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

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

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

22 171 mf **O**

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

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

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

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

Ob. *mf* *f* *mf*

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

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

Timp. *mf* *p* *f*

176

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

A. *f* *mf* the on-ly way the thing is con -

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

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

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

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

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

Timp. *p* *f* *p* *f* *mp*

181 *f* *mf*

S. *f* *mf* *f* *mf*
 trolled in - sin-u - at - ing it - self mold up - on mold, is for -

A. *f* *mf* *f* *mf*
 trolled in - sin-u - at - ing it - self mold up - on mold is for -

T. *mf* *f* *mf*
 rhyme caps rhyme caps rhyme per - verse - ly through its own ev - o -

B. *f* *mf* *f* *mp* *ff*
 rhyme caps rhyme, per - verse ly through its own ev - o -

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

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



185 *ff* *mf* *f*

S. *ff* *mf* *f*
 half the peo - ple not tuned to it to be - come there - fore, im - mune to it, for it be -

A. *ff* *mf* *f* *mf* *f* *mf*
 half the peo - ple not tuned to it to be - come there - fore, im - mune to it, for it be -

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

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

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

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

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

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

24 190 *mp* *f* *mf* *f* *mf*

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_ rhyme_ caps_ rhyme

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

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

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

Timp. *p* *f*

194 **P** *f* *mf* *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* *f* *mf*

Hn. *ff* *mf*

Db. *f* *ff* *ff*

Timp. *pp < mf* *ff*

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

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. 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

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

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

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

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



202 *mp* **Q** *f* *mp* *f*

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. 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

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

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

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

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

26 207 *mp* *f* *mp* *mf*

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

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

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

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

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

Timp. *p* *3* *f* *p* *3* *f*

212 **R** *mp* *mf* *f* *ff*

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, emp-ty air like ghosts, mur-ders it - self when it kills its hosts, cre - at

Ob. *f* *3*

Hn. *mf* *f*

Db. *ff*

Timp. *p* *3*

219 *mf* *f* *mf* *f* 27

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* *f*

Hn. *ff* *f*

Db. *f* *ff*

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

223 *mf* *ff* *mf* *f* *mp* *mf* **S**

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* *mf* *ff*

Hn. *ff* *f* *mp*

Db. *f* *mp* *ff*

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

28

S. *ff* fa - - - - - tal de - mise *mf* by de - sign, *f* an

A. *ff* tile, *mf* di - a - bol - i - cal, *f* di - a - bol - i - cal, *mp*

T. *ff* tile, *f* di - a - bol - i - cal, *mp*

B. *ff* fa - - - - - tal de - mise by de - sign, *f* by de - sign, *mf* by de - sign,

Ob. *f*

Db.

Timp. *p* *f*



230

S. *mf* il - - - - - lus tra - tion of self hate *ff* so *f* ma - lign, *mf*

A. *f* di - a - bol - i - cal, *mp* di - a - bol - i - cal, *f* di - a - bol - i - cal, *mp*

T. *f* di - a - bol - i - cal, *mp* di - a - bol - i - cal, *mf*

B. *ff* an il - - - - - lus - tra - tion of self - hate *f* so ma - lign, *ff* of self - hate *mf* so ma -

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

Db.

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

232 **T** 29

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

A. *ff* *mf* *ff* *mf*
 di-a-bol-i-cal, di-a-bol-i-cal, so foul, so vol-a-

T. *f* *mp* *ff* *mf* *f* *mp*
 di-a-bol-i-cal, di-a-bol-i-cal, di-a-bol-i-cal,

B. *f* *ff* *mf* *ff* *mf*
 lign, di-a-bol-i-cal, so foul, so vol-a-

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

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

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

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

235 **U**

S. *f* *< ff > mf* *f* *ff* *mf* *< ff > mf* *<*
 that, pro-ceed-ing by il-log-i-cal be-hav-ior, as-sures its

A. *f* *f* *< ff > mf* *f* *ff* *> mf* *< ff > mf*
 tile, that, pro-ceed-ing by il-log-i-cal be-hav-ior as-sures

T. *f* *< ff > mf* *f* *ff* *mf* *< ff > mf* *<*
 that, pro-ceed-ing by il-log-i-cal be-hav-ior, as-sures its

B. *mf* *f* *< ff > mf* *f* *ff* *> mf* *< ff > mf*
 tile, that, pro-ceed-ing by il-log-i-cal be-hav-ior, as-sures

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

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

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

Timp. *p* *f* *3* *p* *f* *3* *p* *f*

30 240 *ff* *mf* *f* *ff* *f* *ff* *f* *mf*

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. pizz. *ff* *f* arco

Timp. *p* *f* *mp* *ff* *p* *f* *mp* *ff*

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

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

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

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

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

Ob.

Hn.

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

Timp. *p* *f* *mp* *ff* *p* *f* *mp* *ff* *mf*

V

248 *mf* *ff* *mf* *ff* *mf* 31

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

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

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

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

Ob.

Hn.

Db.

Timp. *p* *f* *ff* *mf* *p* *f*

251 *f* *fff*

S. di - - a - bol - i - cal. *f* *fff*

A. di - - a - bol - i - cal. *f* *fff*

T. cal, *mf* di - - a - bol - i - cal. *f* *fff*

B. cal, *mf* di - - a - bol - i - cal. *f* *fff*

Ob. *ff* *f* *fff*

Hn. *ff* *f* *fff*

Db. *ff* *f* *fff*

Timp. *ff* *p* *ff* *fff*

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

Soprano

Alto

Tenor

Bass

molto espressivo
p

molto espressivo
p

...as it seeks out souls to

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

8

molto espressivo
p

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

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

T. fa - tal - ly stain, the on-ly way the thing is con - trolled in - sin-u - at -

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

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

14

S. *mp* ...as it

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

T. *p* *mf* *p* ing it self, mold up - on mold, is for half the peo - ple not tuned to it

B. *p* *mf* *p* self mold up - on mold is for half the peo - ple not tuned to it

18 **A**

S. *f* *mp* seeks out souls to fa - tal - ly stain, the on - ly

A. the on - ly

T. *mp* *mf* *f* *mp* to be - come there - fore, im - mune to it, for it be - comes less

B. *mp* *mf* *mf* *mp* to be - come there fore, im - mune to it, for it becomes less dead - ly, less

22

S. way the thing is controlled in sin-u-at

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

T. ⁸ dead ly o-ver time, in the sense that rhyme caps rhyme caps rhyme per -

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

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

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. ⁸ verse - ly through its own ev - o lu - tion, a prob-lem

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

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

V.S.

30

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

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

T. *f* *mp* *mf*
 solved by its own so - lu - - - tion, thesi-lent

B. *f* *mp* *mf*
 solved by its own so - lu - - - tion, the si lent

34

S. *mf* *mp* *f* *mp* *mf*
 deadly o-ver time, in the sense that_ rhyme caps rhyme caps rhyme per -

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

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

B. *mf* *mp* *f*
 ver-sion of a ghost - ly pa - rade through hot and cold,

B

Soprano, Alto, Tenor, Bass

5

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

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

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

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

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

42 *f* *mf* *f*

S. solved by its own so lu - tion, by it own so lu - -

A. *mf* *f*
solved by its own so lu - - - -

T. *mp* *mf*
ing the emp - ty air like ghosts, the emp - ty air, the emp - ty

B. *mf* *mp* *f*
sift - ing the emp - ty air like ghosts, the emp - ty air, the emp - ty

V.S.

45 *mp* **C**

S. *mp* *mf* *mp* *mf*
 tion, the si - lent ver - sion of a ghost-ly pa -

A. *mp* *mf* *mf*
 tion, the si - lent ver - sion of a ghost-ly pa -

T. *mp* *mf* *mp* *mf*
 air, the si - lent ver - sion of a ghost-ly pa -

B. *mp* *mf* *mf* *mf*
 air, the si - lent ver - sion of a ghost-ly pa - rade through hot and cold, sun and

50 *mp* *mf* *mp* *mf*

S. rade through hot and cold, sun and

A. *mf* *mf* *mp* *mf*
 rade through hot and cold, sun and

T. *mp* *mf*
 rade through hot and cold, sun and

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

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

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.

64 *mp* *mf* **E** *ff*

S. *mp* *mf* *f* *ff*
 herd im - mu - ni - ty hop - ing for su - i - cid - al

A. *mp* *f* *mf* *ff*
 herd im - mu - ni - ty as if hop - ing for su - i - cid - al

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

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

68 *p* **F** **Hail-fellow-well-met** **7**

S. *p* **7**
 op - - - por - tu - ni - ty,

A. *p* **7**
 op - - - por - tu - ni - ty,

T. *p* **7**
 op - - - por - tu - ni - ty,

B. *p* **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-tra-tion of self -

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

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

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

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

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

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

B. tra - tion of self-hate, self - hate so ma-lign that, pro -

V.S.

85

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

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

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

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

H

89 *ff > mf* *< ff > mf* *f* *mp*
cess— breeds fail-ure, a de-praved na-ture so foul, so vol-a-

A. *ff > mf* *< ff > mf* *f* *mp*
cess— breeds fail-ure, a de-praved na-ture so foul, so vol-a-

T. *ff* *< ff > mf* *f* *mp*
cess breeds fail-ure, a de-praved na-ture so foul, so vol-a-

B. *ff > mf* *< ff > mf* *f* *mp*
cess— breeds fail-ure, a de-praved na-ture so foul, so vol-a-

94 *f* > *mp* *<* *f* > *mp* *<* *f* > *mp* *mf* >

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

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

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

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

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

107

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

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

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

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

110 **J** **K** **Hail-fellow-well-met**

S. di - a - bol - i - cal, *ff* 8

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

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

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

121 **L** *mp* \leftarrow *f* \rightrightarrows *mf* \rightrightarrows *mp* *mf* \leftarrow *ff* \leftarrow

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

A. *mp* \leftarrow *f* \rightrightarrows *mf* \rightrightarrows *mp* *mf* \leftarrow *ff* \leftarrow

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

T. *mp* \leftarrow *f* \rightrightarrows *mf* *f* \rightrightarrows *mf* *mf* \leftarrow

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

B. *mp* \leftarrow *f* \rightrightarrows *mf* *f* \rightrightarrows *mf* *mf* \leftarrow

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

125 *mf* \leftarrow \rightrightarrows *mp* \leftarrow *f* *mf* \leftarrow

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

A. *mf* \leftarrow \rightrightarrows *mp* \leftarrow *f* *mf* \leftarrow

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

T. *ff* \leftarrow \rightrightarrows *mf* \leftarrow \rightrightarrows *mp* \leftarrow *f* *mf* \leftarrow

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

B. *ff* \leftarrow \rightrightarrows *mf* \leftarrow \rightrightarrows *mp* \leftarrow *f* *mf* \leftarrow

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

128

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

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

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

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

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

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

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

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

131

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

S. vol-a-tile, vol-a-tile, its mere un - rea -son, so foul, —

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

A. vol-a-tile, its mere un - rea -son, so foul, —

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

T. vol-a-tile, its mere un-rea -son, so foul, —

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

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

136

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

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 -

140

M

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

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. 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 foul, so vol - a - tile,

144

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

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

T. *f*
itsmere un-

147

S. *mf* *f* *mp* *f* *mp*
cal, di - a - bol - i - cal, di - a - bol - i - cal, so

A. *mf* *f* *mp* *f* *mp*
cal, di - a - bol - i - cal, di - a - bol - i - cal, so

T. *mf* *f* *mp* *f* *mp*
rea - son proves it di - a - bol - i - cal, di - a - bol - i - cal, so

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

V.S.

150 *f* *mf* < *f* > *mp* < *f* > *mf* < *f* > *mf* < *f* >

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

A. *f* *mf* < *f* > *mp* < *f* > *mf* < *f* > *mf* < *f* >

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

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

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

B. *f* *mf* < *f* > *mp* < *f* > *mf* < *f* > *mp*

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

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

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

A. *mf* *f* *mf* *ff*

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

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

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

B. *f* *mf* *ff*

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

157 **N**

S. tile._____

A. tile.

T. tile. ...as it seeks out souls to

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

165

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

T. fa - tal - ly stain, the on - ly way the thing is con - trolled in - sin - u - at -

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

171

S. *mf* ...as it

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

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

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

175 **O**

S. *f* *mf* *f* *mf* seeks out souls to fa-tal - ly stain, the on-ly way the

A. *f* *mf* the on-ly way the

T. *mf* *f* *f* to be - come there fore, im-mune-to it, for it be - comes less dead-ly o-ver

B. *mf* *f* *f* *f* > *mf* to be - come there fore, im-mune to it, for it be comes less dead - ly o - ver

180

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

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

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

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

183

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

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

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

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

V.S.

187

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

A. *f* *mf* *f* *mf* *mp*
 to be-come there fore, im-mune to it, for it be-comes less dead -

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

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

191

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

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

T. *f* *mf* *f*
 ver - sion of a ghost-ly pa - rade through

B. *f* *mf* *f*
 ver - sion of a ghost - ly pa - rade through

194 **f** **P**

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

A. *mf* *mp* *f*
 rhyme, per - verse - ly through its own ev - o - lu - -

T. *mp* *f*
 hot and cold, sun and shade, through hot and cold, hot and cold, sun and

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

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

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

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

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

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

202 *mp* **Q**

S. *mp* *f* *mp* *f*

A. *mp* *f* *mp* *f* *mp*

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

B. *mp* *f* *mf* *f* *mp* *f* *mp*

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 - rade through hot and cold, sun and

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

S. *mp* *f* *mp* *mf*

A. *f* *mp* *mf* *f* *mf*

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

B. *f* *mp* *mf*

rade through hot and cold, sun and
 rade through hot and cold, sun and
 rade through hot and cold, sun and
 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, *mp*

A. shade, that, sift-ing the emp - ty air like ghosts, *mp*

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

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

216 **R** *mf* *f* *ff* *mf* *f*

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.

220

S. *mf* *f* *mf* *ff*
 at-ing its ver-y own herd im - mu - ni - ty hop ing for su - i - cid - al

A. *f* *mf* *f* *mf* *ff*
 at-ing its ver - y own herd im - mu - ni - ty as if hop - ing for su - i - cid - al

T. *f* *mf* *f* *mf* *ff*
 at-ing its ver-y own herd im - mu - ni - ty hop - ing for su - i - cid - al

B. *f* *mf* *f* *mf* *ff*
 ing its ver - y own herd im - mu - ni - ty as if hop - ing for su - i - cid - al

225

S. *mf* *f* *mp* *S* *mf* *ff*
 op - - - por-tu - ni - ty, choos-ing its fa - - - tal de-mise

A. *mf* *f* *mp* *mf* *ff* *mf*
 op - - - por-tu - ni - ty, so vol - a - tile, di - a - bol - i - cal,

T. *mf* *f* *mp* *mf* *ff*
 op - - - por-tu - ni - ty, so vol - a - tile,

B. *f* *mp* *mf* *ff*
 op - - - por - tu - - ni - ty, choos-ing its fa - tal de - mise by de-

229 *mf* *f* *> mf* *ff*

S. *mf* *f* *> mf* *ff*
by de - sign, an il - lus-tra-tion of self-hate

A. *f* *mp* *f* *mp*
di - a - bol - i - cal, di - a - bol - i - cal,

T. *f* *mp* *f* *mp*
di - a - bol - i - cal, di - a - bol - i - cal,

B. *f* *mp* *ff*
sign, by de - sign, by de - sign, an il - lus - tra - tion of self

231 *f* *mf* **T** *f* *ff* *mf*

S. *f* *mf*
so ma - lign,

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

T. *f* *mp* *f* *mp*
di - a - bol - i - cal, di - a - bol - i - cal,

B. *mf* *f*
hate so ma - lign, of self-hate so ma - lign,

233 *ff* *mf* *ff* *mf*

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

A. di - a - bol - i - cal, so — foul, so vol - a -

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

B. di - a - bol - i - cal, so — foul, so vol - a -

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

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

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

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

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

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

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

A. as - sures — its ver - y suc - cess breeds fail - ure, a de praved na - ture so foul,

T. sures — its ver-y suc-cess breeds fail - ure, a de-praved na-ture so foul,

B. as-sures — its ve-ry suc-cess breeds fail - ure, a de-praved na-ture so foul,

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

S. so vol - a - tile, its mere un-rea-son proves it

A. so vol - a - tile, its mere un-rea-son proves it

T. so vol - a - tile, its mere un-rea-son

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

V.S.



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

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

250 *ff* *>* *mf* *f* *fff*

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

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

T. *ff* *>* *mf* *f* *fff*
 di-a-bol-i-cal, di-a-bol-i-cal.

B. *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 the first system of 'Adagietto con severità'. The score is in 3/4 time and consists of four staves: Oboe, Horn in F, Double Bass, and Timpani. The Oboe and Horn in F parts are marked with a large '8' above the first measure and a '4' above the fourth measure, indicating a measure rest. The Double Bass part begins with a rest for 8 measures, then plays a pizzicato figure starting in the third measure, marked *mf*. The Timpani part also has an 8-measure rest, followed by a triplet of eighth notes in the third measure, marked *pp* and *mf*, and a 4-measure rest thereafter.

Musical score for the second system of 'Adagietto con severità', starting at measure 15. The Oboe part features a melodic line with dynamics *mp*, *mf*, *mp*, and *mp*, including a triplet of eighth notes. The Horn in F part has dynamics *mf* and *mf*, also featuring a triplet of eighth notes. The Double Bass part has dynamics *f* and *mp*. The Timpani part has dynamics *pp* and *mf*, with a triplet of eighth notes. The system concludes with a 'V.S.' (Volte) instruction.

Oboe, Horn in F, Double Bass, Timpani

18 **A**

Ob. *f* *mp*

Hn. *mf* *f* *mp*

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

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

23

Ob. *mp* *f*

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

Db.

Timp.

28

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

Hn. *mf* *f*

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

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

32

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

Hn. *3* *ff* *mf*

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

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

Oboe, Horn in F, Double Bass, Timpani

35

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

Hn. *ff*

Db. *ff*

Timp.

38 **B**

Ob. *f* *ff* *mf*

Hn. *f* *ff* *mf*

Db. *mf* *ff* *mf*

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

42

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

Hn. *f* *mf* *ff*

Db. *f*

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

45

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

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

Db. *mf* *f* *f*

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

V.S.

49

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

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

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

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

53

Ob. *fff > f*

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

Db. *mf*

Timp.

59 **D**

Ob. *f* 3 3 3

Hn. *f*

Db. *f*

Timp. *p < f* 3

63 **E**

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

Hn. *ff* *f*

Db. *mf* *f*

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

67

Ob. *mf* *fff* *mf*

Hn. *ff*

Db. *ff* *f* *mf*

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

Detailed description: This block contains the musical notation for measures 67 through 70. The Oboe part (top staff) is in treble clef with a key signature of one flat. It features a melodic line with trills and triplets, with dynamics *mf*, *fff*, and *mf*. The Horn in F part (second staff) is in bass clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes with a dynamic of *ff*. The Double Bass part (third staff) is in bass clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes with dynamics *ff*, *f*, and *mf*. The Timpani part (bottom staff) is in bass clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes with triplets, with dynamics *p < f*, *pp < mf*, and *ppp < mp*.

Hail-fellow-well-met

70 **F**

Ob. *f > mf* *f*

Hn. *mp* *f* *mf*

Db. *mp* *f*

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

Detailed description: This block contains the musical notation for measures 70 through 73. The Oboe part (top staff) is in treble clef with a key signature of one flat. It features a melodic line with trills and triplets, with dynamics *f > mf* and *f*. The Horn in F part (second staff) is in treble clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes with triplets, with dynamics *mp*, *f*, and *mf*. The Double Bass part (third staff) is in bass clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes with dynamics *mp* and *f*. The Timpani part (bottom staff) is in bass clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes with triplets, with dynamics *pp < mf* and *pp < mf*.

73

Ob. *mf*

Hn. *ff* *mf*

Db.

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

Detailed description: This system contains measures 73 and 74. The Oboe part (Ob.) features a melodic line with a triplet in measure 74, marked *mf*. The Horn in F part (Hn.) has a more active line with a triplet in measure 74, marked *ff* in measure 73 and *mf* in measure 74. The Double Bass part (Db.) has a simple bass line with accents. The Timpani part (Timp.) plays a rhythmic pattern of eighth notes with triplets, marked *p < f*, *pp < mf*, and *pp < mf* respectively.

75

Ob. *f*

Hn. *ff* *f*

Db. *ff* *f* *ff*

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

V.S.

Detailed description: This system contains measures 75 and 76. The Oboe part (Ob.) has a melodic line with triplets, marked *f*. The Horn in F part (Hn.) has a more active line with triplets, marked *ff* in measure 75 and *f* in measure 76. The Double Bass part (Db.) has a simple bass line with accents, marked *ff*, *f*, and *ff*. The Timpani part (Timp.) plays a rhythmic pattern of eighth notes with triplets, marked *p < f*, *pp < mf*, and *p < f* respectively. The initials "V.S." are written at the end of the system.

78 **G**

Ob. *ff > mf*

Hn. *ff > mf*

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

Timp. **G** *pp < mf* *ppp < mp* *ppp < mp* *pp < mf*

83

Ob. *mf* *ff* *mf*

Hn. *mf* *ff* *mf*

Db. *mf* *ff* *mf*

Timp. *ppp* *mp* *pp < mf*

86

Ob. *f*

Hn. *f*

Db. *f*

Timp. *pp* *f*

Detailed description: This system contains measures 86, 87, and 88. The Oboe part features a melodic line with slurs and accents, including a triplet in measure 87. The Horn part has a rhythmic accompaniment with slurs and accents, also featuring a triplet in measure 87. The Double Bass part plays a simple rhythmic pattern with accents. The Timpani part has a rhythmic pattern with accents and a triplet of sixteenth notes in measure 88, marked *pp* and *f*.

89 **H**

Ob. *mf* *f*

Hn. *mf* *f*

Db. *arco*

Timp. *pp* *f*

Detailed description: This system contains measures 89, 90, and 91. The Oboe part has a melodic line with slurs and accents, marked *mf* and *f*, with triplets in measures 90 and 91. The Horn part has a rhythmic accompaniment with slurs and accents, marked *mf* and *f*, with triplets in measures 90 and 91. The Double Bass part plays a simple rhythmic pattern with accents, marked *arco*, with triplets in measures 90 and 91. The Timpani part has a rhythmic pattern with accents and a triplet of sixteenth notes in measure 89, marked *pp* and *f*.

This musical score consists of four staves: Oboe (Ob.), Horn in F (Hn.), Double Bass (Db.), and Timpani (Timp.).

Measure 92:
- **Ob.:** Treble clef, key signature of two flats. Starts with a *mf* dynamic, playing a melodic line with slurs and accents. Ends with a *ff* dynamic.
- **Hn.:** Treble clef, key signature of two flats. Starts with a *mf* dynamic, playing a rhythmic accompaniment. Ends with a *ff* dynamic.
- **Db.:** Bass clef, key signature of two flats. Starts with a *mf* dynamic, playing a rhythmic accompaniment with a *pizz.* marking. Ends with a *ff* dynamic.

Measure 94:
- **Ob.:** Treble clef, key signature of two flats. Starts with a *mf* dynamic, playing a melodic line with slurs and accents. Dynamics change to *f*, then *mf*, and finally *mp*.
- **Hn.:** Treble clef, key signature of two flats. Starts with a *mf* dynamic, playing a rhythmic accompaniment. Dynamics change to *ff*, then *mf*, *f*, *mf*, and finally *mp*.
- **Db.:** Bass clef, key signature of two flats. Starts with a *mf* dynamic, playing a rhythmic accompaniment. Ends with a *mf* dynamic.
- **Timp.:** Bass clef. Starts with a *pp* dynamic, playing a rhythmic accompaniment with triplets. Dynamics change to *f*, then *ppp*, and finally *mf*.

96

Ob. *f* *mf* *ff*

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

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

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

98

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

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

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

Timp. **I**

101

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

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

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

105

Ob. *f* *ff*

Hn. *f* *ff*

Db. *mf* *ff*

Timp. *p*

107

Ob. *f* *mf* *ff*

Hn. *f* *mf* *ff*

Db. *f* *ff* *fff*

Timp. *f* *p* *f* *p* *ff* *fff*

110 **J**

Ob. *f* *ff*

Hn. *f* *ff*

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

Timp. *p* *f* *ff*

Hail-fellow-well-met

K

113

Musical score for Oboe (Ob.), Horn (Hn.), and Double Bass (Db.) from measure 113 to 115. The Oboe part features a melodic line with accents and a triplet in measure 115. The Horn part plays a rhythmic accompaniment with a triplet in measure 115. The Double Bass part plays a simple accompaniment with a triplet in measure 115. Dynamics include *f*, *mf*, and *pizz.*

Hail-fellow-well-met

K

Timp.

Musical score for Timpani (Timp.) from measure 113 to 115. The part features a rhythmic accompaniment with triplets in measures 113 and 115. Dynamics include *pp < mf*.

Musical score for Oboe (Ob.), Horn (Hn.), Double Bass (Db.), and Timpani (Timp.) from measure 116 to 118. The Oboe and Horn parts feature melodic lines with accents and triplets. The Double Bass part features a melodic line with accents and triplets. The Timpani part features a rhythmic accompaniment with triplets. Dynamics include *ff*, *mf*, *f*, *pp < f*, and *pp < mf*.

Musical score for measures 118-120. The score is in 3/4 time and features four staves: Oboe (Ob.), Horn (Hn.), Double Bass (Db.), and Timpani (Timp.).

- Ob.:** Starts at measure 118 with a dynamic of *f*. The line consists of eighth-note patterns with triplets and slurs.
- Hn.:** Starts at measure 118 with a dynamic of *ff*. The line consists of eighth-note patterns with triplets and slurs.
- Db.:** Starts at measure 118 with a dynamic of *ff*. The line consists of eighth-note patterns with slurs.
- Timp.:** Starts at measure 118 with a dynamic of *p < f*. The line consists of eighth-note patterns with triplets and slurs.

Musical score for measures 121-124. The score is in 3/4 time and features four staves: Oboe (Ob.), Horn (Hn.), Double Bass (Db.), and Timpani (Timp.).

- Ob.:** Starts at measure 121 with a dynamic of *ff > mf*. The line consists of eighth-note patterns with slurs.
- Hn.:** Starts at measure 121 with a dynamic of *ff > mf*. The line consists of eighth-note patterns with slurs.
- Db.:** Starts at measure 121 with a dynamic of *f*. The line consists of eighth-note patterns with slurs.
- Timp.:** Starts at measure 121 with a dynamic of *ff*. The line consists of eighth-note patterns with triplets and slurs.

126

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

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

Db. *mf* *f*

Timp. *mp* *pp < mf*

130

Ob. *mp* *f* *ff* 3

Hn. *mp* *f* *mf* *ff* *f* 3

Db. *mf* *f* *ff*

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

132

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

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

Db. *f* *ff*

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

Detailed description: This system covers measures 132 and 133. The Oboe and Horn parts feature melodic lines with triplets and dynamic markings of *mf*, *ff*, *mf*, and *f*. The Double Bass part has a rhythmic accompaniment with accents and dynamics *f* and *ff*. The Timpani part consists of a series of triplets with dynamics *mf*, *p*, *f*, and *pp*.

134

Ob. *mf*

Hn. *mf*

Db. *f*

Timp. *f*

Detailed description: This system covers measures 134 and 135. The Oboe and Horn parts continue with melodic lines, including triplets, with a dynamic marking of *mf*. The Double Bass part has a rhythmic accompaniment with accents and dynamics *f*. The Timpani part has a few notes with a dynamic marking of *f*.

137

Ob. *ff*

Hn. *f* *mf* *ff*

Db. *ff* *f*

Timp. *p*

139

Ob. *mf*

Hn. *mf*

Db. *ff* *f*

Timp. *f* *p* *f*

M

141

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

Hn. *f*

Db. *ff*

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

144

Ob. *mp* *mf*

Hn. *ff*

Db.

Timp. *pp* *> mf*

V.S.

147

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

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

Db. *f*

Timp.

150

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

Hn. *ff* *mf* *f*

Db. *ff* *mf*

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

153

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

Hn. *mf* *3* *ff* *mf* *3* *f* *mf*

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

156

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

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

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

Timp. *3* *p* *f* *3* *p* *f* *3* *pp*

N

N

159

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

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

Db. *ff* *f*

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

Detailed description: This system contains measures 159 through 162. The Oboe part features a melodic line with accents and dynamic markings of *ff*, *mf*, *f*, and *mf*. The Horn part plays a similar melodic line with accents and dynamics of *f*, *mf*, *f*, and *mf*. The Double Bass part has a sparse accompaniment with accents and dynamics of *ff* and *f*. The Timpani part features a rhythmic pattern with accents and dynamics of *mf*, *p*, *f*, *pp*, *mf*, and *pp*, including triplet markings.

163

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

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

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

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

Detailed description: This system contains measures 163 through 166. The Oboe part continues with accents and dynamics of *f*, *mf*, *f*, *f*, *f*, and *mf*. The Horn part has accents and dynamics of *f*, *mf*, *f*, *f*, *f*, and *mf*. The Double Bass part has accents and dynamics of *ff* and *f*, ending with a *pizz.* marking. The Timpani part has accents and dynamics of *mf*, *p*, *f*, *pp*, and *mf*, with triplet markings.

167

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

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

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

Timp. *p < f* *pp*

171

Ob. *mf* *f* *mf*

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

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

Timp. *mf* *p < f*

Oboe, Horn in F, Double Bass, Timpani

175

Ob. *f* *mf* *f*

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

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

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

180

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

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

Db. *mf* *f*

Timp. *mp*

185

Ob. *mf* *f* *mf*

Hn. *mf* *f* *mf*

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

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

Detailed description: This system covers measures 185 to 188. The Oboe part features a melodic line with a triplet in measure 185, dynamic markings of *mf*, *f*, and *mf*, and various articulations. The Horn part has a sustained note in measure 185, followed by a melodic phrase in measure 188 with dynamics *f* and *mf*. The Double Bass part includes a pizzicato section in measure 185, with dynamics *f*, *ff*, and *mf*. The Timpani part has a triplet in measure 185 with dynamics *pp* and *mf*, and another triplet in measure 188 with dynamics *p* and *f*.

189

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

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

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

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

Detailed description: This system covers measures 189 to 192. The Oboe part has a triplet in measure 189 with dynamics *f* and *mf*, and continues with dynamics *f*, *mf*, and *f*. The Horn part has a triplet in measure 189 with dynamics *ff* and *mf*, and a melodic phrase in measure 192 with dynamics *ff* and *f*. The Double Bass part includes an arco section in measure 189 with dynamics *f* and *ff*, and a pizzicato section in measure 192 with dynamics *ff*, *mf*, and *f*. The Timpani part has a triplet in measure 189 with dynamics *p* and *f*, and another triplet in measure 192 with dynamics *p* and *f*.

Musical score for measures 193-195. The score is for Oboe (Ob.), Horn in F (Hn.), Double Bass (Db.), and Timpani (Timp.).

- Ob.:** Measure 193: *f* (with **P** dynamic marking), *ff*, *f* (with triplet **3**).
- Hn.:** Measure 195: *f* (with triplet **3**).
- Db.:** Measure 193: *f*, Measure 195: *f*.
- Timp.:** Measure 195: *pp* < *mf* (with triplet **3**).

Musical score for measures 196-200. The score is for Oboe (Ob.), Horn in F (Hn.), Double Bass (Db.), and Timpani (Timp.).

- Ob.:** Measure 196: *mf*, Measure 199: *mf* (with triplet **3**), *ff* (with triplet **3**), *mf*.
- Hn.:** Measure 196: *ff* (with triplet **3**), *mf*, Measure 200: *f* > *mf*.
- Db.:** Measure 196: *ff* >, Measure 197: *ff* >, Measure 198: *f*, Measure 199: *ff* >, Measure 200: *f*, *ff*, *f*.
- Timp.:** Measure 197: *p* < *f* (with triplet **3**), Measure 199: *p* < *f* (with triplet **3**).

201

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

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

Db. *ff*

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

204

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

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

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

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

208

Ob. *ff* > *f* *fff* > *f*

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

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

Timp. *p* < *f*

213

R

Ob. *f* 3

Hn. > < > < *f*

Db. *ff*

Timp. *p* > *ff* 3

219

Ob. *fff*

Hn. *ff* *f*

Db. *f*

Timp. *f* *pp* *mf*

222

Ob. *f* *fff*

Hn. *ff* *f*

Db. *ff* *f*

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

Oboe, Horn in F, Double Bass, Timpani

This musical score is for measures 226 through 231, featuring Oboe (Ob.), Horn in F (Hn.), Double Bass (Db.), and Timpani (Timp.).

Measure 226: The Oboe part begins with a triplet of eighth notes marked *mf*, followed by a sixteenth-note triplet marked *ff*, and then a quarter-note triplet marked *f*. A dynamic hairpin shows a rise from *mf* to *ff*. The Horn part has a quarter rest followed by a quarter note. The Double Bass part has a quarter rest followed by a quarter note. The Timpani part has a quarter rest followed by a triplet of eighth notes marked *pp* and *mf*, then a quarter rest, and another triplet of eighth notes marked *p* and *f*. A dynamic hairpin shows a rise from *pp* to *mf*. A square box with the letter 'S' is placed above the first triplet in the Oboe part.

Measure 229: The Oboe part features a complex rhythmic pattern with triplets and sixteenth notes, marked *fff* and *ff*. The Horn part has a quarter rest followed by a quarter note. The Double Bass part has a quarter rest followed by a quarter note. The Timpani part has a quarter rest followed by a triplet of eighth notes marked *p* and *f*. A dynamic hairpin shows a rise from *p* to *f*.

Measure 231: The Oboe part has a quarter note marked *f*, followed by a quarter note marked *ff*, and then a quarter note. The Horn part has a quarter rest followed by a quarter note. The Double Bass part has a quarter rest followed by a quarter note. The Timpani part has a quarter rest followed by a triplet of eighth notes marked *p* and *f*, then another triplet of eighth notes marked *p* and *f*. Dynamic hairpins show a rise from *p* to *f* for both triplet groups.

232 **T**

Ob. *fff* *f*

Hn. *f* *ff* *f*

Db. *f* *ff*

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

Detailed description: This system contains measures 232 and 233. The Oboe part starts with a *fff* dynamic and features a triplet of eighth notes. The Horn part has a *f* dynamic and includes a triplet of eighth notes. The Double Bass part has a *f* dynamic. The Timpani part has a *p* dynamic and features two triplet patterns of eighth notes.

234 **U**

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

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

Db.

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

Detailed description: This system contains measures 234, 235, 236, and 237. The Oboe part has dynamics *ff*, *f*, *ff > mf*, and a triplet of eighth notes followed by *ff*. The Horn part has dynamics *ff*, *f*, *ff > mf*, and *f < ff > mf*. The Double Bass part has a steady eighth-note accompaniment. The Timpani part has a *p < f* dynamic and features three triplet patterns of eighth notes. The instruction 'V.S.' is at the end of the Timpani line.

238

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

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

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

Timp. *f* *p < f* *mp < ff* *p < f* *mp <*

243

Ob. *f < ff* *mf*

Hn. *f < ff* *mf*

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

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

247

Ob. *f*

Hn. *f*

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

Timp. *f* *mp* *ff* *mf* *p* *f* *ff* *mf*

250

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

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

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

Timp. *p* *f* *ff*

252

Ob.

Hn.

Db.

Timp.

fff

fff

fff

p *ff* *fff*

3 3 3

Detailed description: This page of a musical score covers measures 252 to 255. It features four staves: Oboe (Ob.), Horn in F (Hn.), Double Bass (Db.), and Timpani (Timp.). The Oboe, Horn, and Double Bass parts are written in treble and bass clefs respectively, with a key signature of one flat. They play a melodic line starting in measure 252, marked with accents and a dynamic of *fff*. The Timpani part is in the bass clef and features three triplet patterns in measures 252, 253, and 254, with dynamics ranging from *p* to *fff*. A large slur encompasses the melodic lines of the Oboe, Horn, and Double Bass across all four measures. The score concludes with a double bar line at the end of measure 255.

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

Musical score for Oboe and Horn in F, measures 14-17. The Oboe part (top staff) begins with a whole rest for 14 measures, then plays a melodic line with dynamics *mp* < *mf* > *mp* and *mp*. The Horn in F part (bottom staff) also has a whole rest for 14 measures, then plays a melodic line with dynamics *mf* < *mf* > *mf*. Both parts feature a triplet of eighth notes in measures 15 and 17.

Musical score for Oboe and Horn in F, measures 18-23. The Oboe part (top staff) starts at measure 18 with a dynamic of *f*, then *mp*. The Horn in F part (bottom staff) starts with a dynamic of *mf*, then *mf* < *f* > *mp*, and ends with *mf*. A section marker 'A' is placed above measure 18.

Musical score for Oboe and Horn in F, measures 24-27. The Oboe part (top staff) starts with a whole rest for 24 measures, then plays a melodic line with dynamics *mp*, *f*, and *mf* < *f* >. The Horn in F part (bottom staff) starts with a dynamic of *f*, then *mf*, *mf*, and *ff*. Both parts feature a triplet of eighth notes in measures 25 and 27.

V.S.

Oboe, Horn in F

29

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

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

34

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

Hn. *ff*

38 **B**

Ob. *f* *ff* *mf*

Hn. *f* *ff* *3* *mf*

42

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

Hn. *f* *mf < ff*

Oboe, Horn in F

45 **C**

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

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

49

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

Hn. *mf* *ff* *mf*

53

Ob. *fff* *f*

Hn. *ff* *mf* *mf*

59 **D**

Ob. *f*

Hn. *f*

Oboe, Horn in F

63 **E**

Ob. *fff* *mf* *fff* *f*

Hn. *ff* *f*

67

Ob. *mf* *fff* *mf*

Hn. *ff*

Hail-fellow-well-met

70 **F**

Ob. *f > mf* *f*

Hn. *mp* *f* *mf*

73

Ob. *mf*

Hn. *ff* *mf*

75

Ob. *f*

Hn. *ff* *f*

Detailed description: This system covers measures 75 to 77. The Oboe part (top staff) begins with a dynamic of *f* and features a triplet of eighth notes in measure 76 and 77. The Horn part (bottom staff) starts with a dynamic of *ff* and includes a triplet of eighth notes in measure 76. Both parts have slurs over their respective triplet figures.

78 **G**

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

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

4

Detailed description: This system covers measures 78 to 85. Measure 78 is marked with a box containing the letter 'G'. Both the Oboe and Horn parts have a four-measure rest in measure 79, indicated by a large '4' above the staff. Dynamics for both parts are *ff > mf* in measure 78, *mf* in measure 80, *ff* in measure 81, and *mf* in measure 82. The Oboe part has a slur over a quarter note in measure 81 and a slur over a quarter note in measure 82.

86

Ob. *f* *f*

Hn. *f* *f*

Detailed description: This system covers measures 86 to 88. The Oboe part (top staff) has a dynamic of *f* in measure 86 and 87, and *f* in measure 88. It features a triplet of eighth notes in measure 87 and a slur over a quarter note in measure 88. The Horn part (bottom staff) has a dynamic of *f* in measure 86 and 87, and *f* in measure 88. It includes a triplet of eighth notes in measure 87 and a slur over a quarter note in measure 88.

89 **H**

Ob. *mf* *f*

Hn. *mf* *f*

Detailed description: This system covers measures 89 to 91. The Oboe part (top staff) has a dynamic of *mf* in measure 89 and *f* in measure 90. It features a triplet of eighth notes in measure 90 and a slur over a quarter note in measure 91. The Horn part (bottom staff) has a dynamic of *mf* in measure 89 and *f* in measure 90. It includes a triplet of eighth notes in measure 90 and a slur over a quarter note in measure 91.

Oboe, Horn in F

92

Ob. *mf* *ff*

Hn. *mf* *ff*

94

Ob. *f* *mf* *mp*

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

96

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

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

99 **I**

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

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

102

Ob. *f* \rightrightarrows *mp* *f* \rightrightarrows *f* \rightrightarrows *mp* *f*

Hn. *f* \rightrightarrows *mp* *f* \rightrightarrows *f* \rightrightarrows *mp* *f*

106

Ob. *ff* \rightrightarrows *f* \rightrightarrows *mf* \rightrightarrows *ff*

Hn. *ff* \rightrightarrows *f* \rightrightarrows *mf* \rightrightarrows *ff*

110 **J**

Ob. *f* \rightrightarrows *ff*

Hn. *f* \rightrightarrows *ff*

Hail-fellow-well-met

113 **K**

Ob. *f* \rightrightarrows *mf* \rightrightarrows *f* \rightrightarrows

Hn. *f* \rightrightarrows *mf* \rightrightarrows *f* \rightrightarrows

Oboe, Horn in F

116

Ob.

Hn.

mf

ff

mf

118

Ob.

Hn.

f

ff

121 **L**

Ob.

Hn.

ff > mf

mf *ff* *mf*

ff > mf

mf *ff* *mf*

4

129

Ob.

Hn.

f *mp* *f* *ff*

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

Oboe, Horn in F

132

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

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

135

Ob. *mf*

Hn. *mf* *f*

138

Ob. *ff* *mf*

Hn. *mf* *ff* *mf*

M 141

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

Hn. *f* *3* *3* *3* *3* *ff*

< > < > < >

Oboe, Horn in F

145

Ob.

Hn.

mp *mf* **3**

mp

148

Ob.

Hn.

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

f **3** *<f* *>mf* *ff* *mf*

152

Ob.

Hn.

f *mf* *mf* **3** *f* *>mf*

f *>mf*

154

Ob.

Hn.

3 *f* *>mf* **3** *ff* *>mf*

ff *mf* **3** *f* *mf* **3** *ff*

Oboe, Horn in F

157 **N**

Ob. *mf* \leftarrow *ff* \rightarrow *mf* *mf* *ff* *mf* *f*

Hn. *mf* \leftarrow *ff* \rightarrow *mf* *mf* \leftarrow *f* \rightarrow *mf* *f > mf*

161

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

Hn. *f > mf* *f > mf* *f > mf* \triangleleft *f* \triangleright

166

Ob. *mf* \triangleright *mp* *ff* *mf* *f*

Hn. *f > mf* \triangleleft *f* \triangleright *ff* \triangleright *mf* \triangleleft *f* \triangleright

171

Ob. *mf* *f* *mf*

Hn. *mf* *f* \triangleleft *ff* \triangleright *mf* \triangleleft *ff* \triangleright *mf* *ff*

Oboe, Horn in F

175 **O**

Ob. *f* *mf* *f*

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

180

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

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

185

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

Hn. *mf*

189

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

Hn. *ff* *mf* *ff*

193 **P**

Ob. *ff* *f* 3

Hn.

196

Ob. *mf* 2 3 *mf* *ff* *mf*

Hn. *ff* 3 *mf* *f* *mf*

201 **Q**

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

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

205

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

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

Oboe, Horn in F

209

Ob.

Hn.

fff > *f*

ff > *f*

mf < > <

214

Ob.

Hn.

R

f 3

f

219

Ob.

Hn.

fff

ff *f*

222

Ob.

Hn.

f *fff* *mf*

ff *f*

227 **S**

Ob. *ff* *f*

Hn. *mp*

229

Ob. *fff* *ff*

231 **T**

Ob. *f* *ff* *fff*

Hn. *f* *ff*

233

Ob. *f* *ff* *f*

Hn. *f* *ff* *f*

235 **U**

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

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

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

14

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

18 **A**

f *mp* *mp*

27

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

32

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

37 **B**

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

40

2

2 42 **Oboe**
mf \leftarrow ff $>$ f \leftarrow ff \leftarrow mf

45 **C**
f mp \leftarrow f mf \leftarrow f $>$ mf

50
mf \leftarrow ff $>$ f f \leftarrow fff $>$ f

54 **D**
5 2
f 3 3 3

63 **E**
3 3 fff mf \leftarrow fff $>$ f 2

69 **F Hail-fellow-well-met**
mf \leftarrow fff $>$ mf \leftarrow f $>$ mf \leftarrow f

73
mf f 3

77 **G**
3 ff $>$ mf 4 mf \leftarrow ff $>$ mf

85
f 3 f

89 **H** Oboe 3

mf *f* *mf*

93

ff *f* *mf* *mp*

96

f *mf* *ff* *f*

99 **I**

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

103

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

108 **J**

mf *ff* *f*

Hail-fellow-well-met

112 **K**

ff *f*

117

mf *f*

120 **L** 4

ff *mf*

4 126 Oboe

mf \leftarrow $ff > mf$ $\leftarrow f$ $> mp$ $\leftarrow f >$

131 ff \leftarrow mf \leftarrow ff \leftarrow mf \leftarrow f

134 \leftarrow mf

137 \leftarrow ff \leftarrow mf

140 **M** \leftarrow ff $> mf$ $\leftarrow f > mf$ $\leftarrow f > mf$ ff

145 \leftarrow mp mf \leftarrow $f > mf$ $mf \leftarrow f >$

150 mf \leftarrow $ff > mf$ $\leftarrow f > mf$

153 mf \leftarrow $f > mf$ \leftarrow $f > mf$ \leftarrow $ff > mf$

157 **N** \leftarrow $mf \leftarrow ff > mf$ $mf \leftarrow$ $ff > mf$ $f > mf$

Oboe

162

f > *mf* *f* > *mf* $\overset{3}{\triangleleft} f \triangleright$ *f* > *mf* > *mp*

Musical staff 162: Treble clef, key signature of one flat. The staff contains six measures of music. It begins with a quarter rest, followed by eighth notes with accents. A triplet of eighth notes is marked with a hairpin from *f* to *mf*. The piece concludes with a quarter rest.

168

$\overset{3}{\triangleleft} ff \triangleright mf$ $\triangleleft f \triangleright mf$ *f* $\overset{3}{\triangleleft}$

Musical staff 168: Treble clef, key signature of one flat. The staff contains six measures of music. It features a triplet of eighth notes marked *ff*, followed by a triplet of eighth notes marked *f*. The piece ends with a triplet of eighth notes marked *f*.

173

> *mf* $\overset{\text{O}}{\triangleleft} f \triangleright mf$ $\overset{3}{\triangleleft} f \triangleright$

Musical staff 173: Treble clef, key signature of one flat. The staff contains six measures of music. A circled 'O' is placed above the second measure. The staff includes a triplet of eighth notes marked *f* and another triplet marked *f*.

180

mf *f* $\overset{3}{\triangleleft} ff$ > *f* < *ff* > *f* $\triangleleft ff \triangleright$

Musical staff 180: Treble clef, key signature of one flat. The staff contains six measures of music. It features a triplet of eighth notes marked *f* and a triplet marked *ff*. The piece ends with a triplet of eighth notes marked *ff*.

185

$\triangleleft mf \triangleright$ $\triangleleft f \triangleright$ > *mf* < > $\triangleleft f \triangleright$

Musical staff 185: Treble clef, key signature of one flat. The staff contains six measures of music. It includes a triplet of eighth notes marked *f* and another triplet marked *f*.

190

mf $\overset{3}{\triangleleft} f \triangleright mf$ *f* $\triangleleft \triangleright$

Musical staff 190: Treble clef, key signature of one flat. The staff contains six measures of music. It features a triplet of eighth notes marked *f* and a triplet marked *f*.

194 **P**

ff $\triangleleft f \triangleright$ $\overset{3}{\triangleleft} f \triangleright$ > *mf*

Musical staff 194: Treble clef, key signature of one flat. The staff contains six measures of music. It begins with a triplet of eighth notes marked *ff* and ends with a triplet marked *f*.

197

2

Musical staff 197: Treble clef, key signature of one flat. The staff contains a single measure with a whole rest, indicating a double bar line.

Oboe

199

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

202

Q

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

207

ff *f* *fff* *f*

211

R

5 2

f

220

fff *f* *fff*

226

S

mf *ff* *f*

229

fff *ff*

231

T

f *ff* *fff* *f*

Oboe

234 U

ff $\underline{3}$ $\text{—} \text{—} \text{—}$ *f* $\text{—} \text{—} \text{—}$ *ff* $\text{—} \text{—} \text{—}$ *mf* $\underline{3}$ $\text{—} \text{—} \text{—}$ *ff* $\text{—} \text{—} \text{—}$ *f*

240

$\text{—} \text{—} \text{—}$ *ff* $\text{—} \text{—} \text{—}$ *mf* $\text{—} \text{—} \text{—}$ *ff* $\text{—} \text{—} \text{—}$ *f* $\text{—} \text{—} \text{—}$ *ff* $\text{—} \text{—} \text{—}$ *f* $\text{—} \text{—} \text{—}$ *ff* $\text{—} \text{—} \text{—}$ *f* $\text{—} \text{—} \text{—}$ *mf*

247 V

f *f* $\text{—} \text{—} \text{—}$ *ff* *f*

251

ff *f* *f* *f* *f* *fff*

Horn in F

55 *mf*

D

59 *f* *ff*

E

65 *f* *ff*

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

mp *f* *mf*

73 *ff* *mf*

75 *ff* *f*

G

78 *ff* *mf* *mf* *ff* *mf*

4

86 *f* *f*

H

89 *mf* *f*

Horn in F

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* *mp* *f*

106

ff *f* *mf* *ff*

110

J

f *ff*

K Hail-fellow-well-met

113

f *mf* *f*

116

ff *mf*

Horn in F

118 *ff*

121 **L** *ff > mf* **4** *mf ff mf*

129 *< f > mp f > mf ff > f mf ff*

133 *mf f*

136 *mf f*

138 *mf ff mf*

141 **M** *f* *ff*

145 *mp f* *< f >*

Horn in F

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

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

157 **N** *mf* *ff* *mf* *mf* *f* *mf* *f* *mf* *f* *mf*

162 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

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

173 **O** *ff* *mf* *ff* *mf* *f* *mf* *f* *ff*

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

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

Horn in F

192 **P**

ff > f *ff* *> mf*

200 **Q**

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

205

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

210

ff > f *mf*

216 **R**

f *< ff > f*

223

ff *f*

227 **S** **T**

mp *f* *ff* *f*

234 **U**

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

Horn in F

239

Musical notation for measures 239-245. The staff is in treble clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with various dynamics and articulations. A box with the letter 'V' is placed above the first measure of the second system (measure 246).

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

246

Musical notation for measures 246-250. The staff is in treble clef with a key signature of one flat. The music features a mix of treble and bass clefs, with dynamics ranging from *f* to *ff*.

f *f* < *ff* *f*

251

Musical notation for measures 251-255. The staff is in bass clef with a key signature of one flat. The music features a mix of treble and bass clefs, with dynamics ranging from *f* to *fff*.

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

Double Bass

Timpani

8 5

pizz. mf

8 5

pp < mp

16

Db.

Timp.

A

f > mp f > mp mf

3 3

pp < mf pp < mf

21

Db.

Timp.

f > mp mf

3

pp < mf

24

Db.

Timp.

4 4

pizz. ff > mf

4 3

p < f

Double Bass, Timpani

31

Db. *arco* *pizz.*

ff *f* *ff* *mf*

Timp. *p* *3* *f* *pp* *3* *mf*

36

B

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

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

41

Db. *f* *f*

Timp. *p* *3* *f* *p* *3* *f*

45

C

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

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

50

Db.

Timp.

f > *mf* *f* > *mf* *f* > *mf*

pp < *mf* *p* < *f*

59 **D**

Db.

Timp.

f *mf*

p < *f* *pp* < *mf*

65 **E**

Db.

Timp.

f *ff* *f*

p < *f* *p* < *f* *p* < *f* *pp* < *mf*

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

Db.

Timp.

mf > *mp* *f* *f*

ppp < *mp* *pp* < *mf* *pp* < *mf* *p* < *f*

Double Bass, Timpani

74

Db.

ff *f* *ff*

Timp.

pp < mf *pp < mf* *p < f* *pp < mf* *p < f*

78 **G**

Db.

f *mf* *f*

Timp.

pp < mf *ppp < mp* *ppp < mp* *pp < mf*

83

Db.

mf

Timp.

ppp < mp *pp < mf*

88 **H**

Db.

f *arco*

Timp.

pp < f *pp < f*

Double Bass, Timpani

92 *pizz.*

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

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

96 *arco*

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

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

99 **I**

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

104 *pizz.*

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

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

108 **J** *pizz.*

Db. *fff* *f*

Timp. *p* *ff* *fff*

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* *pp* *mf* *f*

Double Bass, Timpani

125

Db.

f mf f mf < f

Timp.

pp < mf mp pp < mf mp < mf

131

Db.

ff f ff

Timp.

p < f mf pp < mf p

133

Db.

f pp f

Timp.

137

Db.

< ff f ff f

Timp.

p f p < f

V.S.

Double Bass, Timpani

M

141

Db.

ff

3

3

3

Timp.

p < *f*

p < *f*

144

Db.

3

3

3

3

f

Timp.

3

pp < *mf*

148

Db.

ff > *mf*

Timp.

3

pp < *mf*

152

Db.

ff

f

mf

arco

Timp.

3

pp < *mf*

Double Bass, Timpani

156 N

Db. *pizz.*

Timp.

160

Db.

Timp.

165

Db. *pizz.*

Timp.

170

Db.

Timp.

175 O

Db.

Double Bass, Timpani

177

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

Timp. *p* < *f* > *p* < *f* > *mp*

185

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

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

189

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

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

194 **P**

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

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

200 **Q**

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

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

Double Bass, Timpani

205

Db.

Timp.

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

p < f *p < f* *p < f*

210

Db.

Timp.

>f *ff*

p < f

R

220

Db.

Timp.

f *ff*

pp < mf *p < f* *p < f* *p < f*

225

Db.

Timp.

f *mf* *ff*

pp < mf *pp < mf* *p < f* *p < f*

S

Double Bass, Timpani

229

Db.

Timp.

p < f *p < f* *p < f*

232 **T**

Db.

Timp.

f *ff*

p < f *p < f* *p < f*

235 **U**

Db.

Timp.

f < ff > mf arco

p < f *p < f* *p < f*

241

Db.

Timp.

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

p < f *mp < ff* *p < f* *mp < ff* *p < f* *mp <*

245 V

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

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

249 *arco*

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

Timp.
ff > mf *p < f* *ff*

252

Db. *fff*

Timp.
p *fff* *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

8 *pizz.* *mf* *f > mp* 5

18 **A** *f > mp* *mf* *f > mp* *mf* 4

28 *pizz.* *ff* *mf* *ff* *f* *arco* *ff* *mf* *pizz.*

35 **B** *ff* *mf* *ff* *> mf*

42 **C** *f* *f* *mf* *f >*

49 *mf* *f >* *f >* *mf* *f > mf* *f >* *mf* 5

59 **D** 2

61

Musical notation for measures 61-64. Measure 61 starts with a bass clef and a key signature of one flat. The music features a series of eighth notes with accents. Dynamic markings include *f* and *mf*.

65 **E**

Musical notation for measures 65-69. Measure 65 is marked with a box containing the letter 'E'. The music continues with eighth notes and accents. Dynamic markings include *f*, *ff*, *f*, and *mf*.

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

Musical notation for measures 70-76. Measure 70 is marked with a box containing the letter 'F' and the title 'Hail-fellow-well-met'. The music features eighth notes with accents. Dynamic markings include *mp*, *f*, *ff*, and *f*.

77

Musical notation for measures 77-82. Measure 77 is marked with a box containing the letter 'G'. The music continues with eighth notes and accents. Dynamic markings include *ff*, *f*, *mf*, and *f*.

83

Musical notation for measures 83-88. The music continues with eighth notes and accents. A dynamic marking of *f* is present at the end of the section.

89 **H**

Musical notation for measures 89-93. Measure 89 is marked with a box containing the letter 'H'. The music features triplets and accents. Dynamic markings include *mf* and *ff*. Performance instructions 'arco' and 'pizz.' are indicated.

94

Musical notation for measures 94-98. The music continues with triplets and accents. Dynamic markings include *mf*, *ff*, *mf*, *ff*, and *f*. Performance instructions 'arco' and 'pizz.' are indicated.

99 **I**

Musical notation for measures 99-104. Measure 99 is marked with a box containing the letter 'I'. The music features triplets and accents. Dynamic markings include *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, and *ff*. Performance instructions 'arco' and 'pizz.' are indicated.

105

Musical notation for measures 105-108. The music continues with triplets and accents. Dynamic markings include *mf*, *ff*, *f*, *ff*, and *fff*. Performance instructions 'arco' and 'pizz.' are indicated.

110 **J** pizz. arco

f *ff* *mf* *ff*

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

f *ff* *f* *ff* *f*

120 **L**

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

127

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

134

f *ff* *f*

139 **M**

ff *f* *ff*

143

f *ff*

147

f *ff* *mf*

152 arco

ff *f* *mf* *ff*

Double Bass

157 **N**

f *ff* *pizz.* *ff* *f* *ff*

166

f *ff* *pizz.* *f* *ff* *ff*

173 **O**

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

181

f *ff* *pizz.* *mf* *ff* *f* *ff* *f* *ff* *arco*

191 **P**

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

197

ff *f* *ff* *f* *ff* *f*

202 **Q**

ff *f* *ff* *f* *ff* *f*

209 **R**

ff *f* *ff* *f* *ff* *f*

220

f *ff* *f* *ff*

227 **S**

mf *ff*

232 **T**

U

Musical staff for measures 232-238. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and sixteenth notes with various dynamics including *f*, *ff*, and accents.

239

Musical staff for measures 239-245. The staff includes markings for *arco* and *pizz.* (pizzicato). Dynamics include *f*, *ff*, and *mf*. There are also accents and slurs.

246

V

Musical staff for measures 246-249. The staff features a variety of note values and dynamics including *ff*, *mf*, and *f*. It includes accents and slurs.

250

Musical staff for measures 250-253. The staff includes an *arco* marking and dynamics such as *ff*, *f*, and *fff*. It features a long slur across the final measures.

Timpani

98

I

7

108

J

K Hail-fellow-well-met

113

117

121 L

126

132

134

3

Timpani

138

138

p *f* *p* *f*

141 **M**

141 **M**

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

148

148

pp *mf* *pp* *mf*

156

156

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

161

161

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

166

166

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

173

173

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

180

180

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

189

189

p *f* *p* *f*

Timpani

194 **P**

Musical notation for measure 194, featuring a bass clef and a 3/4 time signature. The measure contains three groups of eighth notes, each marked with a '3' above it. The first group is marked *pp* < *mf*, the second *p* < *f*, and the third *p* < *f*. Each group is accented with a > symbol.

201 **Q**

Musical notation for measure 201, featuring a bass clef and a 3/4 time signature. The measure contains three groups of eighth notes, each marked with a '3' above it. The first group is marked *pp* < *mf*, the second *p* < *f*, and the third *p* < *f*. Each group is accented with a > symbol.

206

Musical notation for measure 206, featuring a bass clef and a 3/4 time signature. The measure contains two groups of eighth notes, each marked with a '3' above it, followed by a group of five eighth notes marked with a '5' above it. The first group is marked *p* < *f* and the second *p* < *f*. Each group is accented with a > symbol.

216 **R**

Musical notation for measure 216, featuring a bass clef and a 3/4 time signature. The measure contains four groups of eighth notes, each marked with a '3' above it. The first group is marked *p* < *f*, the second *pp* < *mf*, and the third *p* < *f*. Each group is accented with a > symbol.

223

Musical notation for measure 223, featuring a bass clef and a 3/4 time signature. The measure contains four groups of eighth notes, each marked with a '3' above it. The first three groups are marked *p* < *f*, and the fourth is marked *pp* < *mf*. Each group is accented with a > symbol.

227 **S**

Musical notation for measure 227, featuring a bass clef and a 3/4 time signature. The measure contains three groups of eighth notes, each marked with a '3' above it. Each group is marked *p* < *f* and accented with a > symbol.

231 **T**

Musical notation for measure 231, featuring a bass clef and a 3/4 time signature. The measure contains four groups of eighth notes, each marked with a '3' above it. Each group is marked *p* < *f* and accented with a > symbol.

235 **U**

Musical notation for measure 235, featuring a bass clef and a 3/4 time signature. The measure contains two groups of eighth notes, each marked with a '3' above it, followed by a group of two eighth notes marked with a '2' above it. The first group is marked *p* < *f* and the second *p* < *f*. Each group is accented with a > symbol.

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 $ff < fff$