

Fields: A Cantata for the Peaceful Rain

I — Overture

Willett / Leah

1 Adagio ♩ = 76

p

6

f

A

13

f *mp*

18

mf *f*

24

mf

29

mf

B

33

p

38

42

accel. poco a poco

46 *mp*

A *Ah* *mp*

T *Ah* *mp*

46 *mp*

C 50 **Maestoso** ♩ = 76 *mp*

S *Ah*

A *mf*

T *mf*

B *Ah* **Maestoso** ♩ = 76 *mp*

50 *mf*

54

S

Ah

A

Ah

T

Ah

B

Ah

54

58

S

Ah

A

Ah

T

Ah

B

58

62

S

A

T

B

mf

Ah

Ah

Ah

62

mf

66

S

A

T

B

Ah

Ah

66

mf

70

S Ah

A Ah

T Ah

B Ah

74

S Ah Ah *dim.*

A *dim.* Ah

T *dim.* Ah *dim.*

B

78

S *mp*
Ah

A *mp*
Ah

T *mp*
Ah

B

mf

D

82

S

A

T

B

Ah

82

86 *cresc.*

S Ah

A *cresc.* Ah

T *cresc.* Ah

B *cresc.*

90 *mf*

S Ah

A *mf* Ah

T *mf* Ah

B *mf* Ah

94 *dim.* *p*

S Ah

A *dim.* *p*

Ah

T *dim.* *p*

Ah

B *dim.* *p*

Ah

94 *p*

E (♩ = ♩)(♩ = 76)

98

S 7/8 3/4 7/8 2/4 7/8

A 7/8 3/4 7/8 2/4 7/8

T 7/8 3/4 7/8 2/4 7/8

B 7/8 3/4 7/8 2/4 7/8

(♩ = ♩)(♩ = 76)

98 *mp*

Musical score for measures 102-105. The piece is in a key with two flats (B-flat major or D-flat minor). The tempo is marked *mf*. The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The time signatures are 7/8, 3/4, 7/8, 4/4, and 7/8.

Musical score for measures 106-109. The tempo is marked *mp*. The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The time signatures are 7/8, 3/4, 7/8, 2/4, and 7/8. A *cresc. poco a poco* marking is present above the treble staff in measure 107.

Musical score for measures 110-113. The tempo is marked *f*. The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The time signatures are 7/8, 3/4, 7/8, 2/4, and 7/8.

Musical score for measures 114-117. The tempo is marked *mp*. The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The time signatures are 7/8, 3/4, 7/8, 4/4, and 2/4.

F (♩ = ♩) (♩ = 76)

Musical score for measures 118-121. The tempo is marked *legato*. The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The time signature is 2/4. A *Ped.* marking is present below the bass staff in measure 118.

122

sub. *f* *mp*

Musical score for measures 122-125. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamic markings include *sub. f* and *mp*.

126

sub. *f*

Musical score for measures 126-129. The right hand continues the melodic line, and the left hand maintains the accompaniment. A dynamic marking of *sub. f* is present.

130

mp

Musical score for measures 130-133. The right hand continues the melodic line, and the left hand maintains the accompaniment. A dynamic marking of *mp* is present.

134

cresc.

(*And.* to m. 149)

Musical score for measures 134-138. The right hand features a melodic line with slurs and ties, and the left hand provides a rhythmic accompaniment. A dynamic marking of *cresc.* is present. A tempo change instruction *(And. to m. 149)* is located at the bottom right.

139

f *mf* *dim. poco a poco*

Musical score for measures 139-142. The right hand features a melodic line with slurs and ties, and the left hand provides a rhythmic accompaniment. Dynamic markings include *f*, *mf*, and *dim. poco a poco*.

143 *mp* *p* *pp*

II — The Glistening Feathers of the Fern

G *Affettuoso* ♩ = 62 *p*

150 *mp* *p*

154 *poco rit.*

(Narration begins after the downbeat of measure 158)

"In the forest of the peaceful rain, the light poured in through veins of green, and the light surrounding the trees seemed like a silken case"

S *A tempo* *mf Solo*

158 *A tempo* *A tempo*

In the

166

S

for-est of the peace-ful rain the light poured in through veins of green and the

170

S

bark sur-rounding the trees seemed like a sil-ken case there were bou-quets of mush-rooms by the

poco rit. **Più mosso**

174

S

car-ven roots and the ground was lit by the glis-tening feathers of the fern

f

cresc.

177

S

no-thing could wi-ther and no-thing could burn in the for-est of the peace-ful rain

mf **3** *mp* **3** *rit.*

p *rit.*

(Narration between Movements II and III)

"All life woke in the soft and the green and jumped to the Cricket's call"

III — The Cricket's Call

H **Allegro con spirito** ♩. = 69

A *mf*

181

all_ life woke in the soft and the green and jumped to the Cric - ket's call__

Allegro con spirito ♩. = 69

mf

185

step - ping a side for the seeds in their time while the leaves fell down in the Fall__

The musical score is presented in two systems. Each system consists of a vocal line (marked 'A') and a piano accompaniment (marked 'H'). The vocal line is written in a treble clef with a 6/8 time signature, and the piano accompaniment is written in a grand staff (treble and bass clefs) with a 6/8 time signature. The key signature has two flats (B-flat and E-flat). The tempo is 'Allegro con spirito' with a quarter note equal to 69 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The first system covers measures 181 to 184, and the second system covers measures 185 to 188. The lyrics are written below the vocal line, with a blank line at the end of each phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, often using chords and arpeggios.

189 *f*

S all life a - woke in the soft and the green and jumped to the Cric - ket's call ___

A *f*

A all life woke in the soft and the green and jumped to the Cric - ket's call ___

T *f*

T all life woke in the soft and the green and jumped to the Cric - ket's call ___

B *f*

B all life a - woke in the soft and the green and jumped to the Cric - ket's call ___

189 *f*

Piano accompaniment for measures 189-202.

193

S step - ping a-side for the seeds in their time while the leaves fell down in the Fall

A

A step - ping a-side for the seeds in their time while the leaves fell down in the Fall

T

T step - ping a-side for the seeds in their time while the leaves fell down in the Fall

B

B step - ping a-side for the seeds in their time while the leaves fell down in the Fall

193

Piano accompaniment for measures 203-206.

197 *mf*

A all _____ life _____ a - woke life a - woke _____ life a - woke _____

197 *mp*

201 *mp*

S _____ life _____ a - woke in the soft and the green _____

A all life _____ life _____ a - woke life _____ a - woke in the soft and the green _____

T _____ life _____ a - woke in the soft and the green _____

B _____ life _____ a - woke in the soft and the green

201 *mp*

205 *f*

S all life a - woke in the soft and the green and jumped to the Cric - ket's call___

A all_ life woke in the soft and the green and jumped to the Cric - ket's call___

T all_ life woke in the soft and the green and jumped to the Cric - ket's call___

B all life a - woke in the soft and the green and jumped to the Cric - ket's call___

205 *f*

209

S step - ping a-side for the seeds in their time while the leaves fell down in the Fall

A step - ping a-side for the seeds in their time while the leaves fell down in the Fall

T step - ping a-side for the seeds in their time while the leaves fell down in the Fall

B step - ping a-side for the seeds in their time while the leaves fell down in the Fall

209



213 *mf*

Musical score for measures 213-218. The upper staff contains a vocal line with eighth-note patterns and slurs. The lower staff contains piano accompaniment with chords and moving lines. The dynamic marking *mf* is present.

219 *rit.*

Musical score for measures 219-224. The upper staff continues the vocal line. The lower staff features piano accompaniment. A *rit.* (ritardando) marking is present in measure 223.



Meno mosso ♩. = 58

225 *mp*

Musical score for measures 225-228. The tempo is marked **Meno mosso** with a quarter note equal to 58. The dynamic marking *mp* is present. The upper staff has a vocal line, and the lower staff has piano accompaniment.

229

Musical score for measures 229-232. The upper staff has a vocal line, and the lower staff has piano accompaniment.



A

233 *mf*

myr-i-ad-i-ty in the eyes in the trees that for a thou-sand years had watched the life at play

Musical score for measures 233-238. The dynamic marking *mf* is present. The upper staff contains the vocal line with lyrics. The lower staff contains piano accompaniment.

233

Musical score for measures 233-238. The upper staff continues the piano accompaniment. The lower staff continues the piano accompaniment.

237

A

cry - stal writ - ings on the cliffs were read by all at mid - day

241

p

245

mf

248

p

poco rit.

K

Meno mosso ♩. = 52

mp

252

A pri - sms flow - ers pat - terns in the pools bathed in

T *mf*

8 pri - sms from flow - ers made pat - terns in the pools a - light - ing spir - its bathed in

Meno mosso ♩. = 52

mf

252

255

A the dew wing - ed things u - pon the bree - zes blew

T the dew wing - ed things u - pon the bree - zes blew in the

255

poco rit.

258

A for - est of peace for - est of

T for - est of the peace - ful rain in the for - est of the peace - ful

258

poco rit.

261 **A tempo** *rit.*

A
rain

T
rain

261 **A tempo** *dim.* *rit.*

265 **Meno mosso** **Calando**

L **Tempo I** *mf*

269 *mf*

A
all_ life woke in the soft and the green and jumped to the Cric - ket's call__

T
all_ life woke in the soft and the green and jumped to the Cric - ket's call__

269 **Tempo I** *mf*

273 *mf*

S step - ping a - side_ for the seeds in their time while the leaves fell down in the Fall___

A step - ping a-side for the seeds in their time while the leaves fell down in the Fall___

T step - ping a-side for the seeds in their time while the leaves fell down in the Fall___

B while the leaves fell down in the Fall___ *mf*

277 *f*

S all life a - woke in the soft and the green and jumped to the Cric - ket's call___

A all_ life woke in the soft and the green and jumped to the Cric - ket's call___ *f*

T all_ life woke in the soft and the green and jumped to the Cric - ket's call___ *f*

B all life a - woke in the soft and the green and jumped to the Cric - ket's call___ *f*

281

S
step - ping a-side for the seeds in their time while the leaves fell down in the Fall____

A
step - ping a-side for the seeds in their time while the leaves fell down in the Fall____

T
step - ping a-side for the seeds in their time while the leaves fell down in the Fall____

B
step - ping a-side for the seeds in their time while the leaves fell down in the Fall____

281 *f*

285 *mp cresc. poco a poco*

S
all____ all____ life a - woke all____ all____ life a -

A
mp cresc. poco a poco
all life sang all life sang all____ life a - woke all life sang all life sang life a -

T
mp cresc. poco a poco
all life sang all life sang all____ life a - woke all life sang all life sang life a -

B
mp cresc. poco a poco
all life sang all life sang all____ life a - woke all life sang all life sang life a -

285 *mp cresc. poco a poco*

289 *f*

S
woke all all life a - woke all all life a -

A
woke all life sang all life sang all life a - woke all life sang all life sang life a -

T
8
woke all life sang all life sang all life a - woke all life sang all life sang life a -

B
woke all life sang all life sang all life a - woke all life sang all life sang life a -

289 *f*

293 *dim.* *mp*

S
woke

A
dim. *mp*
woke

T
8
dim. *mp*
woke

B
dim. *mp*
woke

293 *morendo*

Recitative

M **Adagio** *rit.* **Recitative** ♩ = 52

A tempo *mf* **Solo** *rit.*

A **6/4** **4/4** All life sang and wan-dered

T **6/4** **4/4** All life sang and wan-dered

Adagio **Recitative** ♩ = 52

A tempo *mf* *rit.* *rit.*

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

IV — All Life Sang

303 **Maestoso** ♩ = 72

S **4/4** *mp* at mid-day life at play at mid-day

A **4/4** *mp* at mid-day life at play at

T **4/4** *mp* at mid-day life at play at mid-day

B **4/4** *mp* at mid-day life at play at

Maestoso ♩ = 72
(Marimba)

303 *mf*

4/4 **4/4**

306

S life at play at mid-day life at play at mid-day life at play at mid-day life at play

A mid-day life at play at mid-day life at play at mid-day life at play at mid-day life

T life at play at mid-day life at play at mid-day life at play at mid-day life at play

B mid-day life at play at mid-day life at play at mid-day life at play at mid-day life

Detailed description: This block contains the musical score for measures 306 through 308. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: Soprano: "life at play at mid-day life at play at mid-day life at play at mid-day life at play"; Alto: "mid-day life at play at mid-day life at play at mid-day life at play at mid-day life"; Tenor: "life at play at mid-day life at play at mid-day life at play at mid-day life at play"; Bass: "mid-day life at play at mid-day life at play at mid-day life at play at mid-day life". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords.

309

S at mid day life at play at mid-day life at play at mid-day life at play at mid -

A at play at mid-day life at play at mid-day life at play at mid-day life at play

T at mid day life at play at mid-day life at play at mid-day life at play at mid -

B at play at mid-day life at play at mid-day life at play at mid-day life at play

Detailed description: This block contains the musical score for measures 309 through 311. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: Soprano: "at mid day life at play at mid-day life at play at mid-day life at play at mid -"; Alto: "at play at mid-day life at play at mid-day life at play at mid-day life at play"; Tenor: "at mid day life at play at mid-day life at play at mid-day life at play at mid -"; Bass: "at play at mid-day life at play at mid-day life at play at mid-day life at play". The piano accompaniment continues with similar eighth-note patterns in the right hand and chords in the left hand.

312 *mp* *mf*

S day bree-zes blew and in the dew the bree-zes blew and in the dew the bree-zes blew and

A *mp* *mf*
bree-zes blew in the dew bree - zes blew in the dew bree-zes blew in the dew

T *mp* *mf*
8 day bree - zes blew in the dew bree - zes blew in the dew bree - zes blew in

B *mp* *mf*
bree-zes blew in the dew bree - zes blew in the dew bree - zes blew in

mp *f*

315

S in the dew the bree-zes blew and in the dew the bree-zes blew and in the dew the bree-zes blew and in the dew

A bree-zes blew in the dew bree-zes blew in the dew bree - zes blew in the dew bree-zes

T the dew bree - zes blew in the dew bree - zes blew in the dew bree - zes blew in the dew bree-

B the dew bree - zes blew in the dew bree - zes blew in the dew bree - zes blew in the dew bree-

315

318

S the bree-zes blew and in the dew the bree - zes blew and in the dew the bree-zes blew and in the dew the bree-zes blew

A blew in the dew bree-zes blew in the dew bree-zes blew in the dew bree-zes blew in the

T - zes blew in the dew bree - zes blew in the dew bree-zes blew in the dew bree - zes blew

B - zes blew in the dew bree - zes blew in the dew bree-zes blew in the dew bree - zes blew

Detailed description: This block contains the musical score for measures 318-320. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef (S, A, T) and a bass clef (B). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "the bree-zes blew and in the dew the bree - zes blew and in the dew the bree-zes blew and in the dew the bree-zes blew" for Soprano; "blew in the dew bree-zes blew in the dew bree-zes blew in the dew bree-zes blew in the" for Alto; "- zes blew in the dew bree - zes blew in the dew bree-zes blew in the dew bree - zes blew" for Tenor; and "- zes blew in the dew bree - zes blew in the dew bree-zes blew in the dew bree - zes blew" for Bass. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

321

S and in the dew the bree-zes blew and in the dew the bree-zes blew and in the dew the bree-zes blew *p*

A dew bree-zes blew in the dew bree-zes blew in the dew bree-zes blew in the dew *p*

T in the dew bree-zes blew in the dew bree - zes blew in the dew bree - zes blew *p*

B in the dew bree-zes blew in the dew bree - zes blew in the dew bree - zes blew *p*

Detailed description: This block contains the musical score for measures 321-323. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef (S, A, T) and a bass clef (B). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "and in the dew the bree-zes blew and in the dew the bree-zes blew and in the dew the bree-zes blew" for Soprano; "dew bree-zes blew in the dew bree-zes blew in the dew bree-zes blew in the dew" for Alto; "in the dew bree-zes blew in the dew bree - zes blew in the dew bree - zes blew" for Tenor; and "in the dew bree-zes blew in the dew bree - zes blew in the dew bree - zes blew" for Bass. The piano accompaniment continues with the same rhythmic pattern as in the previous block, with a more active bass line in the final measure.

324

mp

Two staves of piano accompaniment. The upper staff features a rhythmic pattern of eighth notes with chords, while the lower staff provides a bass line with some grace notes. The dynamic marking *mp* is placed between the staves.

326

accel. poco a poco to next mvt.'s tempo

7
8

7
8

Two staves of piano accompaniment. The upper staff has a rhythmic pattern of eighth notes. The lower staff has a bass line. The dynamic marking *accel. poco a poco to next mvt.'s tempo* is written across the staves. The time signature changes from 7/8 to 8/8 at the end of the section.

attacca

V — Roses in the Hollow

N **Leggero** ♩ = 176

S

T

7
8

7
8

f

f

all the wing-ed things danced on the breeze sang from cas-tles in trees there were

all the wing-ed things danced on the breeze sang from cas-tles in trees there were

Two vocal staves, Soprano (S) and Tenor (T). Both staves are in 7/8 time and feature a melody with lyrics. The dynamic marking *f* is present at the beginning of each staff.

328

7
8

mf

Two staves of piano accompaniment. The upper staff has a melody with lyrics, and the lower staff has a bass line. The dynamic marking *mf* is placed between the staves. The time signature is 7/8.

332

S
Mar - ble Nymphs that bathed in the dew all the wing - ed things danced on the breeze _____

T
8
Mar - ble Nymphs that bathed in the dew all the wing - ed things danced on the breeze _____

332

336

S
all the wing-ed things danced on the breeze sang from cas-tles in trees there were

A
f
all wing-ed things they danced and Car - di-nals sang from cas-tles in trees

T
8
all things _____ danced _____ Car - di-nals sang from cas-tles in trees _____

B
f
all wing-ed things danced on the breeze sang from cas-tles in trees there were

336

340

S
Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze___

A
Car-di-nals sang___ from cas - tles in trees wing-ed things danced on the breeze___

T
8 Car-di-nals sang___ from cas - tles in trees wing-ed things danced on the breeze___

B
Mar - ble Nymphs that bathed in the dew___ wing-ed things danced on the breeze___

344

S
Ro - ses___ in the hol - low

A
mp Ro - ses___ in the hol - low

T
mp *cresc. poco a poco* Ro - ses___ in the hol - low

B
mp *cresc. poco a poco* Ro - ses___ in the hol - low

344
mp *cresc. poco a poco*

348 *mf* *f*

S
Ro - ses in the hol - low Ro - ses in the hol - low

A
Ro - ses in the hol - low Ro - ses in the hol - low

T
Ro - ses in the hol - low Ro - ses in the hol - low

B
Ro - ses in the hol - low Ro - ses in the hol - low



353

357

361

365

369

373

377

S *mf* Ro - ses_

A *mp* Ro - ses_ in the hol - low *mf* Ro - ses_

T *mp* *cresc. poco a poco* Ro - ses in the hol - low Ro - ses_

B *mp* *cresc. poco a poco* Ro - ses in the hol - low Ro - ses_

377

mp *cresc. poco a poco*

382

S
in the hol - low Ro - ses in the hol - low

A
in the hol - low Ro - ses in the hol - low

T
in the hol - low Ro - ses in the hol - low

B
in the hol - low Ro - ses in the hol - low

f

P

386

mp

cresc. poco a poco

390

(3+3+2+2+2)

393

f

395 *mf*

S
White Quartz and Col-um-bines _____ Ot-ters of the fields _____

A
White Quartz and Col-um-bines _____ Ot-ters of the fields _____

T
8 White Quartz and Col-um-bines _____ Ot-ters of the fields _____

B
White Quartz and Col-um-bines _____ Ot-ters of the fields _____

mf

398

S
_____ Fuch-sia Dan-cers _____

A
_____ Gar-net beds Fuch-sia Dan-cers _____

T
8 _____ Dan-cers _____

B
_____ Dan-cers _____

398

401

S
Mar-ble Nymphs in the Dra - gon - fly pools

A
Mar-ble Nymphs in the Dra - gon - fly pools

T
8
Mar-ble Nymphs in the Dra - gon - fly pools

B
Mar-ble Nymphs in the Dra - gon - fly pools

404

f

407

Q

410

412 *mf*

S and E - - - - - grets

A *mf*
small Bears and E - - - - - grets

T *mf*
small Bears E - - - - - grets

B *mf*
small Bears E - - - - - grets



The piano accompaniment for measures 412-414 features a rhythmic pattern of eighth notes in the right hand, with a steady bass line in the left hand. The dynamics are marked *mf*.

415

S A-gate Globes and Cran - ber - ry Mos - ses

A A-gate Globes and Cran - ber - ry Mos - ses

T A-gate Globes Cran - - -

B A-gate Globes Cran - - -



The piano accompaniment for measures 415-417 continues with the same rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamics are marked *mf*.

418

S
paws and

A
paws and

T
ber - ry Mos - ses

B
ber - ry Mos - ses

418

421

S
whis - kers Ber - ry Fox - es

A
whis - kers Ber - ry Fox - es

T
whis - kers Ber - ry

B
whis - kers Ber - ry

421

424 *mp*

S
Ro-ses in the hol-low Ot-ters of the fields

A *mp*
Gar-net beds Ro-ses in the hol-low Fuch-sia Dan-cers Ot-ters of the fields

T *mp*
Fox - es Gar-net beds Ro-ses in the hol-low Fuch-sia Dan-cers Ot-ters of the fields

B *mp*
Fox - es Gar-net beds Ro-ses in the hol-low Fuch-sia Dan-cers Ot-ters of the fields

424 *mp*

427 *cresc. poco a poco*

S
Ber - ry Fox-es A - gate Globes White Quartz and

A *cresc. poco a poco*
paws and whis-kers Ber - ry Fox-es Bears and E - grets White Quartz and Col-lum bins

T *cresc. poco a poco*
paws and whis-kers Ber - ry Fox-es Bears and E-grets A - gate Globes Ro-ses in the hol-low

B *cresc. poco a poco*
paws and whiskers Ber - ry Fox-es Bears and E - grets Gar-net beds Ro-ses in the hol-low

427 *cresc. poco a poco*

430

S Col-lum-bines _____ A - gate

A _____ Ot-ters of the fields _____ A - gate

T Fuch-sia Dan-cers Ot-ters of the fields paws and whis-kers Ber - ry__Fox-es Bears and E - grets A - gate

B Fuch-sia Dan-cers Ot-ters of the fields paws and whis-kers Ber - ry Fox-es Bears and E - grets A - gate

430

433

S Globes _____

A Globes _____

T Globes _____

B Globes _____

433

R

439 *mp*

S all the wing-ed things danced on the breeze sang from cas-tles in trees there were

A *mp*
all wing-ed things they danced and Car-di-nals

439 *mp*

443

S Mar-ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze_____

A sang from cas-tles in trees Car-di-nals sang and bathed in the dew

T *mp*
8 all things_____ danced Car-di-nals sang from cas-tles in trees_____

B *mp*
all wing-ed things danced on the breeze

443

447

S all the wing-ed things danced on the breeze sang from cas-tles in trees there were

A wing-ed things danced on the breeze_____ all wing-ed things they danced and Car-di - nals

T Car - di - nals sang_ from cas - tles in trees wing-ed things danced on the breeze_____

B sang_ from cas - tles in trees there were Mar - ble Nymphs that bathed in the dew_____

447

451

S Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze_____

A sang from cas - tles in trees Car - di - nals sang_ and bathed in the dew

T all things_____ danced Car-di-nals sang from cas - tles in trees_____

B wing-ed things danced on the breeze_____ all wing-ed things danced on the breeze

451

455 *cresc. poco a poco*

S all the wing-ed things danced on the breeze sang from cas - tles in trees there were

cresc. poco a poco

A wing-ed things danced on the breeze _____ all wing-ed things they danced and Car-di - nals

cresc. poco a poco

T Car - di - nals sang _____ from cas - tles in trees _____ wing-ed things danced on the breeze _____

cresc. poco a poco

B sang from cas - tles in trees there were Mar - ble Nymphs that bathed in the dew _____

455

cresc. poco a poco

459

S Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze _____

A sang from cas - tles in trees Car - di - nals sang _____ and bathed in the dew

T all things _____ danced Car-di-nals sang from cas - tles in trees _____

B wing-ed things danced on the breeze _____ all wing-ed things danced on the breeze

459

S

463

sempre cresc. poco a poco

S all life sang all life sang _____

sempre cresc. poco a poco

A wing-ed things danced on the breeze _____ all life sang

sempre cresc. poco a poco

T Car - di - nals sang from cas - tles in trees wing-ed things danced on the breeze _____

sempre cresc. poco a poco

B sang from cas - tles in trees there were Mar - ble Nymphs that bathed in the dew _____

463

467

S all life sang in the fields _____

A all life sang _____ all life sang

T all life sang all life sang _____

B wing - ed things danced on the breeze _____ all life sang

467

471

S
all life sang all life sang

A
in the fields all life sang

T
all life sang in the fields

B
all life sang all life sang



475

S
all life sang in the fields

A
all life sang in the fields

T
all life sang in the fields

B
in the fields in the fields



Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves. Each staff begins with a measure number of 479 and a dynamic marking of *f*. The vocal lines feature long, sustained notes with fermatas, indicating a powerful and sustained vocal entry.

Piano accompaniment for measures 479-482. The right hand features a melodic line with eighth-note patterns and triplets, while the left hand provides a harmonic accompaniment with sustained chords.

Piano accompaniment for measures 483-486. The right hand continues with a melodic line, and the left hand features a more active bass line with eighth-note accompaniment.

Piano accompaniment for measures 487-490. The right hand has a melodic line, and the left hand features a steady eighth-note accompaniment.

Piano accompaniment for measures 491-494. The right hand has a melodic line, and the left hand features a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

VI — Eyes in the Trees

T Moderato ♩ = 120

495

mp *molto legato* *poco rit.*

499

A tempo

A tempo

503

A tempo

507

A tempo

511

poco rit.

U

515

A tempo

Musical notation for measures 515-518. The piece is in a minor key. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with dotted half notes and quarter notes. Time signatures are 7/8, 3/4, 7/8, 2/4, and 7/8.

519

Musical notation for measures 519-522. The right hand continues the melodic line with eighth notes and slurs. The left hand accompaniment includes dotted half notes and quarter notes. Time signatures are 7/8, 3/4, 7/8, 2/4, and 7/8.

523

Musical notation for measures 523-526. The right hand continues the melodic line with eighth notes and slurs. The left hand accompaniment includes dotted half notes and quarter notes. Time signatures are 7/8, 3/4, 7/8, 2/4, and 7/8.

527

Musical notation for measures 527-531. The right hand continues the melodic line with eighth notes and slurs. The left hand accompaniment includes dotted half notes and quarter notes. Time signatures are 7/8, 3/4, 4/4, 4/4, 2/4, and 7/8.

532

Musical notation for measures 532-535. The right hand continues the melodic line with eighth notes and slurs. The left hand accompaniment includes dotted half notes and quarter notes. Dynamic markings *mf* and *dim.* are present. Time signatures are 7/8, 3/4, 4/4, 4/4, 2/4, and 4/4.

536

Musical notation for measures 536-539. The right hand continues the melodic line with eighth notes and slurs. The left hand accompaniment includes dotted half notes and quarter notes. Dynamic markings *poco rit.*, *mp*, and *rit.* are present. Time signatures are 2/4, 4/4, 4/4, 7/8, 2/4, and 7/8. The piece concludes with a double bar line.

V

540 **A tempo**
mp *poco rit.*

544 **A tempo**
mf **Soli**

White Trout sank to the

544 **A tempo**

548 low - - - er pools

548

552 eve - - - ry cave held a

552

556

A

Deer

poco rit.

560

A

A tempo

eve - - - - - ry crag held the

A tempo

564

A

Dra - - - - - gon's eye

568

A

Geese fell a - way on the

cresc.

572

A

wind.

cresc.

576

A

f

dim.

mf

dim.

580

A

rit.

rit.

rit.

rit.

rit.

rit.

W

585 *mp* **Andante** ♩ = 76 *rit.*

S Her-ons clus - tered White Trout sank to low - er pools

A *mp* **Melody** Her-ons clus - tered White Trout sank to low - er pools

T *mp* clus - tered White Trout sank to low - er pools

B *mp* clus - tered White Trout sank to low - er pools

585 **Andante** ♩ = 76 *mp* *rit.*

589 **A tempo** *poco accel.* *rit.*

S mush-rooms grew to mem - or - ies and Geese fell a - way on the wind

A mush-rooms grew to mem - or - ies and Geese fell a - way on the wind

T mush-rooms grew to mem - or - ies and Geese fell a - way on the wind

B mush-rooms grew to mem - or - ies and Geese fell a - way on the wind

589 **A tempo** *poco accel.* *rit.*

Più mosso ♩ = 88

592 *mf*

S crags held the Dra - gon - fly caves held the Deer

A crags held the Dra - gon - fly caves held the Deer

T crags held the Dra - gon - fly caves held the Deer

B crags held the Dra - gon - fly caves held the Deer

592 *mf*

596

S leaves left swift - ly for the ground eyes in the trees closed in sleep

A leaves left swift - ly for the ground eyes in the trees closed in sleep

T leaves left swift - ly for the ground eyes in the trees closed in sleep

B leaves left swift - ly for the ground eyes in the trees closed in sleep

596

600 *rit. poco a poco*

S
i - cy winds blew cold and deep

A
i - cy winds blew cold and deep

T
i - cy winds blew cold and deep

B
i - cy winds blew cold and deep

600 *rit. poco a poco*

X

604 **Tempo I**

mp

608 *mp*

S *mp*
White Trout sank to the

A *mp*
White Trout sank to the

T *mp*
White Trout sank to the

B *mp*
White Trout sank to the

608

612

S
low - - - - er pools

A
low - - - - er pools

T
low - - - - er pools

B
low - - - - er pools

612

616

S
eve - - - - - ry cave held a

A
eve - - - - - ry cave held a

T
eve - - - - - ry cave held a

B
eve - - - - - ry cave held a

616

620 *poco rit.*

S
Deer

A
Deer

T
Deer

B
Deer

620

624 **A tempo**

S
eve - - - - - ry crag held the

A
eve - - - - - ry crag held the

T
eve - - - - - ry crag held the

B
eve - - - - - ry crag held the

624 **A tempo**

628

S
Dra - - - - - gon's eye

A
Dra - - - - - gon's eye

T
Dra - - - - - gon's eye

B
Dra - - - - - gon's eye

628

632

S
Geese _____ fell _____ a - way _____ on the _____

A
Geese _____ fell _____ a - way _____ on the _____

T
Geese _____ fell _____ a - way _____ on the _____

B
Geese _____ fell _____ a - way _____ on the _____

632

636 *cresc. poco a poco*

S
wind _____ in the _____

A
wind _____ in the _____

T
wind _____ in the _____

B
wind _____ in the _____

636 *cresc. poco a poco*

636

641 *f* *dim.* *poco rit.*

S for - - - - est of the peace - ful

A for - - - - est of the peace - ful

T for - - - - est of the peace - ful

B for - - - - est of the peace - ful

641 *f* *dim.* *poco rit.*

A tempo *rit.* *p* *approx. 8"*

S rain

A rain

T rain

B rain

646 *A tempo* *rit.* **repeat with varying speed and dynamic**

VII — Unguarded Dreams Have Visitors

Y

650 **Lento** ♩ = 69

mp

654

658

662

666 **Più mosso** ♩ = 72

mf

670

Musical score for measures 670-673. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with quarter and eighth notes. There are dynamic markings of *mp* and *dim. poco a poco* in the bass staff.

674

Musical score for measures 674-677. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with quarter and eighth notes. There are dynamic markings of *mp* and *dim. poco a poco* in the bass staff.

678

Musical score for measures 678-681. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with quarter and eighth notes. There are dynamic markings of *mp* and *dim. poco a poco* in the bass staff.

682

Musical score for measures 682-685. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with quarter and eighth notes. There are dynamic markings of *mp* and *dim. poco a poco* in the bass staff.

Z Allegro ♩ = 100

685 *p*

S one by one Bees to a hive came a

A one by one Bees to a hive came a

T one by one Bees to a hive

B one by one Bees to a hive

685 Allegro ♩ = 100

689 *mf*

S strange in - va - der march - ing on seas of ev - en - ess and

A strange in - va - der march - ing on seas of ev - en - ess and

T came a strange in - va - der march - ing on seas of ev - en - ess and

B strange in - va - der march - ing on seas of ev - en - ess and

689

693

S
God mak-ing death wave u-pon the grass

A
God mak-ing death wave u-pon the grass

T
God mak-ing death wave u-pon the grass

B
God mak-ing death wave u-pon the grass

693

697 *f*

S
foul pit - i - less and with a gun they came

A
foul pit - i - less and with a gun they came

T
foul pit - i - less and with a gun they came

B
foul pit - i - less and with a gun they came

697 *f*

699 *ff* **attacca**

S and were a - flame with the fuel of blood - shed

A and were a - flame with the fuel of blood - shed

T flame fuel of blood - shed

B and were a - flame with the fuel of blood - shed

699 *ff* **attacca**

AA

702 *mp*

S through-out the for - est

A through-out the for - est

T through-out the for - est

B through-out the for - est

702 *mp* *fp* *fp*

705 *cresc. poco a poco next 9 bars*

S
tor - ment made ring - ed or - bits in air one by one ar - rows long and

A
tor - ment made ring - ed or - bits in air one by one ar - rows long and

T
tor - ment made ring - ed or - bits in air one by one ar - rows long and

B
tor - ment made ring - ed or - bits in air one by one ar - rows long and

708

S
wick - ed for those who stood ra - ther than run all with in - tent the same

A
wick - ed for those who stood ra - ther than run all with in - tent the same

T
wick - ed for those who stood ra - ther than run all with in - tent the same

B
wick - ed for those who stood ra - ther than run all with in - tent the same

708 *fp* *cresc. poco a poco*

711

S sav-age be-neath the rain find-ing re-lief in the pain of a-no-ther__

A sav-age be-neath the rain find-ing re-lief in the pain of a-no-ther__

T sav-age be-neath the rain find-ing re-lief in the pain of a-no-ther__

B sav-age be-neath the rain find-ing re-lief in the pain of a-no-ther__

714 **ff**

S beast

A **ff** beast

T **ff** beast

B **ff** beast

714 **ff** *mp*

716 *mp* repeat with varying speed

S ee

A ee

T ee

B ee

716

VIII — Invasion

BB Allegro con fuoco ♩ = 100

718 *fp* *mf* *fp* *mf*

S cage cage

A *f* Solo (caged and of the cage)

gli altri *fp* *mf* *fp* *mf*

T cage cage

B cage cage

718 Allegro con fuoco ♩ = 100

f

721 *fp* cage one by one they came *fp*

(came the an gry cap - tains) *fp* cage one they came *fp*

8 cage one by one they came *fp*

8 cage one by one they came *fp*

724 *mf* *f* *fp* *mf*

they came

Solo f (from the seas of cir cuits and wheels) *f* (Where the

mf they came *fp* *mf*

mf they came *f* *fp* *mf*

mf they came *f* *fp* *mf*

724 they came

727 *f fp mf*

S they came

A sprin-kl-ers make the dew) — they came

T they came

B they came

727 *mf fp*

730 *mp f (quick inhalations)*

S ah ga ha ga ha ga ha

A *gli altri mp f* ah ga ha ga ha ga ha
Solo (quick inhalations)

T *mp f (quick inhalations)* ah ha ga ha ga ha ga

B *mp f (quick inhalations)* ah ha ga ha ga ha ga

730 *f*

733

S
ga ha ga ha ga ha ga ga

A
ga ha ga ha ga ha ga ga

T
ha ga ha ga ha ga ga ga

B
ha ga ha ga ha ga ga ga

733

ff *mf*

CC

736

S
fp ————— *mf* *fp* ————— *mf*
rage rage (ogg-ling laugh-ing) rage (them - selves en raged)

A
fp ————— *mf* *fp* ————— *mf*
rage rage

T
fp ————— *mf* *fp* ————— *mf*
rage rage

B
fp ————— *mf* *fp* ————— *mf*
rage rage

736

f

f

740 *fp* *fp* *mf* *f*

S rage one by one they came they

A rage one they came (kings of the beasts) they

T rage one by one they came they

B rage one by one they came they

744 *fp* *mf* *f* *fp* *mf*

S came (ma - rauders of the fields) they came

A came they came

T came they came

B came they came

748 *mp* *f*

S ah ga ha ga ha ga ha

A *gli altri mp* *f* ga ha ga ha ga ha

Solo ah

T *mp* *f* ha ga ha ga ha ga

B *mp* *f* ha ga ha ga ha ga

751

S ga ha ga ha ga ha ga

A ga ha ga ha ga ha ga

T ha ga ha ga ha ga ga

B ha ga ha ga ha ga ga

ff

DD

754

S

A

T

B

754

f

756

S

A

T

B

mf

one by one by one by one

mf

one by one by one by one

mf

one by one by one by one

mf

one by one by one by one

756

mf

758

S

A

T

B

758

760

S

A

T

B

mf *f*

one by one by one by one

mf *f*

one by one by one by one

mf *f*

one by one by one by one

mf *f*

one by one by one by one

760

S
A
T
B

762 *p*

762 *mp*

765 *p*

EE

S
A

768 *mf* *p* *mf*

wah wah ah - o

768 *f* *mp*

771

T *p* *mf* *p* *mp* *f*
wah wah wah

B *p* *mf* *p* *mp* *f*
wah wah wah

771

f *mf* *ff*

774

A *mf*
jeers

T *mf*
jeers

B *mf*
jeers

774

f

777 *f*

S na - ked na - ked na - ked *sub. mp*

A jeers jeers jeers jeers

T na - ked na - ked na - ked *sub. mp*

B jeers jeers jeers

777 *sub. mp*

780 *mp*

S jeers they

A they

T jeers they

B they

780

FF

783 *fp* *mf* *f* *fp* *mf* *f*

S came they came they

A *fp* *mf* *f* *fp* *mf* *f*

came *Solo* (fac-es set in jeers) *f* *gli altri* they came they (Sa-tyr hands were clap - ping)

T came they came they

B came they came they

783 *f*

787 *fp* *fp* *mf* *fp* *mf* *f* *f* *f*

S came caged and of the cage the

A came of the cage *Solo* (bru-tal dan - ces) *f* *gli altri* the

T came caged and of the cage the

B came caged and of the cage the

787 *mf* *f*

791 *fp* — *mf* *fp* — *mf*

S cage the cage

A cage (na - ked fears) the cage

T cage the cage

B cage the cage

791 *mp* — *fp*

795 *mp* *f*

S ah ga ha ga ha ga ha

A *gli altri* *mp* *f* ga ha ga ha ga ha

Solo ah

T ah ha ga ha ga ha ga

B ah ha ga ha ga ha ga

795 *mp* *f*

798

S ga ha ga ha ga ha ga ga

A ga ha ga ha ga ha ga ga

T ha ga ha ga ha ga ga ga

B ha ga ha ga ha ga ga ga

798

ff

GG

801

S

A

T

B

801

f

803 *mf*

S one by one by one by one

A one by one by one by one

T one by one by one by one

B one by one by one by one

803

805

S

A

T

B

805

(Narration begins after the downbeat of measure 809)

**"What pleasure gains the killer from the arrow?
What grinding muscle brings the smile?
What beauty shall the blade to sever, in this ballet for the vile?"**

807 *mf* *f* **attacca**

S *mf* *f* **3/4**
one by one by one by one

A *mf* *f* **3/4**
one by one by one by one

T *mf* *f* **3/4**
one by one by one by one

B *mf* *f* **3/4**
one by one by one by one

807 **attacca** **3/4**

IX — The Brutal Ballet

HH

810 **Macabre** $\text{♩} = 52$

mp

818 *p*

826

mf

Musical score for measures 826-833. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking is mezzo-forte (*mf*).

834

mp

Musical score for measures 834-841. The right hand continues the melodic development with some rests, and the left hand maintains a steady accompaniment. The dynamic marking is mezzo-piano (*mp*).

||

842

mp *cresc. poco a poco*

Musical score for measures 842-847. The right hand features a more active melodic line with eighth notes. The left hand accompaniment is consistent. The dynamic marking is mezzo-piano (*mp*) with a *cresc. poco a poco* instruction.

848

f

Musical score for measures 848-853. The right hand has a more complex melodic line with triplets. The left hand accompaniment includes triplets. The dynamic marking is forte (*f*).

854

p

Musical score for measures 854-859. The right hand features a melodic line with triplets. The left hand accompaniment includes triplets. The dynamic marking is piano (*p*).

860

cresc. poco a poco

Musical score for measures 860-865. The right hand continues with triplets in the melody. The left hand accompaniment includes triplets. The dynamic marking is *cresc. poco a poco*.

865

4/4

JJ

869

ff *mf* *f* *mp*

Ped. Ped. Ped. sim.

875

880

S *f* Blood Ber-ry Mos-es *mf* slew a dan-cer

A *f* BloodBer-ry Mos-es *mf* slew a dan-cer

T *f* Blood Ber-ry Mos - ses *mp* *mf* slew a dan - cer *p*

B *f* BloodBer-ry Mos - es *mp* *mf* slew a dan - cer *p*

880

886 *mp*

S
jaws and his - ses

A
jaws and his - ses

T
jaws and his - ses

B
jaws and his - ses

886 *mp*

KK

891 *f* *mp* *mf*

S
Mag-gotGlobes scream in the fields

A
Mag-gotGlobes screamin the fields

T
Mag - got Globes scream in the fields *p*

B
Mag - got Globes scream in the fields *p*

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

897 *mp*

S dance as you weep

A *mp* dance as you weep

T *mp* dance as you weep

B *mp* dance as you weep

897 *mp*

902

A da - - - -

T *8* da - - - -

902 *mp*

908 *mf* *dim. poco a poco*

S dance as you weep

A *mf* *dim. poco a poco*
- - - nce dance as you

T *mf* *dim. poco a poco*
- - - nce dance as you

B *dim. poco a poco*
dance as you weep

908 *mf* *dim. poco a poco*

914 *rit. poco a poco*

S *p*

A weep *p*

T weep *p*

B *p*

914 *rit. poco a poco*

X — The Dragon's Eye

LL Andante $\text{♩} = 63$

918

mf

922

p.

926 **Solo** *mf*

A

crag's held the Dra-gon's eye White Trout stank from low - er pools

mp

930

A

cry - stal writ-ings dimmed u-pon the cliffs with none to read at mid-day

mp

MM

934

940

A 946 *mf*

eyes in the trees closed to weep to the e-choes of a Cric-ke't's call

946

A 950 *f*

but small things blaze__ too quick-ly__ from view__ fall__ too__ ea - si-ly__

950 *mf*

954

A

too quick - ly are si - lent

(Narration: the following is distributed over bars 958-961)
So, bored with the ballet, the vile left the dance - one by one, as a bee to a hive

958

p *mp* *mf* *f*

NN

962

S

A

Ah Ah

mf

Solo

A

f

cur-rents of blood on the Quartz sea took the an - gry cap-tains home

mf

T

8

Ah Ah

mf

B

Ah Ah

962

966 *mp* *mf*
S A Ah

Solo A *f*
past the Mar - ble Nymphs drowned in the pools

T *mp* *mf*
8 Ah

B *mp* *mf*
Ah

966
Piano accompaniment for measures 966-970, including a 5-measure phrase.

970 *mf* *mf*
S A Ah Ah

Solo A *f*
past the boot prints in the sod past the dried seas of e - ven - ness and God

T *mf* *mf*
8 Ah Ah

B *mf* *mf*
Ah Ah

970
Piano accompaniment for measures 970-974, including a 3-measure phrase.

rit. *subito allargando*
mp

974

S
A
Ah

Solo
A
mf
from the for - est of the peace - ful rain

mp

T
8
Ah

mp

B
Ah

974

mp
subito allargando

rit.

FINE

(Narration begins soon after the final chord has ended)

**In the forest of the peaceful rain
there were those who sat to listen, to wait...
And the streams seemed a little less dazzling as they danced.**

**Winged things felt a heavy breeze,
and discontent sang uneasy songs of many wrongs and many worlds.**

**The hummingbird stayed closer to the trees
in the forest of the peaceful rain...**