

**Daniel Pesca**  
**NOCTURNES**

Song cycle for tenor and seven instruments

Poetry by  
**IRVING FELDMAN**

FOR PERUSAL ONLY

2019

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## Nocturnes

*For the Zohn Collective, Zach Finkelstein, and Tim Weiss, with affection and admiration  
Commissioned with support from the National Endowment for the Arts*

### Premiere performances:

Wednesday, October 16th, 2019	Oberlin College
Friday, October 18th, 2019	Cleveland Museum of Art
Sunday, October 20th, 2019	International House at the University of Chicago

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### PROGRAM NOTE

*Nocturnes* is a setting of four poems by Irving Feldman, composed in 2019 for tenor Zach Finkelstein and the Zohn Collective. The cycle brings together poems that span several decades of the poet's career, unified by their nocturnal imagery. The varied structures and poetic techniques of the individual poems compelled me to approach each setting differently. The first song responds to the changing imagery of its three stanzas, represented as three distinct musical landscapes that the tenor windingly navigates. This is the broadest canvas of the cycle. The concise second song pivots between the miniaturized, delicate world of insects and the gently swaying motion characteristic of lullabies. The third song is a continuous process of acceleration and intensification punctuated by a repeated refrain: "And the new night was newer." The final song is the most aria-like, setting a florid vocal line against often austere music for the ensemble. Although its poem is rather brief, the setting is expansive, with sizable stretches of music for instruments alone acting as a frame for the text.

While the hues of the poems and, hence, of the music are prevalently dark, I do not think of this work as dark in the sense of moody, disconsolate, or despairing. Rather, night in these poems is often rapturous, or enchanted, or an occasion to reflect upon our dearest memories. Hence, brilliant light pierces the darkness in the first and third poems, and accompanies the lone speaker of the fourth poem. The heat, warmth, and glow of human connection—uninterrupted by darkness or even death—suffuses this poetry and has inspired my music. I am eternally grateful to Irving for the opportunity to set his words, which are precious to me.

— *Note by Daniel Pesca*

## **INSTRUMENTATION**

Solo Tenor

Flute

Clarinet in B-flat (doubling Bass Clarinet in Song IV)

Vibraphone

Guitar

Piano

Violin

Cello

## **APPROXIMATE DURATIONS**

I. 5'50"

II. 2'35"

III. 3'30"

IV. 5'45"

TOTAL: about 18'

## **PERFORMANCE NOTE**

The second song should follow the first after just a few seconds of silence. Similarly, the final song should follow the third after a few seconds of silence. The break between the second and third song should be longer.

### **I. *La Notte* (The Medici Chapel)**

With you I am falling  
In the blackest rose where shadow-petal  
On petal of shadow is laid, to deeper  
Darkness leading, falling  
Falling with you  
And denial sinks on remorse  
In the forgotten hour dropping,  
And absence swallows out the light  
Falling with you  
In the heart of dying  
Blackest center of blackest rose:  
Sleeping I am with you  
In perpetual falling poised—

For my eye is on the flame.  
I am its gathered darkness, the world is  
Exceeding light, and light of light, And of that light is still light,  
And light unloosed and light unending.

I ride out with you along the riverside  
At dawn; in the damp marsh I hold the horse,  
Speaking in your ear my news  
Of the journey. I am your frosty  
Breathing, the ground of your walking,  
The listening companion, now a bridge  
And now an abyss; like the winter's sun  
I move with you, in the crackling forest,  
Where the white birds sing.

### **II. *Petite Berçeuse***

Dark-time. The little ones like bees  
Have stolen the light, packed it away  
In their healthy mandibles and gone off.  
Rest, little soul, of your lithe cunnings,  
Of your tattling tattoo undressed. They  
Have taken the daylight in their keeping;  
Safe in the hive, hidden, it will not chide  
You if you are silent. At last, listen:  
Under the fallow sad song of your neighbor's  
Life, or the blood waltzing in your ear:  
Dispossessed, uncharming, enormous  
Bodies approach; they wish to fulfill you.

### III. The New Night

When the night arrived supreme  
Over the empty place,  
Safe in death hiding,  
You went on denying,  
But, Let there be light! said  
Your eyes with desire,  
And there *was* light,  
Light without color,  
And the new night was newer.

Will the night arrive, asked  
Your tongue, that I may greet it?  
And the little light was there,  
Bespoken and a danger,  
Very little  
And a star,  
And the new night was newer.

Has the night come? said  
Your body, I wish to arise.  
And you arose,  
A little way,  
And were the light  
And the danger,  
Little light without color.  
And the new night was newer.

### IV. Lullaby to Two Growing Old

For you alone under the eaves  
At nightfall I sing these few black notes,  
Which then become a sky and go like leaves  
Under your lids, upon your throats—

For you alone. For you alone  
My fretting wings trace in a little night,  
The little night where all your years are one  
And I am alone but for your light

To which I sing—for you alone.  
I have come close again to watch your sleep;  
Now that you are old and children of your son,  
Slowly toward you my years creep. And I weep,  
Under the eaves for you alone.

SCORE IN C

For the Zohn Collective, Zach Finkelstein, and Tim Weiss, with affection and admiration  
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# NOCTURNES

## I. La Notte (The Medici Chapel)

Daniel Pesca (2019)  
Poetry by Irving Feldman

Gently flowing, hazy  
♩=60-63

Flute  
pp  
5  
p  
5  
pp  
mp  
5  
pp

Clarinet in Bb  
pp  
5  
pp  
mp  
pp

Tenor  
mf, espr.  
p  
With you I am fal - ling fal -

Guitar

Vibraphone  
ppp  
5  
p  
pp  
mp  
5  
pp

Piano  
pp  
p  
pp  
p  
mp  
pp  
5  
pp  
5  
pp  
sos ped.

Violin  
pp  
5  
pp

Violoncello  
pp  
5  
pp  
5  
pp

Fl. *pp* *mf* *pp* *mp*

Cl. *mf* *p* *mp* *pp*

Tenor  
ling fal - ling in the blac - kest\_ rose Where sha-dow pe-tal on pe - tal of sha-dow is laid to

Gtr.

Vib. *pp* *pp* *pp* *mp*

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

Vln. *mf* *p* *pp* *mp*

Vc. *mf* *p* *mp* *pp* *mp*

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10

Fl. *f* *mp* *pp* *mp* *p*

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

Tenor *f* *p* *mf* *mp*  
 dee-per dark - ness lea - ding lea - - ding fal - ling, fal - ling fal - ling with you and de-

Gr. *mp*

Vib. *f* *p* *pp* *mf* *p* *pp*

Pno. *f* *p* *pp* *mp* *mf* *p* *legatissimo*  
 employ pedal liberally

Vln. *f* *p* *pp* *mp* *pp*

Vc. *f* *pp* *mf* *p*



15

Fl. *pp* *ppp*

Cl. *ppp*

Teno. *pp*  
ni - al sinks on re - morse in the for - got - ten ho - ur drop - ping

Gtr. *pp*  
play harmonics  
in relief, bell-like  
*poco marc.*

Vib. *pp*  
shadowing the guitar  
*ped.*

Pno. *pp, trance-like, very even*

Vln. *ppp*

Vc. *ppp*

20

rit. . . . . **Back in time**  
♩ = 60-63

Fl. *ppp* *pp* *ff*

Cl. *ppp* *pp*

Tenor  
and ab - sence      swal - lows out the light.

Gr. (not harmonics here) *pp*

Vib. *ppp* *pp* *ff*

Pno. *pp* *pp* *ff*

Vln. *pp* *pp* *ff*

Vc. *pp* *pp* *ff*

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25

Fl. *mp* *p* *f* *pp* *p*

Cl. *mp, espr.* *f* *pp*

Tenor *f* *f* *p*  
Fal - - - ling fal - ling with you in the heart of dy - - - ing

Gr. - - -

Vib. *mp* *pp*

Pno. *mp* *pp* *f* *pp*  
sos ped.

Vln. *pp*

Vc. *mp* *f* *p*

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28

Fl. *mf* *p*

Cl. *mp* *pp*

Tenor *mf* *p* *pp*  
Black - est cen - ter of black - est rose. Slee - ping I am with you in per -

Gr. *p*, very lightly in relief  
play harmonics

Vib. *mf* *p* *pp*

Pno. *mf* *p* *pp*

Vln. *mf* *pp*

Vc. *mf* *p* *pp*

33

Fl. *mp* 5 5 5 *pp* *pp* 5 *accel.* *pp* 5

Cl. *pp* 5 5 5

Tenor *mp* *pp*  
pe - tu - al fal - ling poised.

Gtr.

Vib. *mp* *pp* 5 5 5

Pno. *mp* *pp* 5 5 5

Vln. *pp* 5 5 *pp* 5 *accel.* *pp* 5

Vc. *mp* *pp*

**Brighter**

$\text{♩} = 76$

Fl. *fp fp fp ff* *tr* *molto* *p*

Cl. *mp ff* *tr* *molto* *p*

Tenor *f, brilliant & marcato* *ff* *mp*  
 For my eye is on the flame I am its ga-thered

Gtr. *mf sub.* *più f* *ff* *p*

Vib. *mf sub.* *più f* *ff* *p* *not rolled*

Pno. *mf sub.* *più f* *ff* *molto* *p*

**Brighter**  
 $\text{♩} = 76$

Vln. *fp fp fp* *ff* *molto* *p*

Vc. *ff* *molto* *p*



43

Fl. *pp* *fp* *fp* *pp* *mp* *p* *mf*

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

Tenor  
dark-ness the world is ex-ceed - ing light and light of lights and of that light is still light and

Gr. *f* *mp, poco marc.* *mf*

Vib. *f*

Pno. *pp* *f* *pp* *mf*  
*m.s.: mp, poco marc.*

Vln. *pp* *fp* *fp* *mf*

Vc. *pp* *p, cant.* *cresc.* *mf* *f*

The musical score is for page 10, starting at measure 43. It features eight staves: Flute (Fl.), Clarinet (Cl.), Tenor, Guitar (Gr.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Flute part begins with a *pp* dynamic, followed by *fp* and *fp* dynamics, then *pp*, *mp*, *p*, and *mf*. The Clarinet part starts with *pp*, followed by *pp*, *p*, and *mf*. The Tenor part has lyrics: "dark-ness the world is ex-ceed - ing light and light of lights and of that light is still light and". The Guitar part has dynamics *f*, *mp, poco marc.*, and *mf*. The Vibraphone part has a dynamic *f*. The Piano part has dynamics *pp*, *f*, *pp*, and *mf*, with a marking *m.s.: mp, poco marc.*. The Violin part has dynamics *pp*, *fp*, *fp*, and *mf*. The Viola part has dynamics *pp*, *p, cant.*, *cresc.*, *mf*, and *f*. A large red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the score.



50

Fl. *ff* *rit.*

Cl. *tr* *ff* *mf* *p* *pp*

Tenor  
light un - - loosed and light un - end - ing.

Gtr. *ff* *mf, poco marc.* *pp*

Vib. *ff* *mf*

Pno. *ff* *f* *pp*

Vln. *ff* *f, espr.* *p* *rit.*

Vc. *ff* *mf* *mf, full & warm* *pp*

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Seamless & gliding

♩=54-56

57

Fl.

Cl.

Tenor

Gr.

Vib.

Pno.

Vln.

Vc.

*pp*  
weave gently into the resonant texture

*pp*  
weave gently into the resonant texture

*p*, sustained and smooth

I ride out with you a -

change pedal with each harmony

*pp*, full pedal

*pp*

C, D: cresc. *p*

B-flat: fade out

*pp*  
weave gently into the resonant texture

*pp*  
weave gently into the resonant texture

67

Fl.

Cl.

Tenor

Gr.

Vib.

Pno.

Vln.

Vc.

*sempre pp*

*pp*

*p, poco marc.*

*pp*

*pp*

*p, poco marc.*

long the ri - ver - side at dawn. In the

73

Fl.

Cl.

Tenor

Gr.

Vib.

Pno.

Vln.

Vc.

*sempre pp*

*sempre pp*

*pp, delicately, as though imparting a secret*

*mp*

*p*

*pp, very delicately*

*p*

*pp*

*mp*

*mp*

damp marsh I hold the horse

spea-king in your ear the

poco ritenuto

Freely

In time

Fl. *pp*

Cl. *pp*

Tenor  
news - of your jour - ney. I am your fros-ty brea - thing the ground of your

Gr. *p espr.* *pp* slow roll

Vib. *p* *ppp*

Pno. *m.s.: mp* *p, espr., delicate* *p*

Vln. *ppp, under guitar* *p* *ppp*

Vc. *ppp, under guitar* *pp*





89  $\text{♩} = 50$  accel. . . . . Back in time  $\text{♩} = 56$

Fl. *pp* *f* *mp* *pp*

Cl. *p* *mf* *p* *pp* *fp*

Tenor  
byss. Like the win - - ter's sun I

Gtr. *mf* *f*

Vib. *p* *mf* *p* *f*

Pno. *pp* *p* *mf* *p* *f*

Vln.  $\text{♩} = 50$  accel. . . . . Back in time  $\text{♩} = 56$   
*p* *mf* *p* *p, legg.* *f* *mp* *pp*

Vc. *p* *mf* *p* *p, legg.* *fp*

The musical score is for a piece titled "Back in time". It features eight staves: Flute (Fl.), Clarinet (Cl.), Tenor, Guitar (Gtr.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The piece begins at measure 89 with a tempo of quarter note = 50 and an acceleration. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 90. The score includes various dynamic markings such as *pp*, *p*, *mf*, *f*, *mp*, and *fp*. There are also articulation marks like *tr* (trills) and *legg.* (leggiero). A large red watermark "FOR REFUSAL ONLY" is overlaid diagonally across the page.

96

Fl. *mf* *p* *molto rit.*

Cl. *pp* *mf* *p*

Tenor  
move with you in the crack - ling fo - rest where the white birds sing.

Gr. *mf* *p* *pp*

Vib. *mf* *p* *pp*

Pno. *pp* *mf* *p* *pp*

Vln. *mf* *p* *molto rit.*

Vc. *pp* *fp* *p* *pp* *pp, espr.* *p*



Slower & looser

♩=66

100

Fl.

Cl.

Tenor

Gtr.

Vib.

Pno.

Vln.

Vc.

*pp*

*p*, *espr., free*

*p*

*ppp*

*pp*

*ppp*

*pp*

Slower & looser

♩=66

after a brief silence, **attacca**  
to the next Nocturne

## II. Petite Berceuse

Quick & light

$\text{♩} = 132$

Flute *pp, hushed* *p* *pp* *mp* *p*

Clarinet in B $\flat$  *pp, hushed* *p* *pp* *mp* *p*

Tenor *pp, generally hushed throughout this section*  
Dark time.

Guitar *pp* *pp* *mf, surprising*

Vibraphone *p* *mp* *p*

Piano *pp, hushed* *p* *pp* *mp* *p*

Violin *pp, hushed* *p* *pp* *mp* *p* *pp* *mf, surprising*

Violoncello *pp, hushed* *mp* *pp* *pp* *mf, surprising*

8

Fl.

Cl.

Tenor

Gr.

Vib.

Pno.

Vln.

Vc.

*mp*

*pp*

*mf*

*p*

*pp*

*mf*

*pp*

*p, poco staccato*

*mf*

*mf*

*mf*

The lit - tle ones like bees have sto - len the light packed it a - way

*mp*

*p, but marc.*

*mp*

*mf*

*mf*

*p*

*pp*

*pp*

*p*

*pp*

*mf*

*p*

*pp*

*pizz.*

*p*

*pp*

*mp*

*arco*

*p*

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15

Fl. *p* *p* *pp sub.* *mf* *p* *rit.*

Cl. *p* *p* *mf* *p*

Tenor *mp*  
 in their heal - thy man - di - bles and gone off.

Gtr. *p, poco marc.* *pp sub.* *p, poco marc.* *pp*

Vib. *p* *p*

Pno. *p* *p, legg.* *pp* *mf*

Vln. *p* *pizz.* *mp, poco marc.* *pp sub.* *arco* *mf* *p* *rit.* *espr.*

Vc. *pp* *mp* *pp* *p*

Lilting & unhurried

♩=138

poco rall. . . . .

Fl. *mf* *pp* *mf* *pp*

Cl. *mf* *pp* *mf* *pp*

Tenor *poco f, ample & warm*  
*legatissimo*  
Rest, lit - tle soul of your lithe cun - nings of your tat - tling tat - too un - dressed.

Gtr. *poco f, ample & warm*  
*mp* *p* *pp* *poco f* *mp*

Vib. *p* *pp* *p* *pp*

Pno. *poco f* *p* *pp* *poco f* *pp*

Lilting & unhurried

♩=138

poco rall. . . . .

Vln. *poco f, ample & warm* *poco f* *p*

Vc. *poco f, ample & warm* *p* *pp* *poco f* *p*



**As at first**  
♩ = 132

Fl. *pp* *mp* *p* *pp* *mf*

Cl. *pp* *mp* *p* *pp* *mf* *p*

Tenor *p, poco staccato, hushed as at first* *mf*  
They have ta - ken the day - light in their kee - ping safe in the

Gr. *p, but marc.* *mp*

Vib. *(dampen D#)* *mp* *p* *p* *mf* *p* *mp*

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

Vln. *pp* *mp* *p* *pp* *mf*

Vc. *pizz.* *p* *pp* *p*

33

Fl. *pp* *mf* *p* *rit.*

Cl. *pp* *p poco* *mf* *p*

Tenor *mf p* *pp* *f, ample & warm legatissimo*  
 hive hid-den it will not chide you if you are si-lent At

Gtr. *p poco*

Vib. *p* *pp* *mf*

Pno. *pp* *mp* *mf* *mf*

Vln. *pp* *mf* *p* *espr.* *rit.*

Vc. *arco p* *p* *mp* *p*

Lilting & unhurried

$\text{♩} = 138$

rit. . . . .

Fl. *mf* *pp* *mf* *pp*

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

Tenor  
last, lis - ten un - der the fal - low sad song of your neigh - bor's life or the blood walt - zing in your ear: *p*

Gtr. *poco f, ample & warm* *mp* *p* *pp* *poco f, ample & warm* *mp* *p* *pp*

Vib. *f* *p* *pp* *mf* *pp*

Pno. *poco f* *mp* *p* *pp* *f* *p* *pp*

Lilting & unhurried

$\text{♩} = 138$

rit. . . . .

Vln. *poco f, ample & warm* *p* *pp* *poco f, ample & warm* *p*

Vc. *poco f, ample & warm* *p* *pp* *poco f, ample & warm* *p* *pp*



**Expansive**  
♩=66

**rall.** . . . . . **Back in time** . . . . . **rall.** . . . . .

Fl. *mp* *p* *f, broad and warm* *p sub.*

Cl. *mp* *f, broad and warm* *p sub.* *p*

Tenor *p* *molto* *f, sustained* *mp* *p, legg., quasi staccato*  
Dis - pos - sessed, un - char - ming e - nor - mous bo - dies ap - proach; they wish to ful -

Gtr. *mp*

Vib. *mp* *p* *p*

Pno. *mp* *p* *mp* *f*

**Expansive**  
♩=66

**rall.** . . . . . **Back in time** . . . . . **rall.** . . . . .

Vln. *mp* *p* *mf espr.* *f, broad and warm*

Vc. *mp espr.* *f, broad and warm* *p*

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Exactly twice as fast

$\text{♩} = 120$

Fl. *pp, distant*

Cl. *p, light & playful*

Tenor  
fill you.

Gtr. *p, light & playful* *sempre p*

Vib. *pp, very light, legatissimo* *sempre pp*

Pno. *pp, very light, legatissimo* *m.s.: p, light & playful* *m. d.: sempre pp*

Vln. *p, light & playful* *sempre p*

Vc. *p, light & playful* *sempre p*

58

Fl.

Cl.

Tenor

Gtr.

Vib.

Pno.

Vln.

Vc.

*sempre p*

*p*

*pizz.*  
*p, poco marc.*

*pizz.*  
*p, poco marc.*

**Faster than Tempo I**

$\text{♩} = 138$

63

tongue pizz. *mp*

ord. *pp, hushed* *mp*

Fl.

Cl.

Tenor

Gr.

Vib.

Pno.

*p* *mp* *pp, hushed* *mp*

**Faster than Tempo I**

$\text{♩} = 138$

arco *pp, hushed* *mp*

Vln.

Vc.

(pizz.) *mp*

### III. The New Night

Gently moving; moderate

♩=84

flz (until m. 9)

Flute  
*pp poss.*

Clarinet in Bb  
*pp poss.*

Tenor

Vibraphone  
slow motor (if available)  
*pp, hovering*

Guitar  
*pp, hovering*

Piano  
*pp, hovering*

Violin  
sul pont.  
*pp*

Violoncello  
sul pont.  
*pp*

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10

Fl. *ppp*

Cl. *pp, smooth*

Tenor *mp, legato*  
When the night ar- rived su - preme o - ver the em - pty place, *p, hushed* Safe in death hi - ding, *mf* you went on de - ny - ing

Vib. *pp*  
motor off

Gtr. *p, resonant & warm*

Pno.

Vln. *pp, smooth*

Vc. *pp, smooth*

15

(Con moto)

Fl.

Cl.

Tenor

Vib.

Gtr.

Pno.

Vln.

Vc.

*pp*

*poco f, passionato, con moto*

But, let there be light! said your eyes with de - si - - re

*pp*

*p*

*f*

*pp*

*pp*

*pp*

*pp*

ord.



20

Fl. *fp* *pp* *mf* *ff* broad, radiant *mf*

Cl. *f* *p* *mf* *ff* broad, radiant *mf*

Teno. *mf, marc., with excitement* *fp* *p* *mf*  
and there was light light wi thout co - lor

Vib. *fp* *pp, dry* *ff* broad, radiant *mf*

Gtr. *fp* *pp, dry* *f* *ff* *mf*

Pno. *fp* *p* *ff* *mf*

Vln. *fp* *p* *mp*

Vc. *f* *pizz.* *ff, resonant* *mf*

25

Fl. *mf* *sim.* *p* **poco accel.**

Cl. *mf* *sim.* *p*

Tenor *f; broad, enveloping, warm* *p*  
and the new night was ne - wer.

Vib. *sim.* *p*

Gtr. *p*

Pno. *p*

Vln. **poco accel.**

Vc. *p* arco



36

Fl. *fp* *pp, scherz.* *mfp* *pp, scherz.* rit. . . . .

Cl. *p* *pp, scherz.* *mfp* *pp, scherz.*

Tenor *mp, non legato, with excitement*  
And the lit-tle light was there, Be-spo-ken and a dan-ger ve-ry lit-tle and a *p*

Vib. *fp* *pp, secco* *mfp* *pp*

Gtr. *fp* *pp, secco* *mfp* *pp* *pp, resonant*

Pno. *fp* *pp* *mfp* *pp* *pp, legato* rit. . . . .

Vln. *fp* *mfp* *pp*

Vc. *fp* *mfp* *pp*

**Flexible & Lifting**

$\text{♩} = 72$

41

Fl. *mp, espr.*

Cl. *pp, shadowing the guitar*

Tenor  
star and the new night was

Vib.

Gtr. *espr.* *p, flexible, lilting, gentle like a lullaby*

Pno. *pp, gently, like a lullaby*  
haloed in pedal

**Flexible & Lifting**  
 $\text{♩} = 72$

Vln. *pp, very light*

Vc. *pizz.* *p, resonant*

46 rit. . . . . (♩=60) accel. . . . .

Fl. *pp* *f* *mp*

Cl. *pp* *mp* *f* *p*

Tenor  
ne - wer.

Vib. *pp* *mp* *f* *p*

Gtr. *mp* *f* *p*

Pno. *f*

Vln. *pp* *f*

Vc.

Still faster, heated

♩=112

51

Fl.

Cl.

Tenor

Vib.

Gtr.

Pno.

Vln.

Vc.

*mf, passionate*

Has the night come? said your bo - dy I wish to a - rise

*pp, with excitement*

*pp, with excitement, non legato*

*pp, with excitement, non legato*

*without pedal*

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

56

Fl.

Cl.

Tenor

Vib.

Gtr.

Pno.

Vln.

Vc.

*p* *mf* *p* *ffp* *ffp*

*p* *mf* *p* *ffp* *ffp*

And you a - rose a lit - tle way, And were the light and the

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

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

*p* *mf* *p* *ffp* *ffp*

*p* *mf* *p* *ffp* *ffp*

*p* *mf* *p* *ffp* *ffp*

*p* *mf* *p* *ffp* *ffp*



At the first tempo  
♩=84

61

Fl. *pp* *mp, soloistic* *rit.* *ff*

Cl. *pp* *mf* *p* *ff*

Tenor  
dan - ger Lit - tle light with - out color.

Vib. *pp, dry* *ff* *broad, radiant*

Gr. *pp, dry* *mf, soloistic* *f* *ff*

Pno. *mf* *ff*

Vln. *pp* *f* *rit.* *At the first tempo* *♩=84*

Vc. *mf* *p* *pizz.* *ff, resonant*

FOR PERUSAL ONLY

66

Fl.

*mf* *p* *pp*

Cl.

*mf* *p* *pp*

Tenor

*ff*, warm, *legatissimo*

and the new night was ne - ver.

Vib.

*sim.*  
*f* *p*

Gtr.

*f* *p*

Pno.

*f* *p*

Vln.

*p*, sweet

Vc.

*f* *p*

rit. . . . . **Still faster, driving**  
♩=126

72

Fl. *pp* *fp*

Cl. *pp* *fp*

Vib. *pp, dry* *fp*

Gtr. *pp* *fp*

Pno. *pp* *fp*

**Still faster, driving**  
rit. . . . . ♩=126

Vln. *pp* *light* *fp*

arco

Vc. *pp* *fp*

77

Fl. *pp* *ffp* *pp*

Cl. *pp* *ffp*

Tenor

Vib. *pp, secco again* *ffp*

Gtr. *pp* *ffp* *pp*

Pno. *pp* *ffp* *pp*

Vln. *pp, as before* *pp*

Vc. *ffp*

*FOR PERUSAL ONLY*

Detailed description of the musical score: The score is for measures 77-80. It features eight staves: Flute (Fl.), Clarinet (Cl.), Tenor, Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).  
- Flute: Starts with a *pp* dynamic, playing a melodic line. In measure 79, it has a *ffp* dynamic with a long note, then returns to *pp* in measure 80.  
- Clarinet: Mirrors the flute's melodic line with a *pp* dynamic, then has a *ffp* dynamic in measure 79.  
- Tenor: Remains silent throughout.  
- Vibraphone: Plays a rhythmic pattern of eighth notes with a *pp, secco again* dynamic. In measure 79, it has a *ffp* dynamic with a long note.  
- Guitar: Plays a rhythmic pattern with a *pp* dynamic. In measure 79, it has a *ffp* dynamic with a long note, then returns to *pp* in measure 80.  
- Piano: Plays a rhythmic pattern with a *pp* dynamic. In measure 79, it has a *ffp* dynamic with a long note, then returns to *pp* in measure 80.  
- Violin: Plays a rhythmic pattern with a *pp, as before* dynamic. In measure 80, it has a *pp* dynamic with a long note.  
- Viola: Remains silent until measure 79, where it has a *ffp* dynamic with a long note.

81

Fl. *fp* *fff*

Cl. *pp* *fp* *fff*

Vib. *pp* *fp* *fff*

Gtr. *fp* *fff*

Pno. *fp* *fff*

Vln. *fp* *fff*

Vc. *p* *fp* *fff*

**FOR PERUSAL ONLY**

after a brief pause, **attacca**  
to the final song

IV. Lullaby to Two Growing Old

Slow & pensive

♩=52

The musical score is arranged in a standard orchestral layout with eight staves. The top staff is for Flute, followed by Clarinet in Bb, Tenor, Guitar, Vibraphone, Piano, Violin, and Violoncello at the bottom. The score is in 4/4 time and consists of two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The tempo is 'Slow & pensive' with a metronome marking of ♩=52. The key signature has two flats (Bb and Eb). The score includes various dynamics such as *ff*, *heavy*, *p*, *mf*, and *pp*. There are also performance instructions like 'freely, rhapsodic' for the Clarinet in Bb and Violin. The score features several triplet markings and slurs. A large red watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the center of the page.

Moving ahead

♩=60

allarg.

5

Fl. *ff* *p* freely, but with clarinet *f* *p*

Cl. *ff* *p* freely, but with flute *f* *p* To Bass Cl.

Tenor

Gtr. *ff* *f* *p*

Vib. *ff* *p* *f* *p*

Pno. *ff* *p* *f*

Vln. 1 *ff* *p* *f* *mf* freely, soloistic *p* molto cresc.

Vc. *ff* *p* *f, espr.* *p*

**FOR PERUSAL ONLY**

**Tempo I**  
♩ = 52

Fl. **Freely**

B. Cl.

Tenor *p, intimately*  
For you a -

Gtr.

Vib. *ff, feroce*  
*f* *p*

Pno. *ff, feroce*  
*f* *p*

**Tempo I**  
♩ = 52

Vln. I *ff, feroce*  
*molto* *mp*

Vc. *ff, feroce*  
*molto* *mp*

**FOR PERUSAL ONLY**



In time

♩ = 52

14

Fl.

B. Cl. Bass Clarinet (until end)

mp *5* *p* *pp, shadowing the guitar* *mp* *pp, delicate* *mp* *5*

Tenor

flexible rhythm, expressive, rhapsodic  
*p + (not too soft)* *mf* *pp, delicate*

lone un - der the eaves at night - fall, I sing these few black notes  
 these not rolled

Gtr.

*p, somewhat soloistic like a serenade accompanying the tenor with rolls ad lib.* *pp*

Vib.

Pno.

*p, very exact*  
*poco marc.*

Vln. 1

*pp, shadowing the guitar* *mp* *pp, delicate* *(pp)*

Vc.

*pp, shadowing the guitar* *mp* *pp, delicate* *(pp)* *5*

20

Fl. *mf, espr., flexible* *mp* *pp*  
*poco rubato*

B. Cl. *p* *mp, warm* *pp*

Tenor *p, legatissimo* *poco f, warmly* *poco legg.* *p +*  
which then be - come a sky and go like leaves un - der your lids u -

Gr. *mp, warm* *pp*

Vib. *p* *pp*  
*coloring / shadowing the flute*  
*Ed.*

Pno. *p* *mf* *p* *pp*

Vln. 1 *mp*

Vc. *mp* *pizz.* *p* *poco marc.*

24

**Fl.**

**Freely** **In time** ♩=52

*ppp, within the resonance*

**B. Cl.**

*ppp, within the resonance* *p* *5* *pp*

**Tenor**

*più p* *p, intimately*

pon your throats for you a - lone.

**Gr.**

*p*

**Vib.**

*f* *p*

**Pno.**

*molto* *f* *f* *p* *pp*

**Vln. 1**

**Freely** **In time** ♩=52

*ppp, within the resonance* *pp*

**Vc.**

*molto* *f* *arco* *pizz.* *ppp, within the resonance* *pp*

**FOR PERUSAL ONLY**

**Faster**  
♩ = 66

Fl. *pp, sweet & fluid* *mp* *pp sub.*

B. Cl. *pp* *mp* *pp sub.*

Tenor *p, moving fluidly* *mf* *p, legg.* *pp*  
For you a - lone — my fret - ting wings — lone — trace — in a lit - tle night. The lit - tle

Gr. *pp*

Vib. *pp, clear & fluid* *mp* *pp sub.* *pp*

Pno. *pp, clear & fluid* *mp* *pp, hushed*  
with pedal

**Faster**  
♩ = 66

Vln. 1 *pp, sweet & fluid* *mp* *pp sub.* *pizz.*

Vc. *pp* *p*

**FOR PERUSAL ONLY**

35

Fl. *p* *mf, soloistic* *p* *mf*

B. Cl. *p* *mf*

Tenor *mp +* *legatissimo* *f*  
night \_\_\_\_\_ where all your \_\_\_\_\_ years \_\_\_\_\_ are one and I \_\_\_\_\_ am a - lone but for your

Gr. *p* *mf* *mp*

Vib. *p* *mf* *mp* *mf*

Pno. *mp* *p* *mp*

Vln. 1 *arco* *p* *mf* *arco* *p*

Vc. *p*

Fl. *ff* *f*

B. Cl. *p espr.* *mf* *ff*

Tenor *ff* *mf* *p*  
light To which I sing

Gtr. *ff* *mp* *ppp* *ff*

Vib. *ff* *mp* *ppp* *ff*

Pno. *ff* *mf* *mp* *ff*

Vln. 1 *ff* *mf* *molto* *pp* *pp* *ff*

Vc. *ff* *p* *ff*

**FOR PERUSAL ONLY**



48

Fl.

B. Cl.

Tenor

Gtr.

Vib.

Pno.

Vln. 1

Vc.

*pp*

*pp* *5* *mp* *3* *pp*

*mp, più legato*

gain to watch you sleep Now that you are old and chil - dren of your

*pp*

*mf* *pp* *3*

*mf* *pp* *3*

*ppp* *mp* *pp*

*mp* *pp*

*p*

*p* *5* *pp*

*p*

*mp* *pp*

*p*



52

Fl.

B. Cl.

Tenor

Gr.

Vib.

Pno.

Vln. 1

Vc.

*poco ritenuto* (♩=50)

*pp* *fp*

*mp* *pp* *mf* *pp* *fp*

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

*pp* *f* *pp* *fp*

*pp* *p* *mf* *pp* *fp*

son Slow - - ly toward you my years creep and I weep.

*f, molto espr. (rubato)*

Detailed description of the musical score: The score is for page 54 and consists of eight staves. The top staff is for Flute (Fl.), the second for Bass Clarinet (B. Cl.), the third for Tenor voice, the fourth for Guitar (Gr.), the fifth for Vibraphone (Vib.), the sixth for Piano (Pno.), the seventh for Violin 1 (Vln. 1), and the eighth for Violoncello (Vc.). The music is in 3/4 time and features several key changes. The vocal line has lyrics: 'son Slow - - ly toward you my years creep and I weep.' The score includes various dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo). Performance instructions include '*poco ritenuto*' and a tempo marking '(♩=50)'. A large red watermark 'FOR PERUSAL ONLY' is printed diagonally across the page.

Freely  
Più ritenuto

Moving ahead  
♩=60

Fl. *pp*

B. Cl. *pp*

Tenor  
Un - der the eaves for you a lone - - -  
*più p, simply* *a piacere* *molto*

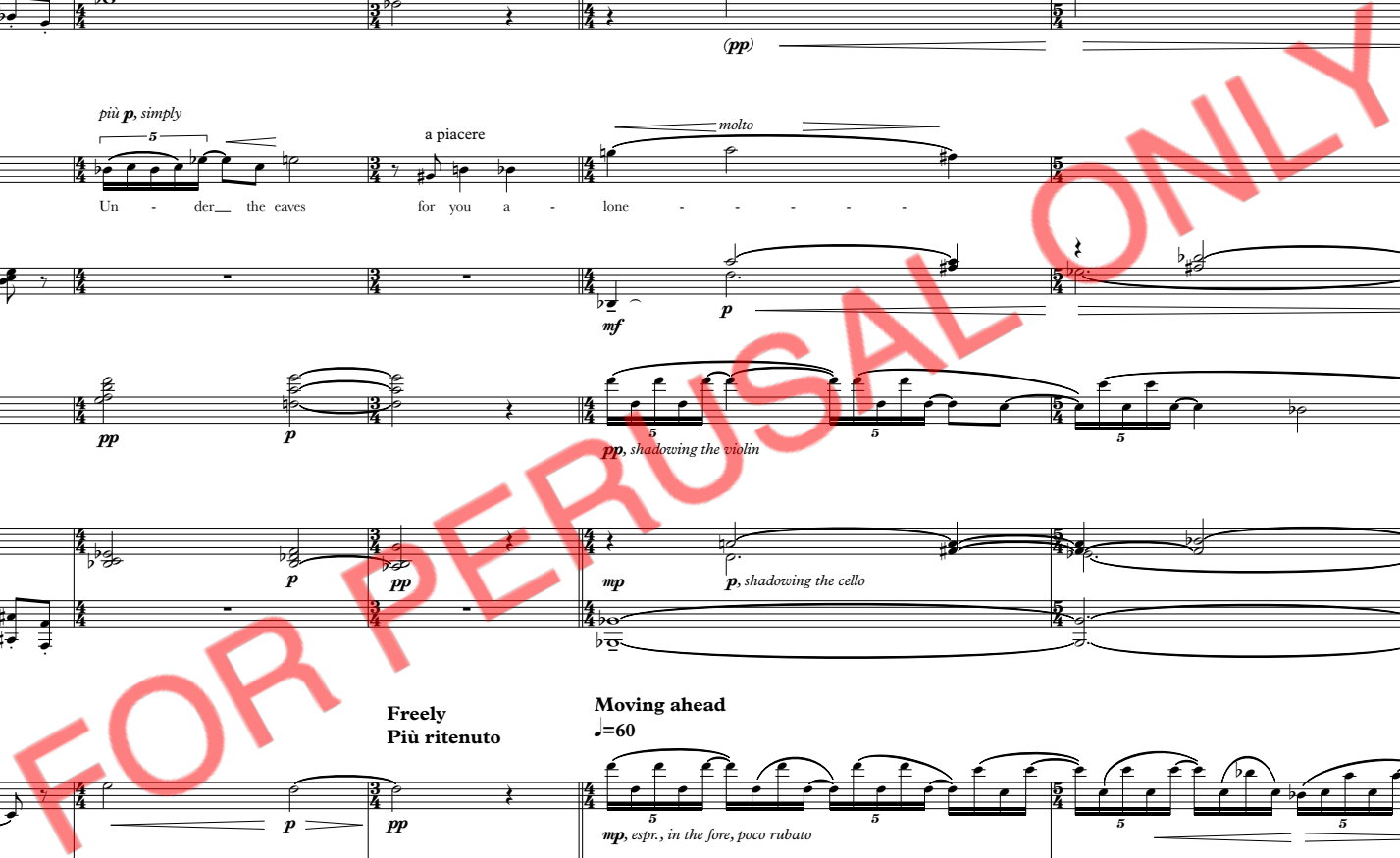
Gr. *pp* *mf* *p*

Vib. *pp* *p* *pp, shadowing the violin*

Pno. *pp* *p* *pp* *mp* *p, shadowing the cello*

Vln. 1 *pp* *p* *pp* *mp, espr., in the fore, poco rubato*

Vc. *pp* *pp* *mp, espr.*



62

Fl.

B. Cl.

Tenor

Gtr.

Vib.

Pno.

Vln. I

Vc.

*mf* *p* *mf* *p* *mf*

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

*mf* *p* *mf* *p* *mf*

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

*mf, più espr.* *p* *f* *p* *mf*

*f* *p* *f*

Detailed description: This page of a musical score, numbered 56, contains measures 62 through 65. The score is for an orchestral ensemble including Flute (Fl.), Bass Clarinet (B. Cl.), Tenor, Guitar (Gtr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), and Viola (Vc.). The music is in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics are indicated by *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). The Flute and Bass Clarinet parts have long, sweeping lines. The Guitar part includes a *b2* marking. The Piano part has a *b2* marking in the bass clef. The Violin I part is marked *mf, più espr.* and features many five-fingered chords. The Viola part has a *b2* marking. A large red watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

68 rit. . . . . **Tempo I**  
♩ = 52

Fl. *pp* *p* *mp, soloistic* *pp*

B. Cl. *p* *pp*

Tenor

Gtr. *p* *pp*

Vib. *p* *pp, shadowing the flute*

Pno. *p* *pp*

Vln. 1 rit. . . . . **Tempo I**  
♩ = 52 *pp*

Vc. *p* *pp* *pizz.* *arco* *pp*

73

Fl. *pp* *mf* *ff* rit. . . . .

B. Cl. *mf* *p* *fp* *mf* *ff*

Tenor

Gr. *p* *mf*

Vib. *mf* *ff* *mf* *pp*

Pno. *mf* *p* *f* *ff* *mf* *pp*

Vln. I *fp* *ff* rit. . . . .

Vc. *fp* pizz. *ff*

**FOR PERUSAL ONLY**