



# Winter (2011-13)

a song cycle for chamber orchestra, voice, and recordings of silence

Erik DeLuca



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During the winter of 2011-12 I skied out to the Savage Cabin in Denali National Park where I stayed for 9 days. Out there, in the frozen hush, there were moments where I perceived no sounds between the rhythms of my breath. Within these moments of silence, where time seemed to stop, I started imagining sounds. These imagined sounds, in a sense, became this music.

In hopes of confronting the trope of the romanticization of the north, I synthesized my field notes into a universal, straightforward text that could be abstracted in many different directions. This text, which deals largely with notions of confinement, sits atop a musical fabric that is at once noisy and quiet; lush and harsh; still and moving.

*Winter* exists because of Tim Raines and Denali National Park, Denali Arts and Humanities Alliance, and the Fairbanks Summer Arts Festival. Composer/performer Biddy Connor was essential in writing the songs that start at rehearsal marks D and J. The collaboration with Biddy lasted three weeks while in residence at the Atlantic Center for the Arts during May 2012. Poet Elena Tomorrowwitz wrote the text included in the interlude that starts at rehearsal mark I. Photographer Carl Donohue, the person who accompanied me on the trip to Denali, sparked fantastic conversations that essentially lead to the text featured in this piece.

Instrumentation:  
Flute  
Oboe  
Clarinet in Bb  
Bassoon  
Horn in F  
Glockenspiel  
Harp  
Soprano  
Tenor  
Strings (4-3-3-3-1)  
Pre-recorded sounds

Duration: ~19 minutes

Performance instructions: There are moments when the vocalists require amplification. For this, large diaphragm condenser microphones and “pop” filters are preferred. There are a few instrumentalists that may need to be amplified. The pre-recorded sounds can be played back using any quality system that can project stereo sound. The pre-recorded sounds run on a loop. There is no specific coordination between these sounds and the instrumentalists, except the entrance. The pre-recorded sounds will be operated by the composer if he is present. If he is not present he will coordinate with the technical personnel. The purpose of these pre-recorded sounds function like how rock producers use room ambience, or tone, as a "blending" mechanism. In this case, the "room tone" is of "silent" field recordings that I made in the middle of Denali National Park two winters ago. Included is a sample of the recording for reference. In general, wind and brass players should breathe as necessary throughout. If one needs to breathe in the middle of a long sound, decrescendo out and crescendo in. Wind, brass, and string players will see the instruction to play “as if singing”. For this instruction, my hope is that certain stylistic features of singing will emerge. The amplified dynamic marking for the vocal parts are positioned above the staff in parenthesis, except for the tenor part between m. 321 - 363. Singers should refer to the included vocal mock up for the songs that begin at rehearsal mark D and J.

Text:

*Song 1*  
the winter blue, blue, hue  
closes you in  
i hear my startled self sing  
opens you in  
the white blanket, blue, blue, hue

*Song 2*  
new years eve drop, fire pop  
dark, dark, dark, light  
frozen voice, grain of snow  
a cold hello swallows us

*Interlude*  
in the stillness of this night we lose, we hold our breath, we move.  
we float like iceclouds.

# Winter

Written for Denali National Park and the 2013 Fairbanks Summer Festival

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[illegible]





[illegible]

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Glck.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

45

Fl.

Ob.

Cl.

Bsn.

Hn.

Glck.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

no vib.

ppp

A

[illegible]

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Glck.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

72

**B**

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

oh →

mf

8va

mp

mf

8va

8va

[illegible]

[illegible]



92

Fl.

Ob.

Cl.

Bsn.

Hn.

Gck.

Hp.

S.

T.

C ♩ = 80 Floating

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

[illegible]



[illegible]

165

Fl.

Ob.

Cl.

Bsn.

Hn.

Glck.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

recording plays on

[illegible]

206

Fl.

Ob.

Cl.

Bsn.

Hn.

Glck.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

perc. attack

8va

pp

mp

p

mf

ppp

pizz

arco

non vib

\*sul tasto

ppp

8va

non vib. breathy

as with unsupported diaphragm irregular vib.

len t

sof- t

ly

ko ai

len t

sai

eh t

(2nd syllable of softly)

(2nd syllable of silent)

(1st syllable of silent)

(2nd syllable of quietly)

vib poco a poco

non vib. breathy

\*sul tasto, gradually becoming ordinaire at m. 222

[illegible]



230

Fl.

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

Ob.

*mf*

w/ singers to I

Cl.

Bsn.

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

Hn.

*mf* *p* *mf*

Gclk.

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

Hp.

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

S.

mic *f*  
breathy  
non vib.

*i* hear my star\* tled\* self sing

\*vib. poco a poco (occurring at the tails of each word)  
like billie holiday

vib. non vib.

T.

breathy  
non vib.

hear star self sing

*f* *p*

mic *f*

Vln. I

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

Vln. II

(8)

*p* *f* *mf*

Vln. III

*mp* *mp* *mf* *mp* *mf*

Vln. IV

*mf* *p* *mf* *> p* *mf* *p* *mf*

Vln. V

(8)

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

Vln. VI

vib. poco a poco non. vib.

*mp* *pp* *mp* *pp*

Vln. VII

vib. poco a poco non. vib.

*mp* *pp* *mp* *pp*

Vla. I

(8)

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

Vla. II

vib. poco a poco non. vib.

*mp* *pp* *mp* *pp*

Vla. III

vib. poco a poco non. vib.

*mp* *pp* *mp* *pp*

Vc. I

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

Vc. II

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

Vc. III

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

Cb.

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

Tape

*mf*

240

Fl.

*p*

*f*

*p*

*mf*

*mf*

*mp*

*mf* *p*

Ob.

*mf*

*mf*

*mp*

*mf* *p*

Cl.

*mf*

*p*

*mf*

*f*

*p*

Bsn.

*p*

*mf*

*p*

*mf*

Hn.

*p*

*mf*

*p*

*mf*

*p*

*mf*

Glc.

*mf*

*p*

*pp*

*mf*

*mp*

*mf*

*p*

*mp*

*pp*

*p*

*mf*

*p*

*mp*

*p*

*mp*

Hp.

*mp*

*mf*

*mp* *mf*

*mp*

*mf*

*mp*

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

*mp*

*mf*

*mp*

*mf*

*mp*

S.

mic *f*

fragile

fluttering vib. non vib.

*p* pens you in

T.

mic *f*

fragile

fluttering vib. non vib.

*p* clos- es you in

Vln. I

*mf*

*p*

*mf*

*f*

*mf*

*f*

*mf*

Vln. II

*mf*

*f*

*mf*

*f*

*mf*

Vln. III

*mf*

*mp*

*mf*

*mp* *mf*

*mp*

*mf*

*mp*

*mf*

Vln. IV

*p*

*mf*

*mp*

*mf*

*8va*

*mf*

Vln. V

*mf*

*f*

*mf*

*mf*

*mf*

*f*

*mf*

Vln. VI

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco

Vln. VII

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco

Vla. I

*p*

*p*

*mf*

*mp*

*f*

*mf*

*f*

*mp*

Vla. II

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco vib.

*f*

*mf*

*f*

*mp*

Vla. III

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco

Vc. I

*p*

*mf*

*p*

*mp*

*pp*

Vc. II

*p*

*mf*

*p*

*mf*

Vc. III

vib. poco a poco non vib.

*mp*

*pp*

vib. poco a poco non vib.

*mf*

vib.

Cb.

*p*

*mf*

*p*

*mf*

Tape

**H**

**5**

**6**

**8**

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]



327

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

8<sup>va</sup>

*mf*

8<sup>va</sup>

*mf*

8<sup>va</sup>

*mf*

8<sup>va</sup>

*mf*

*dampen at discretion*

S.

T.

*p*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*f*

*mp*

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

338

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

the still- ness of this night we hold our breaths we float like ice- clouds

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

*mic (mp)*  
*like a whisper*  
3 3

349

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

we move we move we move in

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

8va

2/4 4/4

360

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

we hold our breaths we move we move

we hold our brea- ths we move we move



10 - 20 " pause  
recording plays on

**J**

$\text{♩} = 80 \text{ Rubato}$

[illegible]

[illegible]

415

Fl.

w/ singers to *N*

*p*

*mp*

Ob.

Cl.

w/ singers to *N*

*p*

Bsn.

Hn.

Glock.

*p*

*mp*

*pp*

*p*

*pp*

*p*

Hp.

*15<sup>ma</sup>*

*8<sup>va</sup>*

*p*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

S.

as with unsupported diaphragm  
weak - fragile - fluttering (fast vib.)

stronger - still breathy

strong

drop *mp*

new

years

eve

drop *mp*

T.

weak - fragile - non-vib.  
as with unsupported diaphragm

strong

mic (*f*)  
weak - fragile

drop *mp*

fai -

yuh (fire)

Vln. I

*arco*

*p*

*mp*

*pizz*

*mf*

*mp*

*arco*

*p*

*pizz*

Vln. II

Vln. III

Vln. IV

*ord.*  
*vib. poco a poco*

*pp*

*p*

Vln. V

*ord.*  
*vib. poco a poco*

*pp*

*p*

Vln. VI

Vln. VII

Vla. I

*8<sup>va</sup>*

*p*

*mf*

*pizz*

*arco*

*8<sup>va</sup>*

*p mp*

Vla. II

*ord.*  
*vib. poco a poco*

*ppp*

*pp*

*p*

Vla. III

*ord.*  
*vib. poco a poco*

*ppp*

*pp*

*p*

Vc. I

Vc. II

*ord.*  
*vib. poco a poco*

*pp*

*p*

Vc. III

*vib. poco a poco*  
*ord.*

*pp*

*p*

Cb.

Tape

**II**



[illegible]



L

This page contains musical notation for measures 460 through 487. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Glockenspiel (Glock.), Harp (Hp.), Soprano (S.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Violin V (Vln. V), Violin VI (Vln. VI), Violin VII (Vln. VII), Viola I (Vla. I), Viola II (Vla. II), Viola III (Vla. III), Violoncello I (Vc. I), Violoncello II (Vc. II), Violoncello III (Vc. III), Contrabass (Cb.), and Tape.

The score features various musical notations including dynamics (*mp*, *pp*, *f*, *ff*), articulation (*sul pont non vib.*), vibrato markings (*vib.*, *poco a poco*), and performance instructions like *option: (8va)*. The key signature has one flat (F major or D minor) and the time signature is 4/8. Measure numbers are indicated at the bottom of each staff.

475

Fl. *mf* *f* *mf* *f* *mf* *mp* *mf* *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *p* *mf* *pp* *mf*

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

Glock. *p* *mf* *p* *mp* *mf* *p* *mp* *p* *mp* *pp*

Hp. *mf* *8va* *p* *mf* *p* *mf* *p* *mf* *mp* *mf* *mp* *mf*

S. *mic (f)* *strong - non vib.* *light* *mf* (t) *dark* *dark* *dark* *mic (f)* *raspy/whisper* *fro - zen* *voice* *mic (mf)* *as with unsupported diaphragm* *fro - zen*

T. *mic (f)* *strong - non vib.* *light* *mf* (t) *dark* *dark* *dark* *mic (mf)* *non vib.* *as with unsupported diaphragm* *fro - zen*

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

Vln. II *mf* *f* *mf* *f* *mf* *mp* *mf* *f*

Vln. III *ord.* *mf* *f* *mf* *f* *mf* *mp* *mf* *f*

Vln. IV *pizz* *p* *mf* *p* *mf* *p* *mp* *mf* *p*

Vln. V *non vib.* *mf* *pp* *vib. poco a poco* *mp* *pp* *vib. poco a poco* *mp* *pp*

Vln. VI *non vib.* *mf* *pp* *vib. poco a poco* *mp* *pp* *vib. poco a poco* *mp* *pp*

Vln. VII *mf* *f* *mf* *f* *sul pont.* *ord.* *mf* *f* *mf* *f*

Vla. I *f* (end solo) *mf* *f* *mf* *f*

Vla. II *ord.* *mf* *p* *mf* *mp* *mf* *f*

Vla. III *non vib.* *mf* *pp* *vib. poco a poco* *mp* *pp* *vib. poco a poco* *mf*

Vc. I *vib.* *mf* *mf* *mp* *mf*

Vc. II *ord.* *non vib.* *mf* *pp* *vib. poco a poco* *mp* *pp* *vib. poco a poco* *mp* *pp*

Vc. III *ord.* *non vib.* *mf* *pp* *vib. poco a poco* *mp* *pp* *vib. poco a poco* *mp* *pp*

Cb. *mf* *p* *mf* *pp* *mf*

Tape *mf* *p* *mf* *pp* *mf*

[illegible]

♩. = 80 *Rubato*

495 (8)<sup>~</sup>1

Fl.

*f*

*mf*

*perc. attack*

Ob.

Cl.

Bsn.

*p*

Hn.

*f*

Glock.

*p*

*mp*

*p mp*

*p*

Hp.

*mf mp*

*mf mp*

*mf*

*mp*

*mf*

S.

mic (*f*)

*weak - fragile*

*poco stronger*

*weak again*

*pp*

a cold hel - lo swal - lows us

T.

*weak - fragile*

*p*

a cold hel - lo swal - lows us

N

♩. = 80 *Rubato*

Vln. I

*pizz*

*mp*

*arco*

*p*

*mp*

*pizz*

*arco*

*p*

*mp*

*pizz*

*mf*

Vln. II

(8)<sup>~</sup>1

*f*

Vln. III

(8)<sup>~</sup>1

*f*

Vln. IV

*mf*

*arco.*  
*sul pont*  
*non vib.*

*ppp*

*pp*

Vln. V

*f*

*sul pont*  
*non vib.*

*ppp*

*pp*

Vln. VI

*f*

Vln. VII

*f*

Vla. I

*f*

*arco*

*mp*

*p*

*mf*

*p*

*8<sup>va</sup>*

*arco*

*mf*

Vla. II

*f*

*sul pont*  
*non vib.*

*ppp*

*pp*

Vla. III

*f*

*sul pont*  
*non vib.*

*ppp*

*pp*

Vc. I

*f*

*sul pont*  
*non vib.*

*ppp*

*pp*

Vc. II

*f*

*sul pont*  
*non vib.*

*ppp*

*pp*

Vc. III

*f*

*sul pont*  
*non vib.*

*ppp*

*pp*

Cb.

Tape

II

[illegible]



524

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

Vln. I

non vib.

15<sup>ma</sup>

mp

Vln. II

\*

ppp

non vib.

mp

Vln. III

\*

ppp

non vib.

mp

Vln. IV

Vln. V

Vln. VI

p

mp

Vln. VII

non vib.

mp

Vla. I

arco

non vib.

8<sup>va</sup>

mp

Vla. II

non vib.

mf

Vla. III

non vib.

mp

Vc. I

non vib.

8<sup>va</sup>

p

mp

mp

mp

Vc. II

non vib.

8<sup>va</sup>

mp

mp

Vc. III

non vib.

8<sup>va</sup>

mp

Cb.

non vib.

15<sup>ma</sup>

mp

Tape

II

542

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

breathy/fragile  
fluttering vib. non vib.

non vib.  
breathy/fragile

o- pens you in

clos- es you in

(15)

15<sup>ma</sup>

15<sup>ma</sup>

15<sup>ma</sup>

non vib.  
8<sup>va</sup>

non vib.  
8<sup>va</sup>

(8)

(8)

(8)

(15)

15<sup>ma</sup>

15<sup>ma</sup>

15<sup>ma</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

553

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

fragile  
non vib.

white      blan(g)-ket      blue      hue      clos- es      you      in

*pp* < *mf*

T.

fragile  
non vib.

white      blan(g)-ket      blue      hue      o- pens      you      in

*pp* < *mf*

Vln. I

(15)

< *mf* > *mp*

*mf*

*mp*

*f*

*mf*

Vln. II

*mf*

*mf*

Vln. III

< *f* > *mp*

< *mf* *f* >

*mf*

*mp*

Vln. IV

(8)

*f*

Vln. V

(8)

< *f*

*mp*

< *f*

Vln. VI

Vln. VII

< *f* > *mp*

< *mf* *f* >

*mf*

*mp*

Vla. I

(8)

*mf* > *mp*

*mf*

Vla. II

*p* < *mf*

< *f* >

*f*

*mf*

Vla. III

*mf* > *mp*

*mf*

*mf*

Vc. I

(8)

*mp*

Vc. II

(8)

*mp* < *mf* > *mp*

< *mf*

*mp* < *mf* > *mp*

Vc. III

*mf* > *p*

*mf* > *mp*

Cb.

(15)

*mp*

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

Tape

II

563

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

fragile  
non vib.

white blan(g)-ket blue hue

pp < mf

breathy/fragile  
fluttering vib. non. vib.

o- pens

fragile  
non vib.

white blan(g)-ket blue hue

pp < mf

breathy/fragile  
non vib.

clos- es

15<sup>ma</sup>

mf

mf

mp

f

mf

8<sup>va</sup>

< mf > mp

f

mf

mp

< f

8<sup>va</sup>

mf

mp

mf

8<sup>va</sup>

mf

f

mf

mf

(8)

mp < mf

(8)

mp < mf > mp

< mf

mp < mf > mp

(8)

< f >

mf > mp

(8)

15<sup>ma</sup>

8<sup>va</sup>

15<sup>ma</sup>

575 *perc. attacks*  
*pp - mf*  
*freely fluctuate dynamics*  
*respond to vln. I & vla .I*

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

**P** ♩ = 66

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vln. VI  
Vln. VII

Vla. I  
*pizz*  
*pp - mf*  
*freely fluctuate dynamics respond to vln. & fl.*

Vla. II  
Vla. III

Vc. I  
Vc. II  
Vc. III

Cb.  
Tape

*freely fluctuate dynamics respond to vla. I & fl.*

*pizz*  
*pp - mf*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and percussion. The instruments listed on the left are: Fl., Ob., Cl., Bsn., Hn., Glock., Hp., S., T., Vln. I, Vln. II, Vln. III, Vln. IV, Vln. V, Vln. VI, Vln. VII, Vla. I, Vla. II, Vla. III, Vc. I, Vc. II, Vc. III, Cb., and Tape. The score is written in standard musical notation, with notes, rests, and dynamic markings. The first staff (Fl.) has a measure number of 584. The score includes various musical notations such as notes, rests, and dynamic markings like '8va'. The score is written in a standard musical notation, with notes, rests, and dynamic markings. The first staff (Fl.) has a measure number of 584. The score includes various musical notations such as notes, rests, and dynamic markings like '8va'.

[illegible]

Fl.

602

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape



[illegible]

621

8<sup>va</sup>

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

8<sup>va</sup>

S.

oh →

mf

mic (mf)

p

of

this

night

we

loose

T.

8

oh →

mf

Vln. I

(8)

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

II

633

Fl.



Ob.

*as if singing*  
*mf*  


Cl.

*as if singing*  
*mf*  


Bsn.

*as if singing*  
*ff*  


Hn.

*cuivré*  
*ff*  
*ord.*  
*as if singing*  
*mf*  


Glock.



Hp.



S.

*mf*  
hold our breathe we move of this night we loose oh →  


T.

hold our breathe we oh →  


Vln. I



Vln. II



Vln. III



Vln. IV



Vln. V



Vln. VI



Vln. VII



Vla. I



Vla. II

*vib.*  
*as if singing*  
*mf*  


Vla. III

*vib.*  
*as if singing*  
*mf*  


Vc. I

*vib.*  
*as if singing*  
*mf*  


Vc. II

*vib.*  
*as if singing*  
*mf*  


Vc. III

*vib.*  
*as if singing*  
*mf*  


Cb.

*vib.*  
*as if singing*  
*mf*  


Tape



643

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

S.

T.

R

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb.

Tape

[illegible]

661

Fl.

Ob.

Cl.

Bsn.

*as if singing*  
*ff* *mf*

Hn.

*ord.*  
*as if singing*  
*ff* *mf*

Glock.

Hp.

S.

we move of this night we loose oh →

T.

we oh →

Vln. I

Vln. II

Vln. III

*vib.*  
*as if singing*  
*mf*

Vln. IV

*vib.*  
*as if singing*  
*mf* *8va*

Vln. V

*8va*

Vln. VI

*vib.*  
*as if singing*  
*mf* *8va*

Vln. VII

Vla. I

Vla. II

*vib.*  
*as if singing*  
*mf*

Vla. III

*vib.*  
*as if singing*  
*mf*

Vc. I

Vc. II

Vc. III

Cb.

Tape