

Why stand ye aghast...

for
16 celli, soprano cello, violin, perc
text "Saxo grammaticus"

Commissioned by " Festival Musica Nova Gilberto Mendes 2018, Ribeirao Preto"

2018
Bo Lundby-Jæger

Excerpts from Saxo Grammaticus. Saxo ~ *1160-1208*
Project Gutenberg EBOOK The Danish History

Why stand Ye aghast,

"Why doth thy life thus waste and wander? Why dost thou pass thy years unwed,"
Nor does my beauty draw thy vows.
Carried away by excess of frenzy, thou art little prone to love.
Steeped in blood and slaughter, thou judgest wars better than the bed, nor refreshest thy soul with incitements.
Thy fierceness finds no leisure; dalliance is far from thee, and savagery fostered.
Nor is thy hand free from blasphemy while thou loathest the rites of love.
Let this hateful strictness pass away, let that loving warmth approach, and plight the troth of love to me,
my substance is sometimes thinner, sometimes ampler; now meagre, now abundant;
and I alter and change at my pleasure the condition of my body,
which is at one time shrivelled up and at another time expanded:
now my tallness rises to the heavens, and now I settle down into a human being, under a more bounded shape.

fear not the converse of my bed. I change my bodily outline in twofold wise, upon my sinews.
I conform to shapes of different figure in turn, and am altered at my own sweet will:
now my neck is star-high, and soars nigh to the lofty Thunderer;
then it falls and declines to human strength, plants again on earth that head which was near the firmament.
Thus I lightly shift my body into diverse phases,
and am beheld in varying wise; for changefully now
cramped stiffness draws in my limbs,
now the virtue of my tall body unfolds them,
and suffers them to touch the cloud-tops.
Now I am short and straitened,
I have mutably changed myself like wax into strange aspects.
He who knows of Proteus should not marvel at me.
My shape never stays the same, my aspect is twofold: at one time it contrasts its outstretched limbs,
at another shoots them out when closed;
disentangling the members and rolling them back into a coil.
I dart out my ingathered limbs, and presently,
I seek the embraces of men.

Why loiter I thus in darksome hiding, in the folds of rugged hills,
nor follow seafaring as of old?
The continual howling of the band of wolves, the plaintive cry of harmful beasts that rises to heaven,
the fierce impatient lions, all rob my eyes of sleep.
Dreary are the ridges and the desolation to hearts
trusted to do wilder work.
The stark rocks and the rugged lie of the ground bar the way
to spirits who are wont to love the sea.
It were better service to sound the firths with the oars,
to revel in plundered wares,
to pursue the gold of others for my coffer,
to gloat over sea-gotten gains,
than to dwell in rough lands and winding woodlands and barren glades.

The shrill bird vexes me as I tarry by the shore, and with its chattering rouses me when I cannot sleep.
Wherefore the noisy sweep of its boisterous rush takes gentle rest from my sleeping eye,
nor doth the loud-chattering sea-mew suffer me to rest in the night,
forcing its wearisome tale into my dainty ears; nor when I would lie down doth it suffer me to be refreshed,
clamouring with doleful modulation of its ill-boding voice.
Safer and sweeter do I deem the enjoyment of the woods.
How are the fruits of rest plucked less by day or night than by tarrying tossed on the shifting sea?

Why stand ye aghast, who see me colourless?
Surely every live (hu)man fades among the dead.
Evil to the lonely man, and burdensome to the single, remains every dwelling in the world.
Hapless are they whom chance hath bereft of human help.
The listless night of the cavern, the darkness of the ancient den, have taken all joy from my eyes and soul.
The ghastly ground, the crumbling barrow,
the heavy tide of filthy things have marred the grace
of my youthful countenance, sapped my wonted pith and force.
Besides all this, I have fought with the dead,

"Why stand ye aghast, who see me colourless? Surely every live man fades among the dead.

Reference

Saxo Grammaticus: Danmarks Historie.
Gads forlga - oversat af Peter Zeeberg

Side 40,

Hardgrep - en jættekvinde

Sig mig dog hvorfor du spilder dit liv,
ugift og ensom la'r tiden gå hen, ...
- tiltrækker skønheden dig slet ikke?
Svimplende vanvid har grebet dit sind,
kærlighed hælder du ikke imod.
Sølet af blod efter slagsmål og drab
vrager du kærlighed, vælger du krig
muntrer dig aldrig med kærtregn og kys.
...

Hensynsløsheden behersker hans hånd, kærlighed derimod ledes han ved.
Bort med det hæslige, benhårde sind, find dog den kærlige, flammende ild,
bind dig til meg med din kærligheds bånd...
...frygt ikke...for at komme med mig til mit leje! Jeg har tvefoldig magt til at ændre min korp som jeg ønsker,
og kan forvandle hver en sene, hvert et båbd frem og tilbage.

For jeg veklser fra form til form på forskellige måder, skaber mig om om som jeg vil;
først strækker jeg halsen mod himlen, op mellem stjernerne,
helt til din egn hvor tordneren færdes så søger ho'det fra himmelens hvælv
mod jorden dernedে, bøjer sig netop så dybtat jeg etter har menneskehøjde.
Sådan forvandler jeg ... mit legeme frem og tilbage, fremstår i flerfoldig
form, snart snører jeg lemmerne sammen knuger dem stramt og tæt, snart hæver min krop sig i højden,
folder sig ud så den når helt op til de højeste skyer.
Snart er jeg lille og kort, snart løsnes min læg, og jeg vokser smidig og veg som voks...
Inden der har hørt om Proteus, bør studese ved tanken... ydret er aldrig bestandigt og fast, min fremtoning skifter,
snart vil den strække hvert lem, snart knuge dem tæt som en kugle.
Når de er små kan jeg vide dem ud, og de langstakte lemmer kan jeg la' krympe igen, *jeg søger din favn*,

side 55

Hadding (En kriger)

Hvorfor forbli'r jeg blandt skumle skygger,
dybt gemt væk mellem sten og klipper.
Jeg der er vant til at følge havet?
Støjen fra tudende ulgeflokke, hylen af farlige, grumme vilddyr,
... højt mod himlen,
glubske og rastløse rovdyrs brølenriver mig brat ud af nattesøvnen.
triste og grå må de øde åse
være for helte med barske hjerter.
Stejle og trodsige klippeegne, vilde, uvejsomme steder skræmmer
alle der elsker de store have. Ja, for at finkæmme havets bugter...
det var en langt mere smuk håndteringend at bebo disse skumle skove,
leve i golde og øde egne.

Side 56,

hans kone,

Mig besværer fugleskriget når jeg bor ved havets strand,
deres skräppen gør mig vågen når jeg mest har brug for søvn.
Bølgers lydelige brølen og den dumpe brædnings slag flår den sovende af søvnene, la'r ham ingen hvile få.
Mågen skriger højt om natten, levner ingen fred og ro, fylder mine sarte ører med en hæslig larm og støj,
la'r mig aldrig finde hvile skønt jeg længes efter søvn,...
...Jeg finder større tryghed, større glæde i en skov.
Hvad gi'r mindre ro og hvile, dagen lang og natten med, end at følge havets dønning, gynge med det bølgegang?

side 221

Avid (død kongesøn)

Hvorfor studser I ved synget af min blege, gustne hud?
Den der lever blandt de døde, visner bort og synger hen!
Det er ondt, ynkligt, hårdt altid at bo mutters alene,
det er trist, ... at stå ganske forladt, helt uden støtte.
I mit dyb, her i en hul, ældgammel højs rugende mørke
var det sort nat for mit blik, dystert og trist,...
Det var kold, gyselig jord, kvælende stank vælded' fra graven:
midt i det måtte et ungts ansigt ... snart miste sin skønhed,
Som om det ikke var nok, måtte jeg slås drøjt med en dødning

Hvorfor studesr I ved synet af min blege, gustne hud?
Den der lever blandt de døde, visner brot og synger hen!

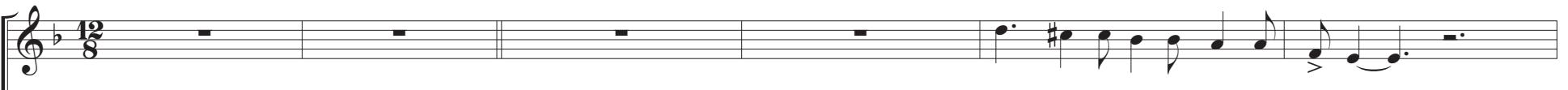
- Soprano solo
 - Cello solo
 - Violin solo
 - Chorus SATB
 - 16 Celli (4,4,4,4)
- 3 Percussion,
- Bassdrum
Snaredrum
Sus. Cymbal
Vibraphone
Xylofon
Tamtam
2 Gongs
5 Tom-toms
- Harpsicord

Why stand ye aghast,

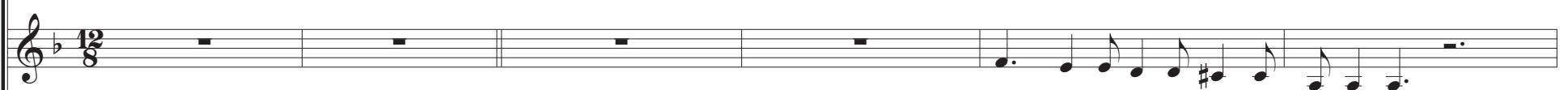
Text: Saxo Grammaticus 1160-1208?

Composer : Bo Lundby-Jæger

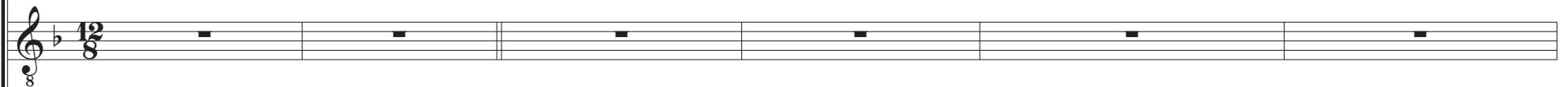
Sombre $\text{♩} = 80$

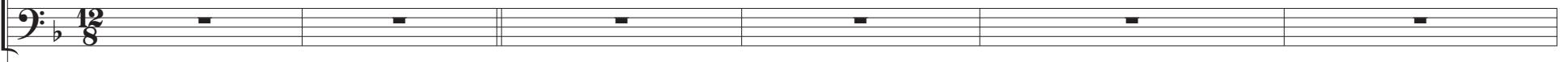
Soprano 

pp Why doth thy life thus waste and wan der? —

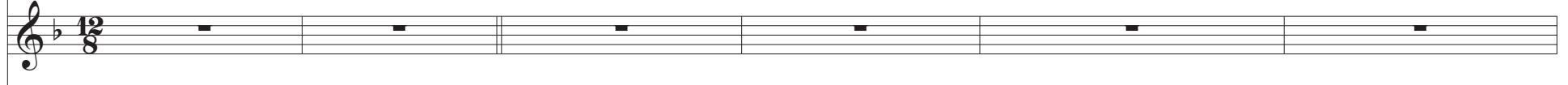
Alto 

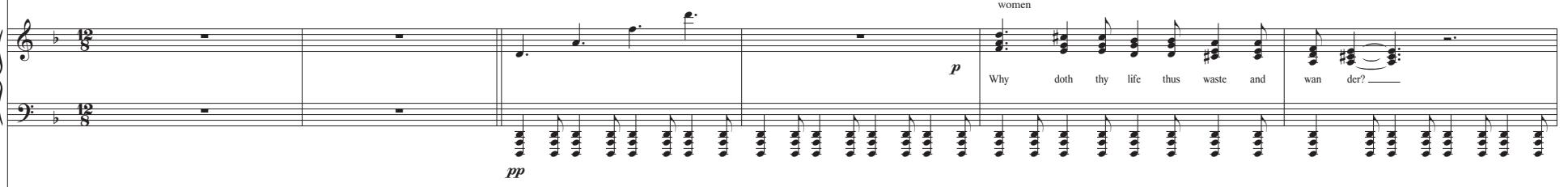
pp Why doth thy life thus waste and wan der? —

Tenor 

Baritone 

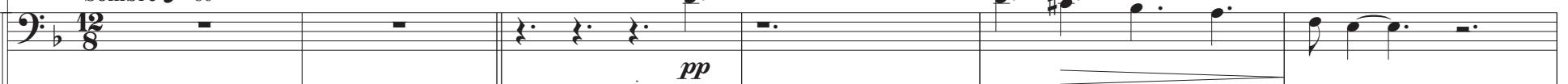
Sembre $\text{♩} = 80$

Soprano Solo 

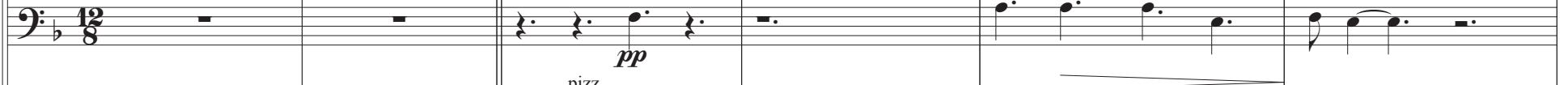
Rehearsal pno 

p women
Why doth thy life thus waste and wan der? —

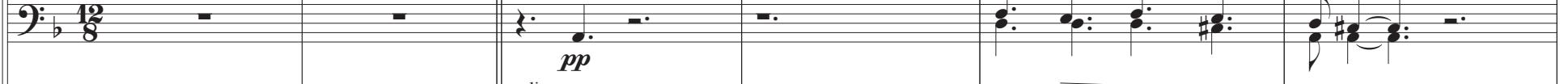
Sembre $\text{♩} = 80$

Cello I div a 4' I 

pizz.

Cello II div a 4 II 

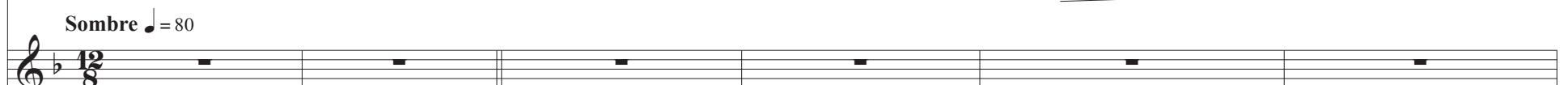
pizz.

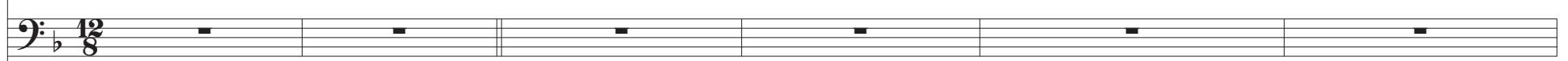
Cello III div a 4 III 

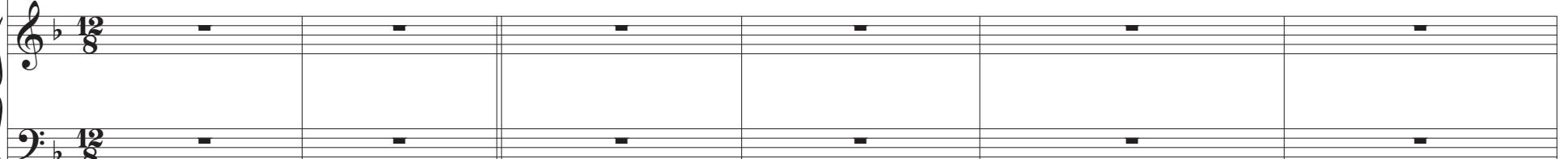
pp

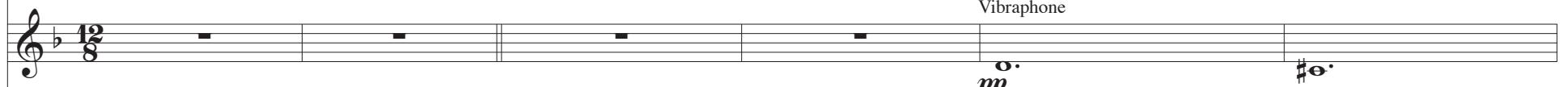
Cello IV div a 4' 

pizz.
div.

Violin solo 

Cello solo 

Harpsichord 

Vib/Xyl 

Vibraphone

pp

Drums 

pp
BD.

12

Soprano (S) vocal line:

vows. car - ried a - way by ex - cess of fren - zy _____ thou art litt - le prone to love _____

Alto (A) vocal line:

vows. Caried a - way by ex - cess of fren - zy _____ thou art litt - le prone to love, _____

Tenor (T) vocal line:

8

Bass (B) vocal line:

Soprano solo (Spr solo) vocal line:

Reed piano (Re. pno) piano line:

vows. Caried a - way by ex - cess of fren - zy _____ thou art litt - le prone to love _____

Cello I (Vc. I) bowed line:

Violin II (Vc. II) bowed line:

Violin III (Vc. III) bowed line:

Violin IV (Vc. IV) bowed line:

Violin solo (Vln. solo) bowed line:

p

Violoncello (Vc.) bowed line:

p

Harp (Hpschd.) plucked line:

Vibraphone/Xylophone (Vib/Xyl) sustained notes:

p.

Drums rhythmic pattern:

A

Soprano (S) 16: *f* Steeped in blood and slaug-*ter* — thou jud - gest wars bet-ter that the bed, — *mp*

Alto (A) 16: *f* Steeped in blood and slaug-*ter* — thou jud - gest wars bet-ter that the bed, — *mp*

Tenor (T) 16: *8* wars bet-ter that the bed, — *15*

Bass (B) 16: *15*

Soprano solo (Spr solo) 16: *15*

Re. piano (Re. pno) 16: *f* Steeped in blood and slaug-*ter* — thou jud - gest wars bet-ter that the bed, — *mp* *15*

Violin I (Vc. I) 16: *p* arco Unison *mf* *mp* *15*

Violin II (Vc. II) 16: *p* arco *mf* *mp* *15*

Violin III (Vc. III) 16: *p* *mf* *mp* *15*

Violin IV (Vc. IV) 16: *mf* arco *mp* *15*

Violin solo (Vln. solo) 16: *15*

Violoncello solo (Vc. solo) 16: *15*

Harp (Hpschd.) 16: *p* *mf* *mp* *15*

Vibraphone/Xylophone (Vib/Xyl) 16: *mf* *mp* *15*

Drums 16: *mf* *mp* *15*

Soprano (S) vocal line continues with lyrics: "nor re-freshest thy soul with in-cite-ments. Thy firece-ness finds no lei-sure, dal-li-ance is far from thee, and sa-vage-ry fo-stered".

Alto (A) vocal line continues with lyrics: "nor re-freshest thy soul with in-cite-ments. thy firece-ness finds no lei-sure, da-li-ance is far from thee andsa-vage-ry fo-stered, **p**".

Tenor (T) vocal line is silent.

Bass (B) vocal line is silent.

Soprano solo (Spr solo) vocal line is silent.

Re. piano (R. pno) vocal line continues with lyrics: "nor re-freshest thy soul with in-cite-ments. Thy firece-ness finds no lei-sure, dal-li-ance is far from thee, and sa-vage-ry fo-stered".

Violin I (Vc. I) begins playing eighth-note patterns.

Violin II (Vc. II) begins playing eighth-note patterns.

Violin III (Vc. III) begins playing eighth-note patterns.

Violin IV (Vc. IV) begins playing eighth-note patterns.

Violin solo (Vln. solo) begins playing eighth-note patterns.

Violoncello solo (Vc. solo) begins playing eighth-note patterns.

Harp (Hpschd.) vocal line is silent.

Vibraphone/Xylophone (Vib/Xyl) begins playing eighth-note patterns.

Drums (Drums) begins playing eighth-note patterns.

B

24

S Nor is thy hand free from blas - phe - my let this hate - ful strict - ness pass a - way

A Nor is thy hand free from blas - phe - my let this hate - ful strict - ness pass a - way

T 8 **p** free from blas - phe - my,

B **p** free from blas - phe - my,

Spr solo

Re. pno Nor is thy hand free from blas - phe - my let this hate - ful strict - ness pass a - way

Vc. I **p**

Vc. II **p**

Vc. III **p** div.

Vc. IV **p**

Vln. solo

Vc. solo **p**

Hpschd. 24 **p**

Vib/Xyl

Drums 24

C

Soprano (S) vocal line, measure 27. Dynamics: *mp* some-times am-pler.

Alto (A) vocal line, measure 27. Dynamics: *mp* some-times am-pler.

Tenor (T) vocal line, measure 27. Dynamics: *mp* some-times am-pler.

Bass (B) vocal line, measure 27.

Soprano solo (Spr solo) vocal line, measure 27. Dynamics: *mf* My sub-stance is some-times thin-ner, am-pler.

Reed piano (Re. pno) vocal line, measure 27. Dynamics: *mp* some-times am-pler.

Violin I (Vc. I) melodic line, measure 27. Dynamics: *mp*.

Violin II (Vc. II) rhythmic patterns, measure 27. Dynamics: *mp*.

Violin III (Vc. III) rhythmic patterns, measure 27. Dynamics: *mp*.

Violin IV (Vc. IV) rhythmic patterns, measure 27. Dynamics: *mp*.

Solo Violin (Vln. solo) melodic line, measure 27. Dynamics: *mp*.

Solo Cello (Vc. solo) melodic line, measure 27. Dynamics: *mp*.

Harp (Hpschd.) melodic line, measure 27.

Vibraphone/Xylophone (Vib/Xyl) rhythmic patterns, measure 27. Dynamics: *mp*.

Drums (Drums) rhythmic patterns, measure 27. Dynamics: BD *mp*.

Snare Drum (Sn.D.) rhythmic patterns, measure 27.

31

Soprano (S) vocal line with lyrics: now mea-gre, now a - bun - dant, _____

Alto (A) vocal line: -

Tenor (T) vocal line: now mea-gre, now a - bun - dant, _____ **p** and change

Bass (B) vocal line: - **p** and change

Soprano solo (Spr solo) vocal line: mea-gre a - bun - dant _____ and I al - ter _____

Re. piano (Re. pno) piano line: now mea - gre, now a - bun - dant, _____ **p** and change

Violin I (Vc. I) bowed line with grace notes

Violin II (Vc. II) bowed line with grace notes

Violin III (Vc. III) bowed line with grace notes

Violin IV (Vc. IV) bowed line with grace notes

Violin solo (Vln. solo) bowed line: -

Cello (Vc.) bowed line: - **p**

Harp (Hpschd.) bowed line: - **mp** **p**

Vibraphone/Xylophone (Vib/Xyl) bowed line: - **mp** **p**

Drums (Drums) rhythmic patterns: -

sforzando

35

S

A

T 8 and change and change and change,

B and change and change and change,

Spr solo at my plea - sure the con - di-tion of my bo - dy _____ which is at one time _____ shri - velled up and a - no - ther time 5

Re. pno and change and change and change,

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo *p*

Vc. solo

Hpschd.

Vib/Xyl

Drums

Cymb. soft

38

S ex - pan - ded, —

A ex - pan - ded, —

T ex - pan - ded, —

B ex - pan - ded, —

Spr solo

Re. pno ex - pan - ded, —

Vc. I cresc.

Vc. II

Vc. III

Vc. IV mp cresc.

Vln. solo

Vc. solo

Hpschd. mp

Vib/Xyl Tamtam

Drums sfz Sn.D. f

40

S

A

T

B

Spr solo

Re. pno

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

tal - ness, down,
tal - ness, down,
tal - ness, down,
tal - ness, down,
now my tall - ness _____
ri - ses to the hea - vens, _____ and
40

99

9

p

p

p

40

9

p

mp

Sn.D.

p

42

Soprano (S) vocal line, lyrics: be - ing,
Alto (A) vocal line, lyrics: be - ing,
Tenor (T) vocal line, lyrics: be - ing,
Bass (B) vocal line, lyrics: be - ing,
Spr. solo (Spr. solo) vocal line, lyrics: now I setl - le down _____ in - to a hu - man be - ing, _____
Re. piano (Re. piano) piano line, lyrics: be - ing,

42

Vc. I (Vc. I) bassoon line, measure 9
Vc. II (Vc. II) bassoon line, measure 9
Vc. III (Vc. III) bassoon line
Vc. IV (Vc. IV) bassoon line
Vln. solo (Vln. solo) violin line
Vc. solo (Vc. solo) cello line

42

Hpschd. (Hpschd.) harpsichord line

42

Vib/Xyl (Vib/Xyl) vibraphone line

42

Drums (Drums) drums line

46

Soprano (S) bed, two - two - fold twice upon my si - news. I I con - form to shapes

Alto (A) bed, two - two fold twice o-pon my si - news. I I con - form to shapes,

Tenor (T) $\frac{8}{8}$ shapes,

Bass (B) shapes

Soprano solo I change my bo-dy-ly out - line I I con - form to shapes of

Re. piano I change my bo - dy - ly out - line two fold twice upon my si - news. I I con - form to shapes

Violin I

Violin II

Violin III

Violin IV

Vln. solo

Vc. I

Vc. II

Vc. III

Vc. IV

Hpschd.

Vibra.

Vib/Xyl

Drums

49

S: turn, *mf* and am al - tered at your

A: turn *mf* and am al - tered at your

T: turn,

B: turn,

Spr solo: dif ferent fi gure in turn _____ *mf* and am al - tered at my

Re. pno: *mf* and am al - tered at your

Vc. I: *mf*

Vc. II: *mf*

Vc. III: *mf* div.

Vc. IV: *mf*

Vln. solo: *mf*

Vc. solo: *mf*

Hpschd.: *mf*

Vib/Xyl: *mf*

Drums: Sn.D. BD.

51

Soprano (S) Alto (A) Tenor (T) Bass (B) Spr. solo Re. pno Vc. I Vc. II Vc. III Vc. IV Vln. solo Vc. solo Hpschd. Vib/Xyl Drums

own sweet will, your neck is star - high, My neck is star - high,

53

Soprano (S) vocal line, starting with a rest followed by eighth-note patterns.

Alto (A) vocal line, starting with a rest followed by eighth-note patterns.

Tenor (T) vocal line, starting with a rest followed by eighth-note patterns.

Bass (B) vocal line, starting with a rest followed by eighth-note patterns.

Soprano solo (Spr solo) vocal line, starting with a rest followed by eighth-note patterns.

Reed piano (Re. pno) piano line, featuring sustained chords.

Violin I (Vc. I), Violin II (Vc. II), Violin III (Vc. III), and Violin IV (Vc. IV) play eighth-note patterns.

Violin solo (Vln. solo) plays eighth-note patterns.

Violoncello (Vc. solo) plays sixteenth-note patterns.

Harp (Hpschd.) plays sustained chords.

Vibraphone/Xylophone (Vib/Xyl) plays eighth-note patterns.

Drums play eighth-note patterns.

Text lyrics: "and soars nigh to the lof - ty thun - der _____", "star - high", "and soars nigh to the lof - ty thun - der _____", "lof - ty".

Musical markings: "div.", "9", "subito mp", "div.", "8:", "subito mp", "div.", "subito mp", "subito mp", "8:", "8:", "8:". Measure 53 ends with a repeat sign and "subito mp" markings.

E

Soprano (S) vocal line, measure 56, starting with a dynamic >.

Alto (A) vocal line, measure 56, singing "thun - der," with a box around the first note.

Tenor (T) vocal line, measure 56, singing "thun - der," with a box around the first note.

Bass (B) vocal line, measure 56, singing "thun - der," with a box around the first note.

Soprano solo (Spr solo) vocal line, measure 56, silent.

Reed piano (Re. pno) piano line, measure 56, featuring a complex rhythmic pattern with grace notes and slurs.

Violin I (Vc. I) string line, measure 56, starting with "div." and ending with a dynamic pp.

Violin II (Vc. II) string line, measure 56, starting with "div." and ending with a dynamic pp.

Violin III (Vc. III) string line, measure 56, starting with "div." and ending with a dynamic pp.

Violin IV (Vc. IV) string line, measure 56, starting with "div." and ending with a dynamic pp.

Violin solo (Vln. solo) string line, measure 56, starting with mp and ending with a dynamic p.

Violoncello solo (Vc. solo) string line, measure 56, ending with a dynamic p.

Harp (Hpschd.) harp line, measure 56, featuring eighth-note patterns grouped by brackets.

Vibraphone/Xylophone (Vib/Xyl) percussion line, measure 56, ending with a dynamic pp and the instruction "2 Gongs (preferably in C and D)" below it.

Drums percussion line, measure 56, ending with a dynamic pp.

F

rit.

A Tempo

Soprano (S) voice part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *rit.*, **A Tempo**.

Alto (A) voice part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *rit.*, **A Tempo**.

Tenor (T) voice part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *rit.*, **A Tempo**.

Bass (B) voice part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *rit.*, **A Tempo**.

Soprano solo (Spr solo) voice part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *rit.*, **A Tempo**.

Reed piano (Re. pno) piano part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *p*.

Cello I (Vc. I) string part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *rit.*, **A Tempo**. Measures 65-66: **div.** Measures 67-68: **div.**

Cello II (Vc. II) string part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *oo:*, **A Tempo**.

Cello III (Vc. III) string part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *b8:*, *p*, **A Tempo**. Measures 65-66: *>* Measures 67-68: **dub.** Measures 69-70: *9*.

Cello IV (Vc. IV) string part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *oo.*, **A Tempo**.

Violin solo (Vln. solo) string part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *#oo.*, *rit.*, **A Tempo**.

Cello solo (Vc. solo) string part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *rit.*, **p**.

Harp (Hpschd.) string part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *p*.

Vibraphone/Xylophone (Vib/Xyl) percussion part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8.

Drums percussion part: 64 measures, 4/8 time, key signature changes from 4/8 to 12/8. Dynamics: *BD. p*, **Tom-tom (5)**, *mp*.

67

Soprano (S) *mf*
then it falls _____ and de - clines _____ to hu - man strenght, _____

Alto (A) *mf*
then it falls _____ and de - clines _____ to hu - man strenght, _____

Tenor (T) *mf*
then it falls _____ and de - clines _____ to hu - man strenght, _____

Bass (B) *mf*
then it falls _____ and de - clines _____ to hu - man strenght, _____

Soprano solo
Re. piano *mf*
then it falls _____ and de - clines _____ to hu - man strenght, _____

Cello I
Cello II
Cello III
Cello IV *mp*
V. C. IV *mp*

Violin solo
Cello solo *mp*

Harp
Vib/Xyl
Drums *p*

70

Soprano (S) *plants a-gain on earth _____ that head which was _____ near the fir - ma - ment. _____* *mp*

Alto (A) *plants a-gain on earth _____ that head which was _____ near the fir - ma - ment. _____* *mp*

Tenor (T) *plants a-gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Bass (B) *plants a-gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Soprano solo (Spr solo) *plants a-gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Re. piano (Re. pno) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Violin I (Vc. I) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Violin II (Vc. II) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Violin III (Vc. III) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Violin IV (Vc. IV) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Violin solo (Vln. solo) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Violoncello (Vc. solo) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Harp (Hpschd.) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Vibraphone/Xylophone (Vib/Xyl) *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

Drums *plants a - gain on earth _____ that head which was _____ near the fir - ma - ment. _____*

74

Soprano (S) thus light - ly shift my bo - dy in - to di - verse pha - ses,

Alto (A) thus light - ly shift my bo - dy in - to di - verse pha - ses,

Tenor (T) ⁸ thus light - ly pha - ses,

Bass (B) thus light - ly pha - ses,

Soprano solo (Spr solo) thus light - ly pha - ses,

Re. piano (Re. pno) ⁷⁴ thus light - ly shift my bo - dy in - to di - verse pha - ses,

Violin I (Vc. I)

Violin II (Vc. II)

Violin III (Vc. III) *mp*

Violin IV (Vc. IV) *mp*

Violin solo (Vln. solo)

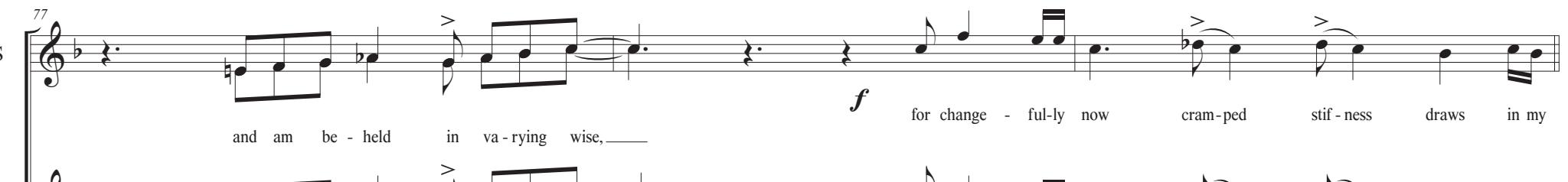
Cello (Vc. solo)

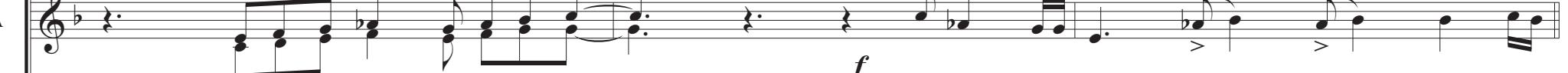
Harp (Hpschd.)

Vibraphone/Xylophone (Vib/Xyl)

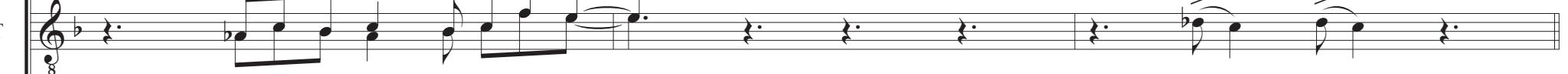
Drums

77

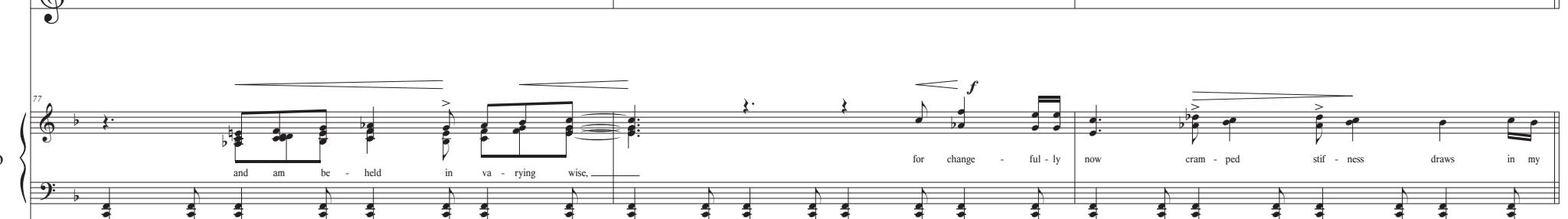
Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B) 

Soprano solo (Spr. solo) 

Re. piano (Re. pno) 

Violin I (Vc. I) 

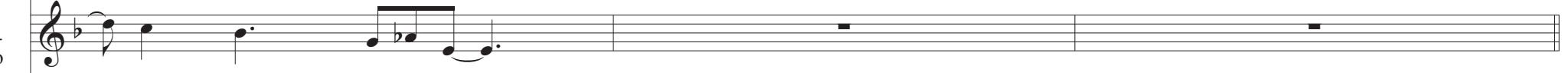
Violin II (Vc. II) 

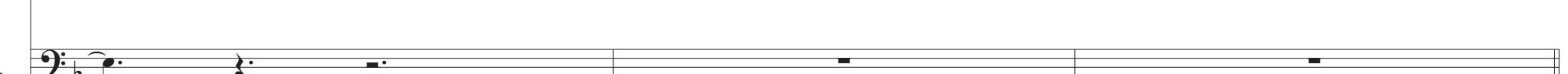
Violin III (Vc. III) 

Violin IV (Vc. IV) 

Violin solo (Vln. solo) 

Violoncello (Vc. solo) 

Harp (Hpschd.) 

Vibraphone/Xylophone (Vib/Xyl) 

Drums 

G

80 now the vir - tue of my tall
 S limbs _____ bo - dy un - folds them and suf - fers them to touch the cloud - tops.

A limbs now the vir - tue of the tall bo - dy un - folds them and suf - fers them to touch the cloud - tops.

T 8 limbs now teh vir - tue of the tall suf - fers them to touch the cloud - tops.

B limbs no the vir - tue of the tall

Spr solo

Re. pno 80 Cloud
 limbs no the vir - tue of the tall tall bo - dy un - folds them and suf - fers them to touch the cloud - tops.

Vc. I 80 div. Vc. II Vc. III Vc. IV

Vln. solo

Vc. solo

Hpschd. 80

Vib/Xyl 80

Drums 80 Cymb. > mf

83

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

Soprano solo (Spr solo) Re. piano (Re. pno)

Cello I (Vc. I) Cello II (Vc. II) Cello III (Vc. III) Cello IV (Vc. IV)

Violin solo (Vln. solo) Viola solo (Vc. solo)

Harp (Hpschd.) Vibraphone/Xylophone (Vib/Xyl)

Drums

83

ff ff ff

83

- tops. Now i'm short and straigh - tened, I have mu _____ ta - ble changed my self _____ like

Now i'm short and straigh - tened, I have mu _____ ta - ble changed my self _____ like

83

Vc. I Vc. II Vc. III Vc. IV

83

83

9

9

83

mf ff

83

83

ff

83

mf

83

ff

83

H

Exstatic

S

A

T

B

Spr solo

Re. pno

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

90

S wax, wax wax,

A wax, wax, wax,

T wax, wax,

B wax, wax,

Spr solo

Re. pno Wax

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

I

95

Soprano (S) 3 4 | 12 8

Alto (A) 3 4 | 12 8

Tenor (T) 3 4 | 12 8

Bass (B) 3 4 | 12 8

Soprano solo p in to strange a - spects.

Re. pno p in to strange a - spects.

Vc. I div. b8: 8:

Vc. II p p

Vc. III p

Vc. IV p

Vln. solo

Vc. solo

Hpschd. p

Vib/Xyl

Drums BD.

100

S *mp* He who knows of Pro - te - us should not mar - vel at me mar - vel at me, mar - vel at

A *mp* He who knows of Pro - te - us should not mar - vel at me mar - vel at me, mar - vel at

T *mp* He who knows of Pro - te - us should not mar - vel at me mar - vel at me, mar - vel at

B *mp* He who knows of Pro - te - us should not mar - vel at me mar - vel at me, mar - vel at

Spr solo

Re. pno *mp* He who knows of Pro - te - us should not mar - vel at me mar - vel at mar - vel at

Vc. I *mp* div. *p*

Vc. II *mp* *p*

Vc. III *mp* *p*

Vc. IV *p*

Vln. solo *> q.*

Vc. solo *> q.*

Hpschd. *100*

Vib/Xyl *100* *p*

Drums *100* *p*

103

S me. *mf*

A me. *mf*

T 8 me.

B me.

Spr solo Solo
My shape ne-ver stays the same, _____ and my a-spect is two-fold, _____

Re. pno My shape ne-ver stays the same, _____ and my a - spect is two - fold at one time, _____ it con-tains its out-stretched limbs,

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

J

107

S at a - no - ther shoots them out when closed, now dis - en - tang - ling the mem - bers

A at a - no - ther shoots them out when closed, now dis - en - tang - ling the mem - bers

T

B

Spr solo

Re. pno a - no - ther shoots them out when closed, now dis - en - tang - ling the mem - bers

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums Tom-tom (5)

p

110 rol - ling them back in - to a coil _____ *mp*

S Rol - ling them back in - to I dart out _____ my in - ga - thered limps, and pre - sent - ly I

A rol - ling them back in - to, *mp* I dart out _____ my in - ga - thered limps, and pre - sent - ly I

T -

B -

Spr solo -

Re. pno 110 rol - ling them back in - to a coil _____ I dart out _____ my in - ga - thered limps, and pre - sent - ly I

Vc. I 110 -

Vc. II -

Vc. III -

Vc. IV -

Vln. solo -

Vc. solo -

Hpschd. 110 -

Vib/Xyl 110 -

Drums 110 -

pp

Soprano (S) *II.3*
 seek the em - brace of men. *pp*

Alto (A) *II.3*
 seek the em - brace of men.

Tenor (T) *II.3*
 8 *p* Why

Bass (B) *II.3*
 — *p* Why

Soprano solo (Spr solo) *II.3*
 —

Reed piano (Re. pno) *II.3*
 seek the em - brace of men. *pp* Men *p* Why

Cello I (Vc. I) *II.3*
 — *pp*

Cello II (Vc. II) *II.3*
 — *pp*

Cello III (Vc. III) *II.3*
 — *pp* div.

Cello IV (Vc. IV) *II.3*
 — *pp*

Violin solo (Vln. solo) *II.3*
 —

Cello (Vc.) *II.3*
 — *p*

Harp (Hpschd.) *II.3*
 — *pp* non rit *p*

Vibraphone/Xylophone (Vib/Xyl) *II.3*
 — *pp*

Drums *II.3*
 BD. *pp* Bass drum

Soprano (S) 116
 Alto (A) K Sombre ♩ = 80
 Tenor (T) 8
 Bass (B) 8
 Spr. solo Soprano (S)
 Re. piano 116
 Violin I (Vc. I) Soprano (S)
 Violin II (Vc. II) div.
 Violin III (Vc. III) div.
 Violin IV (Vc. IV) div.
 Violin solo (Vln. solo) pp Soprano (S)
 Cello solo (Vc. solo) 116
 Double bass (Hpschd.) 116 p
 Vib/Xyl 116
 Drums 116

120

S

A

T

B

as of old? _____ The con - ti - nual how - ling of the

Spr solo

Re. pno

as of old? _____ The con - ti - nual how - ling of the

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

p

5

Hpschd.

Vib/Xyl

p

120

Drums

122

S

A

T

B

Spr solo

Re. pno

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

125

S

A

T
the fierce im - pa - tient Li - ons, _____ all rob my eyes _____ of _____ sleep. **p**

B
the fierce im - pa - tient Li - ons, _____ all rob my eyes _____ of _____ sleep. **p**

Spr solo

Re. pno
the fierce im - pa - tient ons, _____ all rob my eyes _____ of _____ sleep.

Vc. I
mf

Vc. II
mf

Vc. III
mf

Vc. IV
mf

Vln. solo

Vc. solo
mf

Hpschd.
mf

Vib/Xyl

Drums

132

S - - - - - 45 8 42 8

A - - - - - 45 8 42 8

T $\frac{8}{8}$ stark rocks and the rug - ged lie _____ **p** of the ground bar the way to spi - rit **pp** who are wont to love the sea._____
 $\frac{15}{8}$ 45 8 42 8

B $\frac{8}{8}$ stark rocks and the rug - ged lie _____ **p** of the ground bar the way to spi - rit **pp** who are wont to love the sea._____
 $\frac{15}{8}$ 45 8 42 8

Spr solo - - - - - 45 8 42 8

Re. pno $\frac{8}{8}$ stark rocks and the rug - ged lie _____ **p** of the ground bar the way to spi - rit **pp** who are wont to love the sea._____
 $\frac{15}{8}$ 45 8 42 8

Vc. I - - - - - 45 8 42 8

Vc. II - - - - - 45 8 42 8

Vc. III - - - - - **mp** 45 8 42 8

Vc. IV - - - - - **mp** 45 8 42 8

Vln. solo - - - - - **mp** 45 8 42 8

Vc. solo - - - - - **mp** 45 8 42 8

Hpschd. - - - - - **mp** 45 8 42 8

Vib/Xyl - - - - - 45 8 42 8

Drums - - - - - Sn.D. **pp** 45 8 42 8

135

Soprano (S) $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ - |
 Alto (A) $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ - |
 Tenor (T) $\frac{12}{8}$ | $\frac{15}{8}$ | $\frac{12}{8}$ |
 Bass (B) $\frac{12}{8}$ | $\frac{15}{8}$ | $\frac{12}{8}$ |
 Spr. solo $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ - |
 Re. piano $\frac{12}{8}$ It where bet - ter ser - vice to | $\frac{15}{8}$ sound the firths with the oars, to re - vel in plun - de - red wares to pur - sue the |
 Violin I (Vc. I) $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ - |
 Violin II (Vc. II) $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ - |
 Violin III (Vc. III) $\frac{12}{8}$ | $\frac{15}{8}$ | $\frac{12}{8}$ |
 Violin IV (Vc. IV) $\frac{12}{8}$ | $\frac{15}{8}$ | $\frac{12}{8}$ |
 Vln. solo $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ - |
 Vc. solo $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ - |
 Hpschd. $\frac{12}{8}$ - | $\frac{15}{8}$ - | $\frac{12}{8}$ |
 Vib/Xyl $\frac{12}{8}$ - | $\frac{15}{8}$ | $\frac{12}{8}$ |
 Drums $\frac{12}{8}$ | $\frac{15}{8}$ | $\frac{12}{8}$ |

It where bet - ter ser - vice to | sound the firths with the oars, to re - vel in plun - de - red wares to pur - sue the |

138

S

A

T if necessary
gold of ot-hers for my cof-fer, to gloat o-ver sea-got-ten gains, than to dwell in rough lands and wind-ding wood-lands and bar-ren glades

B

Spr solo

Re. pno

138 gold of ot-hers for my cof-fer, to gloat o-ver sea-got-ten gains, than to dwell in rough lands and wind-ding wood-lands and bar-ren glades

Vc. I

Vc. II

Vc. III

Vc. IV

din

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

138 pp

138

Drums

M

rall

N

a tempo

Shrill Birds

S

A

T

B

pp

rall

a tempo

Shrill Birds

Spr solo

Re. pno

pp

142

Shrill Birds

Vc. I

Vc. II

Vc. III

Vc. IV

pp

pp

rall

a tempo

Shrill Birds

Vln. solo

Vc. solo

Hpschd.

Rall.

p

p

p

p

a tempo

Shrill Birds

Vib/Xyl

142

Tamtam

p

Tom-tom (5)

Drums

p

The Shrill birds Why stand ye aghast,
the shrill birds

Shrill birds

Soprano (S) 146 *f* The Shrill birds the shrill birds Shrill birds

Alto (A) *f* The Shrill birds the shrill birds Shrill birds Shrill birds

Tenor (T) 8 *f* Shrill birds

Bass (B) *f* Shrill birds

Soprano solo (r solo) Ve - xes me, —

Piano (pno) Sempre accent

Violin I (Vc. I)

Violin II (Vc. II)

Violin III (Vc. III)

Violin IV (Vc. IV)

Violin solo (Vln. solo)

Violoncello solo (Vc. solo)

Bassoon (Bsnchd.) 146

Bass Xylophone (B/Xyl) 146

Drums 146 *pp*

This musical score page contains ten staves of music. The top four staves feature vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing lyrics such as 'The Shrill birds' and 'Why stand ye aghast, the shrill birds'. The piano part (pno) provides harmonic support with a steady eighth-note pattern. The bottom six staves include Violin I (Vc. I), Violin II (Vc. II), Violin III (Vc. III), Violin IV (Vc. IV), Violin solo (Vln. solo), and Cello solo (Vc. solo). The bassoon (Bsnchd.) and bass xylophone (B/Xyl) provide rhythmic patterns. The drums at the bottom provide the bass line. Measure numbers 146 are indicated above several staves. Dynamic markings like *f* (fortissimo) and *pp* (pianissimo) are used throughout.

50

Soprano (S) Why stand ye aghast,
shrill birds, shrill birds,

Alto (A) as I tar - ry by the shore, _____

f

Tenor (T) *shrill birds, shrill birds,*

Bass (B) as I tar - ry by the shore, _____

f

Soprano solo (r solo) *shrill birds, shrill birds,*

Piano (pno) Ve - xes me, _____

and

Cello I (Vc. I) *div.*

Cello II (Vc. II)

Cello III (Vc. III)

Cello IV (Vc. IV)

Violin solo (Vln. solo)

Cello solo (Vc. solo)

Bassoon (Bsnschd.)

Double Bass (B/Xyl)

Drums

Measures 149-150: The vocal parts (Soprano, Alto, Tenor, Bass, Soprano solo) sing "shrill birds, shrill birds," followed by "as I tar - ry by the shore, _____". The piano accompaniment provides harmonic support. Measures 151-152: The cellos play eighth-note patterns, with dynamic markings *f* and *div.*. Measures 153-154: The bassoon and double bass provide harmonic support. Measure 155: The drums enter with a rhythmic pattern.

152

S

A

T

B

r solo

mf shrill birds shrill birds,
mf shrill birds shrill birds,

with its chat - te - ring rou - ses, rou - ses me when I can - not sleep

e. pno

152

Vc. I

p

arco

Vc. II

p

arco

Vc. III

p

arco

Vc. IV

p

Vln. solo

Vc. solo

152

poschd.

b/Xyl

152

Drums

p

Why stand ye aghast,

155

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

Vocal parts sing "boi - sterous" followed by "rush," with dynamic *mf*.

Soprano solo (r.solo) Pianoforte (pno)

Where - fore the noi - sy sweep of its boi-sterous rush ____ takes ____ gent - le rest ____ from my

Cello I (Vc. I) Cello II (Vc. II) Cello III (Vc. III) Cello IV (Vc. IV)

Violin solo (Vln. solo) Double Bass (Vc. solo)

Bassoon (Bassoon) (bschd.)

Bass Xylophone (B/Xyl) Drums

Measure 155: The vocal parts (Soprano, Alto, Tenor, Bass) sing "boi - sterous" followed by "rush," with dynamic *mf*. The Soprano solo part (r.solo) sings "where - fore" followed by "the noi - sy sweep" and "of its boi-sterous rush ____ takes ____ gent - le rest ____ from my". The piano part (pno) provides harmonic support. The cellos play eighth-note patterns. The violin and double bass provide harmonic support. The bassoon and bass xylophone play eighth-note patterns. The drums provide rhythmic support.

158

S
A
T
B
r solo
slee-ping eye, — nor doth the loud - chat - te - ring sea - mew —

e. pno

Vc. I
Vc. II
Vc. III
Vc. IV

Vln. solo

Vc. solo

158
oschd.

b/Xyl

158
Drums

O

161

S
A
T
B
r solo
e. pno

suf - fer me — to rest — in the *mf* night, — *f* for-cing its — wea - ri - some tale in - to my dain - ty ears

Vc. I
Vc. II
Vc. III
Vc. IV
Vln. solo
Vc. solo
poschd.
b/Xyl
Drums

mf

mf *f*

mf

mf

mp *p*

165

S

A

T

B

r solo

e. piano

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

poschd.

b/Xyl

Drums

nor when I would lie down doth it suf - fer me to be re-freshed, cla - mou - ring with dole - ful mo - du - la - tion _____ of its ill - bo - ding voice.

subito p

subito p

subito p

subito p

169

S
A
T
B

r solo

p Sa - fer and swee - ter _____ do I deem the en - joy ment of the woods _____

e. piano

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

poschd.

b/Xyl

Drums

173

S
A
T
B
r solo
e. pno

How are the fruits of rest less by day or night than by tar-ry-ing tos-sed on the shif-ting sea? _____

Vc. I
Vc. II
Vc. III
Vc. IV
Vln. solo
Vc. solo
poschd.
b/Xyl
Drums

173

Tamtam ***pp***

Why stand ye aghast,

P

 $\text{♩} = 60$

Soprano (S) vocal line with dynamic ***ff***. The lyrics are: Why stand ye a - ghast, who see me co - lour - less.

Alto (A) vocal line with dynamic ***ff***. The lyrics are: Why stand ye a - ghast, who see me co - lour - less, —

Tenor (T) vocal line with dynamic ***ff***. The lyrics are: Why stand ye a - ghast, who see me co - lour - less, —

Bass (B) vocal line with dynamic ***ff***. The lyrics are: Why stand ye a - ghast, who see me co - lour - less,

Voice solo vocal line.

Piano (pno) piano line with dynamic ***ff***. The lyrics are: Why stand ye a - ghast, who see me co - lour - less

Violin I (Vc. I), Violin II (Vc. II), Violin III (Vc. III), and Violin IV (Vc. IV) play eighth-note patterns. Dynamics include ***p***, ***ff***, and ***p*** with tempo $\text{♩} = 60$. The section ends with a repeat sign and a double bar line.

Violin solo (Vln. solo) vocal line.

Violin solo (Vc. solo) vocal line.

Bassoon (Bassoon) (bschd.) vocal line.

Bassoon (Bassoon) (b/Xyl) vocal line.

Drums vocal line with dynamic ***p*** and ***ff***. The lyrics are: Tamtam

181

S sure - ly ev - ry live man fades a - mong the dead. ***ff*** E - vil to the lo - nely and bur - den - some to the sin - gle, re - mains ev - ry

A sure - ly ev - ry live man fades a - mong the dead. ***ff*** E - vil to the lo - nely and bur - den - some to the sin - gle, re - mains ev - ry

T 8 sure - ly ev' - ry live man fades a - mong the dea. ***ff*** E - vil to the lo - nely and bur - den - some to the sin - gle remains ev - ry

B ev' - ry live man fades a - mong the dea. ***ff*** E - vil to the lo - nely and bur - den - some to the sin - gle remains ev' - ry

r solo

e. pno sure - ly ev - ry live man fades a - mong the dead. ***ff*** E - vil to the lo - nely and bur - den - some to the sin - gle, re - mains ev - ry

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Poschd.

b/Xyl

Drums

Tamtam

Why stand ye aghast,

186 *mf*

S dwell-ing in the world. *ff* Hap-less are they *ff* Hapless are they hap - less are they hap - less are they

A dwell-ing in the world. *ff* Hap-less are they hap - less are they hap - less are they

T *ff* Hap-less are they *ff* Hapless are they hap - less are they hap - less are they

B *ff* Hapless are they hap - less are they hap - less are they

r solo

e. pno dwell - ling in the world. *ff* Hap - less are they

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Poschd.

b/Xyl

Drums

2 Gongs (preferably in C and D)

f *mp*

Why stand ye aghast,

Q

192

Soprano (S) **p** *Whispering*
hap - less **pp** hap - less **p** the list - less night of the ca - vern, _____ the dark - ness
p Whispering

Alto (A)
hap - less hap - less **p** the list - less night of the ca - vern, _____ the dark - ness
Whispering

Tenor (T)
p hap - less hap - less **p** the list - less night of the ca - vern, _____ the dark - ness
Whispering

Bass (B)
hap - less hap - less

Solo Clarinet (r solo)

Piano (E. pno)
192 **p** the list - less night of the ca - vern, _____ the dark - ness

Violin I (Vc. I)
p

Violin II (Vc. II)
p

Violin III (Vc. III)
p

Violin IV (Vc. IV)
p

Solo Violin (Vln. solo)

Solo Cello (Vc. solo)

Bassoon (Bschd.)

Bass Xylophone (B/Xyl)

Drums

BD. **p**

Why stand ye aghast,

198

Soprano (S) Alto (A) Tenor (T) Bass (B) Violin solo Harp (Hr. solo) C. piano (C. pno)

of the an - cinct den, have ta - ken all joy from my eyes and soul. The ghast-ly ground, the crum-blung bar - row, the

of the an - cinct den, have ta - ken all joy from my eyes and soul. The ghast-ly ground, the crum-blung bar - row, the

Tenor (T) Bass (B) Violin solo (Vn. solo) C. piano (C. pno)

of the an - cinct den, have ta - ken all joy from my eyes and soul. The ghast-ly ground, the crum-blung bar - row, the

198

C. piano (C. pno) Double Bass (Vc. I) Double Bass (Vc. II) Double Bass (Vc. III) Double Bass (Vc. IV)

of the an - cinct den, have ta - ken all joy from my eyes and soul. The ghast-ly ground, the crum-blung bar - row, the

Violin solo (Vn. solo) Double Bass (Vc. solo) Double Bass (Vc. solo)

198

Bassoon (Bassoon) (Bsnschd.) Xylophone (Xylo) (B/Xyl) Drums

of the an - cinct den, have ta - ken all joy from my eyes and soul. The ghast-ly ground, the crum-blung bar - row, the

of the an - cinct den, have ta - ken all joy from my eyes and soul. The ghast-ly ground, the crum-blung bar - row, the

Why stand ye aghast,

