

Why stand ye aghast...

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

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

2018
Bo Lundby-Jæger

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,

Hardgrip - en jættekvinde

Sig mig dog hvorfor du spilder dit liv,
ugift og ensom la'r tiden gå hen, ...
- tiltrækker skønheden dig slet ikke?
Svimlende 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 kærtegn 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 krop som jeg ønsker,
og kan forvandle hver en sene, hvert et bånd frem og tilbage.

For jeg veksler 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 den egn hvor tordneren færdes så søger ho'det fra himmelens hvælv
mod jorden dernede, bøjer sig netop så dybtat jeg atter 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 ulveflokk, hylene 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 håndtering end 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 skræppen gør mig vågen når jeg mest har brug for søvn.
Bølgers lydelige brølen og den dumpe brændnings 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 hæs lig 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, gyngede med det bølgegang?

side 221

Avid (død kongesøn)

Hvorfor studser I ved synet af min blege, gustne hud?
Den der lever blandt de døde, visner bort og sygner hen!
Det er ondt, ynkeligt, 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 ungt ansigt ... snart miste sin skønhed,
Som om det ikke var nok, måtte jeg slås drøjt med en dødning

Hvorfor studser I ved synet af min blege, gustne hud?
Den der lever blandt de døde, visner bort og sygner 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 ♩ = 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

Soprano Solo

Rehearsal pno *p* Why doth thy life thus waste and wan der? —
pp

Cello I div a 4' I *pizz.* *pp*

Cello II div a 4' II *pizz.* *pp*

Cello III div a 4' III *pp*

Cello IV div a 4' *pizz.* *div.* *pp*

Violin solo

Cello solo

Harpsichord

Vib/Xyl *Vibraphone* *pp*

Drums *BD.* *pp*

7

S
Why dost thou pass thy years un-weed? *pp* Nor does my bea - ty draws thy

A
Why dost thou pass thy years un-weed? *pp* Nor does my bea - ty draws thy

T

B

Spr solo

Re. pno
Why dost thou pass thy years un-weed? *pp* Nor does my bea - ty draws thy

Vc. I
pp

Vc. II
pp

Vc. III
pp

Vc. IV
pp

Vln. solo

Vc. solo

Hpschd.
pp

Vib/Xyl

Drums
Sn.D. *pp*

12

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

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

T

B

Spr solo

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

Vc. I
12

Vc. II

Vc. III

Vc. IV

Vln. solo
p

Vc. solo
p

Hpschd.
12

Vib/Xyl
12

Drums
12

16 **A**

f *mp*

S Steeped in blood and slaugh-ter thou jud - gest wars bet-ter that the bed, —

A Steeped in blood and slaugh-ter thou jud - gest wars bet-ter that the bed, —

T wars bet-ter that the bed,

B

Spr solo

Re. pno *f* *mf*

Vc. I *p* arco *mf* Unison *mp*

Vc. II *p* *mf* *mp*

Vc. III *p* *mf* *mp*

Vc. IV *mf* *mp*

Vln. solo

Vc. solo

Hpschd. *p* *mf* *mp*

Vib/Xyl *mf* *mp*

Drums *mf* *mp*

20

S
nor re - fres - hest 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 *p*

A
nor — re - fres - hest 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*

T

B

Spr solo

Re. pno
nor re - fres - hest 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

Vc. I
div.

Vc. II
div.

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

B

S
 24
 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
 24
 Nor is thy hand free from blas - phe - my let this hate - ful strict - ness pass a - way

Vc. I
 24
p

Vc. II
p

Vc. III
p div.

Vc. IV
p

Vln. solo

Vc. solo
p

Hpschd.
 24
p

Vib/Xyl
 24

Drums
 24

C

27

S
Let that lo - ving warmth ap - proach and plight the troth of love to me. ____ *mp* some - times am - pler

A
Let that lo - ving warmth ap - proach ____ and plight the troth of love to me. ____

T
mp some - times am - pler

B

Spr solo
mf My sub - stance is some - times thin - ner, ____ am - pler

Re. pno
Let that lo - ving warmth ap - proach ____ and plight the troth of love to me. ____ some - times am - pler

Vc. I
mp

Vc. II
mf

Vc. III
mp

Vc. IV
mp

Vln. solo
mp

Vc. solo
mp

Hpschd.

Vib/Xyl
mp

Drums
Sn.D.
BD.mp

31

S
now mea-gre, now a - bun - dant,

A

T
now mea-gre, now a - bun - dant, *p* and change

B
p and change

Spr solo
mea-gre a - bun - dant and I al - ter

Re. pno
now mea - gre, now a - bun - dant, *p* and change

Vc. I
31 *f* *p*

Vc. II
f *p*

Vc. III
f *p*

Vc. IV
f *p*

Vln. solo

Vc. solo
p

Hpschd.
31 *mp* *p*

Vib/Xyl
31 *mp* *p*

Drums
31 *sfz*

35

S

A

T
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

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, —

38

Vc. I
mp *cresc.*

Vc. II
mp *cresc.*

Vc. III
mp *cresc.*

Vc. IV
mp *cresc.*

Vln. solo

Vc. solo

Hpschd.
mp

Vib/Xyl
Tamtam

Drums
f *sfz* Sn.D.

40

S
tal - ness, down,

A
tal - ness, down,

T
tal - ness, down,

B
tal - ness, down,

Spr solo
now my tall - ness _____ ri - ses to the hea - vens, _____ and

Re. pno

Vc. I
99

Vc. II
p

Vc. III
p

Vc. IV
p

Vln. solo

Vc. solo

Hpschd.
p

Vib/Xyl

Drums
p Sn.D. *mp*

42

S
A
T
B

Spr solo
now I setl - le down _____ in - to a hu - man be - ing, _____

Re. pno

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

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

be - ing,
be - ing,
be - ing,
be - ing,
be - ing,
be - ing,
be - ing,
be - ing,
be - ing,

5
4
9
9
9
9

D

44

S shape, my

A shape, my

T shape,

B shape,

Spr solo un - der a more boun - ded shape. — *mp* fear not the con - verse of my bed.

Re. pno *mp* fear not the con - verse of my bed.

Vc. I *mp*

Vc. II *mp*

Vc. III *mp*

Vc. IV *mp*

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums *mp*

46

S
bed, two - two - fold wice u - pon my si - news. I I con - form to shapes

A
bed, two - two fold wice o - pon my si - news I I con - form to shapes,

T
shapes,

B
shapes

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

Re. pno
I change my bo - dy - ly out - line two fold wice u - pon my si - news. I I con - form to shapes

Vc. I
46

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.
46

Vibra.
46

Drums
46

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

49

Vc. I

Vc. II

Vc. III
div.

Vc. IV

Vln. solo

Vc. solo

49

Hpschd.

49

Vib/Xyl

49

Drums
Sn.D. BD.

51

S
own sweet will, _____ your _____ neck is star - high _____

A
own sweet will, _____ your _____ neck is star - high _____

T
8

B

Spr solo
own sweet will, _____ Sweet will _____ My neck is star - high,

Re. pno
51
own sweet will, _____ your _____ neck is star - high _____

Vc. I
51

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.
51

Vib/Xyl
51

Drums
51

53

S
and soars nigh to the lof - ty thun - der _____ lof - ty

A
and soars nigh to the lof - ty thun - der _____

T
and soars nigh to the lof - ty thun - der _____

B
and soars nigh to the lof - ty thun - der

Spr solo
star - high
and soars nigh to the lof - ty thun - der _____ lof - ty

Re. pno

Vc. I
53
div. 9
subito *mp*
div.

Vc. II
subito *mp*
div.

Vc. III
subito *mp*

Vc. IV
subito *mp*

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums
subito *mp*

E

S 56 *>*
 thun - der thun - der, thun - der,

A *[E]*
 thun - der, thun - der, thun - der,

T 8
 thun - der thun - der, thun - der,

B
 thun - der, thun - der, thun - der,

Spr solo

Re. pno 56
 thun - der

Vc. I 56 *div.* *pp*

Vc. II *div.* *pp*

Vc. III *div.* *pp*

Vc. IV *mp* *pp*

Vln. solo *mf* *p*

Vc. solo *p*

Hpschd. 56

Vib/Xyl 56 *pp*
 2 Gongs (preferably in C and D)

Drums 56 *pp*

60

S

A

T

B

Spr solo

Re. pno

60

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

60

Hpschd.

60

Vib/Xyl

60

Drums

Tamtam

p

p

Detailed description: This page of a musical score, numbered 23, is titled "Why stand ye aghast,". It features a variety of instruments and vocal parts. At the top, there are four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass), each with a treble clef and a key signature of one flat. Below them is a staff for "Spr solo" (Solo Spruce) with a treble clef. The "Re. pno" (Rehearsal piano) section consists of two staves, with the right hand starting a melodic line at measure 60. The string section includes four violins (Vc. I-IV) and a solo violin (Vln. solo). The Vc. I and Vc. II parts have complex rhythmic patterns and dynamics. The Vln. solo part features a five-measure rest (marked with a '5') and a melodic line. The Vc. solo part has a rhythmic pattern. The keyboard section includes a Harpsichord (Hpschd.) and Vibraphone/Xylophone (Vib/Xyl). The Vib/Xyl part has a rhythmic pattern. The Drums part includes a Tamtam and is marked with a piano (*p*) dynamic. The score is written in a standard musical notation style with various clefs, key signatures, and dynamics.

F

rit.

A Tempo

64

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Each staff begins with a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8. The vocal parts remain silent throughout this section.

rit.

A Tempo

64

Soprano solo (Spr solo) and Rehearsal piano (Re. pno) staves. The Spr solo part has a whole rest at measure 64. The Re. pno part has a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8. The piano accompaniment begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

rit.

A Tempo

64

Violin (Vc. I, II, III, IV) staves. Vc. I and II have whole rests at measure 64. Vc. III and IV begin with a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8. Vc. III starts with a piano (*p*) dynamic and a triplet of eighth notes. Vc. IV has a piano (*p*) dynamic and a steady eighth-note accompaniment. Vc. I and II enter at measure 72 with a *div.* (divisi) marking and play a complex rhythmic pattern.

A Tempo

rit.

A Tempo

64

Violin solo (Vln. solo) and Violoncello solo (Vc. solo) staves. Vln. solo has a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8, starting with a piano (*p*) dynamic. Vc. solo has a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8, starting with a piano (*p*) dynamic and a *rit.* marking.

rit.

A Tempo

64

Harp (Hpschd.) staff. The harp has a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8, starting with a piano (*p*) dynamic and a rhythmic accompaniment of chords.

64

Vibraphone (Vib/Xyl) staff. The vibraphone has a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8.

64

Drums staff. The drums have a whole rest at measure 64, followed by a double bar line and a new time signature of 12/8. The drum part includes a bass drum (BD.) with a piano (*p*) dynamic and a tom-tom (5) with a mezzo-piano (*mp*) dynamic.

67

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

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

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

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

Spr solo

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

Vc. I *mp*

Vc. II *mp*

Vc. III *mp* 9

Vc. IV *mp*

Vln. solo

Vc. solo *mp*

Hpschd. *mp*

Vib/Xyl

Drums *p*

70

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

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

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

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

Spr solo

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

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

74

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

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

T
8
thus light - ly pha - ses,

B
thus light - ly pha - ses,

Spr solo
pha - ses, —

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

Vc. I
74

Vc. II

Vc. III
mp

Vc. IV
mp

Vln. solo

Vc. solo

Hpschd.
74

Vib/Xyl
74

Drums
74

77

S
and am be - held in va - rying wise, ——— *f* for change - ful - ly now cram - ped stif - ness draws in my

A
and am be - held in va - rying wise, ——— *f* for change - ful - ly now cram - ped stif - ness draws in my

T
and am be - held in va - rying wise, ——— *f* cram - ped stif - ness

B
f cram - ped stif - ness

Spr solo

Re. pno
and am be - held in va - rying wise, ——— *f* for change - ful - ly now cram - ped stif - ness draws in my

Vc. I
div. *f*

Vc. II
div. *f*

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

G

80

now the vir - tue of my tall

Soprano vocal line with lyrics: limbs _____ bo - dy un - folds them and suf - fers them to touch the cloud - tops.

Alto vocal line with lyrics: limbs now the vir - tue of the tall bo - dy un - folds them and suf - fers them to touch the cloud - tops.

Tenor vocal line with lyrics: limbs now teh vir - tue of the tall suf - fers them to touch the cloud - tops.

Bass vocal line with lyrics: limbs no the vir - tue of the tall

Spr solo line with lyrics: Cloud -

Re. pno (Right Piano) accompaniment with lyrics: limbs now the vir - tue of the tall bo - dy un - folds them and suf - fers them to touch the cloud - tops.

Vc. I (Violin I) with 'div.' marking

Vc. II (Violin II) with 'div.' marking

Vc. III (Violin III)

Vc. IV (Violin IV)

Vln. solo (Violin solo)

Vc. solo (Violin solo)

Hpschd. (Harpsichord) accompaniment

Vib/Xyl (Vibraphone/Xylophone)

Drums with 'Cymb.' and 'mf' markings

83

S

A

T

B

Spr solo

Re. pno

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

ff

ff

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

mf

ff

mf

ff

[H]

Exstastic

86

S Wax, wax, wax, wax, wax wax

A wax, wax, wax, wax, wax, wax,

T *ff* wax, wax, wax,

B *ff* wax, wax, wax,

Spr solo wax, _____

Re. pno *ff* Wax Wax Wax

Vc. I 86

Vc. II

Vc. III

Vc. IV *ff*

Vln. solo *ff*

Vc. solo *ff*

Hpschd. 86

Vib/Xyl *ff*

Drums Tom-tom (5) *mf*

The musical score is arranged in a vertical system. At the top, the vocal parts are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each vocal line has the word "wax," written below it. The piano accompaniment is labeled "Re. pno" and includes a "Wax" marking. Below the piano part are the string sections: Vc. I, Vc. II, Vc. III, and Vc. IV. Above Vc. I is the "Vln. solo" part. Below Vc. I and Vc. II is the "Vc. solo" part. The harpsichord is labeled "Hpschd." and the vibraphone is labeled "Vib/Xyl". At the bottom is the "Drums" part. The score includes a tempo marking of 90 and a time signature of 3/4. The key signature has one flat (B-flat).

I

95

S

A

T

B

Spr solo

Re. pno

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

p in - to strange a - spect.

p in - to strange a - spect.

div.

p

p p

p

p

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

Vc. I *mp* div. *p*

Vc. II *mp* *p*

Vc. III *mp* *p*

Vc. IV *p*

Vln. solo

Vc. solo

Hpschd. *p*

Vib/Xyl *p*

Drums *p*

103

S me. *mf*

A me. *mf*

T me.

B me.

Spr 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

103

J

107 S *mf* 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

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

107 Vc. I *mf*

Vc. II *mf*

Vc. III *mf*

Vc. IV *mf*

Vln. solo

Vc. solo

107 Hpschd. *mf*

107 Vib/Xyl

107 Drums Tom-tom (5) *p*

110 *mp* rol - ling them back in - to a coil —
Rol - ling them back in - to I dart out — my in - ga - thered limps, and pre - sent - ly — I

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

110 *mp* rol - ling them back in - to a coil — I dart out — my in - ga - thered — limps, and pre - sent - ly — I

110 *mp* div. *mp* div. *mp*

110 *mp*

110 *mp*

110 *mp*

113 *pp*

S seek the em - brace of men. *pp*

A seek the em - brace of men. *pp*

T *p* Why

B *p* Why

Spr solo

Re. pno *pp* Men *p* Why

Vc. I *pp*

Vc. II *pp*

Vc. III *pp* div.

Vc. IV *pp*

Vln. solo

Vc. solo *p*

Hpschd. *pp* non rit

Vib/Xyl *pp*

Drums *pp* BD.

Bass drum

116 K Sombre ♩ = 80

S

A

T
 8
 loi - ter I thus in dark - some hi - ding, in the folds og rug - ged hills, nor fol - low sea - fa - ring

B
 8
 loi - ter I thus in dark - some hi - ding, in the folds og rug - ged hills, nor fol - low sea - fa - ring

Spr solo

Re. pno
 8
 loi - ter I thus in dark - some hi - ding, in the folds og rug - ged hills, nor fol - low sea - fa - ring

Vc. I
 116 Sombre ♩ = 80

Vc. II
 div.

Vc. III

Vc. IV
 pp Sombre ♩ = 80

Vln. solo

Vc. solo

Hpschd.
 116 p

Vib/Xyl
 116

Drums
 116

120

S

A

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

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

Spr solo

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

120

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo
p 5 5

Hpschd.
p

Vib/Xyl
p

120

Drums

122

S

A

T
band of wolves, the plain-tive cry of harm - full beasts ri - ses to hea - ven, *mf*

B
band of wolves, the plain-tive cry of harm - full beasts ri - ses to hea - ven, *mf*

Spr solo

Re. pno
band of wolves, the plain - tive cry of harm - full beasts ri - ses to hea - ven, *mf*

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

125

S

A

T
8
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

L

128

S *f* to the hearts —

A *f* to the hearts —

T Drea - ry are the rid - ges and the de - so - *f* la - tion *f* to the hearts —

B Drea - ry are the rid - ges and the de - so - *f* la - tion *f* to the hearts —

Spr solo

Re. pno *p* Drea - ry are the rid - ges and the de - so - la - tion *f* women Men to the hearts —

Vc. I *f* div.

Vc. II *f* div. *f*

Vc. III *f* div.

Vc. IV *f* div.

Vln. solo

Vc. solo

Hpschd. *f*

Vib/Xyl

Drums *ff* Tamtam Sn. D Bass drum

130

S
_____ to the hearts _____ to the hearts _____

A
_____ to the hearts _____ to the hearts _____

T
to the hearts _____ to the hearts _____ tru - sted to do the wil - der work. _____ the

B
to the hearts _____ to the hearts _____ tru - sted to do the wil - der work. _____ the

Spr solo

Re. pno
130
to the hearts _____ to the hearts _____ tru - sted to do the wil - der work. _____ the

Vc. I
130

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.
130

Vib/Xyl
130

Drums
130

132

S

A

T
stark rocks and the rug-ged lie _____ *p* of the ground bar the way to spi - rits *pp* who are wont to love the sea. —

B
stark rocks and the rug-ged lie _____ *p* of the ground bar the way to spi - rits *pp* who are wont to love the sea. —

Spr solo

Re. pno
stark rocks and the rug - ged lie _____ *p* of the ground bar the way to spi - rits *pp* who are wont to love the sea. —

Vc. I

Vc. II

Vc. III *mp*

Vc. IV *mp*

Vln. solo *mp*

Vc. solo *mp*

Hpschd. *mp*

Vib/Xyl

Drums
Sn.D. *pp*

135

S

A

T
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

B
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

Spr solo

Re. pno
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

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

138

S

A

T

B

Spr solo

Re. pno

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

Hpschd.

Vib/Xyl

Drums

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

if necessary

din

pp

N
a tempo

M

rall

Shrill Birds

142

S

A

T

B

pp

pp

rall

a tempo

Shrill Birds

Spr solo

Re. pno

pp

Shrill Birds

pp

orchestral interlude

rall

a tempo

Shrill Birds

142

Vc. I

pp

p

Vc. II

pp

p

Vc. III

pp

p

Vc. IV

pp

pp

a tempo

Shrill Birds

Vln. solo

rall

Vc. solo

Hpschd.

Rall.

p

Vib/Xyl

142

p

Drums

142

Tamtam

Tom-tom (5)

p

p

The Shrill birds Why stand ye aghast,
 the shrill birds

f The Shrill birds the shrill birds

f Shrill birds Shrill birds

f Shrill birds

f Shrill birds

Ve - xes me, —

Sempre accent

pp

S shrill birds, shrill birds, as I tar-ry by the shore, *f*

A shrill birds, shrill birds, as I tar-ry by the shore, *f*

T shrill birds, shrill birds,

B shrill birds, shrill birds,

r solo Ve - xes me, and

pno

Vc. I div. *f*

Vc. II *f*

Vc. III *f*

Vc. IV *f*

Vln. solo

Vc. solo *f*

pschd. *f*

b/Xyl *f*

Drums *f*

152

S

A

T

B

mf shrill birds shrill birds,

mf shrill birds shrill birds,

r solo

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

p

152

arco

Vc. I

p

arco

Vc. II

p

arco

Vc. III

p

arco

Vc. IV

p

Vln. solo

Vc. solo

152

pschd.

152

b/Ycl

152

Drums

p

p

155

S *mf* boi - sterous rush,

A *mf* boi - sterous rush,

T *mf* boi - sterous rush,

B *mf* boi - sterous rush,

r solo where - fore the noi - sy sweep of its boi-sterous rush — takes — gent - le rest — from my

e. pno

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

pschd.

b/Ycl

Drums

158

S

A

T

B

r solo

slee-ping eye, — nor doth the loud - chat - te - ring sea - mew —

e. pno

158

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

158

pschd.

7

b/Xyl

158

Drums

158



161

S

A

T

B

mf

r solo

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

161

pno

161

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

161

pschd.

161

b/Xyl

161

Drums

165

S

A

T

B

mp

mf

4

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.

165

mf

165

subito p

subito p

subito p

subito p

Vln. solo

Vc. solo

165

pschd.

165

b/Xyl

165

Drums

169

S

A

T

B

r solo

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

e. pno

169

Vc. I

p

pp

Vc. II

p

Vc. III

p

Vc. IV

p

Vln. solo

p

Vc. solo

p *pp*

169

pschd.

169

b/Yxl

p

169

Drums

173

S

A

T

B

r solo

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

e. pno

173

Vc. I

div.

Vc. II

div.

Vc. III

div.

Vc. IV

div.

Vln. solo

Vc. solo

173

pschd.

173

b/Xyl

173

Drums

Tamtam

pp

176

S
A
T
B

ff Why stand ye a - ghist, who see me co - lour - less

ff Why stand ye a - ghist, who see me co - lour - less, —

ff Why stand ye a - ghist, who see me co - lour - less, —

ff Why stand ye a - ghist, who see me co - lour - less,

r solo

e. pno

176

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

p *ff* *ff* *ff*

div. *ff* *ff* *ff*

p *ff* *ff* *ff*

p *ff* *ff* *ff*

p *ff* *ff* *ff*

Vln. solo

Vc. solo

176

pschd.

176

tb/Xyl

176

Drums

Tamtam

p *ff*

BD.

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
sure - ly — ev - ry liveman 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 liveman 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

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
ff

Vc. II
ff

Vc. III
ff

Vc. IV
ff

Vln. solo

Vc. solo

pschd.

b/Xyl

Drums
181
Tamtam
p *ff*

186

mf

S dwell-ling in the world. *ff* Hap-less are they *ff* Hhapless are they hap - less are they hap - less are they

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

T *ff* Hap-less are they *ff* Hhapless are thbey hap - less are they hap - less are they

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

r solo

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

Vc. I *mf*

Vc. II *mf*

Vc. III *mf*

Vc. IV *mf*

Vln. solo

Vc. solo

pschd.

b/Yxl

Drums 186 2 Gongs (preferably in C and D) *f* *mp*

Q

192 *p* *Whispering*

S hap - less *pp* hap - less *p* the list - less night of the ca - vern, the dark - ness

A hap - less hap - less *p* the list - less night of the ca - vern, the dark - ness

T *p* hap - less hap - less *Whispering*

B hap - less hap - less

r solo

e. pno *p* the list - less night of the ca - vern, the dark - ness

Vc. I *p*

Vc. II *p*

Vc. III *p*

Vc. IV *p*

Vln. solo

Vc. solo

oschd.

b/Xyl

Drums *p* *BD. p*

198

S of the an - cinet den, have ta - ken all joy from my eyes and soul. The ghist - ly ground, the crum - bling bar - row, the

A of the an - cinet den, have ta - ken all joy from my eyes and soul. The ghist - ly ground, the crum - bling bar - row, the

T

B

r solo

e. pno of the an - cinet den, have ta - ken all joy from my eyes and soul. The ghist - ly ground, the crum - bling bar - row, the

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

pschd.

b/Xyl

Drums

203

S
he - vy tide of fil - thy things have mar - red the grace of youth full coun - te nance, sapped my won - ted pith and force.

A
he - vy tide of fil - thy things the grace of youth ful coun - te - nance sapped my won - ted pith and force.

T

B

r solo

e. pno
he - vy tide of fil - thy things have mar - red the grace of youth full coun - te nance, sapped my won - ted pith and force.

Vc. I

Vc. II

Vc. III

Vc. IV

Vln. solo

Vc. solo

pschd.

b/Xyl

Drums

Why stand ye aghast,

207 R

S Be - sides all this, *f* I have fought with the dead, fought with *rall*

A Be - sides all this, *f* I have fought with the dead, fought with

T Be - sides all this, *f* I have fought with the dead, fought with

B Be - sides all this, *f* I have fought with the dead, fought *rall* with

r solo

pno *mf* *pizz.* *arco* *f* Be - sides all this, I have fought with the dead, dead, dead

Vc. I *mf* *pizz.* *p* *arco* *f* *div.* *rall*

Vc. II *mf* *pizz.* *p* *arco* *f* *div.*

Vc. III *mf* *p* *arco* *f* *div.*

Vc. IV *mf* *p* *arco* *div.* *p* *f* *rall*

Vln. solo

Vc. solo

pschd. *sfz*

b/Xyl *sfz*

Drums *sfz* *sfz* *sfz* *sfz*

a tempo

211

S
the dead, *p* Wy stand Ye a - ghash,

A
the dead, *p* who see my co-lour-less?

T
the dead, *p* Wy stand Ye a - ghash,

B
the dead, *p* whosee my co-lour-less?

r solo
a tempo Solo
Sure-ly ev'-ry life man fades a-mong the dead.

e. pno
211
dead, dead, *p* Wy stand Ye a - ghash, who see my co - lour - less? Solo
Sure - ly ev' - ry life man fades a - mong the dead.

211

Vc. I
a tempo *p*

Vc. II
p

Vc. III
p

Vc. IV
p

Vln. solo
a tempo *p*

Vc. solo
p

211

pschd.

211

b/Yxl

211

Drums
sfz *ppp* *p* Cymb. *ppp* Tamtam

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