

BOOK OF HOURS



ERIC SHANFIELD

BOOK OF HOURS

Eric Shanfield | ENS.2018.6

10.14.18-10.21.18 | 17'

Poems by Kevin Young

4 Horns in F

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Harp

Solo Voice (Tenor or Baritone)

Strings

Score is *transposed*.

Voice may be amplified.

from *Book of Hours* | by Kevin Young

Exit Music

In Baton Rouge bridges
end in midair, arms reaching
for the other shore

The lights & reek
of the cracker factory, refineries
seeping into the dark

I drive Cancer Alley
to the highwayside
where you will be buried

*

The smoke here is silver—

issuing like ash
or vespers over
the dirty river—

The night almost blue

*

I try & repair
what isn't there

*

When I leave your birth
place—now resting—

you are still
flowered & above ground

The earth soft
as flesh

The vault required
by the state

the grave would give way without

*

May you see
again

May I bless the man
who shot you

May I hold you
as he must have

praying & cursing
on your land covered by blood

His long mile to the nearest
house for help

Your swift flight
up & almost
alone, over

red fields I now own

*

Watch stopped like your heart
that they didn't want

*

Let the river run over

licking bones clean
like the vulture

The grey of the grave
swept away

The mangled moon
above the field

The dark don't stay
dark these days

Dream the Day After Easter

He said being dead was a little
like living, only longer.

Grief

In the night I brush
my teeth with a razor

Obsequies

Dark dirigible
filled with sorrow,
on fire.

*

Sleep's a distant
love—no pillow cool
enough, or soft.

*

Morning & memory
floods the room
like light—can sun
be awful?
Can the mind?

*

Laundry
like a prayer—
weekly, or more,
& endless.

*

Doubt keeps a kind
of faith, is belief
without a word
for what

*

it know—
plenty
for what we don't

*

At night I count
not the stars
but the dark.

BOOK OF HOURS

1. EXIT MUSIC

Kevin Young

Eric Shanfield

Tempo: ♩=96

Instrumentation: Horns 1-4 in F, Tenor Trombones 1, 2, Bass Trombone/Tuba, Timpani, Harp, Solo Voice, Violin I, Violin II, Viola, Violoncello, Contrabass.

Key Signature: Two sharps (F# and C#)

Time Signature: 4/4

Lyrics: In Bat - on Rouge bridg - es

Performance Instructions: *p* (piano), *mp* (mezzo-piano), *solo*, *3* (triplets)

The score is a transposed score for a symphony orchestra and solo voice. It begins with a tempo marking of ♩=96. The key signature is two sharps (F# and C#). The time signature is 4/4. The instruments listed are Horns 1-4 in F, Tenor Trombones 1, 2, Bass Trombone/Tuba, Timpani, Harp, Solo Voice, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Solo Voice part has lyrics: "In Bat - on Rouge bridg - es". The score includes various performance instructions such as *p* (piano), *mp* (mezzo-piano), *solo*, and *3* (triplets). The score is divided into measures, with some measures containing rests for certain instruments.

A

6

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

end in mid - air, arms reach - ing for the

(solo)

Vln. I

(solo)

Vln. II

(solo)

Vla.

p *mp*

(solo)

Vc.

Cb.

Detailed description: This is a page of a musical score for 'EXIT MUSIC'. It features a vocal line and several instrumental parts. The vocal line has lyrics: 'end in mid - air, arms reach - ing for the'. The instrumental parts include Horns (Hns.), Trombones (Tbns.), Bass Trombone/Euphonium (B. Tbn./Tba.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a '6' at the top left and a section marker 'A' in a box. The key signature has two sharps (F# and C#). The vocal line is in a soprano clef. The instrumental parts are in various clefs: Hns. and Hp. in soprano clef, Tbns. and B. Tbn./Tba. in bass clef, Timp. in bass clef, Vln. I and Vln. II in soprano clef, Vla. in alto clef, Vc. in bass clef, and Cb. in bass clef. The Vln. I part is marked '(solo)' and consists of a continuous sixteenth-note pattern. The Vln. II part is also marked '(solo)' and consists of a continuous sixteenth-note pattern. The Vla. part is marked '(solo)' and features a melodic line with dynamics *p* and *mp*. The Vc. part is marked '(solo)' and features a continuous triplet pattern. The other instrumental parts (Hns., Tbns., B. Tbn./Tba., Timp., Hp., and Cb.) are mostly silent, indicated by a dash in the staff.

B

11

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

oth - er shore The lights and

(solo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

p *mp*

mp

mp

B

6 6 6 6

Detailed description: This is a page of a musical score for 'EXIT MUSIC'. It features a vocal line and several instrumental parts. The vocal line has lyrics: 'oth - er shore' and 'The lights and'. The instrumental parts include Horns (Hns.), Trombones (Tbns.), Bass Trombone/Euphonium (B. Tbn./Tba.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with dynamics such as *mp* and *p*, and includes performance instructions like '(solo)'. A section marker 'B' is present in two locations. The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number '3' is in the top right corner, and the page title 'BOOK OF HOURS - 1. EXIT MUSIC' is at the top center.

16

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

reek of the crack - - - er fact - - - ory,

Vln. I

(solo)

Vln. II

(solo)

Vla.

(solo)
mp *mf*

Vc.

(solo)

Cb.

Detailed description: This page of a musical score, numbered 16, is titled 'EXIT MUSIC'. It features a multi-staff arrangement. At the top, the woodwinds (Horns, Trombones, and Bass Trombone/Tuba) and Timpani are marked with rests. The Harp (Hp.) and Voice parts are active, with the voice line singing 'reek of the crack - - - er fact - - - ory,'. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all marked as solo parts. The Viola part includes dynamic markings *mp* and *mf*. The Violoncello part features sixteenth-note patterns with fingerings indicated by the number '6'. The Double Bass (Cb.) part is marked with rests.

C

20

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

re - - fine - ries seep - ing in - - to the

(solo)

Vln. I

(solo)

Vln. II

(solo)

mp

mf

Vla.

gli altri

p

(solo)

Vc.

gli altri

p

Cb.

p

D

24

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

dark

non arp.

p

I

(solo)

Vln. I

gli altri

mp

p

Vln. II

(solo)

gli altri

mp

mf

p

Vla.

(solo)

gli altri

mp

mf

p

Vc.

(solo)

gli altri

mp

mf

p

Cb.

mf

p

D

28

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

drive Can - cer Al - ley to the high - way - - side

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

p

(solo)

(solo)

(gli altri)

(solo)

(gli altri)

(gli altri)

(gli altri)

(gli altri)

(gli altri)

(gli altri)

E

Musical score for the first system, featuring Hns., Tbns., B. Tbn. Tba., Timp., Hp., and Voice. The key signature is one sharp (F#) and the time signature is 4/4. The Hns. and Hp. parts are silent. The Tbns. part has a *mf* dynamic and a long note with a slur. The B. Tbn. Tba. part has a *mf* dynamic and a long note with a slur. The Timp. part has a *mf* dynamic and a long note with a slur. The Hp. part is silent. The Voice part has a *mf* dynamic and the lyrics "where you will be buried".

E

Musical score for the second system, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The Vln. I part has a *mf* dynamic and a *tutti* marking, playing a fast, repetitive pattern. The Vln. II part has a *mf* dynamic and a *tutti* marking, playing a slower, repetitive pattern. The Vla. part has a *mf* dynamic and a *tutti div.* marking, playing a long note with a slur. The Vc. part has a *mf* dynamic and a *tutti* marking, playing a pattern of triplets. The Cb. part has a *mf* dynamic and a *pizz.* marking, playing a long note with a slur.

38 **F**

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

p *f*

p *f*

f

f

p *f*

f

f

f

f

f

The smoke here is sil - ver is - suing like ash or

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

div.

f

f

arco

f

f

f

arco

f

43

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

vesp - ers ov - er the dirt - y ri - ver The night al - most

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for 'EXIT MUSIC'. The score is for a full orchestra and a vocal soloist. The key signature is D major (two sharps) and the time signature is 3/4. The page number is 43. The instruments are arranged in a standard orchestral layout from top to bottom: Horns (Hns.), Trombones (Tbns.), Bass Trombone and Tuba (B. Tbn./Tba.), Timpani (Timp.), Harp (Hp.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line has lyrics: 'vesp - ers ov - er the dirt - y ri - ver The night al - most'. There are two triplet markings (indicated by a '3' over a bracket) in the vocal line. The instrumental parts include various textures: strings play rhythmic patterns, woodwinds have melodic fragments, and the brass section provides harmonic support. The score is divided into five measures by vertical bar lines.

G

Musical score for Hns., Tbns., B. Tbn., Tba., Timp., and Hp. instruments. The score is in 6/8 time and features a key signature of one sharp (F#). The Hns. and Tbns. parts include dynamics such as *f* and *a2*. The Tba. part includes a dynamic of *f* and a triplet of eighth notes. The Hp. part is marked with a *f* dynamic. The Voice part includes the word "blue" and a dynamic of *f*.

G

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. instruments. The score is in 6/8 time and features a key signature of one sharp (F#). The Vln. I part includes a dynamic of *f* and a *a2* marking. The Vln. II part includes a dynamic of *f*. The Vla. part includes a dynamic of *f*. The Vc. part includes a dynamic of *f*. The Cb. part includes a dynamic of *f*.

54 (a2) **H**

Hns.

(a2)

Tbns.

(Tba.)

B. Tbn.
Tba.

Timp.

Hp.

Voice

p I try and re - pair

H

Vln. I

p solo

Vln. II

p solo

Vla.

3 solo
p

Vc.

2 solo
p

Cb.

69

Hns. *p cresc.* a2 3 *f*

Tbns. (a2) 3 *f*

B. Tbn. Tba. (B. Tbn.) B. Tbn/Tba. *f*

Timp. *p cresc.* *f*

Hp. *p* 7 *gliss.* *f*

Voice

Vln. I *tutti div. a3* *p cresc.* *f*

Vln. II *tutti div.* *p cresc.* *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 14, is titled 'BOOK OF HOURS - 1. EXIT MUSIC'. It contains measures 69 through 72. The score is for a full orchestra and includes a voice part. The instruments and their parts are: Horns (Hns.), Trombones (Tbns.), Baritone Trombone/Tuba (B. Tbn. Tba.), Timpani (Timp.), Harp (Hp.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins at measure 69 with a dynamic of *p cresc.* and features several triplet markings. The Horns and Trombones play melodic lines with triplets, while the Trombones and Timpani provide harmonic support. The Harp has a glissando effect in measure 71. The Violins and Viola play a rhythmic pattern of eighth notes, and the Cello and Contrabass play a steady eighth-note accompaniment. The music concludes at measure 72 with a dynamic of *f*.

J

Hns. *f* a2

Tbn. *f* a2

B. Tbn. *f*

Tba. *f*

Timp. *f*

Hp. *f* gliss.

Voice

J

Vln. I *f* unis.

Vln. II *f* unis.

Vla. *f* unis.

Vc. *f* unis.

Cb. *f*

79 (a2) **K**

Hns.

Tbns.

B. Tbn.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

pizz.

When I leave your birth place now

[D]

84 (a2) **L**

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice
rest - ing _____ you are still _____ flow - ered and a - bove

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 84, is titled 'EXIT MUSIC'. It features a vocal line and instrumental parts for Horns (Hns.), Trombones (Tbns.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line includes the lyrics: 'rest - ing _____ you are still _____ flow - ered and a - bove'. The instrumental parts include various rhythmic patterns, such as eighth-note runs in the strings and sustained notes in the brass. A 'L' marking is present above the first staff and below the string section.

89

(a2) **M**

Hns.

(a2)

Tbns.

(B. Tbn.)

Timp.

Hp.

Voice

8 ground The earth soft as flesh

M

Vln. I

Vln. II

div.

Vla.

Vc.

Cb.

mf

N (a2)

Hns. (Horns) - Treble clef, playing a melodic line with a fermata in the second measure.

Tbns. (Trumpets) - Treble clef, playing a sustained note in the second measure.

B. Tbn. Tba. (Baritone/Euphonium/Tuba) - Bass clef, playing a sustained note in the second measure.

Timp. (Timpani) - Bass clef, playing a sustained note in the second measure.

Hp. (Harp) - Treble and Bass clefs, playing arpeggiated chords in the first, second, and fourth measures.

Voice - Treble clef, singing the lyrics "the vault" in the fourth measure.

Vln. I (Violin I) - Treble clef, playing a sixteenth-note pattern.

Vln. II (Violin II) - Treble clef, playing a sixteenth-note pattern with "unis. 6" (unison sixths) markings.

Vla. (Viola) - Bass clef, playing a melodic line.

Vc. (Violoncello) - Bass clef, playing a melodic line.

Cb. (Cello) - Bass clef, playing a sustained note.

mf (mezzo-forte) dynamic marking is used throughout the score.

98 (a2)

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

re - - qui - red by the state

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

Detailed description: This page of a musical score, numbered 98, is titled '(a2)'. It features a vocal line with the lyrics 're - - qui - red by the state'. The score includes parts for Horns (Hns.), Trombones (Tbns.), Bass Trombone/Tuba (B. Tbn./Tba.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is in a soprano register. The instrumental parts include a melodic line for the Horns, a complex sixteenth-note pattern for Violin II, and a steady eighth-note accompaniment for the Violoncello. The Harp part consists of chords. The dynamic marking *mp* (mezzo-piano) is present at the end of the vocal line.

O
(a2)

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.
mp

Voice
mp
the grave would give way with - - out

O

Vln. I
mp

Vln. II
div. a2
mp espress.
div. a4

Vla.
solo
mp
gli altri
p

Vc.
solo
mp
gli altri
p

Cb.
arco
p

P

107

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. con sord.
p

B. Tbn.
p

p

May you see a - gain

P

mp unis.

p pizz. div.

(solo)

(gli altri)

tutti *p*

(solo)

(gli altri)

tutti *p*

pizz. *p*

Detailed description: This page of a musical score, numbered 107, is titled 'EXIT MUSIC' and is marked with a 'P' (piano) dynamic. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Horns (Hns.), Trombones (Tbns.), Bass Trombone and Tuba (B. Tbn. Tba.), Timpani (Timp.), Harp (Hp.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a series of rests for most instruments, followed by a melodic line in the Bass Trombone/Tuba part marked '1. con sord.' and 'p'. The Harp plays a continuous arpeggiated accompaniment. The Voice part enters with the lyrics 'May you see a - gain' on a triplet of notes. The Violin I part has a dense, rhythmic texture. The Violin II part has a 'pizz. div.' (pizzicato divided) section. The Viola and Violoncello parts have 'solo' and 'gli altri' (for the others) markings. The Contrabass part has a 'pizz.' (pizzicato) section. A second 'P' (piano) marking appears above the Violin I staff. The score concludes with a final chord across several instruments.

112

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Hns.** (Horns): Treble clef, key signature of two sharps. Features a triplet of eighth notes in the third measure and a sustained chord in the fourth measure.
- Tbns.** (Trumpets): Bass clef, key signature of two sharps. Features a melodic line starting in the second measure with a first ending bracket.
- B. Tbn. Tba.** (Baritone Trumpets and Trombones): Bass clef, key signature of two sharps. Features a steady eighth-note accompaniment.
- Timp.** (Timpani): Bass clef, key signature of two sharps. Remains silent throughout the page.
- Hp.** (Harp): Treble and bass clefs, key signature of two sharps. Remains silent throughout the page.
- Voice**: Treble clef, key signature of two sharps. Includes the lyrics: "May I bless the man who shot you May I hold you as he must have_____". The vocal line features a triplet of eighth notes in the first measure and another triplet in the third measure.
- Vln. I** (Violin I): Treble clef, key signature of two sharps. Features a melodic line with a "div." (divisi) marking in the third measure and a triplet of eighth notes in the fourth measure.
- Vln. II** (Violin II): Treble clef, key signature of two sharps. Features a rhythmic accompaniment of eighth notes.
- Vla.** (Viola): Bass clef, key signature of two sharps. Features a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Bass clef, key signature of two sharps. Features a rhythmic accompaniment of eighth notes.
- Cb.** (Contrabass): Bass clef, key signature of two sharps. Features a rhythmic accompaniment of eighth notes.

Q

117

Hns.

Tbns.

B. Tbn.
Tbn.

Timp.

Hp.

Voice

pray - ing and curs - ing on your land

Q

Vln. I

Vln. II

Vla.

Vc.

Cb.

122

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

cov - ered by blood His long mi - le to the

pp mp

(3.)

(1.)

pp mp

pp mp

pp

arco

R

Hns.
 Tpbs.
 B. Tbn.
 Tba.
 Timp.
 Hp.
 Voice
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mp
p
mf
mf
mf
mf
mf
mp
mp
mp
mp
mp
mp
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mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

near - est house for help

R div.
 arco
mp
mf
mf
mf
mf
mf
mf
mf
mf

senza sord.

138 (a2)

Hns.

(a2)

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Watch stopped like your heart that they did - n't want

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

sim.

sim.

Detailed description: This is a page of a musical score for 'EXIT MUSIC', page 28. The score is in G major (one sharp) and 4/4 time. It features a vocal line and several instrumental parts. The vocal line begins at measure 138 with the lyrics 'Watch stopped like your heart that they did - n't want'. The instrumental parts include Horns (Hns.), Trombones (Tbns.), Baritone Trombone/Euphonium (B. Tbn./Tba.), Timpani (Timp.), Harp (Hp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The brass instruments play sustained notes, while the strings play a rhythmic accompaniment. The harp and timpani are silent. Dynamics include piano (*p*) and *sim.* (sustained).

T

con sord.

Hns. *fp*

Tbns. *fp*

B. Tbn. *fp*

Tba. *fp*

Timp.

Hp.

Voice

8 Watch stopped like your heart that they did - n't want

T

Vln. I *p*

Vln. II *p* *sim.*

Vla. *p*

Vc. *p*

Cb. *p*

U

149

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Detailed description: This block contains the musical notation for measures 149 through 152 for the instruments Hns., Tbn., B. Tbn./Tba., Timp., Hp., and Voice. The Hns. and Tbn. parts are mostly rests. The B. Tbn./Tba. part has a melodic line starting in measure 150 with a *p* dynamic. The Timp. and Hp. parts are rests. The Voice part is a single note in measure 149.

U

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 153 through 156 for the instruments Vln. I, Vln. II, Vla., Vc., and Cb. Vln. I has a continuous sixteenth-note pattern. Vln. II and Vla. have a similar pattern, with *solo* and *p* markings. Vla. has a *pizz.* marking in measure 154. Vc. and Cb. have a melodic line starting in measure 154 with a *p* dynamic. The section ends with a *pizz.* marking in measure 156.

153

Hns.

Tbns.

B. Tbn.
Tbn.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.
a2

p

p

p

p

p

p

tutti

tutti

tutti

Let the ri - ver

V

158 (a2)

Hns.

Tbns.

B. Tbn.
Tba.

(B. Tbn.)

Timp.

Hp.

Voice
run o - - - - - ver

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 158 (a2), is titled 'EXIT MUSIC'. It features a multi-staff arrangement. The top staves are for Horns (Hns.), Trombones (Tbns.), and Baritone/Euphonium (B. Tbn./Tba.), with a specific instruction '(B. Tbn.)' for the latter. The Timpani (Timp.) staff is empty. The Harp (Hp.) part consists of a right-hand melodic line and a left-hand accompaniment. The vocal line (Voice) has the lyrics 'run o - - - - - ver'. The string section includes Violin I (Vln. I) with a dense sixteenth-note texture, Violin II (Vln. II) with a more sparse melodic line, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with two sharps (F# and C#) and a common time signature.

W

Horns (Hns.) and Trombones (Tbns.) parts are mostly silent in this system. The Bass Trombone (B. Tbn.) part features a melodic line with a slur over the first two measures. The Harp (Hp.) part provides harmonic accompaniment with chords and moving lines. The Voice part has the lyrics: lick - ing bones clean like the vul - - - - - ture.

W

The Violin I (Vln. I) part has a dense, rhythmic texture of sixteenth notes. The Violin II (Vln. II) part has a melodic line with slurs. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide harmonic support with sustained notes and chords.

X
a2

168

Hns.

Tbns.

(B. Tbn.)
B. Tbn.
Tbn.

Timp.

Hp.

Voice

The grey of the grave swept a - - way

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

173 (B. Tbn.)

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla. arco

Vc.

Cb.

senza sord.

p

4./3.

Y

a2

178 (a2)

Hns.

(a2)

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

The mang-led moon a - bove the field

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 178, is titled '(a2)'. It features a multi-staff arrangement. At the top, the Horns (Hns.) and Trombones (Tbns.) parts are shown, with the Trombone section further divided into Bass Trombone (B. Tbn.) and Tenor Bass Trombone (Tba.). The Timpani (Timp.) part is a single staff with rests. The Harp (Hp.) part consists of two staves. The vocal line (Voice) is on a single staff with the lyrics: 'The mang-led moon a - bove the field'. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line begins in the second measure, with the lyrics starting under the second measure. The instrumental parts are more complex, with some featuring long melodic lines and others providing harmonic support.

Z a2

Horns
Trumpets
Trombones
B. Tbn./Tba.
Timp.
Hp.
Voice

f

The dark don't stay dark these days

Z

Vln. I
Vln. II
Vla.
Vc.
Cb.

f

f *espress.*

f

f

f

arco

div. a2

div.

div.

188 (a2)

Hns.

Tbps.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.
div.

Vc.

Cb.

ff *ffp* *fff*

ff *ffp* *fff*

ff *ffp* *fff*

ff *ffp* *fff*

tr
p sub. *ff*

ff

ff

ff

ff

ff

ff

BOOK OF HOURS

2A. DREAM THE DAY AFTER EASTER / 2B. GRIEF

Kevin Young

Eric Shanfield

System 1:

- Horns 1-4 in F:** Treble clef, quarter note = 50, *ff*. Includes a triplet of eighth notes.
- Tenor Trombones 1 & 2:** Bass clef, quarter note = 50, *ff*. Includes a triplet of eighth notes.
- Bass Trombone/Tuba:** Bass clef, quarter note = 50, *ff*. Includes a triplet of eighth notes.
- Timpani:** Bass clef, quarter note = 50, *ff* and *p*.
- Harp:** Treble and bass clefs, quarter note = 50, *p*.
- Solo Voice:** Treble clef, quarter note = 50.

System 2:

- Violin I:** Treble clef, quarter note = 50, *pizz.*, *ff*.
- Violin II:** Treble clef, quarter note = 50, *pizz.*, *ff*.
- Viola:** Bass clef, quarter note = 50, *pizz.*, *ff*.
- Violoncello:** Bass clef, quarter note = 50, *pizz.*, *ff*, then *arco*, *ff*.
- Contrabass:** Bass clef, quarter note = 50, *ff*.

A **B**

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbns.
B. Tbn.
Tba.

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

This section contains the musical notation for the Horns and Trombones. It is divided into two parts, A and B. Horns 1, 2, and 3 play a melodic line starting in part A, moving from a half note to a whole note. Horn 4 plays a similar line but with a different interval. Trombones and Timpani provide harmonic support with sustained notes and rhythmic patterns. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

Timp.
Hp.

p *mp* *p* *mp* *p* *mp*

This section contains the musical notation for the Timpani and Harp. The Timpani part features a rhythmic pattern of eighth notes with dynamic markings of *p*, *mp*, and *p*. The Harp part provides a harmonic accompaniment with sustained chords and a melodic line, with dynamic markings of *mp* and *p*.

Voice

p *mp* *p*

He said be - ing dead _____ was a lit - tle like

This section contains the vocal line. The lyrics are: "He said be - ing dead _____ was a lit - tle like". The dynamics are marked as *p*, *mp*, and *p*.

A **B**

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *p*

This section contains the musical notation for the string instruments. Violins I and II, Viola, Violoncello, and Contrabass are listed. The Contrabass part has a melodic line starting in part A, moving from a half note to a whole note. Dynamics range from mezzo-piano (*mp*) to piano (*p*).

C

23

Hns. *mf* *p*

4./3. *mf* 3./4. *p*

Tbns. *p*

B. Tbn. Tba. *mf* *p*

Timp. *mf* *p*

Hp. *mf* *p*

Voice *mf* *p*

liv - ing. on - ly long - er.

C

Vln. I

Vln. II

Vla. *p*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

non vib. con sord. div. a3

non vib. con sord. div. a3

Play 1st x only arco non vib., flaut.

D

2.

Hns.

Tbns. (a2)

B. Tbn. Tba.

Timp. *p* *mp*

Hp. *p* *mp*

Voice *p* *mp*
 In the night I brush_____

D

2.

Vln. I *p* *mp*

Vln. II *p* *mp* arco

Vla. norm. *p* *mp*

Vc. unis. norm. *p* *mp*

Cb. unis. norm. *mp*

45

E **F**

Hns. *ff*

Tbns. *ff*

B. Tbn. Tba. *mf* *ff*

Timp. *p* *mf* *ff*

Hp. *p* *mf*

Voice *p* *mf*

my teeth with a ra - zor

Vln. I *pp* (sul pont.) *p* *mf* *ff*

Vln. II *pp* (sul pont.) *p* *mf* *ff*

Vla. *pp* (sul pont.) *p* *mf* *ff*

Vc. *pp* (sul pont.) *p* *mf* *ff*

Cb. *pp* (sul pont.) *mf* *ff*

57

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3, 4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn./Tba. *fff*

Timp. *fff*

Hp.

Voice

Vln. I *arco fff*

Vln. II *arco fff*

Vla. *fff*

Vc. *fff*

Cb. *pizz. fff*

BOOK OF HOURS

3. OBSEQUIES

Kevin Young

Eric Shanfield

$\text{♩} = 60$

Horns 1-4 in F

Tenor Trombones 1, 2

Bass Trombone
Tuba

Timpani

Harp

Solo Voice

$\text{♩} = 60$

Violin I

Violin II

Viola

Violoncello

Contrabass

p

con sord.

div.

6

Detailed description: This is a transposed musical score for the piece '3. OBSEQUIES' from 'BOOK OF HOURS' by Kevin Young, arranged by Eric Shanfield. The score is in 4/4 time with a tempo of quarter note = 60. The key signature has three sharps (F#, C#, G#). The score is divided into two systems. The first system includes Horns 1-4 in F, Tenor Trombones 1, 2, Bass Trombone/Tuba, Timpani, Harp, and Solo Voice. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Horns and Tuba parts feature long, sustained notes starting in the second measure of the system, marked with a piano (*p*) dynamic. The Harp part plays a continuous eighth-note pattern in the right hand, also marked *p*. The Violin I part has a long note with a *con sord.* (con sordina) marking and a *div.* (divisi) instruction. The Violin II, Viola, and Violoncello parts play rhythmic patterns, with the Violoncello part featuring sixteenth-note runs marked with a '6' (sixteenth notes). The Contrabass part has a long note with a *con sord.* marking. The Solo Voice part is currently silent.

5

This musical score is for the third movement, 'Obsequies', from the 'Book of Hours'. It is a multi-staff score for a chamber ensemble and voice. The score is written in the key of D major (indicated by two sharps) and a 4/4 time signature. The piece begins at measure 5. The instruments and their parts are as follows:

- Hns. (Horns):** Two staves, both playing sustained chords with long, horizontal lines indicating they are held throughout the measures.
- Tbns. (Trumpets):** One staff, which is empty, indicating the trumpets are silent in this section.
- B. Tbn. / Tba. (Baritone Trombone / Trombone):** One staff, playing a melodic line with a long slur across the measures.
- Timp. (Timpani):** One staff, which is empty, indicating the timpani are silent.
- Hp. (Harpsichord):** Two staves, playing a rhythmic accompaniment of eighth notes in the right hand, while the left hand is silent.
- Voice:** One staff, which is empty, indicating the voice is silent in this section.
- Vln. I (Violin I):** One staff, playing a melodic line with a long slur.
- Vln. II (Violin II):** One staff, playing a rhythmic accompaniment of eighth notes.
- Vla. (Viola):** One staff, playing a rhythmic accompaniment of eighth notes.
- Vc. (Violoncello):** One staff, playing a rhythmic accompaniment of eighth notes, with a '6' (sixteenth note) marking above the staff.
- Cb. (Cello):** One staff, playing a melodic line with a long slur.

9 **A**

Hns.

Tbn.

B. Tbn.
Tba. (Tba.)

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p espress.

Dark di

A

6

13

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Hns. (Horns), Tbps. (Trumpets), B. Tbn. Tba. (Baritone Trombone/Tuba), Timp. (Timpani), Hp. (Harp), Voice, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of four measures. The vocal line has lyrics: 'ri - gi - ble. filled with sor - row, on'. The harp part features a continuous eighth-note pattern. The violin II and viola parts play a steady eighth-note accompaniment. The cello part has a sixteenth-note pattern with a '6' (sixteenth) marking above each group. The contrabass part has a simple harmonic accompaniment.

Hns.

Tbps.

B. Tbn.
Tba.

Timp.

Hp.

Voice

ri - gi - ble. filled with sor - row, on

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Hns. *a2* *p* *mp* **B**

Tbns.

B. Tbn. Tba.

Timp.

Hp. *mp*

Voice *mp espress.*
fire. Sleep's a

Vln. I *mp* **B**

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

21

a2

p *mp*

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

dist - ant love no pil - low cool e - nough, or

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 50, is titled 'BOOK OF HOURS - 3. OBSEQUIES'. It features a vocal line and an instrumental ensemble. The vocal line, in a soprano or alto register, begins at measure 21 with the lyrics 'dist - ant love no pil - low cool e - nough, or'. The instrumental parts include Horns (Hns.), Trombones (Tbns.), Bass Trombone/Euphonium (B. Tbn./Tba.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line is marked with dynamics *p* and *mp*. The instrumental parts feature various textures, including sustained chords, rhythmic patterns, and sixteenth-note passages. A rehearsal mark 'a2' is placed above the first measure of the vocal line.

C

25

Hn. 1 *f* Solo

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

Tbns.

B. Tbn. Tba. *mf*

Timp. *p* *mf* *p*

Hp. *mf*

Voice *soft.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 25, is for the third movement, 'Obsequies', from the 'Book of Hours'. The score is in G major (one sharp) and 3/4 time. It features a variety of instruments: four horns (Hn. 1-4), three trombones (Tbns., B. Tbn., Tba.), timpani (Timp.), harp (Hp.), voice, violin I (Vln. I), violin II (Vln. II), viola (Vla.), violoncello (Vc.), and double bass (Cb.). The key signature is G major, and the time signature is 3/4. The score is divided into three measures. In the first measure, the horns and harp play a melodic line starting on G4, moving to A4, B4, and C5. The voice part begins with a long note on G3, marked 'soft.'. The second measure continues the horn and harp melody, with the horns marked 'mp' and the harp 'mf'. The third measure features a 'Solo' for the first horn, marked 'f', while the other horns and harp are marked 'mf'. The timpani part consists of two measures of a rhythmic pattern, marked 'p' and 'mf'. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide a harmonic and rhythmic foundation, with the violas and cellos playing sixteenth-note patterns. A section marker 'C' is placed above the first measure of the third system.

29

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbns.

B. Tbn.
Tba.

(Tba.)

Timp.

mf

tr

p

mf

p

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 29, is for the piece 'Obsequies' from the 'Book of Hours'. It features a large ensemble of instruments. The woodwinds include four horns (Hn. 1-4) and two tubas (Tbn., Tba.), with the tuba part marked '(Tba.)'. The percussion section consists of a timpani (Timp.) and a harp (Hp.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play sustained notes with long slurs. The tuba part has dynamic markings of *p* and *mf*. The timpani part features trills (*tr*) with dynamic markings of *mf*, *p*, and *mf*. The harp part has a steady eighth-note accompaniment. The violin parts have slurs and some markings like '8' and '6'. The cello and double bass parts have slurs and some markings like '6'. The voice part is currently silent.

33

Hns.

4./3. 3./4.

Tbns.

p *mf* *p* *mf*

B. Tbn.

p *mf* *p* *mf*

B. Tbn.

Timp.

mf *f*

Hp.

mf *f*

Voice

Morn - ing and mem - ory floods the room

Vln. I

8 via sord. unis. senza sord.

Vln. II

via sord. senza sord.

Vla.

via sord. senza sord.

Vc.

6 6 6 6 via sord. senza sord.

Cb.

via sord. senza sord.

D

36

Hns.

Tbns.

B. Tbn.
Tbn.

(B. Tbn.)

Timp.

Hp.

Voice

like light can sun be

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 36, is for the piece 'Obsequies' from the 'Book of Hours'. It features a multi-staff arrangement. At the top, the Horns (Hns.) part begins with a chord in the first measure, followed by sustained chords in the subsequent measures. The Trombones (Tbns.) and Baritone Trombone (B. Tbn.) parts play a rhythmic pattern of eighth notes and quarter notes. The Trombones (Tbns.) part includes a sub-staff for the Baritone Trombone (B. Tbn.). The Timpani (Timp.) part is silent. The Harp (Hp.) part is also silent. The Voice part enters in the second measure with the lyrics 'like light can sun be'. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with slurs and accents. The Viola (Vla.) part plays a rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a steady eighth-note accompaniment.

40

Hns.

Tbns.

B. Tbn.
Tbn. (B. Tbn.)

Timp.

Hp.

Voice
aw - ful? Can the mind?

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 40 at the top left, is for the piece 'Obsequies' from the 'Book of Hours'. The score is arranged in a system with ten staves. From top to bottom, the staves are: Horns (Hns.), Trumpets (Tbns.), Trombones (B. Tbn. and Tbn., with '(B. Tbn.)' written below the staff), Timpani (Timp.), Harp (Hp.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The voice part has the lyrics 'aw - ful? Can the mind?'. The instrumental parts feature various rhythmic patterns, including sustained chords for the horns and trumpets, and more active lines for the strings and harp. The score concludes with a double bar line and repeat signs at the end of the system.

E

2./1. 1./2. a2

Hns. *p* *f*

Tbns. *p* *f*

B. Tbn. *p* *f*

Tba. *f*

Timp.

Hp. *f*

Voice

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score is for the third movement, 'Obsequies', of the 'Book of Hours'. It begins with a section marked 'E' in a box. The score is written for a large ensemble including Horns (Hns.), Trombones (Tbns.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Voice, Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two sharps (F# and C#) and a 2/1 time signature. The first two measures are marked with a '2./1.' and a '1./2.' above the staff, indicating a change in tempo or meter. The first measure is marked *p* (piano) and the second *f* (forte). The section is divided into four measures. The first measure features a horn and trumpet melody with a *p* dynamic and a triplet of eighth notes. The second measure continues the melody with a *f* dynamic. The third measure is mostly rests for the horns, with a *f* dynamic marking. The fourth measure concludes the section with a *f* dynamic. The harp part consists of sustained chords in the first measure and a melodic line in the second. The string parts (Violins I, Violins II, Viola, Violoncello, and Contrabass) provide a rhythmic and harmonic foundation, with the Violins I and II playing a melodic line and the lower strings playing chords. The tuba and timpani parts are also present, with the tuba playing a melodic line and the timpani providing a steady rhythm.

F

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Laun - - - - - dry like a prayer

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Hns.** (Horns): Two staves, both containing whole rests.
- Tbns.** (Trumpets): One staff containing a whole rest.
- B. Tbn. / Tba.** (Baritone Trombone / Trombone): One staff with a dynamic marking of *f* and a slur over the first two measures. A note in the second measure is marked *(Tba.)*.
- Timp.** (Timpani): One staff containing whole rests.
- Hp.** (Harp): Two staves. The right hand has a whole rest in the first measure, followed by a 7-measure arpeggiated figure in the second measure, and a glissando in the third measure. The left hand has whole rests.
- Voice**: One staff with lyrics: "week - - - - ly, or more,". The melody consists of quarter notes.
- Vln. I** (Violin I): One staff with a melodic line.
- Vln. II** (Violin II): One staff with a chordal accompaniment.
- Vla.** (Viola): One staff with a chordal accompaniment.
- Vc.** (Violoncello): One staff with a melodic line.
- Cb.** (Contrabass): One staff with a chordal accompaniment.

55

This musical score page, numbered 55, is for the piece 'Obsequies' from 'Book of Hours'. It features a multi-staff arrangement for various instruments and a voice part. The score is set in a key with three sharps (F#, C#, G#) and a common time signature. The instruments include Horns (Hns.), Trombones (Tbns.), Bass Trombone/Euphonium (B. Tbn./Tba.), Timpani (Timp.), Harp (Hp.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is characterized by long, sustained notes and chords, often with glissando markings. The voice part has lyrics: 'week - - - ly or more, and endless...'. The score is divided into three measures, with dynamic markings of *f* and *p* used throughout.

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice
week - - - ly or more, and endless...

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

Hns.

Tbns.

B. Tbn.
Tba. (Tba.)

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

7

G

Hns.
Horns (Hns.) part, starting with a *p* dynamic and transitioning to *f* in the second system. Includes a *a2* marking.

Tbn.
Trumpet (Tbn.) part, featuring triplet patterns with *p* and *f* dynamics.

B. Tbn. Tba.
Baritone Trumpet (B. Tbn.) and Trombone (Tba.) parts, featuring triplet patterns with *p* and *f* dynamics.

Timp.
Timpani (Timp.) part, featuring a *f* dynamic.

Hp.
Harp (Hp.) part, featuring arpeggiated chords.

Voice
Voice part, currently silent.

Vln. I
Violin I (Vln. I) part, featuring a melodic line with accents.

Vln. II
Violin II (Vln. II) part, featuring a harmonic accompaniment.

Vla.
Viola (Vla.) part, featuring a melodic line with accents.

Vc.
Violoncello (Vc.) part, featuring a melodic line with accents and a *sim.* marking.

Cb.
Cello (Cb.) part, featuring a melodic line with accents and a *f* dynamic.

H

The musical score is arranged in a system with the following parts from top to bottom:

- Hns. (Horns):** Two staves, both playing a melodic line starting at measure 65. Dynamics are *mf*. A rehearsal mark **H** is placed above the first staff at measure 65.
- Tbns. (Tenors):** One staff, playing a triplet of eighth notes. Dynamics range from *p* to *f*.
- B. Tbn. / Tba. (Baritone/Euphonium):** One staff, playing a triplet of eighth notes. Dynamics range from *p* to *f*.
- Timp. (Timpani):** One staff, mostly silent.
- Hp. (Harp):** Two staves, playing a glissando in the right hand and a triplet of eighth notes in the left hand.
- Voice:** One staff, mostly silent.
- Vln. I (Violin I):** One staff, playing a melodic line with a sextuplet. Dynamics are *mf*. A rehearsal mark **H** is placed above the staff at measure 65.
- Vln. II (Violin II):** One staff, playing a melodic line with a sextuplet. Dynamics are *mf*.
- Vla. (Viola):** One staff, playing a melodic line with a sextuplet. Dynamics are *mf*.
- Vc. (Violoncello):** One staff, playing a melodic line with a sextuplet. Dynamics are *mf*.
- Cb. (Cello):** One staff, playing a melodic line with a sextuplet. Dynamics are *mf*.

69

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

a2

Detailed description: This page of a musical score, numbered 69, is for the piece 'Obsequies' from the 'Book of Hours'. The score is arranged in a grand staff format with multiple staves. At the top, there are two staves for Horns (Hns.) in treble clef, both of which are empty. Below them are two staves for Trombones (Tbns.) in bass clef. The upper staff is for Tenor Trombone (Tbn.) and the lower for Bass Trombone (Tba.). The Tbn. staff begins with a dynamic marking of *mf* and a fingering 'a2' above the first note. The Tba. staff is empty. Below the trombones is a staff for Timpani (Timp.) in bass clef, which is also empty. The next section consists of two staves for Harp (Hp.) in treble and bass clefs, both empty. This is followed by a single staff for Voice in treble clef, which is empty. The bottom half of the page contains five staves for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All string staves contain musical notation with various rhythmic patterns and articulations. The Vln. I and II parts feature melodic lines with slurs and accents. The Vla. part has a more rhythmic, eighth-note pattern. The Vc. and Cb. parts provide a steady accompaniment with eighth-note patterns.

I

a2

73

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p *mf* *p* *mf*

mf

Doubt keep a kind of faith,

I

Detailed description: This page of a musical score, numbered 64, is titled 'BOOK OF HOURS - 3. OBSEQUIES'. It features a section marked 'I' with a sub-marking 'a2'. The score is for a large ensemble including Horns (Hns.), Trombones (Tbns.), Baritone Trombone (B. Tbn.) and Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Voice, Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two flats and a 3/4 time signature. The voice part has the lyrics 'Doubt keep a kind of faith,'. The score includes dynamic markings such as *mf* and *p*. The section 'I' is repeated in the lower half of the page.

77 (a2)

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Hns.), Clarinet (C.), Bassoon (Bsn.), and Contrabassoon (Cb.). The middle section contains the Trombone section (Tbns. and B. Tbn./Tbn.), Timpani (Timp.), and Harp (Hp.). The bottom section features the strings (Vln. I, Vln. II, Vla., Vc., and Cb.) and a solo Voice part. The score is in 3/4 time and begins with a key signature of two flats (B-flat and E-flat). The woodwinds play melodic lines with dynamic markings of *p* and *mf*. The brass parts provide harmonic support with rhythmic patterns. The strings play a consistent rhythmic accompaniment. The voice part enters in the second measure with the lyrics: "is be - lief with - out a".

Hns.

Tbns.

B. Tbn.
Tbn.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

3.

(B. Tbn.)

is be - lief with - out a

81

Hns.

(3.)

mf

Tbns.

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

(B. Tbn.)

Tba.

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

Timp.

Hp.

Voice

word for what

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 81, is for the piece 'Obsequies' from the 'Book of Hours'. It features a multi-staff arrangement. At the top, the Horns (Hns.) and Trombones (Tbns.) parts are shown. The Horns part includes a dynamic marking of *mf* and a rehearsal mark (3.). The Trombone parts are divided into Tenor Trombone (Tbn.) and Bass Trombone (Tba.), with dynamic markings of *p* and *mf* alternating. The Timpani (Timp.) and Harp (Hp.) parts are present but contain rests. The Voice part has lyrics: 'word for what'. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all with active musical lines.

85

J a2 non slur
mp

Hns.

Tbns. *mf*

B. Tbn. Tbn. (B. Tbn.) non slur
mf *mp*

Timp.

Hp. *mf* gliss.

Voice

J
mp

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* 6

Cb. *mp*

89 (a2)

Hns.

Tbn.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 89 through 92. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a grand staff format with the following parts from top to bottom: Horns (Hns.) in treble clef, Trombones (Tbn.) in bass clef, Bass Trombone and Tuba (B. Tbn./Tba.) in bass clef, Timpani (Timp.) in bass clef, Harp (Hp.) in grand staff, Voice in treble clef, Violin I (Vln. I) in treble clef, Violin II (Vln. II) in treble clef, Viola (Vla.) in alto clef, Violoncello (Vc.) in bass clef with sixteenth-note triplets, and Contrabass (Cb.) in bass clef. Measures 89 and 90 feature a melodic line in the horns and tubas, with a tuba part in measure 90. Measures 91 and 92 continue the horn and tuba lines. The strings provide accompaniment: Violins I and II play eighth-note patterns, Viola plays eighth-note patterns, Violoncello plays sixteenth-note triplets, and Contrabass plays a simple melodic line. The page number '89' and rehearsal mark '(a2)' are located at the top left.

93 (a2) **K**

Hns.

Tpbs.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p *f*

it know plen - ty

K

97 (a2)

Hns.

Tbns.

B. Tbn.
Tba.

Timp.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

for what we don't.

Detailed description: This page of a musical score, numbered 97, is for the piece 'Obsequies' from the 'Book of Hours'. It features a multi-staff arrangement. At the top, the Horns (Hns.) and Trombones (Tbns.) parts are shown, with a first ending bracket labeled '(a2)' spanning the first two measures. Below them are the Bass Trombone (B. Tbn.) and Tuba (Tba.) parts, which include a large, sustained chord in the second measure. The Timpani (Timp.) part is silent. The Harp (Hp.) part has a melodic line in the right hand and a sustained chord in the left hand. The Voice part has the lyrics 'for what we don't.' under the notes. The string section includes Violin I (Vln. I) with a sixteenth-note pattern, Violin II (Vln. II) with a similar pattern, Viola (Vla.) with a sixteenth-note pattern, Violoncello (Vc.) with a sixteenth-note pattern marked with a '6' (sixteenth), and Contrabass (Cb.) with a sustained chord. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

L

101 (a2)

Hns. *ff*

Tbn. *ff* Soli

B. Tbn. *ff* Soli (B. Tbn.)

Timp. *p* *ff* *p* *ff*

Hp. *ff*

Voice

Vln. I *ff*

Vln. II *ff* div. a3

Vla. *ff* div. a3

Vc. *ff* 6

Cb. *ff*

Detailed description: This page of a musical score, numbered 101 (a2), is for the 'Obsequies' section. It features a large section marked with a boxed 'L'. The score includes parts for Horns (Hns.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Hns. and Tbn. parts have a dynamic of *ff* (fortissimo). The Timp. part has dynamics of *p* (piano) and *ff*. The Hp. part has a dynamic of *ff*. The Vln. I, Vln. II, and Vla. parts have a dynamic of *ff*. The Vc. part has a dynamic of *ff* and includes sixteenth-note patterns with a '6' (sixteenth) marking. The Cb. part has a dynamic of *ff*. The Vln. II and Vla. parts have a 'div. a3' (divided by 3) marking. The score is divided into four measures by vertical bar lines.

105 (a2)

The musical score is arranged in a system with the following parts from top to bottom:

- Hns.** (Horns): Treble and Bass clefs, featuring sustained notes with slurs.
- Tbns.** (Trumpets): Treble clef, featuring melodic lines with slurs and dynamic markings.
- B. Tbn. Tba.** (Baritone/Euphonium/Tuba): Bass clef, featuring sustained notes with slurs.
- Timp.** (Timpani): Bass clef, featuring two trills with dynamic markings *p* and *ff*.
- Hp.** (Harpsichord): Treble and Bass clefs, featuring a rhythmic accompaniment in the right hand and sustained chords in the left hand.
- Voice**: Treble clef, currently silent.
- Vln. I** (Violin I): Treble clef, featuring a rapid sixteenth-note pattern.
- Vln. II** (Violin II): Treble clef, featuring sustained notes with slurs.
- Vla.** (Viola): Bass clef, featuring sustained notes with slurs.
- Vc.** (Violoncello): Bass clef, featuring a rapid sixteenth-note pattern with fingering '6'.
- Cb.** (Cello): Bass clef, featuring sustained notes with slurs.

109 (a2) (2.)

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Hns. (Horn):** Treble clef, key signature of three sharps (F#, C#, G#). Starts with a half note G#4, followed by a whole note G#4. Dynamics: *p*.
- Tbns. (Trumpet):** Bass clef, key signature of three sharps. Starts with a half note G#2, followed by a whole note G#2. Dynamics: *mp*.
- B. Tbn. Tba. (Baritone/Euphonium):** Bass clef, key signature of three sharps. Starts with a half note G#2, followed by a whole note G#2. Dynamics: *mp*.
- Timp. (Timpani):** Bass clef. Starts with a trill on G#2, followed by a whole note G#2. Dynamics: *p* to *mp*.
- Hp. (Harp):** Treble and bass clefs, key signature of three sharps. Treble part has a continuous eighth-note accompaniment. Bass part has a continuous eighth-note accompaniment. Dynamics: *mp* to *p*.
- Voice:** Treble clef, key signature of three sharps. Starts with a whole rest, followed by a half note G#4, then a quarter note F#4, and a quarter note E#4. Lyrics: "At night I count not the". Dynamics: *p*.
- Vln. I (Violin I):** Treble clef, key signature of three sharps. Starts with a sixteenth-note figure, followed by a whole note G#4. Dynamics: *mp*.
- Vln. II (Violin II):** Treble clef, key signature of three sharps. Starts with a whole note G#4. Dynamics: *p*.
- Vla. (Viola):** Bass clef, key signature of three sharps. Starts with a sixteenth-note figure, followed by a whole note G#2. Dynamics: *mp*.
- Vc. (Violoncello):** Bass clef, key signature of three sharps. Starts with a sixteenth-note figure, followed by a whole note G#2. Dynamics: *mp*.
- Cb. (Cello):** Bass clef, key signature of three sharps. Starts with a whole note G#2. Dynamics: *mp*.

Rehearsal mark **M** is placed above the first measure of the Violin I part.

114

Hns.

(a2)

Tbns.

B. Tbn.

Tba.

Timp.

tr

p *pp*

Hp.

Voice

stars but the dark.

Vln. I

Vln. II

Vla.

con sord.

p

Vc.

con sord.

p

Cb.

con sord.

p