

IF NOT, WINTER



ERIC SHANFIELD

IF NOT, WINTER

Eric Shanfield | ENS.2007.12 | 15'

poems of Sappho, translated by Anne Carson

Lyric Soprano

Piccolo

Bass Clarinet in Bb

Baritone Saxophone in Eb

Horn in F

Trumpet in C (cup and straight mutes required)

Tuba

Vibraphone/Glockenspiel

Marimba

Piano

Violin

Cello

Bass (low C required)

Score in C.

It is strongly recommended that the vocalist be amplified. The entire ensemble may be amplified as well, although if the ensemble is amplified all instruments should be amplified.

If Not, Winter first suggested itself to me from a purely technical standpoint. As there are only twelve scale degrees and two basic kinds of triads, major and minor, I set myself the task of composing a piece which exhausted the two-part permutational possibilities of these triads as its principle organizing structural device. Because each section would consist entirely of an oscillation between two chords, in addition I determined that the length of each chord should also follow a permutational series, each measure being of a certain length as calculated in eighth notes.

This structure being set, I sought a series of short texts to place above this mosaic structure. It seemed obvious I should use some kind of fragments, so I looked to the past. What remains of classical poetry has always held a fascination; from the *Lyra Graeca* to Guy Davenport's lapidary translations, these evocative shards not only hold the tantalizing promise of great works lost to time but stand as timelessly beautiful miniatures on their own. In fact, when Davenport's translations of Archilochos were first published, they were accused of being modernist hoaxes!

The great poet, thinker, and translator Anne Carson made a gorgeous version of Sappho's complete surviving poetry, *If Not, Winter*, published in two colors with a page layout that dramatized the broken remains she worked from. From these scraps I selected ninety-two to set, moving through my precalculated structure twice. As I composed, however, I found the piece naturally settling into a three-part arc (fast-slow-fast), so I reached the end nearer to seventy sections; I ended up, appropriately, with sixty-nine. Although the structure was otherwise strictly adhered to, I feel it is important to recognize that any precompositional determinations are purely theoretical, tools to making the piece you hear in your head, and may be abandoned at any time if the music demands.

If Not, Winter being a setting of Sappho, I chose a lyric soprano as soloist, accompanied by an unusual instrumental group emphasizing extreme highs and lows, with three of each family represented. From the winds I selected a piccolo, bass clarinet, and baritone sax, from the brass a horn, trumpet and tuba, from the percussion only pitched instruments—vibraphone (doubling glockenspiel), marimba and piano—and from the strings a violin, cello and bass, all of which may be amplified in performance.

If Not, Winter was composed in Summer 2007 and lasts about fifteen minutes.

IF NOT, WINTER

fragments by Sappho, translated by Anne Carson

- | | |
|---|--|
| 1.4
heart
absolutely
I can
would be for me
to shine in answer
face
having been stained | 8.21
pity
trembling
flesh by now old age
covers
flies in pursuit
noble
taking
sing to us |
| 2.6
so
Go
so we may see
lady
of gold arms
doom | the one with violets in her lap
mostly
goes astray |
| 3.9
invites
all not
feast
for Hera
as long as | 9.24A
you will remember
for we in our youth
did these things
yes many and beautiful things |
| 4.12
thought
barefoot | 10.24C
we live
the opposite
daring |
| 5.15A
blessed
to loose all the wrongs he did before
by luck of the harbor | 11.24D
in a thin voice |
| 6.19
waiting
in sacrifices
having good
but going
for we know
of works
after
and toward
says this | 12.25
quit
luxurious woman |
| | 13.26
you, I want
to suffer
in myself I am
aware of this |
| | 14.29A
deep sound |
| | 15.32
who honored me
by giving their works |
| 7.20
gladness and
with good luck
to gain the harbor
of black earth | 16.34
stars around the beautiful moon
hide back their luminous form
whenever all full she shines
on the earth
silvery |

- 17.36
I long and seek after
- 18.37
in my dripping (pain)
the blamer may winds and terrors
carry him off
- 19.38
you burn me
- 20.41
for you beautiful ones my thought
is not changeable
- 21.42
their heart grew cold
they let their wings down
- 22.43
beautiful he
stirs up still things
exhaustion the mind
settles down
but come O beloveds
for day is near
- 23.44Ab
of the Muses
makes and of the Graces
with slender
for mortals: there is a share
- 24.45
as long as you want
- 25.46
and I on a soft pillow
will lay down my limbs
- 26.47
Eros shook my
mind like a mountain wind falling on oak trees
- 27.48
you came and I was crazy for you
and you cooled my mind that burned with
longing
- 28.49
I loved you, Atthis, once long ago
a little child you seemed to me and graceless
- 29.50
For the man who is beautiful is beautiful to see
but the good man will at once also beautiful be.
- 30.51
I don't know what to do
two states of mind in me
- 31.52
I would not think to touch the sky with two arms
- 32.53
pure Graces with arms like roses
come here daughters of Zeus
- 33.54
having come from heaven wrapped in a purple
cloak
- 34.56
not one girl I think
who looks on the light of the sun
will ever
have wisdom
like this
- 35.61
they became
for not
- 36.63
dream of black
you come roaming and when sleep
sweet god, terribly from pain
to hold the heart separate
but I expect not to share
nothing of the blessed ones
for I would not be like this
toys
but may it happen to me
all
- 37.67A
and this
ruinous god
I swear did not love
but now because
and the reason neither
nothing much

- 38.67B
nor
these
more around
desire
- 39.68B
playing
for me harsh
- 40.73A
Aphrodite
sweetworded desires
throw
holding
sits
dews
- 41.76
might accomplish
I want
to hold
said
- 42.78
nor
desire
but all at once
blossom
desire
took delight
- 43.80
all
but different
hair
- 44.82B
and if
nothing
but now
don't
more finely shaped
- 45.87A
rumor
hair
at the same time
man
- 46.87B
anxiety
ground
- 47.88A
in front
toward
loosen
you would be willing
slight
to be carried
- 48.100
and with delicate woven cloths covered her up
well
- 49.102
sweet mother I cannot work the loom
I am broken with longing for a boy by slender
Aphrodite
- 50.103B
of the chamber
bride with beautiful feet
- 51.103Cb
they heard
maidens
- 52.104B
of all stars the most beautiful
- 53.107
do I still yearn for my virginity?
- 54.108
O beautiful O graceful one
- 55.113
for no
other girl
O bridegroom
such as this one now
- 56.118
yes! radiant lyre speak to me
become a voice
- 57.120
but I am not someone who likes to wound
rather I have a quiet mind
- 58.122
gathering flowers so very delicate a girl
- 59.123
just now goldsanded Dawn

60.125
I used to weave crowns

61.126
may you sleep on the breast of your delicate
friend

62.129B
or you love some man more than me

63.136
messenger of spring
nightingale with a voice of longing

64.153
girl sweetvoiced

65.161
guard her
bridegrooms
kings of cities

66.163
my darling one

67.165
that man seems to himself

68.185
honeyvoiced

69.188
mythweaver

IF NOT, WINTER

Sappho
trans. Anne Carson

Eric Shanfield

Sappho
trans. Anne Carson

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160

Piccolo *f*

Bass Clarinet in B_b

Baritone Saxophone

Horn in F

Trumpet in C

Tuba

Vibraphone *f*

Marimba *f*

Piano *f* *5*
Reo.

Lyric Soprano *f*
heart ab - so - lute - ly I can would

Violin *f*

Violoncello *f* *sim.*

Contrabass *f* *sim.*

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6

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

be for me to shine in answer face having been stained.

13

Picc.

B. Cl. *f*

Bari. Sax. *f*

Hn.

Tpt.

Tba.

Vib.

Mar. *f*

Pno.

Sop. *f*
so____ Go____ so we may see la - dy____ of gold arms_____

Vln.

Vc. *f* pizz.

Cb. *f*

IF NOT, WINTER

24

27

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

doom in - vites _____ all not

f

arco

f

pizz.

f

32

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop. feast for Hera as long as

Vln.

Vc.

Cb.

IF NOT, WINTER

39

41

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

45

Picc.

B. Cl. *f*

Bari. Sax. *f*

Hn.

Tpt.

Tba.

Vib. *f* *Rebd.*

Mar.

Pno. *f*

Sop.

Vln. *f*

Vc. *f*
(pizz.)

Cb. *f*

This musical score page contains eight staves of music for an orchestra and piano. The instrumentation includes Piccolo (Picc.), Bassoon (B. Cl.), Bassoon Saxophone (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Vibraphone (Vib.), Marimba (Mar.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Cello (Vc.), and Double Bass (Cb.). The key signature is A major (three sharps). The time signature is common time (indicated by '4'). Measure 45 begins with a rest for all instruments. The first entry is made by the Bassoon (B. Cl.) with a rhythmic pattern of eighth notes. This is followed by the Bassoon Saxophone (Bari. Sax.) with a similar pattern. The Vibraphone (Vib.) enters with a rhythmic pattern of eighth notes. The Piano (Pno.) enters with a rhythmic pattern of eighth notes. The Violin (Vln.) enters with a rhythmic pattern of eighth notes. The Double Bass (Cb.) enters with a rhythmic pattern of eighth notes. The Marimba (Mar.) and Soprano (Sop.) also have entries. The score uses various dynamics such as *f* (fortissimo) and *Rebd.* (rebd.). The piano part features sustained notes and chords. The violin part has a melodic line with sixteenth-note patterns. The cello and double bass provide harmonic support with sustained notes.

IF NOT, WINTER

49

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

blessed to loose all the wrongs he did be - fore by

57

Picc.

B. Cl. *f*

Bari. Sax.

Hn.

Tpt.

Tba.

Vib. *Réd.*

Mar.

Pno.

Sop. luck of the har - bor

Vln. *f*

Vc.

Cb.

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61

Picc. *f*

B. Cl. *f*

Bari. Sax.

Hn.

Tpt.

Tba.

Vib. *f* 3

Mar. *f*

Pno.

Sop. *f*
wait - ing in sac - ri - fi - ces_ ha - ving good

Vln. *f*

Vc. *f*

Cb.

65

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop. but go - ing for we know of works af - ter and

Vln.

Vc.

Cb.

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69

71

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

toward says this

f

73

Picc. -

B. Cl. -

Bari. Sax. -

Hn. -

Tpt. -

Tba. -

Vib. *mf* -

Mar. *mf* -

Pno. - *sim.*

Sop. *mf* glad - ness and with good luck to gain the har - bor of black

Vln. -

Vc. -

Cb. -

glad - ness and with good luck to gain the har - bor of black

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83

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop.

Vln. Vc. Cb.

80

mf

mf

mf

mf

mf

mf

mf

mf

pizz.

pizz.

(pizz.)

mf

earth pi - ty

mf

87

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop. trem - bling flesh by now old age co - vers flies in pur

Vln. Vc. Cb.

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94

Picc. *mf*

B. Cl.

Bari. Sax.

Hn. *mf*

Tpt.

Tba.

Vib.

Mar. *mf*

Pno.

Sop. suit no - ble ta - king sing to us

Vln.

Vc.

Cb.

101

Picc. B. Cl. Bari. Sax. Hn. Tpt. Tba. Vib. Mar. Pno. Sop. Vln. Vc. Cb.

the one with vio - lets in her lap most - ly goes a - stray.

IF NOT, WINTER

111

Picc. 108

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

mf

cup mute

mf

115

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

you will re-mem-ber for we in our youth
did these things

IF NOT, WINTER

121 breathe after \downarrow s

Picc. *mf*

B. Cl. *mf*

Bari. Sax.

Hn. *mf*

Tpt.

Tba.

Vib.

Mar. *mf*

Pno.

Sop. *mf*
yes ma-ny and beau ti-ful things

Vln.

Vc. arco
mf

Cb. arco
mf

126

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt. *senza sord.* *mf*

Tba.

Vib. *sim.*

Mar.

Pno.

Sop.

Vln. *arco* *mf*

Vc.

Cb.

This musical score page contains six staves of music for an orchestra and choir. The instruments listed are Piccolo (Picc.), Bassoon (B. Cl.), Bass Clarinet (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Cello (Vc.), and Double Bass (Cb.). The music is in common time (indicated by '8'). Measure 126 begins with a section where most instruments play eighth-note patterns. The trumpet (Tpt.) has a dynamic marking of *senza sord.* and *mf*. The vibraphone (Vib.) has a dynamic marking of *sim.*. The piano (Pno.) and soprano (Sop.) have rests in this section. The violin (Vln.) enters with a melodic line, marked *arco* and *mf*. The cello (Vc.) and double bass (Cb.) provide harmonic support with sustained notes. The score concludes with a final section of eighth-note patterns across all instruments.

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131

Picc.

B. Cl.

Bari. Sax.

Hn. *1st x only*

Tpt.

Tba.

Vib. *mf* *Ped.*

Mar. *mf* *^ sim.*

Pno.

Sop. *mf*
we live____ the op-po-site da - ring

Vln. *mf* *1st x only*

Vc. *mf*

Cb.

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156

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

I want to suf - fer in my - self _____ I am a - ware of this

162

163

This musical score page contains two staves of music for orchestra and piano, spanning measures 162 and 163. The top section includes parts for Picc., B. Cl., and Bari. Sax. The bottom section includes parts for Hn., Tpt., Tba., Vib., Mar., Pno., Sop., Vln., Vc., and Cb. Measure 162 concludes with a dynamic of *f*. Measure 163 begins with a dynamic of *f* and features sustained notes on the first and third beats of each measure.

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

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Musical score for orchestra and choir, page 28. The score consists of ten staves, each with a specific instrument or voice part. The instruments include Picc., B. Cl., Bari. Sax., Hn., Tpt., Tba., Vib., Mar., Pno., Sop., Vln., Vc., and Cb. The score is divided into measures by vertical bar lines. Measure 165 begins with a dynamic **f**. The Picc. and B. Cl. play eighth-note patterns. The Bari. Sax. has a sustained note. The Hn. and Tpt. play eighth-note patterns with slurs. The Tba. rests. The Vib. and Mar. play sixteenth-note patterns. The Pno. plays a continuous eighth-note pattern with a dynamic **A sim.**. The Sop. sings with dynamics **f**, **deep**, and **sound**. The Vln. rests. The Vc. and Cb. play sustained notes with dynamics **f** and **ff**.

Picc. **f**

B. Cl.

Bari. Sax.

Hn. **f**

Tpt. **f**

Tba.

Vib. **f** *Rebd.*

Mar. **f** *3* *3* *3*

Pno. *A sim.*

Sop. **f** *deep* *sound*

Vln.

Vc. **f**

Cb.

168

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop.

Vln. Vc. Cb.

mf

who ho - nored me

171

174

Picc. - - - 3 4 5 - - -

B. Cl. - - - 3 4 5 - - -

Bari. Sax. - - - 3 4 5 - - -

Hn. - - - 3 4 5 8 *mf* - - -

Tpt. - - - 3 4 5 8 *mf* - - -

Tba. - - - 3 4 5 8 - - - 5 *p*

Vib. - - - 3 4 5 8 *mf* - - -

Mar. - - - 3 4 5 8 - - -

Pno. - - - 3 4 5 8 - - -

Sop. - - - 3 4 5 8 - - -
by giving their works

Vln. - - - 3 4 5 8 *mf* - - -

Vc. - - - 3 4 5 8 *mf* - - -

Cb. - - - 3 4 5 8 *mf* - - -

178

Picc. *f*

B. Cl.

Bari. Sax. *ff*

Hn. *ff*

Tpt. *ff*

Tba. *ff*

Vib. *ff*

Mar.

Pno.

Sop. *ff* stars _____ a -

Vln. *ff*

Vc. *ff*

Cb. *ff*

IF NOT, WINTER

188

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop. round _____ the beau-ti-ful moon hide _____ back _____ their

Vln.

Vc.

Cb.

198

Picc. -

B. Cl. -

Bari. Sax. -

Hn. -

Tpt. -

Tba. -

Vib. -

Mar. -

Pno. -

Sop. lu-mi-nous form when - ev-ver all full she shines on the earth

Vln. ff

Vc. pizz.

Cb. -

IF NOT, WINTER

208

Picc. B. Cl. Bari. Sax. Hn. Tpt. Tba. Vib. Mar. Pno. Sop. Vln. Vcl. Cb.

ff

8vb

sil - ver-y

(8)

218

Picc.

B. Cl.

Bari. Sax. *f*

Hn.

Tpt. *f*

Tba. *f*

Vib.

Mar.

Pno.

Sop. *f* I long and seek af - ter

Vln.

Vc. *f*

Cb. *f* arco

IF NOT, WINTER

223

224

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

in____ my____ drip - ping (pain) the bla - mer may winds and

228

230

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

ter - rors_ car-ry him off you burn me

mf

mf

mf

mf

IF NOT, WINTER

234

Picc.

B. Cl.

Bari. Sax. *mf*

Hn. *mf*

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop. *mf*
for you beau-ti-ful ones my thought
con sord.

Vln.

Vc.

Cb. *mf*

246

Picc. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

B. Cl. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Bari. Sax. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Hn. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Tpt. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Tba. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Vib. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Mar. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Pno. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Sop. $\begin{array}{c} \text{is not chan - gea - ble} \\ \text{their} \end{array}$

Vln. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Vc. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

Cb. - 7 8 - 5 8 - 2 4 - 9 8 - 2 4 - 9 8 - 2 4 - 9 8

(con sord.)

mp

con sord.

mp

con sord.

mp

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251

256

Picc. B. Cl. Bari. Sax. Hn. Tpt. Tba. Vib. Mar. Pno. Sop. Vln. Vc. Cb.

heart grew cold they let their wings down beau-ti-ful he stirs up

8va

258

Picc. B. Cl. Bari. Sax. Hn. Tpt. Tba. Vib. Mar. Pno. Sop. Vln. Vc. Cb.

still things ex - haus - tion the mind set - tles down but come O be - lo - veds

IF NOT, WINTER

266

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

266

for day is near of the Mu - ses makes and of the Gra-ces

via sord. senza sord. sim. mp

s'va-

mp

mp

271

Picc. *mp*

B. Cl.

Bari. Sax.

Hn. *mf*

Tpt.

Tba. *mf*

Vib. *mp*

Mar. *mf*

Pno. *mf*

Sop. with slen - der for mor - tals: there is a share as long as you want__

Vln.

Vc. *pizz. senza sord.* *mf*

Cb. via sord. *pizz. senza sord.* *mf*

276

280

279

Picc. -

B. Cl. -

Bari. Sax. -

Hn. -

Tpt. -

Tba. -

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

Mar. -

Pno. *mf*

Sop. *mf*
and I _____ on a soft pil-low will lay down my

Vln. -

Vc. *mf* *mp* *mf* *mp* *mf* *mp*

Cb. *mf*

IF NOT, WINTER

302

Picc. 297 

B. Cl. 

Bari. Sax. 

Hn. 

Tpt. 

Tba. 

Vib. 

Mar. 

Pno. 

Sop. 

Vln. 

Vc. 

Cb. 

303

308

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

I was cra - zy for you and you cooled my mind that burned with long - ing

Vln.

Vc.

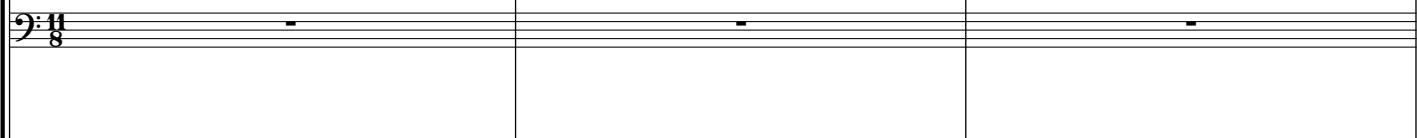
Cb.

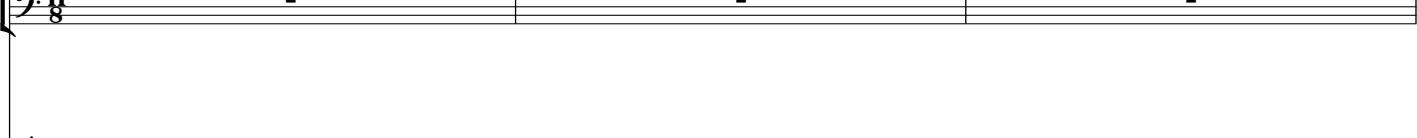
pizz.
mf

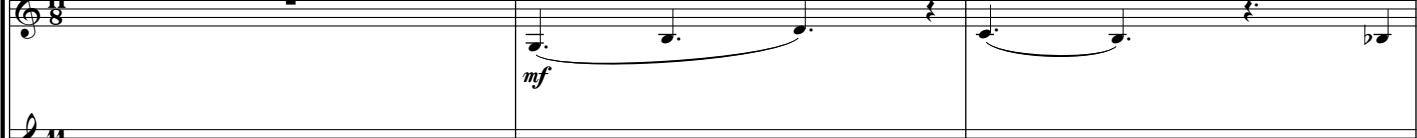
IF NOT, WINTER

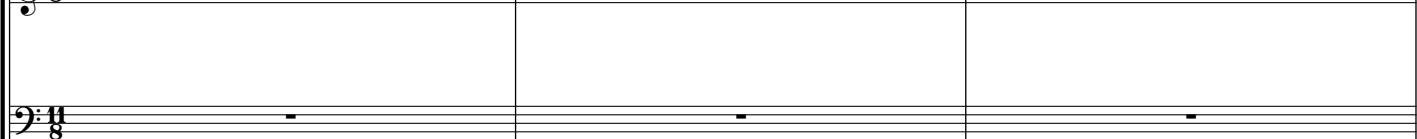
309

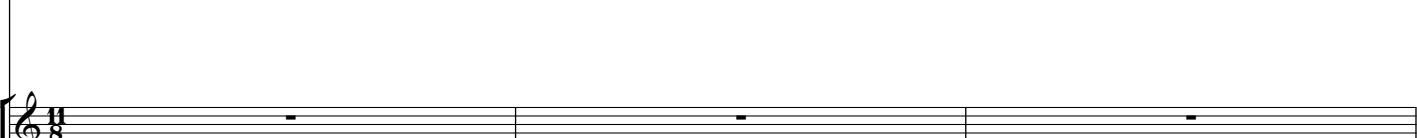
Picc. 

B. Cl. 

Bari. Sax. 

Hn. 

Tpt. 

Tba. 

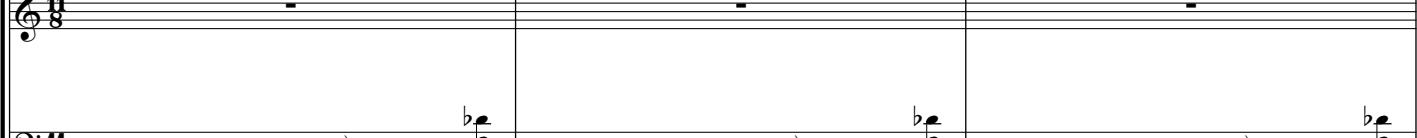
Vib. 

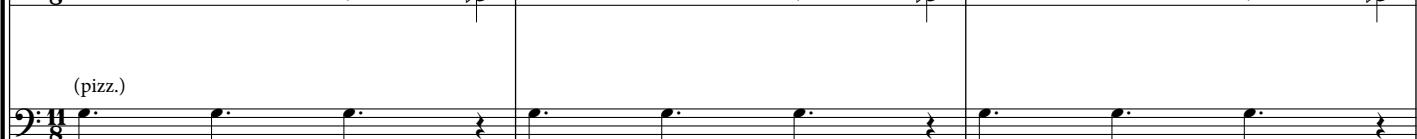
Mar. 

Pno. 

Sop. 

I loved you, At - this, once

Vln. 

Vc. 

(pizz.)

Cb. 

312

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar. Pno.

Sop. long a - go a lit - tle chi - ld you seemed to me and grace-

Vln. Vc. Cb.

IF NOT, WINTER

315

316

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

mf

less

For the man who is beau - ti - ful is

323

Picc. -

B. Cl. -

Bari. Sax. - *mf* -

Hn. -

Tpt. -

Tba. -

Vib. -

Mar. -

Pno. -

Sop. beau-ti-ful to see but the good man will at once al - so beau-ti-ful be

Vln. -

Vc. -

Cb. -

The musical score consists of eight staves of music. The top four staves represent the orchestra: Piccolo (Picc.), Bassoon (B. Cl.), Bass Clarinet (Bari. Sax.), and Bass Saxophone (Bari. Sax.). The bottom four staves represent the piano and vocal parts: Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), and Soprano (Sop.). The vocal part for Sop. includes lyrics: "beau-ti-ful to see but the good man will at once al - so beau-ti-ful be". Measure numbers 1 through 8 are indicated above the staves. Dynamics like "mf" are marked. Measure 8 ends with a double bar line.

IF NOT, WINTER

331

332

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

336

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop.

Vln. Vc. Cb.

if not, winter

I don't know what to

arco

f

IF NOT, WINTER

341

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

do_____ two states of mind are in me_____

The musical score consists of 12 staves, each representing a different instrument or voice part. The instruments include Picc., B. Cl., Bari. Sax., Hn., Tpt., Tba., Vib., Mar., Pno., Sop., Vln., Vc., and Cb. The vocal part is for Soprano (Sop.). The score is numbered 341 at the top left. The vocal line for Sop. has lyrics: "do_____ two states of mind are in me_____". The time signature changes frequently, indicated by numerals (e.g., 8, 5, 7) placed above the staff lines. The key signature also varies, with some staves showing sharps (F#) and others flats (B-flat). Measure lines divide the score into four measures. The vocal line for Sop. starts with a melodic line, followed by a sustained note, and then continues with another melodic line. The other instrumental parts provide harmonic support, often consisting of sustained notes or simple rhythmic patterns like eighth-note chords.

345

346

1st x only
breathe on off-beats

f

I would not

f

f

f

IF NOT, WINTER

349

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop. think_____ to touch the sky with two arms_____

Vln. Vc. Cb.

This musical score page contains ten staves of music for an orchestra and piano. The instruments listed are Piccolo (Picc.), Bassoon (B. Cl.), Bass Clarinet (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Vibraphone (Vib.), Marimba (Mar.), Piano (Pno.), and Soprano (Sop.). The vocal part includes lyrics: "think_____, to touch the sky with two arms_____". The score is numbered 349 at the top left. The vocal line starts with a single note followed by a sustained note over a fermata. The piano part features sustained notes and chords. The woodwind and brass parts provide harmonic support with sustained notes. The vibraphone and marimba play rhythmic patterns. The strings provide harmonic support with sustained notes. The vocal line continues with sustained notes and fermatas. The piano part ends with a sustained note over a fermata. The vocal line ends with a sustained note over a fermata.

354

Picc. :4 | - 5 - :4 | b^b f 5 - :4 | b^b -

B. Cl. :4 | - 5 - :4 | - 5 - :4 | -

Bari. Sax. :4 | - 5 - :4 | b^b 5 - :4 | b^b -

Hn. :4 | - 5 - :4 | - 5 - :4 | -

Tpt. :4 | - 5 - :4 | b^b f 5 - :4 | b^b -

Tba. :4 | - 5 - :4 | - 5 - :4 | -

Vib. :4 | - 5 - :4 | f 5 - :4 | b^b 5 - :4 | b^b -

Mar. :4 | - 5 - :4 | b^b f 5 - :4 | b^b -

Pno. :4 | - 5 - :4 | - 5 - :4 | -

Sop. :4 | - 5 - :4 | - 5 - :4 | -

Vln. :4 | - 5 - :4 | - 5 - :4 | -

Vc. :4 | 3 f 3 3 5 - :4 | - 5 - :4 | -

Cb. :4 | - 5 - :4 | - 5 - :4 | -

Detailed description: The musical score is for a full orchestra and piano. The instrumentation listed on the left is Piccolo (Picc.), Bassoon (B. Cl.), Bass Clarinet (B. Cl.), Bass Saxophone (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Double Bass (Tba.), Vibraphone (Vib.), Marimba (Mar.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Cello (Vc.), and Bass (Cb.). The score is divided into four systems by vertical bar lines. System 354 begins with a rest in measure 1. Measures 2 and 3 start with a forte dynamic (f). Measure 4 ends with a rest. The vocal parts (Sop., Vln., Vc., Cb.) have single notes or short patterns. The piano part features sustained chords. The vocal parts (Sop., Vln., Vc., Cb.) have single notes or short patterns.

IF NOT, WINTER

359

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop.

Vln. Vc. Cb.

362

if not, winter

365

Picc.

B. Cl. *f*

Bari. Sax.

Hn.

Tpt.

Tba.

Vib. *f*

Mar. *f*

Pno.

Sop. *f*
pure Gra - ces with arms like ro - ses

Vln.

Vc.

Cb.

IF NOT, WINTER

371

Picc. - 8 - 8 - 8 - 8 - 8 - 8 -

B. Cl. - 8 - 8 - 8 - 8 - 8 - 8 -

Bari. Sax. - 8 - 8 - 8 - 8 - 8 - 8 -

376

Hn. - 8 - 8 - 8 - 8 - 8 - 8 -

Tpt. - 8 - 8 - 8 - 8 - 8 - 8 -

Tba. - 8 - 8 - 8 - 8 - 8 - 8 -

Vib. - 8 - 8 - 8 - 8 - 8 - 8 -

Mar. - 8 - 8 - 8 - 8 - 8 - 8 -

Pno. - 8 - 8 - 8 - 8 - 8 - 8 -

Sop. - 8 - 8 - 8 - 8 - 8 - 8 -

Vln. - 8 - 8 - 8 - 8 - 8 - 8 -

Vc. - 8 - 8 - 8 - 8 - 8 - 8 -

Cb. - 8 - 8 - 8 - 8 - 8 - 8 -

come here daugh-ters of Zeus___ hav-ing come from

f

378

Picc. -

B. Cl. -

Bari. Sax. -

Hn. -

Tpt. -

Tba. -

Vib. -

Mar. -

mf

Pno. -

Sop. -

heav - en wrapped in a pur - ple cloak

Vln. -

Vc. -

Cb. -

This musical score page shows a section for orchestra and choir. The instrumentation includes Piccolo (Picc.), Bassoon (B. Cl.), Bass Clarinet (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Cello (Vc.), and Double Bass (Cb.). The vocal part for Soprano has lyrics: "heav - en wrapped in a pur - ple cloak". Measure 378 begins with rests for most instruments. The vocal part starts at the end of measure 377 with "heav - en" and continues through measure 378 with "wrapped in a pur - ple cloak". The piano part has a dynamic marking of *mf* (mezzo-forte) during this vocal entry.

IF NOT, WINTER

388

Picc.

B. Cl.

Bari. Sax.

Hn. *mf*

Tpt. *mf*

Tba. *mf*

Vib.

Mar.

Pno.

Sop. *mf*
not one girl I think who looks on the light of the sun will e-ver have wis-dom like

Vln.

Vc. *mf*

Cb.

IF NOT, WINTER

402 **404**

Picc. *mf* *f*

B. Cl. *f*

Bari. Sax. *mf* *f*

Hn.

Tpt. *mf* *f*

Tba.

Vib. *mf*

Mar. *mf* *f*

Pno.

Sop. *f* dream of

Vln.

Vc.

Cb.

This musical score page contains ten staves of music for an orchestra and choir. The instrumentation includes Piccolo (Picc.), Bassoon (B. Cl.), Bass Clarinet (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Double Bass (Tba.), Vibraphone (Vib.), Marimba (Mar.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Cello (Vc.), and Bass (Cb.). The score is numbered 402 at the top left and 404 in a box at the top center. Measure 402 starts with the Picc. and B. Cl. playing eighth-note patterns. Measure 403 begins with the B. Cl. and Bari. Sax. playing eighth-note patterns. Measure 404 begins with the B. Cl. and Bari. Sax. playing eighth-note patterns. The vocal part 'dream of' is written for the Sop. in measure 404. The piano part consists of sustained notes throughout the page. Measure 404 ends with a dynamic instruction 'f'.

409

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop. black_____ you come roaming and when sleep_____ sweet god, terribly from

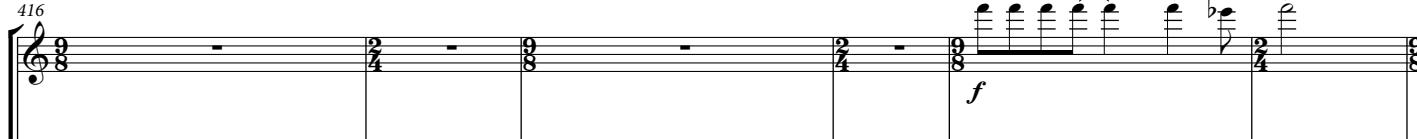
Vln.

Vc.

Cb.

IF NOT, WINTER

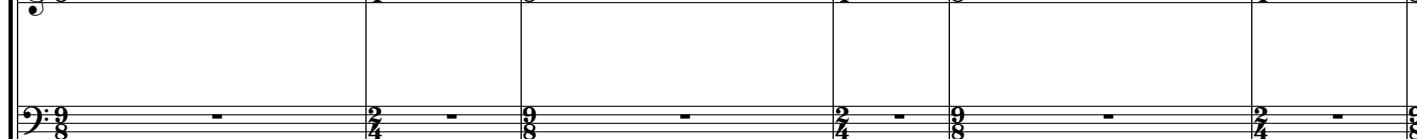
416

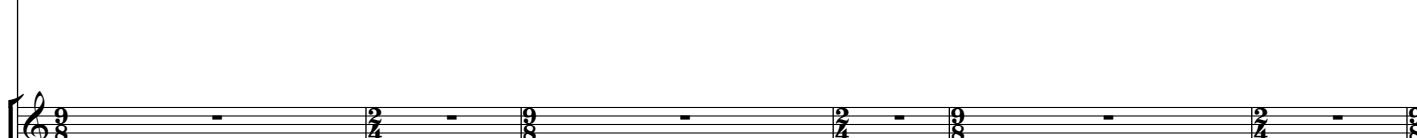
Picc. 

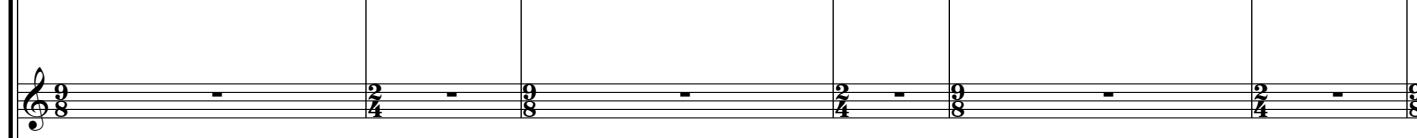
B. Cl. 

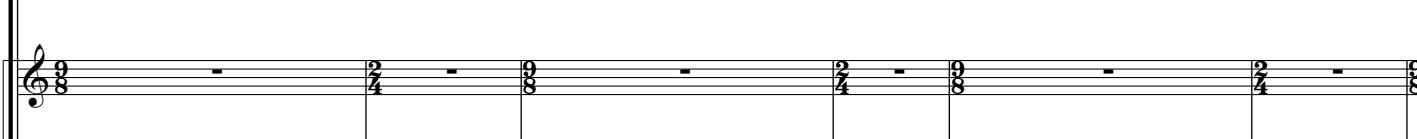
Bari. Sax. 

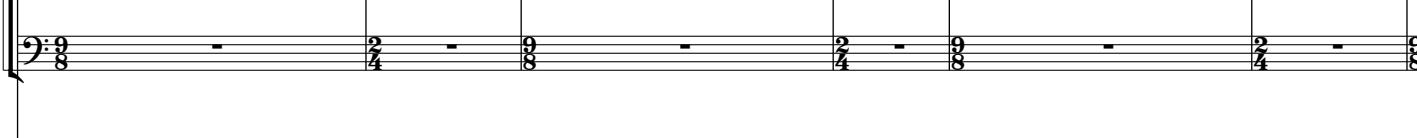
Hn. 

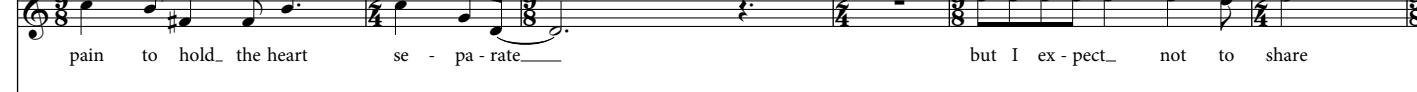
Tpt. 

Tba. 

Vib. 

Mar. 

Pno. 

Sop. 

pain to hold_ the heart se - pa - rate but I ex - pect_ not to share

422

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop. no-thing of__ the blessed ones____ for I would not be like this toys

Vln. Vc. Cb.

436

Picc. 

B. Cl. 

Bari. Sax. 

Hn. 

Tpt. 

Tba. 

Vib. 

Mar. 

Pno. 

Sop. 

I swear did not love but now be-cause and the rea-son_

IF NOT, WINTER

441

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop.

Vln. Vc. Cb.

444

nei ther _____ no - thing much nor _____

446

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

these _____ more a - round _____ de - si - re _____

IF NOT, WINTER

453

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop. Vln. Vc. Cb.

play - ing for me

This musical score page contains six systems of music, each with a different instrument's name and its corresponding staff. The instruments are Piccolo (Picc.), Bassoon (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Bass Trombone (Tba.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Soprano (Sop.), Violin (Vln.), Cello (Vc.), and Double Bass (Cb.). The piano part (Pno.) has a continuous eighth-note pattern starting at measure 453. The vocal part (Sop.) begins with the lyrics 'play - ing for me'.

457

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

(8). Pno.

Sop. harsh Aph - ro - di - te sweet -

Vln. Vc. Cb.

459

459

p

pizz. \circ

p

(pizz.)

p

IF NOT, WINTER

462

Picc. -

B. Cl. -

Bari. Sax. -

Hn. -

Tpt. -

Tba. -

Vib. -

Mar. -

(8) -

Pno. -

Sop. -

Vln. -

Vc. -

Cb. -

466

word-ed de - si - res throw hold-ing sits dews might ac - comp-lish

p

mp

mp

mp

468

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop.

Vln. Vc. Cb.

474

I want to hold said nor de - si - re

2nd x

2nd x

IF NOT, WINTER

477

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop.

Vln. Vc. Cb.

483

if not, winter

but all at once blos - som_ de - si - re took de - light_ all but diff-erent

arco
f
arco

486 **488**

Picc. B. Cl. Bari. Sax.

Hn. Tpt. Tba.

Vib. Mar.

Pno.

Sop. Vln.

Vc. Cb.

hair _____ and if no-thing but now don't_____

IF NOT, WINTER

497

500

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

more fine - ly shaped _____ ru - mor

503

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

hair at the same time man

IF NOT, WINTER

507

508

Picc. $\frac{11}{8}$

B. Cl. $\frac{5}{8} \text{ b. } \text{mf}$

Bari. Sax. $\frac{5}{8}$

Hn. $\frac{11}{8} \text{ + }$

Tpt. $\frac{11}{8}$

Tba. $\frac{5}{8}$

Vib. $\frac{11}{8} \text{ # }$

Mar. $3 \quad 3 \quad 3 \quad 3$

Pno. $\frac{5}{8} \text{ mf}$

Sop. $\frac{11}{8}$

Vln. $\frac{5}{8} \text{ arco}$

Vc. $\frac{5}{8} \text{ pizz. } \text{mf}$

Cb. $\frac{5}{8}$

<img alt="Musical score for orchestra and piano, page 80. The score includes parts for Piccolo, Bassoon, Bass Clarinet, Bass Saxophone, Horn, Trumpet, Trombone, Vibraphone, Maracas, Piano, Soprano, Violin, Cello, and Double Bass. Measure 507 starts with a single note on Piccolo. Measure 508 begins with a bassoon line, followed by a bass clarinet line with dynamic 'mf'. The piano part features eighth-note chords. Measures 509-510 show various instruments like vibraphone, maracas, and piano playing eighth-note patterns. Measures 511-512 feature sustained notes from the piano and bassoon. Measures 513-514 show eighth-note patterns from the violin and cello. Measures 515-516 show sustained notes from the piano and bassoon again. Measures 517-518 show eighth-note patterns from the violin and cello. Measures 519-520 show sustained notes from the piano and bassoon. Measures 521-522 show eighth-note patterns from the violin and cello. Measures 523-524 show sustained notes from the piano and bassoon. Measures 525-526 show eighth-note patterns from the violin and cello. Measures 527-528 show sustained notes from the piano and bassoon. Measures 529-530 show eighth-note patterns from the violin and cello. Measures 531-532 show sustained notes from the piano and bassoon. Measures 533-534 show eighth-note patterns from the violin and cello. Measures 535-536 show sustained notes from the piano and bassoon. Measures 537-538 show eighth-note patterns from the violin and cello. Measures 539-540 show sustained notes from the piano and bassoon. Measures 541-542 show eighth-note patterns from the violin and cello. Measures 543-544 show sustained notes from the piano and bassoon. Measures 545-546 show eighth-note patterns from the violin and cello. Measures 547-548 show sustained notes from the piano and bassoon. Measures 549-550 show eighth-note patterns from the violin and cello. Measures 551-552 show sustained notes from the piano and bassoon. Measures 553-554 show eighth-note patterns from the violin and cello. Measures 555-556 show sustained notes from the piano and bassoon. Measures 557-558 show eighth-note patterns from the violin and cello. Measures 559-560 show sustained notes from the piano and bassoon. Measures 561-562 show eighth-note patterns from the violin and cello. Measures 563-564 show sustained notes from the piano and bassoon. Measures 565-566 show eighth-note patterns from the violin and cello. Measures 567-568 show sustained notes from the piano and bassoon. Measures 569-570 show eighth-note patterns from the violin and cello. Measures 571-572 show sustained notes from the piano and bassoon. Measures 573-574 show eighth-note patterns from the violin and cello. Measures 575-576 show sustained notes from the piano and bassoon. Measures 577-578 show eighth-note patterns from the violin and cello. Measures 579-580 show sustained notes from the piano and bassoon. Measures 581-582 show eighth-note patterns from the violin and cello. Measures 583-584 show sustained notes from the piano and bassoon. Measures 585-586 show eighth-note patterns from the violin and cello. Measures 587-588 show sustained notes from the piano and bassoon. Measures 589-590 show eighth-note patterns from the violin and cello. Measures 591-592 show sustained notes from the piano and bassoon. Measures 593-594 show eighth-note patterns from the violin and cello. Measures 595-596 show sustained notes from the piano and bassoon. Measures 597-598 show eighth-note patterns from the violin and cello. Measures 599-600 show sustained notes from the piano and bassoon. Measures 601-602 show eighth-note patterns from the violin and cello. Measures 603-604 show sustained notes from the piano and bassoon. Measures 605-606 show eighth-note patterns from the violin and cello. Measures 607-608 show sustained notes from the piano and bassoon. Measures 609-610 show eighth-note patterns from the violin and cello. Measures 611-612 show sustained notes from the piano and bassoon. Measures 613-614 show eighth-note patterns from the violin and cello. Measures 615-616 show sustained notes from the piano and bassoon. Measures 617-618 show eighth-note patterns from the violin and cello. Measures 619-620 show sustained notes from the piano and bassoon. Measures 621-622 show eighth-note patterns from the violin and cello. Measures 623-624 show sustained notes from the piano and bassoon. Measures 625-626 show eighth-note patterns from the violin and cello. Measures 627-628 show sustained notes from the piano and bassoon. Measures 629-630 show eighth-note patterns from the violin and cello. Measures 631-632 show sustained notes from the piano and bassoon. Measures 633-634 show eighth-note patterns from the violin and cello. Measures 635-636 show sustained notes from the piano and bassoon. Measures 637-638 show eighth-note patterns from the violin and cello. Measures 639-640 show sustained notes from the piano and bassoon. Measures 641-642 show eighth-note patterns from the violin and cello. Measures 643-644 show sustained notes from the piano and bassoon. Measures 645-646 show eighth-note patterns from the violin and cello. Measures 647-648 show sustained notes from the piano and bassoon. Measures 649-650 show eighth-note patterns from the violin and cello. Measures 651-652 show sustained notes from the piano and bassoon. Measures 653-654 show eighth-note patterns from the violin and cello. Measures 655-656 show sustained notes from the piano and bassoon. Measures 657-658 show eighth-note patterns from the violin and cello. Measures 659-660 show sustained notes from the piano and bassoon. Measures 661-662 show eighth-note patterns from the violin and cello. Measures 663-664 show sustained notes from the piano and bassoon. Measures 665-666 show eighth-note patterns from the violin and cello. Measures 667-668 show sustained notes from the piano and bassoon. Measures 669-670 show eighth-note patterns from the violin and cello. Measures 671-672 show sustained notes from the piano and bassoon. Measures 673-674 show eighth-note patterns from the violin and cello. Measures 675-676 show sustained notes from the piano and bassoon. Measures 677-678 show eighth-note patterns from the violin and cello. Measures 679-680 show sustained notes from the piano and bassoon. Measures 681-682 show eighth-note patterns from the violin and cello. Measures 683-684 show sustained notes from the piano and bassoon. Measures 685-686 show eighth-note patterns from the violin and cello. Measures 687-688 show sustained notes from the piano and bassoon. Measures 689-690 show eighth-note patterns from the violin and cello. Measures 691-692 show sustained notes from the piano and bassoon. Measures 693-694 show eighth-note patterns from the violin and cello. Measures 695-696 show sustained notes from the piano and bassoon. Measures 697-698 show eighth-note patterns from the violin and cello. Measures 699-700 show sustained notes from the piano and bassoon. Measures 701-702 show eighth-note patterns from the violin and cello. Measures 703-704 show sustained notes from the piano and bassoon. Measures 705-706 show eighth-note patterns from the violin and cello. Measures 707-708 show sustained notes from the piano and bassoon. Measures 709-710 show eighth-note patterns from the violin and cello. Measures 711-712 show sustained notes from the piano and bassoon. Measures 713-714 show eighth-note patterns from the violin and cello. Measures 715-716 show sustained notes from the piano and bassoon. Measures 717-718 show eighth-note patterns from the violin and cello. Measures 719-720 show sustained notes from the piano and bassoon. Measures 721-722 show eighth-note patterns from the violin and cello. Measures 723-724 show sustained notes from the piano and bassoon. Measures 725-726 show eighth-note patterns from the violin and cello. Measures 727-728 show sustained notes from the piano and bassoon. Measures 729-730 show eighth-note patterns from the violin and cello. Measures 731-732 show sustained notes from the piano and bassoon. Measures 733-734 show eighth-note patterns from the violin and cello. Measures 735-736 show sustained notes from the piano and bassoon. Measures 737-738 show eighth-note patterns from the violin and cello. Measures 739-740 show sustained notes from the piano and bassoon. Measures 741-742 show eighth-note patterns from the violin and cello. Measures 743-744 show sustained notes from the piano and bassoon. Measures 745-746 show eighth-note patterns from the violin and cello. 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Measures 999-1000 show sustained notes from the piano and bassoon.</p>

516 520

Picc. - - - - 8 - - - -

B. Cl. - - - - 8 - - - -

Bari. Sax. - - - - 8 - - - -

Hn. - - - - 8 - - - -

Tpt. - - - - 8 - - - -

Tba. - - - - 8 - - - -

Vib. - - - - 8 - - - -

Mar. - - - - 8 *mf* - - - -

Pno. - - - - 8 - - - -

Sop. *pizz.*
xi - e - ty ground _____ *mf* in front _____ toward _____

Vln. *mf* - - - - 8 - - - -

Vc. arco sul tasto
mf - - - - 8 - - - -

Cb. *mf* - - - - 8 - - - -

IF NOT, WINTER

525

Picc. -

B. Cl. - *mf*

Bari. Sax. -

Hn. -

Tpt. -

Tba. -

Vib. -

Mar. -

Pno. -

Sop. - loo-sen____ you would be will - ing slight_____ to be car - ried_____

Vln. -

Vc. -

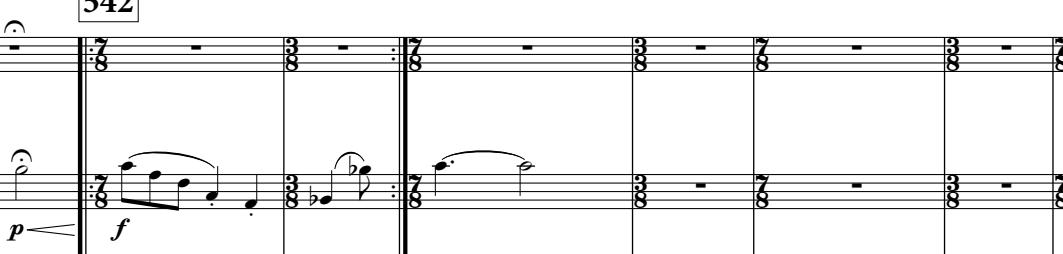
Cb. -

The score is in common time (indicated by '8'). Measures 1 through 7 are mostly blank or have rests. Measure 8 begins with a melodic line in the bassoon and bass clarinet, with the soprano joining in measure 9. Measures 10 through 12 show sustained notes from the bassoon and bass clarinet, while the soprano continues her line. Measures 13 through 15 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 16 through 18 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 19 through 21 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 22 through 24 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 25 through 27 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 28 through 30 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 31 through 33 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 34 through 36 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 37 through 39 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 40 through 42 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 43 through 45 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 46 through 48 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 49 through 51 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 52 through 54 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 55 through 57 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 58 through 60 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 61 through 63 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 64 through 66 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 67 through 69 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 70 through 72 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 73 through 75 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 76 through 78 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 79 through 81 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 82 through 84 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 85 through 87 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 88 through 90 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line. Measures 91 through 93 show sustained notes from the bassoon and bass clarinet, with the soprano continuing her line.

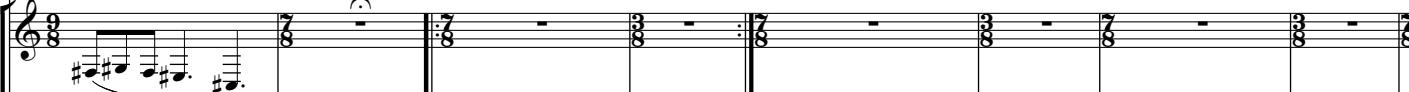
IF NOT, WINTER

540

Picc. 

B. Cl. 

Bari. Sax. 

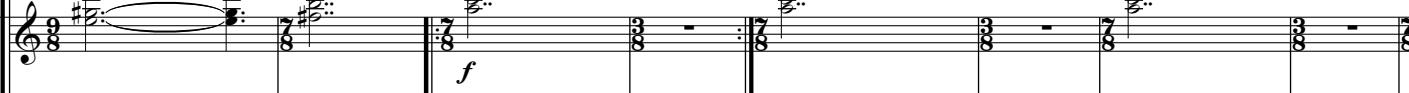
Hn. 

Tpt. 

Tba. 

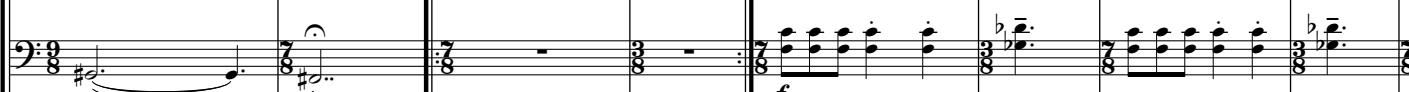
Vib. 

Mar. 

Pno. 

Sop. 

Vln. 

Vc. 

Cb. 

542

548

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

work the loom I am broken with longing for a boy by

IF NOT, WINTER

557

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vcl.

Cb.

f

1/2

slen-der Aph - ro - di - te

IF NOT, WINTER

574

Picc. B. Cl. Bari. Sax. Hn. Tpt. Tba. Vib. Mar. Pno.

580

Sop. Vln. Vc. Cb.

of the cham-ber—— bride—— with beau - ti-ful feet—— they heard mai-dens——

senza sord.

582

Musical score page 582. The score consists of ten staves, each with a different instrument or section. The instruments are: Picc. (Piccolo), B. Cl. (Bass Clarinet), Bari. Sax. (Bass Saxophone), Hn. (Horn), Tpt. (Trumpet), Tba. (Tuba), Vib. (Vibraphone), Mar. (Maracas), Pno. (Piano), Sop. (Soprano), Vln. (Violin), Vc. (Cello), and Cb. (Double Bass). The score is in common time (indicated by '3'). The vocal part (Sop.) has lyrics: "of all stars the most beau - ti - ful". The piano part includes a "pizz." instruction. The bassoon part has dynamics like *mf*. The double bass part has dynamics like *mf*.

IF NOT, WINTER

594

Picc.

B. Cl.

Bari. Sax.

Hn. *f*

Tpt. *f*

Tba. *f*

Vib.

Mar. *f*

Pno.

Sop. *f* do ____ I still

Vln. *f*

Vc.

Cb. *arco* *f*

604

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop. yearn for my vir - gi - ni - ty? O beau - ti - ful

Vln.

Vc.

Cb.

IF NOT, WINTER

608

Picc. B. Cl. Bari. Sax. Hn. Tpt. Tba. Vib. Mar. Pno. Sop. Vln. Vc. Cb.

O grace - ful one for no o - ther girl O bride-groom

615

618

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

such as this one now____

yes!

ra - di - ant ly - re____

pizz.

ff

ff

ff

IF NOT, WINTER

623

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop. speak to me _____ be - come a voice _____

Vln.

Vc.

Cb.

630

Picc. *ff*

B. Cl. *ff*

Bari. Sax. *ff*

Hn.

Tpt.

Tba. *ff*

Vib.

Mar. *ff*

Pno.

Sop. *ff*
but I am not some-one who likes to wound
ra-ther I have a qui-et mind

Vln. *ff*
arco

Vc. *ff*

Cb. *ff*

IF NOT, WINTER

637

Picc. *ff*

B. Cl. *ff*

Bari. Sax. *ff*

Hn. *ff*

Tpt. *ff* con sord.

Tba. *ff*

Vib. *ff*

Mar. *ff*

Pno.

Sop. *ff* ga - ther-ing flow-ers____ so ve - ry de - li-cate a girl____ just now

Vln. *ff*

Vc. *ff*

Cb. *ff*

644

647

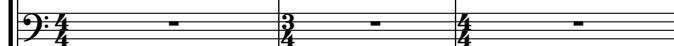
Picc. 

B. Cl. 

Bari. Sax. 

Hn. 

Tpt. 

Tba. 

Vib. 

Mar. 

Pno. 

Sop. 

gold san - daled dawn I used to weave _____ crowns

IF NOT, WINTER

651

Picc. *ff*

B. Cl. *ff*

Bari. Sax. *ff*

Hn.

Tpt. *ff* senza sord.

Tba.

Vib. *ff*

Mar.

Pno.

Sop. *ff*
may you sleep on the

Vln. *ff*

Vc. *ff*

Cb. *ff*

IF NOT, WINTER

668 670

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

non accen.
s'va

me_____ mes - sen-ger_ of spring

ff

ff

ff

674

Picc. -

B. Cl. -

Bari. Sax. -

Hn. -

Tpt. -

Tba. -

Vib. -

Mar. -

(8)

Pno. -

Sop. -

Vln. -

Vc. -

Cb. -

nigh - tin - gale with a voice of long - ing

688

Picc. B. Cl. Bari. Sax.

691

ff

693

p sub.

Hn. Tpt. Tba.

ff

p sub.

Vib. Mar.

ff

p sub.

Pno.

ff

p sub.

Sop.

kings of ci - ties——— my dar - ling one that man seems to him - self

Vln. Vc. Cb.

ff

p sub.

ff

p sub.

ff

p sub.

IF NOT, WINTER

694

Picc. *fff*

B. Cl. *fff*

Bari. Sax. *fff*

Hn. *fff*

Tpt. *fff*

Tba. *fff*

Vib. *fff no ped.*

Mar. *fff*

Pno. *fff*

Sop. *fff* ho

Vln. *fff*

Vc. *fff*

Cb. *fff*

697

Picc.

B. Cl.

Bari. Sax.

Hn.

Tpt.

Tba.

Vib.

Mar.

Pno.

Sop.

Vln.

Vc.

Cb.

ney - voiced

IF NOT, WINTER

106

700 (3x)

fl.

Picc. $\frac{3}{4}$ \sharp *pp*

B. Cl. $\frac{3}{4}$ \sharp *pp*

Bari. Sax. $\frac{3}{4}$ -

Hn. $\frac{3}{4}$ -

Tpt. $\frac{3}{4}$ -

Tba. $\frac{3}{4}$ -

Vib. $\frac{3}{4}$ To Glock.
soft mallets $\frac{3}{4}$ *pp*

Mar. $\frac{3}{4}$ \sharp *pp*

Pno. $\frac{3}{4}$ *pp* $\frac{8}{4}$ *pp*

Sop. $\frac{3}{4}$ *pp sotto voce* myth - wea - ver _____

Vln. $\frac{3}{4}$ -

Vc. $\frac{3}{4}$ -

Cb. $\frac{3}{4}$ -