

VERY BLACK SONNETS



ERIC SHANFIELD

VERY BLACK SONNETS

Eric Shanfield | ENS.2010.4 | 45'

poems by Jones Very and Malachi Black

Comprising

OVERTURE

VERY SONNETS

INTERLUDE

BLACK SONNETS

EPILOGUE

Featuring

Mezzo-soprano (Very, Black)

English Horn in F (Overture, Very, Epilogue)

Clarinet in B♭ (Overture, Very, Epilogue)

Bassoon (Overture, Very, Epilogue)

Horn in F (Overture, Black, Epilogue)—mute req.

Tenor Trombone (Overture, Black, Epilogue)—straight & cup mutes req.

Tuba (Overture, Black, Epilogue)—mute req.

Harp (Very, Interlude, Black, Epilogue)

Viola (Very, Interlude, Black, Epilogue)

Cello (Very, Interlude, Black, Epilogue)

Bass (Very, Interlude, Black, Epilogue)

Instructions

Transposed Score

The trombone does not require an F-attachment. The bass requires a low C.

All grace notes to be played before the beat.

Glissandos begin immediately in the instruments. Vocal *glissandi* performed *quasi portamento*.

For balance purposes, amplification is recommended for all instruments; voice, harp, and strings in particular.

Further Instructions

Very Sonnets and *Black Sonnets* may be performed separately. If both appear on the same concert the cycle should be performed in its entirety. Other works should not be included interstitially.

VERY BLACK SONNETS

Very Black Sonnets is a composition comprising two independent works—*Very Sonnets* and *Black Sonnets*—and three instrumental pieces. *Very Sonnets* and *Black Sonnets* may be performed separately, but when played together should include the instrumental movements introducing, dividing, and concluding the complete work.

Very Sonnets and *Black Sonnets* share identical formal structures, but completely different musical material is utilized in each case. The instrumental pieces use material from both sonnet cycles in carefully circumscribed ways, as well as some of the vocal lines.

Both cycles use similar ensembles dominated by lower-pitched instruments to emphasize the melancholy nature of the texts, with the woodwinds of *Very Sonnets* being replaced by brass in *Black Sonnets*. The *Overture* features the winds alone, the *Interlude* the strings, and finally in the *Epilogue* we hear all the instruments together for the first and only time. However, the entire ensemble never performs with the solo mezzo-soprano.

Each part of *Very Black Sonnets* lasts about fifteen minutes; a complete performance will last approximately forty-five minutes.

VERY SONNETS

The excellent mid-nineteenth century poet Jones Very was associated with the Transcendentalist poets he counted among his friends, at least until he announced he was the second coming of Christ and found himself institutionalized. Many of his poems came to him in ecstatic visions, though they were strictly Shakespearian in form; no doubt God was as impressed with the man from Stratford as the rest of us. The four sonnets I have chosen to set are however fairly dark rather than ecstatic, and receive a correspondingly tenebrous setting.

BLACK SONNETS

Malachi Black is young poet whose “work appears widely” according to a brief biography. Other than that I know nothing of him besides one blurry photo on a website, but perhaps that’s as it should be; these extraordinary poems need no context. They first appeared in the September and November 2009 editions of *Poetry* magazine, when he received a prestigious Ruth Lily Poetry Fellowship, and his first book *Storm Toward Morning* is forthcoming.

VERY SONNETS
by Jones Very

1. The Morning Watch

'Tis near the morning watch, the dim lamp burns
But scarcely shows how dark the slumbering street;
No sound of life the silent mart returns;
No friends from house to house their neighbors greet;
It is the sleep of death; a deeper sleep
Than e'er before on mortal eyelids fell;
No stars above the gloom their places keep;
No faithful watchmen of the morning tell;
Yet still they slumber on, through rising day
Hath through their windows poured the awakening light;
Or, turning in their sluggish trances, say—
"There yet are many hours to fill the night;"
They rise not yet; while on the bridegroom goes
'Till he the day's bright gates forever on them close!

2. The Latter Rain

The latter rain, it falls in anxious haste
Upon the sun-dried fields and branches bare,
Loosening with searching drops the rigid waste
As if it would each root's lost strength repair;
But not a blade grows green as in the spring,
No swelling twig puts forth its thickening leaves;
The robins only mid the harvests sing
Pecking the grain that scatters from the sheaves;
The rain falls still—the fruit all ripened drops,
It pierces chestnut burr and walnut shell,
The furrowed fields disclose the yellow crops,
Each bursting pod of talents used can tell,
And all that once received the early rain
Declare to man it was not sent in vain.

3. The Dead

I see them crowd on crowd they walk the earth
Dry, leafless trees no Autumn wind laid bare;
And in their nakedness find cause for mirth,
And all unclad would winter's rudeness dare;
No sap doth through their clattering branches flow,
Whence springing leaves and blossoms bright appear;
Their hearts the living God have ceased to know,
Who gives the spring time to th'expectant year;
They mimic life, as if from him to steal
His glow of health to paint the livid cheek;
They borrow words for thoughts they cannot feel;
That with a seeming heart their tongue may speak;
And in their show of life more dead they live
Than those that to the earth with many tears they give.

4. Autumn Leaves

The leaves though thick are falling; one by one
Decayed they drop from off their parent tree;
Their work with autumn's latest day is done,
Thou see'st them borne upon its breezes free;
They lie strown here and there, their many dyes
That yesterday so caught thy passing eye;
Soiled by the rain each leaf neglected lies,
Upon the path where now thou hurriest by;
Yet think thee not their beauteous tints less fair,
Than when they hung so gaily o'er thy head;
But rather find thee eyes, and look thee there
Where now thy feet so heedless o'er them tread;
And thou shalt see where wasting now they lie,
The unseen hues of immortality.

BLACK SONNETS
by Malachi Black

1. Insomnia & So On

Fat bed, lick the black cat in my mouth
each morning. Unfasten all the bones

that make a head, and let me rest: unknown
among the oboe-throated geese gone south

to drop their down and sleep beside the out-
bound tides. Now there's no nighttime I can own

that isn't anxious as a phone
about to ring. Give me some doubt

on loan; give me a way to get away
from what I know. I pace until the sun

is in my window. I lie down. I'm a coal:
I smolder to a bloodshot glow. Each day

I die down in my bed of snow, undone
by my red mind and what it woke.

4. Drifting at Midday

Now I can see: even the trees
are tired: they are bones bent forward

in a skin of wind, leaning in
osteoporosis, reaching

for a little more than any
oxygen can give: when living

is in season, they can live;
but living is no reason

to continue: everything begins:
and everything is desperate

to extend: and everything is
insufficient in the end:

and everything is ending:
Now I can see: even the trees

2. Sifting in the Afternoon

Some people might describe this room as spare:
a bedside table and an ashtray and an antique

chair; a mattress and a coffee mug;
an unwashed cotton blanket and a rug

my mother used to own. I used to have
a phone. I used to have another

room, a bigger broom, a wetter sponge.
I used to water my bouquet

of paper clips and empty pens, of things
I thought I'd want to say if given chance;

but now, to live, to sit somehow, to watch
a particle of thought dote on the dust

and dwindle in a little grid of shadow
on the sunset's patchy rust seems like enough.

3. This Gentle Surgery

Once more the bright blade of a morning breeze
glides almost too easily through me,

and from the scuffle I've been sutured to
some flap of me is freed: I am severed

like a simile: an honest tenor
trembling toward the vehicle I mean

to be: a blackbird licking half notes
from the muscled, sap-damp branches

of the sugar maple tree ... though I am still
a part of any part of every particle

of me, though I'll be softly reconstructed
by the white gloves of metonymy,

I grieve: there is no feeling in a cut
that doesn't heal a bit too much.

Transposed Score

VERY BLACK SONNETS

OVERTURE

Eric Shanfield

3

=

4

English Horn

Clarinet in B_b

Bassoon

Horn in F

Tenor Trombone

Tuba

ff

4

mf

mf

mf

mf

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

mf

VERY BLACK SONNETS - OVERTURE

Musical score for orchestra section 10. The score includes parts for English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), and Double Bass (Tba.). The music consists of six measures. Measure 1: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. plays eighth notes. Measure 2: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. rests. Measure 3: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. rests. Measure 4: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. rests. Measure 5: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. rests. Measure 6: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. rests. Measure 7: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. rests. Measure 8: Eng. Hn. plays eighth-note pairs, Cl. plays eighth-note pairs, Bsn. rests.



Musical score for orchestra, page 17, measures 16-17.

The score consists of six staves:

- Eng. Hn.**: Treble clef, 16th note rests, measure 16; 5/4 time, eighth-note patterns with '3' below, measure 17.
- Cl.**: Treble clef, eighth-note patterns with '3' below, measure 17.
- Bsn.**: Bass clef, eighth-note patterns with '3' below, measure 17.
- Hn.**: Treble clef, eighth-note patterns with '3' below, measure 17.
- Tbn.**: Bass clef, eighth-note patterns with '3' below, measure 17.
- Tba.**: Bass clef, eighth-note patterns with '3' below, measure 17.

Measure 17 starts with a dynamic **w**, followed by **tr** (trill) markings. Measure 18 begins with a dynamic **w**.

18

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

6/4 6/4 6/4 6/4 6/4 6/4

tr *tr* *tr* *tr*



20

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

6/4 6/4 6/4 6/4 6/4 6/4

tr *tr*

21

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

5/4 5/4 5/4 5/4 5/4 5/4

mf

VERY BLACK SONNETS - OVERTURE

22

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

6 6 6 6 6 6

Measure 22: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.

Measure 23: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.

Measure 24: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.

Measure 25: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.



25

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

f f f f

Measure 25: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.

Measure 26: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.

Measure 27: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.

Measure 28: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Tuba play sixteenth-note patterns.

VERY BLACK SONNETS - OVERTURE

30

Eng. Hn. -

Cl. -

Bsn. -

Hn. -

Tbn. -

Tba. -

32



35

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

This musical score page shows six staves of music for an orchestra. The instruments are: English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), and Double Bass (Tba.). The score is numbered 35 at the top left. The English Horn has a single note at the beginning of the measure. The Clarinet and Bassoon play eighth-note patterns. The Horn and Trombone play eighth-note patterns. The Double Bass plays quarter notes. Dynamics include *mp* (mezzo-forte) and *f* (fortissimo). Measure 35 consists of four measures of music.

VERY BLACK SONNETS - OVERTURE

40

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.



46

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

VERY BLACK SONNETS - OVERTURE

Musical score for orchestra, page 10, measures 51-52. The score includes parts for English Horn, Clarinet, Bassoon, Horn, Trombone, and Tuba. Measure 51 starts with a forte dynamic from the Bassoon. Measure 52 begins with a piano dynamic from the Clarinet.

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

51 52

ff

p *f* *p* *f* *p* *f* *p*

p *f* *p* *p*

ff



VERY BLACK SONNETS - OVERTURE

61

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.



Musical score for orchestra, page 10, measures 66-70.

Instrumentation: Eng. Hn., Cl., Bsn., Hn., Tbn., Tba.

Measure 66:

- Eng. Hn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Cl.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Bsn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.

Measure 67:

- Eng. Hn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Cl.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Bsn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.

Measure 68:

- Eng. Hn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Cl.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Bsn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.

Measure 69:

- Eng. Hn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Cl.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Bsn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.

Measure 70:

- Eng. Hn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Cl.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.
- Bsn.: 5/8 time, dynamic f, first measure; 6/8 time, dynamic p, second measure.

71

Eng. Hn. $\begin{array}{c} \text{G-clef} \\ 6/8 \end{array}$ $f \xrightarrow[p]{}$ $f \xrightarrow[p]{}$ $p \xrightarrow[f]{}$ $p \xrightarrow[f]{}$ $p \xrightarrow[f]{}$

Cl. $\begin{array}{c} \text{G-clef} \\ 8/8 \end{array}$ $p \xrightarrow[f]{}$ $f \xrightarrow[p]{}$ $p \xrightarrow[f]{}$ $f \xrightarrow[p]{}$ $p \xrightarrow[p]{}$

Bsn. $\begin{array}{c} \text{Bass-clef} \\ 6/8 \end{array}$ $- \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma}$
 $f \xrightarrow[p]{}$

Hn. $\begin{array}{c} \text{G-clef} \\ 6/8 \end{array}$ $- \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma}$
 $f \xrightarrow[p]{}$

Tbn. $\begin{array}{c} \text{Bass-clef} \\ 6/8 \end{array}$ $- \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma}$
 $f \xrightarrow[p]{}$

Tba. $\begin{array}{c} \text{Bass-clef} \\ 6/8 \end{array}$ $- \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[5/8]{\gamma\gamma\gamma\gamma} \xrightarrow[6/8]{\gamma\gamma\gamma\gamma}$
 $f \xrightarrow[p]{}$



76

Eng. Hn. $\begin{array}{c} \text{G-clef} \\ 8/8 \end{array}$ mf $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$

Cl. $\begin{array}{c} \text{G-clef} \\ 6/8 \end{array}$ mf $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$

Bsn. $\begin{array}{c} \text{Bass-clef} \\ 6/8 \end{array}$ mf $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$

Hn. $\begin{array}{c} \text{G-clef} \\ 6/8 \end{array}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$

Tbn. $\begin{array}{c} \text{Bass-clef} \\ 6/8 \end{array}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$

Tba. $\begin{array}{c} \text{Bass-clef} \\ 6/8 \end{array}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$ $- \xrightarrow[mf]{}$

VERY BLACK SONNETS - OVERTURE

81

This section contains six staves for woodwind instruments. The first three staves (Eng. Hn., Cl., Bsn.) play eighth-note patterns with grace notes. The last three staves (Hn., Tbn., Tba.) play eighth-note patterns. Measure 81 consists of four measures of eighth-note patterns. Measures 82-85 show the instruments transitioning to eighth-note patterns with grace notes. Dynamics include *mf*.

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.



86

This section contains six staves for woodwind instruments. The first three staves (Eng. Hn., Cl., Bsn.) play eighth-note patterns with grace notes. The last three staves (Hn., Tbn., Tba.) play eighth-note patterns. Measures 86-89 show eighth-note patterns with grace notes. Measure 90 shows eighth-note patterns with grace notes followed by a measure of rests. Time signatures change from 2/4 to 5/8 and then to 6/8.

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

92

Eng. Hn. (Treble clef, 6/8 time) plays eighth-note patterns.

Cl. (Treble clef, 6/8 time) plays eighth-note patterns.

Bsn. (Bass clef, 6/8 time) plays eighth-note patterns.

Hn. (Treble clef, 6/8 time) plays eighth-note patterns.

Tbn. (Bass clef, 6/8 time) plays eighth-note patterns.

Tba. (Bass clef, 6/8 time) plays eighth-note patterns.

Measure 92 ends with a dynamic **pp**.



97

Eng. Hn. (Treble clef) plays sixteenth-note patterns.

Cl. (Treble clef) plays eighth-note patterns.

Bsn. (Bass clef) plays eighth-note patterns.

Hn. (Treble clef) rests throughout.

Tbn. (Bass clef) rests throughout.

Tba. (Bass clef) rests throughout.

Dynamics: **mp**, **p**, **mf**, **mf**, **mp**, **mf**.

VERY BLACK SONNETS - OVERTURE

1/2

100

tr.

Eng. Hn. *mp* *pp*

Cl. *mp* *mf* *mp* *mf* *mp*

Bsn. *mp* *mf* *mp* *mf* *mp*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*



105

Eng. Hn. *p* *mf*

Cl. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf* *mp*

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

Tbn. *mp* *mf* *p* *mf*

Tba. *mp* *mf* *p* *mf*

VERY BLACK SONNETS - OVERTURE

110

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.



115

Eng. Hn.

Cl. *mf*

Bsn.

Hn.

Tbn. *mp*

Tba. <*mf*>

VERY BLACK SONNETS - OVERTURE

120

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

p

mp

mf > *p*

mp

mf > *p*

mp



125

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

mf

p

mf

mf

p

mf

mf

mf

mf

mf

mf

129

This section of the score consists of six staves. The top three staves (Eng. Hn., Cl., Bsn.) are in common time (indicated by '7/8'). The bottom three staves (Hn., Tbn., Tba.) are in 7/8 time. Measure 129 starts with rests for all instruments. The first measure ends with a fermata over the bassoon's note. Measures 130-131 show sustained notes with dynamic markings: 'mf' for woodwind pairs and 'p' for bassoon pairs. Measure 132 begins with a bassoon solo followed by a transition back to common time (4/4). Measures 133-134 show rhythmic patterns with dynamic markings: 'mf' for woodwind pairs and 'p' for bassoon pairs.

Eng. Hn.
Cl.
Bsn.
Hn.
Tbn.
Tba.



133

136

This section of the score consists of six staves. The top three staves (Eng. Hn., Cl., Bsn.) are in common time (indicated by '7/8'). The bottom three staves (Hn., Tbn., Tba.) are in 7/8 time. Measure 133 starts with sustained notes. Measure 134 shows a transition to common time (4/4) with dynamic 'mf'. Measures 135-136 show rhythmic patterns with dynamic markings: 'p' for bassoon pairs and 'f' for woodwind pairs.

Eng. Hn.
Cl.
Bsn.
Hn.
Tbn.
Tba.

VERY BLACK SONNETS - OVERTURE

137

Eng. Hn. f

Cl.

Bsn. f

Hn.

Tbn.

Tba.

==

142

Eng. Hn. ff

Cl. ff

Bsn. ff

Hn. ff

Tbn. ff

Tba. ff

146

147

This musical score page shows six staves for woodwind instruments. The first three staves (Eng. Hn., Cl., Bsn.) are in treble clef, while the last three (Hn., Tbn., Tba.) are in bass clef. The key signature is one sharp. Measure 147 consists of four measures of eighth-note patterns with dynamic markings like > and >>. Measures 148-150 show similar patterns. Measure 151 begins with a dynamic ff and continues the pattern. Measure 152 concludes the section.

Eng. Hn.
Cl.
Bsn.
Hn.
Tbn.
Tba.



152

This musical score page shows the same six staves as the previous page. The instrumentation remains the same: Eng. Hn., Cl., Bsn., Hn., Tbn., and Tba. Measure 152 starts with ff dynamics and eighth-note patterns. Measures 153-155 continue the pattern. Measure 156 begins with ff dynamics and a different eighth-note pattern. Measure 157 concludes the section.

Eng. Hn.
Cl.
Bsn.
Hn.
Tbn.
Tba.

VERY BLACK SONNETS - OVERTURE

157

Eng. Hn. 

Cl. 

Bsn. 

Hn. 

Tbn. 

Tba. 

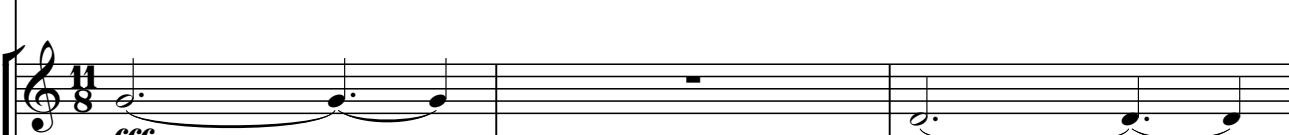


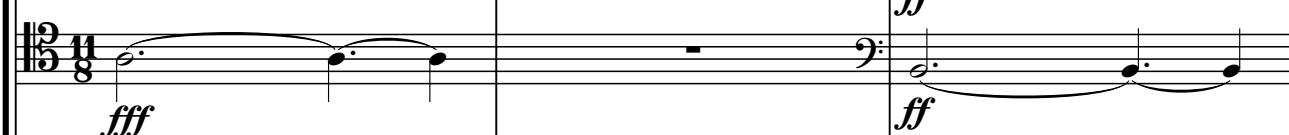
163

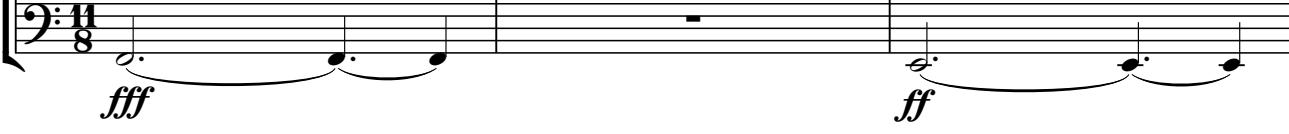
Eng. Hn. 

Cl. 

Bsn. 

Hn. 

Tbn. 

Tba. 

166

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

f

f

f

f

f



169

171 l'istesso tempo

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba.

mf

mf

mf

mf

mp

mp

con sord.

con sord. (cup mute)

mp

mp

mf

VERY BLACK SONNETS - OVERTURE

174

177

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

1/2
tr

p

pp

pedal tone

p

pp

8vb
pp



180 *plaintive, distant*

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

p

#p

via sord.

via sord.

(8)-----

Transposed Score

VERY SONNETS

1. THE MORNING WATCH

Jones Very

Eric Shanfield

1=104

5

This system shows the beginning of the piece. The English Horn, Clarinet in B-flat, and Bassoon play eighth-note patterns. The Harp enters at measure 5 with sustained notes and grace notes. The Mezzo-soprano has a single note at the start. The time signature changes from common time to 5/8.

English Horn	mf
Clarinet in B _b	mf
Bassoon	mf
Harp	mf
Mezzo-soprano	
Viola	
Violoncello	
Contrabass	

7

This system continues the musical line. The English Horn, Clarinet in B-flat, and Bassoon maintain their eighth-note patterns. The Harp reappears with a melodic line. The Mezzo-soprano begins singing. The time signature remains 5/8.

Eng. Hn.	
Cl.	
Bsn.	
Hp.	
M-S.	mf
Vla.	
Vc.	
Cb.	

'Tis near the morn - ing watch, the

VERY SONNETS - 1. THE MORNING WATCH

12

Eng. Hn. Cl. Bsn.

13

Hp. M-S. Vla. Vc. Cb.

dim lamp burns But scarce - ly shows how dark the

mf *pizz.* *mf*

18

Cl. Bsn.

21

Eng. Hn. Cl. Bsn.

Hp. M-S. Vla. Vc. Cb.

slum - ber-ing street; No sound of life the si - lent mart re - turns;

sul tasto

Trombones play eighth-note patterns. Measures 1002-1003: Trombones play eighth-note patterns. Measures 1004-1005: Trombones play eighth-note patterns. Measures 1006-1007: Trombones play eighth-note patterns. Measures 1008-1009: Trombones play eighth-note patterns. Measures 1010-1011: Trombones play eighth-note patterns. Measures 1012-1013: Trombones play eighth-note patterns. Measures 1014-1015: Trombones play eighth-note patterns. Measures 1016-1017: Trombones play eighth-note patterns. Measures 1018-1019: Trombones play eighth-note patterns. Measures 1020-1021: Trombones play eighth-note patterns. Measures 1022-1023: Trombones play eighth-note patterns. Measures 1024-1025: Trombones play eighth-note patterns. Measures 1026-1027: Trombones play eighth-note patterns. Measures 1028-1029: Trombones play eighth-note patterns. Measures 1030-1031: Trombones play eighth-note patterns. Measures 1032-1033: Trombones play eighth-note patterns. Measures 1034-1035: Trombones play eighth-note patterns. Measures 1036-1037: Trombones play eighth-note patterns. Measures 1038-1039: Trombones play eighth-note patterns. Measures 1040-1041: Trombones play eighth-note patterns. Measures 1042-1043: Trombones play eighth-note patterns. Measures 1044-1045: Trombones play eighth-note patterns. Measures 1046-1047: Trombones play eighth-note patterns. Measures 1048-1049: Trombones play eighth-note patterns. Measures 1050-1051: Trombones play eighth-note patterns. Measures 1052-1053: Trombones play eighth-note patterns. Measures 1054-1055: Trombones play eighth-note patterns. Measures 1056-1057: Trombones play eighth-note patterns. Measures 1058-1059: Trombones play eighth-note patterns. Measures 1060-1061: Trombones play eighth-note patterns. Measures 1062-1063: Trombones play eighth-note patterns. Measures 1064-1065: Trombones play eighth-note patterns. Measures 1066-1067: Trombones play eighth-note patterns. Measures 1068-1069: Trombones play eighth-note patterns. Measures 1070-1071: Trombones play eighth-note patterns. Measures 1072-1073: Trombones play eighth-note patterns. Measures 1074-1075: Trombones play eighth-note patterns. Measures 1076-1077: Trombones play eighth-note patterns. Measures 1078-1079: Trombones play eighth-note patterns. Measures 1080-1081: Trombones play eighth-note patterns. Measures 1082-1083: Trombones play eighth-note patterns. Measures 1084-1085: Trombones play eighth-note patterns. Measures 1086-1087: Trombones play eighth-note patterns. Measures 1088-1089: Trombones play eighth-note patterns. Measures 1090-1091: Trombones play eighth-note patterns. Measures 1092-1093: Trombones play eighth-note patterns. Measures 1094-1095: Trombones play eighth-note patterns. Measures 1096-1097: Trombones play eighth-note patterns. Measures 1098-1099: Trombones play eighth-note patterns. Measures 1100-1101: Trombones play eighth-note patterns. Measures 1102-1103: Trombones play eighth-note patterns. Measures 1104-1105: Trombones play eighth-note patterns. Measures 1106-1107: Trombones play eighth-note patterns. Measures 1108-1109: Trombones play eighth-note patterns. Measures 1110-1111: Trombones play eighth-note patterns. Measures 1112-1113: Trombones play eighth-note patterns. Measures 1114-1115: Trombones play eighth-note patterns. Measures 1116-1117: Trombones play eighth-note patterns. Measures 1118-1119: Trombones play eighth-note patterns. Measures 1120-1121: Trombones play eighth-note patterns. Measures 1122-1123: Trombones play eighth-note patterns. Measures 1124-1125: Trombones play eighth-note patterns. Measures 1126-1127: Trombones play eighth-note patterns. Measures 1128-1129: Trombones play eighth-note patterns. Measures 1130-1131: Trombones play eighth-note patterns. Measures 1132-1133: Trombones play eighth-note patterns. Measures 1134-1135: Trombones play eighth-note patterns. Measures 1136-1137: Trombones play eighth-note patterns. Measures 1138-1139: Trombones play eighth-note patterns. Measures 1140-1141: Trombones play eighth-note patterns. Measures 1142-1143: Trombones play eighth-note patterns. Measures 1144-1145: Trombones play eighth-note patterns. Measures 1146-1147: Trombones play eighth-note patterns. Measures 1148-1149: Trombones play eighth-note patterns. Measures 1150-1151: Trombones play eighth-note patterns. Measures 1152-1153: Trombones play eighth-note patterns. Measures 1154-1155: Trombones play eighth-note patterns. Measures 1156-1157: Trombones play eighth-note patterns. Measures 1158-11

25

29

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

33

38

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

No _____ friends from house to house their neigh-bors greet; It is the sleep of death;

Vla.

Vc.

Cb.

VERY SONNETS - 1. THE MORNING WATCH

40

42

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

a deep - er sleep _____ Than e'er be - fore on mor-

45

48

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

- tal eye - lids fell;

50

Eng. Hn. $\frac{6}{8}$

Cl. $\frac{6}{8}$

Bsn. $\frac{6}{8}$

Hp. $\frac{6}{8}$

M-S. $\frac{6}{8}$

Vla. $\frac{6}{8}$

Vc. $\frac{6}{8}$

Cb. $\frac{6}{8}$

mp

No stars a - bove the

pizz.

mp

56

Eng. Hn. $\frac{6}{8}$

Cl. $\frac{6}{8}$

Bsn. $\frac{6}{8}$

Hp. $\frac{6}{8}$

M-S. $\frac{6}{8}$

gloom their pla - ces keep;

Vla. $\frac{6}{8}$

Vc. $\frac{6}{8}$

Cb. $\frac{6}{8}$

mp

(pizz.)

mp

62

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

No faith - ful watch-men of the

mp

mp

arco



68

70

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

morn - ing tell; Yet still they slum - ber on through ri - sing day

73

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Hath through their win-dows

Vla.

Vc.

Cb.

80

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

VERY SONNETS - 1. THE MORNING WATCH

87

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

Or _____ turn - ing

f

93

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

in their slug-gard tran - ces say _____

f

6

98

100

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

"There yet
are ma-ny hours

Vla.

Vc.

Cb.

=

104

1/2 tr~~~~~ 108

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

to fill the night;" _____ They rise not

Vla.

Vc.

Cb.

pizz.

VERY SONNETS - 1. THE MORNING WATCH

110

Eng. Hn. Cl. Bsn.

Hp. M-S.

Vla. Vc. Cb.

mf

yet;

(pizz.)

114

Eng. Hn. Cl. Bsn.

Hp. M-S.

Vla. Vc. Cb.

mf

3

3

3

3

while on the bride - groom

117

Eng. Hn. *mf*

Cl.

Bsn.

Hp.

M-S. *mp*
goes 'Till the day's bright gates
slightly sul pont.

Vla. *mp*

Vc. (pizz.)

Cb. *mp*

118

6 8 flt. *mp*

6 8 *mp*

6 8 *mp*

6 8 *mp*

120

Eng. Hn.

Cl.

Bsn.

Hp.

M-S. *molto rit.*
for - ev - er on them close!

Vla.

Vc.

Cb.

pizz.
p pizz.
p pizz.

p

VERY SONNETS

2. THE LATTER RAIN

Jones Very

Eric Shanfield

1 $\text{♩} = 152$

English Horn
Clarinet in B \flat
Bassoon

Harp

Mezzo-soprano

Viola
 ff

Violoncello
 ff

Contrabass
 ff

6 7 10

Eng. Hn.
Cl.
Bsn.

Hp.

M-S. ff
The lat - ter rain, it falls in an -xious haste U - pon the sun - dried

Vla. on the string
Vc. on the string
Cb. on the string

11

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.
fields and bran - ches bare,

Vla.

Vc.

Cb.

15

16

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

VERY SONNETS - 2. THE LATTER RAIN

19

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

Loos en - ing

23

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

with search - ing drops the ri - gid waste

27

28

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

30

1/2

tr

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

As if it would each root's lost strength re-pair;

VERY SONNETS - 2. THE LATTER RAIN

34

Eng. Hn.
Cl.
Bsn.
Hpf.
M-S.
Vla.
Vc.
Cb.

39

Eng. Hn.
Cl.
Bsn.
Hpf.
M-S.
Vla.
Vc.
Cb.

But

43

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.
not _____ a blade _____ grows green as in green as in the

Vla.

Vc.

Cb.

46

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.
spring, _____

Vla.

Vc.

Cb.

VERY SONNETS - 2. THE LATTER RAIN

49

Eng. Hn. Cl. Bsn. Hp. M-S. Vla. Vc. Cb.

No swell - ing

55

Eng. Hn. Cl. Bsn. Hp. M-S. Vla. Vc. Cb.

twig puts forth its thick - en - ing

61

65

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

leaves;

pizz.

mf

pizz.

mf

pizz.

mf

66

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

mf

3

mf

3

mf

3

mf

The

VERY SONNETS - 2. THE LATTER RAIN

70

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.
ro bins on ly mid the har vests

Vla.

Vc.

Cb.



73

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.
sing Peck - ing the grain that

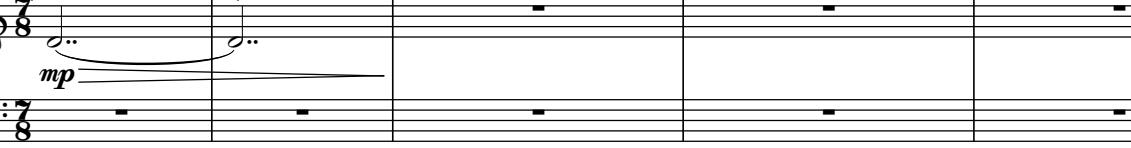
Vla.

Vc.

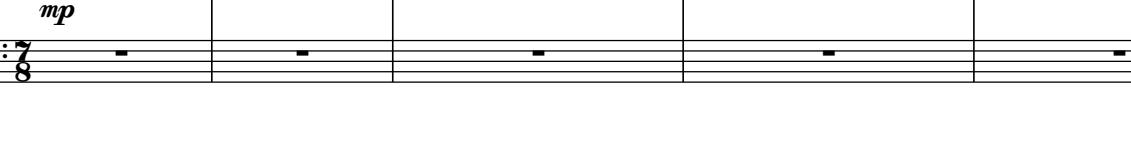
Cb.

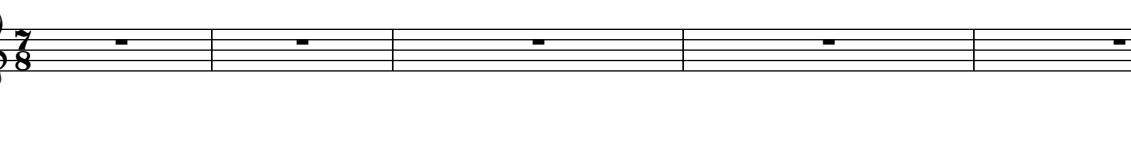
2

84

Eng. Hn. 

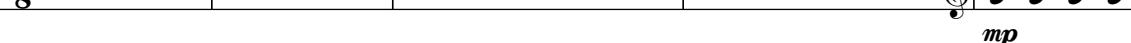
Cl. 

Bsn. 

Hp. 

M-S. 

Vla. 

Vc. 

Cb.

VERY SONNETS - 2. THE LATTER RAIN

89

Eng. Hn.

Cl.

Bsn.

Hp.

M-S. *mp mezzo voce*

The rain falls still - - - the fruit all

Vla.

Vc.

Cb.



93

Eng. Hn.

Cl.

Bsn.

Hp.

M-S. ri - - pened drops,

Vla. pizz. *p*

Vc. pizz. *p*

Cb. pizz. *p*

97

Eng. Hn. *mp*

Cl. *mp*

Bsn. *mp*

Hp. *mp*

M-S. *mp norm.*
It pierc - es chest - nut

Vla. *mp arco*

Vc. *mp*

Cb. *8va*



101

Eng. Hn. The English Horn part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

Cl. The Clarinet part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

Bsn. The Bassoon part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

Hp. The Horn part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

M-S. The Marimba part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

Vla. The Violin part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

Vc. The Cello part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

Cb. The Double Bass part consists of six measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs with a fermata. Measures 3-4: eighth-note pairs followed by eighth-note pairs with a fermata. Measure 5: eighth-note pairs followed by eighth-note pairs with a fermata.

burr and wal - nut shell,

VERY SONNETS - 2. THE LATTER RAIN

105

Eng. Hn. 

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

110

Eng. Hn. 

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

111

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

115

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

The fur-rowed fields dis - close the yel - low crops, Each

Vla.

Vc.

Cb.

119

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

burst - ing pod of ta-lents used can tell,
(pizz.)

123

124

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

And all that once re -

124

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

And all that once re -

128

Eng. Hn. Cl. Bsn. Hp. M-S. Vla. Vc. Cb.

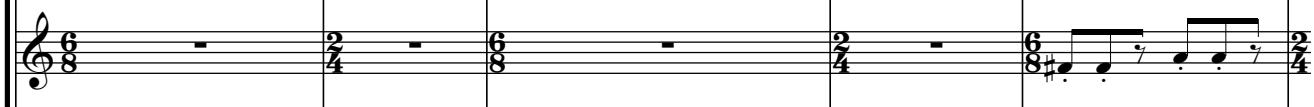
ceived _____ the ear - ly rain

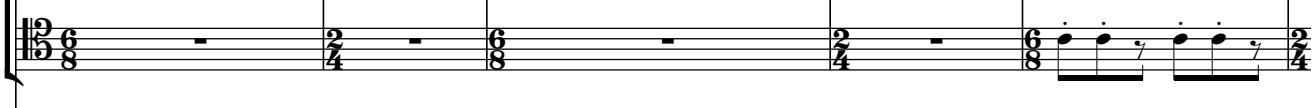
132

Eng. Hn. Cl. Bsn. Hp. M-S. Vla. Vc. Cb.

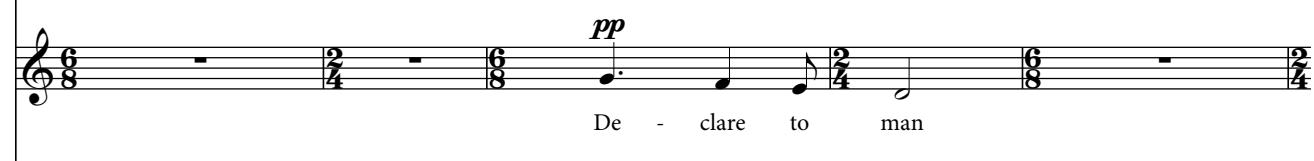
138

Eng. Hn. 

Cl. 

Bsn. 

Hp. 

M-S. 

Vla. 

Vc. 

Cb. 

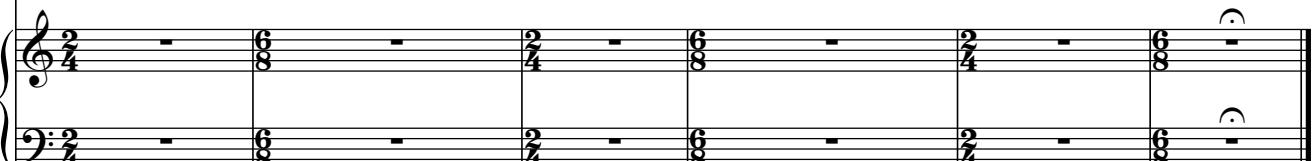


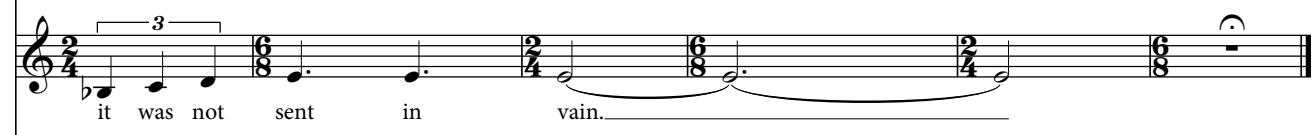
143

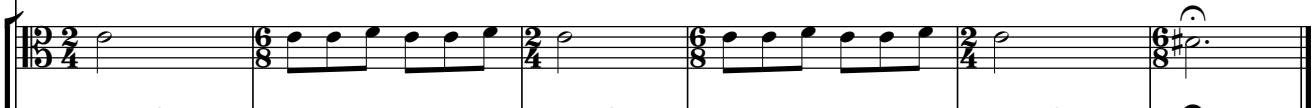
Eng. Hn. 

Cl. 

Bsn. 

Hp. 

M-S. 

Vla. 

Vc. 

Cb. 

Transposed Score

VERY SONNETS

3. The Dead

Jones Very

Eric Shanfield

120

English Horn
Clarinet in B♭
Bassoon
Harp
Mezzo-soprano
Viola
Violoncello
Contrabass

5

Eng. Hn.
Cl.
Bsn.
Hp.
M-S.
Vla.
Vc.
Cb.

I see them crowd on crowd

9

Eng. Hn. $\frac{5}{8}$

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

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

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

M-S. $\frac{5}{8}$

they walk the earth

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

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

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

15

Eng. Hn. $\frac{5}{8}$ *mf*

Cl. $\frac{5}{8}$ *mf*

Bsn. $\frac{5}{8}$ *mf*

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

M-S. $\frac{5}{8}$

19

Vla. $\frac{5}{8}$ *mf*

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

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

20

Eng. Hn.

Cl.

Bsn.

Hp.

M-S. *mf*
Dry, leaf - less trees

Vla.

Vc.

Cb.

24

Eng. Hn.

Cl.

Bsn.

Hp.

M-S. no Au - tumn wind_ laid bare; And in their na - ked -

Vla. pizz.

Vc. *mf*

Cb. pizz. *mf*

||=

26

28

Eng. Hn. Cl. Bsn. Hp.

M-S. ness find cause for mirth,

Vla. Vc. Cb.

32

Eng. Hn. Cl. Bsn. Hp.

M-S.

Vla. Vc. Cb.

36

Eng. Hn. *mf*

Cl. *mf*

Bsn. $\frac{3}{4}$

Hp. $\frac{3}{4}$

M-S. *mf*

And all un-clad would win-ter's_rude-ness dare;

Vla. $\frac{3}{4}$

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

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

40

Eng. Hn.

Cl.

Bsn. $\frac{3}{4}$

Hp. $\frac{3}{4}$

M-S.

Vla. $\frac{3}{4}$

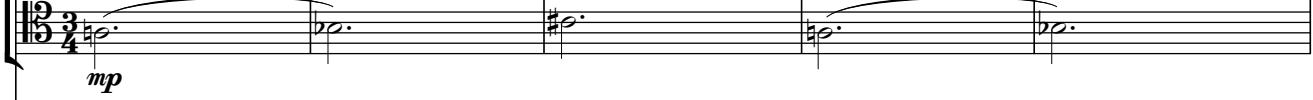
Vc. $\frac{3}{4}$

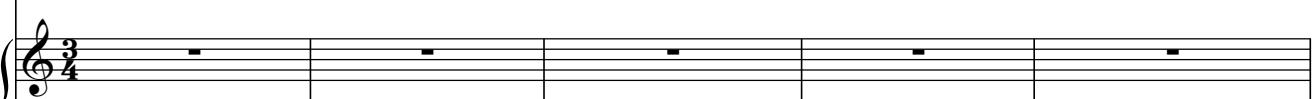
Cb. $\frac{3}{4}$

44

Eng. Hn. 

Cl. 

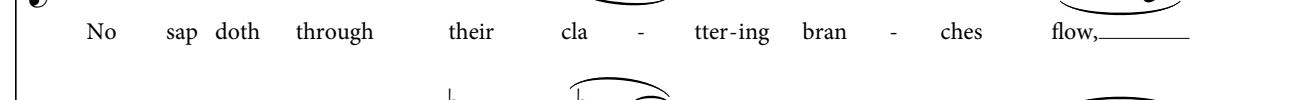
Bsn. 

Hp. 

M-S. 
No sap doth through their cla - tter-ing bran - ches flow,

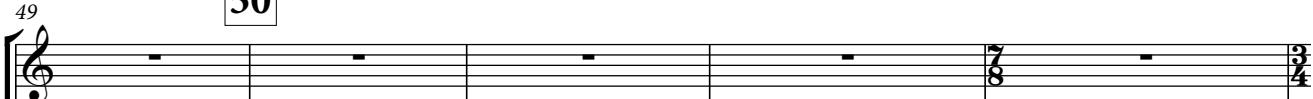
Vla. 

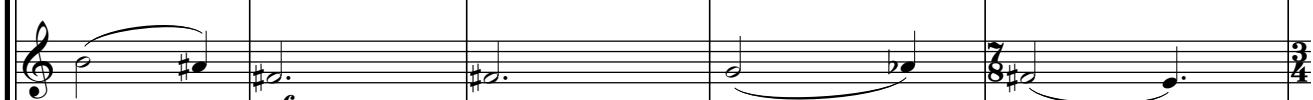
(pizz.)

Vc. 

Cb. 

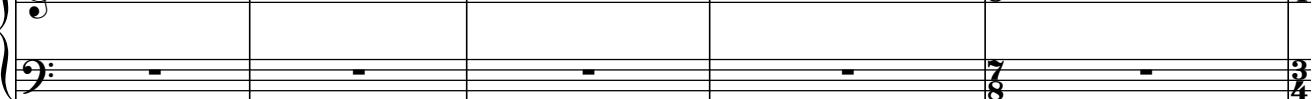
50

Eng. Hn. 

Cl. 

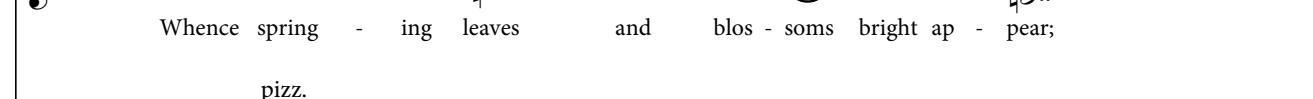
Bsn. 

Hp. 

M-S. 
Whence spring - ing leaves and blos - soms bright ap - pear;

pizz.

Vla. 

Vc. 

Cb. 

54

Eng. Hn. $\begin{smallmatrix} \text{G} \\ 3 \end{smallmatrix}$

Cl. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

Bsn. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Hp. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

M-S. $\begin{smallmatrix} \text{G} \\ 3 \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Cb. $\begin{smallmatrix} \text{Bass} \\ 3 \end{smallmatrix}$

=

58

Eng. Hn. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$ *mf*

Cl. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

Bsn. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Hp. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

M-S. $\begin{smallmatrix} \text{G} \\ 3 \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$ *1st x only*

Vc. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$ *arco*

Cb. $\begin{smallmatrix} \text{Bass} \\ 3 \end{smallmatrix}$

2nd x

2nd x

62

Eng. Hn. 

M-S. Their hearts the living God

Vla.

68

Eng. Hn. 

M-S. have ceased to know,

Vla.

74

Eng. Hn. (Measures 1-2) *f*

Cl. (Measures 1-2)

Bsn. (Measures 1-2)

Hp. (Measures 1-2)

M-S. (Measures 1-2)

Vla. (Measures 1-2)

Vc. (Measures 1-2)

Cb. (Measures 1-2)

78

Eng. Hn. (Measures 1-2) *f*

Cl. (Measures 1-2) *f*

Bsn. (Measures 1-2)

Hp. (Measures 1-2)

M-S. (Measures 1-2) Who gives the spring time to th' ex - pec - tant year;

Vla. (Measures 1-2)

Vc. (Measures 1-2)

Cb. (Measures 1-2)

VERY SONNETS - 3. THE DEAD

83

84

Eng. Hn.

Cl.

Bsn.

Hp. *quasi gliss.*

M-S.

Vla.

Vc.

Cb.

This musical score page contains six staves. The first three staves (English Horn, Clarinet, Bassoon) are in common time (indicated by '4'). The fourth staff (Double Bass) starts in common time and then changes to 3/4 time. The fifth staff (Trombone) starts in common time and then changes to 3/4 time. The sixth staff (Cello/Bass) starts in common time and then changes to 3/4 time. The English Horn has a single note. The Clarinet has a sustained note with a grace note. The Bassoon has a sustained note. The Double Bass has eighth-note patterns. The Trombone has sixteenth-note patterns. The Cello/Bass has eighth-note patterns.



86

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

f

They mi - mic

89

Eng. Hn. Cl. Bsn.

Hp. M-S. Vla. Vc. Cb.

life

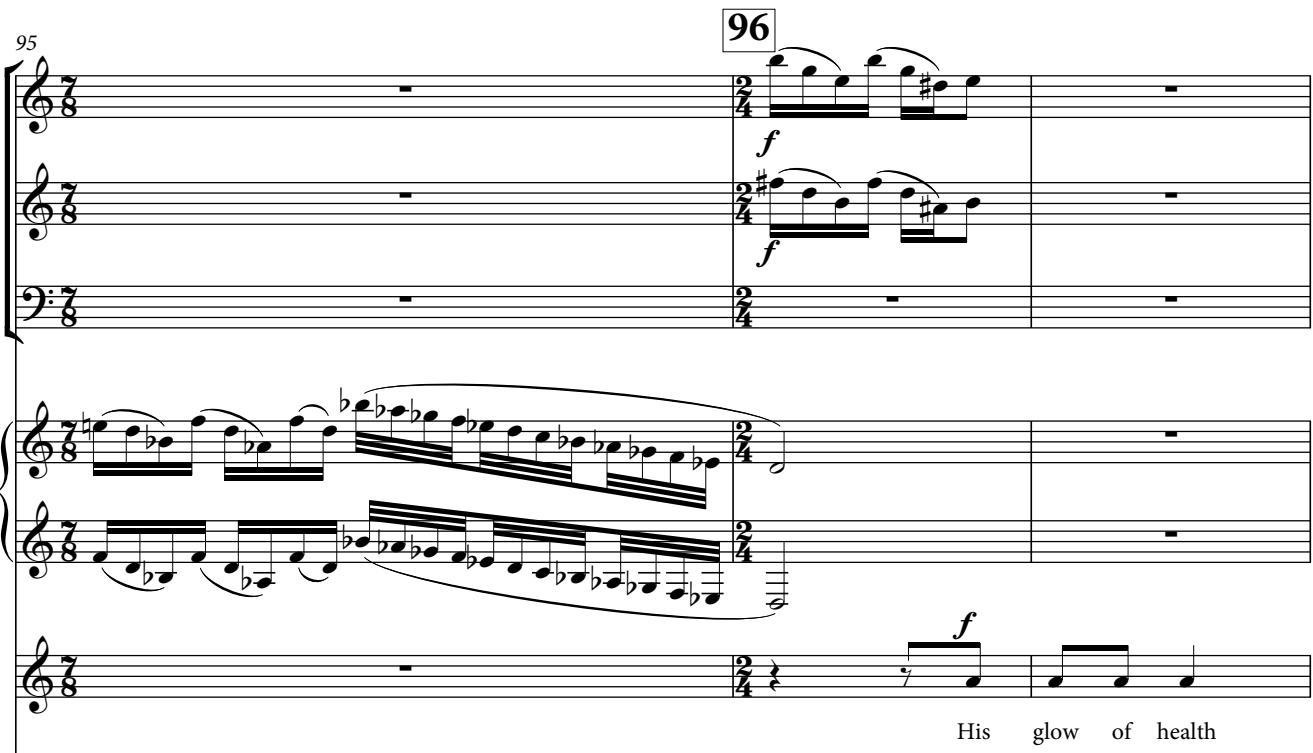
92

Eng. Hn. Cl. Bsn.

Hp. M-S. Vla. Vc. Cb.

as if from him to steal

95

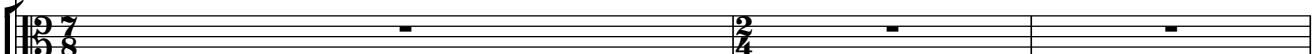
Eng. Hn. 

Cl.

Bsn.

Hp. 

M-S. 

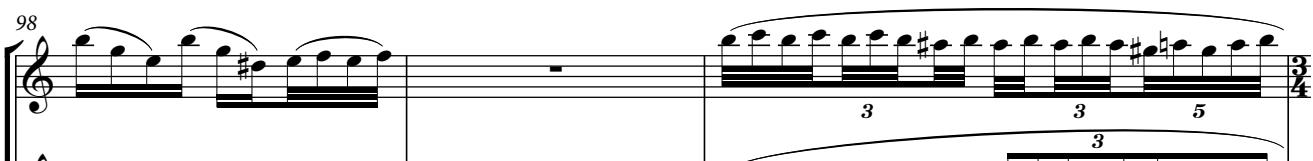
Vla. 

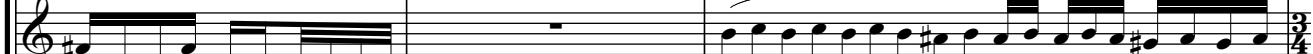
Vc. 

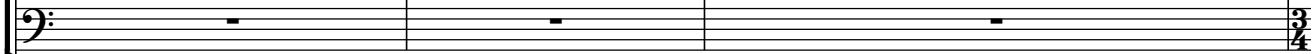
Cb. 

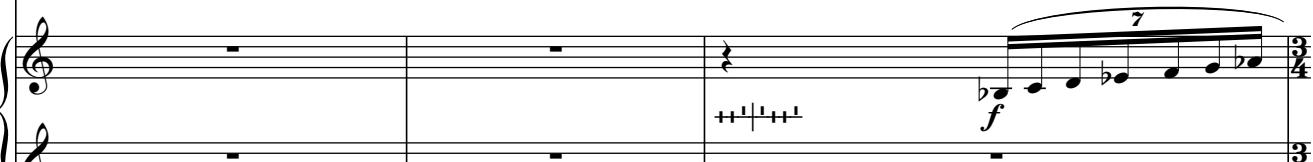
His glow of health

98

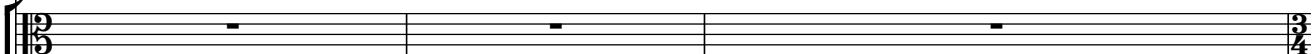
Eng. Hn. 

Cl. 

Bsn. 

Hp. 

M-S. 

Vla. 

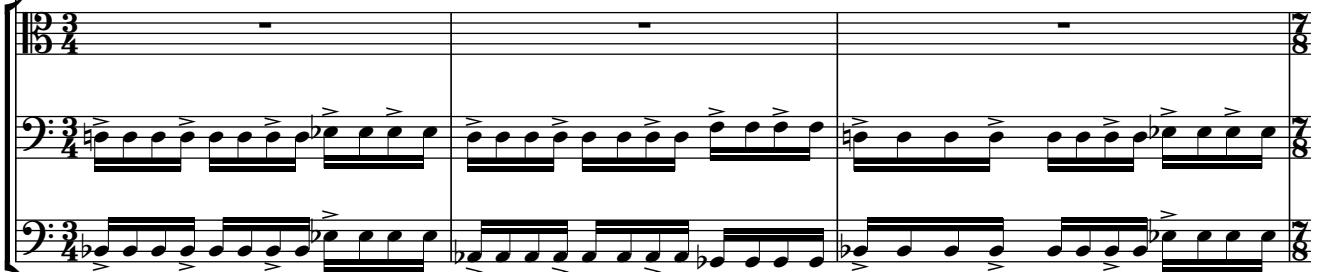
Vc. 

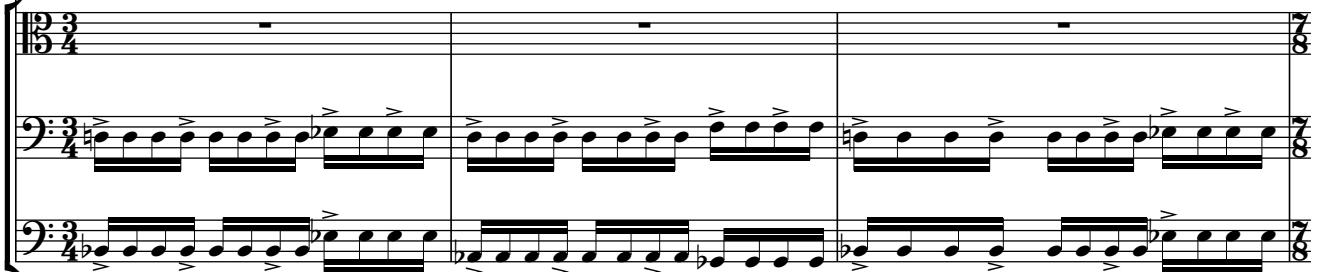
Cb. 

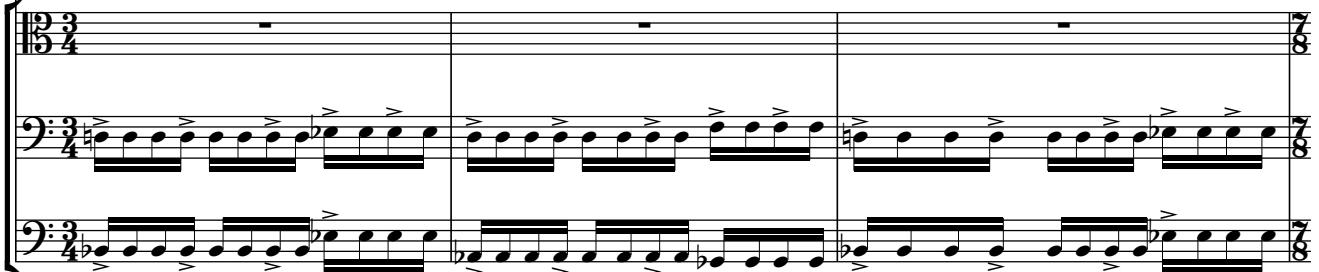
101

Eng. Hn. 

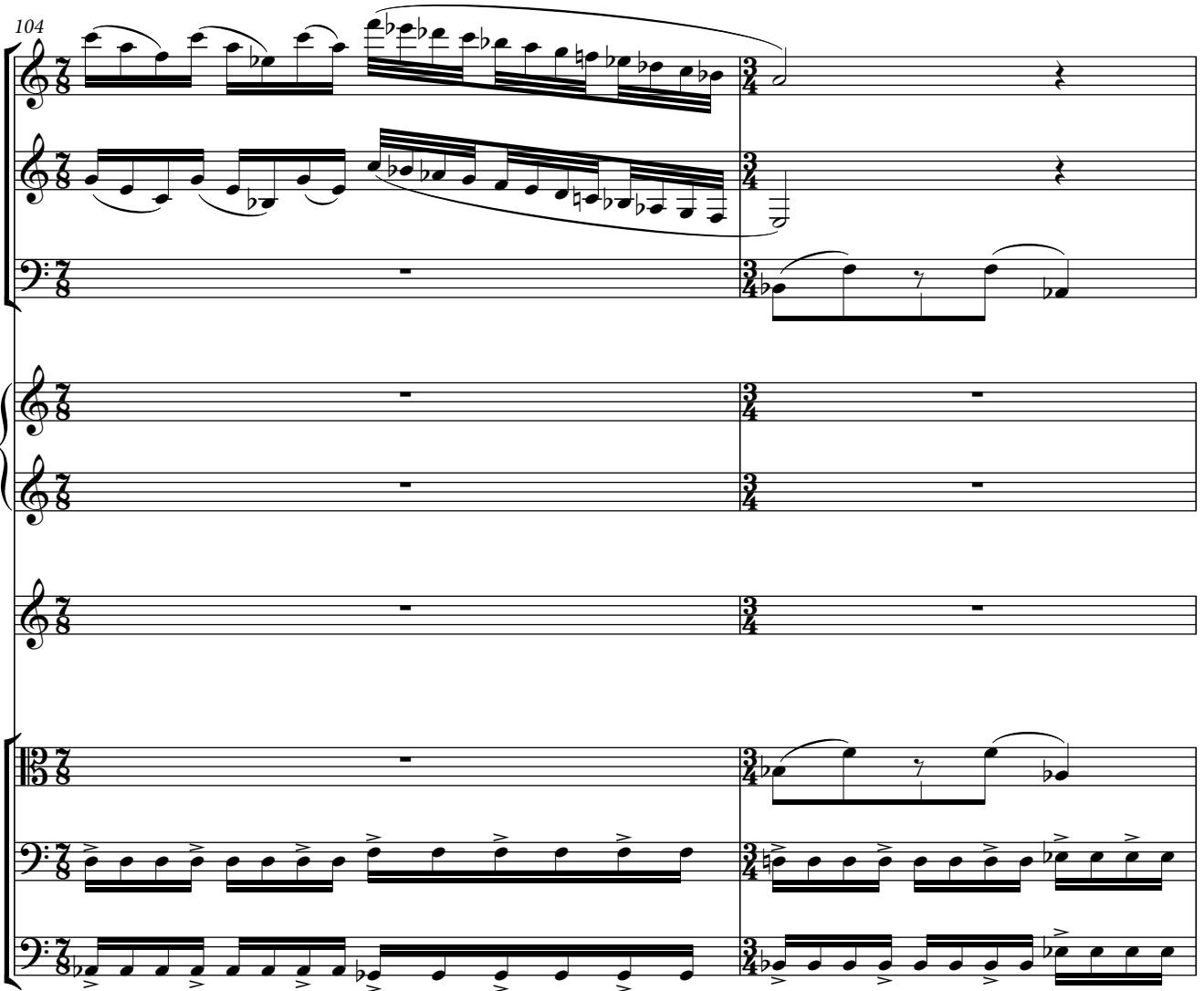
M-S. They bor - row words for thoughts they can - not feel;

Vla. 

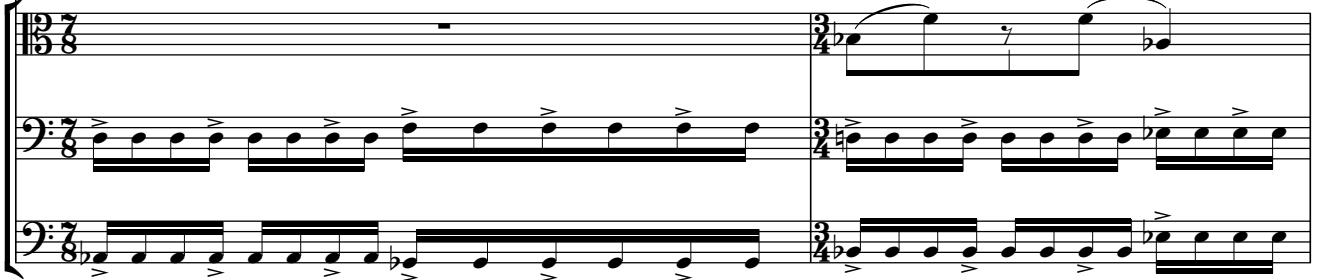
Vc. 

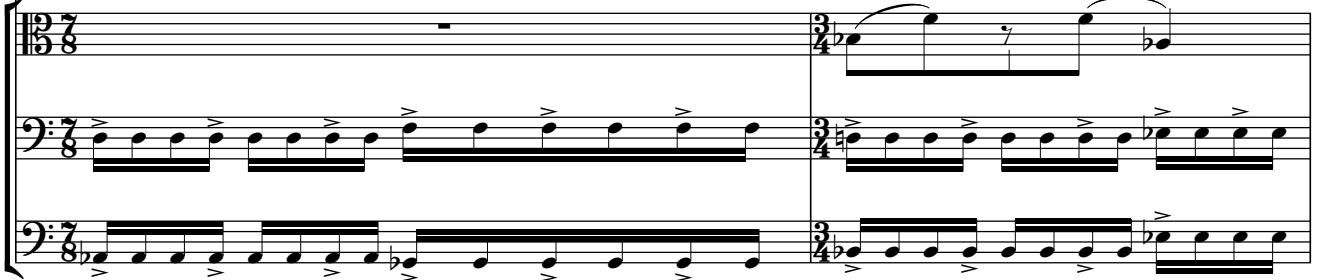
Cb. 

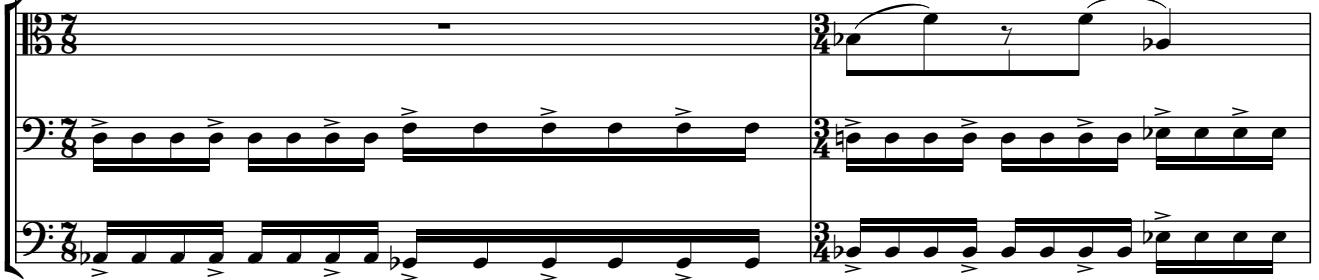
104

Eng. Hn. 

M-S. They bor - row words for thoughts they can - not feel;

Vla. 

Vc. 

Cb. 

106

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.



109

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Bsn.

D.B.

Bsn.

D.B.

D.B.

D.B.

109

Vla.

Vc.

Cb.

112

Eng. Hn. Cl. Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

117

Eng. Hn. Cl. Bsn.

Hp.

M-S.

Vla. Vc. Cb.

That with a seem - ing heart their tongue may speak;

123

Eng. Hn. 

Cl. 

Bsn. 

Hp.  *mp*

M-S.  *mp*
And in their show of life more

Vla. 

Vc. 

Cb. 

**128****131**

Eng. Hn. 

Cl. 

Bsn. 

Hp.  *p*

M-S.  dead they live

Vla. 

Vc. 

Cb. 

133

1/2
tr~~~~~

Eng. Hn. -

Cl. -

Bsn. -

Hp. {

M-S. -

Vla. -

Vc. -

Cb. -

pizz.

pizz. ***p***

pizz. ***p***

p

Than those that to the

137

Eng. Hn. -

Cl. -

Bsn. -

Hp. {

M-S. -

earth. with ma - ny tears they give.

Vla. -

Vc. -

Cb. -

arco
IV

p arco

p (pizz.)

p

VERY SONNETS

4. AUTUMN LEAVES

Jones Very

Eric Shanfield

120

English Horn
Clarinet in B♭
Bassoon
Harp
Mezzo-soprano
Viola
Violoncello
Contrabass

5

mf

mf

mf

The _____ leaves though

6

Eng. Hn.
Cl.
Bsn.

10

Hp.

M-S.

Vla.
Vc.
Cb.

thick are fall - ing; one by one De - cayed they drop

11

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.
from off their pa - rent tree;

Vla.

Vc.

Cb.

16

17

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.
Their work with au - tumn's la -

Vla.

Vc.

Cb.

VERY SONNETS - 4. AUTUMN LEAVES

22

Eng. Hn.

Cl.

Bsn.

Hp. *B*
mf

M-S. - test day is done, Thou see - 'est them borne u -
slightly sul pont.

Vla.

Vc.

Cb.

24

mp

mp

mp

26

Eng. Hn.

Cl.

Bsn.

Hp.

M-S. pon its bree - zes free;

Vla.

Vc.

Cb.

28

mf

mf

mf

mf

pizz.

mf

30

Eng. Hn. Cl. Bsn. Bsn. Hp. M-S. Vla. Vc. Cb.

They lie strown here and there, their many

34

Eng. Hn. Cl. Bsn. Bsn. Hp. M-S. Vla. Vc. Cb.

days That yes - ter - day so caught thy pass - ing eye;

VERY SONNETS - 4. AUTUMN LEAVES

Musical score for orchestra, page 38. The score includes parts for English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hpt.), M-S., Violin (Vla.), Cello (Vc.), and Double Bass (Cb.). The score shows measures 38 through 42. The English Horn and Bassoon play eighth-note patterns. The Clarinet has sixteenth-note patterns with dynamic markings *mfp*. The Horn has eighth-note patterns. The Double Bass provides harmonic support with sustained notes. The Violin and Cello play eighth-note patterns. The page number 38 is at the top left.

2

42

Eng. Hn.

Cl. *mp*

Bsn. *mp*

Hp. *mp*

M-S. *mp* Soi - - led

Vla.

Vc. *mp*

Cb. *mp*

45

Eng. Hn. Cl. Bsn. Hp. M-S. Vla. Vc. Cb.

by - - the rain each leaf ne - glec - ted lies;



Musical score for orchestra and piano, page 10, measures 49-50.

Measure 49: Eng. Hn. rests. Cl. (6/8) *mp*. Bsn. rests. Hp. (6/8) eighth-note patterns. M-S. rests. Vla. (6/8) eighth-note patterns. Vc. (6/8) eighth-note patterns. Cb. rests.

Measure 50: Eng. Hn. (6/8) eighth-note patterns. Cl. (6/8) eighth-note patterns. Bsn. (6/8) eighth-note patterns. Hp. (6/8) eighth-note patterns. M-S. (6/8) eighth-note patterns. Vla. (6/8) eighth-note patterns. Vc. (6/8) eighth-note patterns. Cb. (6/8) eighth-note patterns, *pizz.* *mp*.

VERY SONNETS - 4. AUTUMN LEAVES

52

Eng. Hn. Cl. Bsn.

Hp. M-S. *mp*

Vla. Vc. Cb.

U - - - - pon the path where now thou

56

Eng. Hn. Cl. Bsn.

Hp. M-S. *mp*

Vla. Vc. Cb.

hur - ri - est by;

59

Eng. Hn. Cl. Bsn.

Hp. M-S. *mp*

Vla. Vc. Cb.

mp arco

61

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Yet think thee not their beau - te - ous tints less fair,

Vla.

Vc.

Cb.

65

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Than when they

Vla.

Vc.

Cb.

VERY SONNETS - 4. AUTUMN LEAVES

69

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

hung so gai - ly o - 'er thy head;

72

73

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

But ra - ther find thee eyes,

78

Eng. Hn. 

Cl.

Bsn.

Hp.

M-S. and look thee there

Vla.

Vc.

Cb.

83

Eng. Hn. 

Cl.

Bsn.

1/2 tr.....

Hp.

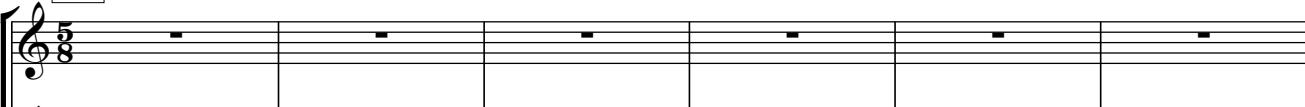
M-S. Where now thy feet so heed - less o -'er them tread;

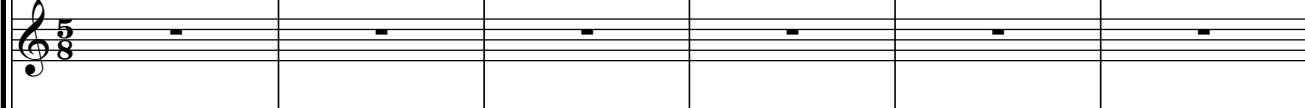
Vla.

Vc.

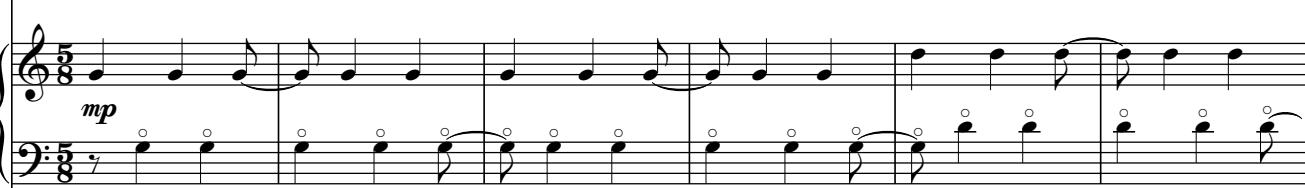
Cb.

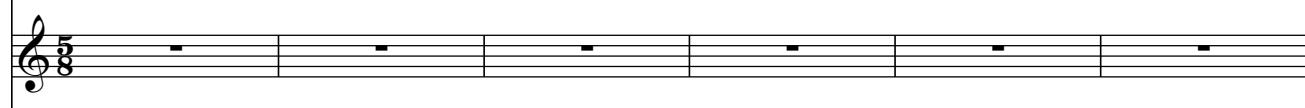
87

Eng. Hn. 

Cl. 

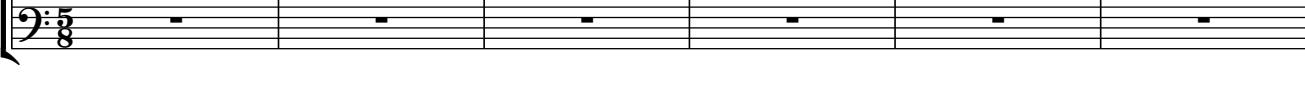
Bsn. 

Hp. 

M-S. 

Vla. 

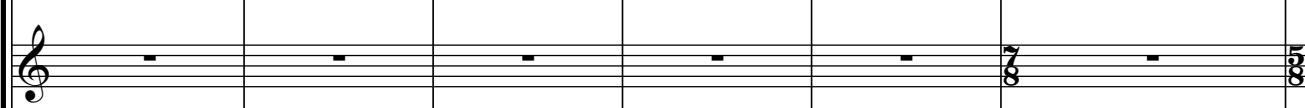
Vc. 

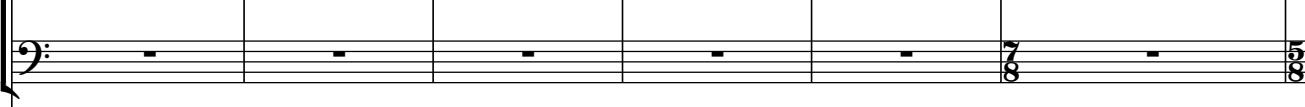
Cb. 

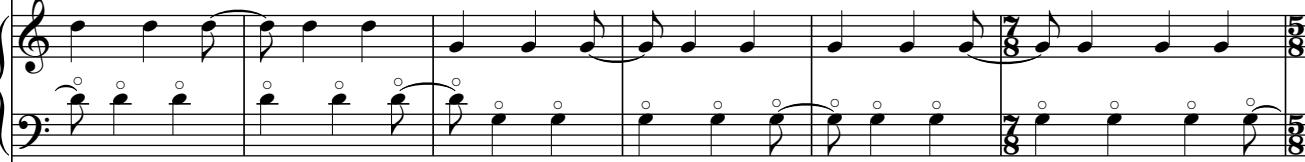


93

Eng. Hn. 

Cl. 

Bsn. 

Hp. 

M-S. 

And thou shalt see where was - ting now they

99

Eng. Hn. Cl. Bsn.

Hp. M-S. Vla. Vc. Cb.

103

lie,

三

105

Eng. Hn.

Cl.

Bsn.

Hp.

M-S.

Vla.

Vc.

Cb.

*The un - seen hues
of im - mor - ta - li - ty.*

p

p

p

This musical score page features a grid of staves for various instruments. The top four staves (English Horn, Clarinet, Bassoon, Horn) have rests throughout. The fifth staff (Mezzo-Soprano) begins with a rest, followed by eighth-note patterns starting from measure 105. The vocal line continues with eighth-note patterns and rests. The bottom three staves (Violin, Cello, Double Bass) play sustained notes or eighth-note patterns. The vocal part includes lyrics: "The un - seen hues" and "of im - mor - ta - li - ty." Dynamics "p" are marked at the beginning of each vocal line.

VERY BLACK SONNETS
INTERLUDE

Eric Shanfield

d=76

Harp (Treble clef, 2/4 time) plays eighth-note patterns.

Viola (Bass clef, 3/4 time) starts with a dynamic *f*, followed by *flaut. non vib.* and *sim.* markings.

Violoncello (Bass clef, 3/4 time) follows the same pattern as the Viola.

Contrabass (Bass clef, 2/4 time) starts with a dynamic *f*.

11

15

Hp. (Double Bass clef, 2/4 time) starts with a dynamic *p* and eighth-note patterns.

Vla. (Bass clef, 2/4 time)

Vc. (Bass clef, 2/4 time)

Cb. (Bass clef, 2/4 time)

come sopra

mf dynamic and *come sopra* instruction appear above the Vc. and Cb. staves.

21

25

28

Hp. (Double Bass clef, 2/4 time) starts with eighth-note patterns and a dynamic *mp*.

Vla. (Bass clef, 2/4 time)

Vc. (Bass clef, 2/4 time)

Cb. (Bass clef, 2/4 time)

flaut. dynamic appears above the Cb. staff.

mp dynamic appears above the Vc. and Cb. staves.

31

Hp. {

Vla.

Vc.

Cb.

38

mf

sim.

sim.

pizz.

mf ————— *p*

42

Hp. {

Vla.

Vc.

Cb.

come sopra

p

come sopra

p

52

Hp. {

Vla.

Vc.

Cb.

f

damp

bow pressure

arco norm.

molto sul pont.

pp ————— *ff* ————— *pp*

Transposed Score

BLACK SONNETS

1. INSOMNIA & SO ON

Malachi Black

Eric Shanfield

B=126

Horn in F Tenor Trombone Tuba

Harp

Mezzo-soprano

Viola

Violoncello

Contrabass

This musical score displays six staves of music for an orchestra and a harp. The top three staves are grouped by a brace and include Horn in F, Tenor Trombone, and Tuba. The fourth staff is for the Harp, which is also grouped with the other three by a brace. The fifth staff is for Mezzo-soprano, the sixth for Viola, the seventh for Violoncello, and the eighth for Contrabass. The music is in common time (indicated by '4' under the '4') and consists of three measures. Measure 1: Horn in F (mf), Tenor Trombone (mf), Tuba (rest), Harp (chords), Mezzo-soprano (rest), Viola (rest), Violoncello (rest), Contrabass (rest). Measure 2: Horn in F (mp), Tenor Trombone (mp), Tuba (rest), Harp (rest), Mezzo-soprano (rest), Viola (rest), Violoncello (rest), Contrabass (rest). Measure 3: Horn in F (mf), Tenor Trombone (mf), Tuba (rest), Harp (rest), Mezzo-soprano (rest), Viola (rest), Violoncello (mf), Contrabass (rest).

4

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

Tbn. *mp* *mf* *mp* *mf* *mp* *mf*

Tba. *mf* *mf* *mf* *mf* *mf* *mf*

Hp. *mf* *mf* *mf* *mf* *mf* *mf*

M-S. *mf* *mp* *mf* *mf* *mf* *mf*

Fat bed, lick the black cat in my

Vla. *mf* *mf* *mf* *mf* *mf* *mf*

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

Cb. *mf* *mf* *mf* *mf* *mf* *mf*

8

9

Hn. *mf*

Tbn. *mf*

Tba.

Hp. *mp*

M-S. *mp* *mf* *mp* mouth each morn - ing. *p*

Vla.

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

Cb.

12

15

Hn.

Tbn.

Tba.

Hp. *mp*

M-S. Un - fast - en all the bones. *mp* that make a head, and

Vla.

Vc. *mp*

Cb.

BLACK SONNETS - 1. INSOMNIA & SO ON

18

16

Hn. Tbn. Tba.

Hp. M-S. Vla. Vc. Cb.

let me rest: un - known.

20

Hn. Tbn. Tba.

Hp. M-S. Vla. Vc. Cb.

a - mong the o - boe throat-ed
pizz.

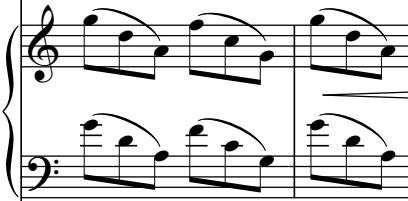
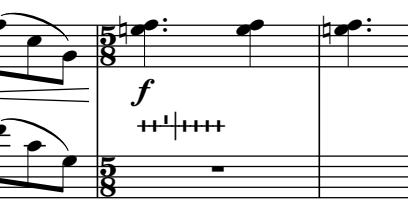
pizz.

pizz.

26 **28**

Hn. 
Tbn. 
Tba. 

5 **8** **5** **8** **5** **8**

Hp. 
M-S. 
M-S. geese gone south to drop their down and sleep be - side the
arco
Vla. 
Vc. 
Cb. 

32

Hn. 
Tbn. 
Tba. 

Hp. 
M-S. 
M-S. out - bound tides.
Vla. 
Vc. 
Cb. 

BLACK SONNETS - 1. INSOMNIA & SO ON

84

38

40

Hn. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$

Tbn. $\frac{5}{8}$ p $\frac{6}{8}$ $\frac{5}{8}$

Tba. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$

Hp. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$

M-S. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ p
Now

Vla. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

Vc. $\frac{5}{8}$ p pizz. $\frac{6}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

Cb. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

=

42

Hn. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

Tbn. $\frac{5}{8}$ f $\frac{6}{8}$ $\frac{7}{8}$ fp $\frac{5}{8}$

Tba. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

Hp. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

M-S. $\frac{5}{8}$ there's no night time I can own $\frac{5}{8}$

Vla. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

Vc. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ arco $\frac{5}{8}$

Cb. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ p $\frac{5}{8}$

46

Hn. | Tbn. | Tba.

Tba. | Hp. | M-S.

Vla. | Vc. | Cb.

M-S. | Vla. | Vc. | Cb.

that is - n't

53

Hn. | Tbn. | Tba.

Hp. | M-S.

Vla. | Vc. | Cb.

an - anxious as a phone a -

53

Hn. | Tbn. | Tba.

Hp. | M-S.

Vla. | Vc. | Cb.

BLACK SONNETS - 1. INSOMNIA & SO ON

2

63

Hn. $\begin{cases} \text{G-C-B-A-G} \\ \text{C-G-C-G-C} \end{cases}$

Tbn. $\begin{cases} \text{D-G-C-B-A} \\ \text{C-G-C-G-C} \end{cases}$

Tba. $\begin{cases} \text{E-G-C-B-A} \\ \text{C-G-C-G-C} \end{cases}$

Hp. $\begin{cases} \text{F#-G-C-B-A} \\ \text{C-G-C-G-C} \end{cases}$

M-S. $\begin{cases} \text{G-C-B-A-G} \\ \text{C-G-C-G-C} \end{cases}$

Vla. $\begin{cases} \text{B-G-C-B-A} \\ \text{C-G-C-G-C} \end{cases}$

Vc. $\begin{cases} \text{B-G-C-B-A} \\ \text{C-G-C-G-C} \end{cases}$

Cb. $\begin{cases} \text{B-G-C-B-A} \\ \text{C-G-C-G-C} \end{cases}$

67

Hn. con sord. (straight mute) via sord.

Tbn. *mf* — *p* — *f*

Tba. *mf* — *p* — *f*

Hp. *mf* — *p* — *f*

M-S. *mf* *mf*
Give me some doubt _____ on

Vla.

Vc.

Cb.

73

75

Hn. *senza sord.*

Tbn. *mf* — *mp* — *mf* — *mp*

Tba. *mf* — *mp* — *mf* — *mp*

Hp. *mp* — *f* — *mp* — *f* — *mp*

M-S. *loan;* _____

Vla. *f* — *pizz.* *mp* — *arco* — *pizz.* *f* — *arco* — *pizz.* *mp* — *arco* — *pizz.*

Vc. *f* — *pizz.* *mp* — *arco* — *pizz.* *f* — *arco* — *pizz.* *mp* — *arco* — *pizz.*

Cb. *f* — *pizz.* *mp* — *arco* — *pizz.* *f* — *arco* — *pizz.* *mp* — *arco* — *pizz.*

BLACK SONNETS - 1. INSOMNIA & SO ON

79

Hn. f p f p f p
Tbn. mf mp mf mp
Tba. mf mp mf mp

Hp. f mp f mp
M-S. mp give me a way to

Vla. f arco pizz. mp arco pizz. f arco pizz. mp arco pizz.
Vc. f mp f mp
Cb. arco f p f p f p

==

83

Hn. f p f p f mp
Tbn. mf mp mf mp
Tba. mf mp mf mp

Hp. f mp f mp
M-S. f get a - - - way from

Vla. f arco pizz. mp arco pizz. f arco pizz. mp arco pizz.
Vc. f mp f mp
Cb. f p f p f p

87

Hn.

Tbn.

Tba.

Hp.

M-S. what I know.

Vla.

Vc.

Cb.

91

Hn.

Tbn.

Tba.

(continuous gliss.)

Hp.

M-S.

Vla.

Vc.

Cb.

BLACK SONNETS - 1. INSOMNIA & SO ON

90

95

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

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

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

Hp. $p \rightarrow f$ $\frac{5}{8}$

M-S. f
I pace un - til the

Vla. $\frac{5}{8} f$

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

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

=

100

Hn. $\frac{2}{4}$

Tbn. $\frac{2}{4}$

Tba. $\frac{2}{4}$

Hp. $p \rightarrow f$ $\frac{2}{4}$

M-S. $\frac{2}{4}$ sun

Vla. $\frac{2}{4} f$

Vc. $\frac{2}{4} f$

Cb. $\frac{2}{4} f$

104

Hn.

Tbn.

Tba.

Hp.

M-S. is in my window.

Vla.

Vc.

Cb.

108

Hn.

Tbn.

Tba.

Hp.

M-S. I lie down.

Vla.

Vc.

Cb.

BLACK SONNETS - 1. INSOMNIA & SO ON

112

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

I'm a coal:

mf



118

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

mf

mp

mp

124

Hn.
Tbn.
Tba.

Hp.
M-S. *mf*
I smol - der to a

Vla. *mf*
Vc. *mp*
Cb. *mf*

130

Hn. *mf*
Tbn. *mf*
Tba.

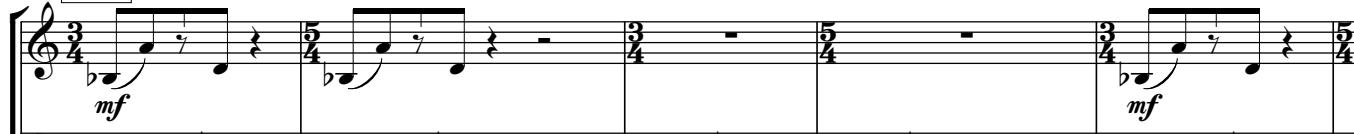
Hp.

M-S. blood - shot glow. *mp* Each

Vla. *mf*
Vc. *mf*
Cb.

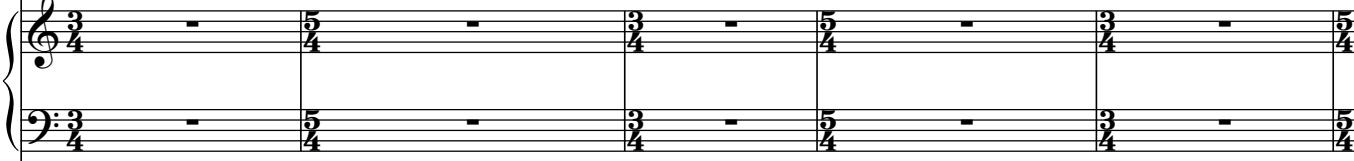
BLACK SONNETS - 1. INSOMNIA & SO ON

136

Hn. 

Tbn. 

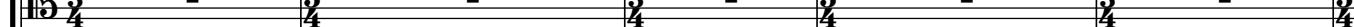
Tba. 

Hp. 

M-S. 

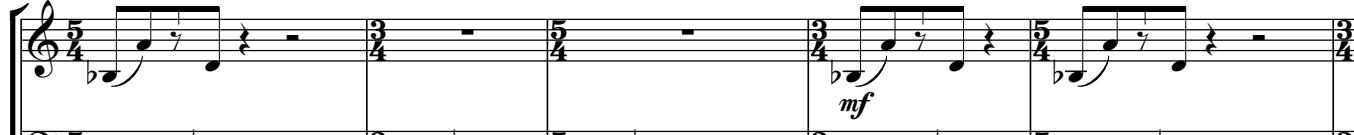
Vla. 

Vc. 

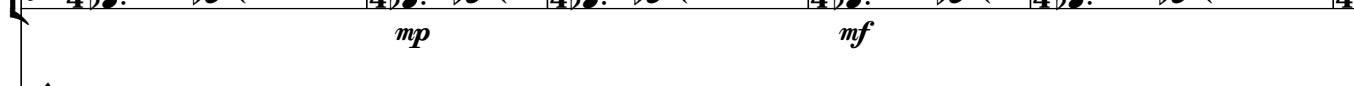
Cb. 

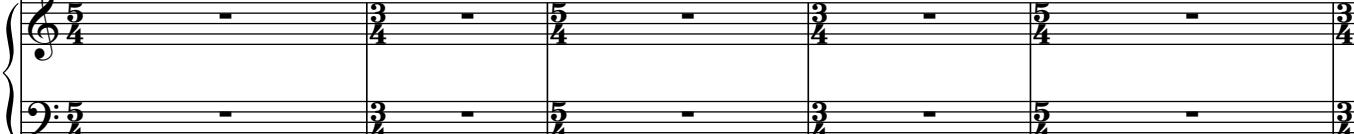
=

141

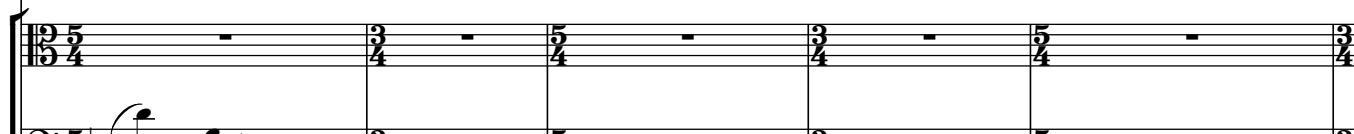
Hn. 

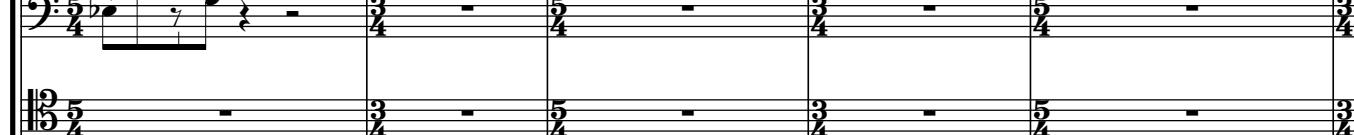
Tbn. 

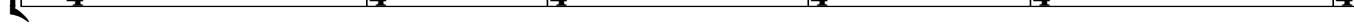
Tba. 

Hp. 

M-S. 

Vla. 

Vc. 

Cb. 

148

Hn. 146

Tbn. *mp* *mf* *mp*

Tba. *mp* *mf* *mp*

Hp.

M-S. *mf* un - done by my red mind *mp*

Vla.

Vc.

Cb.

=

151

Hn.

Tbn. *p* *pp*

Tba. *p* *pp*

Hp.

M-S. *p mezzo voce* and what it woke.

Vla.

Vc. *pp*

Cb. *pizz.* *pp*

Transposed Score

BLACK SONNETS

2. SIFTING IN THE AFTERNOON

Malachi Black

Eric Shanfield

$\text{♩}=100/\text{♪}=200$

Horn in F

Tenor Trombone

Tuba

Harp

Mezzo-soprano

Viola

Violoncello

Contrabass

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

7

Some peo - ple

mf
arco
mf

8

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

mf

might des-cribe this room as spare:

arco

mf

mf

12

13

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

mf

f

f

a bed - side ta - ble

f

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

98

17

Hn. *f*

Tbn. *f*

Tba.

Hp.

M-S.
and an ash - tray and an an - tique chair:

Vla.

Vc.

Cb. *f*

24

Hn. *ff*

Tbn. *ff*

Tba. *mf*

Hp. *ff*

M-S. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

26

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

30

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

100

34

Hn.

Tbn.

Tba.

Hp.

M-S.
and a cof - fee mug;

Vla.

Vc.

Cb.



37

39

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.
mf

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

41

Hn. Tbn. Tba.

Hp. M-S. Vla. Cb.

Vc.

an un - washed cot - ton blank - et

f

p

f

f

2

47

Hn. Tbn. Tba.

Hp. M-S.

Vla. Vc. Cb.

and a rug

2

58

Hn. Tbn. Tba. Hp. M-S. Vla. Vc. Cb.

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

Musical score for orchestra and piano, page 11, measures 62-63.

Measure 62:

- Hn. (Bassoon):** Playing eighth-note pairs in 11/16 time.
- Tbn. (Bassoon):** Playing eighth-note pairs in 11/16 time.
- Tba. (Double Bass):** Playing eighth-note pairs in 11/16 time.
- Hp. (Horn):** Playing eighth-note pairs in 11/16 time. Dynamics: $pp \rightarrow ff \rightarrow p$.
- M-S. (Metronome):** Metronome setting: 11/16.

Measure 63:

- Vla. (Violin):** Playing sixteenth-note patterns in 11/16 time.
- Vc. (Cello):** Playing eighth-note pairs in 11/16 time.
- Cb. (Double Bass):** Playing eighth-note pairs in 11/16 time.

二

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

104

70

Hn. *f* *mf* *mp* **6**
Tbn. *f* *mf* *mp* **6**
Tba. *f* *mf* *mp* **6**
Hp. *f* *mf* *mp* **6**
M-S. *f* *mf* *mf* *mp* **6**
Vla. *f* *mf* *p* *mp* **6**
Vc. *f* *mf* *mp* **6**
Cb. *f* *mf* *mp* **6**

a big - ger broom, a wet - ter sponge.

sul pont.
IV

77 l'istesso tempo

Hn. **6**
Tbn. **6**
Tba. **6**

Hp. *p*
M-S. *p* I used to wa-ter my bou-quet
Vla. *p*
Vc. *p* *espress.*
Cb. **6**

norm.

83

86

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

88

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

of pa - per clips and

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

106

92

94

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

emp - ty pens, of things I thought I'd want to say if

=

96

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

gi - given chance;

pizz.

p

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

100 con sord.

Hn. *p* con sord (straight mute) *p*

Tbn. *p*

Tba. *p*

Hp. *p* *p*

M-S. *p*

Vla. Vc. Cb. *p* *p* *p* *p*

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

108

111

Hn.

Tbn.

Tba.

Hp.

M-S. *mp*
but now, to live, to

Vla.

Vc.

Cb.

117

Hn.

Tbn.

Tba.

Hp.

M-S. *f*
sit some - how, to watch

Vla. *mf*

Vc. *mf*

Cb. *mf* *f*

123

senza sord.

Hn. $\frac{12}{16}$ *ff*

Tbn. $\frac{12}{16}$ *ff*

Tba. $\frac{12}{16}$ *ff*

Hp. $\frac{12}{16}$ *ff*

M-S. $\frac{12}{16}$

Vla. $\frac{12}{16}$ *ff*

Vc. $\frac{12}{16}$ *ff*

Cb. $\frac{12}{16}$ *ff*

127

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

Tbn. $\frac{4}{4}$

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

Hp. $\frac{4}{4}$

M-S. $\frac{4}{4}$

Vla. $\frac{4}{4}$ *fff*

Vc. $\frac{4}{4}$ *fff*

Cb. $\frac{4}{4}$ *fff*

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

110

131

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

134

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

137

Hn.
Tbn.
Tba.

Hp.

M-S. *f*
a par - ti - cle_ of thought dote on the dust

Vla. *f*

Vc.

Cb.

140

Hn. *fp*

Tbn. *fp*

Tba. *fp*

Hp.

M-S.

Vla.

Vc.

Cb.

142

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

112

144

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

and _____
dwin - dle in a

149

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

lit - tle grid of sha - dow _____

155

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

161

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

BLACK SONNETS - 2. SIFTING IN THE AFTERNOON

114

165

Hn. $\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix}$ 16 *f*

Tbn. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ 16

Tba. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ 16 *f*

Hp. $\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix}$ 16 *f* *mf*

M-S. $\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix}$ 16

Vla. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ 16 off the string

Vc. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ 16 *f* *mf* norm.

Cb. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ 16 *f*

=

169

Hn. $\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix}$ - *mf* -

Tbn. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ - *mf* -

Tba. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ - -

Hp. $\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix}$ - -

M-S. $\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix}$ - -

Vla. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ 16 -

Vc. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ 16 -

Cb. $\begin{smallmatrix} \text{Bass} \\ \text{C} \end{smallmatrix}$ - -

173

Hn.
Tbn.
Tba.
Hp.
M-S.
Vla.
Vc.
Cb.

mf

on the sun - set's patch - y rust seems like - e - nough.

177

Hn.
Tbn.
Tba.
Hp.
M-S.
Vla.
Vc.
Cb.

mf

mf

mf

pizz.
mf *pizz.*
mf

Transposed Score

BLACK SONNETS

3. THIS GENTLE SURGERY

Malachi Black

Eric Shanfield

Horn in F $\text{♩} = 80$ con sord.
Tenor Trombone $\text{♩} = 80$ **p** con sord. (straight mute)
Tuba $\text{♩} = 80$ **p**
Harp $\text{♩} = 80$ **mp**
Mezzo-soprano $\text{♩} = 80$ **mp**
Once more the bright blade of a morn-ing breeze
Viola $\text{♩} = 80$
Violoncello $\text{♩} = 80$ **p**
Contrabass $\text{♩} = 80$

Hn. **5** via sord. **senza sord.**
Tbn. via sord. **senza sord.**
Tba. **mp**
Hp.
M-S. glides al - most too ea - si - ly through me,
Vla.
Vc.
Cb.

10

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

15

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

BLACK SONNETS - 3. THIS GENTLE SURGERY

118

19

Hn.
Tbn.
Tba.
Hp.
M-S.
Vla.
Vc.
Cb.

and from the scu - ffe I've been su-tured to ____

23

25

Hn.
Tbn.
Tba.
Hp.
M-S.
Vla.
Vc.
Cb.

27

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

mf

some flap of me is

32

34

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

freed: I am se - vered like a si - mi -

$\frac{5}{8}$

$\frac{5}{8}$

$\frac{5}{8}$

$\frac{5}{8}$

f

f

BLACK SONNETS - 3. THIS GENTLE SURGERY

120

37

Hn. Tbn. Tba. Hp. M-S. Vla. Vc. Cb.

le: an ho - nest te - nor

42

Hn. Tbn. Tba. Hp. M-S. Vla. Vc. Cb.

trem - bling toward the ve - hi - cle I mean to be:

arco > f > f > f >

46

Hn. $\frac{6}{8}$ *mf*
Tbn. $\frac{6}{8}$ *mf*
Tba. $\frac{6}{8}$ *mf*
Hp. $\frac{6}{8}$ *mf*
M-S. $\frac{6}{8}$ *mf*
Vla. $\frac{13}{8}$ *slightly sul pont.*
Vc. $\frac{6}{8}$ *fp* *fp* *fp* *fp* *fp* *fp*
Cb. $\frac{6}{8}$ *f*

50

Hn. $\frac{6}{8}$
Tbn. $\frac{6}{8}$
Tba. $\frac{6}{8}$
Hp. $\frac{6}{8}$
M-S. $\frac{6}{8}$ black - bird lick - ing half notes from the musc - led, sap - damp branch-es
Vla. $\frac{13}{8}$
Vc. $\frac{6}{8}$ *fp* *fp* *fp* *fp* *fp*
Cb. $\frac{6}{8}$ *mf*

BLACK SONNETS - 3. THIS GENTLE SURGERY

122

54

Hn.
Tbn.
Tba.
Hpf.
M-S.
Vla.
Vc.
Cb.

of the su - gar ma - ple tree...

60

Hn.
Tbn.
Tba.
Hpf.
M-S.
Vla.
Vc.
Cb.

though I am still _____ a part of ev - ery par - ti - cle of
norm.

62

Hn. Tbn. Tba.

Hp. M-S.

Vla. Vc. Cb.

me,

66

68

Hn. Tbn. Tba.

Hp.

M-S.

Vla. Vc. Cb.

though I'll be soft - ly re con - struct - ed by the

72

BLACK SONNETS - 3. THIS GENTLE SURGERY

124

73

M-S. white gloves of me - to - ny - my,

Vla.

Vc. *mp* *pp* *mp*

Cb. *mp* *pp* *mp*

77

Hn. *pp*

Tbn. *pp*

Tba.

Hp. non arp. *p* *mp*

M-S.

Vla. *p*

Vc.

Cb. *p*

84

Hn. Tbn. Tba.

Hp. M-S.

Vla. Vc. Cb.

I grive:

91

con sord. via sord.

Hn. Tbn. Tba.

con sord. (straight mute) via sord.

Hp. M-S.

mp parlando

there is no feel-ing in a cut pp that does-n't heal a bit too much.

Vla. Vc. Cb.

pizz. arco

p pp

Transposed Score

BLACK SONNETS

4. DRIFTING AT MIDDAY

Malachi Black

Eric Shanfield

Instrumentation: Horn in F, Tenor Trombone, Tuba, Harp, Mezzo-soprano, Viola, Violoncello, Contrabass, Hn., Tbn., Tba., Hp., M-S., Vla., Vc., Cb.

Musical Elements: Key signature: F major; Time signature: 4/4; Measure number: 7; Dynamic markings: $\text{d}=138$, *senza sord.*, *pp*, *mf*, *sim.*, *senza sord.*, *pizz.*, *mp*, *f*, *norm.*, *sul pont.*, *sim.*, *pp*, *mf*, *pizz.*, *mp*, *f*, *sim.*; Articulation: *slurs*, *staccato dots*, *trills*, *accents*, *ties*, *beamings*.

Text:

Now I can see:
e-ven the trees are tired:

13

15

Hn. *mf*

Tbn. *f*

Tba. *f*

Hp.

M-S.

Vla. *arco*
f
pizz.
norm.

Vc. *b*

Cb. *f*

19

23

Hn.

Tbn.

Tba.

Hp. *f*

M-S. *f*
they are bones bent for - ward in a skin of

Vla.

Vc. (pizz.)

Cb. *f*

BLACK SONNETS - 4. DRIFTING AT MIDDAY

128

25

Hn. *f*

Tbn.

Tba.

Hp.

M-S. wind lean - ing in

Vla.

Vc.

Cb.

33

Hn.

Tbn.

Tba.

Hp.

M-S. os - - te

Vla. arco

Vc. arco

Cb. arco

BLACK SONNETS - 4. DRIFTING AT MIDDAY

35

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

o po ro sis,

W tr W tr

W tr W tr

2

40

43

Hn. - - - - 5 8 - 7 8 - 5
Tbn. - - - - 8 5 7 8 - 5
Tba. - - - - 8 5 7 8 - 5

Hpf. - - - - 8 5 7 8 - 5
M-S. - - - - 5 b 7 8 b 7 8 - 5

Vla. (tr) tr tr tr tr 5 8 - 7 8 - 5
Vc. - - - - 5 8 b 7 8 - 5
Cb. - - - - 5 8 b 7 8 - 5

reach - - - ing for a lit - tle more

mp f
mp f
mp f

BLACK SONNETS - 4. DRIFTING AT MIDDAY

130

45

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

==

49

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

BLACK SONNETS - 4. DRIFTING AT MIDDAY

53

Hn. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - 7 - 5 8 *mp* 7 6 8

Tbn. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ *mp* 7 8 $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ *mf* 7 8 6 8

Tba. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ 7 8 $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ 7 8 6 8

Hp. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ 7 8 $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ 7 8 6 8

M-S. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - 7 - 5 8 - 7 6 8
than a - ny

Vla. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$. . 7 . . 5 8 . . 7 6 8

Vc. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$. . 7 . . 5 8 . . 7 6 8

Cb. $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$. . 7 . . 5 8 . . 7 6 8

2

57

Hn. stopped
Tbn.
Tba.
Hpf.
M-S.
Vla.
Vc.
Cb.

o - xy - gen can give:

BLACK SONNETS - 4. DRIFTING AT MIDDAY

132

BLACK SONNETS - 4. DRIFTING AT MIDDAY

70

Hn. + + + + + + + +
mp

Tbn. + + + + + + + +
mp

Tba. + + + + + + + +
mp

Hp. 5:8 6:8 5:8 6:8 5:8 6:8 5:8
live: but

M-S. 5:8 6:8 5:8 6:8 5:8 6:8 5:8
but

Vla. 5:8 6:8 5:8 6:8 5:8 6:8 5:8
f mp f mp f mp f mp

Vc. 5:8 6:8 5:8 6:8 5:8 6:8 5:8
f mp f mp f mp f mp

Cb. 5:8 6:8 5:8 6:8 5:8 6:8 5:8
f mp f mp f mp f mp

74
norm.

Hn. 5:8 7:8 5:8 7:8 5:8 7:8 5:8 ff
mp

Tbn. 5:8 7:8 5:8 7:8 5:8 7:8 5:8 ff
mp

Tba. 5:8 7:8 5:8 7:8 5:8 7:8 5:8 ff
- - - - - - - -

Hp. 5:8 7:8 5:8 7:8 5:8 7:8 5:8 ff
- - - - - - - -

M-S. 5:8 7:8 5:8 7:8 5:8 7:8 5:8 ff
- - - - - - - -

li - ving is no rea - son to con - tin - ue:

BLACK SONNETS - 4. DRIFTING AT MIDDAY

134

80

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.



85

86

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

e - very-thing be - gins:

90

Hn. *p* *ppp*

Tbn. *p* *ppp*

Tba. *p* *ppp*

Hp. *bisbig.* *ppp*

M-S.

Vla. *p* flaut. *p* flaut.

Vc. *p*

Cb.

96

Hn.

Tbn.

Tba.

Hp. *pp* *ppp* *pp*

M-S. *pp mezzo voce* and ev - ery - thing is

Vla. *pp*

Vc. *pp* Gliss. Harmonics on I 8va

Cb. *pp*

BLACK SONNETS - 4. DRIFTING AT MIDDAY

136

103

101

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

(8)

Vc.

Cb.

des - per - ate__ to ex - tend: and ev - ery - thing

pizz.

p



107

106

Hn.

Tbn.

Tba.

Hp.

M-S.

sotto voce

is in - suf - fi - cient in the end:

Vla.

Vc.

Cb.

ppp

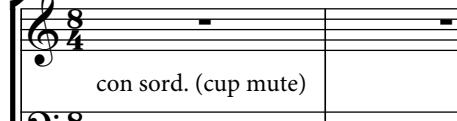
ppp

ppp

ppp

111 l'istesso tempo

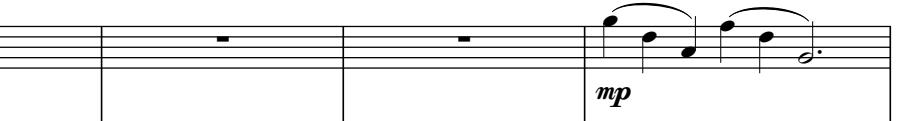
con sord.

Hn. 

Tbn. 

Tba. 

Hp. 

M-S. 

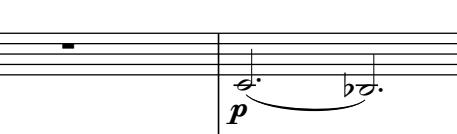
Vla. 

Vc. 

Cb. 

**116**

Hn. 

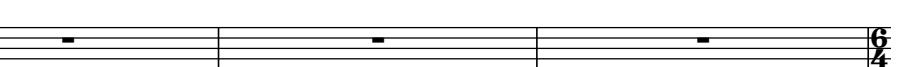
Tbn. 

Tba. 

Hp. 

M-S. 

Vla. 

Vc. 

Cb. 

BLACK SONNETS - 4. DRIFTING AT MIDDAY

138

120

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

e - very-thing is end - ing:

p

p

8va

124

Hn.

Tbn.

Tba.

Hp.

M-S.

Vla.

Vc.

Cb.

flaut.

mp

<mp

ppp
flaut.
II/III

pp
flaut.

pp

128

Hn. $\text{G} \frac{3}{4}$
 Tbn. $\text{G} \frac{3}{4}$
 Tba. $\text{G} \frac{3}{4}$

Hp. $\text{G} \frac{3}{4}$
 M-S. $\text{G} \frac{3}{4}$

Vla. $\text{G} \frac{3}{4}$
 Vc. $\text{G} \frac{3}{4}$
 Cb. $\text{G} \frac{3}{4}$

132

Hn. $\text{G} \frac{3}{4}$
 Tbn. $\text{G} \frac{3}{4}$
 Tba. $\text{G} \frac{3}{4}$

Hp. $\text{G} \frac{3}{4}$
 M-S. $\text{G} \frac{3}{4}$

Vla. $\text{G} \frac{3}{4}$
 Vc. $\text{G} \frac{3}{4}$
 Cb. $\text{G} \frac{3}{4}$

M-S. $\text{G} \frac{3}{4}$

Now I can see _____
 even the trees

VERY BLACK SONNETS

EPILOGUE

Eric Shanfield

J=116

5

English Horn
Clarinet in B♭
Bassoon
Horn in F
Tenor Trombone
Tuba
Harp
Viola
Violoncello
Contrabass

6

Eng. Hn.
Cl.
Bsn.
Hn.
Tbn.
Tba.
Hp.
Vla.
Vc.
Cb.

10

11

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

=

13

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

VERY BLACK SONNETS - EPILOGUE

142

16

Eng. Hn. *mf*

Cl. *pp*

Bsn. *mf*

Hn. *mf*

Tbn. *mf*

Tba.

Hp. *mf*

Vla.

Vc. *mf*

Cb. *mf*

17

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp. *mf*

Vla.

Vc. *mf*

Cb. *mf*

19

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc. *mf*

Cb.

22

23

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

25

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

VERY BLACK SONNETS - EPILOGUE

144

28

Eng. Hn. $\begin{smallmatrix} \text{G} \\ 5 \end{smallmatrix}$

Cl. $\begin{smallmatrix} \text{G} \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} \text{mf} \\ \# \end{smallmatrix}$

Bsn. $\begin{smallmatrix} \text{Bass} \\ 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \text{mf} \\ \flat \end{smallmatrix}$

Hn. $\begin{smallmatrix} \text{G} \\ 5 \end{smallmatrix}$

Tbn. $\begin{smallmatrix} \text{Bass} \\ 5 \\ 4 \end{smallmatrix}$

Tba. $\begin{smallmatrix} \text{Bass} \\ 5 \\ 4 \end{smallmatrix}$

Hp. $\begin{smallmatrix} \text{G} \\ 5 \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{Bass} \\ 5 \\ 4 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{Bass} \\ 5 \\ 4 \end{smallmatrix}$

Cb. $\begin{smallmatrix} \text{Bass} \\ 5 \\ 4 \end{smallmatrix}$

Eng. Hn. $\begin{smallmatrix} \text{G} \\ 4 \end{smallmatrix}$

Cl. $\begin{smallmatrix} \text{G} \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \text{mp} \\ \# \end{smallmatrix}$ $\begin{smallmatrix} \text{tr} \\ \text{w} \end{smallmatrix}$

Bsn. $\begin{smallmatrix} \text{Bass} \\ 6 \\ 4 \end{smallmatrix}$

Hn. $\begin{smallmatrix} \text{G} \\ 4 \end{smallmatrix}$ f

Tbn. $\begin{smallmatrix} \text{Bass} \\ 6 \\ 4 \end{smallmatrix}$ f

Tba. $\begin{smallmatrix} \text{Bass} \\ 6 \\ 4 \end{smallmatrix}$

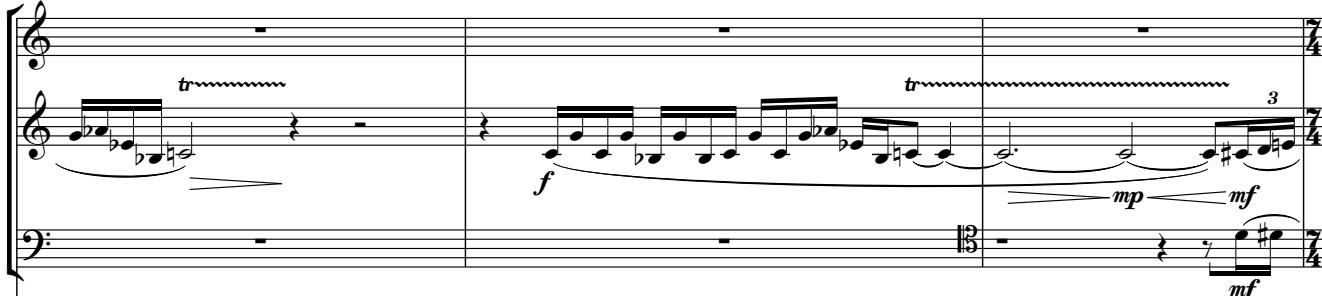
Hp. $\begin{smallmatrix} \text{G} \\ 6 \\ 4 \end{smallmatrix}$

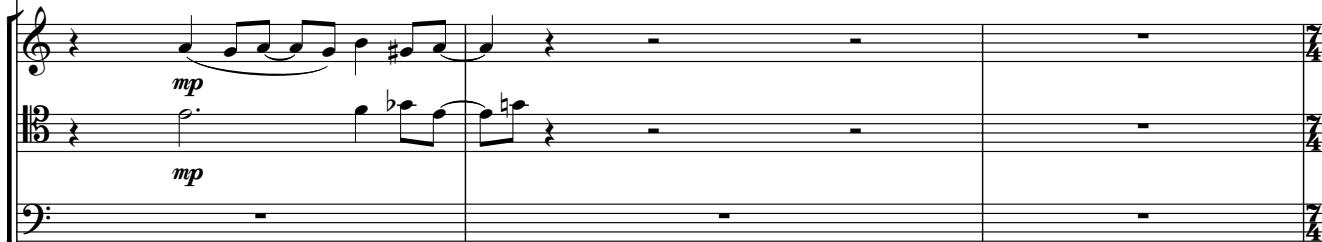
Vla. $\begin{smallmatrix} \text{Bass} \\ 6 \\ 4 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{Bass} \\ 6 \\ 4 \end{smallmatrix}$ $pizz.$

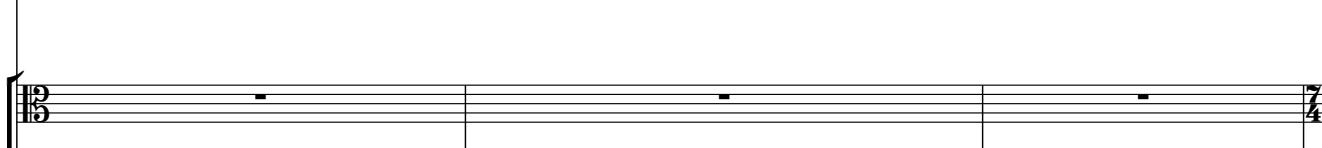
Cb. $\begin{smallmatrix} \text{Bass} \\ 6 \\ 4 \end{smallmatrix}$ f

35

Eng. Hn. 

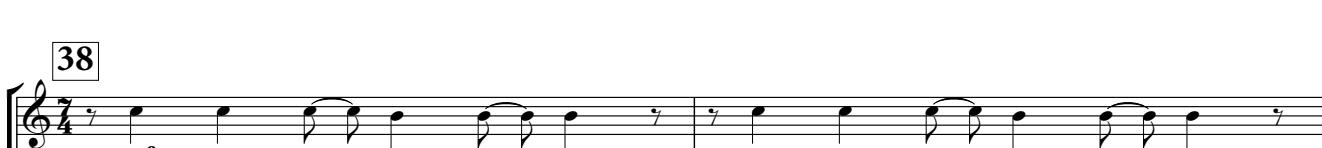
Cl. 

Bsn. 

Hn. 

Tbn. 

Tba. 

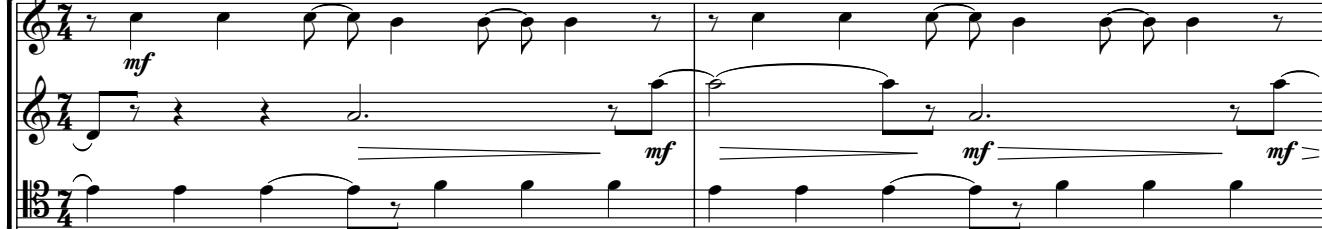
Hp. 

Vla. 

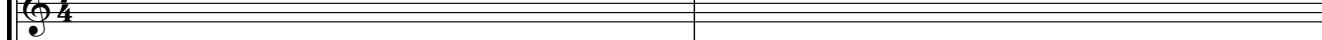
Vc. 

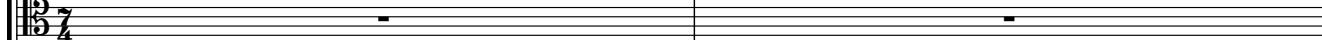
Cb. 

38

Eng. Hn. 

Cl. 

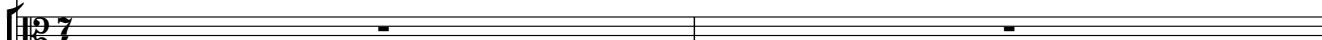
Bsn. 

Hn. 

Tbn. 

Tba. 

Hp. 

Vla. 

Vc. 

Cb. 

VERY BLACK SONNETS - EPILOGUE

146

40

Eng. Hn. Cl. Bsn.

Hn. Tbn. Tba.

Hp.

Vla. Vc. Cb.

42 43

Eng. Hn. Cl. Bsn.

Hn. Tbn. Tba.

Hp.

Vla. Vc. Cb.

45

Eng. Hn.
Cl.
Bsn.
Hn.
Tbn.
Tba.
Hpn.
Vla.
Vc.
Cb.

50

Eng. Hn.
Cl.
Bsn.
Hn.
Tbn.
Tba.
Hpn.
Vla.
Vc.
Cb.

l.v.

8va

8vb

VERY BLACK SONNETS - EPILOGUE

148

55

Eng. Hn. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn.

Tbn.

Tba.

Hp.

Vla. *p*

Vc. *p*

Cb.

60

Eng. Hn. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tbn. *p*

Tba. *p*

Hp.

Vla.

Vc.

Cb. *con sord.* *p* *arco* *p*

65

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn. *p*

Tba. *p*

Hp.

Vla.

Vc.

Cb.

74

Eng. Hn.

Cl.

Bsn.

Hn. (con sord.)

Tbn. *p* *mf* *p*

Tba. *p*

Hp.

Vla.

Vc.

Cb. *p* *mf* *p*

VERY BLACK SONNETS - EPILOGUE

150

75

Eng. Hn. *mf*

Cl. *mf*

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla. *mf*

Vc. *p*

Cb.

78

Eng. Hn. *mf*

Cl. *pp*

Bsn.

Hn.

Tbn. *p*

Tba. *con sord.* (straight mute)

Hp.

Vla. *p*

Vc. *mf*

Cb.

81

Eng. Hn. *mf*
Cl. *pp*
Bsn. -
Hn. -
Tbn. -
Tba. -
Hp. -

Vla. *p* *mf* *p*
Vc. *p*
Cb. -

84

Eng. Hn. *mf*
Cl. *pp*
Bsn. *mf* *p*
Hn. *mf*
Tbn. -
Tba. -
Hp. -

Vla. *mf* *p* *mf*
Vc. *mf*
Cb. -

VERY BLACK SONNETS - EPILOGUE

152

87

Eng. Hn. *pp*

Cl. *mf*

Bsn.

Hn.

Tbn.

Tba.

Hp. *mf*
+ + + + +

Vla. *p*

Vc. *p*

Cb.

88

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

90

Eng. Hn.

Cl.

Bsn.

Hn. (con sord.)

Tbn. *mf*
(con sord.)

Tba. *mf*
(con sord.)

Hp.

Vla.

Vc.

Cb.

93

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

(con sord.)

Tba.

mf

(con sord.)

mf

Hp.

Vla.

Vc.

Cb.

96

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

via sord.

via sord.

via sord.

Hp.

Vla.

Vc.

Cb.

VERY BLACK SONNETS - EPILOGUE

154

99

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

pizz.

mf

102

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

mf

senza sord.

mf

senza sord.

mf

via sord.

105

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

109

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla.

Vc.

Cb.

VERY BLACK SONNETS - EPILOGUE

Musical score for orchestra, page 113. The score includes parts for English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Double Bass (Tba.), Bassoon (Hpf.), Violin (Vla.), Cello (Vc.), and Double Bass (Cb.). The score shows various musical phrases with dynamic markings and time signatures (e.g., 5/4, 6/4). The bassoon part (Hpf.) has a prominent role in the lower register.

2

116

Eng. Hn. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tbn. *p*

Tba. *p*

Hp. *f*

Vla. via sord. *f*

Vc. via sord. *f*

Cb. *f*

norm.

f 3 3 3 3 3

norm.

f 3 3 3 3 3

norm.

f 3 3 3 3 3

norm. (pizz.)

f

119

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba. Hp.

Vla. Vc. Cb.

Measure 119: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Double Bass play sustained notes. Bassoon plays eighth-note patterns. Measure 120: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns.

121

123

Eng. Hn. Cl. Bsn. Hn. Tbn. Tba. Hp.

Vla. Vc. Cb.

Measure 121: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Double Bass play sustained notes. Bassoon plays eighth-note patterns. Measure 122: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns. Measure 123: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns. Bassoon has dynamic ff. Measure 124: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns. Bassoon has dynamic ff. Measure 125: English Horn, Clarinet, Bassoon play eighth-note patterns. Horn, Trombone, Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns. Bassoon has dynamic ff.

VERY BLACK SONNETS - EPILOGUE

158

124

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla. con sord. via sord.

Vc. con sord. via sord.

Cb. con sord. via sord.

pp *f*

129

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn. *mp*

Tba. *mp*

Hp.

Vla.

Vc.

Cb.

133

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba.

Hp.

Vla. *mp*
norm.
pizz.

Vc. *mp*
norm.
pizz.

Cb. *mp*

137

Eng. Hn.

Cl.

Bsn.

Hn.

Tbn.

Tba. *very quietly*
pp
8vb

Hp.

Vla. *pp*

Vc. *pp*

Cb. *pp*