# HERMIT SONGS

SAMUEL BARBER

ERIC SHANFIELD

**HERMIT SONGS**

Samuel Barber

Orchestrated by Eric Shanfield

ENS.2018.5 | 10.8.18-10.13.18

2 Flutes (2=Piccolo)

Oboe

English Horn

2 Clarinets in Bb (2=Bass Clarinet in Bb)

2 Bassoons

2 Horns in F

2 Trumpets in Bb

2 Tenor Trombones (2=F-attachment)

Tuba

Timpani

Percussion (1 player): Glockenspiel, Marimba, Tam-tam, Tubular bells, Vibraphone, Xylophone

Harp

Piano/Celesta

Solo Soprano or Tenor

Strings (6.5.4.3.2 minimum)

Score in C

## HERMIT SONGS

Composed by Samuel Barber in 1953, *Hermit Songs* is one of my favorite song cycles and to me one of the finest of the twentieth century, an American *Dichterliebe*. Comprising ten settings of poems written by Irish monks between the 8th and 13th centuries, Barber responds to these brief, witty, tender, and sometimes surprisingly bleak texts with a wide range of emotions, from the bright and cheerful to stark and introspective. My orchestration emerges from the sound world of Barber's orchestral music before expanding to embrace everything from minimalism to film music. I have tried to be faithful to the composer's conception of the work while simultaneously enriching the accompaniment with colorful orchestral textures and exotic timbres. This orchestration was completed in October 2018 for a medium orchestra with solo voice, and lasts about sixteen minutes.

*Orchestration ©2018 Eric Shanfield (Enterprise Research Institute Council, ASCAP)*

# HERMIT SONGS

I. AT SAINT PATRICK'S PURGATORY

13th Century
Translated by Sean O'Faolain

Samuel Barber
orch. Eric Shanfield

Allegretto, in steady rhythm ♩.=72

A

Flute 1
Piccolo
Oboe
English Horn
Clarinet 1 in B♭
Bass Clarinet 2 in B♭
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Tenor Trombone 1
Tenor Trombone 2
Tuba
Timpani
Tubular Bells
Harp
Piano
Soprano
Violin I
Violin II
Viola
Violoncello
Contrabass

To Glock.

Pi-ty me on my pil-grim-age to Loch Derg! O King of the church-es and the bells be-wail-ing your sores and your wounds,

Allegretto, in steady rhythm ♩.=72

A

non div.

div.

div.

B

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Glock. — Glockenspiel
Hp.
Pno.
Sop. — But not a tear can I squeeze from my eyes! Not mois - ten an eye af - ter so much sin!

B

Vln. I — con sord.
Vln. II — Solo
Vla. — non div.
Vc.
Cb.

C

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Glock.
Hp.
Pno.
Sop.

Pi - ty me, O King! What shall I do with a heart that seeks on - ly its own ease? O

C

via sord.

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

**D** slightly slower ♩.=63 — molto allargando — **E** a tempo ♩.=72

Fl. 1 — Picc. — Ob. — Eng. Hn. — Cl. 1 — B. Cl. — Bsn. 1 — Bsn. 2

Hn. 1 — Hn. 2 — Tpt. 1 — Tpt. 2 — Tbn. 1 — Tbn. 2 — Tba.

Optional: double voice — Play

Timp. — Glock. — Hp. — Pno.

Sop.

on - ly be - got - ten Son by whom all men were made, who shunned not the death by three wounds, pi - ty me on my pil - grim - age to Loch Derg

**D** slightly slower ♩.=63 — molto allargando — **E** a tempo ♩.=72

Solo (senza sord.) — unis. (senza sord.)

Vln. I — Vln. II — Vla. — Vc. — Cb.

div. — div.

36

F

senza rit.

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Glock.
Hp.
Pno.
Sop.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*p* *f* *fp* *f sub.*

Solo

gli altri

unis.

div.

and I with a heart not soft - er than a stone!

# HERMIT SONGS

II. CHURCH BELL AT NIGHT

12th Century
Translated by Howard Mumford Jones

Samuel Barber
orch. Eric Shanfield

Molto adagio ♩=46

rit.

Flute 1
Flute 2
Oboe
English Horn
Clarinet 1 in B♭
Bass Clarinet 2 in B♭
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Tenor Trombone 1
Con sord. (Cup mute)
Tenor Trombone 2
Con sord. (Cup mute)
Tuba
Timpani
muffled
C→D♭
Tam-tam
Harp
Celesta
p sonoro
Soprano
Sweet lit - tle bell, struck on a wind - y night, I would lie - fer keep tryst with thee Than be With a light and fool - ish wo- man.

Molto adagio ♩=46

rit.

Violin I
con sord.
div. a4
unis.
Violin II
con sord.
div.
Viola
con sord.
Violoncello
con sord.
div.
unis.
Contrabass
con sord.

# HERMIT SONGS

III. ST. ITA'S VISION

Attributed to Saint Ita, 8th century
Translated by Chester Kallman

Samuel Barber
orch. Eric Shanfield

Recit. ♩=69

2.3.2

Flute 1
Flute 2
Oboe
English Horn
Clarinet 1 in B♭
Bass Clarinet 2 in B♭
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Tenor Trombone 1
Tenor Trombone 2
Tuba
Timpani
Vibraphone
Harp
Piano
Soprano

"I will take noth-ing from my Lord,"said she, "un - less He gives me His Son from Heav - en In the form of a Ba - by that I may

Recit. ♩=69

2.3.2

Violin I
Violin II
Viola
Violoncello
Contrabass

con sord.

con sord. div.

A 3.2

B Andante con moto ♩.=46

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

B. Cl.

To Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vib.

Hp.

Pno.

Sop.

*p dolce*

nurse Him." So that Christ came down to her in the form of a Ba - by and then she said: "In - fant Je sus, at my breast, Noth-ing in this world is true

A 3.2

B Andante con moto ♩.=46

Vln. I

Vln. II

unis.

Vla.

unis.

Vc.

unis.

Cb.

unis.

20

C

Fl. 1

*p dolce*

Fl. 2

Ob.

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

*p*

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vib.

Hp.

*mp* *p* *mf* *p* *mp*

Pno.

*p legato*

Sop.

*mp* *p* *mf* *p dolce* *mp*

Save, O ti - ny nurs - ling, You. In - fant Je - sus, at my_breast, By my heart ev - 'ry night, You I nurse are not A churl but were be-got On Ma - ry the Jew-ess by Hea ven's

C

Vln. I

*mp* *p* *mf* *p* *mp*

Vln. II

*mp* *p* *mf* *p* *mp*

Vla.

*mp* *p* *mf* *p* *mp*

Vc.

*mp* *p* *mf* pizz. *p* arco *p* *mp*

Cb.

*mp* *p* *mf* pizz. *p* arco

30

D

E

Fl. 1

Fl. 2

To Picc.

Ob.

Eng. Hn.

Cl. 1

B. Cl.

Clarinet in B♭

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vib.

Hp.

Pno.

Sop.

Light. In - fant Je - sus, at my___ breast, what King is there but You who could Give ev - er - last - ing Good? where - for___ I___ give my___ food.___

D

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. via sord.

39

F

Fl. 1

Fl. 2

Piccolo

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vib.

To Glock.

Hp.

Pno.

Sop.

Sing to Him, maid - ens, sing your_ best! There is none that has such right_____ To your song_ as Heav - en's King

F

Vln. I

senza sord.
arco

con sord.

Vln. II

senza sord.
arco

div.

con sord. div. unis.

Vla.

senza sord.
arco

div.

con sord.
con sord. div.

Vc.

senza sord.
arco

div.

con sord. div.

Cb.

senza sord.
arco

div. unis.

con sord.

47

rall. G a tempo, senza rall. ♩.=46

Fl. 1 — pp

Picc. — pp

Ob. — p, mp, pp

Eng. Hn. — p, mp

Cl. 1 — p, mp, pp

Cl. 2 — mp

Bsn. 1 — p, mp

Bsn. 2 — p, mp

Hn. 1 — pp

Hn. 2 — pp

Tpt. 1

Tpt. 2

Tbn. 1 — pp

Tbn. 2 — pp

Tba. — pp

Timp.

Vib. — Glockenspiel — p, pp

Hp. — pp

Pno.

Sop. — p, mp, p, pp

Who ev - 'ry night Is In - fant Je - sus at my breast, at my breast."

rall. G a tempo, senza rall. ♩.=46

Vln. I — p, pp

Vln. II — non div. — p, pp

Vla. — p, pp

Vc. — p, pp

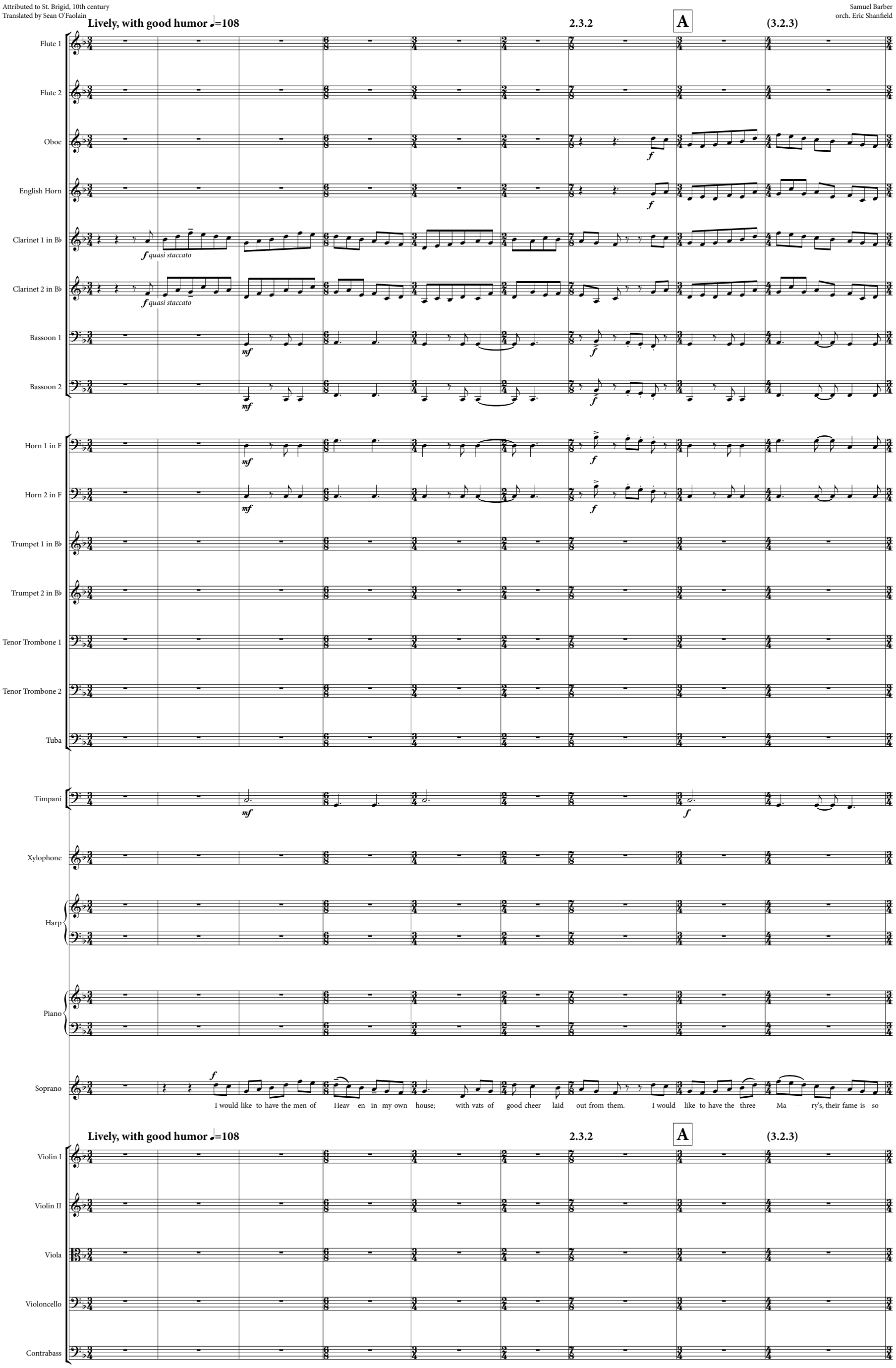
Cb. — p, pp

# HERMIT SONGS

IV. THE HEAVENLY BANQUET

Attributed to St. Brigid, 10th century
Translated by Sean O'Faolain

Samuel Barber
orch. Eric Shanfield



10

B

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Xyl.
Hp.
Pno.
Sop.

*mf* *f* *p*

great. I would like peo-ple from ev-'ry cor-ner of Heav-en. I would like them to be cher - ful in their drink - ing:

B

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

18

pochiss. rall. poco a poco ... C a tempo D

Fl. 1

Fl. 2

To Picc.

Ob.

Eng. Hn.

Cl. 1

mf quasi stacc.

Cl. 2

mf quasi stacc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Xyl.

Hp.

Pno.

Sop.

I would like to have Je - sus sit-ting here a - mong them. I would like a great lake of beer for the King of Kings.

pochiss. rall. poco a poco ... C a tempo D

Vln. I

somewhat boisterous

Vln. II

somewhat boisterous

Vla.

Vc.

Cb.

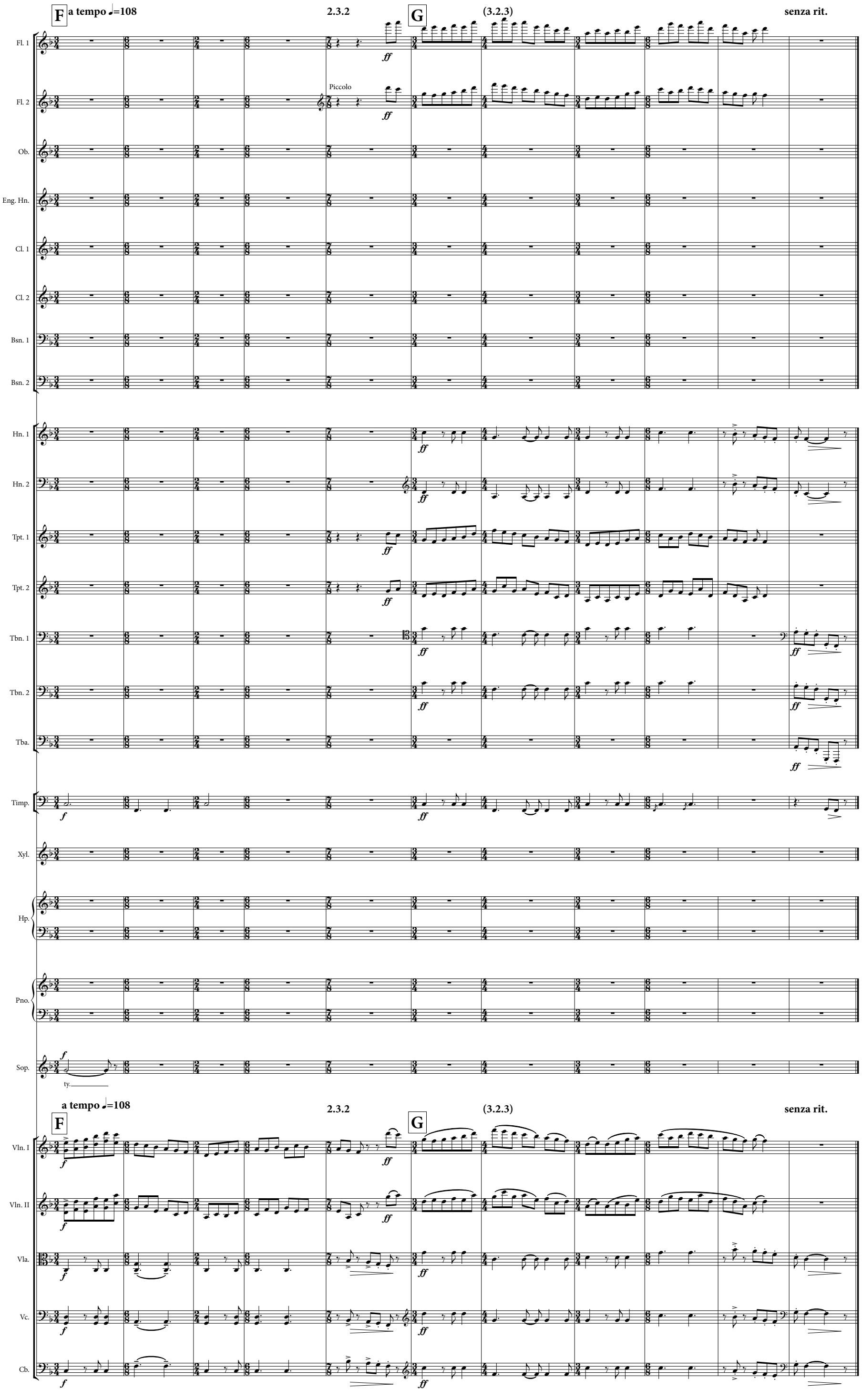
28

3.2 rall. slightly slower ♩=96 E 3.2 poco rall.

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1 — *mf* — *p dolce* — *mp*
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Xyl.
Hp. — *mp*
Pno.
Sop. — *p espress.* — *mp*
I would like to be watch-ing Heav - en's fam - i - ly Drink-ing it through all e - ter - ni -

3.2 rall. slightly slower ♩=96 E 3.2 poco rall.

Vln. I — *p*
Vln. II — *p*
Vla. — *p*
Vc. — *p*
Cb. — *p*

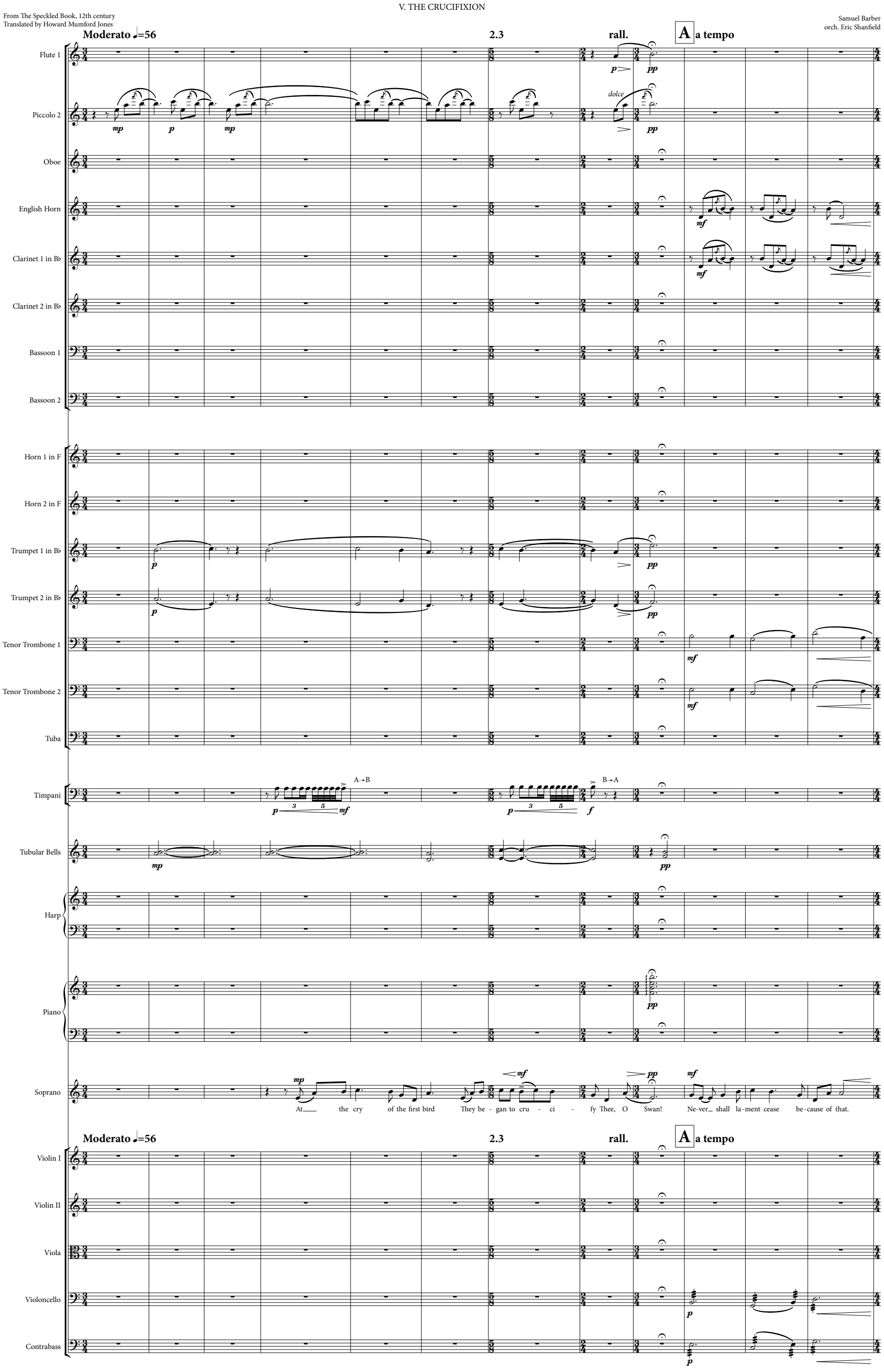

F
a tempo ♩=108
2.3.2
G
(3.2.3)
senza rit.
Fl. 1
Fl. 2
Piccolo
Ob.
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Xyl.
Hp.
Pno.
Sop.
ty.
a tempo ♩=108
2.3.2
(3.2.3)
senza rit.
F
G
Vln. I
Vln. II
Vla.
Vc.
Cb.

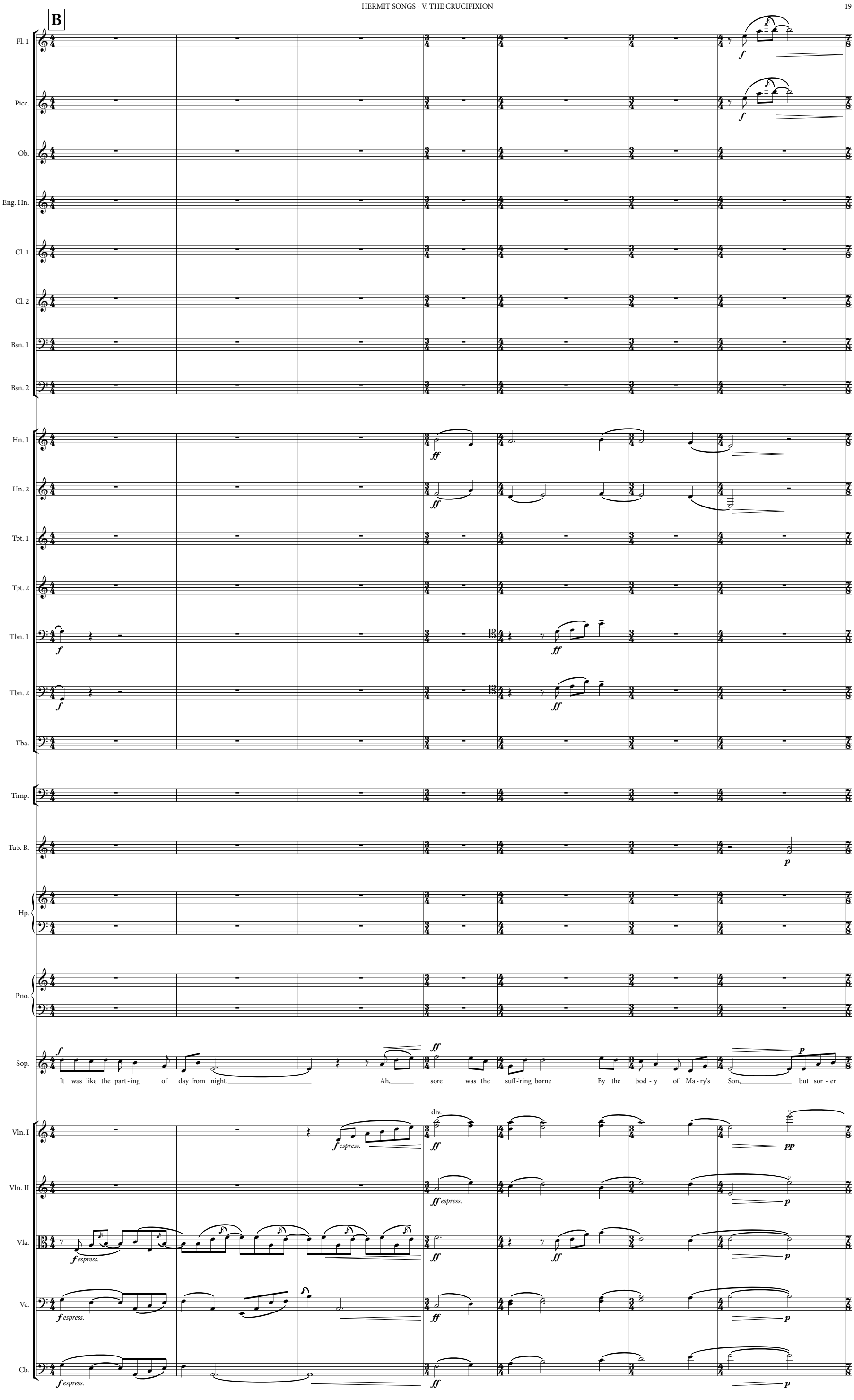
# HERMIT SONGS

V. THE CRUCIFIXION

From The Speckled Book, 12th century
Translated by Howard Mumford Jones

Samuel Barber
orch. Eric Shanfield




B
Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Tub. B.
Hp.
Pno.
Sop.
It was like the part - ing of day from night. Ah, sore was the suff - ring borne By the bod - y of Ma - ry's Son, but sor - er
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
espress.

C 2.2.3 3.2 morendo

Fl. 1

Picc.

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Tub. B.

Hp.

Pno.

Sop.

still to Him was the grief Which for His sake Came up - on His Mo - ther.

C 2.2.3 3.2 morendo

Vln. I

Vln. II

Vla.

div. non vib.

Vc.

div. non vib.

Cb.

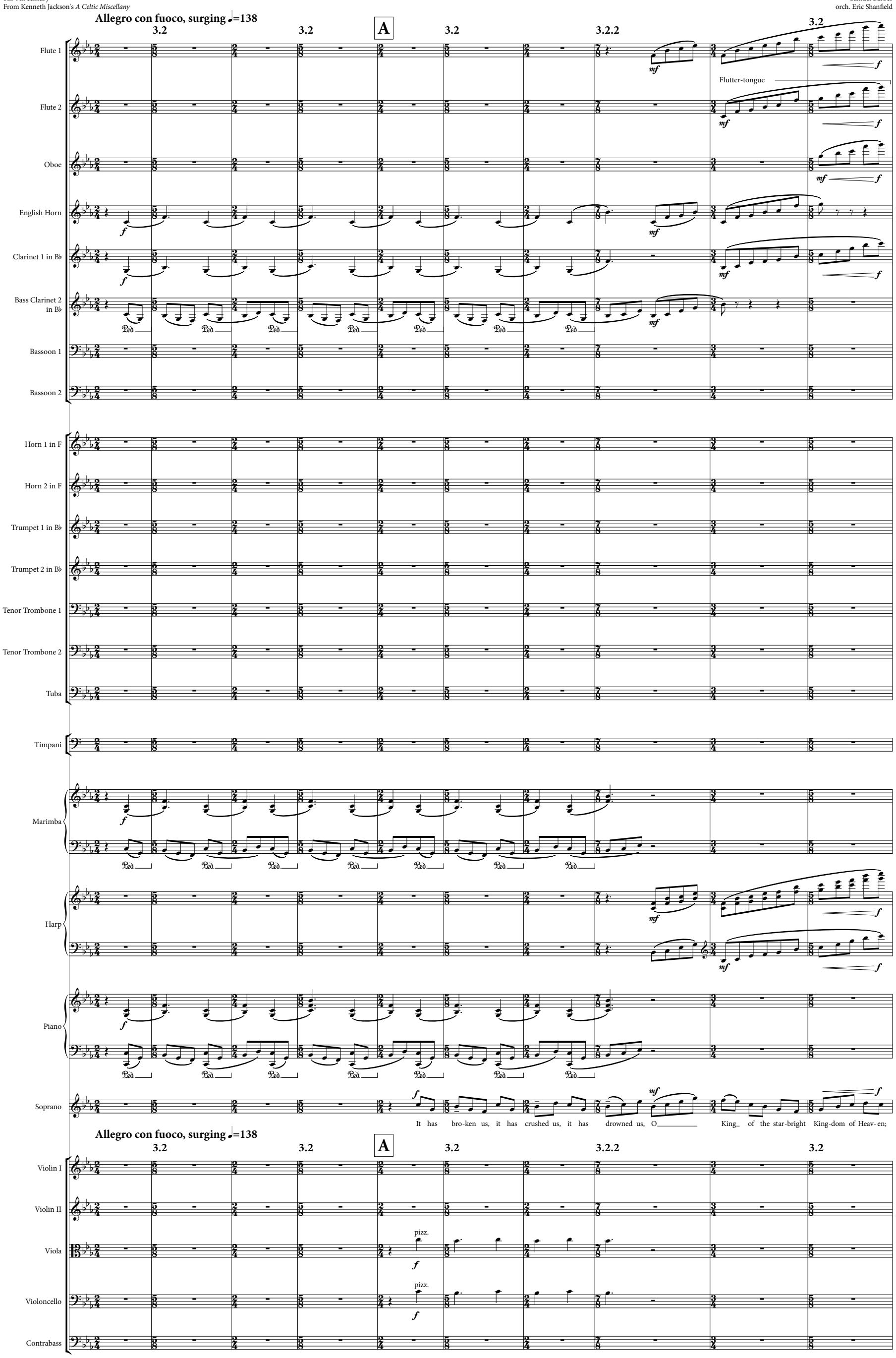
div. non vib.

# HERMIT SONGS

VI. SEA-SNATCH

8th-9th century
From Kenneth Jackson's *A Celtic Miscellany*

Samuel Barber
orch. Eric Shanfield



B 2.3 2.3 2.3 2.3 3.2 C

Fl. 1
Fl. 2 — norm.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Hp.
Pno.
Sop.

the wind has con - sumed us, swal-lowed us, as tim-ber is de - voured by crim-son fire__ from Heav- en.

B 2.3 2.3 2.3 C

Vln. I
Vln. II
Vla.
Vc. — arco
Cb. — pizz. — arco

22

D

3.2 3.2 3.2.2 3.2

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Hp.
Pno.
Sop.

It has brok-en us, it has crushed us, it has drowned us, O King of the star-bright King-dom of Heav-en!

D

3.2 3.2 3.2.2 3.2

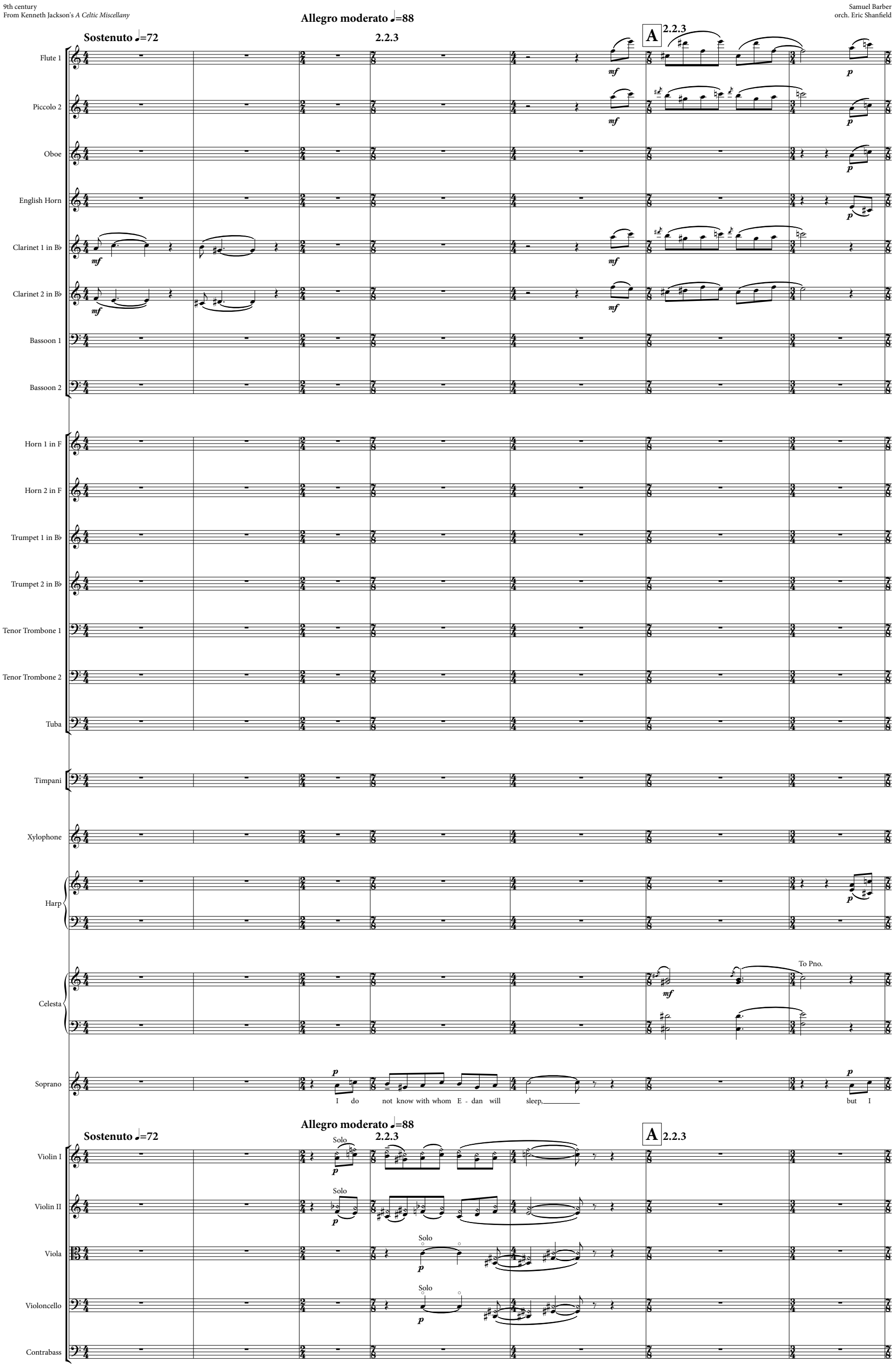
Vln. I
Vln. II
Vla.
Vc.
Cb.

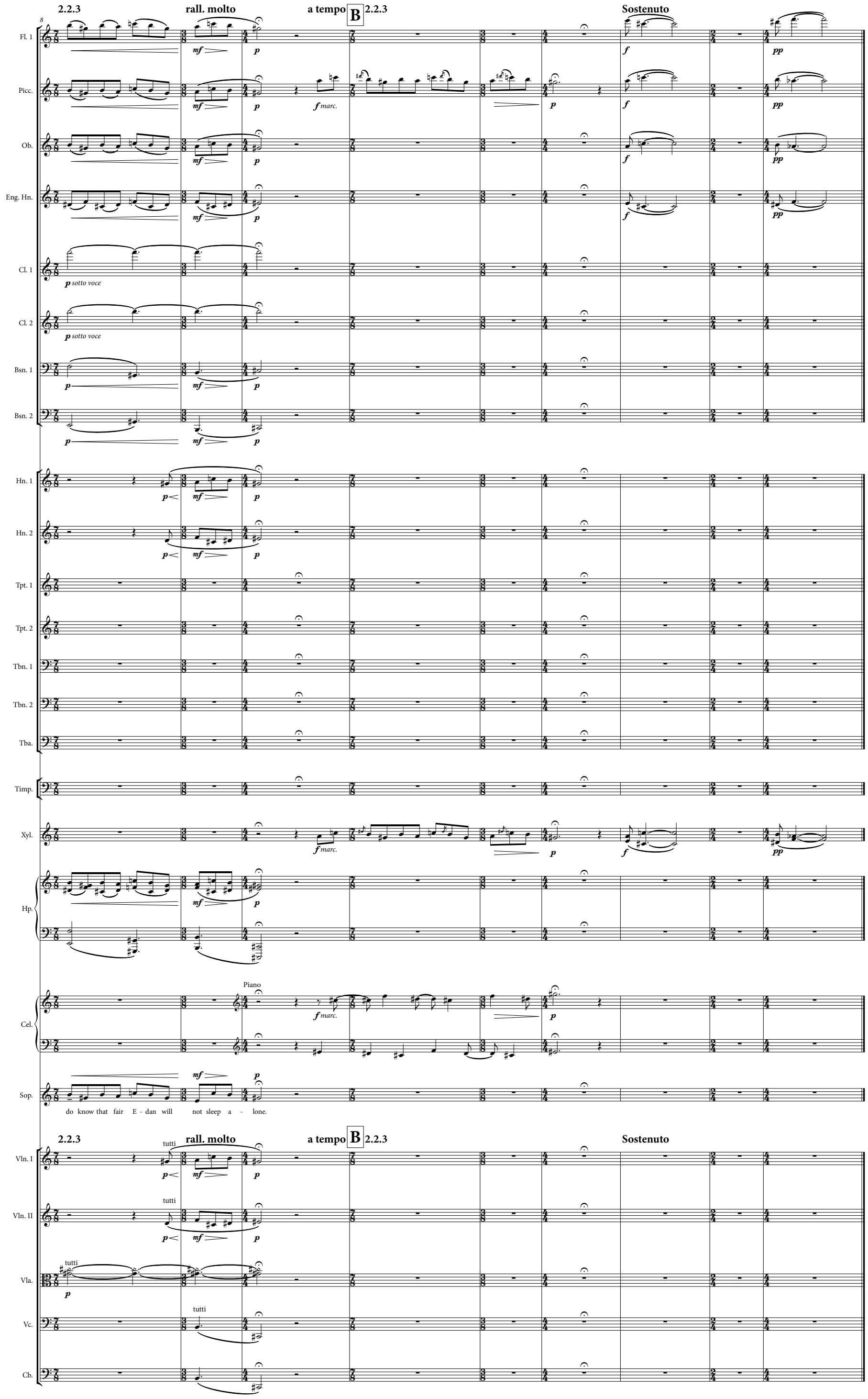
# HERMIT SONGS

VII. PROMISCUITY

9th century
From Kenneth Jackson's *A Celtic Miscellany*

Samuel Barber
orch. Eric Shanfield



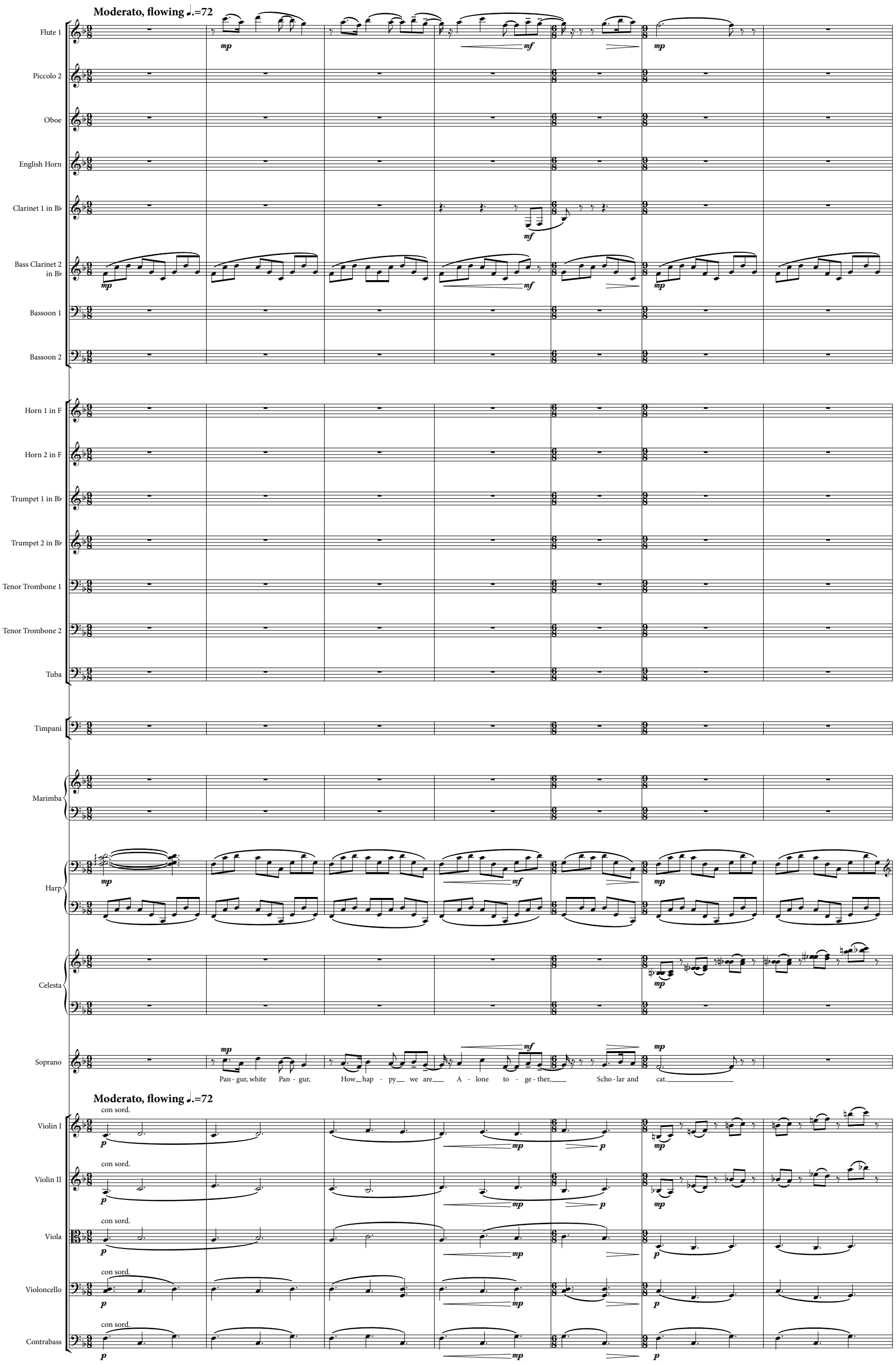

2.2.3
rall. molto
a tempo
B
2.2.3
Sostenuto
Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Xyl.
Hp.
Cel.
Sop.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
f marc.
f
pp
p sotto voce
Piano
tutti
do know that fair E - dan will not sleep a - lone.

# HERMIT SONGS

VIII. THE MONK AND HIS CAT

8th or 9th century
Translated by W. H. Auden

Samuel Barber
orch. Eric Shanfield



A

rall. a tempo

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Hp.
Cel.
Sop.

Con sord. (Straight mute)

Each has its own work to do dai - ly; For you it is hunt - ing, for me stud - y.

A

rall. a tempo

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

pizz. arco

B

Fl. 1

Picc.

Ob.

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

(con sord.)

via sord.

Tpt. 2

Con sord. (Straight mute)

via sord.

Tbn. 1

Tbn. 2

Tba.

Timp.

Mar.

Hp.

Cel.

Sop.

Your shin - ing eye watch - es the wall; my fee - ble eye is fixed on a book.

B

Vln. I

div.

unis.

Vln. II

div.

unis.

Vla.

Vc.

Cb.

C

rall.

Fl. 1

Picc.

Ob.

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

(Senza sord.)

Hn. 1

Hn. 2

Senza sord.

Tpt. 1

Senza sord.

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

E→F♯, A→A♯

Timp.

Mar.

Hp.

Cel.

*f declamato* *p cantabile*

Sop.

You re - joice when your claws En - trap a mouse; I re - joice when my mind Fath - oms a prob - lem.

C

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D a tempo, tranquillo

2.3 3.2 2.3 3.2 2.3 3.2 rall.

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Hp.
Cel.
Sop.

Pleased with his own art, Nei-ther hin-ders the oth-er; Thus we live e - ver. With-out te-dium and en - - vy.

D a tempo, tranquillo

2.3 3.2 2.3 3.2 2.3 3.2 rall.

Vln. I — via sord.
Vln. II — via sord.
Vla. — via sord.
Vc. — via sord.
Cb. — via sord.

E Tempo I

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Hp.
Cel.
Sop.

Pan - gur, white Pan - gur, How hap - py we are A - lone to - ge - ther, Scho - lar and cat.

E Tempo I

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

senza sord.

F

3.2

in tempo

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Hp.
Cel.
Sop.

Pan - gur, white Pan - gur, How hap - py we are.

F

3.2

in tempo

Vln. I
div.
Vln. II
div. unis.
Vla.
div. unis.
Vc.
Cb.

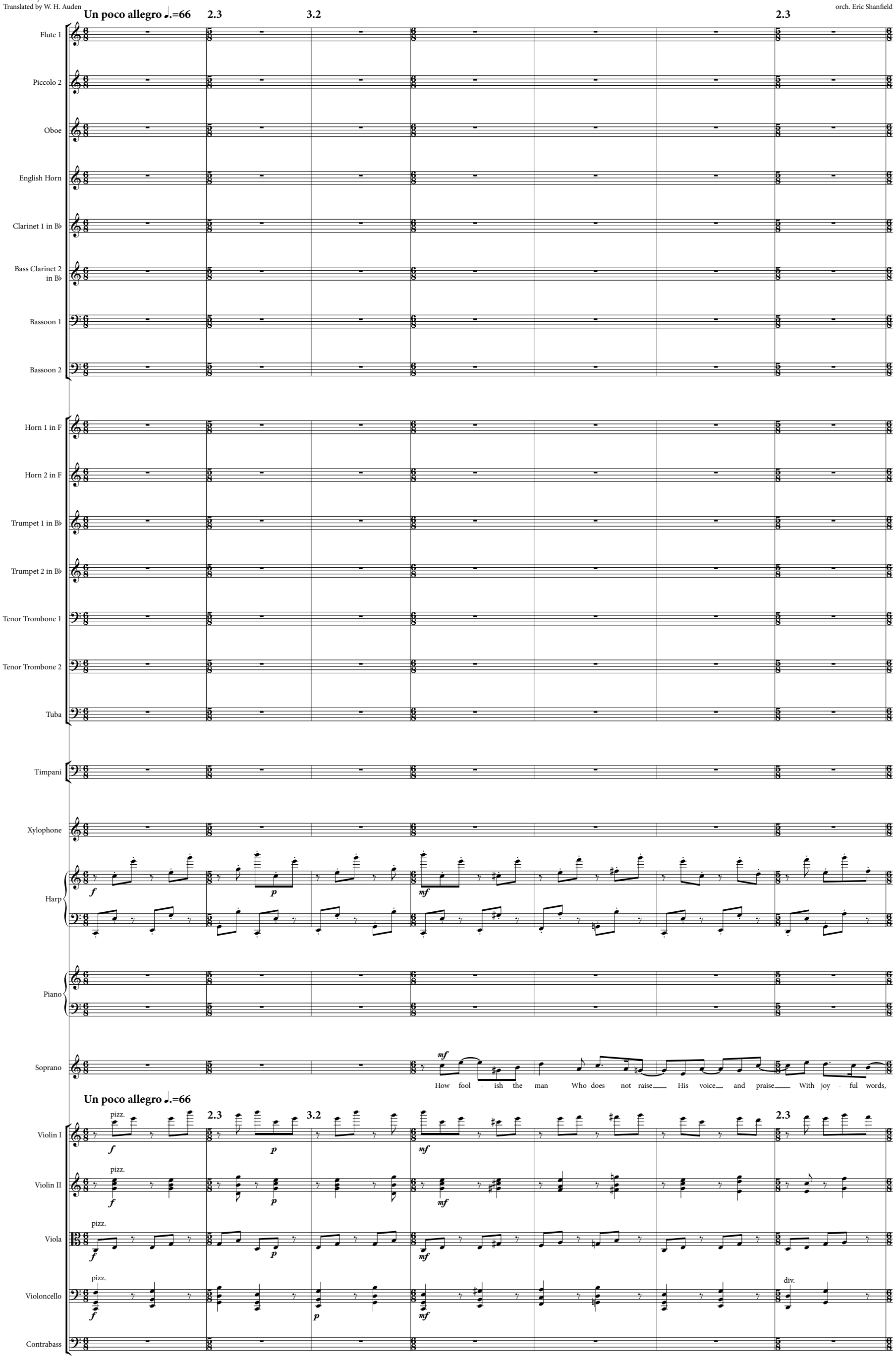
Solo con sord.

# HERMIT SONGS

IX. THE PRAISES OF GOD

11th century
Translated by W. H. Auden

Samuel Barber
orch. Eric Shanfield



8

3.2 2.3 A

Fl. 1 — p — mp — p

Picc. — p — mp — p

Ob. — p — mp

Eng. Hn.

Cl. 1 — p — mp

B. Cl. — p — mp

Bsn. 1 — p — mp

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Xyl.

Hp. — f

Pno.

Sop. — f — p — mp — p

As he a - lone can, Hea - ven's High King To Whom the light birds With no soul but air,

3.2 2.3 A

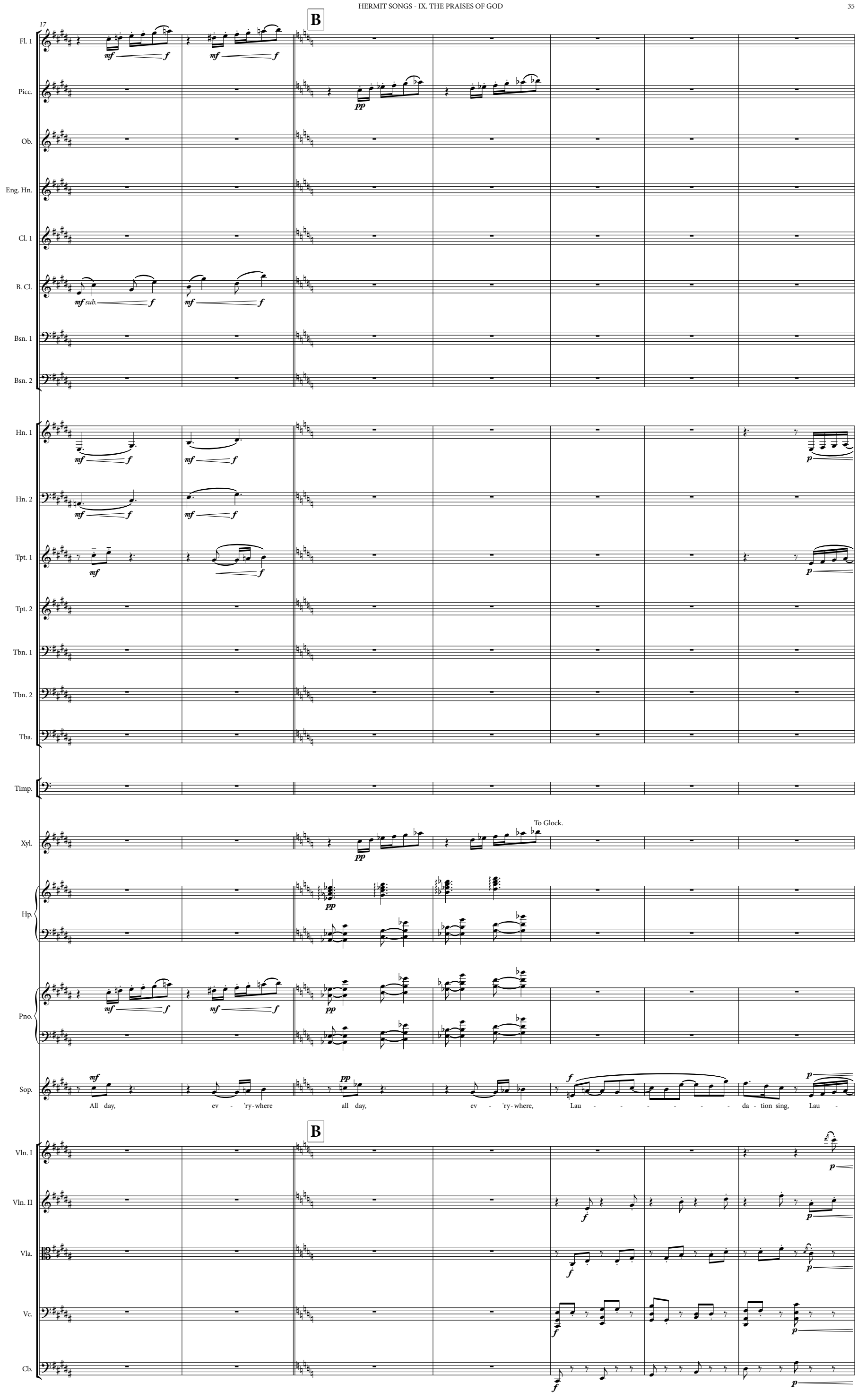
Vln. I — arco — f — mf espress. — f

Vln. II — arco — f — mf espress. — f

Vla. — arco — f — mf

Vc. — unis. — arco — f

Cb. — f


17
B
Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Xyl.
To Glock.
Hp.
Pno.
Sop.
All day, ev - 'ry-where all day, ev - 'ry-where, Lau - - - - - - da - tion sing, Lau -
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

24

poco allarg. C (3.3.2) a tempo

Fl. 1
Picc.
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Play only if Bass Clar. has no low C
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Glockenspiel
Xyl.
Hp.
Pno.
Sop.
da - tion sing.

poco allarg. C (3.3.2) a tempo

Vln. I
pizz.
arco
Vln. II
pizz.
Vla.
pizz.
arco
Vc.
pizz.
arco
Cb.

# HERMIT SONGS

X. THE DESIRE FOR HERMITAGE

8th-9th century
Based on a translation by Sean O'Faolain

Samuel Barber
orch. Eric Shanfield

**Calmo e sostenuto ♩=50**

A

Flute 1
Flute 2
Oboe
English Horn
Clarinet 1 in B♭
Clarinet 2 in B♭
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Tenor Trombone 1
Tenor Trombone 2
Tuba
Timpani
Percussion
Tubular bells
Tam-tam
Harp
Piano
Soprano

Ah! To be all a - lone in a lit-tle cell with no-bo-dy near me; be - lov - ed that pil-grim-age be-fore the last pil-grim-age to

**Calmo e sostenuto ♩=50**

A

Violin I
Violin II
IV
Viola
Violoncello
Contrabass

10

**B** Con moto ♩=66

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 — Con sord. (Harmon mute - stem out)

Tpt. 2 — Con sord. (Harmon mute - stem out)

Tbn. 1 — Con sord. (Harmon mute - stem out)

Tbn. 2 — Con sord. (Harmon mute - stem out)

Tba.

Timp. — F→G

Perc. — (T.B.) To Glock. (T.-t.)

Hp.

Pno.

Sop. — Death. Sing - ing the pass - ing hours to cloud - y Heav - en; feed - ing up - on dry bread

**B** Con moto ♩=66

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

espress.

espress.

Hn. 1

Hn. 2

Tpt. 1

via sord.

Senza sord.

Tpt. 2

via sord.

Tbn. 1

via sord.

Tbn. 2

via sord.

Tba.

Timp.

Perc.

Glockenspiel

Hp.

Pno.

Sop.

and wa - ter from the cold spring. That will be an end to e - vil when I am a - lone in a

C

Vln. I

Vln. II

div.

Vla.

espress.

Vc.

Cb.

21

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Senza sord.

Tbn. 1

Senza sord.

Tbn. 2

Tba.

Timp.

(GLOCK.)

To Cym.

Perc.

Hp.

Pno.

Sop.

lov - ly lit - tle cor - ner a-mong tombs far from the hous - es of the great.

Vln. I

div.

unis.

Vln. II

Vla.

Vc.

Cb.

D

rit.

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Cl. 1
Cl. 2
To B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Cymbals
To Vib.
Vibraphone
Hp.
Pno.
Sop.

D

div.

rit.

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

E Calmo e sostenuto ♩=50 — rall. — a tempo

Fl. 1 — pp — mf

Fl. 2 — pp — mf — mp

Ob.

Eng. Hn.

Cl. 1

Bass Clarinet in B♭ — con sord. — pp — pp — mf — mp

B. Cl.

Bsn. 1 — mp

Bsn. 2 — mp

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2 — Ped. tone — mf — mp

Tba. — mp

Timp. — pp — pp — G→F — mp

Perc. — (VIB.) — pp — To T.-t. — mf

Glockenspiel — pp — mf

Hp. — pp — pp — mf

Pno. — pp — mf — mp

Sop. — pp with great intensity — rubato — mf — mp

Ah! to be all a - lone in a lit - tle cell, to be a - lone, all a - lone, a -

E Calmo e sostenuto ♩=50 — rall. — a tempo

Vln. I

Vln. II

Vla.

Vc. — con sord. pizz. — pp — pp — mf — arco — mp

Cb. — con sord. — pp — pp — mf — mp

F

molto allarg.

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Hp.
Pno.
Sop.

mp p p espress. pp

Solo *lontano*

mp espress.

Tam-tam

To Glock.

Glockenspiel

lone I came in - to the world, a - lone I shall go from it.

F

molto allarg.

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

con sord.

norm.

div. a3

unis.