

Sidney Corbett

Sinfonie Nr. 3
(Breathing the Water)

für Sopran, Solotrompete, Solokontrabass
und Streichorchester

Partitur

edition nova vita

für Rainer Auerbach

Sinfonie Nr. 3

(Breathing the Water)

Sidney Corbett (2006)

I. Surrender

nach einem Gedicht von Denise Levertov

andante lento, traslucido e leggero (♩ = 72)

Sopran

Piccolotrumpete *con sord. "harmon" stem-in* *pp espr.*

Kontrabass (in re) (Solo-Stimmung)

Violin I *con sord. "metall"* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *ppp*

Violin II *con sord. "metall"* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *ppp*

Viola *con sord. "metall"* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *ppp*

Violoncello *con sord. "metall"* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *ppp*

Kontrabass *con sord. "metall"* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *ppp*

5

Sopran

Picc. Tpt.

VII I

VII II

Vla

Vc

Kb

The musical score for page 2, measures 5 through 8, is arranged as follows:

- Sopran:** A single staff with a whole rest in each of the four measures.
- Picc. Tpt.:** A single staff featuring a rhythmic pattern of eighth notes with triplet markings in every measure.
- VII I:** A section consisting of two staves. The upper staff has a melodic line with eighth notes and triplet markings, with dynamic markings *sfz* and *f*. The lower staff is an accompaniment of eighth notes with triplet markings and a *ppp* dynamic marking.
- VII II:** A section consisting of two staves. The upper staff has a melodic line with eighth notes and triplet markings, with dynamic markings *sfz* and *f*. The lower staff is an accompaniment of eighth notes with triplet markings and a *ppp* dynamic marking.
- Vla:** A section consisting of two staves. The upper staff has a melodic line with eighth notes and triplet markings, with dynamic markings *sfz* and *f*. The lower staff is an accompaniment of eighth notes with triplet markings and a *ppp* dynamic marking.
- Vc:** A section consisting of two staves. The upper staff has a melodic line with eighth notes and triplet markings, with dynamic markings *sfz* and *f*. The lower staff is an accompaniment of eighth notes with triplet markings and a *ppp* dynamic marking.
- Kb:** A section consisting of two staves. The upper staff has a melodic line with eighth notes and triplet markings, with dynamic markings *sfz* and *f*. The lower staff is an accompaniment of eighth notes with triplet markings and a *ppp* dynamic marking.

9 *p espr.*

Sopran

Picc. Tpt.

VII

VII

Vla

Vc

Kb

If just for once the swing of cause and ef -

sfz

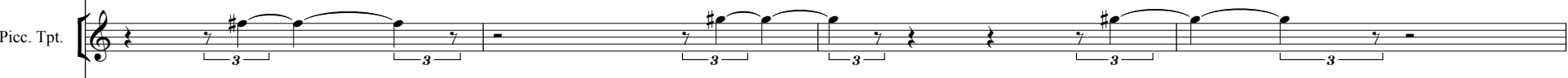
loco

Detailed description of the musical score: The score is for measures 9 through 12. The Soprano part begins with a rest in measure 9, then enters in measure 10 with the lyrics 'If just for once the swing of cause and ef -'. The Piccolo Trumpet part plays a triplet of eighth notes in measure 9 and continues with a melodic line. The Violin I and II parts play octaves of eighth notes. The Viola part is marked 'loco' and plays a melodic line. The Violoncello and Kontrabaß parts play a rhythmic pattern of eighth notes. Dynamics include *p espr.* for the Soprano and *sfz* for the strings. The word 'loco' is written in the Viola part.

13
Sopran
- fect, cause and ef - fect, would come to rest.



Picc. Tpt.



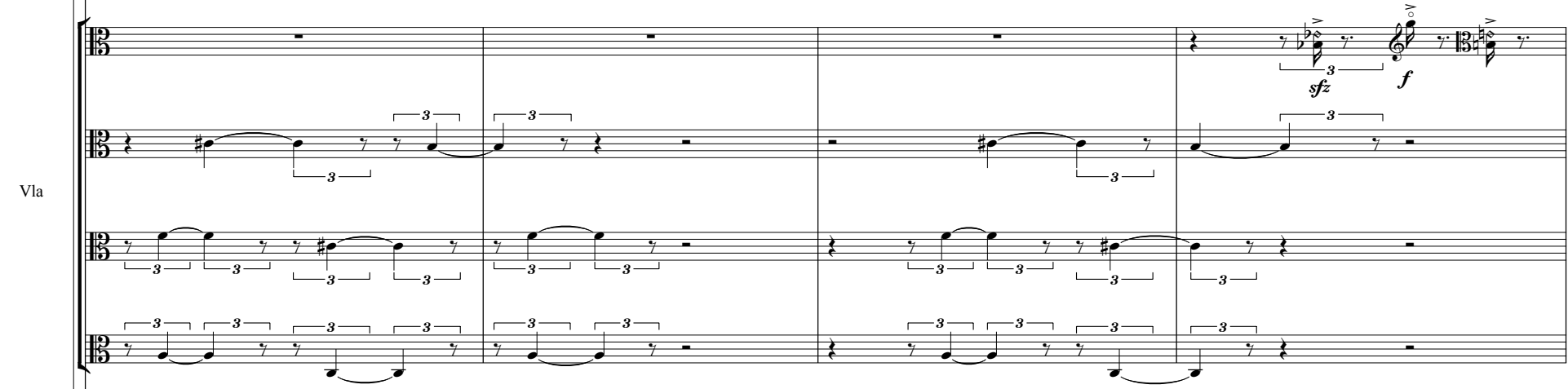
VI I



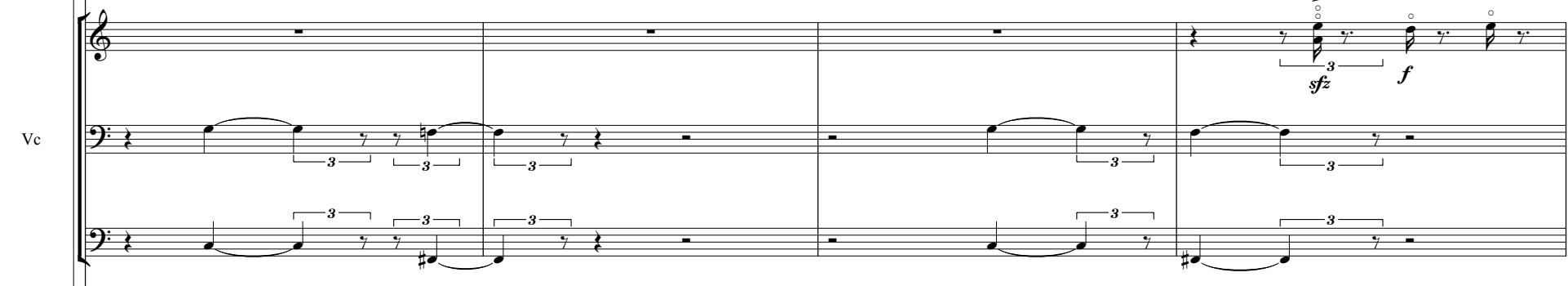
VI II



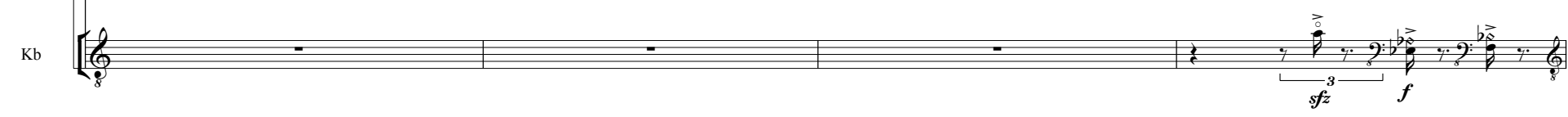
Vla



Vc



Kb



17

Sopran

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

The musical score for measures 17-20 is arranged in a system with seven staves. The Soprano part (top) has a rest for measures 17-19 and a triplet of notes in measure 20 with a dynamic of *ff*. The Piccolo Trumpet part has rests for all four measures. The Violin I and II parts (VI I and VI II) have rests for measures 17-19 and a triplet of notes in measure 20 with a dynamic of *ppp*. The Viola part has rests for measures 17-19 and a triplet of notes in measure 20 with a dynamic of *ppp*. The Violoncello part (Vc) has rests for measures 17-19 and a triplet of notes in measure 20 with a dynamic of *ppp*. The Keyboard part (Kb) has rests for measures 17-19 and a triplet of notes in measure 20 with a dynamic of *ppp*. The Violin I and II parts also feature a triplet of notes in measures 17-19 with dynamics of *sfz* and *f*. The Viola part features a triplet of notes in measures 17-19 with dynamics of *sfz* and *f*. The Violoncello part features a triplet of notes in measures 17-19 with dynamics of *sfz* and *f*. The Keyboard part features a triplet of notes in measures 17-19 with dynamics of *sfz* and *f*.

21

Sopran
ca - su - al e - vents would halt, and the ma -

Picc. Tpt.

VII

VII II

Vla

Vc

Kb

25

Sopran

chine that sup - plies mean - ing - less laugh - ter ran down, and

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

The image shows a page of a musical score, page 7. At the top left, the number '25' is written. The score is for a Soprano voice part and a Piccolo Trumpet (Picc. Tpt.). The Soprano part has lyrics: 'chine that sup - plies mean - ing - less laugh - ter ran down, and'. The Picc. Tpt. part has a melodic line with triplets. Below these are the staves for Violins I (VI I) and Violins II (VI II), each with two staves. The Viola (Vla) part has two staves. The Violoncello (Vc) part has two staves. The Double Bass (Kb) part has one staff. The score contains various musical notations including triplets, slurs, and dynamic markings like 'v'. The lyrics are written under the Soprano staff.

29

Sopran

my bust - ling sen - ses, ta - king a deep breath fell

Picc. Tpt.

via sord.

VI I

VI II

Vla

Vc

Kb

33

Sopran
si - lent and left my at - ten - tion free at last...

Picc. Tpt. → Tpt

VI I

VI II

Vla

Vc

Kb

meno mosso (♩ = 54)

37

Sopran

Picc. Tpt. con sord. "cup" *pp espr.*

VI I

VI II

Vla

Vc

Kb *p* *pp*

40

Sopran
then my thought, sin-gle and mul - ti - fold, could

Picc. Tpt.

Vln. I solo

Vln. II solo

Vla sola

Vc solo

Kb
pizz.

43

Sopran
think you in - to it - self un -

Picc. Tpt.

Vln. I solo

Vln. II solo

Vla sola

Vc solo

Kb

46

Sopran
til it filled with you to the ver - y brim,

Picc. Tpt.

Vln. I solo
(8)

Vln. I altri
8^{va}

Vln. II solo

Vln. II altri

Vla sola

Vla. altri

Vc solo
espr.

Vc. altri

Kb

49

Sopran
boun - ding the whole flood

Picc. Tpt.

Vln. I solo
loco

Vln. I altri
8^{va} loco

Vln. II solo

Vln. II altri

Vla sola

Vla. altri

Vc solo

Vc. altri

Kb

52

Sopran
of your bound - less - ness:

Picc. Tpt.

Vln. I solo

Vln. I altri

Vln. II solo
→ sord. "metall"

Vln. II altri

Vla sola
→ sord. "metall"

Vla. altri

Vc solo
→ sord. "metall"

Vc. altri

Kb
→ sord. "metall"

55

Sopran

Picc. Tpt.

Vln. I solo
(8) loco

Vln. I altri

Vln. II solo
con sord. "metall"

Vln. II altri
con sord. "metall"

Vla sola
con sord. "metall"

Vla. altri
con sord. "metall"

Vc solo
con sord. "metall"

Vc. altri
con sord. "metall"

Kb
con sord. "metall"

♩ = ♩

57 $\text{♩} = \text{♩} \text{♩} = 72$

Sopran

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

61

Sopran

Picc. Tpt.

VI I

VI II

Vla

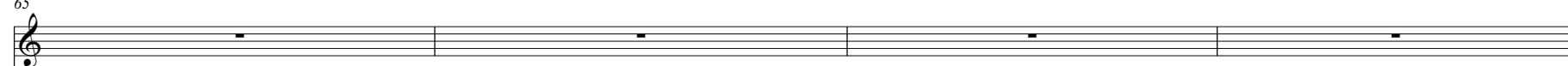
Vc

Kb

The musical score for page 61 is arranged in a standard orchestral layout. It features seven staves: Soprano, Piccolo Trumpet, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The Soprano part is mostly silent, indicated by a long horizontal line. The Piccolo Trumpet part begins with a melodic line. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Kontrabaß parts provide harmonic support with similar rhythmic patterns. Dynamics are marked as *pp* (pianissimo) in several parts. There are also some articulation marks and slurs throughout the score.

65

Sopran



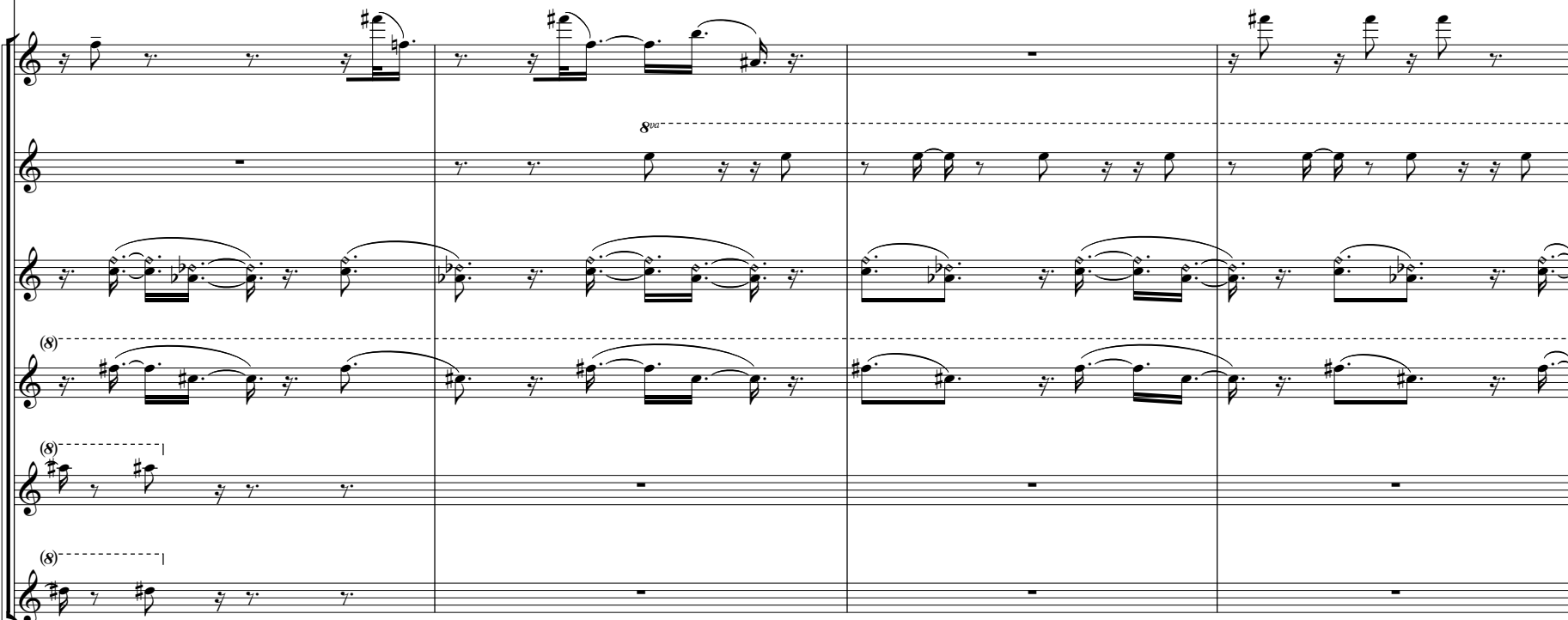
A single musical staff for the Soprano part, containing four measures of whole rests.

Picc. Tpt.



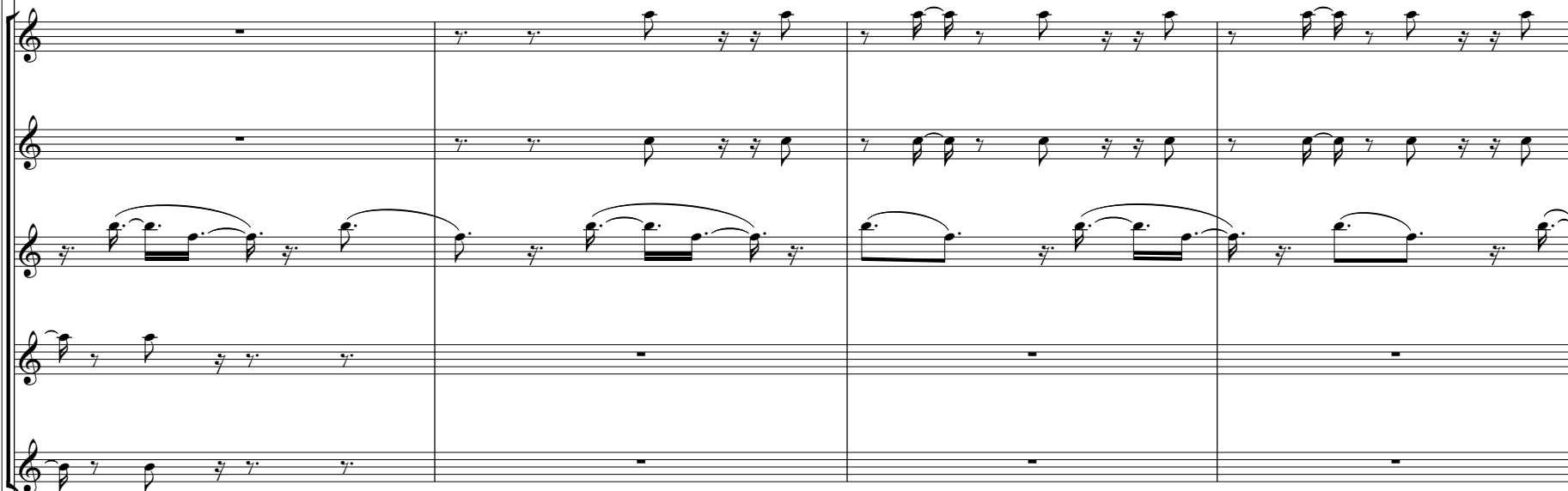
A musical staff for the Piccolo Trumpet part, containing four measures of music with eighth and sixteenth notes.

VI I



Two musical staves for Violin I and Violin II. The Violin I staff has a first ending bracket with a repeat sign and a fermata. The Violin II staff has a first ending bracket with a repeat sign and a fermata. Both staves contain four measures of music with eighth and sixteenth notes.

VI II



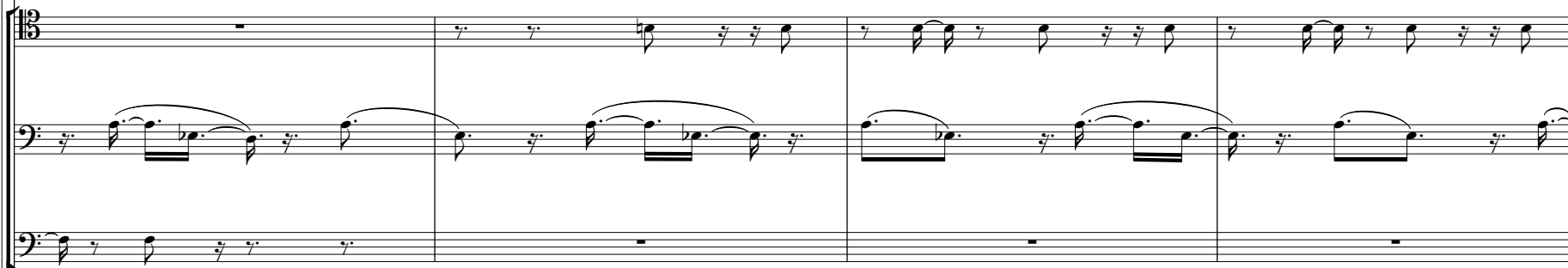
Two musical staves for Violin I and Violin II. The Violin I staff has a first ending bracket with a repeat sign and a fermata. The Violin II staff has a first ending bracket with a repeat sign and a fermata. Both staves contain four measures of music with eighth and sixteenth notes.

Vla



Two musical staves for the Viola part. The upper staff has a first ending bracket with a repeat sign and a fermata. The lower staff has a first ending bracket with a repeat sign and a fermata. Both staves contain four measures of music with eighth and sixteenth notes.

Vc



Two musical staves for the Violoncello part. The upper staff has a first ending bracket with a repeat sign and a fermata. The lower staff has a first ending bracket with a repeat sign and a fermata. Both staves contain four measures of music with eighth and sixteenth notes.

Kb



A musical staff for the Kontrabaß part, containing four measures of music with eighth and sixteenth notes.

69

Sopran

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

73

Sopran

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

73

74

75

76

77

Sopran

Picc. Tpt. *via sord.*

VI I

VI II

Vla

Vc

Kb

and

81

Sopran
at that time less

Picc. Tpt.

solo espr.
pp

via sord.

senza sord.

senza sord.

8^{va}

via sord.

via sord.

senza sord.

8^{va}

via sord.

senza sord.

sola espr.
pp

senza sord.

senza sord.

IV

Vc

Kb

86

Sopran

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

mo - - ment of pos - ses - sion

sim.

sim.

solo espr.

pp

senza sord.

pp solo espr.

91

Sopran

flee - ting as a smile,

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

This page of a musical score contains the following parts and measures:

- Sopran:** Measures 91-94. The vocal line begins with a rest in measure 91, followed by the lyrics "flee - ting as a smile," in measures 92-94.
- Picc. Tpt.:** Measures 91-94. The part consists of rests throughout.
- VI I:** Measures 91-94. The first violin part features a melodic line with slurs and accents, including an 8va marking in measure 94.
- VI II:** Measures 91-94. The second violin part features a melodic line with slurs and accents, including an 8va marking in measure 91.
- Vla:** Measures 91-94. The viola part features a melodic line with slurs and accents.
- Vc:** Measures 91-94. The first cello part features a melodic line with slurs and accents.
- Kb:** Measures 91-94. The first bass part features a melodic line with slurs and accents.

96

Sopran

sur - ren - der you

Picc. Tpt.

VI I

via sord.

VI II

via sord.

Vla

via sord.

Vc

via sord.

Kb

♩ = ♩ *lento tranquillo* (♩ = 54)

101

Sopran

Picc. Tpt.

VI I

VI II

Vla

Vc

Kb

and let

con sord. "whispa"

pp espr.

via sord.

ppp espr.

sola espr.

p

ppp espr.

ppp espr.

ppp espr.

ppp

via sord.

105

Sopran

you flow back

Picc. Tpt.

p solo espr.

VI I

p

senza sord. *pp*

VI II

senza sord. *pp*

Vla

pp

senza sord. *pp*

Vc

senza sord. *pp*

Kb

senza sord. pizz. *pp*

108

Sopran

in - - to all cre - a - tion...

Picc. Tpt.

VI I

ppp

ppp

ppp

pp

VI II

ppp

sul G

ppp

pp

Vla

ppp

pp

Vc

ppp

pp

Kb

II. Schleier des Exils

nach einem Gedicht von Amal Al-Jubouri

Sidney Corbett (2006)

animato appassionato (♩ = 96)

Solo-Kb. (in re)

Solo-Stimmung *mp* *espressivo e sostenuto*

Vc

Kb

Solo-Kb. (in re)

Vc

Kb

p *sostenuto ed espr.*

Solo-Kb. (in re)

Vc

Kb

Solo-Kb. (in re)

Vc

Kb

Solo-Kb. (in re)



Sopran

21

molto meno mosso (♩ = 66)
p non troppo espr.

Das

Solo-Kb. (in re)

VI I

VI II

Vla

Vc

Kb

25

Sopran

Ex - il ist die ei - - - ne

Solo-Kb. (in re)

VII

VII II

Vla

Vc

Kb

This musical score page (numbered 25) includes the following parts and details:

- Sopran:** Vocal line with lyrics "Ex - il ist die ei - - - ne". It features a melodic line with a trill on the word "ist" and a triplet on "die".
- Solo-Kb. (in re):** Solo Contrabass part, currently silent.
- VII:** Violin I part, consisting of five staves. It features a triplet of eighth notes marked *pp* (pianissimo) in the first measure.
- VII II:** Violin II part, consisting of three staves. It features a triplet of eighth notes marked *pp* in the first measure.
- Vla:** Viola part, consisting of four staves. It features a triplet of eighth notes marked *pp* in the first measure.
- Vc:** Violoncello part, consisting of two staves, currently silent.
- Kb:** Kontrabaß part, consisting of two staves, currently silent.

30

Sopran
Lun - - ge sprach - tö - ten - de List,

Solo-Kb.
(in re)

pp

solo espr.

Solo
pp

VII

VI II

Vla

Vc

Kb

mp espr.

35

Sopran

Solo-Kb.
(in re)

die an - de - re Lun - ge at - met Welt,

VI I

VI II

Vla

Vc

Kb

This musical score page, numbered 35, contains the following parts and details:

- Sopran:** The vocal line with lyrics "die an - de - re Lun - ge at - met Welt,". It features a melodic line with triplets and a fermata at the end.
- Solo-Kb. (in re):** A solo contrabass part in the key of D major, featuring a triplet of eighth notes.
- VI I:** A section for two violas, each with a triplet of eighth notes.
- VI II:** A section for two violas, each with a triplet of eighth notes.
- Vla:** A section for three violas, each with a triplet of eighth notes and a *ppp* dynamic marking.
- Vc:** A section for two violas, each with a triplet of eighth notes.
- Kb:** A section for two contrabasses, each with a triplet of eighth notes.

40

Sopran

Solo-Kb. (in re)

den Duft der An - de - ren

solo espr.

solo espr.

VII

VII II

Vla

Vc

Kb

45

Sopran

und den Spie- gel des Ichs.

Solo-Kb. (in re)

molto espr.

VII

Vc

Kb



50

Solo-Kb. (in re)

VII

54

Sopran
Das Ex - il ist be - frei - te Hei - mat

Solo-Kb.
(in re)

Vln. I - 1

Vln. I - 2

Vln. I altri

Vln. II solo

Vln. II altri

Vla sola

Vla. altri

Vc solo

Vc. altri

Kb

58

Sopran
ab - we - send in der Fer - ne

Solo-Kb.
(in re)

Vln. I - 1

Vln. I - 2

Vln. I altri

Vln. II solo

Vln. II altri

Vla sola

Vla. altri

Vc solo

Vc. altri

Kb

62

Sopran
an - we - send in der Er - war - tung.

Solo-Kb.
(in re)

Vln. I solo

Vln. I altri

Vln. II
tutti

Vla.
tutte

Vc.
tutti

Kb

66

Solo-Kb.
(in re)

Vln. I

III. Schleier der Gewißheit

nach einem Gedicht von Amal Al-Jubouri

Sidney Corbett (2006)

molto lento (♩ = 44)

p **introspeetivo**

Sopran
Der Tod

Flügelhorn
lirico ed espr.
p sostenuto

Sopran
ist das Ge - sicht des Schlei - ers.

Flügelhorn

Sopran
zer - ris - sen von

Flügelhorn

più vivo
♩ = ♩ = 88

Sopran
Zwei - fel

Flügelhorn

VI I

VI II

Vla.
div. *pp*

Vc.
div. *pp*

Kb
pp

13

Sopran

Flügelhorn

VI I

VI II

Vla.

Vc.

Kb

unis.

p espr.

div. *pp*

div. *pp*

17

Sopran

Flügelhorn

Vln. I

VI II

Vla.

Vc.

Kb

p espr.

Das Le - ben ist der

21

Sopran
Spie - gel des Schlei - ers

Flügelhorn

Vln. I

VI II

Vla.

Vc.

Kb

25

Sopran
be - sticht mit Ge -

Flügelhorn

Vln. I

VI II

Vla.

Vc.

Kb

♩ = ♩

29

Sopran - weiß - heit

Flügelhorn

Vln. I unis.

VI II

Vla.

Vc.

Kb

33 **meno mosso** (♩ = 66)

Sopran Zwi - schen bei - den

Flügelhorn

Vln. I solo Solo

Vln. I altri

VI II Solo *espr., poco pesante*

VI II altri *poco f*

Vla. Solo *espr., poco pesante*

Vla. *poco f*

Vc.

Kb

37

Sopran

rei - sen ängst-lich

Flügelhorn

Vln. I solo

Vln. I altri

Vln. II solo

Vln. II altri

Vla sola

Vla. altri

Vc solo

Vc. altri

Kb

pp

pp

pp

pizz.

p sostenuto

41

Sopran

Wün - - sche un - - ter dem Him - -

Flügelhorn

Vln. I solo

Vln. I altri

Vln. II solo

Vln. II altri

Vla sola

Vla. altri

Vc solo

Vc. altri

Kb

45

Sopran
Flügelhorn
Vln. I solo
Vln. I altri
Vln. II solo
Vln. II altri
Vla sola
Vla. altri
Vc solo
Vc. altri
Kb

mei - nes _____ Zi - geu - ner -

arco

49

Sopran
Flügelhorn
Vln. I solo
Vln. I altri
Vln. II solo
Vln. II altri
Vla sola
Vla. altri
Vc solo
Vc. altri
Kb

- haars _____

$\text{♩} = \text{♩} = 88$

pizz.

53

Flügelhorn
Kb

arco

IV. Schleier von hier und dort

nach einem Gedicht von Amal Al-Jubouri

Sidney Corbett (2006)

andante (♩ = 92)

Sopran

Solo-Kb. (in re) *molto espr., ma oscuro*
p ma non troppo

Vln. I solo

Vln. II solo

Vla sola *Sola pizz.*
p sostenuto

Vc solo *Solo pizz.*
p sostenuto

Kb

5

Sopran
Frem-der, bei dir ist Lie-be

Solo-Kb. (in re) *lirico*

Vln. I solo *Solo pizz.*
p secco

Vln. II solo *Solo pizz.*
p sostenuto

Vla sola

Vc solo

Kb *p sostenuto*

9

Sopran
das Ver-ge-hen der Zeit im

Solo-Kb. (in re)

Vln. I solo

Vln. II solo

Vla sola

Vc solo

Kb

$\text{♩} = \text{♩}$ **meno mosso** ($\text{♩} = 69$)

13

Sopran
Kör - per _____ bei mei - nem

Solo-Kb.
(in re)

Vln. I solo

Vl. I

Vln. II solo

Vl. II

Vla sola

Vla

Vc solo

Vc

Kb

pizz.
sfz

16

Sopran

Stamm_ hin - ge - gen_

Solo-Kb. (in re)

pp espr.

arco

pp espr.

Vl I

Vl II

Vla

Vc

Kb

19

Sopran

Solo-Kb.
(in re)

VII

VII

Vla

Vc

Kb

The musical score for page 19, measures 19-21, is arranged as follows:

- Sopran:** Rests in measures 19-21.
- Solo-Kb. (in re):** Features a melodic line with triplets in measures 19-21.
- Violin I (VI I):** Starts in measure 20 with a tremolo-like texture, marked *sfz*.
- Violin II (VI II):** Starts in measure 20 with a tremolo-like texture, marked *sfz*.
- Viola (Vla):** Starts in measure 20 with a tremolo-like texture, marked *sfz*.
- Violoncello (Vc):** Starts in measure 20 with a tremolo-like texture, marked *sfz*.
- Kontrabaß (Kb):** Features a rhythmic accompaniment with triplets, marked *sfz*.

Dynamic markings include *p* (piano) and *sfz* (sforzando).

22

Sopran

ein Körper über den die

Solo-Kb.
(in re)

pp molto intimo, ma espr.

pp molto intimo, ma espr.

Solo

ppp

VI I

Solo

ppp

VI II

Sola

ppp

Vla

Solo

ppp

Vc

Solo

ppp

Kb

♩ = ♪ ♩ = 92

25

Sopran
Zeit hin - weg - geht.

Solo-Kb.
(in re)

VI I

arco
pppp

arco
pppp

con sord. arco
pppp

con sord. arco
pppp

VI II

arco
pppp

arco
pppp

con sord. arco
pppp

con sord. arco
pppp

Vla

arco
pppp

con sord. arco
pppp

con sord. arco
pppp

Vc

arco
pppp

con sord. arco
pppp

Kb

Sopran

Hier wie dort ist Lie - be

Solo-Kb.
(in re)

VII

VII

Vla

Vc

Kb



35

Sopran

ein wert - lo - ses Gut,

Solo-Kb.
(in re)

VI I

via sord.

via sord.

VI II

via sord.

via sord.

Vla

via sord.

via sord.

Vc

via sord.

Kb

40 $\text{♩} = 69$

Sopran
das in der Lust A - dams wächst

Solo-Kb.
(in re)

VI I
VI II
Vla
Vc
Kb

alla corde

(pizz.)

pizz.

senza sord.

f

44

Sopran

Solo-Kb.
(in re)

VII I

VII II

Vla

Vc

Kb

The musical score for page 51, measures 44-47, is a complex orchestral and vocal arrangement. It features the following parts and characteristics:

- Sopran:** The vocal line is mostly silent, indicated by a long horizontal line with a bar through it.
- Solo-Kb. (in re):** The solo contrabass part is also silent, represented by a long horizontal line with a bar through it.
- Violin I (VII I):** This section consists of four staves. The top two staves play a rhythmic pattern of eighth notes with triplets, while the bottom two staves play a similar pattern with some melodic variation. Dynamic markings include *sfz*.
- Violin II (VII II):** This section consists of three staves. The top staff plays a rhythmic pattern of eighth notes with triplets. The bottom two staves play a similar pattern with some melodic variation. Dynamic markings include *sfz*.
- Viola (Vla):** This section consists of four staves. The top two staves play a rhythmic pattern of eighth notes with triplets. The bottom two staves play a similar pattern with some melodic variation. Dynamic markings include *sfz*.
- Violoncello (Vc):** This section consists of two staves. The top staff plays a rhythmic pattern of eighth notes with triplets. The bottom staff plays a similar pattern with some melodic variation. Dynamic markings include *sfz*.
- Kontrabaß (Kb):** The contrabass part consists of one staff, playing a rhythmic pattern of eighth notes with triplets. Dynamic markings include *sfz*.

The score is written in a key signature of one flat (B-flat) and a time signature of 3/8. The dynamic marking *sfz* (sforzando) is used throughout the instrumental parts to indicate a strong, accented attack.

48

Sopran

und im Her - zen E - vas ver - geht

Solo-Kb.
(in re)

VI I

VI II

Vla

Vc

Kb

V. Breathing the Water

nach einem Gedicht von Denise Levertov

Sidney Corbett (2006)

andante ballando leggiero (♩ = 72)

Sopran

Solo-Tp

Solo-Kb. (in re)

pizz.
p lirico ma leggiero

p leggiero

Sopran

p tranquillo

There will ne-ver be that still-ness.

Solo-Tp

Solo-Kb. (in re)

VI I

arco

s. t.

pp senza vibr.

VI II

arco

s. t.

pp senza vibr.

arco

s. t.

pp senza vibr.

arco

s. t.

pp senza vibr.

con sord., arco

con sord. "metall" (pizz.)

pp senza vibr.

Vla

arco

con sord. "metall" (arco)

con sord. "metall" (arco)

con sord. "metall" (arco)

Vc

con sord. (pizz.)

con sord. "metall" (arco)

con sord. "metall" (arco)

Kb

con sord. (pizz.)

9

Sopran

Solo-Tp

Solo-Kb.
(in re)

VI I

VI II

Vla

Vc

Kb

with - in the pulse of flesh,

pp senza vibr.

sim.

13

Sopran

Solo-Tp

Solo-Kb.
(in re)

VI I

VI II

Vla sola

Vla. altri

Vc

Kb

in the dust of be-ing,

(c. s.) pizz.

p

(c. s. "metall")

ppp

Sola molto s. p.

poco sfz

(c. s. "metall") a 3

p espr.

(c. s.) pizz.

p

(c. s. "metall")

ppp

(c. s. "metall")

ppp

(c. s.) pizz.

p

17

Sopran
where we trudge,

Solo-Tp

Solo-Kb.
(in re)

V I I

V I I I

Vla sola
poco sfz

Vla. altri

Vc

Kb

21

Sopran

turn- ing our hung - ry gaze this way and

Solo-Tp

Solo-Kb.
(in re)

VI I

con sord.

VI II

Vla sola

ord.

pp espr. intimo

Vla. altri

Vc

Kb

25

Sopran
that,

Solo-Tp

Solo-Kb.
(in re)

VII I

VII II

Vla sola

Vla. altri

Vc

Kb

29

Sopran
the wings of the mor - ning brush through our blood as

Solo-Tp

Solo-Kb.
(in re)

(8)¹ 8^{me}

VI I

VI II
con sord.
con sord.
con sord.
(pizz.)

Vla

Vc
(pizz.)

Kb
(pizz.)

Detailed description of the musical score: The score is for page 59, starting at measure 29. It features a vocal line for Soprano with lyrics: "the wings of the mor - ning brush through our blood as". The instrumental parts include Solo Trumpet, Solo Contrabass (in re), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 3/4 time and includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions include "con sord." (con sordina) for the strings and "(pizz.)" (pizzicato) for the strings and cello. The string parts are marked with "8^{me}" and "8¹". The vocal line has triplets and slurs over the lyrics. The instrumental parts feature complex rhythmic patterns, including triplets and slurs, and are marked with "8^{me}" and "8¹".



Sopran

33

cloud sha-dows brush the land.

Solo-Tp

Solo-Kb.
(in re)

(8)

via sord.

via sord.

via sord.

VI I

via sord.

via sord.

via sord.

VI II

via sord.

Vla

Vc

via sord.

Kb

via sord.

37

Sopran

What we de - sire tra - vels with us:

Solo-Tp

Solo-Kb.
(in re)

VII

VII

Vla

Vc

Kb

This musical score page, numbered 61, begins at measure 37. The vocal line for the Soprano part contains the lyrics "What we de - sire tra - vels with us:". The instrumental parts include Solo-Tp, Solo-Kb. (in re), VII (Violin I), VII (Violin II), Vla (Viola), Vc (Violoncello), and Kb (Kontrabaß). The score is written in a common time signature and features various musical notations such as notes, rests, and slurs.

41

Sopran
We must breathe time as fish - es breathe wa - ter

Solo-Tp

Solo-Kb.
(in re)

VII

VII

Vla

Vc

Kb

45

Sopran

God's flight cir - cles us.

Solo-Tp

Solo-Kb. (in re)

VI I

VI II

Vla

Vc

Kb

Coda: Schleier der Wiederkehr

nach einem Gedicht von Amal Al-Jubouri

49 **lento oscuro** (♩ = 69)

ppp wie geflüstert

Sopran

Ich sam-mel - te in mei-nen Au-gen

Solo-Tp

con sord. "harmon" stem-in

Solo-Kb.
(in re)

pp (aber quasi "gerissen")

VI I

pizz. **sfz**

VI II

pizz. **sfz**

Vla

pizz. **sfz**

Vc

pizz. **sfz**

Kb

pizz. **sfz**

52

Sopran

Solo-Tp

Solo-Kb.
(in re)

VI I

VI II

Vla

Vc

Kb

molto legato

die Trä-nen de - rer, de-ren Lieb - ste in Krie - gen star-ben,

55

Sopran

Solo-Tp

Solo-Kb.
(in re)

und mein Ge - sicht ver - kün - de - te die

pizz. *sfz* *espr.*

VI I

VI II

Vla

Vc

Kb

58
Sopran
Wie - der - kehr der Sint - flut.

Solo-Tp
ppp

Solo-Kb.
(in re)
ppp

VI I

VI II

Vla

Vc

Kb

Detailed description: This page of a musical score contains measures 58 through 67. The vocal line (Sopran) begins at measure 58 with the lyrics "Wie - der - kehr der Sint - flut." The instrumental parts include Solo-Tp and Solo-Kb (in re), both starting with a triplet of notes and marked *ppp*. The string section consists of VI I, VI II, Vla, Vc, and Kb. The woodwinds (Flutes I and II) also play triplets. The Viola (Vla) part features a prominent triplet of notes in the lower register. The Violoncello (Vc) and Kontrabaß (Kb) parts play sustained triplets of notes. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.