

SIMON DAVIES

The Noise of Waters

A Cantata for Soprano and Baritone Soloists,
Mixed Choir and Instrumental Ensemble

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The Noise of Waters

A Cantata

for those who have lived with kidney failure

1. **Its Universality** (*James Joyce, Ulysses Episode 17: Ithica*) 3
2. **All Day I Hear the Noise of Waters** (*James Joyce, Chamber Music*). 40
3. **My Life by Water** (*Norine Niedecker*) 53
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5. **More than Metaphor** (*Text compiled from people with kidney failure**) 92
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** Text for section 5: More than Metaphor, (along with the full text of the other sections) is to be found after the final page of the score. It is a series of verbatim quotations reported in the qualitative research literature in which people with kidney failure were asked about their experience of symptoms related to thirst*

The *Noise of Waters* is an exploration of our relationship to water - its many manifestations and properties, its powerful metaphorical representations of creativity and spirituality and as both a life force but also life threatening presence. Its role in maintaining the *milieu interieur* - disrupted in people with kidney failure and the *milieu exterieur*, under threat from water insecurity are the subjects for the last two sections.

Scored for:

Flute/Piccolo

Oboe/Cor Anglais

Clarinet in B flat/Bass Clarinet

Bassoon/Contra Bassoon

Horn in F

Timpani

Percussion - 3 players:

Player 1: Side Drum (with snare), Finger cymbals, Large suspended cymbal, Bass Drum, Large Tam Tam (and superball), Bamboo chime, Claves (fiber)

Player 2: Wind machine, Taiko Drums (4 pitches), Steel (3 pitches), Wood Blocks (4 pitches), Thundersheet (with bow), Rainmaker (long)

Player 3: Xylophone, Glockenspiel, Vibraphone, Ocean Drum,

Piano

Soprano and Baritone Soloists

Choir S(S)*ATB, (occ. *divisi*)

2 Violins

Viola

'Cello

Double Bass

Score in C

* *SSATB in Section 6.*

1. Its Universality

$\text{♩} = 100$ With elemental force

Piccolo/Flute *ff marc. >*

Oboe *ff marc.*

Bass Clarinet in B \flat *ff marc.*

Contrabassoon *ff marc.*

Horn in F *ff marc.*

Timpani *ff* Hard mallet not damped

Percussion 1 *ff* Snare Drum (snare on)

Percussion 2 *ff* Steel

Percussion 3 *ff* Xylophone

Piano *ff*

Baritone Solo

Soprano *p* Its U - - ni -

Alto *p* Its U - - ni -

Tenor *p* Its U - - ni -

Bass *p* Its U - - ni -

Violin *ff pizz.*

Violin *ff pizz.*

Viola *ff pizz.*

Violoncello *ff pizz.*

Double Bass *ff pizz.*

pp Wind machine

(gradually increase rotation rate while allowing fluctuations)

R.H. (appoggiaturas)

pp

mp

mp

Each voice to start together as a whisper but then increase volume in a gradual crescendo and at their own speed ('stream of consciousness'). The note head is just an indication of roughly where in the voice the singer should pitch their voice.

5

Picc./Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

p

mf

(8)

ver - sa - li - ty: its democratic equality and constancy to its nature

ver - sa - li - ty: its vastness in the ocean of Mercator's projection:

ver - sa - li - ty: the restlessness of its waves and surface particles visiting in turn all points of its seaboard:

ver - sa - li - ty: its unplumbed profundity in the Sundam trench of the

Detailed description: This page of a musical score, numbered 5, contains staves for various instruments and vocal soloists. The woodwind section (Piccolo/Flute, Oboe, Bass Clarinet, Bassoon, Horn) and Timpani are currently silent. Percussion 1 has a rhythmic pattern of eighth notes, marked *mp*. Percussion 2 has a single note, and Percussion 3 is silent. The piano part features a melodic line in the bass clef, marked *p*, with a circled number 8 below it. The vocal soloists (Soprano, Alto, Tenor, Bass) sing a phrase with lyrics: "ver - sa - li - ty: its democratic equality and constancy to its nature" (Soprano), "ver - sa - li - ty: its vastness in the ocean of Mercator's projection:" (Alto), "ver - sa - li - ty: the restlessness of its waves and surface particles visiting in turn all points of its seaboard:" (Tenor), and "ver - sa - li - ty: its unplumbed profundity in the Sundam trench of the" (Bass). The vocal lines include a triplet of eighth notes. The string section (Violins, Viola, Violoncello, Contrabass) is mostly silent, with some activity in the Cello and Contrabass parts marked *mf*.

8

Picc./Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mf *mp* *mf* *f* *8^{tb}*

in seeking its own level: the independence of its units: its hydrostatic quiescence in calm:the multi-secular stability of its primeval basin:

the variability of states of sea: its hydrokinetic turgidity in neap and spring tides: its climatic and commercial significance:

its subsidence after devastation:its indisputable hegemony extending in square leagues over all the region below the subequatorial

Pacific exceeding 8000 fathoms: its sterility in the circumpolar icecaps, arctic and antarctic:its preponderance of 3 to 1 over the

11

Picc./Fl. *f* *ff* *mf*

Ob. *f* *ff* *mf*

B. Cl. *f* *ff* *mf*

Cbsn. *f* *ff*

Hn. *ff*

Timp. wood mallets *ff*

Percuss. 1 *ff*

Percuss. 2 stop rotating but don't dampen →

Percuss. 3 *f*

Pno. *f* *ff* Ped.

Bar. Solo

S. *f* *ff*
its alluvial deposits:

A. *f* *ff*
its luteofulvous bed:

T. *f* *ff*
tropic of Capricorn:

B. *f* *ff*
dry land of the globe:

Vln. *f* *ff* arco

Vln. *f* *ff* arco

Vla. *f* *ff* arco

Vc. *f* *ff* arco

Cb. *f* *ff*

15

Picc./Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

p Wind machine (as before)

mf

mf

pp 15^{mb}

R.H. as before

As before, starting as a whisper with rising volume and pitch where indicated (approximate)

ty

its capacity to dissolve and hold in solution all soluble

ty

its slow erosions of peninsulas and islands, its persistent

ty

its weight and volume and density:its weight and volume

ty




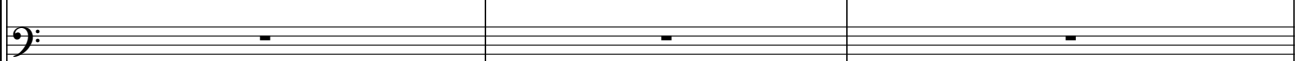
its vehicular ramifications in continental lakecontained

pizz.

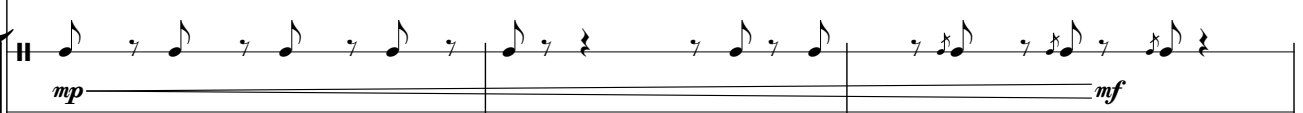
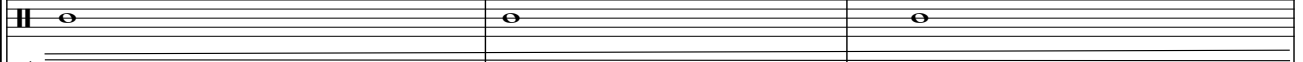

pizz.

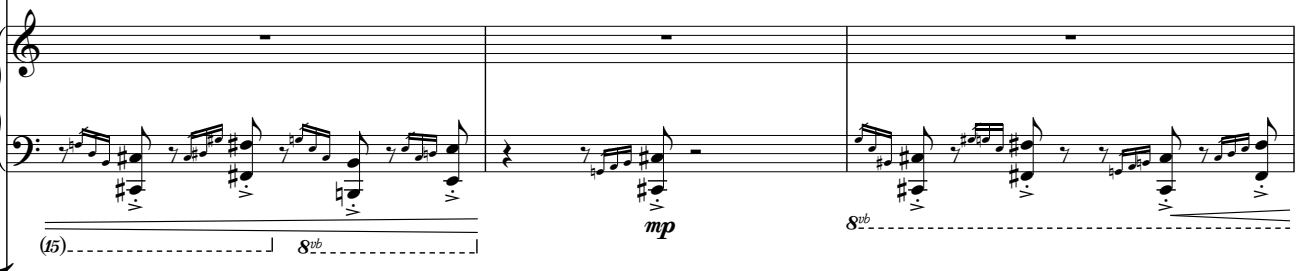
f


f

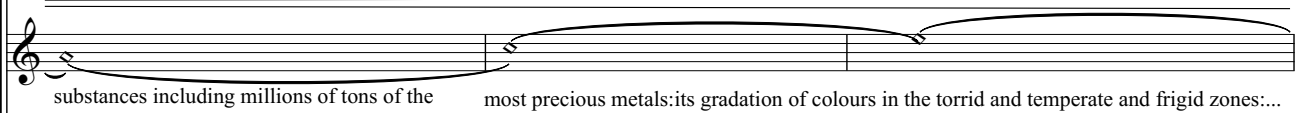

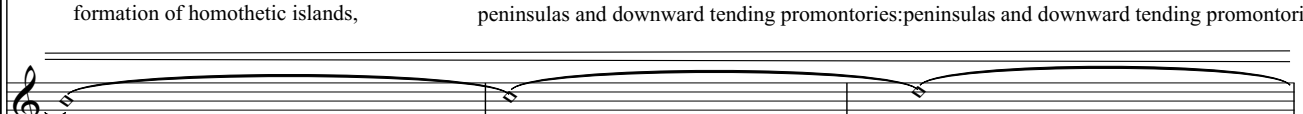
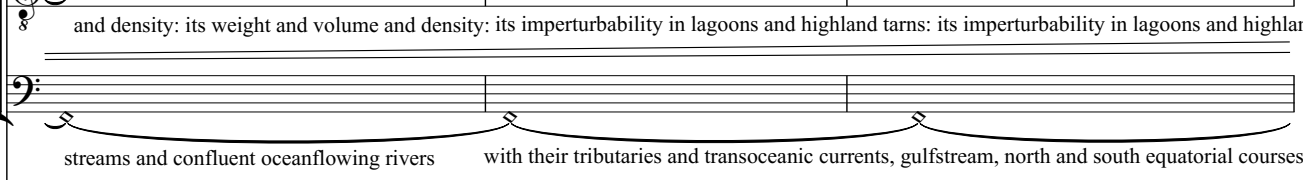
Picc./Fl. 
 Ob. 
 B. Cl. 
 Cbsn. 

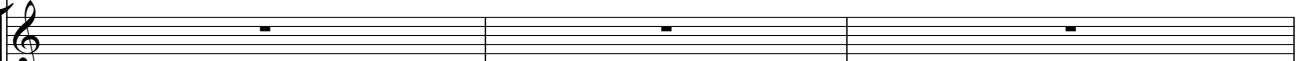




Hn. 
 Timp. 

Percuss. 1 
 Percuss. 2 
 Percuss. 3 

Pno. 

Bar. Solo 

S. 
 A. 
 T. 
 B. 

Vln. 
 Vln. 
 Vla. 
 Vc. 
 Cb. 

Picc./Fl. *f* *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Cbsn. *f* *ff*

Hn. *ff*

Timp. *ff*

Percuss. 1 *f* *ff*

Percuss. 2

Percuss. 3 *ff*

Pno. *f* *ff* *Red.*

Bar. Solo

S. *f* *ff*

A. *f* *ff*

T. *f* *ff*

B. *f* *ff*

Vln. *arco* *f* *ff*

Vln. *arco* *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

It's u - ni - ver - sa - li -

It's u - ni - ver - sa - li -

It's u - ni - ver - sa - li -

It's u - ni - ver - sa - li -

It's u - ni - ver - sa - li -

Picc./Fl. *mf*

Ob. *mf*

B. Cl. Solo *mf* *ff* *ff*

Cbsn. *mf* *ff* *ff*

Hn.

Timp.

Percuss. 1 *mf* *f*

Percuss. 2

Percuss. 3 (8)

Pno. *Ped.*

Bar. Solo

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln. *pizz.*

Vln. *pizz.*

Vla.

Vc. *pizz.*

Cb. *pizz.*

ty

its vio-lence_ its

its vio-lence_ its

its vio-lence_ its

its vio-lence_ its

31

Picc./Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

Taiko Drums
f
 pizz.
f
 pizz.
f
 pizz.
f

vio-lence_ in sea- quakes wa-ter spouts, Ar- tes- ian wells, e -rup- tions, tor- rents,
 vio-lence_ in sea- quakes wa-ter spouts, Ar- tes- ian wells, e -rup- tions, tor- rents,
 vio-lence_ in sea- quakes wa-ter spouts, Ar- tes- ian wells, e -rup- tions, tor- rents,
 vio-lence_ in sea- quakes wa-ter spouts, Ar- tes- ian wells, e -rup- tions, tor- rents,

accel.

♩ = 72

37

Picc./Fl. *mp*

Ob. *mp*

B. Cl. *mp*

Cbsn. *mp*

Hn. *mp*

Timp.

Percuss. 1 *f* *mf*

Percuss. 2

Percuss. 3

Pno. *mf*
15^{mb}

Bar. Solo

S.
fresh - ets, ground - swells, wa - ter part - ings

A.
fresh - ets, ground - swells, wa - ter part - ings

T.
ed - dies, spates, wa - ter sheds, gey -

B.
ed - dies, spates, wa - ter sheds, gey -

Vln. *f*

Vln.

Vla.

Vc.

Cb.

39 *molto rit.*

Picc./Fl. *f*

Ob. *f*

B. Cl. *f*

Cbsn. *f*

Hn. *f*

Timp. *f*

Percuss. 1 *f*

Percuss. 2 *f*

Percuss. 3

Pno.

Bar. Solo (fs)

S. *ff*
 cat - a - racts mael - stroms, de - lu - ges, cloud - bursts: its

A. *ff*
 cat a racts mael stroms, in - un - da - tions... its

T. *ff*
 sers, gey - sers, whirl - pools, cloud - bursts: its

B. *ff*
 sers, gey - sers, whirl pools, cloud - bursts: its

Vln. I

Vln. II

Vla.

Vc.

Cb.

Expansive

♩ = 70

44

Picc./Fl. *mf* *mp* *pp*

Ob. *mf* *mp* *pp*

B. Cl. *mf* Solo *f* *ff* *mf*

Cbsn. *mf* *p* *pp*

Hn. *mf* *p* *pp*

Timp. *mf* *mp* *pp*

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S. *mf* *mp* *pp*
vast cir - cum - ter - rest - ial curve

A. *mf* *mp* *pp*
vast cir - cum - ter - rest - ial curve

T. *mf* *mp* *pp*
vast hor - i - zon - tal curve

B. *mf* *mp*
vast hor - i - zon - tal curve

Vln. arco *mf* *mp* *pp*

Vln. arco *mf* *mp* *pp*

Vla. arco *mf* *mp* *pp*

Vc. arco *mf* *mp* *pp*

Cb. arco *mf* *mp* *pp*

♩ = 100 (Tempo Primo) Quieter but with maintained intensity

52

Picc./Fl. *p* *mp*

Ob. *p* *mp*

B. Cl. *p* *mp*

Cbsn. *p* *mp*

Hn. *p* *mp*

Timp.

Percuss. 1 *pp*

Percuss. 2

Percuss. 3

Pno. *mp*
15^{mb} *8^{vb}* *15^{mb}*

Bar. Solo

S. *mp*
 its se-cre-cy in springs

A. *mp*
 its se-cre-cy in springs

T. *mp*
 its se-cre-cy in springs

B. *mp*
 its se-cre-cy in springs

Vln. *pizz.*

Vln. *pizz.*

Vla. *pizz.*

Vc. *pizz.* *mp*

Cb. *mp*

57

Picc./Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

and la - tent hu - mid - i - ty re -

and la - tent hu - mid - i - ty re -

and la - tent hu - mid - i - ty re -

and la - tent hu - mid - i - ty re -

mf

mf

8^{vb}

15^{vb}

8^{vb}

15^{vb}

62

Picc./Fl. *p* *mp*

Ob. *p* *mp*

B. Cl. *p* *mp*

Cbsn. *p* *mp*

Hn.

Timp.

Percuss. 1 Woodblocks

Percuss. 2 *mp* *pp*

Percuss. 3 *mp*

Pno. (t5)-1 8^{vb}

Bar. Solo

S. *mf*
vealed, re-vealed or hy-gro-metric in-stru-ments, sa-tu-ra-tion of air,

A. *mf*
vealed, re-vealed by rhab-do-man-tic in-stru-ments ex-em-pli-fied by the hole in

T. *mf*
vealed, re-vealed ex-emp-li-fied by the well by the hole in the wall

B. *mf*
vealed, re-vealed

Vln. *pizz.* *mf*

Vln. *pizz.* *mf*

Vla. *pizz.* *mf*

Vc.

Cb.

66

Picc./Fl. *mp*

Ob. *mp*

B. Cl. *mp*

Cbsn. *mp*

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

dis - till-a - tion of dew: its heal - ing virt-ues_ its buoy - an-cy in the wa - ters of the Dead Sea: its prop-er
 wall at Ash-down gate two con - stit - u-ent parts of hy - dro-gen with one con-stit - u ent part of ox - y-gen: gul-lies,
 the sim - pli - ci-ty of its com - po-si-tion its per - se-ver - ing pen - e-trat - ive ness in run-nels, in-ad-

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

mf

70

Picc./Fl. *f* *rit.*

Ob. *f*

B. Cl. *f*

Cbsn. *f*

Hn. Solo *p*

Timp.

Percuss. 1

Percuss. 2

Percuss. 3 *To Vib.* *Vibraphone (motor off)*

Pno.

Bar. Solo

S. ties for cleans-ing, and fire, nou-rish-ing veg-e-tat-ion:

A. leaks on ship-board: quench-ing thirst as pa-ra-digm and pa-ra-gon:

T. -de-quate dams, its in-fall-i-bil-i-ty as pa-ri-digm

B.

Vln. *arco*

Vln. *arco*

Vla. *arco*

Vc. *mp* *arco*

Cb. *mp* *arco*

♩ = 70
Mysterious

74

Picc./Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Cbsn. *pp* To Bsn. Bassoon

Hn. *mf*

Timp.

Percuss. 1 Large Tam Tam (soft mallet) *p*

Percuss. 2 Wind machine (rotate slowly) (rotate a little faster, fluctuating speed)

Percuss. 3 *mp* *p*

Pno.

Bar. Solo

S. *p*
its me - ta - mor - pho - ses as va - - pour,

A. *p*
its me - ta - mor - pho - ses as va - - pour,

T. *p*
its me - ta - mor - pho - ses as va - - pour,

B. *p*
its me - ta - mor - pho - ses as va - - pour,

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Picc./Fl. —

Ob. —

B. Cl. —

Bsn. —

Hn. *mf*

Timp. —

Percuss. 1 — gradually slow rotation speed

Percuss. 2 *mf* To Xyl.

Percuss. 3

Pno. —

Bar. Solo —

S. *mp* mist, cloud, rain, *mf*

A. *mp* mist, cloud, rain, *mf*

T. *mp* mist, cloud, rain, *mf*

B. *mp* mist, cloud, rain, *mf*

Vln. *col legno mp* *mf*

Vln. *col legno mp* *mf*

Vla. *col legno mf*

Vc. —

Cb. —

86

Picc./Fl.
Ob.
B. Cl.
Bsn.

Hn.
Timp.

Percuss. 1
Percuss. 2
Percuss. 3

Pno.

Bar. Solo

S.
A.
T.
B.

Vln.
Vln.
Vla.
Vc.
Cb.

With renewed force

♩ = 100 (Tempo Primo)

91

Picc./Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp. *ff* *f*

Percuss. 1 Taiko Drums

Percuss. 2 *f* *f*

Percuss. 3

Pno. *f* *mf*

Bar. Solo

S. *f* *f* *ff*
its strength_ its strength

A. *f* *f* *ff*
its strength_ its strength

T. *f* *f* *ff*
its strength_ its strength

B. *f* *f* *ff*
its strength_ its strength

Vln. *f* *f* *f* arco

Vln.

Vla. *f* *f* *f* arco

Vc. *f* *f* *f* arco

Cb. *f* *f* *f* arco

95

Woodwind section: Picc./Fl., Ob., B. Cl., Bsn., Hn.

Percussion: Timp., Percuss. 1, Percuss. 2, Percuss. 3 (Xylophone)

Piano: Pno.

Vocal Soloist: Bar. Solo

Vocalists: S., A., T., B.

String section: Vln., Vln., Vla., Vc., Cb.

Lyrics:
in ri - gid hy - drants its va - ri - e - ty of forms
in ri - gid hy - drants its va - ri - e - ty of forms
in ri - gid hy - drants its va - ri - e - ty of forms
in ri - gid hy - drants its va - ri - e - ty of forms

Dynamic markings: mf, f, mf, f

Performance instructions: 3, 8^{vb}

99

Picc./Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Xyl.

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

f

mf

Finger cymbals (cups)

pizz.

in loughs and bays and gulfs and bights and guts and la

105 rit. -----

Picc./Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Xyl.

To Vib. Vibraphone (motor off)

Pno.

Bar. Solo

S.
 goons and a-tolls and arch-i-pel-a-gos and sounds and fjords and min ches and ti - dal

A.
 goons and a-tolls and arch-i-pel-a-gos and sounds and fjords and min ches and ti - dal

T.
 goons and a-tolls and arch-i-pel-a-gos and sounds and fjords and min ches and ti - dal

B.
 goons and a-tolls and arch-i-pel-a-gos and sounds and fjords and min ches and ti - dal

Vln.

Vln.

Vla.

Vc.

Cb.

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

Picc./Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Suspended large cymbal roll with soft mallets

Percuss. 1
pp

Percuss. 2

Percuss. 3
p *mp*
Ped. Ped.

Pno.
p *p*
5 5 3 3 5 5
Ped.

Bar. Solo

S.
mp
est - uar - ies and arms, arms

A.
mp
est - uar - ies and arms

T.
mp
est - uar - ies and arms

B.
mp
est - uar - ies and arms

Vln. I
II *mp*

Vln. II
III *mp*

Vla.

Vc.

Cb.

Picc./Fl.
Ob.
B. Cl.
Bsn.
Hn.
Timp.

Percuss. 1
Percuss. 2
Percuss. 3

Pno.

Bar. Solo
S.
A.
T.
B.

of sea: its so -
of sea: its so -
of sea: its so -
of sea: its so -

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

117

Picc./Fl. - - - - -

Ob. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

Timp. - - - - -

Percuss. 1 *p* *pp*

Percuss. 2 - - - - -

Percuss. 3 *p*

Pno. *mp* *p* *mp* *p*

Bar. Solo

S. li - - - di - ty in gla - - ciers,

A. li - - - di - ty in gla - - ciers,

T. li - - - di - ty in gla - - ciers,

B. li - - - di - ty in gla - - ciers,

Vln. II

Vln. II III

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

119

Picc./Fl. _____

Ob. _____

B. Cl. _____

Bsn. _____

Hn. _____

Timp. _____

Percuss. 1 _____

Percuss. 2 _____

Percuss. 3 *To Xyl.* _____

Pno. *mp* _____

Bar. Solo _____

S. *mp*
ice - bergs, ice - floes:

A. *mp*
ice - bergs, ice - floes:

T. *mp*
ice - bergs, ice - floes:

B. *mp*
ice - bergs, ice - floes:

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

Cb. _____

Bass Drum mp

123

Picc./Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S. *pp* *Whispering in approximate time, initially no pitch* *whispering gradually becomes quiet speech*
 its do - ci - li - ty in work - ing hy - drau - lic mill - wheels, *with some of the choir beginning to find the pitch*

A. *pp*
 its do - ci - li - ty in work - ing hy - drau - lic mill - wheels,

T. *pp*
 its do - ci - li - ty in work - ing hy - drau - lic mill - wheels,

B. *pp*
 its do - ci - li - ty in work - ing hy - drau - lic mill - wheels,

Vln.

Vln.

Vla.

Vc.

Cb.

128

Picc./Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

tur - bines, dy - na - mos e - lec - tric power sta - tions, bleach - works, tan - ner - ies, scutch - mills:

Vln.

Vln.

Vla.

Vc.

Cb.

accel.

Picc./Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*
Contrabassoon

Hn. *mf*

Timp.

Percuss. 1 *f* *mf* *f* *f* *mf* *f*

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S. *f*
its u - til - i - ty in ca - nals,

A. *f*
its u - til - i - ty in ca - nals,

T. *f*
its u - til - i - ty in ca - nals,

B. *f*
its u - til - i - ty in ca - nals,

Vln. *mf* marc. *mf*

Vln. *mf* marc. *mf*

Vla. *mf* marc. *mf*

Vc. *mf*

Cb. *f*

(b)σ. *f*

134

Picc./Fl. *marc. f* *3*

Ob. *marc. f* *3*

B. Cl. *marc. f* *3*

Cbsn. *marc. f* *3*

Hn. *marc. f* *3*

Timp. *f* *3*

Percuss. 1 *f* *mf* *f*

Percuss. 2 *f* *3*

Percuss. 3 *3*

Pno. *f* *8va*

Bar. Solo

S. *4*
ri - vers, if nav - i - ga - ble, floa - ting and grav - ing

A. *4*
ri - vers, if nav - i - ga - ble, floa - ting and grav - ing

T. *4*
ri - vers, if nav - i - ga - ble, floa - ting and grav - ing

B. *4*
ri - vers, if nav - i - ga - ble, floa - ting and grav - ing

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

136

Picc./Fl. *ff*

Ob.

B. Cl. *ff*

Cbsn. *ff*

Hn. *ff*

Timp. *ff*

Percuss. 1 *ff*

Percuss. 2 *ff*

Percuss. 3

Pno. *ff*

Bar. Solo

S. *ff* Loud speech, middle to high pitch of voice

A. *ff* docks: _____ its potentiality derivable from harnessed tides or watercourses falling from level to level....

T. *ff* docks: _____ its submarine flora and fauna..... (anacoustic, photophobe)....

B. *ff* docks: _____ numerically, if not literally,..... the inhabitants of the globe....

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

140

Picc./Fl. *mf* *ff*

Ob. *mf* *ff*

B. Cl. *mf* *ff*

Cbsn. *mf* *ff*

Hn. *mf* *ff*

Timp. *ff*

Percuss. 1 *ff*

Percuss. 2

Percuss. 3 Xylophone *f*

Pno. *ff*

Bar. Solo

S. *ff* Its u - - ni - ver - sa - - - li -

A. *ff* Its u - - ni - ver - sa - - - li -

T. *ff* Its u - - ni - ver - sa - - - li -

B. *ff* Its u - - ni - ver - sa - - - li -

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

(8).....

Red. Red. Red.

repeat last 2-3 words if necessary

144

Picc./Fl. marc. *f*

Ob. marc. *f*

B. Cl. marc. *f*

Cbsn. marc. *f*

Hn. marc. *f*

Timp. *f*

Percuss. 1 *f*

Percuss. 2 *f*

Percuss. 3 *f*

Pno. *mf* *f* *8^{va}*

Bar. Solo

S. *ff* *3* *3*

A. *ff* *3* *3*

T. *ff* *3* *3*

B. *ff* *3* *3*

Vln. *pizz. f*

Vln. *pizz. f*

Vla. *f*

Vc. *f*

Cb. *f*

Half the choir sings at pitch, half chants in spoken voice at high pitch - rhythm as shown

ty the nox-ious-ness_ of its eff - lu - vi - a in la - cus -

ty the nox-ious-ness_ of its eff - lu - vi - a in la - cus -

ty the nox-ious-ness_ of its eff - lu - vi - a in la - cus -

ty the nox-ious-ness_ of its eff - lu - vi - a in la - cus -

pizz. f

147

Picc./Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

(8)-----

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

trine mar - shes, pes - ti - len - tial fens, fa - ded flower wa - ter, stag - nant pools in the wan - ing

trine mar - shes, pes - ti - len - tial fens, fa - ded flower wa - ter, stag - nant pools in the wan - ing

trine mar - shes, pes - ti - len - tial fens, fa - ded flower wa - ter, stag - nant pools in the wan - ing

trine mar - shes, pes - ti - len - tial fens, fa - ded flower wa - ter, stag - nant pools in the wan - ing

2. All Day I Hear the Noise of Waters

40

♩ = **Broad**

149 **molto rit.**

Picc./Fl. *ff*

Ob. *ff*

B. Cl. *ff*

Cbsn. *ff*

Hn. *mf* *ff*

Timp. *ff*

Percuss. 1 *ff*

Percuss. 2 *ff*

Percuss. 3 *ff*

Pno. *ff*

Bar. Solo

S. *ff* moon Its u - - ni - ver - sa - - li -

A. *ff* moon Its u - - ni - ver - sa - - li

T. *ff* moon Its u - - ni - ver - sa - - li -

B. *ff* moon Its u - - ni - ver - sa - - li -

Vln. *ff* arco

Vln. *ff* arco

Vla. *ff* arco

Vc. *ff*

Cb. *ff*

Picc./Fl. *mp* *pp*

Ob. *mp* *pp* To Cl.

B. Cl. *mp* *pp* To Bsn. Bassoon

Cbsn. *mp* *pp*

Hn. *mp* *pp*

Timp.

Percuss. 1

Percuss. 2

Percuss. 3 *mf* To Vib.

Pno. *mf* *ff*

Bar. Solo

S. *mf* *mp* *pp* All day I hear the noise of wa- ters

A. *mf* *mp* *pp* ty

T. *mf* *mp* *pp* ty

B. *mf* *mp* *pp* ty

Vln. *mf* *mp* *pp*

Vln. *mf* *mp* *pp*

Vla. *mf* *mp* *pp*

Vc. *mf* *mp* *pp*

Cb. *mf* *mp* *pp*

As with the rise and fall of waves

42

158 $\text{♩} = 44$

Picc./Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

Suspended large cymbal roll with soft mallets, no damping

mp

f

ppp *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

the noise of wa - ters mak - ing moan

Use natural harmonics

Ostinato III *mf* gliss. gliss. δ^{va}

Ostinato Use natural harmonics III *mf* gliss. δ^{va}

Ostinato sul pont. IV *mf* gliss. δ^{va}

Ostinato sul pont. *p*

Ostinato sul pont. *p*

Ostinato sul pont. *p* *mp* *p* *mp* *p* *mp*

161

Picc. *mp* *f* *mp*

Ob. *f mp f mp f mp*

Cl.

Bsn.

Hn.

Timp.

Percuss. 1 *ppp* *p* *ppp*

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln. *15ma* *gliss.* *gliss.*

Vln. *gliss.* *gliss.* *8va*

Vla. *p*

Vc. *p*

Cb. *p mp*

162

Picc. *mf* *mp* *mf*

Ob. *mf* *mp* *mf* *mp* *mf* *mp*

Cl.

Bsn.

Hn.

Timp.

Percuss. 1 *ppp* *p* *ppp*

Percuss. 2

Percuss. 3

Pno.

Bar. Solo *mf* *f*

Sad as the sea - bird is, when go - ing

S.

A.

T.

B.

Vln. *15^{ma}* *gliss.* *gliss.*

Vln. *gliss.* *gliss.* *8^{va}*

Vla. *p*

Vc. *p*

Cb. *p* *mp*

163

Picc. *f*

Ob. *mf* *mp* *gliss.* *f* *mp*

Cl. *mf* *f* *mf* *f* *mf*

Bsn.

Hn.

Timp.

Percuss. 1 *ppp* *p* *ppp*

Percuss. 2

Percuss. 3

Pno.

Bar. Solo
forth a - lone

S.

A.

T.

B.

Vln. *15^{ma}* *gliss.* *gliss.*

Vln. *gliss.* *gliss.* *8^{va}*

Vla. *p*

Vc. *p*

Cb. *p* *mp*

164

Picc. *f* *mf* *f*

Ob. *f* *mf* *f* To C. A.

Cl. *f* *mf* *ff* *f* gliss. gliss. gliss. gliss. gliss. gliss. 3 6

Bsn.

Hn.

Timp.

Percuss. 1 *ppp* *p* *ppp* *ppp* *p* *ppp* (rotate a little faster)

Percuss. 2 Wind machine *p*

Percuss. 3

Pno.

Bar. Solo *mf* *f* 3 He hears the winds cry

S.

A.

T.

B.

Vln. *15^{ma}* gliss. *15^{ma}* gliss. gliss. gliss. *15^{ma}* gliss. *15^{ma}*

Vln. *8^{va}* gliss. gliss. *8^{va}* gliss. gliss. *8^{va}*

Vla. *p* *p*

Vc. *p* *p*

Cb. *p* *mp* *p* *mp*

166

Picc. _____

Ob. _____

Cl. *f* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Bsn. _____

Hn. _____

Timp. _____

Percuss. 1 *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

Percuss. 2 _____

Percuss. 3 _____

Pno. _____

Bar. Solo *mp* *f*

S. to the wa-ters mo-no tone _____ The grey winds, the cold winds are blow - ing _____

A. _____

T. _____

B. _____

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *p* *p* *p*

Vc. *p* *p* *p*

Cb. *p* *mp* *p* *mp* *p* *mp*

169

Picc. —

Ob. —

Cl. — *gliss.*

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

Hn. *mf* *f*

Timp. *p* *mp* *mp* *mf*

Percuss. 1 *ppp* *p* *ppp* *ppp* *p* *ppp*

Percuss. 2 Ocean Drum (imitate motion of waves and sound of the sea drawing back over shingle)

Percuss. 3 *mp*

Pno. —

Bar. Solo *mf* *mf* *f*
— where I go. — I go. — I hear the noise of ma - ny wa - ters

S. —

A. —

T. —

B. —

Vln. *15^{ma}*

Vln. —

Vla. —

Vc. —

Cb. *p* *mp* *p* *mp* *p* *mp*

172

Picc. *mp*

Ob.

Cl. *mf* *gliss.* *f* *gliss.*

Bsn. *mp* 3

Hn. *mf* *f*

Timp. *mp* *mf* *mp* *mf*

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo Far be - low. 3 3 3 3

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb. *p* *mp* *p* *mp*

Tam Tam, rub with superball for duration of note then allow to r...

174

Picc.

Ob.

Cl. *gliss. gliss. gliss. 6 gliss. gliss.*

Bsn. *f mp*

Hn. *mf*

Timp. *mp mf p mp*

Percuss. 1 *p*

Percuss. 2 *p*

Percuss. 3

Pno.

Bar. Solo *mf*
 All day, all nights, I hear them flow ing to and

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb. *p mp p mp*

176

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

Bar. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

178

Alto Flute

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Vibraphone
(no motor, use sustain pedal)

Pno.

Bar. Solo

Soprano Solo

S.

A.

T.

B.

Vln. con sord. *p* *mp* *mf*

Vln. con sord. *p* *mp* *mf*

Vla. con sord. *p* *mp* *mf*

Vc. con sord. *p* *mp* *mf*

Cb. *p* *mf*

3. My Life by Water

181 $\text{♩} = 84$ With gentle reflectiveness

A. Fl. *mp* *mf*

C. A. *mp* *mf* *mp*

Cl.

Bsn. *mp*

Hn.

Timp. Finger cymbals (side stroke)

Percuss. 1 *pp*
Rainmaker (preferably long single turn to last duration of tied note)

Percuss. 2

Vib. *p*

Pno. *pp* *p*
Ped.

S. Solo

S.

A.

T.

B.

Vln. *pp* *mp*

Vln. *pp* *mp*

Vla. *pp* *mp*

Vc. *pp*

Cb. *pp*

186

A. Fl. *mp*

C. A.

Cl.

Bsn. *mf* *mp*

Hn.

Timp.

Percuss. 1

Percuss. 2

Vib. *mp* *p*

Pno. *p*
Red.

S. Solo

S.

A.

T.

B.

Vln. *p* *mp* *pp* *mp*

Vln. *p* *mp* *pp* *mp*

Vla. *p* *mp* *pp* *mp*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 186 to 189. The instrumentation includes woodwinds (A. Fl., C. A., Cl., Bsn., Hn.), percussion (Timp., Percuss. 1, Percuss. 2, Vib.), piano (Pno.), solo voice (S. Solo), and a vocal ensemble (S., A., T., B.). The string section consists of Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play melodic lines with various dynamics such as *mp*, *mf*, *p*, and *pp*. The piano part features chords with an 8va marking and a 'Red.' (Reduction) bracket. Percussion parts include rhythmic patterns and sustained notes. The vocal parts are currently silent.

191

A. Fl.

C. A.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Vib.

Pno.

S. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

Wood Blocks

p

mf

pp

p

mf

Red.

My life by wa - ter Hear spring's first frog or board out

arco

pizz.

gliss.

p

mf

197

A. Fl. *mf* *flz.* *flz.*

C. A.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2 *p*

Vib.

Pno. *8va* *Ped.*

S. Solo
on the cold ground giv-ing Musk - rats gnaw - ing

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc. *arco* *mp* *sul pont.* *mp*

Cb. *arco* *mp* *sul pont.* *mp*

A. Fl. *mp*

C. A.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1 *p*

Bamboo chime (gentle and slow stroke from low to high, no damping)

Percuss. 2

Vib. *mp*

Pno. *mp* *p*

Ped.

S. Solo

doors to wild green arts and let - ters_ Rab-bits raid-ed my let - tuce_

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc. *mf* *mp*

arco

Cb. *mf*

A. Fl.

C. A.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Vib.

Pno.

S. Solo

S.

A.

T.

B.

Vln. (con sord.)

Vln. (con sord.)

Vla.

Vc.

Cb.

mf

mf

8va

legato

f

ped.

One boat, two, point - ed t'ward my shore thru bird - start

p

211

A. Fl.

C. A.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Vib.

Pno.

S. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

Bamboo chime (gentle and slow stroke from high to low, no damping)

Claves (fiber)

mp

pp

wing-dip weed - drift of the soft and ser - ious wa - ter

216

A. Fl.

C. A.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Vib.

Pno.

S. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

p

mf

f

8va

p

mf

f

One boat, two, point - ed

p

221

A. Fl. *mf*

C. A. *mp*

Cl.

Bsn. *mf*

Hn.

Timp.

Percuss. 1

Percuss. 2

Vib.

Pno.

S. Solo *mf*

tward my shore of the soft soft and ser - ious Wa - ter

S.

A.

T.

B.

Vln. *mf*

Vln. *mp*

Vla. *mp*

Vc.

Cb.

226

A. Fl.

C. A.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Vib.

Pno.

S. Solo

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

Thundersheet - start slow, increasingly vigorous, no damping

mp

soft and ser - ious wa - ter

p

mf

4. The Water Diviner

♩ = 105 **Maestoso**

Danny Abse

63

231

Bassoon *f* *ff* *f*

Horn in F *mf* *ff*

Timpani *ff* *ff*

Percussion 1 Tam Tam Suspended cymbal struck with mallet (rim)

Percussion 2 Thundersheet - shake then hit with hard stick *f*

Piano *f* *ff*

(Psalm 63, vv1 and 2) *ff*

Soprano *ff* *ff*

Alto *ff* *ff*

Tenor *ff* *ff*

Bass *ff* *ff*

O God, thou art my God: ear - ly will I

Violin

Violin

Violoncello *f* *ff*

Double Bass *f* *ff*

Fl./Picc. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *p*

Hn.

Timp. *mf*

S. *mf*
 seek thee. My soul thirst-eth for thee, my flesh al - so

A. *mf*
 seek thee. My soul thirst-eth for thee, my flesh al - so

T. *mf*
 seek thee. My soul thirst-eth for thee, my flesh al - so

B. *mf*
 seek thee. My soul thirst-eth for thee, my flesh al - so

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *f* *mp*

Cb. *f* *mp*

242

Fl./Picc.

Ob.

Cl. To B. Cl.

Timp.

S.

long-eth af-ter thee: in a bar-ren and dry land where no wa-ter is.

A.

long-eth af-ter thee: in a bar-ren and dry land where no wa-ter is.

T.

long-eth af-ter thee: in a bar-ren and dry land where no wa-ter is.

B.

long-eth af-ter thee: in a bar-ren and dry land where no wa-ter is.

Vln.

p

Vln.

p

Vla.

p

Vc.

mf *mp* *p*

Cb.

mf *mp* *p*

♩ = 78 **Slower**

250

Fl./Picc. *p* 3 *mp* 3

Bsn. *mp* *mp*

Pno. *pp* 3 *p* 3 *ped.*

Vln. *p.*

Vln. *p.*

Vla. *p.*

Cb. *p.*



♩ = 84 **With more movement**

255

Fl./Picc. *mp*

Bsn. *mp*

Pno. *ped.*

Bar. Solo *mp*

Late, I have come to a parch'd land.

Vln. *p.*

Vln. *p.*

Vla. *p.*

260

Fl./Picc.

B. Cl.

Bsn.

Pno.

Bar. Solo

Vln.

Vln.

Vla.

Cb.

mf

mp

mp

mf

mf

mp

mf

mf

mf

Doubt-ing my gift, if gift I have, the in-spir-a-tion of wa-ter spilt,

Ped.

264

Fl./Picc.

B. Cl.

Bsn.

Percussion 3

Pno.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

Cb.

Glockenspiel

mp

mf

mp

mp

mp

swall - owed in the sand. To hear once

269

Fl./Picc.

B. Cl.

Bsn.

Glockenspiel (plastic mallets)

Percussion 3

Bar. Solo

more wa - ter tri-cke to stand in a stretch of si - lence

Vln.

Vln.

Vla.

Vc.

Cb.

273

Fl./Picc. *pp*

Ob. *pp*

B. Cl. *mp* *mf*

Bsn.

Hn. *mp* *f*

Percussion 3 *To Xyl.*

Bar. Solo *f* 3
the div-in-ing pen twist-ing in the hand: sign of depths a-llu - vial. Wa - ter owns

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

277

Fl./Picc. *mp* *mf*

Ob. *mp* *mf*

B. Cl.

Hn. *mp* *mf*

Bar. Solo *mf* *f*

no per-ma-nent shape, sags, is most it-self de-scending-ing now, un-der the sha-dow

Vln. *mp* *mf* *f*

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

282 To Picc. rit.

Fl./Picc. *f*

Ob. *f*

Bsn. *mp*

Hn. *f*

Bar. Solo *ff* *senza misura* *p* *mp*
of the i - dol, _____ dry - mouth _____ and dry land - scape. _____

S.

A.

T.

B.

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

♩ = 64 Flexible tempo, to follow
the chanting of the choir (Psalm 42, vv. 1,2)

289 -
Hn. *p*

Bar. Solo *mf*
No rain falls

S. *p* 3 *p*
Like as the hart de - si - reth the wa-ter-brooks: so long-eth my soul af-ter thee O God. My

A. *p* 3 *p*
Like as the hart de - si - reth the wa-ter-brooks: so long-eth my soul af-ter thee O God. My

T. *p* 3 *p*
Like as the hart de - si - reth the wa-ter-brooks: so long-eth my soul af-ter thee O God. My

B. *p* 3 *p*
Like as the hart de - si - reth the wa-ter-brooks: so long-eth my soul af-ter thee O God. My

294
Hn. *mp* *mf*

Timp. *p*
Wooden sticks

Bar. Solo *f*
with a re-fresh-ing sound to set-tle tub-u - lar in a well, el - lip - ti - cal

S. *mp*
soul is a - thirst for God, yea, ev-en for the liv ing God: when shall I come to ap-pear

A. *mp*
soul is a - thirst for God, yea, ev-en for the liv ing God: when shall I come to ap-pear

T. *mp*
soul is a - thirst for God, yea, ev-en for the liv ing God: when shall I come to ap-pear

B. *mp*
soul is a - thirst for God, yea, ev-en for the liv ing God: when shall I come to ap-pear

Faster and with increasing anxiety

♩ = 96

298

Fl./Picc. *mf*

Ob. *mf*

B. Cl. *mf* *f* *mf*

Hn. *mf* *f* 3

Timp. *mf* *f* *mf*
Cymbals *gliss.*

Percussion 1 *mf* *f*
Cymbals

Percussion 2 *f*
Thundersheet

Bar. Solo *f* *ff*
in a bowl. No grape luscious-ly moulds it round.

S. *f* *ff* 3
be-fore the pres-ence of God?

A. *f* *ff* 3
be-fore the pres-ence of God?

T. *f* *ff* 3
be-fore the pres-ence of God?

B. *f* *ff* 3
be-fore the pres-ence of God?

Vln. *p* *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

303

Fl./Picc.

Ob.

B. Cl.

Timp.

Pno.

Bar. Solo

Clouds have no con - stant re - sem - blance to an - y thing

Vln.

Vln.

Vla.

Vc.

Cb.

The musical score for measures 303-305 includes the following parts and dynamics:

- Fl./Picc.:** Rests in all three measures.
- Ob.:** Rests in all three measures.
- B. Cl.:** Measures 303 and 305 feature a sixteenth-note triplet starting on G4, moving up to B4, with dynamics *f*. Measure 304 is a whole rest. A slur covers the triplet in 303 and the whole rest in 304, with a dynamic of *mf* indicated below.
- Timp.:** Measures 303 and 305 feature a rhythmic pattern of eighth notes (G2, A2, B2, C3) with a dynamic of *mp*. Measure 304 is a whole rest.
- Pno.:** Measures 303 and 305 feature a sixteenth-note triplet starting on G2, moving up to B2, with a dynamic of *mf*. Measure 304 is a whole rest. An 8th octave transposition (*8th*) is indicated below the piano part.
- Bar. Solo:** The vocal line for the lyrics "Clouds have no constant resemblance to anything" is written in bass clef.
- Strings (Vln., Vla., Vc., Cb.):** All string parts play a sustained chord of G2, A2, B2, C3 with a dynamic of *mf* throughout the three measures.

306 Piccolo

Fl./Picc. *f*

Ob. *f*

B. Cl. *mf* *f*

Timp. *mf*

Percussion 3 Xylophone *ff*

Pno. *mf*

Bar. Solo
blown by a hot wind, fly-ing mir-a- ges; the blue back-ground,

Vln. *f* *ff* 3

Vln. *f* *ff* 3

Vla. *f* *ff* 3

Vc. *f* *ff* 3

Cb. *f* *ff* 3

309

Fl. *f*

Ob.

B. Cl.

Timp.

Percussion 3

Pno.

Bar. Solo

light con - struc - tions of chance. To hold back cha-

Vln. *f* gliss. gliss.

Vln. *f* gliss. gliss.

Vla. *f* gliss. gliss.

Vc. *f*

Cb. *f*

312

Fl. *f*

Ob. *f*

B. Cl. *mf* *mf*

Percussion 1

Percussion 2

Pno.

Bar. Solo
os I trans - formed a - morph - ous

Vln. *gliss.* 3

Vln. *gliss.* 3

Vla. *gliss.* 3

Vc. *ff* 3

Cb. *ff*

314

Fl.

Ob.

B. Cl.

Percussion 1

Percussion 2

Percussion 3

Pno.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

Cb.

Suspended cymbal with soft mallet

Wood blocks rubber mallets

Xylophone

8va

mf

f

ff

Marc.

mass

and

This musical score page, numbered 80, contains measures 316, 317, and 318. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), three Percussion parts (Percussion 1, 2, 3), Piano (Pno.), Baritone Solo (Bar. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Measures 316 and 317 feature complex triplet passages. Measure 318 has a sustained note with a hairpin crescendo leading to *mf*.

Oboe (Ob.): Measures 317 and 318 feature complex triplet passages. Measure 317 starts at *mp* and measure 318 starts at *mf*.

Bass Clarinet (B. Cl.): Measures 316 and 318 have whole rests, with a note in measure 318.

Bassoon (Bsn.): Measures 316 and 318 have whole rests, with a note in measure 318.

Percussion:
Percussion 1: *ff* dynamic, playing a drum.
Percussion 2: *ff* dynamic, playing a snare drum.
Percussion 3: Triplet passages in measures 316 and 317.

Piano (Pno.): Measures 316 and 318 feature complex triplet passages. Measure 317 starts at *mp* and measure 318 starts at *mf*. Measure 318 includes tremolos.

Baritone Solo (Bar. Solo): Lyrics are "fire" in measure 316, "and" in measure 317, and "cloud" in measure 318.

String Ensemble: Violins I and II, Viola, Cello, and Contrabass all play *ff* in measures 316 and 317, then transition to *mp* in measure 318.

319 To Fl. *p* *rit.*

Fl. *p*

Ob. *p*

Bsn. *f*

Hn. *f* *mf*

Percussion 1

Percussion 2

Percussion 3

Pno. (8) *ff*

Bar. Solo *ff*

so that the ag - ed gods might dance _____ and gold - en struct - ures

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

325

Bsn. *mf*

Hn.

Bar. Solo
form. _____

Vln. *mp* *p*

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*



330 ♩ = 78 Return to previous tempo

Hn.

Pno. *p*

Bar. Solo
mp
I should have built, plain brick on brick, a

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

♩ = 84 **With more movement**

Wood Blocks

335

Percussion 2

Glockenspiel (plastic mallets)

Percussion 3

Pno.

Bar. Solo

wa - ter tower _____ The sun _____ flies on a - rid wastes

Vln.

Vln.

Vla.

Vc.

Cb.

p

mf

mp

mp

mp

p

II

339 (Wood Blocks)

Percussion 2

(Glockenspiel)

Percussion 3

Bar. Solo

ba- ren hells to warm and me with my haz-el stick!

Vln. II

Vln. IV

Vla.

Vc.

Cb.

342

Percussion 2

(Glock.)

Percussion 3

Bar. Solo

Riv-u-lets van-ish'd in the dust long a - go,

Vln.

Vln.

Vla.

Vc.

Cb.

mp

rit.

345
Ob. *mp* *mf* *mp*

Small (60 cm) Tam Tam (soft felt mallet no damping)

Percussion 1 *p*

Claves

Percussion 2 *pp*

Percussion 3

Bar. Solo *mp*
great com-po si-tions va-pour-ised salt on the tongue so thick that drink - ing, still I

Vln.

Vln.

Vla.

Vc.

Cb.

349

Ob. *mf* *mp* *mf* *mp* *mf*

Percussion 1 *pp*

Percussion 2

Percussion 3

Bar. Solo *as of whispering* *mf* *mp*
thirst. Re-peat-ed desert, re-curr-ing drought, some-times hear wa - ter trick - le some-times not,
use falsetto if required - to be sung as if becoming increasingly derranged and disembodied

Vln.

Vln.

Vla.

Vc.

Cb.

353

Ob. *mp* *p*

Percussion 1 *pp*

Percussion 2

Percussion 3

Bar. Solo
I, by doubt-ing first, be- lieve; be lie ving

Vln.

Vln.

Vla.

Vc.

Cb.

$\text{♩} = 66$ Flexible tempo, to follow the chanting of the choir (Psalm 42 vv. 3 and 9)

358

Ob.

Percussion 1

Bar. Solo

doubt. Still I thirst

senza misura

p

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

p My tears have been my meat day and night:

p My tears have been my meat day and night:

p My tears have been my meat day and night:

p My tears have been my meat day and night:

364

B. Cl. *mp*

Bsn. *mp*

Hn. *mp*

Timp. *p* *gliss.*

Pno. *mp*

Bar. Solo *mp*
thirst _____

S. *mf*
while they say dai-ly un-to me, where is now thy God? One deep call-eth an-oth-er, be cause of the noise of the

A. *mf*
while they say dai-ly un-to me, where is now thy God? One deep call-eth an-oth-er, be cause of the noise of the

T. *mf*
while they say dai-ly un-to me, where is now thy God? One deep call-eth an-oth-er, be cause of the noise of the

B. *mf*
while they say dai-ly un-to me, where is now thy God? One deep call-eth an-oth-er, be cause of the noise of the

Vc. *p*

Cb. *p*

369

B. Cl. *mp*

Bsn. *mf*

Hn. *f* *mp* *mf*

Timp. *mp* *gliss.* *mf* *gliss.*

Pno. *mf*

Bar. Solo *f*
Still I thirst. I thirst

S. *f*
wa - ter pipes: all thy waves and storms are gone

A. *f*
wa - ter pipes: all thy waves and storms are gone

T. *f*
wa - ter pipes: all thy waves and storms are gone

B. *f*
wa - ter pipes: all thy waves and storms are gone

Vc. *mp*

Cb. *mp*

372

B. Cl.

Bsn.

Hn.

Timp.

Percussion 2

Pno.

Bar. Solo

S.

A.

T.

B.

Vc.

Cb.

mf

f

gliss.

Thundersheet

ov - er me.

5. More than metaphor

♩ = 92 **Increasing swell and tempo**

376

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Percussion 2

Pno.

Vc.

Cb.

marc.

Thundersheet
Gentle continuous shaking

f

8vb

f

This musical score page features the following instruments and parts:

- Fl. (Flute):** Resting on a whole note.
- Ob. (Oboe):** Resting on a whole note.
- B. Cl. (Bass Clarinet):** Playing a melodic line with slurs and accents.
- Bsn. (Bassoon):** Playing a melodic line with slurs and accents.
- Hn. (Horn):** Playing a melodic line with a triplet of eighth notes and a *ff* dynamic marking.
- Timp. (Tympani):** Playing a rhythmic pattern with triplets.
- Percussion 1:** Resting on a whole note.
- Percussion 2:** Playing a sustained low-frequency sound.
- Percussion 3:** Resting on a whole note.
- Pno. (Piano):** Playing a bass line with slurs and accents.
- Vc. (Violin):** Playing a melodic line with slurs and accents.
- Cb. (Cello):** Playing a melodic line with slurs and accents.

♩ = 132 With tempestuous force

383

Fl. *ff*

Ob. *ff*

B. Cl. *ff* 3

Bsn. *ff* 3

Hn. *ff* 3

Timp. *fff*

Percussion 1 *fff*

Percussion 2 *fff*
Violent shake so as to mimic a crack of thunder No damping

Percussion 3 *ff*

Pno. *ff* *fff* Red.

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff* 3 3

Cb. *ff*

387 88

Fl. *ff*

Ob. *ff*

B. Cl.

Bsn.

Hn.

Timp. *ff* *fff*

Percussion 1

Percussion 2 *fff*
as before

Percussion 3

Pno. *ff*
8va

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc.

Cb.

395 97

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Percussion 1

Percussion 2

Percussion 3

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

as before

ff

Ped.

399

The score is divided into measures 399, 400, 401, and 402. The instruments are arranged as follows:

- Fl.** (Flute): Melodic line with eighth-note runs and accents.
- Ob.** (Oboe): Similar melodic line to the flute.
- B. Cl.** (Bass Clarinet): Bass line with eighth-note accompaniment.
- Bsn.** (Bassoon): Bass line with eighth-note accompaniment.
- Hn.** (Horn): Bass line with eighth-note accompaniment.
- Timp.** (Timpani): Rhythmic accompaniment with eighth notes.
- Percussion 1**: Tam Tam, starting in measure 401.
- Percussion 2**: as before, starting in measure 401.
- Percussion 3**: Rhythmic accompaniment with eighth notes.
- Pno.** (Piano): Complex texture with chords and moving lines in both hands.
- Vln.** (Violins): Two staves, playing dense textures with eighth notes.
- Vla.** (Viola): Playing chords and moving lines.
- Vc.** (Violoncello): Bass line with eighth-note accompaniment.
- Cb.** (Contrabass): Bass line with eighth-note accompaniment.

Dynamic markings (*fff*) are present in measures 401 and 402 for most instruments. Accents (^) are used throughout the score. Pedal markings (Ped.) are present in the piano part.

This musical score page covers measures 403 to 410. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 403-410, dynamics *mf*.
- Oboe (Ob.):** Measures 403-410, dynamics *f*.
- Bass Clarinet (B. Cl.):** Measures 403-410, dynamics *mf*.
- Bassoon (Bsn.):** Measures 403-410, dynamics *mf*.
- Horn (Hn.):** Measures 403-410, dynamics *ff*.
- Timpani (Timp.):** Measures 403-410, dynamics *ff*.
- Percussion 1:** Measures 403-410, dynamics *ff*, with instruction *Gradually more gentle shaking*.
- Percussion 2:** Measures 403-410, dynamics *ff*, with instruction *To Vib.*.
- Percussion 3:** Measures 403-410, dynamics *f*.
- Piano (Pno.):** Measures 403-410, dynamics *f* and *mf*, with *Ped.* markings.
- Violin I (Vln.):** Measures 403-410, dynamics *f*.
- Violin II (Vln.):** Measures 403-410, dynamics *f*.
- Viola (Vla.):** Measures 403-410, dynamics *f*.
- Violoncello (Vc.):** Measures 403-410, dynamics *f*.
- Contrabass (Cb.):** Measures 403-410, dynamics *f*.

Fl.

Ob.

B. Cl. *To Cl.*

Bsn.

Hn. *mp*

Percussion 1

Percussion 2 *Stop Shaking, only dampen if still too loud*

Percussion 3

Pno. *p*

Vln. *mf* *mp*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

8^{sub} Led.

410

Fl. Flute *mp*

Hn.

Percussion 2 Thundersheet *Stroke gently with a bow to obtain harmonics pp*

Pno.

S. *pp*

A. *pp*

T.

B. *pp* I'm

Vln. *p* *gliss.* *mp* *p*

Vln. *p* *gliss.* *mp* *p*

Vla. *p* *gliss.* *mp* *p*

Vc. *p* Solo *mp* *p*

Cb. *p* *gliss.* *p*

417

Fl. *mp* *mp*

Cl.

Percussion 2

S. am al - ways thirs - ty, I feel

A. I'm al - ways thirs - - ty, I *p*

T. 8

B. al - ways thirs - - ty. I am drain'd, I am

Vln. *ppp*

Vc. *mp* *mf*

Cb. *ppp*

Fl. *mf* *mf*

Cl.

Percussion 2 *Thundersheet* *With bow* *pp*

S. *gliss.* *mf* *p*

drain'd, drain'd and parch'd

A. *gliss.* *gliss.* *mf* *p*

feel drain'd and parch'd

T. *p* *gliss.* *mf* *p*

I feel drain'ed and parch'd I

B. *p* *gliss.* *gliss.* *mf* *p* B.II *mp*

drain'd, drain'd and parch'd My

Vln. *gliss.*

Vln. *gliss.*

Vla. *p* *mp* *pp*

Vc. *p* *mf*

Cb. *p* *gliss.* *gliss.*

425 (b)

Fl. *mp*

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

Percussion 2

S. *mp*

A. *p* *mp*

T. *mp*

B. *p*

Thirs - - - ty, thirs - ty, thirs - ty all,

My mouth is dry-ing out I try to con-trol

al - ways drink more than I should. I fail to re - sist I am al-

mouth is dry all the time I

Vln. *p*

Vln. *p*

Vla. *pp*

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

Cb. *ppp*

431 105

Fl. *mf* *mp*

Cl. *mf* *p* *p*

Percussion 2 *With bow* *pp* *slow vibrato*

Percussion 3 *mp*

Pno. *mp* *Ped.*

S. all the time need to drink all the time

A. my - self you want to drink all the time

T. ways this - ty my thoughts re - main al-ways fixed up - on

B. think a - bout wa - ter You think about

gliss.

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *mf*

Cb. *pp* *pp*

436

Fl.

Cl.

mp *mf*

p

5 7

Percussion 1

Tam Tam rubbed very slowly with superball

no damping

pp *p*

With bow

Percussion 2

pp

Percussion 3

5 3

Pno.

mp

Red. *Red.*

S.

A.

T.

thirst and wa - ter

B.

wa - ter

Vln.

mf

Vln.

p *mf*

Vla.

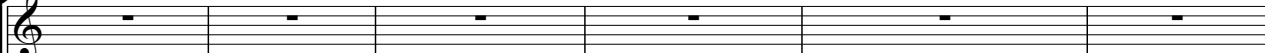
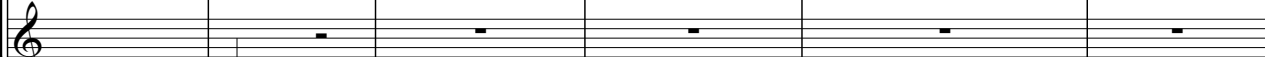
mf

Vc.

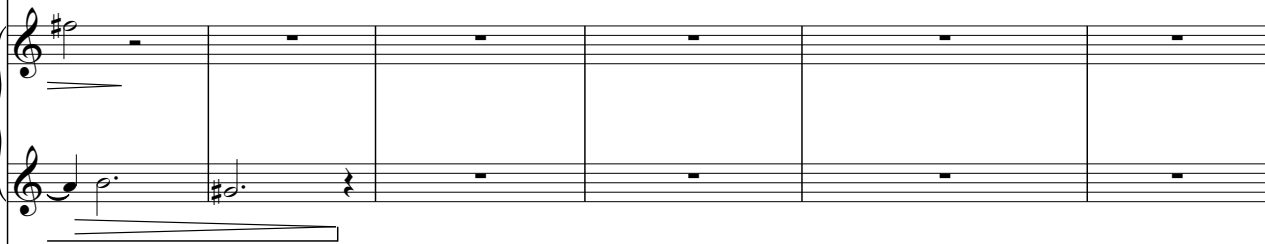
p

Cb.

442

Fl. 
Cl. 

Percussion 3 

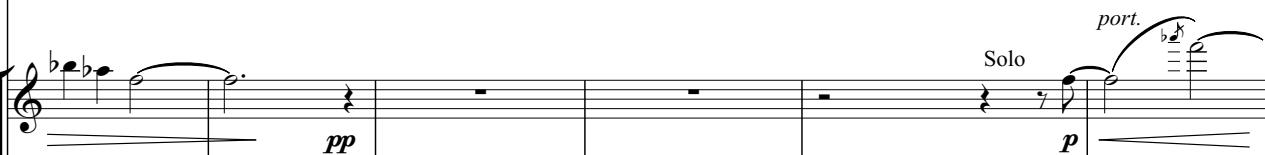
Pno. 

S. 
the thirst is strong - er than me, tor-tured, fix - a - ted, ob-sess'd

A. 
I'm ter-rib-ly thirs - ty; I can't help my - self It is strong-er than me.

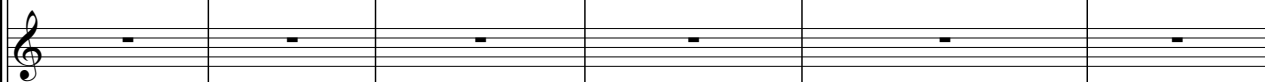
T. 

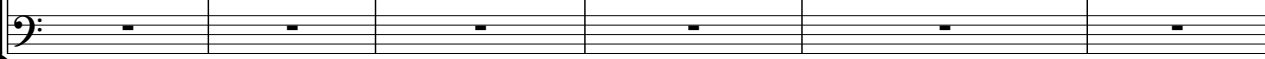
B. 

Vln. 
pp Solo *port.* *p*

Vln. 
pp *p*

Vla. 
pp *pp*

Vc. 

Cb. 

454

Fl. *p*

Cl. *p*

Timp. *p mp pp p*

Percussion 1
Thundersheet *mp*

Percussion 2
Tubular Bells *pp*

Percussion 3 *mf*

S. *p mf p p*
I need wa - ter I am

A. *f p*
- ter I need wa - ter

T. *p mf p*
I need wa - ter

B. *p mf p*
I need wa - ter

Vln. *port. mp mf*

Vln.

Vla.

Vc.

Cb.

461

Fl. *f* *ff*

Cl. *f* *ff*

Bsn.

Timp. *mf* *pp* *mp* *mf*

Percussion 1 *p*

Percussion 2 *pp* *With bow*

Tub. B.

S. *mf* *f*
a pri - so - ner I need wa - ter

A. *p* *ff*
you can - not drink I need wa - ter

T. *p* *mf* *f*
I am a pri - son - er I need wa - ter

B. *mp* *mf* *f*
a per - son con-demn'd to death I need wa - ter

Vln. *f*

Vln.

Vla.

467

Fl. *p*

Cl. *pp*

Timp. *pp* *p* *mp* *pp*

Tub. B. *f*

S. *pp* *p*
Vi - sions

A. *pp* *p*
Vi - sions

T. *pp*

B. *pp* *p*
Tread - ing wa - ter

Vln. *p*

Vln.

Vla. Solo *p* *mp*

Detailed description: This page of a musical score covers measures 467 to 472. The instruments are Flute (Fl.), Clarinet (Cl.), Timpani (Timp.), Trombone (Tub. B.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), and Viola (Vla.).
- Flute: Measures 467-470 have a melodic line with a triplet of eighth notes and a dynamic of *p*.
- Clarinet: Measures 467-470 have a melodic line with a 7-measure rest, a 5-measure rest, and a dynamic of *pp*.
- Timpani: Measures 467-470 are silent. Measures 471-472 have a rhythmic pattern with dynamics *p*, *mp*, and *pp*.
- Trombone: Measures 467-470 have a sustained note with a dynamic of *f*.
- Soprano: Measures 467-470 have a sustained note with a dynamic of *pp*. Measures 471-472 have a melodic line with a dynamic of *p* and the lyrics "Vi - sions".
- Alto: Measures 467-470 have a sustained note with a dynamic of *pp*. Measures 471-472 have a melodic line with a dynamic of *p* and the lyrics "Vi - sions".
- Tenor: Measures 467-470 have a sustained note with a dynamic of *pp*.
- Bass: Measures 467-470 have a sustained note with a dynamic of *pp*. Measures 471-472 have a melodic line with a dynamic of *p* and the lyrics "Tread - ing wa - ter".
- Violin: Measures 467-470 have a sustained note. Measures 471-472 have a melodic line with a dynamic of *p*.
- Viola: Measures 467-470 have a sustained note. Measures 471-472 have a melodic line with a dynamic of *p*, marked "Solo", and a dynamic of *mp* in the final measure.

474

Timp. *p* *mp* *pp* *p*

Tub. B. *mp*

S. *mp* *pp*
 a moun - tain with fresh wa - ter gush - ing forth

A. *mp* *pp*
 a moun - tain with fresh wa - ter gush - ing forth

T. *mp* *pp* *pp*
 with fresh wa - ter gush - ing forth I

B. *pp*
 I could not breathe I

Vla. *mp* 5 *mp*



Long Pause followed by a short silence

480

Timp. *mp* *pp*

T. *pp*
 feel I can-not breathe

B. *pp*
 feel I can-not breathe

Vla. *p* *mp* (slow) *gliss*

6. There is no Water

from *What the Thunder Said*, *The Waste Land*, T.S. Eliot

$\text{♩} = 68$ Calm but Threatening*

489

Flute

Oboe

Bass Clarinet in Bb

Bassoon

Horn in F

Timpani

Bass Drum

Percuss. 1

Percuss. 2 Suspended cymbal (large, share mallet with T Drums)

Percuss. 2 Taiko Drums (Played by the same percussionist as the suspended cymbal)

Percuss. 3

Vibraphone (slow vib.)

Piano

Soprano Solo

Baritone Solo

Soprano

Soprano

Alto

Tenor

Bass

Violin

Violin

Viola

Violoncello

Double Bass

* Parts written in white notes are calm, (scale of C) and those with flattened notes (scale of C flat) are threatening; to maintain consistency of this symbolism within a part, *all* notes are flattened when using the C flat scale, including C and F flat

495

rit. accel.

Fl. *p* *mp* *pp*

Ob. *p* *mp* *pp*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Timp. *p*

B. D. (Percuss. 1) *ff* *p*

Percuss. 1

Percuss. 2 Taiko Drums *f* *mp* *p*

Percuss. 3 (Vib.) *f* *mf*

Pno. *mp*

S. Solo
Rock on-ly rock

Bar. Solo
Rock on-ly rock

S. *mp* *p* *mp* *mf* *f*
and no wa-ter and the san - dy road, The road wind - ing, wind - -

S. *mp* *p* *mp* *mf* *f*
and no wa-ter and the san - dy road, The road wind - ing, wind - -

A. *mp* *p* *mp* *mf*
and no wa-ter and the san - dy road, the road wind - ding, wind

T. *mp* *p* *mp* *mf*
and no wa-ter the san - dy road, the road wind - ding,

B. *mp* *p* *mp* *mf*
and no wa-ter the san - dy road, the road wind - ding, wind

Vln. *p* *mp* *mf*

Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p*

♩ = 88 with more movement

510 rit.

Fl. *p*

Ob. *p*

B. Cl. *mf* *f* *mp*

Bsn. *mf* *f* *mp*

Hn. *mf* *f* *mp*

Timp. *mp* *f* *mf* *ff*

B. D. (Percuss. 1) *f* *p*

Percuss. 1 *f*

Percuss. 2 *ff* *mf*

Percuss. 3 *f* *ff*

Pno. *f* *ff*

S. Solo *mf* *f* *ff* *mp*

Bar. Solo *mf* *f* *ff* *mp*

S. *mf* *f* *ff* *mp*

S. *mf* *f* *ff* *mp*

A. *mf* *f* *ff* *mp*

T. *mf* *f* *ff* *mp*

B. *mf* *f* *ff* *mp*

Vln. *mp* *mf* *ff* *p*

Vln. *mp* *mf* *ff* *p*

Vla. *mp* *mf* *ff* *p*

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

Cb. *mf* *f* *mp*

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

mf *f* *ff* *mp*

A mongst the rock one can - not stop or think, or think

A - mongst the rock one can - not stop or think

mf *f* *ff* *mp*

If there were wa - ter we should stop and drink Sweat is dry and feet

If there were wa - ter we should stop and drink Sweat is dry and feet

If there were wa - ter we should stop and drink Sweat is dry and feet

If there were wa - ter we should stop and drink Sweat is dry and feet

If there were wa - ter we should stop and drink Sweat is dry and feet

senza sord.

mp *mf* *ff* *p*

senza sord.

mp *mf* *ff* *p*

senza sord.

mp *mf* *ff* *p*

senza sord.

mp *mf* *ff* *p*

518

Fl. *mp* *pp* *p* *mp* *pp* *rit.* *To Picc.*

Ob. *mp* *pp* *p* *mp* *pp*

B. Cl. *p* *mp* *pp* *To Cbsn.*

Bsn. *p* *mp* *pp*

Hn. *p* *mp* *pp*

Timp. *mf*

B. D. (Percuss. 1)

Percuss. 1

Percuss. 2 *mp*

Percuss. 3

Pno. *p*

S. Solo *mp* *mf*

Bar. Solo *mp* *mf*

S. *mp* *p* *mp* *p*

S. *mp* *p* *mp* *p*

A. *mp* *p* *mp* *p*

T. *mp* *p* *mp* *p*

B. *mp* *p* *mp* *p*

Vln. *con sord.* *p* *mf* *pp*

Vln. *con sord.* *p* *mf* *pp*

Vla. *con sord.* *p* *mp* *pp*

Vc. *con sord.* *p* *mp* *pp*

Cb. *p* *mp* *pp* *mp*

but on - ly rock

But on - ly rock

are in the sand If there were on - ly wa - ter, on - - ly wa - ter on - - ly wa - ter

are in the sand If there were on - ly wa - ter, if there were on ly wa ter on - - ly wa - ter

are in the sand If there were if there were on - ly wa - ter on - - ly wa - ter

are in the sand If there were on - - ly wa - ter on - - ly wa - ter

are in the sand If there were on - - ly wa - ter on - - ly wa - ter

♩ = 88 A little faster

527

Piccolo

Fl. *mp* *mf* *fp* *mp*

Ob. *mp* *mf* *fp* *mp*

B. Cl. *mp* *mf* *fp* *mp*

Cbsn. *mp* *mf* *fp* *p* *mp*

Hn. *mp* *mf*

Timp.

B. D. (Percuss. 1)

Percuss. 1 *mf*

Percuss. 2

Percuss. 3 *mf* *scd*

Pno. *mf*

S. Solo *mf* *f* *fp* *mf*
 Dead moun - tain mouth of ca - rious teeth that can - not spit There

Bar. Solo *mf*
 Here one can nei - ther stand nor lie nor sit

S. *mp* *mf* *fp* *mp*
 Dead moun - tain mouth of ca - rious teeth that can - not, that can - not spit There

S. *mp* *mf* *fp* *mp*
 Dead moun - tain mouth of ca - rious teeth that can - not, that can - not spit There

A. *mp* *mf* *fp* *mp*
 Dead mount - tain mouth of ca - rious teeth, of ca - rious teeth that can - not spit Here one can nei - ther stand nor lie nor sit

T. *mp*
 Here one can nei - ther stand nor lie nor sit

B. *mp* *mf* *fp* *mp*
 Dead mount - tain mouth, mouth of ca - rious teeth that can - not spit There is not

Vln.

Vln.

Vla.

Vc.

Cb. *mf* *fp* *mp* *mp*

537

Instrumentation: Picc., Ob., B. Cl., Cbsn., Hn., Timp., B. D. (Percuss. 1), Percuss. 1, Percuss. 2, Percuss. 3, Pno., S. Solo, Bar. Solo, S., S., A., T., B., Vln., Vln., Vla., Vc., Cb.

Lyrics:
 S. Solo: ___ is not ev - en si - lence in the moun - tains There is not.
 Bar. Solo: But dry ster - ile thun - der with - out rain. There is not.
 S.: is not ev - en si - lence in the moun - tains There is not.
 S.: is not ev - en si - lence in the moun - tains There is not.
 A.: But dry ster - ile thun - der with - out rain. There is not.
 T.: But dry ster - ile thun - der with - out rain. There is not.
 B.: ___ ev - en si - lence in the moun - tains Thun - der Thun - der Thun - der Thun - der Thun - der There is not.

Performance Instructions:
 Percuss. 1: Large Tam Tam
 Percuss. 2: Thundersheet gently shaken
 Percuss. 3: Re^{ed}
 Pno.: Re^{ed}
 Vln., Vla., Vc., Cb.: senza sord.

Dynamics: *fp*, *f*, *mf*, *f*, *ff*, *p*, *mp*, *mf*, *f*, *ff*

The score is for a full orchestra and vocal soloists. The orchestral parts include Piccolo, Oboe, Bassoon, Horns, Timpans, Percussion 1-3, Piano, and Cello/Double Bass. The vocal parts include Soprano Soloist, Baritone Soloist, Soprano, Alto, Tenor, and Bass. The lyrics are: "ev - en sol - i - tude in the moun-tains But red sull - en fa-ces sneer and snarl from doors and mud-crack'd hou - ses". The score features various dynamics such as *p*, *mp*, *fp*, and *pp*, and includes performance markings like *mf* and *ff*. There are also specific instructions for Taiko Drums and woodwinds (To Cl., To Bsn., To W.B.).

♩ = 68 (Initial tempo)

To Picc.

Piccolo

553 -

Picc. *mp* *mf* *p* *mp* *mp* *pp*

Ob. *mp* *mf* *p* *mp* *mp* *pp*

B. Cl. Clarinet in Bb

Bsn.

Hn.

Timp.

B. D. (Percuss. 1)

Percuss. 1 *mp* Wood Blocks

Percuss. 2 *mp* tr.

Percuss. 3 *mp*

Pno. *p* *mf* *mp*

S. Solo *mp* *f*

Bar. Solo *mp* *f*

S. *p* *mf*
If there were wa - ter and no rock, and no rock and al - so wa - ter

S. *p* *mf*
If there were wa - ter, wa - ter, wa - ter and no rock, no rock and al - so wa - ter

A. *p* *mf*
If there were on - ly wa - ter and al - so wa - ter

T. *p* *mf*
If there were on - ly wa - ter and al - so wa - ter

B. *p* *mf*
If there were on - ly wa - ter and al - so wa - ter

Vln. *p* con sord. *mp* *mp* *mf*

Vln. *p* con sord. *mf* *mp* *mf*

Vla. *p* con sord. *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *mp* *mf*

♩ = 140 with hope and anticipation*

562

Picc. *mp*

Ob. *mp*

Cl. *mp* all trills up one tone

Bsn. *mp*

Hn. *mf*

Timp.

B. D. (Percuss. 1)

Percuss. 1

Percuss. 2 *ff mp* W.B.

Percuss. 3

Pno. *mp*

S. Solo

Bar. Solo

S.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc. *pizz.* *p*

Cb. *pizz.* *p*

* The flats have now become sharps, symbolic of rising anticipation; as before with the flats, these are kept consistent within a part, so include B and E sharps

567

Picc. *mp* *mp* *f*

Ob. *mp* *mp* *mp* *mf* *mp*

Cl. *mp* *mp* *f* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Bsn.

Hn.

Timp.

B. D. (Percuss. 1)

Percuss. 1 Side Drum (with snare) *p* *mp* *f* *mp*

Percuss. 2 *f*

Percuss. 3 *p* *mp* *p*

Pno. *mf* *mp* *f* *mp*

S. Solo

Bar. Solo

S. *f*
A spring a pool A spring a pool a-mong the rock

S. *f*
A a spring a pool a-mong the rock

A.

T. *f*
A spring a

B.

Vln. *pizz.* *mf*

Vln. *pizz.* *mf*

Vla. *mf*

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

Cb. *mp* *mf* *mf*

572

Picc. *mp* 3 *mp* 3 *mp* 3

Ob. *mf* *mf* *f*

Cl. *f* *mf* *mf*

Bsn.

Hn. *mf* *f*

Timp.

B. D. (Percuss. 1)

Percuss. 1

Percuss. 2

Percuss. 3 *mp* *p*

Pno.

S. Solo

Bar. Solo

S. *mf* 3 *f* *legato*

If there were there were the sound of wa - ter on - ly not the ci-ca-da not the ci-ca-da And dry grass sing_____

S. *mf* 3 *f* *legato*

a - mong the rock there were the sound of wa - ter not the ci-ca-da not the ci-ca-da And dry grass sing_____

A. *f*

A spring a pool A spring a pool a-mong the rock If there were there were

T. *f* 3

pool A spring a pool a - mong the rock If there were there were the sound of wa - ter on - ly not the ci-ca-da

B. *mf*

A spring a pool A spring a

Vln. *mp* 3

Vln. *mp* 3

Vla. *mp* 3

Vc. *mf* 3

Cb. *mf*

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

B. D. (Percuss. 1)

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

S. Solo

Bar. Solo

S.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

Senza Misura

586

Picc.
 Ob.
 Cl. *mf* *tr* *tr*
 Bsn.
 Hn. *mf*
 Timp.
 B. D. (Percuss. 1)
 Percuss. 1
 Percuss. 2
 Percuss. 3
 Pno.
 S. Solo *mf*
 Bar. Solo
 S.
 S.
 A.
 T.
 B.
 Vln. *mf*
 Vln.
 Vla.
 Vc.
 Cb.

Repeat further x4 in free time, getting quieter until conductors signal at bar 109

Repeat further x3 in free time, getting quieter until conductors signal at bar 109

Senza Misura

Repeat further x4 in free time, getting quieter until conductors signal at bar 109

In free time, quaver figures to be sung as quickly as voicing and words comfortably allow

Where the where the her-mit thrush sings

Senza Misura
Repeat further x3 in free time, getting quieter until conductors signal at bar 109

wa - ter But sound of

Repeat further x4 in free time, getting quieter, fading away by bar 113

But sound of wa - ter

Repeat further x3 in free time, getting quieter until conductors signal at bar 109

ov - er a rock

Repeat further x3 in free time, getting quieter until conductors signal at bar 109

sound of wa - ter

Repeat x4 in free time, getting quieter, fading away by bar 113

ov - er a rock

Senza Misura
Repeat x4 in free time, getting quieter, fading away by bar 111

Repeat x4 in free time, getting quieter, fading away by bar 112

Repeat x4 in free time, getting quieter, fading away by bar 112

Repeat x4 in free time, getting quieter, fading away by bar 112

Conductor:
Starts beating

592

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Percuss. 1

Percuss. 2

Percuss. 3

Pno.

S. Solo

Bar. Solo

S.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

Conductor:
Starts beating

Picc. _____

Ob. _____

Cl. _____

Bsn. _____

Hn. _____

Timp. _____ *p*

Percuss. 1 _____

Percuss. 2 _____

Percuss. 3 *p* _____ *pp*

Pno. _____

S. Solo
dri - p dro - p dro - p dro - p dri - p dro -

Bar. Solo
Dro - p Dri - p

S. *p*
p Dro - p Dro - p Dro - p Dri - p Dro - p Dro - p

S. _____

A. *p*
Dro - p Dri - p Dro - p Dro - p Dro - p

T. *p*
Dro - p Dri - p Dro - p

B. _____ *p*
Dro - p

Vln. _____

Vln. _____

Vla. _____

Vc. _____

Cb. *p*
#

603

Picc. *p* *ten.* *f* *p*

Ob. *p* *ten.* *f* *p*

Cl. *p* *ten.* *f* *p*

Bsn. *p* *ten.* *f* *p*

Hn. *p* *ten.* *f* *p*

Timp. *mp* *p* *f* *p*

Percuss. 1 *mp* *f* *p*

Percuss. 2 *f* *p*

Percuss. 3 *mp* *ten.* *secco* *p*

Pno. *mp* *f* *p*

S. Solo *p* *mp* *ten.* *sf* *p*
But there is no wa - ter

Bar. Solo *mp* *ten.* *sf* *p*
But there is no wa - ter

S. *mp* *ten.* *sf* *p*
Dro - p But there is no wa - ter

S. *mp* *ten.* *sf* *p*
But there is no wa - ter

A. *mp* *ten.* *sf* *p*
Dro - p But there is no wa - ter

T. *mp* *ten.* *sf* *p*
Dro - p But there is no wa - ter

B. *p* *mp* *ten.* *sf* *p*
Dro - p But there is no wa - ter

Vln. *mp* *p*

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *sf* *p*

Cb. *mp* *sf* *p*

1. Its Universality (*James Joyce, Ulysses Episode 17: Ithica*)

Choir:

Its universality: [Its universality:] its democratic equality and constancy to its nature in seeking its own level: its vastness in the ocean of Mercator's projection: its unplumbed profundity in the Sundam trench of the Pacific exceeding 8000 fathoms: the restlessness of its waves and surface particles visiting in turn all points of its seaboard: the independence of its units: the variability of states of sea: its hydrostatic quiescence in calm: its hydrokinetic turgidity in neap and spring tides: its subsidence after devastation: its sterility in the circumpolar icecaps, arctic and antarctic: its climatic and commercial significance: its preponderance of 3 to 1 over the dry land of the globe: its indisputable hegemony extending in square leagues over all the region below the subequatorial tropic of Capricorn:

[its universality:]

the multi-secular stability of its primeval basin: its luteofulvous bed: its capacity to dissolve and hold in solution all soluble substances including millions of tons of the most precious metals: its slow erosions of peninsulas and islands, its persistent formation of homothetic islands, peninsulas and downward tending promontories: its alluvial deposits: its weight and volume and density: its imperturbability in lagoons and highland tarns: its gradation of colours in the torrid and temperate and frigid zones: its vehicular ramifications in continental lakecontained streams and confluent oceanflowing rivers with their tributaries and transoceanic currents, gulfstream, north and south equatorial courses:

its violence in seaquakes, waterspouts, Artesian wells, eruptions, torrents, eddies, freshets, spates, groundswells, watersheds, waterpartings, geysers, cataracts, whirlpools, maelstroms, inundations, deluges, cloudbursts:

its vast circumterrestrial a horizontal curve: its secrecy in springs and latent humidity, revealed by rhabdomantic or hygrometric instruments and exemplified by the well by the hole in the wall at Ashtown gate, saturation of air, distillation of dew: the simplicity of its composition, two constituent parts of hydrogen with one constituent part of oxygen: its healing virtues: its buoyancy in the waters of the Dead Sea: its persevering penetrativeness in runnels, gullies, inadequate dams, leaks on shipboard: its properties for cleansing, quenching thirst and fire, nourishing vegetation: its infallibility as paradigm and paragon:

its metamorphoses as vapour, mist, cloud, rain, sleet, snow, hail:

its strength in rigid hydrants: its variety of forms

in loughs and bays and gulfs and bights and guts and lagoons and atolls and archipelagos and sounds and fjords and minches and tidal estuaries and arms of sea: its solidity in glaciers, icebergs, icefloes:

its docility in working hydraulic millwheels, turbines, dynamos, electric power stations, bleachworks, tanneries, scutchmills:

its utility in canals, rivers, if navigable, floating and graving docks:

its potentiality derivable from harnessed tides or watercourses falling from level to level: its submarine fauna and flora (anacoustic, photophobe), numerically, if not literally, the inhabitants of the globe: its ubiquity as constituting 90 percent of the human body:

[its universality:]

the noxiousness of its effluvia in lacustrine marshes, pestilential fens, faded flowerwater, stagnant pools in the waning moon.”

[its universality:]

2. All Day I Hear the Noise of Waters (*James Joyce, Chamber Music*)

Baritone:

All day I hear the noise of waters
 Making moan,
 Sad as the sea-bird is when, going
 Forth alone,
 He hears the winds cry to the water's
 Monotone.

The grey winds, the cold winds are blowing
 Where I go.
 I hear the noise of many waters
 Far below.
 All day, all night, I hear them flowing
 To and fro.

3. My Life by Water (*Norine Niedecker*)

Soprano:

My life
 by water—
 Hear
 spring's
 first frog
 or board
 out on the cold
 ground
 giving
 Muskrats
 gnawing
 doors
 to wild green
 arts and letters
 Rabbits
 raided
 my lettuce
 One boat
 two—
 pointed toward
 my shore
 thru birdstart
 wingdrip
 weed-drift
 of the soft
 and serious—
 Water

4. The Water Diviner (*Danny Abse and Psalms 63 vv1-2 and 42 vv 1-2, 3, 9*)

Choir: Psalm 63, VV 1,2

*O God, thou art my God: early will I seek thee.
 My soul thirsteth for thee,
 My flesh longeth after thee
 In a barren and dry land where no water is.*

Baritone:

Late, I have come to a parched land
 doubting my gift, if gift I have,
 the inspiration of water
 spilt, swallowed in the sand.

To hear once more water trickle,
to stand in a stretch of silence
the divining pen twisting in the hand:
sign of depths alluvial.

Water owns no permanent shape,
sags, is most itself descending;
now, under the shadow of the idol,
dry mouth and dry landscape.

Choir: Psalm 42 VV 1,2

*Like as the hart desireth the waterbrooks:
So longeth my soul after thee O God.
My Soul is a-thirst for God
Yea, even the living God:
When shall I come to appear before the
Presence of God?*

Baritone:

No rain falls with a refreshing sound
to settle tubular in a well,
elliptical in a bowl. No grape
lusciously moulds it round.

Clouds have no constant resemblance
to anything, blown by a hot wind,
flying mirages; the blue background,
light constructions of chance.

To hold back chaos I transformed
amorphous mass—and fire and cloud—
so that the agèd gods might dance
and golden structures form.

I should have built, plain brick on brick,
a water tower. The sun flies on
arid wastes, barren hells too warm
and me with a hazel stick!

Rivulets vanished in the dust
long ago, great compositions
vaporized, salt on the tongue so thick
that drinking, still I thirst.

Repeated desert, recurring drought,
sometimes hearing water trickle,
sometimes not, I, by doubting first,
believe; believing, doubt.

(Repeat): still I thirst

Choir: Psalm 42, VV 3 and 9

*My tears have been my meat day and night:
While they say daily unto me,
Where is now thy God?
One deep calleth another,
Because of the noise of the water pipes
All they waves and storms have gone over me*

5. More than Metaphor – texts taken from qualitative research papers investigating the experience of thirst or breathlessness by people with advanced kidney failure.

Choir:

I am always thirsty,
I feel drained and parched
Thirsty all the time
My mouth is drying out
My mouth is dry all the time
I always drink more than I should
I fail to resist
I am always thirsty
I think about water all the time
You think about water
My thoughts remain always fixed upon thirst and water

the thirst is stronger than me
 I am terribly thirsty
 tortured, fixated, obsessed
 I can't help myself
 It is stronger than me.

I don't feel like I'm alive
 when I cut down on water.
 I get so tired
 I need water
 I am a prisoner
 I need water

Treading water
 I could not breathe
 Visions:
 a mountain with fresh water gushing forth
 I feel I cannot breathe

6. Here is No Water (*TS Eliot, The Wasteland, from What the Thunder Said*)

Soprano, Choir and Baritone

Here is no water but only rock
 Rock and no water and the sandy road
 The road winding above among the mountains
 Which are mountains of rock without water
 If there were water we should stop and drink
 Amongst the rock one cannot stop or think
 Sweat is dry and feet are in the sand
 If there were only water amongst the rock
 Dead mountain mouth of carious teeth that cannot spit
 Here one can neither stand nor lie nor sit
 There is not even silence in the mountains
 But dry sterile thunder without rain
 There is not even solitude in the mountains
 But red sullen faces sneer and snarl
 From doors of mudcracked houses

If there were water

And no rock
 If there were rock
 And also water
 And water
 A spring
 A pool among the rock
 If there were the sound of water only
 Not the cicada
 And dry grass singing
 But sound of water over a rock
 Where the hermit-thrush sings in the pine trees
 Drip drop drip drop drop drop drop
 But there is no water