



Malcolm Hill
(1944 -)

**Avon
Street**

En plein air

A setting of
Caroline Heaton's poem

mj356 composed 2017

3 Treble, 3 Soprano, Bass Soloists
Two SATB Choruses
2 Treble Recorders, Cor Anglais

www.malcolm-hill.co.uk

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In 2016, Anna Kot and Carlos Ordonez in association with Fringe Arts Bath produced an art-fed book entitled *find another bath* which included poems by Caroline Heaton, choral settings of some of whose works Chandos had already performed. The book concentrates on the city's workers not the wealth and grandeur more readily associated with the city's public image. Poems by Bath authors alternate with works by Bath painters, sculptors and photographers.

Malcolm Hill set Caroline's *Avon Street* poem with a view to performing it in the Magdalen Chapel and having the associated picture, by Ben Hughes, on display. The first performance, given by members of Bath Chandos Singers, took place there on 8th July 2017, with the painting by Ben Hughes displayed throughout the concert.

Caroline Heaton was enthusiastic about the idea, and readily gave permission for her poem *Avon Street – en plein air* to be set and later to be uploaded onto Petrucci.

Members of the Chandos Singers also provided the solo and instrumental roles. In the score, each individual movement has a different set-up: so different soloists can be used between movements, even if both are labelled similarly (i.e. “Sop. Soloist 1.” might not be the same person in successive movements).

Dawn	page 1	3 minutes
10.00 a.m.	page 15	7 minutes
Mid-day	page 29	3 minutes
5.00 p.m.	page 43	6 minutes
Midnight	page 51	8 minutes

Avon Street - *en plein air*

Caroline Heaton

I : Dawn

Malcolm Hill
2017 mj356

J=60

Treble Rec.1

Treble Rec.2 *pp*

J=60

Treble Solo

2 Trbles

Mezzo Solo

SATB 1.

S.2

A.2 *unstressed entry pppp* *ppp*
Mm

T.2 *unstressed entry pppp* *ppp*
Mm

B.2 *unstressed entry pppp* *ppp*
Mm

2

Treble Rec.1

Treble Rec.2

Treble Solo

2 Trbles

Mezzo Solo

SATB 1.

S.2

A.2

T.2

B.2

5

legato and calm mp

p calm

Aa

Aa



3

Treble Rec.1

Treble Rec.2

Treble Solo

2 Trbles

Mezzo Solo

SATB 1.

S.2

A.2

T.2

B.2

4 12

Treble Rec.1

Treble Rec.2

Treble Solo

2 Trbles

Mezzo Solo

S.1

A.1

T.1

B.1

S.2

A.2

T.2

B.2

SATB 2.

Aa

Aa. *Aa.*

Aa.

mp

A *breeze*

stirs.

15

Treble Rec.1

Treble Rec.2

Treble Solo *to Choir*

2 Trbles *to Choir*

Mezzo Solo *to Choir*

S.1

A.1 lit - ter

T.1 *mp* 3 The air

B.1

SATB 2.

5

Treble Rec.1

Treble Rec.2

A.1 *p*
Aa_____

T.1 *p*
is____ still____ cool,____ Aa____

B.1

SATB 2.

Detailed description: This is a musical score page for a vocal ensemble. It features six staves. The top two staves are for 'Treble Rec.1' and 'Treble Rec.2'. The third staff is for 'A.1' in treble clef, with a dynamic marking 'p' above the staff. The fourth staff is for 'T.1' in treble clef, also with a 'p' dynamic. The fifth staff is for 'B.1' in bass clef. The bottom staff is for 'SATB 2.' in bass clef. The vocal parts sing lyrics such as 'a breeze', 'is still cool', and 'Aa'. There are various musical markings including slurs, grace notes, and rests.

20

Treble Rec.2

S.1 *mp*

A.1 *dim.* 3

T.1 8

B.1 *mp*

SATB 2.

Light fray-ing the rem - nants of

stirs lit-ter Aa

Aa the air is

of

23

S.1  night _____ Aa _____ Aa _____

A.1  Aa _____ Aa _____

T.1  still _____ cool, _____

B.1  night: _____ a _____ cat _____ slinks _____ home. _____

SATB 2. 

26

S.1

A.1 *mp*
Aa _____ Aa _____

T.1
mp 3
Aa _____

B.1

S.2

A.2 *mf*
wall

T.2 *mf*
The long _____ fa - çades of Bath Col-legé

B.2

30

S.1

A.1 *p*

T.1

B.1

S.2

A.2

T.2 *mp*

B.2

Aa _____ Aa _____

Aa _____ Aa _____

you in, ser-ried win -

Aa _____

33

S.1 *p* Aa Aa

A.1 *dim.* 3 *p* 3 Aa

T.1 *p* Aa

B.1

S.2 *mf* re - flect - - - - ing the ear - ly

A.2 *mp* - dows Aa

T.2 *mp* Aa

B.2

35

S.1 *p*
Aa _____

A.1 *p*
Aa _____

T.1 *p*
Aa _____ A _____

B.1 *p*
Aa _____ Aa _____

S.2 rain, its fall

A.2

T.2 *mp*
Aa _____ Aa _____

B.2 *mf*
on pave - - -

Treble
Rec.1



S.1



A.1



T.1



B.1



S.2



A.2



T.2



B.2



ment,

mf
ci - ty's bur - ied roots.

p

Aa

p

Aa

mp

Aa

dim.

mp

Aa

mp

Aa

dim.

attacca after 5 seconds

Avon Street

en plein air

Caroline Heaton

II : 10.00 am

Malcolm Hill
2017 mj356.2

All soft and smooth

Solo Treble 1

Solo Treble 2

Solo Treble 1

Solo Treble 2

Solo Treble 3

Solo Treble 1

Solo Treble 2

Solo Treble 3

C. A.

11

S.1 Solo

Mm _____ The street con-cludes at ri - ver - edge where all

S.2 Solo

Mm _____ The street con-cludes at ri - ver - edge where all

A. Solo

Mm _____ The street con-cludes at ri - ver - edge where all

T. Solo

Mm _____ The street con-cludes at ri - ver - edge where all

S.1

Mf

Mm _____

S.2

Mf

Mm _____

A.

Mf

Mm _____

C. A.

The musical score is divided into two systems. The first system (measures 11-12) features four solo voices (S.1, S.2, A., T.) and a basso continuo (C. A.). Each voice has a melodic line with lyrics, and the basso continuo provides harmonic support. The vocal parts are in 3/4 time, while the basso continuo is in common time. Dynamics are indicated by 'mp' (mezzo-piano) for the voices and 'mf' (mezzo-forte) for the basso continuo. The second system begins with a measure of rests, followed by a basso continuo line with a fermata over three measures. The vocal parts continue their melodic lines in the second system.

to choir

S.1 Solo

Bath re - solves it - self;

S.2 Solo

Bath re - solves it - self;

A. Solo

Bath re - solves it - self;

T. Solo

Bath re - solves it - self;

C. A.

mp



Full Choir

26

mf
3
3
cresc.

S.1

here Griffiths' men in high-vis jack ets

stroll,

mf
3
3
cresc.

S.2

here Griffiths' men in high-vis jack ets

stroll,

mf
3
3
cresc.

A.

here Griffiths' men in high-vis jack ets

stroll,

All T.
mf
3
3
cresc.

T.

here Griffiths' men in high-vis jack ets

stroll,

C. A.

mf

32

S.1 *dim.*
hold con - fer - ence:

S.2 *dim.*
hold con - fer - ence:

A. *dim.*
hold con - fer - ence:

T. *dim.*
hold con - fer - ence:

C. A. *unhurried*
mp

38 *unhurried* *mf*

B. Solo the A - - - von must seem tame e -

S.1 *sempre p*
Mm, the street con - cludes at

S.2 *sempre p*
Mm, the street con - cludes at

A. *sempre p*
Mm, the street con - cludes at

C. A. Mm, the street con - cludes at

43

B. Solo

nough _____ the A von must _____

S.1

ri - ver - edge the street con - cludes at

S.2

ri - ver - edge the street con - cludes at

A.

ri - ver - edge the street con - cludes at

T.

ri - - -

T2.

ri - - -

B.

mp

The street con - - - cludes at

48

B. Solo

seem tame e - nough

S.1

ri - ver edge where all Bath re - solve

S.2

ri - ver edge where all Bath re - solve

A.

ri - ver edge where all Bath re - solve

T.

- ver edge re - solve

T2.

- ver edge re - solve

B.

ri - ver edge where all

53

mf

B. Solo

af-ter the win - - - - - ter - wild

S.1

— it - self Here Griffith's men in

S.2

— it - self Here Griffith's men in

A.

— it - self Here Griffith's men in

T.

— Here Griffith's men in

T2.

— Here Griffith's men in

B.

Bath re solve it - self

59

B. Solo *mf*

of Usk af - ter the win - ter

S.1 *cresc.*
high-vis jack - ets stroll,

S.2 *cresc.*
high-vis jack - ets stroll,

A. *cresc.*
high-vis jack - ets stroll,

T. *cresc.*
high-vis jack - ets stroll,

T2. *cresc.*
high-vis jack - ets stroll,

B. *cresc.*
in high-vis jack - ets stroll

64 (take pitch from Cor Anglais)

B. Solo

wild of Usk _____ and Taw - - - e _____

S.1

S.2

A.

T.

T2.

B.

C. A.

dim.

hold

con

mf

69 *mf* *cresc.*

B. Solo the win - - - - ter of Usk

S.1 *p* *dim.*
fer - ence:

S.2 *p* *dim.*
fer - ence:

A. *p* *dim.*
fer - ence:

T. *p* *dim.*
fer - ence:

T2. *p* *dim.*
fer - ence:

B. *p* *dim.*
fer - ence:

C. A. *f*



72

B. Solo and Taw - e.

C. A. *cresc.*

75 rit. tempo primo

C. A.

79 *mp*

S.1 Solo

slug-gish be-tween its con - crete banks

S.2 Solo

but they are here

A. Solo

but they are here

A.

but they are here

M.S.

slug-gish be-tween its con - crete banks

C. A.

83 *f*

S.2 Solo

— to cor-rall it — they — are — here — to — cor-rall it

A. Solo

— to cor-rall it — they — are — here — to — cor-rall it

A.

— to cor-rall it — they — are — here — to — cor-rall it

C. A.

89 Full Choir

mf

S.1 with a soak-field of green, of green,

S.2 with a soak-field of green, of green,

A. with a soak-field of green, of green,

T. with

T2. with

B. with

C. A.



95

S.1 of green for when its tem-per's high

S.2 of green for when its tem-per's high

A. of green for when its tem-per's high

T. a soak - field of green, of green with a soak - field of

T2. a soak - field of green, of green with a soak - field of

B. a soak - field of green, of green with a soak - field of

101

S.1 *cresc.*

S.2 *cresc.*

A. *cresc.*

T. *#p.* *cresc.* *ff*
green for when its tem - - per's high, its tem - per's

T2. *d.* *cresc.* *ff*
green for when its tem - - per's high, its tem - per's

B. *cresc.* *ff*
green for when its tem - - per's high,

107

Solo Treble 1

ff *mp*
high, _____ at__

ff *mp*
high, _____ at__

ff *mf* *mp*
high, _____ trans plant - ed trees, and boat glass at__

mf *mp*
high, _____ trans plant - ed trees, and boat glass at__

mf *mp*
high, _____ trans plant - ed trees, and boat glass at__

mf *tutti mp*
trans plant - ed trees, and boat glass at__

115

Solo Treble 1

The musical score consists of seven staves, each with a vocal line and lyrics. The staves are labeled from top to bottom: Solo Treble 1, S.1, S.2, A., T., T2., and B. The music is in common time, with a key signature of one sharp (F#). The vocal parts are mostly in treble clef, except for staff B which is in bass clef. The lyrics "the lower warf windows" are repeated multiple times across the staves, with slight variations in phrasing and rhythm. The vocal parts are mostly in unison, though some parts like S.2 and A. have different melodic lines.

the low - er warf win - dows

the low - er warf win - dows at the low - er warf win - dows.

the low - er warf win - dows at the low - er warf win - dows.

the low - er warf win - dows low - er warf win - dows.

the low - er warf win - dows low - er warf win - dows.

the low - er warf win - dows low - er warf win - dows.

the low - er warf win - dows, at the low - er warf win - dows.

122 All soft and smooth *p*

Solo Treble 1 Aa

S.1 dim.

S.2 dim.

A. dim.

T. dim.

T2. dim.

B. dim.

127 *rall.*

Solo Treble 1 Aa Aa

attacca after 8 seconds

Avon Street

29

Caroline Heaton

en plein air

III : Mid-day

Malcolm Hill
2017 mj356.3

2017 mj556.5

Sop. Solo 1.

Fast *angrily ff*

E - - - - ve-ry - thing tends to _____

S. *sf* *=mf*

How _____

A. *sf* *=mf*

How _____

T. *sf* *=mf*

How _____

B. *sf* *=mf*

How _____

Sop. Solo 1.

wa - - - - ter!

S. *f* *dim. molto*

E - ve-ry -

A. *f* *dim. molto*

E - ve-ry -

T. *f* *dim. molto*

E - ve-ry -

B. *mp*

Wa - -

30

Slower

 $\text{♩} = 72$ *sublimely*

6

Sop. Solo 2.

mp

How _____ e - - - ve-ry thing

S.

p

thing

A.

p

thing

T.

p

thing

B.

$>p$

ter _____ Wa - - -



Fast

 $\text{♩} = 100$

10

Sop. Solo 1.

pool -

Sop. Solo 2.

tends to wa-ter.

S.

Wa - - -

A.

Wa - - -

T.

Wa - - -

B.

Wa - - -

14

Sop. Solo 1.

ing_ in_ pock - holes of tar mac

S.

A.

T.

B.

ter

ter

ter

ter

16

Sop. Solo 1.

to re- flect an un - ea

S.

A.

T.

B.

Aa

Aa

Aa

Aa

rit.
to S.

18
 Sop. Solo 1.
 sy sky,

S. Aa where
 A. where
 T. where
 B. where

Adagio ma non troppo

20 $\text{♩} = 84$

Sop. Solo 2.
 where rain ga - - ther'd fell all June.

S. rain
 A. rain
 T. rain
 B. rain
 B.2 rain

$\text{♩} = 90$

S. 25

S. fell all June.

A.

A. fell all June.

T.

T. fell all June. *sempre molto legato* *mp* Cirrus clouds

T.2

T.2 fell all June. *sempre molto legato* *mp* Cirrus clouds

B.

B. fell all June. *sempre molto legato* *mp* Cirrus clouds pur - sue

B.2

B.2 fell all June. *sempre molto legato* *mp* Cirrus clouds pur - sue

sempre molto legato

30 *mp*

S. Cir - rus_ clouds____ pur - sue_____ each o -

sempre molto legato

S.2 *mp*

S.2 Cir - rus_ clouds____ pur - sue_____ each o -

sempre molto legato

A. *mp*

A. Cir - rus_ clouds____ pur - sue_____ each o - -

sempre molto legato

A.2 *mp*

A.2 Cir - rus_ clouds____ pur - sue_____ each o - -

T. *p*

T. pur - sue_____ each o - ther, cir -

T.2 *p*

T.2 pur - sue_____ each o - ther, cir -

B. *p*

B. each o - - ther, cir - rus_ clouds____ pur -

B.2 *p*

B.2 each o - - ther, cir - rus_ clouds____ pur -

35 *mp*

Sop Solo 2. the air thick - ens

S. - ther, cir - rus clouds pur - sue

S.2 - ther, cir - rus clouds pur - sue

A. - ther, cir - rus clouds pur - sue

A.2 - ther, cir - rus clouds pur - sue

T. - rus clouds pur - sue each

T.2 - rus clouds pur - sue each

B. sue each oth - er cir -

B.2 sue each oth - er cir -

39

Sop Solo 2. — with par - ti - cu - lates, _____ the

mf

S. each oth - - - er

S.2 each oth - - - er

A. each oth - - - er

A.2 each oth - - - er

T. ⁸ oth - - er cir - - rus clouds

T.2 ⁸ oth - - er cir - - rus clouds

B. - rus clouds pur - sue each

B.2 - rus clouds pur - sue each

42

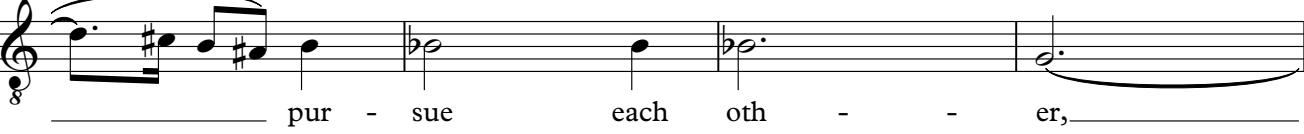
Sop Solo 2. air _____ thick - ens _____ with_ par - ti - cu - lates,

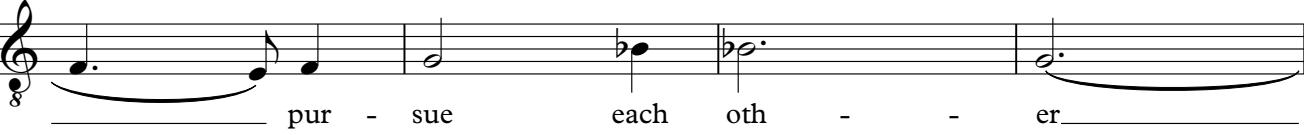
S. Aa _____

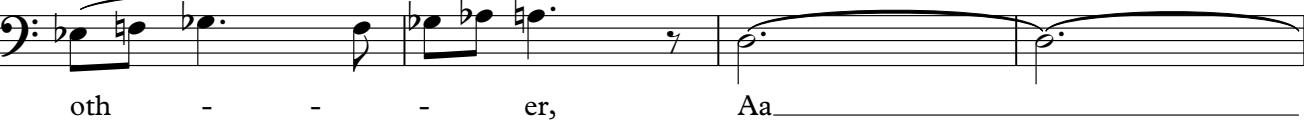
S.2 Aa _____ to S.

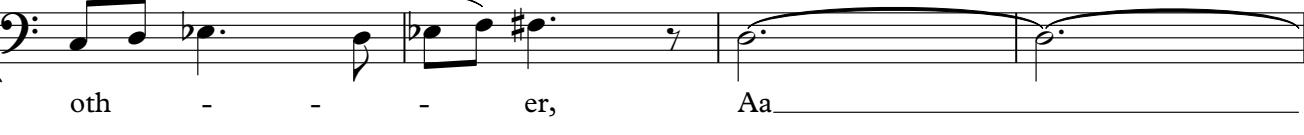
A. Aa _____

A.2 Aa _____ to A.

T.  pur - sue each oth - - - er, _____

T.2  pur - sue each oth - - - er _____ to T.

B.  oth - - - er, Aa _____

B.2  oth - - - er, Aa _____ to B.

46

Sop Solo 2.

ma rooned be hind me - tal bar - ri ers,

S. *mf* *mp*

A. *mf* *mp*

T. *mf* *mp*

B. *mf* *mp*

— a lone stand of trees,

54

Sop Solo 2.

The Ku - bo-ta J. C. B. is a

S. *p* *p*

S.2 *p* *p*

A. *p* *p*

T. — — —

B. — — —

ex - hale, ex-hale. The Ku bo - ta

ex - hale, ex-hale. The Ku bo - ta

ex - hale, ex-hale. The Ku bo - ta

59

Sop Solo 2.

flare of orange against English grey - on grey,

S. J. C. B. is a flare

S.2 J. C. B. is a flare

A. J. C. B. is a flare

T. 8 is a flare of orange a against

T.2 8 is a flare of orange a against

B. 8 is a flare of orange a against

64

Sop Solo 2.

claw-ing up gi - ant hand-fuls of _____

S. — of o - - - range cresc. claw-ing up gi - ant

S.2 — of o - - - range cresc. claw-ing up gi - ant

A. — of o - - - range cresc. claw-ing up gi - ant

T. 8 En - glish grey on grey, cresc. claw - ing up

T.2 8 En - glish grey on grey, cresc. claw - ing up

B. — En - glish grey on grey, cresc. claw - ing up

69

Sop Solo 2.

ce - ment. _____ Dust set-tles on skin and

S. hand fuls of ce ment. _____ Dust set-tles on skin and leaves. _____

S.2 hand fuls of ce ment. _____ Dust set-tles on skin and leaves. _____

A. hand fuls of ce ment. _____ Dust set-tles on skin and leaves. _____

T. gi - ant hand fuls of ce ment. _____ Dust set - tles on skin and leaves. _____

T.2 gi - ant hand fuls of ce ment. _____ Dust set - tles on skin and leaves. _____

B. gi - ant hand fuls of ce ment. _____ Dust set - tles on skin and leaves. _____

75 *still angry*

Sop. Solo 1.

Sop. Solo 2. leaves.

S.

S.2

A.

T.

T.2

B.

Dust

f

This musical score page features eight vocal parts: Sop. Solo 1., Sop. Solo 2., S., S.2., A., T., T.2., and B. The key signature is A major (three sharps). Measure 75 begins with a rest for all parts. The Sop. Solo 1. part starts with a melodic line consisting of eighth-note pairs, followed by sixteenth-note patterns, and ends with a sustained note. This line is labeled 'still angry' and includes the dynamic instruction *f*. The lyrics 'Dust' are written below this line. The other seven parts remain silent throughout the measure. Measures 76 through 80 show the Sop. Solo 1. part continuing with eighth-note pairs and rests, while the other parts remain silent.



Sop.
Solo
1.

79

set - tles on skin _____ and leaves._____

dim.

attacca after 6 seconds

Avon Street -
en plein air

Caroline Heaton

IV : 5.00 pm

Malcolm Hill
2017 mj356.4

Treble Rec. 1.



Treble Rec. 1.

Bass Solo

The site arch - ae - o - lo gist__



Treble Rec. 1.

Bass Solo

— pon - ders_ lines of long - va-nished bro-thel and



Treble Rec. 1.

Bass Solo

ta - vern walls,

44

Treble
Rec.
1.

16

S. *f* 3 dreams of the quo-ti-di-an rich es____ mired

A. *f* 3 dreams of the quo-ti-di-an rich - es____ mired

T. *f* 3 dreams of the quo - ti-di-an rich es____ mired in Geor - gi an

B. *f* 3 dreams of the quo - ti-di-an rich - es____ mired in Geor - gi an



20

Treble
Rec.
1.Treble
Rec.
2.

f cresc. *ff* *f*

S. — in Geor-gi-an mid-den, Vic-to-ri-an cess pit.

A. — in Geor-gi-an mid-den, Vic-to-ri-an cess pit.

T. *ff* — mid den Vic-to-ri-an cess pit.

B. mid den, —

24

Treble Rec. 1.

Treble Rec. 2.

S.

A.

T.

B.

Sea - gulls freeze to a hier-o glyph of them

Sea - gulls freeze to a hier-o glyph of them

Sea - gulls freeze to a hier-o glyph of them

Sea - gulls freeze to a hier-o glyph of them



29

S.

A.

T.

B.

- selves, shock-ing-ly large at close quart ers and bold of eye;

cresc. 3

- selves, shock-ing-ly large at close quart ers and bold of eye;

cresc. 3

- selves, shock-ing-ly large at close quart ers and bold of eye;

f

- selves, shock-ing-ly large at close quart ers and bold of eye;

cresc. 3

- selves, shock-ing-ly large at close quart ers and bold of eye;

f

34

Sop Solo 1. *mp* Sea - gulls freeze to a hier-o-glyph of themselves, shock-ing-ly large *cresc.*

Sop Solo 2. *mp* Sea - gulls freeze to a hier-o-glyph of themselves, shock-ing-ly large *cresc.*

S.

A.

T. *p* Sea - - - gulls freeze,

B. *p* Sea - - - gulls freeze,



38

Treble Rec. 1.

Sop Solo 1. — at close quart - ers and bold of eye; soar *mf cresc.*

Sop Solo 2. — at close quart - ers and bold of eye; soar *mf cresc.*

T. *mp* 3 shock-ing - ly large and bold of eye;

B. *mp* 3 shock-ing - ly large and bold of eye;

43

Treble Rec. 1.

Treble Rec. 2.

Sop Solo 1.

Sop Solo 2.

up - wards to weave great cir - cles a - bove the

up - wards to weave great cir - cles a - bove the



48

Sop Solo 1.

Sop Solo 2.

S.

A.

ci - ty lar - der,

ci - ty lar - der,

the loit - er-ing crowds.

the loit - er-ing



52

Treble Rec. 1.

Treble Rec. 2.

Sop Solo 1.

A.

mp

mp

mp

Sea - gulls soar up - wards to weave

crowds.

56

Sop Solo 1.

great circles a - bove the ci - ty lar - der,

S. *mp*

the

59

Treble Rec. 1.

Treble Rec. 2. *mp*

to A. *mp*

S. *mp*

loit - - er-ing crowds.

A. *mp*

the loit - - er-ing crowds.

T. *p*

the loit - - er-ing crowds.

B. *p*

the loit - - er-ing crowds.

63

Treble Rec. 1.

66

Treble Rec. 1. *f* > *mf*

68

Treble Rec. 1. *mp*

70 Rain - dusk mists the air, mists the air, mists

p

88 Rain - dusk mists the air, mists the air, mists

p

96 Rain - dusk mists the air, mists the air, mists

p

104 Rain - dusk mists the air, mists the air, mists

p

75

S. *mp* _____ the air: the birds' re - treat - ing cries coun-ter-point the *dim.*

A. *mp* _____ the air: the birds' re - treat - ing cries coun-ter-point the *dim.*

T. *mp* _____ the air: the birds' re - treat - ing cries coun-ter-point the *dim.*

B. *mp* _____ the air: the birds' re - treat - ing cries ga - -

80

S. harsh of ga - ther-ing traf - fic; the birds' re -
A. harsh of ga - ther-ing traf - fic; the birds re -
T. harsh of ga - ther-ing traf - fic; the
B. harsh of ga - ther-ing traf - fic; the

cresc. 3 mp

cresc. 3 mp

cresc. 3 mp

cresc. 3 mp

84

S. treat - ing cries, sweat beads

A. treat - ing cries, sweat beads

T. harsh of ga-ther-ing traf - fic; sweat beads

B. harsh of ga-ther-ing traf - fic; sweat beads



90

Sop Solo 1. the beard.

S. Bru - nel's bridge, *dim.*

A. Bru - nel's bridge, *dim.*

T. Bru - nel's bridge, *dim.*

B. Bru - nel's bridge,



94

Sop Solo 1. of bud dle - ia.

attacca after 10 seconds

Avon Street -
en plein air

Caroline Heaton

51

V : Midnight

Malcolm Hill
2017 mj356.5

J=108

Tr. Rec. 1. *mf*

Tr. Rec. 2. *mf*

J=108

Sop. Solo 1. *mf*

Bass Solo *mf*

New L. E. D. lights

New

8

Tr. Rec. 1.

Tr. Rec. 2. *f*

Sop. Solo 1. — cast a sur - gi-cal glow,

Bass Solo *f*

L. E. D. lights cast a sur-gi-cal glow,

15

Tr. Rec. 1.

Tr. Rec. 2.

Sop. Solo 1. new L. E. D. lights cast a

Bass Solo *f*

new L. E. D. lights cast a

52 21

Sop. Solo 1.

sur - - gi cal glow, com-pete with lamps of

Bass Solo

sur - - gi cal glow, com-pete with lamps of

26

Tr. Rec. 1.

f

Tr. Rec. 2.

f

Sop. Solo 1.

so - di-um o - range:

Bass Solo

so - di-um o - range: the street

31

Tr. Rec. 1.

Tr. Rec. 2.

Bass Solo

is a con - - crete stage - - set

35

Tr. Rec. 1.

Tr. Rec. 2.

Bass Solo

flood - - lit for re - - vel-ry, for

39

Tr. Rec. 1.
Tr. Rec. 2.

53

Bass Solo

re - - - - - vel-ry or di-

43

Tr. Rec. 1.

Tr. Rec. 2.

Cor A.

Bass Solo

sas ter.

(sounding pitch)

This musical score excerpt shows four staves. The top three staves are for brass instruments: Trombone (Tr. Rec. 1), Trombone (Tr. Rec. 2), and Cornet (Cor A.). The bottom staff is for Bass Solo. The key signature changes from G major to F major (one sharp) at the beginning of the measure. Measure 43 starts with eighth-note patterns on the first two staves, followed by a dynamic marking 'ff' (fortissimo). The third staff (Cor A.) has a single eighth note. The fourth staff (Bass Solo) has a sustained note with a grace note. The measure ends with a repeat sign and a bass clef. The vocal part 'sas ter.' is written below the bass staff, with a bracket underlining 'sas' and 'ter.'. The instruction '(sounding pitch)' is placed in parentheses above the bass staff.

50

Cor A.

mp *p* *mp* \geqslant *dim.*

3 *3*

Musical score for Cor A. at measure 54. The score shows a treble clef staff with six measures. Measure 54 starts with a sixteenth-note pattern: B, A, G, F#, E, D, C. Measure 55 begins with a sixteenth-note pattern: D, C, B, A, G, F#. Measures 56-57 show eighth-note patterns: B, A, G, F# and D, C, B, A. Measure 58 is a rest. Measure 59 starts with a sixteenth-note pattern: E, D, C, B, A, G, F#, E. Measure 60 concludes with a sixteenth-note pattern: D, C, B, A, G, F#, E, D.

59

Cor A.



64

non legato

f subito

mf

dim.

d=78

mp

Cor A.

Sop. Solo 2.

Sop. Solo 3.

Alto Solo

S.

S.2

A.

T.2

Mm

mp

Mm

mf

Mm

mf

Mm

mf

Mm

Solo

mp

Mm

The score continues from measure 64. The first two measures feature Cor A. in sixteenth-note patterns with dynamics *f subito*, *mf*, and *dim.*. Measures 66-67 show Cor A. in eighth-note patterns with *mp* dynamics. Measures 68-71 show Cor A. in eighth-note patterns with *Mm* dynamics. Measures 72-75 show Cor A. in eighth-note patterns with *mf* dynamics. Measures 76-79 show Cor A. in eighth-note patterns with *Mm* dynamics. Measures 80-83 show Cor A. in eighth-note patterns with *mf* dynamics. Measures 84-87 show Cor A. in eighth-note patterns with *Mm* dynamics. Measures 88-91 show Cor A. in eighth-note patterns with *mp* dynamics. Measures 92-95 show Cor A. in eighth-note patterns with *Mm* dynamics.

70

Sop. Solo 2.

The un - lit tow-path a - lone breathes a wel - come stench of green,

Sop. Solo 3.

The un - lit tow-path a - lone breathes a wel - come stench of green,

Alto Solo

The un - lit tow-path a - lone breathes a wel - come stench of green,

S.

S.2

A.

T.2

The un - lit tow-path a - lone breathes a wel - come stench of green,



79

Tr. Rec. 1.

p *legato*

rit.

Tr. Rec. 2.

p

Andante

87 **$\text{♩}=72$**

Tr.
Rec. 1.

Tr.
Rec. 2.

Andante **$\text{♩}=72$**

S. ***mp*** **cresc.** ***f*** ***dim.***
The un - lit tow-path a - lone breathes a wel-comestench of green, a

S.2 ***mp*** **cresc.** ***f*** ***dim.***
The un - lit tow-path a - lone breathes a wel-comestench of green, a

A. ***mp*** **cresc.** ***f*** ***dim.***
The un - lit tow-path a - lone breathes a wel-comestench of green, a

T. ***mp*** **cresc.** ***f*** ***dim.***
The un - lit tow-path a - lone breathes a wel-comestench of green, a

T.2 **tutti** ***mp*** **cresc.** ***f*** ***dim.***
The un - lit tow-path a - lone breathes a wel-comestench of green, a

B. ***mp***
The _____ green,

96

S. *mp* stench of green, _____ pot - pour-ri of weeds and wat - ter, _____ and weeds_

S.2 *mp* stench of green, _____ pot - pour-ri of weeds and wat - ter, _____ and weeds_

A. *mp* stench of green, _____ pot - pour-ri of weeds and wa - ter, _____ and weeds_

T. *mp* stench of green, _____ pot - pour-ri of weeds and wa - ter, _____ and weeds_

T.2 *mp* stench of green, _____ pot - pour-ri of weeds and wa - ter, _____ and weeds_

B. *mp* _____ pot - pour-ri of weeeds and wa - ter, _____ and weeds_

2

104

S. *pp* — of weeds and wat - ter, — and weeds — weeds — the —
S.2 *pp* — of weeds and wat - ter, — and weeds — weeds — the —
A. *pp* — *p* — *pp* — *mf*
T. *pp* — *p* — *pp* —
T.2 *pp* — *p* — *pp* —
B. *pp* — *p* — *pp* —

113

S. ri - ver rip - pling black - ly the ri-ver rip-pling black -
 S.2 ri - ver rip - pling black - ly the ri-ver rip-pling black -
 A. ri - ver rip - pling black - ly the ri-ver rip-pling black -
 T. - - - rip - pling black - ly black ly the
 T.2 - - - rip - pling black - ly black ly the
 B. - - - rip - pling black - ly black ly the



120

S. - - - ly be - yond the reach
 S.2 - - - ly be - yond the reach
 A. - - - ly be - yond the reach
 T. ri - ver rip - pling be-yond the reach of e- ff
 T.2 ri - ver rip - pling be-yond the reach of e- ff
 B. ri - ver rip - pling, rip - - - - - ff

126

S. — of e-lec - tri - ci - ty: *ff* a - bove and ve - ry

S.2 — of e-lec - tri - ci - ty: *ff* a - bove and ve - ry

A. — of e-lec - tri - ci - ty: *ff* a - bove and ve - ry

T. lec - tri - ci - ty: *p*

T.2 lec - tri - ci - ty: *p*

B. -pling

59

133

S. far a scat - ter a scatter of *mp*

S.2 far a scat - ter a scatter of *mp*

A. far a scat - ter a scatter of *mp*

T. a - bove a scat - ter of stars *p* blurr'd

T.2 a - bove a scat - ter of stars *p* blurr'd

B. a - bove a scat - ter of stars *mp* blurr'd

138

S. stars blurr'd
S.2 stars blurr'd
A. stars blurr'd
T. blurr'd by swift clouds a -
T.2 blurr'd by swift clouds a -
B. blurr'd by swift clouds a -



Sop. Solo 1. the boat - bord - er'd
S. by swift clouds a - head
S.2 by swift clouds a - head
A. by swift clouds a - head
T. - head by swift clouds a - head
T.2 - head by swift clouds a - head
B. - head by swift clouds a - head

151

Sop. Solo 1.

path lu - ring you on

J=56

Treble Solo 1.

mp
legato and calm

Aa

158

Treble Solo 1.

Aa Aa

2 Trebles

p calm

Aa Aa

Mezzo Solo

calm p

Aa

162

Treble Solo 1.

Aa

2 Trebles

3

Aa Aa

to Choir

Mezzo Solo

Aa

to Choir

Sop. Solo 1.

Treble Solo 1.

S.

S.2

A.

T.

T.2

B.

the boat - bord'er'd path



Sop.
Solo
1.

lur - - - - - ing you on -