Westleaf Collection

Orchestral
Music

Dennis Bathory-Kitsz

Winter:

Three Songs on the Nature of Armageddon

Text by C. Chomentowski

Symphony No. 4

for mezzo-soprano and large orchestra
(3131.asx,4221,pno,glock,timp,perc,strings/33531)

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Dennis Bathory-Kitsz

Winter:
Three Songs on the Nature of Armageddon

for large orchestra

Text by C. Chomentowski

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The Winter Poems
C. Chomentowski

I.

Plucked from the heart of my mother's attic,
  A blossom, encased in dust.
Mottled shades of once-white there, and gold leaf
  Glazing its lacerated petals, between which are
    the prayers
I can yet summon forth
  From the crypt
    of childhood.

The binding's broken,
  The cellophane has peeled away,
Leaving yellowed scars. There's no concealing them,
  no cosmetic cure.
I press upon the Lord to make me
  pure.

II.

And after the slowly indrawn breath,
The breaking of the sacred bread,
The upward thrusting of the head,
We kneel upon the dusty ground.
  There's nothing left to do
  But prune the rosebush
    I had found
And planted this time last year, near
The plaster Sacred heart.
  White will bear the silence of the bloom
  Red would only throb too soon,
    Too loud.
But now as I unfurl the burlap shroud
Like gauze that's toughened tight against a wound
I wonder whether deep within these pleats
And beneath the pyramid of peat,
Beyond the spindly relic of a rose—
  Might I there find the feet
  of Lazarus, once again discerning cold
    from heat?
  Or are, perhaps, the rose and he the same?
I hear the wind so softly breathe her name
As I lift the seal of winter
And expose the rose to light.
                    It is then
That I am swept up in the pull of pallid cells
Reaching out for life, extracting it from air.
 And I will take the knife to what I think is dead there,
  To that which, I'm supposing,
  Cannot be repaired.
Do not despair, my Love, for there is something of a faint sheen
Glowing on this stalk, something that is not quite green
But growing, swelling, something capable of telling
  The waking hours from the night,
  The rose of passion from the rose
    of light.
                    O Love, do not mourn
Though I'm not at all certain where the line is to be drawn
Between what is merely dead, and what will surely die,
Between what has gone to seed and what is left to rise.
And as I slash the wrist of rosebush, I know that I rely
  sheerly on Grace. I think of all the times
  her face has been like a prayer cupped in
    these hands.
And now they tremble as the cut is made.
Let us contemplate together the dual power of the blade
To lop off the dead and leave the living.

But if there are misgivings
let them be mine
alone.
Yet something has survived the winter's womb
As surely as the dead man did the tomb.
And it is not the dry brush cast aside,
but visions of the bloom yet to arise
that make me tremble so.
My hand is clawed
By thorns that won't let go. The legacy of death,
Or life, I do not know.

Now notice how the full weight of the sky
Rests on the clouds, my Love. And though you lift your eyes
You see nothing but my blood,
Then search my face,
And crawl into my pain,
Your tears nearly concealed
behind the sudden veil
of rain.

The One who fastens tears to love
Binds the rain to earth.
"This rose," I say, "in pruning me
Prepares me for rebirth."

And so we wait for buds to form protection against loss
While above our heads, a pale rose blossoms
Where our spirits cross.

Strike the tip of this bloom, O God, against Thy flint,
Refining human needs,
And accept Thou this, our kindling,
Toward Thy whitest heat.

III.

And when the snow has sifted into my hair, what then?
Will I be less a woman, or you, a man,
when passions blanch and blankly stare through opaque eyes?
Some one of my sleeping selves, no doubt, will rise
in ample time to greet me there, at vespers,
  in the sibilance of prayer.

You recall, I gather, our last parting,
How you drew me in like breath
and how our depths suspired in the stillness and the grace
of an unspeakable embrace,
Your touch too light to agitate a single strand from place,
too soft to cause a stirring in the air.
And now I'm almost moved to doubt
that you were truly there;
But then, of course, the snow has yet to calcify
  my hair.

Yet when the sifting of the snow is done
and highlights glisten silver in the sun
or lavender, I'll venture, in the moon,
Then I suppose I'll learn that one must trust
the looming shadows, and the ghosts
that infiltrate but scarcely touch,
impassive in the face of passion's thrust.

And when the frost engraves the glass, and I seem numb,
and only an explosion of the dying sun
will be enough to clear the crystals from the pane—
though vision, having once been lost, will never be regained—
From some internal vista, still I'll lift my eyes
and in the scudding clouds, perhaps,
I'll recognize my fleeting face, and yours,
when the snow has sealed me in
  and drifted up against the door.

Song I: Page 2
Song II: Page 12
Song III: Page 32

Score

Winter: Three Songs on the Nature of Armageddon

(Symphony No. 4)

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

1 Introduction: Allegro

Flute 1
Flute 2
Alto Flute in G
Oboe
Clarinet 1 in B-flat
Clarinet 2 in B-flat
Bass Clarinet in B-flat
Alto Sax in E-flat
Bassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B-flat
Trumpet 2 in B-flat
Trombone 1a/b
Trombone 2a/b
Tuba
Piano
Glockenspiel
Timpani
Percussion — Triangle, Sus. Cym., Hi Snare, Med Tom, Lo Snare, Bass Dr., Gong
MEZZO
I Violin 1
gli alt Violin
II Violin 1
II Violin 2
III Violin 1
III Violin 2
I Viola
II Viola
III Viola
IV Viola
V Viola
I Violoncello
II Violoncello
III Violoncello
Contrabass

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Winter: Three Songs on the Nature of Armageddon

8

A **Song I.** ***molto rall.*** **Lento** ♩=60

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
I.Vla
II.Vla
I.Vlc
II.Vlc
Cb

staccato

f *ff* *fff* *sfz* *ppp* *ff* *mf* *pp* *pizz.* *arco* *con sord.* *pp morendo...*

14

Trb1
Trb2
Tba
Perc
Mez
I.Vn1
ga Vln.
I.Vla
I.Vlc

22

B ♩=54

Bsn
Trb1
Trb2
Tba
Mez

mp

Plucked from the heart a blos - som, en-cased in dust .

I.Vn1
ga Vln.
I.Vla
I.Vlc

27

Bsn
Trb1
Trb2
Tba
Mez

Plucked from the heart of my moth - er's at - tic a blos - som en-cased in dust. Plucked from the heart a blos - som, en - cased

I.Vn1
ga Vln.
I.Vla
I.Vlc

32

Bsn

Trb1

Trb2

Tba

Mez

, a blos - som en-cased in dust . Mot-tled shades of once-white there, and gold leaf glaz - ing its In-car-na-ted pet -

(8va)

I.Vn1

(8va)

ga Vln.

I.Vla

I.Vlc

38

Bsn

Trb1

Trb2

Tba

Tmp

ppp

Mez

als, be - tween which are the prayers I can yet sum-mon

(8va)

I.Vn1

(8va)

ga Vln.

I.Vla

I.Vlc

44

Bsn

Trb1

Trb2

Tba

Tmp

Mez

forth from the crypt of child - hood. Plucked from the heart of my moth-er's at - tic (Hums or ooohs)

(8va)

I.Vn1

(8va)

ga Vln.

I.Vla

I.Vlc

50

C

rit.

Bsn
Trb1
Trb2
Tba
Tmp
Mez
I.Vn1
ga Vln.
I.Vla
I.Vlc

57

D

♩=40 *a tempo*

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Trb1
Trb2
Tba
Tmp
Mez
I.Vn1
ga Vln.
I.Vla
I.Vlc
Cb

pizz.

63

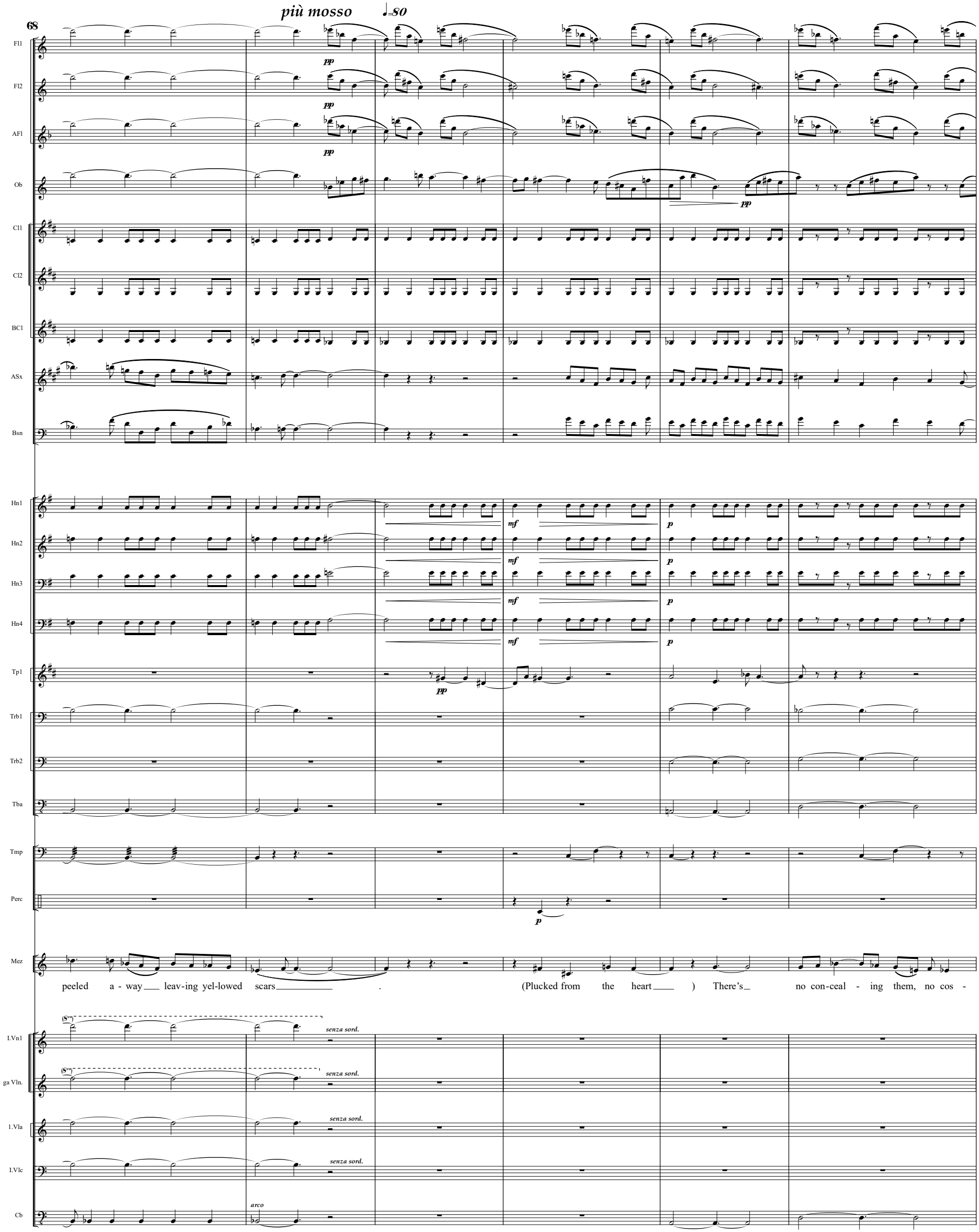
rit.

E

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Trb1
Trb2
Tba
Tmp
Mez
I.Vn1
ga Vln.
I.Vla
I.Vlc
Cb

pp *p* *mp* *ppp* *mf*

The bind - ing's bro - ken, The cell - o - phane has


più mosso
♩=80
68
Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
ga Vln.
I.Vla
I.Vlc
Cb
pp
mf
p
senza sord.
arco
peeled a - way leav-ing yel-lowed scars . (Plucked from the heart) There's no con-ceal - ing them, no cos -

74

F

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
I.Vla
I.Vlc
Cb

non legato

p

met - ic cure I press up - on The

80

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Tmp
Mez

Lord to make me pure.

(S^va)
I.Vn1
ga Vln.
(S^va)
II.Vn1
1.Vla
I.Vlc
Cb

c - - - r - - - e - - - s - - - c - - - e - - - n - - - d - - - o

85

Fl1
Fl2
Afl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Tmp
Perc
Mez

(Plucked from the heart.)

I.Vn1
II.Vn1
I.Vla
I.Vlc
Cb

non legato

90

G **Adagio, Dolce**

rall . . .

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc
Cb

ff *mp* *pppp*

H Song II.
Lento (sempre a tempo, non rubato)

96

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
Bsn
Hn1
Hn2
Hn3
Hn4
Mez
I.Vlc
Cb

106

Cl1
Cl2
Hn1
Hn2
Hn3
Hn4
Tmp
Perc
Mez
I.Vlc

117

Cl1
Cl2
Hn1
Tmp
Perc
Mez
I.Vlc

125

Cl1
Cl2
Hn1
Tmp
Perc
Mez
I.Vlc

132

K

Cl1
Cl2
Hn1
Hn2
Hn3
Hn4
Tmp
Perc
Mez
I.Vlc

139

Cl1
Cl2
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Tmp
Perc
Mez
I.Vlc

148

L

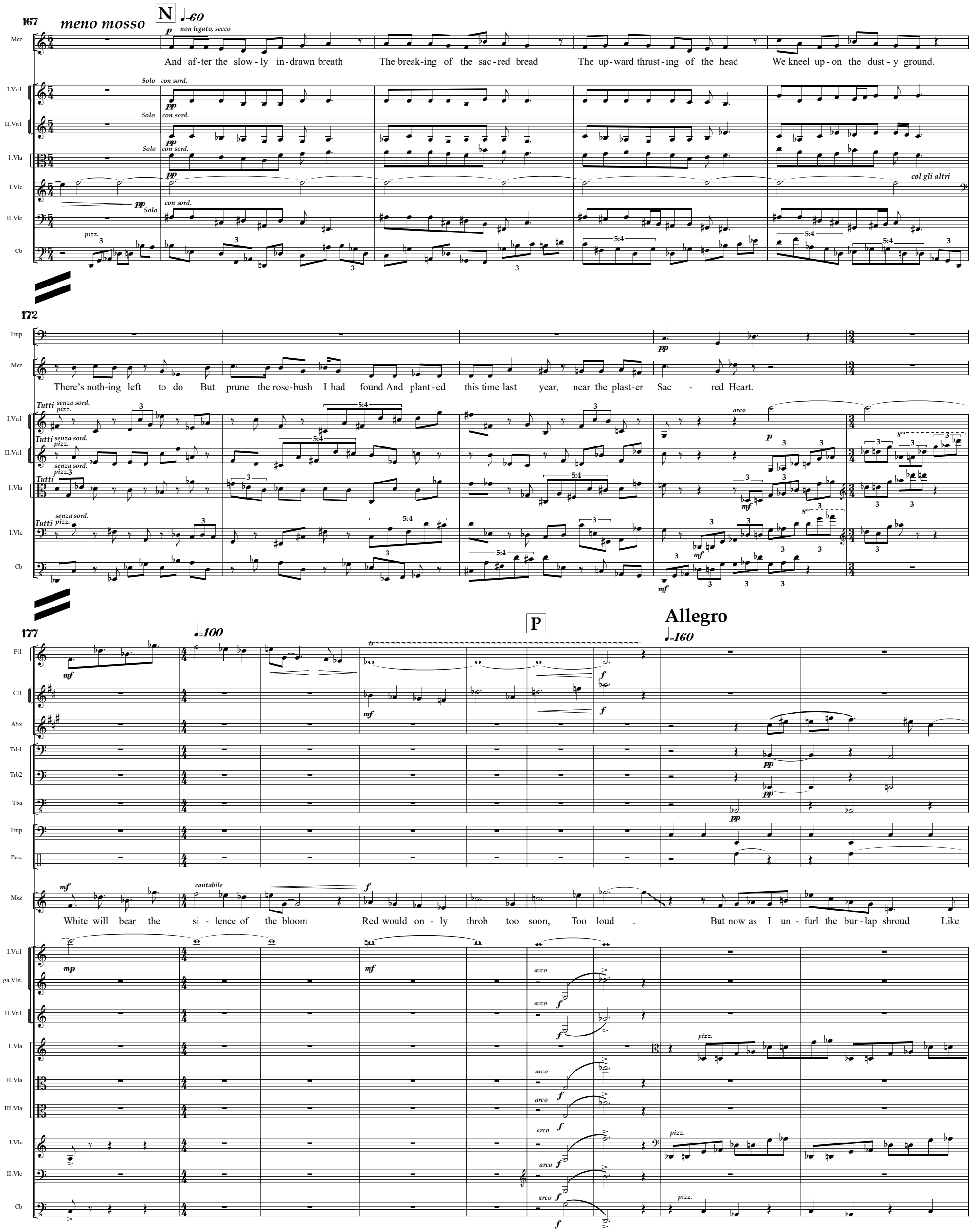
Tp1
Tp2
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

157

M ♩=c.80

Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

Solo


167
meno mosso
N
♩=60
Mez
p non legato, secco
And af-ter the slow-ly in-drawn breath The break-ing of the sac-red bread The up-ward thrust-ing of the head We kneel up-on the dust-y ground.
I.Vn1
II.Vn1
I.Vla
I.Vlc
II.Vlc
Cb
Solo con sord.
pp
pizz.
col gli altri
172
Tmp
There's noth-ing left to do But prune the rose-bush I had found And plant-ed this time last year, near the plast-er Sac - red Heart.
Tutti senza sord. pizz.
arco
p
mf
177
♩=100
P
Allegro
♩=160
Fl1
Cl1
ASx
Trb1
Trb2
Tba
Perc
cantabile
White will bear the si - lence of the bloom Red would on - ly throb too soon, Too loud . But now as I un - furl the bur - lap shroud Like
ga Vln.
III.Vla
mp
f

186

Fl1
ASx
Bsn
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vla
I.Vlc
Cb

mp

gauze that's tough-ened tight a-gainst the wound I won-der wheth-er deep with-in these pleats, And be-neath the pyr-a-mid of peat, Be-yond the spind-ly rel-ic of a rose Might I there

pizz.

pizz.

arco

193

Q ♩=180

Fl1
Fl2
AFl
Ob
Cl1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc
Cb

f

find the feet of Laz-a-rus once a-gain dis-cern-ing cold from heat? Or are, per-haps, the rose and he the same?

pizz.

arco

200

R

♩=100

♩=120

Fl1
Fl2
Ob
Cl1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Tmp
Perc
Mez

p *pp*

I hear the wind so soft - ly breathe her name As I lift the seal of win - ter And ex -

I.Vn1
II.Vn1
II.Vn2
I.Vla
I.Vlc
Cb

pp *ppp*

Solo *pp*

Solo *pp*

212

S

Mez

mf

pose the rose to light. It is then that I am swept up in the pull of pal - lid cells Reaching out for life, ex - tract - ing it from air.

I.Vn1
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
I.Vlc
Cb

mp Tutti *mp* Tutti *mp*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

5:4 3

219

Trb1
Trb2
Mez
I.Vn1
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
I.Vlc
Cb

pp

pp

cantabile

And I will take a knife to what I think is dead there, To that which, I'm sup - pos - ing can - not be re-paired. Do not_____ des - pair,__

224

a tempo

Ob
ASx
Bsn
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
I.Vlc
Cb

mp

p

mp

pp

ppp

___ my love, for there is some-thing of a faint sheen_____ Glow - ing on this stalk, some-thing that is not quite green. But grow - ing, swell - ing, some-thing

mf

mf

mf

mf

loco
arco

pp

229

rall . . .

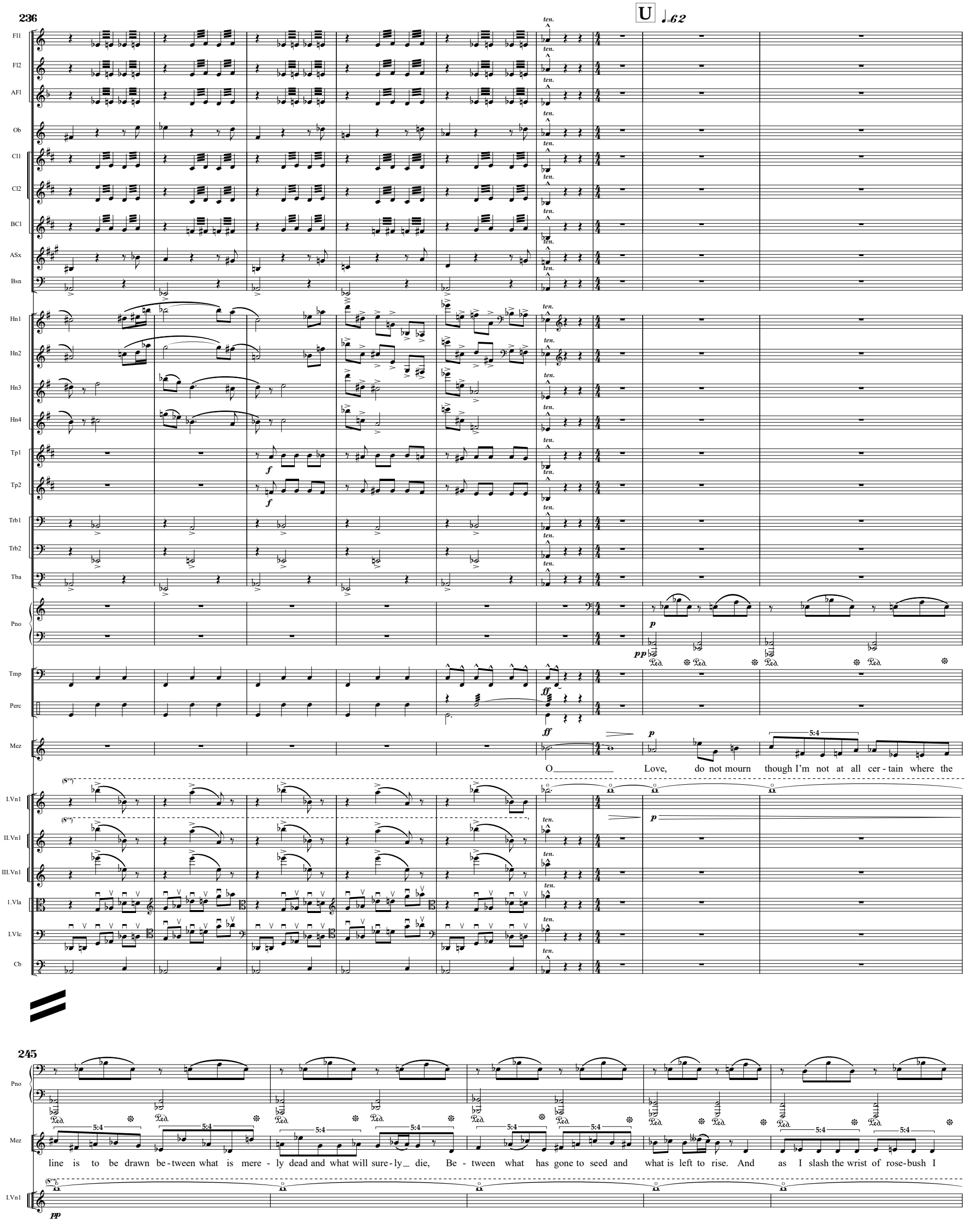
T *a tempo*

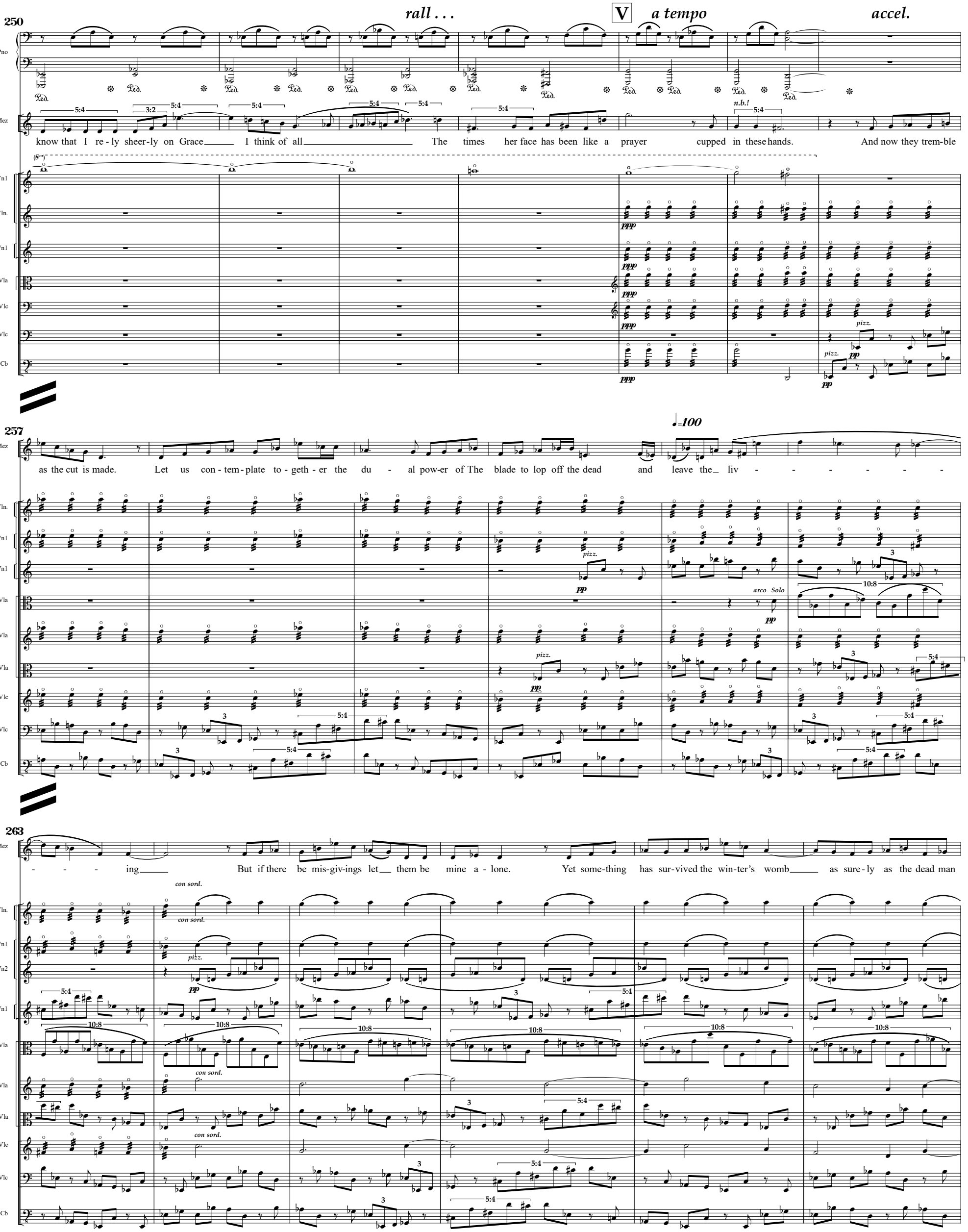
più mosso

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
II.Vn1
II.Vn2
III.Vn1
I.Vla
II.Vla
I.Vlc
Cb

mf *f* *fff* *ff* *p* *pizz.* *arco*

ca - pa-ble of tel-ling The wak-ing hours from the night, The rose of pas-sion from the rose of light.


236
U
♩=62
Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Perc
Mez
I.Vn1
II.Vn1
III.Vn1
I.Vla
I.Vlc
Cb
ten.
O Love, do not mourn though I'm not at all cer-tain where the
245
line is to be drawn be-tween what is mere-ly dead and what will sure-ly die, Be-tween what has gone to seed and what is left to rise. And as I slash the wrist of rose-bush I


250
rall . . .
V
a tempo
accel.
Pno
Mez
know that I re-ly sheer-ly on Grace I think of all The times her face has been like a prayer cupped in these hands. And now they trem-ble
I.Vn1
ga Vln.
II.Vn1
II.Vla
I.Vlc
III.Vlc
Cb
257
♩=100
as the cut is made. Let us con-tem-plate to-geth-er the du - al pow-er of The blade to lop off the dead and leave the liv - - - - - - -
III.Vn1
I.Vla
II.Vla
IV.Vla
I.Vlc
III.Vlc
Cb
263
- - - ing But if there be mis-giv-ings let them be mine a-lone. Yet some-thing has sur-vived the win-ter's womb as sure-ly as the dead man
con sord.
II.Vn2
pizz.
arco Solo

269

meno mosso

W *accel.*

Mez: did his tomb. And it is not the dry brush cast a - side that makes me trem - - -

I.Vn1: *non legato* *arco* *pp*

ga Vln.

II.Vn1

II.Vn2

III.Vn1: *non legato* *arco*

III.Vn2: *pp*

I.Vla: 10:8 3 5:4

II.Vla: *non legato* *arco*

III.Vla: *pp*

IV.Vla: 3 5:4 14:12

V.Vla

I.Vlc: *non legato* *arco* *pp*

II.Vlc: 3 5:4

III.Vlc: 3 5:4 3:2

Cb

275

Mez: - - - - - - ble so. My hand is clawedby thorns that won't let go *f* The leg - a - cy of death

I.Vn1

ga Vln.: *senza sord.*

II.Vn1: *senza sord.*

II.Vn2

III.Vn1: 3 5:4

III.Vn2

I.Vla: 10:8

II.Vla: *senza sord.*

III.Vla

IV.Vla: 3 5:4

V.Vla: 14:12

I.Vlc: *senza sord.*

II.Vlc

III.Vlc: 3:2 5:4

Cb: 3:2 5:4

281

X

Mez: or life. I do not know. Now no - tice how the full weight of the

I.Vn1 / ga Vln. / II.Vn1 / II.Vn2 / III.Vn1 / III.Vn2 / I.Vla / II.Vla / III.Vla / IV.Vla / V.Vla / I.Vlc / II.Vlc / III.Vlc / Cb

287

Mez: sky rests on the clouds, my Love. And though you lift your eyes you see noth - ing but my blood Then search my face, And crawl in - to my pain, Your tears near - ly

I.Vn1 / ga Vln. / II.Vn1 / II.Vn2 / III.Vn2 / I.Vla / III.Vla / IV.Vla / V.Vla / II.Vlc / III.Vlc

293

rall . . .

Y ♩=62

Perc

Mez

con-cealed be - hind the sud - den veil of rain. The one who fast-ens tears to love Binds the rain to earth. "This rose," I say, "in

I.Vn1

ga Vln.

II.Vn1

II.Vn2

III.Vn2

I.Vla

III.Vla

IV.Vla

V.Vla

II.Vlc

III.Vlc

300

Z

Fl1

ASx

Perc

Mez

prun-ing me pre - pares me for re - birth." And so we wait for buds to form pro - tect-ion a-gainst loss While a - bove our heads, a pale rose

I.Vn1

III.Vn2

III.Vla

307

AA

♩=120

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Perc
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc
Cb

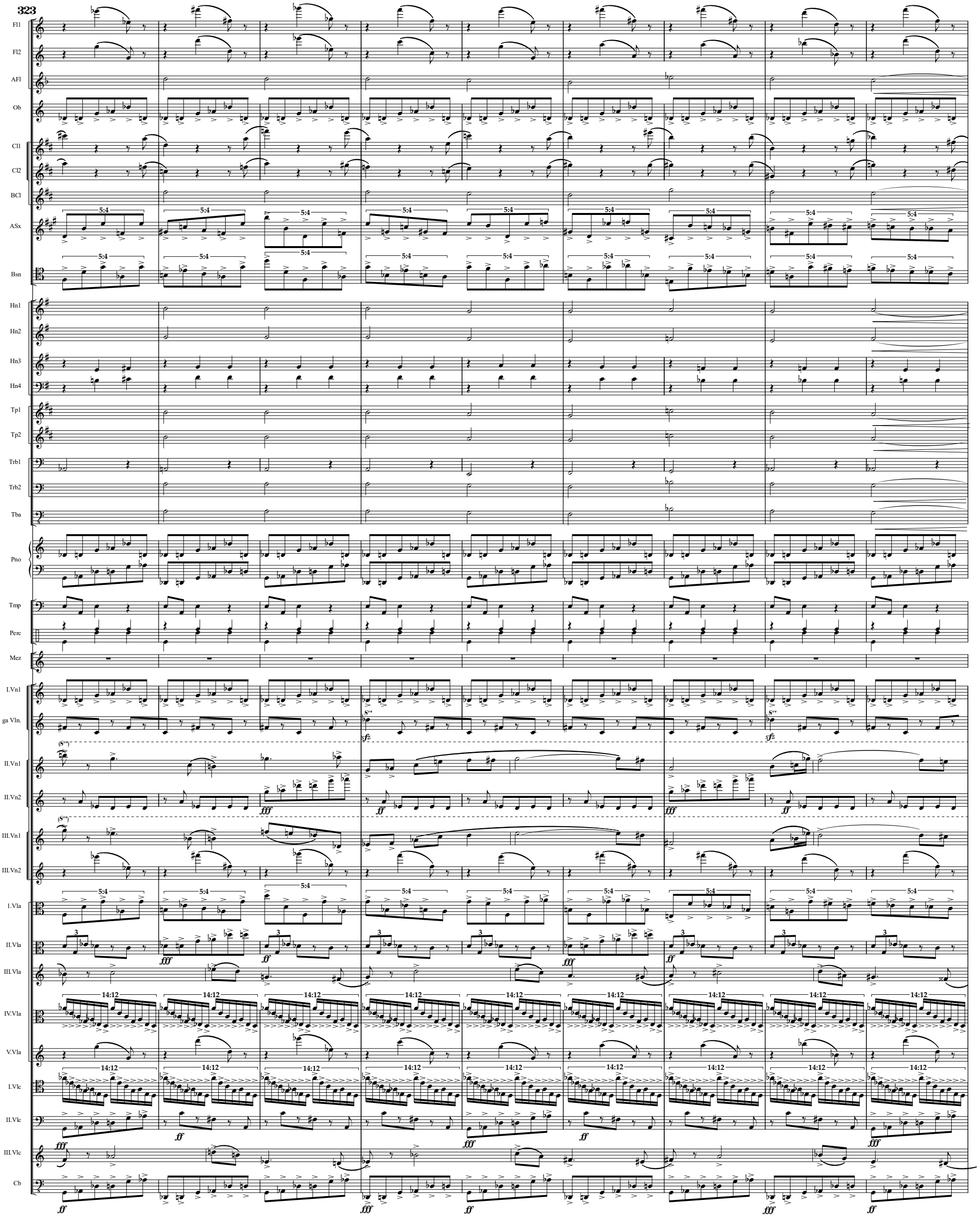
Strike the tip of the bloom, O God, against the flint, Refining human needs, And accept Thou this kindling toward Thy whitest heat.

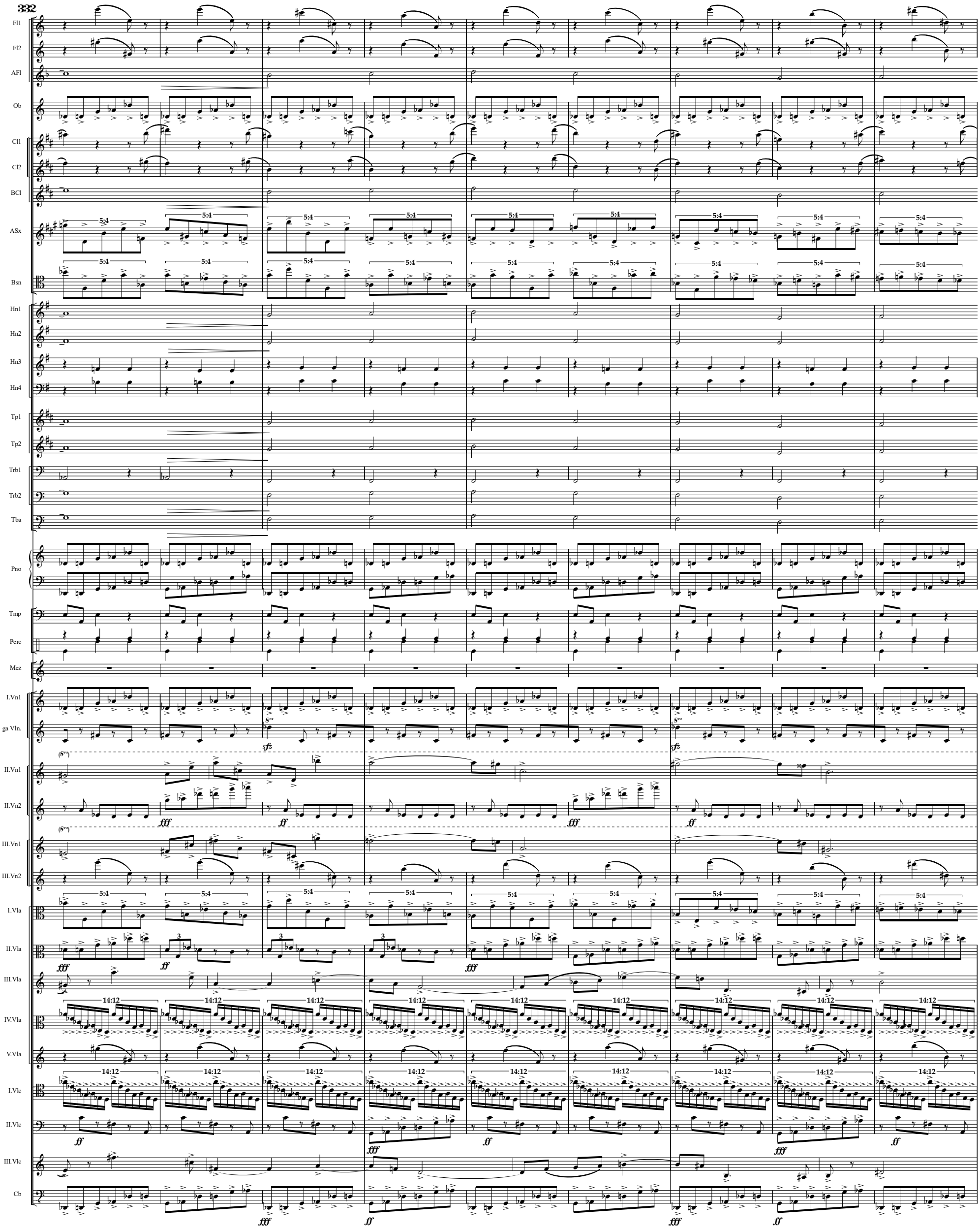
blos - soms Where our spir-its cross

(Conduct in One)

BB

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb


323
Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb


332
Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb
5:4
14:12
sfz
fff
ff

341

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

5:4
14:12
sfz
fff
ff

350

CC

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Perc
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
I.Vlc
II.Vlc
III.Vlc
Cb

fff
arco
(8va)
4:3
5:4
14:12
7:6

359

rall . . .

DD ♩=100

Fl1
AFl
Ob
Cl1
Cl2
BCl
ASx
Hn1
Trb1
Mez
I.Vn1
II.Vn1
III.Vn1
I.Vla
III.Vla
III.Vlc
Cb

p *mp* *pp* *ten.* *ppp* *Solo* *mf* *arco* *pizz.*

370

rall . . . ♩=80

AFl
Ob
Cl1
Cl2
BCl
ASx
Hn1
Hn2
Trb1
Mez
Cb

ppp *p* *arco*

380

rall . . .

EE ♩=62 **Song III.**

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Tp1
Trb1
Tmp
Mez
II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc
Cb

390

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Tp1
Tmp
Mez

ppp
ppp
mp
3
5:4
6:4

And when the snow has sift-ed in-to my hair what then? Will I be less a wo-man, or you, a man, when pas - sions blanch and blank - ly stare through o - paque

II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc

398

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Tp1
Tmp
Mez

ppp
ppp
ppp

eyes. Some one of my sleep - ing selves, no doubt, will rise in am-ple time to greet me there, at ves - pers, in the si - bi-lance of prayer.

II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc

408

FF

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Tp1
Trb1
Trb2
Tmp
Mez
II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc

pp *p* *pp* *ppp*

you re-call, I gath - er, our last part - ing, How you drew me in like breath and how our depths sus - pired

416

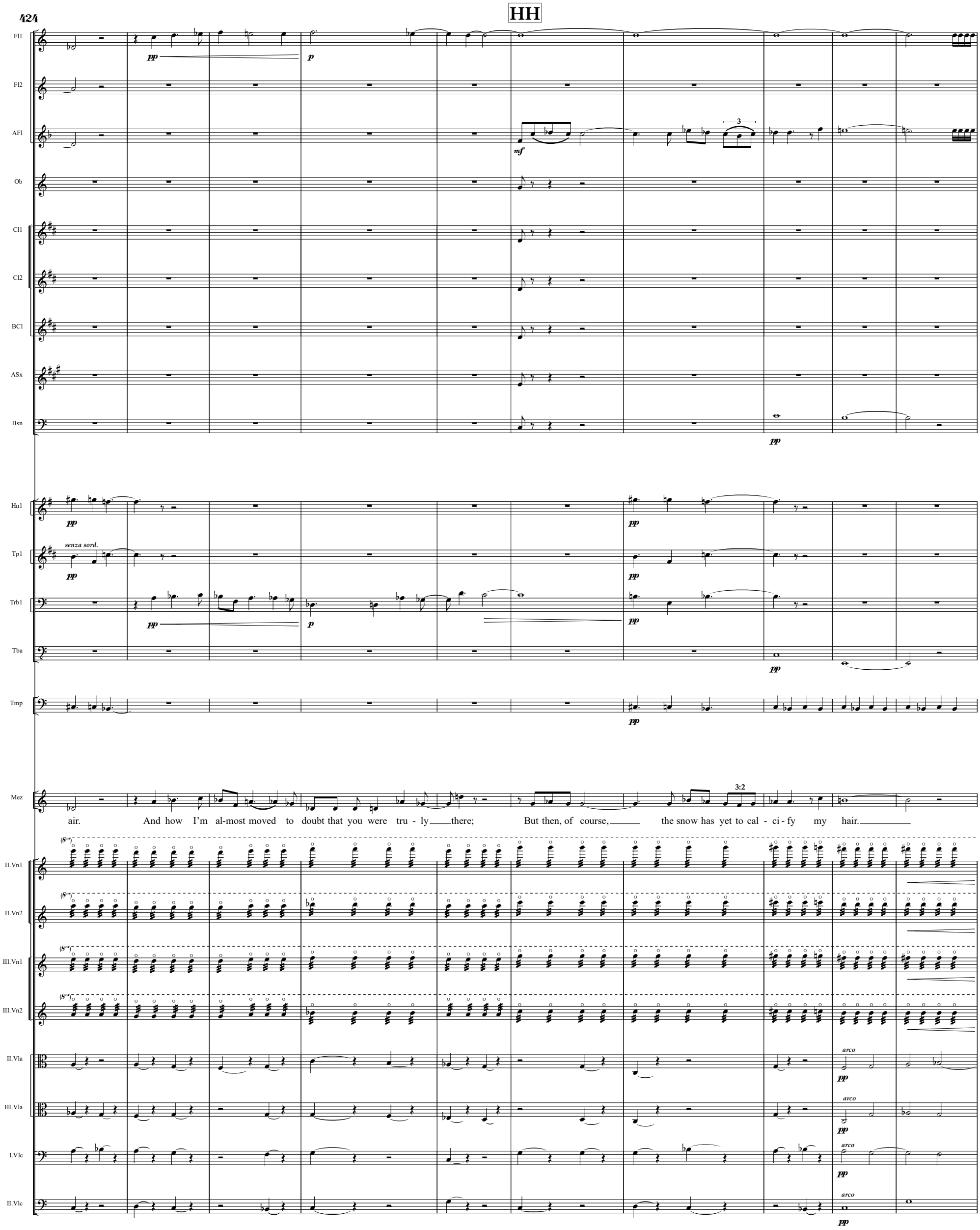
GG

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Tp1
Trb1
Trb2
Tmp
Mez
II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc

p *pp* *ppp*

7:6 5:4 4:3

in the still-ness and the grace of an un-speak-a-ble em - - - brace. Your touch too light to ag-i-tate a sing-le strand from place, too soft to cause a stir-ring in the


424
HH
Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Tp1
Trb1
Tba
Tmp
Mez
II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc
senza sord.
3:2
air. And how I'm al-most moved to doubt that you were tru - ly there; But then, of course, the snow has yet to cal - ci - fy my hair.
arco

434

Fl1
Fl2
AFl
Ob
ASx
Hn1
Hn2
Hn3
Hn4
Tmp
Mez
II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc

Yet when the sift-ing of the snow is

440

done and high-lights glist-en sil - ver in the sun or lav - en - dar I'll ven - ture, in the moon, Then

445

Fl1

Fl2

AFl

Ob

p

ASx

p

Bsn

Hn1

Hn2

Hn3

Hn4

Trb1

legato

pp

Trb2

legato

pp

Tba

Tmp

Mez

I sup - pose I'll learn that one must trust The loom-ing shad - ows and the ghosts that in - fil -

II.Vn1

II.Vn2

III.Vn1

III.Vn2

II.Vla

III.Vla

I.Vlc

II.Vlc

451

JJ

Fl1
Fl2
AFl
Ob
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Trb1
Trb2
Tba
Pno
mf
mf
Ped.
5:4
Tmp
Mez
trate but scarce - ly touch
Im - pas - sive in the face of pas - sion's
II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc

457

KK

rall . . .

Fl1
Fl2
AFl
Ob
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Tmp
Mez
II.Vn1
II.Vn2
III.Vn1
III.Vn2
II.Vla
III.Vla
I.Vlc
II.Vlc

ppp *mp* *mf* *f* *p*

5:4

Ped.

thrust.

17:16

arco

pizz.

Largo

463 ♩=40

LL

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Glk
Tmp
Mez
II.Vn1
II.Vn2
III.Vn1
III.Vn2
1.Vla
II.Vla
I.Vlc
II.Vlc

stop lightly

Tutti arco

467

Fl1

Fl2

AFl

Ob

Bsn

Hn1

Tp1

Trb1

Trb2

Pno

Glk

Tmp

Mez

And when the frost en - graves the glass, and I seem numb, and on - ly an ex - - -

I.Vla

II.Vla

I.Vlc

II.Vlc

MM

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Glk
Tmp
Mez
plo - - - - sion
of the dy -
I.Vn1
ga Vln.
II.Vn1
II.Vn2
III.Vn1
III.Vn2
I.Vla
II.Vla
I.Vlc
II.Vlc
Cb

473

NN

Fl1

Fl2

AFl

Ob

Cl1

Cl2

BCl

ASx

Bsn

Pno

Glk

Mez

- ing sun will be e - nough to clear the crys - tals from the pane, though vis - ion, hav - ing once been lost, will nev - er be re - gained from some in - tern - al

I.Vn1

ga Vln.

II.Vn1

II.Vn2

I.Vla

II.Vla

I.Vlc

II.Vlc

Cb

pizz.

arco

pizz.

480

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Pno
Glk
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
I.Vla
II.Vla
I.Vlc
II.Vlc

8va
12:8
(8va)

vis - ta, still I'll lift my eyes and in the scud - ding clouds, per - haps, I'll rec - og - nize my fleet - ing face and

485

PP

Fl1

Fl2

AFl

Ob

Cl1

Cl2

BCl

ASx

Bsn

Pno

12:8 12:8 12:8 12:8 12:8 12:8

Glk

Tmp

ppp

Mez

tenuto

pp

yours, when the snow has sealed me in and drift-ed up a-gainst the door.

I.Vn1

ga Vln.

II.Vn1

II.Vn2

I.Vla

senza sord.

II.Vla

senza sord.

I.Vlc

senza sord.

II.Vlc

senza sord.

491

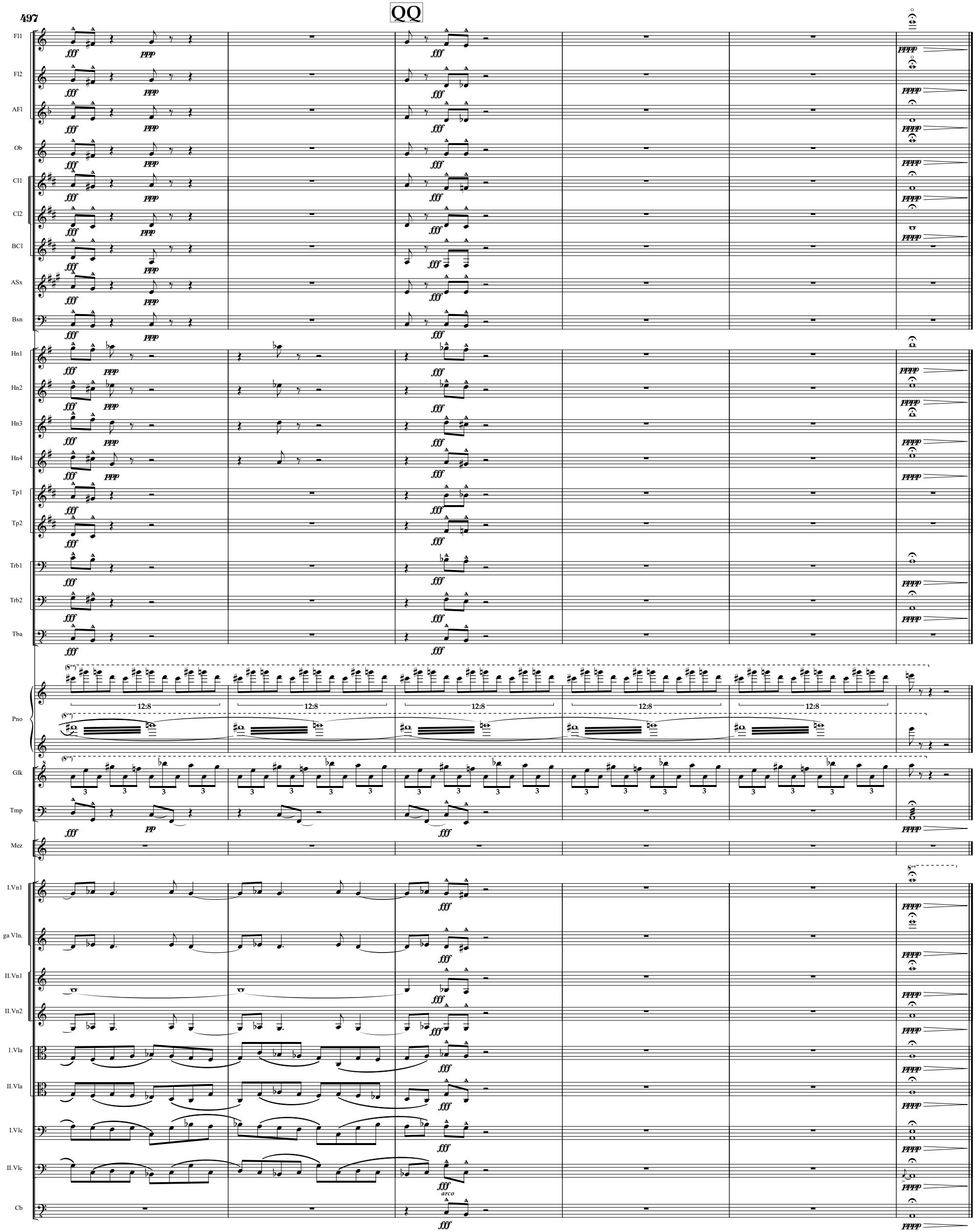
Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Pno
Glk
Tmp
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
I.Vla
II.Vla
I.Vlc
II.Vlc

ppp

(8va)

12:8

3


497
QQ
Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Trb1
Trb2
Tba
Pno
Glk
Tmp
Mez
I.Vn1
ga Vln.
II.Vn1
II.Vn2
I.Vla
II.Vla
I.Vlc
II.Vlc
Cb
fff
ppp
pp
pppp
12:8
arco

Winter: Three Songs on the Nature of Armageddon

Alto Flute in G

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

Introduction: Allegro

1 *ff*

7

Song I.
molto rall.

A *sfz*

Lento ♩=60

11

12–22

B ♩=54

29

23–51

C

3

52–54

rit.

2

55–56

57 ♩=40 *a tempo* D *pp*

63 *rit.* E *pp*

più mosso ♩=80

69 *pp*

75 F

80

c - r - e - s - c - e - n - d - o

85 *f*

90

Adagio, Dolce

G *rall . . .* *ff*

2

95–96

mp

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2 **Lento (sempre a tempo, non rubato)**

H **Song II.** J

13

100–112

121

K

130

139

L

148

157

M ♩=c.80

4

159–162

N ♩=60

meno mosso

8

168–175

Allegro

♩=100 P

2

176–177

4

178–181

♩=160 Q

2

182–183

13

184–196

♩=180

3

200–202

R ♩=100

4

203–206

f

♩=120 S

8

207–214

13

215–227

a tempo T *a tempo più mosso*

6

228–233

mf

239

ten.

U ♩=62 V *a tempo accel.*

11

243–253

2

254–255

16

256–271

W *accel.*

5

273–277

X

6

278–283

Y ♩=62 Z

11

284–294

8

295–302

6

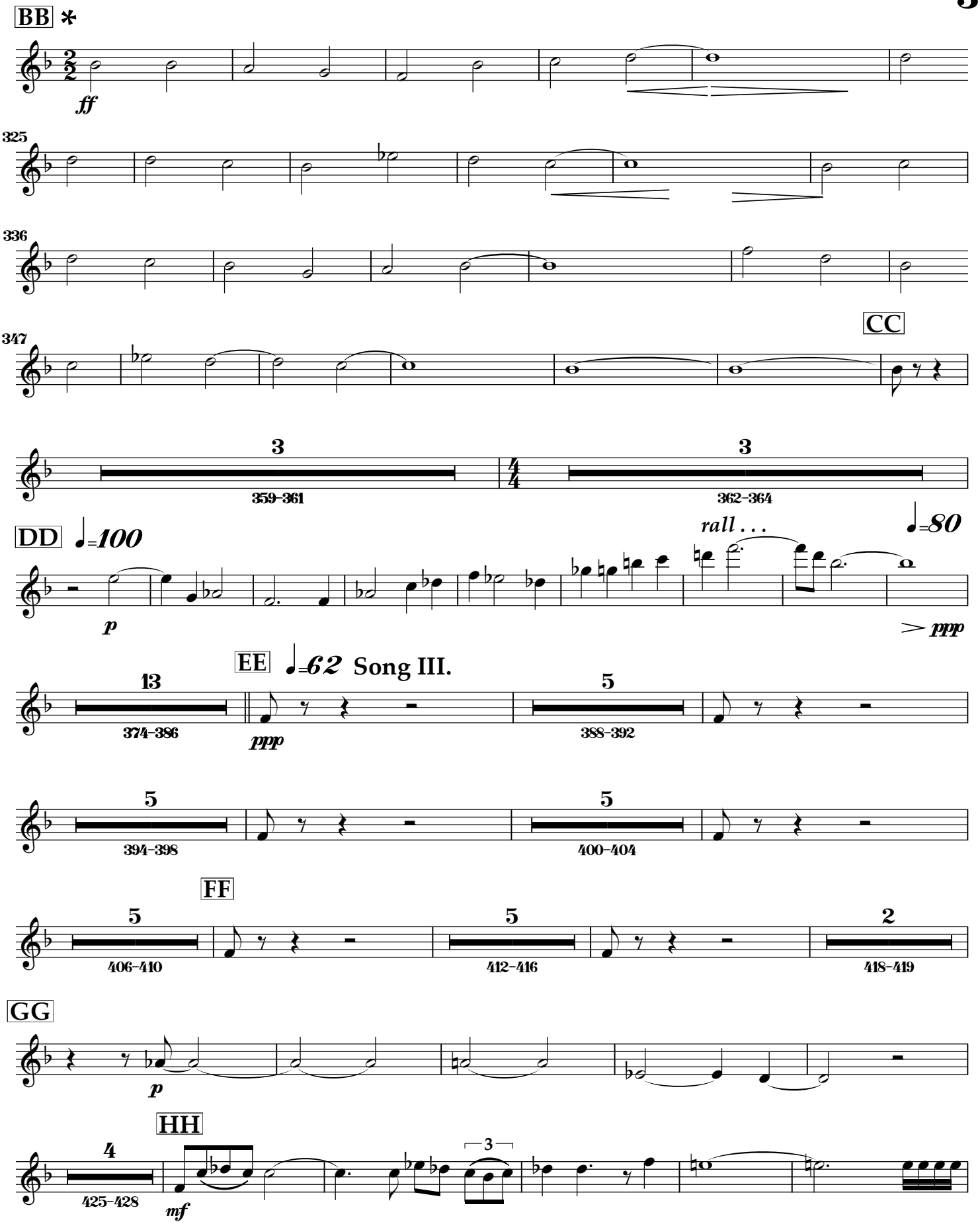
303–308

AA

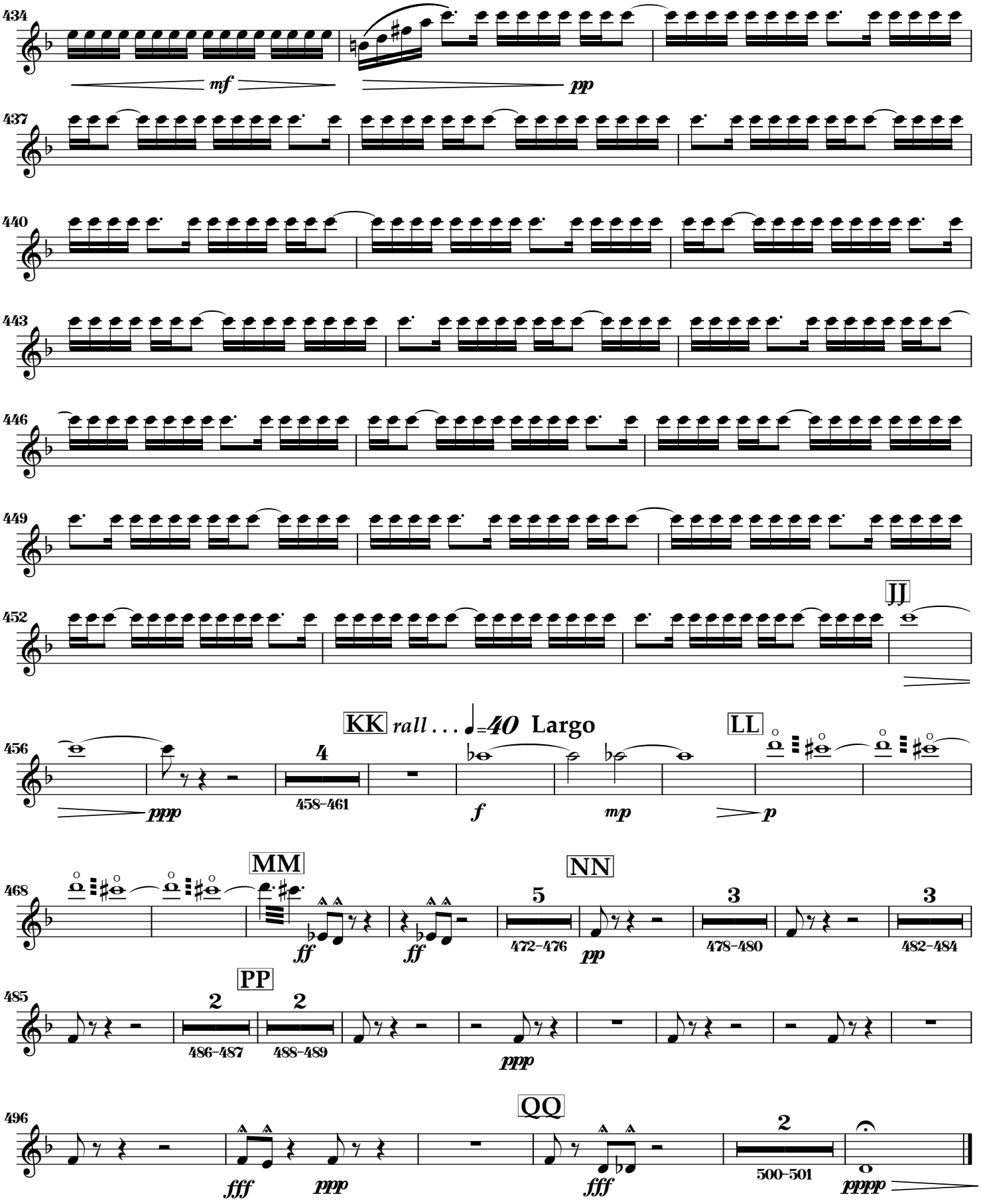
tr

pp < *f*

♩=120



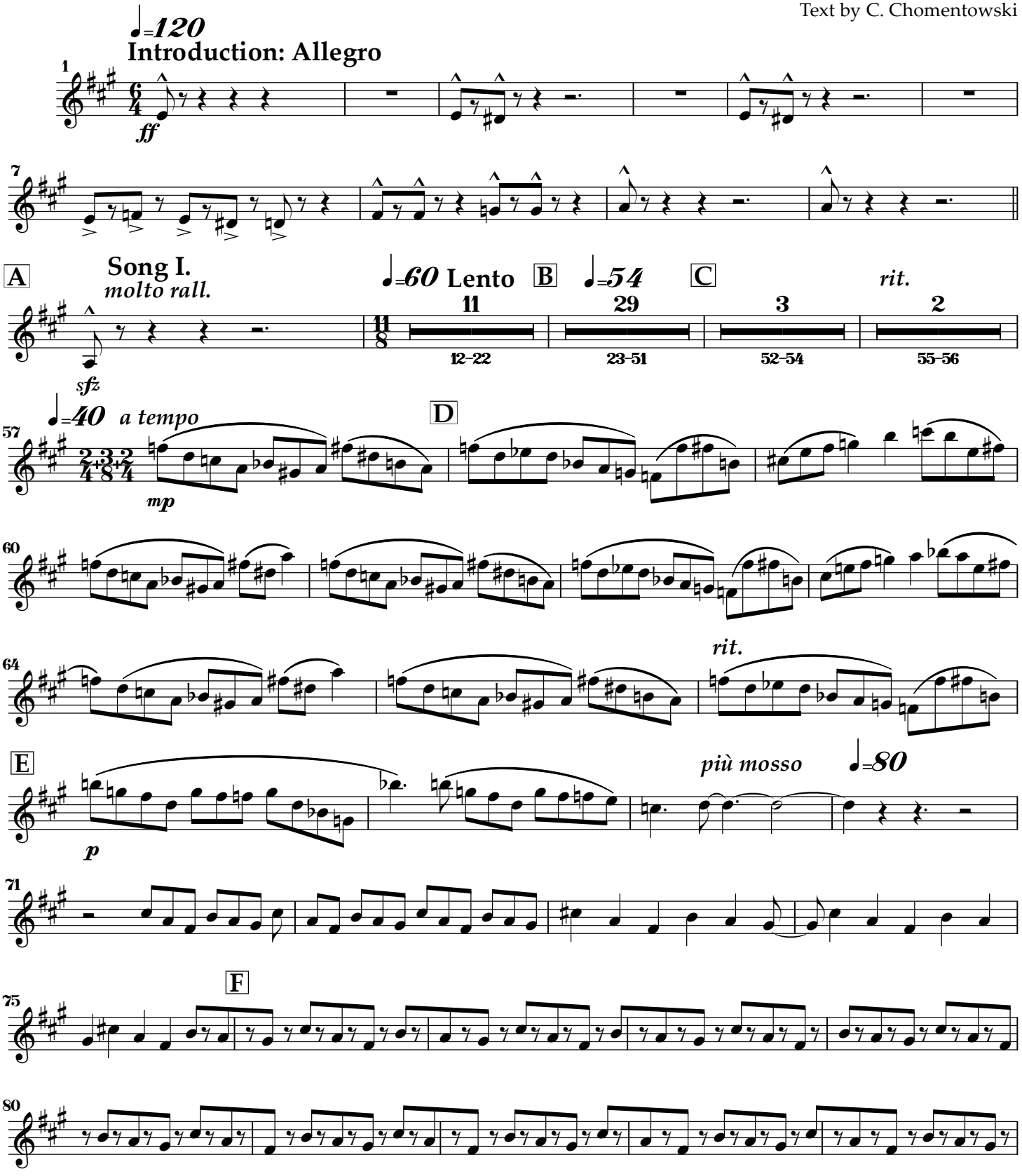
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


434
mf
pp
437
440
443
446
449
452
JJ
KK rall . . . ♩=40 Largo
456
ppp
4
458–461
f
mp
LL
p
MM
468
ff
ff
NN
5
472–476
pp
3
478–480
3
482–484
PP
485
2
486–487
2
488–489
ppp
QQ
496
fff
ppp
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Alto Sax in E-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski



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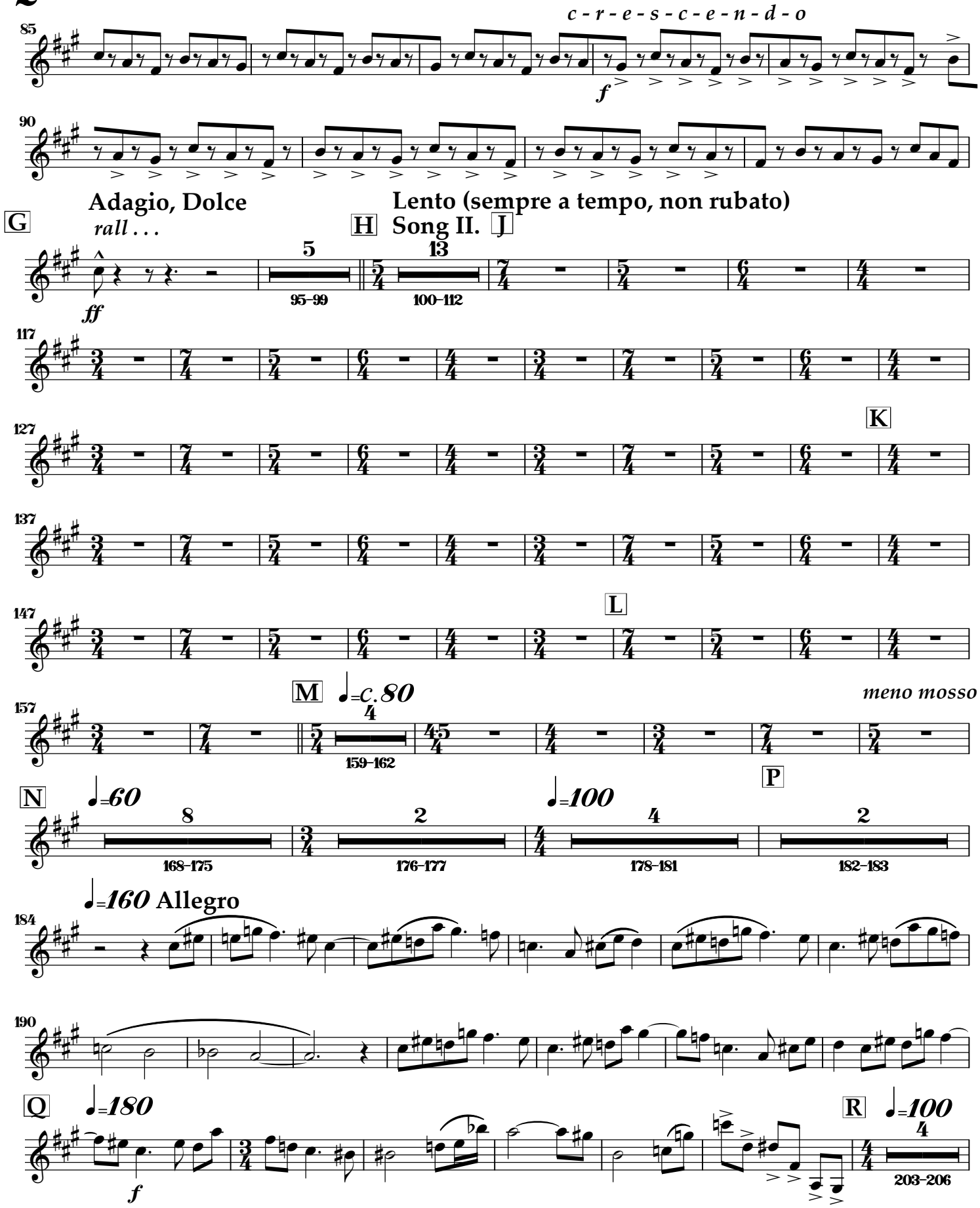
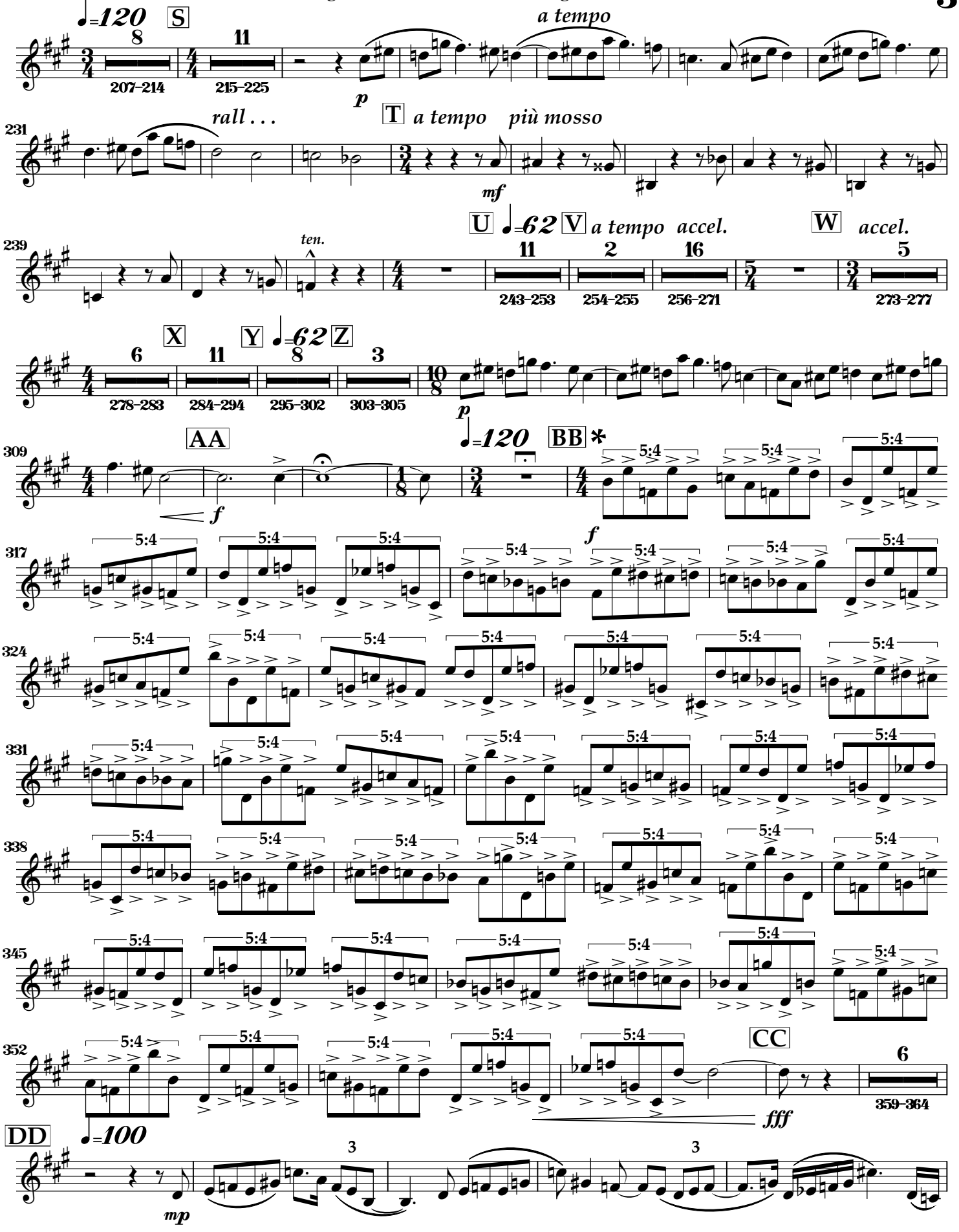
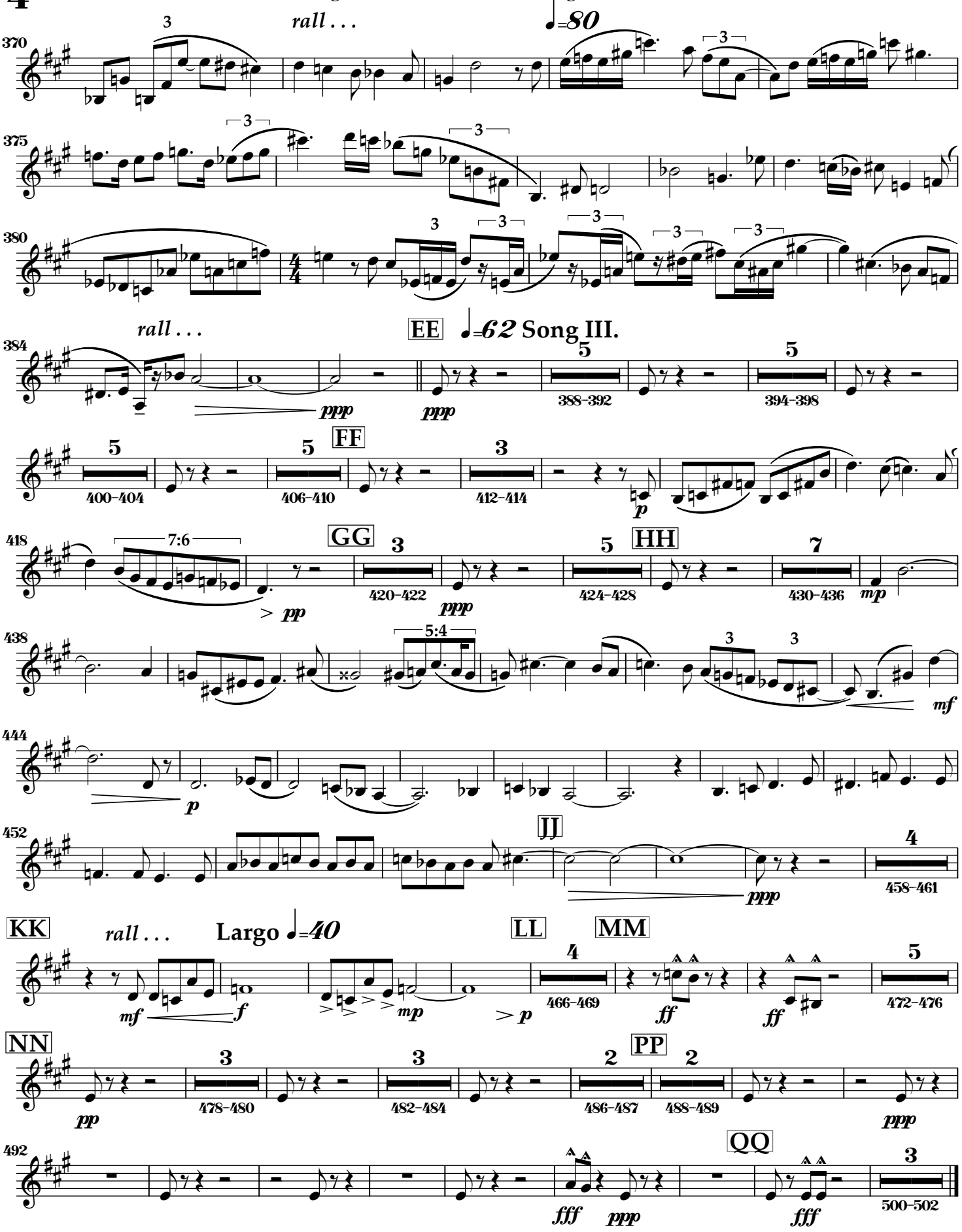

c - r - e - s - c - e - n - d - o
f
Adagio, Dolce
rall . . .
G
ff
5
95–99
H
Lento (sempre a tempo, non rubato)
Song II.
J
13
100–112
K
L
M
♩=c. 80
159–162
meno mosso
P
N
♩=60
8
168–175
2
176–177
♩=100
4
178–181
2
182–183
♩=160 Allegro
f
Q
♩=180
R
♩=100
4
203–206



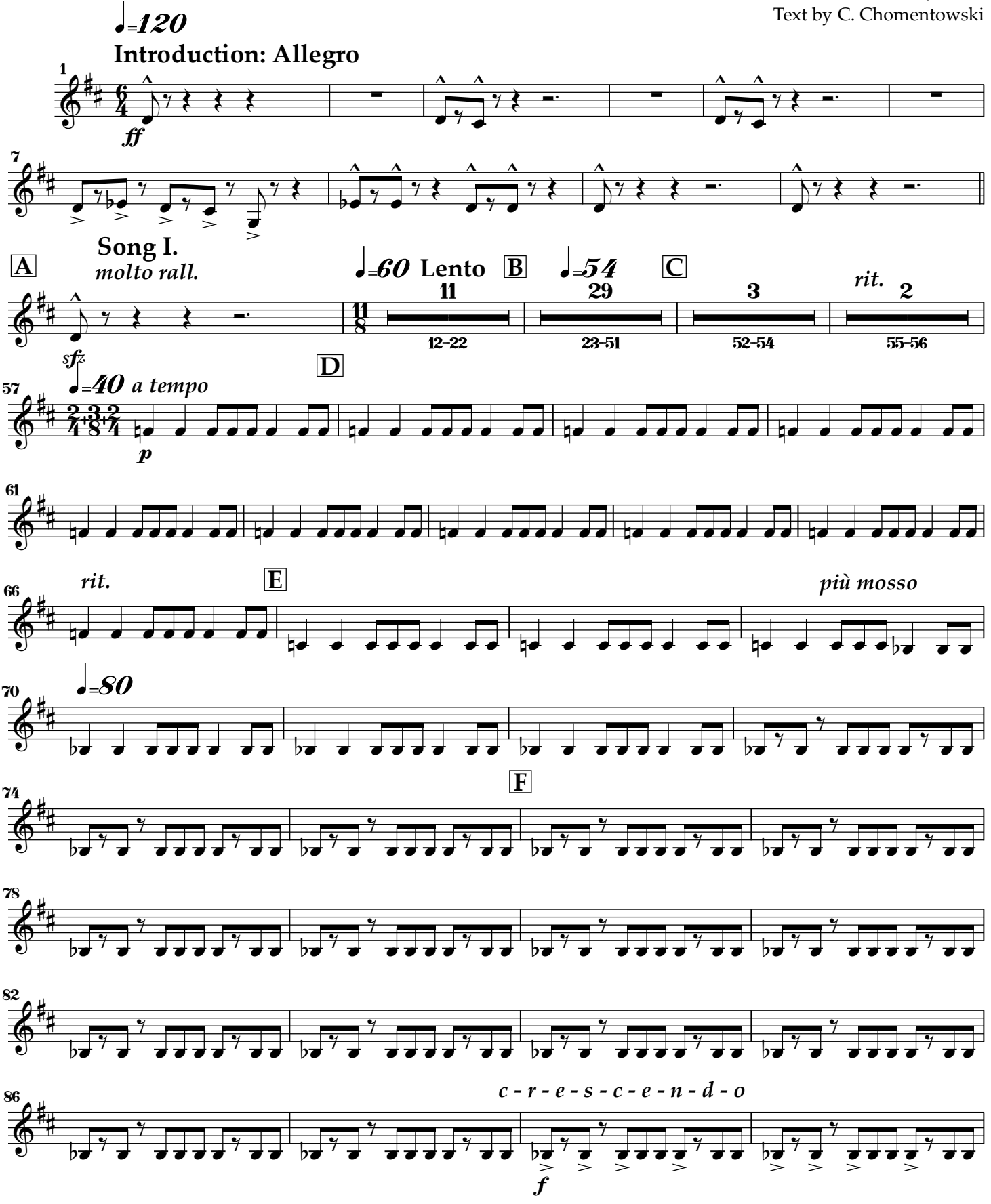
* Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.


370
rall . . .
♩=80
375
380
rall . . .
EE
♩=62 Song III.
384
388–392
394–398
FF
400–404
406–410
412–414
418
7:6
GG
420–422
HH
424–428
430–436
438
5:4
444
JJ
452
458–461
KK
rall . . .
Largo ♩=40
LL
MM
466–469
472–476
NN
478–480
482–484
PP
486–487
488–489
492
QQ
500–502

Winter: Three Songs on the Nature of Armageddon

Bass Clarinet in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski



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Adagio, Dolce

G *rall . . .*

90

ff

95

mp

Lento (sempre a tempo, non rubato)

H **Song II.** J

13

100–112

122

K

133

143

L

M ♩=c.80

4

159–162

Allegro

N ♩=60 ♩=100 P ♩=160

166 *meno mosso*

8 2 4 2 13

168–175 176–177 178–181 182–183 184–196

Q ♩=180 R ♩=100 ♩=120 S *a tempo* T *a tempo*

5 4 8 13 6

198–202 203–206 207–214 215–227 228–233

più mosso

235

mf

U ♩=62 V *a tempo accel.* W *accel.*

240 *ten.*

11 2 16 5 6

243–253 254–255 256–271 273–277 278–283

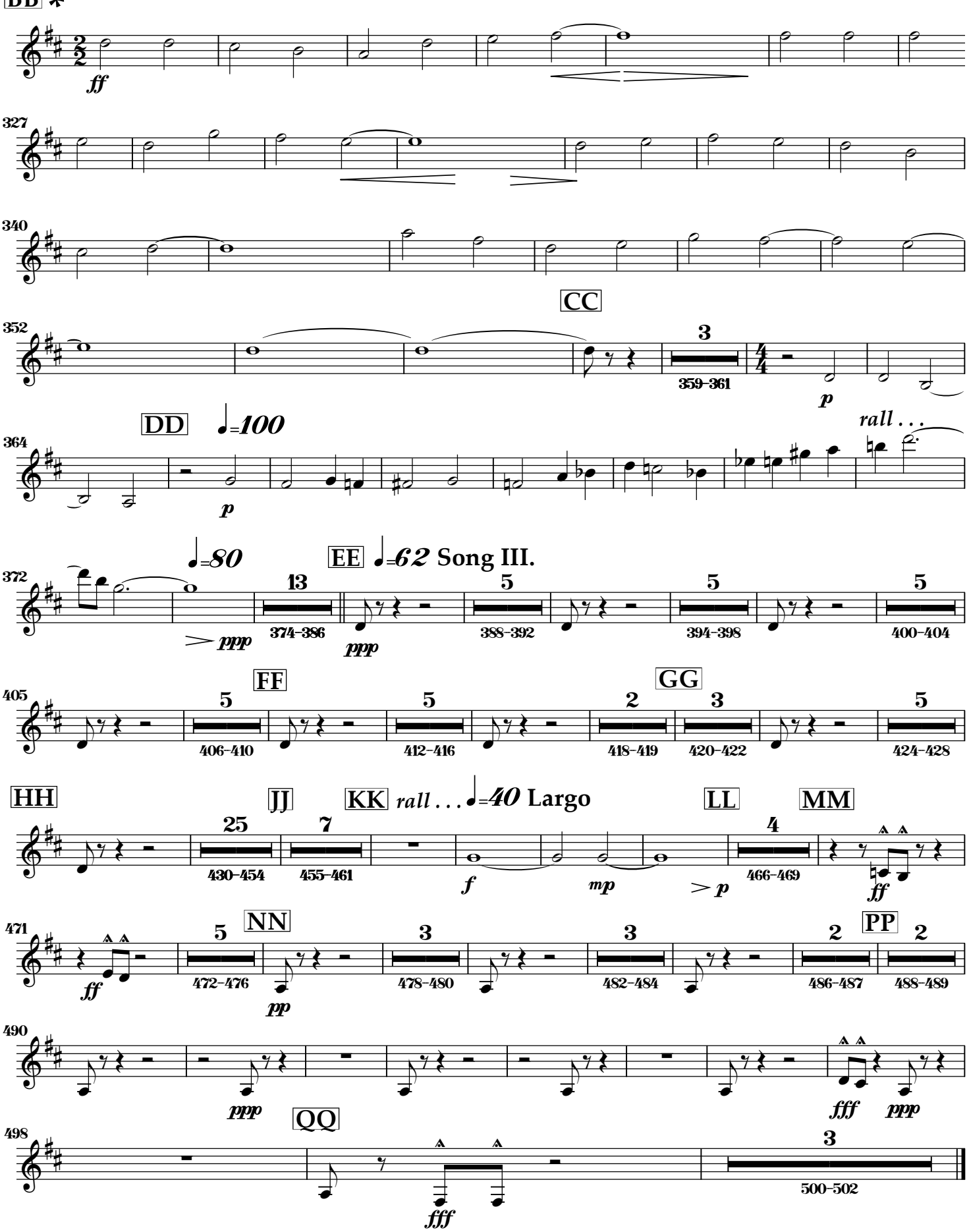
X Y ♩=62 Z AA ♩=120

11 8 6

284–294 295–302 303–308

6:4 6:4

pp *f*

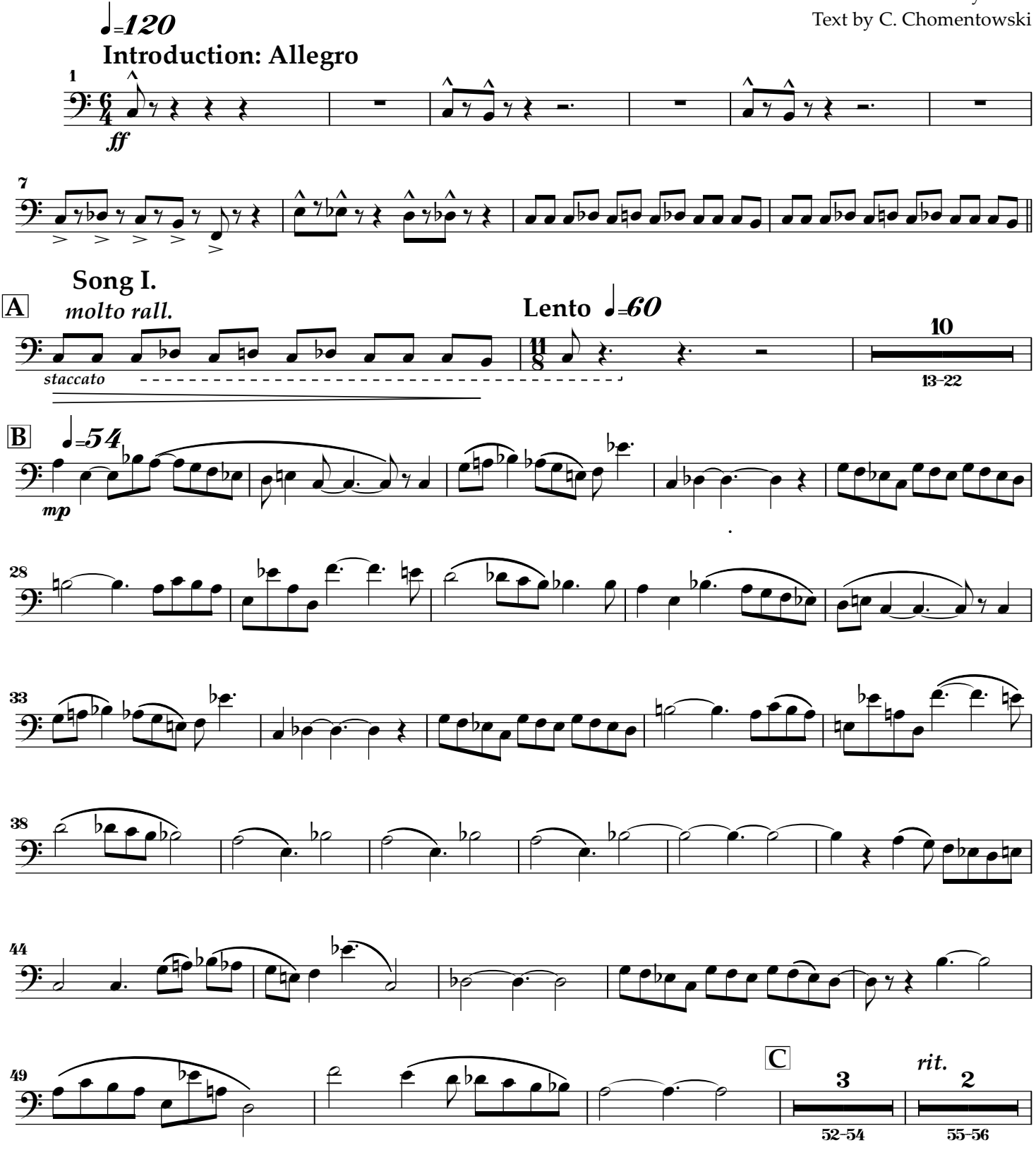


*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**

Winter: Three Songs on the Nature of Armageddon

Bassoon

Dennis Bathory-Kitsz
Text by C. Chomentowski



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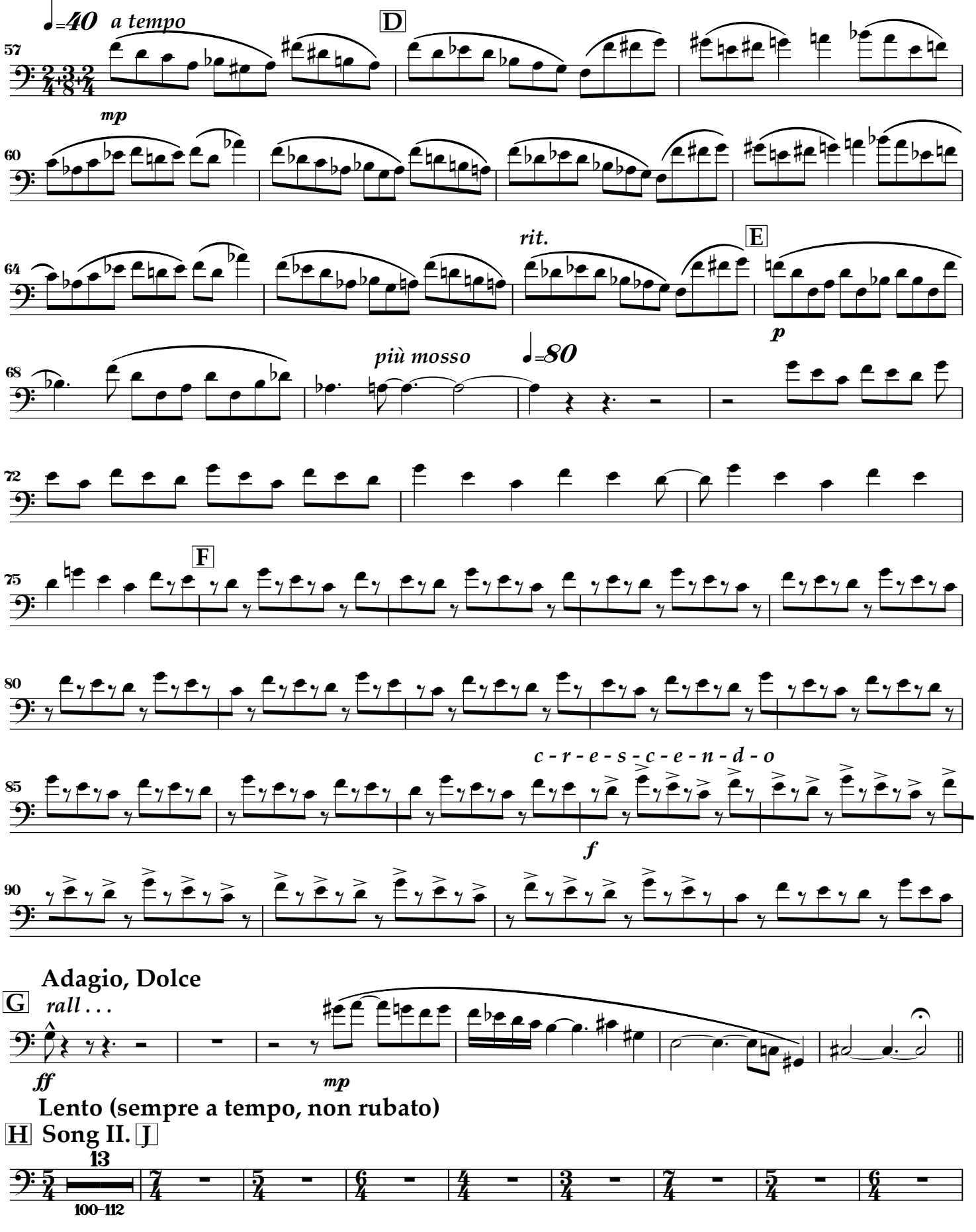
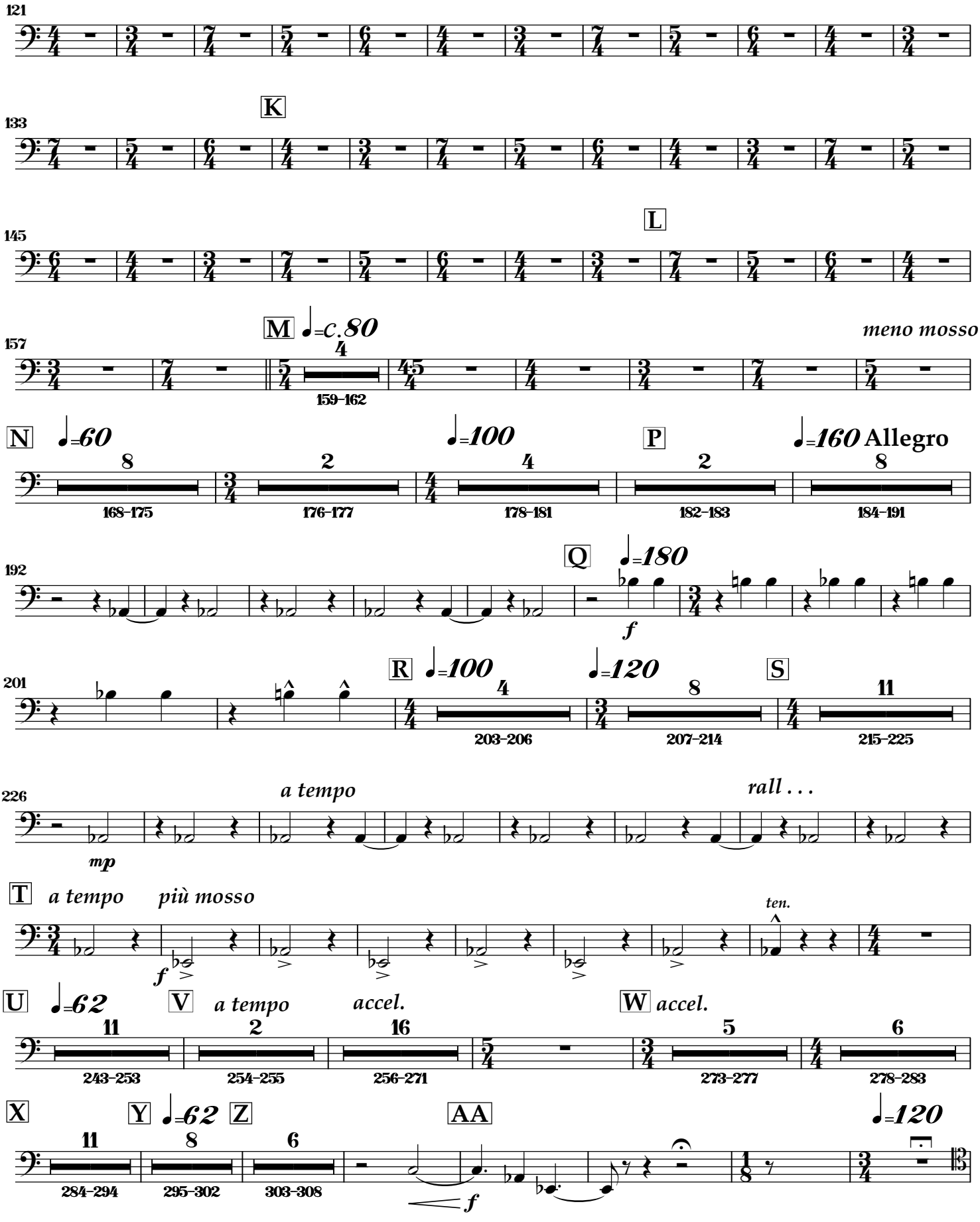
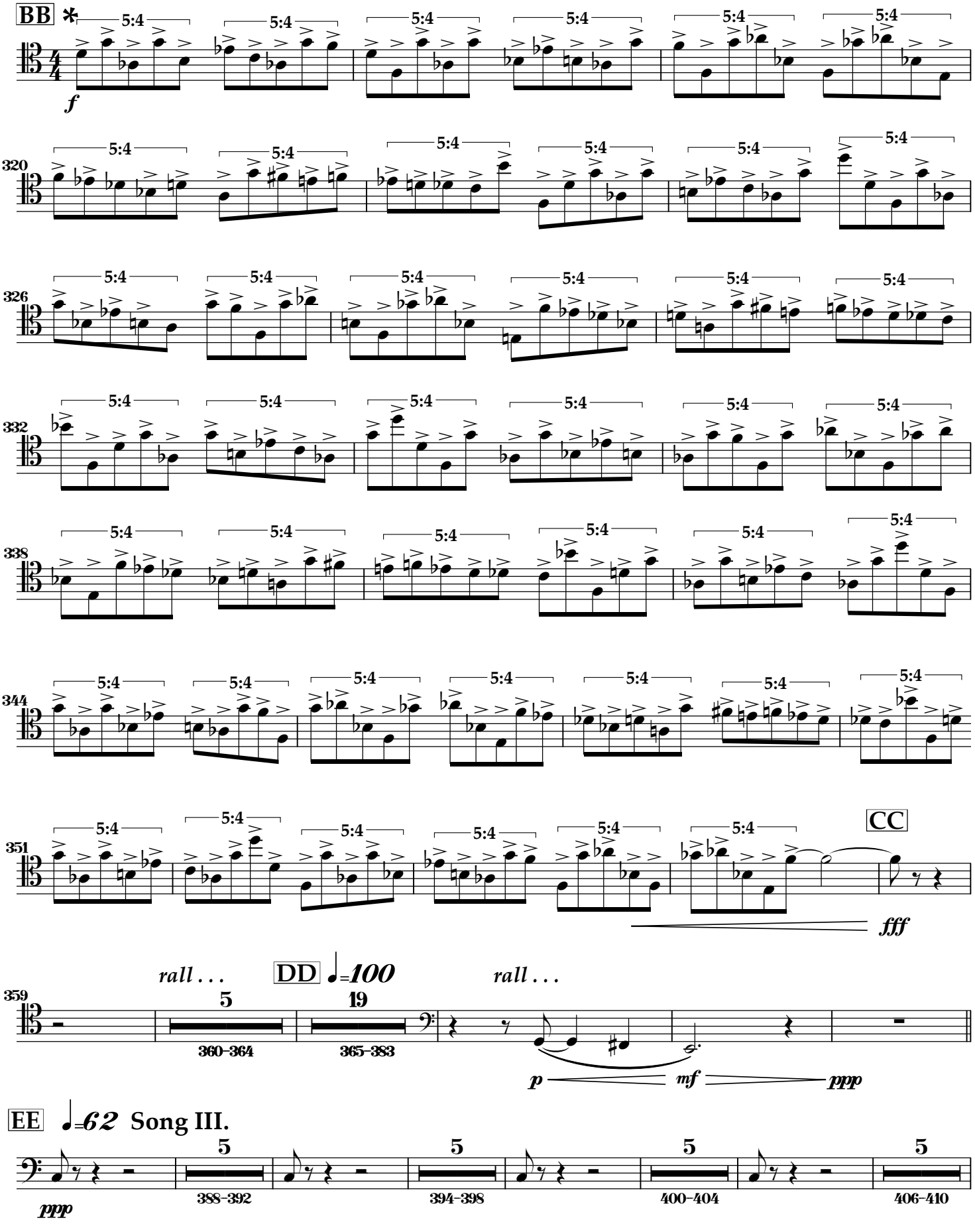
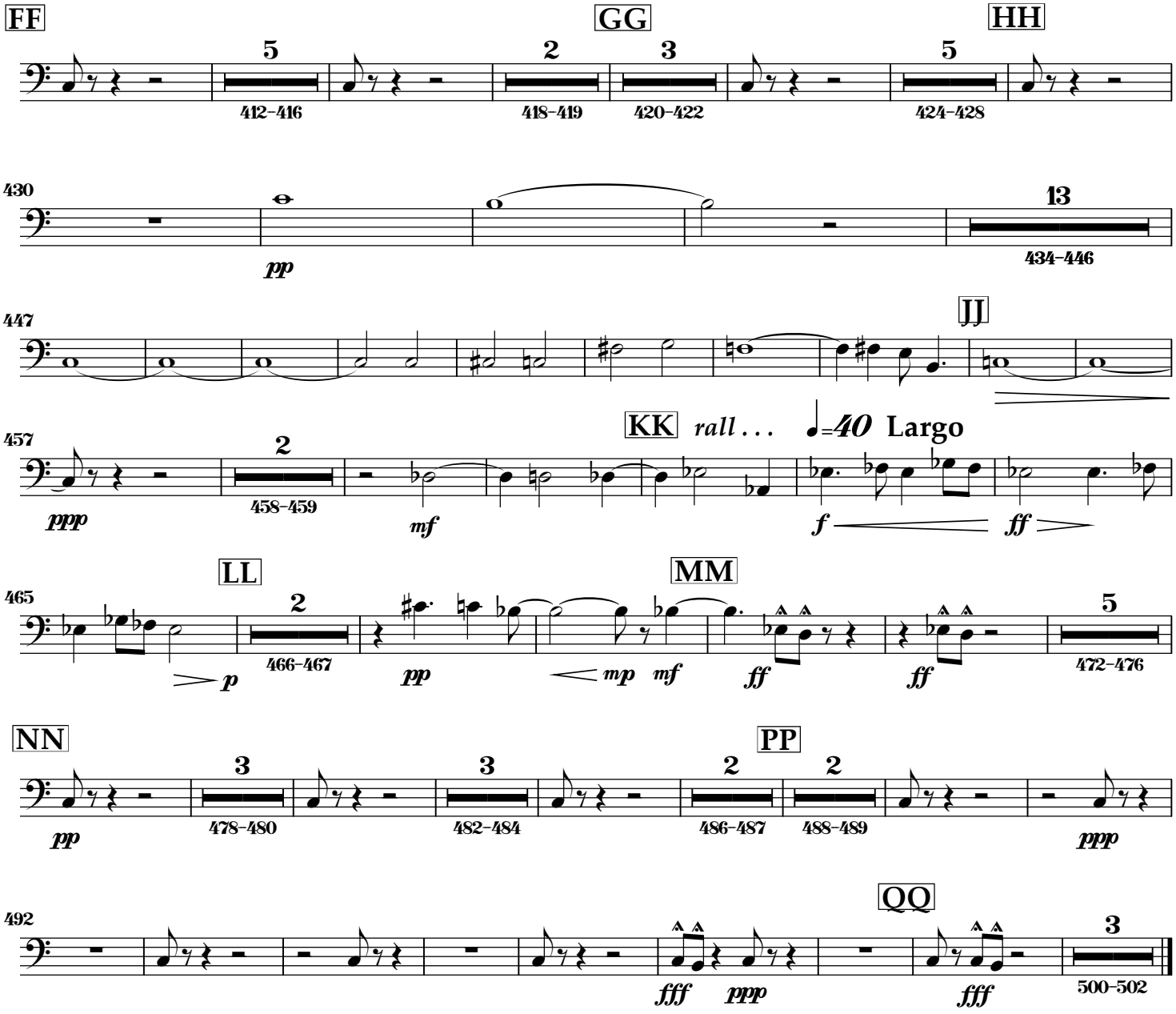

♩=40 a tempo
D
mp
rit.
E
p
più mosso
♩=80
F
c - r - e - s - c - e - n - d - o
f
Adagio, Dolce
G
rall . . .
ff
mp
Lento (sempre a tempo, non rubato)
H Song II. J
13
100–112


121
133
K
145
L
157
M ♩=c.80
meno mosso
159–162
N ♩=60
168–175
176–177
♩=100
178–181
P
182–183
♩=160 Allegro
184–191
192
Q ♩=180
f
201
R ♩=100
203–206
♩=120
207–214
S
215–225
226
a tempo
rall . . .
mp
T a tempo più mosso
ten.
f
U ♩=62
243–253
V a tempo
254–255
accel.
256–271
W accel.
273–277
278–283
X
284–294
Y ♩=62
295–302
Z
303–308
AA
f
♩=120



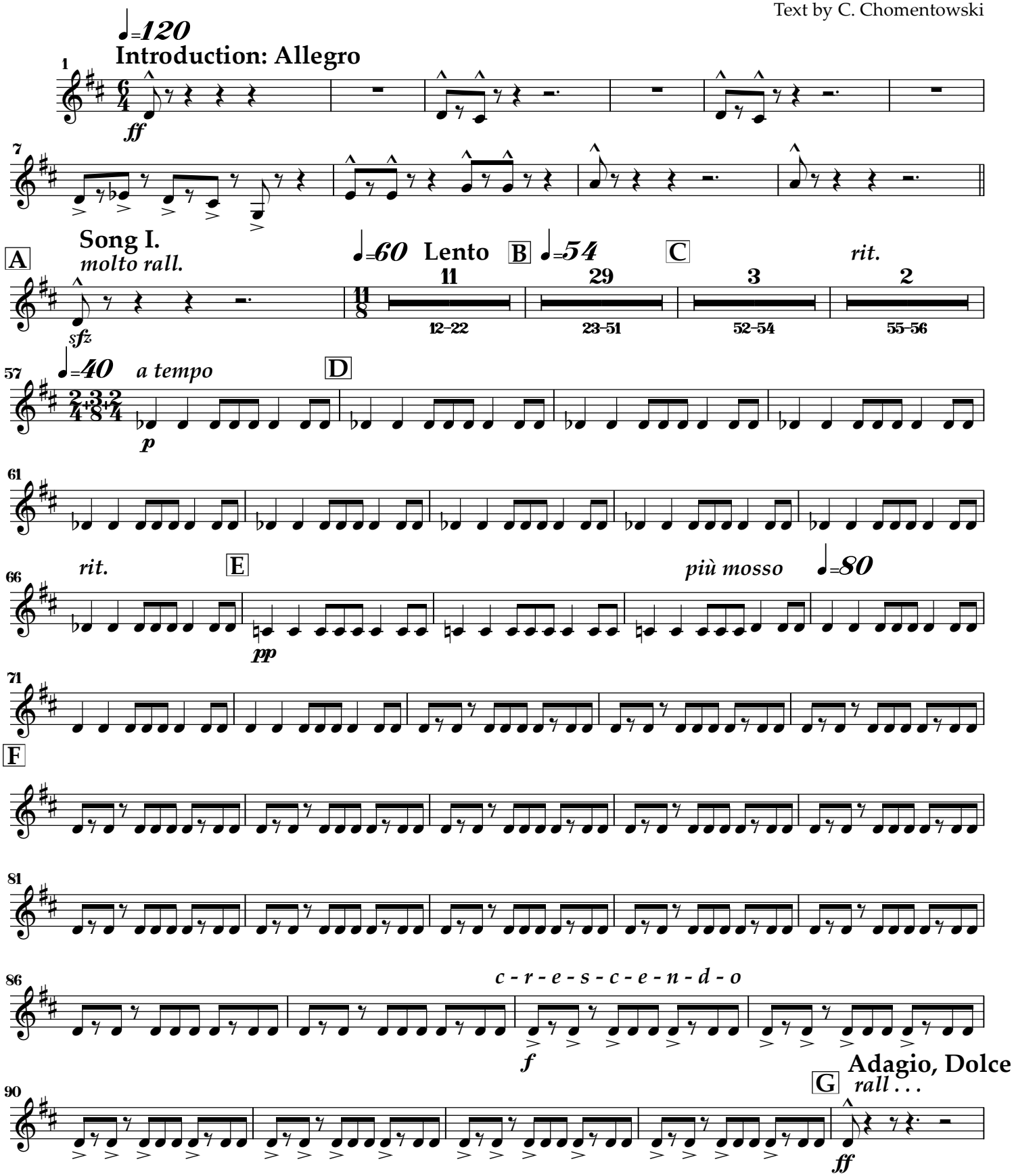
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


FF
GG
HH
5
412–416
2
418–419
3
420–422
5
424–428
430
pp
13
434–446
447
JJ
457
KK
rall . . .
♩=40 Largo
2
458–459
ppp
mf
f
ff
465
LL
MM
2
466–467
p
pp
mp
mf
ff
ff
5
472–476
NN
PP
3
478–480
pp
3
482–484
2
486–487
2
488–489
ppp
492
QQ
fff
ppp
fff
3
500–502

Winter: Three Songs on the Nature of Armageddon

Clarinet 1 in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski



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Lento (sempre a tempo, non rubato)

H **Song II.**

3

95–97

mp

3

100–102

p

106

mp

J

mp

119

123

mf

128

5:4

f

K

132

mp

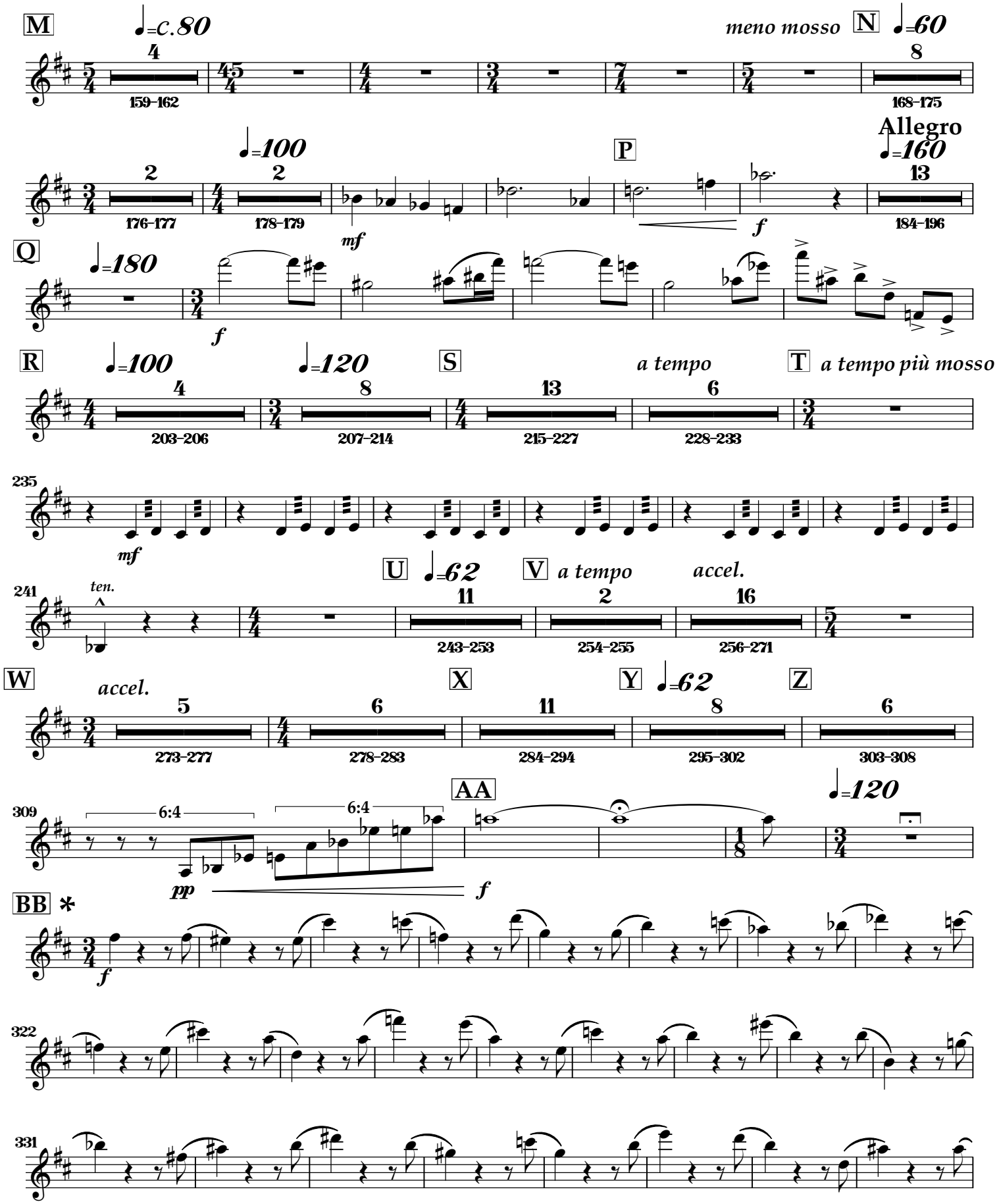
138

143

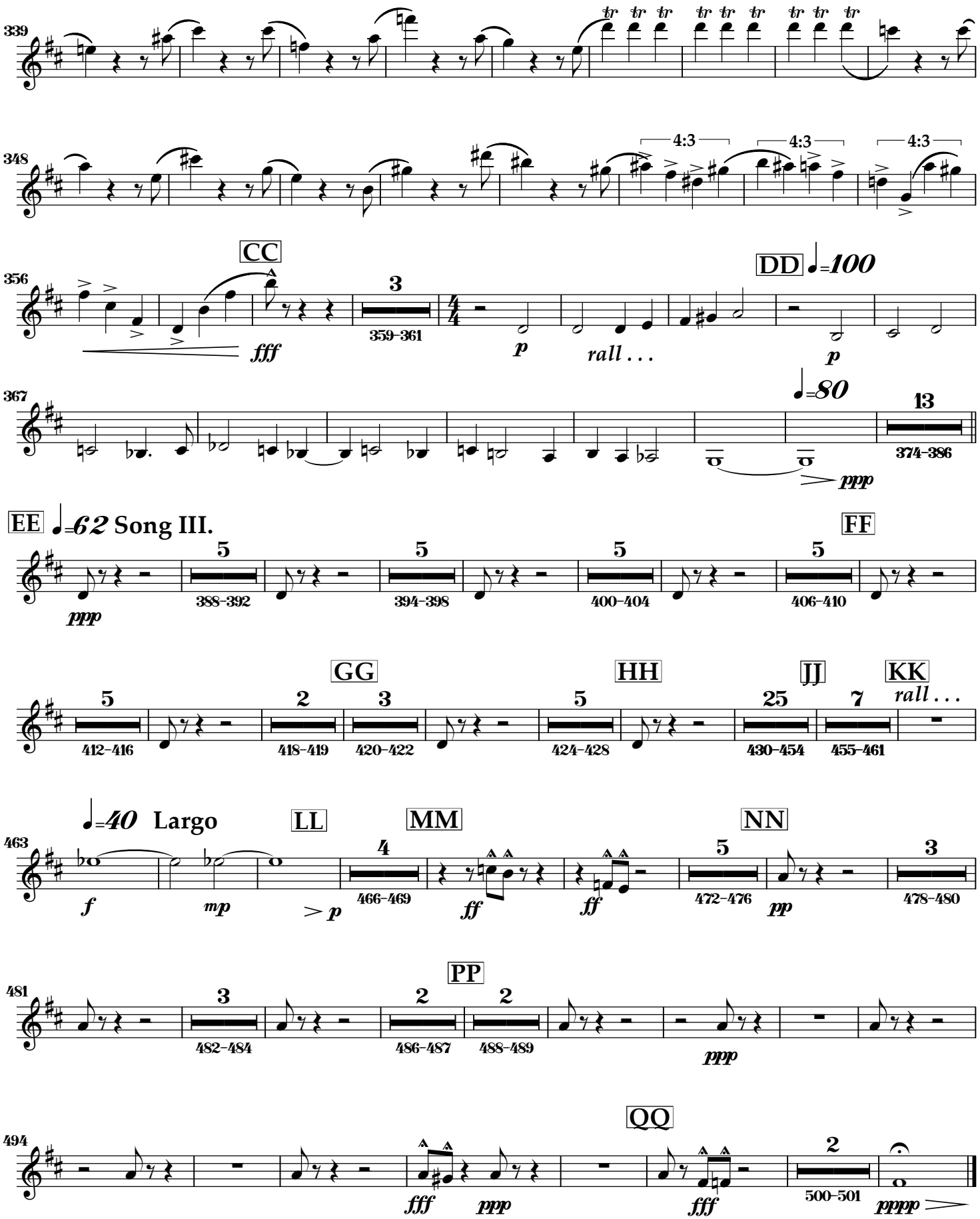
p

L

150



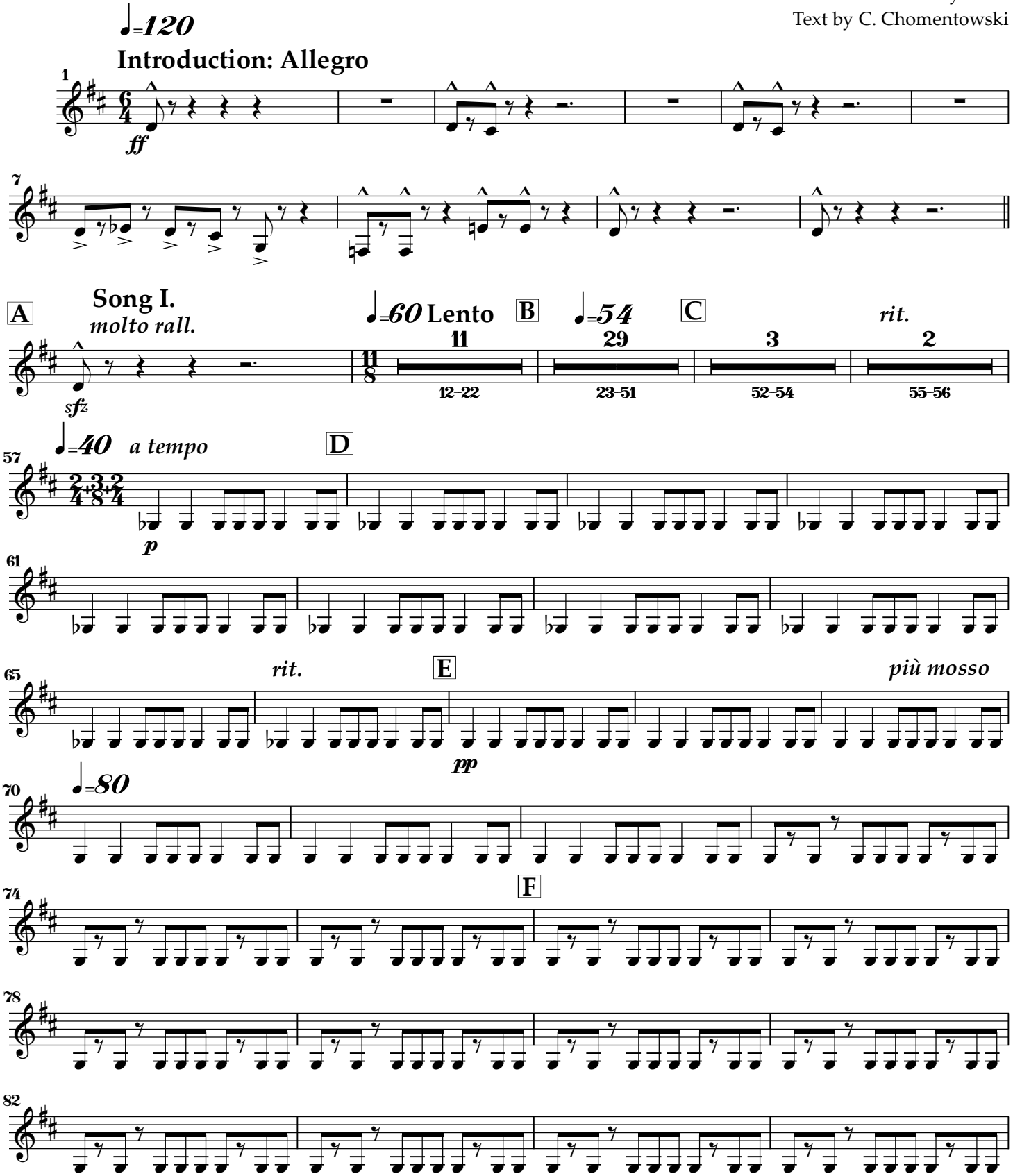
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


339
348
4:3
4:3
4:3
356
CC
3
359–361
fff
p
rall . . .
DD
♩=100
p
367
♩=80
13
374–386
ppp
EE
♩=62 Song III.
ppp
5
388–392
5
394–398
5
400–404
5
406–410
FF
5
412–416
GG
2
418–419
3
420–422
HH
5
424–428
JJ
25
430–454
7
455–461
KK
rall . . .
♩=40 Largo
463
f
mp
> p
LL
4
466–469
MM
ff
ff
NN
5
472–476
pp
3
478–480
481
PP
3
482–484
2
486–487
2
488–489
ppp
494
QQ
fff
ppp
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Clarinet 2 in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski



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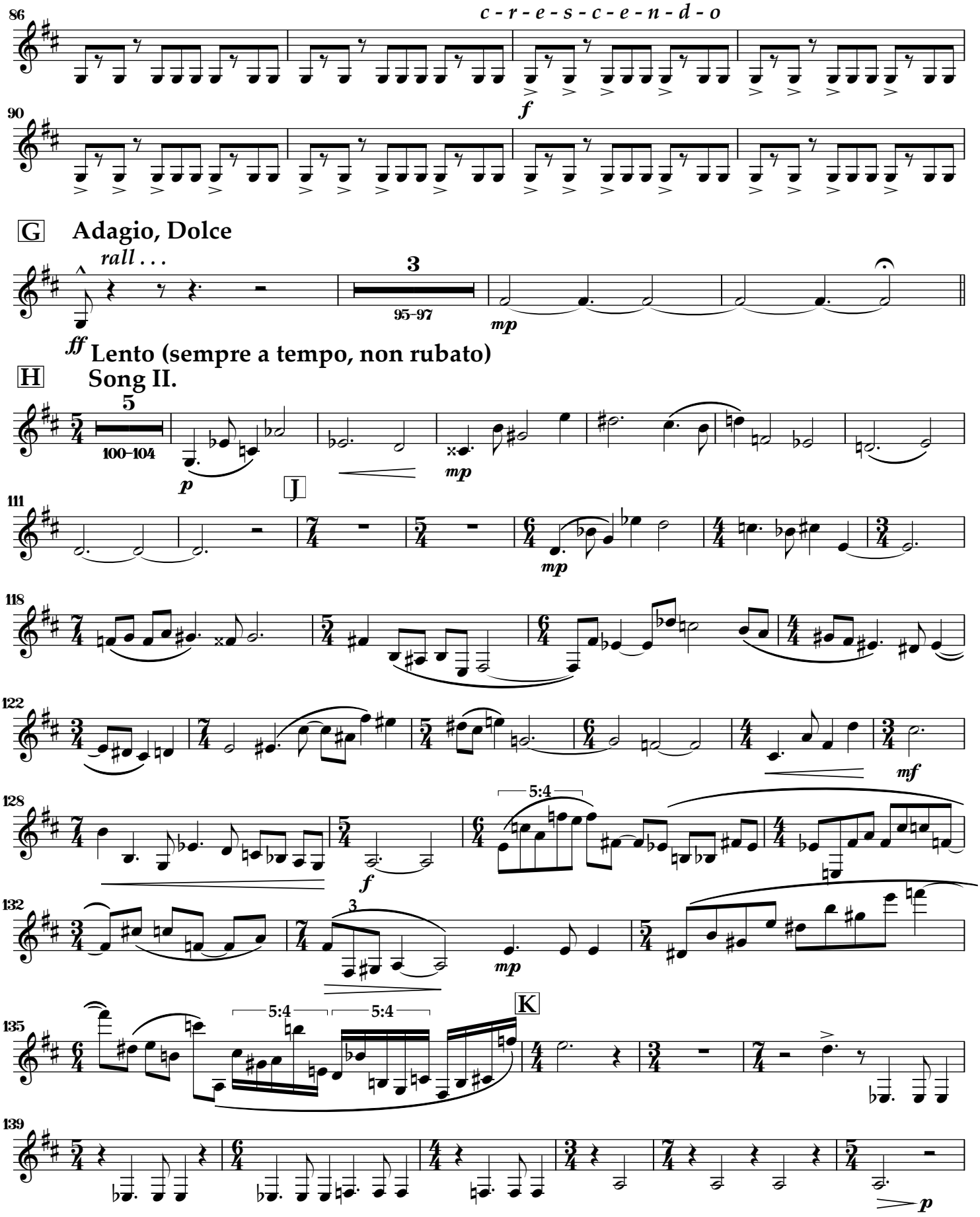
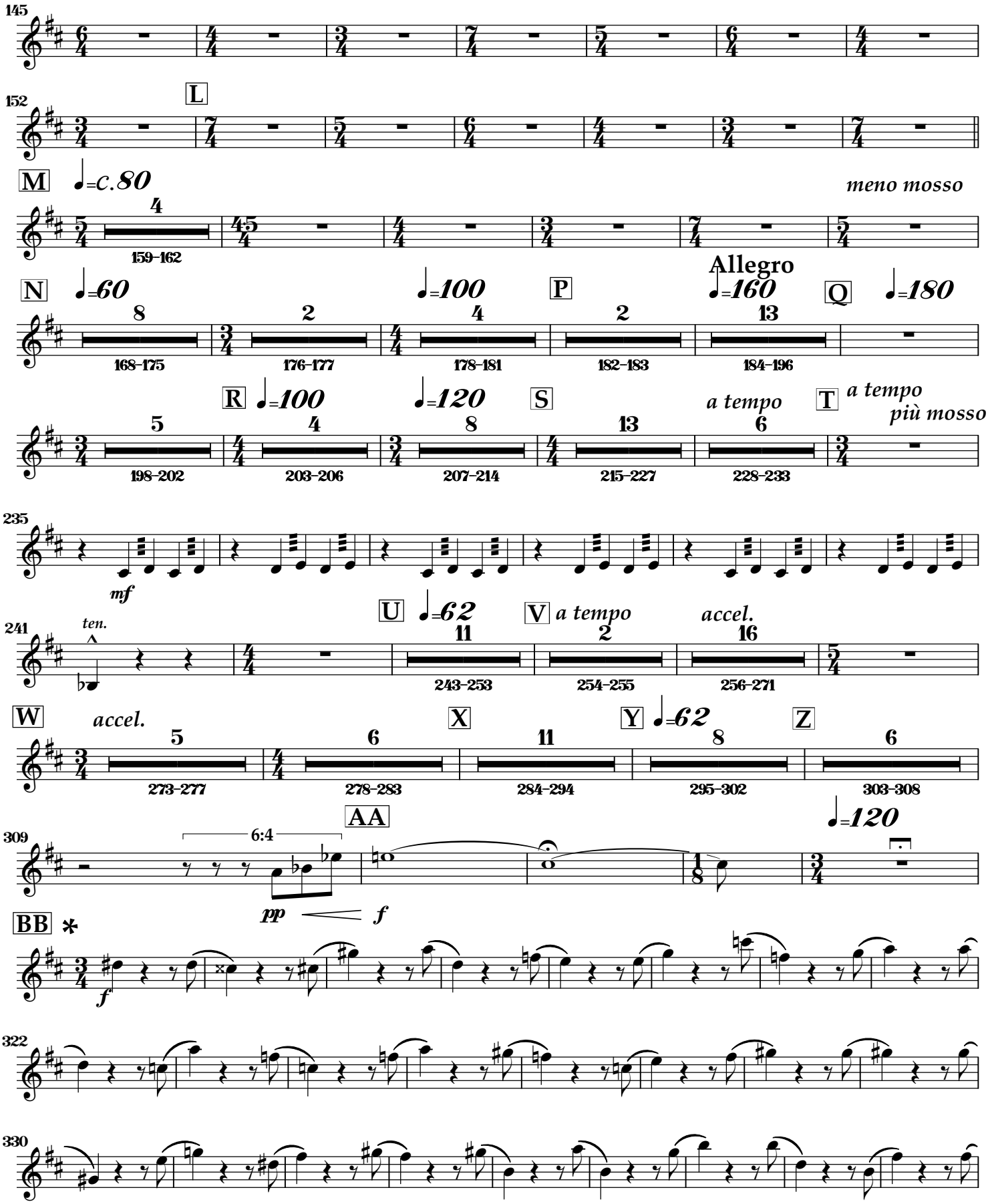
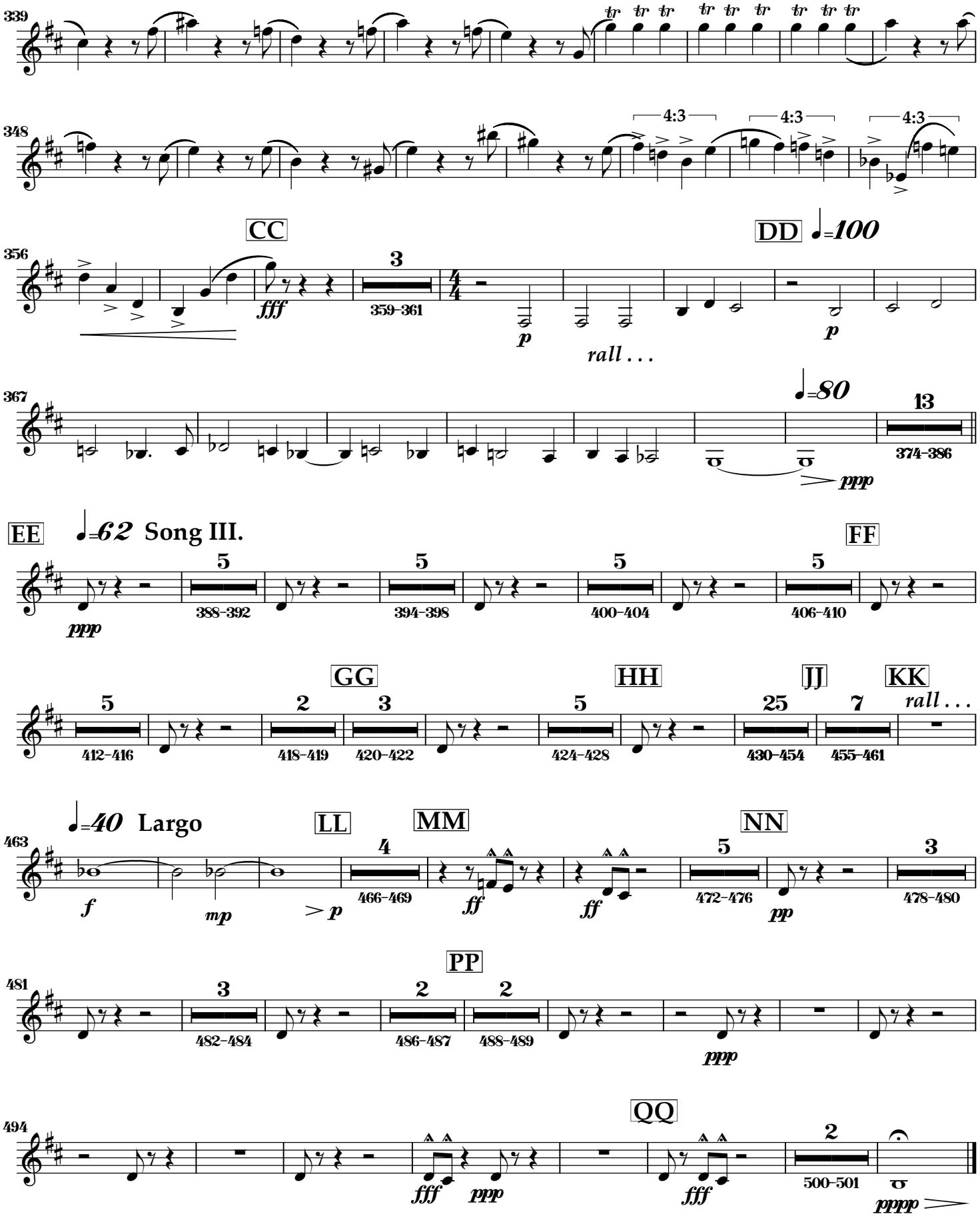

86
c - r - e - s - c - e - n - d - o
f
90
G
Adagio, Dolce
rall . . .
3
95–97
mp
ff
Lento (sempre a tempo, non rubato)
H
Song II.
5
100–104
p
mp
J
111
mp
118
122
mf
128
5:4
f
132
3
mp
135
5:4
5:4
K
139
p



*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


339
348
4:3
4:3
4:3
CC
356
fff
359-361
p
rall . . .
DD
♩=100
p
367
♩=80
13
374-386
ppp
EE
♩=62 Song III.
ppp
5
388-392
5
394-398
5
400-404
5
406-410
FF
GG
HH
JJ
KK
5
412-416
2
418-419
3
420-422
5
424-428
25
430-454
7
455-461
rall . . .
♩=40 Largo
463
LL
MM
NN
f
mp
p
4
466-469
ff
ff
5
472-476
pp
3
478-480
PP
481
3
482-484
2
486-487
2
488-489
ppp
QQ
494
fff
ppp
fff
2
500-501
pppp

Winter: Three Songs on the Nature of Armageddon

Contrabass

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120
Introduction: Allegro

1
ff

7

A **Song I.**
molto rall.
sfz

♩=60 **Lento** **B** ♩=54 **C** *rit.*

11 29 3 2
12–22 23–51 52–54 55–56

♩=40 *a tempo* **D**
57
pizz.

62
rit.

E
più mosso ♩=80
arco
p
2
70–71

F
72

80

86
c - r - e - s - c - e - n - d - o
f

G **Adagio, Dolce**
rall . . .
91
4
95–98
pizz.
ff
mp

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H Song II. Lento (sempre a tempo, non rubato)

13

100–112

J

124

K

135

L

146

arco

p

M ♩=c.80

156

159–162

meno mosso

N ♩=60

167

pizz.

170

5:4

173

mf

♩=100 P ♩=160 Allegro

177

178–181

arco

f

pizz.

188

arco

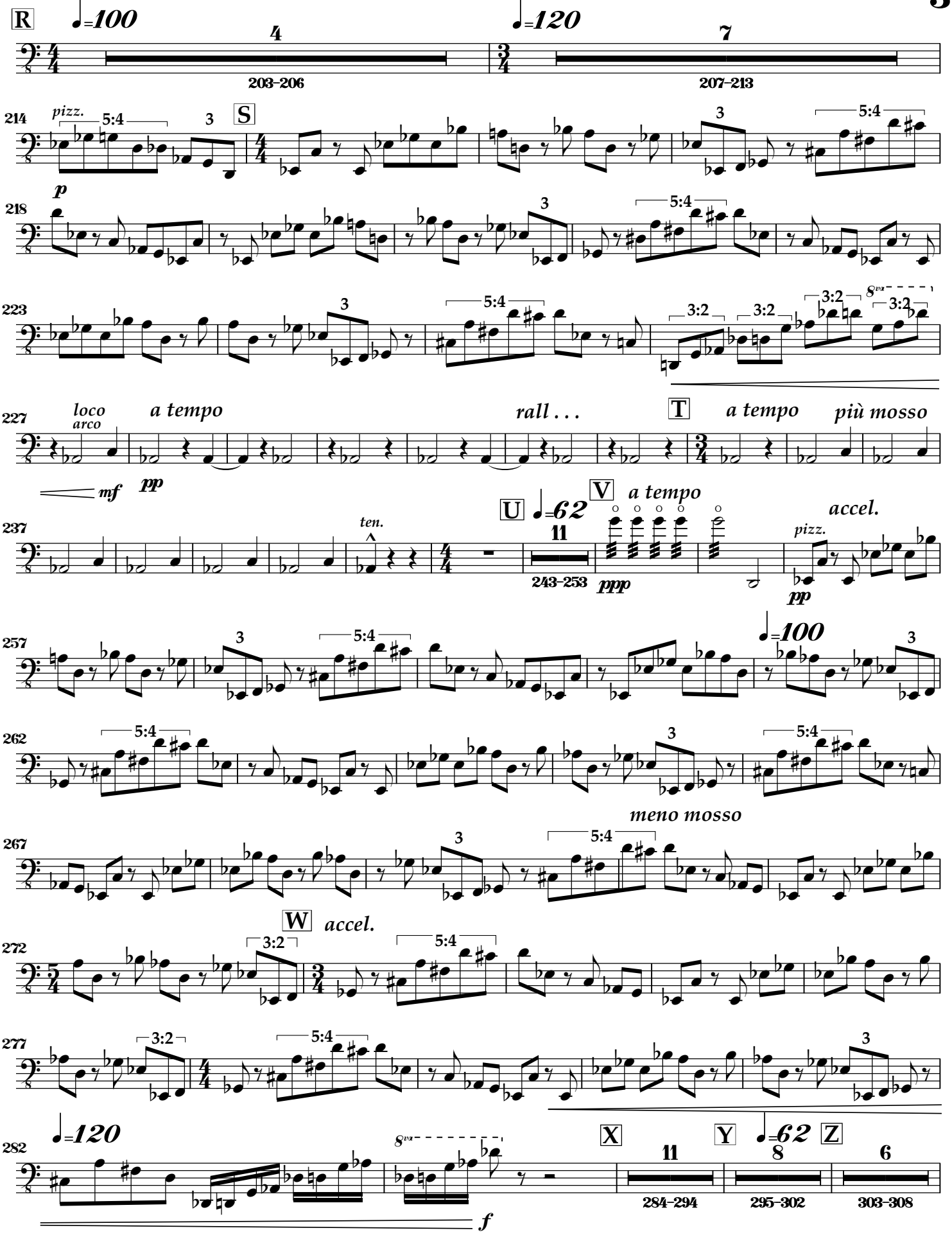
pizz.

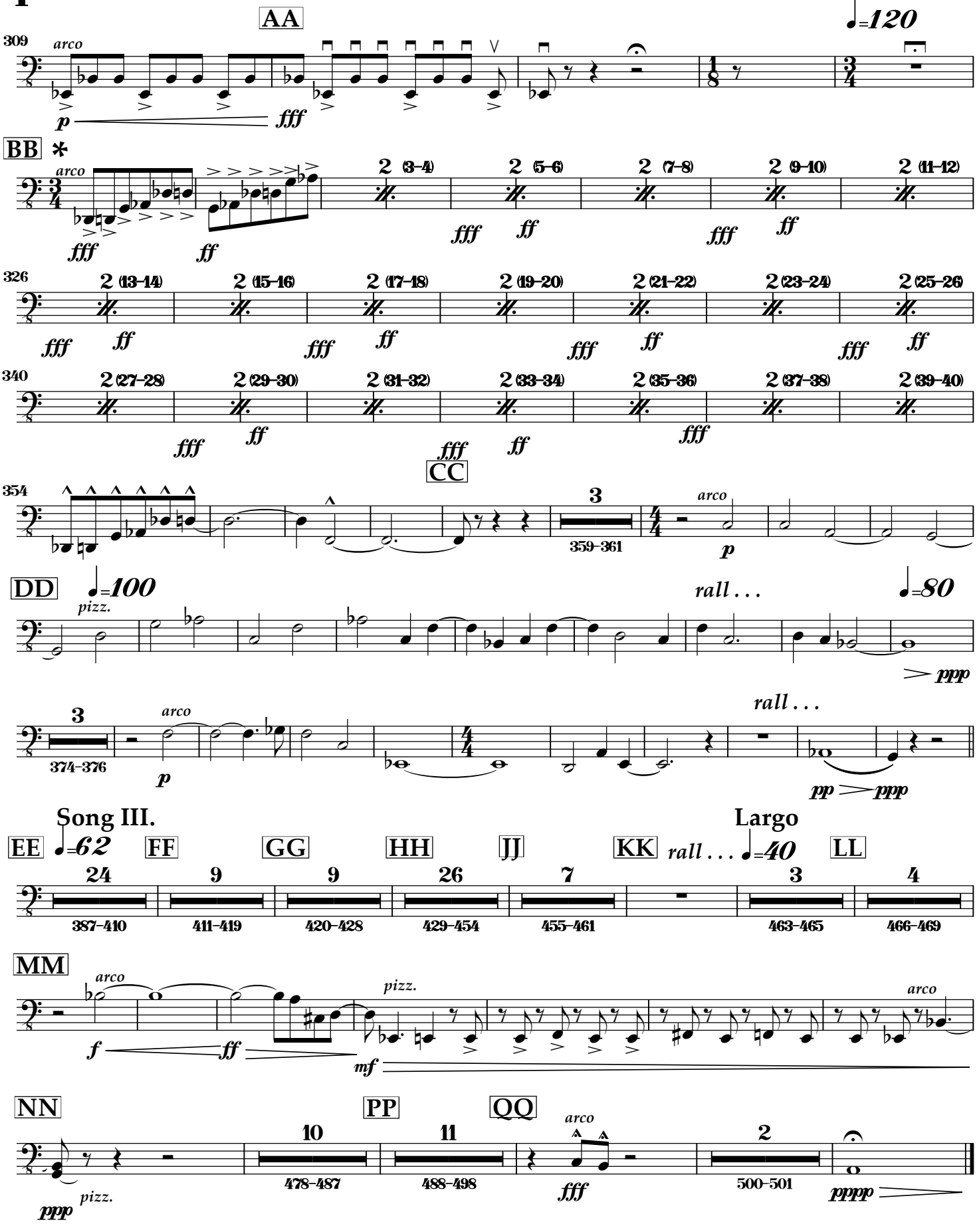
Q ♩=180

195

arco

f


R
♩=100
4
203–206
♩=120
7
207–213
214
pizz.
5:4
3
S
p
218
223
3:2
8va
227
loco
arco
a tempo
rall . . .
T
a tempo
più mosso
mf
pp
U
♩=62
11
243–253
V
a tempo
accel.
237
ten.
ppp
pizz.
pp
257
♩=100
262
meno mosso
267
W
accel.
272
277
282
X
Y
♩=62
Z
8
6
284–294
295–302
303–308
f

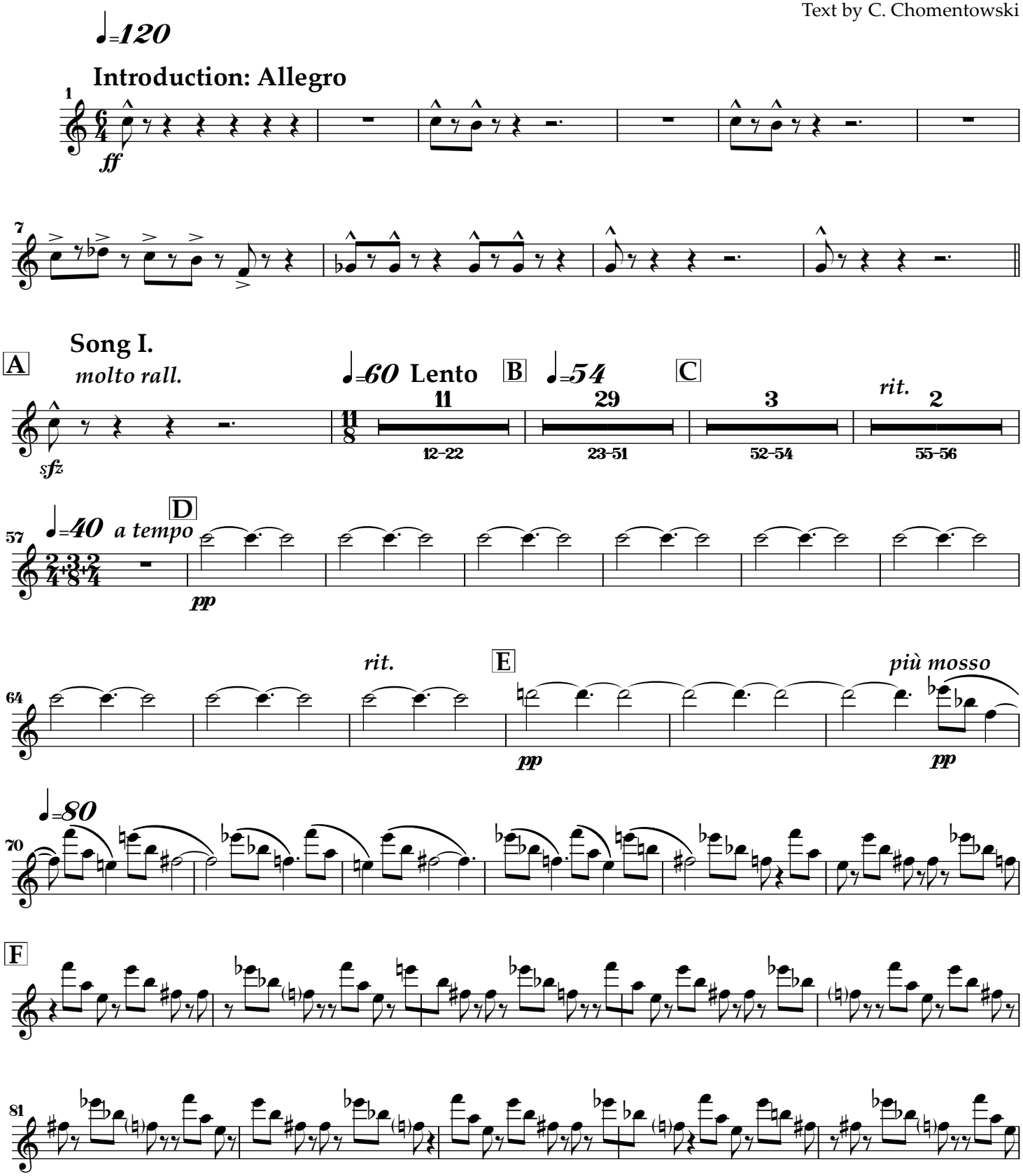


*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**

Winter: Three Songs on the Nature of Armageddon

Flute 1

Dennis Bathory-Kitsz
Text by C. Chomentowski



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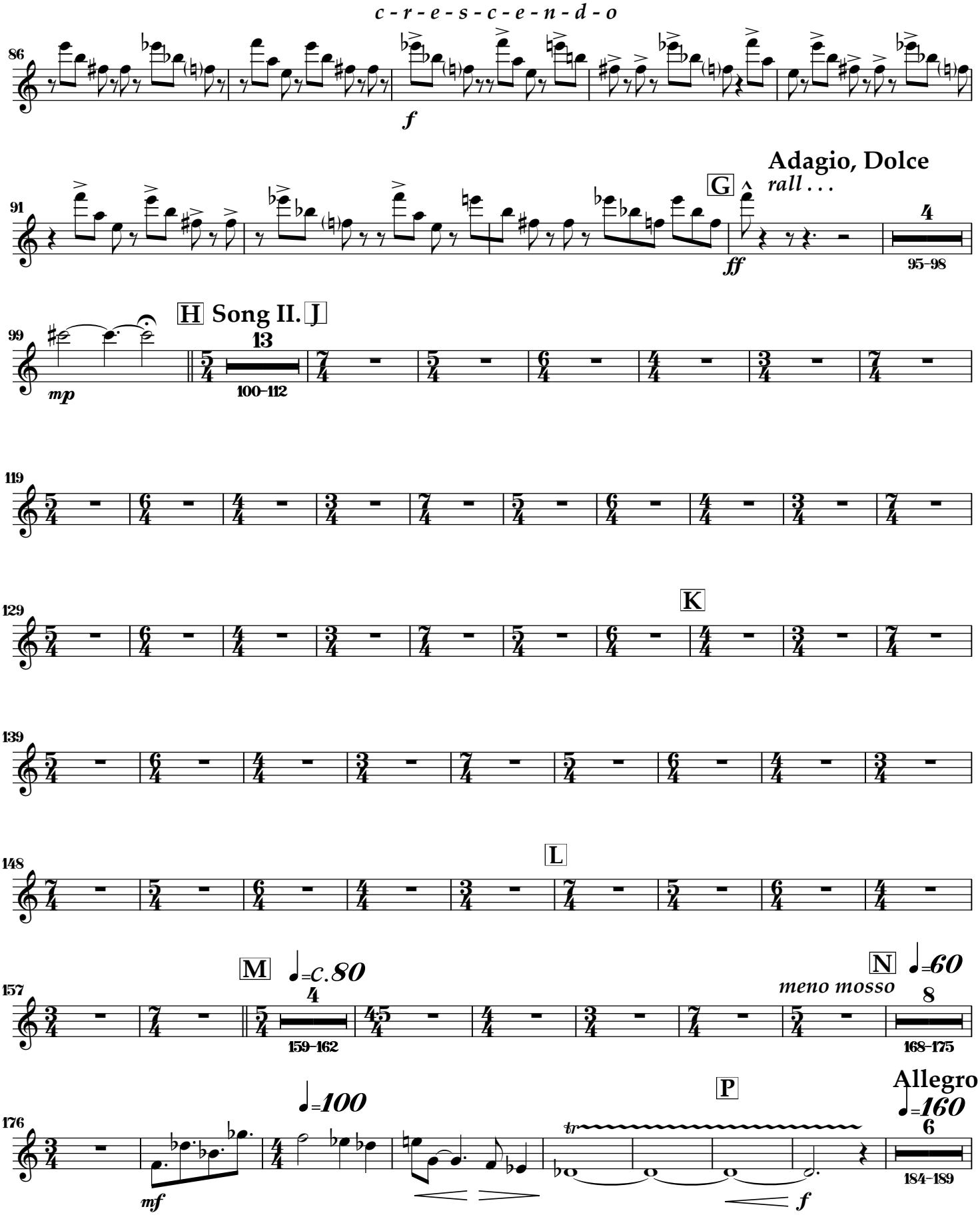
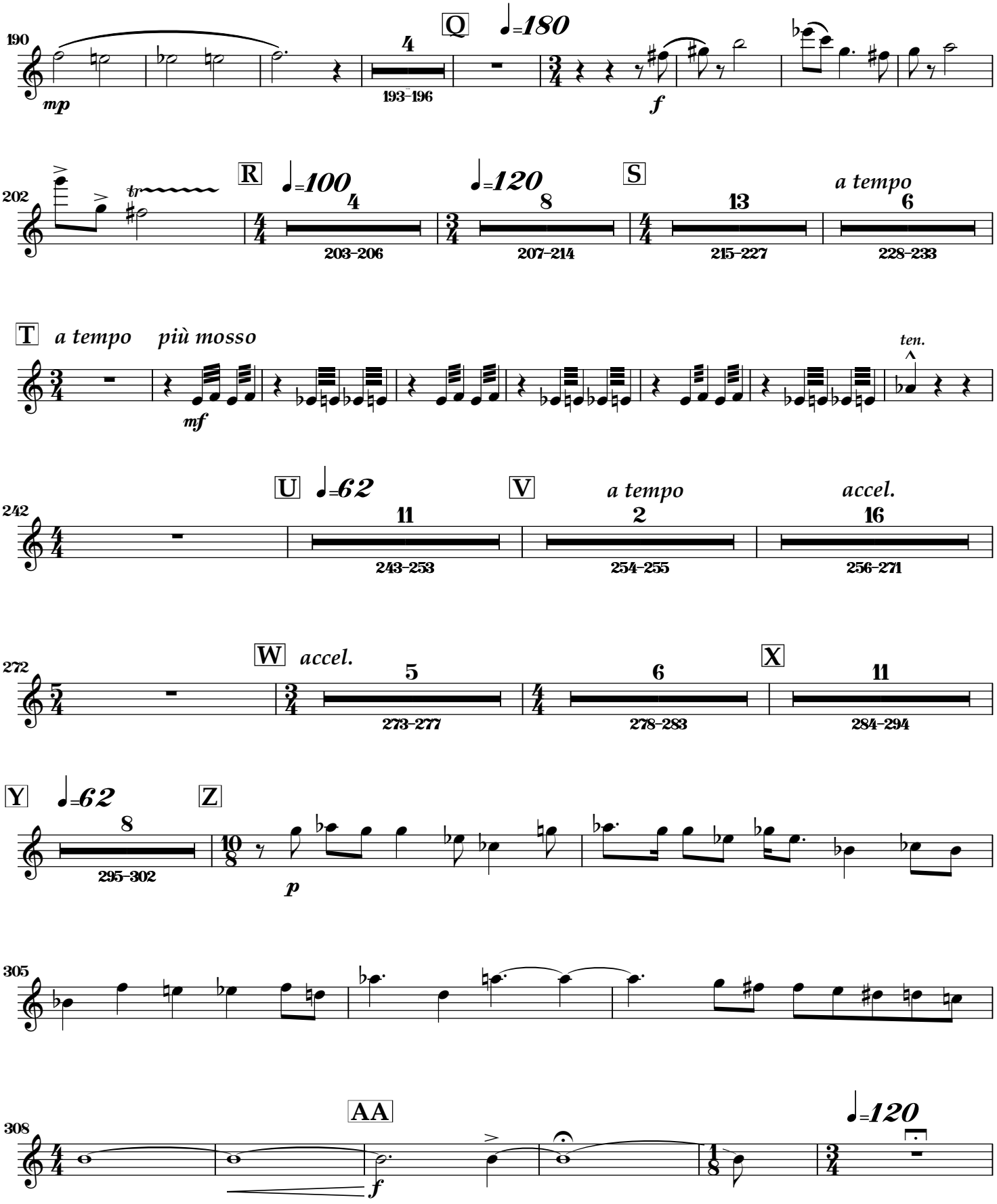
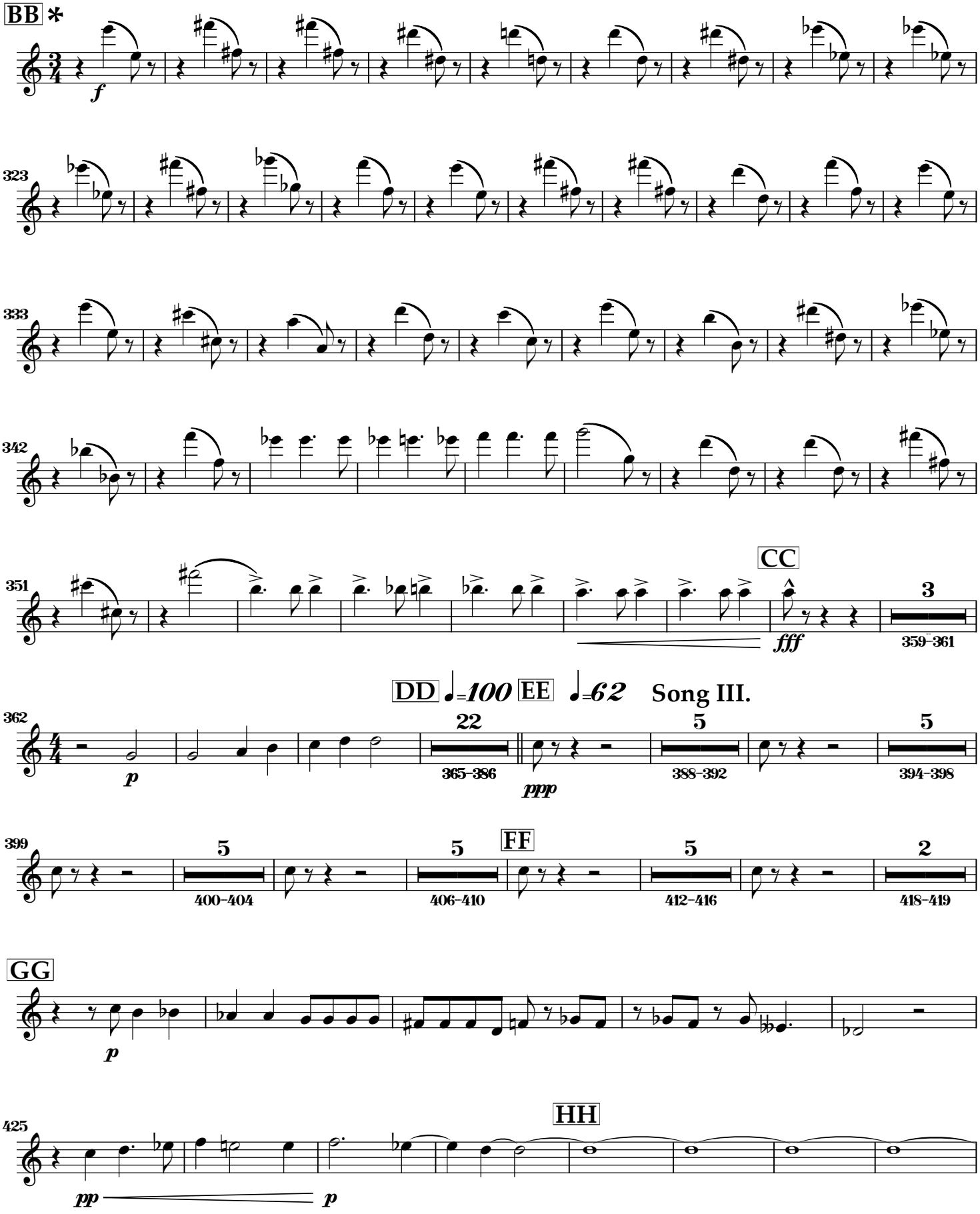
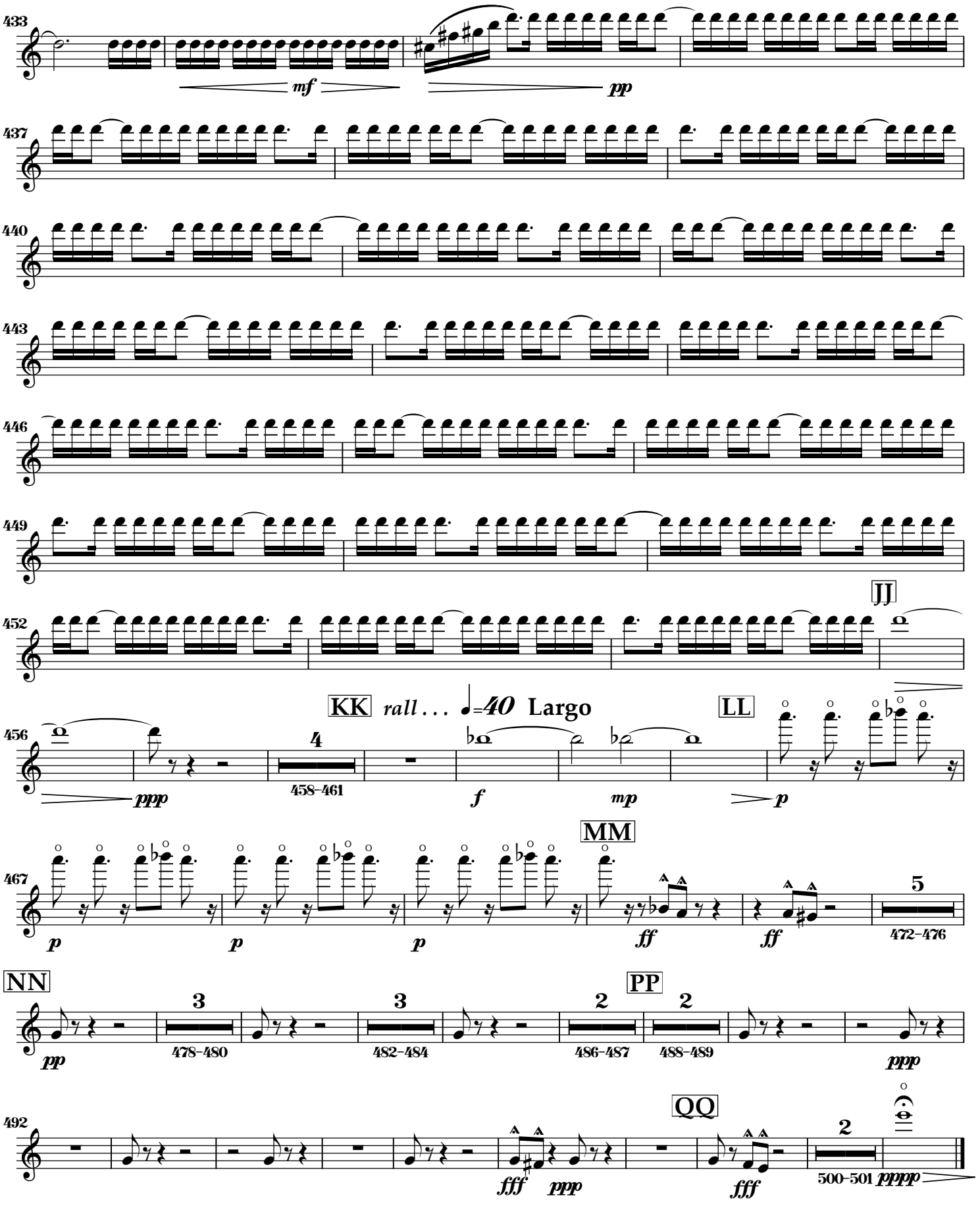

c - r - e - s - c - e - n - d - o
f
Adagio, Dolce
rall . . .
G
ff
4
95–98
H Song II. J
13
100–112
mp
K
L
M
♩=c.80
4
159–162
N
♩=60
meno mosso
8
168–175
♩=100
P
tr
f
Allegro
♩=160
6
184–189
mf


190
Q
♩=180
4
193–196
mp
f
202
R
♩=100
4
203–206
♩=120
8
207–214
S
13
215–227
a tempo
6
228–233
T
a tempo
più mosso
mf
ten.
242
U
♩=62
11
243–253
V
a tempo
2
254–255
accel.
16
256–271
272
W
accel.
5
273–277
6
278–283
X
11
284–294
Y
♩=62
8
295–302
Z
p
305
AA
308
f
♩=120



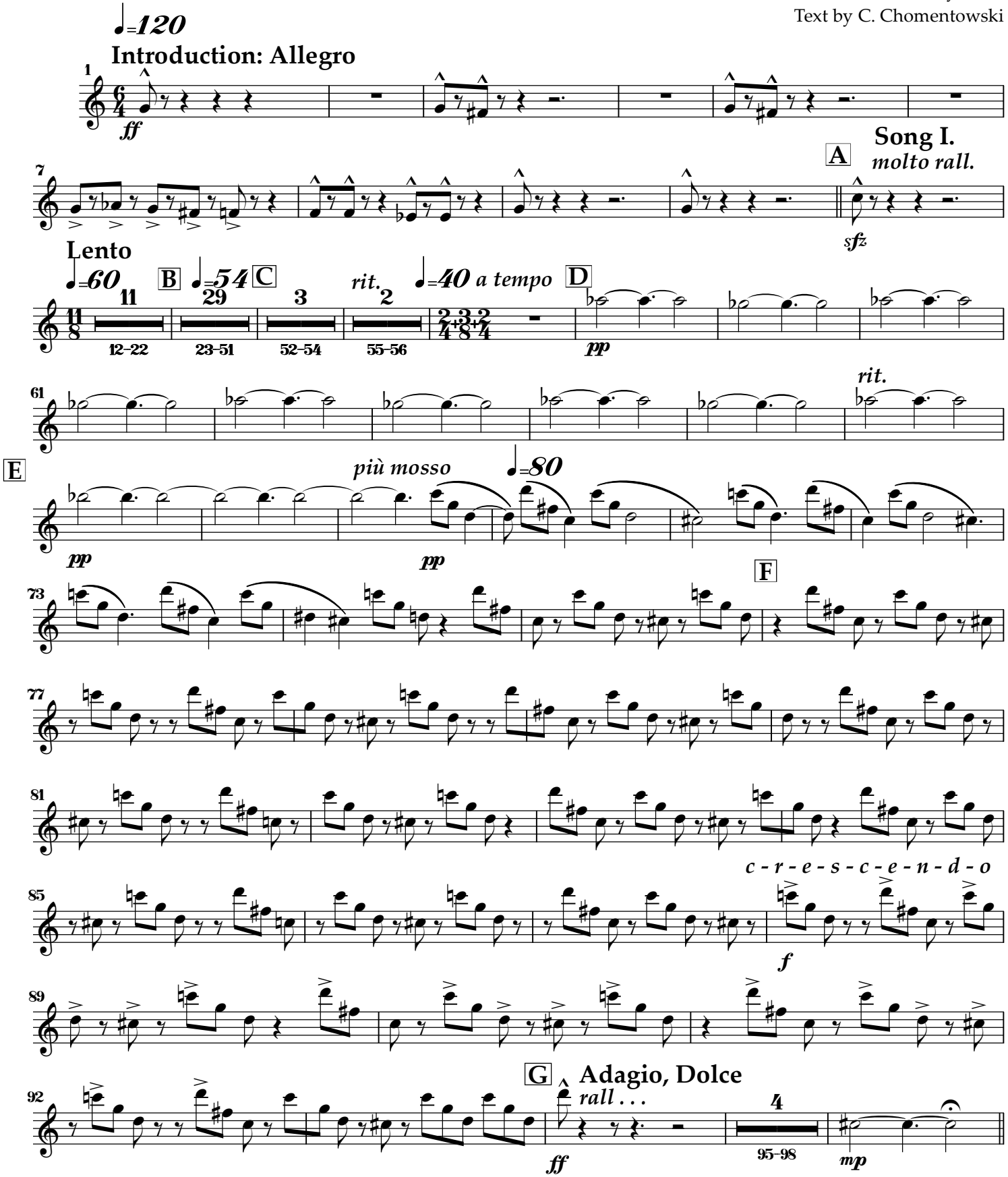
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


433
mf
pp
437
440
443
446
449
JJ
452
KK
rall . . .
♩=40 Largo
LL
456
ppp
458–461
f
mp
p
MM
467
p
p
p
ff
ff
472–476
NN
PP
pp
478–480
482–484
486–487
488–489
ppp
492
QQ
fff
ppp
fff
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Flute 2

Dennis Bathory-Kitsz
Text by C. Chomentowski



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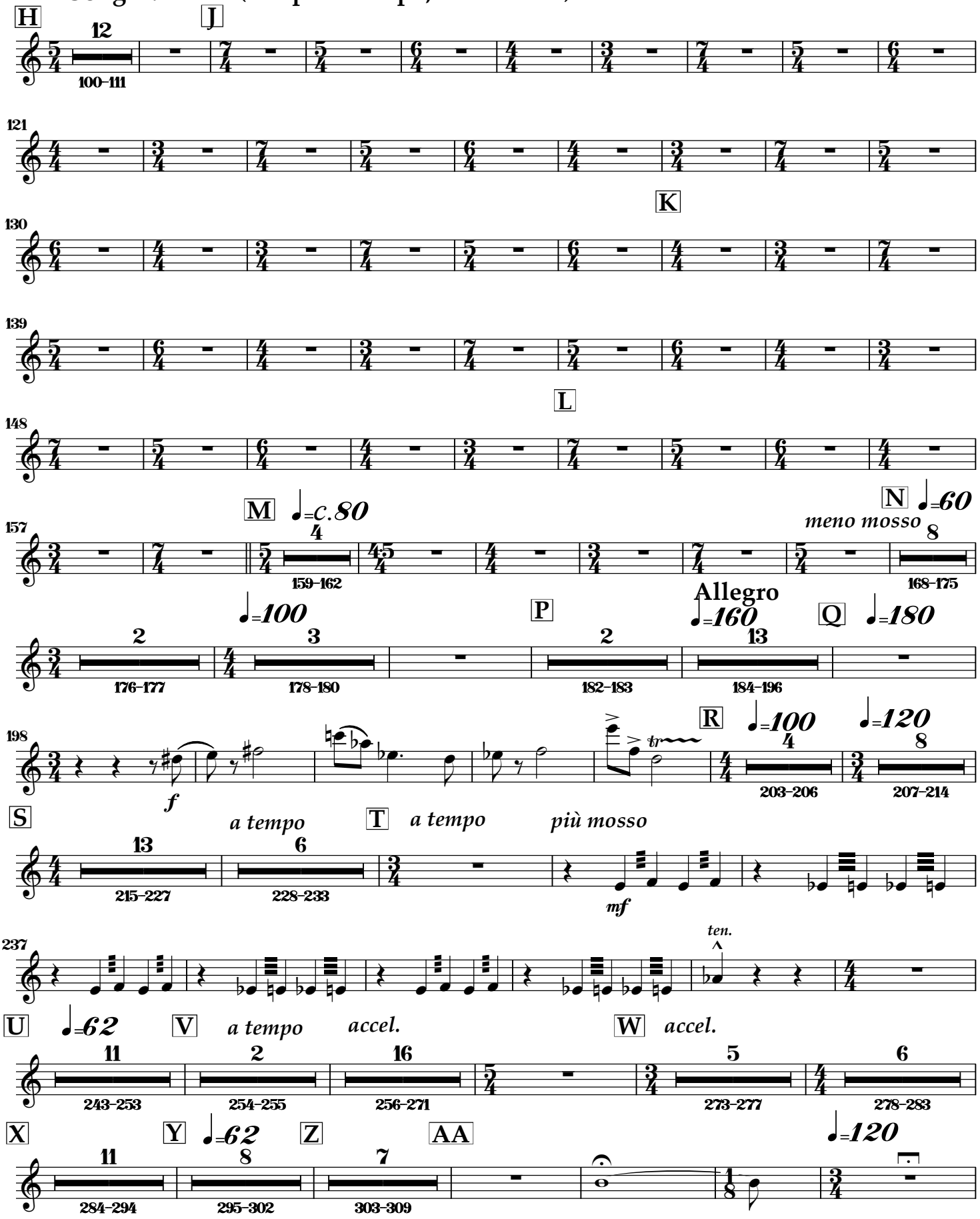
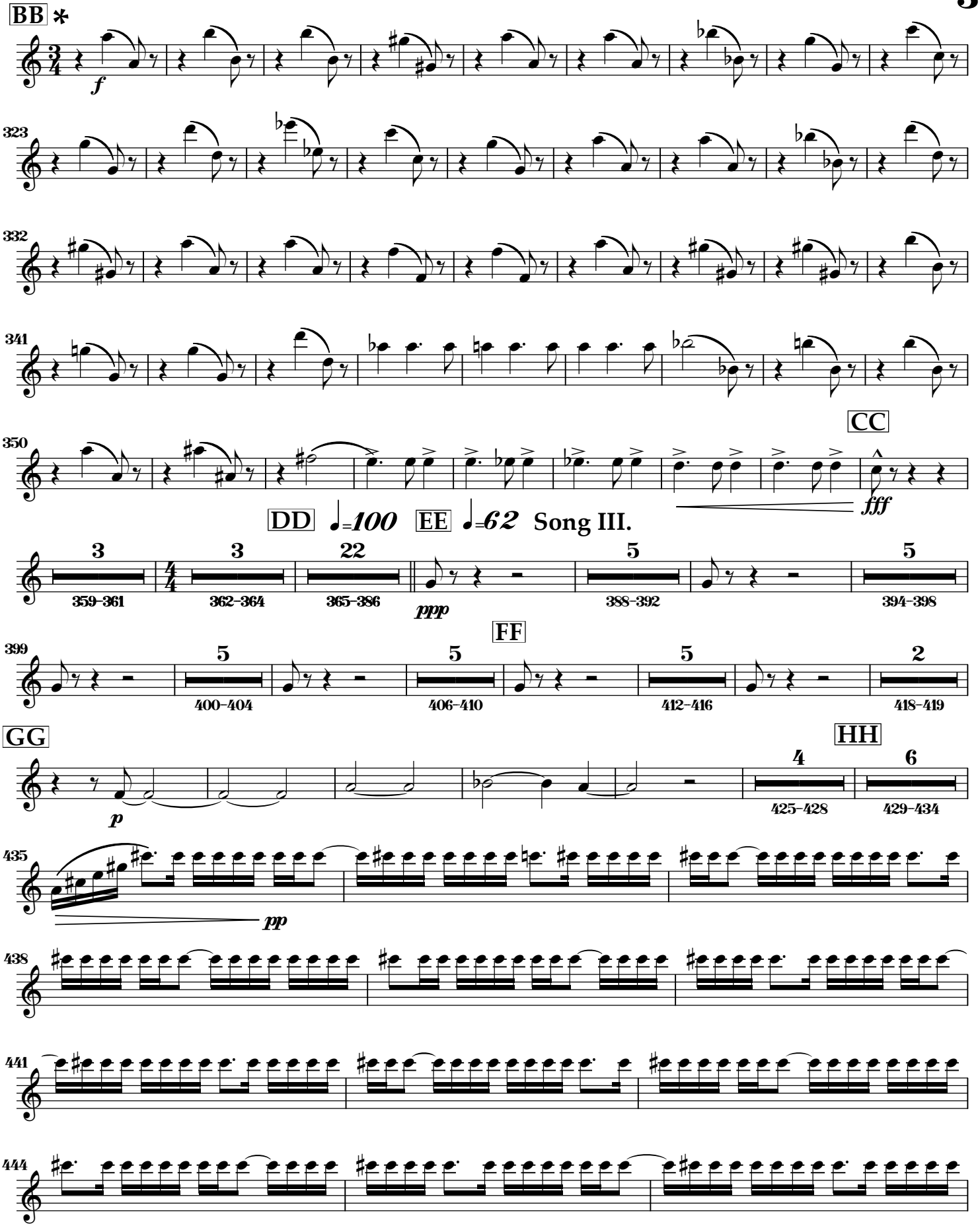
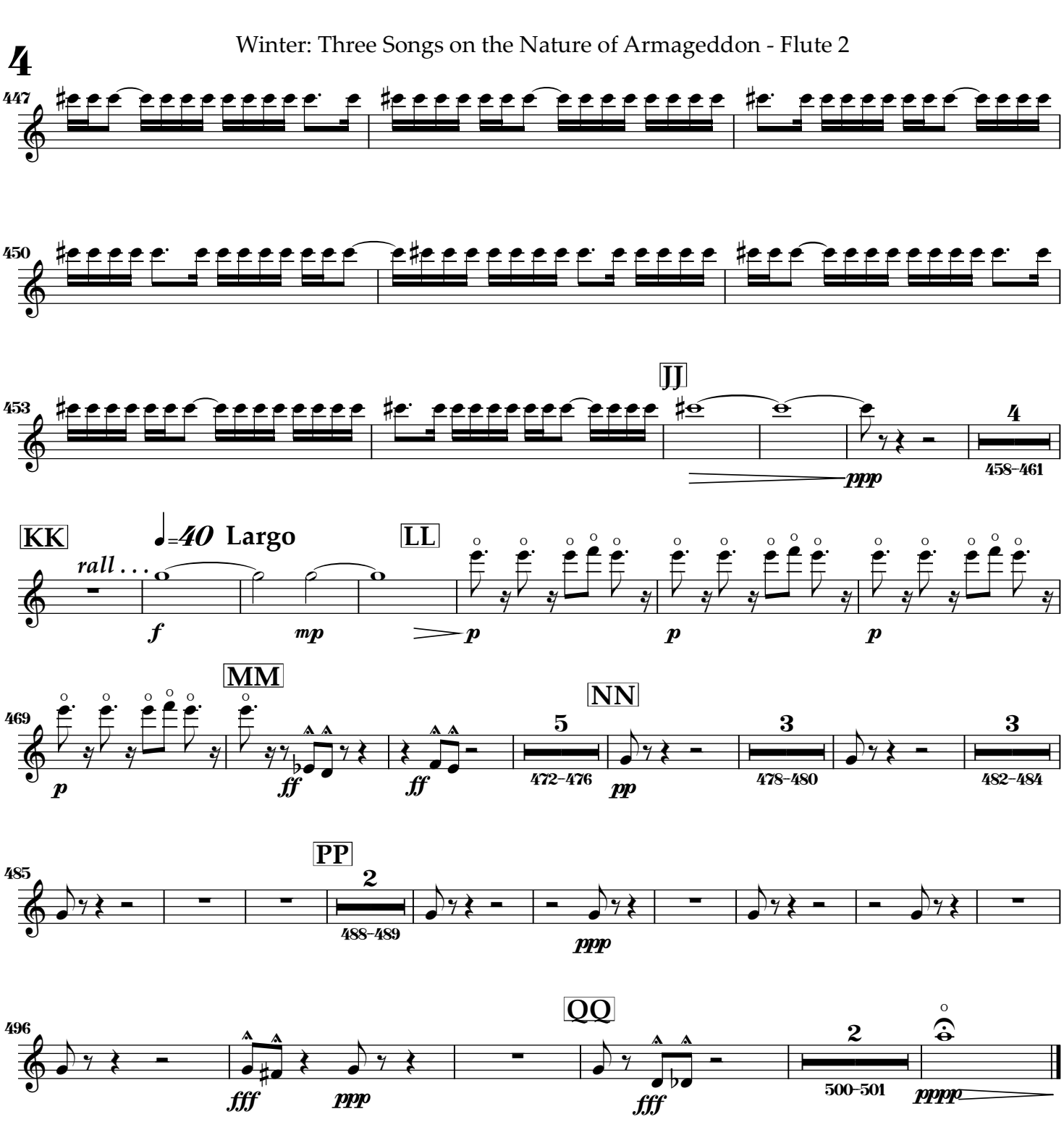
2

Song II. Lento (sempre a tempo, non rubato)





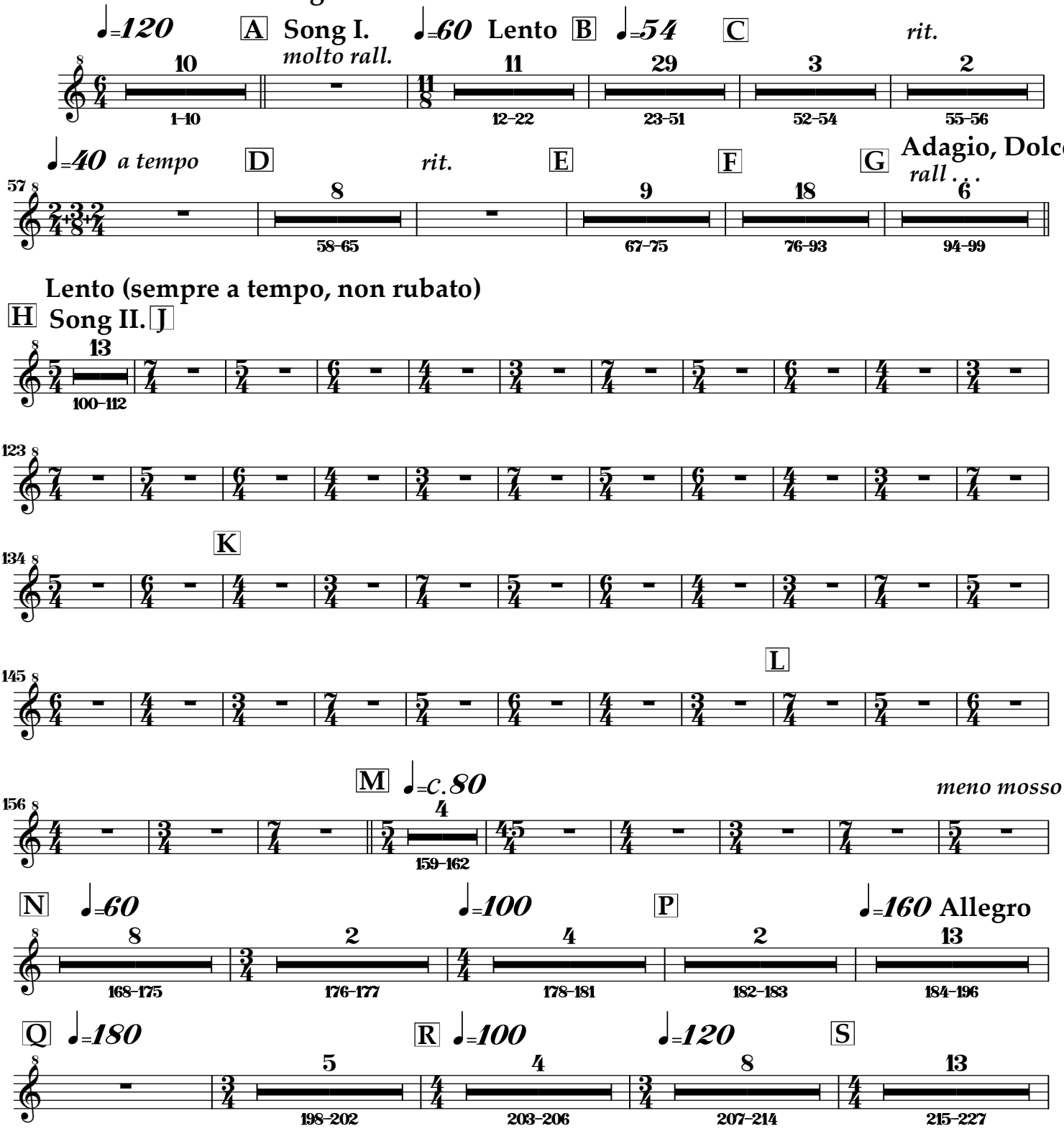
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


4
447
450
453
JJ
4
458–461
ppp
KK
rall . . .
♩=40 Largo
f
mp
LL
p
p
p
469
MM
p
ff
ff
5
472–476
NN
pp
3
478–480
3
482–484
485
PP
2
488–489
ppp
496
QQ
fff
ppp
fff
2
500–501
ppppp

Winter: Three Songs on the Nature of Armageddon

Glockenspiel

Dennis Bathory-Kitsz
Text by C. Chomentowski



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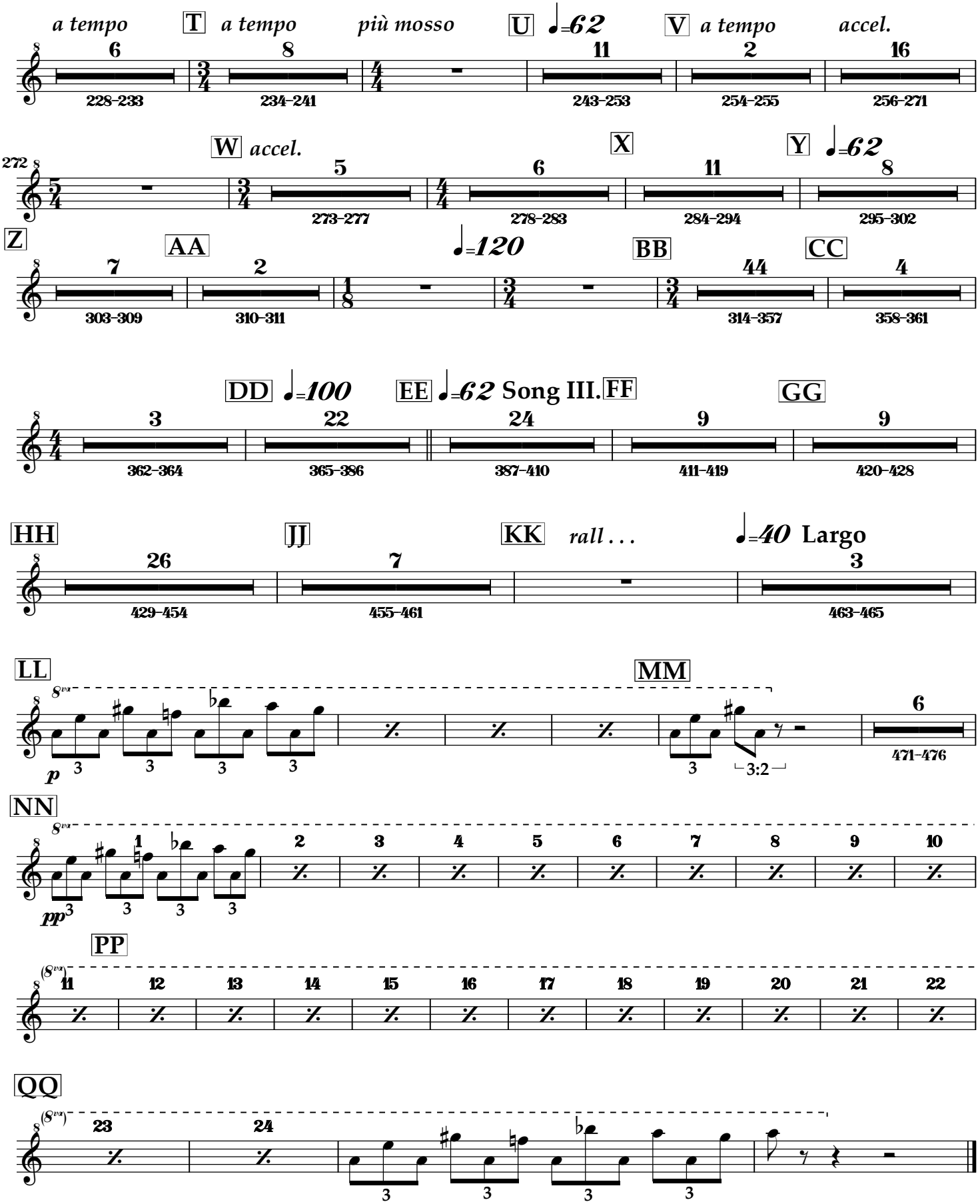
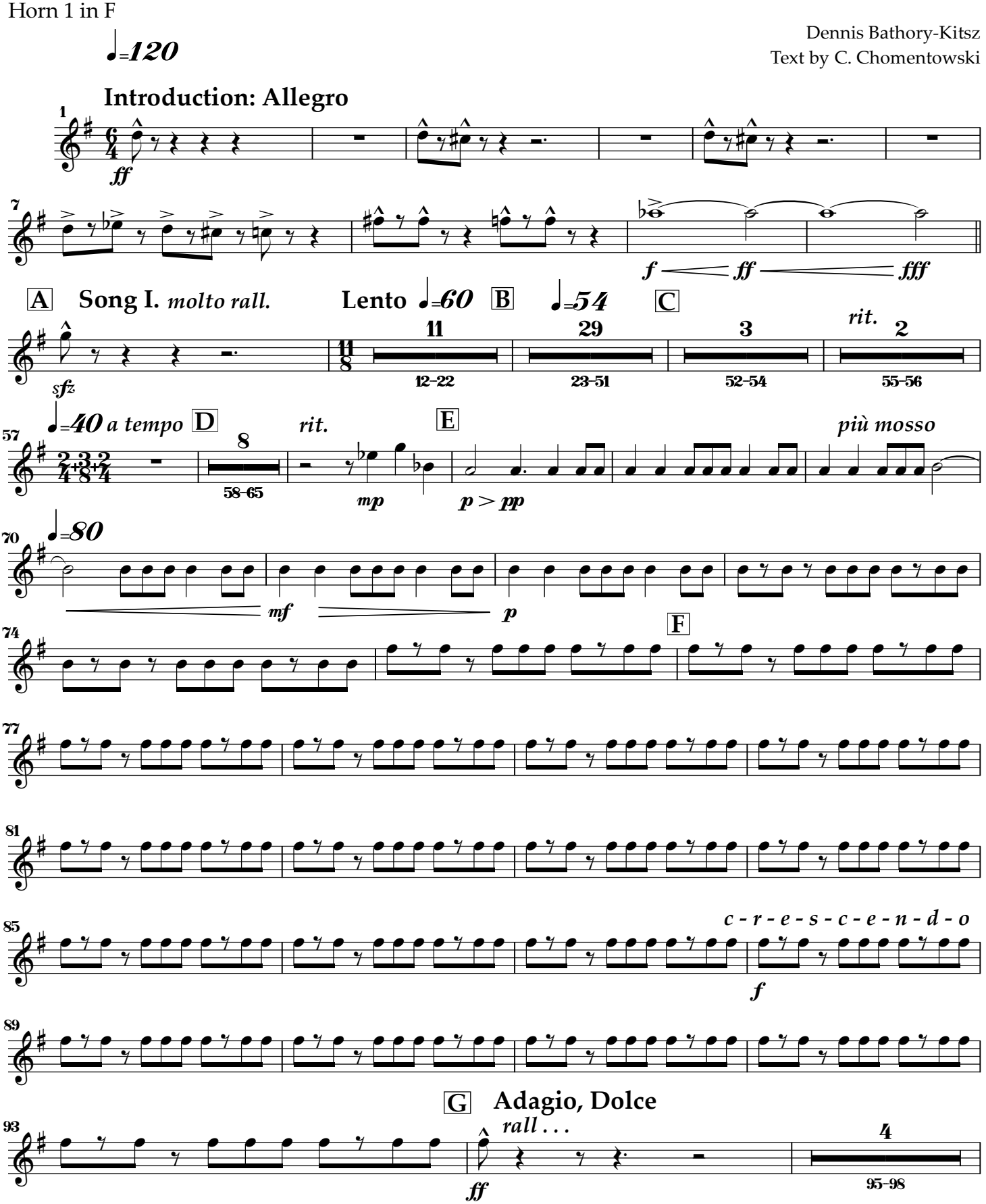

a tempo
T a tempo
più mosso
U ♩=62
V a tempo
accel.
6
8
11
2
16
228-233
234-241
243-253
254-255
256-271
272
W accel.
X
Y ♩=62
5
6
11
8
273-277
278-283
284-294
295-302
Z
AA
♩=120
BB
CC
7
2
44
4
303-309
310-311
314-357
358-361
DD ♩=100
EE ♩=62 Song III.
FF
GG
3
22
24
9
9
362-364
365-386
387-410
411-419
420-428
HH
JJ
KK rall . . .
♩=40 Largo
26
7
3
429-454
455-461
463-465
LL
MM
8va
p
3:2
6
471-476
NN
pp
1
2
3
4
5
6
7
8
9
10
PP
(8va)
11
12
13
14
15
16
17
18
19
20
21
22
QQ
(8va)
23
24

Winter: Three Songs on the Nature of Armageddon

Horn 1 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski



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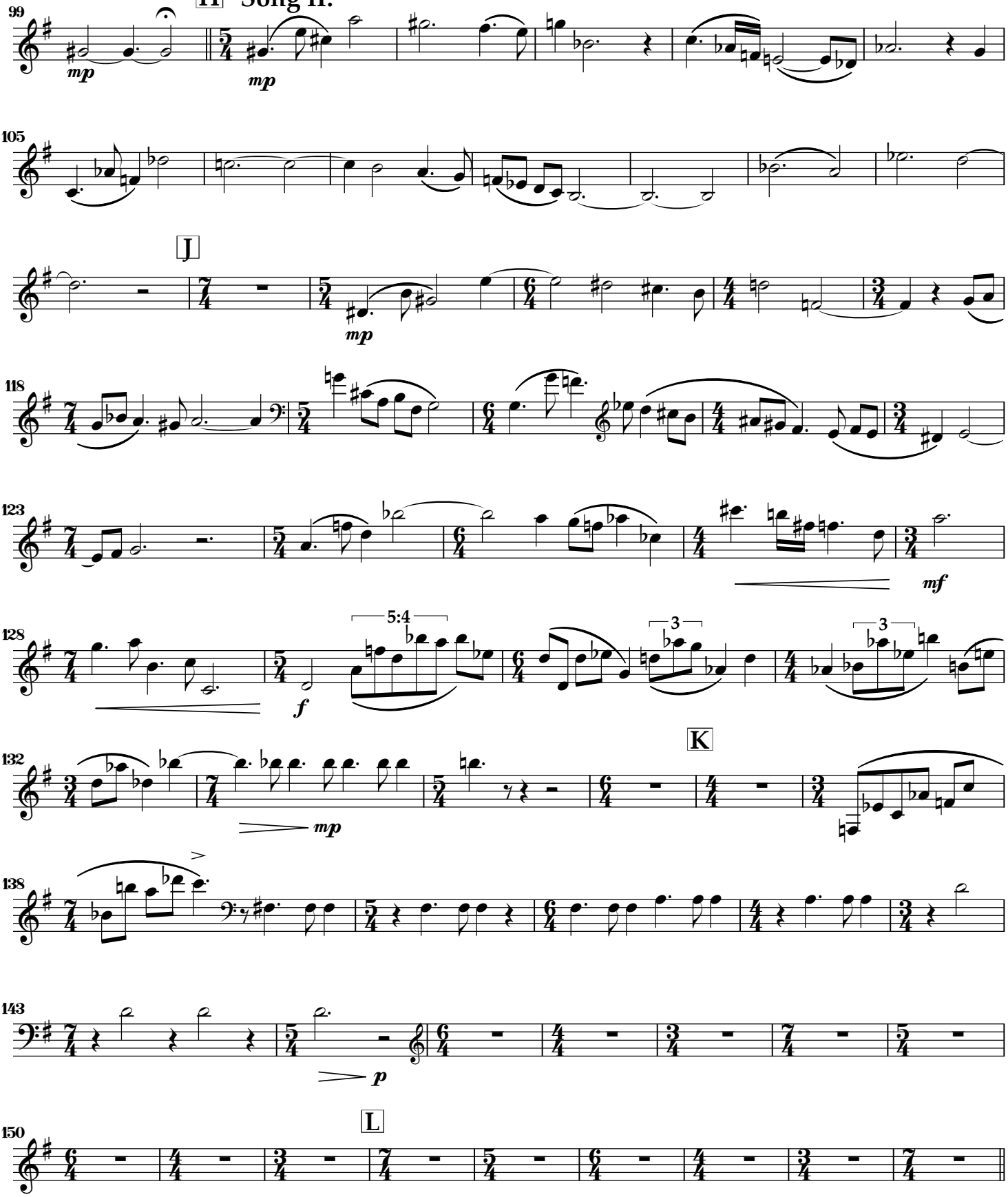
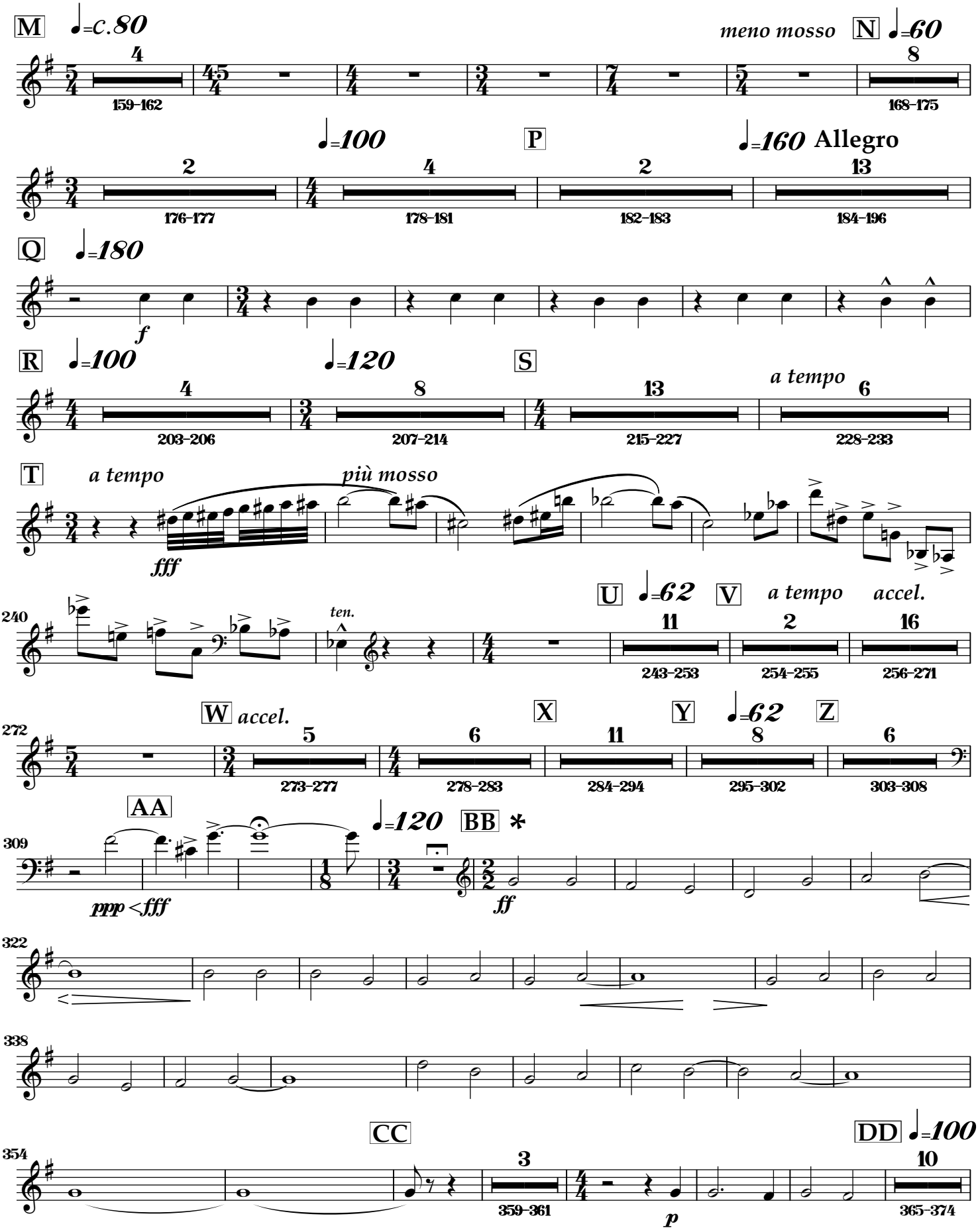
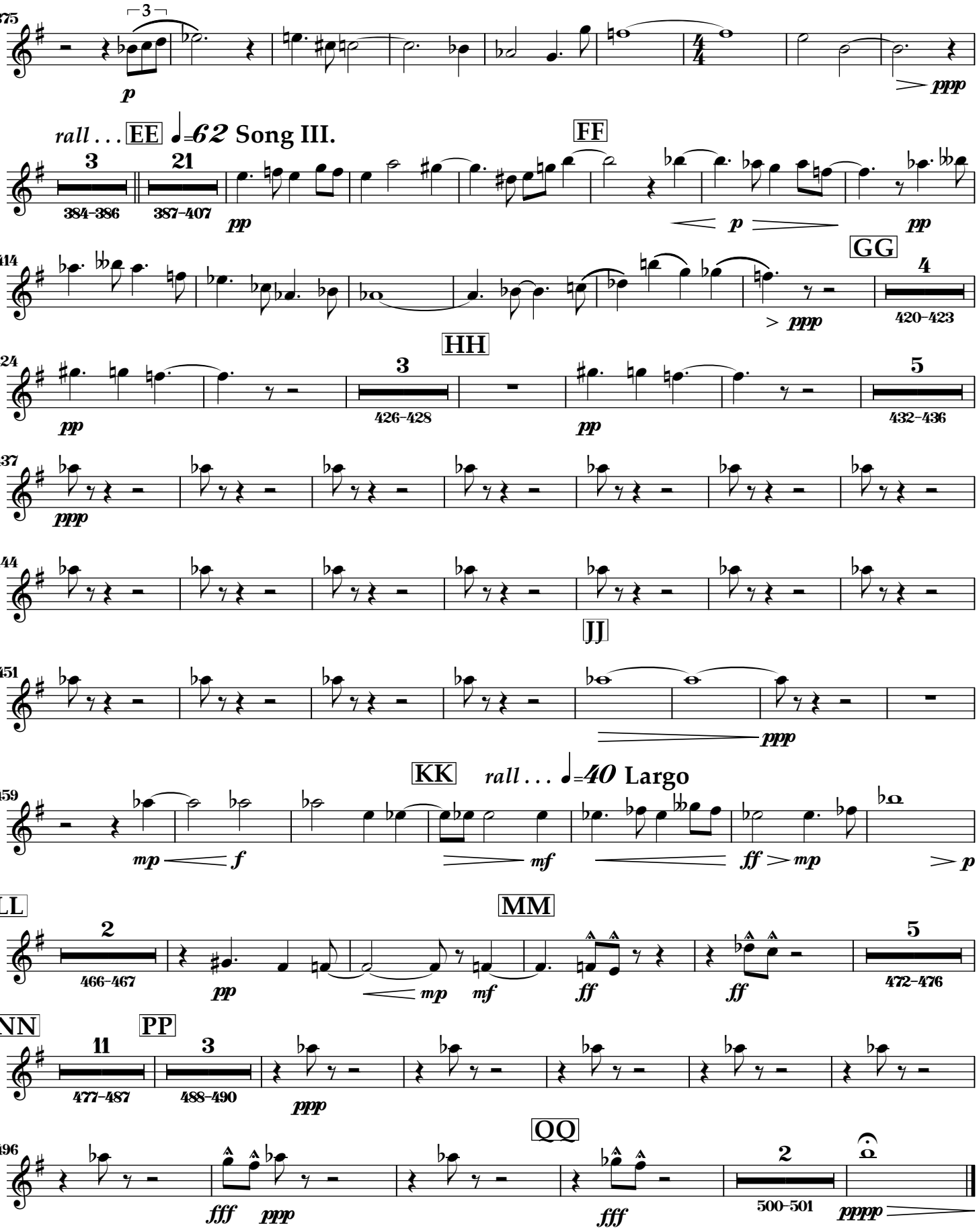
Lento (sempre a tempo, non rubato)

H Song II.





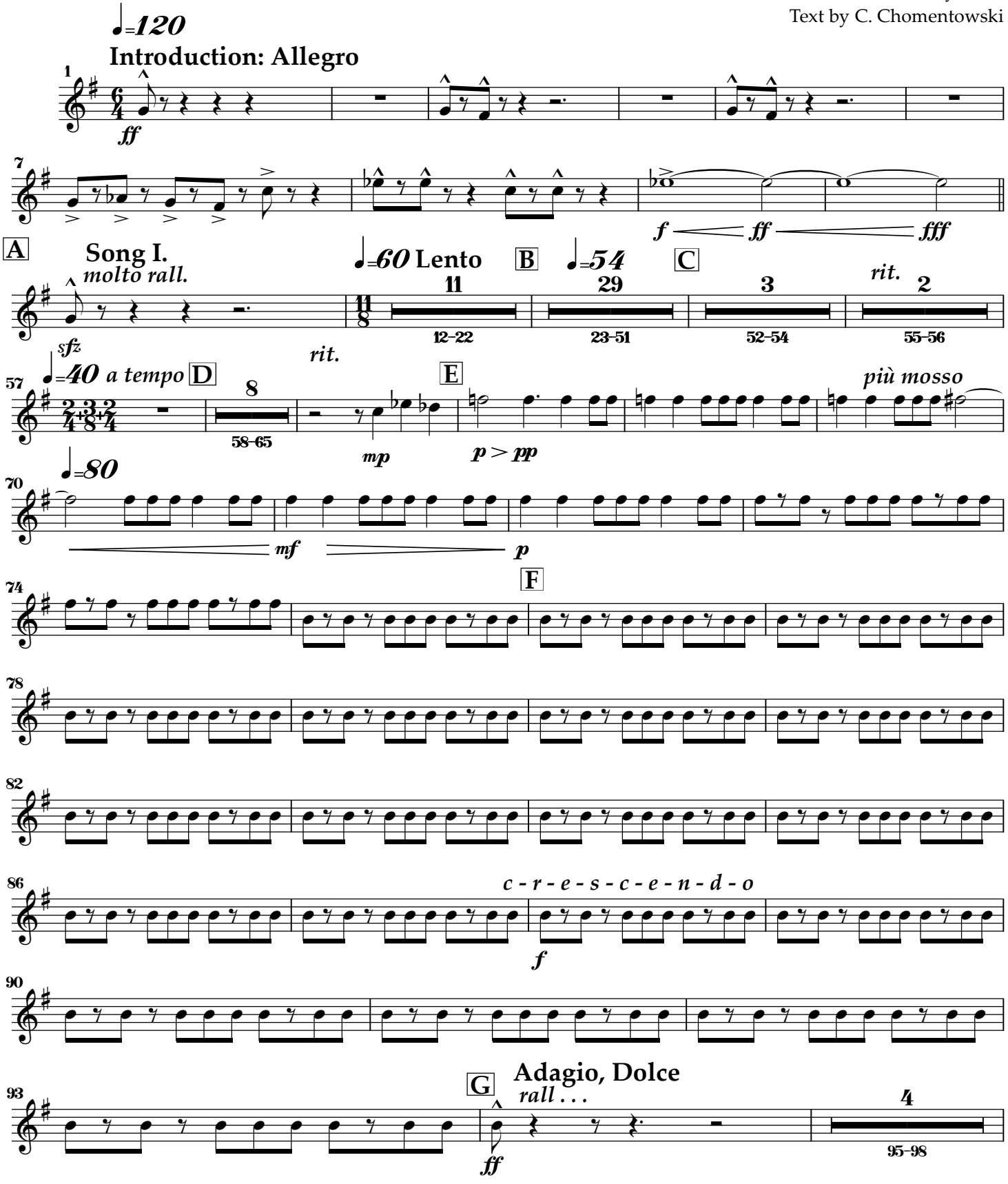
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


375
3
p
ppp
rall . . . EE ♩=62 Song III.
3
384–386
21
387–407
pp
FF
p
pp
414
GG
4
420–423
ppp
HH
424
3
426–428
pp
pp
5
432–436
437
ppp
444
JJ
451
ppp
KK rall . . . ♩=40 Largo
459
mp
f
mf
ff
mp
p
LL
2
466–467
pp
MM
mp
mf
ff
ff
5
472–476
NN
11
477–487
PP
3
488–490
ppp
496
QQ
fff
ppp
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Horn 2 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski



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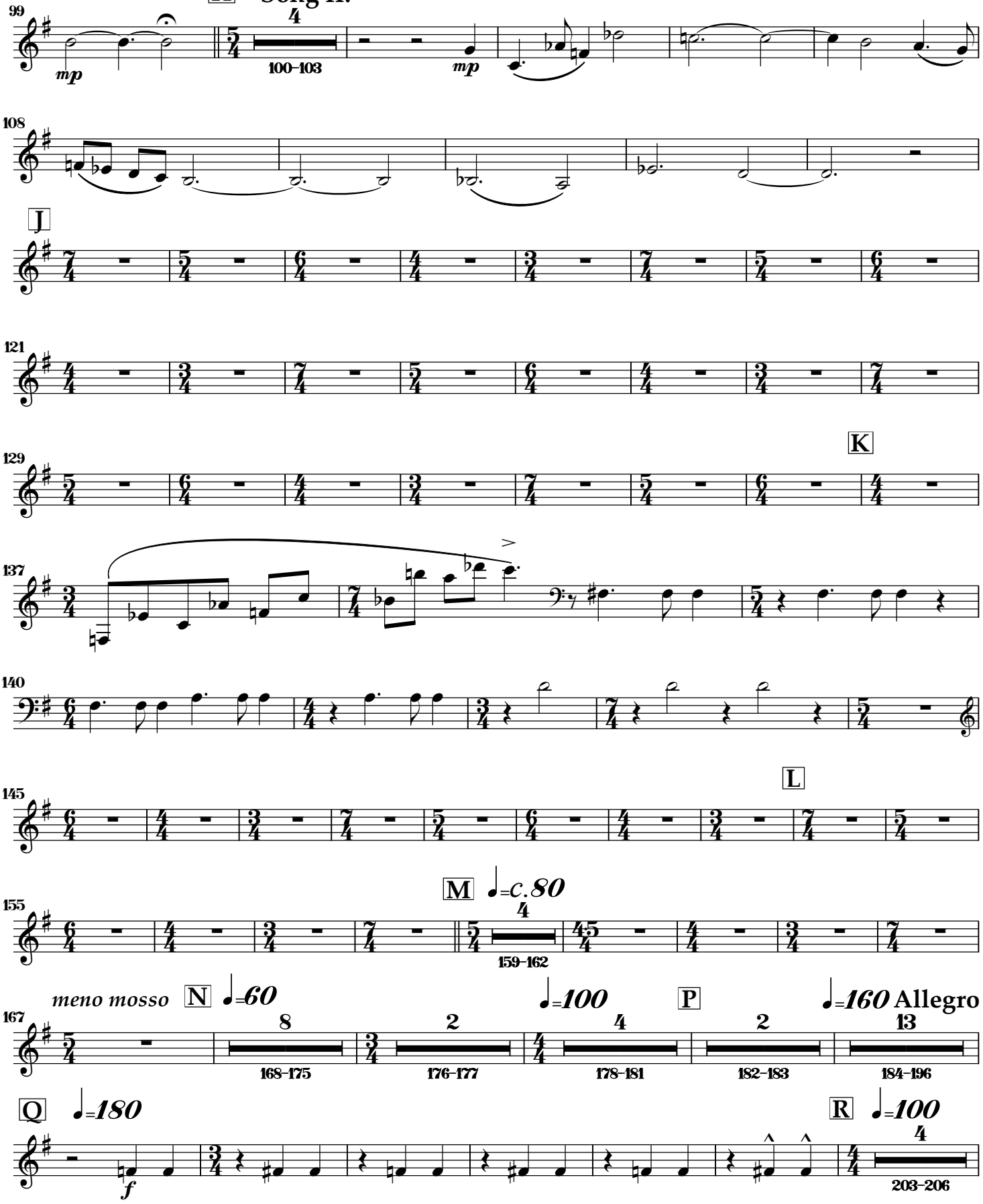
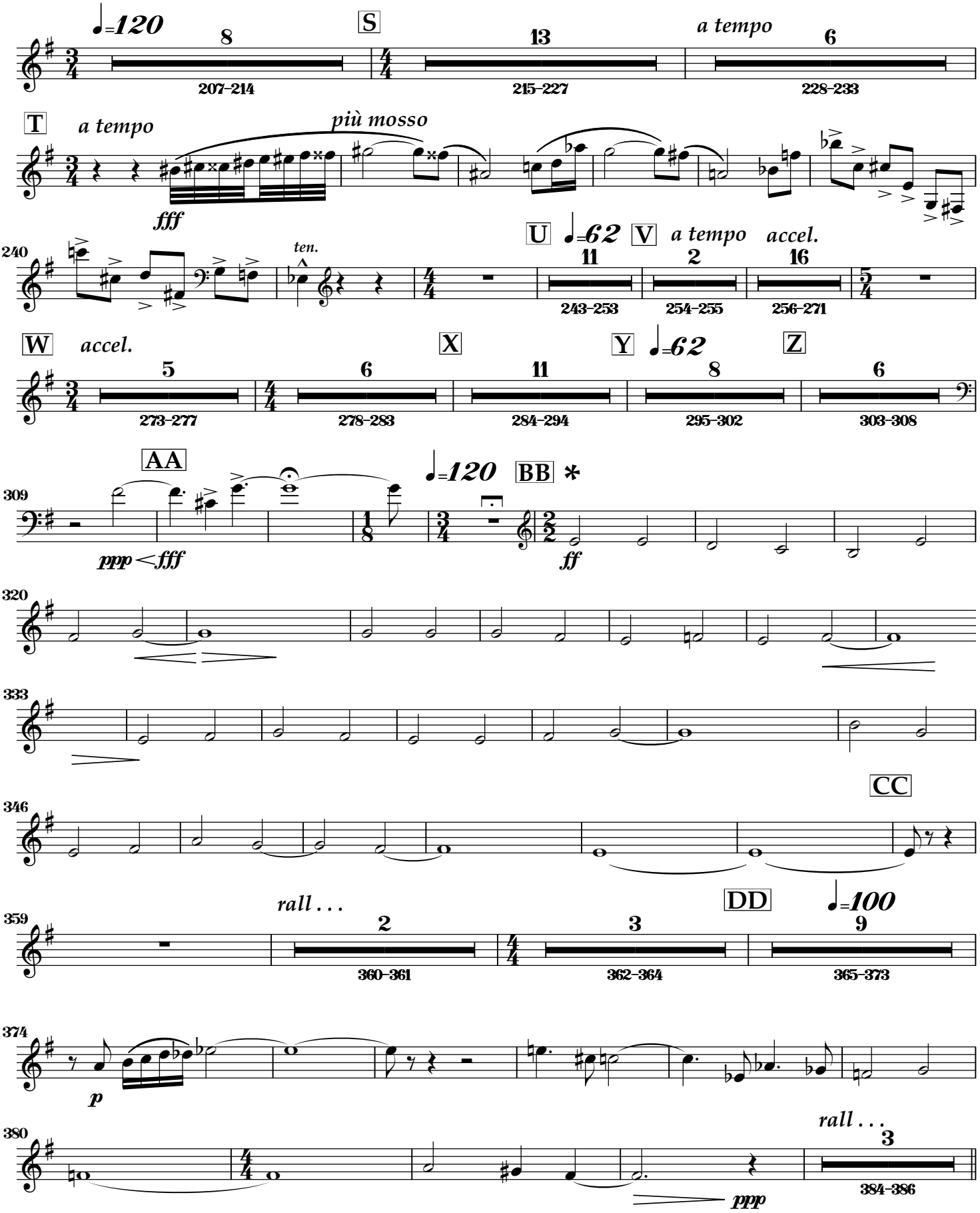
Lento (sempre a tempo, non rubato)

H **Song II.**





*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**

EE ♩=62 **Song III.**

21

387–407

FF

408

pp *p* *pp*

GG HH

415

9 8

420–428 429–436

> ppp

437

ppp

446

JJ KK *rall . . .*

ppp *mp* *f* *mf*

Largo ♩=40 LL MM

463

4

466–469

ff > mp *> p* *ff* *ff*

NN PP

5 11 3

472–476 477–487 488–490

ppp

QQ

494

2

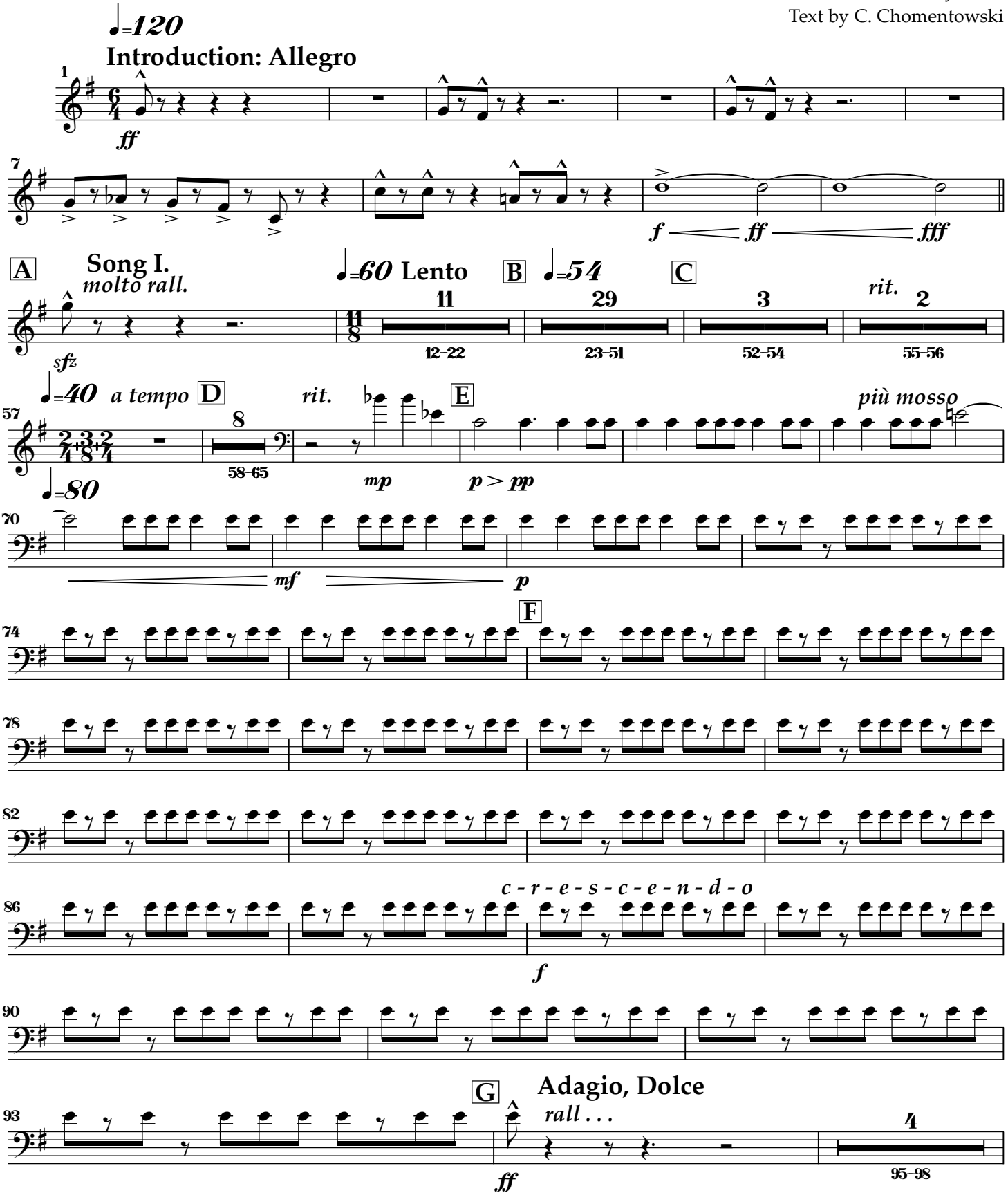
500–501

fff ppp *fff* *pppp*

Winter: Three Songs on the Nature of Armageddon

Horn 3 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski



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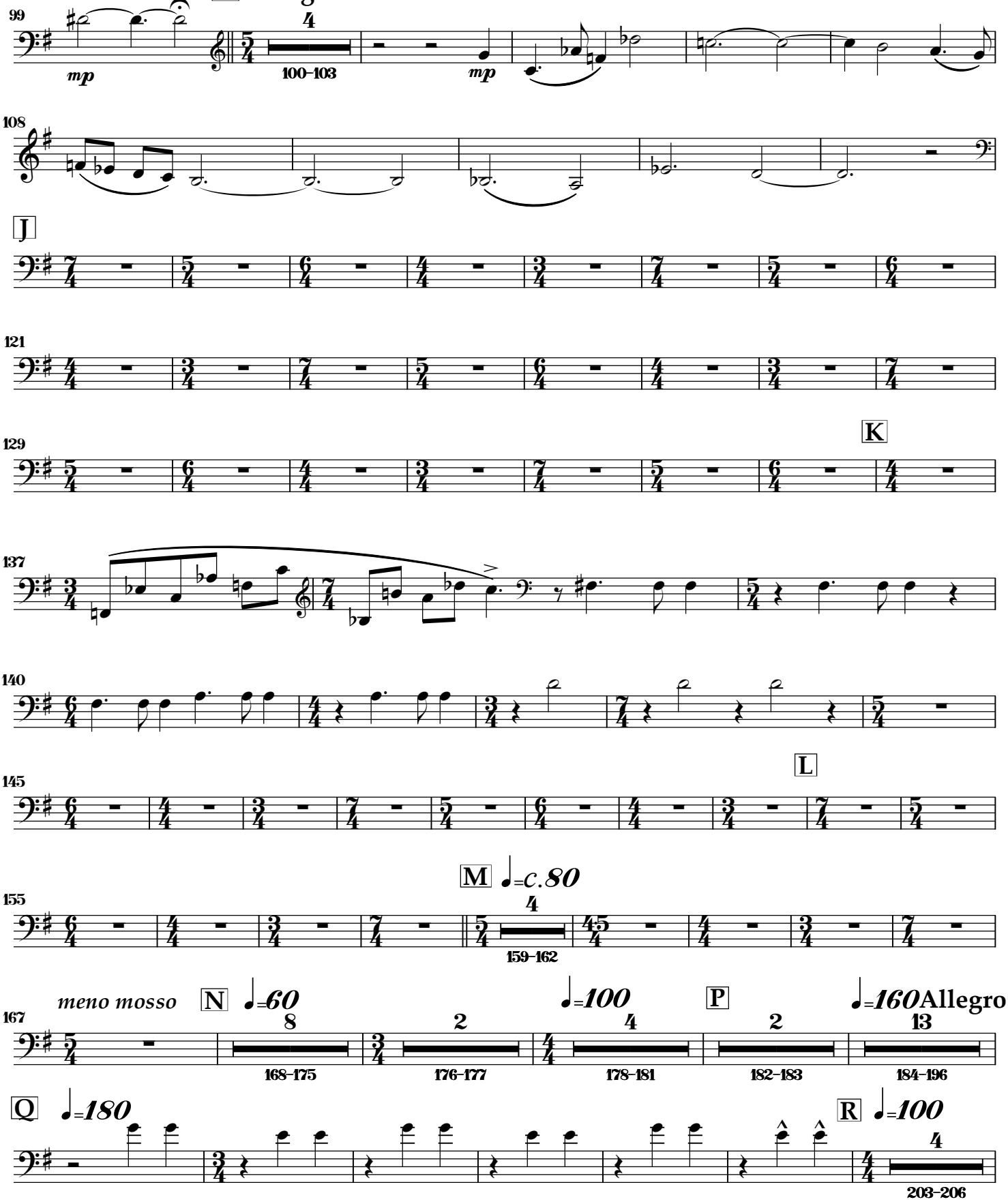
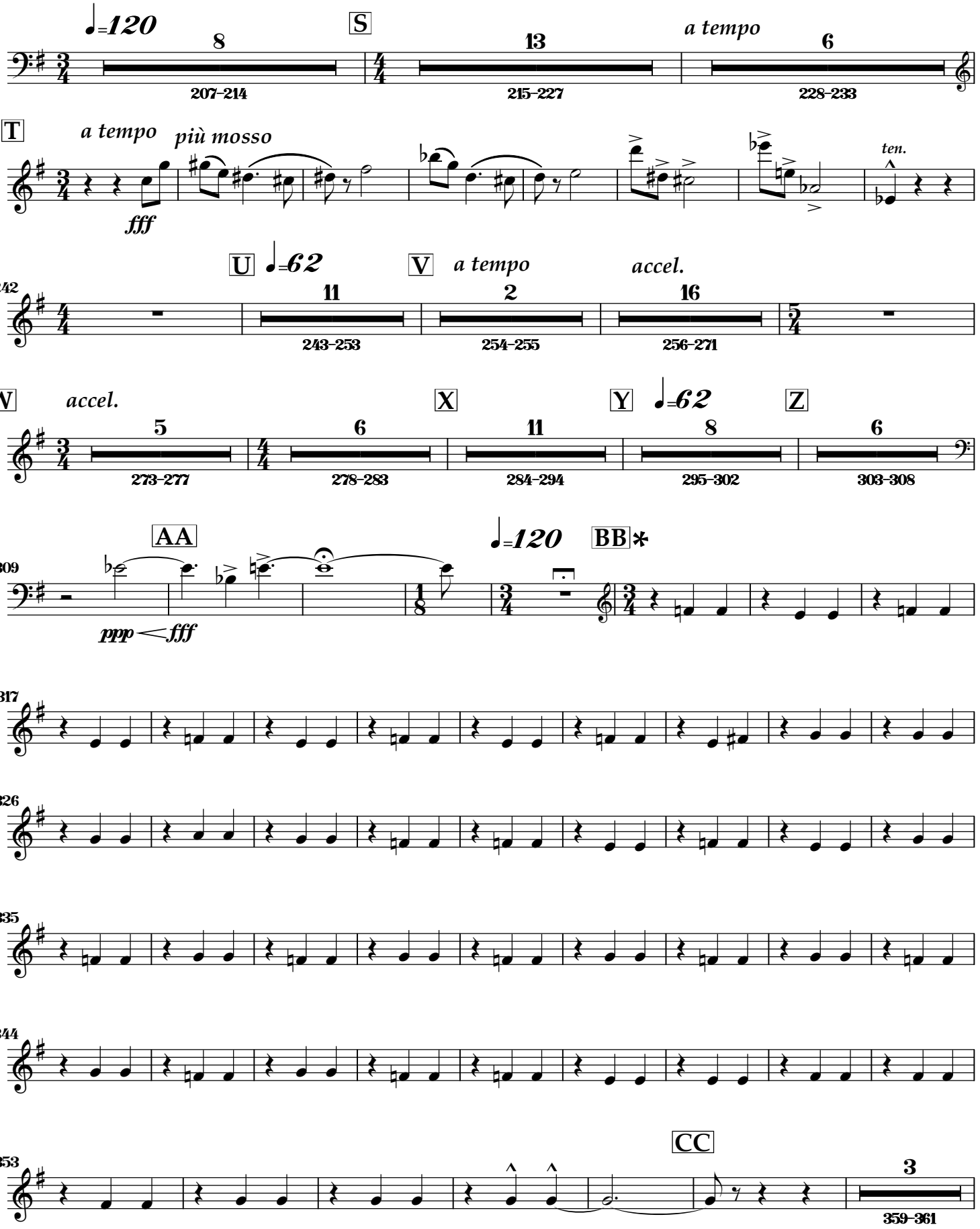
Lento (sempre a tempo, non rubato)

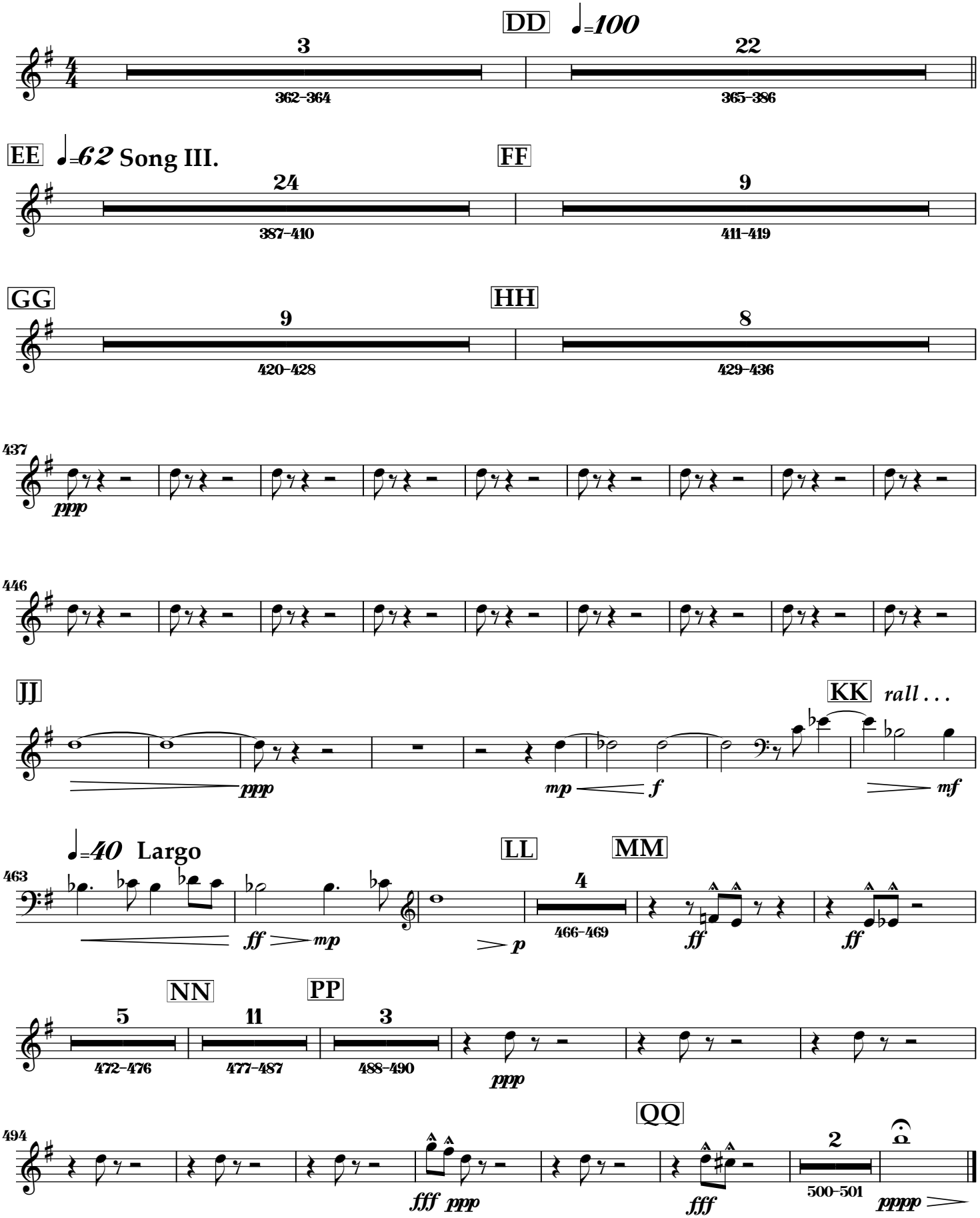
H **Song II.**





*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**

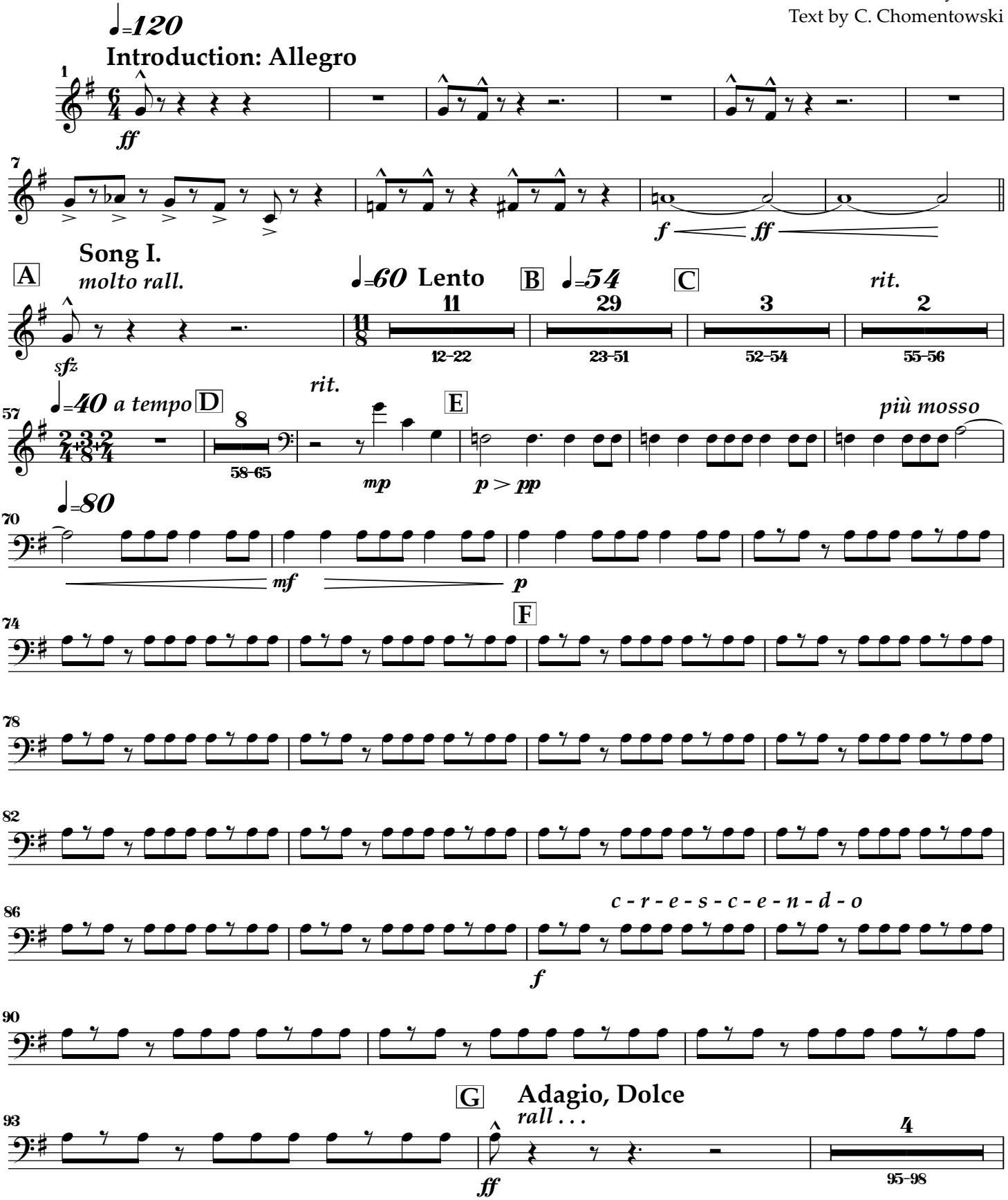
Winter: Three Songs on the Nature of Armageddon - Horn 3 in F



Winter: Three Songs on the Nature of Armageddon

Horn 4 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski



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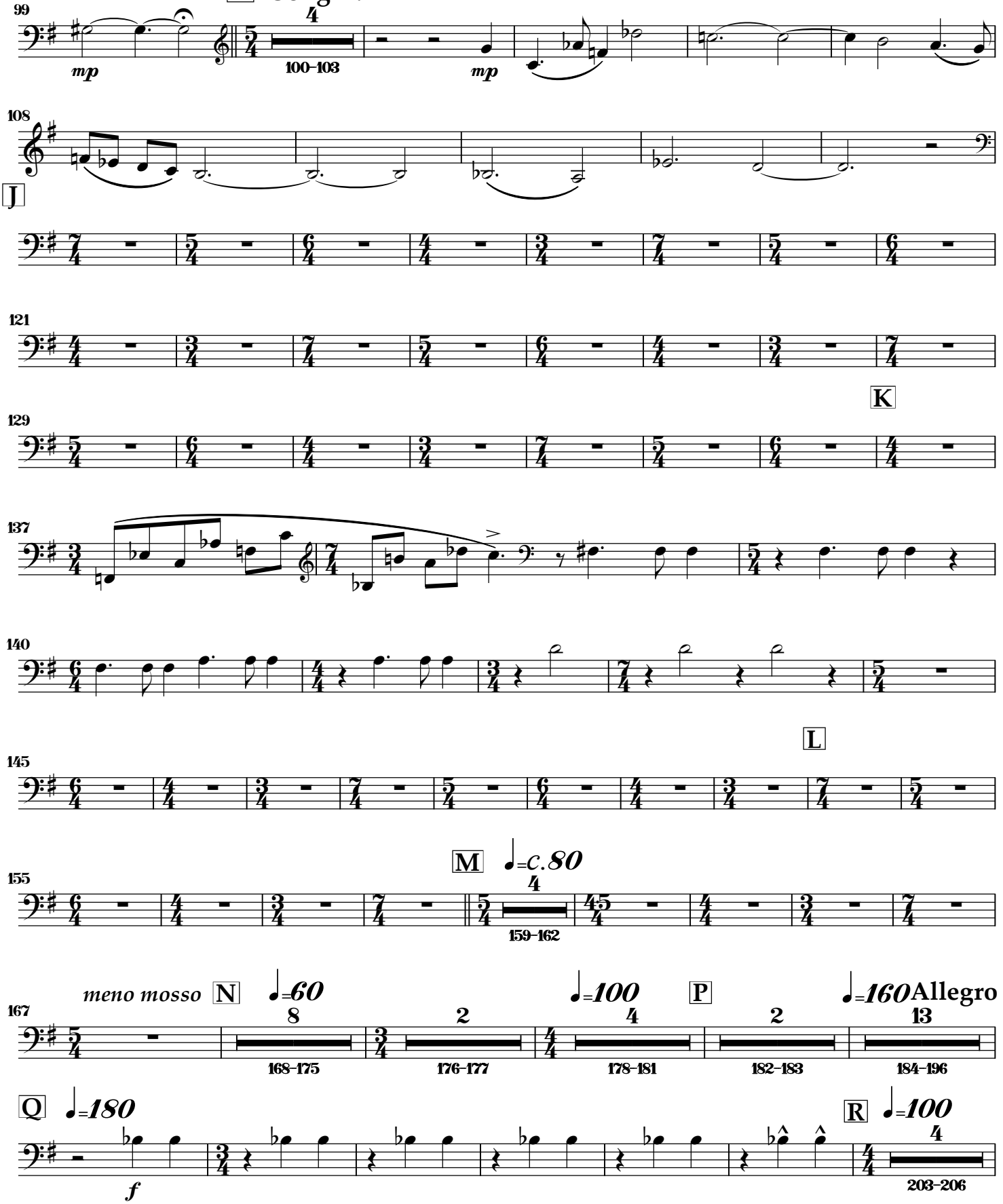
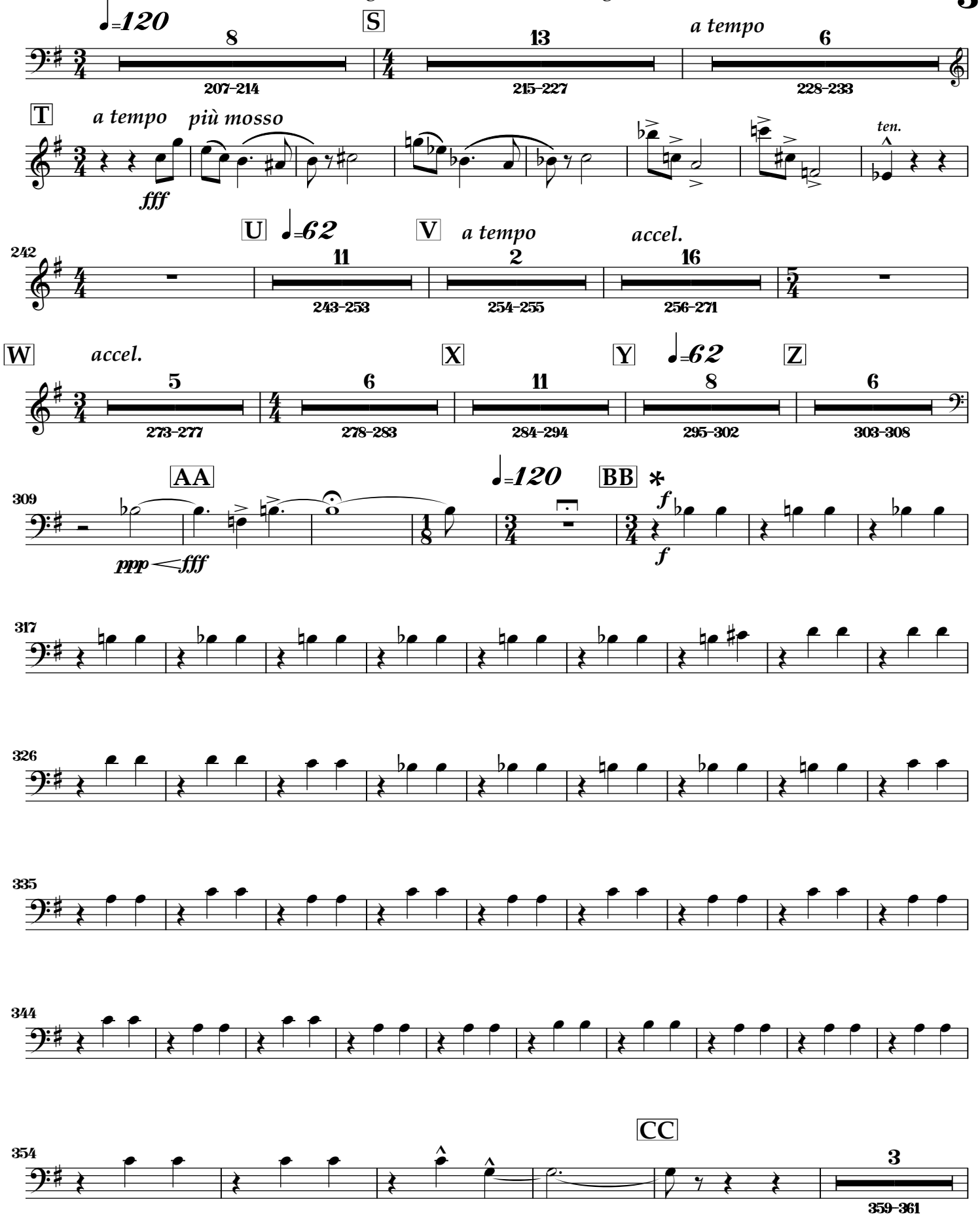
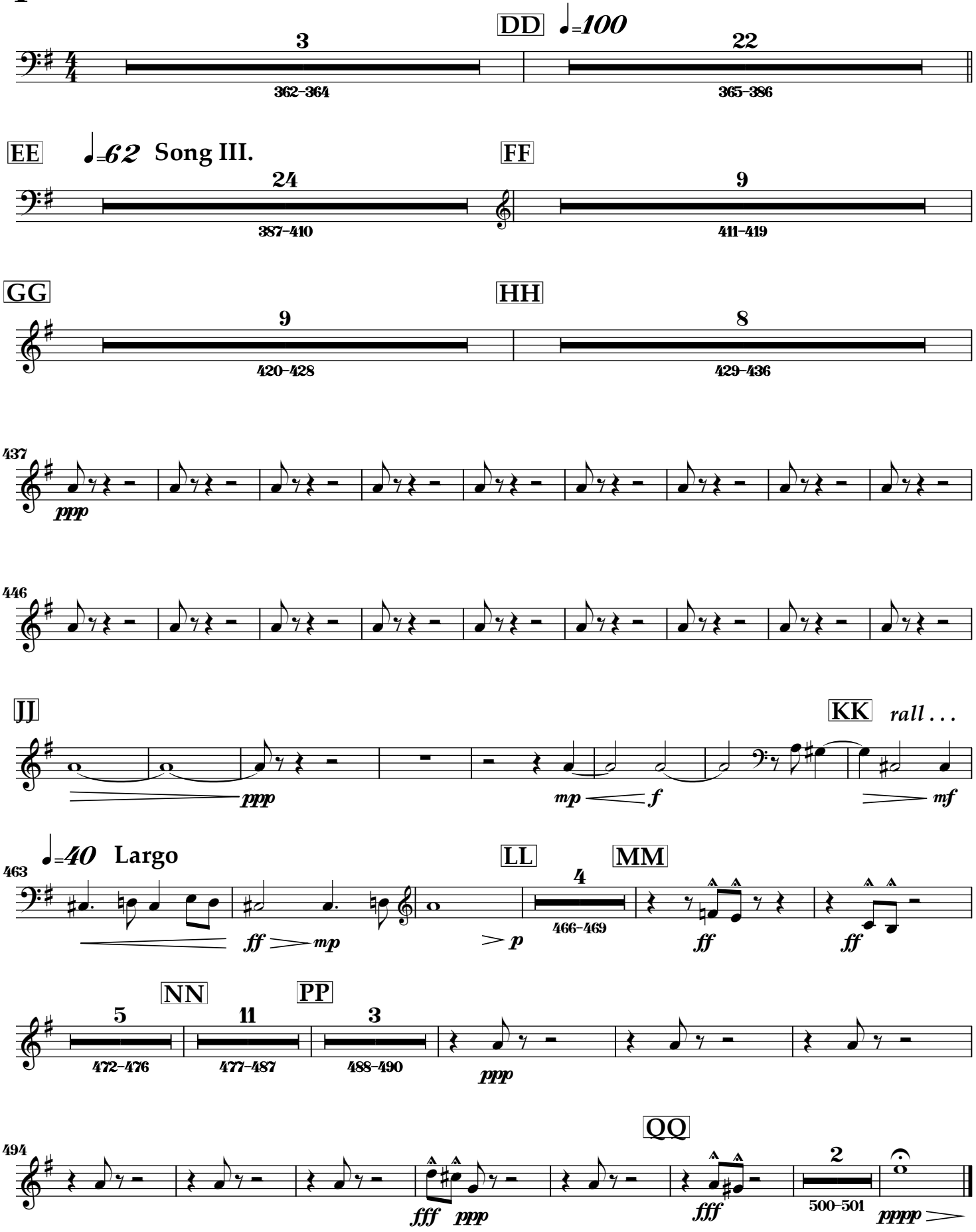
Lento (sempre a tempo, non rubato)

H **Song II.**





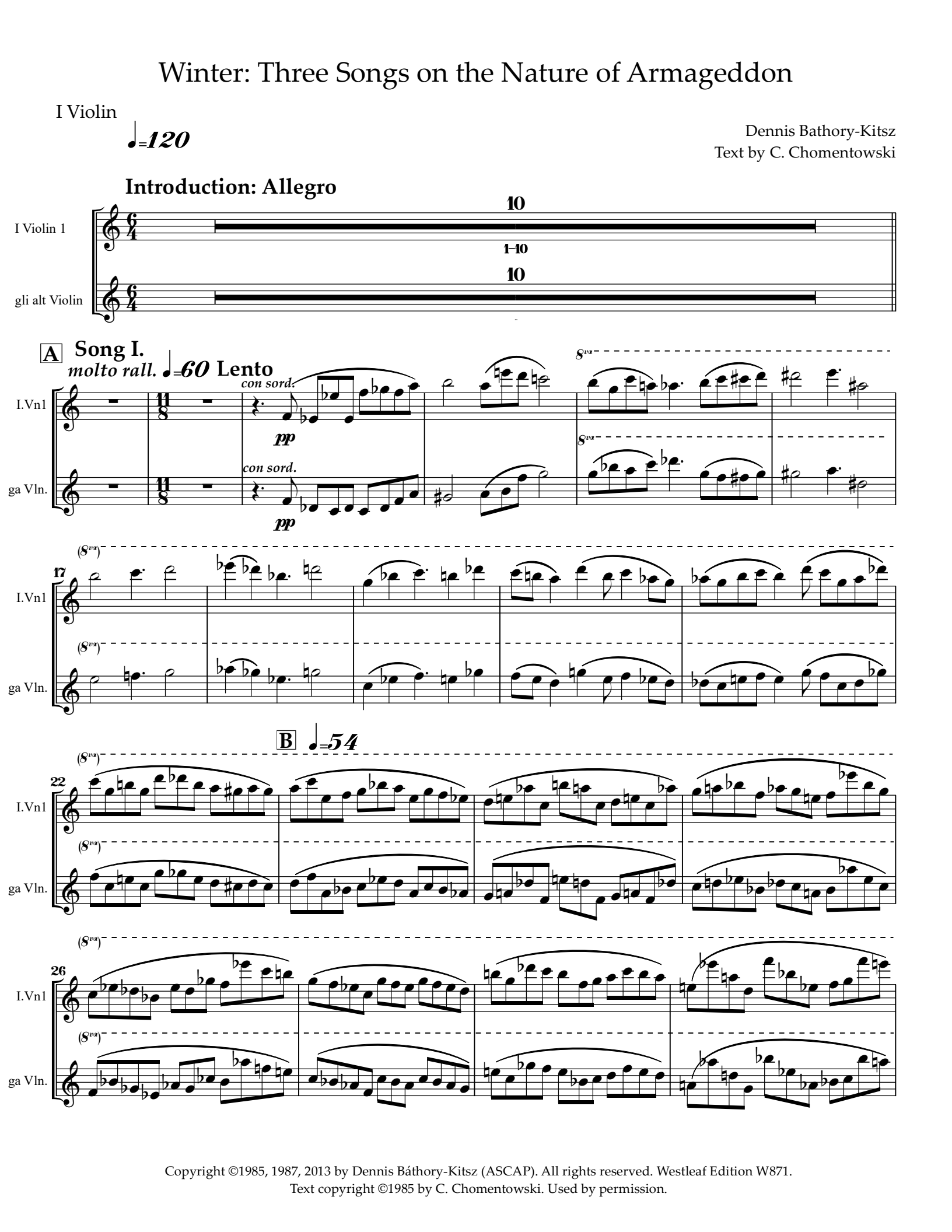
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


DD
♩=100
3
362–364
22
365–386
EE
♩=62 Song III.
24
387–410
FF
9
411–419
GG
9
420–428
HH
8
429–436
437
ppp
446
JJ
ppp
KK
rall . . .
mp
f
mf
463
♩=40 Largo
ff
mp
p
LL
4
466–469
MM
ff
ff
NN
5
472–476
11
477–487
PP
3
488–490
ppp
494
fff
ppp
QQ
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

I Violin

Dennis Bathory-Kitsz
Text by C. Chomentowski



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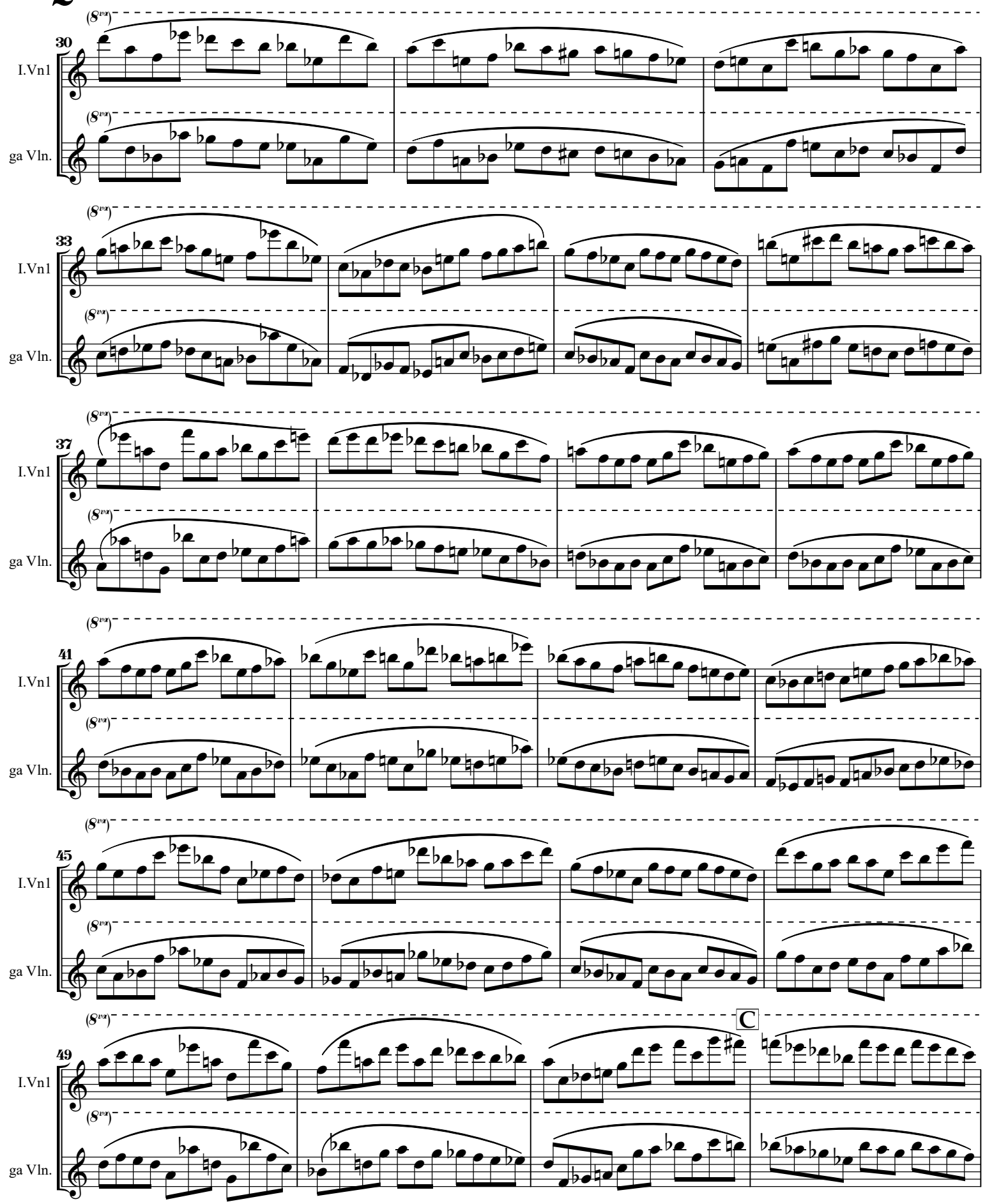
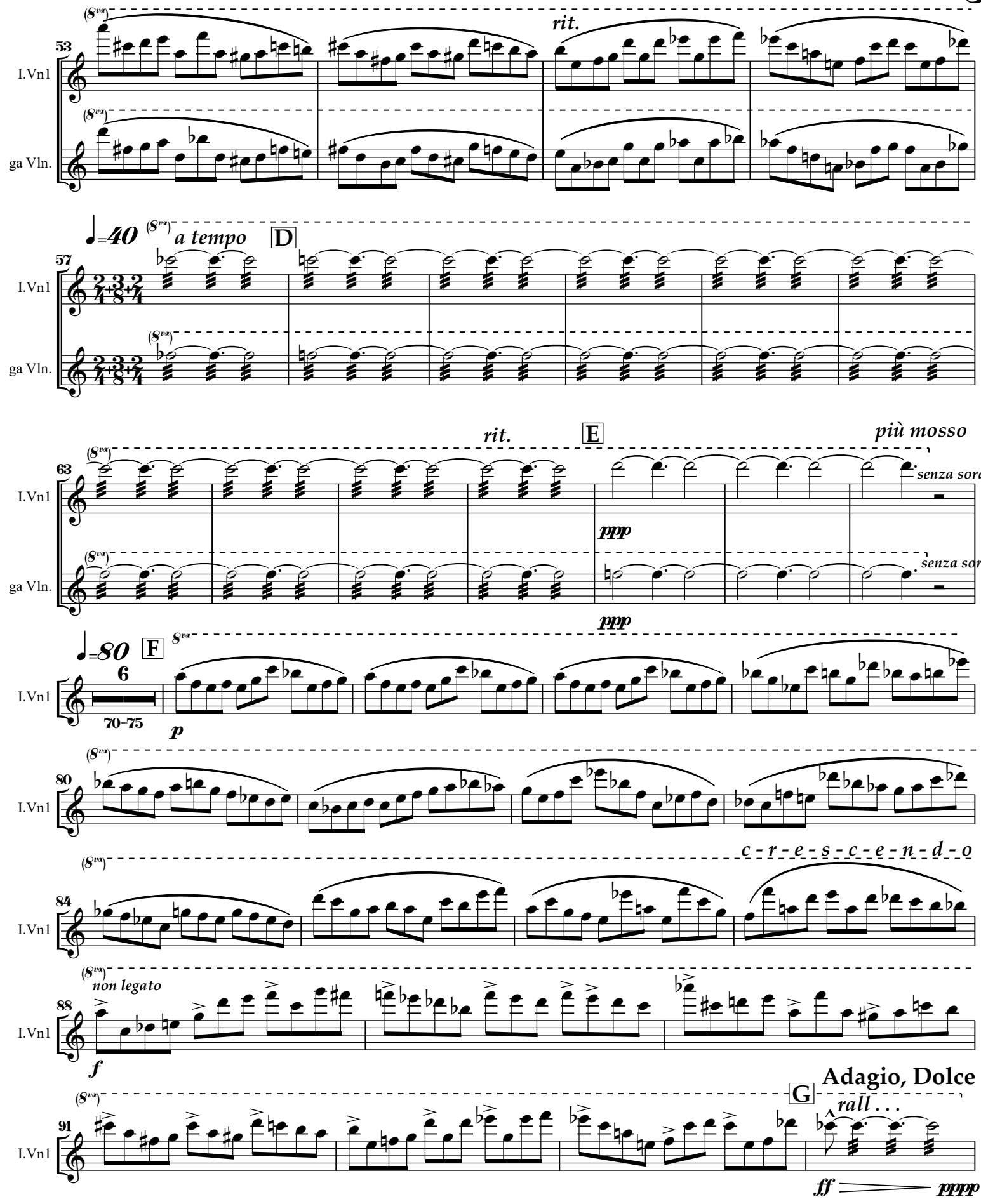
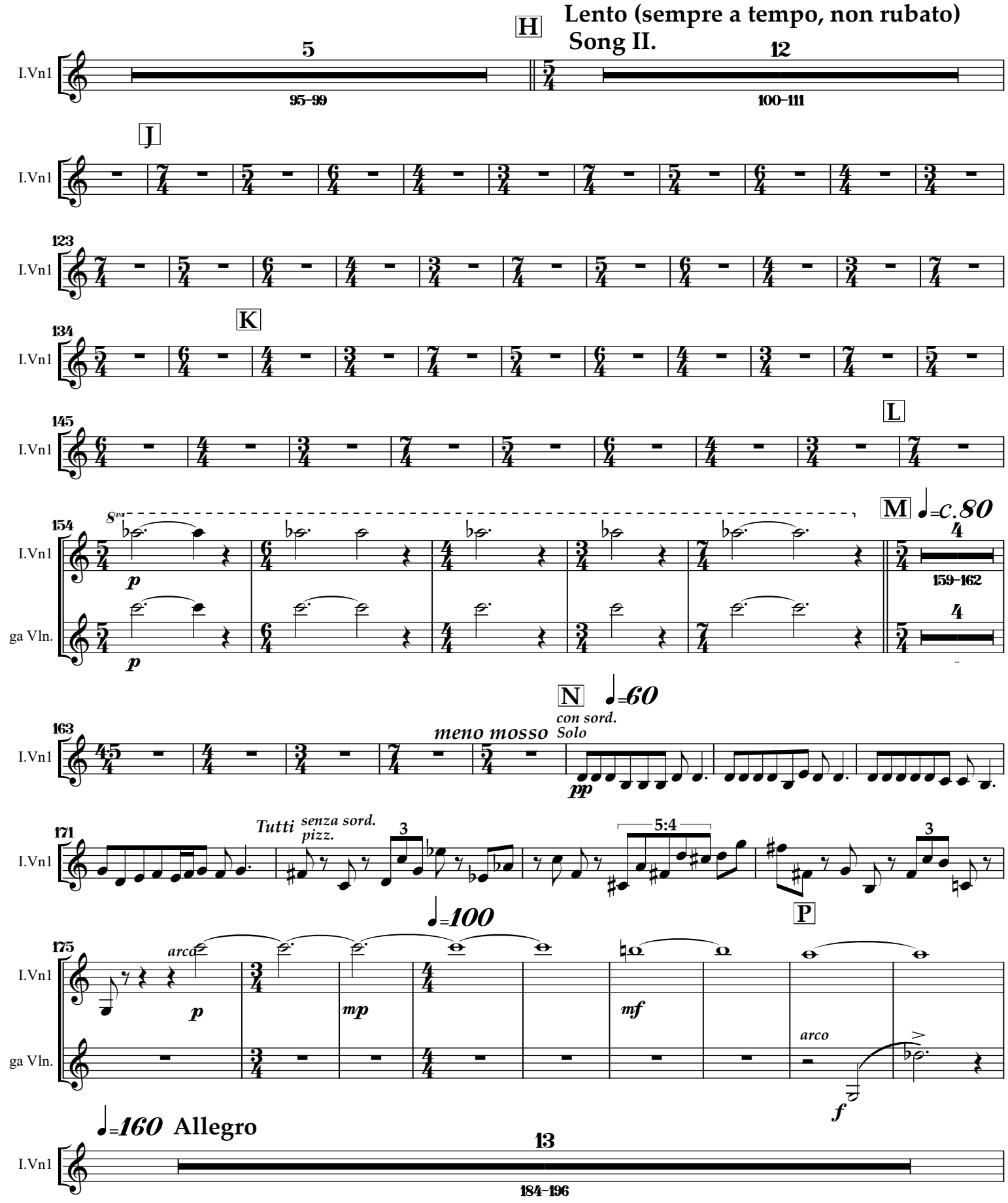
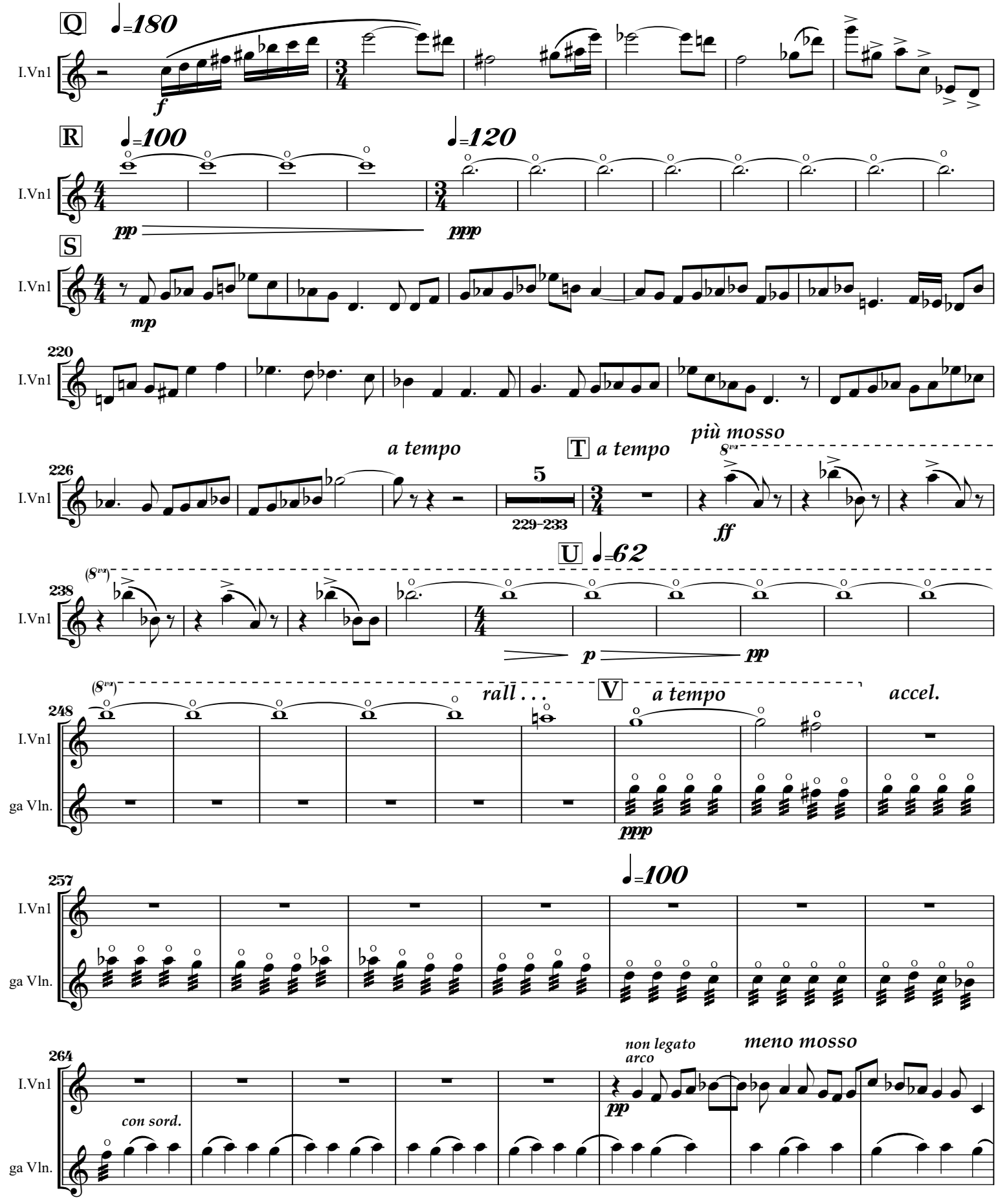
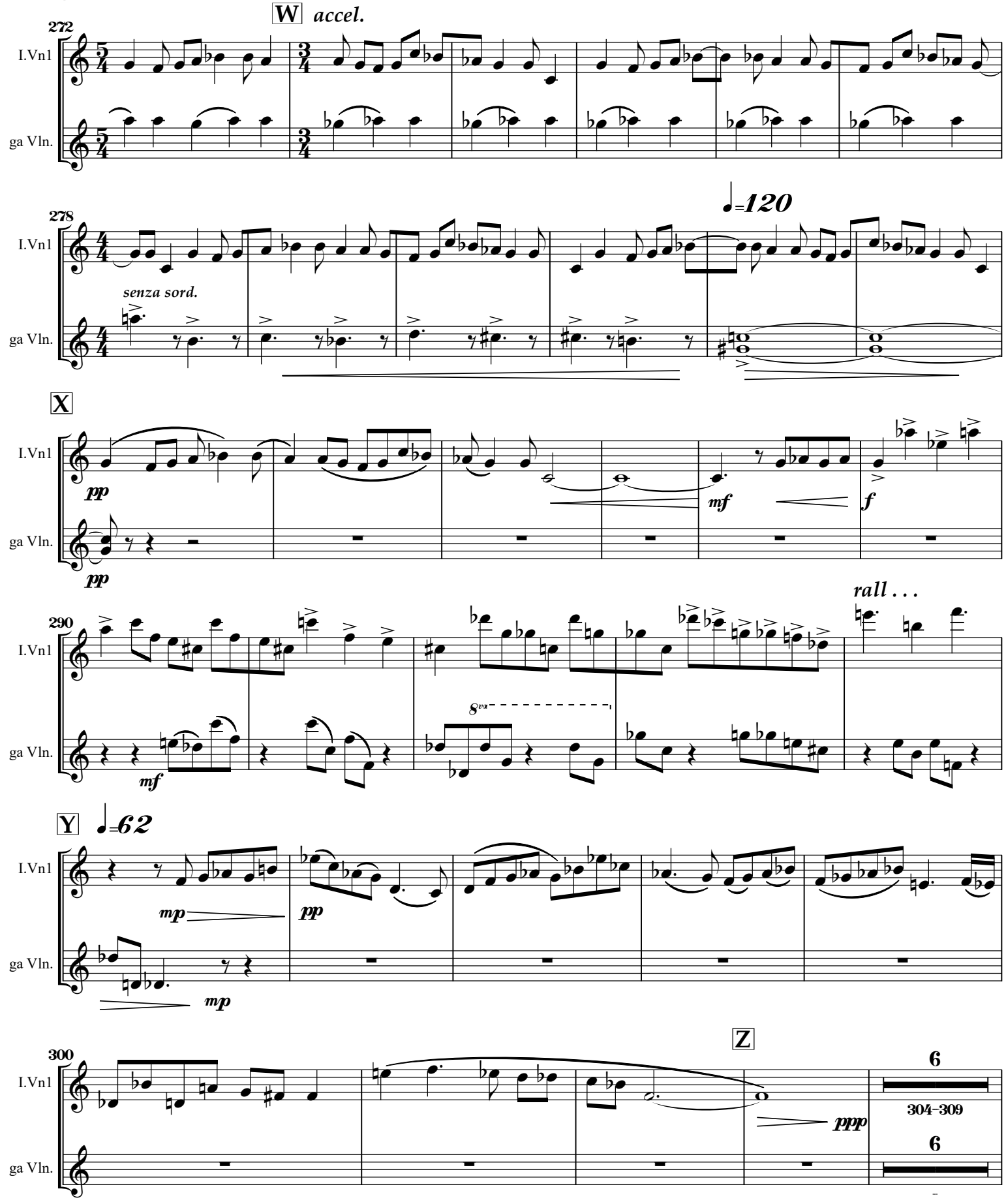
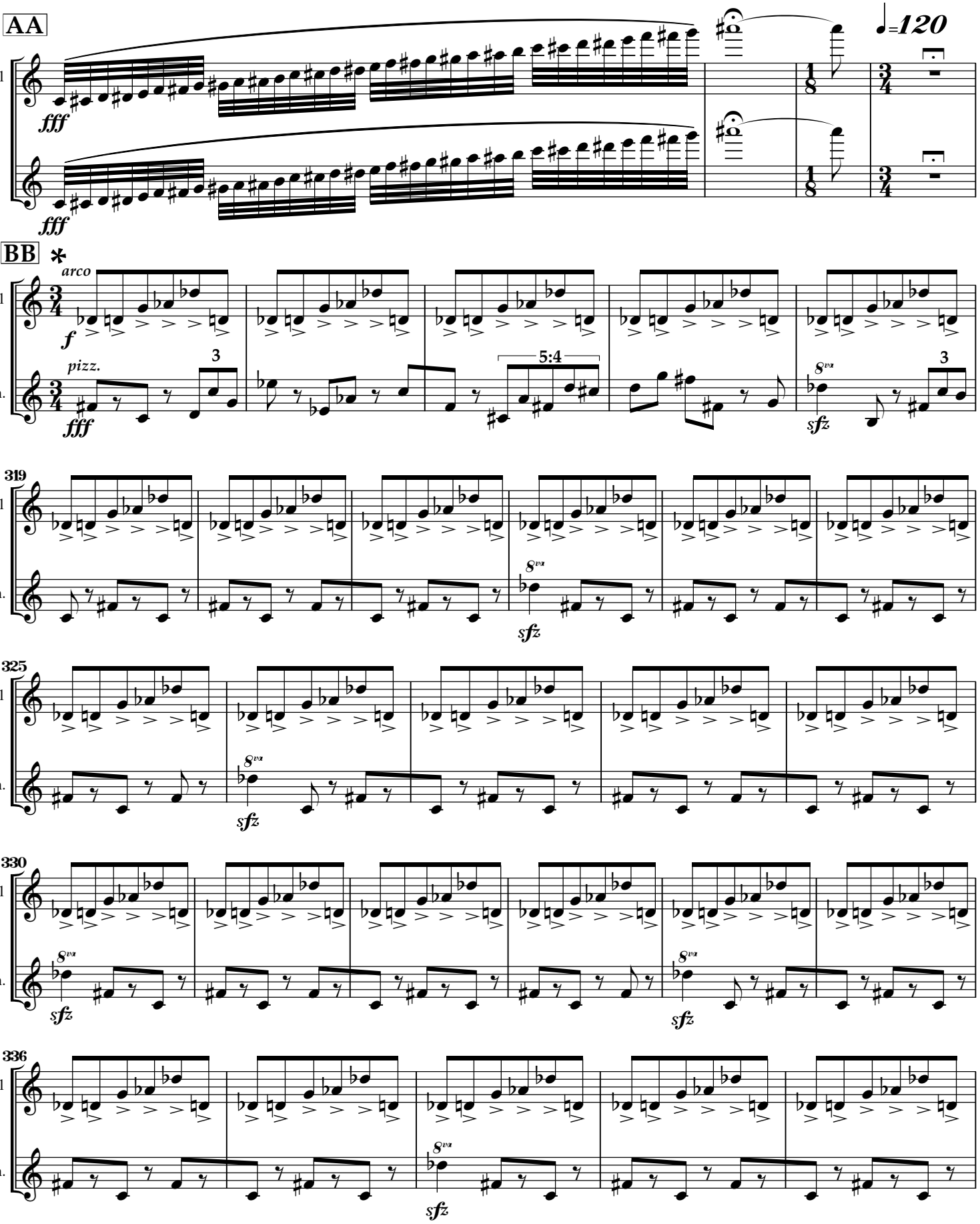

30
I.Vn1
ga Vln.
33
37
41
45
49
C


53
I.Vn1
ga Vln.
rit.
57
♩=40
a tempo
D
63
rit.
E
più mosso
senza sord.
ppp
♩=80
F
6
70-75
p
80
84
c - r - e - s - c - e - n - d - o
88
non legato
f
91
G
Adagio, Dolce
rall . . .
ff
pppp

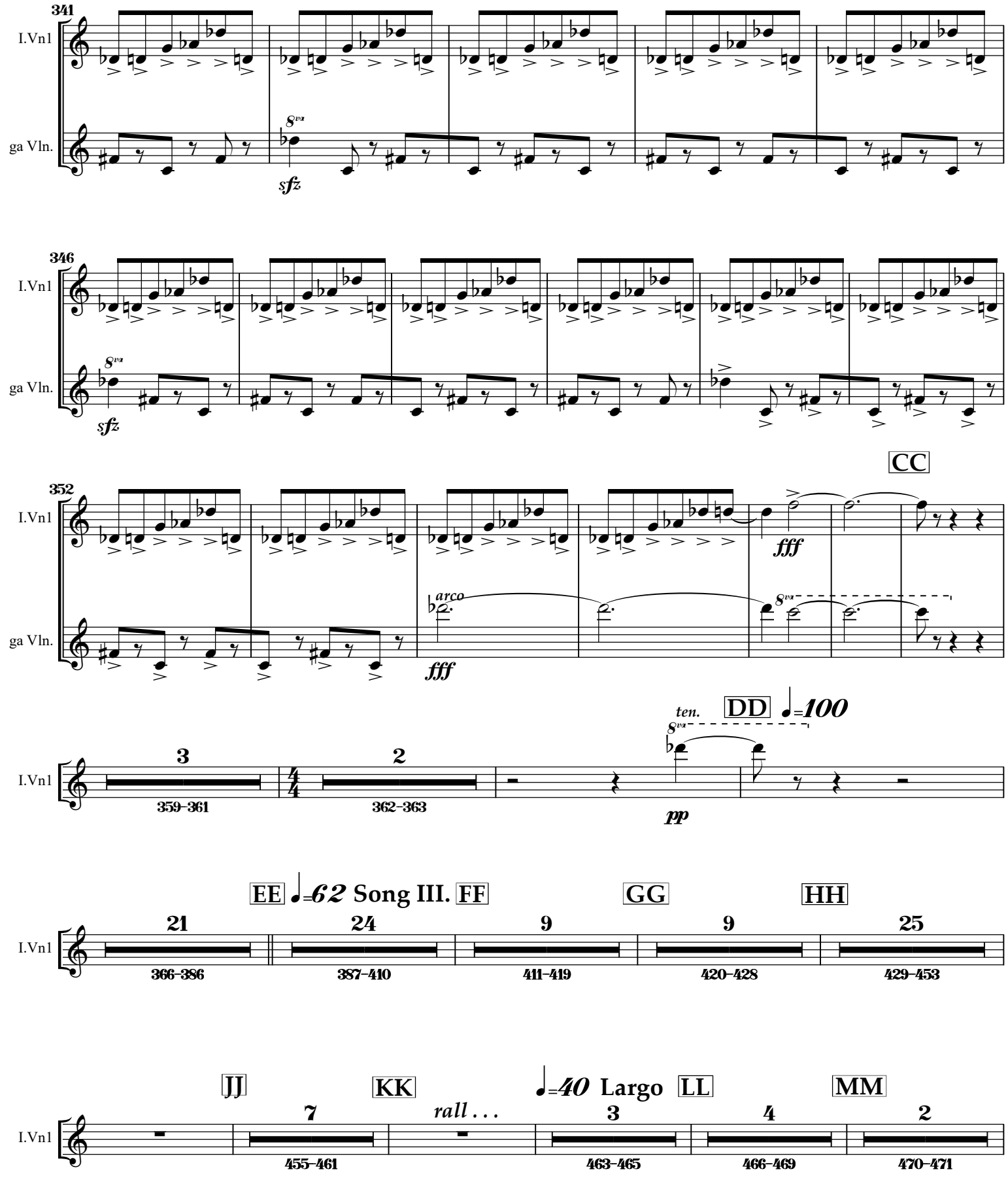

H
Lento (sempre a tempo, non rubato)
Song II.
I.Vn1
5
95–99
12
100–111
J
123
K
134
L
145
M
♩=c.80
154
8va
159–162
ga Vln.
N
♩=60
con sord.
Solo
meno mosso
163
pp
Tutti
senza sord.
pizz.
171
3
5:4
P
♩=100
175
arco
p
mp
mf
arco
f
♩=160 Allegro
13
184–196

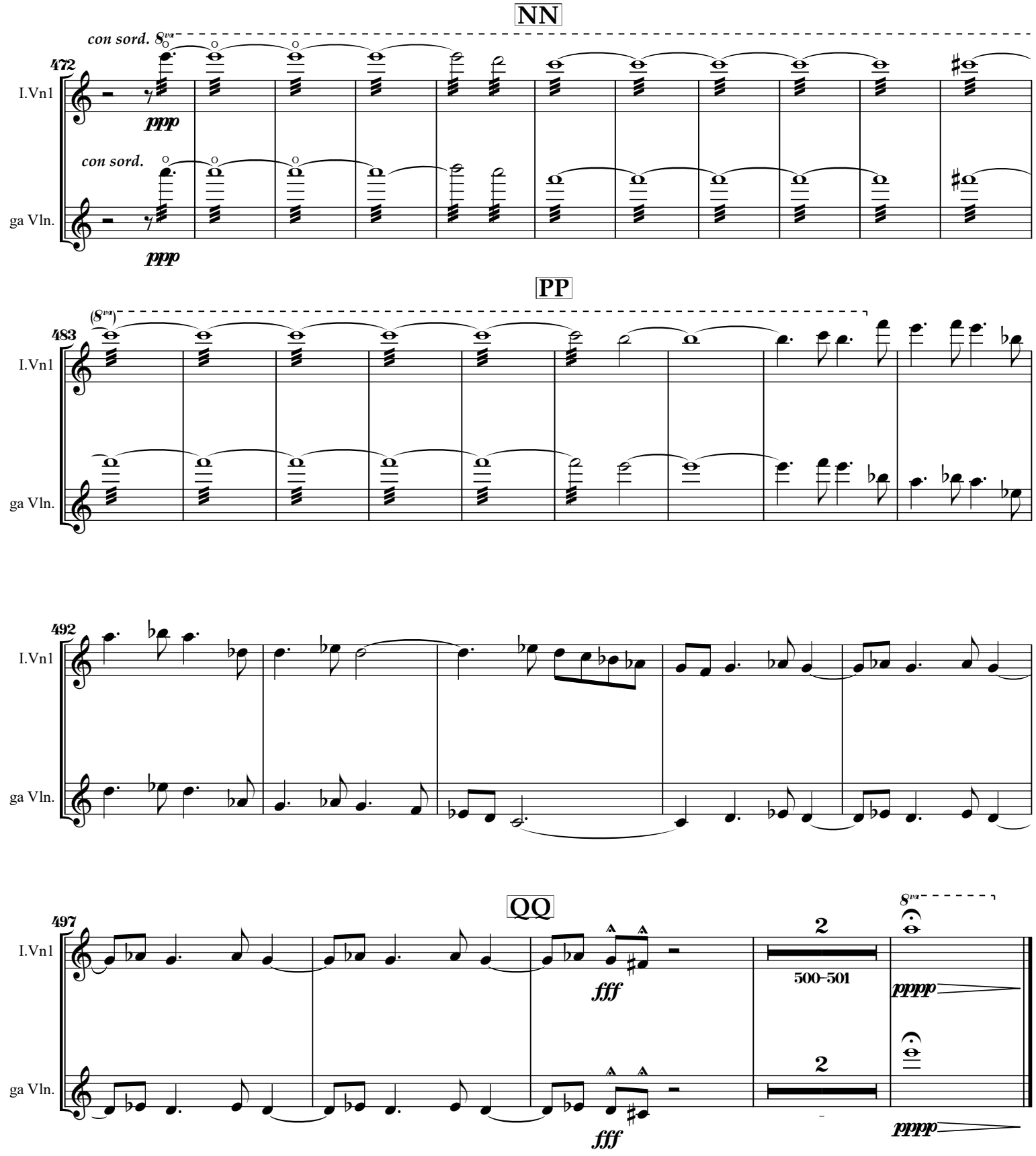

Q
♩=180
f
I.Vn1
R
♩=100
pp
♩=120
ppp
S
mp
220
226
a tempo
T
a tempo
più mosso
8va
5
229–233
ff
238
U
♩=62
(8va)
p
pp
248
rall . . .
V
a tempo
accel.
ga Vln.
ppp
257
♩=100
264
con sord.
non legato
arco
meno mosso


W accel.
272
I.Vn1
ga Vln.
278
♩=120
senza sord.
X
pp
mf
f
290
rall . . .
8va
Y
♩=62
mp
pp
300
Z
ppp
6
304-309



*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


341
I.Vn1
ga Vln.
8va
sfz
346
I.Vn1
ga Vln.
8va
sfz
CC
352
I.Vn1
ga Vln.
arco
fff
fff
8va
ten.
DD
♩=100
I.Vn1
3
359–361
2
362–363
8va
pp
EE
♩=62 Song III.
FF
GG
HH
I.Vn1
21
366–386
24
387–410
9
411–419
9
420–428
25
429–453
JJ
KK
rall . . .
♩=40 Largo
LL
MM
I.Vn1
7
455–461
3
463–465
4
466–469
2
470–471


NN
con sord. 8va
472
I.Vn1
ppp
con sord.
ga Vln.
ppp
PP
(8va)
483
I.Vn1
ga Vln.
492
I.Vn1
ga Vln.
QQ
497
I.Vn1
fff
2
500–501
8va
pppp
ga Vln.
2
fff
pppp

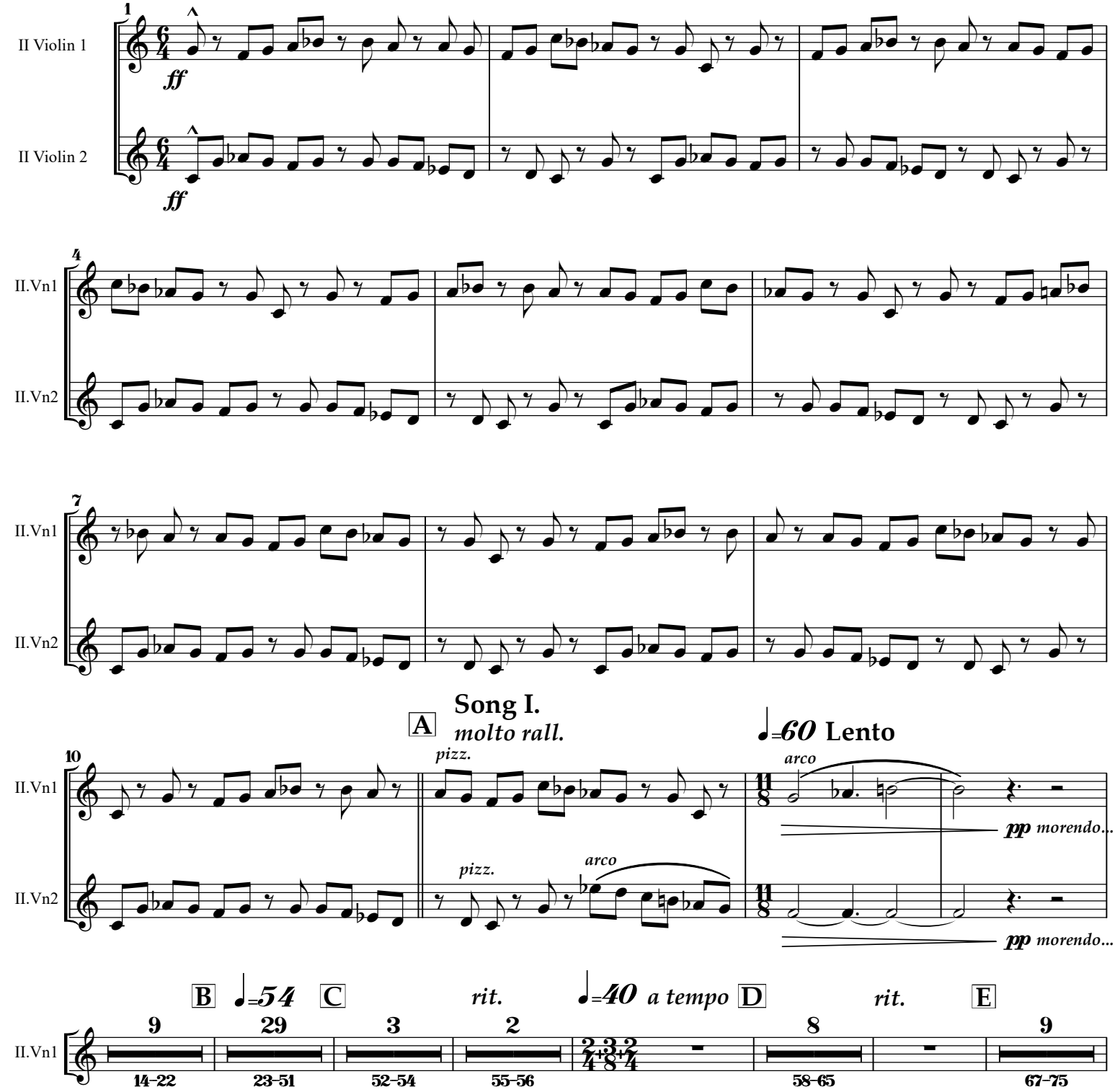
Winter: Three Songs on the Nature of Armageddon

II Violin

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

Introduction: Allegro



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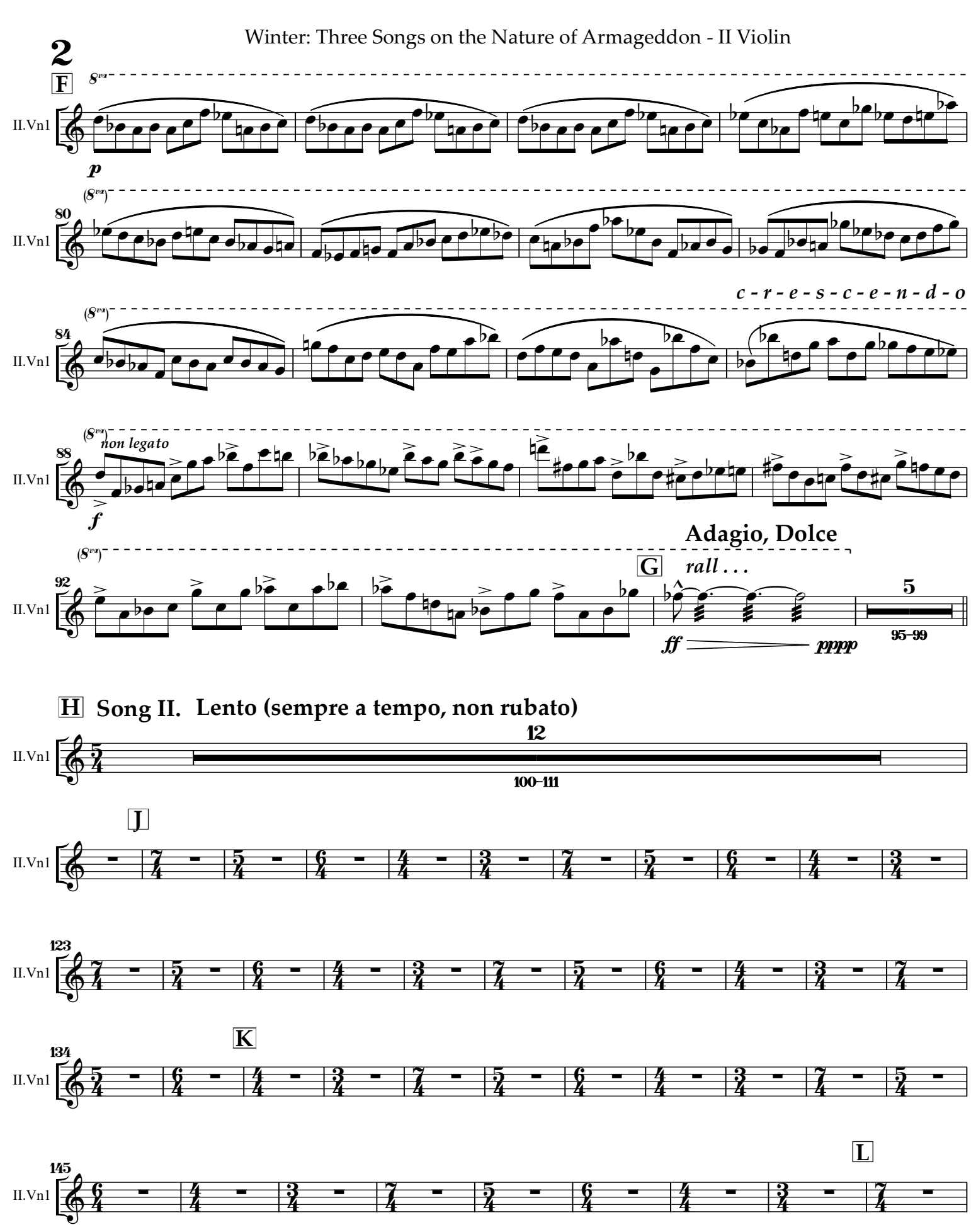
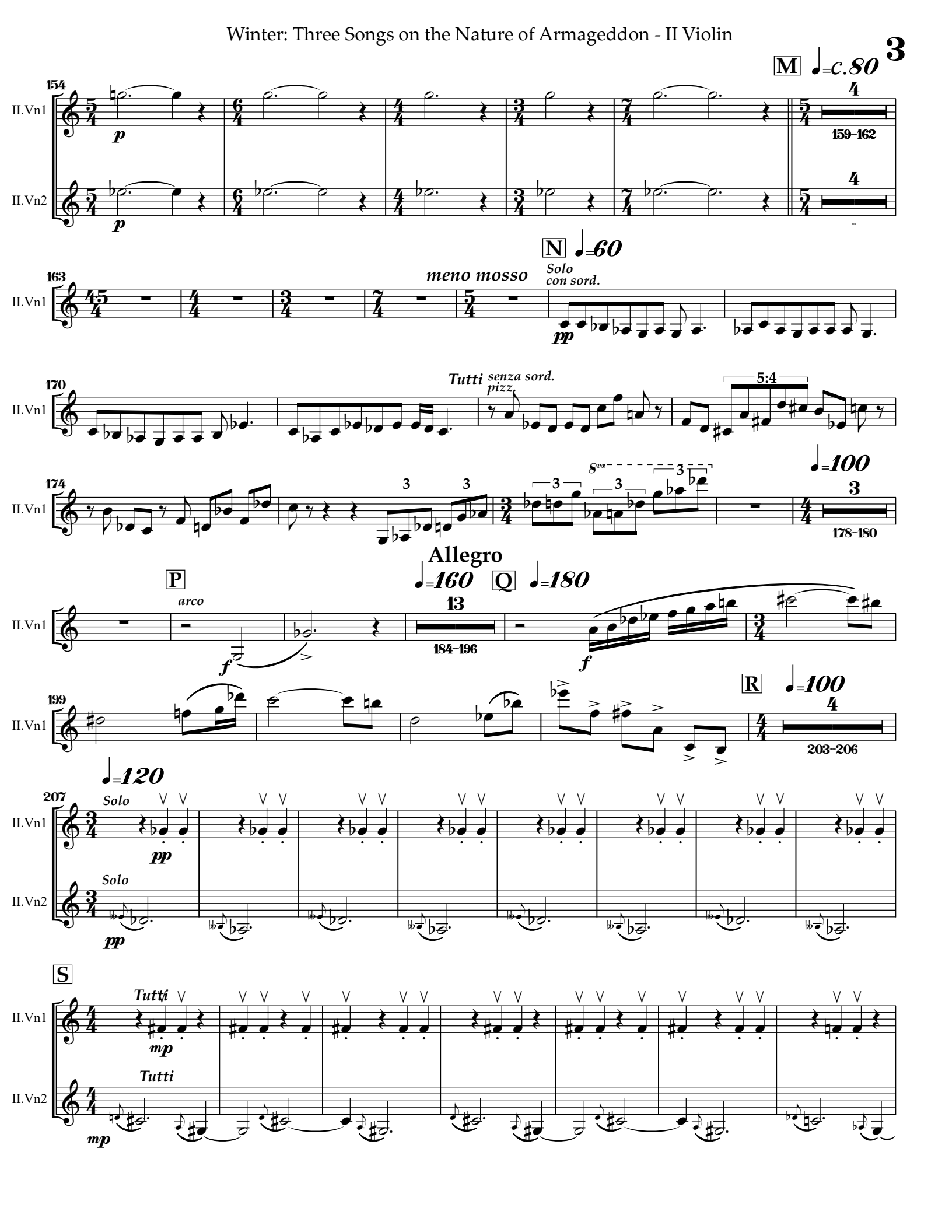
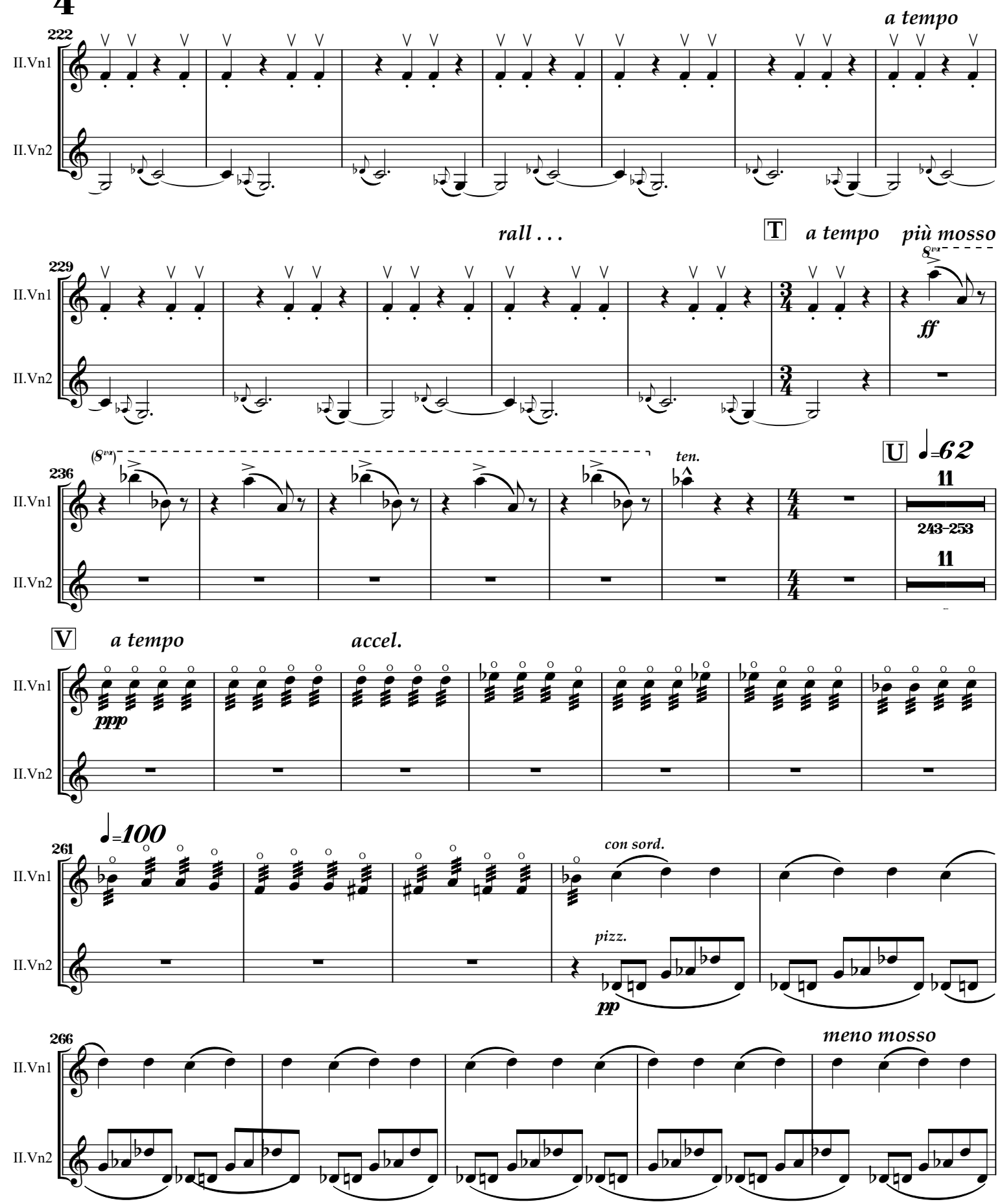
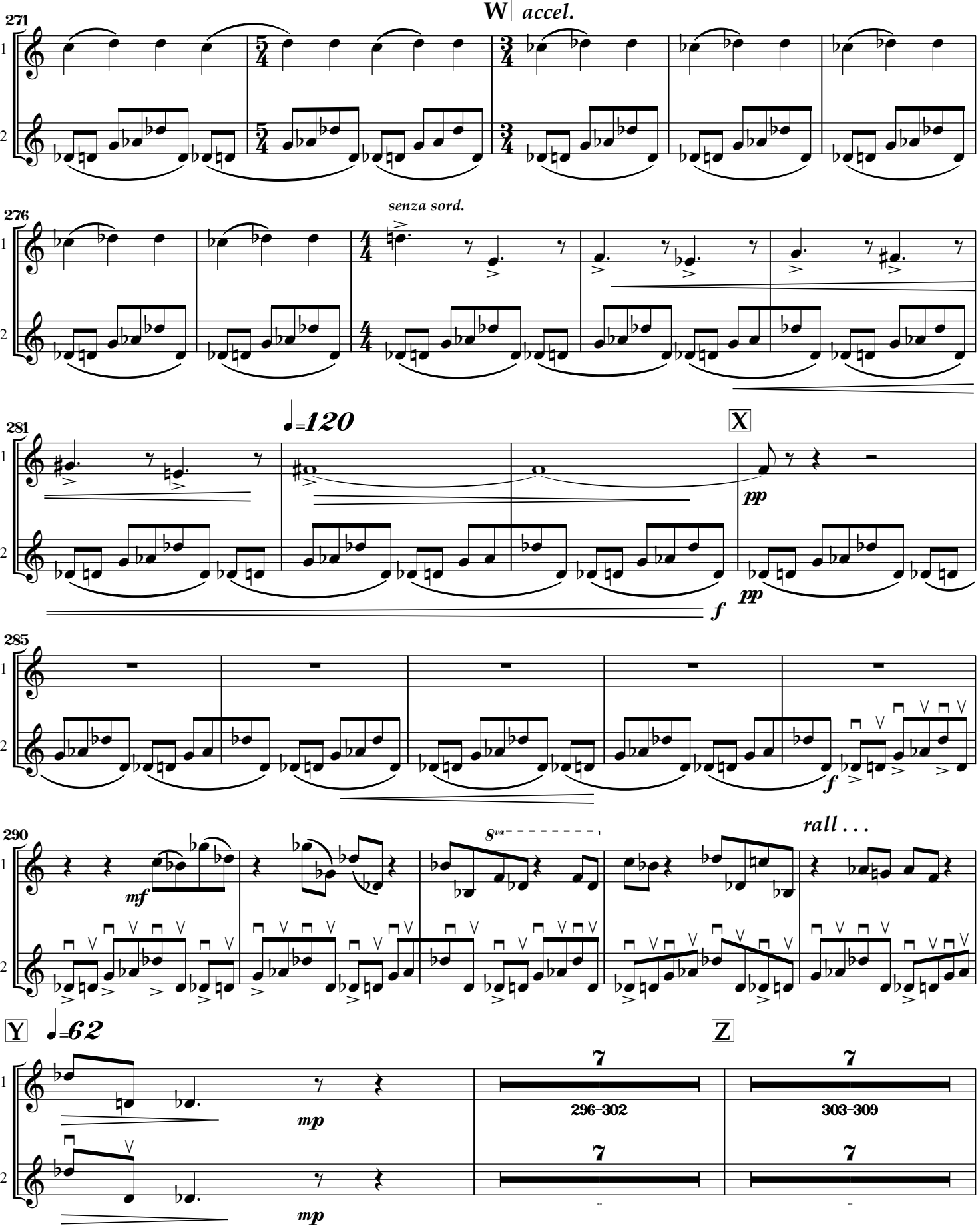
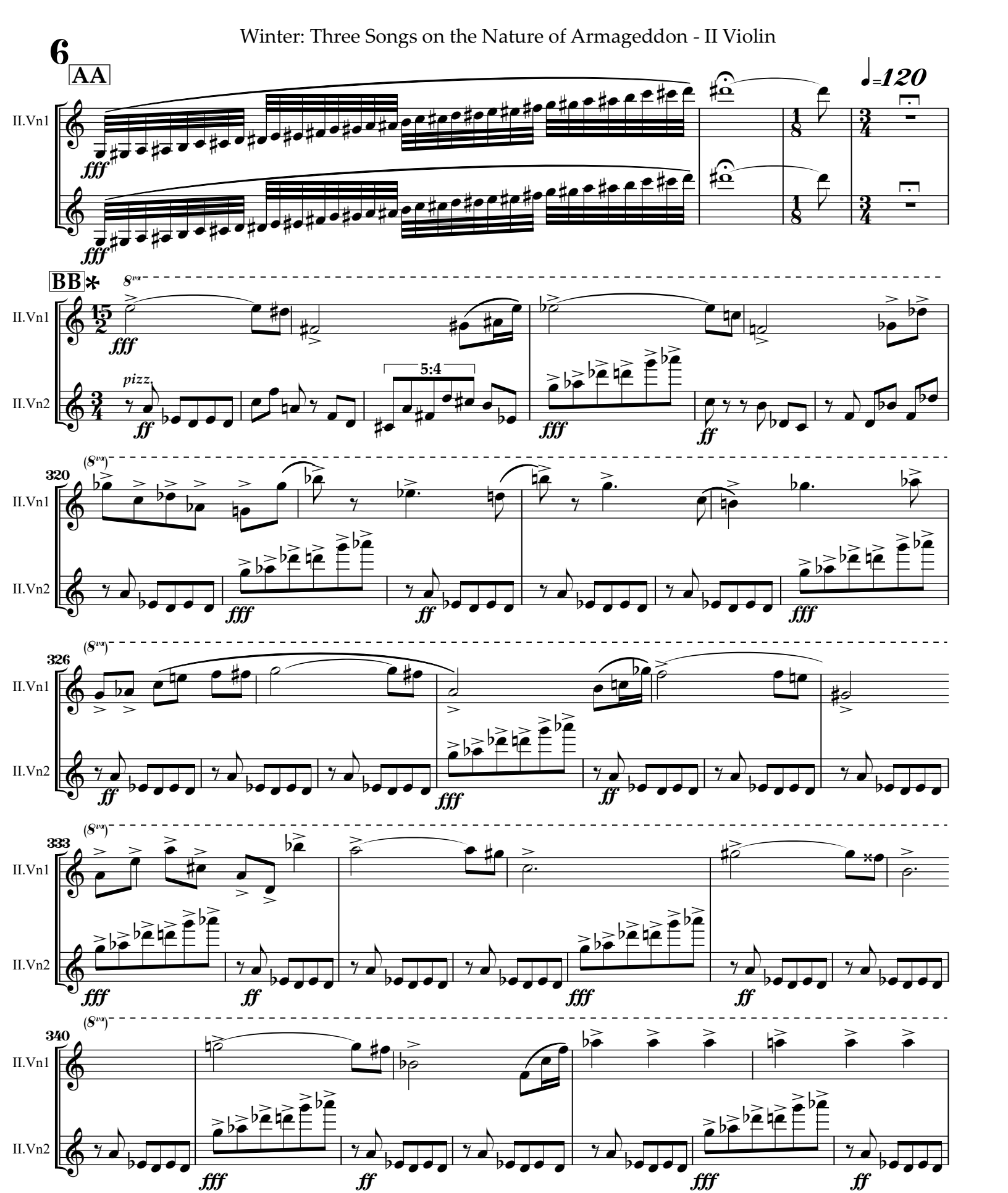

2
F
8va
II.Vn1
p
(8va)
80
c - r - e - s - c - e - n - d - o
84
non legato
88
f
Adagio, Dolce
G
rall . . .
92
5
95–99
ff
pppp
H Song II. Lento (sempre a tempo, non rubato)
12
100–111
J
123
K
134
L
145

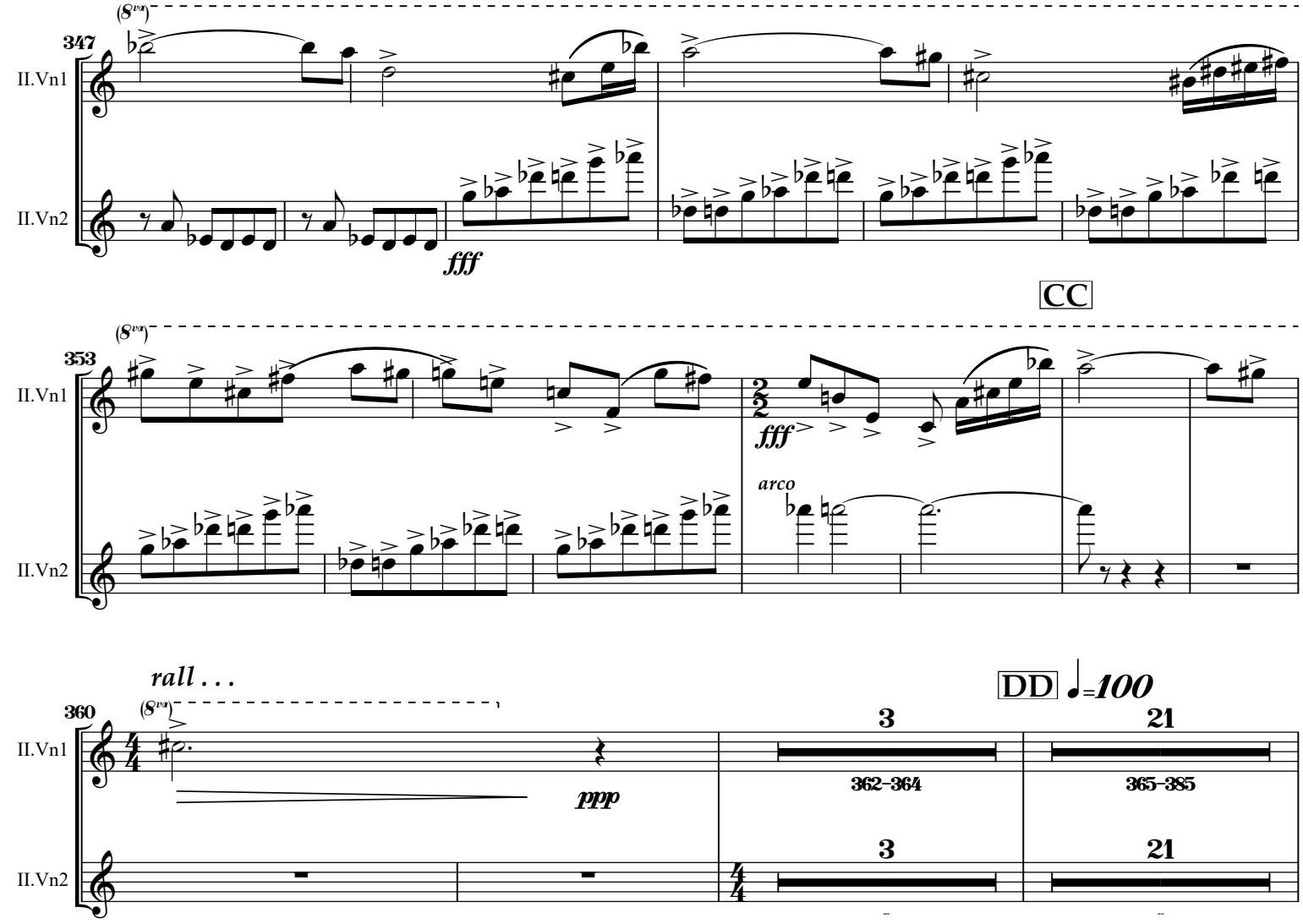

M ♩=c.80
154
II.Vn1
II.Vn2
p
159–162
N ♩=60
163
meno mosso
Solo
con sord.
pp
170
Tutti
senza sord.
pizz.
5:4
174
8va
♩=100
178–180
Allegro
P
arco
♩=160
Q ♩=180
13
184–196
f
199
R ♩=100
203–206
♩=120
207
Solo
S
Tutti
mp


a tempo
222
II.Vn1
II.Vn2
rall . . .
T
a tempo
più mosso
8va
229
ff
(8va)
ten.
U
♩=62
236
11
243–253
V
a tempo
accel.
ppp
♩=100
261
con sord.
pizz.
pp
meno mosso
266

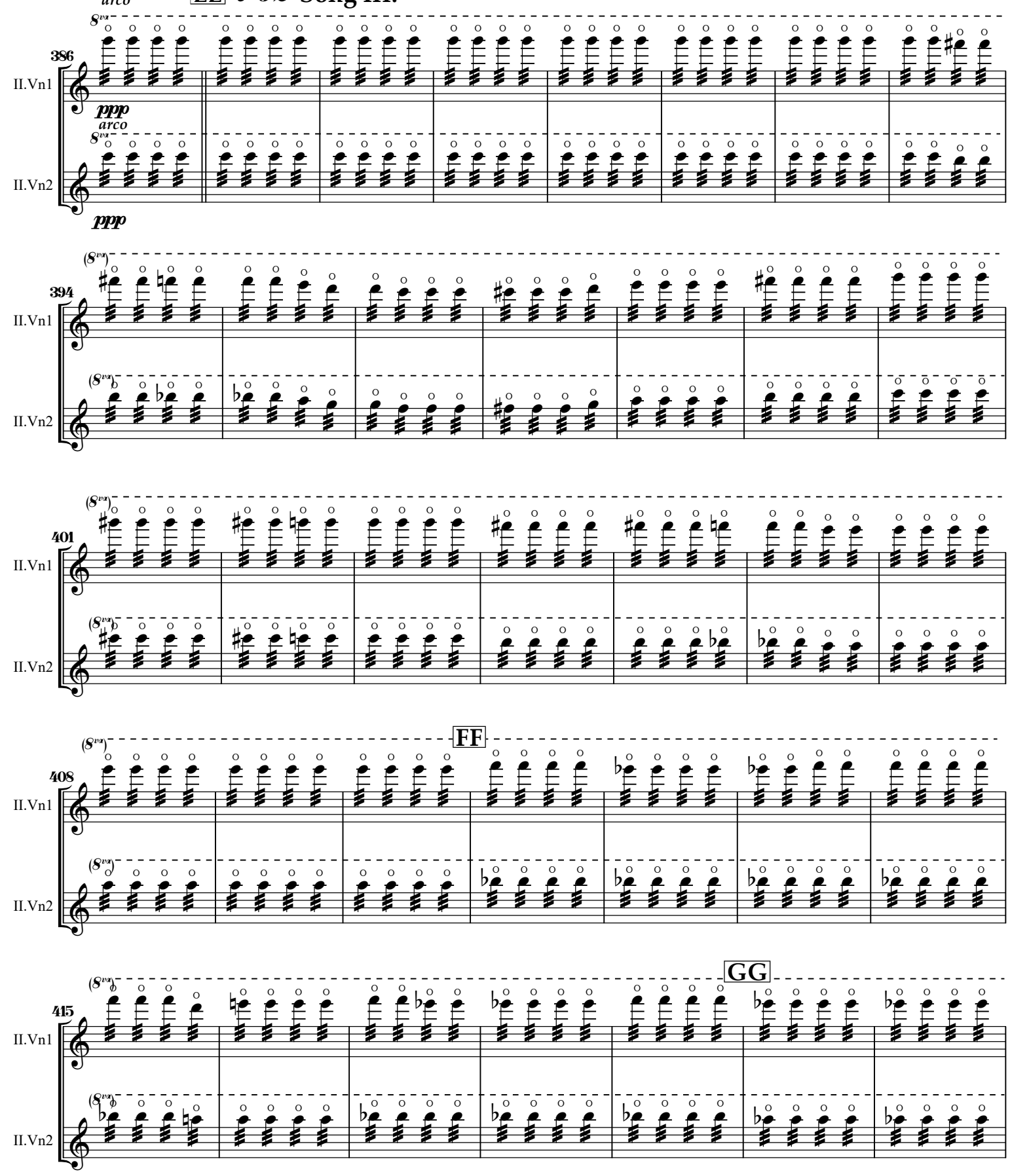

W accel.
271
II.Vn1
II.Vn2
senza sord.
276
♩=120
281
X
pp
f
285
mf
290
8va
rall . . .
Y ♩=62
mp
7
296–302
303–309

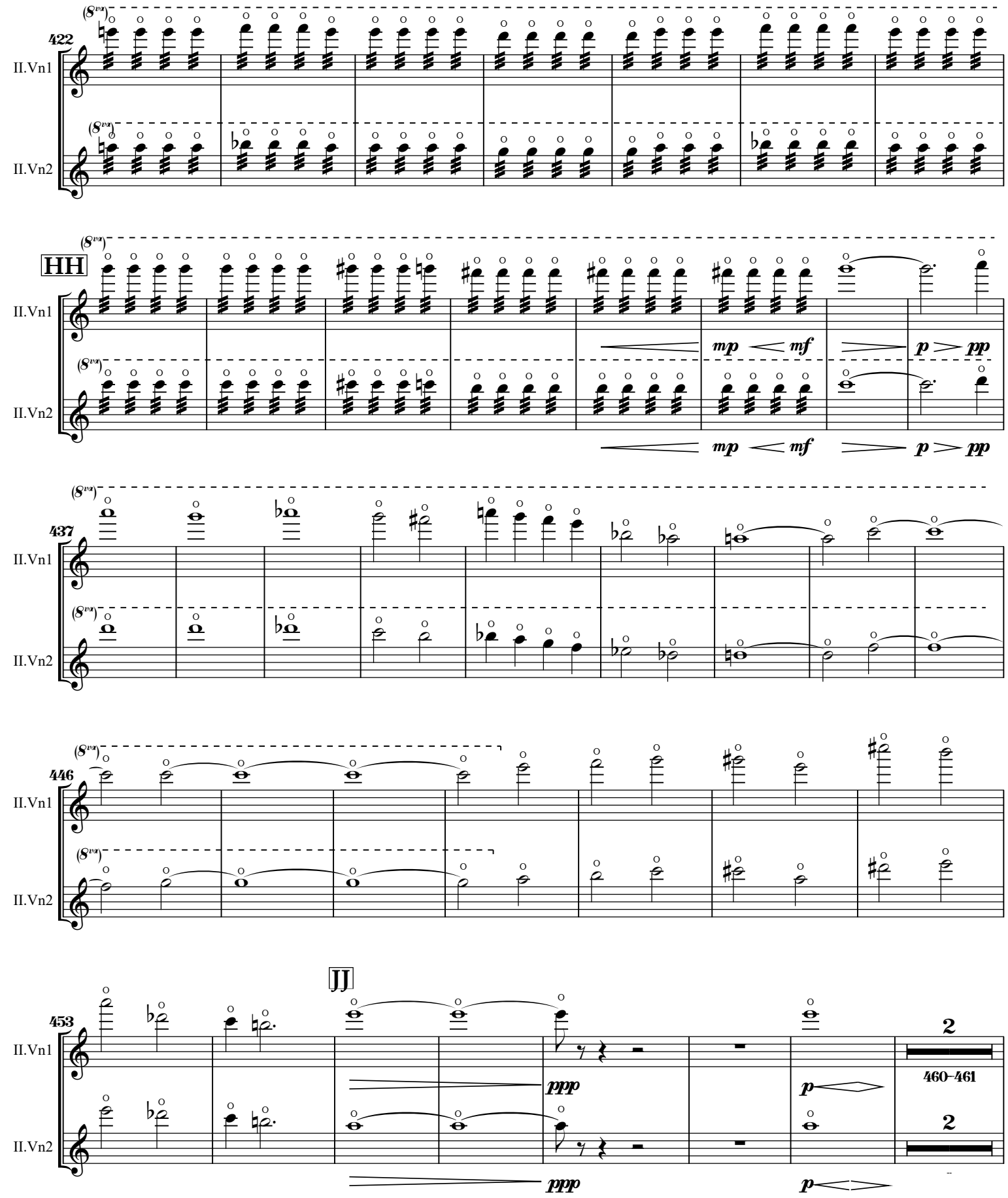


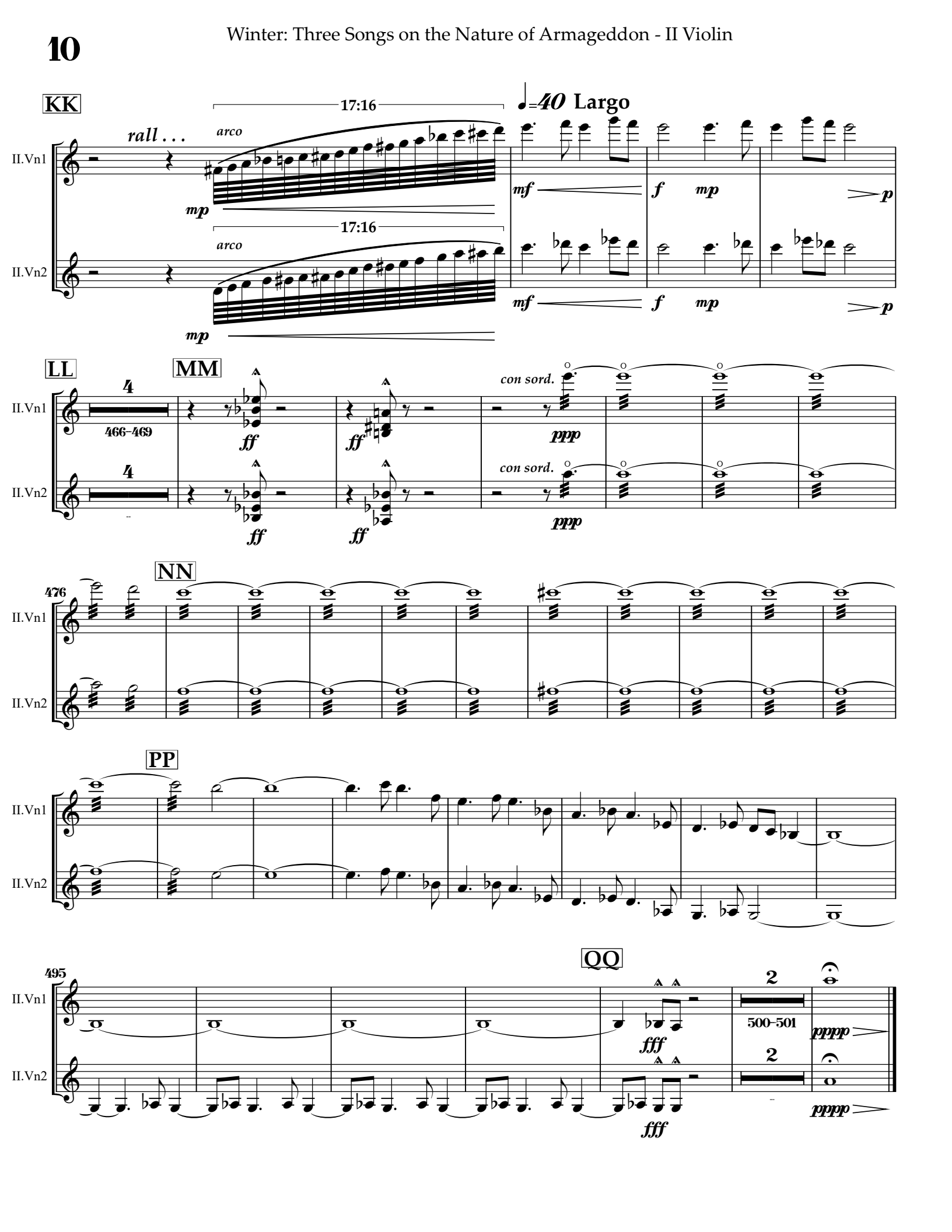
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


347
(8va)
II.Vn1
II.Vn2
fff
CC
353
(8va)
II.Vn1
II.Vn2
fff
arco
rall . . .
360
(8va)
II.Vn1
II.Vn2
ppp
DD
♩=100
3
362-364
21
365-385
3
21

EE ♩=62 **Song III.**



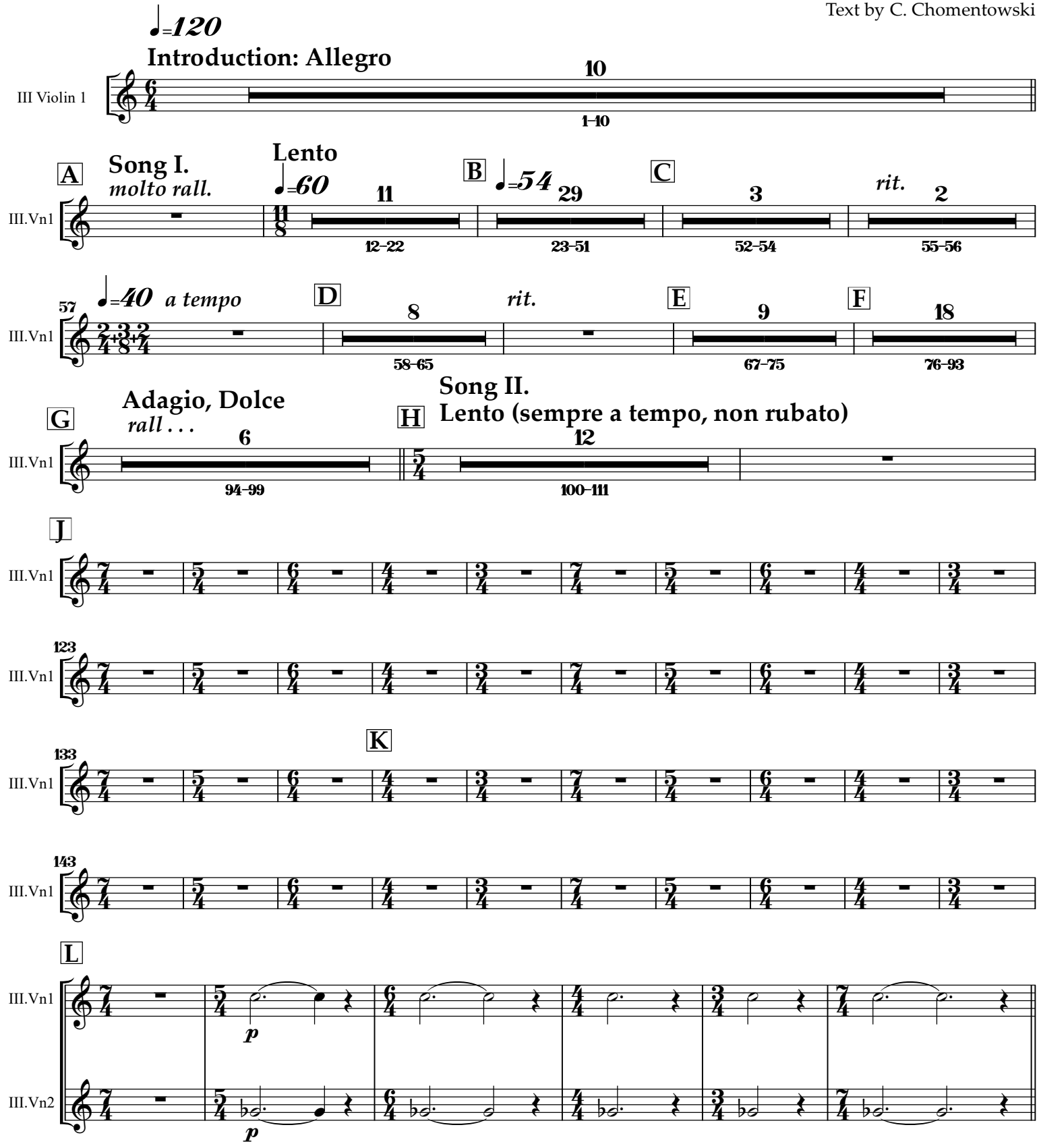

422
II.Vn1
II.Vn2
HH
mp
mf
p
pp
437
446
JJ
453
ppp
460–461
2


KK
17:16
♩=40 Largo
rall . . .
arco
II.Vn1
II.Vn2
mp
mf
f
p
LL
MM
4
466–469
ff
con sord.
ppp
NN
476
PP
QQ
495
2
500–501
fff
pppp

Winter: Three Songs on the Nature of Armageddon

III Violin

Dennis Bathory-Kitsz
Text by C. Chomentowski



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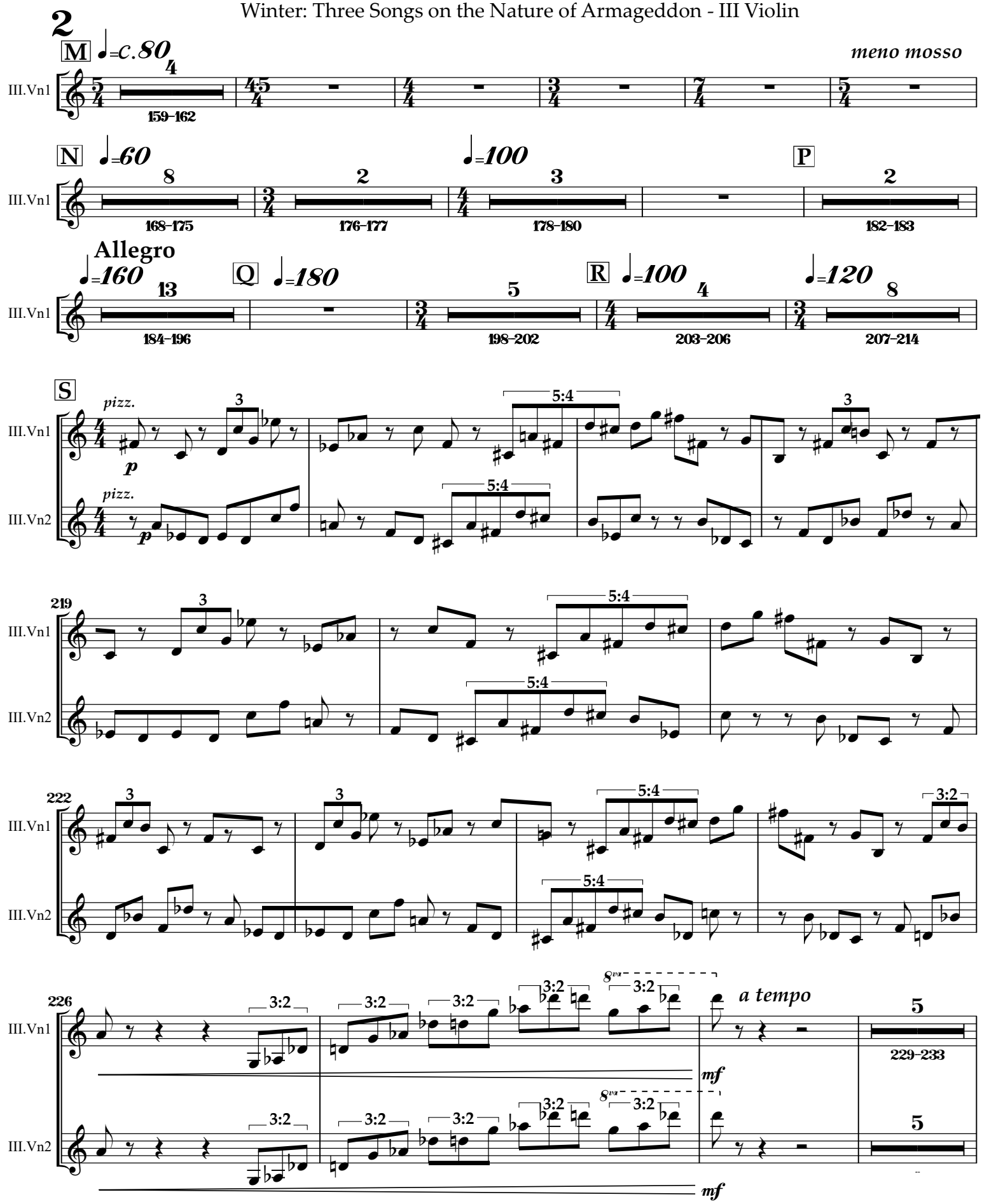
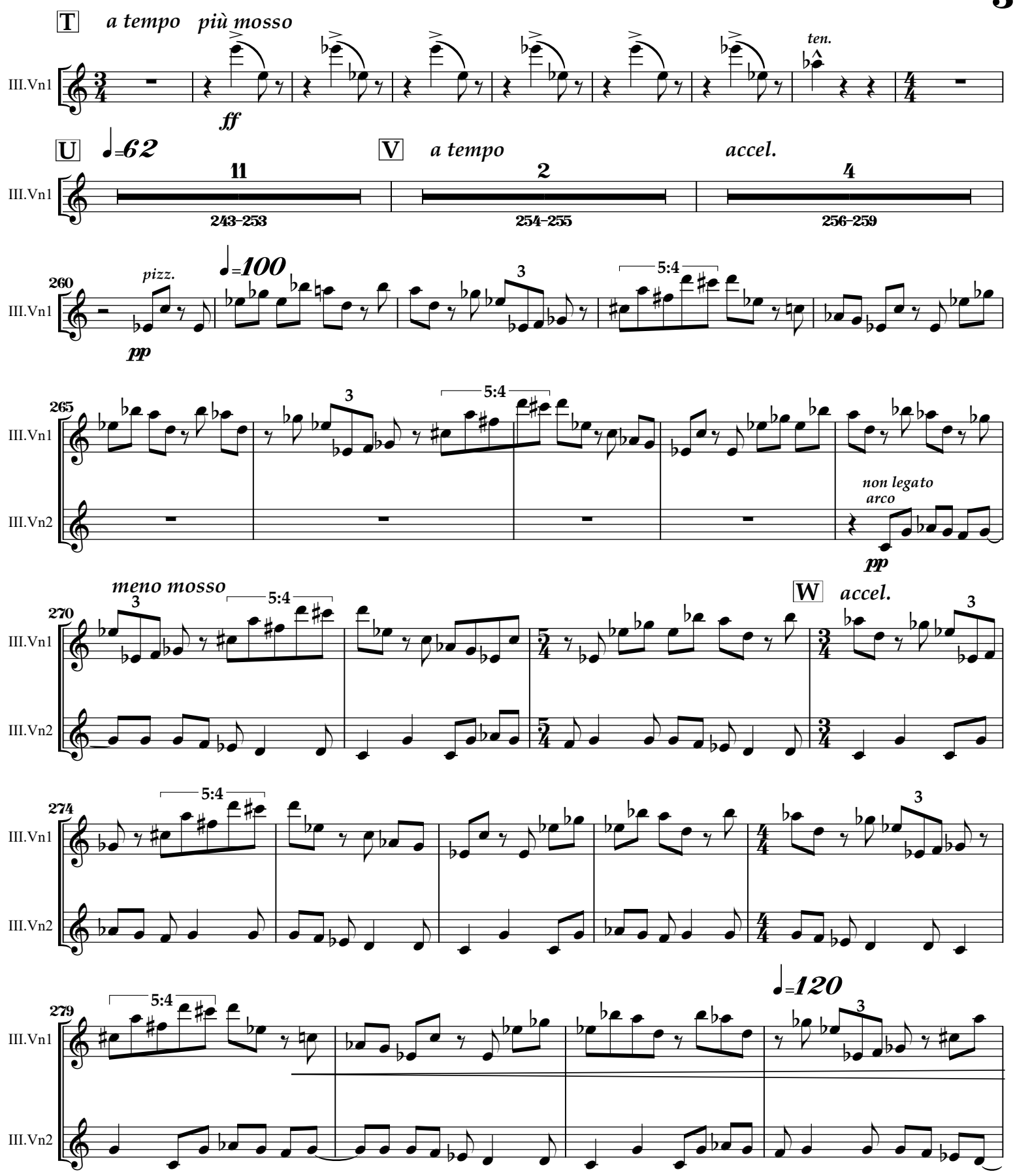
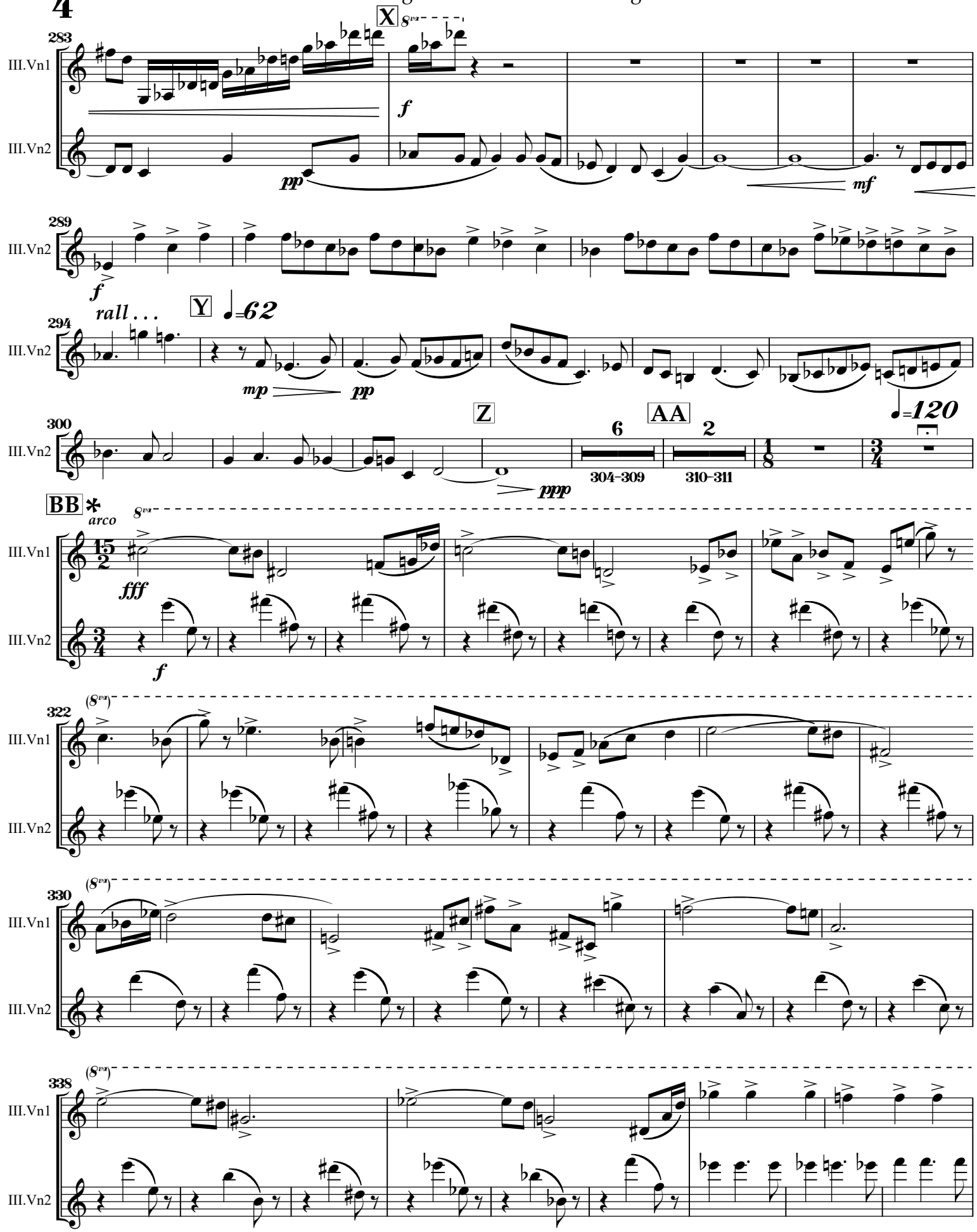
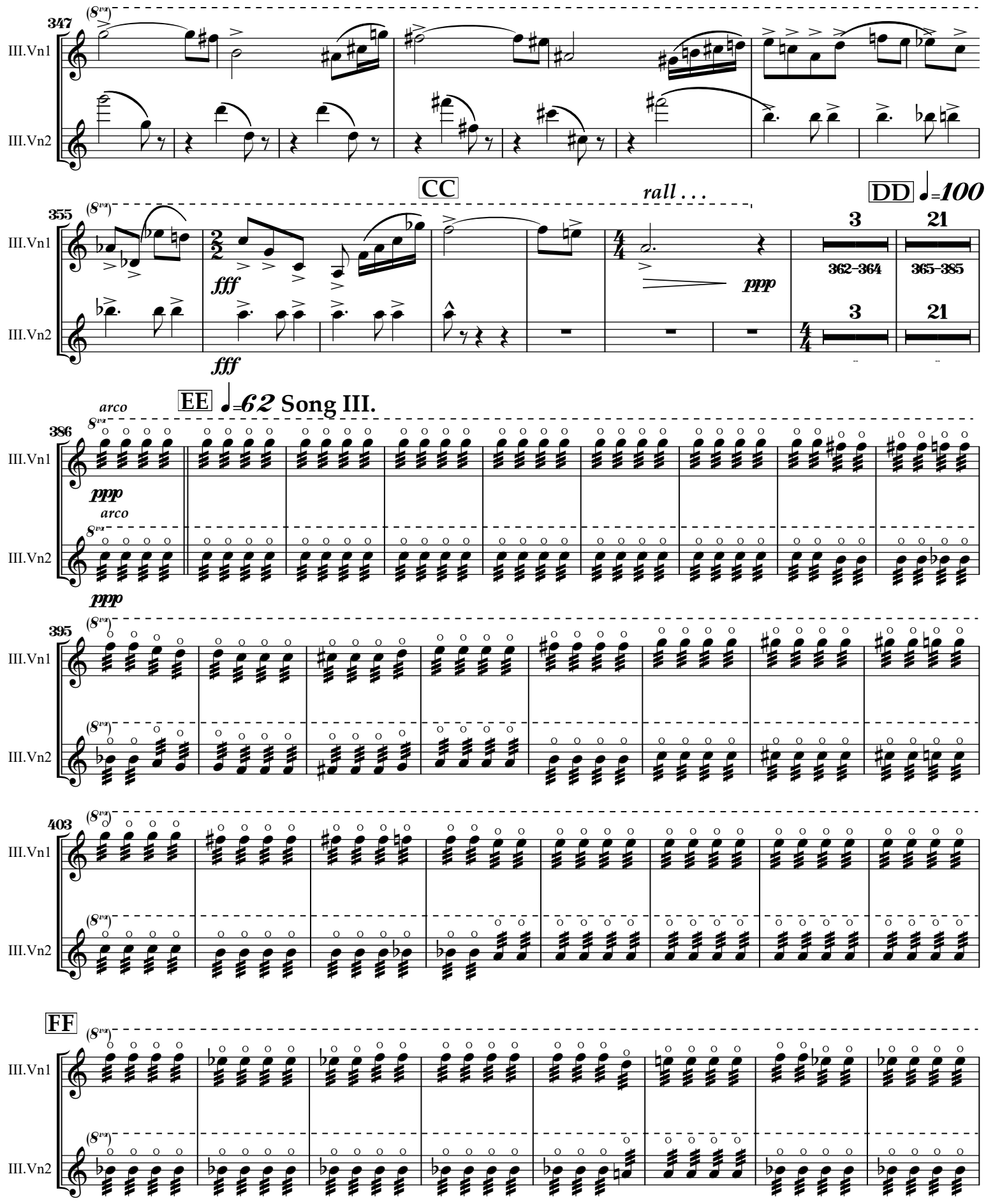
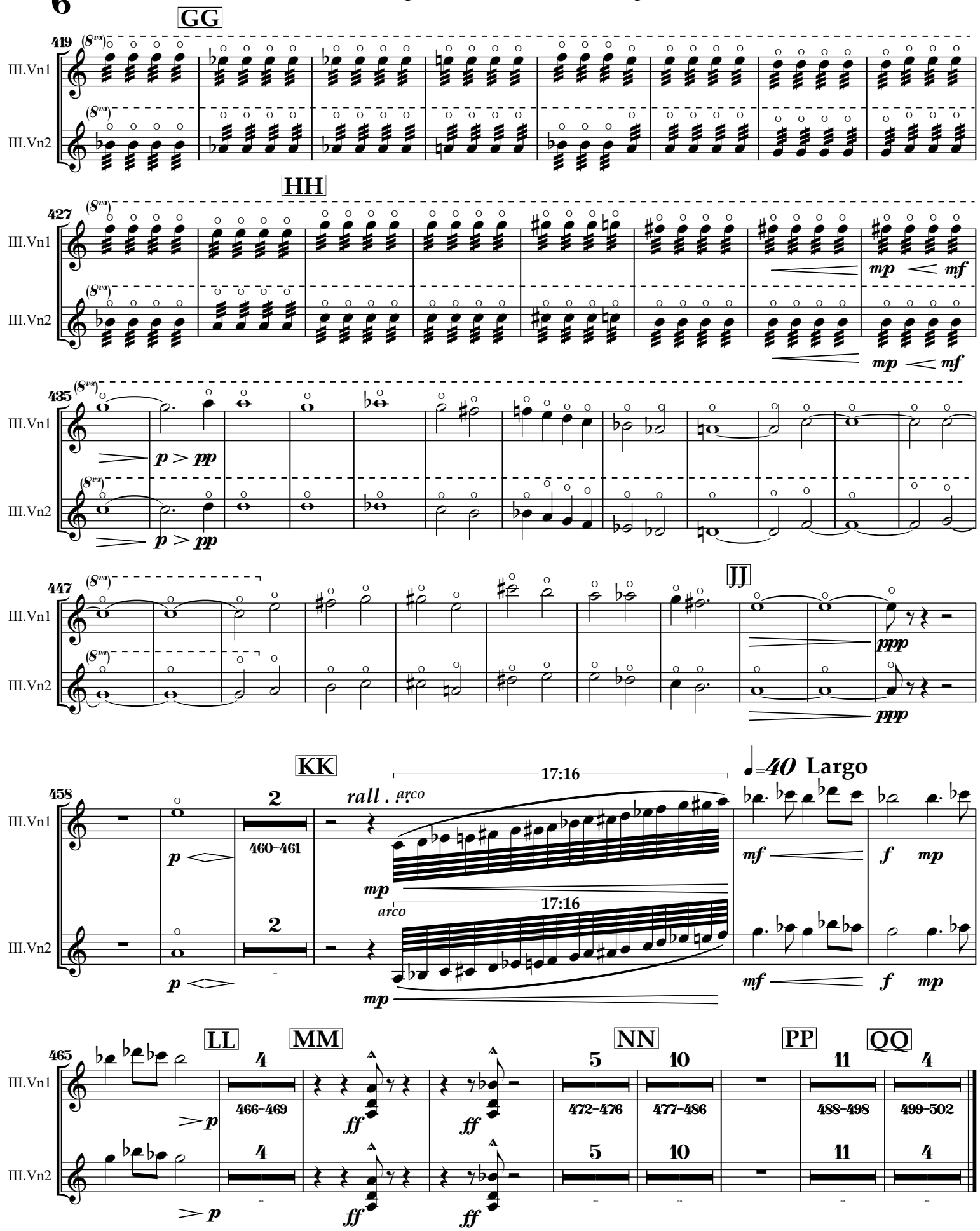

2
M
♩=c.80
meno mosso
III.Vn1
159–162
N
♩=60
168–175
176–177
♩=100
178–180
P
182–183
Allegro
♩=160
184–196
Q
♩=180
198–202
R
♩=100
203–206
♩=120
207–214
S
pizz.
III.Vn2
219
222
226
8va
a tempo
mf
229–233


T
a tempo
più mosso
ten.
ff
III.Vn1
U
♩=62
11
243-253
V
a tempo
2
254-255
accel.
4
256-259
260
pizz.
♩=100
pp
5:4
265
non legato
arco
pp
III.Vn2
meno mosso
270
W
accel.
274
279
♩=120



*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


347
(8va)
III.Vn1
III.Vn2
CC
rall . . .
DD ♩=100
355
fff
ppp
3
362–364
21
365–385
EE ♩=62 Song III.
arco
386
395
403
FF


GG
419
III.Vn1
III.Vn2
HH
427
mp
mf
435
p
pp
447
JJ
ppp
KK
458
2
460–461
rall.
arco
17:16
♩=40 Largo
mf
f
mp
LL
MM
NN
PP
QQ
465
4
466–469
ff
5
472–476
10
477–486
11
488–498
4
499–502

Winter: Three Songs on the Nature of Armageddon

MEZZO

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

Introduction: Allegro

A **Song I.**

molto rall.

10

1–10

♩=60 **Lento**

11

12–22

B ♩=54

mp

Plucked from the heart a blos - som, en-cased

26

in dust . Plucked from the heart of my moth-er's at-tic a blos - som en-cased in

29

dust. Plucked from the heart a blos - som, en - cased, a

33

blos - som en-cased in dust. Mot-tled shades of once-white there, and gold leaf

36

glaz - ing its In-car-na-ted pet - als, be - tween

40

which are the prayers I can yet sum-mon forth from the crypt

45

of child - hood. Plucked from the heart of my moth - er's at - tic

48

(Hums or ooohs)

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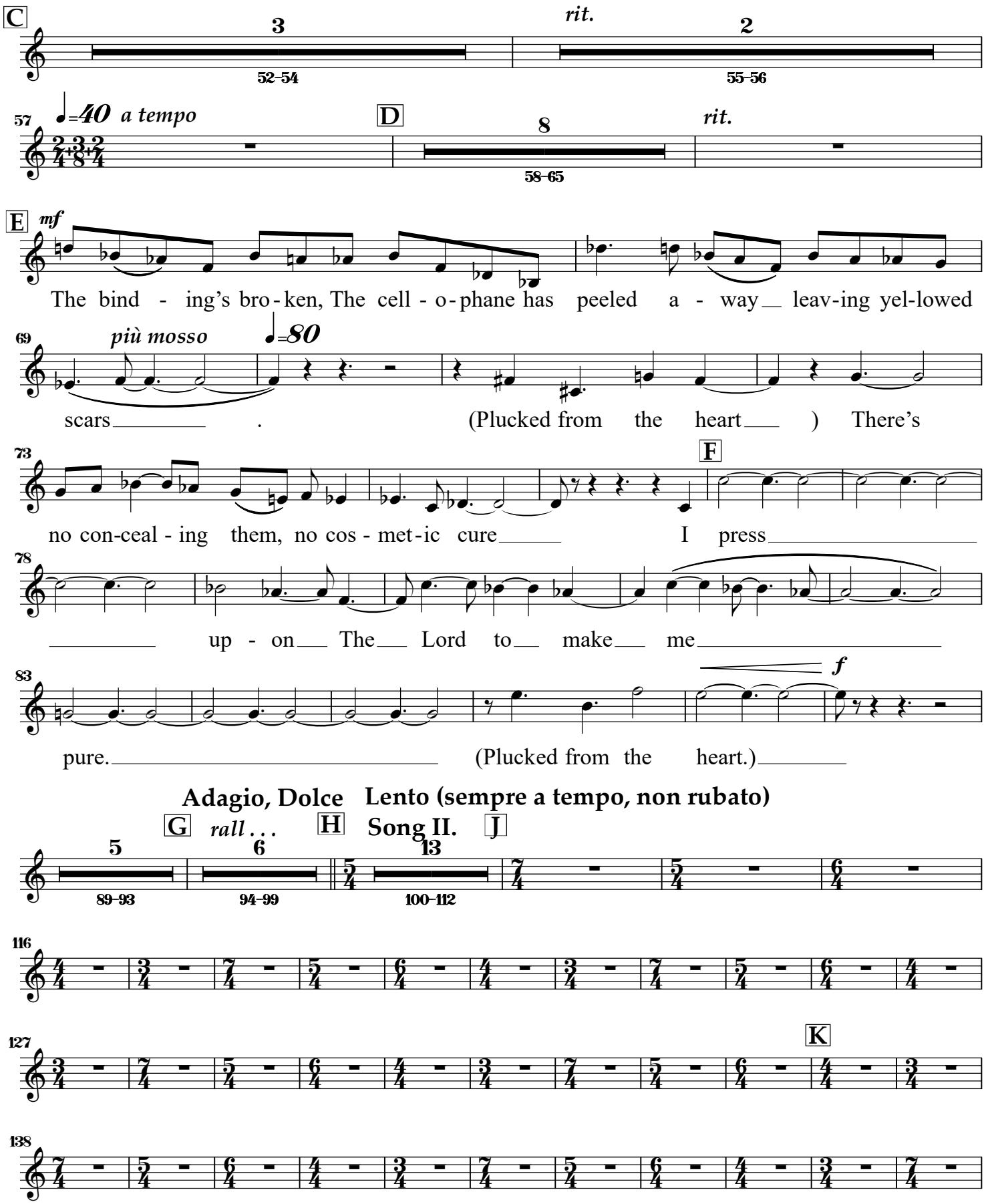
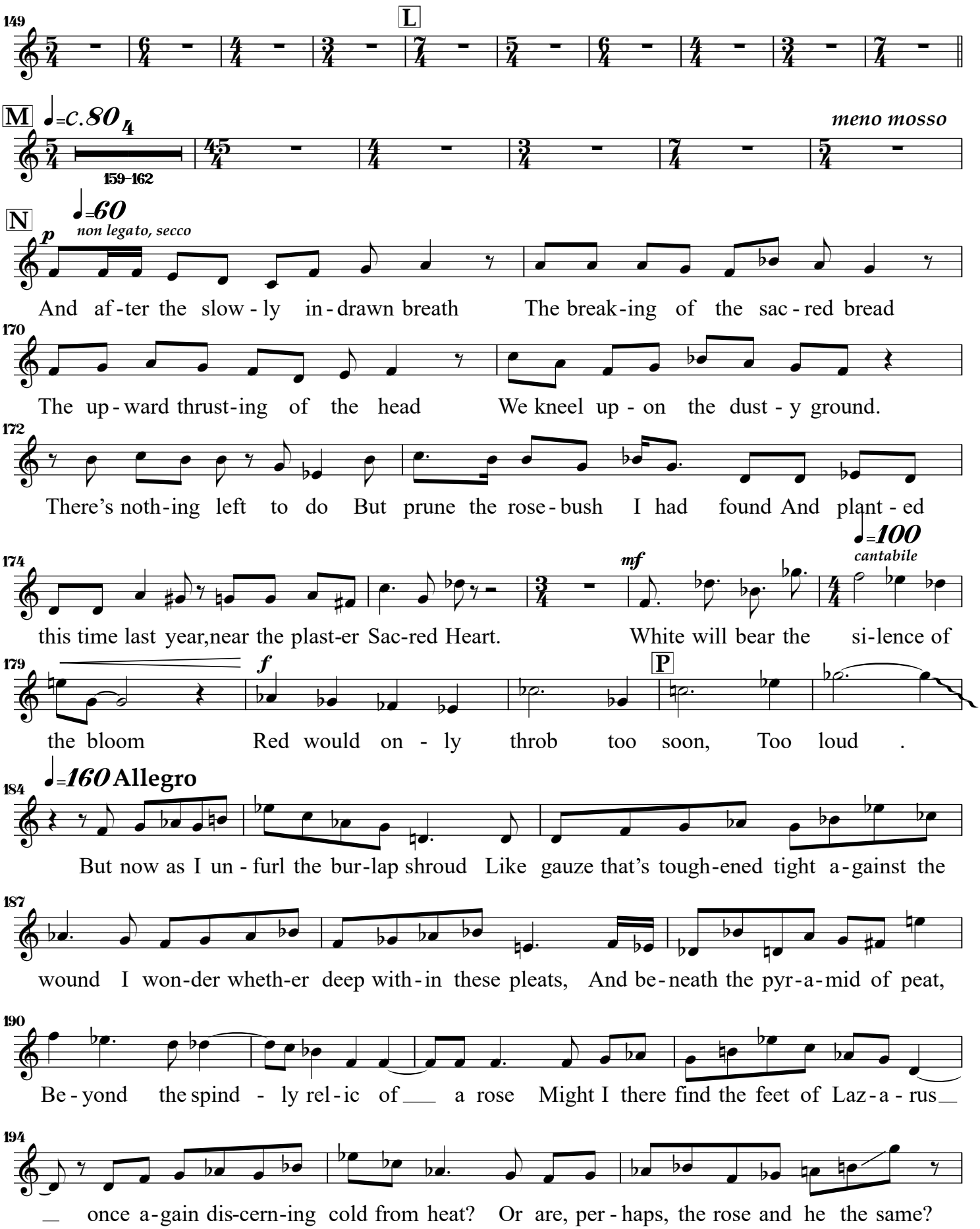

C
3
52–54
rit.
2
55–56
57
♩=40 a tempo
D
8
58–65
rit.
E
mf
The bind - ing's bro - ken, The cell - o - phane has peeled a - way leav-ing yel-lowed
69
più mosso
♩=80
scars . (Plucked from the heart) There's
73
F
no con-ceal - ing them, no cos - met - ic cure I press
78
up - on The Lord to make me
83
f
pure. (Plucked from the heart.)
Adagio, Dolce
Lento (sempre a tempo, non rubato)
G
rall . . .
H
Song II.
J
5
89–93
6
94–99
13
100–112
116
127
K
138


149
L
M
♩=c.80
meno mosso
159-162
N
♩=60
p
non legato, secco
And af-ter the slow-ly in-drawn breath The break-ing of the sac-red bread
170
The up-ward thrust-ing of the head We kneel up-on the dust-y ground.
172
There's noth-ing left to do But prune the rose-bush I had found And plant-ed
174
♩=100
mf
cantabile
this time last year,near the plast-er Sac-red Heart. White will bear the si-lence of
179
f
P
the bloom Red would on-ly throb too soon, Too loud .
184
♩=160 Allegro
But now as I un-furl the bur-lap shroud Like gauze that's tough-ened tight a-gainst the
187
wound I won-der wheth-er deep with-in these pleats, And be-neath the pyr-a-mid of peat,
190
Be-yond the spind-ly rel-ic of a rose Might I there find the feet of Laz-a-rus
194
once a-gain dis-cern-ing cold from heat? Or are, per-haps, the rose and he the same?

Q ♩=180

5

198–202

R ♩=100 *p* *pp* ♩=120

I hear the wind so soft-ly breathe her name As I lift the seal of win -

210

S *mf*

5:4

ter And ex - pose the rose to light. It is then that I am swept

216

5:4

up in the pull of pal-lid cells Reach-ing out for life, ex-tract-ing it from air.

219

And I will take a knife to what I think is dead there, To that

221

5:4 *cantabile*

which, I'm sup - pos - ing can - not be re-paired. Do not des - pair,

224

3 5:4

my love, for there is some-thing of a faint sheen Glow-ing on this stalk, some-thing that is

227

a tempo

not quite green. But grow-ing, swell-ing, some-thing ca - pa-ble of tel-ling The

230

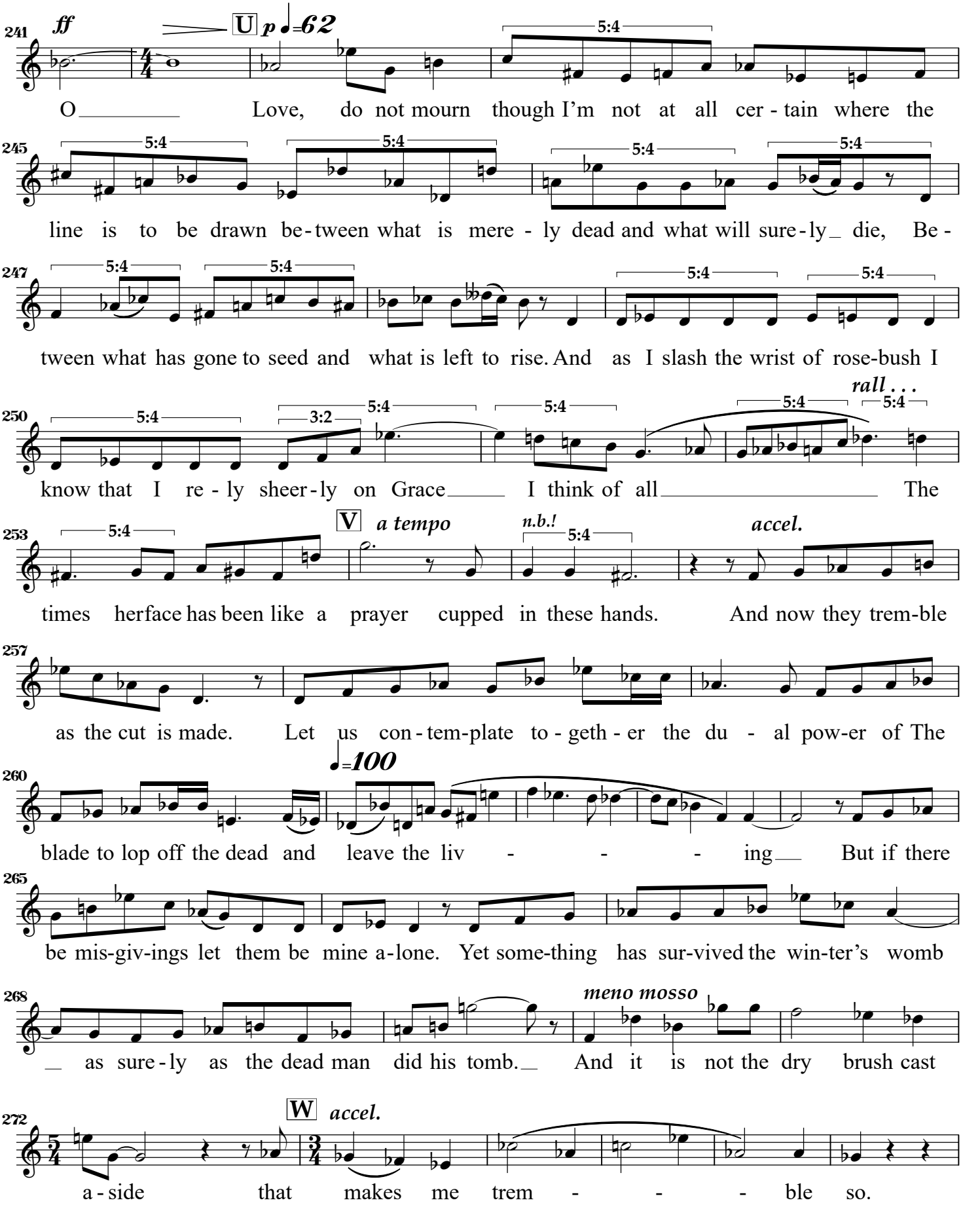
rall . . .

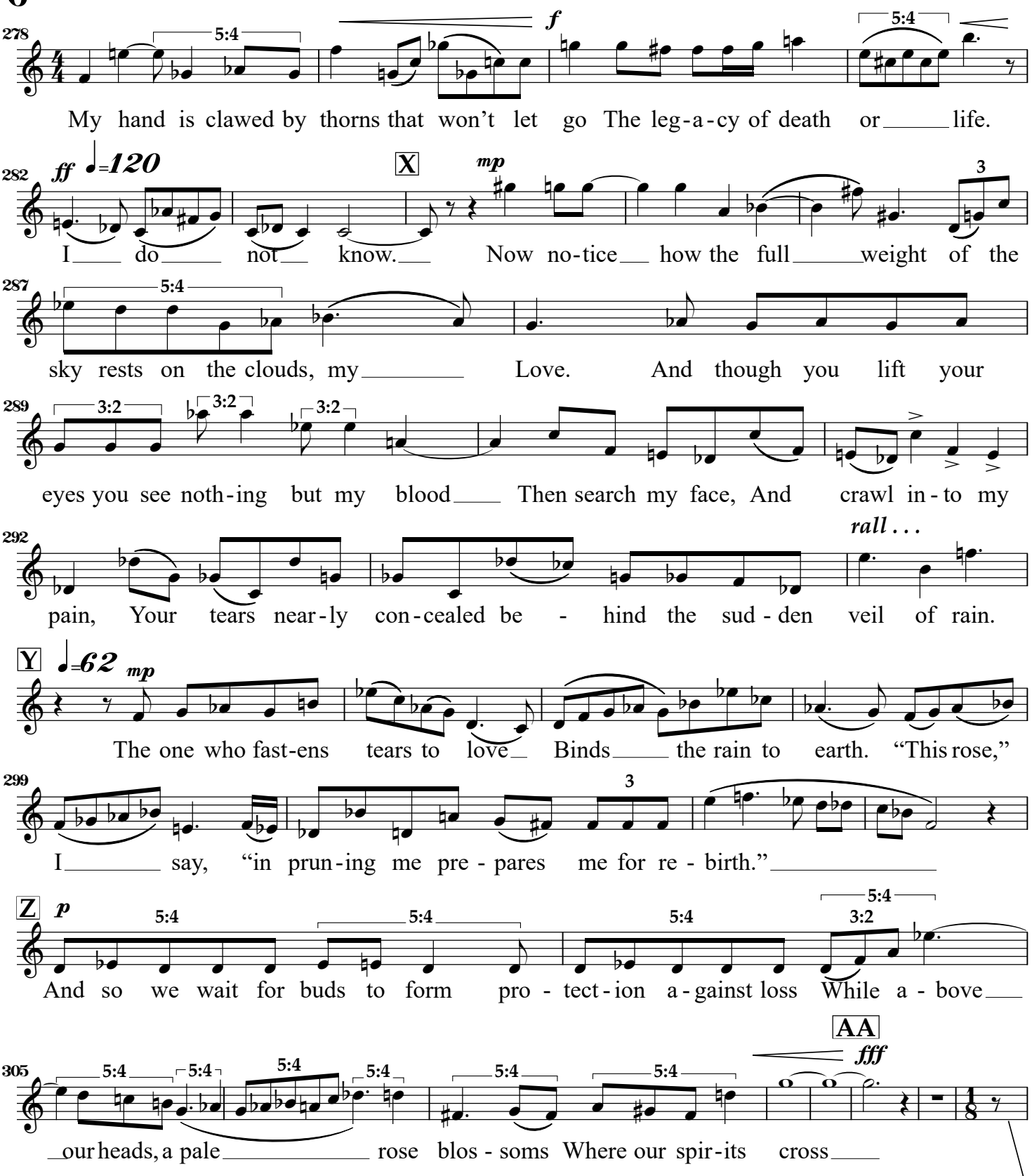
wak-ing hours from the night, The rose of pas-sion from the rose of light.

T *a tempo* *più mosso*

7

234–240


241
ff
U
p
♩=62
5:4
O Love, do not mourn though I'm not at all cer - tain where the
245
5:4
5:4
5:4
5:4
line is to be drawn be - tween what is mere - ly dead and what will sure - ly die, Be -
247
5:4
5:4
5:4
5:4
tween what has gone to seed and what is left to rise. And as I slash the wrist of rose-bush I
250
5:4
3:2
5:4
5:4
5:4
5:4
rall . . .
know that I re - ly sheer - ly on Grace I think of all The
253
5:4
V
a tempo
n.b.!
5:4
accel.
times herface has been like a prayer cupped in these hands. And now they trem-ble
257
as the cut is made. Let us con - tem-plate to - geth - er the du - al pow-er of The
260
♩=100
blade to lop off the dead and leave the liv - - - - ing But if there
265
be mis-giv-ings let them be mine a - lone. Yet some-thing has sur-vived the win-ter's womb
268
meno mosso
as sure - ly as the dead man did his tomb. And it is not the dry brush cast
272
W
accel.
a - side that makes me trem - - - - ble so.



Strike the tip of the bloom, O God, against the flint, Refining human needs, And accept Thou this kindling toward Thy whitest heat.

♩=120 BB * CC DD ♩=100 EE ♩=62

313 43 4 3 22 3

315–357 358–361 362–364 365–386 387–389

390 *mp* 3

And when the snow has sift-ed in-to my hair what then? Will I be

395 5:4 6:4

less a wo-man, or you, a man, when pas-sions blanch and blank-ly stare through o-paque

398

eyes. Some one of my sleep-ing selves, no doubt, will rise in am-ple time to

404 3

408–410

greet me there, at ves - pers, in the si - bi-lance of prayer.

FF

you re-call, I gath - er, our last part - ing, How you drew me in like breath

415 5:4

and how our depths sus-pired in the still-ness and the grace of an un-speak-a-ble em -

418 7:6 GG

- - - brace. Your touch too light to ag - i - tate a

422 4:3

sing - le strand from place, too soft to cause a stir-ring in the air.

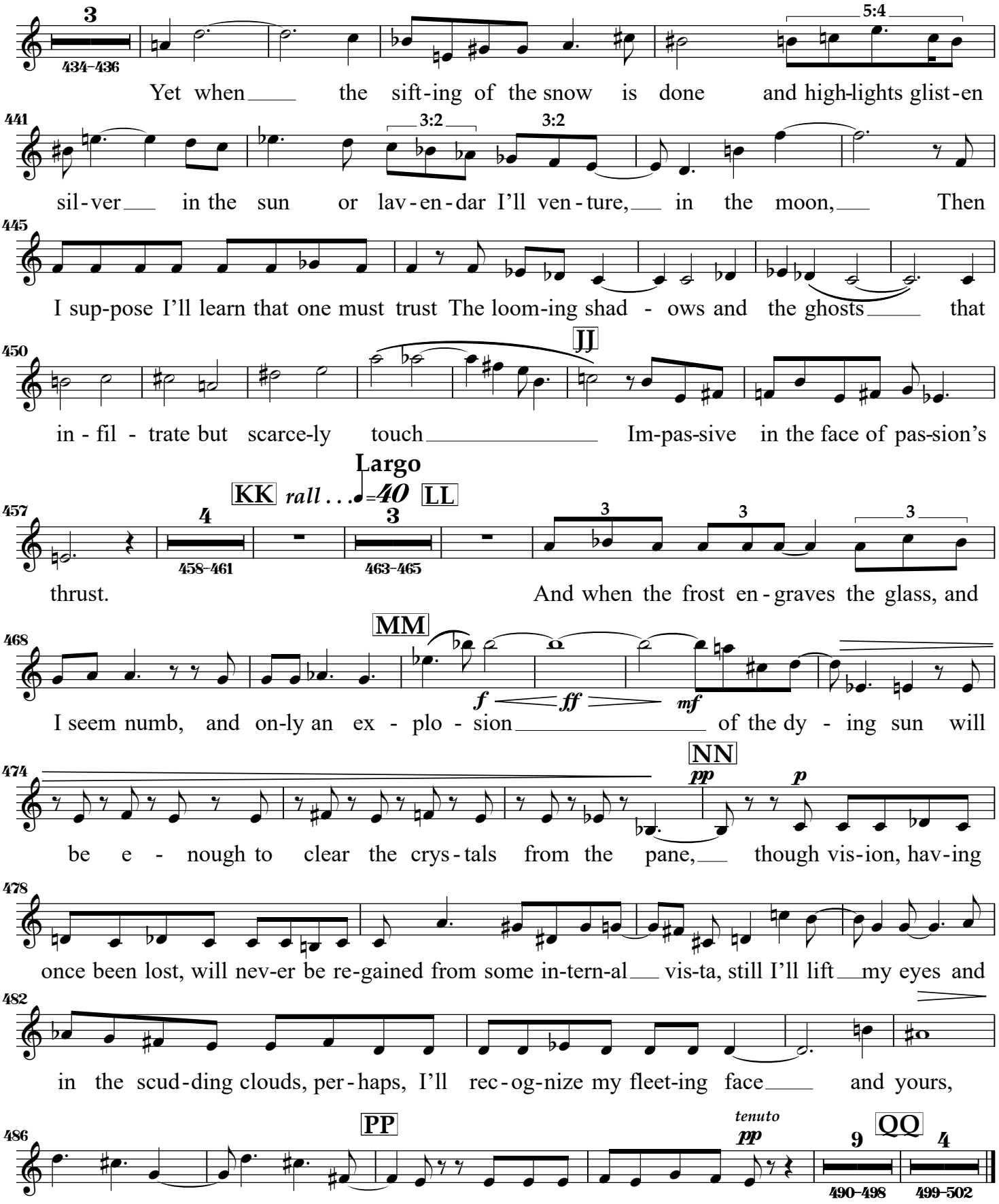
425

And how I'm al-most moved to doubt that you were tru - ly there;

HH 3:2

But then, of course, the snow has yet to cal - ci - fy my hair.

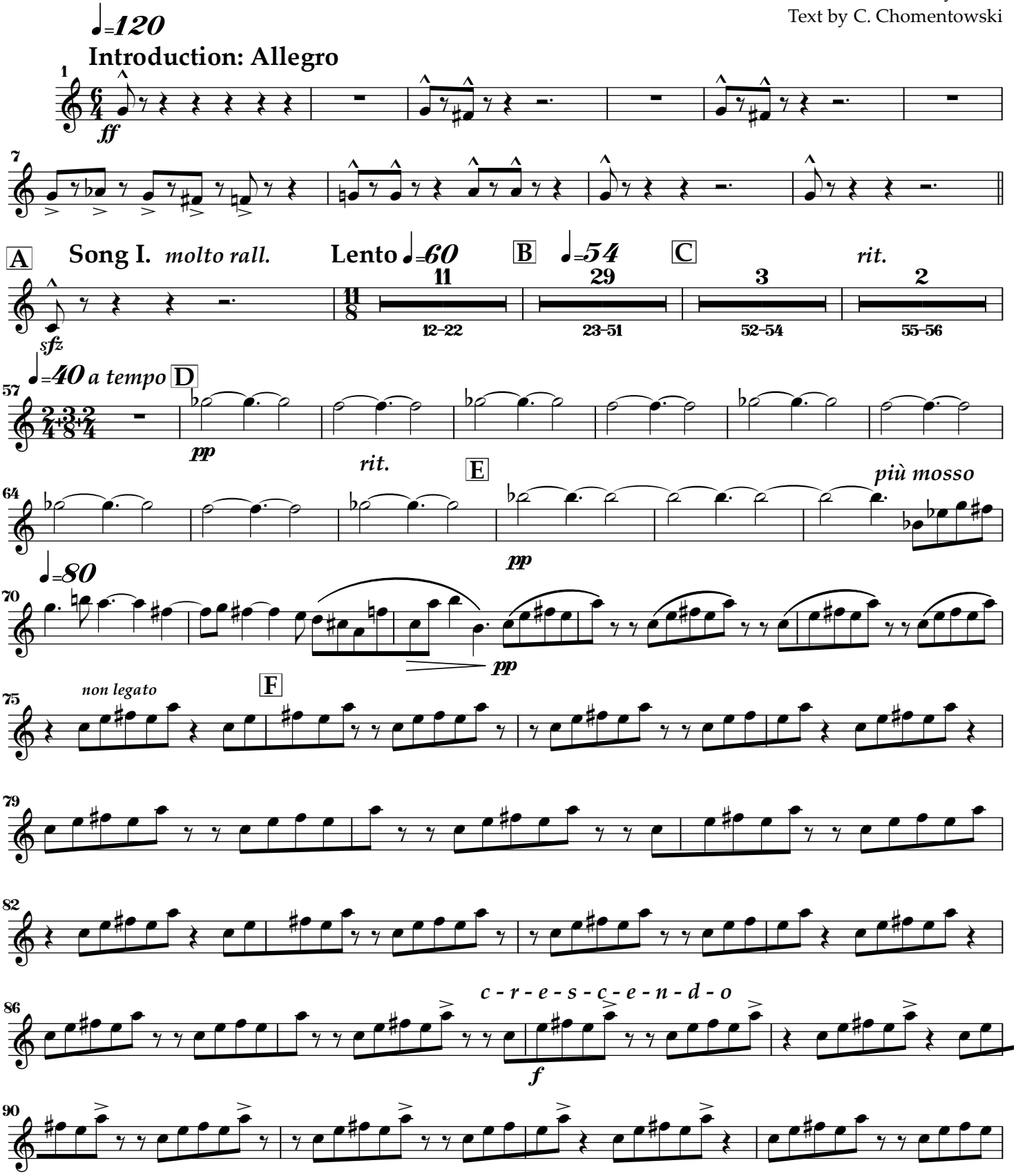
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


3
434–436
5:4
Yet when the sift-ing of the snow is done and high-lights glist-en
441
3:2
3:2
sil-ver in the sun or lav-en-dar I'll ven-ture, in the moon, Then
445
I sup-pose I'll learn that one must trust The loom-ing shad - ows and the ghosts that
450
JJ
in - fil - trate but scarce-ly touch Im-pas-sive in the face of pas-sion's
Largo
KK rall . . . ♩=40 LL
457
4
458–461
3
463–465
3
3
3
thrust. And when the frost en-graves the glass, and
MM
468
f ff mf
I seem numb, and on-ly an ex - plo - sion of the dy - ing sun will
NN
474
pp p
be e - nough to clear the crys-tals from the pane, though vis-ion, hav-ing
478
once been lost, will nev-er be re-gained from some in-tern-al vis-ta, still I'll lift my eyes and
482
in the scud-ding clouds, per-haps, I'll rec-og-nize my fleet-ing face and yours,
PP
tenuto
pp
QQ
486
9
490–498
4
499–502
when the snow has sealed me in and drift-ed up a-gainst the door.

Winter: Three Songs on the Nature of Armageddon

Oboe

Dennis Bathory-Kitsz
Text by C. Chomentowski



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Adagio, Dolce

G *rall . . .*

ff *mp*

Lento (sempre a tempo, non rubato)

H **Song II.** J

98

13

100–112

118

127

K

145

L

M ♩=c.80

154

4

159–162

Allegro

N ♩=60 ♩=100 P ♩=160 Q ♩=180

166 *meno mosso*

8 2 4 2 13

168–175 176–177 178–181 182–183 184–196

f

199

R ♩=100 ♩=120 S

4 8 9

203–206 207–214 215–223

mp

3

a tempo T *a tempo più mosso*

225 5:4

6

228–233

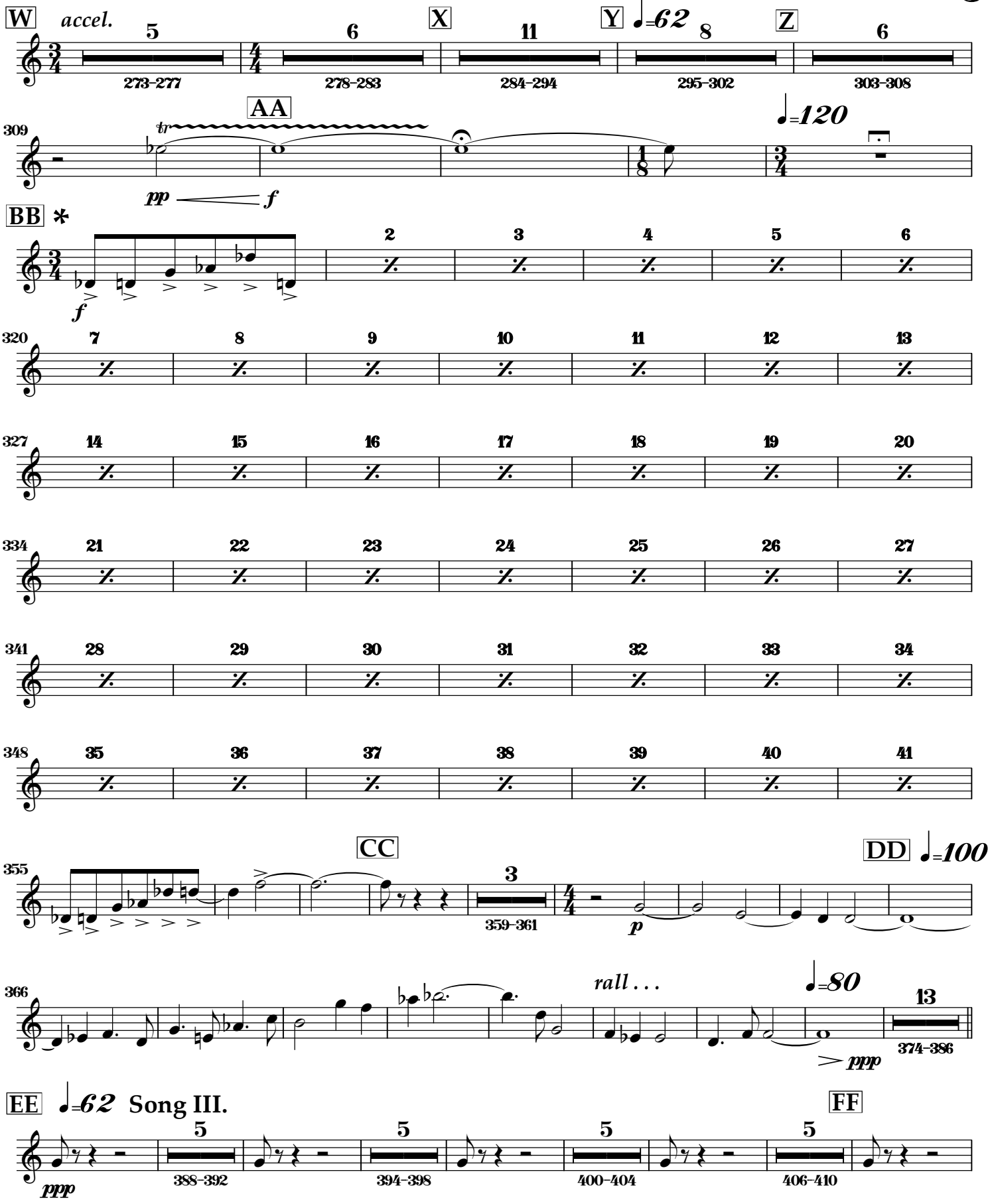
mf

U ♩=62 V *a tempo accel.*

238 *ten.*

11 2 16

243–253 254–255 256–271



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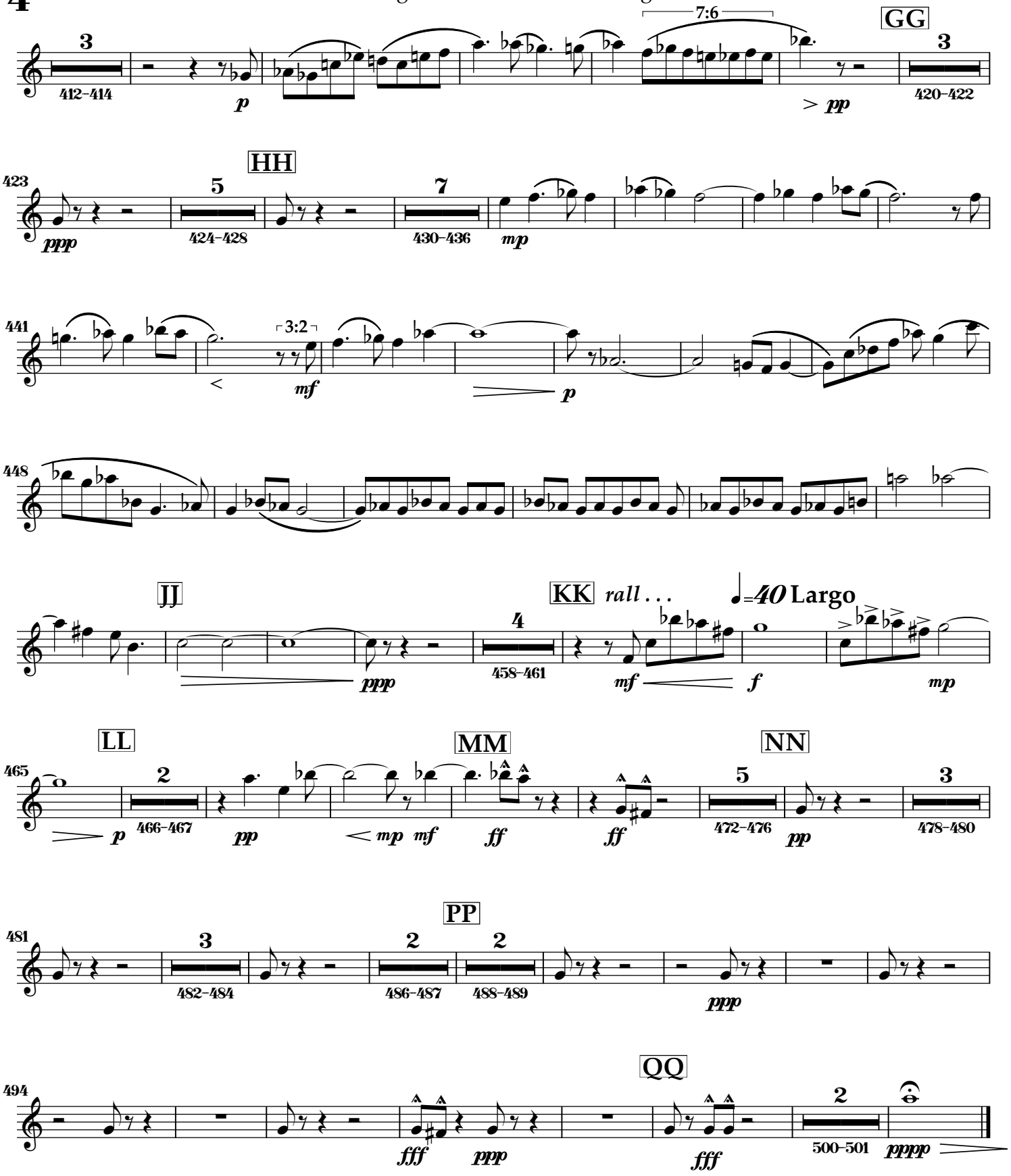
7:6
GG
3
412–414
p
> pp
420–422
HH
423
5
424–428
ppp
7
430–436
mp
441
3:2
mf
p
448
JJ
ppp
KK
rall . . .
4
458–461
mf
f
♩=40 Largo
mp
LL
465
2
466–467
p
pp
MM
mp mf
ff
NN
ff
5
472–476
pp
3
478–480
PP
481
3
482–484
2
486–487
2
488–489
ppp
QQ
494
fff
ppp
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Percussion

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

1 Introduction: Allegro

Triangle
Sus. Cym.
Hi Snare
Med Tom
Lo Snare
Bass Dr.
Gong

6/4

ff *mf* *ff* *mf*

4

ff *mf*

8

ff mf *ff mf*

A **Song I.**
molto rall.

Lento ♩=60

11/8

sfz *pp*

B ♩=54 **C** *rit.*

16

6 (17–22) 29 (23–51) 3 (52–54) 2 (55–56)

♩=40 *a tempo* **D** *rit.* **E** **F**

57

2/4+3/8+2/4

8 (58–65) 4 (67–70) 2 (72–73) 11 (76–86)

p

c - r - e - s - c - e - n - d - o

88

f

G **Adagio, Dolce**
rall . . .

92

5 (95–99)

ff

H **Lento (sempre a tempo, non rubato)**
Song II.

5/4

13 (100–112)

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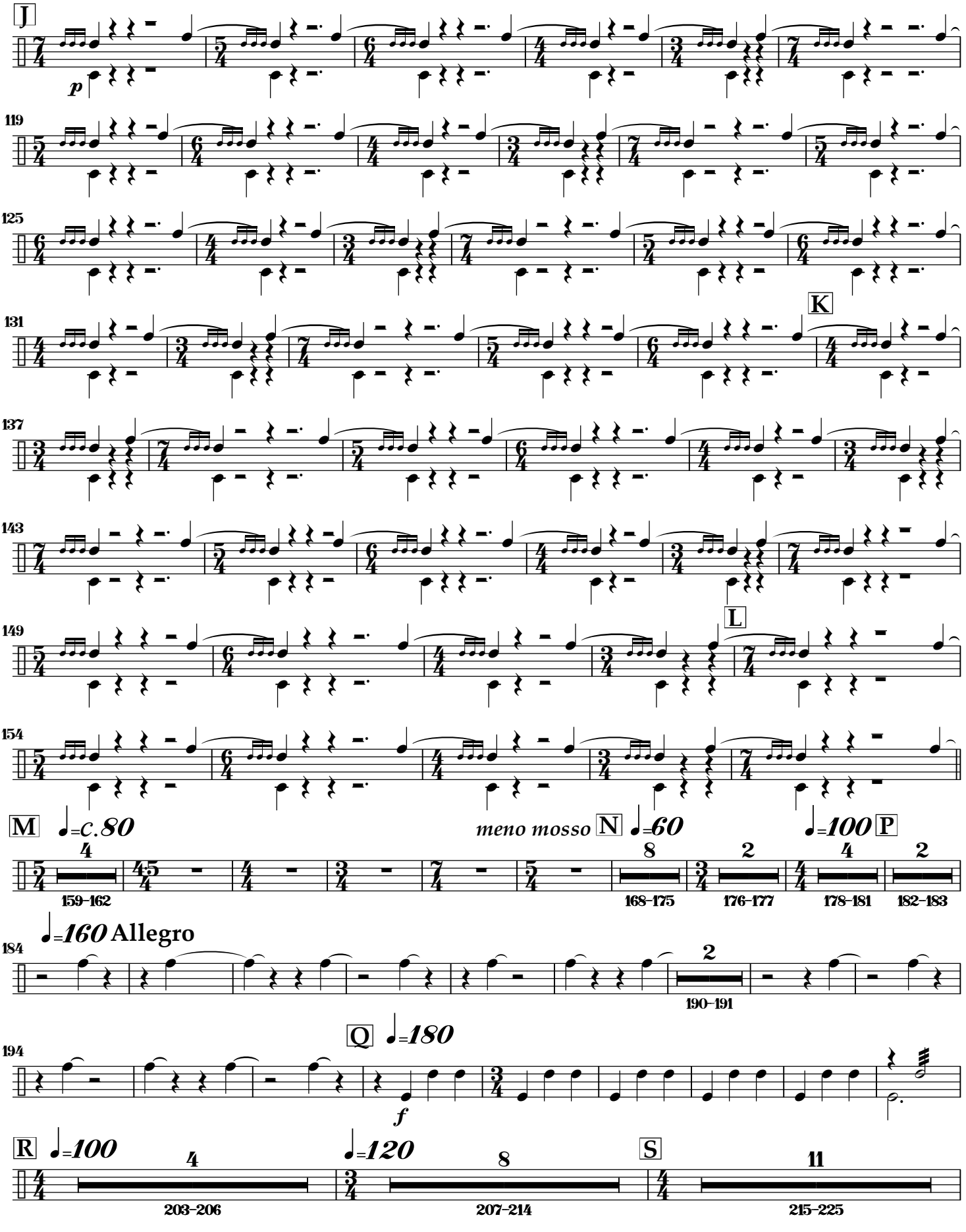
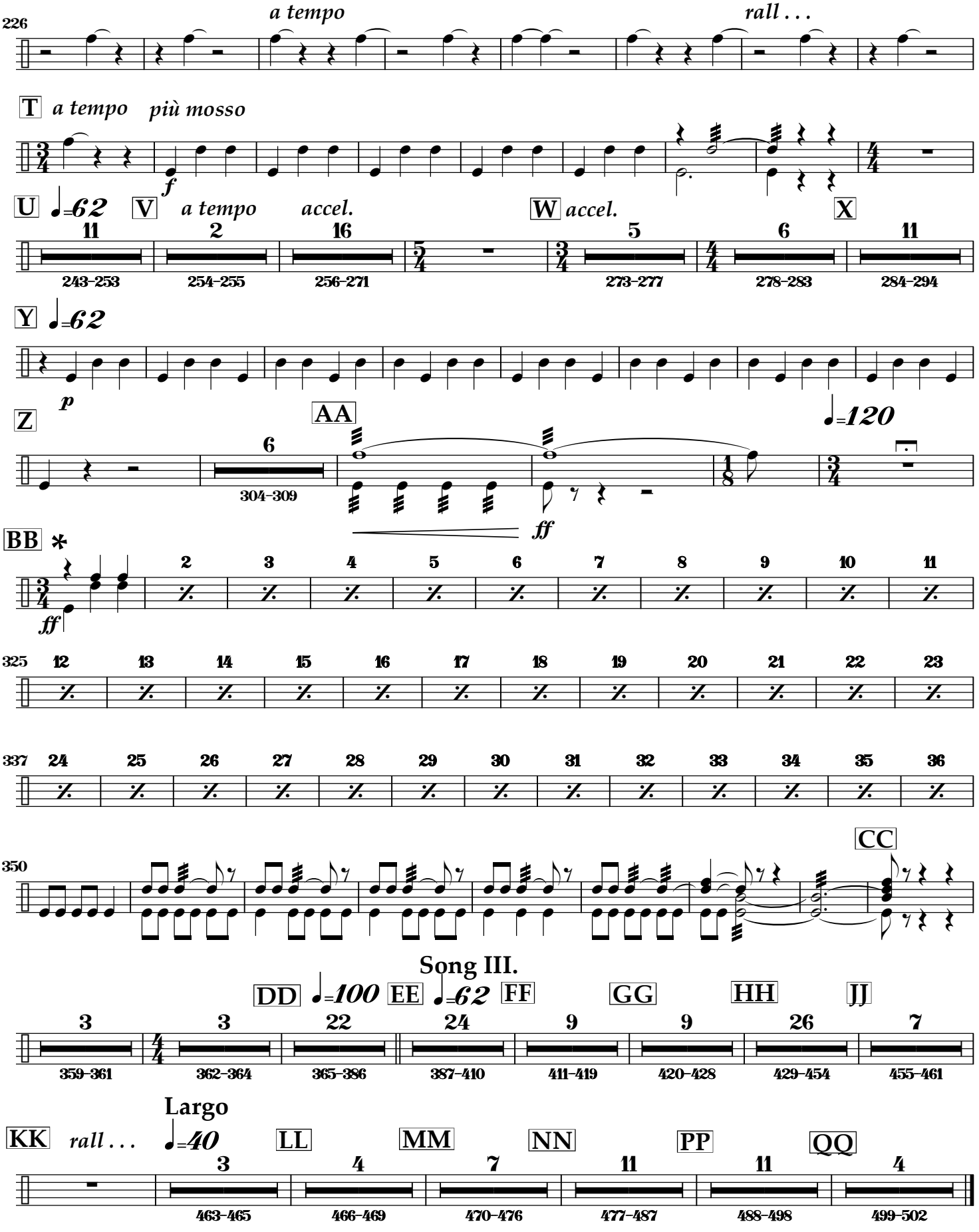

J
p
119
125
131
K
137
143
149
L
154
M
♩=C.80
4
159–162
meno mosso
N
♩=60
8
168–175
2
176–177
♩=100
P
4
178–181
2
182–183
184
♩=160 Allegro
2
190–191
194
Q
♩=180
f
R
♩=100
4
203–206
♩=120
8
207–214
S
11
215–225



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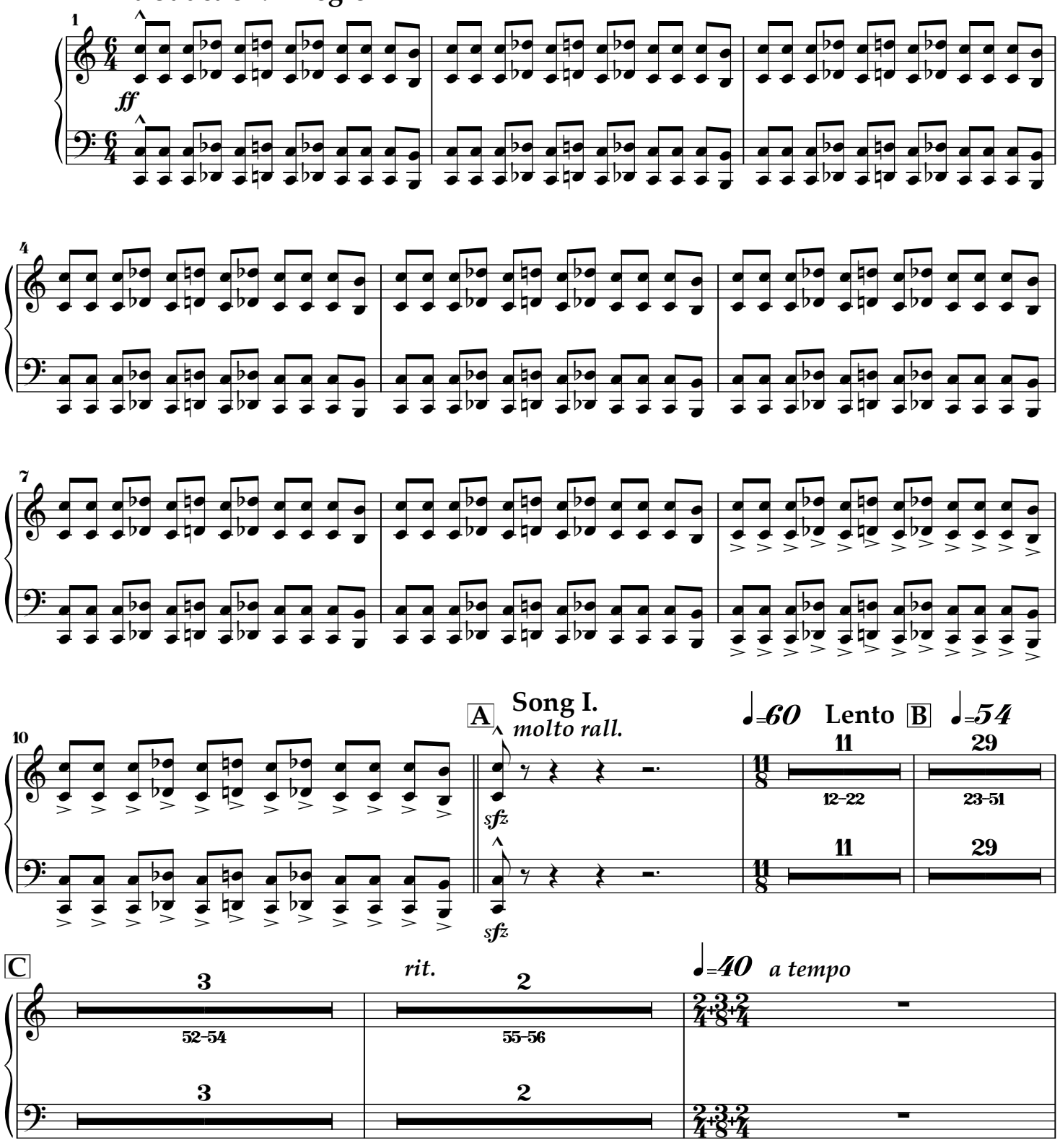
Winter: Three Songs on the Nature of Armageddon

Piano

Dennis Bathory-Kitsz
Text by C. Chomentowski



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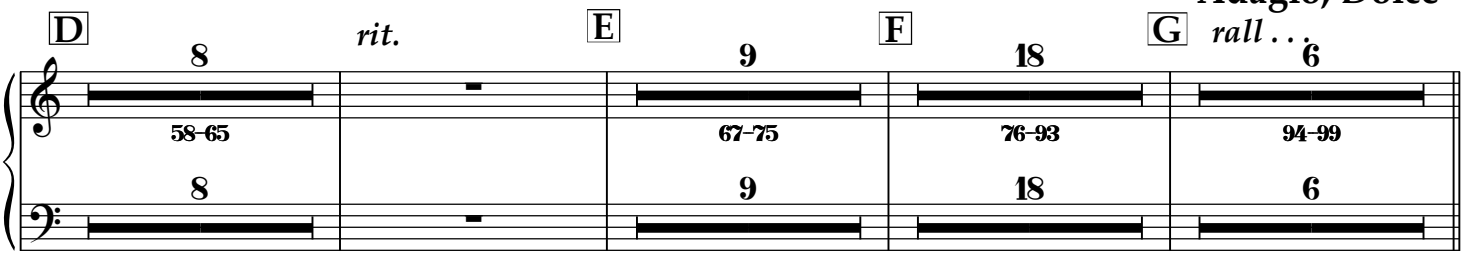
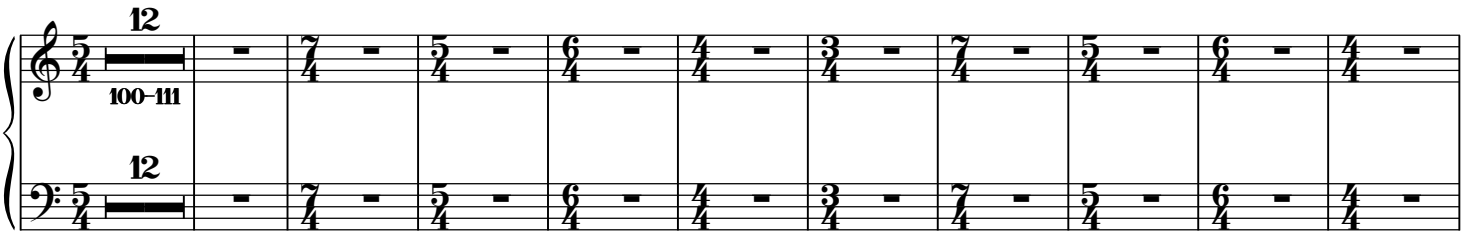
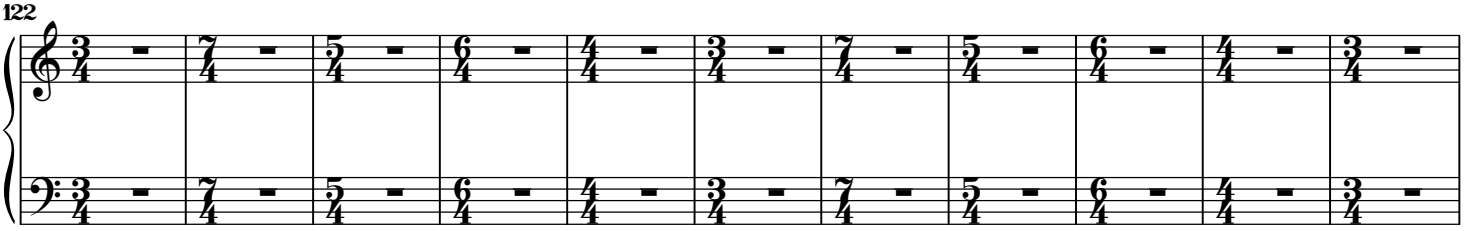
Adagio, Dolce

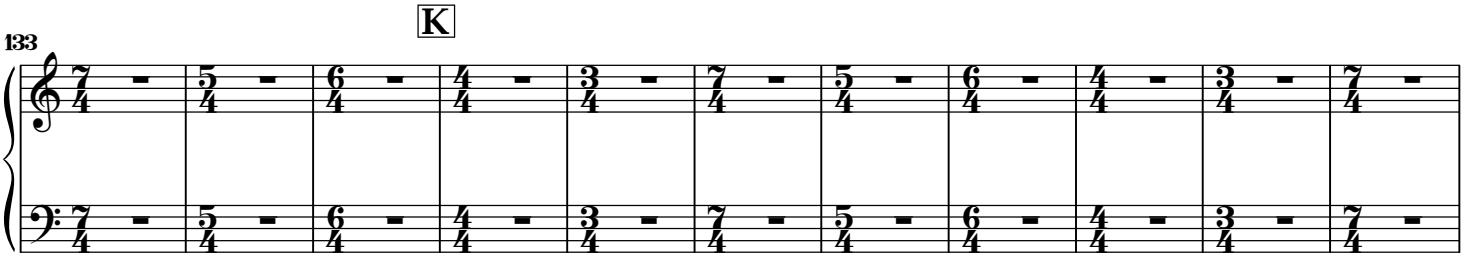


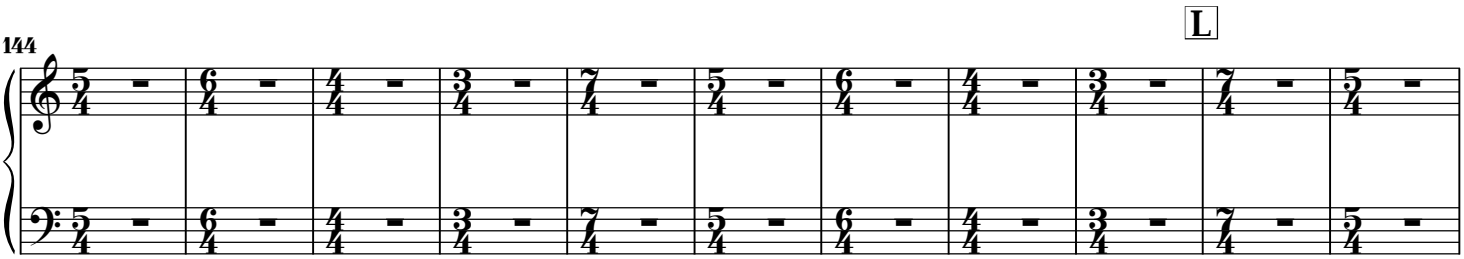
Lento (sempre a tempo, non rubato)

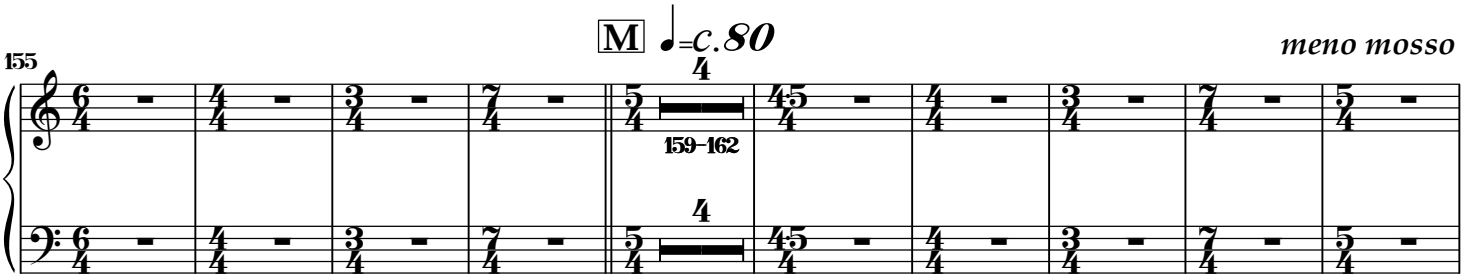
H Song II. **J**

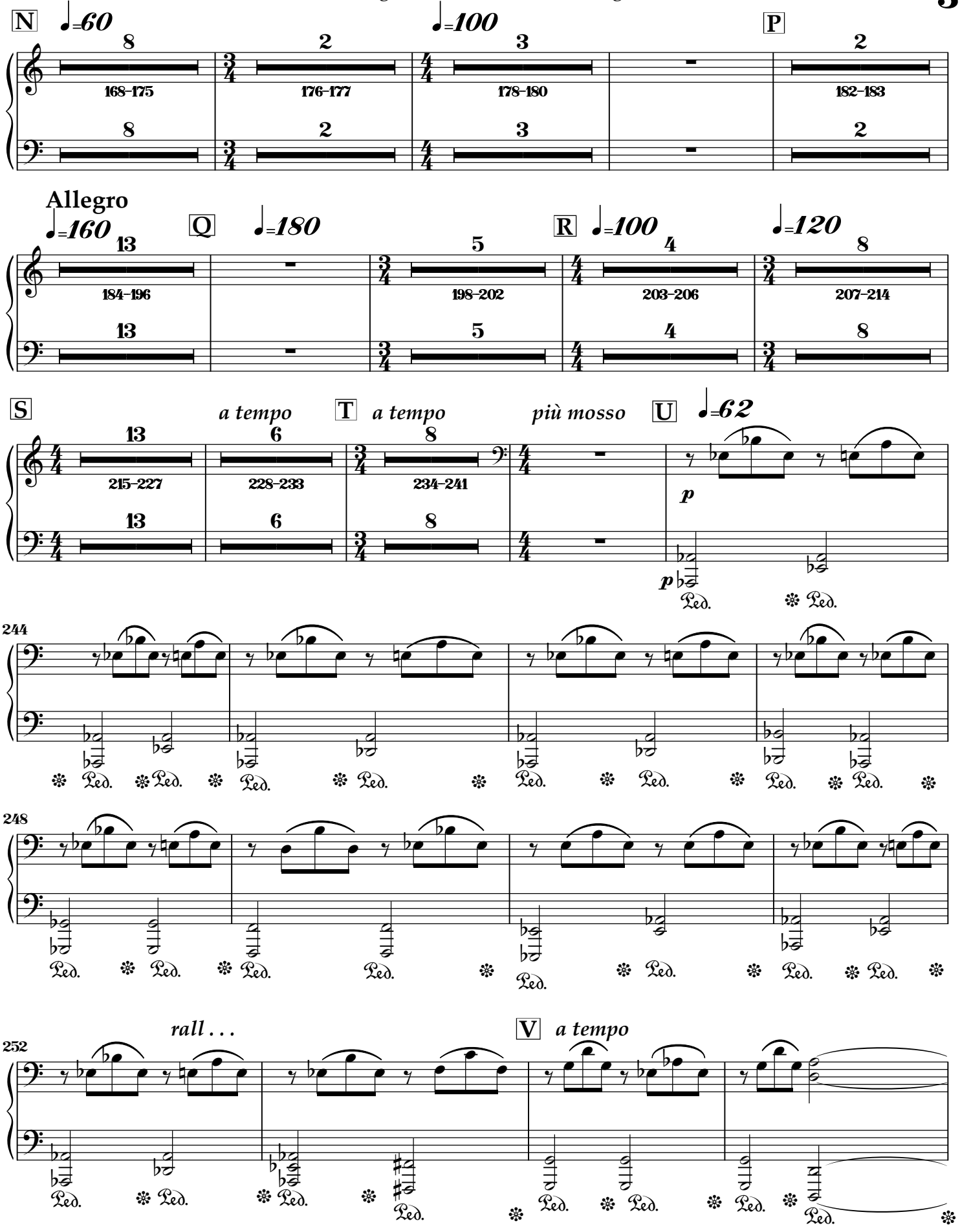


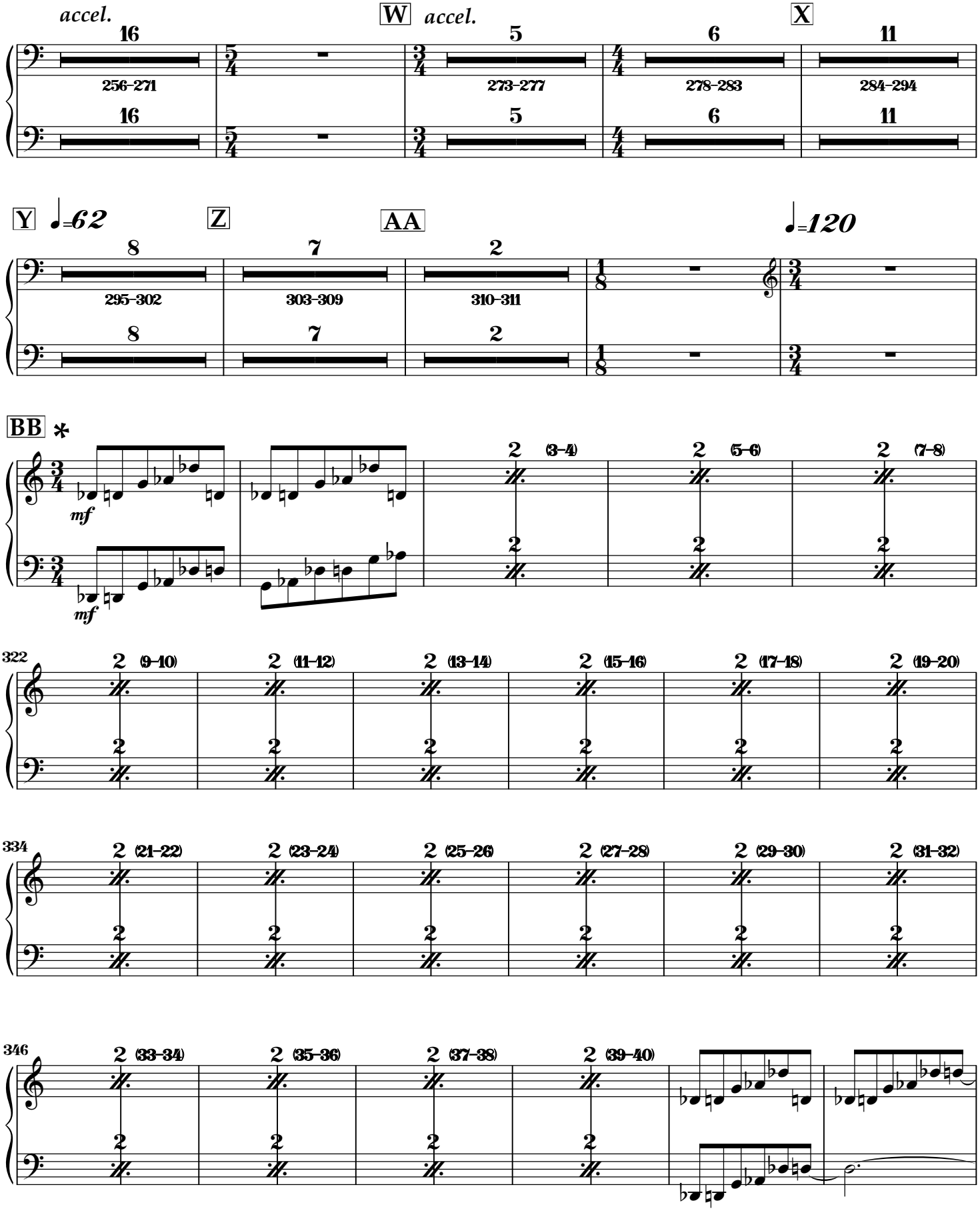









N
♩=60
8
168–175
8
♩=100
2
176–177
2
3
178–180
3
P
2
182–183
2
Allegro
♩=160
13
184–196
13
Q
♩=180
5
198–202
5
R
♩=100
4
203–206
4
♩=120
8
207–214
8
S
13
215–227
13
a tempo
T
6
228–233
6
a tempo
8
234–241
8
più mosso
U
♩=62
p
p
Ped.
244
248
rall . . .
252
V
a tempo



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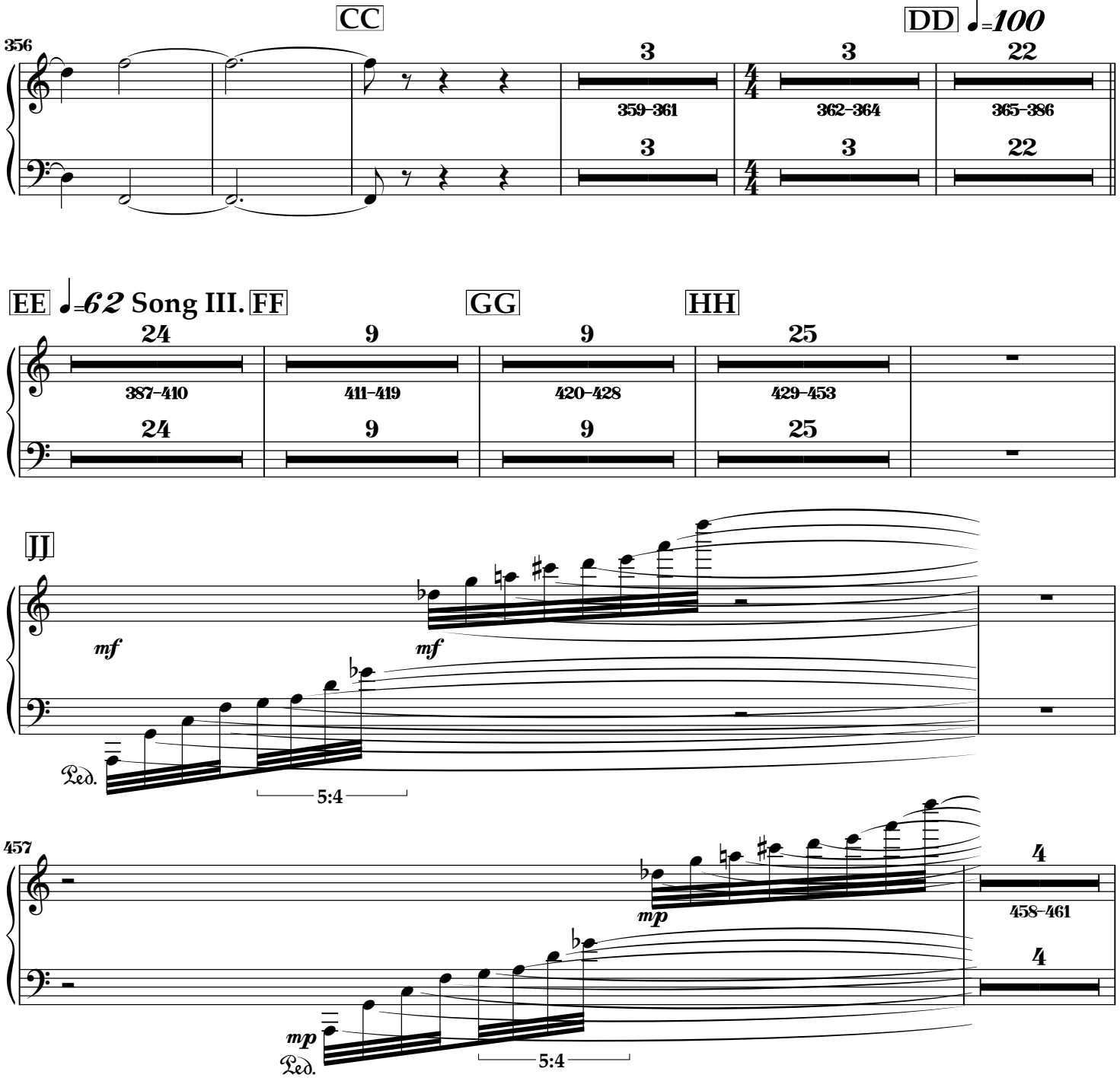
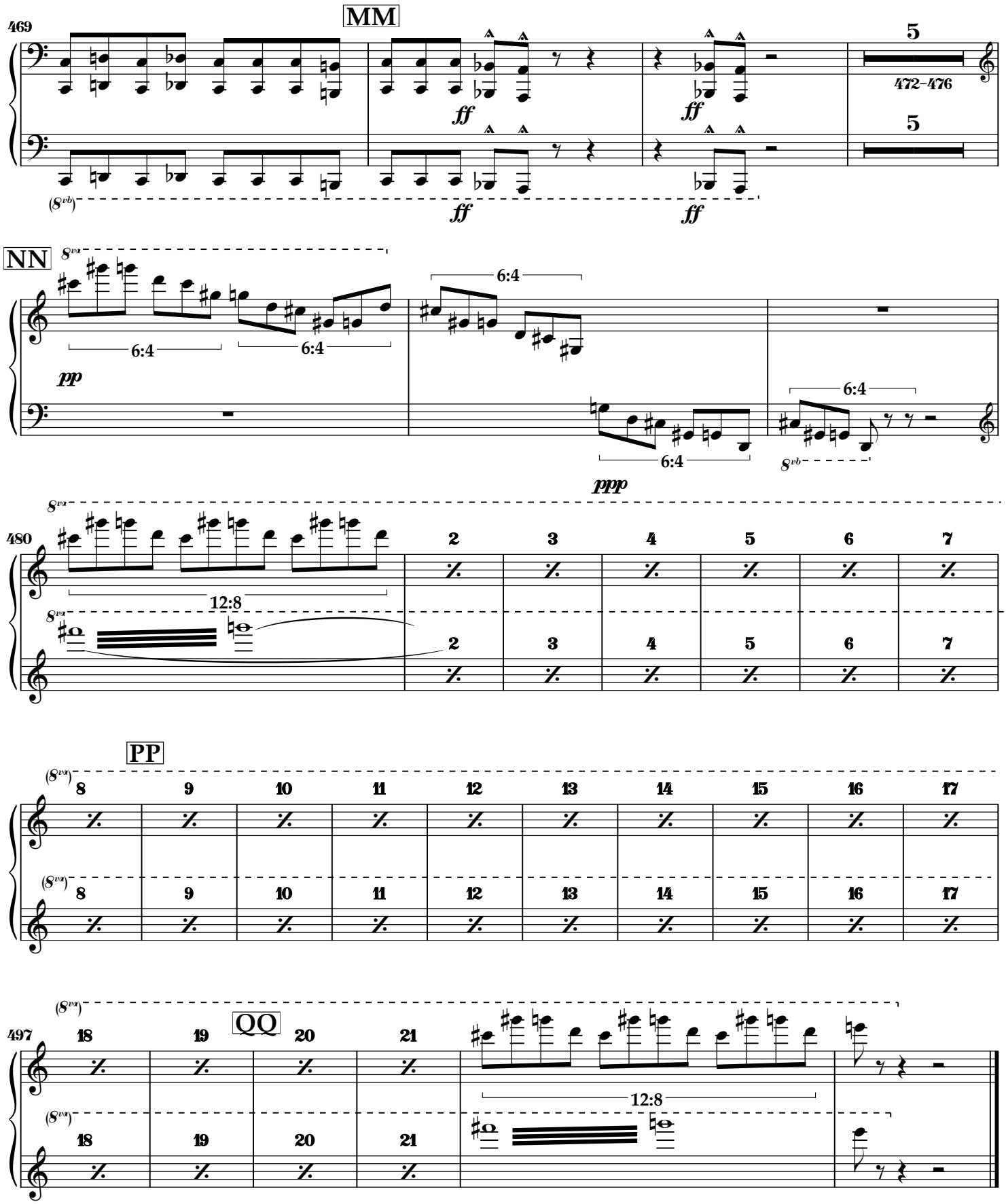
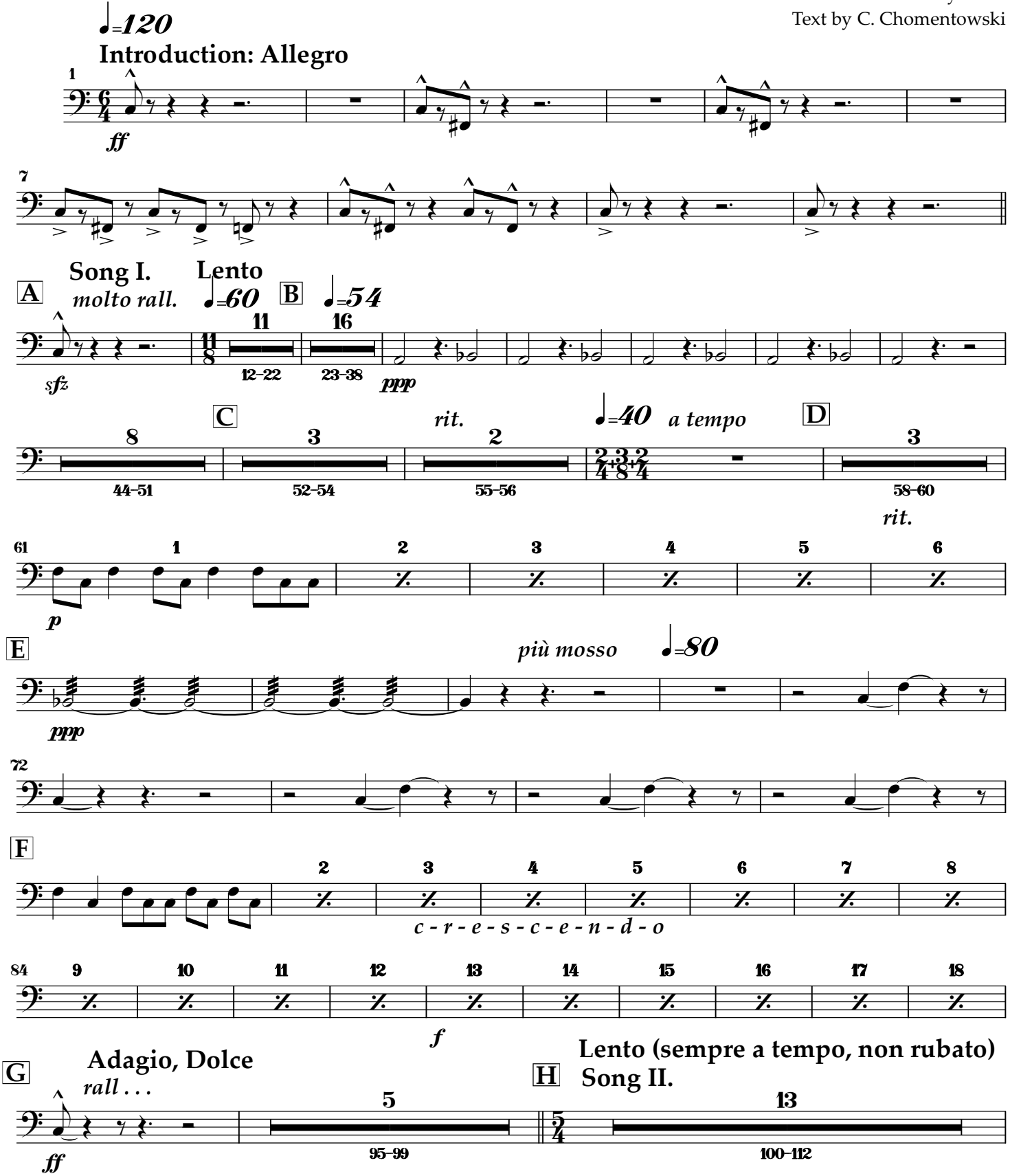

CC
DD ♩=100
356
3
359–361
3
362–364
22
365–386
EE ♩=62 Song III.
FF
GG
HH
24
387–410
9
411–419
9
420–428
25
429–453
JJ
mf
mf
Ped.
5:4
457
mp
mp
Ped.
5:4
4
458–461
KK rall . . . ♩=40 Largo
LL
2
463–464
p
8vb
p


MM
469
ff
ff
ff
ff
5
472–476
5
(8vb)
NN
8va
6:4
6:4
6:4
6:4
6:4
pp
ppp
8vb
480
8va
12:8
2
3
4
5
6
7
PP
(8va)
8
9
10
11
12
13
14
15
16
17
QQ
497
18
19
20
21
12:8

Winter: Three Songs on the Nature of Armageddon

Timpani

Dennis Bathory-Kitsz
Text by C. Chomentowski



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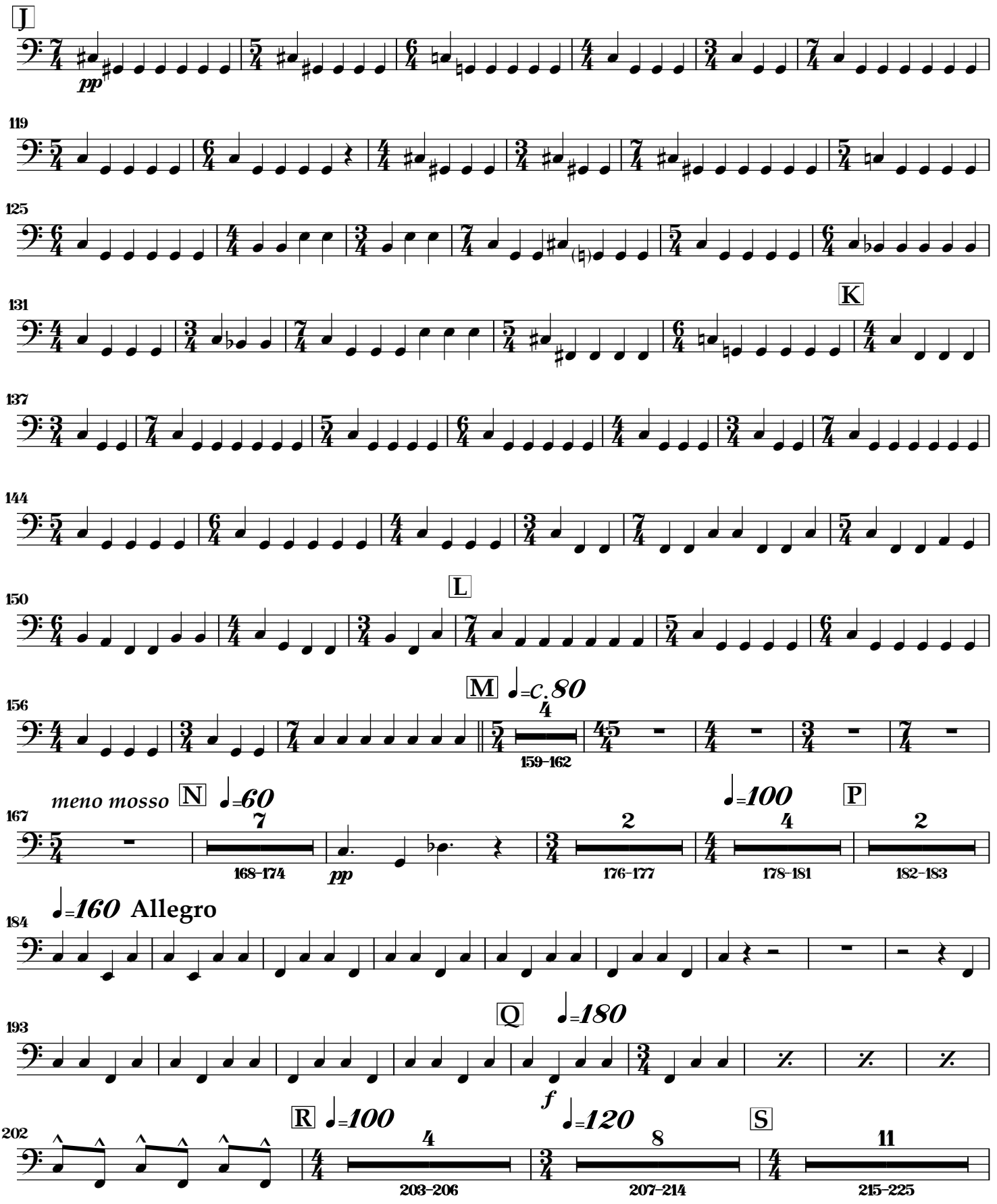
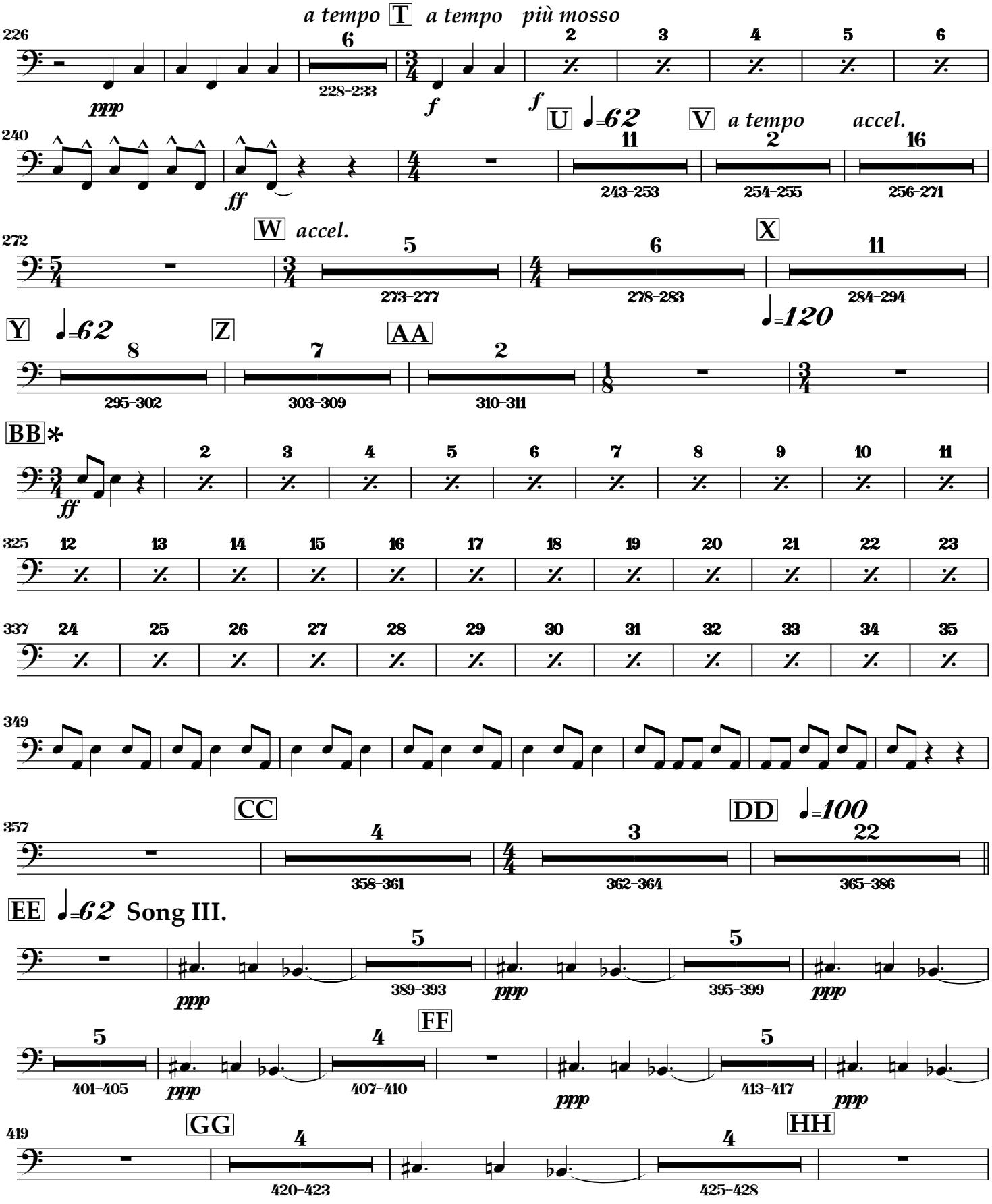
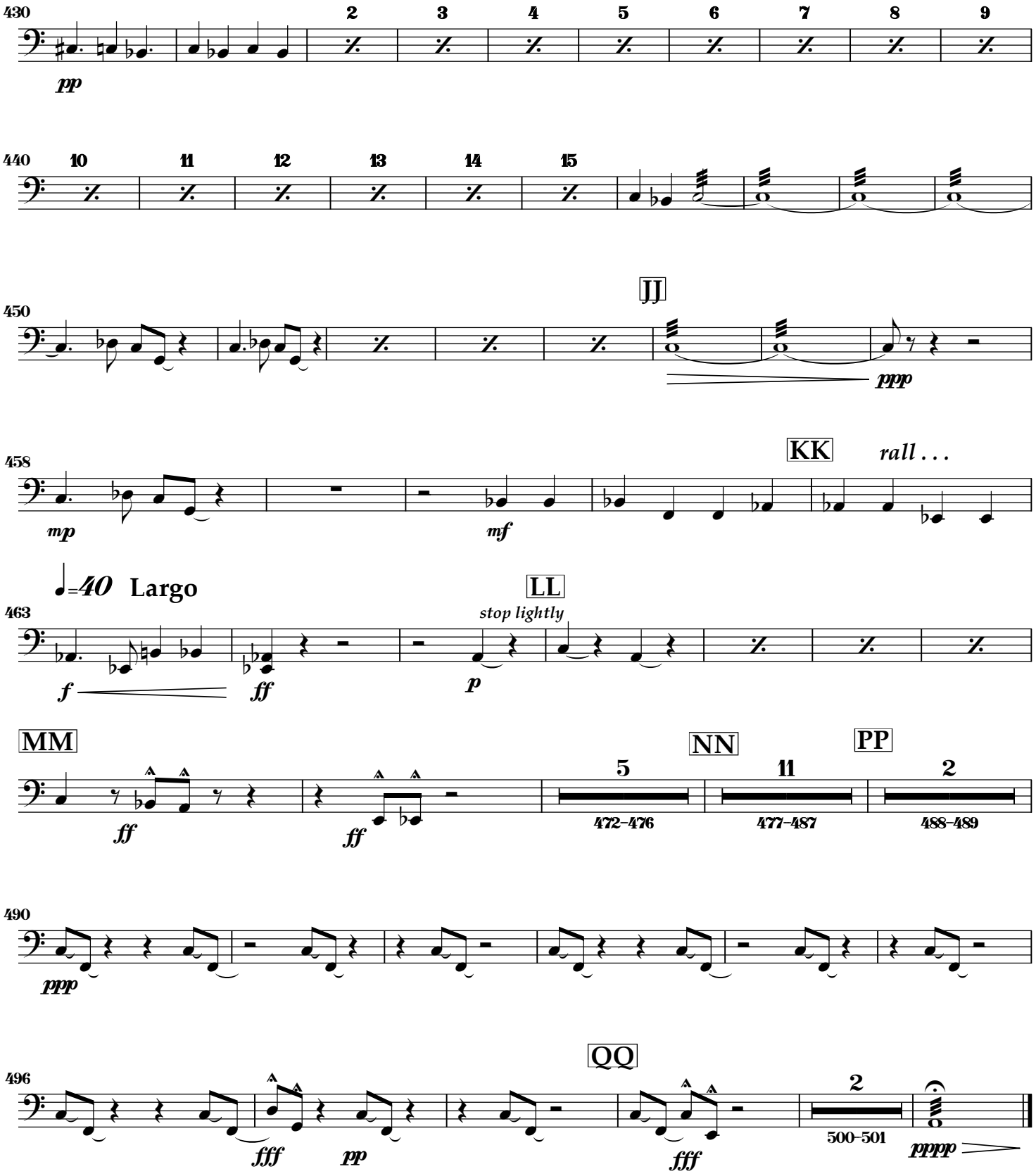

J
pp
119
125
131
K
137
144
L
150
M
♩=c.80
156
159–162
meno mosso
N
♩=60
167
168–174
pp
176–177
♩=100
P
178–181
182–183
♩=160 Allegro
184
Q
♩=180
193
f
R
♩=100
202
203–206
♩=120
S
207–214
215–225



*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


430
pp
2
3
4
5
6
7
8
9
440
10
11
12
13
14
15
JJ
450
ppp
458
mp
mf
KK
rall . . .
♩=40 Largo
LL
stop lightly
463
f
ff
p
MM
NN
PP
5
11
2
472–476
477–487
488–489
ff
ff
490
ppp
QQ
496
fff
pp
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Trombone 1a/b

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

Introduction: Allegro

1

ff

7

f *ff* *fff*

Song I.

A *molto rall.* ♩=60 **Lento**

sfz *ppp*

18

B ♩=54

28

33

38

44

C

49

rit. ♩=40 *a tempo* D

54

3

58–60

ppp

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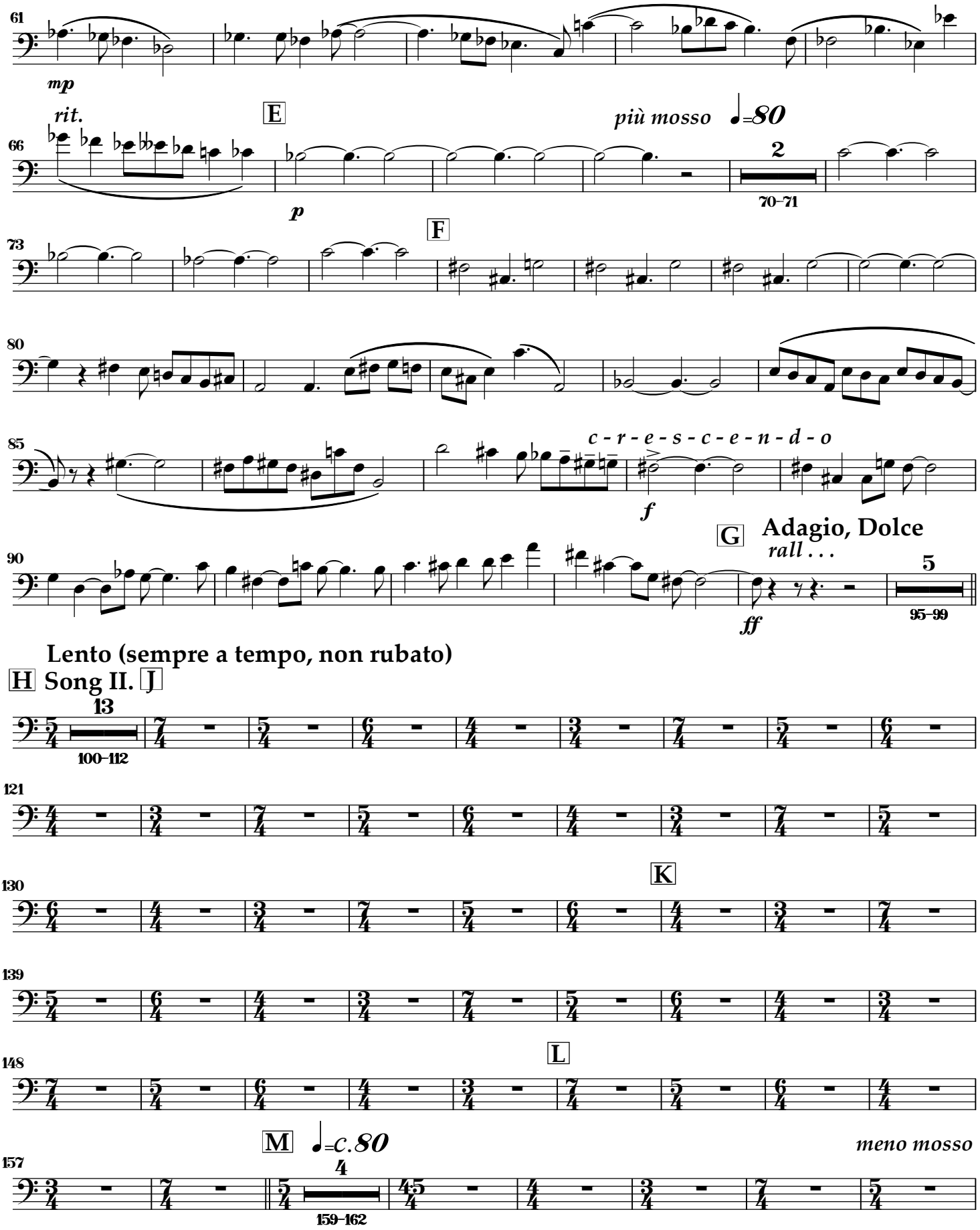
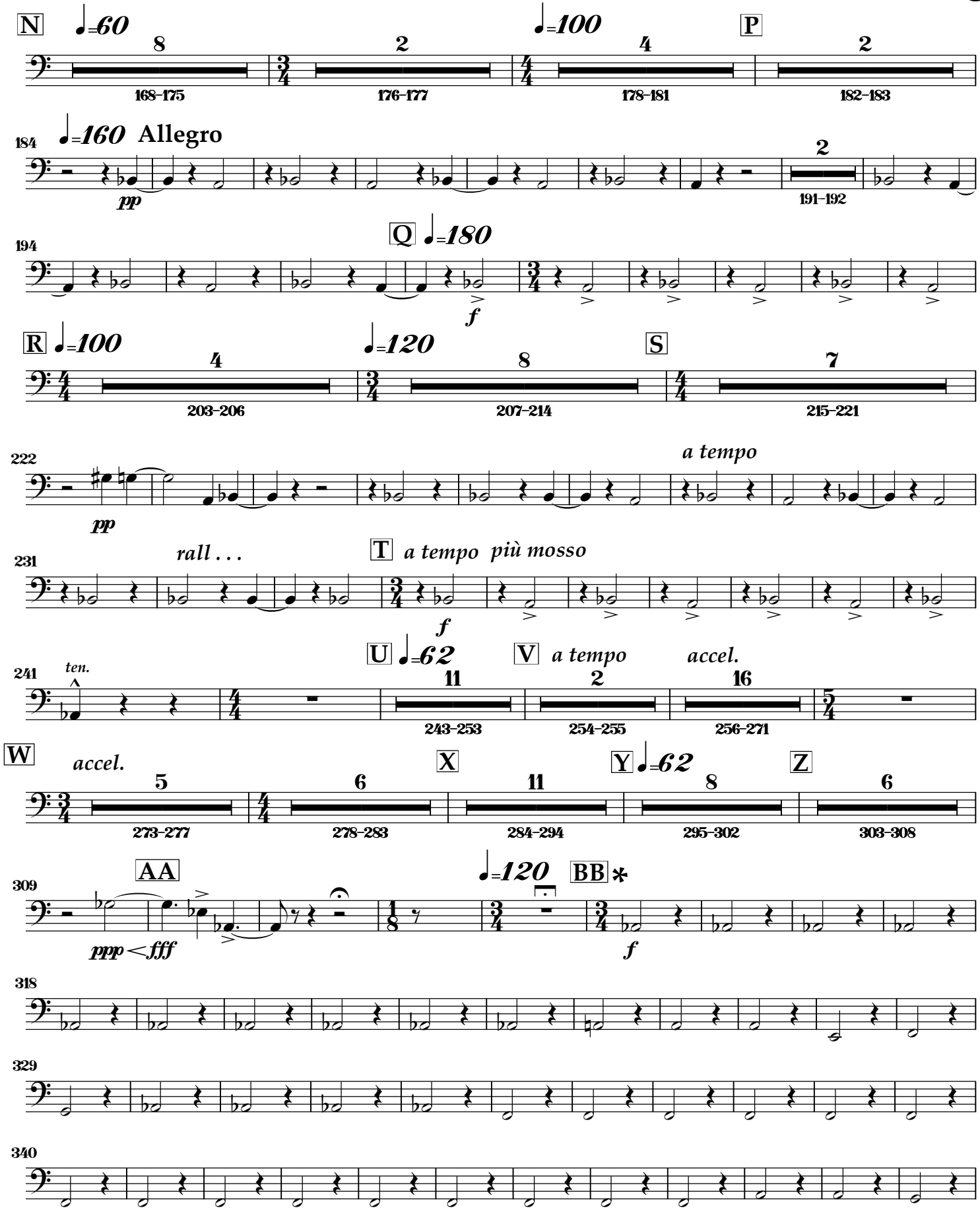
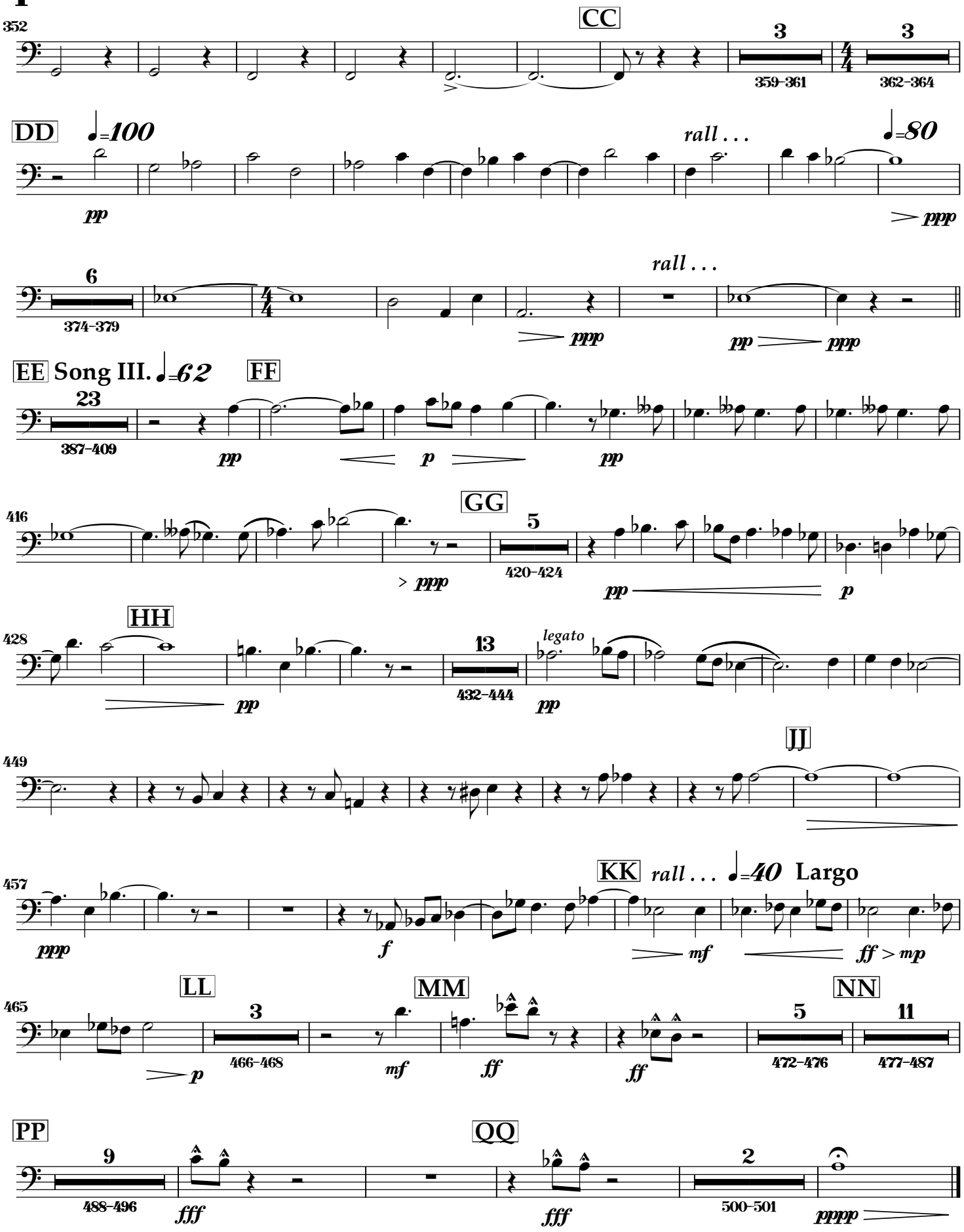

61
mp
rit.
E
più mosso
♩=80
66
2
70–71
p
F
73
80
85
c - r - e - s - c - e - n - d - o
f
G
Adagio, Dolce
rall . . .
90
5
95–99
ff
Lento (sempre a tempo, non rubato)
H Song II. J
13
100–112
121
130
K
139
148
L
M
♩=c.80
meno mosso
157
4
159–162



*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


352
CC
3
359–361
4/4
3
362–364
DD
♩=100
pp
rall . . .
♩=80
ppp
6
374–379
4/4
ppp
rall . . .
pp
ppp
EE Song III. ♩=62
FF
23
387–409
pp
p
pp
416
GG
5
420–424
> ppp
pp
p
428
HH
pp
13
432–444
legato
pp
449
JJ
457
KK
rall . . .
♩=40
Largo
ppp
f
mf
ff > mp
465
LL
3
466–468
p
MM
mf
ff
ff
NN
5
472–476
11
477–487
PP
9
488–496
fff
QQ
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Trombone 2a/b

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

Introduction: Allegro

1

ff

7

f *ff* *fff*

Song I.

molto rall. ♩=60 **Lento**

A

sfz *ppp*

18

B ♩=54

27

32

37

43

48

C

53

rit. ♩=40 *a tempo* D

8

58–65

ppp

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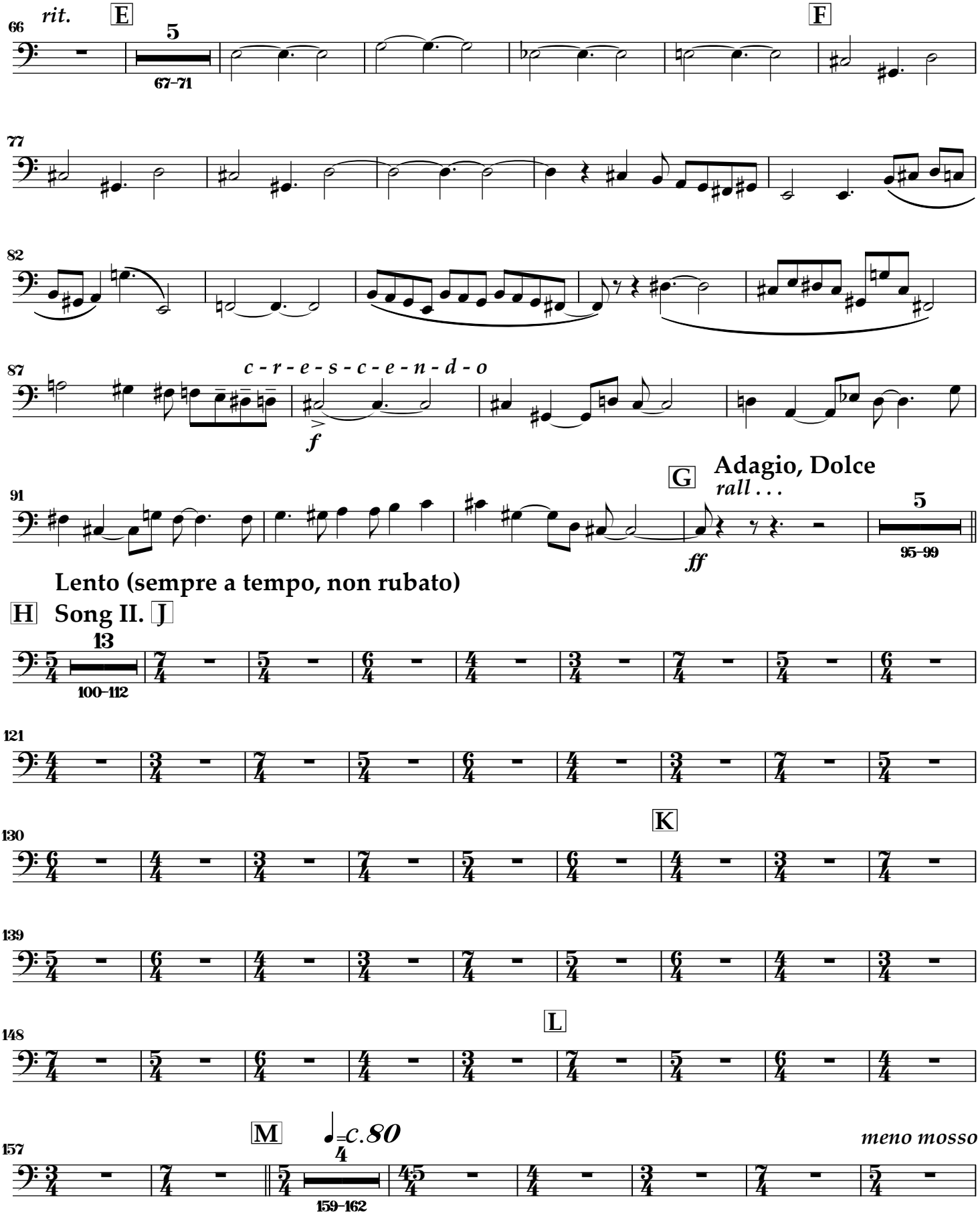
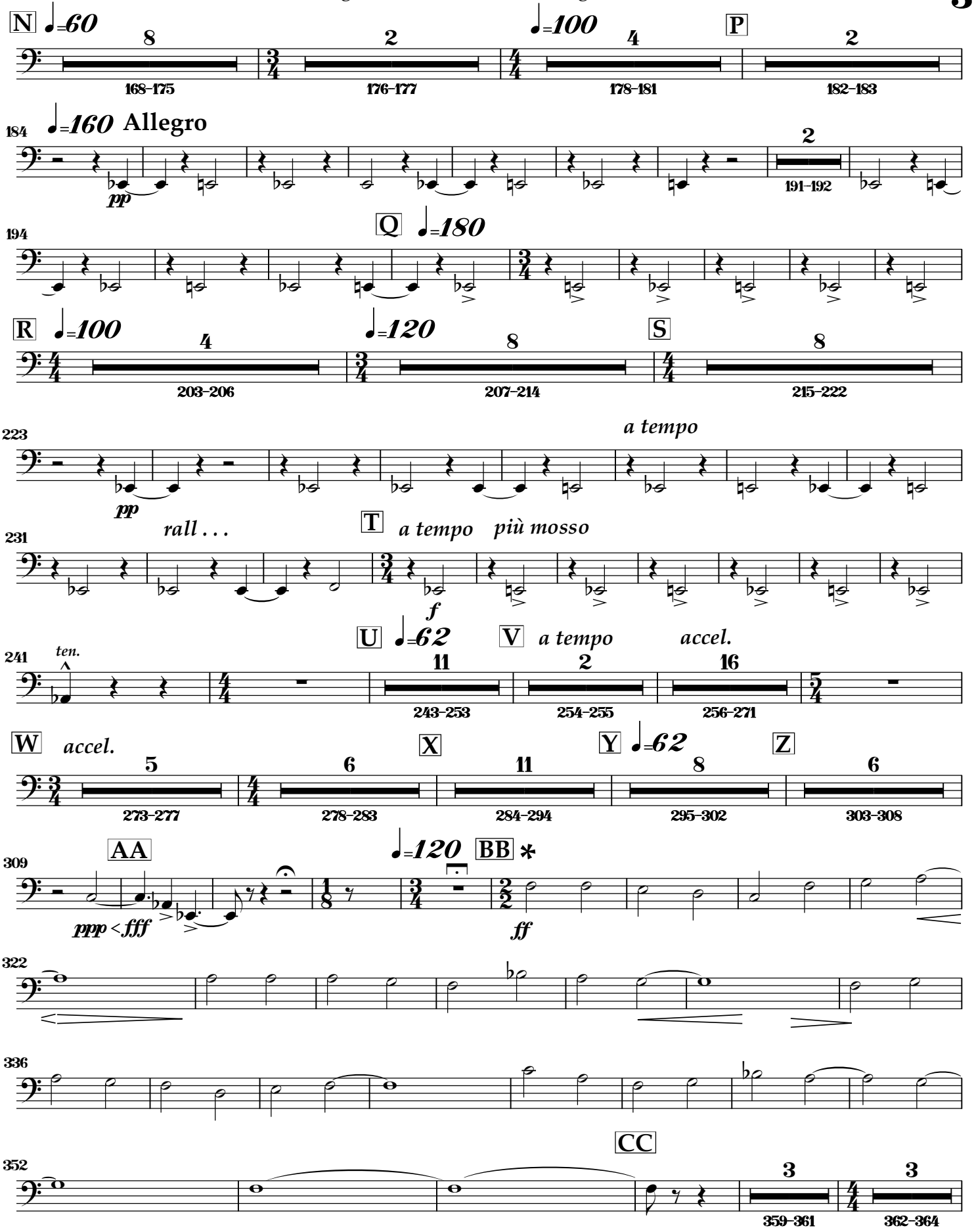
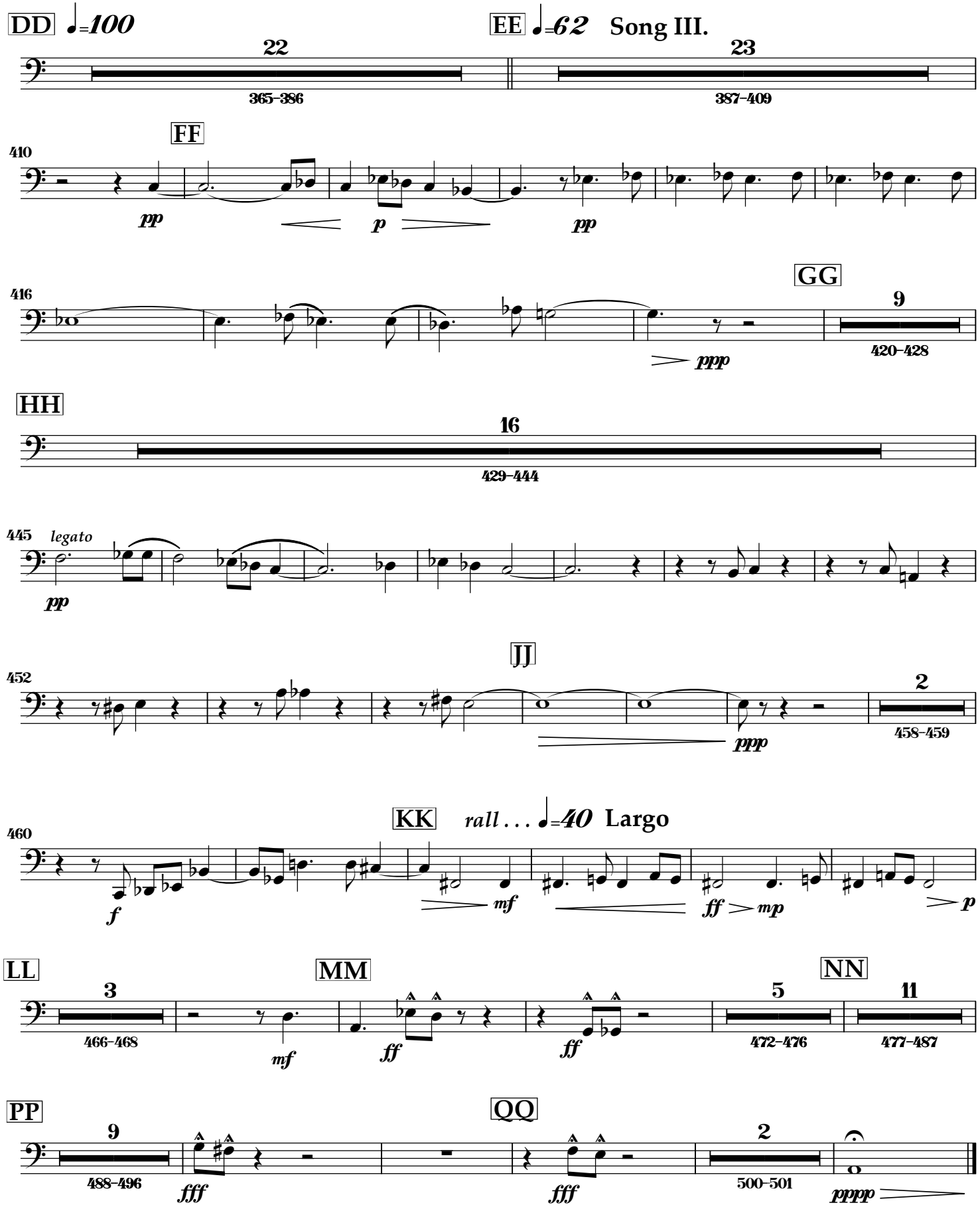

66
rit.
E
5
67–71
F
77
82
87
c - r - e - s - c - e - n - d - o
f
91
G
Adagio, Dolce
rall . . .
5
95–99
ff
Lento (sempre a tempo, non rubato)
H
Song II.
J
13
100–112
121
K
130
139
L
148
M
157
♩=c.80
4
159–162
meno mosso



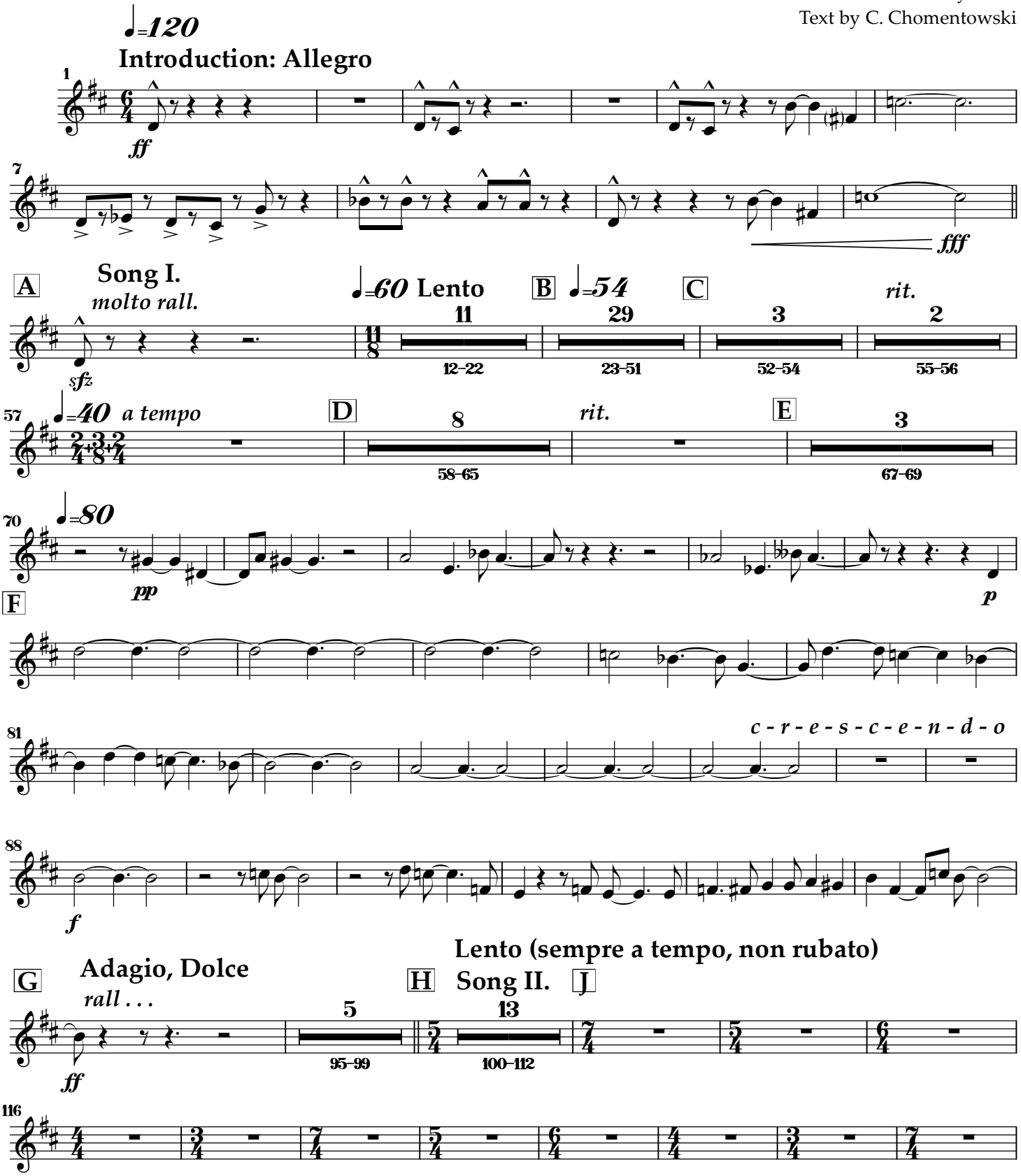
* Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.


DD ♩=100
22
365–386
EE ♩=62 Song III.
23
387–409
FF
410
pp
p
pp
GG
416
9
420–428
ppp
HH
16
429–444
445 legato
pp
JJ
452
2
458–459
ppp
KK rall . . . ♩=40 Largo
460
f
mf
ff
mp
p
LL
3
466–468
mf
MM
ff
ff
NN
5
472–476
11
477–487
PP
9
488–496
fff
QQ
fff
2
500–501
pppp

Winter: Three Songs on the Nature of Armageddon

Trumpet 1 in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski



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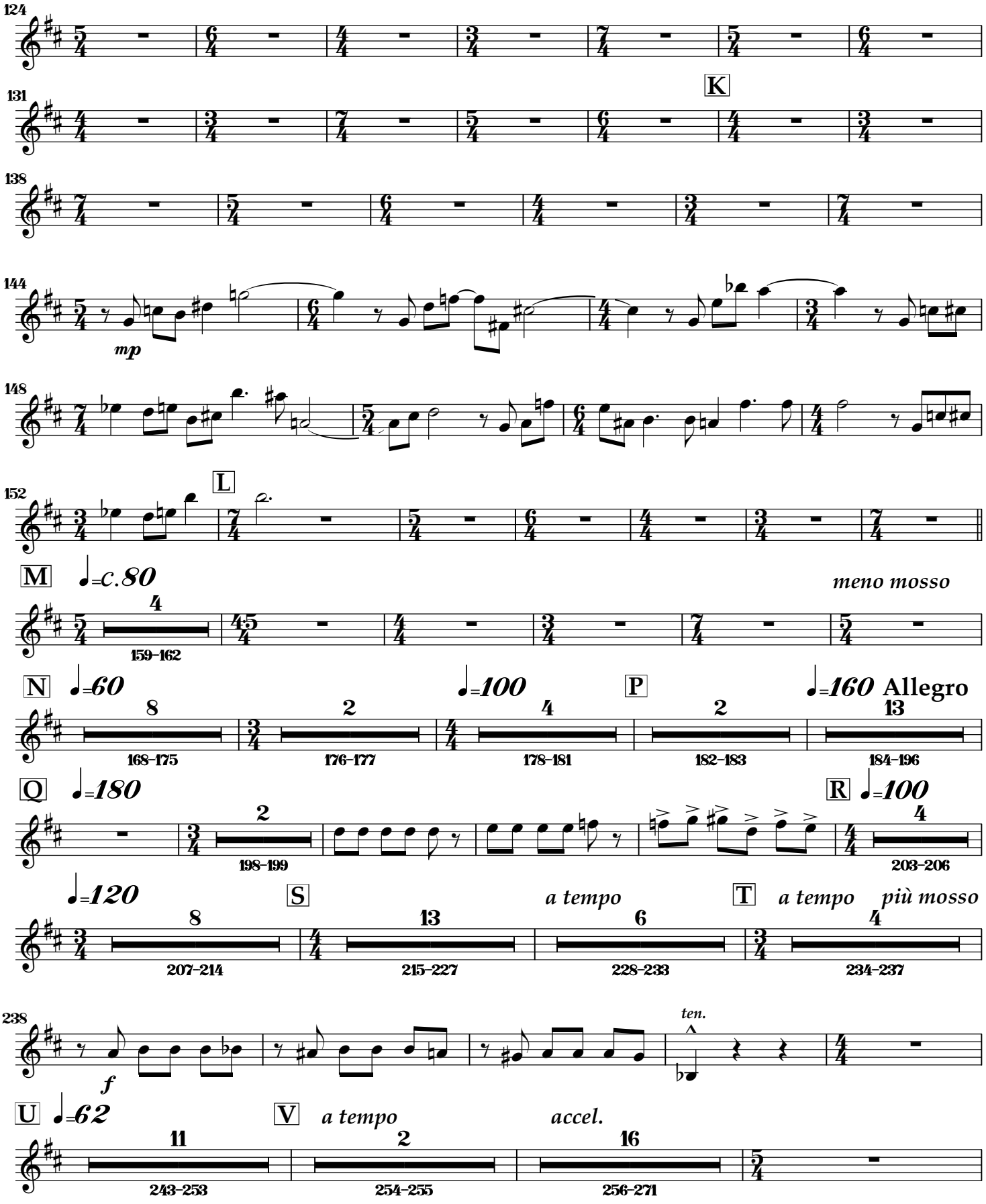
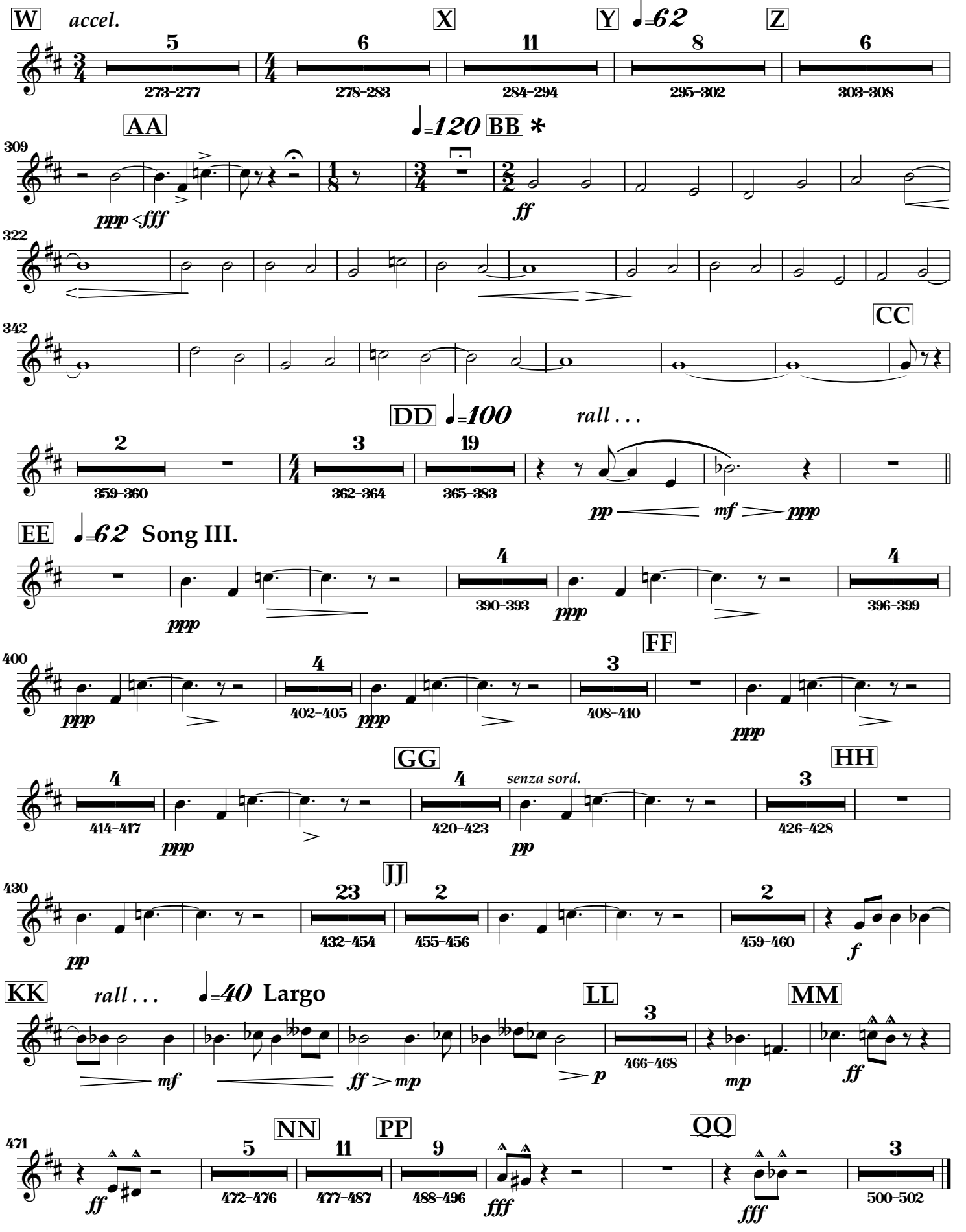

124
131
K
138
144
mp
148
152
L
M
♩=c.80
meno mosso
159–162
N
♩=60
168–175
♩=100
176–177
178–181
P
182–183
♩=160
Allegro
184–196
Q
♩=180
198–199
R
♩=100
203–206
♩=120
S
a tempo
207–214
215–227
T
a tempo
più mosso
228–233
234–237
238
f
ten.
U
♩=62
V
a tempo
accel.
243–253
254–255
256–271



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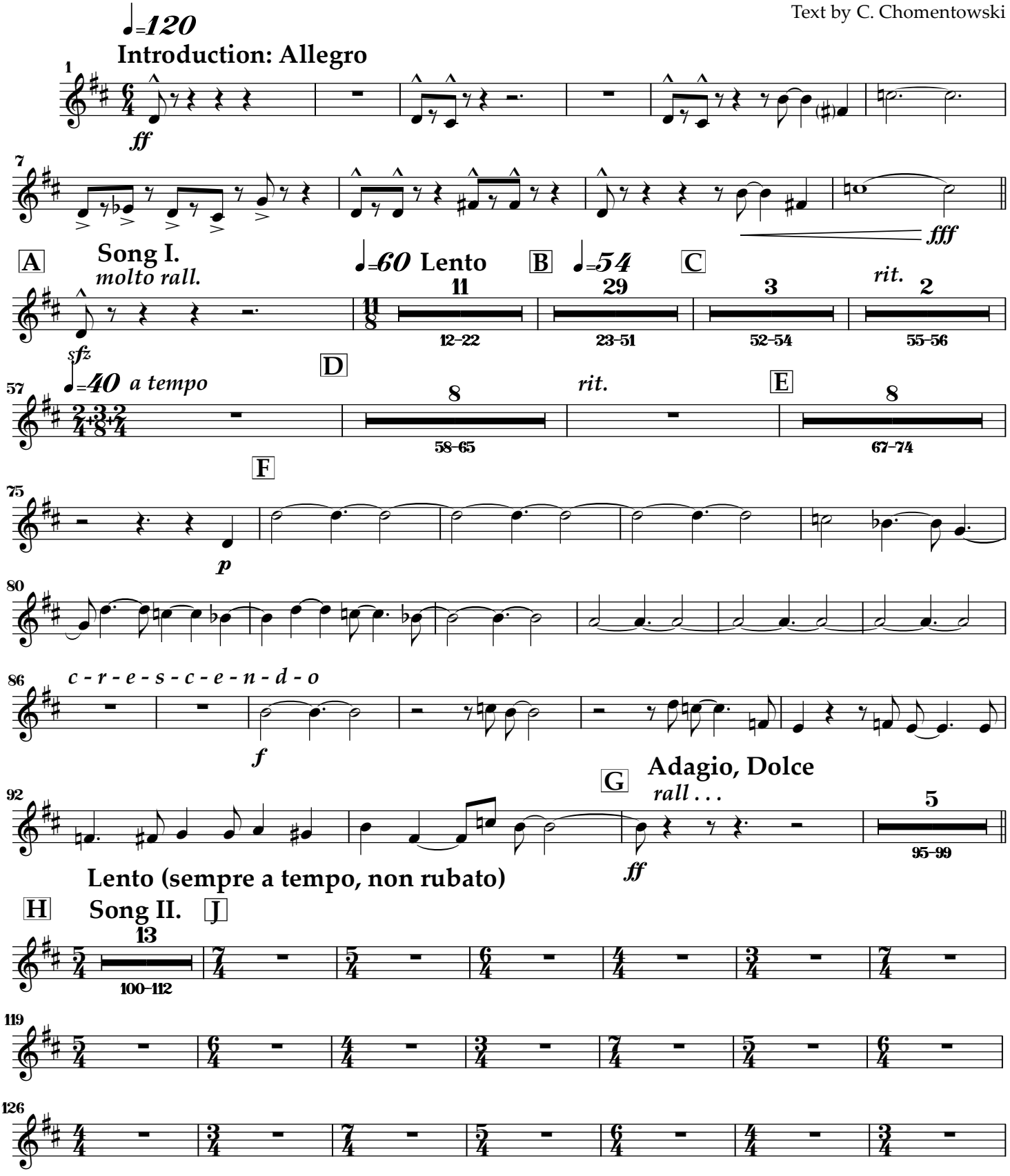
Winter: Three Songs on the Nature of Armageddon

Trumpet 2 in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski



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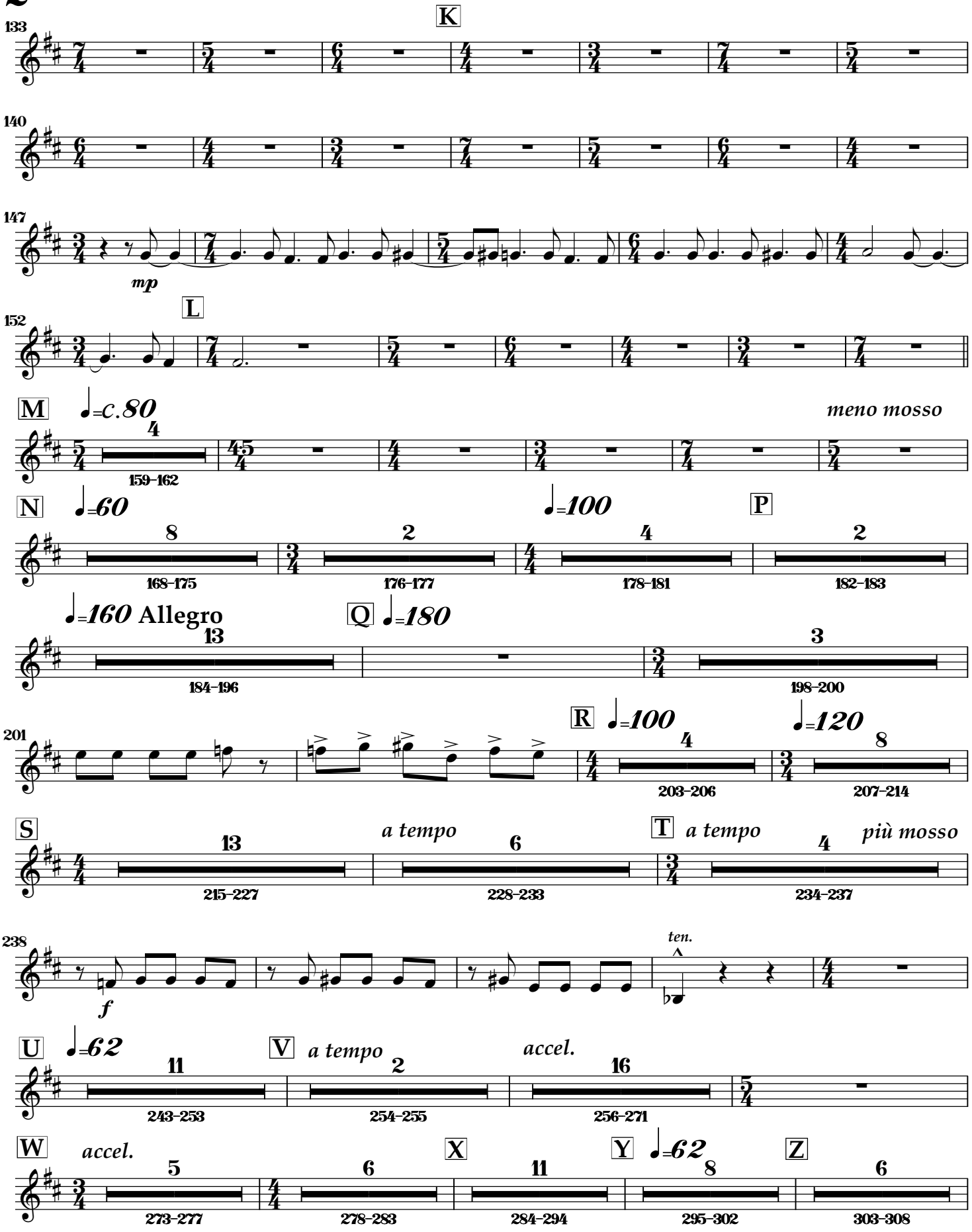
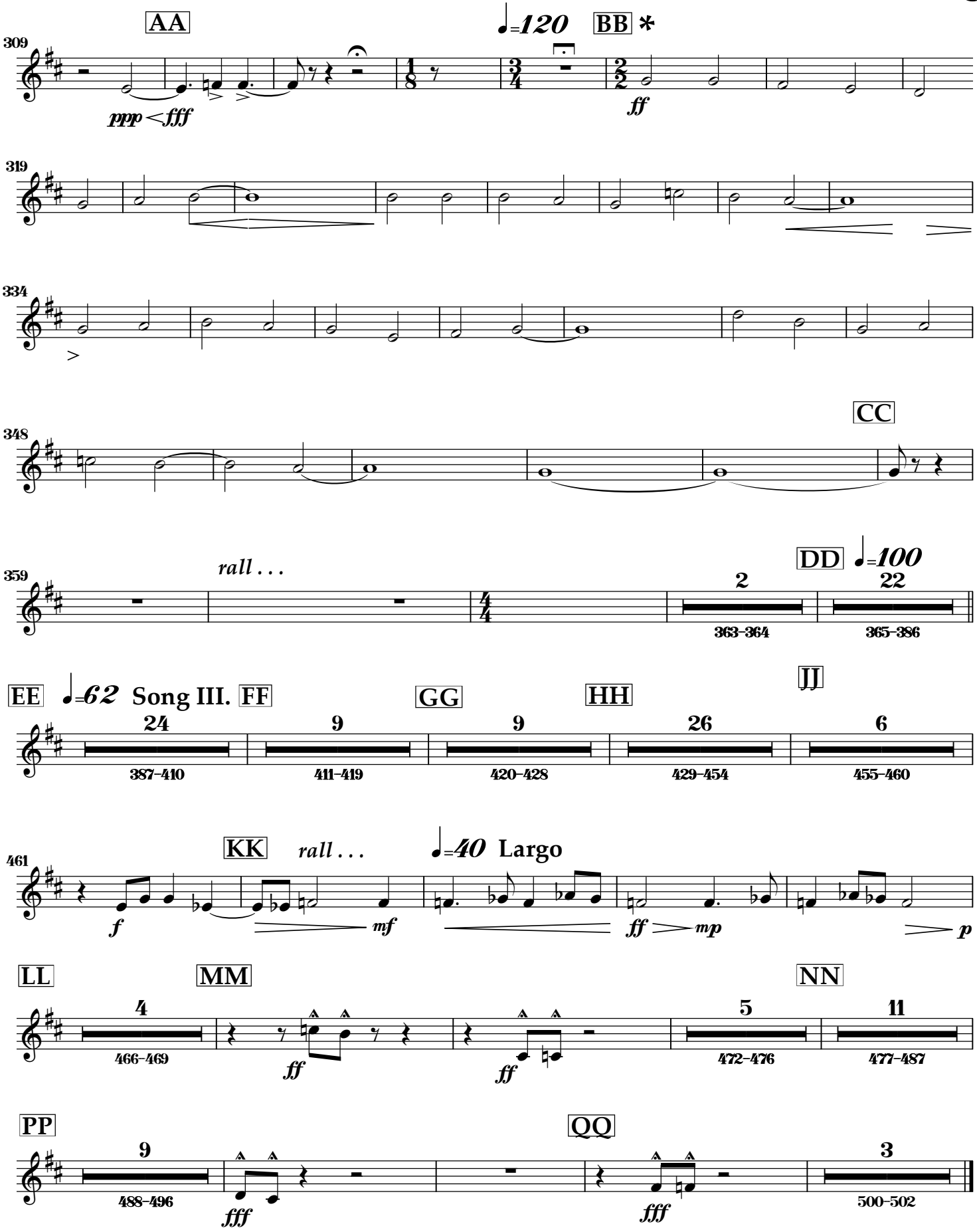

133
K
140
147
mp
152
L
M
♩=c.80
4
159–162
meno mosso
N
♩=60
8
168–175
♩=100
2
176–177
4
178–181
P
2
182–183
♩=160 Allegro
13
184–196
Q
♩=180
3
198–200
201
R
♩=100
4
203–206
♩=120
8
207–214
S
13
215–227
a tempo
6
228–233
T
a tempo
4
234–237
più mosso
238
f
ten.
U
♩=62
11
243–253
V
a tempo
2
254–255
accel.
16
256–271
W
accel.
5
273–277
6
278–283
X
11
284–294
Y
♩=62
8
295–302
Z
6
303–308



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Winter: Three Songs on the Nature of Armageddon

Tuba

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

Introduction: Allegro

1

ff

7

f *ff* *fff*

Song I.

A

molto rall. ♩=60 **Lento**

sfz *ppp*

18

B ♩=54

28

33

38

44

49

C

54

rit. ♩=40 *a tempo* D

8

58–65

ppp

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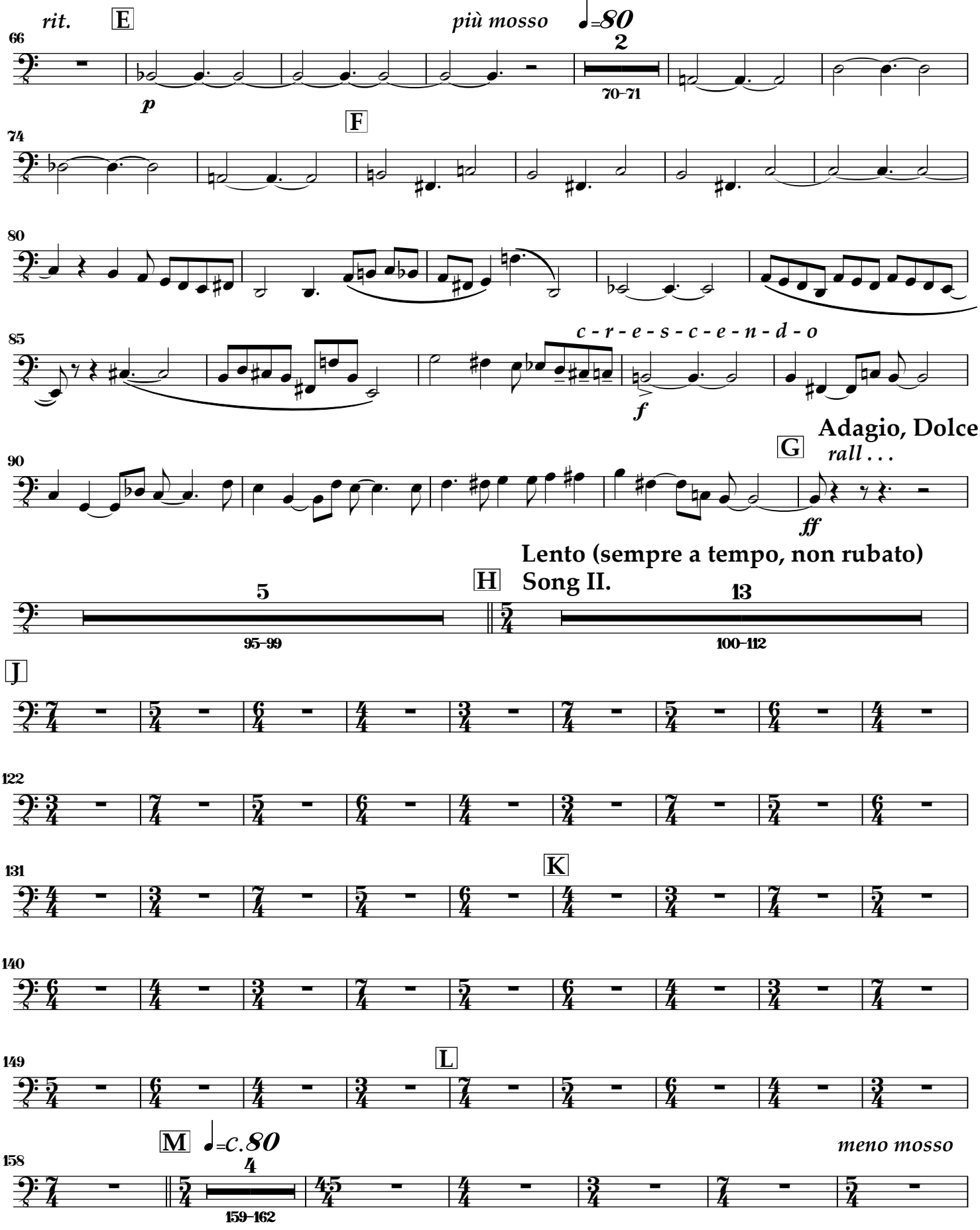
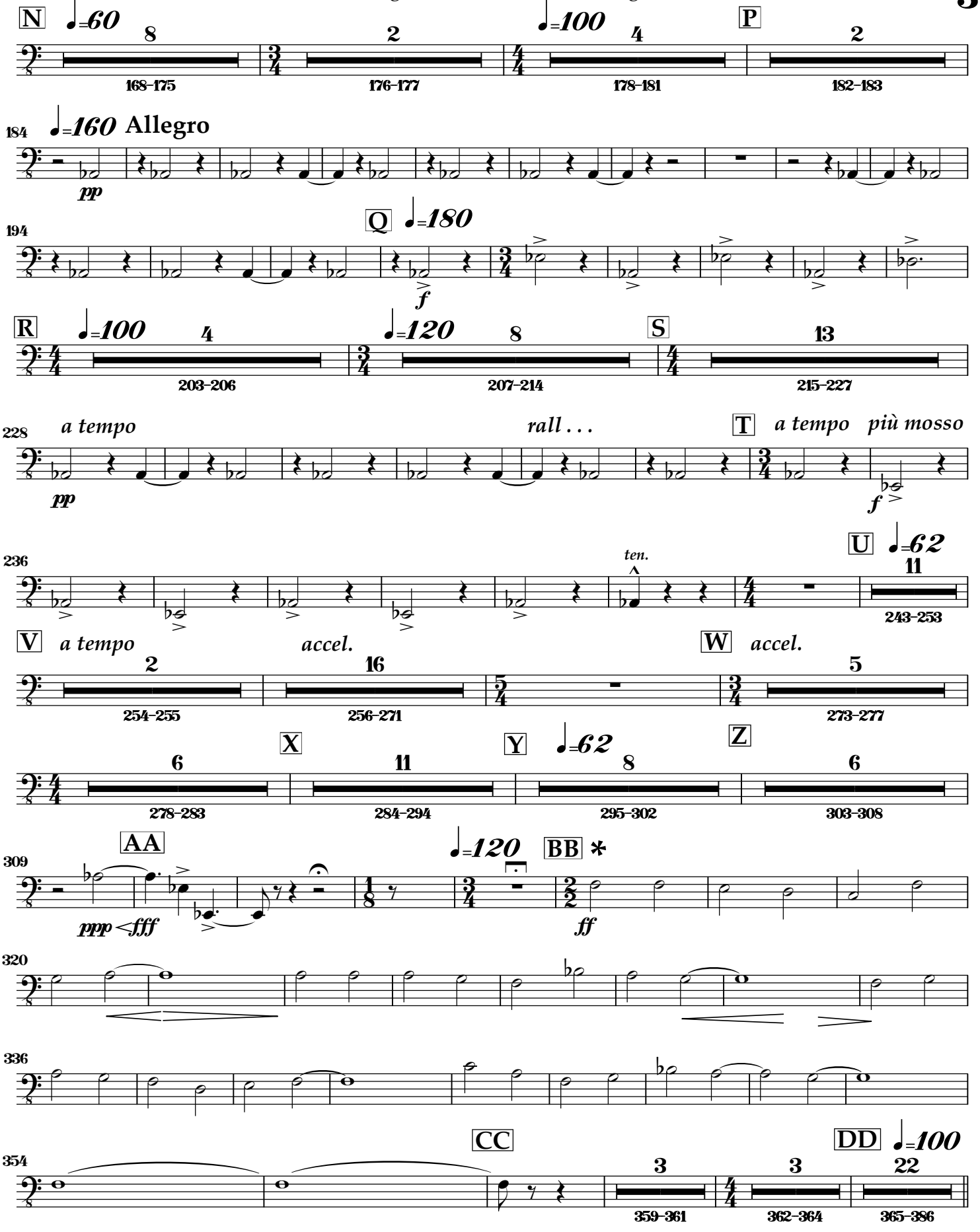
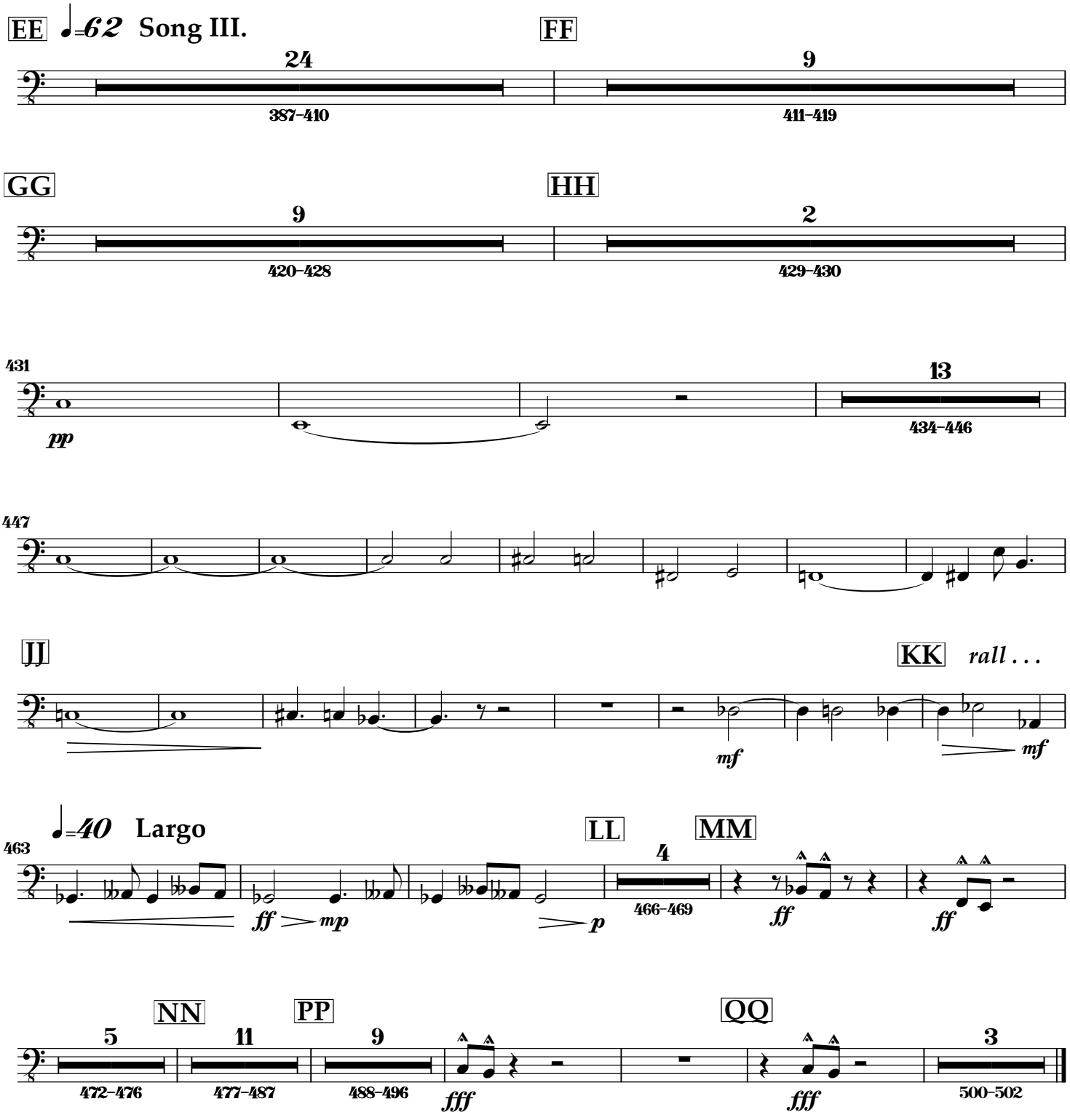

rit.
E
più mosso
♩=80
66
2
70–71
p
F
74
80
85
c - r - e - s - c - e - n - d - o
f
Adagio, Dolce
G
rall . . .
90
ff
Lento (sempre a tempo, non rubato)
H
Song II.
5
95–99
13
100–112
J
122
131
K
140
149
L
M
♩=c.80
4
159–162
meno mosso
158



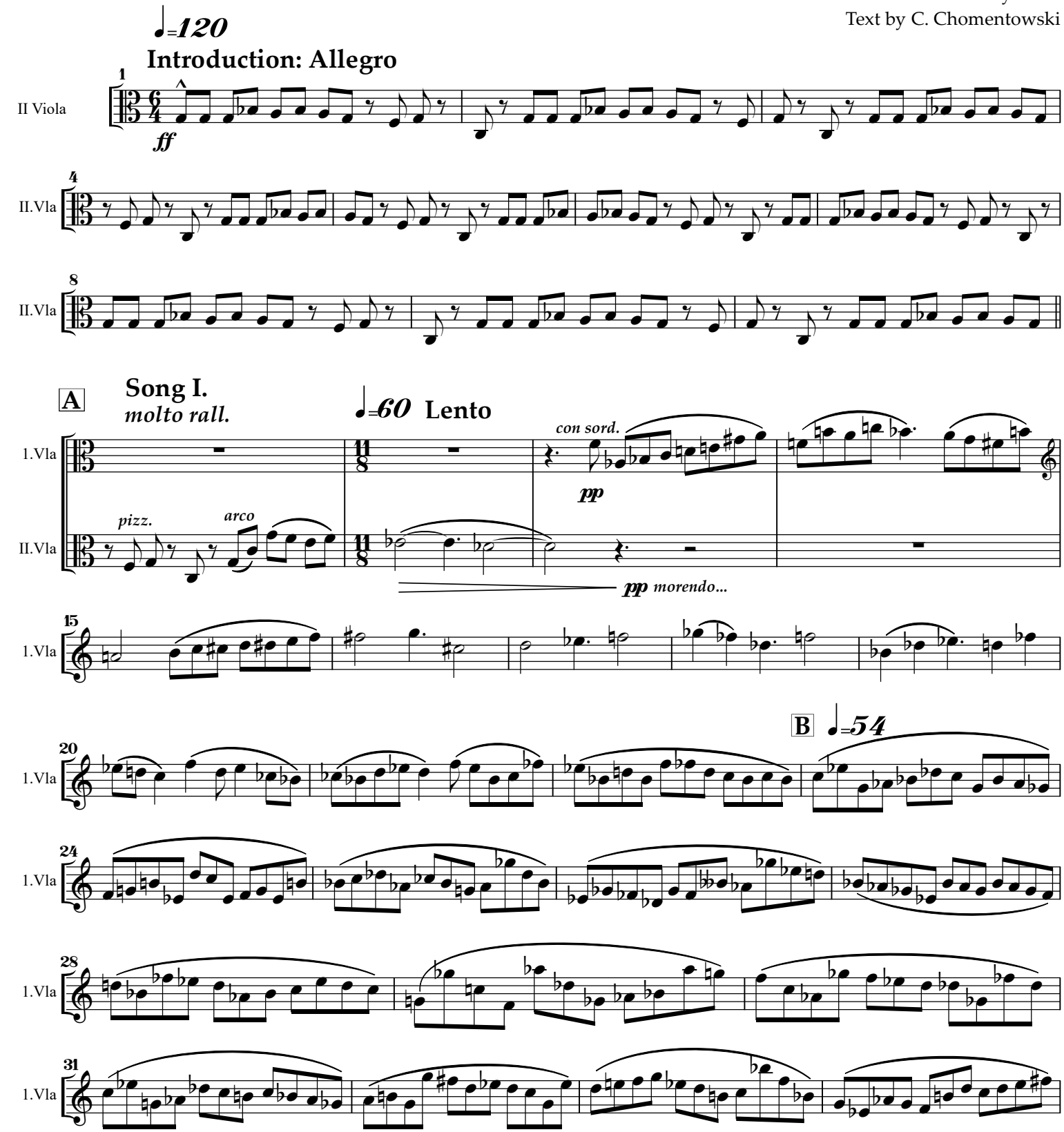
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**


EE
♩=62 Song III.
24
387–410
FF
9
411–419
GG
9
420–428
HH
2
429–430
431
pp
13
434–446
447
JJ
KK
rall . . .
mf
mf
♩=40 Largo
463
LL
4
466–469
MM
ff
ff
ff
mp
p
NN
5
472–476
11
477–487
PP
9
488–496
fff
QQ
fff
3
500–502

Winter: Three Songs on the Nature of Armageddon

Viola

Dennis Bathory-Kitsz
Text by C. Chomentowski



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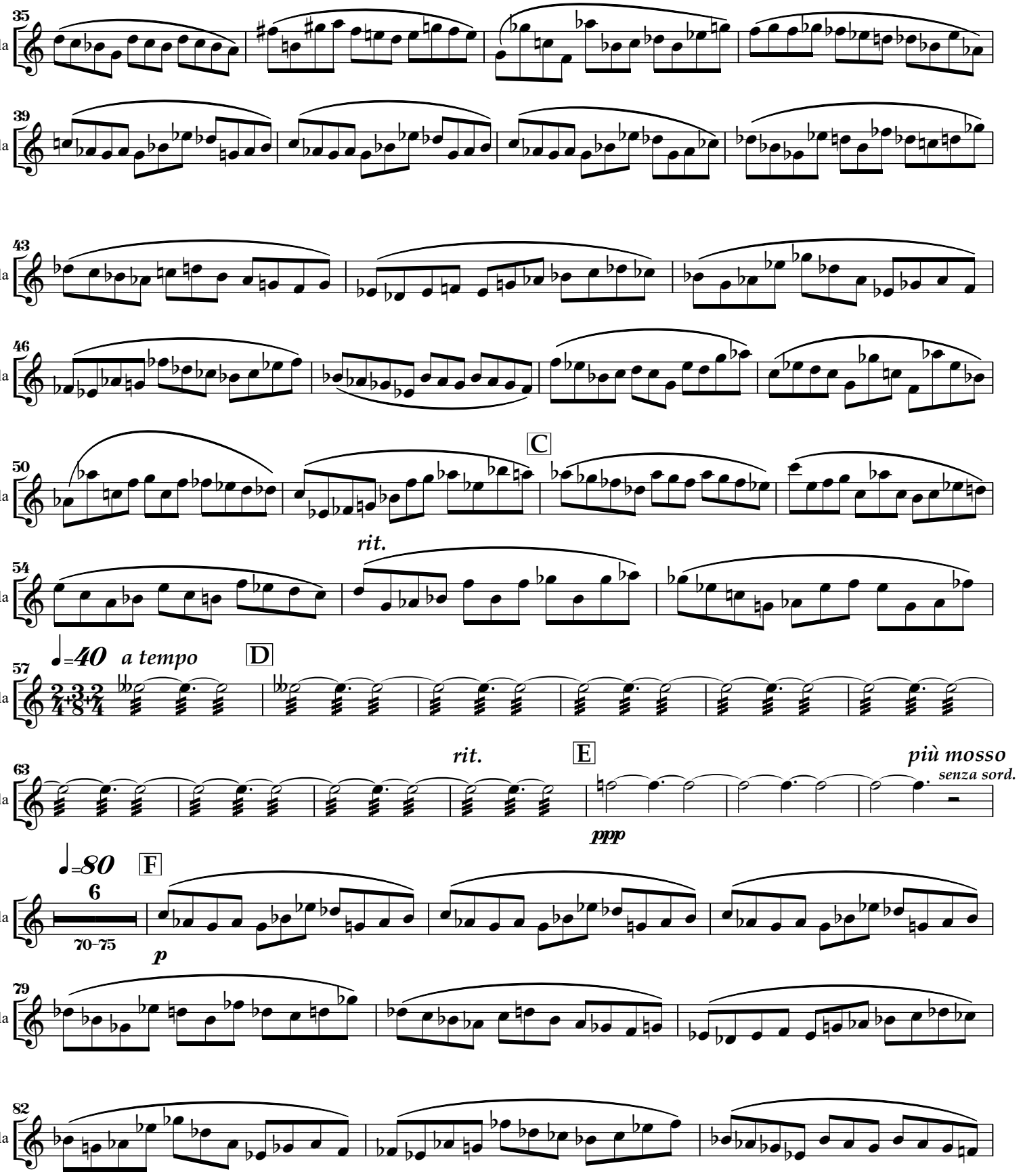

35
1.Vla
39
1.Vla
43
1.Vla
46
1.Vla
50
1.Vla
C
54
1.Vla
rit.
57
1.Vla
♩=40 a tempo
D
63
1.Vla
rit.
E
più mosso
senza sord.
ppp
♩=80
F
6
70–75
p
79
1.Vla
82
1.Vla

85
1.Vla
c - r - e - s - c - e - n - d - o
non legato
f

89
1.Vla

93
1.Vla
G
Adagio, Dolce
rall . . .
ff
pppp
5
95–99

H Song II. Lento (sempre a tempo, non rubato)
1.Vla
12
100–111

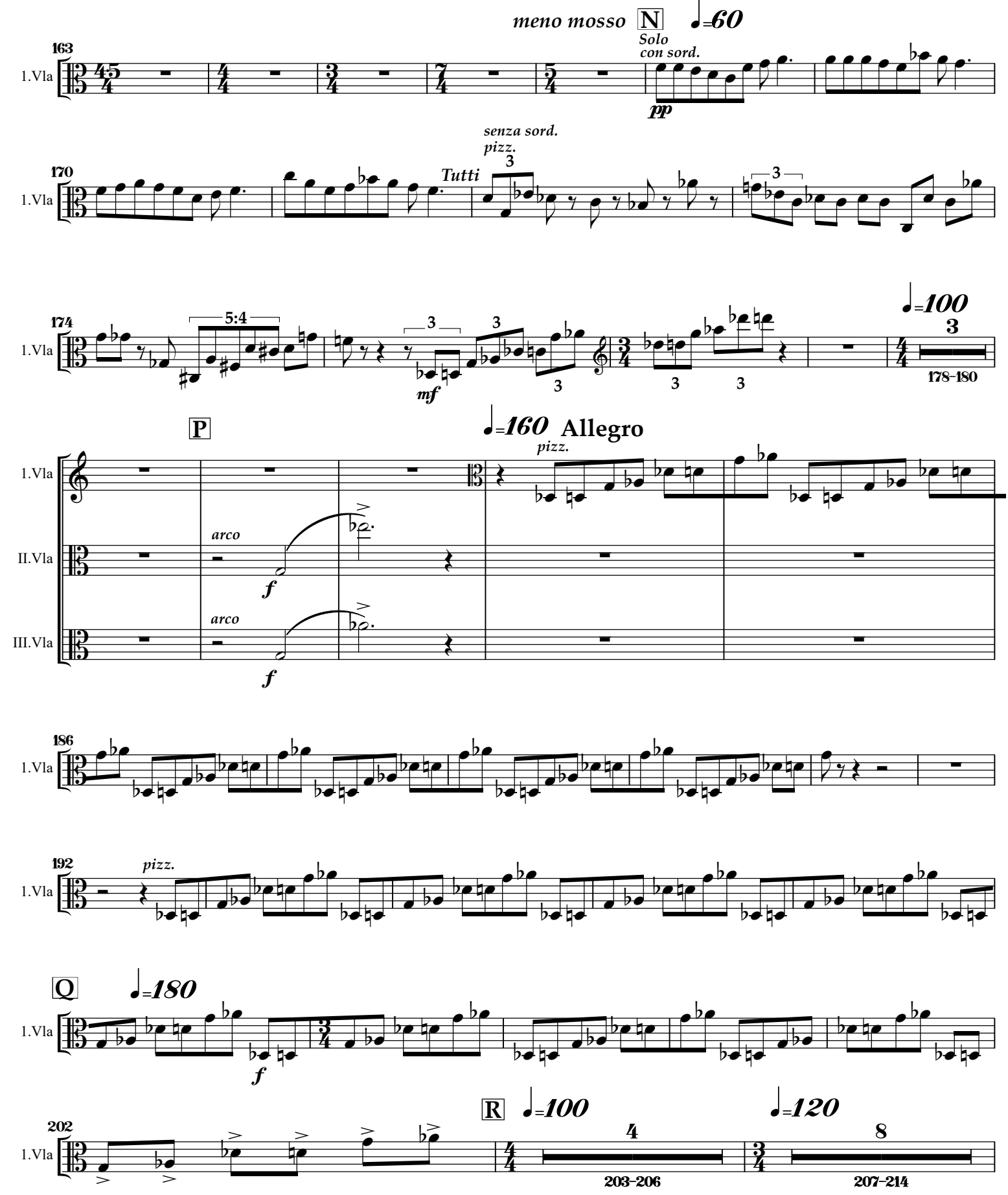
J
1.Vla

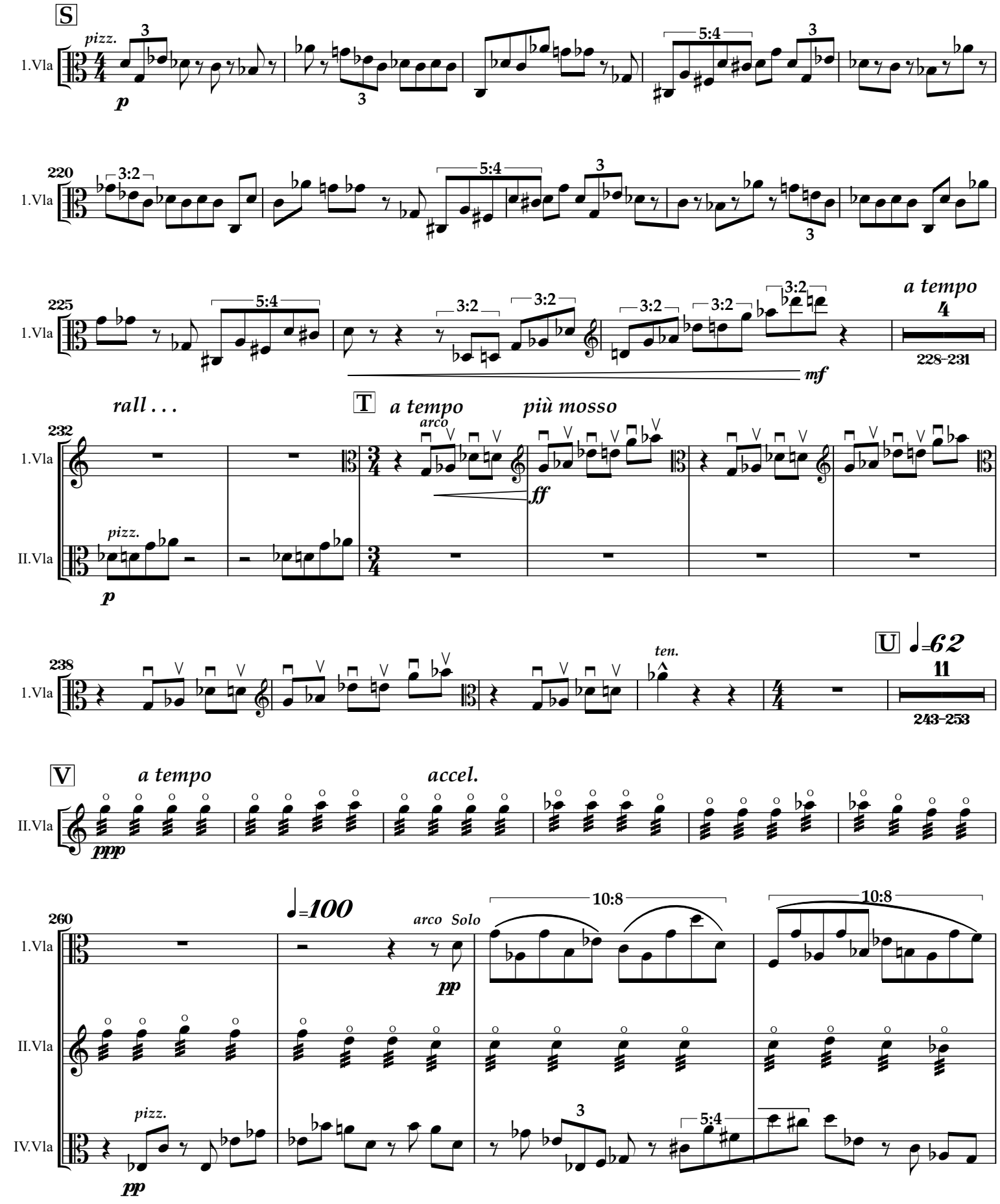
123
1.Vla

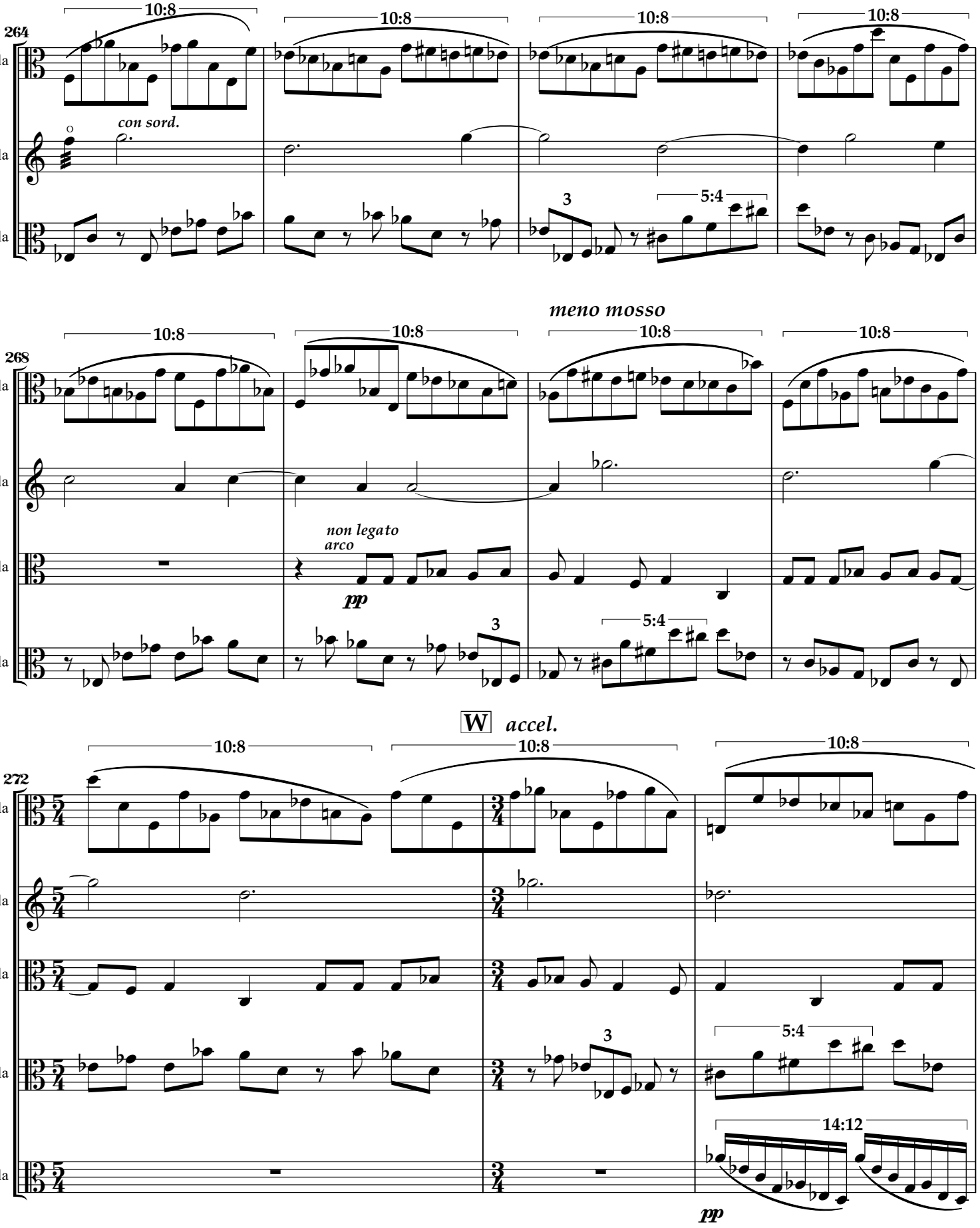
134
1.Vla
K

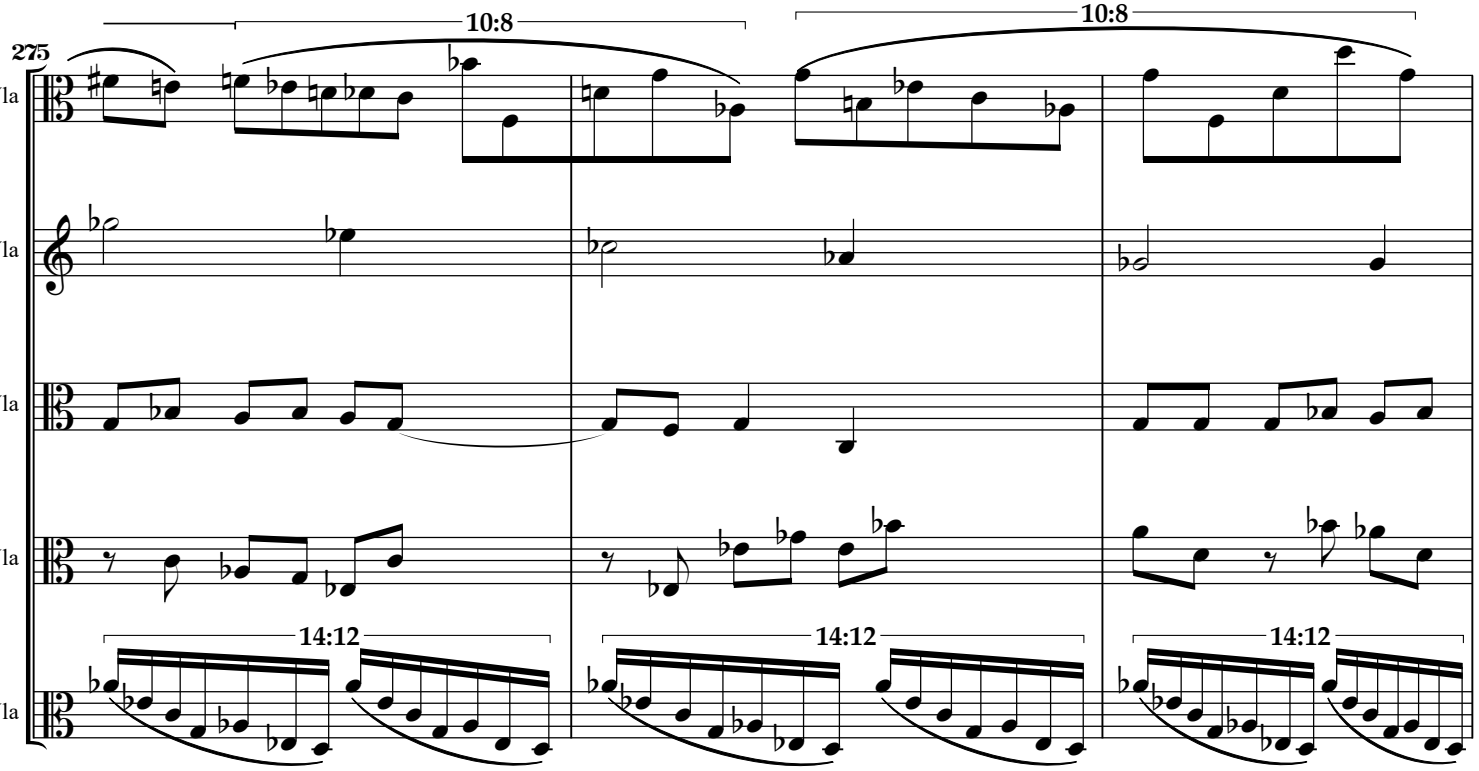
145
1.Vla
L

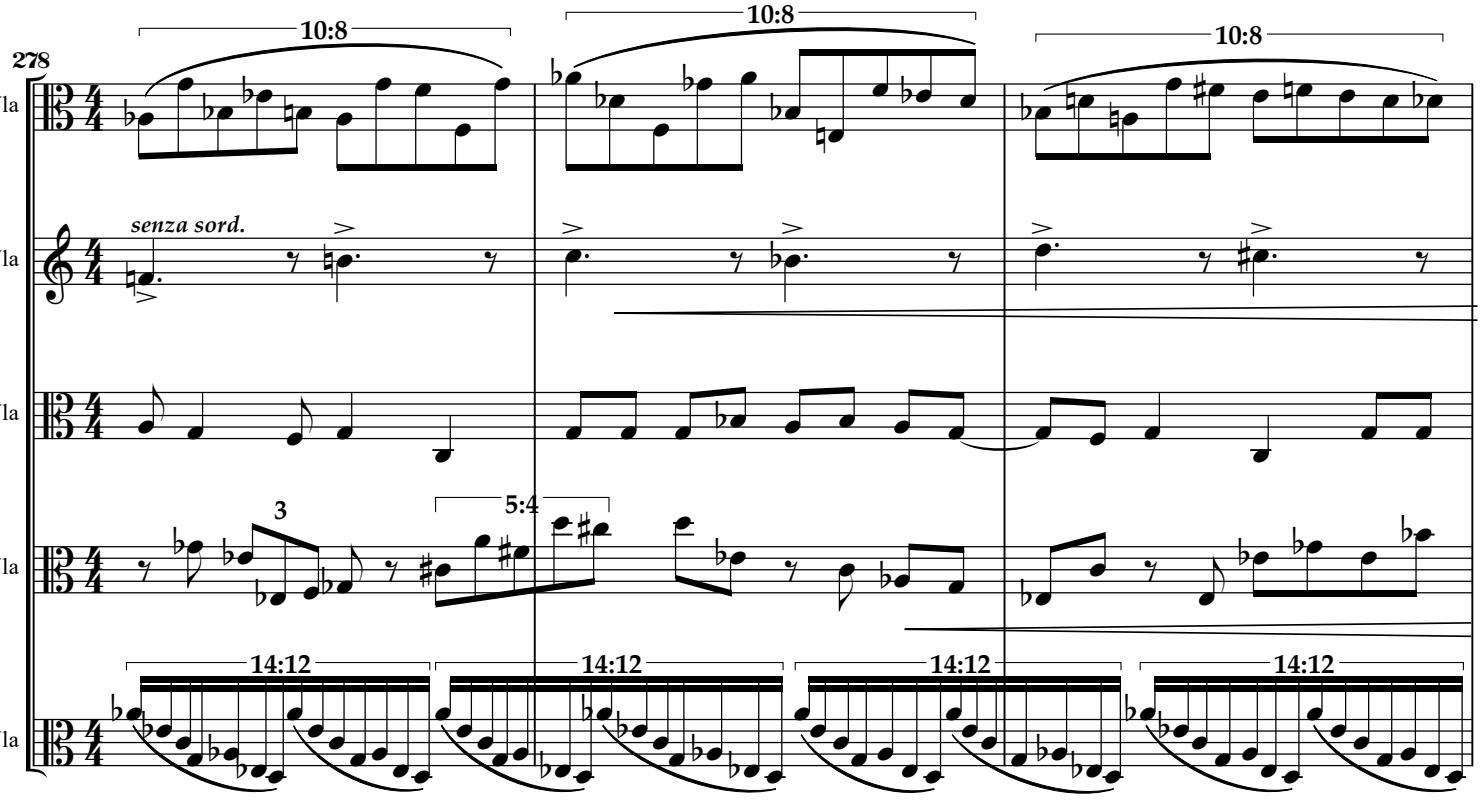
M ♩=c.80
154
1.Vla
p
4
159–162
II.Vla
III.Vla
IV.Vla
V.Vla

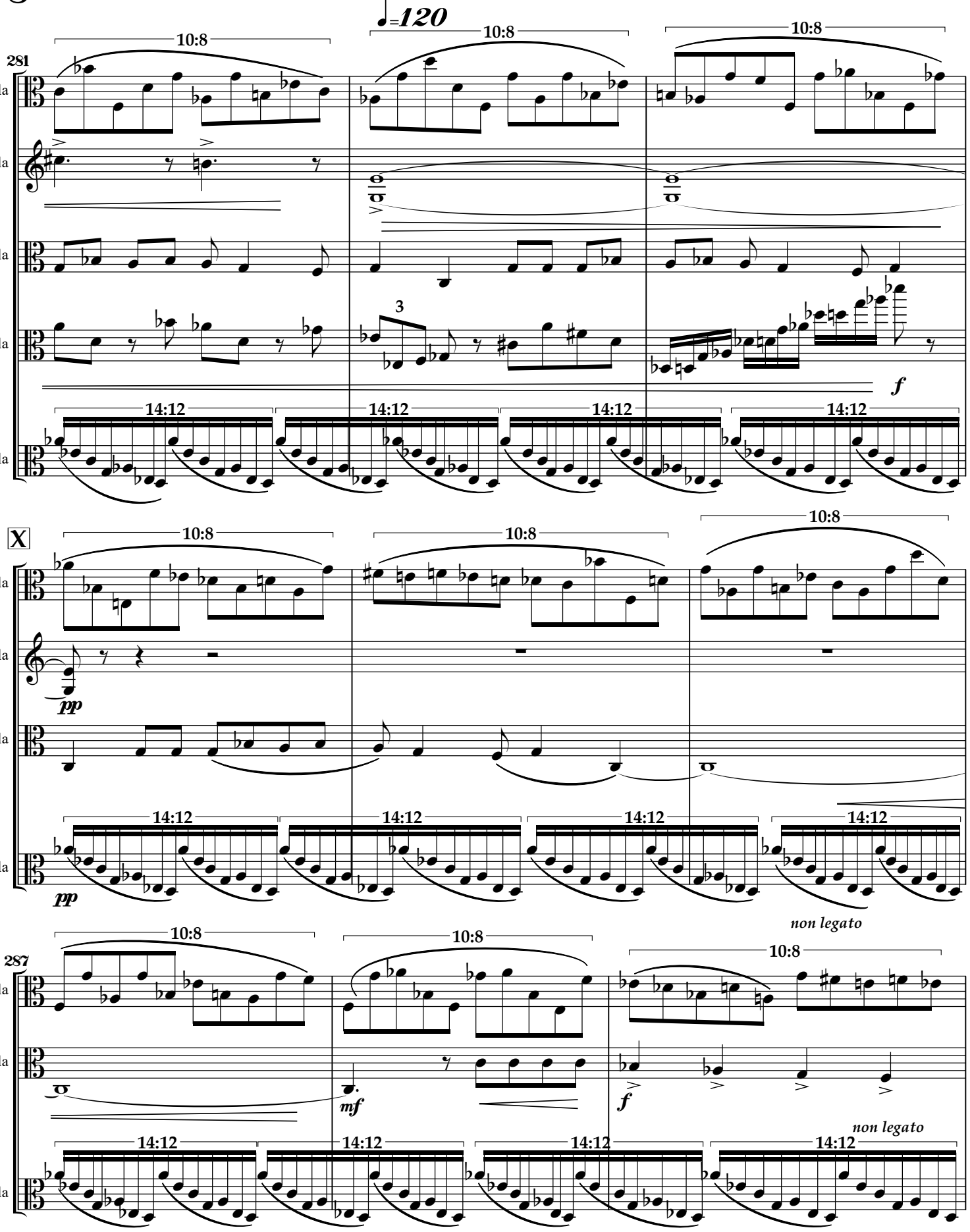

meno mosso
N
♩=60
163
1.Vla
Solo
con sord.
pp
senza sord.
pizz.
170
Tutti
3
174
5:4
mf
♩=100
178–180
P
♩=160 Allegro
pizz.
II.Vla
III.Vla
arco
f
186
192
Q
♩=180
R
♩=100
4
203–206
♩=120
8
207–214
202

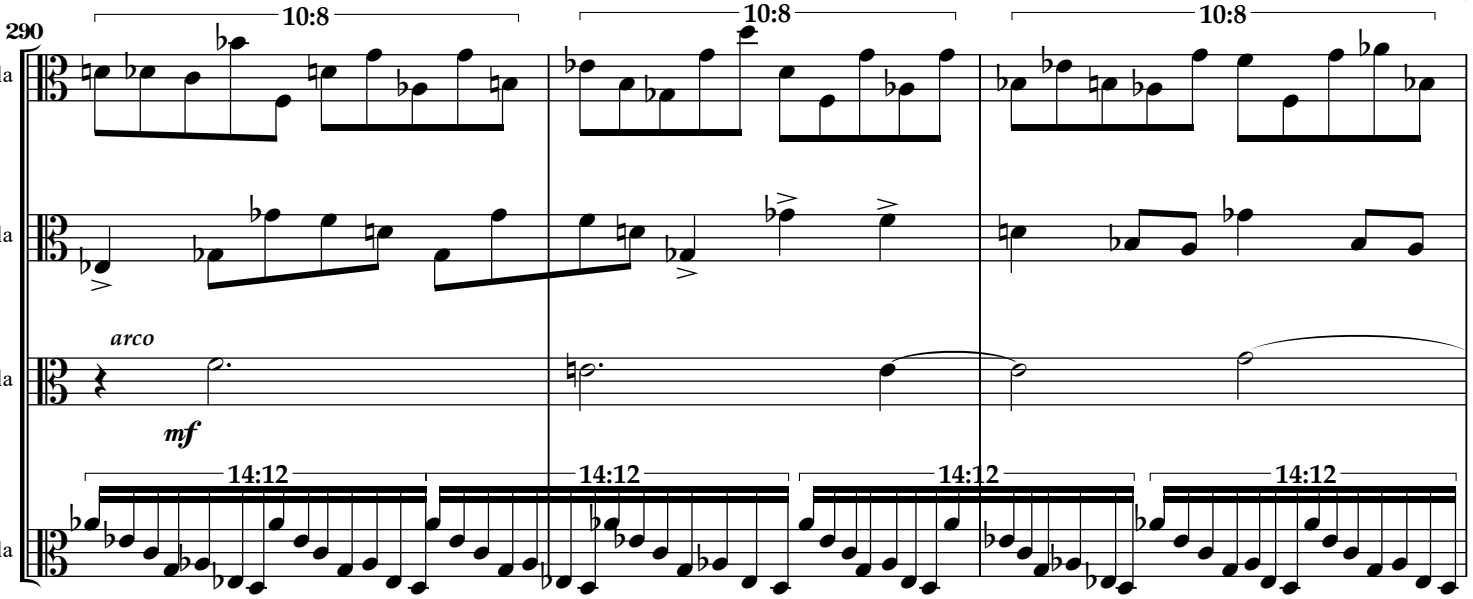

S
pizz.
1.Vla
p
220
225
a tempo
228-231
mf
rall . . .
T
a tempo
arco
più mosso
ff
II.Vla
pizz.
p
238
ten.
U
♩=62
243-253
V
a tempo
accel.
ppp
260
♩=100
arco Solo
pp
10:8
IV.Vla
pizz.
pp

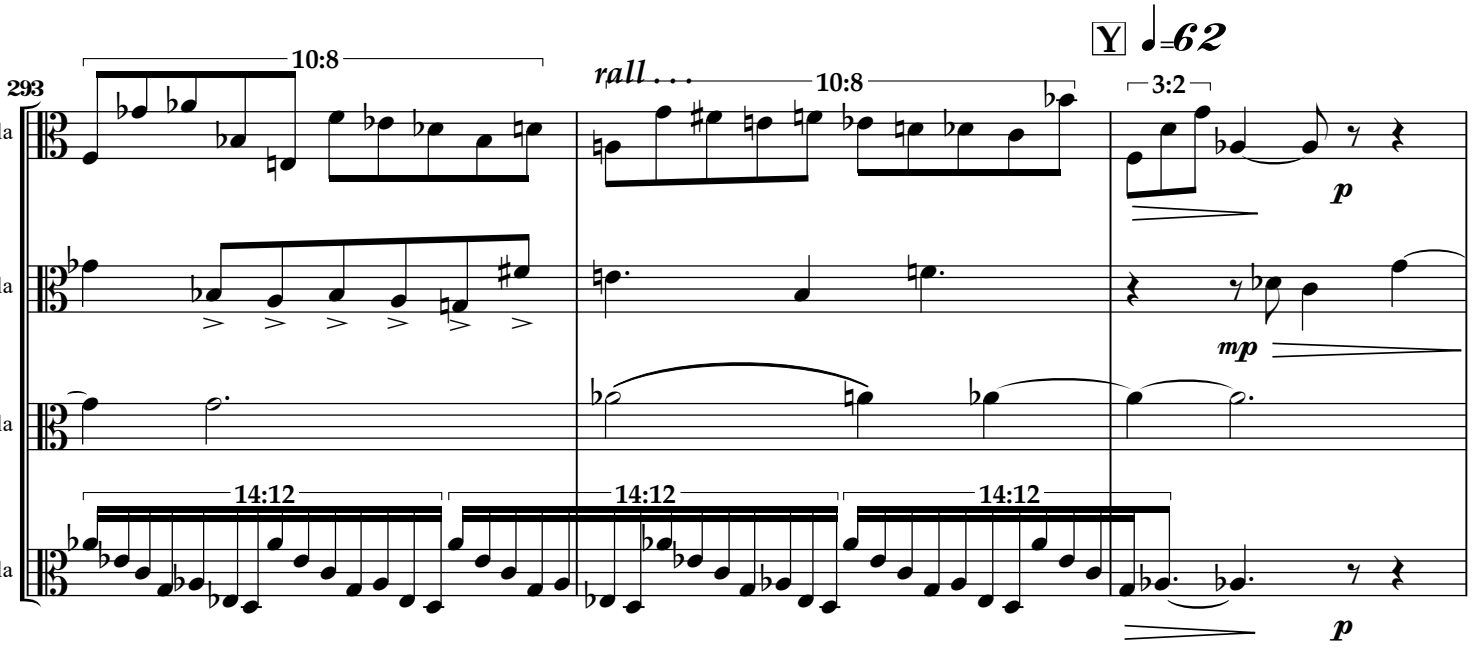

264
1.Vla
II.Vla
IV.Vla
10:8
10:8
10:8
10:8
con sord.
3
5:4
meno mosso
268
1.Vla
II.Vla
III.Vla
IV.Vla
10:8
10:8
10:8
10:8
non legato
arco
pp
3
5:4
W
accel.
272
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
10:8
10:8
10:8
3
5:4
14:12
pp


275
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
10:8
10:8
14:12
14:12
14:12

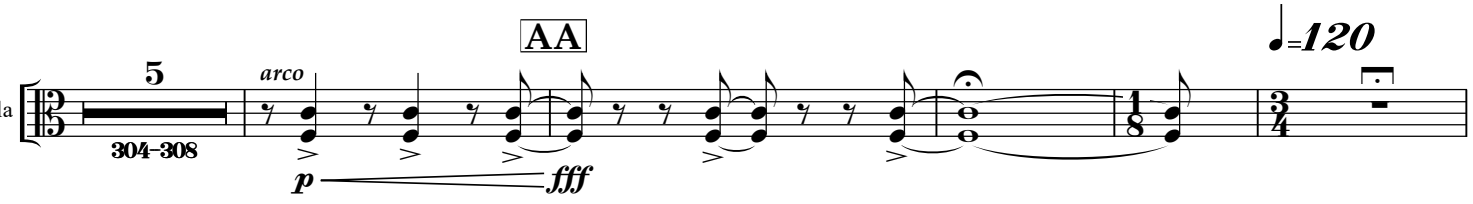

278
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
senza sord.
10:8
10:8
10:8
3
5:4
14:12
14:12
14:12
14:12

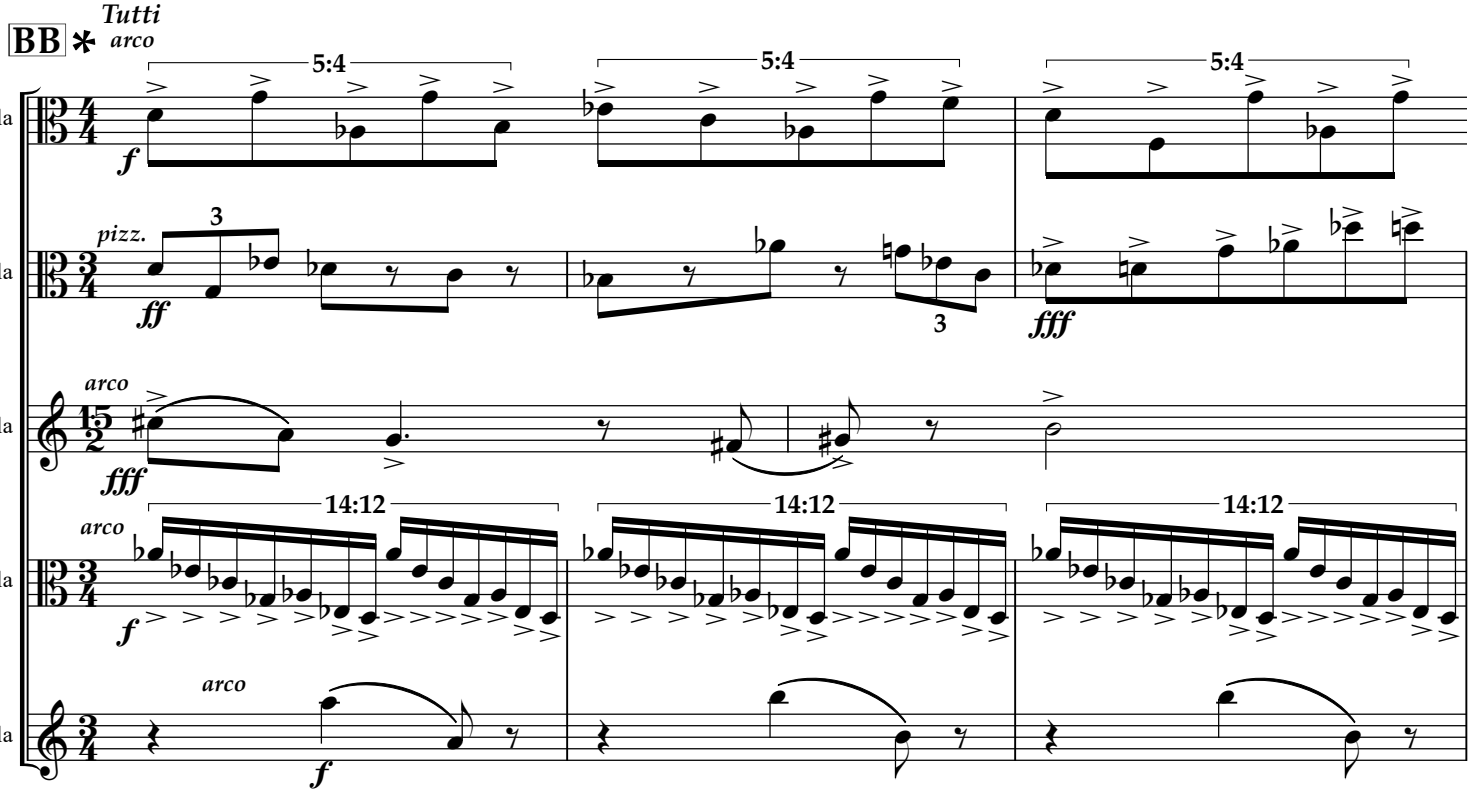

♩=120
281
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
10:8
14:12
3
f
X
pp
287
mf
non legato

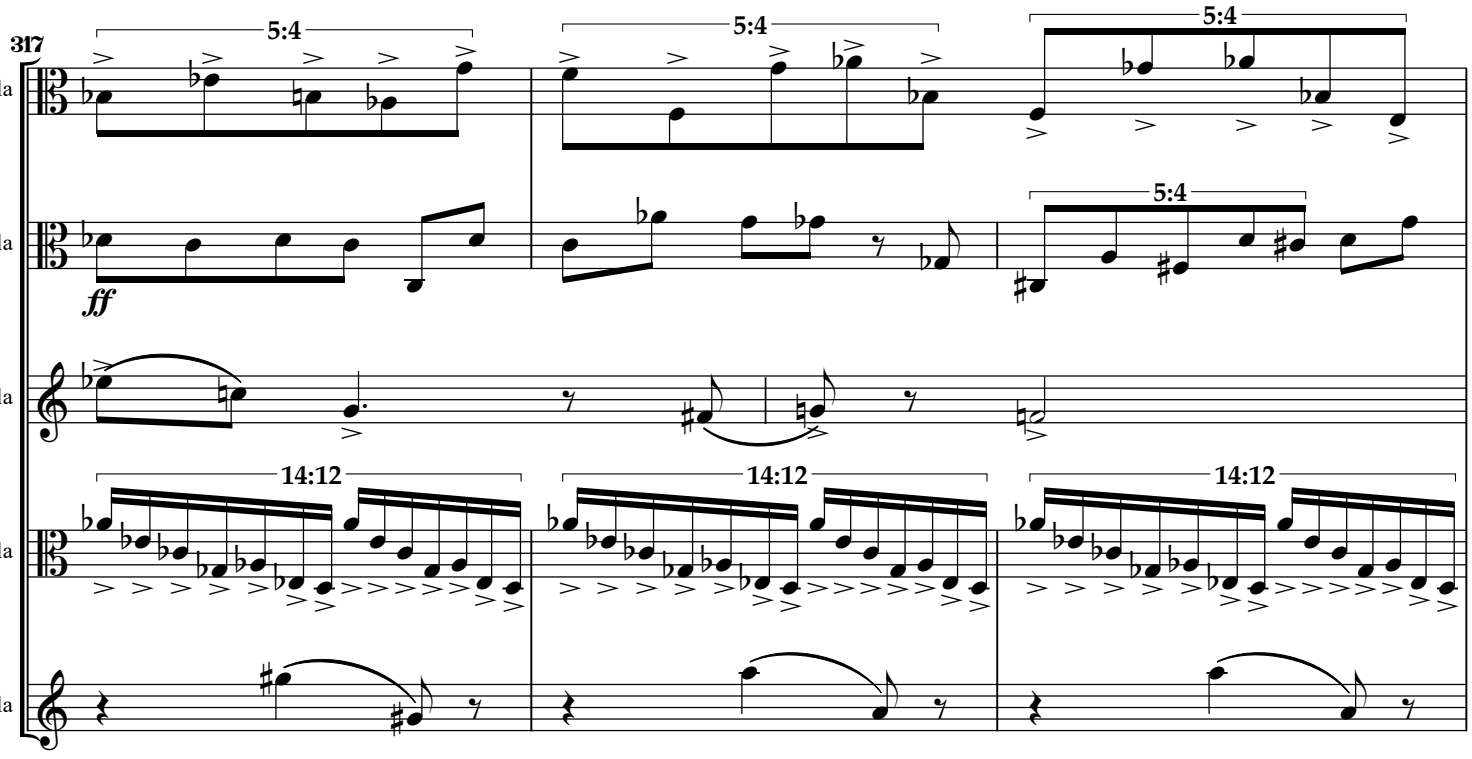

290
10:8
10:8
10:8
1.Vla
III.Vla
arco
mf
IV.Vla
14:12
14:12
14:12
14:12
V.Vla


293
10:8
rall . . .
10:8
Y
♩=62
3:2
1.Vla
p
III.Vla
mp
IV.Vla
14:12
14:12
14:12
V.Vla
p

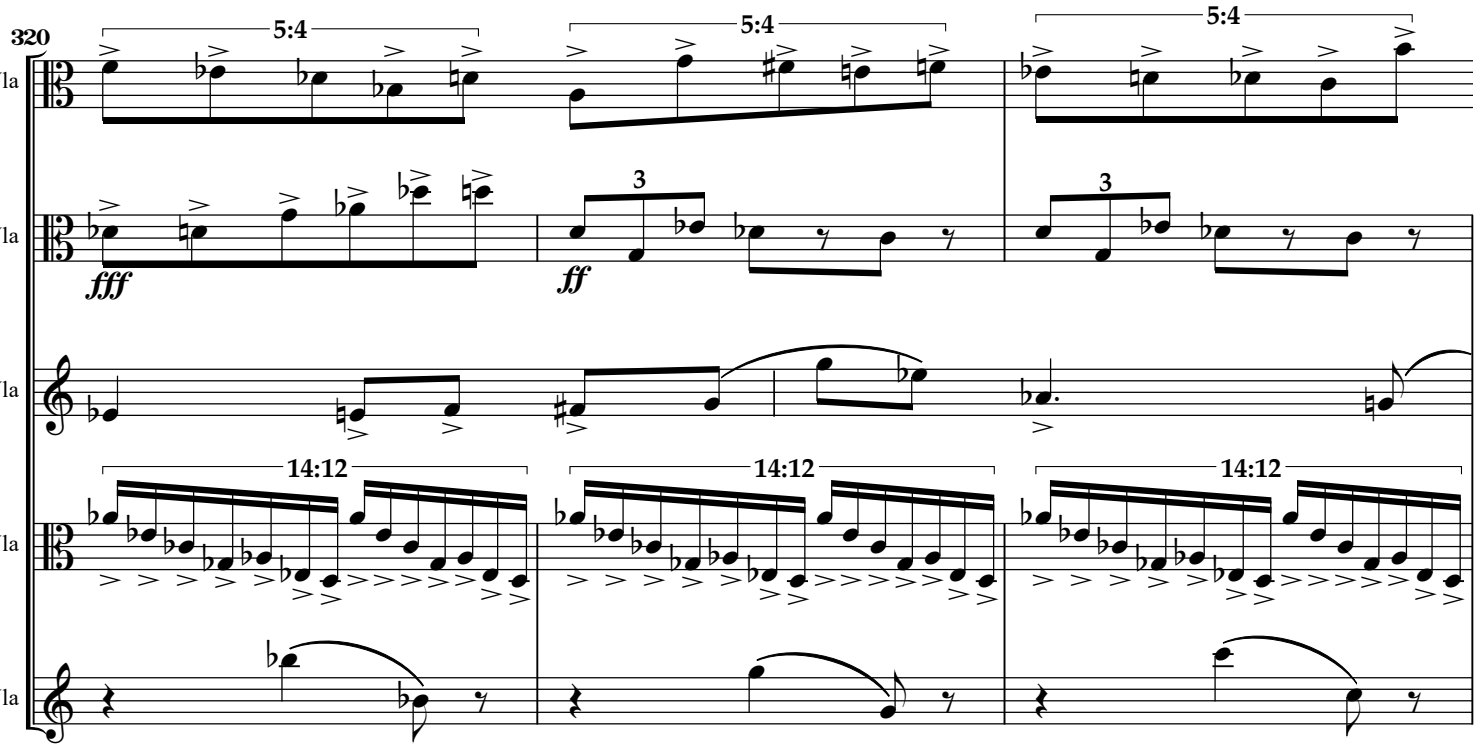
296
III.Vla
pp
Z
ppp

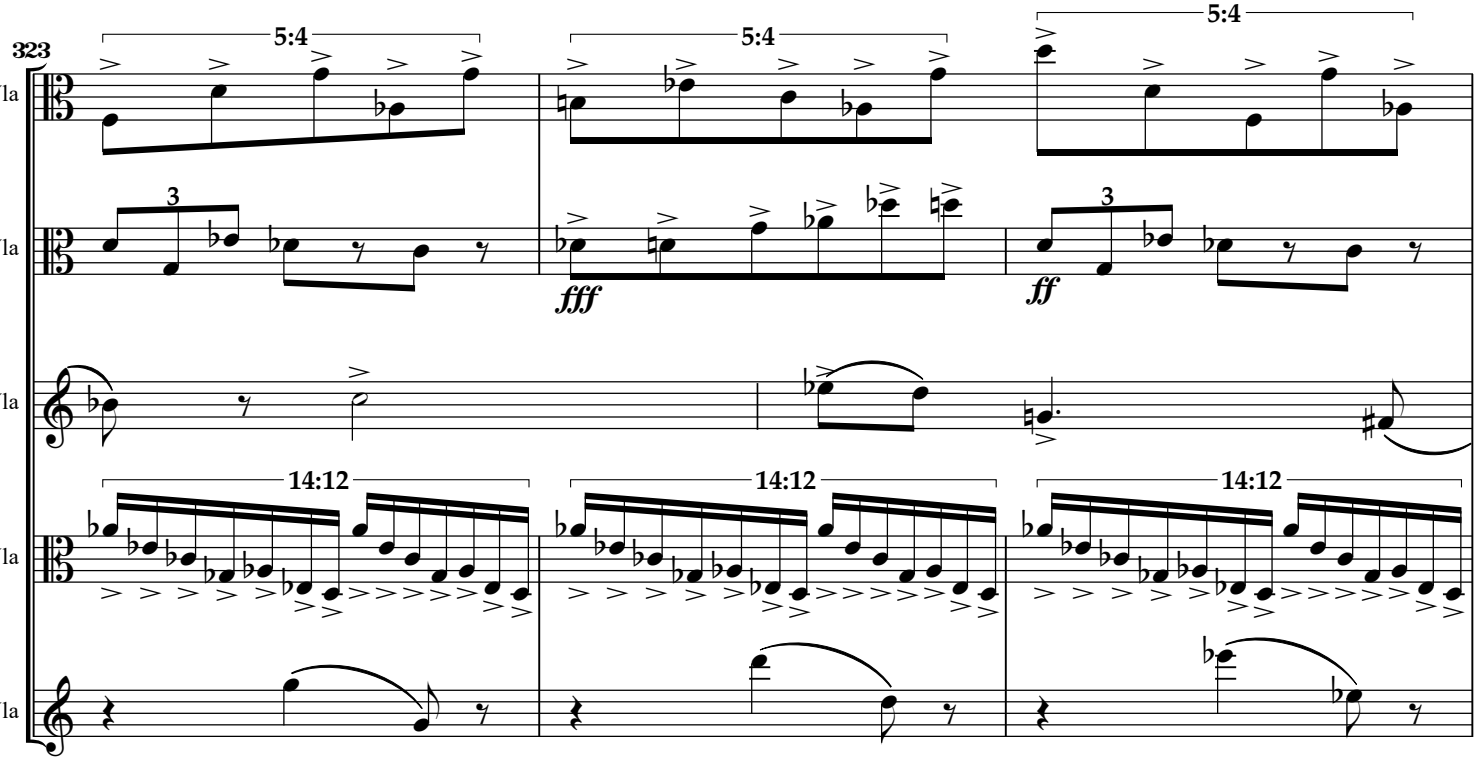

AA
♩=120
5
304–308
arco
1.Vla
p
fff

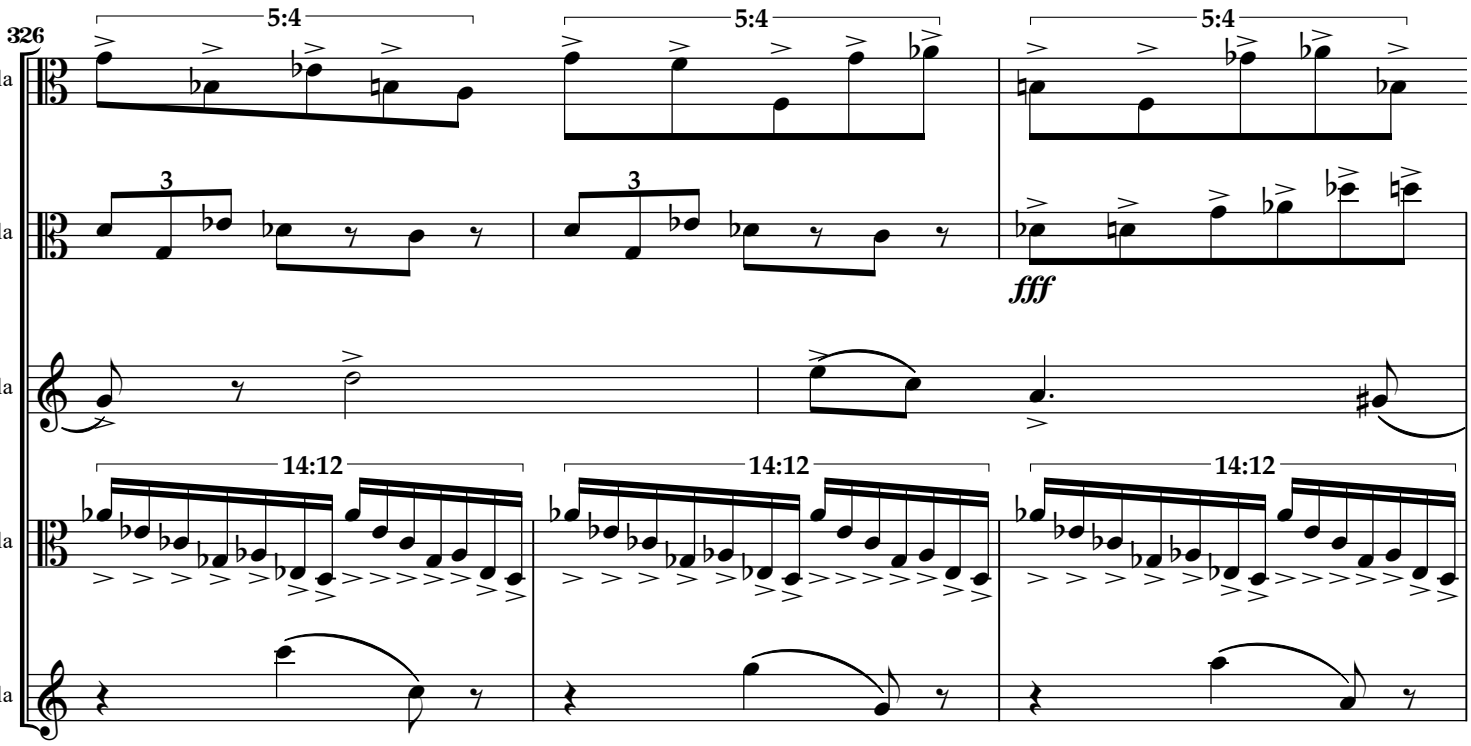


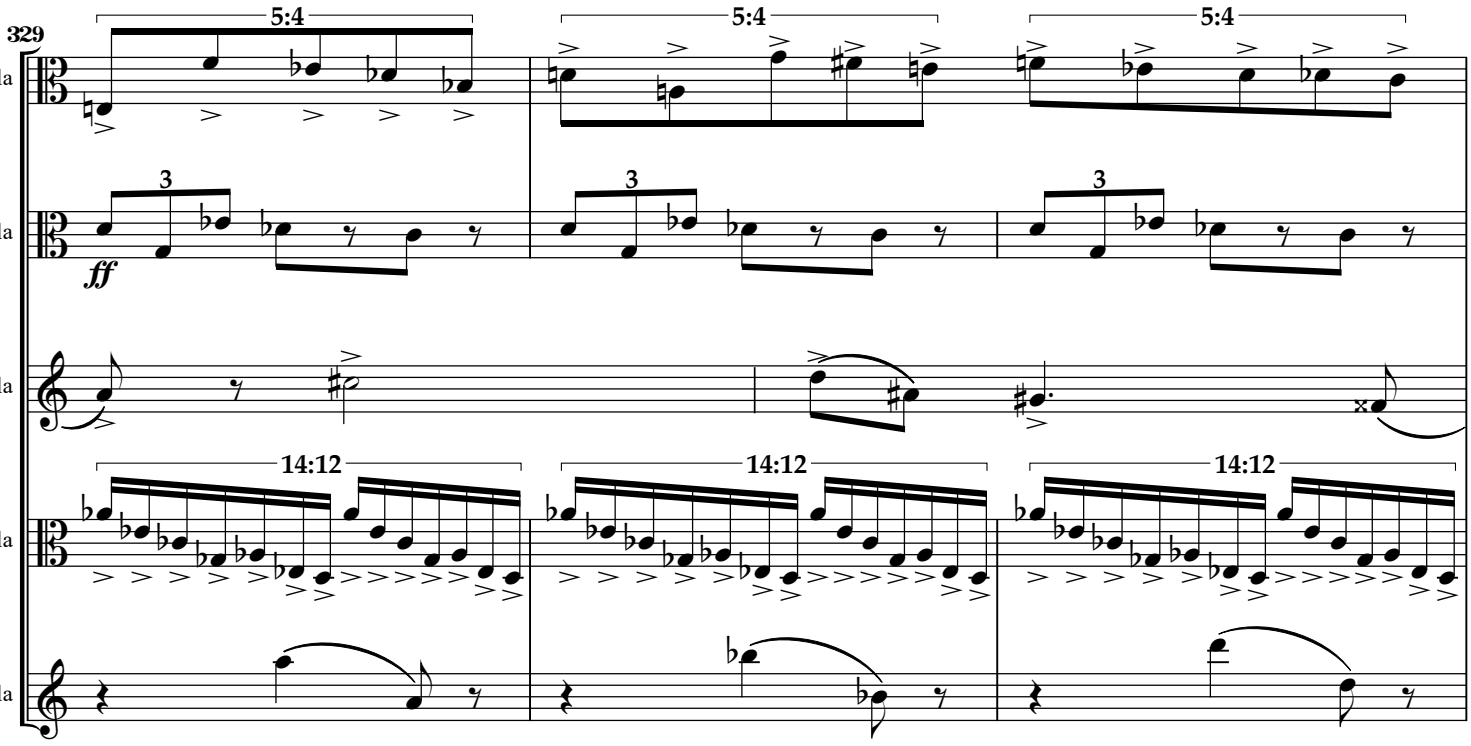


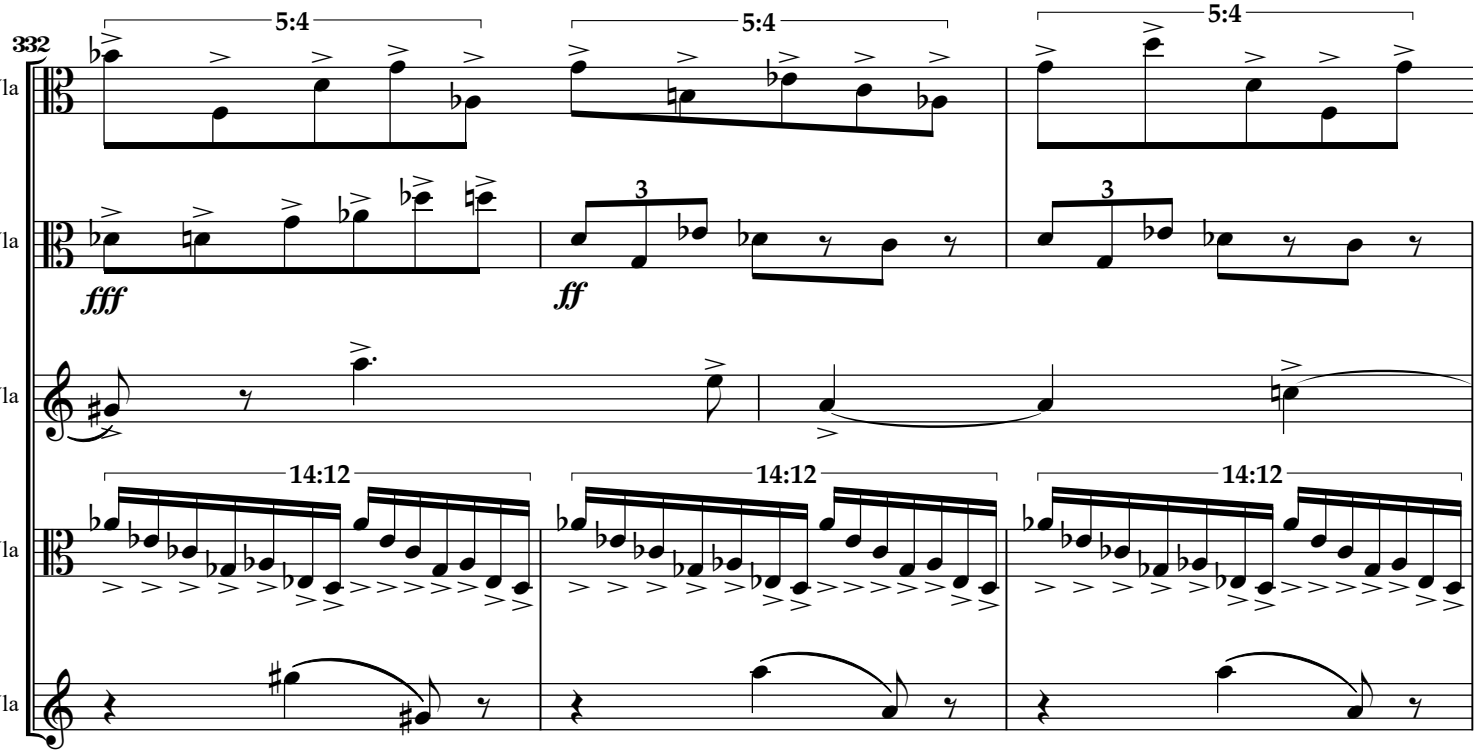
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**

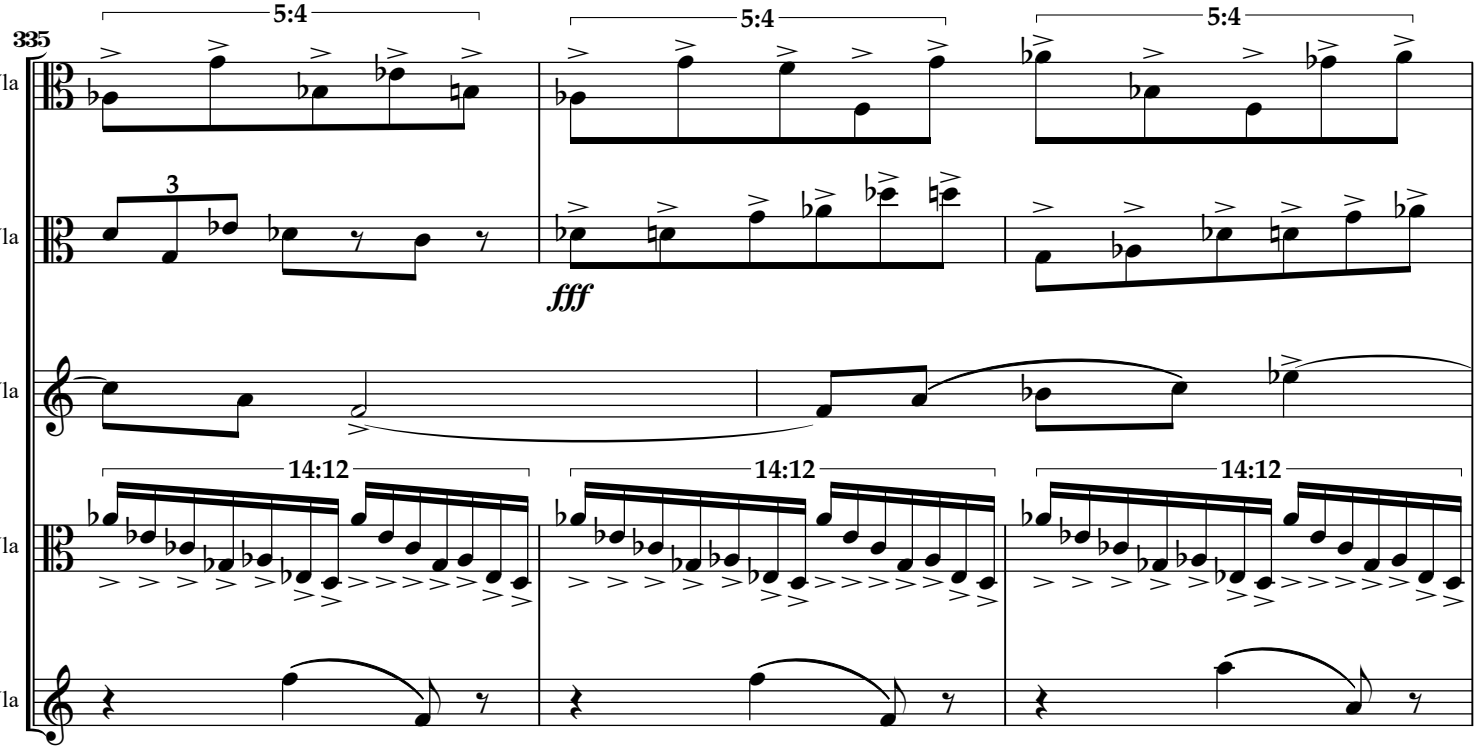

320
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
3
3
fff
ff
14:12
14:12
14:12

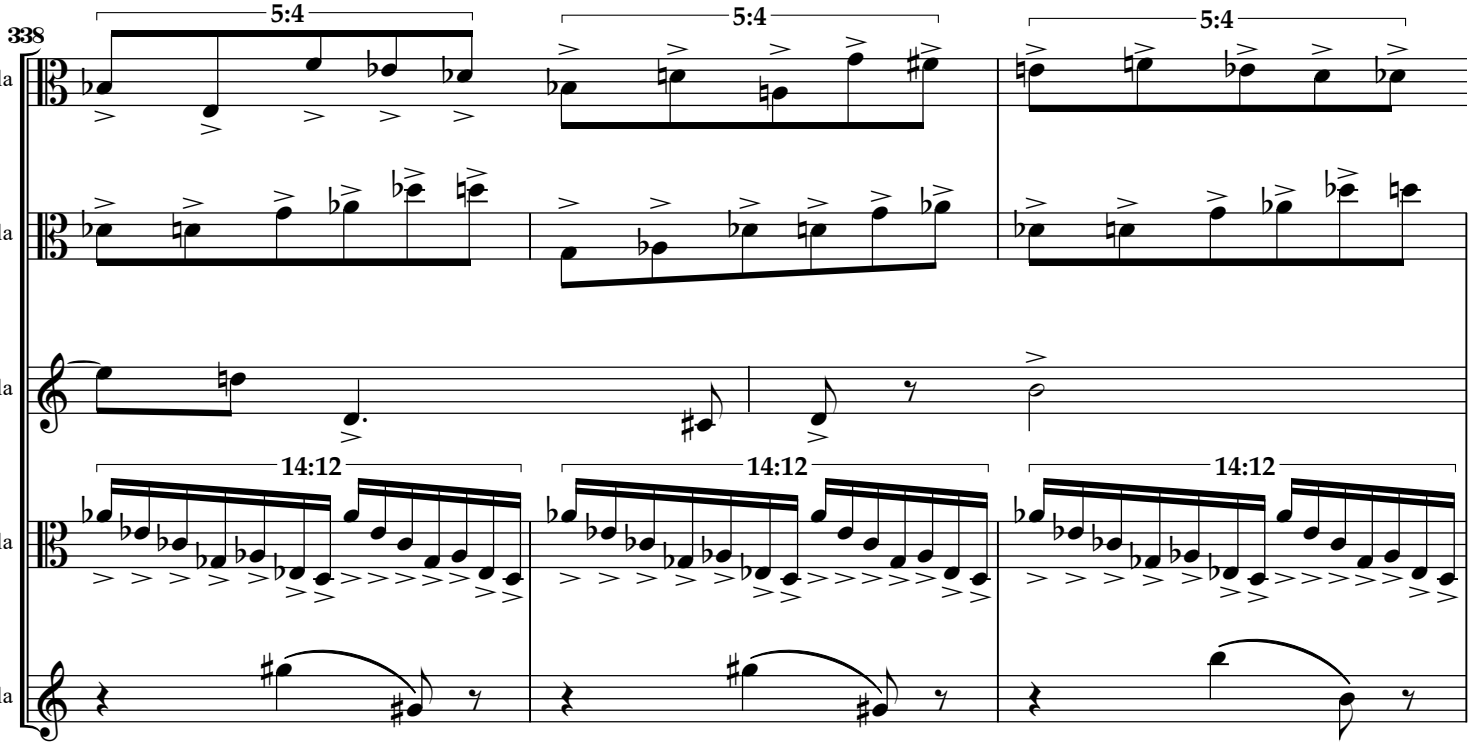

323
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
3
3
fff
ff
14:12
14:12
14:12

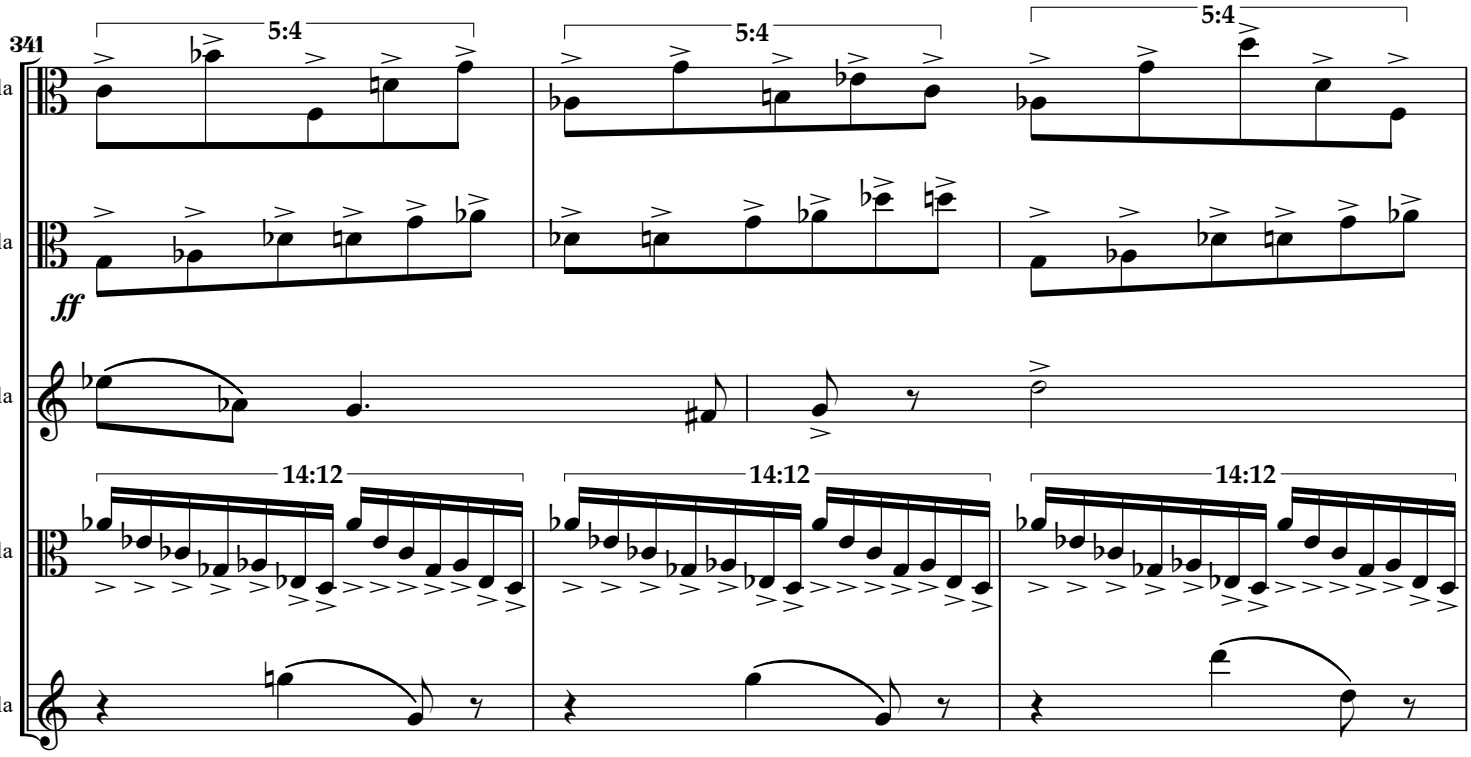

326
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
3
3
fff
14:12
14:12
14:12

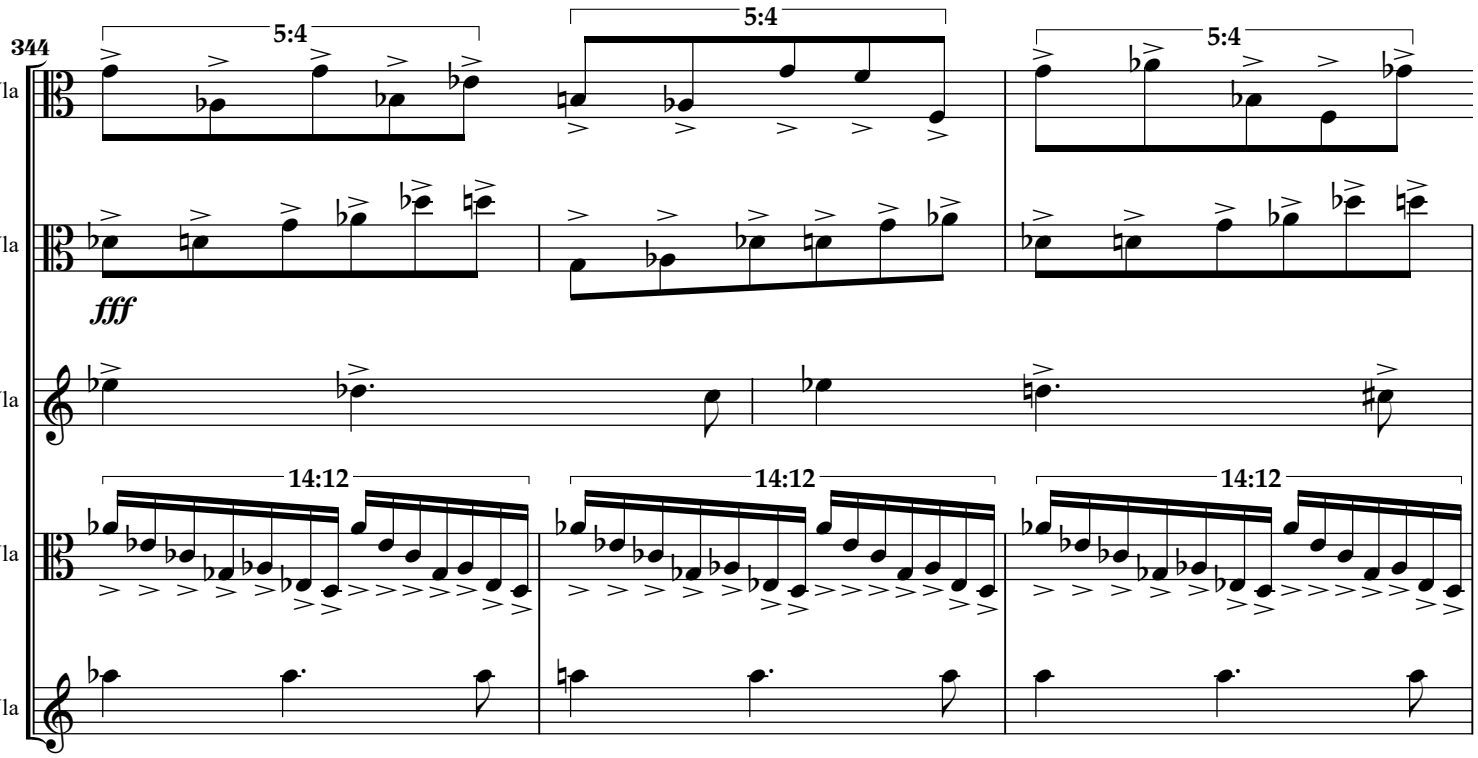

329
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
3
3
3
ff
14:12
14:12
14:12

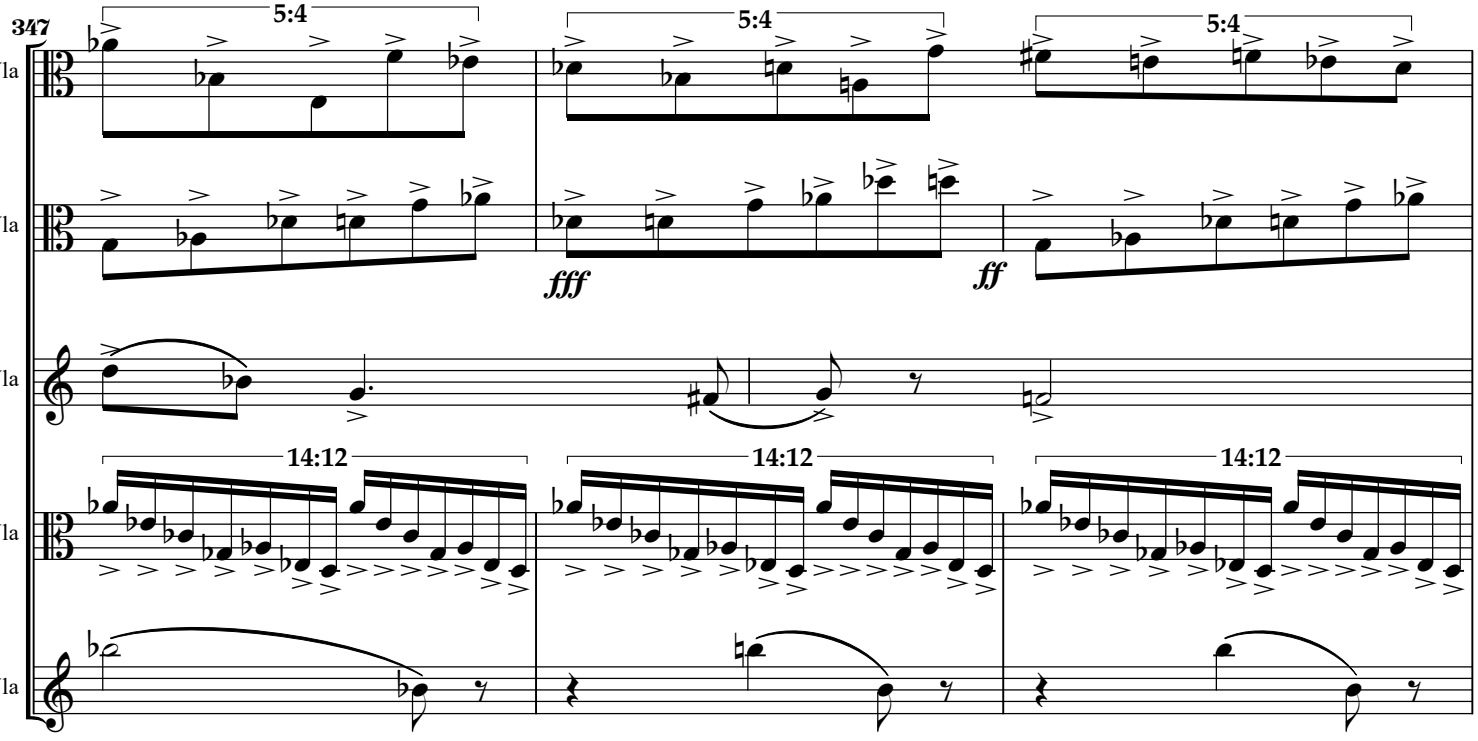

332
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
3
3
fff
ff
14:12
14:12
14:12

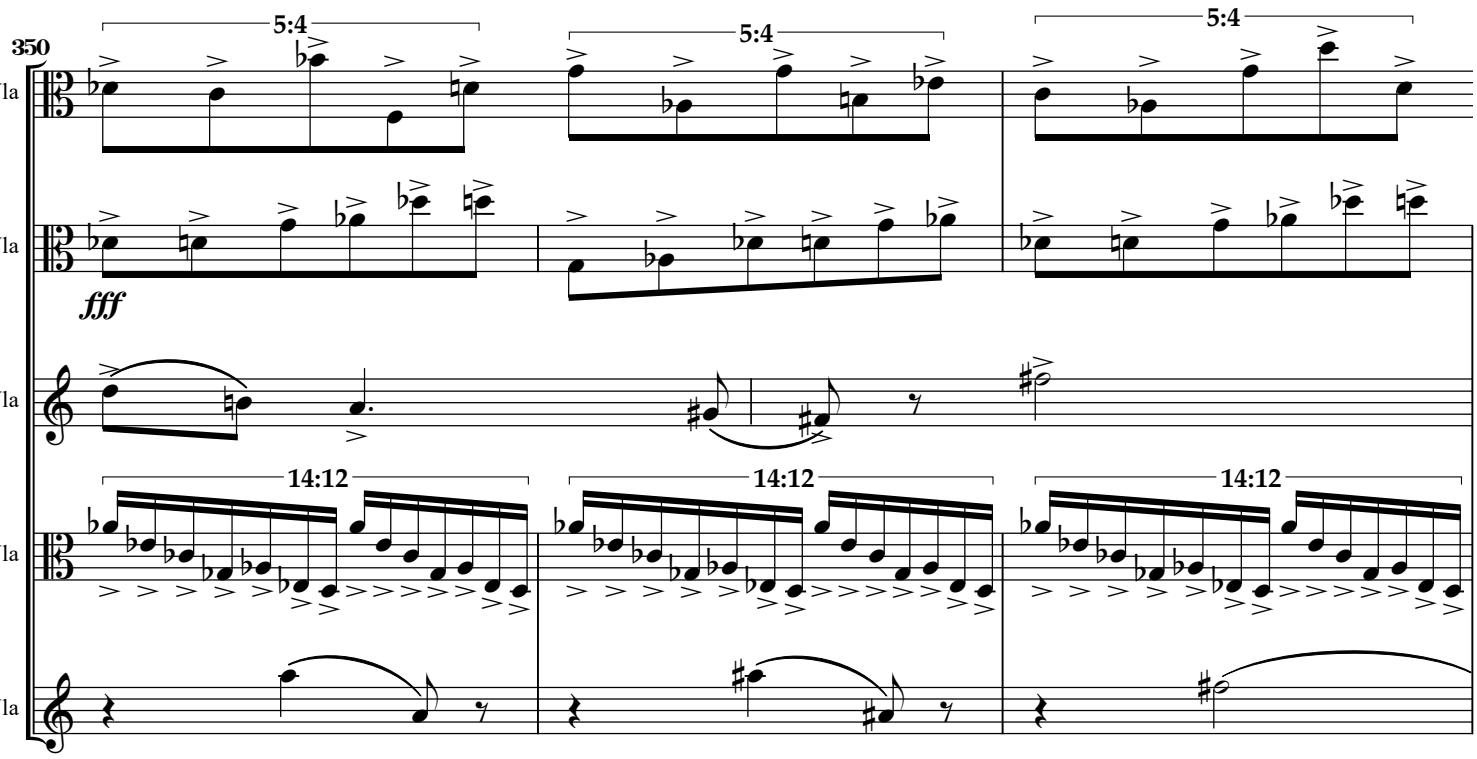

335
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
3
fff
14:12
14:12
14:12

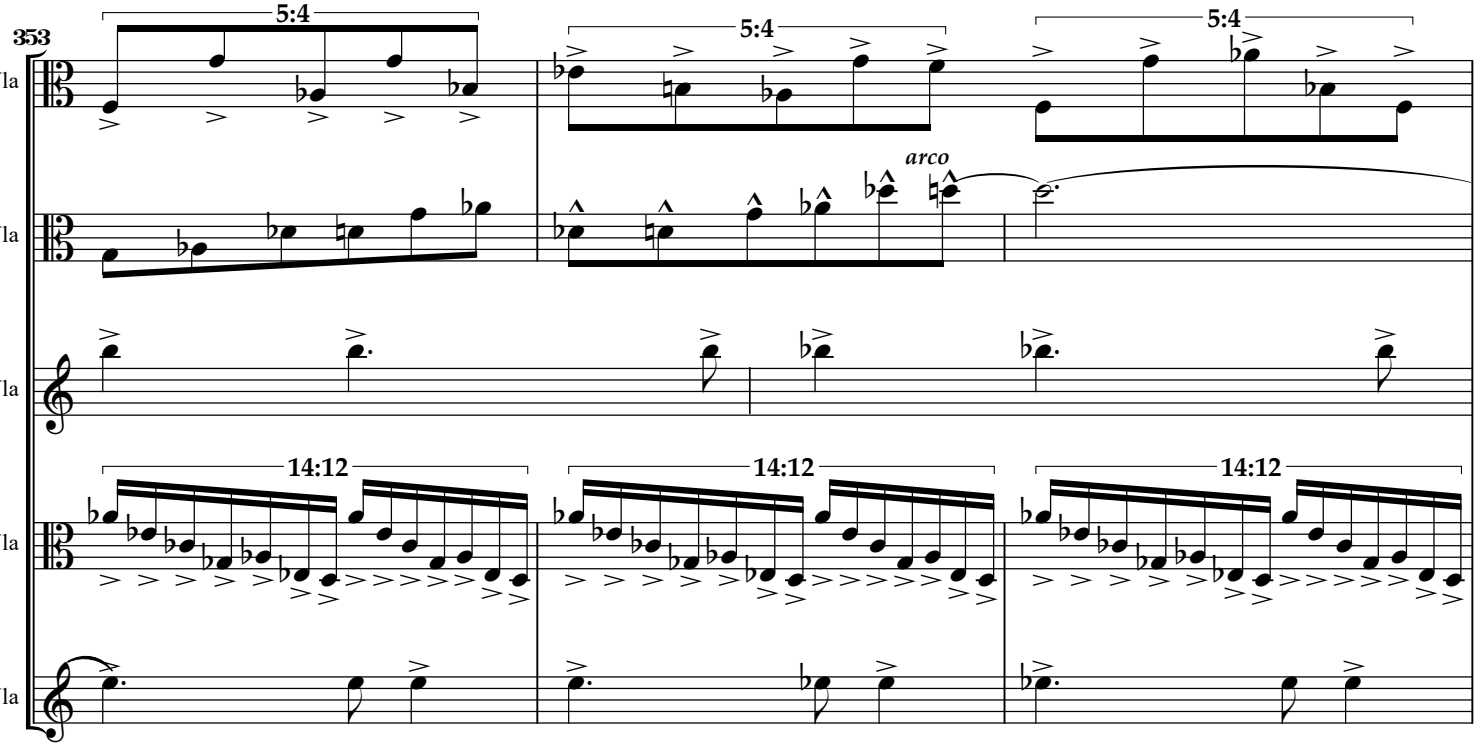

338
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
14:12
14:12
14:12

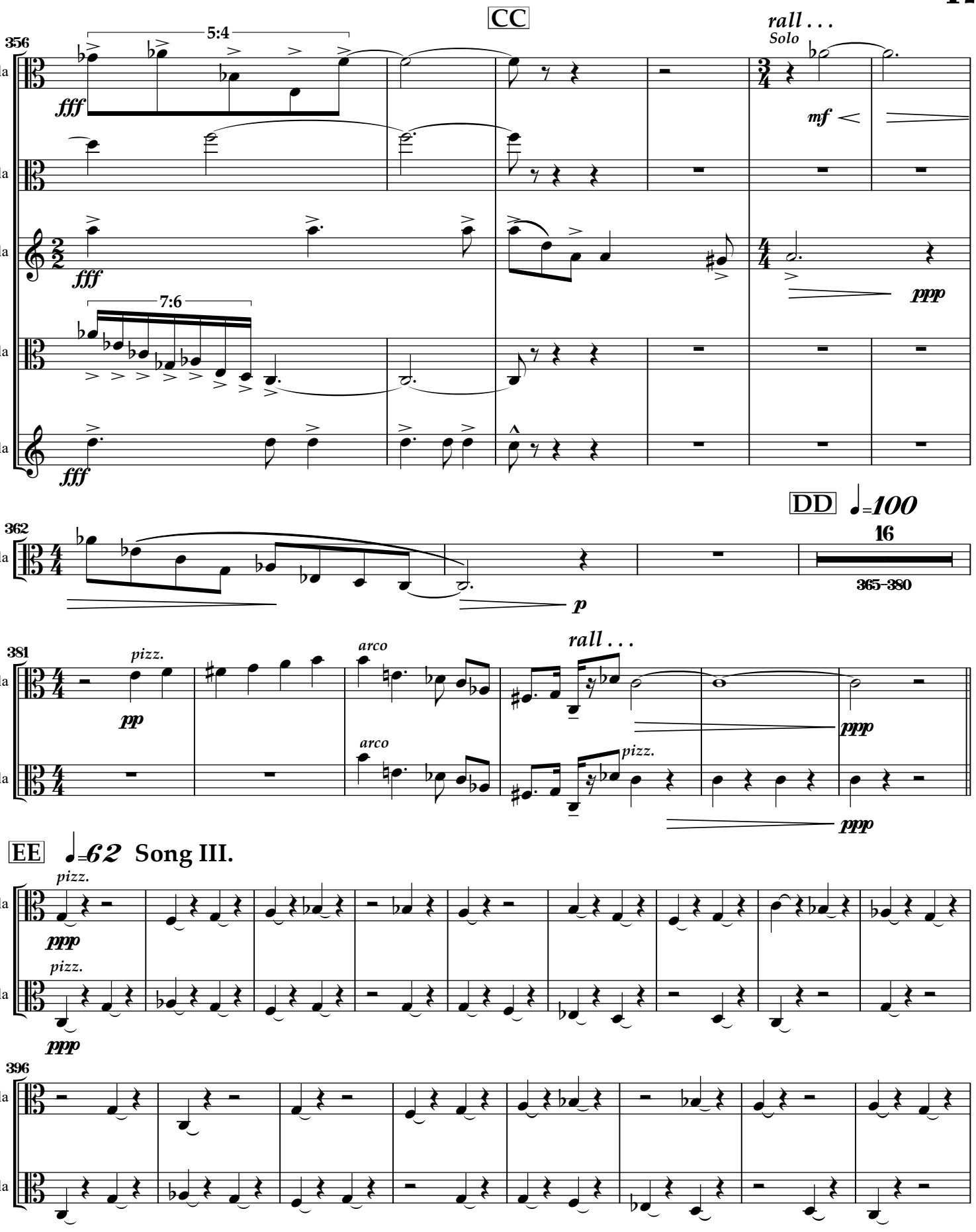

341
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
ff
14:12
14:12
14:12


344
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
fff
14:12
14:12
14:12


347
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
fff
ff
14:12
14:12
14:12


350
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
fff
14:12
14:12
14:12


353
1.Vla
II.Vla
III.Vla
IV.Vla
V.Vla
5:4
5:4
5:4
arco
14:12
14:12
14:12


CC
356
5:4
fff
rall . . .
Solo
mf
1.Vla
II.Vla
III.Vla
fff
7:6
ppp
IV.Vla
V.Vla
fff
DD
♩=100
362
16
365-380
1.Vla
p
381
pizz.
arco
rall . . .
II.Vla
pp
ppp
arco
pizz.
III.Vla
ppp
EE
♩=62 Song III.
pizz.
II.Vla
ppp
pizz.
III.Vla
ppp
396
II.Vla
III.Vla

FF

404

II.Vla

III.Vla

412

II.Vla

III.Vla

GG

II.Vla

III.Vla

HH

428

II.Vla

arco

pp

III.Vla

arco

pp

437

II.Vla

p

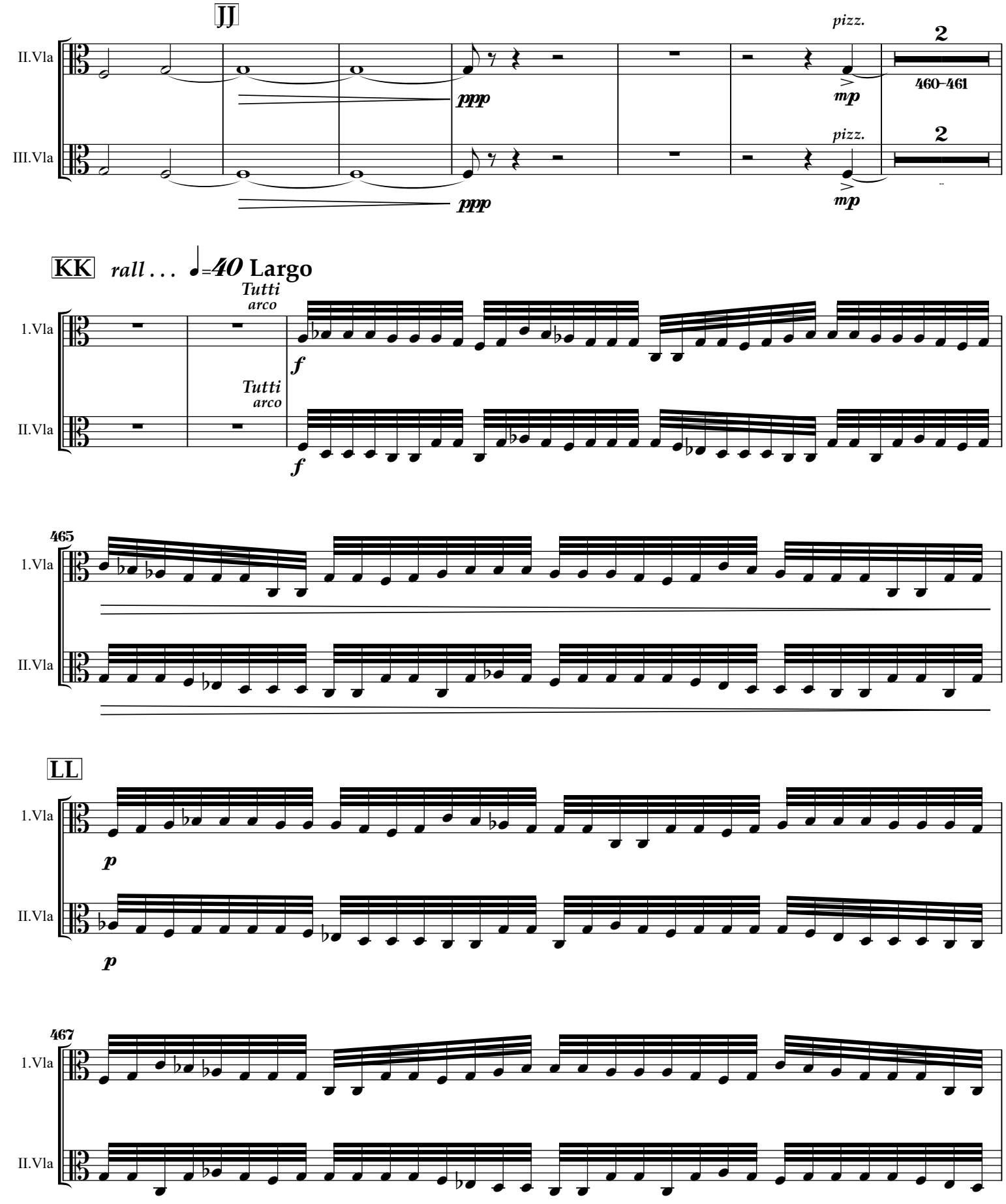
III.Vla

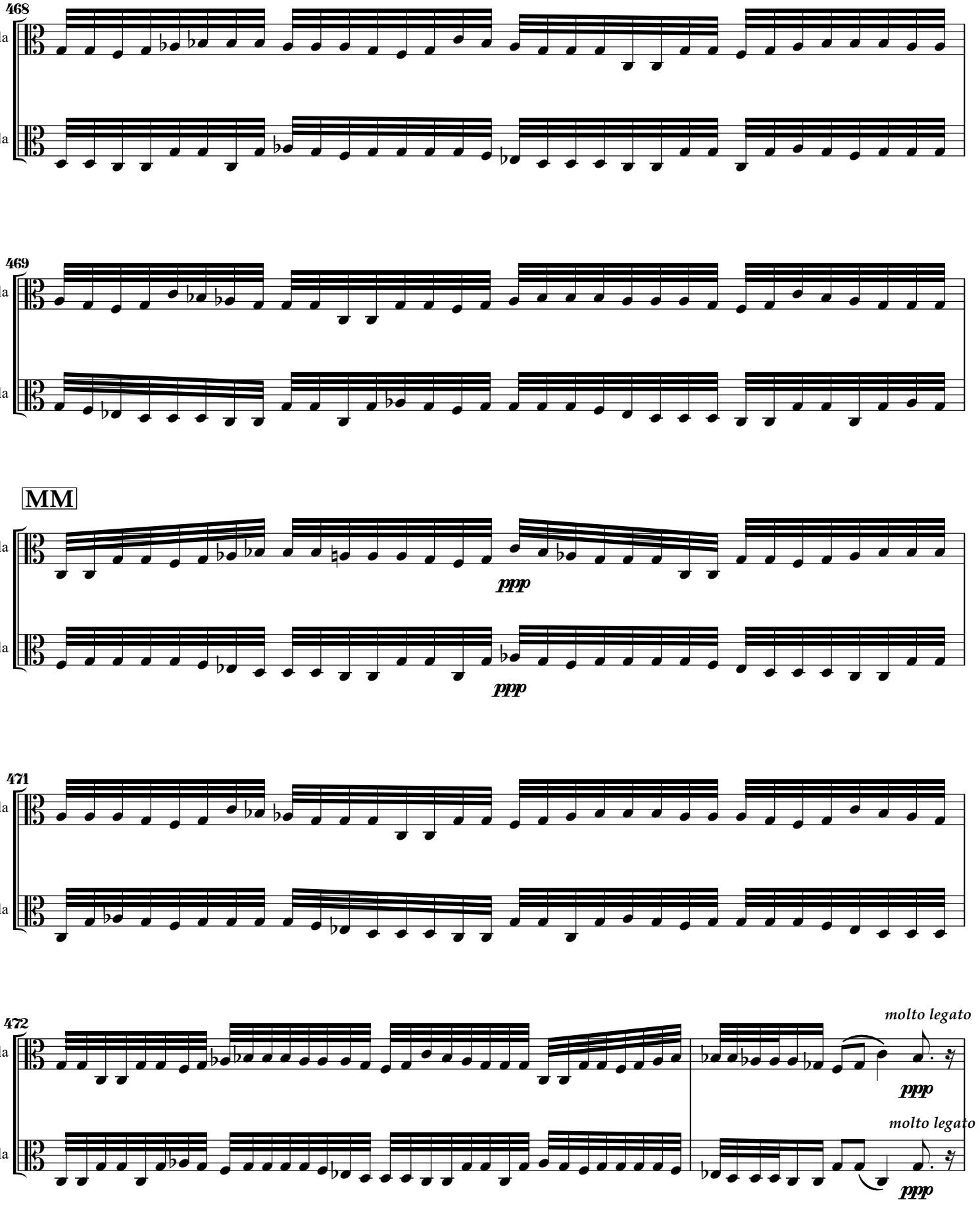
p

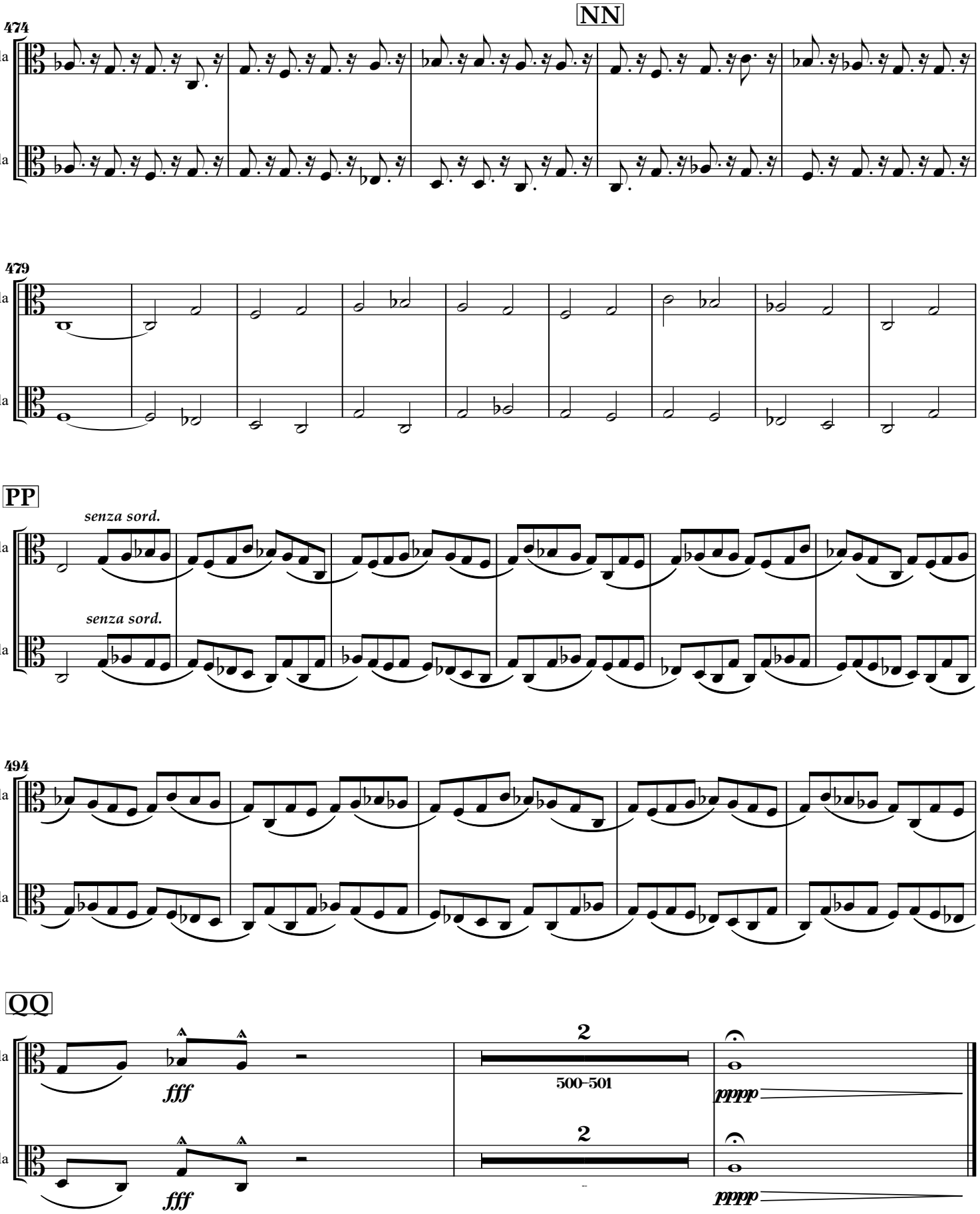
445

II.Vla

III.Vla


JJ
II.Vla
III.Vla
pizz.
2
460–461
ppp
mp
KK
rall . . . ♩=40 Largo
Tutti
arco
f
465
LL
p
467

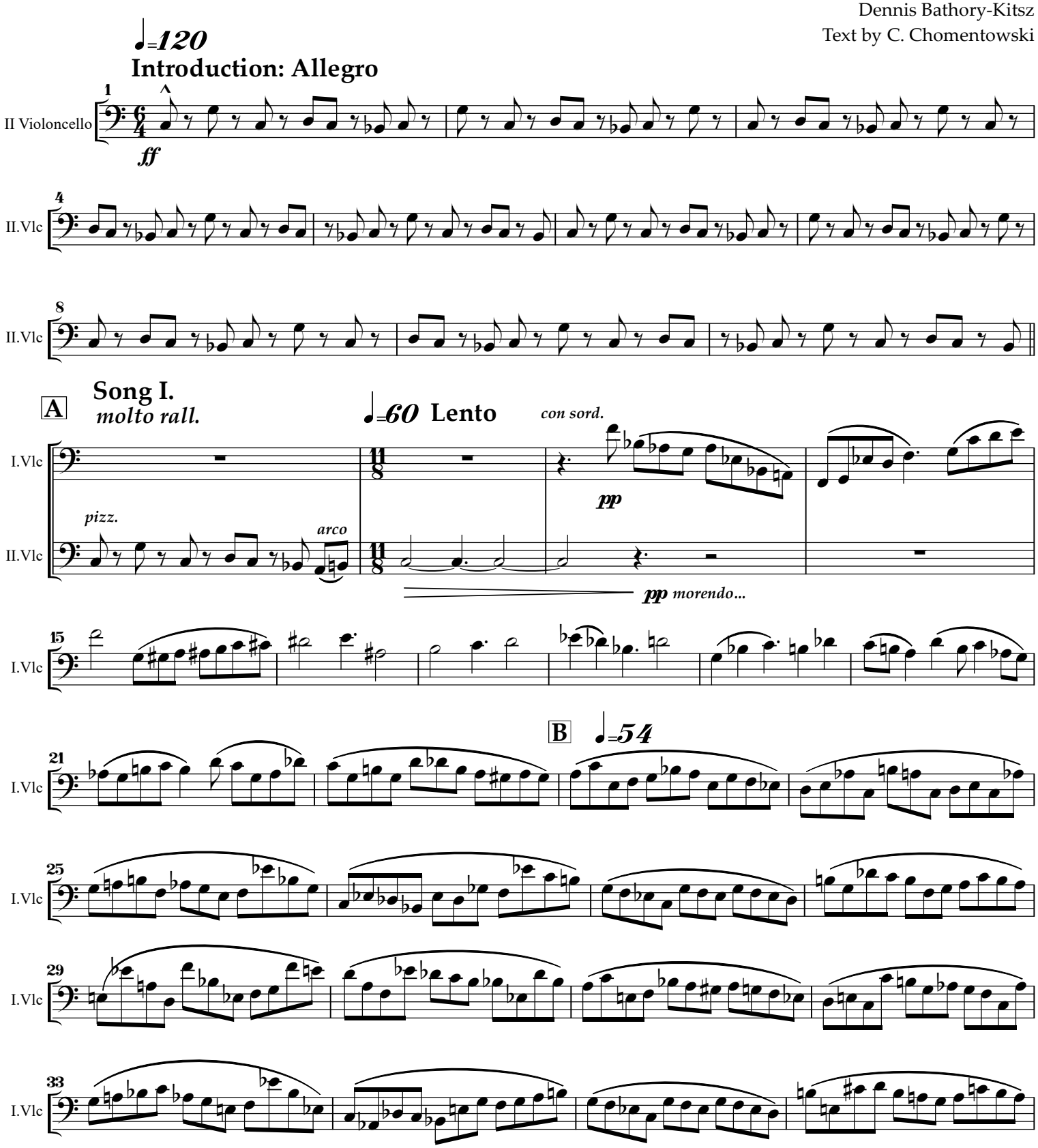

468
1.Vla
II.Vla
469
1.Vla
II.Vla
MM
1.Vla
ppp
II.Vla
ppp
471
1.Vla
II.Vla
472
1.Vla
molto legato
ppp
II.Vla
molto legato
ppp


NN
474
1.Vla
II.Vla
479
PP
senza sord.
senza sord.
494
QQ
fff
fff
2
500–501
2
pppp
pppp

Winter: Three Songs on the Nature of Armageddon

Violoncello

Dennis Bathory-Kitsz
Text by C. Chomentowski



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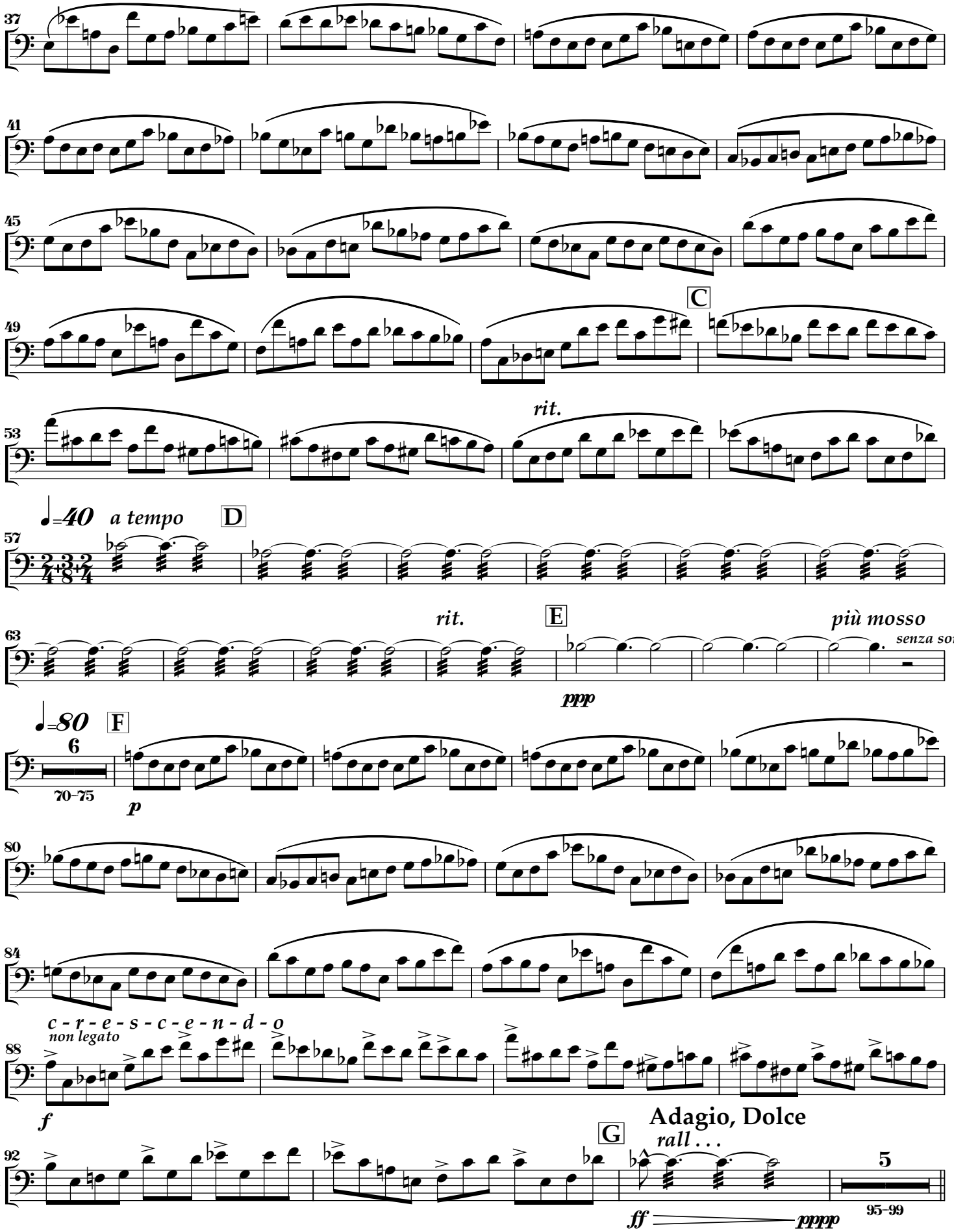
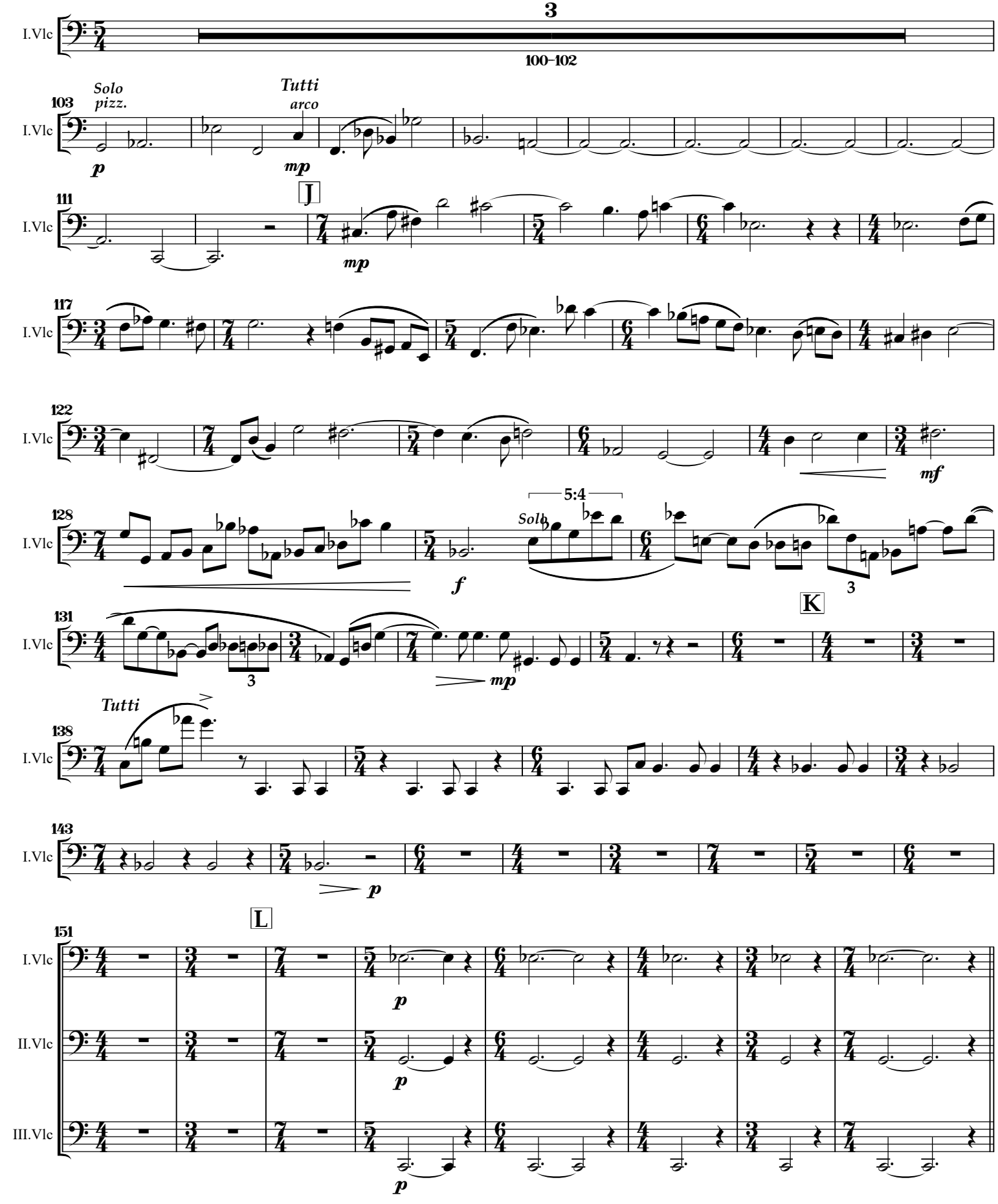
Winter: Three Songs on the Nature of Armageddon - Violoncello



H Song II. Lento (sempre a tempo, non rubato)



M ♩=c.80
Solo
I.Vlc
mp
mf

meno mosso N ♩=60
164
I.Vlc
II.Vlc
mp
p
pp
con sord.
Solo

col gli altri
Tutti
senza sord.
pizz.
169
I.Vlc
II.Vlc

173
I.Vlc
5:4
3
mf
8va

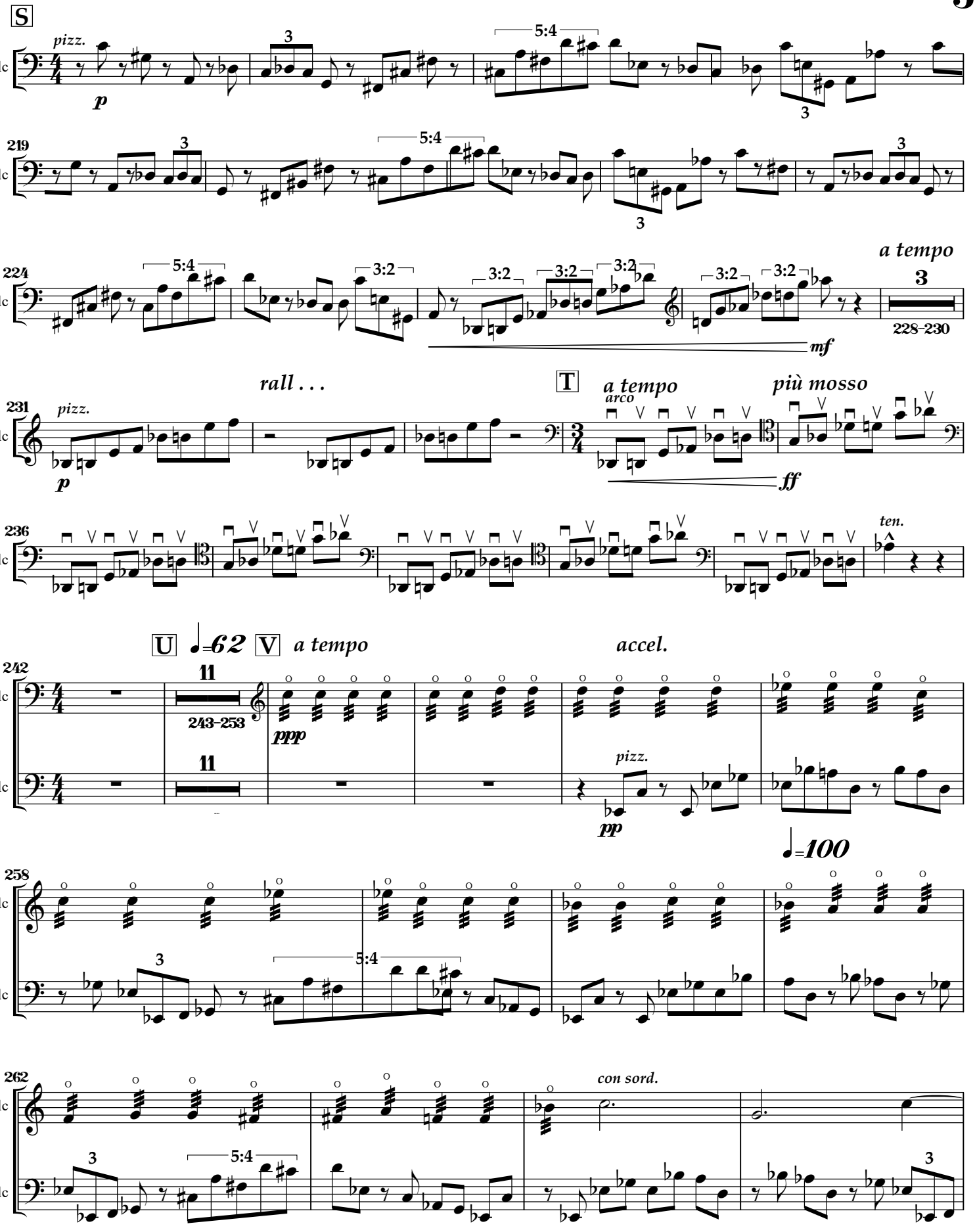
♩=100
P
177
I.Vlc
II.Vlc
arco
f
178–180
♩=160 Allegro
pizz.

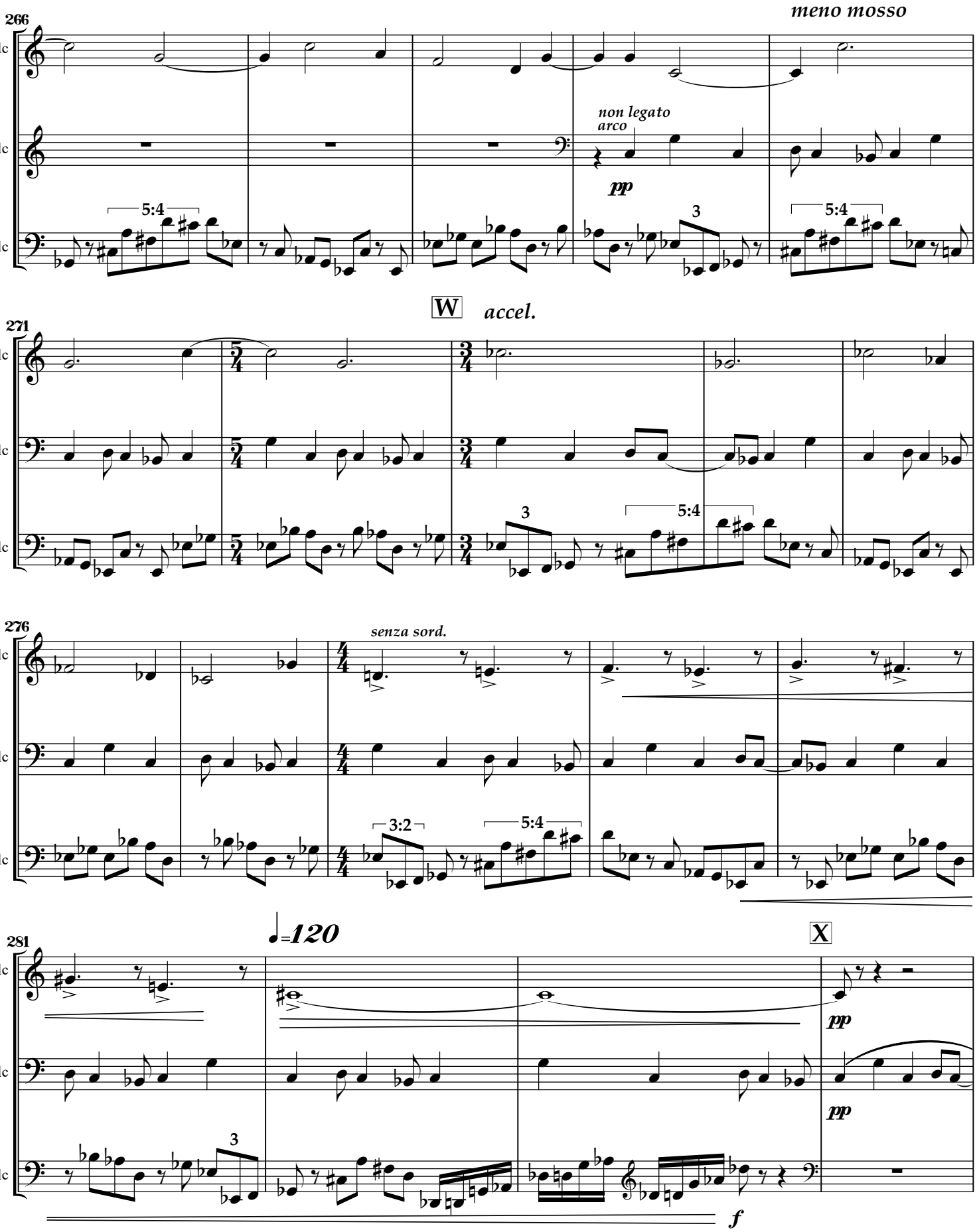
186
I.Vlc

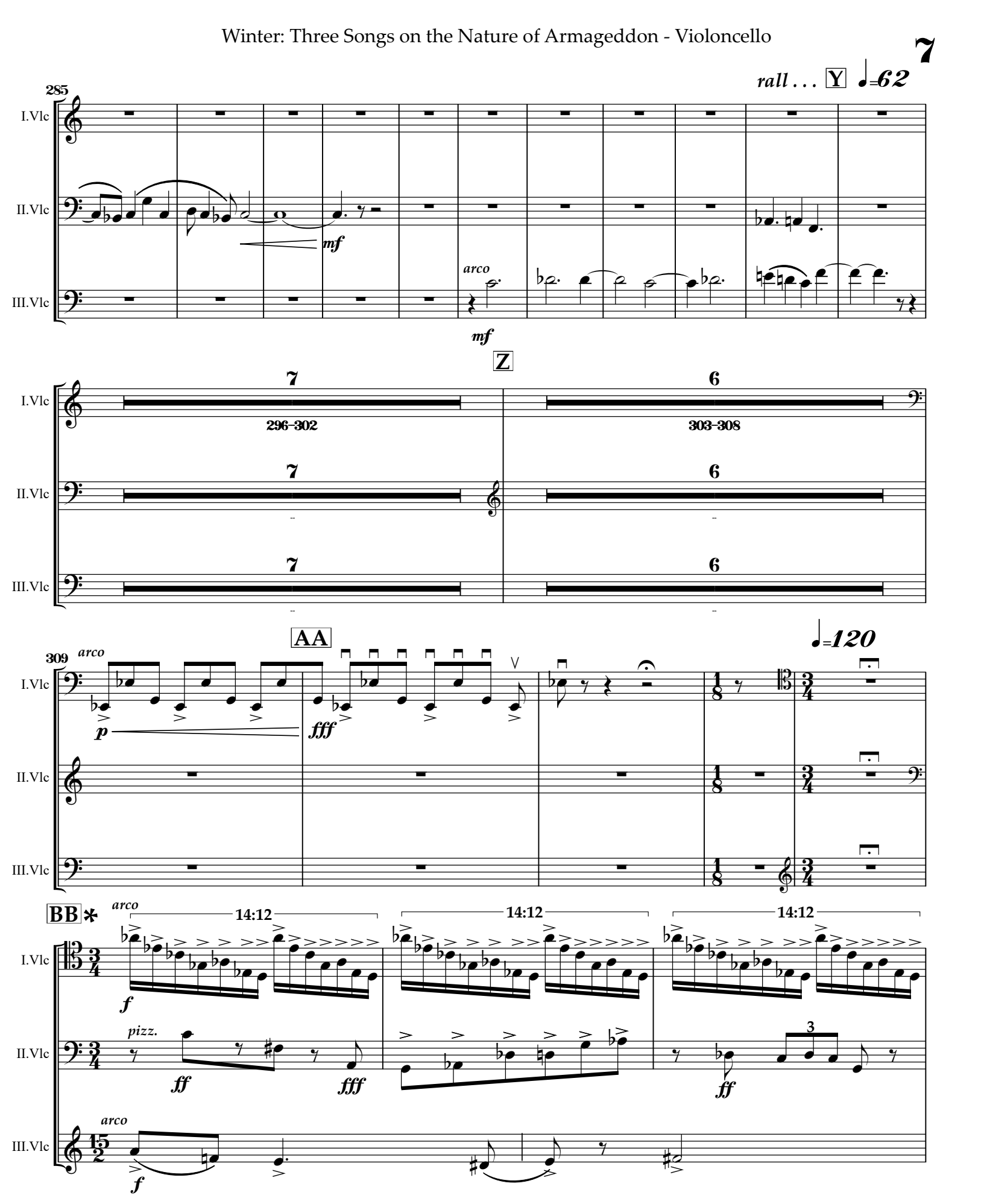
191
I.Vlc
pizz.

Q ♩=180
196
I.Vlc
f

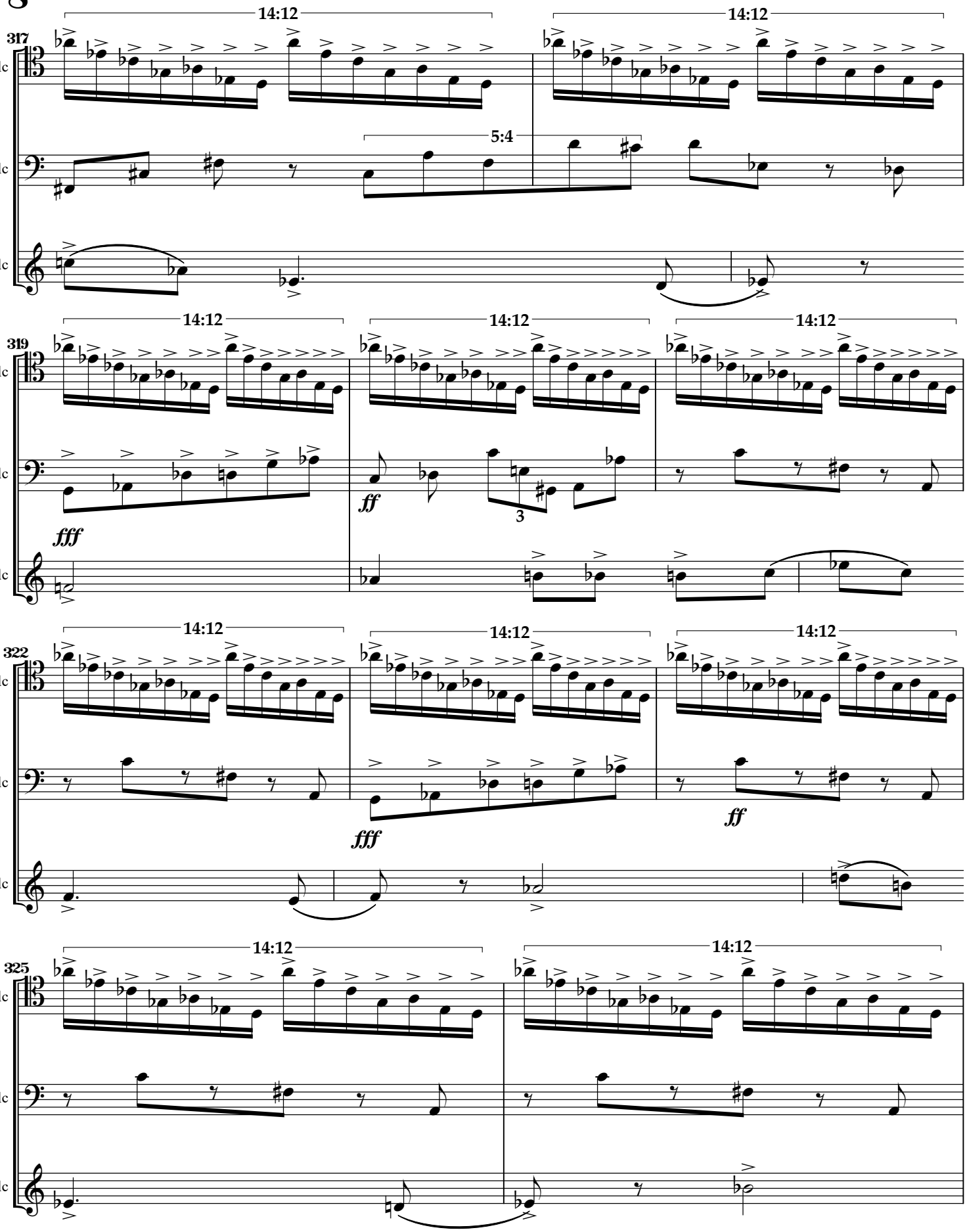
R ♩=100
200
I.Vlc
4
203–206
♩=120
8
207–214

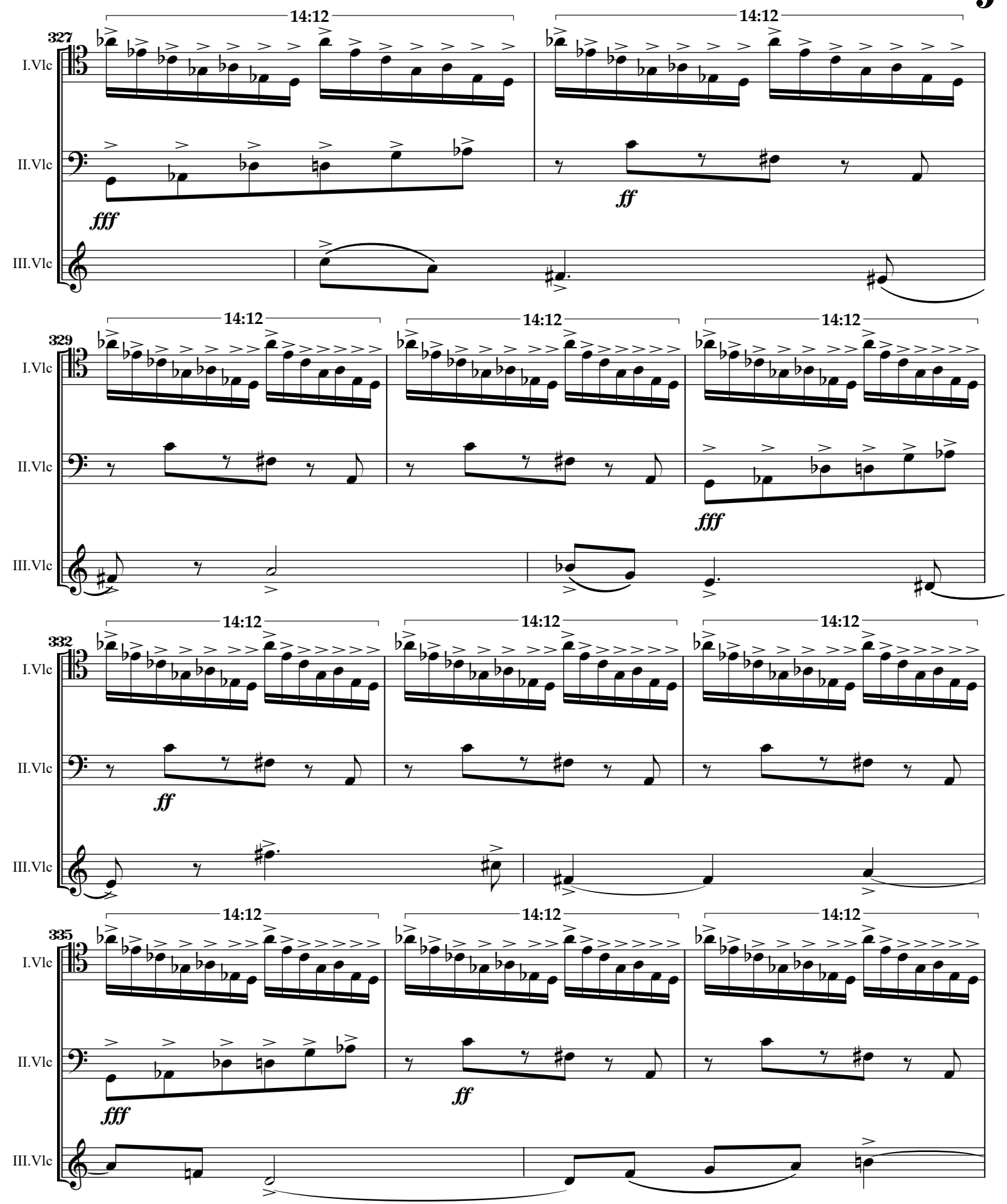

S
pizz.
I.Vlc
p
219
224
a tempo
228-230
mf
231
rall . . .
T
a tempo
arco
più mosso
ff
236
ten.
U
V
a tempo
accel.
242
243-253
ppp
III.Vlc
pizz.
pp
258
262
con sord.

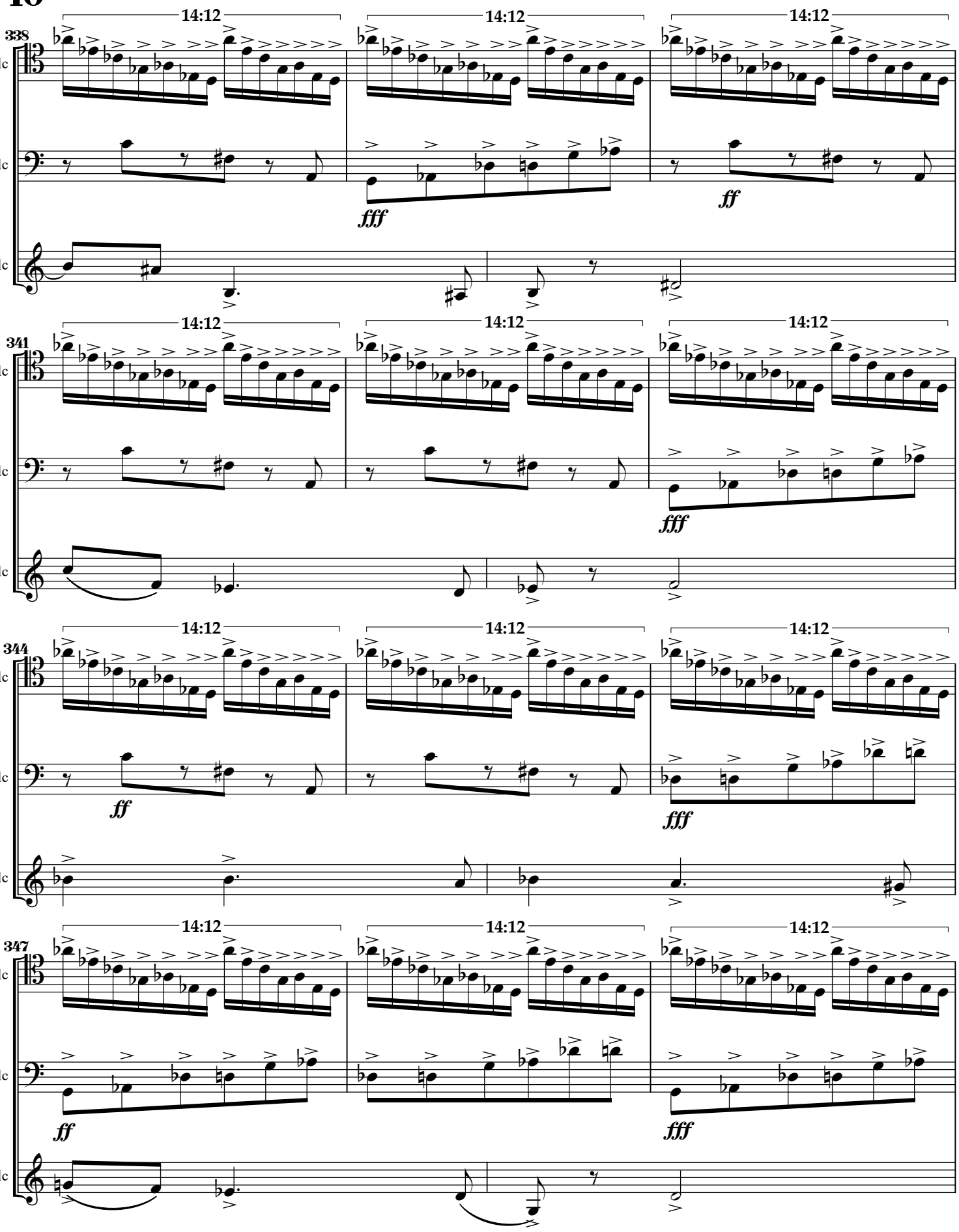

meno mosso
266
I.Vlc
II.Vlc
III.Vlc
non legato
arco
pp
5:4
3
5:4
W
accel.
271
5:4
senza sord.
276
3:2
5:4
120
X
281
pp
pp
f

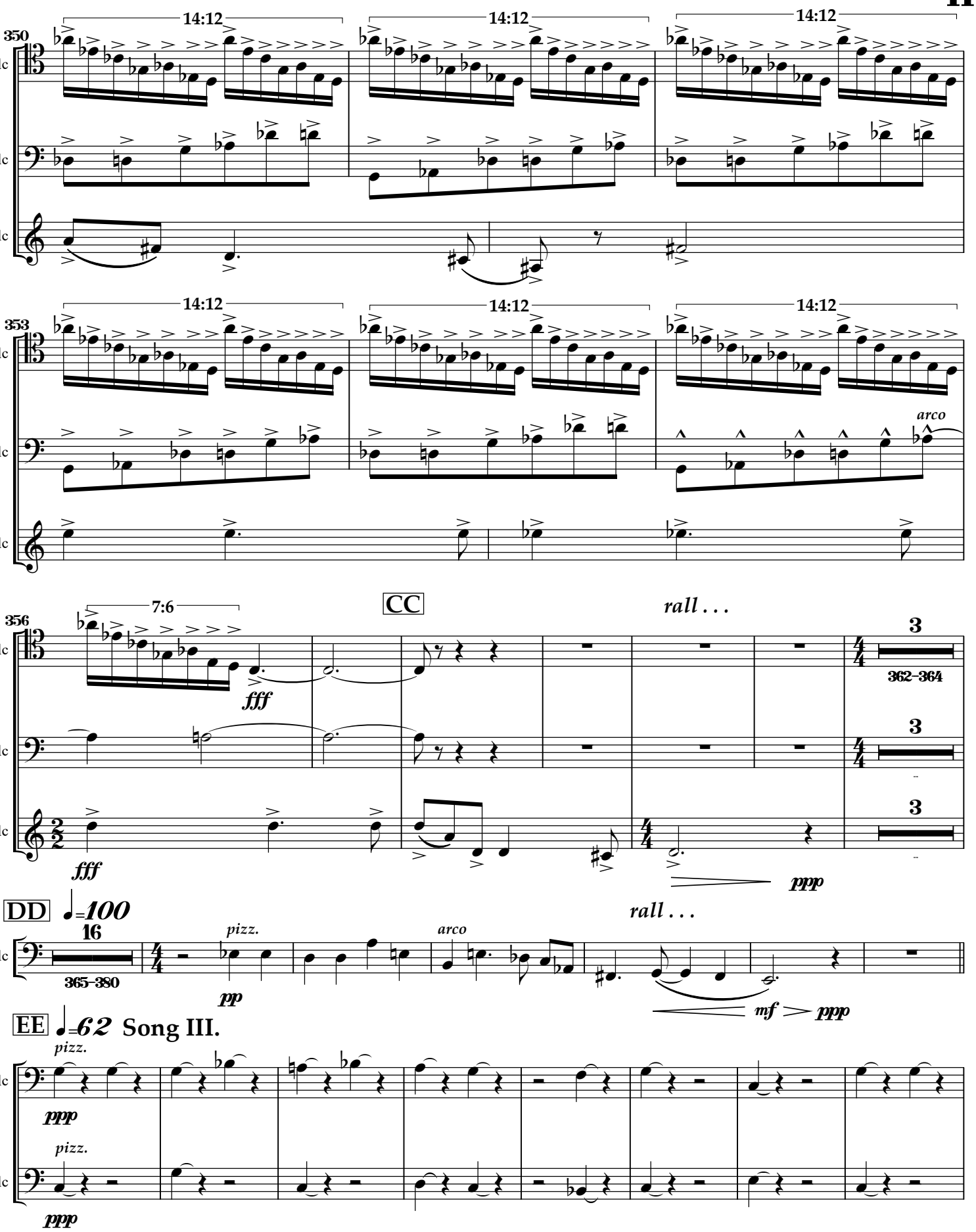


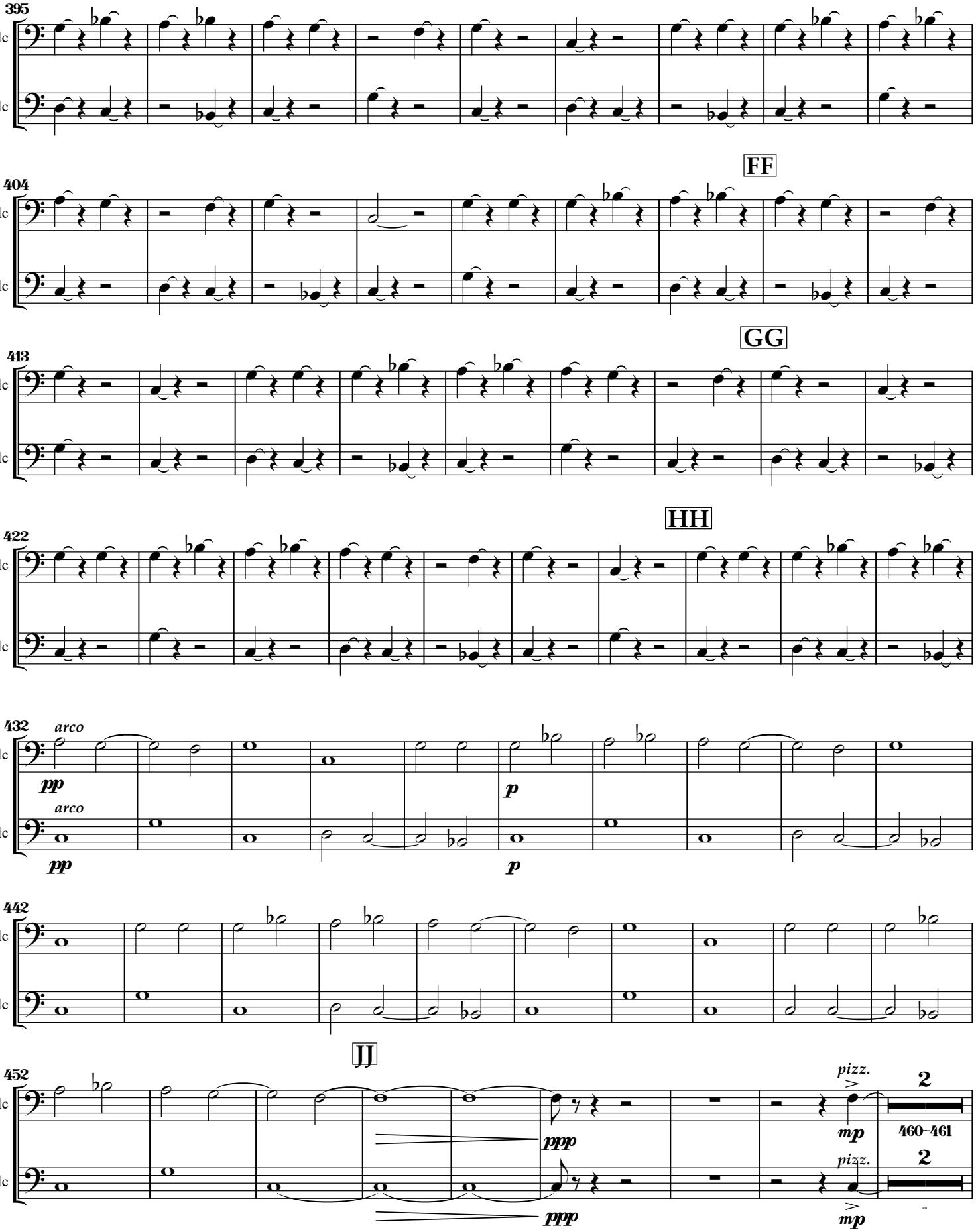
*** Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**

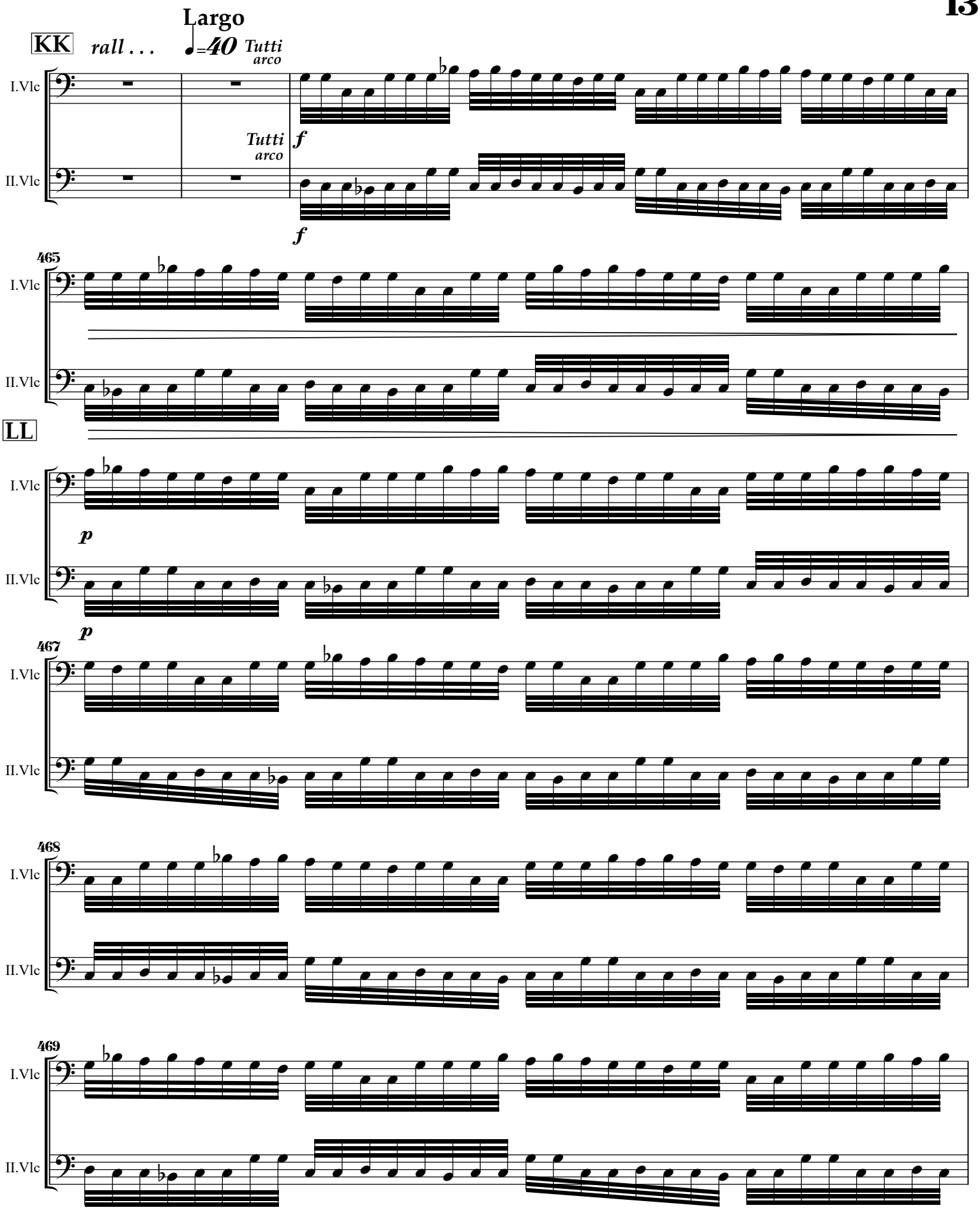

317
I.Vlc
II.Vlc
III.Vlc
14:12
14:12
5:4
319
14:12
14:12
14:12
fff
ff
3
322
14:12
14:12
14:12
fff
ff
325
14:12
14:12

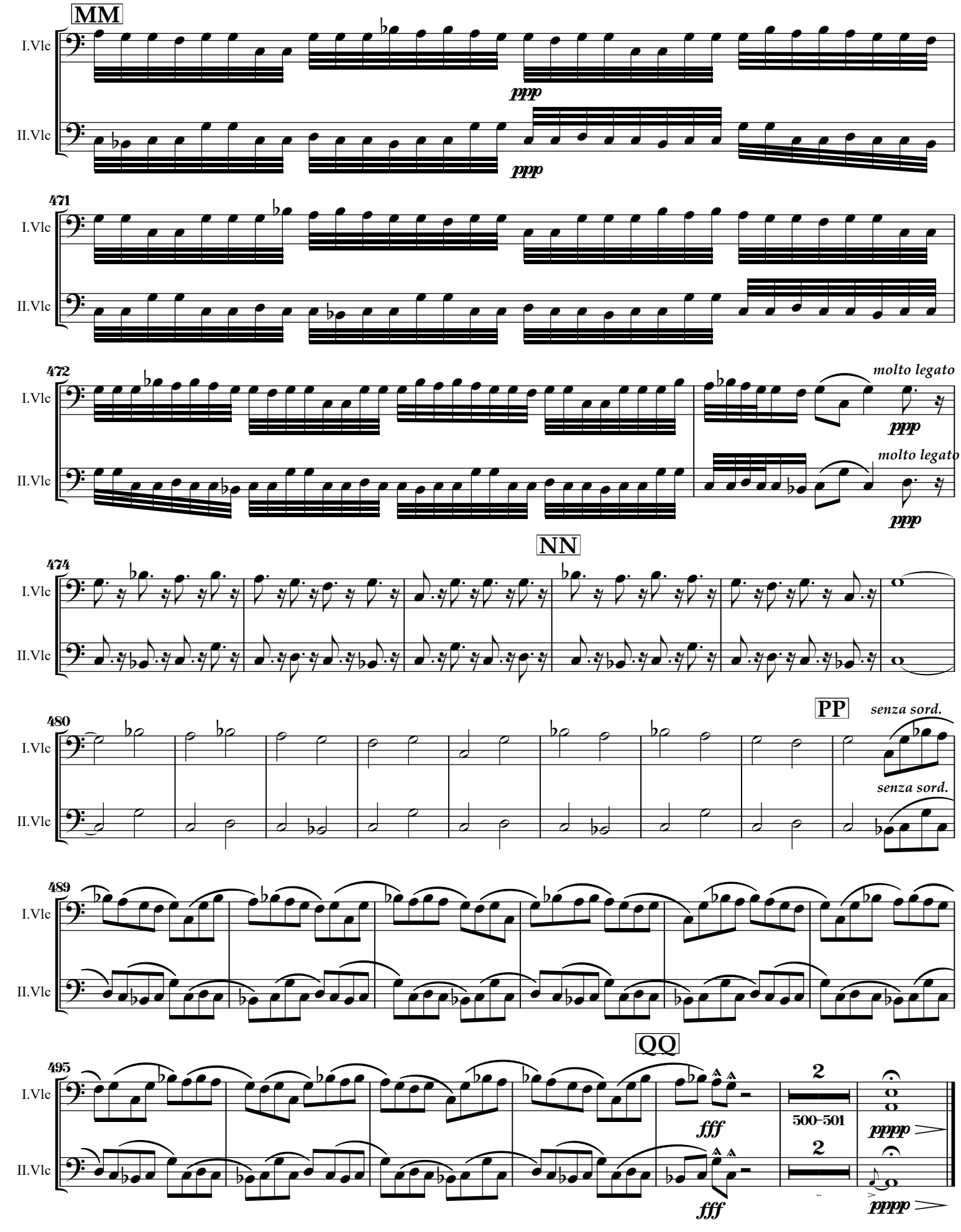

327
14:12
14:12
I.Vlc
II.Vlc
III.Vlc
fff
ff
329
14:12
14:12
14:12
I.Vlc
II.Vlc
III.Vlc
fff
332
14:12
14:12
14:12
I.Vlc
II.Vlc
III.Vlc
ff
335
14:12
14:12
14:12
I.Vlc
II.Vlc
III.Vlc
fff
ff


338
341
344
347
14:12
I.Vlc
II.Vlc
III.Vlc
fff
ff


350
I.Vlc
II.Vlc
III.Vlc
14:12
14:12
14:12
353
arco
7:6
356
fff
CC
rall . . .
3
362–364
ppp
DD
♩=100
16
365–380
pizz.
pp
arco
rall . . .
mf
ppp
EE
♩=62
Song III.
pizz.
ppp


395
I.Vlc
II.Vlc
FF
404
GG
413
HH
422
arco
pp
p
432
JJ
442
pizz.
mp
ppp
2
460–461
452


Largo
KK
rall . . .
♩=40
Tutti
arco
I.Vlc
II.Vlc
Tutti
arco
f
f
465
I.Vlc
II.Vlc
LL
I.Vlc
p
II.Vlc
p
467
I.Vlc
II.Vlc
468
I.Vlc
II.Vlc
469
I.Vlc
II.Vlc


MM
I.Vlc
II.Vlc
ppp
ppp
471
I.Vlc
II.Vlc
472
I.Vlc
II.Vlc
molto legato
ppp
molto legato
ppp
NN
474
I.Vlc
II.Vlc
480
I.Vlc
II.Vlc
PP
senza sord.
senza sord.
489
I.Vlc
II.Vlc
QQ
495
I.Vlc
II.Vlc
fff
fff
2
500–501
2
pppp
pppp

Winter: Three Songs on the Nature of Armageddon

Mezzo / Rehearsal Piano

(Symphony No. 4)

Dennis Bathory-Kitsz
Text by C. Chomentowski

♩=120

Introduction: Allegro

1

MEZZO

Piano

ff

3

Mez

Pno

6

Mez

Pno

8

Mez

Pno

N.B.: Play cluster chords as much as possible throughout

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Song I.

Lento

A

molto rall.

♩=60

Mez

Pno

pp

pp

15

Mez

Pno

19

Mez

Pno

B ♩=54

mp

22

Mez

Plucked from the heart

Pno

mp

mp

24

Mez: a blos - - - som, en - cased

Pno

26

Mez: in dust . Plucked from the heart of my moth - er's at - tic a

Pno

28

Mez: blos - - - som en - cased in dust. Plucked from the heart a

Pno

30

Mez: blos - - - - som, en - cased

Pno

32

Mez , a blos - som en-cased in dust .

Pno

35

Mez Mot - tled shades of once - white there, and gold leaf glaz - - - ing its

Pno

37

Mez In - car - na - ted pet - - - - - als,

Pno

39

Mez be - - - - - tween which are

Pno

41

Mez: the prayers

Pno

43

Mez: I can yet sum - mon forth from the crypt

Pno

45

Mez: of child - - - - hood.

Pno

47

Mez: Plucked from the heart of my moth - er's at - tic (Hums or ooohs)

Pno

49

Mez

Pno

C

51

Mez

Pno

53

Mez

Pno

55

rit.

Mez

Pno

57 ♩=40 *a tempo*

D

Mez

Pno

60

Mez

Pno

63

Mez

Pno

66 *rit.*

E

mf

Mez

The bind - ing's bro - ken, The cell - o - phane has

rit.

Pno

68

♩=80

più mosso

Mez

peeled a - way leav-ing yel-lowed scars .

Pno

pp

pp

71

Mez

(Plucked from the heart) There's no con - ceal - ing them, no cos -

Pno

74

Mez

met - ic cure I

Pno

F

Mez

press

Pno

78

Mez

up - on The

Pno

80

Mez

Lord to make me

Pno

82

Mez

pure.

Pno

84

Mez

Pno

86

c - r - e - s - c - e - n - d - o

Mez

(Plucked from the heart.)

Pno

88

f

Mez

Pno

ff

ff

90

Mez

Pno

92

Mez

Pno

G

Adagio, Dolce

rall . . .

Mez

Pno

mp

mp

98

H

Song II.

♩=60 **Lento (sempre a tempo, non rubato)**

Mez

Pno

mp

mp

105

Mez

Pno

J

♩=60

Mez

Pno

118

Mez

Pno

122

Mez

Pno

127

Mez

Pno

mf

f

5:4

130

Mez

Pno

3:2

3:2

3:2

133

K

Mez

Pno

mp

5:4

5:4

5:4

3:2

137

Mez

Pno

143

Mez

Pno

149

L

Mez

Pno

154

Mez

Pno

p

M

♩=c.80

Mez

Pno

mp

mf

mp

mp

N

♩=60

166

meno mosso

Mez

Pno

p

p

non legato, secco

pp

3

3:2

3:2

3:2

And af - ter the slow - ly in - drawn breath

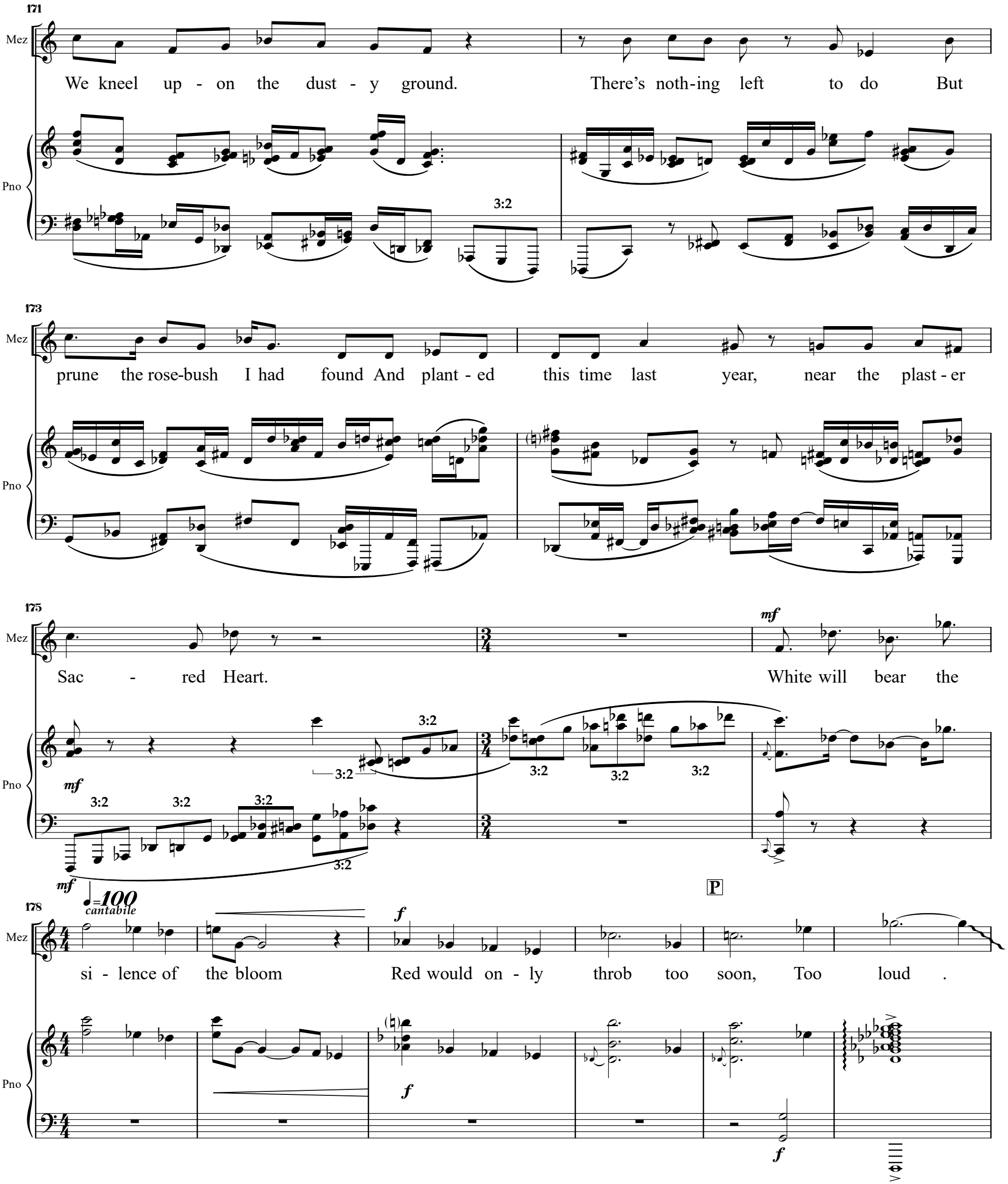
169

Mez

Pno

The break - ing of the sac - red bread

The up - ward thrust - ing of the head


171
Mez
We kneel up - on the dust - y ground. There's noth-ing left to do But
Pno
3:2
173
Mez
prune the rose-bush I had found And plant - ed this time last year, near the plast - er
Pno
175
Mez
Sac - red Heart. White will bear the
mf
Pno
3:2
mf
178
♩=100
cantabile
Mez
si - lence of the bloom Red would on - ly throb too soon, Too loud .
P
f
Pno
f

16

Allegro

184 ♩=160

Mez: But now as I un - furl the bur-lap shroud Like gauze that's tough-ened tight a-gainst the

Pno: *mf*

187

Mez: wound I won-der wheth-er deep with-in these pleats, And be - neath the pyr - a - mid of peat,

Pno

190

Mez: Be - yond the spind - ly rel - ic of a rose Might I there find the feet of Laz - a - rus

Pno

194

Mez: once a-gain dis-cern-ing cold from heat? Or are, per - haps, the rose and he the same?

Pno

Q

♩=180

Mez

Pno

200

Mez

Pno

R

♩=100

p

Mez

I hear the wind so soft - ly breathe her name As

p

Pno

207

pp ♩=120

Mez

I lift the seal of win - ter And ex - pose the rose to light.

pp

Pno

5:4

3:2

mp

S

mf

Mez

5:4

It is then that I am swept up in the pull of pal - lid

Pno

p

p

217

Mez

5:4

cells Reach - ing out for life, ex - tract - ing it from air.

Pno

219

Mez

And I will take a knife to what I think is dead there, To that

Pno

221

Mez

5:4

cantabile

which, I'm sup - pos - ing can - not be re - paired. Do not

Pno

223

Mez

Pno

3

des - pair, my love, for there is

225

Mez

Pno

5:4

some-thing of a faint sheen Glow - ing on this stalk, some - thing that is

3:2 3:2 3:2 3:2 3:2

227

Mez

Pno

a tempo

not quite green. But grow - ing, swell - ing, some-thing ca - pa - ble of tel - ling The

3:2 3:2 3:2 3:2

mf

230

Mez

Pno

rall . . .

wak - ing hours from the night, The rose of pas - sion from the rose of light. .

T *a tempo* *più mosso*

Mez

Pno

ff *fff* *f*

238

ff

O

U

p ♩=62

Love, do not mourn though I'm not at all cer - tain where the line is to be drawn be-tween what is mere-

p

246

ly dead and what will sure - ly_ die, Be - tween what has gone to seed and what is left to rise. And

5:4

Ped.

249

Mez

5:4 5:4 5:4 3:2 5:4 5:4

as I slash the wrist of rose-bush I know that I re - ly sheer-ly on Grace I think of all

Pno

Ped. Ped. Ped. Ped. Ped. Ped.

252

Mez

5:4 *rall . . .* 5:4 5:4 V *a tempo*

The times her face has been like a prayer cupped

Pno

Ped. Ped. Ped. Ped. Ped.

255

Mez

n.b.! 5:4 *accel.*

in these hands. And now they trem-ble as the cut is made. Let us con - tem-plate to - geth - er the

Pno

3:2

259

Mez

du - al pow - er of The blade to lop off the dead and

Pno

♩=100

261

Mez

leave the liv - - - - - - - - - ing

Pno

264

Mez

But if there be mis - giv - ings let them be

Pno

3:2

266

Mez

mine a - lone. Yet some - thing has sur - vived the win - ter's womb

Pno

268

Mez

as sure - ly as the dead man did his tomb.

Pno

270

meno mosso

Mez

And it is not the dry brush cast

Pno

272

W

accel.

Mez

a - side that makes me

Pno

274

Mez

trem - - - - - - - - - ble

Pno

277

5:4

Mez

so. My hand is clawed by

Pno

279

Mez

thorns that won't let go The leg - a - cy of death

Pno

f

f

281

Mez

5:4

or life. I do

Pno

ff ♩=120

X

283

Mez

not know. Now no - tice

Pno

ff

mp

pp

285

Mez

how the full weight of the

3

Pno

287

Mez

5:4

sky rests on the clouds, my Love. And though you lift your

Pno

289

Mez

3:2 3:2 3:2

eyes you see noth - ing but my blood Then search my face, And

Pno

291

Mez

crawl in - to my pain, Your tears near - ly

Pno

293

Mez

rall . . .

con - cealed be - hind the sud - den veil of rain.

Pno

Y

♩=62 *mp*

Mez

The one who fast-ens tears to love Binds the rain to earth. "This rose," I say, "in

Pno

3:2

p

3:2

300

Z

p

Mez

prun-ing me pre - pares me for re - birth." And so we wait for buds to form pro -

Pno

304

Mez

tect-ion a-gainst loss While a - bove our heads, a pale rose blos - soms Where our spir-its

Pno

308

Mez

cross

Pno

AA

fff

Mez

Pno

311

Mez

Strike the tip of the bloom, O God, against the flint, Refining human needs, And accept Thou this kindling toward Thy whitest heat.

Pno

fff

BB

(Conduct in One) * **Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.**

Mez

♩=120

f

Pno

fff

317

Mez

Pno

320

Mez

Pno

323

Mez

Pno

326

Mez

Pno

329

Mez

Pno

332

Mez

Pno

335

Mez

Pno

338

Mez

Pno

341

Mez

Pno

344

Mez

Pno

347

Mez

Pno

350

Mez

Pno

353

Mez

Pno

356

CC

rall . . .

Mez

Pno

3:2

3:2

3:2

mf

362

DD ♩=100

Mez

Pno

mf

p

p

3:2

3:2

369

rall . . .

♩=80

Mez

Pno

3:2

3:2

375

Mez

Pno

3:2

3:2

3:2

381

rall . . .

Mez

Pno

3:2 3:2 3:2 3:2 3:2

*

ppp

pp

EE ♩=62 **Song III.**

mp

3

And when the snow has sift-ed in-to my hair what then?

394

5:4 6:4

Will I be less a wo-man, or you, a man, when pas-sions blanch and blank-ly stare through o-paque

398

eyes. Some one of my sleep - ing selves, no doubt, will rise in am-ple time to

*Sound as much of the upper ostinato as possible when playing the melodic portions; see m.388-389, for example.

404

Mez

greet me there, at ves - pers, in the si-bi-lance of prayer.

Pno

mp *pp*

410

FF

Mez

you re-call, I gath - er, our last part-ing, How you drew me in like breath

Pno

415

Mez

5:4

and how our depths sus-pired in the still-ness and the grace of an un-speak-a-ble em -

Pno

418

7:6

GG

Mez

- - - - - brace. Your touch too light to ag-i-tate a

Pno

422

Mez

4:3

sing-le strand from place, too soft to cause a stir-ring in the air. And how I'm al-most moved to

Pno

HH

427

Mez

3:2

doubt that you were tru-ly there; But then, of course, the snow has yet to cal - ci-fy my

Pno

3:2

432

Mez

hair.

Pno

ppp

436

Mez

Yet when

Pno

438

Mez

the sift - ing of the snow is

Pno

440

Mez

5:4

done and high - lights glist - en sil - ver in the

Pno

442

Mez

3:2 3:2

sun or lav - en - dar I'll ven - ture, in the moon,

Pno

444

Mez

Then I sup - pose I'll learn that one must

Pno

446

Mez

trust The loom - ing shad - - - ows and

Pno

448

Mez

the ghosts that

Pno

450

Mez

in - - - fil - - - trate but

Pno

452

Mez

scarce - - - ly touch

Pno

JJ

Mez

Im - pas - sive

Pno

10:8

Ped.

456

Mez

in the face of pas - sion's thrust.

Pno

459

Mez

Pno

KK

rall . . .

Mez

Pno

Largo

♩=40

463

Mez

Pno

ff

ff

mp

465

Mez

Pno

LL

Mez

p

3:2

3:2

p

467

mp

3

3

3

Mez

And when the frost en - graves the glass, and

pp

3:2

3:2

Pno

pp

468

Mez

I seem numb, and

Pno

3:2

469

Mez

on - ly an ex - - - - -

Pno

3:2

MM

Mez

plo - - - - - sion

f

Pno

ff *pp* *ff* *pp* *ff*

471

Mez

ff

Pno

ff *pp* *ff* *pp*

472

Mez

mf

of the dy -

Pno

pp

473

Mez

- - ing sun will be e - nough to clear the crys - tals from the pane,

Pno

NN

pp *p*

Mez

though vis - ion, hav - ing once been lost, will nev - er be re - gained from some in - tern - al

Pno

3:2

480

Mez

vis - ta, still I'll lift my eyes and in the scud - ding clouds, per - haps, I'll

Pno

3:2

483

Mez

rec - og - nize my fleet - ing face and yours,

Pno

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

486

PP

Mez

when the snow has sealed me in and drift - ed

Pno

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

tenuto

489

pp

Mez

up a - gainst the door.

Pno

3:2 3:2 3:2 *pp* 3:2 3:2

491

Mez

Pno

3:2 3:2 3:2

493

Mez

Pno

3:2

495

Mez

Pno

3:2

3:2

3:2

497

Mez

Pno

fff pp fff pp

3:2

3:2

3:2

fff pp

QQ

Mez

Pno

pp

rall . . .

fff fff pp fff

3:2 3:2

3:2 3:2 3:2 3:2

3:2 3:2 3:2 3:2

ppp

fff

ppp