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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)

WESTLEAF
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Dennis Bathory-Kitsz

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Three Songs on the Nature of Armageddon
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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.

Winter: Three Songs on the Nature of Armageddon

(Symphony No. 4)

Dennis Bathory-Kitsz
Text by C. Chomentowski

Score

$\text{♩} = 120$

1 Introduction: Allegro

The score is for the first movement, 'Introduction: Allegro', in 6/8 time. It features a variety of instruments:

- Woodwinds:** Flute 1 & 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.
- Brass:** Horn 1, 2, 3, 4 in F; Trumpet 1, 2 in B-flat; Trombone 1a/b, 2a/b; Tuba.
- Percussion:** Glockenspiel, Timpani, Triangle, Snare, Hi Snare, Med Tom, Lo Snare, Bass Dr., Gong.
- MEZZO**
- Strings:** I Violin 1, gli alt Violin, II Violin 1 & 2, III Violin 1 & 2, I Viola, II Viola, III Viola, IV Viola, V Viola, I Violoncello, II Violoncello, III Violoncello, Contrabass.

The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The piano part features a complex rhythmic pattern in the right hand and a more active line in the left hand. The woodwinds and brass parts have melodic lines with various articulations. The strings provide a rhythmic foundation with some melodic movement in the upper parts.

Winter: Three Songs on the Nature of Armageddon

A Song I.
molto rall.

Lento
♩ = 60

8

The musical score is arranged in a standard orchestral layout. It includes staves for Flutes (Fl1, Fl2), Oboes (Ob), Clarinets (Cl1, Cl2), Bassoon (Bsn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), Tuba (Tba), Piano (Pno), Timpani (Tmp), Percussion (Perc), Mezzosoprano (Mez), Violins (I.Vn1, I.Vn2, II.Vn1, II.Vn2), Violas (I.Vla, II.Vla), Violas (I.Vlc, II.Vlc), and Cello (Cb). The score is divided into measures, with dynamic markings such as *sfz*, *f*, *ff*, *fff*, *pp*, *ppp*, *mf*, and *ppp* indicating volume. Performance instructions like *staccato*, *con sord.*, *pizz.*, and *arco* are also present. The tempo is marked as *Lento* with a metronome marking of 60. The score begins at measure 8.

14

Musical score for measures 14-21. The score includes parts for Trb1, Trb2, Tba, Perc, Mez, LVnI, ga Vln, LVnII, and LVlc. The percussion part features a rhythmic pattern of eighth notes. The string parts (LVnI, ga Vln, LVnII, LVlc) play a melodic line with slurs and dynamics. The woodwinds (Trb1, Trb2, Tba) play a similar melodic line. The mezzo-soprano part (Mez) is silent in this section.

22

B $\text{♩} = 54$

Musical score for measures 22-26. This section begins with a double bar line and a section marker 'B' with a tempo marking of quarter note = 54. The score includes parts for Bsn, Trb1, Trb2, Tba, Mez, LVnI, ga Vln, LVnII, and LVlc. The mezzo-soprano part (Mez) has lyrics: "Plucked from the heart a blossom, en-cased in dust". The string parts (LVnI, ga Vln, LVnII, LVlc) play a melodic line with slurs and dynamics. The woodwinds (Bsn, Trb1, Trb2, Tba) play a similar melodic line. The mezzo-soprano part (Mez) is silent in this section.

27

Musical score for measures 27-30. This section begins with a double bar line. The score includes parts for Bsn, Trb1, Trb2, Tba, Mez, LVnI, ga Vln, LVnII, and LVlc. The mezzo-soprano part (Mez) has lyrics: "Plucked from the heart of my mother's attic a blossom en-cased in dust. Plucked from the heart a blossom, en-cased". The string parts (LVnI, ga Vln, LVnII, LVlc) play a melodic line with slurs and dynamics. The woodwinds (Bsn, Trb1, Trb2, Tba) play a similar melodic line. The mezzo-soprano part (Mez) is silent in this section.

Winter: Three Songs on the Nature of Armageddon

32

Bsn

Trb1

Trb2

Tba

Mez

I.Vn1

ga Vln.

I.Vla

I.Vlc

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 -

(S^{ry})

38

Bsn

Trb1

Trb2

Tba

Tmp

Mez

I.Vn1

ga Vln.

I.Vla

I.Vlc

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

ppp

(S^{ry})

44

Bsn

Trb1

Trb2

Tba

Tmp

Mez

I.Vn1

ga Vln.

I.Vla

I.Vlc

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

(S^{ry})

50

C

rit.

Musical score for measures 50-56. The score includes parts for Bsn, Trb1, Trb2, Tba, Tmp, Mez, I.Vn1, ga Vln, I.Vla, and I.Vlc. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The tempo marking is *rit.* (ritardando). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are dynamic markings such as *mp* and *pp*. A double bar line is present at the end of measure 56.

57

$\text{♩} = 40$ *a tempo*

D

Musical score for measures 57-63. The score includes parts for Fl1, Fl2, AFl, Ob, Cl1, Cl2, BCl, ASx, Bsn, Trb1, Trb2, Tba, Tmp, Mez, I.Vn1, ga Vln, I.Vla, I.Vlc, and Cb. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The tempo marking is *a tempo*. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are dynamic markings such as *mp*, *pp*, and *pizz.* (pizzicato). A double bar line is present at the end of measure 63.

più mosso *♩-so*

68

Fl1
 Fl2
 AFl
 Ob
 Cl1
 Cl2
 BC1
 ASx
 Bsn
 Hn1
 Hn2
 Hn3
 Hn4
 Tpt1
 Trb1
 Trb2
 Tba
 Tmp
 Perc
 Mez
 I.Vn1
 ga Vln.
 I.Vla
 I.Vlc
 Cb

mp
mp
mp
pp
mf
p
mf
p
mf
p
pp
p
senza sord.
senza sord.
senza sord.
senza sord.
arco

peeled a - way ___ leav-ing yel-lowed scars _____ . (Plucked from the heart ___) There's _ no con-ceal - ing them, no cos -

Winter: Three Songs on the Nature of Armageddon

74 **F**

Mez
met - ic cure I press up - on The

80

Fl1

Fl2

AF1

Ob

Cl1

Cl2

BC1

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Tp1

Tp2

Trb1

Trb2

Tba

Tmp

Mez

Lord to make me pure.

I.Vn1

II.Vn1

I.Vla

I.Vlc

Cb

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

85

Fl1

Fl2

AFl

Ob

Cl1

Cl2

BC1

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Tp1

Tp2

Trb1

Trb2

Tba

Tmp

Perc

Mez

I.Vnl

II.Vnl

I.Vla

I.Vlc

Cb

(Plucked from the heart.)

non legato

f

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

96

96

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BC1, Bsn, Hn1, Hn2, Hn3, Hn4, Mez, LVlc, Cb

mp, *p*, *pizz.*, *Solo pizz.*, *Tutti arco*

106

J

106

Cl1, Cl2, Hn1, Hn2, Hn3, Hn4, Tmp, Perc, Mez, LVlc

mp, *pp*, *p*, *mp*

117

117

Cl1, Cl2, Hn1, Tmp, Perc, Mez, LVlc

125

C11
C12
Hn1
Tmp
Perc
Mez
LVlc

mf *f* *mf* *f*

Solo

132

C11
C12
Hn1
Hn2
Hn3
Hn4
Tmp
Perc
Mez
LVlc

mp *f* *mp* *f*

Tutti

K

139

C11
C12
Hn1
Hn2
Hn3
Hn4
Tp1
Tp2
Tmp
Perc
Mez
LVlc

p *mp* *p*

L

148

Score for measures 148-156. The score includes parts for Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tnp), Percussion (Perc), Mezzo-soprano (Mez), Violin I (I.Vn1), Violin II (II.Vn1, II.Vn2), Violin III (III.Vn1, III.Vn2), Viola I (I.Vla), Viola II (II.Vla), Viola III (III.Vla), Viola IV (IV.Vla), Viola V (V.Vla), Violoncello I (I.Vlc), Violoncello II (II.Vlc), Violoncello III (III.Vlc), and Contrabass (Cb). The music is in 7/4 time and features various dynamics including *p* and *pp*.



157

M

♩ *c. 80*

Score for measures 157-165. The score includes parts for Trombone (Tnp), Percussion (Perc), Mezzo-soprano (Mez), Violin I (I.Vn1), Violin II (II.Vn1, II.Vn2), Violin III (III.Vn1, III.Vn2), Viola I (I.Vla), Viola II (II.Vla), Viola III (III.Vla), Viola IV (IV.Vla), Viola V (V.Vla), Violoncello I (I.Vlc), Violoncello II (II.Vlc), Violoncello III (III.Vlc), and Contrabass (Cb). The music is in 3/4 time and features dynamics such as *mp*, *mf*, and *p*. A *Solo* marking is present above the first cello part.

186

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

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



193

Q ♩ = 180

Fl1
Fl2
AF1
Ob
Cl1
ASx
Bsn
Hn1
Hn2
Hn3
Hn4
Trb1
Trb2
Tba
Tmp
Perc
Mez
I.Vn1
II.Vn1
I.Vla
I.Vlc
Cb

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?

200

R

$\text{♩} = 100$

$\text{♩} = 120$

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

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

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

212

S

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

229

rall . . .

T a tempo

più mosso

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 $\text{♩} = 62$

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BC1, 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., *pp*, *Red.*, *ff*, *p*, *5:4*

O Love, do not mourn though I'm not at all cer-tain where the

245

Pno, Mez, I.Vn1

pp, *5:4*, *Red.*

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.

Piano score for measures 250-256. The score includes parts for Piano (Pno), Mezzo-soprano (Mez), Violin I (I.Vnl), Violin II (II.Vnl), Viola I (I.Vla), Viola II (II.Vla), Violoncello (I.Vlc), and Contrabass (Cb). The vocal line features the lyrics: "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". The piano accompaniment includes various rhythmic patterns and dynamic markings such as *ppp* and *pp*. A double bar line is present at the end of measure 256.

257

♩ 100

Piano score for measures 257-262. The vocal line continues with the lyrics: "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 -". The piano accompaniment features complex rhythmic structures, including triplets and 5:4 time signatures. Dynamic markings include *pp* and *ppp*. A double bar line is present at the end of measure 262.

263

Piano score for measures 263-268. The vocal line continues with the lyrics: "ing But if there be mis-giv-ings let them be mine a - lone. Yet some-thing has sur-ived the win-ter's womb as sure-ly as the dead man". The piano accompaniment includes *con sord.* markings and dynamic markings such as *pp*. The score concludes with a double bar line at the end of measure 268.

rall...

Y ♩ 62

293

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
mp pp

ga Vln
mp

II.Vn1
mp

II.Vn2
mp

III.Vn2
mp pp

I.Vla
10:8 10:8 3:2 p

III.Vla
mp pp

IV.Vla

V.Vla
14:12 14:12 14:12 p

II.Vlc

III.Vlc



300

Z

Fl

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
ppp

III.Vn2
ppp

III.Vla
ppp

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

307

AA

♩ = 120

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 (F1), Flute 2 (F2), Oboe (Ob), Clarinet 1 (C1), Clarinet 2 (C2), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), and Tuba (Tba). The woodwinds and brass parts feature dynamic markings such as *pp*, *f*, and *fff*. The woodwinds have melodic lines with slurs and accents, while the brass instruments provide harmonic support with sustained notes and some rhythmic patterns. The percussion part (Perc) is indicated by a double bar line with a *ff* dynamic marking.

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

Musical score for vocal and string instruments. The score includes parts for Mezzo-soprano (Mez), Violin I (I.Vn), Violin II (II.Vn), Viola I (I.Vla), Violoncello (Vlc), and Contrabass (Cb). The vocal part (Mez) has lyrics: "blos - soms Where our spir - its cross". The strings play a rhythmic accompaniment with dynamic markings of *p* and *fff*. The strings are marked *arco* (arco). The vocal line has a melodic contour with slurs and accents, corresponding to the lyrics.

(Conduct in One)

BB

The musical score is a page from a larger work, titled "Winter: Three Songs on the Nature of Armageddon". It is marked "Conduct in One" and "BB". The score is for a large orchestra and includes parts for Flutes (Fl1, Fl2), Oboe (Ob), Clarinets (Cl1, Cl2), Bass Clarinet (BCl), Saxophones (ASx, Bsn), Horns (Hn1-4), Trumpets (Tp1, Tp2), Trombones (Trb1, Trb2), Tuba (Tba), Piano (Pno), Timpani (Tnp), Percussion (Perc), Mezzosoprano (Mez), Violins (I.Vn1, I.Vn2, II.Vn1, II.Vn2, III.Vn1, III.Vn2), Violas (I.Vla, II.Vla, III.Vla, IV.Vla, V.Vla), Violas (I.Vlc, II.Vlc, III.Vlc), and Cello (Cb). The score is in 3/4 time and features complex rhythmic patterns, including 5:4 and 14:12 time signatures. Dynamics range from piano (p) to fortissimo (fff). The score is marked "Conduct in One" and includes a "BB" rehearsal mark.

323

This page of the musical score, numbered 323, features a complex orchestration. The instruments listed on the left include Flutes 1 and 2 (Fl1, Fl2), Alto Flute (AFl), Oboe (Ob), Clarinets in Bb (Cl1, Cl2), Bass Clarinet (BCl), Saxophones in E-flat (ASx) and Bb (BSx), Horns 1 through 4 (Hn1-Hn4), Trumpets 1 and 2 (Tp1, Tp2), Trombones 1 and 2 (Trb1, Trb2), Tuba (Tba), Piano (Pno), Tom Tom (Tnp), Percussion (Perc), Mezzosoprano (Mez), Violins I and II (I.Vnl, II.Vnl), Violas I, II, and III (I.Vla, II.Vla, III.Vla), Violoncellos I, II, and III (I.Vlc, II.Vlc, III.Vlc), and Contrabass (Cb). The score is written in a key signature of one sharp (F#) and a time signature of 5/4. It contains various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *fff*. Rehearsal marks with the number 14:12 are present in the lower staves. The page concludes with a double bar line.

332

Flute 1 (F1), Flute 2 (F2), Alto Flute (AF1), Oboe (Ob), Clarinet 1 (C1), Clarinet 2 (C2), Bass Clarinet (BC1), Saxophone (ASx), Bassoon (Bsn), Horn 1 (Hn1), Horn 2 (Hn2), Horn 3 (Hn3), Horn 4 (Hn4), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone 1 (Trb1), Trombone 2 (Trb2), Tuba (Tba), Piano (Pno), Timpani (Timp), Percussion (Perc), Mezzosoprano (Mez), Violin 1 (I.Vn1), Violin 2 (II.Vn1, II.Vn2), Violin 3 (III.Vn1, III.Vn2), Viola 1 (I.Vla), Viola 2 (II.Vla), Viola 3 (III.Vla), Viola 4 (IV.Vla), Viola 5 (V.Vla), Cello 1 (I.Vlc), Cello 2 (II.Vlc), Cello 3 (III.Vlc), Contrabass (Cb).

Time signatures: 5:4, 14:12.

Dynamic markings: *sfz*, *fff*, *ff*.

341

This page of the musical score, numbered 341, features a complex orchestration. The top section includes woodwinds (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bass Clarinet, Saxophones, Bassoon) and brass (Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba). The middle section covers the piano, timpani, and percussion. The bottom section is dominated by strings, with Violins I, II, and III, Violas I, II, and III, Violoncellos I, II, and III, and a Contrabass. The score is written in a key with one sharp (F#) and a 5/4 time signature. It contains various musical notations such as slurs, ties, and dynamic markings like *ff* and *fff*. Rehearsal marks with the number 54 are placed above several measures in the woodwind and string sections. The bottom of the page features a dense texture of string parts, with some measures marked with a 14:12 ratio, likely indicating a change in bowing or articulation.

350

Fl I
Fl II
AF I
Ob
Cl I
Cl II
BC I
ASx
Bsn
Hn I
Hn II
Hn III
Hn IV
Tp I
Tp II
Trb I
Trb II
Tba
Pno
Tmp
Perc
Mez
I. Vn I
II. Vn I
III. Vn I
I. Vla
II. Vla
III. Vla
IV. Vla
V. Vla
I. Vlc
II. Vlc
III. Vlc
Cb

5:4
4:3
14:12
7:6
arco
fff

359 *rall...* **DD** ♩=100

Musical score for measures 359-370. The score includes parts for Flute I (Fl I), Flute II (Fl II), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bass Clarinet (BCl), Saxophone (ASx), Horn I (Hn I), Trombone I (Tbn I), Mezzosoprano (Mez), Violin I (I.Vn I), Violin II (II.Vn I), Violin III (III.Vn I), Viola I (I.Vla), Viola III (III.Vla), Viola II (III.Vlc), and Cello (Cb). The tempo is marked *rall...* and the metronome marking is ♩=100. The key signature has two sharps (F# and C#). The score features various dynamics including *p*, *mp*, *pp*, *ppp*, *mf*, and *ppp*. Performance instructions include *arco*, *pizz.*, *Solo*, and *ten. S^{ro}*. There are also triplets and slurs throughout the piece.



370 *rall...* ♩=80

Musical score for measures 370-380. The score includes parts for Flute I (Fl I), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bass Clarinet (BCl), Saxophone (ASx), Horn I (Hn I), Horn II (Hn II), Trombone I (Tbn I), Mezzosoprano (Mez), and Cello (Cb). The tempo is marked *rall...* and the metronome marking is ♩=80. The key signature has two sharps (F# and C#). The score features various dynamics including *ppp*, *p*, and *ppp*. Performance instructions include *arco* and *pizz.*. There are triplets and slurs throughout the piece.

rall . . .

EE $\text{♩} = 62$ Song III.

380

The musical score for Song III, measures 380-389, is presented in a standard orchestral layout. The instruments are listed on the left side of the page, including Flute I and II, Alto Flute, Oboe, Clarinet I and II, Bass Clarinet, Saxophone, Bassoon, Horn I and II, Trumpet I, Trombone I, Timpani, Mezzo-soprano, Violin I and II, Viola I and II, Violoncello I and II, and Contrabass. The score begins at measure 380 and ends at measure 389. The tempo is marked 'rall . . .' and the time signature is $\text{♩} = 62$. The key signature is one sharp (F#). The score features various musical notations, including triplets, dynamics (ppp, mf, p), articulation (pizz., arco), and performance instructions (rall). The Saxophone part has a complex melodic line with several triplets. The strings play a rhythmic accompaniment, with the Violins and Violas using pizzicato and the Cellos and Contrabasses using arco. The woodwinds and brass parts are mostly silent, with some entries in the latter half of the page. The Mezzo-soprano part is also silent. The score is marked with 'ppp' (pianissimo) throughout, with some 'mf' (mezzo-forte) markings in the latter half.

390

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BC1, ASx, Bsn, Tp1, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

mp 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

ppp

5:4 6:4

398

Fl1, Fl2, AFl, Ob, Cl1, Cl2, BC1, ASx, Bsn, Tp1, Tmp, Mez, II.Vn1, II.Vn2, III.Vn1, III.Vn2, II.Vla, III.Vla, I.Vlc, II.Vlc

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.

ppp

408

FF

Fl1
Fl2
AFl
Ob
Cl1
Cl2
BCl
ASx
Bsn

Hn1
Hn2
Tp1
Trb1
Trb2
Tmp

Mez

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

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

416

GG

Fl1, Fl2, AF1, Ob, Cl1, Cl2, BCl, ASx, Bsn

Hn1, Hn2, Trp1, Trb1, Trb2, Tmp

Mez

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

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

424

HH

Fl I *pp* *p*

Fl II

Fl A *mf*

Ob

Cl I

Cl II

BCl

ASx

Bsn *pp*

Hn I *pp* *pp*

Trp I *senza sord.* *pp* *pp*

Trb I *pp* *p* *pp*

Tba *pp*

Tmp *pp*

Mez
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.

II.Vn1 *arco*

II.Vn2 *arco*

III.Vn1 *arco*

III.Vn2 *arco*

II.Vla *arco* *pp*

III.Vla *arco* *pp*

I.Vlc *arco* *pp*

II.Vlc *arco* *pp*

434

Musical score for measures 434-439. The score includes parts for Flutes I and II (FI1, FI2), Alto Flute (AF1), Oboe (Ob), Saxophone (ASx), Horns I-IV (Hn1-4), Trombone (Tbn), Trumpet (Tpt), and Mezzosoprano (Mez). The vocal line (Mez) has lyrics: "Yet when the sifting of the snow is". The score features various dynamics such as *mf*, *pp*, *mp*, *p*, and *ppp*. The instrumentation includes woodwinds, brass, and strings (Violins I-III, Violas I-III, Violoncello I-II).

440

Musical score for measures 440-445. The score includes parts for Flutes I and II (FI1, FI2), Alto Flute (AF1), Oboe (Ob), Saxophone (ASx), Horns I-IV (Hn1-4), Trombone (Tbn), Trumpet (Tpt), and Mezzosoprano (Mez). The vocal line (Mez) has lyrics: "done and high-lights glist-en sil-ver in the sun or lav-en-dar I'll ven-ture, in the moon, Then". The score features various dynamics such as *mf* and *mf*. The instrumentation includes woodwinds, brass, and strings (Violins I-III, Violas I-III, Violoncello I-II).

II

451

Fl1

Fl2

AFl

Ob

ASx

Bsn

Hn1

Hn2

Hn3

Hn4

Trb1

Trb2

Tba

Pno

Tmp

Mez

II.Vn1

II.Vn2

III.Vn1

III.Vn2

II.Vla

III.Vla

I.Vlc

II.Vlc

trate but scarce - ly touch Im - pas - sive in the face of pas - sion's

mf

Red.

5:4

Largo

463

$\text{♩} = 40$

LL

Score for Winter: Three Songs on the Nature of Armageddon, page 41. The score is in 4/4 time with a tempo of $\text{♩} = 40$. The key signature is one flat (B-flat major/D minor). The score includes parts for Flutes I and II, Oboe, Clarinets I and II, Bassoon, Saxophone, Trumpets I and II, Trombones I and II, Tuba, Piano, Glockenspiel, Timpani, Mezzosoprano, Violins I and II, and Violas I and II. The score is divided into four measures. The first measure starts with a *f* dynamic. The second measure has a *mp* dynamic. The third measure has a *p* dynamic. The fourth measure has a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The string parts (Violins and Violas) play a rhythmic pattern of eighth notes. The woodwinds and brass parts have various melodic and harmonic lines. The piano part has a steady accompaniment. The timpani part has a few notes. The glockenspiel part has a few notes. The mezzosoprano part is silent. The overall mood is somber and dramatic.

467

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes (Fl1, Fl2):** Both parts play a melodic line starting with a *p* dynamic. Fl1 has a *b* flat in the key signature.
- Alto Flute (AFl):** Plays a sustained chordal texture with a *p* dynamic.
- Oboe (Ob) and Bassoon (Bsn):** Both instruments play a similar melodic line, with dynamics ranging from *pp* to *mf*.
- Horn 1 (Hn1):** Plays a melodic line with dynamics from *pp* to *mf*.
- Trumpet 1 (Tp1):** Plays a melodic line with a *mp* dynamic.
- Trumpet 1 (Trb1):** Plays a melodic line with a *mf* dynamic.
- Trumpet 2 (Trb2):** Plays a melodic line with a *mf* dynamic.
- Piano (Pno):** Provides a rhythmic accompaniment with a steady eighth-note pattern in both hands.
- Glockenspiel (Glk):** Plays a triplet-based melodic line with a *sf* dynamic.
- Tom-tom (Tmp):** Plays a simple rhythmic pattern.
- Mezzo-soprano (Mez):** Sings the vocal line with lyrics: "And when the frost en - graves the glass, and I seem numb, and on - ly an ex - - -".
- Violins (I.Vla, II.Vla):** Play a fast, rhythmic accompaniment.
- Violas (I.Vlc, II.Vlc):** Play a fast, rhythmic accompaniment.

480

The musical score for page 45 of "Winter: Three Songs on the Nature of Armageddon" features the following instruments and parts:

- Flutes:** F11 and F12
- Clarinets:** C11 and C12
- Bassoon:** Bsn
- Piano:** Pno, with a complex texture of chords and arpeggios, marked with a tempo of 12:8.
- Glockenspiel:** Glk, playing a rhythmic pattern of triplets.
- Voice:** Mezzo-soprano (Mez) with lyrics: "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".
- Violins:** I.Vn1, I.Vn2, II.Vn1, II.Vn2
- Violas:** I.Vla, II.Vla
- Violas:** I.Vlc, II.Vlc

PP

485

Flute I (FI1), Flute II (FI2), Alto Flute (AF1), Oboe (Ob), Clarinet I (C11), Clarinet II (C12), Bass Clarinet (BC1), Alto Saxophone (ASx), Bassoon (Bsn), Piano (Pno), Glockenspiel (Glk), Timpani (Tmp), Mezzosoprano (Mez), Violin I (I.Vn1), Violin II (II.Vn1, II.Vn2), Viola I (I.Vla), Viola II (II.Vla), Violoncello I (I.Vlc), Violoncello II (II.Vlc).

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

Performance instructions: *senza sord.*, *tenuto*, *pp*.

491

This page of the musical score, numbered 491, contains measures 491 through 500. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl1, Fl2):** Both parts play a simple rhythmic pattern of quarter notes, marked *ppp*.
- Alto Flute (AF1):** Plays the same rhythmic pattern as the flutes, marked *ppp*.
- Oboe (Ob):** Plays the same rhythmic pattern, marked *ppp*.
- Clarinets (Cl1, Cl2):** Both parts play the same rhythmic pattern, marked *ppp*.
- Bass Clarinet (BC1):** Plays the same rhythmic pattern, marked *ppp*.
- Aspic (ASx):** Plays the same rhythmic pattern, marked *ppp*.
- Bassoon (Bsn):** Plays the same rhythmic pattern, marked *ppp*.
- Horns (Hn1-4):** Horns 1 and 2 play a half note followed by a quarter rest, marked *ppp*. Horns 3 and 4 play a quarter note followed by a quarter rest, also marked *ppp*.
- Piano (Pno):** Features a complex texture with a sixteenth-note tremolo in the right hand and a sustained chord in the left hand. The tremolo is marked with a *(S^{mf})* dynamic.
- Glockenspiel (Glk):** Plays a triplet of eighth notes, marked with a *(S^{mf})* dynamic.
- Timpani (Tmp):** Plays a rhythmic pattern of quarter notes, marked *ppp*.
- Mezosoprano (Mez):** This part is silent throughout these measures.
- Violins (I.Vn1, II.Vn1, II.Vn2):** Violin I parts play a melodic line with slurs and ties. Violin II parts play a similar melodic line.
- Violas (I.Vla, II.Vla):** Violin I parts play a melodic line with slurs and ties. Violin II parts play a similar melodic line.
- Violoncellos (I.Vlc, II.Vlc):** Violoncello I parts play a melodic line with slurs and ties. Violoncello II parts play a similar melodic line.

Measures 491-500 are marked with a *ppp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Winter: Three Songs on the Nature of Armageddon

Alto Flute in G

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

Musical notation for the Introduction: Allegro section, measures 1-6. The music is in G major, 4/4 time, and begins with a forte (ff) dynamic. The melody features eighth and sixteenth notes with accents.

Musical notation for Song I, measures 7-56. It includes section markers A, B, C, and D. The tempo is marked *Lento* with a metronome marking of 60. Dynamics include *sfz* and *rit.*. Measure numbers 11, 29, 3, and 2 are indicated below the staff.

Musical notation for Song I, measures 57-62. It includes section marker D. The tempo is marked *a tempo* with a metronome marking of 40. The dynamic is *pp*.

Musical notation for Song I, measures 63-68. It includes section marker E. The dynamic is *pp*. The tempo is marked *più mosso* with a metronome marking of 80.

Musical notation for Song I, measures 69-74. It includes section marker F. The dynamic is *pp*.

Musical notation for Song I, measures 75-79. It includes section marker F. The dynamic is *pp*.

Musical notation for Song I, measures 80-84. It includes section marker F. The dynamic is *pp*.

Musical notation for Song I, measures 85-89. It includes section marker F. The dynamic is *f*. The lyrics "c-r-e-s-c-e-n-d-o" are written below the staff.

Musical notation for Song I, measures 90-94. It includes section marker F. The dynamic is *f*.

Musical notation for Adagio, Dolce section, measures 95-96. The tempo is marked *rall...* and the dynamic is *ff*. A *mp* dynamic is indicated for the final measure.

2 Winter: Three Songs on the Nature of Armageddon - Alto Flute in G
Lento (sempre a tempo, non rubato)

[H] Song II. [J]

13
100-112

121

[K]

130

139

[L]

148

[M] $\text{♩} = c. 80$
4

[N] $\text{♩} = 60$
meno mosso 8

157
159-162 168-175

Allegro

$\text{♩} = 100$ [P]
2 4

$\text{♩} = 160$ [Q] $\text{♩} = 180$
13

[R] $\text{♩} = 100$
3 4

176-177 178-181 182-183 184-196 200-202 203-206

$\text{♩} = 120$ [S]
8 13

a tempo [T] a tempo più mosso

207-214 215-227 228-233

[U] $\text{♩} = 62$ [V] a tempo accel.

239
ten.
11 2 16
243-253 254-255 256-271

[W] accel.

[X]

[Y] $\text{♩} = 62$ [Z]

[AA]

$\text{♩} = 120$

273-277 278-283 284-294 295-302 303-308

BB *

ff

325

336

347

CC

3 3

359-361 362-364

DD ♩=100

p

rall... ♩=80

> ppp

EE ♩=62 Song III.

13 5

374-386 388-392

ppp

5 5

394-398 400-404

FF

5 5 2

406-410 412-416 418-419

GG

p

HH

4 3

425-428

mf

* 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

456 KK *rall...* ♩ = 40 *Largo* LL

ppp 4 458-461 *f* *mp* *p*

468 MM NN

ff 5 3 3 472-476 *pp* 478-480 482-484

485 PP

2 2 486-487 488-489 *ppp*

496 QQ

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

1 $\text{♩} = 120$
Introduction: Allegro

7

A **Song I.**
molto rall. $\text{♩} = 60$ **Lento** **B** $\text{♩} = 54$ **C** *rit.*

57 $\text{♩} = 40$ *a tempo* **D**

60

64 *rit.*

E *p* *più mosso* $\text{♩} = 80$

71

F

80

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

85 

90 

Adagio, Dolce

rall...

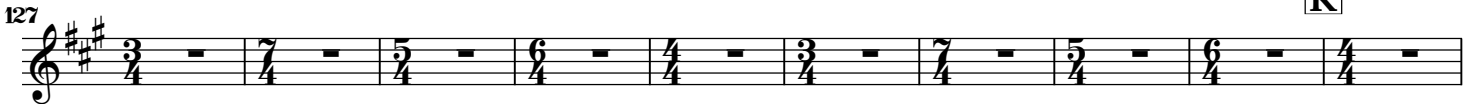
Lento (sempre a tempo, non rubato)

G H Song II. J

117 

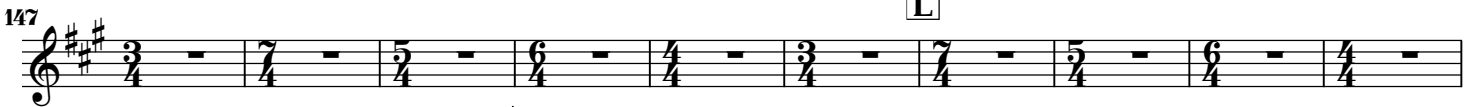
127 

K

137 

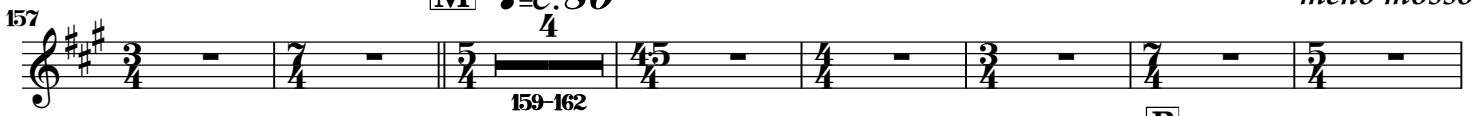
147 

L

157 

M $\text{♩} = c. 80$

meno mosso

168-175 

159-162

P

176-177 

$\text{♩} = 160$ **Allegro**

184 

190 

203-206 

Q R $\text{♩} = 100$

Winter: Three Songs on the Nature of Armageddon - Alto Sax in E-flat

370 *rall...* $\text{♩} = 80$

375

380

384 *rall...* **EE** $\text{♩} = 62$ Song III.

388-392 *ppp* 5 394-398 *ppp* 5

400-404 5 406-410 5 **FF** 412-414 3 *p*

418 **GG** 7:6 3 420-422 *ppp* 5 **HH** 424-428 7 430-436 *mp*

438 *mf* 5:4 3 3

444 *p*

452 **JJ** 4 458-461 *ppp* 4

KK *rall...* **Largo** $\text{♩} = 40$ **LL** **MM** 4 5 466-469 *ff* 472-476 *ff*

mf *f* *mp* *p*

NN 3 3 2 **PP** 2 3 478-480 *pp* 482-484 486-487 488-489 *ppp*

492 **QQ** 3 500-502 *fff* *ppp* *fff*

Winter: Three Songs on the Nature of Armageddon

Bass Clarinet in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7

A **Song I.**
molto rall. $\text{♩} = 60$ **Lento** **B** $\text{♩} = 54$ **C**

sfz **D** *rit.* **2**

12-22 23-51 52-54 55-56

57 $\text{♩} = 40$ *a tempo*

p

61

66 *rit.* **E** *più mosso*

70 $\text{♩} = 80$

74 **F**

78

82

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

f

G Adagio, Dolce
rall...

90

ff

95

mp

Lento (sempre a tempo, non rubato)

H Song II. **J**

13

100-112

122

K

133

143

L **M** $\text{♩} = c. 80$

159-162

166

N $\text{♩} = 60$ **P** $\text{♩} = 100$ **Allegro** $\text{♩} = 160$

meno mosso

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

Q $\text{♩} = 180$ **R** $\text{♩} = 100$ **S** $\text{♩} = 120$ **T** a tempo **U** a tempo

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

più mosso

235

mf

240

U $\text{♩} = 62$ **V** a tempo accel. **W** accel.

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

X **Y** $\text{♩} = 62$ **Z** **AA** $\text{♩} = 120$

284-294 295-302 303-308

pp ————— f

Winter: Three Songs on the Nature of Armageddon - Bass Clarinet in B-flat

BB *

Musical staff for measures 27-327. Key signature: one sharp (F#). Time signature: 2/2. Dynamics: *ff*. Includes a fermata over measures 32-33.

Musical staff for measures 327-340. Dynamics: *ff*. Includes a fermata over measures 337-338.

Musical staff for measures 340-352. Dynamics: *ff*. Includes a fermata over measures 347-348.

CC

Musical staff for measures 352-364. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p*. Includes a triplet of eighth notes in measure 359 (359-361) and a *rall...* marking.

DD ♩=100

Musical staff for measures 364-372. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p*.

EE ♩=80 Song III. ♩=62

Musical staff for measures 372-405. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *ppp*. Includes fingerings: 13, 5, 5, 5. Measure ranges: 374-386, 388-392, 394-398, 400-404.

FF

GG

Musical staff for measures 405-430. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *ppp*. Includes fingerings: 5, 5, 2, 3, 5. Measure ranges: 406-410, 412-416, 418-419, 420-422, 424-428.

HH

JJ

KK *rall...* ♩=40 Largo

LL

MM

Musical staff for measures 430-471. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *f*, *mp*, *p*, *ff*. Includes fingerings: 25, 7, 4. Measure ranges: 430-454, 455-461, 466-469.

Musical staff for measures 471-490. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *ff*, *pp*. Includes fingerings: 5, 3, 3, 2, 2. Measure ranges: 472-476, 478-480, 482-484, 486-487, 488-489.

Musical staff for measures 490-498. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *ppp*, *fff*, *ppp*. Includes fingerings: 3. Measure ranges: 498-502.

QQ

Musical staff for measures 498-502. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *fff*. Includes fingerings: 3. Measure ranges: 500-502.

* 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

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7

Song I.

A

molto rall.

Lento $\text{♩} = 60$

staccato

10
13-22

B

$\text{♩} = 54$

mp

28

33

38

44

49

C 3 *rit.* 2
52-54 55-56

2 Winter: Three Songs on the Nature of Armageddon - Bassoon

♩=40 *a tempo*

57 **D**

60 *mp*

64 *rit.* **E**

68 *più mosso* ♩=80 *p*

72

75 **F**

80

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

90 *f*

G Adagio, Dolce *rall...*

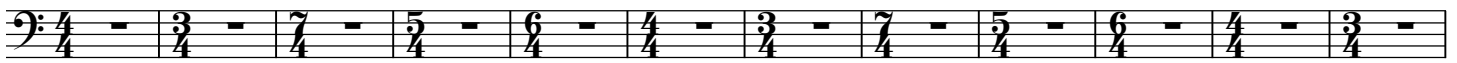
ff *mp*

H Song II. **J**

13

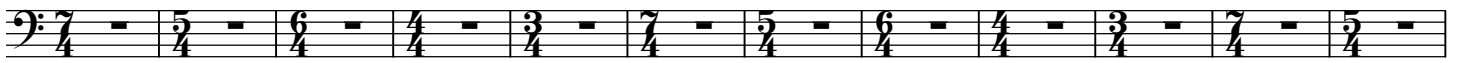
100-112

121



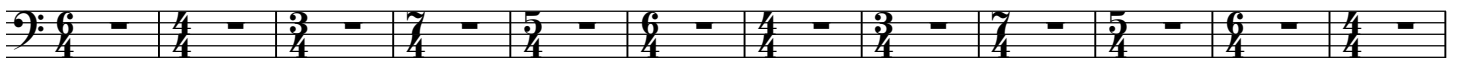
K

133



L

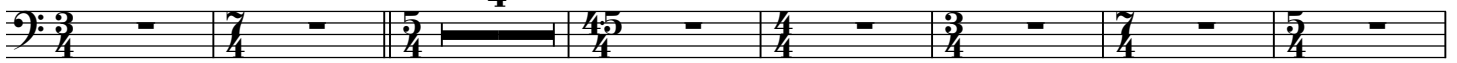
145



M $\text{♩} = c.80$

meno mosso

157



159-162

N $\text{♩} = 60$

$\text{♩} = 100$

P

$\text{♩} = 160$ Allegro



163-175

176-177

178-181

182-183

184-191

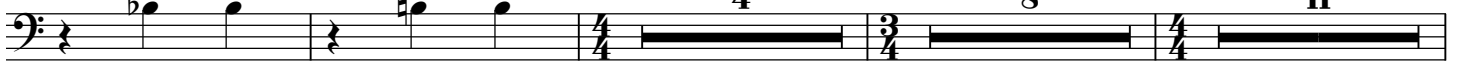
Q $\text{♩} = 180$

192



f

201



203-206

207-214

215-225

226

a tempo

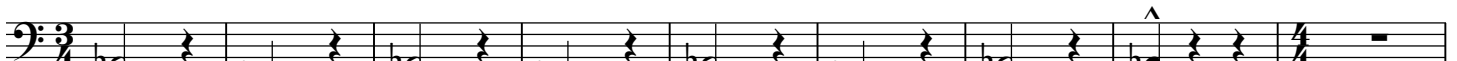
rall...



mp

T *a tempo* *più mosso*

ten.

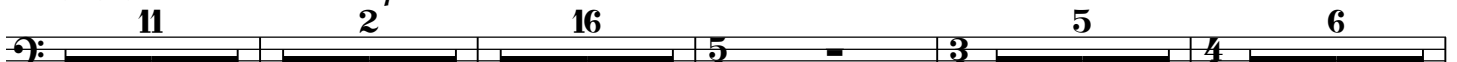


U $\text{♩} = 62$

V *a tempo*

accel.

W *accel.*



243-253

254-255

256-271

273-277

278-283

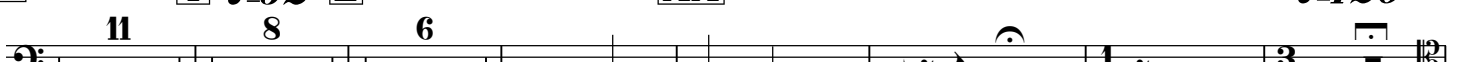
X

Y $\text{♩} = 62$

Z

AA

$\text{♩} = 120$



284-294

295-302

303-308

f

4 Winter: Three Songs on the Nature of Armageddon - Bassoon

BB * *f*

320

326

332

338

344

351 **CC**

fff

rall... **DD** $\text{♩} = 100$ *rall...*

359

5 19

360-364 365-383

p *mf* *ppp*

EE $\text{♩} = 62$ Song III.

388-392 394-398 400-404 406-410

ppp

* 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 2 3 5

412-416 418-419 420-422 424-428

430

pp 13

434-446

447

pp

457

KK *rall...* ♩=40 **Largo**

2

ppp 458-459 *mf* *f* *ff*

LL **MM**

465

2 5

p 466-467 *pp* *mp* *mf* *ff* *ff* 472-476

NN **PP**

3 3 2 2

pp 478-480 482-484 486-487 488-489 *ppp*

QQ

492

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

1 $\text{♩} = 120$
Introduction: Allegro
ff

7

A **Song I.**
molto rall. $\text{♩} = 60$ **Lento** **B** $\text{♩} = 54$ **C** *rit.*

sfz

12-22 23-51 52-54 55-56

57 $\text{♩} = 40$ *a tempo* **D**

p

61

rit. **E** *più mosso* $\text{♩} = 80$

pp

71

F

f

81

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

86

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

ff

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 *f* 5:4

K *mp*

138

143 *p*

L

Winter: Three Songs on the Nature of Armageddon - Clarinet 1 in B-flat

M $\text{♩} = c. 80$ *meno mosso* **N** $\text{♩} = 60$

4 8

159-162 168-175

P $\text{♩} = 100$ **Allegro** $\text{♩} = 160$

2 2 13

176-177 178-179 184-196

Q $\text{♩} = 180$ *mf* *f*

R $\text{♩} = 100$ $\text{♩} = 120$ **S** *a tempo* **T** *a tempo più mosso*

4 8 13 6

203-206 207-214 215-227 228-233

235 *mf*

U $\text{♩} = 62$ **V** *a tempo* *accel.*

241 *ten.* 11 2 16

243-253 254-255 256-271

W *accel.* **X** **Y** $\text{♩} = 62$ **Z**

5 6 11 8 6

273-277 278-283 284-294 295-302 303-308

309 *pp* *f* **AA** $\text{♩} = 120$

6:4 6:4

BB *

322

331

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

339

348

356

367

EE $\text{♩} = 62$ Song III. **FF**

GG **HH** **JJ** **KK**

$\text{♩} = 40$ Largo **LL** **MM** **NN**

PP

QQ

Winter: Three Songs on the Nature of Armageddon

Clarinet 2 in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7

A *Song I.*
molto rall. $\text{♩} = 60$ Lento **B** $\text{♩} = 54$ **C** *rit.*

sfz

12-22 23-51 52-54 55-56

57 $\text{♩} = 40$ *a tempo* **D**

p

61

65 *rit.* **E** *più mosso*

pp

70 $\text{♩} = 80$

74 **F**

78

82

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

90

f

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 *f*

5:4

132 *mp*

3

135 *mp*

5:4 **5:4** **K**

139 *p*

145

152 **L**

M $\text{♩} = c.80$ *meno mosso*

N $\text{♩} = 60$ **P** $\text{♩} = 100$ **Q** $\text{♩} = 180$ **Allegro**

R $\text{♩} = 100$ **S** $\text{♩} = 120$ **T** *a tempo* $\text{♩} = 6$ *a tempo più mosso*

235 *mf*

241 *ten.* **U** $\text{♩} = 62$ **V** *a tempo* *accel.*

W *accel.* **X** **Y** $\text{♩} = 62$ **Z**

309 **AA** $\text{♩} = 120$

BB * *pp* \curvearrowright *f*

322

330

* 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

Contrabass

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7

A **Song I.** *molto rall.* $\text{♩} = 60$ Lento **B** $\text{♩} = 54$ **C** rit.

sfz 11 29 3 2
12-22 23-51 52-54 55-56

57 $\text{♩} = 40$ *a tempo* *pizz.* **D**

62 rit.

E *p* arco *più mosso* $\text{♩} = 80$ 2

70-71

72 **F**

80

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

G Adagio, Dolce *rall...* 4 *pizz.*

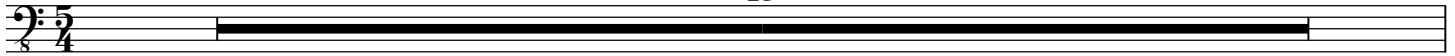
ff 95-98 *mp*

2

Winter: Three Songs on the Nature of Armageddon - Contrabass

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

13



100-112

[J]



124



[K]

135



[L]

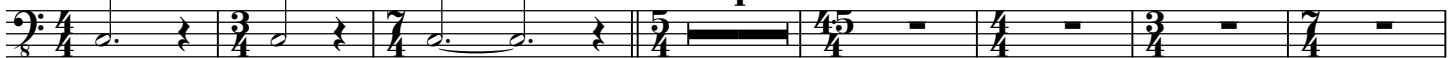
146



[M] $\text{♩} = c. 80$

p

156



159-162

meno mosso

[N] $\text{♩} = 60$

167



170



173



$\text{♩} = 100$

[P]

$\text{♩} = 160$ Allegro

177



178-181

188



[Q] $\text{♩} = 180$

195



Winter: Three Songs on the Nature of Armageddon - Contrabass

R $\text{♩} = 100$ $\text{♩} = 120$

4 7

203-206 207-213

214 *pizz.* 5:4 3 **S**

218 *p* 3 5:4

223 3 5:4 3:2 3:2 3:2 8va 3:2

227 *loco arco* *a tempo* *rall...* **T** *a tempo* *più mosso*

mf pp

237 *ten.* **U** $\text{♩} = 62$ **V** *a tempo* *accel.*

11 243-253 *ppp pp*

257 3 5:4 $\text{♩} = 100$ 3

262 5:4 3 5:4

meno mosso

267 3 5:4

272 **W** *accel.* 3:2 5:4

277 3:2 5:4 3

282 $\text{♩} = 120$ 8va **X** 11 **Y** $\text{♩} = 62$ **Z** 6

284-294 295-302 303-308

f

4 Winter: Three Songs on the Nature of Armageddon - Contrabass

AA

♩=120

309 *arco*

p *fff*

BB *

fff *ff* *fff* *ff* *fff* *ff*

326

fff *ff* *fff* *ff* *fff* *ff*

340

fff *ff* *fff* *ff* *fff*

CC

354

p *arco*

DD ♩=100

pizz. *rall...* *ppp*

374-376

p *rall...* *pp* *ppp*

Song III.

Largo

EE ♩=62 FF GG HH JJ KK *rall...* ♩=40 LL

24 9 9 26 7 3 4
 387-410 411-419 420-428 429-454 455-461 463-465 466-469

MM

f *ff* *pizz.* *mf* *arco*

NN PP QQ

ppp *pizz.* *fff* *arco* *pppp*

* 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

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7

Song I.

A *molto rall.*

$\text{♩} = 60$ Lento

B

$\text{♩} = 54$

C

sfz

12-22 23-51 52-54 55-56

D

57 $\text{♩} = 40$ *a tempo*

pp

rit.

E

più mosso

64 *pp* *pp*

$\text{♩} = 80$

70

F

81

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

86 *f*

91 *ff* **G** Adagio, Dolce *rall...* 4 95-98

99 *mp* **H** Song II. **J** 13 100-112

119 5/4 6/4 4/4 3/4 7/4 5/4 6/4 4/4 3/4 7/4

129 **K** 5/4 6/4 4/4 3/4 7/4 5/4 6/4 4/4 3/4 7/4

139 5/4 6/4 4/4 3/4 7/4 5/4 6/4 4/4 3/4

148 **L** 7/4 5/4 6/4 4/4 3/4 7/4 5/4 6/4 4/4

157 **M** $\text{♩} = c.80$ 4 159-162 *meno mosso* **N** $\text{♩} = 60$ 8 168-175

176 *mf* $\text{♩} = 100$ **P** *tr* **Allegro** $\text{♩} = 160$ 6 184-189 *f*

190 **Q** $\text{♩} = 180$
mp 193-196 *f*

202 **R** $\text{♩} = 100$ **S** $\text{♩} = 120$ *a tempo*
203-206 207-214 215-227 228-233

T *a tempo più mosso* *mf* *ten.*

242 **U** $\text{♩} = 62$ **V** *a tempo* *accel.*
243-253 254-255 256-271

272 **W** *accel.* **X**
273-277 278-283 284-294

Y $\text{♩} = 62$ **Z**
295-302 *p*

305

308 **AA** $\text{♩} = 120$ *f*

BB *

DD ♩=100 EE ♩=62 Song III.

GG

HH

* 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

452 JJ

456 KK *ppp* 4 458-461 *f* *mp* *p* LL

467 *p* *p* *p* *ff* *ff* 472-476 5 MM

NN 3 3 2 2 478-480 482-484 486-487 488-489 *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

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

A Song I. *molto rall.*

7 *sfz*

Lento

$\text{♩} = 60$

B

$\text{♩} = 54$

C

3

rit.

2

$\text{♩} = 40$

a tempo

D

11 12-22 23-51 52-54 55-56 *pp*

61 *rit.*

E *pp* *più mosso* $\text{♩} = 80$ *pp*

73 F

77

81

85 *f*

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

89

G Adagio, Dolce *rall...* 4 95-98 *mp*

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

H **J**

100-111

121

130 **K**

139

148 **L**

157 **M** $\text{♩} = c. 80$ **N** $\text{♩} = 60$
meno mosso $\text{♩} = 8$

159-162

P $\text{♩} = 100$ **Q** $\text{♩} = 180$ **R** $\text{♩} = 160$ $\text{♩} = 120$

176-177 178-180 182-183 184-196

198 **R** $\text{♩} = 100$ $\text{♩} = 120$
f *tr* *mf* $\text{♩} = 4$ $\text{♩} = 8$

203-206 207-214

S $\text{♩} = 13$ *a tempo* **T** *a tempo* *più mosso*

215-227 228-233

237 *ten.*

U $\text{♩} = 62$ **V** *a tempo accel.* **W** *accel.*

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

X **Y** $\text{♩} = 62$ **Z** **AA** $\text{♩} = 120$

284-294 295-302 303-309

BB *

DD $\text{♩} = 100$ **EE** $\text{♩} = 62$ Song III.

* 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 2

4

447

Musical staff 1: Flute 2, measures 447-452. Rapid sixteenth-note passages in G major.

450

Musical staff 2: Flute 2, measures 450-455. Rapid sixteenth-note passages in G major.

453

Musical staff 3: Flute 2, measures 453-461. Rapid sixteenth-note passages in G major, ending with a fermata and a 4-measure rest. **ppp** 458-461

KK *rall...* $\text{♩} = 40$ **Largo** **LL**

Musical staff 4: Flute 2, measures 458-461. Slowed section with dynamics *f*, *mp*, *p*, *p*, *p*.

MM **NN**

Musical staff 5: Flute 2, measures 469-484. Rapid sixteenth-note passages in G major, including a 5-measure rest and a 3-measure rest. *p*, *ff*, *ff*, *pp*, 472-476, 478-480, 482-484

PP

Musical staff 6: Flute 2, measures 485-489. Rapid sixteenth-note passages in G major, including a 2-measure rest. *ppp* 488-489

QQ

Musical staff 7: Flute 2, measures 496-501. Rapid sixteenth-note passages in G major, including a 2-measure rest and a fermata. *fff*, *ppp*, *fff*, 500-501, *pppp*

Winter: Three Songs on the Nature of Armageddon

Glockenspiel

Dennis Bathory-Kitsz
Text by C. Chomentowski

Introduction: Allegro

$\text{♩} = 120$ **A** Song I. $\text{♩} = 60$ Lento **B** $\text{♩} = 54$ **C** *rit.*

10 11 29 3 2

1-10 12-22 23-51 52-54 55-56

$\text{♩} = 40$ *a tempo* **D** *rit.* **E** **F** **G** Adagio, Dolce *rall.* $\text{♩} = 60$

57 8 9 18 6

58-65 67-75 76-93 94-99

Lento (sempre a tempo, non rubato)

H Song II. **J**

13

100-112

123

K

134

L

145

M $\text{♩} = c. 80$ *meno mosso*

156 4 45

159-162

N $\text{♩} = 60$ $\text{♩} = 100$ **P** $\text{♩} = 160$ Allegro

8 2 4 2 13

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

Q $\text{♩} = 180$ **R** $\text{♩} = 100$ $\text{♩} = 120$ **S**

5 4 8 13

198-202 203-206 207-214 215-227

a tempo **T** *a tempo* *più mosso* **U** $\text{♩} = 62$ **V** *a tempo* *accel.*

6 8 11 2 16

228-233 234-241 243-253 254-255 256-271

W *accel.* 5 6 11 8 $\text{♩} = 62$

272-277 278-283 284-294 295-302

Z **AA** 7 2 1 3 44 4 $\text{♩} = 120$ **BB** **CC**

303-309 310-311 314-357 358-361

DD $\text{♩} = 100$ **EE** $\text{♩} = 62$ Song III. **FF** **GG**

3 22 24 9 9

362-364 365-386 387-410 411-419 420-428

HH 26 **JJ** 7 **KK** *rall...* $\text{♩} = 40$ **Largo** 3

429-454 455-461 463-465

LL **MM** 6

471-476

NN 1 2 3 4 5 6 7 8 9 10

pp

PP 11 12 13 14 15 16 17 18 19 20 21 22

QQ 23 24

Winter: Three Songs on the Nature of Armageddon

Horn 1 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7 *f* *ff* *fff*

A Song I. *molto rall.* Lento $\text{♩} = 60$ **B** $\text{♩} = 54$ **C** *rit.* 2

sfz

11 29 3 2

12-22 23-51 52-54 55-56

57 $\text{♩} = 40$ *a tempo* **D** 8 *rit.* **E** *più mosso*

58-65 *mp* *p > pp*

70 $\text{♩} = 80$

mf *p*

74 **F**

77

81

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

f

89

G Adagio, Dolce *rall...*

ff 4 95-98

Lento (sempre a tempo, non rubato)

H Song II.

99 *mp* *mp*

Musical staff 99-104: Treble clef, key signature of one sharp (F#). Measure 99 starts with a half note G4, quarter note A4, and half note B4. Measure 100 has a quarter note C5, quarter note D5, quarter note E5, and quarter note F5. Measure 101 has a quarter note G5, quarter note A5, quarter note B5, and quarter note C6. Measure 102 has a quarter note D6, quarter note E6, quarter note F6, and quarter note G6. Measure 103 has a quarter note A6, quarter note B6, quarter note C7, and quarter note D7. Measure 104 has a quarter note E7, quarter note F7, quarter note G7, and quarter note A7.

105

Musical staff 105-110: Treble clef, key signature of one sharp (F#). Measure 105 has a quarter note B4, quarter note C5, quarter note D5, and quarter note E5. Measure 106 has a quarter note F5, quarter note G5, quarter note A5, and quarter note B5. Measure 107 has a quarter note C6, quarter note D6, quarter note E6, and quarter note F6. Measure 108 has a quarter note G6, quarter note A6, quarter note B6, and quarter note C7. Measure 109 has a quarter note D7, quarter note E7, quarter note F7, and quarter note G7. Measure 110 has a quarter note A7, quarter note B7, quarter note C8, and quarter note D8.

J *mp*

Musical staff 111-117: Treble clef, key signature of one sharp (F#). Measure 111 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 112 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 113 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 114 has a quarter note D5, quarter note E5, quarter note F5, and quarter note G5. Measure 115 has a quarter note A5, quarter note B5, quarter note C6, and quarter note D6. Measure 116 has a quarter note E6, quarter note F6, quarter note G6, and quarter note A6. Measure 117 has a quarter note B6, quarter note C7, quarter note D7, and quarter note E7.

118

Musical staff 118-122: Treble clef, key signature of one sharp (F#). Measure 118 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 119 has a quarter note D5, quarter note E5, quarter note F5, and quarter note G5. Measure 120 has a quarter note A5, quarter note B5, quarter note C6, and quarter note D6. Measure 121 has a quarter note E6, quarter note F6, quarter note G6, and quarter note A6. Measure 122 has a quarter note B6, quarter note C7, quarter note D7, and quarter note E7.

123 *mf*

Musical staff 123-127: Treble clef, key signature of one sharp (F#). Measure 123 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 124 has a quarter note D5, quarter note E5, quarter note F5, and quarter note G5. Measure 125 has a quarter note A5, quarter note B5, quarter note C6, and quarter note D6. Measure 126 has a quarter note E6, quarter note F6, quarter note G6, and quarter note A6. Measure 127 has a quarter note B6, quarter note C7, quarter note D7, and quarter note E7.

128 *f*

Musical staff 128-131: Treble clef, key signature of one sharp (F#). Measure 128 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 129 has a quarter note D5, quarter note E5, quarter note F5, and quarter note G5. Measure 130 has a quarter note A5, quarter note B5, quarter note C6, and quarter note D6. Measure 131 has a quarter note E6, quarter note F6, quarter note G6, and quarter note A6.

K *mp*

Musical staff 132-137: Treble clef, key signature of one sharp (F#). Measure 132 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 133 has a quarter note D5, quarter note E5, quarter note F5, and quarter note G5. Measure 134 has a quarter note A5, quarter note B5, quarter note C6, and quarter note D6. Measure 135 has a quarter note E6, quarter note F6, quarter note G6, and quarter note A6. Measure 136 has a quarter note B6, quarter note C7, quarter note D7, and quarter note E7. Measure 137 has a quarter note F7, quarter note G7, quarter note A7, and quarter note B7.

138

Musical staff 138-142: Treble clef, key signature of one sharp (F#). Measure 138 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 139 has a quarter note D5, quarter note E5, quarter note F5, and quarter note G5. Measure 140 has a quarter note A5, quarter note B5, quarter note C6, and quarter note D6. Measure 141 has a quarter note E6, quarter note F6, quarter note G6, and quarter note A6. Measure 142 has a quarter note B6, quarter note C7, quarter note D7, and quarter note E7.

143 *p*

Musical staff 143-149: Bass clef, key signature of one sharp (F#). Measure 143 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 144 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 145 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 146 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 147 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 148 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 149 has a quarter rest, quarter rest, quarter rest, and quarter rest.

L

Musical staff 150-154: Treble clef, key signature of one sharp (F#). Measure 150 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 151 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 152 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 153 has a quarter rest, quarter rest, quarter rest, and quarter rest. Measure 154 has a quarter rest, quarter rest, quarter rest, and quarter rest.

Winter: Three Songs on the Nature of Armageddon - Horn 1 in F

M $\text{♩} = c.80$ *meno mosso* **N** $\text{♩} = 60$

4 8

159-162 168-175

$\text{♩} = 100$ **P** $\text{♩} = 160$ **Allegro**

2 4 2 13

176-177 178-181 182-183 184-196

Q $\text{♩} = 180$

f

R $\text{♩} = 100$ $\text{♩} = 120$ **S** *a tempo*

4 8 13 6

203-206 207-214 215-227 228-233

T *a tempo* *più mosso*

fff

U $\text{♩} = 62$ **V** *a tempo accel.*

11 2 16

240 243-253 254-255 256-271

ten.

W *accel.* **X** **Y** $\text{♩} = 62$ **Z**

5 6 11 8 6

272 273-277 278-283 284-294 295-302 303-308

AA $\text{♩} = 120$ **BB** *

ppp < fff *ff*

309 322

338

CC **DD** $\text{♩} = 100$

3 10

354 359-361 365-374

p

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

375 *p* *> ppp*

rall... **EE** $\text{♩} = 62$ Song III. **FF**
 384-386 387-407 *pp* *p* *pp*

414 **GG** 4 *ppp* 420-423

HH 3 5 *pp* 426-428 *pp* 432-436

437 *ppp*

444 **JJ**

451 *ppp*

KK *rall...* $\text{♩} = 40$ Largo *mp* *f* *mf* *ff* *> mp* *> p*

LL **MM** 2 5 *pp* *mp* *mf* *ff* *ff* 466-467 472-476

NN **PP** 11 3 *ppp* 477-487 488-490

QQ 2 *fff* *ppp* *fff* 500-501 *pppp*

Winter: Three Songs on the Nature of Armageddon

Horn 2 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7 *f* *ff* *fff*

A **Song I.**
molto rall. $\text{♩} = 60$ **Lento** **B** $\text{♩} = 54$ **C** *rit.* **2**

12-22 23-51 52-54 55-56

57 *sfz* $\text{♩} = 40$ *a tempo* **D** **8** *rit.* **E** *più mosso*

58-65 *mp* *p > pp*

70 $\text{♩} = 80$

mf *p*

74 **F**

78

82

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

f

90

93 **G** **Adagio, Dolce**
rall... **4**

ff 95-98

Lento (sempre a tempo, non rubato)

H Song II.

99 *mp* $\frac{5}{4}$ $\frac{4}{4}$ *mp* 100-103

108

J

121

K

129

137

140

L

145

M $\text{♩} = c. 80$

155 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{4}$ 159-162

meno mosso

N $\text{♩} = 60$

$\text{♩} = 100$

P

$\text{♩} = 160$ Allegro

167 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{13}{4}$ 168-175 176-177 178-181 182-183 184-196

Q $\text{♩} = 180$

R $\text{♩} = 100$

f $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ 203-206

Winter: Three Songs on the Nature of Armageddon - Horn 2 in F

S $\text{♩} = 120$ 8 13 *a tempo* 6

207-214 215-227 228-233

T *a tempo* *più mosso*

fff *ten.* **U** $\text{♩} = 62$ **V** *a tempo* *accel.*

240 243-253 254-255 256-271

W *accel.* **X** **Y** $\text{♩} = 62$ **Z**

273-277 278-283 284-294 295-302 303-308

AA $\text{♩} = 120$ **BB** *

ppp < *fff* *ff*

309 320 333

CC

346

rall... **DD** $\text{♩} = 100$

359 360-361 362-364 365-373

374 *p*

380 *rall...* 3

ppp 384-386

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

4 Winter: Three Songs on the Nature of Armageddon - Horn 2 in F

EE ♩=62 Song III.

21

387-407

FF

408 pp p pp

GG

HH

9

8

415 > ppp 420-428 429-436

437 ppp

446

JJ

KK

rall...

ppp mp f mf

Largo ♩=40

LL

MM

463 ff > mp > p 466-469 ff ff

NN

PP

5

11

3

472-476 477-487 488-490 ppp

QQ

494 fff ppp fff 500-501 pppp

Winter: Three Songs on the Nature of Armageddon

Horn 3 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7 *f* *ff* *fff*

A **Song I.** *molto rall.* $\text{♩} = 60$ *Lento* **B** $\text{♩} = 54$ **C** *rit.* 2

sfz 12-22 23-51 52-54 55-56

57 $\text{♩} = 40$ *a tempo* **D** *rit.* **E** *più mosso*

58-65 *mp* *p > pp*

$\text{♩} = 80$

mf *p*

74 **F**

78

82

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

f

90

93 **G** *Adagio, Dolce* *rall...* 4

ff 95-98

Lento (sempre a tempo, non rubato)

[H] Song II.

99 *mp* $\frac{4}{4}$ 100-103 *mp*

108

[J]

114-120

121-128

[K]

129-136

137

140-144

[L]

145-154

[M] $\text{♩} = c. 80$

155-162

meno mosso

[N] $\text{♩} = 60$

$\text{♩} = 100$

[P]

$\text{♩} = 160$ Allegro

167-196

[Q] $\text{♩} = 180$

[R] $\text{♩} = 100$

203-206

S $\text{♩} = 120$ 8 13 6 *a tempo*

207-214 215-227 228-233

T *a tempo più mosso* *fff* *ten.*

U $\text{♩} = 62$ **V** *a tempo* *accel.*

242 11 2 16

243-253 254-255 256-271

W *accel.* **X** **Y** $\text{♩} = 62$ **Z**

5 6 11 8 6

273-277 278-283 284-294 295-302 303-308

AA $\text{♩} = 120$ **BB***

309 *ppp* *fff*

317

326

335

344

CC 3

353 359-361

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

DD ♩=100

3 22
362-364 365-386

EE ♩=62 Song III.

FF

24 9
387-410 411-419

GG

HH

9 8
420-428 429-436

437
ppp

446

JJ

KK rall...

ppp mp f mf

♩=40 Largo

LL

MM

463 ff mp p ff ff

4 466-469

NN

PP

5 11 3
472-476 477-487 488-490
ppp

QQ

494 fff ppp fff 2 500-501 pppp

Winter: Three Songs on the Nature of Armageddon

Horn 4 in F

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7 *f* *ff*

Song I.

A *molto rall.*

$\text{♩} = 60$ Lento

B $\text{♩} = 54$

C

rit.

8 12-22 23-51 52-54 55-56

57 *sfz* *rit.* **D** 8 58-65 *mp* *p > pp* **E** *più mosso*

70 $\text{♩} = 80$ *mf* *p*

74 **F**

78

82

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

90

93 **G** Adagio, Dolce *rall...* *ff* 4 95-98

4 Winter: Three Songs on the Nature of Armageddon - Horn 4 in F

DD ♩=100

3 22

362-364 365-386

EE ♩=62 Song III.

FF

24 9

387-410 411-419

GG

HH

9 8

420-428 429-436

437

ppp

446

JJ

KK *rall...*

ppp *mp* *f* *mf*

♩=40 Largo

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* *ppp*

Winter: Three Songs on the Nature of Armageddon

I Violin

$\text{♩} = 120$

Dennis Bathory-Kitsz
Text by C. Chomentowski

Introduction: Allegro

10

I Violin 1

gli alt Violin

A Song I. molto rall. $\text{♩} = 60$ Lento

I.Vnl

ga Vln.

con sord.

pp

I.Vnl

ga Vln.

(*s^{ma}*)

B $\text{♩} = 54$

I.Vnl

ga Vln.

(*s^{ma}*)

I.Vnl

ga Vln.

(*s^{ma}*)

2 Winter: Three Songs on the Nature of Armageddon - I Violin

(8^{va})

I.Vn1

ga Vln.

(8^{va})

I.Vn1

ga Vln.

(8^{va})

I.Vn1

ga Vln.

(8^{va})

I.Vn1

ga Vln.

(8^{va})

I.Vn1

ga Vln.

(8^{va})

I.Vn1

ga Vln.

C

Winter: Three Songs on the Nature of Armageddon - I Violin

53 (8^{va})
 I.Vnl. *rit.*
 ga Vln.

57 $\text{♩} = 40$ (8^{va}) *a tempo* **D**
 I.Vnl.
 ga Vln.

63 (8^{va}) *rit.* **E** *più mosso*
 I.Vnl. *senza sord.*
 ga Vln. *ppp* *senza sord.*

70-75 (8^{va}) **F** *p*
 I.Vnl.

80 (8^{va})
 I.Vnl.

84 (8^{va}) *c-r-e-s-c-e-n-d-o*
 I.Vnl.

88 (8^{va}) *non legato* *f*
 I.Vnl.

91 (8^{va}) **G** *Adagio, Dolce* *rall...*
 I.Vnl.

ff ————— *pppp*

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

5
95-99

12
100-111

J

123

K

134

L

145

M $\text{♩} = c.80$

154

p

p

159-162

4

N $\text{♩} = 60$
con sord.
Solo

163

meno mosso

pp

Tutti senza sord. pizz.

171

3

5:4

3

$\text{♩} = 100$

P

175

arco

p

mp

mf

arco

f

$\text{♩} = 160$ Allegro

13

184-196

Q $\text{♩} = 180$
I.Vn1 *f*

R $\text{♩} = 100$ $\text{♩} = 120$
I.Vn1 *pp* *ppp*

S
I.Vn1 *mp*

I.Vn1

I.Vn1 *a tempo* **T** *a tempo* *più mosso*
226 *ff*

U $\text{♩} = 62$
I.Vn1 *p* *pp*

I.Vn1 *rall...* **V** *a tempo* *accel.*
248 *ppp*
ga Vln.

I.Vn1 $\text{♩} = 100$
ga Vln.

I.Vn1 *con sord.* *non legato arco* *meno mosso*
264 *pp*
ga Vln.

6 Winter: Three Songs on the Nature of Armageddon - I Violin

W *accel.*

272

I.Vnl.

ga Vln.

278

$\text{♩} = 120$

I.Vnl.

ga Vln. *senza sord.*

X

I.Vnl. *pp*

ga Vln. *pp*

290

I.Vnl.

ga Vln. *mf*

Y $\text{♩} = 62$

I.Vnl. *mp*

ga Vln. *mp*

Z

300

I.Vnl. *ppp*

ga Vln.

6
304-309
6

Winter: Three Songs on the Nature of Armageddon - I Violin

AA

I. Vn1 *fff* *sfz* *sfz* $\text{♩} = 120$

BB *

I. Vn1 *arco* *f*
ga Vln. *pizz.* *fff* *sfz* *sfz*

319

I. Vn1
ga Vln. *sfz*

325

I. Vn1
ga Vln. *sfz*

330

I. Vn1
ga Vln. *sfz* *sfz*

336

I. Vn1
ga Vln. *sfz*

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

341

I.Vnl

ga Vln.

sfz

8^{va}

346

I.Vnl

ga Vln.

sfz

8^{va}

352

I.Vnl

ga Vln.

fff

arco

8^{va}

ten.

CC

I.Vnl

3 2

359-361 362-363

pp

ten.

DD ♩=100

8^{va}

EE ♩=62 Song III. **FF** **GG** **HH**

21 24 9 9 25

366-386 387-410 411-419 420-428 429-453

JJ **KK** *rall...* ♩=40 Largo **LL** **MM**

7 3 4 2

455-461 463-465 466-469 470-471

NN

472

I.Vn1

con sord. 8^{va}

ppp

ga Vln.

ppp

PP

483

I.Vn1

(8^{va})

ga Vln.

492

I.Vn1

ga Vln.

QQ

497

I.Vn1

fff

2

500-501

pppp

8^{va}

ga Vln.

fff

2

pppp

Winter: Three Songs on the Nature of Armageddon

II Violin

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

II Violin 1 *ff*

II Violin 2 *ff*

II.Vn1

II.Vn2

II.Vn1

II.Vn2

A **Song I.**
molto rall.

$\text{♩} = 60$ **Lento**

II.Vn1 *pizz.* *arco* *pp* *morendo...*

II.Vn2 *pizz.* *arco* *pp* *morendo...*

B $\text{♩} = 54$ **C** *rit.* $\text{♩} = 40$ *a tempo* **D** *rit.* **E**

9 29 3 2 8 9

14-22 23-51 52-54 55-56 58-65 67-75

Winter: Three Songs on the Nature of Armageddon - II Violin

2

F *8^{va}*

II. Vn1

p

(*8^{va}*)

II. Vn1

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

(*8^{va}*)

II. Vn1

(*8^{va}*)

II. Vn1

f

non legato

II. Vn1

G *rall...*

ff *pppp*

5

95-99

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

II. Vn1

12

100-111

J

II. Vn1

II. Vn1

123

K

II. Vn1

134

L

II. Vn1

145

Winter: Three Songs on the Nature of Armageddon - II Violin

M $\text{♩} = c. 80$ **3**

154

II. Vn1 *p*

II. Vn2 *p*

159-162

N $\text{♩} = 60$

163

II. Vn1

meno mosso *Solo con sord.*

pp

170

II. Vn1

Tutti senza sord. *pizz.*

5:4

174

II. Vn1

3 3 3 3 3

8va

$\text{♩} = 100$

178-180

184

II. Vn1

P *arco*

f

Allegro $\text{♩} = 160$ **Q** $\text{♩} = 180$

13

184-196

199

II. Vn1

R $\text{♩} = 100$

4

203-206

207

II. Vn1

Solo *pp*

II. Vn2

Solo *pp*

S

II. Vn1

Tutti *mp*

II. Vn2

Tutti *mp*

Winter: Three Songs on the Nature of Armageddon - II Violin

4

a tempo

222

II.Vn1

II.Vn2

rall...

T *a tempo più mosso*

229

II.Vn1

II.Vn2

ff

236

II.Vn1

II.Vn2

ten.

U $\text{♩} = 62$

11

243-253

11

V *a tempo*

accel.

II.Vn1

II.Vn2

ppp

261

II.Vn1

II.Vn2

con sord.

pizz.

pp

266

II.Vn1

II.Vn2

meno mosso

W *accel.*

II.Vn1
II.Vn2

senza sord.

II.Vn1
II.Vn2

$\text{♩} = 120$

X

II.Vn1
II.Vn2

285

II.Vn1
II.Vn2

290

Suz ----- 1

rall...

II.Vn1
II.Vn2

Y $\text{♩} = 62$

Z

II.Vn1
II.Vn2

Winter: Three Songs on the Nature of Armageddon - II Violin

6

AA

$\text{♩} = 120$

II. Vn1

fff

II. Vn2

fff

BB*

II. Vn1

fff

II. Vn2

pizz ff

5:4

fff

ff

320 (8^{va})

II. Vn1

II. Vn2

fff

ff

fff

326 (8^{va})

II. Vn1

II. Vn2

ff

fff

ff

333 (8^{va})

II. Vn1

II. Vn2

fff

ff

fff

ff

340 (8^{va})

II. Vn1

II. Vn2

fff

ff

fff

ff

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

347 (8^{va})

II.Vn1

II.Vn2

fff

CC

353 (8^{va})

II.Vn1

II.Vn2

fff

arco

DD

360 *rall...* (8^{va})

II.Vn1

II.Vn2

ppp

DD ♩=100

3 21

362-364 365-385

3 21

EE ♩ = 62 Song III.

arco
8^{va}
386
II.Vn1
ppp
arco
8^{va}
II.Vn2
ppp

394
II.Vn1
(8^{va})
II.Vn2
(8^{va})
b

401
II.Vn1
(8^{va})
II.Vn2
(8^{va})
b

408
II.Vn1
(8^{va})
FF
II.Vn2
(8^{va})
b

415
II.Vn1
(8^{va})
GG
II.Vn2
(8^{va})
b

422

II.Vn1

II.Vn2

HH

II.Vn1

II.Vn2

mp *<* *mf* *p* *>* *pp*

mp *<* *mf* *p* *>* *pp*

437

II.Vn1

II.Vn2

446

II.Vn1

II.Vn2

JJ

453

II.Vn1

II.Vn2

ppp *p*

2 460-461 2

ppp *p*

KK

17:16

$\text{♩} = 40$ Largo

rall...

arco

mp

mf

f

mp

p

17:16

arco

mp

mf

f

mp

p

LL

MM

4

466-469

ff

ff

con sord.

ppp

con sord.

ppp

NN

476

PP

495

QQ

2

500-501

fff

pppp

II. Vn1

II. Vn2

II. Vn1

II. Vn2

II. Vn1

II. Vn2

II. Vn1

II. Vn2

II. Vn1

II. Vn2

Winter: Three Songs on the Nature of Armageddon

III Violin

Dennis Bathory-Kitsz
Text by C. Chomentowski

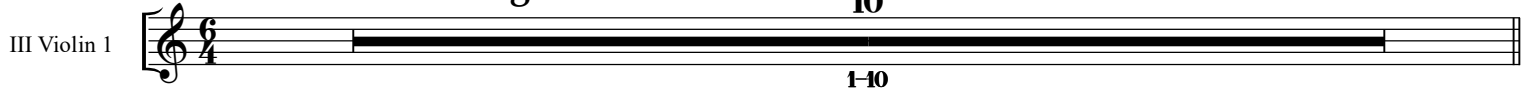
$\text{♩} = 120$

Introduction: Allegro

10

1-10

III Violin I



A Song I.
molto rall.

Lento

$\text{♩} = 60$

11

B $\text{♩} = 54$ 29

C

3

rit.

2

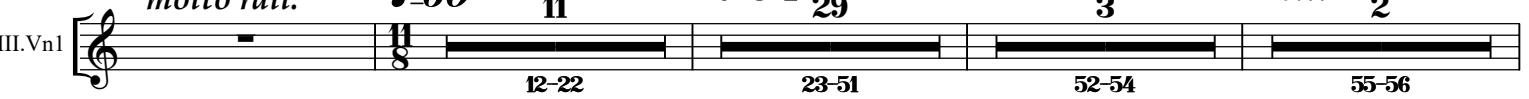
12-22

23-51

52-54

55-56

III.Vn1



57 $\text{♩} = 40$ *a tempo*

D

8

rit.

E

9

F

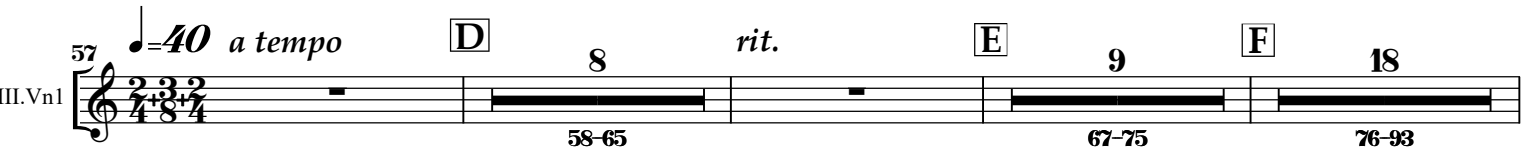
18

58-65

67-75

76-93

III.Vn1



G Adagio, Dolce
rall...

6


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

12

94-99

100-111

III.Vn1



J

III.Vn1



123

III.Vn1



K

133

III.Vn1



143

III.Vn1



L

III.Vn1
III.Vn2



Winter: Three Songs on the Nature of Armageddon - III Violin

2

III.Vn1 **M** $\text{♩} = c.80$ $\frac{5}{4}$ *meno mosso*
159-162

III.Vn1 **N** $\text{♩} = 60$ $\text{♩} = 100$ **P**
168-175 176-177 178-180 182-183

III.Vn1 **Allegro** $\text{♩} = 160$ **Q** $\text{♩} = 180$ **R** $\text{♩} = 100$ $\text{♩} = 120$
184-196 198-202 203-206 207-214

III.Vn1 **S** *pizz.* *p* 3 5:4 3
III.Vn2 *pizz.* *p* 5:4 3

III.Vn1 219 3 5:4
III.Vn2 5:4

III.Vn1 222 3 5:4 3:2
III.Vn2 5:4 3:2

III.Vn1 226 3:2 3:2 3:2 3:2 8va 3:2 *a tempo* 5
III.Vn2 3:2 3:2 3:2 3:2 8va 3:2 *mf* 5
mf

Winter: Three Songs on the Nature of Armageddon - III Violin

T *a tempo più mosso*

III.Vn1 *ff*

U $\text{♩} = 62$

V *a tempo*

accel.

III.Vn1

III.Vn1 *pizz.* $\text{♩} = 100$ *pp*

III.Vn1 265 *pp*

III.Vn2 *non legato arco*

III.Vn1 270 *meno mosso* *accel.* **W**

III.Vn2

III.Vn1 274

III.Vn2

III.Vn1 279 $\text{♩} = 120$

III.Vn2

Winter: Three Songs on the Nature of Armageddon - III Violin

4

283 III.Vn1 **X** *f* *pp* *mf*

289 III.Vn2 *f*

294 III.Vn2 *mp* *pp* **Y** $\text{♩} = 62$

300 III.Vn2 **Z** **AA** $\text{♩} = 120$ 6 2 304-309 310-311

BB* *arco* *fff* *f*

322 III.Vn1 *f*

330 III.Vn1 *f*

338 III.Vn1 *f*

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

III.Vn1 (8^{va})

III.Vn2

III.Vn1

III.Vn2

CC

rall...

DD ♩=100

3 21

362-364 365-385

3 21

fff

ppp

arco

III.Vn1

III.Vn2

ppp

arco

ppp

EE ♩=62 Song III.

III.Vn1 (8^{va})

III.Vn2 (8^{va})

III.Vn1 (8^{va})

III.Vn2 (8^{va})

III.Vn1 (8^{va})

III.Vn2 (8^{va})

FF

6 Winter: Three Songs on the Nature of Armageddon - III Violin

GG

419 (8^{va})

III.Vn1

III.Vn2

HH

427 (8^{va})

III.Vn1

III.Vn2

mp < *mf*

mp < *mf*

435 (8^{va})

III.Vn1

III.Vn2

p > *pp*

p > *pp*

JJ

447 (8^{va})

III.Vn1

III.Vn2

pp

pp

KK

458

2 *rall. arco* 17:16

p < *mp*

mp *arco* 17:16

mf *f* *mp*

mf *f* *mp*

$\text{♩} = 40$ *Largo*

III.Vn1

III.Vn2

LL

MM

NN

PP

QQ

465

4 4 5 10 11 4

466-469 472-476 477-486 488-498 499-502

p *ff* *ff*

p *ff* *ff*

III.Vn1

III.Vn2

Winter: Three Songs on the Nature of Armageddon

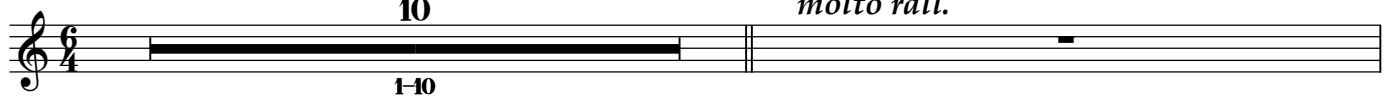
MEZZO

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

A Song I.
molto rall.



$\text{♩} = 60$ Lento

11

12-22



B $\text{♩} = 54$
mp



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



in dust . 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 _____, 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 - als, _____ be - tween



which are the__ prayers_____ I__ can yet sum-mon forth from the crypt



__ of child - hood._____ Plucked from the heart of my moth-er's at - tic_



(Hums or ooohs) _____

2 Winter: Three Songs on the Nature of Armageddon - MEZZO

C 3 52-54 rit. 2 55-56

57 ♩=40 a tempo D 8 rit. 58-65

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 no con - ceal - ing them, no cos - met - ic cure_ I press

78 up - on_ The_ Lord to_ make_ me_

83 pure. (Plucked from the heart.) f

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 $\text{♩} = c. 80$ $\frac{4}{4}$ *meno mosso*

N $\text{♩} = 60$ *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 *mf cantabile* $\text{♩} = 100$

this time last year, near the plas - ter 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 $\text{♩} = 160$ **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?

Winter: Three Songs on the Nature of Armageddon - MEZZO

4 **Q** $\text{♩} = 180$

5
198-202

R $\text{♩} = 100$ *p* *pp* $\text{♩} = 120$

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

210 **S** *mf*

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

216

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 *cantabile*

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

224

— 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* 7 *più mosso*

234-240

241 *ff* **U** *p* $\text{♩} = 62$

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 -

247

tween what has gone to seed and what is left to rise. And as I slash the wrist of rose-bush I

250 *rall...*

know that I re - ly sheer-ly on Grace _____ I think of all _____ The

253 **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 $\text{♩} = 100$

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-vided 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.

6 Winter: Three Songs on the Nature of Armageddon - MEZZO

278 *f* 5:4

My hand is clawed by thorns that won't let go The leg-a-cy of death or ___ life.

282 *ff* $\text{♩} = 120$ **X** *mp* 5:4 3

I do not know. Now no-tice how the full weight of the

287 5:4

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

289 3:2 3:2 3:2

eyes you see noth-ing but my blood Then search my face, And crawl in-to my *rall...*

292

pain, Your tears near-ly con-cealed be - hind the sud - den veil of rain.

Y $\text{♩} = 62$ *mp*

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

299 3

I say, "in prun-ing me pre - pares me for re - birth."

Z *p* 5:4 5:4 5:4 3:2

And so we wait for buds to form pro - tect-ion a - gainst loss While a - bove

AA *fff* 5:4 5:4 5:4 5:4 5:4

our heads, a pale rose blos - soms Where our spir-its cross

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

Winter: Three Songs on the Nature of Armageddon - MEZZO

Song III. 7

313 $\text{♩} = 120$ **BB** * **CC** **DD** $\text{♩} = 100$ **EE** $\text{♩} = 62$

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

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

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

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

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

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
4 KK *rall...* = 40 LL

457 4 3 3 3

458-461 463-465

thrust. And when the frost en-graves the glass, and

468 MM

I seem numb, and on-ly an ex - plo - sion ___ of the dy - ing sun will

f *ff* *mf*

474 NN

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,

486 PP *tenuto* *pp* 9 QQ 4

490-498 499-502

when the snow ___ has sealed me ___ in ___ and drift-ed up a-against the door.

Winter: Three Songs on the Nature of Armageddon

Oboe

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7

A Song I. *molto rall.* Lento $\text{♩} = 60$ **B** $\text{♩} = 54$ **C** *rit.*

11 29 3 2

12-22 23-51 52-54 55-56

57 $\text{♩} = 40$ *a tempo* **D**

pp *rit.*

64 *pp* **E** *più mosso*

70 $\text{♩} = 80$ *pp*

75 *non legato* **F**

79

82

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

90

2 Winter: Three Songs on the Nature of Armageddon - Oboe

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**

154 **M** *♩=c.80*

159-162

166 **N** *♩=60* *meno mosso* **P** *♩=100* **Q** *♩=160* *♩=180* **Allegro**

168-175 176-177 178-181 182-183 184-196 *f*

199 **R** *♩=100* **S** *♩=120*

203-206 207-214 215-223 *mp*

225 *a tempo* **T** *a tempo più mosso*

228-233

238 *mf* **U** *♩=62* **V** *a tempo accel.*

ten. **11** **2** **16**

243-253 254-255 256-271

Winter: Three Songs on the Nature of Armageddon - Oboe

W *accel.* 5 6 **X** 11 **Y** $\text{♩} = 62$ 8 **Z** 6

309 **AA** *tr* $\text{♩} = 120$

BB * *pp* — *f*

320 7 8 9 10 11 12 13

327 14 15 16 17 18 19 20

334 21 22 23 24 25 26 27

341 28 29 30 31 32 33 34

348 35 36 37 38 39 40 41

355 **CC** **DD** $\text{♩} = 100$

366 *rall...* $\text{♩} = 80$ 13

EE $\text{♩} = 62$ Song III. **FF**

388-392 394-398 400-404 406-410

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

4 Winter: Three Songs on the Nature of Armageddon - Oboe

3 412-414 *p* 7:6 GG 420-422 *pp* 3

423 5 HH 424-428 7 430-436 *mp*

441 3:2 mf p

448

JJ KK *rall...* 40 Largo 458-461 *mf* f *mp*

LL MM NN 465 2 466-467 *pp* < *mp* *mf* *ff* 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

$\text{♩} = 120$

Dennis Bathory-Kitsz
Text by C. Chomentowski

1 Introduction: Allegro

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

ff mf *ff mf*

4 *ff mf*

8 *ff mf* *ff mf*

A Song I. *molto rall.* Lento $\text{♩} = 60$

sfz *pp*

B $\text{♩} = 54$ C *rit.*

6 29 3 2

17-22 23-51 52-54 55-56

$\text{♩} = 40$ a tempo D *rit.* E F

8 4 2 11

58-65 67-70 72-73 76-86

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

f *p*

G Adagio, Dolce *rall...*

ff 5

95-99

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

5 13

100-112

2 Winter: Three Songs on the Nature of Armageddon - Percussion

J *p*

119

125

131 **K**

137

143

149 **L**

154

M $\text{♩} = c. 80$

meno mosso **N** $\text{♩} = 60$ **P** $\text{♩} = 100$

159-162 168-175 176-177 178-181 182-183

184 $\text{♩} = 160$ **Allegro**

190-191

Q $\text{♩} = 180$

194 *f*

R $\text{♩} = 100$ **S** $\text{♩} = 120$

203-206 207-214 215-225

226 *a tempo* *rall...*

T *a tempo più mosso*

U $\text{♩} = 62$ V *a tempo* *accel.* W *accel.* X

11 2 16 5 6 11

243-253 254-255 256-271 273-277 278-283 284-294

Y $\text{♩} = 62$

Z *p* AA $\text{♩} = 120$

6 304-309

BB * *ff*

2 3 4 5 6 7 8 9 10 11

325 12 13 14 15 16 17 18 19 20 21 22 23

337 24 25 26 27 28 29 30 31 32 33 34 35 36

350 CC

Song III.

DD $\text{♩} = 100$ EE $\text{♩} = 62$ FF GG HH JJ

3 3 22 24 9 9 26 7

359-361 362-364 365-386 387-410 411-419 420-428 429-454 455-461

Largo

KK *rall...* $\text{♩} = 40$ LL MM NN PP QQ

3 4 7 11 11 4

463-465 466-469 470-476 477-487 488-498 499-502

* 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

Piano

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

4

7

10 **A** *Song I.* *molto rall.* $\text{♩} = 60$ *Lento* **B** $\text{♩} = 54$

sfz *sfz*

11	29
12-22	23-51
11	29

C *rit.* $\text{♩} = 40$ *a tempo*

3	2	$\frac{2}{4} \frac{3}{8} \frac{2}{4}$
52-54	55-56	$\frac{4}{8} \frac{3}{8} \frac{2}{4}$
3	2	$\frac{2}{4} \frac{3}{8} \frac{2}{4}$

Adagio, Dolce

D 8 *rit.* **E** 9 **F** 18 **G** *rall...* 6

Lento (sempre a tempo, non rubato)

H Song II. **J**

12

122

K

133

L

144

M $\text{♩} = c. 80$ *meno mosso*

155

4 Winter: Three Songs on the Nature of Armageddon - Piano

accel. **W** *accel.* **X**

16	5	3	4	11
256-271		273-277	278-283	284-294
16		5	6	11

Y ♩=62 **Z** **AA** ♩=120

8	7	2	8	3/4
295-302	303-309	310-311		
8	7	2		

BB *

2	2 (3-4)	2 (5-6)	2 (7-8)
mf			
mf			

2 (9-10)	2 (11-12)	2 (13-14)	2 (15-16)	2 (17-18)	2 (19-20)
mf					
mf					

2 (21-22)	2 (23-24)	2 (25-26)	2 (27-28)	2 (29-30)	2 (31-32)
mf					
mf					

2 (33-34)	2 (35-36)	2 (37-38)	2 (39-40)
mf			
mf			

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

356 CC DD $\text{♩} = 100$

359-361 362-364 365-386

EE $\text{♩} = 62$ Song III. FF GG HH

387-410 411-419 420-428 429-453

II

mf *mf*

Ped. 5:4

457

mp *mp*

Ped. 5:4

KK *rall...* $\text{♩} = 40$ *Largo* LL

463-464

p

Ped. 5:4

6 Winter: Three Songs on the Nature of Armageddon - Piano

469 **MM**

472-476

5

5

ff *ff* *ff*

(*S^{vb}*)

NN *S^{va}*

6:4 6:4 6:4 6:4

pp *ppp*

6:4 *S^{vb}*

480 *S^{va}*

2 3 4 5 6 7

2 3 4 5 6 7

12:8

S^{va}

PP

8 9 10 11 12 13 14 15 16 17

8 9 10 11 12 13 14 15 16 17

S^{va} *S^{vb}*

497 *S^{va}*

18 19 20 21

18 19 20 21

12:8

S^{va}

2 Winter: Three Songs on the Nature of Armageddon - Timpani

J

119 *pp* 7/4 5/4 6/4 4/4 3/4 7/4

125 5/4 6/4 4/4 3/4 7/4 5/4

131 6/4 4/4 3/4 7/4 5/4 6/4 4/4

K

137 4/4 3/4 7/4 5/4 6/4 4/4 3/4 7/4

144 5/4 6/4 4/4 3/4 7/4 5/4

150 L 6/4 4/4 3/4 7/4 5/4 6/4 4/4

156 M $\text{♩} = c. 80$ 4/4 3/4 7/4 5/4 4/4 3/4 7/4

159-162 5/4 4/4 3/4 7/4

167 *meno mosso* N $\text{♩} = 60$ 7 5/4 3/4 7/4 P $\text{♩} = 100$ 4 2 4 2 168-174 *pp* 176-177 178-181 182-183

184 $\text{♩} = 160$ Allegro 4/4 3/4 7/4 5/4 6/4 4/4 3/4 7/4

193 Q $\text{♩} = 180$ 3/4 7/4 5/4 6/4 4/4 3/4 7/4

202 R $\text{♩} = 100$ 4 3/4 8 S $\text{♩} = 120$ 11 4/4 3/4 4/4 203-206 207-214 215-225

226 *a tempo* **T** *a tempo* *più mosso*

6 2 3 4 5 6

ppp 228-233 *f* *f* **U** $\text{♩} = 62$ **V** *a tempo* *accel.*

240 *ff* 243-253 254-255 256-271

W *accel.* 5 6 **X** 11

272 273-277 278-283 284-294

Y $\text{♩} = 62$ **Z** **AA** 2 $\text{♩} = 120$

295-302 303-309 310-311

BB*

325 12 13 14 15 16 17 18 19 20 21 22 23

ff 2 3 4 5 6 7 8 9 10 11

337 24 25 26 27 28 29 30 31 32 33 34 35

349

357 **CC** **DD** $\text{♩} = 100$ 22

4 3 22

358-361 362-364 365-386

EE $\text{♩} = 62$ Song III.

5 5

ppp 389-393 *ppp* 395-399 *ppp*

FF 5 4 5

401-405 *ppp* 407-410 *ppp* 413-417 *ppp*

419 **GG** 4 **HH** 4

420-423 425-428

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

4 Winter: Three Songs on the Nature of Armageddon - Timpani

430 2 3 4 5 6 7 8 9

pp

Musical staff 430-439 in bass clef, 4/4 time. Measures 430-439 contain rests. Measure 430 has a dynamic marking of *pp*.

440 10 11 12 13 14 15

Musical staff 440-449 in bass clef, 4/4 time. Measures 440-445 contain rests. Measures 446-449 contain notes.

450

JJ

ppp

Musical staff 450-457 in bass clef, 4/4 time. Measures 450-454 contain rests. Measures 455-457 contain notes. A dynamic marking of *ppp* is present at the end of the staff.

458

KK *rall...*

mp *mf*

Musical staff 458-462 in bass clef, 4/4 time. Measures 458-462 contain notes. A dynamic marking of *mp* is at the start, and *mf* is in the middle. A *rall...* instruction is at the end.

$\text{♩} = 40$ **Largo**

463

LL *stop lightly*

f *ff* *p*

Musical staff 463-471 in bass clef, 4/4 time. Measures 463-465 contain notes. Measures 466-471 contain rests. A dynamic marking of *f* is at the start, *ff* in the middle, and *p* at the end. A *stop lightly* instruction is above the staff.

MM NN PP

ff *ff* 5 11 2

472-476 477-487 488-489

Musical staff 472-489 in bass clef, 4/4 time. Measures 472-476 and 477-487 contain rests. Measure 488 contains notes. Dynamic markings of *ff* are at the start and middle. Rehearsal marks 5, 11, and 2 are above the staff. Measure numbers 472-476, 477-487, and 488-489 are below the staff.

490

ppp

Musical staff 490-495 in bass clef, 4/4 time. Measures 490-495 contain notes. A dynamic marking of *ppp* is at the start.

496

QQ

fff *pp* *fff* 2

500-501 *pppp*

Musical staff 496-501 in bass clef, 4/4 time. Measures 496-500 contain notes. Measure 501 contains notes. Dynamic markings of *fff*, *pp*, and *fff* are present. A *pppp* marking is at the end. A rehearsal mark of 2 is above the staff. Measure numbers 500-501 are below the staff.

Winter: Three Songs on the Nature of Armageddon

Trombone 1a/b

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

1 Introduction: Allegro

Musical notation for the Introduction section, measures 1-6. The piece is in 6/4 time. Measure 1 starts with a *ff* dynamic. The notation includes various rhythmic values and accidentals.

A Song I. *molto rall.* $\text{♩} = 60$ Lento

Musical notation for Song I, measures 7-17. The tempo is *molto rall.* and the time signature is 8/8. Dynamics include *sfz* and *ppp*. The notation features a mix of eighth and quarter notes.

B $\text{♩} = 54$

Musical notation for Song I, measures 18-27. The tempo is $\text{♩} = 54$. The notation continues with eighth and quarter notes, maintaining the *ppp* dynamic.

Musical notation for Song I, measures 28-37. The notation continues with eighth and quarter notes, maintaining the *ppp* dynamic.

Musical notation for Song I, measures 38-43. The notation continues with eighth and quarter notes, maintaining the *ppp* dynamic.

Musical notation for Song I, measures 44-48. The notation continues with eighth and quarter notes, maintaining the *ppp* dynamic.

Musical notation for Song I, measures 49-53. The notation continues with eighth and quarter notes, maintaining the *ppp* dynamic.

Musical notation for Song I, measures 54-60. The tempo changes to *rit.* and then *a tempo* with $\text{♩} = 40$. The time signature changes to 2/4, 3/8, and 2/4. The notation ends with a *ppp* dynamic and a 3-measure rest. Measure numbers 58-60 are indicated at the bottom right.

61

66 *rit.* **E** *più mosso* ♩=80 **2**
p **F** 70-71

73

80

85 *c-r-e-s-c-e-n-d-o*
f **G** *Adagio, Dolce*
rall... **5**

90 *ff* 95-99

Lento (sempre a tempo, non rubato)

H Song II. **J**

13 **13**

 100-112

121

130 **K**

139

148 **L**

157 **M** ♩=c.80 *meno mosso*
4

 159-162

Winter: Three Songs on the Nature of Armageddon - Trombone 1a/b

N $\text{♩} = 60$ 8 $\text{♩} = 100$ **P** 2

163-175 176-177 178-181 182-183

184 $\text{♩} = 160$ **Allegro** **pp** 2 191-192

194 **Q** $\text{♩} = 180$ **f**

R $\text{♩} = 100$ 4 $\text{♩} = 120$ 8 **S** 7 203-206 207-214 215-221

222 *a tempo* **pp**

231 *rall...* **T** *a tempo più mosso* **f**

241 *ten.* **U** $\text{♩} = 62$ 11 **V** *a tempo* 2 *accel.* 16 243-253 254-255 256-271

W *accel.* 5 **X** 6 **Y** $\text{♩} = 62$ 8 **Z** 6 273-277 278-283 284-294 295-302 303-308

309 **AA** *ppp < fff* $\text{♩} = 120$ **BB*** **f**

318

329

340

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

4 Winter: Three Songs on the Nature of Armageddon - Trombone 1a/b

352

CC

3 3
359-361 362-364

DD ♩=100 *pp* *rall...* ♩=80 *ppp*

6 *rall...*
374-379 *ppp pp ppp*

EE Song III. ♩=62 FF
23 387-409 *pp p pp*

GG
416 420-424 *ppp pp p*

HH
428 432-444 *pp pp* *legato*

II
449

KK *rall...* ♩=40 *Largo*
457 *ppp f mf ff mp*

LL MM NN
465 466-468 472-476 477-487
p mf ff ff

PP QQ
488-496 500-501 *fff fff ppp*

Winter: Three Songs on the Nature of Armageddon

Trombone 2a/b

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

1 Introduction: Allegro

Musical notation for the Introduction section, measures 1-6 and 7-17. The piece is in 6/4 time and begins with a *ff* dynamic. The first six measures are marked with a '1' and feature a series of eighth notes with accents. The second system, starting at measure 7, continues with eighth notes and includes dynamics *f*, *ff*, and *fff* with hairpins.

A Song I.

molto rall.

$\text{♩} = 60$ Lento

Musical notation for Song I, measures 1-17. The piece is in 8/8 time and begins with a *sfz* dynamic. The first system, starting at measure 1, features a series of eighth notes with accents. The second system, starting at measure 18, continues with eighth notes and includes dynamics *ppp* and *fff* with hairpins.

B $\text{♩} = 54$

Musical notation for section B, measures 1-47. The piece is in 4/4 time and begins with a series of eighth notes. The notation includes various dynamics and articulations, with a *rit.* marking at the end of the section.

C

Musical notation for section C, measures 48-52. The piece is in 4/4 time and begins with a series of eighth notes. The notation includes various dynamics and articulations, with a *rit.* marking at the end of the section.

Musical notation for section D, measures 53-65. The piece is in 4/4 time and begins with a series of eighth notes. The notation includes various dynamics and articulations, with a *rit.* marking at the end of the section. The piece concludes with a *ppp* dynamic and a final measure marked with an '8'.

66 *rit.* **E** 5 **F**

67-71

Detailed description: Musical staff 66-71. Starts with a rest for 6 measures. Then a five-measure rest. From measure 67, a melodic line begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, 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G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, 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A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371,

Winter: Three Songs on the Nature of Armageddon - Trombone 2a/b

N $\text{♩} = 60$ 8 2 $\text{♩} = 100$ 4 **P** 2

168-175 176-177 178-181 182-183

184 $\text{♩} = 160$ Allegro **Q** 2

191-192

194 **Q** $\text{♩} = 180$

203-206

R $\text{♩} = 100$ 4 $\text{♩} = 120$ 8 **S** 8

203-206 207-214 215-222

223 *a tempo*

203-206

231 *rall...* **T** *a tempo più mosso*

243-253

241 *ten.* **U** $\text{♩} = 62$ 11 **V** *a tempo* 2 *accel.* 16

243-253 254-255 256-271

W *accel.* 5 **X** 6 **Y** $\text{♩} = 62$ 8 **Z** 6

273-277 278-283 284-294 295-302 303-308

309 **AA** $\text{♩} = 120$ **BB** *

243-253

322

336

352 **CC** 3 3

359-361 362-364

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

DD ♩=100

EE ♩=62 Song III.

22 23

365-386 387-409

410 FF

pp p pp

416 GG 9

420-428

ppp

HH 16

429-444

445 legato pp

452 JJ 2

458-459

ppp

460 KK rall... ♩=40 Largo

f mf ff mp p

LL MM NN 3 5 11

466-468 472-476 477-487

mf ff ff

PP QQ 9 2

488-496 500-501

fff pppp

Winter: Three Songs on the Nature of Armageddon

Trumpet 1 in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7 *fff*

A **Song I.** *molto rall.* $\text{♩} = 60$ Lento **B** $\text{♩} = 54$ **C** *rit.*

57 $\text{♩} = 40$ *a tempo* **D** 8 *rit.* **E** 3

70 $\text{♩} = 80$ *mp* **F** *p*

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

88 *f*

G Adagio, Dolce *rall...* **H** Song II. **J** Lento (sempre a tempo, non rubato)

116

124

131

138

144

148

152

M ♩ = *c.80* *meno mosso*

N ♩ = 60 ♩ = 100 **P** ♩ = 160 **Allegro**

Q ♩ = 180 **R** ♩ = 100

♩ = 120 **S** *a tempo* **T** *a tempo più mosso*

238

U ♩ = 62 **V** *a tempo* *accel.*

Winter: Three Songs on the Nature of Armageddon - Trumpet 1 in B-flat

W *accel.* **X** **Y** ♩=62 **Z**

AA ♩=120 **BB** *

DD ♩=100 *rall...*

EE ♩=62 Song III.

FF

GG *senza sord.* **HH**

II

KK *rall...* ♩=40 *Largo* **LL** **MM**

NN **PP** **QQ**

* 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

Trumpet 2 in B-flat

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

1 *ff*

7 *fff*

A **Song I.** *molto rall.* $\text{♩} = 60$ **Lento** **B** $\text{♩} = 54$ **C**

12-22 23-51 52-54 55-56

D **E**

57 $\text{♩} = 40$ *a tempo*

58-65 67-74

75 *p*

80

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

92 **G** **Adagio, Dolce** *rall...* *ff* 5 95-99

H **Song II.** **J** 13 100-112

119

126

Winter: Three Songs on the Nature of Armageddon - Trumpet 2 in B-flat

309 **AA** $\text{♩} = 120$ **BB ***

ppp <fff *ff*

319

334

348 **CC**

359 *rall...* **DD** $\text{♩} = 100$

2
363-364 365-366

EE $\text{♩} = 62$ Song III. **FF** **GG** **HH** **JJ**

24 9 9 26 6
387-410 411-419 420-428 429-454 455-460

461 **KK** *rall...* $\text{♩} = 40$ Largo

f *mf* *ff* *mp* *p*

LL **MM** **NN**

4 5 11
466-469 472-476 477-487

PP **QQ**

9 3
488-496 500-502

* 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

Tuba

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

1 Introduction: Allegro

ff

f — *ff* — *fff*

Detailed description: The Introduction section is in 6/4 time. It begins with a tuba part starting on a low G. The first six measures are marked *ff*. The seventh measure starts a new phrase with a dynamic of *f*, which increases to *ff* and then *fff* in the following measures.

A Song I. *molto rall.* $\text{♩} = 60$ Lento

sfz *ppp*

Detailed description: Song I is in 8/8 time. It begins with a tuba part starting on a low G. The first measure is marked *sfz*. The second measure is marked *ppp*. The piece is marked *molto rall.* and *Lento*.

B $\text{♩} = 54$

Detailed description: Section B is in 8/8 time. It begins with a tuba part starting on a low G. The piece is marked *molto rall.* and *Lento*.

C

rit. $\text{♩} = 40$ *a tempo* **D** 8

ppp 58-65

Detailed description: Section C is in 8/8 time. It begins with a tuba part starting on a low G. The piece is marked *rit.* and *a tempo*. The tempo is marked $\text{♩} = 40$. The section ends with a dynamic of *ppp* and a measure rest for 8 measures, leading to measures 58-65.

2 Winter: Three Songs on the Nature of Armageddon - Tuba

66 *rit.* **E** *più mosso* $\text{♩} = 80$
 $\frac{2}{2}$
p 70-71

74 **F**

80

85 *c-r-e-s-c-e-n-d-o*
f

90 **G** *Adagio, Dolce*
rall...
ff

5 **H** *Lento (sempre a tempo, non rubato)*
 Song II. 13
 95-99 100-112

J

122

131 **K**

140

149 **L**

158 **M** $\text{♩} = c. 80$
 $\frac{4}{4}$ *meno mosso*
 159-162

Winter: Three Songs on the Nature of Armageddon - Tuba

N $\text{♩} = 60$ 8 $\text{♩} = 100$ 4 **P** 2

168-175 176-177 178-181 182-183

184 $\text{♩} = 160$ **Allegro**
pp

194 **Q** $\text{♩} = 180$
f

R $\text{♩} = 100$ 4 $\text{♩} = 120$ 8 **S** 13

203-206 207-214 215-227

228 *a tempo* *rall...* **T** *a tempo più mosso*
pp *f*

236 *ten.* **U** $\text{♩} = 62$ 11

243-253

V *a tempo* *accel.* 2 16 **W** *accel.* 5

254-255 256-271 273-277

X 6 **Y** $\text{♩} = 62$ 8 **Z** 6

278-283 284-294 295-302 303-308

309 **AA** $\text{♩} = 120$ **BB** *
ppp *fff* *ff*

320

336

354 **CC** **DD** $\text{♩} = 100$ 3 3 22

359-361 362-364 365-386

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

EE $\text{♩} = 62$ Song III.

FF

24 9

387-410 411-419

GG

HH

9 2

420-428 429-430

431

II

434-446

pp

13

447

JJ

KK *rall...*

mf *mf*

$\text{♩} = 40$ Largo

LL

MM

463

4 466-469

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

NN

PP

QQ

5 11 9 3

472-476 477-487 488-496 500-502

fff *fff*

Winter: Three Songs on the Nature of Armageddon

Viola

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

II. Vla

ff

II. Vla

II. Vla

A

Song I. *molto rall.*

$\text{♩} = 60$ Lento

I. Vla

con sord.

pp

II. Vla

pizz. *arco*

pp *morendo...*

I. Vla

15

B $\text{♩} = 54$

I. Vla

20

I. Vla

24

I. Vla

28

I. Vla

31

1. Vla 35

1. Vla 39

1. Vla 43

1. Vla 46

1. Vla 50

C

1. Vla 54

rit.

1. Vla 57

$\text{♩} = 40$ a tempo

D

1. Vla 63

rit.

E

più mosso
senza sord.

ppp

1. Vla 66

$\text{♩} = 80$

F

6

70-75

p

1. Vla 79

1. Vla 82

Winter: Three Songs on the Nature of Armageddon - Viola

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

3

1.Vla 85 *non legato* *f*

1.Vla 89

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

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

12

1.Vla 100-111

J

1.Vla

123

1.Vla

K

134

1.Vla

L

145

1.Vla

M $\text{♩} = c. 80$
4

154

1.Vla *p* 159-162 4

II.Vla *p* 4

III.Vla *p* 4

IV.Vla *p* 4

V.Vla *p* 4

4

Winter: Three Songs on the Nature of Armageddon - Viola

meno mosso **N** ♩=60

Solo
con sord.

1. Vla 163

pp

senza sord.
pizz. 3

Tutti

1. Vla 170

♩=100

1. Vla 174

mf

178-180

P

♩=160 Allegro

pizz.

1. Vla

II. Vla

III. Vla

f

1. Vla 186

1. Vla 192

pizz.

Q

♩=180

1. Vla

f

R ♩=100

♩=120

1. Vla 202

203-206

207-214

S *pizz.* *p* 3 5:4 3

220 *pizz.* 3:2 5:4 3

225 5:4 3:2 3:2 3:2 3:2 *a tempo* 4 *mf* 228-231

rall... **T** *a tempo* *arco* *più mosso* *ff* *pizz.* *p*

238 *ten.* **U** *62* *11* 243-253

V *a tempo* *accel.* *ppp*

260 *arco Solo* *pp* 10:8 10:8 *pizz.* *pp* 3 5:4

6 Winter: Three Songs on the Nature of Armageddon - Viola

264

10:8 10:8 10:8 10:8

I.Vla

II.Vla *con sord.*

IV.Vla

268

10:8 10:8 10:8 10:8

meno mosso

I.Vla

II.Vla *pp*

III.Vla *non legato arco*

IV.Vla

272

10:8 10:8 10:8

W *accel.*

I.Vla

II.Vla *pp*

III.Vla

IV.Vla

V.Vla

14:12

Winter: Three Songs on the Nature of Armageddon - Viola

275

I. Vla

II. Vla

III. Vla

IV. Vla

V. Vla

10:8

10:8

14:12

14:12

14:12

278

I. Vla

II. Vla *senza sord.*

III. Vla

IV. Vla

V. Vla

10:8

10:8

10:8

14:12

14:12

14:12

14:12

3

5:4

Winter: Three Songs on the Nature of Armageddon - Viola

$\text{♩} = 120$

281

10:8 10:8 10:8

I. Vla

II. Vla

III. Vla

IV. Vla

V. Vla

14:12 14:12 14:12 14:12

f

X

10:8 10:8 10:8

I. Vla

II. Vla

III. Vla

V. Vla

14:12 14:12 14:12 14:12

pp

287

10:8 10:8 10:8

I. Vla

III. Vla

V. Vla

14:12 14:12 14:12 14:12

mf *f* *non legato*

Winter: Three Songs on the Nature of Armageddon - Viola

290

10:8 10:8 10:8

I.Vla

III.Vla

IV.Vla *arco*

mf

V.Vla 14:12 14:12 14:12 14:12

293

10:8 *rall...* 10:8 $\text{Y} = 62$ 3:2

I.Vla

III.Vla

IV.Vla

V.Vla 14:12 14:12 14:12

p

mp

p

296

III.Vla

pp

ppp

Z

5 *arco* AA =120

304-308

p *fff*

I.Vla

BB * *Tutti*
arco

1. Vla *f* 5:4

2. Vla *pizz.* *ff* 3 *fff* 3

3. Vla *arco* *fff*

4. Vla *arco* *f* 14:12

5. Vla *arco* *f*

317 1. Vla 5:4

2. Vla *ff* 5:4

3. Vla

4. Vla 14:12

5. Vla

* 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

14:12

14:12

14:12

fff

ff

Detailed description: This system of musical notation covers measures 320 to 322. It features five staves for Viola parts. The first staff (I.Vla) is in bass clef with a 5:4 time signature bracketed over each measure. The second staff (II.Vla) is in bass clef, featuring triplet markings (3) and dynamic markings of *fff* and *ff*. The third staff (III.Vla) is in treble clef. The fourth staff (IV.Vla) is in bass clef with a 14:12 time signature bracketed over each measure. The fifth staff (V.Vla) is in treble clef. The key signature has two flats.

323

1.Vla

II.Vla

III.Vla

IV.Vla

V.Vla

5:4

5:4

5:4

3

3

14:12

14:12

14:12

fff

ff

Detailed description: This system of musical notation covers measures 323 to 325. It features five staves for Viola parts. The first staff (I.Vla) is in bass clef with a 5:4 time signature bracketed over each measure. The second staff (II.Vla) is in bass clef, featuring triplet markings (3) and dynamic markings of *fff* and *ff*. The third staff (III.Vla) is in treble clef. The fourth staff (IV.Vla) is in bass clef with a 14:12 time signature bracketed over each measure. The fifth staff (V.Vla) is in treble clef. The key signature has two flats.

326

I. Vla

II. Vla

III. Vla

IV. Vla

V. Vla

fff

329

I. Vla

II. Vla

III. Vla

IV. Vla

V. Vla

ff

332

1. Vla
2. Vla
3. Vla
4. Vla
5. Vla

5:4 5:4 5:4

14:12 14:12 14:12

fff *ff*

3 3

Detailed description: This block contains the musical notation for measures 332, 333, and 334. It features five staves for Viola parts. The first staff (I. Vla) is in bass clef with a key signature of one flat and a 5:4 time signature. The second staff (II. Vla) is also in bass clef with a 5:4 time signature and includes a triplet of eighth notes. The third staff (III. Vla) is in treble clef. The fourth staff (IV. Vla) is in bass clef with a 14:12 time signature and contains a complex rhythmic pattern of sixteenth notes. The fifth staff (V. Vla) is in treble clef. Dynamics include *fff* and *ff*. Accents and slurs are used throughout the score.

335

1. Vla
2. Vla
3. Vla
4. Vla
5. Vla

5:4 5:4 5:4

14:12 14:12 14:12

fff

3

Detailed description: This block contains the musical notation for measures 335, 336, and 337. It features five staves for Viola parts. The first staff (I. Vla) is in bass clef with a key signature of one flat and a 5:4 time signature. The second staff (II. Vla) is also in bass clef with a 5:4 time signature and includes a triplet of eighth notes. The third staff (III. Vla) is in treble clef. The fourth staff (IV. Vla) is in bass clef with a 14:12 time signature and contains a complex rhythmic pattern of sixteenth notes. The fifth staff (V. Vla) is in treble clef. Dynamics include *fff*. Accents and slurs are used throughout the score.

338

I.Vla

II.Vla

III.Vla

IV.Vla

V.Vla

5:4

5:4

5:4

14:12

14:12

14:12

341

I.Vla

II.Vla

III.Vla

IV.Vla

V.Vla

5:4

5:4

5:4

14:12

14:12

14:12

ff

344

I.Vla

II.Vla

III.Vla

IV.Vla

V.Vla

fff

5:4

5:4

5:4

14:12

14:12

14:12

Detailed description: This system of music covers measures 344 to 356. It consists of five staves. Staves I and II are in bass clef with a 5:4 time signature. Staff III is in treble clef. Staves IV and V are in bass clef with a 14:12 time signature. The music features complex rhythmic patterns with many accents. Dynamic markings include *fff* in measure 344 and *ff* in measure 356.

347

I.Vla

II.Vla

III.Vla

IV.Vla

V.Vla

fff

ff

5:4

5:4

5:4

14:12

14:12

14:12

Detailed description: This system of music covers measures 347 to 359. It consists of five staves. Staves I and II are in bass clef with a 5:4 time signature. Staff III is in treble clef. Staves IV and V are in bass clef with a 14:12 time signature. The music continues with complex rhythmic patterns. Dynamic markings include *fff* in measure 347 and *ff* in measure 359.

350

I.Vla

II.Vla *fff*

III.Vla

IV.Vla

V.Vla

5:4

5:4

5:4

14:12

14:12

14:12

353

I.Vla

II.Vla *arco*

III.Vla

IV.Vla

V.Vla

5:4

5:4

5:4

14:12

14:12

14:12

CC

rall...

Solo

356

5:4

fff

mf

ppp

fff

fff

DD ♩=100

16

365-380

362

p

381

pizz.

arco

rall...

pp

ppp

arco

pizz.

ppp

EE ♩=62 Song III.

ppp

pizz.

ppp

396

FF

404

Musical score for measures 404-411. The system consists of two staves: II. Vla (top) and III. Vla (bottom). The music is in 3/4 time and features a mix of eighth and quarter notes with rests.

412

Musical score for measures 412-421. The system consists of two staves: II. Vla (top) and III. Vla (bottom). The music continues with eighth and quarter notes.

GG

Musical score for measures 422-427. The system consists of two staves: II. Vla (top) and III. Vla (bottom). The music continues with eighth and quarter notes.

HH

428

Musical score for measures 428-436. The system consists of two staves: II. Vla (top) and III. Vla (bottom). The music includes dynamic markings *pp* and *arco* for both staves.

437

Musical score for measures 437-444. The system consists of two staves: II. Vla (top) and III. Vla (bottom). The music includes a dynamic marking *p* for both staves.

445

Musical score for measures 445-452. The system consists of two staves: II. Vla (top) and III. Vla (bottom). The music continues with eighth and quarter notes.

JJ

II. Vla
III. Vla

ppp *mp* *pizz.* 2 460-461

ppp *mp* *pizz.* 2

Detailed description: This block contains the musical notation for the second and third violas. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music consists of a single melodic line for each part, starting with a half note, followed by a quarter note, and then a series of rests. The dynamics are marked *ppp* (pianississimo) and *mp* (mezzo-piano). The section concludes with a *pizz.* (pizzicato) instruction and a fermata over a double bar line, with the number '2' indicating a second ending.

KK *rall...* ♩=40 **Largo**

I. Vla
II. Vla

Tutti arco *f* *Tutti arco* *f*

Detailed description: This block contains the musical notation for the first and second violas. The key signature has two flats, and the time signature is 3/8. The music is a dense, rhythmic texture of sixteenth notes. The dynamics are marked *f* (forte). The instruction *Tutti arco* is present above and below the staves.

465

I. Vla
II. Vla

Detailed description: This block contains the musical notation for the first and second violas, starting at measure 465. The key signature has two flats, and the time signature is 3/8. The music continues with the dense sixteenth-note texture from the previous section.

LL

I. Vla
II. Vla

p *p*

Detailed description: This block contains the musical notation for the first and second violas, starting at measure 475. The key signature has two flats, and the time signature is 3/8. The dynamics are marked *p* (piano).

467

I. Vla
II. Vla

Detailed description: This block contains the musical notation for the first and second violas, starting at measure 467. The key signature has two flats, and the time signature is 3/8. The music continues with the dense sixteenth-note texture.

468

I. Vla

II. Vla

469

I. Vla

II. Vla

MM

I. Vla

II. Vla

ppp

471

I. Vla

II. Vla

472

I. Vla

II. Vla

molto legato

ppp

NN

474

Musical score for measures 474-478, featuring two staves (I. Vla and II. Vla) in 3/8 time. The music consists of eighth-note patterns with various accidentals.

479

Musical score for measures 479-488, featuring two staves (I. Vla and II. Vla) in 3/8 time. The music consists of quarter and eighth notes with various accidentals.

PP

senza sord.

senza sord.

Musical score for measures 489-493, featuring two staves (I. Vla and II. Vla) in 3/8 time. The music consists of eighth-note patterns with various accidentals.

494

Musical score for measures 494-503, featuring two staves (I. Vla and II. Vla) in 3/8 time. The music consists of eighth-note patterns with various accidentals.

QQ

fff

fff

2

500-501

2

pppp

pppp

Musical score for measures 504-508, featuring two staves (I. Vla and II. Vla) in 3/8 time. The music consists of quarter notes with various accidentals and dynamic markings.

Winter: Three Songs on the Nature of Armageddon

Violoncello

Dennis Bathory-Kitsz
Text by C. Chomentowski

$\text{♩} = 120$

Introduction: Allegro

II Violoncello

ff

II.Vlc

II.Vlc

A Song I. *molto rall.* $\text{♩} = 60$ Lento *con sord.*

I.Vlc

pizz. *arco* *pp*

II.Vlc

pp *morendo...*

I.Vlc

I.Vlc

B $\text{♩} = 54$

I.Vlc

I.Vlc

I.Vlc

I.Vlc 37

First system of musical notation for the first violin cello part, measures 37-40. The music consists of eighth notes with various accidentals (flats and naturals) and slurs.

I.Vlc 41

Second system of musical notation for the first violin cello part, measures 41-44. Similar to the first system, it features eighth notes with slurs and accidentals.

I.Vlc 45

Third system of musical notation for the first violin cello part, measures 45-48. Continues the eighth-note pattern with slurs and accidentals.

I.Vlc 49

Fourth system of musical notation for the first violin cello part, measures 49-52. Includes a boxed letter 'C' above the staff.

I.Vlc 53

Fifth system of musical notation for the first violin cello part, measures 53-56. Includes the marking 'rit.' above the staff.

I.Vlc 57

Sixth system of musical notation for the first violin cello part, measures 57-62. Includes a tempo marking '♩=40 a tempo' and a boxed letter 'D'. The time signature changes to 2/4, 3/8, and 2/4.

I.Vlc 63

Seventh system of musical notation for the first violin cello part, measures 63-68. Includes markings 'rit.' and 'più mosso' above the staff, and 'ppp' below. A boxed letter 'E' is above the staff.

I.Vlc 69

Eighth system of musical notation for the first violin cello part, measures 69-74. Includes a tempo marking '♩=80' and a boxed letter 'F'. The time signature is 6/8. The marking 'p' is below.

I.Vlc 75

Ninth system of musical notation for the first violin cello part, measures 75-78. Continues the eighth-note pattern.

I.Vlc 79

Tenth system of musical notation for the first violin cello part, measures 79-82. Continues the eighth-note pattern.

I.Vlc 83

Eleventh system of musical notation for the first violin cello part, measures 83-87. Includes the lyrics 'c-r-e-s-c-e-n-d-o' and 'non legato' above the staff. The marking 'f' is below.

I.Vlc 88

Twelfth system of musical notation for the first violin cello part, measures 88-91. Includes the marking 'Adagio, Dolce' and 'rall...' above the staff. A boxed letter 'G' is above the staff.

I.Vlc 92

Thirteenth system of musical notation for the first violin cello part, measures 92-95. Includes the marking 'ff' below the staff and a boxed letter '5' above the final measure. The page number '95-99' is at the bottom right.

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

3

I.Vlc 100-102

I.Vlc *Solo pizz.* *Tutti arco*
103 *p* *mp*

I.Vlc **J**
111 *mp*

I.Vlc 117

I.Vlc 122 *mf*

I.Vlc 128 *f* *Solo* *5:4* *3*

I.Vlc **K**
131 *mp*

I.Vlc *Tutti*
138

I.Vlc 143 *p*

L
I.Vlc 151 *p*
II.Vlc *p*
III.Vlc *p*

Winter: Three Songs on the Nature of Armageddon - Violoncello

4

M $\text{♩} = c. 80$
Solo

I.Vlc *mp* *mf*

meno mosso **N** $\text{♩} = 60$

I.Vlc *mp* *p* *pp* *con sord. Solo*

II.Vlc

I.Vlc *col gli altri senza sord. Tutti pizz.*

II.Vlc

I.Vlc *mf* *8va*

$\text{♩} = 100$ **P** *arco* $\text{♩} = 160$ **Allegro** *pizz.*

I.Vlc *f* *arco* *f*

II.Vlc *f* *arco*

I.Vlc

I.Vlc *pizz.*

Q $\text{♩} = 180$

I.Vlc *f*

R $\text{♩} = 100$ $\text{♩} = 120$
4 8

I.Vlc

203-206 207-214

S

I.Vlc *pizz.* *p* 3 5:4 3

I.Vlc 219 3 5:4 3

I.Vlc 224 5:4 3:2 3:2 3:2 3:2 3:2 3:2 *a tempo* 3 228-230 *mf*

I.Vlc 231 *pizz.* *p* *rall...* **T** *a tempo* *arco* *più mosso* *ff*

I.Vlc 236 *ten.*

U $\text{♩} = 62$ **V** *a tempo* *accel.* 242 11 243-253 *ppp* 11 *pizz.* *pp* $\text{♩} = 100$

I.Vlc 258 3 5:4

I.Vlc 262 *con sord.* 3 5:4 3

meno mosso

266

I.Vlc

II.Vlc *non legato arco*
pp

III.Vlc 5:4 3 5:4

W *accel.*

271

I.Vlc 5/4

II.Vlc

III.Vlc 3 5:4

276

I.Vlc *senza sord.*

II.Vlc

III.Vlc 3:2 5:4

♩=120

X

281

I.Vlc *pp*

II.Vlc *pp*

III.Vlc 3 *f*

Winter: Three Songs on the Nature of Armageddon - Violoncello

rall... **Y** ♩=62

285

Musical score for measures 285-302. It features three staves: I. Vlc (Violin I), II. Vlc (Violin II), and III. Vlc (Violoncello). The I. Vlc staff is mostly empty. The II. Vlc staff has a melodic line starting at measure 285, marked *mf*. The III. Vlc staff has a melodic line starting at measure 295, marked *arco* and *mf*. A box labeled **Z** is placed below the III. Vlc staff between measures 295 and 302.

Musical score for measures 296-302 and 303-308. It features three staves: I. Vlc, II. Vlc, and III. Vlc. The I. Vlc staff has a whole rest for measures 296-302 and a whole rest for measures 303-308. The II. Vlc staff has a whole rest for measures 296-302 and a whole rest for measures 303-308. The III. Vlc staff has a whole rest for measures 296-302 and a whole rest for measures 303-308. A box labeled **Z** is placed below the III. Vlc staff between measures 295 and 302.

Musical score for measures 309-312. It features three staves: I. Vlc, II. Vlc, and III. Vlc. The I. Vlc staff has a melodic line starting at measure 309, marked *arco*, *p*, and *fff*. The II. Vlc staff has a whole rest for measures 309-312. The III. Vlc staff has a whole rest for measures 309-312. A box labeled **AA** is placed above the I. Vlc staff between measures 309 and 312. The tempo marking $\text{♩} = 120$ is placed to the right of the I. Vlc staff.

Musical score for measures 14:12-14:15. It features three staves: I. Vlc, II. Vlc, and III. Vlc. The I. Vlc staff has a melodic line starting at measure 14:12, marked *arco* and *f*. The II. Vlc staff has a melodic line starting at measure 14:12, marked *pizz.*, *ff*, and *fff*. The III. Vlc staff has a melodic line starting at measure 14:12, marked *arco* and *f*. A box labeled **BB*** is placed above the I. Vlc staff between measures 14:12 and 14:15. The tempo marking $\text{♩} = 120$ is placed to the right of the I. Vlc staff.

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

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8

317

I.Vlc $14:12$ $14:12$

II.Vlc $5:4$

III.Vlc

319

I.Vlc $14:12$ $14:12$ $14:12$

II.Vlc ff 3

III.Vlc fff

322

I.Vlc $14:12$ $14:12$ $14:12$

II.Vlc fff ff

III.Vlc

325

I.Vlc $14:12$ $14:12$

II.Vlc

III.Vlc

327 *14:12* *14:12*

I.Vlc *14:12* *14:12*

II.Vlc *fff* *ff*

III.Vlc

Detailed description: This system covers measures 327 to 331. The first violin (I.Vlc) plays a complex rhythmic pattern of eighth and sixteenth notes with accents, marked with a 14:12 ratio. The second violin (II.Vlc) has a bass line with a *fff* dynamic in measure 327 and a *ff* dynamic in measure 328. The third violin (III.Vlc) has a few notes, including a sharp sign in measure 328.

329 *14:12* *14:12* *14:12*

I.Vlc *14:12* *14:12* *14:12*

II.Vlc *fff*

III.Vlc

Detailed description: This system covers measures 329 to 331. The first violin (I.Vlc) continues with the complex rhythmic pattern, marked with a 14:12 ratio. The second violin (II.Vlc) has a bass line with a *fff* dynamic in measure 330. The third violin (III.Vlc) has a few notes, including a sharp sign in measure 331.

332 *14:12* *14:12* *14:12*

I.Vlc *14:12* *14:12* *14:12*

II.Vlc *ff*

III.Vlc

Detailed description: This system covers measures 332 to 334. The first violin (I.Vlc) continues with the complex rhythmic pattern, marked with a 14:12 ratio. The second violin (II.Vlc) has a bass line with a *ff* dynamic in measure 332. The third violin (III.Vlc) has a few notes, including a sharp sign in measure 333.

335 *14:12* *14:12* *14:12*

I.Vlc *14:12* *14:12* *14:12*

II.Vlc *fff* *ff*

III.Vlc

Detailed description: This system covers measures 335 to 337. The first violin (I.Vlc) continues with the complex rhythmic pattern, marked with a 14:12 ratio. The second violin (II.Vlc) has a bass line with a *fff* dynamic in measure 335 and a *ff* dynamic in measure 336. The third violin (III.Vlc) has a few notes, including a sharp sign in measure 337.

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10

338 14:12 14:12 14:12

I.Vlc

II.Vlc

III.Vlc

fff *ff*

341 14:12 14:12 14:12

I.Vlc

II.Vlc

III.Vlc

fff

344 14:12 14:12 14:12

I.Vlc

II.Vlc

III.Vlc

ff *fff*

347 14:12 14:12 14:12

I.Vlc

II.Vlc

III.Vlc

ff *fff*

350 $\frac{14}{12}$ $\frac{14}{12}$ $\frac{14}{12}$

I.Vlc $\frac{14}{12}$

II.Vlc

III.Vlc

353 $\frac{14}{12}$ $\frac{14}{12}$ $\frac{14}{12}$

I.Vlc $\frac{14}{12}$

II.Vlc

III.Vlc

arco

356 $\frac{7}{6}$ CC *rall...*

I.Vlc $\frac{7}{6}$ *fff* $\frac{3}{4}$ **3** *362-364*

II.Vlc $\frac{7}{6}$ *fff* $\frac{3}{4}$ **3**

III.Vlc $\frac{7}{6}$ *fff* $\frac{3}{4}$ **3**

ppp

DD $\text{♩} = 100$ 16 *pizz.* *arco* *rall...*

II.Vlc $\frac{365-380}{4}$ *pp* *mf* *ppp*

EE $\text{♩} = 62$ Song III. *pizz.*

I.Vlc *ppp*

II.Vlc *pizz.* *ppp*

395

I.Vlc

II.Vlc

FF

404

I.Vlc

II.Vlc

GG

413

I.Vlc

II.Vlc

HH

422

I.Vlc

II.Vlc

432

I.Vlc

II.Vlc

arco

pp

p

442

I.Vlc

II.Vlc

JJ

452

I.Vlc

II.Vlc

ppp

mp

pizz.

2

460-461

2

mp

Largo

KK *rall...* ♩ = 40 *Tutti arco*

I.Vlc

II.Vlc

Tutti arco *f*

465

I.Vlc

II.Vlc

LL

I.Vlc

II.Vlc

p

467

I.Vlc

II.Vlc

468

I.Vlc

II.Vlc

469

I.Vlc

II.Vlc

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14

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

pppp

pppp

Winter: Three Songs on the Nature of Armageddon

Mezzo / Rehearsal Piano

(Symphony No. 4)

Dennis Bathory-Kitsz

Text by C. Chomentowski

$\text{♩} = 120$

1 Introduction: Allegro

MEZZO

3

Mez

6

Mez

8

Mez

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

2

Song I.

Lento

A

molto rall.

$\text{♩} = 60$

Mez

Pno

15

Mez

Pno

19

Mez

Pno

22

B $\text{♩} = 54$
mp

Mez

Pno

Plucked from _____ the heart _____

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 oohs)

Pno

49

Mez

Pno

51

Mez

Pno

C

53

Mez

Pno

55

Mez

Pno

rit.

57 $\text{♩} = 40$ *a tempo* **D**

Mez

Pno

60

Mez

Pno

63

Mez

Pno

66 *rit.* **E** *mf*

Mez

Pno

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

68 *più mosso* ♩=80

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

Pno
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

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

86

Mez

(Plucked from the heart.)

Pno

88

Mez

f

Pno

ff

90

Mez

Pno

92

Mez

Pno

G Adagio, Dolce
rall...

Mez

Pno

mp

mp

H Song II.
♩ = 60 Lento (sempre a tempo, non rubato)

98

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

133

K

Mez

Pno

mp

3:2

5:4

5:4

5:4

Detailed description: This system covers measures 133 to 136. The Mezzo-soprano part (Mez) is mostly rests, with time signatures 7/4, 5/4, 6/4, and 4/4. The Piano accompaniment (Pno) features a complex rhythmic pattern with time signatures 7/4, 5/4, 6/4, and 4/4. The piano part includes a 3:2 ratio in the first measure, a *mp* dynamic marking, and several 5:4 time signature changes. The piano part is written in a key with one flat (B-flat).

137

Mez

Pno

Detailed description: This system covers measures 137 to 142. The Mezzo-soprano part (Mez) has rests with time signatures 7/4, 5/4, 6/4, 4/4, and 3/4. The Piano accompaniment (Pno) is more active, with time signatures 7/4, 5/4, 6/4, 4/4, and 3/4. The piano part features a key signature with two flats (B-flat and E-flat) and includes dynamic markings like *mp*.

143

Mez

Pno

Detailed description: This system covers measures 143 to 148. The Mezzo-soprano part (Mez) has rests with time signatures 7/4, 5/4, 6/4, 4/4, 3/4, and 7/4. The Piano accompaniment (Pno) is active with time signatures 7/4, 5/4, 6/4, 4/4, 3/4, and 7/4. The piano part features a key signature with one flat (B-flat) and includes dynamic markings like *mp*.

149

L

Mez

Pno

Detailed description: This system covers measures 149 to 154. The Mezzo-soprano part (Mez) has rests with time signatures 5/4, 6/4, 4/4, 3/4, and 7/4. The Piano accompaniment (Pno) is active with time signatures 5/4, 6/4, 4/4, 3/4, and 7/4. The piano part features a key signature with one flat (B-flat) and includes dynamic markings like *mp*.

154

Mez

Pno

M $\text{♩} = c. 80$

Mez

Pno

N $\text{♩} = 60$

166 *meno mosso* *p non legato, secco*

Mez

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

Pno

169

Mez

The break - ing of the sac - red bread The up - ward thrust - ing of the head

Pno

16

Allegro

184 $\text{♩} = 160$

Mez

Pno

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

187

Mez

Pno

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

190

Mez

Pno

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

194

Mez

Pno

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

Q $\text{♩} = 180$

Mez

Pno

200

Mez

Pno

R $\text{♩} = 100$ *p*

Mez

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

Pno

p

207 *pp* $\text{♩} = 120$

Mez

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

Pno

pp

mp 5:4 3:2

S

Mez *mf* 5:4
 It is then that I am swept up in the pull of pal - lid

Pno *p*

Mez 217 5:4
 cells Reach - ing out for life, ex - tract - ing it from air.

Pno

Mez 219
 And I will take a knife to what I think is dead there, To that

Pno

Mez 221 5:4 *cantabile*
 which, I'm sup - pos - ing can - not be re - paired. Do not

Pno

223

Mez

des - pair, my love, for there is

Pno

225

Mez

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

Pno

227

Mez

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

Pno

a tempo

mf

230

Mez

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

Pno

rall...

T *a tempo*

più mosso

Mez

Pno

ff *fff* *f*

238

Mez

Pno

ff

O

U

p = 62

Mez

Pno

p

5:4 5:4 5:4

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

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

246

Mez

Pno

5:4 5:4 5:4 * 5:4

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

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

249

Mez

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

Pno

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

Red. * Red. * Red. * Red. * Red. *

252

Mez

The times her face has been like a prayer cupped

Pno

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

Red. * Red. * Red. * Red. *

255

Mez

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

Pno

n.b.! 5:4 *accel.* 3:2

259

Mez

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

Pno

261 $\text{♩} = 100$

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

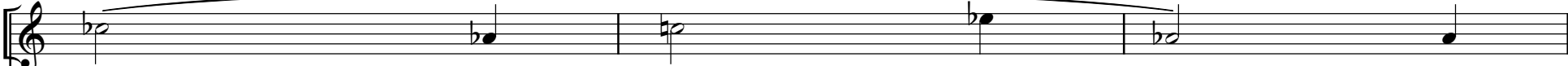
Pno 

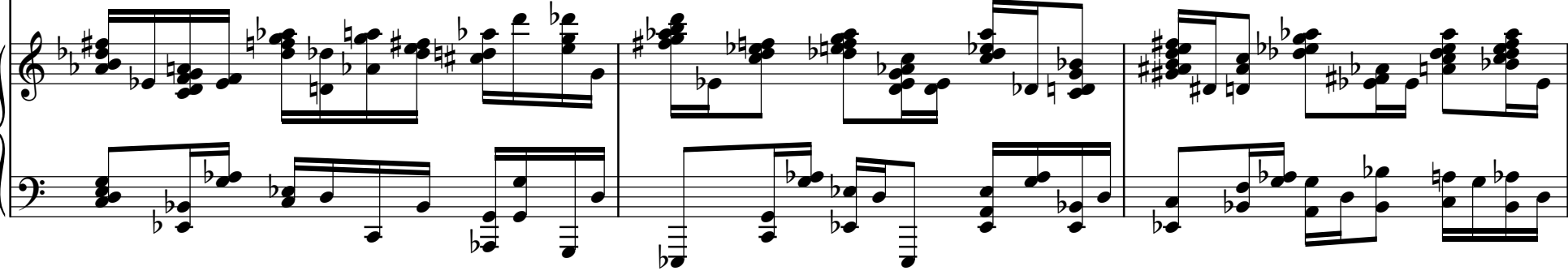
272 **W** *accel.*

Mez 
 a - side that makes me

Pno 

274

Mez 
 trem - - - - - ble

Pno 

277

Mez 
 so. My hand is clawed by

Pno 

279

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

Pno *f*

281

Mez *ff* $\text{♩} = 120$
 or life. I do

Pno

283

Mez *mp*
 not know. Now no - tice

Pno *ff* *pp*

285

Mez
 how the full weight of the

Pno

287 5:4

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

Pno

289 3:2 3:2 3:2

Mez 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 *rall...*

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

Pno

Y $\text{♩} = 62$ *mp*

Mez *p*

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

Pno *p*

3:2

3:2

Z *p*

Mez *p*

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

Pno *p*

3

5:4

5:4

304

Mez *p*

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

Pno *p*

5:4

3:2

5:4

5:4

5:4

5:4

5:4

5:4

5:4

308

Mez *p*

CROSS

Pno *p*

3:2

3:2

3:2

AA *fff*

Mez

Pno

311

Mez

Pno

fff

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

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

Pno

f

fff

♩ = 120

317

Mez

Pno

320

Mez

Pno

This system covers measures 320 to 322. The Mezzo-soprano part is silent, indicated by a horizontal line. The piano accompaniment features a complex, chromatic texture. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some sustained notes. Measure 322 shows a significant shift in the bass line with a sharp sign and a long note.

323

Mez

Pno

This system covers measures 323 to 325. The Mezzo-soprano part remains silent. The piano accompaniment continues with its intricate harmonic language. The right hand has a more active melodic line, and the left hand features some sustained chords and moving bass lines. Measure 325 ends with a sharp sign and a long note in the bass.

326

Mez

Pno

This system covers measures 326 to 328. The Mezzo-soprano part is silent. The piano accompaniment maintains its dense, chromatic texture. The right hand continues with complex chordal structures, and the left hand has a consistent bass line with some sustained notes. Measure 328 ends with a sharp sign and a long note in the bass.

329

Mez

Pno

This system covers measures 329 to 331. The Mezzo-soprano part is silent. The piano accompaniment concludes this section with a final complex texture. The right hand has a series of chords, and the left hand features a bass line with some sustained notes. Measure 331 ends with a sharp sign and a long note in the bass.

332

Mez

Pno

This system covers measures 332, 333, and 334. The Mezzo-soprano part is silent, indicated by a horizontal line. The piano accompaniment is written in a complex, chromatic style. The right hand features a series of chords and intervals, with frequent use of sharps and flats. The left hand has a sustained bass line with some movement, including a fermata over the first measure.

335

Mez

Pno

This system covers measures 335, 336, and 337. The Mezzo-soprano part is silent. The piano accompaniment continues with complex harmonic textures. The right hand features a series of chords and intervals, with frequent use of sharps and flats. The left hand has a sustained bass line with some movement, including a fermata over the first measure.

338

Mez

Pno

This system covers measures 338, 339, and 340. The Mezzo-soprano part is silent. The piano accompaniment continues with complex harmonic textures. The right hand features a series of chords and intervals, with frequent use of sharps and flats. The left hand has a sustained bass line with some movement, including a fermata over the first measure.

341

Mez

Pno

This system covers measures 341, 342, and 343. The Mezzo-soprano part is silent. The piano accompaniment continues with complex harmonic textures. The right hand features a series of chords and intervals, with frequent use of sharps and flats. The left hand has a sustained bass line with some movement, including a fermata over the first measure.

344

Mez

Pno

This system contains measures 344, 345, and 346. The Mezzo-soprano part is silent, indicated by a horizontal line with a bar. The piano accompaniment features complex chordal textures in the right hand and sustained chords in the left hand. The key signature changes from three flats to two flats and one sharp, and then to one flat and one sharp. The piano part includes dynamic markings such as *mf* and *ff*.

347

Mez

Pno

This system contains measures 347, 348, and 349. The Mezzo-soprano part is silent. The piano accompaniment continues with complex textures. The key signature changes to one flat and one sharp. The piano part includes dynamic markings such as *mf* and *ff*.

350

Mez

Pno

This system contains measures 350, 351, and 352. The Mezzo-soprano part is silent. The piano accompaniment continues with complex textures. The key signature changes to one flat and one sharp. The piano part includes dynamic markings such as *mf* and *ff*.

353

Mez

Pno

This system contains measures 353, 354, and 355. The Mezzo-soprano part is silent. The piano accompaniment continues with complex textures. The key signature changes to two flats and one sharp. The piano part includes dynamic markings such as *mf* and *ff*.

356 CC *rall...*

Mez

Pno

mf

362 DD ♩=100

Mez

Pno

mf *p*

369 *rall...* ♩=80

Mez

Pno

mf

375

Mez

Pno

381 *rall...*

Mez

Pno

EE ♩=62 Song III. *mp*

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

Mez

Pno

394

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

Mez

Pno

398

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

Mez

Pno

*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

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

Pno

5:4

418

GG


Mez

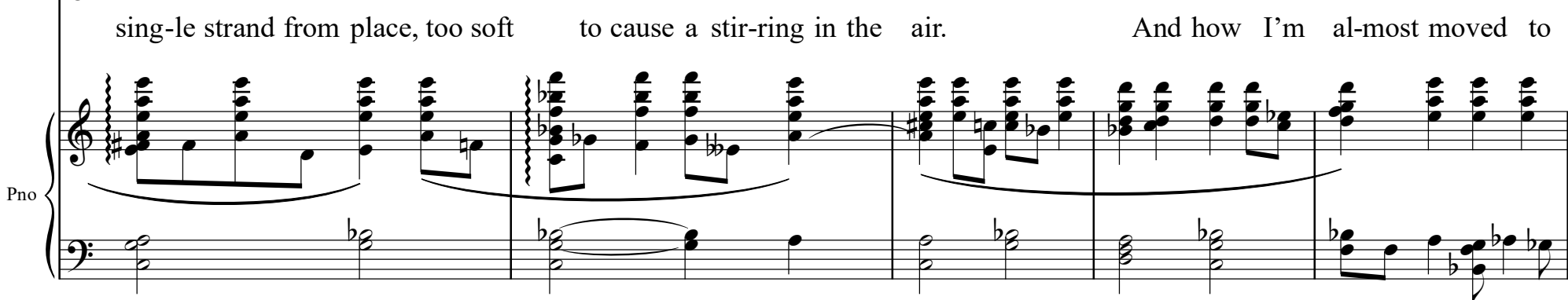
_____ brace. Your touch too light to ag - i - tate a

Pno


7:6

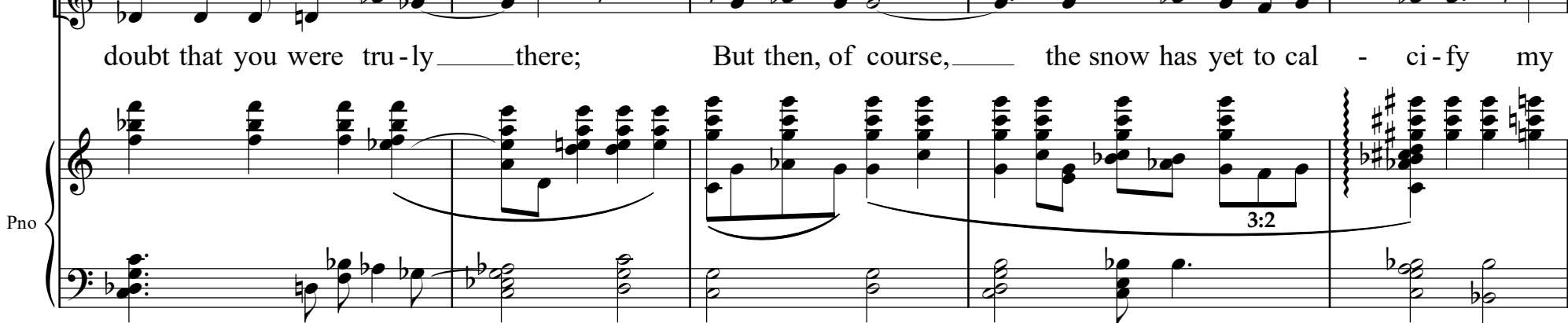
422

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

Pno 

427

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

Pno 

432

Mez 
 hair.

Pno 

436

Mez 
 Yet when

Pno 

438

Mez

the sift - ing of the snow is

Pno

440

Mez

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

Pno

442

Mez

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

II

Mez

Pno

Im - pas - sive

10:8

Red.

456

Mez

in the face of pas - sion's thrust.

Pno

459

Mez

Pno

KK

rall...

Mez

Pno

Largo

$\text{♩} = 40$

463

Mez

Pno

ff

mp

465

Mez

Pno

LL

Mez

Pno

p

3:2

467

Mez

Pno

mp

3

3

3

And when the frost en - graves the glass, and

pp

3:2

3:2

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*

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

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

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

480

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

Pno 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 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

486

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

PP

489

Mez

up a - gainst the door.

Pno

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

tenuto
pp

491

Mez

Pno

3:2 3:2 3:2

493

Mez

Pno

3:2

Detailed description: This system covers measures 493 and 494. The Mezzo-soprano part is silent. The piano accompaniment features a complex texture with multiple layers of chords and moving lines. The right hand has a 3:2 ratio indicated. The left hand has a 3:2 ratio indicated. The key signature has one flat.

495

Mez

Pno

3:2

3:2

3:2

Detailed description: This system covers measures 495 and 496. The Mezzo-soprano part is silent. The piano accompaniment continues with a similar complex texture. The right hand has a 3:2 ratio indicated. The left hand has a 3:2 ratio indicated. The key signature has one flat.

497

Mez

Pno

pp *fff* *pp* *fff*

3:2

3:2

3:2

3:2

fff *pp*

Detailed description: This system covers measures 497, 498, 499, and 500. The Mezzo-soprano part is silent. The piano accompaniment features dynamic markings: *pp*, *fff*, *pp*, *fff* in the right hand and *fff*, *pp* in the left hand. The right hand has a 3:2 ratio indicated. The left hand has a 3:2 ratio indicated. The key signature has one flat.

QQ

Mez

Pno

pp *fff* *pp* *fff* *rall...*

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

fff *ppp*

Detailed description: This system covers measures 501, 502, 503, and 504. The Mezzo-soprano part is silent. The piano accompaniment features dynamic markings: *pp*, *fff*, *pp*, *fff* in the right hand and *fff*, *ppp* in the left hand. The right hand has a 3:2 ratio indicated. The left hand has a 3:2 ratio indicated. The key signature has one flat. The system ends with a double bar line and a *ppp* marking.