

### III [1] Aristeas, in Seven Years

J. H. Prynne.

$\text{♪} = 144$

Piccolo

Oboe

Clarinet in B♭

Tenor Trombone

Tuba

Cantus

Violin I

Violin II

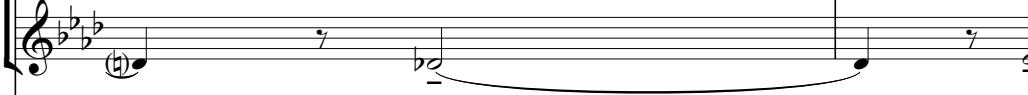
Viola

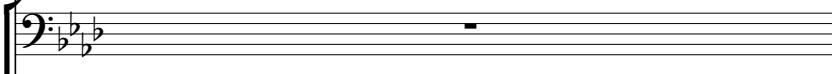
Violoncello

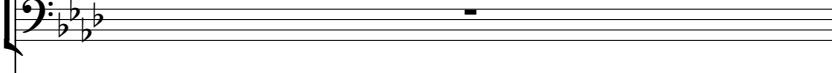
Contrabass

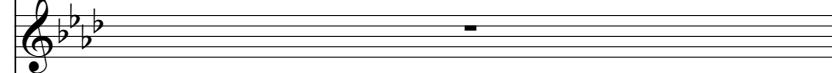
Picc. 

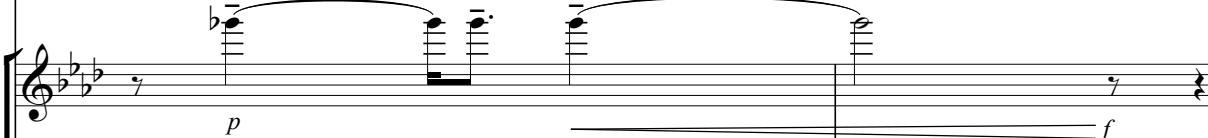
Ob. 

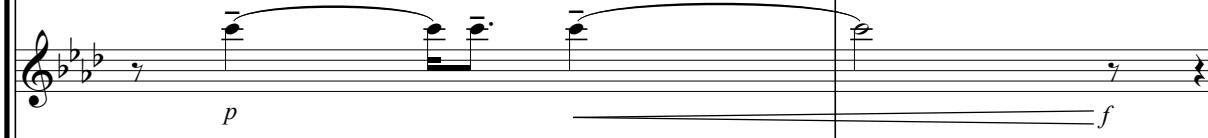
Cl. 

Tbn. 

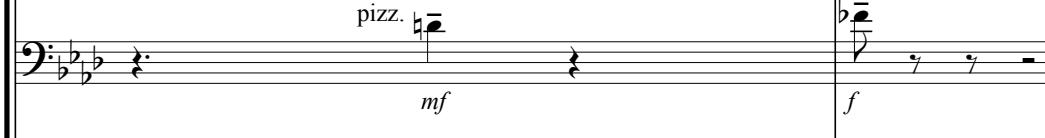
Tba. 

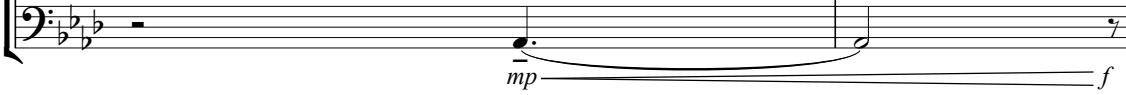
Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

6

Picc. Ob. Cl. Tbn. Tba. Cant.

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

pizz.  
ff

pizz.  
ff

arco.  
5:4

f  
ff  
f

mp  
5:4  
f

pizz.  
5:4  
f

8

Picc.

Ob.

Cl. 3:2

Tbn.

Tba.

Cant.

Vln. I arco. 5:4 5:4 5:4

Vln. II 5:4 5:4 3:2

Vla. 5:4 7:6

Vc.

Cb.

10

Picc. Ob. Cl. Tbn. Tba. Cant. Vln. I Vln. II Vla. Vc. Cb.

*Ga-the-ring the heat to him - self, in one ther - mic*

Musical details: Measure 10 starts with Picc., Ob., and Cl. playing eighth-note patterns. Tbn. and Tba. enter with sustained notes. Cant. begins singing. Measures 11-12 show complex rhythmic patterns for Vln. I, Vln. II, and Vla. with various time signatures (3:2, 5:4, 6:4) and dynamics (mf, f). Vc. and Cb. remain silent throughout.

12

Picc. *f* *mf* *3:2* *f* *ff*

Ob. *f* *mf* *3:2* *f* *ff*

Cl. *f* *mf* *3:2* *f* *ff*

Tbn. *f*

Tba. *f*

Cant. ha - zard, he took him - self out: to catch up with the

Vln. I *f* *7:4* *3:2* *5:4*

Vln. II *3:2*

Vla. *5:4* *5:4* *4:3*

Vc. -

Cb. -

$\text{♩} = 110$

Picc.  $\text{♩} = 90$

Ob.

Cl.

Tbn.

Tba.

Cant.

tree, the ri - ver, the forms of a - li - en van - tage 1

$\text{♩} = 110$

Vln. I  $\text{♩} = 90$

Vln. II

Vla.

Vc.

Cb.

17 ♩ = 100

Picc. Ob. Cl. Tbn. Tba. Cant. Vln. I Vln. II Vla. Vc. Cb.

*f*

*mf*

*mf*

*f*

*mf*

*and hence the first way by theft in - to the u - pper world "a natu-ral de-ve lo-pment from the*

*mf*

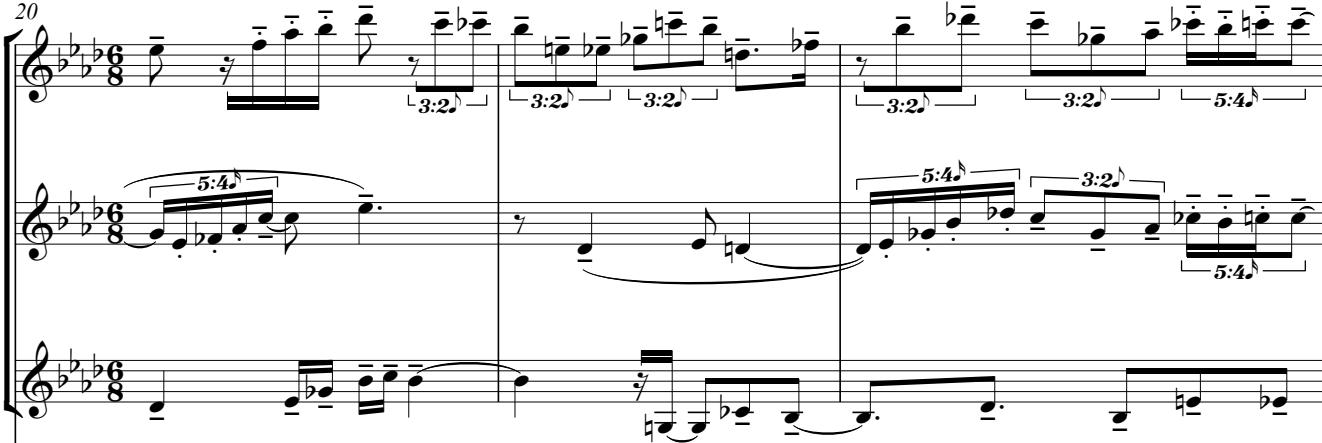
*mf*

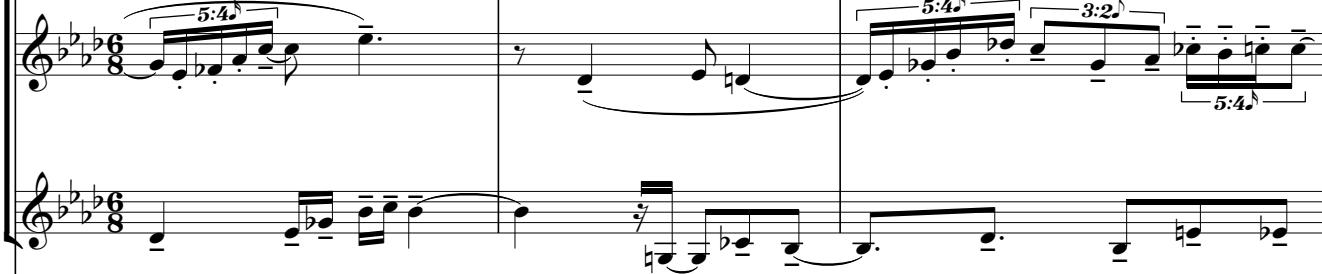
*mf*

*arco.*

*mp*

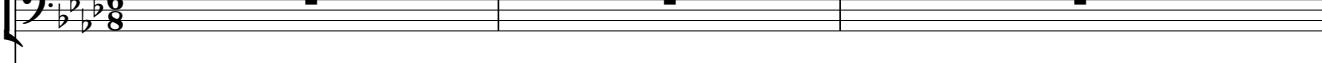
The score consists of ten staves. From top to bottom: Picc., Ob., Cl., Tbn., Tba., Cant., Vln. I, Vln. II, Vla., Vc., and Cb. The Picc. staff has a treble clef, the Ob. and Cl. staves have a bass clef, and the Tbn., Tba., Vln. I, Vln. II, Vla., Vc., and Cb. staves have a bass clef. The Picc. staff has a key signature of four flats. The Ob. and Cl. staves have a key signature of three flats. The Tbn., Tba., Vln. I, Vln. II, Vla., Vc., and Cb. staves have a key signature of two flats. The Cant. staff has a key signature of one flat. Measure 17 starts with a dynamic of *f*. The Picc. staff has a sixteenth-note pattern. The Ob. and Cl. staves have eighth-note patterns. The Tbn. and Tba. staves are silent. The Cant. staff has a melodic line. The Vln. I staff has a sixteenth-note pattern. The Vln. II staff has eighth-note patterns. The Vla. staff has eighth-note patterns. The Vc. staff is silent. The Cb. staff has a sixteenth-note pattern starting with *arco.* and *mp*.

Picc. 

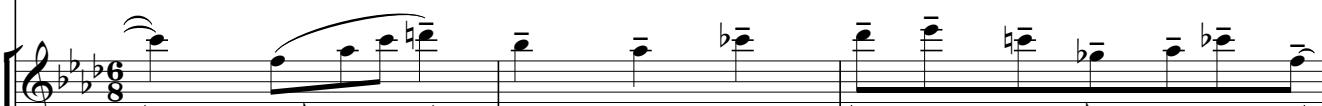
Ob. 

Cl. 

Tbn. 

Tba. 

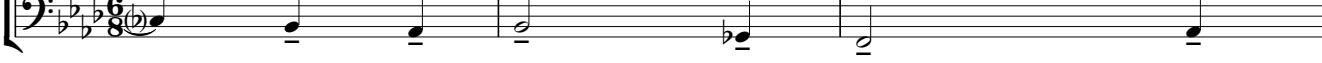
Cant. 

Vln. I 

Vln. II 

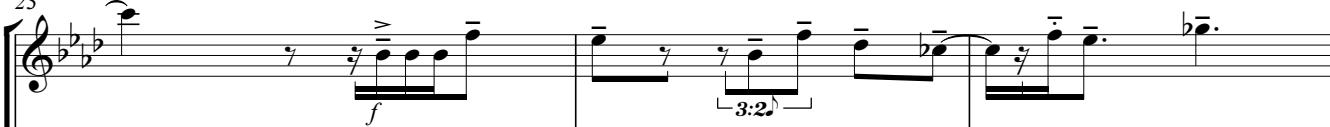
Vla. 

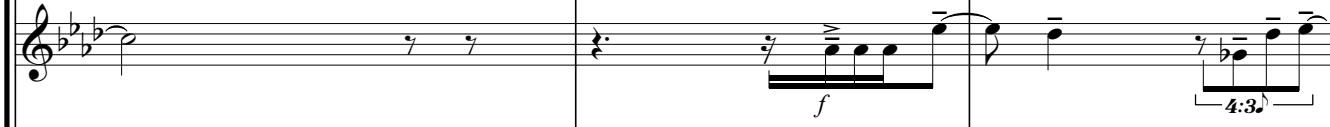
Vc. 

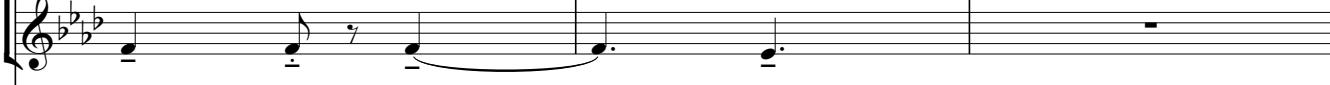
Cb. 

$\text{♪} = 110$

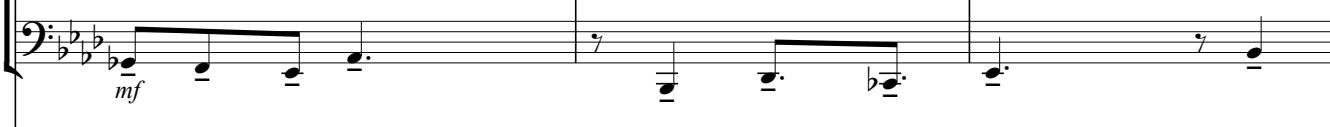
23

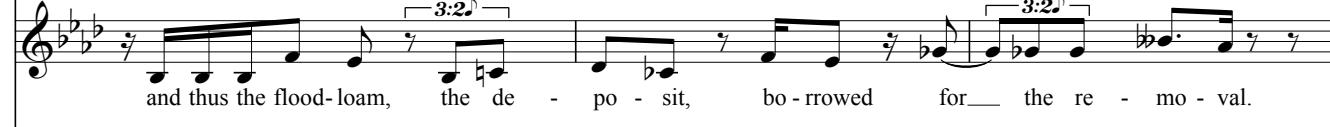
Picc. 

Ob. 

Cl. 

Tbn. 

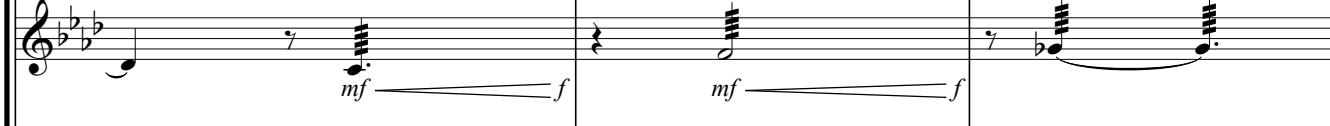
Tba. 

Cant. 

and thus the flood-loam, the de - po - sit, bo - rrowed for the re - mo - val.

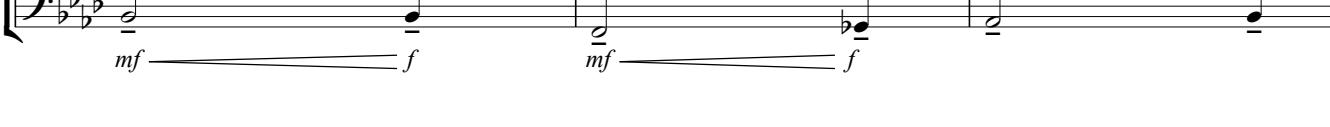
$\text{♪} = 110$

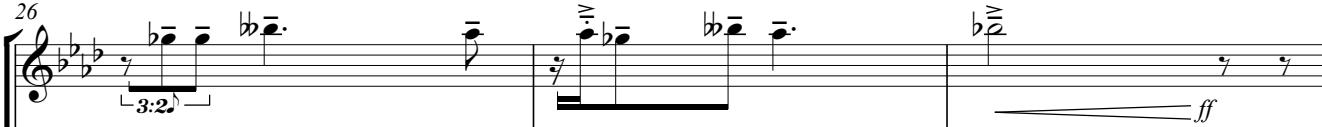
Vln. I 

Vln. II 

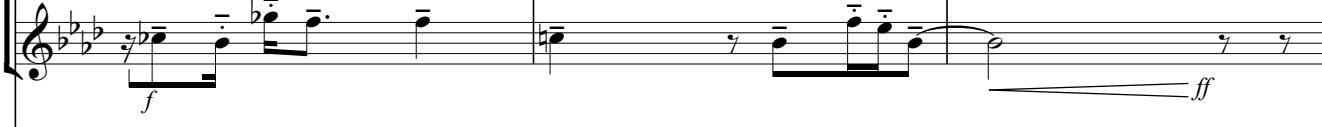
Vla. 

Vc. 

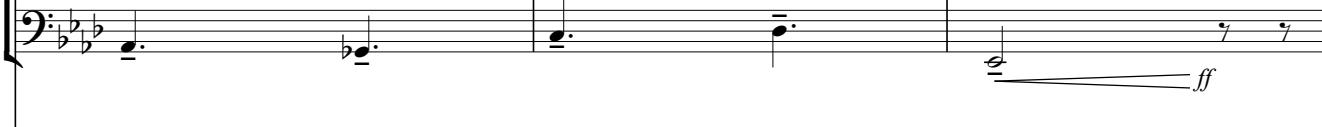
Cb. 

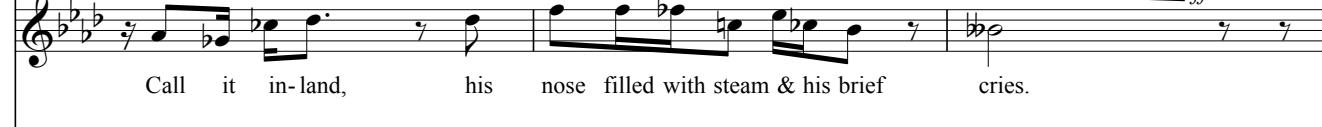
Picc. 

Ob. 

Cl. 

Tbn. 

Tba. 

Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

29  $\text{♩} = 160$

Picc. Ob. Cl. Tbn. Tba. Cant.

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

pizz.

9:8

33  $\text{♪} = 120$

Picc. - - - - -  $f$   $mp$   $f$   
 Ob. - - - - -  $f$   $mp$   $f$   $9:8\text{♪}$   $mp$ .  
 Cl. - - - - -  $f$   $f$   
 Tbn. - - - - -  $mf$   
 Tba. - - - - -  $mf$   
 Cant. - - - - -  $f$   $3:2\text{♪}$   $3:2\text{♪}$   
 A - ri-ste - as took up it seems with the sin - gu - lar as the

$\text{♪} = 120$

Vln. I - - - - -  $mf$   $3:2\text{♪}$   
 Vln. II - - - - -  $mf$   $3:2\text{♪}$   
 Vla. - - - - -  $f$  pizz.  
 Vc. - - - - -  
 Cb. - - - - -  $f$   $3:2\text{♪}$

36

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant. larch tree, the Greek sufficient for that, From Mar

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

$g:8\delta$

$3:2\delta$

$mp$

$mf$

$3:2\delta$

$3:2\delta$

40  $\text{♪} = 130$

Picc. - - | - - | 5 8 -

Ob.  $\gamma \text{---} \bullet$   $\text{---} \text{---}$  5 8  $\text{---} \text{---}$   
*f*

Cl.  $\bullet \text{---} \bullet \text{---}$  5 8 -

Tbn.  $\text{---} \text{---} \text{---}$  5 8  $\text{---} \text{---}$   
*f*

Tba.  $\text{---} \text{---} \text{---}$  5 8  $\text{---} \text{---}$   
*f*

Cant.  $\bullet \text{---} \bullet \text{---}$  5 8  $\text{---} \text{---}$   
mo - ra And sprang with that dou - ble twist in - to the

$\text{♪} = 130$

Vln. I  $\text{---} \text{---} \text{---}$  5 8 -

Vln. II  $\bullet \text{---} \bullet \text{---}$  5 8  $\text{---} \text{---}$   
*f*

Vla.  $\text{---} \text{---} \text{---}$  5 8  $\text{---} \text{---}$   
*f*

Vc. - - | - - | 5 8  $\text{---} \text{---}$   
*f*

Cb. - - | - - | 5 8  $\text{---} \text{---}$   
*f*

43

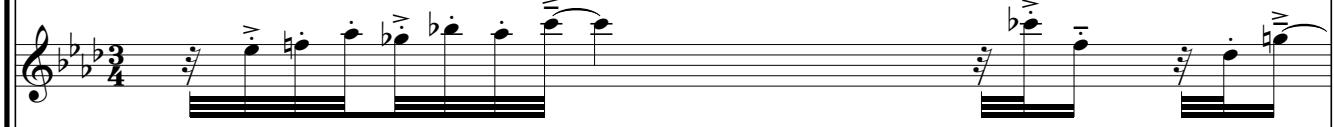
Picc. Ob. Cl. Tbn. Tba. Cant. Vln. I Vln. II Vla. Vc. Cb.

picc. ob. cl. tbn. tba. cant. vln. i vln. ii vla. vc. cb.

middle world And thence took

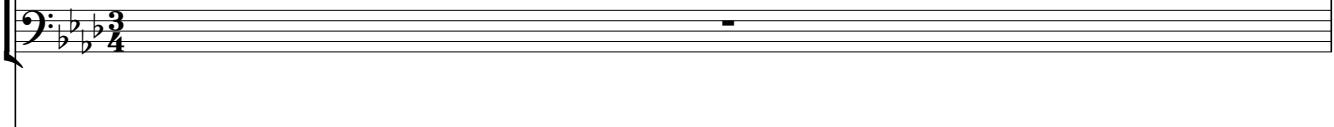
pizz.

Picc. 

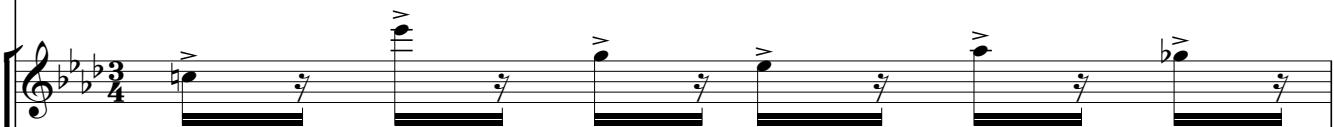
Ob. 

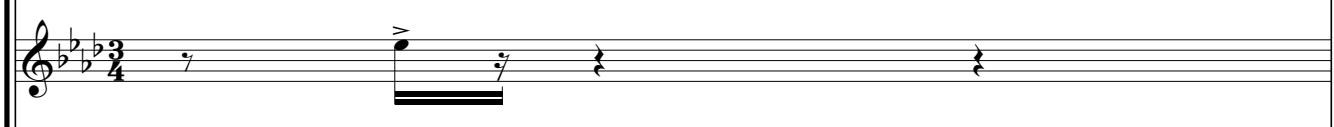
Cl. 

Tbn. 

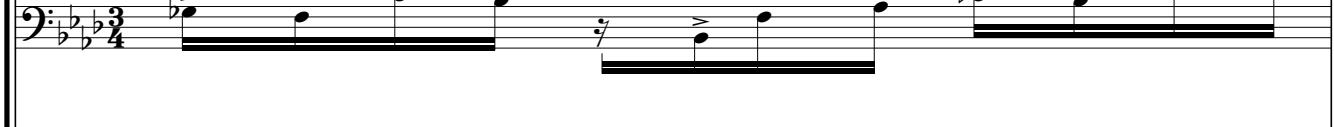
Tba. 

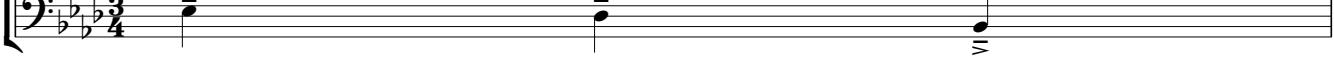
Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

46

Picc. Ob. Cl. Tbn. Tba. Cant. hordes and to the Hy - per - bo - re - an, 3:2

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

48

Picc. Ob. Cl. Tbn. Tba. Cant. touch of the north

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

Detailed description: This is a page from a musical score. The top section contains five staves for Picc., Ob., Cl., Tbn., and Tba. The Picc. and Ob. staves show sixteenth-note patterns with grace notes. The Cl. staff shows eighth-note patterns. The Tbn. and Tba. staves are mostly rests. The bottom section contains five staves for Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I staff has a fermata. The Vln. II staff has a bass note. The Vla. staff has a fermata. The Vc. staff has a bass note. The Cb. staff has a bass note. The vocal part 'Cant.' is present in the middle section, singing 'touch of the north'.

$\text{♪} = 100$

Picc.  $\text{♪}$  | Ob.  $\text{♪}$  | Cl.  $\text{♪}$  | Tbn.  $\text{♪}$  | Tba.  $\text{♪}$  | Cant.  $\text{♪}$

*Lieblich*  $f$   $3:2$  |  $3:2$  | *Lieblich*  $f$   $3:2$

Tba.  $\text{♪}$  | Cant.  $\text{♪}$   $f$   $3:2$  |  $3:2$  | wind ca-rry-ing with him A - po - - - llo - - -

Vln. I  $\text{♪}$  | Vln. II  $\text{♪}$  | Vla.  $\text{♪}$  | Vc.  $\text{♪}$  | Cb.  $\text{♪}$

*Lieblich* arco.  $mf$  arco.  $mf$

55

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Song his tran-sport but this di- vine\_ in - sis - tence the pa-stu - ral clan:

Vln. I

Vln. II

Vla.

Vc.

Cb.

59 ♩ = 130 Heiter

Picc. -

Ob. -

Cl. -

Tbn. ♩ *mf* -

Tba. ♩ *mf* -

Cant. sheep,\_\_\_\_ elk, the wild deer. In

♩ = 130 Heiter

Vln. I -

Vln. II ♩ *mf* -

Vla. arco. *mf* -

Vc. pizz. *f* -

Cb. *mf* -

Lieblich

*mf*

*3:2*

Lieblich

63

Picc. -  $\frac{4}{4}$

Ob. -  $\frac{4}{4}$

Cl. Lieblich  $f$  -  $\frac{4}{4}$

Tbn. -  $\frac{4}{4}$

Tba. -  $\frac{4}{4}$

Cant. each case the presence in em - bry - o, god of the shep - herd and

3:2

Vln. I -  $\frac{4}{4}$

Vln. II -  $\frac{4}{4}$

Vla. -  $\frac{4}{4}$

Vc. -  $\frac{4}{4}$

Cb. -  $\frac{4}{4}$

This page from a musical score features ten staves of music. From top to bottom, the instruments are: Picc. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Tbn. (Bassoon), Tba. (Double Bass), Cant. (Soprano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature is one flat, and the time signature is mostly common time (4/4). Measure 63 begins with a rest for all instruments. The strings play eighth-note patterns. The soprano sings the lyrics: "each case the presence in em - bry - o, god of the shep - herd and". The measure ends with a repeat sign and a section labeled "3:2". The instrumentation remains consistent throughout the page.

Picc. 67  
 Ob. 67  
 Cl. 67  
 Tbn. 67  
 Tba. 67  
 Cant. 67  
 Vln. I 67  
 Vln. II 67  
 Vla. 67  
 Vc. 67  
 Cb. 67

$\text{♪} = 100$

Energisch

$\text{♪} = 90$

Picc. ff  
 Ob. ff  
 Cl. ff  
 Tbn.   
 Tba.   
 Cant. fixed      in      the      move - ment      of      flock.  
 Vln. I ff  
 Vln. II ff  
 Vla. ff  
 Vc. ff  
 Cb. ff

69

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Wrung o - ver the real tracts.....

Energisch

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves. From top to bottom: Picc., Ob., Cl., Tbn., Tba., Cant. (with lyrics 'Wrung o - ver the real tracts.....'), Vln. I (with dynamic ff), Vln. II (with dynamic ff), Vla., Vc. (with dynamic f), and Cb. The vocal part (Cant.) has a bracket above it labeled 'Energisch'. Measure 69 begins with eighth-note patterns in the woodwind and brass sections. The bassoon (Tbn.) has a prominent eighth-note pattern with a dynamic 'f' and a '3:2' time signature bracket. The cello (Cb.) has a sustained note at the start of the measure. The vocal part enters with the lyrics provided. The strings (Vln. I, Vln. II, Vla., Vc.) play eighth-note patterns, with the violins (Vln. I, Vln. II) reaching a forte dynamic (ff) at the end of the measure. The bassoon (Cb.) also reaches a forte dynamic (ff) at the end of the measure.

70

Picc. - - - - -

Ob. - - - - -

Cl.  $\begin{array}{c} \text{if} \\ \text{he} \\ \text{was} \\ \text{fro} \\ \text{-} \\ \text{zen} \end{array}$

Tbn.  $\begin{array}{c} \text{like} \\ \text{the} \\ \text{fel} \\ \text{-} \\ \text{ted} \\ \text{ea} \\ \text{-} \\ \text{gle} \\ \text{of} \end{array}$

Tba.  $\begin{array}{c} \text{If} \\ \text{he} \\ \text{was} \\ \text{fro} \\ \text{-} \\ \text{zen} \end{array}$

Cant.  $\begin{array}{c} \text{like} \\ \text{the} \\ \text{fel} \\ \text{-} \\ \text{ted} \\ \text{ea} \\ \text{-} \\ \text{gle} \\ \text{of} \end{array}$

Vln. I  $\begin{array}{c} \text{3:2} \\ \text{mf} \\ \text{f} \end{array}$

Vln. II

Vla.  $\begin{array}{c} \text{3:2} \\ \text{arco} \\ \text{f} \end{array}$

Vc.  $\begin{array}{c} \text{5:4} \\ \text{f} \end{array}$

Cb.  $\begin{array}{c} \text{3:2} \end{array}$

72

Picc. Ob. Cl. Tbn. Tba. Cant. Vln. I Vln. II Vla. Vc. Cb.

Mit Gefühl *f*

*ff*

Pa - zy - ryk, he too had the im-po - ssi - ble lo-  
wer twist, the

*5:4*

*mp*

♩ = 110

75

Picc. Ob. Cl. Tbn. Tba. Cant.

spring in - to the mi - ddle, the air. From

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

5 3:2 15:10

f

77

Picc.

Ob. *f*

Cl.

Tbn.

Tba.

Cant. here comes the north wind the re-mote a - ni - mal gold

Vln. I

Vln. II pizz. *f*

Vla. *15:10♪*

Vc. *15:10♪*

Cb.

This page of a musical score features ten staves of music. The vocal part (Cant.) has lyrics: "here comes the north wind the re-mote a - ni - mal gold". The instrumentation includes Picc., Ob., Cl., Tbn., Tba., Vln. I, Vln. II, Vla., Vc., and Cb. Various musical markings are present, such as dynamics (f), time signatures (3:2), and performance instructions (pizz.). The score is set in a 3/2 time signature throughout.

80

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant. — how did he, do we,

Vln. I

Vln. II arco. 15:10

Vla.

Vc. 6:4

Cb.

83

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

know      or      trust, \_\_\_\_\_ this?

15:10

15:10

This musical score page features ten staves of music. From top to bottom, the instruments are: Picc., Ob., Cl., Tbn., Tba., Cant., Vln. I, Vln. II, Vla., Vc., and Cb. The vocal part (Cant.) has lyrics: "know or trust, \_\_\_\_\_ this?". The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play eighth-note patterns in two measures labeled "15:10". The woodwind and brass parts (Ob., Cl., Tbn., Tba., Picc.) play eighth-note patterns in the first measure. The piccolo (Picc.) has a single eighth note in the second measure. The bassoon (Cb.) has a single eighth note in the second measure.

86

$\text{♪} = 90$

Picc. Ob. Cl. Tbn. Tba. Cant.

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

$\text{♪} = 90$

*Follo wing the ra-v-en and sni-ffing hemp as*

pizz.

$f$

$\text{♪} = 90$

89  $\text{♪} = 110$

Picc. Ob. Cl. Tbn. Tba.

Cant. — the o - ther air, it was him-self as the sin - gu-lar

Vln. I  $\text{♪} = 110$   
mp

Vln. II  $\text{♪} = 90$   
mp

Vla.  $\text{♪} = 90$   
3:2

Vc.  $\text{♪} = 90$   
21:14  
3:2

Cb.

91

Ob.

Cl.

Tbn.

Tba.

Cant.

that he knew and could out- last in the long walk by the un-der-ground sea.

$\text{J} = 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{J} = 72$

arco.

94

Picc.

Ob.

Cl. *f*

Tbn. *f*

Tba. *f*

Cant. Where he was as the sin-gu-lar lo - ca - tion so com - ple - tely por - ta - ble

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f* pizz.

Cb. *f* pizz.

97

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant. that with the me-rest black wings he could sur-vey the stones and rills in their com-plete

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Picc. -

Ob. -

Cl. -

Tbn. -

Tba. -

Cant. moun - tain cour - ses, 2 in name the dis-place - ment

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

Detailed description: This is a page from a musical score. The top section contains five staves for woodwind instruments: Picc., Ob., Cl., Tbn., and Tba. The vocal part 'Cant.' is in the middle, with lyrics 'moun - tain cour - ses,' followed by a measure '2' and 'in name the dis-place - ment'. Below the vocal part are five staves for strings: Vln. I, Vln. II, Vla., Vc., and Cb. The score features dynamic markings such as 'ff' (fortissimo), 'f' (forte), and 'ff' again. Measure numbers 100 and 2 are indicated above the vocal line. Measure times are marked as 3:2 and 5:4. Articulation marks like accents and slurs are present throughout the score.

103

Picc. Ob. Cl. Tbn. Tba. Cant.

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

Scy - thic.

ff

$2:6$

$5:4$

$5:4$

fff

ff

fff

fff

fff