

*The composition was commissioned by UMZE Ensemble
as part of the 'Renewable Music. V4 Composers for Sustainability' project
co-funded by the European Union under the Creative Europe programme 2021–2027.*

*Dedicated to the Hashtag Ensemble (Warsaw), BERG Orchestra (Prague),
EnsembleSpectrum (Bratislava) and UMZE Ensemble (Budapest)*

Máté BALOGH

THOREAU SECOND HAND

In memoriam Alvin Lucier

for narrator, wind ensemble and recycled percussion instruments,
in five movements

SCORE

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Commission. Neither the European Union nor the granting authority can be held responsible for them.



2024

ORGANICO

NARRATOR (amplified)

PERCUSSION

(recycled materials put on a table covered with acoustic sponge)

- 5 beer-bottles
(undefined, different pitches, 0.5 liter, made of glass, to be strucked with wood-sticks)
- 5 metal cans (undefined, different pitches, wood-sticks)
- 5 pieces of wood (or wood-blocks)

FLUTE changes to piccolo and beer-bottle*

OBOE changes to beer-bottle*

CLARINET in B^b changes to beer-bottle*

BASSOON changes to beer-bottle*

HORN in F changes to beer-bottle*

TRUMPET in C (with cup sordino) changes to beer-bottle*

TROMBONE (with cup sordino) changes to beer-bottle*

(CONDUCTOR)

** each wind-instrumentalist should have an empty beer-bottle (0.5 liter, made of glass, with different, undefined pitches) to be blown.*

** at outdoor performances, the ensemble should be amplified*

Full duration: cca 16 min.

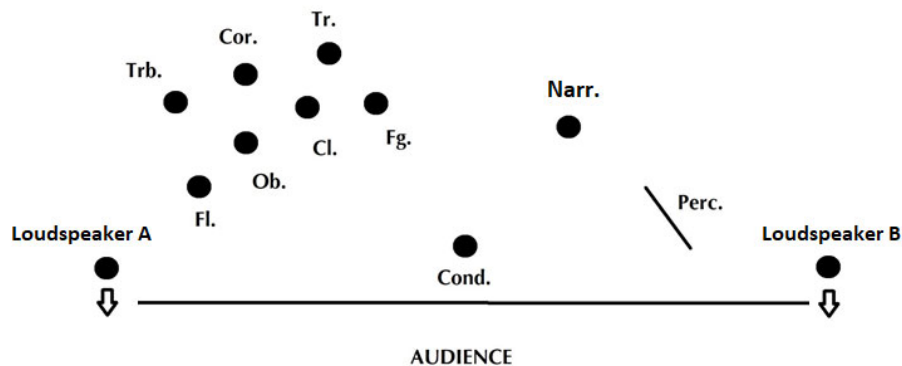
NOTES

My piece *Thoreau Second Hand* was written in the framework of the *Renewable Music – V4 Composers for Sustainability* project in 2024, and is dedicated to Hashtag Ensemble (Warsaw), BERG Orchestra (Prague), EnsembleSpectrum (Bratislava) and UMZE Ensemble (Budapest).

For indoor and outdoor performances as well, there is a need of amplification of the narrator, and on occasion – in noisy environment – of the ensemble.

The piece counts with recycled percussion instruments to be struck: 5 beer-bottles (made of glass), 5 metal cans and 5 pieces of wood (or wood-blocks). These objects should be put on a table covered with acoustic sponge. Besides that, each of the wind instrumentalist should have a beer-bottle to be blown. All the recycled objects (and therefore the exact sounds) may be different for each performance.

The ensemble's location is as follows:



The piece is based on textual phrases taken from Henry David Thoreau's *Walden*, from the chapter entitled *Sounds*. The instrumental layers of the piece can be regarded as continuous articulating materials attached to the recited text, creating resonant frequencies with variable characteristics. Therefore, the piece can be regarded as a contemporary reflection to Alvin Lucier's classic, *I Am Sitting In A Room*.

The textual phrases are used as gestural skeletons of the musical phrases. The music should follow their declamation in every case. In the 4th movement, the textual background should be described together by all the instruments.

However, the piece has to be interpreted without any commentary of the original text, the attachment of the exact words may help to find the corresponding articulation and declamation during musical interpretation:

Henry David Thoreau: Walden / Sounds

I

I'm sitting at my window this summer afternoon, hawks are circling about my clearing; the tantivy of wild pigeons, flying by twos and threes athwart my view, or perching restless on the white-pine boughs behind my house, gives a voice to the air; a fishhawk dimples the glassy surface of the pond and brings up a fish; a mink steals out of the marsh before my door and seizes a frog by the shore; the sedge is bending under the weight of the reedbirds flitting hither and thither; and for the last half hour I have heard the rattle of railroad cars, now dying away and then reviving like the beat of a partridge, conveying travellers from Boston to the country.

II

The whistle of the locomotive penetrates my woods summer and winter, sounding like the scream of a hawk sailing over some farmer's yard, informing me that many restless city merchants are arriving within the circle of the town, or adventurous country traders from the other side. As they come under one horizon, they shout their warning to get off the track to the other, heard sometimes through the circles of the two towns. With such huge and lumbering civility the country hands a chair to the city. All the Indian huckleberry hills are stripped, all the cranberry meadows are raked into the city. Up comes the cotton, down goes the woven cloth; up comes the silk, down goes the woollen; up come the books, but down goes the wit that writes them.

III

When I meet the engine with its train of cars moving off with planetary motion, or, rather, like a comet, for the beholder knows not if with that velocity and with that direction it will ever revisit this system, since its orbit does not look like a returning curve, with its steam cloud like a banner streaming behind in golden and silver wreaths, like many a downy cloud which I have seen, high in the heavens, unfolding its masses to the light, as if this travelling, demigod, this cloud-compeller, would ere long take the sunset sky for the livery of his train; when I hear the iron horse make the hills echo with his snort like thunder, shaking the earth with his feet, and breathing fire and smoke from his nostrils, (what kind of winged horse or fiery dragon they will put into the new Mythology I don't know,) it seems as if the earth had got a race now worthy to inhabit it. If all were as it seems, and men made the elements their servants for noble ends! If the cloud that hangs over the engine were the perspiration of heroic deeds, or as beneficent as that which floats over the farmer's fields, then the elements and Nature herself would cheerfully accompany men on their errands and be their escort.

IV

I'm watching the passage of the morning cars with the same feeling that I do the rising of the sun, which is hardly more regular. All day the fire-steed flies over the country, stopping only that his master may rest, and I am awakened by his tramp and defiant snort at midnight, when in some remote glen in the woods he fronts the elements incased in ice and snow; and he will reach his stall only with the morning star, to start once more on his travels without rest or slumber. Or perchance, at evening, I hear him in his stable blowing off the superfluous energy of the day, that he may calm his nerves and cool his liver and brain for a few hours of iron slumber.

V

Sometimes, on Sundays, I heard the bells, when the wind was favorable, a faint, sweet, and, as it were, natural melody, worth importing into the wilderness. At a sufficient distance over the woods this sound acquires a certain vibratory hum, as if the pine needles in the horizon were the strings of a harp which is swept. All sound heard at the greatest possible distance produces one and the same effect, a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth interesting to our eyes by the azure tint it imparts to it.

LEGEND



legato, as usual



the unit of a phrase / gesture / melody
not always legato



short slide to help verbal affection,
intoned by mouth



a quarter-tone above



a quarter tone below



fermata



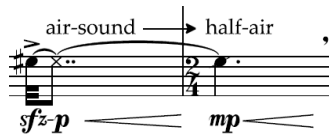
lunga fermata



developed vibrato
(non vibr. → molto vibr.)



regressive vibrato
(molto vibr. → non vibr.)



continuous change from air-noise
to resonant pitch



'overdriven', noisy sound,
with uncertain intonation

Full duration: cca 16 min.

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SCORE in C

Thoreau Second Hand

In memoriam Alvin Lucier

for narrator, wind ensemble & recycled percussion instruments,
in five movements

I

Henry David THOREAU (1817-1862)
Walden: Life in the Woods

Máté BALOGH
(*1990)

A **Quasi parlando** ♩=72

mf (\langle) (\rangle) *pause lunghe ma diverse* *p* *quasi eco* (\langle) (\rangle) *mf* (\langle) (\rangle)

Narrator (amplified) 2/4 3/4 2/4 3/8

I'm sit- ting... I'm sit- ting... I'm sit- ting...

pp *murmurando* *mp* (\langle) (\rangle) *f* (\langle) (\rangle)

Narr. 7 3/8 4/4 2/4 5/4

I'm sit- ting... I'm sit- ting... I'm sit- ting...

Meno mosso ♩=60

B *mp* *naturalmente, quasi calmo* (\langle) (\rangle) (\langle) (\rangle) (\langle) (\rangle) (\langle) (\rangle)

Narr. 13 5/4 4/4 3/8 4/4

I'm sit- ting... I'm sit-ting at my win-dow this sum-mer af-ter-noon,

5 BEER BOTTLES
(undefined, different pitches)
wood-sticks

Perc. 5/4 4/4 3/8 4/4

p *come accompagnamento*

18

Narr. $\frac{4}{4}$ 7 hawks are circ-ling a-bout my clear-ing; the tan-ti-vy of wild pi-geons,

Perc. (trem.) *sempre simile*

21

Narr. fly-ing by twos and threes ath-wart my view, or per-ching rest-less on the

Perc.

24

Narr. white-pine boughs be-hind my house, gives a voice to the air;

Perc.

29

Narr. a fish-hawk dimples the glas-sy sur-face of the pond and brings up a fish;

Perc.

33

Narr. a mink steals out of the marsh be-fore my door and seiz-es a frog by the

Perc.

(Musical notation includes dynamic markings like $\langle \rangle$ and $\langle \rangle$, and articulation marks like \triangleright and \triangleright.)

36

Narr. shore; the sedge is bend-ing un-der the weight of the reed-birds

Perc.

(Musical notation includes dynamic markings like $\langle \rangle$ and $\langle \rangle$, and articulation marks like \triangleright and \triangleright.)

40

Narr. flit-ting hi-ther and thi-ther; and for the last half hour I have

Perc.

(Musical notation includes dynamic markings like $\langle \rangle$ and $\langle \rangle$, and articulation marks like \triangleright and \triangleright.)

44

Narr. heard the rattle of rail-road cars, now dy-ing a-way and then re-vi-ving like the beat of a

Perc.

(Musical notation includes dynamic markings like $\langle \rangle$ and $\langle \rangle$, and articulation marks like \triangleright and \triangleright.)

47 PAUSA LUNGA

Narr. part-ridge, con-vey-ing tra-vel-lers from Bos-ton to the count-ry.

Perc.

Fl. Piccolo Prende il Flauto *f senza dim.*

II

C Più mosso (Tempo I) ♩=72

Narr. 52 *mf* *p quasi eco* *mf* *pp murmurando*

The whistle... the whistle... the whistle... the whistle...

Narr. 60 *mp* *f* *p*

the whistle... the whistle... the whistle...

D Meno mosso ♩=60

Narr. 66 *mf*

The whistle of the lo - co-mo-tive pe-net-rates my woods sum-mer and win-ter,

(Flauto) air-sound → half-air , ord. *poco*

Fl. *sfz-p* *mp* *sfz-pp*

Ob. *sfz-p* *mp* *sfz-pp*

Cl. *sfz-p* *mp* *sfz-pp*

Bsn. *sfz-p* *mp* *sfz-pp*

69

Narr. 3/4 3/8 3/4 2/4 2/4

sound-ing like the scream of a hawk sail-ing o-ver some far-mer's yard, in -

Fl. *p* *mp* *mf* (*mf*)

Ob. *p* *mp* *mf* (*mf*)

Cl. *p* *mp* *mf* (*mf*)

Bsn. *p* *mp* *mf* (*mf*)

72

Narr. *mf* *p* *mf* *p* *pp quasi eco*

for-ming me that ma-ny rest-less ci - ty mer-chants are ar - riv-ing with

Fl. *p* *mf* *p* *pp quasi eco*

Ob. *p* *mf* *p* *pp quasi eco*

Cl. *p* *mf* *p* *pp quasi eco*

Bsn. *p* *mf* *p* *pp quasi eco*

75

Narr. *mf E *mf**

in the circle of the town, or ad - ven - tu - rous count - ry tra - ders from the

Fl. *sfz-p* air-sound

Ob. *sfz-p* air-sound

Cl. *sfz-p* air-sound

Bsn.

The score features a narrator part with lyrics and woodwind accompaniment. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with triplets and are marked with *sfz-p* and "air-sound" markings. The narrator part starts at measure 75 and includes a dynamic marking of *mf*. A boxed letter 'E' is placed above the narrator's line. The woodwind parts have long horizontal lines above them, likely indicating sustained notes or breath marks.

78

Narr. *o-ther side. As they come un-der one ho - ri zon, they shout their warn-ing to*

Fl. *half-air mp — mf ord. sfz-pp — poco p mp*

Ob. *half-air mp — mf ord. sfz-pp — poco p mp*

Cl. *half-air mp — mf ord. sfz-pp — poco p mp*

Bsn. *half-air mp — mf ord. sfz-pp — poco p mp*

82

Narr. *mf* *p* *mf* *p*

get off the track to the o-ther, heard some-times through the circles of the two towns.

Fl. *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

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

Bsn. *mf* *p* *mf* *p*

The image shows a page of a musical score for a narrator and four woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The page is numbered 82 in the top left corner. The narrator's part is written on a single staff with lyrics underneath. The woodwind parts are written on five staves, each with its instrument name on the left. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The first measure is in 2/4 time, the second in 5/4, the third in 7/4, and the fourth in 3/8. Dynamic markings are indicated by slanted lines above the notes: *mf* (mezzo-forte) and *p* (piano). The narrator's part has lyrics: "get off the track to the o-ther, heard some-times through the circles of the two towns." The woodwind parts feature melodic lines with slurs and fingerings (6 and 5) indicated above the notes. The overall structure is a single system of music.

F cca 13-15 sec. durata del testo 5 sec. pausa in tempo

85

Narr. **H** *f* "Here come your groceries, country; your rations, countrymen!"

Hn. *sffz* *sempre sim.* *sub.p* *sub. ff*

Tpt. *sffz* *sempre sim.* *sub.p* *sub. ff*

Tbn. *sffz* *sempre sim.* *sub.p* *sub. ff*

casualmente, senza sincronicit , ben marcati (bruttamente)



G In tempo (♩=60)

mp naturalmente, quasi calmo, come prima

89

Narr. **H** *p* With such huge and lum-be-ring ci - vi - li - ty the

Perc. **H** *p* come prima

5 BEER BOTTLES

H

Narr. 92 count-ry hands a chair to the ci-ty. All the In - di-an huck-le-ber-ry hills are

Perc. *mf*

Fl. *sfz-p* air-sound

Ob. *sfz-p* air-sound

Cl. *sfz-p* air-sound

Bsn. *sfz-p* air-sound

The musical score is arranged in five staves. The top staff is for the Narrator, with lyrics: "count-ry hands a chair to the ci-ty. All the In - di-an huck-le-ber-ry hills are". Above the first part of the narrator's line are two trapezoidal shapes. The second staff is for Percussion, featuring triplet patterns and a dynamic marking of *mf*. The bottom three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). Each woodwind part begins with a rest, followed by a note marked *sfz-p* (sforzando piano) with an "air-sound" annotation and a long horizontal line above it. The time signature changes from 4/4 to 3/4 at the start of the woodwind entries.

95

Narr. *3/4* *4/4* *3/4*
stripped, all the cran-ber-ry mea-dows are raked in-to the ci-ty.

Perc. *3/4* *4/4* *3/4*
3 3

Fl. half-air ord. *mp* *mf* *sfz-pp* *poco* *mp* *fr*

Ob. half-air ord. *mp* *mf* *sfz-pp* *poco* *mp* *fr*

Cl. half-air ord. *mp* *mf* *sfz-pp* *poco* *mp* *fr*

Bsn. half-air ord. *mp* *mf* *sfz-pp* *poco* *mp* *fr*

I Poco a poco accelerando

♩=70

♩=95

Narr. 98 *f* Up comes the cot-ton, down goes the wo-ven cloth; up comes the silk,

Perc. *f* 3

Fl. *mf* *p* 3 *p* *p*

Ob. *mf* *p* 3 *p* *p*

Cl. *mf* *p* 3 *p* *p*

Bsn. *mf* *p* 3 *p* 3 *p*

Hn. *p* 3 *p* *p*

Tpt. *p* 3 *p* *p*

Tbn. *p* 3 *p* 3 *p*

♩=115

♩=130

♩=150

PAUSA LUNGA

101

Narr. 

down goes the wool-len; up come the books, but down goes the wit that writes them.

Perc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

III

Meccanicamente, ♩=210 (♩=105)

mf sempre giusto (ma quasi calmo)

105

Narr. 

When I meet the en-gine with its train of cars mo-ving off with pla-ne-ta-ry mo-tion,

5 METAL CANS
(undefined, different pitches)
wood-sticks

Perc. 

mp come accompagnamento

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

brutta

brutta

brutta

brutta

brutta

brutta

brutta

110

Narr. *or, ra-ther, like a co-met, for the be - hol-der knows not if with that ve-lo-ci-ty and with*

Perc.

Fl. *pp f mf f mf pp f*

Ob. *pp f mf (mf) f pp mf f mf*

Cl. *pp f (f) mf pp mf pp mf f mf*

Bsn. *pp f mf f mf pp mf f*

Hn. *pp f mf f pp mf pp f*

Tpt. *pp f (f) pp f*

Tbn. *pp f (f) pp f*

115

Narr. 
that di-rec-tion it will e-ver re-vi-sit this sys-tem, since its or-bit does not looklike a re-

Perc. 

Fl. 
pp *mf* *f* *pp* (*pp*) *mf*

Ob. 
pp *mf* *f* *pp* (*pp*)

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

Bsn. 
pp *f* *pp* *mf* *pp*

Hn. 
pp *mf* *f* *pp* *mf* *pp*

Tpt. 
pp *f* *pp* (*pp*)

Tbn. 
pp *f* *pp* (*pp*)

120

Narr. $\text{H } \frac{3}{4}$ tur-ning curve, with its steam cloud like a ban-ner stream-ing be - hind in gol-den and

Perc. $\text{H } \frac{3}{4}$

Fl. *pp f* *pp mf* *pp*

Ob. *(pp) f* *pp* *mf* *pp mf*

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

Bsn. *f* *pp* *(pp) mf*

Hn. *(pp) f* *pp mf* *pp*

Tpt. *(pp) f* *pp* *(pp)*

Tbn. *(pp) f* *pp* *(pp)*

125

Narr. *sil ver wreaths, like ma-ny a dow-ny cloud which I have seen, high in the hea-vens, un -*

Perc.

Fl. *mf pp mf pp mf f*

Ob. *pp mf pp mf pp mf f*

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

Bsn. *pp mf pp f*

Hn. *mf pp mf pp mf f mf*

Tpt. *f*

Tbn. *f*

130

Narr. *fol-ding its mas-ses to the light, as if this tra-vel-ling, de-mi-god, this cloud-com-pel-ler,*

Perc.

Fl. *mf pp f > mf f > pp mf*

Ob. *mf pp f > mf f > pp mf*

Cl. *mf pp f > mf f > mf pp*

Bsn. *mf pp f > f > pp mf*

Hn. *pp f > mf f > pp*

Tpt. *pp f > f > pp*

Tbn. *pp f > f > pp*

136

Narr. *would ere long take the sun-set sky for the li-ve-ry of his train; when I hear the i - ron*

Perc.

Fl. *f > pp mf pp mf pp f > pp mf pp*

Ob. *f > pp mf pp (pp) f > mf pp*

Cl. *f > pp mf pp f > pp*

Bsn. *f > pp mf mf pp f > pp mf*

Hn. *f > pp mf pp f > mf pp*

Tpt. *f > pp f > pp*

Tbn. *f > mf pp f > pp*

142

Narr. horse makethe hills e-cho with his snort like thun - der, sha-king the earth with his feet, and

Perc.

Fl. *pp* *mf* *pp* *f* *mf* *pp*

Ob. *pp* *mf* *pp* *f* *mf* *pp* *mf*

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

Bsn. *pp* *f* *pp*

Hn. *pp* *mf* *pp* *f* *pp*

Tpt. *pp* *f* *pp*

Tbn. *pp* *f* *pp*

148

Narr. *brea-thing fire and smoke from his nost - rils, (what kind of winged horse or*

Perc.

Fl. *(pp)* *f* *pp*

Ob. *pp* *mf* *pp* *f* *pp*

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

Bsn. *mf* *pp* *f* *mf* *pp* *mf*

Hn. *(pp)* *f* *mf* *pp*

Tpt. *(pp)* *f* *pp*

Tbn. *(pp)* *f* *pp*

153

Narr. fie - ry dra - gon they will put in - to the new My-tho-lo-gy I don't know,) it

Perc.

Fl. *(pp)* *mf* *pp* *f*

Ob. *(pp)* *mf* *pp* *f*

Cl. *(pp)* *mf* *pp* *mf* *pp* *f* *mf*

Bsn. *pp* *mf* *pp* *mf* *pp* *f*

Hn. *(pp)* *mf* *pp* *f*

Tpt. *(pp)* *f*

Tbn. *(pp)* *mf* *pp* *f*

158

Narr. *seems as if the earth had got a race now wor-thy to in - ha-bit it. If all were as it*

Perc.

Fl. *pp mf pp mf pp f pp*

Ob. *pp mf pp mf pp mf f pp mf*

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

Bsn. *pp mf f pp*

Hn. *pp mf pp f pp*

Tpt. *pp f pp*

Tbn. *pp mf f pp*

164

Narr. seems, and men made the e - le-ments their ser - vants for no - ble ends!

Perc.

Fl. *(pp) f* *pp* *mf* *pp* *mf* *pp* *f*

Ob. *pp* *f* *mf* *pp* *mf* *pp* *f*

Cl. *pp* *f* *pp* *f*

Bsn. *(pp) f* *pp* *mf* *pp* *f*

Hn. *(pp) f* *pp* *f*

Tpt. *(pp) f* *pp* *f*

Tbn. *(pp) f* *pp* *f*

169

Narr. *If the cloud that hangs o - ver the en - gine were the pers - pi - ra - tion of*

Perc.

Fl. *mf pp mf mf pp mf*

Ob. *pp mf pp*

Cl. *mf pp mf pp mf pp*

Bsn. *pp mf pp mf*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

173

Narr. he - ro - ic deeds, or as be - ne - fi - cent as that which floats o - ver the

Perc.

Fl. *pp* *f* *pp* *mf*

Ob. *mf* *pp* *f* *mf* *pp* *mf* *pp*

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

Bsn. *mf* *pp* *f* *mf* *pp* *mf*

Hn. (*pp*) *f* *pp*

Tpt. (*pp*) *f* *pp*

Tbn. (*pp*) *f* *pp*

178
 Narr. far-mer's fields, then the e - le-ments and Na - ture her - self would cheer-ful-ly ac -

Perc.

Fl.
pp *f* *pp* *mf* *pp* *mf* *pp*

Ob.
(pp) *mf* *pp* *f* *pp* *mf* *pp* *mf* *pp*

Cl.
(pp) *f* *pp* *mf*

Bsn.
pp *f* *pp*

Hn.
(pp) *f* *pp* *mf*

Tpt.
(pp) *f* *pp*

Tbn.
(pp) *f* *pp* *mf* *pp* *mf*

PAUSA LUNGA

183

Narr. *com - pa - ny men on their er - rands and be their es - cort.*

Perc.

Fl. *(pp)* *f*

Ob. *(pp)* *mf* *pp* *mf* *pp* *mf* *pp* *f*

Cl. *pp* *f*

Bsn. *mf* *pp* *mf* *pp* *f*

Hn. *mf* *pp* *f* *Prende il cup sord.*

Tpt. *(pp)* *f* *Prende il cup sord.*

Tbn. *pp* *f*

IV

J Quasi parlando ♩=72

188 *mf* (\langle) (\rangle) *p* *quasi eco* (\langle) (\rangle) *mf* (\langle) (\rangle)

Narr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

I'm watch- ing... I'm watch- ing... I'm watch- ing...

194 *pp* *murmurando* *mp* (\langle) (\rangle) *f* (\langle) (\rangle)

Narr. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

I'm watch- ing... I'm watch- ing... I'm watch- ing...

K Meno mosso ♩=60

200 *p* (\langle) (\rangle) *mp* *naturalmente, quasi calmo*

Narr. $\frac{5}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

I'm watch- ing... I'm watch- ing the pas- sage of the mor- ning cars with the

5 WOOD BLOCKS *con sincronità, quasi parlando*
hard-sticks

Perc. $\frac{5}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

p *come accompagnamento*

204

Narr. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

same feel- ing that I do the ris- ing of the sun, which is hard- ly more re- gu- lar.

Perc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

L (*mp*)

209

Narr. All day the fire-steed flies o-ver the count-ry, stop-ping on-ly that his

Perc. (*p*)
colla parte, quasi parlando

Fl. *p sempre*
colla parte, quasi parlando

Bsn. *p sempre*

213

Narr. mas-ter may rest, and I am a-wa-kened by his tramp and de-fi-ant

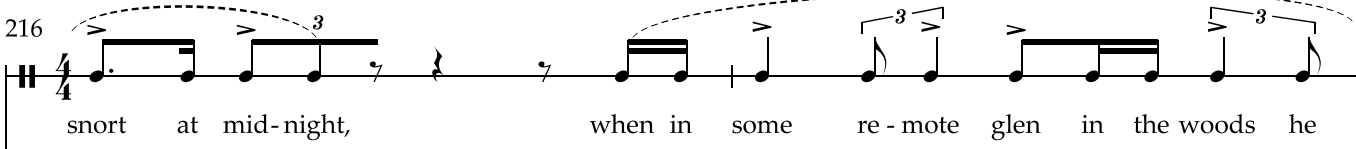
Perc.

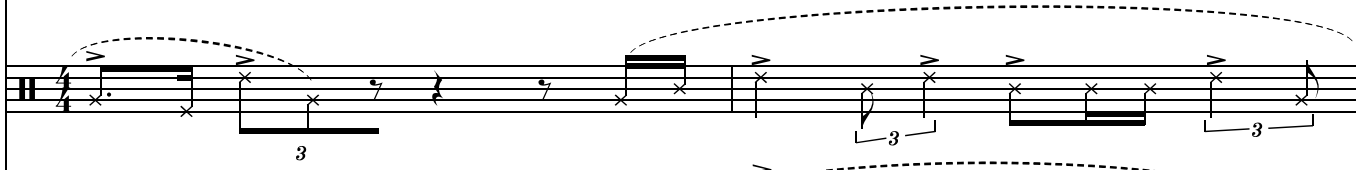
Fl.


Cl. colla parte, quasi parlando
p sempre

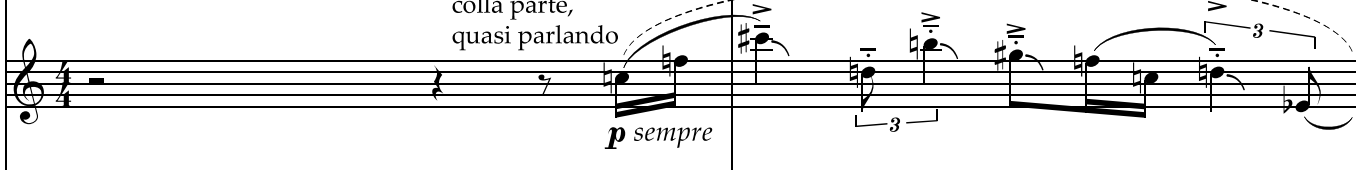
Bsn.


216


Narr. 
snort at mid-night, when in some re-mote glen in the woods he

Perc. 

Fl. 

Ob. 
colla parte,
quasi parlando
p sempre

Cl. 

Bsn. 

218

Narr. fronts the e - le - ments in - cased in ice and snow;

Perc.

Fl.

Ob.

Cl.

Bsn.

M

221

mf (più f)

Narr. and he will reach his stall on-ly with the mor-ning star, to start once more on his

Perc. *mp*

Fl. (*p sempre*)

Ob. (*p sempre*)

Cl. (*p sempre*)

Bsn. (*p sempre*)

Hn. *p sempre*
 colla parte,
 quasi parlando

Tbn. *p sempre*

225

Narr. tra-vels with-out rest or slum-ber. Or per-chance, at eve-ning, I

Perc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

N

con cup sord.,
colla parte,
quasi parlando

p sempre

230

Narr. hear him in his stable blow-ing off the su-per-fluous e-ner-gy of the day, that he

Perc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Detailed description: This page of a musical score, numbered 230, features a narrator and a full orchestra. The narrator's part is written in a single staff with lyrics: "hear him in his stable blow-ing off the su-per-fluous e-ner-gy of the day, that he". The orchestral parts include Percussion, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The score is in 2/4 time and contains various musical notations such as triplets, quintuplets, and dynamic markings. Dashed lines connect the instrumental parts to the narrator's line, indicating synchronization.

PAUSA LUNGA

233

Narr. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
may calm his nerves and cool his li-ver and brain for a few hours of i-ron slum-ber.

Perc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Fl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Ob. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Cl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Bsn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Hn. (sorry) $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Tpt. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ via sord.

Tbn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ via sord.

V

○ Molto largo ♩=40

237

Fl. *pp* *pp* *sim.*

Ob. *pp* *pp* *sim.*

Cl. *pp* *pp* *sim.*

Bsn. *pp* *pp* *sim.*

Hn. *pp* *pp* *sim.*

Tpt. *pp* *pp* *sim.*

Tbn. *pp* *pp* *sim.*

senza sord.

senza sord.

241

Fl.

Ob.

Cl.

Bsn.

Hn.

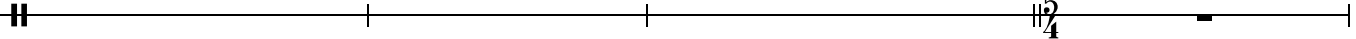
Tpt.

Tbn.

This musical score page, numbered 241, features seven staves for woodwind and brass instruments. The Flute (Fl.) staff is in treble clef and contains a triplet of eighth notes and a quintuplet of eighth notes. The Oboe (Ob.) staff is in treble clef and contains a quintuplet of eighth notes and a triplet of eighth notes. The Clarinet (Cl.) staff is in treble clef with a key signature of one flat and contains a quintuplet of eighth notes and a triplet of eighth notes. The Bassoon (Bsn.) staff is in bass clef and contains a triplet of eighth notes. The Horn (Hn.) staff is in bass clef and contains a quintuplet of eighth notes. The Trumpet (Tpt.) staff is in treble clef and contains a quintuplet of eighth notes. The Trombone (Tbn.) staff is in bass clef and contains a quintuplet of eighth notes and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

245 ↓ (calmo)

P

Narr. 

***p** Sometimes, on Sundays, I heard the bells, when the wind was favorable, a faint, sweet, and, as it were, natural melody, worth importing into the wilderness.*

BEER BOTTLE
(blown)



Fl. 
Ob. 
Cl. 
Bsn. 
Hn. 
Tpt. 
Tbn. 

249

Narr.

Fl. FLUTE
pp
sim.
p
pp

Ob. BEER BOTTLE (blown)
p
OBOE
pp
sim.
BEER BOTTLE
p

Cl.

Bsn.

Hn.

Tpt. BEER BOTTLE (blown)
p
TRUMPET
pp
sim.

Tbn.

253



Narr.

p At a sufficient distance over the woods this sound acquires a certain vibratory hum, as if the pine needles in the horizon were the strings of a harp which is swept.

Fl. BEER BOTTLE FLUTE
sim. *p* *pp* *sim.*

Ob. OBOE BEER BOTTLE OBOE
pp *sim.* *p* *pp*

Cl. BEER BOTTLE (blown) CLARINET
p *pp*

Bsn.

Hn.

Tpt. BEER BOTTLE TRUMPET BEER BOTTLE
p *pp* *sim.* *p*

Tbn.

Narr.

Fl. **BEER BOTTLE** *p* **FLUTE** *pp* *sim.*

Ob. *sim.* **BEER BOTTLE** *p* **OBOE** *pp*

Cl. *sim.* **BEER BOTTLE** *p*

Bsn. **BEER BOTTLE (blown)** *p* **BASSOON** *pp* *sim.*

Hn. **BEER BOTTLE (blown)** *p* **HORN** *pp*

Tpt. **TRUMPET** *pp* *sim.* **BEER BOTTLE** *p*

Tbn. **BEER BOTTLE (blown)** *p* **TROMBONE** *pp* *sim.*

260 R

Narr. $\text{H} \frac{7}{4}$ $\frac{8}{4}$ $\frac{7}{4}$ $\frac{8}{4}$

Fl. BEER BOTTLE FLUTE BEER BOTTLE
p *pp* *p*

Ob. BEER BOTTLE OBOE
sim. *p* *pp*

Cl. CLARINET BEER BOTTLE
pp *sim.* *p*

Bsn. BEER BOTTLE BASSOON
p *sim.* *pp*

Hn. BEER BOTTLE HORN
sim. *p* *pp*

Tpt. TRUMPET BEER BOTTLE
pp *sim.* *p*

Tbn. BEER BOTTLE TROMBONE
p *pp* *sim.*

263 S ↓

T ♩=72 Giusto

Narr. 8/4 *All sound heard at the greatest possible distance produces one and the same effect, a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth interesting to our eyes by the azure tint it imparts to it.*

FLUTE **BEER BOTTLE**

Fl. *pp* *p* *sim.*

OBOE **BEER BOTTLE**

Ob. *sim.* *p* *sim.*

CLARINET **BEER BOTTLE**

Cl. *pp* *p*

BASSON **BEER BOTTLE**

Bsn. *sim.* *p* *sim.*

HORN **BEER BOTTLE** **HORN** **BEER BOTTLE**

Hn. *p* *pp* *sim.*

TRUMPET **BEER BOTTLE**

Tpt. *p* *pp* *p*

TUBA **BEER BOTTLE**

Tbn. *p* *sim.*

267

Musical score for woodwinds and brass instruments. The score is divided into six systems, each with a staff for a different instrument: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.).

- Fl.:** Features a melodic line with a slur and a fermata. A dynamic marking *sim.* is present.
- Ob.:** Features a melodic line with a slur and a fermata.
- Cl.:** Features a melodic line with a slur and a fermata. A dynamic marking *sim.* is present.
- Bsn.:** Features a melodic line with a slur and a fermata.
- Hn.:** Features a melodic line with a slur and a fermata.
- Tpt.:** Features a melodic line with a slur and a fermata. A dynamic marking *p* is present.
- Tbn.:** Features a melodic line with a slur and a fermata.

The score includes various musical notations such as slurs, fermatas, and dynamic markings (*sim.*, *p*). The instruments are arranged in a standard orchestral order from top to bottom: Fl., Ob., Cl., Bsn., Hn., Tpt., and Tbn.

275

Musical score for woodwinds and brass instruments. The score is organized into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), and Trumpet (Tpt.). The second system includes Horn (Hn.), Trombone (Tbn.), and Trumpet (Tpt.). The notation features various musical symbols such as rests, notes, slurs, and dynamic markings (e.g., f , mf , p).

Fl. (Flute): Rests in measures 1-7. Measure 8: f note with slur and dynamic marking.

Ob. (Oboe): Rests in measures 1-7. Measure 8: mf note with slur and dynamic marking.

Cl. (Clarinet): Rests in measures 1-7. Measure 8: mf note with slur and dynamic marking.

Bsn. (Bassoon): Rests in measures 1-7. Measure 8: p note with slur and dynamic marking.

Hn. (Horn): Rests in measures 1-7. Measure 8: mf note with slur and dynamic marking.

Tbn. (Trombone): Rests in measures 1-7. Measure 8: p note with slur and dynamic marking.

Tpt. (Trumpet): Rests in measures 1-7. Measure 8: p note with slur and dynamic marking.

283

(pause in tempo)

Musical score for woodwinds and brass instruments. The score is organized into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Each instrument part is represented by a five-line staff with a clef and a key signature of two sharps (F# and C#). The notation includes rests, slurs, and dynamic markings such as V (piano) and V (forte). The score is set against a grid of 10 measures. The tempo marking "(pause in tempo)" is centered above the first system.

292

Cl.

Tpt.

Tbn.



302

Ob.

Bsn.



309

Fl.

Tbn.

FINE

TUTTI IMMOBILI