

Enter A Cloud

♩ = 116c.

B.Cl.

fp

Pno.

p

p

p

B.Cl.

⁴

f

Pno.

p

p

Pno.

⁷

mf

p

$\frac{3}{4}$

$\frac{3}{4}$

9

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

11

Pno. *p* *mf*

13

Pno. *f* *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

40

B.Cl.

Pno.

Hp.

Vc.

Cb.

p

p

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

47

B.Cl.

Pno.

Hp.

Vc.

mf *p* *mp* *mp*

p *mf* *p* *mf*

3 *3* *3* *3* *3* *3*

54

p

Bar. *p* Gen - tly dis - in - te - grate me. Said no - thing at

Fl. *p*

Ob. *p*

B.Cl. *mp* <

Pno. *p* < *mf* *p* < *mf* *p* < *mf*

Hp. 3 3 3 3 3 3 3 3 3 3 3 3

Pc. SM. SUSP. CYMS. *pp*

60

Bar. all. "Is there still time to say?" said I my-self,

Fl.

Ob.

Hp. 3 3 3 3 3

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *p*

Cb. *p*

66

p

Bar. ly - ing in a bower of bram - ble in - to which I have fall - en.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

71

Bar. Look - through my eyes up - at blue -

Fl. *mf* *p*

75

p

Bar. - with not an - y - thing we - could ev - er have ar - ranged

Fl. *mf*

79

Bar. *slow* ly tak - ing place. A - bove the spires of

Fl. *p*

Ob. *p*

Pno. *p* *poco*

Hp. *p*

Pc. TAMB. tap with finger *ppp*

Vla. *p*

Vc. arco *p*

Cb. *p* *poco*

83

Bar. fox-gloves and a - bove the brack en tops with their

Ob. *p* *poco*

Pno. *p* *poco*

Hp. *p* *poco*

Pc. TAMB.

Vla. *poco*

Vc. *poco*

Cb. *p* *poco*

Bar. *p*
 young heads rec - og - ni - zing the wind.

Pno. *p*

Hp. *p*

Pc. SNM. SUSP. CYMS. *ppp* TAMB.

Vla. *p*

Vc. *p*

Cb. *p*

Bar. *pp*
 The ar-mies of the emp-ty blue press me fur-ther in - to Zen - nor

Fl. *p* *poco* *pp*

B.Cl. *p*

Hp. *p*

Pc. SM. SUSP. CYMS.

Vln. 1 *p* *pp*

Vla. *p*

Vc. *p*

Cb. *p*

Bar. *Hill.* If I half - close my eyes the spiked

Fl.

Hp. *pp* 3 3 3 3

Pc. SM. GNGS. *ppp*

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vc.

Cb.

102

Bar. light leaps in, and I am here as near hap - py

Hp. 3 3 3 3 3 3

Pc. SM. GNGS.

Vln. 1

Vln. 2

Vla.

Vc.

108

Bar. *as I will get, in the sail ing,*

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

113

Bar. *sail ing, sail - ing, sail - ing af - ter-noon.*

Fl.

Vln. 1 *poco*

Vln. 2 *poco*

Vla. *poco mp*

Vc. *mp*

Bar. *p*
En - ter a cloud. Be - tween the head of

Fl. *p*

Ob. *p*

Pc. TRGL. *mp*

Vln. 1 *pp* 6 3 3 3 6 6 6 6

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* arco

Bar. Zen - nor and Gur - nard's Head the long mar - ine hor -

Fl. *poco*

Ob. *poco*

Vln. 1 6 6 6 6 6 6 6

Vln. 2

Vla. *pp* *pp* *mp*

Vc.

Cb.

124 *pp*

Bar. *pp* - i - - - zon makes a blue

Fl. *pp*

Ob. *pp* take English Horn

Vln. 1 6 6 6 6 6 6 6 6 6 6 6

Vln. 2 6 6 6 6 6 6 6 6 6 6 6

Vla. *pp* 3 3

Vc.

Cb.

126 *mp* *pp*

Bar. *mp* *pp* wall, or is it a dis - tant ta - ble top, or the

Fl. *mp* *pp*

Vln. 1 3 3 3 3 3 3 6 3 3 3 6 6

Vln. 2 3 3 3 3 3 3 6 3 3 3 6 6

Vla. *mp*

Vc.

Cb.

129

Bar. far - - - - off sim - - - - ple

Fl.

Pc. SM. SUSP. CYMS. SM. GNCS.
PPP

Vln. 1

Vln. 2

Vc.

Cb.

Bar. cloud. The cloud's chan - ging shape is cross-ing slow - ly an

B.Cl.

Pno.

Hp.

Pc. *TAMB.* *ppp*

Vln. 1

Vln. 2

Vc.

Bar. inch a - bove the line of the sea. Now near-ly eq - ui - dis - tant be-tween

B.Cl.

Pno.

Hp.

Pc. *TAMB.*

Vla.

Vc.

142

Bar. *Zen - nor and Gur - nard's Head, an e - long - a - ted white — an - vil is*

B.Cl.

Pno.

Hp.

Pc. TAMB.

Vla.

146

Bar. *sail - ing, and pro - ceeds with*

Fl.

B.Cl.

Hp.

Pc. TAMB.

Vla.

150

Bar. no i - dea of des - tin - - - a - - - tion a - -

Fl. *pp* *mf*

B.Cl.

Hp.

Pc. FLXTNE. *mp*

152

Bar. - long the sea, bear - ing chan - ging mess - a - ges.

Fl. *pp* *mf*

Hp.

Pc. FLXTNE. *p*

Vc. pizz. *pp*

Cb. pizz. *pp*

155

Bar. *p*
Jean in

Fl. *pp*

Vln. 1 *pp*

Vln. 2 *pp* arco

Vc. *p*

159

Bar. Lon don, lift - ing a cup, look - ing ab - stract - ed - ly

Fl. *poco pp poco mf*

Vln. 1 *pp*

Vln. 2 *poco pp poco mf*

Vc. *poco*

Bar. out through her Hamp - stead glass, will

Fl. *pp sub.* *mf*

Pc. FLXTNE. *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vc.

Bar. nev - er be caught by your new shape a - bove the

Fl. *pp* *mf* *pp*

Pc. FLXTNE.

Vln. 1 *mf*

Vln. 2 *pp* *mf*

Vc. 3

168

Bar. *pp*
chim - neys. Jean,

Fl.

Pc. *TAMB.* *ppp*

Vln. 1 *pp* *pp*

Vln. 2 *pp* *mp* *pp*

Vc.

172

Bar. Jean, do you not see this

Pc. *TAMB.*

Vln. 1 *mp*

Vln. 2 *mp* *pp*

176 3

Bar. *cloud has been thought of on Zen - - - nor Hill.*

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

Pc. TAMB. *ppp* *ppp*

Vln. 1 *pp* *mf* *p* *f*

Vln. 2 *mf*

180 *faster* ♩ = 126c,

Pno. *f* *p* *mf*

Hp. *f* *p* *mf*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

184

Pno.

Hp.

Pc. MAR.

Vln. 1

Vln. 2

Vla.

Vc.

mf *p* *p* *p* *p* *p* *p*

187

Pno.

Hp.

MAR.
Pc.

Vln. 1

Vln. 2

Vla.

Vc.

f *pp*

f *pp*

f *pp*

f *pp*

f *pp*

f *pp*

190

Pno.

Hp.

MAR.

Pc.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score for measures 190-192 is arranged in a multi-staff format. The top two staves are for Piano (Pno.) and Harp (Hp.), both featuring a continuous triplet eighth-note pattern in both treble and bass clefs. The Percussion (Pc.) staff, marked 'MAR.', plays a rhythmic accompaniment of eighth-note chords. The string section (Vln. 1, Vln. 2, Vla., Vc.) provides a harmonic foundation with sustained chords and a dynamic crescendo leading to a fortissimo (f) section in the final measure. The key signature is one sharp (F#).

193 *p*

Bar. ah

Fl. *pp* *mf*

E.Hn. *pp* *mf*

B.Cl. *pp* *mf*

Pno. *pp* *mf*

Hp. *pp* *mf*

MAR. Pc. *pp* *mf*

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

196

Bar. *p* ah

Fl. *pp*

E.Hn. *pp*

B.Cl. *pp*

Pno. *pp*

Hp. *pp*

MAR. Pc. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

199

Bar. *mf* oh oo *pp*

Fl. *mf* *pp*

E.Hn. *mf* *pp*

B.Cl. *mf* *pp*

Pno. *mf* *pp*

Hp. *mf* *pp*

MAR. Pc. *mf* *pp*

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

202

Bar. oh la

Fl. *mf* *p*

E.Hn. *mf* *p*

B.Cl. *mf* *p*

Pno. *mf* *p*

Hp. *mf* *p*

MAR. Pc. *mf* *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

205

Bar. oh oo oh la la

Fl. *mf*

E.Hn. *mf*

B.Cl. *mf*

Pno. *mf*

Hp. *mf*

MAR. Pc. *mf*

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf*

Vc. *mf*

207 *mf*

Bar. la la oh

Fl.

E.Hn.

B.Cl.

Pno. *p* *mf* *mf*

Hp. *p* *mf*

Pc. *p* *mf* *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

214

$\text{♩} = 116c.$

p

The score consists of ten staves: Baritone (Bar.), English Horn (E.Hn.), Bass Clarinet (B.Cl.), Piano (Pno.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The music begins at measure 214. The Baritone part has a vocal line starting at measure 217 with the word "The". The Piano and Harp parts feature triplet patterns in the right and left hands, with dynamics ranging from *p* to *mf*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a rhythmic accompaniment, with dynamics including *mf*, *p*, and *pp*. The English Horn and Bass Clarinet parts have a melodic line starting at measure 217, marked *pp*. The Viola part has a melodic line starting at measure 217, marked *pp*. The Violoncello and Contrabass parts have a rhythmic accompaniment, marked *pp*.

219

cloud is going be - yond— what I can see or make. O - ver up - coun - try,

Bar.

E.Hn.

B.Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra and a baritone soloist. The page is numbered 219. The music is in the key of D major (one sharp) and features a complex, multi-measure rest for the first two measures. The time signature changes from 3/4 to 2/4 in the final two measures. The instruments are arranged in a standard orchestral layout: Baritone (Bar.), E. Horn (E.Hn.), B. Clarinet (B.Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The Baritone part has lyrics: "cloud is going be - yond— what I can see or make. O - ver up - coun - try,". The E. Horn and B. Clarinet parts have long, sweeping lines with slurs. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide a harmonic and rhythmic foundation, with some parts featuring multi-measure rests.

225

Bar. *p*

may be, Al— bert Strick stops and waves,— caught in the mid—dle of teal—ing

Pno. *p*

Hp. *p*

Pc. TRGL. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

Cb.

230 *pp*

Bar. *pp* broc - co - li for the win - ter. The cloud

Fl. *pp* ft. 3 3

Pno. *pp*

Hp. *pp* *p*

Pc. TRGL. *p* 3

Vln. 1

Vln. 2

Vc. *pp*

Cb. *pp*

148

235

accel.

pp

Bar. *nat.*

is not there— yet. From Gur - nard's Head to

Fl.

Hp.

Vln. 1 *pp* *cresc.*

Vln. 2 *pp* *cresc.*

Vla. *pp* 6 *cresc.* 6

Vc. *cresc.*

Cb.

240

Bar. Zen - - - nor Head the lev - - - el line

Hp.

Vln. 1

Vln. 2

Vla. 6 6 6 6 6 6

Vc.

243

Bar. *cross - - - es my eyes,*

Pno. *mp*

Hp. *mp*

Vln. 1

Vln. 2

Vla. 6

Vc.

245 *mf*

Bar. ly - - ing on buzz - ing Zen - nor

Fl. *mf* *f* flt. 3 3

B.Cl. *mf* *f* flt. 3 3

Pno. *mf*

Hp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* 6 6 6 6 6 6

Vc. *mf* pizz.

Cb. *mf*

248

Bar. $\text{♩} = 184c.$

Hill. The cloud

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bar. *p*
 is on - - - ly a wisp,
 nat.

B.Cl. *f*

Pno.

Hp. *f*

Vln. 1

Vln. 2

Vla. 6 6 6 6 6

Vc. *f*
nat.

Cb. *f*

Bar. *pp*
 and gone be - hind the Head.

B.Cl. *f* *f* *f* *mf* *mf* *mf* *mf*

Hp. *mf*

Vc. *mf*

Cb. *f* *f* *f*

259

B.Cl. *mf* *mp* *mp* *mp* *mp* *mp* *p*

Hp. *mp* *p*

Vc. *mp* *p*

$\text{♩} = 104c.$

266

Bar. *mf*

Thank you. And for your app-

B.Cl.

Vln. 2 *mf*

Vla. *mf*
arco

Vc. *mf*

273

Bar. *mf*

- lause. It has been a plea-sure. I have nev - er en - joyed speak - ing more.

Vln. 2

Vla.

Vc.

mp

Bar. May I al-so thank the real ones who have made this poss-i-ble. First, — the cloud it-

Pno.

Hp.

Pc. FLXTNE. *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

p

Bar. - self. And now Gur-nard's Head and Zen-nor Head. Al-so rec-og-nize how

Pno. *p mp p mp mp p mp p mp*

Hp. *p p p p p p*

Vln. 2

Vla.

Vc.

285 *mp*

Bar. I have been helped by Jean and Albert Strick

Pno. *p* *p* 3 3

Hp. *p* *p* 3 3

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

290

Bar. (he is a real man). And good words like bram - bles, bower,

Pno. *mp*

Vln. 1

Vln. 2

Vla.

294

Bar. *mf* *p*
 spiked,— fox, an— vil, teel - ing.

Pno.

Vln. 1 *mf* *p* *mf* *pp*

Vln. 2 *mf* *p* *mf* *pp*

Vla. *mf* *p*

|| *accel.* **||** ♩ = 116c.

299

Bar. *p*
 The bees you—

Fl. *nat.* *p* *p*

Hp. *p*

Pc. TRGL. *mp*

Vln. 1 *p* 6 6 6 6

Vln. 2 *p*

Vla. *p*

Bar. heard are from a hive owned by my

Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Bar. friend Gar - - - field down there be -

Fl.

Hp.

Pc. MAR.

Vln. 1

Vln. 2

Vla.

poco

p

mf

Bar. *p*
- low in the house by Zen - - - - nor

Fl. *pp*

Hp. *pp*

Pc. *p* *mf*

Vln. 1 3 3 3 3 3 3 6 6

Vln. 2

Vla.

Bar. *mf*
Church. The good blue sun is

Hp.

Pc. *p*

Vln. 1 6 6 3 3 3 3 3 3

Vln. 2 *mf* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

311 *p*

Bar. *press - ing me in - to Zen nor Hill.*

Hp.

Pc. MAR. *mf*

Vln. 1 *p mf pp*

Vln. 2 *p mf pp*

Vla. *p mf pp*

Vc. *p*

Cb. *p*

314

Hp. *p*

Pc. MAR. *p*

Vc. *pizz.*

Cb.

Pno. *p*

Hp. *3*

Pc. MAR.

Vc. *pizz.*

Cb. *p*

329

Bar. *p*
Gen _____ tly dis - in - te - grate me.

Fl. *p*

E.Hn. *p*

Pno. *p*

Hp. *3*

Pc. MAR.

Cb.

335

Bar. *Said no-thing at all.*

Fl.

E.Hn.

B.Cl.

Pno.

Hp.

341

B.Cl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.Cl.

Musical staff for B.Clarinet, showing a long note with a dynamic marking of *f* (forte).

Pno.

Musical staff for Piano, featuring a complex rhythmic pattern with sixteenth notes and a dynamic marking of *poco*.

Vln. 1

Musical staff for Violin 1, showing a long note.

Vln. 2

Musical staff for Violin 2, showing a long note.

Vla.

Musical staff for Viola, showing a long note.

Vc.

Musical staff for Violoncello, showing a long note.

Cb.

Musical staff for Contrabass, showing a long note.

Pno.

Musical staff for Piano, featuring a complex rhythmic pattern with sixteenth notes and a dynamic marking of *f*.

Hp.

Musical staff for Harp, showing a dynamic marking of *f* and a rhythmic pattern.

BOOBAMS

Pc.

Musical staff for Percussion, showing a dynamic marking of *f* and a rhythmic pattern.

Vln. 1

Musical staff for Violin 1, showing a dynamic marking of *f* and a long note.

Vln. 2

Musical staff for Violin 2, showing a dynamic marking of *f* and a long note.

Vla.

Musical staff for Viola, showing a dynamic marking of *f* and a long note.

Vc.

Musical staff for Violoncello, showing a dynamic marking of *f*, a *pizz.* (pizzicato) marking, and a triplet of eighth notes.

Cb.

Musical staff for Contrabass, showing a dynamic marking of *f*, a *pizz.* (pizzicato) marking, and a rhythmic pattern.

351

Hp.

Pc.

Vc.

Cb.

358

Vc.

Cb.

p

364

Vc.

Cb.

ff *p sub.*

370

Vln. 1

Vln. 2

Vc.

Cb.

pp legato

pp legato

♩ = 88c.

377

Vln. 1

Vln. 2

Vla.

pp legato

Fl. *pp legato*

E.Hn. *pp legato*

B.Cl. *pp legato*

Vln. 1

Vln. 2

Vla.

Fl. *pp legato*

E.Hn. *pp legato*

Vln. 1

Vln. 2

Vla.

Fl. *pp legato*

E.Hn. *pp legato*

Vln. 1

Vln. 2

Vla.

Vc. *arco pp*

405

Fl.

E.Hn.

B.Cl.

pp

Vln. 1

Vln. 2

Vla.

Vc.

410

Fl.

E.Hn.

B.Cl.

Vln. 1

Vln. 2

Vla.

Vc.

dim.

dim.

dim.

dim.

dim.

Musical score for measures 166-170. The score includes parts for Flute (Fl.), English Horn (E.Hn.), Bass Clarinet (B.Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute part consists of whole notes. The English Horn part has a melodic line with a slur. The Bass Clarinet part features a complex melodic line with numerous triplets. The Violin 1 and Violin 2 parts also feature melodic lines with triplets. The Viola part has a melodic line with triplets. The Violoncello part has a simple melodic line with triplets. The key signature has one flat (B-flat).



Musical score for measures 417-421. The score includes parts for Flute (Fl.), English Horn (E.Hn.), Bass Clarinet (B.Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute, English Horn, and Bass Clarinet parts consist of whole notes, each marked with *ppp*. The Violin 1 and Violin 2 parts consist of whole notes, each marked with *ppp*. The Viola part consists of whole notes, marked with *ppp*. The Violoncello part has a melodic line with eighth notes, marked with *ppp*. The key signature has one flat (B-flat).