

commissioned by The Cantata Singers

Natural Selection

ANDY VORES
(2009)

Pied Beauty

GERARD MANLEY HOPKINS

♩ = 42c.

Ch. 1 & 2

Soprano (S): *p* nn ah *poco* *pp sub.* *cresc.* mm

Alto (A): *p* nn ah *poco* *pp sub.* *cresc.* mm

Tenor (T): *p* nn ah *poco* *pp sub.* *cresc.* mm

Bass (B): *p* nn ah *poco* *pp sub.* *cresc.* mm

strs. + org. *pp*

This system contains the vocal staves for Soprano, Alto, Tenor, and Bass, and the piano accompaniment. The vocal parts begin with a piano (*p*) dynamic and feature the syllables 'nn', 'ah', and 'mm'. The piano accompaniment is marked *pp* and includes the instruction 'strs. + org.'. The tempo is indicated as ♩ = 42c. The time signature is 4/4, and the key signature has one flat (B-flat).

8

Ch. 1 & 2

Soprano (S): ah mm nn ah mm nn *f* ah mm nn

Alto (A): ah mm nn ah mm nn *f* ah mm nn

Tenor (T): ah mm nn ah mm nn *f* ah mm nn

Bass (B): ah mm nn ah mm nn *f* ah mm nn

This system continues the vocal staves and piano accompaniment. The vocal parts repeat the syllables 'ah', 'mm', and 'nn' and then move to a forte (*f*) dynamic. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The time signature changes to 3/4, and the key signature has two flats (B-flat and E-flat).

①

♩ = 132c.

tpts. (freely)

strs.

20 2 3

play fermata if needed for trumpets to catch up,
 otherwise continue immediately to 2 without fermata

22

play fermata if needed for trumpets to catch up, otherwise
 continue immediately to 3 without fermata

3 24

26

Musical score for the first system, measures 1-3. It consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The music features complex rhythmic patterns with triplets and sextuplets. Fingerings are indicated by numbers 3, 5, and 6. The key signature has one flat (B-flat).

Musical score for the second system, measures 4-6. It consists of three staves: two treble clefs and one grand staff. A circled number 4 is placed above the first staff, with the tempo marking $(\text{♩} = 132c.)$ below it. The music continues with complex rhythmic patterns and fingerings. The key signature has one flat.

Musical score for the third system, measures 28-34. It consists of three staves: two treble clefs and one grand staff. A circled number 5 is placed above the first staff at measure 28, and a circled number 6 is placed above the first staff at measure 34. The music features complex rhythmic patterns and fingerings. The key signature has one flat. The system concludes with a double bar line and repeat signs.

$\text{♩} = 60c.$

34 *mp*

Ch.1

S
Glo - ry be to God _____ for dapp - led things— For

A
Glo - ry be to God _____ for dapp - led things— For

T
Glo - ry be to God _____ for dapp - led things— For

B

mp

Ch.2

S
Glo - ry be to God for dapp - led things— For

A
Glo - ry be to God for dapp - led things— For

T
Glo - ry be to God for dapp - led things— For

B

obs. *p*

vns. *f*

6 6 6

strs. + org.

36

Ch.1

S
skies of cou - ple - co - lour as a ³brind - ed cow;

A
skies of cou - ple - co - lour as a ³brind - ed cow;

T
skies of cou - ple - co - lour as a ³brind - ed cow;

B

Ch.2

S
skies of cou - ple - co - lour as a ³brind - - - - ed

A
skies of cou - ple - co - lour as a ³brind - - - - ed

T
skies of cou - ple - co - lour as a ³brind - - - - ed

B

solo vn.

vns.

mp *f* *p*

38 *p*

Ch.1

S For *p* rose - moles all in sti-pple up - on trout that

A For *p* rose - moles all in sti-pple up - on trout that

T For *p* rose - moles all in sti-pple up - on

B For *p* rose - moles all in sti-pple up - on

Ch.2

S cow; For *p* rose - moles all in sti-pple up - on trout

A cow; For *p* rose - moles all in sti-pple up - on trout

T cow; For *p* rose - moles all in sti-pple up - on

B For *p* rose - moles all in sti-pple up - on

obs. *mp* *p* *mf*

41

(7)

p

Ch.1

S
swim; Fresh fire - coal

A
swim; Fresh fire - coal

T
trout that swim; Fresh fire - coal chest - nut falls;

B
trout that swim; Fresh fire - coal chest - nut falls;

pp

Ch.2

S
that swim; Fresh fire -

A
that swim; Fresh fire -

T
trout that swim; Fresh fire - coal chest - nut falls;

B
trout that swim; Fresh fire - coal chest - nut falls;

pp

tpts. strs. obs. 5 5

pp *pp* *mp*

44

Ch.1

S
chest - nut falls; finch - es' wings; — *mp*

A
chest - nut falls; finch - es' wings; — *mp*

T
p finch - - es' wings; —

B
p finch - - es' wings; —

Ch.2

S
- coal chest - nut falls; finch - es' wings; — *mp*

A
- coal chest - nut falls; finch - es' wings; — *mp*

T
p finch - es' wings; — *mp*

B
p finch - es' wings; — *mp*

6

pp

tpts. strs. tpts. strs.

47 *mf* *mp*

Ch.1

S Land - scape plott - ed

A Land - scape plott - ed

T Land - scape and *mp*

B Land - scape and *mp*

Ch.2

S Land - scape

A Land - scape

T Land - scape plott - ed *mp*

B Land - scape plott - ed *mp*

tpts. solo vn. tpts.

49

(8) *p*

Ch.1

S
A
T
B

fold, fal-low, and
fold, fal-low, and
pieced— fold, fal-low,
pieced— fold, fal-low,

Ch.2

S
A
T
B

and pieced— fold, fal-low, and
and pieced— fold, fal-low, and
fold, fal-low, and plough;
fold, fal-low, and plough;

strs. tpts. strs. tpts. strs. tpts. obs.

pp

54

Ch.1

S
plough; *mf* All things coun-ter, or - i - gi-nal,

A
plough; *mf* All things coun-ter, or - i - gi-nal,

T
mp and plough; *< mf* All things coun-ter, or - i - gi-nal,

B
mp and plough; *< mf* All things coun-ter, or - i - gi-nal,

Ch.2

S
plough; *< mp* *mf* All things coun-ter, or - i - gi-nal, spare,

A
plough; *< mp* *mf* All things coun-ter, or - i - gi-nal, spare,

T
mf All things coun-ter, or - i - gi-nal, spare,

B
mf All things coun-ter, or - i - gi-nal, spare,

strs. *p*

tpts. *mf* *pp sub.*

solo vn. *mf*

57

Ch.1

S
A
T
B

strange; spare, _____ What - ev - er is

strange; spare, _____ What - ev - er is

strange; spare, _____ What - ev - er is

strange; spare, _____ What - ev - er is

mp mp mp mp f f f f

Ch.2

S
A
T
B

strange; What ev-er _____ is

strange; What ev-er _____ is

strange; What ev-er _____ is

strange; What ev-er _____ is

p p p p f f f f

strange; What - ev-er _____ is



p

60

9

mp

Ch.1

S
fick - le, freck - led; freck-led;

A
fick - le, freck-led;

T
fick - le, fick - le, freck - led; freck-

B
fick - le, fick - le, freck - led; freck-

mf *mp* *p*

Ch.2

S
fick - le, fick - le, freck - led; freck - led;

A
fick - le, fick - le, freck - led;

T
fick - le, fick - le, freck - led;

B
fick - le, fick - le, freck - led;

mf *mp* *p*

f *pp*

tpts. 6 6 6 6

62 *p*

Ch.1

S
freck - led; With swift, slow, sweet, sour, a - dazz - le,

A
freck - led; With swift, slow, sweet, sour, a - dazz - le,

T
- led; With swift, slow, sweet, sour, a - dazz - le,

B
- led; With swift, slow, a - dazz - le,

Ch.2

S
With swift, slow, swift, slow, sweet, sour, a -

A
p freck - led; With swift, slow, swift, slow, sweet, sour,

T
With swift, slow, swift, slow, sweet, sour, a -

B
With swift, slow, swift, slow, sour,

p *pp* *ppp*

6 obs. + tpts. 5 5

67

Ch.1

S *pp*
dim.

A *pp*
dim.

T *pp*
dim.

B *pp*
dim.

Ch.2

S - dazz-le, *pp*
dim.

A a - dazz-le, *pp*
dim.

T - dazz-le, *pp*
dim.

B a - dazz-le, *pp*
dim.

ppp

73 (10)

p

mf

timp.

81

f

sfpp

bass

attacca

Repeat That, Repeat

GERARD MANLEY HOPKINS

$\text{♩} = 72c.$

p

Ch.1

S
A
T
B

Re-peat that, re-peat, Cuck-oo, bird, and

p

Ch.2

S
A
T
B

Re-peat that, re-peat, Cuck-oo, bird, and

p

strs.

p

bsn.

8

Ch.1

S
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

A
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

T
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

B
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

Ch.2

S
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

A
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

T
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

B
o - pen ear wells, heart springs, de-light-ful-ly sweet, With a

poco

Ch.1

18

ppp

S
tim-ber and scoops of the hill - side ground hol

A
tim-ber and scoops of the hill - side ground hol

T
tim-ber and scoops of the hill - side ground hol

B
tim-ber and scoops of the hill - side ground hol

Ch.2

ppp

S
tim-ber and scoops of the hill - side ground hol

A
tim-ber and scoops of the hill - side ground hol

T
tim-ber and scoops of the hill - side ground hol

B
tim-ber and scoops of the hill - side ground hol

ppp

25 *p* *pp* *ppp*

Ch.1

S — low hol-low hol-low ground:
A — low hol-low hol-low ground:
T — low hol-low hol-low ground:
B — low hol-low hol-low ground:

p *pp* *ppp*

Ch.2

S — low hol-low hol-low ground:
A — low hol-low hol-low ground:
T — low hol-low hol-low ground:
B — low hol-low hol-low ground:

org.

p *ppp*

strs.

31 **13**

Ch.1

S
The whole land - scape flush - es on a sud-den at a

A
The whole land - scape flush - es on a sud-den at a

T
The whole land - scape flush - es on a sud-den at a

B
The whole land - scape flush - es on a sud-den at a

Ch.2

S
The whole land - scape flush - es on a sud-den at a

A
The whole land - scape flush - es on a sud-den at a

T
The whole land - scape flush - es on a sud-den at a

B
The whole land - scape flush - es on a sud-den at a

strs.

bsn.

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Detailed description: This is a page of a musical score, page 22. It features two chapters of vocal music, Ch.1 and Ch.2, each with four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'The whole land - scape flush - es on a sud-den at a'. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). There are also performance instructions like 'strs.' (strings) and 'bsn.' (bassoon). A circled number '13' is placed above the first measure of the first system, and the number '31' is above the first measure of the second system. The music is written in a common time signature with a key signature of one flat (B-flat). The vocal lines are in treble clef, and the piano accompaniment is in bass clef.

♩ = 116c.

36 *pp*

Ch.1

S
A
T
B

sound.
pp
sound.
pp
sound.
pp
sound.

Ch.2

S
A
T
B

sound.
pp
sound.
pp
sound.
pp
sound.

obs. 6 5

pp *mf*

timp.

41 6 6 5 5

3:2

44 5 5 6 5 6 5

mp

47

cresc. 5 5 3 5

mf

Hurt No Living Thing

CHRISTINA ROSSETTI

♩ = 104c.

Ch.1

S
A
T
B

mp
Hurt no liv - ing thing: —

mp
Hurt no liv - ing thing: —

mp
Hurt no liv - ing thing: —

mp
Hurt no liv - ing thing: —

Hurt no liv - ing thing: —

Ch.2

S
A
T
B

pp
Hurt no liv - ing thing: — *pp* La - -

pp
Hurt no liv - ing thing: — *pp* La - -

pp
Hurt no liv - ing thing: — *pp* La - -

pp
Hurt no liv - ing thing: — *pp* La - -

Hurt no liv - ing thing: — La - -

obs.
pp

obs.
p

5

mp

S
A
T
B

Ch.1

La - dy - bird, nor but-ter - fly,

La - dy - bird, nor but-ter - fly,

La - dy - bird, nor but-ter - fly,

La - dy - bird, nor but-ter - fly,

La - dy - bird, nor but - ter - fly, Nor

Ch.2

- dy - bird, nor but - ter - fly, Nor

- dy - bird, nor but - ter - fly, Nor

- dy - bird, nor but - ter - fly, Nor

- dy - bird, nor but - ter - fly, Nor

strs.

obs.

p *mf*

8

Ch.1

S *pp*
Nor moth with dust - y — wing,

A *pp*
Nor moth with dust - y wing,

T *pp*
Nor moth with dust - y — wing,

B *pp*
Nor moth with dust - y wing,

Ch.2

S *mp*
moth with dust - y — wing, Nor

A *mp*
moth with dust - y wing, Nor

T *mp*
moth with dust - y wing, Nor

B *mp*
moth with dust - y wing, Nor

strs. *pp*

obs. *mp*

12 *mf* (15)

Ch.1

S Nor crick - et chirp - ing cheer - i - ly,

A *mf* Nor crick - et chirp - ing cheer - i - ly,

T *mf* Nor crick - et chirp - ing cheer - i - ly,

B *mf* Nor crick - et chirp - ing cheer - i - ly,

Ch.2

S *mf* crick-et chirp - ing cheer - i - ly, *p* Nor

A *mf* crick-et chirp - ing cheer - i - ly, *p* Nor

T *mf* crick-et chirp - ing cheer - i - ly, *p* Nor

B *mf* crick-et chirp - ing cheer - i - ly, *p* Nor

mf *f* bsn. + org.

15 **2+3+2**

p *mf* *p sub.*

S Nor grass - hop-per so light of leap,—

A Nor grass - hop-per so light of leap,—

T Nor grass - hop-per so light of leap,—

B Nor grass - hop-per so light of leap,—

mf *p* *p*

S grass - hop-per so light of leap,— Nor dan-cing

A grass - hop-per so light of leap, Nor dan-cing

T grass - hop-per so light of leap, Nor dan-cing

B grass - hop-per so light of leap, Nor dan-cing

strs. *pp*

obs. *mf p sub.* *mf p sub.* *mp*

18

pp

Ch.1

S Nor dan-cing gnat, nor bee - tle fat,

A *pp* Nor dan-cing gnat, nor bee - tle fat,

T *pp* Nor dan-cing gnat, nor bee - tle fat,

B *pp* Nor dan-cing gnat, nor bee - tle fat,

mp *p*

Ch.2

S gnat, nor bee - tle fat,

A *mp* *p* gnat, nor bee - tle fat,

T *mp* *p* gnat, nor bee - tle fat,

B *mp* *p* gnat, nor bee - tle fat,

p *obs.* *mf*

strs.

21

Ch.1

S
A
T
B

Nor harm-less worms that
Nor harm-less worms that
Nor harm-less worms that
Nor harm-less worms that

p *p* *p* *p*

Ch.2

S
A
T
B

Nor harm - less worms that creep.
Nor harm - less worms that creep.
Nor harm - less worms that creep.
Nor harm - less worms that creep.

mf *mf* *mf* *mf*

p *p* *p* *p*

strs.

obs.

p *p*

25

Ch.1

S
A
T
B

creep.
creep.
creep.
creep.

Ch.2

S
A
T
B

strs.

obs.

f

ff

17

30

Ch.1

S
A
T
B

f

Hurt no liv - ing thing:— La - dy - bird, nor but - ter - fly, Nor moth with dust - y—

Ch.2

S
A
T
B

f

Hurt no liv - ing thing:— La - dy - bird, nor but - ter - fly, Nor moth with dust - y—

ob. + solo vn.

mf

timp.

Ch.1

S
A
T
B

wing, Nor crick - et chirp - ing cheer - i - ly, Nor grass - hop - per so light of

Ch.2

S
A
T
B

wing, Nor crick - et chirp - ing cheer - i - ly, Nor grass - hop - per so light of

Ch.1

S
A
T
B

leap, — Nor dan - cing gnat, nor bee - tle fat, Nor harm - less worms that

mp

Ch.2

S
A
T
B

leap, — Nor dan - cing gnat, nor bee - tle fat, Nor harm - less worms that

mp

43 *mf*

Ch.1

S
creep, Nor harm-less worms that — creep.

A
mf
creep, Nor harm-less worms that — creep.

T

B

Ch.2

S
creep, Nor harm-less worms that — creep.

A
mf
creep, Nor harm-less worms that — creep.

T

B

p

attacca

Wrens and Robins

CHRISTINA ROSSETTI

♩ = 192c.

strs. *ff* + tpt.

6 *ff* *mp sub.* + bsn.

11 *f*

16 *ff* 3

21 *f* 7/16 3/8 2/4 5/16

28 5/16 3/8 5/16 3/8

36 22

43

48

52 23

54

ff

56

24

♩ = 132c.

Ch.1

58

S *mf*
Wrens and rob - ins in the hedge,

A *mf*
Wrens and rob - ins in the hedge,

T *mf*
Wrens and rob - ins,

B *mf*
Wrens and rob - ins,

Ch.2

S *mp*
Wrens and rob - ins

A *mp*
Wrens and rob - ins

T *mp*
Wrens and

B *mp*
Wrens and

mf *p*

62

mp *mf*

Ch.1

S
A
T
B

Wrens and rob - ins, Wrens and rob - ins
Wrens and rob - ins, Wrens and rob - ins
mp Wrens and rob - ins in the hedge, Wrens and rob - ins
mp Wrens and rob - ins in the hedge, Wrens and rob - ins

Ch.2

S
A
T
B

here and there, here and there, rob - ins, rob - ins, Wrens and rob - ins
here and there, here and there, rob - ins, rob - ins, Wrens and rob - ins
rob - ins, rob - ins, Wrens and rob - ins
rob - ins, rob - ins, Wrens and rob - ins

mf

25

faster (♩ = 160c.)

66

Ch.1

S here and there; Build - ing, perch - ing,

A here and there; Build - ing, perch - ing, peck, peck,

T here and there; peck, peck,

B here and there;

Ch.2

S here and there; build - ing, peck, peck, peck, peck,

A here and there; build - ing, peck, peck, peck, peck,

T here and there;

B here and there;

ob.

rit. ————— *slower* (♩ = 120c.)

mp < *f*

72

Ch.1

S
A
T
B

peck, peck, peck, peck, peck - ing, flut - ter - ing,
peck, peck, peck, peck, peck - ing, flut - ter - ing,
flut - ter - ing,

Ch.2

S
A
T
B

peck - ing, flut - ter - ing,
peck, peck, peck - ing, flut - ter - ing,
peck, peck,

tpts. strs.

26

tempo (♩ = 160c.)

77 *poco* *p*

Ch.1

S
A
T
B

Ev - - - - ery - - - - where, E e
p

Ev - - - - ery - - - - where, E e
p

Ev - - - - ery - - - - where, E e
p

Ev - - - - ery - - - - where, E e
p

Ch.2

S
A
T
B

Ev - - - - ery - - - - where, *p*

Ev - - - - ery - - - - where, *p*

Ev - - - - ery - - - - where, *p*

Ev - - - - ery - - - - where, *p*

Ev - - - - ery - - - - where, *p*

mf *p* *pp*

obs., bsn. + tpts.
strs.

81

Ch.1

S
ev - ery - where, _____ E e ev - ery - where, _____

A
ev - ery - where, _____ E e ev - ery - where, _____

T
ev - ery - where, _____ E e ev - ery - where, _____

B
ev - ery - where, _____ E e ev - ery - where, _____

Ch.2

S
— E e ev - ery - where. _____ Ev - ery -

A
— E e ev - ery - where. _____ Ev - ery -

T
— E e ev - ery - where. _____ Ev - ery -

B
— E e ev - ery - where. _____ Ev - ery -

tpts.

27

slower (♩ = 120c.)

86

Ch.1

S
A
T
B

mf *f*

Ev - ery - where!

Ev - ery - where!

Ev - ery - where!

Ev - ery - where!

Ch.2

S
A
T
B

- where, Ev - ery - where!

- where, Ev - ery - where!

- where, Ev - ery - where!

- where, Ev - ery - where!

strs.

mf *mp* *f*

28

92

p *mp*

attacca

The Caterpillar

CHRISTINA ROSSETTI

$\text{♩} = 120c.$ pizz. vc. bsn.

p

bass org.

Detailed description: This block shows the piano introduction. It consists of two staves: a right-hand staff (pizzicato violin) and a left-hand staff (bass organ). The right-hand staff begins with a series of eighth notes in the bass clef, starting on G4 and moving up stepwise to D5. The left-hand staff provides a steady accompaniment of eighth notes on a single pitch, G3. The tempo is marked as quarter note = 120 crotchets.

29

9 *mp*

Ch.1

S *mp* Brown and fur - ry cat - er - pil - lar in a hur - ry,

A *mp* Brown and fur - ry cat - er - pil - lar in a hur - ry,

T *mp* Brown and fur - ry cat - er - pil - lar in a hur - ry,

B *mp* Brown and fur - ry cat - er - pil - lar in a hur - ry,

Detailed description: This block contains the first chorus for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time. The vocal lines are in treble clef, and the bass line is in bass clef. The lyrics are: "Brown and fur - ry cat - er - pil - lar in a hur - ry,". The dynamic marking is mezzo-piano (mp). The Soprano part has a fermata at the end of the phrase.

mp

Ch.2

S *mp* Brown and fur - ry cat - er - pil - lar,

A *mp* Brown and fur - ry cat - er - pil - lar,

T *mp* Brown and fur - ry cat - er - pil - lar,

B *mp* Brown and fur - ry cat - er - pil - lar,

Detailed description: This block contains the second chorus for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time. The vocal lines are in treble clef, and the bass line is in bass clef. The lyrics are: "Brown and fur - ry cat - er - pil - lar,". The dynamic marking is mezzo-piano (mp). The Soprano part has a fermata at the end of the phrase.

mf *mp*

timp.

Detailed description: This block shows the piano accompaniment for the end of the piece. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with a series of eighth notes in the bass clef, starting on G4 and moving up stepwise to D5. The left-hand staff provides a steady accompaniment of eighth notes on a single pitch, G3. The dynamic marking is mezzo-forte (mf) for the first part and mezzo-piano (mp) for the second part. The tempo is marked as quarter note = 120 crotchets.

15 *f*

Ch.1

S *f*
Brown and fur - ry, fur - ry cat - er - pil - lar in a hur - ry, hur - ry,

A *f*
Brown and fur - ry, fur - ry cat - er - pil - lar in a hur - ry, hur - ry,

T *f*
Brown and fur - ry, fur - ry cat - er - pil - lar in a hur - ry, hur - ry,

B *f*
Brown and fur - ry, fur - ry cat - er - pil - lar in a hur - ry, hur - ry,

Ch.2

S *f*
Brown and fur - ry cat - - - er - - - pil - - lar

A *f*
Brown and fur - ry cat - - - er - - - pil - - lar

T *f*
Brown and fur - ry cat - - - er - - - pil - - lar

B *f*
Brown and fur - ry cat - - - er - - - pil - - lar

org.

mf

bsn.

17

Ch.1

S
A
T
B

Take your walk to the sha - dy leaf or stalk, Take your walk to the sha-dy leaf or stalk,
 Take your walk to the sha - dy leaf or stalk, Take your walk to the sha-dy leaf or stalk,
 Take your walk to the sha-dy leaf or stalk,
 Take your walk to the sha-dy leaf or stalk,

Ch.2

S
A
T
B

Take your walk to the sha - dy leaf or stalk, Take your walk to the sha-dy leaf or stalk,
 Take your walk to the sha - dy leaf or stalk, Take your walk to the sha-dy leaf or stalk,
 Take your walk to the sha-dy leaf or stalk,
 Take your walk to the sha-dy leaf or stalk,

strs.

f

30

21 *mp*

S No toad spy— you, *p* Hov-er-ing bird of prey pass by you;

A *mp* No toad spy— you, *p* Hov-er-ing bird of prey pass by you;

T *p* Hov-er-ing bird of prey pass by you;

B *p* Hov-er-ing bird of prey pass by you;

S Hov-er-ing bird of prey pass by you;

A Hov-er-ing bird of prey pass by you;

T *mp* no toad spy— you, *p* Hov-er-ing bird of prey pass by you;

B *mp* no toad spy— you, *p* Hov-er-ing bird of prey pass by you;

tpts. *p*

pizz. strs.

bsn. + strs.

25 *mf* *f* *gl.*

Ch.1

S Spin and die, Spin and die; To live a-gain a but-ter-fly.

A Spin and die, Spin and die; To live a-gain a but-ter-fly.

T Spin and die, Spin and die; To live a-gain a but-ter-fly.

B Spin and die, Spin and die; To live a-gain a but-ter-fly.

Ch.2

S Spin and die, Spin and die; To live a-gain a but-ter-fly.

A Spin and die, Spin and die; To live a-gain a but-ter-fly.

T Spin and die, Spin and die; To live a-gain a but-ter-fly.

B Spin and die, Spin and die; To live a-gain a but-ter-fly.

obs. + bsn. *f* *p* str.

bsn.

30 (31) str.

32

Ch.1

36

p

S
A
T
B

Brown and fur - ry cat - - - er -

Brown and fur - ry cat - - - er -

cat - - - er -

cat - - - er -

Ch.2

S
A
T
B

mf

Brown and fur - ry

Brown and fur - ry

Brown and fur - ry

Brown and fur - ry

Brown and fur - ry

org.

ppp

bsn.

40

mf

f

Ch.1

S
- pil - lar — a hur - ry, Brown and fur - ry, fur — ry, cat - er -

A
- pil - lar — a hur - ry, Brown and fur - ry, fur — ry, cat - er -

T
- pil - lar — a hur - ry, Brown and fur - ry, fur — ry, cat - er -

B
- pil - lar — a hur - ry, Brown and fur - ry, fur — ry, cat - er -

mp

f

Ch.2

S
cat - er - pil - lar in a hur - ry Brown and fur - ry, fur -

A
cat - er - pil - lar in a hur - ry Brown and fur - ry, fur -

T
cat - er - pil - lar in a hur - ry Brown and fur - ry, fur -

B
cat - er - pil - lar in a hur - ry Brown and fur - ry, fur -

f

43

Ch.1

S
- pil - lar in a hur - ry, hur — ry,

A
- pil - lar in a hur - ry, hur — ry,

T
- pil - lar in a hur - ry, hur — ry,

B
- pil - lar in a hur - ry, hur — ry,

Ch.2

S
— ry, ca - ter - pil - ar, cat - er - pil - lar in a hur - ry, hur - ry,

A
— ry, ca - ter - pil - ar, cat - er - pil - lar in a hur - ry, hur - ry,

T
— ry, ca - ter - pil - ar, cat - er - pil - lar in a hur - ry, hur - ry,

B
— ry, ca - ter - pil - ar, cat - er - pil - lar in a hur - ry, hur - ry,

ff

33

45

Ch.1

S *f* Take your walk to the sha - dy leaf or stalk, *ff* Take your

A *f* Take your walk to the sha - dy leaf or stalk, *ff* Take your

T *f* Take your walk to the sha - dy leaf or stalk, *ff* Take your

B *f* Take your walk to the sha - dy leaf or stalk, *ff* Take your

Ch.2

S *ff* Take your walk,

A *ff* Take your walk,

T *ff* Take your walk,

B *ff* Take your walk,

strs.

obs. *mf*

Detailed description of the musical score: The score is for a choral piece with two chapters, Ch.1 and Ch.2. Ch.1 starts at measure 45 and consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for Ch.1 are: 'Take your walk to the sha - dy leaf or stalk, Take your'. The dynamics are *f* for the first part and *ff* for the second part. Ch.2 consists of four vocal parts and a piano accompaniment. The lyrics for Ch.2 are: 'Take your walk, Take your walk, Take your walk, Take your walk,'. The dynamics are *ff* for all parts. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. The score ends with an *obs.* (obscure) instruction and a *mf* (mezzo-forte) dynamic.

48 *mp* *f*

Ch.1

S walk to the sha-dy leaf or stalk, No toad spy— you,

A walk to the sha-dy leaf or stalk, No toad spy— you,

T walk

B walk

Ch.2

S *mf* Take your— walk to the sha-dy leaf or stalk, *ff* *mp*

A *mf* Take your— walk to the sha-dy leaf or stalk, *ff* *mp*

T *mf* Take your— walk

B *mf* Take your— walk *ff*

org. *ff* *p* tpts.

34

51

p *mf*

S
Hov-er-ing bird of prey pass— by you;

A
Hov-er-ing bird of prey pass— by you;

T
Hov-er-ing bird of prey pass— by you;

B
Hov-er-ing bird of prey pass— by you;

Ch.1

p *mf*

S
Hov-er-ing bird of prey pass by you;

A
Hov-er-ing bird of prey pass by you;

T
no toad spy— you,
Hov-er-ing bird of prey pass by you;

B
no toad spy— you,
Hov-er-ing bird of prey pass by you;

Ch.2

obs. + pizz. str.

p *pp*

strs.

56

Ch.1

S Spin and die, Spin and die; *ff* *gl.*

A Spin and die, Spin and die; *ff* *gl.*

T Spin and die; To live a - gain a but - ter - fly. *f*

B Spin and die; To live a - gain a but - ter - fly. *f*

Ch.2

S Spin and die, Spin and die; *ff* *gl.*

A Spin and die, Spin and die; *ff* *gl.*

T To

B To

obs.

mf *f* *p*

bsn.

35

61

Ch.1

S To live a - gain a but - ter - fly.

A To live a - gain a but - ter - fly.

T a but - ter - fly.

B a but - ter - fly.

Ch.2

S To live a - gain a but - ter - fly.

A To live a - gain a but - ter - fly.

T live a - gain a but - ter - fly.

B live a - gain a but - ter - fly.

63

f

64

org.

p

strs.

74

36

83

37

Contemplating a Tangled Bank

CHARLES DARWIN

♩ = 120c.

tpts. + solo vns.

ff

timp.

In these opening pages the orchestra presents multiple overlapping snippets of sound pulled from the patterns and notes found here - the nature of the music makes any meaningful piano reduction an impossibility; this gives just the sketchiest indication of the full piece.

4

obs.

6

38

vns. + org.

8

10

12

14

vas. + vcs.

Musical score for measures 16-17. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth notes and slurs. The key signature has one flat.

pizz. vcs. + basses

Musical score for measures 18-19. The system consists of a grand staff. Measure 18 includes a trill (tpts.) and a triplet (3). Measure 19 includes a quintuplet (5) and a sextuplet (6). The key signature has one flat.

Musical score for measures 20-21. The system consists of a grand staff. Measure 20 includes a triplet (3). Measure 21 includes a quintuplet (5). The key signature has one flat.

Musical score for measures 22-23. The system consists of a grand staff. Measure 22 includes a quintuplet (5) and a sextuplet (6). The key signature has one flat. The dynamic markings *mp* and *mf* are present.

vns. (arco)

Musical score for measures 24-25. The system consists of a grand staff. Measure 24 includes a dynamic marking of *mp*. Measure 25 includes a dynamic marking of *mf* and a trill (tpts.) with a triplet (3). The key signature has one flat.

obs. + bsn.

Musical score for measures 26-27. The system consists of a grand staff. Measure 26 includes a dynamic marking of *f* and a triplet (3). Measure 27 includes a triplet (3). The key signature has one flat.

Musical score for measures 29-30. The system consists of a grand staff. Measure 29 includes a dynamic marking of *ff* and a sextuplet (6). Measure 30 includes a sextuplet (6). The key signature has one flat.

strs.

42

f

It is in-terest-ing to con-tem-plate a tan-gled bank,

f

It is in-terest-ing to con-tem-plate a tan-gled bank,

f

It is in-terest-ing to con-tem-plate a tan-gled bank,

bsn., org.,
timp., basses

38

clothed with plants of ma-ny kinds, with birds—sing-ing on the

clothed with plants of ma-ny kinds, with birds—sing-ing on the

clothed with plants of ma-ny kinds, with birds—sing-ing on the

clothed with plants of ma-ny kinds, with birds—sing-ing on the

43

43

S bush - es, with va - rious in - sects flitt - ing a - bout, and with

A bush - es, with va - rious in - sects flitt - ing a - bout, and with

T bush - es, with va - rious in - sects flitt - ing a - bout, and with

B bush - es, with va - rious in - sects flitt - ing a - bout, and with

48

S worms crawl - ing on damp earth,

A worms crawl - ing on damp earth,

T worms crawl - ing on damp earth,

B worms crawl - ing on damp earth,

44

52

S
A and to re - flect that these e - lab - or - ly con - struct - ed

T
8 and to re - flect that these e - lab - or - ate - ly con -

B
and to re - flect that these e - lab - or - ate - ly con -

obs., bsn. tpts.

p

55

S
A forms, so diff - erent from each o - ther, and de - pen - dent on each o - ther

T
8 - struct - ed forms, so diff - erent from each o - ther, and de

B
- struct - ed forms, so diff - erent from each o - ther, and de

cresc. poco a poco

58

S
A in so com - plex a man - ner, have been pro -

T
8 pen - dent on each o - ther in so com - plex a man - ner,

B
pen - dent on each o - ther in so com - plex a man - ner,

45

61

S
A
T
B

- duced by laws act - ing a - round us.

have been pro - duced by laws act - ing a round us.

have been pro - duced by laws act - ing a round us.

f

64

S
A
T
B

These

These

These

strs.

46

68

S
A
T
B

laws, ta - ken in the lar - gest

laws, ta - ken in the lar - gest

laws, ta - ken in the lar - gest

org.
f

72

S
A sense, be - ing Growth with Re - pro - duc - tion;

T
sense, be - ing Growth with Re - pro - duc - tion;

B
sense, be - ing Growth with Re - pro - duc - tion;

76

S
In - he - ri - tance; Va - ri - a - bi - li -

T
In - he - ri - tance; Va - ri - a - bi - li -

B
In - he - ri - tance; Va - ri - a - bi - li -

80

(47)

S
- ty from the in - di - rect and di - rect ac - tion

T
- ty from the in - di - rect and di - rect ac - tion

B
- ty from the in - di - rect and di - rect ac - tion

83

S of the con - di - tions of life; a Ra -

A of the con - di - tions of life; a Ra -

T of the con - di - tions of life; a

B of the con - di - tions of life; a

86

S - tio of In - crease so high as to lead to a Strug - gle for Life,

A - tio of In - crease so high as to lead to a Strug - gle for Life,

T Ra - tio of In - crease so high as to lead to a Strug - gle for Life,

B Ra - tio of In - crease so high as to lead to a Strug - gle for Life,

89

S — and as a con - se - quence to Nat - ural Se -

A — and as a con - se - quence to Nat - ural Se -

T — and as a con - se - quence to Nat - ural Se -

B — and as a con - se - quence to Nat - ural Se -

92

(48)

S - lec - - - tion, en - tail - ing Di - ver - gence

A - lec - - - tion, en - tail - ing Di - ver - gence

T - lec - - - tion, en - tail - ing Di - ver - gence

B - lec - - - tion, en - tail - ing Di - ver - gence

95

S
A

T

B

of Cha-rac-ter and the Ex - tinc - tion of

of Cha-rac-ter and the Ex - tinc - tion of

of Cha-rac-ter and the Ex - tinc - tion of

98

S

A

T

B

less - im - proved forms. Thus, from the war of na-ture, from

less - im - proved forms. Thus, from the war of na-ture, from

less - im - proved forms. Thus, from the war of na-ture, from

mf (49)

mf

mf

pizz. vns.

ff

102

S

A

T

B

fam - ine and death, the most ex - alt - ed ob - ject which we are

fam - ine and death, the most ex - alt - ed ob - ject which we are

fam - ine and death, the most ex - alt - ed ob - ject which we are

106

S ca - pa - ble of con - ceiv - - - ing, name - ly, the pro -

A ca - pa - ble of con - ceiv - - - ing, name - ly, the pro -

T ca - pa - ble of con - ceiv - - - ing, name - ly, the pro -

B ca - pa - ble of con - ceiv - - - ing, name - ly, the pro -

50

109

S - duc - tion of the high - er an - i - mals, di - rect - ly fol - lows.

A - duc - tion of the high - er an - i - mals, di - rect - ly fol - lows.

T - duc - tion of the high - er an - i - mals, di - rect - ly fol - lows.

B - duc - tion of the high - er an - i - mals, di - rect - ly fol - lows.

bsn., org.,
timp., basses

113

tpts. 3:2 3:2

118 *mp*

S
A
T
B

There is
mp
There is
mp
There is

obs. tpts. 3:2 3:2

strs.

51

121 *cresc. poco a poco*

S
A
T
B

grand - eur in this view of life, with its
cresc. poco a poco
grand - eur in this view of life, with its
cresc. poco a poco
grand - eur in this view of life, with its

obs. *cresc. poco a poco*

124

S
A
T
B

se - veral pow - ers, hav - ing been breathed by the cre - a - tor in - to a
3:2 3 3
se - veral pow - ers, hav - ing been breathed by the cre - a - tor in - to a
3:2 3 3
se - veral pow - ers, hav - ing been breathed by the cre - a - tor in - to a

strs. tpts. 3:2 3:2 *mp* *cresc. poco a poco*

bsn., org.,
timp., basses

127

S
A forms or in - to one;

T forms or in - to one;

B forms or in - to one;

130 *mf* *cresc.*

S and that, whilst this plan - - - et has gone cy - cling *cresc.*

T and that, whilst this plan - - - et has gone *cresc.*

B and that, whilst this plan - - - et has gone *cresc.*

133 (52)

S on acc - ord - ing to the fixed law of gra - vi - ty,

T cy - cling on acc - ord - ing to the fixed law

B cy - cling on acc - ord - ing to the fixed law

136

S
A

T

B

f

from so

f

of gra - vi - ty, from so

f

of gra - vi - ty, from so

138

S
A

T

B

cresc.

sim - ple a be - gin - ning end - less forms most beau - ti - ful

cresc.

sim - ple a be - gin - ning end - less forms most beau - ti - ful

cresc.

sim - ple a be - gin - ning end - less forms most beau - ti - ful

f

cresc.

143

S
A

T

B

ff

and most won - der - ful have been, and are

ff

and most won - der - ful have been, and are

ff

and most won - der - ful have been, and are

ff

148

S
A
T
B

be - ing e - volved.

54

154

obs.

5 3 6

timps.

158

tpts.

5 3

f

As in the opening pages the orchestra presents multiple overlapping snippets of sound pulled from the patterns and notes found here.

55

161

pp *p*

3 6 5 3

165

6

org.

mp

56

172

obs.
pp
bsn.

179

(57)

187

S
end - - less forms most beau - ti - ful and most

A
end - - less forms most beau - ti - ful and most

T
end - - less forms most beau - ti - ful and most

B
end - - - less forms most beau - ti - ful and most

strs.

195

S
won - der - ful have been, and are be - ing e - - -

A
won - der - ful have been, and are be - ing e - - -

T
won - der - ful have been, and are be - ing e - - -

B
won - der - ful have been, and are be - ing e - - -

