

JOHN ADAMS
THE WOUND-DRESSER

FOR BARITONE VOICE AND ORCHESTRA

TEXT BY WALT WHITMAN

SCORE

HENDON MUSIC

BOOSEY & HAWKES

Commissioned by Carillon Importers on behalf of Absolut Vodka with assistance from the Saint Paul Chamber Orchestra through a gift from Daniel and Constance Kunin.

First Performed February 24, 1989, at Ordway Music Theater in St. Paul, Minnesota, by Sanford Sylvan, baritone, and the Saint Paul Chamber Orchestra, conducted by John Adams.

Recorded by Sanford Sylvan, baritone, and the Orchestra of St. Lukes, conducted by John Adams, on Nonesuch 79218.

NOTE BY THE COMPOSER

Walt Whitman spent the better part of the Civil War years in Washington, D.C., living in a series of small, unfurnished rooms, all the time supported by the meager salary of a federal clerkship. His sole, consuming passion was his self-appointed task of ministering to the tens of thousands of sick and maimed soldiers who crowded the hospitals in the surrounding area, many of them little more than unheated and unventilated canvas tents hurriedly constructed by the unprepared Army of the Potomac. Virtually every day, barring his own illness or ever-increasing exhaustion, Whitman rose early and went to the hospitals, going from ward to ward to visit with the sick and wounded young men. For those who were unable to do so, he wrote letters home. For others he provided small gifts of fruit, candy or tobacco. He dressed the wounds of the maimed and the amputees and often sat up throughout the night with the most agonizing cases, almost all of whom he knew on a first-name basis. It was surely no poetic exaggeration when he later said that during these years many a young soldier had died in his, Walt Whitman's, arms.

Because the scope of his work is so grand and inclusive, and because he yearned throughout his life to embrace the entire universe in his poems, it has been tempting for succeeding generations to appropriate Whitman for any number of causes or points of view. For instance, one would easily assume the poet's sentiments to be fervently anti-war. In fact this was not the case, as the poems in *Drum-Taps* reveal. This slim volume, the only literary work he allowed himself to compose during the war years, is remarkably honest in that it expresses not just the horror and degradation of war, but also the thrill of battle and the almost manic exhilaration of one caught up in a righteous cause. Whitman hated war—this particular war and all wars—but he was no pacifist. Like his idol, Lincoln, he never ceased to believe in the Union's cause and in the dreadful necessity of victory.

The Wound-Dresser is a setting for baritone voice and orchestra of a fragment from the poem of the same name. As always with Whitman, it is in the first person, and it is the most intimate, most graphic and most profoundly affecting evocation of the act of nursing the sick and the dying that I know of. It is also astonishingly free of any kind of hyperbole or amplified emotion, yet the detail of the imagery is of a precision that could only be attained by one who had been there.

The Wound-Dresser is not just about the Civil War; nor is it just about young men dying (although it is locally about both). It strikes me as a statement about human compassion of the kind that is acted out on a daily basis, quietly and unobtrusively and unselfishly and unfailingly. Another poem in the same volume states its theme in other words: "Those who love each other shall become invincible..."

—JOHN ADAMS
December 22, 1988

TEXT
from *The Wound-Dresser* by Walt Whitman

Bearing the bandages, water and sponge,
Straight and swift to my wounded I go,
Where they lie on the ground after the battle brought in,
Where their priceless blood reddens the grass the ground,
Or to the rows of the hospital tent, or under the roof'd hospital,
To the long rows of cots up and down each side I return,
To each and all one after another I draw near, not one do I miss,
An attendant follows holding a tray, he carries a refuse pail,
Soon to be filled with clotted rags and blood, emptied, and filled again.

I onward go, I stop,
With hinged knees, and steady hand to dress wounds,
I am firm with each, the pangs are sharp yet unavoidable,
One turns to me his appealing eyes—poor boy! I never knew you,
Yet I think I could not refuse this moment to die for you, if that would save
you.

On, on I go, (open doors of time! open hospital doors!)
The crushed head I dress, (poor crazed hand tear not the bandage away,)
The neck of the cavalry-man with the bullet through and through I examine,
Hard the breathing rattles, quite glazed already the eye, yet life struggles
hard,

(Come sweet death! be persuaded O beautiful death!
In mercy come quickly.)
From the stump of the arm, the amputated hand,
I undo the clotted lint, remove the slough, wash off the matter and blood,
Back on his pillow the soldier bends with curv'd neck and side-falling head,
His eyes are closed, his face is pale, he dares not look on the bloody stump,
And has not yet look'd on it.

I dress a wound in the side, deep, deep,
But a day or two more, for see the frame all wasted and sinking,
And the yellow-blue countenance see.
I dress the perforated shoulder, the foot with the bullet-wound,
Cleanse the one with a gnawing and putrid gangrene, so sickening, so
offensive,
While the attendant stands behind aside me holding the tray and pail.

I am faithful, I do not give out,
The fractured thigh, the knee, the wound in the abdomen,
These and more I dress with impassive hand, (yet deep in my breast a fire,
a burning flame.)

Thus in silence in dreams' projections,
Returning, resuming, I thread my way through the hospitals,
The hurt and the wounded I pacify with soothing hand,
I sit by the restless all the dark night, some are so young,
Some suffer so much, I recall the experience sweet and sad,
(Many a soldier's loving arms about this neck have cross'd and rested,
Many a soldier's kiss dwells on these bearded lips.)

INSTRUMENTATION

2 Flutes (1st doubling Piccolo)
2 Oboes
Clarinet in B \flat
Bass Clarinet in B \flat
2 Bassoons
2 Horns in F
Trumpet in C (doubling Piccolo Trumpet in C)
Timpani
Synthesizer (Yamaha SY77, Yamaha SY99, or Korg Wavestation)*
Strings (minimum: 6-6-4-4-2)

* Note on the Synthesizer: Software for the Yamaha SY77, Yamaha SY99, or Korg Wavestation is available from the publisher and is provided with the performance materials available on rental. Speakers for the synthesizer should be located onstage directly behind the second violins. The synthesizer should never be patched into a "house" public address system. Numbers enclosed in squares (indicated in the music) refer to patch changes for the instrument.

Duration: ca. 20 minutes

Full score, parts, synthesizer software, and vocal score (for rehearsal only) are available from the Boosey & Hawkes Rental Library.

THE WOUND-DRESSER

Walt Whitman

John Adams

♩ = 66

1 2 3 4 5 6 7 8 9

Timpani
(or Bass Drum)

ppp (soft mallets)

Synthesizer

pp

Violin I

p *p* *pp* *sempre sostenuto*

Violin II

p *p* *pp* *sempre sostenuto*

Viola

p *p* *pp*

==

10 11 12 13 14 15 16

Timp.
(B.D.)

Synth.

Solo

mp espressivo

Vln. I

gli
altri

Vln. II

8va
(senza sord.)

17 18 19 20 21 22 23

Timp. (B.D.)

Synth.

Solo

Vln.I

gli altri

Vln.II

8va.....



24 25 26 27 28

Timp. (B.D.)

Synth.

Voice

Bear-ing the ban - dag-es, wa-ter and sponge, Straight and swift_ to my wound-ed I go, Where they

Solo

Vln.I

gli altri

Vln.II

8va.....

29 30 31 32 33

Timp. (B.D.)

Synth.

Voice

lie — on the ground — af-ter the bat-tle — brought in, Where their price-less blood red-dens the grass the ground.

(softer)

8va.....

Solo

Vln. I

gli altri

Vln. II



34 35 36 37 38

Timp. (B.D.)

Synth.

Voice

— Or — to the rows of the hos-pi-tal tent, or un-der the roof'd hos-pi-tal — To the long rows of

8va.....

Solo

Vln. I

gli altri

Vln. II

39 40 41 42 43 44

Timp. (B.D.)

Synth.

Voice

cots — up and down each side I re - turn, To each and all

8va

Solo

Vln. I

gli altri

Vln. II



45 46 47 48 49 50

Bs. Cl. in Bb

Timp. (B.D.)

Synth.

Voice

one af-ter an-oth-er — I draw near, — not one — do I miss,

8va

Solo

Vln. I

gli altri

Vln. II

Vcl.

Cbs.

div.

con sord.

pp espressivo

loco

f

sempre p

p

51 52 53 54 55 56

Bs. Cl.
in B \flat

Timp.
(B.D.)

Synth.

Voice

An at-ten-dant fol-lows — hold-ing a tray, he car-ries — a ref-use pail, —

Solo

Vln. I

gli
altri

Vln. II

Cbs.

ppp

8va

57 58 59 60 61 62

Timp.
(B.D.)

Synth.

Voice

Soon to be fill'd — with clot-ted rags and blood, emp-tied, and fill'd a-gain.

Solo

Vln. I

gli
altri

Vln. II

Vla.

Vcl.

8va *loco*

div.

con sord.

div.

unis.

div. a3

p

Rall. ----- (molto) ----- New tempo (♩=80)

63 64 65 66 67 68 69

Fl. 2

Cl. in B♭

Bs. Cl. in B♭

Bsn. 1

Timp. (B.D.)

Synth.

niente

2

p

(each of these notes has a long decay)

Rall. ----- (molto) ----- New tempo (♩=80)

Solo

Vln. I

gli altri

Vln. II

Vla.

Vcl.

Cbs.

via sord.

senza sord. unis.

niente

via sord.

senza sord. unis.

niente

via sord.

senza sord.

unis.

via sord.

p

pizz.

p (l.v.)

sim.

70 71 72 73 74 75 76

Picc. *p*

Fl. 2 *p*

Cl. in B \flat

Bs. Cl. in B \flat

Bsn. 1

Hn. in F *p*

Synth.

Voice

I on-ward go, — I stop, with hinged knees and

Tutti unis.

sul A

p

Vln. I

Vln. II

Vla.

senza sord.

Vcl. *p*

(pizz.)

Cbs.

77 78 79 80 81

Picc.

Fl. 2

Cl. in Bb

Bs. Cl. in Bb

Bsn. 1

Hn. in F

Synth.

Voice
 stead-y hand _ to dress wounds, I am firm with each, the pangs are sharp yet un-a - void - a - ble, _

Vln. I

Vln. II

Vla.

Vcl.

Cbs.
 (pizz.)

A little slower

82 83 84 85 86 87

Picc. *mp*

Fl. 2 *mp*

Obs. 1 2 *p*

Cl. in Bb *mp*

Bs. Cl. in Bb *p*

Bsn. 1 *p*

Hn. in F

Synth. *mp* *sim.*

Voice

One turns to me his ap-peal-ing eyes -

A little slower

Vln. I

Vln. II *p*

Vla. *p*

Vcl. *p* *pizz.*

Cbs. *mp*

88 89 90 91 92

Picc. *f* *p*

Fl. 2 *p* *f* *p*

Obs. 1 2

Cl. in Bb *p* *p* *f* *p*

Bs. Cl. in Bb *p* *p* *f* *p*

Bsns. 1 2 (1.) *p* 1. *f* 2. *p*

Hns. 1 in F 2 *p* *f* *p*

Synth. [4] *mf* *p*

Voice

poor boy! I nev-er knew you, _ Yet I think I could not re-fuse this mo-ment to die for you, _____ if that would

Vln. I *f* *sostenuto* *p* *loco*

Vln. II *f* *sostenuto* *p* *loco*

Vla. *f* *p*

Vcl. arco *p* *f* *p*

Cbs. (pizz.) *f* *p*

Gradually moving forward

♩ = 84 (steady)

93 94 95 96 97 98 99

Picc.

Fl. 2

Cl. in B♭

Bs. Cl. in B♭

Bsns. 1 2

Hns. 1 in F 2

Synth.

Voice

save you. —

Gradually moving forward

♩ = 84 (steady)

(unis.)

Vlns. I II

Vla.

Vcl.

Cbs.

100 101 102 103 104 105 106

Picc.

Fl. 2

Cl. in B♭

Bs. Cl. in B♭

Bsns. 1 2

Synth.

Vlns. I II

Vla.

Vcl.

Cbs.

8va

loco

107 108 109 110 111 112 113

Picc.

Fl. 2

Cl. in Bb

Bs. Cl. in Bb

Bsns. 1 2

Synth.

Vlns. I II

Vla.

Vcl.

Cbs.

sempre sostenuto

sempre sostenuto

sempre sostenuto

8va

loco

p

pp

mf

mf

Tranquillo (♩=88)

114 115 116 117 118 119 120 121

Fl. 2

Cl. in Bb

Bs. Cl. in Bb

Bsns. 1 2

Hn. in F

Tpt. in C

Synth.

Vlns. I II

Vla.

Vcl.

Cbs.

diminuendo

diminuendo

diminuendo

p

p

p

1. Solo

mp

Solo

mp

espressivo

Fade Out

niente

5

p

Tranquillo (♩=88)

pp

p

ppp

mp

(arco)

mp

pizz.

mp

122 123 124 125 126 127 128 129 130

Fl. 2

Cl. in Bb

Tpt. in C

Synth.

Voice

On, on I go, (o-pen doors of time! o-pen hos-pi-tal)

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

(pizz.)

sul A

8va

loco

Moving forward (♩=96)

131 132 133 134 135 136 137 138 139

Picc. *mf* *sostenuto*

Fl. 2 *mf* *mp* *mp* *sostenuto*

Cl. in B \flat *mf* *mp*

Bs. Cl. in B \flat *mp*

Tpt. in C *mp*

Synth. *8va* *loco* *p*

Voice

doors!) _ The crush'd head _ I dress,

Moving forward (♩=96)

Violins I and II, Viola, Violoncello, and Contrabasso. The score is divided into two systems. The first system shows the initial measures with various dynamics and articulations. The second system shows a change in dynamics and articulation, with the Viola and Violoncello/Contrabasso parts playing sustained notes.

140 141 142 143 144 145 146

Picc. *p*

Fl. 2

Cl. in B \flat

Bs. Cl. in B \flat

Synth.

Voice

(poor crazed hand tear not that ban-dage a - way.) The neck of the

Vln. I

Vln. II

Vla. *p*

Vcl.

Cbs.

147 148 149 150 151 152 153

Picc. *gradual crescendo*

Fl. 2 *gradual crescendo*

Cl. *gradual crescendo*

Bs. Cl. in B \flat *gradual crescendo*

Bsns. 1/2 *mp* a2

Synth. *gradual crescendo*

Voice

cav-al-ry-man_ with the bul-let through and through _ I ex-am-ine, _

div. Hard the breath-ing rat-tles,

Vln. I *gradual crescendo*

Vln. II *gradual crescendo*

Vla. *gradual crescendo*

Vcl. *gradual crescendo*

Cbs. *gradual crescendo*

154 155 156 157 to Flute 1 158

Picc. *poco f* *p*

Fl. 2 *poco f* *p*

Obs. 1 2 *mf* *poco f* *p*

Cl. in B \flat *poco f* *p*

Bs. Cl. in B \flat *poco f* *p*

Bsns. 1 2 *poco f* *p*

Synth. *poco f* *p*

Voice

quite glazed al - read-y the eye, yet life

(softer)

Vln. I unis. *mf* *poco f* *p*

Vln. II unis. *mf* *poco f* *p*

Vla. *poco f* *p*

Vcl. *poco f* *p*

Cbs. *poco f* *p*

159 160 161 162 163 **Rallentando**

Obs. 1 2

Cl. in B \flat

Bs. Cl. in B \flat

Bsns. 1 2

Tpt. in C

Synth.

Voice

life strug-gles hard,

con sord.

p *mp*

mf

Rallentando

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

The musical score for measures 159-163 is arranged in a multi-staff format. The woodwind section (Obs. 1 & 2, Cl. in B \flat , Bs. Cl. in B \flat , Bsns. 1 & 2) plays a melodic line with sustained notes and some grace notes. The brass section (Tpt. in C) enters in measure 160 with a sustained note, marked 'con sord.' and 'p', then moves to 'mp'. The synth part provides a rhythmic accompaniment with eighth and sixteenth notes. The voice part has the lyrics 'life strug-gles hard,'. The string section (Vln. I, Vln. II, Vla., Vcl., Cbs.) features a dense texture of sixteenth-note patterns in the violins and viola, with sustained notes in the cello and double bass. A 'Rallentando' marking appears at the end of measure 163. Dynamics include *mf*, *p*, and *mp*.

169 170 171 172 173 174

Fls. 1 2

Cl. in B \flat

Bs. Cl. in B \flat

Bsns. 1 2

Hns. 1 in F 2

Synth.

(long decays)

mf (Optional pedal)

Voice

Come _ be per - suad-ed O beau - ti-ful death! _ In mer-cy _ come quick-ly. _ come quick-ly. _

(softly)

Vln. I

mp

unis.

Vln. II

mp

div.

unis.

Vla.

arco

f *p*

Vcl.

arco, non div.

p *f* *p*

Cbs.

f *p*

Poco rallentando **New tempo (♩=76)**

175 176 177 178 179 180 Solo 181

Fls. 1 *p* *mp*

2 *p*

Cl. in B♭ *p*

Bs. Cl. in B♭ *p*

Bsns. 1 *pp*

2 *pp*

Hns. 1 *p*

in F 2 *p*

Timp. *pp*

Synth. 8 (long decay) *p* (long decay) (long decay)

Voice In mer-cy

Poco rallentando **New tempo (♩=76)**

Vln. I con sord. *mp* espressivo

Vln. II con sord. *mp* espressivo

Vla. *p*

Vcl. pizz. *mp*

Cbs. *p*

182 183 184 185 186 187

Fls. 1 *mf* *f*

2 *p* *f*

Cl. in B \flat *p* *f*

Bs. Cl. in B \flat *mf* *f*

Bsns. 1 *p* *f*

2 *p* *mf* *f*

Hns. 1 *f*

in F 2 *f*

Timp. *pppp*

Synth. *f*

(long decay) (sim.)

Voice (agitated, but not faster)

From the

Vlins. I (unis.) *mf* *f*

II *mf* *f*

Vla. *mp* *f*

Vcl. (pizz.) arco *mp* *mf* *f*

Cbs. *mp* *mf* *f*

188 189 190 191

Fls. 1 *p* *pp* *mf*

Fls. 2 *p* *mf*

Cl. in B \flat *p* *mf*

Bs. Cl. in B \flat *p* *mf*

Bsns. 1 *p* *mf*

Bsns. 2 *p* *mf*

Hns. 1 *p* *mf*

Hns. 2 in F *p* *mf*

Synth. *p* *mf*

Voice

stump of the arm, the am-pu-ta-ted hand, I un-do the clot-ted lint, re-move the slough, wash off _ the mat-ter _ and

Vlns. I *p* *pp*

Vlns. II *p* *pp*

Vla. *p* *mf*

Vcl. *p* *mf*

Cbs. *p* *mf*

192 193 194 195 Solo 196

Fls. 1 2

Obs. 1 2

Cl. in B \flat

Bs. Cl. in B \flat

Bsns. 1 2

Hns. 1 in F 2

Synth.

Voice

blood, Back on his pil-low the sol-dier bends _ with

Vlns. I II

Via.

Vcl.

Cbs.

Rallentando

A little slower

197 198 199 200 201

Fls. 1 *mp* > *p* < *mf* > *p* < *mf* > *p*

Fls. 2 *mp* > *p* < *mf* > *p* < *mf* > *p*

Obs. 1 *mp* > *p* < *mf* > *p* < *mf* > *p*

Obs. 2 *mp* > *p* < *mf* > *p* < *mf* > *p*

Cl. in B \flat *f* *mp* > *p* < *mf* > *p* < *mf* > *p*

Bs. Cl. in B \flat *mf* *mp* > *p* < *mf* > *p* < *mf* > *p*

Bsns. 1 *p* *mp* > *p* < *mf* > *p* < *mf* > *p*

Bsns. 2 *p* *mp* > *p* < *mf* > *p* < *mf* > *p*

Hns. in F 1 *p* *p*

Hns. in F 2 *mf* *p*

Synth. *mp* > *p* < *mf* > *p* < *mf* > *p*

Voice *mf*

curv'd neck and side - fal-ling head, His eyes are closed, his face is pale, he dares not look on the

Rallentando

A little slower

div. *p* < *mf* > *p*

Vln. I *mf* *p* < *mf* > *p*

Vln. II *mf* *p* < *mf* > *p*

Vla. *p* < *mf* > *p*

Vcl. (non div.) *mf* *mp* < *mf* > *p*

Cbs. pizz. *mf* *p*

New tempo (♩=76)

202 203 204 205 206 207 208

Fls. 1 2 *mf* *p* flutter *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

Obs. 1 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. in B♭ *mp*

Bs. Cl. in B♭ *mf* *p*

Bsn. I *mf* *p*

Hn. in F *p* < *mf* > *p*

Picc. Tpt. in C solo *p* < *f* > *p* < *f* >

Temp. (wood) *p*

Synth. *mf* *p* (long decay) *mf*

Voice

blood-y stump, And has not yet look'd on it. I dress a wound in the side,

New Tempo (♩=76)

(con sord.)

Vln. I *mf* *p* *p* *p* *p*

Vln. II *mf* *p* *p* *p* *p*

Vla. *mf* *p* *mf* *p* *pizz.*

Vcl. *mf* *p* *p* *p* *p*

Cbs. (pizz.) *p*

215 216 217 218 219

Fls. 1 2 *f* *f* *f* *f* *f*

Cl. in Bb

Bs. Cl. in Bb

Bsns. 1 2 *più f* *a2* *più f*

Hns. 1 in F 2 (not too prominent) *f* *f* *f*

Picc. Tpt. in C *f*

Timp.

Synth.

Voice

And the yel-low - blue coun-te-nance see. I dress the per-fo-ra-ted shoul-der, the foot with the bul-let wound, — Cleanse the

Vln. I *f* *f* *f* *f* *f*

Vln. II *f* *f* *f* *f* *f*

Vla. (pizz.) *più f* con sord.

Vcl. *f* *f* *f* *f* *f*

Cbs. (pizz.) *più f*

220 221 222 223 224

Fls. 1 2 *mp*

Obs. 1 2 *p*

Cl. in B \flat *mp*

Bs. Cl. in B \flat *più f*

Bsns. 1 2 *v*

Hns. 1 in F 2 *fp* *f*

Picc. Tpt. in C *fp* *f* *Accel.* *Rit.*

Timp. *più f*

Synth.

Voice

one — witha gnawing and pu-trid gan-grene, so sick-en-ing.

Vln. I *non div.* *trem.* *f* *ff* *sim.*

Vln. II *non div.* *trem.* *f* *ff* *sim.*

Vla. *div., arco con sord.* *trem.* *f* *ff* *sim.*

Vcl. *pizz.* *f* *sim.*

Cbs. *(pizz.)* *f*

225 226 227 228 229

Fls. 1 2

Obs. 1 2

Cl. in B \flat

Bs. Cl. in B \flat

Bsns. 1 2

Hns. 1 in F 2

Picc. Tpt. in C

Timp.

Synth.

Voice

so of - fen - sive,

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf *sostenuto* *crescendo* *ff*

mf *sostenuto* *crescendo* *ff*

mf *sostenuto* *crescendo* *ff*

crescendo *ff*

p *f* *ff* *ff* *ff*

soft mallets *ff*

ff

trem. *f* *sostenuto* *crescendo* *ff*

trem. *f* *sostenuto* *crescendo* *ff*

trem. *unis.* *f* *sostenuto* *crescendo* *ff*

(pizz.) *arco* *f* *ff*

(pizz.) *arco* *f* *ff*

f *f* *f* *ff*

10

Very flexible (♩=72)

Steady tempo (♩=76)

29

230 231 232 233 tempo 234 235 236

Fls. 1 2 *pp subito* *f* *pp* *f* *pp* *ff* *mp*

Obs. 1 2 *pp subito* *f* *pp* *f* *pp* *ff* *mp*

Cl. in B♭ *pp subito* *f* *pp* *f* *pp* *ff* *mp*

Bs. Cl. in B♭ *pp subito* *f* *pp* *f* *pp* *ff* *mp*

Bsns. 1 2 *pp subito* *f* *pp* *f* *pp* *ff* *p*

Hns. in F 1 2 *pp subito* *f* *pp* *f* *pp* *ff* *p*

Picc. Tpt. in C to C Trumpet

Timp. *pp*

Synth. *pp* *f* *pp* *f* *pp* *ff* *p*

Very flexible (♩=72)

Steady tempo (♩=76)

(senza sord.)
sua senza sord.

Solo

Vln. I div. ten. *pp subito* *f* *pp* *f* *pp* *ff* *p* (con sord.)

gli altri *pp subito* *f* *pp* *f* *pp* *ff* *pp* (con sord.)

Vln. II *pp subito* *f* *pp* *f* *pp* *ff* *pp* unis.

Vla. *pp subito* *f* *pp* *f* *pp* *ff* *pp* unis.

Vcl. *pp subito* *f* *pp* *f* *pp* *ff* *pp* unis.

Cbs. *pp subito* *f* *pp* *f* *pp* *ff* *p*

237 238 239 240 241 242

Fls. 1 2

Cl. in B \flat

Bs. Cl. in B \flat

Bsns. 1 2

Hns. 1 in F 2

Timp.

Synth.

Voice

Solo Vln. I

gli altri

Vln. II

Vla.

Vcl.

Cbs.

mf *p* *f* *pp subito*

pp *p*

ppp *p*

mf *f* *mp* *p*

8va *loco*

8va *loco*

div.

3 Solo Violas *div.*

Tutti, non *div.*

While the at-

243 244 245 246 247 248 **Slower**

Fls. 1 2

Obs. 1 2

Cl. in Bb

Bs. Cl. in Bb

Bsns. 1 2

Hns. 1 in F 2

Timp.

Synth.

Voice

ten-dant stands be-hind a - side me hold-ing the tray and pail. I am

con sord. (con sord.) **Slower**

Solo

Vln. I

gli altri

Vln. II

Vla.

Vcl.

Cbs.

div. a2

8va loco

Rallentando**New tempo (♩=88),
somewhat faster**

249 250 251 252 253 254 255

Fls. 1 2 *f* *p* *p*

Obs. 1 2 *f* *p* *p*

Cl. in B♭ *f* *p* *p*

Bs. Cl. in B♭ *f* *mf* *pp* *p*

Bsns. 1 2 *f* *p*

Hns. 1 2 in F *f* *p*

Synth. **11** *mp*

Voice *3*

faith - ful,

I do not give out,

Rallentando**New tempo (♩=88),
somewhat faster**

Vln. I *f* *p* *p*

Vln. II *unis.* *f* *p* *p*

Vla. *f* *p* *p*

Vcl. *f* *mf* *p*

Cbs. *mf* *p*

div.

This page contains musical staves numbered 262 through 267. The instruments listed on the left are Flutes (Fls.), Oboes (Obs.), Clarinet in B-flat (Cl. in Bb), Bass Clarinet in B-flat (Bs. Cl. in Bb), Bassoons (Bsns.), Horns in F (Hns. in F), Trumpet in C (Tpt. in C), Synthesizer (Synth.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cbs.). The score includes various musical notations such as notes, rests, dynamics (mf, f, p, pp), articulation marks, and performance instructions like "Begin fading out". A vertical dashed line is placed between measures 266 and 267. The lyrics "(yet deep in my breast a fire, a burn-ing flame.)" are written below the voice staff.

268 269 270 271 272 273

Fls. 1 *f* *mf* *f*

Fls. 2 *p*

Ob. 1 *f* *mf* *p*

Cl. in B \flat *p*

Bs. Cl. in B \flat *p*

Bsns. 1 *p*

Bsns. 2 *p*

Synth. *niente*

Very flexible tempo Ritard.

Vln. I *unis.* *p* *non div.* *p* *mp*

Vln. II *unis.* *p* *non div.* *p* *mp*

Vla. *mf* *p* *non div.* *p* *mp*

Vcl. *p* *p*

Very slow A little faster ($\text{♩} = 76$) Faster ($\text{♩} = 92$)

274 275 276 277 278 279 280

Fls. 1 *p* *mf* *p* *mf* *mf* *mf* *mp*

Fls. 2 *p* *mf* *p* *mf* *mf* *mf* *mp*

Obs. 1 *sol* *mf* *mf* *mf* *mf* *mp*

Obs. 2 *sol* *mf* *mf* *mf* *mf* *mp*

Cl. in B \flat *sol* *mf* *mf* *mf* *mf* *mp*

Bsns. 1 *mf* *mf* *mf* *mf* *mf* *mp*

Bsns. 2 *mf* *mf* *mf* *mf* *mf* *mp*

Hn. in F *mf* *mf* *mf* *mf* *mf* *mp*

Timp. *soft sticks (in tempo)* *pp* *pp* *pp* *pp* *pp* *pp*

Synth. *p* *p* *p* *p* *p* *p* *p*

12

Very slow A little faster ($\text{♩} = 76$) Faster ($\text{♩} = 92$)

Vln. I *senza vibrato* *pp* *pp* *mf* *con sord.*

Vln. II *senza vibrato* *pp* *pp* *mf* *con sord.*

Vla. *p* *p* *p* *p* *p* *p* *p*

Vcl. *p* *p* *p* *p* *p* *p* *p*

Cbs. *p* *p* *p* *p* *p* *p* *p*

281 282 283 284 285

Fls. 1 *mf* *p subito*

Obs. 1 *mf* *p subito*

2 *mf* *p subito*

Cl. in Bb *mf* *p subito*

Bs. Cl. in Bb *p subito*

Bsns. 1 *mf* *p subito*

2 *mf* *p subito*

Hns. in F 1 *mf* *p subito*

2 *mf* *p subito*

Timp. *ppp*

Synth. *pppp* *mp*

Vln. I *p* con sord.

Vla. *mp* 3 Solo Violas, div.

Vcl. *mp*

Cbs. *mp*

292 293 294 295 296

Fls. 1 2

Obs. 1 2

Cl. in B \flat

Bsns. 1 2

Hns. in F 1 2

Synth.

Voice

Re-tum - ing, _ re-sum - ing, _ I thread my way _ through the hos-pi-tals,

Vln. I senza sord. *p*

Vln. II senza sord. *p*

Vla. *p*

Vcl. non div. *p*

Cbs. Pizz. *mp*

Slower (♩=54)

297 298 299 300

Fls. 1 2

Obs. 1 2

Cl. in B♭

Bs. Cl. in B♭

Bsns. 1 2

Hn. in F

Synth.

Voice

The hurt and wound-ed I pac - i - fy with sooth-ing hand, I sit by the

Slower (♩=54)

Solo

Vln. I

gli altri

Vln. II

Vla.

Vcl.

Cbs.

non div.

div.

non div.

div.

div. a2

3 Solo Celli, div.

arco

tutti unis.

p subito

Moving forward, but gently (♩=69)

rest - less all ____ the dark night,

Moving forward, but gently (♩=69)

gently (♩ = 69)

Solo

Vln. I

gli
altri

Vln. II

Vla.

Vcl.

Cbs.

diva

loco

p

un.

p

non div.

p

p

p

306 307 308 309 310 311 a2

Fls. 1 2

Obs. 1 2

Cl. in Bb

Bs. Cl. in Bb

Bsns. 1 2

Hns. in F 1 2

Tpt. in C

Voice

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mp

Solo

mf

Solo

mf (espressivo)

someare so young, Some suf-fer so much,

div. unis.

non div.

Rallentando**A tempo, but very flexible**

312 313 314 315 316 317

Fls. 1 2 *mp* *pp* *p* 2. solo

Ob. 1 *mp* *pp*

Cl. in B \flat

Bs. Cl. in B \flat

Bsns. 1 2 *mp* *pp*

Hn. in F

Tpt. in C

Synth.

Voice

I re-call the ex-per-i-ence sweet and sad,

138

Rallentando**A tempo, but very flexible**

con sord.

Vln. I *mp*

Vln. II *pp* non div. opt. non div.

Vla. *pp* opt. non div.

Vcl. *pp* non div. opt. non div.

Cbs. *pp* opt. non div.

[illegible]

Molto ritard.

324 325 326 327 328

Picc. *pp*

Fl. 2 *pp*

Obs. 1 2 *p* *pp*

Cl. in Bb *p* *pp*

Bs. Cl. in Bb *p* *pp*

Bsns. 1 2 *p* *pp*

Hns. 1 in F 2 *p*

Timp. *pp*

Synth. *p* *p* *sva* (L.V.)

Molto ritard.

Solo *senza sord.* *p* *sostenuto* *sva* *pp*

Vln. I *sva* *pp*

gli altri *sostenuto*

Vln. II

Viola

Cello *unis.* *p*

Bass *(pizz.)* *arco* *p*

Slowly (♩=56), almost motionless

329 330 331 332 333 334

Picc. *mp* *p* *mp* *p*

Fl. 2 *p*

Obs. 1 2

Cl. in B♭ *p*

Bs. Cl. in B♭

Bsns. 1 2

Timp.

[14] (long decays)

Synth. *p* optional pedal (sounds octave lower)

Voice

(Man-y a sol-dier's lov-ing arms a-bout this neck have cross'd and rest-ed, Man-y a sol-dier's kiss)

Slowly (♩=56), almost motionless

Solo *8va* *mp* *p* *mp* *p*

Vln. I *8va* *senza sord.* *loco* *mp* *p* *mp* *p*

gli altri *non div.* *p*

Vln. II *(div.)* *p*

Vla. *div.* *p*

Vcl. *arco* *p*

Cbs. (div.) *pizz.* *p*

335 336 337 338 339

Picc. *p*

Fl. 2

Cl. in B \flat

Bs. Cl. in B \flat *pp*

Synth. *p* *pp* fade out

Voice
dwells on these beard-ed lips.) _____

Solo *loco* *mp* *p* *pp*

Vln. I *div.* *pp*

gli altri *mp* *p* *pp*

Vln. II *non div.* *pp*

Vla. *pp*

Vcl. *pp*

Cbs. (div.) *pp*