

EDITION WILHELM HANSEN
WH33685

Søren Nils Eichberg

LIEDER UND TÄNZE VOM MEER

Kantate

(2024)

Score

Søren Nils Eichberg

LIEDER UND TÄNZE VOM MEER

Kantate

for Double-Choir, Percussion, Organ and
String Quartet

(2024)

Duration: c. 60 min.

Commissioned by Theater Koblenz

Full Score



WILHELM HANSEN MUSIKFORLAG

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Instrumentation

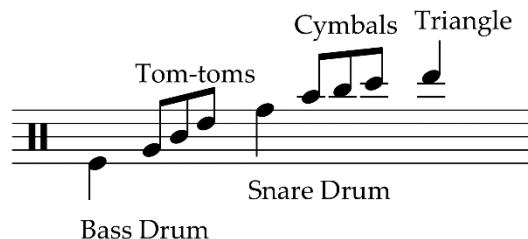
Choir 1 (Soprano, Alto, Tenor, Bass)

Choir 2 (Soprano, Alto, Tenor, Bass)

Organ

Percussion

Marimba, Xylophone, Triangle, Cymbals,
Snare Drum, Tom-toms, Bass Drum



x = Snare Drum & Tom-toms: on the rim
x = Cymbals: on the bell

Violin 1

Violin 2

Viola

Violoncello

LIEDER UND TÄNZE VOM MEER

I want to express my gratitude to the following people for their guidance and advice:

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Maribus gGmbH, Hamburg

Søren Nils Eichberg, 2024

TEXT

Warum ist das Meer König der Ströme und Flüsse?
Weil es unter ihnen liegt.
Darum ist das Meer König der Ströme und Flüsse.

Tao Te King 66 (ca. 400 BC)

O Meer!
Mutter der Schönheit, der Schaumentstiegenen!
Großmutter der Liebe! Schone meiner!

Heinrich Heine: Die Nordsee, Sturm (1826 – 1831)

Quel pur travail de fins éclairs consume
Maint diamant d'imperceptible écume,
Et quelle paix semble se concevoir!
Quand sur l'abîme un soleil se repose,
Ouvrages purs d'une éternelle cause,
Le temps scintille et le songe est savoir.

Paul Valery: Le cimetière marin (1920)

Vieil océan, aux vagues de cristal
Ainsi, à ton premier aspect, un souffle prolongé de tristesse,
qu'on croirait être le murmure de ta brise suave, passe,
en laissant des ineffaçables traces, sur l'âme profondément ébranlée,
et tu rappelles au souvenir de tes amants, sans qu'on s'en rende toujours compte,
les rudes commencements de l'homme,
où il fait connaissance avec la douleur,
qui ne le quitte plus.
Je te salue, vieil océan !

Réponds-moi, océan, veux-tu être mon frère ?
Remue-toi avec impétuosité... plus... plus encore,
si tu veux que je te compare à la vengeance de Dieu;
allonge tes griffes livides, en te frayant un chemin sur ton propre sein... c'est bien.
Déroule tes vagues épouvantables, océan hideux, compris par moi seul,
et devant lequel je tombe, prosterné à tes genoux.

Comte de Lautréamont: Les chants de Maldoror (1874)

Roll on, thou deep and dark blue Ocean,—roll!
Thy shores are empires,
what are they?
Assyria, Greece, Rome, Carthage,
Thy waters wasted them
And many a tyrant since;
their shores obey
Time writes no wrinkle on thine azure brow—
Such as creation's dawn beheld, thou rollest now.
And now I'm in the world alone, Upon the wide, wide sea;
But why should I for others groan, when none will sigh for me?
Welcome, welcome, ye dark blue waves!

Lord Byron: Childe Harold's Pilgrimage (1812-1818)

HERR, die Wasserströme erheben sich,
die Wasserströme erheben ihr Brausen,
die Wasserströme heben empor die Wellen;
die Wasserwogen im Meer sind groß und brausen mächtig.

PSALM 93,3

Wo Worte ertrinken,
Die Wellen singen,
In der Tiefe des Schweigens, nur leises Klagen,
wo Träume versinken,
In dieser Tiefe,
Ein Flüstern der Seele,
Der Himmel verblasst in endlosem Grau.

ChatBot

The Intergovernmental Panel on Climate Change (IPCC): Special Report on the Ocean and Cryosphere in a Changing Climate (Geneva, 2019)

The Importance of the Ocean and Cryosphere for People:

All people on Earth depend directly or indirectly on the ocean and cryosphere. The global ocean covers 71% of the Earth surface and contains about 97% of the Earth's water. (...)

The ocean and cryosphere support unique habitats, and are interconnected with other components of the climate system through global exchange of water, energy and carbon. The projected responses of the ocean and cryosphere to past and current human-induced greenhouse gas emissions and ongoing global warming include climate feedbacks, changes over decades to millennia that cannot be avoided, thresholds of abrupt change, and irreversibility. (...)

The global ocean has warmed unabated since 1970 and has taken up more than 90% of the excess heat in the climate system. (...) Since 1993, the rate of ocean warming has more than doubled. (...)

Marine heatwaves have (...) doubled in frequency since 1982 and are increasing in intensity (...)

By absorbing more CO₂, the ocean has undergone increasing surface acidification, (...) a loss of oxygen has occurred from the surface to 1000 m.

The Intergovernmental Panel on Climate Change (IPCC): Climate Change 2023 AR6 Synthesis Report, (Geneva, 2023)

The Likelihood and Risks of Abrupt and Irreversible Change:

Sea level rise is unavoidable for centuries to millennia due to continuing deep ocean warming and ice sheet melt, and sea levels will remain elevated for thousands of years. Global mean sea level rise will continue in the 21st century (...) Due to relative sea level rise, extreme sea level events that occurred once per century in the recent past are projected to occur at least annually.

Maribus: World Ocean Review 1: Living with the oceans (2010, Hamburg)

Pollution, Litter

(Top ten marine debris items:)

Cigarettes/cigarette filters; Bags (plastic); Food wrappers/containers, Caps/lids; Beverage bottles (plastic); Cups, plates, forks, knives, spoons (plastic); Beverage bottles (glass), Beverage cans; Straws, stirrers (plastic); Bags (paper)

Marine Ecosystem, Biodiversity

Because of rapid changes in water temperature, salinity and nutrient concentrations, and due to overfishing, habitat destruction and the introduction of foreign species, global biological diversity in the oceans is rapidly declining.

Maribus: World Ocean Review 7: The Ocean, Guarantor of Life (2021, Hamburg)

Vital yet finite seas:

For thousands of years, humankind lived with and from the ocean – all this time seeing it as infinite, boundless in its ability to provide food and resources, inviolable against every human encroachment.

Today, the consequences (...) are more visible than ever: reefs are dying, coasts collapsing, and fisherfolk pulling in empty nets. This much is clear: (...) we must recognise that even the planet's largest habitat has its limits.

Ocean Animals:

(Endangered:) *Eretmochelys imbricate*, *Phoeocna sinus*, *Balaenoptera musculus*, *Lepidochelys kempii*, *Eumetopiasjubatus*, *Sphyrna mokarran*, *Balaenopteraphysalus*, *Cephalorhynchushectori*, *Monachusschauinslandi*, *Cheloniemydas*

(Extinct:) *Prototroctes oxyrhynchus*, *Aipysurus apraefrontalis*, *Hydrodamalis gigas*, *Neogale macrodon*, *Zalophus japonicus*, *Neomonachus tropicalis*, *Pinguinus impennis*

LIEDER UND TÄNZE VOM MEER

Kantate
für Doppelchor, Streichquartett, Orgel und Schlagzeug

I. Warum

Fragend $\text{♩} = 42$

Søren Nils Eichberg, 2023

The musical score consists of several staves. The top section, "I. Warum," features eight vocal parts: Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, and Bass II. Each part has a melodic line with lyrics: "Wa - rum ist das Meer". The vocal parts are in soprano, alto, tenor, and bass ranges. The bottom section, "Fragend $\text{♩} = 42$ ", features the Organ, Pedals, and Percussion. The final section, "Violin 1", "Violin 2", "Viola", and "Violoncello", form a string quartet.

I. Warum

Fragend $\text{♩} = 42$

Soprano I
Alto I
Tenor I
Bass I
Soprano II
Alto II
Tenor II
Bass II

Organ
Pedals
Percussion

Fragend $\text{♩} = 42$

Violin 1
Violin 2
Viola
Violoncello

A

13

S.I. *Kö - - nig - - der - - Strö - - me - -*

A.I. *Kö - - nig - - der - - Strö - - me - -*

T.I. *Kö - - nig - - der - - Strö - - me - -*

B.I. *Kö - - nig - - der - - Strö - - me - -*

A

S.II. *mf pp mf pp mf pp mf pp mf pp pp*
Kö - - nig - - der - - Strö - - me - -

A.II. *mf pp mf pp mf pp mf pp pp*
Kö - - nig - - der - - Strö - - me - -

T.II. *mf pp mf pp mf pp mf pp pp*
- - - - nig - - der - - Strö - - me - -

B.II. *mf pp mf pp mf pp pp*
- - - - nig - - der - - Strö - - me - -

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

31 C

ca. 55''

S.I. Wie Wellen. *n* *mp* *n* *jedes Mal etwas lauter anschwellen* 5 x

A.I. Wie Wellen. *n* *mp* *n*

Fffff

Kontinuierliches Murmeln, wie ein Glaubensbekenntnis. Der Text sollte leicht verschoben und absolut nicht verständlich sein:

"All people on Earth depend directly or indirectly on the ocean and cryosphere. The global ocean covers 71% of the Earth surface and contains about 97% of the Earth's water. The ocean and cryosphere support unique habitats, and are interconnected with other components of the climate system through global exchange of water, energy and carbon. The projected responses of the ocean and cryosphere to past and current human-induced greenhouse gas emissions and ongoing global warming include climate feedbacks, changes over decades to millennia that cannot be avoided, thresholds of abrupt change, and irreversibility."

S.II. Wie Wellen. *n* *mp* *n* *jedes Mal etwas lauter anschwellen* 5 x

A.II. Wie Wellen. *n* *mp* *n*

Fffff

Kontinuierliches Murmeln, wie ein Glaubensbekenntnis. Der Text sollte leicht verschoben und absolut nicht verständlich sein:

"All people on Earth depend directly or indirectly on the ocean and cryosphere. The global ocean covers 71% of the Earth surface and contains about 97% of the Earth's water. The ocean and cryosphere support unique habitats, and are interconnected with other components of the climate system through global exchange of water, energy and carbon. The projected responses of the ocean and cryosphere to past and current human-induced greenhouse gas emissions and ongoing global warming include climate feedbacks, changes over decades to millennia that cannot be avoided, thresholds of abrupt change, and irreversibility."

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

ca. 55''

5 x

36

D Etwas fliessender also davor $\text{♩} = 48$

S.I. Wa - - rum____ ist____ das____ Meer. Kö -

A.I. Wa - - rum____ ist____ das____ Meer. Kö -

T.I. Wa - - rum____ ist____ das____ Meer. Kö -

B.I. Wa - - rum____ ist____ das____ Meer. Kö -

D Etwas fliessender also davor $\text{♩} = 48$

S.II. Wa - - rum____ ist____ das____ Meer. Kö -

A.II. Wa - - rum____ ist____ das____ Meer. Kö -

T.II. Wa - - rum____ ist____ das____ Meer. Kö -

B.II. Wa - - rum____ ist____ das____ Meer. Kö -

Org.

Ped.

Perc.

D Etwas fliessender also davor $\text{♩} = 48$

Vln. 1

Vln. 2

Vla.

Vc.

50

F

S.I. nig der Strö - me und Flüs - se?

A.I. nig der Strö - me und Flüs - se?

T.I. nig der Strö - me und Flüs - se?

B.I. nig der Strö - me und Flüs - se?

F

S.II. nig der Strö - me und Flüs - - se?

A.II. nig der Strö - me und Flüs - - se?

T.II. nig der Strö - me und Flüs - - se?

B.II. nig der Strö - me und Flüs - - se?

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score consists of eight staves of music. The top four staves are vocal parts: S.I., A.I., T.I., and B.I. They sing a repetitive phrase in F major, with lyrics including "nig", "der", "Strö", "me", "und", "Flüs", and "se?". The next four staves are also vocal parts: S.II., A.II., T.II., and B.II., continuing the same phrase. Below these are two staves for "Org." and "Ped.". Further down are two staves for "Perc." and four staves for the string section: "Vln. 1", "Vln. 2", "Vla.", and "Vc.". The music is in common time, with some sections in 6/4 time. Measure numbers 50 and 51 are indicated at the beginning of each vocal section. Dynamics such as *mf*, *pp*, *f*, and *p* are used throughout the score.

II. O Meer

63 Leicht bewegt $\text{♩} = 96$

S.I. G *mf*
 A.I. *mf*
 T.I. *mf*
 B.I. *mf*
 O, O Meer!

S.II. G
 A.II. *mf*
 T.II. *mf*
 B.II. *mf*
 O, O Meer!

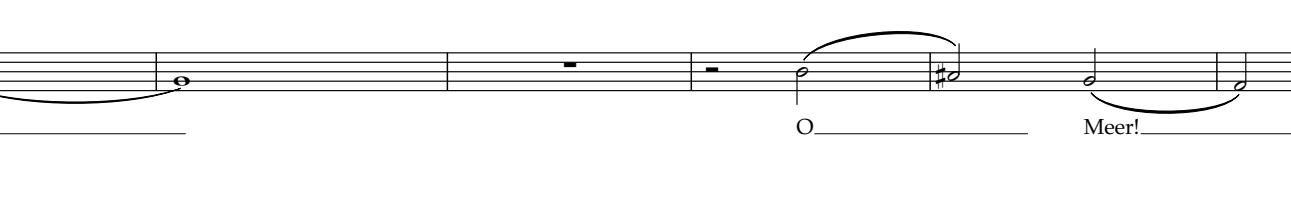
Org. *mf*
 Ped. *mf*

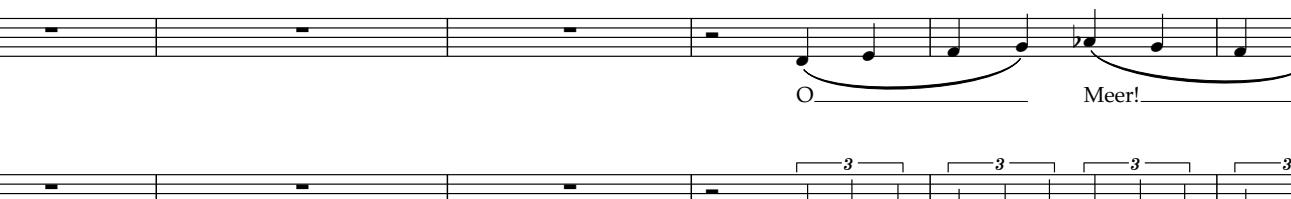
Perc. Tom-toms *mp*

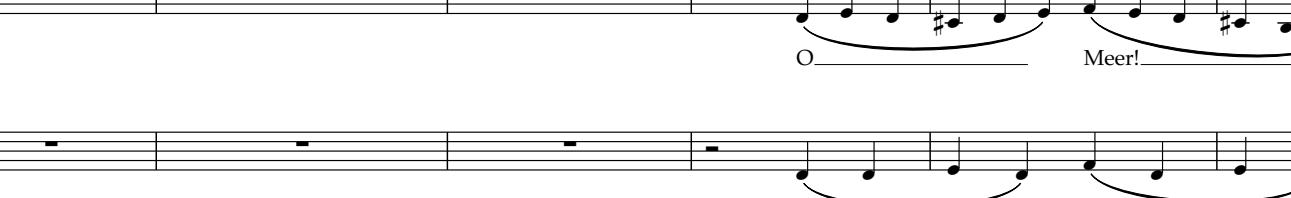
Vln. 1 G
 Vln. 2 *f*
 Vla. *f*
 Vc. *f*

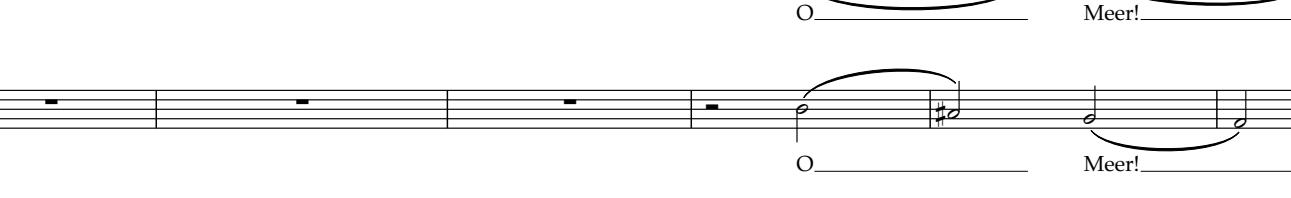
71

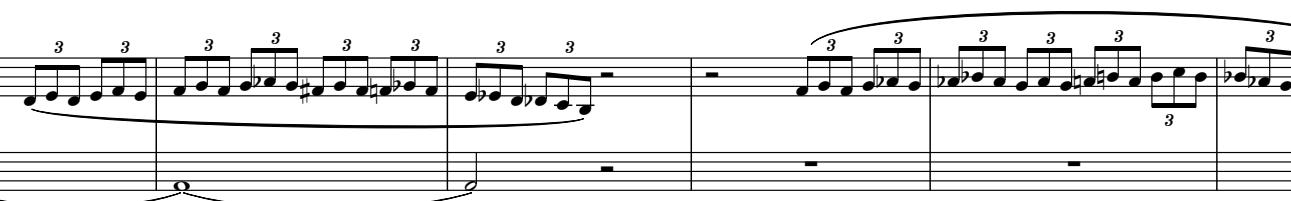
S.I. 

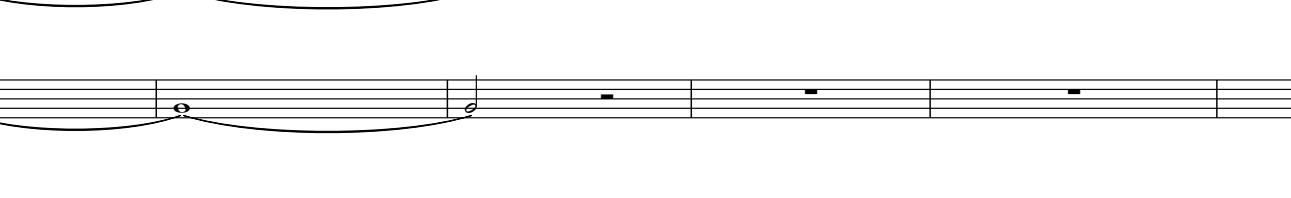
A.I. 

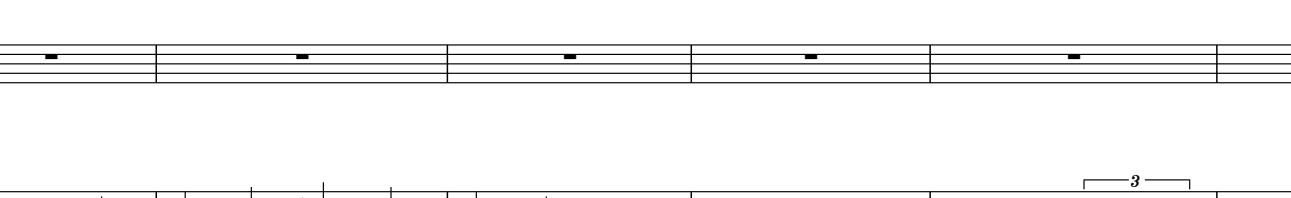
T.I. 

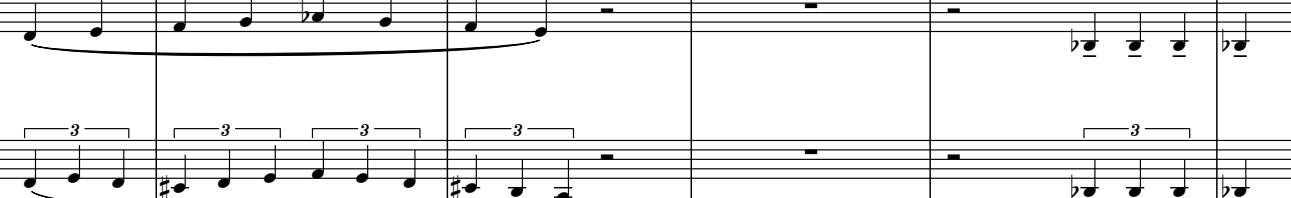
B.I. 

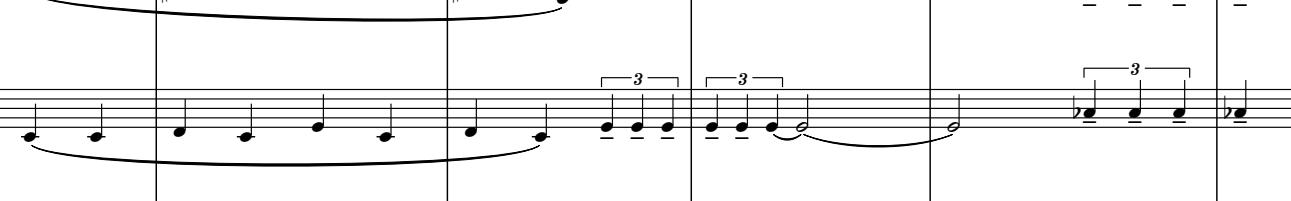
S.II. 

A.II. 

T.II. 

B.II. 

Org. 

Ped. 

Perc. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

77 H

S.I. *mp* Mut - ter deSchön-heit. *mf*

A.I. *mp* Mut - ter. *mf*

T.I. *mp* 8 Mut - ter deSchön-heit. *mf*

B.I. *mp* Mut - ter. *mf*

H

S.II. *p* Mut - ter deSchön-heit. *mf* O Meer!

A.II. *p* Mut - ter. *mf* O Meer!

T.II. *p* 8 Mut - ter deSchön-heit. *mf* O Meer!

B.II. *p* Mut - ter. *mf* O Meer!

Org. *mp* *p* *mf*

Ped. *mp* *p* *mf*

Perc. H *mf*

Vln. 1

Vln. 2

Vla.

Vc. *mf*

84

I

S.I. *f*
Meer! Mut - ter der Schön - heit. Mut ter.

A.I. *f*
Meer! Mut - - ter. Mut - ter.

T.I. *f*
Meer! Mut - ter der Schön - heit. Mut ter.

B.I. *f*
Meer! Mut - - ter.

I

S.II. *f*
Mut - ter

A.II. *f*
Mut - ter,

T.II. *f*
Mut - ter

B.II. *f*
Mut - -

Org. *f*

Ped. *f*

Perc. *f*

I

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

90

S.I. *più f* O Meer! Mut - ter der Schön - heit..

A.I. *più f* O Meer! Mut - - ter.

T.I. *più f* O Meer! Mut - ter der Schön - heit..

B.I. *più f* O Meer! Mut - - ter..

S.II. *più f* O Meer! der Schön - heit..

A.II. *più f* O Meer! - - schön..

T.II. *più f* O Meer! der Schön - heit..

B.II. *più f* O Meer! ter.

J

Org. *più f* 3 3 3 3 3 3 3 3 3 3 3 3

Ped. 3 3

Perc. 3 3 3 3

Vln. 1 *più f* 3 3

Vln. 2 *più f* 3 3

Vla. 3 3 3 3 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3 3 3 3 3

J

96

S.I. K **p**
 Mut - ter. der Schön - heit. Mut-ter der Schaum-ent - stie

A.I.
 Mut - ter. schön.

T.I.
 Mut - ter. der Schön - heit.

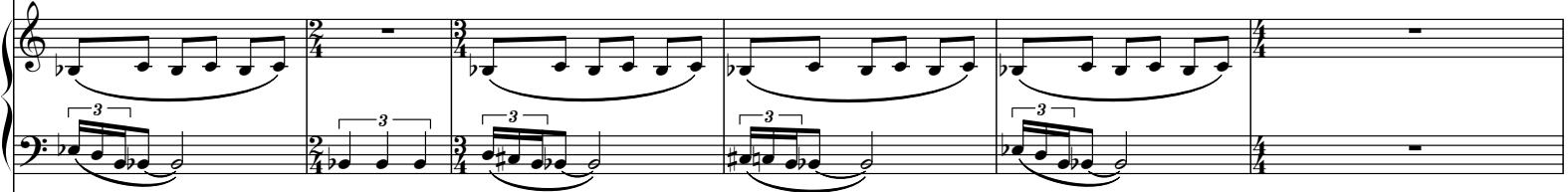
B.I.
 - schön

S.II. K
 - Mut - ter der Schön - heit.

A.II.
 - Mut - ter, schön.

T.II.
 - Mut - ter der Schön - heit.

B.II.
 - Mut - - ter.

Org.


Ped.


Perc.


Vln. 1 K **p**


Vln. 2 **p**


Vla.


Vc. **p**


102

S.I. - ge - nen.

A.I.

T.I. *p* Scho - ne!

B.I. *p* Scho - ne mei - ner!

S.II. *p* Mut-ter der Schaum-ent - stie - ge - nen. Mut-ter der Schaum-ent - stie

A.II.

T.II. *p* Scho - ne mei - ner!

B.II. *p* Scho - ne mei - ner!

Org.

Ped.

Perc. *p*

Vln. 1 *p* *tr* L

Vln. 2 *p* *tr*

Vla.

Vc. *p*

107 **p**

S.I. Mut-ter der Schaum-ent-stie - ge-nen. M
Mut

A.I.

T.I. **p**
Scho - ne!

B.I. **p**
Scho - ne mei - ner!

S.II. - ge - nen. M

A.II.

T.II. **p**
Scho-ne mei - ner! Groß-mu - ter _____ der

B.II. **p**
Scho - ne mei - ner!

Org.

Ped.

Perc.

Vln. 1 M
leggero

Vln. 2 leggero

Vla.

Vc.

115

S.I. - ter. Scho - ne mei - N

A.I. - ter. Mut - ter *mp*

T.I.

B.I.

S.II. Scho - ne mei - N

A.II. Scho - ne mei - *pp*

T.II. Lie - be, *pp*

B.II.

Org.

Ped.

Perc.

Vln. 1 N

Vln. 2

Vla.

Vc.

119

S.I. *cresc.*

A.I. der Schön heit, Mut ter

T.I. **p** *cresc.* Groß mu ter der

B.I. **p** *cresc.* Groß mu ter der

S.II. *cresc.*

A.II. *cresc.*

T.II.

B.II.

Org.

Ped.

Perc.

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla.

Vc.

123

S.I. *ner!* O *Scho-ne mei - ner!*

A.I. *der Schön - heit,* p sub. *Scho-ne mei - ner!*

T.I. *Lie - be,* p *Mut-ter der Schaum-ent-stie - ge - nen, Mut -*

B.I. *Lie - be,* p *Mut-ter der Schaum-ent-stie - ge - nen, Mut -*

S.II. *ner!* O p sub. p *Scho-ne mei - ner!*

A.II. *ner!* p sub. p *Scho-ne mei - ner!*

T.II. *Lie - be,* p *Mut-ter der Schaum-ent-stie - ge - nen, Mut -*

B.II. *Lie - be,* p *Mut-ter der Schaum-ent-stie - ge - nen, Mut -*

Org. *-*

Ped. *-*

Perc. *-*

Vln. 1 O *-*

Vln. 2 *-*

Vla. *-* mf dim.

Vc. *-* mf dim.

128

(Tempo halten)

S.I.

A.I.

T.I.

B.I.

ter!

S.II.

A.II.

T.II.

ter!

B.II.

ter!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

(Tempo halten)

132 **P**

S.I. *p* Mut - ter der Schaum-ent-stie - ge - nen. Scho-ne mei - - -

A.I. *p* Mut - ter der Schaum-ent-stie - ge - nen. Scho-ne mei - - -

T.I. *poco f* Scho - ne! *p* Scho - ne!

B.I. *poco f* Scho - ne mei - ner! *p* Scho - ne mei - ner!

P

S.II. *p* Mut-ter der Schaum-ent-stie - - ge - nen. Mut - ter der Schön

A.II. *p* Mut-ter der Schaum-ent-stie - - ge - nen. Mut - ter der Schön

T.II. *poco f* Scho-ne mei-ner! *p* Scho - ne mei - ner!

B.II. *poco f* Scho - ne mei - ner! *p* Scho - ne mei - ner!

Org.

Ped.

Perc.

P

Vln. 1

Vln. 2

Vla.

Vc.

138

S.I. *cresc.* ner!

A.I. *cresc.*

T.I. *cresc.* Groß - mu - ter der Lie - be,

B.I. *cresc.* Groß - mu - ter der Lie - be,

Q

S.II. *cresc.* heit, Mut - ter der Schön - heit,

A.II. *cresc.* heit, Mut - ter der Schön - heit,

T.II. *cresc.* Groß - mu - ter der Lie - be,

B.II. *cresc.* Groß - mu - ter der Lie - be,

Org.

Ped.

Perc.

Q

Vln. 1 *leggero* *cresc.*

Vln. 2 *leggero* *cresc.*

Vla.

Vc.

142 *f*

S.I. Scho - ne mei - ner! R

A.I. Scho - ne mei - ner!

T.I. *f*
8 Mut - ter der Schaum - ent - stie -

B.I. Mut - ter der Schaum - ent - stie -

S.II. Scho - ne mei - ner! R

A.II. Scho - ne mei - ner!

T.II. *f*
8 Mut - ter der Schaum - ent - stie -

B.II. Mut - ter der Schaum - ent - stie -

Org.

Ped.

Perc.

Vln. 1 R *f*

Vln. 2 *f*

Vla. *f*

Vc.

145

S.I

A.I

T.I
8 - ge - nen, _____ Mut

B.I
ge - nen, _____ Mut

S.II

A.II

T.II
8 - ge - nen, _____ Mut

B.II
ge - nen, _____ Mut

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

147

S.I.

A.I.

T.I.
ter!

B.I.
ter!

S.II

A.II

T.II
ter!

B.II
ter!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

S

S

S

149

S.I

A.I

T.I

B.I

S.II

A.II

T.II

B.II

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Mut

Mut

Mut

151

S.I

A.I

T.I

B.I

Mut - ter der Schön - heit!

S.II

A.II

T.II

B.II

Mut - ter der Schön - heit!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

T

T

T

154

S.I. - ter.

A.I. - ter.

T.I. 8

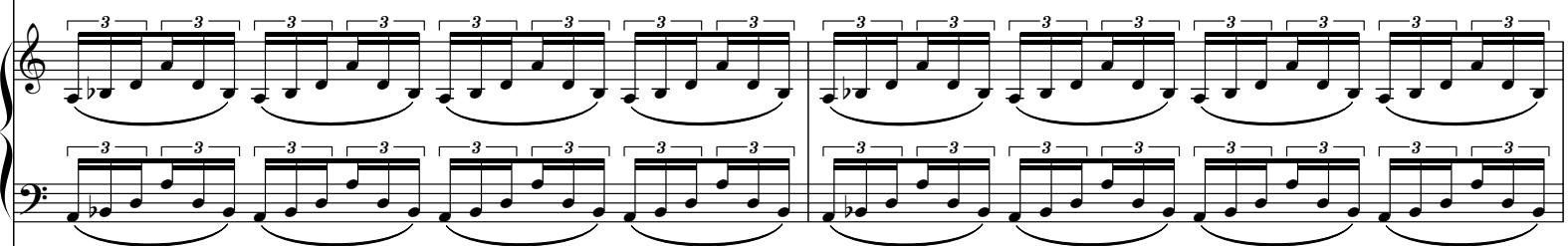
B.I. -

S.II. - ter.

A.II. - ter.

T.II. 8

B.II. -

Org. (Percussion part shown in parentheses) 

Ped. -

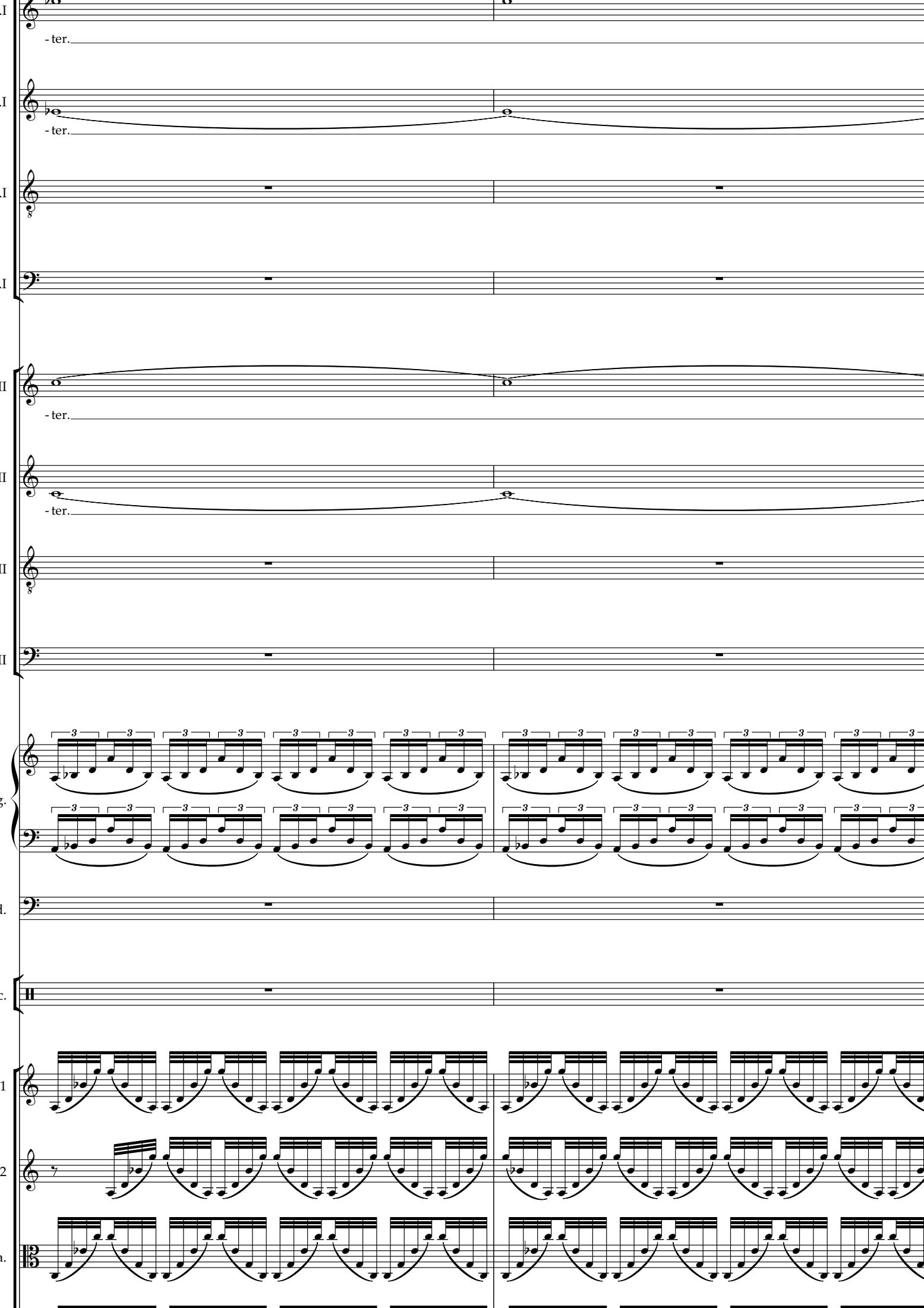
Perc. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 



156

S.I. U 3 Mut-ter der Schön - heit!

A.I. 3 Mut-ter der Schön - heit!

T.I. 3 Mut-ter der Schön - heit!

B.I. 3 Mut-ter der Schön - heit!

S.II. U 3 Mut-ter der Schön - heit!

A.II. 3 Mut-ter der Schön - heit!

T.II. 3 Mut-ter der Schön - heit!

B.II. 3 Mut-ter der Schön - heit!

Org. 3 3 3 3 3 3 3 3

Ped.

Perc. H

Vln. 1 U

Vln. 2

Vla.

Vc.

161 *piú f*

S.I. Scho - ne mein - - - - - ner!

A.I. Scho - ne mein - - - - - ner!

T.I. *piú f*
8 Scho - ne mein - - - - - ner!

B.I. *piú f*
Scho - ne mein - - - - - ner!

S.II. *piú f*
Scho - ne mein - - - - - ner!

A.II. *piú f*
Scho - ne mein - - - - - ner!

T.II. *piú f*
8 Scho - ne mein - - - - - ner!

B.II. *piú f*
Scho - ne mein - - - - - ner!

Org.

Ped.

Perc.

Vln. 1 *piú f*

Vln. 2 *piú f*

Vla. *piú f*

Vc.

III. Quel pur travail

165 Idyllisch ♩ = 60

S.I.

A.I.

T.I.

B.I.

Idyllisch ♩ = 60

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Mar. Marimba

Idyllisch ♩ = 60

Vln. 1

Vln. 2

Vla. p

Vc. p

Play and repeat irregularly with very irregular rhythms,
creating a constantly changing pattern together with cello

Play and repeat irregularly with very irregular rhythms,
creating a constantly changing pattern together with viola

sehr einfach, kein Vibrato

V

172 **p**

S.I. Quel pur tra-vail de fins é - clairs con - su - me Maint di - a-mant d'im-per-cep-ti-ble é -

A.I. Quel pur tra-vail de fins é - clairs con - su - me Maint di - a-mant d'im-per-cep-ti-ble é -

T.I.

B.I.

V

S.II. Quel pur tra-vail de fins é - clairs con - su - me Maint di - a-mant d'im-per-cep-ti-ble é -

A.II. Quel pur tra-vail de fins é - clairs con - su - me Maint di - a-mant d'im-per-cep-ti-ble é -

T.II.

B.II.

Org. **p**

Ped.

Mar.

V

Vln. 1

Vln. 2 (V) (V)

Vla. (V), (V), (V), (-)

Vc. (V), (V), (V), (-)

W

178

S.I. cu - me, _____

A.I. cu - me, _____

T.I. 8 Ouv - ra - ges pur.

B.I. Ouv - ra - ges pur.

X

Ouv-ra-ges purs d'u-ne é-ter-nel-le cau-se,

Ouv-ra-ges purs d'u-ne é-ter-nel-le cau-se,

Ouv - ra - ges pur.

W

S.II. cu - me, _____

A.II. cu - me, _____

T.II. 8 Ouv - ra - ges pur.

B.II. Ouv - ra - ges pur.

X

Ouv-ra-ges purs d'u-ne é-ter-nel-le cau-se,

Ouv-ra-ges purs d'u-ne é-ter-nel-le cau-se,

Ouv - ra - ges pur.

Org.

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

pizz.

pizz.

pizz.

mf

p

f

arco

arco

arco

arco

mf

p

f

arco

mf

p

f

arco

mf

p

f

arco

185

S.I. *f* 3 3 3 **Y** *p*
Le temps scin-til-le et le songe est sa - voir. Paix, Paix,

A.I. *f* 3 3 3 *p*
Le temps scin-til-le et le songe est sa - voir. Paix, Paix,

T.I. *f*
Le songe est sa - voir.

B.I. *f*
Le songe est sa - voir.

S.II. *f* 3 3 3 **Y** *p*
Le temps scin-til-le et le songe est sa - voir. Quelle paix, Quelle paix,

A.II. *f* 3 3 3 *p*
Le temps scin-til-le et le songe est sa - voir. Et quel-le paix, Et quel-le paix,

T.II. *f*
Le songe est sa - voir.

B.II. *f*
Le songe est sa - voir.

Org. *f*

Ped. *f*

Mar. 3 3 3

Vln. 1 **Y** *p* 3 3
Vln. 2 3 3
Vla.
Vc.

190

S.I. Quelle paix, Quelle paix, Paix, Quelle paix,

A.I. **p** Et quel-le paix, Et quel-le paix, Paix, Et quel-le paix,

T.I.

B.I.

S.II. Paix, Paix, Quelle paix, Paix,

A.II. Paix, Paix, Et quel-le paix, Paix,

T.II.

B.II.

Org. *mp* *mp*

Ped. *mp*

Mar. *mp* *mp* *mp*

Vln. 1 3 3 3 3

Vln. 2 3 3 3 3

Vla. arco *mp* arco

Vc. *mp*

195

S.I.

A.I.

T.I. *mp*
...el - le ...aix -ble ...e _____ ...on- -ce - voir.

B.I. *mp*
...el- ...aix_ ...em- se con- _____ -ce-

(Quelle paix semble se concevoir!)

S.II.

A.II.

T.II. *mp*
...el- _____ ...aix ...em- ...e _____ ...on- ...oir.

B.II. *mp*
Quel- paix _____ sem- ...e con- ...oir. _____

Org.

Ped.

Mar.

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Detailed description: This is a page from a musical score. It features ten staves of music. The top five staves are vocal parts: S.I., A.I., T.I., B.I., and S.II. The T.I. and B.I. staves begin with dynamic markings 'mp'. The lyrics for these two staves are: '...el - le', '...aix', '-ble', '...e _____', '...on-', and '-ce - voir.' followed by '(Quelle paix semble se concevoir!)'. The B.I. staff continues with: '...el-', '...aix_', '...em-', 'se', 'con- _____', and '-ce-'. The next three staves are instrumental: A.II., T.II., and B.II. The T.II. and B.II. staves also begin with 'mp'. Their lyrics are: '...el- _____', '...aix', '...em-', '...e _____', '...on-', and '...oir.'. The B.II. staff continues with: 'Quel-', 'paix _____', 'sem-', '...e', 'con-', and '...oir. _____. The bottom five staves are for the orchestra: Org., Ped., Mar., Vln. 1, Vln. 2, Vla., and Vc. The Vln. 1, Vln. 2, and Vla. staves all begin with 'mp' and feature sixteenth-note patterns. The Vc. staff begins with 'mp' and features eighth-note patterns.

A1

201

S.I. *mf*
l'a - bî - me un so - _____ se re - l'a - bî - me un so - _____

A.I. *mf*
sur - -bi - me un so - le - il - -le - il se re - po - se. sur - -bi - me un so - le - il -

T.I. *mf*
8 Quand - sur l'a - bî - me - un so - le - il - Quand - sur l'a - bî - me -

B.I. *mf*
Quand sur un Quand sur

A1

S.II. *mf*
l'a - bî - me un so - _____ se re - l'a - bî - me un so - _____

A.II. *mf*
sur - -bi - me un so - le - il - -le - il se re - po - se. sur - -bi - me un so - le - il -

T.II. *mf*
8 Quand - sur l'a - bî - me - un so - le - il - Quand - sur l'a - bî - me -

B.II. *mf*
Quand sur un Quand sur

Org.

Ped.

Mar.

A1

Vln. 1

Vln. 2

Vla.

Vc.

B1

206

S.I. — se re-

A.I. — le-il se re-po-se.

T.I. *Halb gesprochen, ungefährre Tonhöhe*
p 3 3 3 3
 un so-le-il E-ret-mo-che-lys im-bri-ca-te, Phoe-oc-na si-nus, Ba-lae-nop-te-ra mus-cu-lus,

B.I. un E-ret-mo-che-lys im-bri-ca-te, Phoe-oc-na si-nus, Ba-lae-nop-te-ra mus-cu-lus,

B1

S.II. — se re-

A.II. — le-il se re-po-se.

T.II. *Halb gesprochen, ungefährre Tonhöhe*
p 3 3 3 3
 un so-le-il E-ret-mo-che-lys im-bri-ca-te, Phoe-oc-na si-nus, Ba-lae-nop-te-ra mus-cu-lus,

B.II. un E-ret-mo-che-lys im-bri-ca-te, Phoe-oc-na si-nus, Ba-lae-nop-te-ra mus-cu-lus,

Org. {
 Vln. 1 {
 Vln. 2 {
 Vla. {
 Vc. {

Ped.

Mar.

B1

Vln. 1 {
 Vln. 2 {
 Vla. {
 Vc. {

p

212

S.I.

A.I.

T.I. *Le - pi - do - che - lys kem - pi - i,* *Eu - me - to - pi - as - ju - ba - tus,* *Sphyr na mo - kar -*

B.I. *Le - pi - do - che - lys kem - pi - i,* *Eu - me - to - pi - as - ju - ba - tus,* *Sphyr na mo - kar -*

S.II.

A.II.

T.II. *Le - pi - do - che - lys kem - pi - i,* *Eu - me - to - pi - as - ju - ba - tus,* *Sphyr na mo - kar -*

B.II. *Le - pi - do - che - lys kem - pi - i,* *Eu - me - to - pi - as - ju - ba - tus,* *Sphyr na mo - kar -*

Org.

Ped.

Mar. *mp*

Vln. 1 *wie davor* *mp*

Vln. 2 *mp*

Vla.

Vc.

C1

216 **p**

S.I. Quel pur tra-vail de fins é clairs con - su - me Maint di - a-mant

A.I. Quel pur tra-vail de fins é clairs con - su - me Maint di - a-mant

T.I. ran, Ba lae-nop-te-ra phy-sa-lus, Ce-pha-lo-rhyn-chus hec-to- ri,

B.I. ran, Ba lae-nop-te-ra phy-sa-lus, Ce-pha-lo-rhyn-chus hec-to- ri,

C1

S.II. Quel pur tra-vail de fins é clairs con - su - me Maint di - a-mant

A.II. Quel pur tra-vail de fins é clairs con - su - me Maint di - a-mant

T.II. ran, Ba lae-nop-te-ra phy-sa-lus, Ce-pha-lo-rhyn-chus hec-to- ri,

B.II. ran, Ba lae-nop-te-ra phy-sa-lus, Ce-pha-lo-rhyn-chus hec-to- ri,

Org. **p**

Ped.

Mar.

Vln. 1

Vln. 2 (V, V) (V)

Vla. (V, V, V) (-)

Vc. (V, V, V) (-)

221

D1

S.I. d'im-per-cep-ti-ble é - cu - me,

A.I. d'im-per-cep-ti-ble é - cu - me,

T.I. 8 Mo-na-chus schau-ins-lan-di, Che-lo-ni-a-my-das,

B.I. Mo-na-chus schau-ins-lan-di, Che-lo-ni-a-my-das,

D1

S.II. d'im-per-cep-ti-ble é - cu - me,

A.II. d'im-per-cep-ti-ble é - cu - me,

T.II. 8 Mo-na-chus schau-ins-lan-di, Che-lo-ni-a-my-das,

B.II. Mo-na-chus schau-ins-lan-di, Che-lo-ni-a-my-das,

Org.

Ped. *p*

Mar. *p*

Vln. 1 *mf* *pizz.* *p*

Vln. 2 *mf* *pizz.* *p* *pizz.*

Vla. *mf* *p*

Vc. *mf* *pizz.* *p*

227

E1

S.I. Ouv-ra-ges purs d'u-ne é - ter nel-le cau - se, Le temps scin-til-le et le songe est sa - voir.

A.I. Ouv-ra-ges purs d'u-ne é - ter nel-le cau - se, Le temps scin-til-le et le songe est sa - voir.

T.I. *p* Ouv - ra - ges pur. Le songe est sa - voir.

B.I. *p* Ouv - ra - ges pur. Le songe est sa - voir.

E1

S.II. Ouv-ra-ges purs d'u-ne é - ter nel-le cau - se, Le temps scin-til-le et le songe est sa - voir.

A.II. Ouv-ra-ges purs d'u-ne é - ter nel-le cau - se, Le temps scin-til-le et le songe est sa - voir.

T.II. *p* Ouv - ra - ges pur. Le songe est sa - voir.

B.II. *p* Ouv - ra - ges pur. Le songe est sa - voir.

Org. *f*

Ped. *f*

Mar. *f* 3 3 3

Vln. 1 arco E1 *f* arco

Vln. 2 arco *f* arco

Vla. arco *f* arco

Vc. arco *f*

Ein wenig schneller ♩ = 72

232 **p** F1

S.I. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

A.I. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

T.I. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

B.I. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

Ein wenig schneller ♩ = 72

S.II. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

A.II. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

T.II. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

B.II. Pro-to-troc - tes o - xy - rhyn-chus, Ai - py - su - rus a-prea-fron - ta - lis, Hy-droda-ma-lis gigas,

Org. **p**

Ped.

Mar.

Vln. 1

Vln. 2

Vla. **p**

Vc. **p**

F1

235

S.I. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne - o - mo-na-chus tro - pi - ca - lis Pin-gu - i - nus im-pen-nis,

A.I. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne-o - mo-na-chus tro - pi - ca-lis Pin-gu - i - nus im-pen-nis,

T.I. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne - o - mo-na-chus tro - pi - ca - lis Pin-gu - i - nus im-pen-nis,

B.I. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne-o - mo-na-chus tro - pi - ca-lis Pin-gu - i - nus im-pen-nis,

S.II. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne - o - mo-na-chus tro - pi - ca - lis Pin-gu - i - nus im-pen-nis,

A.II. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne-o - mo-na-chus tro - pi - ca-lis Pin-gu - i - nus im-pen-nis,

T.II. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne - o - mo-na-chus tro - pi - ca - lis Pin-gu - i - nus im-pen-nis,

B.II. Ne-o - ga - le macro - don, Za lo-phus ja-po - ni - cus, Ne-o - mo-na-chus tro - pi - ca-lis Pin-gu - i - nus im-pen-nis,

Org. (Clef: C, Octave: 4) [Note: The organ part consists of sustained notes with grace notes above them, forming a harmonic foundation.]

Ped. (Bass Clef) [Note: The pedal part consists of sustained notes with grace notes above them, providing harmonic support.]

Mar. (Treble Clef) [Note: The marimba part consists of sustained notes with grace notes above them, adding to the rhythmic complexity.]

Vln. 1 (Treble Clef) [Note: The first violin part consists of sustained notes with grace notes above them.]

Vln. 2 (Treble Clef) [Note: The second violin part consists of sustained notes with grace notes above them.]

Vla. (Bass Clef) [Note: The cello part consists of sustained notes with grace notes above them, ending with a fermata.]

Vc. (Bass Clef) [Note: The double bass part consists of sustained notes with grace notes above them, ending with a fermata.]

IV. Je te salue, vieil océan !

239 Bewegt, aber einfach $\text{J} = 104$

S.I.

A.I.

T.I.

B.I.

Bewegt, aber einfach $\text{J} = 104$

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Mar.

Bewegt, aber einfach $\text{J} = 104$
pizz.

Vln. 1

Vln. 2

Vla.

Vc.

G1

247

S.I.

A.I.

T.I. *mf*
Vie - - il_____ o - cé - an, aux_____ va - -

B.I. *mf*
Vie - - il_____ o - cé - an, aux_____ va - -

G1

S.II.

A.II.

T.II. *mf*
Vie - - il_____ o - cé - an, aux_____ va - -

B.II. *mf*
Vie - - il_____ o - cé - an, aux_____ va - -

Org.

Ped.

Mar.

G1

Vln. 1

Vln. 2

Vla.

Vc.

254

H1 *mf*

S.I.

A.I.

T.I.

B.I.

gues de cris - tal. Á ton pre - mier a - spect,

H1 *mf*

S.II.

A.II.

T.II.

B.II.

gues de cris - tal. Á ton pre - mier a - spect,

Org.

Ped.

mf

Mar.

H1 arco

Vln. 1

Vln. 2

arco

Vla.

arco

Vc.

arco

261

S.I. un souf - fle pro - lon - gé de tris - tes - se, qu'on croi - rait ê-

A.I. *mf* Vie - -

T.I. un souf - fle pro - lon - gé de tris - tes - se, Vie - -

B.I. un souf - fle pro - lon - gé de tris - tes - se, Vie - -

I1

S.II. un souf - fle pro - lon - gé de tris - tes - se, qu'on croi - rait ê-

A.II. *mf* Vie - -

T.II. un souf - fle pro - lon - gé de tris - tes - se, Vie - -

B.II. un souf - fle pro - lon - gé de tris - tes - se, Vie - -

Org.

Ped.

Mar.

I1

Vln. 1

Vln. 2

Vla.

Vc.

268

S.I. - tre le mur - mu - re de ta bri - se su - a - ve,

A.I. - il o - cé - an, aux va - gues de cris -

T.I. - il o - cé - an, aux va - gues de cris -

B.I. - il o - cé - an, aux va - gues de cris -

S.II. - tre le mur - mu - re de ta bri - se su - a - ve,

A.II. - il o - cé - an, aux va - gues de cris -

T.II. - il o - cé - an, aux va - gues de cris -

B.II. - il o - cé - an, aux va - gues de cris -

Org. {

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

J1

275

S.I. pas - se, en lais - sant des in - ef - fe - ça - bles tra - ces,

A.I. - tal. en lais - sant des in - ef - fe - ça - bles tra -

T.I. - tal. Je te sa - lu - e.

B.I. - tal. Je te sa - lu - e.

J1

S.II. pas - se, en lais - sant des in - ef - fe - ça - bles tra - ces,

A.II. - tal. en lais - sant des in - ef - fe - ça - bles tra -

T.II. - tal. Je te sa - lu - e.

B.II. - tal. Je te sa - lu - e.

Org. 

Ped. 

Mar. 

J1

Vln. 1 

Vln. 2 

Vla. 

Vc. 

non rit., non dim.

282

S.I. sur_____ l'a - me pro - fon - dé - ment é - bran - lée.

A.I. ces, sur_____ l'a - me pro - fon - dé - ment é - bran - lée.

T.I. Vie - - il o - cé - an,

B.I. Vie - - il o - cé - an,

non rit., non dim.

S.II. sur_____ l'a - me pro - fon - dé - ment é - bran - lée.

A.II. ces, sur_____ l'a - me pro - fon - dé - ment é - bran - lée.

T.II. Vie - - il o - cé - an,

B.II. Vie - - il o - cé - an,

Org. 

Ped. 

Mar. 

non rit., non dim.

Vln. 1 

Vln. 2 

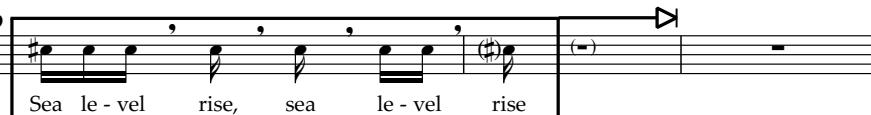
Vla. 

Vc. 

K1289 **Unterschwellig** $\text{♩} = 80$

S.I. 

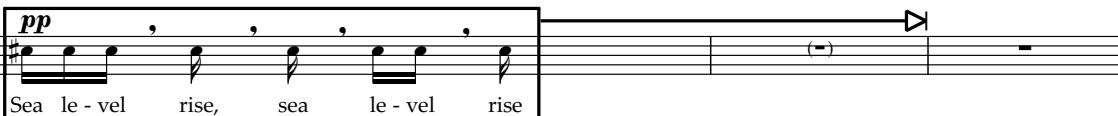
Jedes Wort abgehackt - kurz, schnell, unrhythmisch und nicht zusammen so dass sich eine "Staccato-Fläche" ergibt

A.I. 

T.I. 

B.I. 

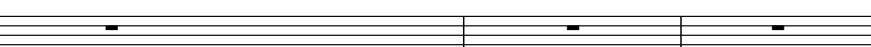
K1**Unterschwellig** $\text{♩} = 80$

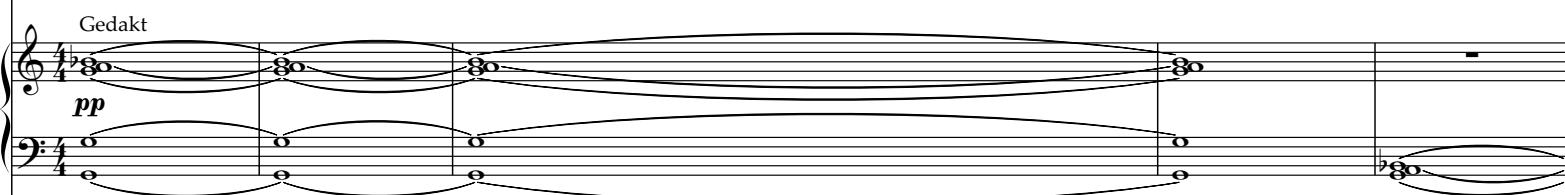
S.II. 

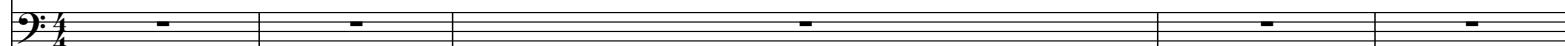
Jedes Wort abgehackt - kurz, schnell, unrhythmisch und nicht zusammen so dass sich eine "Staccato-Fläche" ergibt

A.II. 

T.II. 

B.II. 

Org. 

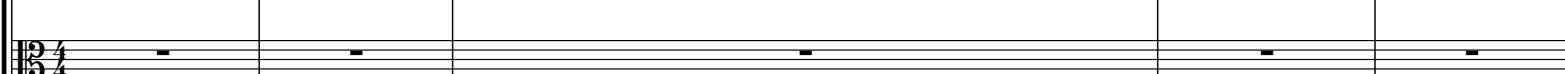
Ped. 

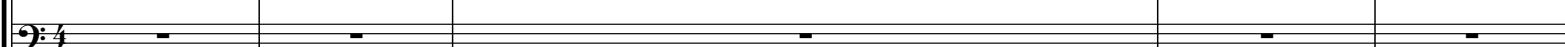
Perc. 

K1**Unterschwellig** $\text{♩} = 80$

Vln. 1 

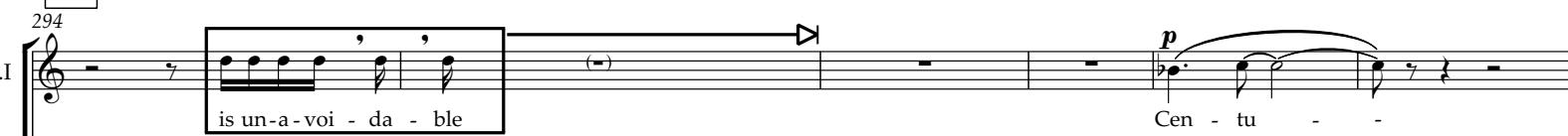
Vln. 2 

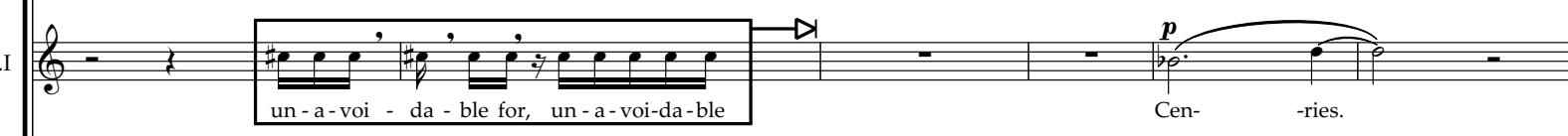
Vla. 

Vc. 

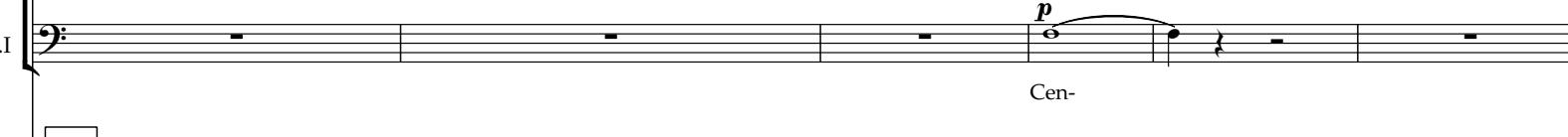
L1

294

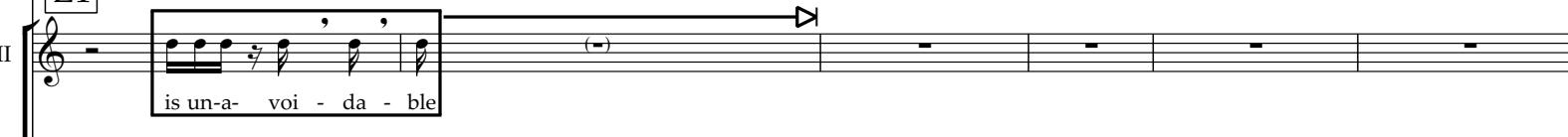
S.I. 

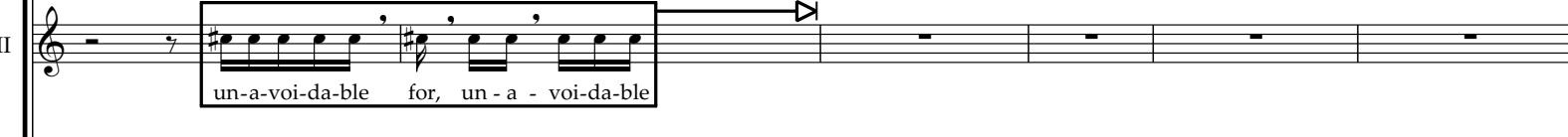
A.I. 

T.I. 

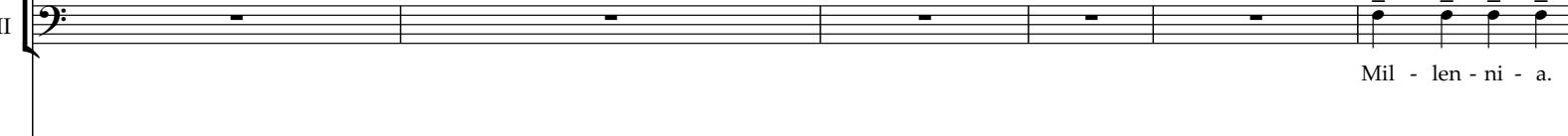
B.I. 

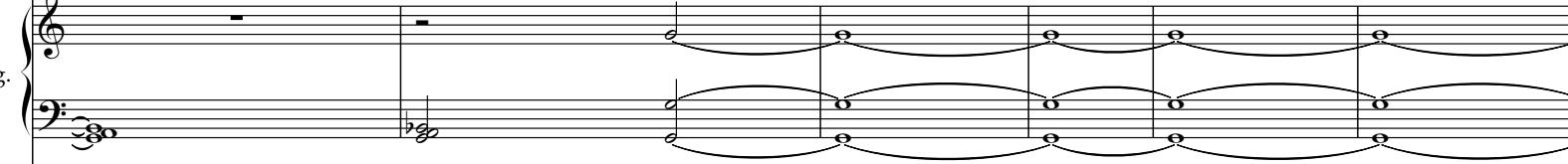
L1

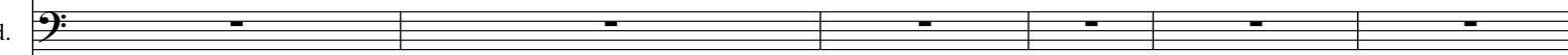
S.II. 

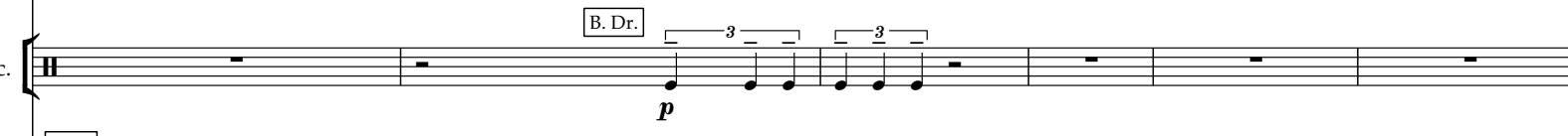
A.II. 

T.II. 

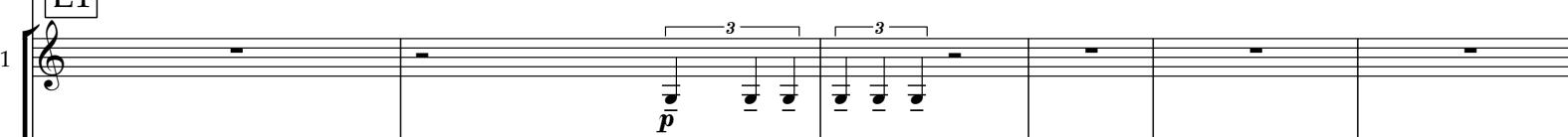
B.II. 

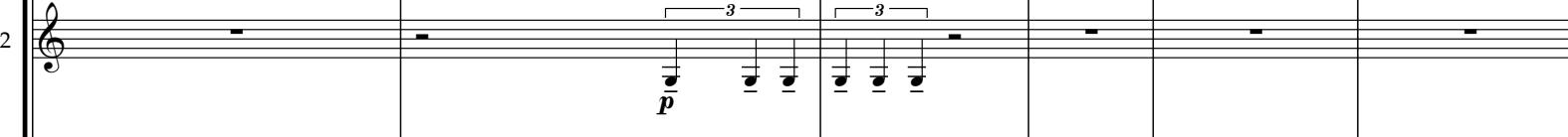
Org. 

Ped. 

Perc. 

L1

Vln. 1 

Vln. 2 

Vla. 

Vc. 

300

M1

pp

S.I. Sea le - vel rise, sea le - vel rise (-)

A.I. Sea le - vel rise, sea le - vel rise (-)

T.I.

B.I.

M1

pp

S.II. Sea le - vel rise, sea le - vel rise (-)

A.II. Sea le - vel rise, sea le - vel rise (-)

T.II.

B.II.

Org. (wavy lines)

Ped.

Perc. (H)

M1

Vln. 1

Vln. 2

Vla. (B)

Vc.

303

S.I.

p

Zusammen beginnen aber leicht unterschiedliches Tempo.
Die Wiederholungen nicht neu ansetzen

A.I.

p

Thou

T.I.

B.I.

for - mil - len - ni - a.

S.II.

p

years

A.II.

p

-sands

T.II.

B.II.

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

N1 *pp*

307 S.I. deep o - cean war-ming, deep o - cean war-ming (-)

A.I. deep o - cean war-ming o - cean war-ming (-)

T.I.

B.I.

N1 *pp*

S.II. deep o - cean war-ming and ice sheet melt

A.II. deep o - cean war-ming and ice sheet melt

T.II.

B.II.

Org. 

Ped.

Perc.

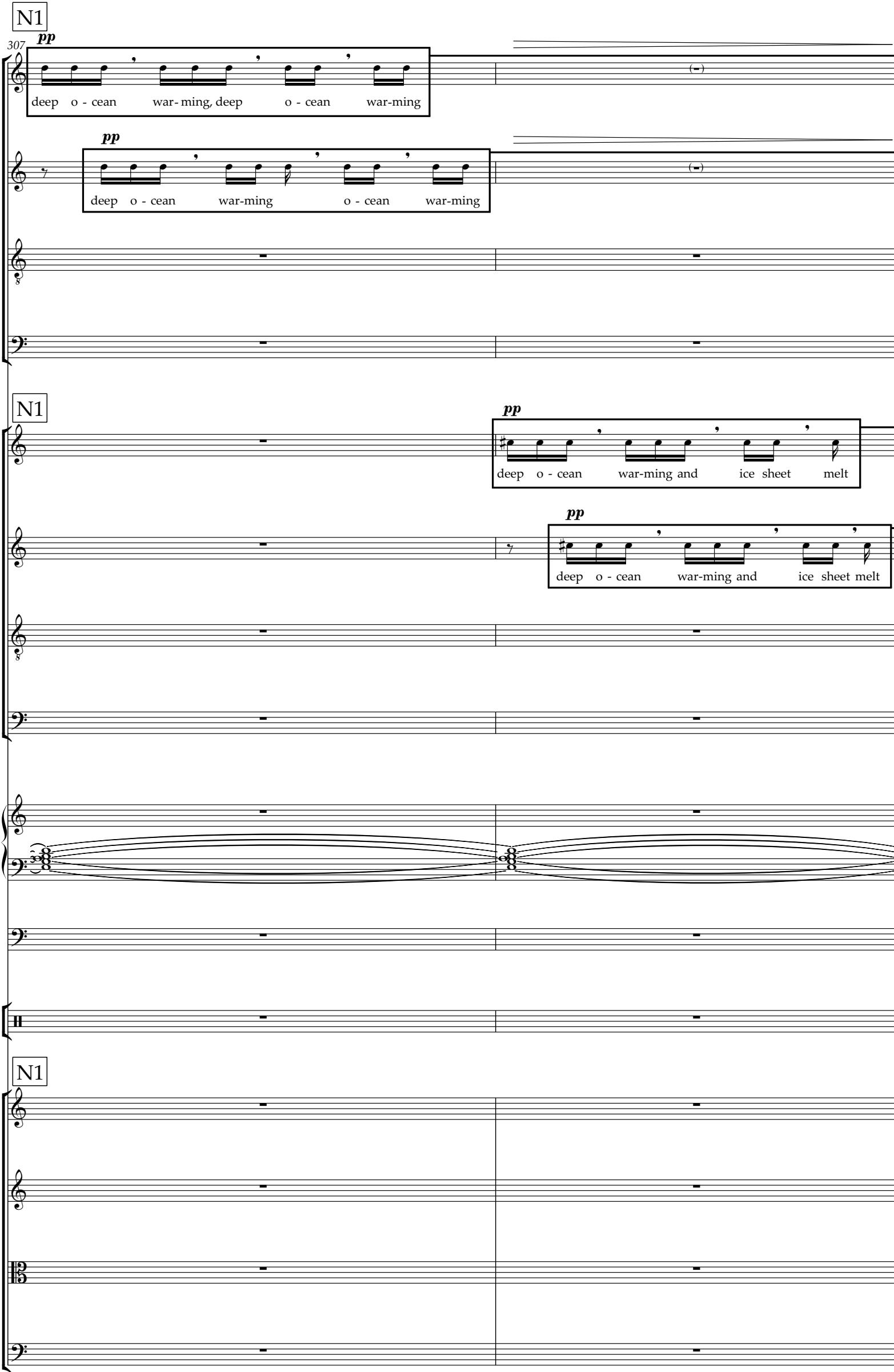
N1

Vln. 1

Vln. 2

Vla.

Vc.



309

S.I. (—) (—) (—)

A.I. (—) (—) (—)

T.I. **p**
deep o - cean war-ming and ice sheet melt

B.I. — — —

S.II. (?) Cen - tu — — —

A.II. (?) Cen - ries.

T.II. **p**
deep o - cean war-ming and ice sheet melt

B.II. — — —

Org. $\text{C}^{\text{3}}\text{C}^{\text{3}}\text{C}^{\text{3}}$

Ped. — — —

Perc. — — —

Vln. 1 — — — 3 —

Vln. 2 — — — 3 —

Vla. — — — 3 —

Vc. — — —

312

O1

S.I. *mf* cen... years

A.I. *mf* In... cen... -sands

T.I. *mf* In... In to the twenty first cen tu - ry.

B.I. *mf* In... In-to the twenty first cen tu - ry.

O1

S.II. cen... of

A.II. *mf* In... cen... Thou -

T.II. *mf* In... In-to the twenty first cen tu - ry.

B.II. *mf* In... In-to the twenty first cen tu - ry.

Org. *mf*

Ped.

Perc.

Vln. 1 *mf* *psub.*

Vln. 2 *mf* *psub.*

Vla. *mf* *psub.*

Vc. *mf* *psub.*

320

S.I. Deep o - cean war - ming and ice - sheet melt

A.I. Deep Deep o - cean war - ming and ice - sheet melt

T.I. 8 Mil - len - ni - a. Deep Deep o - cean war - ming and ice - sheet melt

B.I. Mil - len - ni - a. Deep Deep o - cean war - ming and ice - sheet melt

S.II. Deep o - cean war - ming and ice - sheet melt

A.II. Deep o - cean war - ming and ice - sheet melt

T.II. 8 Mil - len - ni - a. Deep o - cean war - ming and ice - sheet melt

B.II. Mil - len - ni - a. Deep o - cean war - ming and ice - sheet melt

Org.

Ped.

Perc.

Vln. 1 *p^{sub.}*

Vln. 2 *p^{sub.}*

Vla. *p^{sub.}*

Vc. *p^{sub.}*

P1

324 **pp**

S.I. Ex-treme sea le - vel e-vents that oc-cured once per cen-tu-ry

A.I. Ex-treme seale - vel e-vents that oc - cured once per cen-tu ry

T.I.

B.I.

P1

pp

S.II. Ex-treme sea le - vel e-vents that oc-cured once per cen - tu - ry

A.II. Ex-treme sea level e-vents that oc-cured once per cen-tu ry

T.II.

B.II.

Org. **p**

Ped.

Perc. **p**

P1

Vln. 1

Vln. 2 **p**

Vla. **p**

Vc. **p**

329

S.I. *p* cen - tu -

A.I. *p* cen - ry

T.I. *p* Once per _____

B.I. *p* Once per _____

S.II. Q1

A.II.

T.II. *p* 5 Once per cen - tu - ry

B.II. *p* 5 Once per cen - tu - ry

Org. *mp*

Ped.

Perc. 3

Vln. 1 Q1 mp

Vln. 2 mp

Vla. *mp* 6 3 6

Vc. 3 *mp*

R1

S.I. *mf*

A.I. Ex - treme sea le - vel e - vents

T.I. Ex - treme sea le - vel e - vents

B.I. Ex - treme sea le - vel e - vents

S.II. *mp*
pro-jec-ted to, pro-jec-ted to

A.II. Once per cen - tu - ry in the past

T.II. Once per cen - tu - ry in the past
pro-jec-ted to oc-cur, to oc-eur

B.II.

Org. *mf*

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc. *mf*

341

S.I. *pp* *oc-cur an-nual-ly*

A.I. *mp* *at least an-nual-ly, at least*

T.I.

B.I.

S.II. *pp* *oc-cur an-nual-ly*

A.II. *mp* *at least an-nual-ly, at least*

T.II. *(?)* *(?)*

B.II.

Org. *pp*

Ped.

Perc.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

S1

347 Bewegt, aber einfach ♩ = 104

S.I.

A.I.

T.I.

B.I.

Bewegt, aber einfach ♩ = 104

S1

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Perc.

Mar.

S1 Bewegt, aber einfach ♩ = 104
pizz.

Vln. 1

Vln. 2

Vla.

Vc.

Marimba

mf

pizz.

mf

pizz.

mf

pizz.

mf

T1

355 *mf*

S.I. *mf*

A.I. *mf*

T.I.

B.I.

T1

S.II. *mf*

A.II. *mf*

T.II.

B.II.

Org.

Ped.

Perc.

Mar.

T1

Vln. 1

Vln. 2

Vla.

Vc.

The musical score page 63 consists of two systems of music. The top system features vocal parts: S.I., A.I., T.I., B.I., S.II., A.II., T.II., and B.II. Each vocal part has a melodic line with lyrics in French: "Et tu, tu rappel - les au sou - ve - nir". The bottom system features an orchestra: Organ (Org.), Pedal (Ped.), Percussion (Perc.), and Maracas (Mar.). The strings (Violin 1, Violin 2, Cello, Bass) provide harmonic support with sustained notes and rhythmic patterns. The music is marked with dynamic instructions like *mf* and measure numbers 355.

362

U1

S.I. de tes a - mants, _____ les _____ rudes _____ com - men - ce - ments _____

A.I. de tes a - mants, _____ les _____ rudes _____ com - men - ce - ments _____

T.I. 8

B.I. *mf* les _____ rudes _____ com - men - ce - ments _____

U1

S.II de tes a - mants, _____ les _____ rudes _____ com - men - ce - ments _____

A.II de tes a - mants, _____ les _____ rudes _____ com - men - ce - ments _____

T.II 8

B.II *mf* les _____ rudes _____ com - men - ce - ments _____

Org. {

Ped.

Perc.

Mar.

U1

Vln. 1 {

Vln. 2 {

Vla. {

Vc. {

369

S.I. V1
 de l'hom me, Vie
 — — — — — — — —

A.I. V1
 de l'hom me, Vie
 — — — — — — — —

T.I. mf
 — — — — — — — — ou il
 8

B.I. V1
 de l'hom me, Vie
 — — — — — — — —

S.II. V1
 de l'hom me, Vie
 — — — — — — — —

A.II. V1
 de l'hom me, Vie
 — — — — — — — —

T.II. mf
 — — — — — — — — ou il
 8

B.II. V1
 de l'hom me, Vie
 — — — — — — — —

Org. V1

Ped. V1

Perc. V1

Mar. V1

Vln. 1 V1

Vln. 2 arco

Vla. arco

Vc. arco

376

S.I. *cresc.*
- il_____ o - cé - an, aux_____ va - gues,

A.I. *cresc.*
- il_____ o - cé - an, aux_____ va - gues,

T.I. *cresc.*
— fait con - nais - san - ce con - nais - san - ce

B.I. *cresc.*
où_____ il_____ fait_____ con - nais - san - ce con - nais - san - ce

S.II. *cresc.*
- il_____ o - cé - an, aux_____ va - gues,

A.II. *cresc.*
- il_____ o - cé - an, aux_____ va - gues,

T.II. *cresc.*
— fait con - nais - san - ce con - nais - san - ce

B.II. *cresc.*
où_____ il_____ fait_____ con - nais - san - ce con - nais - san - ce

Org.

Ped.

Perc.

Mar. *cresc.*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

382

S.I. W1 *f*

A.I. f

T.I. f

B.I. f

S.II. W1 *f*

A.II. f

T.II. f

B.II. f

Org. *f*

Ped.

Perc.

Mar. *f*

Vln. 1 *arco* W1

Vln. 2 *arco* f

Vla. *f*

Vc. *f*

388

X1

S.I. Vieil O - cé - an! Je te sa - lue!

A.I. Vieil O - cé - an! Je te sa - lue!

T.I. Vieil O - cé - an! Je te sa - lue!

B.I. Vieil O - cé - an! Je te sa - lue!

X1

S.II. Vieil O - cé - an! Je te sa - lue!

A.II. Vieil O - cé - an! Je te sa - lue!

T.II. Vieil O - cé - an! Je te sa - lue!

B.II. Vieil O - cé - an! Je te sa - lue!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

V. Now I'm in the World alone

Sehr frei $\text{♩} = 66$

397

Vc. 



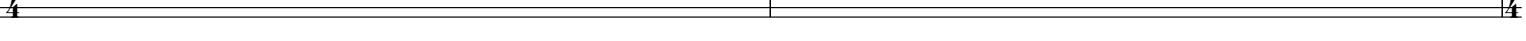
Vc. 

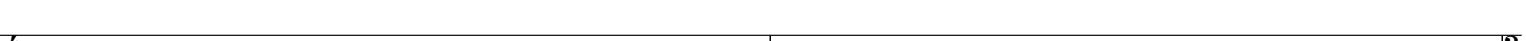


398 Y1 Minimal bewegter $\text{♩} = 52$

S.I. 

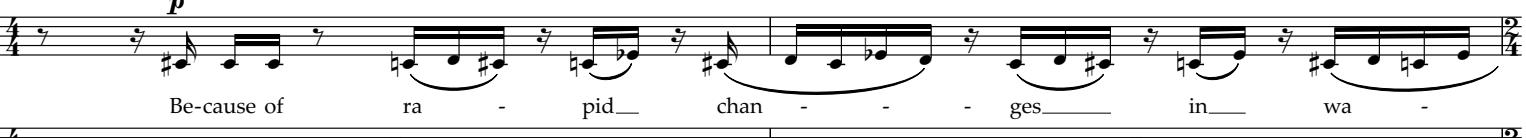
A.I. 

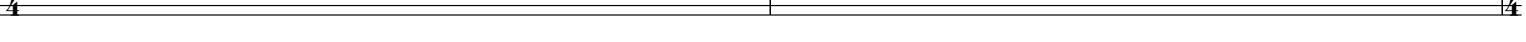
T.I. 

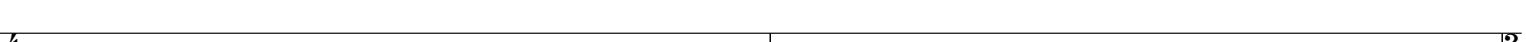
B.I. 

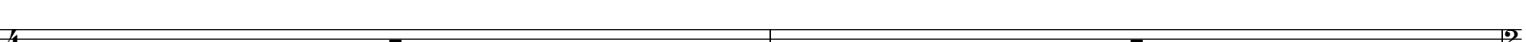
Y1 Minimal bewegter $\text{♩} = 52$

S.II. 

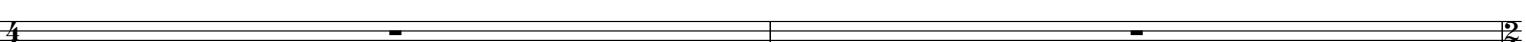
A.II. 

T.II. 

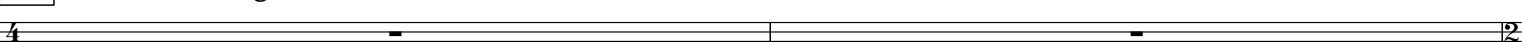
B.II. 

Org. 

Ped. 

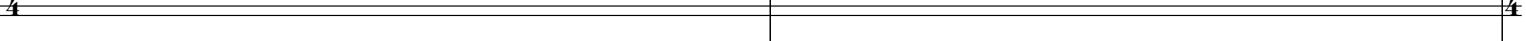
Perc. 

Y1 Minimal bewegter $\text{♩} = 52$

Vln. 1 

Vln. 2 

Vla. 

Vc. 

400

Z1

S.I. - ter tem pe ra - ture, sa li ni ty,

A.I. - ter tem pe ra - ture, sa li ni ty,

T.I.

B.I.

Z1

S.II. - ter tem pe ra - ture, sa li ni ty

A.II. - ter tem pe ra - ture, sa li ni ty,

T.II.

B.II.

Org.

Ped.

Perc.

Z1

Vln. 1

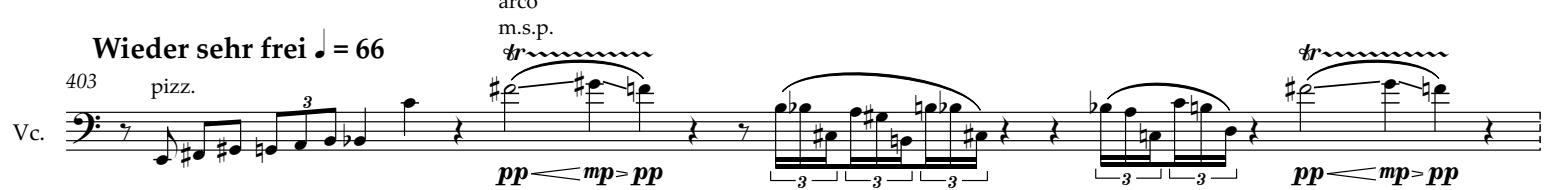
Vln. 2

Vla.

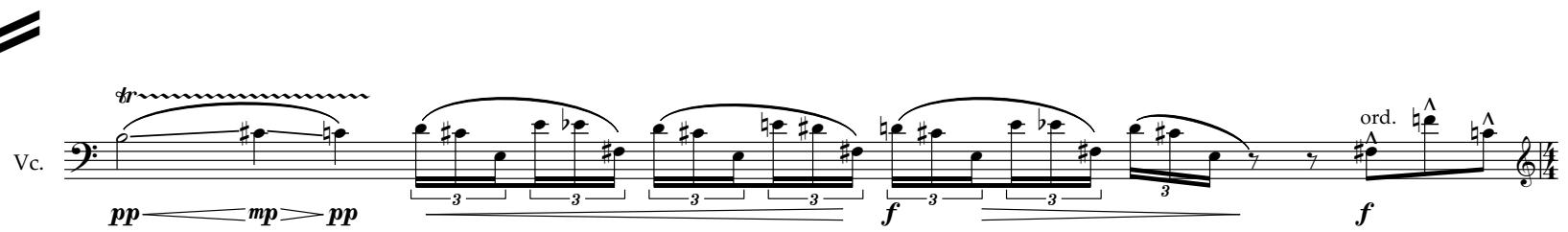
Vc.

Wieder sehr frei ♩ = 66

403 pizz. arco m.s.p.

Vc. 

≡

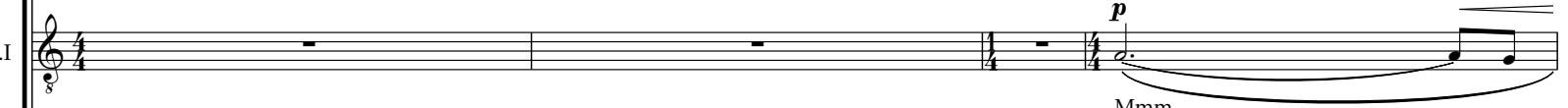
Vc. 

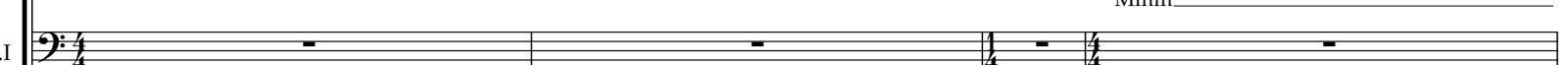
≡

A2 **Minimal bewegter** ♩ = 52

404 S.I.  nu - tri - ent con - cen - tra - tion, o - ver - fi - shing,

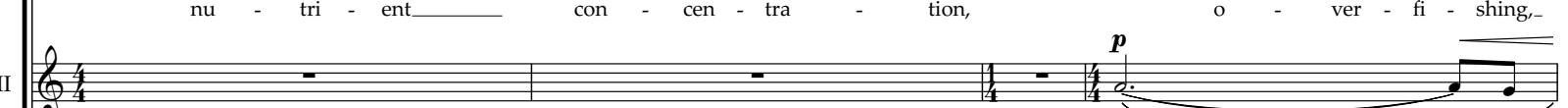
A.I.  nu - tri - ent con - cen - tra - tion, o - ver - fi - shing,-

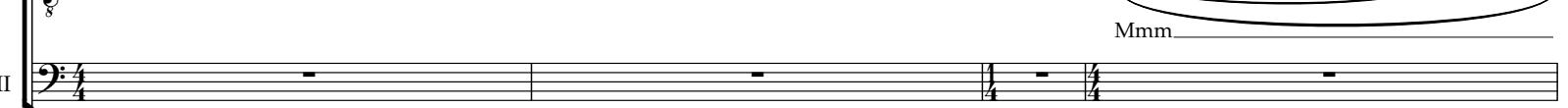
T.I.  p
Mmm.

B.I. 

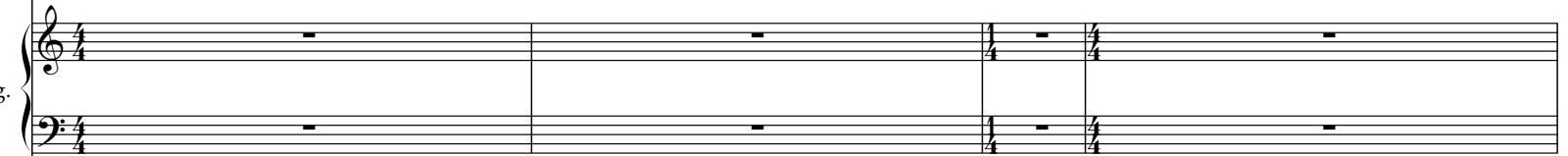
A2 **Minimal bewegter** ♩ = 52

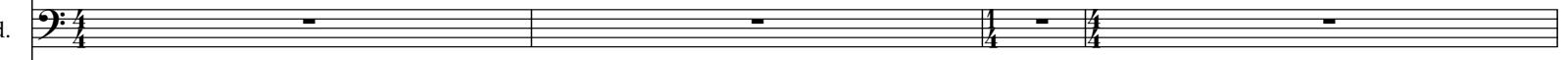
S.II.  nu - tri - ent con - cen - tra - tion, o - ver - fi - shing,

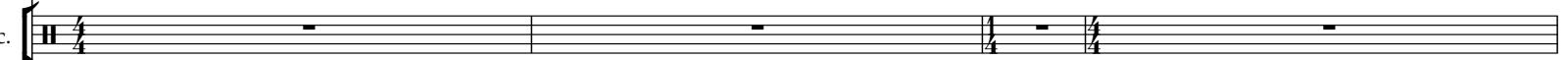
A.II.  nu - tri - ent con - cen - tra - tion, o - ver - fi - shing,-

T.II.  p
Mmm.

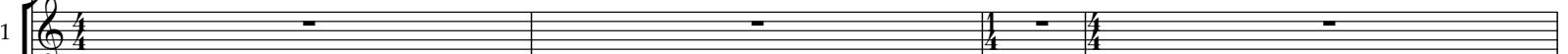
B.II. 

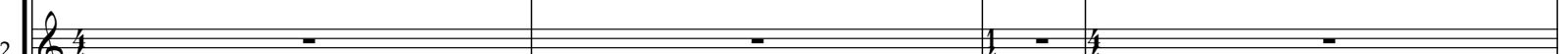
Org. 

Ped. 

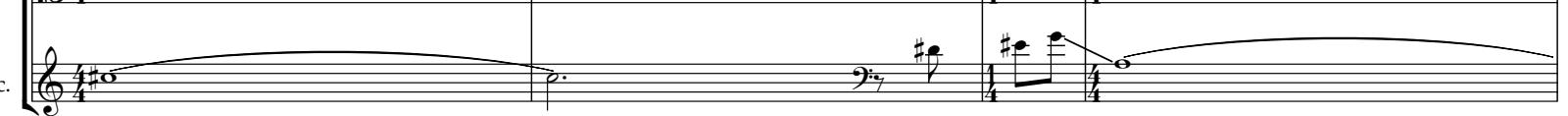
Perc. 

A2 **Minimal bewegter** ♩ = 52

Vln. 1 

Vln. 2 

Vla. 

Vc. 

408

S.I. ha - bi - tat de - struc - tion, B2 rit.

A.I. ha - bi - tat de - struc - tion,

T.I. *mp* Mmm Aah

B.I.

S.II. ha - bi - tat de - struc - tion, B2 rit.

A.II. ha - bi - tat de - struc - tion,

T.II. *mp* Mmm Aah

B.II.

Org.

Ped.

Perc.

Vln. 1 B2 rit.

Vln. 2

Vla.

Vc.

412

S.I in - tro-duc - tion of for-eign spe - ci - es

A.I in - tro-duct - tion of for-eign spe - ci - es

T.I

B.I

S.II in - tro-duc - tion of for-eign spe - ci - es

A.II in - tro-duct - tion of for-eign spe - ci - es

T.II

B.II

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

C2

415 Sehr ruhig $\text{♩} = 44$

S.I. p glo-bal bi - o - lo - gi - cal di - ver - si - ty in o - ceans is ra - pid - ly

A.I. p glo-bal bi - o - lo - gi - cal di - ver - si - ty in o - ceans is ra - pid -

T.I. mf And now I'm in the world a - lone Up - on up - on the

B.I.

C2

Sehr ruhig $\text{♩} = 44$

S.II. p glo-bal bi - o - lo - gi - cal di - ver - si - ty in o - ceans is

A.II. p glo-bal bi - o - lo - gi - cal di - ver - si - ty in o - ceans is

T.II. mf And now I'm in the world a - lone Up - on up - on the

B.II.

Org.

Ped.

Perc.

C2

Sehr ruhig $\text{♩} = 44$
non vib.

Vln. 1 p non vib.

Vln. 2 p non vib.

Vla. mf non vib.

Vc. mf

420

D2

S.I. de - cli - ning.

A.I. 3 ly de - cli - ning.

T.I. 8 wide, wide sea. But why should I should I for o - others groan,

B.I. But why should I should I for o - others groan,

D2

S.II. 3 ra-pid-ly de - cli - ning.

A.II. 3 ra - pid - ly de - cli - ning.

T.II. 8 wide, wide sea. But why should I should I for o - others groan,

B.II. But why should I should I for o - others groan,

Org. 8

Ped. 8

Perc. 8

Vln. 1 8 pizz. p

Vln. 2 8 p

Vla. 8 p

Vc. 8 p

431

S.I. *poco f* ***pp***
 Wel - come! And now I'm in the world a-lone, And now
pp

A.I. *poco f*
 Wel - come! And now I'm in the world a-lone, And ***pp*** now

T.I. *poco f*
 8 Wel - come! And now I'm in the world a-lone, And now

B.I. *poco f* ***pp***
 Wel - come! And now I'm in the world a-lone, And now

S.II. *poco f* ***pp***
 Wel - come! And now I'm in the world a-lone, And now

A.II. *poco f*
 Wel - come! And now I'm in the world a-lone, And ***pp*** now

T.II. *poco f*
 8 Wel - come! And now I'm in the world a-lone, And now

B.II. *poco f* ***pp***
 Wel - come! And now I'm in the world a-lone, And now

Org. *pp*

Ped.

Perc.

Vln. 1 *pp* *poco f*

Vln. 2 *pp* *poco f*

Vla. *pp* *poco f*

Vc. *pp* *poco f*

436

F2

S.I. Up-on the wide, wide sea. ye_ dark blue waves,____ dark_ blue_ waves!

A.I. Up-on the wide, wide sea. ye_ dark blue waves,____ dark_ blue_ waves!

T.I. Up-on the wide, wide sea.

B.I. Up-on the wide, wide sea. F2

S.II. Up-on the wide, wide sea. dark_ blue_ waves,____ dark_ blue_ waves!

A.II. Up-on the wide, wide sea. dark_ blue_ waves,____ dark_ blue_ waves!

T.II. Up-on the wide, wide sea.

B.II. Up-on the wide, wide sea.

Org.

Ped.

Perc.

F2

Vln. 1 pizz.

Vln. 2 pizz.

Vla. arco 0

Vc. pizz.

Sehr frei ♩ = 66

443 arco ff sffz 3 mp pp < mp > pp ff sfz

ord. m.s.p. tr

Vc.

ord. m.s.p. tr

Vc. pp mf 3 pp < mp > p 3 pp m.s.p. tr

VI. Weil es unter ihnen liegt

Wie improvisiert ♩ = 52

Sehr solistisch, expressiv und frei. Wie zu den Wellen des Chores improvisiert, jedoch immer eigenständig "im Vordergrund".

444

Perc.

=

G2

449

S.I.

A.I.

T.I.

B.I.

G2

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

G2

Vln. 1

Vln. 2

Vla.

Vc.

H2

457

S.I. ih - - - - - nen _____ liegt. _____

A.I. ih - - - - - nen _____ liegt. _____

T.I. ih - - - - - nen _____ liegt. _____

B.I. ih - - - - - nen _____ liegt. _____

H2

S.II. ih - - - - - nen _____ liegt. _____

A.II. ih - - - - - nen _____ liegt. _____

T.II. ih - - - - - nen _____ liegt. _____

B.II. ih - - - - - nen _____ liegt. _____

Org.

Ped.

Perc. 3 Cymbals (x = "on the bell")

H2

Vln. 1

Vln. 2

Vla.

Vc.



465

x = Snare/Toms "on the rim"

Perc. Triangel

I2

470

S.I. *weil es un - - ter*

A.I. *weil es un - - ter*

T.I. *weil es un - - ter*

B.I. *weil es un - - ter*

I2

S.II. *weil es un - - ter*

A.II. *weil es un - - ter*

T.II. *weil es un - - ter*

B.II. *weil es un - - ter*

Org.

Ped.

Perc. >

I2

Vln. 1

Vln. 2

Vla.

Vc.

J2

478

S.I. *ih - - - - nen* *liegt.*

A.I. *ih - - - - nen* *liegt.*

T.I. *ih - - - - nen* *liegt.*

B.I. *ih - - - - nen* *liegt.*

J2

S.II. *ih - - - - nen* *liegt.*

A.II. *ih - - - - nen* *liegt.*

T.II. *ih - - - - nen* *liegt.*

B.II. *ih - - - - nen* *liegt.*

Org. (empty staff)

Ped. (empty staff)

Perc. 

J2

Vln. 1 (empty staff)

Vln. 2 (empty staff)

Vla. (empty staff)

Vc. (empty staff)

VII. Roll On!

485 Mächtig ♩ = 132

S.I. Roll! Roll! **f** **K2**

A.I. **p** Roll! Roll! **f** **p** Roll! Roll!

T.I. **f** Roll! Roll! **f** on Roll!

B.I. **p** Roll! Roll! **p** on **p** Roll!

Mächtig ♩ = 132

S.II. **p** Roll! Roll! Roll! Roll! **f** **K2**

A.II. **p** Roll! Roll! Roll! Roll! **f** **p** Roll! Roll!

T.II. **f** Roll! Roll! on! Roll!

B.II. **f** Roll! Roll! on! Roll!

Org.

Ped.

Perc.

Mächtig ♩ = 132

Vln. 1

Vln. 2

Vla.

Vc. **f** **p**

497

S.I.

f > p < f

A.I.

f > p < f *p*

T.I.

f > p < f *f*

B.I.

f > p < f *f* *p* *f*

S.II.

f > p < f *p*

A.II.

f > p < f *p* *f* *p* *p*

T.II.

f > p < f *f* *p*

B.II.

f > p < f *f* *p*

Org.

Ped.

Perc.

Vln. 1

f > p < f arco

Vln. 2

f > p < f

Vla.

f > p < f

Vc.

f > p < f *f*

L2

p *f*

Roll! Roll!

on! Roll on! Roll! Roll!

on! Roll! Roll! Roll!

on! Roll! Roll! Roll!

on! Roll! Roll! on! Roll! Roll!

on! Roll! Roll! Roll!

on! Roll! Roll! Roll!

on! Roll! on! Roll! Roll!

on! Roll! on! Roll! Roll!

f

506 *p* *p* *f* *p* *p* sub. M2

S.I. Roll Roll! Roll! Roll on, _____ thou deep, dark, blue

A.I. Roll Roll! Roll! Roll! Roll on, _____ thou deep, dark, blue

T.I. Roll Roll! Roll! Roll on, _____ thou deep, dark, blue

B.I. Roll Roll! Roll! Roll on, _____ Roll on! thou deep, dark, blue

p *f* *p* *p* sub. M2

S.II. Roll Roll! Roll! Roll on, _____ thou deep, dark, blue

A.II. Roll Roll! Roll! Roll on, _____ thou deep, dark, blue

T.II. Roll Roll! Roll on, _____ thou deep, dark, blue

B.II. Roll Roll! Roll on, _____ Roll on! Roll, thou deep, dark, blue

Org. *f* *f*

Ped.

Perc.

M2

Vln. 1 *p* *p* sub.

Vln. 2 *p* *p* sub.

Vla. *p* *p* sub.

Vc. *p* *p* sub.

517

N2

S.I. o - cean, Roll! Roll! Roll! Roll! Roll!

A.I. o - cean, Roll! Roll! Roll! Roll! Roll!

T.I. 8 o - cean, Roll! Roll! Roll! Roll! Roll! Roll, roll!

B.I. o - cean, Roll! Roll! Roll! Roll! Roll! Roll, roll!

N2

S.II. o - cean, Roll! Roll! Roll! Roll! Roll! Roll!

A.II. o - cean, Roll! Roll! Roll! Roll! Roll! Roll!

T.II. 8 o - cean, Roll! Roll! Roll! Roll! Roll! Roll, roll!

B.II. o - cean, Roll! Roll! Roll! Roll! Roll! Roll, roll!

Org.

Ped.

Perc.

N2

Vln. 1 v. v. v. v. v. v. p < f

Vln. 2 v. v. v. v. v. v. s p < f

Vla. v. v. v. v. v. v. p < f

Vc. v. v. v. v. v. v. p < f

O2

528

S.I. Roll! Roll! Roll! Roll!

A.I. Roll! Roll! Roll! Roll!

T.I. Roll! Roll! Roll! Roll!

B.I. Roll! Roll! Roll! Roll!

S.II. Roll! Roll! Roll! Roll!

A.II. Roll! Roll! Roll! Roll!

T.II. Roll! Roll! Roll! Roll!

B.II. Roll! Roll! Roll! Roll!

Org.

Ped.

Perc.

Vln. 1 f ff pp

Vln. 2 f ff pp

Vla. f ff pp

Vc. f ff pp

P2

534

S.I.

A.I.

Roll!

T.I.

Roll!

B.I.

Roll!

On!

On!

On!

On!

P2

S.II.

A.II.

Roll!

Roll!

Roll!

Roll!

T.II.

Roll!

Roll!

Roll!

Roll!

B.II.

Roll!

Roll!

Roll!

Roll!

Roll!

Org.

Ped.

Perc.

P2

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

This musical score page contains eight staves of music. The top four staves (S.I., A.I., T.I., B.I.) are vocal parts, each with a 'Roll!' instruction and four 'On!' markings. The bottom four staves (S.II., A.II., T.II., B.II.) are also vocal parts, with 'Roll!' markings at various points. The fifth staff (Org.) shows harmonic chords. The sixth staff (Ped.) has sustained notes. The seventh staff (Perc.) has a single note. The bottom four staves (Vln. 1, Vln. 2, Vla., Vc.) feature sixteenth-note patterns with dynamic markings f.

537

S.I. Roll!

A.I. Roll!

T.I. Roll!

B.I. Roll!

S.II. Roll!

A.II. Roll!

T.II. Roll!

B.II. Roll!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Q2 Milder $\text{♩} = 100$

541

S.I. *mp* writes no wrin- *p dolce* Time, time. Such -tion's

A.I. *p dolce* Time, time, time, time. Dawn, dawn,

T.I. *p dolce* *mp* thine a - zure

B.I. *p dolce* Time, time, time. time. Dawn, dawn,

R2 *mp*

S.II. *mp* Time -les *p dolce* Time, time. as cre - a-

A.II. *p dolce* Time, time, time, time. Dawn, dawn,

T.II. *p dolce* *mp* on *p dolce* brow.

B.II. *p dolce* Time, time, time. time. Dawn, dawn,

Org. (piano) (piano)

Ped. (piano) (piano)

Perc. (piano) (piano)

Q2 Milder $\text{♩} = 100$

Vln. 1 (piano) (piano)

Vln. 2 (piano) (piano)

Vla. (piano) (piano)

Vc. (piano) (piano)

R2

552

S.I

p dolce

Dawn, dawn.

S2

p

Car - - - - thage,

A.I

dawn, dawn. Car - - - - thage,

T.I

mp

dawn -lest now. Car - - - - thage,

B.I

dawn, dawn. Car - - - - thage,

S.II

p dolce

Dawn, dawn.

S2

p

Car - - - - thage,

A.II

dawn, dawn. Car - - - - thage,

T.II

mp

be - held, thou rol-

C

Car - - - - thage,

B.II

dawn, dawn. Car - - - - thage,

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

S2

p

p

p

p

560

T2 *cresc.*

S.I. Greece, Rome, As - - sy - - ri - -

A.I. *cresc.* Greece, Rome, As - - sy - - ri - -

T.I. *cresc.* Greece, Rome, As - - sy - - ri - -

B.I. *cresc.* Greece, Rome, As - - sy - - ri - -

T2 *cresc.*

S.II. Greece, Rome, As - - sy - - ri - -

A.II. *cresc.* Greece, Rome, As - - sy - - ri - -

T.II. *cresc.* Greece, Rome, As - - sy - - ri - -

B.II. *cresc.* Greece, Rome, As - - sy - - ri - -

Org. (empty staff)

Ped. (empty staff)

Perc. (empty staff)

T2

Vln. 1 *mf cresc.*

Vln. 2 *mf cresc.*

Vla. *cresc.*

Vc. *cresc.*

U2

566

S.I. *a, Car - - thage. Thy, thy shores are em - -*

A.I. *a, Car - - thage. Thy, thy shores are em - -*

T.I. *a, Car - - thage. Thy, thy shores are em - -*

B.I. *a, Car - - thage. Thy, thy shores are em - -*

U2

S.II. *a, Car - - thage. Thy, thy shores are em - -*

A.II. *a, Car - - thage. Thy, thy shores are em - -*

T.II. *a, Car - - thage. Thy, thy shores are em - -*

B.II. *a, Car - - thage. Thy, thy shores are em - -*

Org.

Ped. *f*

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

572

S.I. pires, What are, what are they? Thy wa - ters was - ted them. ma - ny a

A.I. pires, What are, what are they? Thy wa - ters was - ted them. Time,

T.I. ^{p dolce}
pires, What are, what are they? Thy wa - ters was - ted them.

B.I. ^{p dolce}
pires, What are, what are they? Thy wa - ters was - ted them. Time,

S.II. ^{mp}
pires, What are, what are they? Thy wa - ters was - ted them. And

A.II. ^{p dolce}
pires, What are, what are they? Thy wa - ters was - ted them. Time,

T.II. ^{p dolce}
pires, What are, what are they? Thy wa - ters was - ted them. Time,

B.II. ^{p dolce}
pires, What are, what are they? Thy wa - ters was - ted them. Time,

Org. - - - - -

Ped. - - - - -

Perc. - - - - -

Vln. 1 - - - - -

Vln. 2 3 3 3 - - - - -

Vla. - - - - -

Vc. 3 3 3 - - - - -

V2

Vln. 1 - - - - -

Vln. 2 3 3 3 - - - - -

Vla. - - - - -

Vc. 3 3 3 - - - - -

579

W2

S.I. *p dolce* **p** **f** **molto rit.**

ty- Time, time. thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

A.I. **p** **f**

time, time, time. thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

T.I. **mp** **p** **f**

their shores o- thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

B.I. **p** **f**

time, time, time. thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

W2

S.II. **mp** **p dolce** **p** **f** **molto rit.**

-rant Time, time. thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

A.II. **p** **f**

time, time, time. thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

T.II. **mp** **p** **f**

time. Since -bey. thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

B.II. **p** **f**

time, time, time. thou deep, dark, blue o - cean, roll! Thou thou deep, dark, blue o - cean.

Org. **p** **f**

Ped.

Perc. **B. Dr.** **pp** **f**

W2

Vln. 1 **pp** **f** **molto rit.**

Vln. 2 **pp** **f**

Vla. **pp** **f**

Vc. **pp** **f**

X2 Mächtig $\text{♩} = 132$ **Y2**

587

S.I.

A.I.

T.I.

B.I.

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This is a page from a musical score. It features six systems of music. The first system (measures 1-4) involves four voices (Soprano I, Alto I, Tenor I, Bass I) and includes dynamic markings **X2** Mächtig $\text{♩} = 132$, **Y2**, *p*, *f*, and *Roll!*. The second system (measures 5-8) involves four voices (Soprano II, Alto II, Tenor II, Bass II) with similar markings. The third system (measures 9-12) involves the organ and pedal. The fourth system (measures 13-16) involves percussion. The fifth system (measures 17-20) involves violin 1, violin 2, cello, and double bass. Measure 20 concludes with a dynamic *p*.

599

S.I. *f > p < f*

A.I. *f > p < f* *p* *f* *f*

T.I. *f > p < f* *f* *f* *f*

B.I. *f > p < f* *f* *p* *f* *f*

S.II. *f > p < f* *p* *Z2* *p* *f* *p*

A.II. *f > p < f* *p* *p* *f* *p* *p*

T.II. *f > p < f* *f* *f* *p*

B.II. *f > p < f* *f* *p* *f* *p*

Org.

Ped.

Perc.

Vln. 1 *f > p < f*

Vln. 2 *f > p < f*

Vla. *f > p < f*

Vc. *f > p < f* *f*

Z2

Z2

608

A3

S.I. *p* *p* *f* *p* *p* *pp sub.*

Roll Roll! Roll! Roll on, _____ thou deep, dark, blue

A.I. *p* *p* *f* *f* *p* *p* *pp sub.*

Roll Roll! Roll! Roll! Roll on, _____ thou deep, dark, blue

T.I. *p* *f* *f* *p* *p* *pp sub.*

Roll Roll! Roll! Roll! Roll on, _____ thou deep, dark, blue

B.I. *p* *f* *f* *p* *p* *pp sub.*

Roll Roll! Roll! Roll! Roll on, _____ Roll on! thou deep, dark, blue

A3

S.II. *p* *f* *p* *p* *p* *pp sub.*

Roll Roll! Roll! Roll on, _____ thou deep, dark, blue

A.II. *p* *f* *p* *p* *p* *pp sub.*

Roll Roll! Roll! Roll! Roll on, _____ thou deep, dark, blue

T.II. *p* *p* *p* *p* *p* *pp sub.*

Roll Roll! Roll! Roll! Roll on, _____ thou deep, dark, blue

B.II. *p* *p* *p* *p* *f* *f*

Roll Roll! Roll! Roll on, _____ Roll on! Roll, thou deep, dark, blue

Org.

Ped.

Perc.

A3

Vln. 1 *p* *p* *p* *p* *pp sub.*

Vln. 2 *p* *p* *p* *p* *pp sub.*

Vla. *p* *p* *p* *p* *pp sub.*

Vc. *p* *p* *p* *p* *pp sub.*

B3

619

C3

S.I. o - cean, _____ On!

A.I. o - cean, _____ Roll! On!

T.I. o - cean, _____ Roll! On!

B.I. o - cean, _____ Roll! On!

C3

S.II. o - cean, _____

A.II. o - cean, _____ Roll! Roll! Roll!

T.II. o - cean, _____ Roll! Roll! Roll!

B.II. o - cean, _____ Roll! Roll! Roll!

Org. 

Ped.

Perc.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

623

S.I. On! On! On! Roll! Roll!

A.I. On! On! On! Roll! Roll!

T.I. ⁸ On! On! On! Roll! Roll!

B.I. On! On! On! Roll! Roll!

S.II. Roll! Roll!

A.II. Roll! Roll! Roll! Roll!

T.II. ⁸ Roll! Roll! Roll! Roll!

B.II. Roll! Roll! Roll! Roll!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D3 Genau $\downarrow = 80$

626

S.I.

A.I.

T.I.

B.I.

D3 Genau $\downarrow = 80$

S.II.

A.II.

T.II.

B.II.

(Chromatische Clusters, eine Handvoll,
Tonhöhen ungefähr, Rhythmus genau)

Org. *f*

Ped.

Perc. *Tom-tom*

D3 Genau $\downarrow = 80$

Vln. 1

Vln. 2

Vla.

Vc.

E3

631

S.I. *Im tiefen Register Cluster bildend stimmvoll gesprochen.
Tonhöhe immer "einen Halbton neben dem Nachbarn".* **f** more thannine-ty per-cent

A.I. *Im tiefen Register Cluster bildend stimmvoll gesprochen.
Tonhöhe immer "einen Halbton neben dem Nachbarn".* **f** more thannine-ty per-cent

T.I. **f** 3 3 3 3 3 3 3 3
The glo-bal o-cean has warmed un-ba-ted since nine-teen > se-ven-ty and has ta-ken up of the ex
*Im tiefen Register Cluster bildend stimmvoll gesprochen.
Tonhöhe immer "einen Halbton neben dem Nachbarn".* **f** 3 3 3 3 3 3 3 3
The glo-bal o-cean has warmed un-ba-ted since nine-teen > se-ven-ty and has ta-ken up of the ex

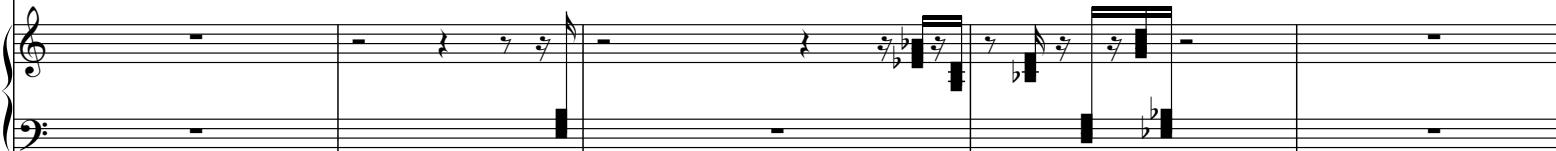
B.I. **f** 3 3 3 3 3 3 3 3 3
The glo-bal o-cean has warmed un-ba-ted since nine-teen > se-ven-ty and has ta-ken up of the ex

E3

S.II. **f** more thannine-ty per-cent

A.II. *Im tiefen Register Cluster bildend stimmvoll gesprochen.
Tonhöhe immer "einen Halbton neben dem Nachbarn".* **f** more thannine-ty per-cent

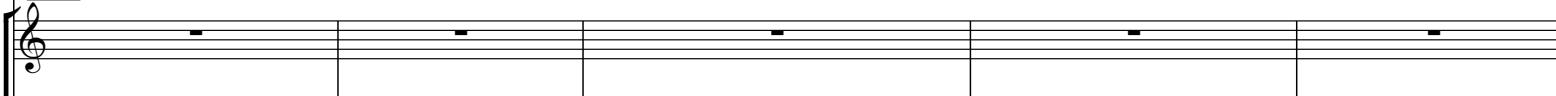
T.II. **f** 3 3 3 3 3 3 3 3 3
The glo-bal o-cean has warmed un-ba-ted since nine-teen > se-ven-ty and has ta-ken up of the ex
*Im tiefen Register Cluster bildend stimmvoll gesprochen.
Tonhöhe immer "einen Halbton neben dem Nachbarn".* **f** 3 3 3 3 3 3 3 3 3
The glo-bal o-cean has warmed un-ba-ted since nine-teen > se-ven-ty and has ta-ken up of the ex

Org. 

Ped. 

Perc. 

E3

Vln. 1 

Vln. 2 

Vla. 

Vc. 

636

F3

S.I. heat in the cli-mate sys-tem. Since nine-teen nine-ty - three, the rate of ocean

A.I. heat in the cli-mate sys-tem. Since nine-teen nine-ty - three, the rate of ocean

T.I. ⁸cess cli-mate sys-tem. Since nine-teen nine-ty - three,

B.I. cess cli-mate sys-tem. Since nine-teen nine-ty - three,

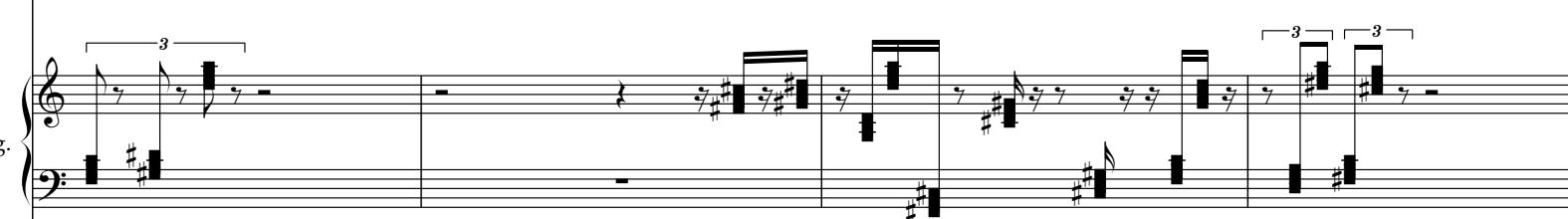
F3

S.II. heat in the cli-mate sys-tem. Since nine-teen nine-ty - three, the rate of ocean

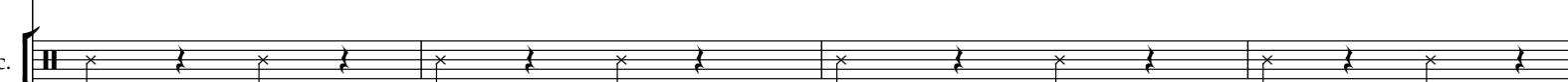
A.II. heat in the cli-mate sys-tem. Since nine-teen nine-ty - three, the rate of ocean

T.II. ⁸cess cli-mate sys-tem. Since nine-teen nine-ty - three,

B.II. cess cli-mate sys-tem. Since nine-teen nine-ty - three,

Org. ³


Ped.

Perc. 

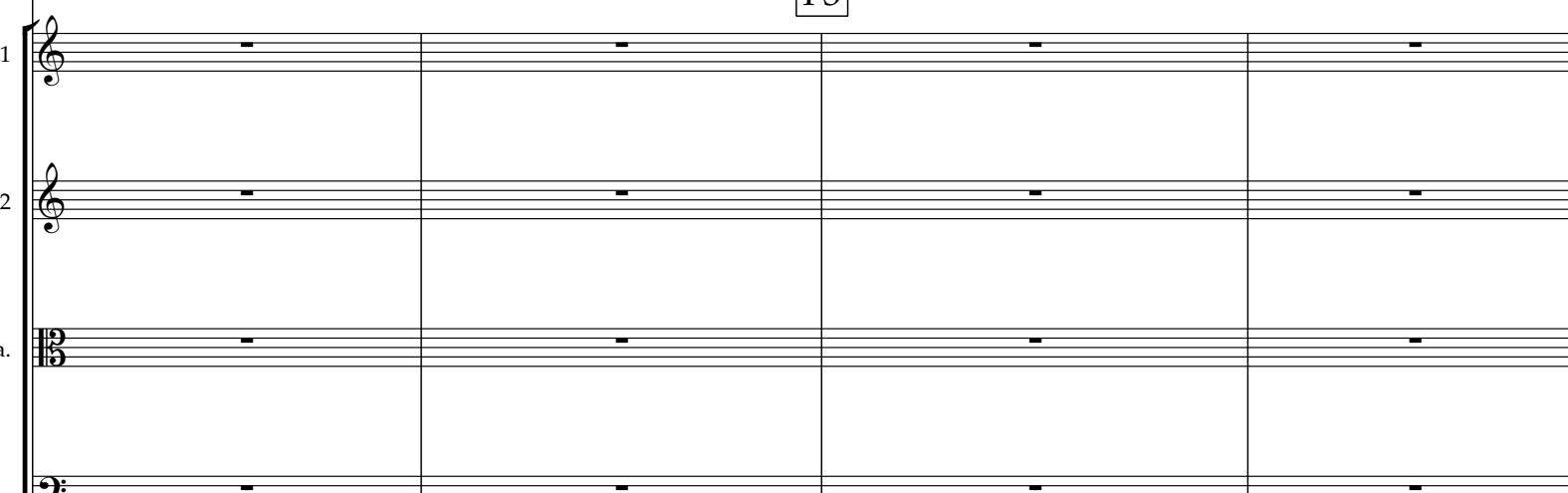
F3

Vln. 1

Vln. 2

Vla.

Vc.



640

S.I. war-ming dou-bled. Ma-rine heat-waves have dou-bled

A.I. war-ming dou-bled. Ma-rine heat-waves have dou-bled

T.I. o - cean war-ming has more than dou-bled dou-bled. dou-bled in fre-quen-

B.I. o - cean war-ming has more than dou-bled dou-bled. dou-bled in fre-quen-

S.II. war-ming dou-bled. Ma-rine heat-waves have dou-bled

A.II. war-ming dou-bled. Ma-rine heat-waves have dou-bled

T.II. o - cean war-ming has more than dou-bled dou-bled. dou-bled in fre-quen-

B.II. o - cean war-ming has more than dou-bled dou-bled. dou-bled in fre-quen-

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

643

G3

S.I. since nine-teen eigh-ty two and are in-cre-a-sing-in in-ten-si - ty. By ab-sorbing the

A.I. since nine-teen eigh-ty two and are in-cre-a-sing-in in-ten-si - ty. By ab-sorbing the

T.I. cy and are in-cre-a-sing-in in-ten-si - ty. more C-O-2,

B.I. cy and are in-cre-a-sing-in in-ten-si - ty. more C-O-2,

G3

S.II. since nine-teen eigh-ty two and are in-cre-a-sing-in in-ten-si - ty. By ab-sorbing the

A.II. since nine-teen eigh-ty two and are in-cre-a-sing-in in-ten-si - ty. By ab-sorbing the

T.II. cy and are in-cre-a-sing-in in-ten-si - ty. more C-O-2,

B.II. cy and are in-cre-a-sing-in in-ten-si - ty. more C-O-2,

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

648

S.I. o - cean has un - der gone a - ci - di - fi - ca - tion.

A.I. o - cean has un - der gone a - ci - di - fi - ca - tion.

T.I. in - crea - sing sur - face a - ci - di - fi - ca - tion.

B.I. in - crea - sing sur - face a - ci - di - fi - ca - tion.

S.II. o - cean has un - der gone a - ci - di - fi - ca - tion.

A.II. o - cean has un - der gone a - ci - di - fi - ca - tion.

T.II. in - crea - sing sur - face a - ci - di - fi - ca - tion.

B.II. in - crea - sing sur - face a - ci - di - fi - ca - tion.

Org. 3 3 3 3 3 3 3 3

Ped. - - - - -

Perc. x x x x x x x x

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

H3

650 **pp**

S.I. A loss of has oc-cured from the sur - face to one thou - sand me - ters.

A.I. A loss of has oc-cured from the sur - face to one thou - sand me - ters.

T.I. **pp** 3 o - xy - gen from the sur - face to one thou - sand me - ters.

B.I. **pp** 3 o - xy - gen from the sur - face to one thou - sand me - ters.

H3 **pp**

S.II. A loss of has oc-cured from the sur - face to one thou - sand me - ters.

A.II. A loss of has oc-cured from the sur - face to one thou - sand me - ters.

T.II. **pp** 3 o - xy - gen from the sur - face to one thou - sand me - ters.

B.II. **pp** 3 o - xy - gen from the sur - face to one thou - sand me - ters.

Org. {

Ped. {

Perc. { **H** *

H3

Vln. 1 {

Vln. 2 {

Vla. {

Vc. {

VIII. Die Wasserströme erheben sich

654 Stürmisch ♩ = 84

S.I.

A.I.

T.I.

B.I.

S.II.

A.II.

T.II.

B.II.

Org. *f*

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc. *f*

656

S.I.

A.I.

T.I. *f*

HERR!

B.I. *f*

HERR!

S.II.

A.II.

T.II. *f*

HERR!

B.II. *f*

HERR!

Org. {

Ped.

Mar.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

This musical score page contains ten staves of music. The top five staves represent vocal parts: Soprano I (S.I.), Alto I (A.I.), Tenor I (T.I.), Bass I (B.I.), and Bass II (B.II.). The vocal parts sing the word "HERR!" in unison. The bottom five staves represent instrumental parts: Organ (Org.), Pedal (Ped.), Maracas (Mar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello/Bass (Vc.). The organ part consists of eighth-note chords. The strings play sustained notes with grace notes. Measure lines divide the page into measures.

I3

658

S.I.

A.I.

T.I.

B.I.

I3

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Measure 658 starts with rests for most parts, followed by dynamic markings *f* and *p*, and melodic patterns for organ, marimba, and strings. The vocal parts (S.I., A.I., T.I., B.I., S.II., A.II., T.II., B.II.) have rests throughout the measure. The organ part features eighth-note patterns with grace notes. The marimba part consists of eighth-note chords. The string section (Vln. 1, Vln. 2, Vla., Vc.) plays eighth-note patterns with grace notes, matching the tempo and dynamics of the marimba.

660

S.I. J3

A.I.

T.I. J3
HERR!

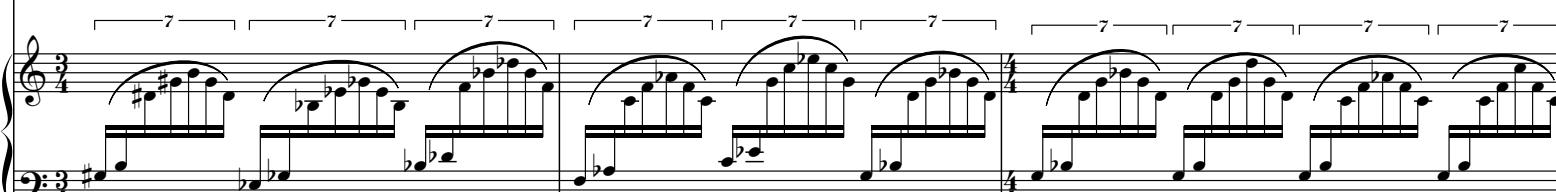
B.I. J3
HERR!

S.II. J3

A.II.

T.II. J3
HERR!

B.II. J3
HERR!

Org. 

Ped. 

Mar. 

Vln. 1 J3


Vln. 2 

Vla. 

Vc. 

663

S.I.

A.I.

T.I.

B.I.

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score page 112, measure 663, features a complex arrangement of voices and instruments. The vocal parts (Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II) are mostly silent. The organ part consists of a series of eighth-note chords with grace notes, primarily in the treble and bass staves, with dynamics f and p. The maracas part follows a similar pattern of eighth-note chords with grace notes, also marked f and p. The string section (Violin 1, Violin 2, Cello, Double Bass) plays sustained notes with slurs, with dynamics f and p indicated under the measures. The page number 112 is at the top left, and the measure number 663 is at the top center.

666

K3

S.I.

A.I.

T.I. *Die Was - ser - strö - me*

B.I. *Die Was - ser - strö - me*

K3

S.II.

A.II.

T.II. *Die Was - ser - strö - me*

B.II. *Die Was - ser - strö - me*

Org. *f*

Ped.

Mar.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

670

S.I.

A.I.

T.I.
er - - he - ben sich.

B.I.
er - - he - ben sich.

S.II.

A.II.

T.II.
er - - he - ben sich.

B.II.
er - - he - ben sich.

Org.

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

L3

674

S.I.

A.I.

T.I.

B.I.

S.II. Die Was - ser - - strö - - - me

A.II. Die Was - ser - - strö - - - me

T.II. Die Was - ser - - strö - - - me

B.II. Die Was - ser - - strö - - - me

Org. Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This is a page from a musical score. It features eight vocal parts (Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II) and instrumental parts (Organ, Pedal, Maracas, Violin 1, Violin 2, Cello). The vocal parts sing a line of German lyrics: 'Die Was - ser - - strö - - - me'. The organ and strings provide harmonic support. Measure numbers 674 and 675 are indicated at the top left. Measure 674 shows the vocal parts silent. Measure 675 begins with the vocal entry. The organ part consists of eighth-note chords. The strings play sustained notes. The maracas part is indicated by a small icon. The page number 115 is at the top right.

M3

S.I. *sforzando* HERR!

A.I. *sforzando* HERR!

T.I. *sforzando* HERR!

B.I. *sforzando* HERR!

S.II. er - he - ben ihr Brau - - - sen.

A.II. er - he - ben ihr Brau - - - sen.

T.II. er - he - ben ihr Brau - - - sen.

B.II. er - he - ben ihr Brau - - - sen.

Org. (7) (7) (7) (7) (7) (7) (7) (7)

Ped.

Perc. (T-t.) *p*

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

679

S.I. — *HERR!*

A.I. — *HERR!*

T.I. — *HERR!*

B.I. — *HERR!*

S.II. — *HERR!*

A.II. — *HERR!*

T.II. — *HERR!*

B.II. — *HERR!*

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

N3

684

S.I.

A.I.

T.I.

B.I.

N3

sfz

S.II. HERR!

sfz

A.II. HERR!

sfz

T.II. HERR!

sfz

B.II. HERR!

mp

Org.

Ped.

Perc.

N3

Vln. 1

Vln. 2

Vla.

Vc.

686

S.I.

A.I.

T.I. *f*
HERR!

B.I. *f*
HERR!

S.II.

A.II.

T.II. *f*
HERR!

B.II. *f*
HERR!

Org. *f*

Ped.

Perc.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

120

688

O3

S.I.

A.I.

T.I.

B.I.

O3

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Mar.

f

p

f

p

O3

Vln. 1

f

p

f

p

Vln. 2

f

p

f

p

Vla.

f

p

f

p

Vc.

f

p

f

p

690

S.I. $\frac{3}{4}$

A.I. $\frac{3}{4}$

T.I. $\frac{3}{8}$

B.I. $\frac{3}{4}$

S.II. $\frac{3}{4}$

A.II. $\frac{3}{4}$

T.II. $\frac{3}{8}$

B.II. $\frac{3}{4}$

Org. $\frac{3}{4}$

Ped. $\frac{3}{4}$

Mar. $\frac{3}{4} \#$

Vln. 1 $\frac{3}{4} \#$

Vln. 2 $\frac{3}{4} \#$

Vla. $\frac{3}{4} \#$

Vc. $\frac{3}{4} \#$

P3

692

S.I.

A.I.

T.I. *HERR!*

B.I. *HERR!*

P3

S.II.

A.II.

T.II. *HERR!*

B.II. *HERR!*

Org.

Ped.

Mar.

P3

Vln. 1

Vln. 2

Vla.

Vc.

This musical score page contains eight staves of music. The top four staves are for vocal parts: Soprano I (S.I.), Alto I (A.I.), Tenor I (T.I.), and Bass I (B.I.). The bottom four staves are for vocal parts: Soprano II (S.II.), Alto II (A.II.), Tenor II (T.II.), and Bass II (B.II.). The organ (Org.) and pedal (Ped.) are also present. Maracas (Mar.) are indicated by a small icon. The strings consist of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), and Double Bass (Vc.). The vocal parts sing the word "HERR!" in unison. The organ and strings provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 692 and 122 are at the top left. Dynamics like p (piano) and f (forte) are used throughout the score.

694

S.I. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

A.I. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

T.I. $\begin{smallmatrix} \text{G} \\ 8 \\ 3 \\ 4 \end{smallmatrix}$

B.I. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

S.II. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

A.II. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

T.II. $\begin{smallmatrix} \text{G} \\ 8 \\ 3 \\ 4 \end{smallmatrix}$

B.II. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Org. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Ped. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Mar. $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

Vln. 1 $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

Vln. 2 $\begin{smallmatrix} \text{G} \\ 3 \\ 4 \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{Bass} \\ 3 \\ 4 \end{smallmatrix}$

Q3

698

S.I.

A.I. *f*
Die Was - ser - strö - me

T.I. *f*
Die Was - ser - strö - me

B.I.

Q3

S.II.

A.II. *f*
Die Was - ser - strö - me

T.II. *f*
Die Was - ser - strö - me

B.II.

Org. *f*

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

700

S.I.

A.I. he - ben em - por die Wel - - - len.

T.I. he - ben em - por die Wel - - - len.

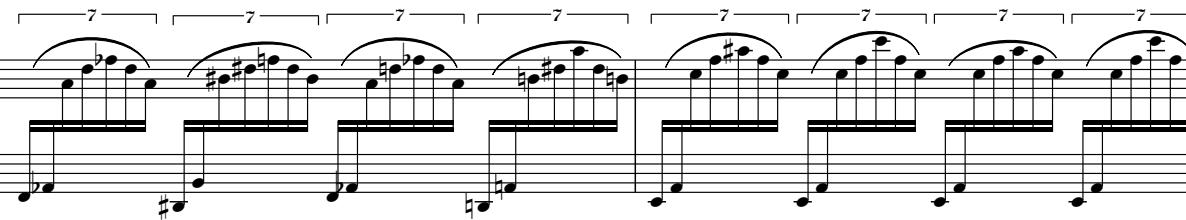
B.I.

S.II.

A.II. he - ben em - por die Wel - - - len.

T.II. he - ben em - por die Wel - - - len.

B.II.

Org. 

Ped.

Mar.

Vln. 1

Vln. 2

Vla.

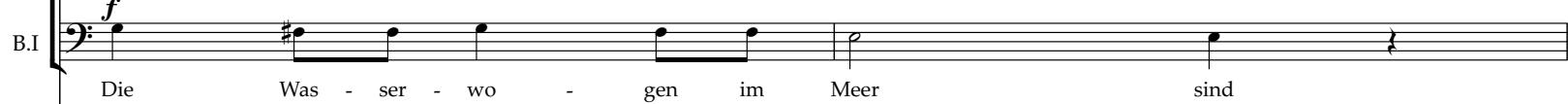
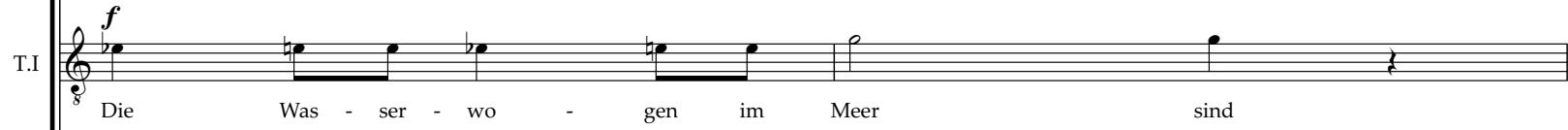
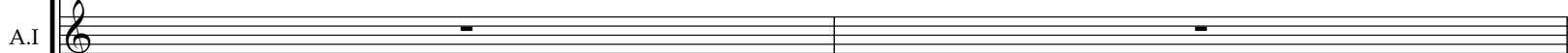
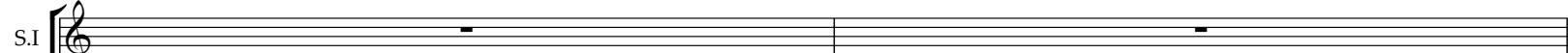
Vc.



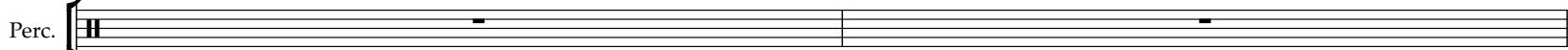
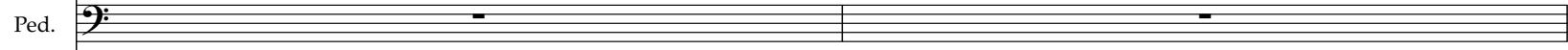
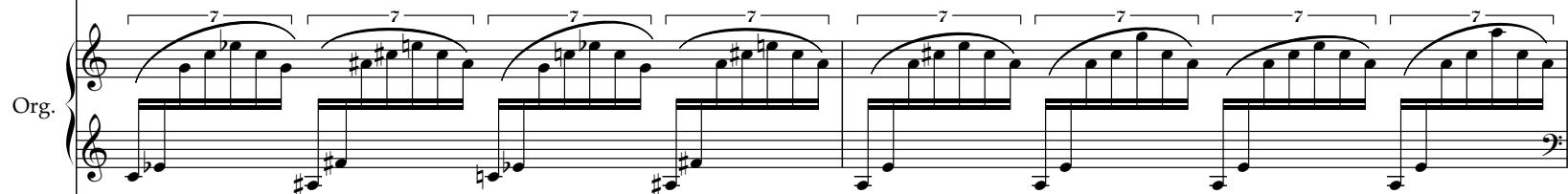
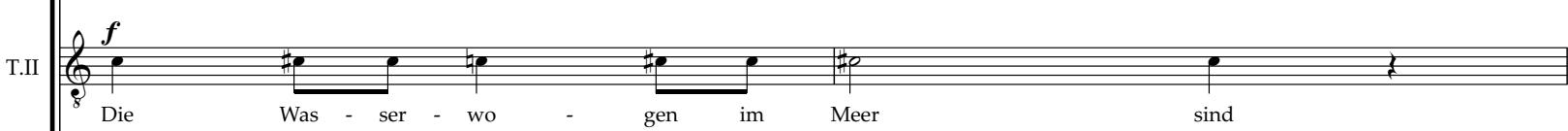
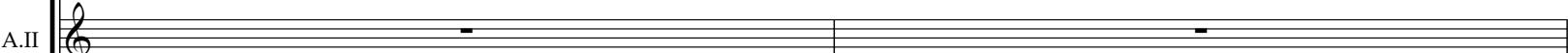
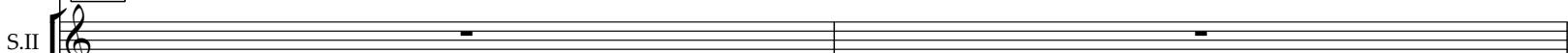
The musical score page shows a vocal score with eight staves for Soprano I (S.I.), Alto I (A.I.), Tenor I (T.I.), Bass I (B.I.), Soprano II (S.II.), Alto II (A.II.), Tenor II (T.II.), and Bass II (B.II.). The vocal parts sing a four-line German phrase: "he - ben em - por die Wel - - - len." The organ (Org.) provides harmonic support with eighth-note chords. The bassoon (Ped.) and maracas (Mar.) are also present. The strings (Vln. 1, Vln. 2, Vla., Vc.) play sustained notes in the lower register, with dynamic markings 'p' indicating a piano (soft) volume. Measure numbers 700 are indicated at the top left.

R3

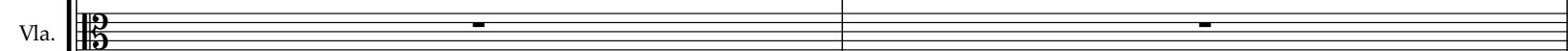
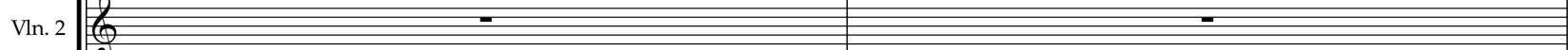
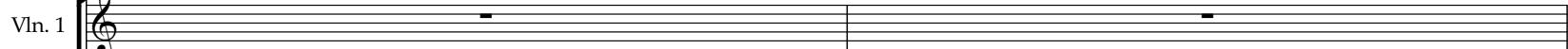
704



R3



R3



S3

sfz

706

S.I. *sfz* **HERR!**

A.I. *sfz* **HERR!**

T.I. *sfz* **HERR!**
8 groß und brau - sen mäch - - tig. **HERR!**

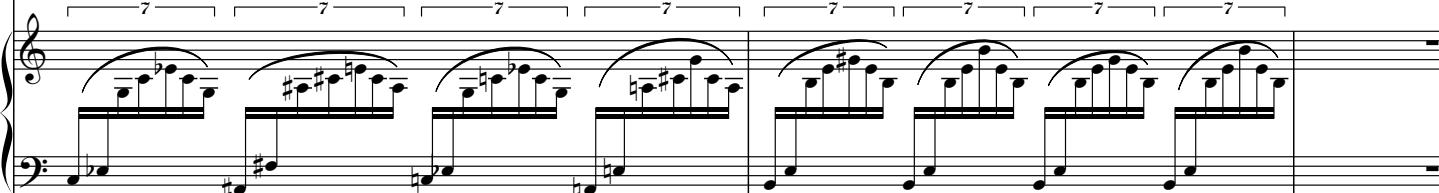
B.I. *sfz* **HERR!**
groß und brau - sen mäch - - tig. **HERR!**

S.II.

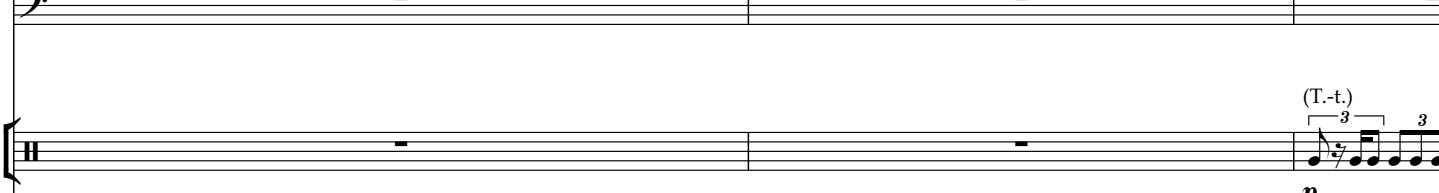
A.II.

T.II. *sfz* **HERR!**
8 groß und brau - sen mäch - - tig.

B.II. *sfz* **HERR!**
groß und brau - sen mäch - - tig.

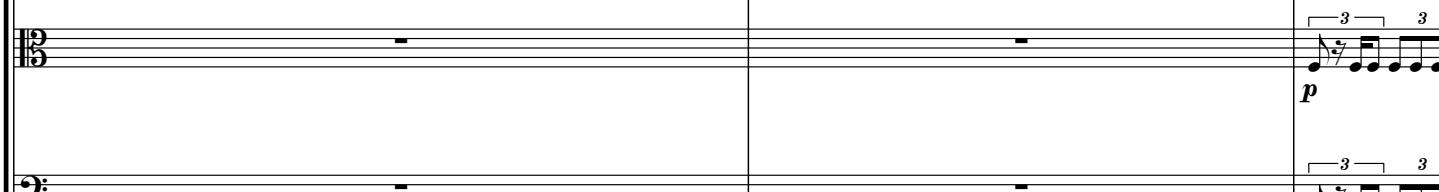
Org. 

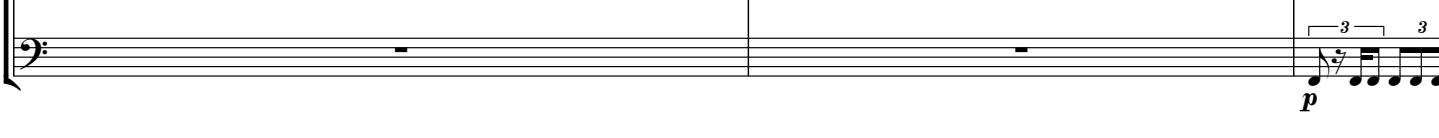
Ped.

Perc. 
p

Vln. 1 **S3**

Vln. 2

Vla. 
p

Vc. 
p

709

HERR! HERR! HERR!

T3

S.I. *sforzando*

A.I. *sforzando*

T.I. *sforzando*

B.I. *sforzando*

S.II. *pianissimo*

A.II. *pianissimo*

T.II. *pianissimo*

B.II. *pianissimo*

Org.

Ped.

Perc. *f*

Vln. 1

Vln. 2

Vla. *f*

Vc. *f*

<img alt="Musical score page 128 showing vocal parts (S.I., A.I., T.I., B.I., S.II., A.II., T.II., B.II., Org., Ped., Perc.) and instrumental parts (Vln. 1, Vln. 2, Vla., Vc.). The vocal parts sing 'HERR!' in unison. The instrumental parts play eighth-note patterns. Measure 709 starts with a dynamic of sforzando (sfz) followed by piano (p). Measures 710-711 show sustained notes with dynamics f and ff. Measures 712-713 show eighth-note patterns with dynamics p and f. Measures 714-715 show eighth-note patterns with dynamics p and f. Measures 716-717 show eighth-note patterns with dynamics p and f. Measures 718-719 show eighth-note patterns with dynamics p and f. Measures 720-721 show eighth-note patterns with dynamics p and f. Measures 722-723 show eighth-note patterns with dynamics p and f. Measures 724-725 show eighth-note patterns with dynamics p and f. Measures 726-727 show eighth-note patterns with dynamics p and f. Measures 728-729 show eighth-note patterns with dynamics p and f. Measures 730-731 show eighth-note patterns with dynamics p and f. Measures 732-733 show eighth-note patterns with dynamics p and f. Measures 734-735 show eighth-note patterns with dynamics p and f. Measures 736-737 show eighth-note patterns with dynamics p and f. Measures 738-739 show eighth-note patterns with dynamics p and f. Measures 740-741 show eighth-note patterns with dynamics p and f. Measures 742-743 show eighth-note patterns with dynamics p and f. Measures 744-745 show eighth-note patterns with dynamics p and f. Measures 746-747 show eighth-note patterns with dynamics p and f. Measures 748-749 show eighth-note patterns with dynamics p and f. Measures 750-751 show eighth-note patterns with dynamics p and f. Measures 752-753 show eighth-note patterns with dynamics p and f. Measures 754-755 show eighth-note patterns with dynamics p and f. Measures 756-757 show eighth-note patterns with dynamics p and f. Measures 758-759 show eighth-note patterns with dynamics p and f. Measures 760-761 show eighth-note patterns with dynamics p and f. Measures 762-763 show eighth-note patterns with dynamics p and f. Measures 764-765 show eighth-note patterns with dynamics p and f. Measures 766-767 show eighth-note patterns with dynamics p and f. Measures 768-769 show eighth-note patterns with dynamics p and f. Measures 770-771 show eighth-note patterns with dynamics p and f. Measures 772-773 show eighth-note patterns with dynamics p and f. Measures 774-775 show eighth-note patterns with dynamics p and f. Measures 776-777 show eighth-note patterns with dynamics p and f. Measures 778-779 show eighth-note patterns with dynamics p and f. Measures 780-781 show eighth-note patterns with dynamics p and f. Measures 782-783 show eighth-note patterns with dynamics p and f. Measures 784-785 show eighth-note patterns with dynamics p and f. Measures 786-787 show eighth-note patterns with dynamics p and f. Measures 788-789 show eighth-note patterns with dynamics p and f. Measures 790-791 show eighth-note patterns with dynamics p and f. Measures 792-793 show eighth-note patterns with dynamics p and f. Measures 794-795 show eighth-note patterns with dynamics p and f. Measures 796-797 show eighth-note patterns with dynamics p and f. Measures 798-799 show eighth-note patterns with dynamics p and f. Measures 800-801 show eighth-note patterns with dynamics p and f. Measures 802-803 show eighth-note patterns with dynamics p and f. Measures 804-805 show eighth-note patterns with dynamics p and f. Measures 806-807 show eighth-note patterns with dynamics p and f. Measures 808-809 show eighth-note patterns with dynamics p and f. Measures 810-811 show eighth-note patterns with dynamics p and f. Measures 812-813 show eighth-note patterns with dynamics p and f. Measures 814-815 show eighth-note patterns with dynamics p and f. Measures 816-817 show eighth-note patterns with dynamics p and f. Measures 818-819 show eighth-note patterns with dynamics p and f. Measures 820-821 show eighth-note patterns with dynamics p and f. Measures 822-823 show eighth-note patterns with dynamics p and f. Measures 824-825 show eighth-note patterns with dynamics p and f. Measures 826-827 show eighth-note patterns with dynamics p and f. Measures 828-829 show eighth-note patterns with dynamics p and f. Measures 830-831 show eighth-note patterns with dynamics p and f. Measures 832-833 show eighth-note patterns with dynamics p and f. Measures 834-835 show eighth-note patterns with dynamics p and f. Measures 836-837 show eighth-note patterns with dynamics p and f. Measures 838-839 show eighth-note patterns with dynamics p and f. Measures 840-841 show eighth-note patterns with dynamics p and f. Measures 842-843 show eighth-note patterns with dynamics p and f. Measures 844-845 show eighth-note patterns with dynamics p and f. Measures 846-847 show eighth-note patterns with dynamics p and f. Measures 848-849 show eighth-note patterns with dynamics p and f. Measures 850-851 show eighth-note patterns with dynamics p and f. Measures 852-853 show eighth-note patterns with dynamics p and f. Measures 854-855 show eighth-note patterns with dynamics p and f. Measures 856-857 show eighth-note patterns with dynamics p and f. Measures 858-859 show eighth-note patterns with dynamics p and f. Measures 860-861 show eighth-note patterns with dynamics p and f. Measures 862-863 show eighth-note patterns with dynamics p and f. Measures 864-865 show eighth-note patterns with dynamics p and f. Measures 866-867 show eighth-note patterns with dynamics p and f. Measures 868-869 show eighth-note patterns with dynamics p and f. Measures 870-871 show eighth-note patterns with dynamics p and f. Measures 872-873 show eighth-note patterns with dynamics p and f. Measures 874-875 show eighth-note patterns with dynamics p and f. Measures 876-877 show eighth-note patterns with dynamics p and f. Measures 878-879 show eighth-note patterns with dynamics p and f. 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713

S.I

A.I

T.I

B.I

S.II

A.II

T.II

B.II

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

U3 Kalt $\text{♩} = 48$

Mund halb verschlossen,
immer leicht verschoben, einander überlagernd,
Dauern unregelmässig
pp

S.I. (x= Miniclus ter,
Tonhöhen +/- 1 Halbtön)
mf

A.I. ***mf*** 3
Filters Plastic Containers

T.I. Ci-ga-rettes Bags Food wrap-pers

B.I. Ci-ga-rettes Bags Food wrap-pers

Mund halb verschlossen,
immer leicht verschoben, einander überlagernd,
Dauern unregelmässig
pp

S.II (x= Miniclus ter,
Tonhöhen +/- 1 Halbtön)
mf 3
Filters Plastic Containers

A.II Ci-ga-rettes Bags Food wrap-pers

T.II Ci-ga-rettes Bags Food wrap-pers

B.II Ci-ga-rettes Bags Food wrap-pers

Org. ***mp***

Ped.

Perc. (Sn. Dr.) ***mp***

U3 Kalt $\text{♩} = 48$

Vln. 1

Vln. 2

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

Vc. pizz. ***mf*** pizz.

720

V3

S.I.

A.I.

Lids Plas-tic Plas-tic

T.I.

Caps Beve-rage bot-tles Cups, plates, forks, knives, spoons

B.I.

Caps Beve-rage bot-tles Cups, plates, forks, knives, spoons

V3

S.II.

A.II.

Lids Plas-tic Plas-tic

T.II.

Caps Beve-rage bot-tles Cups, plates, forks, knives, spoons

B.II.

Caps Beve-rage bot-tles Cups, plates, forks, knives, spoons

Org.

Ped.

Perc.

V3 "scratch tone", keine Tonhöhe

Vln. 1

"scratch tone", keine Tonhöhe

Vln. 2

arco pizz.

Vla.

arco pizz.

Vc.

725

W3

S.I.

A.I.

T.I.

B.I.

S.II

A.II

T.II

B.II

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Glas

Plas-tic

Beve-rage bot-tles

Beve-rage cans

Straws

Stir-rers

Glas

Plas-tic

Beve-rage bot-tles

Beve-rage cans

Straws

Stir-rers

Beve-rage bot-tles

Beve-rage cans

Straws

Stir-rers

pizz.

mf

pizz.

W3

728

S.I.

A.I.

T.I.

B.I.

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Perc. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

X3

Pa-per

Bags

Bags

Pa-per

Bags

Bags

pizz.

IX. Wo Worte ertrinken

Tief $\text{♩} = 72$

733 ***mf***

S.I. Aah _____ (etc.) **Y3** Wor-____

A.I. Aah _____ (etc.) **Wor-____**

T.I. **mf** Aah _____

B.I. **mf** Aah _____

Tief $\text{♩} = 72$

mf

S.II. Aah _____ (etc.) **Y3** Wo

A.II. Aah _____ (etc.) **Wo**

T.II. **mf** Aah _____

B.II. **mf** Aah _____

Org. **"Glockenspiel"-Register** **p**

Ped.

Perc.

Tief $\text{♩} = 72$

Vln. 1 **Y3** pizz. **f**

Vln. 2 **f** pizz.

Vla. **f** pizz.

Vc. **f**

743

S.I. — er-ken, — Die -len en.

A.I. — er-ken, — Die -len en.

T.I. (etc.) der fe

B.I. (etc.) In Tie des

Z3

S.II ...te trin- Die Wel sing-

A.II ...te trin- Die Wel sing-

T.II (etc.) der fe

B.II (etc.) In Tie des

Z3

Org.

Ped.

Perc.

Vln. 1 sim.

Vln. 2 sim.

Vla. sim.

Vc. sim.

752

A4

S.I.

B4 *p cresc.*

-ser

A.I.

p cresc.

In die-

T.I.

-gens -ses -a- -gen -ses -gen -äu- ver- -ken.

B.I.

Schwei- nur lei- Kla- -a- nur lei- Kla- wo Träu- -me -sin - ken.

A4

S.II.

B4

A.II.

T.II.

-gens -ses -a- -gen -ses -gen -äu- ver- -ken.

B.II.

Schwei- nur lei- Kla- -a- nur lei- Kla- wo Träu- -me -sin - ken.

Org.

Ped.

Perc.

A4

B4 *arco*

p cresc. *arco*

p cresc. *arco*

p cresc.

Vln. 1

Vln. 2

Vla.

Vc.

763

S.I. C4

A.I.

T.I.

B.I.

S.II. C4

A.II. p cresc.

T.II.

B.II.

Org.

Ped.

Perc.

Vln. 1 C4

Vln. 2

Vla.

Vc.

773

D4

S.I. *mf cresc.* der -fe -gens -ses

A.I. *mf cresc.* In Tie- des Schwei- nur lei-

T.I. *mf cresc.* der -fe -gens -ses

B.I. *mf cresc.* In Tie- des Schwei- nur lei-

D4

S.II. *mf cresc.* der -fe -gens -ses

A.II. *mf cresc.* In Tie- des Schwei- nur lei-

T.II. *mf cresc.* der -fe -gens -ses

B.II. *mf cresc.* In Tie- des Schwei- nur lei-

Org. Ped. Perc.

Vln. 1 *mf cresc.*

Vln. 2 *mf cresc.*

Vla. *mf cresc.*

Vc.

778

E4

S.I. -a- gen -ses -gen -äu-

A.I. Kla- -a- nur lei- Kla- wo Träu-

T.I. -a- gen -ses -gen -äu-

B.I. Kla- -a- nur lei- Kla- wo Träu-

E4

S.II. -a- gen -ses -gen -äu-

A.II. Kla- -a- nur lei- Kla- wo Träu-

T.II. -a- gen -ses -gen -äu-

B.II. Kla- -a- nur lei- Kla- wo Träu-

Org.

Ped.

Perc.

Vln. 1 *cresc. sempre*

Vln. 2 *cresc. sempre*

Vla. *cresc. sempre*

Vc. *cresc. sempre*

783

F4

S.I. ver- -ken. Wor- er-

A.I. -me -sin - ken. Wor- er-

T.I. 8 ver- -ken. Aah (etc.)

B.I. -me -sin - ken. Aah (etc.)

F4

S.II. ver- -ken. Wo ...te

A.II. -me -sin - ken. Wo ...te

T.II. 8 ver- -ken. Aah (etc.)

B.II. -me -sin - ken. Aah (etc.)

("Glockenspiel"-Register)

Org.

Ped.

Perc. B. Dr.

Vln. 1 (arco) f sonore (arco)

Vln. 2 (arco) f sonore (arco)

Vla. (arco) f sonore (arco)

Vc. (arco) f sonore (arco)

788

S.I. -ken, Die -len en.

A.I. -ken, Die -len en.

T.I. *p* en.

B.I. *p* en.

S.II. trin- Die Wel- sing- *p*

A.II. trin- Die Wel- sing- *p*

T.II. *p* en.

B.II. *p* en.

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

G4 Leicht bewegt $\text{♩} = 96$

794

S.I.

A.I.

T.I.

B.I.

Mut

G4 Leicht bewegt $\text{♩} = 96$

S.II.

A.II.

T.II.

Groß - mu - ter

B.II.

Org.

Ped.

Perc.

G4 Leicht bewegt $\text{♩} = 96$

Vln. 1

p leggero

Vln. 2

p leggero

Vla.

Vc.

798

S.I. ter. H4 Scho - ne mei -

A.I. ter. H4

T.I.

B.I.

S.II. H4 Scho - ne mei -

A.II. pp Scho - ne mei -

T.II. der Lie be, H4

B.II.

Org.

Ped.

Perc.

Vln. 1 H4

Vln. 2

Vla.

Vc.

802

S.I. *cresc.*

A.I. *mp* Mut - ter der Schön - heit, Mut -

T.I. *p* *cresc.* Groß - mu - ter

B.I. *p* *cresc.* Groß - mu - ter

S.II. *cresc.*

A.II. *cresc.*

T.II.

B.II.

Org.

Ped.

Perc.

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla.

Vc.

(Tempo halten)

811

S.I.

A.I.

T.I. - ge - nen, Mut ter!

B.I. - ge - nen, Mut ter!

(Tempo halten)

S.II.

A.II.

T.II. - ge - nen, Mut ter!

B.II. - ge - nen, Mut ter!

Org.

Ped.

Perc.

(Tempo halten)

Vln. 1

Vln. 2

Vla. *mf* *dim.*

Vc. *mf* *dim.*

815

J4

S.I. *p* Mut - ter der Schaum-ent-stie - ge - nen. Scho-ne mei -

A.I. *p* Mut - ter der Schaum-ent-stie - ge - nen. Scho-ne mei -

T.I. *poco f* Scho - ne! Scho - ne!

B.I. *poco f* Scho - ne mei - ner! Scho - ne mei - ner!

J4

S.II. *p* Mut-ter der Schaum-ent-stie - ge - nen. Mut - ter

A.II. *p* Mut-ter der Schaum-ent-stie - ge - nen. Mut - ter

T.II. *poco f* Scho - ne mei ner! Scho - ne mei - ner!

B.II. *poco f* Scho - ne mei - ner! Scho - ne mei - ner!

Org.

Ped.

Perc.

J4

Vln. 1

Vln. 2

Vla.

Vc.

826 *f*

S.I. Scho - ne mei - ner! L4

A.I. Scho - ne mei - ner!

T.I. *f*
8 Mut - ter der Schaum - ent - stie -

B.I. Mut - ter der Schaum - ent - stie -

S.II. Scho - ne mei - ner! L4

A.II. Scho - ne mei - ner!

T.II. *f*
8 Mut - ter der Schaum - ent - stie -

B.II. Mut - ter der Schaum - ent - stie -

Org.

Ped.

Perc.

Vln. 1 L4 *f*

Vln. 2 *f*

Vla. *f*

Vc.

829

S.I.

A.I.

T.I.

B.I.

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

831

S.I.

A.I.

T.I.

B.I.

ter!

S.II.

A.II.

T.II.

ter!

B.II.

ter!

Org.

Ped.

Perc.

M4

M4

Vln. 1

Vln. 2

Vla.

Vc.

This musical score page contains eight systems of music. The first four systems feature vocal parts: S.I., A.I., T.I., and B.I. The lyrics 'ter!' appear under T.I. and B.I. The second four systems feature vocal parts: S.II., A.II., T.II., and B.II. The lyrics 'ter!' appear under T.II. and B.II. The fifth system features the organ (Org.) and pedal (Ped.). The sixth system features percussion (Perc.). The seventh and eighth systems feature string instruments: Vln. 1, Vln. 2, Vla., and Vc. The score includes measure numbers 831 and M4, and rehearsal marks M4.

833

S.I.

A.I.

T.I.

B.I.

S.II.

A.II.

T.II.

B.II.

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Mut

835

S.I.

A.I.

T.I.

B.I.

N4

Mut-ter der Schön - heit!

S.II.

A.II.

T.II.

B.II.

N4

Mut-ter der Schön - heit!

Org.

Ped.

Perc.

Vln. 1

N4

Vln. 2

Vla.

Vc.

842

S.I. - heit! Scho - ne mein - - - - ner!

A.I. - heit! Scho - ne mein - - - - ner!

T.I. - heit! Scho - ne mein - - - - ner!

B.I. - heit! Scho - ne mein - - - - ner!

S.II. - heit! Scho - ne mein - - - - ner!

A.II. - heit! Scho - ne mein - - - - ner!

T.II. - heit! Scho - ne mein - - - - ner!

B.II. - heit! Scho - ne mein - - - - ner!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

X. Veux-tu être mon frère?

Tumultuös ♩ = 64

848 **ff** **P4**

S.I. Ré-ponds— Ré ponds moi! O - cé - an! O -

A.I. Ré-ponds— Ré ponds moi! O - cé - an! O -

T.I. Ré-ponds— Ré ponds moi! O - cé - an! O -

B.I. Ré-ponds— Ré ponds moi! O - cé - an! O -

Tumultuös ♩ = 64

S.II. Ré-ponds moi! Ré-ponds moi! O - cé - an! O -

A.II. Ré-ponds moi! Ré-ponds moi! O - cé - an! O -

T.II. Ré-ponds moi! Ré-ponds moi! O - cé - an! O -

B.II. Ré-ponds moi! Ré-ponds moi! O - cé - an! O -

Org. ff

Ped.

(T.-t.) f

Tumultuös ♩ = 64

Vln. 1 ff

Vln. 2 ff

Vla. ff

Vc. ff

855

Q4

S.I. - cé - an! Ré-ponds -cé- an! Ré-ponds O - cé - an!

A.I. - cé - an! Ré-ponds -cé- an! Ré-ponds O - cé - an!

T.I. - cé - an! Ré-ponds -cé- an! Ré-ponds O - cé - an!

B.I. - cé - an! Ré-ponds -cé- an! Ré-ponds O - cé - an!

Q4

S.II. - cé - an! Ré-ponds O - an! Ré-ponds O - cé - an!

A.II. - cé - an! Ré-ponds O - an! Ré-ponds O - cé - an!

T.II. - cé - an! Ré-ponds O - an! Ré-ponds O - cé - an!

B.II. - cé - an! Ré-ponds O - an! Ré-ponds O - cé - an!

Org.

Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

R4

860

S.I. *f* 3 Re-mue toi_ a-vec im - pé-tuo-si- té! Plus! Plus en-core, plus en-core! Si tu veux

A.I. *f* 3 Re-mue toi_ a-vec im - pé-tuo-si- té! Plus! Plus en-core, plus en-core! Si tu veux

T.I. *f* 3 Re-mue toi_ a-vec im - pé-tuo-si- té! Plus! Plus en-core, plus en-core! Si tu veux

B.I. *f* 3 - plus en-core! Si tu veux

R4

S.II. *f* 3 Re-mue toi_ a-vec im - pé-tuo-si- té! Plus! Plus en-core, plus en-core! Si tu veux

A.II. *f* 3 Re-mue toi_ a-vec im - pé-tuo-si- té! Plus! Plus en-core, plus en-core! Si tu veux

T.II. *f* 3 Re-mue toi_ a-vec im - pé-tuo-si- té! Plus! Plus en-core, plus en-core! Si tu veux

B.II. *f* 3 - plus en-core! Si tu veux

Org. { - - - - -

Ped. - - - - -

Perc. - - - - -

R4

Vln. 1 *mf* - - - - -

Vln. 2 *mf* - - - - -

Vla. *mf* - - - - -

Vc. *mf* - - - - -

863

S4 ***ff***

S.I. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

A.I. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

T.I. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

B.I. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

S4 ***ff***

S.II. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

A.II. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

T.II. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

B.II. que je com-pare à la ven-geance de Dieu; al-longe tes griffes li-vides en te fra yant un che-min sur ton propre sein,

Org.

Ped.

Perc.

S4 ***ff***

Vln. 1

Vln. 2

Vla.

Vc.

866

T4

S.I. c'est bien! Re-ponds moi, o-cè-an, veux tu être mon frè - re?

A.I. c'est bien! Re-ponds moi, o-cè-an, veux tu être mon frè - re?

T.I. c'est bien! Re - ponds moi, Veux tu être mon frè - re?

B.I. c'est bien! Re - ponds moi, Veux tu être mon frè - re?

T4

S.II. c'est bien! Re-ponds moi, o-cè-an, veux tu être mon frè - re?

A.II. c'est bien! Re-ponds moi, o-cè-an, veux tu être mon frè - re?

T.II. c'est bien! Re - ponds moi, Veux tu être mon frè - re?

B.II. c'est bien! Re - ponds moi, Veux tu être mon frè - re?

Org.

Ped.

Xyl. Xylophone

Vln. 1

Vln. 2

Vla.

Vc.

871 U4

S.I. Grand o-cé-an, veux tu ê tre mon frè - re? Dé-roules tes va - gues é-pou-van-ta - bles, o-cé-an_ hi deus,

A.I. Grand o-cé-an, veux tu ê tre mon frè - re? Dé-roules tes va-gues é-pou-van-ta-bles, o-cé-an hi deus,

T.I. 8 Etre mon frè - re? Dé-roules tes va - gues é-pou-van-ta - bles, o-cé-an_ hi deus,

B.I. Etre mon frè - re? Dé-roules tes va-gues é-pou-van-ta-bles, o-cé-an hi deus,

U4

S.II. Grand o-cé-an, veux tu ê tre mon frè - re? Dé-roules tes va - gues é-pou-van-ta - bles, o-cé-an_ hi deus,

A.II. Grand o-cé-an, veux tu ê tre mon frè - re? Dé-roules tes va-gues é-pou-van-ta-bles, o-cé-an hi deus,

T.II. 8 Etre mon frè - re? Dé-roules tes va - gues é-pou-van-ta - bles, o-cé-an_ hi deus,

B.II. Etre mon frè - re? Dé-roules tes va-gues é-pou-van-ta-bles, o-cé-an hi deus,

Org.

Ped.

Xyl.

Vln. 1 U4

Vln. 2

Vla.

Vc.

875

V4

S.I. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds___

A.I. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds___

T.I. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds___

B.I. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds___

V4

S.II. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds moi!

A.II. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds moi!

T.II. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds moi!

B.II. com-pris par moi seul, de-vant lequel je tom-be, pro-ster-né à tes ge-noux. Ré-ponds moi!

Org.

Ped.

Perc. (T.-t.)

Vln. 1

Vln. 2

Vla.

Vc.

W4

880

S.I. Ré ponds moi! O - cé - an! O - -

A.I. Ré ponds moi! O - cé - an! O - -

T.I. Ré ponds moi! O - cé - an! O - -

B.I. Ré ponds moi! O - cé - an! O - -

W4

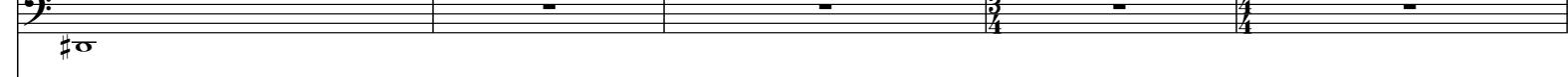
S.II. Ré-ponds moi! O - cé - an! O - -

A.II. Ré-ponds moi! O - cé - an! O - -

T.II. Ré-ponds moi! O - cé - an! O - -

B.II. Ré-ponds moi! O - cé - an! O - -

Org. 

Ped. 

Perc. 

W4

Vln. 1 

Vln. 2 

Vla. 

Vc. 

885 **X4**

S.I. - cé - an! **p** Veux tu être mon frè - re? _____

A.I. **p** Veux tu être mon frè - re? _____

T.I. 8 Veux tu être mon frè - re?

B.I. **p** Veux tu être mon frè - re? frè - re? _____

X4

S.II. **p** Veux tu être mon frè - re? _____

A.II. **p** Veux tu être mon frè - re? _____

T.II. 8 Veux tu être mon frè - re?

B.II. **p** Veux tu être mon frè - re? frè - re? _____

Org.

Ped. **p**

Perc. (B. Dr.) **pp**

Xyl. **f**

Vln. 1 **X4** **f** **p**

Vln. 2 **f** **p**

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

Vc. **f** **p**

Y4 Statisch ♩ = 72

891 S.I. For thou-sands of years, hu-man-kindlived with and from the o-ccean, all this time se-ing it as in-fi-nite.

A.I. For thou-sands of years, hu-man-kindlived with and from the o-ccean all this time se-ing it as in-fi-nite.

T.I. For thou-sands of years, hu-man-kindlived with and from the o-ccean all this time se-ing it as in-fi-nite.

B.I. For thou-sands of years, hu-man-kindlived with and from the o-ccean all this time se-ing it as in-fi-nite.

Y4 Statisch ♩ = 72 gesprochen

S.II. For thou-sands of years, hu-man-kindlived with and from the o-ccean all this time se-ing it as in-fi-nite.

A.II. For thou-sands of years, hu-man-kindlived with and from the o-ccean all this time se-ing it as in-fi-nite.

T.II. For thou-sands of years, hu-man-kindlived with and from the o-ccean all this time se-ing it as in-fi-nite.

B.II. For thou-sands of years, hu-man-kindlived with and from the o-ccean all this time se-ing it as in-fi-nite.

Org. Org.

Ped. Ped.

Perc. (Sn. Dr.)
 snares on
 ppp mf

Xyl. Xyl.

Y4 Statisch ♩ = 72

Vln. 1 Vln. 1

Vln. 2 Vln. 2

Vla. Vla.

Vc. Vc.

sul pont.

sul pont.

mf

Z4 gesprochen

896 **p** gesprochen **f** **p**

S.I. bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

gesprochen **p** **f** **p**

A.I. bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

gesprochen **p** **f** **p**

T.I. bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

gesprochen **p** **f** **p**

B.I. bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

Z4

S.II. **p** **f** **p**

bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

A.II. **p** **f** **p**

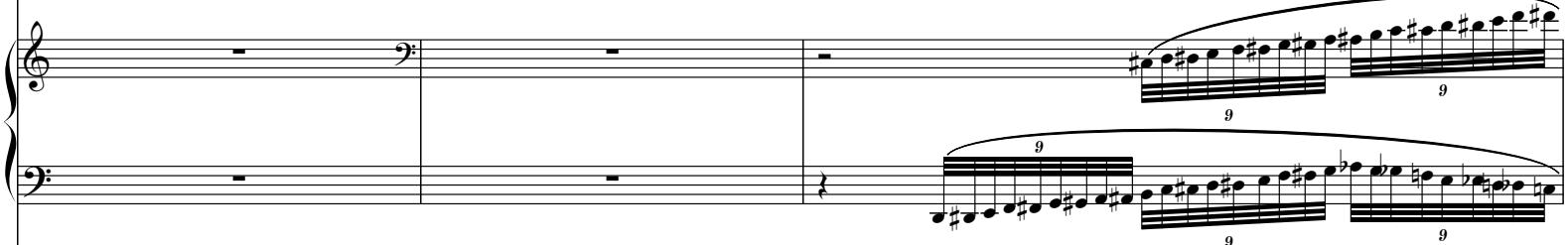
bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

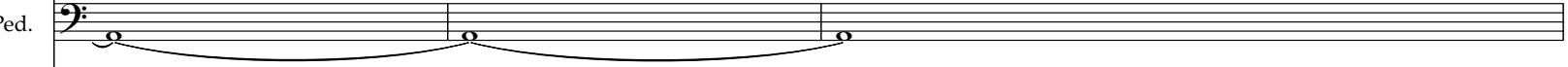
T.II. **p** **f** **p**

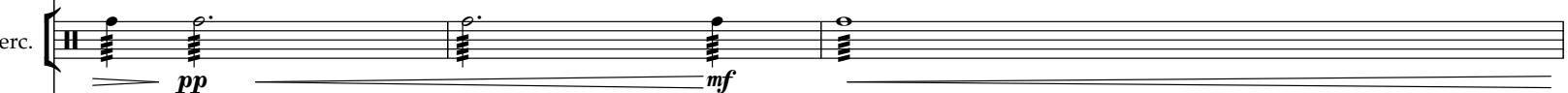
bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

B.II. **p** **f** **p**

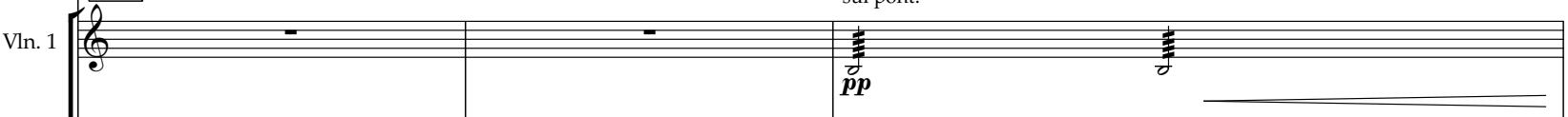
bound-less in its a-bi-li-ty to pro-vide food and re-sour-ces, in-vio-la-ble a gainst eve-ry hu - man en - croach - ment.

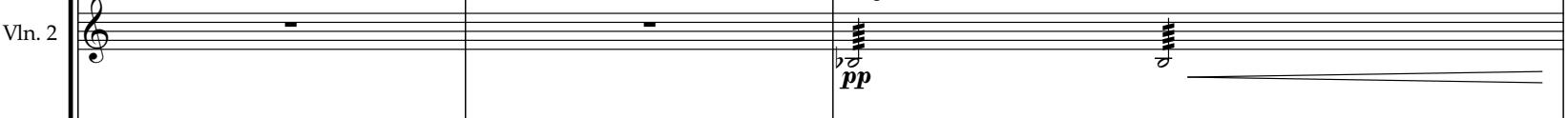
Org. 

Ped. 

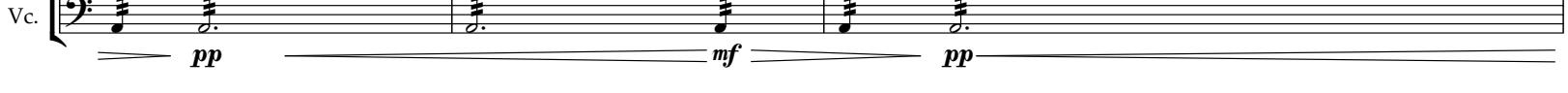
Perc. 

Z4 sul pont.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

899

A5

S.I. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e - ver: reefs are dy - ing, coasts col -

A.I. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e -ver: reefs are dy - ing, coasts col -

T.I. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e -ver: reefs are dy - ing, coasts col -

B.I. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e -ver: reefs are dy - ing, coasts col -

A5

S.II. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e -ver: reefs are dy - ing, coasts col -

A.II. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e -ver: reefs are dy - ing, coasts col -

T.II. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e -ver: reefs are dy - ing, coasts col -

B.II. *p* ff
To-day, the con-se-quen-ces are more vi - si - ble than e -ver: reefs are dy - ing, coasts col -

Org. *f* ff

Ped.

Perc. *f* *p* ff

A5

Vln. 1 *f* *p* ff

Vln. 2 *f* *p* ff

Vla. *f* *p* ff

Vc. *f* *p* ff

902 **B5**

S.I. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
lap-sing, and fi - sher-folk pul - ling in emp - ty nets

A.I. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
lap-sing, and fi - sher-folk pul - ling in emp - ty nets

T.I. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
8 lap-sing, and fi - sher-folk pul - ling in emp - ty nets

B.I. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
lap-sing, and fi - sher-folk pul - ling in emp - ty nets

B5

S.II. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
lap-sing, and fi - sher-folk pul - ling in emp - ty nets

A.II. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
lap-sing, and fi - sher-folk pul - ling in emp - ty nets

T.II. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
8 lap-sing, and fi - sher-folk pul - ling in emp - ty nets

B.II. **p** 3 3 3 - This much is clear: we must re - cog - nise that e - ven the pla - net's larg - est
lap-sing, and fi - sher-folk pul - ling in emp - ty nets

Org. { () () () () }

Ped. { o o o o }

Perc. { H H H H } **p** **B5**

Vln. 1 { p o o }

Vln. 2 { p o o }

Vla. { p o }

Vc. { p o }

C5

906 ***ff*** ***p*** ***mf***

S.I. ha - bi - tat has its li - mits. Thou deep,

A.I. ha - bi - tat has its li - mits. Thou deep,

T.I. ha - bi - tat has its li - mits. Thou deep,

B.I. ha - bi - tat has its li - mits. Thou deep,

S.II. ha - bi - tat has its li - mits. Thou deep,

A.II. ha - bi - tat has its li - mits. Thou deep,

T.II. ha - bi - tat has its li - mits. Thou deep,

B.II. ha - bi - tat has its li - mits. Thou deep,

Org. ***mf***

Ped.

Perc. ***ff*** ***ppp***

Vln. 1 ***ff*** ***p*** ***col legno*** ***3*** ***3*** ***3*** ***C5***

Vln. 2 ***ff*** ***p*** ***col legno*** ***3*** ***3*** ***3***

Vla. ***ff*** ***p*** ***col legno*** ***3*** ***3*** ***3***

Vc. ***ff*** ***p*** ***col legno*** ***3*** ***3*** ***3***

911

S.I. dark, blue Roll, thou thou deep, dark, blue o - cean.

A.I. dark, blue Roll, thou thou deep, dark, blue o - cean.

T.I. ⁸ dark, blue o - cean roll! Roll! thou deep, dark, blue o - cean.

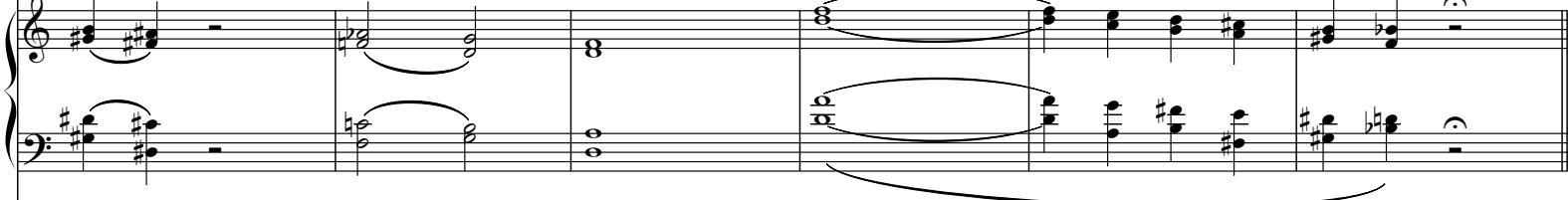
B.I. dark, blue o - cean roll! Roll! thou deep, dark, blue o - cean.

S.II. dark, blue Roll, thou thou deep, dark, blue o - cean.

A.II. dark, blue Roll, thou thou deep, dark, blue o - cean.

T.II. ⁸ dark, blue o - cean roll! Roll! thou deep, dark, blue o - cean.

B.II. dark, blue o - cean roll! Roll! thou deep, dark, blue o - cean.

Org. 

Ped. 

Perc. 

Vln. 1 ord. 

Vln. 2 ord. 

Vla. ord. 

Vc. 

XI. Darum

Erlösend ♩ = 48

917 S.I. Da - rum____ ist____ das____ Meer____ Kö - nig____

A.I. Da - rum____ ist____ das____ Meer____ Kö - nig____

T.I. rum____ ist____ das____ Meer____ Kö - nig____

B.I. ist____ das____ Meer____ Kö - nig____

D5

Erlösend ♩ = 48

S.II. Da - rum____ ist____ das____ Meer____ Kö - nig____

A.II. Da - rum____ ist____ das____ Meer____ Kö - nig____

T.II. rum____ ist____ das____ Meer____ Kö - nig____

B.II. ist____ das____ Meer____ Kö - nig____

D5

Org.

Ped.

Perc.

Erlösend ♩ = 48

Vln. 1

Vln. 2

Vla.

Vc.

933 **E5**

S.I. *der Strö me und Flüs*

A.I. *der Strö me und Flüs*

T.I. *der Strö me und Flüs*

B.I. *der Strö me und Flüs*

E5

S.II. *der Strö me und Flüs*

A.II. *der Strö me und Flüs*

T.II. *der Strö me und Flüs*

B.II. *der Strö me und Flüs*

Org.

Ped.

Perc.

Vln. 1 **E5**

Vln. 2

Vla.

Vc.

942

S.I. - - se? Da - - rum.

A.I. - - se? Da - - rum.

T.I. - - se? Da - - rum.

B.I. - - se? Da - - rum.

F5

S.II. - - se? Da - - rum.

A.II. - - se? Da - - rum.

T.II. - - se? Da - - rum.

B.II. - - se? Da - - rum.

Org. - - - - -

Ped. - - - ff - - p - - -

Perc. (B. Dr.) pp - ff - pp - mp - non dim.

F5

Vln. 1 - - - ff - - -

Vln. 2 - - - ff - - -

Vla. - - - ff - - - p - - -

Vc. - - - ff - - - p - - -

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