

'TIME'

Sonnet (to be read aloud to the audience at the start of the performance)

Lo, in the orient when the gracious light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
Serving with looks his sacred majesty;
And having climb'd the steep up heavenly hill,
Resembling strong youth in his middle age,
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage;
But when from highmost pitch, with weary car,
Like feeble age he reeleth from the day,
The eyes 'fore duteous, now converted are
From his low tract and look another way;
So, thou thyself outgoing in thy noon,
Unlook'd on diest, unless thou get a son.

Shakespeare

flute = 42 Adam Pounds

freely with much expression

Flute

Piano

Flt.

Pno

poco cresc

Flt. *cresc. e accel.* *f*

Pno *cresc. e accel.* *f*

♩ = 156

Flt. *mf*

Pno *mf*

Flt. *cresc.....* *accel.*

Pno *cresc.....* *accel.*

Flt. *f*

Pno *f*

Blake's Drum

words: William Blake

music: Adam Pounds

For the Friends of Michaelhouse, Cambridge

Flute

viola

Timpani

percussion

voice

glockenspiel

piano

1

f

f

Hear the voice of the Bard!

3

tr

Detailed description: This system contains the first three measures of the score. The Flute and Piano parts feature a triplet of eighth notes in the first measure, marked with a forte (*f*) dynamic. The Viola and Percussion parts have rests. The Voice part begins in the second measure with the lyrics "Hear the voice of the Bard!". The Glockenspiel and Timpani parts have rests. The Piano part has a triplet in the first measure and a trill in the third measure.

flt

vla

timp

perc

voice

glock

pno

4

Hear the voice of the Bard! Who present Who Past and Future

Detailed description: This system contains measures 4-6. The Flute part has a rest in measure 4 and a melodic line in measures 5 and 6. The Viola part has a rest in measure 4 and a melodic line in measures 5 and 6. The Timpani part has a rest in measure 4 and a melodic line in measures 5 and 6. The Percussion part has a rest in measure 4 and a melodic line in measures 5 and 6. The Voice part continues with the lyrics "Who present Who Past and Future". The Glockenspiel and Piano parts have rests in measure 4 and melodic lines in measures 5 and 6.

8

flt

vla

timp

perc

voice

glock

pno

sees, Who's ears have heard The Hol- y Word That

12

flt

vla

timp

perc

voice

glock

pno

walk'd a- mong the an- cient trees

mp *espr.* *rall.....*

18

flt

vla

timp

perc

18

voice

sotto voce 3

Call- ing the lapsed soul, And weep- ing in the eve- ning dew

glock

pno

f

23

flt

f 3

vla

f 3

timp

perc

23

voice

O Earth, O Earth re- turn! A-

glock

pno

3

tr

Detailed description: This is a page of a musical score, page 7, containing measures 18 through 23. The score is arranged in two systems. The first system (measures 18-22) includes staves for flute (flt), viola (vla), timpani (timp), percussion (perc), voice, glockenspiel (glock), and piano (pno). The voice part begins at measure 18 with the lyrics "Call- ing the lapsed soul, And weep- ing in the eve- ning dew" in a *sotto voce* dynamic, featuring a triplet. The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. The second system (measures 23-26) includes staves for flute (flt), viola (vla), timpani (timp), percussion (perc), voice, glockenspiel (glock), and piano (pno). The voice part begins at measure 23 with the lyrics "O Earth, O Earth re- turn! A-". The piano accompaniment features a triplet in the right hand and a triplet in the left hand, with a trill (tr) in the left hand. Dynamics include *f* (forte) for the flute and piano parts. The percussion part has a sustained sound in measure 23.

flute (flt) 27

violin (vla)

timpani (timp)

percussion (perc) 27

voice

glockenspiel (glock)

piano (pno)

rise from out the dew- y grass; Night is

flute (flt) 31

violin (vla)

timpani (timp)

percussion (perc) 31

voice

glockenspiel (glock)

piano (pno)

worn, Night is worn, Turn a-

Sonnet XII

Shakespeare

1 $\text{♩} = 78$

flute *mp*

viola *mp espress.*

Timpani *mp*

percussion *tam-tam* * *mp* *mp*

voice

glockenspiel *mp*

piano *mp espress.*

7

flt *p*

vla *p*

timps

perc. *p* * *mp* *mp* *3*

voice *espress.* When I do count the clock that

glock

pno *p*

13

fl

vla

13

timps

perc.

voice

tells the time and see the brave day sunk in hid- e- ous

glock

pno

13

18

fl

vla

18

timps

perc.

voice

night When I be- hold the vio- let past its prime

glock

18

pno

Detailed description: This is a page of a musical score for measures 13-18. The score is arranged in systems. The first system (measures 13-17) includes parts for flute (fl), viola (vla), timpani (timps), percussion (perc.), voice, glockenspiel (glock), and piano (pno). The voice part has lyrics: "tells the time and see the brave day sunk in hid- e- ous". The piano part has dynamics *mf* and *mp*. The second system (measures 18-22) includes parts for flute (fl), viola (vla), timpani (timps), percussion (perc.), voice, glockenspiel (glock), and piano (pno). The voice part has lyrics: "night When I be- hold the vio- let past its prime". The piano part has dynamics *f* and *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Unfathomable Sea

Allegro moderato

The musical score is divided into two systems. The first system includes staves for flute, viola, timpani, percussion, voice, glockenspiel, and piano. The flute part begins with a rest, followed by a melodic line starting at measure 1. The viola and piano parts feature triplet patterns. The piano part is marked *mf*. The second system includes staves for flute, viola, timpani, percussion, voice, glockenspiel, and piano. The flute part continues with triplet patterns. The piano part continues with a similar melodic line. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

flute

viola

timpani

percussion

voice

glockenspiel

piano

flt

vla

timp

perc.

voice

glock

pno

6

flt

vla

timp

perc.

voice

glock

pno

f un- fath om ab le sea-- whos

8

flt

vla

timp

perc.

voice

glock

pno

waves are years Oc ean of Time, whose wat- ers of- deep woe Are

12

flt

vla
pizz
arco

timp

perc.

voice
brack-ish with the salt of hu-man tears un-

glock

pno

14

flt

vla
sfz

timp

perc.

voice
fath om ab le sea— whos waves are years un-

glock

pno

rit.....

16

flt

vla

timp

perc.

voice

glock

pno

fath- on a ble sea— un- fath- on a ble sea—

18

flt

vla

timp

perc.

voice

glock

pno

espress mf

mp poco

mp

con pedale (ad lib)

Detailed description: This page of a musical score covers measures 16 through 18. It features a full orchestral and vocal ensemble. The flute (flt) part begins in measure 16 with a melodic line, marked with a piano (*p*) dynamic. The viola (vla) part provides harmonic support with chords and some melodic fragments. The timpani (timp) and percussion (perc.) parts feature sustained chords. The voice part enters in measure 16 with the lyrics "fath- on a ble sea— un- fath- on a ble sea—". The piano (pno) part has a complex accompaniment with chords and moving lines in both hands. In measure 18, the flute part becomes more active with a melodic line marked *espress mf*. The viola part has a dense chordal texture marked *mp poco*. The piano part continues with a steady accompaniment marked *mp* and includes the instruction *con pedale (ad lib)*. The overall tempo is marked as *rit.....* (ritardando).