

Jeffrey Ryan

Timepieces

for soprano, clarinet and string quartet

poems by

Louise Morey Bowman

commissioned by CBC Radio Music and Jason Hall

Perusal Copy

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Instrumentation

soprano, clarinet (Bb and A), 2 violins, viola, violoncello

Performance notes:

Total performance time ca. 22'

Score in C



note ends with a breath accent for clarinet; no bow change for strings



give note a slight rhythmic and dynamic stress

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Strings, note the distinction between glissandi that end with a bow change and those that do not.

Other performance notes are given as required in the score and/or part.

Programme note:

I first read Louise Morey Bowman's *Timepieces* several years ago in an anthology of Canadian women poets, and I knew immediately that one day I would set these vivid words to music. The images in these five poems, written in the early twentieth century, are very much “of their time,” and yet their emotional resonances transcend the limits of time, using clocks, sundials, and modern machinery to create a non-linear world of thought and sensation where the past meets the future in the present.

In this setting for soprano, clarinet and string quartet, the voice and clarinet complement each other, sometimes sounding together, sometimes finishing each other's thoughts; while the string quartet provides a rich and colourful commentary, often based on the sound of chimes and the patterns of clock mechanisms. The first poem introduces us to three different clocks that to me represent three stages of life: the romance of young adulthood, the playfulness and wonder of childhood, and the pride of old age. The next poem, set for voice and clarinet only, evokes the emptiness of time passed alone. An old sundial and Elizabethan sonnets—images of times past—are juxtaposed with a modern garden in the third poem, while in the fourth poem (for voice and string quartet only) the sundial marks the passage of time as another winter comes. This leads directly to the final poem—a coda of sorts—in which the timelessness of clocks and sundials is jarringly contrasted with the roar of the factory, and the “modern” rhythm of the machinery itself emerges.

Timepieces was co-commissioned by CBC Radio Music and Jason Hall, and is dedicated to the memory of Robert M. Hall.

Timepieces

Louise Morey Bowman
(1882-1944)

I

There are three wise clocks in the house.
In a winter night I heard them striking twelve. . . .,
Answering each other,
Humanly.
The tall, ancient and beautiful clock in the hall,
In an inlaid case with the Prince of Wales' feathers,
And the quaint, painted posies in the corners of the dial,
With the painted lady above the dial
Who sits on a green bank,
Holding a white cockatoo on her hand
So gracefully,
The cold, silver notes of this Clock began. . . .
And then there broke in lustily
The hoarser, more human note of the other old Grandfather's Clock
On the upper landing. . . .
In its plain, massive case, with the little, old ship
With wee white sails,
That rocks backward and forward. . . .
Backward. . . . forward. . . .
Charming.
The eyes of generations of small, wondering children
Climbing up to nursery tea in the twilight.
And last came the slow, ghostly striking
Of a very, very old Clock, on the library mantel. . . .
A clock who has always worked very hard
And who has to be wound every evening,
And who has never been sure of a steady, aristocratic foundation
To stand on. . . .
Like the others,
But who still strikes, feebly and truthfully,
Proud to give service.
Three old clocks very wise and human. . . .
And faithful,
Striking the hours on a winter night,
With the age-old Moon looking in at the windows.

II

In a house that is suddenly left empty,
Unlighted, alone,
Through the long mystical hours of a night
An old eightday Clock strikes. . . .
Twelve. . . .
One. . . .
Two. . . .
Three. . . .
Is there anything so silent. . . . lonely. . . . vast. . . .
As a Clock striking hours in a house. . . .
With no one to listen?
Is there no one to listen?

III

The Sundial is very, very old
To be counting the hours in my modern garden,
Where flowers bloom in wild riot of colour,
And modern poets read *vers libre*
Under the shade of a jolly young maple tree.

I think I shall plant tall, stately white phlox
All around the Sundial
Next summer.
And try to have more spaces of green, velvet turf. . . .
And perhaps buy a peacock.

For we cannot read only Elizabethan lyrics and sonnets
Beside the sundial,
And it is so aloof and so old for my modern garden,
Although, in the sunshine, so faithful. . . .
Yes, it should have a peacock!

IV

The winter moonlight is streaming down
Into the sunken garden.
Yesterday I laid a vivid spray of red Autumn berries
Upon the sundial,
Over the calm old motto. . . .
'Light and shade by turns but Love always.'

Now the first snow has fallen, and the pale moonlight
The Sundial stands as aloof as ever on its slender pedestal. . . .
Holding quietly a white crown,
Dropped lightly upon it
From the mysterious sky that holds the Sun and the Moon.

V

I have written these sketches of clocks and a sundial
Waiting in the powerhouse of a great factory. . . .
Where a chair is courteously placed for me
In a bare, lofty room
Between two monstrous whirring engines
Apparently ceaseless.
At first their rush and their crashing roar
Terrified me.
I wanted to scream and to run. . . . gasping. . . .
Now the noise has become rhythmical. . . . awesome. . . .
And I think, queerly, of deep, green caverns
Far under the roar of the ocean.
How slow. . . . slow. . . . slow
The old clocks striking at midnight. . . .

In comparison
With this hurrying, rhythmical beat of these mighty engines,
Timed to the fraction of a second.
High over my head, on a brick wall
A shrill piercing gong strikes now and then rapidly. . . .
Cleaving the roar and the rhythm. . . .
I understand nothing. . . .

Now I shall simply write down, laboriously. . . .
As a child writes. . . .
And very reverently. . . .

GOD
SUNDIALS
CLOCKS
ENGINES
TIME AND ETERNITY.

(1922)

Perusal Copy

dedicated to the memory of Robert M. Hall

poems by Louise Morey Bowman

Timepieces

music by Jeffrey Ryan

I

♩ = 42 *Serenely*

1

sop

cl *solo*

vn I

vn II

va

vc

8 (voice/strings tacet to m. 31)

cl

13

cl

17

cl

23

cl

A ♩ = 60 *Calling out...*
mf

29

sop
There are three wise clocks in the

cl
pp

vn I
pp
change bow imperceptibly

vn II
pp
change bow imperceptibly

va
mf *pizz.* *arco* *pp*
change bow imperceptibly

vc
f *pp*
mf *pp*

33

sop
house. In a win - ter night

cl

vn I
pp

vn II
mf *pp*
pizz. *arco*

va
f *pp*

vc
sul A *pp*
f *pp*
mf *pp*

37

sop

— I heard them strik - ing twelve... An-swer-ing each o-ther,

cl

vn I

vn II

va

vc

pp

mf *pp*

f *pp*

pp

mf *pp*

pp

40

sop

Hu-man-ly, Hu-man-ly, Hu-man-ly,

cl

vn I

vn II

va

vc

pp

mf *pp*

pp

pp

pp

pp

42

sop

Hu - man - ly, Hu - man - ly.

cl

vn I

pp

vn II

mf > pp

va

pp

vc

pp

45

sop

cl

vn I

vn II

va

vc

pp

3 3 3 3 3 3 3 3

accel. to ----- ♩ = 72

n.

n.

n.

n.

B $\text{♩} = 72$ ($\text{♩} = 108$) Dancing
mf flowing, legato

49

sop The tall, _____ an - cient and beau - ti - ful clock

cl

vn I *p* *p* *mf* *p*

vn II *p* *p* *mf* *p*

va *mf* *p* *mf*

vc *pizz.* *mp*

52

sop in the hall, _____ in an in - laid _____ case

cl *mf*

vn I *p* *mf* *p* *p* *mf*

vn II *mf* *p* *mf* *p* *p* *mf*

va *p* *mf* *p* *mf* *mf* *p* *mf*

vc

55

sop with the Prince of Wales — fea - thers, and the quaint, paint - ed

cl

mf

vn I p p mf pp

gl.

vn II p mf p mf pp

gl.

va p mf p mf

gl.

vc

58

sop po - sies in the cor - ners of — the dial, — with the

cl

mf

vn I mf f

vn II mf f

va

arco

vc mf

62 **C**

sop
paint - ed la - dy a - bove the di - al

cl

vn I
pp pizz. arco

vn II
mp pizz. p arco

va
p mf mp pizz.

vc
p mf mp

65

sop
who sits on a green bank,

cl

vn I
pizz. mf mp

vn II
mf p pizz. mp

va
arco p mf

vc
arco p mf

68

sop hold - ing a white cock - a - too on her

cl

vn I *arco*
p *mf*

vn II *arco*
p *mf*

va *p* *p*

vc *p* *p* *mf*

71

sop hand so grace - ful -

cl

vn I *pizz.* *arco* *pizz.* *arco*
f *mf* *f* *mf*

vn II *mf* *f* *mf* *f* *mf*

va *mf* *f* *mf* *f* *mf*

vc *pizz.* *arco* *pizz.* *arco*
f *mf* *f* *mf*

73 D

sop ly.

cl *f*

vn I *pp*

vn II *pp*

va *pp*

vc *pp*

75

sop *p*
The cold, sil - ver notes of this Clock be - gan...

cl *pp*

vn I

vn II

va

vc *pp*

81 *p* → close to "n"

sop

cl

And then (n)

p

vn I

pp *n.*

vn II

pp *n.*

va

pp

vc

pp

89 **E** *L'istesso tempo* (♩ = 108)

sop

there broke in lus - ti - ly

mf

cl

mf

vn I

mp *sul G mechanically* *gl.*

vn II

mp *sul G mechanically* *gl.*

mp *mf*

va

vc

93 *mf*

sop the hoar - ser, more

cl

vn I *gl.*

vn II *mp* *mp* *mf* *mp* *mp* *mf*

va *f* *p*

vc *non vib.* *f* *p*

97

sop hu - man note of the o - ther old Grand - fa -

cl

vn I *gl.*

vn II *mp* *mp* *mf* *mp* *mp* *mf*

va *n.*

vc *n.*

101

sop
ther's— Clock— on the

cl
mf

vn I
gl.

vn II
mp *mp* *mf* *mp* *mp* *mf*

va

vc

105 **F**

sop
up - per land ing... In its plain, — mas - sive —

cl
mf

vn I
gl.

vn II
mp *mp* *mf* *mp* *mp* *mf*

va
f *p*

vc
f *p*

non vib.

109

sop case, — with the lit - tle, old ship with wee white

cl *mf*

vn I *gl.*

vn II *mp* *mp* *mf* *mp* *mp* *mf*

va *n.*

vc *n.*

113

sop sails. That rocks

cl *mf*

vn I *gl.*

vn II *mp* *mp* *mf* *mp* *mp* *mf*

va

vc *f* *non vib.*

117 **G**

sop
back - ward and for - ward... Back -

cl

vn I
gl.

vn II
mp mp < mf mp < mf mp

va
p n.

vc
p n.

122

sop
ward... for - ward... Charm -

cl

vn I
gl.

vn II
mp < mf mp mp < mf mp

va

vc

127 *f* *gl.*

sop

cl

vn I *gl.*

vn II *mp* *mp < mf* *mp* *mp < mf* *mp*

va *f* *p* *n.*

vc *f* *p* *n.*

non vib.

132 **H** *p* *close to "ng"*

sop *ing* *(ng)*

cl *p* *pizz.*

vn I *p* *pizz.*

vn II *mp < mf* *p*

va

vc

136 *p* lightly

sop The eyes of ge - ner -

cl

vn I

vn II

va

vc

140

sop a - tions of small, wond' - ring chil - dren climb - ing up to

cl

vn I

vn II

va

vc

J

144

sop
nurs'-ry tea in the twi-light.

cl

vn I

vn II

va

vc

150

sop

cl

vn I

vn II

va

vc

gl. (o.)

157 **K** ♩ = 72 Gently *p*

sop And last came the slow, ghost-ly strik-ing of a ve-ry,

cl

vn I

vn II

va

vc *change bow imperceptibly*

pp

163

sop ve-ry old Clock, on the li-bra-ry man-tel...

cl

vn I *arco* *pp*

vn II *arco* *pp*

va *pp*

vc

170 *p* **L**

sop
A clock who has al - ways worked ve - ry hard

cl

vn I

vn II

va

vc

176

sop
and who has to be wound ev' - ry eve - ning, and

cl

vn I

vn II

va

vc

182

M

sop
who has ne-ver been sure of a stea - dy, a - ris - to - cra - tic foun -

cl
p
sul tasto

vn I
pp
sul tasto

vn II
pp

va
sul tasto

vc
pp

||

188

sop
da - tion to stand on... like the o - thers,

cl

vn I

vn II

va

vc

194 **N** *p* *mf* *p*

sop but who still strikes, fee - bly and truth - ful - ly, proud _____ to give ser - vice.

cl

vn I

vn II

va *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

vc

199 **O** = 108 sub. Exuberantly *f*

sop Three old clocks ve - ry

cl *pp*

vn I *f* *ord.*

vn II *f* *ord.*

va *p* *pp* *p* *pp* *p* *pp* *f* *pp* *ord.*

vc *f* *ord.*

203

p

sop
wise and hu - man. And faith - ful,

cl

vn I
pp *f* *pp*

vn II
pp *f* *pp*

va
f *pp* *f* *pp*

vc
pp *f* *pp*

pp *f* *pp*

gl. (o)

gl. (o)

gl. (o)



208

P ♩ = 60 Serenely

p

sop
Strik - ing the hours _____ on a win - ter night,

cl

vn I
(pp)

vn II
(pp) sul A

va
(pp) sul D

vc
(pp) sul A

pp

210

sop

with the age - old Moon look - ing in at the

cl

vn I

vn II

va

vc

212

sop

win - dows.

cl

vn I

vn II

va

vc

♩ = 72 *With emptiness*

1 *mp*

(strings tacet) In a house that is sud - den - ly left emp - ty, un - light -

very simply

p

5 **A**

ed, a - lone, ——— Through the long mys - ti - cal

10

hours of a night an old ——— eight day ——— Clock —

15 **B**

— strikes. ——— Twelve —

20 *close to "n"*

One.(n) ——— Two ——— Three

24 **C**

sop — Is there a - ny - thing so si - lent... lone - ly... vast...

cl

29 **D**

sop As a clock strik - ing hours in a house... with no one to

cl

34

sop list - en?— Is there no one to list - en? Is there

cl

38

sop no one to list - en? Is there no one to list - en?

cl

III

$\text{♩} = 126$ $\text{♩} = 84$ *Dancing, joyously*
mf

sop
The Sun - dial — is ve - ry, ve - ry old to be count - ing the

cl

vn I
mp

vn II
mp

va
mp
pizz.

vc
mp

4

sop
hours in my mo - dern gar - den, in my mo - dern —

cl

vn I

vn II

va

vc

8 *f*

sop
gar - den,

cl

vn I

vn II

va

vc *f* *arco*

12 *mf* A

sop
Where flo - wers bloom in wild

cl *mp sub.* *mp*

vn I *p* *gl.* *mf*

vn II *gl.* *mp sub.* *(mp)* *gl.*

va *p* *gl.* *mf*

vc *gl.* *mp sub.* *(mp)*

16

sop
ri - ot of co - lour,

cl

vn I
mf *p* *mf* *p* *mf* *mf* *p* *mf*

vn II

va
mf *p* *mf* *p* *mf* *mf* *p* *mf*

vc

19

sop

cl

vn I
p *mf* *p* *mf* *mf* *p* *mf*

vn II

va
p *mf* *p* *mf* *mf* *p* *mf*

vc

22 *mf* **B**

sop

And mo - dern po - ets

cl *mf*

vn I *p* *mf* *mf* *p* *mf*

vn II

va *p* *mf* *mf* *p* *mf* *mf*

vc *mf*

25

sop

read vers li - bre

cl *mf* *f*

vn I *p* *f*

vn II *p* *f*

va

vc

28 *mf*

sop un - der the shade of a jol - ly young ma - ple tree.

cl

vn I

vn II

va *mf*

vc

31

sop

cl *mf* *f* *mp sub.*

vn I *p* *f* *pizz.* *p*

vn II *p* *f* *pizz.* *p*

va *p* *pizz.* *slap** *pizz.* *slap* *pizz.*

vc *p* *slap strings with flat of fingers*

34

sop

cl

vn I

vn II

va

vc

pizz. slap pizz. slap pizz. slap pizz. slap

37

sop

cl

vn I

vn II

va

vc

arco mp arco mp arco mp

pizz. pizz. slap pizz. slap

D

41

sop

cl

vn I

vn II

va

vc

arco

ff

46

sop

cl

vn I

vn II

va

vc

pp

ff

E

51 (hum) *p* mf

sop
mmm... I think— I shall plant

cl
ppp mp

vn I

vn II

va

vc

pp

56

sop
tall, state - ly white

cl

vn I

vn II

va

vc

ff pp

61 *p sub. <*

sop
phlox all a - round the Sun -

cl

vn I

vn II

va

vc

ff *pp*

F 66 *mf*

sop
dial next sum - mer.

cl
p

vn I
pp sub. *p* *mp*

vn II
pp sub. *p* *mp*

va
pp *p* *mp*

vc
pp *p* *mp*

71

mp

sop And try to have more spa-ces of

cl *mf* *mf* *p*

vn I *mf* *f* *p sub.* *mp*

vn II *mf* *f* *p sub.* *mp*

va *mf* *f* *p sub.* *mp*

vc *mf* *f*

76

G ♩ = 66 sub. (*pondering...*) *mp* *mf* (*considering...*)

sop green, vel - vet turf. And per - haps... buy...

cl *ff*

vn I *p sub.* *mp* *mf* *f*

vn II *p sub.* *mp* *mf* *f*

va *p sub.* *mp* *mf* *f*

vc *non vib.* *add vib.* *vib. ord.* *faster*
sfp

a sharp inward gasp:
the idea arrives

♩ = 108 sub.

82

mf *f*

pea-cock!

p *8va*

p *8va*

p *8va*

ff *p*

87

H *f* emphatically

For we can -

mf *mp sub.*

mf *mp sub.*

mf *mp sub.*

mf *mp sub.*

92

sop
not read on - ly E - liz - a - beth - an ly - rics and son - nets be -

cl

vn I

vn II

va

vc

97

sop
side — the sun - dial, And it is

cl

mf

vn I

vn II

va

vc

gl.

J

102

sop
so a - loof and so old

cl

vn I

vn II

va

vc



107

sop
for my mo - dern gar - den.

cl

vn I

vn II

va

vc

f

gl.

ff

pp

gl.

ff

pp

gl.

ff

pp

112 **K** (♩ = 108) *mp* *f* *ecstatically*

sop Al-though, in the sun-shine, so faith-ful... Yes!

cl

vn I *sfp* *ff*

vn II *sfp* *ff*

va *sfp* *ff*

vc *sfp* *ff*

116 *senza misura* *ff* *freely* ♩ = 132a tempo

sop It should have a pea-cock!

cl

vn I *ff*

vn II *ff*

va *ff*

vc *ff* *gl.*

120

sop

cl

ff

vn I

vn II

va

vc

gl.

IV

I $\bullet = 60$ *Misterioso*

pp *p*

sop The win - ter - moon-light is

(clar. tacet)
con sord.

vn I *pp* *con sord.* 3 3

vn II *pp* 3 3

va *con sord. (non-trem.)* *pp* 3

vc *con sord. (non-trem.)* *pp* 3

II

rit to --- **A** $\bullet = 48$ ($\bullet = 96$) *quasi-recitative,*
p *with hushed excitement*

sop stream - ing - down in - to the sunk - en - gar - den. Yes - ter - day I laid a vi - vid spray

vn I *sfpp*

vn II *sfpp*

va *sfpp*

vc *sfpp*

9

sop — of red Au-tumn ber-ries — up-on the sun-dial, o-ver the calm old — mot - to

vn I *sfpp*

vn II *sfpp*

va *sfpp*

vc *sfpp*

mf *p*

11

sop "Light and shade by turns but

non vib. *mf* non vib. *pp*

vn I *mf* non vib. *pp*

vn II *mp* non vib. *pp*

va non vib. *p* non vib. *pp*

vc non vib. *pp* non vib. *pp*

p dolce

♩ = 60 sub.

rit to ----- **B** ♩ = 48 *p* quasi-recitative,
in wonderment 3

16

sop Love al - ways." — Now the first snow has fal - len, and in the

vn I

vn II

va *gl.* 0 *gl.* *gl.* *gl.*
tr continue 1/2 step trills

vc

♩ = 84 sub. Majestically ♩ = 72 sub. *mf*

20

sop pale moon - light the Sun - dial stands as a - loof as e - ver on its

vn I *mf* *ord. con vib.*

vn II *pizz.*

va *gl.* *gl.* *gl.* *f* *ord. con vib.*

vc *mf* *ord. con vib.*

C ♩ = 60 sub.

24

sop
slen - der pe-de-stal. Hold-ing qui-et-ly a white— crown,

vn I
mp

vn II
arco
mp

va
mp

vc
mp

29

sop
dropped light - ly up - on— it

vn I
p
punta d'arco
change bow imperceptibly

vn II
p
punta d'arco
change bow imperceptibly

va
p
change bow imperceptibly

vc
p
change bow imperceptibly

rit to ----- **D** ♩ = 48

34

sop

from the my-ste-ri-ous sky — that holds the

pp 3 — 3 —

vn I

pp

vn II

pp

va

(senza decresc.)

pp

vc

pp

37

sop

Sun and the Moon.

cl

solo

p

vn I

non vib.

> n.

vn II

non vib.

> n.

va

non vib.

> n.

vc

pizz.

p

segue...

V

♩ = 48 (voice and strings tacet, via sord.)
plaintively

cl *mf* *p* *p* *mf* *p*

cl *p* *f* *p* *p* *f* *p*

cl *ppp* (*senza sord.*) *mf* *pp* *accel. to*

espr.

vn I *pp*

cl *ff* *mf* *p* *pp*

vn I

cl *mf* *pp* *mf* *pp* *mf* *pp*

A

vn I (*senza sord.*) stagger bowing change bow imperceptibly

vn II *pp* (*senza sord.*) stagger bowing change bow imperceptibly

va *pp* (*senza sord.*) stagger bowing change bow imperceptibly

vc *pp*

senza misura **p** *parlando, not too fast*
feeling small and alone

28

sop
I have writ - ten these sketch - es of clocks and a sun - dial

cl

8^{va}

vn I
mfpp

vn II
mfpp

va
mfpp

vc
mfpp

29

sop
wait - ing in the po - wer - house of a great fac - to - ry,

cl

(8^{va})

vn I
mfpp

vn II
mfpp

va
mfpp

vc
mfpp

Perusal Copy

30

sop

where a chair is cour - te - ous - ly placed for me — in a bare, lof - ty room

cl

(8^{va})

vn I

mfpp

vn II

mfpp

va

mfpp

vc

mfpp

32

B ♩ = 48 *a tempo*
mp

sop

be - tween two mon - strous whir - ring en - gines ap - pa - rent - ly cease - less.

cl

fp

(8^{va})

vn I

fp

vn II

fp

va

fp

vc

fp

34 *mf* rising in intensity *f*

sop At first their rush and their crash - ing roar ter -

cl *fp* *fp* *fp*

vn I *fp* *fp* *fp*

vn II *fp* *fp* *fp*

va *fp* *fp* *fp*

vc *fp* *fp* *fp*

36 *ff* *f* *mf*

sop ri - fied me. I want - ed to scream and to run... gasp - ing, gasp - ing,

cl *fp* *fp* *fp* *fp* *tr* *ff*

vn I *fp* *fp* *fp* *f* *loco*

vn II *fp* *fp* *fp* *f*

va *fp* *fp* *fp* *f*

vc *fp* *fp* *fp* *f*

accel. poco a poco to -----

38 *mp* *p* *pp*

sop *gasp - ing, gasp - ing...*

cl

vn I *p* *pp* *gl. (o)*

vn II *p* *pp* *gl. (o)*

va *p*

vc *p*

41 *C* ♩ = 84 *steadily, not too fast* *mp*

sop *Now the noise has be-come*

cl

vn I

vn II

va

vc

44

p *mf*

sop rhy - thmi - cal... awe - some...

cl

vn I

vn II

va

vc

47

mp

sop And I think, queer - ly, of

cl

vn I

vn II

va

vc

D

50 *mf*

sop
deep, green ca-vern's far un-der the roar of the

cl

vn I

vn II

va

vc

mp

mp

mp

mp

3

53

sop
o - cean. How slow... slow...—

cl

vn I

vn II

va

vc

p sempre *gl.*

p sempre *gl.*

(mp)

f *p* *f*

56 *molto legato*

sop *slow* — the old clocks strik - ing at mid - night, in com -

cl

vn I *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

vn II *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

va

vc *p* *f* *p* *f* *p* *f*

59 **E** *f* *increasing in tension*

sop pa - ri - son with this hur - ry - ing, rhy - thmi - cal beat of these might - y en - gines,

cl *mp*

vn I *gl.* *gl.* *gl.* *gl.*

vn II *gl.* *gl.* *gl.* *gl.*

va

vc *p* *f*

61

sop
timed to the frac-tion of a se-cond.

cl

vn I
gl.

vn II
gl.

va

vc

63

sop
High o-ver my head, on a brick wall, a shrill

cl
mf

vn I
gl.

vn II
gl.

va

vc
mp

65

sop *>* pierc - ing gong strikes now and then ra - pid - ly, *3*

cl

vn I *gl.*

vn II *gl.*

va

vc

67 **F** *ff* *3* *3*

sop cleav - ing the roar and the rhy - thm cleav - ing the roar and the rhy - thm

cl *tr* *fp* *< ff* *f* *6* *fp* *< ff* *f* *6*

vn I *bell-like* *f >* *f >* *sim.*

vn II *bell-like* *f >* *f >* *sim.*

va *mf*

vc *mf*

69

sop

the roar and the rhy - thm and the rhy - thm and the rhy - thm

cl

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff*

6

vn I

f *sempre*

vn II

f *sempre*

va

f

vc

f

71

sop

and the rhy - thm and the rhy - thm and the rhy - thm and the

cl

tr

fp

vn I

>

vn II

>

va

>

vc

>

*stringendo**(it is acceptable for the words to become tangled here)*

72

sop

rhy-thm and the rhy-thm and the rhy-thm and the rhy-thm and the rhy-thm and the rhy-thm and the

cl

*gl.**

*an industrial siren-like wail; bracketed notes are guidelines only

vn I

vn II

va

vc

74

$\bullet = 84 \text{ sub.}$

ff

3

G

$\bullet = 126 \text{ sub. (a flurry)}$

sop

I un-der-stand no-thing!

cl

ff

vn I

ff

vn II

ff

va

ff

vc

ff

ff

78

sop

cl

vn I

vn II

va

vc

82

sop

cl

vn I

vn II

va

vc

H

solo piercing

ff

86 $\text{♩} = \text{J} = 63$

sop

cl

vn I

vn II

va

vc

mf

con sord.

p

p

93 *p* simply

sop

cl

vn I

vn II

va

vc

Now I shall sim-ply write down, la-bo-ri-ous-ly, as a child writes, and ve-ry re -

con sord.

p

p

rit. to ----- **K** ♩ = 48 *Serenely*

97

sop
ve-rent-ly... GOD SUN-DIALS CLOCKS EN-GINES TIME

cl
pp

vn I
pp

vn II
pp

va
pp

vc
pp

103

sop
AND E - TER - NI - TY

cl

vn I
n.

vn II
n.

va
n.

vc
n.