

Libby Larsen

EMERGENCY HAYING

for Baritone Solo Voice and Orchestra

Commissioned by Winona Civic Music, Inc. for Alan Dunbar and the Winona Symphony Orchestra

Premiere performance, October 21, 2023, by Alan Dunbar and the Winona Symphony Orchestra,
Erik Rohde, conductor
Winona, Minnesota

Duration: 21:40 minutes

Orchestration

Solo voice: Bass/Baritone

1 Flute (doubles piccolo)
1 Oboe (doubles English horn*)
1 Bb clarinet*
Bass clarinet*
1 Bassoon

2 Horns*
1 Bb Trumpet*

Timpani

Percussion

Piano/celeste

Strings

Percussion I: Vibraphone, Glockenspiel, Triangle (medium), Suspended cymbal (medium, large),
High-hat cymbal, Woodblock(large), Temple Blocks, Snare drum

Percussion II: Woodblocks (small, medium, large), Ratchet, Suspended cymbals (medium, large),
Tam-tams (medium, large), Bodhran, Chimes (E octave)

*Instrument transposed in full score and part.

Duration: 21:40 minutes

Emergency Haying

By Hayden Carruth

Coming home with the last load I ride standing
on the wagon tongue, behind the tractor
in hot exhaust, lank with sweat,

my arms strung
awkwardly along the hayrack, cruciform.
Almost 500 bales we've put up

this afternoon, Marshall and I.
And of course I think of another who hung
like this on another cross. My hands are torn

by baling twine, not nails, and my side is pierced
by my ulcer, not a lance. The acid in my throat
is only hayseed. Yet exhaustion and the way

my body hangs from twisted shoulders, suspended
on two points of pain (in the rising
monoxide,) recall that greater suffering.

Well, I change grip and the image
fades. It's been an unlucky summer. Heavy rains
brought on the grass tremendously, a monster crop,

but wet, always wet. Haying was long delayed.
Now is our last chance to bring in
the winter's feed, and Marshall needs help.

We mow, rake, bale, and draw the bales
to the barn, these late, half-green,
improperly cured bales; some weigh 150 pounds

or more, yet must be lugged by the twine
across the field, tossed on the load, and then
at the barn unloaded on the conveyor

and distributed in the loft. I help –
I, the desk-servant, word-worker –
and hold up my end pretty well too; but God,

the close of day, how I fall down then. My hands
are sore, they flinch when I light my pipe.

I think of those who have done slave labor,

less able and less well prepared than I.
(Rose Marie in the rye fields of Saxony,
her father in the camps of Moldavia

and the Crimea,)

all clerks and housekeepers
herded to the gaunt fields of torture. Hands
too bloodied cannot bear

even the touch of air, even
the touch of love. I have a friend
whose grandmother cut cane with a machete

and cut and cut, until one day
she snicked her hand off and took it
and threw it grandly at the sky. Now

in September (our New England mountains
under a clear sky for which we're thankful at last)
begin to glow, (maples, beeches, birches

in their first color). I look
beyond (our famous hayfields) to our (famous) hills,
(to the notch) where the sunset is beginning,

then (in the other direction,) eastward,
where a (full) new-risen moon (like a pale
medallion) hangs in a lavender cloud

beyond the barn. My eyes
sting with sweat and loveliness. And who
is the Christ now, who

if not I? It must be so. My strength
is legion. And I stand up high
on the wagon tongue in my whole bones to say

woe to you, watch out
you sons of bitches who would drive men and women
to the fields where they can only die.

PROGRAM NOTE

Hayden Carruth (1921–2008), is known for powerful work that explores the struggles, loves and desires of people who make their living with their hands. Carruth spent the early part of his life as an editor, critic and poet, but it was during the last twenty years of his life, as a farmer in Vermont, that rooted his voice in what he describes as “freedom writing poetry about things I really knew something about. . . about simple things in simple language.” As a farmer himself, working hardscrabble land in a community of farmers working hardscrabble land, he joined souls with the people about whom he wrote. Poem upon poem, including *North River*, *Regarding Chainsaws*, *Cows at Night*, *Marshall Washer* and *The Ravine*, places us, viscerally, beside and inside the subject.

For me, to read Hayden Carruth’s poetry is an un-framed, visceral experience.

In *Emergency Haying* (2006), Carruth turns reflections on a long day’s labor into a meditation on injustice. It was inspired in response to an 2006 agricultural emergency in Vermont caused by the conflagration of high fuel prices, plunging milk prices and terrible weather for crops. The poem is an ode to both conscripted labor and to the dying farms of farmers all around him.

Over his lifetime, Carruth published literary criticism, essays, a novel, and more than thirty books of poetry. His many awards include a National Book Critics Circle Award, a Lannan Literary Award, the Carl Sandburg Award, the Lenore Marshall Poetry Prize, the Paterson Poetry Prize, and the Ruth Lilly Poetry Prize.

~ Libby Larsen, 2023

EMERGENCY HAYING

ON THE POEM "EMERGENCY HAYING"
BY HAYDEN CARRUTH

LIBBY LARSEN
2023

$\text{♩} = \text{c. } 52-54, \text{ flowing, flexible}$ *rit.* *a tempo* *push ahead*

Flute/Piccolo *mf* *ethereal solo*

Oboe/English Horn *mf* → *p* *3*

Clarinet in Bb *p*

Bass Clarinet *mf* *reverent solo*

Bassoon *mf* *reverent solo*

Horn 1

Horn 2

Trumpet

Timpani

Percussion 1

Percussion 2

Piano

Solo Voice

$\text{♩} = \text{c. } 52-54, \text{ flowing, flexible}$ *rit.* *a tempo* *push ahead*

Violin 1 *p* *mf* > *p*

Violin 2 *p* *mf* > *p*

Viola *mf* > *p*

Violoncello *mf* *p* *mf* > *p*

Bass *mf* *p* *pizz.*

A a tempo

push ahead

8

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

reverent solo

mf

solo

mp

p

8

1

Hn.

2

Trp.

8

Timp.

Vibraphone

hard yarn

f

p

pp

Perc.

Suspended cymbal

tenor drum mallets

p

mp

8

Pno.

S.V.

weary

Com-ing home _____ with the last

A a tempo

push ahead

8

1

Vln.

2

Vla.

Vnc.

Bass

div.

unis.

drone

p sub.

drone

p sub.

mf

p

arco

p

14 rit. a tempo

Fl./ Picc. *f*

Ob./ E.H. *f*

Cl.

Bs. Cl. *mf*

Bsn. *mf*

14

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Trp.

14

Timp. *p*

Perc. 1 *vibes, medium yarn* *mf*

Perc. 2 *sus. cym., soft yarn* *mp*

14

Pno.

S.V.

load I ride proud weary stand-ing on the wag - on tongue, be - hind the

14 rit. a tempo

Vln. 1 *f* *mf* *p* *div.*

Vln. 2 *f* *mf* *p*

Vla. *fp* *mp* *mf* *p*

Vnc. *div.* *fp* *mp* *mf* *tr.* *mf*

Bass *fp* *mp* *mf*

20

Fl./ Picc. p

Ob./ E.H.

Cl. *solo* mp

Bs. Cl.

Bsn. *solo* mp

1
Hn. 2

Trp.

20

Timp.

Perc. 1 *vibes*

2 *sus. cym. wire brushes* mf p

Pno.

S.V. *trac - tor in hot ex - haust, lank with sweat,*

1 *sul pont.* *ord., unis.* pp p

2 *sul pont.* pp

Vla. pp

Vnc. *tr.* *reverent* mf

Bass *tr.* mf

molto accel. --- molto rit.

26

Fl./ Picc. *mf mp sub.* *f*

Ob./ E.H. *mf mp sub.* *f*

Cl. *f p* *f*

Bs. Cl. *p* *f*

Bsn. *mf* *mf* *f*

tr

26

1 Hn. *mf* *mp* *f* *legato*

2 Hn.

Trp.

26

Timp. *f*

1 Perc.

2 Perc.

26

Pno.

S.V. my arms strung awkward - ly a - long the hay - rack,

molto accel. --- molto rit.

26

1 Vln. *mf* *p* *f*

2 Vln. *ord.* *mf* *p* *f*

Vla. *p* *f*

Vnc. *mf* *f*

Bass *p* *f*

Contemplation

slowly, freely

B a tempo (♩ = 52-54)

quietly, legato

33

Fl./ Picc. *mf*

Ob./ E.H. *mf* *solo cantabile* *p* *quietly, legato* *mf*

Cl. *p* *quietly, legato* *warmly* *mf*

Bs. Cl.

Bsn. *p* *quietly, legato*

33

Hn. 1 *ppsub.*

Hn. 2

Trp.

33

Timp.

Perc. 1 Med. Triangle *p*

Perc. 2 Lg. Sus. cym. (ten. dr. mallets) *p* *mf* Med. Sus. cym. (ten. dr. mallets) *mf*

33

Pno.

33

S.V. *pp*
cru - ci - form.

Contemplation

slowly, freely

B a tempo (♩ = 52-54)

33

Vln. 1 *ppsub.* *quietly, legato* *distant* *mf* *mf*

Vln. 2 *p* *quietly, legato* *p*

Vla. *p* *warmly* *mf*

Vnc. *ppsub.* *pizz.* *p*

Bass *ppsub.* *pizz.* *p*

41

Fl./ Picc. *p* *mf* *ethereal*

Ob./ E.H.

Cl. *warmly, legato* *p* *mf*

Bs. Cl. *mf* *warmly, legato* *p* *mf*

Bsn.

41

Hn. 1

Hn. 2

Trp.

41

Timp. *p*

Perc. 1 *triangle* *mf*

Perc. 2 *Med. Tam-tam* *p*

41

Pno.

41

S.V. Cru - ci - form.

41

Vln. 1 *p* *div. #8* *ethereal #8* *ppp* *mf*

Vln. 2 *p* *ethereal* *ppp* *mf*

Vla. *pp* *mf*

Vnc. *arco* *mf* *warmly, legato* *p*

Bass *arco* *p*

accel. poco animato

Fl./ Picc.
Ob./ E.H.
Cl.
Bs. Cl.
Bsn.

48

legato
p

mf *mf*

1
2
Hn.
Trp.

48

mf *mf*

Timp.
1
2
Perc.

48

Vibes *medium yarn*
mp

p *mf*

Med. Sus. cym.
mf

Pno.
S.V.

48

accel. poco animato

1
2
Vln.
Vla.
Vnc.
Bass

48

unis., molto legato
p sub.
mf

mf *mf*

mf *mf*

mf *mf*

pizz. *p* *mp* *mf*

div. *mf* *mf*

drone *unis.* *drone*

tr. *tr.*

arco

push ahead, intensify

rit.

56

Fl./ Picc. *mf* *f*

Ob./ E.H. *f*

Cl. *mf* *f*

Bs. Cl. *f* *f*

Bsn. *f*

56

Hn. 1 *mp* *f*

Hn. 2 *mp*

Trp. *mp*

56

Timp. *mf* *fmp* *vibes*

Perc. 1 *med. sus. cym.* *Lg. Sus. cym. (ten. dr. mallets)* *f*

Perc. 2 *mf*

56

Pno.

S.V.

push ahead, intensify

rit.

56

Vln. 1 *f* *div.*

Vln. 2 *f* *div.*

Vla. *div.* *unis., legato* *f*

Vnc. *legato* *f*

Bass *pizz.* *arco* *f* *pizz.*

C Tempo Primo (♩ = 52-54)

62 *legato, distant*

Fl./ Picc. *f* *decresc.* *p*

Ob./ E.H. *distant* *f* *decresc.* *p*

Cl. *legato* *p*

Bs. Cl. *legato* *p*

Bsn.

1 *f* *poco a poco decresc.* *p*

2

Trp. *con sord., cup* *mf* *p*

Timp. *mp*

Perc. 1 *vibes* *p*

2 *lg. sus. cym.* *Med. Sus. cym.* *mf* *p*

Pno. *distant, legato* *f* *p*

S.V.

C Tempo Primo (♩ = 52-54)

62 *ethereal*

1 *sul tasto* *p*

2 *unis., sul tasto* *p*

Vla. *mp* *p*

Vnc. *mp* *p*

Bass *arco* *pizz.* *mp* *p*

67

Fl./ Picc. *mf* *pp*

Ob./ E.H. *p* *tr*

Cl. *mf* *pp* *p* *non vib.*

Bs. Cl. *mf* *pp* *p*

Bsn. *p* *mf*

1 *mf* *p* *mf*

2 *mf* *p* *mf*

Trp. *mf* *p*

Timp. *mf* *p*

Perc. 1 *vibes* *3* *3* *3* *Med. Triangle* *mf*

2 *med. sus. cym.* *Lg. Sus. cym.* *p*

Pno. *distant, legato* *pp* *mf*

S.V.

1 *ord.* *mf* *at the tip* *pp* *mf*

2 *ord.* *mf* *div. at the tip* *pp* *mf*

Vla. *mf* *p* *mf*

Vnc. *mf* *p* *mf*

Bass *mf* *p* *mf*

72

Fl./ Picc. *mf* *p*

Ob./ E.H. *mf* *as a hymn*

Cl. *tr* *mf* *p*

Bs. Cl. *mf* *p* *molto legato*

Bsn. *mf* *as a hymn*

72

Hn. 1 *p*

Hn. 2 *p*

Trp. *mf* *p*

72

Timp. *p* triangle

Perc. 1 *p*

Perc. 2 *lg. sus. cym.* *p*

72 ^(8va)

Pno. *p* *reverent*

S.V.

72 *unis.* *molto legato*

Vln. 1 *p* *molto legato* *unis.*

Vln. 2 *p*

Vla. *at the tip* *molto legato* *p*

Vnc. *at the tip* *unis.* *molto legato* *p*

Bass *arco* *molto legato* *p*

poco rit.

80

Fl./ Picc. *reverent solo* *mf*

Ob./ E.H. *p* *reverent solo* *mf*

Cl.

Bs. Cl.

Bsn. *p*

80

Hn. 1 *p*

Hn. 2

Trp. *p*

80

Timp. *p* *ppp*

Perc. 1

Perc. 2 *Chimes* *quietly, distant* *p*

80

Pno.

S.V. Cru - ci - form.

poco rit.

80

Vln. 1 *drone* *p* *quietly* *pp* *quietly* *pp* *sub. sul tasto* *div.*

Vln. 2 *drone* *p* *pp* *quietly* *pp* *sub. sul tasto*

Vla. *quietly* *p* *pp* *quietly* *pp*

Vnc. *p* *pp*

Bass

Threshing, Baling

D ♩ = 126, mechanical

88

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

1

Hn.

2

Trp.

88

Timp.

1

Perc.

2

Pno.

S.V.

senza sord.
mf

Snare drum, sticks
rimshot

pp *mf* *f*

chimes *l.v.*
p

Suspended cymbal, wire brushes
p *mf* *f*

Bodhran

Threshing, Baling

D ♩ = 126, mechanical

88

1

Vln.

2

Vla.

Vnc.

Bass

attacca

p *mf* *f*

unis.

sul pont.

pizz.

ord., pizz.

95

Fl./ Picc. *f*

Ob./ E.H. *f*

Cl. *f* *tr.* *tr.*

Bs. Cl. *f* *p*

Bsn. *f* *p sub.* *mp sub.*

95

Hn. 1 *mp* *flg.*

Hn. 2 *p*

Trp. *con sord., harmon* *p*

95

Timp. *p*

Perc. 1 *f* *Sus. cym.* *Snare* *wire brushes* *p sub.*

Perc. 2 *bodhran* *f* *Ratchet* *f*

95

Pno. *ff* *Sub-----*

S.V. *vigorously*

Al - most five hun - dred —

95

Vln. 1 *fp* *sul pont.* *p* *ord.*

Vln. 2 *fp* *p sub.* *sul pont.* *p*

Vla. *arco* *fp* *p sub.* *sul pont.*

Vnc. *arco* *f* *p sub.* *mp sub.* *ord.*

Bass *arco* *f* *p* *sul pont.* *mp sub.*

106 Piccolo

Fl./ Picc. *f* *p*

Ob./ E.H. *p* *mf*

Cl. *f* *p*

Bs. Cl. *p*

Bsn.

106

Hn. 1 *mp* solo

Hn. 2

Trp. *con sord., pixie* *p* *pp*

106

Timp. *p*

Perc. 1 *pp* *p* *pp*

Perc. 2 Ratchet *mf* *mp* *p*

106 *S^{va}*

Pno. *pp* *f* *p*

106

S.V. *vigorously* *port.*

up, five hun - dred bales,

106

Vln. 1 *pp* *f* *p* *pp*

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

Vla. *p* *f* *p*

Vnc. *pizz.* *p* *f* *p*

Bass

* w. = wire brush, r. = rimshot

111

Fl./ Picc. *picc.* *mp*

Ob./ E.H.

Cl. *mp*

Bs. Cl. *tr.* *fp*

Bsn.

111

Hn. 1 *mp*

Hn. 2 *mp*

Trp.

111

Timp. *f* *pp*

Perc. 1 *w. r. w. r. w. r. w. r.* *f* *pp*

Perc. 2 *ratchet* *f* *Bodhran* *f*

111

Pno.

111

S.V. *port.* *port.*

five hun-dred bales — we've put up this af - ter - noon,

111

Vln. 1 *mp* *drone*

Vln. 2 *mp* *drone*

Vla. *f* *p*

Vnc. *f* *p*

Bass *p* *f* *p*

freely

117

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

117

Hn. 1

Hn. 2

Trp.

117

Timp.

Perc. 1

Perc. 2

117

Pno.

S.V.

Mar-shall and I. Five hun-dred bales. This

freely

117

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

* LH play black keys, C#1-C#2, RH play white keys, D1-D2

a tempo

125

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

125

Hn. 1

Hn. 2

Trp.

con sord., harmon

f

f

fp

fp

fp

fp

125

Timp.

Perc. 1

Perc. 2

f

p

bd/lyan

ff

125

Pno.

ff

S.V.

af - ter - noon.

a tempo

tr

125

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

pizz. div.

f

f

f

f

fp

fp

fp

fp

132 **E** (♩ = 126)

Fl. / Picc. *Flute*
mf *p* *pp* *ethereal, legato*

Ob. / E.H.
pp *ethereal, legato*

Cl.
tr *p* *p* *pp* *ethereal, legato*

Bs. Cl.
mp *ethereal, legato*

Bsn.
p *f* *p* *pp* *ethereal, legato*

132

Hn. 1
 Hn. 2
 Trp.

132

Timp.
p *mp* *mf* *mp* *pp*

Perc. 1
snare *w. r. w. r. w. r. w. r.* *w. r. w. r. w. r. w. r.* *w. r. w. r. w. r. w. r.* *w. r. w. r. w. r. w. r.* *w. r. w. r. w. r. w. r.* *w. r. w. r. w. r. w. r.*

Perc. 2
bodhran *mf* *pp sub.* *ppp*
Sm. Triangle *p*

132

Pno.

S.V.
reverently
 And of course — I think of an - oth - er who

132 **E** (♩ = 126)

Vln. 1
unis. arco *tr* *pp*

Vln. 2
p *f* *pp*

Vla.
arco *tr* *p* *f* *pp* *(pizz.)*

Vnc.
p

Bass
slap pizz. *p* *f* *p* *arco* *p*

138

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

tr

p

mf

138

1

Hn.

2

Trp.

138

Timp.

snare

w. r. w. r. w. r. w. r.

w. r. w. r. w. r. w. r. w. r. w. r.

rim only

p

p sub.

1

2

138

Pno.

S.V.

hung — like this — on an - oth - er cross. My hands are

138 *at the tip*

1

Vln.

pp

ethereal

b

(pp)

fpp

2

ethereal

b

pp

fpp

Vla.

ethereal

b

pp

fpp

Vnc.

p

Bass

pizz.

p

Slower, free of time
accel. ----- a tempo

143

Fl./ Picc. *mp*

Ob./ E.H. *mf* *p* solo 3

Cl.

Bs. Cl. *tr*

Bsn. *p*

143

Hn. 1

Hn. 2

Trp. *senza sord.* *p*

143

Timp.

Perc. 1 *snare* *rim only*

Perc. 2 *Ratchet* *mp*

143

Pno.

S.V. *(h)p.*

torn by bal - ing twine, not nails, and my

Slower, free of time
accel. ----- a tempo

143

Vln. 1 *psub.* *p* *div. sul tasto*

Vln. 2 *psub.* *p*

Vla. *psub.* *p* *sul pont.*

Vnc. *(pizz.)* *p*

Bass *arco* *mf*

Slower, free of time

149

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

tr

p

149

Hn. 1

Hn. 2

Trp.

con sord., harmon

fp

149

Timp.

Perc. 1

Perc. 2

snare

ratchet

149

Pno.

S.V.

side is pierced with an ul - cer, not a

Slower, free of time

149

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

fpp

fp p

fpp

pp

fp

ord.

pp sub.

a tempo

F poco a poco accel.

154 *p* *mp* *f* *fp* *fp*

Fl./ Picc. *fp*

Ob./ E.H. *fp*

Cl.

Bs. Cl.

Bsn. *mp* *f*

154 *fp* *fp*

1 Hn.

2 Hn.

Trp.

154 *secco* *pp* *mf* *f*

Timp. *snare*

1 Perc. *p* *Med. Woodblock*

2 Perc.

154 *pp* *f*

Pno.

S.V. lance. The a - cid in my throat is on - ly hay - seed.

a tempo

F poco a poco accel.

1. ord. *ppp* *f* *fp*

154 *tutti, ord. unis.* *ppp* *f* *fp*

1 Vln. *ppp* *f* *fp*

2 Vln. *ppp* *f* *fp*

Vla. *ppp* *f* *fp*

Vnc. *f* *pizz.* *p sub.*

Bass *f* *pizz.* *p sub.*

♩ = 138, mechanical, driven

159

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

f

tr

fp ————— *ff*

ff

159

Hn. 1

Hn. 2

Trp.

f

f

(harmon)

fp ————— *f*

159

Timp.

Snare + Sus. cym., wire brushes

1

Perc. med. wdbl.

2

f ————— *p* ————— *f* ————— *f*

f

159

Pno.

p sub. ————— *ff*

S.V.

♩ = 138, mechanical, driven

159

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

fp ————— *f*

fp ————— *f*

fp ————— *f*

f ————— *p sub.* ————— *f*

f ————— *p sub.* ————— *f*

fp ————— *ff* ————— *ffp*

fp ————— *ff* ————— *ffp*

fp ————— *ff* ————— *ffp*

p sub. ————— *ff*

p sub. ————— *ff*

164

Fl./ Picc. *picc.*

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

164

Hn. 1

Hn. 2

Trp.

164

Timp.

Perc. 1

Perc. 2

snare + sus. cym.

Tam tam

164

Pno.

S.V.

164

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

tr

tr

168

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

168

Hn. 1

Hn. 2

Trp.

168

Timp.

Perc. 1

Perc. 2

High hat sticks

Sn. dr., sticks

tam tam

f

p

168

Pno.

S.V.

168

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

tr.

e (e)

f

p

172

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

f

172

Hn. 1

Hn. 2

Trp.

fltg.

172

Timp.

High hat

Snare dr.

High hat

Perc. 1

tam tam

Perc. 2

ff *l.v.*

172

Pno.

S.V.

172 *div.*

Vln. 1

Vln. 2

f

Vla.

f

Vnc.

arco

f

Bass

arco div.

f

175

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

175

Hn. 1

Hn. 2

Trp.

175

Timp.

Perc. 1

Perc. 2

high hat

Snare dr.

High hat

tam tam

p

175

Pno.

S.V.

175

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

fp

ff

f

f

unis.

179

Fl./ Picc. *p* *ff* *ff*

Ob./ E.H. *p* *ff* *ff*

Cl. *tr* *ff* *tr*

Bs. Cl. *tr* *ff* *tr*

Bsn. *p* *ff*

179

Hn. 1

Hn. 2

Trp. *con sord., harmon* *mf* *ff* *flg.*

179

Timp. *mp* *mf* *ff*

Lg. Sus. cym. Snare dr.

Perc. 1 *tam tam*

Perc. 2 *ff* *l.v.*

179

Pno. *mp* *ff*

S.V.

179

Vln. 1 *p sub.* *ff*

Vln. 2 *p sub.* *ff*

Vla. *p sub.* *ff*

Vnc. *p sub.* *ff*

Bass *p sub.* *ff*

182

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

p *ff*

p *ff*

tr

tr

182

Hn. 1

Hn. 2

Trp.

f

f

stomach pulse

182

Timp.

Perc. 1

Perc. 2

High hat

Sus. cym.

Snare dr.

p sub *f*

p *mf* *p*

tam tam

182

Pno.

S.V.

ff

Sub

182

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

ff *f* *p sub.* *ff*

ff *f* *p sub.* *ff*

p sub. *f* *ff*

p sub. *f* *ff*

fp *f* *ff*

186 rit.

Fl./ Picc. *p* *ff*

Ob./ E.H. *p* *ff*

Cl.

Bs. Cl.

Bsn.

186

Hn. 1 *dim.*

Hn. 2 *dim.*

Trp.

186

Timp. *dim.*

Perc. 1 *snare* *High hat* *dim.*

Perc. 2 *tam tam* *p* *l.v.*

186

Pno. *dim.*

S.V.

186 rit.

Vln. 1

Vln. 2

Vla. *dim.*

Vnc. *dim.*

Bass *dim.*

G tempo primo (♩ = 52-54)

rit.

189

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

solo
reverent
mf

189

Hn. 1

Hn. 2

Trp.

189

Timp.

Perc. 1

Perc. 2

high hat
p

189

Pno.

S.V.

p

(8th)

G tempo primo (♩ = 52-54)

rit.

189

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

drone
unis. #

p

pp

drone

p

pp

p

pp

H slowly, freely

195

Fl. / Picc. *solo* *legato*
Flute reverent
p

Ob. / E.H.

Cl.

Bs. Cl. *solo* *reverent*
p

Bsn.

195

Hn. 1

Hn. 2

Trp.

195

Timp.

Perc. 1

Perc. 2

195

Pno.

S.V.

Yet ex-haus-tion and the way my bod-y hangs— on twist-ed should-ers,—— sus - pend - ed on

H slowly, freely

195

Vln. 1

Vln. 2 *p*

Vla. *p*

Vnc. *p*

Bass *p*

push ahead, intensify

l'istesso tempo

203

Fl./ Picc. *solo* *p*

Ob./ E.H. *solo reverent* *mp*

Cl. *solo reverent* *p* *pp*

Bs. Cl.

Bsn. *solo reverent* *p*

203

Hn. 1

Hn. 2

Trp.

203

Timp.

Perc. 1

Perc. 2

203

Pno.

S.V.

two points of pain, re - call that great-er — suf-fer-ing.

push ahead, intensify

l'istesso tempo

203

Vln. 1 *pp* *at the tip* *ord.* *pp*

Vln. 2 *pp* *at the tip* *ord.* *pp*

Vla. *p* *pp* *tr* *pp*

Vnc. *pp* *tr* *pp*

Bass *pp* *tr* *pp*

218

Fl./ Picc. *mf* Piccolo

Ob./ E.H. *mf*

Cl. *mf*

Bs. Cl.

Bsn.

218

Hn. 1

Hn. 2

Trp. *pp*

218

Timp.

Perc. 1

Perc. 2 *lg. wdblk.* *Sm. Woodblock* *p*

218

Pno. *p*

Sub.

S.V.

change — grip — and the im - age fades.

218

Vln. 1

Vln. 2 *pizz.* *mf*

Vla. *p* *mf*

Vnc. *p* *mp* *sul pont.*

Bass *p* *mp*

230

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

p

p

p *mf*

tr *tr*

p

mp

230

Hn.

1

2

Trp.

mf

mf

230

Timp.

Perc.

1

2

lg. wdbl.

vibes

mf

230

Pno.

S.V.

un - luck-y sum - mer. Heav - y rains, —

230

Vln.

1

2

Vla.

Vnc.

Bass

mf

pp sub.

mf

pp sub.

off the string

div.

pp

p

mf

mp

mf

235

Fl./ Picc. *pp*

Ob./ E.H. *pp* *f*

Cl. *tr*

Bs. Cl. *p*

Bsn. *mf*

235

Hn. 1

Hn. 2

Trp.

235

Timp.

Perc. 1 *vibes* *p* *mf*

Perc. 2 *lg. wdblk.* *f* *p*

235

Pno.

S.V.

heav - y rains — brought on — the grass — tre - men - dous - ly, — a

235

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *unis.* *tr*

Vnc. *div.* *pp* *unis.* *tr* *fp*

Bass *f*

Flute 241 *S^{pa}*

Fl./Picc. *mp* *mf* *p sub.*

Ob./E.H. *p* *p sub.*

Cl. *f* *detached*

Bs. Cl. *f*

Bsn.

241

Hn. 1 *mf*

Hn. 2

Trp.

241

Timp.

Perc. 1 *vibes med. hard mallets*

Perc. 2 *Sm. Woodblock* *f* *p* *Lg. Woodblock* *p*

241

Pno. *f* *p* *pedal each beat*

S.V. mon ster crop, five hun - dred bales, but

241

Vln. 1 *tr* *pp*

Vln. 2 *sul pont.* *mf* *p* *pp*

Vla. *detached* *f* *sul pont.* *mf* *p* *pp*

Vnc. *detached* *f* *p*

Bass *arco detached* *p*

246

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

246

1

Hn.

2

Trp.

246

Timp.

1

Perc.

vibes

lg. wdbl.

pp

246

Pno.

sempre sim. through m. 271

S.V.

wet, wet, al - ways

246

1

Vln.

2

Vla.

Vnc.

Bass

pp

pp sempre

ord.

pp sempre

pp

pp sempre

250

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

1

2

Trp.

Timp.

Perc.

1

2

Pno.

S.V.

wet. Hay - ing was long

1

2

Vln.

Vla.

Vnc.

Bass

f

legato

mf

p

vibes

Sm. Woodblock

Lg. Woodblock

tr

pp

3

254

Fl./ Picc. *mp*

Ob./ E.H. *mf* *p*

Cl. *mp*

Bs. Cl. *mf*

Bsn. *f*

254

Hn. 1

Hn. 2

Trp. *con sord., cup* *mp*

254

Timp.

Perc. 1

Perc. 2 *Sm. Woodblock* *pp*

254

Pno.

S.V.

de layed. Now is our last chance to

254

Vln. 1 *pp*

Vln. 2 *p* *pp*

Vla. *p*

Vnc. *div. off the string* *p* *unis.*

Bass *off the string* *p*

259

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

259

1

Hn.

2

Trp.

259

Timp.

1

Perc.

Lg. Woodblock

2

f

259

Pno.

pp

S.V.

bring in the win-ter's feed, — Mar-shall and I, five — hun - dred

259

1

Vln.

2

Vla.

Vnc.

Bass

J ♩ = 120

265

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

reverent

mf

reverent

mf

p

265

1

2

Hn.

Trp.

p

p

265

Timp.

1

2

Perc.

Snare, snares on

pp

(non cresc.)

265

Pno.

pp

S.V.

bales and Mar-shall needs help.

J ♩ = 120

265

1

2

Vln.

Vla.

Vnc.

Bass

p

div.

p

reverent

mf

p

K

a tempo, ♩ = not less than ♩ = 108

271

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

tr.
pp \rightrightarrows *f* *pp* \rightrightarrows *f*

tr.
pp \rightrightarrows *f* *pp* \rightrightarrows *f*

tr.
pp \rightrightarrows *f* *pp* \rightrightarrows *f*

tr.
pp \rightrightarrows *f* *pp* \rightrightarrows *f*

271

Hn. 1

Hn. 2

Trp.

fp *fp*

fp *fp*

p

271

Timp.

Perc. 1

Perc. 2

snare

lg. wdbl.

pp

Lg. Sus. cym.

f *p* \rightrightarrows *f*

271

Pno.

S.V.

ffsub.

K

a tempo, ♩ = not less than ♩ = 108

271

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

pp \rightrightarrows *pp*

pp \rightrightarrows *pp*

pp \rightrightarrows *pp*

pizz. a la guitarra

fsub. *fsub.* *fsub.* *fsub.*

fsub.

fsub.

div.

276

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

276

Hn. 1

Hn. 2

Trp.

276 *secco*

Timp. *mf*
lg. sus. cym.

Perc. 1

Perc. 2 *Bodhran*
f

276

Pno.

S.V.

276

Vln. 1

Vln. 2

Vla. **f* T T f T *f* T T f T *sim.*

Vnc. *f* T T f T *f* T T f T *sim.*

Bass *ff* *pizz.*

* Using a wide hand, mute the string with the left hand. Lightly strike at the top of the strings with the right hand: place thumb (T) on the C string, place middle fingers (f) on the G and D strings.

283

Fl./ Picc. *solo secco* *p*

Ob./ E.H. *solo secco* *p*

Cl. *p*

Bs. Cl. *p*

Bsn. *p*

283

Hn. 1 *p*

Hn. 2 *p*

Trp. *p* *p sub.*

283

Timp. *p*

Perc. 1 Snare dr. *pp* Lg. Woodblock *p*

Perc. 2 Triangle *mp* Snare, wire brushes *p sub.*

283

Pno. *fff* *ped.* *ped.*

S.V. We mow, rake,

283

Vln. 1 *pizz.* *f* *div. arco, at the frog* *p*

Vln. 2 *pizz.* *f* *div. arco, at the frog* *p*

Vla. *arco*

Vnc. *arco*

Bass *arco* *p*

287

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

solo

f

f

f

f

287

Hn. 1

Hn. 2

Trp.

f

f

f

287

Timp.

Perc. 1 *lg. wdbl.*

Perc. 2 *snare*

f

f

f

287

Pno.

p sub.

ped.

ped.

sim.

f

S.V.

bale,

287

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

f

f

♩ = not less than ♩ = 108

291

Fl./
Picc.

Ob./
E.H.

Cl.

Bs. Cl.

Bsn.

291

Hn.
1

Hn.
2

Trp.

291

Timp.

Perc.
1

Perc.
2

lg. wdblk.

secco

mp

Lg. Sus. cym.

Bodhran

f

291

Pno.

S.V.

♩ = not less than ♩ = 108

291

Vln.
1

Vln.
2

Vla.

Vnc.

Bass

unis.

mf

unis.

mf

**f* T T f T

ff

f T T f T

ff

pizz.

sim.

sim.

* Using a wide hand, mute the string with the left hand. Lightly strike at the top of the strings with the right hand: place thumb (T) on the C string, place middle fingers (f) on the G and D strings.

298

Fl./ Picc. *mp* *solo secco*

Ob./ E.H. *mp* *solo secco* *p sub.*

Cl.

Bs. Cl. *p*

Bsn. *p*

298

Hn. 1

Hn. 2

Trp.

298

Timp.

Perc. 1 *pp* *Snare dr.* *p* *Lg. Woodblock*

Perc. 2 *bodhran* *p* *Med. Sus. cym. sticks, on the bell*

298

Pno. *p*

S.V. We mow, rake,

298

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *pizz.* *pp*

Vnc. *pizz.* *pp*

Bass *pizz.* *pp*

♩ = not less than ♩ = 108

307

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

307

Hn. 1

Hn. 2

Trp.

307

Timp.

snare

1

Perc.

2

secco

mp

Lg. Sus. cym.

Bodhran

f

307

Pno.

S.V.

♩ = not less than ♩ = 108

307

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

tr

mf

mf

sim.

ff

f

ff

pizz.

ff

T T f T

f T T f T

sim.

* Using a wide hand, mute the string with the left hand. Lightly strike at the top of the strings with the right hand: place thumb (T) on the C string, place middle fingers (f) on the G and D strings.

314

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

solo
mf

solo
mf

314

Hn. 1

Hn. 2

Trp.

314

Timp.

Perc. 1

Perc. 2

Snare, sticks
mf

Snare, wire brushes
p

bodhran

Triangle
p

314

Pno.

314

S.V.

We mow, rake,

314

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

pp

pp

fpp

fpp

pizz.
pp

319

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

mf

mf

319

1

2

Hn.

Trp.

p

p

p

319

Timp.

1

2

Perc.

snare

pp

Lg. Sus. cym., sticks

pp

319

Pno.

f

ped.

ped.

sim.

319

S.V.

port.

bale, and draw the bales to the

319

1

2

Vln.

Vla.

Vnc.

Bass

pp

arco

p

arco

mf

323

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

f *pp sub.*

f *pp sub.*

f *pp sub.*

f *pp sub.*

f *pp sub.*

323

1

2

Hn.

Trp.

f *pp sub.*

f *pp sub.*

f *pp sub.*

323

Timp.

1

2

Perc.

p

f *pp sub.*

f *pp sub.*

f *pp sub.*

snare

sticks

lg. sus. cym.

Lg. Woodblock

323

Pno.

ff

S.V.

barn

with extreme effort *ff*

WET...

323

1

2

Vln.

Vla.

Vnc.

Bass

f *pp sub.*

f *pp sub.*

f

f

div. at the frog

div. at the frog

327

Fl./ Picc. *p*

Ob./ E.H. *p*

Cl. *p*

Bs. Cl. *p*

Bsn. *p*

mf

327

Hn. 1 *p*

Hn. 2 *p*

Trp. *p*

327

Timp. *p*

Perc. 1 *p* *snare* *rim shot mechanical*

Perc. 2 *p* *lg. wdbl.*

327

Pno.

S.V.

WET . . .

Some weigh

327

Vln. 1 *p* *unis.* *f* *unis. sul pont.* *p*

Vln. 2 *p* *fp sul pont.*

Vla. *fp*

Vnc.

Bass *pizz.* *p*

L Stacking

331

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

p

mf

331

1

2

Hn.

Trp.

331

solo

mf

snare

1

2

Perc.

Med. Sus. cym. wire brushes

mf *p*

331

Pno.

331

S.V.

one hun-dred fif - ty pounds or more, yet must be lugged by the twine a-cross the

L Stacking

331

1

2

Vln.

Vla.

Vnc.

Bass

pp ord.

pp ord.

mf

sul pont.

pp

pp

337

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

quietly
mp

337

1
Hn.

2

Trp.

con sord. cup
p p sub. p p sub. p

337

Timp.

p

p

1
Perc.

snare
pp

2
med. sus. cym. mallets
p

337

Pno.

S.V.

field, tossed on the load, and then at the barn un -

337

1
Vln.

2

Vla.

ord.
p

Vnc.

p arco

Bass

p p sub. p sub.

343

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

343

Hn. 1

Hn. 2

Trp.

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

343

Timp.

snare

Perc. 1

Perc. 2

343

Pno.

343

S.V.

loaded on the con-vey-or and dis - tri - bu - ted in - to the loft.

343

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

pp *pp sub.* *mp* *pp sub.* *mp* *pp sub.* *f*

p *p* *p* *f*

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

M

349

Fl./ Picc.
Ob./ E.H.
Cl.
Bs. Cl.
Bsn.

349

Hn. 1
Hn. 2
Trp.

349

Timp.
Perc. 1
Perc. 2

349

Pno.

349

S.V.

M

349

Vln. 1
Vln. 2
Vla.
Vnc.
Bass

Slower

354

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

354

Hn. 1

Hn. 2

Trp.

354

Timp.

Perc. 1 Lg. Woodblock *f*

Perc. 2 bodhran

354

Pno.

S.V.

Slower

354

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

a tempo (♩ = 120)

Slower

a tempo

rit.

Slower

360

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

mf
warmly, legato

mf
warmly, legato

mf
warmly, legato

mf

360

1

2

Hn.

Trp.

mp
secco

mp
secco

mp

mp

360

Timp.

1

2

Perc.

Triangle

mp

p

360

Pno.

S.V.

help - I, the desk - ser - vant, I, the

a tempo (♩ = 120)

Slower

a tempo

rit.

Slower

360

1

2

Vln.

Vla.

Vnc.

Bass

mf

mf

Slower

a tempo (♩ = 120)

383

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

383

1 Hn.

2 Hn.

Trp.

383

Timp.

1 Perc.

2 Perc.

in the distance
mp

bodhran
in the distance
mp

p

383

Pno.

S.V.

I help _____ and hold up my end _____ of the bar -

Slower

a tempo (♩ = 120)

383

1 Vln.

2 Vln.

Vla.

Vnc.

Bass

unis.
p

ord.
mf

warmly
p

sul tasto
p

ord.
mf

warmly
p

ord.
mf

warmly
p

p

mf

p

Slower

Labor 1
begin slowly - accel.

393

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

393

Hn. 1

Hn. 2

Trp.

393

Timp.

Perc. 1

Perc. 2

Tempo blocks

mp

pp

pp

bodhran

Lg. Sus. cym. tenor drum mallets

393

Pno.

S.V.

gain

pret-ty well

too.

Slower

Labor 1
begin slowly - accel.

393

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

p

p

$\text{♩} = 108$

399

Fl./
Picc. *mp* *mf*

Ob./
E.H. *mp* *mf*

Cl. *mf*

Bs. Cl.

Bsn.

399

Hn. 1 *mp* *cresc.*

Hn. 2 *mp* *cresc.*

Trp.

399

Timp. *poco a poco cresc.*

Snare, rim shot

Perc. 1 *p poco a poco cresc.*

Perc. 2 *lg. sus. cym.* *mf*

399

Pno. *f* *ped.* *ped.* *sim.*

S.V.

$\text{♩} = 108$

399

Vln. 1

Vln. 2

Vla. *cresc.*

Vnc. *cresc.*

Bass

♩ = 112

402

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

f

f

f

402

Hn. 1

Hn. 2

Trp.

f

f

f

fp

fp

402

Timp.

Perc. 1

Perc. 2

f

snare

f

lg. sus. cym. sticks

f

ord.

402

Pno.

S.V.

♩ = 112

402

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

f

full bow

f

f

f

div.

ff

♩ = 120

405

Fl./ Picc. *ff*

Ob./ E.H. *ff*

Cl. *ff*

Bs. Cl.

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Trp.

Timp. *f*

Perc. 1 *ff*

Perc. 2 *f*

Pno. *ff*

S.V.

snare rim shot

lg. sus. cym.

ped.

sim.

fp *ff* *fp* *ff*

♩ = 120

405

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vnc. *f*

Bass *f*

unis.

408

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

ff

ff

ff

ff

ff

408

Hn. 1

Hn. 2

Trp.

f

408

Timp.

fp < *ff* *fp* < *ff* *fp* < *ff* *fp* < *ff*

Perc. 1

Perc. 2

Ratchet

f

408

Pno.

S.V.

408

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

ff

ff

ff

♩ = 132

411

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

ff

ff

ff

ff

ff

411

1

2

Hn.

Trp.

f

411

Timp.

sim.

Snare dr.

1

2

Perc.

Sus. cym.

411

Pno.

S.V.

♩ = 132

411

1

2

Vln.

Vla.

Vnc.

Bass

♩ = 144

414

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

p

p

p

p

414

Hn. 1

Hn. 2

Trp.

pp

pp

414

Timp.

1 *snare*

2 *sus. cym.*

secco

pp

pp sub.

lg. Sus. cym.

p sub.

414

Pno.

ff sempre

S.V.

414

♩ = 144

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

pp sub.

pp sub.

div.

p

417

Fl./ Picc. *Piccolo*

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

f

417

Hn. 1

Hn. 2

Trp.

mf *f* *f*

417

Timp.

Perc. 1 *snare*

Perc. 2 *lg. sus. cym.*

f *f*

417

Pno.

417

S.V.

417

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

mf *f* *f*

molto rit.

420

Fl./ Picc. *tr* (♯) *tr* (♯) *tr* (♯) *tr* (♯) long //

Ob./ E.H. (b) long //

Cl. long //

Bs. Cl. long //

Bsn. long //

420

Hn. 1 long //

Hn. 2 long //

Trp. long //

420

Timp. *fp* *ff* long //

Perc. 1 *snare* long //

Perc. 2 *lg. sus. cym.* *p sub.* *ff* long //

420

Pno. long //

S.V. long //

molto rit.

420

Vln. 1 long //

Vln. 2 long //

Vla. long //

Vnc. long //

Bass long //

O Quietly, slowly

423

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

Flute

423

Hn. 1

Hn. 2

Trp.

423

Timp.

Perc. 1

Perc. 2

423

Pno.

S.V.

depleted

...but God, — the close of day, how I fall down — then.

O Quietly, slowly

423

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

warmly

mf

poco

p

Labor 2

P ♩ = c. 96

quietly, legato

432

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

mf *p* *mf* *p* *mf* *p*

432

1

2

Hn.

Trp.

p *p*

432

Timp.

Vibraphone

1

2

Perc.

f *mf*

432

Pno.

S.V.

My hands are sore, _____ they flinch when I light my

Labor 2

P ♩ = c. 96

432

1

2

Vln.

Vla.

Vnc.

Bass

mf *p* *mf* *p* *mf* *p* *mf* *p*

437

Fl./ Picc. *mf*

Ob./ E.H. *reverent* *mf*

Cl.

Bs. Cl. *legato* *mf*

Bsn. *reverent* *mf*

accel.

legato

437

Hn. 1 *quietly* *p cresc.*

Hn. 2 *quietly* *p cresc.*

Trp.

437

Timp.

Perc. 1 *vibes* *mf*

Perc. 2 Chime *p*

437

Pno.

437

S.V. pipe. I think of those who have done slave la-bor,— less a-ble— and less well pre-

437 at the tip

Vln. 1 *pp* *mf > p < mf*

Vln. 2 *pp* *mf > p*

Vla. *tr* *mf*

Vnc. *pp* *mf*

Bass *arco unis.* *mf* *p cresc.*

accel.

444

Fl./ Picc. *mf*

Ob./ E.H.

Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

444

1 Hn.

2 Hn.

Trp.

444

Timp.

1 Perc. *vibes*

2 Perc.

444

Pno.

S.V.

pared than I. All clerks and house-keep-ers— herd-ed to the gaunt fields of tor-ture.—

444

1 Vln. *mp*

2 Vln. *mp*

Vla. *p* *ethereal*

Vnc. *mf* *p*

Bass *mf* *p*

Q freely

453

Fl./ Picc.

Ob./ E.H.

Cl. *reverent solo*
mf *p sub.*

Bs. Cl.

Bsn.

453

Hn. 1

Hn. 2

Trp.

453

Timp.

Perc. 1 *chime*

Perc. 2 *quietly*
p

453

Pno.

S.V.

Hands too blood-ied — can-not bear ev-en the touch of air, ev-en the touch of

Q freely

453

Vln. 1 *fp* *p*

Vln. 2 *fp* *p*

Vla. *fp* *p*

Vnc. *fp*

Bass

R ♩ = 128, molto rit. ----- **S** ♩ = 63, subito

457

Fl./ Picc. *warmly*
p

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

457

Hn. 1

Hn. 2

Trp.

457

Timp.

Perc. 1
Orchestra bells
brass mallets *lightly*
p

Perc. 2

457

Pno. *p*

S.V. *ironically*

love. Now — in Sept - em-ber — our moun-tains be-gin to glow, ...

R ♩ = 128, molto rit. ----- **S** ♩ = 63, subito

457

Vln. 1 *pp* *warmly div.* *mf* *pp*

Vln. 2 *mf* *warmly div.* *pp*

Vla. *mf* *warmly div.* *pp*

Vnc. *mf* *pp*

Bass

473

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

peacefully

p

peacefully

p

peacefully

p

mp

473

Hn.

1

2

Trp.

473

Timp.

Perc.

1

2

vibes

Lg. Tam tam

p

Chime

mp distant

p

Piano

473 *quietly, peacefully*

Pno.

mp

ped. ad lib.

S.V.

new - ris-en moon hangs in a lav - en - der cloud ————— be - yond the barn. ————— My eyes

473

Vln.

1

2

free bow sul tasto

p

free bow sul tasto

p

shimmer

mp sub.

shimmer

p

mp sub.

Vla.

quietly, peacefully

mp

Vnc.

quietly, peacefully

mp

Bass

quietly, peacefully

mp

a tempo

$\text{♩} = \text{♩}$, but freely

483 *quietly, legato*

Fl./ Picc. *mp*

Ob./ E.H.

Cl.

Bs. Cl.

Bsn. *legato mp* *mf*

483

Hn. 1 *mp*

Hn. 2 *mp*

Trp. *quietly mp mp sub.*

483

Timp.

Perc. 1 *vibes*

Perc. 2 *chime mp*

483

Pno.

S.V. *sting with sweat and lov - li - ness. And who is the Christ*

a tempo

$\text{♩} = \text{♩}$, but freely

483

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vnc.

Bass *mp* *mf*

T ♩ = 132, subito

491

Fl./ Picc. *mf*

Ob./ E.H. *mf*

Cl.

Bs. Cl.

Bsn. *mf*

Piccolo

491

Hn. 1 *fp*

Hn. 2 *fp*

Trp. *f* *p*

491

Timp.

1 *p* *mf* *p*

2

Perc. *p* *mf* *p*

Snare, rim shot mechanical

491

Pno.

491

S.V. now, if not I? It must be so. My

T ♩ = 132, subito

491

1

2

Vln. *mf*

Vla. *detached* *mf*

Vnc. *mf*

Bass *mf*

502

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

502

Hn. 1

Hn. 2

Trp.

con sord., harmon

p

mf

mf

502

Timp.

snare

f

Perc. 1

f

Perc. 2

ratchet

f

502

Pno.

mf

f

8^{va}

15^{mb}

502

S.V.

stentorian!

with my whole bones to say woe to you, ... watch out you sons of bitches

502

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

ppp sub.

tr

ppp sub.

arco

ppp sub.

arco

ppp sub.

fp

fp

f

507

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

507

Hn. 1

Hn. 2

Trp.

507

Timp.

Perc. 1

Perc. 2

snare

ratchet

f

507

Pno.

(8th)

(15th)

S.V.

who would drive men and women into the fields where they can

507

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

512

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

English Horn solo reverent

mf

512

Hn. 1

Hn. 2

Trp.

512

Timp.

Perc. 1

Perc. 2

snare

ratchet

p

512

Pno.

(8th)

(15th)

S.V.

on - ly die.

512

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

mf

mf

mf

mf

molto rit.

♩ = 132 subito

516

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

reverent

solo

mf

mf

516 distant

Hn. 1

Hn. 2

Trp.

p distant

p

mp

mp

516

Timp.

Perc. 1

Perc. 2

Lg. Tam tam

mf

snare rim shot

p

ppp poco a poco cresc.

516

Pno.

S.V.

(8th)

mf

molto rit.

♩ = 132 subito

516

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

Sul E

slow gliss. tremolo

p

p poco a poco cresc.

521

Flute

Fl./ Picc. *mf*

Ob./ E.H. *f* *tr.*

Cl. *mf* *f*

Bs. Cl. *mf* *poco a poco cresc.* *tr.*

Bsn. *f*

521

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Trp. *p* *poco a poco cresc.*

521

Timp. *poco a poco cresc.*

Perc. 1 *snare*

Perc. 2 *lg. tam tam* *mf* *p sub. cresc.*

521

Pno. *poco a poco cresc.*

S.V. *8vb*

521

Vln. 1 *div. f.* *mf*

Vln. 2 *poco a poco cresc.*

Vla. *mf* *poco a poco cresc.*

Vnc. *mf* *poco a poco cresc.*

Bass

526

Fl./ Picc. *Piccolo*

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

ff

tr

ff

tr

ff

526

Hn. 1

Hn. 2

Trp.

f

f

ff

ff

526

Timp.

snare

Perc. 1

Perc. 2 *lg. tam tam*

526

Pno.

S.V.

(8^{va})

526

Vln. 1

Vln. 2

Vla.

Vnc.

Bass

530

Fl./ Picc.

Ob./ E.H.

Cl.

Bs. Cl.

Bsn.

fff

tr

fff

fff

fff

tr

fff

530

1

2

Hn.

Trp.

fff

fff

fff

530

Timp.

snare

1

Perc.

2

fff

ff

fff l.v.

530

Pno.

fff

(8^{va})

S.V.

530

1

2

Vln.

Vla.

Vnc.

Bass

fff

fff

fff

fff

fff