

Enduring

Four poems by John Gould Fletcher (1886-1950)

1. Impromptu

Peter Bird

Soleá (♩ = 90)

Oboe *mf*

SOPRANO

ALTO

TENOR Baritone solo

BASS

Piano *mf*

Soleá (♩ = 90)

T. *gliss.*

My mind is a pud-dle in the street

Pno. *mp*

Enduring

9

Ob. *mp* *mf* *mp* *mf*

S. *mp* *mf*

A. *mp* *mf*

T. *mp* *mf*
8 re - flec - ting green Si - ri - us... **tutti**

B. *mp* *mf*

Pno.

13

Ob. *f* *mp*

S. *f*

A. *f*

T. *f* *solo*
8 green Si - ri - us. In thick dark groves trees hud - dle,

B. *f*

Pno. *mf* *8va* *mp*

17

Ob.

S.

A.

T.

B.

Pno.

mf

mf

tutti *mf*

mf

Trees hud - dle, lift - ing their

Trees hud - dle, lift - ing their

8 lift - ing their bran ches like beck - on - ing hands. Trees hud - dle, lift - ing their

Trees hud - dle, lift - ing their

21

Ob.

S.

A.

T.

B.

Pno.

mf

mp *mf* *f*

mp *mf* *f*

mp

mp

bran - ches like beck - on - ing hands. We eat the grain; the grain is death;

bran - ches like beck - on - ing hands. We eat the grain; the grain is death;

bran - ches like beck - on - ing hands.

bran - ches like beck - on - ing hands.

Enduring

A

25

♩ = 90 (same)

Ob. *mf* *mp* *mp*

S. *mf* *mp* *mp*
All goes back to the Earth's dark mass, All but a

A. *mf* *mp*
All goes back to the Earth's dark mass.

T. *f* *mf* *mp*
8 Death. All goes back to the Earth's dark mass.

B. *f* *mf* *mp*
Death. All goes back to the Earth's dark mass.

A

♩ = 90 (same)

Pno. *mf* *mp*

31

Ob. *mf*

S. *mf*
song which moves a-cross the plain like the wind's deep mut - ter - ing

A. *mp* *mf*
Which moves a-cross the plain like the wind's deep mut - ter - ing

T. *mp* *mf*
8 The wind's deep mut - ter - ing

Pno. *mf*

37

Ob.

S. *mp*
breath. Ah *mp*

A. *mf* *mp* *mp*
breath. Ah Ah

T. *mp*
breath. Ah

B. *mf*
Bowed down u-pon the earth,

Pno. *mp*

43

S. *mf* *mp* <
Ah Ah

A. *mf*
Ah

T. *mf* <
Though he be part of the

B. *mf*
Man sets his plants and wat - ches for the seeds. Though he be part of the

Pno. *mf*

Enduring

49

Ob. *mp*

S. Ah

A. *mp* Ah

T. *f*
tra-gic pag-eant of the skies, no hea-ven will aid his mor-tal need.

B. tra-gic pag-eant of the skies, no hea-ven will aid his mor-tal need.

Pno. *subito mp* *subito mf*
Red.

B

Soleá (♩ = 90)

55

Ob. *tr* *mp*

T. *Baritone solo*

B
Soleá (♩ = 90)

Pno. *mf*

60

Ob.

T.

Pno.

find flame in dust; *mf* **tutti**

64

Ob.

S.

A.

T.

B.

Pno.

Flame in the dust; a word once ut - ter'd that will stir a -

Flame in the dust; a word once ut - ter'd... A -

Flame in the dust; a word once ut - ter'd... Stir a -

Flame in the dust; a word once ut - ter'd that will stir a -

f *mf* *f* *f* *f* *f* *mf* *mf*

Ped.

Enduring

poco rit.

68

Ob.

S.
gain, a word once ut-ter'd that will stir a-gain. Oo

A.
gain, a word once ut-ter'd... Will stir a-gain. Oo

T.
gain, a word once ut-ter'd... Stir a-gain.

B.
gain, a word once ut-ter'd that will stir a-gain. Oo

Pno.

poco rit.

Ped.

72

Ob.

S.
Oo

A.
(Alti non dim.) (mp)
Oo

T.
Baritone solo And a wine cup re-flec-ting Si-ri-us in the wa-ter held in my hands.
Oo

B.
Oo

Pno.

molto rit.

Ped.

Enduring
2. Blue water

C
77 **Andantino** (♩ = 75)

Pno. *mf*

84 *mf* *mp*

S. Sea vi - o - lins are play - ing on the sands;

A. Sea vi - o - lins are play - ing on the sands;

T. 8 Sea vi - o - lins are play - ing on the sands;

B. Sea vi - o - lins are play - ing on the sands;

Pno. *mf*

91 *mf*

S. Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

A. Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

T. 8 Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

B. Curv'd bows of blue and white are fly - ing o - ver the peb - bles.

Pno. *mf*

Enduring

98

S. *mf*
See them at - tack the chords: dark bas - ses, glint - ing tre - bles.

A. *mf*
See them at - tack the chords: dark bas - ses, glint - ing tre - bles.

T. *mf*
See them at - tack the chords: dark bas - ses, glint - ing tre - bles.

B. *mf*
See them at - tack the chords: dark bas - ses, glint - ing tre - bles.

Pno. *f*

105

S. *mp*
Dim - ly and faint they croon Blue vi - o - lins.

A. *mp*
Dim - ly and faint they croon; blue vi - o - lins.

T. *mp*
Dim - ly and faint they croon; blue vi - o - lins.

B. *mp*
Dim - ly and faint they croon; blue vi - o - lins.

Pno. *mp*

Ped.

D

112

Ob.

mf

D

8va

Pno.

mf

8va

118

Ob.

Pno.

Red.

124

Ob.

Pno.

Red.

130

Ob.

Pno.

Red.

E

136

Ob. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

"Suf - fer with - out re -

Pno. *mf*

Ped.

143

Ob. *mp*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

gret," they seem to cry. "Though dark your suf - fer - ing

gret," they seem to cry. "Though dark your suf - fer - ing

gret," they seem to cry. "Though dark your suf - fer - ing

gret," they seem to cry. "Though dark your suf - fer - ing

Pno. *mp*

150

Ob.

S.

A.

T.

B.

Pno.

mf

mf

mf

mf

mf

is, it may be mu - sic." Waves of blue

is, it may be mu - sic." Waves of blue

is, it may be mu - sic." Waves of blue

is, it may be mu - sic." Waves of blue

is, it may be mu - sic." Waves of blue

is, it may be mu - sic." Waves of blue

157

Ob.

S.

A.

T.

B.

Pno.

mf

mf

mf

mf

mf

heat that wash mid - sum - mer sky; Sea - vi - o -

heat that wash mi - sum - mer sky; Sea vi - o -

heat that wash mid - sum - mer sky; Sea vi - o -

heat that wash mid - sum - mer sky; Sea vi - o -

heat that wash mid - sum - mer sky; Sea vi - o -

heat that wash mid - sum - mer sky; Sea vi - o -

(no ritard...)

(no ritard...)

mp

163

Ob.

mp

p

S.

lins that play a - long the sands.

mp

p

A.

lins that play a - long the sands.

mp

p

T.

lins that play a - long the sands.

mp

p

B.

lins that play a - long the sands.

Pno.

Ped.

Enduring
3. Prayers for Wind

F
169 Slip jig (♩. = 92)

Ob. *mp*

S. *mf*
Let the winds come,

A. *mf*
Let the winds come,

F
Slip jig (♩. = 92)

Pno. *mf* *mp*

174

Ob. *mf*

S. *mf*
Let the winds come,

A. *mf*
Let the winds come,

T. *mf*
And bu - ry our

B. *mf*
And bu - ry our

Pno. *mf*

179

Ob. *f*

T.
feet in the sands of the se - ven des - erts,

B.
feet in the sands of the se - ven des - erts,

Pno. (repeat) *mf* *8^{va}*

184

Ob. *mf*

Pno. *8^{va}*

189

Ob.

Pno. *8^{va}*

G

194

Ob.

S.

A.

T.

B.

Pno.

f Let strong bree-zes rise,

f Let strong bree-zes rise,

mf Ah

mf Ah

G

f

Ped.

200

S.

A.

T.

B.

Pno.

Let strong bree-zes rise,

Let strong bree-zes rise,

Ah Wash-ing our ears with the far - off

Ah Wash - ing our ears with the far - off

f

f

207

Ob.

S.

A.

T.

B.

8

Let there be — be - tween — our fa - ces

Let there be — be - tween — our fa - ces

sounds of the foam. — Let there be be - tween — our fa - ces

sounds of the foam. — Let there be be - tween — our fa - ces

mp *mf* *mf* *mp* *mf* *mf* *mp* *mf* *mf* *mp* *mf*

213

Ob.

S.

A.

T.

B.

8

Green turf and a branch or two of back-toss'd trees; —

A green turf and a branch or two of back-toss'd trees; —

A green turf and a branch or two of back-toss'd trees; — Ah —

A green turf and a branch or two of back-toss'd trees; — Set —

mf *mf* *mf* *mf* *f*

218

Ob.

S. *mf* Ah *f* O - ver

A. *f* O - ver ques - tion - ing hearts *f* O - ver

T. *mf* Ah

B. firm - ly *f* Set firm - ly

Pno. *mp* *f*

223

S. *mf* ques-tion - ing hearts *f* Ah *f* The

A. *f* ques-tion - ing hearts *f* The

T. *f* Set firm - ly o - ver ques-tion - ing hearts

B. Set firm - ly o - ver ques-tion - ing hearts

Pno. *f* Ped.

229

S. deep un - quen - cha - ble an - swer of the wind.

A. deep un - quen - cha - ble an - swer of the wind.

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

234

Ob. *mf*

S. Ah

A. *mf* Ah Ah

T. *f* The deep un - quen - cha - ble an - swer of the

B. *f* The deep un - quen - cha - ble an - swer of the

Pno.

Ped. Ped. Ped. Ped.

rall.

239

Musical score for measures 239-241. The score includes parts for Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The Soprano part begins with the vocalization "Ah". The Alto part begins with "Ah" and then "The wind!". The Tenor part begins with "wind." and then "The wind!". The Bass part begins with "wind." and then "The wind!". The Piano part features a pedal point marked "Ped." in both hands. A "rall." marking is present at the end of the section.

242

Musical score for measures 242-244. The score includes parts for Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The key signature changes to two sharps (F#, C#) and the time signature is 8/8. The Soprano part begins with "The wind!". The Alto part begins with "The wind!". The Tenor part begins with "The wind!". The Bass part begins with "The wind!". The Piano part continues with a complex accompaniment. A "rall." marking is present at the end of the section.

Enduring
4. The Enduring

I

246 Moderato (♩ = 100)

Ob. *mp*

Pno. *mp*

Ped.

253

Ob.

Pno.

Ped.

J

260

rall.

Ob.

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Pno. *mp*

If the au - tumn

If the au - tumn

If the au - tumn

If the au - tumn

Ped.

accel. . . a tempo (♩ = 100)

267

S. end - ed Ere the birds flew south- ward, If in the cold with wea-ry

A. end - ded Ere the birds flew south- ward, In the cold with wea-ry

T. end - ed Ere the birds flew south- ward, In the cold with wea-ry

B. end - ed Ere the birds flew south- ward, If in the cold with wea-ry

Pno.

mf

Ped.

274

Ob.

S. throats They vain-ly strove to sing, Win - ter would be e -

A. throats They vain-ly strove to sing, Win - ter would be e -

T. throats They vain-ly strove to sing, Win - ter would be e -

B. throats They vain-ly strove to sing, Win - ter would be e -

Pno.

mf

mp

mf

mp

Ped.

280

Ob.

S. *mf*
ter - nal, Leaf and bush and blos-som Would nev - er once more ri - ot

A. *mf*
ter - nal, Leaf and bush and blos-som Would nev - er once more ri - ot

T. *mf*
8 ter - nal, Leaf and bush and blos-som Would nev - er once more ri - ot

B. *mf*
ter - nal, Blos-som would nev - er once more ri - ot

Pno.

Red.

K

rall.

285

S. *mp*
In the Spring. If re - mem - brance end - ed

A. *mp*
In the Spring. If re - mem - brance end - ed

T. *mp*
8 In the Spring. If re - mem - brance end - ed

B. *mp*
In the Spring. If re - mem - brance end - ed

Pno.

rall.

mp

Red.

K

accel. . . Andante (♩ = 88)

290

S. *mf*
When life and love are gathered, If the world were not living

A. *mf*
When life and love are gathered, If the world were not living

T. *mf*
When life and love are gathered, If the world were not living

B. *mf*
When life and love are gathered, If the world were not living

Pno. *mp* *mf*
Ped.

297

Ob. *mp*
3

S. *mf* *mp*
Long af - ter one is gone, Song would not ring, nor sor - row

A. *mf* *mp*
Long af - ter one is gone, Song would not ring, nor sor - row

T. *mf* *mp*
— Long af - ter one is gone, — Song would not ring, nor sor - row...

B. *mf*
— Long af - ter one is gone, Song would not ring, nor sor - row

Pno. *mp*
Ped.

Enduring

303

Ob. *mf* *mp* *mf*

S. Stand at the door in eve-ning; Life would van-ish and slack-en, Men

A. Stand at the door in eve-ning; Life would van-ish and slack en, Men

T. Door in eve-ning; Life would van-ish. Ah.

B. Stand at the door in eve-ning; Life would van-ish. Ah.

Pno. *mf*

L

309

accel. Andante moderato (♩ = 90)

Ob. *mp* *p* *mp*

S. would be changed to stone.

A. would be changed to stone.

T. to stone.

B. to stone.

L

accel. Andante moderato (♩ = 90)

Pno. *mp* *mp* *mf* *mp*

Red.

317

Ob. *mf*

Pno. *Ped.*

324

Ob. *rall.*

Pno. *rall.* *mf* *Ped.*

331

M **a tempo** (♩ = 90)

Ob. *mp*

S. *mp*
But there will be au-tumn's boun - ty Drop-ping u - pon our wear - i -

A. *mf*
But there will be au-tumn's boun - ty Drop-ping u - pon our wear - i -

T. *mp*
But there will be au- tumn's boun - ty Drop-ping u - pon our wear - i -

B. *mp*
But there will be au-tumn's boun - ty Drop-ping u - pon our wear - i -

M **a tempo** (♩ = 90)

Pno. *mp*

339

Ob.

S. ness, There will be hopes un-spok-en And joys to haunt us still;

A. ness, There will be hopes un-spok en And joys to haunt us still;

T. ness, There will be hopes un-spok-en And joys to haunt us still;

B. ness, There will be hopes un-spok - en And joys to haunt us still;

Pno.

347

Ob.

S. There will be dawn and sun - set Though we have cast the world a -

A. There will be dawn and sun - set Though we have cast the world a -

T. There will be dawn and sun - set Though we have cast the world a -

B. There will be dawn and sun - set Though we have cast the world a -

Pno.

354

Ob.

S. *mp*
way, And the leaves dan - - cing O-ver the hill.

A. *mf*
way, And the leaves dan - - cing O-ver the hill.

T. *mp*
8 way, And the leaves dan - - cing O-ver the hill.

B. *mp*
way, And the leaves dan - - cing O-ver the hill.

Pno.

361

Ob. **N**

S. Ah *mf* There will be dawn and sun - set *mf* Though we have

A. *mp* Ah There will be dawn and sun - set *mf* Though we have

T. *mf* There will be dawn and sun - set *mf* Though we have

B. *mf* There will be dawn and sun - set *mf* Though we have

Pno. **N** *mf*

Enduring

369

S. *mp*
 cast the world a - way, _____ And the leaves dan - cing; And the leaves...

A. *mp*
 cast the world a - way, _____ And the leaves dan - cing; And the leaves _____

T. *mp*
 cast the world a - way, _____ Ah _____ Ah _____ Leaves _____

B. *mp*
 cast the world a - way, _____ Ah _____ Leaves _____

Pno. *mp*

377

Ob. *p*

S. *p*
 Ah _____ The leaves dan - cing O-ver the hill.

A. *p*
 Ah _____ The leaves dan - cing O-ver the hill.

T. *p*
 dan - cing; _____ The leaves dan - cing O-ver the hill.

B. *p*
 dan - cing; _____ The leaves dan - cing O-ver the hill.

Pno. *ped.*

rall.

386

Ob.

S.

A.

T.

B.

Pno.

mp *p* *mp* *p*

O - ver the hill.

O - ver the hill.

O - ver the hill.

O - ver the hill.

O - ver the hill.

mp *p* *mp* *p*

rall.

mp *p*

Ped.

ENDURING

Four poems (from a self-selected sequence of 10) published in 1922 by American Imagist poet **John Gould Fletcher** (1886-1950), in *American Poetry 1922: A Miscellany* [Harcourt Brace & Co., New York], available from Project Gutenberg.

Their common theme is our deep need to pass on and augment both remembrance and art, through poetry and song, in order to give meaning to the human condition.

1. Impromptu

My mind is a puddle in the street reflecting
green Sirius;
In thick dark groves trees huddle lifting their
branches like beckoning hands.
We eat the grain, the grain is death, all goes
back to the earth's dark mass,
All but a song which moves across the plain
like the wind's deep-muttering breath.
Bowed down upon the earth, man sets his
plants and watches for the seed,
Though he be part of the tragic pageant of
the sky, no heaven will aid his mortal
need.
I find flame in the dust, a word once uttered
that will stir again,
And a wine-cup reflecting Sirius in the
water held in my hands.

2. Blue Water

Sea-violins are playing on the sands;
Curved bows of blue and white are flying
over the pebbles,
See them attack the chords—dark basses,
glinting trebles.
Dimly and faint they croon, blue violins.
“Suffer without regret,” they seem to cry,
“Though dark your suffering is, it may be
music.”
Waves of blue heat that wash midsummer
sky;
Sea-violins that play along the sands.

3. Prayers for Wind

Let the winds come,
And bury our feet in the sands of seven
deserts;
Let strong breezes rise,

Washing our ears with the far-off sounds of
the foam.
Let there be between our faces
Green turf and a branch or two of back-
tossed trees;
Set firmly over questioning hearts
The deep unquenchable answer of the wind.

4. The Enduring

If the autumn ended
Ere the birds flew southward,
If in the cold with weary throats
They vainly strove to sing,
Winter would be eternal;
Leaf and bush and blossom
Would never once more riot
In the spring.

If remembrance ended
When life and love are gathered,
If the world were not living
Long after one is gone,
Song would not ring, nor sorrow
Stand at the door in evening;
Life would vanish and slacken,
Men would be changed to stone.

But there will be autumn's bounty
Dropping upon our weariness,
There will be hopes unspoken
And joys to haunt us still;
There will be dawn and sunset
Though we have cast the world away,
And the leaves dancing
Over the hill.

Oboe

Enduring

Four poems by John Gould Fletcher (1886-1950)

Peter Bird

1. Impromptu

Soleá (♩ = 90)

12/8 time signature. Measure 1: *mf*, *tr* over a dotted quarter note. Measures 2-4 continue the melodic line.

Measure 5: 5-measure rest. Measure 6: 7-measure rest. Measures 7-8: *mf*, *mp*.

Measure 10: *f*. Measure 12: *mp*.

Measure 16: 2-measure rest.

Measure 21: *mf*. Time signature changes to 4/4 at the end of the line.

Measure 22: *mf*. Measure 24: 2-measure rest. Measure 25: *mp*. Box 'A' above measure 22.

Measure 26: ♩ = 90 (same). Measure 28: 2-measure rest.

Measure 35: 12-measure rest.

Measure 36: Tenors. hea - ven will aid his mor - tal need.

B
Soleá (♩ = 90)

Enduring
Oboe

54

mp

59

mp *mf*

63

mp

68

poco rit.

mp *mf*

72

molto rit.

mp *mf*

2. Blue water

C

77 Andantino (♩ = 75)

33

Soprani.

Blue vi - o - lins. _____

mp *mf*

D

113

mf

119

125

Enduring
Oboe

131

136

141 **E**

mf *mp*

148

mf

155

mf

(no ritard...)

162

mp *p*

Enduring
Oboe

3. Prayers for Wind

F

169 Slip jig (♩ = 92)

Soprani.

winds _____ come, _____ *mp*

mf *f*

mf

G

10 Tenors.
sounds of the foam. _{²}-----

H

mp

2 8 Soprani.
of _____ the _____

233

wind. *mf*

238

mf rall.

242

4. The Enduring

I

246 **Moderato** (♩ = 100)

mp

252

258

rall.

J

265 **accel. a tempo** (♩ = 100)

mp **2** **7** Soprani.
strove to sing,

278

mp **3** **2** rall.

K

287 **accel. Andante** (♩ = 88)

mp **2** **7**

Enduring
Oboe

298 Sopran. *mp*
 one is gone, *3*

304 *mp*

309 *p* *accel.*

314 **L** *mp*
 Andante moderato (♩ = 90)

320 *mf* *3*

325 *rall.* *3*

331 **M** *mp*
 a tempo (♩ = 90)

338 *2*

346

352

Enduring
Oboe

358

364 N **16** Soprani.
leaves dan - cing - *p*

386 **2** *mp* *rall.* *p*

Piano

Enduring

Four poems by John Gould Fletcher (1886-1950)

Peter Bird

1. Impromptu

Soleá (♩ = 90)

Oboe

1 2 3 4

5 6 7 8

9 10 11 12 13

14 15 16

17 18 19 20

Enduring
Piano

A

♩ = 90 (same)

24

29

36

43

49

B

55 Soleá (♩ = 90)

Enduring
Piano

60

mp

Detailed description: This system contains measures 60 through 63. The music is in a 3/4 time signature. The right hand plays a series of chords, starting with a half note chord and followed by quarter notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mp* is placed above the second measure. A fermata is placed over the first measure of the system.

64

mf

Ped.

Detailed description: This system contains measures 64 through 67. The right hand plays chords, with some measures containing rests. The left hand continues with eighth-note accompaniment. A dynamic marking of *mf* is placed above the first measure. A *Ped.* (pedal) marking is placed below the first measure and extends across measures 64, 65, and 66. A second *mf* marking is placed above the final measure of the system.

68

poco rit.

Ped.

Detailed description: This system contains measures 68 through 71. The tempo is marked *poco rit.* (poco ritardando). The right hand features a melodic line with some notes beamed together. The left hand continues with eighth-note accompaniment. A *Ped.* marking is placed below the final measure of the system.

72

molto rit.

mf

mp

Detailed description: This system contains measures 72 through 74. The tempo is marked *molto rit.* (molto ritardando). The right hand has a melodic line with some notes beamed together. The left hand continues with eighth-note accompaniment. A dynamic marking of *mf* is placed above the first measure, and a *mp* marking is placed above the final measure of the system.

75

mf

Ped.

Detailed description: This system contains measures 75 through 78. The right hand has a melodic line with some notes beamed together. The left hand continues with eighth-note accompaniment. A dynamic marking of *mf* is placed above the second measure. A *Ped.* marking is placed below the second measure and extends across measures 75, 76, and 77. The system concludes with a double bar line and repeat signs.

Enduring
Piano
2. Blue water

C

77 *Andantino* (♩ = 75)

Musical score for measures 77-82. The piece is in 2/2 time with a key signature of one sharp (F#). The tempo is marked *Andantino* with a quarter note equal to 75 beats per minute. The dynamic is *mf*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

83

Musical score for measures 83-88. The right hand has a melodic line with some rests and a *mf* dynamic marking. The left hand continues with a steady accompaniment.

91

Musical score for measures 91-96. The right hand has a melodic line with rests and a *mf* dynamic marking. The left hand continues with a steady accompaniment.

99

Musical score for measures 99-104. The right hand has a melodic line with rests and a *f* dynamic marking. The left hand continues with a steady accompaniment. A *mp* dynamic marking appears in the right hand in the final measure.

106

Musical score for measures 106-112. The right hand has a melodic line with rests and a *mf* dynamic marking. The left hand continues with a steady accompaniment. A *Ped.* marking is present at the end of the system.

D

113

Musical score for measures 113-118. The right hand has a melodic line with eighth notes and a *8va* marking. The left hand continues with a steady accompaniment. A *Ped.* marking is present at the end of the system.

Enduring
Piano

119

Musical score for measures 119-124. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A bracket under the first two measures of the bass line indicates a pedaling instruction.

125

Musical score for measures 125-130. The right hand continues with a melodic line, and the left hand features a more active bass line. A bracket under the first two measures of the bass line is labeled "Ped.".

131

Musical score for measures 131-135. The right hand has a melodic line with some chromaticism. The left hand has a steady bass line. A bracket under the first two measures of the bass line is labeled "Ped.".

136

Musical score for measures 136-140. The right hand has a melodic line with some chromaticism. The left hand has a steady bass line. Brackets under the first two measures of the bass line are labeled "Ped.".

E

141 *mf*

Musical score for measure 141. The piece is in G major. The bass line consists of four chords: G2, G3, G4, and G5, each held for a full measure.

Enduring
Piano

145

mp

Musical score for measures 145-150. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present in the third measure. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

151

mf

Musical score for measures 151-155. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *mf* is present in the second measure. The piece concludes with a final chord in the fifth measure.

156

Musical score for measures 156-161. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The piece concludes with a final chord in the sixth measure.

162 (no ritard....)

mp

Ped.

Musical score for measures 162-167. The piece is in G major. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *mp* is present in the first measure. A pedal point is indicated by a bracket labeled "Ped." under the left hand in the fifth measure. The piece concludes with a final chord in the seventh measure.

3. Prayers for Wind

F

169 Slip jig (♩ = 92)

8^{va}
mf
8^{va}

173 (8)

mp
(8)

177

mf
2
2

183 (repeat)

8va⁻
mf
8va⁻

187 (8)

192

197 **G**

f
Ped.

204 **H**

5 11 2
5 11 2
mp
Ped.

224

3 3
f
Ped.

Enduring
Piano

231

Musical score for measures 231-235. The piece is in A major (three sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Pedal markings are present under the first four measures.

Ped. Ped. Ped. Ped. Ped.

236

Musical score for measures 236-240. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. Pedal markings are present under the first four measures.

Ped. Ped. Ped. Ped.

241 *rall.*

Musical score for measures 241-245. The tempo marking *rall.* (rallentando) is indicated above the first measure. The right hand has a more active melodic line, and the left hand has a simpler accompaniment. Pedal markings are present under the first measure. The piece concludes with a double bar line and a key signature change to B minor (two flats).

Ped.

4. The Enduring

I

246 Moderato (♩ = 100)

Musical score for measures 246-252. The piece is in 3/4 time, marked Moderato (♩ = 100). The music is in a key with three flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. Pedal markings are present under the left hand.

253

Musical score for measures 253-258. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Pedal markings are present under the left hand.

259

Musical score for measures 259-264. The piece changes to 4/4 time. A *rall.* (ritardando) marking is indicated above the right hand. The right hand has a melodic line, and the left hand has a sustained accompaniment. Pedal markings are present under the left hand.

J

265

Musical score for measures 265-268. The piece is in 4/4 time. A *mf* (mezzo-forte) dynamic marking is present. The right hand has a melodic line, and the left hand has a sustained accompaniment. Pedal markings are present under the left hand. An *accel.* (accelerando) marking is indicated above the right hand.

269

a tempo (♩ = 100)

Musical score for measures 269-274. The piece is in 4/4 time, marked a tempo (♩ = 100). The right hand has a melodic line, and the left hand has a sustained accompaniment. Pedal markings are present under the left hand.

Enduring
Piano

277

mp mf mp

Ped. rall.

Detailed description: This system contains measures 277 through 281. Measure 277 starts with a half note G4 in the right hand and a whole note G2 in the left hand, with a piano pedal. The key signature has three flats. Measures 278-281 feature a 3/4 to 4/4 time signature change. The right hand plays a melodic line with eighth notes, while the left hand provides a bass line. Dynamics are marked as mezzo-forte (mf) with a crescendo hairpin, then mezzo-piano (mp). A 'rall.' (ritardando) marking is placed at the end of the system.

282

mp

Ped. K Ped.

Detailed description: This system contains measures 282 through 285. Measure 282 begins with a whole rest in the right hand and a half note G2 in the left hand. The right hand enters in measure 283 with a chordal accompaniment. Measure 284 features a melodic line in the right hand and a bass line in the left hand. Measure 285 ends with a mezzo-piano (mp) dynamic. A 'K' symbol is placed below the staff in measure 284. Pedal markings are present under measures 282-283 and 284-285.

286

Sopranos
end - ed
Basses
end - ed

Ped.

Detailed description: This system contains measures 286 through 290. Measure 286 starts with a half note G4 in the right hand and a whole note G2 in the left hand. The right hand plays a melodic line with eighth notes, and the left hand provides a bass line. A piano pedal is indicated. The system concludes with vocal parts for Sopranos and Basses, each with the lyrics 'end - ed' written below their respective staves.

290 *accel.* . . . *Andante* (♩ = 88)

mp *mf* *Ped.*

296

mp *Ped.*

303

mf *Ped.*

309 *accel.*

mp *mf* *Ped.*

L
314 *Andante moderato* (♩ = 90)

mp *Ped.*

321 *rall.* . . .

mf *Ped.*

Enduring
Piano

M

a tempo (♩ = 90)

329

Musical notation for measures 329-336. The piece is in a minor key with a key signature of three flats. The tempo is a tempo (♩ = 90). The dynamic marking is *mp*. The notation shows a piano introduction with a melodic line in the right hand and a supporting bass line in the left hand.

337

Musical notation for measures 337-344. The piano continues with a steady accompaniment in the left hand and a more active melodic line in the right hand.

345

Musical notation for measures 345-352. The piano continues with a steady accompaniment in the left hand and a more active melodic line in the right hand.

353

Musical notation for measures 353-360. The piano continues with a steady accompaniment in the left hand and a more active melodic line in the right hand.

361

N

Musical notation for measures 361-368. The piano continues with a steady accompaniment in the left hand and a more active melodic line in the right hand. The dynamic marking is *mf*.

369

Musical notation for measures 369-373. The piano continues with a steady accompaniment in the left hand and a more active melodic line in the right hand. The dynamic marking is *mp*.

374

Musical notation for measures 374-378. The piano continues with a steady accompaniment in the left hand and a more active melodic line in the right hand. The dynamic marking is *mp*. The piece concludes with a *Ped.* (pedal) instruction.

Enduring
Piano

380

7

S.
O -ver the hill.

7

B.
O -ver the hill.

rall.

mp

p

Ped.