

Timothy Page

Between Hell and Earth

for mixed choir
(John Milton)

2012

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Music Finland

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Between Hell and Earth – Performance Instructions:

Text:

(from Book II of John Milton's *Paradise Lost*)

Three folds were Brass
Three Iron, three of Adamantine Rock,
Impenetrable, impaled with circling fire,
Yet unconsumed.

The Gates wide open stood.

Before their eyes in sudden view appear
The secrets of the hoary deep, a dark
Inimitable Ocean without bound,
Without dimension, where length, breadth, & height,
And time and place are lost; where eldest Night
And Chaos, Ancestors of Nature, hold
Eternal Anarchy, amidst the noise
Of endless Wars, and by confusion stand.
For hot, cold, moist, and dry, four Champions fierce
Strive here for Mastery, and to Battle bring
Their embryon Atoms; they around the flag
Of each his faction, in thir several Clans,
Light-armed or heavy, sharp, smooth, swift or slow,
Swarm populous, unnumbered as the Sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring Winds, and poise
Their lighter wings. To whom these most adhere,
He rules a moment; Chaos Umpire sits,
And by decision more imbroiles the fray
By which he Reigns: next him high Arbiter
Chance governs all.

Into this wild Abyss the wary fiend
Stood on the brink of Hell
Pondering his Voyage: for no narrow frith
He had to cross. Nor was his ear less pealed
With noises loud and ruinous then if these Elements
In mutiny had from her Axle torn The steadfast Earth

At last his Sail-broad Vans
He spreads for flight, and in the surging smoke
Uplifted spurns the ground
As in a cloudy Chair ascending rides,
but that seat soon failing, meets
A vast vacuity:
Fluttering his pennons vain plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not by ill chance
The strong rebuff of some tumultuous cloud
hurried him as many miles aloft

eagerly the fiend
Ore bog or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet pursues his way,
And swims or sinks, or wades, or creeps, or flies:
At length a universal hubbub wild
Of stunning sounds and voices all confused

when strait behold the Throne
Of Chaos, and his dark Pavilion spread
Wide on the wasteful Deep; with him Enthroned

Sat Sable-vested Night, eldest of things,
The Consort of his Reign.

(Satan):

Ye Powers
And Spirits of this nethermost Abyss,
Chaos and ancient Night, I come no Spy,
With purpose to explore or to disturb
The secrets of your Realm,

But by constraint
Wandering this darksome Desert, as my way
Lies through your spacious Empire up to light

Alone, and without guide, half lost, I seek
What readiest path leads where your gloomy bounds
Confine with Heav'n; or if some other place
From your Dominion won, th' Ethereal King
Possesses lately, thither to arrive
I travel this profound, direct my course;
Directed no mean recompense it brings
To your behoof, if I that Region lost,
All usurpation thence expelled, reduce
To her original darkness and your sway
and once more
Erect the Standard there of ancient Night;
Yours be th' advantage all, mine the revenge.

(Chaos)

I know thee, stranger, who thou art,
That mighty leading Angel, who of late
Made head against Heav'n's King, though overthrown.

I upon my Frontiers here
Keep residence; if all I can will serve,
That little which is left so to defend
Encroached on still through our intestine broils
Weakening the Scepter of old Night: first Hell
Your dungeon stretching far and wide beneath;
Now lately Heaven and Earth, another World
Hung ore my Realm, linked in a golden Chain
To that side Heav'n from whence your Legions fell:
If that way be your walk, you have not far;
So much the nearer danger; go and speed;
Havoc and spoil and ruin are my gain.

Far off th' Empyreal Heav'n, extended wide
In circuit, undetermined square or round,
With Opal Towers and Battlements adorned
Of living Saphire, once his native Seat;
And fast by hanging in a golden Chain
This pendant world, in bigness as a Star
Of smallest Magnitude close by the Moon.
Thither full fraught with mischievous revenge,
Accursed, and in a cursed hour he hies.

Instrumentation:

16 solo singers and 16-channel electronics (4 main output channels and 12 earphone monitor outputs for microtonal cues)

4 soprano, including one very high soprano (Soprano 1), for the role of Night (in duo with Chaos)

4 alto

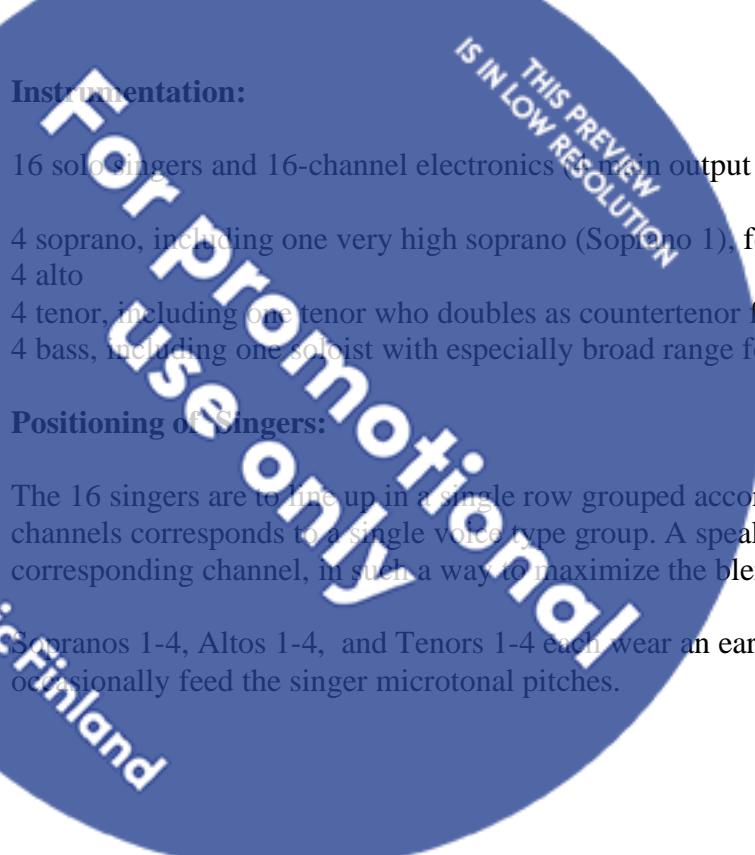
4 tenor, including one tenor who doubles as countertenor for the role of Satan (Tenor 1)

4 bass, including one soloist with especially broad range for the role of Chaos (Bass 3)

Positioning of Singers:

The 16 singers are to line up in a single row grouped according to voice type, from lowest range to highest range. Each of the electronics channels corresponds to a single voice type group. A speaker should be placed in the proximity of each group, amplifying the corresponding channel, in such a way to maximize the blending of the electronics with the ensemble.

Sopranos 1-4, Altos 1-4, and Tenors 1-4 each wear an earphone corresponding to a separate monitor channel. The monitor will occasionally feed the singer microtonal pitches.



Pronunciation of Text:

The text may be sung in either British or American English, but should be consistent. Any non-standard pronunciation required of the singers is explained in the score.

Words are frequently fragmented into two syllables that are split among the singers. The word from which they originate is notated in the score.

Non-standard notation:

Two types of staves are used in addition to the normal 5 line staff.

A three-lined staff is used for *sprachgesang*. In passages using this staff the absolute pitch is indeterminate, but the vertical position of the notes on the staff represents the general pitch relationship (i.e. higher or lower) between them:

Ex 1.

A one-lined staff is used for fricatives and sibilants which have no pitch, or formants in which the vocal chords are not activated:

Ex. 2

A musical score for 'Shubh' featuring a single melodic line. The line starts with a dynamic marking 'mf' above a bracketed section, followed by a crescendo arrow pointing up. The melody consists of eighth-note patterns and includes several slurs connecting groups of notes. Above the staff, there are dynamic markings: 'n' with a downward arrow, 'f' with an upward arrow, and a crescendo arrow pointing up. Below the staff, a '5/4' time signature is indicated. The lyrics 'sh' and '(uh)' are placed under specific notes. The score is set against a background of vertical grid lines.

This work frequently employs "beats notation," in which rhythm is represented graphically via the position of stemless notes relative to beat markers. The noteless stems above the staff are markers that denote the individual beats. In the many of these passages, the rhythms undergo a written out accelerando or ritardando, or represent a constant rhythmic interval. While accuracy should always be striven for, in such passages the placement of initial and final notes and evenness of the accelerando, ritardando, or steady interval, are more important than the absolute rhythmic position of the intervening notes. The arrival at any normally notated "target note" after such a passage is also of especial importance. Unless otherwise indicated, stemless notes are to be sung (or spoken) connected, not staccato. A breath mark indicates a break in the connectedness.

Ex 3.

A musical staff diagram for the poem "The noise of end-less wars and by con-fu-sion". The top staff shows a melodic line with vertical stems and a dynamic range from *mp* to *f*. The bottom staff shows a rhythmic pattern with vertical stems and a time signature of $\frac{5}{4}$. Below the staffs, the words of the poem are written in a cursive script, aligned with the corresponding stems.

Ex. 4

A musical score for a single melodic line. The music is in common time. The first measure consists of two quarter notes. The second measure consists of one quarter note followed by a half note. The third measure consists of a comma, one quarter note, and one eighth note. The fourth measure consists of one quarter note followed by a half note. The fifth measure consists of one quarter note followed by a half note. The sixth measure consists of one quarter note followed by a half note. The seventh measure consists of a comma, one quarter note, and one eighth note. The eighth measure consists of one quarter note followed by a half note. The ninth measure consists of one quarter note followed by a half note. The tenth measure consists of one quarter note followed by a half note.

When glissandos (of determinate pitch) occur in beats notation, the origin and destination pitches are specified, and syllables occurring between them are notated with small noteheads placed on top of line denoting the glissando:

Ex. 5

A musical score page for 'Atmosphere' by Steve Reich. The vocal part consists of a continuous stream of short, staccato notes on a single pitch, with lyrics like 'a', 'at', 't', 'to', 'o', 'om', 'm', and '(with lips closed)'. The piano part features sustained chords and rhythmic patterns. The score includes dynamic markings such as 'p' (piano), 'f' (fortissimo), and 'ff' (fotissimo). The page number '10' is visible at the bottom right.

Again, in a passage like this, the evenness of the rhythm, and the rhythmic accuracy of the initial and target notes are more important than the absolute position of the intervening notes.

Microtonal Cues:

All singers except Bass1-4 will wear an earphone that provide cues to aid in shifting from tempered pitches to microtonal pitches and back. Cues come 2 beats before their pitches are meant to be sung, and are notated with a small notehead:

Ex.6

(cue)

pp

breath

breath

breath

breath

breath

breath

(stop "sss" sound
abruptly by ramming tongue
into front teeth)

S 1 *mf*

(stop "sss" sound
abruptly by ramming tongue
into front teeth)

S 2 *mf*

(stop "sss" sound
abruptly by ramming tongue
into front teeth)

S 3 *mf*

S 4 *n*

A 1 *mf* *ff* *wi* - - - - de

A 2 *mf* *ff* *wi* - - - - de (cue)

A 3 *mf* *ff* *ww* - - - - *wi* - - - - de

A 4 *p* (low throat rattle) *mf* *ff* *ww* - - - - *wi* - - - - de

T 1 *mp* *ff* *ww* - - - - *wi* - - - - de d(uh)

T 2 *mp* *ff* *ww* - - - - *wi* - - - - de

T 3 *mp* *ff* *ww* - - - - *wi* - - - - de

T 4 *p* (low throat rattle) *mp* *ff* *ww* - - - - *wi* - - - - de

B 1 *mf* *mp* *ff* *ww* - - - - *wi* - - - - de

B 2 *mf* *mp* *ff* *ww* - - - - *wi* - - - - de

B 3 *mf* *mp* *ff* *wi* - - - - de

B 4 *p* (low throat rattle) *mp* *ff* *wi* - - - - de

Elec. *n* *f* *ff* *n* *ff*

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A

12 *mf* *decr* *mp*

S 1 the gates _____ wide o - - - pen stood _____

S 2 the gates _____ wide o - - - pen stood _____

S 3

S 4 *mp* in sud - den view ap pear in sud - den view ap - pear in sud - den view ap -

A 1 *mp* in sud - den view ap - pear in sud - den view ap - pear in sud - den view ap - pear in sud - den view ap -

A 2 *mp* in sud - den view ap -

A 3 *mp* in sud - den view ap - pear in sud - den view ap - pear in sud - den view ap - pear in sud - den view ap -

A 4 *mp* in sud - den view ap - pear in sud - den view ap - pear in sud - den view ap - pear in sud - den view ap -

T 1

T 2

T 3 *mf* *decr* *mp*
the gates _____ wide o - - - pen stood _____

T 4 *mf* *decr* *mp*
the gates _____ wide o - - - pen stood _____

B 1

B 2

B 3

B 4

Elec.

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(tacet click)

S 1 *squeak of indeterminate high pitch* **p**

S 2 *squeak of indeterminate high pitch* **p**

S 3 *squeak of indeterminate high pitch* **p**

S 4 *squeak of indeterminate high pitch* **p**

A 1 pear

A 2 pear

A 3 pear

A 4 pear

T 1 16 *of the hoa - - - ry* **mp** **f** *(rolled "r")*

T 2 16 *of the hoa - - - ry* **mp** **f** *(rolled "r")*

T 3 16 *of the hoa - - - ry* **mp** **f** *(rolled "r")*

T 4 16 *of the hoa - - - ry* **mp** **f** *(rolled "r")*

B 1 16 *the se - crets* **mp**

B 2 16 *the se - crets* **mp**

B 3 16 *the se - crets* **mp**

B 4 16 *the se - crets* **mp**

Elec.

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B

20 $\text{♩} = \text{♩} = 60$

S 1 f mf n f (click to m.32)

(as in "ocean") sh - - - sh(uh)

S 2 f mf n f p $espr.$ with - out - bou -

(as in "ocean") sh - - - sh(uh)

S 3 f mf n f sh(uh)

(as in "ocean") sh - - - sh(uh)

S 4 f mf n f sh(uh)

(as in "ocean") sh - - - sh(uh)

A 1 20 $\text{♩} = \text{♩} = 60$ mp $espr.$ f mf n p $n.v.$ (shu)nn

a da - - ar - k(uh) (as in "ocean") sh - - - sh(uh)

A 2 f mf n f sh(uh)

(as in "ocean") sh - - - sh(uh)

A 3 f mf n f sh(uh)

(as in "ocean") sh - - - sh(uh)

A 4 f mf n f sh(uh)

(as in "ocean") sh - - - sh(uh)

T 1 20 $\text{♩} = \text{♩} = 60$ mp f i - il - li-mi-ta-ble

T 2 $\text{♩} = \text{♩} = 60$ mp f i - il - li-mi-ta-ble

T 3 $\text{♩} = \text{♩} = 60$ mp f i - - - il - li-mi-ta-ble

T 4 $\text{♩} = \text{♩} = 60$ mp f i - - - il - li-mi-ta-ble

B 1 20 $\text{♩} = \text{♩} = 60$ mp f i - - - il - li-mi-ta-ble

B 2 $\text{♩} = \text{♩} = 60$ mp f i - - - il - li-mi-ta-ble

B 3 $\text{♩} = \text{♩} = 60$ mp f i - - - il - li-mi-ta-ble

B 4 $\text{♩} = \text{♩} = 60$ mp f i - - - il - li-mi-ta-ble

Elec. 20 p f

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C

prev tempo ♩ = 90 *mf*

24

S 1 prev tempo ♩ = 90 *mf*

S 2 nds prev tempo ♩ = 90

S 3 prev tempo ♩ = 90

S 4 prev tempo ♩ = 90

24

A 1 prev tempo ♩ = 90

A 2 prev tempo ♩ = 90

A 3 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - sio(nn) (tacet)

A 4 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - sio(nn) (tacet)

24

T 1 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet)

T 2 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet)

T 3 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet)

T 4 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet)

24

B 1 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet)

B 2 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet)

B 3 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet)

B 4 *mf* (ten.) spoken, with continuous downward intonation, like a record slowing down **p**
with - out di - men - - - sio(nn) (tacet) (low throat rattle)

Elec.

where where where where where

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27

f | *p* *sub tacet* | *(cue)* | *mf* *pp* |

S 1 length length length length length length le height height height height hei

S 2 *(cue)* breadth breadth breadth breadth breadth breadth breadth bread *(cue)*

S 3 *f* | *p* *sub tacet* | *mf* *pp* |

length length length length length length le height height height height hei

S 4 *(cue)* breadth breadth breadth breadth breadth breadth bread *(cue)*

A 1 *f* | *p* *sub tacet* | *mf* *pp* |

length length length length length leng height height height height hei

A 2 *(cue)* breadth breadth breadth breadth breadth bread *(cue)*

A 3 *f* | *p* *sub tacet* | *mf* *pp* |

length length length length length leng height height height hei

A 4 *(cue)* breadth breadth breadth breadth breadth bread *(cue)*

T 1 *f* | *p* *sub tacet* | *(cue)* | *mf* *pp* |

length length length length length leng height height hei

T 2 *(cue)* breadth breadth breadth breadth breadth bread *(cue)*

T 3 *f* | *p* *sub tacet* | *mf* *pp* |

length length length length leng height height height

T 4 *(cue)* breadth breadth breadth breadth bread *(cue)*

B 1 *f* | *mf* | *pp* |

length and height

B 2 *f* | *mf* | *pp* |

length and height

B 3 *f* | *mf* | *pp* |

length and height

B 4 *f* | *mf* | *pp* |

length and height

Elec. *f* | *mf* | *mf* |

4 (click to m.41)

(tacet click)

38

S 1 *mp* ——————
e - - - - - ter - - - - - nal a chy
(as in "anarchy")

S 2 ——————
a chy
(as in "anarchy")

S 3 ——————
hold a chy
(as in "anarchy")

S 4 ——————
hold a chy
(as in "anarchy")

A 1 ——————
a chy
(as in "anarchy")

A 2 ——————
a chy
(as in "anarchy")

A 3 *p* ——————
1 - d(uh) *mf* ——————
a chy
(as in "anarchy")

A 4 ——————
a chy
(as in "anarchy")

T 1 ——————
8 *mf* ——————
e - - - - - nal *f* ——————
nar
(as in "anarchy")

T 2 ——————
8 *mf* ——————
e - - - - - nal *f* ——————
nar
(as in "anarchy")

T 3 ——————
8 *f* ——————
nar
(as in "anarchy")

T 4 ——————
8 *f* ——————
nar
(as in "anarchy")

B 1 ——————
38 *mf* ——————
e - - - - - nal *f* ——————
nar
(as in "anarchy")

B 2 ——————
38 *mf* ——————
e - - - - - nal *f* ——————
nar
(as in "anarchy")

B 3 ——————
38 *f* ——————
nar
(as in "anarchy")

B 4 ——————
38 *f* ——————
nar
(as in "anarchy") *mp* ——————
a (low throat rattle)

Elec. ——————
n *mp* ——————
——————
n

E

43

S 1 | *mp* —————— *f* —————— *ff* ——————
 a - midst the noise of end - less wars and by con-fu-sion a - midst the noise ____ of en - less

S 2 | *mp* —————— *f* —————— *ff* ——————
 a - midst the noise of end - less wars and by con-fu - sion a - midst the noise ____ of en

S 3 | *mp* —————— *f* —————— *ff* ——————
 a - midst the noise of end - less wars and by con-fu - sion a - midst the noise ____ of en

S 4 | *mp* —————— *f* —————— *ff* ——————
 a - midst the noise of end - less wars and by con-fu - sion a - midst the noise ____ of en

A 1 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ a - midst the noise ____ of en

A 2 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ a - midst the noise ____ of en

A 3 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ a - midst the noise ____ of en

A 4 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ a - midst the noise ____ of en

T 1 | *mf* —————— *n.v.* ——————
 (ss) - stan - (nn) - - - - - d(uh)

T 2 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ wars

T 3 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ wars

T 4 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ wars

B 1 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ wars

B 2 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ wars

B 3 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ wars

B 4 | *mp* —————— *f* —————— *ff* ——————
 a - x ____ x ____ x ____ x ____ x ____ x ____ wars

43

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5 (click to m.51) (tacet click)

47 S 1 *mf* — *f* cold cold cold cold cold cold cold cold cold dry
for hot hot hot hot hot hot hot hot hot moist moist moist moist moist

S 2 *f* — *p* *sub tacet* (cue) *mf* — *pp* *sub tacet* moist moist moist moist moist

S 3 (cue) *mf* — *pp* *sub tacet* (cue) *n.v.* *mp* dry
cold cold cold cold cold cold cold cold

S 4 *f* — *p* *sub tacet* (cue) *mf* — *pp* *sub tacet* moist moist moist moist moist

A 1 (cue) *mf* — *pp* *sub tacet* (cue) *n.v.* *mp* dry
cold cold cold cold cold cold cold

A 2 *f* — *p* *sub tacet* (cue) *mf* — *pp* *sub tacet* moist moist moist moist

A 3 (cue) *mf* — *pp* *sub tacet* (cue) *n.v.* *mp* dry
cold cold cold cold cold cold cold

A 4 *f* — *p* *sub tacet* moist moist moist moist

T 1 (cue) *mf* — *pp* *sub tacet* (cue) *n.v.* *mp* dry
8 cold cold cold cold cold

T 2 *f* — *p* *sub tacet* moist moist moist four
hot hot hot hot hot

T 3 (cue) *mf* — *pp* *sub tacet* (cue) *n.v.* *mp* dry
cold cold cold cold cold

T 4 *f* — *p* *sub tacet* (cue) *mf* — *pp* (cue)
hot hot hot hot hot moist moist moist

B 1 *f* — *mf* moist and dry
hot cold moist and dry

B 2 *f* — *mf* moist and dry
hot cold moist and dry

B 3 *f* — *mf* moist and dry
hot cold moist and dry

B 4 *f* — *mf* moist and dry
hot cold moist and dry

Elec. 47 *n.* *mf* — *mf* — *mf*

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6 (click to m.32)

52 acc $\text{♩} = 120$ (cue) ***ff*** $\text{♩} = \text{♩} = 80$
 S 1 mas - - - te - ry

S 2 acc $\text{♩} = 120$ ***mf*** (cue) ***ff*** $\text{♩} = \text{♩} = 80$
 sss - - - strive mas - - - te - ry

S 3 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 strive here for mas - - - te - ry

S 4 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 strive here for mas - - - te - ry

52 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 A 1 strive here for mas - - - te - ry

A 2 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 strive here for mas - - - te - ry

A 3 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 strive here for mas - - - te - ry

A 4 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 strive here for mas - - - te - ry

52 acc $\text{♩} = 120$ ***fp*** ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 T 1 sss - - - strive mas - - - te - ry

T 2 acc $\text{♩} = 120$ ***ff*** $\text{♩} = \text{♩} = 80$
 cham-pions fierce mas - - - te - ry

T 3 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 ord. ***mp*** cham - - - pio - - - ns strive here for mas - - - te - ry

T 4 acc $\text{♩} = 120$ ***mf*** ***ff*** $\text{♩} = \text{♩} = 80$
 ord. ***mp*** cham - - - pio - - - ns strive here for mas - - - te - ry

52 acc $\text{♩} = 120$ ***ff*** $\text{♩} = \text{♩} = 80$
 B 1 cham - - - pio - - - ns mas - - - te - ry

B 2 acc $\text{♩} = 120$ ***ff*** $\text{♩} = \text{♩} = 80$
 mas - - - te - ry

B 3 acc $\text{♩} = 120$ ***f*** (poss.) $\text{♩} = \text{♩} = 80$
 mas - - - te - ry

B 4 acc $\text{♩} = 120$ ***f*** (poss.) $\text{♩} = \text{♩} = 80$
 mas - - - te - ry

Elec. acc $\text{♩} = 120$ ***ff*** (dim.) $\text{♩} = \text{♩} = 80$
 striv. etc.

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 THIS PREVIEW IS IN LOW RESOLUTION
 MusicFinland

F

(tacet click)

a bit faster ♩ = 90

S 1 bring — there em - bry - on

S 2 bring — there em - bry - on

S 3 em - bry - on

S 4 em - bry - on

A 1 em - bry - on a
(mimic granulation
of "atoms")

A 2 em - bry - on

A 3 ba - - ttle

A 4 ba - - ttle a
(mimic granulation
of "atoms")

T 1 solo mf < f their a a
(mimic granulation
of "atoms")

T 2 ba - - ttle

T 3 and — to ba - - ttle bring

T 4 and — to ba - - ttle bring f
a
(mimic granulation
of "atoms")

B 1 ba - - ttle

B 2 ba - - ttle

B 3 ba - - ttle

B 4 ba - - ttle

Elec.

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THIS PREVIEW IS IN LOW RESOLUTION

65

S 1

S 2

S 3

S 4

A 1 | (with lips closed) | n ————— mf ————— n
a at t t to o om m m m m m m m ms sss ö---i

A 2 | (with lips closed) | n ————— mf ————— n
a (mimic granulation of "atoms") at t t to o om m m m m m m m ms sss ö---i

A 3 | (with lips closed) | n ————— mf ————— n
a (mimic granulation of "atoms") at t t to o om m m m m m m m ms sss ö---i

A 4 | (with lips closed) | mf
a at t t to o om m m m m m m m m m m m m m ms sss ö---i

T 1 | (with lips closed) | mf
at t t to o om m m m m m m m m m m m m m sss ö---i

T 2 | (with lips closed) | n ————— mf ————— n
a (mimic granulation of "atoms") at t t to o om m m m m m m m ms sss ö---i

T 3 | (with lips closed) | n ————— mf ————— n
a (mimic granulation of "atoms") at t t to o om m m m m m m m ms sss ö---i

T 4 | (with lips closed) | n ————— mf ————— n
a att t t to o om m m m m m m m m m ms sss ö---i

B 1 | n ————— mf ————— n
ssss ö---i

B 2 | n ————— mf ————— n
ssss ö---i

B 3 | n ————— mf ————— n
ssss ö---i

B 4 | n ————— mf ————— n
ssss ö---i

Elec.

G

prev tempo ♩ = 80

72
sub
tacet

S 1

prev tempo ♩ = 80
sfs

S 2 they a - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

S 3 a - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

S 4 a - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

A 1 a - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

A 2 a round the flag of each his fac - tion in their several

prev tempo ♩ = 80

A 3 a - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

A 4 a - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

T 1 a - - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

T 2 a - - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

T 3 a - - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

T 4 a - - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

B 1 a - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80

B 2 a - - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80
p
(low throat rattle)

B 3 a - - round the flag of each his fac - tion in their several

prev tempo ♩ = 80
sub
tacet

B 4

Elec.

THIS PREVIEW IS IN LOW RESOLUTION

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(tacet click)

86

S 1 ff > = 80 inhale with rising pitch "f" hh - Huh

pop lous (as in "populous")

S 2 f ff > = 80 inhale with rising pitch "f" hh - Huh

ar - m pop lous (as in "populous")

S 3 sfz ff > = 80 inhale with rising pitch "f" hh - Huh

slow lous (as in "populous")

S 4 f (tacet) > = 80 inhale with rising pitch "f" hh - Huh

ar - m lous (as in "populous")

A 1 sfz ff > = 80 inhale with rising pitch "f" hh - Huh

smooth pop

A 2 f (tacet) ff > = 80 mp un(nn) —

ar - m lous (as in "populous")

A 3 sfz ff > = 80 inhale with rising pitch "f" hh - Huh

swift pop

A 4 f (tacet) ff > = 80 inhale with rising pitch "f" hh - Huh

ar - m lous (as in "populous")

T 1 f (tacet) > = 80 inhale with rising pitch "f" hh - Huh

ar - m

T 2 ff > = 80 inhale with rising pitch "f" hh - Huh

pop

T 3 f (tacet) > = 80 inhale with rising pitch "f" hh - Huh

ar - m

T 4 ff > = 80 inhale with rising pitch "f" hh - Huh

pop

B 1 f (tacet) ff > = 80 inhale with rising pitch "f" hh - Huh

ar - m lous (as in "populous")

B 2 sfz ff > = 80 inhale with rising pitch "f" hh - Huh

ar - m lous (as in "populous")

B 3 f (tacet) ff > = 80 inhale with rising pitch "f" hh - Huh

ar - m lous (as in "populous")

B 4 ff > = 80 inhale with rising pitch "f" hh - Huh

(Reverb, Delay) lous (as in "populous")

Elec. f decrescendo > = 80 p

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MusicFinland

I

92

S 1 *(ss) sa _____
(from "sands")*

S 2 *(ss) sa _____
(from "sands")*

S 3 *(ss) sa _____
(from "sands")*

S 4 *(ss) sa _____
(from "sands")*

A 1 *(ss) sa _____
(from "sands")*

A 2 *(ss) sa _____
(from "sands")*

A 3 *un(nn) - - - num-bered as the
(ss) - sa _____
(from "sands")*

A 4 *un(nn) - - - num-bered as the
(ss) - sa _____
(from "sands")*

T 1 *un(nn) - - - num-bered as the
nn - - -*

T 2 *un(nn) - - - num-bered as the
nn - - -*

T 3 *un(nn) - - - num-bered as the
ds(uh) Bar - ca or Cy - re - ne's
to (from "torrid")*

T 4 *un(nn) - - - num-bered as the
ds(uh) Bar - ca or Cy - re - ne's
to (from "torrid")*

B 1 *un(nn) - - - num-bered as the
ds(uh) of Cy - re - - - ne's*

B 2 *un(nn) - - - num-bered as the
ds(uh) of Cy - re - - - ne's*

B 3 *un(nn) - - - num-bered as the
ds(uh) of Cy - re - - - ne's*

B 4 *un(nn) - - - num-bered as the
ds(uh) of Cy - re - - - ne's*

Elec.

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MusicFinland

----- ♩ = 136

8 (click to m.108) J

S 1

li - (h)i - (h)i - (h)i - (h)i - (high) - ter wings -----

S 2

li - (h)i - (h)i - (h)i - (h)i - (high) - ter wings ----- ♩ = 136 relaxed ♩ = 80

S 3

se their li - (h)i - (h)i - (high) - ter wings ----- ♩ = 136 relaxed ♩ = 80 solo molto espr. mp he -----

S 4

se their li - (h)i - (h)i - (high) - ter wings ----- ♩ = 136 relaxed ♩ = 80

A 1

104 f ligh - ter wings ----- ♩ = 136 relaxed ♩ = 80 (cue) mp n.v. to whom these most ad - here to whom

A 2

f ligh - ter wings ----- ♩ = 136 relaxed ♩ = 80 mp n.v. to whom these -----

A 3

----- ♩ = 136 relaxed ♩ = 80 mp n.v. to whom -----

A 4

----- ♩ = 136 relaxed ♩ = 80 mp n.v. to whom -----

T 1

104 ----- ♩ = 136 relaxed ♩ = 80

T 2

----- ♩ = 136 relaxed ♩ = 80 (cue) mp n.v. to whom these most ad

T 3

----- ♩ = 136 relaxed ♩ = 80 mp n.v. to whom these most ad - here

T 4

----- ♩ = 136 relaxed ♩ = 80 (cue) mp n.v. to whom these -----

B 1

104 ----- ♩ = 136 relaxed ♩ = 80

B 2

----- ♩ = 136 relaxed ♩ = 80

B 3

----- ♩ = 136 relaxed ♩ = 80

B 4

----- ♩ = 136 relaxed ♩ = 80

Elec.

----- ♩ = 136

109

S 1

S 2

S 3

rules a mo - - - ment he

S 4

A 1

these most ad - here to whom these most ad - here to whom these most ad here to whom these most ad - here

A 2

most _____ ad - - - here _____ to _____ whom most these most _____ ad - - - here

A 3

— these _____ most _____ ad - - - here

A 4

— these _____ most _____ ad - - - here

T 1

solo *mf*
8 to whom these most 3 ad - here

T 2

here to whom these most ad here to whom these most ad - here

T 3

8 to whom these most ad - here to whom these most ad - here to whom these most ad - here

T 4

8 most _____ 3 ad - here _____ to _____ 3 whom these _____ 3 most _____ 3 ad - - - here

B 1

109

B 2

B 3

B 4

Elec.

MusicFinland

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9 (click to m.115)

*sprachgesang,
continuous at first, then with
syllables becoming more separated*

S 1 rules a mo - ment u - - - - - (m)pi - - - re sits and by

S 2 rules a mo - ment a - os sprachgesang,
(as in "chaos") continuous at first, then with
syllables becoming more separated

S 3 (tutti) rules a mo - ment a - os um - - - pi - - - re sits and

S 4 a - os (as in "chaos")

A 1 mo - ment a - os um - - pi - - re sits

A 2 mo - ment a - os (as in "chaos")

A 3 mo - moment

A 4 mo - moment

T 1 a mo - ment a - os sprachgesang,
(as in "chaos") continuous at first, then with
syllables becoming more separated

T 2 a mo - ment a - os (as in "chaos") um - - pi - - re

T 3 a mo - moment a - os (as in "chaos")

T 4 a mo - moment a - os (as in "chaos") sprachgesang

B 1 a mo - ment a - os sprachgesang

B 2 a mo - ment a - os (as in "chaos") mf

B 3 a mo - moment a - os (as in "chaos")

B 4 a mo - moment k(uh) a - os (as in "chaos")

Elec.

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MusicFinland

11 (click to m.141)

(tacet click)

137

S 1

S 2

S 3 (cue) *f* ————— *pp* (cue) *f* ————— *pp*
chance chance chance chance chance chance chance
all all all all all all all all all

S 4 (cue) *f* ————— *p* governs governs governs governs governs
govern governs governs governs governs

A 1 (cue) *f* ————— *pp* (cue) *f* ————— *pp*
chance chance chance chance chance chance chance
all all all all all all all all

A 2 (cue) *f* ————— *p* governs governs governs governs governs
govern governs governs governs governs

A 3 (cue) *f* ————— *pp* *f* ————— *pp*
chance chance chance chance chance chance chance
all all all all all all all

A 4 (cue) *f* ————— *p* governs governs governs governs governs
govern governs governs governs governs

T 1 (cue) *f* ————— *pp* (cue) *f* ————— *pp*
chance chance chance chance chance chance
all all all all all all

T 2 (cue) *f* ————— *p* governs governs governs governs
govern governs governs governs

T 3 (cue) *f* ————— *pp* (cue) *f* ————— *pp*
chance chance chance chance chance
all all all all all

T 4 (cue) *f* ————— *p* governs governs governs
govern governs governs

B 1 137 *mf* cha go - - - - verns all
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B 2 137 *mf* cha - - - - - - - - - - verns all

B 3 137 *mf* cha - - - - - - - - - - verns all

B 4 137 *mf* cha - - - - - - - - - - verns all

Elec. 137 *f* >

M

I42 ♩ = 60

S 1 prev. tempo ♩ = 90 **p** dolce - - - - - the wea - ry fiend

S 2 prev. tempo ♩ = 90 **p** dolce - - - - - the wea - ry fiend

S 3 prev. tempo ♩ = 90

S 4 prev. tempo ♩ = 90

I42 ♩ = 60

A 1 prev. tempo ♩ = 90 **p** dolce - - - - - the fiend

A 2 prev. tempo ♩ = 90 **p** dolce - - - - - the fiend

A 3 ♩ = 60 *mf* in - to this wild a - - by n.v. ♩ = 90 **p** dolce - - - - -

A 4 ♩ = 60 *mf* in - to this wild a - by - - - - ss prev. tempo ♩ = 90

I42 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90 **p** dolce - - - - -

T 1 ♩ = 60 *mf* in - to this wild a - by - - - ss the fiend

T 2 ♩ = 60 *mf* in - to this wild a - by - - - ss the fiend

T 3 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90

T 4 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90

I42 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90

B 1 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90

B 2 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90

B 3 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90

B 4 ♩ = 60 *mf* in - to this wild a - by - - - ss prev. tempo ♩ = 90

I42 ♩ = 60

Elec.

N

poco acc $\text{♩} = 120 \text{ ♩} = 90$ *f*

146 *agitated*

S 1 stood on the brink pon - - - der - ing his

poco acc $\text{♩} = 120 \text{ ♩} = 90$ *f*

S 2 stood on the brink *agitated*

poco acc $\text{♩} = 120 \text{ ♩} = 90$ *mf* (becoming more agitated) *f*

S 3 stood on the brink $\text{♩} = 120 \text{ ♩} = 90$ *mf* (becoming more agitated) *f*

S 4 stood on the brink *poco acc* $\text{♩} = 120 \text{ ♩} = 90$ *f*

A 1 146 *agitated*

poco acc the brink $\text{♩} = 120 \text{ ♩} = 90$ *f*

A 2 *yage* (as in "voyage")

poco acc the brink $\text{♩} = 120 \text{ ♩} = 90$ *mf* (becoming more agitated) *f*

A 3 *yage* (as in "voyage") for no nar - row frith he had to

A 4 *yage* (as in "voyage") *f* *p* no nar - row frith he had to cross no nar -

poco acc the brink $\text{♩} = 120 \text{ ♩} = 90$ *f*

T 1 146 *agitated*

poco acc the brink $\text{♩} = 120 \text{ ♩} = 90$ *f*

T 2 *yage* (as in "voyage") no nar - - row frith he had to cross

T 3 *yage* (as in "voyage") *f* *p* no nar - - -

T 4 *yage* (as in "voyage") *f* *p* no nar - - -

B 1 146 *mf* (becoming more agitated) *f*

B 2 the brink of he ll *voy* (as in "voyage")

B 3 the brink of he ll *mf* (becoming more agitated) *f*

B 4 the brink of he ll *mf* (becoming more agitated) *f*

Elec.

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MusicFinland

O acc -----

155 *molto* -----

S 1 ----- ss -----

S 2 acc ----- **ff** torn the

S 3 acc ----- **ff** ax - le torn the

S 4 acc ----- **f** from her ax - le torn the

acc -----

A 1 155 **f** ny had from her ax - le torn the
(from "mutiny")

A 2 acc ----- **f** mu - ti - ny had from her ax - le torn the

A 3 acc ----- **f** ments in mu - ti - ny had from her ax - le torn the
(from "elements")

A 4 acc ----- **f** el - e - ments in mu - ti - ny had from her ax - le torn the

acc -----

T 1 155 **mf cresc** ----- if these el - e - ments in mu - ti - ny had from her ax - le torn the

T 2 acc ----- **mf cresc** ----- nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the
(from "ruinous")

T 3 acc ----- **mf cresc** ----- ru - i - nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the

T 4 acc ----- **mf cresc** ----- loud and ru - i - nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the

acc -----

B 1 155 **mf cresc** ----- noi - ses loud and ru - i - nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the

B 2 acc ----- pealed with noi - ses loud and ru - i - nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the

B 3 acc ----- **mp cresc** ----- ear less peeled with noi - ses loud and ru - i - nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the

B 4 molto ss acc ----- nor was his ear less peeled with noi - ses loud and ru - i - nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the

Elec. 155 **mp** -----

Music Finland

S 1 *S 2* *S 3* *S 4*

A 1 *A 2* *A 3* *A 4*

T 1 *T 2* *T 3* *T 4*

B 1 *B 2* *B 3* *B 4*

Elec.

167 *167* *167* *167* *167* *167* *167* *167*

mp *(i.e. ♩)* *8:6* *n* *f* *(close "s" by forcefully closing lips, with no aspiration)* *p* *(p)ur* *(high squeak of indeterminate pitch)*

60 *n* *sss* *2* *3* *f* *(close "s" by forcefully closing lips, with no aspiration)* *p* *(i.e. "spurns")* *(high squeak of indeterminate pitch)*

60 *n* *sss* *2* *3* *f* *(close "s" by forcefully closing lips, with no aspiration)* *p* *(i.e. "spurns")* *(high squeak of indeterminate pitch)*

60 *n* *sss* *2* *3* *f* *(close "s" by forcefully closing lips, with no aspiration)* *p* *(i.e. "spurns")* *(high squeak of indeterminate pitch)*

60 *n* *sss* *2* *3* *f* *(close "s" by forcefully closing lips, with no aspiration)* *p* *(i.e. "spurns")* *(high squeak of indeterminate pitch)*

167 *167* *167* *167* *167* *167* *167* *167*

mf *sur - - - ging smo - k(uh)* *f*

mf *sur - - - ging smo - k(uh)* *f*

mf *sur - - - ging smo - k(uh)* *f*

mf *sur - - - ging smo - k(uh)* *f*

mp *sur - - - ging smo - - - k(uh) up - - - lif - ted* *f* *(indeterminate high pitch, falsetto)*

mp *sur - - - ging smo - - - k(uh) up - - - lif - ted* *f* *(indeterminate high pitch, falsetto)*

p cresc - - - *sur - - - ging smo - - - k(uh) up - - - lif - ted* *f* *(indeterminate high pitch, falsetto)*

p cresc - - - *sur - - - ging smo - - - k(uh) up - - - lif - ted* *f* *(indeterminate high pitch, falsetto)*

167 *167* *167* *167* *167* *167* *167* *167*

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Music Finland

Q

171

S 1 - - - ns

S 2 - - - ns

S 3 - - - ns

S 4 - - - ns

A 1 171 - - - | 4 - - - | 3 - - - | 3 - - - | **p** sce - (h)en-di-(h)ing
(from "ascending")

A 2 - - - | 4 - - - | 3 - - - | 3 - - - | **mp** sce-(h)en-di - (h)ing **p** sce - (h)en-di-(h)ing
(from "ascending")

A 3 - - - | 4 - - - | 3 - - - | 3 - - - | **mp** sce-(h)en-di - (h)ing sce-(h)en-di-(h)ing a-(h)a-sce-(h)end
(from "ascending")

A 4 - - - | 4 - - - | 3 - - - | 3 - - - | **mf** sce - (h)en-di-(h)ing sce-(h)en-di-(h)ing a-(h)a-sce - (h)end **p**
(from "ascending") a-(h)a-sce - (h)end a-(h)a-sce-(h)end

T 1 171 - - - | 4 - - - | 3 - - - | 3 - - - | **mf** sce-(h)en-di - (h)ing sce - (h)en-di-(h)ing a-(h)a-sce - (h)end a-(h)a-sce - (h)end
(from "ascending")

T 2 - - - | 4 - - - | 3 - - - | 3 - - - | **mf** sce-(h)en-di - (h)ing sce-(h)en-di-(h)ing a-(h)a-sce - (h)end a-(h)a-sce - (h)end
(from "ascending")

T 3 - - - | 4 - - - | 3 - - - | 3 - - - | **f** sce-(h)en-di - (h)ing sce-(h)en-di-(h)ing a-(h)a-sce - (h)end a-(h)a-sce - (h)end
(from "ascending")

T 4 - - - | 4 - - - | 3 - - - | 3 - - - | **f** sce-(h)en-di - (h)ing a-(h)a-sce - (h)end **mf** a-(h)a-sce - (h)end
(from "ascending")

B 1 171 - - - | 4 - - - | 3 - - - | 3 - - - | **f** a-(h)a-sce - (h)end a-(h)a-sce - (h)end
(from "ascending")

B 2 - - - | 4 - - - | 3 - - - | 3 - - - | **f** a-(h)a-sce - (h)end
(from "ascending")

B 3 - - - | 4 - - - | 3 - - - | 3 - - - | **mf** the ground d(uh)

B 4 - - - | 4 - - - | 3 - - - | 3 - - - | **mf** the ground d(uh)

Elec. 171 - - - | 4 - - - | 3 - - - | 3 - - - |

Music Finland

R

177

S 1 *sce - (h)en - di - (h)ing
(from "ascending")* flut - ter - ing
acc *p cresc*

S 2 *sce - (h)en - di - (h)ing
(from "ascending")* flut - ter - ing
acc *p cresc*

S 3 *sce - (h)en - di - (h)ing a - (h)a - sce - (h)end* but that seat soon *fai - ling* meets a vast *va - cu - i - tie* his pen - nons
acc *p cresc*

S 4 *a - (h)a - sce - (h)end* but that seat soon *fai - ling* meets a vast *va - cu - i - tie* his pen - nons
acc *p cresc*

A 1 *a - (h)a - sce - (h)end* but that seat soon *fai - ling* meets a vast *va - cu - i* (as in "vacuitie") acc

A 2 but that seat soon *fai - ling* meets a vast *va - cu - i* (as in "vacuitie") acc

A 3 *a clou
(from "cloudy")* but that seat soon *fai - ling* meets a vast *va - cu* (as in "vacuitie") acc

A 4 *a clou
(from "cloudy")* but that seat soon *fai - ling* meets a vast *va - cu* (as in "vacuitie") acc

T 1 *as in(nn)* but that seat soon *fai - ling* meets a vast *va* (as in "vacuitie") acc

T 2 *as in(nn)* but that seat soon *fai - ling* meets a vast *va* (as in "vacuitie") acc

T 3 but that seat soon *fai - ling* meets a acc

T 4 but that seat soon *fai - ling* meets a acc

B 1 but that seat soon *fai - ling* acc

B 2 but that seat soon *fai - ling* acc

B 3 but that seat soon acc

B 4 but that seat soon acc

Elec.

177

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IS IN LOW RESOLUTION

183

S 1
vain flut - - - ter - - - ing vain plumb down _____ he drops ten thou -

S 2
vain flut - - - ter - - - ing vain plumb down _____ he drops ten thou -

S 3
vain his pen - nons vain down he drops ten thou -

S 4
vain his pen - nons vain down he drops ten thou -

183

A 1
plumb down down he drops ten thou -

A 2
ter-(h)er-ri-(h)ing (as in "fluttering") plumb down down he drops ten thou -

A 3
ter-(h)er-ri-(h)ing ter-(h)er-ri-(h)ing plumb down down he drops ten thou -

A 4
flu-(h)u-ter - (h)er ter-(h)er-ri - (h)ing ter-(h)er-ri-(h)ing plumb down down he drops ten thou -

183

T 1
flu-(h)u-ter - (h)er flu-(h)u-ter - (h)er ter-(h)er-ri-(h)ing ter-(h)er-ri - (h)ing down ten thou - sand

T 2
flu-(h)u-ter - (h)er flu-(h)u-ter - (h)er ter-(h)er-ri - (h)ing ter-(h)er-ri - (h)ing down ten thou - sand

T 3
flu-(h)u-ter - (h)er flu-(h)u-ter - (h)er ter-(h)er-ri - (h)ing ter-(h)er-ri - (h)ing down ten thou - sand

T 4
flu-(h)u-ter - (h)er flu-(h)u-ter - (h)er ter-(h)er-ri - (h)ing ter - ing down ten thou - sand

183

B 1
flu - tter (as in "fluttering") flu - tter ter - ing ter - ing ten thou - sand

B 2
flu - tter (as in "fluttering") flu - tter ter - ing ter - ing ten thou - sand

B 3
flu - tter (as in "fluttering") flu - tter ter - ing ten thou - sand

B 4
flu - tter (as in "fluttering") flu - tter ten thou - sand

Elec.

187

Solo *mf*

mf

S 1 sand fa - thoms do - (ho)wn had been fal - ling ha - - - (ha)d not by ill

S 2 sand fa - thoms

S 3 sand fa - thoms

S 4 sand fa - thoms

A 1 sand fa - thoms

A 2 sand fa - thoms

A 3 sand fa (from "fathoms") and to this hour had been fal - ling

A 4 sand fa (from "fathoms") and to this hour had been fal - ling

T 1 fa (from "fathoms") and to this hour had been fal - ling

T 2 fa (from "fathoms") and to this hour had been fal - ling

T 3 fa (from "fathoms") and to this hour had been fal - ling

T 4 fa (from "fathoms") and to this hour had been fal - ling

B 1 fa (from "fathoms") and in this hour had been fal - ling

B 2 fa (from "fathoms") and to this hour had been fal - ling

B 3 fa dee - p(uh) and *mf* *mf* *mp* dee - p(uh)

B 4 fa dee - p(uh) and *mf* *mf* *mp* dee - p(uh)

Elec.

T

194 *mp* $\text{♩} = \text{♩} = 60$

S 1 $\text{♩} = \text{♩} = 60$ chance

13 (click to m. 201) $f >$ $\text{♩} = \text{♩} = 120$

S 2 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$

S 3 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$

S 4 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$

A 1 194 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

A 2 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

A 3 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

A 4 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

T 1 194 $\text{♩} = \text{♩} = 60$ mf $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

T 2 $\text{♩} = \text{♩} = 60$ mf $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

T 3 $\text{♩} = \text{♩} = 60$ mf $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

T 4 $\text{♩} = \text{♩} = 60$ mf $f >$ $\text{♩} = \text{♩} = 120$ *pp* \swarrow *oud* (as in "cloud")

B 1 194 $\text{♩} = \text{♩} = 60$ mp $f >$ $\text{♩} = \text{♩} = 120$

B 2 $\text{♩} = \text{♩} = 60$ $f >$ $\text{♩} = \text{♩} = 120$

B 3 $\text{♩} = \text{♩} = 60$ p $f >$ $\text{♩} = \text{♩} = 120$

B 4 $\text{♩} = \text{♩} = 60$ p $f >$ $\text{♩} = \text{♩} = 120$

Elec. 194 $\text{♩} = \text{♩} = 60$ p $f >$ $\text{♩} = \text{♩} = 120$

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MusicFinland

(tacet click)

200

S 1 *f*
hur - - - ried as ma - ny mi - - - les _____ a - - - - loft _____

S 2 *f*
hur - - - ried as ma - - - 3 ny mi - - - 3 les _____ a - - - - loft _____

S 3 *f*
hur - - - ried as ma - ny mi - - - 3 les _____ a - - - - loft _____

S 4 *f*
hur - - - ried as ma - ny mi - - - les _____ a - - - - loft _____

A 1 *f*
miles - a - loft _____

A 2 *f*
miles - a - loft _____

A 3 *f*
—

A 4 *f*
—

T 1 *f*
 $\frac{8}{8}$ —

T 2 *f*
 $\frac{8}{8}$ —

T 3 *f*
 $\frac{8}{8}$ —

T 4 *f*
 $\frac{8}{8}$ —

B 1 *f*
cloud THIS PREVIEW
B 2 *f*
cloud

B 3 *f*
cloud

B 4 *f*
cloud

Elec. *n*

U

S 1 $\text{♩} = \text{♩} = 60$

f

through strait _____ rough dense or rare _____ the fiend _____

S 2 $\text{♩} = \text{♩} = 60$

f

through strait _____ rough dense or rare _____ the fiend _____

S 3 $\text{♩} = \text{♩} = 60$

mf (poco)

ea - (h)ea - ger - (h)er ly - (h)y
as in "eagerly"

S 4 $\text{♩} = \text{♩} = 60$

mf (poco)

ea - (h)ea - ger - (h)er ly - (h)y
as in "eagerly"

A 1 $\text{♩} = \text{♩} = 60$

f **mf** **f**

O'er bog steep — through — strait — with head hands — wings — feet —

A 2 $\text{♩} = \text{♩} = 60$

f **mf** **f**

O'er bog steep — through — strait — with head hands — wings — feet —

A 3 $\text{♩} = \text{♩} = 60$

mf (poco)

ea - (h)ea ger - (h)er ly - (h)y ea
as in "eagerly"

A 4 $\text{♩} = \text{♩} = 60$

mf (poco)

ea - (h)ea ger - (h)er ly - (h)y ea
as in "eagerly"

T 1 $\text{♩} = \text{♩} = 60$

mf **f**

bog steep — through — strait — head hands — wings — feet —

T 2 $\text{♩} = \text{♩} = 60$

mf **f**

bog steep — through — strait — head hands — wings — feet —

T 3 $\text{♩} = \text{♩} = 60$

mf **f**

bog or steep — head or hands —

T 4 $\text{♩} = \text{♩} = 60$

mf **f**

bog or steep — head or hands —

B 1 $\text{♩} = \text{♩} = 60$

mf **f**

bog or steep — head or hands —

B 2 $\text{♩} = \text{♩} = 60$

mf **f**

bog or steep — head or hands —

B 3 $\text{♩} = \text{♩} = 60$

mf (poco) **3**

ea - (h)ea - ger - (h)er ly - (h)y ea
as in "eagerly"

B 4 $\text{♩} = \text{♩} = 60$

mf (poco) **3**

ea - (h)ea - ger - (h)er ly - (h)y ea
as in "eagerly"

Elec.

acc

204 S 1 pur - sues his way — at length — at length — at length a

S 2 pur - sues his way — at length — at length — at length a

S 3 ea -(h)ea-ger-(h)er ly -(h)y
as in "eagerly"
(poco) acc — mf 3 f ea - ger - ly ea - ger - ly

S 4 ea -(h)ea-ger-(h)er ly -(h)y
as in "eagerly"
(poco) acc — mf 3 f ea - ger - ly ea - ger - ly

acc

204 A 1 and swims or sinks — or wades or — creeps — or flies at — length — a

A 2 and swims or sinks — or wades or — creeps — or flies at — length — a

A 3 ea -(h)ea-ger-(h)er ly -(h)y ea
as in "eagerly"
(poco) acc — mp mf ea - (h)ea-ger-(h)er ly -(h)y ea - (h)e - ger-(h)er ly -(h)y ea

A 4 ea -(h)ea-ger-(h)er ly -(h)y ea
as in "eagerly"
(poco) acc — mp mf ea - (h)ea-ger-(h)er ly -(h)y ea - (h)e - ger-(h)er ly -(h)y ea

acc

204 T 1 swims or sinks — or wades or — creeps — or flies at — length — a

T 2 swims or sinks — or wades or — creeps — or flies at — length — a

T 3 swims or sinks — or wades or — creeps — or flies

T 4 swims or sinks — or wades or — creeps — or flies

acc

204 B 1 swims or sinks — or wades or — creeps — or flies

B 2 swims or sinks — or wades or — creeps — or flies

B 3 ea -(h)ea-ger-(h)er ly -(h)y ea - (h)ea-ger - (h)er - ly - (h)y ea
(poco) acc — mf ea - (h)ea-ger-(h)er ly -(h)y ea - (h)ea-ger - (h)er - ly - (h)y ea

B 4 ea -(h)ea-ger-(h)er ly -(h)y ea - (h)ea-ger - (h)er - ly - (h)y ea
(poco) acc — mf ea - (h)ea-ger-(h)er ly -(h)y ea - (h)ea-ger - (h)er - ly - (h)y ea

acc

204 Elec.

V 14

(click to m.219)

$\text{♩} = 90$

208

S 1 u - ni - ver - sal hub - bub wild of stu - ning sounds and voi - ces all con - fused _____ a u - ni - ver - sal hub - bub wild of stu - ning sounds and voi - ces all con - fused _____

S 2 u - ni - ver - sal hub - bub wild _____ of stu - ning sounds and voi - ces all con - fused _____ u - ni - ver - sal hub - bub wild _____

S 3 *f* u - ni - ver - sal hub - bub wild of stu - ning sounds and voi - ces all con - fused _____ a u - ni - ver - sal hub - bub wild of stu - ning sounds and voi - ces all con - fused _____

S 4 *f* a u - ni - ver - sal hub - bub wild _____ of stu - ning sounds and voi - ces all con - fused _____

A 1 $\text{♩} = 90$

A 2 $\text{♩} = 90$

A 3 *ff* when straight $\text{♩} = 90$

A 4 *ff* when straight $\text{♩} = 90$

T 1 *ff* when straight $\text{♩} = 90$

T 2 *ff* when straight $\text{♩} = 90$

T 3 *ff* when straight $\text{♩} = 90$

T 4 *ff* when straight $\text{♩} = 90$

B 1 $\text{♩} = 90$

B 2 $\text{♩} = 90$

B 3 $\text{♩} = 90$

B 4 $\text{♩} = 90$

Elec. $\text{♩} = 90$

208

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MusicFinland

W

(tacet click)

216

S 1 *f*
 with him en - throned ____ sat sa - ble ves - ted night ____

S 2 *f*
 with him en - throned ____ sat sa - ble ves - ted night ____

S 3 *f*
 with him en - throned ____ sat sa - ble ves - ted night ____

S 4 *f*
 with him en - throned ____ sat sa - ble ves - ted night ____

A 1 *f*
 wide on ____ the waste - ful deep.

A 2 *f*
 wide on ____ the waste - ful deep.

A 3 *f*
 wide on ____ the waste - ful deep.

A 4 *f*
 wide on ____ the waste - ful deep.

T 1 *f*
 wide on ____ the waste - ful deep.

T 2 *f*
 wide on ____ the waste - ful deep.

T 3 *f*
 wide on ____ the waste - ful deep.

T 4 *f*
 wide on ____ the waste - ful deep.

B 1 *f*
 wide on ____ the waste - ful deep.

B 2 *f*
 wide on ____ the waste - ful deep.

B 3 *f*
 wide on ____ the waste - ful deep.

B 4 *f*
 wide on ____ the waste - ful deep.

Elec. *f*
 n

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MusicFinland

220

S 1

S 2 *fp* ————— *ff*
reig _____ n(uh)

S 3 *fp* ————— *ff*
reig _____ n(uh)

S 4 *fp* ————— *ff*
reig _____ n(uh)

A 1 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

A 2 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

A 3 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

A 4 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

T 1 *mf* —————
8 the con - sort ____ of ____ his

T 2 *mf* ————— *fp* ————— *ff*
8 the con - sort ____ of ____ his reig _____ n(uh)

T 3 *mf* ————— *fp* ————— *ff*
8 the con - sort ____ of ____ his reig _____ n(uh)

T 4 *mf* ————— *fp* ————— *ff*
8 the con - sort ____ of ____ his reig _____ n(uh)

B 1 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

B 2 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

B 3 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

B 4 *mf* ————— *fp* ————— *ff*
the con - sort ____ of ____ his reig _____ n(uh)

Elec.

X

ad lib ♩ = 90 a tempo

S 1

ad lib ♩ = 90 a tempo

S 2

ad lib ♩ = 90 a tempo

S 3

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

S 4

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

225 ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

A 1

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

A 2

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

A 3

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

A 4

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

ad lib ♩ = 90 a tempo

T 1

225 ff ♪ Solo
Ye pow - ers and spi - rit s of this ne - ver - most a - by ss

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

T 2

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

T 3

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

T 4

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

225 ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

B 1

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

B 2

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

B 3

ad lib ♩ = 90 a tempo n ————— ff ————— 3 (spoken) Spi rit s

B 4

ad lib ♩ = 90 a tempo

Elec.

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Y

229

S 1

S 2

S 3

S 4

of this ne - ver - most a - abyss

os
(from "Chaos")

A 1

A 2

A 3

A 4

of this ne - ver - most a - abyss

os
(from "Chaos")

T 1

T 2

T 3

T 4

of this ne - ver - most a - abyss

a
(from "Chaos")

B 1

B 2

B 3

B 4

of this ne - ver - most a - abyss

a
(from "Chaos")

Elec.

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MusicFinland

A1
supplichevole $\bullet = 100$

A large blue circle watermark is centered on the page. Inside the circle, there is white text and musical notation. The text "For promotional use only" is written diagonally across the center. At the top right, it says "supplich". Along the right edge, it says "supplichevole". At the bottom left, it says "MusicFinland". The musical notation consists of four staves, each with a bass clef and a 4/4 time signature. The first staff has a measure number 247 at the top left. The second staff has a measure number 1 at the top left. The third staff has a measure number 2 at the top left. The fourth staff has a measure number 3 at the top left. The fifth staff has a measure number 4 at the top left. The sixth staff has a measure number 5 at the top left. The seventh staff has a measure number 6 at the top left. The eighth staff has a measure number 7 at the top left. The ninth staff has a measure number 8 at the top left. The tenth staff has a measure number 9 at the top left. The eleventh staff has a measure number 10 at the top left. The twelfth staff has a measure number 11 at the top left. The thirteenth staff has a measure number 12 at the top left. The fourteenth staff has a measure number 13 at the top left. The fifteenth staff has a measure number 14 at the top left. The sixteenth staff has a measure number 15 at the top left. The seventeenth staff has a measure number 16 at the top left. The eighteenth staff has a measure number 17 at the top left. The nineteenth staff has a measure number 18 at the top left. The twentieth staff has a measure number 19 at the top left. The twenty-first staff has a measure number 20 at the top left. The twenty-second staff has a measure number 21 at the top left. The twenty-third staff has a measure number 22 at the top left. The twenty-fourth staff has a measure number 23 at the top left. The twenty-fifth staff has a measure number 24 at the top left. The twenty-sixth staff has a measure number 25 at the top left. The twenty-seventh staff has a measure number 26 at the top left. The twenty-eighth staff has a measure number 27 at the top left. The twenty-ninth staff has a measure number 28 at the top left. The thirtieth staff has a measure number 29 at the top left. The thirty-first staff has a measure number 30 at the top left. The thirty-second staff has a measure number 31 at the top left. The thirty-third staff has a measure number 32 at the top left. The thirty-fourth staff has a measure number 33 at the top left. The thirty-fifth staff has a measure number 34 at the top left. The thirty-sixth staff has a measure number 35 at the top left. The thirty-seventh staff has a measure number 36 at the top left. The thirty-eighth staff has a measure number 37 at the top left. The thirty-ninth staff has a measure number 38 at the top left. The四十th staff has a measure number 39 at the top left. The四十-onest staff has a measure number 40 at the top left. The四十-second staff has a measure number 41 at the top left. The四十-third staff has a measure number 42 at the top left. The四十-fourth staff has a measure number 43 at the top left. The四十-fifth staff has a measure number 44 at the top left. The四十-sixth staff has a measure number 45 at the top left. The四十-seventh staff has a measure number 46 at the top left. The四十-eighth staff has a measure number 47 at the top left. The四十-ninth staff has a measure number 48 at the top left. The四十-第十 staff has a measure number 49 at the top left. The四十-第十一 staff has a measure number 50 at the top left. The四十-第十二 staff has a measure number 51 at the top left. The四十-第十三 staff has a measure number 52 at the top left. The四十-第十四 staff has a measure number 53 at the top left. The四十-第十五 staff has a measure number 54 at the top left. The四十-第十六 staff has a measure number 55 at the top left. The四十-第十七 staff has a measure number 56 at the top left. The四十-第十八 staff has a measure number 57 at the top left. The四十-第十九 staff has a measure number 58 at the top left. The四十-第二十 staff has a measure number 59 at the top left. The四十-第二十一 staff has a measure number 60 at the top left. The四十-第二十二 staff has a measure number 61 at the top left. The四十-第二十三 staff has a measure number 62 at the top left. The四十-第二十四 staff has a measure number 63 at the top left. The四十-第二十五 staff has a measure number 64 at the top left. The四十-第二十六 staff has a measure number 65 at the top left. The四十-第二十七 staff has a measure number 66 at the top left. The四十-第二十八 staff has a measure number 67 at the top left. The四十-第二十九 staff has a measure number 68 at the top left. The四十-第三十 staff has a measure number 69 at the top left. The四十-第三十一 staff has a measure number 70 at the top left. The四十-第三十二 staff has a measure number 71 at the top left. The四十-第三十三 staff has a measure number 72 at the top left. The四十-第三十四 staff has a measure number 73 at the top left. The四十-第三十五 staff has a measure number 74 at the top left. The四十-第三十六 staff has a measure number 75 at the top left. The四十-第三十七 staff has a measure number 76 at the top left. The四十-第三十八 staff has a measure number 77 at the top left. The四十-第三十九 staff has a measure number 78 at the top left. The四十-第四十 staff has a measure number 79 at the top left. The四十-第四十一 staff has a measure number 80 at the top left. The四十-第四十二 staff has a measure number 81 at the top left. The四十-第四十三 staff has a measure number 82 at the top left. The四十-第四十四 staff has a measure number 83 at the top left. The四十-第四十五 staff has a measure number 84 at the top left. The四十-第四十六 staff has a measure number 85 at the top left. The四十-第四十七 staff has a measure number 86 at the top left. The四十-第四十八 staff has a measure number 87 at the top left. The四十-第四十九 staff has a measure number 88 at the top left. The四十-第五十 staff has a measure number 89 at the top left. The四十-第五十一 staff has a measure number 90 at the top left. The四十-第五十二 staff has a measure number 91 at the top left. The四十-第五十三 staff has a measure number 92 at the top left. The四十-第五十四 staff has a measure number 93 at the top left. The四十-第五十五 staff has a measure number 94 at the top left. The四十-第五十六 staff has a measure number 95 at the top left. The四十-第五十七 staff has a measure number 96 at the top left. The四十-第五十八 staff has a measure number 97 at the top left. The四十-第五十九 staff has a measure number 98 at the top left. The四十-第六十 staff has a measure number 99 at the top left. The四十-第六十一 staff has a measure number 100 at the top left. The四十-第六十二 staff has a measure number 101 at the top left. The四十-第六十三 staff has a measure number 102 at the top left. The四十-第六十四 staff has a measure number 103 at the top left. The四十-第六十五 staff has a measure number 104 at the top left. The四十-第六十六 staff has a measure number 105 at the top left. The四十-第六十七 staff has a measure number 106 at the top left. The四十-第六十八 staff has a measure number 107 at the top left. The四十-第六十九 staff has a measure number 108 at the top left. The四十-第七十 staff has a measure number 109 at the top left. The四十-第七十一 staff has a measure number 110 at the top left. The四十-第七十二 staff has a measure number 111 at the top left. The四十-第七十三 staff has a measure number 112 at the top left. The四十-第七十四 staff has a measure number 113 at the top left. The四十-第七十五 staff has a measure number 114 at the top left. The四十-第七十六 staff has a measure number 115 at the top left. The四十-第七十七 staff has a measure number 116 at the top left. The四十-第七十八 staff has a measure number 117 at the top left. The四十-第七十九 staff has a measure number 118 at the top left. The四十-第八十 staff has a measure number 119 at the top left. The四十-第八十一 staff has a measure number 120 at the top left. The四十-第八十二 staff has a measure number 121 at the top left. The四十-第八十三 staff has a measure number 122 at the top left. The四十-第八十四 staff has a measure number 123 at the top left. The四十-第八十五 staff has a measure number 124 at the top left. The四十-第八十六 staff has a measure number 125 at the top left. The四十-第八十七 staff has a measure number 126 at the top left. The四十-第八十八 staff has a measure number 127 at the top left. The四十-第八十九 staff has a measure number 128 at the top left. The四十-第九十 staff has a measure number 129 at the top left. The四十-第九十一 staff has a measure number 130 at the top left. The四十-第九十二 staff has a measure number 131 at the top left. The四十-第九十三 staff has a measure number 132 at the top left. The四十-第九十四 staff has a measure number 133 at the top left. The四十-第九十五 staff has a measure number 134 at the top left. The四十-第九十六 staff has a measure number 135 at the top left. The四十-第九十七 staff has a measure number 136 at the top left. The四十-第九十八 staff has a measure number 137 at the top left. The四十-第九十九 staff has a measure number 138 at the top left. The四十-第一百 staff has a measure number 139 at the top left.

254

S 1

mf

what rea - di-est path _____ what path — where

S 2

mf

what rea - di-est path _____ what path — where

S 3

mf

what rea - di-est path _____ what path — where

S 4

mf

what rea - di-est path _____ what path — where

A 1

mf

what path _____ what path what rea - di-est path _____ leads where

A 2

mf

what path _____ what path what rea - di-est path _____ leads where

A 3

mf

what path _____ what path what rea - di-est path _____ leads where

A 4

mf

what path _____ what path what rea - di-est path _____ leads where

T 1

254

rea - di-est path _____ leads where path _____ leads where

T 2

mf

what rea - di-est path _____ path _____ what path — where

T 3

mf

what rea - di-est path _____ path _____ what path — where

T 4

mf

what rea - di-est path _____ path _____ what path — where

B 1

254

mf

what path _____ what path leads where _____ what path — where

B 2

mf

what path _____ what path leads where _____ what path — where

B 3

mf

what path _____ what path leads where _____ what path — where

B 4

mf

what path _____ what path leads where _____ what path — where

Elec.

254

mf

what path _____ what path leads where _____ what path — where

B1

slower, ethereal $\text{♩} = 72$ *pp cresc poco a poco* -----

261

S 1

pp cresc poco a poco -----

heav - - - - - ven

S 2

slower, ethereal $\text{♩} = 72$

pp cresc. ----- **p**

heav - - - - - ven

S 3

slower, ethereal $\text{♩} = 72$

p

heav - - - - - ven

S 4

slower, ethereal $\text{♩} = 72$

pp cresc poco a poco -----

heav - - - - - ven

A 1

p ----- *mf mp < f* **pp cresc poco a poco** -----

her gloo-my bounds con-fine with heav - - - - - ven

A 2

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

A 3

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

A 4

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

T 1

p ----- *mf mp < f* **pp cresc** -----

8 her gloo - - - my bounds con-fine with or if - some o-ther place from your do-min-ion won

T 2

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

8 her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

T 3

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

8 her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

T 4

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

8 her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

B 1

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

B 2

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

B 3

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

B 4

p ----- *mf mp < f* slower, ethereal $\text{♩} = 72$ projected whisper **p** ----- **pp** -----

her gloo-my bounds con-fine with re - (h)e - (h)e - (h)e - co - (h)om - pen - (ss) -----
(as in "recompense")

Elec.

THIS PREVIEW
IS IN LOW RESOLUTION
FOR PROMOTIONAL USE ONLY

MusicFinland

267

S 1

S 2

S 3

S 4

267

A 1

A 2

A 3

A 4

267

T 1

T 2

T 3

T 4

267

B 1

B 2

B 3

B 4

Elec.

272 *f*

S 1 hea - - - - - ven

S 2 *f* hea - - - - - ven

S 3 - *f* hea - - - - - ven

S 4 - *f* hea - - - - - ven

272 *f*

A 1 hea - - - - - ven *mf* *mp* n

(a bit higher) sim x x x x x x 6 3 (ss)

A 2 *mf* *mp* n

(a bit higher) sim x x x x x x 6 3 (ss)

A 3 *mf* *mp* n

(a bit higher) sim x x x x x x 6 3 (ss)

A 4 *mf* *mp* n

(a bit higher) sim x x x x x x 6 3 (ss)

272 *f*

T 1 8 thi-ther to a - rrive I tra - vel this pro - found di - rect my

mp p n

re - (h)e - (h)e 6 (h)e - co - (h)o m-pen - (ss)

T 2 *mp* p n

re - (h)e - (h)e 6 (h)e - co - (h)o m-pen - (ss)

T 3 *mp* p n

re - (h)e - (h)e 6 (h)e - co - (h)o m-pen - (ss)

T 4 *mp* p n

re - (h)e - (h)e 6 (h)e - co - (h)o m-pen - (ss)

272

B 1 *p* *pp* n

re - (h)e - (h)e - co - (h)o m-pen - (ss)

B 2 *p* *pp* n

re - (h)e - (h)e - co - (h)o m-pen - (ss)

B 3 *p* *pp* n

re - (h)e - (h)e - co - (h)o m-pen - (ss)

(smooth, accelerating gliss.
small notes indicate
approximate contour)

B 4 *mp* (low throat rattle)

rrrr

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MusicFinland

C1

277

S 1 ff 6
re - (h)e - (h)e - (h)e - co - (h)om-pense

S 2 f ff f 6
rrr - Re re - (h)e - (h)e - (h)e - co - (h)om-pense

S 3 ff 6 f 6
re - (h)e - (h)e - (h)e - co - (h)om - pense re - (h)e - (h)e - (h)e - co - (h)om -

S 4 (smooth, accelerating gliss.
small notes indicate
approximate contour) f ff f 6
rrr - Re re - (h)e - (h)e - (h)e - co - (h)om-pense

277

A 1 ff 6 f 6
re - (h)e - (h)e - (h)e - co - (h)om-pense re - (h)e - (h)e - (h)e - co - (h)om -

A 2 (smooth, accelerating gliss.
small notes indicate
approximate contour) f ff f 6
rrr - Re re - (h)e - (h)e - (h)e - co - (h)om-pense

A 3 ff 6 f 6
re - (h)e - (h)e - (h)e - co - (h)om - pense re - (h)e - (h)e - (h)e - co - (h)om -

A 4 (smooth, accelerating gliss.
small notes indicate
approximate contour) f ff (falsetto ok) f 6
rrr - Re re - (h)e - (h)e - (h)e - co - (h)om-pense

T 1 277 #
8 cour - - - - se f 3
di - rec -

T 2 (smooth, accelerating gliss.
small notes indicate
approximate contour) mf ff (falsetto ok) f
rrr - Re re - (h)e (h)e 6 (h)e co - (h)om

T 3 (smooth, accelerating gliss.
small notes indicate
approximate contour) mf ff (falsetto ok)
rrr - Re

T 4 (smooth, accelerating gliss.
small notes indicate
approximate contour) mf ff (falsetto ok)
rrr - Re

B 1 277
rrr - Re ff (falsetto ok)

B 2 (smooth, accelerating gliss.
small notes indicate
approximate contour) mp ff (falsetto ok)
rrr - Re

B 3 mp ff (falsetto ok)
rrr - Re

B 4 ff (falsetto ok)
rrr - Re

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MusicFinland

280

S 1

S 2

S 3

S 4

pense

mf 6

re-(h)e-(h)e-co-(h)om-pense

280

A 1

A 2

A 3

A 4

pense

re-(h)e-(h)e-co-(h)om-pense

mf 6

re-(h)e-(h)e-co-(h)om-pense

mp 6

re-(h)e-(h)e-co-(h)om-pense

mf 6

re-(h)e-(h)e-co-(h)om-pense

mp 6

re-(h)e-(h)e-co-(h)om-pense

p 6

(*or as low as possible)

re-(h)e-(h)e-co-(h)om-pense

re-(h)e-(h)e-co-(h)om-pense

re-(h)e-(h)e-co-(h)om-pense

T 1

8

ted no mean re - com - pense it brings _____ to yo - (h)o - (h)o - (h)o - (h)o - (h)our _____

mf

pense

re-(h)e-(h)e-co-(h)om-pense

mp 6

re-(h)e-(h)e-co-(h)om-pense

p 6

re-(h)e-(h)e-co-(h)om-pense

T 2

8

mf

re-(h)e-(h)e-co-(h)om-pense

mp 6

re-(h)e-(h)e-co-(h)om-pense

p 6

re-(h)e-(h)e-co-(h)om-pense

T 3

8

re-(h)e-(h)e-co-(h)om-pense

mf

re-(h)e-(h)e-co-(h)om-pense

mp 6

re-(h)e-(h)e-co-(h)om-pense

p 6

(*or as low as possible)

re-(h)e-(h)e-co-(h)om-pense

T 4

8

re-(h)e-(h)e-co-(h)om-pense

mf

re-(h)e-(h)e-co-(h)om-pense

mp 6

re-(h)e-(h)e-co-(h)om-pense

p 6

(*or as low as possible)

re-(h)e-(h)e-co-(h)om-pense

B 1

280

THIS PREVIEW IS IN LOW RESOLUTION

mp 6

re-(h)e-(h)e-co-(h)om-pense

p 6

re-(h)e-(h)e-co-(h)om-pense

p

pense

B 2

mp 6

re-(h)e-(h)e-co-(h)om-pense

p 6

re-(h)e-(h)e-co-(h)om-pense

p

pense

B 3

p 6

re-(h)e-(h)e-co-(h)om-pense

p

pense

B 4

p 6

re-(h)e-(h)e-co-(h)om-pense

Elec.

280

MusicFinland

D1

faster ♩ = 100

283

S 1

S 2 faster ♩ = 100

S 3 faster ♩ = 100

S 4 faster ♩ = 100

283 A 1 faster ♩ = 100 *p* —————— *mp* ——————
that re - gion lost all thence ex - pelled

A 2 faster ♩ = 100 *p* —————— *mp* ——————
that re - gion lost all thence ex - pelled

A 3 faster ♩ = 100 *p* —————— *mp* ——————
that re - gion lost all thence ex - pelled

A 4 faster ♩ = 100 *p* —————— *mp* ——————
that re - gion lost all thence ex - pelled

283 T 1 faster ♩ = 100 *p* —————— *mf* ——————
— be - hoo (f) if I that re - gion lost all u - sur - pa - tion thence ex - pelled re - duce to her o -

T 2 faster ♩ = 100 *p* —————— *mp* ——————
8 that re - gion lost all thence ex - pelled

T 3 faster ♩ = 100 *p* —————— *mp* ——————
8 that re - gion lost all thence ex - pelled

T 4 faster ♩ = 100 *p* —————— *mp* ——————
8 that re - gion lost all thence ex - pelled

283 B 1 faster ♩ = 100 *p* —————— *mp* ——————
— IS IN LOW RESOLUTION that re - gion lost all thence ex - pelled

B 2 faster ♩ = 100 *p* —————— *mp* ——————
— that re - gion lost all thence ex - pelled

B 3 faster ♩ = 100 *p* —————— *mp* ——————
— that re - gion lost all thence ex - pelled

B 4 faster ♩ = 100 *p* —————— *mp* ——————
— that re - gion lost all thence ex - pelled

283 Elec.

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use only

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290

S 1 *mp* *mf* *p*
 o - ri - gi-nal dark _____ her

S 2 *mp* *mf* *p*
 o - ri - gi-nal dark _____ her

S 3 *mp* *mf* *p* *p*
 her dark - - ne - - ss _____ her

S 4 *mp* *mf* *p* *p*
 her dark - - ne - - ss _____ her

290 *mf* *mp* *mf* *p*
 her dark - - ness o - ri - gi-nal dark - -

A 1 *mf* *mp* *mf* *p*
 her dark - - ness o - ri - gi-nal dark - -

A 2 *mf* *mp* *mf* *p*
 her dark - - ness o - ri - gi-nal dark - -

A 3 *mf* *mp* *mf* *p*
 her dark - - ness o - ri - gi-nal dark - -

A 4 *mf* *mp* *mf* *p*
 her dark - - ness o - ri - gi-nal dark - -

290 *mf* *mp* *mf* *p*
 ri - gi-nal dark _____ her dark her dark

T 1 *mf* *mp* *mf* *p*
 her dark - - ness her dark her dark

T 2 *mf* *p* *p* *p*
 her dark - - ss _____ her dark her

T 3 *mf* *p* *p* *p*
 her dark - - ss _____ her dark her

T 4 *mf* *p* *p* *p*
 her dark - - ss _____ her dark her

290 *mf* *p* *mf* *p* *p*
 dark - - ne - - ss her dark - - ness her

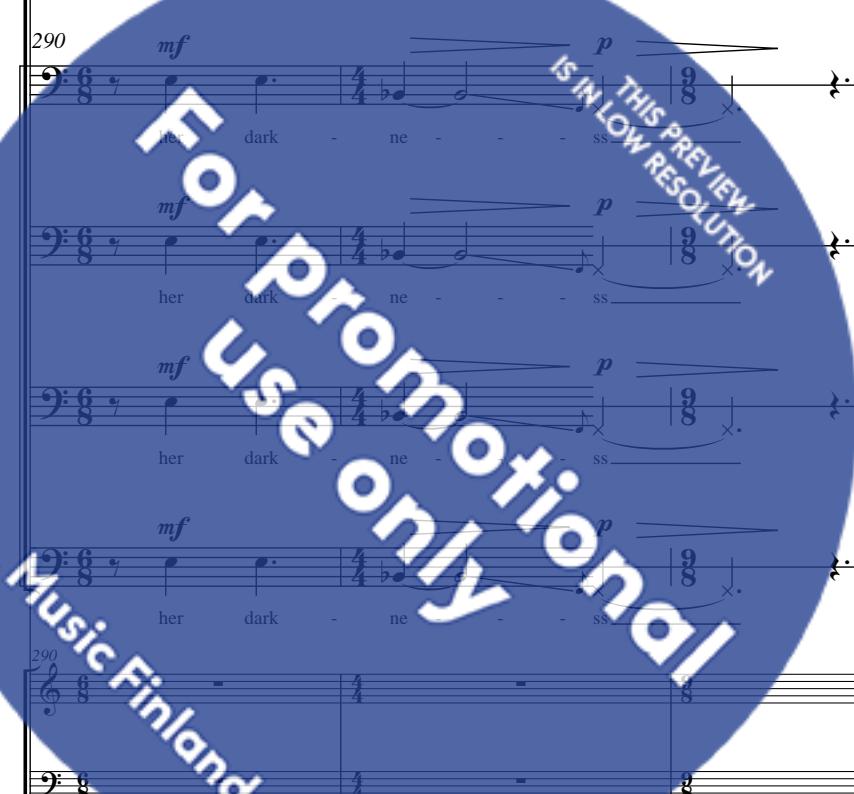
B 1 *mf* *p* *mf* *p* *p*
 dark - - ne - - ss her dark - - ness her

B 2 *mf* *p* *mf* *p* *p*
 dark - - ne - - ss her dark - - ness her

B 3 *mf* *p* *mf* *p* *p*
 dark - - ne - - ss her dark - - ness her

B 4 *mf* *p* *mf* *p* *p*
 dark - - ne - - ss her dark - - ness her

Elec.



(click to m.310)

15

E1

slightly faster $\bullet = 120$

dark ness and your

slightly faster ♩ = 120

(falsetto a)

dark - ness and your ss - sway -

slightly faster ♩ = 120 n ss - sway -

slightly faster ♩ = 120 n ss - sway -

dark ness and your ss - sway -

296

MusicFinland

303

S 1

S 2
ss - sway

S 3
mf

S 4
ss - sway

A 1
an (from "ancient") night

A 2
ss - sway

A 3
mf

A 4
ss - sway

T 1
e - - - rect the stan - dard there of an - cient night

T 2
ss - sway

T 3
mf

T 4
ss - sway

B 1
mf

B 2
ss - sway

B 3
mf

B 4
ss - sway

Elec.

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(tacet click)

F1**16** (click to m.318)

slightly faster ♩ = 90

309

S 1 night _____

S 2 night _____ slightly faster ♩ = 90

S 3 night _____ slightly faster ♩ = 90

S 4 night _____ slightly faster ♩ = 90

A 1 slightly faster ♩ = 90

A 2 slightly faster ♩ = 90

A 3 slightly faster ♩ = 90

A 4 slightly faster ♩ = 90

T 1 309 f yours _____ be th'ad - van-tage all mine the re - venge
(ossia) 3 3 3 mp
 slightly faster ♩ = 90

T 2 slightly faster ♩ = 90

T 3 slightly faster ♩ = 90

T 4 slightly faster ♩ = 90

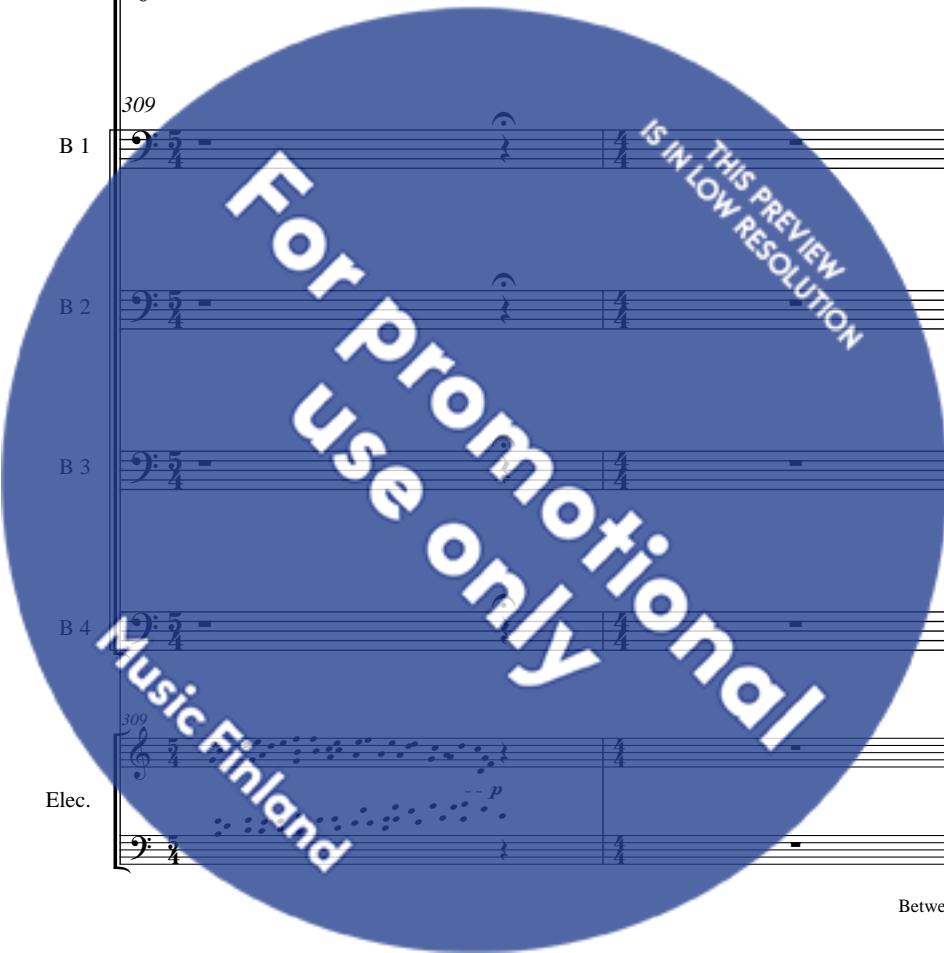
B 1 309 slightly faster ♩ = 90

B 2 slightly faster ♩ = 90

B 3 slightly faster ♩ = 90

B 4 slightly faster ♩ = 90

Elec. 309 n _____



G1

315

S 1

solo mf

I know thee stran - ge ge ge ge ge ge ger who thou

(like a stutter) 3

S 2

mf

pp

S 3

stran
(as in "stranger")

mf

pp

S 4

ger
(as in "stranger")

A 1

315

stran
(as in "stranger")

mf

pp

A 2

cue

ger
(as in "stranger")

A 3

mf

pp

A 4

cue

ger
(as in "stranger")

T 1

315

T 2

T 3

stran
(as in "stranger")

mf

pp

T 4

ger
(as in "stranger")

B 1

315

stran
(as in "stranger")

mf

pp

B 2

ger
(as in "stranger")

(like a stutter)

B 3

solo mf

know thee stran - - - - ge ge ge ge ge ge ger who thou

Elec.

mf

mf

mf

MusicFinland

(click to m. 325)

17

H1

(tacet click)

318

S 1 art _____

S 2 hysterically *ff* stra - (h)a (h)a h(a) h(a) h(a) (h)an ger
(as in "stranger")

S 3

S 4 *ff* hysterically stra (h)a (h)a (h)a (h)a (h)a (h)an ger
(as in "stranger")

A 1 *mf* I know ____ thee stra (as in "stranger") an (as in "angel") an an an an

A 2

A 3 *mf* I know ____ thee stra (as in "stranger") an (as in "angel") an an an an

A 4 *cue* *hysterically* stra - (h)a (h)a (h)a (h)a (h)a (h)an - ger
(as in "stranger")

T 1 *318* *mf*

T 2 *mf* I know ____ stra (as in "stranger") *hysterically* an (as in "angel") an an an an

T 3 *mf* stra (h)a (h)a (h)a (h)a (h)a (h)an - - - ger

T 4 *mf* I know ____ stra (as in "stranger") an (as in "angel") an an an an

B 1 *318* THIS PREVIEW IS IN LOW RESOLUTION

B 2 *mf* I know ____ stra (as in "stranger")

B 3 art _____

B 4 *mf* I know ____ stra (as in "stranger")

Elec.

(tacet click)

mf

S 1
that migh - ty lea - - ding an - - - ge ge ge ge ge ge gel who of late

S 2
mf *pp*
gel (as in "angel") gel gel gel gel gel

S 3
an an an an an *pp* made head

S 4
cue *mf* *pp*
gel (as in "angel") gel gel gel gel gel

A 1
an an an an an *pp* made head

A 2
mf *pp*
gel (as in "angel") gel gel gel gel gel

A 3
an an an an an an *pp* made head a-against

A 4
cue *mf* *pp*
gel (as in "angel") gel gel gel gel gel gel

T 1
322

T 2
pp
an an an an an an

T 3
mf *pp*
gel (as in "angel") gel gel gel gel gel gel gel

T 4
an an an an an an *pp*

B 1
322

B 2

B 3
mf
that migh - ty lea - - ding an - - - ge ge ge ge ge gel who of late

B 4

Elec.

I1

326

S 1

S 2 squeak of indeterminate high pitch ***mp***

(i)ngng
(as in "king")

S 3 squeak of indeterminate high pitch ***mp***

(i)ngng
(as in "king")

S 4 squeak of indeterminate high pitch ***mp***

(i)ngng
(as in "king")

326

A 1 squeak of indeterminate high pitch ***mp***

(i)ngng
(as in "king")

A 2 squeak of indeterminate high pitch ***mp***

(i)ngng
(as in "king")

A 3 hea
(as in "heaven")

A 4

T 1

T 2 ***ff*** hysterically ***mf***

8 he he he he he — he hea - ven's k(ih) k(ih)

T 3

T 4 ***ff*** hysterically ***mf***

8 he he he he he — he hea — ven's k(ih) k(ih)

326

B 1 ***ff*** hysterically ***mf***

he he he he he — he hea — ven's k(ih) k(ih)

B 2 ***ff*** hysterically ***mf***

he he he he he — he hea — ven's k(ih) k(ih)

B 3 ***mf*** ***f*** ***f*** ***mp***

3 a - gainst heav'n's k(ih) though

B 4 ***ff*** hysterically ***mf*** ***f***

he he he he he — he hea — ven's k(ih) k(ih)

Elec.

J1

slower • $\downarrow = 72$

329

S 1 *ff n.v.*
ver _____
(as in "over")

S 2

S 3

S 4

A 1 slower $\text{♩} = 72$
mp u - pon

A 2 slower $\text{♩} = 72$
mp u - pon

A 3 *mf* (indeterminate high pitch) slower $\text{♩} = 72$
mp I

A 4 *mf* (indeterminate high pitch) slower $\text{♩} = 72$
mp I

T 1 329 slower $\text{♩} = 72$

T 2

T 3 (indeterminate high pitch) slower $\text{♩} = 72$

T 4 (indeterminate high pitch) slower $\text{♩} = 72$

B 1 329 slower $\text{♩} = 72$

B 2

B 3 *mp* (indeterminate high pitch) *mf* low throat rattle slower $\text{♩} = 72$
th - row n(uh) *mp* 3 I u - pon my fron -

B 4 *mp* (indeterminate high pitch) slower $\text{♩} = 72$

Elec.

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K1

338 *p* ————— *mf* ————— **a bit slower** ♩ = 60

S 1 if — all I can will *squeak of indeterminate high pitch* *mp* —————

S 2 if — all I can will **a bit slower** ♩ = 60

S 3 if — all I can will **a bit slower** ♩ = 60 *squeak of indeterminate high pitch* *mp* —————

S 4 if — all I can will **a bit slower** ♩ = 60

338 *p* ————— *mf* ————— **a bit slower** ♩ = 60 *squeak of indeterminate high pitch* *mp* —————

A 1 if — all I can will nnn —————

A 2 if — all I can will **a bit slower** ♩ = 60

A 3 if — all I can will **a bit slower** ♩ = 60 *squeak of indeterminate high pitch* *mp* —————

A 4 if — all I can will **a bit slower** ♩ = 60

338 *mp* ————— **a bit slower** ♩ = 60 *mf* ————— | *f* —————

T 1 *n* ————— *serve* ————— | *inhale* > *exhale* > | *in* > | *ex* > |
T 2 *n* ————— *serve* ————— | *inhale* > *exhale* > | *in* > |
T 3 *n* ————— *serve* ————— | *exhale* > *inhale* > | *ex* > | *in* > |
T 4 *n* ————— *serve* ————— | *exhale* > *inhale* > | *ex* > |
338 *mf* ————— **a bit slower** ♩ = 60 *f* ————— | *inhale* > *exhale* > | *ex* > |
B 1 *serve* ————— | *h(eh)* | *h(eh)* | *h(eh)* | *h(eh)* |
B 2 *serve* ————— | *h(eh)* | *h(eh)* | *h(eh)* | *h(eh)* | *ex* > |
B 3 *n.v.* all ————— | *that li-little which is left so to de - f(eh)* (as in "defend") | *h(eh)* | *h(eh)* | *h(eh)* | *h(eh)* | *mp* —————
B 4 *serve* ————— | *h(eh)* | *h(eh)* | *h(eh)* | *h(eh)* | *in* > |
Elec. ————— |

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18 (click to m. 344)

341

S 1 f d(uh)

S 2 en - - - - croached on still through our in - tes - tine bro - ils

S 3 f d(uh)

S 4 en - - - - croached on still through our in - tes - tine bro - ils

A 1 f d(uh)

A 2 en - - - - croached on still through our in - tes - tine bro - ils

A 3 f d(uh)

A 4 en - croached on still through our in - tes - tine bro - ils

T 1 mp in | h(eh)

T 2 mp ex | h(eh) en - croached on still through our in - tes - tine bro - ils

T 3 mp ex | h(eh)

T 4 in | h(eh) h(eh)

B 1 >mp in | h(eh) THIS PREVIEW IS IN LOW RESOLUTION

B 2 mp in | h(eh)

B 3 (indeterminate pitch) e (h)e (h)e (h)e (h)e en - croached ord. p ww

B 4 mp ex | h(eh)

Elec.

19

(click to m. 350)

L1 (tacet click)

mp

348 S 1 your dun - ge ge ge ge ge ge ge geon stret - ching far and wide be - nea - - -

S 2

S 3 hell hell hell hell hell *sub tacet* *pp*

S 4 *cue* be - neath *pp* *cue*

A 1 hell hell hell hell *sub tacet* *pp*

A 2 be - neath be - neath

A 3 hell hell hell hell *sub tacet* *pp*

A 4 *cue* be - neath *pp* *cue*

T 1 hell hell hell *sub tacet* *pp*

T 2 8 be - neath *pp*

T 3 8 hell hell hell *sub tacet* *pp*

T 4 8 be - neath *pp*

B 1

B 2

B 3 ge ge geon stret - ching far and wide be - neath *mf* (poss)

B 4

Elec.

20 (click to m. 364)

351

S 1 th ear - th(uh)

dolce **p** **mf** *sub ff hysterical*

S 2 now late - - - ly he (h)e (h)e (h)e (h)e (h)e (h)eav'n

S 3 now late - - - ly

dolce **p** **mf** *sub ff hysterical*

S 4 now late - - - ly he - (h)e (h)e h(e) (h)e h(e) h(e) (h)eav'n

351

A 1 wide be - neath *cue*

dolce **p** **mf**

A 2 wide be - neath

A 3 wide be - neath *sub ff hysterical* **ff** ear - th(uh)

A 4 wide be - neath

351

T 1 now *cue*

dolce **p** **mf**

T 2 now he - (h)e (h)e (h)e (h)e (h)e (h)e (h)eav'n

T 3 now *cue*

T 4 now

351

B 1 now *mf* *THIS PREVIEW IS IN LOW RESOLUTION*

dolce **p** **mf**

B 2 now

B 3 now

B 4 now

Elec.

M1

358

S 1 *mf* > *f* *mp* *mf* < *ff*
li - - - - - nked in a gol - den *ai as in "chain"*

S 2 *mp*
in a gol - den *ai as in "chain"*

S 3 *mp*
in a gol - den *ai as in "chain"*

S 4 *mp*
in a gol - den *ai as in "chain"*

A 1 *f*
my realm a - no - ther world hung o'er my realm *gol - den* *ai as in "chain"*

A 2 *f*
world hung o'er my realm *gol - den* *ai as in "chain"*

A 3 *f*
my realm *gol - den* *ai as in "chain"*

A 4 *f*
my realm *gol - den* *ai as in "chain"*

T 1 *f*
no - other world hung o'er my realm *a gol - den* *ai as in "chain"*

T 2 *f*
a - no - ther world hung o'er my realm *a gol - den* *ai as in "chain"*

T 3 *f*
world hung o'er my realm *a gol - den* *ai as in "chain"*

T 4 *f*
world hung o'er my realm *a gol - den* *ai as in "chain"*

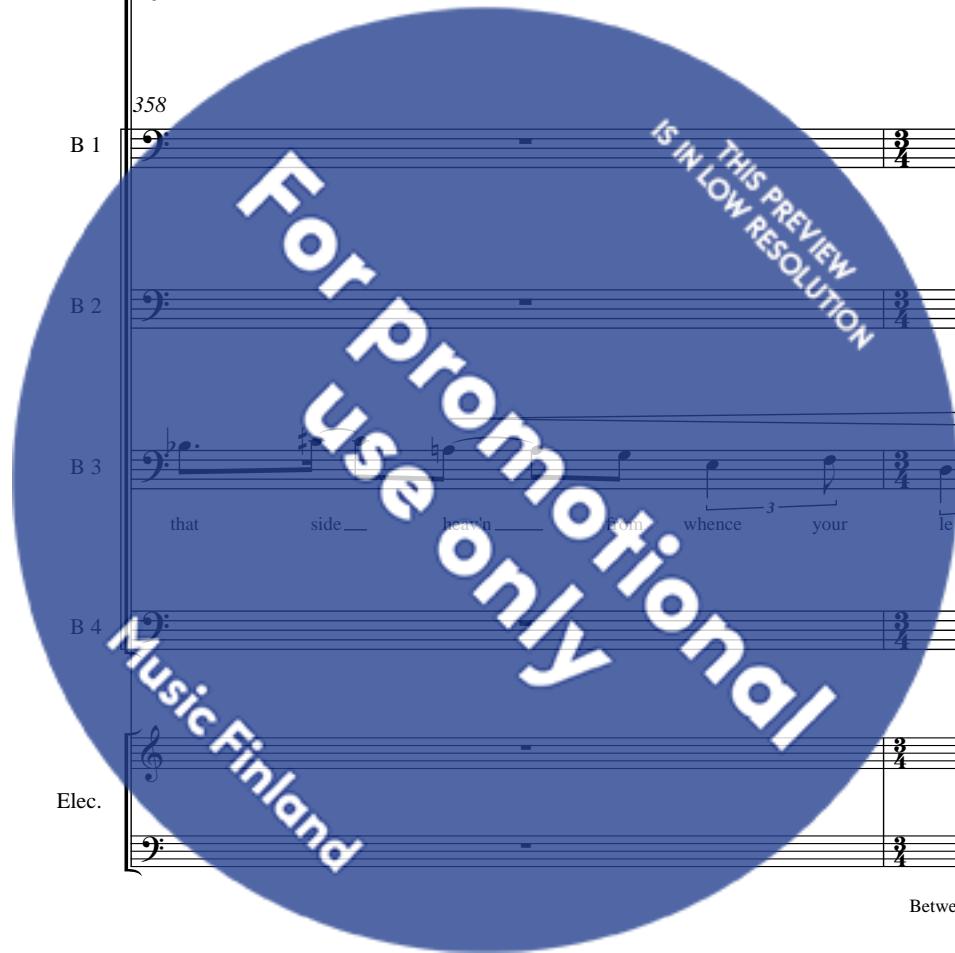
B 1 *mp*
a gol - den *p* *ff*
ai as in "chain"

B 2 *mp*
a gol - den *p* *ff*
ai as in "chain"

B 3 *f*
that side - - - heav'n from whence 3 your leg - gions fell *a gol - den ch* *mf*
ai as in "chain"

B 4 *mp*
a gol - den *mf*
ai as in "chain"

Elec.



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367 | ger go and speed

S 1 | $\text{J} = 90$

S 2 | $\text{J} = 90$

S 3 | $\text{J} = 90$

S 4 | $\text{J} = 90$

A 1 | ger go and speed

A 2 | $\text{J} = 90$

A 3 | $\text{J} = 90$

A 4 | $\text{J} = 90$

T 1 | go and speed

T 2 | $\text{J} = 90$

T 3 | $\text{J} = 90$

T 4 | $\text{J} = 90$

B 1 | $\text{J} = 90$

B 2 | $\text{J} = 90$

B 3 | $\text{J} = 90$

B 4 | $\text{J} = 90$

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O1

371

S 1

S 2

S 3

S 4

A 1

A 2

A 3 *mp projected whisper*
ha-voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in

A 4 *mp projected whisper*
ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain

T 1

T 2 *mp projected whisper*
ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain

T 3 *mp projected whisper*
ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain

T 4

B 1

B 2

B 3

B 4

Elec.

Music Finland

374

inhal/exhale without activating vocal chords

S 1

S 2

S 3

S 4

374

A 1

A 2

A 3

- il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in

A 4

my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in

374

T 1

T 2

- voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in

T 3

8 ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in are my gain ha - voc and spo - il and ru - in

T 4

8

B 1

B 2

B 3

inhal/exhale without activating vocal chords

B 4

Elec.

P1

378

S 1 (sim) **f** ex in ex in ex ha ha ha ha ha ha ha ha

S 2

S 3

S 4

378

A 1

A 2 projected whisper **mp** ha-voc and spo-il and ru-in are my

A 3 are my gain ha-voc and spo-il and ru-in are my gain

A 4 are my gain ha-voc and spo-il and ru-in are my gain

378

T 1

T 2 are my gain ha-voc and spo-il and ru-in are my gain

T 3 are my gain ha-voc and spo-il and ru-in are my gain ha-voc and spo-il and ru-in are my gain ha-voc and spo-il and ru-in are my gain

T 4 projected whisper **mp** ha-voc and spo-il and ru-in are my

378

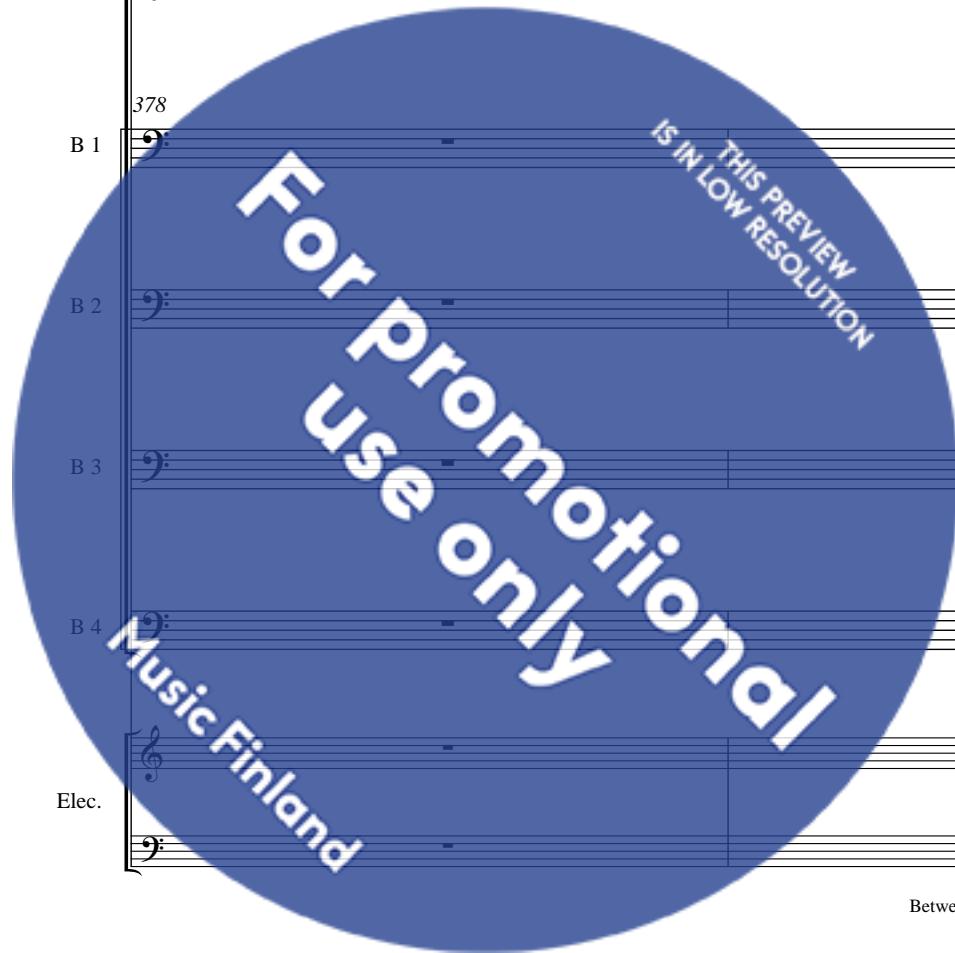
B 1

B 2

B 3

B 4

Elec.



Q1

Adagio espr. ♩ = 60

386 **S 1** *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

S 2 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

S 3 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

S 4 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

A 1 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

A 2 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

A 3 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

A 4 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

T 1 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

T 2 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

T 3 *p cresc poco a poco* far off the'm per-ial heav'n ex - ten-den wide in cir-cuit un - de - ter - mined square or round with o - pal

T 4 *p cresc poco a poco* far off the'm per-ial heav'n ex - ten-den wide in cir-cuit un - de - ter - mined square or round with o - pal

B 1 *p cresc poco a poco* far off in cir - - - - circuit with o (as in "opal")

B 2 *p cresc poco a poco* far off in cir - - - - circuit with o (as in "opal")

B 3 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

B 4 *p cresc poco a poco* far off the'm-per-ial heav'n ex - ten-ded wide in cir-cuit un - de - ter - mined square or round with o - pal

Elec. *p cresc poco a poco*

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R1

S1

21

(click to m. 424)

406 *f*

S 1 ac-cursed and in a cur-sed hour he hie - - -

S 2 of smal-lest mag - ni - tude close by the moon ac-cursed and in a cur-sed hour he hie (ossia) - - -

S 3 of smal-lest mag - ni - tude close by the moon ac-cursed and in a cur-sed hour he hie - - -

S 4 of smal-lest mag - ni - tude close by the moon ac-cursed and in a cur-sed hour he hie - - -

406 *f*

A 1 of smal-lest mag - ni - tude close by the moon ac-cursed and in a cur-sed hour he hie - - -

A 2 of smal-lest mag - ni - tude close by the moon ac-cursed and in a cur-sed hour he hie - - -

A 3 ac-cursed and in a cur-sed hour he hie - - -

A 4 ac-cursed and in a cur-sed hour he hie - - -

406 *f*

T 1 thi - ther full fraught with mis - chie - vous re - ven ge ac-cursed and in a cur-sed hour he hie - - -

T 2 ac-cursed and in a cur-sed hour he hie - - -

T 3 ac-cursed and in a cur-sed hour he hie - - -

T 4 ac-cursed and in a cur-sed hour he hie - - -

406 *f*

B 1 ac-cursed and in a cur-sed hour he hie - - -

B 2 ac-cursed and in a cur-sed hour he hie - - -

B 3 hie - - -

B 4 hie - - -

Elec. ff

412

S 1 s(ss) he hie - - s(ss) he hies he

S 2 s(ss) he hies - - s(ss) he hies he

(ossia)

S 3 s(ss) a cur - sed hour he hie - - - s(ss) a cur - sed hour he hies he

S 4 s(ss) a cur - sed hour he hie - - - s(ss) a cur - sed hour he hies he

412

A 1 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

A 2 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

A 3 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

A 4 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

T 1 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

T 2 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

T 3 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

T 4 s(ss) a cur - - - sed hie - - - s(ss) a cur - - - sed hies

B 1 s(ss) hie - - - s(ss) hies

B 2 s(ss) hie - - - s(ss) hies

B 3 s(ss) hie - - - s(ss) hies

B 4 s(ss) hie - - - s(ss) hies

Elec.

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A blue-tinted musical score page featuring a large diagonal watermark reading "For promotional use only". The watermark is oriented from the bottom-left towards the top-right. The background shows a musical staff with measures 1 through 4, each containing a bass clef, a common time signature, and various rests and dynamics like "n" and "s(ss)". The overall aesthetic is artistic and suggests a preview or promotional material.

U1

molto acc -----

(tacet click)

424

S 1

S 2 molto acc -----

S 3 molto acc -----

S 4 i
sss(i) molto acc -----

A 1 424 *mp* i → u → i sss(i) sss(u) sss(i) molto acc ----- *mp cresc* ----- i → u → i sss(i) sss(u)

A 2 424 i sss(i) *mp* i → u → i sss(i) sss(u) sss(i) molto acc ----- *p cresc poco a poco* ----- i → u → i sss(i) sss(u) sss(i) sss(u)

A 3 424 *mp* i → u → i sss(i) sss(u) sss(i) p i → u → i sss(i) sss(u) sss(i) sss(u) molto acc *pp cresc poco a poco* ----- i → u → i sss(i) sss(u) sss(i) sss(u)

A 4 424 i sss(i) *mp* i → u → i sss(i) sss(u) sss(i) *pp cresc poco a poco* ----- i → u → i sss(i) sss(u) sss(i) sss(u) molto acc ----- i → u → i sss(i) sss(u)

T 1 424 *mp* i → u → i sss(i) sss(u) sss(i) p i → u → i sss(i) sss(u) sss(i) sss(u) molto acc *pp cresc poco a poco* ----- i → u → i sss(i) sss(u) sss(i) sss(u)

T 2 424 i sss(i) *mp* i → u → i sss(i) sss(u) sss(i) molto acc ----- *p cresc poco a poco* ----- i → u → i sss(i) sss(u) sss(i) sss(u)

T 3 424 *mp* i → u → i sss(i) sss(u) sss(i) molto acc ----- *mp cresc* ----- i → u → i sss(i) sss(u)

T 4 424 i sss(i) molto acc -----

B 1 424 molto acc -----

B 2 molto acc -----

B 3 molto acc -----

B 4 molto acc -----

Elec.

A musical score page featuring four staves of bass clef music. The first staff has dynamics 'sss(i)' and 'sss(u)' above it. The second staff has a dynamic 'sss(i)' below it. The third staff has no dynamics. The fourth staff has a dynamic 'sss(i)' below it. A large, semi-transparent watermark in white text reads "For promotional use only" diagonally across the page. In the bottom left corner, there is a logo for "MusicFinland" with a treble clef symbol and the number "431". The page also includes numerical markings "3 1", "3 2", "3 3", and "3 4" on the left side, and a small "dec." at the bottom left.