

Timothy Page

Between Hell and Earth

for mixed choir
(John Milton)

2012

THIS PREVIEW
IS IN LOW RESOLUTION
**For promotional
use only**

Music Finland

Music Finland

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Copyright © by the Composer

All Rights Reserved

No part of this publication may be copied
or reproduced in any form or by any means
without the prior permission of the composer

Distribution:
Music Finland
Music Library
Urho Kekkosen katu 2 C, 4th floor
FI-00100 Helsinki,
Finland

musiclibrary@musicfinland.fi
www.musicfinland.fi

Helsinki, 2014

MusicFinland

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
Illimitable 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 beheld 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'ns 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' Empyrean Heav'n, extended wide
In circuit, undetermined square or round,
With Opal Towers and Battlements adorned
Of living Sapphire, 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 (16 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 to 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 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 of position of the notes the staff on represents the general pitch relationship (i.e. higher or lower) between them:

Ex 1.

sprachgesang, indeterminate pitch

mp *mf* *n.v. (notated pitch)*

im - paled with cir - cling fire yet un - con - sume - - -

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

mf *n* *f*

sh - - - - - sh(uh)

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 stacatto. A breath mark indicates a break in the connectedness.

Ex 3.

mp *f*

a - midst the noise of end - less wars and by con - fu - sion

Ex. 4

these most ad - here to whom these most ad here

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

f

a a at t to o om m m m m m m

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 Bass 1-4 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

mf *pp*

breadth breadth breadth breadth breadth breadth

1 (click to m. 16)

moderato teso ♩ = 90

sprachgesang, indeterminate pitch **mp** *(notated pitch)* **mf** *(sprachgesang)*

three of a - da - man - tine rock

n *SSS*

moderato teso ♩ = 90

n *SSS*

moderato teso ♩ = 90

n *SSS* **mp**

moderato teso ♩ = 90

n *SSS* **mp**

moderato teso ♩ = 90

n *SSS* **mp** *projected whisper*

three folds were bra-sss

moderato teso ♩ = 90

n *SSS* **mp** *projected whisper*

three folds were bra-sss

moderato teso ♩ = 90

n *SSS* **mp** *projected whisper*

three folds were bra-sss

moderato teso ♩ = 90

sprachgesang, indeterminate pitch **mp** *3* *3* *3* **mf** *n.v. (notated pitch)*

im - paled with cir-cling fire yet un - con - sume - - - -

(spoken) **mf** *rock*

(spoken) **mf** *rock*

(spoken) **mf** *rock*

moderato teso ♩ = 90

mp *three ir - on(nn)*

moderato teso ♩ = 90

mp *three ir - on(nn)*

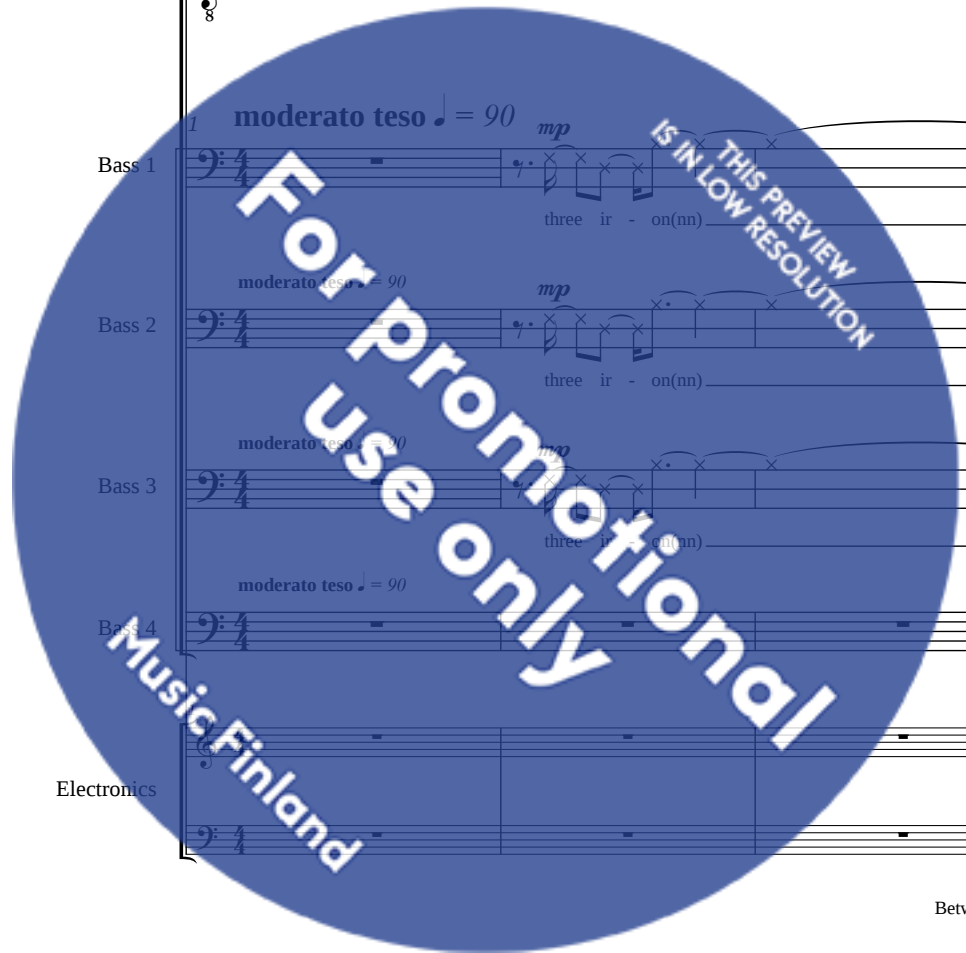
moderato teso ♩ = 90

mp *three ir - on(nn)*

moderato teso ♩ = 90

mp

mf *n* *mf*



6
S 1 *mf* (stop "sss" sound abruptly by ramming tounge into front teeth) *ff* wi - - - - - de

6
S 2 *mf* (stop "sss" sound abruptly by ramming tounge into front teeth) *ff* (ossia) wi - - - - - de

6
S 3 *mf* *mf* *ff* ww - wi - - - - - de

6
S 4 *n* *mf* *ff* ww - wi - - - - - de

6
A 1 *mf* *ff* (cue) wi - - - - - de

6
A 2 *mf* *ff* (cue) wi - - - - - de

6
A 3 *mf* *ff* ww - - - - - wi - - - - - de

6
A 4 *p* (low throat rattle) *mf* *ff* ww - - - - - wi - - - - - de

6
T 1 *mp* *ff* d(uh) ww - - - - - wi - - - - - de

6
T 2 *mp* *ff* ww - - - - - wi - - - - - de

6
T 3 *mp* *ff* ww - - - - - wi - - - - - de

6
T 4 *p* (low throat rattle) *mp* *ff* ww - - - - - wi - - - - - de

6
B 1 *mf* *mp* *ff* ww - - - - - wi - - - - - de

6
B 2 *mf* *mp* *ff* ww - - - - - wi - - - - - de

6
B 3 *mf* *mp* *ff* wi - - - - - de

6
B 4 *p* (low throat rattle) *mp* *ff* wi - - - - - de

6
Elec. *n* *f*

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

Between Hell and Earth - © 2012 Timothy Page

(*tacet click*)

(tacet click)

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.

16

pear

squeek of indeterminate high pitch

p

dee - - - - p(uh)

16

pear

mp

f (rolled "r")

of the hoa - - - ry

16

the se - crets

THIS PREVIEW IS IN LOW RESOLUTION

For promotional use only

Music Finlan

For promotional use only

C

prev tempo ♩ = 90

mf

S 1

mf

where

prev tempo ♩ = 90

S 2

mf

nds

prev tempo ♩ = 90

S 3

prev tempo ♩ = 90

S 4

prev tempo ♩ = 90

A 1

24

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)

prev tempo ♩ = 90

A 4

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - sio(nn) (tacet)

prev tempo ♩ = 90

T 1

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (tacet)

prev tempo ♩ = 90

T 2

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (tacet)

prev tempo ♩ = 90

T 3

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (tacet)

prev tempo ♩ = 90

T 4

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (tacet)

prev tempo ♩ = 90

B 1

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (tacet)

prev tempo ♩ = 90

mf

where

B 2

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (tacet)

prev tempo ♩ = 90

mf

where

B 3

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (tacet)

prev tempo ♩ = 90

mf

where

B 4

mf

(ten.)

spoken, with continuous downward intonation, like a record slowing down

p

with - out di - men - - - sio(nn) (low throat rattle)

prev tempo ♩ = 90

mf

where

Elec.

24

mf

This image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a vocal ensemble and instrumental accompaniment. It includes staves for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Soprano 4 (S4), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Alto 4 (A4), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Tenor 4 (T4), Bass 1 (B1), Bass 2 (B2), Bass 3 (B3), Bass 4 (B4), and an Electric Piano (Elec.) part.

The score begins at measure 27. The vocal parts (S1, S2, S3, S4, A1, A2, A3, A4, T1, T2, T3, T4, B1, B2, B3, B4) are written in treble clef with a key signature of one flat (Bb). The instrumental parts (Elec.) are written in bass clef with a key signature of one flat (Bb). The tempo is marked "moderato".

The lyrics for the vocal parts are:

S1: length length length length length length length length le
S2: breadth breadth breadth breadth breadth breadth breadth breadth bre
S3: length length length length length length length length le
S4: breadth breadth breadth breadth breadth breadth breadth breadth bre
A1: length length length length length length length leng
A2: breadth breadth breadth breadth breadth breadth breadth bre
A3: length length length length length length leng
A4: breadth breadth breadth breadth breadth breadth breadth bre
T1: length length length length length leng
T2: breadth breadth breadth breadth breadth breadth
T3: length length length length leng
T4: breadth breadth breadth breadth breadth
B1: le - ngth and height
B2: le - ngth and height
B3: le - ngth and height
B4: le - ngth and height

The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). It also features performance instructions like "sub tacet" and "cue".

A large, semi-transparent watermark is overlaid on the bottom left of the image, reading "For Promotional use only" and "MusicFinland".

Between Hell and Earth - © 2012 Timothy Page

Between Hell and Earth - © 2012 Timothy Page

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Finland

For promotional use only

Between Hell and Earth - © 2012 Timothy Page

Between Hell and Earth - © 2012 Timothy Page

a bit faster ♩ = 90

For promotional use only

Between Hell and Earth - © 2012 Timothy Page

2. sub
tacet

S 1 *tacet*
 S 2 *sfz* they *mf* a - round the flag of each his fac - tion in theirseveral
 S 3 *prev tempo* $\text{♩} = 80$ *mf* a - round the flag of each his fac - tion in theirseveral
 S 4 *prev tempo* $\text{♩} = 80$ *mf* a - round the flag of each his fac - tion in their several
 A 1 *prev tempo* $\text{♩} = 80$ *mf* a - round the flag of each his fac - tion in their several
 A 2 *prev tempo* $\text{♩} = 80$ *mf* a round the flag of each his fac - tion in their several
 A 3 *prev tempo* $\text{♩} = 80$ *mp* a - round the flag of each his fac - tion in their several
 A 4 *prev tempo* $\text{♩} = 80$ *mp* a - - round the flag of each his fac - tion in their several
 T 1 *prev tempo* $\text{♩} = 80$ *mp* a - - - round the flag of each his fac - tion in their several
 T 2 *prev tempo* $\text{♩} = 80$ *mp* a - - - round the flag of each his fac - tion in their seve - ral
 T 3 *prev tempo* $\text{♩} = 80$ *mp* a - - - round the flag of each his fac - tion in their seve - ral
 T 4 *prev tempo* $\text{♩} = 80$ *mp* a - - - round the flag of each his fac - tion in their seve - ral
 B 1 *prev tempo* $\text{♩} = 80$ *p* a - - - round the flag of each his fac - tion in their seve - ral
 B 2 *prev tempo* $\text{♩} = 80$ *p* a - - - - round the flag of each his fac - tion in their seve - ral
 B 3 *prev tempo* $\text{♩} = 80$ *p* (low throat rattle) a round the flag of each his fac - tion in their seve - ral
 B 4 *prev tempo* $\text{♩} = 80$ *sub* *tacet*
 Elec.

Between Hell and Earth - © 2012 Timothy Page

(tacet click)

86 **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

S 1 pop lous (as in "populous") hh - Huh

S 2 **f** **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

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

S 3 **sfz** **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

slow lous (as in "populous") hh - Huh

S 4 **f** (tacet) $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

ar - - - m lous (as in "populous") hh - Huh

A 1 **sfz** **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

smooth pop hh - Huh

A 2 **f** (tacet) **ff** $\text{♩} = \text{♩} = 80$ *mp* un(nn) —

ar - - - m lous (as in "populous") hh - Huh

A 3 **sfz** **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

swift pop hh - Huh

A 4 **f** (tacet) **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

ar - - - m lous (as in "populous") hh - Huh

T 1 **f** (tacet) $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

ar - - - m hh - Huh

T 2 **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

pop hh - Huh

T 3 **f** (tacet) $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

ar - - - m hh - Huh

T 4 **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

pop hh - Huh

B 1 **f** (tacet) **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

ar - - - m u (as in "populous") hh - Huh

B 2 **sfz** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

on u (as in "populous") hh - Huh

B 3 **f** (tacet) **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

ar u (as in "populous") hh - Huh

B 4 **ff** $\text{♩} = \text{♩} = 80$ inhale with rising pitch *n* **"f"**

u (as in "populous") hh - Huh

86 (Reverb, Delay) **f** decrs *p*

Elec.

For Promotional use only

Music Finland

I

92

S 1

mf *f*

(ss) sa of Bar - ca or Cy - re - ne's to - (rr) - rid

S 2

mf *f*

(ss) sa of Bar - ca or Cy - re - ne's to (from "torrid")

S 3

mf *f*

(ss) sa Bar - ca or Cy - re - ne's to (from "torrid")

S 4

mf *f*

(ss) sa Bar - ca or Cy - re - ne's to (from "torrid")

A 1

mf *f*

(ss) sa Bar - ca or Cy - re - ne's to - (rr) - rid

A 2

mf *f*

(ss) sa Bar - ca or Cy - re - ne's to (from "torrid")

A 3

mp *mf*

un(nn) - - num-bered as the (ss) - sa le -

A 4

mp *mf*

un(nn) - - num-bered as the (ss) - sa le -

T 1

mp *mf*

un(nn) - - - num-bered as the nn

T 2

mp *mf*

un(nn) - - - num-bered as the nn

T 3

mp *mf* *f*

un(nn) - - - num-bered as the ds(uh) Bar - ca or Cy - re - ne's to (from "torrid")

T 4

mp *mf* *f*

un(nn) - - - num-bered as the ds(uh) Bar - ca or Cy - re - ne's to (from "torrid")

B 1

mp *mf*

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

B 2

mp *mf*

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

B 3

mp *mf*

ds(uh) of Cy - re - - - ne's

B 4

mp *mf*

ds(uh) of Cy - re - - - ne's

Elec.

poco strigendo -----

S 1

poco strigendo -----

S 2

poco strigendo -----

S 3

poco strigendo -----

S 4

poco strigendo -----

A 1

poco strigendo -----

A 2

poco strigendo -----

A 3

poco strigendo -----

A 4

poco strigendo -----

T 1

poco strigendo -----

T 2

poco strigendo -----

T 3

poco strigendo -----

T 4

poco strigendo -----

B 1

poco strigendo -----

B 2

poco strigendo -----

B 3

poco strigendo -----

B 4

Elec.

99

f

poi - - - - - se ³ their

f

poi - - - - - se ³ their

f

poi - - - - -

f

poi - - - - -

99

f

- vied to the side with wa - (h)a - (h)a - (h)a - (h)a - (h)arr - - - ing _____ winds _____

f

- vied to the side with wa - (h)a - (h)a - (h)a - (h)a - (h)arr - - - ing _____ winds _____

99

mf

le - vied to the side with wa - (h)a (h)a - (h)arr - ing _____ winds _____

mf

le - vied to the side with wa - (h)a (h)a - (h)arr - ing _____ winds _____

99

mf

soil _____ to _____ the side _____ and _____ poise _____

mf

soil _____ to _____ the side _____ and _____ poise _____

f

soil _____ and _____ poise _____

f

soil _____ and _____ poise _____

99

THIS PREVIEW
IN LOW RESOLUTION

For promotional
use only

Finland

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
to whom these most ad here

T 2
here to whom these most ad here to whom these most ad - - - here

T 3
to whom these most ad - here to whom these most ad - here to whom these most ad - here

T 4
most ad - - - here to whom these most ad - - - here

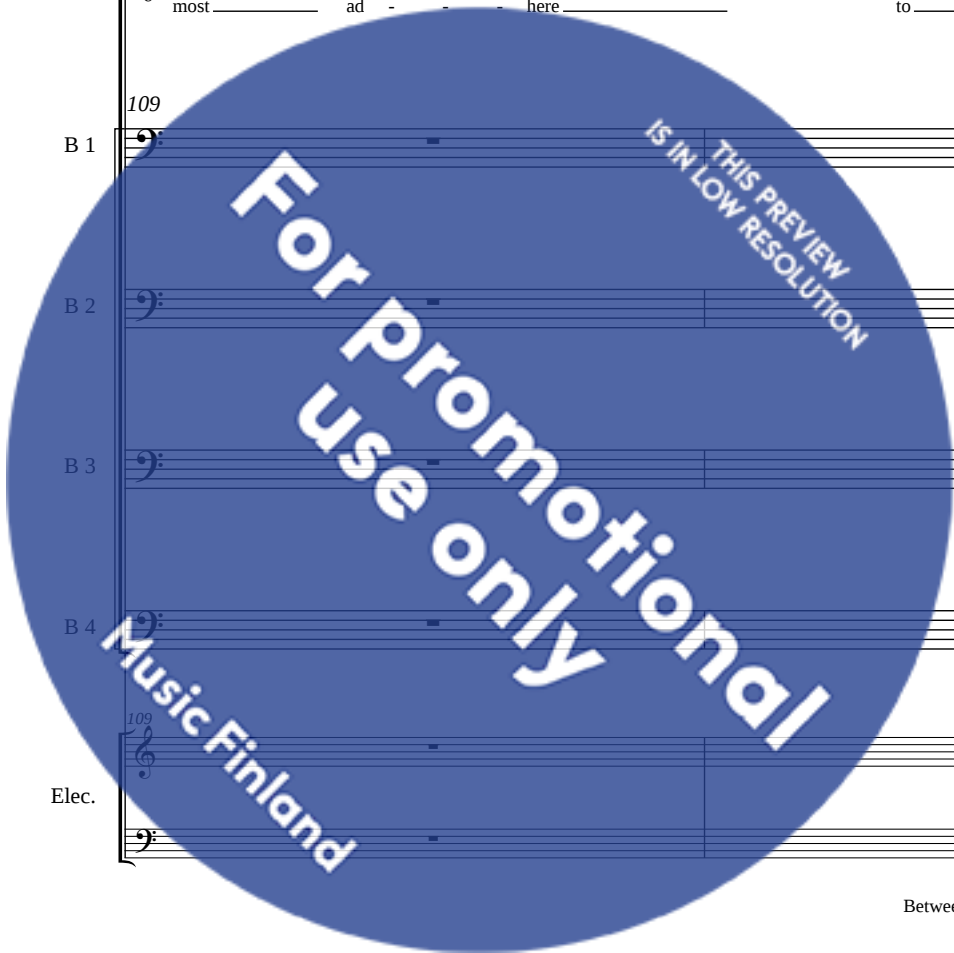
B 1

B 2

B 3

B 4

Elec.



Between Hell and Earth - © 2012 Timothy Page

Between Hell and Earth - © 2012 Timothy Page

Between Hell and Earth - © 2012 Timothy Page

132

S 1

ar - - - bi ter

S 2

ch ch ch cha a a a a an n n n n n n nce ss(ö) ss(i)
(mimic granulation of the word "chance")

S 3

ar - bi - ter

S 4

ar - bi - ter

ch ch ch cha a a a a an n n n n n n nce ss(ö) ss(i)
(mimic granulation of the word "chance")

A 1

next him_ high

ar - bi - ter

A 2

next him_ high

ar - bi - ter

ch ch ch cha a a a a an n n n n n n nce ss(ö) ss(i)
(mimic granulation of the word "chance")

A 3

ar - bi - ter

A 4

ar - bi - ter

ch ch ch cha a a a a an n n n n n n nce ss(ö)

T 1

next him

T 2

next him

T 3

next him

T 4

next him

B 1

next him

B 2

next him

B 3

next him

B 4

next him

Elec.

132

For Promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

11 (click to m.141)

(tacet click)

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.

142 $\text{♩} = 60$ **prev. tempo** $\text{♩} = 90$ *p* *dolce* -----

S 1 the wea - ry fiend

S 2 the wea - ry fiend

S 3

S 4

A 1 the fiend

A 2 the fiend

A 3 $\text{♩} = 60$ *mf* in - to this wild a - - - by *n.v.* *p* **prev. tempo** $\text{♩} = 90$ *dolce* ----

A 4 $\text{♩} = 60$ *mf* in - to this wild a - by - - - - ss *mp* **prev. tempo** $\text{♩} = 90$

T 1 $\text{♩} = 60$ *mf* 8 in - to this wild a - by - - - - ss *mp* **prev. tempo** $\text{♩} = 90$ *p* *dolce* ----

T 2 $\text{♩} = 60$ *mf* 8 in - to this wild a - by - - - - ss *mp* **prev. tempo** $\text{♩} = 90$ *p* *dolce* ----

T 3 $\text{♩} = 60$ *mf* 8 in - to this wild a - by - - - - ss *mp* **prev. tempo** $\text{♩} = 90$

T 4 $\text{♩} = 60$ *mf* 8 in - to this wild a - by - - - - ss *mp* **prev. tempo** $\text{♩} = 90$

B 1 $\text{♩} = 60$ *mf* 142 in - to this wild a - by - - - - ss *mp* **prev. tempo** $\text{♩} = 90$

B 2 in - to this wild a - by - - - - ss **prev. tempo** $\text{♩} = 90$

B 3 in - to this wild a - by - - - - ss **prev. tempo** $\text{♩} = 90$

B 4 in - to this wild a - by - - - - ss **prev. tempo** $\text{♩} = 90$

Elec.

For Promotional use only

Music Finland

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

146

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

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

S 2 stood on the brink

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

S 3 stood on the brink

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

S 4 stood on the brink

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

A 1

poco acc the brink $\text{♩} = 120$ $\text{♩} = 90$ *agitated* **f** yage (as in "voyage") **f**

A 2 the brink $\text{♩} = 120$ $\text{♩} = 90$ *mf (becoming more agitated)* **f** yage (as in "voyage") **f**

A 3 the brink $\text{♩} = 120$ $\text{♩} = 90$ *mf (becoming more agitated)* **f** for no nar - row frith he had to

A 4 the brink $\text{♩} = 120$ $\text{♩} = 90$ *mf (becoming more agitated)* **f** no nar - row frith he had to cross no nar -

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

T 1 the brink $\text{♩} = 120$ $\text{♩} = 90$ *agitated* **f** yage (as in "voyage") **f** no nar - - - row frith

T 2 the brink $\text{♩} = 120$ $\text{♩} = 90$ *agitated* **f** yage (as in "voyage") **f** no nar - row frith he had to cross

T 3 the brink $\text{♩} = 120$ $\text{♩} = 90$ *mf (becoming more agitated)* **f** voy (as in "voyage") **f** no nar - - - -

T 4 the brink $\text{♩} = 120$ $\text{♩} = 90$ *mf (becoming more agitated)* **f** voy (as in "voyage") **f**

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

B 1 the brink of he - ll voy (as in "voyage") **f**

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

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

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

B 3 the brink of he - ll voy (as in "voyage") **f**

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

B 4 the brink of he - ll voy (as in "voyage") **f**

Elec.

N

For promotional use only

Music Finland

IS IN THIS PREVIEW LOW RESOLUTION

For promotional use only

O acc -----

155 *molto* *acc* -----

S 1 *acc* -----

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

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

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

A 1 *acc* ----- *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

T 1 *acc* ----- *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

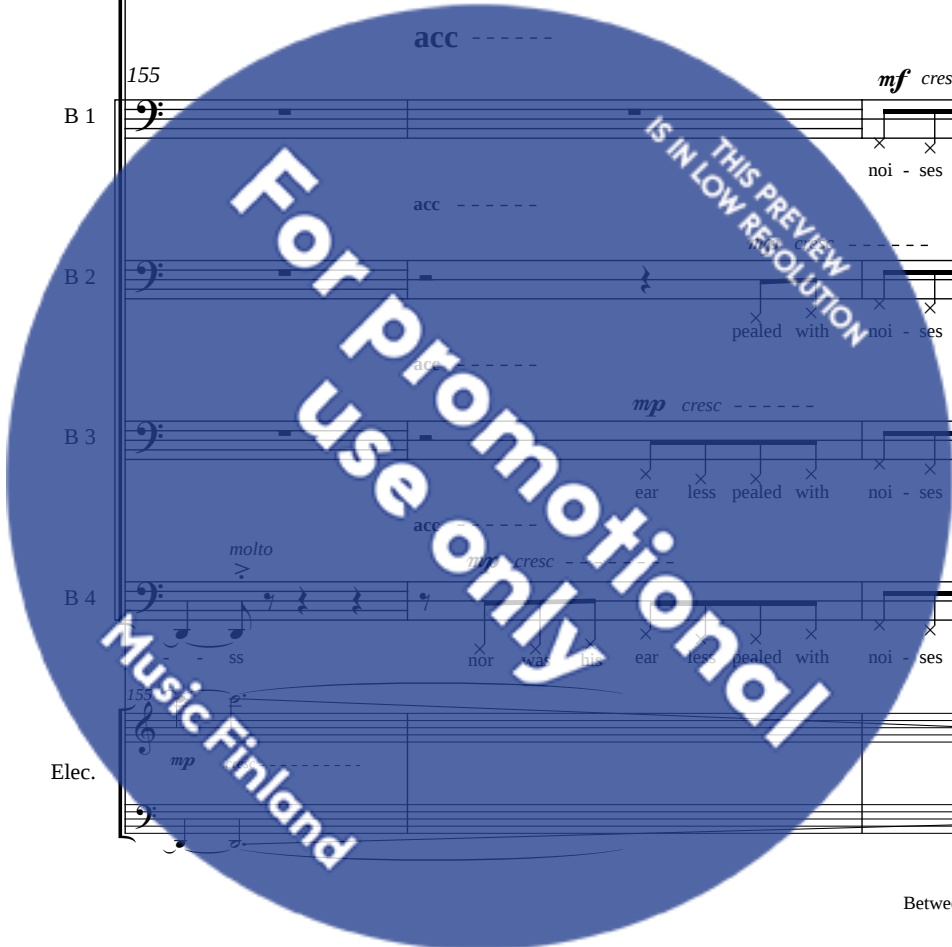
B 1 *acc* ----- *mf cresc* noi - ses loud and ru - i - nous than if these el - e - ments in mu - ti - ny had from her ax - le torn the

B 2 *acc* ----- *mp cresc* 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 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 4 *acc* ----- *mp cresc* nor was his ear less 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

Elec. *mp*



Between Hell and Earth - © 2012 Timothy Page

Musical score for "The Fire" by The Lumineers. The score is arranged for a choir and includes the following parts:

- S1, S2, S3, S4:** Soprano parts. S1 has lyrics: "and in the sur-ging smoke up-lif-ted".
- A1, A2, A3, A4:** Alto parts.
- T1, T2, T3, T4:** Tenor parts.
- B1, B2, B3, B4:** Bass parts.
- Elec.:** Electric guitar part.

The score includes lyrics and performance instructions. A large blue watermark is present across the bottom half of the page:

For promotional use only
 THIS PREVIEW IS IN LOW RESOLUTION
 Music Finland

a-(h)a-sce - (h)end
 (from "ascending")

f

a-(h)a-sce - (h)end
 (from "ascending")

the ground - - -

the ground - - -

174

S 1 *mf* *f*
chair

S 2 *mf* *f*
chair

S 3 *p* *mp*
sce-(h)en-di-(h)ing
(from "ascending")

S 4 *mp* *p* *mf*
sce-(h)en-di-(h)ing
(from "ascending")

A 1 *mp* *p* *mf*
sce-(h)en-di-(h)ing sce-(h)en-di-(h)ing a-(h)a-sce-(h)end
sce-(h)en-di-(h)ing sce-(h)en-di-(h)ing a-(h)a-sce-(h)end

A 2 *mf* *p* *mf* *mp*
sce-(h)en-di-(h)ing sce-(h)en-di-(h)ing a-(h)a-sce-(h)end a-(h)a-sce-(h)end
sce-(h)en-di-(h)ing a-(h)a-sce-(h)end a-(h)a-sce-(h)end

A 3 *mf* *mp* *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
a-(h)a-sce-(h)end a-(h)a-sce-(h)end

A 4 *f* *mp* *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
a-(h)a-sce-(h)end

T 1 *f* *mf* *mp* *f*
8 sce-(h)en-di-(h)ing a-(h)a-sce-(h)end a-(h)a-sce-(h)end
a clou
(from "cloudy")

T 2 *f* *mp* *f*
8 a-(h)a-sce-(h)end a-(h)a-sce-(h)end
a clou
(from "cloudy")

T 3 *f* *mp* *f*
8 a-(h)a-sce-(h)end
as in(nn) dy
(from "cloudy")

T 4 *mp* *f*
8 as in(nn) dy
(from "cloudy")

B 1 *mf* *f*
rides

B 2 *mf* *f*
rides

B 3 *mf* *f*
rides

B 4 *mf* *f*
rides

Elec.

174

For promotional use only

Music Finland

THIS PREVIEW IS IN LOW RESOLUTION

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

For promotional use only

Finland

mp
plumb down

mp
plumb down

187

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

T 2 8 - fa (from "fathoms") and to this hour had been fal - ling

T 3 8 - fa (from "fathoms") and to this hour had been fal - ling

T 4 8 - fa (from "fathoms") and to this hour had been fal - ling

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

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

B 3 - fa dee (from "fathoms") p(uh) dee - - - p(uh)

B 4 - fa dee (from "fathoms") p(uh) dee - - - p(uh)

Elec.

For promotional use only

(tacet click)

200 *f*

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

S 2 hur - - - ried as ma - - ny mi - - - les a - - - - - loft

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

S 4 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*

T 2 *f*

T 3 *f*

T 4 *f*

B 1 *f* cloud

B 2 *f* cloud

B 3 *f* cloud

B 4 *f* cloud

Elec. *n*

200

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

U

$\text{♩} = \text{♩} = 60$

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 f mf f

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

A 2

$\text{♩} = \text{♩} = 60$

f mf f 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

A 4

$\text{♩} = \text{♩} = 60$

mf
(poco)

ea - (h)ea ger - (h)er ly - (h)y ea

T 1

$\text{♩} = \text{♩} = 60$

mf f mf f

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

T 2

$\text{♩} = \text{♩} = 60$

mf f mf f

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

T 3

$\text{♩} = \text{♩} = 60$

mf f mf f

bog or steep head or hands _____

T 4

$\text{♩} = \text{♩} = 60$

mf f mf f

bog or steep head or hands _____

B 1

$\text{♩} = \text{♩} = 60$

mf f mf f

bog or head or hands _____

B 2

$\text{♩} = \text{♩} = 60$

mf f mf f

bog or steep head or hands _____

B 3

$\text{♩} = \text{♩} = 60$

mf
(poco)

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

B 4

$\text{♩} = \text{♩} = 60$

mf
(poco)

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

Elec.

$\text{♩} = \text{♩} = 60$

f

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"

S 4

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

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"

A 4

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

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

B 1

swims or sinks or wades or creeps or flies

B 2

swims or sinks or wades or creeps or flies

B 3

ly (h)y ea
ea - (h)ea-ger - (h)er ly - (h)y ea - (h)ea-ger - (h)er ly - (h)y ea

B 4

(h)y - ea
ea - (h)ea-ger - (h)er ly - (h)y ea - (h)ea-ger - (h)er ly - (h)y ea

Elec.

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

$\bullet = 90$

208

S 1

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

♩ = 90

S 2

u-ni-ver-sal hub-bub wild____ of stun-ning sounds and voi-ces all con-fused _____ u-ni-ver-sal hub-bub wild____

♩ = 90

S 3

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

♩ = 90

S 4

a u-ni-ver-sal hub-bub wild____ of stun-ning sounds and voi-ces all con-fused _____

♩ = 90

208

A 1

♩ = 90

A 2

♩ = 90

A 3

when straight

♩ = 90

A 4

when straight

♩ = 90

208

T 1

when straight

♩ = 90

T 2

when straight

♩ = 90

T 3

when straight

♩ = 90

T 4

when straight

♩ = 90

208

B 1

♩ = 90

B 2

♩ = 90

B 3

♩ = 90

B 4

208

Elec.

n

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

212

S 1

of cha
(as in "chaos")

S 2

of stun - ning sounds and voi - ces all con - fused

S 3

ces all con fused

S 4

a u - ni - ver - sal hub - bub wild

212

A 1

ff gradually close vowel

the thro - - - - ne(nn) and his wide pa - vil - lion spread

A 2

ff gradually close vowel

the thro - - - - ne(nn) and his wide pa - vil - lion spread

A 3

be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

A 4

be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

212

T 1

8 be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

T 2

8 be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

T 3

8 be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

T 4

8 be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

212

B 1

ff gradually close vowel

be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

B 2

ff gradually close vowel

be - hold the thro - - - - ne(nn) and his wide pa - vil - lion spread

B 3

ff OS (as in "chaos") wide pa - vil - lion spread

B 4

ff OS (as in "chaos") wide pa - vil - lion spread

212

Elec.

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

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*

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

MusicFinland

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Finland

For promotional use only

[illegible]

240 **a tempo** *p*

S 1 wan - - - dring_____ *p n.v.* er - - - - - t(uh)
(from "desert")

S 2 **a tempo** *p n.v.* er - - - - - t(uh)
(from "desert")

S 3 **a tempo** *p n.v.* er - - - - - t(uh)
(from "desert")

S 4 **a tempo** *p n.v.* er - - - - - t(uh)
(from "desert")

A 1 **a tempo** *p* wan - - - dring_____ *p n.v.* er - - - - - t(uh)
(from "desert")

A 2 **a tempo** *p n.v.* er - - - - - t(uh)
(from "desert")

A 3 **a tempo** *p n.v.* er - - - - - t(uh)
(from "desert")

A 4 **a tempo** *p n.v.* er - - - - - t(uh)
(from "desert")

a tempo *p dolce* but by - con - straint_____ *f* wan - der - ing_____ this dark-some *ff* de - - - - - sert *p* as my way *<* lies

T 1 **a tempo** *p* wan - - - dring_____ *pp* *<* *ff* e
(from "desert")

T 2 **a tempo** *pp* *<* *ff* e
(from "desert")

T 3 **a tempo** *pp* *<* *ff* e
(from "desert")

T 4 **a tempo** *pp* *<* *ff* e
(from "desert")

B 1 **a tempo** *pp* *<* *ff* e
(from "desert")

B 2 **a tempo** *pp* *<* *ff* e
(from "desert")

B 3 **a tempo** *pp* *<* *ff* e
(from "desert")

B 4 **a tempo** *pp* *<* *ff* e
(from "desert")

Elec. **a tempo** *pp* *<* *ff* e
(from "desert")

240

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

A1

supplichevole ♩ = 100

S 1

S 2

supplichevole ♩ = 100

S 3

supplichevole ♩ = 100

S 4

supplichevole ♩ = 100

A 1

supplichevole ♩ = 100

p *mp*

A 2

supplichevole ♩ = 100

p *mp*

A 3

supplichevole ♩ = 100

p *mp*

A 4

supplichevole ♩ = 100

p *mp*

T 1

supplichevole ♩ = 100

f *p* *mf* *mf*

T 2

mf *f* *supplichevole ♩ = 100* *p* *mp*

T 3

mf *f* *supplichevole ♩ = 100* *p* *mp*

T 4

supplichevole ♩ = 100 *p* *mp*

B 1

supplichevole ♩ = 100

p *mp*

B 2

supplichevole ♩ = 100

p *mp*

B 3

supplichevole ♩ = 100

p *mp*

B 4

supplichevole ♩ = 100

p *mp*

Elec.

For promotional use only

pp cresc poco a poco - - - - .

her gloo - my bounds con - fine with

p *mf* *mp* *f* slower,

her gloo - my bounds con - fine with

p *mf* *mp* *f* slower,

her gloo - my bounds con - fine with

p *mf* *mp* *f* slower,

her gloo - my bounds con - fine with

Finland

267

S 1

hea - - - - - ven

mp

S 2

hea - - - - - ven

mf

S 3

hea - - - - - ven

mp

S 4

hea - - - - - ven

mp

267

A 1

hea - - - - - ven

mp

A 2

> *n*

mp *sim* (a bit higher)

re - (h)e - (h)e - (h)e - co - (h)om - pen - 3 - (ss)

p *n*

A 3

> *n*

mp *sim* (a bit higher)

re - (h)e - (h)e - (h)e - co - (h)om - pen - 3 - (ss)

p *n*

A 4

> *n*

mp *sim* (a bit higher)

re - (h)e - (h)e - (h)e - co - (h)om - pen - 3 - (ss)

p *n*

267

T 1

8

the e - ther - eal King po - sse - sses late - ly thi - ther to a - rive some o - ther place

mp

T 2

8

p *sim*

re - (h)e - (h)e - (h)e - co - (h)om - pen - 3 - (ss)

pp *n*

T 3

8

p *sim*

re - (h)e - (h)e - (h)e - co - (h)om - pen - 3 - (ss)

pp *n*

T 4

8

p *sim*

re - (h)e - (h)e - (h)e - co - (h)om - pen - 3 - (ss)

pp *n*

267

B 1

pen - (ss)

pp *sim*

re - (h)e - (h)e - (h)e - co - (h)om pen - (ss)

pp *n*

B 2

pen - (ss)

pp *sim*

re - (h)e - (h)e - (h)e - co - (h)om pen - (ss)

pp *n*

B 3

pen - (ss)

pp *sim*

re - (h)e - (h)e - (h)e - co - (h)om pen - (ss)

pp *n*

B 4

pen - (ss)

pp *sim*

re - (h)e - (h)e - (h)e - co - (h)om pen - (ss)

pp *n*

267

Elec.

272 *f*

S 1 hea - - - - - ven

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

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

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

A 1 272 *f* hea - - - - - ven

A 2 *mf* *sim* (a bit higher) *mp* *n*

A 3 *mf* *sim* (a bit higher) *mp* *n*

A 4 *mf* *sim* (a bit higher) *mp* *n*

T 1 272 *f* thi-ther to a - rive I tra - vel this pro - found *ff* di - rect my

T 2 *mp* *sim* *p* *n*

T 3 *mp* *sim* *p* *n*

T 4 *mp* *sim* *p* *n*

B 1 272 *p* *pp* *n*

B 2 *p* *pp*

B 3 *p* *pp*

B 4 *p* *pp*

Elec. 272

For promotional use only

Music Finland

THIS PREVIEW IS IN LOW RESOLUTION

(smooth, acceleration)
small notes indicate approximate contour

mp

(low throat rattle)

TTT

277

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

S 2 *ff* Re re - (h)e - (h)e - (h)e - co - (h)om-pense

S 3 re - (h)e - (h)e - (h)e - co - (h)om - pense

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

A 1 re - (h)e - (h)e - (h)e - co - (h)om-pense

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

A 3 re - (h)e - (h)e - (h)e - co - (h)om - pense

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

T 1 cour - se di - rec -

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

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

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

B 1 (smooth, accelerating gliss. small notes indicate approximate contour) *mp* Re (falsetto ok)

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

B 3 (smooth, accelerating gliss. small notes indicate approximate contour) *mp* Re (falsetto ok)

B 4 Re

Elec.

For promotional use only

Music Finland

THIS PREVIEW IS IN LOW RESOLUTION

280

S 1

S 2

S 3

S 4

pense

mf 6

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

280

A 1

pense

mf 6

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

mp 6

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

A 2

mf 6

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

mp 6

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

A 3

pense

mf 6

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

mp 6

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

A 4

mf 6

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

mp 6

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

p 6 (*or as low as possible)

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

280

T 1

8

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

mf 6

pense

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

mp 6

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

p 6

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

T 2

mf 6

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

mp 6

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

p 6

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

T 3

mf 6

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

mp 6

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

p 6

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

T 4

mf 6

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

mp 6

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

p 6 (*or as low as possible)

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

280

B 1

mp 6

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

p 6

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

pense _____

B 2

mp 6

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

p 6

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

pense _____

B 3

p 6

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

p

pense _____

B 4

p 6

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

pense _____

280

Elec.

For Promotional use only

Music Finland

For promotional use only

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

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 -

T 1 *mf* *mp* *mf* *p*
8 ri - gi-nal dark her dark her dark

T 2 *mf* *p* *p*
8 her dark - - - ne - - - ss her dark her

T 3 *mf* *p* *p*
8 her dark - - - ne - - - ss her dark her

T 4 *mf* *p* *p*
8 her dark - - - ne - - - ss her dark her

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

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

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

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

Elec.

For Promotional Use only

Music Finland

15

E1

slightly faster ♩ = 120

S 1

mf

296

dark - ness and your

slightly faster ♩ = 120

S 2

mf

296

dark - ness and your

slightly faster ♩ = 120

S 3

mf

296

dark - ness and your

slightly faster ♩ = 120

n

mp

ss - - - sway

S 4

mf

296

dark - ness and your

slightly faster ♩ = 120

n

p

mp

ss - - - sway

A 1

mf

296

- - ness and your

slightly faster ♩ = 120

n

mp

ss - - - sway

A 2

mf

296

- - ness and your

slightly faster ♩ = 120

n

p

mp

ss - - - sway

A 3

mf

296

- - ness and your

slightly faster ♩ = 120

n

mp

ss - - - sway

A 4

mf

296

- - ness and your

slightly faster ♩ = 120

T 1

mf

296

8 - - ness and your

slightly faster ♩ = 120

mp cresc

and once more

T 2

mf

296

8 dark - ness and your

slightly faster ♩ = 120

T 3

mf

296

8 dark - ness and your

slightly faster ♩ = 120

n

mp

ss - - - sway

T 4

mf

296

8 dark - ness and your

slightly faster ♩ = 120

n

p

ss - - - sway

B 1

mf

296

8 dark - ness and your

slightly faster ♩ = 120

p

n

mp

ss - - - sway

B 2

mf

296

8 dark - ness and your

slightly faster ♩ = 120

p

ss - - - sway

B 3

mf

296

8 dark ness and your

slightly faster ♩ = 120

n

p

mp

ss - - - sway

B 4

mf

296

8 dark ness and your

slightly faster ♩ = 120

n

p

ss - - - sway

Elec.

296

303 $\text{♩} = \text{♩} = 80$

S 1 ff an (from "ancient") night

S 2 n mf f ff ss - sway an (from "ancient") night $\text{♩} = \text{♩} = 80$

S 3 mf ff an (from "ancient") night $\text{♩} = \text{♩} = 80$

S 4 n mf f ff ss - sway an (from "ancient") night $\text{♩} = \text{♩} = 80$

A 1 303 mf ff an (from "ancient") night $\text{♩} = \text{♩} = 80$

A 2 n mf f ff ss - sway an (from "ancient") night $\text{♩} = \text{♩} = 80$

A 3 mf ff an (from "ancient") night $\text{♩} = \text{♩} = 80$

A 4 n mf f ff ss - sway an (from "ancient") night $\text{♩} = \text{♩} = 80$

T 1 303 ff e - - - rect the stan - dard there of an - cient night $\text{♩} = \text{♩} = 80$

T 2 n mf f ff ss - sway cient (from "ancient") $\text{♩} = \text{♩} = 80$

T 3 mf ff cient (from "ancient") $\text{♩} = \text{♩} = 80$

T 4 n mf f ff ss - sway cient (from "ancient") $\text{♩} = \text{♩} = 80$

B 1 303 mf ff cient (from "ancient") $\text{♩} = \text{♩} = 80$

B 2 mf f ff ss - sway cient (from "ancient") $\text{♩} = \text{♩} = 80$

B 3 mf ff cient (from "ancient") $\text{♩} = \text{♩} = 80$

B 4 n mf f ff ss - sway cient (from "ancient") $\text{♩} = \text{♩} = 80$

Elec. 303 f (Rerverb) -deers - - cient (from "ancient") $\text{♩} = \text{♩} = 80$

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

309

S 1

night

f

slightly faster $\text{♩} = 90$

S 2

night

f

slightly faster $\text{♩} = 90$

S 3

night

f

slightly faster $\text{♩} = 90$

S 4

night

f

slightly faster $\text{♩} = 90$

A 1

slightly faster $\text{♩} = 90$

A 2

slightly faster $\text{♩} = 90$

A 3

slightly faster $\text{♩} = 90$

A 4

slightly faster $\text{♩} = 90$

309

T 1

f

mp

slightly faster $\text{♩} = 90$

(*ossia*)

yours be th'ad - van-tage all mine the re - venge

T 2

slightly faster $\text{♩} = 90$

T 3

slightly faster $\text{♩} = 90$

T 4

slightly faster $\text{♩} = 90$

309

B 1

slightly faster $\text{♩} = 90$

B 2

slightly faster $\text{♩} = 90$

B 3

slightly faster $\text{♩} = 90$

B 4

slightly faster $\text{♩} = 90$

309

Elec.

p

n

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

G1

315

S 1

solo *mf* (like a stutter)

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

S 2

S 3

mf *pp*

stran stran stran stran stran stran stran stran stran stran stran stran

(as in "stranger")

S 4

mf *pp*

ger ger ger ger ger ger ger ger ger ger

(as in "stranger")

A 1

mf *pp*

stran stran stran stran stran stran stran stran stran stran stran

(as in "stranger")

A 2

mf *pp*

cue

ger ger ger ger ger ger ger ger ger

(as in "stranger")

A 3

mf *pp*

stran stran stran stran stran stran stran stran stran stran

(as in "stranger")

A 4

mf *pp*

cue

ger ger ger ger ger ger ger ger ger

(as in "stranger")

T 1

8

T 2

8

T 3

mf *pp*

stran stran stran stran stran stran stran stran stran

(as in "stranger")

T 4

mf *pp*

ger ger ger ger ger ger ger

B 1

mf *pp*

stran stran stran stran stran stran stran stran stran

(as in "stranger")

B 2

mf *pp*

ger ger ger ger ger ger

(as in "stranger")

B 3

solo *mf* (like a stutter)

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

B 4

Elec.

mf

(tacet click)

S 1

318

art

S 2

hysterically

ff

stra - (h)a (h)a h(a) h(a) h(a) (h)a (h)an ger

mf

S 3

mf

an
(as in "angel")

an

an

S 4

hysterically

ff

stra (h)a (h)a (h)a (h)a (h)a (h)a (h)an ger

mf

A 1

318

mf

I know thee

stra
(as in "stranger")

mf

an
(as in "angel")

an

an

an

an

A 2

A 3

mf

I know thee

stra
(as in "stranger")

mf

an
(as in "angel")

an

an

an

an

A 4

cue

hysterically

ff

stra - (h)a (h)a (h)a (h)a (h)a (h)a (h)an - ger

mf

T 1

318

T 2

mf

I know

stra
(as in "stranger")

hysterically

ff

an
(as in "angel")

an

an

an

an

an

T 3

stra
(as in "stranger")

(h)a (h)a (h)a (h)a (h)a (h)a (h)an - - - ger

mf

T 4

mf

I know

stra
(as in "stranger")

an
(as in "angel")

an

an

an

an

an

B 1

318

B 2

mf

I know

stra
(as in "stranger")

B 3

art

B 4

mf

I know

stra
(as in "stranger")

Elec.

mf

For Promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

Between Hell and Earth - © 2012 Timothy Page

(tacet click)

322

mf

S 1

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

mf *pp*

S 2

gel
(as in "angel") gel gel gel gel gel gel

pp

S 3

an an an an an made head

mf *pp*

S 4

cue
(*pp*) gel
(as in "angel") gel gel gel gel gel gel gel

mf *pp*

A 1

an an an an an made head

mf *pp*

A 2

gel
(as in "angel") gel gel gel gel gel gel gel gel

pp

A 3

an an an an an an an made head a-against

mf *pp*

A 4

cue
(*pp*) gel
(as in "angel") gel gel gel gel gel gel gel gel gel

322

T 1

pp

T 2

an an an an an an an

mf *pp*

T 3

gel
(as in "angel") gel gel gel gel gel gel gel gel gel gel

pp

T 4

an an an an an an an an

322

B 1

B 2

mf

B 3

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

B 4

Elec.

For promotional use only

MusicFinland

THIS PREVIEW IS IN LOW RESOLUTION

I1

S 1

326

4

4

3

4

4

4

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")

A 1

326

4

4

3

4

4

4

A 2

squeak of indeterminate high pitch

mp

(i)ngng
(as in "king")

A 3

heaven

(as in "heaven")

A 4

4

4

3

4

4

4

T 1

326

4

4

3

4

4

4

T 2

8

ff
hysterically

mf

f

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

T 3

8

f

k(ih)

T 4

8

ff
hysterically

mf

f

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

B 1

326

4

4

3

4

4

4

B 2

8

ff
hysterically

mf

f

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

B 3

3

mf

f

mp

a - gainst heav'ns k(ih) though

B 4

8

ff
hysterically

mf

f

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

Elec.

4

4

3

4

4

4

J1

slower ♩ = 72

S 1

329

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

S 2

slower ♩ = 72

S 3

slower ♩ = 72

S 4

slower ♩ = 72

A 1

329

slower ♩ = 72

mp
u - pon

A 2

slower ♩ = 72

mp
u - pon

A 3

mf *f* (indeterminate high pitch)
o

slower ♩ = 72

mp
I

A 4

mf *f* (indeterminate high pitch)
o

slower ♩ = 72

mp
I

T 1

329

slower ♩ = 72

T 2

slower ♩ = 72

T 3

mp *f* (indeterminate high pitch)
o

slower ♩ = 72

T 4

mp *f* (indeterminate high pitch)
o

slower ♩ = 72

B 1

329

slower ♩ = 72

B 2

slower ♩ = 72

B 3

mp *f* (indeterminate high pitch)
o

mf low throat rattle
th - row n(uh)

slower ♩ = 72

mp
I u - pon my fron -

B 4

mp *f* (indeterminate high pitch)
o

slower ♩ = 72

Elec.

334

S 1

re (h)e h(e) si (h)i (h)i den - sss

S 2

re (h)e h(e) si (h)i (h)i den - sss

S 3

re (h)e h(e) si (h)i (h)i dence

sss

S 4

re (h)e h(e) si (h)i (h)i dence

sss

A 1

re (h)e h(e) si (h)i (h)i dence

sss

A 2

re (h)e h(e) si (h)i (h)i dence

sss

A 3

re
(as in "residence")

sss

A 4

re
(as in "residence")

sss

T 1

8 here

re
(as in "residence")

sss

T 2

8 here

re
(as in "residence")

T 3

8 here

re
(as in "residence")

T 4

8 here

re
(as in "residence")

B 1

re
(as in "residence")

B 2

re
(as in "residence")

B 3

mf tiers keep

re
(as in "residence")

inhale 3 inhale 5 5 5

(h)e si (h)i de de de de de de de de de de de dence if

B 4

re
(as in "residence")

Elec.

Between Hell and Earth - © 2012 Timothy Page

For promotional use only

THIS PREVIEW IN LOW RESOLUTION

For promotional use only

Finland

ge geon shet ching far

mf (poss)

THIS PREVIEW
IN LOW RESOLUTION

M1

S 1

355

mp

li - - - - - nked in a gol - - - - - den

S 2

S 3

S 4

A 1

355

n.v. p cresc poco a poco

a - no - ther world hung o'er my realm a - no - ther world hung o'er my realm a no - ther world hung o'er my realm a - no - ther world hung o'er

A 2

n.v. p cresc poco a poco

a - - - - no - - - - ther world hung o'er my realm a - - - - no - - - - ther

A 3

n.v. p cresc poco a poco

a - - - - - no - - - - - ther world hung o'er

A 4

n.v. p cresc poco a poco

a - - - - - no - - - - - ther world hung o'er

T 1

355

n.v. p cresc poco a poco

8 a - no - ther world hung o'er my realm a - no - ther world hung o'er my realm a -

T 2

n.v. p cresc poco a poco

8 a - no - ther world hung o'er my realm a - no - ther world hung oer my realm a - no - ther world hung o'er my realm

T 3

n.v. p cresc poco a poco

8 a - - - - no - - - - ther world hung o'er my realm a - - - - no - - - - ther

T 4

8

B 1

355

B 2

B 3

mf

to

B 4

Elec.

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

Between Hell and Earth - © 2012 Timothy Page

Between Hell and Earth - © 2012 Timothy Page

Between Hell and Earth - © 2012 Timothy Page

[illegible]

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Finland

[illegible]

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Finland

382

S 1

in

ha - ha - - - - - vo - - - - - c(uh)

S 2

c(uh)

S 3

c(uh)

S 4

c(uh)

A 1

382

projected whisper
mp

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

A 2

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

A 3

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

A 4

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

T 1

8

T 2

8

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

T 3

8

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

T 4

8

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

B 1

382

projected whisper
mp

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

B 2

c(uh)

B 3

(sim) in ex in ex in ex in

ha ha ha-ha ha ha ha ha ha ha - - - - - vo - - - - - c(uh)

B 4

c(uh)

Elec.

For promotional use only

Music Finland

THIS PREVIEW IS IN LOW RESOLUTION

Between Hell and Earth - © 2012 Timothy Page

For promotional use only

401

S 1

ing in a gol - - - den chain this pen - dant world in big - - - ness as a star

S 2

ing in a gol - - - den chain this pen - dant world in big - - - ness as a star

S 3

ing in a gol - - - den chain this pen - dant world in big - - - ness as a star

S 4

ing in a gol - - - den chain this pen - dant world in big - - - ness as a star

A 1

ing in a gol - - - den chain this pen - dant world in big - - - ness as a star

A 2

ing in a gol - - - den chain this pen - dant world in big - - - ness as a star

A 3

A 4

T 1

8 full fraught with mis - chie - vous re - ven - - - ge thi - ther full fraught with mis - chie - vous re - ven - - - ge

T 2

8 ing in a gol - - - den chain this pen - dant world in big - - - ness as a star

T 3

T 4

B 1

B 2

B 3

B 4

Elec.

401

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

412

S 1

s(ss) he hie - - - s(ss) he hies he

S 2

s(ss) he hies - - - s(ss) he hies he

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

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.

412

Between Hell and Earth - © 2012 Timothy Page

For promotional use only

molto acc

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Finland

431

S 1 f ad lib sub tacet

S 2 mf ad lib sub tacet

S 3 mf ad lib sub tacet

S 4 mp ad lib sub tacet

A 1 ad lib sub tacet

A 2 ad lib sub tacet

A 3 ad lib sub tacet

A 4 ad lib sub tacet

T 1 f ad lib sub tacet

T 2 ad lib sub tacet

T 3 ad lib sub tacet

T 4 mp ad lib sub tacet

B 1 mf ad lib sub tacet

B 2 ad lib sub tacet

B 3 f ad lib sub tacet

B 4 ad lib sub tacet

Elec.

For promotional use only

Music Finland