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Starmount Vespers is an oratorio-style composition for SATB choir and string orchestra on the subjects of cyclicity and self-similarity. Cyclical phenomena are widespread in the natural world (day and night, sleeping and waking, seasons, tides, etc.) and occur on many structural levels. *Starmount Vespers* seeks to exemplify these harmonious relationships in both text and music, drawing influence from other cyclical works (such as Orff's *Carmina Burana* and Vivaldi's *Gloria*), the Prouhet-Thue-Morse sequence, and the compositional approaches of Danish composer Per Nørgård. Nørgård's third symphony, in particular, is a mature representation of his melodic, harmonic, and rhythmic self-similar structures and informed much of *Starmount Vespers'* composition. The texts were selected from the poetry of Thomas Hardy, H.P. Nichols, and Alfred, Lord Tennyson, and were adapted by the composer to better fit the narrative. The resulting fourteen-minute composition both delivers a textual narrative on self-similarity and, through fractal patterns embedded in the musical parameters, *embodies* the text.

STARMOUNT VESPERS: AN ORATORIO FOR VOICES AND STRINGS

by

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CHAPTER I
INTRODUCTION

Starmount Vespers is an oratorio-style work for SATB choir and string orchestra on the subjects of cyclicity and self-similarity. Cyclical phenomena are widespread in the natural world, and often occur on many structural levels; for example, one could consider the earth's daily rotation around its axis and yearly rotation around the sun to be similar events operating at different speeds. By writing *Starmount Vespers*, I hope to embody these types of harmonious relationships in both text and music, drawing influence from other cyclical works (such as Orff's *Carmina Burana* and Vivaldi's *Gloria*), the Prouhet-Thue-Morse sequence, and the hierarchical compositional approaches of Danish composer Per Nørgård. Nørgård's third symphony, in particular, is a mature representation of his melodic, harmonic, and rhythmic self-similar structures and informed much of my work.

To form the text for *Starmount Vespers*, I selected poems by several writers and adapted them into a cyclical narrative. The finalized text used in the score is original to my composition; in addition to reordering and repeating several lines, I wrote new stanzas to emphasize certain themes or link existing material. All of the text can be derived from "The Selfsame Song," by Thomas Hardy; "The Throstle," by Alfred, Lord Tennyson; and both versions of "Evening Hymn," by H.P. Nichols. The full texts of these poems can be seen in Appendix A.

In the first section of *Starmount Vespers*, the narrator (the active voice in the text; not an actual narrator/performer) recalls hearing a bird that has been singing the same song for many years. Second, the bird's song itself is presented: a plea for a new year of renewal. Evening then draws nigh, and the narrator prepares for rest as the bird drifts off to sleep. The narrator then once again recalls the bird's song, this time realizing (and accepting) that both the bird and those with whom the narrator previously listened to its song are no longer living. The narrator then offers an evening prayer of benediction for his loved ones, supplicating for the blessings of morning light.

Many musical features of *Starmount Vespers* exhibit self-similarity. Particularly, patterns of melody, harmony, and rhythm occur on many levels (e.g. over various spans of time), creating tiered, hierarchical relationships. In this way, I posit that the self-similar musical features not only underline and support the narrative, but, over the course of the composition, *become* the structure; that is, these patterns *are* the self-similar phenomena described by the text. After briefly discussing some basic principles of self-similarity (Chapter II) and the influence of Per Nørgård's approaches (Chapter III), I will illustrate the self-similar properties of *Starmount Vespers* (Chapter IV).

CHAPTER II

PRINCIPLES OF SELF-SIMILARITY

The study and application of self-similar structures spans many disciplines such as geometry, number theory, physics, chess, and music.¹ One of the most common self-similar patterns studied is the *fractal*, as originally coined by Benoit Mandelbrot in 1975. Although considered difficult to succinctly define,² a fractal can generally be described as a pattern "that can be magnified or reduced infinitely without any essential change in [its] structure."³ An example of a visual fractal is shown in Figure 1. A similar effect can be created by facing two mirrors toward each other and looking into one of them: this will create a chain of reflections growing infinitely smaller inside of itself. Visual fractals also exist in the natural world; coastlines, mountains, snowflakes, trees, ferns, blood vessels, and broccoli all exhibit the same shape on multiple magnification levels. Due to the geometric and proportional nature of these phenomena, fractals are primarily studied by the scientific and mathematical communities.⁴

¹ Ignacio Palacios-Huerta, "Tournaments, Fairness and the Prouhet-Thue-Morse Sequence," *Economic Inquiry* 50.3 (July 2012): 848 (accessed April 3, 2016).

² K.J. Falconer, *Techniques in Fractal Geometry* (Chichester: John Wiley and Sons, Inc, 1997), xi (accessed April 3, 2016).

³ Anders Beyer, ed, *The Music of Per Nørgård: Fourteen Interpretative Essays* (Aldershot, England: Scolar Press, 1996), 66.

⁴ Falconer, *Techniques in Fractal Geometry*, xi.

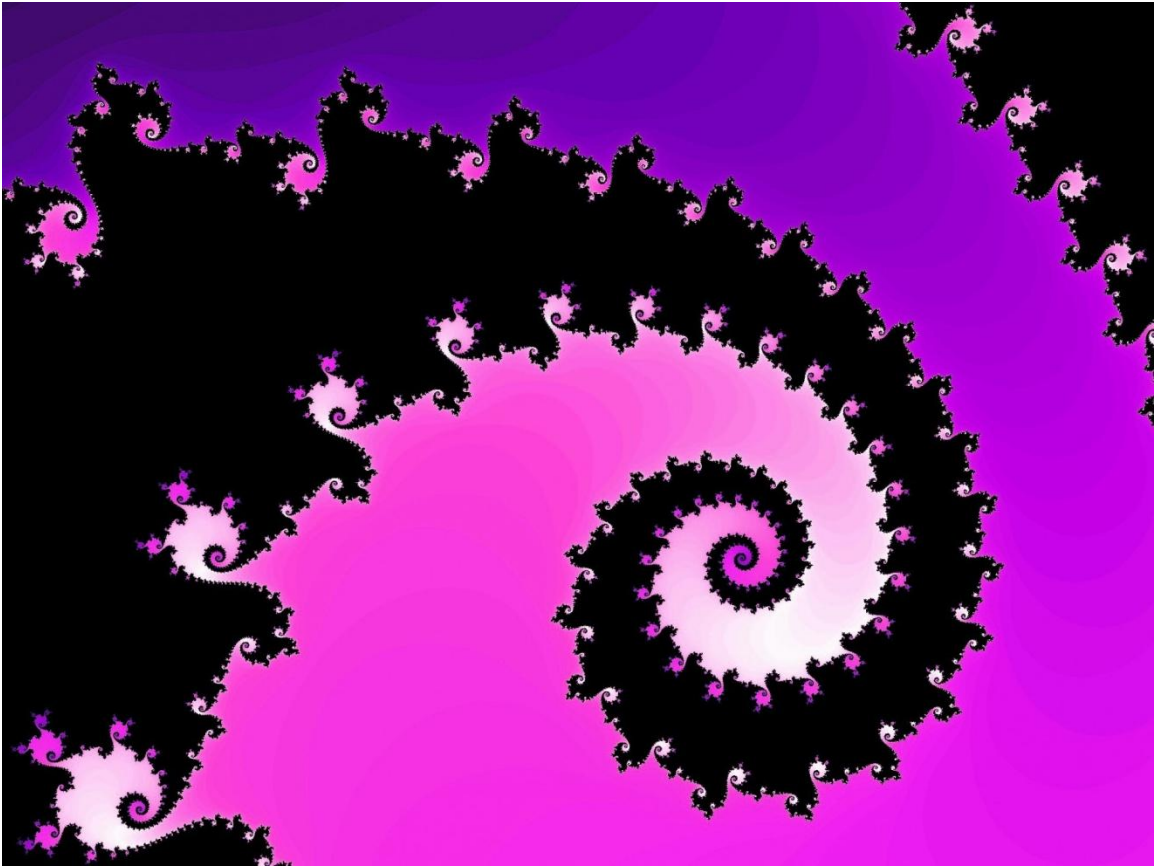


Figure 1. A Fractal Spiral. "Zooming" in or out will eventually result in the same image.⁵

In music, fractal structures can be created within the domain of one or more parameters, such as pitch, rhythm, timbre, texture, or dynamics. For example, a musical event that takes place within a 4/4 measure could, on a larger scale, occur over the course of a four-bar phrase or over the course of four phrases. Parameters can also be mapped onto various number series such as the Fibonacci sequence (as used by Iannis Xenakis

⁵ Irina Pechkareva, "Decorative Fractal Spiral." <http://www.publicdomainpictures.net/view-image.php?image=108880&picture=decorative-fractal-spiral&large=1> (accessed April 4, 2016).

and others),⁶ the Golden Spiral, or the Prouhet-Thue-Morse sequence (which I will discuss in Chapter III). Additionally, composers such as Gary Lee Nelson have used computer algorithms and replacement grammar to manipulate musical elements into fractal-like structures.⁷

While using numerical structures to organize musical parameters was not a new practice when Mandelbrot brought fractals into mainstream research, the recursive and infinite nature of fractals offered new perspectives and challenges: how could a composer write music that repeats endlessly yet still maintains listener interest? Many composers have solved this problem by ensuring that the music takes precedence over the algorithm. For example, after using a Hilbert curve to generate one of his compositions, Nelson decided that it was "too symmetrical and produced rather dull patterns with little variety in pitch or rhythm," so he then twisted and warped the structure to create asymmetry, which was "better suited to make the piece [he] envisioned."⁸ When asked if Xenakis' mathematically-modeled music is "abstract and sterile," Jonathan Cross wrote, "Not at all. [Xenakis'] music, like the man, is all too human and he always asserted the primacy of music over mathematics—music, he believed, is never reducible to mathematics, even though they have many elements in common."⁹ In a similar manner to Nelson and others, I used fractal patterns in *Starmount Vespers* to primarily to *inform* compositional

⁶ Jonathan Cross, "Composing with Numbers: Sets, Rows and Magic Squares," in *Music and Mathematics: from Pythagoras to Fractals*, edited by John Fauvel, Raymond Flood, and Robin Wilson, (New York: Oxford University Press, 2003), 145-46.

⁷ Gary Lee Nelson, "Real Time Transformation of Musical Material with Fractal Algorithms," Gary Lee Nelson, 1 (accessed January 16, 2016).

⁸ Nelson, "Real Time Transformation of Musical Material with Fractal Algorithms," 6.

⁹ Jonathan Cross, "Composing with Numbers: Sets, Rows and Magic Squares," 145-46.

decisions, generate musical ideas, and ensure large-scale coherence. I will discuss these processes in Chapter IV.

CHAPTER III
INFLUENCE OF PER NØRGÅRD'S MUSICAL APPROACHES

One of the most significant influences on the development of *Starmount Vespers* was the music of Danish composer Per Nørgård. Although his compositional techniques and style have changed over the years, he is perhaps most commonly known for his work during the 1960s and 1970s writing "hierarchical music," where "melody, rhythm and harmony are regulated according to principles derived from the same basic idea, and where many musical processes are kept together in fundamental harmony by their shared relationship with the (sometimes inaudible) basic structure, the infinity series."¹⁰ The series mentioned here is *melodically* infinite; it represents a single sequence of pitches whose entire content and process is generated by the first musical interval. In the case of Figure 2, the generating interval is a diatonic step. Notice that the sequence of pitches can be *exactly* replicated by reading only the every fourth pitch, or every sixteenth pitch.

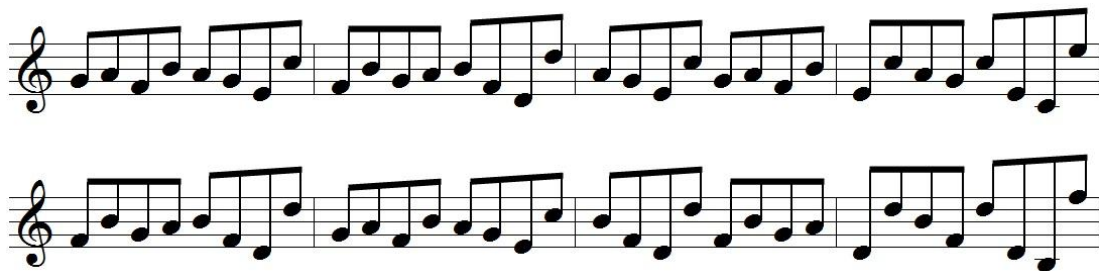


Figure 2. Diatonic Version of Nørgård's Melodic Infinity Series. The first 64 pitches are notated here.

¹⁰ Anders Beyer, ed, *The Music of Per Nørgård: Fourteen Interpretative Essays*, 71.

Nørgård is most well-known for his *melodic* infinity series, but he also utilized infinite self-similar patterns in his rhythmic and harmonic structures. His rhythmic system can be derived from the golden section. Although this hierarchical ratio has been widely used in many disciplines (visual arts, architecture, musical form, paper sizing),¹¹ Nørgård's creation of rhythmic structure from the pattern was novel for its time.¹² Using the natural harmonic series to generate pitch material added an additional layer of self-similarity to his music because the harmonic series is, by definition, a fractal; it contains the entire harmonic series of each of its partials (and the harmonic series of their partials, and so on). This property of the harmonic series is shown in Figure 3.

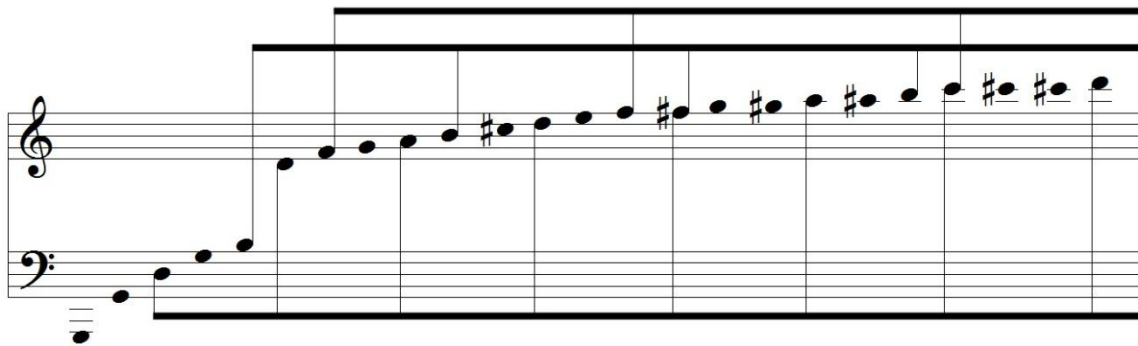


Figure 3. The Harmonic Series as a Fractal.

Nørgård's third symphony, in particular, is considered to be one of the crowning jewels of his career, as it expresses all three infinite series interwoven together. As Erling Kullberg writes,

¹¹ "International Paper Sizes & Formats," *PaperSizes.org*, <http://www.papersizes.org/> (accessed April 4, 2016).

¹² Anders Beyer, ed, *The Music of Per Nørgård: Fourteen Interpretative Essays*, 80.

...this symphony is a *musical* answer to a question posed at the level of *general epistemology*. For many years [Nørgård] had attempted to study and discover why it is that all things in the world seem to be interrelated, both large and small. He became more and more convinced that there was an all-embracing cosmic connection, and this idea forms the theme of the Third Symphony.¹³

Parts of the third symphony use a variation of the melodic infinity series with only two notes; this binary series is also known as the Prouhet-Thue-Morse sequence. There are a number of possible ways to derive the sequence, but perhaps the easiest is to begin with the generating unit 01 and then initiate a process of replacement, where each 0 becomes 01, and each 1 becomes 10. In this way, 01 becomes 0110. A repetition of this process changes 0110 into 01101001. 01101001 then becomes 0110100110010110. After two more iterations, this sequence of sixteen numbers forms the palindromic sixty-four-number pattern shown below:

0110 1001 1001 0110
1001 0110 0110 1001
1001 0110 0110 1001
0110 1001 1001 0110

As a derivation of Nørgård's melodic infinity series, this sequence exhibits similar properties. Reading every other number, or every fourth number, or every eighth number, etc. will result in the same sequence of numbers. The third symphony employs the Prouhet-Thue-Morse sequence most prominently in the section surrounding measure

¹³ Erling Kullberg, "Symphony No. 3," Per Nørgård: An Introduction to the Composer and his Music, <http://www.pernoergaard.dk/eng/udvalgte/140.html> (accessed March 3, 2016).

65 by replacing 0 and 1 with the pitches A and G-sharp. A reduced score is shown in Figure 4. Notice how the same sequence operates concurrently on multiple metric levels.

65

Figure 4. Symphony No. 3, Reduced Score, mm. 65-67.

Notably, the Prouhet-Thue-Morse sequence was also part of my initial inspiration for *Starmount Vespers*. I was already familiar with its structure due to its use in turn-taking games and tournaments as a better approximation of fairness than strict alternation¹⁴ and sought to find a way to musically represent it. While researching its history and discovery, I learned of Per Nørgård's music and instantly began studying it for creative stimulation. In order to keep *Starmount Vespers* more focused, I decided to

¹⁴ Ignacio Palacios-Huerta, "Tournaments, Fairness and the Prouhet-Thue-Morse Sequence," *Economic Inquiry* 50.3 (July 2012): 848-49.

specifically concentrate on Nørgård's use of the Prouhet-Thue-Morse sequence, rather than trying to incorporate his other treatments of melody, rhythm, and harmony. As I will show in Chapter IV, several elements of *Starmount Vespers* are based on the structure of the Prouhet-Thue-Morse sequence.

CHAPTER IV

SELF-SIMILARITY IN *STARMOUNT VESPERS*

In the same way that the Prouhet-Thue-Morse sequence can be generated from its first element (01), much of *Starmount Vespers*' content can be derived from its initial materials. In this chapter, I will discuss my use of the opening ostinato as melodic generator, and first section (mm. 1-80) as harmonic generator. Additionally, I will highlight my use of the Prouhet-Thue-Morse sequence in several contexts.

The opening six-note ostinato of *Starmount Vespers*, shown in Figure 5, is the seed from which much of the melodic material in the first section of the composition is generated. The ostinato (E, A, F-sharp, B, C-sharp, A) continues without pause until the end of the first section, with occasional adjustments in instrumentation, tessitura, or pitch content to better fit the local context. The ostinato is the smallest fractal level at which this melodic pattern will occur; a second, higher level can be seen in Figure 6, where the same six ostinato pitches also form the notes of the first phrase sung by the choir when the sopranos and altos enter in measure 18. This is a similar concept to the canonic technique of augmentation; however, *augmentation* implies a precise mathematical ratio between the rhythmic values of the two levels (generally 2:1),¹⁵ whereas this choir melody treats rhythm freely. The sung words, "A bird bills the selfsame song," suggest

¹⁵ Thomas Benjamin, *The Craft of Tonal Counterpoint*, (New York: Routledge, 2003), 117, 290.

that the violin ostinato may represent the birdsong, and by no coincidence, this "song" is significant to the narrative structure of *Starmount Vespers*.

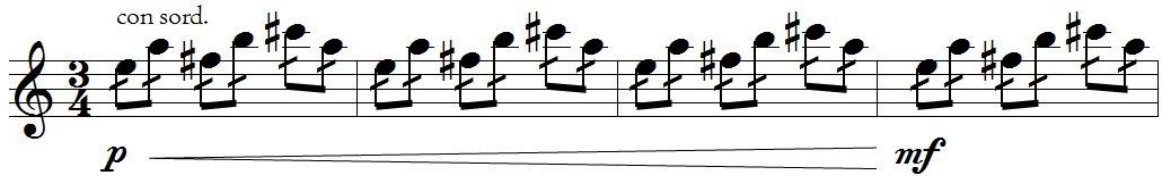


Figure 5. Violin Ostinato, mm. 1-4.



Figure 6. Soprano, mm. 18-23.

Additionally, the pitches that begin the first five phrases sung by the choir in the first section outline the same ostinato pattern. This can be seen in Appendix B, measures 18, 23, 32, 36, and 40. Notably, the sixth and final pitch, A, is missing. The problem of this "misplaced phrase" is essential to the musical narrative and is eventually resolved in the coda of *Starmount Vespers*. This deformity also occurs textually; the first section's text (Thomas Hardy's "The Selfsame Song") is a three-stanza poem, but its final stanza, like the final pitch of the ostinato, does not appear until the coda, in measure 359.

In the same way that the opening melodic ostinato occurs on multiple levels throughout the composition, the formal harmonic plan of the first section also occurs at a larger fractal level throughout the piece. Figure 7 shows the harmonic centricities of each

section of *Starmount Vespers*. Dividing the opening section into five parts creates a "map" of the overall harmonic plan for the piece because, like the aforementioned opening string ostinato, the harmonic structure of the first section is simply a more succinct presentation of the harmonic structure of the entire composition (A, B/G, C/A-flat, G, and A) embedded into itself. The five parts in question are measures 1-43 (text stanza 1), measures 44-51 (first half of text stanza 2), measures 52-59 (second half of text stanza 2), measures 60-76 (text stanza 1 reprise), and measures 77-80 (coda).

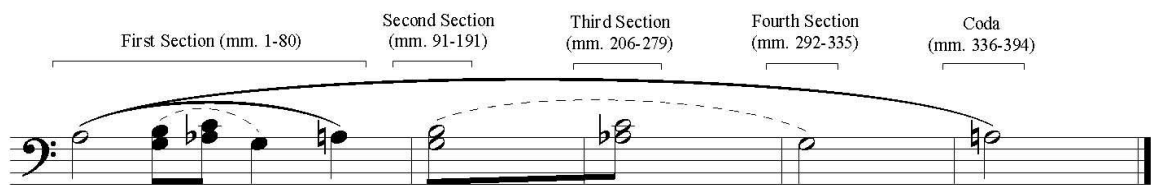


Figure 7. Harmonic Centricities in *Starmount Vespers*.

The centricities in Figure 7 are also similar to the Prouhet-Thue-Morse pattern. If the C/A-flat third part (or section, depending on the level of examination) is regarded as "neighboring" to the surrounding G sections, then both the first section and all of *Starmount Vespers* demonstrate an A-G-G-A iteration of the pattern. The palindromic nature of the Prouhet-Thue-Morse pattern was one of the primary reasons I decided to employ it in this composition; instead of simply alternating back and forth between two ideas, I could delay the return of the first idea—in this case, an A centricity—until the end. Combining this harmonic structure with the aforementioned "misplaced phrases" of the melody and text allowed me to build structural tension by withholding significant events until the coda.

Additionally, tracing the iterations of the opening melody (a folk-like setting of the first stanza of Hardy's "The Selfsame Song") creates a large-scale iteration of the Prouhet-Thue-Morse pattern. The primary melody appears twice in the first section: once in A major (measure 18) and once in G major (measure 43). The fourth section brings about its return in G major (measure 296), and the coda presents it for the final time in A major (measure 335). Combining these four occurrences yields yet another A-G-G-A structure. Within each of these sections, "half-patterns" also occur locally in the persistent string chords; Figure 8 demonstrates the A-G of the first section (left) and the G-A of the fourth section (right).

The figure consists of two musical excerpts. The left excerpt, labeled 'm. 4', shows three staves: Violin I, Violin II, and Viola. Violin I has a melody starting on G4, moving to A4, B4, and then G4, with a dynamic marking of *mf*. Violin II and Viola play chords in A major (A2, C#3, E3) and G major (G2, B2, D3). The right excerpt, labeled 'mm. 297-298', shows three staves: Violin I, Violin II, and Viola. Violin I has a melody starting on G4, moving to A4, B4, and then G4, with a dynamic marking of *p*. Violin II and Viola play chords in G major (G2, B2, D3) and A major (A2, C#3, E3).

Figure 8. String Chords, m. 4 and mm. 297-298.

The Prouhet-Thue-Morse sequence also generates several smaller-scale structures in *Starmount Vespers*, such as the music of the violins and violas beginning in measure 232 (shown in Figure 9). The uppermost pitches of the Violin I part follow this pattern exactly, in a similar manner to the Nørgård excerpt from Figure 3. The rhythms of the

Violin II and Viola parts also exhibit this pattern, alternating between duple and triplet eighth notes.

The image shows a musical score for three parts: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is for measures 231, 232, and 233. The key signature has one flat (B-flat). The Violin I part consists of eighth notes with beams, grouped into pairs (duple) and groups of three (triplet), with slurs over each group. The Violin II and Viola parts consist of eighth notes with beams, grouped into pairs (duple) and groups of three (triplet), with slurs over each group. The Viola part has a '3' written below the first two groups of eighth notes in each measure, indicating a triplet. The measure numbers 231, 232, and 233 are written above the first staff.

Figure 9. Violins and Violas, mm. 231-233.

CHAPTER V
CONCLUSION

One may wonder if adhering to a strict set of structural principles would limit compositional inspiration and musical quality, as the composer is "forced" to include specific musical elements at certain points throughout the work. While writing *Starmount Vespers*, I found that this method achieved the opposite effect; my studies of self-similar structures served as a constant source of motivation and impetus. Simply beginning to write music that strictly adhered to the fractal structures often inspired me to alter or expand them. Lionel Pike writes,

Nørgård sometimes twists or ignores the system for musical purposes; and one may wonder whether the vast apparatus of underlying theory is strictly necessary. Yet he himself maintains that many of his inspirations would not have occurred to him without the infinity series.¹⁶

In this way, my desire to develop the music further—and avoid monotony—led me to modify the patterns and use their resulting musical textures as the basis for a section of music. For example, the melodic content of the third section (the violin lines in Figure 9 and the choir melody, mm. 206-260) was initially written as an exact Prouhet-Thue-Morse pattern. While the melodic contour of the choir melody in measures 206-222 (see Appendix B) still adheres to this structure, the melody when the choir reenters in

¹⁶ Lionel Pike, "Review," *Music & Letters* 78.1 (Feb. 1997), <http://www.jstor.org/stable/737521> (accessed January 3, 2016), 126.

measure 228 does not. Although it begins in a similar manner, by measure 233 the melody has clearly changed.

In my future work, I hope to expand *Starmount Vespers'* compositional procedures by finding additional structures on which to base my music. While the melodic, harmonic, and rhythmic patterns in *Starmount Vespers* certainly have further avenues to explore, researching new patterns and properties of self-similarity will both spawn new musical ideas and supplement my understanding of familiar concepts. Additionally, I would like to further investigate the relationship between text and musical structure. The texts of *Starmount Vespers* are *about* cyclical and self-similar phenomena, and I sought to embody them in the music. However, I marvel at the prospect of one day setting a text that, instead, *is* self-similar, and eagerly wonder what types of musical connections would result.

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APPENDIX A
SELECTED TEXTS

The Selfsame Song (Thomas Hardy)¹⁷

A bird bills the selfsame song,
With never a fault in its flow,
That we listened to here those long
Long years ago.

A pleasing marvel is how
A strain of such rapturous rote
Should have gone on thus till now
Unchanged in a note!

- But it's not the selfsame bird. -
No: perished to dust is he . . .
As also are those who heard
That song with me.

¹⁷ Thomas Hardy, "The Selfsame Song," Public Domain Poetry, <http://www.public-domain-poetry.com/thomas-hardy/selfsame-song-17166> (accessed January 26, 2016).

The Thristle (Alfred, Lord Tennyson)¹⁸

‘Summer is coming, summer is coming.
I know it, I know it, I know it.
Light again, leaf again, life again, love again,’
Yes, my wild little Poet.

Sing the new year in under the blue.
Last year you sang it as gladly.
‘New, new, new, new’! Is it then so new
That you should carol so madly?

‘Love again, song again, nest again, young again,’
Never a prophet so crazy!
And hardly a daisy as yet, little friend,
See, there is hardly a daisy.

‘Here again, here, here, here, happy year’!
O warble unchidden, unbidden!
Summer is coming, is coming, my dear,
And all the winters are hidden.

¹⁸ Alfred, Lord Tennyson, "The Thristle," Public Domain Poetry, <http://www.public-domain-poetry.com/alfred-lord-tennyson/thristle-655> (accessed January 26, 2016).

Evening Hymn [1] (H.P. Nichols)¹⁹

The bird within its nest
Has sung its evening hymn,
And I must go to quiet rest,
As the bright west grows dim.

I see the twinkling star,
That, when the sun has gone,
Is shining out the first afar,
To tell us day is done.

If on this day I've been
A selfish, naughty child,
May God forgive the wrong I've done,
And make me kind and mild.

May he still bless and keep
My father, mother dear;
And may the eye that cannot sleep
Watch o'er our pillows here,

And guard us from all ill,
Through this long, silent night,
And bring us, by His holy will,
To see the morning light.

Evening Hymn [2] (H.P. Nichols)²⁰

The sun has set behind the hill,
The bird is sleeping in his nest;
And now, when all around is still,
I lay me down to welcome rest.

May the kind God, who lives above,
And watches o'er us day and night,
Bless us, and grant us, in His love,
Again to see the morning light.

¹⁹ H.P. Nichols, "Evening Hymn," Public Domain Poetry, <http://www.public-domain-poetry.com/h-p-nichols/evening-hymn-28000> (accessed January 26, 2016).

²⁰ H.P. Nichols, "Evening Hymn," Public Domain Poetry, <http://www.public-domain-poetry.com/h-p-nichols/evening-hymn-27977> (accessed January 26, 2016).

APPENDIX B

SCORE OF *STARMOUNT VESPERS*

Starmount Vespers

an Oratorio for Voices and Strings

2016

Ash Stemke

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Score

Starmount Vespers

Ash Stenke

Bright ♩ = 120

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Bright ♩ = 120

con sord.

p

mf

pizz.

mf

pizz.

mf

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Starmount Vespers

6 9

S

A

T

B

6 9

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

II

S

A

T

B

II

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

Starmount Vespers

16 *p* 19

S
A
T
B

A bird bills the
A bird bills the

16 *mp* *p* 19

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *p* *mp* *p*

Starmount Vespers

21

S
self - same song with nev - er a fault in its

A
self - same song with nev - er a fault in its

T

B

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

26 27

S
flow

A
flow

T

B

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
pizz.
mf

D.B.
pizz.
mf

Starmount Vespers

30

32

p

S
A
T
B

that we list-ened to here.

30

32

p

Vln. I
Vln. II
Vla.
Vc.
D.B.

Starmount Vespers

35 *mf* *mp* *cresc.*

S
those long long

A
those long long

T

B

35 *mp* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

40 (cresc.)----- *f*

S
years a - go

A
years a - go

T
p
A

B
p
A

Vln. I
40 (cresc.)----- *f*

Vln. II
40 (cresc.)----- *f*

Vla.
40 (cresc.)----- *f*
p
arco
div.

Vc.
40 (cresc.)----- *f*

D.B.
40 (cresc.)----- *f*

Starmount Vespers

44

S

A

T

B

pleas - ing mar - vel is how the strain of such

pleas - ing mar - vel is how the strain of such

44

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

48 52

S

A

T

B

rap - tur - ous rote should have gone on

rap - tur - ous rote should have gone on

48 52

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp cresc.-----

mp cresc.-----

mp cresc.-----

mp cresc.-----

mp cresc.-----

mp cresc.-----

Starmount Vespers

53

S

A

T

B

(cresc.)----- *f*

thus till now un - changed in a note!

(cresc.)----- *f*

thus till now un - changed in a note!

53

Vln. I

(cresc.)----- *f*

Vln. II

(cresc.)----- *f*

Vla.

(cresc.)----- *f*

Vc.

(cresc.)----- *f*

D.B.

(cresc.)----- *f*

Starmount Vespers

58 *mf* 60

S
A
T
B

A bird bills the self - same

58 60 *mf* senza sord. pizz.

Vln. I
Vln. II
Vla.
Vc.
D.B.

unis. *mf*

Starmount Vespers

63

S
song with nev - er a fault in its flow

A
song with nev - er a fault in its flow

T
song with nev - er a fault in its flow

B
song with nev - er a fault in its flow

63

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

68 69

S *mf*
that we list-ened to here those

A *mf*
that we list-ened to here those

T *mf*
that we list-ened to here those

B *mf*
that we list-ened to here those

68 69

Vln. I *f* arco

Vln. II *mf* arco

Vla.

Vc.

D.B.

Starmount Vespers

72

S
cresc. *f*
long long years a -

A
cresc. *f*
long long years a -

T
cresc. *f*
long long years a -

B
cresc. *f*
long long years a -

Vln. I
72 *mf* *cresc.* *f* *mf* *unis.*

Vln. II
cresc. *f*

Vla.
72 *mf* *cresc.* *f*

Vc.
cresc. *f*

D.B.
cresc. *f*

Starmount Vespers

77

f sempre

S
go.

A
f sempre
go.

T
f sempre
go.

B
f sempre
go.

77

Vln. I
f *p*

Vln. II
pizz. *f* *p*

Vla.
pizz. unis. *f* *p*

Vc.
f *p*

DB.
f *p*

Starmount Vespers

82 86 Slower ♩ = 76

Soprano (S), Alto (A), Tenor (T), Bass (B)

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.)

82 86 Slower ♩ = 76

pp

pp *p*

pp *p*

arco *pp* *f* *p* *f*

arco *pp* *f* *p* *f*

Starmount Vespers

88

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

88

mf

f arco *mf*

f *stacc.* *stacc.* *mf*

f *stacc.* *stacc.* *p* cresc.

p *f* *p* *cresc.*

p *f* *p* *cresc.*

Starmount Vespers

93

94

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

pp

f

p

f

f

p

p

arco

f

f

p

p

Sum-mer is com-ing _

Sum-mer is com-ing _

(cresc.)-----

(cresc.)-----

(cresc.)-----

3

3

3

3

3

3

3

3

3

Starmount Vespers

IOI

98

S

A

T

B

mf

Sum-mer is com-ing—

mf

Sum-mer is com-ing—



IOI

98

Vln. I

Vln. II

Vla.

Vc.

DB.

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*



Starmount Vespers

102

S

A

T

B

Sum-mer is com - ing

Sum-mer is com - ing

Sum-mer is com - ing

Sum-mer is com - ing

102

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

I05

I08 L'istesso tempo ♩. = 76

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

110

S

A

T

B

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p*

mf *p*

mf *p*

(pizz.)

p

Starmount Vespers

II4 (♩=♩) through m. 179
3+2+2

S
p
Sum - mer is com-ing, sum - mer is com-ing, — I know it. know it.

A
p
Sum - mer is com-ing, sum - mer is com-ing, — I know it. know it.

T
p
Sum - mer is com-ing, sum - mer is com-ing, — know it. know it.

B
p
Sum - mer is com-ing, sum - mer is com-ing, — know it. know it.

II4 (♩=♩) through m. 179
3+2+2

Vln. I
p

Vln. II
pizz.
p

Vla.
arco
p

Vc.
p

D.B.
p

Starmount Vespers

118 *mf* *mp* *f*

3+2+2

S
Sum - mer is com - ing, sum - mer is com - ing, — I know it. I know it.

A
Sum - mer is com - ing, sum - mer is com - ing, — I know it. I know it.

T
Sum - mer is com - ing, sum - mer is com - ing, — know it. I know it.

B
Sum - mer is com - ing, sum - mer is com - ing, — know it. I know it.

118 *mf* *mp* *f*

3+2+2

Vln. I
mf *mp* *f*

Vln. II
mf *mp* *f*

Vla.
mf pizz *f* arco

Vc.
mf arco *mp* *f*

D.B.
mf *mp* *f*

Starmount Vespers

122

S *p sub.* Light a - gain, leaf a - gain, light a - gain, love a - gain, *f* Yes! Yes!

A *p sub.* Light a - gain, leaf a - gain, light a - gain, love a - gain, *f* Yes! Yes!

T

B

122

Vln. I *p sub.*

Vln. II *p sub.*

Vla. *p sub.*

Vc. *p sub.*

DB. *p sub.*

Starmount Vespers

125

S
A
T
B

Yes! Yes!
Yes! Yes!

f
Yes, my wild lit - tle po - et. _____ Sum-mer is com - ing and I

f
Yes, my wild lit - tle po - et. _____ Sum-mer is com - ing and I

125

Vln. I
Vln. II
Vla.
Vc.
D.B.

Starmount Vespers

128

130

mf

S
know it. know it. I know it. ____

A
know it. know it. I know it. ____

T
know it. know it. I know it. ____

B
know it. know it. I know it. ____

128

130

Vln. I
mf

Vln. II
arco
mf

Vla.
mf

Vc.
pizz.
mf

D.B.
mf

Starmount Vespers

132 *mp*

S
Sing the new year in un - der the blue. Last year you sang it as glad - ly. *mp*

A
Sing the new year in un - der the blue. Last year you sang it as glad - ly. *mp*

T
Sing the new year in un - der the blue. glad - ly. *mp*

B
Sing the new year in un - der the blue. glad - ly. *mp*

132 *mp*

Vln. I
mp

Vln. II
pizz. *mp*

Vla.
mp

Vc.
mp arco

D.B.
(pizz.) *mp*

Starmount Vespers

136 137

S
glad - ly. that you should car - ol so *mf*

A
glad - ly. that you should car - ol so *mf*

T
glad - ly. Is it then so new, so new that you should car - ol so *mf*

B
glad - ly. Is it then so new, so new that you should car - ol so *mf*

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

D.B.
mp

Starmount Vespers

140

S
mad - ly? mad - ly? so mad - ly? mad - ly? mad - ly? _____

A
mad - ly? mad - ly? so mad - ly? mad - ly? mad - ly? _____

T
mad - ly? so mad - ly? so mad - ly? mad - ly? mad - ly? _____

B
mad - ly? so mad - ly? so mad - ly? mad - ly? mad - ly? _____

140

Vln. I
f *f*

Vln. II
f *f*

Vla.
f *f*

Vc.
mp *f* *f*

D.B.
f *f*

Starmount Vespers

I43

p sub. *f*

S
Love a - gain, song a - gain, nest a - gain, young a - gain, Yes! Yes!

A
Love a - gain, song a - gain, nest a - gain, young a - gain, Yes! Yes!

T

B

I43

Vln. I
p sub. *f*

Vln. II
p sub. *f*

Vla.
p sub. *f*

Vc.
p sub. *f*

DB.
p sub. *f*

Starmount Vespers

146

S
Yes! Yes! know it.

A
Yes! Yes! know it.

T
f Yes, my wild lit-tle po-et. Sum-mer is com-ing and I know it.

B
f Yes, my wild lit-tle po-et. Sum-mer is com-ing and I know it.

146

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

150 151

S *ff*
know it. I know it.

A *ff*
know it. I know it.

T *ff*
know it. I know it.

B *ff*
know it. I know it.

Vln. I *ff* *pizz.* *p* *arco* *ff*

Vln. II *arco* *ff* *ff p* *ff*

Vla. *ff* *ff p* *ff*

Vc. *ff* *ff*

D.B. *arco* *ff* *ff*

Starmount Vespers

154

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

157

S

A

T

B

157

Vln. I *arco*
p

Vln. II
p

Vla.
p

Vc.
p

Db.

Starmount Vespers

160 *poco rit.* ----- 162 *a tempo*

S
A
T
B

I know it. I
I know it. I
know it.
know it.

p
p
p
p

160 *poco rit.* ----- 162 *a tempo*

Vln. I
Vln. II
Vla.
Vc.
D.B.

mf
mf
mf
mf
mf

pizz.
pizz.
pizz.
pizz.
pizz.

p
p
p
p
p

Starmount Vespers

I 63 *cresc.*

S
know it. I know it. I know it. I know it. I

A
know it. I know it. I know it. I know it. I

T
know it. know it. know it. I know it. I

B
know it. know it. know it. I know it. I

I 63 *cresc.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

Starmount Vespers

171

S
chid - den! un - bid - den! Yes!

A
chid - den! un - bid - den! Yes!

T
chid - den! un - bid - den! Yes!

B
chid - den! un - bid - den! Yes!

174

171

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

DB.
arco
ff

Starmount Vespers

175

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
DB.

175

Yes! *ff*

Yes! *ff*

Yes! *ff*

Yes! *ff*

Yes! *ff*

ff

arco *ff*

ff

ff

ff

ff

ff

Starmount Vespers

179 180 L'istesso tempo ♩ = 76

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
D.B.

Sum-mer is com-ing I
Sum-mer is com-ing I
Sum-mer is com-ing I
Sum-mer is com-ing I

pizz
p

Starmount Vespers

183

S
know it. And all the win - ters are hid - den. *pp* 186

A
know it. And all the win - ters are hid - den. *pp*

T
know it. And all the win - ters are hid - den. *pp*

B
know it. And all the win - ters are hid - den. *pp*

183

Vln. I
pp 3 3 3 3 3

Vln. II
pp

Vla.
p *pp* *pp*

Vc.
arco *pp* *pp* 3

D.B.
p *pp* pizz. *pp*

Starmount Vespers

188 rit-----

S

A

T

B

188 rit-----

Vln. I

p *pp* solo

Vln. II

p *pp* others

Vla.

p *pp*

Vc.

p *pp*

D.B.

p *pp* arco

Starmount Vespers

192 a tempo

p *mp* *p*

S
The bird with-in its nest has sung its eve-ning hymn, and I must go to qui-et rest...

A
The bird with-in its nest has sung its eve-ning hymn, and I must go to qui-et rest...

T
The bird with-in its nest has sung its eve-ning hymn, and I must go to qui-et rest...

B
The bird with-in its nest has sung its eve-ning hymn, and I must go to qui-et rest...

192 a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

200

S
A
T
B

199

pp *f* *p* *pp*

as the bright west grows dim. mmm

Vln. I
Vln. II
Vla.
Vc.
D.B.

199

tutti

pp *pp* *pp* *pp* *pp*

Starmount Vespers

206 Distant ♩ = 96

p *p*

S
I see the twinkl-ing star. I

A
I see the twinkl-ing star. I

T

B

206 Distant ♩ = 96

Vln. I
con sord.
p

Vln. II
con sord.
p

Vla.

Vc.
con sord.
p

D.B.

Starmount Vespers

211

S
see the twink-ling star. _____ *p* I

A
see the twink-ling star. _____ *p* I

T

B

211

Vln. I
pp *p* 3 3 3 3

Vln. II
pp *p* 3 3 3 3 3 3

Vla.
con sord. *p* *mf*

Vc.
p *mf*

D.B.

Starmount Vespers

215

S
see the twink-ling star. _____

A
see the twink-ling star. _____

T

B

215

Vln. I
p

Vln. II
p

Vla.
p ————— *mf*

Vc.
p ————— *mf*

D.B.

Starmount Vespers

219 *mp* poco rit.----- 222 a tempo

S
I see the twinkl-ing star.

A
I see the twinkl-ing star.

T

B

219 *p* *mp* *poco rit.*----- 222 a tempo

Vln. I
p *mp*

Vln. II
p *mp*

Vla.
p *mf* *mp*

Vc.
p *mf* *mp*

D.B.
mp

con sord.
bows down
pizz.

Starmount Vespers

223

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

227 *p* 229

S
I see the twinkl-ing star. _____

A
I see the twinkl-ing star. _____

T
I see the twinkl-ing star. _____

B
I see the twinkl-ing star. _____

Vln. I
f *p*

Vln. II
f *p*

Vla.
f *p*

Vc.
f pizz. *p*

D.B.
p

slap fingerboard with right hand

Starmount Vespers

231

S
I see the twinkl-ing star _____ that, ___ when the

A
I see the twinkl-ing star _____ that, ___ when the

T
I see the twinkl-ing star _____ that, ___ when the

B
I see the twinkl-ing star _____ that, ___ when the

231

Vln. I

Vln. II

Vla.

Vc.

DB.

Starmount Vespers

234 *cresc.*

S
sun has gone, — is shin - ing — shin - ing — is

A
sun has gone, — is shin - ing — shin - ing — is

T
sun has gone, — is shin - ing — shin - ing — is

B
sun has gone, — is shin - ing — shin - ing — is

Vln. I
cresc.

Vln. II
cresc.

Vla.
cresc.

Vc.
arco
p cresc.

D.B.
cresc.

Starmount Vespers

237

S
shin - ing _____ out the first a - far _____ the twinkl - ing star _____

A
shin - ing _____ out the first a - far _____ the twinkl - ing star _____

T
shin - ing _____ out the first a - far _____ the twinkl - ing star _____

B
shin - ing _____ out the first a - far _____ the twinkl - ing star _____

237

Vln. I
f

Vln. II
f 3 3 3 3 3 3 3 3

Vla.
f 3 3 3 3 3 3 3 3

Vc.
f 3 *p*

D.B.
f

Starmount Vespers

240 *p* 242

S
is shin - ing

A
is shin - ing

T
is shin - ing

B
is shin - ing

240 242

Vln. I

Vln. II
p

Vla.
p

Vc.
p

DB.
p

Starmount Vespers

244

S

A

T

B

244

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for measures 244-247 of 'Starmount Vespers' is presented. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as rests. The instrumental parts include Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat), and the time signature is 5/4. The score features dynamic markings of piano (*p*) and forte (*f*). The Violin I part has a melodic line with a crescendo from *p* to *f*. The Violin II part has a triplet of eighth notes. The Viola part has a sustained chord. The Violoncello part has a triplet of eighth notes. The Double Bass part has a simple bass line.

Starmount Vespers

248 *f* 249

S
I see the self - same bird

A
I see the self - same bird

T
I see the self - same bird

B
I see the self - same bird

248 *fp* *f* quasi descant 249

Vln. I
fp *f* 3 3 3 3

Vln. II

Vla.

Vc. *f* pizz

D.B. *f*

Starmount Vespers

251

S
I see the self - same bird, that, now, with

A
I see the self - same bird that, now, with

T
I see the self - same bird that, now, with

B
I see the self - same bird that, now, with

251

Vln. I
3 3 3 3 3 3 3 3

Vln. II
3 3 3 3 3 3 3 3

Vla.
3 3 3 3 3 3 3 3

Vc.
3 3 3 3 3 3 3 3

D.B.
3 3 3 3 3 3 3 3

Starmount Vespers

254 *mf* cresc.-----

S
in its nest, is sing - ing sing - ing is

A
mf cresc.-----
in its nest is sing - ing sing - ing is

T
mf cresc.-----
in its nest is sing - ing sing - ing is

B
mf cresc.-----
in its nest is sing - ing sing - ing is

254

Vln. I
mf cresc.-----
3 3 3 3

Vln. II
mf cresc.-----
3 3 3 3

Vla.
mf cresc.-----
3 3 3 3

Vc.
mf cresc.-----

D.B.
mf cresc.-----

Starmount Vespers

257

S
sing - ing that un - chang - ing word the

A
sing - ing that un - chang - ing word the

T
sing - ing that un - chang - ing word the

B
sing - ing that un - chang - ing word the

Vln. I
f dim.

Vln. II
f dim.

Vla.
f dim.

Vc.
f arco dim.

DB.
f dim.

Starmount Vespers

259 (dim.)----- *p* rit.----- 262 Slower ♩ = 76

S
self - same bird has sung its eve-ning hymn.

A
self - same bird has sung its eve-ning hymn.

T
self - same bird has sung its eve-ning hymn.

B
self - same bird has sung its eve-ning hymn.

259 rit.----- 262 Slower ♩ = 76

Vln. I
(dim.)----- *mp* ----- *p* ----- *pp*

Vln. II
(dim.)----- *mp* ----- *p*

Vla.
(dim.)----- *mp* ----- *p* ----- *pp* ----- *p*

Vc.
(dim.)----- *p*

D.B.
(dim.)-----

Starmount Vespers

264 269 *pp*

S The sun has set be - hind the hill, _____ The bird is sleep - ing in its nest, *pp*

A The sun has set be - hind the hill, _____ The bird is sleep - ing in its nest, *pp*

T The sun has set be - hind the hill, _____ The bird is sleep - ing in its nest, *pp*

B The sun has set be - hind the hill, _____ The bird is sleep - ing in its nest, *pp*

264 269 *pp*

Vln. I _____

Vln. II _____ *pp*

Vla. _____ *pp*

Vc. _____ *pp*

D.B. _____

Starmount Vespers

271 *mp* *p* *pp* 275 Calm ♩ = 60

S
— and now, when all a - round is still, I lay me down to

A
— and now, when all a - round is still, I lay me down to

T
— and now, when all a - round is still, I lay me down to

B
— and now, when all a - round is still, I lay me down to

271 275 Calm ♩ = 60

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B.

Starmount Vespers

277 280 *Faster* ♩ = 76

S
wel - come rest.

A
wel - come rest.

T
wel - come rest.

B
wel - come rest.

277 280 *Faster* ♩ = 76

Vln. I

Vln. II

Vla.
p

Vc.
p

D.B.
senza sord.
arco
pp *p*

Starmount Vespers

283

285

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord.

p

mp

Starmount Vespers

290 *molto rit.* ----- 292 Hopeful ♩ = 96
2+2+3

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
D.B.

f *p* *f* *p* *f* *p* *f* *p* *pizz* *p*

Starmount Vespers

295 297

p

S
A
T
B

A bird bills the self - same song

A bird bills the self - same song

295 297

Vln. I
Vln. II
Vla.
Vc.
D.B.

p legato
p legato
p legato
pizz
p
p

Starmount Vespers

301 305

S
— with nev - er a fault in its flow that we list - ened to

A
— with nev - er a fault in its flow that we list - ened to

T

B

301 305

Vln. I

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

307 *accel.* *cresc.*

S
here those long long

A
here those long long

T

B

307 *accel.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *arco* *cresc.*

D.B. *cresc.*

Starmount Vespers

(accel.)

3 1 2 (cresc.) *f*

S
years a - go

A
years a - go

T
p
A

B
p
A

(accel.)

3 1 2

Vln. I
(cresc.) *f*

Vln. II
(cresc.) *f*
pizz.

Vla.
(cresc.) *f*
div.
p

Vc.
(cresc.) *f*

D.B.
(cresc.) *f*

Starmount Vespers

316 As before ♩ = 120

S
A
T
B

pleas - ing mar - vel is how the strain of such
pleas - ing mar - vel is how the strain of such

316 As before ♩ = 120

Vln. I
Vln. II
Vla.
Vc.
D.B.

p
arco
p
pizz
p

Starmount Vespers

320 323

S
A
T
B

rap - tur - ous rote should have gone on

rap - tur - ous rote should have gone on

320 323

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp cresc.-----
mp cresc.-----
mp cresc.-----
mp cresc.-----
mp cresc.-----

Starmount Vespers

324

S

A

T
(cresc.)----- *f*
thus till now un - changed in a note!

B
(cresc.)----- *f*
thus till now un - changed in a note!

324

Vln. I
(cresc.)----- *f*

Vln. II
pizz
(cresc.)----- *f*

Vla.
(cresc.)----- *f*

Vc.
(cresc.)----- *f*

D.B.
(cresc.)----- *f*

Starmount Vespers

329 *f*

S
un - changed in a note!

A
un - changed in a note!

T
un - changed in a note!

B
un - changed in a note!

329

Vln. I
f sempre

Vln. II
f sempre

Vla.
f sempre

Vc.
f sempre

D.B.
f sempre

Starmount Vespers

333 *f* 336

S
A
T
B

A bird
A bird
A bird
A bird

333 336 unis. *f*

Vln. I
Vln. II
Vla.
Vc.
D.B.

Starmount Vespers

337

S
bills the self - same song with nev - er a

A
bills the self - same song with nev - er a

T
bills the self - same song with nev - er a

B
bills the self - same song with nev - er a

337

Vln. I

Vln. II

Vla. pizz

Vc.

D.B.

Starmount Vespers

342

344

mf

S fault in its flow that we list - ened to

A fault in its flow that we list - ened to

T fault in its flow that we list - ened to

B fault in its flow that we list - ened to

342

344

mf

mf

mf

mf

Starmount Vespers

346

S here those long long *mf* cresc.

A here those long long *mf* cresc.

T here those long long *mf* cresc.

B here those long long *mf* cresc.

346

Vln. I *mf* cresc.

Vln. II arco *mf* div. cresc.

Vla. arco *f* *mf* div. cresc.

Vc. *mf* cresc.

D.B. *mf* cresc.

Starmount Vespers

350 (cresc.)----- *f* 353 *ff*

S
years a - go.

A
years a - go.

T
years a - go.

B
years a - go.

350 (cresc.)----- *f* 353 *ff*

Vln. I
un.
ff

Vln. II
un.
ff

Vla.
un.
ff

Vc.
arco
ff

DB.
arco
ff

Starmount Vespers

354 2+2+3

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
D.B.

f *ff* *f*

f *ff* *f*

f *ff* *f*

f *ff* *f*

f *ff* *f*

The image shows a musical score for a choral and instrumental ensemble. The top section contains four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each vocal staff begins with a treble clef and a 3/4 time signature. The first measure of each staff contains a single half note with a fermata. The second measure is a whole rest. The third measure has a 3/4 time signature, and the fourth measure has a 4/4 time signature. Above the vocal staves, the number '354' is written above the first measure, and '2+2+3' is written above the second measure. The bottom section contains five instrumental staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). Each instrumental staff begins with a treble clef (except for Vc. and D.B. which use bass clefs) and a 3/4 time signature. The first measure of each staff contains a half note chord with a fermata and a dynamic marking of *f*. The second measure is marked with a 7/8 time signature and contains a series of eighth notes with a dynamic marking of *ff*. The third measure has a 3/4 time signature and contains a half note chord with a fermata and a dynamic marking of *f*. The fourth measure has a 4/4 time signature. The number '354' is written above the first measure, and '2+2+3' is written above the second measure.

Starmount Vespers

357 358 Slower ♩ = 76 *p*

S
A
T
B

But it's not the self - same...
But it's not the self - same...
But it's not the self - same...
But it's not the self - same...

357 358 Slower ♩ = 76 *p*

Vln. I
Vln. II
Vla.
Vc.
D.B.

Starmount Vespers

361 Slightly faster ♩ = 96

365 Fateful ♩ = 76 poco rit.-----

f *fff*

S
bird. No! No! Per-ished to dust is

A
bird. No! No! Per-ished to dust is

T
bird. No! No! Per-ished to dust is

B
bird. No! No! Per-ished to dust is

361 Slightly faster ♩ = 96

365 Fateful ♩ = 76 poco rit.-----

f *fff*

Vln. I pizz. arco

Vln. II pizz. arco

Vla. pizz. arco

Vc. *f* *f* *fff*

DB. *f* *f* *fff*

Starmount Vespers

366 a tempo 368

S
he. and al - so are those who heard that

A
he. and al - so are those who heard that

T
he. and al - so are those who heard that

B
he. and al - so are those who heard that

366 a tempo 368

Vln. I
f *pp*

Vln. II
f pizz. arco *pp*

Vla.
f pizz.

Vc.
f pizz.

DB.
f pizz.

Starmount Vespers

rit.----- a tempo

371 *p* *mf* 374

S
song with me. May the kind God, who lives a -

A
song with me. May the kind God, who lives a -

T
song with me. May the kind God, who lives a -

B
song with me. May the kind God, who lives a -

371 rit.----- a tempo 374

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *mf*

Vc. *mf*

DB. *mf*

Starmount Vespers

375

S
bove, and watch-es o'er us day and night, —

A
bove, and watch-es o'er us day and night, —

T
bove, and watch - es o'er us day and night, —

B
bove, and watch - es o'er us day and night, —

375

Vln. I
3 3 3 3 3 3 3 3

Vln. II

Vla.

Vc.

D.B.

Starmount Vespers

378 *mf* *f* *p*

S
 bless us, and grant us, in His love a -

A
 bless us, and grant us, in His love a -

T
 bless us, and grant us, in His love a -

B
 bless us, and grant us, in His love a -

378

Vln. I *mf* *f* *p* div.

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *f* *p*

DB. *f* *p* arco

Starmount Vespers

382

S
gain to see the morn - - - ing *f* *ff*

A
gain to see the morn - - - ing *f* *ff*

T
gain to see the morn - - - ing *f* *ff*

B
gain to see the morn - - - ing *f* *ff*

382

Vln. I *unis.* *f* *ff*

Vln. II *p* *f* *ff*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

DB. *p* *f* *ff*

Starmount Vespers

386 *p* rit.----- 390 a tempo

S
A
T
B

morn - ing light.
p *p*
morn - ing light.
p *p*
morn - ing light.
p *p*
morn - ing light.
p *p*

386 rit.----- 390 a tempo

Vln. I
Vln. II
Vla.
Vc.
D.B.

solo *p* tutti *pp*
solo *p*
solo *p*

Starmount Vespers

391

molto rit. ----- Calm ♩ = 60

p < *mf* > *p*

S
A
T
B

A - - - men.
A - - - men.
A - - - men.
A - - - men.

391

molto rit. ----- Calm ♩ = 60

Vln. I
Vln. II
Vla.
Vc.
D.B.

mf < *p* > *p*

mf < *p* > *p*

tutti
pp < *mf* > *p*

tutti
mf < *p* > *p*

pizz.
pp < *p* > arco