

Enduring

Four poems by John Gould Fletcher (1886-1950)

1. Impromptu

Peter Bird

Soleá (♩ = 90)

Oboe *mf*

SOPRANO

ALTO

TENOR Baritone solo

BASS

Piano *mf*

Soleá (♩ = 90)

T. *gliss.*

My mind is a pud-dle in the street

Pno. *mp*

Enduring

9

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

S. *mp* *mf*

A. *mp* *mf*

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

B. *mp* *mf*

Pno.

13

Ob. *f* *mp*

S. *f*

A. *f*

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

B. *f*

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

17

Ob.

S.

A.

T.

B.

Pno.

mf

mf

tutti mf

mf

Trees hud - dle, lift - ing their

Trees hud - dle, lift - ing their

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

Trees hud - dle, lift - ing their

(8)

(8)

21

Ob.

S.

A.

T.

B.

Pno.

mf

mp *mf* *f*

mp *mf* *f*

mp

mp

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

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

8 bran - ches like beck-on - ing hands.

bran - ches like beck-on - ing hands.

Enduring

A

25

♩ = 90 (same)

Ob. *mf* *mp* *mp*

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

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

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

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

A

♩ = 90 (same)

Pno. *mf* *mp*

31

Ob. *mf*

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

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

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

Pno. *mf*

37

Ob.

S. *mp*
breath. Ah *mp*

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

T. *mp*
breath. Ah

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

Pno. *mp*

43

S. *mf* *mp* <
Ah Ah

A. *mf*
Ah

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

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

Pno. *mf*

49

Ob. *mp*

S. Ah

A. *mp* Ah

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

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

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

B

Soleá (♩ = 90)

55

Ob. *tr* *mp*

T. *Baritone solo*

B
Soleá (♩ = 90)

Pno. *mf*

60

Ob.

T.

Pno.

8

mf

mp

tutti

find flame in dust;

64

Ob.

S.

A.

T.

B.

Pno.

f

mf

f

f

mf

f

f

mf

mf

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

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

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

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

Ped.

Enduring

poco rit.

68

Ob.

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

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

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

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

Pno.

Ped.

molto rit.

72

Ob.

S.
Oo

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

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

B.
Oo

Pno.

Ped.

Enduring
2. Blue water

C
77 **Andantino** (♩ = 75)

Pno. *mf*

84 *mf* *mp*

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

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

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

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

Pno. *mf*

91 *mf*

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

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

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

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

Pno. *mf*

Enduring

98

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

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

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

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

Pno. *f*

105

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

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

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

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

Pno. *mp*

Ped.

Enduring

D

112

Ob.

mf

D

8va

Pno.

mf

8va

118

Ob.

Pno.

Red.

124

Ob.

Pno.

Red.

130

Ob.

Pno.

Red.

E

136

Ob. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

"Suf - fer with - out re -

Pno. *mf*

Ped. *Ped.* *Ped.*

143

Ob. *mp*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

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

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

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

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

Pno. *mp*

150

Ob. *mf*

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

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

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

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

Pno. *mf*

157

Ob. *mf* (no ritard...)

S. *mf*
heat that wash mid - sum - mer sky; Sea - vi - o -

A. *mf*
heat that wash mi - sum - mer sky; Sea vi - o -

T. *mf*
heat that wash mid - sum - mer sky; Sea vi - o -

B. *mf*
heat that wash mid - sum - mer sky; Sea vi - o -

Pno. *mp* (no ritard...)

163

Ob. *mp* *p*

S. *mp* *p*
lins that play a - long the sands.

A. *mp* *p*
lins that play a - long the sands.

T. *mp* *p*
8 lins that play a - long the sands.

B. *mp* *p*
lins that play a - long the sands.

Pno.

Ped.

Enduring
3. Prayers for Wind

F
169 Slip jig (♩. = 92)

Ob. *mp*

S. *mf*
Let the winds come,

A. *mf*
Let the winds come,

F
Slip jig (♩. = 92)

Pno. *mf* *mp*

174

Ob. *mf*

S. *mf*
Let the winds come,

A. *mf*
Let the winds come,

T. *mf*
And bu - ry our

B. *mf*
And bu - ry our

Pno. *mf*

179

Ob. *f*

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

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

Pno.

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

184

Ob. *mf*

Pno.

189

Ob.

Pno.

207

Ob.

S.

A.

T.

B.

8

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

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

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

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

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

213

Ob.

S.

A.

T.

B.

8

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

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

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

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

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

218

Ob.

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

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

T. *mf* Ah

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

Pno. *mp*

223

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

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

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

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

Pno. *f* Ped.

229

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

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

Pno. Ped. Ped. Ped. Ped. Ped. Ped.

234

Ob. *mf*

S. *mf* Ah

A. *mf* Ah Ah

T. *f* 8 The deep un - quen - cha - ble an - swer of the

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

Pno. Ped. Ped. Ped. Ped.

rall.

239

Ob. *rall.*

S. Ah

A. Ah *f* The wind!

T. wind. The wind!

B. wind. The wind!

Pno. *Ped.*

rall.

Detailed description: This block contains the musical score for measures 239 to 241. It features five vocal parts (Ob., S., A., T., B.) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'rall.' (rallentando). The Soprano (S.) part begins with the vocalization 'Ah'. The Alto (A.) part begins with 'Ah' and then 'The wind!' with a forte (*f*) dynamic. The Tenor (T.) and Bass (B.) parts begin with 'wind.' and then 'The wind!'. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand, with 'Ped.' (pedal) markings. A dashed line indicates the end of the first system.

242

Ob.

S. The wind!

A. The wind!

T. The wind!

B. The wind!

Pno.

Detailed description: This block contains the musical score for measures 242 to 244. It features the same five vocal parts and piano accompaniment as the previous system. The Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts all sing 'The wind!'. The piano accompaniment continues with the same rhythmic pattern. A dashed line indicates the end of the second system.

Enduring
4. The Enduring

I

246 Moderato (♩ = 100)

Ob. *mp*

Pno. *mp*

Ped.

253

Ob.

Pno.

Ped.

J

260

rall.

Ob.

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Pno. *mp*

Ped.

If the au - tumn

If the au - tumn

If the au - tumn

If the au - tumn

If the au - tumn

rall.

280

Ob.

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

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

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

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

Pno.

Red.

K

rall.

285

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

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

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

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

Pno.

rall.

Red.

K

accel. . . Andante (♩ = 88)

290

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

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

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

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

Pno. *mp* *mf*
Ped.

297

Ob. *mp*
3

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

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

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

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

Pno. *mp*
Ped.

Enduring

303

Ob. *mf* *mp* *mf*

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

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

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

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

Pno. *mf*

L

309

accel. Andante moderato (♩ = 90)

Ob. *mp* *p* *mp*

S. would be changed to stone.

A. would be changed to stone.

T. >*p* *p* to stone.

B. *p* *p* to stone.

L

accel. Andante moderato (♩ = 90)

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

Red.

317

Ob. *mf*

Pno. *Ped.*

324

Ob. *rall.*

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

331 **M** *a tempo* (♩ = 90)

Ob. *mp*

S. *mp*

A. *mf*

T. *mp*

B. *mp*

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

M *a tempo* (♩ = 90)

Pno. *mp*

339

Ob.

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

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

T. 8 ness, There will be hopes un-spok-en And joys to haunt us still;

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

Pno.

347

Ob.

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

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

T. 8 There will be dawn and sun - set Though we have cast the world a -

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

Pno.

354

Ob.

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

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

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

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

Pno.

mp

mf

mp

mp

361

Ob.

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

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

T.
8
mf There will be dawn and sun - set
Ah
Though we have

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

Pno.

mf

N

Enduring

369

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

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

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

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

Pno. *mp*

377

Ob. *p*

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

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

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

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

Pno. *ped.*

rall.

386

Ob.

S.

A.

T.

B.

Pno.

mp *p* *mp* *p*

O - ver the hill.

O - ver the hill.

O - ver the hill.

O - ver the hill.

O - ver the hill.

mp *p* *mp* *p*

rall.

mp *p*

Ped.

ENDURING

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

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

1. Impromptu

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

2. Blue Water

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

3. Prayers for Wind

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

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

4. The Enduring

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

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

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

Oboe

Enduring

Four poems by John Gould Fletcher (1886-1950)

Peter Bird

1. Impromptu

Soleá (♩ = 90)

B
Soleá (♩ = 90)

Enduring
Oboe

54

mp *tr*

59

mp *mf*

63

2

68

poco rit.

tr *mf*

72

molto rit.

4

2. Blue water

C

Andantino (♩ = 75)

77

33

Soprani.

Blue vi - o - lins. _____

D

113

mf

119

125

Enduring
Oboe

131

136

141 **E**

mf *mp*

148

mf

155

mf

(no ritard...)

162

mp *p*

Enduring
Oboe

3. Prayers for Wind

F

169 Slip jig (♩ = 92)

Soprani.

winds _____ come, _____ *mp*

mf *f*

mf

G

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

H

mp

2 8 Soprani.
of _____ the _____

233

wind. *mf*

238

rall.

242

4. The Enduring

I

246 **Moderato** (♩ = 100)

mp

252

258

rall.

J

265 **accel.** **a tempo** (♩ = 100)

mp 2 7 Soprani.
strove to sing,

278

mp 3 2

K

287 **accel.** **Andante** (♩ = 88)

mp 2 7

Enduring
Oboe

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

304 *mp*

309 *p* *accel.*

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

320 *mf*

325 *rall.*

331 **M** *mp*
 a tempo (♩ = 90)

338 *2*

346

352

Enduring
Oboe

358

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

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

Piano

Enduring

Four poems by John Gould Fletcher (1886-1950)

Peter Bird

1. Impromptu

Soleá (♩ = 90)

Oboe

Musical notation for measures 1-4. The score is in 12/8 time. The first measure contains a trill for the Oboe. The piano accompaniment begins in the second measure with a *mf* dynamic. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

5

Musical notation for measures 5-8. The piano accompaniment continues with a *mp* dynamic. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

9

Musical notation for measures 9-13. Measures 9 and 10 feature a *mf* dynamic. Measures 11 and 12 contain first endings marked with a '2' above and below the staff. Measure 13 begins a new melodic line in the right hand.

14 *8va*

Musical notation for measures 14-16. The right hand part is marked *8va* (octave above). The piano accompaniment continues with a *mp* dynamic. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

17

Musical notation for measures 17-20. Measures 17 and 18 are marked with an '(8)' above the staff. Measures 19 and 20 contain second endings marked with a '4' above and below the staff.

Enduring
Piano

A

♩ = 90 (same)

24

29

36

43

49

B

55 Soleá (♩ = 90)

60

mp

Detailed description: This system contains measures 60 through 63. The music is in a 4/4 time signature. The right hand features a series of chords, with a crescendo hairpin starting at measure 60 and ending at measure 63. The left hand plays a steady eighth-note accompaniment. A piano dynamic marking of *mp* is placed above the right hand in measure 61. A Pedal (Ped.) line is indicated below the bass staff, starting at measure 61 and ending at measure 63.

64

mf

mf

Ped.

Detailed description: This system contains measures 64 through 67. The right hand has chords in measures 64 and 67, with a piano dynamic marking of *mf* in measure 64. The left hand continues with eighth notes. Measures 65 and 66 are mostly rests in both hands. A Pedal (Ped.) line is shown below the bass staff, starting at measure 64 and ending at measure 67.

68

poco rit.

Ped.

Detailed description: This system contains measures 68 through 71. The tempo is marked *poco rit.* above the staff. The right hand has chords in measures 68 and 71, with a crescendo hairpin starting at measure 68. The left hand has eighth notes in measures 68 and 71. A Pedal (Ped.) line is shown below the bass staff, starting at measure 68 and ending at measure 71.

72

molto rit.

mf

mp

Detailed description: This system contains measures 72 through 74. The tempo is marked *molto rit.* above the staff. The right hand has chords in measures 72 and 74, with a piano dynamic marking of *mf* in measure 72 and a crescendo hairpin starting at measure 72. The left hand has eighth notes in measures 72 and 74. A Pedal (Ped.) line is shown below the bass staff, starting at measure 72 and ending at measure 74.

75

mf

Ped.

Detailed description: This system contains measures 75 through 78. The right hand has chords in measures 75 and 78, with a piano dynamic marking of *mf* in measure 75. The left hand has eighth notes in measures 75 and 78. A Pedal (Ped.) line is shown below the bass staff, starting at measure 75 and ending at measure 78. The piece concludes with a double bar line and repeat signs in both hands.

Enduring
Piano
2. Blue water

C

77 Andantino (♩ = 75)

Musical score for measures 77-82. The piece is in C major and 2/2 time. The tempo is Andantino with a quarter note equal to 75 beats per minute. The dynamic is mezzo-forte (mf). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

83

Musical score for measures 83-88. The right hand has a melodic line with some rests and slurs. The left hand continues with quarter notes. A mezzo-forte (mf) dynamic marking is present in measure 88.

91

Musical score for measures 91-96. The right hand has a melodic line with rests and slurs. The left hand continues with quarter notes.

99

Musical score for measures 99-105. The right hand has a melodic line with slurs and a forte (f) dynamic marking in measure 100. The left hand continues with quarter notes. A mezzo-piano (mp) dynamic marking is present in measure 105.

106

Musical score for measures 106-112. The right hand has a melodic line with slurs and a mezzo-forte (mf) dynamic marking in measure 111. The left hand continues with quarter notes. A pedal point (Ped.) is indicated at the end of the system.

D

113

Musical score for measures 113-118. The piece changes to D major. The right hand has a melodic line with slurs and an 8va (octave) marking. The left hand continues with quarter notes. A pedal point (Ped.) is indicated at the end of the system.

Enduring
Piano

119

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

125

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

131

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

136

Musical score for measures 136-140. The right hand has a melodic line with some chromaticism. The left hand has a steady bass line. Three brackets under the bass line are labeled "Ped.", indicating pedaling instructions for measures 136-137, 137-138, and 138-139.

E

141 *mf*

Musical score for measure 141. The piece is in G major. The bass line consists of four chords: G2, G2, G2, and G2, all marked with a piano (*p*) dynamic.

Enduring
Piano

145

mp

This system contains measures 145 through 150. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mp* is present in the third measure. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

151

mf

This system contains measures 151 through 155. The right hand continues with a melodic line, and the left hand has a bass line with some rests. A dynamic marking of *mf* is present in the second measure. The system concludes with a double bar line.

156

This system contains measures 156 through 161. The right hand has a melodic line with some rests, and the left hand has a bass line with some rests. The system concludes with a double bar line.

162 (no ritard....)

mp
Ped.

This system contains measures 162 through 167. The right hand has a melodic line with some rests, and the left hand has a bass line with some rests. A dynamic marking of *mp* is present in the first measure. A pedal point is indicated by a bracket labeled "Ped." under the left hand in the fifth measure. The system concludes with a double bar line.

3. Prayers for Wind

F

169 **Slip jig** (♩ = 92)

mf

8^{va}

8^{va}

173 (8)

mp

(8)

(8)

177

mf

2

2

183 (repeat)

8va⁻
mf
8va⁻

187 (8)

192

197 **G**

f
Ped.

204 **H**

5 11 2
5 11 2
mp
Ped.

224

3 3
f
Ped.

Enduring
Piano

231

Musical score for measures 231-235. The piece is in A major (three sharps) and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes in the right hand, often beamed together, and block chords in the left hand. Pedal markings are present at the beginning of measures 231, 232, 233, 234, and 235, indicated by a bracket labeled 'Ped.' below the bass staff.

236

Musical score for measures 236-240. The piece is in A major (three sharps) and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar rhythmic patterns as the previous system. Pedal markings are present at the beginning of measures 236, 237, 238, and 239, indicated by a bracket labeled 'Ped.' below the bass staff.

241 *rall.*

Musical score for measures 241-245. The piece is in A major (three sharps) and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The tempo marking 'rall.' is placed above the first measure. The music features a mix of eighth and sixteenth notes in the right hand and block chords in the left hand. A single pedal marking is present at the beginning of measure 241, indicated by a bracket labeled 'Ped.' below the bass staff. The piece concludes with a double bar line at the end of measure 245.

4. The Enduring

I

246 **Moderato** (♩ = 100)
mp

Ped. _____

253

Ped. _____

259 **rall.**

Ped. _____

J

265 **accel.**

mf

Ped. _____

269 **a tempo** (♩ = 100)

mf

Ped. _____

Enduring
Piano

277

mp mf mp

Ped. rall.

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

282

mp

Ped. K Ped.

Detailed description: This system contains measures 282 through 285. Measure 282 begins with a whole rest in the treble clef and a half note G2 in the bass clef. Measures 283-285 show a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mp* is present. Pedal markings are shown for measures 282, 284, and 285. A box containing the letter 'K' is located below measure 284.

286

Sopranos
end - ed
Basses
end - ed

Ped.

Detailed description: This system contains measures 286 through 290. Measures 286-289 show a melodic line in the treble clef and a bass line in the bass clef. Measure 290 is a vocal entry for Sopranos and Basses, with the lyrics 'end - ed' written below the notes. A dynamic marking of *mp* is present. Pedal markings are shown for measures 286 and 289.

290 *accel.* . . . *Andante* (♩ = 88)

mp *mf* *Ped.*

296

mp *Ped.*

303

mf *Ped.*

309 *accel.*

mp *mf* *Ped.*

L
314 *Andante moderato* (♩ = 90)

mp *Ped.*

321 *rall.* . . .

mf *Ped.*

Enduring
Piano

M

a tempo (♩ = 90)

329

Musical notation for measures 329-336. The piece is in a minor key with a key signature of three flats. The tempo is a tempo (♩ = 90). The dynamic marking is *mp*. The notation consists of a grand staff with a treble and bass clef. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

337

Musical notation for measures 337-344. The notation continues with a similar harmonic structure. A fermata is placed over the final chord of the system.

345

Musical notation for measures 345-352. The right hand has a more active melodic line with eighth notes. A fermata is placed over the final chord of the system.

353

Musical notation for measures 353-360. The notation continues with a similar harmonic structure. A fermata is placed over the final chord of the system.

361

N

Musical notation for measures 361-368. The dynamic marking is *mf*. The notation continues with a similar harmonic structure. A fermata is placed over the final chord of the system.

369

Musical notation for measures 369-373. The dynamic marking is *mp*. The notation continues with a similar harmonic structure. A fermata is placed over the final chord of the system.

374

Musical notation for measures 374-378. The notation concludes with a final chord in the right hand and a whole note in the left hand.

Ped.

Enduring
Piano

380

7

S.
O -ver the hill.

7

B.
O -ver the hill.

rall.

mp

p

Ped.