

# III [1] Aristeas, in Seven Years

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$\text{♩} = 144$

Piccolo

Oboe

Clarinet in Bb

Tenor Trombone

Tuba

Cantus

$\text{♩} = 144$

Violin I

Violin II

Viola

Violoncello

Contrabass

4

Picc. *mp* *f* 7:6 7:4

Ob. 3:2

Cl.

Tbn.

Tba.

Cant.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. pizz. *mf* arco. *f* *mp* 3:2

Vc. pizz. *mf* *f*

Cb. *mp* *f*

Detailed description: This page of a musical score, numbered '2' at the top left, contains staves for various instruments. The Piccolo (Picc.) part starts at measure 4 with a dynamic of *mp* and features two slurs over eighth-note patterns, with dynamics changing to *f*. The Oboe (Ob.) part has a 3:2 ratio marking. The Clarinet (Cl.) part has a few notes. The Trombone (Tbn.) and Tuba (Tba.) parts are mostly silent. The Cantor part is also silent. The Violin I (Vln. I) and Violin II (Vln. II) parts have a *p* dynamic and a long slur that ends with a *f* dynamic. The Viola (Vla.) part has a *pizz.* marking with *mf* dynamic, followed by an *arco.* section with *f* and *mp* dynamics and a 3:2 ratio. The Violoncello (Vc.) part has a *pizz.* marking with *mf* dynamic, followed by an *f* dynamic. The Contrabass (Cb.) part has a *mp* dynamic and a long slur ending with *f*.

6

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *mf* *ff* 3:2

Tbn. *f* *ff*

Tba. *f* *ff*

Cant.

Vln. I *ff* pizz.

Vln. II *ff* pizz. arco. 5:4 *f*

Vla. *f* *ff*

Vc. *mp* *f* 5:4

Cb. *mp* *f* 5:4

Detailed description: This page of a musical score, numbered 3, contains staves for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Trombone (Tbn.), Trumpet (Tba.), Cantor (Cant.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piccolo, Oboe, and Clarinet parts feature melodic lines with dynamic markings of *f* and *ff*. The Clarinet part includes a 3:2 ratio marking. The Trombone and Trumpet parts have dynamic markings of *f* and *ff*. The Violin I and II parts are marked *ff* and include *pizz.* and *arco.* instructions, with a 5:4 ratio marking. The Viola part has dynamic markings of *f* and *ff*. The Violoncello and Contrabass parts are marked *mp* and *f*, with a 5:4 ratio marking. The Cantor part is empty.

8

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

arco.

5:4

3:2

5:4

5:4

5:4

5:4

5:4

5:4

5:4

7:6

10

Picc. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Tbn. *mf*

Tba. *mf*

Cant. *f*  
Ga-the-ring the heat to him - self, in one ther - mic

Vln. I *mf*

Vln. II *mf* *f*

Vla. *mf*

Vc.

Cb.

12

Picc. *f* *mf* *f* *ff*

Ob. *f* *mf* *f* *ff*

Cl. *f* *mf* *f* *ff*

Tbn. *f*

Tba. *f*

Cant.  
ha - zard, he took him - self out: to catch up with the

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

♩ = 110

♩ = 90

14

Picc. *mf*

Ob. *mf*

Cl. *mf*

Tbn.

Tba.

Cant. *3:2*

tree, the ri - ver, the forms of a - li - en van - tage l

♩ = 110

♩ = 90

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

17  $\text{♩} = 100$

Picc. *f*

Ob. *f*

Cl. *f*

Tbn. *mf*

Tba. *mf*

Cant. *f*  
and hence the first way by theft in - to the u - pper world "a natu - ral de - ve lop - ment from the

Vln. I  $\text{♩} = 100$  *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb. *arco.* *mp*



20

Picc. 

Ob. 

Cl. 

Tbn. 

Tba. 

Cant.   
mixed e-co-no-my in the dri-er or blea-ker re-gions, where more move-ment was ne-ce-ssa-ry"

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

♩ = 110

23

Picc. *f*  $\underline{3:2}$

Ob. *f*  $\underline{4:3}$

Cl.

Tbn. *mf*

Tba. *mf*

Cant.  $\underline{3:2}$   $\underline{3:2}$

and thus the flood-loam, the de - po - sit, bo - rrowed for the re - mo - val.

♩ = 110

Vln. I *f*

Vln. II *mf*  $\rightarrow$  *f*

Vla. *mf*  $\rightarrow$  *f*

Vc. arco. *mf*  $\rightarrow$  *f*

Cb. *mf*  $\rightarrow$  *f*

26

Picc. *f* *ff*

Ob. *ff*

Cl. *f* *ff*

Tbn. *ff*

Tba. *ff*

Cant. *ff*  
Call it in-land, his nose filled with steam & his brief cries.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

29 ♩ = 160

Picc. 

Ob. 

Cl. 

Tbn. 

Tba. 

Cant. 

Vln. I ♩ = 160 

Vln. II 

Vla. 

Vc. 

Cb. *pizz.* *f* 

33 ♩ = 120

Picc. *f* *mp* *f*

Ob. *f* *mp* *f* 9:8 *mp*

Cl. *f*

Tbn. *mf*

Tba. *mf*

Cant. *f* 3:2 3:2  
A - ri - ste - as took up it seems with the sin - gu - lar as the

Vln. I ♩ = 120 *mf* 3:2

Vln. II *mf* 3:2

Vla. pizz. *f*

Vc.

Cb. *f* 3:2

36

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *f*

9:8 3:2 3:2

larch tree, the Greek su - ffi-cient for that, From Mar

$\text{♩} = 130$

40

Score for Piccolo (Picc.), Oboe (Ob.), and Clarinet (Cl.). Piccolo has a whole rest. Oboe plays a quarter note followed by a dotted half note, then rests, then a quarter note, then rests, then a sixteenth note, and finally a sixteenth-note triplet with accents and a forte (*f*) dynamic. Clarinet plays a quarter note, a dotted half note, and a quarter note.

Score for Trumpet (Tbn.) and Trombone (Tba.). Trumpet plays a half note, a dotted quarter note, and a dotted quarter note, then rests, then a quarter note, a dotted quarter note, and a quarter note with a forte (*f*) dynamic. Trombone plays a quarter note, a dotted half note, and a quarter note, then rests, then a quarter note, and a quarter note with a forte (*f*) dynamic.

Cant. *f*  
mo - ra And sprang with that dou - ble twist in-to the

$\text{♩} = 130$

Score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Violin I plays a quarter note, a dotted half note, and a quarter note, then rests, then a quarter note with a  $3:2$  ratio marking. Violin II plays a quarter note, a dotted half note, and a quarter note, then rests, then a quarter note, and a quarter note with a forte (*f*) dynamic. Viola plays eighth notes with accents and a forte (*f*) dynamic. Violoncello and Contrabass play a sixteenth-note triplet with accents and a forte (*f*) dynamic, followed by a quarter note with a forte (*f*) dynamic.

43

Picc. *f*

Ob.

Cl.

Tbn.

Tba.

Cant.  
mi-ddle world      And      thence\_\_\_\_      took\_\_\_\_

Vln. I *pizz.*

Vln. II

Vla.

Vc.

Cb.



45

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flight o - ver the Scy - thi - an

3:2

3:2

VI

46

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

hordes and to the Hy - per - bo - re - an,

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco.

f

arco

f

48

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

touch of the north

Detailed description: This page of a musical score covers measures 48, 49, and 50. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/8. The Piccolo part (measures 48-50) features a melodic line with eighth and sixteenth notes, including slurs and accents. The Oboe part (measures 48-50) has a similar melodic line with slurs and accents. The Clarinet part (measures 48-50) plays a rhythmic pattern of eighth notes with slurs and accents. The Trombone and Tuba parts (measures 48-50) provide harmonic support with sustained notes and rests. The Cantor part (measures 48-50) has the lyrics "touch of the north" with a long line following the word "north". The Violin I and Violin II parts (measures 48-50) are mostly rests. The Viola part (measures 48-50) is a whole rest. The Violoncello and Contrabass parts (measures 48-50) play sustained notes with slurs.

50  $\text{♩} = 100$

Picc.

Ob. *Lieblieh*

Cl. *Lieblieh*

Tbn. *mf*

Tba. *mf*

Cant. *f* *3:2* *3:2*  
wind ca-rry-ing with him A - po - - - - llo\_\_

Vln. I *arco.* *mf*

Vln. II *arco.* *mf*

Vla.

Vc.

Cb.

55

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Song his tran-sport but this di- vine\_ in - sis - tence the pa-stu - ral clan:

59 ♩ = 130 Heiter

Picc. 

Ob. 

Cl. 

Tbn. *mf* 

Tba. *mf* 

Cant.   
sheep, \_\_\_\_\_ elk, the wild\_ deer. In

♩ = 130 Heiter

Vln. I 

Vln. II 

Vla. *arco.* *mf*   
*Lieblich*

Vc. *pizz.* *f* 

Cb. *mf* 

63

Picc.

Ob.

Cl. *Lieblich*  
*f*

Tbn.

Tba.

Cant.  
each case the pre-sence in em - bry - o, god of the shep - herd and

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

*♩* = 100

Energisch

*♩* = 90

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

fixed in the move - ment of \_\_\_\_\_ flock.

Vln. I

Vln. II

Vla.

Vc.

Cb.



69

Picc. *f*

Ob. *f*

Cl. *f*

Tbn. *f* 3:2

Tba.

Cant. *f* 3:2  
Wrung o - ver the real tracts.

Vln. I *Energisch* *f*

Vln. II *f*

Vla.

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 25, contains measures 69 through 72. The score is arranged in a standard orchestral format. The Piccolo (Picc.) and Oboe (Ob.) parts play a melodic line with accents and slurs. The Clarinet (Cl.) part features a more rhythmic, eighth-note pattern. The Trombone (Tbn.) part has a bass line with a triplet of eighth notes marked '3:2' and a forte 'f' dynamic. The Tuba (Tba.) part is silent. The Cantor part has a vocal line with lyrics 'Wrung o - ver the real tracts.' and a triplet of eighth notes marked '3:2'. The Violin I (Vln. I) and Violin II (Vln. II) parts enter in measure 70 with a forte 'f' dynamic and a melodic line. The Viola (Vla.) part is silent. The Violoncello (Vc.) part plays a rhythmic eighth-note pattern with accents and a forte 'f' dynamic. The Contrabass (Cb.) part has a single note in measure 72 with a forte 'f' dynamic. The tempo marking 'Energisch' is placed above the Violin I staff.

70

Picc. *f*

Ob.

Cl. *f*

Tbn. *f*

Tba. *f*

Cant.  
If he was fro - zen like the fel - ted ea - gle of

Vln. I *mf* *f*

Vln. II

Vla. *mf* *f*

Vc. *f* arco

Cb. *f*

72

Picc.

Ob. *Mit Gefühl*  
*f*

Cl.

Tbn. *mp*

Tba. *mp*

Cant. *ff*  
Pa - zy - ryk, he too had the im - po - ssi - ble lo - wer twist, the

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 110

75

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

spring in - to the mi - ddle, the air. From

*f*

*f*

*f*

*f*

15:10

3:2

77

Picc.

Ob. *f*

Cl.

Tbn.

Tba.

Cant.

here comes the north wind the re-mote a - ni - mal gold

Vln. I

Vln. II *pizz.* *f*

Vla. *15:10*

Vc. *3:2*

Cb.

*3:2*

*15:10*

*3:2*

Detailed description: This page of a musical score covers measures 77, 78, and 79. The key signature is three flats (B-flat major or D-flat minor). The Piccolo part is silent. The Oboe and Clarinet parts play a melodic line starting with a forte (*f*) dynamic. The Trombone and Tuba parts are silent. The Cantor part has the lyrics: "here comes the north wind the re-mote a - ni - mal gold". The Violin I part plays a melodic line. The Violin II part plays a pizzicato (*pizz.*) accompaniment with a forte (*f*) dynamic. The Viola part plays a complex rhythmic pattern with a 15:10 ratio. The Violoncello and Contrabass parts play a melodic line. There are several 3:2 and 15:10 ratios indicated in the score.

80

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

how did he, do we,

arco.

3:2

15:10

6:4

15:10

15:10

83

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

know or trust, this?

Vln. I

Vln. II

Vla.

Vc.

Cb.

15:10<sup>b</sup>

15:10<sup>b</sup>

15:10<sup>b</sup>

Detailed description: This page of a musical score covers measures 83, 84, and 85. The score is for a full orchestra and a cantor. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Piccolo part is mostly silent, with a single note in measure 85. The Oboe and Clarinet parts have melodic lines with some rests. The Trombone and Tuba parts are silent. The Cantor part has the lyrics "know or trust, this?". The Violin I part has a melodic line with some rests. The Violin II part has a fast, rhythmic pattern with two 15:10<sup>b</sup> markings. The Viola part has a melodic line. The Violoncello part has a fast, rhythmic pattern with a 15:10<sup>b</sup> marking. The Contrabass part has a melodic line.

86  $\text{♩} = 90$

Picc.  $\text{mf}$   $\text{3:2}$

Ob.  $\text{mf}$   $\text{3:2}$

Cl.  $\text{mf}$

Tbn.  $\text{mf}$

Tba.  $\text{mf}$

Cant. Fo-llo wing the ra-ven and sni-ffing hemp as

Vln. I  $\text{♩} = 90$

Vln. II

Vla.  $\text{mp}$   $\text{3:2}$

Vc.  $f$  pizz.

Cb.  $f$  pizz.



89  $\text{♩} = 110$   $\text{♩} = 90$

Picc.  $\text{3:2}$

Ob.

Cl.

Tbn.

Tba.

Cant.  $\text{3:2}$   $\text{3:2}$

the o - ther air, it was him-self as the sin - gu-lar

Vln. I  $\text{mp}$   $\text{mp}$   $\text{3:2}$

Vln. II  $\text{mp}$   $\text{3:2}$

Vla.  $\text{3:2}$   $\text{3:2}$

Vc.  $\text{21:14}$

Cb.

91  $\text{♩} = 72$

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

that he knew and could out-last in the long walk by the un-der-ground sea.

$\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco.

arco.

94

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*mf*

*mf*

*mf*

*f*

*f*

pizz.

pizz.

Where he was as the sin-gu-lar lo - ca - tion so com - ple - tely por - ta - ble

97

Picc.

Ob.

Cl.

Tbn.

Tba.

Cant.

that with the me-rest black wings he could sur-vey the stones and rills in their com-plete

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Picc. *ff*

Ob. *ff*

Cl. *ff*

Tbn. *f* 7:4 5:4

Tba. *f* 3:2

Cant.  
moun - tain cour - ses, 2 in name the dis - place - ment

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco.

Vc. *ff* arco.

Cb. *ff*

103

Picc. *fff*

Ob. *fff*

Cl. *fff*

Tbn. *ff* *fff*

Tba. *ff* *fff*

Cant. *ff*  
Scy - thic.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*