

# Five Reflections

For Mixed Choir,  
3 Cellos, and Piano

With texts by:  
Emily Dickinson  
Sara Teasdale  
Ralph Waldo Emerson  
David An  
Thomas Hardy

Music by Andrew Yoon  
November 2013-January 2014

## Songs

The Truth – is stirless.....	1
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The Wound.....	34

## Texts Used

“The Truth – is stirless – ” by Emily Dickinson (1830-1886)

“The Fountain” by Sara Teasdale (1884-1933)

From *Dark of the Moon* – 1926

“Music” by Ralph Waldo Emerson (1803-1882)

“Recurse” by David An (b. 1994)

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“The Wound” by Thomas Hardy (1840-1928)

From *Moments of Vision and Miscellaneous Verses* - 1917

### “The Truth – is stirless – ” by Emily Dickinson

The Truth—is stirless—  
Other force—may be presumed to move—  
This—then—is best for confidence—  
When oldest Cedars swerve—

And Oaks untwist their fists—  
And Mountains—feeble—lean—  
How excellent a Body, that  
Stands without a Bone—

How vigorous a Force  
That holds without a Prop—  
Truth stays Herself—and every man  
That trusts Her—boldly up—

### “The Fountain” by Sara Teasdale

Fountain, fountain, what do you say  
Singing at night alone?  
"It is enough to rise and fall  
Here in my basin of stone."

But are you content as you seem to be  
So near the freedom and rush of the sea?  
"I have listened all night to its laboring sound,  
It heaves and sags, as the moon runs round;  
Ocean and fountain, shadow and tree,  
Nothing escapes, nothing is free."

### “Music” by Ralph Waldo Emerson

Let me go where'er I will,  
I hear a sky-born music still:  
It sounds from all things old,  
It sounds from all things young,  
From all that's fair, from all that's foul,  
Peals out a cheerful song.

It is not only in the rose,  
It is not only in the bird,  
Not only where the rainbow glows,  
Nor in the song of woman heard,  
But in the darkest, meanest things  
There alway, alway something sings.

'T is not in the high stars alone,  
Nor in the cup of budding flowers,  
Nor in the redbreast's mellow tone,  
Nor in the bow that smiles in showers,  
But in the mud and scum of things  
There alway, alway something sings.

### “Recurse” by David An

a man sat on the Shores of Reason today,  
and saw that the waves were flawed.  
his distorted reflection  
whispers

“Last night I had a dream.”

the waves surged with violence.  
dark cold confusion. the water freezing.

he drifts further,  
his form immense, uncontained.  
his mind wanders likewise,  
slowly and sinuously,  
slow, inexorable wheels of thought—  
tremendous, tremulous.

as the man sinks into the abyss  
he sees a child, struggling to stay afloat  
among the rubbles of the wreck.  
he does not speak or ask.  
the S that slithers in his voice  
is the same hiss  
in a sickle. sharp. draws blood.  
slowly, almost lazily, his writhing arm  
extends to drown him.  
And as the frigid rawness filled the child’s  
fragile lungs  
he whispers,

“Last night I had a dream.”

it was the man who had been pulled under—  
and it was the man who drowned himself.

### Textual Notes

“The Truth – is stirless – ” and “a man sat on the Shores of Reason today”

Dashes written by poets in the texts are reflected by dashes written under rests in the score. These have no special effect on the singing technique used in performance.

### “Music”

m. 62 – “ “Tis not in the high stars ...”

Original text is “ “T is not in the high stars ...”

mm. 52-57 and 86-93

There is no error, the original text reads, “There alway, alway  
something sings.”

## Performance Notes

### “The Truth – is stirless”

It is very important that the tempo be taken quite freely, flowing rather than marching. The repeating note figures in the piano especially must not be taken mechanically.

### “The Fountain”

Similarly, the tempo should not be taken strictly. Tremolo figures in the piano should vary widely in speed based on interpretive phrasing. If a line goes outside a singer’s register (as some surely will, especially for the sopranos and tenors) he or she should smoothly drop out until the music returns to their appropriate register.

### “Recurse”

To help facilitate the two extremely long decreases of tempo in this song (mm. 29-44 and 55-67), metronome markings written in parenthesis provide *suggestions* for tempo at various points.

Straight lines written in the cello parts indicate continuous glissandi.

In mm. 23-24 the cellists should slide down their respective strings until the note being played is just above the open string, and then pluck the open string with their left hands on the downbeat of bar 24

In m.59, the “S” sung by the altos should be pronounced “Ess”

### In All Songs

If a line goes outside of a singer’s register, he or she should simply drop out and smoothly re-enter when possible. Divisions of groups written in the music should be carefully observed – for example, an Alto I should not sing a part written for Alto II’s.

The songs in this set are primarily intended to be performed together as a set in the order they appear, but individual performance of songs is permitted.

# The Truth - is stirless -

Emily Dickinson

Andrew Yoon

**Andante con moto,  
molto rubato**

Soprano  
Alto  
Tenor  
Bass

Piano *p*

**Andante con moto,  
molto rubato**

Violoncello I  
Violoncello II  
Violoncello III

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano, Alto, Tenor, and Bass, each with a treble clef and a common time signature. The bottom staff represents the piano, with a bass clef and a common time signature. The piano part begins with a sustained note followed by eighth-note chords. The vocal parts enter with sustained notes. The section ends with a repeat sign and a new section.



Pno. *sub pp*

Vc. I *sul D*  
*ppp*  
con sord.

Vc. II *pp*  
sul tasto

Vc. III *pp*

The musical score consists of three staves. The top staff is for the piano, showing a rhythmic pattern with dynamic markings *sub pp*, *5*, *3*, *3*, *6*, and *4*. The middle staff is for the first violin (Vc. I), with dynamics *sul D*, *ppp*, and *con sord.*. The bottom staff is for the cello (Vc. II) and double bass (Vc. III). The cellos play sustained notes with dynamics *pp* and *sul tasto*. The double bass plays sustained notes with dynamics *pp*.

11

S.

A. *p*  
The Truth — is stir - less

Pno. *p*

Vc. I *mp* sul tasto *pp*

Vc. II *pp* *p* *pp* sul D *ppp*

Vc. III



15

S.

A. *p*  
o-ther Force — may be pre-sumed to move —

T. *p*  
o-ther Force — may be pre-sumed to move —

Pno. *5* *mp* *p* *sf*

Vc. I *pp* *sf* *p*

Vc. II *sf* *p*

Vc. III *pp* *sf* *p*

20

S. *mp*  
This — then — is best for con - fi - dence —

A. *mp*  
This — then — is best for con - fi - dence —

Pno.  
5      3      3  
*mp*

Vc. I

Vc. II

Vc. III

f

23

B. *ff*  
when old - est ce - dars swerve — And oaks un-twist their

Pno.  
*f*  
5      3  
*trem.*      3  
*fp*      *f*

Vc. I

Vc. II  
*sul C*  
*sf*

Vc. III  
*sf*

*pp*      *ff*      *f*      *mf*  
*norm.*      *ff*      *f*  
*pp*      *ff*

27

T. *fists* — And Moun - tains — fee - ble — lean —

B. —

Pno. *ff* 6 — *f* — *ff*

Vc. I —

Vc. II — *mf* — *f* —

Vc. III — *sp* — *ff* — *mf* — *f* —

30 (Chromatic scale without A<sup>#</sup>) *cresc.*

Pno. 1 3 2 1 1 3 2 1 1 3 2 1 1 3 2 1 8<sup>vb</sup> —

Vc. I — *ff* —

Vc. II — *ff* —

Vc. III — *ff* —

31 The pianist may play a similar but different gesture here (until the Lento marking)  
but the same 4 notes must be used throughout.

Pno. ad lib. *fff ppp* — *ff* — *Lento*

Pno. *ff* — *Lento* — \*

33 *delicatissimo*

Pno.

Vc. I

Vc. II

Vc. III



40 *Tutti Div.*

S. *p*

A. *p*

T. *p*

B. *p*

Pno.

Vc. I

Vc. II

Vc. III

that Stands with-out a Bone —

How ex - cell - ent a Bo - dy, that Stands with-out a Bone —

How ex - cell - ent a Bo - dy that Stands with-out a Bone — How vig - or - ous a

that Stands with-out a Bone — How vig - or - ous a

*Alto I*

*Tenor II*

*Bass I*

*pp*

*pp*

*pp*

The vocal parts sing in unison, with dynamic markings *p* and *pp*.

46

Alto II *p*

A. That holds with - out a Prop —

T. Tutti div.

B. Force That holds with - out a Prop —

Pno. *pp* 5

Vc. I

Vc. II

Vc. III

=

51

S. Truth stays Her -

*mp*

A.

T.

B.

Pno. *p* *sempre p* 5 5 3

Vc. I

Vc. II

Vc. III *pp* *p* *ppp* 6

55

S. self — Tutti *mp*

A. — that

T. — Tutti *mp*

B. — And ev - ery man Tutti *mp*

Pno. 5 6 6 3 3 6 5 3

Vc. I —

Vc. II —

Vc. III —

**=**

57

S. bold - ly up *mp*

A. trusts Her bold - ly up *mp*

T. — Truth *p*

B. trusts Her — Truth

Pno. 3 5 6 6 7

Vc. I — *pp* *p*

Vc. II — *p*

Vc. III — *pp* — *p*

59

S. *p*  
Her - self

A.

T. *s* stays

B. stays

Pno. *p* sub *p* 5 3 5  
pp

Vc. I

Vc. II

Vc. III



62

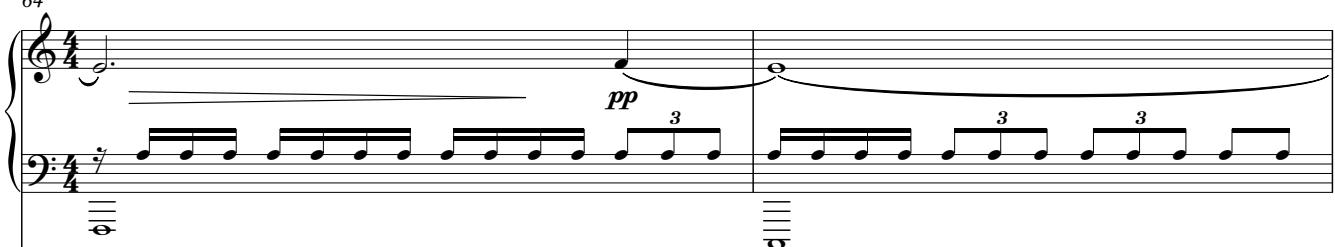
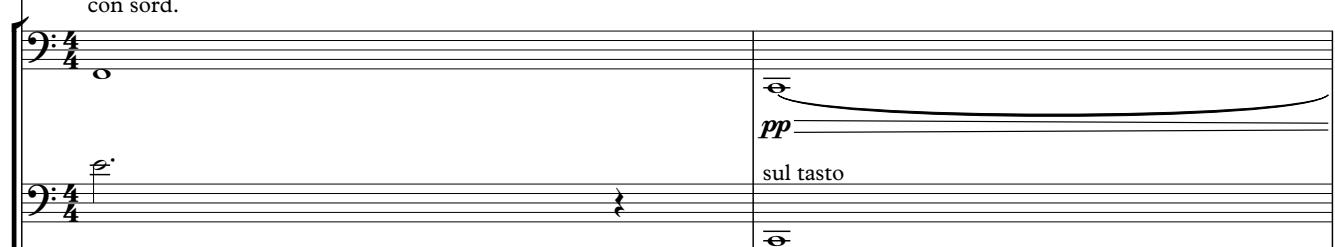
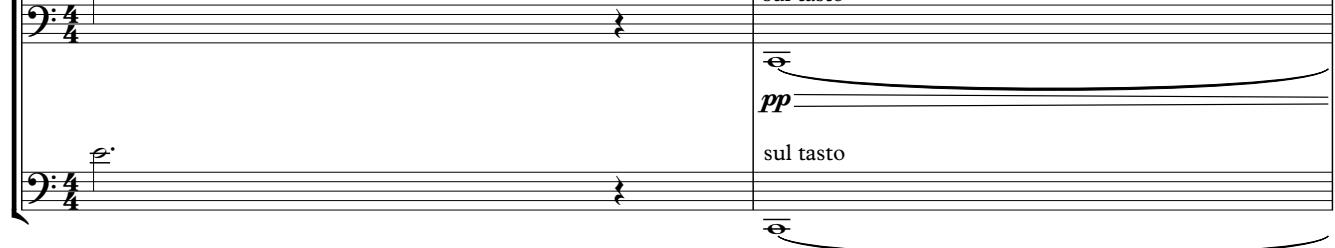
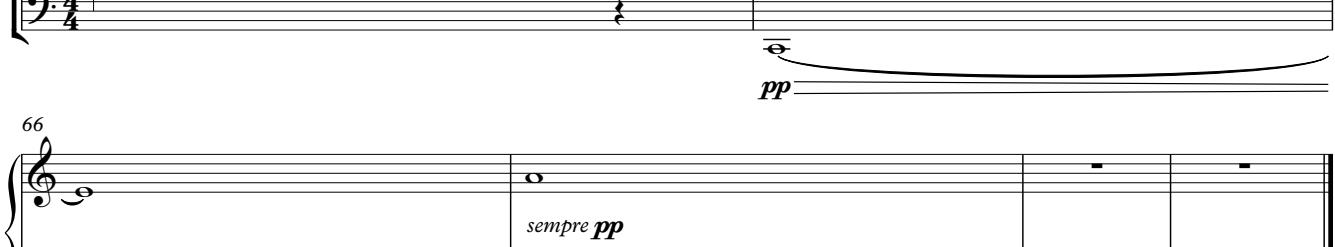
Pno. *p* 5 3 6 5 6 5 3 6 *p*

Vc. I

Vc. II con sord.

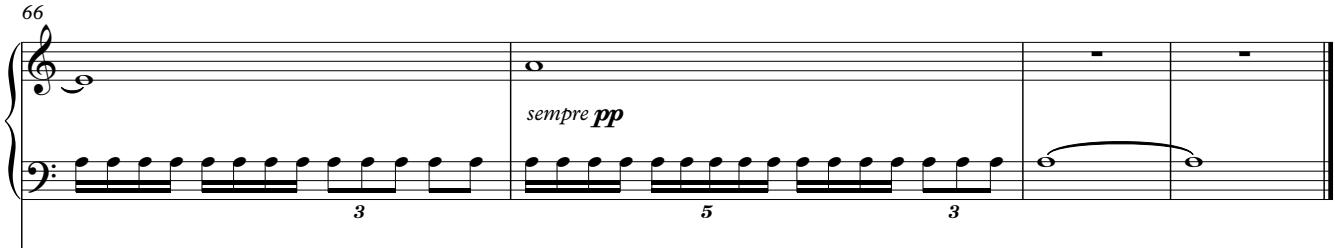
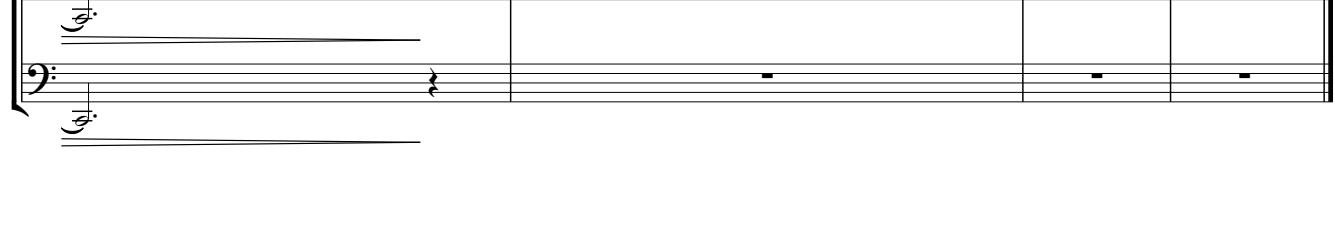
Vc. III con sord. *p*

64

Pno.   
Vc. I   
Vc. II   
Vc. III 

=

66

Pno.   
Vc. I   
Vc. II   
Vc. III 

# The Fountain

Sara Teasdale

Andrew Yoon

**Adagio tranquilo con poco rubato**

$\text{♩} \approx 60-80$

Soprano Alto Tenor Bass Piano

Foun tain, foun tain,

**Adagio tranquilo con poco rubato**

$\text{♩} \approx 60-80$

Violoncello I Violoncello II [Vc. III tacet]

**p** **pp**

what do you say Sing - ing at night a - lone?

**p** **pp**

**p** **mp** **p**

what do you say Sing - ing at night a - lone?

**p** **3** **3**

**p** **pp**

**p** **mp** **p**

**p** **pp**

13      ***p***

"It is e - nough to rise and fall Here in my ba-sin of stone."

"It is e - nough to rise and fall Here in my ba-sin of stone."

***p***

***p***

***p***

***p***

***p***

***p***

***p***

***p***

***p***

19      ***mp***      ***mf***      ***f***

But are you con-tent as you seem to be So

***mp***      ***mf***      ***f***

But are you con-tent as you seem to be So

***pp***

***mp***      ***mf***      ***mp***      ***f***

***mp***      ***mf***      ***f***

***mp***      ***mf***      ***f***

23

near the free-dom and rush of the sea?  
"I have li-stened all  
near the free-dom and rush of the sea?  
"I have li-stened all  
con sord.  
ff      p      ppp  
ff      p      ppp

29

night to its la - bor-ing sound, It heaves and sags, as the moon runs round;  
night to its la - bor-ing sound, It heaves and sags, as the moon runs round;  
senza sord.  
p      mp      mp      f  
p      mp      mp      f  
p      mp      mp      f  
p      mp      mp      f  
senza sord.  
p      mp      mp      f  
p      mp      mp      f

35

O cean and foun tain, sha - dow and  
O cean and foun tain, sha - dow and  
con sord.  
**pp**  
con sord.

40

tree, No - thing es - capes, no - thing is free."  
tree, No - thing es - capes, no - thing is a tempo  
**pp**  
poco rit  
**p**  
poco rit  
a tempo  
**pp**  
poco rit  
a tempo  
**pp**

14

46

8va

8vb

p

pp

p

p

8va

8vb

8va

8vb

8va

8vb

8va

8vb

**Music**  
Ralph Waldo Emerson

Andrew Yoon

**Adagio**

$\text{♩} \approx 76$

Soprano

Alto

Tenor

Bass

**Adagio**

$\text{♩} \approx 76$

Piano

Violoncello I

Violoncello II

Violoncello III

6

Bass

poco rit.

$\text{♩} \approx 64$

**p**

Let me go where'er I will,

poco rit.

$\text{♩} \approx 64$

**p**

Pno. **mp**

Vc. I **mp**

Vc. II **mp**

Vc. III **mp** **mf**

poco rit.

poco rit.

poco rit.



13

Soprano

**mp**

It sounds from all things

Tenor

**mp**

I hear a sky - born mu-sic still:

Bass

**mp**

I hear a sky - born mu-sic still:

Pno.

Vc. I

**pp**

Vc. II

**p**

Vc. III

**p**

**Allegro con brio**

17

Soprano      old,      Peals out a cheer-ful song.

Alto      *mp*      It sounds from all things young,      Peals out a cheer-ful song.

Tenor      *mp*      From all that's fair, from all that's foul,

Bass      From all that's fair, from all that's foul,

Pno.      *f*

Vc. I      *pizz.*

Vc. II      *pp*      *mf*      *f*      *pizz.*

Vc. III      *pp*      *mf*      *f*      *pizz.*



22

Pno.      *mf*

27

Alto II *mf*

Tutti *mp*

It is not on-ly in the bird, Not on-ly

mf

It is not on-ly in the rose, It is not on-ly in the bird,

Bass I *mf*

It is not on-ly in the rose, It is not on-ly in the bird,

Pno. *mp*

*mf*

*mp*

*mf*

*mp*

pizz.

Vc. I

*mf*

pizz.

Vc. II

*mf*

pizz.

Vc. III

*mf*

mf

33

Soprano

mp

Nor in the song of wo-man

Alto

where the rain bow glows,

*mp* Tenor I

Tenor

rain bow glows,

*mp* Bass I

Bass

rain bow glows,

Pno. *p*

*mp*

39

Soprano heard,

Alto *mf* *ff*  
But in the dark - est, mean-est things

Bass *Tutti* *mf* *ff*  
But in the dark - est, mean-est things

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

Vc. I arco *mf* *ff* *mf* pizz. *mp*

Vc. II arco *mf* *ff* *mf* pizz. *mp*

Vc. III *ff* *mf* *mp*

46

Pno. *mp* 3

52

Tutti

Tenor      *mf* — *f* — *p*

Bass I      *mp* — *f* — *p*

Bass II      *p* — *f* — *p*

Pno.      *p* — *f* — *mf*

Vc. I      arco — pizz.

Vc. II      arco — *ff* — *p*

Vc. III      arco — *f* — *p*

pizz.

There al - way, al - way, some-thing sings.

al - way, some-thing sings.

some-thing sings.

59

Soprano      *mp*

Alto      'Tis not in the

Pno.      *mp*

Vc. I      'Tis not in the

*p*

arco

*mp*

64

Soprano      high stars a - lone,      Nor in the red-beast's mel-low

Alto      high stars a - lone,      Nor in the cup of bud-ding flow-ers,

Tenor      Nor in the cup of bud-ding flow-ers,

Pno.      *mf*      *mp*      *mf*

Vc. I      arco

Vc. II      *mf*      *mp*      arco

Vc. III      *mf*

69

Soprano      tone,

Alto      Nor in the bow\_\_\_\_\_ that smiles\_\_\_\_ in show - ers,

Tenor      Tenor I      *mp*

Bass I      bow      that smiles      in show - ers,

Bass      bow      that smiles      in show - ers,

Pno.      *mp*      *p*

Vc. I

Vc. III      *p*

73

Soprano      *mf*      *ff*  
 But in the mud and scum of things

Alto      *mf*      *ff*  
 But in the mud and scum of things

Tutti      *mf*      *ff*  
 But in the mud and scum of things

Tenor      *mf*      *ff*  
 But in the mud and scum of things

Tutti      *mf*      *ff*  
 But in the mud and scum of things

Bass      *mf*      *ff*  
 But in the mud and scum of things

Pno.      *mf*      *ff*      *f*

Vc. I      *mf*      *ff*      *f* pizz.

Vc. II      *mf*      *ff*      *f* pizz.

Vc. III      *ff*      *f*



80

Pno.      *mp*      3  
 pizz.

Vc. I      *mf* arco

Vc. II      *mf*      *p*

Vc. III      *mf*

86

Soprano

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

Pno.

Vc. I

Vc. II

Vc. III

This musical score page contains eight staves of music. The vocal parts include Soprano, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II, and Piano (Pno.). The vocal parts sing a repeating phrase: 'some - thing' (Soprano), 'al - way some - thing' (Alto I), 'way, al - way some - thing' (Alto II), 'al - way, al - way some - thing' (Tenor I), 'way, al - way, al - way some - thing' (Tenor II). The piano part provides harmonic support with sustained notes and chords. The vocal dynamics transition from piano (*p*) to forte (*f*) to ff (double forte) and back to piano. The vocal parts also perform slurs and grace notes. The piano part includes dynamic markings like *p*, *mp*, *ff*, and *p*. The strings (Vc. I, Vc. II, Vc. III) play eighth-note patterns with arco and pizzicato techniques. The overall structure consists of measures 86 through 91.

some - thing

al - way some - thing

way, al - way some - thing

al - way, al - way some - thing

way, al - way, al - way some - thing

There al - way, al - way, al - way, al - way some - thing sings.

There al - way, al - way, al - way, al - way some - thing sings.

*p*

*ff*

*p*

*p*

*ff*

*p*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*p*

arco

*mp*

*ff*

*p*

*p*

*ff*

*p*

*ff*

*p*

*p*

*ff*

*p*

*ff*

*p*

arco

94

Soprano

Alto

Tenor

Bass (Bass II) *humming*

Pno.

Vc. I

Vc. II

Vc. III

mm

mm

mm

pp

mp

p

pp

mp

p

pp

pp

# Recurse

David An

Andrew Yoon

**Adagio**  
 $\text{♩} \approx 64$

Soprano

Alto

Tenor

Bass

**Adagio** a man sat on the Shores of Rea-son to - day and saw that the waves were flawed.

$\text{♩} \approx 64$

Piano

**pp**

$\text{♩} \approx 64$

**p**

**3**

Violoncello I

Violoncello II

Violoncello III

9

S.

A.

Alto solo, ad lib.  
whispered

"Last night I had a dream."

T.

his dis-tort-ed re - flect-ion whis-per-s

B.

his dis-tort-ed re - flect-ion whis-per-s

Pno.

**pp**

14      **molto accel.**

**Allegro Agitato**  
(♩ ≈ 120)

Pno.

Vc. I

Vc. II

Vc. III

19      *tr* . . . . .

Pno.

Vc. I

Vc. II

Vc. III

21

Pno.

Vc. I

Vc. II

Vc. III

23

S. - *f*  
the waves surged with  
A. - *f*  
the waves surged with  
Pno. *ff* 6 6 6 *f*  
Vc. I sul D pizz.  
Vc. II sul A pizz.  
Vc. III sul G pizz.  
*ff*

==

25

S. vio - lence. *f*  
A. vio - lence. the  
T. 8 dark cold con - fu - sion.  
B. dark cold con - fu - sion.  
Pno. *ff*  
Vc. I *ff*  
Vc. II *ff*  
Vc. III - pizz. *f*

poco a poco rall. al Grave

28

S. wa - ter free - zing.

A. wa - ter free - zing.

T. 8

B.

Pno. 6 6 6 6 6 6

Vc. I arco trem. p f

Vc. II arco trem. p f

Vc. III arco sul pont. pp ff trpp

(♩ ≈ 100)

30 *mf*

S. He drifts fur - ther, his *mp*

A. He drifts fur - ther, his *mp*

Pno. *mf*

Vc. I con sord. V

Vc. II

Vc. III *pp*

32

S. form im - - mense,

A. form im - - mense, *mp* un - con - tained.

T. *mp* un - con - tained.

Pno. *mp* *p*

Vc. I con sord. *p*

Vc. II *pp* (sempre sul pont.)

Vc. III

(*≈ 80*)

*8*<sup>ab</sup> behind the bridge

35

A. his mind wan - ders like - wise, *mp*

T. his mind wan - ders like - wise, slow - ly and *mp*

B. slow - ly and (*≈ 55*)

Pno. *mp* *p*

Vc. I

Vc. II

Vc. III *ppp*

(*8*) norm.

39

T. *sin - u - ous - ly,*

B. *sin - u - ous - ly,* *slow,* *in - ex - or - a - ble wheels of*

Pno.

Vc. I

Vc. II

Vc. III



42

B. *thought — tre - men-dous,* *trem - u - lous*

Pno.

Vc. I

Vc. II

Vc. III

**Grave**  
♩ ≈ 36

**Grave**  
♩ ≈ 36

**Adagio**

46  $\text{♩} \approx 64$

S.  $\text{pp}$   
as the man sinks in - to the abyss he sees a child

**Adagio**

$\text{♩} \approx 64$

Pno.  $p$  *delicatissimo*  $\text{ppp}$

Vc. I  $pp$

Vc. II  $\text{sempre pp}$

Vc. III  $\text{ppp}$

**poco a poco rit. al Grave**

54  $\text{♩} \approx 52$

S.  $p$   
strug-gl-ing to stay a - float a-mong the ru-bbles of the wreck  
emphasizing "S" consonants

A.  $p$   $mp$   
he does not speak or ask the "S" that sli-thers in his  
emphasizing "S" consonants

T.  $mp$   
that sli-thers in his

B.  $\text{H}\frac{1}{8}$

**poco a poco rit. al Grave**

Pno.  $\text{H}\frac{1}{8}$

Vc. I  $p$

Vc. II  $pp$

Vc. III  $pp$

60

(♩ ≈ 44)

A. voice is the same hiss in a si - ckle

T. voice is the same hiss in a si - ckle sharp draws blood slow - ly al - most

B. sharp draws blood slow - ly al - most

(♩ ≈ 44)

Pno.

Vc. I

Vc. II

Vc. III

65 (♩ ≈ 40) 3

Grave ♩ ≈ 36 Andante ♩ ≈ 80

T. la - zi - ly

B. la - zi - ly his wri - thing arm ex - tends to drown him.

Andante ♩ ≈ 80

molto rubato, delicatissimo

Grave ♩ ≈ 36 pp

Pno.

Vc. I

Vc. II

Vc. III

**Adagio**

$\text{♩} \approx 64$

S. *pp* as the fri-gid raw-ness filled the child's fra-gile lungs he whis-pers Alto solo, ad lib. whispered

A. *pp* fri-gid raw-ness filled the child's fra-gile lungs he whis-pers "Last night I had a dream."

||=

B. *p* it was the man who had been pulled un-der and it was the man who drowned him - self

Pno. *fff* *pp* *8vb*

Vc. I senza sord. *p* senza sord.

Vc. II senza sord. *p*

Vc. III senza sord. *p*

## The Wound

Thomas Hardy

Andrew Yoon

$\bullet \approx 48-64$

Musical score for orchestra and piano, measures 1-10. The score includes parts for Soprano, Alto, Tenor, Bass, Piano, Violoncello I, Violoncello II, and Violoncello III. The piano part features a melodic line with dynamic markings *p*, *ppp*, *mf*, and *ppp*. The tempo is indicated as  $\text{♩} \approx 48-64$ . The violoncello parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for orchestra and piano, page 11. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), Violin I (Vc. I), Violin II (Vc. II), and Violin III (Vc. III). The key signature is one sharp. The piano part features sustained notes with dynamic markings *p*, *pp*, and *p*. The vocal parts sing sustained notes with dynamic markings *pp* and *p*. The bass part has a melodic line with dynamic markings *pp* and *p*. The violins play sustained notes with dynamic markings *pp*.

21

S. *mp*  
Alto II *p*  
A. to the crest,  
Tenor II *p*  
T. to the crest,  
B. *mp*  
Pno. and, fog fest - ooned, *ppp* *pp* *p*  
Vc. I  
Vc. II *pp* *mp* *pp* *pp*  
Vc. III *p* *pp* *p*

31

S. *p*  
A. like a crim son— wound:  
T. *p*  
B. like a crim- son— wound: *pp*  
Pno. *pp* *ppp* *pp*  
Vc. I  
Vc. II *pp*  
Vc. III *pp*

**poco accel.**  $\approx 70$

S. *mf* *fff* *sempre fff* *sempre fff*

A. *tutti* *mf* *fff* *sempre fff* *sempre fff*

T. *mf* *fff* *sempre fff* *sempre fff*

B. I. *mf* *fff* *sempre fff* *sempre fff*

B. II. *mf* *fff* *sempre fff* *sempre fff*

Pno. *p* *fff* *sempre fff*

Vc. I *p* *fff* *sempre fff* *sempre fff*

Vc. II *p* *fff* *sempre fff* *sempre fff*

Vc. III *p* *fff* *sempre fff*

♩ ≈ 54-70

47

S.

A. *pp Hesitantly* *quasi staccato* 3  
for for I'd gi-ven no sign

T. *pp Hesitantly* *quasi staccato* 3  
for for I'd gi-ven no sign

B. Bass II 3  
no sign

Pno. *ppp*

Vc. I

Vc. II *pp*

Vc. III

52

S. I.      *delicatissimo ppp*  
*pierced me through*

S. II.      *delicatissimo ppp*  
*pierced me through*

A. I.      *delicatissimo pp*  
*pierced me through*

A. II.      *delicatissimo pp*      3  
*pierced me through*

T. I.      *delicatissimo pp*  
*pierced me through*

T. II.      *delicatissimo p*  
*that it pierced me through*

B. I.      *delicatissimo p*  
*that it pierced me through*

B. II.      *delicatissimo pp*  
*pierced me through*

Pno.      *delicatissimo*  
*con sord.*

Vc. I.      *ppp*  
*delicatissimo con sord.*

Vc. II.      *delicatissimo con sord.*  
*ppp pp*

Vc. III.      *ppp*

61

S. - - - - -

A. - - - - - 1/2 of Alto II *ppp*  
the sun.

T. - - - - -

B. Bass II *ppp* no sign 1/2 of Bass I *ppp* the sun

Pno. *pp* 5 *ppp*

Vc. I senza sord.  
*pp*

Vc. II - - - - -

Vc. III (sempre con sord.) *ppp*

*tempo ad lib.*

Musical score for piano (Pno.) in G major (two sharps) and common time. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 69 starts with a dynamic of ***ff***. The first measure ends with a fermata over the eighth note. The second measure begins with a dynamic of ***f***. The third measure begins with a dynamic of ***mp***. The fourth measure begins with a dynamic of ***pp***. The fifth measure begins with a dynamic of ***p***. The score includes several performance instructions: '8va' (octave up) above the first measure, '1' above the second measure, and 'pp' at the beginning of the fourth measure. The bass staff has dynamics ***pp*** under the first four measures and ***p*** under the last three measures.

77

Musical score for orchestra and piano, page 77. The score shows parts for Piano (Pno.), Violin I (Vc. I), Violin II (Vc. II), and Violin III (Vc. III). The piano part consists of two staves in G major (two sharps) and C major (one sharp). The first staff has a dynamic of **ffff**. The second staff has a dynamic of **ppp**. The violins play sustained notes with slurs and dynamics of **ppp**. Measure numbers 77 and 78 are indicated.

Violoncello I

# The Truth - is stirless -

Emily Dickinson

Andrew Yoon

**Andante con moto,  
molto rubato**

Pno.

sul D



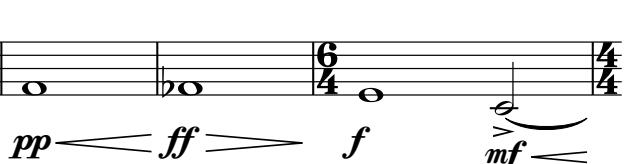
15

Tenor

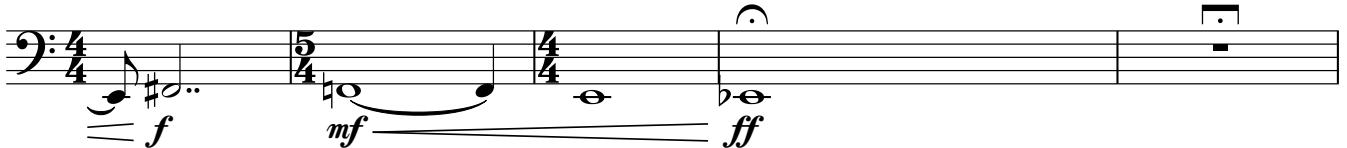
o-ther Force — may be pre sumed to

20

2



27



32 Lento

2

6

Bass I

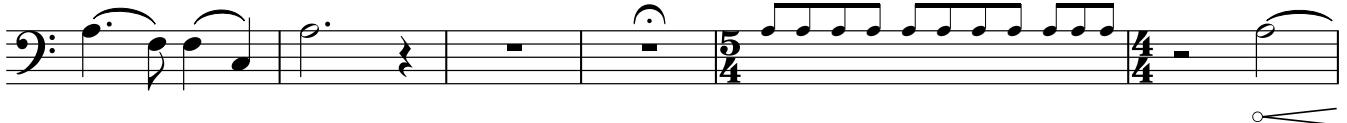
that Stands with out a Bone

pp

47

Pno.

3



53

Bass



59

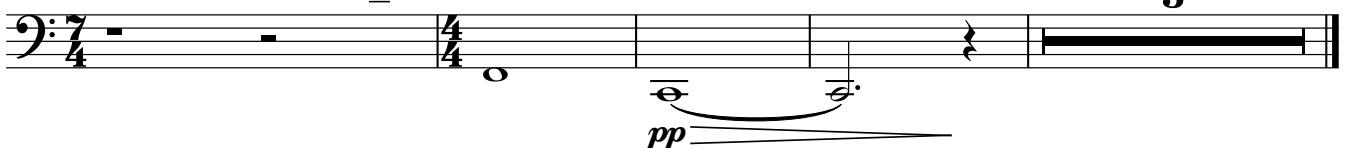
Vc. II, III

mp sub p

63

con sord.

3



## Violoncello I

## The Fountain

Sara Teasdale

Andrew Yoon

**Adagio tranquilo con poco rubato** $\text{♩} \approx 60-80$ 

**pp**

**7**

**pp**      **p**      **mp**      **p**

**13**

**p**

Here in my ba - sin of stone."

**p**

**19**

**mp**

**mf**

**f**

**23**

**ff**

**p**

**ppp**

con sord.

senza sord.

**28**

**p**

**32**

**mp**

**mp**

**f**

**35**

con sord.

**pp**

**2**

**41**

Bass

poco rit

a tempo

No - thing es - capes,

**pp**

**4**

Pno.

**p**

Violoncello I

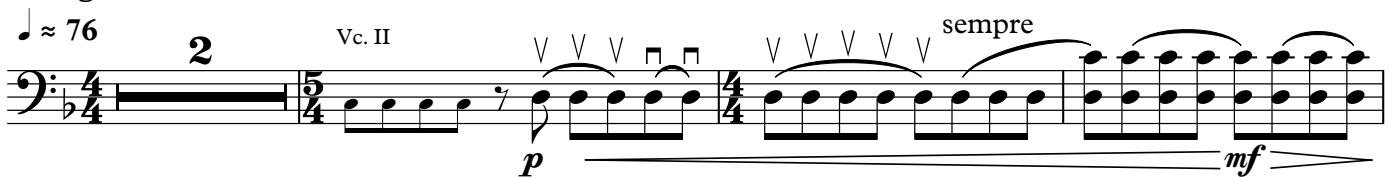
# Music

Ralph Waldo Emerson

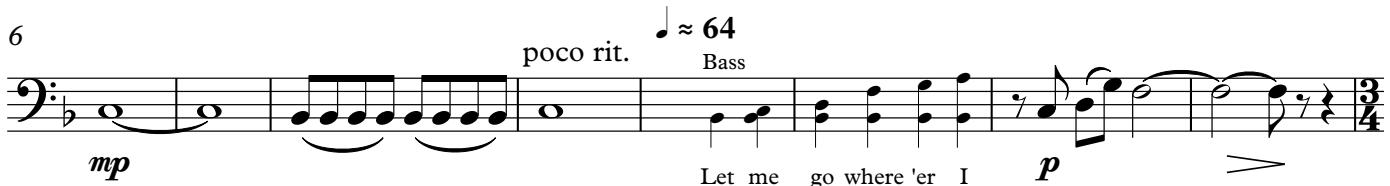
Andrew Yoon

## Adagio

$\text{♩} \approx 76$  2 Vc. II  $\text{p}$   $\text{mf}$  *semper*

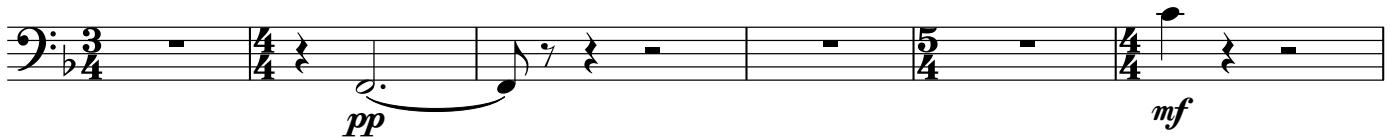


6 poco rit. Bass Let me go where 'er I  $p$   $>$



14

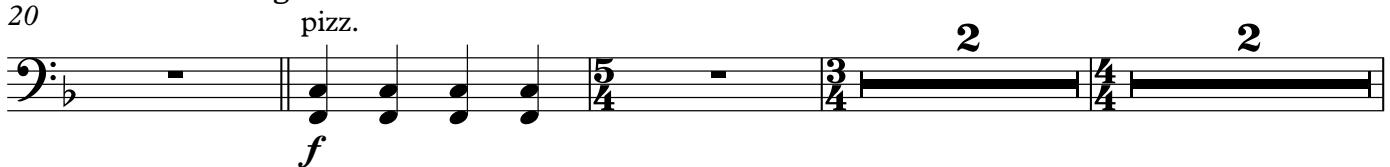
$\text{pp}$   $mf$



## Allegro con brio

20 pizz. 2 2

$f$



27

Bass pizz.

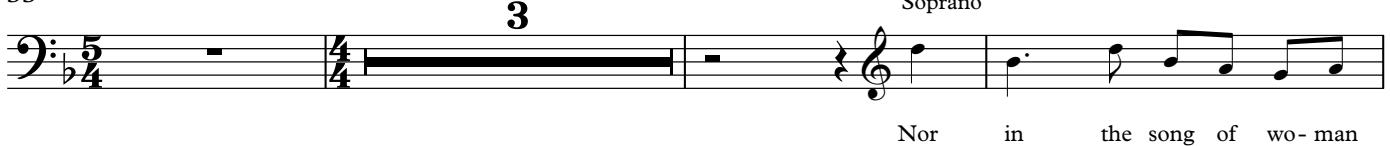
It is not on ly in the  $mf$



33

3 Soprano

Nor in the song of wo man



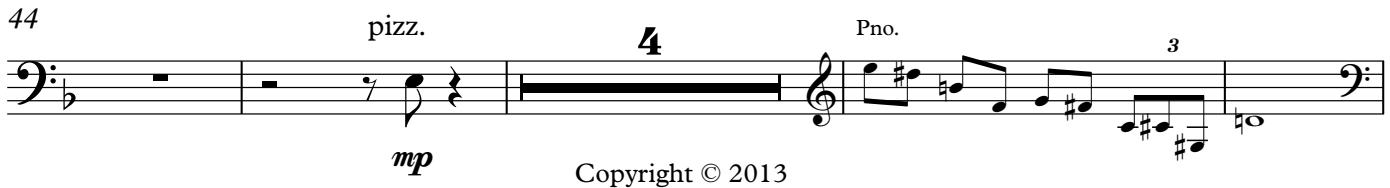
39 arco heard,  $mf$   $ff$   $mf$



44

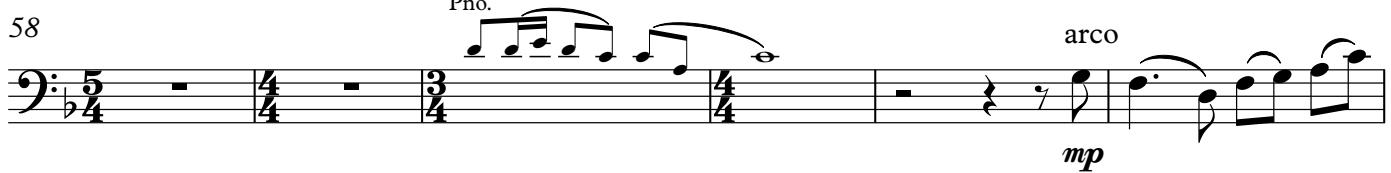
pizz. 4 Pno. 3

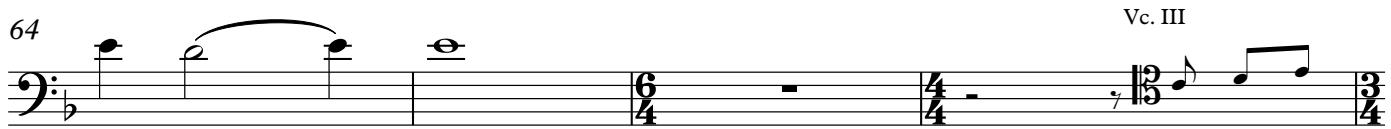
$mp$

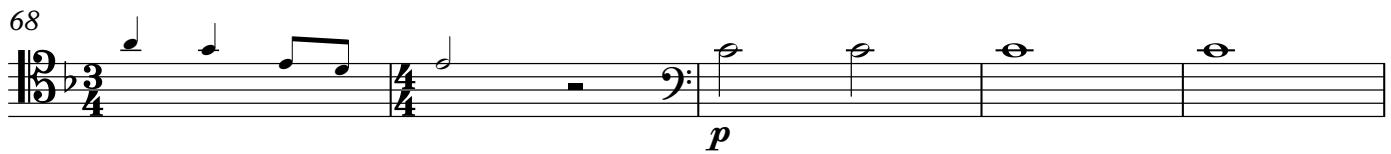


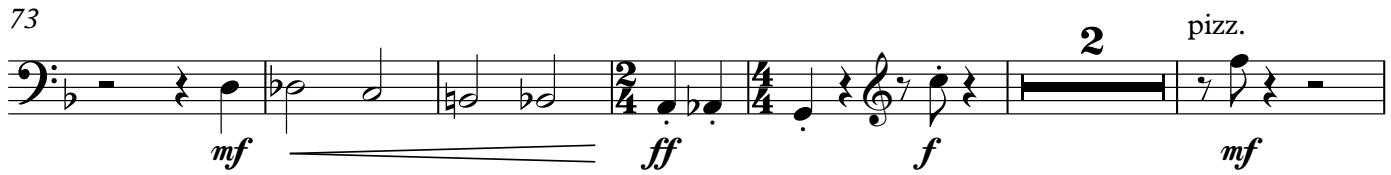
## Violoncello I

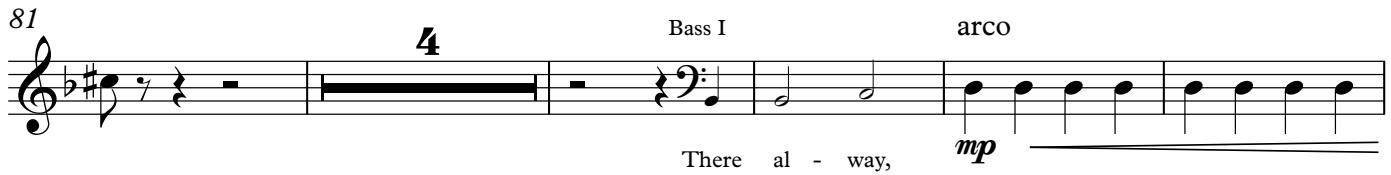
52 arco pizz.  


58 Pno. arco  


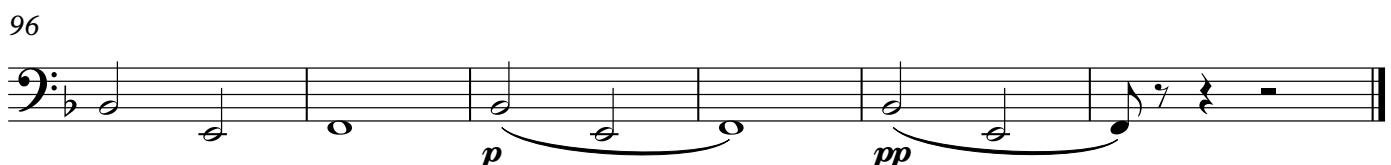
64 Vc. III  


68  


73 pizz.  


81 4 Bass I arco  


90 ff  


96  


Violoncello I

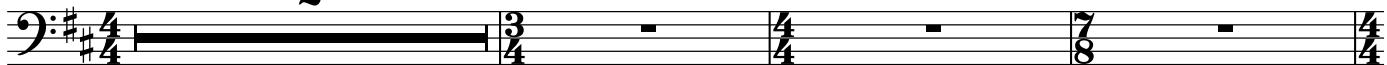
Recurse  
David An

Andrew Yoon

**Adagio**

$\text{♩} \approx 64$

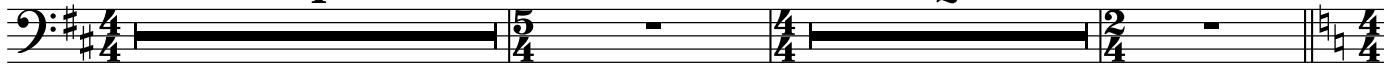
**2**



**6**

**4**

**2**



**molto accel. Allegro Agitato**

**14**

**4**

( $\text{♩} \approx 120$ )

**3**

Vc. II

(trem.)



**23**

sul D

pizz.

$\diamond$   $\diamond$

$ff$



**poco a poco rall. al Grave**

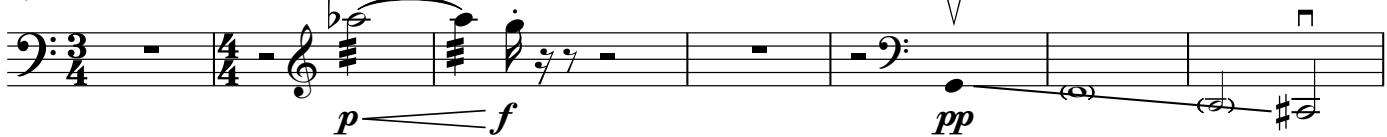
**27**

arco trem.

( $\text{♩} \approx 100$ )

con sord.

□

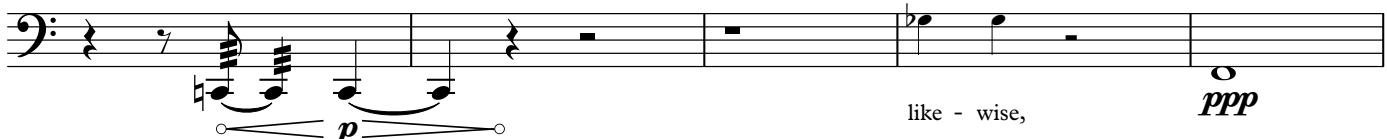


**34** ( $\text{♩} \approx 80$ )

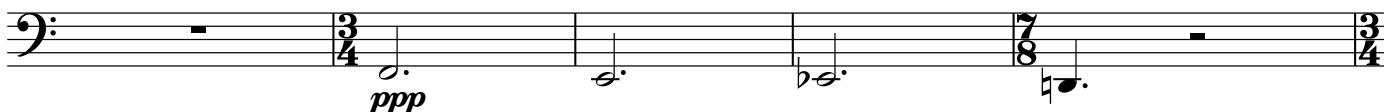
behind the bridge

Tenor

( $\text{♩} \approx 55$ )  
norm.



**39**



## Violoncello I

**Grave**                    **Adagio**

44  $\text{♩} \approx 36$                      $\text{♩} \approx 64$                     Pno.

*semper pp*

54                    **poco a poco rit. al Grave**                     $(\text{♩} \approx 52)$

62                     $(\text{♩} \approx 44)$                      $(\text{♩} \approx 40)$

67                    **Grave**                    **Andante**

$\text{♩} \approx 36$                      $\text{♩} \approx 80$

70                    **Adagio**

$\text{♩} \approx 64$

75                    Pno.                    senza sord.

79                    **3**

## Violoncello I

## The Wound

Thomas Hardy

Andrew Yoon

$\text{♩} \approx 48-64$

**16** Soprano  
 $\text{I} \quad pp$

**21** Soprano  
**3** the sun lay west **4** **3**  
*ppp*

**32** Pno.  
**2**,  
*pp*

**40** poco accel.  $\text{♩} \approx 70$   
*p* **fff**

**43** *sempre fff* *sempre fff*

**47** Vc. II  $\text{♩} \approx 54-70$

**52** *delicatissimo*  
 con sord.  
*ppp* **4**

**61** Pno. *senza sord.* **16**  
*pp*

**80** Pno. *con sord.* **ppp**

## Violoncello II

# The Truth - is stirless -

# Emily Dickinson

Andrew Yoon

## **Andante con moto, molto rubato**

## Violoncello II

## The Fountain

Sara Teasdale

Andrew Yoon

**Adagio tranquilo con poco rubato** $\text{♩} \approx 60-80$ 

**pp**

**7**

**pp**

**13**

**p**

Bass 3

Here in my ba - sin of stone." **p**

**19**

**mp**

**mf**

**f**

con sord.

**23**

**ff**

**p**

**ppp**

**29**

senza sord.

**p**

**mp**

**mp**

**f**

**35**

con sord.

**2**

**pp**

**41**

B.

poco rit

a tempo

No - thing es - capes,

**pp**

**46**

**4**

Pno.

**p**

Violoncello II

Music  
Ralph Waldo Emerson

Andrew Yoon

**Adagio**

$\text{♩} \approx 76$  Vc. III

$\text{Bass} \frac{4}{4}$  -  $\text{Vc. III}$   $\frac{5}{4}$   $p$   $\frac{4}{4}$   $\text{sempr}$

5  $\frac{4}{4}$   $\text{mf}$   $\text{mp}$   $\frac{4}{4}$   $\text{poco rit.}$   $\frac{4}{4}$   $\text{poco rit.}$

10  $\text{Bass} \frac{4}{4}$   $\text{2}$   $\text{Vc. I}$   $\frac{3}{4}$   $\frac{4}{4}$   $pp$   $\frac{3}{4}$   $\frac{4}{4}$   $p$

16  $\frac{3}{4}$   $\text{pp}$   $\frac{4}{4}$   $\text{mf}$

**Allegro con brio**

20  $\text{Bass} \frac{4}{4}$   $\text{pizz.}$   $\frac{5}{4}$   $\text{2}$   $\frac{3}{4}$   $\frac{4}{4}$   $\text{2}$   $\frac{4}{4}$   $\text{Bass}$   $f$   $\text{It}$

28  $\text{Bass} \frac{4}{4}$   $\text{pizz.}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\text{is not on - ly in the } mf$

34  $\text{Bass} \frac{4}{4}$   $\text{3}$   $\text{Soprano}$   $\text{arco}$   $Nor in the song of wo manheard, }$   $mf$   $ff$

43  $\text{Bass} \frac{4}{4}$   $\text{pizz.}$   $\frac{6}{4}$   $mf$   $mp$

52  $\text{Bass II}$   $\text{arco}$   $f$   $p$

There al - way,

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## Violoncello II

59

3

Soprano

high stars a - lone,

66 arco

3

Pno.

*mf* *mp*

73 pizz.

*mf* *ff* *f*

79 arco

3

Pno.

*mf* *p*

87

*p* *ff* *ff* *p*

94 2 Bass (II)

*mm* *p* *pp*

Violoncello II

Recurse  
David An

Andrew Yoon

**Adagio**

$\text{♩} \approx 64$

Musical score for Violoncello II, Adagio section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 2 and 3 show changes in time signature: 3/4, 4/4, 7/4, 4/4, 5/4, 4/4, 2/4, 4/4, 2/4, 4/4. Measures 4 and 5 show changes in time signature: 4/4, 5/4, 4/4, 2/4, 4/4, 2/4, 4/4.

**molto accel. Allegro Agitato**

14

$\text{♩} \approx 120$  Vc. III

Musical score for Violoncello II, molto accel. Allegro Agitato section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 14 and 15 show eighth-note patterns with various accidentals. Measures 16 and 17 show sixteenth-note patterns with various accidentals. Measures 18 and 19 show eighth-note patterns with various accidentals. Measures 20 and 21 show sixteenth-note patterns with various accidentals.

21

(trem.)

Musical score for Violoncello II, molto accel. Allegro Agitato section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 21 and 22 show eighth-note patterns with various accidentals. Measures 23 and 24 show sixteenth-note patterns with various accidentals. Measures 25 and 26 show eighth-note patterns with various accidentals. Measures 27 and 28 show sixteenth-note patterns with various accidentals.

23

sul A

pizz.

∅ ∅

Musical score for Violoncello II, molto accel. Allegro Agitato section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 23 and 24 show eighth-note patterns with various accidentals. Measures 25 and 26 show sixteenth-note patterns with various accidentals. Measures 27 and 28 show eighth-note patterns with various accidentals. Measures 29 and 30 show sixteenth-note patterns with various accidentals.

28

arco trem.

poco a poco rall. al Grave

( $\text{♩} \approx 100$ )

2

Musical score for Violoncello II, molto accel. Allegro Agitato section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 28 and 29 show eighth-note patterns with various accidentals. Measures 30 and 31 show sixteenth-note patterns with various accidentals. Measures 32 and 33 show eighth-note patterns with various accidentals. Measures 34 and 35 show sixteenth-note patterns with various accidentals.

32

con sord.

( $\text{♩} \approx 80$ )

Tenor

( $\text{♩} \approx 55$ )

Musical score for Violoncello II, molto accel. Allegro Agitato section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 32 and 33 show eighth-note patterns with various accidentals. Measures 34 and 35 show sixteenth-note patterns with various accidentals. Measures 36 and 37 show eighth-note patterns with various accidentals. Measures 38 and 39 show sixteenth-note patterns with various accidentals.

39

Musical score for Violoncello II, molto accel. Allegro Agitato section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 39 and 40 show eighth-note patterns with various accidentals. Measures 41 and 42 show sixteenth-note patterns with various accidentals. Measures 43 and 44 show eighth-note patterns with various accidentals. Measures 45 and 46 show sixteenth-note patterns with various accidentals.

**Grave**

$\text{♩} \approx 36$

2

**Adagio**

$\text{♩} \approx 64$

3

Musical score for Violoncello II, molto accel. Allegro Agitato section. The score consists of two staves. The first staff starts with a whole note followed by a measure of common time (indicated by a '4'). The second staff begins with a measure of common time (indicated by a '4'). Measures 47 and 48 show eighth-note patterns with various accidentals. Measures 49 and 50 show sixteenth-note patterns with various accidentals. Measures 51 and 52 show eighth-note patterns with various accidentals. Measures 53 and 54 show sixteenth-note patterns with various accidentals.

## Violoncello II

**Grave**  
67  $\text{♩} \approx 36$

**Andante**  
 $\text{♩} \approx 80$

**Adagio**  
70  $\text{♩} \approx 64$

Musical score for piano, page 10, measures 75-79. The score consists of two staves. The top staff starts at measure 75 with a dynamic of *Pno.* and *senza sord.*. It features a bass clef, a key signature of one sharp, and a common time signature. Measure 75 ends with a fermata over the first note. Measure 76 begins with a rest followed by a dotted half note. Measure 77 starts with a dynamic *p*, followed by a dotted half note and a quarter note. Measure 78 begins with a dotted half note. Measure 79 starts with a dynamic *3*, followed by a dotted half note and a quarter note. The bottom staff continues from measure 79, starting with a dynamic *3*, followed by a dotted half note and a quarter note. The score concludes with a final measure ending on a half note.

Violoncello II

# The Wound

Thomas Hardy

Andrew Yoon

$\text{♩} \approx 48-64$

3

$\text{Bass clef}$   $\text{F# key signature}$

$\text{ppp}$   $\text{p}$

7

$\text{11}$

21 Tenor

$\text{to the crest, } pp \quad mp \quad pp$

28

$\text{3}$

$\text{pp}$

35

$\text{35},$

$\text{pp}$

40  $\text{poco accel.}$   $\text{♩} \approx 70$

$\text{p} \quad fff$

43

$\text{sempre fff}$   $\text{sempre fff}$

47

$\text{Pno.}$

$\text{delicatissimo con sord.}$

$\text{pp}$

52

$\text{52}$

$\text{ppp}$

56

$\text{2}$

$\text{pp}$

61

$\text{19}$

$\text{Pno.}$

$\text{ppp}$

This musical score for Violoncello II consists of ten staves of music. The first staff begins with a tempo of approximately 48-64 BPM. It features a bass clef and a F# key signature. Measure 3 starts with a sustained note followed by eighth-note pairs. Measures 7 through 11 show eighth-note patterns with dynamic markings of ppp and p. Staff 21, labeled 'Tenor', contains lyrics 'to the crest,' with dynamics pp, mp, and pp. Measure 28 includes a change in time signature between 3/4 and 4/4. Staff 35 ends with a comma and a dynamic pp. Measure 40 is marked 'poco accel.' and has a tempo of approximately 70 BPM. Staff 43 features dynamic markings sempre fff. Measure 47 includes a piano part (Pno.) and dynamic pp. Staff 52 is marked 'delicatissimo con sord.' and has a dynamic ppp. Measure 56 ends with a dynamic 2. Staff 61 concludes with a dynamic ppp.

Violoncello III

# The Truth - is stirless -

Emily Dickinson

Andrew Yoon

**Andante con moto,  
molto rubato**

Pno.

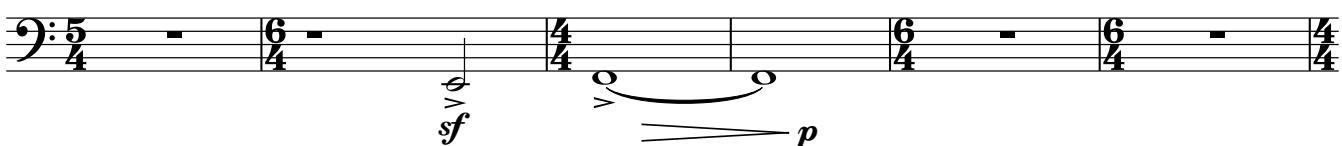


9

Alto



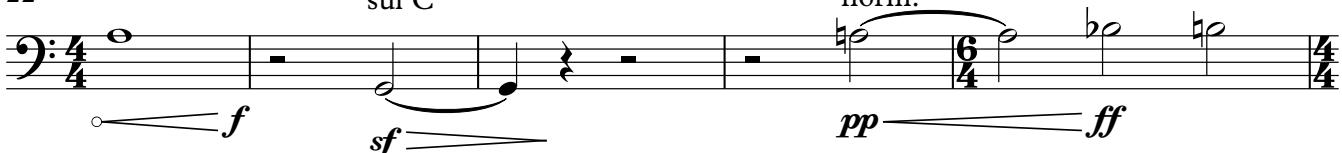
16



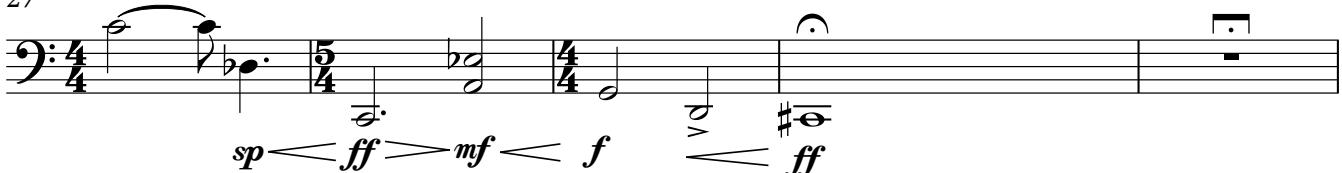
22

sul C

norm.



27



32 Lento

2

6

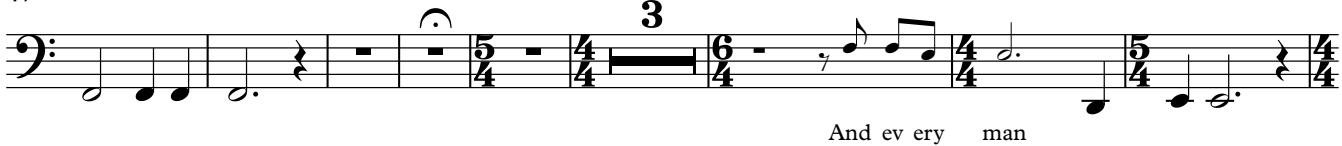
Bass I

pp

that Stands with out a Bone

47

Bass



58



62

Pno.

con sord.

sul tasto

3



Violoncello III

Music  
Ralph Waldo Emerson

Andrew Yoon

**Adagio**

$\text{♩} \approx 76$

**pp**

**semprē**

Violoncello III part of the score.

5

$\text{♩} \approx 64$

**mf**

**mp**

**mf**

Violoncello III part of the score.

13

Bass

I hear a sky-born mu sic

**p**

**pp**

**<**

Violoncello III part of the score.

**Allegro con brio**

19

pizz.

**mf**

**f**

**2**

**2**

Bass

It

Violoncello III part of the score.

28

pizz.

is not on-ly in the **mf**

**5**

Violoncello III part of the score.

39

Vc. I (arco)

pizz.

**ff**

**mf**

**mp**

Violoncello III part of the score.

46

**4**

Pno.

**3**

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Violoncello III part of the score.

## Violoncello III

53 arco

pizz.

*ff* — *p*

58

**5**

66

Vc. II

arco

*mf*

70

Vc. I

**p**

76

pizz.

*ff*

*f*

*mf*

**3**

Pno.

*3*

86

arco

**p**

*ff*

92

**4**

Vc. II

*ff* — *=p*

*pp*

Violoncello III

# Recurse

David An

Andrew Yoon

$\text{♩} \approx 64$   
**Adagio**

**2**

**molto accel.** - - - **Allegro Agitato**

13 **4**  $(\text{♩} \approx 120)$   
Pno.

19

23 sul G pizz. Bass pizz.  
 $ff$  dark cold con - **f**

**poco a poco rall. al Grave**

29 arco  
sul pont.

$\text{tr} \cdots \cdots \cdots$   $(\text{♩} \approx 100)$  **4**

**pp** **ff** **pp**

$(\text{♩} \approx 80)$

34 (sempre sul pont.)  $\text{tr} \cdots \cdots \cdots$   $(\text{♩} \approx 55)$

**3**

**pp**

## Violoncello III

39 Bass                      con sord.  
norm.

**Grave**                      **Adagio**

$\text{♩} \approx 36$                $\text{♩} \approx 64$

**2**                      **3**

55 poco a poco rit. al Grave                      Alto

$(\text{♩} \approx 52)$

60                       $(\text{♩} \approx 44)$                        $(\text{♩} \approx 40)$

67 **Grave**                      **Andante**

$\text{♩} \approx 36$                        $\text{♩} \approx 80$

70 **Adagio**

$\text{♩} \approx 64$

75 Pno.                      senza sord.

79

**3**

Violoncello III

# The Wound

Thomas Hardy

Andrew Yoon

$\text{♩} \approx 48-64$

**18** Bass  
I climbed

**21** Bass  
**3** the sun **pp**

**29**

**35** Vc. II **p**, **pp**

**40** poco accel.  $\text{♩} \approx 70$

**43** **fff**

**47**  $\text{♩} \approx 54-70$  Vc. II

**52** *delicatissimo* con sord. **5** **ppp**

**61** Pno. (sempre con sord.) **17** Pno. **ppp**

