

Persephone Lost

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?? Tempo instruction?
?? dynamic?

?? Tempo?
?? Tempo instruction (same as m.1 maybe)?

Soprano
Pro-ser-pi - na, — Ko - ré, Pro-ser-pi - na! — Come from your hid - ing, —

Clarinet in B \flat

Harp
mf *pp*

Cello
at the frog
mp

mp ++ I removed the slur over this phrase because it contradicted the marked bowings and the staccatos.

6

?? Tempo?

Sop.
come from your games, come to my arms my joy! Pro - ser-pi-na, my on - ly, Pro - ser-pi - na my gem,

B \flat Cl.

Hp.
?? dynamic?

Vc.
?? Do you want these written out as triplets (like m.417)?
If so, where does the final note land?

11

Sop. Pro - ser - pi - na my child!

B♭ Cl.

Hp. 14

Vc. F#

mp

3

molto vibrato

fff

++ I removed a fermata here because the cello doesn't hold.

?? dynamic?

A

?? Tempo (if changed)?

?? dynamic?

Sop. Look, you clum-sy lit-tle maid: such a love - ly blos-som have you dropped. Ko-ré — Ko-ré, Ko-ré, Ko - ré —

B♭ Cl.

Hp. ?? dynamic?

Vc. Eb F# Ab Bb

?? While most of your settings of "Koré" put the emphasis on "Ko-" some in this section put emphasis on "-ré" instead. If you specifically want emphasis on "ré" when it's on the beat I would suggest adding tenutos or accents. Otherwise, some singers will follow the text stress you first established instead of emphasizing the beat (which is a good thing).

?? dynamic?

20

Sop. Ko-ré, Ko-ré, Ko-ré, Ko - ré Ko-ré, Ko-ré, Ko-ré, Ko

B♭ Cl.

Hp. ?? is this chord rolled? ?? dynamic?

Vc. A♯ F♯ E♯ G♯ C♯ G♯ B

B

?? Tempo?

Sop. ré!

B♭ Cl. ?? dynamic?

Hp. Both hands on left side of harp

Vc. *mp cresc. poco a poco* *tr.*

?? until where and to what dynamic?

28 ?? dynamic? *agitato*

Sop. Hoof-beats! Thun-der!_ Ko-ré_ Ko-ré_ Ko-ré, Ko-ré, Ko-ré

B♭ Cl. ?? The harp was already at *fff*. Do you want to start [B] (m.25) softer to leave room? (+ | + | + | + | + | + | + | + |)

Hp. *ff*

Vc. *f* (gliss.)

C **Faster** ?? What tempo? *accel.* ← ?? To where and what tempo?

Sop. Ah _____

B♭ Cl. ?? Which section? Until rehearsal D or E? ?? Are you looking for a smooth slide or a blurred chromatic run? *f* frightened, a little frenetic; furious motion (Throughout this section) *ff* ?? On what beat does this cresc. start? ?? Dynamic?

Hp. L.V.

Vc. ?? Should this hairpin start at the beginning of the note? *mf* angry, powerful, macho each moving section like a separate statement of strength all held notes like a building of tension (Throughout this section) ← ?? Which section? Until rehearsal D or E? *f* ?? dynamic?

42

Sop.

B \flat Cl.

Hp.

Vc.

f

?? dynamic?

(separate bows)

f

D Suddenly slower \nearrow *accel. poco a poco*

?? where does this land?

Sop.

B \flat Cl.

Hp.

Vc.

back off: coming in slow and strong for the kill

cresc. \leftarrow ?? until where and what dynamic?
(separate bows)

52 (3+2) ?? dynamic?

Sop. Ko-ré ___

B♭ Cl. *ff* your last, frightened cries

Hp. ?? dynamic?

Vc.

57 mournful freely

Sop. ?? dynamic? E Ah! ++ I added the p

B♭ Cl. *f* *pp*

Hp. ?? dynamic? ?? dynamic?

Vc. *ff* *mp* *p*

?? The Cl. & Vc. had fermatas here, but not the Sop. and Hp. didn't. What do you want to communicate?

62 *?? dynamic (maybe?)* **G.P.**

Sop. *Hum* Pro-ser-pi-ne, Ko - ré, Pro-ser-pi-ne.

B♭ Cl.

Hp.

Vc.

F **Slowly** ?? what tempo?

accel. poco a poco -----

Sop.

B♭ Cl. *a mournful echo from the previous movement* *mf* *?? dynamic?*

Hp. *?? dynamic?* 14

Vc. *a mournful echo* *mf legato* *mp* *← ?? to where and what dynamic?*

?? There's some potential for confusion here because of the multiple musical meanings of the word "movement" (and this piece doesn't have a second or third movement). Would you like to replace it with something else?

73

Sop.

B♭ Cl.

Hp.

Vc.

F#
D#

75 (2+2+3)

Sop.

B♭ Cl.

Hp.

Vc.

f

f

ch

77

Sop.

B♭ Cl.

Hp.

Vc.

Ab

b

G

?? New Tempo?

Sop.

B♭ Cl.

Hp.

Vc.

?? dynamic?

mp

pp

?? dynamic?

?? What's the harp doing dynamic-wise here?

?? dynamic?

F \flat G \flat C \flat

Spring - time still!

?? dynamic?

p

?? should the Cl. & Vc. be at the same dynamic?

85

Sop. Sop.
 Where is the hush? _____ Where is the whispering chill? _____ The

B♭ Cl. (simile)

Hp.

Vc.

4/4

90

Sop. Sop.
 sud-den si-lent stroke that tells of Par - a - dise un - done? _____

B♭ Cl.

Hp.

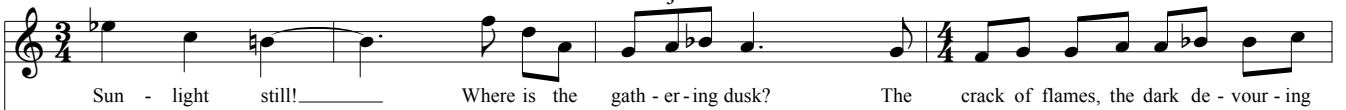
Vc.


rit. -----

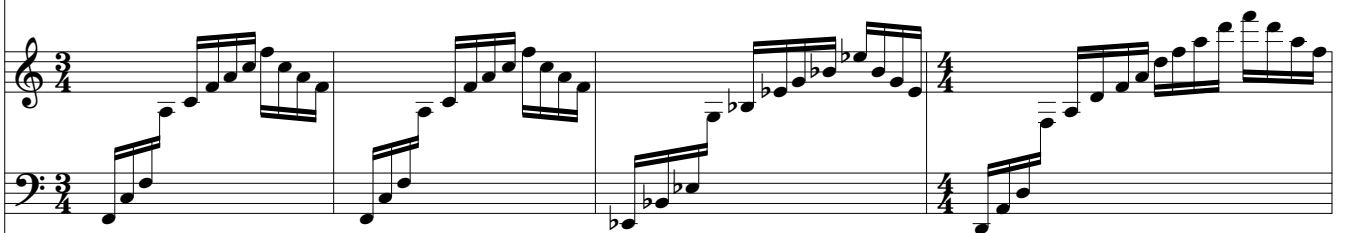
4/4

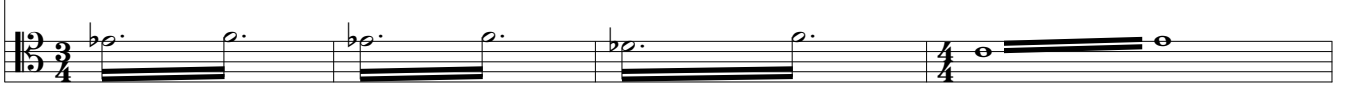
a tempo

93

Sop.  Sun - light still! _____ Where is the gath - er - ing dusk? The crack of flames, the dark de - vour - ing

B♭ Cl.  ?? Should these be the same notes

Hp. 

Vc. 

97

Sop.  sweep _____ of rain? _____ Why is there sweet _____ per -

B♭ Cl. 

Hp. 

Vc. 

100

Sop. fume? How can the li - lac bloom?

B♭ Cl.

Hp.

Vc.

H *poco rit.* ---

?? dynamic?

Sop. How can the breeze race? How can the riv - er turn?

B♭ Cl. ?? dynamic?

Hp. 14 14

Vc. ?? dynamic?

mf

105

?? some sort of tempo-related instruction here?

?? dynamic?

?? dynamic (maybe?)

Sop. How can the heart-less black bird dare to sing? Oh, faith-less black-bird, dare you

B \flat Cl.

Hp. 14

Vc. E \natural D \sharp

?? Regarding the (4+3+3+3+3) marking from the manuscript here:
 I recommend either going with the Soprano's meter (4/4) or the Harp's (16/16), but not both simultaneously.
 At the moment, I'm leaning toward leaving it in 4/4 to match the Soprano and that will also make more sense at rehearsal K.
 However, in rehearsal with an ensemble, you may find that it would be easier to read and think in 16/16. Definitely let me know if that's the case since I won't get to play through with a group on my end. If we do change to 16/16 it would be just fine to switch to 4/4 at rehearsal K.

108

I *a tempo*

?? dynamic (maybe?)

?? dynamic?

Sop. pierce my sor-row with your song? How does the spring

B \flat Cl.

Hp. ?? dynamic?

?? Low G just once?

Vc.

112


Sop. 
dare to be spring _____


B \flat Cl. 

Hp. 

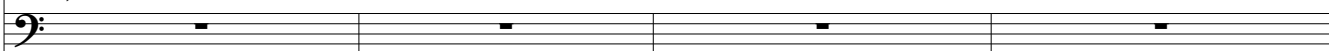
Vc. 

116

Sop. 
How does the vine _____

B \flat Cl. 

Hp. 

Vc. 
E \flat
A \flat

120

?? dynamic?

Sop. How does the spring _____ dare to be spring? _____

B \flat Cl.

Hp.

Vc. A \natural

124

J ?? crescendo like cello?


Sop. How does the crow _____ dare _____


B \flat Cl.

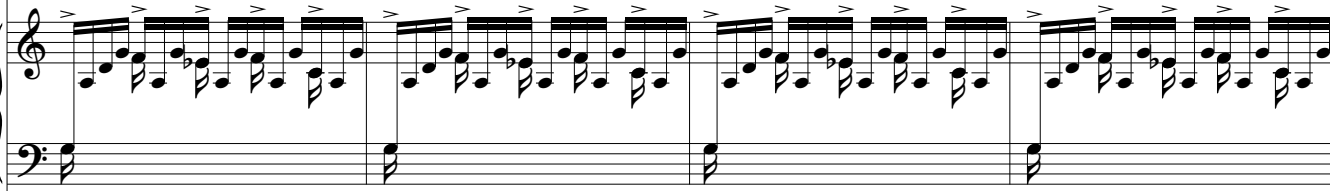
Hp. ?? crescendo like cello?


Vc. *mp cresc. poco a poco*

128

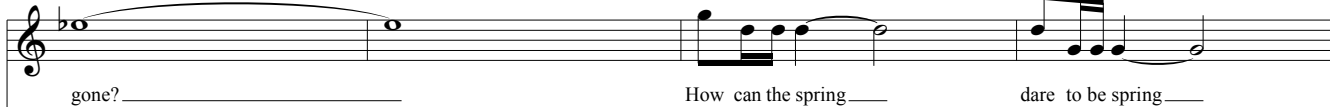
Sop.  to fly _____ when my flight _____ is


B♭ Cl. 

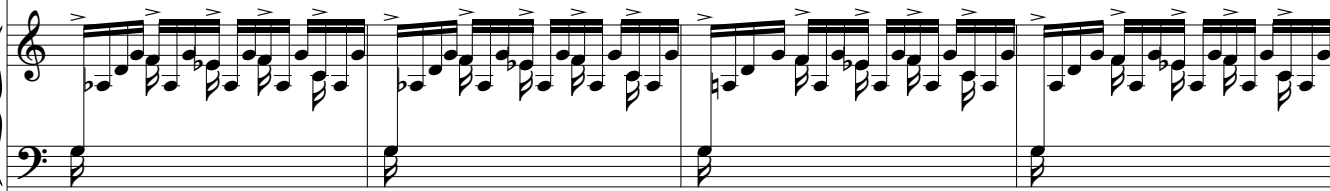
Hp. 


Vc.  *(mf)*

132

Sop.  gone? _____ How can the spring _____ dare to be spring _____

B♭ Cl. 

Hp. 

Vc.  *f dim. poco a poco*

136

Sop. *3*
when I have lost _____ my

B \flat Cl.

Hp.

Vc. *B \flat*
A \flat

(*mf*)

139 ?? dynamic?

Sop. Ko - - - - - ré?

B \flat Cl.

Hp. ?? dynamic?

Vc. *mp*

?? dynamic
(if different from next m.)

K

Sop.

B♭ Cl. *legato*
?? dynamic?

Hp. ?? (dynamic)?

Vc. *legato*
?? dynamic?

146

Sop.

B♭ Cl.

Hp.

Vc.

150

Sop.

B \flat Cl.

Hp.

Vc.

tr \flat

?? dynamic?

Db G \flat

?? dynamic?

++ Through this section, I copied the dynamic shaping between the C. & Vc when only one had it

153

Sop.

B \flat Cl.

Hp.

Vc.

L

?? dynamic? ?? crescendo?

How may the gold - en pear still cling to the skirts of her crust - ed limb as my

?? The clarinetist needs to breathe (so does the singer). Should they breathe together?

f non legato *mf cresc. poco a poco*

?? dynamic? ?? dynamic? ?? crescendo?

f detached *non vibrato* *mf cresc. poco a poco*


156

Sop. 


Ko - ré clung to me? _____ How may the lark still sing her glad-some song to the dawn-ing sky as my

B \flat Cl. 


Hp. 

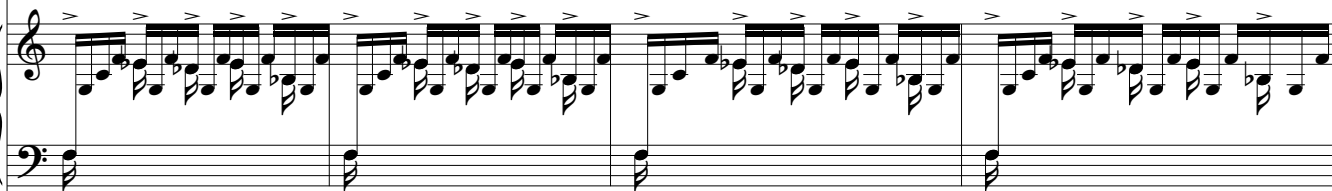
Vc. 


160

Sop. 

Ko - ré sang to me? _____ How may the gid - dy blush-ing breeze step laugh - ing ___ from thee-ther to run through the

B \flat Cl. 

Hp. 

Vc. 

164

Sop. bloom-ing mead-ow ___ as my Ko-ré ran to me? _____ How may the earth still hold the curv-ing

B \flat Cl.

Hp.

Vc.

168

rit. _____

Sop. shoul-ders ___ of each slum-bring rock as I held my Ko-ré in my arms? ?? dynamic?

B \flat Cl. *f*

Hp. ?? This was marked "Db7" but it's a Db maj7(+9). Do you want Cb?
?? dynamic?

Vc. *f*

171

?? new tempo?
?? dynamic?

Sop. *with the voice* ← ?? I'm not sure this is necessary information. It'll be pretty evident. Delete it?

B♭ Cl. *mp legato, sweetly*

Hp. ?? dynamic?

Vc. *mp*

How may the spring dare to be spring when I have lost my

M

Sop. child? _____

B♭ Cl.

Hp. ?? In this section, how much are the harp's staff changes about register vs. defining which hand should play? I think we should commit to one or the other of these and make a couple small changes accordingly.

Vc. *pizz.* *mf*

?? Slurs aren't really used for pizz. and could make a player wonder if this is supposed to be arco. Would you like either accents/tenutos or a 6/8 meter here? (probably use the same notation for the harp in m.181)

181

?? dynamic?

Sop. Ye of this earth, hear my sor - row! Is there not one who

B \flat Cl. *with the voice* ← ?? Same as m.171. Delete?

mp legato

Hp. *mp*

Vc. *mp*

?? maybe put the *mp* at the beginning of a lick?

187

Sop. knows where my on - ly joy is tak - en? Pray, _____ will you on - ly pit - y me? _____

B \flat Cl.

Hp.

Vc.

?? "A little" seems strange after a *molto accel.*
Do you want to call this something else?

192

poco accel. ----- *molto accel.* ----- **A little faster**

(2+2+3) ?? What's the new tempo?

Sop. Tell me: Where is she? Where is she? Where have you tak-en my child?

B♭ Cl.

Hp.

Vc.

N

?? This is the only place in the piece that has a key signature. I strongly suggest either removing the key sig. or, for consistency, adding them elsewhere where appropriate. In a chromatic piece like this, I much prefer not to use key signatures anywhere.

?? dynamic?

Sop. Have you seen my child? Did you

B♭ Cl. ++ some notes were longer in the recordings, so I left the staccato off.

mf

Hp. *f* D \flat

Vc. (*pizz.*) *f*

203 (3+3+2) (2+3)

Sop. see her danc - ing in the mead - ow? Did you see my child?

B♭ Cl.

Hp.

Vc.

++ I changed these notes to be the same as the Cl. and Vc.

G♭

208 (2+3+2) (3+2)

Sop. Did you hear her cry? Some-one must have seen! Some-one must have heard!

B♭ Cl.

Hp.

Vc.

G♯

?? arco somewhere around here?

213 (2+2+3) ^{?? dynamic (maybe)} (3+3+2)

Sop. *You!* Did you see my child? Did you see her danc - ing in the mead - ow?

B♭ Cl.

Hp.

Vc. *Db*

217 (2+3) ^{?? Longer note?} (3+2)

Sop. Did you see my child? Did you hear her cry?

B♭ Cl.

Hp.

Vc. *B♭ A♯ D♯ A♭ E♯ G♭*

?? In the recording there was a molto accel, then a pause before the next measure. Notate that? In any particular way?

221

Sop. Some - one must have seen! Some - one must have heard! You! _____

B♭ Cl. ?? dynamic? ?? dynamic?

Hp. G♯ E♭ A♯ F♭ _____

Vc. ?? dynamic? ?? dynamic?

?? Would you want a fermata over the barline here? If so, where else should it go in this section?

226

Sop. ?? any tempo instructions here? **O** ?? Tempo instructions? ?? dynamic? ?? dynamic?

Did you see my child? You must have seen my Ko-ré, she was play-ing by the riv-er here!

B♭ Cl. *f* *dying out* *mf sustained* ?? Did I understand correctly what you wanted here with the glisses?

Hp. *f* ?? dynamic?

Vc. *f* *dying out* *mf sustained*

?? Would you want to write this (for Vc. & Cl.) as going to niente?

231

Sop. *si-lence You must have heard some-thing! si-lence, si-lence My lit-tle girl is lost!*

B♭ Cl.

Hp. L.V. L.V. ?? dynamic?

Vc.

239

Sop. *si-lence You! Why do you trem-ble? Why?! Why?! Why do you cow-er from me? Who do you fear?*

B♭ Cl.

Hp. *p cresc. poco a poco* ?? Does the harp continue to play in four octaves? If so, until where? If not, is this a whole note?

Vc. *p cresc. poco a poco*

?? If you're using different "pitches" here you should define what they mean.

?? I would suggest a rehearsal mark here, though that would offset the sequencing. Thoughts?

?? What's the tempo? **Slower accel. poco a poco**

p cresc. poco a poco

?? Where would you like to place dynamic reference points for this crescendo?

mp cresc. poco a poco

245

Sop. Why do you cow-er from me? Who do you fear? Why do you cow-er from me?

B \flat Cl. (*mp*)

Hp. (*mp*)

Vc. (*mp*)

249

Sop. Who do you fear?

B \flat Cl. (*mf*) *molto cresc.* *f*

Hp. (*mf*) *molto cresc.*

Vc. (*mf*)

?? approximate tempo?
molto accel.

This was F-n, but I thought I heard Gb/F# in the recording.

?? New Tempo?

253 *f*

Sop. *f* si - lence, si - lence, si - lence, si - lence, si - - - - lence

B♭ Cl.

Hp. *f*

Vc. *f* ++ I broke the ties here because of the accents. *mp*

?? Tempo?

259 *mp*

Sop. *mp* Oh, my be-lov - ed earth! You pro - fess your guilt with si-lence. You seal your fate with si-lence.

B♭ Cl. *p*

Hp. *p*

Vc. *p*

265

P ?? dynamic?

Sop. Oh, my be-lov-ed earth. As you may wish, keep your si-lence you who for-

B \flat Cl. with the voice ← ?? Delete this if we delete the similar marking in m.171?

Hp. ??dynamic?

Vc. *mf*

272

Sop. sake my joy. Where my ten-der heart is fro-zen, so shall your heart be fro-zen too,—

B \flat Cl.

Hp.

Vc.

278

?? does the tempo change?

Sop. Sop. I de - cree!

B♭ Cl.

Hp. Hp. *ff*

Vc.

?? How loud does this get before the sub. *mp* ?

Q ?? does this need any tempo instructions?
?? dynamic?

Sop. Sop. Come dark - ness, come_ night and fro - zen rain! Come wind and cold and mist - y shad - ow!

B♭ Cl. B♭ Cl. *sub. mp*

Hp. Hp. ?? dynamic?

Vc. Vc. *sub. mp*

accel. ----- *ff* *?? "a tempo"?* **R** *?? Temo?*

290 *almost spoken/whispered*

Sop. Bite and chill and va - pour and twi - light and ice - (ss)! Come!

B \flat Cl. flutter

Hp. *ff* *?? dynamic?* *?? dynamic?*

Vc. *ff* *?? dynamic?* *?? Do you want tremolo here? Metered or unmetered?* *?? How loud before sub. mp ?*

296

Sop.

B \flat Cl. *sub. mp*

Hp. *?? dynamic?* G# A# G# Eb F# G#

Vc. *sub. mp*

301

Sop.

B \flat Cl.

Hp.

Vc.

f

tr \flat

?? Do you want a pluck on each down beat or just to continue the pedal slides?

305

Sop.

B \flat Cl.

Hp.

Vc.

tr \flat

3

3

3

?? dynamic?

ff brutally 3

309

hold until harp "buzz" dies

rit.-----

G.P.

Sop.

B \flat Cl.

ff *mordendo* *mp* *slowly, from far away*

?? Set halfway and then pluck?
Or pluck and then set halfway?

pedals halfway to \flat
to maximize buzz

hold until it dies

A \sharp - $\frac{1}{2}$ to \flat
E \flat - $\frac{1}{2}$ to \flat

Vc.

ff *mordendo* *mp* *sweetly, from far away*

?? "mordendo" means "biting"
is that what you intended here?

?? Did you intentionally give the Cl. & Vc.
different instructions (slowly vs. sweetly)?

S *quasi-recitative*

?? dynamic? *ad lib.*

Sop.

So, through-out nine days, o-ver land and sea she trav-elled, through the i-cy bar-ren plains and o-ver fro-zen wa-ters.

B \flat Cl.

mp

Harp.

Vc.

mp

dying out

?? Could also be to niente (*n*)
instead. Would you like that?

320 (2+2+2+2+3)

Sop. Nev-er did she eat, nor nev-er did she drink nor sleep nor bathe, so bit-ter was her sor-row.

B♭ Cl.

Hp.

Vc.

323 ?? dynamic?

Sop. Yet when up-on her there came for the tenth time glim-mer-ing morn-ing, she was met by the dark side of the moon who

B♭ Cl. ?? dynamic?

Hp.

Vc. ?? dynamic?

327

?? split this measure here?

Sop. *5* spoke to her of her daugh-ter — say-ing: “I have heard the voice of your child, though I be - held her not. *3*

B \flat Cl.

Hp.

Vc.

331

?? cresc to here maybe (all parts)?

?? dynamic?

Sop. Come with me to him who is the watch-er. He shall have seen your Ko-ré” — So to He-li-os they trav-elled and she did ap-

B \flat Cl. ?? dynamic? *mp*

Hp. ?? dynamic?

Vc. ?? same dynamic shaping as Clarinet? *mp*

335

?? Only the Soprano had a fermata here. Do you want one?

?? I think the text stress could be improved by moving "ri-" to an off beat like:
 glo - ri - ous

Sop. *peal say-ing: "He - li - os! Glo - ri - ous, ra - di - ant He - li - os! You who gaze watch - ful - ly down - ward.*

B♭ Cl. *?? dynamic?*

Hp. *?? I made this a half note like the Cl. & Vc. Did you want it to have L.V. ties?*

Vc. *?? dynamic?*

T ?? I might move this to m.344 ("speak!"). I think it's a more likely place to start when rehearsing. Thoughts?

Sop. *Tell me tru-ly if per - chance you see my child. Tell me who, a - mong men or gods, has sto - len her un - will - ing.*

B♭ Cl.

Hp.

Vc.

344 ?? Tempo? *accel.* ----- ?? Tempo?
 ?? dynamic? (2+2+3)

Sop. Speak!"

B♭ Cl. *f* ?? cresc. to here? ?? dynamic?

Hp. *ff* (separate bows)

Vc. *mf* majestically *f*

349 **Slower** ?? what tempo? **U** ?? Tempo (maybe)? ?? dynamic? Only Sop. had a fermata here do you want one?

Sop. I have seen! Ah yes, I have seen your child.

B♭ Cl. ?? dynamic? *deliberate* *mf* ?? dynamic?

Hp. ?? dynamic? L.V.

Vc. *mf*

The Vc. (& Cl.) were at *f* before. Either this should be a louder dynamic or there should be an ending dynamic for the crescendo first. What would you like?

356 (2+2+2+3) ?? dynamic?

Sop. As she played with vi - o - let and rose and cro - cus tan - gled in her hair. Thus she played by the riv - er - side,

B♭ Cl. *mp* like a bird

Hp. *mf*

Vc. *mp*

361

Sop. hap - py and free. When there bloomed bright a thou - sand pet - aled nar - cis - sus by the

B♭ Cl.

Hp. ?? dynamic?

Vc. ?? Do you want another tie?

366 V ?? dynamic?

Sop. riv-er-side. Ah, _____ how she laughed in won-der at the daz-zling play-thing!

B \flat Cl.

Hp.

Vc. *mf* legato

371

Sop. Ah, _____ how she stretched her arms to the blos-som-ing jewel! When, as she stood thus, en -

B \flat Cl.

Hp. ?? dynamic?

Vc. ?? Should these be tied?

375

Sop. *rap-tured in fra-grance and beau-ty, the ver-dant earth trem-bled be-neath her feet, and yawn-ing black in the Ny-si-an plain,*

B♭ Cl.

Hp. *?? Are these chords rolled?*

Vc.

379

Sop. *spewed forth from the dark - ness: ___ five steeds as dark as the dark - ness! And*

B♭ Cl. *tr* *?? dynamic? f > pp*

Hp. *Fb*

Vc. *(separate bows)* *tr* *f > pp*

382

Sop. *ris - ing in thun - der and flames, the King of Dark - ness in his flam - ing char - i - ot gal - loped forth from the rent - ing earth and*

B♭ Cl.

Hp.

Vc.

385

Sop. *plucked the child, fro - zen in fear, plucked her from the earth!*

B♭ Cl.

Hp.

Vc.

W

?? L.V. or dampen?

?? Tenutos maybe?

?? dynamic? *very deliberate*

++ I deleted a tie here because the next note did not have tremolo.

390 *accel. poco a poco* ↖

?? Where does this land, and at what tempo? (2+2+3)

Sop.

B♭ Cl. ?? dynamic?

Hp.

Vc. ?? In the recording these 2 notes were staccato. Do you want that?
f getting furious again

396

Sop.

B♭ Cl. *ff* frightened

Hp.

Vc. G# F# Eb
D#

?? what dynamic before sub. p?

?? what dynamic before sub. p?

402 ?? dynamic?

Sop. Down, down he gal-loped in a peal of thun-der! Down, down, down with your Ko-ré! — Down to dark-ness and dank-ness, and

B♭ Cl. *sub. p*

Hp. ?? dynamic?

Vc. *sub. p*

405 *molto rit.* ----- **G.P.** **Slower** ?? What tempo? ?? dynamic?

Sop. down, down, down — with your child to hell! Thus I have seen and swear to you

B♭ Cl. (gliss.)

Hp. ?? L.V. or dampen? ?? dynamic?

Vc. *pp*

- ?? Does this note:
- 1) end here
 - 2) fill the full measure
 - 3) last through Soprano's "deed" or something else?

411 **G.P.** ?? Maybe put rehearsal Y here or here instead?
?? Tempo instructions?

Sop. *I a-lone have seen this deed!*

B♭ Cl.

Hp.

Vc. ?? dynamic? *very legato* *mournful*
?? There was a decresc. hairpin here. Should the Vc. still be playing?

417 ?? Tempo?

Sop.

B♭ Cl. *mf* 3

Hp. ?? dynamic? 14 14
++ I wrote these out as triplets rather than a single block.
A#
D#

Vc. 3 ?? dynamic?

419

Sop.

B \flat Cl.

Hp.

Vc.

14

14

2

?? are these rolled?

421

Sop.

B \flat Cl.

Hp.

Vc.

f

p

?? rolled?

f

p

Z

Vamp

B♭ Cl.

Hp.

Vc.

Soprano:

Then I have wronged you, my earth.
It is those far more powerful than you who have stolen my child.

How dare they call themselves gods, who stole her!
Are such cruel deeds godly?!
Then, as I am myself a god, I shall have no part of this!
Let such depravity be devine, then! Let it be devine!
For my part, I shall be mortal!

?? Do you want all of these exclamation points?

AA

?? AA is pretty short.
Do you want to delete it (or BB)

425

Sop.

B♭ Cl.

Hp.

Vc.

?? There were parenthesized notes in the the manuscript here:
concert G & F# (written A & G#) where I expected concert E & D# (written Gb & F).
They were also 8ths rather than 16ths. What's happening here?

G♭
C♯

A♭
D♯

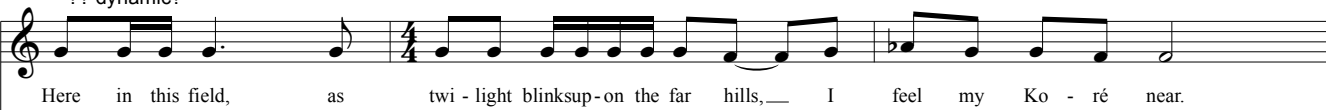
B♯

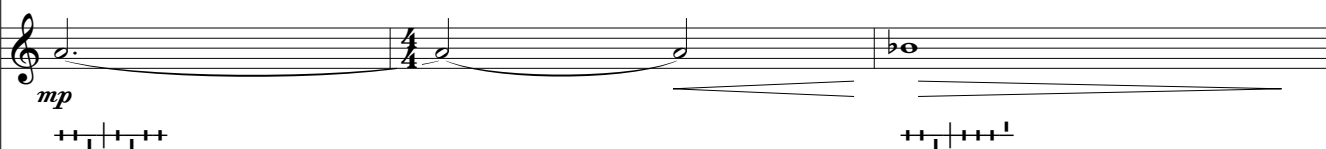
?? When does this switch to 8ths? Should they still be 16ths?

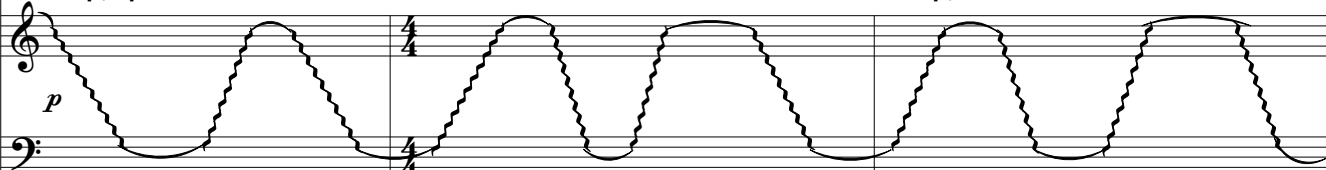
?? On what beat does the B# change?

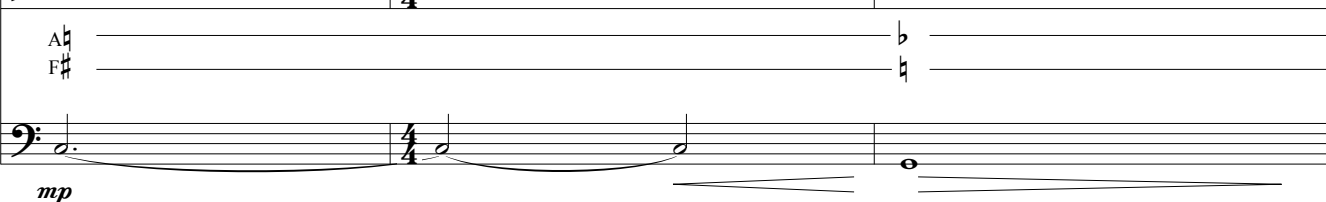
BB ?? Tempo instructions?

?? dynamic?

Sop. 

B♭ Cl. 

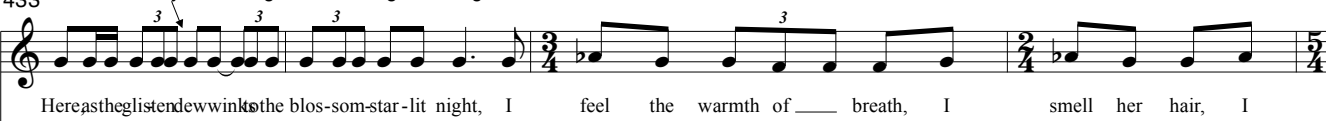
Hp. 

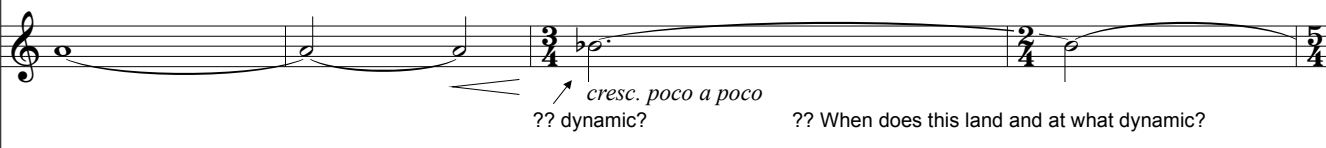
Vc. 

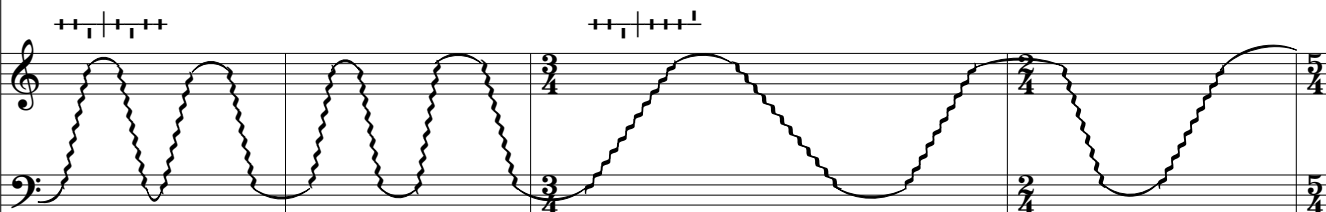
Ab
F#


?? There was a fermata on this note. In this context I'd recommend just making the note longer. Thoughts?

433

Sop. 

B♭ Cl. 

Hp. 

Vc. 

- b
#

437

CC ?? Tempo?

?? dynamic?

Sop. hear the rus-tle of her feet be-hind me! Ko-ré, Ko-ré, Ko-ré, Ah! Oh, that you knew how I call your name!

B♭ Cl. ?? dynamic?

Hp. ?? dynamic?
?? do you want L.V. ties?

Vc. ?? dynamic?

442

?? This G had a tie, but it wasn't tied to anything.
Do you want the note to be longer? How much?

Sop. Oh, that you could hear and yet per-chance you do.

B♭ Cl. *mf* very lyric bird-like dying out

Hp.

Vc.

DD Slowly and sweetly ?? Tempo?

?? dynamic?

Sop. When you are far a - way can you hear me? And if I called you soft - ly

?? dynamic?

B \flat Cl. ?? Which octave to you want?

?? dynamic?

Hp. DHC: work out soft harp part

Vc. *mp*

Ab

?? Are you planning to flesh out this section this time around?

455

Sop. would you ap-pear? Ko - ré Ko - ré Though you are far a - way, you are near me.

B \flat Cl.

Hp. DHC: E maj DHC: F maj

Vc.

EE

?? dynamic shaping like clarinet?

Sop. Prom - ise you'll car - ry with you till I car - ry home a - gain, my Ko - ré, Ko - ré

B \flat Cl. ?? tenutos rather than accents?

Hp.

Vc. ?? dynamic?

468

Sop. I will bring you home to my arms a - gain. Safe be - side me, stay be - side me!

B \flat Cl. ?? dynamic? ?? Should these be #?

Hp.

Vc.

FF

?? I'm not sure rehearsal [FF] is necessary.
Delete it?

molto rit. -----

?? Probably give some tempo-related info here
even if it's just "rubato" or "freely" or "cadenza" etc.

?? dynamic? ?? dynamic?

Sop. Till you are near me, Ko-ré, Ko-ré, Ko-ré: All I have, I give to hold my child a -

B♭ Cl. *mf* *ff > pp*

Hp. ?? G# and Ab? Spell 1 way? DHC: E maj arpeggio DHC: L.V. DHC: L.V.

Vc. ?? tenuto? *mf* *ff > pp*

?? I want to break these measures slightly differently.
Is "here" or "laughter" more emphasized?
Based on which one, I'd do it a different way.

?? dynamic shaping?

480

Sop. gain. To hear her laugh-ter here in my arms. Come to my arms my joy.

B♭ Cl.

Hp.

Vc.

Guide to Noah's In-Score Markings:

?? A question about a proposed change or a request for information (like a tempo or dynamic).

++ A change that I went ahead and made, but wanted to get a confirmation from you.

DHC: A note you had written to yourself in the manuscript, mostly about fleshing out the harp part near the end.

Not that it has to be all at once, but please respond to each instance of those markings, however briefly. For example, you might be fine with most of the ++ changes, but I want to get a confirmation on each one before deleting it from the score. That's as opposed to assuming that if I don't hear from you about them that they're all fine; I want to make sure one you want to change doesn't get missed amid the many, many dots and lines in that score.

Here's one idea for a shorthand for responding to them:

Hp.205?? Blah blah blah - That would be an answer to my "???" question in the harp part at measure 205.

This could be expanded to:

Cl.123++ (Clarinet @ m.123) or

Vc.24DHC (Cello @ m.24) or

Sop.97?? (Soprano @ m.97) (this might be where answers to tempo questions go since it's the staff they appear above in the score)

FYI:

I've put the clarinet in its Bb transposition in both the score and parts. This will likely cause less confusion when talking about notes during rehearsals. (I can expand on that if you want)

I've removed most of the slurs from the cello and some from the clarinet. They seemed to be intended as phrase markers but would instead be interpreted as technical instructions (under one bow for the cello, no rearticulation for the clarinet). I figure that by working with these musicians you can figure out good bowings and articulations. To help this along I included your markings of "separate bows" to distinguish those sections from ones that just don't have slurs yet. Once we add in all the bowings I'll remove all of the "separate bows" markings because simply not writing a slur means exactly that.

Things like articulations, dynamics, pedal charts, pedal changes (and the slurs I included), I've largely left alone for right now since you're getting to work with some musicians right away. If you'd like me to offer suggestions for any of them I'm happy to do that. Just let me know.

I added double bars at many of the rehearsal marks

Questions:

Near the end of the piece (around m.446) you had a bunch of notes to yourself regarding fleshing out the harp part. You may want to look into that soon so we can get it in the score. Are you planning on doing that this time around?

For double pedal changes, what's your preference for which one goes on top (left foot pedals or right foot pedals). There's no standard that I'm aware of, but we should be consistent throughout the piece (and really, your work as a whole).

I didn't add boxes around reach-to-the-other-side pedal changes this time around. Do you want me to add them? (Just to nag again a little, it would be easier and more visually consistent to add that box with the expression tool than with the chord tool).

What's the Copyright date?

Things to add or mess with during rehearsals:

** After each gliss section there should be either L.V. or a dampen symbol

** Add tempo marks

** Add in dynamics, make sure to include dynamics for the beginnings and ends of cresc. and dim. markings.

** Mark places for breaths (shorten notes, add rests)

** Cello bowings (I could suggest things, but having an actual cellist like you do right now is far better!)

** Correct/add to pedal changes as needed

Lyric related things:

Spelling question:

Proserpina or Proserpine (both are correct, but we should stick with one)

There were some differences between the lyrics in the manuscript and those in the plot outline PDF you sent me. Many of the differences were just punctuation things. I encourage you to look over the punctuation and see if it matches your intentions.

There were also a few words that were different. For the moment, I went with the word that was in the manuscript, but I'll ask about them here. In the three following discrepancies, I'm referring to the stanzas and lines as they're laid out below where I've included all the lyrics in their current form.

4th stanza, 3rd line:

The crack of flames
The crack of flame

8th stanza, 1st line:

Have you seen my child
Did you see my child

last stanza, 2nd to last line:

here in my arms
here in my heart

Lyrics:

Pro-ser-pi-na, Ko-ré, Pro-ser-pi-na!
Come from your hid-ing, come from your games, come to my arms my joy!
Pro-ser-pi-na, my on-ly, Pro-ser-pi-na my gem, Pro-ser-pi-na my child!

Look, you clum-sy lit-tle maid: such a love-ly blos-som have you dropped.
Ko-ré Ko-ré, Ko-ré, Ko-ré Ko-ré, Ko-ré, Ko-ré, Ko-ré Ko-ré, Ko-ré, Ko-ré, Ko-ré!

Hoof-beats! Thun-der!
Ko-ré Ko-ré Ko-ré, Ko-ré, Ko-ré Ah
Ko-ré Ko-ré Ko-ré, Ko-ré, Ko-ré, Ko-ré Ah! Ah! Hmm
Pro-ser-pi-ne, Ko-ré, Pro-ser-pi-ne.

Spring-time still! Where is the hush? Where is the whis-per-ing chill?
The sud-den si-lent stroke that tells of Par-a-dise un-done?
Sun-light still! Where is the gath-er-ing dusk?
The crack of flames, the dark de-vour-ing sweep of rain?
Why is there sweet per-fume? How can the li-lac bloom?
How can the breeze race? How can the riv-er turn?
How can the heart-less black bird dare to sing?
Oh, faith-less black-bird, dare you pierce my sor-row with your song?

How does the spring dare to be spring when I have lost my Ko-ré?
How does the vine dare to bloom when the on-ly blos-som has been plucked from my side?
How does the spring dare to be spring?
How does the crow dare to fly when my flight is gone?
How can the spring dare to be spring when I have lost my Ko-ré?

How may the gold-en pear still cling to the skirts of her crust-ed limb as my Ko-ré clung to me?
How may the lark still sing her glad-some song to the dawn-ing sky as my Ko-ré sang to me?
How may the gid-dy blush-ing breeze step laugh-ing from the e-ther to run through the bloom-ing mead-ow as my Ko-ré ran to me?
How may the earth still hold the curv-ing shoul-ders of each slum-bring rock as I held my Ko-ré in my arms?
How may the spring dare to be spring when I have lost my child?

Ye of this earth, hear my sor-row!
Is there not one who knows where my on-ly joy is tak-en?
Pray, will you on-ly pit-y me?
Tell me: Where is she? Where is she? Where have you tak-en my child?

Have you seen my child? Did you see her danc-ing in the mead-ow?
 Did you see my child? Did you hear her cry?
 Some-one must have seen! Some-one must have heard!
 You! Did you see my child? Did you see her danc-ing in the mead-ow?
 Did you see my child? Did you hear her cry?
 Some-one must have seen! Some-one must have heard!
 You! Did you see my child?

You must have seen my Ko-ré, she was play-ing by the riv-er here!
 si-lence
 You must have heard some-thing!
 si-lence, si-lence
 My lit-tle girl is lost!
 si-lence

You! Why do you trem-ble? Why?! Why?!
 Why do you cow-er from me? Who do you fear?
 Why do you cow-er from me? Who do you fear?
 Why do you cow-er from me? Who do you fear?
 si-lence, si-lence, si-lence, si-lence, si-lence

Oh, my be-lov-ed earth! You pro-fess your guilt with si-lence.
 You seal your fate with si-lence. Oh, my be-lov-ed earth.

As you may wish, keep your si-lence you who for-sake my joy.
 Where my ten-der heart is fro-zen, so shall your heart be fro-zen too, I de-cree!

Come dark-ness, come night and fro-zen rain! Come wind and cold and mist-y shad-ow!
 Bite and chill and va-pour and twi-light and ice-(ss)! Come!

So, through-out nine days, o-ver land and sea she trav-elled,
 through the i-cy bar-ren plains and o-ver fro-zen wa-ters.
 Nev-er did she eat, nor nev-er did she drink nor sleep nor bathe, so bit-ter was her sor-row.
 Yet when up-on her there came for the tenth time glim-mer-ing morn-ing,
 she was met by the dark side of the moon who spoke to her of her daugh-ter say-ing:
 "I have heard the voice of your child, though I be-held her not.
 Come with me to him who is the watch-er. He shall have seen your Ko-ré"

So to He-li-os they trav-elled and she did ap-peal say-ing:
 "He-li-os! Glo-ri-ous, ra-di-ant He-li-os!
 You who gaze watch-ful-ly down-ward.
 Tell me tru-ly if per-chance you see my child.
 Tell me who, a-mong men or gods, has sto-len her un-will-ing. Speak!"

I have seen! Ah yes, I have seen your child.
 As she played with vi-o-let and rose and cro-cus tan-gled in her hair.
 Thus she played by the riv-er-side, hap-py and free.
 When there bloomed bright a thou-sand pet-aled nar-cis-sus by the riv-er-side.
 Ah, how she laughed in won-der at the daz-zling play-thing!
 Ah, how she stretched her arms to the blos-som-ing jewel!
 When, as she stood thus, en-rap-tured in fra-grance and beau-ty,
 the ver-dant earth trem-bled be-neath her feet,
 and yawn-ing black in the Ny-si-an plain, spewed forth from the dark-ness:
 five steeds as dark as the dark-ness!
 And ris-ing in thun-der and flames, the King of Dark-ness in his flam-ing char-i-ot
 gal-loped forth from the rent-ing earth and plucked the child, fro-zen in fear,
 plucked her from the earth!

Down, down he gal-loped in a peal of thun-der!
 Down, down, down with your Ko-ré!
 Down to dark-ness and dank-ness,
 and down, down, down with your child to hell!

Thus I have seen and swear to you I a-lone have seen this deed!

Then I have wronged you, my earth.
It is those far more powerful than you who have stolen my child.

How dare they call themselves gods, who stole her!
Are such cruel deeds godly?!
Then, as I am myself a god, I shall have no part of this!
Let such depravity be devine, then! Let it be devine!
For my part, I shall be mortal!
Oh, let me be mortal!

Here in this field, as twi-light blinks up-on the far hills, I feel my Ko-ré near.
Here, as the glis-ten-ing dew winks to the blos-som-ing star-lit night,
I feel the warmth of her breath, I smell her hair, I hear the rus-tle of her feet be-hind me!
Ko-ré, Ko-ré, Ko-ré, Ah!

Oh, that you knew how I call your name!
Oh, that you could hear
and yet per-chance you do.

When you are far a-way can you hear me?
And if I called you soft-ly would you ap-pear? Ko-ré Ko-ré
Though you are far a-way, you are near me.
Prom-ise you'll car-ry me with you till I car-ry you home a-gain, my Ko-ré, Ko-ré
I will bring you home to my arms a-gain.
Safe be-side me, stay be-side me!
Till you are near me, Ko-ré, Ko-ré, Ko-ré:
All I have, I give to hold my child a-gain.
To hear her laugh-ter here in my arms.
Come to my arms my joy.