

I. "Don't think the stars and moon..."

from *Winter Birds*

Text by
David Brendan Hopes

Jonathan David

Clarinet in B \flat

Quite Freely $\text{♩} = 62$

lunga 3 *poco accel.* 3 3 *f*

n *mf* *mp*

B \flat Cl. 7 3 3 3 *poco* 6 3 *molto rit.* lunga *mp*

B \flat Cl. 11 *poco accel.* *a tempo* *accel.* *rit.* *a tempo* 3 3 *pp* 3 *mp* 3 *mf* 3

Vla. 11 *Mute on* *pp* *mp* *mf* 3

Vlc. I 11 *Mute on* *pp* *mp* *mf*

B \flat Cl. 15 3 5 $\text{♩} = 46$ *p* *f*

Vla. 15 3 *mp* *f* *>mf*

Vlc. I 15 *mp* *f* *>mf*

30 *mp*

Mezzo
I have ne-ver said what is in my heart. _____ I have

B \flat Cl.

Vla.

Vlc. I

Vlc. II

33 *mf*

Mezzo
poin - ted to the birds and let them have _____ the sum-mar - iz - ing

B \flat Cl.
mp *mf* *mp*

Vla.
mp

Vlc. I
mp

Vlc. II
mp

I. "Don't think the stars and moon..."

Mezzo
words as their win-tery lives are blown a - part.

B♭ Cl.
with "growl" ord. poco
mf sub. p

Vla.
pp

Vlc. I
pp

Vlc. II
pp

Mezzo
Now lis - ten.

B♭ Cl.
p

Vla.
Mute on pp (3+4)

Vlc. I
Mute on pp

Vlc. II
Mute on

with intensity p poco

pp (4+3)

pp (3+4)

42

Mezzo *p* That _____ is the com-pas-sing call _____

B♭ Cl. *pp*

Vla. *pp*

Vlc. I *pp*

Vlc. II *pp*

45

Mezzo *mp* _____ of a night - hawk fil - ling his bel - ly for the long _____ flight.

B♭ Cl. *p*

Vla. *p* (sempre 3+4)

Vlc. I *p*

Vlc. II *p*

[Skipping forward to 2nd movement]

II. "Do you think because you suffered...?" from *Winter Birds*

Text by
David Brendan Hopes

Jonathan David

Quasi swung $\bullet = 120$
Key clicks

Clarinet in B \flat

Viola

Cello I

Cello II

B \flat Cl.

Vla.

Vlc. I

Vlc. II

col legno batt.

mf

mf

mf

B \flat Cl.

Vla.

Vlc. I

Vlc. II

ord.

n

II. "Do you think because you suffered...?"

11 *Glissando* *f*

B♭ Cl. I
Vla.
Vlc. I
Vlc. II

14 *Gliss.* *mf*

14 *mp*

14 *mp*

14 *mp*

B♭ Cl. I
Vla.
Vlc. I
Vlc. II

Bend

17

B♭ Cl. I
Vla.
Vlc. I
Vlc. II

20

B \flat Cl.

Vla.

Vlc. I

Vlc. II

23

B \flat Cl.

Vla.

Vlc. I

Vlc. II

Glissando

ff

f

26

B \flat Cl.

Vla.

Vlc. I

Vlc. II

Sneering

ff

f

II. "Do you think because you suffered...?"

Mezzo *f*
Do you think be-cause you suf-fered ___ for love ___

B \flat Cl.

Vla. *mf*

Vlc. I *mf*

Vlc. II *mf*

Mezzo
___ no-thing more ___ will be asked of you? ___

B \flat Cl. *Bend* *mf* *f* *Glissando* *Bend*

Vla. *mf*

Vlc. I *mf*

Vlc. II *mf*

Mezzo
Do you think be-cause your beau-ty ___ was be-sieged ___ an

B \flat Cl. *p*

Vla. *mf*

Vlc. I *mf*

Vlc. II *mf*

II. "Do you think because you suffered...?"

41 *mf* *mp* *Bend*

Mezzo hour, an af - ter-noon, a week or two, that

B♭ Cl. *mp* *Bend*

Vla. *mp* *p*

Vlc. I *mp* *p*

Vlc. II *mp* *p*

45 *f* *mp*

Mezzo all the high dead lo - vers are ap - peased?

B♭ Cl. *mf* *mp* *Bend*

Vla. *mf* *mp*

Vlc. I *mf* *mp*

Vlc. II *mf* *mp*

48 *cresc. poco a poco*

Mezzo Be - cause your bones ride stark in your cheeks for love do you

B♭ Cl.

Vla.

Vlc. I

Vlc. II

II. "Do you think because you suffered...?"

Mezzo
51 *f*
think one cord of the net is eased? _____

B♭ Cl.
51 *mf* *mp*

Vla.
51 *mf* *mp*

Vlc. I
51 *mf* *mp*

Vlc. II
51 *mf* *mp*

Mezzo
55 *ff*
I say there are nine hells for e - very one you bawled

B♭ Cl.
55 *f*

Vla.
55 *f*

Vlc. I
55 *f*

Vlc. II
55 *f*

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered 14 and is titled "II. 'Do you think because you suffered...?'". The score is divided into two systems of staves. The first system (measures 51-54) includes a Mezzo-soprano line with lyrics, a B♭ Clarinet line, and three string lines (Viola, Violin I, and Violin II). The second system (measures 55-58) includes a Mezzo-soprano line with lyrics, a B♭ Clarinet line, and three string lines. Dynamics range from *f* (forte) to *mp* (mezzo-piano) and *ff* (fortissimo). The key signature has two flats (B♭ and E♭), and the time signature is 12/8. The score features various musical notations including slurs, accents, and dynamic markings.

[Skipping forward to 3rd movement]

III. "A lover taken in winter..."

from *Winter Birds*

Text by
David Brendan Hopes

Jonathan David

Austere $\text{♩} = 72$

Clarinet in B \flat

Viola

Cello 1

Cello 2

B \flat Cl.

Vla.

Vlc. 1

Vlc. 2

Mezzo

B \flat Cl.

Vla.

Vlc. 1

Vlc. 2

mp

Pizz.

sfz

mf

ord.

p

mf

mp

p

p

A lo - ver — ta - ken in win - ter — is an ice - bound har - bor, —

mp

mp

mp

mp

III. "A lover taken in winter..."

Mezzo 16 *a she-wolf, a bol-ted door.*

B♭ Cl. 16 *mp*

Vla. 16

Vlc. 1

Vlc. 2

Mezzo 21 *mp* *A lo - ver ta - ken in win - ter is a*

B♭ Cl. 21 *p*

Vla. 21

Vlc. 1

Vlc. 2 *p*

Mezzo 25 *lock and a well-stocked house and a guard - ed door.*

B♭ Cl. 25 *mf*

Vla. 25 *mp*

Vlc. 1 *mp*

Vlc. 2

29 *mf*

Mezzo

She will not give. She will not lose. _____ A lov - er ta-ken in win-ter

B♭ Cl.

mp

Vla.

Vlc. 1

Vlc. 2

Arco

mp

33

Mezzo

— is a - ma-ranth. She is a high wall and a black door. A lo - ver

B♭ Cl.

Vla.

Vlc. 1

Vlc. 2

[Skipping forward to 4th movement]

IV. "In Baltimore the mockingbirds told..."

from *Winter Birds*

Text by
David Brendan Hopes

Jonathan David

Briskly,
with mischief $\text{♩} = 72$

Mezzo-Soprano

Clarinet in B \flat

mp *Glissando* *mf*

Mezzo

B \flat Cl.

mp *subito p*

In Bal - ti - more the mock - ing - birds

Mezzo

B \flat Cl.

told in e - very lan - guage but words of bird, and air, and bird in

Mezzo

B \flat Cl.

p *poco rit.* *pp*

air, and how the flocks go when there's no-thing left. One at my win-dow sang:

IV. "In Baltimore the mockingbirds told..."

a tempo
mf
 Mezzo Wake, — a - wake, see the co - lours that the mor - nings make to

B♭ Cl. *mp* *mf* *mp* *mf* *mp*

24 Mezzo shar - pen the de - light — of my in - veigh - ling black - and - white. —

B♭ Cl. *mf* *mp* *mf* *mp* *f*

29 Mezzo *mp*
 Look quick, while all my ma - gic's left. A - ny bird that la - bors in a - ny

B♭ Cl. *p*

33 Mezzo *mf* *mp* *mf*
 tree you'll hear bet - ter boi - ling out of me. — My — mi - mi -

B♭ Cl. *mp* *mf* *mp*

38 Mezzo *mp* *mf* *mp*
 cry is — best. Leave a - side — the — rest that have on - ly

B♭ Cl. *mf* *mp*

The image shows a musical score for two parts: Mezzo and B♭ Clarinet. The score is divided into six systems, each with a Mezzo line and a B♭ Clarinet line. The Mezzo lines include lyrics and musical notation with various dynamics and articulations. The B♭ Clarinet lines provide harmonic support with their own dynamics and phrasing. The score includes a tempo marking 'a tempo' and various dynamic markings such as *mf*, *mp*, *f*, and *p*. There are also articulation marks like accents and slurs. The key signature has one flat (Bb), and the time signature is 4/4. The page number 25 is in the top left, and the section title is at the top center.

[Skipping forward to 5th movement]

Text by
David Brendan Hopes

V. "Pure as the note of a bird..."

from *Winter Birds*

Jonathan David

*With Stealth,
"in Deep Woods"* $\text{♩} = 50$

Viola

Cello 1

Cello 2

Vla.

Vlc. 1

Vlc. 2

Vla.

Vlc. 1

Vlc. 2

Vla.

Vlc. 1

Vlc. 2

pizz.

mf

f

mp

mf

f

fp

mf

p

f

sul pont.

Mute on

molto legato ord.

ppp

mp

pp

p

mp

p

21

Vla. *Mute on*

Vlc. 1 *Mute on*

Vlc. 2 *mf mp ppp*

27

Vla. *arco ppp pp molto legato mp*

Vlc. 1 *arco ppp pp molto legato*

Vlc. 2 *pp molto legato*

34

Mezzo *pp*

Pure

Vla. *pp*

Vlc. 1

Vlc. 2

38

Mezzo *mp* *p*
as the note of a bird, some times, the

Vla. *p* *pp*

Vlc. 1 *p* *pp*

Vlc. 2 *p* *pp*

41

Mezzo *mp*
sound of bark scraped on bark, wood bow - ing wood.

Vla. *mp*

Vlc. 1 *mp*

Vlc. 2 *mp*

44

Mezzo

Vla. *p* *mp* *pizz.*

Vlc. 1 *p* *mp* *pizz.*

Vlc. 2 *p* *mp*

49

Mezzo *mp*
There are

Vla. *p*

Vlc. 1 *p*

Vlc. 2 *p*

53

Mezzo
strings in oaks, reeds in pines, per

Vla. *arco p*

Vlc. 1 *arco p*

Vlc. 2 *arco p*

56

Mezzo *p* *mf*
cus-sion in the ce - dar dark be-low the cliffs, where

Vla. *pp* *mp* *Gliss.*

Vlc. 1 *pp* *mp* *Glissando*

Vlc. 2 *pp* *mp*