

Soprano

Ants

(1990)

Robert Frost

Herb Bielawa

for Bruce, Lisa and me

Capriciously ♩ = 100

Violin

mp

Piano

p

5

Vln.

mp

Pno

7

Vln.

mp

Pno

f

9

Vln.

Ants

10 *ff*

Vln.

Pno

Measure 10: Violin part is a sustained line. Piano part begins with a triplet of eighth notes marked with a 'z', followed by a series of sixteenth notes and eighth notes with various accidentals (flats and naturals). Measure 11: Violin part continues the sustained line. Piano part continues the rhythmic pattern with more sixteenth and eighth notes.

11 *p*

Vln.

Pno

Measure 11: Violin part has a triplet of eighth notes. Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 12: Violin part has a triplet of eighth notes. Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

13

Vln.

Pno

18:16

Measure 13: Violin part has a triplet of eighth notes. Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 14: Violin part has a triplet of eighth notes. Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Ants

3

14

Vln.

Pno

P *f*

16

Vln.

Pno

mf

18

Vln.

Pno

f *mp*

mp 5

20

Vln.

Pno

well articulated and aggressive

sfz

Ants

22

Vln.

Pno

6

3

3

p *f*

24

Vln.

S.

Pno

ff *ff*

An an - t

25:16

26

Vln.

S.

Pno

f

f

sfz

on the ta - ble cloth Ran

Ants

28

Vln.

S.

Pno

in - to a dor - mant mo - th

3

6

f

31

Vln.

S.

Pno

Of ma - ny times his size.

6

p *f*

f

34

Vln.

Pno

Tempo II ♩ = 104

sweetly

mf

8th

3

3

3

3

3

3

Ants

37

Vln.

S.

Pno

mp

He

40

Vln.

S.

Pno

showed not the least sur -

43

Vln.

S.

Pno

prise. His bus-i-ness was n't

Detailed description: This is a page of a musical score for the piece 'Ants'. It features three staves: Violin (Vln.), Soprano (S.), and Piano (Pno). The score is divided into three systems. The first system starts at measure 37. The Violin part has three triplet figures. The Soprano part has a rest followed by the word 'He'. The Piano part has a simple accompaniment. The second system starts at measure 40. The Violin part has five triplet figures. The Soprano part has a rest followed by the words 'showed not the least sur -'. The Piano part continues the accompaniment. The third system starts at measure 43. The Violin part has three triplet figures. The Soprano part has a rest followed by the words 'prise. His bus-i-ness was n't'. The Piano part continues the accompaniment. The dynamic marking *mp* is present in the first system.

Ants

46

Vln.

S.

with such. He gave

Pno

Detailed description: This system covers measures 46 to 48. The violin part (Vln.) features a melodic line with triplets and slurs. The vocal part (S.) has lyrics: "with such. He gave". The piano accompaniment (Pno) provides harmonic support with chords and moving lines in both hands.

49

Vln.

S.

it scar - ce - ly a touch And

Pno

Detailed description: This system covers measures 49 to 51. The violin part (Vln.) continues with melodic lines and triplets. The vocal part (S.) has lyrics: "it scar - ce - ly a touch And". The piano accompaniment (Pno) continues with harmonic accompaniment.

52

Vln.

S.

was off on his du - ty run.

Pno

Detailed description: This system covers measures 52 to 54. The violin part (Vln.) features a complex melodic line with multiple triplets. The vocal part (S.) has lyrics: "was off on his du - ty run.". The piano accompaniment (Pno) provides harmonic support with chords and moving lines in both hands.

Ants

55 *f*

Vln.

Pno

58 *pizz* *arco* *mp* *pizz*

Vln.

Pno

61 *arco* *mp* *arco* *mf*

Vln.

Pno

64 *pizz* *mf* *ff* *p*

Ants

67

Vln.

S.

Pno

Yet_ if he en -

70

S.

Pno

count - ered one of the hive's en -

72

S.

Pno

qui - r - y squad

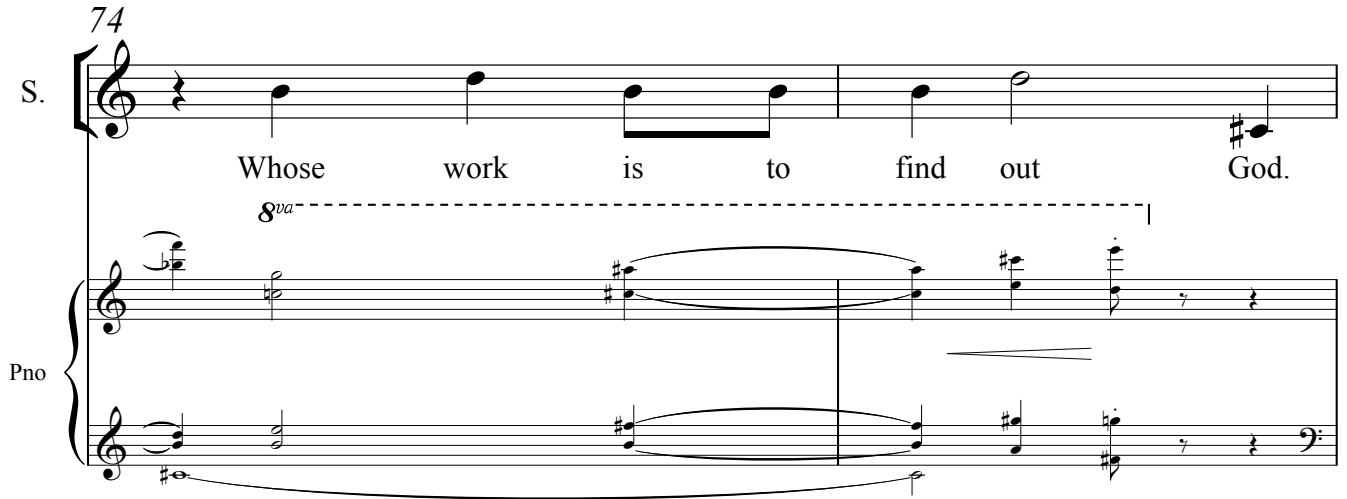
Ants

74

S. *gva*

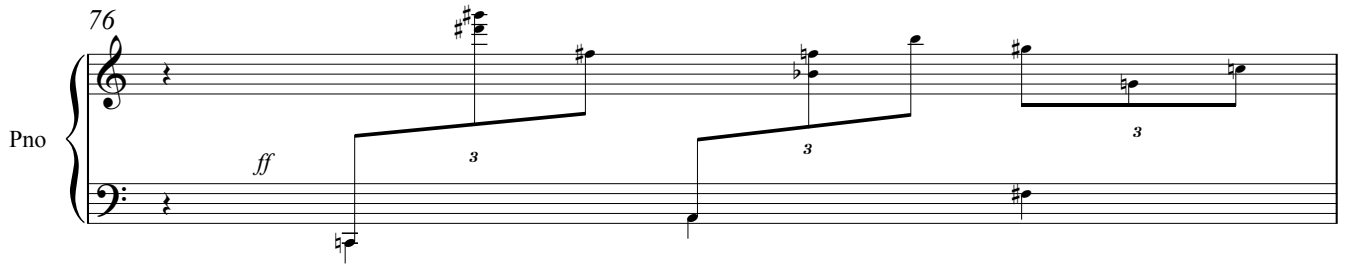
Whose work is to find out God.

Pno



76

Pno *ff*



77 *mf*

S. *mf*

Whose work is to find out God

Pno *p*

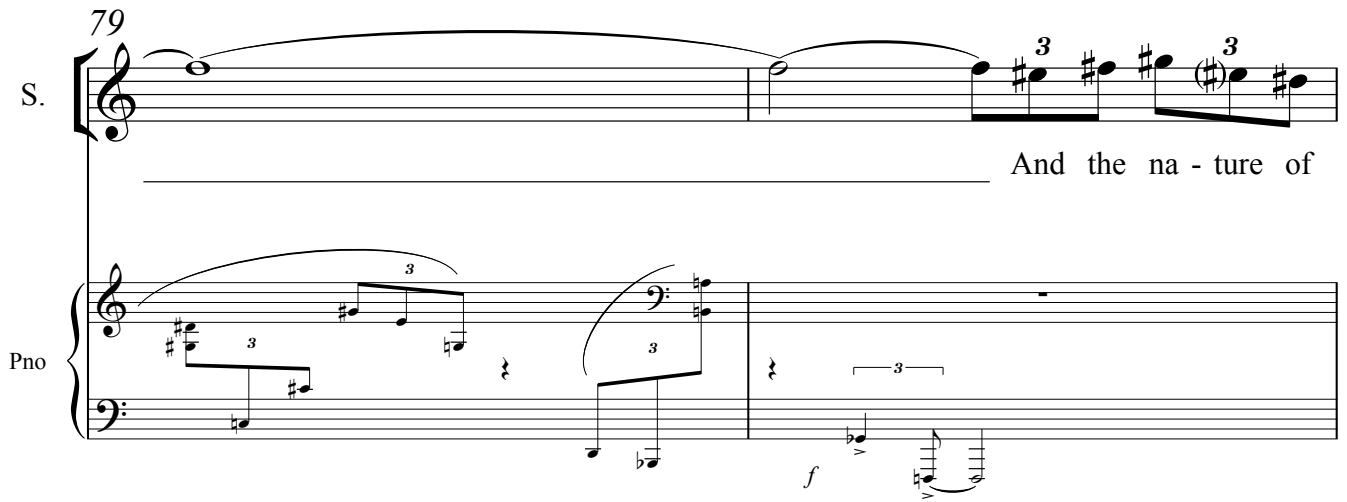


79

S.

And the na - ture of

Pno *f*



Ants

11

81

S. *f*

time and space. He would

Pno *mp*

84

Vln. *arco* *meno mosso* $\text{♩} = 96$

S. *mf*

put him on - to the case.

88

Vln. *relax* *f*

93

Vln. *mf*

S. *mf*

Ants are a cu - ri - ous race: One cross - ing with

Ants

96

Vln.

S.

hur - ried tread The bo - dy of one of the dead

3 3

98

Vln.

S.

Is - n't giv - en a mo - ment's ar - rest.

f *mp* 3

101

Vln.

S.

Seems not e ven im - pressed.

Pno


legato *mp*


104

Pno

Ants

105 *mf*

S.  But he no doubt

Pno  *f p*

107

S.  re - ports to

Pno 

109

S.  an - y With whom he cross - es an -
 3

Pno 

111

Vln.  *f*


S.  ten - nae, And they no doubt re - port

Pno 

Ants

115 *fuoco*

Vln. 

S. 

_____ to the high - er up at court.

117 *accelerando*


Vln. 

Pno 

8^{va}-----

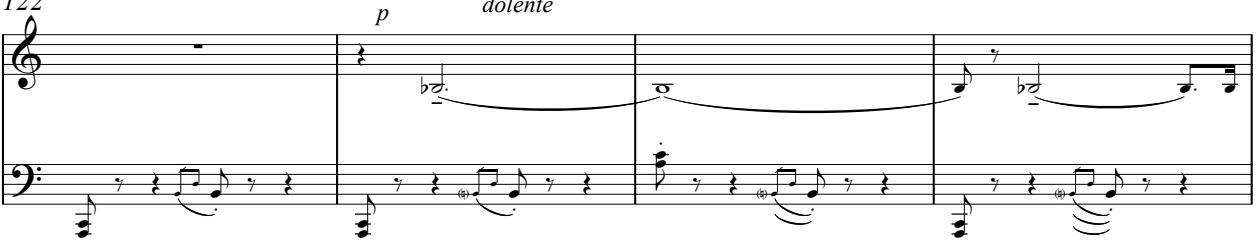
119 *Dirge*

Vln. 

Pno 

f *Dirge* *pp*

122 *p dolente*

Pno 

126

Pno 

Ants

130 *cantabile*

Pno

133 *cantabile*

Vln.

S.

Then word goes forth in

Pno

mf

mf

mf

8th

136

Vln.

S.

form - ic:

Pno

7

3

8th

Ants

139

Vln.

S.

Pno

Death's come to Jer - ry__ Mc - Com - mic,

142

Vln.

S.

Pno

Our self - less for - a - ger__ Jer - ry.

145

Vln.

S.

Pno

Will the

Ants

17

148

Vln.

S.

Pno

spe- cial__ Ja- ni - sa- ry__ Whose of - fice it is__ to bur -

150

Vln.

S.

Pno

y,__ to bur - y the dead of the com - mi - sa - ry

152

Vln.

S.

Pno

Go bring him home to his peo- ple__

pp

Ants

154 *Tempo I* *ff* *f*

Vln. *pp*

Pno *mf* γ γ

157

Vln.

Pno γ

160 *(fanfare!)* *ff*

Vln.

S. *f* 3 3 3 *ff*

Lay him in state on a sep - el.

Pno

162

Vln.

S. 3 3 3 *ff*

Wrap him for shroud in a pet - al.

Pno

Ants

164

Vln. *f*

S. Em - balm him with i - chor of

Pno

166

Vln. *giusto* *ff*

S. net - tle. *ff* This is the word of your

Pno

169

Vln.

S. queen.

Pno *ff* *f*

Ants

172 *Meno mosso*

Vln. *pizz* *ff* *p*

S. *Meno mosso*

Pno *Meno mosso* *pp* *8^{va}*

178

Vln. *mp*

S. *mf* *3* *3*
And pre - sent - ly on the scene

Pno

181

Vln.

S. ap - pears a so - lemn mor - ti - cian

Pno

Ants

21

183

Vln.

S.

Pno

And tak - ing for - mal po - si - tion

185

Vln.

S.

Pno

With feel - ers calm - ly at - wid - dle,

arco
arco
arco

187

Vln.

S.

Pno

Seiz - es the daed by the mid - dle,

sfz

pizz arco

Ants

189

Vln.

S.
— and heav - ing him High in air,

Pno

191

Vln.

S.
car - ries him out of there.

Pno

194

Vln.

S.
No one stand

Pno

Ants

196

Vln.

S.

Pno

round to stare. It is no - bod - y

198

Vln.

S.

Pno

el - se's af - fair.

p

light-hearted

201

S.

Pno

cadenza mp

It could - n't be called un -

203

S.

gen - tle. u(n) _____ n, *p* u(n) _____

Ants

serious

f u(n)

S.

u(n) u(n) u(n) *serious*
f u(n)

208

S.

n - *subito p* *p*
n - gen - tle It

211

S.

3 3
could - n't be called un - gen - tle. It could - n't be called un,

213

S.

sfz *p* *sfz*
un, un - gen - tle. un - gen - tle un -

Ants

216 *p* *mf* *ff*

S. *gen - tle, un - - - -*

218 *subito p*

S. *- gen - tle Un - un - gen - - -*

222

Vln. *f* *f*

S. *- - tle.*

Pno *p* *f*

(8) *Red.*

226

Vln.

S. *Bu(t) t How*

228 *sfz*

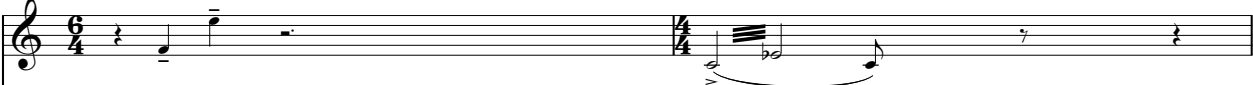
Vln.


S.


Pno *Red.*

Ants


230 *ff*

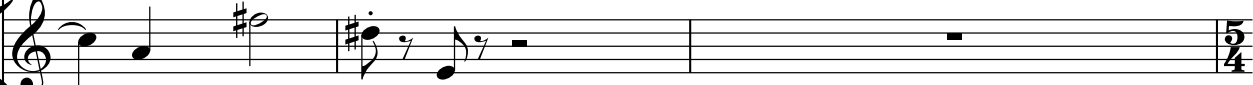
Vln. 

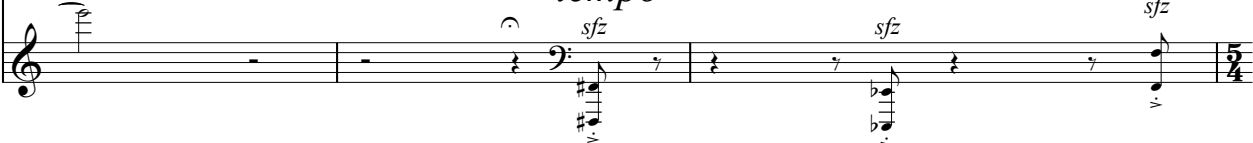
S. 
How thou - ough - ly _____

Pno 


232 *tempo* *(fuoco)*

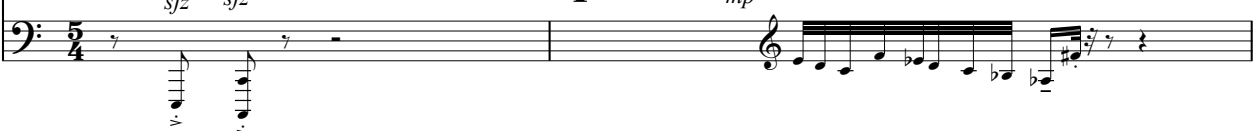
Vln. 

S. 
— de - part - men - tal

Pno 

235

Vln. 

Pno 

Ants

237 *con sord.*

Vln. *p*

Pno *p* 23:16

Violin: Treble clef, 4/4 time. Measure 237: fermata on F4. Measure 238: half note chord (F4, C5) with *p* dynamic.

Piano: Treble and Bass clefs, 4/4 time. Measure 237: descending chromatic line from G4 to G3. Measure 238: rests.

239 *p*

Vln.

Pno

Violin: Treble clef, 4/4 time. Measure 239: rests. Measure 240: 3/4 time signature, half note chord (F4, C5) with *p* dynamic. Measure 241: 4/4 time signature, half note chord (F4, C5).

Piano: Treble and Bass clefs, 4/4 time. Measure 239: complex chromatic line. Measure 240: 3/4 time signature, complex chromatic line. Measure 241: 4/4 time signature, rests.

242

Vln. *pp* 6

Pno *v* *d*

Violin: Treble clef, 4/4 time. Measure 242: rests. Measure 243: rests. Measure 244: sixteenth note chord (F4, C5) with *pp* dynamic and a 6th fingering.

Piano: Treble and Bass clefs, 4/4 time. Measure 242: complex chromatic line. Measure 243: complex chromatic line. Measure 244: rests. *v* and *d* markings are present.

245

Vln. *ppp* 6

Pno *ppp*

Violin: Treble clef, 4/4 time. Measure 245: sixteenth note chord (F4, C5) with *ppp* dynamic and a 6th fingering. Measure 246: sixteenth note chord (F4, C5) with *ppp* dynamic and a 6th fingering. Measure 247: sixteenth note chord (F4, C5) with *ppp* dynamic and a 6th fingering.

Piano: Treble and Bass clefs, 4/4 time. Measure 245: rests. Measure 246: rests. Measure 247: sixteenth note chord (F4, C5) with *ppp* dynamic.

Ants

Violin

1990

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Herb Bielawa

Capriciously ♩ = 100

Violin

mp

Piano

Capriciously ♩ = 100

p

4

Vln.

mp

Pno

7

Vln.

mp

Pno

17:16[♯]

Ants

10

Vln. *p*

Pno *p*

13

Vln.

Pno 18:16

14

Vln.

Pno *p* ————— *f*

16

Vln.

Pno *mf*

Ants

18 *f* *mp*

Vln.

Pno

mp 5

20 *well articulated and aggressive*
(bow on string)

Vln.

Pno

f *sfz*

22

Vln.

Pno

23

Vln.

S.

Pno

ff *ff*

6

p *f*

An an(t) - t

Ants

25

Vln. *f*

S. *f*
on the tablecloth Ran

Pno *sfz*
25:16

28

Vln. *p* *f* *trm*

S. *f*
ov er dor - mant mo(th) th Of ma - ny times hiss size.

Pno *f*

34

Tempi II ♩ = 104

Vln. *p* *mf*

sweetly 3 3 3 3 3 3

Pno *mf*
8².....

Ants

Vln. 37

Vln. 40

Vln. 43

Vln. 46

Vln. 49

Vln. 52

Vln. 55

f *pizz* *f*

Vln. 59

arco *mp* *pizz* arco *mp*

Ants

62

Vln. *mf* *ff* pizz

Pno *mf*

66

Vln.

S. Yet ___ if he en

Pno *p* *sfz* *f*


70

S. count - ered one _____ of the hive's en - qui - r - y squad

Pno *mp*


Ants

73

S.  Whose work is to find out God.

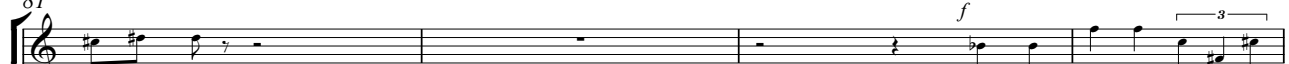
Piano accompaniment for measures 73-76, featuring triplets and a *ff* dynamic.

77

S.  Whose work is to find out God And the nature of

Piano accompaniment for measures 77-80, featuring triplets and dynamics *p* and *f*.

81

S.  time and space. He would put him on - to the

Piano accompaniment for measures 81-84, featuring triplets and a *f* dynamic.

Ants

meno mosso $\text{♩} = 96$


85 *arco*

Vln. 

S. 

case.


90 *relax* *f*


Vln. 

S. 

Ants are a

94

Vln. 

S. 

cu - ri - ous race: One cross - ing with hur - ried tred The bo - dy of

Ants

97

Vln. *f* *mp*

S. one of the dead is - n't giv - en a

100

Vln. *f*

S. mo - ment's ar rest. Seems not e - ven im -

103

Vln.

S. pressed.

Pno *legato* *mp*

105

S. *mf* But he no doubt

Pno *f* *p*

107

S. re - ports to

Pno *f* *p*

Ants

109

S. *an - y With whom he cross - es an -*

Pno

111

Vln. *f*

S. *ten - nae, And they no doubt re - port*

Pno

115

Vln. *fuoco*

S. *to the high - er up at court.*

117

Vln. *accelerando*

Pno

119 *Dirge*

Vln. *sfz*

Pno *f* *pp*

122 *p dolente*

Pno

126

Pno

130 *cantabile*

Pno

12

133

cantabile

Ants

Vln. *mf*

S. *mf cantabile*

Pno *(mp)*

Then word goes forth in

136

Vln.

S. *mf*

Pno

form ic:

139

Vln.

S.

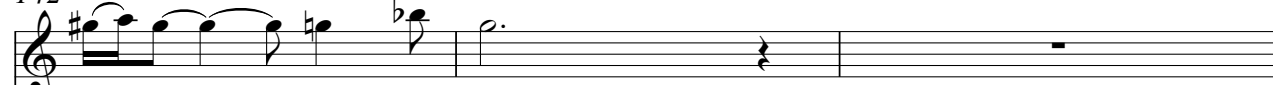
Pno


Death's come to Jer - ry Mc - Com - mic,

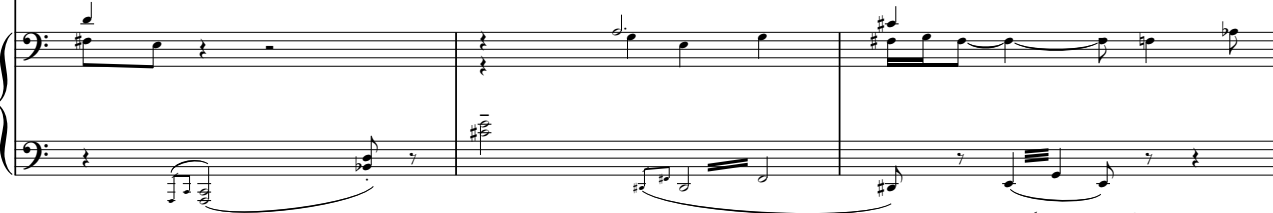
Ants

13

142

Vln. 

S. 
Our self - less for - a - ger. Jer - ry.

Pno 

8^{vb}-----|


145


Vln. 
mf Will the

S. 
Will the


Pno 


148

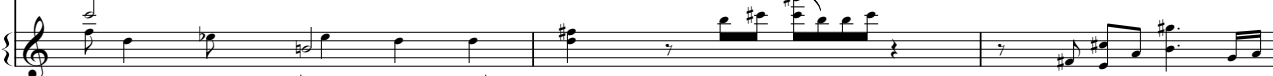
Vln. 
3

S. 
spe - cial. Ja - ni - sa - ry. Whose of - fice it is. to bur - y, to bur - y the

151

Vln. 
pp dead of the com - mi - sa - ry Go bring him home to his peo - ple

S. 
dead of the com - mi - sa - ry Go bring him home to his peo - ple

Pno 

Ants

154 *Attacca, Tempo I* *ff*

Vln. *pp*

Pno

156 *f*

Vln.

Pno *mf*

158

Vln.

Pno

160 *(fanfare!)* *ff*

Vln.

S. *f*

Lay him in state on a sep - el. Wrap him for shroud in a pet - al.

Ants

163

Vln. *ff*

S. *f* Em - balm him with i - chor of

Pno

166

Vln. *p* *f* *ff* *giusto* ("belt it out") *ff*

S. *p* net - tle. This is the word of your

169

Vln. *aggressive*

S. queen.

Pno *ff* *f*

172

Vln. *ff* *mf* *Meno mosso* pizz

Pno *pp* 8^{va}.....1

Ants

177

Vln. *mf*

S. *mf* 3 3
And pre - sent - ly on the scene

Pno

181

Vln.

S. — ap - pears a so - lemn mor - ti - cian And tak - ing for - mal po - si - tion

Pno

185

Vln. arco arco pizz arco *sfz*

S. — With feel - ers calm - ly at - wid - dle, Seiz - es the daed by the mid - dle,

Pno

189

Vln.

S. — and heav - ing him High in air, car - ries him out of there.

Pno

Ants

192

Vln. *pizz* *arco* *f*

Pno

195

Vln. *p*

S. *f*

No one stand round to stare.

Pno

197

Vln.

S. *f*

It is no - bod - y el - se's af - fair.

Pno

199

Vln.

Pno *p*

Ants

201 *cadenza* *mp* ³

S. It could - n't be called un - gen - tle.

Pno

light-hearted

204 *f*

S. u(n) _____ n, *p* u(n) _____

206 *serious*

S. u(n) _____ u(n) _____ u(n) _____ *f* u(n) _____

208 *subito p* *p* ³

S. _____ n - gen - tle It could - n't be called un - gen - tle.

212 ³ ³

S. It could - n't be called un, un, un _____

214 *sfz* *p* *sfz*

S. gen - tle. un - gen - tle un -

Ants

216 *p* *mf* *ff* *subito p*

S. *gen- tle, un gen tle*

219

S. *Un un gen tle.*

Pno

223

Vln. *f*

S. *f*

Pno *f*

226

Vln.

S. *Bu(t) t How*

Pno *And*

228 *sfz*

Vln.

S.

Pno

20

230

Ants

ff

Vln.

Violin part for measures 230-231. Measure 230 contains a whole rest. Measure 231 features a half note G4, a quarter note F#4, and a quarter rest.

Pno

Piano accompaniment for measures 230-231. Measure 230 has a triplet of eighth notes (F#4, G4, A4) and a quarter note G4. Measure 231 has a triplet of eighth notes (F#4, G4, A4) and a quarter note G4. Lyrics: "How thou - ough - ly".

Vln.

232

tempo (fuoco)

Violin part for measures 232-233. Measure 232 has a whole rest. Measure 233 has a half note G4, a quarter note F#4, and a quarter note E4.

S.

Soprano vocal part for measures 232-233. Measure 232 has a whole rest. Measure 233 has a half note G4, a quarter note F#4, and a quarter note E4. Lyrics: "de - part - men - tal".

Vln.

235

tempo

Violin part for measures 235-236. Measure 235 has a half note G4, a quarter note F#4, and a quarter note E4. Measure 236 has a half note G4, a quarter note F#4, and a quarter note E4.

Pno

Piano accompaniment for measures 235-236. Measure 235 has a half note G4 and a quarter note F#4. Measure 236 has a half note G4 and a quarter note F#4.

Vln.

236

Violin part for measures 236-237. Measure 236 has a half note G4, a quarter note F#4, and a quarter note E4. Measure 237 has a half note G4, a quarter note F#4, and a quarter note E4.

Pno

Piano accompaniment for measures 236-237. Measure 236 has a half note G4 and a quarter note F#4. Measure 237 has a half note G4 and a quarter note F#4. Dynamics: *mp*.

Vln.

237

Violin part for measures 237-238. Measure 237 has a whole rest. Measure 238 has a whole rest. Dynamics: *p*.

Pno

Piano accompaniment for measures 237-238. Measure 237 has a half note G4 and a quarter note F#4. Measure 238 has a half note G4 and a quarter note F#4. Dynamics: *p*. Rehearsal mark: 23:16.

Ants

238 *con sord.* *p*

Vln. *p*

Pno

242

Pno

244

Vln. *pp* 6 6 6 6 6

Pno

246

Vln. 6 6 6 *ppp* 6

Pno *ppp*

Piano

Ants

(1990)

for Bruce, Lisa and me

Robert Frost

Herb Bielawa

Capriciously ♩ = 100 *mp*

Violin

Capriciously ♩ = 100

Piano

p

4 *mp*

Vln.

Pno

7 *mp*

Vln.

Pno

p *f*

17:16

9

Vln.

10 *ff*

Vln.

Pno

p

12 *p*

Vln.

Pno

18:16

Ants

14

Vln.

Pno

16

Pno

17

Vln.

f *mp*

Pno

mf *mp*

20

Vln.

well articulated and aggressive

Pno

sfz *sfz* *sfz* *sfz*

Ants

23

Vln.

S.

An an(t) - t

Pno

p *f*

25

S.

on the ta - ble cloth

Pno

p *sfz*

25:16

violin

Ants

5

S. 27

Ran in - to a dor - mant mo(th) th

Pno

f

S. 30

violin 6 6

p *f*

Pno

p

Ants

Tempi II ♩ = 104

32

Vln. *p* *sweetly* 3 3

S. *f* Of ma - ny times his size.

Pno *f* **Tempi II ♩ = 104**

35

Vln. 3 3 3 3 3 3

Pno *mf* 8vb

38

Vln. 3 3 3 3

S. *mp* He showed

Pno

Ants

41

Vln.

S.

Pno

Vln.

S.

Pno

Vln.

S.

Pno

not the least sur - prise.

His bus - i - ness was n't with such.

He gave it scar -

Detailed description: This is a page of a musical score for the piece 'Ants', page 7. The score is arranged in a system with six staves. The top two staves are for Violin (Vln.) and Soprano (S.), the middle two for Piano (Pno) and Violin (Vln.), and the bottom two for Piano (Pno) and Soprano (S.). The music is in 3/4 time and features a key signature of one sharp (F#). The Soprano part has lyrics: 'not the least sur - prise.' and 'His bus - i - ness was n't with such.' The Piano accompaniment includes triplets and various melodic lines. The system is numbered 41 at the beginning.

50

Vln.

S.

Pno

Ants

ce - ly a touch And was off

53

Vln.

S.

Pno

on his du - ty run.

Ants

55

Vln.

f

3

3

3

3

Pno

Ped.

Detailed description of the musical score: The score is for Violin (Vln.) and Piano (Pno). The Violin part begins at measure 55 with a whole rest. It then enters with a series of triplet eighth notes: Bb, C, D, E, F, G, A, B. The Piano part consists of two staves. The treble staff has a melodic line with slurs and accents, and the bass staff has a supporting line with slurs. A Pedal (Ped.) line is shown at the bottom right.

10

57

Ants

pizz

Vln.

Musical notation for Violin 1, measures 57-58. It features a triplet of eighth notes in measure 57 and a single eighth note in measure 58. A dynamic marking of *f* is present in measure 58.

Pno

Musical notation for Piano, measures 57-58. The right hand has a triplet of eighth notes in measure 57 and a triplet of eighth notes in measure 58. The left hand has a triplet of eighth notes in measure 57. Dynamic markings include *p* in measure 57 and *f* in measure 58.

Vln.

Musical notation for Violin 2, measures 59-60. It features a triplet of eighth notes in measure 59 and a triplet of eighth notes in measure 60. Dynamic markings include *mp* in measure 59 and *mp* in measure 60.

Pno

Musical notation for Piano, measures 59-60. The right hand has a triplet of eighth notes in measure 59 and a triplet of eighth notes in measure 60. The left hand has a triplet of eighth notes in measure 59 and a triplet of eighth notes in measure 60. Dynamic markings include *mp* in measure 59 and *mp* in measure 60.

Vln.

Musical notation for Violin 3, measures 61-62. It features a triplet of eighth notes in measure 61 and a triplet of eighth notes in measure 62.

Pno

Musical notation for Piano, measures 61-62. The right hand has a triplet of eighth notes in measure 61 and a triplet of eighth notes in measure 62. The left hand has a triplet of eighth notes in measure 61 and a triplet of eighth notes in measure 62. Dynamic markings include *mf* in measure 61 and *mf* in measure 62.

Vln.

Musical notation for Violin 4, measures 63-64. It features a triplet of eighth notes in measure 63 and a triplet of eighth notes in measure 64. Dynamic markings include *ff* in measure 63 and *ff* in measure 64.

Pno

Musical notation for Piano, measures 63-64. The right hand has a triplet of eighth notes in measure 63 and a triplet of eighth notes in measure 64. The left hand has a triplet of eighth notes in measure 63 and a triplet of eighth notes in measure 64. Dynamic markings include *p* in measure 63 and *sfz f* in measure 64.

68

Vln.

S.

Yet... if he en count - ered one...

Pno

mp

71

S.

... of the hive's en - qui - r - y squad

Pno

74

S.

Whose work is to find out God. Whose work is to

p *mf*

8va

Pno

ff *p*

Ants

78
S. find out God

Pno *p*

80
S. And the na - ture of time and space.

Pno *mp*

83
Vln. *f* *arco*

S. He would put him on - to the case.

Pno

Detailed description: This page of a musical score for 'Ants' contains measures 78 through 83. It features a vocal line (S.) and piano accompaniment (Pno). The vocal line includes lyrics: 'find out God', 'And the na - ture of time and space.', and 'He would put him on - to the case.'. The piano accompaniment includes dynamic markings such as *p*, *mp*, and *f*, and features several triplet figures. A violin part (Vln.) is also present, marked *f* and *arco*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Ants

86 *meno mosso* ♩ = 96

Vln.

S.

meno mosso ♩ = 96

Pno

89 *relax*

Vln.

S.

Pno

92 *f*

Vln.

S.

mf


Ants are a cu - ri - ous race:


Pno

Detailed description of the musical score: The score is for a piece titled 'Ants' on page 13. It consists of three systems of staves. The first system (measures 86-88) features a Violin (Vln.) part in treble clef with a tempo marking of 'meno mosso' and a quarter note equal to 96. The Soprano (S.) and Piano (Pno) parts are silent. The second system (measures 89-91) features a Violin (Vln.) part in treble clef with a tempo marking of 'meno mosso' and a quarter note equal to 96. The Soprano (S.) and Piano (Pno) parts are silent. The third system (measures 92-94) features a Violin (Vln.) part in treble clef with a dynamic marking of 'f'. The Soprano (S.) part has a dynamic marking of 'mf' and the lyrics 'Ants are a curious race:'. The Piano (Pno) part is silent. The time signature changes from 2/4 to 4/4 in the first system, and then to 3/4 in the third system.


Ants


95

Vln. 


S. 
 One cross - ing with hur - ried tred The bo - dy of one of the dead


98

Vln. 


S. 
 Is - n't giv - en a mo - ment's ar - rest.

101


Vln. 

S. 
 Seems not e ven im - pressed.

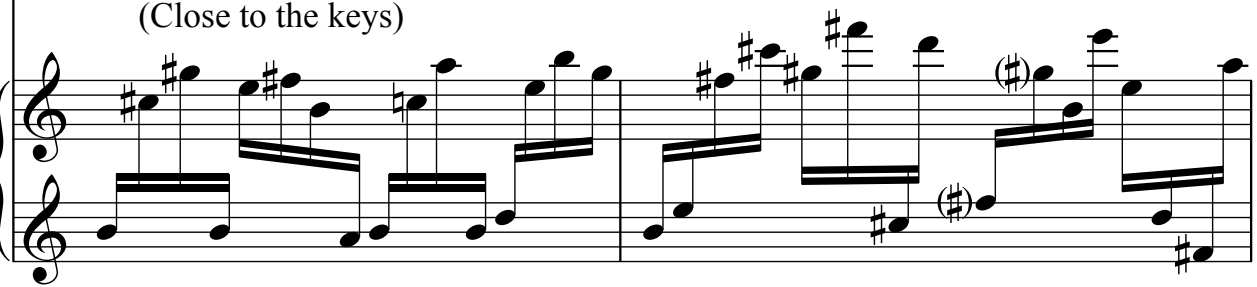
legato

Pno 

104

S. 
 But he

(Close to the keys)

Pno 

Ants

S. no doubt re -

Pno

S. ports to an - y With

Pno

S. whom he cross - es an - ten - nae,

Pno

Vln. *f* *fuoco*

S. And they no doubt re - port to the high - er

Pno

16

116

Ants
accelerando

Vln.

S.

up at court.

Pno

mf

8^{vb}

119

Vln.

Dirge

sfz

Pno

Dirge

f

pp

122

Pno

p

dolente

(like tired limping.)

124

Pno

128

Pno

cantabile

3 3

18

131

Ants

cantabile

Vln.

Violin 1 staff with notes and dynamics. *mf* dynamic is present.

Pno

Piano staff with treble and bass clefs. Includes triplets and a 9:8 ratio marking. *(mp)* dynamic is present.

Vln.

Violin 2 staff with notes and triplets.

S.

Soprano staff with lyrics: Then word goes forth in form - ic:

Pno

Piano staff with treble and bass clefs. Includes triplets and an 8vb marking.

Vln.

Violin 1 staff with notes and dynamics.

S.

Soprano staff with lyrics: Death's come to

Pno

Piano staff with treble and bass clefs. Includes triplets.

140

S. Jer - ry Mc - Com - mic, Our self - less

Pno *p*

S. for - a ger Jer - ry.

Pno

Vln.

S. Will the spe - cial Ja - ni - sa - ry Whose

Pno

Vln.

S. of - fice it is to bur - y, to bur - y the dead of the com - mi - sa ry

Pno

Ants

152 *Tempo I ff*

Vln. *pp*

S. *pp*
Go bring him home to his peo ple

Pno *f*

Vln. *pp*

Pno *mf* (Finger legato close to keys.)

Vln.

Pno

Vln.

S. *f* 3 3
Lay him in state on a

Pno *f*

161 *violin*

S. *3* *3* *3* *3* *violin* [♭] *ff*

sep - el. Wrap him for shroud in a pet - al.

Pno *f*

violin

S. *164* *violin* *f* *3* *3* *3* *violin* *3* *3* *3*

Erbalht in die Hande - le.

Pno *f*

167 *violin giusto*

S. *ff* This is the word of your

Pno *8va*

Detailed description: This system covers measures 167 to 170. The vocal line (S.) begins with a fermata, followed by a sixteenth-note pattern. The piano accompaniment (Pno) consists of a sustained bass note and chords in the right hand. Dynamics include *ff* and *8va*.

169 *violin*

S. queen.

Pno *ff* *Meno mosso*

Vln. *ff* *Meno mosso*

Pno *f* *pp*

Detailed description: This system covers measures 169 to 172. The vocal line (S.) has a fermata over the word 'queen.'. The piano accompaniment (Pno) has a chordal texture. The violin (Vln.) has a sixteenth-note pattern. Dynamics include *ff*, *f*, and *pp*.

Vln. *p*

Pno

S. *mf*

And pre - sent, ly _____ on the scene _____ ap pears a so lemn mor - ti cian

Pno

S.

_____ And tak - ing for - mal po - si - tion _____ With feel - ers calm - ly at - wide,

Pno

S.

_____ Seiz - es the daedbythemid dle, _____ and heav - ing him _____ High _____ in air,

Pno

S.

carries him out of there.

f

Ants

194 *f* No one stand

196 *p* round to stare. It is no - bod - y

198 el - se's af - fair.

200 *p* *Ped.*

201 *light-hearted*
cadenza mp 3 *ould n'bealdn gentle.*

8^{va}

Detailed description of the musical score: The score is for a piece titled 'Ants'. It features a soloist (S.) and piano (Pno.). The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into systems. The first system (measures 194-196) shows the soloist singing 'No one stand' and the piano accompaniment. The second system (measures 196-198) continues the vocal line with 'round to stare. It is no - bod - y' and the piano accompaniment. The third system (measures 198-200) shows the soloist singing 'el - se's af - fair.' and the piano accompaniment. The fourth system (measures 200-201) shows the piano accompaniment with a piano (*p*) dynamic and a pedal (*Ped.*) marking. The fifth system (measures 201-203) shows the soloist singing 'ould n'bealdn gentle.' and the piano accompaniment. The score includes various musical notations such as dynamics (*f*, *p*, *mp*), articulations (*>*), and performance instructions (*light-hearted*, *cadenza*, *8^{va}*).

Ants

204 *f*

S. *p*

u(n) _____ n, u(n) _____

206 *serious*

S. *f*

u(n) u(n) u(n) u(n) _____ n -

209 *subito p* *p*

S. *3*

- gen - tle It could - n't be called un - gen - tle.

212 *3* *3* *sfz*

S. *3*

It could n't be called un, un, un _____ gen - tle. un -

215 *p* *sfz* *p* *mf* *ff*

S. *3*

gen - tle un - gen _____ tle, un - -

218 *subito p*

S. *3*

- gen - tle Un - un - gen - - -

222

S. *3*

- - - tle.

Pno *p*

Ped. _____

Ants

Vln.

Violin I staff with notes and dynamics. Dynamics include *f* and *f*. A slur covers the first two measures.

S.

Soprano staff with notes and dynamics. Dynamics include *f*. A slur covers the first two measures.

8^{va}
8^{va}
8^{va}

Bu(t)

Pno

Piano grand staff with notes and dynamics. Dynamics include *f*. A slur covers the first two measures. A triplet of eighth notes is marked with a '3'.

Vln.

Violin II staff with notes and dynamics. Dynamics include *f*. A slur covers the first two measures.

S.

Soprano staff with notes and dynamics. Dynamics include *f*. A slur covers the first two measures.

- t

How

Pno

Piano grand staff with notes and dynamics. Dynamics include *ff*. A slur covers the first two measures. A triplet of eighth notes is marked with a '3'.

Vln.

Violin II staff with notes and dynamics. Dynamics include *ff*. A slur covers the first two measures.

S.

Soprano staff with notes and dynamics. Dynamics include *ff*. A slur covers the first two measures.

Ped.

Hthou oughy part

Pno

Piano grand staff with notes and dynamics. Dynamics include *f*. A slur covers the first two measures. A triplet of eighth notes is marked with a '3'. A sixteenth note is marked with a '6'.

Ants

233 *tempo* (*fuoco*)

Vln. *f*

S. men - tal

tempo

Pno *sfz* *sfz* *sfz* *sfz*

236 *con sord.*

Vln. *p*

Pno *mp* *p* 23:16

238 *p*

Vln.

Pno. *pp*

240

Vln.

Pno

242

Pno

243

Vln.

Pno

245

Vln.

6 6 6 6 6 6 6 6

ppp

Pno

ppp

25