

Leda's Lament: A Musical Adaptation of Sexual Assault Themes with Greek
Mythological Origin Arranged for Flute Choir

by
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Dedication

To all of the women who have been, or are unable, to speak their truth.

Preface

Greek mythology: a topic rich with fascinating tales of war, love, loss, pain, and heroism. When I was younger, I used to love reading as many of these stories as I could get my hands on. Some of my favorites included the tale of Medusa, and her interactions with the gods Poseidon and Athena; Daphne and Apollo, and the fateful shot of an arrow that would mark the beginning of their downfall; the tragedy of Oedipus, and his family's woes; and finally, Pandora's box, and her curse that was unleashed upon the world. Many of these myths contain a lesson to be learned, but as I began to grow up, I learned something different. No matter how heroic the story was or how many ideas of justice and virtue were conveyed, the portrayal of the women in these tales steadfastly reflected insignificance and commodification.

Abstract

“Leda’s Lament” was created to raise awareness for the hundreds of thousands of women worldwide who have experienced domestic and sexual violence. I chose three songs, all based on stories from Greek Mythology, and organized a performance that debuted on November 18th, 2023. These musical selections included *Syrinx*, by Claude Debussy, *The Four Moods of Pan*, by Graham Powning, and *Swan Upon Leda*, by Andrew Hozier-Byrne. I arranged *Swan Upon Leda* for an ensemble consisting of piccolo, four c flutes, two alto flutes, two bass flutes, and the contrabass flute. I also contacted the Tennessee Coalition to End Domestic and Sexual Violence, and any proceeds from the concert were donated to this organization. I worked with my flute professor Dr. Deanna Little to arrange Hozier’s piece, and as the Fall semester began, I was responsible for rehearsing the concert with the MTSU Flute Choir.

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I. Debussy, Powning, and Hozier

Achille-Claude Debussy was one of the most influential musical composers of the 19th and early 20th century. Born in 1862 in St. Germain-en-Laye, Debussy showed promise from a young age, and he began studying piano at the Paris Conservatory at the age of ten. Some of his most distinguished works include “Clair de Lune” (from *Suite Bergamasque*, 1890-1905), *Prélude à l’après-midi d’un faune* (1894), the opera *Pelléas et Mélisande* (1893-1902), and *La Mer* (1903-1905).¹ Debussy is largely considered to be one of the first Impressionist composers, and although he viscerally despised the term, his music is often reflective of the landscapes that Impressionist painters created. In terms of composition, Debussy wanted to escape the traditional structure of classical music. Rather than follow the rigidity of composers such as Schubert or Rossini, the style that he developed centered on using harmonies, timbre, and ambiguous tonalities to invoke emotions or color.

It was not until Debussy’s later years that he wrote and premiered *Syrinx*. The piece was written in 1913 as part of the incidental music for Gabriel Mourey’s play *Psyché*, and it details the story of the god Pan and his amorous pursuit of the nymph Syrinx in order to seduce and have sex with her.² In the tale, Syrinx does not return any affection for Pan and runs from him through the woods. She eventually asks for help from the nearby river nymphs in order to hide from Pan and is turned into a water reed. When Pan reaches the edge of the river, he decides to cut the reeds out of the water to

¹ Kharouf, Jacqueline.

² Schaffer, Nicole.

fashion a set of panpipes. Only after cutting the reeds does Pan realize that he just killed the nymph he was pursuing, and from then on, the pipes became known as syrinx so she would always be with him. Debussy uses several chromatic runs, modal chords, and various dynamics in the piece to depict Syrinx as she runs through the forest, and it also includes a call and response to demonstrate Pan's voice chasing her.³ The music ends with the soloist playing lower and softer as Syrinx is transformed into a reed and dies.

Similar to Debussy's composition of *Syrinx*, Graham Powning, an oboist from Sydney, Australia, created the second piece in this project: *Four Moods of Pan* (c. 1982). Powning was born in 1949, and he graduated from the New South Wales Conservatorium of Music where he studied oboe and music composition. As an adult, Powning held teaching positions at the Newcastle, New South Wales, and NSW Central Coast Conservatoriums of Music. In 1982, he was commissioned by The Flute Society to write an ensemble piece for their annual convention, and it was from this commission that *Four Moods of Pan* was born.⁴ The piece itself consists of four short movements titled "Melancholy," "Flippancy," "Pensive," and "Revelry."⁵ Much of the meaning behind each movement is open to individual interpretation; however, I selected this composition in order to demonstrate the array of personalities that Pan is portrayed to have.

The final piece that was chosen for this project was "Swan Upon Leda" by Andrew Hozier-Byrne, or "Hozier" for short. Hozier was born on March 17th, 1990, in County Wicklow, Ireland. Widely known for his first song, "Take Me to Church" (2013), Hozier quickly appeared on the *Billboard* 200 list at the age of twenty-three. His eponymous album, *Hozier*, was released in 2014, and his second album, *Wasteland*

³ Friscia, Mario.

⁴ Stiles Music Publications.

⁵ Bahar SARIBOĞA

Baby!, debuted in early 2019 after releasing various EPs and singles. A new album, titled *Unreal Unearth*, was also just launched in August of 2023. Hozier's work primarily draws upon inspiration of blues, folk, and soul music, and he often uses themes based on religion, nature, and literature in order to express a social or political stance. His lyricism has often been compared to poetry, and several of his songs allude to topical issues. In line with his music, Hozier is also involved in several various nonprofit organizations and often participates in performances and festivals to raise awareness for charitable causes.

"Swan Upon Leda" was released in October of 2022, shortly after the death of Mahsa Amini in Iran, and the U.S Supreme Court's overturning of *Roe v. Wade*. Hozier has stated that part of his inspiration for the piece included the accomplishments of Egyptian American journalist Mona Eltahawy.⁶ The song is named after the Greek Mythological tale of Leda and the Swan, in which Leda, an Aetolian princess who later became a Spartan queen, was outside one day and was taken advantage of by the god Zeus in the form of a swan. The swan raped Leda, and this action resulted in two eggs from which hatched Helen and Clytemnestra, twins, and Castor and Pollux, also twins. Several of Hozier's lyrics in this song reference the recent upheaval of women's rights, and the overtaking of the government by the church.⁷ His use of melodic runs and chords provide a sound that is hopeful and stands in solidarity with women around the world.

⁶ Chang, Tsung Chi "Hawk".

⁷ Gallegos, Morgan.

II. Inspiration and Involvement

My inspiration for this project was sparked on the morning of October 7th, 2022. Hozier released his new song *Swan Upon Leda* amidst the growing controversy over the women's rights movements in Tehran, Iran, and the United States Supreme Court's overturning of *Roe v. Wade*. That morning, I put my headphones in, and I immediately became infatuated with the heart-wrenching beauty of this piece. As I had always admired his lyricism and his penchant for folk and blues style music, at this point, I had been listening to Hozier for quite some time. Listening to *Swan Upon Leda* only deepened my appreciation for Hozier's underlying notes of political activism, and it made me want to do something that would create for others the same feeling his song gave me.

It did not take long for me to decide that this song would be the foundation of my project. Although there were multiple moving parts such as strings, a synthesizer, and guitar in the music, I wanted to take on the challenge of arranging this piece for flute choir. Upon further research behind the lyrics and political tones, I also realized that the story of Leda and the Swan was a Greek Mythological tale about sexual assault. As someone who grew up reading all kinds of folklore, I knew of other stories that dealt with this topic, and another piece then distinctly came to mind: *Syrinx*. Thus began "Leda's Lament."

Unfortunately, while growing up, I experienced being sexually assaulted on several occasions by friends, relatives, and strangers. Going through these traumatic events have in turn made this project deeply personal, and with the combination of my love for Hozier's music as well as my drive to help others, I have allowed myself to

express my own sentiments and passions in hopes of raising awareness for the thousands of women across the world who have been victims of sexual assault or domestic violence. I also aimed to motivate those who watched this performance to use the resources provided and educate themselves on the topic. My goal for this thesis was to connect a select few of the hundreds of similar stories throughout Greek Mythology, combine them into a musical adaptation, and create an experience that says, “You are not alone.”

My involvement with this project has been hands-on since the idea was created; not only did I write the arrangement for *Swan Upon Leda* and rehearse it with the MTSU Flute Choir, but I also took part in the small groups that would perform *Syrinx* and *Four Moods of Pan*. I met weekly with my flute professor, Dr. Little, during which we played multiple variations of *Syrinx*, made adjustments to the score of *Swan Upon Leda*, and discussed possible rehearsal schedules and concert dates. Once the Fall 2023 semester began, flute choir started up, and I was responsible for notifying the flutes of any important dates, changes to the groups, and of course, rehearsing the actual pieces. At first, I decided that I did not want to conduct the arrangement, but rather, I wanted to participate in the performance with the ensemble. However, as the semester began and the piece was being rehearsed, Dr. Little suggested that I conduct the music in order to make it run a bit smoother.

III. Methodology

I started the process of this project by doing some baseline research into the pieces that I wanted to perform. I combed through background stories, such as the god Pan's, and character analyses. I also looked into the artists of each composition to determine their inspiration for the music. I then put together the performance setlist in a way that would begin with a small group of flutes and would eventually transition to the entire flute choir being on stage. Once I had determined the order in which I wanted the concert to go, I dove into the task of creating *Swan Upon Leda*.

One of the first things that I had to check was if there were any specific copyrights in place to where I needed permission to arrange this song or special licensing to perform it. Because Hozier is not a composer whose work is in the public domain, unlike Debussy, I did indeed need to get an approval letter from Sony Publishing Company in order to write the piece. As for licensing, MTSU has an agreement with Broadcast Music Incorporated (BMI) that allows works under the company's artists to be publicly performed. I wrote an email to Sony Publishing asking for permission to arrange, and they responded that they would grant this request with the limitation that I do not sell, rent, or publish my work without further licensing. At this point all of my prerequisites were now settled, and I was ready to begin the process of arranging.

My method of writing *Swan Upon Leda* started with fervent listening to the song itself and researching online for any alternate versions or currently existing sheet music. Since this piece was newer and not one of Hozier's top hits, it was hard to find source material other than lyric videos and simple chord charts for guitar or piano. I did come

across some sheet music for piano and vocals, so I downloaded the part to get an idea of what the time signatures, chords, and melody would look like when transcribed. Other than this research, my process of arranging consisted of using Spotify to listen to the song, writing down things I heard, and then inputting the motifs into my composition software. I used MuseScore 3 to complete this task, and I gave myself a timeline of two months over the Summer to finish the piece.

The original score that I had in mind included a piccolo part, 4 c flute parts, an alto part, a bass part, and finally, a contrabass part. By the time I had finished writing the majority of the music, I ended up with two alto and bass parts. I then shared the score with Dr. Little once the Fall semester started, who looked it over and gave critical feedback on sections that I could adjust or move around. I continued to communicate regularly with Dr. Little on my progress, and I also kept the flute choir updated on when the music would be printed, and rehearsals would begin. One of the things I learned during this process was that my arrangement would never be perfect. No matter how many times I listened to the song or made minute changes, it would never be what I had fully envisioned in my mind. I constantly edited the score even after the semester began, as there was always some new idea of how to rework a chord or an error that would appear. By mid-September, I had completed the arrangement in full and made all of the necessary edits. It was then time to begin the rehearsal process.

I was already very familiar with the MTSU Flute Choir as I had been a part of it every semester since starting my education at this university. Many of my close friends were also in the group, which made it easier to communicate my ideas to them and discuss how I wanted *Swan Upon Leda* to be performed. The flute choir ensemble

rehearses every week, and we began reading through my arrangement towards the beginning of October. The first run throughs were a bit rough. Due to the fact that I had not conducted an ensemble for quite some time, it took some getting used to the rehearsal process before we began to make significant progress. Furthermore, one of the biggest challenges of this process was the limited timeline that we had to rehearse. Since the ensemble didn't see the piece until late September, that left us a month and a half to get not only the arrangement performance-ready, but also the small groups that I was including in the concert.

For the process of rehearsing *Syrinx* and *Four Moods of Pan*, I first asked at a flute choir meeting if any members would be interested and able to participate in the smaller ensembles I was planning to perform. I wanted to make the opening piece of the concert, *Syrinx*, into a quartet of flutes that would play off of each other while positioned in different places around the performance hall. For this group, I recruited three of my fellow upperclassmen flute players that I knew were familiar with the repertoire, and that would be able to work together as there were no individually written parts. We met in late September to begin reading through and putting together who could play which phrase and where. The entirety of this method was based on trust, communication, and our own listening skills, which ended up working out quite well. As for the *Four Moods of Pan*, I put five of the ensemble members that responded to me in this group. We also met in late September outside of flute choir to run through the music and determine part placement. We came up with a regular rehearsal schedule and met on the predetermined dates, and both groups were ready to perform by November.

Once it got closer to the concert date, I focused on a few logistics including making posters and signs for the performance, ensuring that everyone in the flute choir knew what to wear, and communicating with representatives of the TN Coalition to End Domestic and Sexual Violence to determine how donations would be accepted. Because this concert was a fundraiser, I wanted to charge a small admission fee as well as have a box or QR Code for anyone who wanted to donate to the Coalition after the performance. I also worked on finding images of the Greek Stories that we were playing to be included in a slideshow that would be displayed on stage. My final piece of preparation was determining what I would say to the audience. Aside from stating who I was and what this project represented, I ultimately decided that I would include the story of the first time I was sexually assaulted. This topic is a difficult one to speak about in general, but I knew that in order for change to happen, these conversations needed to be had.

To say that I am proud is an understatement. When I began working on “Leda’s Lament” a few months ago, I never could have imagined how my aspirations would turn into something corporeal. Above all else, my goal was to raise awareness and to motivate others to do the same, and I am extremely grateful for the experience this project gave me. The concert was a success, and we were able to donate over \$100 to the TN Coalition.

IV. TN Coalition to End Domestic and Sexual Violence

The Tennessee Coalition to End Domestic and Sexual Violence (The Coalition) was founded in the 1980s by a group of advocates as part of a movement to end family violence. The mission of the Coalition is to end domestic and sexual violence in the lives of Tennesseans and to change societal attitudes and institutions that promote and condone violence, through public policy advocacy, education and activities that increase the capacity of programs and communities to address such violence.⁸ During the early stages, the Coalition advocated for legislation that would create funding for domestic violence shelters and child abuse prevention agencies, and they also joined together with other organizations to encourage the passing of the Family Violence Prevention and Services Act (FVPSA). Since then, this organization's advocacy has led to the passage of over 200 Tennessee laws to increase safety for victims and accountability for offenders. The Coalition also has more than 60 programs serving survivors of domestic and sexual violence.

I reached out to the Coalition in early September to see if they would be interested in attending this fundraiser, and also to ask if they had any methods for accepting donations that I could use alongside a representative at the concert. It didn't take long for me to get a response, and I became in contact with an agent from the Coalition weekly. We communicated logistics such as: how much I should charge for admission, how to create a QR code for the concert, and resources that I could provide after the performance for anyone who wanted to learn more about preventing sexual assault.

⁸ Tennessee Coalition to End Domestic & Sexual Violence.

V. References

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[us/mission-and-history/](https://tncoalition.org/about-us/mission-and-history/)

Hi Katie,

Thank you for reaching out!

We will grant permission with the restriction that the arrangement is limited to the performance only, and can't be published, sold, or rented without further licensing.

Please let me know if you have any questions.

Best,

Andalyn Lewis

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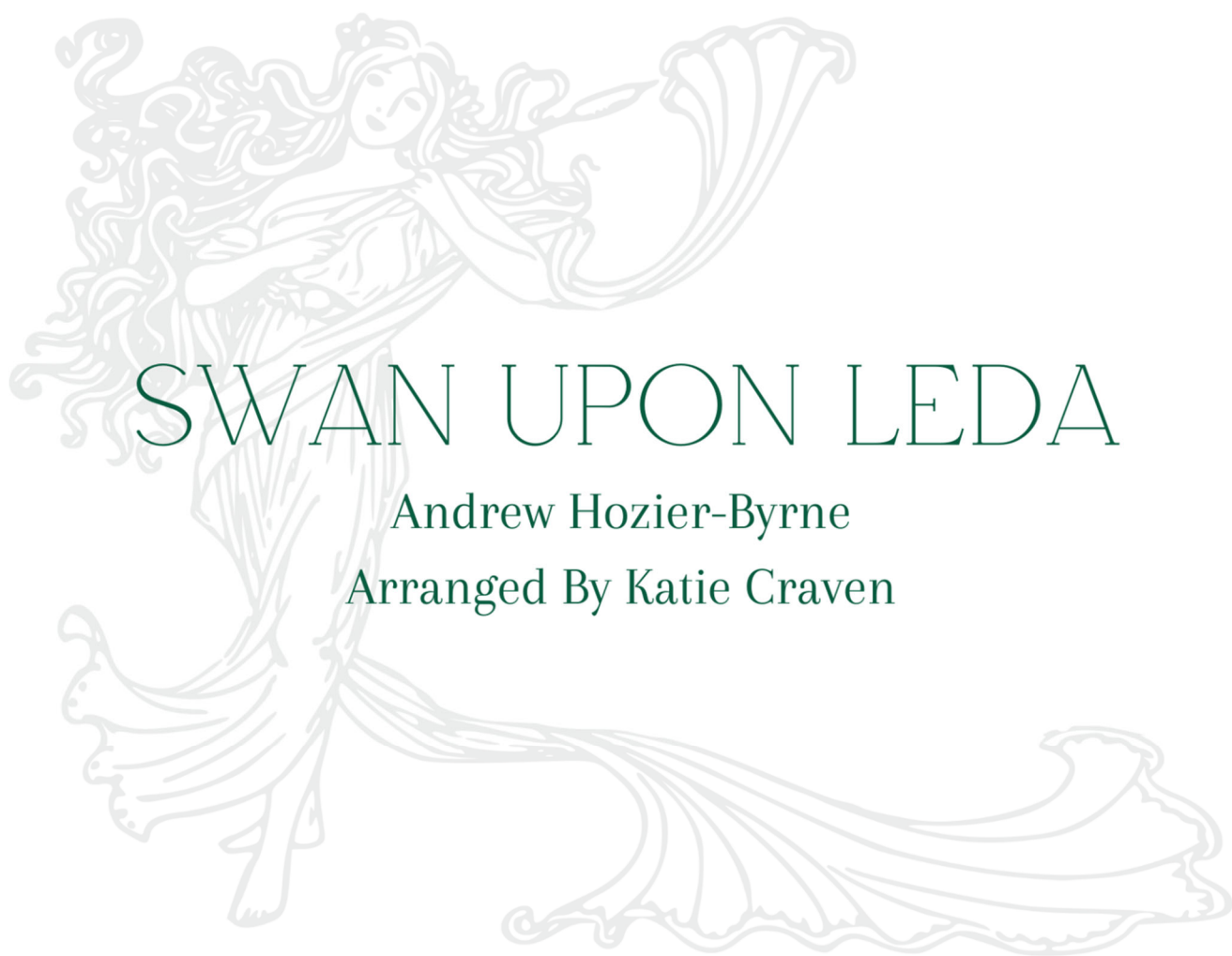
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SWAN UPON LEDA

Andrew Hozier-Byrne

Arranged By Katie Craven

Swan Upon Leda

Written for Piccolo, C Flute, Alto Flute, Bass Flute, and Contrabass Flute

Background

The story of Leda and the Swan is a tragic tale in Greek Mythology. Leda, an Aetolian princess who is destined to be the mother of Helen of Troy and is in line to become a Spartan queen, is outside one day when Zeus, in the form of a swan, approaches her. The swan claims to be seeking protection, and instead, assaults Leda and leaves. The altercation resulted in two eggs, from which two sets of twins were born.

Hozier and Historical Context

This piece was released in the midst of the women's rights movements in Iran, shortly after the death of Mahsa Amini in September 2022. The artist, Hozier, has stated that alongside the upheaval of women's rights and the United States Supreme Court's overturning of *Roe v. Wade*, his music was inspired by the works of the Egyptian-American journalist Mona Eltahawy. The music is representative of the cry for change, as Leda cried when the swan was upon her.

Program Notes

For the performance of this piece, an understanding of syncopated rhythms is needed. Players with triplets can substitute by playing the first notes if they must, and players with chords must listen for harmonies to come through. The music should not sound heavy or dense. Players can use bell tones or tenuto-staccatos to make the notes more lifted.

Swan Upon Leda

Lyrics

A husband waits outside
A crying child pushes a child into the night
She was told he would come this time
Without leaving so much as a feather behind
To enact at last the perfect plan
One more sweet boy to be butchered by man

But the gateway to the world
Was still outside the reach of him
What never belonged to angels
Had never belonged to men
The swan upon Leda
Empire upon Jerusalem

A grandmother smuggling meds
Past where the god child-soldier Setanta stood dead
Our graceful turner of heads
Weaves through the checkpoints like a needle and
thread
Someone's frightened boy waves her on
She offers a mother's smile, and soon she's gone

The gateway to the world
The gun in a trembling hand
Where nature unmakes the boundary
The pillar of myth still stands
The swan upon Leda
Occupier upon ancient land

The gateway to the world
Was still outside the reach of him
What never belonged to angels
Had never belonged to men

4

Picc.

Fl. 1 *mp*
A hus - band waits out - side

Fl. 2 *mp*

Fl. 3

Fl. 4

A. Fl. *mf* 3 3

A. Fl. *mf* 3 3

B. Fl. *mf* 3

B. Fl.

Cb. Fl.

Detailed description: This is a page of a musical score for a woodwind ensemble. It features ten staves. The Piccolo staff is mostly silent. Flutes 1 and 2 play a melody with lyrics: 'A husband waits outside'. They are marked *mp*. Flute 3 plays a simple accompaniment. Flute 4 plays a sustained note. The flute parts (A. Fl., B. Fl.) feature intricate triplet patterns. The score is in G major and 4/4 time, with a 2/4 time signature change in the second measure of each system.

7

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

A cry - ing child

8

Detailed description: This is a page of a musical score, page 3, containing measures 7 and 8. The score is for woodwinds and strings. The key signature is one sharp (F#) and the time signature is 4/4. The instruments listed are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Alto Flute (A. Fl.), Bass Flute (B. Fl.), and Contrabass Flute (Cb. Fl.). In measure 7, Fl. 1 and Fl. 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. Fl. 3 and Fl. 4 play a sustained chord of G4 and B4. The woodwinds (A. Fl., B. Fl., Cb. Fl.) play a triplet of eighth notes: G4, A4, B4. The Piccolo is silent. In measure 8, Fl. 1 and Fl. 2 continue the melodic line with a quarter rest, followed by eighth notes C5, B4, A4, and G4. Fl. 3 and Fl. 4 continue their sustained chord. The woodwinds continue with the triplet eighth notes. The Piccolo is silent. The lyrics 'A cry - ing child' are written under Fl. 1 in measure 8. A rehearsal mark '8' is placed at the beginning of measure 8.

9

Picc.

Fl. 1
push-es a child in-to the night - -

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

12

The musical score consists of ten staves. The Piccolo staff (Picc.) has a whole rest in the first measure, followed by a half note in the second measure marked *p*, and a quarter note in the third measure. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) have a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. The lyrics "she was told" are under the first measure, and "he would come" and "this time" are under the second and third measures respectively. Flute 3 (Fl. 3) and Bassoon 1 (B. Fl.) play a triplet of eighth notes in the first measure, marked *mf*. Flute 4 (Fl. 4) has a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. Alto Flute 1 (A. Fl.) and Alto Flute 2 (A. Fl.) have a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure, marked *p*. Bassoon 2 (B. Fl.) has a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. Clarinet Bassoon (Cb. Fl.) has a whole rest in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. The score is in 2/4 time and ends with a 4/4 time signature.

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

p

mf

mf

p

she was told

he would come

this time

15

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

With - out leaving

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

17

Picc.

Fl. 1
so much as a feath - er be - hind

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.
mp

B. Fl.

Cb. Fl.

21

Picc. *[Rest]*

Fl. 1 at last the perfect plan

Fl. 2 *[Rest]*

Fl. 3 *mp* *[Rest]*

Fl. 4 *[Triplet]*

A. Fl. *[Rest]*

A. Fl. *[Rest]*

B. Fl. *[Rest]*

B. Fl. *[Triplet]*

Cb. Fl. *[Rest]*

Detailed description: This page of a musical score, numbered 21 at the top left, contains ten staves of music. The key signature is one sharp (F#) and the time signature changes from 2/4 to 4/4. The instruments are Piccolo, Flute 1, Flute 2, Flute 3, Flute 4, Alto Flute 1, Alto Flute 2, Bass Flute 1, Bass Flute 2, and Contrabass Flute. Flute 1 and 2 have lyrics: "at last the perfect plan". Flute 3 is marked *mp*. Flute 4, Bass Flute 2, and Contrabass Flute play triplet patterns. Flute 3, Alto Flute 1, Alto Flute 2, Bass Flute 1, and Piccolo have rests. The score is divided into three measures by vertical bar lines.

24

Picc.

Fl. 1
- one more sweet boy to be butch-ered

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

The musical score is for woodwinds in a key of D major (two sharps) and 3/4 time. It consists of ten staves. The Piccolo staff has a whole rest. Flute 1 and 2 play a melodic line with lyrics: '- one more sweet boy to be butch-ered'. Flute 3 has a whole note. Flute 4 plays a triplet eighth-note pattern. Alto Flute 1 and 2 have whole notes. Bassoon 1 has a whole note. Bassoon 2 plays a triplet eighth-note pattern. Contrabass Flute has a whole note.

26

Picc.

Fl. 1
by men *f* But the

Fl. 2
f

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

28

Picc.

Fl. 1 gateway to - the world - - -

Fl. 2

Fl. 3

Fl. 4 *f*

A. Fl. *f*

A. Fl. *f*

B. Fl. *f*

B. Fl. *f*

Cb. Fl. *f*

Detailed description: This page of a musical score covers measures 28 and 29. It features ten staves for woodwinds and strings. The Piccolo (Picc.) staff is empty. Flutes 1 and 2 (Fl. 1, Fl. 2) play a melodic line with lyrics 'gateway to - the world - - -'. Flute 3 (Fl. 3) and Bass Flute 1 (B. Fl.) play a triplet accompaniment. Flute 4 (Fl. 4), Alto Flute 1 (A. Fl.), Alto Flute 2 (A. Fl.), Bass Flute 2 (B. Fl.), and Contrabass Flute (Cb. Fl.) all play a sustained, low note marked with a forte (*f*) dynamic. The score is in the key of D major and 4/4 time.

30

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

- - was still out - side the reach of

Detailed description of the musical score: The score is for page 13, starting at measure 30. It features ten staves. The Piccolo part is silent. Flute 1 and 2 play a melodic line with lyrics: '- - was still out - side the reach of'. Flute 3 and 4 play a triplet accompaniment. The other woodwind parts (A. Fl., B. Fl., Cb. Fl.) play sustained notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

32

Picc.

Fl. 1
him

Fl. 2

Fl. 3
3

Fl. 4

A. Fl.

A. Fl.

B. Fl.
3

B. Fl.

Cb. Fl.

What

Detailed description: This is a page of a musical score, page 14, starting at measure 32. The score is for a woodwind and string ensemble. The woodwind parts include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Alto Flute (A. Fl.), and Bass Flute (B. Fl.). The string part is for Contrabass Flute (Cb. Fl.). The key signature is two sharps (F# and C#), and the time signature is 4/4. In measure 32, Fl. 1 and Fl. 2 play a half note G4. Fl. 3 and B. Fl. play a triplet of eighth notes: G4, A4, B4. Fl. 4, A. Fl., and B. Fl. (lower) play a whole note G4. In measure 33, Fl. 1 and Fl. 2 play a quarter rest followed by a quarter note G4. Fl. 3 and B. Fl. play a triplet of eighth notes: G4, A4, B4. Fl. 4, A. Fl., and B. Fl. (lower) play a whole note G4. The lyrics 'him' and 'What' are written under Fl. 1. The number '32' is written above the Picc. staff.

34

Picc.

Fl. 1
nev - er be-longed to angels

Fl. 2

Fl. 3
3 3 3 3 3 3 3 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.
3 3 3 3 3 3 3 3

B. Fl.

Cb. Fl.

Detailed description: This is a page of a musical score for woodwinds and vocal line. It features ten staves. The top staff is Piccolo (Picc.), followed by four Flute parts (Fl. 1-4), and three Bass Flute parts (A. Fl., B. Fl., Cb. Fl.). The key signature is two sharps (F# and C#). The vocal line (Fl. 1) has lyrics: "nev - er be-longed to angels". Flute parts 1 and 2 play a melodic line with slurs. Flute parts 3 and 4 play a triplet pattern. Bass flute parts 1 and 2 play a simple harmonic line. Bass flute part 3 plays a triplet pattern. The score is divided into two measures by a vertical bar line.

36

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

had nev - er bel-ong-ed to men

Detailed description: This page of a musical score, numbered 16, contains measures 36 through 38. The score is for a woodwind ensemble and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Alto Flute 1 (A. Fl.), Alto Flute 2 (A. Fl.), Bass Flute 1 (B. Fl.), Bass Flute 2 (B. Fl.), and Contrabass Flute (Cb. Fl.). The vocal line, positioned between Fl. 1 and Fl. 2, has the lyrics "had nev - er bel-ong-ed to men" under the notes. Flute 4, Alto Flute 2, and Bass Flute 1 play a rhythmic pattern of eighth-note triplets. Flute 1 and Flute 2 play a melodic line with a slur over the second and third measures. Piccolo, Flute 3, Alto Flute 1, Bass Flute 2, and Contrabass Flute play sustained notes. The page number 16 is at the top left, and the measure number 36 is at the top of the first staff.

39

Picc. *mf*

Fl. 1 The swan up - on Le - da

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

43

Picc.

Fl. 1
pire up-on Je-rus - sa-lem

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

46

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

mp

A grand - moth-er

p

mp

p

p

p

p

49

Picc.

Fl. 1
smu - gg - ling meds Past where the god

Fl. 2
mp

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

52

Picc.

Fl. 1
child sol - dier Se tan - ta stood de - ad

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

55

Picc. *p*

Fl. 1 *mf*
Our grace - ful turn-er of heads

Fl. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mp*

A. Fl. *mp*

A. Fl. *mp*

B. Fl. *mp*

B. Fl. *mp*

Cb. Fl. *mp*

58

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

Weaves through the check-

Detailed description: This page of a musical score, numbered 24, contains measures 58 and 59. The score is for a woodwind ensemble and a voice part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments listed are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Alto Flute (A. Fl.), Bass Flute (B. Fl.), and Contrabass Flute (Cb. Fl.). The voice part has the lyrics "Weaves through the check-". In measure 58, Fl. 1 and Fl. 3 play a melodic line with a slur and a fermata. Fl. 2 and B. Fl. play a triplet of eighth notes. Fl. 4, A. Fl., and Cb. Fl. play a sustained note with a slur and a fermata. In measure 59, Fl. 1 and Fl. 3 continue their melodic line. Fl. 2 and B. Fl. continue their triplet pattern. Fl. 4, A. Fl., and Cb. Fl. continue their sustained note. The voice part enters in measure 59 with the lyrics "Weaves through the check-".

60

Picc.

Fl. 1
- points li - ke a need - le and thr - ead

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

63

Picc.

Fl. 1
Some-one's fright - end boy waves her

Fl. 2

Fl. 3
3 3 3 3 3 3 3 3 3 3 3 3

Fl. 4
mf

A. Fl.
mf

A. Fl.
mf

B. Fl.
3 3 3 3 3 3 3 3 3 3 3 3

B. Fl.

Cb. Fl.

66

Picc.

Fl. 1
on She off - ers a moth -

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

71

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

gate-way to - the world Gun in a tremb - ling hand

f

f

f

f

f

f

f

f

76

Picc. *6*

Fl. 1 Where nat-ure un-makes the bound - a - ry *6*

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

Detailed description: This page of a musical score, numbered 30, contains measures 76, 77, and 78. The score is for a woodwind ensemble and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo (Picc.) part has a melodic line in measures 77 and 78, marked with a '6' (sexta). The vocal line (Fl. 1) has lyrics: "Where nat-ure un-makes the bound - a - ry". The vocal line is supported by four other flute parts (Fl. 2, 3, 4) and a contrabass flute (Cb. Fl.). There are also two parts for Alto Flute (A. Fl.) and two parts for Bass Flute (B. Fl.). The woodwinds play sustained notes or simple melodic fragments. The vocal line has a melodic line with lyrics. The Piccolo part has a melodic line in measures 77 and 78, marked with a '6' (sexta).

79

Picc. *6*

Fl. 1 *3*
Pil-lar - of myth still stands The

Fl. 2 *3*

Fl. 3 *3*

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

83

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

swan up-on Le-da

Oc-cu pi-er u-p-on anci-

90

Picc. *6*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Fl. 4

A. Fl. *3*

A. Fl. *3*

B. Fl.

B. Fl.

Cb. Fl.

92

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

94

Picc. *6*

Fl. 1 *3* *3*

Fl. 2 *3* *3*

Fl. 3 *3* *3*

Fl. 4

A. Fl. *3* *3* *3* *3* *3* *3* *3* *3*

A. Fl. *3* *3* *3* *3* *3* *3* *3* *3*

B. Fl.

B. Fl.

Cb. Fl.

Detailed description: This page of a musical score, numbered 36, covers measures 94 and 95. The key signature is one sharp (F#). The Piccolo (Picc.) part in measure 94 has a sixteenth-note triplet marked with a '6'. In measure 95, it has three sixteenth-note triplets, each marked with a '6'. Flutes 1, 2, and 3 play a melodic line in measure 94 consisting of six notes (F#, G, A, B, C, D) with slurs and ties, and then hold the final note in measure 95. Each of these flute parts has a triplet of eighth notes (F#, G, A) in measure 94. Flute 4 has a whole note F# in measure 94 and a whole note G in measure 95. The two Alto Flute (A. Fl.) parts play a rhythmic pattern of eighth-note triplets in both measures. Both B. Fl. parts have whole notes: F# in measure 94 and G in measure 95. The Contrabass Flute (Cb. Fl.) has a whole note F# in measure 94 and a whole note G in measure 95.

96

Picc. *6*

Fl. 1

Fl. 2 *p*

Fl. 3 *p*

Fl. 4

A. Fl. *3*

A. Fl. *3*

B. Fl.

B. Fl.

Cb. Fl.

97

6

p

p

3

3

3

3

3

3

3

3

3

98

Picc. *6*

Fl. 1 *p*

Fl. 2 *p* *cresc.*

Fl. 3 *p*

Fl. 4 *p* *3*

A. Fl. *p*

A. Fl. *p*

B. Fl. *p* *3*

B. Fl. *p*

Cb. Fl. *mp*

Detailed description: This page of a musical score, numbered 38, covers measures 98, 99, and 100. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo (Picc.) part in measure 98 features sixteenth-note triplets, with the number '6' above each triplet. The Flute 1 (Fl. 1) part has a half-note chord in measure 99, marked *p*. The Flute 2 (Fl. 2) part has a half-note chord in measure 99, marked *p*, and a half-note chord in measure 100, with a *cresc.* (crescendo) marking and a dashed line indicating the dynamic change. The Flute 3 (Fl. 3) part has a half-note chord in measure 99, marked *p*, and a half-note chord in measure 100. The Flute 4 (Fl. 4) part has eighth-note triplets in measure 99, marked *p*, and eighth-note triplets in measure 100. The Alto Flute (A. Fl.) parts have half-note chords in measure 99, marked *p*, and half-note chords in measure 100. The Bass Flute (B. Fl.) parts have eighth-note triplets in measure 99, marked *p*, and eighth-note triplets in measure 100. The Contrabass Flute (Cb. Fl.) part has a half-note chord in measure 99, marked *mp*, and a half-note chord in measure 100.

100

Picc. *cresc.* 6 6 6

Fl. 1 *cresc.*

Fl. 2 *(cresc.)*

Fl. 3 *cresc.*

Fl. 4 *cresc.* 3 3 3 3 3 3 3 3

A. Fl. *cresc.*

A. Fl.

B. Fl. *cresc.* 3 3 3 3 3 3 3 3

B. Fl. *cresc.*

Cb. Fl. *cresc.*

Detailed description: This page of a musical score, numbered 39, contains ten staves for woodwind instruments. The Piccolo (Picc.) part at the top features a melodic line with sixteenth-note triplets, marked with a '6' above each triplet and a '100' at the beginning. The Flute 1 (Fl. 1) and Flute 2 (Fl. 2) parts play sustained notes with a 'cresc.' (crescendo) marking. Flute 3 (Fl. 3) also plays a sustained note with a 'cresc.' marking. Flute 4 (Fl. 4) plays a melodic line with eighth-note triplets, marked with a '3' above each triplet and a 'cresc.' marking. The two Alto Flute (A. Fl.) parts play sustained notes with a 'cresc.' marking. The two Bass Flute (B. Fl.) parts play sustained notes with a 'cresc.' marking. The Contrabass Flute (Cb. Fl.) part plays a sustained note with a 'cresc.' marking. The score is written in treble clef with a key signature of one sharp (F#).

102

Picc. *(cresc.)* 6

Fl. 1 *(cresc.)* 6

Fl. 2 *(cresc.)* 6

Fl. 3 *(cresc.)* 6

Fl. 4 *(cresc.)* 3 3 3 3 3 3 3 3

A. Fl. *(cresc.)* 6

A. Fl.

B. Fl. *(cresc.)* 3 3 3 3 3 3 3 3

B. Fl. *(cresc.)*

Cb. Fl. *(cresc.)*

107

Picc. *ff*

Fl. 1 *ff*
gate - way to the wor - ld

Fl. 2 *ff*

Fl. 3 *ff*

Fl. 4 *ff*

A. Fl. *ff*

A. Fl. *ff*

B. Fl. *ff*

B. Fl. *ff*

Cb. Fl. *ff*

109

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

Was still out - side the reach of

111

Picc. Fl. 1 Fl. 2 Fl. 3 Fl. 4 A. Fl. A. Fl. B. Fl. B. Fl. Cb. Fl.

him What

3 3 3 3 3 3 3 3

Detailed description: This page of a musical score, numbered 44, contains measures 111 and 112. The score is for a woodwind ensemble and strings. The woodwind parts include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Alto Flute (A. Fl.), Bass Flute (B. Fl.), and Contrabass Flute (Cb. Fl.). The string parts include two Alto Flutes (A. Fl.), two Bass Flutes (B. Fl.), and a Contrabass Flute (Cb. Fl.). The key signature is D major (two sharps). In measure 111, Fl. 1 plays the lyrics 'him' and Fl. 2 plays 'What'. Fl. 3 and B. Fl. play a triplet of eighth notes. Fl. 4, A. Fl., and B. Fl. (top) play a long, sustained note. In measure 112, Fl. 1 plays 'What'. Fl. 3 and B. Fl. continue with their triplet pattern. Fl. 4, A. Fl., and B. Fl. (top) continue with their sustained note.

113

Picc.

Fl. 1
nev - er be-longed to ang-els

Fl. 2

Fl. 3

Fl. 4

A. Fl.

A. Fl.

B. Fl.

B. Fl.

Cb. Fl.

115

Picc. 

Fl. 1 

Had nev - er be - long - ed

Fl. 2 

Fl. 3 
p cresc......

Fl. 4 
p cresc......

A. Fl. 
p cresc......

A. Fl. 
p cresc......

B. Fl. 
p cresc......

B. Fl. 
p cresc......

Cb. Fl. 
p cresc......

117

Picc. *sfz*

Fl. 1 to men *sfz*

Fl. 2 *sfz*

Fl. 3 *(cresc.) sfz*

Fl. 4 *(cresc.) sfz*

A. Fl. *(cresc.) sfz*

A. Fl. *(cresc.) sfz*

B. Fl. *(cresc.) sfz*

B. Fl. *(cresc.) sfz*

Cb. Fl. *(cresc.) sfz*