

James T. Worlton

falling into white

for tenor voice and string quartet


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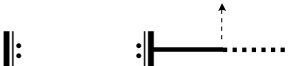
for tenor voice and string quartet

NOTATION LEGEND


 represent short notes played quickly.

 hold for full value before releasing.


 Repeat until cue then break immediately and move on.

 Repeat until cue (arrow) then finish the material between repeats and move on.




Arrows (as in the previous example) point to the part giving the cue.

c. 3"
 Hold for the indicated duration.

' in the string parts indicates a tacet until the next cue.

 indicates an irregular, unmeasured tremolo.

Metronomic
equivalents

c. 4  /sec.	MM=60
c. 5  /sec.	MM=75
c. 6  /sec.	MM=90

Accidentals affect only the notes to which they are attached as well as tied and immediately repeated notes. Accidentals are re-notated after rests, even in a stretch of repeated notes.

All tempo changes are *subito* unless otherwise indicated.

In the unmetred sections, vertical alignment in the score is only for notational convenience. Alignment among the parts is not implied.

DURATION

c. 12'

she just happens to be
quite out of reach.
existing in certainty,
but never in reality.
if it were not so,
she would doubtless be told
to wait -
if only for a moment.

but she cannot be found.
and if found,
nothing would change,
nothing could change.
everything is on its way
to somewhere -
which is part of her charm,
her mystery.

therefore we are powerless
bystanders as the
very foundations of life
are tossed about
in this upheaval
that will surely
alter our secure ways.

unwelcomed unrest to the
masses who,
if given a choice,
would doubtless assume
endless life. unwilling to
accept any fault that
they have not chosen what
was best for her.

bittersweet reflection
of abundance and life.
maybe too abundant for her.
and she stops
chaos the very instant
before we are all destroyed.
perhaps she is merciful
after all.

dark and alone,
helpless as all I love is
taken from me in a blinding
harsh wind. mysterious,
strange beauty -
cannot look for long.
I dare not risk a slow,
downward spiral.

falling into white
where she is quiet and still.
untouched as she sleeps.
a moment becomes
an eternity. and we wait.
...wait for a miracle.

- Marianne Leininger
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falling into white

James T. Worlton
(1999/2003)

tenor

Attack here together on cello's cue.
Fermatas should not be the same length

cellist cues the pause
after arriving on D#
(3-4")

c. 4 $\frac{1}{2}$ /sec.
con sord.
jeté

1-3" 3-4"

violin I

c. 4 $\frac{1}{2}$ /sec.
con sord.
jeté

1-3" 3-4"

violin II

c. 4 $\frac{1}{2}$ /sec.
con sord.
jeté

1-3" 3-4"

viola

c. 4 $\frac{1}{2}$ /sec.
con sord.
jeté

1-3" 3-4"

cello

c. 5" c. 4 $\frac{1}{2}$ /sec.
con sord.

7-9" c. 2" (3-4")

pp < *mp* < *sfp* *mp* < *mf* < *p*

A

tenor

c. 5 $\frac{1}{2}$ /sec.
jeté

spicc.

jeté ord. spicc.

violin I

c. 5 $\frac{1}{2}$ /sec.
jeté

spicc. jeté

ord. jeté

violin II

c. 5 $\frac{1}{2}$ /sec.
jeté

spicc. jeté

ord. jeté

viola

c. 5 $\frac{1}{2}$ /sec.
jeté

spicc. jeté

ord. jeté

cello

c. 5 $\frac{1}{2}$ /sec.
spicc.

ord.

c. 5"

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

B

tenor

cellist cues
this arrival

hold until everyone arrives
then start next figure together

she just hap - pens to be quite out of

c. 4 $\frac{1}{2}$ /sec.

mf < *p* < *f* < *mp*

c. 4" (short) *ff* < *p* < *ff* < *mf* < *ffpp*

c. 4" (short) *ff* < *p* < *ff* < *mf* < *ffpp*

c. 4" (short) *ff* < *p* < *ff* < *mf* < *ffpp*

c. 5 $\frac{1}{2}$ /sec. (short) *ff* < *p* < *ff* < *mf* < *ffpp*

ff *mp* *ffpp*

c. 1 measure/sec.

ten. *pp*
reach.

vn. I *f* *mf* *p sub.*

vn. II *f* *mp sub.* *p* *mf sub.* *f* *p*

vla. *mf* *p*

vc. *pp* *f* *mp*

C

c. 4 $\text{♩}/\text{sec.}$

ten. *mf* *p* *pp sub.* *ppp*
ex - ist - ing in cer - tain - ty, but nev - er in re - a - li - ty.

vn. I *p* *p* *mf > p* *p* *pp* *ppp*

vn. II *pizz.* *p* *1"* *pp* *ppp*

vla. *p* *pizz.* *p* *1"* *pp* *ppp*

vc. *pp* *ppp* *c. 4"* *sul perm.*

G. P. *c. 2"*

D

c. 1 measure/sec.

ten. *mf*
if it were not so,

vn. I *ff* *sfz* *mp* *mf* *pizz.* *pp* ** arco non vibr.*

vn. II *ff* *sfz* *mp* *mf* *pizz.* *pp* ** arco non vibr.*

vla. *ff* *sfz* *mp* *mf* *pizz.* *pp* ** arco non vibr.*

vc. *ff* *sfz* *mp* *ppp* *sul tasto* *pizz.* *mp*

* pizz. then immediately arco "sustain"

ten. *mp* she would doubt-less be told to wait. *pp* if on - ly for a mo - ment. *pp*

vn. I

vn. II

vla. *p* *mf* *pp* *ppp*

vc. *p*

begin next section together after these 3"

c. 4 ♩/sec. ord.

c. 3"

E

ten.

vn. I *pp* *mf* *mp*

vn. II *pp* *mp*

vla. *p* *fmp* *f* *mp*

vc. *pp sub.* *mf* *mp*

c. 4 ♩/sec. ord. *jeté*

jeté

sul pont. ord. *jeté*

c. 5 - 6"

c. 5 ♩/sec.

c. 4 ♩/sec. arco *jeté* *sul pont.* ord.

♩ = 60

F

ten. *mf* but she can - not be found. *mp* and if found, *p* noth - ing would change,

vn. I *f* *p* *f*

vn. II *f* *p* *f*

vla. *f* *p* *f* *p* *mp* *p*

vc. *f* *p* *n*

c. 2"

c. 4 ♩/sec.

2 - 2.5"

ten. *pp*
noth - ing could change.

vn. I *mp* *spicc.*

vn. II *mp* *f*

vla. *mp* *spicc.*
(II) 8 - 9"

vc. *mp*

ten. *p* *G*
eve - ry - thing is on its way to

vn. I *f* *p sub.*
violins and viola wait for cello to finish then move on

vn. II *p*

vla. *f* *p sub.*

vc. *mp sempre* *p*

♩ = 120

ten. *mf* (3 + 3 + 2) *p* *pp*
some - where which is part of her charm, her mys - ter - y.

vn. I *pp* *sul tasto* 2 - 4"

vn. II *pp* *sul tasto* 2 - 3"

vla. *pp* *sul tasto* 2 - 4"

vc. *pp* *sul tasto* 2 - 4"

H c. 7" tenor gives cue c. 5" **I** tenor gives cue c. 1 measure/sec.

ten. $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$
arco sul tasto $\frac{3}{2}$ pizz. arco $\frac{3}{2}$ pizz. arco ord.

vn. I *pp* sempre $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco sul tasto pizz. arco $\frac{3}{2}$ pizz. arco ord. $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vn. II *pp* sempre $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco sul tasto pizz. arco $\frac{3}{2}$ pizz. arco ord. $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vla. *pp* sempre $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco sul tasto pizz. arco $\frac{3}{2}$ arco arco ord. poco vib., static $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. poco vib., static

vc. *pp* sempre $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco sul tasto pizz. arco $\frac{3}{2}$ arco arco ord. poco vib., static

ten.

vn. I $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vn. II $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vla. $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vc. $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

ten.

vn. I $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vn. II $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vla. $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

vc. $\text{c. } 4 \text{ } \frac{1}{2} \text{ /sec.}$ arco ord. $\text{c. } 1 \text{ measure/sec.}$

ten.

vn. I

vn. II

vla.

vc.

ff *mp sub.* *ff*

ff *mp sub.* *ff*

ff *mp sub.* *ff*

p *ff*

ten.

there - fore we are pow - er - less by - stand - ers as the ver - y foun - da - tions of life

G. P. 1st *f* *mf*

32 54 32

c. 4 ♩/sec. c. 6 ♩/sec. c. 6 ♩/sec. c. 6 ♩/sec. c. 4 ♩/sec. c. 6 ♩/sec. c. 6 ♩/sec. c. 6 ♩/sec.

vn. I

G. P. 1st *p*

vn. II

G. P. 1st *p*

vla.

G. P. 1st *mf* *p*

vc.

G. P. 1st *p* *mf*

ten.

are tossed a - bout in this up - heav - al

mf *p*

with viola

vn. I

mf *p*

vn. II

mf *p*

vla.

mf *p*

vc.

p

with viola

mp L

that will sure - ly al - ter our se - cure ways.

f $\text{♩} = 75$

vn. I *f* *ff* *ff* sempre

vn. II *f* *ff* *ff* sempre

with tenor

vla. *f* *ff* *ff* sempre

vc. *f* sub. *ff* *ff* sempre

ten.

vn. I *p* sub. *f* sub.

vn. II *p* sub. *f* sub.

vla. *p* sub. *f* sub.

vc. *p* sub. *f* sub.

accelerando poco

ten.

vn. I *sf* *fp*

vn. II *p* sub.

vla. *sf* *fp*

vc. *p* sub.

M

c. 6 ♩/sec. *mf* *poco*

ten. un-wel-comed un-rest to the mass-es who, if giv-en a choice would doubt-less as-sume end-less

vn. I *f* *p*

vn. II *f* *p*

vla. *f* *p*

vc. *f* *p*

tenor, violins and cello wait for viola to finish then move on *pensive*

N

ritardando *p* c. 1-2" ♩ = 75

ten. life

vn. I *pp* *f* *p*

vn. II *pp* *f* *p*

vla. *pp* *f* *p*

vc. *pp* *f* *p*

O

c. 6 ♩/sec. (♩ = c. 90) *p* *f* *mp* ♩ = 90

ten. un-will-ing to ac-cept an-y fault that they have not chos-en what was best for her.

vn. I *f* *p* *pp*

vn. II *f* *p* *pp*

vla. *f* *p* *pp*

vc. *f* *p* *pp*

ten.

vn. I
long gradual cresc. until **P** *p* *mp* *mf*

vn. II
long gradual cresc. until **P** *p* *mp* *mf*

vla.
long gradual cresc. until **P** *p* *mp* *mf*

vc.
long gradual cresc. until **P** *p* *mp* *mf*

ten.

vn. I *f* *ff* *fff*

vn. II *f* *ff* *fff*

vla. *f* *ff* *fff*

vc. *f* *ff* *fff*

♩ = 60

P
c. 4 ♩/sec.
mf

ten.
bit - ter - sweet re - flec - tion of a - bun - dance and life. *p*

vn. I *p sub.* *pp sub.*

vn. II *p sub.* *pp sub.*

vla. *p sub.* *pp sub.*

vc. *p sub.* *pp sub.*

♩ = 120

Q

c. 4 ♩ /sec.
p calm

c. 1 measure/sec.

ten. *pp* may - be too a - bun - dant for her. *ff*

vn. I *pp* *ff*

vn. II *pp* *ff*

vla. *pp* *ff*

vc. *pp* *ff*

ten. *ff* *ff* *ff* *ff*

vn. I *ff* *ff* *ff* *ff*

vn. II *ff* *ff* *ff* *ff*

vla. *ff* *ff* *ff* *ff*

vc. *ff* *ff* *ff* *ff*

R

c. 6 ♩ /sec.
mf

$\text{♩} = 105$ *ff*

ten. *mf* and she stops cha - os the ver - y in - stant be - fore we are all de - stroyed. *ff*

vn. I *mp* *f* *mp > p* *ff*

vn. II *mp* *f* *mp > p* *ff*

vla. *mp* *f* *mp > p* *ff*

vc. *mp* *f* *mp > p* *ff*

Play twice, as fast as possible, with random/irregular accents, then move on.

Continue random/irregular accents, as fast as poss., stop immediately after "instant"

(pizz.) arco

ten.

vn. I

vn. II

vla.

vc.

ten.

vn. I

vn. II

vla.

vc.

$\text{♩} = 60$
mp

per - haps

p

p

p

p

ten.

she is mer - ci - ful af - ter all.

III ord.

IV ord.

III ord.

II ord.

pp

pp

pp

pp

fp

fp

pp

fp

pp

S

ten.

vn. I *pp*

vn. II *fp* *pp*

vla.

vc.

T
c. 4 $\frac{1}{2}$ /sec.
mp but strong *f* $\bullet = 90$

ten.
dark and a-lone, help-less as all I love is tak-en from me in a

vn. I *pizz.* *f* *arco* *f*

vn. II *pizz.* *f* *arco* *f*

vla. *pizz.* *f* *arco non vibr.* *pp* *n* *arco* *f*

vc. *pizz.* *f* *arco* *f*

ten.
blind-ing harsh wind.

vn. I *ff*

vn. II *ff*

vla. *ord.* *ff*

vc. *ff*

U

$\text{♩} = 60$ *f*

ten. 

vn. I 

vn. II 

vla. 

vc. 

f sub.

ten. 

vn. I 

vn. II 

vla. 

vc. 

mf *mp*

mf sub. *mp*

V

$\text{♩} = 120$

ten. 

vn. I 

vn. II 

vla. 

vc. 

pp *p*

ten. 

vn. I 

vn. II 

vla. 

vc. 

ten. 

vn. I 

vn. II 

vla. 

vc. 

ten. 

vn. I 

vn. II 

vla. 

vc. 

W

c. 4 $\frac{8}{8}$ /sec. ($\frac{1}{2}$ = c. 60)

p as a dream

ten. fall - ing in - to white fall - ing in - to white where

vn. I *pp* sub. *sul tasto, non vibr. al "ord."*

vn. II *pp* sub. *sul tasto, non vibr. al "ord."*

vla. *pp* sub.

vc. *pp* sub.

6-7" 1.5-2"

ten. she is qui - et and still. un - touched as she sleeps.

vn. I ord. *ppp* n

vn. II n

vla. n

vc. n ord. *pp* sub. $\frac{1}{2}$ = 60

c. 3" *p*

X

c. 4 $\frac{8}{8}$ /sec. ($\frac{1}{2}$ = c. 60)

ten. a mo - ment be - comes an e - ter - ni - ty.

vn. I

vn. II ord. con sord. *pp*

vla. ord. *p*

vc. *p*

1.5-2"

mf *p*

ten. *mp* and we wait _____ *p* ...wait _____ *pp* for a mir - a -

vn. I ord. con sord. *pp* 1"

vn. II

vla.

vc.

ten. *n* *pp* *vanishing* cle. *n*

vn. I c. 3.5 - 4" *pp* 2x

vn. II c. 5" (as many as poss. in one stroke)

vla. c. 3" con sord. *pp* 2x 1.5 - 2"

vc. con sord. *pp* *n*