

written for D. G.

unnamable ardors

for Soprano and Orchestra

SCORE IS TRANSPOSED

ELLIOTT JAMES ENCARNACIÓN (b. 1988)

WALT WHITMAN (1819 - 92)
from "Song of Myself"

Broadly but with Constant Motion $\text{♩} = c. 66$

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I & II, Oboe I, English Horn II, Clarinet I & II in Bb, Bassoon I & II, Horn I-IV in F, and Cornet I & II in Bb. The brass section includes Trombone I-III, Tuba, and Tympani. The string section includes Violin I-III, Viola I-III, Solo Violoncello, and Double Bass I & II. The score is in 4/4 time and features various dynamics like ppp, pp, and p, along with performance instructions such as 'Broadly but with Constant Motion' and 'gliss'. The Soprano part is also included, with a dynamic of ppp. The score is transposed.

E

FL. I
FL. II
OB. I
ENG. HN. (II) *p* *ppp* *mp* solo
B \flat CL. I *p* *ppp*
B \flat B. CL. (II) *p* *ppp*
BSN. I *p* *ppp*
CBSN. (II) *p* *ppp*
F HN. I *ppp*
F HN. II *ppp*
F HN. III *ppp*
F HN. IV *ppp*
B \flat COR. I (onstage) *ppp*
B \flat COR. II (offstage) *ppp*
TBN. I *ppp*
TBN. II *ppp*
B. TBN. *ppp*
TBA *ppp*
TYMP.
B. D. (I)
T.-T. (II)
VIB. (III) *pp*
HP. *pp*
CEL.
SOP.
VLN. I (a) *ppp*
VLN. I (b) *ppp*
VLN. I (c) *ppp*
VLN. II (a) *ppp*
VLN. II (b) *ppp*
VLN. II (c) *ppp*
VLA. I *p* *ppp* *div.*
VLA. II *p* *ppp* *div.*
SOLO VC. *mp*
VC. I *p*
VC. II *p*
DB. I *gliss.* *p*
DB. II *p*

This page of a musical score, numbered 19, features a variety of instruments and a vocal soloist. The instruments listed on the left include:

- FL I
- A. FL. (II)
- OB. I
- ENG. HN. (II)
- B♭ CL. I
- B♭ B. CL. (II)
- BSN. I
- CBSN. (II)
- F HN. I
- F HN. II
- F HN. III
- F HN. IV
- B♭ COR. I (onstage)
- B♭ COR. II (offstage)
- TBN. I
- TBN. II
- B. TBN.
- TBA.
- TYMP.
- B. D. (I)
- T.-T. (II)
- VIB. (III)
- HP.
- Cel.
- SOP.
- VLN. I (a), (b), (c)
- VLN. II (a), (b), (c)
- VLA. I
- VLA. II
- SOLO VC.
- VC. I
- VC. II
- DB. I
- DB. II

The score is written in 3/4 time and includes dynamic markings such as *mf*, *mp*, and *f*. It also features performance instructions like *gliss* and *tr*. The vocal soloist (SOP.) has lyrics: "me wi der...". The page concludes with a double bar line and a repeat sign.

104

FL. I *mp*

A. FL. (II)

FLUTE

OB. I *ppp* *mp* *ppp*

ENG. HN. (II) *ppp*

B \flat CL. I *mp*

B \flat B. CL. (II)

BSN. I *ppp*

BSN. II *ppp*

F HN. I *ppp* mute

F HN. II *ppp*

F HN. III *ppp* mute

F HN. IV *ppp* mute

B \flat COR. I (onstage)

B \flat COR. II (offstage)

TBN. I

TBN. II

B. TBN

TBA

TYMP.

B. D. (I)

T.-T. (II)

VIB. (III)

HP

PNO

SOP. waves, I am ex - posed... ..cut by bit - ter and poi - soned

VLN. I (a)

VLN. I (b)

VLN. I (c)

VLN. II (a)

VLN. II (b)

VLN. II (c)

VLA. I *ppp* *pp*

VLA. II *ppp* *pp* *gliss*

SOLO VC

VC. I *ppp* *pp*

VC. II *ppp* *pp* *gliss*

DB. I *ppp* *pp* *pp*

DB. II *ppp* *pp* *pp*

I
127

FL. I
FL. II
OB. I
ENG. HN. (II)
B \flat CL. I
B. CL.
BSN. I
BSN. II
F HN. I
F HN. II
F HN. III
F HN. IV
B \flat COR. I (onstage)
B \flat COR. II (offstage)
TBN. I
TBN. II
B. TBN.
TBA.
TYMP.
B. D. (I)
T.-T. (II)
VIB. (III)
HP.
CEL.
SOP.
VLN. I (a)
VLN. I (b)
VLN. I (c)
VLN. II (a)
VLN. II (b)
VLN. II (c)
VLA. I
VLA. II
SOLO VC.
VC. I
VC. II
DB. I
DB. II

pp *mp* *f*