

The Hammer of Los

Text adapted by Leonard Trawick
from the writings of William Blake

Eleanor F. Trawick
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Part I

1. Sinfonia $\bullet = 68$

Soprano

Alto

Tenor

Bass

Baritone

Violin

Cello

Piano

The musical score is arranged in a system with five vocal staves (Soprano, Alto, Tenor, Bass, Baritone) and three instrumental staves (Violin, Cello, Piano). The vocal parts are currently silent, indicated by whole rests. The instrumental parts begin at measure 68. The Violin and Cello parts start with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The Piano part starts with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The score includes various time signatures (2/4, 3/4, 4/4) and dynamic markings such as *mf*, *cresc.*, *f*, *p*, and *simile*. The tempo is marked as 68 beats per minute.

10

Vln.

Vc.

Pno.

p

p

p

Detailed description: This system of music covers measures 10 through 16. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Vln. staff begins with a treble clef and a 4/4 time signature, marked with a *p* dynamic. The Vc. staff uses a bass clef and also starts in 4/4, marked with a *p* dynamic. The Pno. staff is a grand staff with treble and bass clefs, marked with a *p* dynamic. The music consists of eighth and sixteenth notes, with some measures containing chords and slurs. The time signature changes from 4/4 to 7/8, then 2/4, 4/4, 2/4, 4/4, and finally 3/4.

17

Vln.

Vc.

Pno.

(on the string)

p

mf

mp

mf

mp

Detailed description: This system of music covers measures 17 through 23. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Vln. staff begins with a treble clef and a 2/4 time signature, marked with a *p* dynamic. The Vc. staff uses a bass clef and starts in 2/4, marked with a *mf* dynamic. The Pno. staff is a grand staff with treble and bass clefs, marked with a *mf* dynamic. The music consists of eighth and sixteenth notes, with some measures containing chords and slurs. The time signature changes from 2/4 to 4/4, 7/8, 4/4, 2/4, 3/4, and finally 3/4. A marking "(on the string)" is placed above the Vln. staff in measure 20.

Part I

23

Vln. *pp* *pp* *accel.*

Vc. *pp* *accel.*

Pno. *p* *accel.*

30

Vln. *rit.*

Vc. (on the string) *rit.* *p*

Pno. *rit.*

2. Chorus $\bullet = 68$

mf

S
In E - den, great E - ter - ni - ty, all things are one, And they con - verse to - ge - ther in vi - sion - ar - y

A
In E - den, great E - ter - ni - ty, all things are one, And they con - verse to - ge - ther in vi - sion - ar - y

T
E - den, E - ter - ni - ty, things are one, con - verse to - ge - ther in

B
E - den, E - ter - ni - ty, things are one, con - verse to - ge - ther in

35 2. Chorus $\bullet = 68$

Bar.

35 2. Chorus $\bullet = 68$

Vln.

Vc.

35 $\bullet = 68$

Pno.

p

Part I

45

S
forms dra - ma - tic. Here dwell Al - bi-on the U - ni - ver - sal Man, and Je - ru - sa - lem His e - ma - na - tion,

A
forms dra - ma - tic. Here dwell Al - bi-on the U - ni - ver - sal Man, and Je - ru - sa - lem His e - ma - na - tion,

T
forms dra - ma - tic. Here dwell Al - bi-on the U - ni - ver - sal Man, and Je - ru - sa - lem ci - ty

B
forms dra - ma - tic. Here dwell Al - bi-on the U - ni - ver - sal Man, and Je - ru - sa - lem ci - ty

45

Bar.

Vln.

Vc.

Pno.
f *mf* *p*

Detailed description: This is a page of a musical score for Part I, page 5. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with Baritone (Bar.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score begins at measure 45. The vocal parts have lyrics: "forms dra - ma - tic. Here dwell Al - bi-on the U - ni - ver - sal Man, and Je - ru - sa - lem His e - ma - na - tion," for Soprano and Alto; "forms dra - ma - tic. Here dwell Al - bi-on the U - ni - ver - sal Man, and Je - ru - sa - lem ci - ty" for Tenor and Bass. The Baritone part is a single line with rests. The Violin and Viola parts are also single lines with rests. The Piano part is a grand staff with dynamics *f*, *mf*, and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

53

S
ci - ty of his soul. Its own pe - cu - liar light, *mf*

A
ci - ty of his soul. Its own pe - cu - liar light, *mf*

T
ci - ty of his soul. For e - ve - ry par - ti - cu - lar form gives forth Its own pe - cu - liar light, and the form is the Di - *mf*

B
ci - ty of his soul. For e - ve - ry par - ti - cu - lar form gives forth and the form is the Di - *mf*

Bar.

53

Vln. *pp*

Vc. *pp*

Pno.

Part I

63

S
And the light is his gar-ment.

A
And the light is his gar-ment. *p* And the light And the light is his gar - ment.

T
vine Vi - sion, *p* And the light And the light is his gar - ment.

B
vine Vi - sion, *p* And the light And the light is his gar - ment.

63

Bar.

63

Vln.

Vc.

63

Pno. *p*

Detailed description: This is a page of a musical score for a choir and instrumental ensemble. The page is titled 'Part I' and is page number 7. It features six staves: Soprano (S), Alto (A), Tenor (T), Bass (B), Baritone (Bar.), and Piano (Pno.). The vocal parts (S, A, T, B) have lyrics: 'And the light is his garment.' The Baritone part has lyrics: 'vine Vi - sion, And the light And the light is his garment.' The Piano part has a piano (*p*) dynamic marking. The score includes various musical notations such as rests, notes, and dynamic markings. The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature is B-flat major. The page number 63 is written above the first measure of each staff.

74 *f*

S This is Je - ru - sa - lem in e - ve - ry Man. And Je - ru - sa - lem is call'd Li - ber - ty a - mong the chil - dren of Al - bi - on.

A *f* This is Je - ru - sa - lem in e - ve - ry Man. And Je - ru - sa - lem is call'd Li - ber - ty a - mong the chil - dren of Al - bi - on.

T *f* This is Je - ru - sa - lem in e - ve - ry Man. And Je - ru - sa - lem is call'd Li - ber - ty a - mong the chil - dren of Al - bi - on.

B *f* This is Je - ru - sa - lem in e - ve - ry Man. And Je - ru - sa - lem is call'd Li - ber - ty a - mong the chil - dren of Al - bi - on.

74

Bar.

74

Vln.

Vc.

74 *f*

Pno.

3. Recitative

81 $\bullet = 60$

S

A

T

B

3. Recitative

81 $\bullet = 60$

Bar.

f

mp 3

mf 3

Four might-y ones are in e-v'ry Man: U - ri - zen, Lu - vah, Thar - mas,

3. Recitative

81 $\bullet = 60$

Vln.

p

f

Vc.

p

f

81 $\bullet = 60$

Pno.

p

ff

p

88 *f* *mp*

Bar. *f* *mp*

Los Los (Ur - tho - na was his name in E - den)—

Vln. *f* *f*

Vc. *f* *f*

Pno. *ff* *p* *ff*

94 *mf* *p* 4. Aria ♩ = 92

Bar. *mf* *p*

Al - bi-on sick-ens at their strife. A per-fect u - ni-ty can-not ex - ist But from u - ni-ver-sal bro-ther-hood.

Pno. *p* *mp*