

THE DEVIL IS IN THESE HILLS: A SONG CYCLE FOR SOPRANO, TENOR,
AND CHAMBER ORCHESTRA

by

CHARLES BRENTON LAWRENCE

A DISSERTATION

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DISSERTATION ABSTRACT

Charles Brenton Lawrence

Doctor of Philosophy

Music Composition

December 2020

Title: *The Devil is in These Hills: A Song Cycle for Soprano, Tenor, and Chamber Orchestra*

The Devil is in These Hills is a song cycle for soprano and tenor soloists, supported by chamber orchestra. The work is scored for single winds and a small string section; the title is taken from a historical work by James Green, *The Devil is Here in These in Hills: West Virginia's Coal Miners and Their Battle for Freedom*. The text provides the historical context needed for the piece, which centers around the lives and struggles of Appalachian mining communities. Additionally, regional folk music elements are woven throughout the piece, which are reminiscent of traditional Appalachian songs and shape-note hymnody.

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Lawrence, Brent. “Composing in the Wilderness 2: On Distant Hills” in *Oregon
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Lawrence, Brent. “Capacities of Importance: Why I Serve” in *ArtistCorps Stories*,
2016.

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For my parents, Ted and Amy Lawrence,
for my family,
for my friends.
Thank you for many years of love, support,
and sometimes, toleration.

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INSTRUMENTATION

Flute
Oboe
Clarinet in B-flat
Bass Clarinet in B-flat
Bassoon

2 Horns in F
Trumpet
Trombone
Tuba

Percussion 1:
 Vibraphone
 Suspended cymbal
 Hi-hat
 Snare drum
 Bass drum

Percussion 2:
 Xylophone
 Timpani
 Bass drum

Piano

Soprano

Tenor

Strings

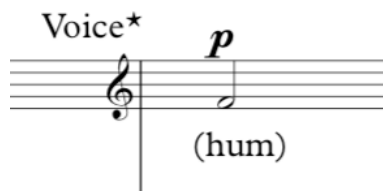
Transposed Score

PERFORMANCE TIME: c. 50 minutes

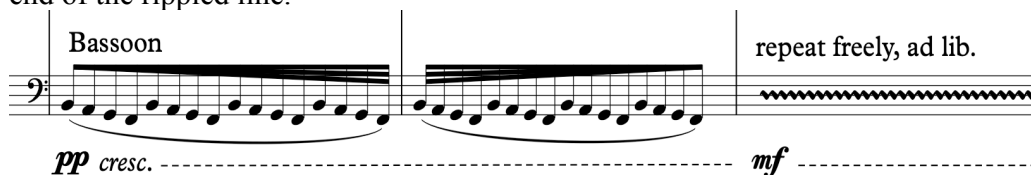
PERFORMANCE NOTES

1. The singers should use vibrato conservatively. Use a small amount of vibrato to provide warmth to the vocal timbre, however, reserve wide vibrato for climatic moments.

2. In movement III, instrumentalists are asking to sing beneath the tenor. Although written in treble clef, this part should be sung in an octave comfortable to the individual. Use a “hum” sound throughout.

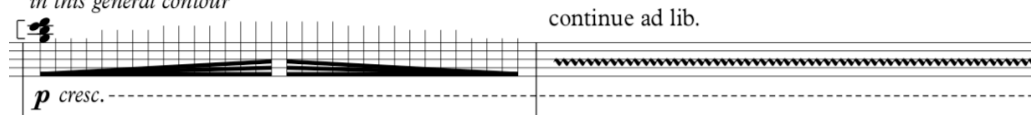


3. In movement III, the bass clarinet, bassoon, piano, violin 2, viola, cello, and bass play a four note collection written with feathered beams. These notes should be played slow, become fast, then return to slow, in a pattern marked with the beaming. Continue with the rippled line terminates. When the collection is shown with thirty-second notes, play as quickly as possible, again terminating with the end of the rippled line.



4. In movement IV, the strings will see a collection of notes followed by feather beaming. Play this collection using *col legno buttato* ascending and descending through the collection, varying speed with the beaming. Continue this pattern until the rippled line terminates.

col legno buttato.
Play pitches one at a time
in this general contour



PROGRAM NOTES

The Devil is in These Hills takes its title from a book by historian, James Green. Green's work, *The Devil is Here in These Hills: West Virginia's Coal Miners and Their Battle for Freedom* traces the struggles and triumphs of mine workers in the coal fields of West Virginia and Appalachia.¹ I came upon Professor Green's work somewhat circuitously and only after engaging with the topics of labor rights, the violence surrounding the unionization of mine workers, and associated songs of protest.

My initial point of entry was a performance of the protest song, "Come All Ye Coal Miners," by Abigail Washburn and the Silk Road Ensemble from the 2016 Global Musicians Workshop at DePauw University (Greencastle, IN).² The song was originally written by Sarah Ogan Gunning (1910–1923), a Kentuckian, a songsmith and, as the daughter and wife of coal miners, a firsthand observer to strains of poverty and inequity running through early 20th century Appalachia. "Come All Ye Coal Miners" puts this on clear display, recounting with weighty detail the hopelessness, desperation, and anger she felt in her life experiences.

Yet, as one digs further into her songs of protest, Gunning's story becomes even more rich. In the mid-1930s, the Ogan family went to New York City to seek treatment for Andrew's (husband to Sarah) tuberculosis. Although treatments were ultimately ineffective, their presence in the city made it possible for Sarah to meet folklorist Mary Elizabeth Barnicle, who opened the door for Sarah to record her songs with well-known archivist, Alan Lomax, in 1937.³

Also of note is Sarah's famous rewriting of "Man of Constant Sorrow." Her version, "I Am A Girl Of Constant Sorrow," was featured in John Greenway's 1953 tune book, *American Folksongs of Protest*.⁴ More than simply a display of Sarah's passion towards the plight of impoverished mine workers, this song shows how she sets herself

¹ James R. Green, *The Devil Is Here in These Hills: West Virginia's Coal Miners and Their Battle for Freedom* (New York: Grove Press, 2016).

² Silkroad's Global Musicians Workshop "Come All Ye Coal Miners' — Abigail Washburn at GMW 2016" accessed August 27, 2020, <https://www.youtube.com/watch?v=CWi8f22xfr0>.

³ Ron Pen. "Gunning, Sarah Ogan." *Grove Music Online*. 1 Jul. 2014; Accessed 27 Aug. 2020. <https://www-oxfordmusiconlinecom.libproxy.uoregon.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002262389>.

⁴ John Greenway, *American Folksongs of Protest* (Philadelphia: Univ. of Pennsylvania Pr., 1953).

apart from other elements of the mid-century folk revival. “Man of Constant Sorrow” is a standard piece of repertoire from what the early record industry called “Hillbilly” music; and many early country artists fall into the genre (e.g. Bob Wills, The Carter Family, Ernest Tubb).⁵ Because of the relationship this song, the original version, has to the corporate superstructure of the record industry, it is salient to me that Gunning rewrote the lyrics in such a pointed fashion, and additionally, represents a somewhat separate tradition of protest song.

Sarah Ogan Gunning is not mentioned in James Green’s *The Devil Is Here in These Hills*. In fact, the book does not touch on folksong in a way that informs the musical elements of my work. However, his writing works to fill in the gaps that folksongs of protest leave behind. A song leaves me with an emotional essence, or a sense of empathy, for a songsmith. But Green’s writing fills in the practical information that helps me to understand, and create a clear mental picture of, these peoples’ life circumstances. My work does not follow the events of either James Green’s book or Sarah Ogan Gunning’s life. However, by grounding my work in theirs, I hope that I can capture, for myself and my listener, the particulars of a time and place.

Given the subject matter of my composition, the use of folk elements deserves particular attention. Perhaps this goes without saying that the inclusion of folk elements should be handled with the utmost care and consideration. And indeed, in preparation for composing this work, I studied a variety of similar pieces that draw from a variety of folk cultures. To this end, an understanding of a culture and its music is a prerequisite for creating a work of this type. Therefore, I have strived not merely to incorporate folk elements at the surface level of the work, but ingrain them into the fabric of the piece.

There are two separate ideas of folk-influence running through my piece. The first is a more general use of folk material. This pertains to, for example, melodies written using pentatonic collections or drawing from formal schemes typical of Appalachian song. The other idea drills into the folk hymn tradition of shape-note singing, specifically influenced by *The Sacred Harp*. Shape-note hymnody was a fixture of southern church-

⁵ Patrick Huber. "Hillbilly music." *Grove Music Online*. 16 Oct. 2013; Accessed 27 Aug. 2020. <https://www.oxfordmusiconline.com.libproxy.uoregon.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002249744>

life during the early 20th century and carried its own pedagogical philosophy along with its own unique harmonization procedures.

The shape-note influence on my piece is manifest both musically and in the text. When I was first sketching the piece, I wanted to include fragments that *sounded* like they were from *The Sacred Harp*, and something that one of these characters would actually sing. I consulted the tune book and came across Sacred Harp number 313b, “Cobb.” The text of this tune resonated with my goals for the piece, so I traced it back to its author, an English theologian named Isaac Watts (1674–1748). In the end, I wrote two shape-note-like tunes. One is a setting of the aforementioned hymn (which Watts titles “God’s Eternity”). While my setting is inspired by one in *The Sacred Harp*, composing my own allowed me to tailor the hymn to my creative needs. The second Watts hymn is titled “The blessed society in heaven”. Thematically, the text matches with the first hymn and, although it is not included in *The Sacred Harp*, I created a setting that is reminiscent of Sacred Harp number 282, “I’m Going Home” (with words and music by L.P. Breedlove).

These elements should be as ingrained in my music as they were for the culture they come from. This close relationship is even demonstrated in the current folk music repertoire. Folk song standards such as “Wayfaring Stranger” (sung by Ed Sheeran, Johnny Cash, and many others) is a fixture in both shape-note singing and lined-out hymnody (another a cappella tradition). I place this emphasis on folk hymnody so that it is ingrained into the *gestalt* of my music, just as it would be the centerpiece of an Appalachian mine worker’s musical life.

Throughout this piece, I am not seeking to tell a specific story. There is a loose meta-narrative that I used when making choices pertaining to the ordering of the songs. However, as I composed through the work, the top-down narrative framework lost its importance to something more interconnected and thematically driven. In particular, the themes of separation and loss became extremely salient to me. I came to realize this piece wasn’t merely about the plot—a woman and man, who lived in Appalachia, suffer through a mine disaster, in which the man dies, and its aftermath. Rather, the emotional center of this piece is the separation experienced between these two people: the loss of a loved one, the loss of life, generally; and the loss of one’s own life.

This theme of separation is highlighted even more clearly towards the end of the work, where the tenor sings about descending into darkness. The darkness pulls him downwards as he reaches for the image of his wife. Contrasting with this in the finale, the soprano sings of being lifted up, via a hymn by Isaac Watts, which is preceded by a long, arduous, rising orchestral texture. But what hope is left? What has she risen to? The pain of separation and loss still exists, even if relegated to the background. Despite her triumph over these circumstances, the pain is woven into the fabric of her being, just like the hopeful hymn that she sings.

TEXT

Italicized text in movements III and IX taken from Watts, Isaac. *The Psalms, Hymns, Spiritual Songs of the Rev. Isaac Watts, D.D.*, 383–84, 393–94. Crocker & Brewster: Boston, 1859. All other text by Brent Lawrence.

I. Please Don't Say

Please. Please, don't.
Please, don't say.
Please, don't say it's true!

My arms become tense
as I raise my miner's pick.
Deep in inky blackness I hear screams.
(Please, don't say.)
A demon in flame locks step with them.
They flee yet, they succumb.
They flee! Yet, they succumb.

The earth shakes and writhes
as the fires take hold.
I feel the tremors at my feet.
Of all the souls digging in the black
why is the price his to keep?

Please. Please, don't.
Please, don't say.
Please, don't say it's...

II. I Kissed Your Lips

I kissed your lips like I always do.
I know it will keep you safe.
The ritual.
Each day you walk through that doorway
I pray.

I kissed your lips like I always do.
I hope it will make you stay.
I'll know you're safe.
Each day you descend to those depths
I pray.

I pray the depths won't keep you.

III. Rise, My Soul

*Rise, rise my soul and leave the ground
stretch all thy thoughts abroad
and rouse up every tuneful sound
to praise the eternal God.*

*Well, let the sea shrink all away
and flame melt down the skies.
My God shall live an endless day
when th'old creation dies. (Isaac Watts)*

The devil lives in these hills.
Under the mountains he hoards his black gold.

The devil lives in these hills.
His jaws await to snatch our lives.

When we take it with shovels
and picks, he sees fit
to cloak us in flame!

When he snarls
and spits, the hot flames lick first our skin,
then down to our bone

He lives in deep darkness.
Under the mountains he hoards his black gold.

Where's the way out? The heat approaches.
I run. I run!

I'm lost in darkness!
It just takes a spark.

I run.
I run!

IV. Your Portrait

Your portrait on the wall
makes me still think you're here.
My cheek against the floor
awaits your feet below the door.

Have I not given enough?
Could we just have a few more years?

Could I go in your place?
Down to the dark beyond
beneath these hills where we came of age.

Beneath these hills is a starless veil
where so many brothers lie.

Have I not given enough?
Could we just have a few more years?

Please don't go.

Have I not given enough?
Are you doomed to the starless veil?
Have I not given enough?
Could we just have a few more years?

Please don't go beyond the light
before I can say goodnight.

V. Fading

As flames die I feel life burn away.
I glimpse my love through a starless veil.

On the floor with tears my old portrait she grasps.
I wish I could feel her skin.

If only I had known.

As skin recedes succumbing to the heat.
I cannot feel warm.
Flames dissolve my flesh.
Now I see her tears. My old portrait she grasps.
I wish I could feel her skin.

If only I had known.
How it burns.
I am fading.
Tell me why, why was it me?

Give me more than eternal night.
Uncover me from this veil.
Give me more than a life
in the blackness I resent.

We tried to flee the mines.
We chased glimpses of light.
But the blackness claimed me.

My grave is marked with coal.

I am fading.
I wish we could touch.
I am fading.
My grave is marked with coal.

VI. They Say

They say it can't be helped
when it's their negligence.
They try to be mournful
but say "it's a cost of business."

What can I do?
What can I do?
Now that he's gone.

They say it can't be helped
when it's their negligence.
They try to be mournful
but say "it's a cost of business."

They say it can't be helped
when they are still alive.
They come for our home.
Now that he's gone from it.

What can I do?
What can I do?
Now that he's gone.

They've never seen
inside the starless veil.
What can I do
but shut them out of my home?

VII. Heavy

When the rage dies,
when my tears dry,
my skin stays clammy and cold.
Anger subsides,
time passes by,
my legs no longer hold.

Hold the weight of my heavy heart;
becoming stone. I lost my love.
And now they come to take my home.

When my skin turned cold
and my tears froze
I felt him slip away.
As flames rush by
I felt him die
now I feel alone

with the weight of my heavy heart;
becoming stone. I lost my love.
And now they come to take my home.

VIII. Through the Veil

Trapped in the stillness,
in the night with hidden stars.
I feel the fading.
Alone in the darkness,
disquietly waiting.
I start to disappear.

Through the veil I see her,
a shape on the floor,
her legs have resigned.
Stretching my arms to her,
I will reach for her.
Just an inch more.

I'm reaching for her,
as the darkness pulls on me.
I call her name.
She does not flinch.
Still I am fighting.
Darkness keeps pulling me.

Through the veil I see her,
a shape on the floor,
her legs have resigned.
Stretching my arms to her,
I will reach for her.
Just an inch more.

Darkness keeps pulling me.

IX. Finale

*Raise thee, my soul, fly up and run
through every heavenly street,
and say, there's nought below the sun*

that's worthy of thy feet.

*There on a high majestic throne
the Mighty Father reigns,
and sheds his glorious goodness down
on all the blissful plains.*

*Thus we will mount on sacred wings
and tread the courts above.
Not earth nor all her mightiest things
shall tempt our meanest love.*

*Amidst those ever shining skies
behold the sacred dove.
While banished sin and sorrow flies
from all the realms of love. (Isaac Watts)*

The Devil is in These Hills

1. Please Don't Say

Words and music by
BRENT LAWRENCE

♩.=64 With restrained energy

The score is for a transposed version of the piece. It features a variety of instruments. The woodwinds (Bass Clarinet, Bassoon, and Piano) have melodic lines with dynamics ranging from *mp* to *mf*. The strings (Viola, Violoncello, and Double Bass) provide harmonic support, with the Double Bass including a *pizz* (pizzicato) instruction. The brass instruments (Horns, Trumpet, Trombone, Tuba) and other woodwinds (Flute, Oboe, Clarinet in Bb) are mostly silent in this section. The percussion section (Suspended cymbal, Hi-hat, Snare drum, Xylophone, Bass Drum) is also silent. The vocal parts (Soprano and Tenor) are present but have no lyrics in this section.

The Devil is in These Hills

A

5

Fl. *mp* *mf < f*

Ob. *mf < f*

Cl. *mp < mf* *mp < mf mp*

B. Cl. *mp < mf mp* *mp < mf mp*

Bsn. *mp*

2 Hns. *mp* a2

C Tpt. *mf < f*

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr. *mp* *mp*

BASS DRUM to XYLOPHONE

Xyl. B. D. *mp* *mf < f* XYLOPHONE

Pno. *mp* *mp < mf mp* *mp*

S.

T.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp < mf mp* *mp < mf mp* *mp*

Vc. *mp pizz* *mp < mf mp* *mp < mf mp* *pp*

Db. *mp arco* *mp* *pp*

Detailed description of the musical score: This page contains the musical score for the second page of 'The Devil is in These Hills'. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Trumpets, Trombones, Tuba), strings (Violins, Viola, Violoncello, Double Bass), and percussion (Suspended Cymbal, Hi-hat, Snare Drum, Bass Drum, Xylophone). The score is written in 3/8 time and includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). A section marked 'A' begins at measure 5. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment. The double bass is marked 'arco' (arco) and 'pizz' (pizzicato).

The Devil is in These Hills

10

Fl. *mf* \leftarrow *f* *mf*

Ob. *mf* \leftarrow *f* *mf*

Cl. *mp* *mf* *p*

B. Cl. *mf*

Bsn.

2 Hns.

C Tpt. *mf* \leftarrow *f*

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

Xyl. *mf* \leftarrow *f* *mf*

Pno. *mp*

S.

T.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc. *mf* \leftarrow *f* pizz. *mf*

Db. *mf* \leftarrow *f* pizz. *mf*

The Devil is in These Hills

14 **accel.** - - - - -

Fl. *mf*

Ob. *mf*

Cl. *f*

B. Cl. *p* *mf*

Bsn. *mf*

2 Hns. *mf* 1

C Tpt.

Tbn. *mf*

Tba. *mf*

Sus. Cym
Hi-hat
Sn. Dr.

Xyl.

Pno. *p*

S.

T.

Vln. 1 *f* *mp*

Vln. 2 *f*

Vla. *f*

Vc. *f* arco

Db. *f* arco

The Devil is in These Hills

18 $\text{♩} = 152$

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

2 Hns. $2f$ *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Sus. Cym
Hi-hat
Sn. Dr. *mp*

Xyl. *f* *ff*

Pno. *f* *ff*

S.

T.

Vln. 1 *f* *f*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

The Devil is in These Hills

B

22

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym

Hi-hat

Sn. Dr. *f* *ff* *f*

Xyl. *mf*

to BASS DRUM

BASS DRUM

Pno. *f* *ff* *ff*

S. *f*

Please. Please, don't. Please, don't say.

T. *f*

Please. Please, don't. Please, don't say.

Vln. 1

Vln. 2 *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Db. *f* *ff* *f*

The Devil is in These Hills

30

Fl. *f* *ff*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr. *f* *p* *f*

B. D. *f*

Pno.

S. *f* *ff* *mp* *f*
Please, don't say it's true! Please.

T. *f* *ff* *mp* *f*
Please, don't say it's true! Please.

Vln. 1 *f* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

The Devil is in These Hills

34

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff *f*

f

mf *f*

ff *f*

ff *f*

mf *f*

ff *f*

ff *f*

Please, don't. Please, don't say. Please.

Please, don't. Please, don't say. Please.

mf *f* *f*

ff *f*

ff *f*

ff *f*

ff *f*

The Devil is in These Hills

38

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Please, don't. Please, don't say.

Please, don't. Please, don't say.

mp *f*

mp *mp*

Detailed description: This page of a musical score, numbered 10, is for the piece 'The Devil is in These Hills'. It begins at measure 38. The score is arranged for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Trumpets, Trombones, Tuba), percussion (2 Handbells, Conga Trumpet, Trombone, Tuba, Suspended Cymbal, Hi-hat, Snare Drum, Bass Drum), piano, and strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The vocal parts for Soprano and Tenor are also included. The music is in a 4/4 time signature with a key signature of two flats. The vocal lines feature the lyrics 'Please, don't. Please, don't say.' The instrumental parts include various melodic and rhythmic figures, with dynamic markings such as *mp* (mezzo-piano) and *f* (forte) used throughout. A triplet of eighth notes is marked with a '3' above it in the snare drum part.

The Devil is in These Hills

42

Fl. *mp* ⁶ *f*

Ob. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *f* *mp* *f*

2 Hns. *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

Tba. *f* *mp* *f*

Sus. Cym
Hi-hat
Sn. Dr. rim-shot cross-stick *mp* *f* *mp*

B. D.

Pno. *f* *mp* *f*

S. *ff* *mp*
Please, don't say it's true!

T. *ff* *mp*
Please, don't say it's true!

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f* *mp sub.*

Db. *mp* *f*

C

The Devil is in These Hills

12

46

Musical score for 'The Devil is in These Hills', page 12, measures 46-49. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, 2 Horns, Trumpet, Trombone, Tuba, Suspended Cymbal, Hi-hat, Snare Drum, Bass Drum, Piano, Saxophone, Tenor, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is B-flat major. The piano part features a dynamic range from *mp* to *f*. The snare drum part includes a *p* dynamic and an *ord.* (order) instruction. The double bass part includes *pizz.* (pizzicato) and *mf* dynamics.

The Devil is in These Hills

58

Fl. *mp* *f*

Ob. *f sub.*

Cl. *mp* *f sub.*

B. Cl. *f sub.*

Bsn. *f sub.*

2 Hns.

C Tpt. *f sub.*

Tbn. *f sub.*

Tba. *f sub.*

Sus. Cym
Hi-hat
Sn. Dr. *f sub.*

B. D. *f sub.*

Pno. *f sub.*

S.

T. *mf*
raise my min - - - er's pick.

Vln. 1 *f sub.*

Vln. 2 *f sub.*

Vla. *mf* *mp* *f sub.*

Vc. *mp* *f sub.*

Db. arco *f sub.*

The Devil is in These Hills

62

Fl. *mf* *f* *mf*

Ob. *mf* *f*

Cl. *mf* *f* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

2 Hns. *mf* *f* *mf*

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr. *mf* cross-stick

B. D.

Pno. *mf*

S.

T. *mp* *mf*
Deep in ink - y black - ness I hear

Vln. 1 *mf* *f* *mf* pizz. *mf*

Vln. 2 *f* *mf* pizz. *mf*

Vla. *f* *mf* *mp* *mf*

Vc. *f* *mf* *mp* *mf*

Db. *f* *mf* *mp* *mf*

The Devil is in These Hills

D

66

Fl. *f sub.*

Ob. *mf* *f sub.*

Cl. *f sub.*

B. Cl. *f sub.* *p sub.*

Bsn. *f sub.*

2 Hns. *f sub.*

C Tpt. *f sub.*

Tbn. *f sub.*

Tba. *f sub.*

Sus. Cym
Hi-hat
Sn. Dr. *f* *mp* *f*

B. D. *f sub.*

Pno. *mf* *f sub.*

S. Please, don't say.

T. screams. A de - - - mon in

Vln. 1 *f sub.* *p sub.* arco

Vln. 2 *f sub.* *p sub.* arco

Vla. *mp* *f sub.* *p sub.*

Vc. *mp* *f sub.* *p sub.*

Db. *mp* *f sub.* *p sub.*

The Devil is in These Hills

18

70

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *p*

mf *p*

mf *p*

mp *mf*

flame locks step with them. They

Detailed description: This page of a musical score, numbered 18, contains measures 70-73. The title is 'The Devil is in These Hills'. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, 2 Horns, Trumpets, Trombones, Tubas, Suspended Cymbal, Hi-hat, Snare Drum, Bass Drum, Piano, Saxophone, Tenor, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The vocal line (T.) has lyrics: 'flame locks step with them. They'. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piano part (Pno.) and double bass part (Db.) feature rhythmic patterns of eighth notes.

The Devil is in These Hills

74

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *p*

mf *p*

p *mf*

mf *p*

mf *p*

mf *p*

flee

yet, they suc - cumb.

mp

The Devil is in These Hills

78

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

B. Cl. *mf* *p* *mf* *p*

Bsn. *mf* *mp*

2 Hns. *mf* *mp*

C Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Sus. Cym
Hi-hat
Sn. Dr. *p*

B. D. *p*

Pno. *mp*

S. *mf* *mp*

T. *mf* *mp*
They... flee!

Vln. 1 *p* *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *p*

Db. *mf* *p*

The Devil is in These Hills

82

Fl. *mp* *mf*

Ob. *p*

Cl. *p*

B. Cl. *mf* *p* *mf* *p*

Bsn. *p*

2 Hns. *p* a2

C Tpt. *p*

Tbn. *p*

Tba. *p*

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno. *p*

S.

T. *p*
Yet, they suc - cumb.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mf* *p* *mf* *p*

Db. *mf* *p* *mf* *p*

The Devil is in These Hills

E rit. ----- ♩=72

86

Fl. *mf* *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

2 Hns. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Sus. Cym
Hi-hat
Sn. Dr. *f*

B. D. *f*

Pno. *f*

S.

T.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

The Devil is in These Hills

90 *solo*
p espress.
mp *p* *mp*



94
p *mp*



98
pp *mp*



102
mp *mf* *p*

The Devil is in These Hills

106

Cl. *pp* *mp* ⁶

Pno.

S. *mf*
The

Vln. 1 *mp* *p*

Vln. 2

Vla.

Vc. *mp*

Db.



110 **F**

Cl. *p* *mp*

2 Hns. *mp*

Pno.

S. *p* *mf*
earth shakes and writhe as the

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Db. *mp*

The Devil is in These Hills

114

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mp* *mp*

p *mp*

p *mp*

p *mp*

mp

fires take hold. I

tutti *p* *mp* *p*

mf *mp*

mf *mp*

mf *mp*

The Devil is in These Hills

118

Fl. *p* 3

Ob. *mf* *mp*

Cl. *p*

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S. *mf*
feel the tre - mors at my feet.

Vln. 1

Vln. 2 *p* 3

Vla.

Vc.

Db.

The Devil is in These Hills

122

Fl. *mp*

Ob. *p*

Cl. *mf*

B. Cl. *p* *mf*

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S. *mf* *f* *mf*
Of all the souls dig - ging in

Vln. 1 *p* *mf*

Vln. 2 *mp* *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

126

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp*

Bsn. -

2 Hns. *mf* *p*

C Tpt. -

Tbn. -

Tba. -

Sus. Cym
Hi-hat
Sn. Dr. -

B. D. -

Pno. -

S. *mp* *f* *mf*
the black why is the price

Vln. 1 *mp* *p* *mf* *mp*

Vln. 2 *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

The Devil is in These Hills

G rit.

130

Fl. *mp* *p*

Ob.

Cl. *p*

B. Cl. *p*

Bsn.

2 Hns. 1 *p* 2 *pp*

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno. *p sempre*
Pedal ad lib throughout

S. his to meet?

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *p*

Vc. *p*

Db. *p sempre*

The Devil is in These Hills

134 ----- ♩=60

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p sempre

p sempre

Detailed description: This page of a musical score, numbered 30, is for the piece 'The Devil is in These Hills'. It begins at measure 134 with a tempo marking of quarter note = 60. The score is arranged for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, two Horns, Trumpets, Trombones, Tuba, Percussion (Suspension Cymbal, Hi-hat, Snare Drum), Double Bass, Piano, and Strings. The key signature has two flats (B-flat and E-flat). The woodwinds and strings are mostly silent, with some activity in the Bass Clarinet, Bassoon, Piano, and Double Bass. The Piano part features a melodic line in the right hand and a steady eighth-note accompaniment in the left hand. The Double Bass part has a simple bass line with some phrasing. The strings are marked with a *p sempre* dynamic. The Percussion part is mostly silent.

The Devil is in These Hills

138

Musical score for 'The Devil is in These Hills' page 31, measures 138-141. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), 2 Horns (2 Hns.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Suspended Cymbal (Sus. Cym), Hi-hat, Snare Drum (Sn. Dr.), Bass Drum (B. D.), Piano (Pno.), Saxophone (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 138: Fl., Ob., and 2 Hns. are silent. Cl. plays a melodic line starting with a *p* dynamic, moving to *mp* in measure 139, and returning to *p* in measure 140. B. Cl. and Bsn. play a rhythmic accompaniment starting with *p sempre*. C Tpt., Tbn., and Tba. are silent. Sus. Cym, Hi-hat, and Sn. Dr. are silent. B. D. plays a rhythmic pattern starting in measure 139 with a *p* dynamic. Pno. plays a complex accompaniment. S. is silent.

Measure 139: Fl., Ob., and 2 Hns. are silent. Cl. continues its melodic line. B. Cl. and Bsn. continue their accompaniment. C Tpt., Tbn., and Tba. are silent. Sus. Cym, Hi-hat, and Sn. Dr. are silent. B. D. continues its pattern. Pno. continues its accompaniment. S. is silent.

Measure 140: Fl., Ob., and 2 Hns. are silent. Cl. continues its melodic line. B. Cl. and Bsn. continue their accompaniment. C Tpt., Tbn., and Tba. are silent. Sus. Cym, Hi-hat, and Sn. Dr. are silent. B. D. continues its pattern. Pno. continues its accompaniment. S. is silent.

Measure 141: Fl., Ob., and 2 Hns. are silent. Cl. continues its melodic line. B. Cl. and Bsn. continue their accompaniment. C Tpt., Tbn., and Tba. are silent. Sus. Cym, Hi-hat, and Sn. Dr. are silent. B. D. continues its pattern. Pno. continues its accompaniment. S. is silent. Vln. 1 plays a melodic line starting with a *p* dynamic, moving to *mp* in measure 142, and returning to *p* in measure 143. Vln. 2 is silent. Vla. plays a melodic line starting with *p sempre*. Vc. and Db. play a rhythmic accompaniment.

The Devil is in These Hills

142

Fl. *p*

Ob. *p*

Cl. *p* *mp* *p*

B. Cl. *p sempre*

Bsn. *p sempre*

2 Hns. *p* a2

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

Vln. 1 *p* *p* *mp*

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

146

Fl. *mp* *p* *mp* *mf* *mp* *mf* *mf* *mp* *mf*

Ob. *mp* *p* *mp* *mf* *mp* *mf*

Cl. *mp* *p*

B. Cl. *p* *sempre*

Bsn.

2 Hns. *mp* *p*

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

150

I

Fl. *mf mp mf mf mp mf mf f mf f mf f*

Ob. *mf mp mf mf mp mf mf mp mf mf mp mf*

Cl. *mp mf mp mf mf mp mf mf mp mf*

B. Cl. *mf*

Bsn. *p sempre*

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

Vln. 1 *p mp*

Vln. 2 *p mp*

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 34, contains measures 150-153. The title is 'The Devil is in These Hills'. The score is for a full orchestra and includes a vocal line (S.). The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) has active parts with dynamic markings ranging from *mf* to *f*. The brass section (Trumpets, Trombones, Tubas) is mostly silent. The string section (Violins, Viola, Violoncello, Double Bass) has active parts with dynamic markings of *p* and *mp*. The percussion section (Piano, Suspended Cymbal, Hi-hat, Snare Drum, Bass Drum) is mostly silent. A first ending bracket labeled 'I' spans measures 150-153.

The Devil is in These Hills

154 **accel.**

Fl. *mf* *f* *mf* *f* *mf* *f* *mf*

Ob. *mf* *f* *mf* *f* *mf* *f* *mf*

Cl. *mf* *mp* *mf* *mf* *f* *mf* *f* *mf*

B. Cl.

Bsn. *mf*

2 Hns.

C Tpt.

Tbn. *mf*

Tba. *mp*

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno. *mf*

S.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

158 $\text{♩} = 152$

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *mf* *f*

2 Hns. *f*

C Tpt. *f*

Tbn. *mf* *f*

Tba. *f*

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno. *f* *ff*

S.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

The Devil is in These Hills

162

J

Fl. *mp* *f*

Ob. *ff* *f*

Cl. *ff* *ff* *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

2 Hns. *ff* *p*

C Tpt. *ff* *p*

Tbn. *ff* *p*

Tba. *ff*

Sus. Cym
Hi-hat
Sn. Dr. *ff* *f*

B. D. *ff* *f*

Pno. *f*

S. *f*
Please. Please, don't. Please, don't

T. *f*
Please. Please, don't. Please, don't

Vln. 1 *ff* *mf* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

The Devil is in These Hills

166

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym

Hi-hat

Sn. Dr. *f* *ff* *f*

B. D.

Pno. *ff* *f*

S. *f*
say. Please. Please, don't. Please,

T. *f*
say. Please. Please, don't. Please,

Vln. 1

Vln. 2

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

The Devil is in These Hills

170

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

B. D.

Pno.

S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to XYL.

p

f

ff

don't say. Please, don't say it's...

don't say. Please, don't say it's...

The Devil is in These Hills

174

K

Musical score for 'The Devil is in These Hills' featuring various instruments including woodwinds, brass, percussion, and strings. The score is divided into measures, with dynamic markings such as *p*, *f*, *mf*, and *f* indicating volume changes. A section labeled 'XYLOPHONE' is present in the B. D. part. The score includes parts for Fl., Ob., Cl., B. Cl., Bsn., 2 Hns., C Tpt., Tbn., Tba., Sus. Cym, Hi-hat, Sn. Dr., B. D., Pno., S., T., Vln. 1, Vln. 2, Vla., Vc., and Db.

The Devil is in These Hills

178

Fl.

Ob.

Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Tba.

Sus. Cym
Hi-hat
Sn. Dr.

Xyl.

Pno.

S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mf* *f* *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf* *f* *mf*

mf sim.

f *mf sim.*

pizz. *mf*

pizz. *mf*

pizz. *mf*

The Devil is in These Hills

182

L

Fl. *mf* *mf* *f* *mf* *f* *f*

Ob. *mf* *f*

Cl. *mf* *f* *mf* *f* *mf* *f*

B. Cl.

Bsn. *f*

2 Hns.

C Tpt.

Tbn.

Tba. *f*

Sus. Cym
Hi-hat
Sn. Dr. *f* *mf* *f* *mf* *f*

Xyl. *f* *mf* *f* *mf* *f*

Pno. *f* *ff* *f* *ff* *f* *ff* *f*

S.

T.

Vln. 1 *f* *ff* *f*

Vln. 2 *f*

Vla. arco *f*

Vc. arco *f*

Db. *f*

The Devil is in These Hills

186

43

Fl. *ff f ff f ff f ff*

Ob. *f ff f ff f ff*

Cl. *mf f f ff f ff*

B. Cl. *f ff*

Bsn. *ff*

2 Hns. *f ff f ff f ff f ff*

C Tpt. *f ff f ff f ff ff ff*

Tbn. *f ff f ff f ff f ff*

Tba. *f ff f ff f ff ff ff*

Sus. Cym
Hi-hat
Sn. Dr. *f ff f ff*

Xyl. *ff*

Pno. *ff f ff f ff*

S.

T.

Vln. 1 *ff f ff f ff f ff*

Vln. 2 *ff f ff f ff f ff*

Vla. *ff f ff f ff f ff*

Vc. *f ff f ff f ff f ff*

Db. *f ff f ff f ff f ff*

2. I Kissed Your Lips

♩=52 Gently

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe
- Clarinet in Bb
- Bass Clarinet
- Bassoon
- 2 Horns
- Trumpet in C
- Trombone
- Tuba
- Timpani
- Piano
- Soprano
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

Key features of the score include:

- Tempo and Mood:** Marked "♩=52 Gently".
- Dynamic Markings:** *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo) are used throughout to indicate volume levels.
- Phrasing:** Slurs and accents are used to define musical phrases across measures.
- Violin 1:** Features a triplet of eighth notes in the first measure of the section.
- Violoncello:** Has a dynamic marking of *p* in the second measure.
- Double Bass:** Features a dynamic marking of *p* in the final measure.

The Devil is in These Hills

19 *accel.* ♩=72 *accel.* ♩=80

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *mf* *f*

Cl. *mp* *mf* *f*

B. Cl. *mp* *mf* *mf* *f*

Bsn. *pp* *mf* *pp* *f*

Hn. *mp* *mf* *mp* *f* *ff*

C Tpt. *mp* *f*

Tbn. *f* *mf* *f*

Tba. *f*

Timp. *mp* *mf* *mp* *mf* *mf* *f*

Pno. *mp* *f* *pp* *mf* *pp* *f*

Vln. 1 *mp* *mf* *mp* *mf* *mf* *f*

Vln. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mf* *f*

Vla. *mp* *mf* *mp* *mf* *mp* *mf* *mf* *f*

Vc. *pp* *mf* *pp* *f*

Db. *mp* *f*

The Devil is in These Hills

29

Fl.

Ob. *p*

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Pno.

S. *p* I know_ it will keep_ you safe._ The rit - u - al. *mp* *p* *mf* Each

Vln. 1 *p* *mp* *p* *mf*

Vln. 2 *p* *mp* *p* *mf*

Vla. *p* *mp* *p* *mf*

Vc. *p* *mp* *p* *mf*

Db.

Detailed description: This page of a musical score, numbered 48, is for the piece 'The Devil is in These Hills'. It features a vocal line and orchestral accompaniment. The vocal line (S.) begins with the lyrics 'I know_ it will keep_ you safe._ The rit - u - al. Each' and includes dynamic markings *p*, *mp*, and *mf*. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time with a key signature of two flats. The vocal line has a melodic line with some triplets and rests. The instrumental parts are mostly rests, with some dynamics indicated for the strings.

The Devil is in These Hills

33 **C**

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

C Tpt. - - - - -

Tbn. - - - - -

Tba. - - - - -

Timp. - - - - - *p*

Pno. - - - - -

S. *mf* day you walk *p* through that door- way *mp* I *p* pray.

Vln. 1 *mp* *mf* *p*

Vln. 2 *mp* *mf* *p*

Vla. *mp* *mf* *mp* *p*

Vc. *mp* *mf* *p*

Db. *p*

The Devil is in These Hills

37 D

Fl. *p* < *mp* > *p* *mp* *p* < *mp* > *p* *pp* *p*

Ob. *p* < *mp* > *p* *mp* *p* < *mp* > *p* *pp* *p*

Cl. *p* *pp* *p*

B. Cl. *p* *mp* *p* *pp* *pp*

Bsn. *p* *mp* *p* *pp*

Hn. *p*

C Tpt.

Tbn.

Tba.

Timp. *mp* *p* *p* < *mp* > *p*

Pno. *mp* *p* *p*

S. *p*
I kissed.

Vln. 1 *p* < *mp* > *p* *mp* *p* < *mp* > *p* *mp* *pizz.* *p*

Vln. 2 *p* < *mp* > *p* *mp* *p* < *mp* > *p* *mp* *pizz.* *p*

Vla. *pizz.* *p*

Vc. *mp* *p* *pizz.*

Db. *mp* *p* *pp*

43

Fl. *pp* *p* *pp* *p*

Ob. *pp* *p* *pp* *p*

Cl. *pp* *p* *pp* *p*

B. Cl. *p* *pp* *p* *pp* *p*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Pno.

S. *mp* *p* *p*

your lips like I al - ways_ do. I hope. it will make

Vln. 1 *arco* *p dolce* *mp* *pp*

Vln. 2

Vla.

Vc. *pizz.* *p*

Db. *pizz.* *p*

E

48

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Pno.

S. *mp* *p* *mp* *mf* *p* *mp*

you stay. I'll know you're safe. Each day you descend to those depths I

Vln. 1 *mp* *mf* *mp*

Vln. 2 arco *mp* *mf* *mp*

Vla. arco *mp* *mf* *mp*

Vc. arco *mp* *mf* *mp*

Db. arco *mp* *mf* *mp*

52 **accel.** $\text{♩} = 72$

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *pp* *mf* *pp* *mf*

B. Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf*

Hn. 1 *f* *mf* a2 *f*

C Tpt.

Tbn. *mf*

Tba. *mf*

Timp. *pp* *mf* *pp* *mf* *pp* *mf*

Pno. *pp* *mf* *pp* *mf*

S. *p*
— pray

Vln. 1 *p* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. 2 *p* *p* *mp* *p* *mp* *p* *mp* *p*

Vla. *p* *mf* *p* *mf* *p*

Vc. *p* *pp* *mf* *pp* *mf* *pp*

Db. *mf* *p* *mf*

The Devil is in These Hills

F

56 **accel.** ♩=80

Fl. *mp* — *mf* *f* ♩=52

Ob. *mp* — *mf* *p* *f*

Cl. *mp* — *mf* *p* *f*

B. Cl. *f* — *mf* *f* *p* *f*

Bsn. *f* — *mf* *f*

Hn. *mf* *f*

C Tpt. *p* *f*

Tbn. *f*

Tba. *f* — *mf* *f*

Timp. *f*

Pno. *p* *f*

S. *pp*
I

Vln. 1 *mp* *f*

Vln. 2 *mp* *p* *f*

Vla. *p* *f*

Vc. *f*

Db. *f* *p* *f*

The Devil is in These Hills

60

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pray the depths won't keep you.

pp *p* *ppp*

pp *p* *ppp*

pp *p* *ppp*

3. Rise, My Soul

Words by
ISAAC WATTS (1674-1748)
BRENT LAWRENCE

♩ = 72 With passion

The musical score is arranged in a standard orchestral layout. It includes staves for:

- Flute
- Oboe
- Clarinet in Bb
- Bass Clarinet
- Bassoon
- 2 Horns
- Trumpet in C
- Trombone
- Tuba
- Percussion: Vibraphone, Sus. Cymbal, Hi-hat, Snare Drum, Bass Drum
- Timpani
- Piano
- Tenor
- Violin 1 (with *pp sempre* marking)
- Violin 2 (with *pp sempre* marking)
- Viola
- Violoncello
- Contrabass

The score is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked as quarter note = 72, and the performance instruction is 'With passion'. The score shows rests for all instruments across the first four measures.

The Devil is in These Hills

A

5

Fl. Voice* *p* (hum)

Ob. Voice* *p* (hum)

Cl. Voice* + *p* (hum)

B. Cl. Voice* *p* (hum)

Bsn. Voice* *p* (hum)

Hn. Voice*+ *p* (hum)

C Tpt. Voice* *p* (hum)

Tbn. Voice* *p* (hum)

Tba. Voice* *p* (hum)

Vib. VIBRAPHONE *pp*

Timp.

Pno.

T. *p*
Rise, rise my

Vln. 1

Vln. 2

Vla. *pp sempre*

Vc. Voice* *p* (hum)

Cb. Voice* *p* (hum)

*in an octave that is comfortable
+transposing instruments in concert pitch

The Devil is in These Hills

11

p

Voice

p

Voice

p

Voice

p

Voice

p

Voice

p

Voice

p

Voice

Vib.

Timp.

Pno.

T. *mp* *mp*

soul and leave the ground stretch

Vln. 1

Vln. 2

Vla.

Voice *p*

Voice *p*

The Devil is in These Hills

15

59

This musical score is for the piece "The Devil is in These Hills". It features a large ensemble of voices, strings, and piano. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is marked with a dynamic of *p* (piano). The vocal parts consist of ten voices, each with a single note per measure. The string parts (Violin 1, Violin 2, and Viola) play sustained chords with long slurs. The piano part is silent. The timpani and vibraphone parts are also silent. The lyrics for the vocal parts are: "all thy thoughts a - - broad and".

Voice *p*

Voice *p*

Voice *p*

Voice *p*

Voice *p*

Voice *p*

Voice *p*

Voice *p*

Voice *p*

Vib. - - - - -

Timp. - - - - -

Pno. - - - - -

T. *p* *p*
all thy thoughts a - - broad and

Vln. 1

Vln. 2

Vla. *p*

Voice *p*

Voice *p*

The Devil is in These Hills

19

The musical score consists of the following parts:

- Voice:** Eight staves, each with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The notes are: C_4 (quarter), D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter).
- Vib.:** One staff with a treble clef, key signature of three flats, and 2/4 time signature. It contains a whole rest.
- Timp.:** One staff with a bass clef, key signature of three flats, and 2/4 time signature. It contains a whole rest.
- Pno.:** Two staves (treble and bass clefs), key signature of three flats, and 2/4 time signature. Both contain whole rests.
- T.:** One staff with a treble clef, key signature of three flats, and 2/4 time signature. The notes are: C_4 (quarter), D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter). A dynamic marking of *mp* is placed above the B_4 note.
- Vln. 1:** One staff with a treble clef, key signature of three flats, and 2/4 time signature. It features a whole note with a fermata.
- Vln. 2:** One staff with a treble clef, key signature of three flats, and 2/4 time signature. It features a whole note with a fermata.
- Vla.:** One staff with an alto clef, key signature of three flats, and 2/4 time signature. It features a whole note with a fermata.
- Voice (bottom):** Two staves, each with a treble clef, a key signature of three flats, and a 2/4 time signature. The notes are: C_4 (quarter), D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter).

rouse up eve - ry tune - ful sound to

The Devil is in These Hills

23 B

Voice

Voice

Voice

Voice

Voice *p*

Voice *p*

Voice *p*

Voice *p*

Vib. *p*

Timp.

Pno.

T. *p* *mp*
praise the e - ter - nal God. Well,

Vln. 1

Vln. 2

Vla.

Voice *p*

Voice *p*

The Devil is in These Hills

27

This musical score page contains the following parts and lyrics:

- Voice 1-5:** Five vocal staves, each with a treble clef and a key signature of three flats. The first four staves are mostly silent, while the fifth staff contains a melodic line of quarter notes.
- Voice 6-9:** Four vocal staves, each with a treble clef and a key signature of three flats. Each staff contains a melodic line of quarter notes.
- Vib.:** Vibraphone part with a treble clef and a key signature of three flats, starting with a tremolo effect.
- Timp.:** Timpani part with a bass clef and a key signature of three flats, which is silent.
- Pno.:** Piano part with a grand staff (treble and bass clefs) and a key signature of three flats, which is silent.
- T.:** Trombone part with a bass clef and a key signature of three flats. It contains the lyrics: "let the sea shrink all a - way and". The word "shrink" is marked with *mf* and "a - way" is marked with *mp*.
- Vln. 1, 2, Vla.:** Violin 1, Violin 2, and Viola parts with treble clefs and a key signature of three flats. Each part features a sustained, arched melodic line.
- Voice 10-11:** Two additional vocal staves at the bottom of the page, each with a treble clef and a key signature of three flats, containing a melodic line of quarter notes.

The Devil is in These Hills

31

Flute

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Vib.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Voice

Voice

mp

p

p

p

p

p

mf

mp

flame melt down the skies. My

p

p

The Devil is in These Hills

35

Fl.

Voice

Clarinet in B \flat

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Vib.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Voice

Voice

mf

p

mf

God shall live an end - less day when

The Devil is in These Hills

39

Fl. *mp*

Voice

Cl. *mp*

Voice

Voice

Voice

Voice

Voice

Voice

Vib.

Timp.

Pno.

T. *mp*
th'old cre - - a - - tion dies.

Vln. 1

Vln. 2

Vla.

Voice

Voice

The Devil is in These Hills

C

43

Fl.

Voice *mp*
(hum)

Cl.

Voice *mp*
(hum)

Voice *mp*
(hum)

Voice *mp*
(hum)

Voice *mp*
(hum)

Voice *mp*
(hum)

Voice *mp*
(hum)

Vib.

Timp.

Pno.

T. *mp*
Rise, *mf*
rise my

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Voice Vc. *mp* *mf*

Voice

The Devil is in These Hills

47

Fl.

Voice

Cl.

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Vib.

Timp.

Pno.

T.

soul and leave the ground stretch

Vln. 1

Vln. 2

Vla.

Vc.

Voice

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

The Devil is in These Hills

55

Musical score for measures 55-58. The score includes parts for Flute (Fl.), Voice (multiple staves), Clarinet (Cl.), Vibraphone (Vib.), Timpani (Timp.), Piano (Pno.), Trombone (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and a final Voice part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The lyrics for the Trombone part are: "rouse up eve - ry tune - ful sound to". Dynamic markings include *mf* (mezzo-forte) for the Trombone and Violoncello parts.

The Devil is in These Hills

59

Fl.

Voice

Cl.

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Vib.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Voice

mp

mf

mf

mp

praise the e - ter - nal God.

The Devil is in These Hills

63 **D**

Fl. *p*

Voice

Cl.

Voice *pp cresc.*

Voice *mf*
(hum)

Voice *mf*
(hum)

Voice *mf*
(hum)

Voice *mf*
(hum)

Voice

Vib.

Timp.

Pno. *pp cresc.* repeat freely, ad lib.

T. *mf*
Well, let the sea shrink all a - -

Vln. 1 *p*

Vln. 2

Vla.

Vc. *pp cresc.*

Voice

The Devil is in These Hills

67

Fl.

Voice

Oboe

Cl.

B. Cl.

repeat freely, ad lib.

Bassoon

pp cresc.

mf

repeat freely, ad lib.

Horn in F

mp

Voice

Voice

Voice

Voice

Tuba

p

f

Vib.

Timp.

Pno.

mf

T.

way and flame melt down the skies.

Vln. 1

mp

Vln. 2

mf cresc.

Vla.

mf cresc.

Vc.

repeat freely, ad lib.

mf

Double Bass

pp cresc.

mf

repeat freely, ad lib.

The Devil is in These Hills

71

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn.

Hn. *f* *mp* a2

Voice *p* Trumpet in C

Voice *p* Trombone *f*

Tba. *p* *f*

Vib.

Timp. *p* *f* *p*

Pno.

T. *f*
My God shall live an end - less

Vln. 1 *mf* *f*

Vln. 2 repeat freely, ad lib.

Vla. repeat freely, ad lib.

Vc.

Db.

The Devil is in These Hills

E

75 **accel.** $\text{♩} = 92$ Heavily

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

B. Cl. repeat as fast as possible *ff*

Bsn. repeat as fast as possible *ff*

Hn. *f* *mp* *f*

C Tpt. *ff*

Tbn. *ff*

Tba. *p* *ff*

Sus. Cym. SUS. CYM.

Hi-hat *p* *ff*

Sn. Dr. *ff*

B.D. *ff*

Timp. *f* *p* *ff*

Pno. repeat as fast as possible *f* *ff*

T. day when th'old cre - a - tion dies.

Vln. 1 *ff*

Vln. 2 repeat as fast as possible *ff*

Vla. repeat as fast as possible *ff*

Vc. repeat as fast as possible *ff*

Db. repeat as fast as possible *ff*

The Devil is in These Hills

83

Fl. *mf*

Ob.

Cl.

B. Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Tba. *mf*

Sus. Cym.
Hi-hat
Sn. Dr. *f*
B.D. *mf*

Timp. *mf*

Pno. *mf*

T.

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

87

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

ff

f

The Devil is in These Hills

91

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mf

The Devil is in These Hills

95

Fl. *mf* 6 6

Ob.

Cl.

B. Cl.

Bsn. *p*

Hn.

C Tpt.

Tbn.

Tba. *p*

Sus. Cym. B.D.

Hi-hat *p* *mp*

Sn. Dr.

B.D.

Timp. *p*

Pno. *p*

T. *mp* *mf* 3

The dev - - il lives. in these

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

The Devil is in These Hills

99

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

hills. Un - der the moun - tains he hoards

p *f*

mp

The Devil is in These Hills

103

Musical score for 'The Devil is in These Hills' page 81, measures 103-105. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Sus. Cym., Hi-hat, Sn. Dr., B.D., Timp.), Piano (Pno.), and Violins/Violas/Violas/Double Bass (Vln. 1, Vln. 2, Vla., Vc., Db.). The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The score features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *p* (piano). The vocal line (T.) includes the lyrics: "his black gold." The percussion section includes a snare drum pattern starting at measure 104. The string section features a sixteenth-note pattern in the first violin and a similar pattern in the double bass.

The Devil is in These Hills

111

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

f

lives in these hills. His jaws a - wait

The Devil is in These Hills

115

Fl. *mf* *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Sus. Cym.
Hi-hat
Sn. Dr.
B.D. *p* *f*

Timp. *p* *f*

Pno.

T. *mp*
to snatch our lives.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This is a page of a musical score for a symphony or concert band. The title is 'The Devil is in These Hills' and the page number is 84. The score is for measures 115-117. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The instruments listed are Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Suspended Cymbal, Hi-hat, Snare Drum, Bass Drum, Timpani, Piano, Trombone (with lyrics), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The flute part has a sixteenth-note run starting in measure 115, marked *mf* and *f*. The piano part has a bass line with a triplet in measure 116. The vocal line (Trombone) has the lyrics 'to snatch our lives.' in measure 116, marked *mp*. The strings and percussion provide a rhythmic accompaniment throughout the measures.

The Devil is in These Hills

H

Sus. Cym. 124

Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

mp

When

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Sus. Cym. 128

Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

we.

When

mf

Vln. 1

Vln. 2

Vla.

Vc.

Db.



The Devil is in These Hills

132

B. Cl.

Bsn.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp *mf* *mp*

p *f*

f

we. When



136

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

we When we take it

The Devil is in These Hills

140

Pno.

T. *f*
with shov - - els

Vln. 1

Vln. 2

Vla.

Vc.

Db.



144

B. Cl.

Bsn.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp. *p* *f*

Pno.

T. *mf* *f*
and picks, he sees fit

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

148

B. Cl. *mf* ————— *mp*

Bsn. *mf* ————— *mp*

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T. — to cloak us in flame!

Vln. 1

Vln. 2

Vla.

Vc.

Db.



152

I

Hn. *mf* ————— *f*

Sus. Cym.
Hi-hat
Sn. Dr.
B.D. *mf* 3

Timp. *mf*

Pno. *mf*

T. — When

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

156

Hn. *mf*

Timp.

Pno.

T. he. When

Vln. 1

Vln. 2

Vla.

Vc.

Db.



160

Ob. *mf*

Hn.

Timp.

Pno.

T. he. When *mf* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

164

Ob. *mp* *mf*

Hn.

Timp.

Pno.

T. *mf* *f*
he snarls and spits,

Vln. 1

Vln. 2

Vla.

Vc.

Db.



168

Ob. *mp* *mp*

Timp.

Pno.

T. *mf*
the hot flames

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

172

Fl. *f* 3

Ob. *p*

Cl.

B. Cl.

Bsn. *mp*

Hn.

C Tpt. *f* 6 3

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D. *f*

Timp. *p* *f* 3

Pno. *f* 3

T. lick *f* 3 first our skin,

Vln. 1

Vln. 2

Vla.

Vc.

Db. *f*

The Devil is in These Hills

176

Fl. *mf*

Ob.

Cl.

B. Cl. *mf* — *mp*

Bsn. *mf* — *mp*

Hn.

C Tpt. *mf*

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D. *mf*

Timp. *mf*

Pno. *mf*

T. *mp*
then down to our bone

Vln. 1 *mf* 6

Vln. 2

Vla.

Vc.

Db. *mf*

Detailed description: This page of a musical score, numbered 176, is for the piece 'The Devil is in These Hills' and is page 93 of the score. It features a variety of instruments and a vocal line. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section consists of Suspended Cymbal (Sus. Cym.), Hi-hat, Snare Drum (Sn. Dr.), Bass Drum (B.D.), and Timpani (Timp.). The keyboard part is for Piano (Pno.). The strings include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A vocal line (T.) is also present with lyrics: 'then down to our bone'. The score is in 3/4 time and features dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The Flute part has a triplet of eighth notes. The Bass Clarinet and Bassoon parts have a dynamic change from *mf* to *mp*. The Piano part has a triplet of eighth notes. The vocal line has a triplet of eighth notes. The Violin 1 part has a sixteenth-note triplet. The Double Bass part has a triplet of eighth notes.

The Devil is in These Hills

180 **J**

The musical score is arranged in a standard orchestral format. It begins at measure 180, marked with a 'J' (ritardando) and a box. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Tubas (Tba.), Suspended Cymbal (Sus. Cym.), Hi-hat, Snare Drum (Sn. Dr.), Bass Drum (B.D.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The flute part features a melodic line with sixteenth-note runs, marked with a forte (*f*) dynamic and a '6' indicating a sixteenth-note group. The bassoon and piano parts provide a rhythmic foundation with eighth-note patterns. The strings play a steady eighth-note accompaniment, also marked with a forte (*f*) dynamic. The percussion section includes a snare drum and bass drum pattern. The score concludes with a final measure in the 2/4 time signature.

The Devil is in These Hills

184 **K**

Fl. *mf*

Ob.

Cl.

B. Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Tba. *mf*

Sus. Cym.
Hi-hat
Sn. Dr. *f*
B.D.

Timp. *f*

Pno. *mf*

T. *mf* *f*
He lives in deep dark - ness.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

188

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Un - der the moun - tains he hoards his black

mf *f*

3 3

Detailed description: This page of a musical score, numbered 96, is for the piece 'The Devil is in These Hills' at measure 188. The score is arranged for a full orchestra and a vocal soloist. The instruments listed on the left are Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Suspended Cymbal, Hi-hat, Snare Drum, Bass Drum, Timpani, Piano, Trombone (solo), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The vocal line (T.) has lyrics: 'Un - der the moun - tains he hoards his black'. The piano accompaniment (Pno.) features sustained chords in the left hand. The woodwinds and strings provide harmonic support. The bassoon and cello parts have melodic lines with slurs and ties. The vocal line includes dynamic markings of *mf* and *f*, and triplet markings (3).

The Devil is in These Hills

192 **L**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

ff

mf

gold.

to BASS DRUM

The Devil is in These Hills

196

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

ff

f

The Devil is in These Hills

M

accel. ----- ♩ = 120 Hurried

200

Fl. *mf* *f*

Ob.

Cl.

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt.

Tbn. *mf*

Tba. *mf*

Sus. Cym. HI-HAT

Hi-hat *p* *f*

Sn. Dr.

B.D. *f*

Timp. BASS DRUM *f*

Pno. *p* *f* *p*
Pedal ad lib throughout

T.

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

204

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

B. D.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

mf

p

p

to TIMPANI

The Devil is in These Hills

208

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

B. D.

Pno.

T. *f* *Sprechstimme*
Where's the way out?
f
The heat ap- proach - es.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

212

Fl. *mp*

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

B. D.

Pno.

T. *f*
I run. I run!

Vln. 1

Vln. 2

Vla.

Vc.

Db.



216

Fl.

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

B. D.

Pno.

T. *f*
I'm lost in dark-ness! It just takes a spark.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

Sus. Cym. 220
Hi-hat
Sn. Dr.
B.D.

B. D.

Pno.

T. *Spoken*
I run. *ff*
I run! I run!

Vln. 1
Vln. 2
Vla.
Vc.
Db.



224

Hn. **N** 1 *mf*

Sus. Cym.
Hi-hat
Sn. Dr.
B.D.

B. D.

Pno.

T. *ff*
I run! I run!

Vln. 1
Vln. 2
Vla.
Vc.
Db.

The Devil is in These Hills

228

Musical score for 'The Devil is in These Hills' at measure 228. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Sus. Cym., Hi-hat, Sn. Dr., B.D.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The key signature is three flats (B-flat major or D-flat minor). The score shows various dynamics including *mf* and *f*. The percussion part features a complex rhythmic pattern with accents. The piano part has a steady eighth-note accompaniment. The strings have rests until the final measure where the violins and viola play a sustained note.

The Devil is in These Hills

232

Musical score for 'The Devil is in These Hills' page 105, measures 232-235. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments and parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, plays a melodic line starting in measure 232, marked *f* in measure 234.
- Cl.**: Clarinet, rests in measures 232-233, then plays a melodic line starting in measure 234, marked *mf*.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Hn.**: Horn, rests throughout.
- C Tpt.**: Cornet/Trombone, rests throughout.
- Tbn.**: Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Sus. Cym.**: Suspended Cymbal, plays a rhythmic pattern of eighth notes with accents.
- Hi-hat**: Hi-hat, plays a rhythmic pattern of eighth notes with accents.
- Sn. Dr.**: Snare Drum, plays a rhythmic pattern of eighth notes with accents.
- B.D.**: Bass Drum, rests throughout.
- Pno.**: Piano, plays a rhythmic accompaniment of eighth notes in both hands.
- T.**: Trumpet, rests throughout.
- Vln. 1**: Violin 1, plays a melodic line starting in measure 232, marked *f* in measure 234.
- Vln. 2**: Violin 2, rests in measures 232-233, then plays a melodic line starting in measure 234.
- Vla.**: Viola, plays a melodic line starting in measure 232, marked *f* in measure 234.
- Vc.**: Violoncello, rests throughout.
- Db.**: Double Bass, rests throughout.

The Devil is in These Hills

241 $\text{♩} = 138$

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. $\frac{1}{2}$

C Tpt. *ff*

Tbn. *f* *ff*

Tba. *ff*

Sus. Cym.
Hi-hat
Sn. Dr.
B.D. *ff*

B. D. *f* *ff* **TIMPANI**

Pno. *ff*

T.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

4. Your Portrait

$\text{♩} = 60$ Still

Flute

Oboe

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Suspended Cymbal

Piano

p

Pedal throughout

Soprano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

The Devil is in These Hills

6

Sus. Cym. *p*

Pno.

S.

Vln. 1 *col legno buttato*
Play pitches one at a time
in this general contour
p cresc. continue ad lib.

Vln. 2 *col legno buttato*
Play pitches one at a time
in this general contour
p cresc. continue ad lib.

Vla. *col legno buttato*
Play pitches one at a time
in this general contour
p cresc.

Vc. *col legno buttato*
Play pitches one at a time
in this general contour
p cresc.

Db.

11

Fl. *p* *mf* *p* *mf* *p*

Pno.

S.

Vln. 1 *mf dim.*

Vln. 2 *mf dim.*

Vla. continue ad lib. *mf dim.*

Vc. continue ad lib. *mf dim.*

Db. *col legno buttato*
Play pitches one at a time
in this general contour
p cresc. *mf dim.*

The Devil is in These Hills

16 *rall.*

Fl.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

pp



21 **A**

Fl.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p tentatively

p *mp* *p*

Your por - trait on the wall makes me still think you're here. My

The Devil is in These Hills

26

Fl.

Sus. Cym.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

cheek a - gainst the floor a - waits your feet be - low the door.

p *mp* *p*

arco ord. *pp*

arco ord. *p*



31

Fl.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Have I not giv - en e - nough? Could we just have a few more_ years?

rall.

mp *mp* *p*

arco ord. *p*

arco ord. *p*

The Devil is in These Hills

36 **A tempo**

Fl. *p*

Ob. *pp*

Hn. *mp* *espress.*

Pno. *mp*

S.

Vln. 1 *mp* pizz

Vln. 2 *mp* pizz

Vla.

Vc.

Db. *mp* arco ord.



41 **B**

Hn. *mf* *mp*

Pno. *mp*

S. *mp* *p*
 Could I go in your place? Down

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Db.

The Devil is in These Hills

46

Pno.

S. *mp* to the dark be - yond *mp* be - neath these hills *p* where we came of age.

Vln. 1 arco *mp* *mf* *espress.*

Vln. 2 arco *mp* *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



51

Fl.

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Pno.

S. *p* *mf* *mp* *mf*
Be - neath these hills is a star - less veil where so man - y bro - thers

Vln. 1 *f* *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

The Devil is in These Hills

56 rall. -----

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.

Pno.

S.

lie... Have I not giv - en e - nough? Could we just have a few more_ years?_

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

f

pp

The Devil is in These Hills

C

A tempo

61

Fl. *mf*

Ob.

Cl.

B. Cl.

Bsn. *mf*

Hn.

CTpt.

Tbn.

Tba.

Sus. Cym.

Pno. *p*

S. *p* Please *pp* don't go. *mf* Have

Vln. 1 *pizz.* *p* *pp* *arco* *mf*

Vln. 2 *pizz.* *p* *pp*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

rall. ----- A tempo

D

71

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *ff*

Bsn. *ff* *p sub.*

Hn. *ff* *f* *a2* *mp*

CTpt. *f* *mf* *ff* *mp*

Tbn. *ff*

Tba. *ff*

Sus. Cym. *mp* *f*

Pno. *f* *ff* *p sub.*

S. *ff*
 nough? Could we just have a few more years?

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *p sub.*

Db. *ff* *p sub.*

The Devil is in These Hills

76

Bsn. *pp*

Pno. *p*

S. *p*
Please don't go be-yond the

Vln. 1 *p cresc.* *col legno buttato*
Play pitches one at a time in this general contour continue ad lib.

Vln. 2 *p cresc.* *col legno buttato*
Play pitches one at a time in this general contour continue ad lib.

Vla. *p cresc.* *col legno buttato*
Play pitches one at a time in this general contour continue ad lib.

Vc. *pp* *p cresc.* *col legno buttato*
Play pitches one at a time in this general contour continue ad lib.

Db. *pp* *p cresc.* *col legno buttato*
Play pitches one at a time in this general contour

81

Pno. *pp*

S. *p* light *pp*
be - fore I can say good - night.

Vln. 1 *mf dim.*

Vln. 2 *mf dim.*

Vla. *mf dim.*

Vc. *mf dim.*

Db. *mf dim.* continue ad lib.

The Devil is in These Hills

86

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

chromatic cluster

ppp

pp

pp

pp

pp

5. Fading

♩=69 With mourning

Flute

Oboe

Clarinet in B \flat

Bass Clarinet

Bassoon

2 Horns

Trumpet in C

Trombone

Tuba

Suspended Cymbal

Snare Drum
Timpani
Bass Drum

Piano

Tenor

Violin 1

Violin 2

Viola

Violoncello

Double Bass

p espress.

pp sul tasto sul IV

pp sul tasto sul IV

pp sul tasto sul II

The Devil is in These Hills

6

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.

Sn. Dr.
Timp.
B.D.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mp*

p *pp*

p *pp*

p *pp*

Detailed description: This page of a musical score, numbered 122, is titled 'The Devil is in These Hills'. It features a system of 21 staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). Percussion includes Suspended Cymbal (Sus. Cym.), Snare Drum (Sn. Dr.), Timpani (Timp.), and Bass Drum (B.D.). The keyboard section includes Piano (Pno.). The string section includes Trombone (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 6/8 time and begins with a measure number of 6. The B. Cl. part has a melodic line starting in measure 6 with a dynamic of *p* (piano) and moving to *mp* (mezzo-piano) by measure 7. The string parts (Vln. 1, Vln. 2, and Vla.) play a rhythmic pattern of eighth notes with a dynamic of *p* (piano) in measure 6, which changes to *pp* (pianissimo) in measure 7. The rest of the staves are mostly empty, indicating rests for those instruments.

The Devil is in These Hills

16

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.

Sn. Dr.
Timp.
B.D.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

p

p

pp

pp

pp

pizz.

p

The Devil is in These Hills

21 **A**

B. Cl.

T. *p* As flames die *mp* I feel life

Vln. 1

Vln. 2

Vla.

Vc.

Db.

26

B. Cl.

Bsn.

T. *p* burned a - way. *p* I glimpse my love

Vln. 1

Vln. 2

Vla. *p* *pp*

Vc. *p* *pp*

Db.

31 *p* *mp*

T. through a star - - less veil. On the floor with

Vln. 1

Vln. 2

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p*

The Devil is in These Hills

36

T. *p*
tears my old por - trait she grasps. I

Vln. 1

Vln. 2

Vla.

Vc.

Db.

41

T. *mf* *p*
wish I could feel her skin.

Vln. 1 *ppp*

Vln. 2

Vla.

Vc.

Db. arco *ppp*

46

T. *pp*
If on - ly I had

Vln. 1

Vln. 2 *ppp*

Vla. *pppp*

Vc. *pppp*

Db. *ppp*

51

T. *p*
known. If on - ly I had known...

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

56

B. Cl. *pp* *espress.* *p*

T.

Vln. 1

Vln. 2 *pp* *p*

Vla.

Vc. *pp* *p*

Db.

61

B. Cl. *p* **B**

T. *p*
As skin re -

Vln. 1

Vln. 2 *p*

Vla. *pp*

Vc. *p* *pp*

Db. pizz *mp*

66

T. *mp* *p*
cedes su - cumb - - ing to the heat.

Vln. 1

Vln. 2

Vla. *p* *pp*

Vc. *p* *pp*

Db.

The Devil is in These Hills

71 *p*

T. I can - not feel warm. Flames dis - solve my

Vln. 1

Vln. 2

Vla.

Vc.

Db.



76 *p* *mp*

Bsn. *p*

T. flesh. Now I see her tears. My old

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p* arco



81 *mp* *mf*

Bsn. *mp*

Hn. *mp*

T. por - trait she grasps. I wish I could feel her

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

The Devil is in These Hills

86 C

B. Cl.

Bsn.

Sus. Cym.

T.
skin. If on - ly I had known.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

91

B. Cl.

T.
If on - ly I had known.

Vln. 1
arco col legno

Vln. 2
arco col legno

Vla.

Vc.

Db.

96

B. Cl.

T.
How it burns. I am fad - - ing.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

106 **D**

Fl. *f* — *mf* *mp* < *f*

Ob. *f* — *mf* *mp* < *f*

Cl. *mp* < *f* *mp* < *f*

B. Cl. *mf*

Bsn. *mf* *f*

Hn. *mf*

CTpt. *mf* *f* *sord.*

Tbn. *mf*

Tba. *mf*

Sus. Cym.

Sn. Dr. **BASS DRUM**

Timp. *mf*

B.D.

Pno. *mf* *f*

T.

Vln. 1 *mp* < *f* *mp* < *f* **D**

Vln. 2 *mp* < *f* *mp* < *f*

Vla. *mf* *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

111

Fl. *mp* *f* *mf*

Ob. *mf*

Cl. *mp* *f*

B. Cl.

Bsn. *mf* *mf* *mf* *f*

Hn.

C Tpt. *mf* *mf* *f*

Tbn.

Tba. *mf*

Sus. Cym. *f*

Sn. Dr. *f* *mf*

Timp. *f* *mf*

B.D.

Pno. *mf* *mf* *mf* *f*

T.

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

116

Fl. *mp* \leftarrow *f*

Ob. *mp* \leftarrow *f*

Cl. *mp* \leftarrow *f*

B. Cl.

Bsn.

Hn.

CTpt. *mf* \leftarrow *f*

Tbn. *mf*

Tba. *f*

Sus. Cym. *mf*

Sn. Dr.
Timp.
B.D.

Pno. *mf* \leftarrow *f*

T.

Vln. 1 *mp* \leftarrow *f*

Vln. 2 *mp* \leftarrow *f*

Vla. *f*

Vc. *f*

Db. *f*

The Devil is in These Hills

E

121

Fl. *f*

Ob. *f*

Cl. *f* *p*

B. Cl. *f*

Bsn. *f*

Hn. *f* *mf*

C Tpt. *mf*

Tbn. *f*

Tba. *f*

Sus. Cym. *f*

Sn. Dr. *f* SNARE DRUM

Timp. *f*

B.D. *f*

Pno. *f* *ff*

T. *mf*
Give me

Vln. 1 *f* *ff* *mp*

Vln. 2 *f* *ff* *mp*

Vla. *f* *p*

Vc. *f*

Db. *f*

The Devil is in These Hills

131

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *f*

Bsn. *f*

Hn. *mp*

C Tpt. *f*

Tbn. *mp* *mf* *f*

Tba. *f*

Sus. Cym. *f*

S. D. *f*

Pno. *mf* *f*

T. *mf* *f* *f* *ff* *f*
 Give me more than a life in the black-ness I re -

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *f*

Db. *f*

The Devil is in These Hills

140

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

the mines. Chas-ing glimps - es of light. But the black - ness claimed

The Devil is in These Hills

150 rall. - - - - -

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

B. Cl. *p* *ff* *pp*

Bsn. *p* *ff* *pp*

Hn. *ff* *f*

C Tpt. *p* *ff*

Tbn. *p* *ff* *mp*

Tba. *p* *ff* *p*

Sus. Cym. *mf* *ff* *mf* *p*

Timp. *p* *ff* *p*

Pno. *ff*

T. *ff* *p*
 glimps - es of light. But the black - ness claimed me. My

Vln. 1 *ff* rall. - - - - -

Vln. 2 *ff*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Db. *p* *ff* *p*

The Devil is in These Hills

161

Bsn. *pppp*

T. *p*
I am fad -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

166

T. *p* *mp* *p*
ing. I wish we could touch.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

171

T. *p* *pp*
I am fad - - ing

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

rall.

174

T. *p* *ppp*
My grave is marked with coal.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

6. They Say

$\text{♩} = 120$ Marching

The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in Bb, Bass Clarinet, Bassoon, 2 Horns, Trumpet in C, Trombone, Tuba, Suspended Cymbal, Snare Drum, Bass Drum, and Piano. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The tempo is marked as $\text{♩} = 120$ Marching. The score includes various musical notations such as slurs, accents, and articulation marks.

Flute

Oboe

Clarinet in Bb

Bass Clarinet

Bassoon

2 Horns

Trumpet in C

Trombone

Tuba

Suspended Cymbal

Snare Drum

Bass Drum

Piano

Soprano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

SUS. CYM.

The Devil is in These Hills

13

Fl. *mp* *f* *p*

Ob. *f* *p*

Cl. *f* *p*

B. Cl. *f* *f* *p*

Bsn. *f* *f* *p*

Hn. *f*

C Tpt. *f* *p*

Tbn. *f* *p*

Tba. *f* *p*

Sus. Cym
Sn. Dr. *p* *f*

B. D. *p* *f*

Pno. *p*

S.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *f* *p*

Cb. *f* *f* *p*

19

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

p

p

pizz.

arco

p

pizz.

They say it can't be helped

The Devil is in These Hills

25

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

p

p

mp

p

p

when it's their neg - li - gence. They try... to be mourn-ful

arco

p

The Devil is in These Hills

Tempo primo

C

31

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *f* *p*

but say...it's a cost of busi-ness. What can I

p *f* *p* *pizz.*

The Devil is in These Hills

37

Fl.

Ob. *p* *mp* *p*

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno. *p* *mp*

S. *p* *mp*
do? What can I do?

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The Devil is in These Hills

D

43

Fl. *p*

Ob. *p*

Cl. *p* — *mf*

B. Cl. *p* — *mp* — *p* — *mf* — *p*

Bsn. *mf* — *p*

Hn.

C Tpt.

Tbn. *mf* — *p*

Tba. *mf* — *p*

Sus. Cym
Sn. Dr.

B. D.

Pno. *p* — *mf* — *p*

S.
Now that he's gone.

Vln. 1 *p*

Vln. 2 *p* — *mp* — *p*

Vla. *p*

Vc. *p*

Cb. *arco* *mf* — *p*

The Devil is in These Hills

49

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

tr

3

1

3

mp

p

pp

p

p

p

55

Fl.

Ob. *p* *mp* *p*

Cl.

B. Cl. *p* *p*

Bsn. *p*

Hn. 1 2 *p*

C Tpt.

Tbn.

Tba. *p*

Sus. Cym
Sn. Dr.

B. D.

Pno.

S. *p*
They say it can't be

Vln. 1

Vln. 2

Vla. arco *p*

Vc. arco *p* *mp*

Cb. *mp*

67

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *mp* *mf* *p*

mourn - ful but say "it's a cost of busi - ness."

p *mp* *p* *p* *p* *p*

The Devil is in These Hills

F

73

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

pizz.

p

They say it can't be helped when they are still a -

The Devil is in These Hills

79

Fl. *f sub.*

Ob. *f sub.*

Cl. *f sub.*

B. Cl. *f sub.*

Bsn. *f sub.*

Hn. *f sub.*

C Tpt. *f sub.*

Tbn. *f sub.*

Tba. *f sub.*

Sus. Cym
Sn. Dr. *f*

B. D. *f sub.*

Pno. *f sub.*

S. *mp* *mf* *f*
live. They come for our home. Now that he's gone

Vln. 1 *p* *f*

Vln. 2 *f sub.*

Vla. *f sub.*

Vc. *p* *f sub.*

Cb. *p* *f sub.*

arco

The Devil is in These Hills

91

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

mp

mp

mp

What can I do? Now that he's

The Devil is in These Hills

H

103 $\text{♩} = 124$

Fl. *f*

Ob. *f* *mf*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f* *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Sus. Cym
Sn. Dr. *f*

B. D. *f*

Pno. *f*

S. *f*
They've ne - ver seen in - side

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

The Devil is in These Hills

109

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym
Sn. Dr.

B. D.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

f

f

ff

the star - less veil. What can I do

The Devil is in These Hills

115

Fl. *ff*

Ob. *ff*

Cl. *f* *ff* *ff*

B. Cl. *f* *ff* *mf*

Bsn. *ff* *mf*

Hn. *ff* a2

C Tpt. *ff*

Tbn. *ff* *mf*

Tba. *ff*

Sus. Cym
Sn. Dr. *ff*

B. D. *ff*

Pno. *ff*

S. *f* *ff*
but shut them out of my home?

Vln. 1 *ff* pizz *pp*

Vln. 2 *ff* pizz *pp*

Vla. *ff* *f* *ff* pizz *pp*

Vc. *ff* *f* *ff* *mf* pizz *pp*

Cb. *f* *ff* *mf* pizz *pp*

7. Heavy

♩=56 Resigned

Flute

Oboe

Clarinet in Bb

Bass Clarinet

Bassoon

2 Horns

Trumpet in C

Trombone

Tuba

Sus. Cymbal

Timpani

Soprano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

p

p

sul tasto

sul tasto

The Devil is in These Hills

A

5

S. *p* When the rage dies, when my tears

Vln. 1 *p* sul tasto

Vln. 2 *p* sul tasto

Vla. *p* sul tasto

Vc.

Db.



9

S. *p* dry, my skin stays clam - my and cold. An - ger sub - sides, time pass - es

Vln. 1

Vln. 2

Vla.

Vc.

Db.



13

Timp. *p*

S. by, my legs no long - er hold.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

B

16 rit. ----- ♩=60 Meno Mosso

Fl. *p* ————— *f*

Ob. *p* ————— *f*

Cl. *p* ————— *f*

B. Cl. *f* (triplets)

Bs. *f* (triplets)

Hn. *p* ————— *f*

CTpt. *p* ————— *f*

Tbn. *f*

Tba. *p* ————— *f* (triplets)

Sus. Cym. *p* ————— *f*

Timp. *f*

S. *mf* ————— *f* ————— *p*
Hold the weight of my heavy heart; be - com - ing stone. I lost my

Vln. 1 ord. *f* trill *sfz* ————— *p*

Vln. 2 ord. *f* trill *sfz* ————— *p*

Vla. ord. *f* trill *sfz* ————— *p*

Vc. ord. *f* (triplets)

Db. ord. *f* (triplets)

The Devil is in These Hills

20

Fl.

Ob.

Cl.

B. Cl.

Bs.

S. *mp* *mp* *mf*
love. And now they come to take my

Vln. 1

Vln. 2

Vla.

Vc.

Db.



23 $\text{♩} = 56$ Tempo primo

Fl. *p* *mp* *p*

Ob.

Cl. *p* *mp* *p*

B. Cl. *p* *mp* *p*

Bs.

S. *p*
home.

Vln. 1 sul tasto *p* *mf*

Vln. 2 sul tasto *p* *mf*

Vla. sul tasto *p* *mf*

Vc.

Db.

The Devil is in These Hills

C

167

27

Fl.

B. Cl.

Tba.

Sus. Cym.

Timp.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mp

mf

mf

p

mf

p

mf

p

mf

mf

mf

When my skin turned cold and my tears



31

Fl.

B. Cl.

Tba.

Timp.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

mf

mp

froze I felt him slip a - way. As flames rush by I felt him

The Devil is in These Hills

This musical score page includes the following parts and markings:

- Flute (Fl.):** Starts at measure 35. Features a *p* dynamic and a *rit.* (ritardando) marking over a sixteenth-note run.
- Oboe (Ob.):** Features a *p* dynamic followed by a *f* dynamic.
- Clarinet (Cl.):** Features a *p* dynamic.
- Bass Clarinet (B. Cl.):** Features a *p* dynamic and a *f* dynamic with triplet markings.
- Bassoon (Bs.):** Features a *f* dynamic with triplet markings.
- Horn (Hn.):** Features a *p* dynamic with first and second endings.
- Trumpet (C Tpt.):** No specific markings.
- Trombone (Tbn.):** Features a *f* dynamic.
- Tuba (Tba.):** Features a *p* dynamic and triplet markings.
- Suspended Cymbal (Sus. Cym.):** Features a *p* dynamic.
- Timpani (Timp.):** Features a *p* dynamic.
- Soprano (S.):** Lyrics: "die now I feel a - lone with the". Dynamics include *f*, *mf*, and *f*.
- Violin 1 (Vln. 1):** Features a *p* dynamic, *ord.* (ordine) marking, and a *tr.* (trill) marking.
- Violin 2 (Vln. 2):** Features a *p* dynamic, *ord.* marking, and a *tr.* marking.
- Viola (Vla.):** Features a *p* dynamic, *ord.* marking, and a *tr.* marking.
- Violoncello (Vc.):** Features a *p* dynamic and triplet markings.
- Double Bass (Db.):** Features a *p* dynamic and triplet markings.

The Devil is in These Hills

D

$\text{♩} = 60$

39

Fl. *f* *ff* *f*³

Ob. *f*

Cl. *f* *ff* *f*³

B. Cl.

Bs.

Hn. *f* *a2*

C Tpt.

Tbn.

Tba. *f*

Sus. Cym. *f*

Timp. *f*

S. *ff* *f* *f*

weight of my heav - y heart; be - com - ing stone. I lost my love. And now they

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

The Devil is in These Hills

43

Fl. *mp* *p*

Ob. *mf* *p*

Cl. *p*

B. Cl. *p* *p*

Bs. *p*

Hn.

C Tpt.

Tbn. *p*

Tba. *p*

Sus. Cym.

Timp.

S. *p*
come to take my home.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

The Devil is in These Hills

47

Fl.

Ob.

Cl.

B. Cl.

Bs.

Hn.

C Tpt.

Tbn.

Tba.

Sus. Cym.

Timp.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

8. Through The Veil

$\text{♩} = 66$ Broadly

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- Clarinet in Bb
- Bass Clarinet in Bb
- Bassoon
- 2 Horns in F
- Trumpet in C
- Trombone
- Tuba
- Suspended Cymbal
- Timpani
- Piano
- Tenor
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

The score is in 9/8 time and features a variety of dynamics including *f* (forte), *p* (piano), and *sfz* (sforzando). It includes complex rhythmic patterns such as triplets and sixteenth-note runs, as well as articulation like slurs and accents. The key signature has two sharps (F# and C#).

The Devil is in These Hills

5

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

C. Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Sus. Cym. *mf*

Timp. *mf* *f*

Pno. *mf* *f*

T. 8

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf*

Vc. *mf* *f*

Db. *mf* *f*

The Devil is in These Hills

A

9

Fl. $\text{♩} = 60$
p

Ob.

Cl.

B. Cl. *pp*

Bsn.

Hn.

C. Tpt.

Tbn.

Tba. *sfz* *pp*

Sus. Cym.

Timp.

Pno. *p*

T.

Vln. 1 $\text{♩} = 60$
sul tasto *pp*

Vln. 2 sul tasto *pp*

Vla. *p*

Vc. *pp*

Db. *sfz* *pp*

The Devil is in These Hills

13

Fl.

Ob.

Bsn.

Pno.

T. *p*
Trapped in the stillness in the

Vln. 1

Vln. 2

Vla. *pp*

Vc.

Db.

**Sprechstimme

17

Fl.

Ob.

Bsn.

Hn. *p*

Pno.

T. *mp* *p*
night with hidden stars.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

21

Musical score for measures 21-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Trombone (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/8. The lyrics for the Trombone part are: "I feel the fading. A -". Dynamics include *mp* and *p*. The Oboe part features a melodic line starting in measure 23 with a *p* dynamic and a second ending in measure 24. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) play a sustained harmonic accompaniment.



25

Musical score for measures 25-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Trombone (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/8. The lyrics for the Trombone part are: "lone in the darkness, dis - qui - et -". Dynamics include *p* and *mp*. The Oboe part continues its melodic line from measure 23, ending in measure 25. The Bassoon part has a melodic line starting in measure 25 with a *p* dynamic and a triplet in measure 26. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) play a sustained harmonic accompaniment, with a *p* dynamic marking in measure 25.

The Devil is in These Hills

29

Hn. *mp*

Pno.

T. *mp*
ly wait - ing. I start

Vln. 1

Vln. 2

Vla.

Vc.

Db.

B

33 **accel.** $\text{♩} = 66$

Fl.

Ob.

B. Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf*

Hn.

Timp. *p* *mf*

Pno. *p* *mf*

T. *p* *mp*
to dis - ap - pear. Through the

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

37

Fl.

Ob.

B. Cl.

Bsn.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

veil I see her, a shape on the



41

Fl.

Ob.

B. Cl.

Bsn.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

floor, her legs have re -

The Devil is in These Hills

45

Fl.

Ob.

B. Cl.

Bsn.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

p

mf

mf

signed.

Stretch - ing my arms to her,



49

Fl.

Ob.

B. Cl.

Bsn.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

I will reach for her. Just

The Devil is in These Hills

53

C

Musical score for 'The Devil is in These Hills', page 181, measures 53-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Suspended Cymbal (Sus. Cym.), Timpani (Timp.), Piano (Pno.), Trombone (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 53-55 show a transition from a piano (*p*) dynamic to a forte (*f*) dynamic. The woodwinds and strings play sustained chords, while the brass instruments play melodic lines. The vocal line (T.) has the lyrics: "an inch more." The score includes dynamic markings (*p*, *f*), articulation (accents), and performance instructions (ord.).

61 $\text{♩} = 60$ **D**

Fl. -

Ob. -

Cl. -

B. Cl. *pp*

Bsn. -

Hn. -

Tba. *pp*

T. *pp* *mp*
I'm reach - ing

Vln. 1 *pp* *p*
sul tasto

Vln. 2 *pp* *p*
sul tasto

Vla. *pp* *p*

Vc. *pp* *p*

Db. *pp* *p*

65

Fl. -

Ob. -

Cl. -

B. Cl. -

Bsn. -

Hn. -

T. *mp* *mf*
for her, as the dark - ness pulls on

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

69

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

T. *mp* me. *p* I *mp* call her name.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



73

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt. *p* sord.

T. *p* She *mp* does *mf* not flinch.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

77

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

T. *mp* Still I am fight - ing. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db.



81

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

T. *mp* Dark - ness keeps pull - ing me. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

89

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Sus. Cym.

Timp.

Pno.

T.
shape on the floor, her legs

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

The Devil is in These Hills

93

Fl. *p* *mp* 2 *mf* 2

Ob.

Cl. *p*

B. Cl.

Bsn.

Hn. 1 *p* 2

C. Tpt.

Tbn.

Tba.

Sus. Cym.

Timp.

Pno. *mp*

T. *p* *mf* 2 *f* 2

have re - signed. Stretch - ing my arms

Vln. 1 *mp* 2 *mf* 2

Vln. 2 *p*

Vla. *p*

Vc.

Db.

The Devil is in These Hills

97

Musical score for measures 97-100. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Suspended Cymbal (Sus. Cym.), Timpani (Timp.), Piano (Pno.), Tenor (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Flute (Fl.) part: *mf* 2 *f*

Tenor (T.) lyrics: to her, I will reach for her.

Violin 1 (Vln. 1) part: *mf* 2 *f*

The Devil is in These Hills

F

101

Fl. *f* *p*

Ob.

Cl. *p*

B. Cl. *p*

Bsn.

Hn. *p*

C. Tpt.

Tbn.

Tba.

Sus. Cym. *p*

Timp. *p*

Pno. *p*

T. *p*
Just an inch more.

Vln. 1 *p* *f*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

The Devil is in These Hills

109

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

C. Tpt. *f*

Tbn. *f*

Tba. *f*

Sus. Cym. *f*

Timp. *f*

Pno. *f*

T. *f*

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *f*

Vc. *f*

Db. *f*

The Devil is in These Hills

113

G

rall.

Musical score for measures 113-116. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Suspended Cymbal (Sus. Cym.), Timpani (Timp.), Piano (Pno.), Tenor (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 113: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Suspended Cymbal, and Timpani are silent. Piano (Pno.) is silent. Tenor (T.) is silent. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are silent. Viola (Vla.) is silent. Violoncello (Vc.) and Double Bass (Db.) are silent.

Measure 114: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Suspended Cymbal, and Timpani are silent. Piano (Pno.) is silent. Tenor (T.) is silent. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are silent. Viola (Vla.) is silent. Violoncello (Vc.) and Double Bass (Db.) are silent.

Measure 115: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Suspended Cymbal, and Timpani are silent. Piano (Pno.) is silent. Tenor (T.) is silent. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are silent. Viola (Vla.) is silent. Violoncello (Vc.) and Double Bass (Db.) are silent.

Measure 116: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Suspended Cymbal, and Timpani are silent. Piano (Pno.) is silent. Tenor (T.) is silent. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are silent. Viola (Vla.) is silent. Violoncello (Vc.) and Double Bass (Db.) are silent.

Dynamic markings: *pp* (pianissimo) is used for B. Cl., Tba., Vln. 1, Vln. 2, Vc., and Db. in measures 114-116. *sfz* (sforzando) is used for Tba. in measure 113. *p* (piano) is used for T. in measure 116. *sul tasto* (sul tasto) is used for Vln. 1, Vln. 2, and Vla. in measures 114-116.

Lyrics: Dark - ness

The Devil is in These Hills

117

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Sus. Cym.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

keeps pull - ing me. *pp*

The Devil is in These Hills

5 **A**

B. Cl. *p dolce* *mp*

Bsn. *p* *pp*

Hn.

Tba.

Hi-hat *pp*

Sus. Cym.

Sn. Dr. *p*

B.D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. *mp* *p*

Db.



9

B. Cl. *pp* *p*

Hn.

Tba.

Hi-hat *p* *pp*

Sus. Cym.

Sn. Dr. *p*

B.D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mp* *p*

The Devil is in These Hills

13

B. Cl.

Bsn.

Hn.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

17

B. Cl.

Bsn.

Hn.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

B

21

B. Cl.

Hn.

Tbn. *into stand*
p *mp* *p*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *p*

Pno. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db.



25

B. Cl.

Hn.

Tbn. *p* *mp* *p*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mp* *p*

The Devil is in These Hills

C

29

Fl. *p* \leftarrow *mf*

Ob. *p* \leftarrow *mf*

Cl. *p* \leftarrow *mf*

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *pp* \leftarrow *mf*

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

The Devil is in These Hills

37

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

mp

mp

mf

p

1

The Devil is in These Hills

E

49

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *f*

Bsn. *f*

Hn.

C. Tpt. *mf* *f* *mf*

Tbn. *f*

Tba. *f*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *f*

Timp. *f*

Pno. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *f*

Db. *f*

The Devil is in These Hills

F

57 ♩ = 126 Lightly

Vln. 1
Vln. 2
Vla.
Vc. pizz.
Db. *p* pizz.
p



61

Vln. 1
Vln. 2
Vla. pizz.
Vc. *p* *mp* *p*
Db.



65

Vln. 1
Vln. 2
Vla. pizz.
Vc. *p* *mf* *p*
Db.



69

Vln. 1
Vln. 2
Vla. pizz.
Vc. *p*
Db.

73

73

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. *p*

p *mf*

mf

mf *p*

Double bar line

77

77

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. *p*

p *mf*

mf

p *mf*

mp *mp*

Double bar line

81

81

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

Raise

arco *p*

arco *p*

mf *mf*

mf *p*

Double bar line

85

85

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

G

thee, my soul, fly up and run through

Double bar line

The Devil is in These Hills

89

S. *p*
ev - ery heaven - ly street, and

Vln. 1

Vln. 2

Vla.

Vc. pizz. *p* *mf*

Db.



93

S.
say, there's nought be - low the sun that's

Vln. 1

Vln. 2

Vla.

Vc.

Db.



97

Fl. *p*

S. *p*
worth - y of thy feet. There

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

109

Fl.

Pno.

S.

sheds his glori - ous good - ness down on

Vln. 1

Vln. 2

Vla.

Vc.

Db.



113

Fl.

Pno.

S.

all the bliss - ful plains.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

117

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

Bsn.

Hn. *mf*

C. Tpt.

Tbn. *mf*

Tba. *mf*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *p* *mf*

Timp. *p* *mf*

Pno.

S. *mf*
Thus we will mount on sac - red wings

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* arco

Db. *mf* arco

The Devil is in These Hills

121

Fl. *mp*

Ob. *mp*

Cl.

B. Cl.

Bsn.

Hn. *mp*

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S. *mp*

Vln. 1 *mf* *f*

Vln. 2

Vla.

Vc.

Db.

and tread the courts a - bove.

Detailed description: This page of a musical score, numbered 212, is titled 'The Devil is in These Hills'. It features a vocal line and orchestral accompaniment. The vocal line (S.) begins at measure 121 with the lyrics 'and tread the courts a - bove.' The vocal melody is marked *mp*. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Hi-hat, Suspended Cymbal (Sus. Cym.), Snare Drum (Sn. Dr.), Bass Drum (B.D.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Oboe parts have melodic lines with slurs and are marked *mp*. The Horn part also has a melodic line with a slur and is marked *mp*. The Violin 1 part has a melodic line with a slur, marked *mf* and *f*. The Violoncello and Double Bass parts have a long note with a slur. The other instruments are mostly silent or have simple accompaniment.

The Devil is in These Hills

125

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

Bsn.

Hn. *mf*

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S. *mf*
Not earth nor all her might - est things

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

129

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

shall tempt our mean - est love.

p

mp

mp

mp

Detailed description: This is a page of a musical score for the piece 'The Devil is in These Hills'. The page number is 214, and the measure number is 129. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion (Hi-hat, Suspended Cymbal, Snare Drum, Bass Drum, and Timpani), Piano, and a vocal line. The vocal line has lyrics: 'shall tempt our mean - est love.' The music is in a key with one flat and a 4/4 time signature. The Oboe part has a dynamic marking of *p* (piano) at the end of the phrase. The Violin 1, Violin 2, and Viola parts have dynamic markings of *mp* (mezzo-piano) at the end of the phrase. The rest of the instruments are marked with rests.

The Devil is in These Hills

137

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

ev - er shin - ing skies be - hold the

Detailed description: This page of a musical score, numbered 216, is for the piece 'The Devil is in These Hills' at measure 137. The score is arranged for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Hi-hat, Suspended Cymbal (Sus. Cym.), Snare Drum (Sn. Dr.), Bass Drum (B.D.), Timpani (Timp.), Piano (Pno.), and a vocal soloist (S.). The vocal line has the lyrics 'ev - er shin - ing skies be - hold the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The brass instruments have specific melodic lines, with the Horns playing a chordal accompaniment marked *mp*. The woodwinds are mostly silent in this measure. The strings play a rhythmic accompaniment.

The Devil is in These Hills

141

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sac - red dove. While ban - ished

p

p

p

Detailed description: This page of a musical score contains measures 141 through 144. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Hi-hat, Suspended Cymbal, Snare Drum, Bass Drum, Timpani, Piano, and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass). The vocal soloist (S.) has lyrics: "sac - red dove. While ban - ished". The music is in a key with one flat (B-flat major or D minor) and a common time signature. The vocal line is in a soprano range. The instrumental parts include woodwinds, brass, and strings. The piano part has a simple accompaniment. The strings play a rhythmic pattern in the lower registers. The vocal line is marked with a piano (*p*) dynamic. The score is written in a standard musical notation style with a clean, professional layout.

The Devil is in These Hills

145

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.
sing and sor - row flies from all the

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

149

Fl.

Ob. *mf*

Cl.

B. Cl.

Bsn.

Hn. *p*

C. Tpt. *p* *mf*

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.
realms of love.

Vln. 1

Vln. 2 *mf*

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 149 through 152. The score is for a full orchestra and includes a vocal line. The instruments listed are Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Hi-hat, Suspended Cymbal, Snare Drum, Bass Drum, Timpani, Piano, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. In measure 149, the Oboe and Horn play a sustained chord. In measure 150, the Bass Clarinet and Bassoon play a melodic line. In measure 151, the Trumpet and Violin 2 play a melodic line. In measure 152, the Oboe and Violin 2 play a melodic line. The vocal line in measure 150 has the lyrics 'realms of love.' The dynamic markings are *mf* for the Oboe and Violin 2, and *p* for the Horn and Trumpet.

The Devil is in These Hills

K

153

Fl. *mf* *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

C. Tpt. *f*

Tbn. *f*

Tba. *f*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *p* *f*

Timp. *p* *f*

Pno. *f*

S. *f*
Thus we will mount on sac - red wings

Vln. 1 *mf* *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*
arco

The Devil is in These Hills

157

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

and tread the courts a - bove.

The Devil is in These Hills

161

Fl. *f*

Ob. *f*

Cl.

B. Cl.

Bsn.

Hn. *f*

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

to SNARE DRUM

Timp.

Pno.

S. *f*
Not earth nor all her might - est things

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page number is 222, and the measure number is 161. The title of the piece is 'The Devil is in These Hills'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Hi-hat, Suspended Cymbal (Sus. Cym.), Snare Drum (Sn. Dr.), Bass Drum (B.D.), Timpani (Timp.), Piano (Pno.), Soprano (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloist part has lyrics: 'Not earth nor all her might - est things'. The score features various musical notations including dynamics (f), articulation (accents), and phrasing slurs. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part has a 'p' dynamic marking. The vocal part has an 'f' dynamic marking. The string parts have various rhythmic patterns and dynamics.

The Devil is in These Hills

165

Fl. *p*

Ob.

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C. Tpt.

Tbn. *p*

Tba. *p*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno. *p*

S. *p*
shall tempt our mean - est love.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

Detailed description: This page of a musical score, numbered 165, is for the piece 'The Devil is in These Hills' and is page 223 of the score. It features a variety of instruments and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba) and strings (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) are all playing a melodic line with a dynamic marking of *p* (piano). The percussion section, including Hi-hat, Suspended Cymbal, Snare Drum, and Bass Drum, is silent. The Piano accompaniment provides harmonic support with a *p* dynamic. The vocal line, marked *p*, has the lyrics 'shall tempt our mean - est love.' written below it. The score is written in a key signature of one flat and a 4/4 time signature.

The Devil is in These Hills

173

Musical score for measures 173-176. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Hi-hat, Suspended Cymbal (Sus. Cym.), Snare Drum (Sn. Dr.), Bass Drum (B.D.), Timpani (Timp.), Piano (Pno.), Saxophone (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 173-176 contain the following musical content:

- Fl., Ob., Cl., C. Tpt., Tbn., Tba., S., Pno., Vln. 1, Vln. 2:** Rests in all measures.
- B. Cl., Bsn.:** Play a half note G4 in measure 173, a half note F4 in measure 174, and a half note E4 in measure 175. Measure 176 contains a whole rest.
- Hn.:** Play a half note G4 in measure 173, a half note F4 in measure 174, and a half note E4 in measure 175. Measure 176 contains a whole rest. Dynamic marking: *mf*.
- Timp.:** Play a half note G4 in measure 173, a half note F4 in measure 174, and a half note E4 in measure 175. Measure 176 contains a whole rest.
- Vc., Db.:** Play a half note G4 in measure 173, a half note F4 in measure 174, and a half note E4 in measure 175. Measure 176 contains a whole rest.
- Bsn.:** Dynamic marking: *p* in measure 176.

The Devil is in These Hills

177

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

The Devil is in These Hills

181

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

p

p

arco

sul tasto

Detailed description: This page of a musical score contains measures 181 through 184. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion (Hi-hat, Suspended Cymbal, Snare Drum, Bass Drum, Timpani), Piano, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. In measure 181, the Bass Clarinet and Bassoon play a melodic line starting on a half note G2, moving to a dotted quarter note F2, and then a half note E2, all marked *p*. The Horns play a rhythmic accompaniment of quarter notes: G2, A2, B2, C3, marked *mf*. The Double Bass plays a rhythmic accompaniment of quarter notes: G2, F2, E2, D2, marked *p*. In measure 182, the Horns continue with quarter notes: D3, E3, F3, G3, marked *mf*. The Double Bass continues with quarter notes: C3, B2, A2, G2, marked *p*. In measure 183, the Horns play quarter notes: A3, B3, C4, D4, marked *mf*. The Double Bass continues with quarter notes: F2, E2, D2, C2, marked *p*. In measure 184, the Horns play quarter notes: E4, D4, C4, B3, marked *mf*. The Double Bass continues with quarter notes: B1, A1, G1, F1, marked *p*. The Violin 2 part begins in measure 182 with a melodic line marked *p* and *sul tasto*, starting on a half note G2, moving to a dotted quarter note F2, and then a half note E2. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, marked *p*. The Double Bass part continues with quarter notes: G2, F2, E2, D2, marked *p* and *arco*.

The Devil is in These Hills

185

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1
sul tasto
p

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

189

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



193

Fl.

Ob.

Cl.

B. Cl.

Bsn.

SNARE DRUM

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

mf

p

p

The Devil is in These Hills

197

Fl.
Ob.
Cl.
B. Cl.
Bsn.
S. D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf
mf
mf



201

Fl.
Ob.
Cl.
B. Cl.
Bsn.
S. D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p
p
p
p
ord.
ord.

The Devil is in These Hills

205

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn. *mf*

Tba. *mf*

S. D.

Timp.

Pno.

S.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

209

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

S. D.

Timp.

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

213

Fl. *f* *mp* *mf* *f*

Ob. *f* *mp* *mf* *f*

Cl. *f* *mp* *mf* *f*

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

S. D.

Timp.

Pno.

S.

Vln. 1 *f* *mp* *mf* *f*

Vln. 2 *f* *mp* *mf* *f*

Vla.

Vc.

Db.

The Devil is in These Hills

217

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn. *p*

Tba. *p*

S. D. *p*

Timp.

Pno.

S.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Db.

The Devil is in These Hills

221 **N**

Tbn.

Tba.

S. D.

Timp. *p*

Pno.

S.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*



225

S. D.

Timp.

Pno.

S.

Vln. 1 *p*

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

229

Fl. *sfz* *sfz* *sfz* *mf*

Ob. *sfz* *sfz* *sfz*

Cl. *sfz* *sfz* *sfz* *mp*

B. Cl. *sfz* *sfz* *sfz* *mp*

Bsn. *sfz* *sfz* *sfz* *mp*

Hn. *sfz* *sfz* *sfz* *f*

C. Tpt. *sfz* *sfz* *sfz* *f*

Tbn. *sfz* *sfz* *sfz* *mp*

Tba. *sfz* *sfz* *sfz* *mp*

S. D. *to SUS. CYM.* *SUS. CYM* *mp*

Timp. *mp*

Pno.

S. *f*
Thus

Vln. 1 *sfz* *sfz* *sfz* *mf*

Vln. 2 *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz*

Db. *sfz* *sfz* *sfz* *sfz*

The Devil is in These Hills

O 233

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

C. Tpt. *f*

Tbn. *f*

Tba. *f*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *f*

Timp. *f*

Pno. *f*

S. *f*
we will mount on sac - red wings and

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score is for the piece 'The Devil is in These Hills', page 237. It features a vocal line and a full orchestral accompaniment. The vocal line, marked with a circled 'O' and measure number 233, begins with the lyrics 'we will mount on sac - red wings and'. The orchestration includes Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Hi-hat, Suspended Cymbal, Snare Drum, Bass Drum, Timpani, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a common time signature. The dynamic marking *f* (forte) is consistently used across most instruments. The vocal line is in a soprano range. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The woodwinds and strings provide harmonic support and texture to the vocal melody.

The Devil is in These Hills

237

Fl. *mf* *f*

Ob. *mf* *f* *mf*

Cl. *mf* *f*

B. Cl.

Bsn.

Hn. *mf* *f*

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno. *mf* *f*

S. *mf* *f*
tread the courts a - bove. Not

Vln. 1 *mf* *f*

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

241

Fl. *mf*

Ob. *f*

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat to HI-HAT

Sus. Cym.

Sn. Dr.

B.D.

Timp.

Pno.

S.

earth nor all her might - est things shall

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Devil is in These Hills

245

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C. Tpt.

Tbn. *p*

Tba. *p*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S. *mp*
tempt our mean - est love.

Vln. 1 *p*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

The Devil is in These Hills

253

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

HI-HAT

p

Timp.

Pno.

p
Pedal ad lib throughout

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

1

The Devil is in These Hills

257

Musical score for measures 257-260. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Hi-hat, Suspended Cymbal (Sus. Cym.), Snare Drum (Sn. Dr.), Bass Drum (B.D.), Timpani (Timp.), Piano (Pno.), Saxophone (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 257: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are silent. Horn plays a half note G4. Hi-hat, Snare Drum, and Bass Drum play a rhythmic pattern of eighth notes. Piano plays a rhythmic pattern of eighth notes. Timpani is silent.

Measure 258: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are silent. Horn plays a half note G4. Hi-hat, Snare Drum, and Bass Drum play a rhythmic pattern of eighth notes. Piano plays a rhythmic pattern of eighth notes. Timpani is silent.

Measure 259: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are silent. Horn plays a half note G4. Hi-hat, Snare Drum, and Bass Drum play a rhythmic pattern of eighth notes. Piano plays a rhythmic pattern of eighth notes. Timpani is silent.

Measure 260: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are silent. Horn plays a half note G4. Hi-hat, Snare Drum, and Bass Drum play a rhythmic pattern of eighth notes. Piano plays a rhythmic pattern of eighth notes. Timpani is silent. Oboe and Violin 1 play a half note G4.

Dynamic markings: *mf* (mezzo-forte) is present under the Oboe and Violin 1 parts in measure 260. *f* (forte) is present under the Horn part in measure 259.

The Devil is in These Hills

261

Fl.

Ob. *f*

Cl. *mf*

B. Cl.

Bsn.

Hn. *mf*

C. Tpt.

Tbn.

Tba.

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp.

Pno.

S.

Vln. 1 *f* *p*

Vln. 2 *mf*

Vla.

Vc.

Db.

$\text{♩} = 138$

269

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

B. Cl. *ff*

Bsn. *ff*

Hn.

C. Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D.

Timp. *mp*

Pno. *ff*

S.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

The Devil is in These Hills

277

Fl. *fff* *mf* 6

Ob. *fff* *mf* 6

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Hn. *fff* *sfz*

C. Tpt. *fff*

Tbn. *fff* *sfz*

Tba. *fff* *sfz*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *fff*

Timp. *fff*

Pno. *fff*

S.

Vln. 1 *fff* *mf* 6

Vln. 2 *fff* *mf* 6

Vla. *fff* *sfz*

Vc. *fff* *sfz*

Db. *fff* *sfz*

The Devil is in These Hills

281 **S**

Fl. *fff* *ff*

Ob. *fff* *ff*

Cl. *fff* *ff*

B. Cl. *fff* *ff*

Bsn. *fff* *ff*

Hn. *fff* *sfz* *ff* *sfz*

C. Tpt. *fff* *ff*

Tbn. *fff* *sfz* *ff* *sfz*

Tba. *fff* *sfz* *ff* *sfz*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *ff*

Timp. *fff* *ff*

Pno. *fff* *sfz* *ff* *sfz*

S.

Vln. 1 *fff* *ff*

Vln. 2 *fff* *ff*

Vla. *fff* *sfz* *ff* *sfz*

Vc. *fff* *sfz* *ff* *sfz*

Db. *fff* *sfz* *ff* *sfz*

The Devil is in These Hills

285

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

C. Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Hi-hat
Sus. Cym.
Sn. Dr.
B.D. *ff*

Timp. *fp* *ff*

Pno. *ff*

S. *ff*

Vln. 1 *ff* *mf* *ff*

Vln. 2 *ff* *mf* *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*