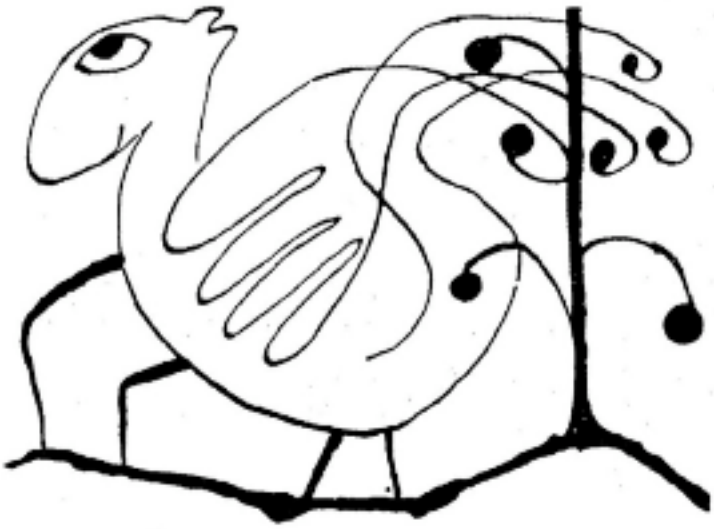
The Disappearance of All Holy Things from this Once So Promising World

for chamber orchestra



by
Kyle Gann
1998

The Disappearance of All Holy Things from this Once So Promising World (1998)

for chamber orchestra

The title is from a poem by the great San Francisco beat poet Kenneth Patchen, a poem called "One Who Hopes":

> Born like a veritable living prince
> With small, pink, rectangular feet
> And a disposition to hair, I stand
> Under the blazing moon and wonder
> At the disappearance of all holy things
> From this once so promising world...

The Disappearance of All Holy Things from this Once So Promising World was written in September and October of 1998 for the Woodstock Chamber Orchestra, and is dedicated to its conductor, Luis Garcia-Renart. I extend a very special thanks to Joan Tower.

Kyle Gann

Premiere Performances by the Woodstock Chamber Orchestra:
Nov. 7, 1998, Church of the Holy Cross, Kingston, NY
Nov. 8, 1998, St. John's Church, Hurley, NY
Nov. 11, 1998, Olin Auditorium, Bard College, Annandale-on-Hudson, NY

Cover drawing by Kenneth Patchen

Instrumentation:

2 flutes
2 oboes
2 clarinets in B-flat
bassoon
2 French horns in F
trumpet in B-flat
glockenspiel
violins I and II
violas
solo viola
cellos
contrabasses

Duration: 11 minutes

From measure 152 to the end, there is a prominent solo part for viola, whose audibility can be difficult to ensure. Any one of the following solutions is acceptable:

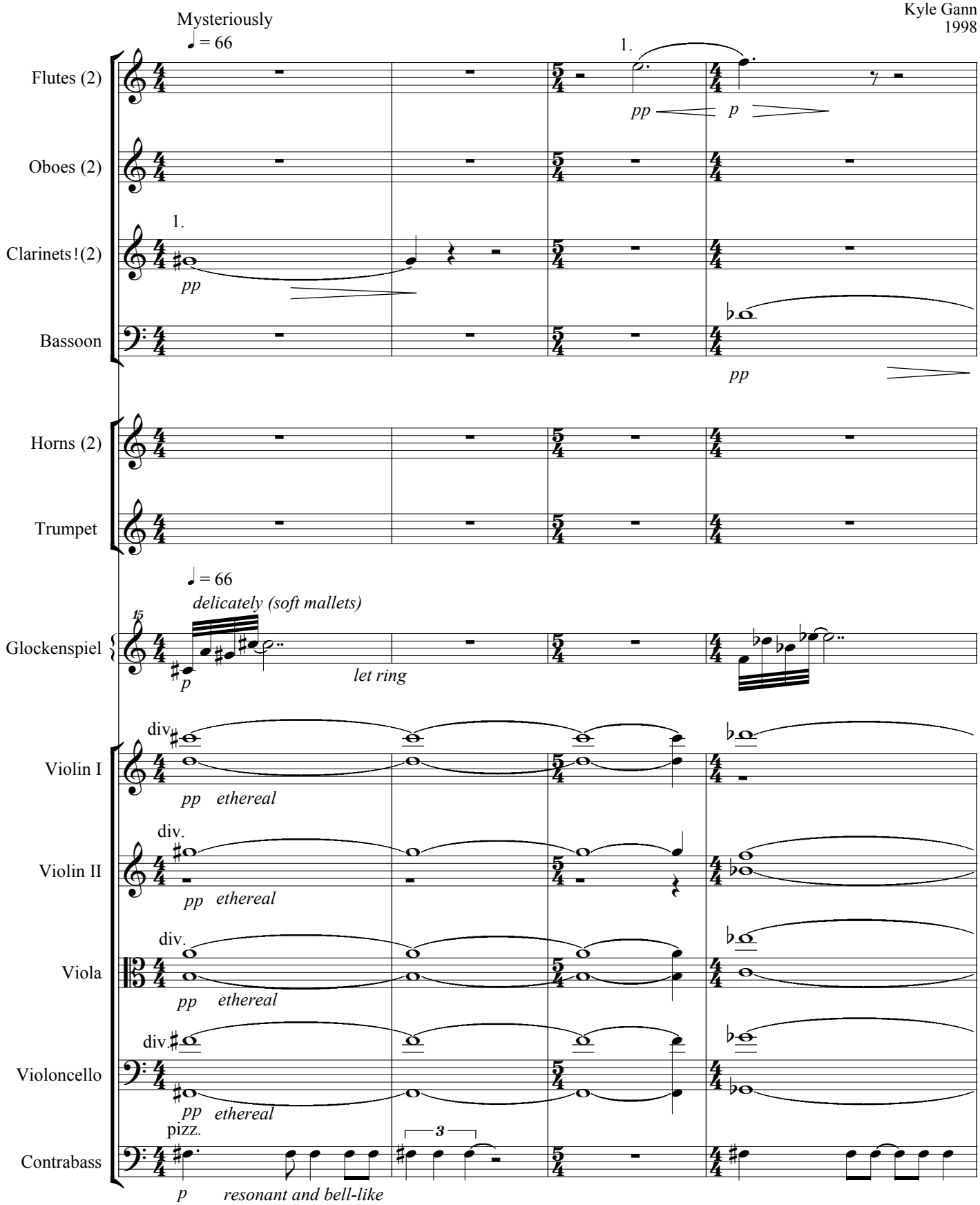
- Amplify the viola (the simplest, probably preferable solution, though some orchestras may prefer not to do this).
- Reduce the number of violins and other violas playing to the first one or two desks from mm. 152 to 177.
- Have half of the violas play the solo line.
- For an especially small orchestra, have the entire viola section play the solo line, with divisi at mm. 178-181.

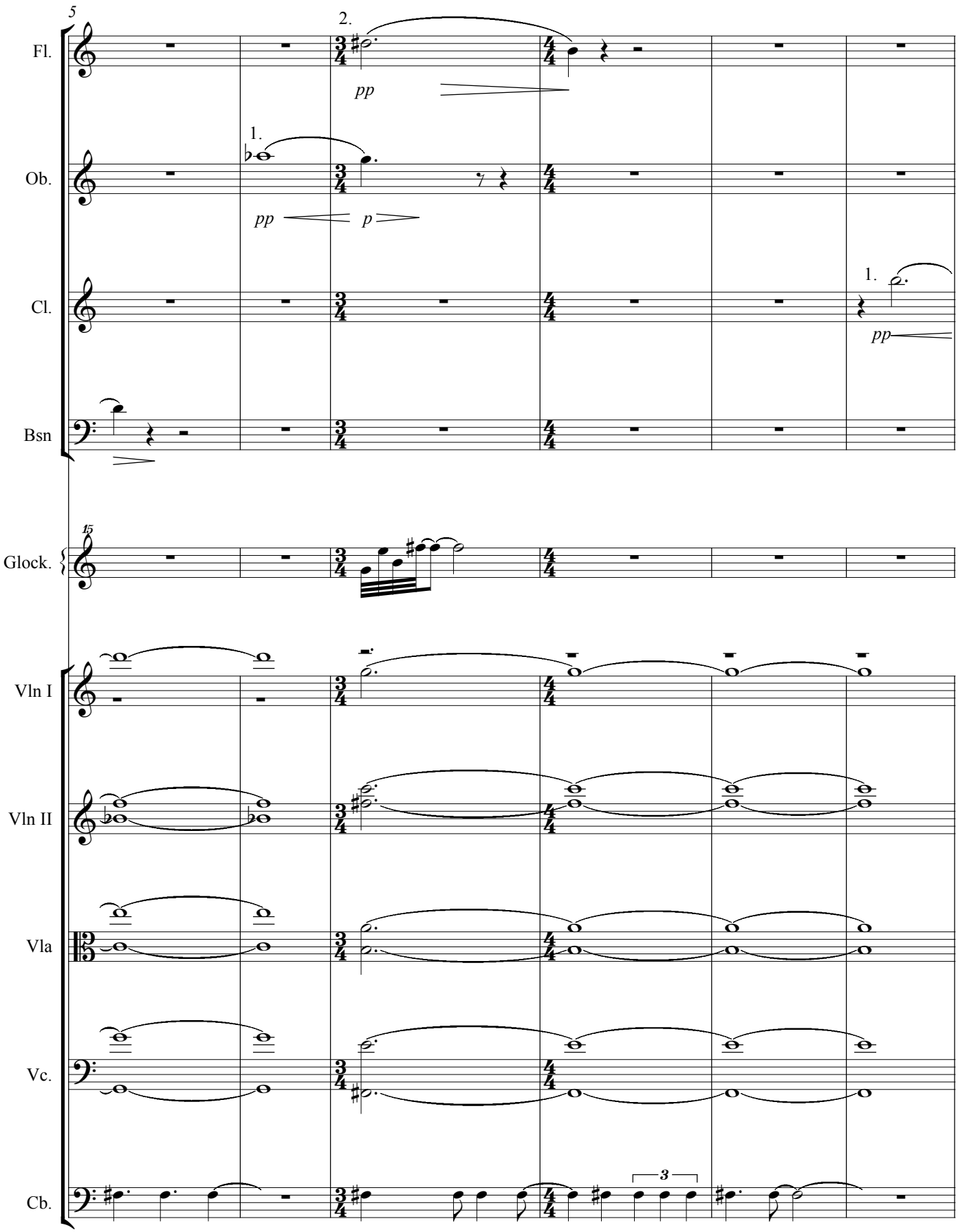
Score is notated in C. All instruments sound at notated pitch except the glockenspiel (sounding two octaves higher) and contrabass (sounding one octave lower).

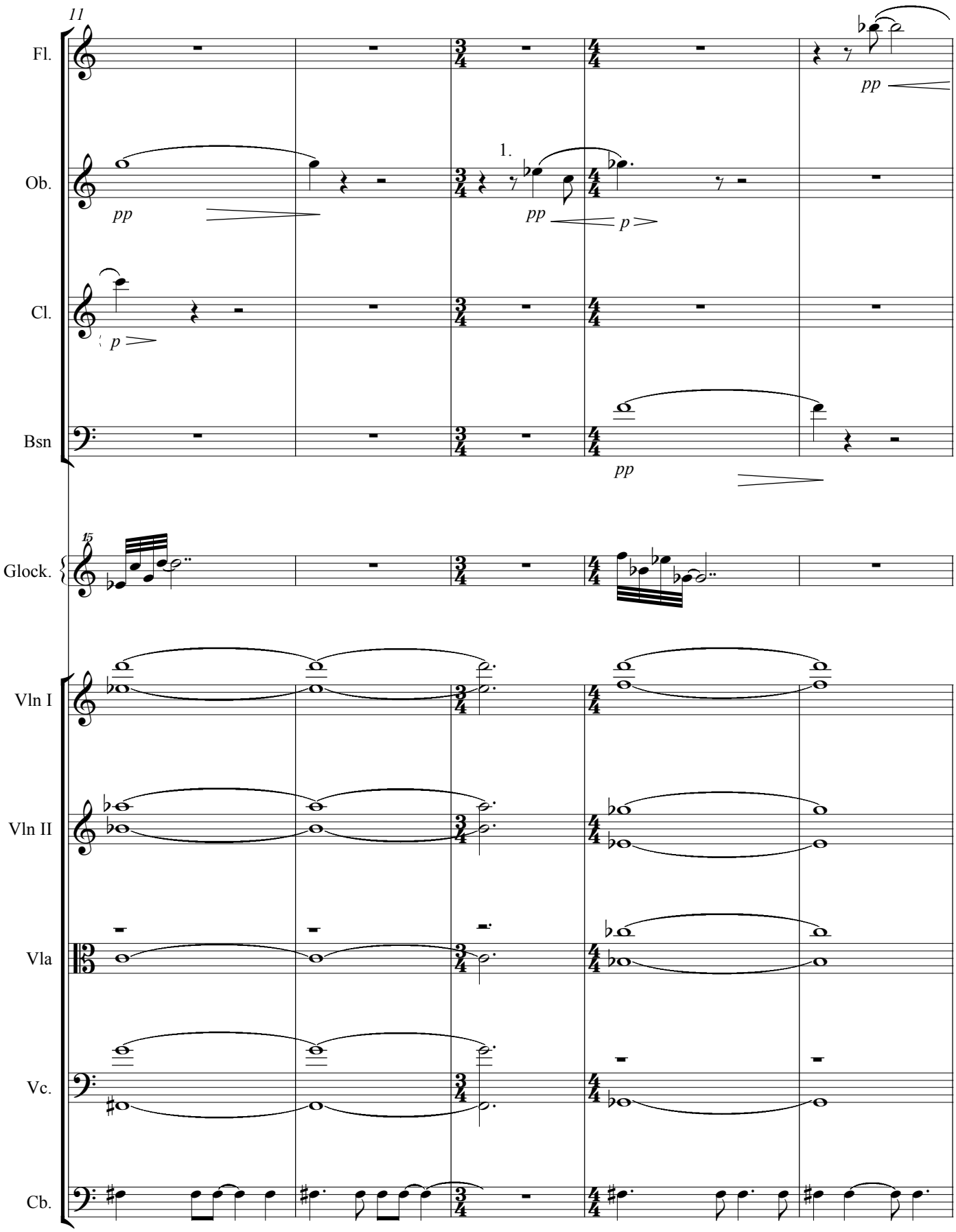
to Luis Garcia-Renart

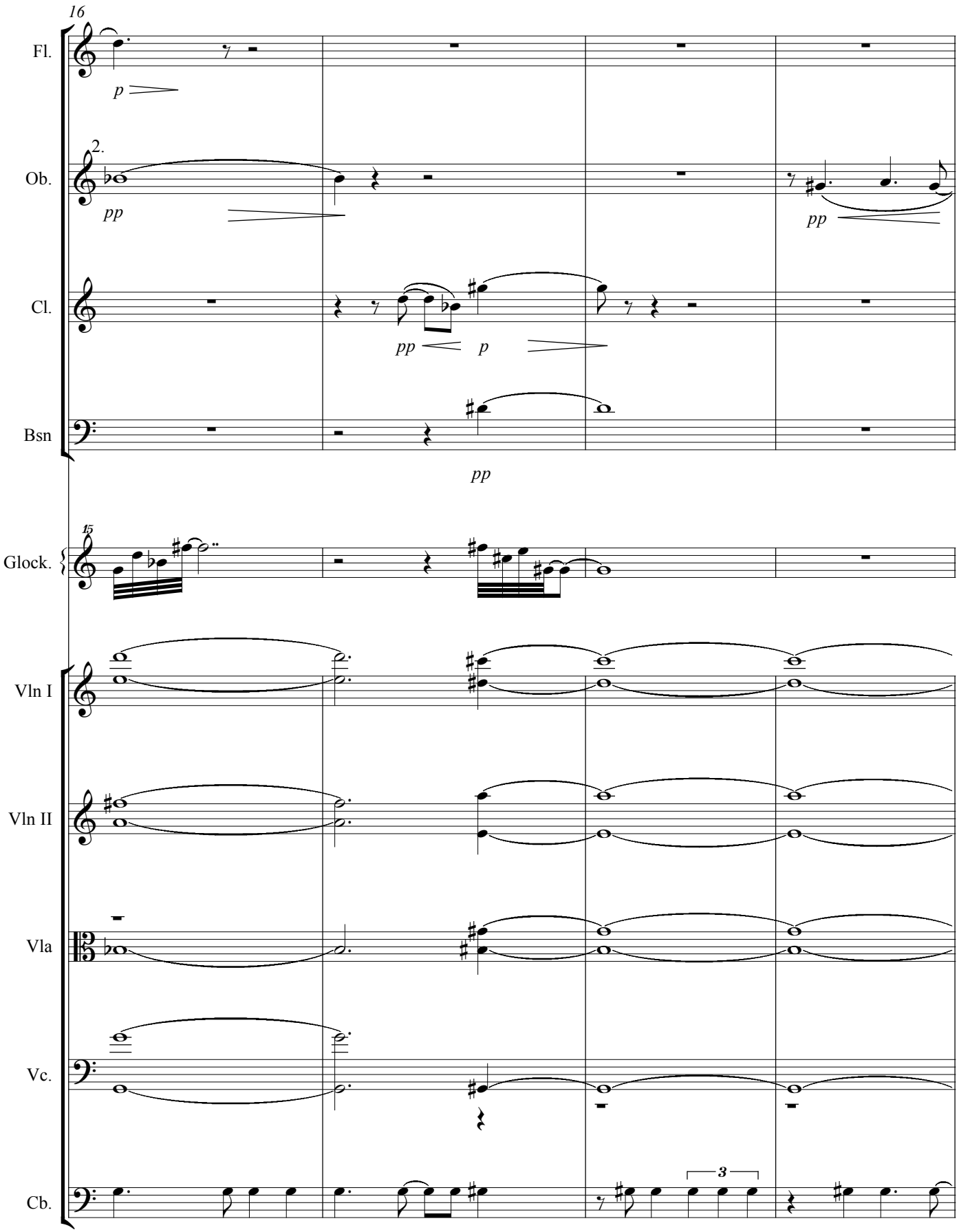
The Disappearance of All Holy Things from this Once So Promising World

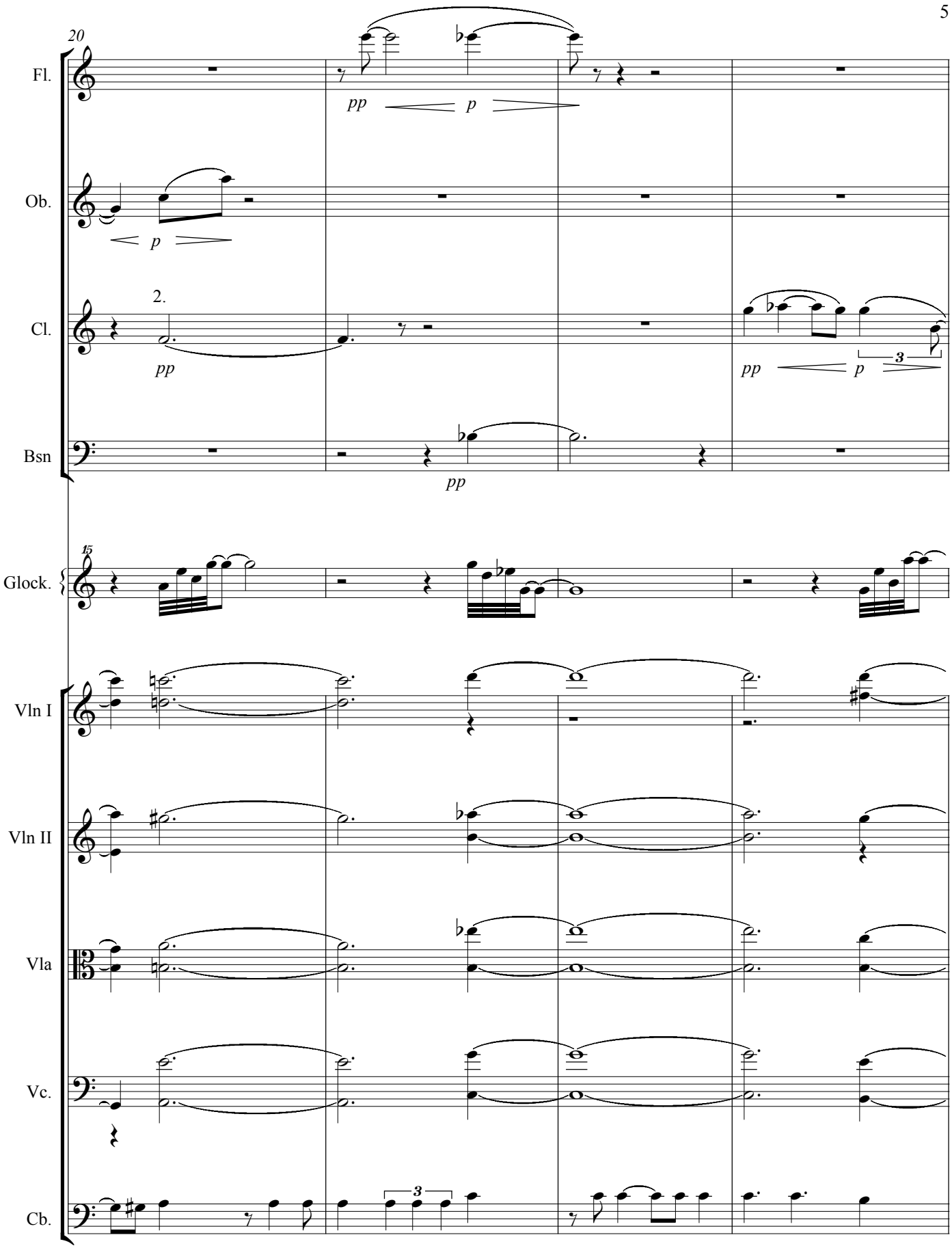
Kyle Gann
1998

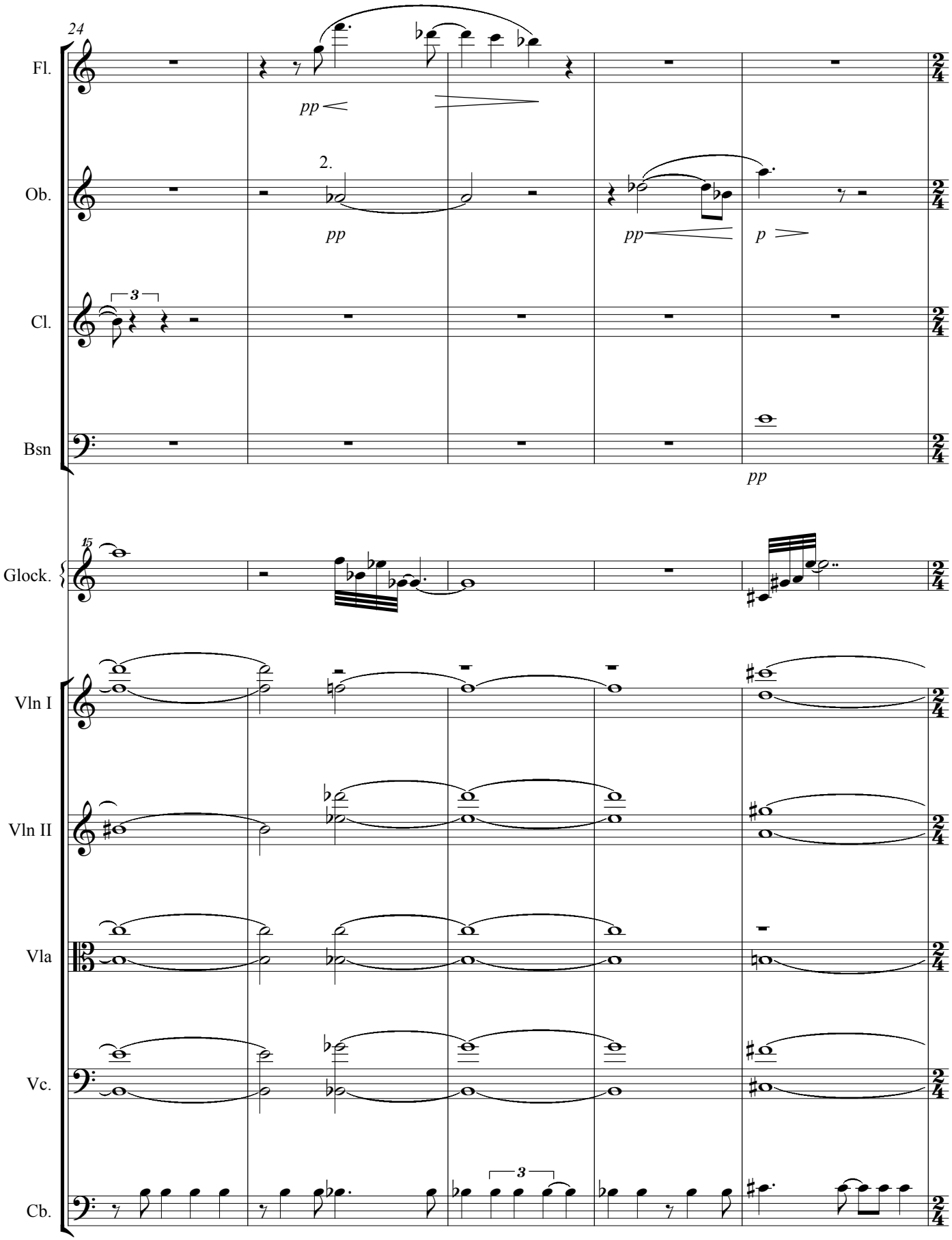


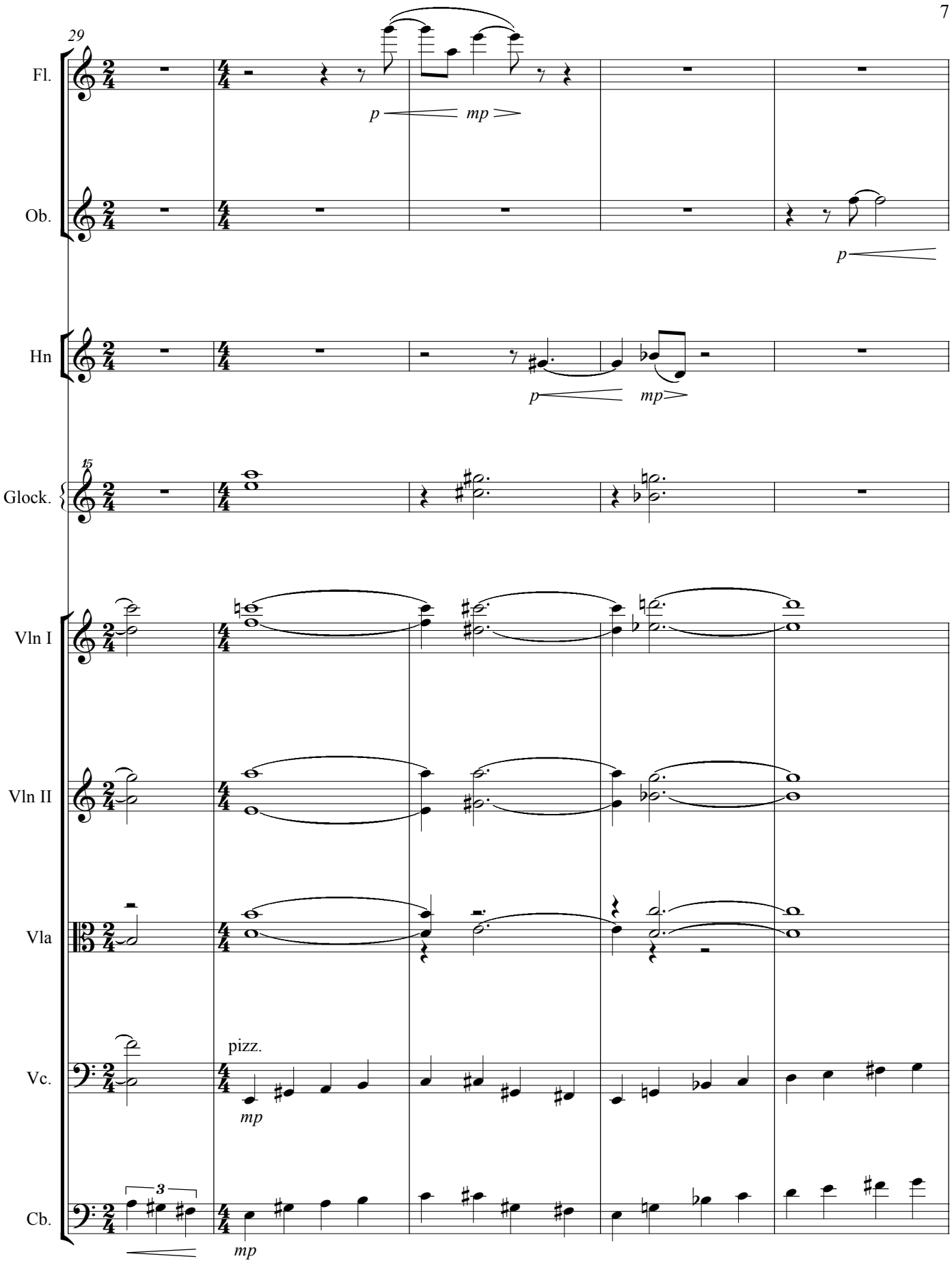

5
Fl.
2.
pp
1.
Ob.
pp
p
Cl.
1.
pp
Bsn
15
Glock.
Vln I
Vln II
Vla
Vc.
Cb.
3

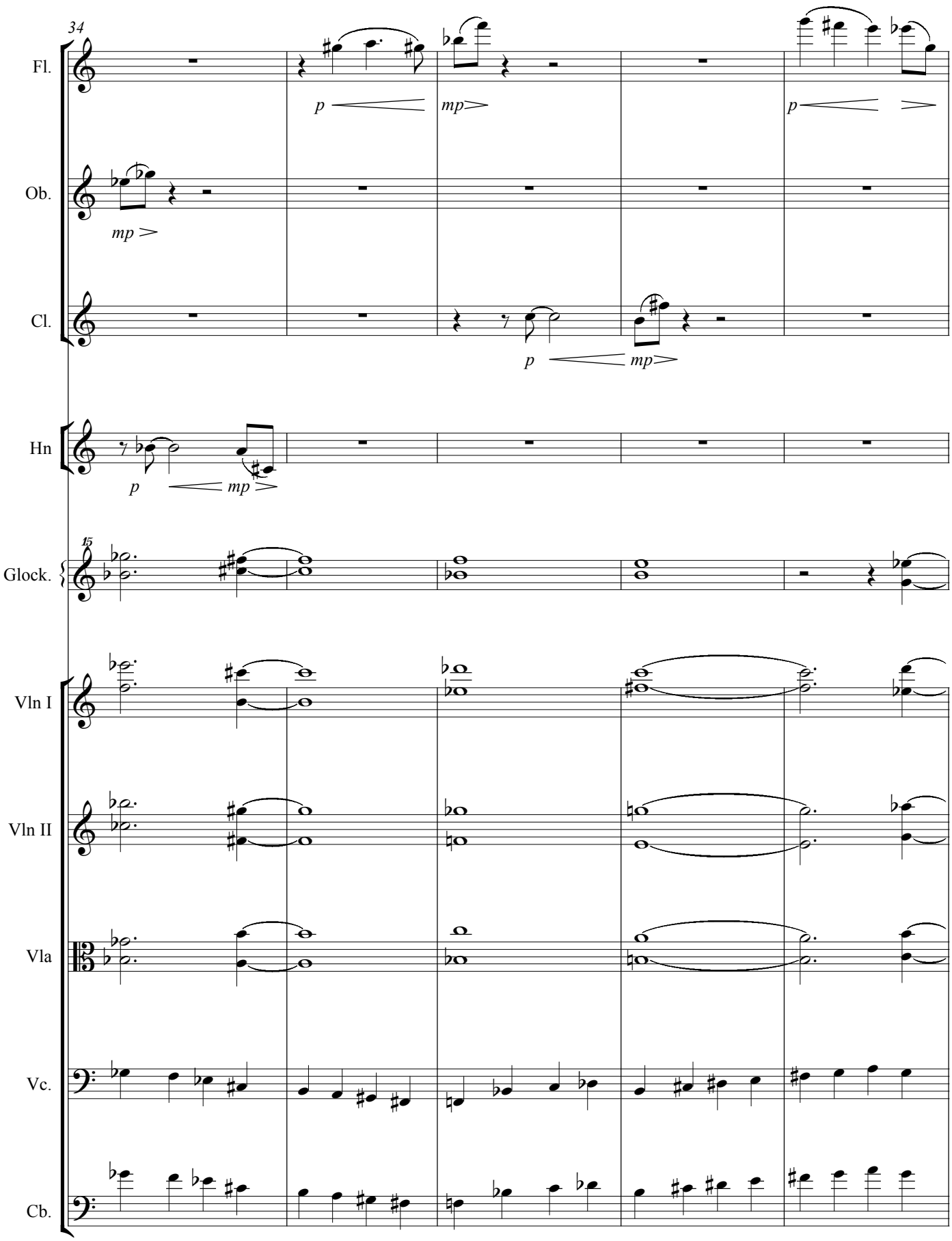

11
Fl.
pp
Ob.
1.
pp
pp
p
Cl.
p
Bsn
pp
15
Glock.
Vln I
Vln II
Vla
Vc.
Cb.

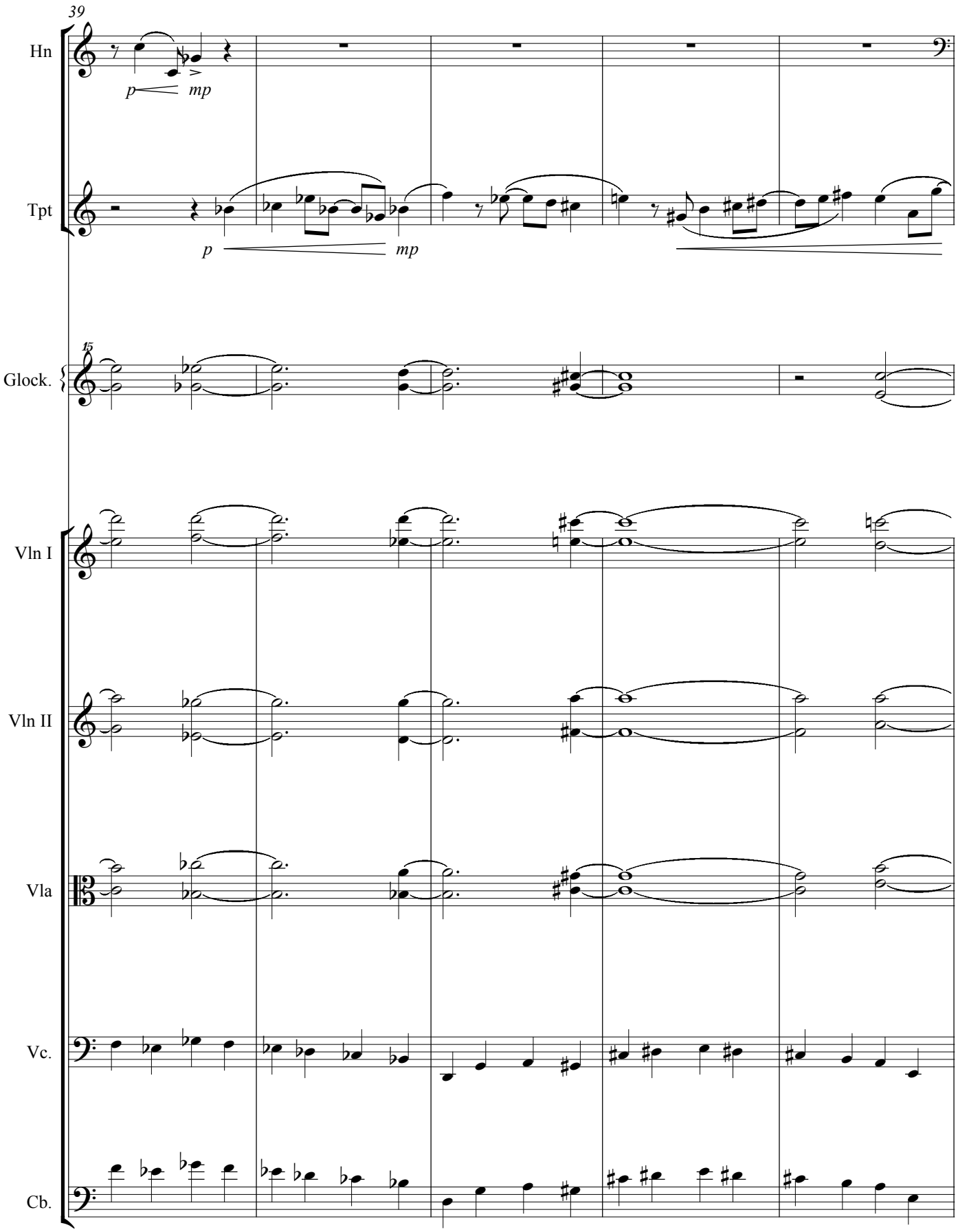

16
Fl.
p
2.
Ob.
pp
pp
Cl.
pp
p
Bsn
pp
15
Glock.
Vln I
Vln II
Vla
Vc.
Cb.
3

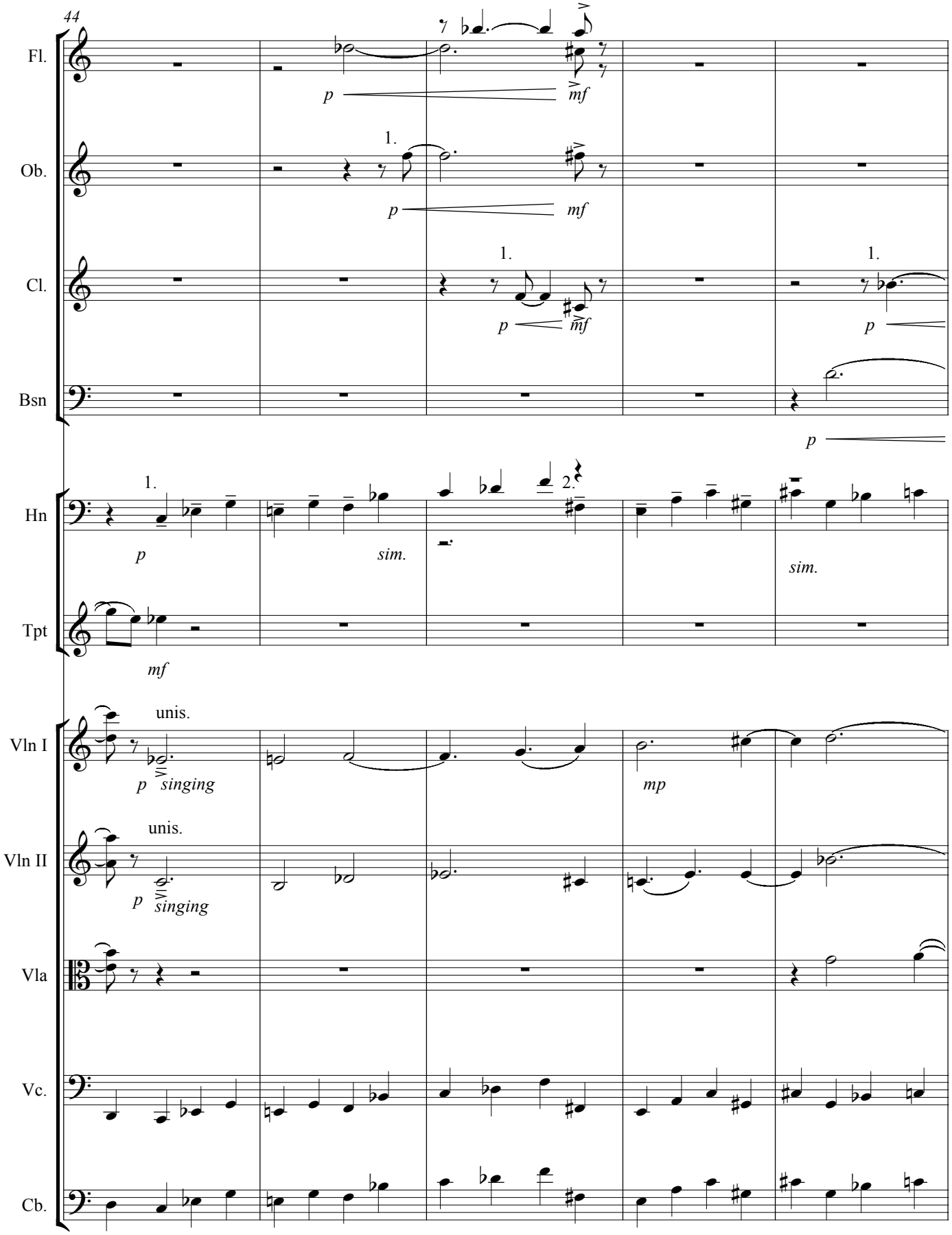

20
Fl.
pp
p
Ob.
p
2.
Cl.
pp
pp
p
3
Bsn
pp
15
Glock.
Vln I
Vln II
Vla
Vc.
Cb.
3

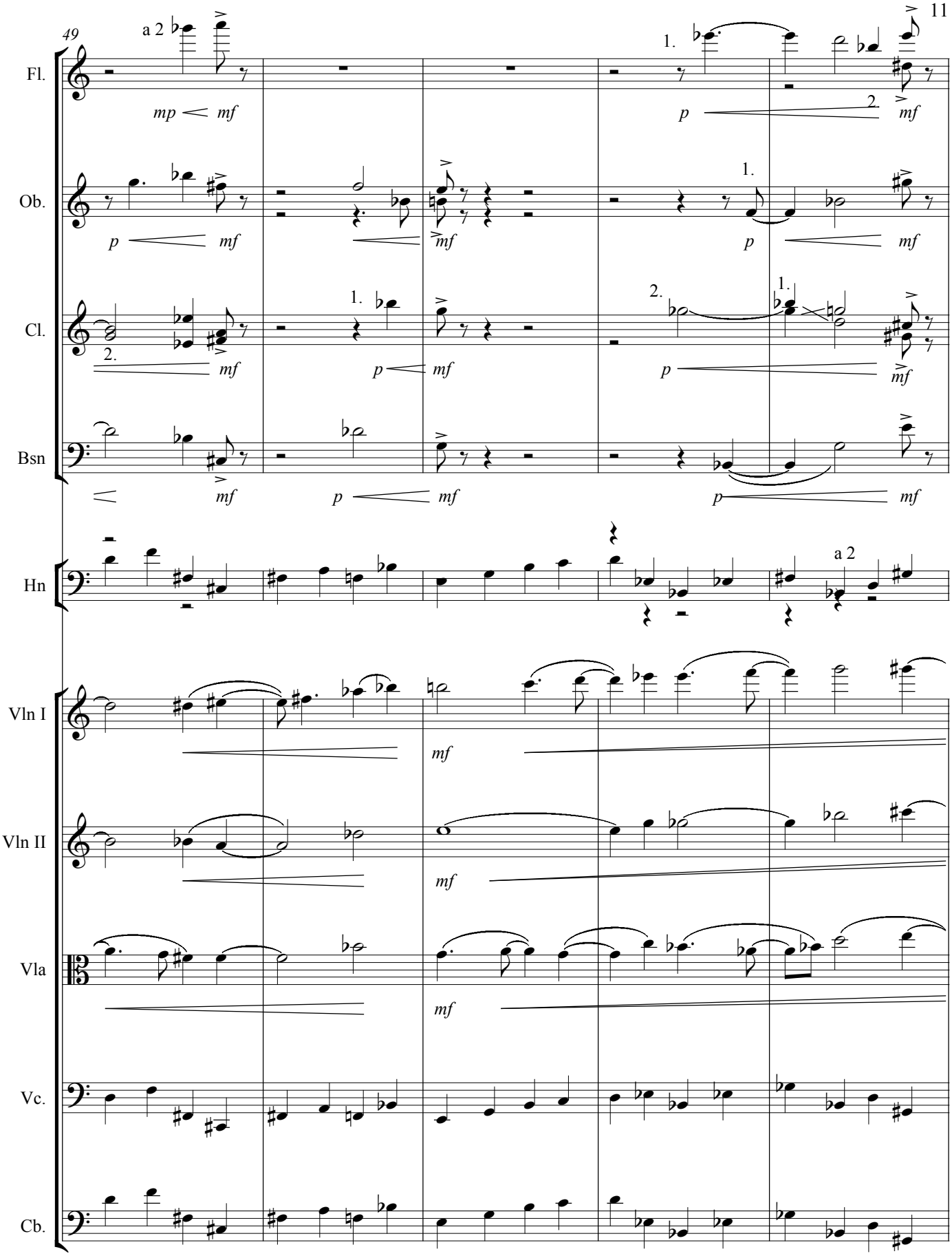

24
Fl.
pp
2.
Ob.
pp
pp
p
3
Cl.
Bsn
pp
15
Glock.
Vln I
Vln II
Vla
Vc.
3
Cb.

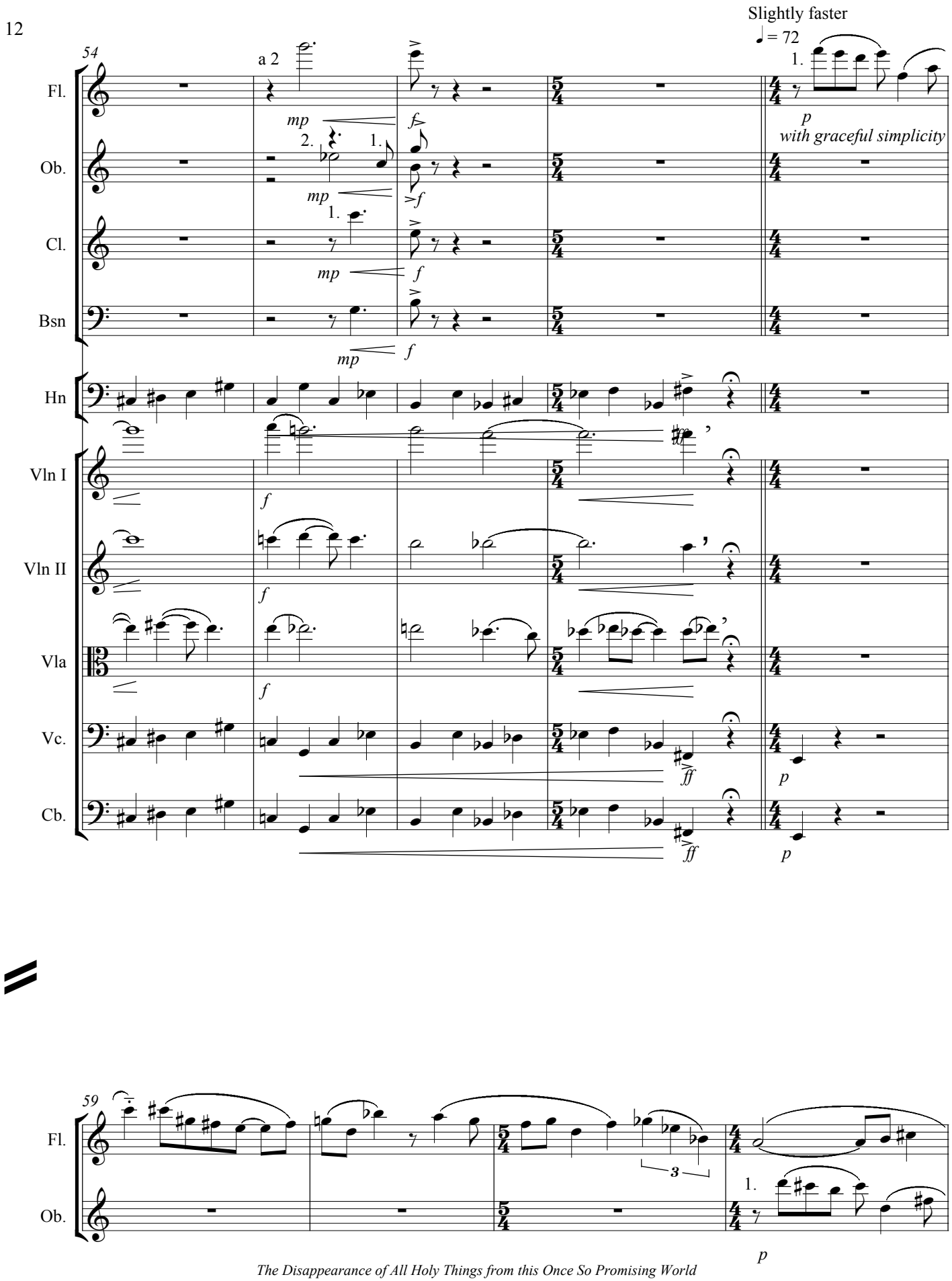

29
Fl.
p
mp
Ob.
p
Hn
p
mp
15
Glock.
Vln I
Vln II
Vla
pizz.
Vc.
mp
3
Cb.
mp

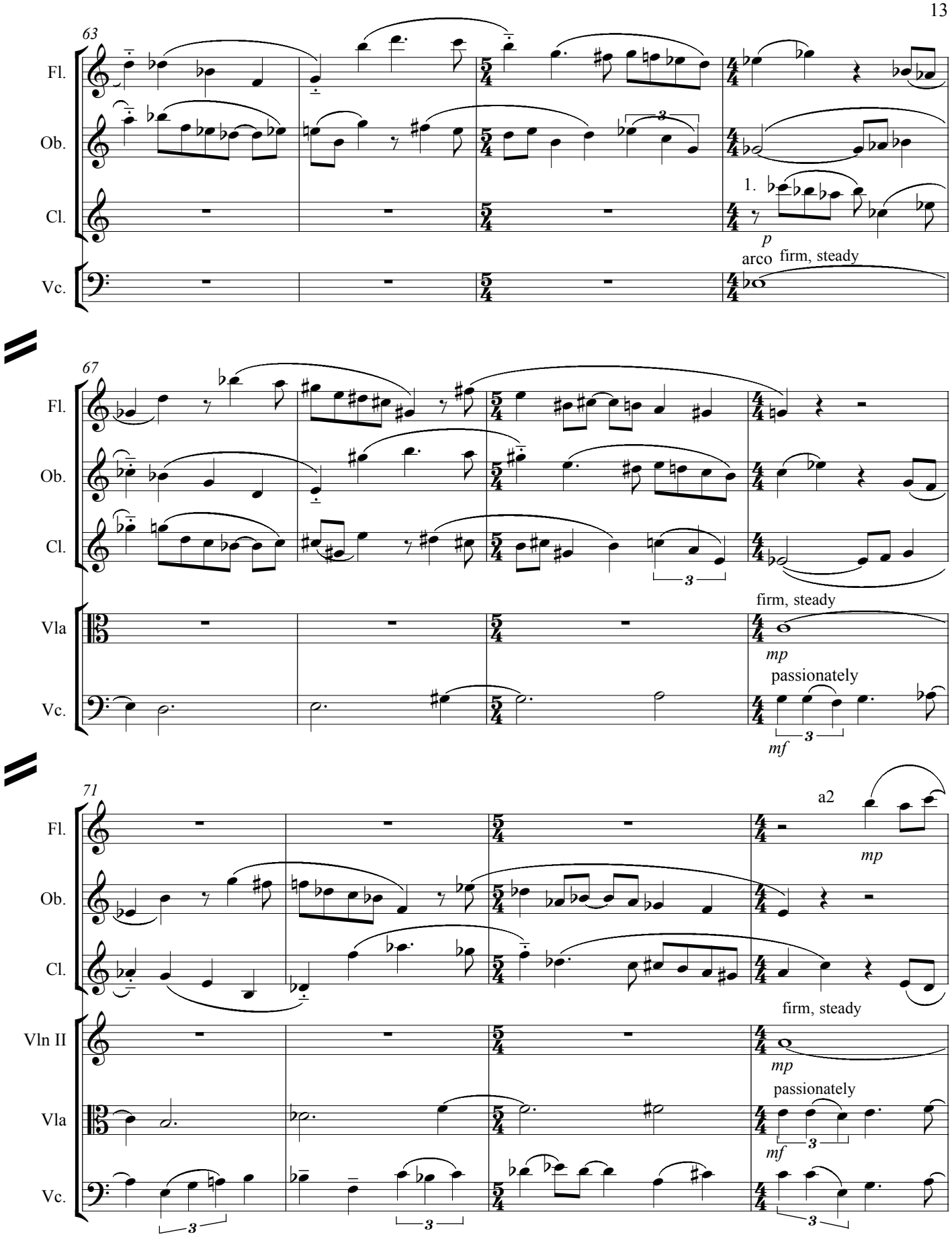

34
Fl.
p
mp
p
Ob.
mp
Cl.
p
mp
Hn
p
mp
15
Glock.
Vln I
Vln II
Vla
Vc.
Cb.

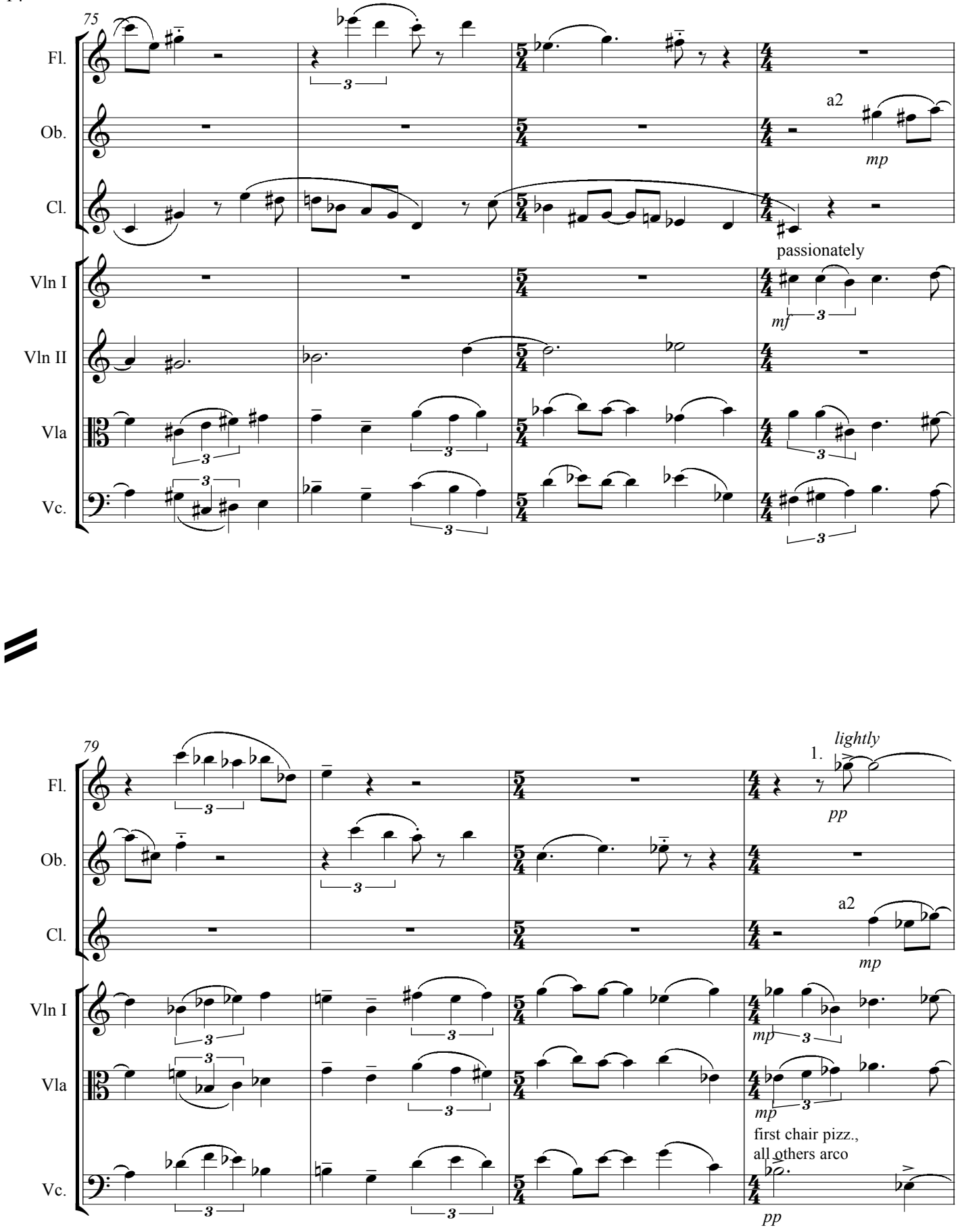

39
Hn
p
mp
Tpt
p
mp
15
Glock.
Vln I
Vln II
Vla
Vc.
Cb.

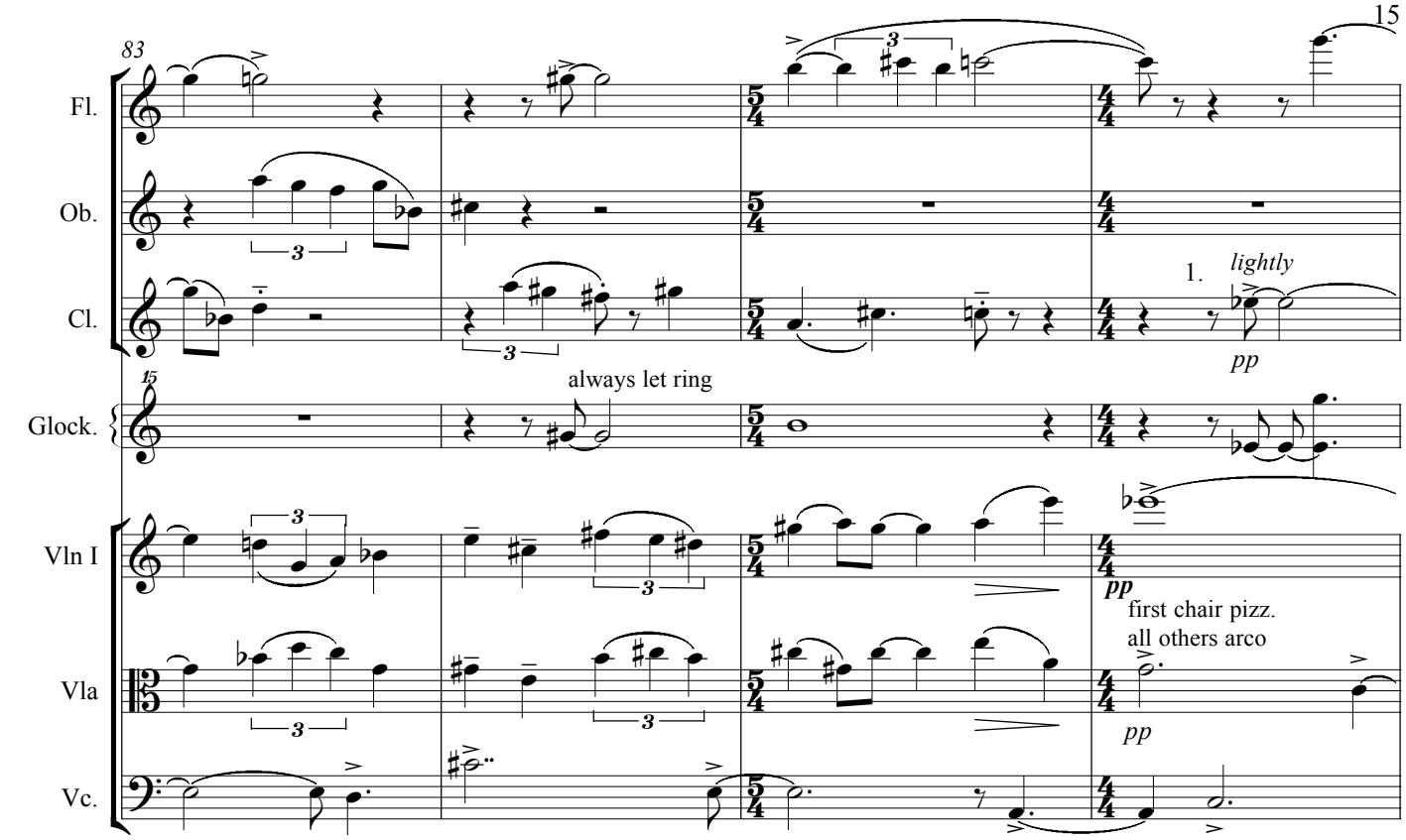

44
Fl.
Ob.
Cl.
Bsn
Hn
Tpt
Vln I
Vln II
Vla
Vc.
Cb.
p
mf
1.
2.
sim.
mf
unis.
singing
mp

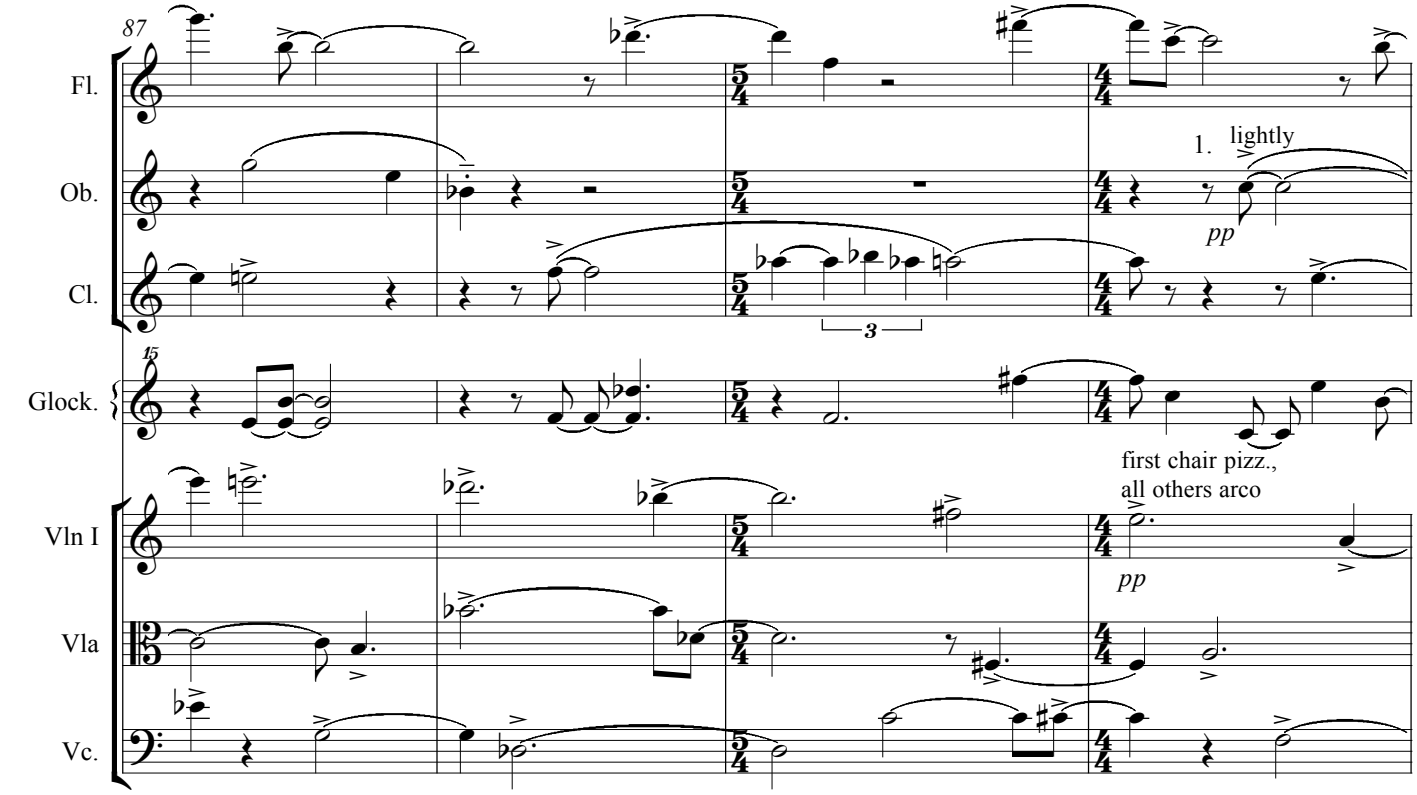

49
a 2
Fl.
Ob.
Cl.
Bsn
Hn
Vln I
Vln II
Vla
Vc.
Cb.
mp
mf
p
1.
2.

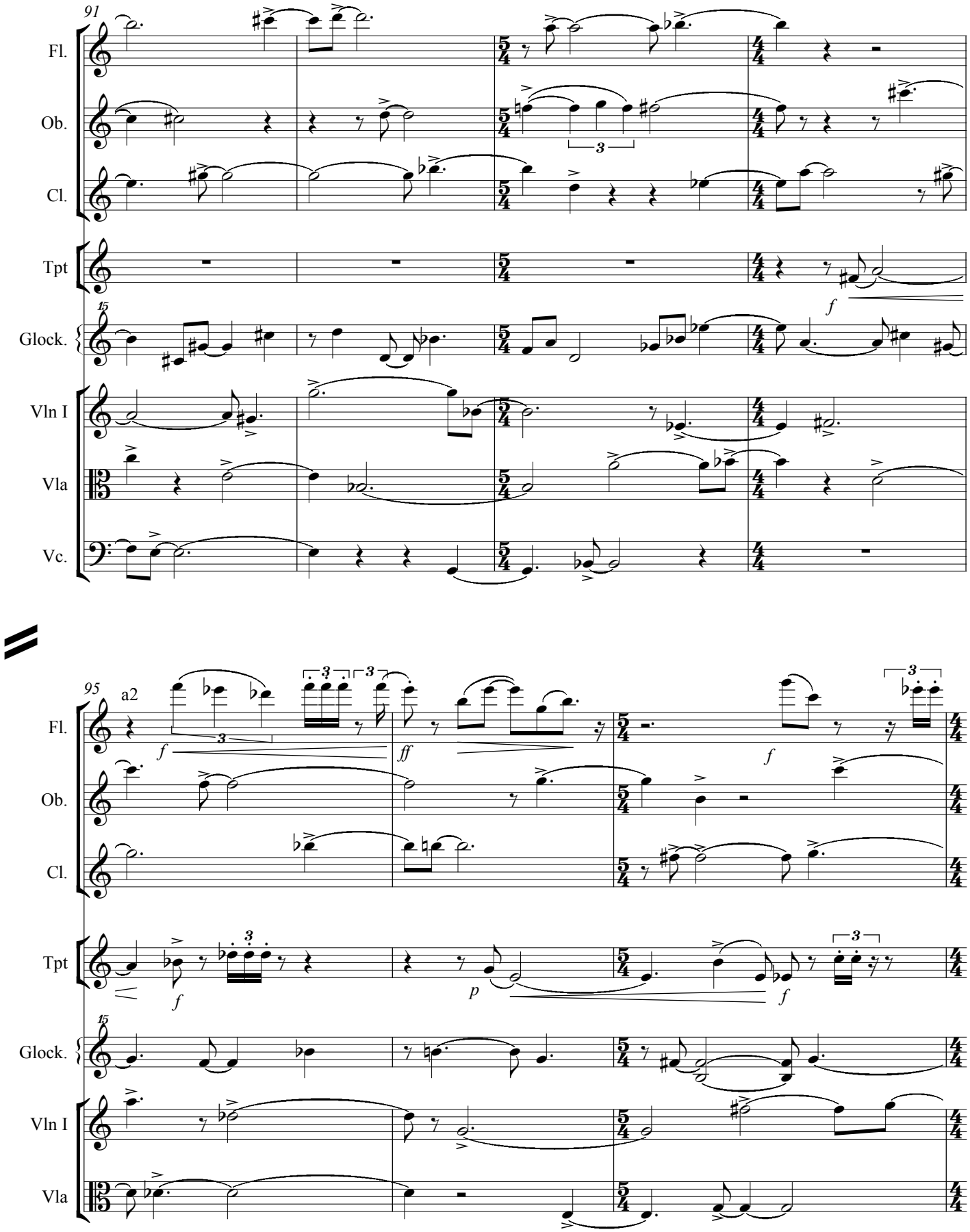

Slightly faster
♩ = 72
54
a 2
Fl.
Ob.
Cl.
Bsn
Hn
Vln I
Vln II
Vla
Vc.
Cb.
mp
f
2.
1.
p
with graceful simplicity
ff
59
3

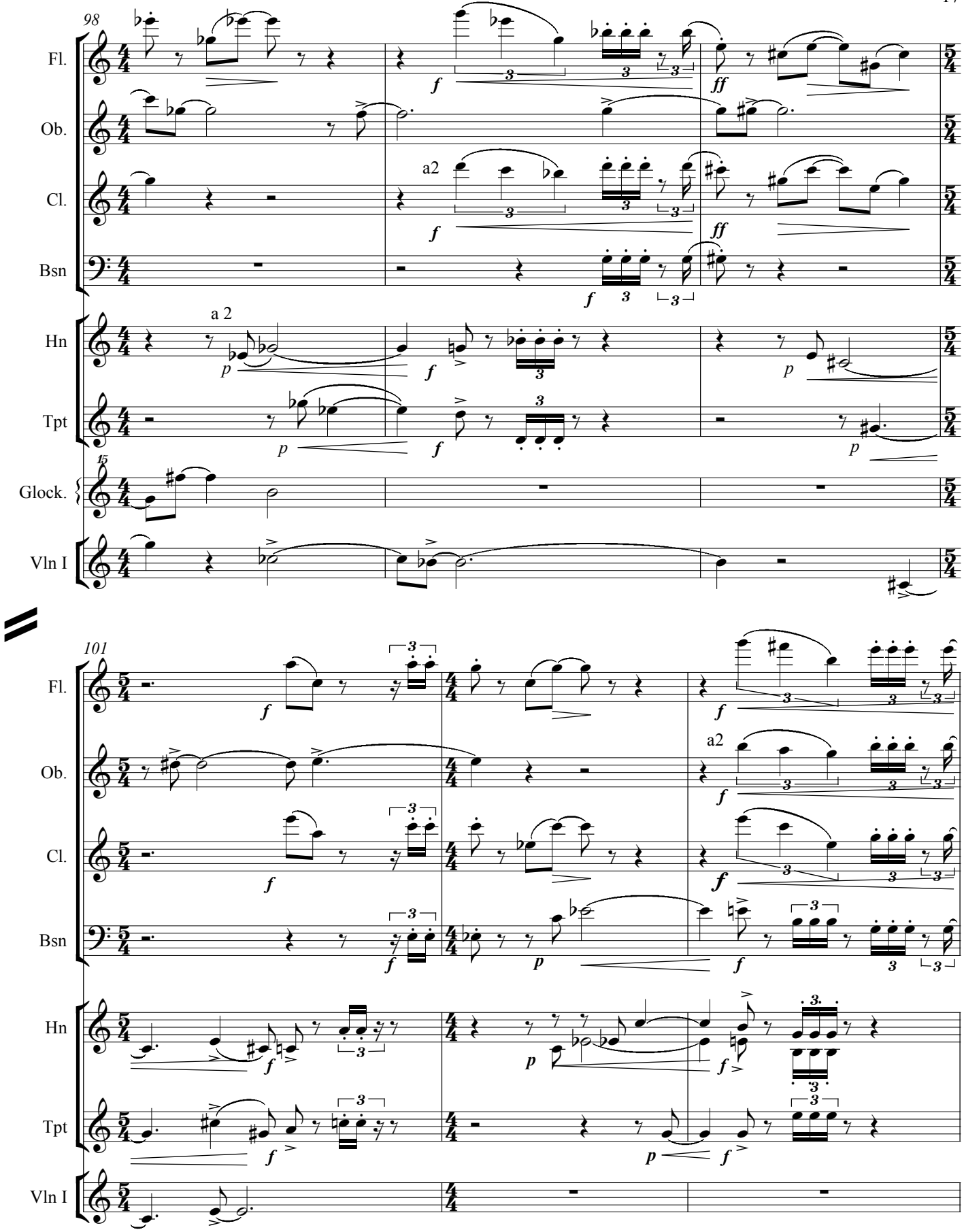

63
Fl.
Ob.
Cl.
1.
p
Vc.
arco
firm, steady
67
Fl.
Ob.
Cl.
Vla
Vc.
firm, steady
mp
passionately
mf
71
Fl.
a2
mp
Ob.
Cl.
Vln II
firm, steady
mp
Vla
passionately
mf
Vc.

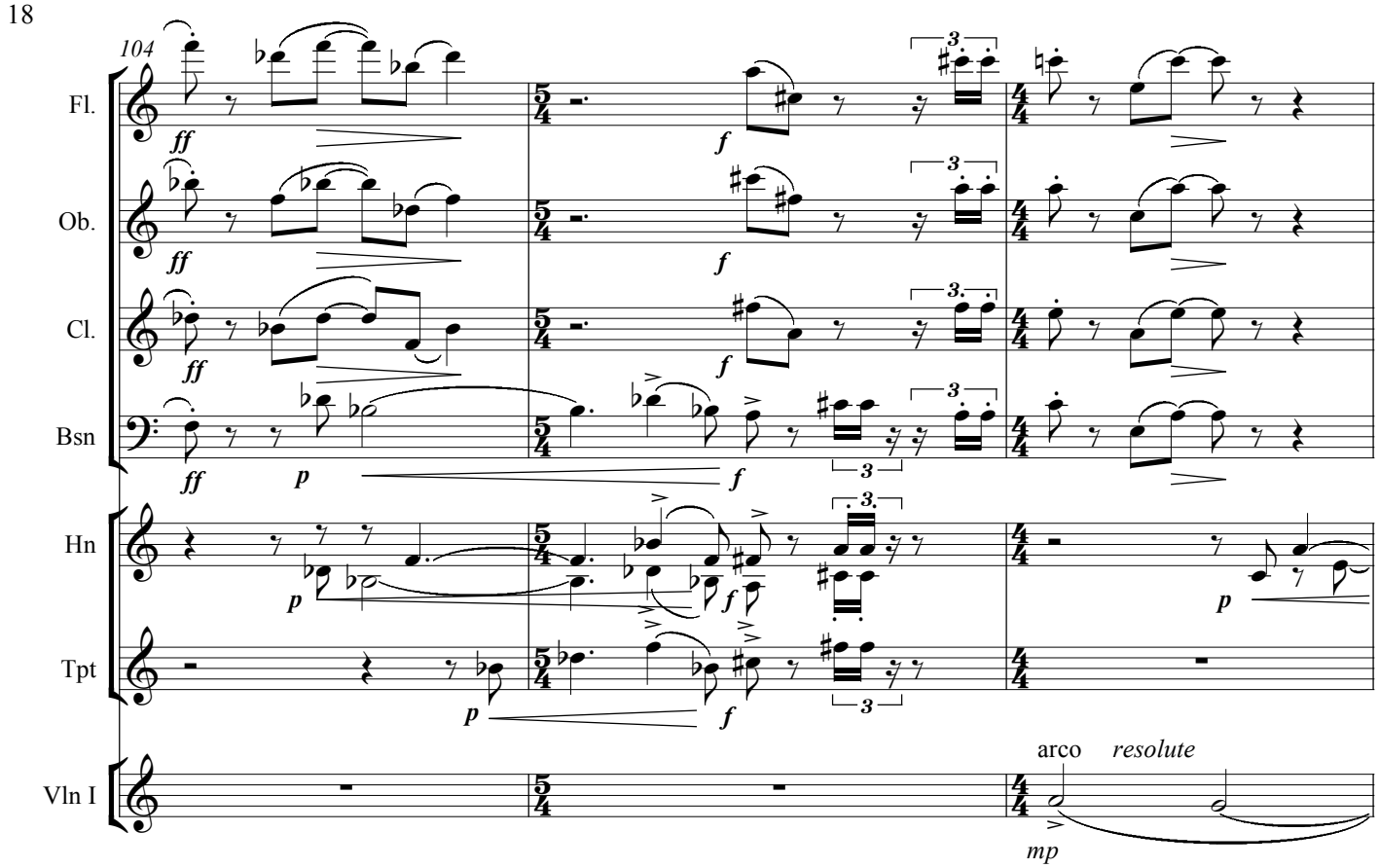

75
Fl.
Ob.
Cl.
Vln I
Vln II
Vla
Vc.
a2
mp
passionately
mf
79
lightly
1.
pp
a2
mp
mp
mp
first chair pizz.,
all others arco
pp

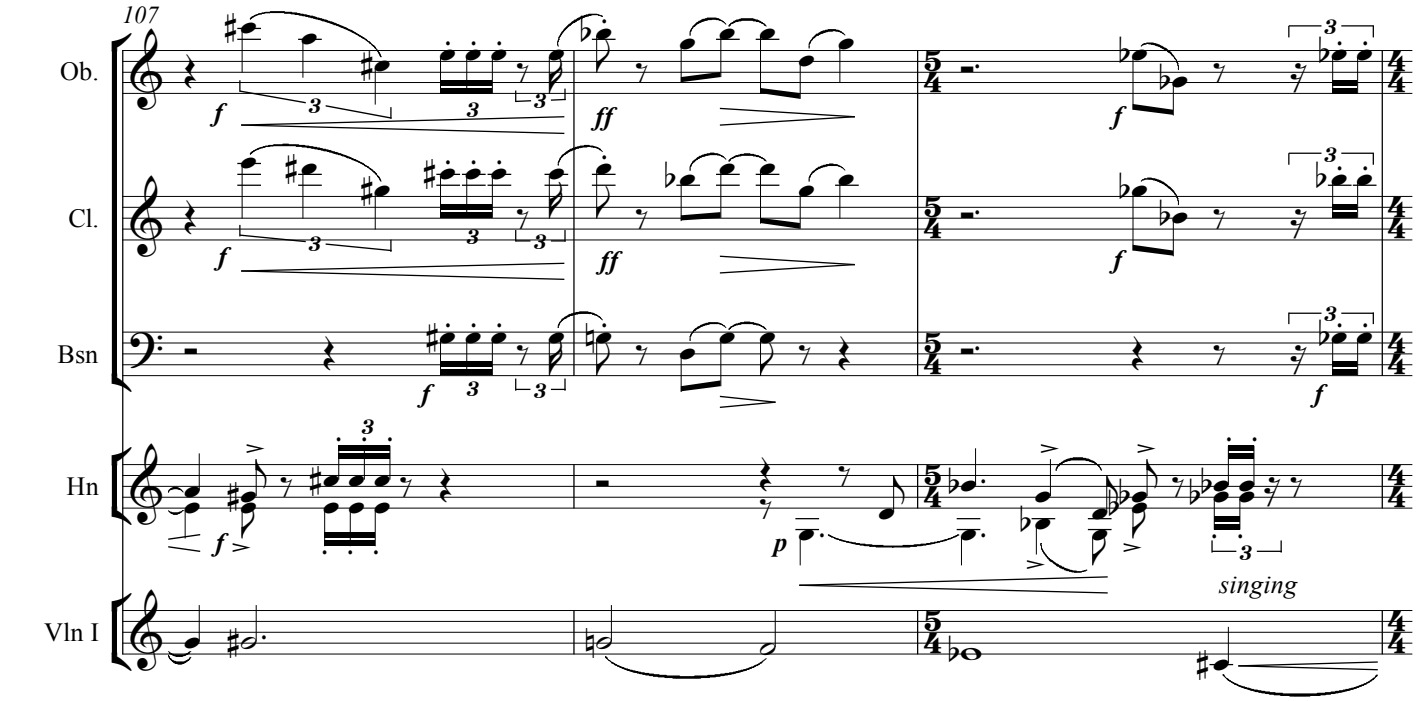

83
Fl.
Ob.
Cl.
1.
lightly
pp
15
always let ring
Glock.
Vln I
pp
first chair pizz.
all others arco
Vla
pp
Vc.

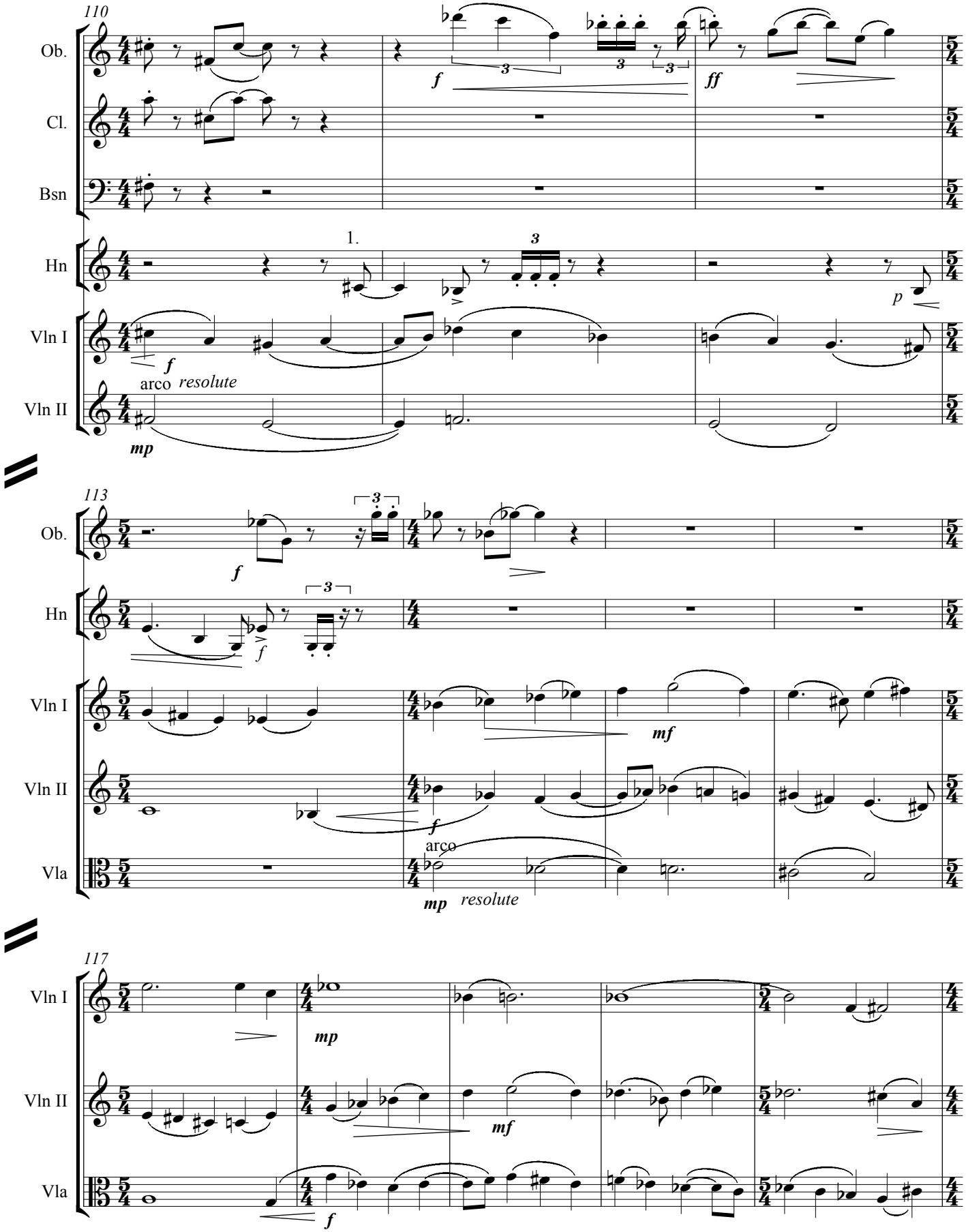

87
Fl.
1.
lightly
Ob.
pp
Cl.
15
Glock.
first chair pizz.,
all others arco
Vln I
pp
Vla
Vc.

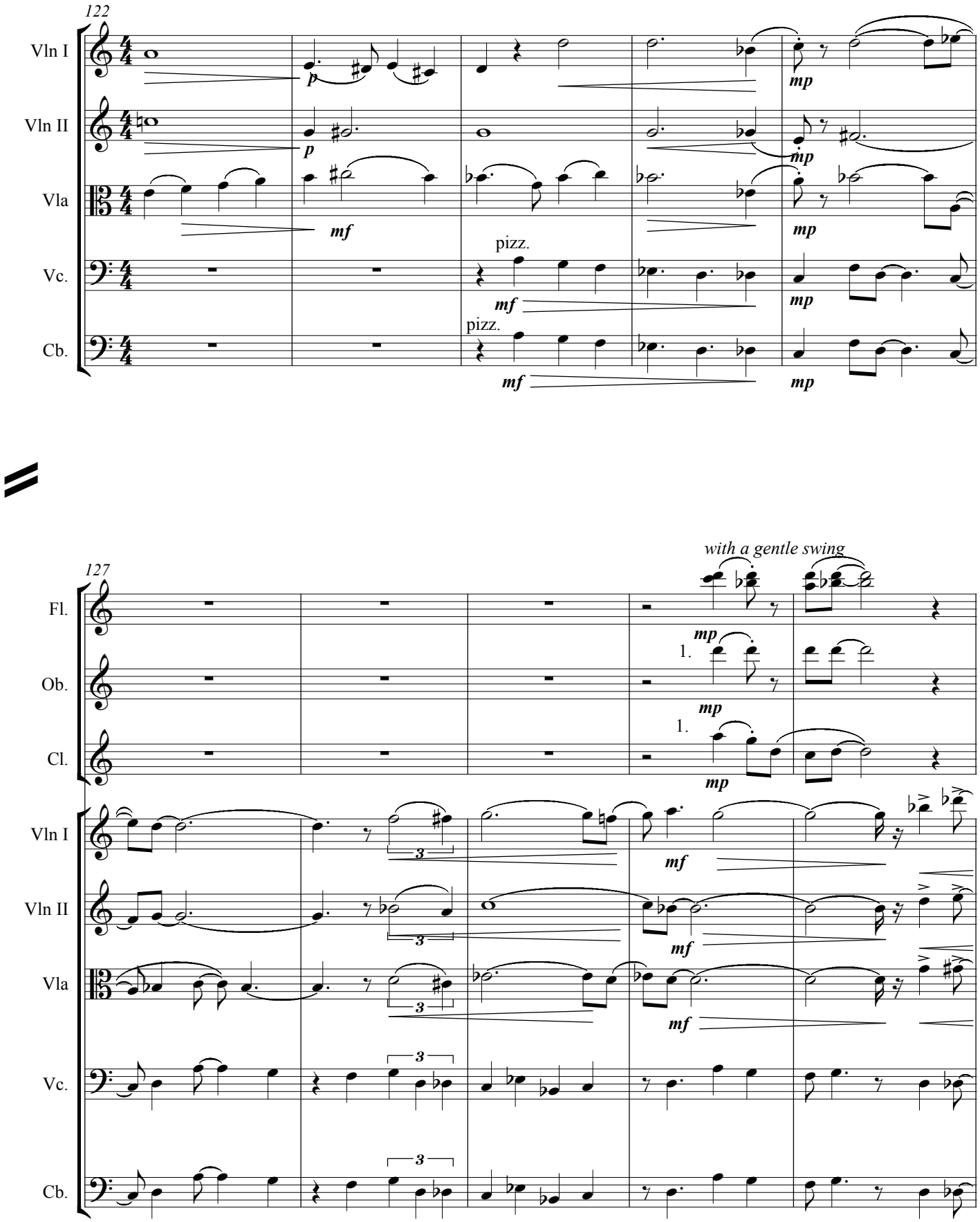

91
Fl.
Ob.
Cl.
Tpt
Glock.
Vln I
Vla
Vc.
95
a2
Fl.
Ob.
Cl.
Tpt
Glock.
Vln I
Vla

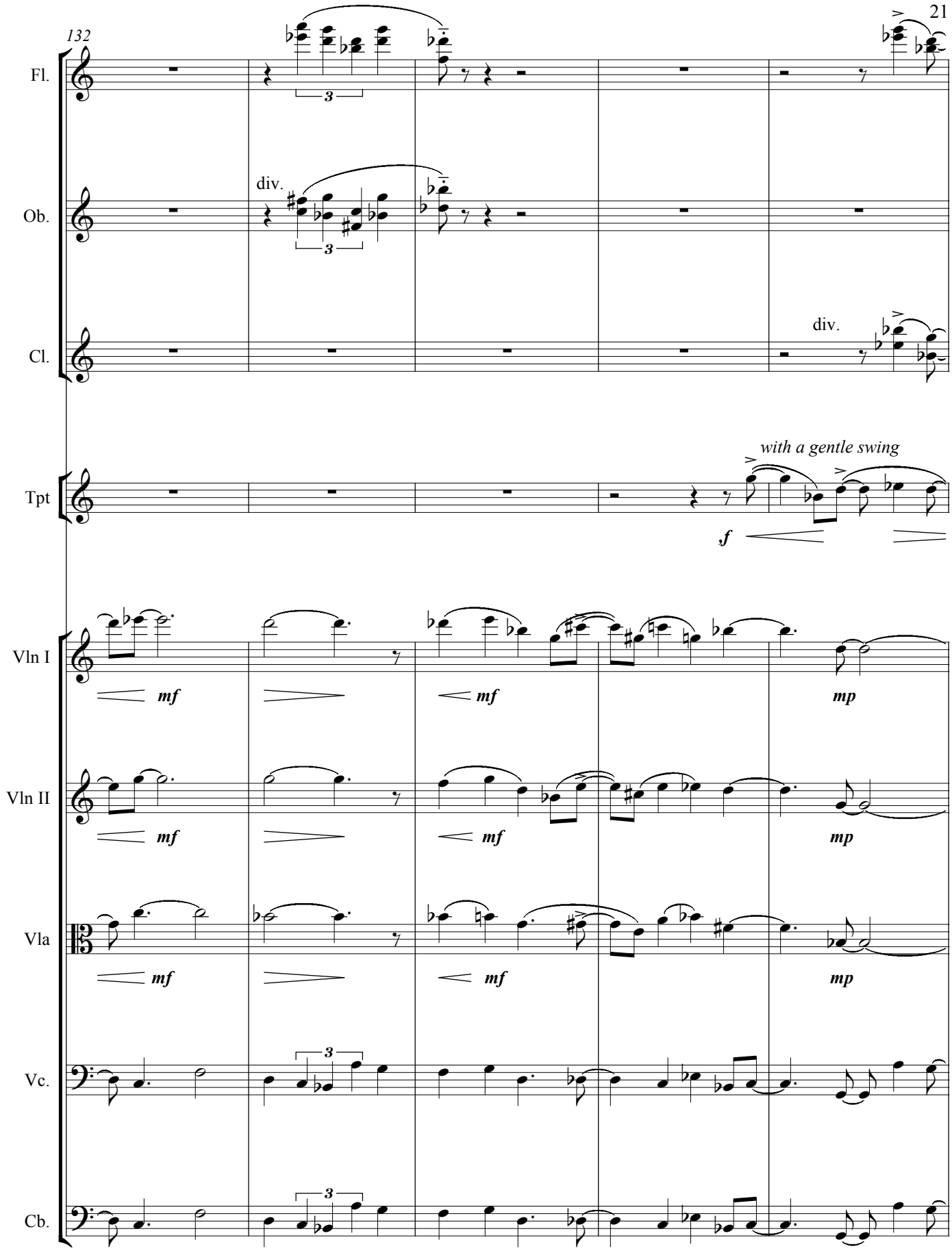

98
Fl.
Ob.
Cl.
Bsn
Hn
Tpt
Glock.
Vln I
a2
a 2
101

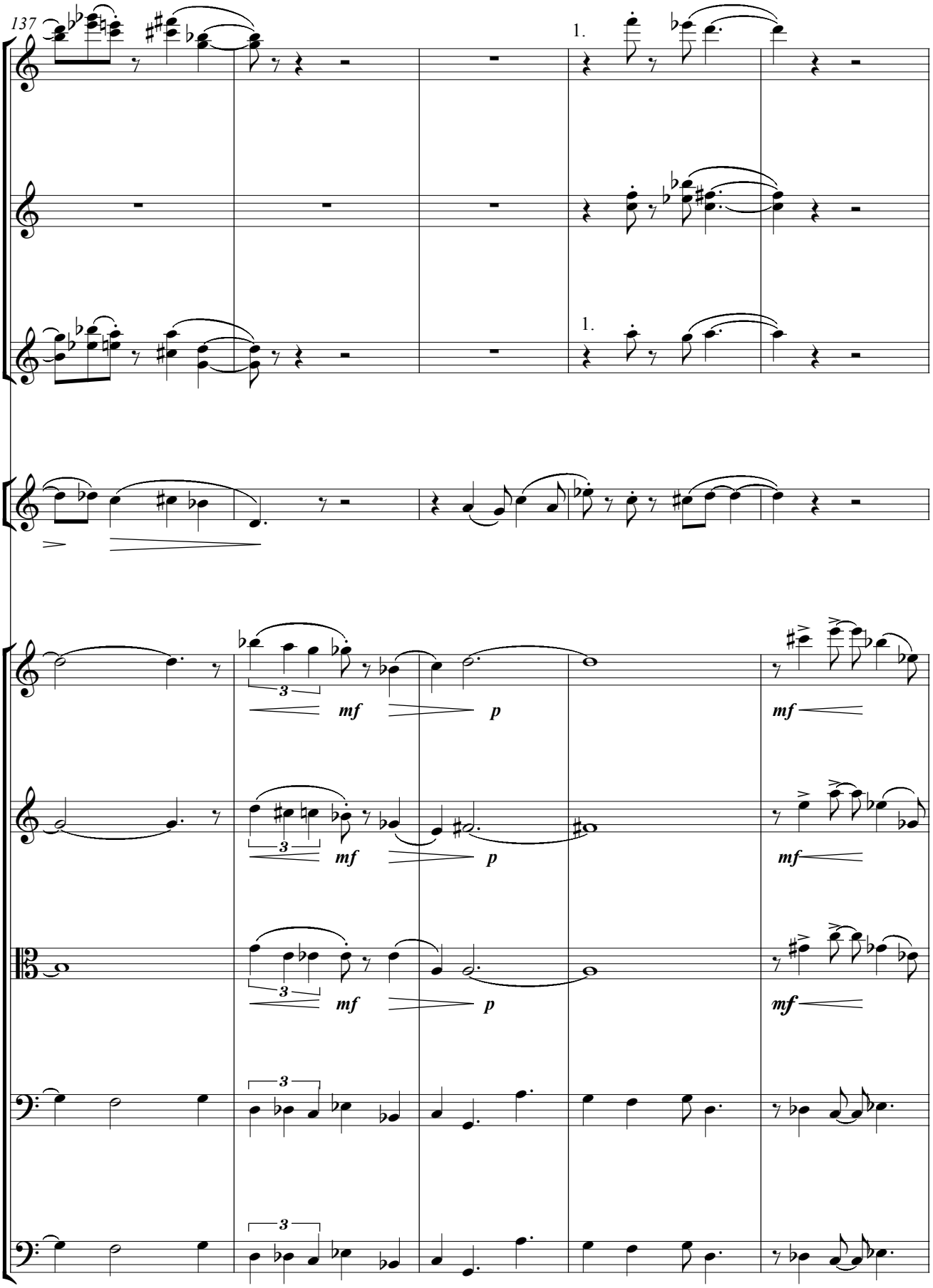

104
Fl.
Ob.
Cl.
Bsn
Hn
Tpt
Vln I
arco
resolute
mp

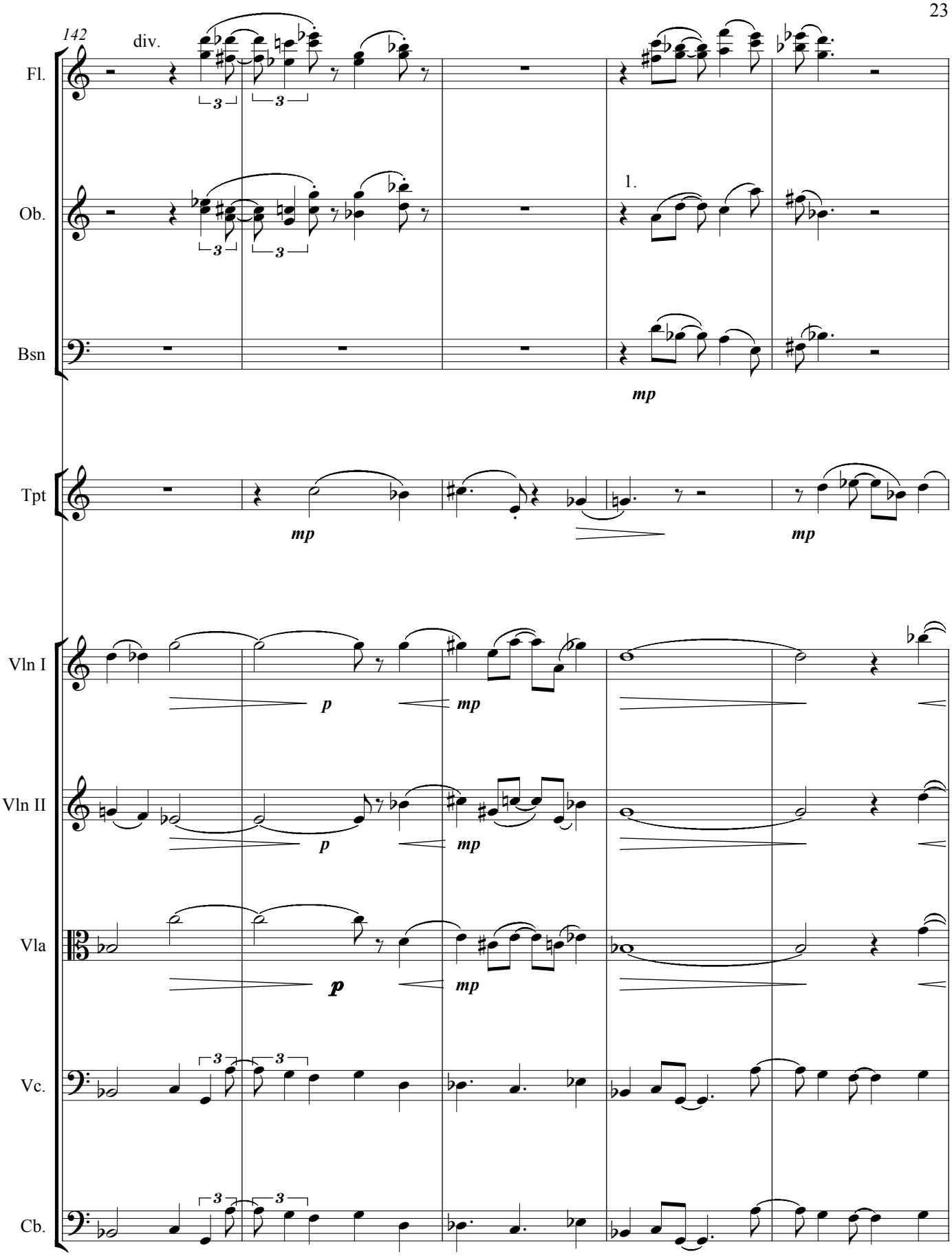

107
Ob.
Cl.
Bsn
Hn
Vln I
singing

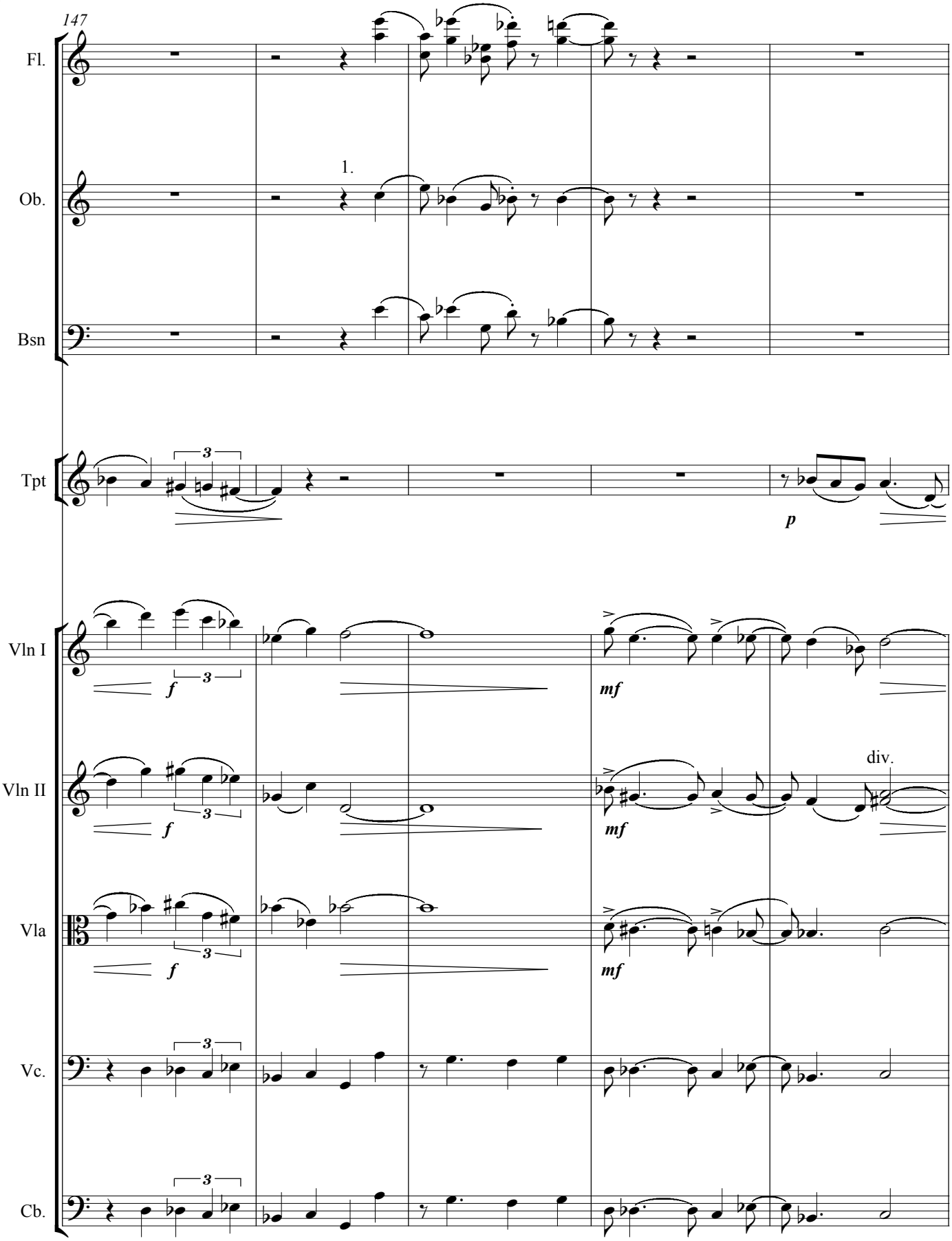

110
Ob.
Cl.
Bsn
Hn
1.
Vln I
arco
resolute
Vln II
113
Vla
117

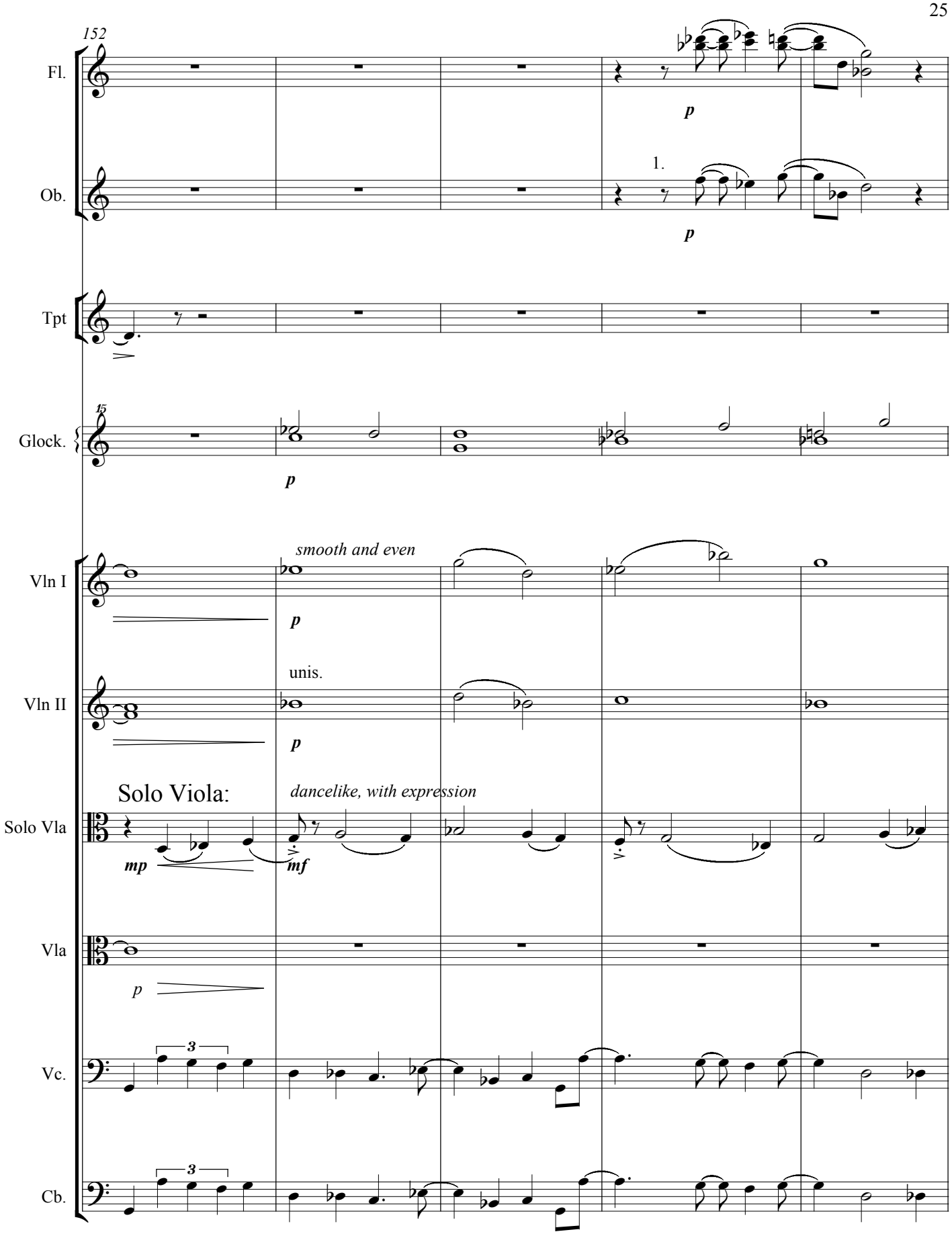

122
Vln I
Vln II
Vla
Vc.
Cb.
p
mf
mp
pizz.
with a gentle swing
127
Fl.
Ob.
Cl.
1.
3

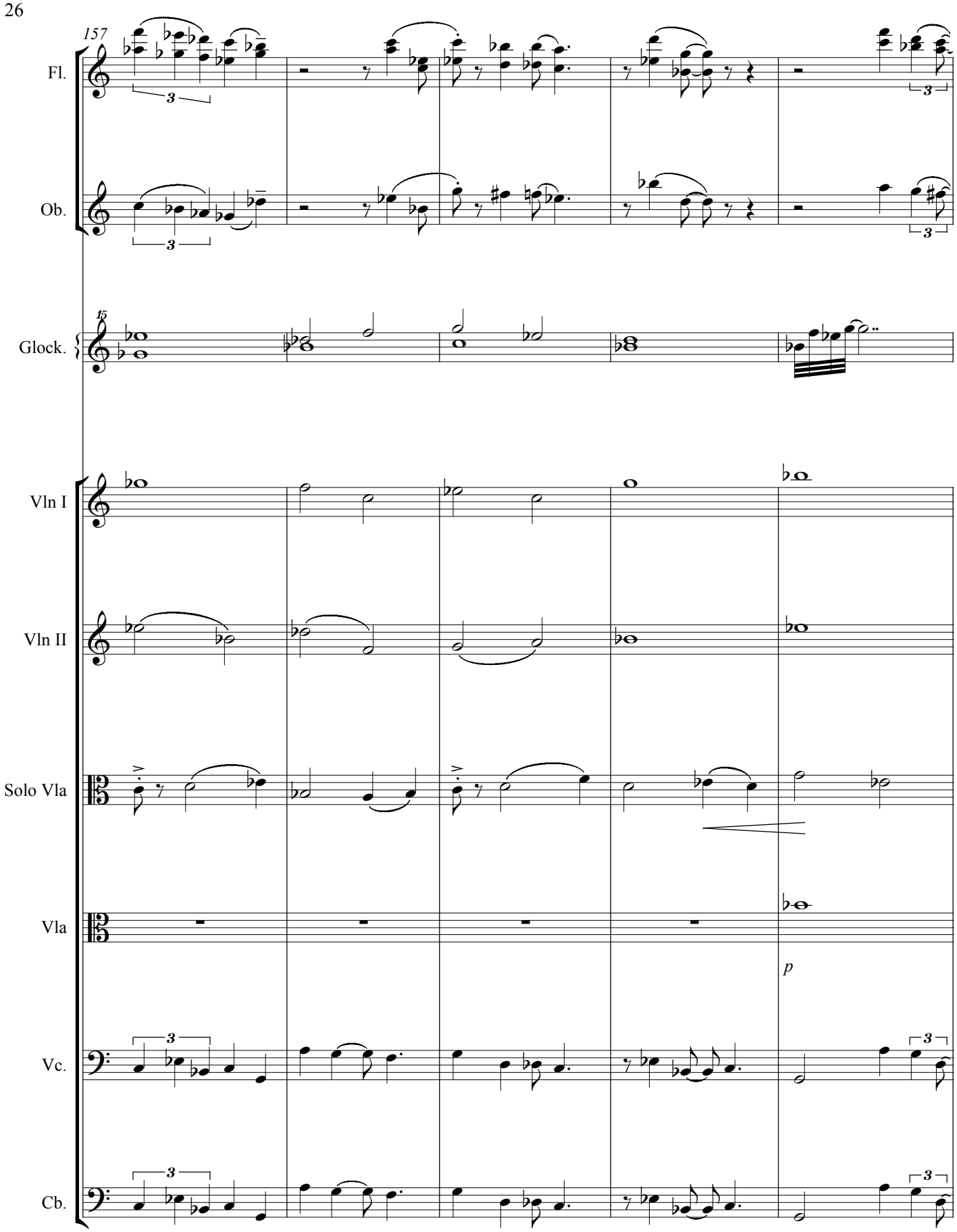

132
Fl.
Ob.
div.
Cl.
div.
Tpt
with a gentle swing
f
Vln I
mf
mf
mp
Vln II
mf
mf
mp
Vla
mf
mf
mp
Vc.
Cb.

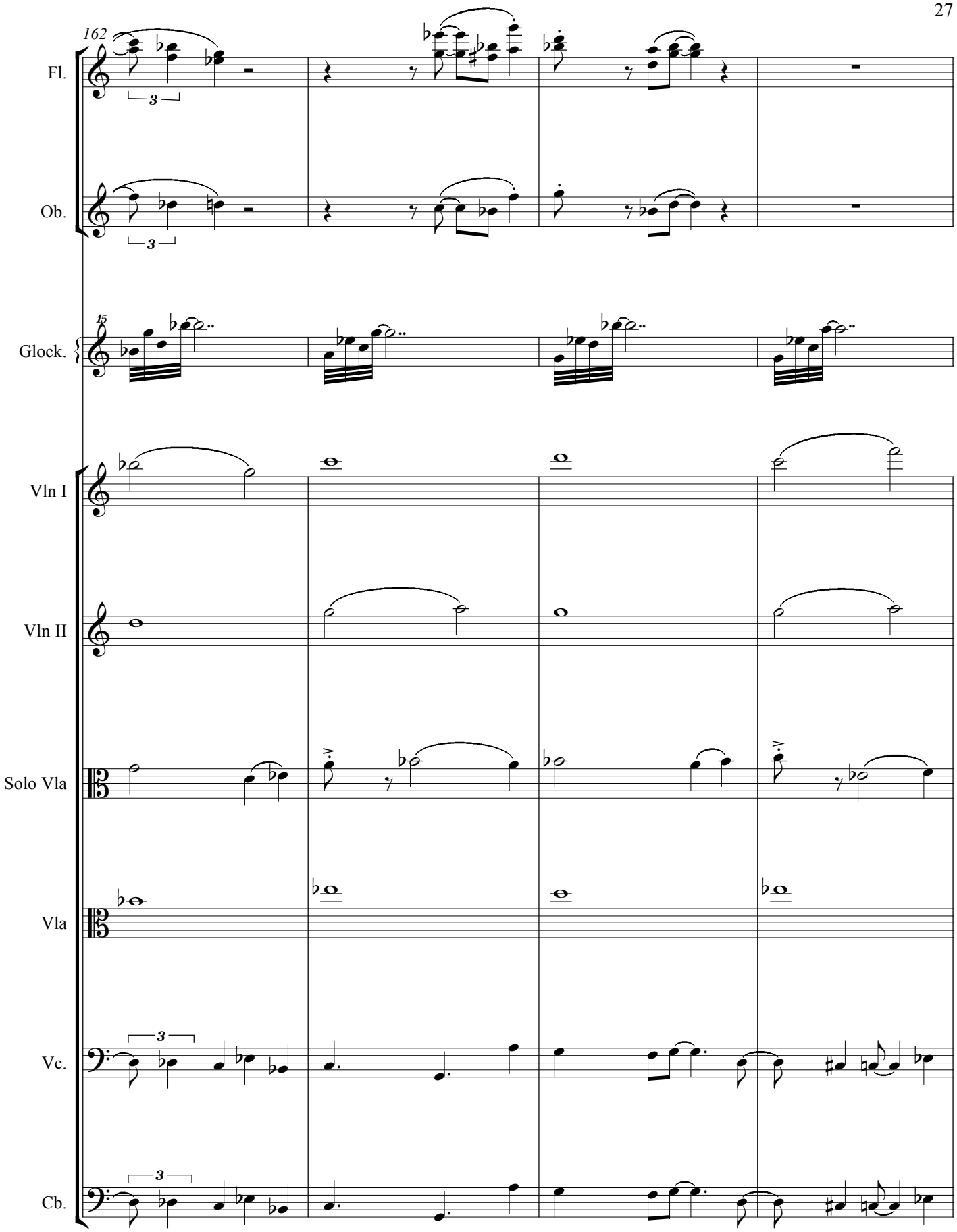

137
Fl.
Ob.
Cl.
Tpt
Vln I
Vln II
Vla
Vc.
Cb.
1.
1.
3
mf
p
mf
3
mf
p
mf
3
mf
p
mf
3
3

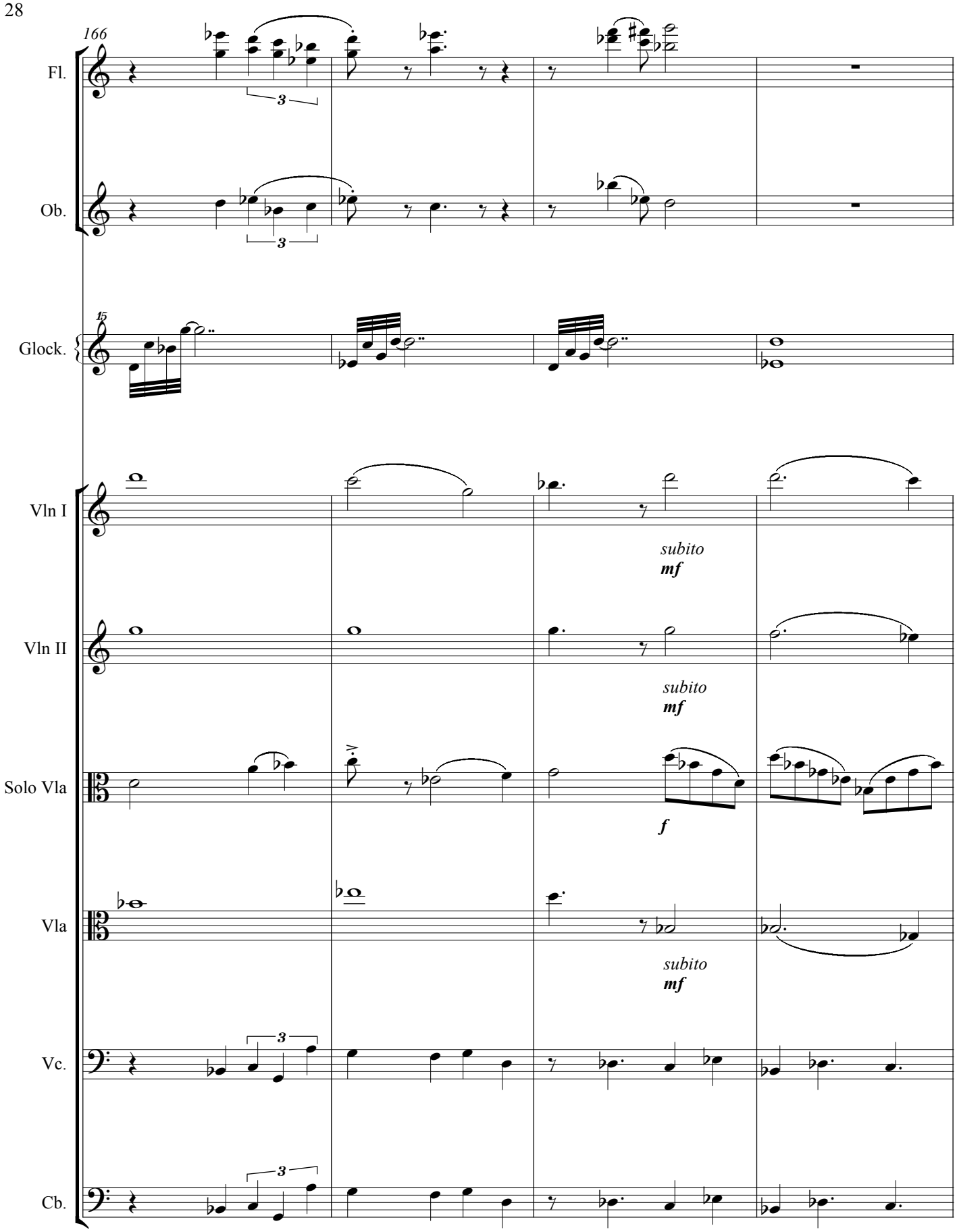

142
div.
Fl.
Ob.
1.
Bsn
mp
Tpt
mp
mp
Vln I
p
mp
Vln II
p
mp
Vla
p
mp
Vc.
Cb.

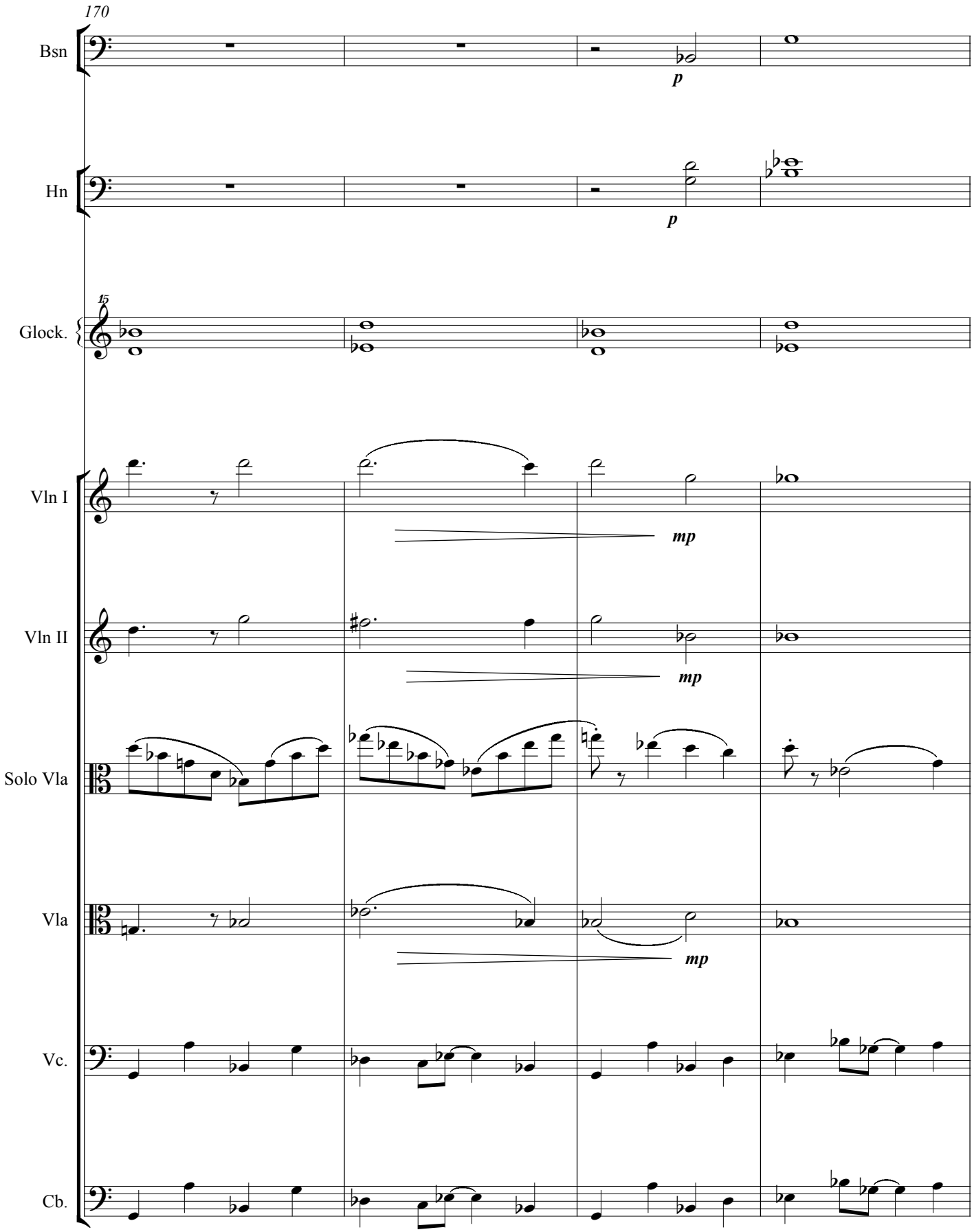

147
Fl.
1.
Ob.
Bsn
Tpt
3
p
Vln I
f
3
mf
Vln II
div.
Vla
Vc.
Cb.

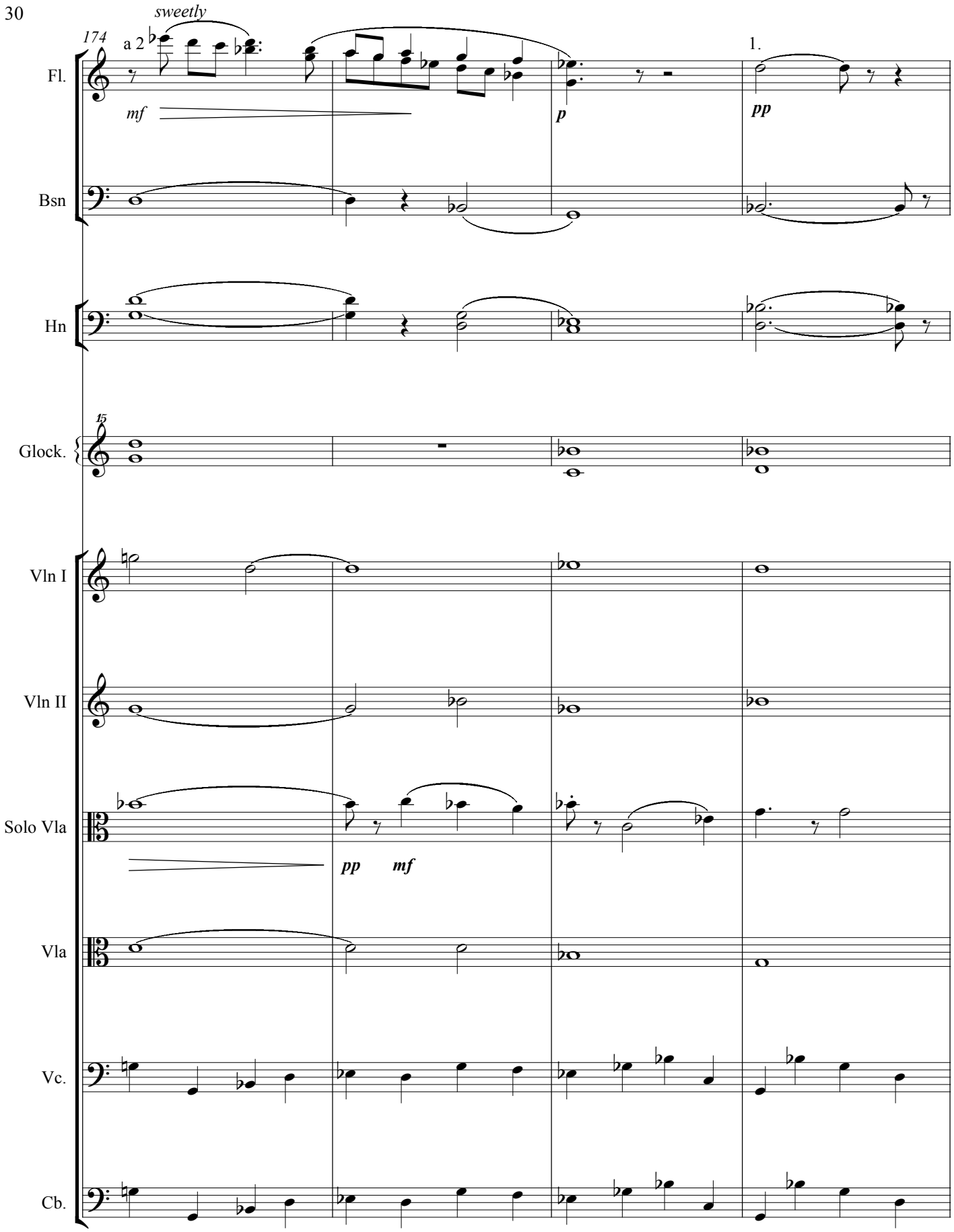

152
Fl.
p
1.
Ob.
p
Tpt
15
Glock.
p
smooth and even
Vln I
p
unis.
Vln II
p
Solo Viola:
dancelike, with expression
Solo Vla
mp
mf
Vla
p
3
Vc.
3
Cb.

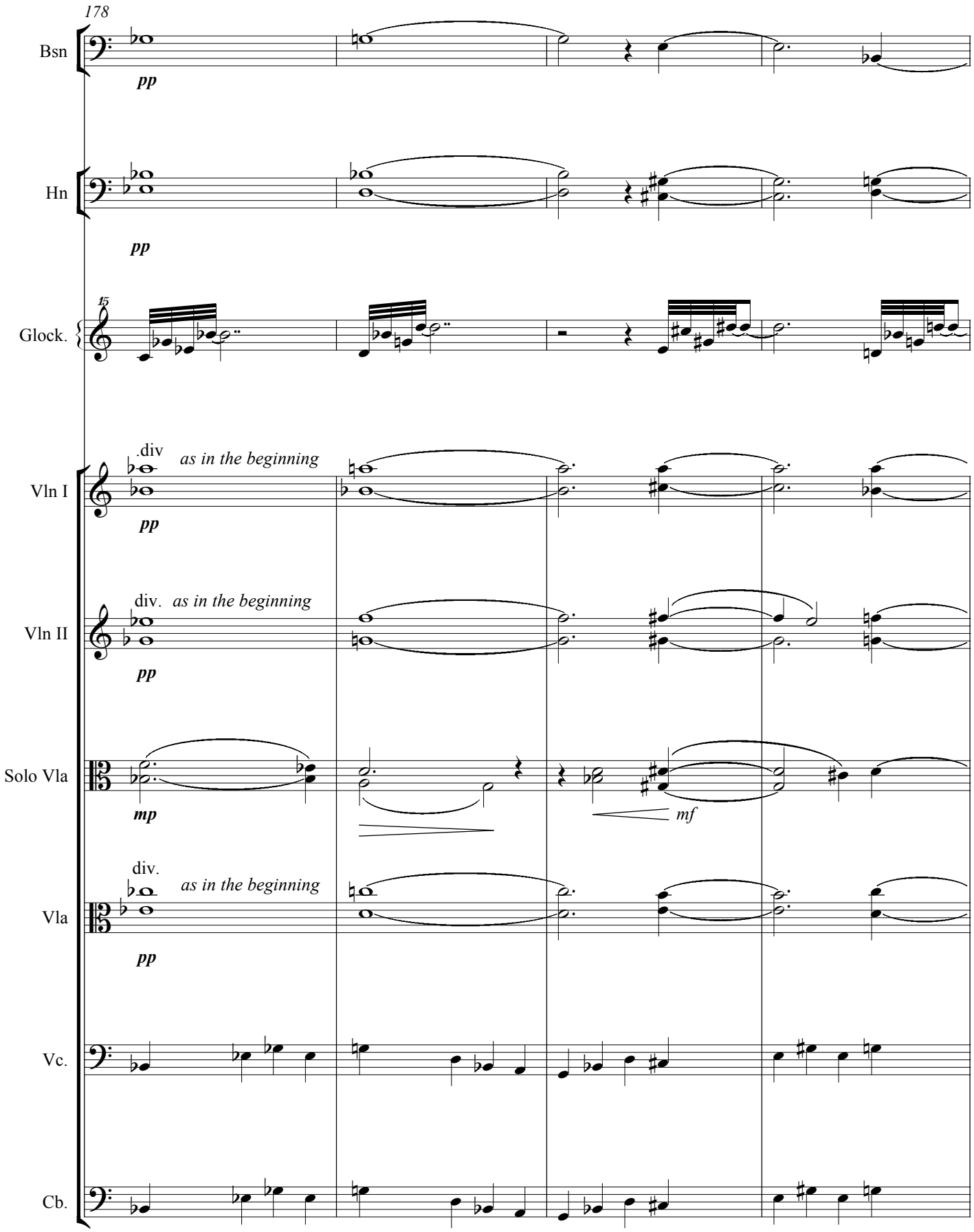

157
Fl.
Ob.
15
Glock.
Vln I
Vln II
Solo Vla
Vla
p
Vc.
Cb.

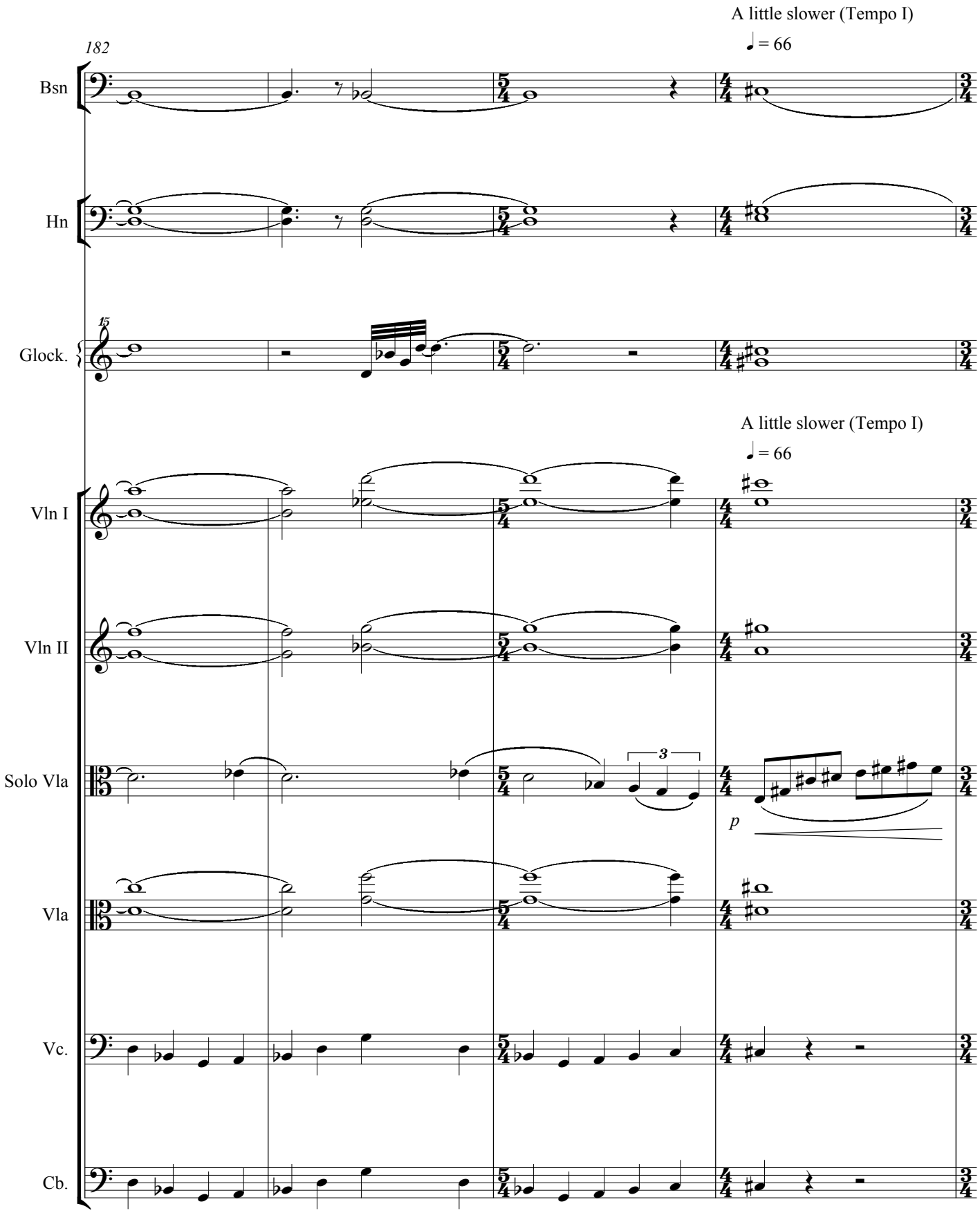

162
Fl.
Ob.
15
Glock.
Vln I
Vln II
Solo Vla
Vla
Vc.
Cb.

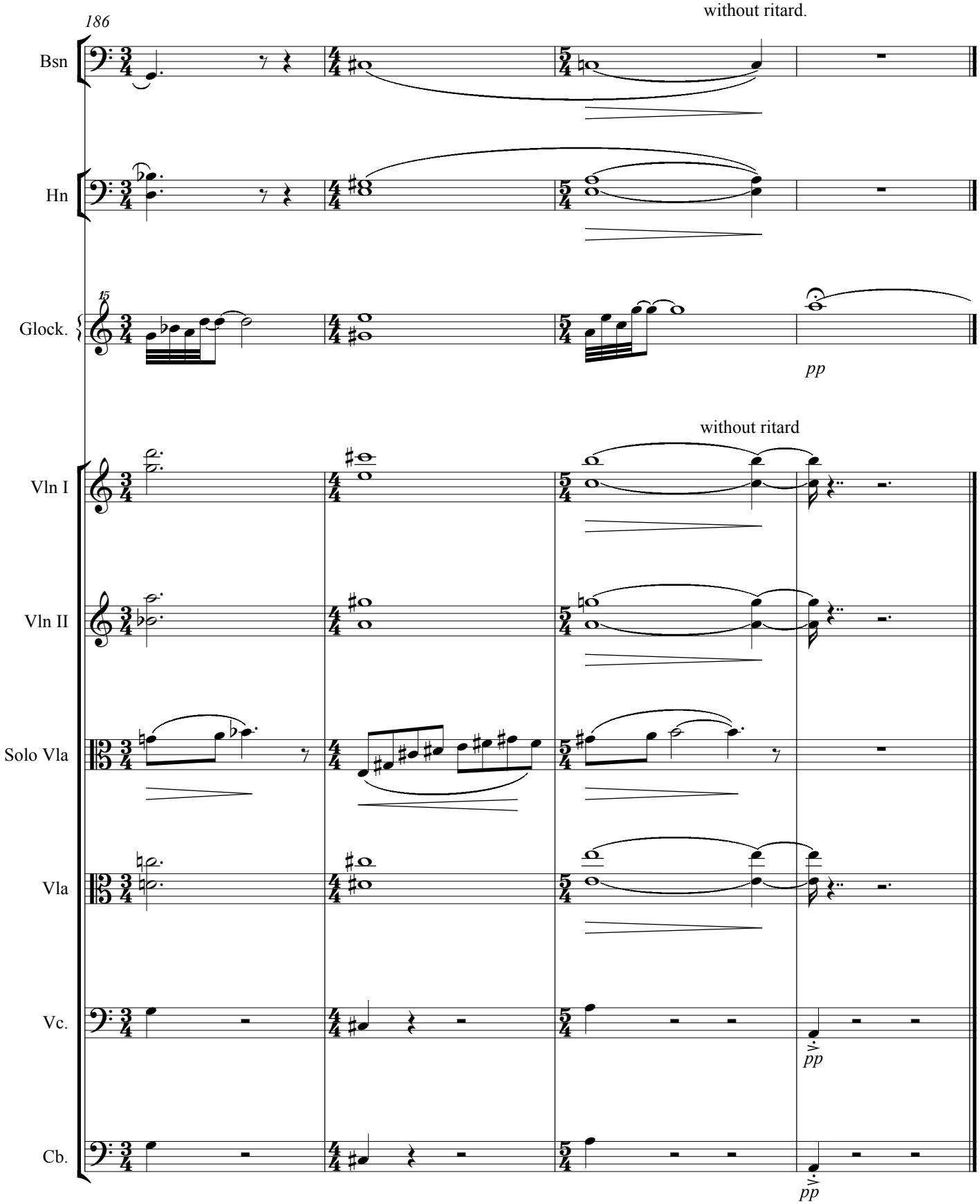

166
Fl.
Ob.
15
Glock.
Vln I
subito
mf
Vln II
subito
mf
Solo Vla
f
Vla
subito
mf
Vc.
Cb.


170
Bsn
p
Hn
p
15
Glock.
Vln I
mp
Vln II
mp
Solo Vla
Vla
mp
Vc.
Cb.


sweetly
174
a 2
1.
Fl.
mf
p
pp
Bsn
Hn
15
Glock.
Vln I
Vln II
Solo Vla
pp
mf
Vla
Vc.
Cb.


178
Bsn
pp
Hn
pp
15
Glock.
.div
as in the beginning
Vln I
pp
div.
as in the beginning
Vln II
pp
Solo Vla
mp
mf
div.
as in the beginning
Vla
pp
Vc.
Cb.


A little slower (Tempo I)
♩ = 66
182
Bsn
Hn
15
Glock.
A little slower (Tempo I)
♩ = 66
Vln I
Vln II
Solo Vla
3
p
Vla
Vc.
Cb.


186
without ritard.
Bsn
Hn
15
Glock.
pp
without ritard
Vln I
Vln II
Solo Vla
Vla
Vc.
pp
Cb.
pp