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Twistonality:
A Personal Exploration

Diana K. Weekes

VOLUME ONE

Portfolio of Original Compositions and Exegesis
submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

~

Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
The University of Adelaide
March 2007

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VOLUME THREE: Recordings

CD 1

Five Love Songs
Guila Tiver (voice), Diana Weekes (piano)
Live recording, Scots Church, Adelaide, 22 August, 2000.

Tr. 1.	The Flea	3'14"
Tr. 2.	Breake of Day	2'54"
Tr. 3.	A Nocturnall upon S. Lucies Day	6'30"
Tr. 4.	The Apparition	2'24"
Tr. 5.	The Expiration	3'07"

Concertino for Chamber Ensemble
Computer generated recording

Tr. 6.	I. *Moderato*	5'45"
Tr. 7.	II. *Lento*	5'08"
Tr. 8.	III.*Spiritoso*	3'30"

Total time: 32'32"

CD 2

Sensambulations
Computer generated recording

Tr. 1.	Scene 1: Awakenings	6'21"
Tr. 2.	Scene 2: Awareness	6'07"
Tr. 3.	Scene 3: Anguish	9'44"
Tr. 4.	Scene 4: Anger	5'21"
Tr. 5.	Scene 5: Alienation	7'28"
Tr. 6.	Scene 6: Abandon	5'34"

Sensambulations, Scene 1
Elder Conservatorium Symphony Orchestra. Conductor Keith Crellin
Live recording, Elder Hall, The University of Adelaide, 1 August, 2005.

Tr. 7.	Scene 1: Awakenings	6'33"

Sonata for Violoncello and Piano
Computer generated recording

Tr. 8.	I. *Moderato*	9'05"
Tr. 9.	II. *Andante semplice*	5'18"
Tr. 10.	III. *Scherzando*	3'20"
Tr. 11.	IV. *Energico*	6'41"

Total time: 71'33"

CD 3

String Quartet

Australian String Quartet. Sophie Rowell, Anne Horton (violins), Sally Boud (viola), Rachel Johnson (cello).
Live recording, Hartley Concert Room, The University of Adelaide, 26 October, 2006.

Tr. 1.	I. *Adagio—Moderato*	7'13"
Tr. 2.	II. *Scherzando*	4'57"
Tr. 3.	III. *Andante*	6'14"
Tr. 4.	IV. *Lento—Moderato*	7'04"

Rhapsody on Russian Themes

Paul Rickard-Ford and Natalia Sheduliakova.
Live recording, Music Workshop, Sydney Conservatorium, 13 March 2006.

Tr. 5	Rhapsody on Russian Themes (live recording)	10'46"
Tr. 6	Rhapsody on Russian Themes (computer generated recording)	10'45"

Six Holy Sonnets*

Adelaide Chamber Singers. Conductor Carl Crossin.
Live recording, Elder Hall, The University of Adelaide, 14 November 2003.

Tr. 7.	I. Thou hast made me	3'24"
Tr. 8.	II. I am a little world	2'23"
Tr. 9.	III. At the round earth's imagined corners	4'57"
Tr. 10.	IV. Batter my heart	3'50"
Tr. 11.	V. Death, be not proud	3'34"
Tr. 12.	VI. This is my playes last scene	3'00"

Total time: 68'08"

CD 4

Four Dualities

*Amy Ellks (flute) and James Bailey (marimba); Philip Hall (horn) and Carolyn Burgess-Johanssen (harp); Bruce Stewart (*cor anglais*), Tim Kersten and Linda Seymour (guitars); Paul Backman and Ryan Simm, (xylophones), James Bailey (snare drum).*
Dualities 2 was recorded in the Electronic Music Unit, The University of Adelaide, on 17 November 2006.
Dualities 1, 3, & ***4*** were recorded in the Madley Percussion Studio, The University of Adelaide, 2 December 2006.

Tr. 1.	Dualities 1 for Alto Flute and Marimba	7'35"
Tr. 2.	Dualities 2 for Horn and Harp	6'21"
Tr. 3.	Dualities 3 for *Cor anglais* and 2 Guitars	6'41"
Tr. 4.	Dualities 4 for 2 Xylophones and Snare Drum (live recording)	5'42"
Tr. 5.	Dualities 4 (computer generated recording)	5'02"

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The Sun Rising*
Eve Vocal Trio.
Christie Anderson, Greta Bradman and Emma Horwood with Philip Hall (horn) and Steve Peterka (percussion).
Live recording, Elder Hall, The University of Adelaide, 15 April 2005.

Tr. 6.	The Sun Rising	3'43"

A Carol Trilogy**
The Kapelle Singers. Conductor Colin Curtis.
Live recording, St. Peter's Cathedral, 16 December 2005.

Tr. 7.	I. Chaucer's Carol	2'38"
Tr. 8.	II. Shakespeare's Carol	2'50"
Tr. 9.	III. Ben Jonson's Carol	3'08"

Four Corner Fanfare
The Elder Conservatorium Brass Ensemble. Conductor Howard Parkinson.
Live recording during Graduation Ceremony, Bonython Hall, The University of Adelaide, 4 August, 2003.

Tr. 10.	Four Corner Fanfare (live recording)	2'45"
Tr. 11.	Four Corner Fanfare (computer generated recording)	2'50"

Total time: 49'16"

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** Recording reproduced by permission of *The Kapelle Singers*, Adelaide.

ABSTRACT

This doctoral submission comprises three volumes and is entitled *Twistonality: A Personal Exploration*. Volume One consists of a portfolio of eleven original compositions, Volume Two is an exegesis and Volume Three contains live and/or computer-generated recordings of the music. The works are scored for a variety of instrumental and vocal combinations and presented in the following order:

1. *Five Love Songs* (for voice and piano)
2. *Concertino for Chamber Ensemble*
3. *Sensambulations,* an Orchestral Ballet
4. *Sonata for Violoncello and Piano*
5. *String Quartet*
6. *Rhapsody on Russian Themes* for 2 Pianos
7. *Six Holy Sonnets* (SSAATBB)
8. *Four Dualities* (fl/mba; hn/hp; c.a/gt; xyl/S.D.)
9. *The Sun Rising* (for 3 female voices, horn and bongos)
10. *A Carol Trilogy* (SSAATBB)
11. *Four Corner Fanfare* (for brass ensemble and organ)

The compositions explore the use of tonality as a basis for the creation of a uniquely personal style which incorporates musical gestures encountered in both traditional and contemporary performance practice. The term 'twistonality', devised for this submission, refers to a musical language in which a composer may express original ideas by twisting forms and tonal structures already resident in the conscious or subconscious memory in order to reflect his or her emotional reality as experienced through music.

The Exegesis presents a separate chapter on each of the compositions in order to explain its origin (Genesis), how it was composed (Method) and what was learnt when the work was performed (Performance and Revision). The chapters are self-contained and explore different aspects of the compositional process. The discussions include: text-setting

for solo voice and choirs; the reworking and expansion of original material; arranging techniques; orchestration and instrumentation; sonata, variation and ternary forms; the use of modes; tonal/rhythmic structures and formal design; improvisation and intellectual planning; the significance of programmatic and/or emotional content, and adherence to performance criteria. There is also detailed reference to works by other composers (Comparative Exploration). These include: John Mitchell's *La Corona* song cycle (Ch. 1); Bach's *Italian Concerto* and Stravinsky's Concerto en Ré for violin and orchestra (Ch. 2); Rodion Shchedrin's *Sonata for Violoncello and Piano* (Ch.4); Shostakovich's String Quartet No. 8 (Ch. 5); Rachmaninoff's *Russian Rhapsody* and Suite No. 2 (Ch. 6); Monteverdi's *Il Sestino* and Benjamin Britten's *The Holy Sonnets of John Donne* (Ch. 7); Elizabeth Maconchy's *The Sun Rising* (Ch. 9); Beethoven's Concerto in D for violin and orchestra and Bach's Prelude and Fugue No. 4 from Book I of *The Well-Tempered Clavier* (Ch.11). The final chapter is a review of selected writings chosen in order to illuminate the author's personal aesthetic and to place the research in a wider context.

DECLARATION

I hereby declare that the musical compositions and the supporting exegesis that comprise this submission are my original work.

They contain no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief contain no material previously published or written by another person, except where due reference has been made in the text of the Exegesis.

I give consent to this copy of the complete submission being made available for loan and photocopying when deposited in the University Library. It should be noted that permission for copying does not extend to the compositions in their entirety or to the CDs in Volume Three without consultation with the author.

Diana K. Weekes

March 2007

ACKNOWLEDGEMENTS

During the course of this research I have had generous support from family members, friends and colleagues without whose advice and encouragement this submission would never have been completed. My sincere thanks are due, first and foremost, to all those who were prepared to listen to my music even in its early stages, and whose constructive comments—both favourable and otherwise—provided the incentive for me to continue. I am particularly indebted to my sister, Virginia Weekes, and to my friend Dr. Geoffrey Moon for their valuable support, patience and advice as well as for the enormous amount of time they have spent listening to, reading and commenting on innumerable draft versions both of the compositions and the relevant chapters of the exegesis.

Sincere thanks are also due to my supervisors at The University of Adelaide: to Prof. Charles Bodman Rae for his initial suggestion that I should embark on this project, and for lively discussions which continually challenged me to think outside the square; to Prof. Graeme Koehne for his unfailing ability to stimulate my enthusiasm while uncovering the enormous gaps in my knowledge, and for suggesting specific yet palatable remedies; and to Assoc. Prof. Kimi Coaldrake for her meticulous proof-reading, sound editorial advice and inspirational guidance. Special thanks are extended to the staff and students of the Elder Conservatorium of Music, whose company and companionship have helped to keep me in good spirits and provided on-going moral support. I am also greatly indebted to the current cohort of postgraduate students for their enlightening seminar presentations and their infectious enthusiasm for the pursuit of new knowledge.

The real music in this submission is contained in Volume Three. This would not have been realised without the help and support of the performers, all of whom have offered invaluable advice and given generously of their time in rehearsals leading to public performances and/or recordings of my works. I would therefore like to extend special thanks to the *Australian String Quartet*, Keith Crellin and the Elder Conservatorium Symphony Orchestra, Carl Crossin and the *Adelaide Chamber Singers*, Colin Curtis and

The Kapelle Singers of Adelaide, Howard Parkinson and the Elder Conservatorium Brass Ensemble, the Vocal Trio *Eve,* Paul Backman (percussion), James Bailey (percussion), Caroline Burgess-Johanssen (harp), Amy Ellks (flute), Philip Hall (horn), Tim Kersten (guitar), Steve Peterka (percussion), Paul Rickard-Ford (piano), Natalia Sheludiakova (piano), Linda Seymour (guitar), Ryan Simm (percussion), Bruce Stewart (*cor anglais*) and Guila Tiver (voice). I would also like to thank Hilary Kleinig (cello), Lesley Lewis (harpsichord), Graham Strahle (viol) and Jayne Varnish (recorder) for their performance of the Trio which served as a model for the *Concertino for Chamber Ensemble.*

In terms of the technology associated with this submission, several people have provided me with expert advice and reliable assistance. I therefore wish to thank Steve Richards for his willingness to be virtually 'on call' and for upgrading my computer to the required specifications on a regular basis; Keith Huxtable and Christian Haines for their advice on music software and their help in installing new programs; and John R. Clevenger for providing the special music fonts C.S. Times and ChordSymbol. In addition, I would like to thank the recording engineers Don Balaz, Tom Harrer, Silver Moon, Ray Thomas and Terry Truman for their patience, understanding and technical expertise.

Last but not least, I extend a very warm and special Thank-you to Maiah and Hallie Stewardson, for it is they who have proved beyond all reasonable doubt that the orchestral work, *Sensambulations,* is indeed a ballet—by dancing so expressively to 'Grandma's music'.

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1

FIVE LOVE SONGS

FOR VOICE AND PIANO

Five Love Songs

for Voice and Piano

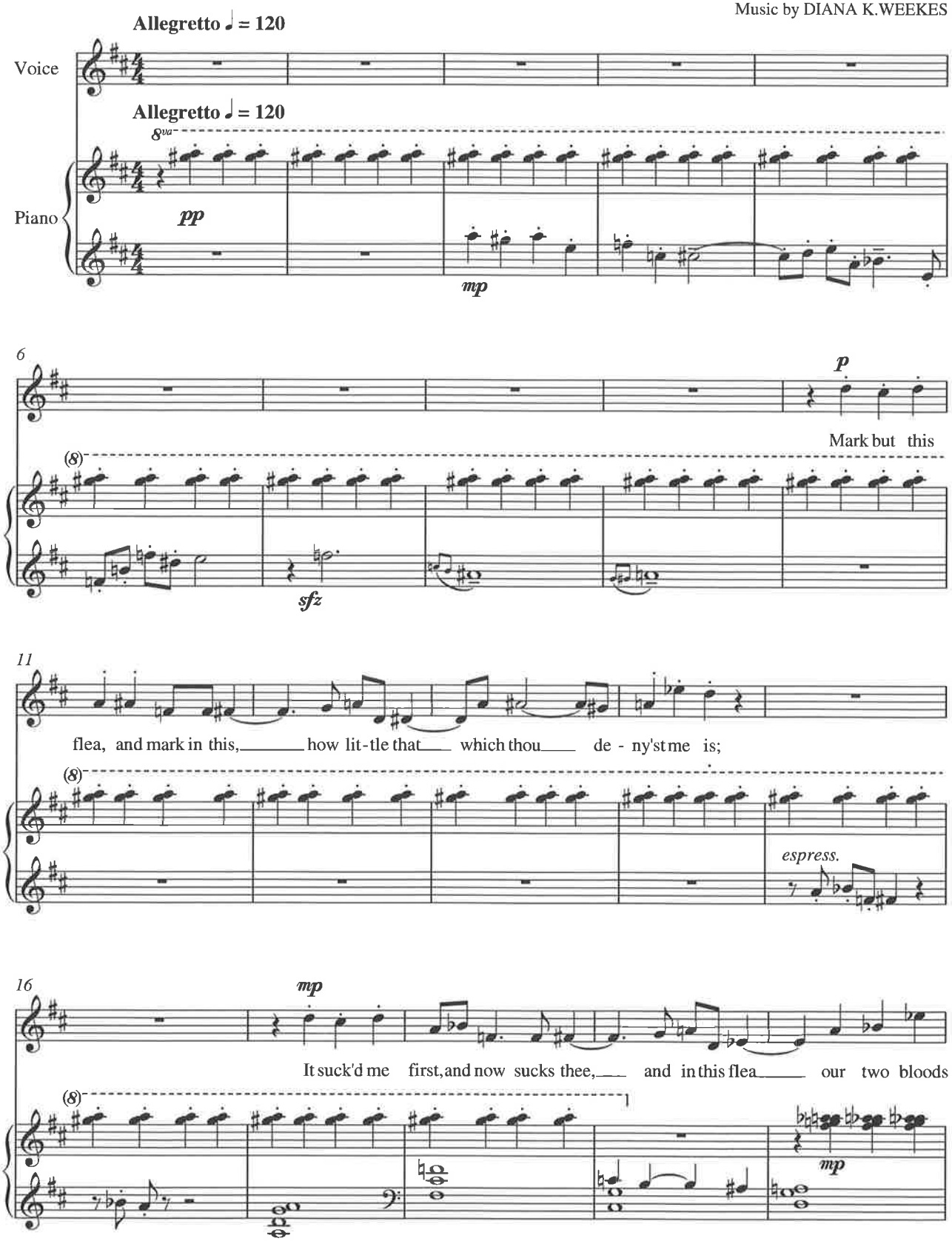
1. The Flea	3' 16"
2. Breake of Day	3' 00"
3. A Nocturnall upon S. Lucies Day	6' 40"
4. The Apparition	2' 09"
5. The Expiration	2' 55"

Total Duration: c. 18 minutes

FIVE LOVE SONGS

1. The Flea

Words by John Donne
Music by DIANA K.WEEKES



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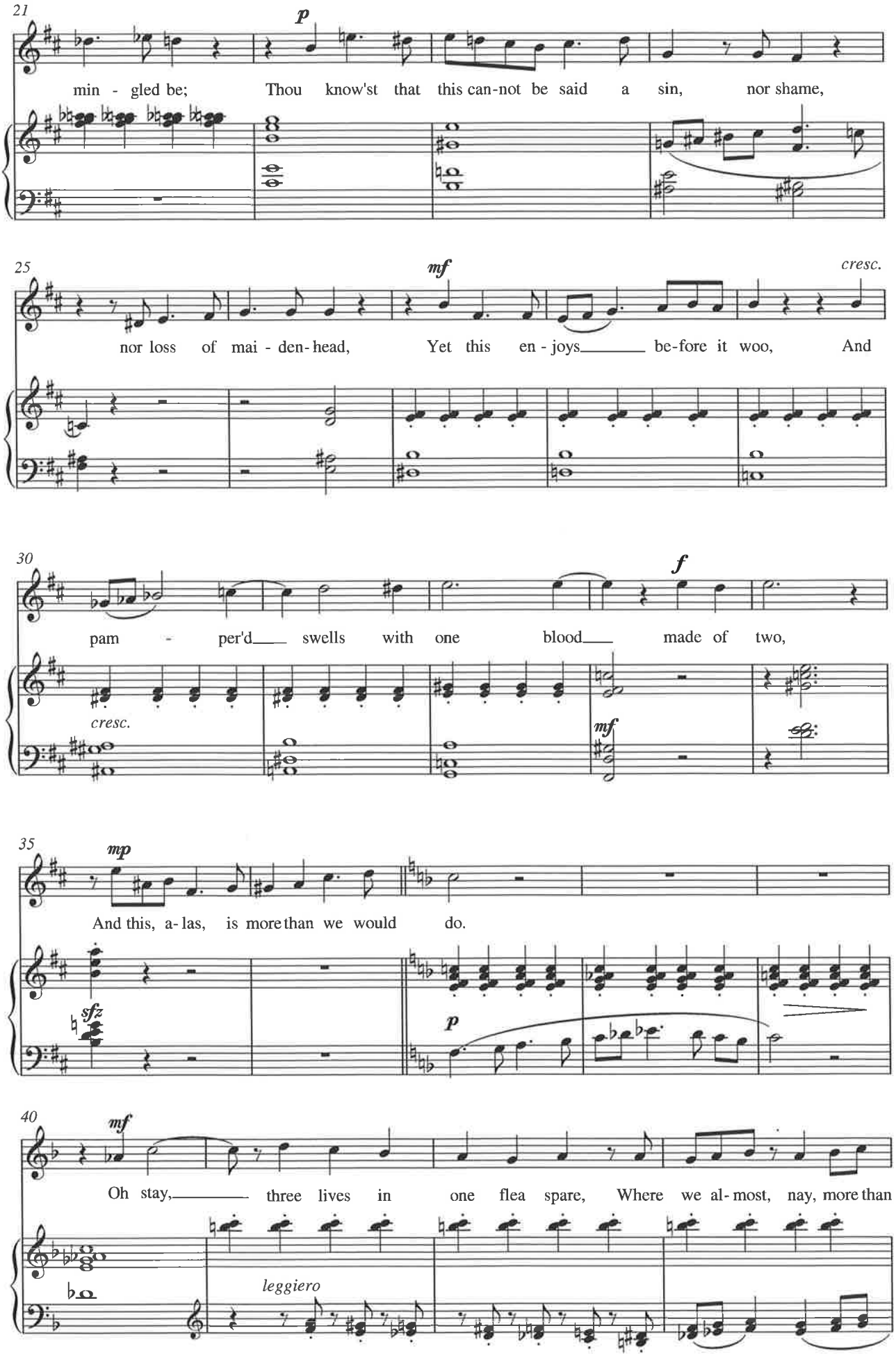
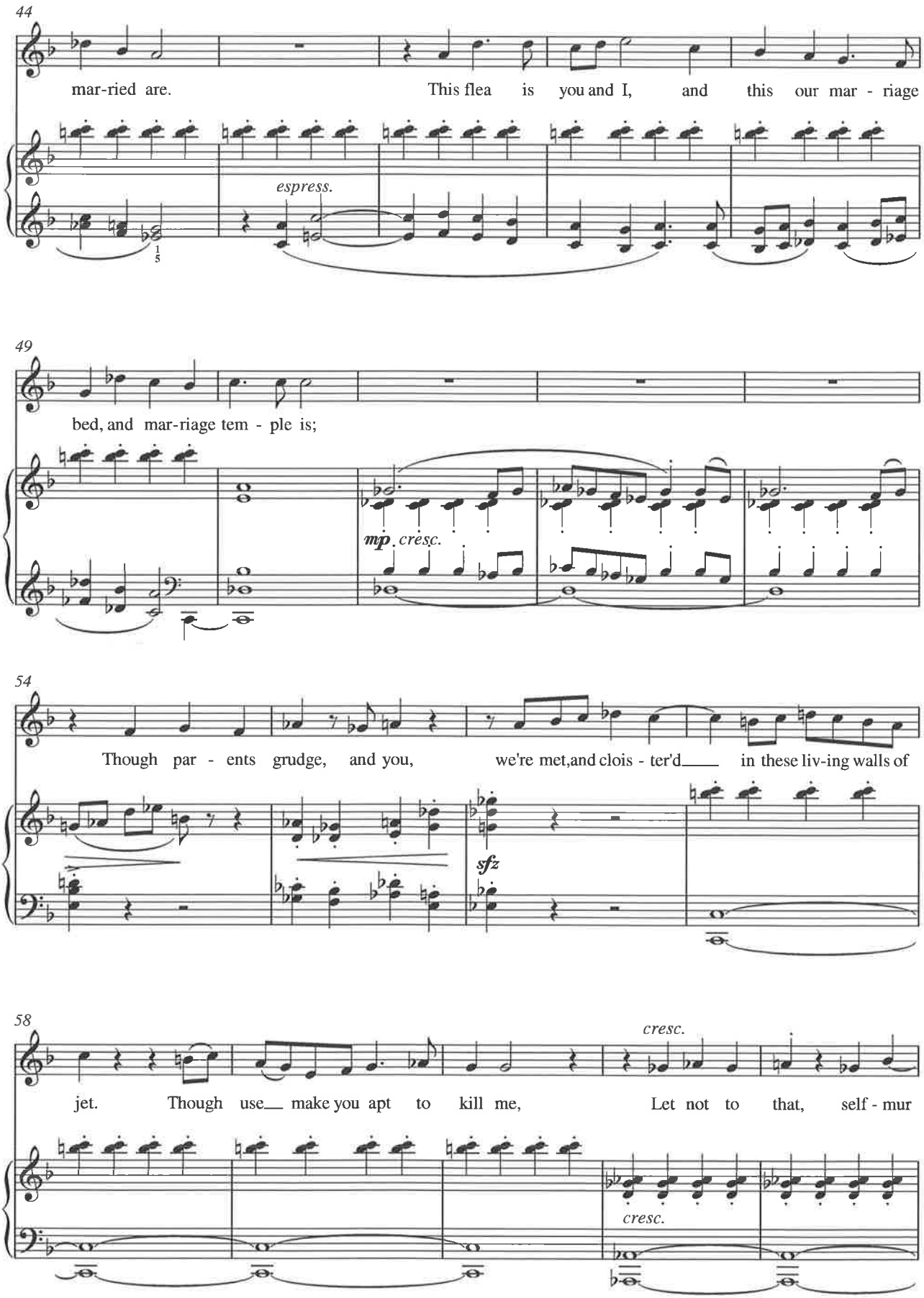
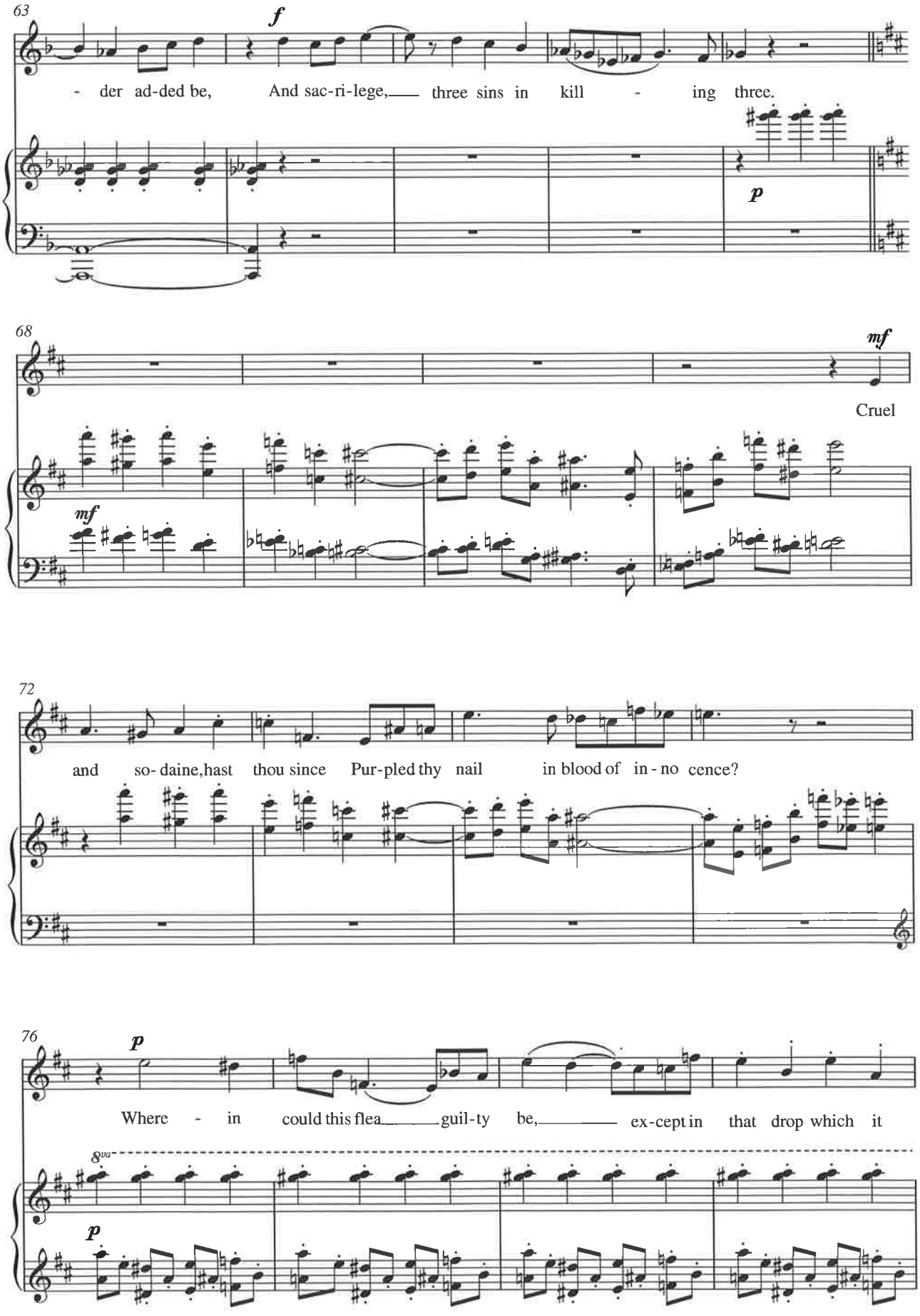
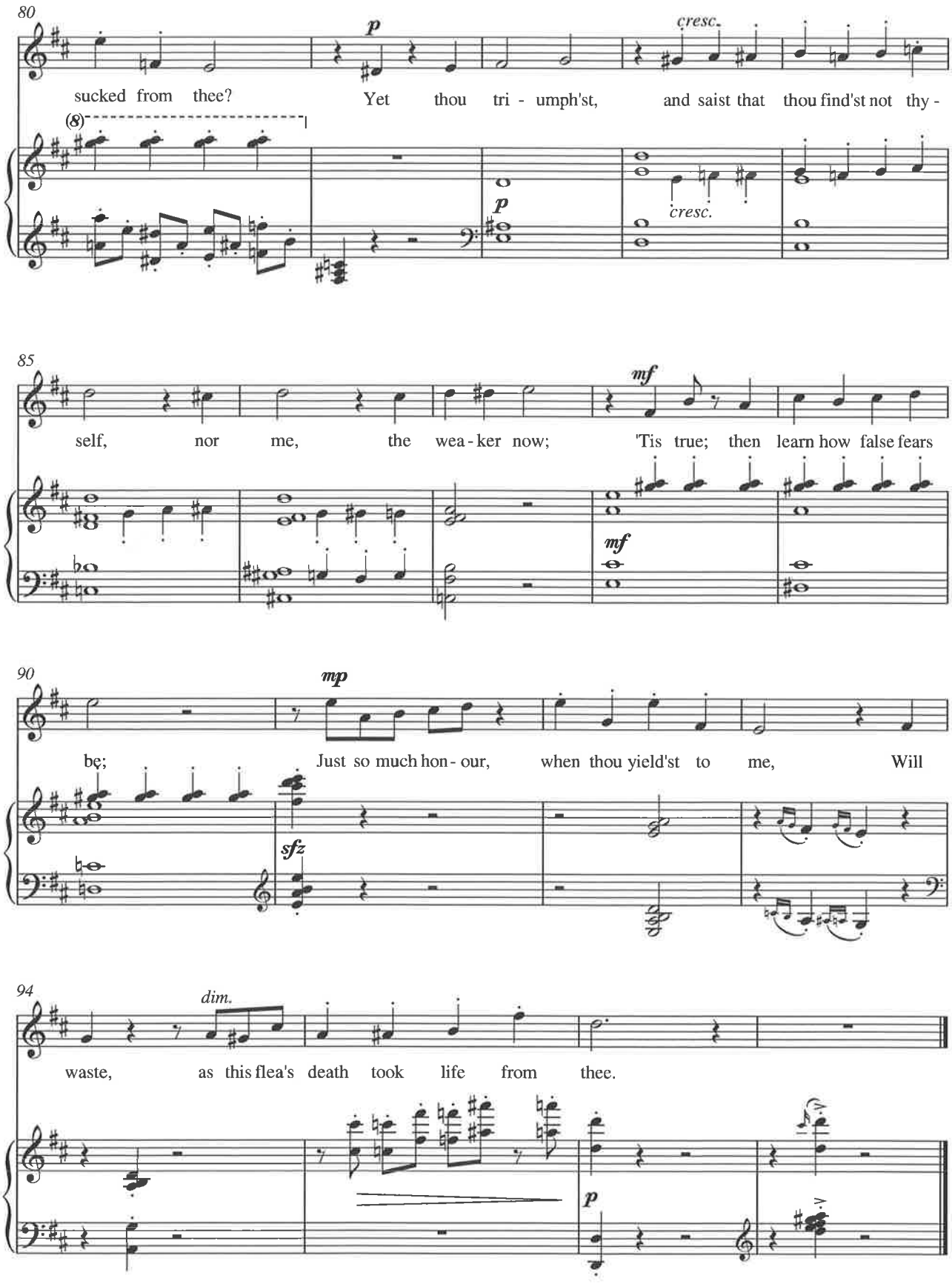
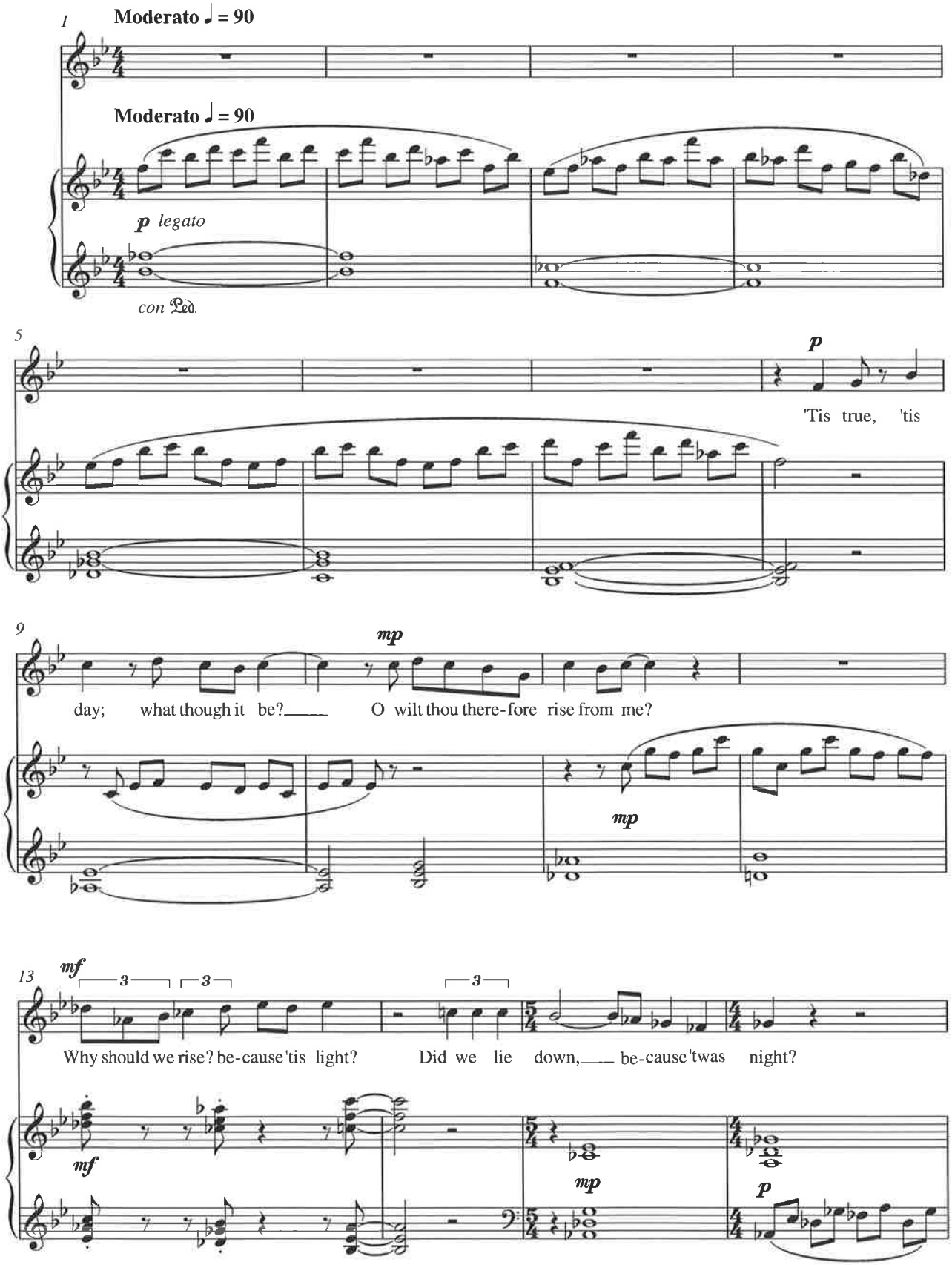

21
p
min - gled be; Thou know'st that this can-not be said a sin, nor shame,
25
mf
cresc.
nor loss of mai - den-head, Yet this en - joys be-fore it woo, And
30
f
pam - per'd swells with one blood made of two,
cresc.
mf
35
mp
And this, a-las, is more than we would do.
sfz
p
40
mf
Oh stay, three lives in one flea spare, Where we al-most, nay, more than
leggiero

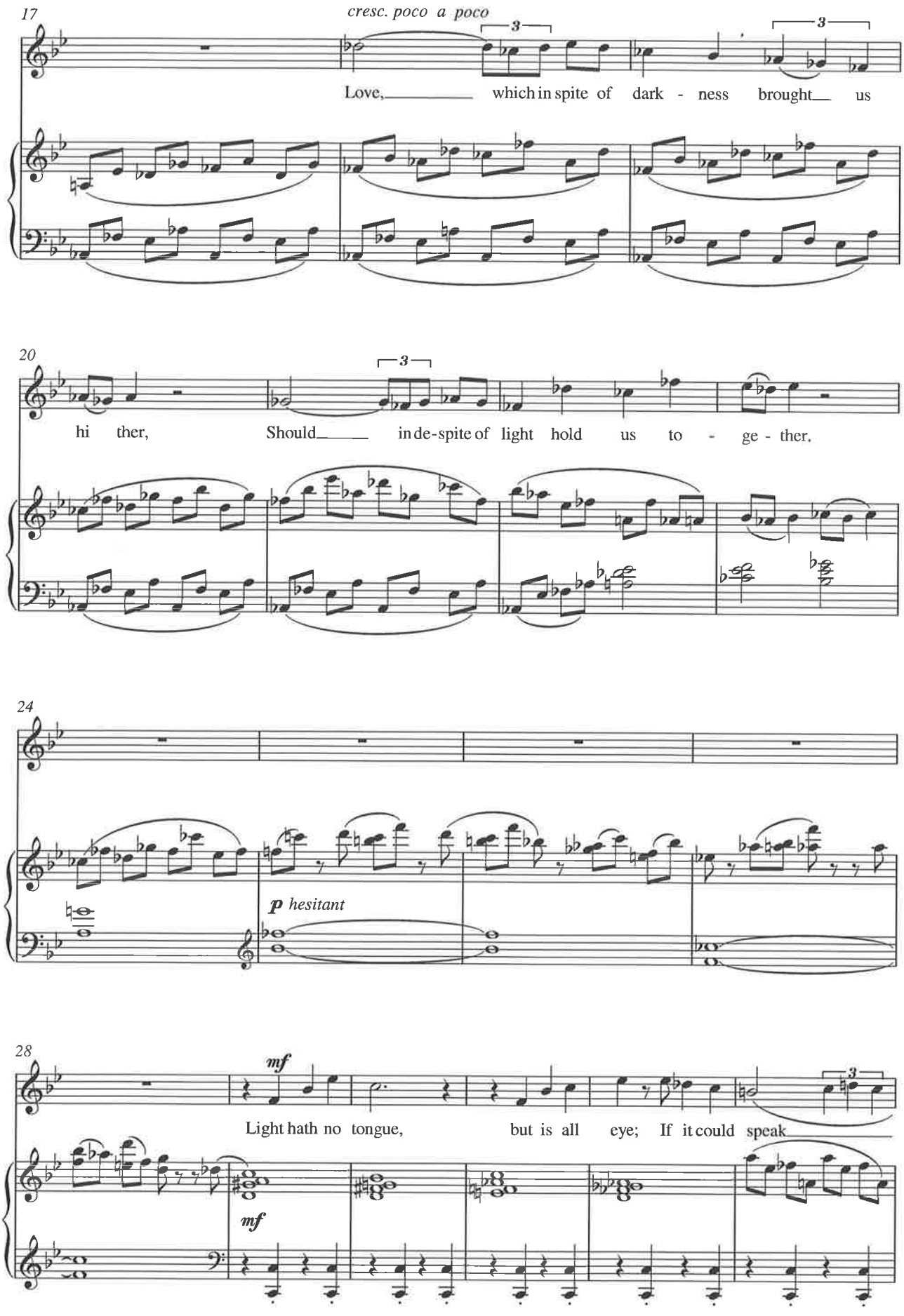

44
mar-ried are.
This flea is you and I, and this our mar - riage
espress.
49
bed, and mar-riage tem - ple is;
mp cresc.
54
Though par - ents grudge, and you,
we're met,and clois - ter'd
in these liv-ing walls of
sfz
58
jet.
Though use
make you apt to kill me,
cresc.
Let not to that, self - mur
cresc.

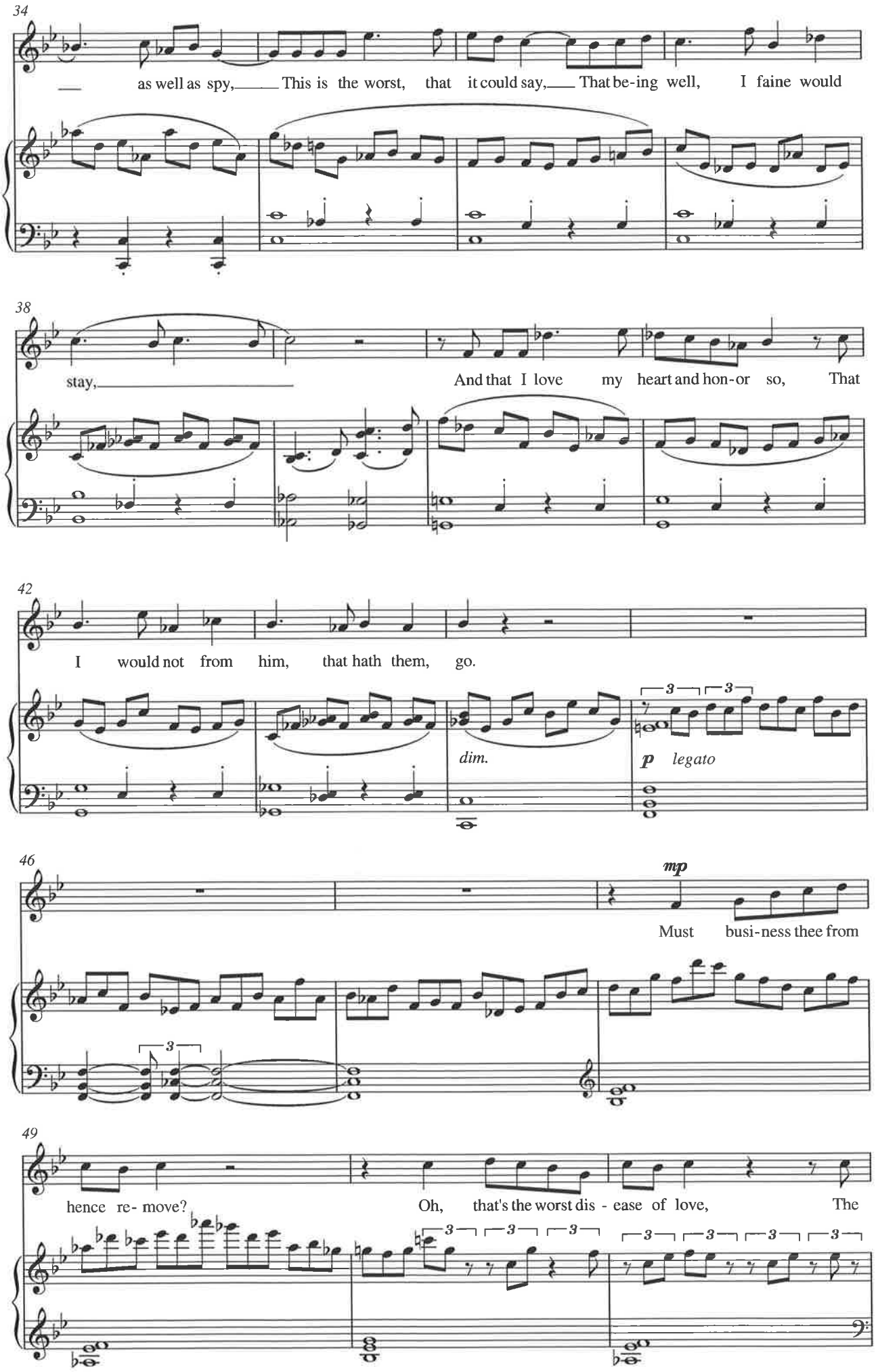

63
f
- der ad-ded be, And sac-ri-lege, three sins in kill - ing three.
p
68
mf
Cruel
mf
72
and so- daine, hast thou since Pur-pled thy nail in blood of in - no cence?
76
p
Where - in could this flea guil-ty be, ex-cept in that drop which it
8va
p

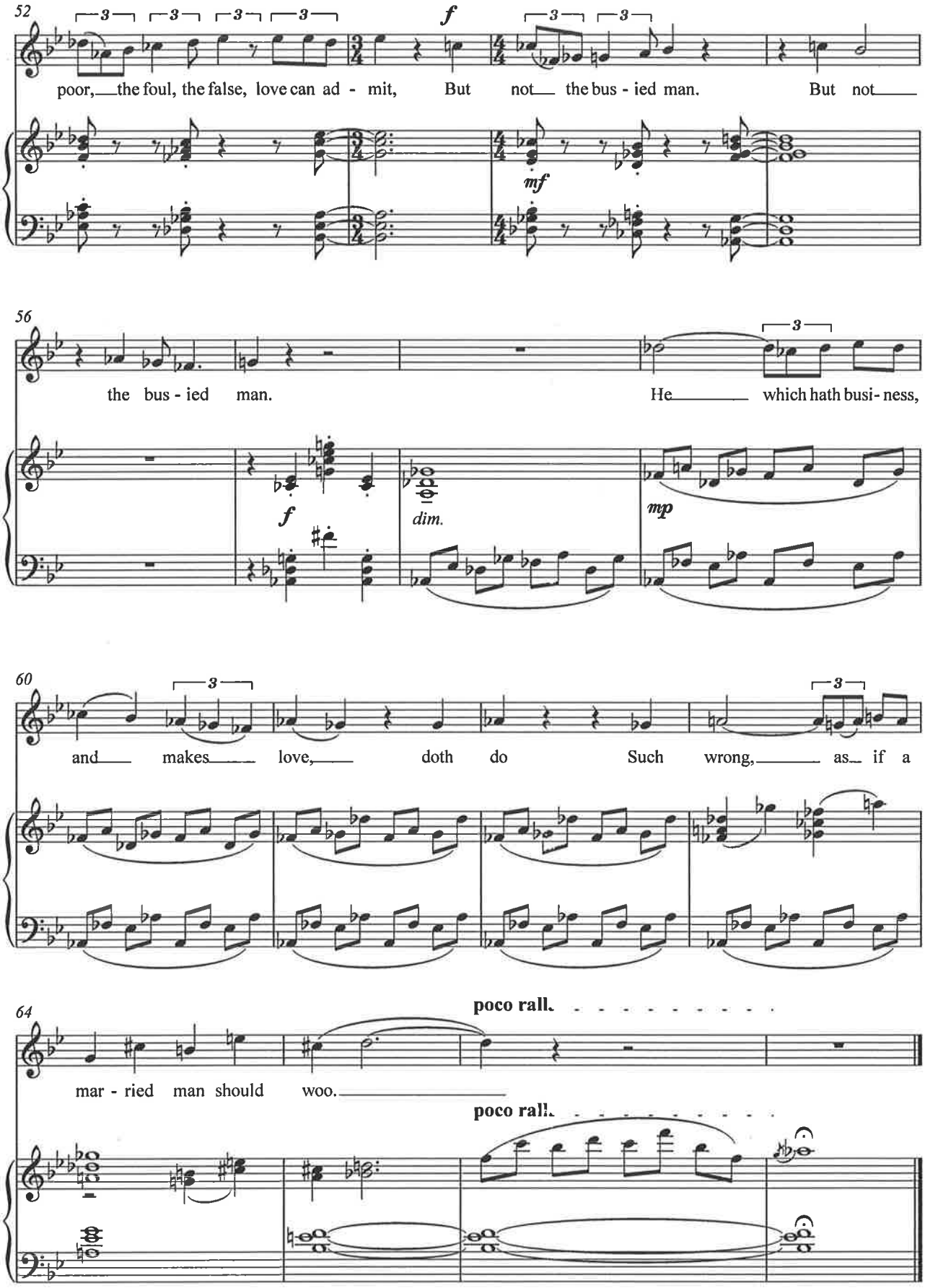

80
p
cresc.
sucked from thee? Yet thou tri - umph'st, and saist that thou find'st not thy -
(8)
p
cresc.
85
mf
self, nor me, the wea - ker now; 'Tis true; then learn how false fears
mf
90
mp
be; Just so much hon - our, when thou yield'st to me, Will
sfz
94
dim.
waste, as this flea's death took life from thee.
p

2. Breake of Day



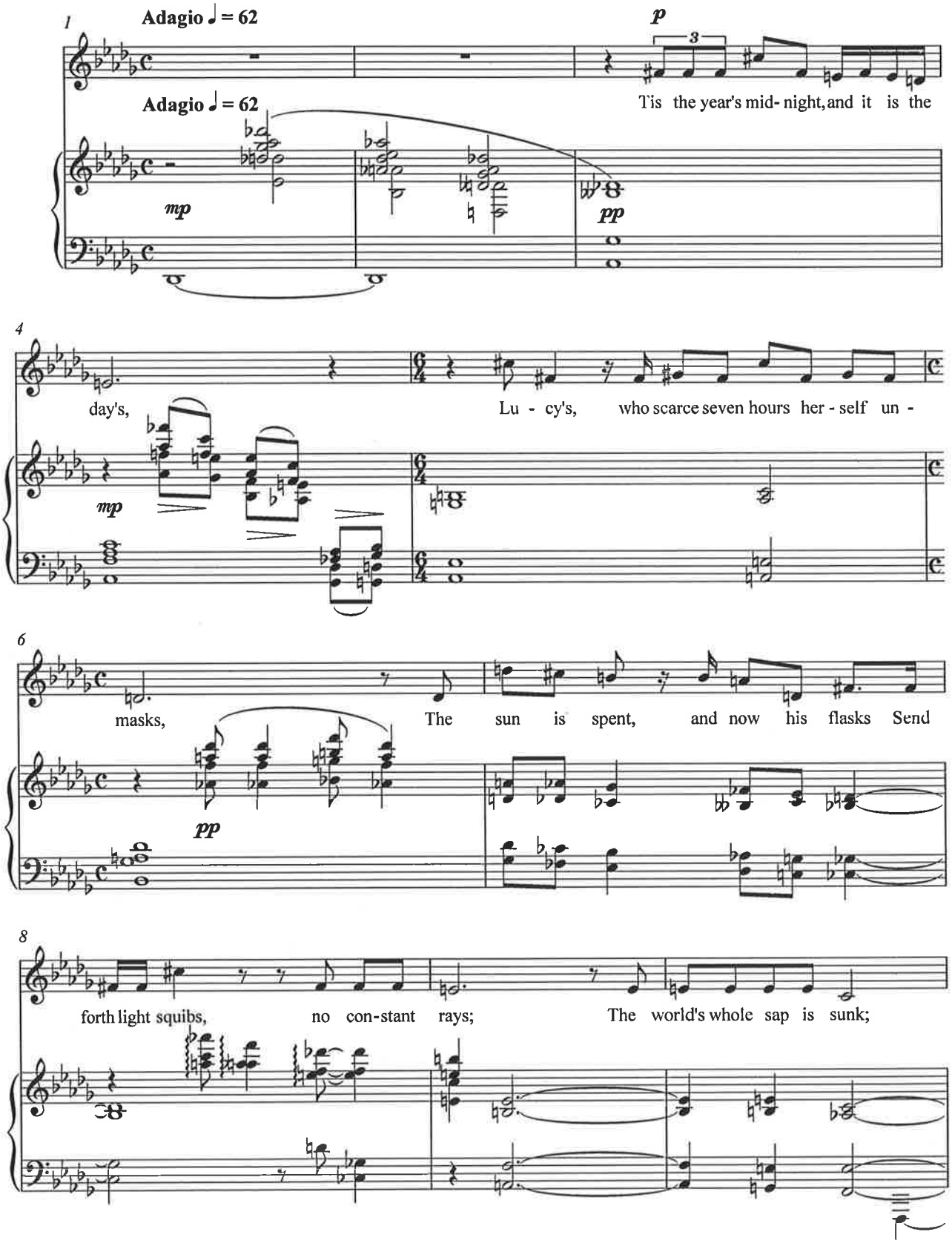

17
cresc. poco a poco
Love, which in spite of dark - ness brought us
20
hi ther, Should in de-spite of light hold us to - ge - ther.
24
p hesitant
28
mf
Light hath no tongue, but is all eye; If it could speak
mf

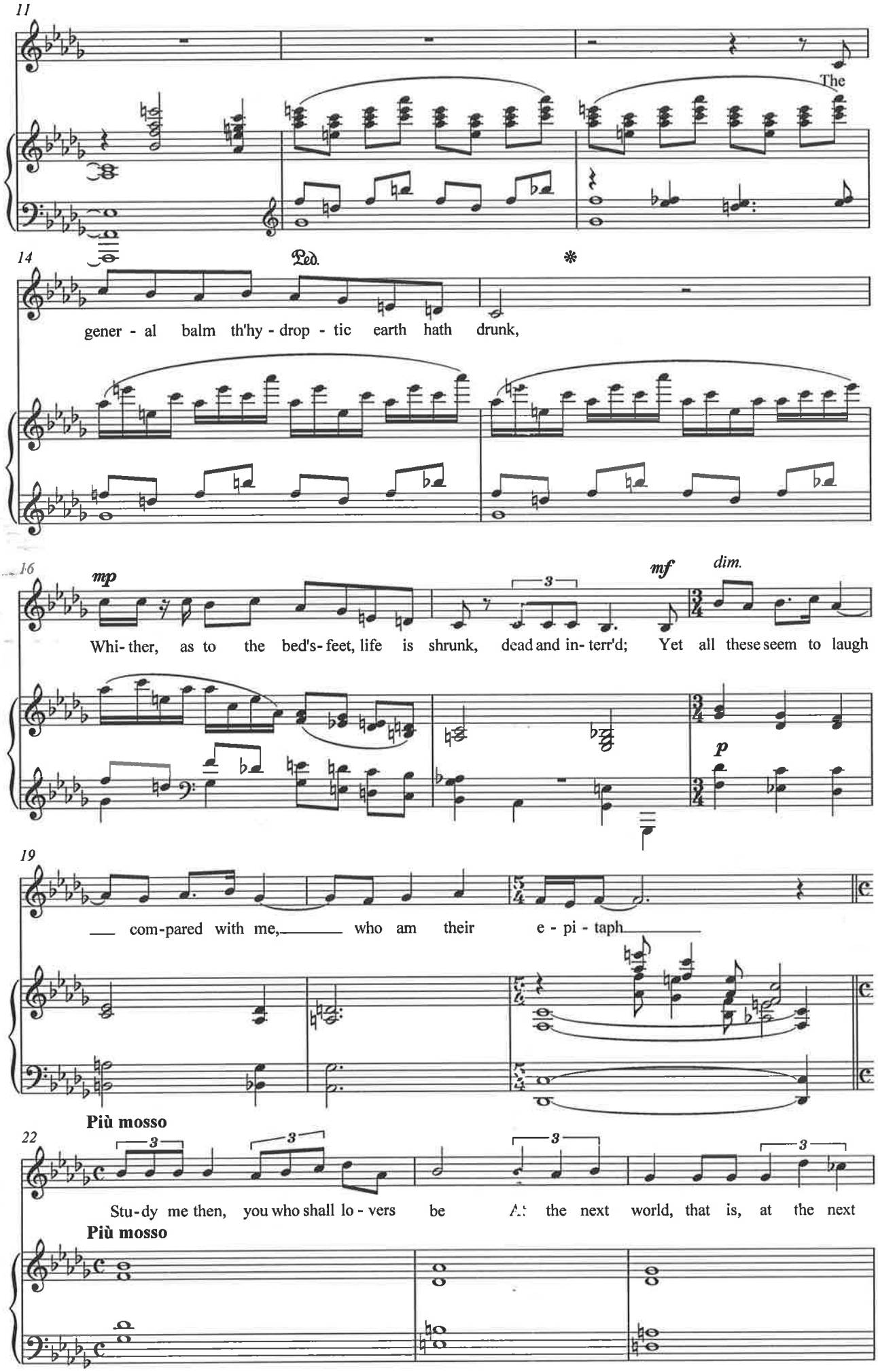

34
as well as spy, This is the worst, that it could say, That be-ing well, I faine would
38
stay,
And that I love my heart and hon-or so, That
42
I would not from him, that hath them, go.
dim.
p legato
46
mp
Must busi-ness thee from
49
hence re- move?
Oh, that's the worst dis - ease of love, The

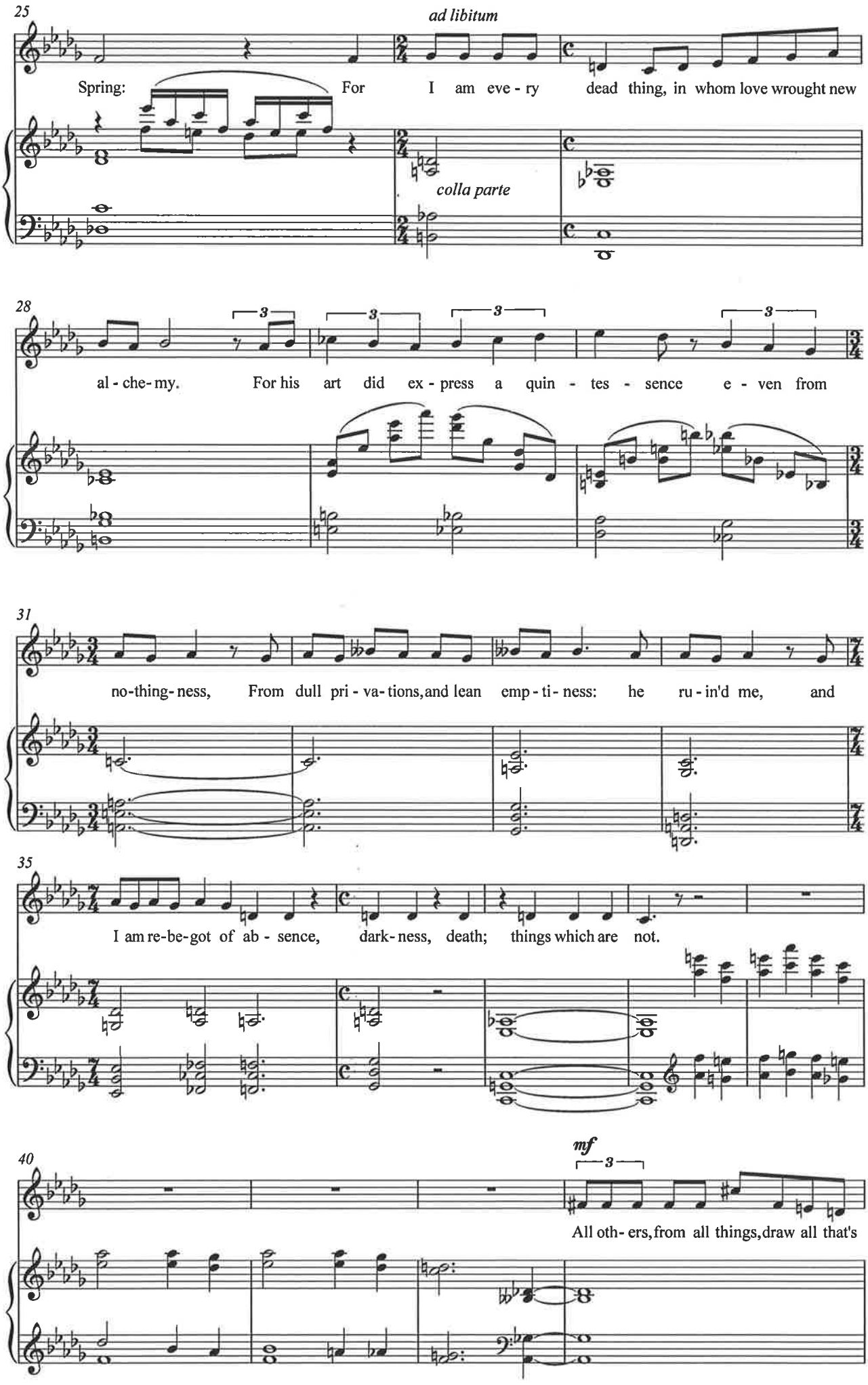

52
poor, the foul, the false, love can ad - mit, But not the bus - ied man. But not
mf
56
the bus - ied man. He which hath busi- ness,
f
dim.
mp
60
and makes love, doth do Such wrong, as if a
64
poco rall.
mar - ried man should woo.
poco rall.

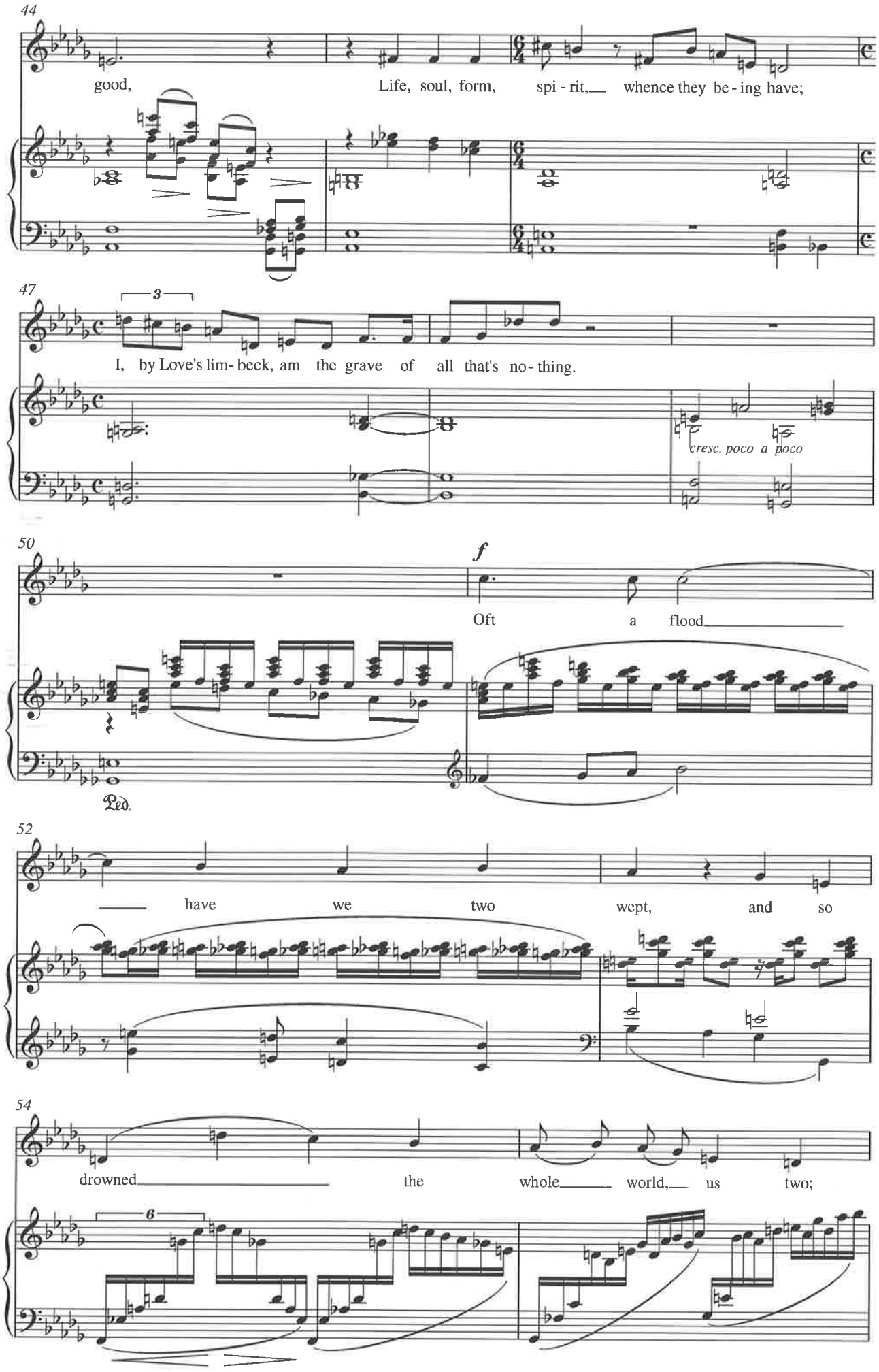
3. A Nocturnall upon S. Lucies Day

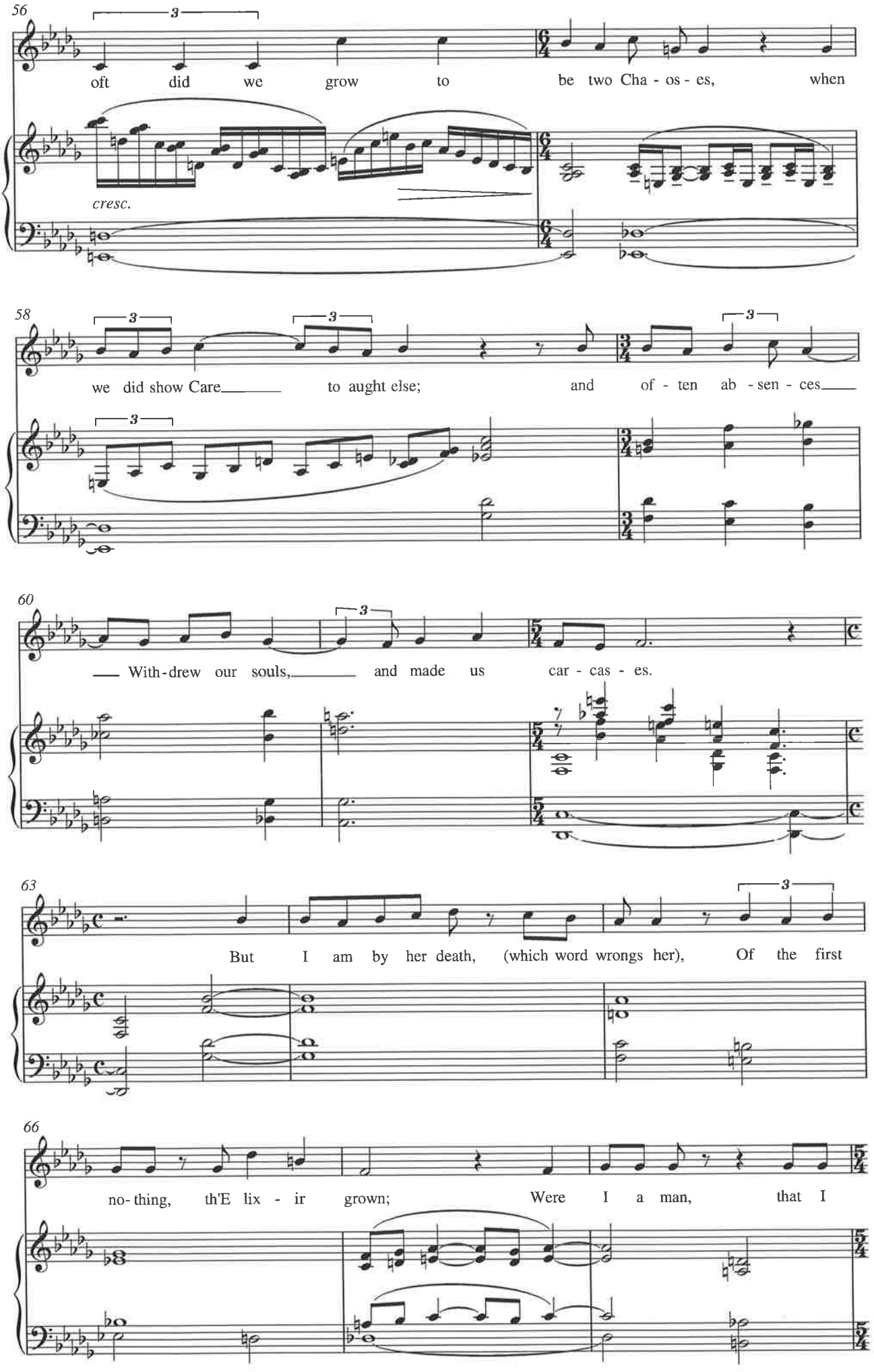
Being the Shortest Day

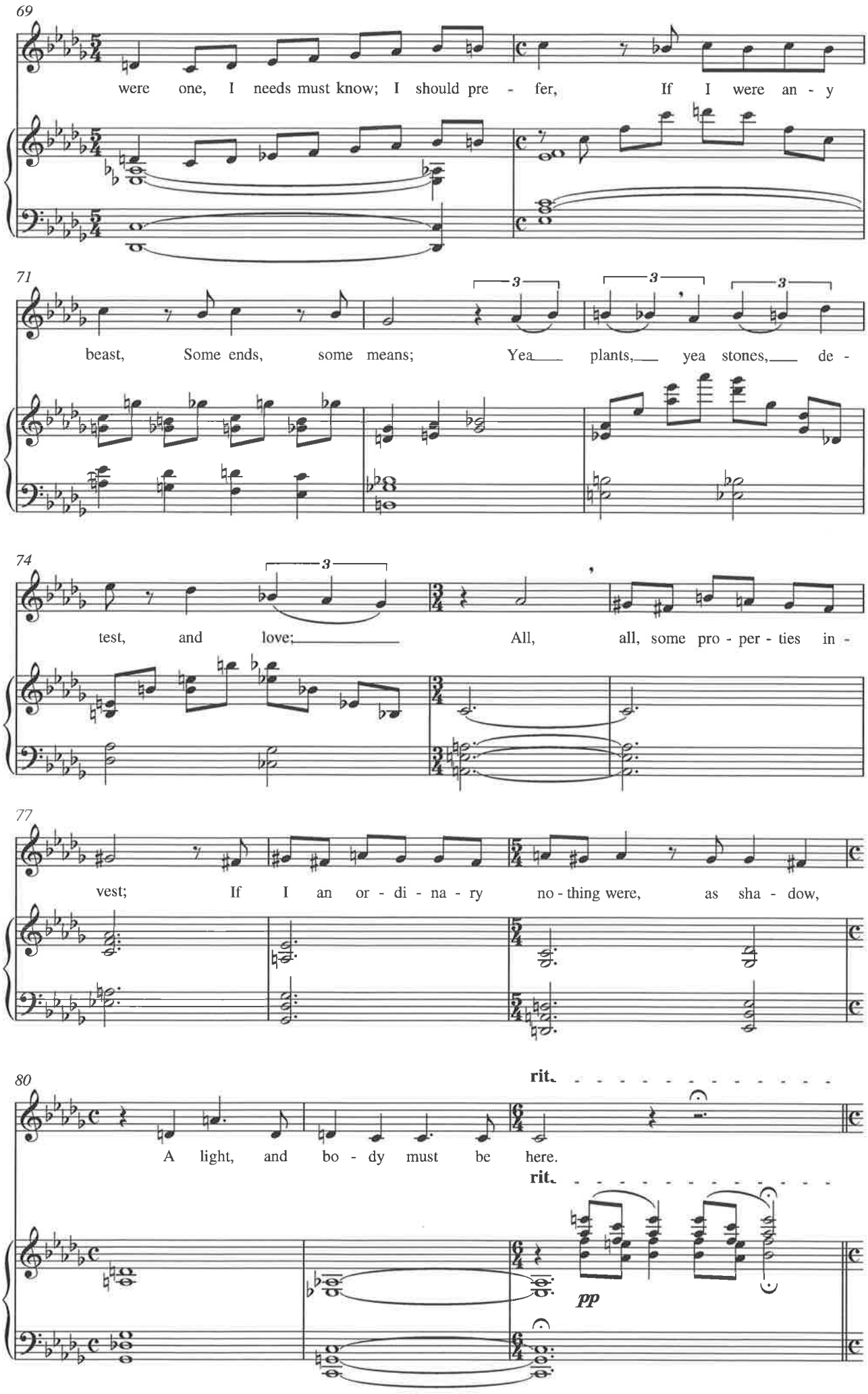


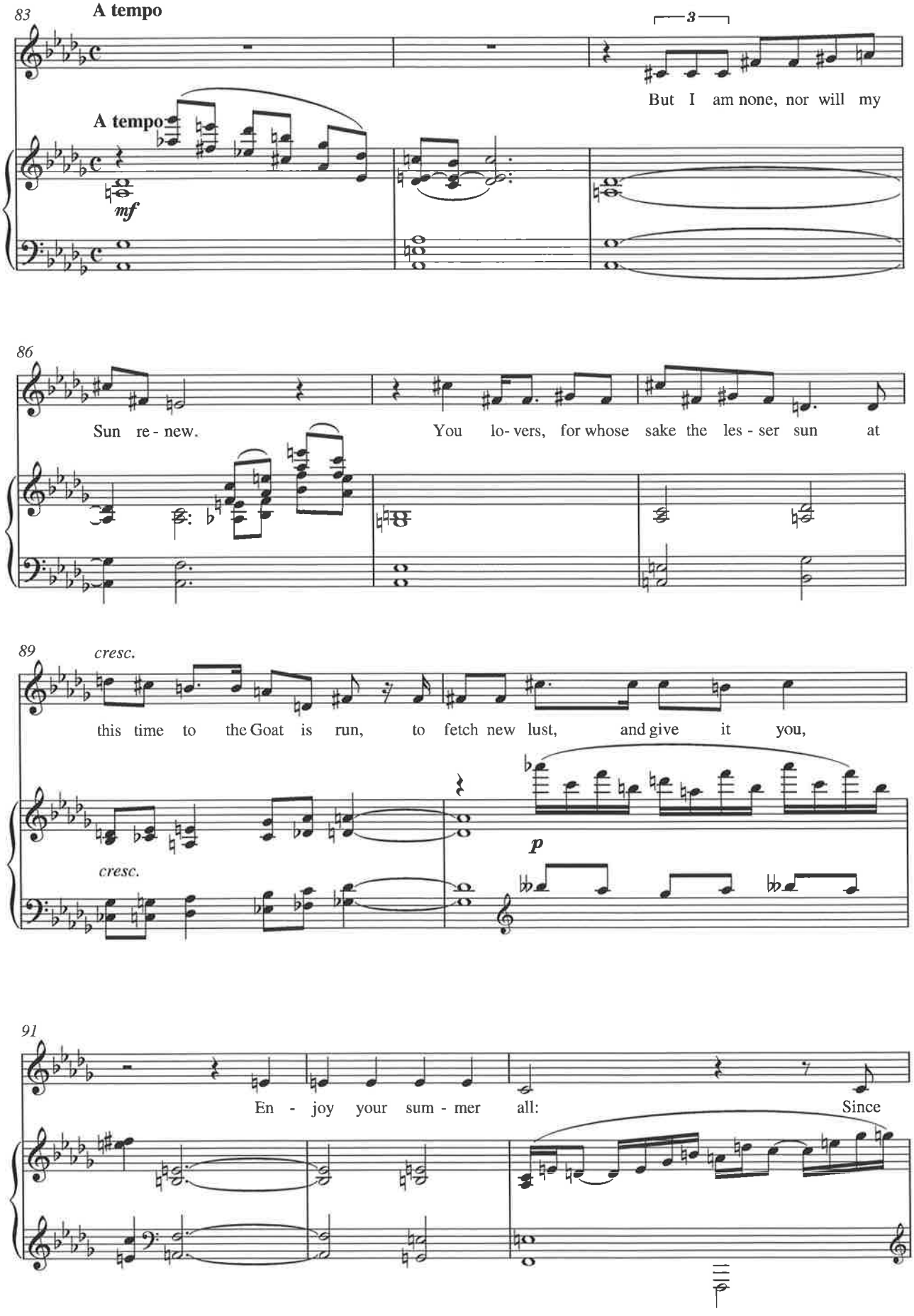

11
The
14
Ped.
gener - al balm th'hy - drop - tic earth hath drunk,
16
mp
mf
dim.
Whi- ther, as to the bed's- feet, life is shrunk, dead and in- terr'd; Yet all these seem to laugh
p
19
com-pared with me, who am their e - pi - taph
Più mosso
22
Stu-dy me then, you who shall lo - vers be At the next world, that is, at the next
Più mosso

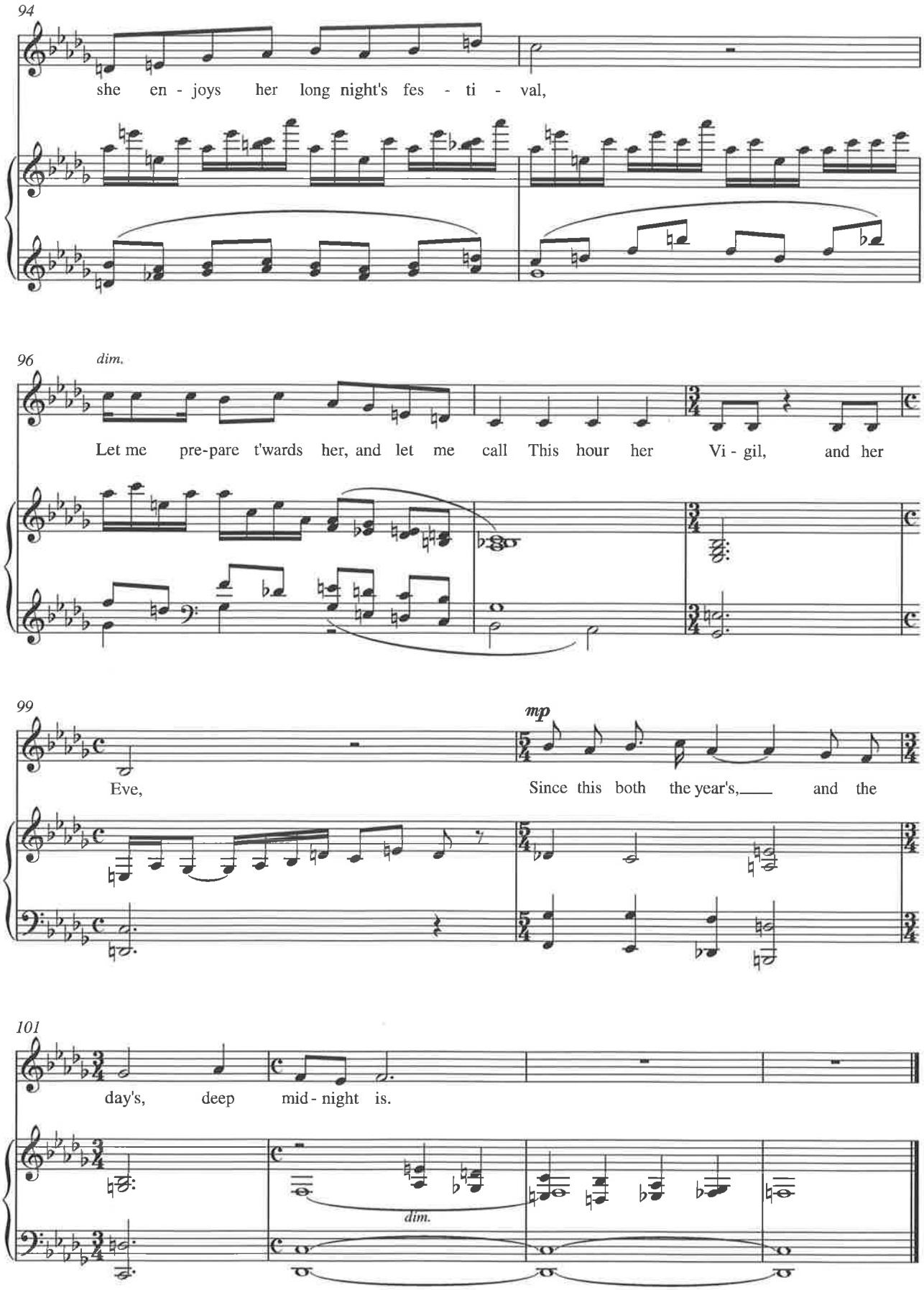

25
ad libitum
Spring: For I am eve - ry dead thing, in whom love wrought new
colla parte
28
al - che - my. For his art did ex - press a quin - tes - sence e - ven from
31
no-thing-ness, From dull pri - va - tions, and lean emp - ti - ness: he ru - in'd me, and
35
I am re-be-got of ab - sence, dark-ness, death; things which are not.
40
mf
All oth - ers, from all things, draw all that's


44
good,
Life, soul, form, spi - rit,— whence they be - ing have;
47
3
I, by Love's lim- beck, am the grave of all that's no- thing.
cresc. poco a poco
50
f
Oft a flood
Ped.
52
have we two wept, and so
54
drowned the whole world,— us two;
6

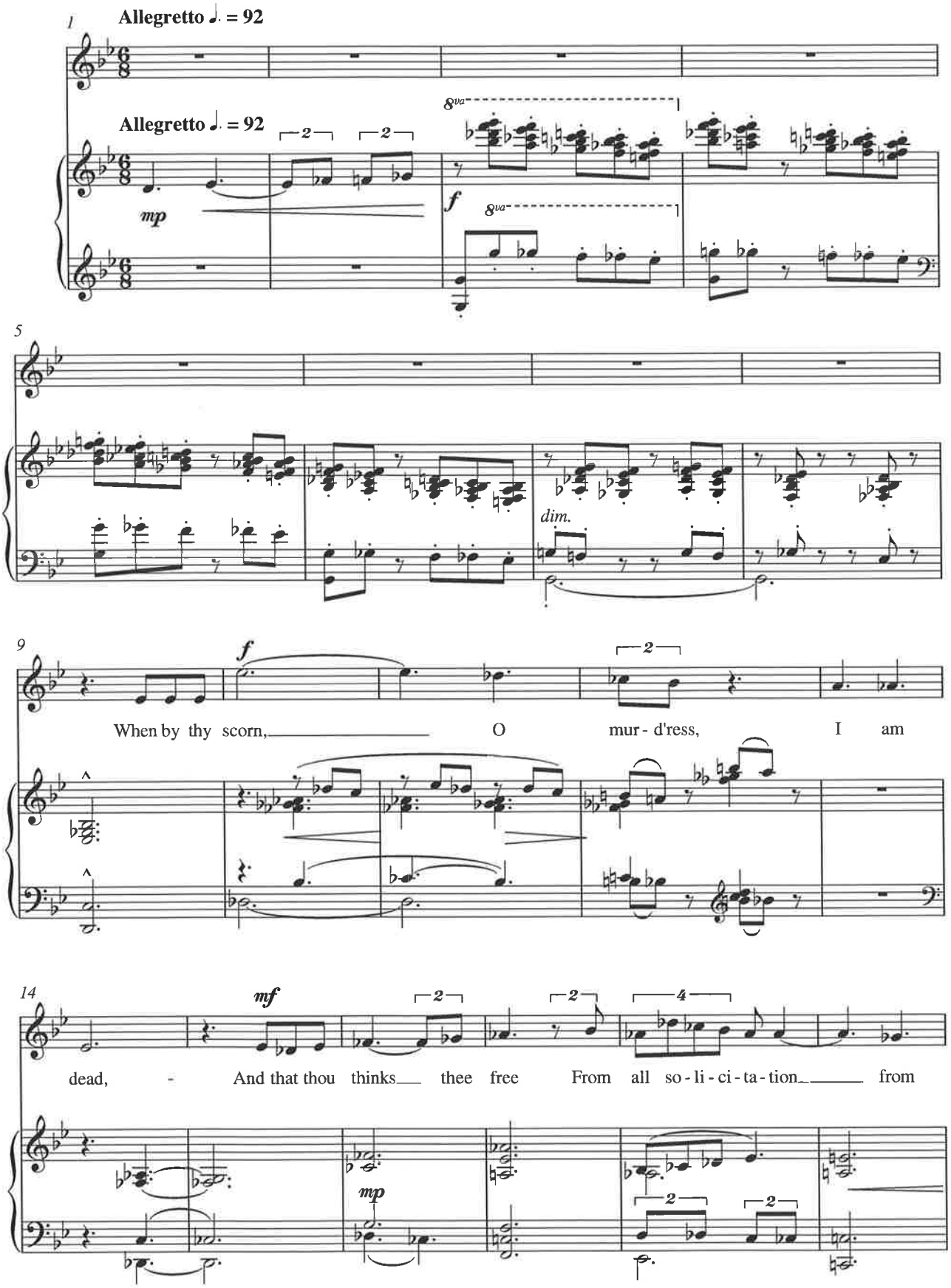

56
oft did we grow to be two Cha - os - es, when
cresc.
58
we did show Care to aught else; and of - ten ab - sen - ces
60
With-drew our souls, and made us car - cas - es.
63
But I am by her death, (which word wrongs her), Of the first
66
no-thing, th'E lix - ir grown; Were I a man, that I

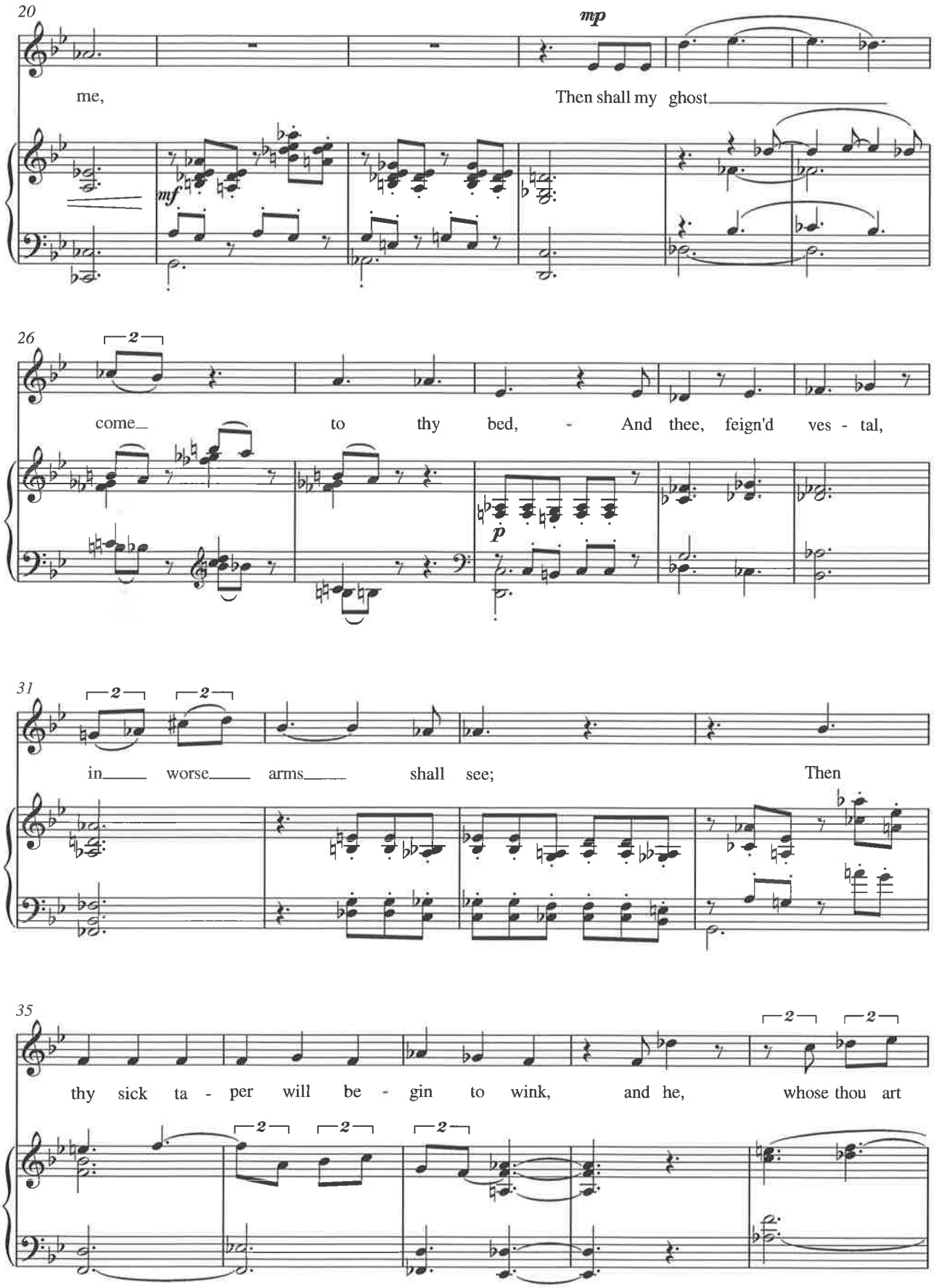

69
were one, I needs must know; I should pre - fer, If I were an - y
71
beast, Some ends, some means; Yea plants, yea stones, de -
74
test, and love; All, all, some pro - per - ties in -
77
vest; If I an or - di - na - ry no - thing were, as sha - dow,
80
rit.
A light, and bo - dy must be here.
rit.
pp

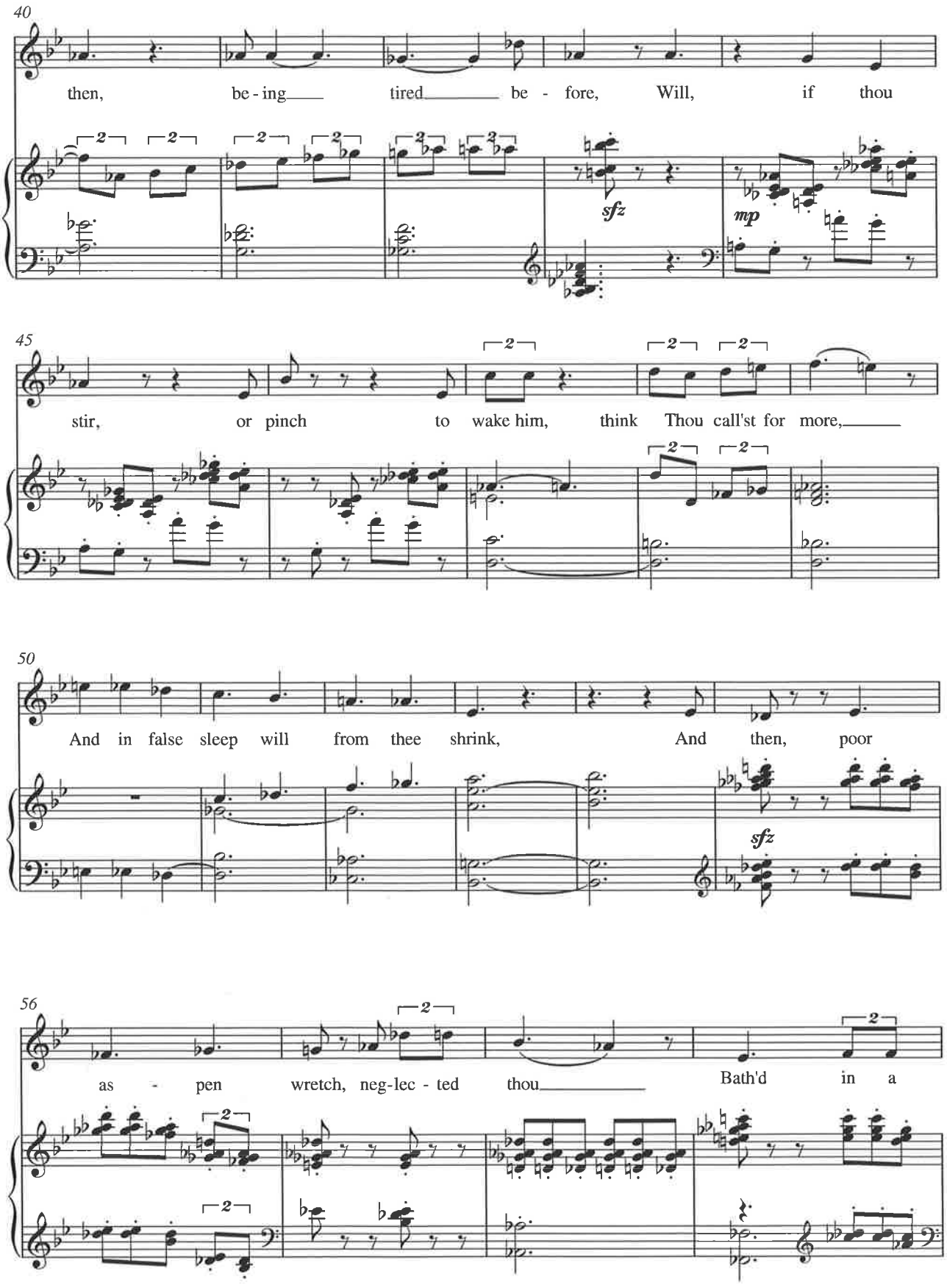

83
A tempo
3
But I am none, nor will my
A tempo
mf
86
Sun re - new.
You lo- vers, for whose sake the les - ser sun at
89
cresc.
this time to the Goat is run, to fetch new lust, and give it you,
cresc.
p
91
En - joy your sum - mer all:
Since

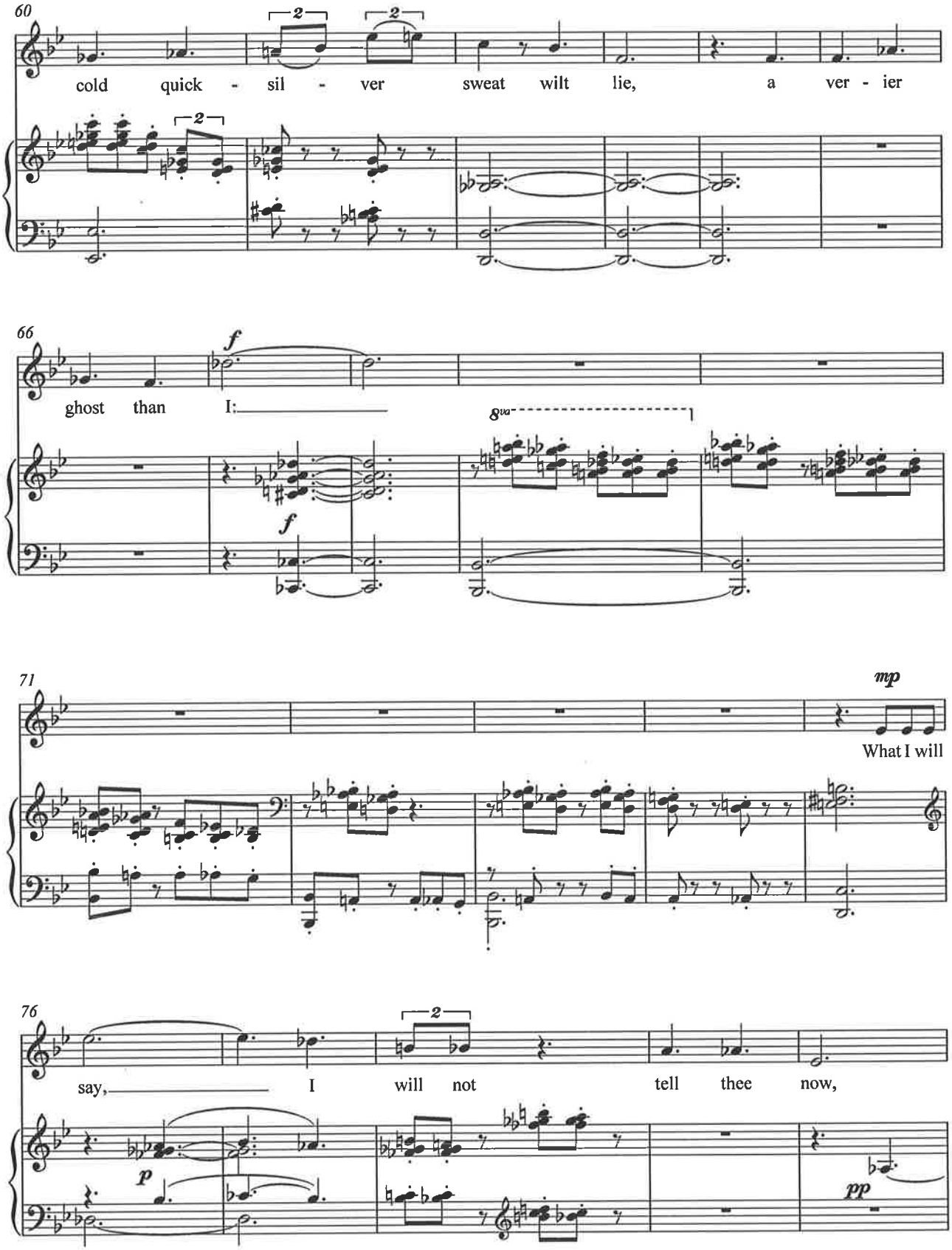

94
she en - joys her long night's fes - ti - val,
96
dim.
Let me pre-pare t'wards her, and let me call This hour her Vi - gil, and her
99
mp
Eve,
Since this both the year's, and the
101
day's, deep mid - night is.
dim.

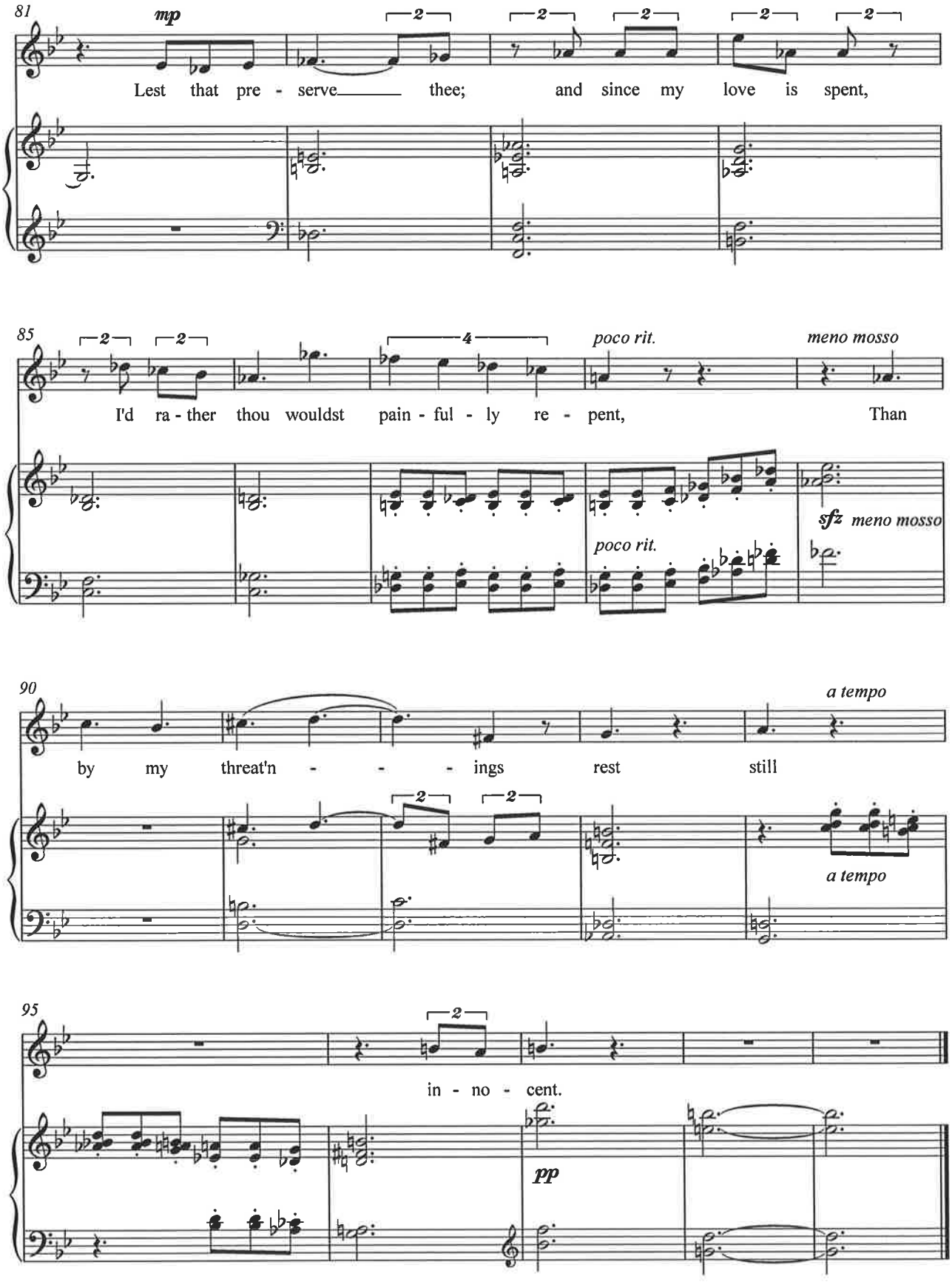
4. The Apparition



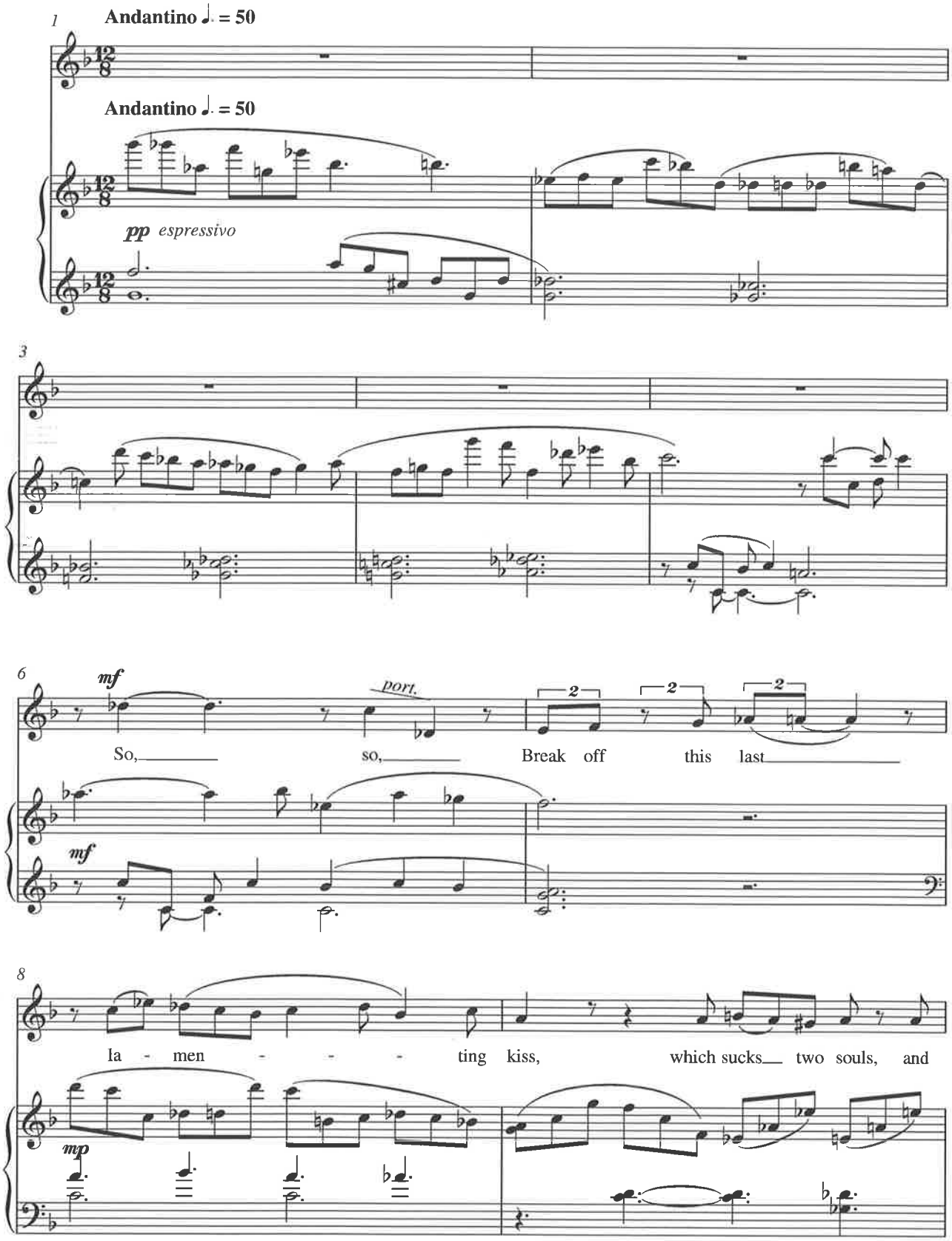

20
mp
me,
Then shall my ghost
mf
26
2
come
to thy bed, - And thee, feign'd ves - tal,
p
31
2
2
in worse arms shall see; Then
35
2
2
thy sick ta - per will be - gin to wink, and he, whose thou art
2
2
2

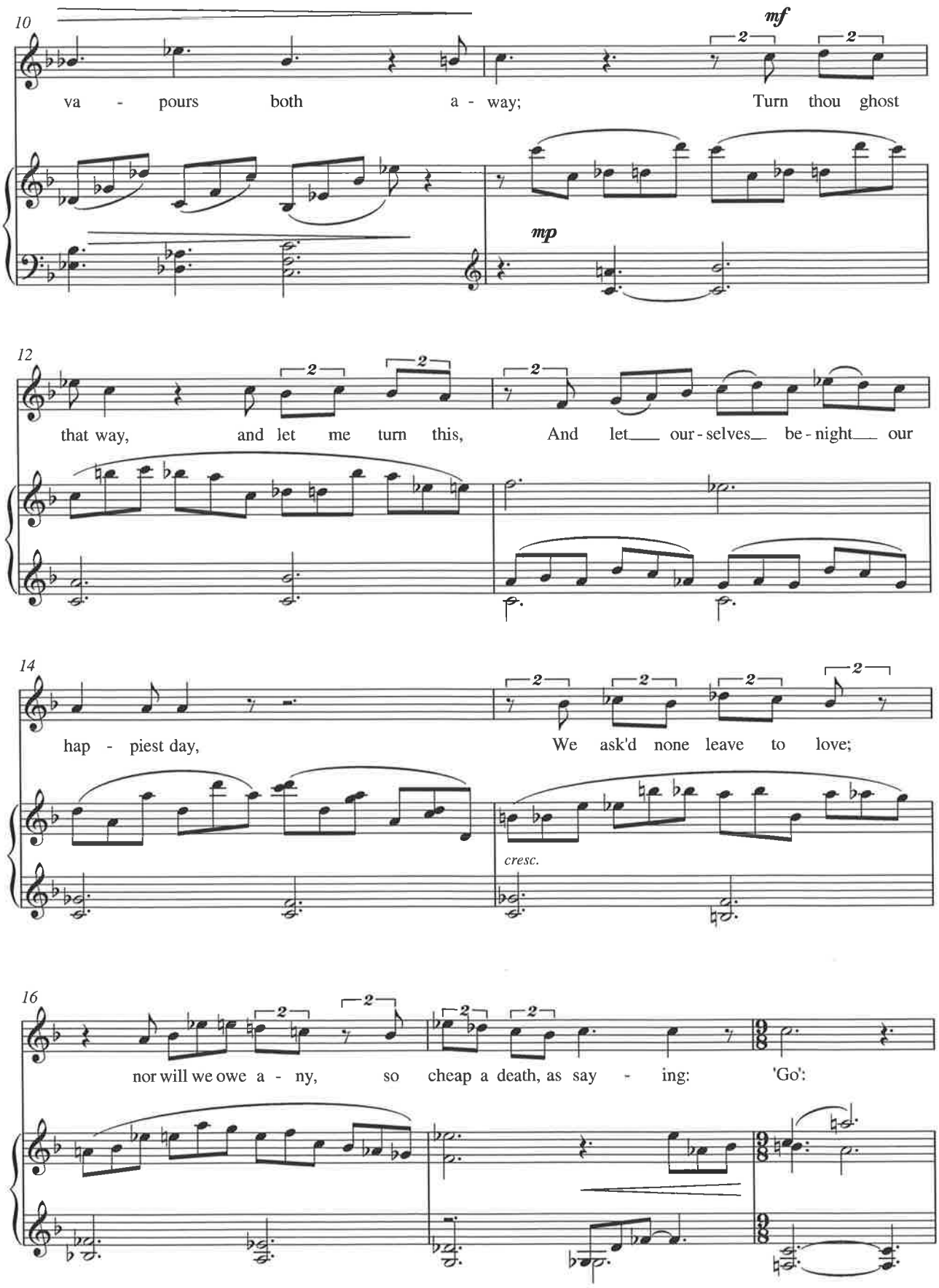

40
then, be - ing tired be - fore, Will, if thou
sfz
mp
45
stir, or pinch to wake him, think Thou call'st for more,
50
And in false sleep will from thee shrink, And then, poor
sfz
56
as - pen wretch, neg-lec - ted thou Bath'd in a

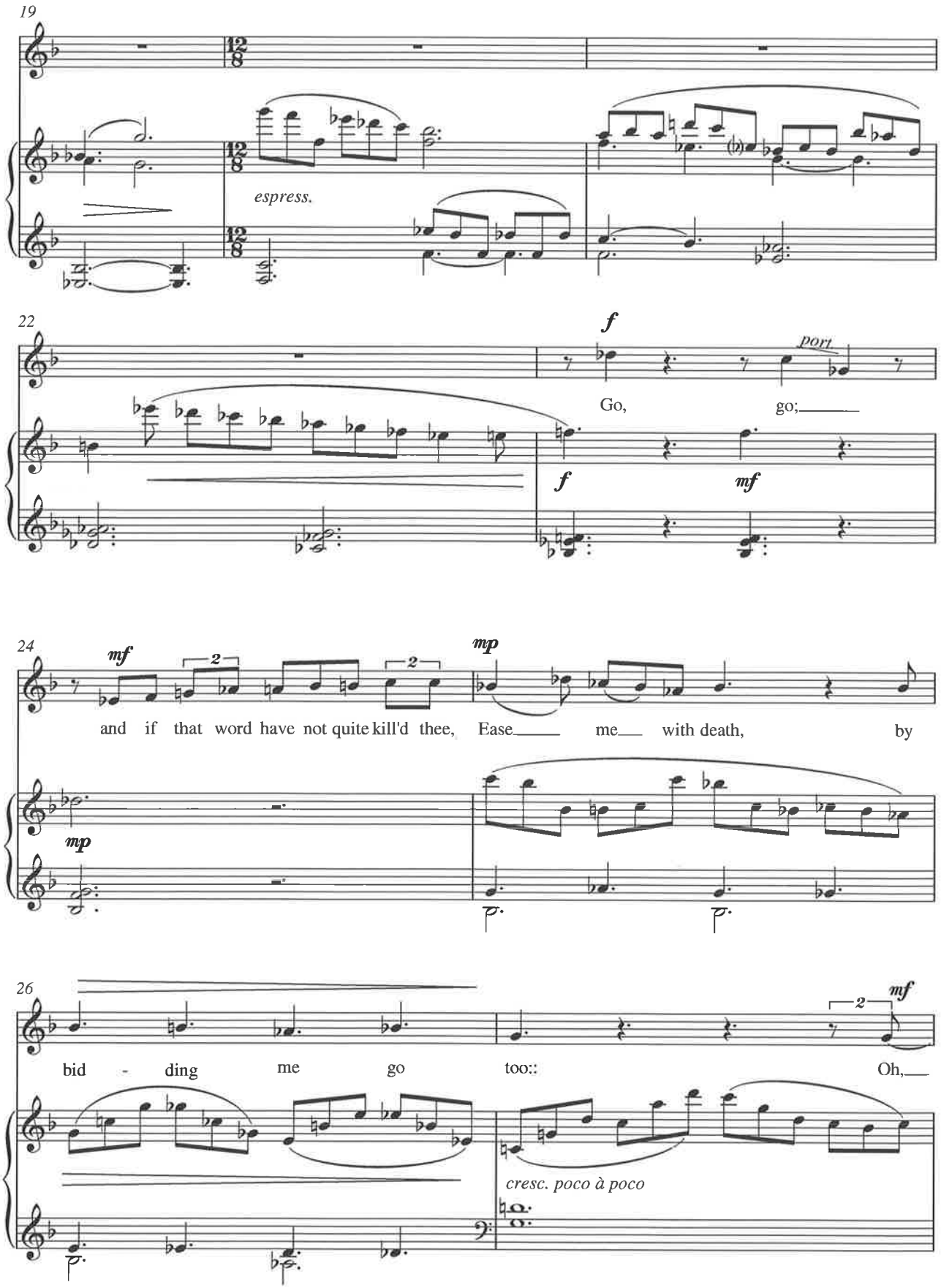

60
cold quick - sil - ver sweat wilt lie, a ver - ier
66
ghost than I:
f
8va
71
mp
What I will
76
say, I will not tell thee now,
p
pp

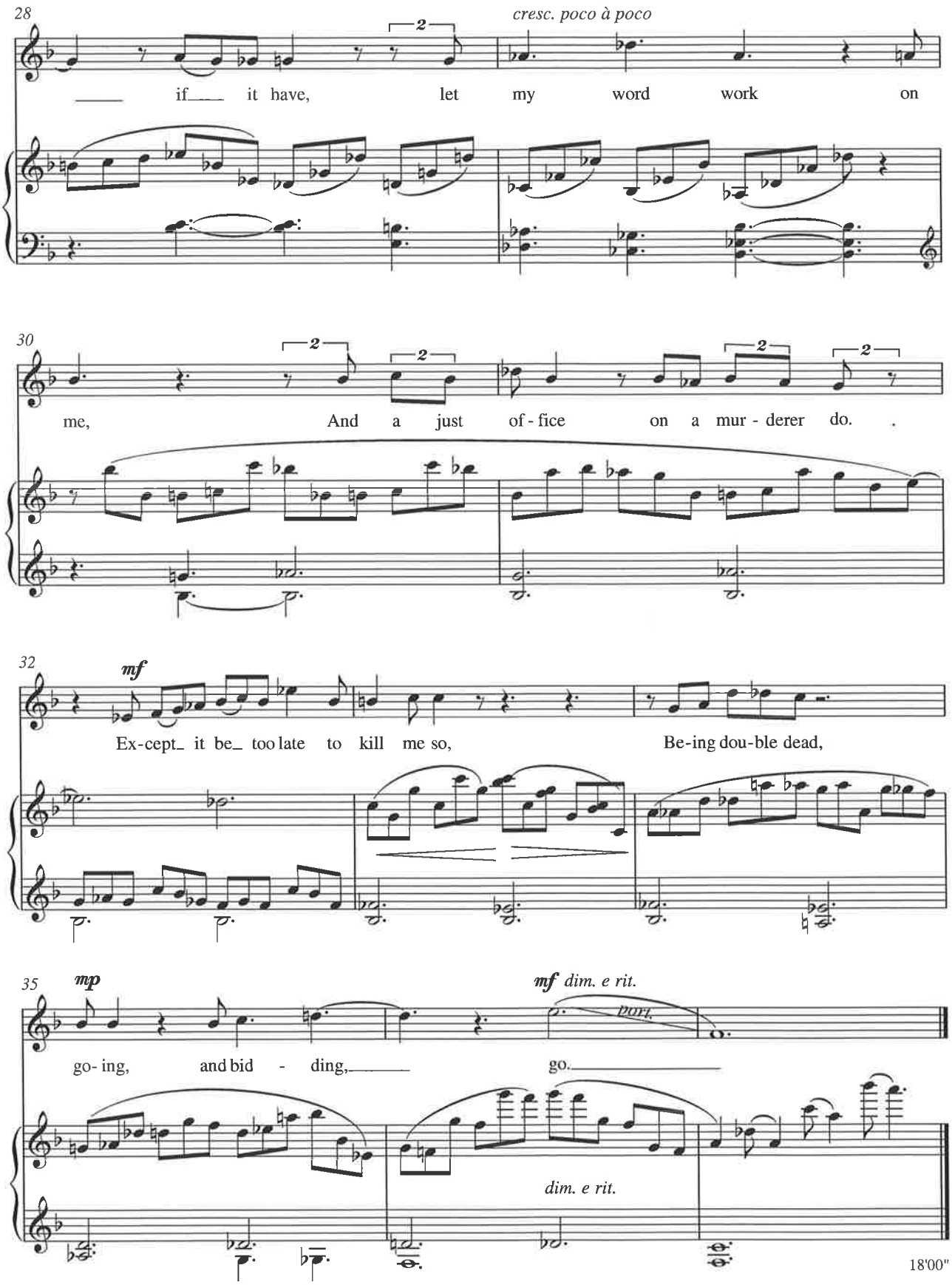

81
mp
Lest that pre - serve thee; and since my love is spent,
85
poco rit.
meno mosso
I'd ra - ther thou wouldst pain - ful - ly re - pent, Than
sfz meno mosso
poco rit.
90
a tempo
by my threat'n - - - ings rest still
a tempo
95
in - no - cent.
pp

5. The Expiration




10
mf
va - pours both a - way; Turn thou ghost
mp
12
that way, and let me turn this, And let our - selves be - night our
14
hap - piest day, We ask'd none leave to love;
cresc.
16
nor will we owe a - ny, so cheap a death, as say - ing: 'Go':


19
espress.
22
f
port
Go, go;
f
mf
24
mf
mp
and if that word have not quite kill'd thee, Ease me with death, by
mp
26
mf
bid - ding me go too:: Oh,
cresc. poco à poco


28
cresc. poco à poco
if it have, let my word work on
30
me, And a just of - fice on a mur - derer do.
32
mf
Ex-cept it be too late to kill me so, Be-ing dou-ble dead,
35
mp
mf dim. e rit.
rall.
go- ing, and bid - ding, go.
dim. e rit.
18'00"

2

Concertino for Chamber Ensemble

Concertino For Chamber Ensemble

Transposed Score

Instrumentation

1 Flute [Fl.]

1 Oboe [Ob.]

1 Clarinet in B♭ [Cl.]

1 Bassoon [Bsn.]

1 Horn in F [Hn.]

1 Trumpet in B♭ [Tpt.]

Vibraphone [Vib.]

Chinese Bells [Ch.B.]

Snare Drum [S.D.]

2 Violins [Vln.1, Vln. 2]

1 Viola [Vla.]

1 Violoncello [Vc.]

1 Double Bass [Db.]

~

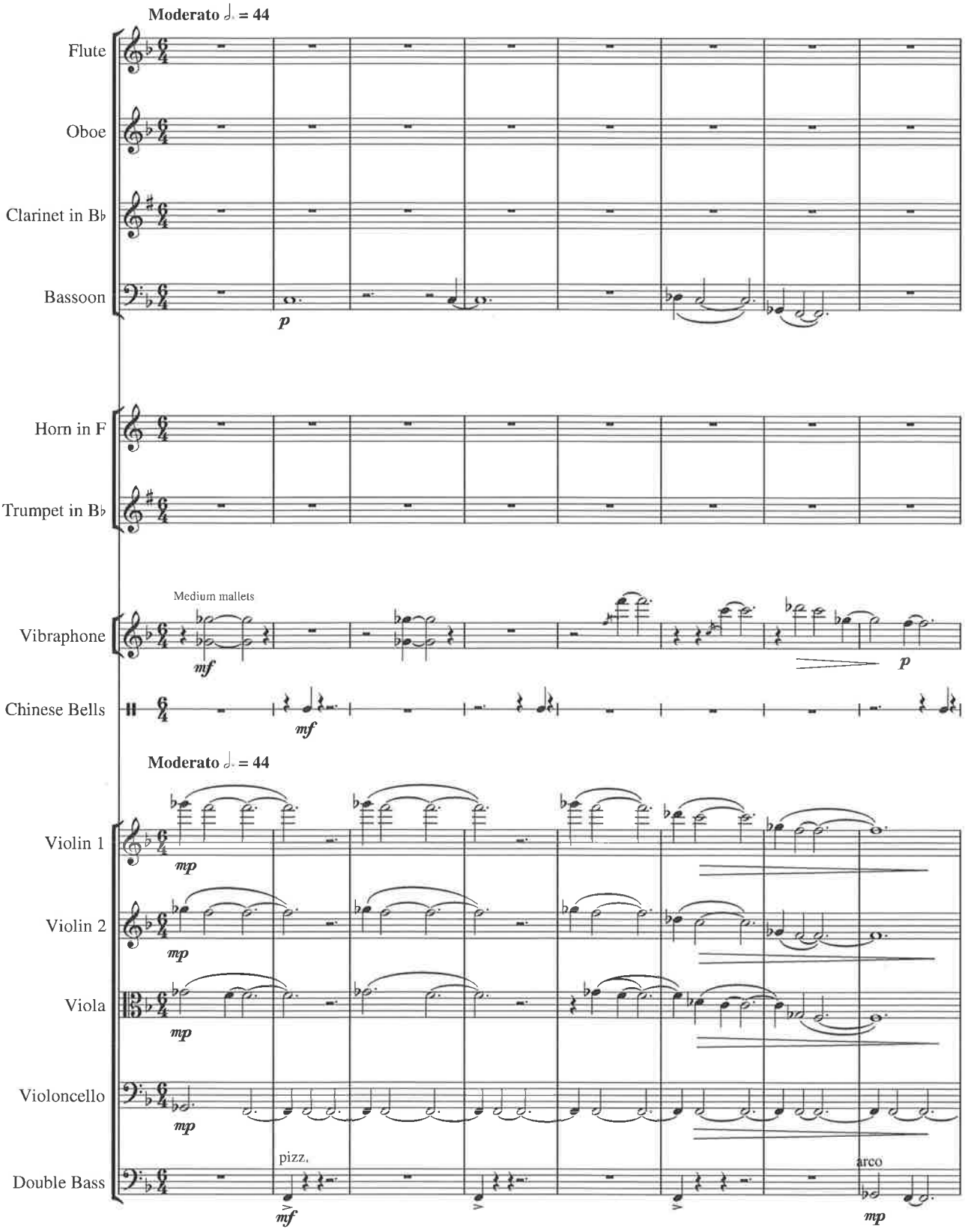
I.	*Moderato*	5' 40"
II.	*Lento*	5' 00"
III.	*Spiritoso*	3' 26"

Total Duration: c.14 minutes

Concertino for Chamber Ensemble

I

DIANA K.WEEKES



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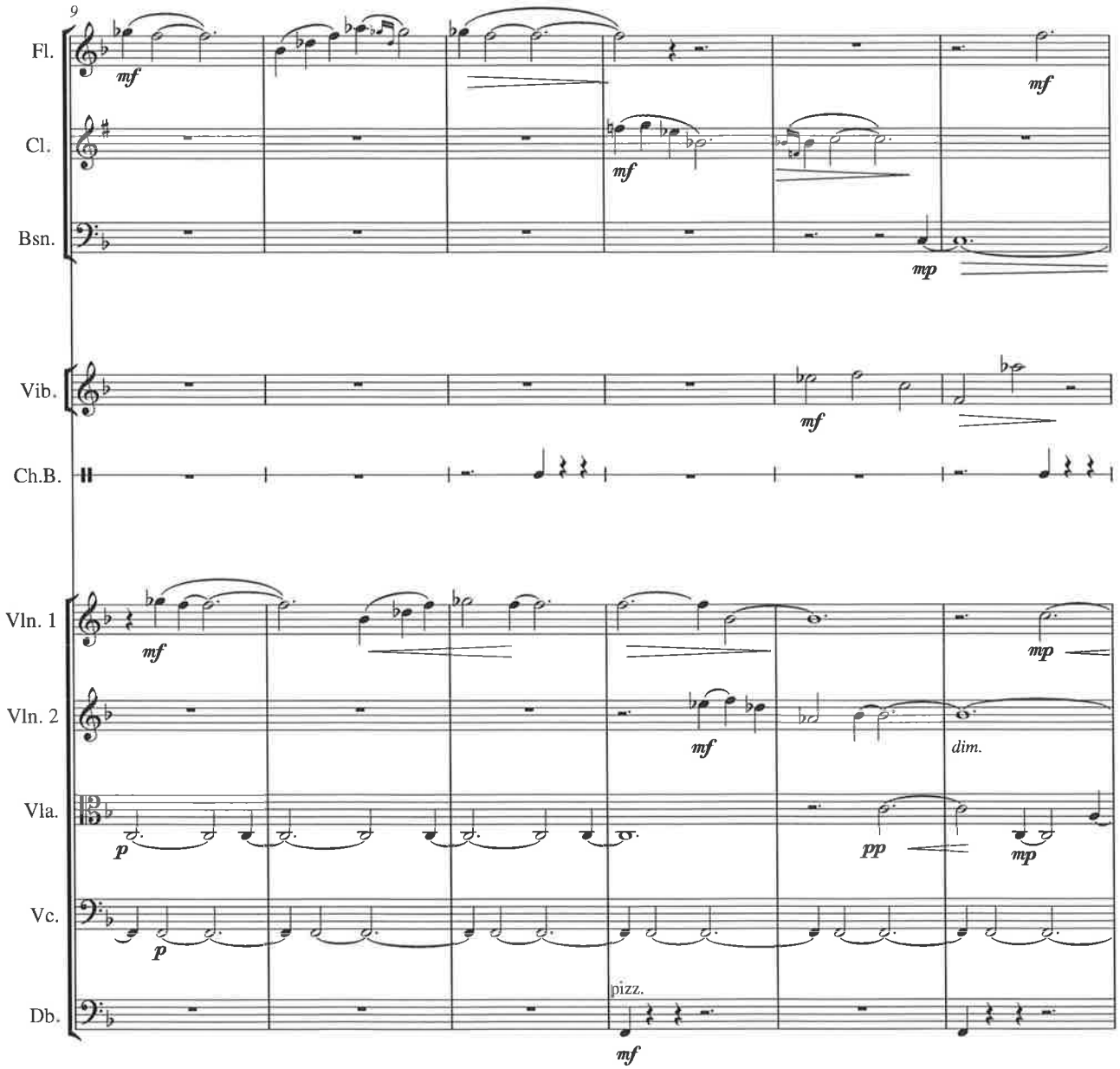
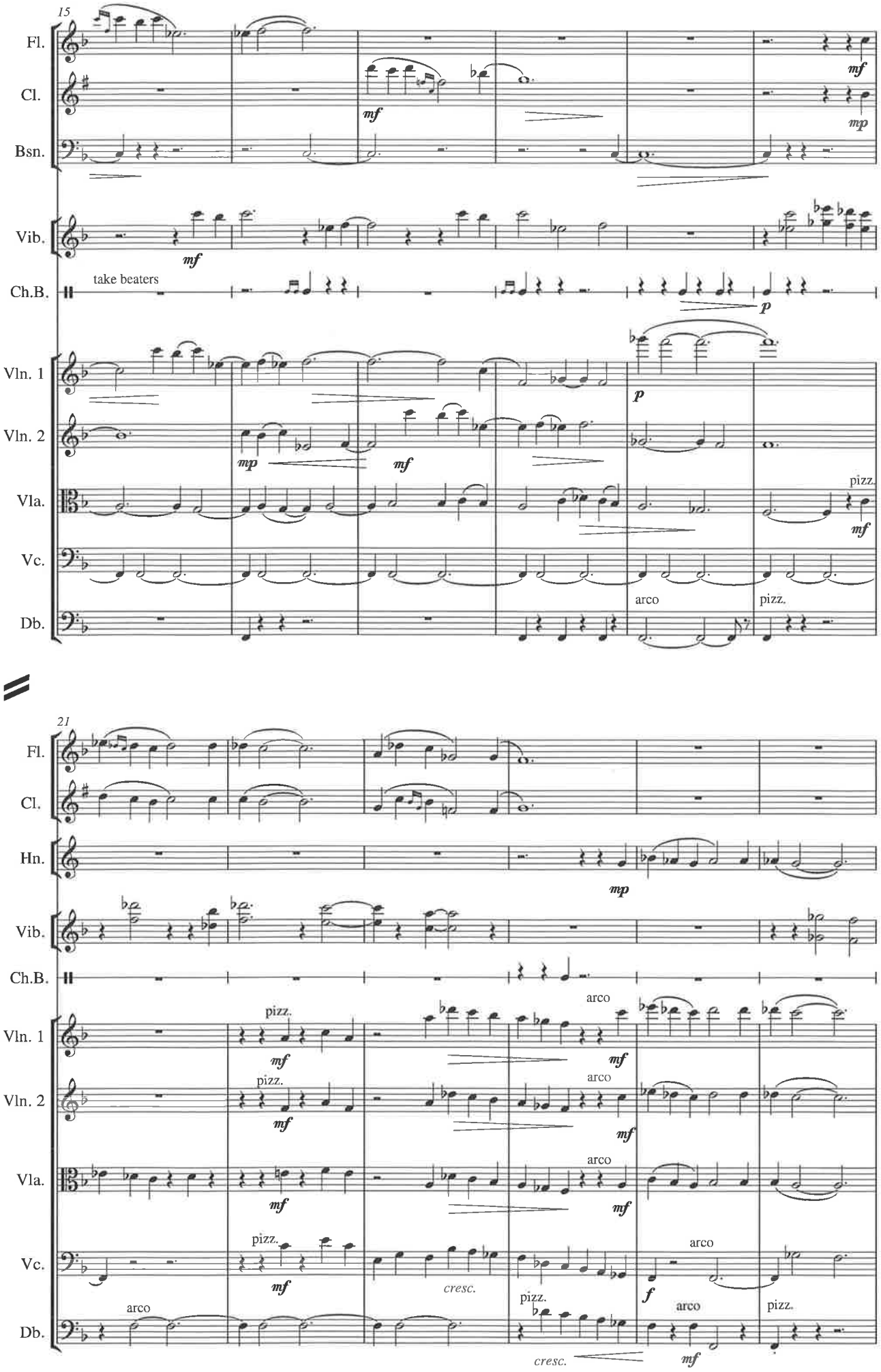
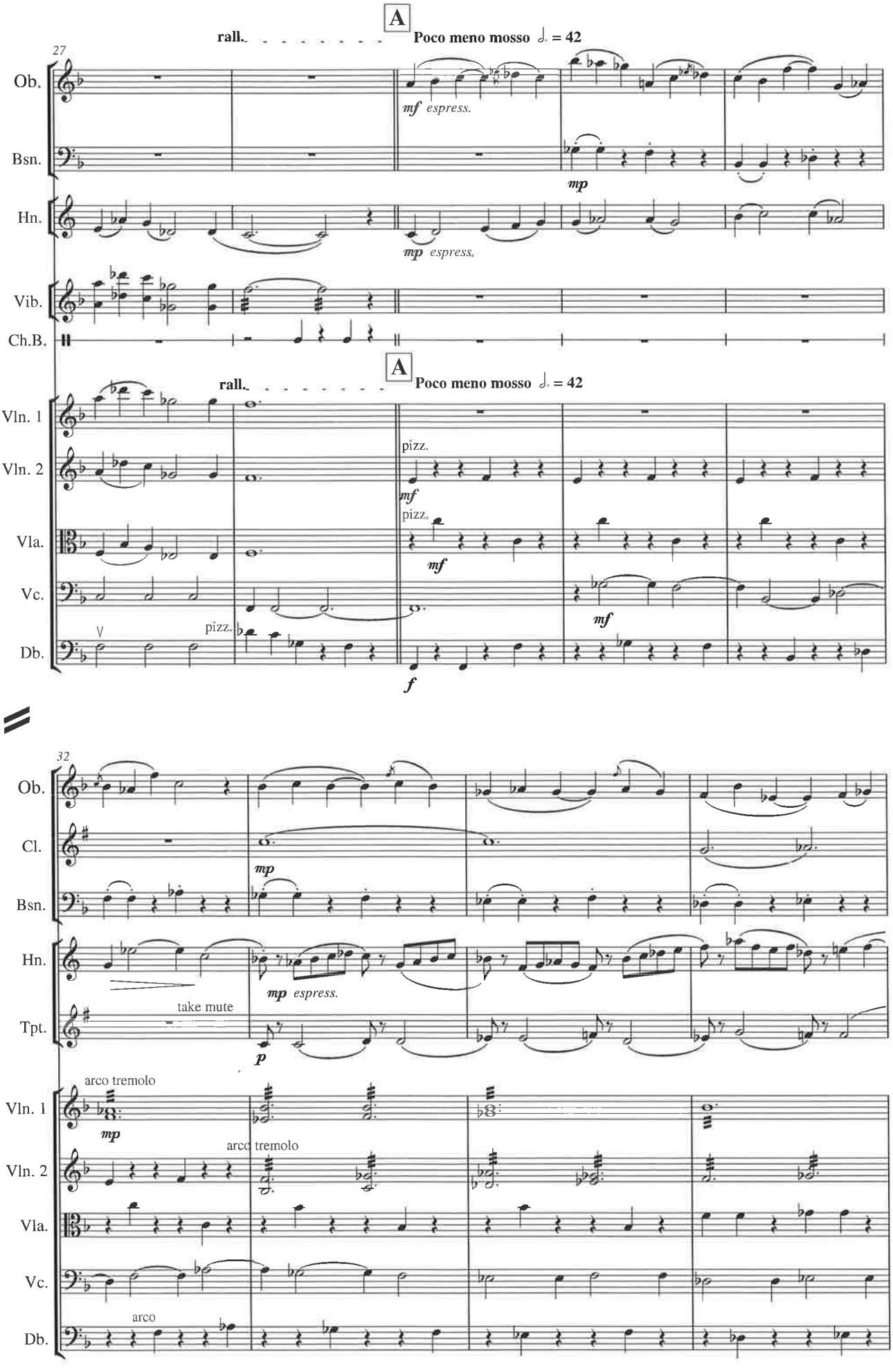
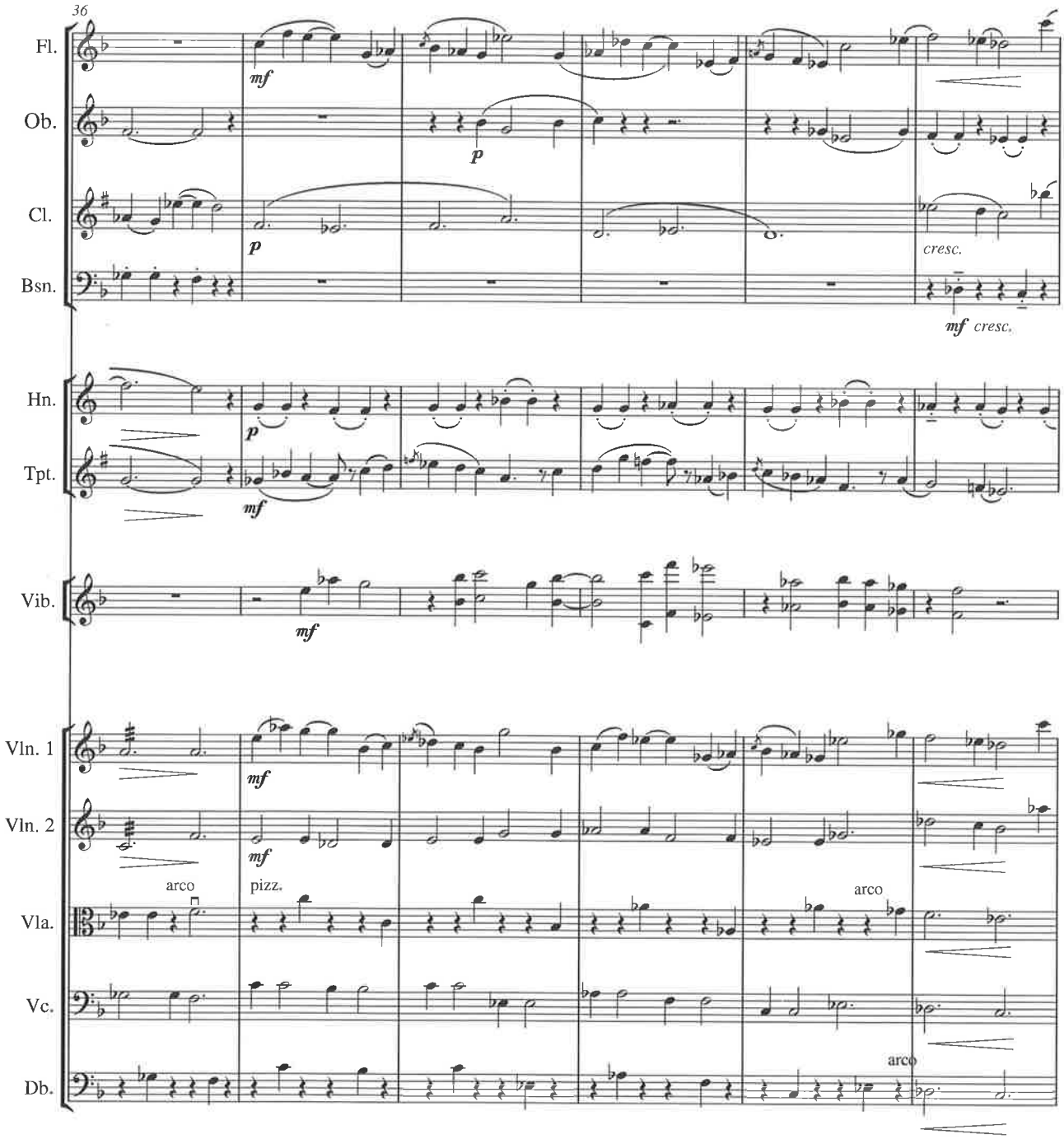
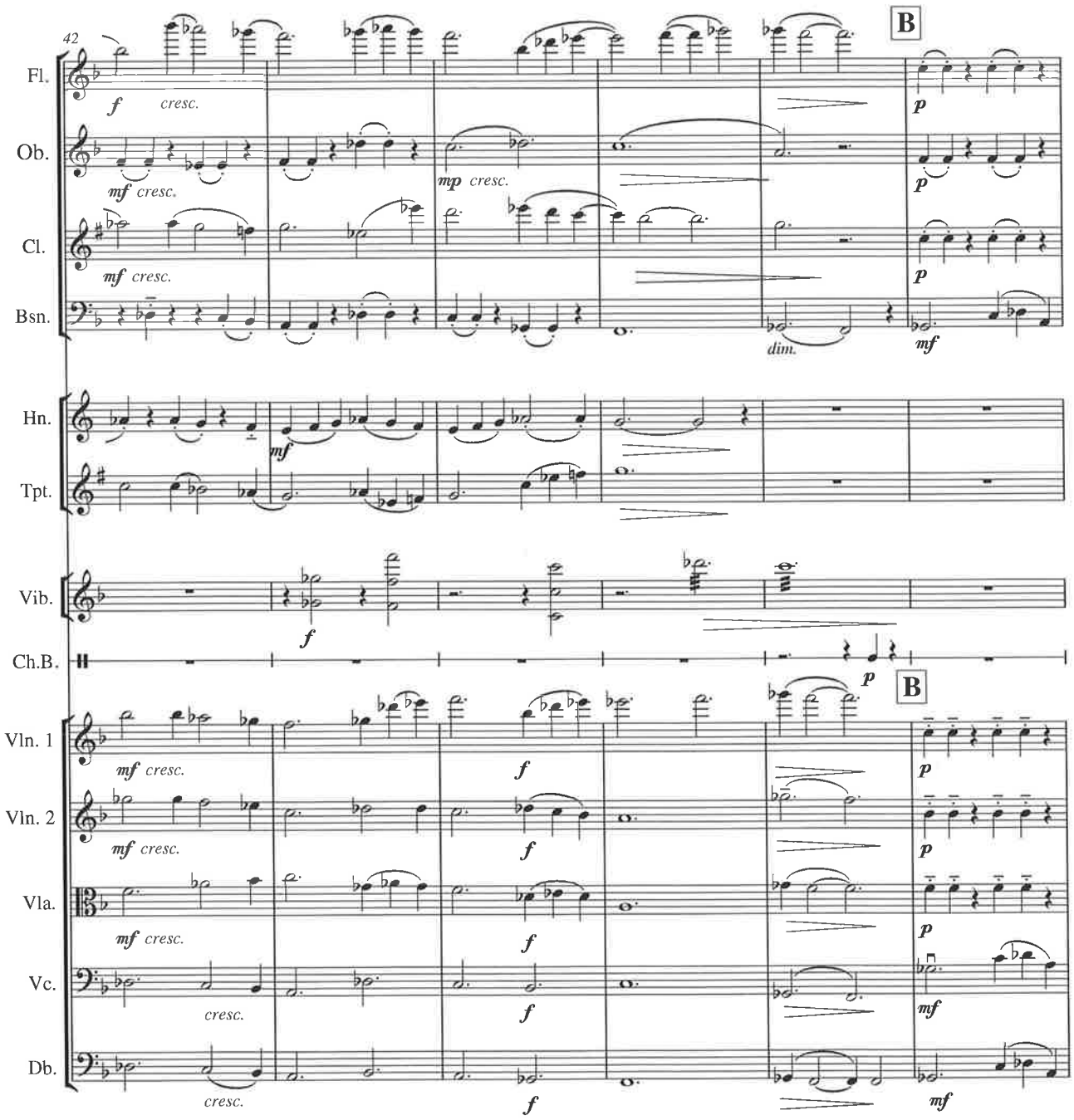
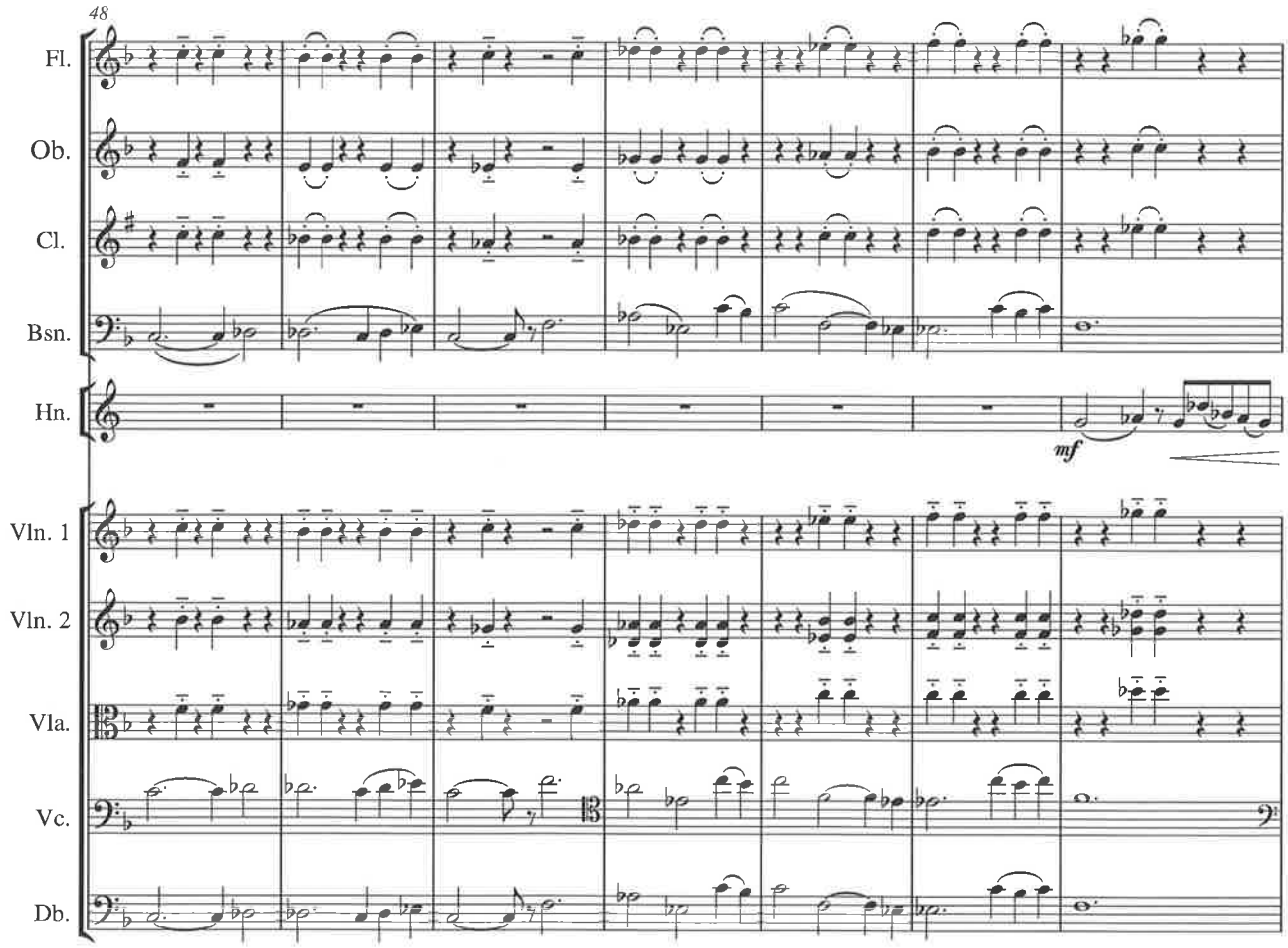

9
Fl.
Cl.
Bsn.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mp
p
pp
dim.
pizz.

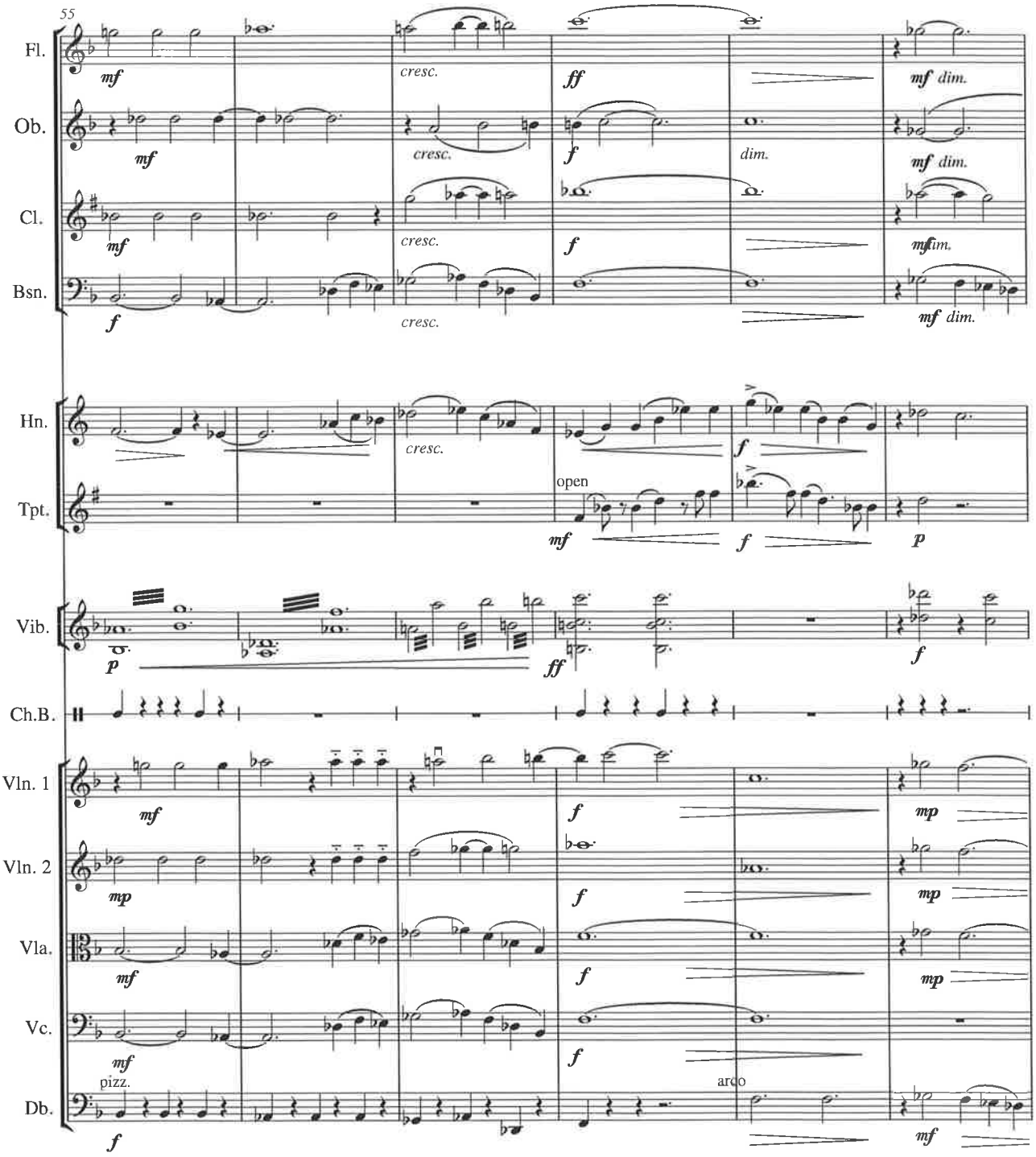

15
Fl.
Cl.
Bsn.
Vib.
Ch.B.
take beaters
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
pizz.
21
Hn.
cresc.

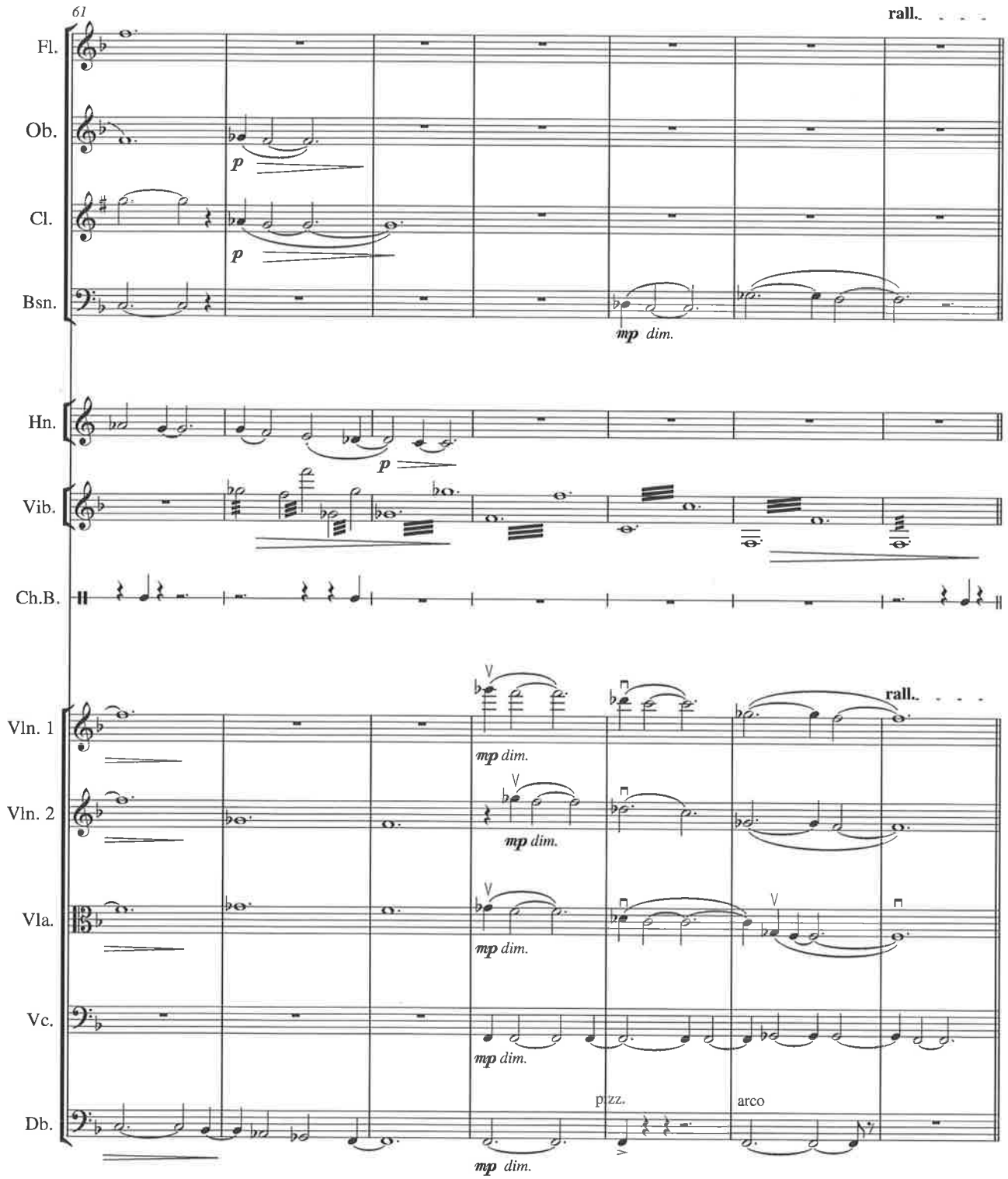

A
rall.
Poco meno mosso ♩. = 42
27
Ob.
Bsn.
Hn.
Vib.
Ch.B.
mf espress.
mp
mp espress.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
mf
f
32
Cl.
Tpt.
take mute
p
arco tremolo
arco

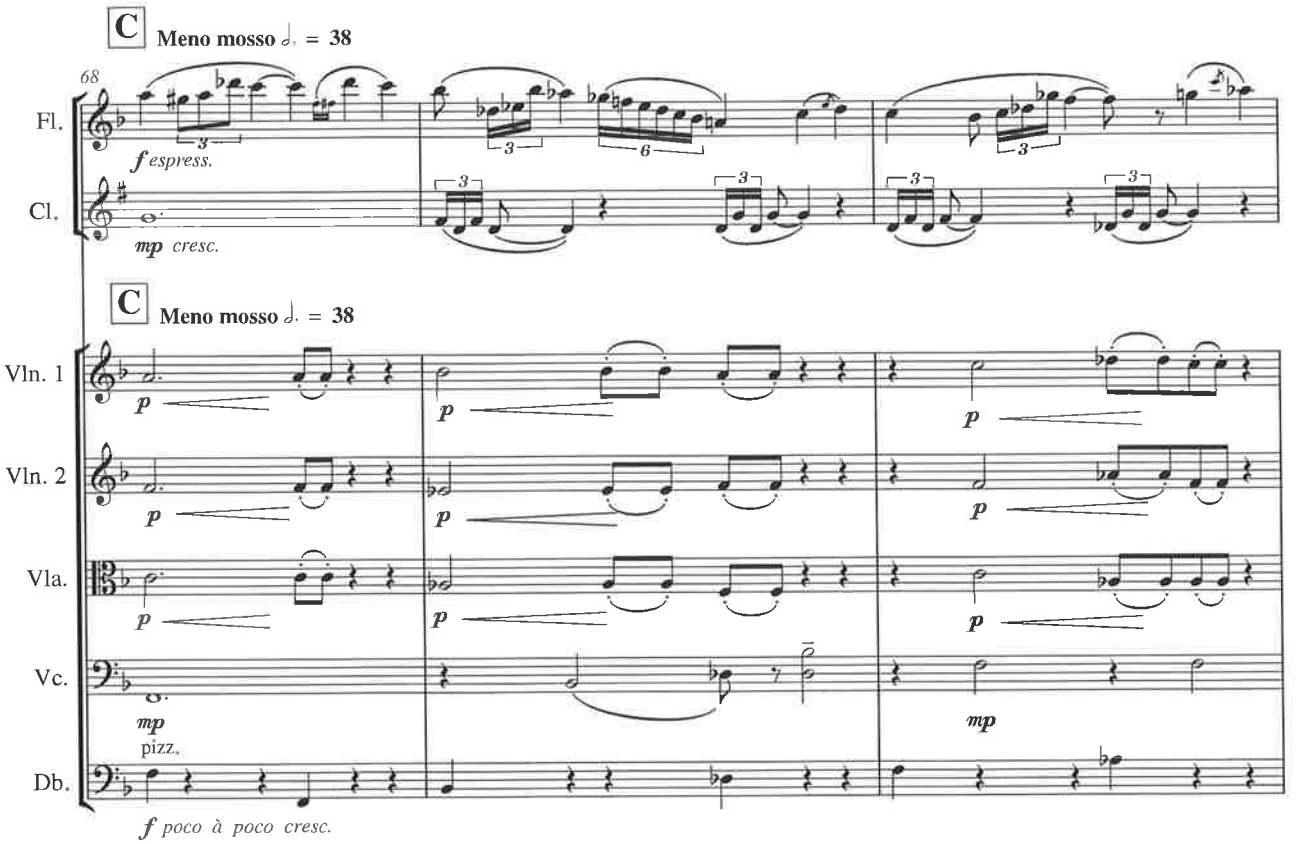

36
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
p
cresc.
arco
pizz.

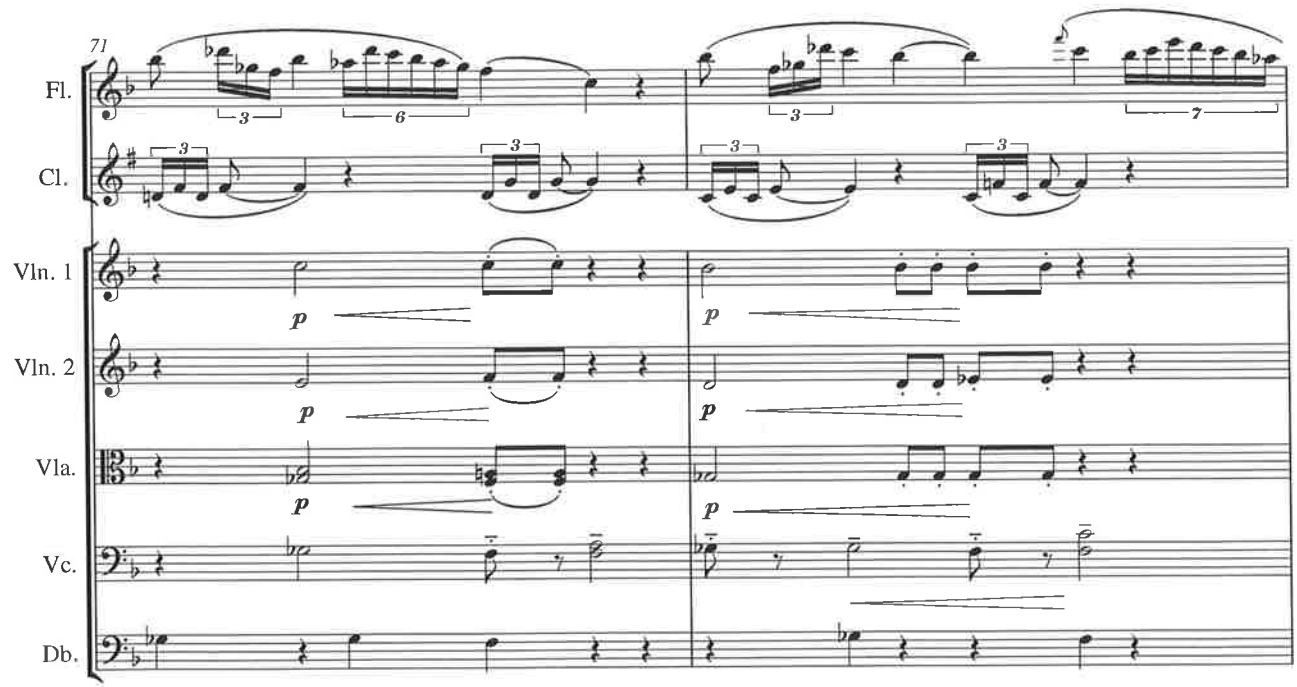

42
B
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
cresc.
mf cresc.
mp cresc.
p
dim.
mf
B

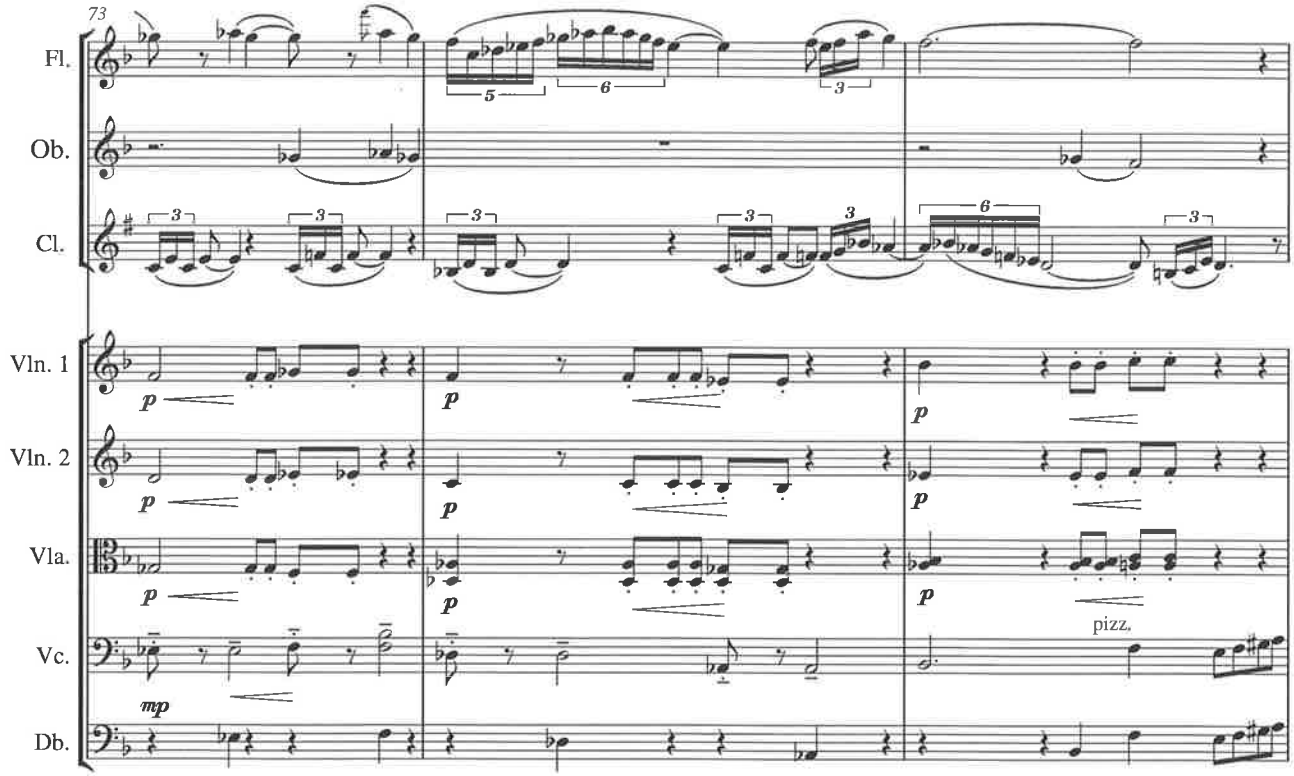

48
Fl.
Ob.
Cl.
Bsn.
Hn.
mf
Vln. 1
Vln. 2
Vla.
Vc.
Db.

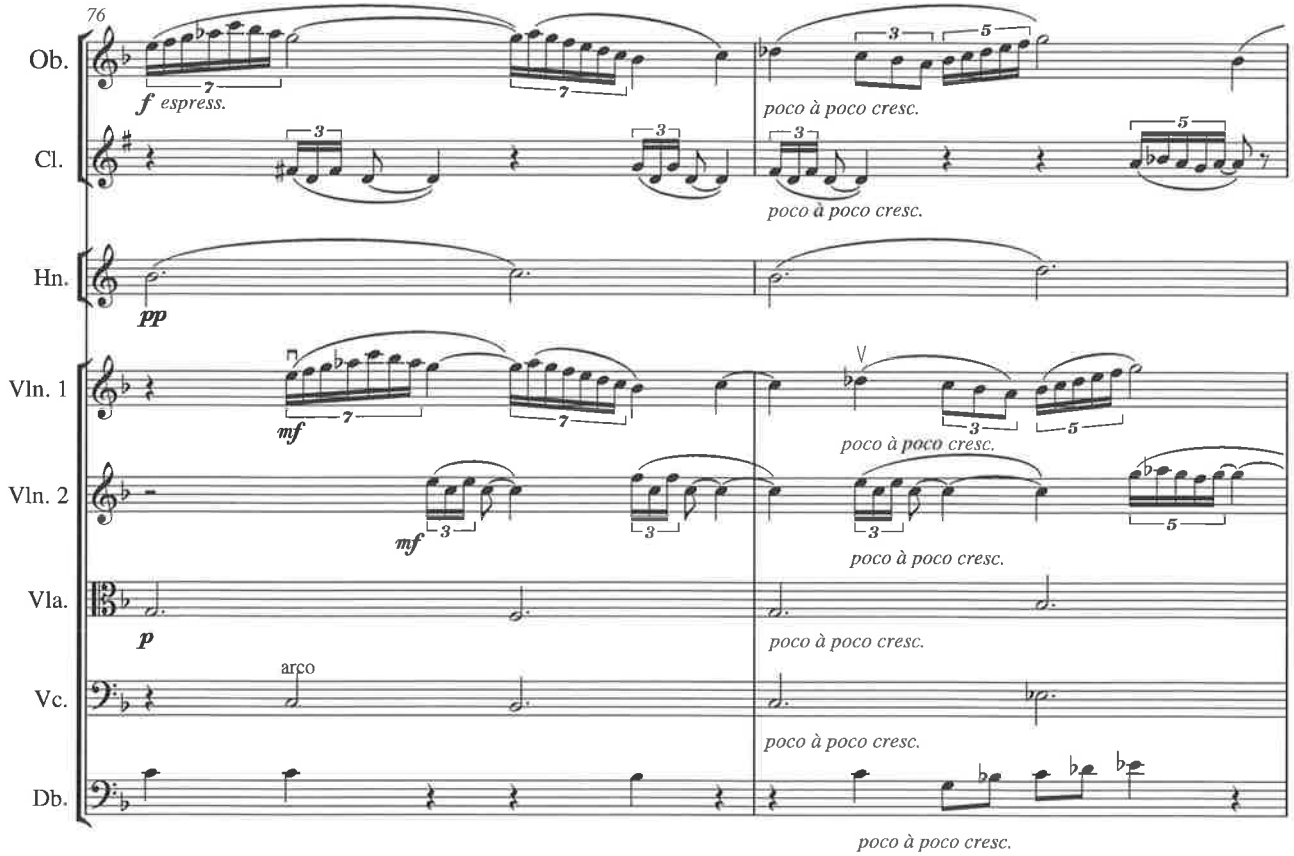

55
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
cresc.
ff
f
dim.
mf dim.
open
mp
pizz.
arco
p

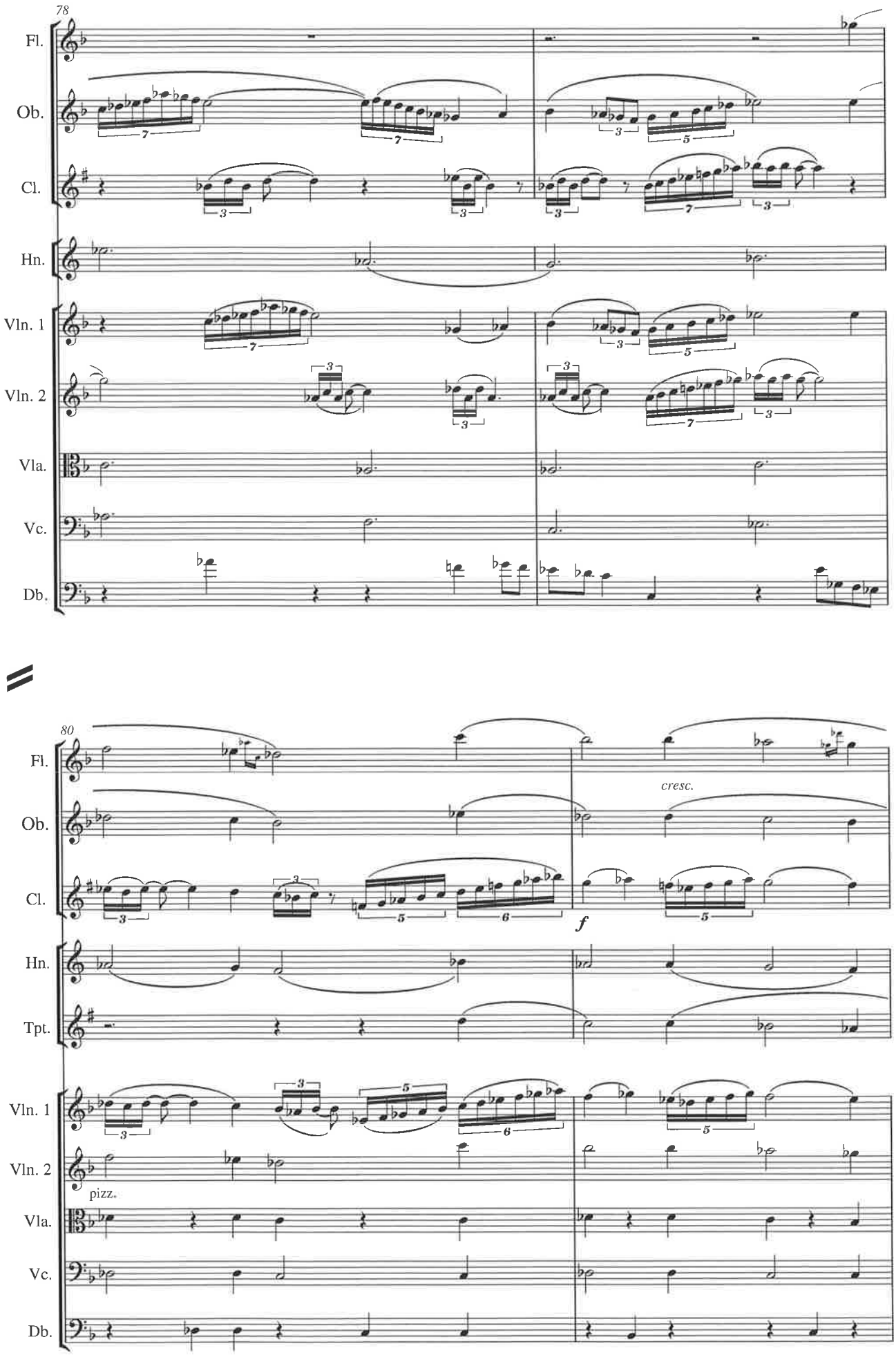

61
rall.
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
mp dim.
pizz.
arco

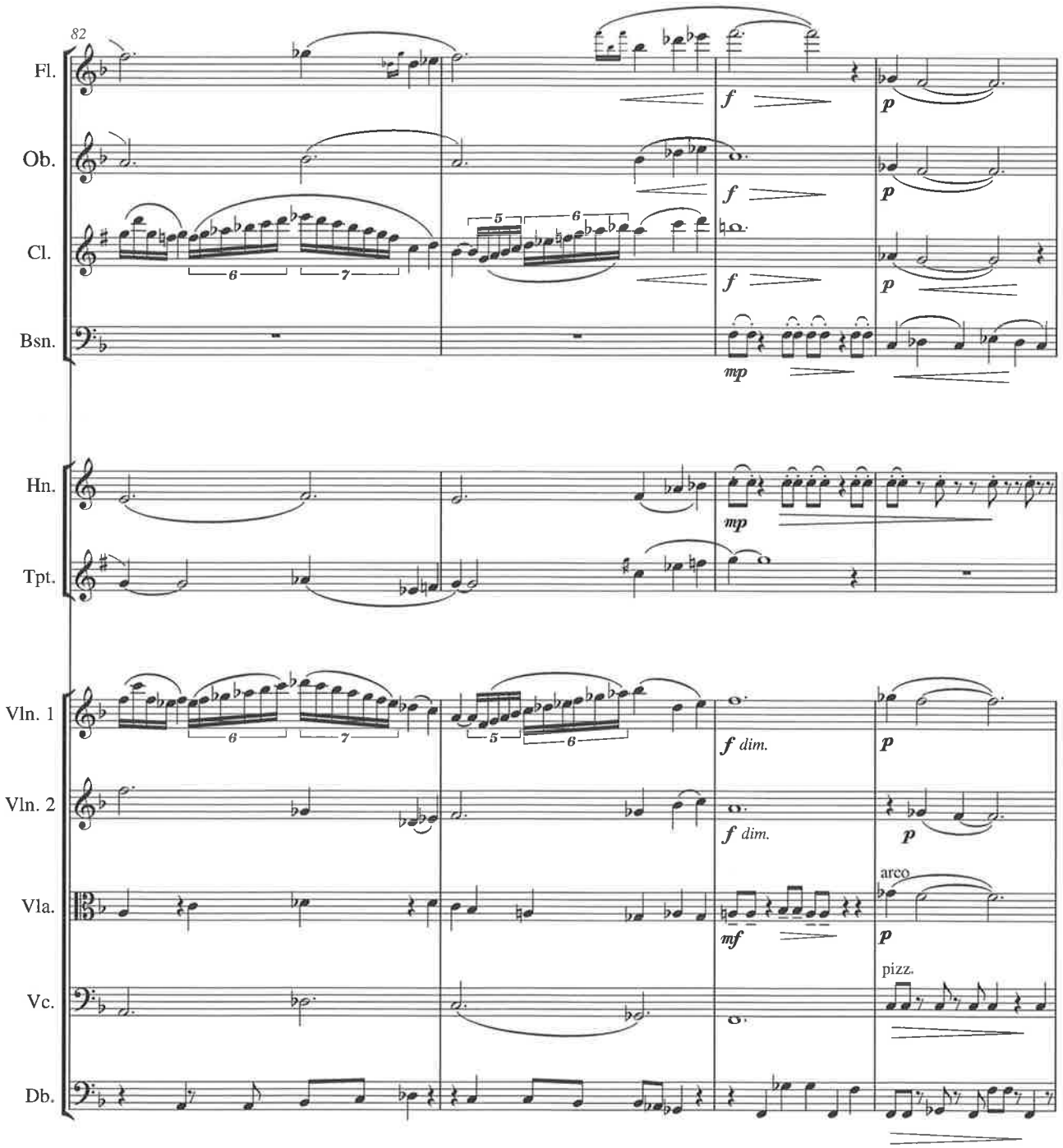

C Meno mosso ♩. = 38
68
Fl.
Cl.
f espress.
mp cresc.
C Meno mosso ♩. = 38
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
mp
pizz.
f poco à poco cresc.

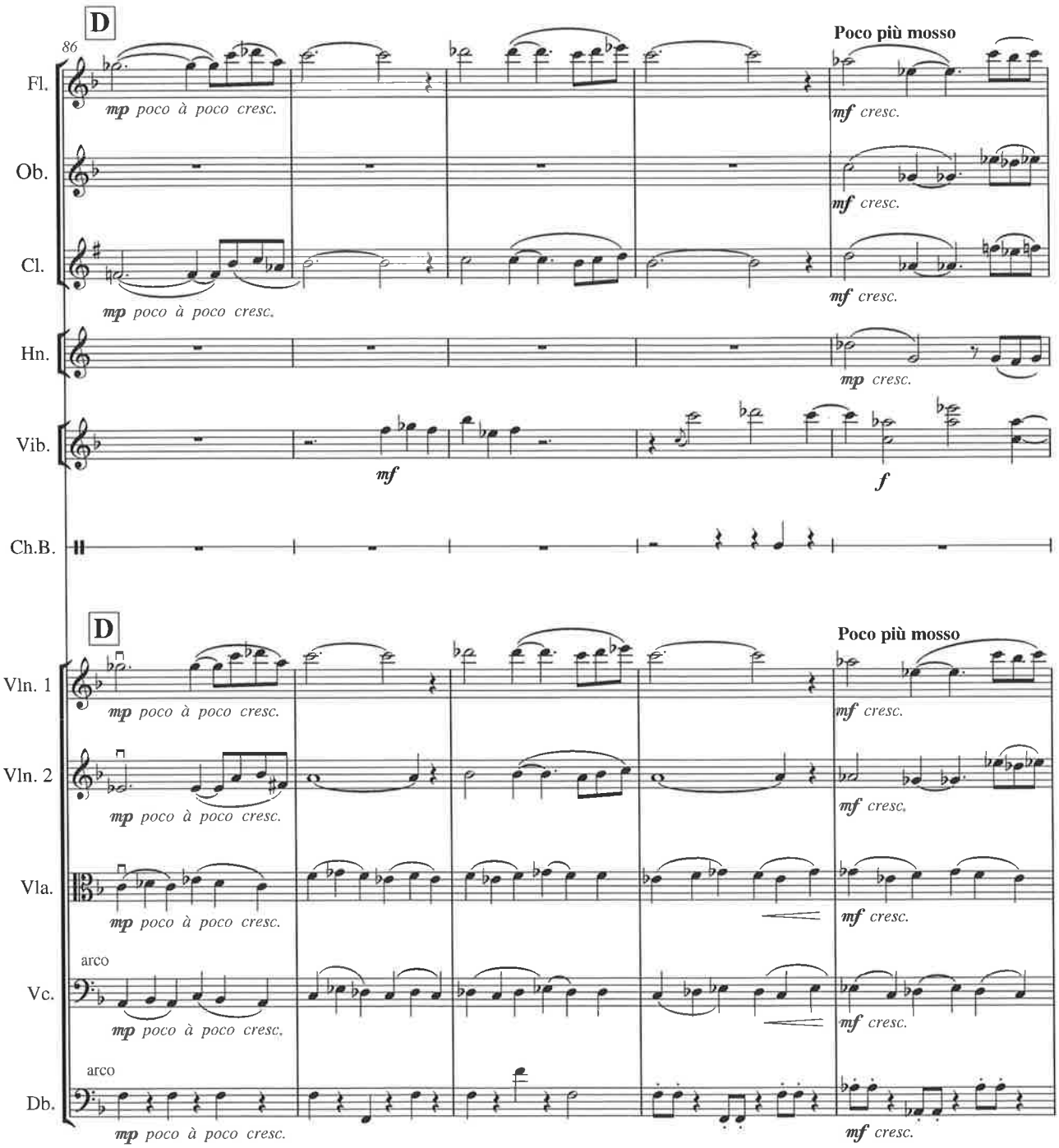

71
Fl.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p

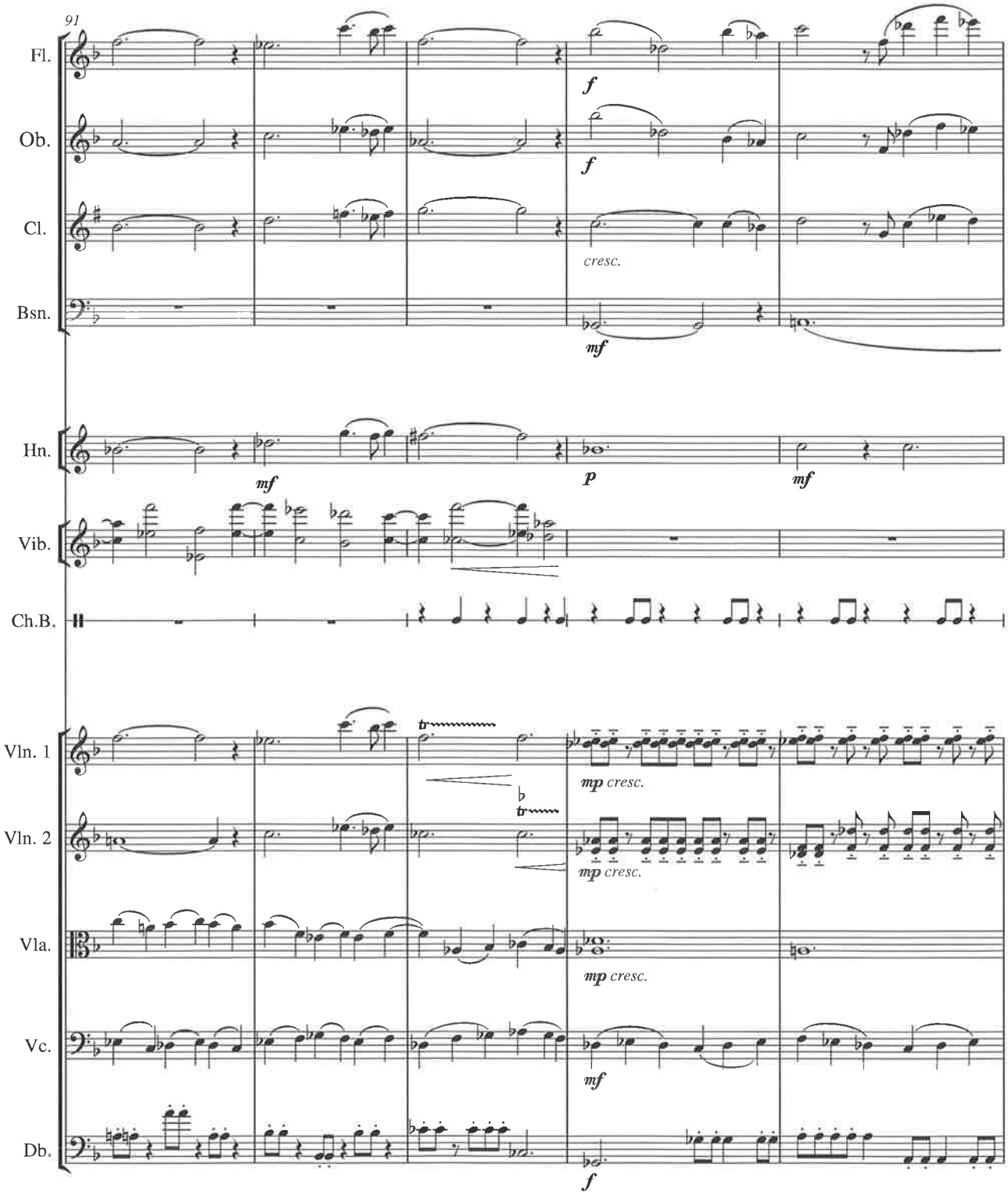

73
Fl.
Ob.
Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
mp
pizz.

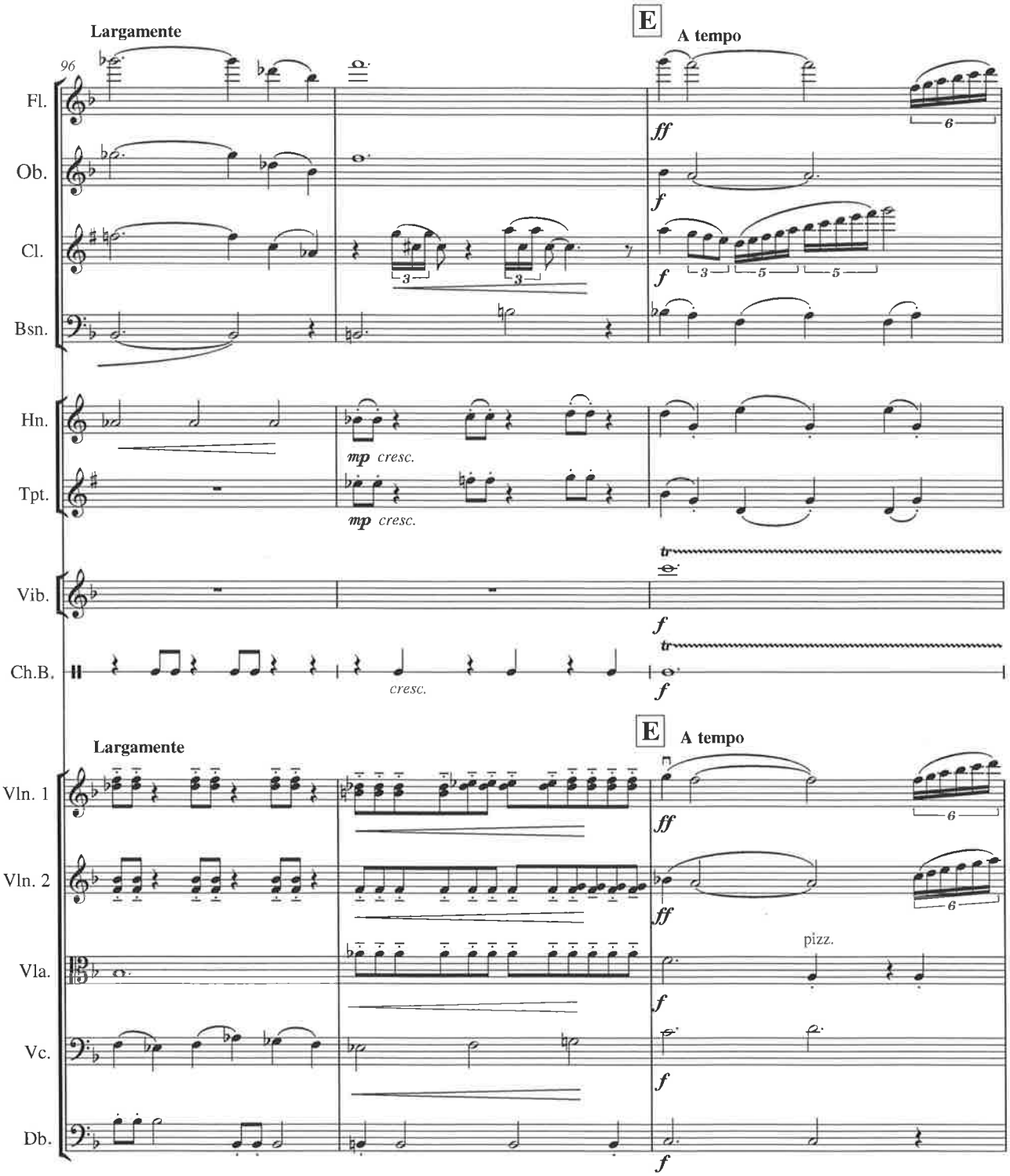

76
Ob.
Cl.
Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f espress.
pp
mf
p
arco
poco à poco cresc.

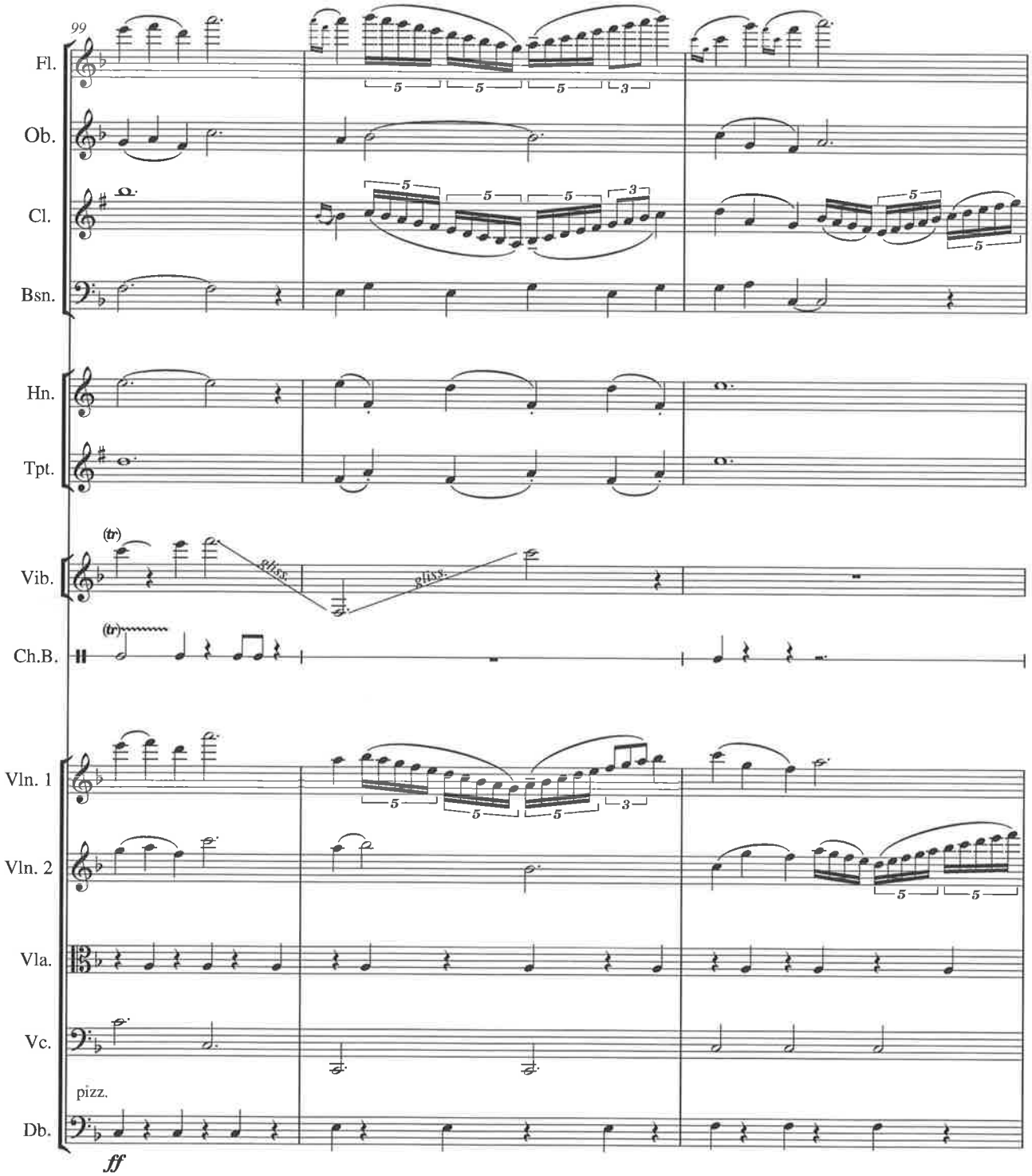

78
Fl.
Ob.
Cl.
Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
80
Fl.
Ob.
Cl.
Hn.
Tpt.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
cresc.
f
pizz.

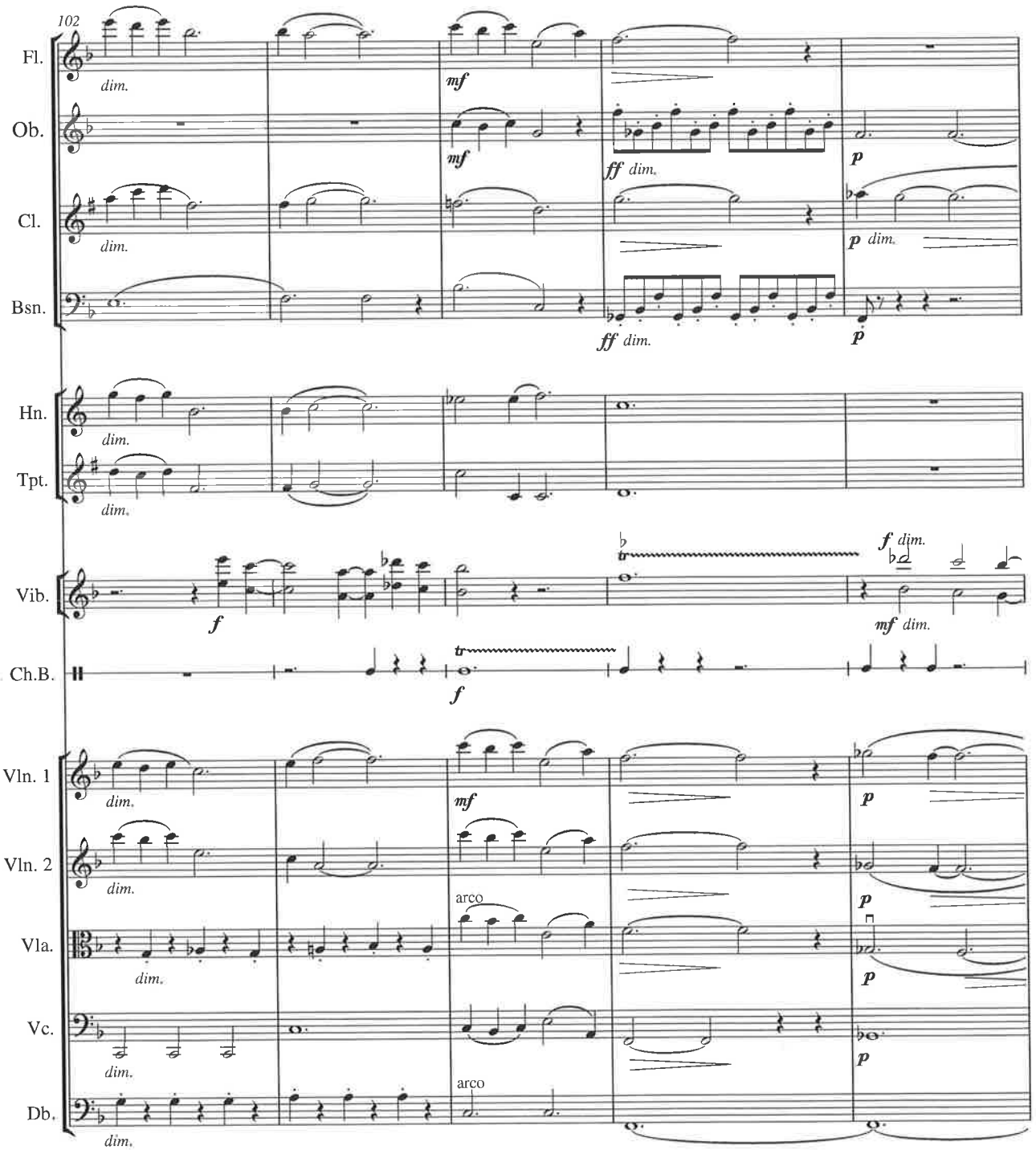

82
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
p
mp
f dim.
mf
arco
pizz.

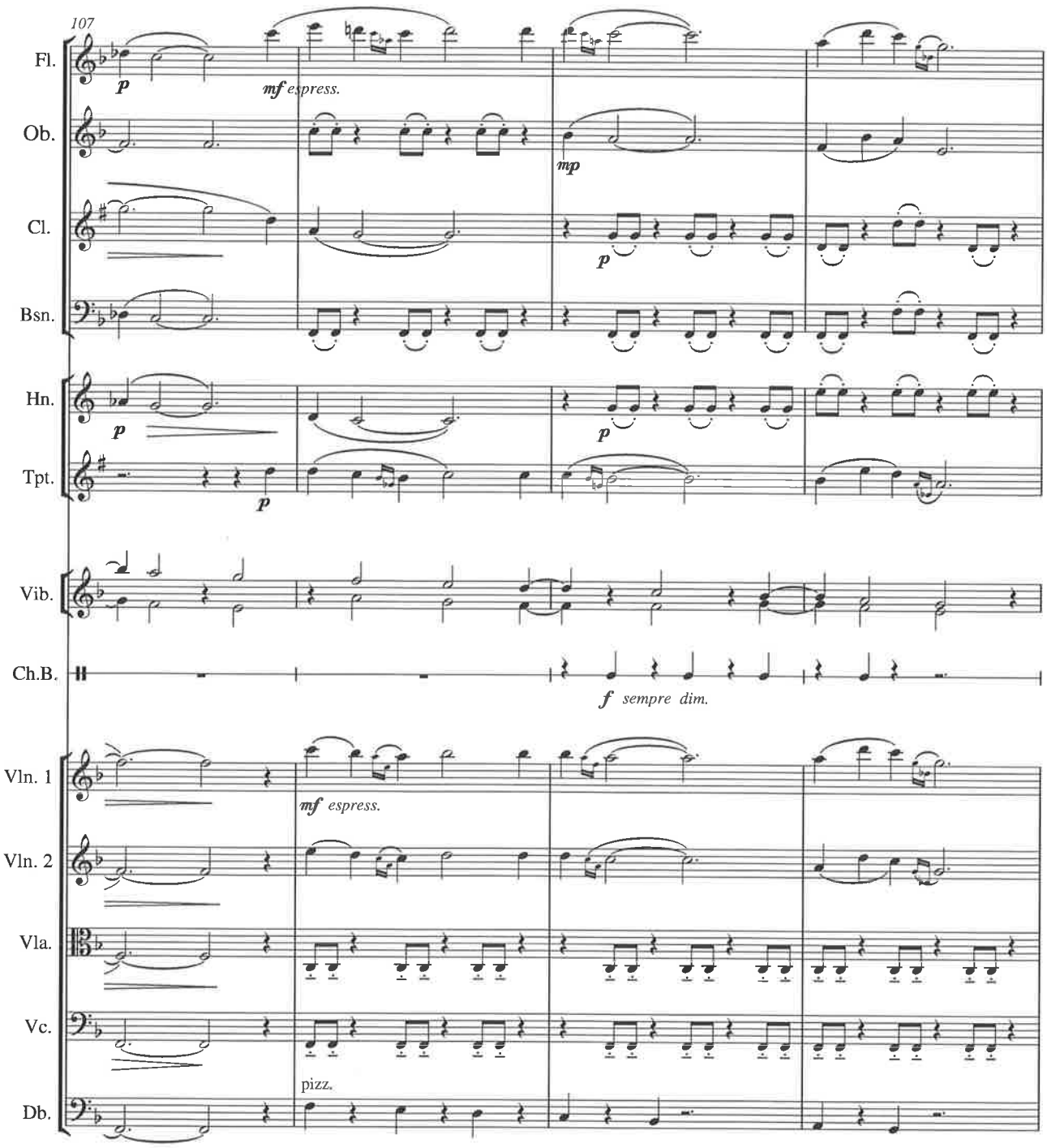

D
86
Poco più mosso
Fl.
mp poco à poco cresc.
mf cresc.
Ob.
mf cresc.
Cl.
mp poco à poco cresc.
mf cresc.
Hn.
mp cresc.
Vib.
mf
f
Ch.B.
D
Poco più mosso
Vln. 1
mp poco à poco cresc.
mf cresc.
Vln. 2
mp poco à poco cresc.
mf cresc.
Vla.
mp poco à poco cresc.
mf cresc.
arco
Vc.
mp poco à poco cresc.
mf cresc.
arco
Db.
mp poco à poco cresc.
mf cresc.

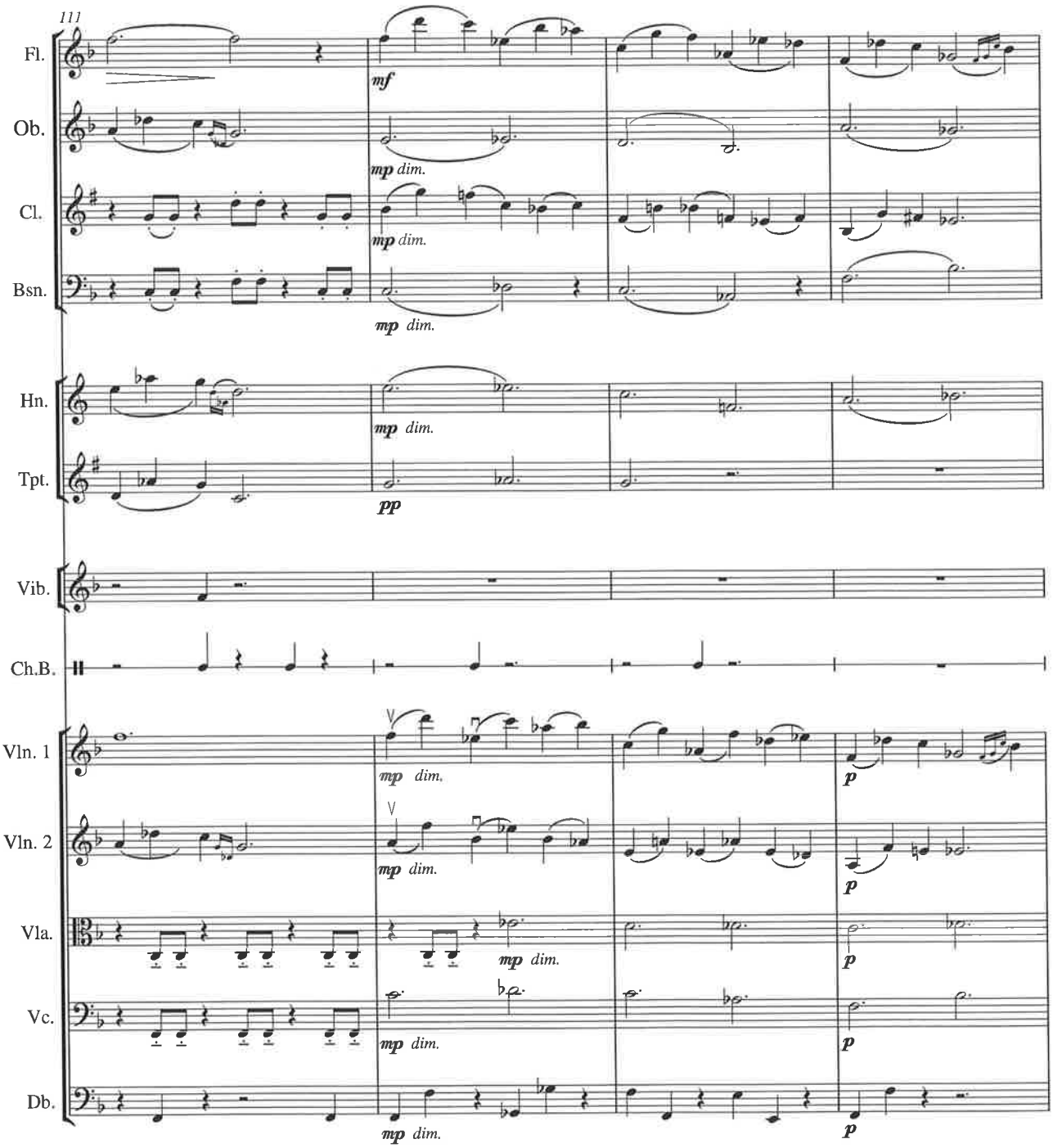

91
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
cresc.
mf
p
tr
mp cresc.

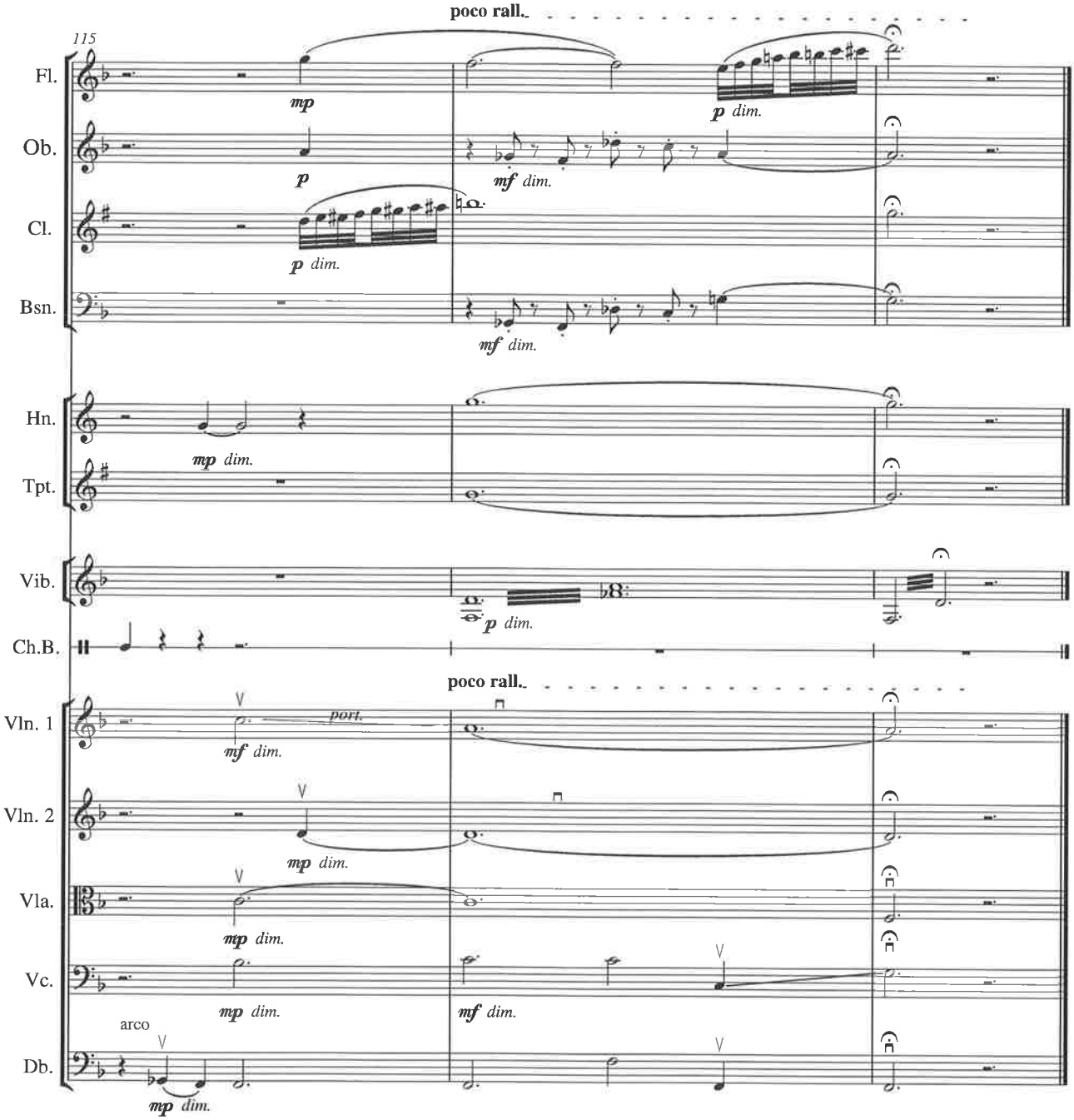

Largamente
E
A tempo
96
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
mp cresc.
cresc.
ff
f
tr
Largamente
E
A tempo
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.


99
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
(tr)
gliss.
pizz.
ff

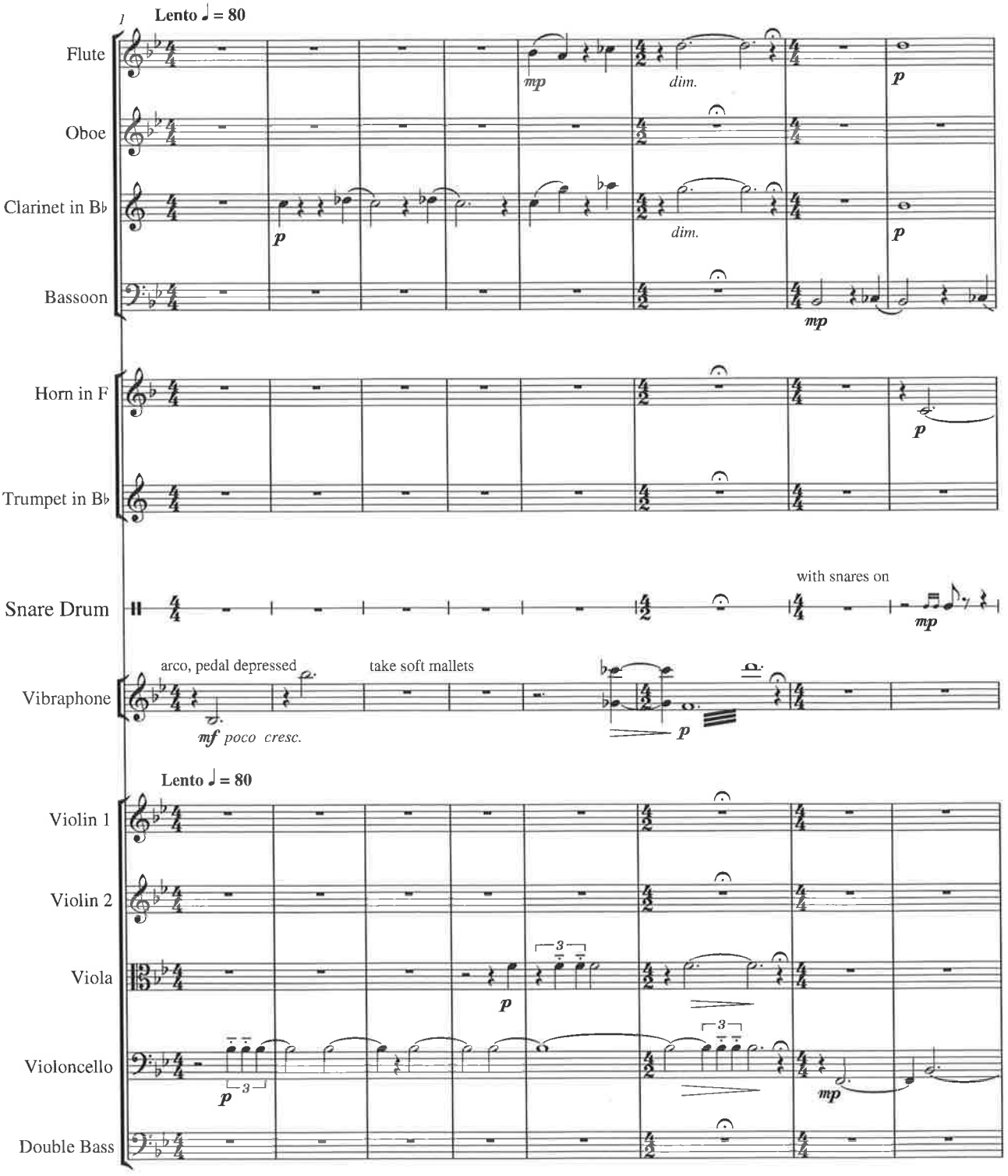

102
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
dim.
mf
ff dim.
p
p dim.
f
f dim.
mf dim.
tr
arco

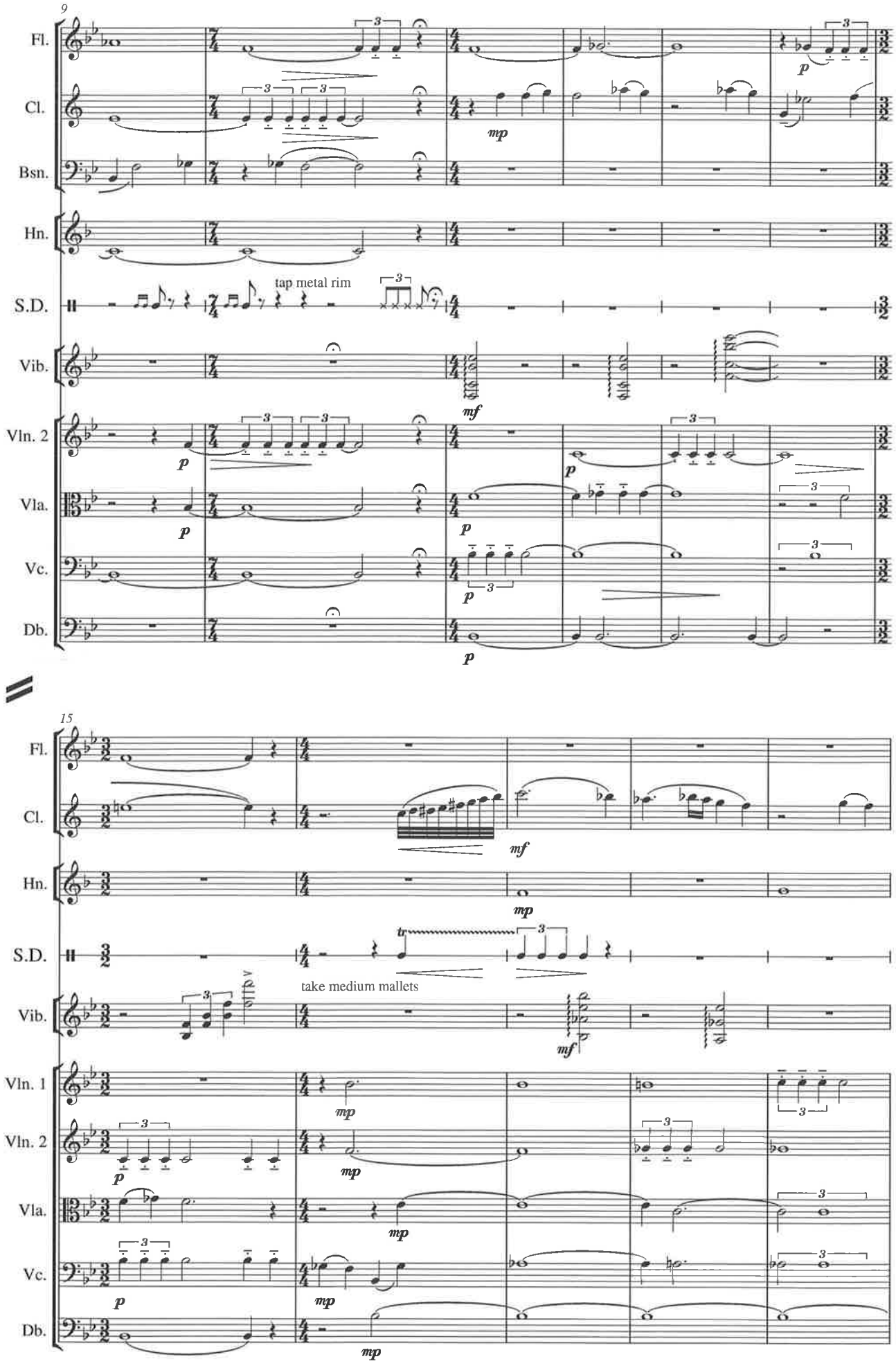

107
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
mf espress.
mp
f sempre dim.
pizz.

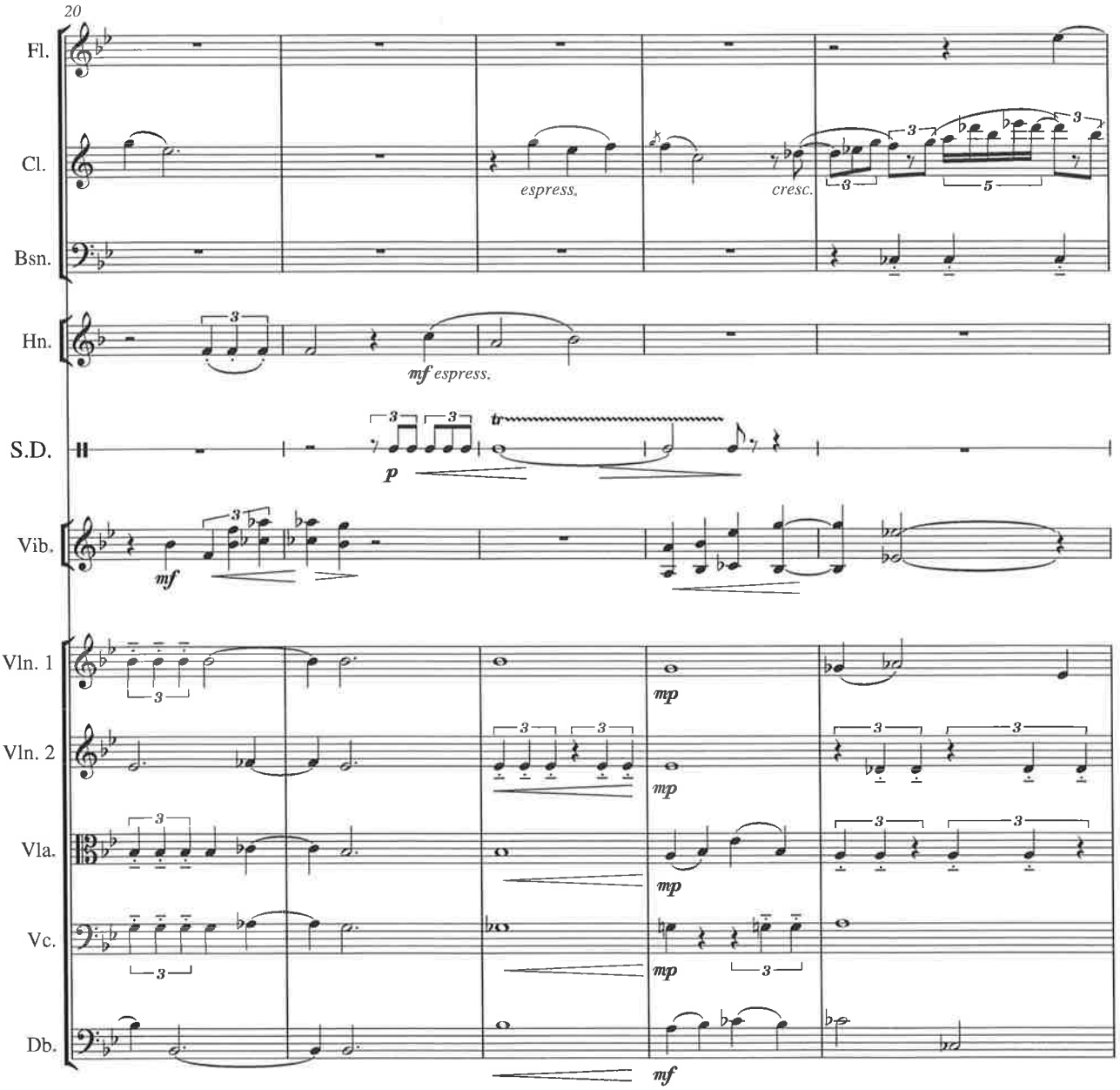

111
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mp dim.
pp
p

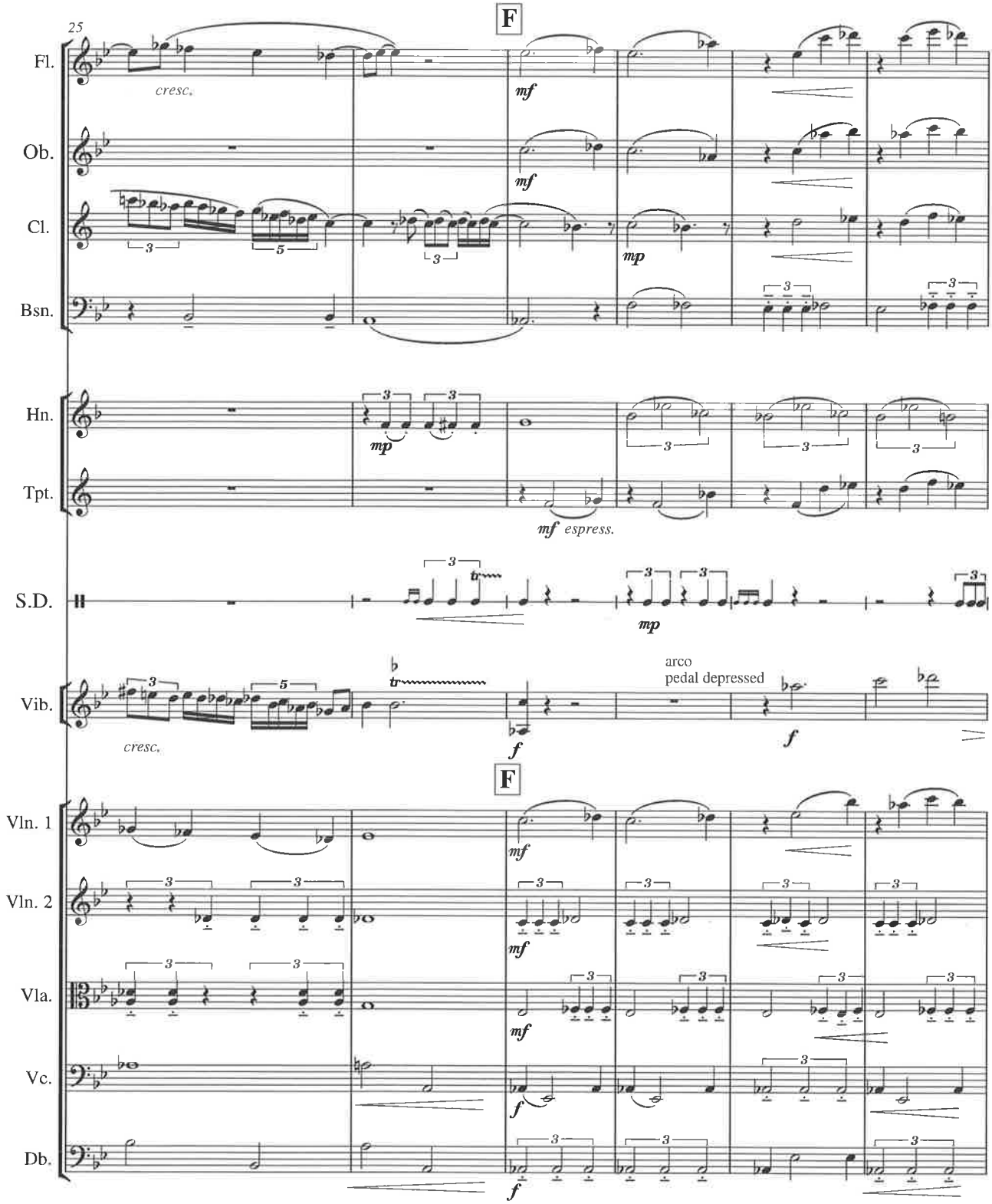

poco rall.
115
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Ch.B.
poco rall.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
port.
mp
p
mf
dim.

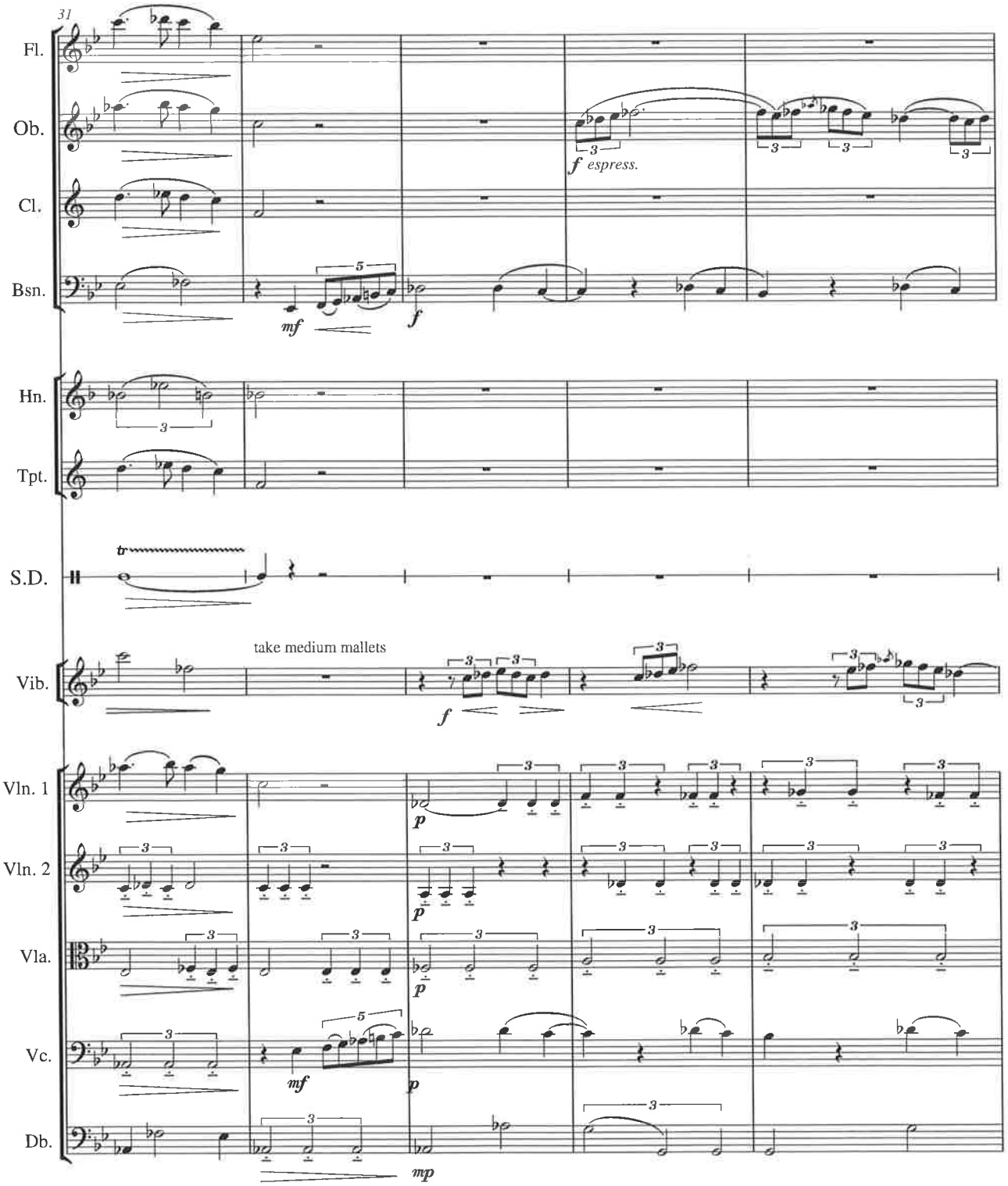
II

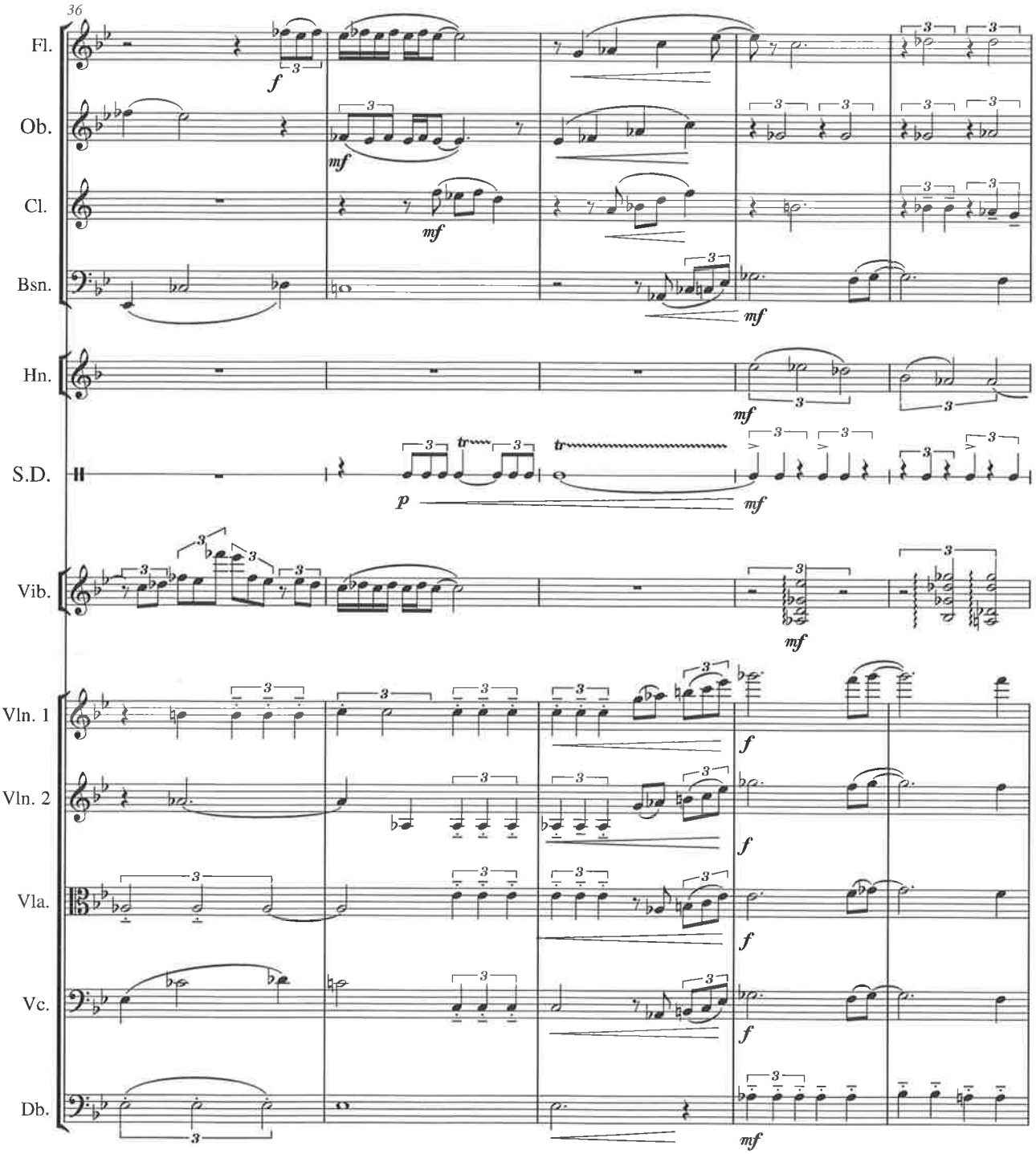

1
Lento ♩ = 80
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Snare Drum
Vibraphone
Violin 1
Violin 2
Viola
Violoncello
Double Bass
mp
dim.
p
with snares on
arco, pedal depressed
take soft mallets
mf poco cresc.
3

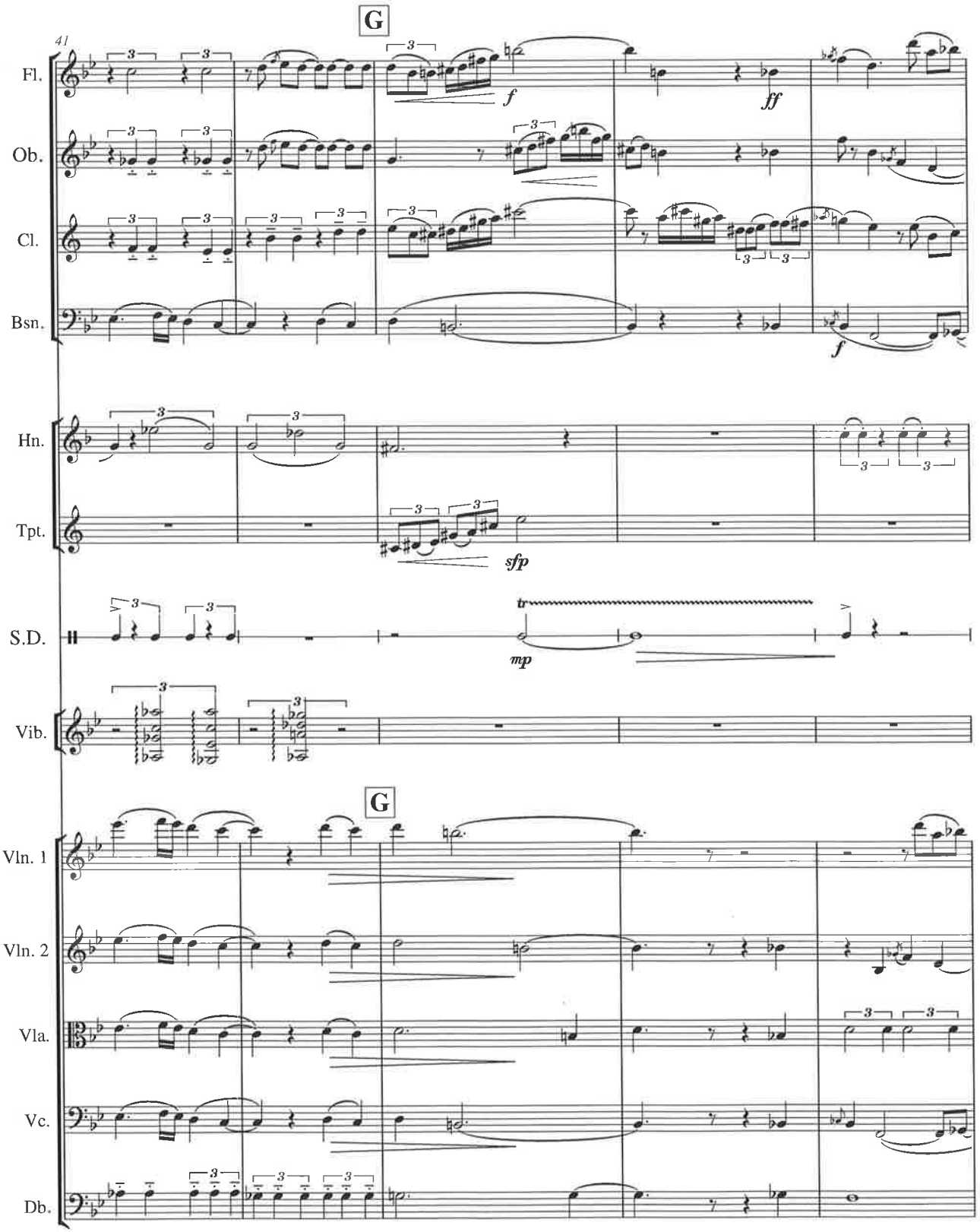

9
Fl.
Cl.
Bsn.
Hn.
S.D.
tap metal rim
Vib.
Vln. 2
Vla.
Vc.
Db.
15
take medium mallets
Vln. 1

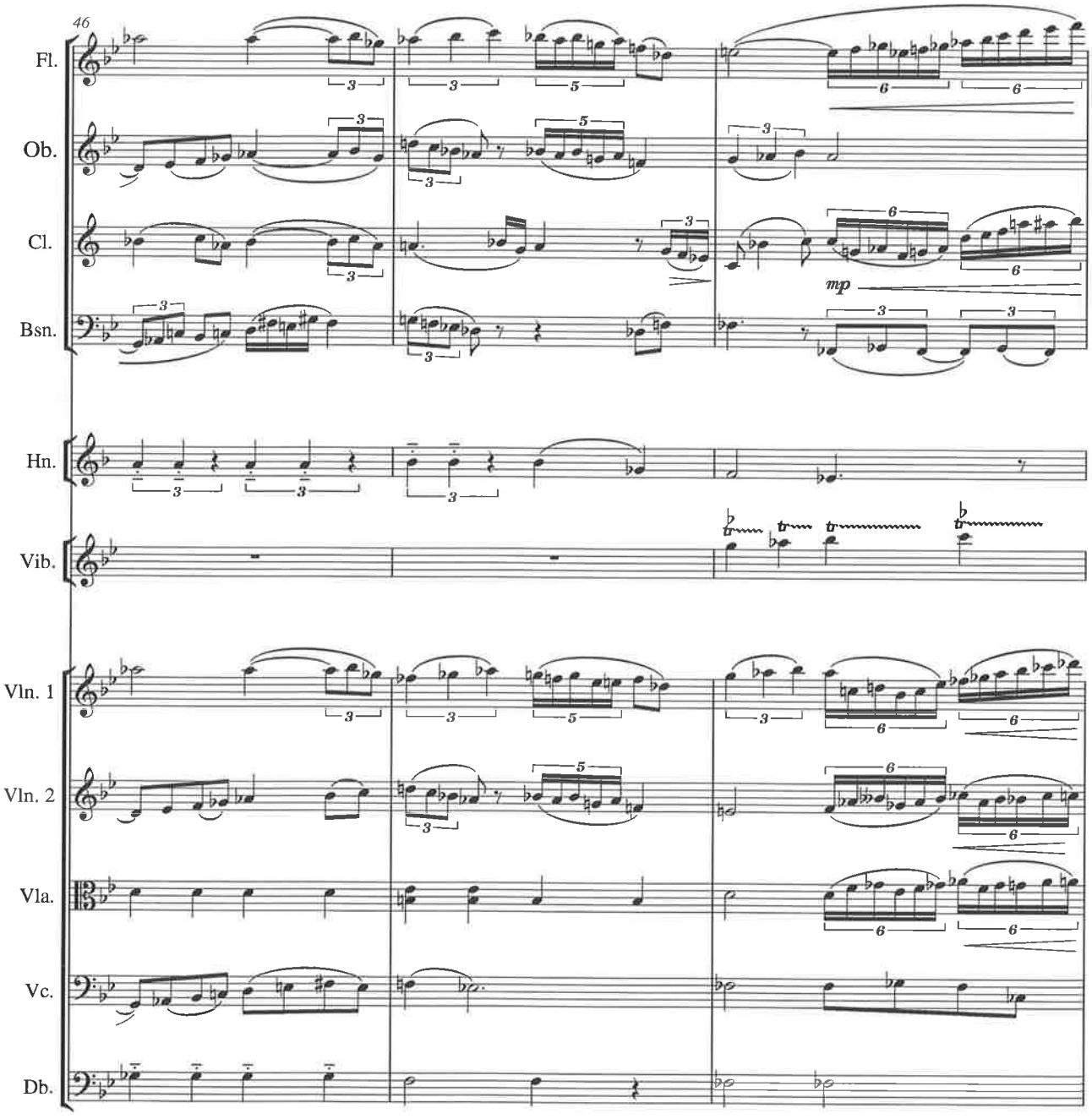

20
Fl.
Cl.
espress.
cresc.
Bsn.
Hn.
mf espress.
S.D.
p
tr
Vib.
mf
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vc.
mp
Db.
mf

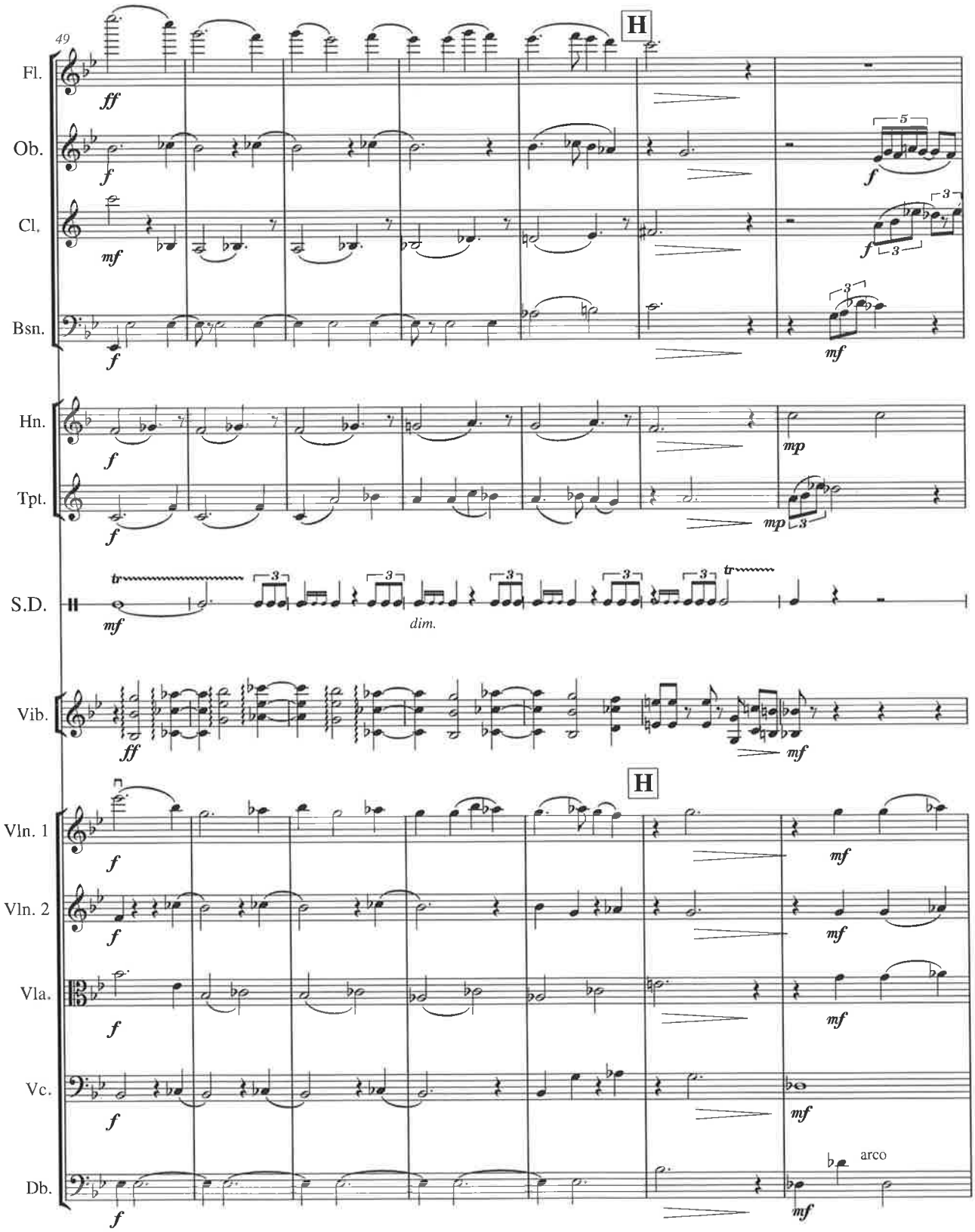

25
F
Fl.
cresc.
mf
Ob.
mf
Cl.
mp
Bsn.
Hn.
mp
Tpt.
mf espress.
S.D.
mp
Vib.
cresc.
f
arco
pedal depressed
f
F
Vln. 1
mf
Vln. 2
mf
Vla.
mf
Vc.
f
Db.
f

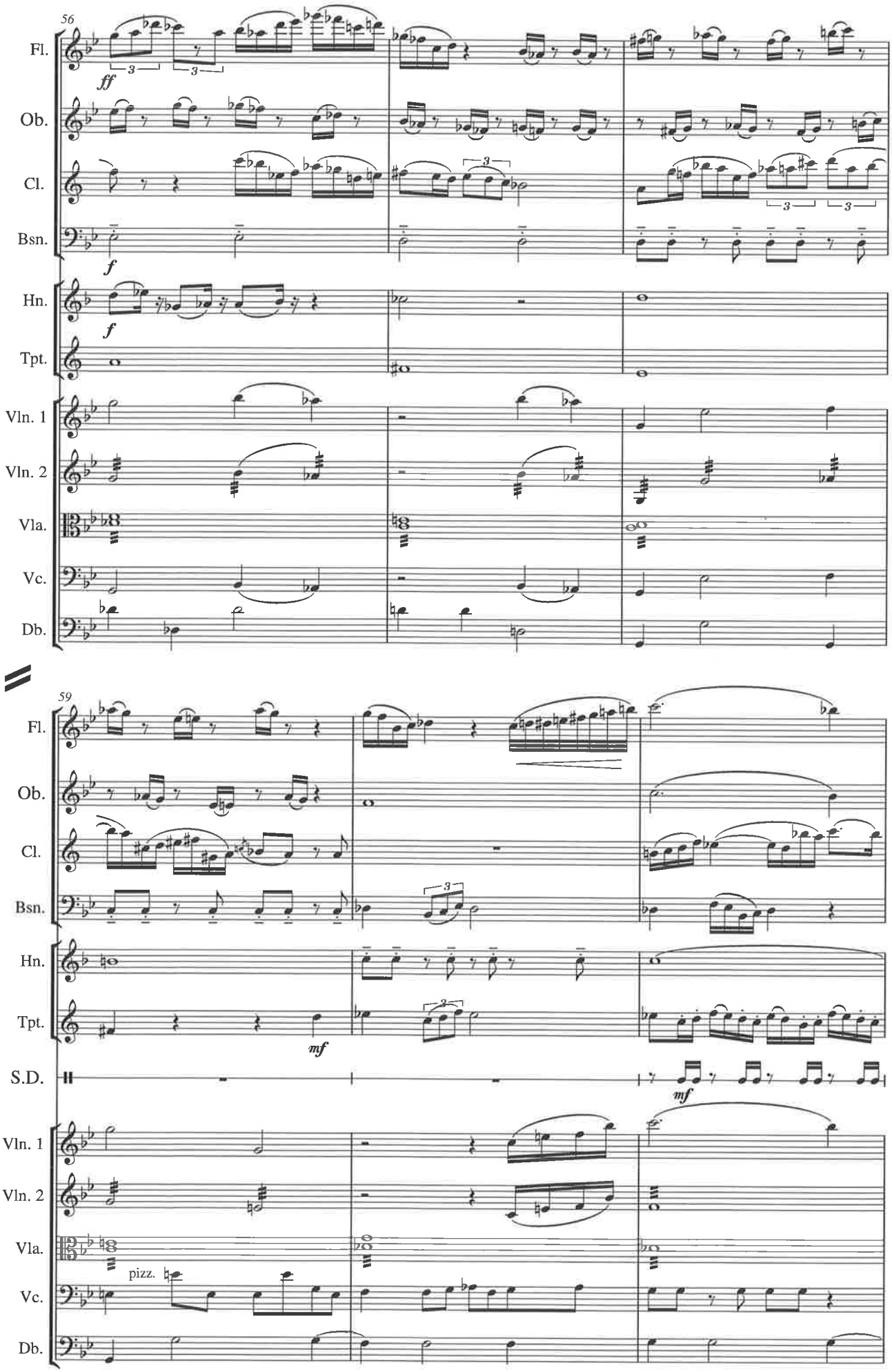

31
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f espress.
mf
f
tr
take medium mallets
p
mp

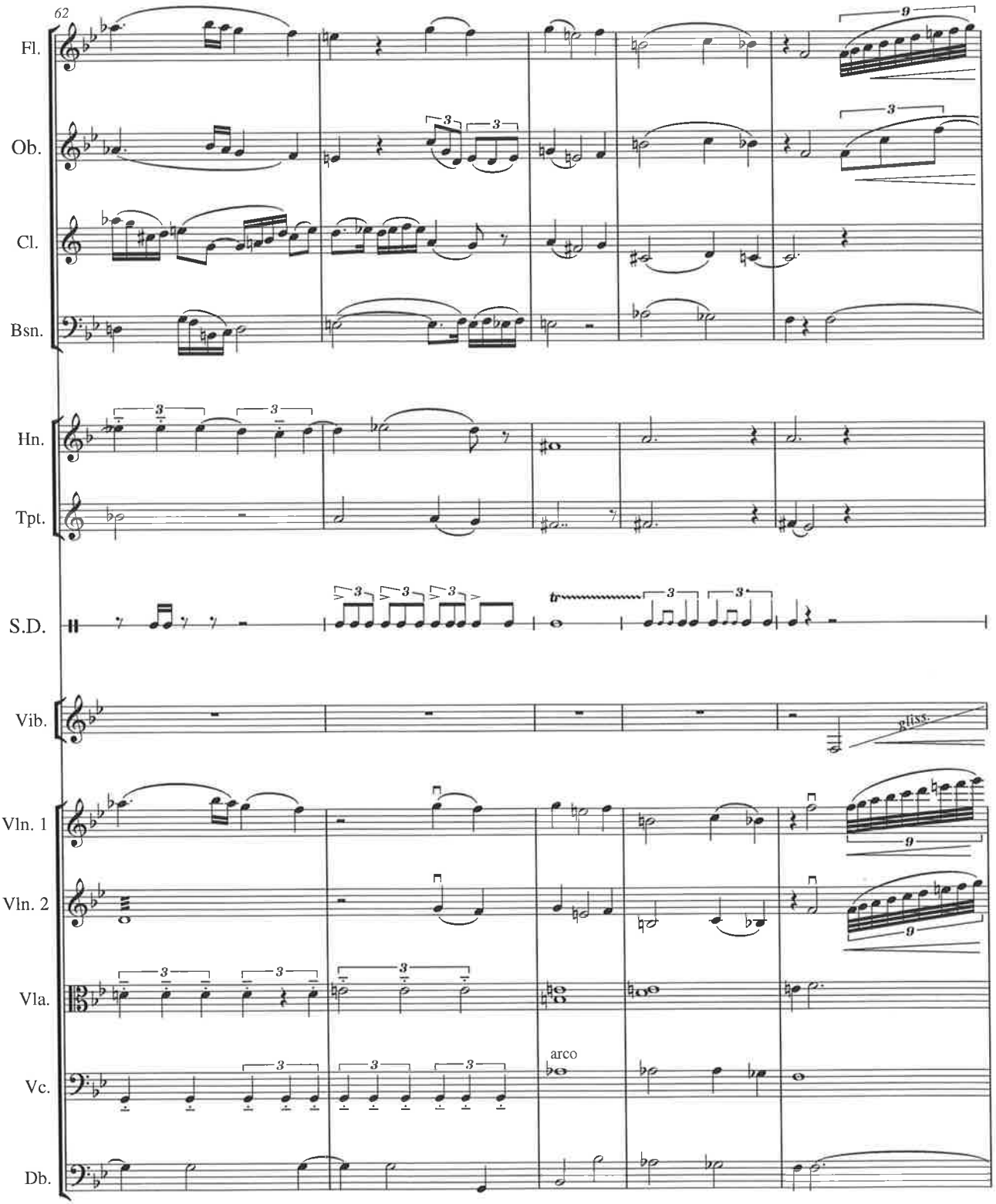

36
Fl.
Ob.
Cl.
Bsn.
Hn.
S.D.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
mf
p
tr

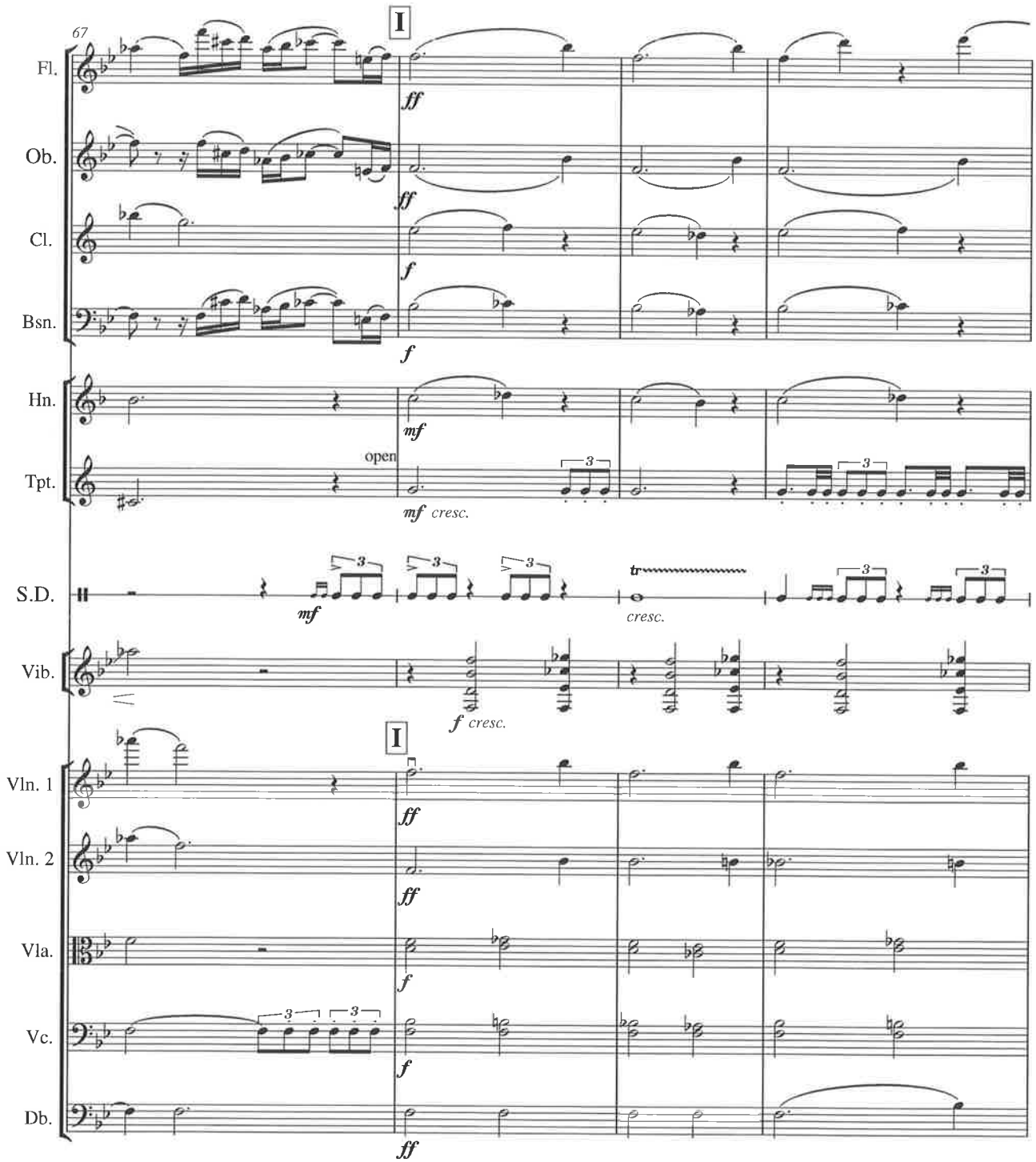

G
41
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vib.
G
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
ff
f
sfp
tr
mp

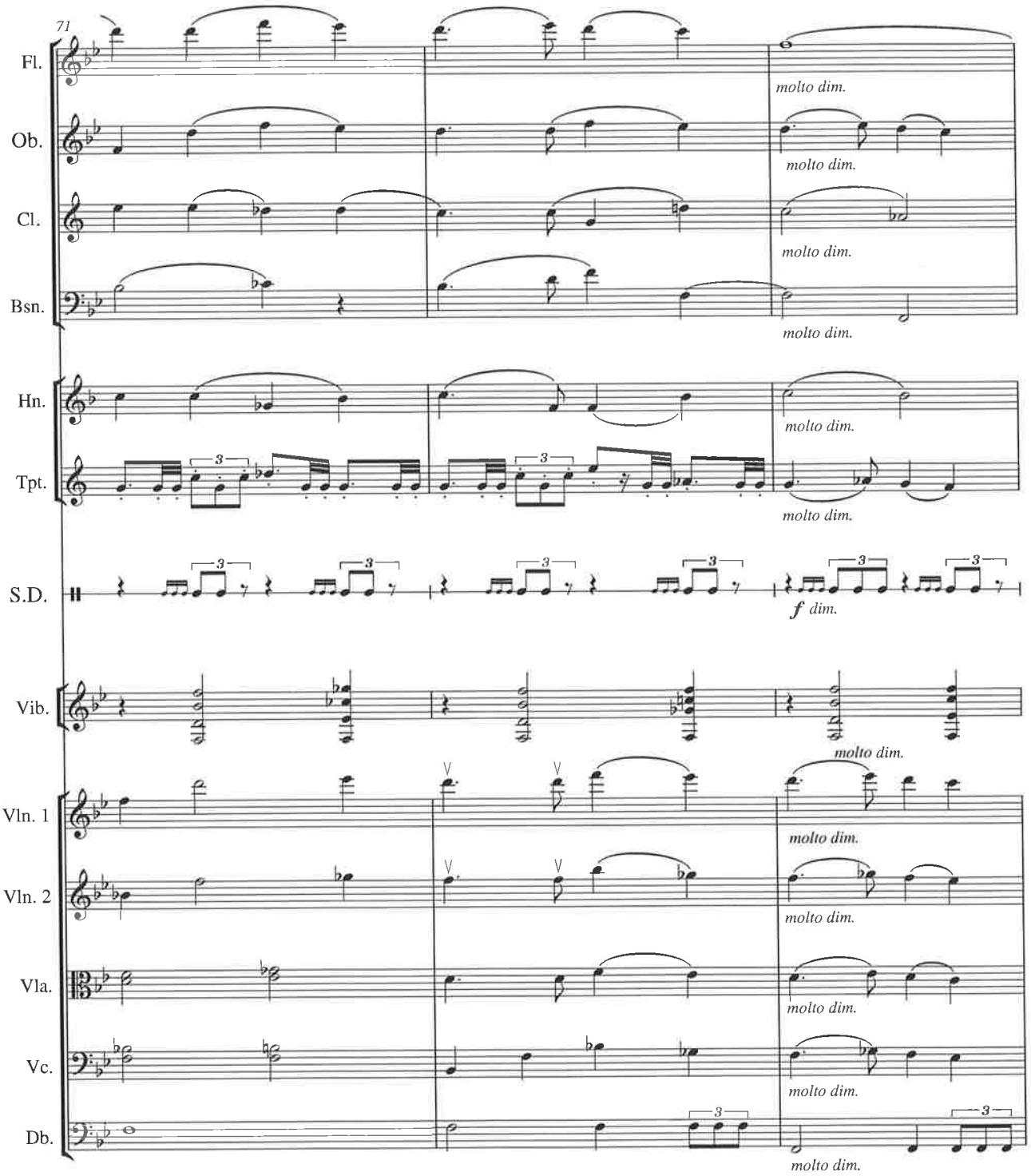

46
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mp

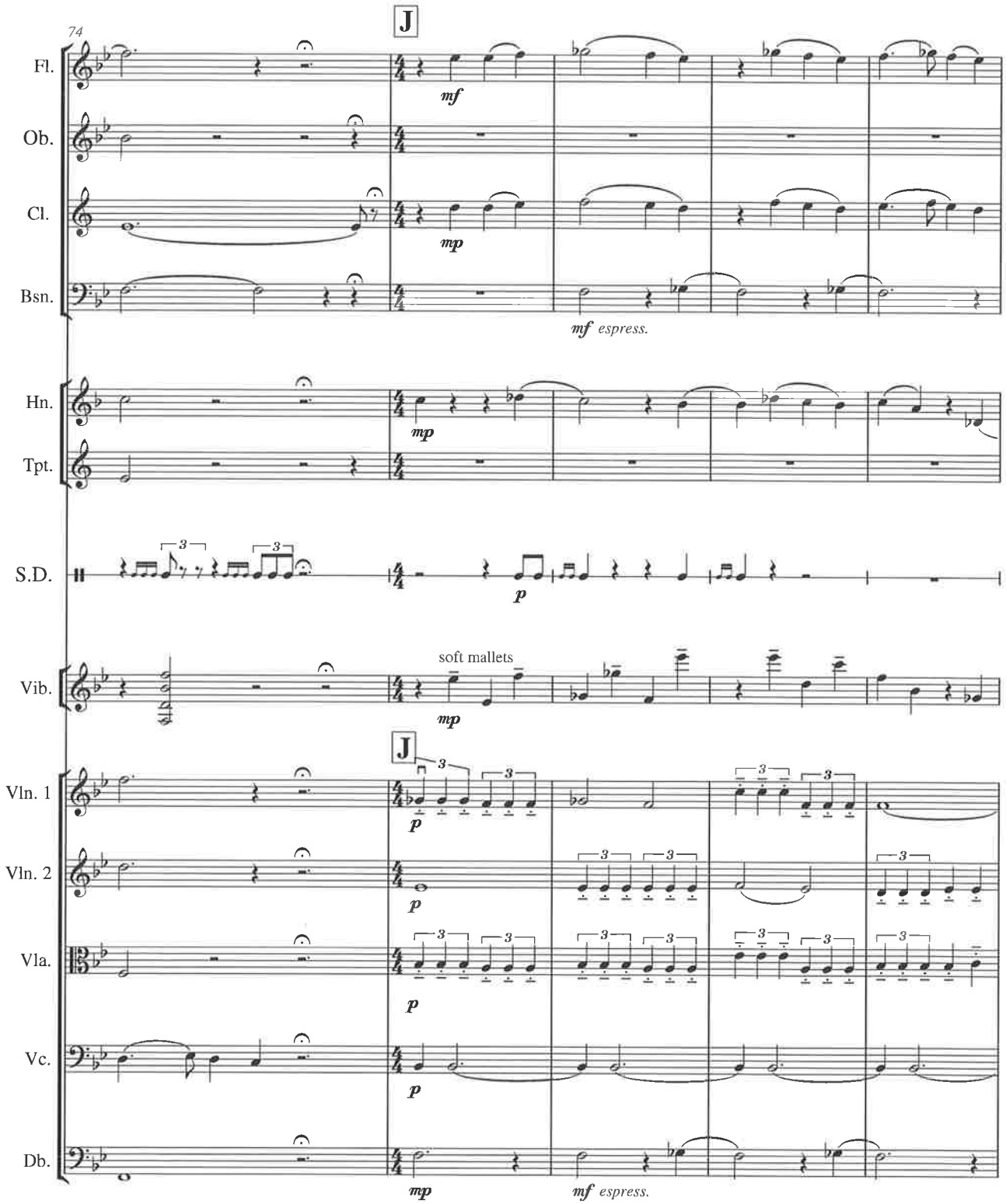

49
H
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
dim.
Vib.
H
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco

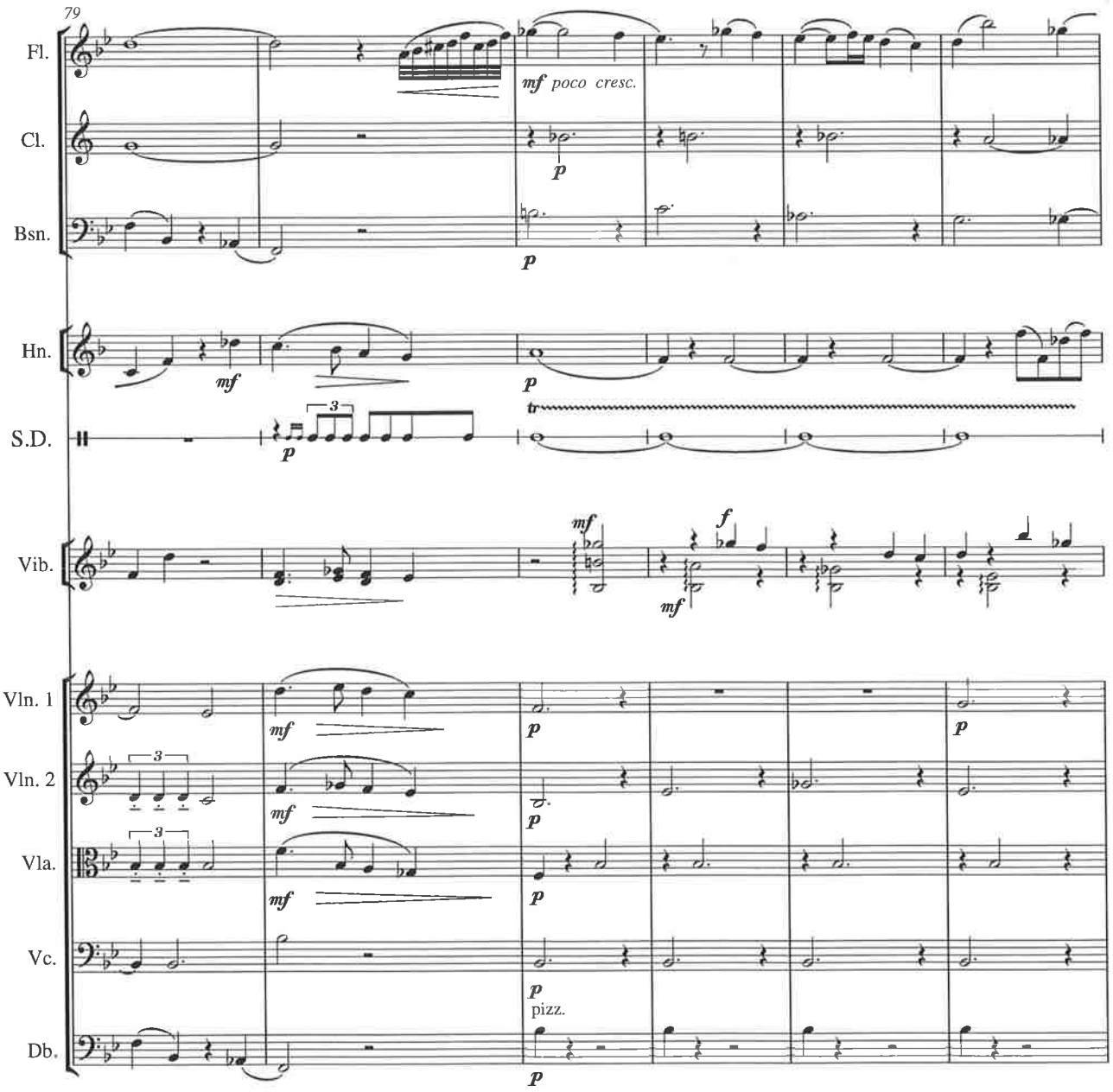

56
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
f
59
S.D.
mf
pizz.

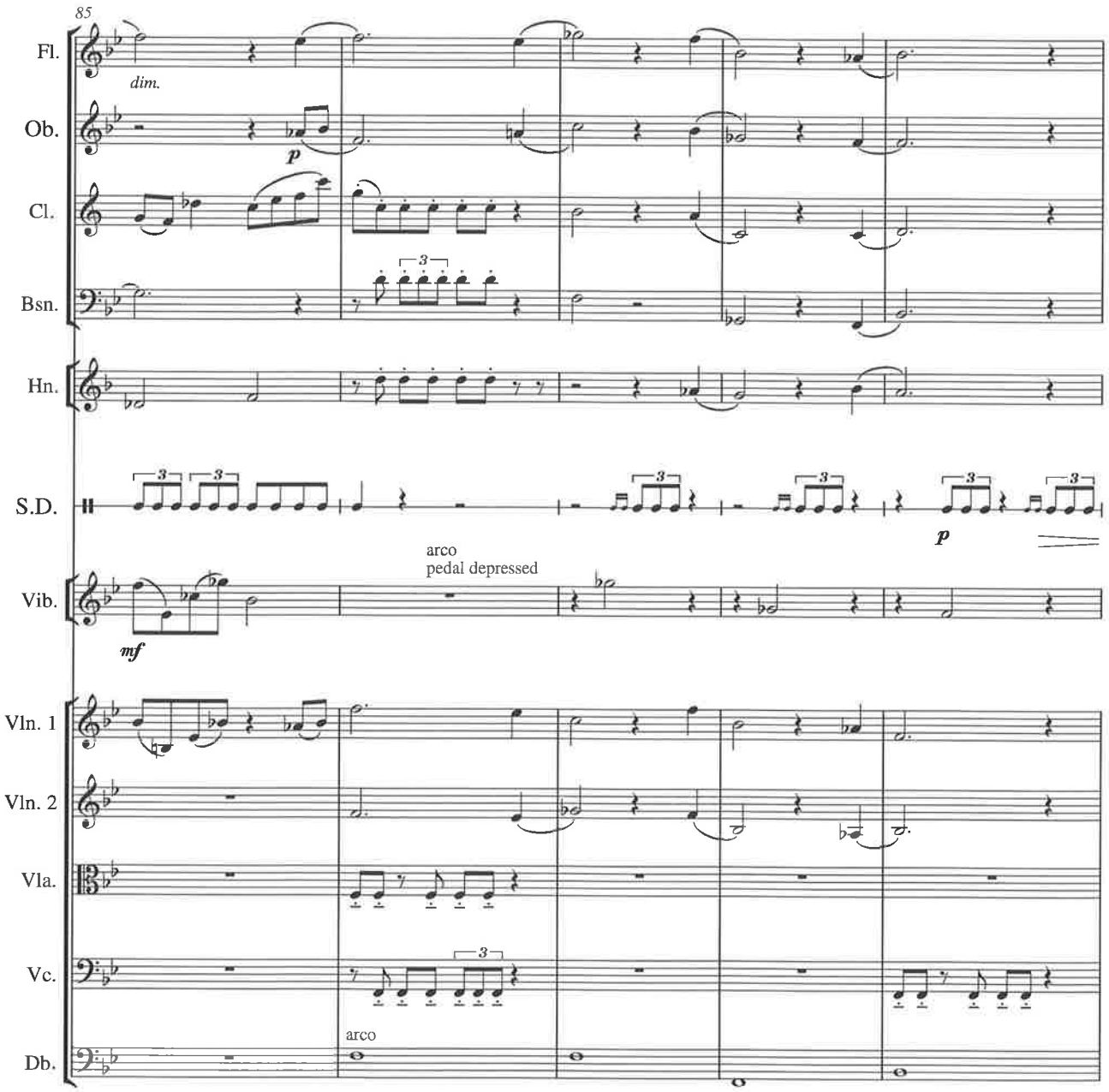

62
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vib.
gliss.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.

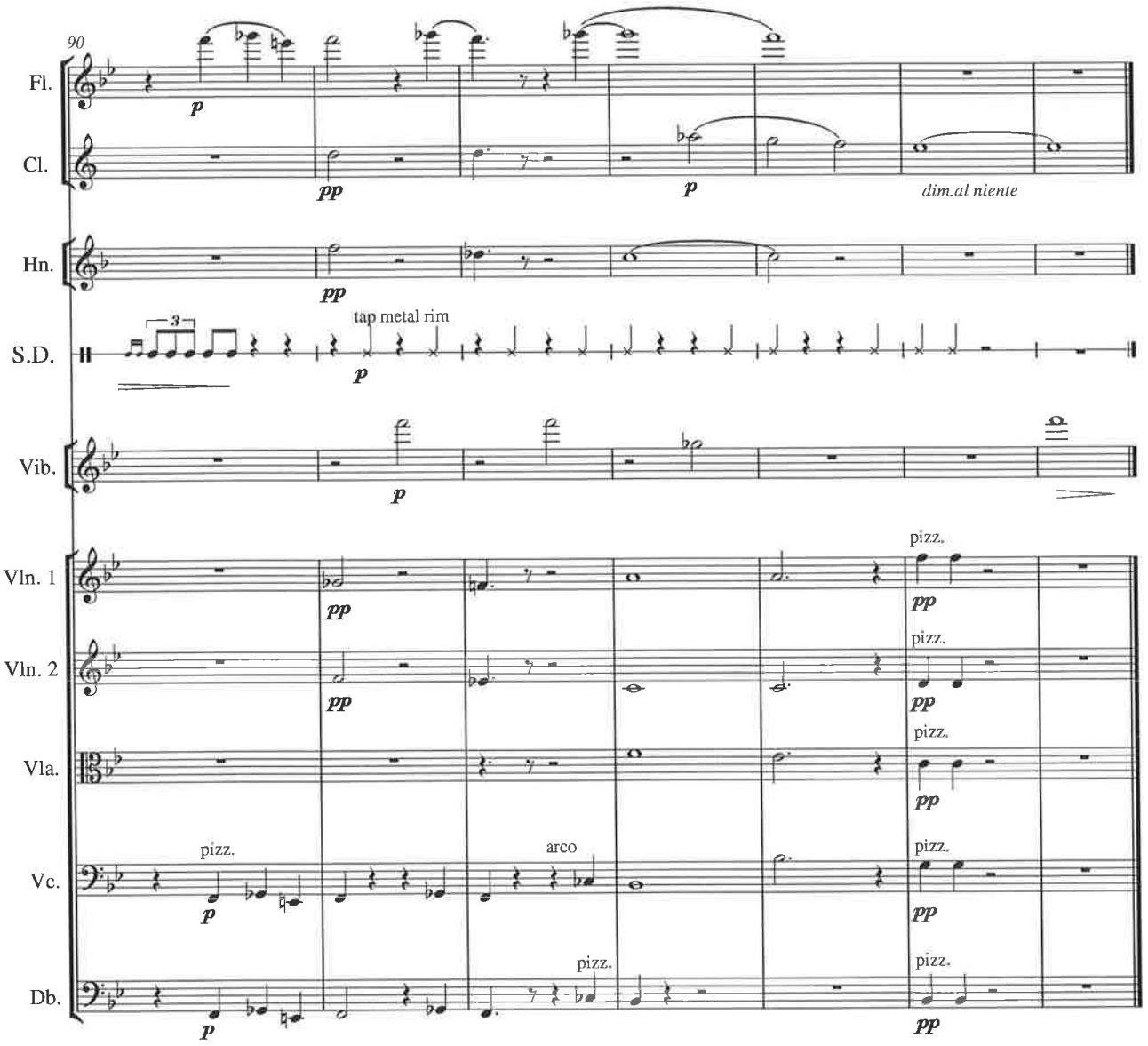

67
I
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vib.
I
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
f
mf
open
mf cresc.
tr
cresc.
f cresc.
3


71
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
molto dim.
f dim.

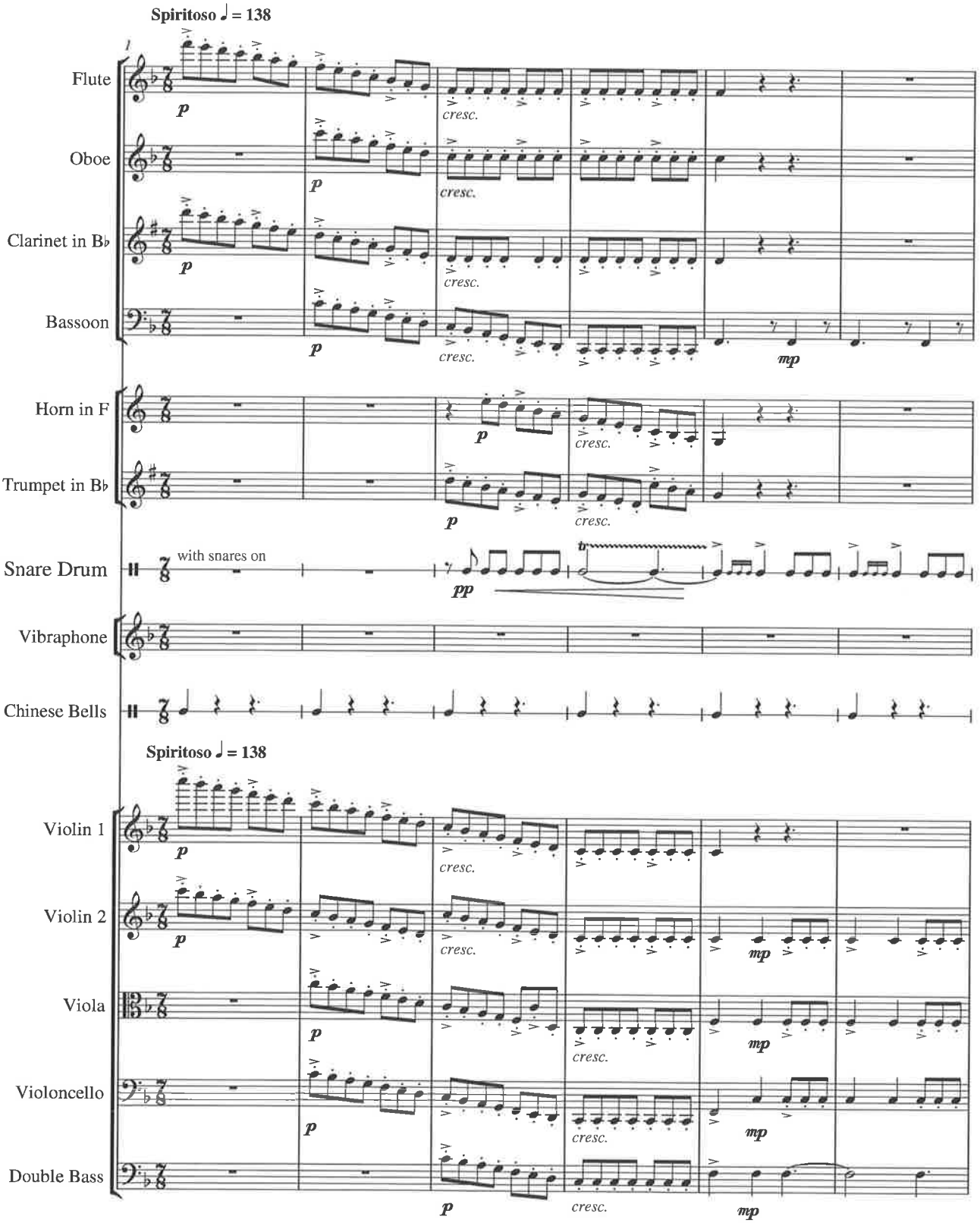

74
J
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mp
mf espress.
p
soft mallets
3

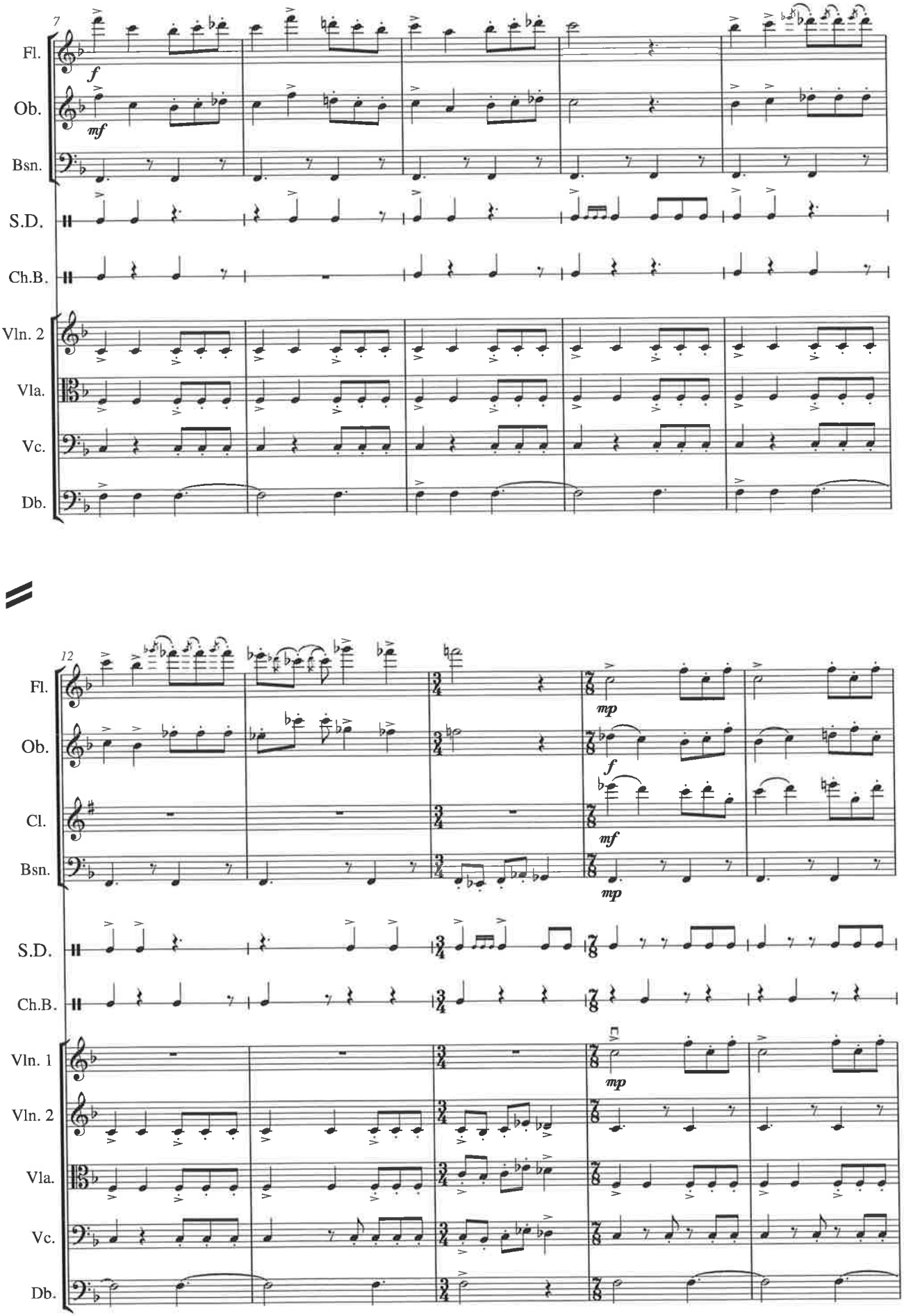

79
Fl.
Cl.
Bsn.
Hn.
S.D.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf poco cresc.
pizz.

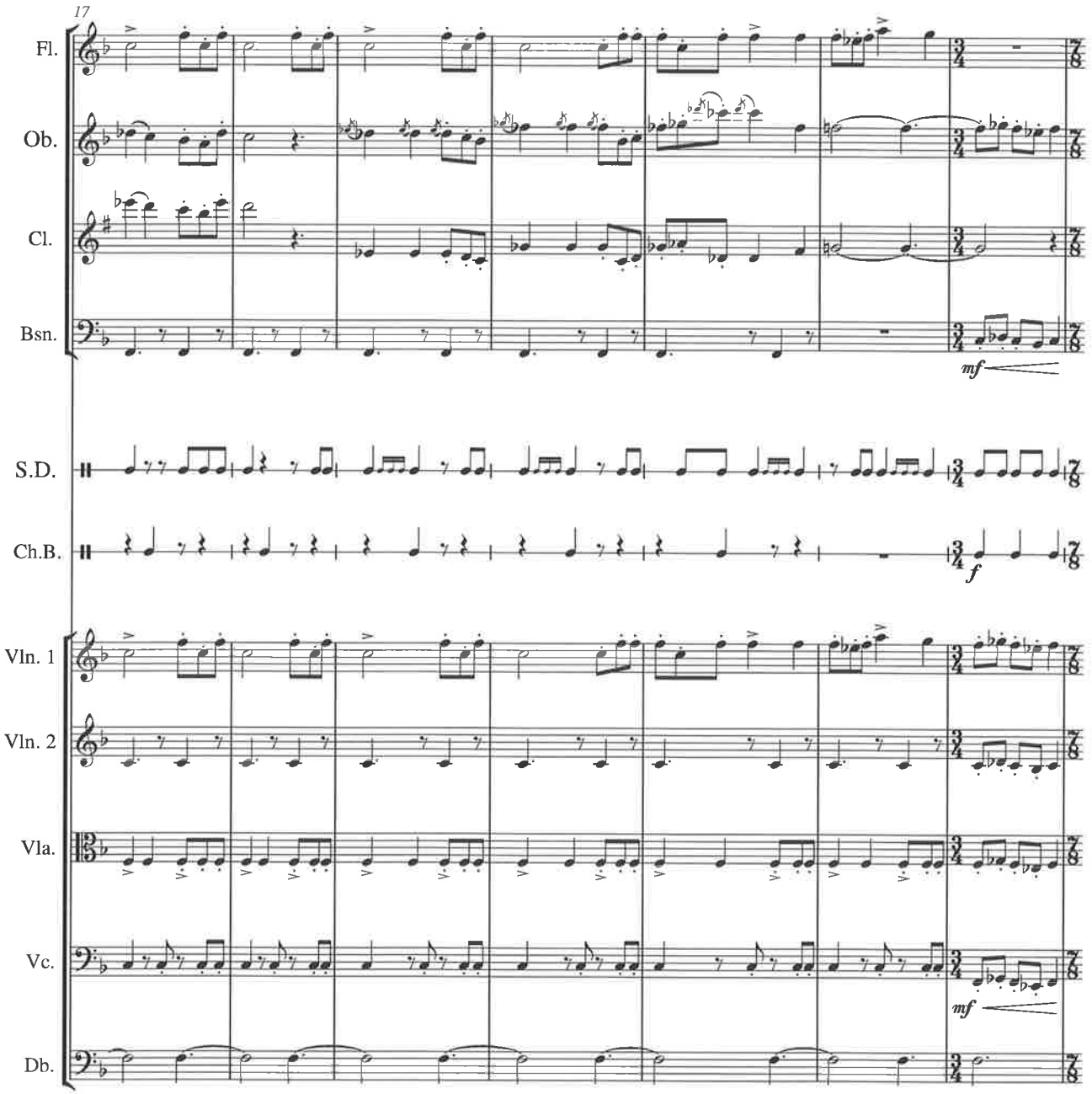

85
Fl.
dim.
Ob.
p
Cl.
Bsn.
Hn.
S.D.
p
Vib.
arco
pedal depressed
mf
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.

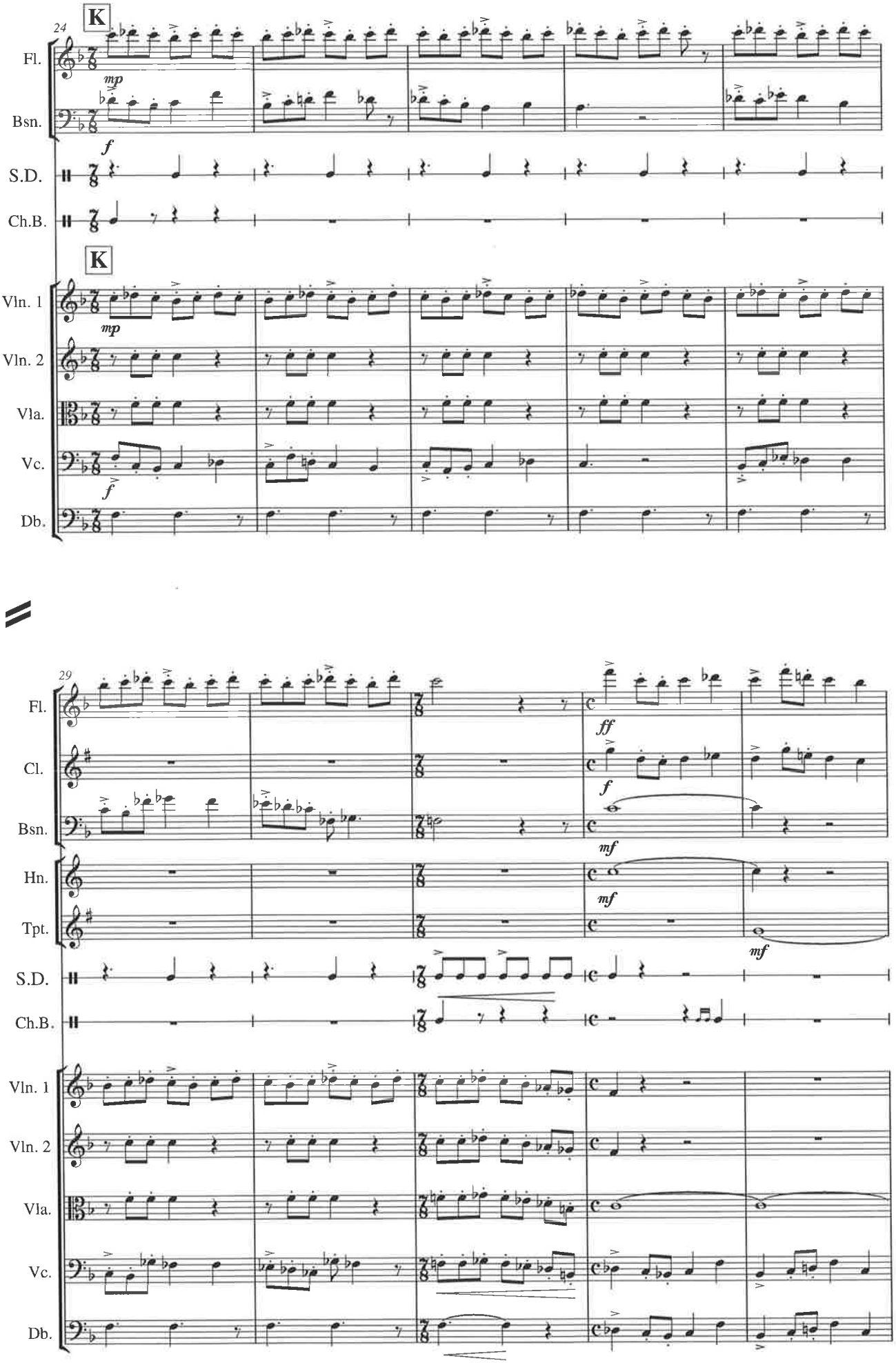

90
Fl.
Cl.
Hn.
S.D.
Vib.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
pp
dim.al niente
3
tap metal rim
pizz.
arco

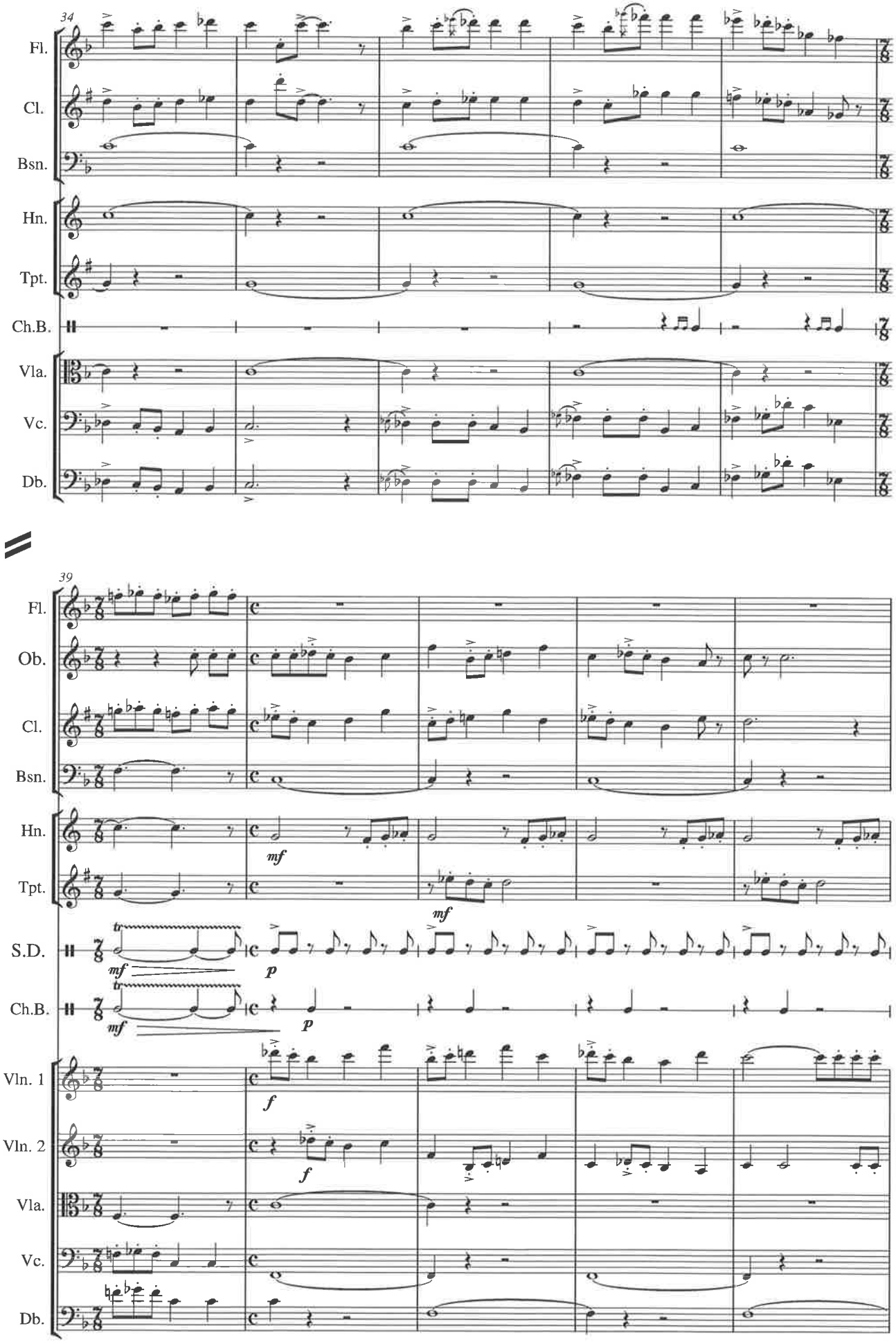
III

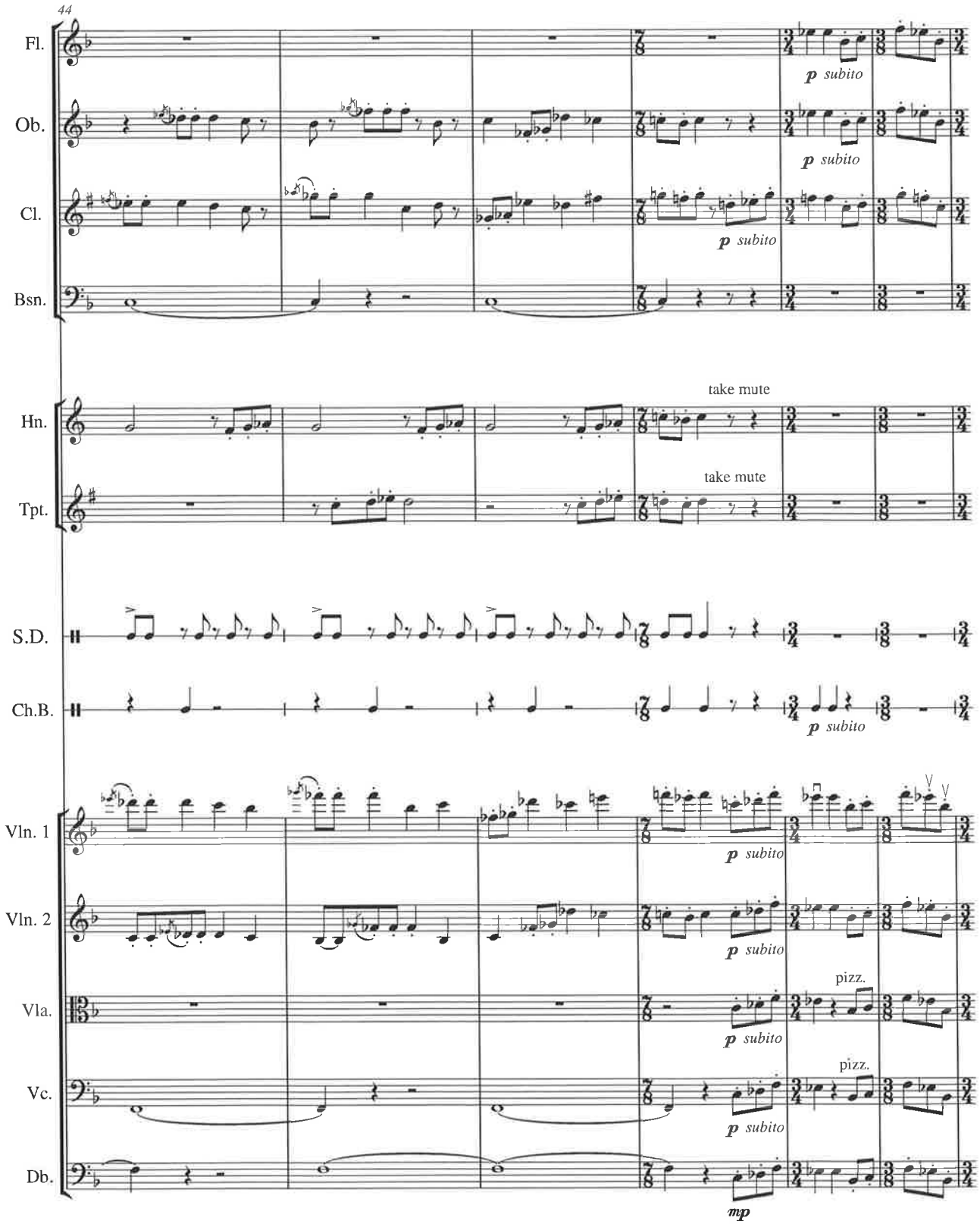

Spiritoso ♩ = 138
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Snare Drum
with snares on
Vibraphone
Chinese Bells
Spiritoso ♩ = 138
Violin 1
Violin 2
Viola
Violoncello
Double Bass
p
mp
pp
cresc.

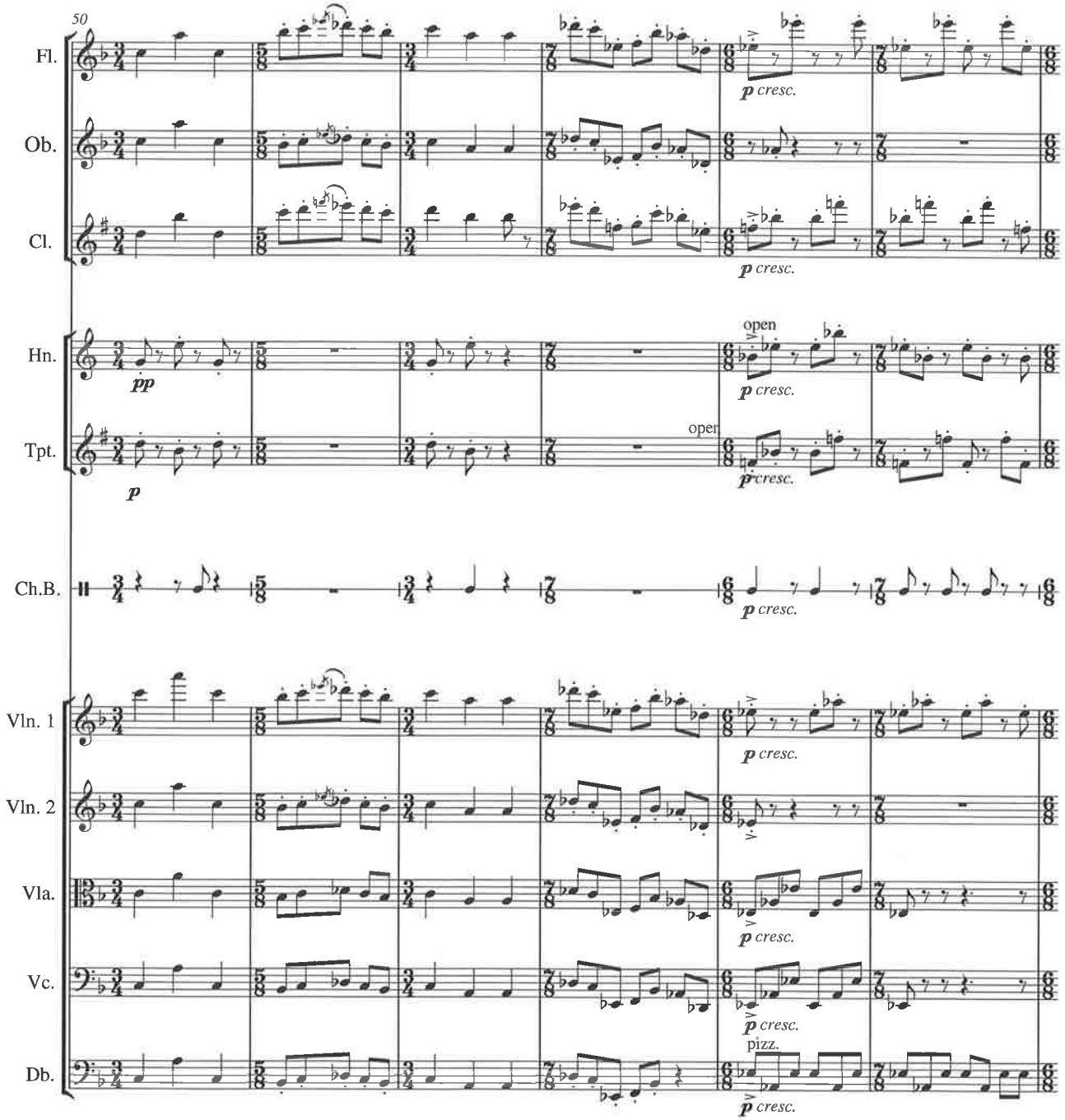

7
Fl.
Ob.
Bsn.
S.D.
Ch.B.
Vln. 2
Vla.
Vc.
Db.
f
mf
12
Fl.
Ob.
Cl.
Bsn.
S.D.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mp
f
mf
mp
mp

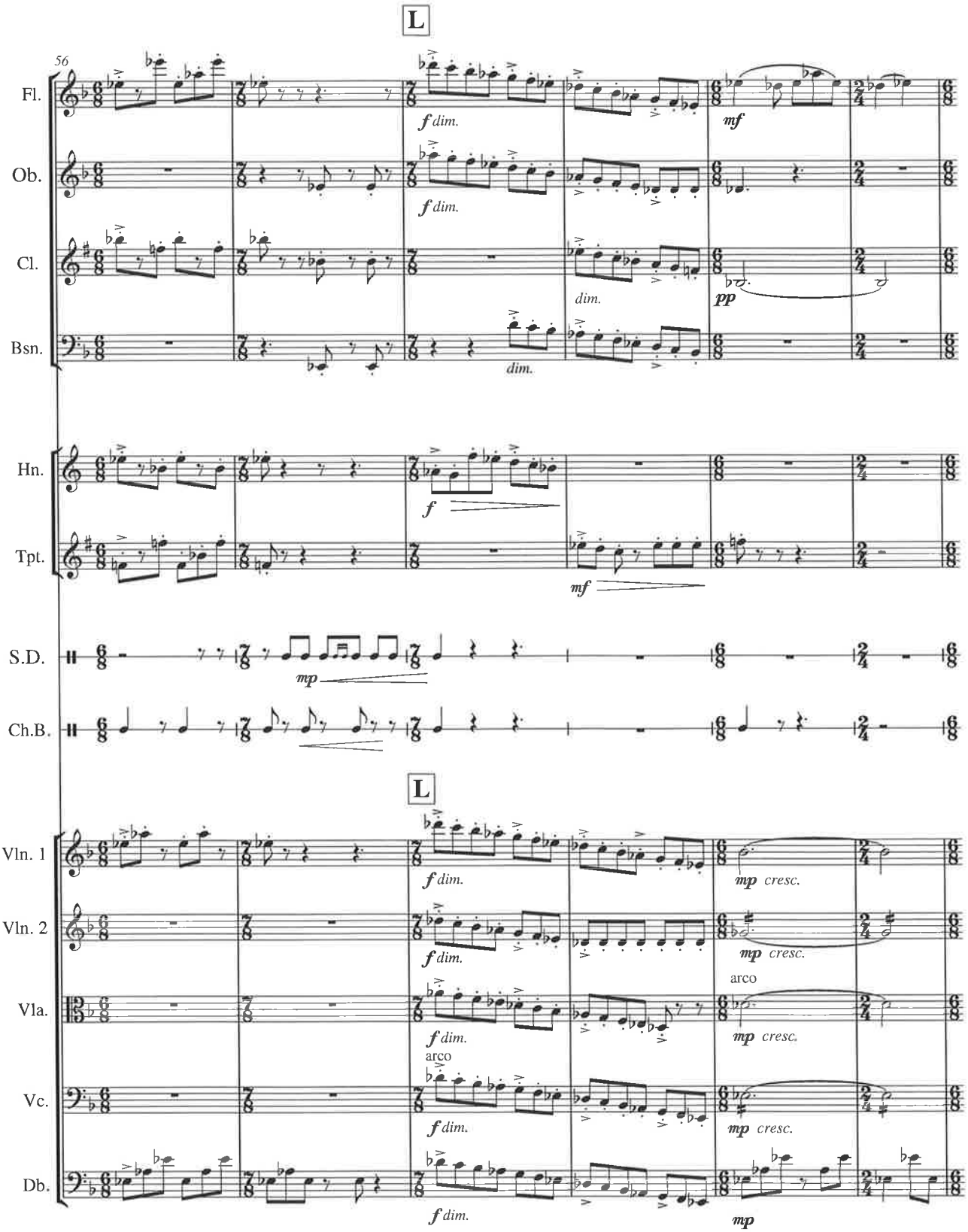

17
Fl.
Ob.
Cl.
Bsn.
mf
S.D.
Ch.B.
f
Vln. 1
Vln. 2
Vla.
Vc.
mf
Db.

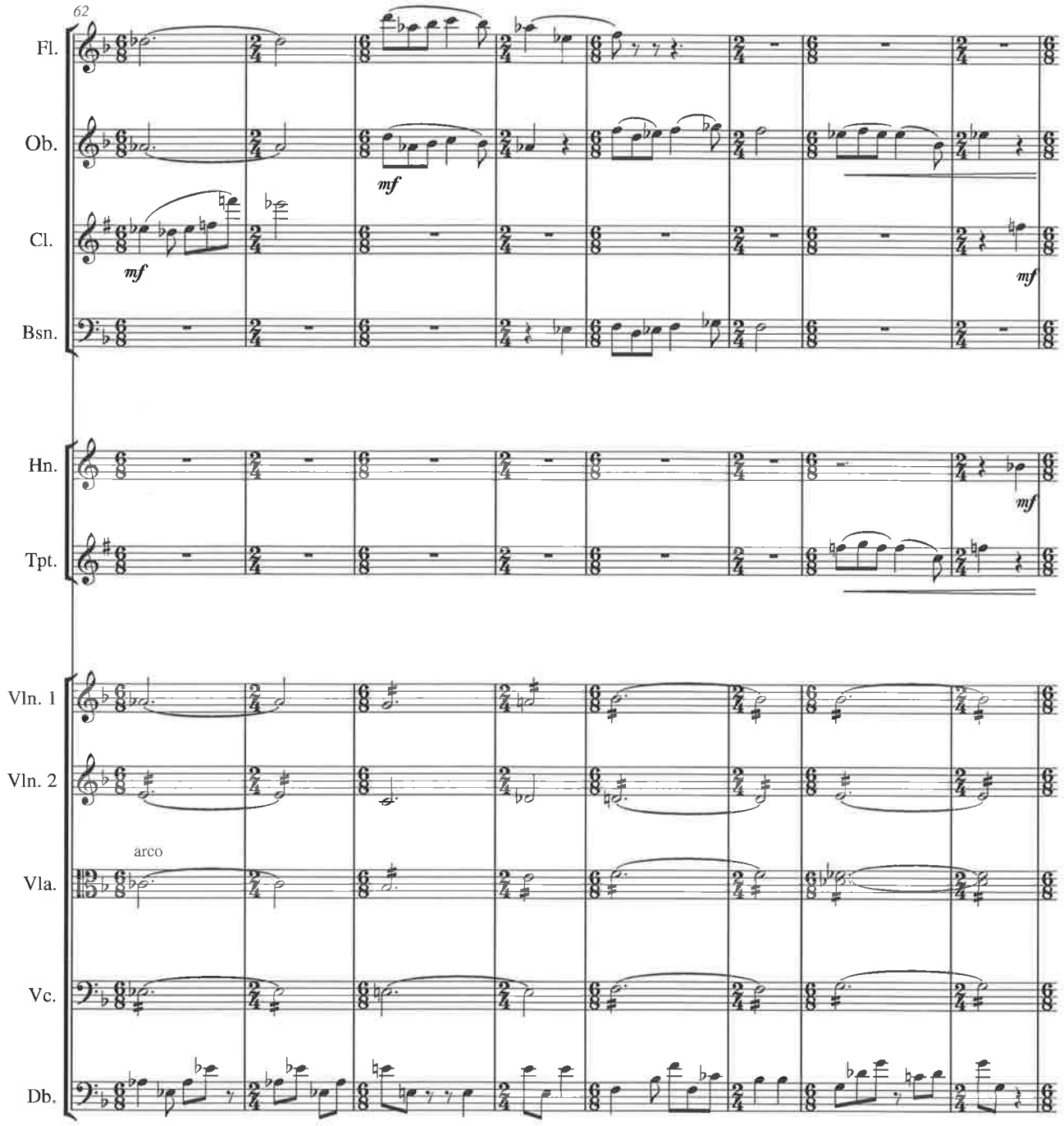

24
K
Fl.
Bsn.
S.D.
Ch.B.
K
Vln. 1
Vln. 2
Vla.
Vc.
Db.
29
Fl.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

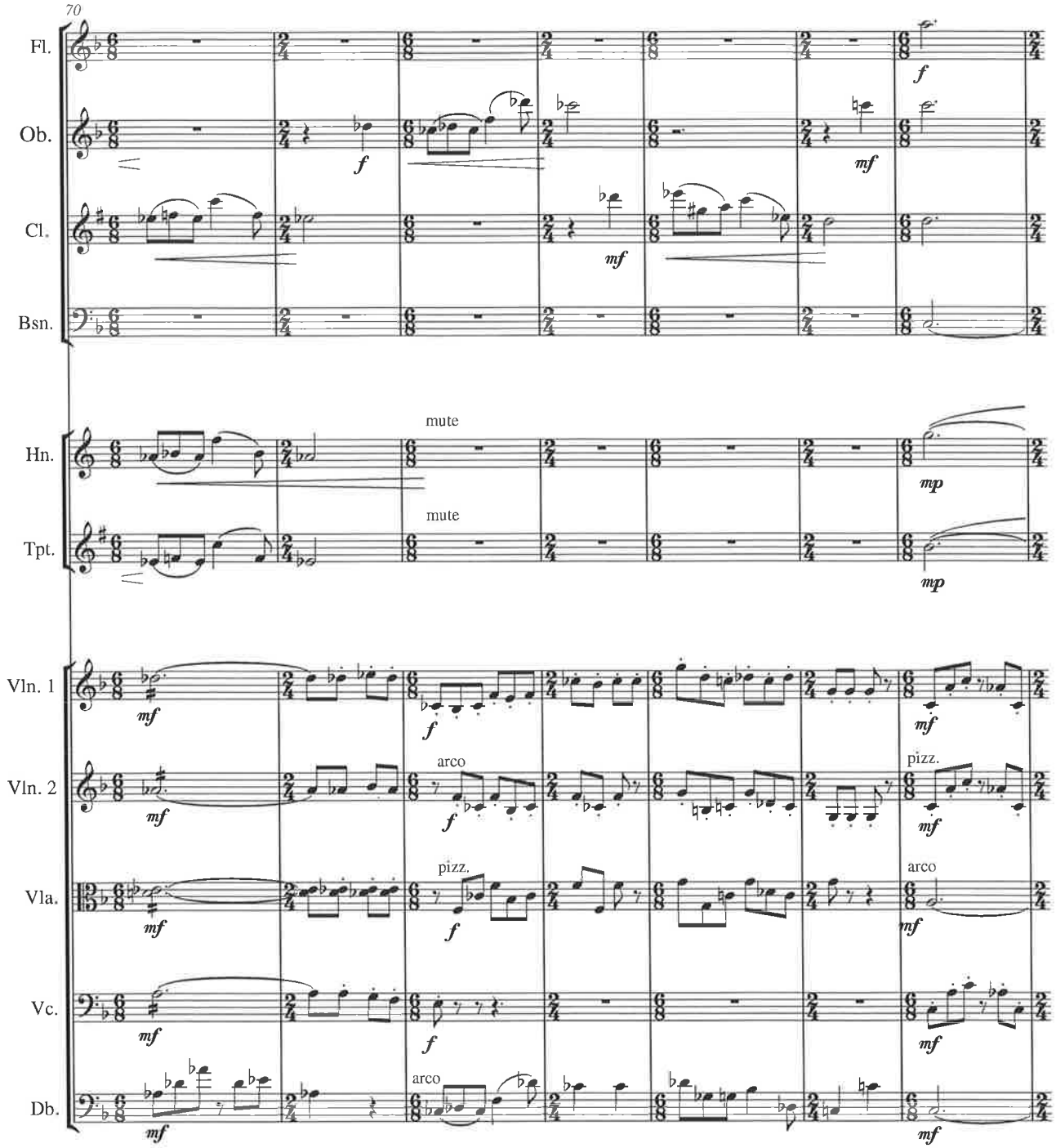

34
Fl.
Cl.
Bsn.
Hn.
Tpt.
Ch.B.
Vla.
Vc.
Db.
39
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mf
mf
p
mf
p
f
f

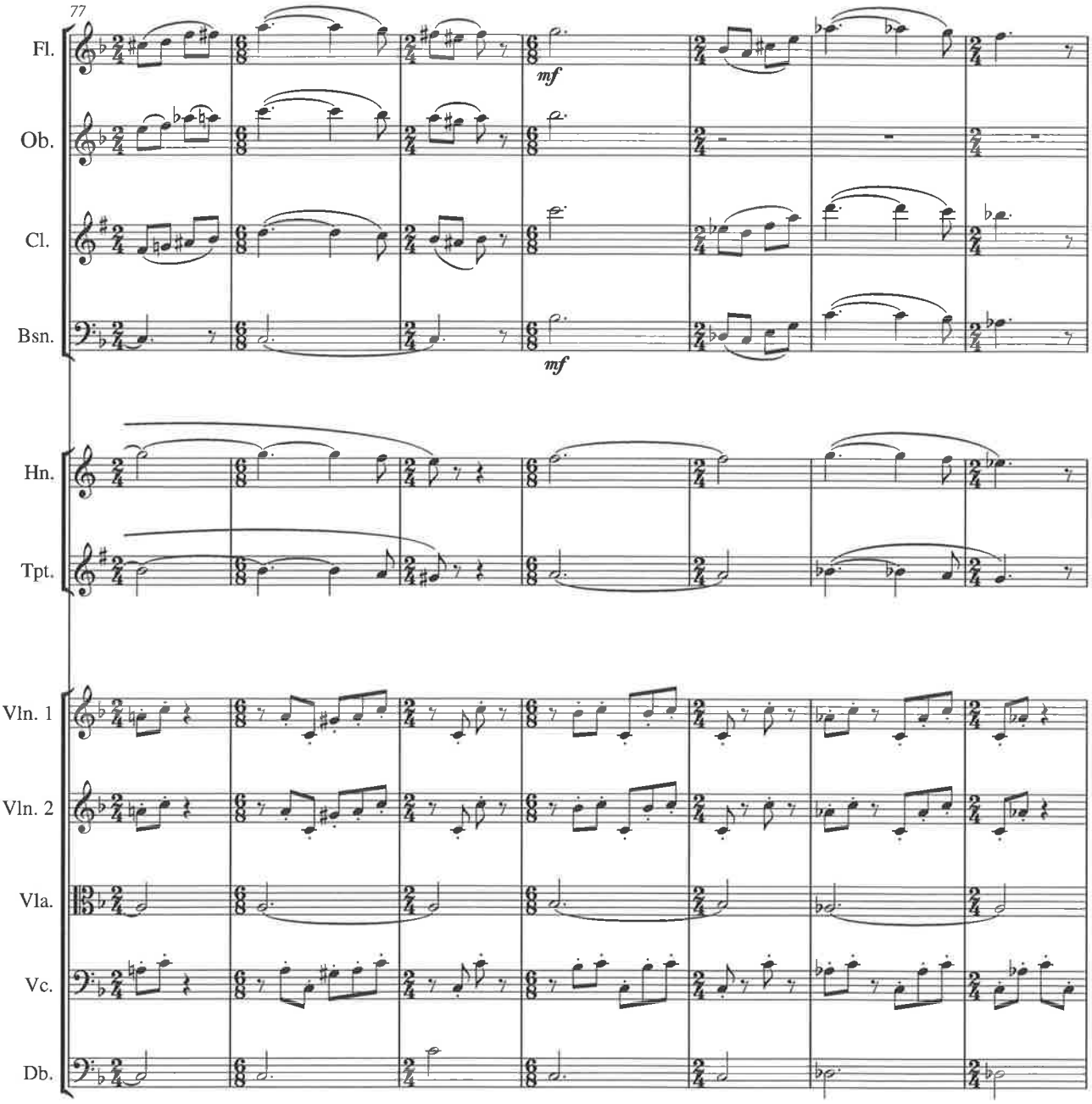

44
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p subito
take mute
pizz.
mp

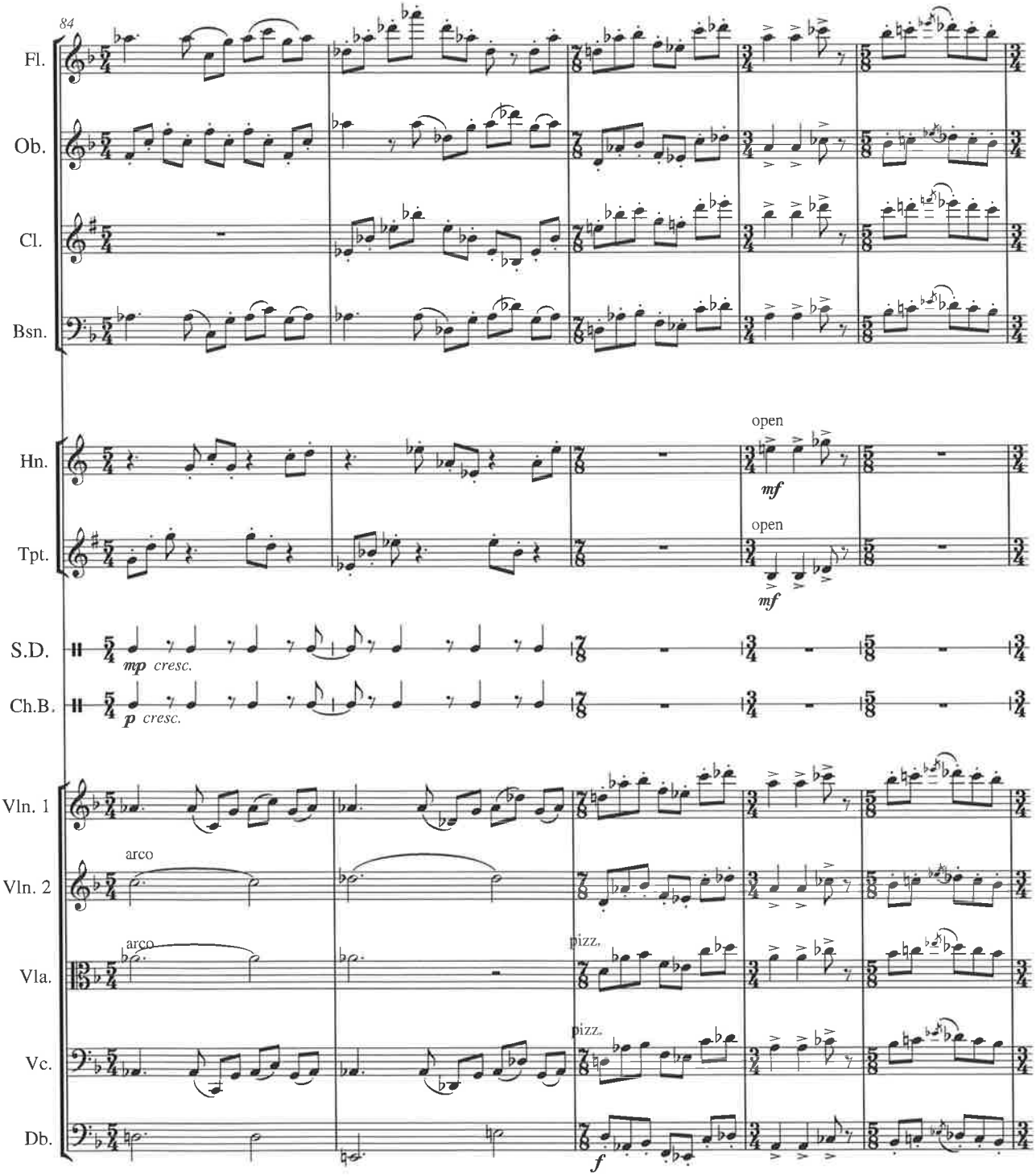

50
Fl.
Ob.
Cl.
Hn.
Tpt.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pp
p
open
p cresc.
pizz.

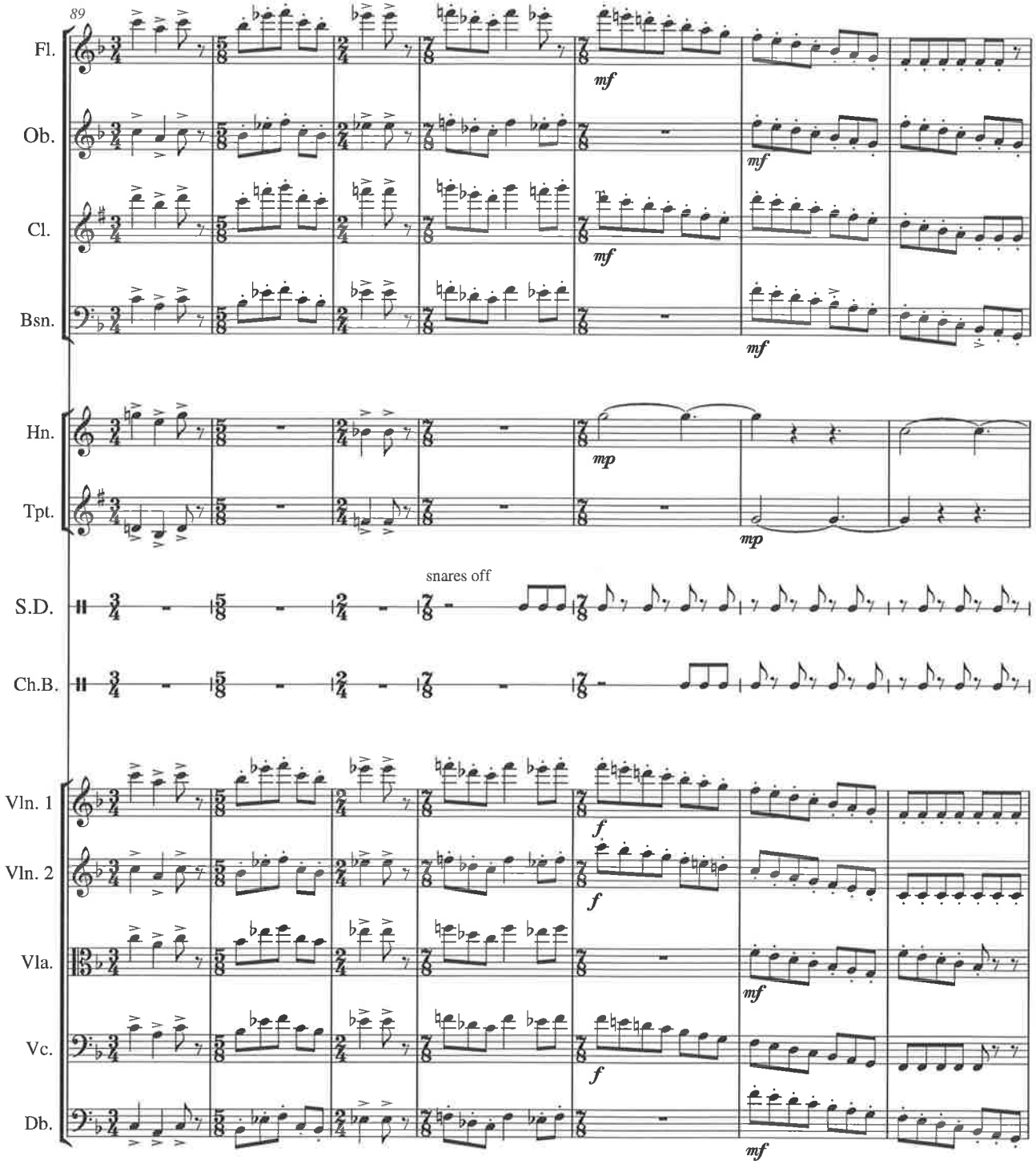

L
56
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Ch.B.
L
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f dim.
mf
pp
mp
mp cresc.
arco

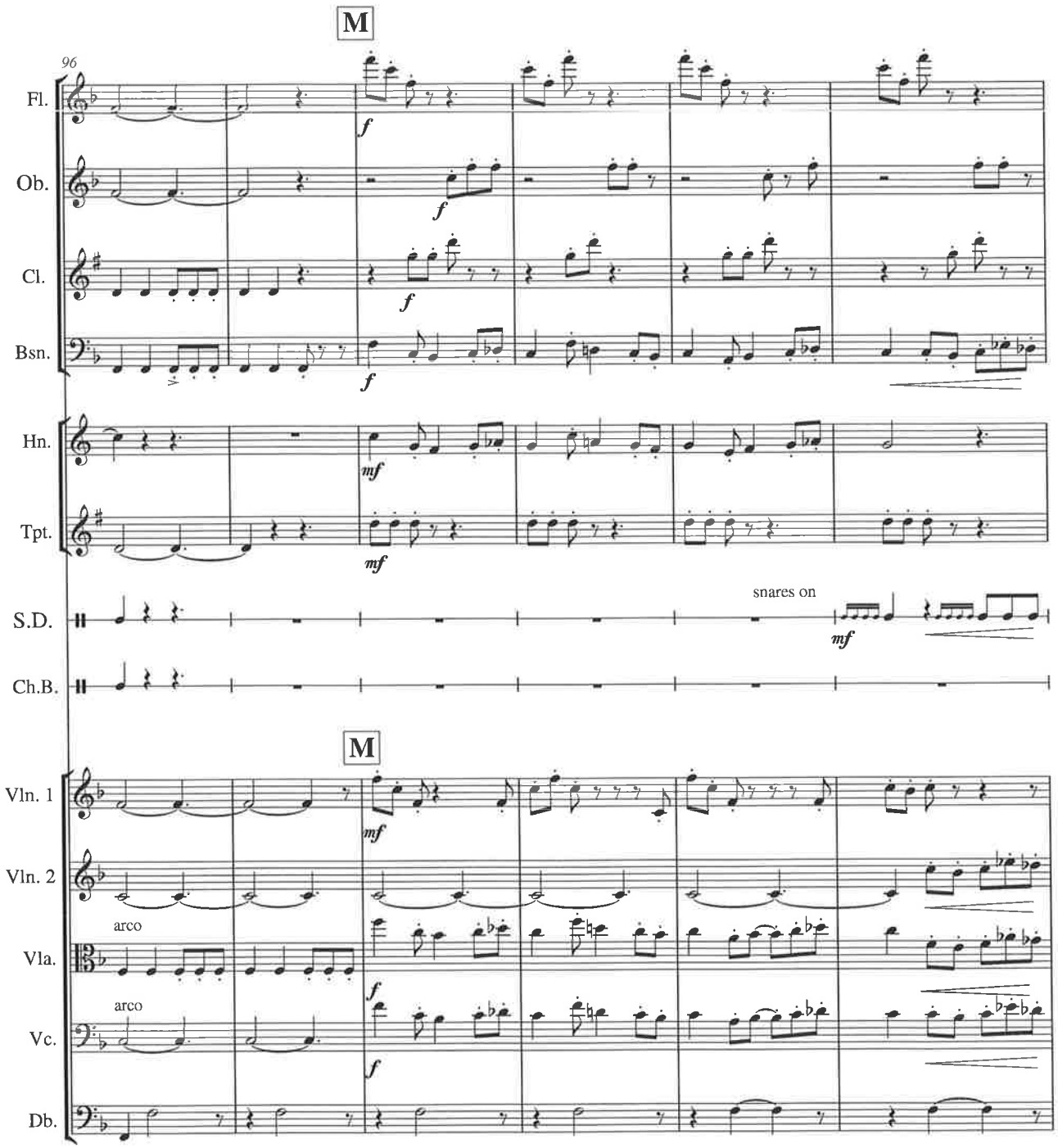

62
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
arco

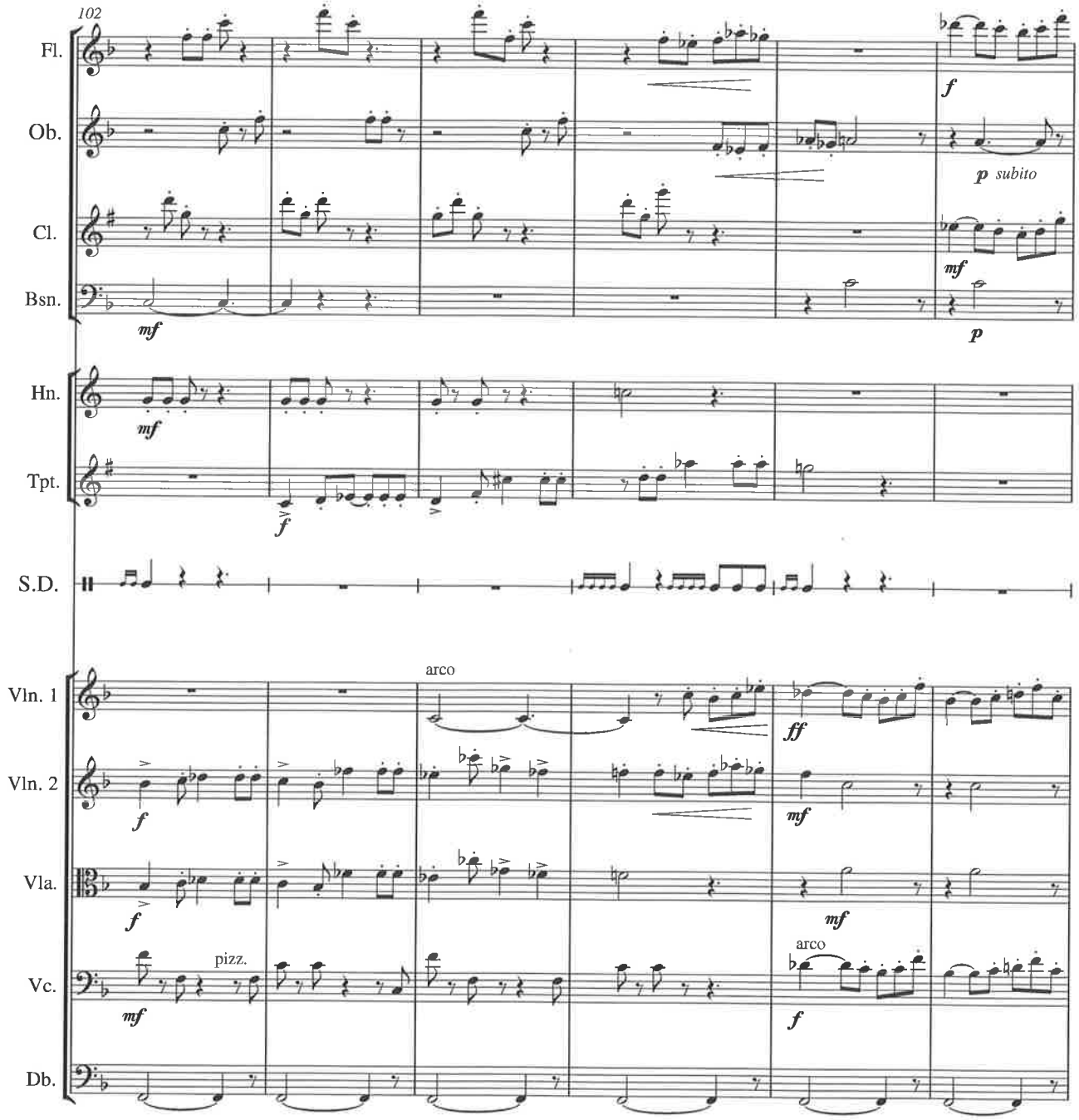

70
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mute
mute
arco
pizz.
pizz.
arco
arco
f
mf
mp

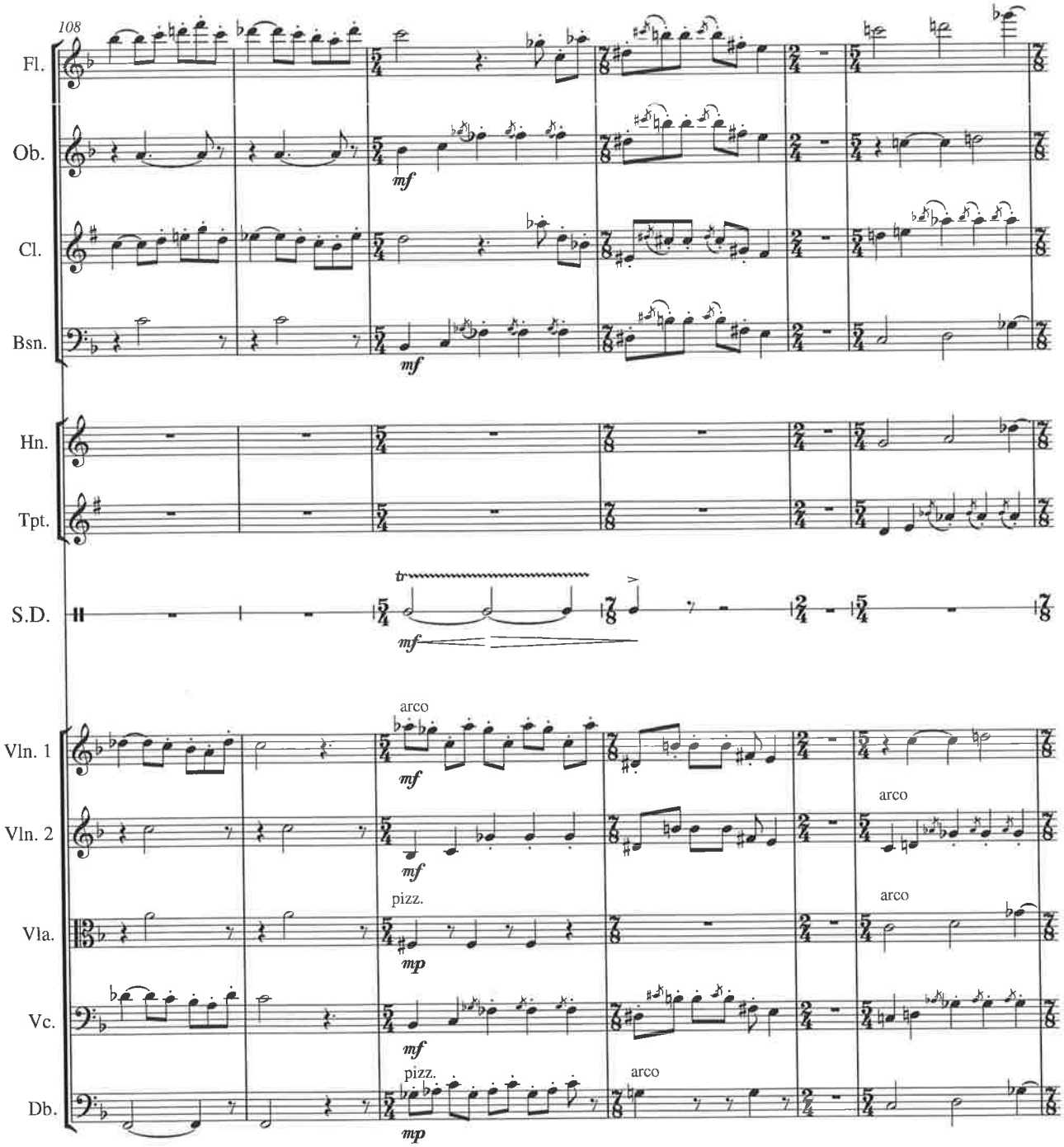

77
Fl.
Ob.
Cl.
Bsn.
mf
mf
Hn.
Tpt.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

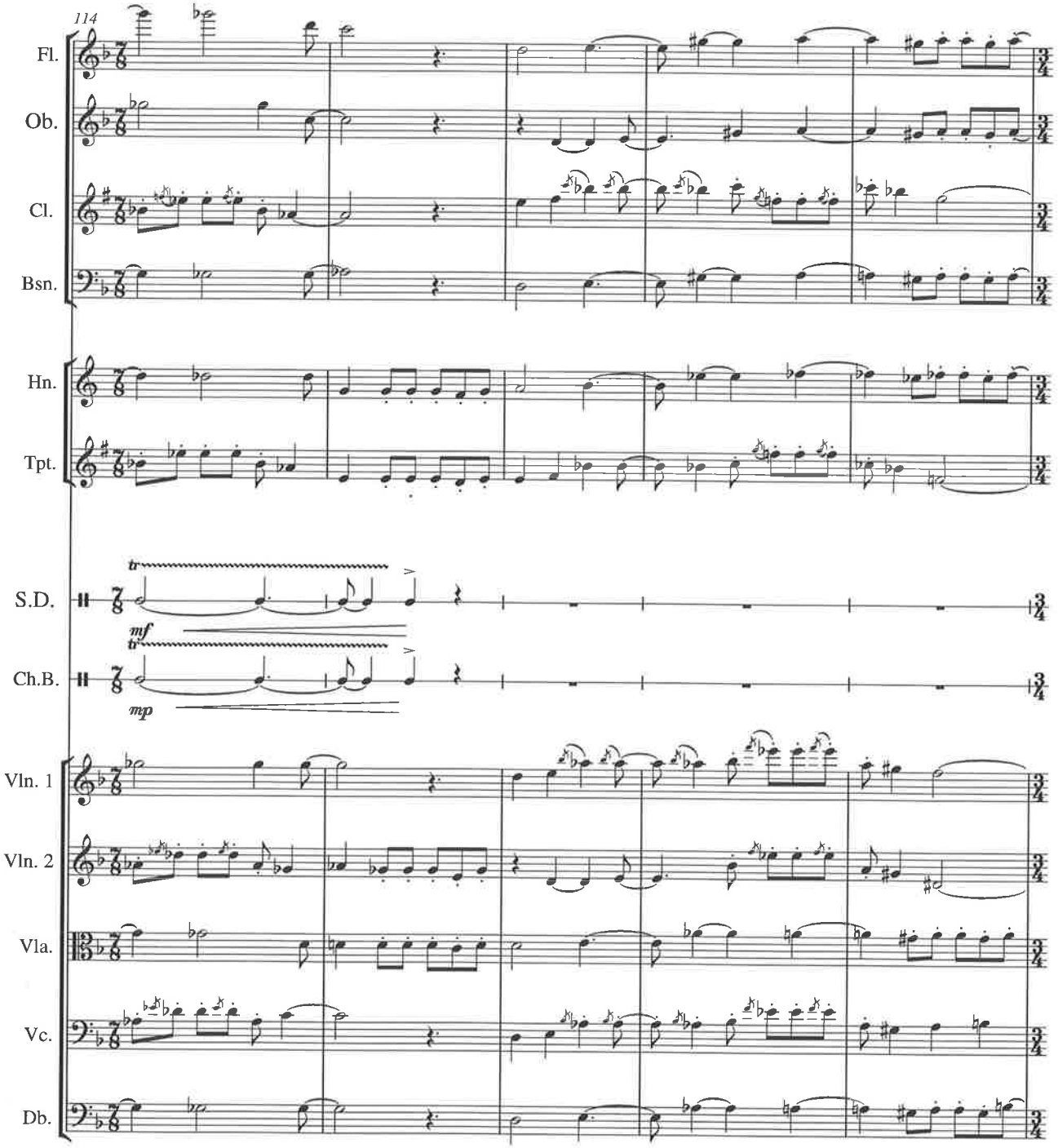

84
Fl.
Ob.
Cl.
Bsn.
Hn.
open
mf
Tpt.
open
mf
S.D.
mp cresc.
Ch.B.
p cresc.
Vln. 1
Vln. 2
arco
Vla.
arco
pizz.
Vc.
pizz.
Db.
f

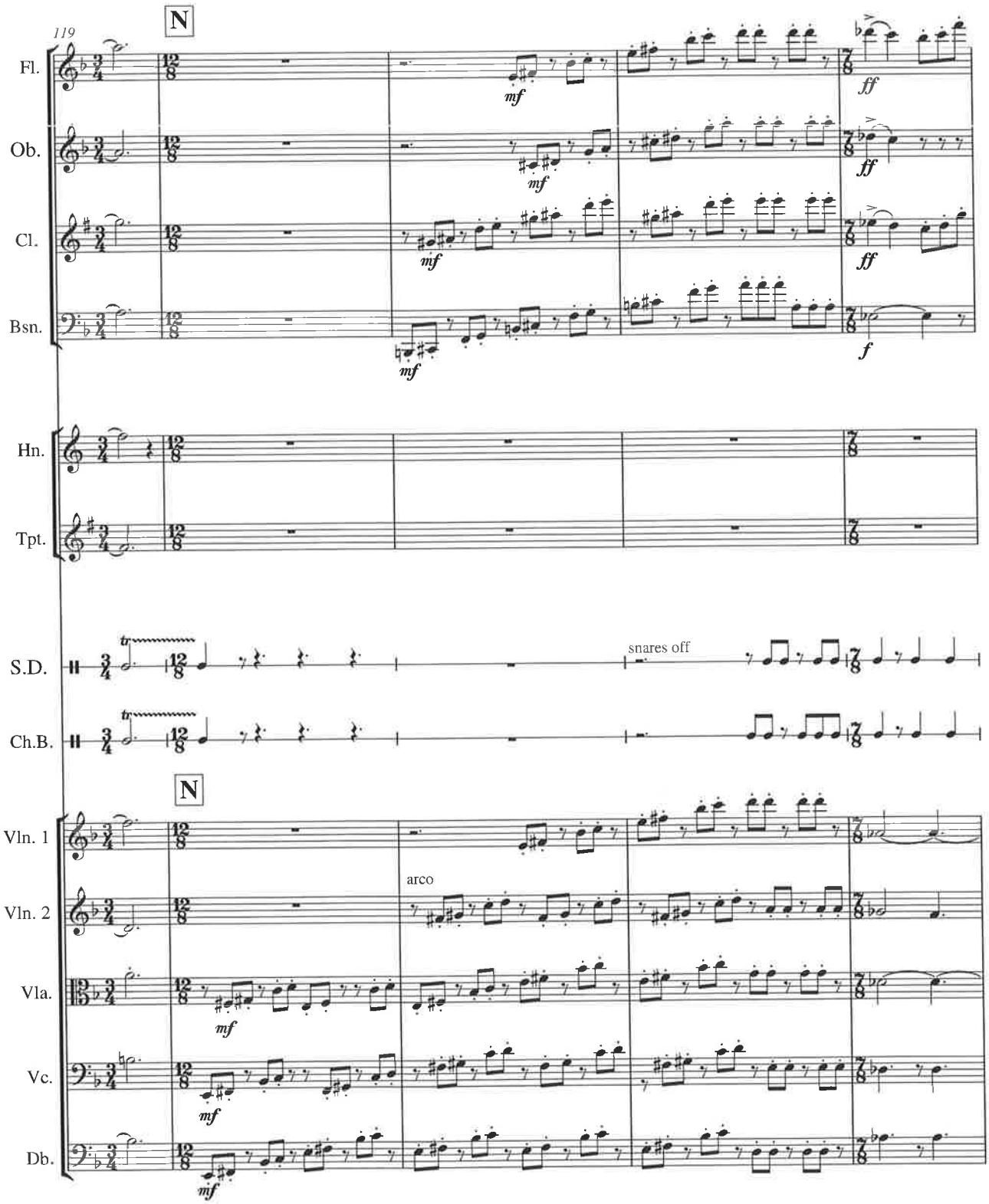

89
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mp
f
snares off

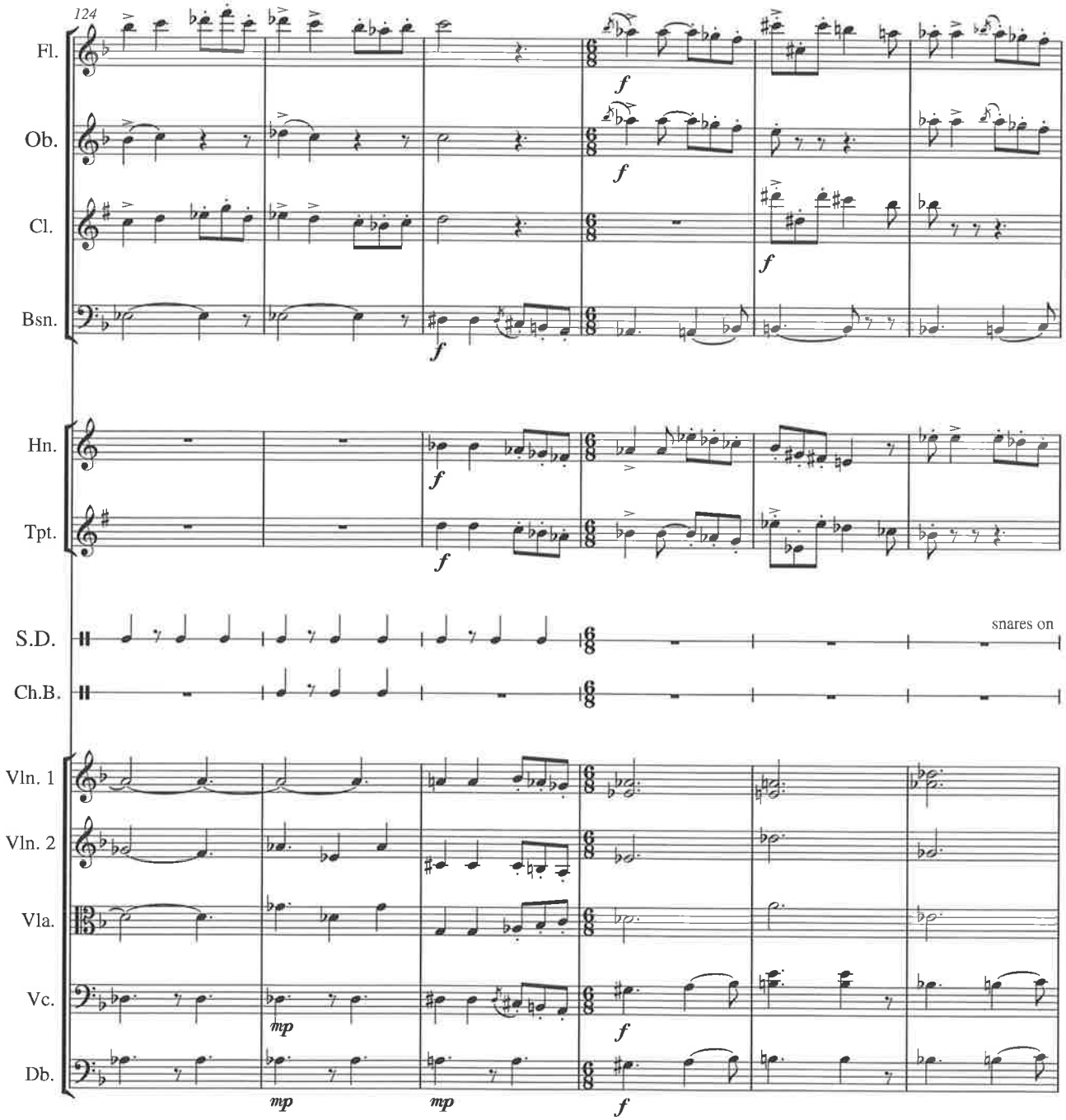

M
96
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
snares on
Ch.B.
M
Vln. 1
Vln. 2
arco
Vla.
arco
Vc.
Db.

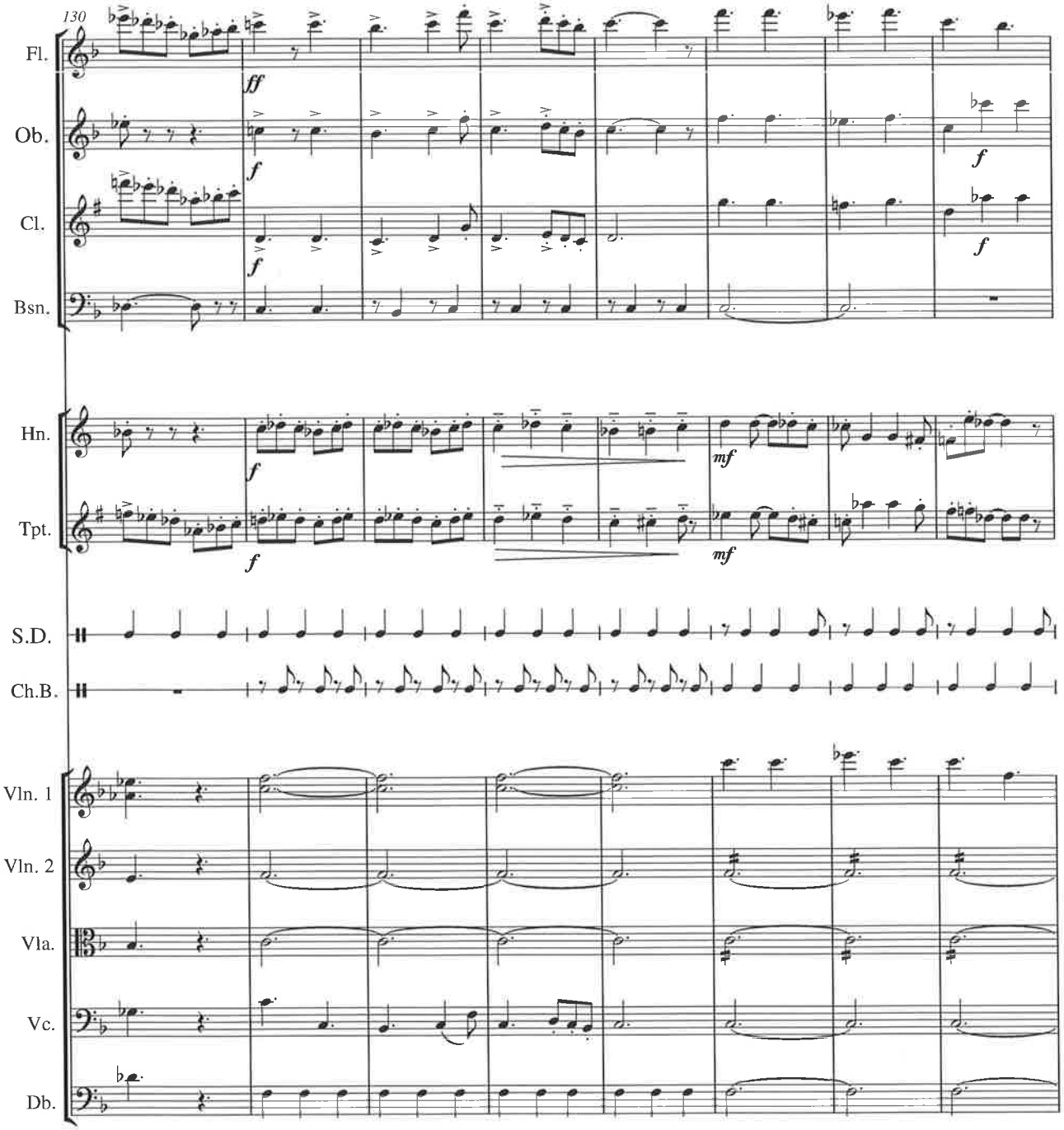

102
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
f
p subito
p
arco
ff
pizz.

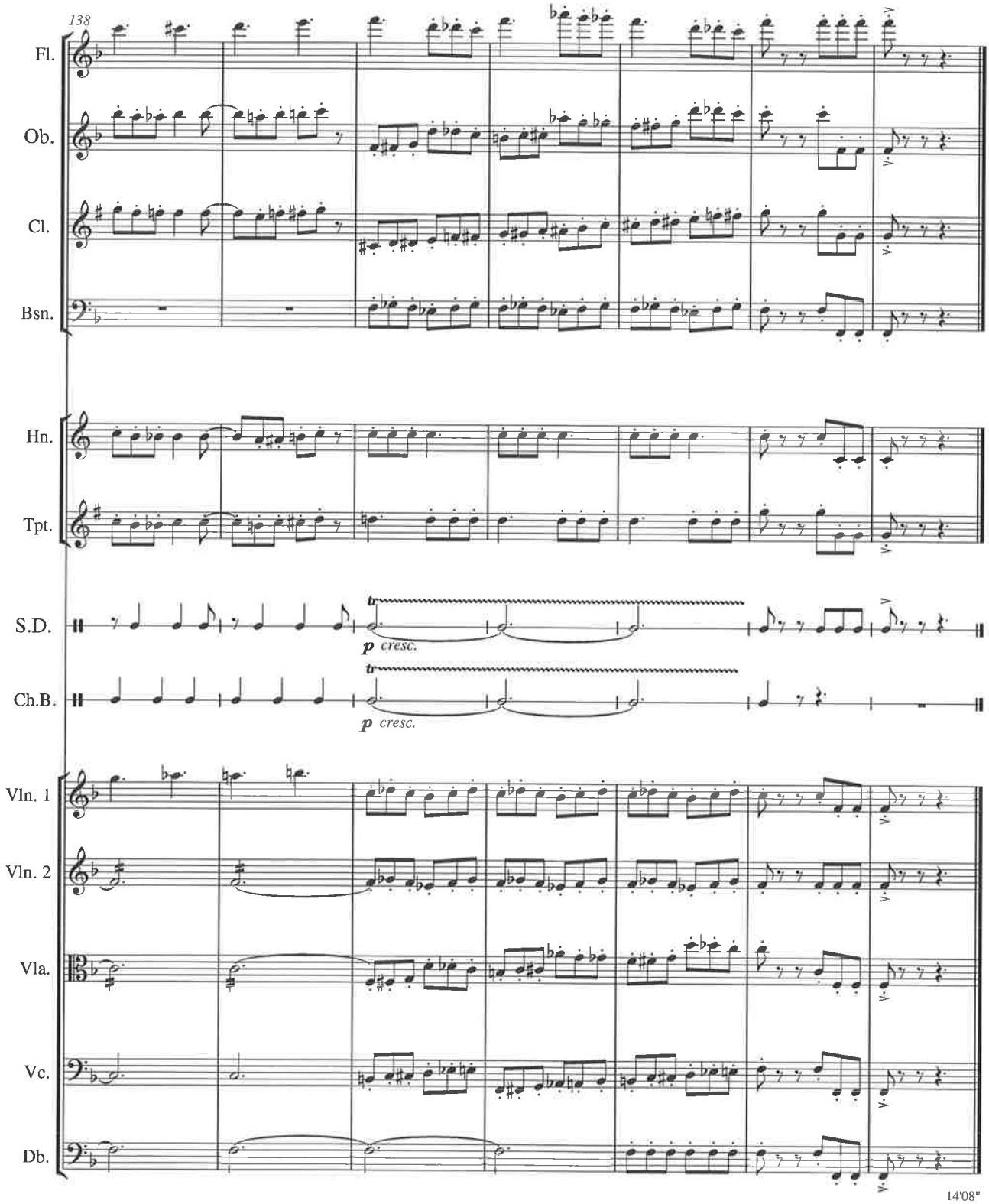

108
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
tr
arco
pizz.
mp


114
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
tr
mf
Ch.B.
tr
mp
Vln. 1
Vln. 2
Vla.
Vc.
Db.


119
N
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Ch.B.
snares off
N
Vln. 1
Vln. 2
arco
Vla.
Vc.
Db.


124
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
snares on
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
mp


130
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
Ch.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
f
mf


138
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
S.D.
p cresc.
Ch.B.
p cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
14'08"

3

SENSAMBULATIONS

AN ORCHESTRAL BALLET

SENSAMBULATIONS

AN ORCHESTRAL BALLET
Transposed Score

Instrumentation

Piccolo [Pic.]
Pic. doubles Fl.3 [Pic./Fl.3]
3 Flutes [Fl.]
3 Oboes [Ob.]
Cor Anglais [C.A.]
C.A. doubles Ob.3 [C.A./Ob.3]
3 Clarinets in B♭[Cl.]
Bass Clarinet [B.Cl.]
2 Bassoons [Bsn.]
Contrabassoon [Cbsn.]

4 Horns in F [Hn.]
3 Trumpets in C [Trp.]
2 Tenor Trombones [T.Tbn.]
Bass Trombone [B.Tbn.]
Tuba [Tba.]

3 Timpani [Timp.]

Percussion *(3 players)*
Triangle [Tri.]
Snare Drum [S.D.]
Tambourine [Tamb.]
Suspended Cymbal [Susp.Cym.]
Bass Drum [B.D.]
Glockenspiel [Glock.]

Celeste [Cel.]
Harp [Hp.]

1st Violins [Vln. 1] - 14
2nd Violins [Vln. 2] - 12
Violas [Vla.] - 10
Cellos [Vc.] - 8
Doublebasses [Db.] - 6

~

Scene 1: Awakenings	6' 20"
Scene 2: Awareness	6' 04"
Scene 3: Anguish	9' 42"
Scene 4: Anger	5' 14"
Scene 5: Alienation	7' 24"
Scene 6: Abandon	5' 32"

Total Duration: c. 43 minutes

SENSAMBULATIONS

Scene 1: Awakenings

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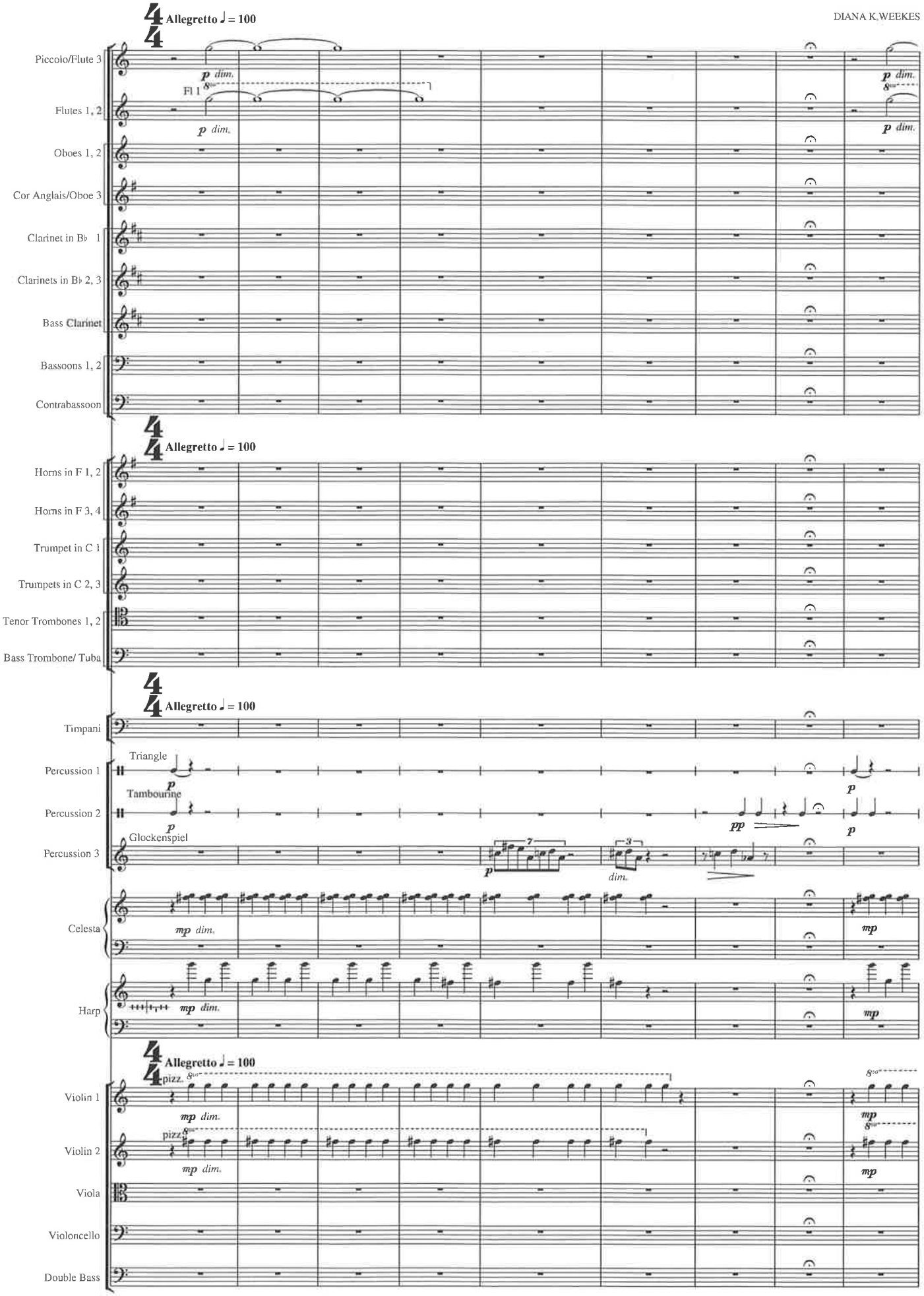

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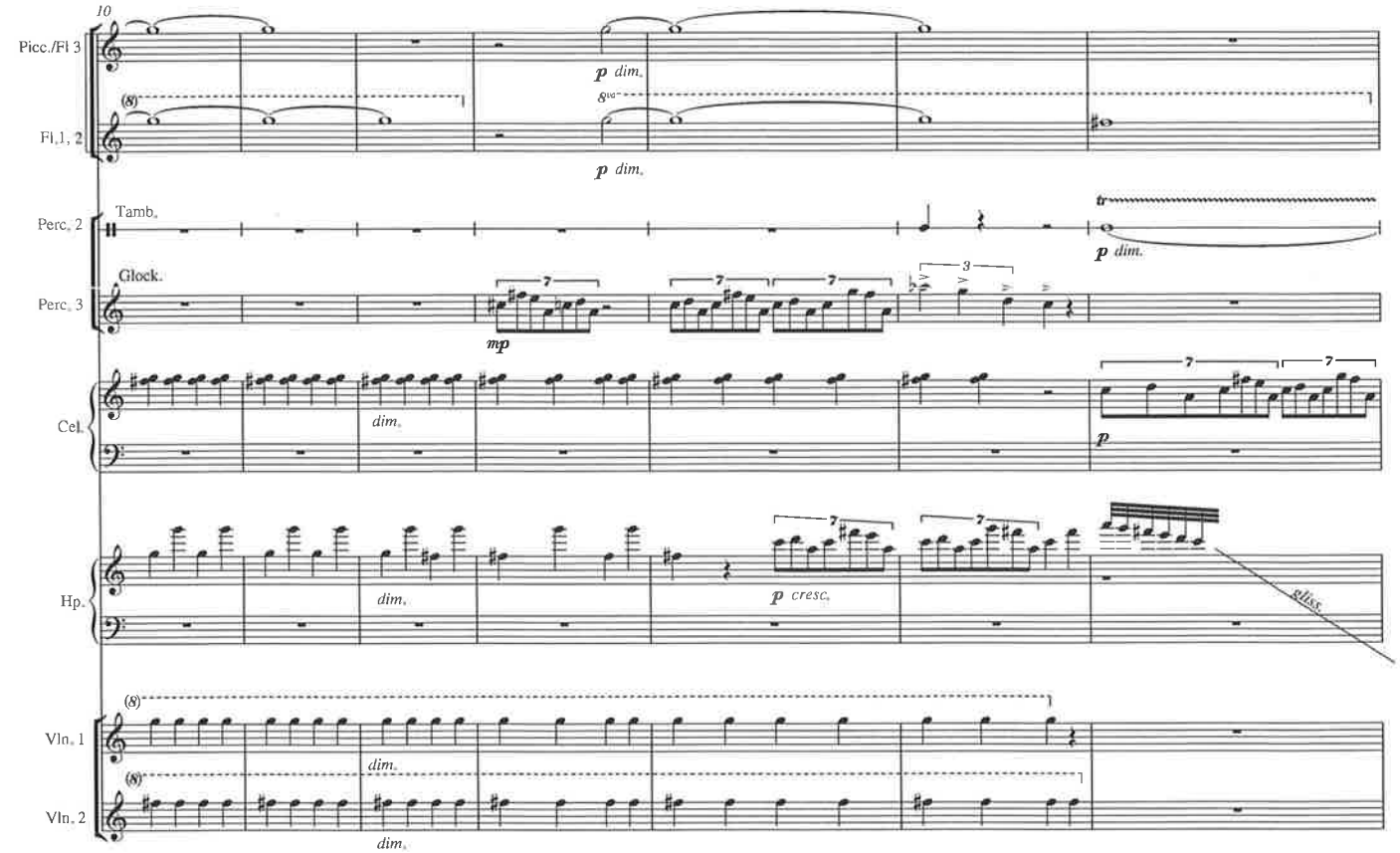
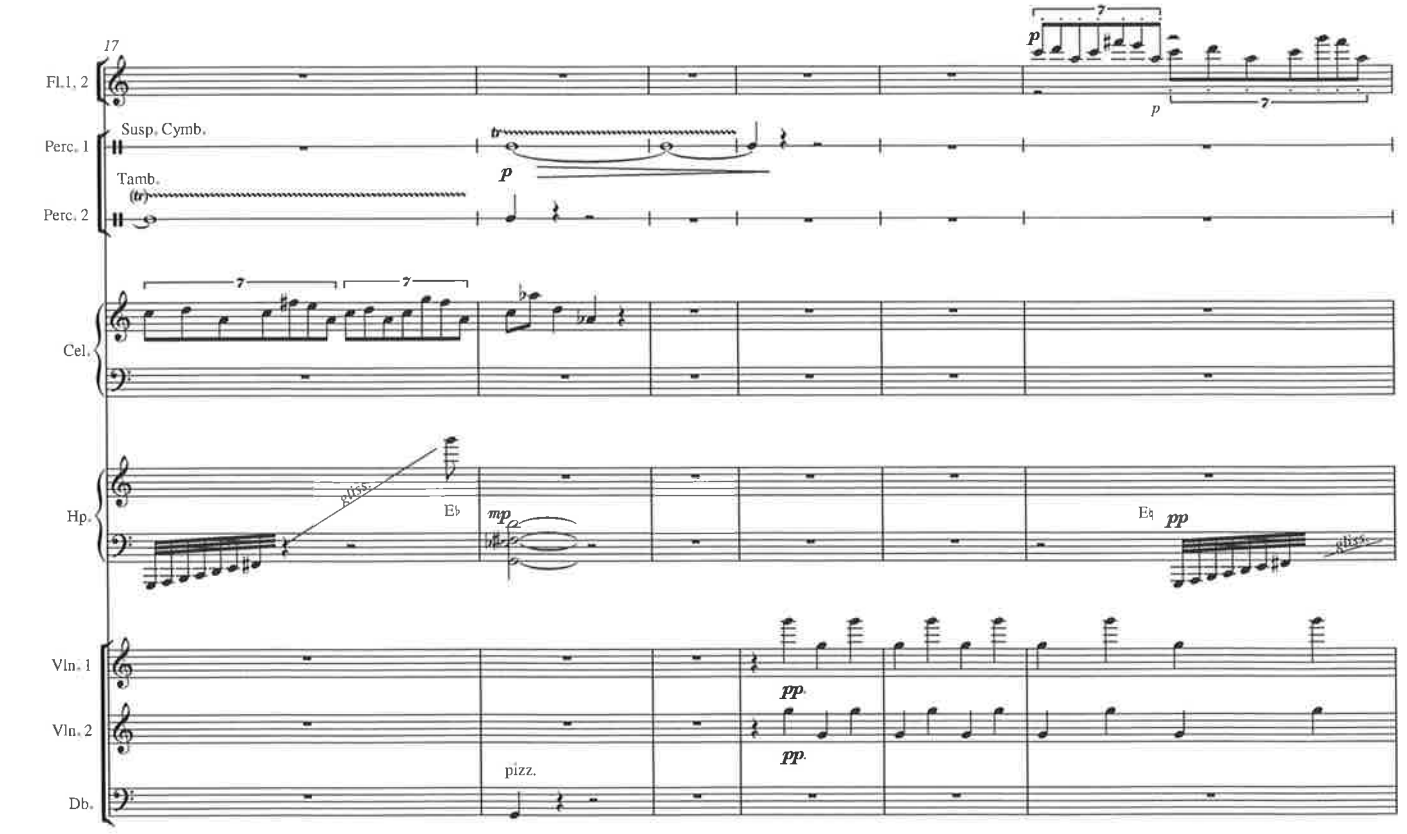
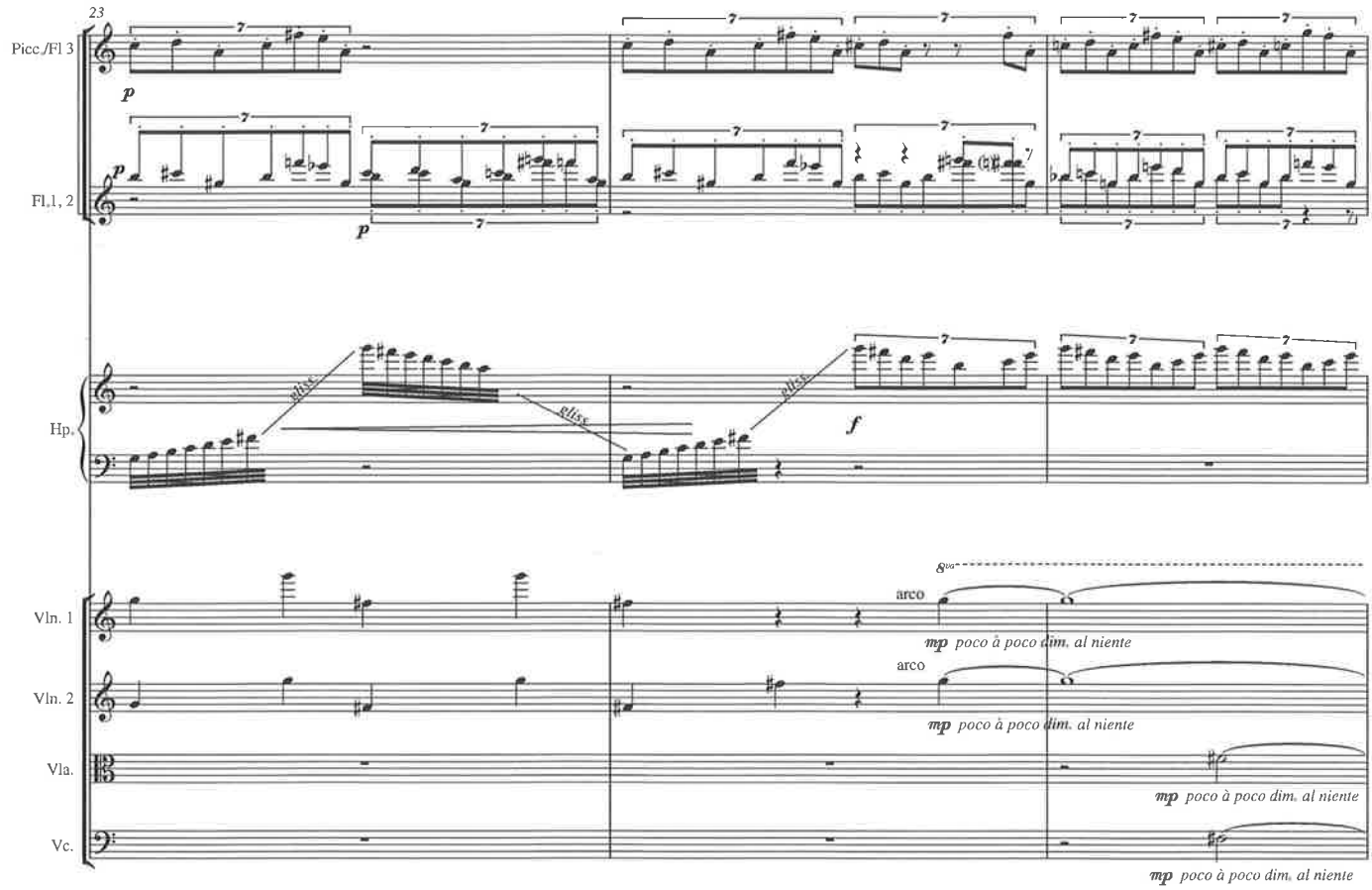
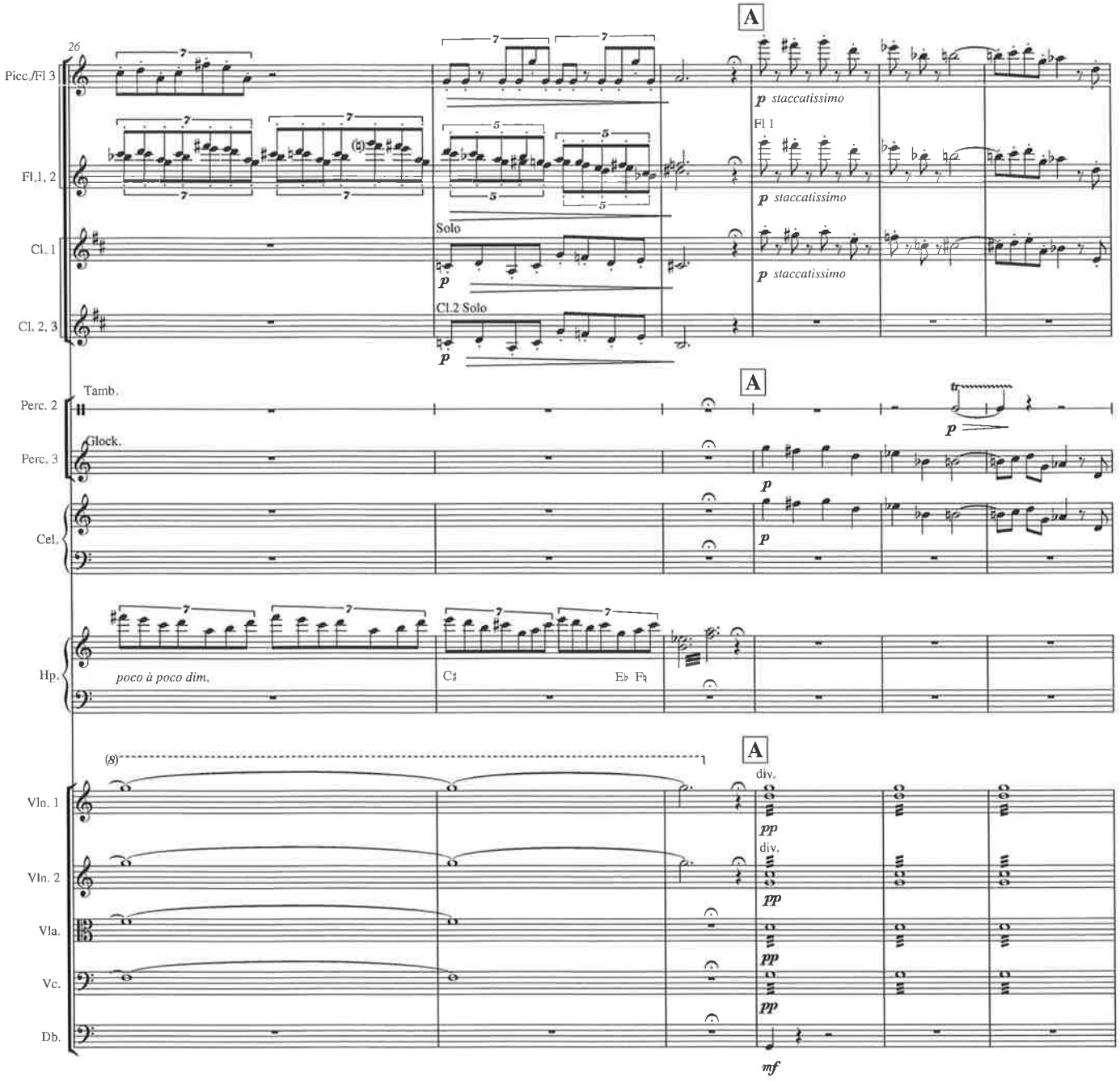
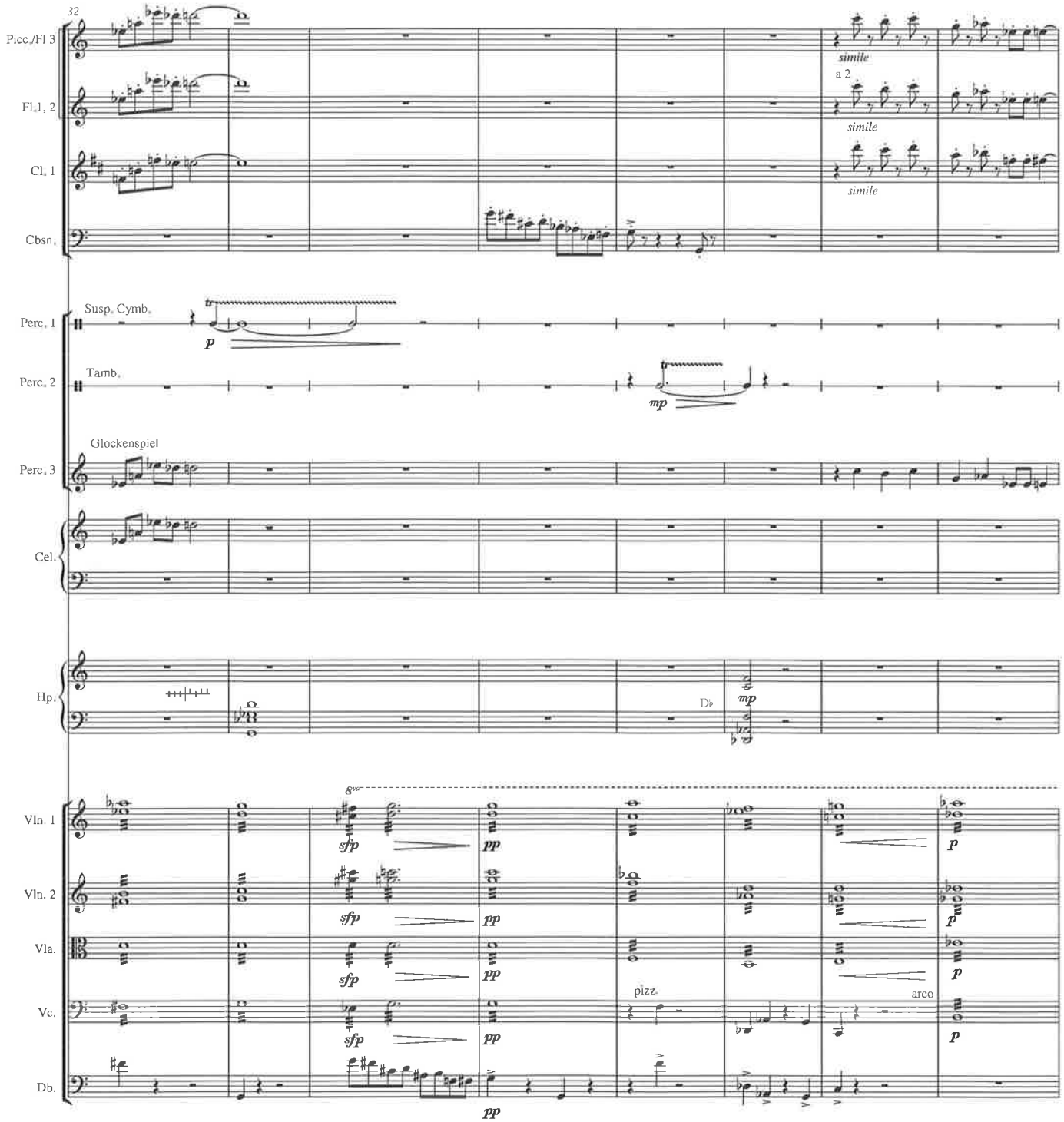
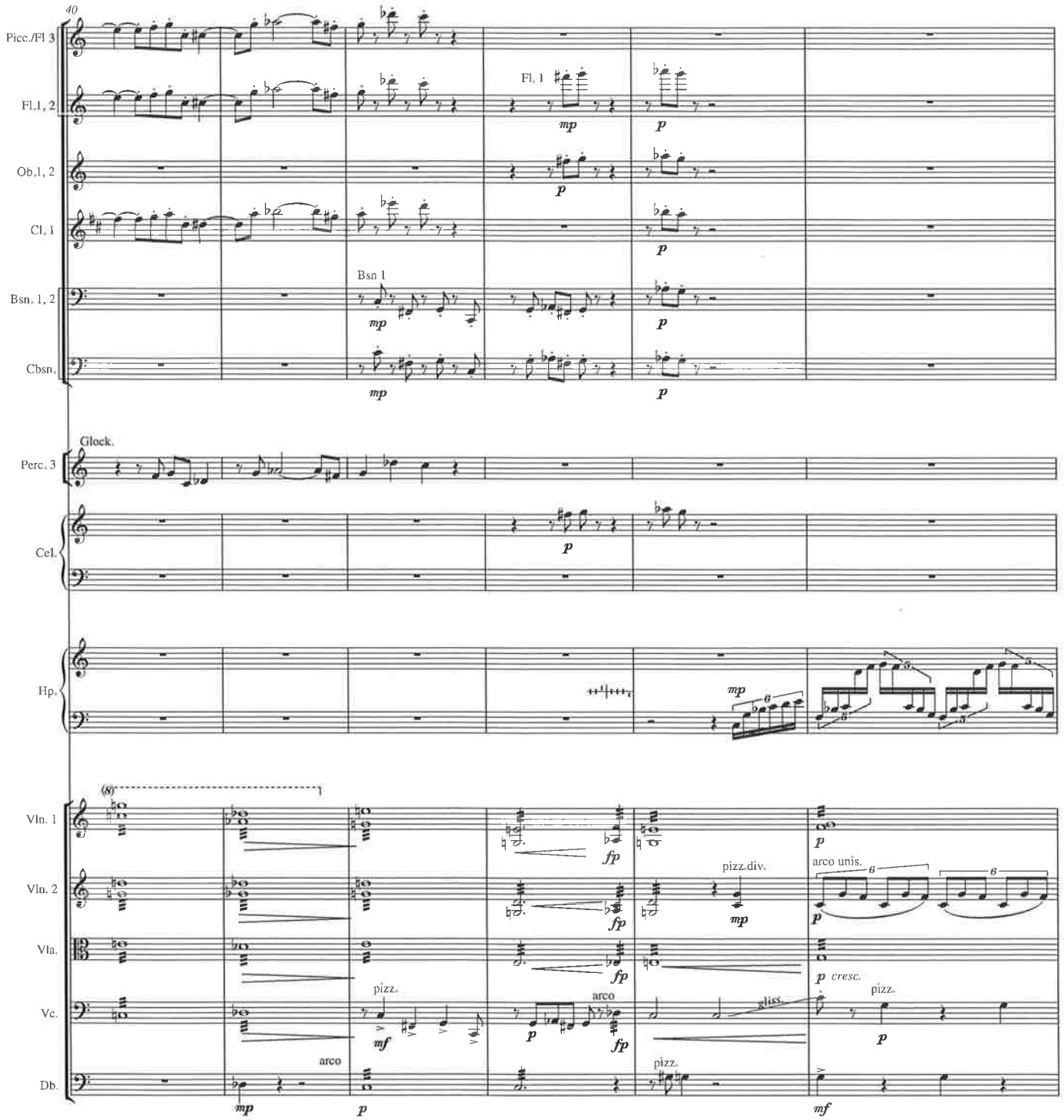

10
Picc./Fl 3
Fl.1, 2
Perc. 2
Tamb.
Perc. 3
Glock.
Cel.
Hp.
Vln. 1
Vln. 2
p dim.
mp
p cresc.
gliss.

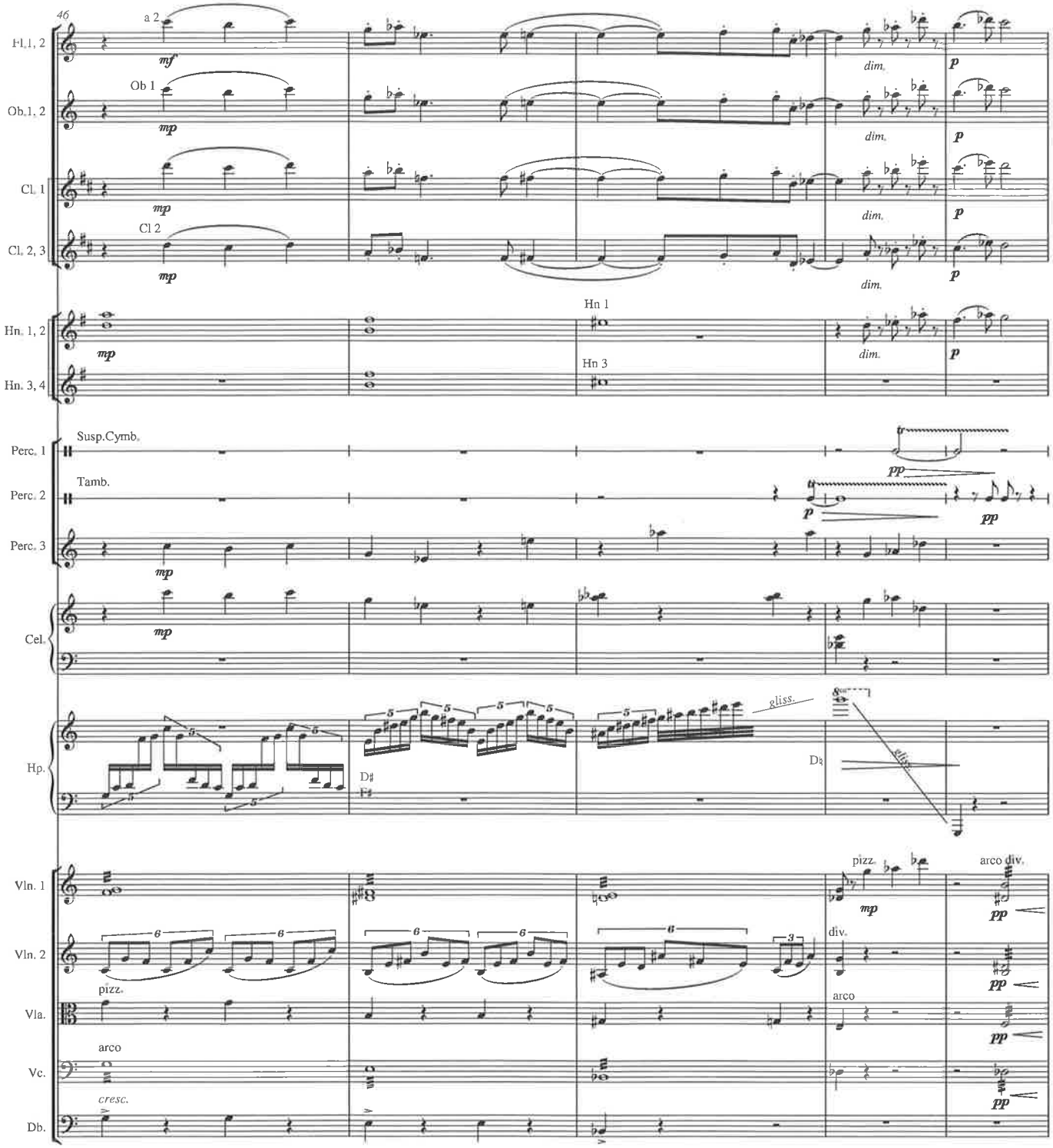

17
Fl.1, 2
Perc. 1
Susp. Cymb.
Tamb.
Perc. 2
Cel.
Hp.
Vln. 1
Vln. 2
Db.
p
mp
pp
pizz.
gliss.

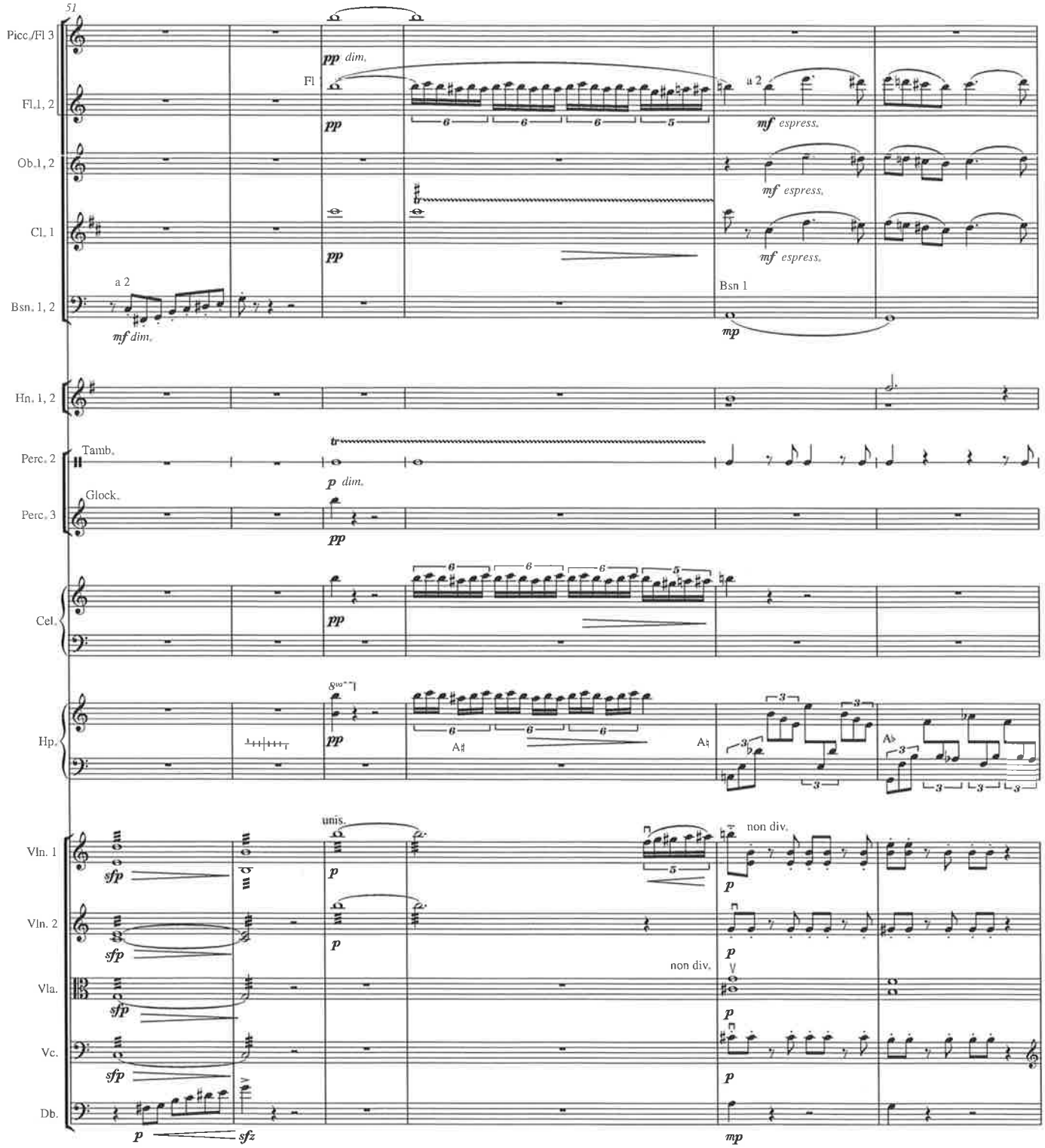

23
Picc./Fl 3
Fl.1, 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
gliss.
8va
arco
mp poco à poco dim. al niente


26
A
Picc./Fl 3
Fl.1, 2
Cl. 1
Cl. 2, 3
Solo
Cl.2 Solo
p staccatissimo
Fl 1
Perc. 2
Perc. 3
Tamb.
Glock.
Cel.
Hp.
poco à poco dim.
C♯
E♭ F♮
(8)
Vln. 1
Vln. 2
Vla.
Vc.
Db.
div.
pp
mf


32
Picc./Fl. 3
Fl. 1, 2
Cl. 1
Cbsn.
Perc. 1
Susp. Cymb.
Perc. 2
Tamb.
Perc. 3
Glockenspiel
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
simile
a 2
simile
simile
p
mp
Db
mp
8va
sfp
pp
sfp
pp
sfp
pp
sfp
pp
pizz.
arco
p
p
p
p
pp


40
Picc./Fl 3
Fl. 1, 2
Fl. 1
Ob. 1, 2
Cl. 1
Bsn. 1, 2
Bsn 1
Cbsn.
Glock.
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.div.
arco unis.
pizz.
arco
gliss.
cresc.


46
Fl.1, 2
a 2
mf
dim.
p
Ob.1, 2
Ob 1
mp
Cl. 1
Cl. 2, 3
Cl 2
Hn. 1, 2
Hn 1
Hn. 3, 4
Hn 3
Perc. 1
Susp.Cymb.
Perc. 2
Tamb.
pp
Perc. 3
Cel.
Hp.
gliss.
Vln. 1
pizz.
arco div.
Vln. 2
div.
Vla.
arco
Vc.
cresc.
Db.


51
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl. 1
Bsn. 1, 2
Hn. 1, 2
Perc. 2
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pp dim.
Fl
pp
a 2
mf espress.
Bsn 1
mp
mf dim.
Tamb.
Glock.
p dim.
unis.
non div.
sfp
p
sfz

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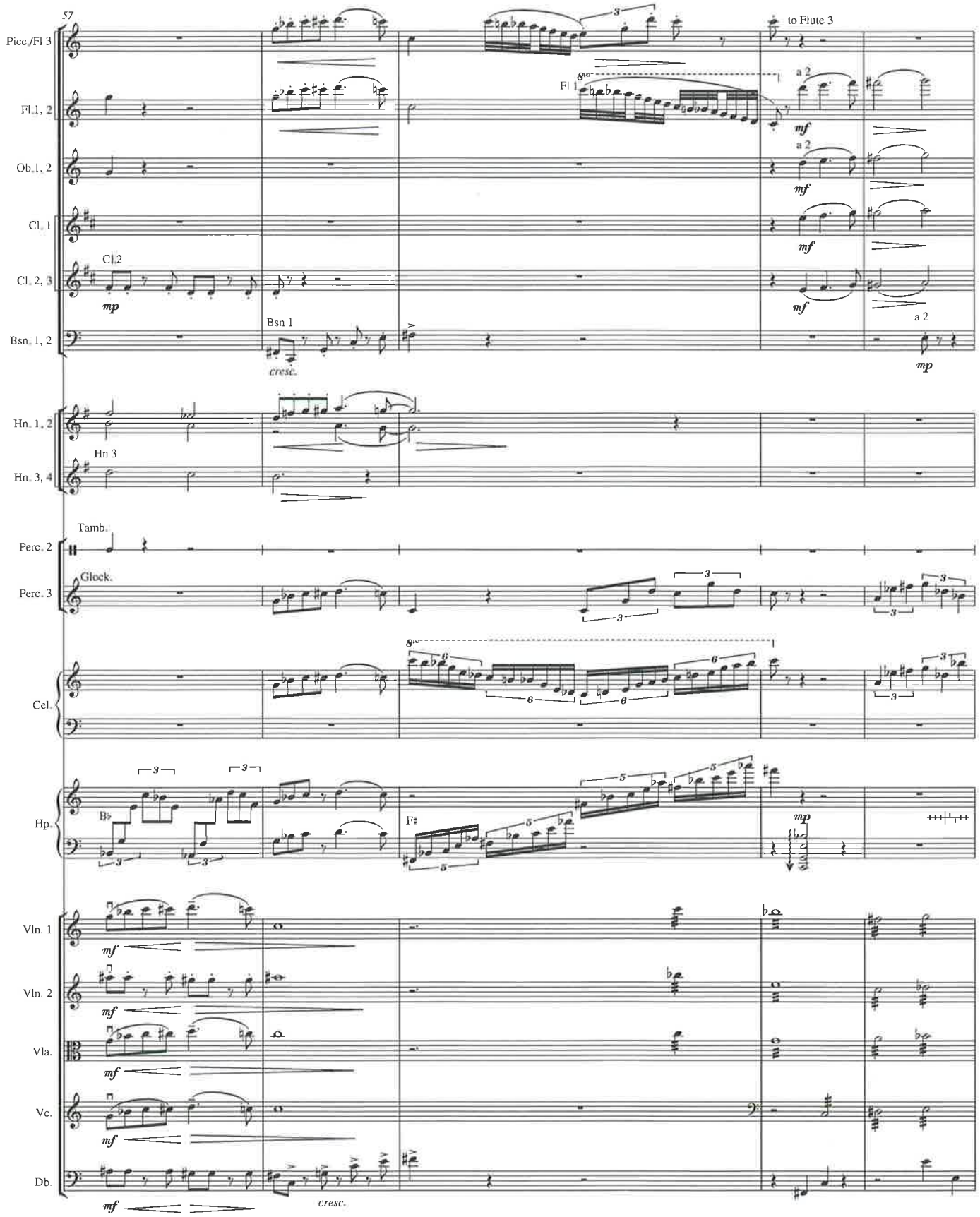
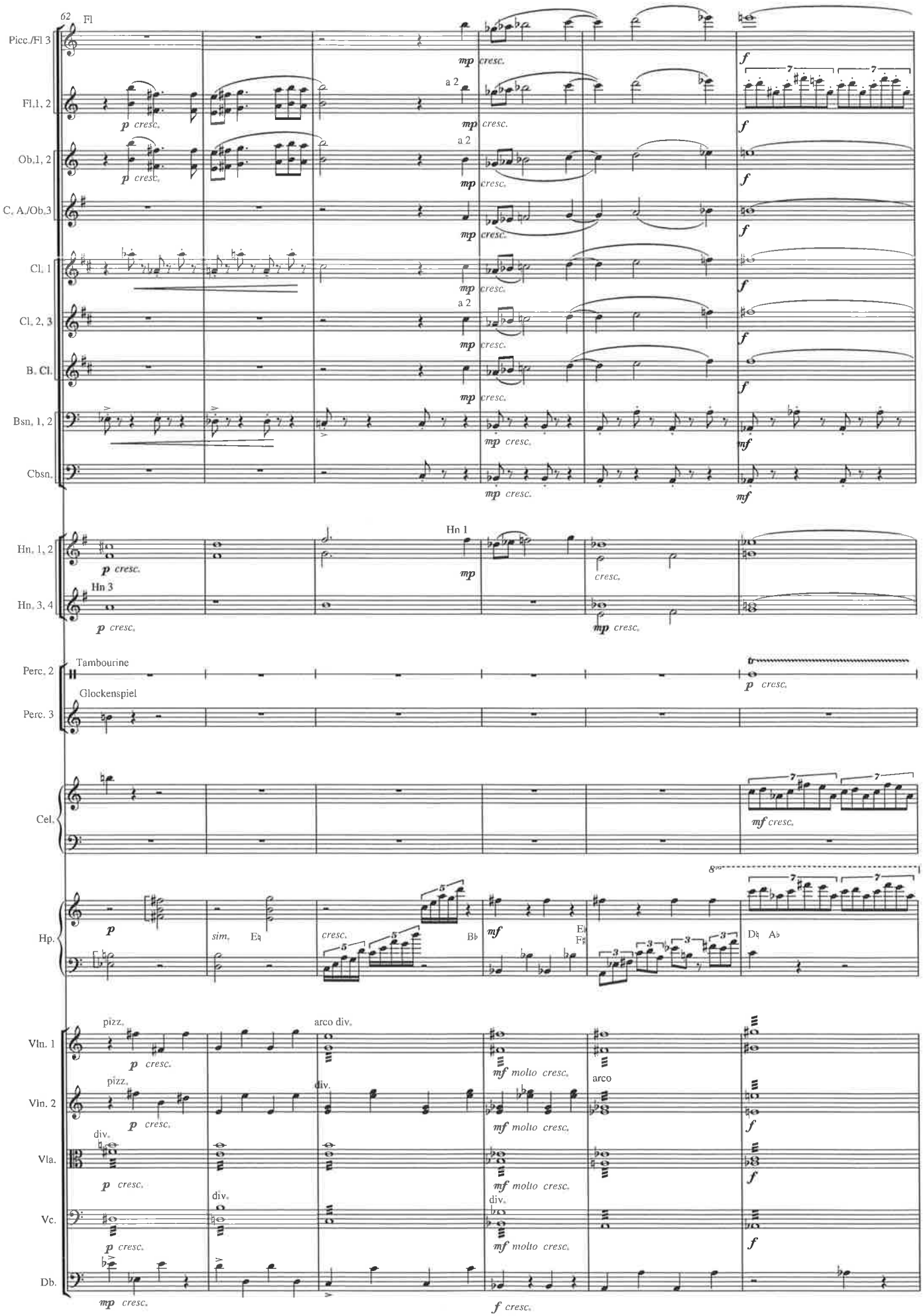
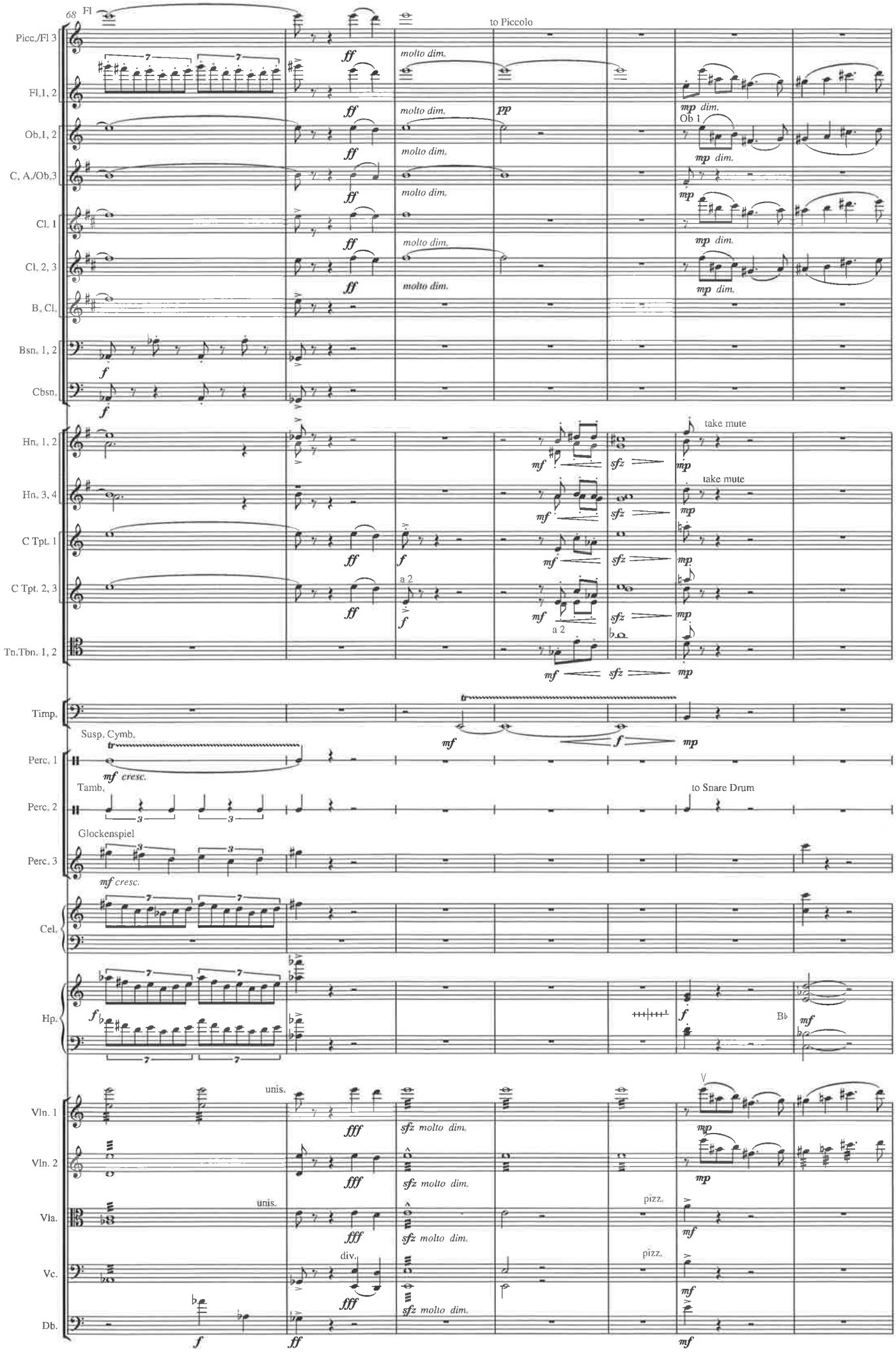
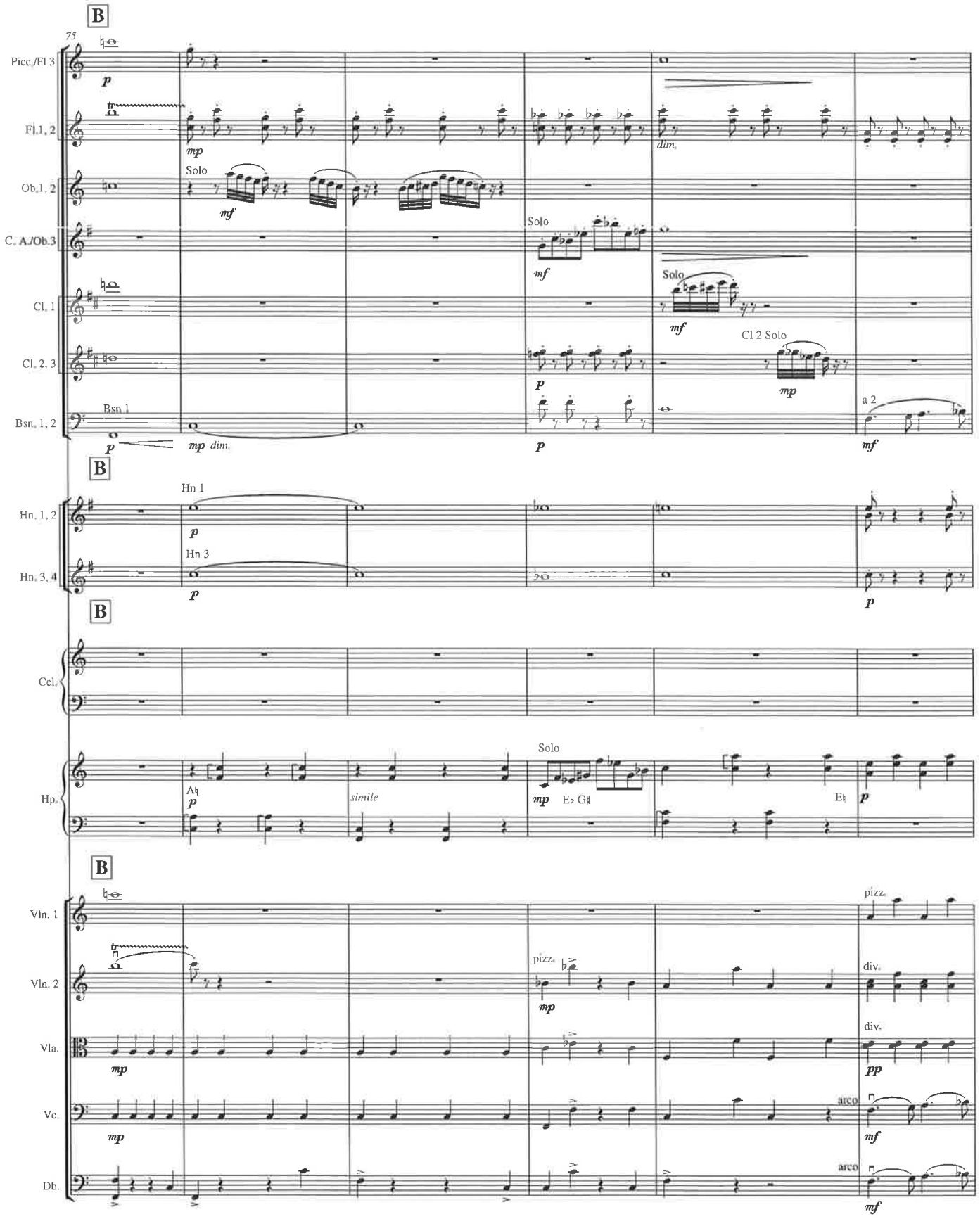
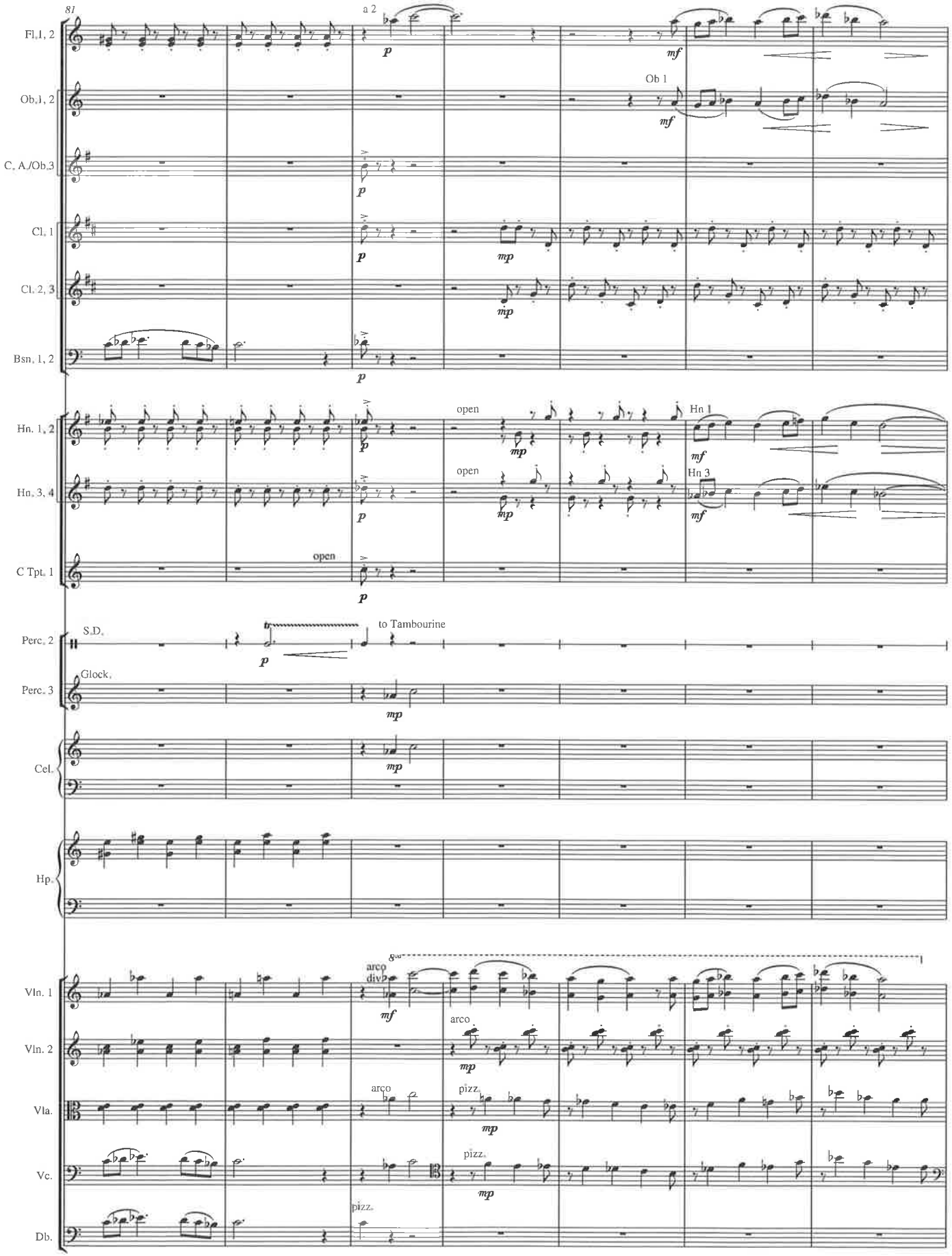
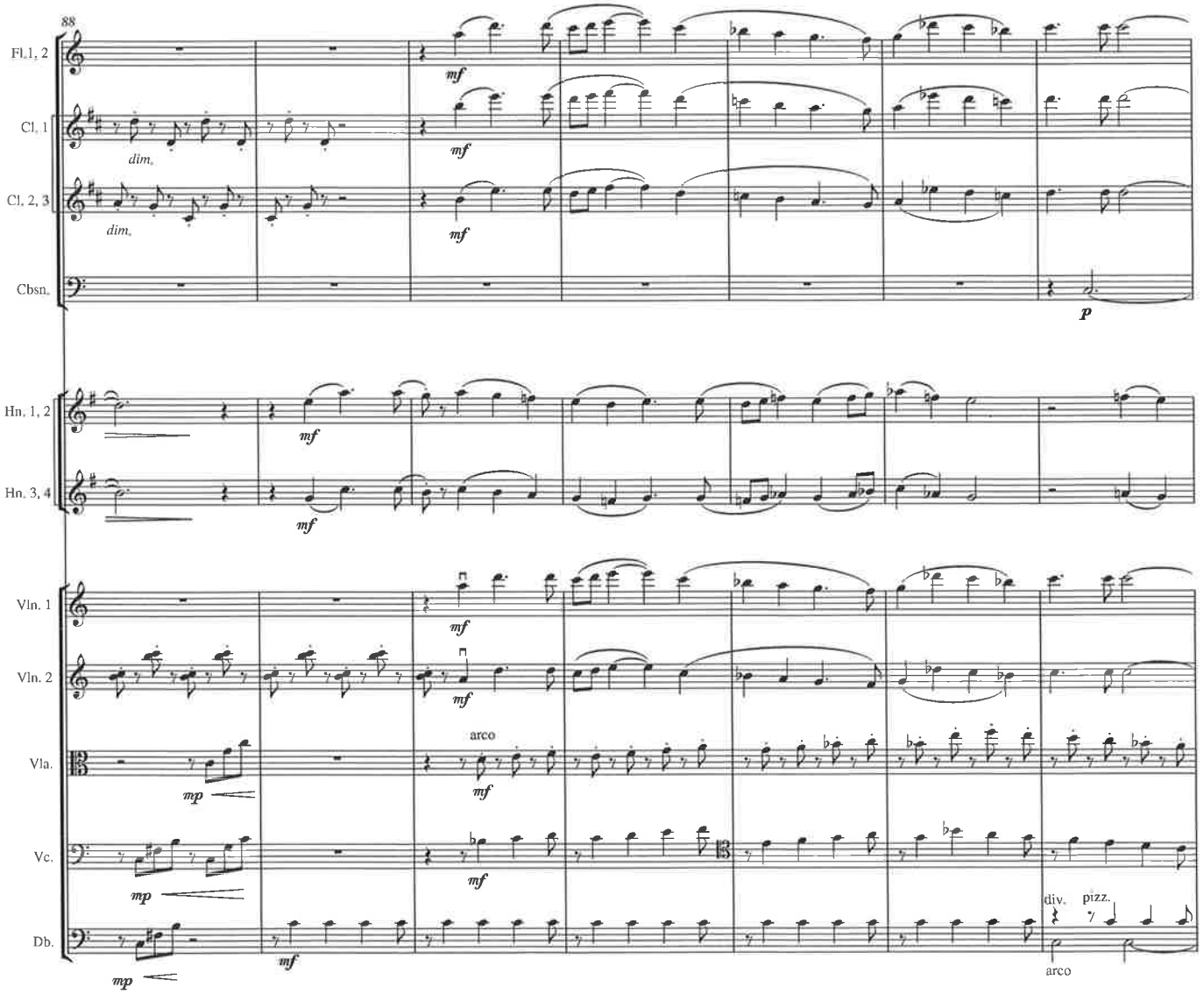


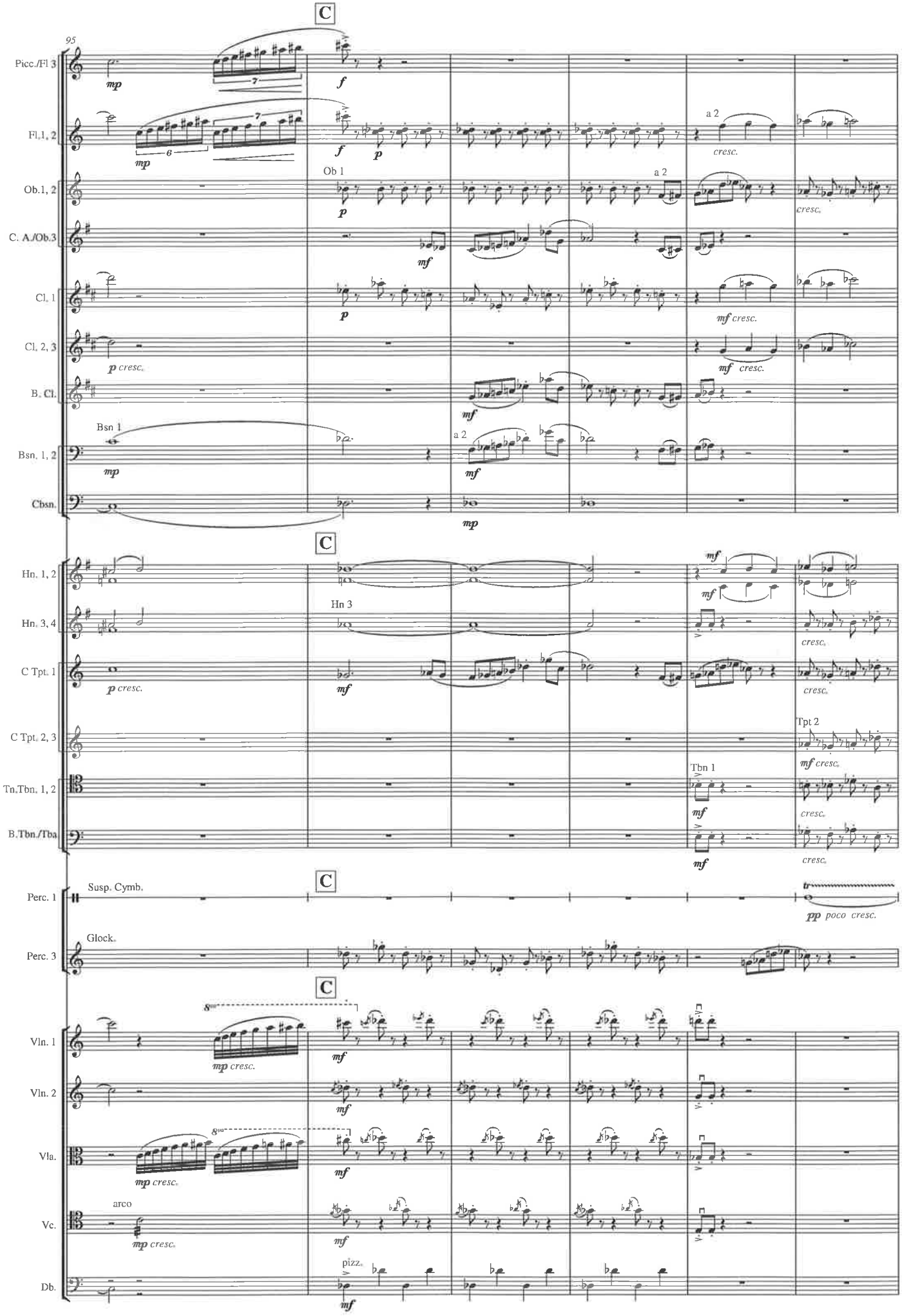

62
Fl
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Hn 1
Hn 3
Perc. 2
Tambourine
Perc. 3
Glockenspiel
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
pizz.
arco
arco div.
div.
sim.
cresc.
molto cresc.

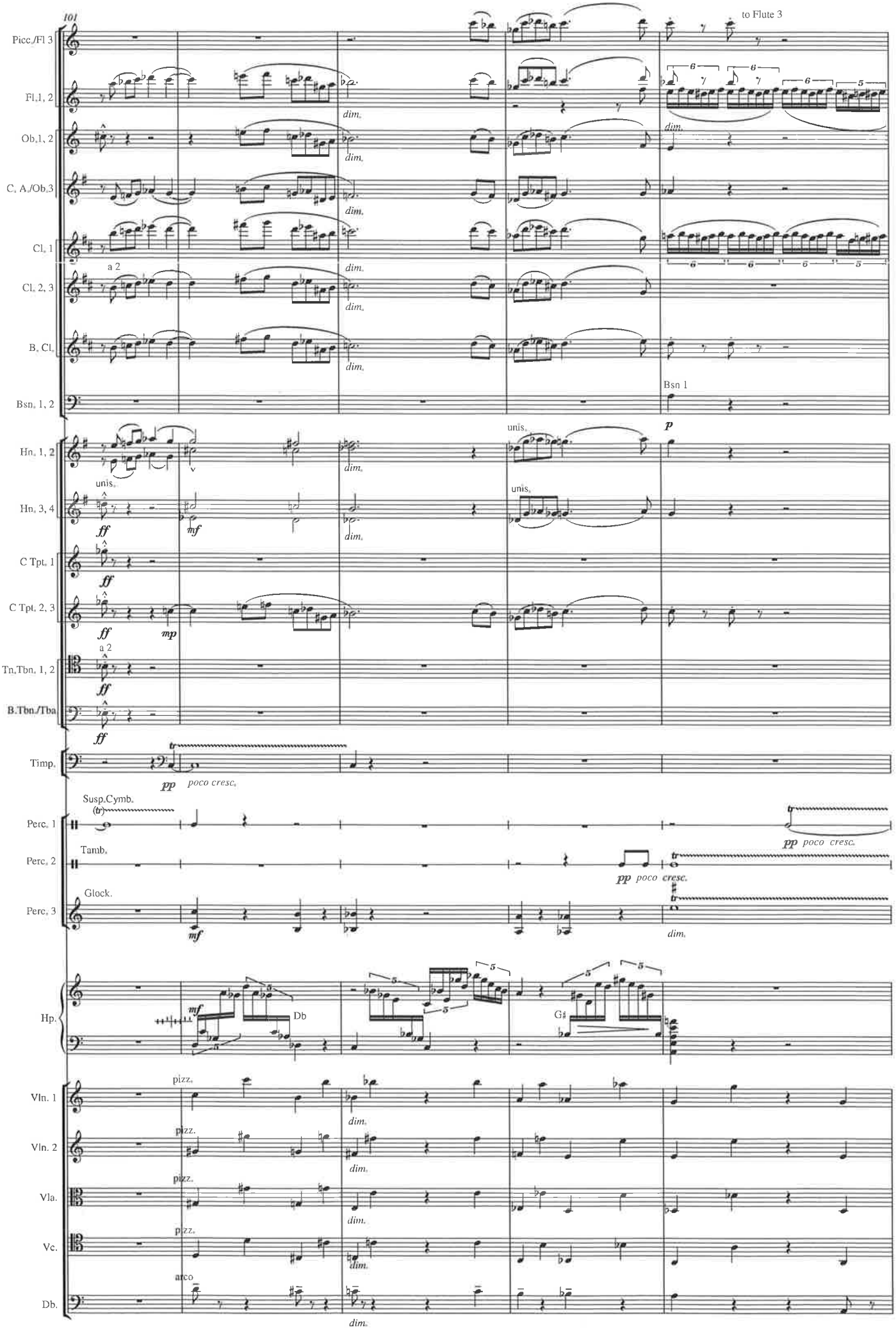

68
Fl
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
to Piccolo
molto dim.
mp dim.
Ob 1
take mute
a 2
Susp. Cymb.
mf cresc.
Tamb.
to Snare Drum
Glockenspiel
Bb
unis.
sfz molto dim.
pizz.
div.

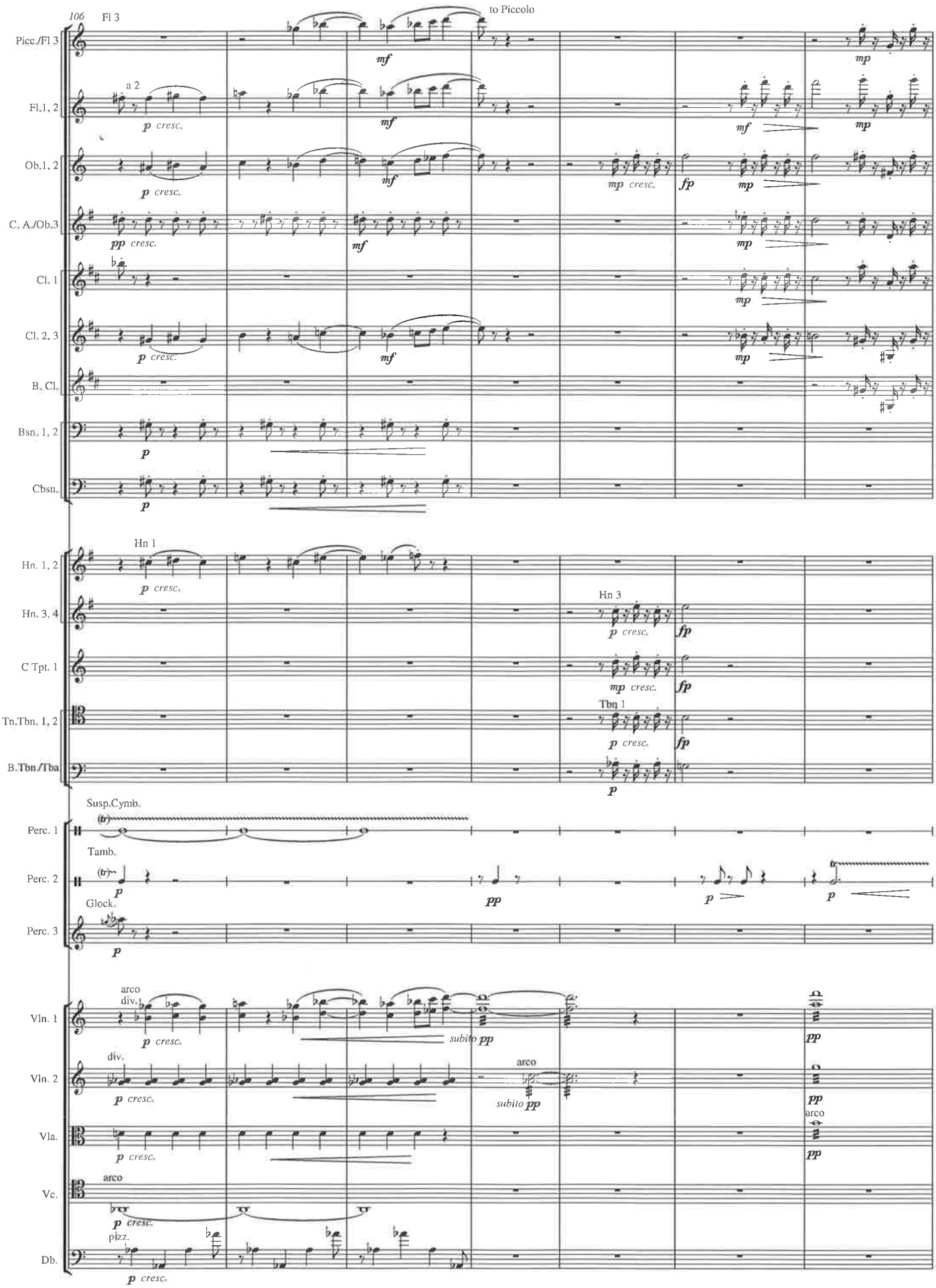

B
75
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Solo
Bsn 1
Cl 2 Solo
a 2
Hn. 1, 2
Hn. 3, 4
Hn 1
Hn 3
Cel.
Hp.
simile
Eb G♯
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
div.
arco

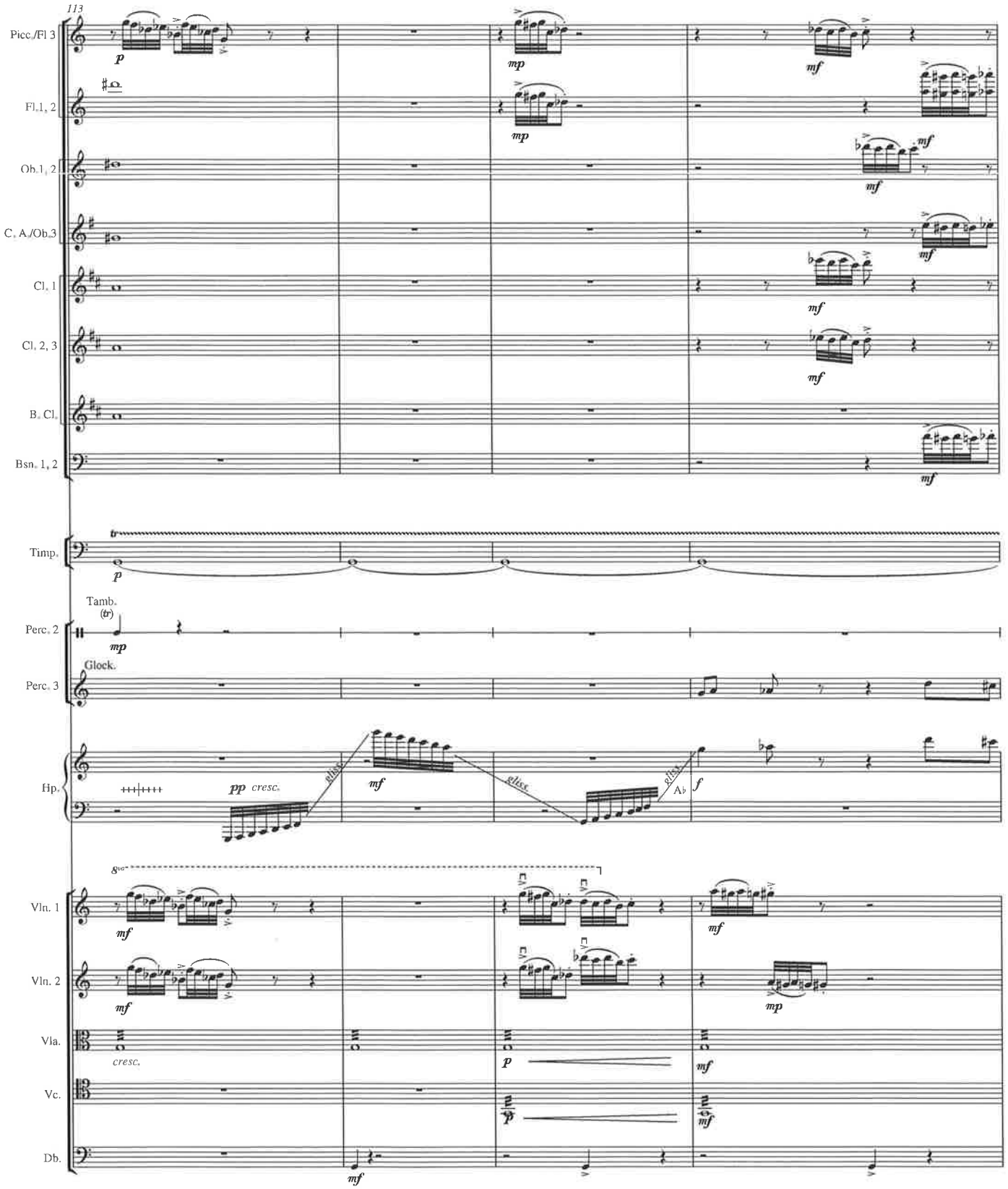

81
a 2
Fl. 1, 2
Ob. 1, 2
Ob 1
C. A./Ob. 3
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Hn. 1, 2
open
Hn 1
Hn. 3, 4
open
Hn 3
C Tpt. 1
open
Perc. 2
S.D.
to Tambourine
Perc. 3
Glock.
Cel.
Hp.
Vln. 1
arco
div.
8va
Vln. 2
arco
Vla.
arco
pizz.
Vc.
pizz.
Db.
pizz.

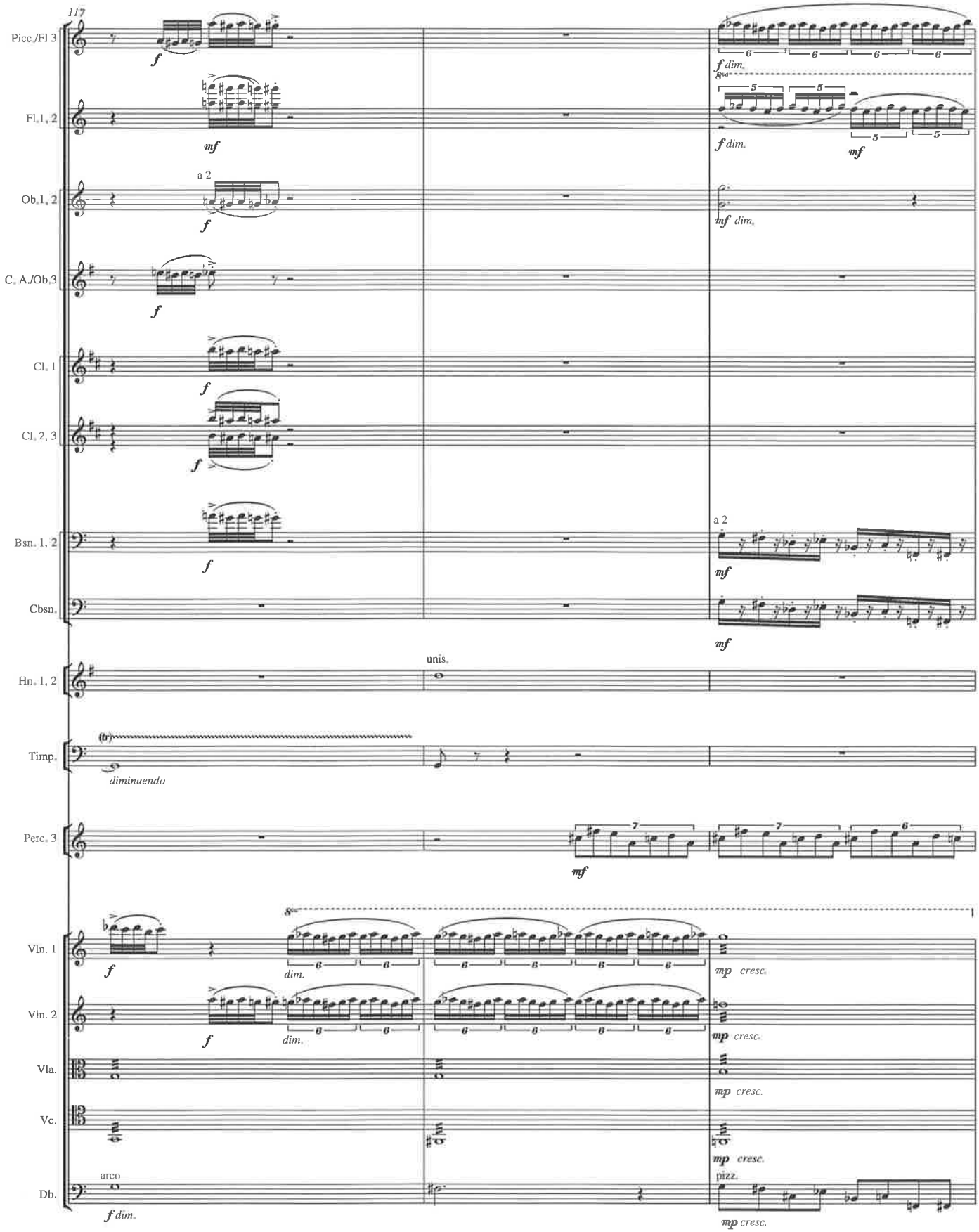

88
Fl.1, 2
Cl. 1
Cl. 2, 3
Cbsn.
Hn. 1, 2
Hn. 3, 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
dim.
dim.
mf
mf
mf
p
mf
mf
mf
mf
arco
mf
mp
mp
mf
mp
mf
div.
pizz.
arco

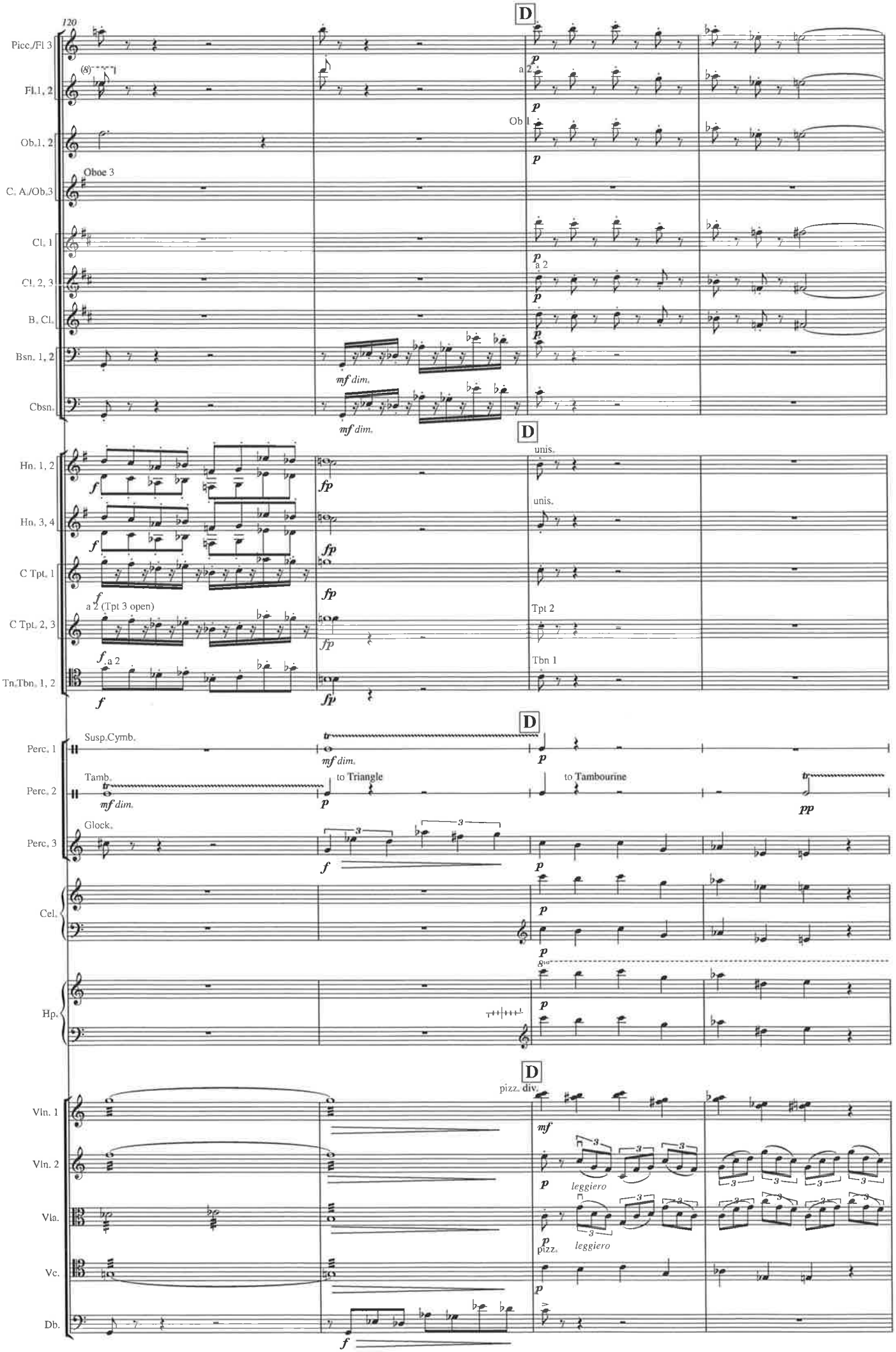

C
95
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Ob 1
a 2
Bsn 1
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba
Hn 3
Tpt 2
Tbn 1
Perc. 1
Perc. 3
Susp. Cymb.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
pizz.
cresc.
poco cresc.

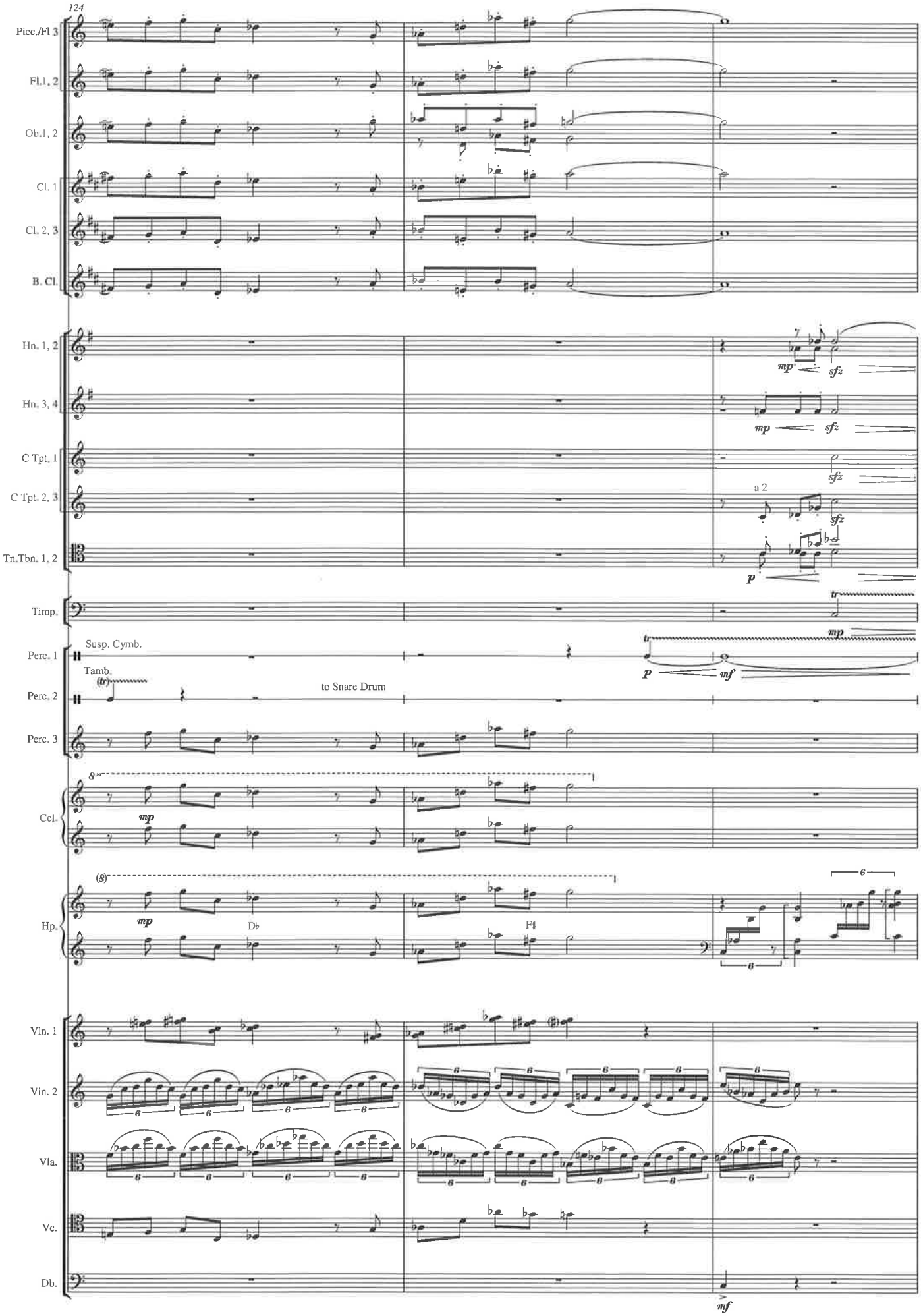

101
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
to Flute 3
dim.
a 2
Bsn 1
unis.
p
ff
mf
mp
pp
poco cresc.
Susp.Cymb.
Tamb.
Glock.
pp poco cresc.
Db
G♯
pizz.
arco

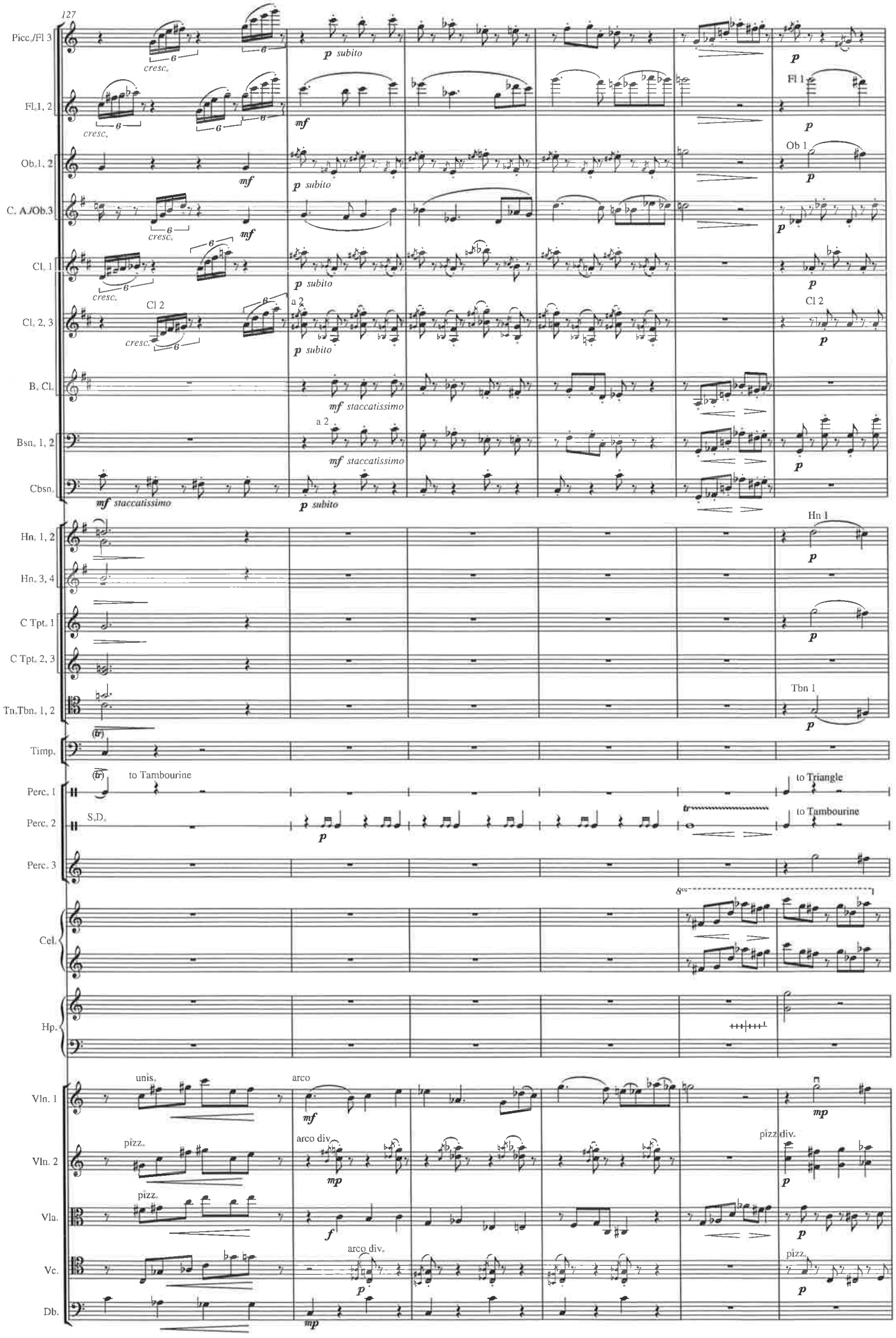

106
Fl 3
to Piccolo
Picc./Fl 3
Fl. 1, 2
a 2
Ob. 1, 2
C. A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn 1
Hn. 3, 4
Hn 3
C Tpt. 1
Tn./Tbn. 1, 2
Tbn 1
B. Tbn./Tba
Susp. Cymb.
Perc. 1
Tamb.
Perc. 2
Glock.
Perc. 3
Vln. 1
arco
div.
subito pp
Vln. 2
Vla.
Vc.
pizz.
Db.

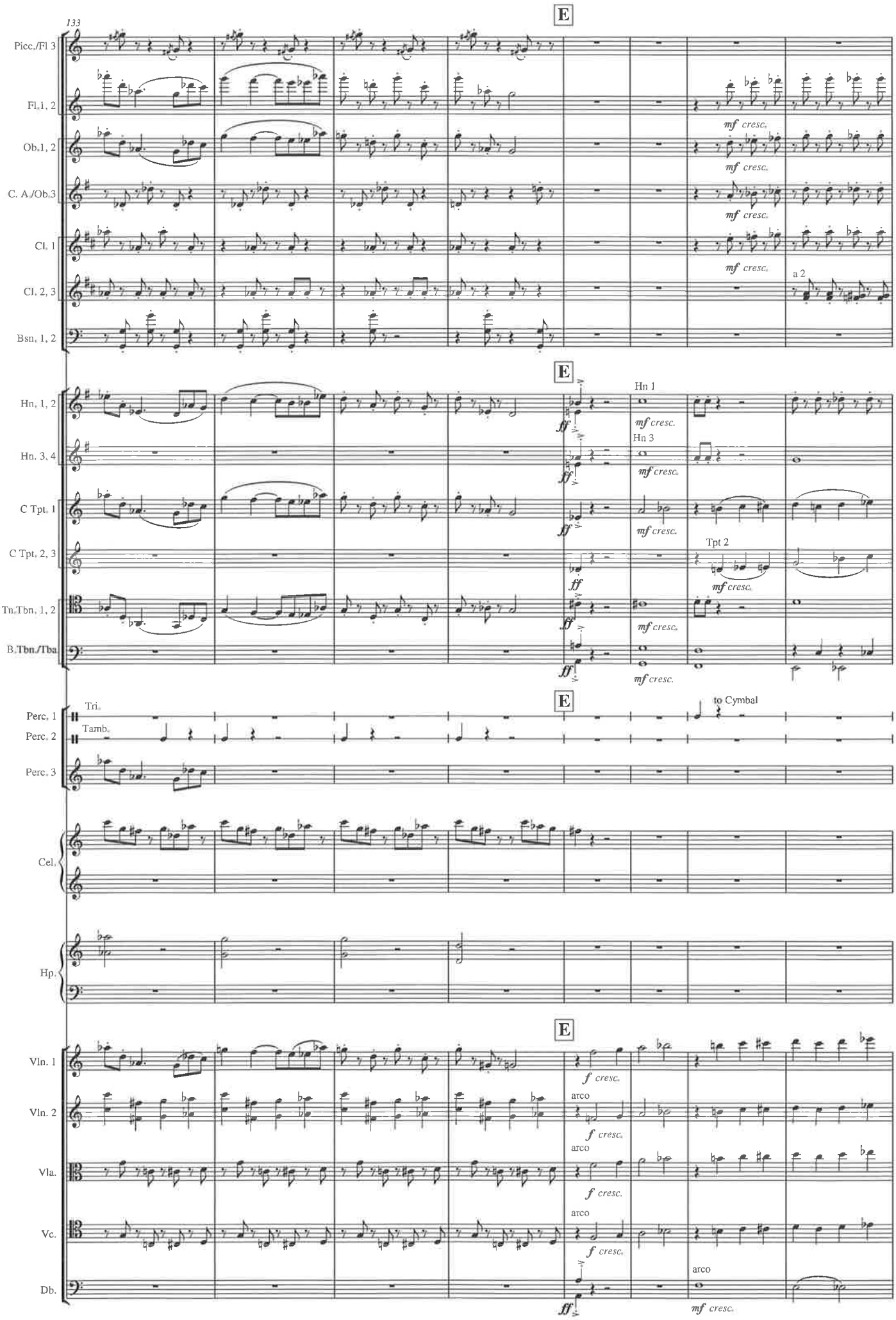

113
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Timp.
Tamb.
(tr)
Perc. 2
Glock.
Perc. 3
Hp.
pp cresc.
gliss.
mf
gliss.
gliss.
Ab
f
8va
Vln. 1
Vln. 2
Vla.
cresc.
Vc.
Db.
p
mp
mf

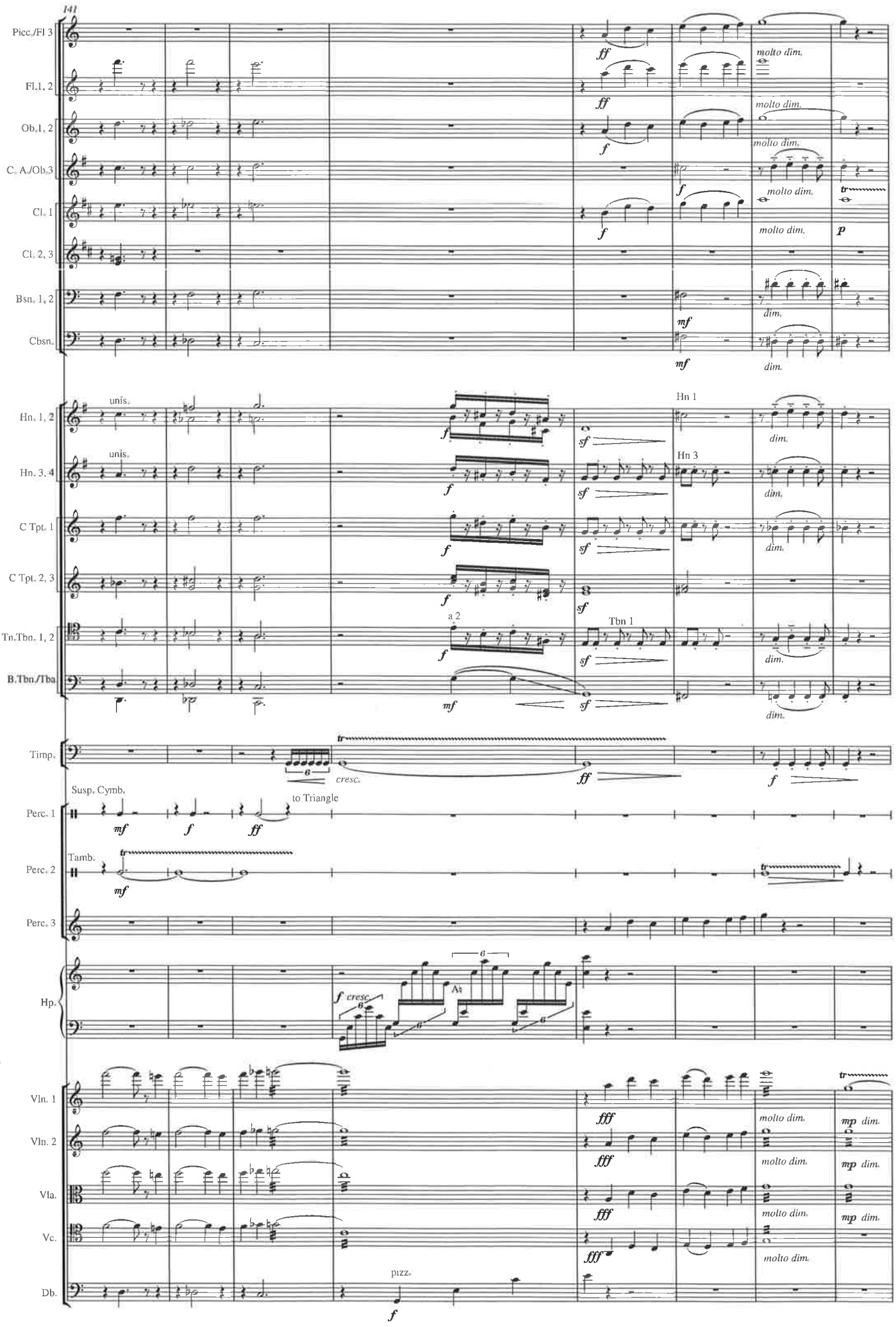

117
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Timp.
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
unis.
diminuendo
arco
pizz.
dim.
cresc.

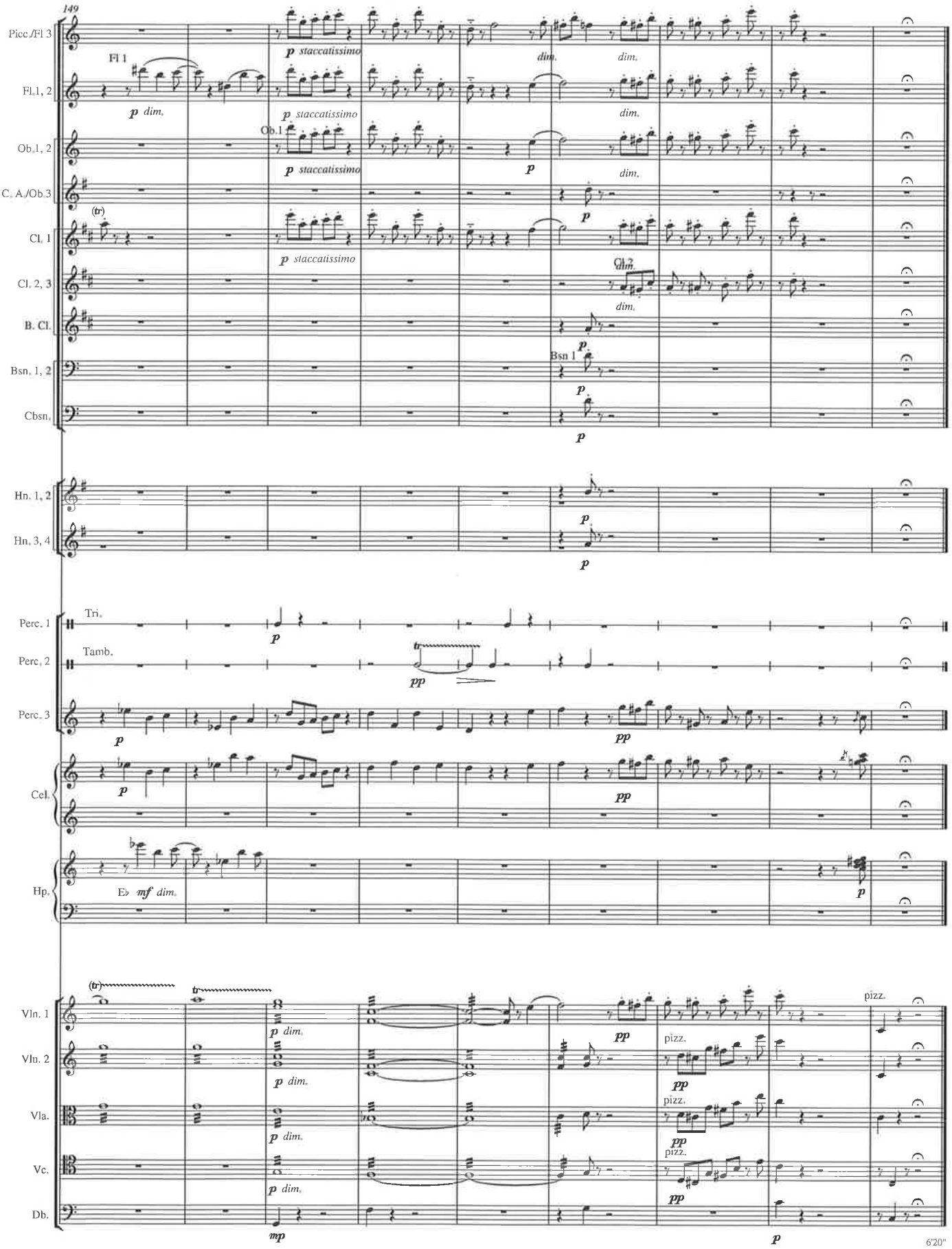

120
D
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Oboe 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
a 2
Ob 1
mf dim.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
a 2 (Tpt 3 open)
unis.
Tpt 2
Tbn 1
Susp. Cymb.
Tamb.
Perc. 1
Perc. 2
Perc. 3
to Triangle
to Tambourine
Glock.
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz. div.
leggiero
pizz.


124
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl. 1
Cl. 2, 3
B. Cl.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
Timp.
Susp. Cymb.
Tamb.
to Snare Drum
Perc. 1
Perc. 2
Perc. 3
Cel.
Hp.
Db
F♯
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
mp
sfz
p
mf
tr

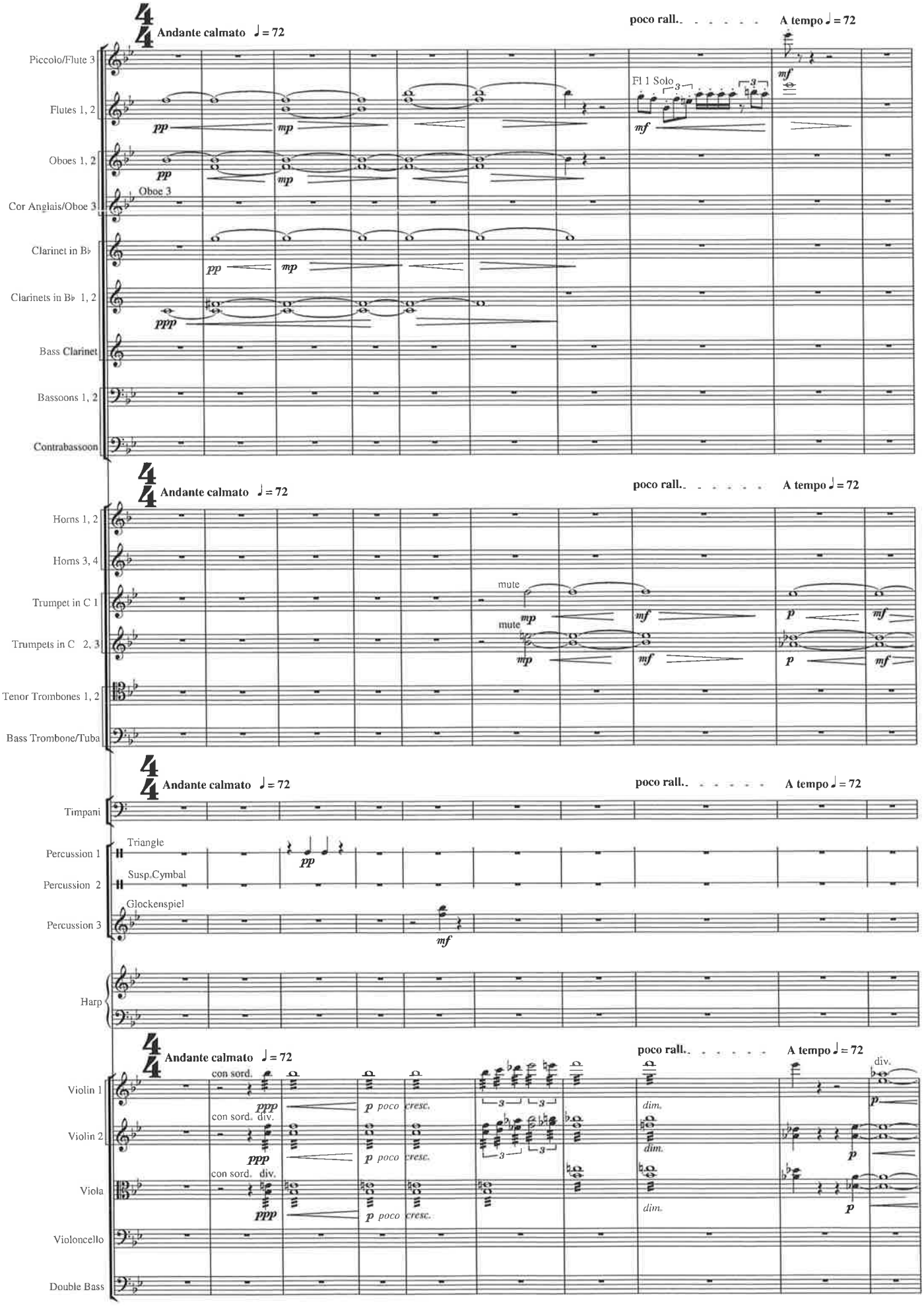

127
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
cresc.
p subito
mf
Fl 1
Ob 1
Cl 2
a 2
mf staccatissimo
Hn 1
Tbn 1
to Tambourine
to Triangle
S.D.
unis.
arco
arco div.
pizz.
pizz. div.

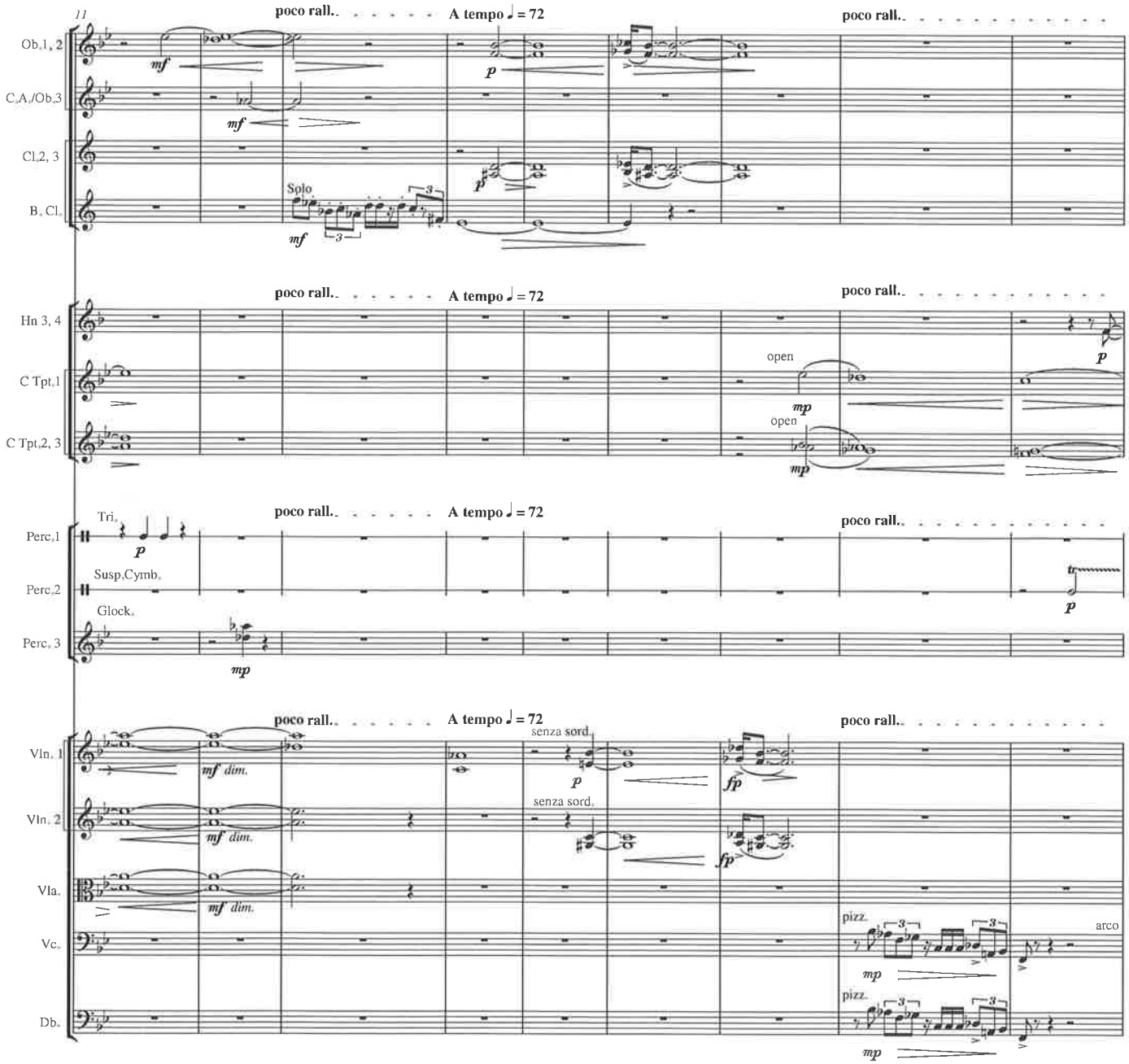

133
E
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. 1
Cl. 2, 3
Bsn. 1, 2
mf cresc.
a 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
B. Tbn./Tba.
ff
Hn 1
Hn 3
Tpt 2
Perc. 1
Perc. 2
Perc. 3
Tri.
Tamb.
to Cymbal
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f cresc.
arco

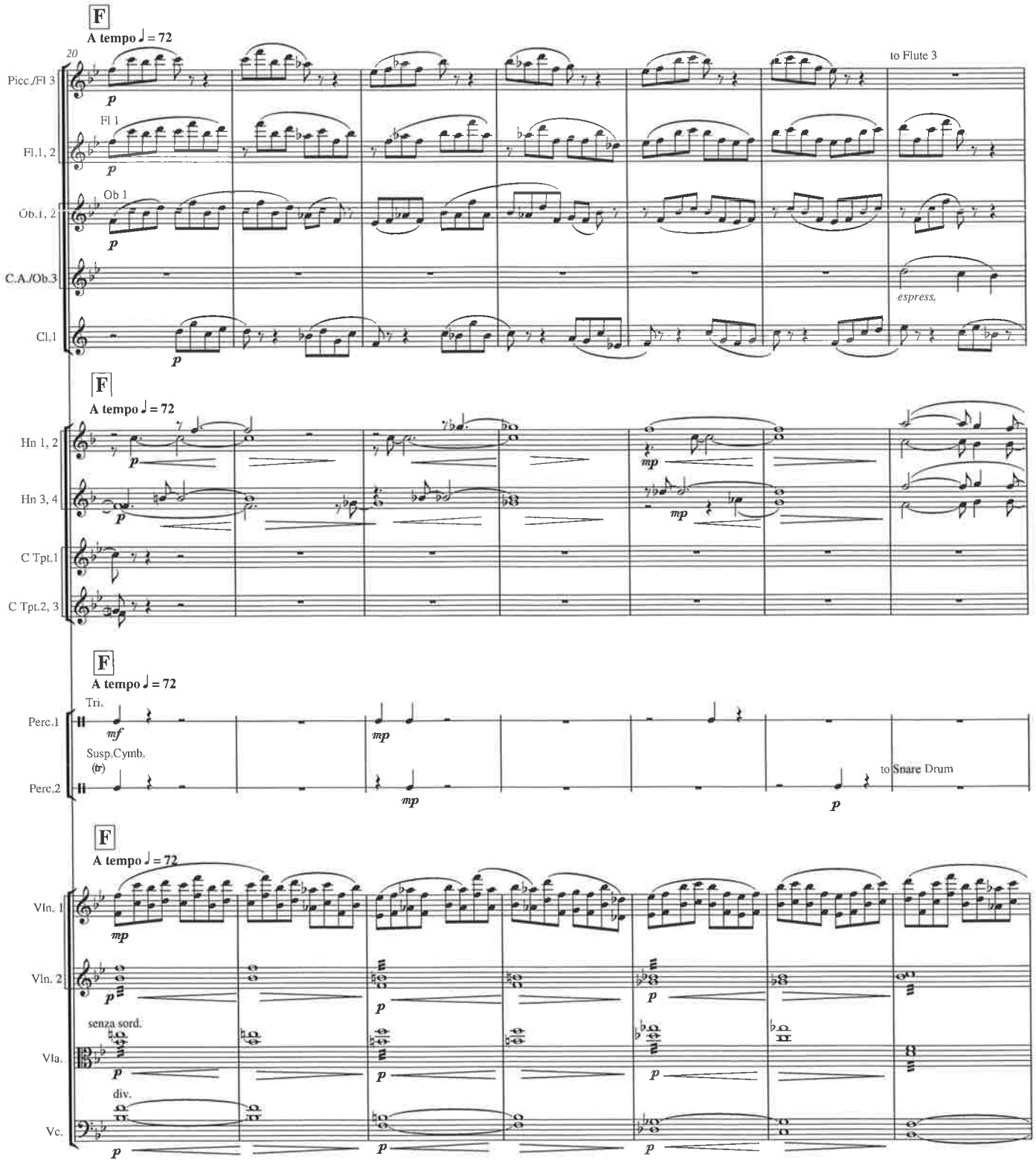

141
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba
Timp.
Susp. Cymb.
to Triangle
Perc. 1
Tamb.
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
molto dim.
dim.
unis.
a 2
Hn 1
Hn 3
Tbn 1
cresc.
pizz.

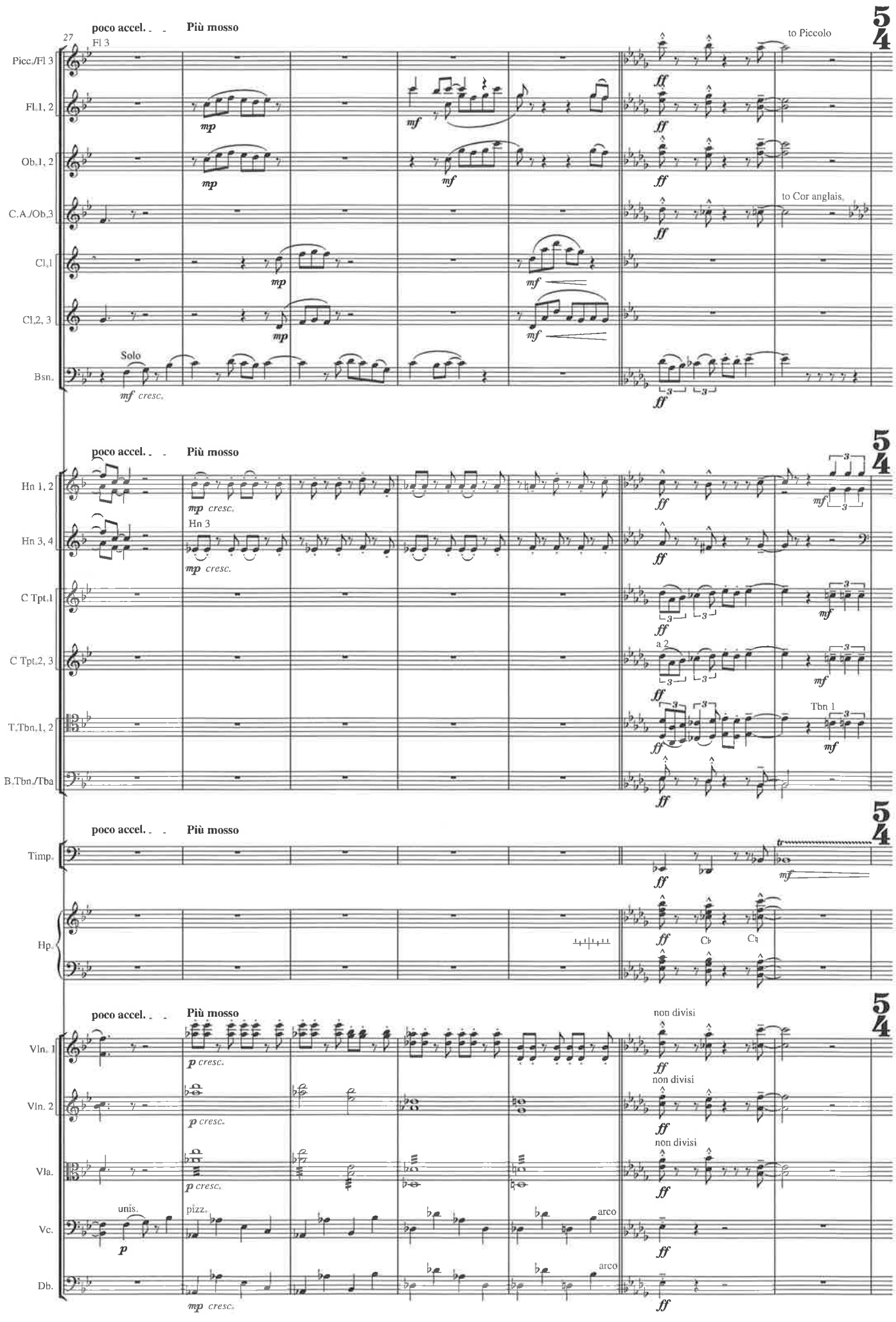

149
Picc./Fl 3
Fl 1
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Perc. 1
Tri.
Perc. 2
Tamb.
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p staccatissimo
p dim.
dim.
Ob.1
Cl.2
Bsn 1
Eb mf dim.
pizz.
6'20"

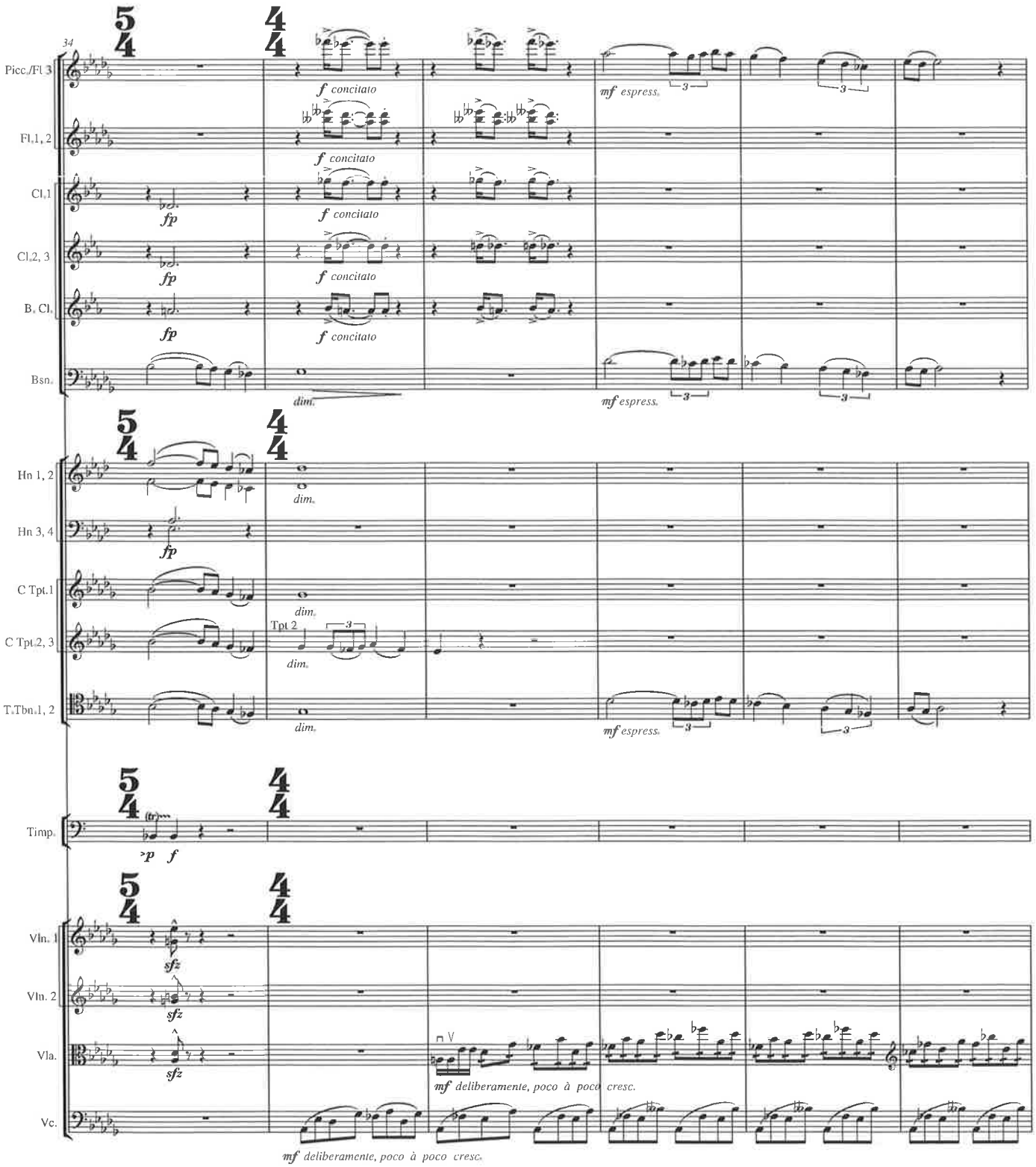
Scene 2: Awareness

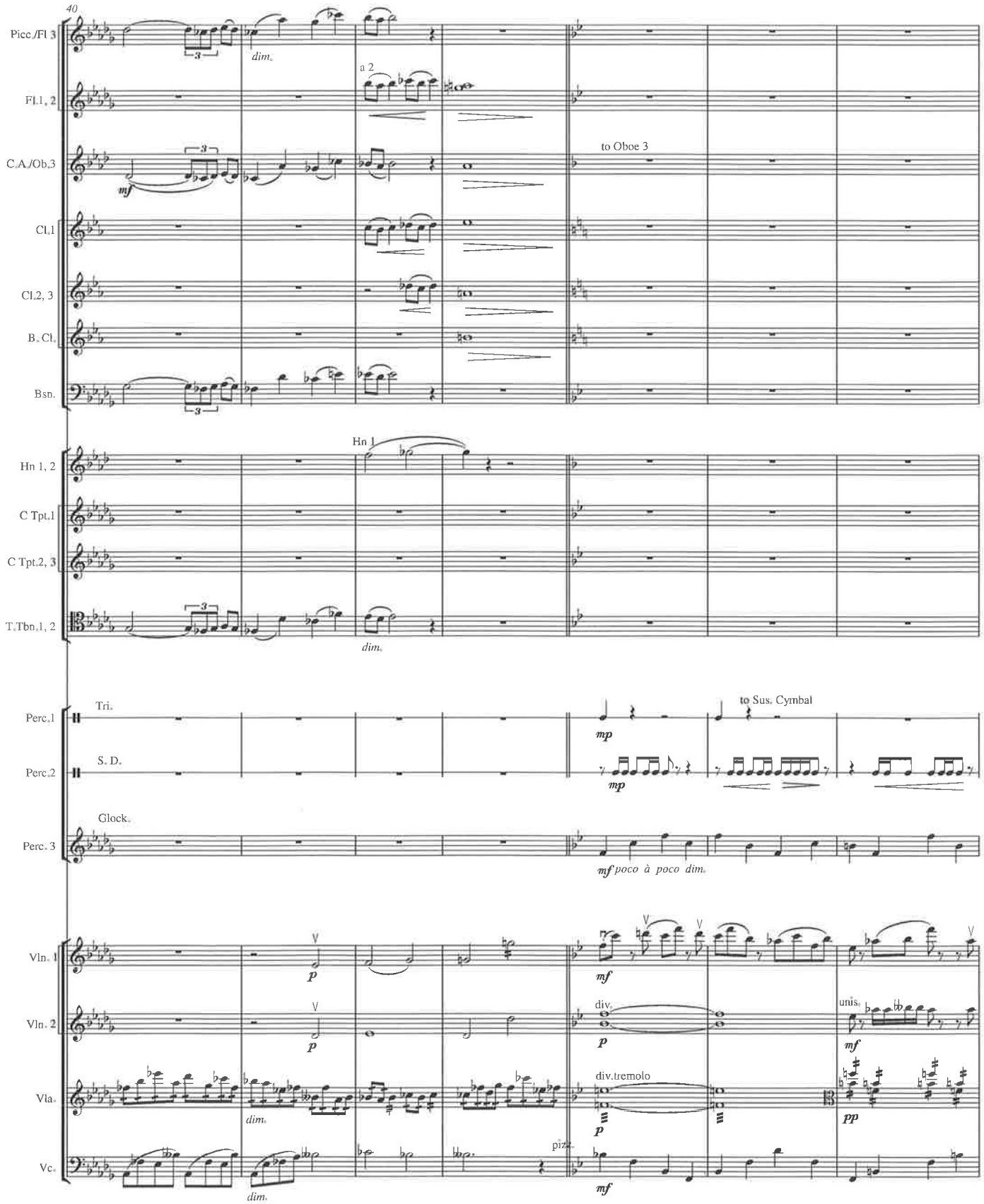


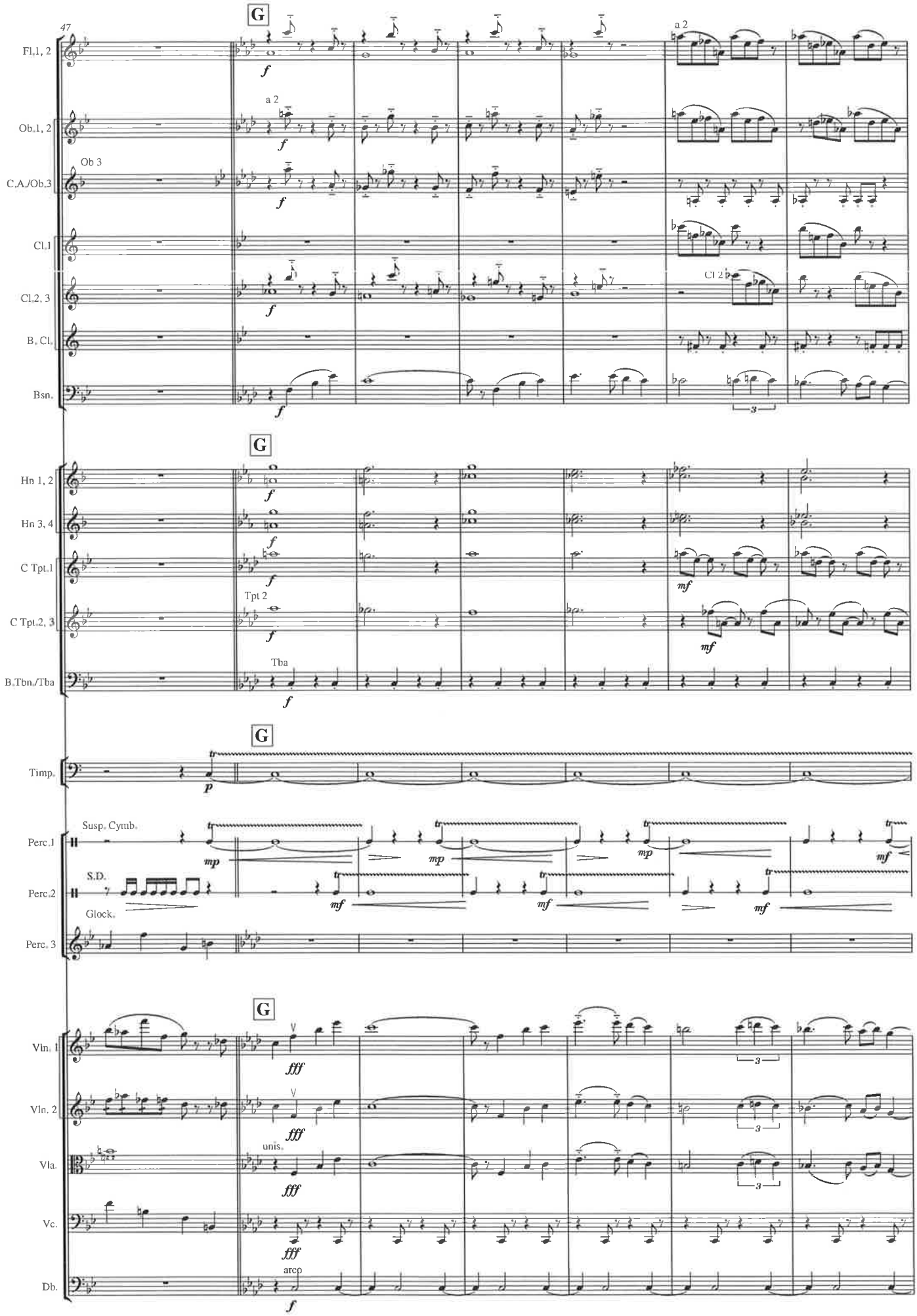

11
poco rall.
A tempo ♩ = 72
poco rall.
Ob.1, 2
C.A./Ob.3
Cl.2, 3
B. Cl.
Solo
Hn 3, 4
C Tpt.1
C Tpt.2, 3
open
open
Perc.1
Perc.2
Perc. 3
Tri.
Susp.Cymb.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
senza sord.
senza sord.
pizz.
arco
pizz.

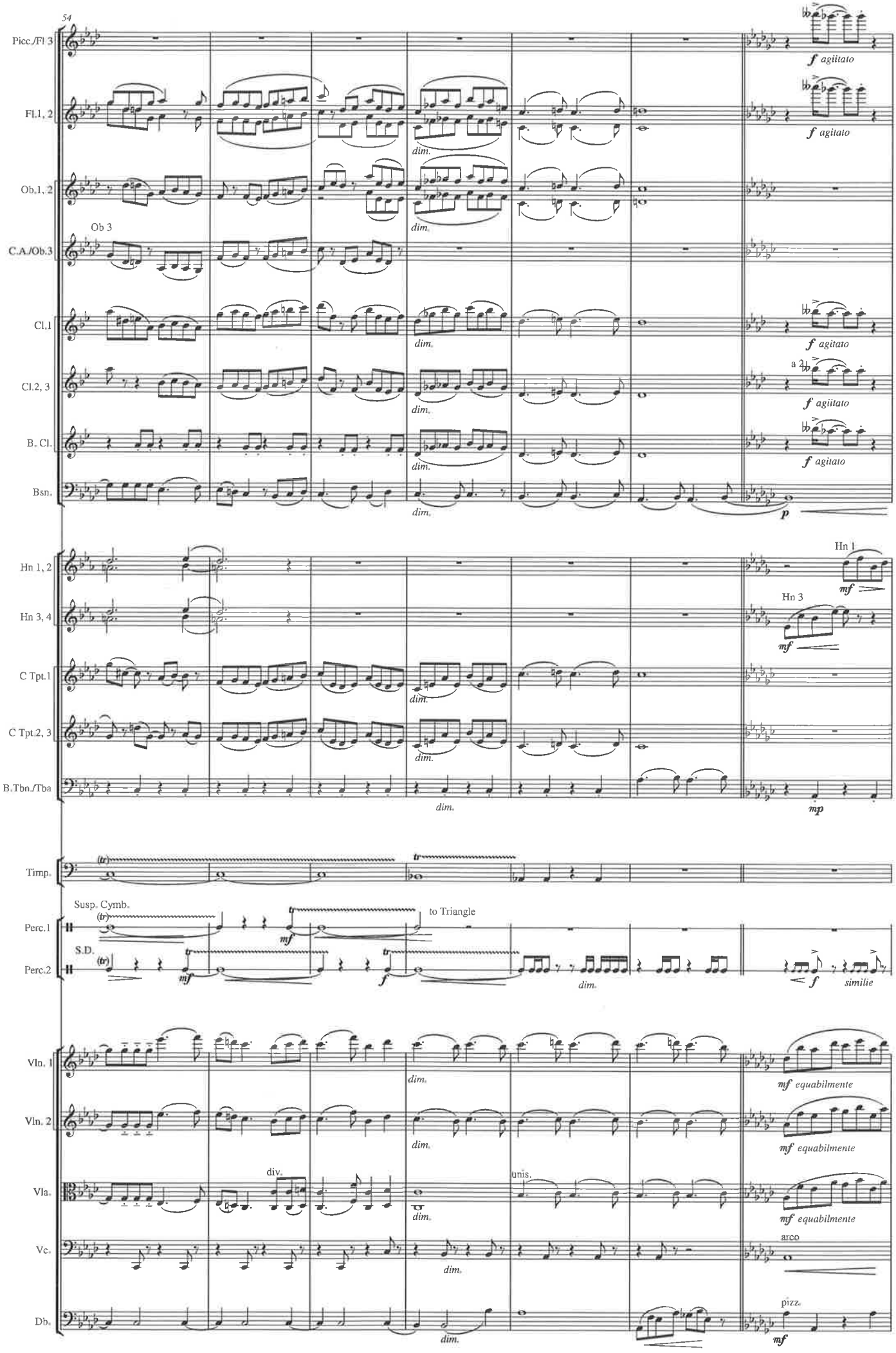

F
A tempo ♩= 72
20
Picc./Fl 3
Fl 1
Fl.1, 2
Ob 1
Ob.1, 2
C.A./Ob.3
Cl.1
to Flute 3
espress.
Hn 1, 2
Hn 3, 4
C Tpt.1
C Tpt.2, 3
Perc.1
Tri.
Susp.Cymb.
(tr)
Perc.2
to Snare Drum
Vln. 1
Vln. 2
senza sord.
Vla.
div.
Vc.

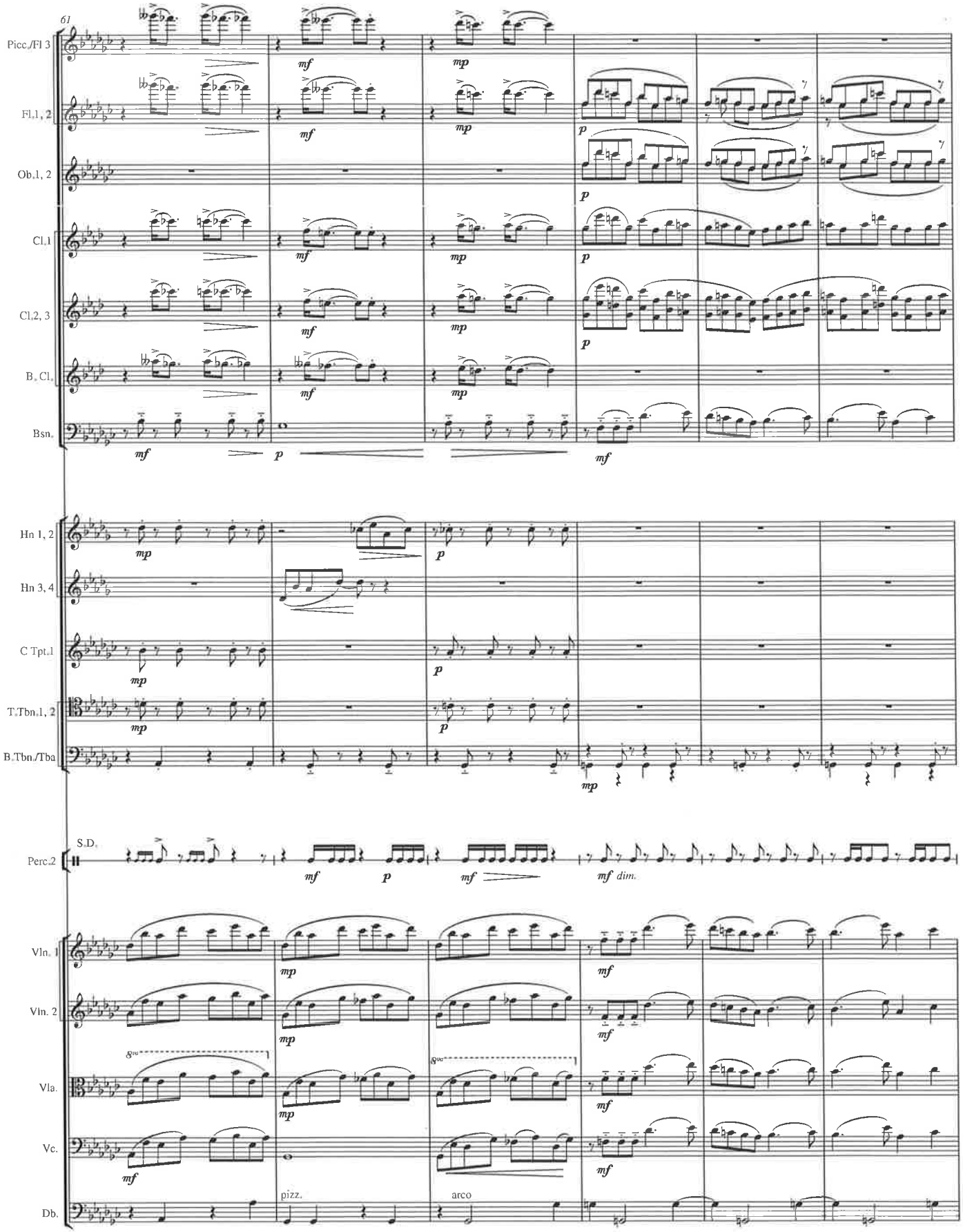

poco accel.
Più mosso
27
Fl 3
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
Bsn.
Solo
to Piccolo
to Cor anglais
Hn 1, 2
Hn 3, 4
Hn 3
C Tpt.1
C Tpt.2, 3
a 2
T.Tbn.1, 2
Tbn 1
B.Tbn./Tba
Timp.
Hp.
Cb
Cb
Vln. 1
Vln. 2
Vla.
Vc.
Db.
non divisi
unis.
pizz.
arco

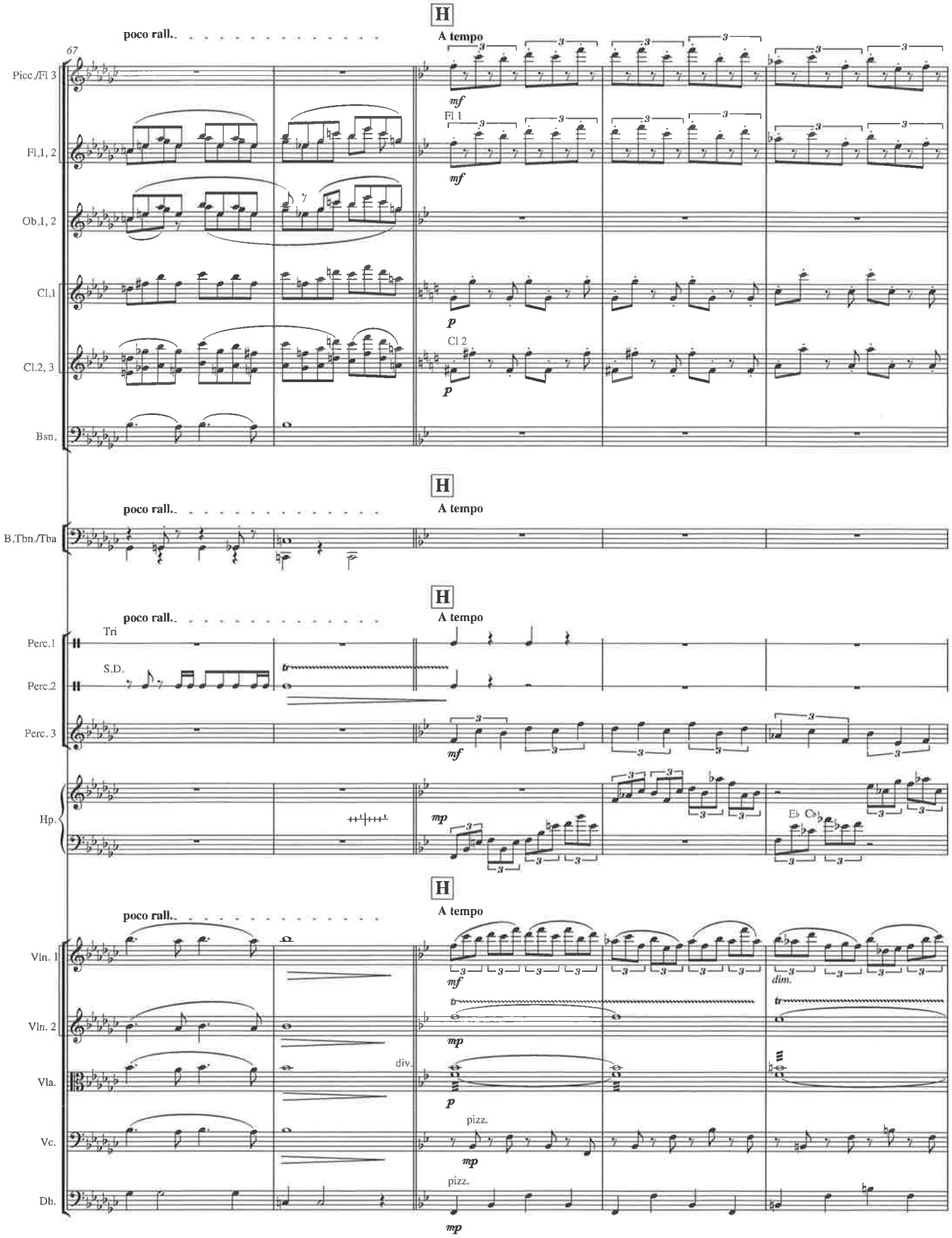

34
Picc./Fl. 3
Fl.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.
Hn 1, 2
Hn 3, 4
C Tpt.1
C Tpt.2, 3
T.Tbn.1, 2
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
f concitato
fp
dim.
mf espress.
Tpt 2
sfz
mf deliberamente, poco à poco cresc.

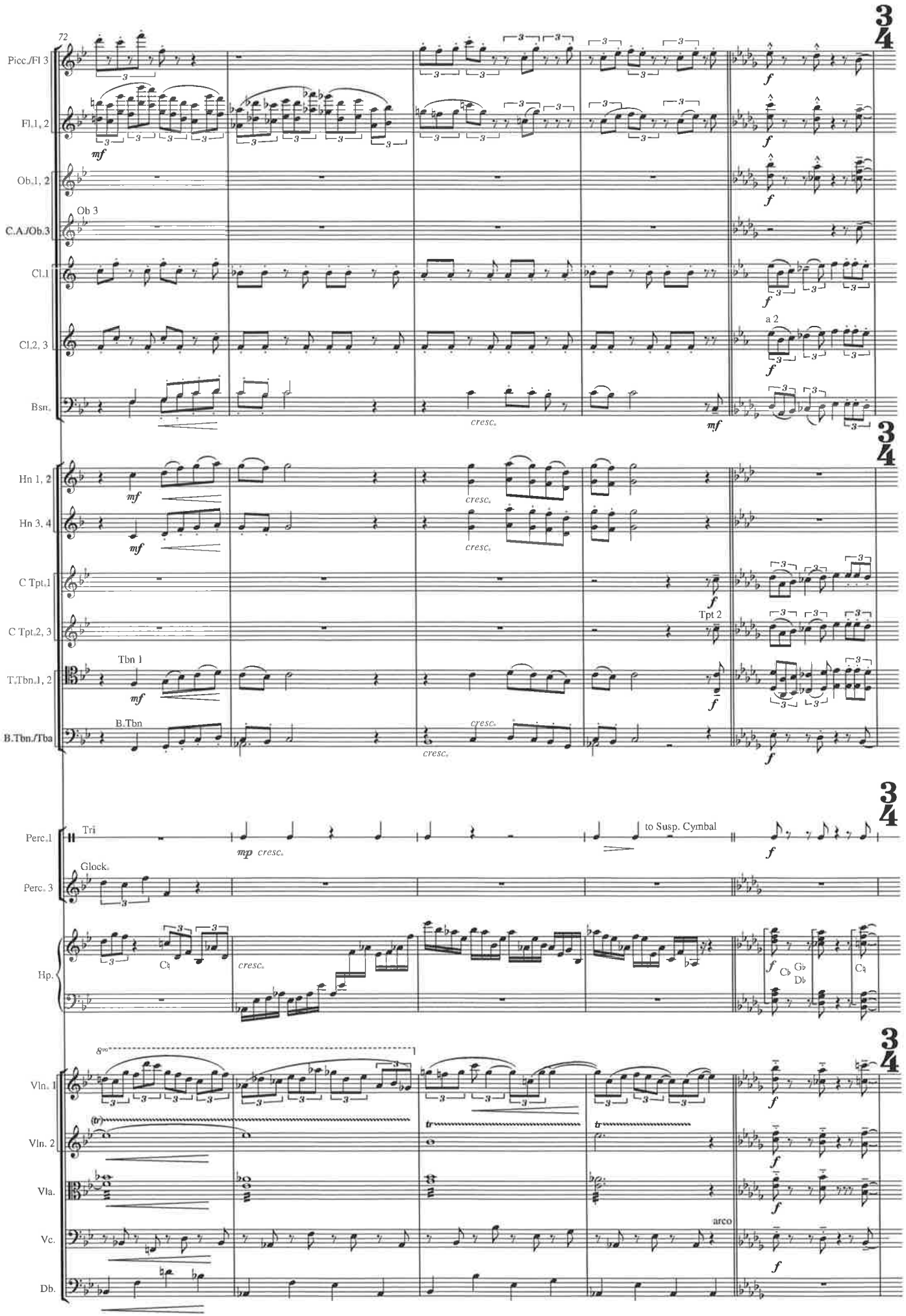

40
Picc./Fl 3
Fl.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.
Hn 1, 2
C Tpt.1
C Tpt.2, 3
T.Tbn.1, 2
Perc.1
Perc.2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
dim.
a 2
to Oboe 3
Hn 1
Tri.
S. D.
Glock.
to Sus. Cymbal
mf poco à poco dim.
div.
unis.
div.tremolo
pizz.

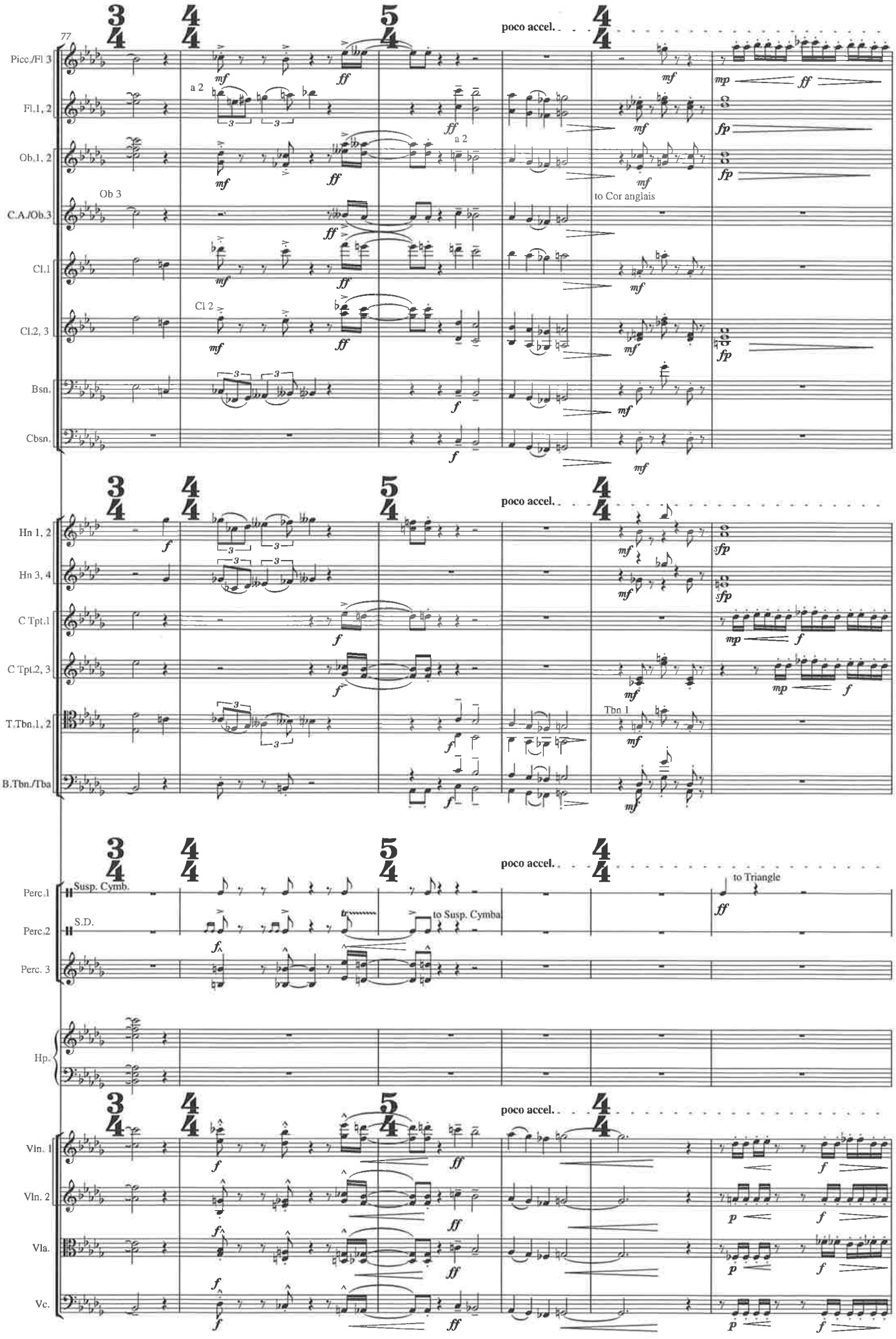

47
G
Fl. 1, 2
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
B♭ Cl.
Bsn.
Hn 1, 2
Hn 3, 4
C Tpt. 1
C Tpt. 2, 3
B. Tbn./Tba
Timp.
Susp. Cymb.
Perc. 1
S.D.
Perc. 2
Glock.
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Ob 3
Cl 2
Tpt 2
Tba
unis.
arco
f
mf
mp
p
fff
tr
3

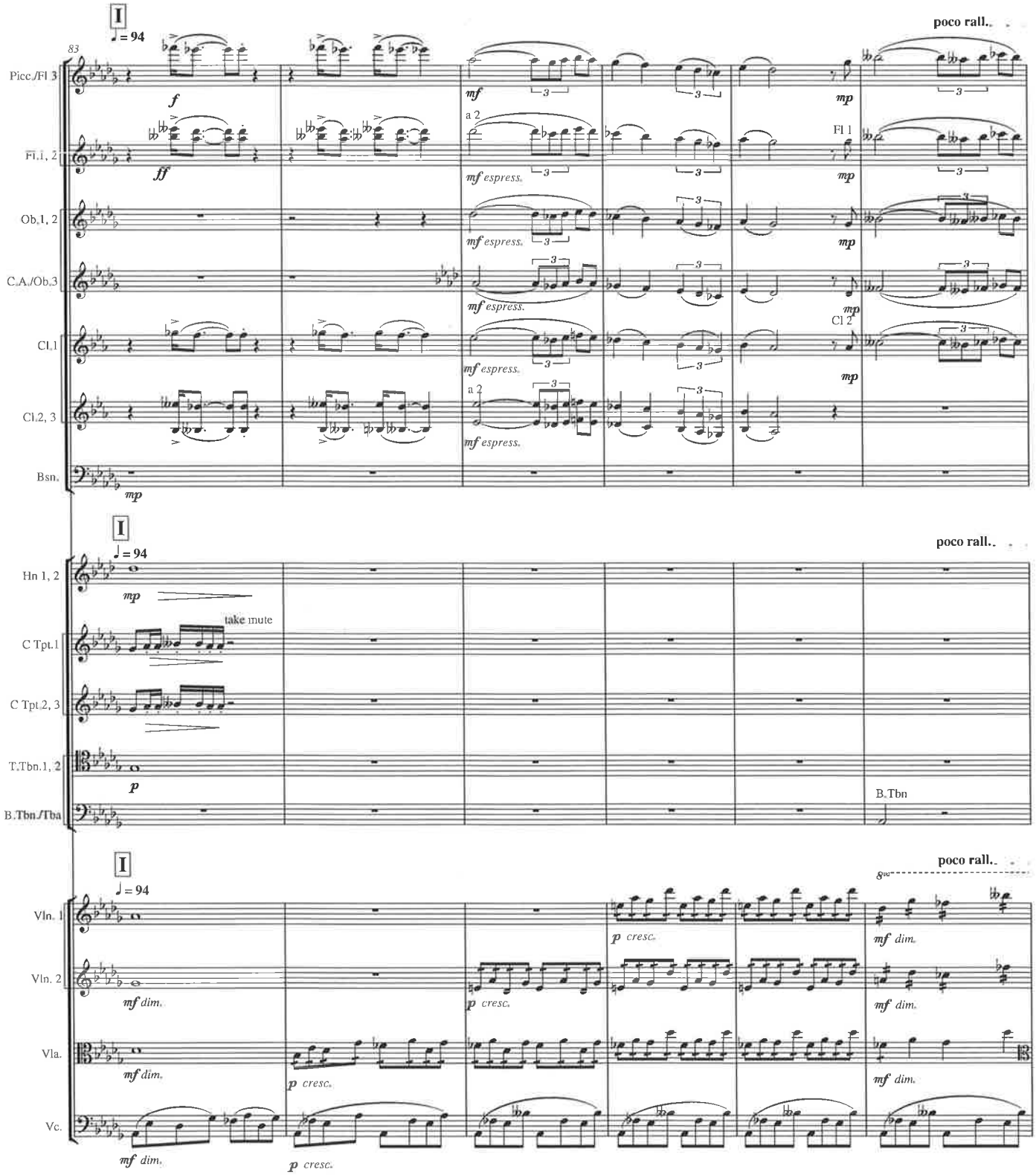

54
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Ob 3
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.
Hn 1, 2
Hn 3, 4
C Tpt.1
C Tpt.2, 3
B.Tbn./Tba
Timp.
Susp. Cymb.
Perc.1
S.D.
Perc.2
to Triangle
Vln. 1
Vln. 2
Vla.
Vc.
Db.
div.
unis.
arco
pizz.
f agitato
a 2
dim.
p
Hn 1
Hn 3
mf
mp
f
similie
mf equabilmente

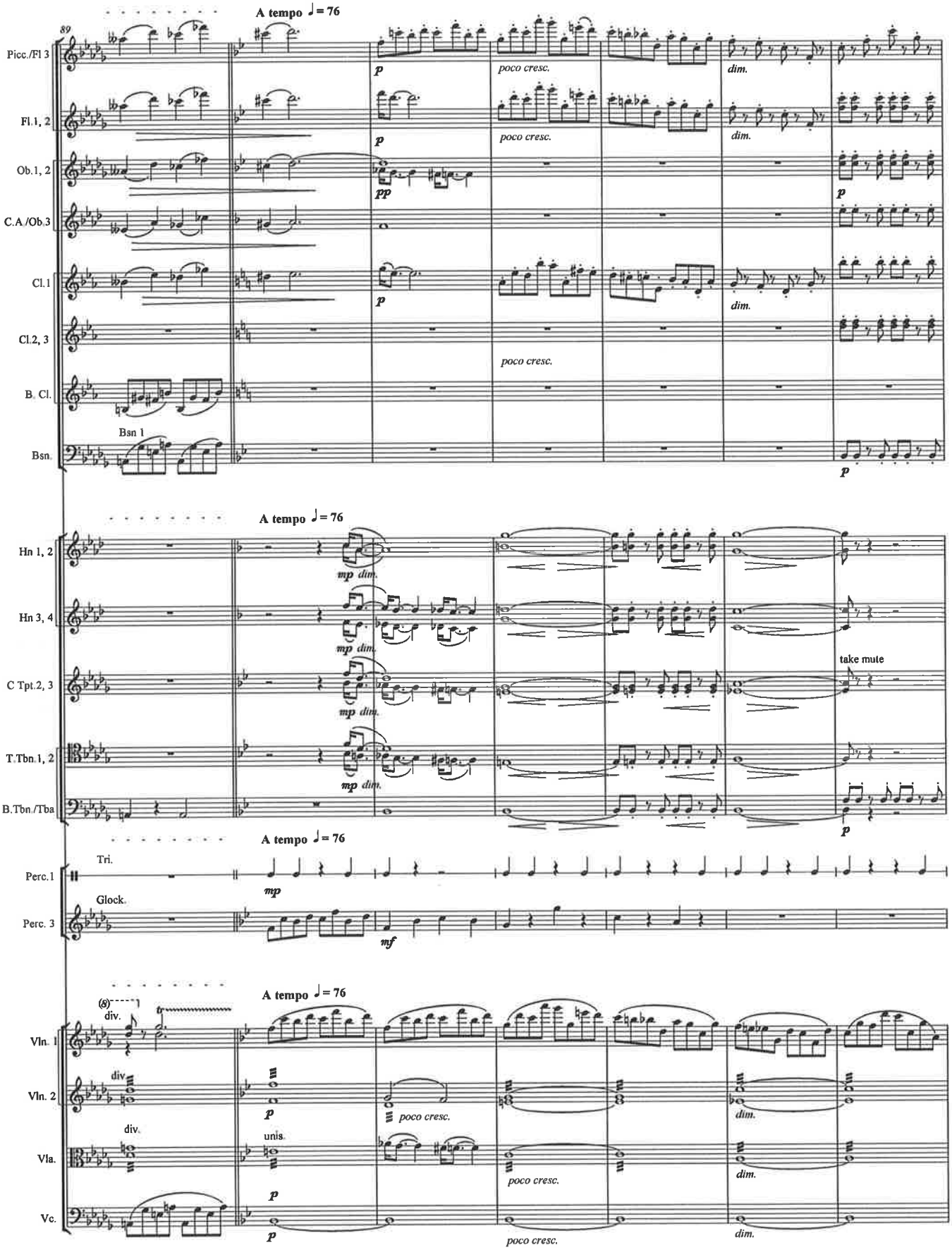

61
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.
Hn 1, 2
Hn 3, 4
C Tpt.1
T.Tbn.1, 2
B.Tbn./Tba
S.D.
Perc.2
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
arco
dim.

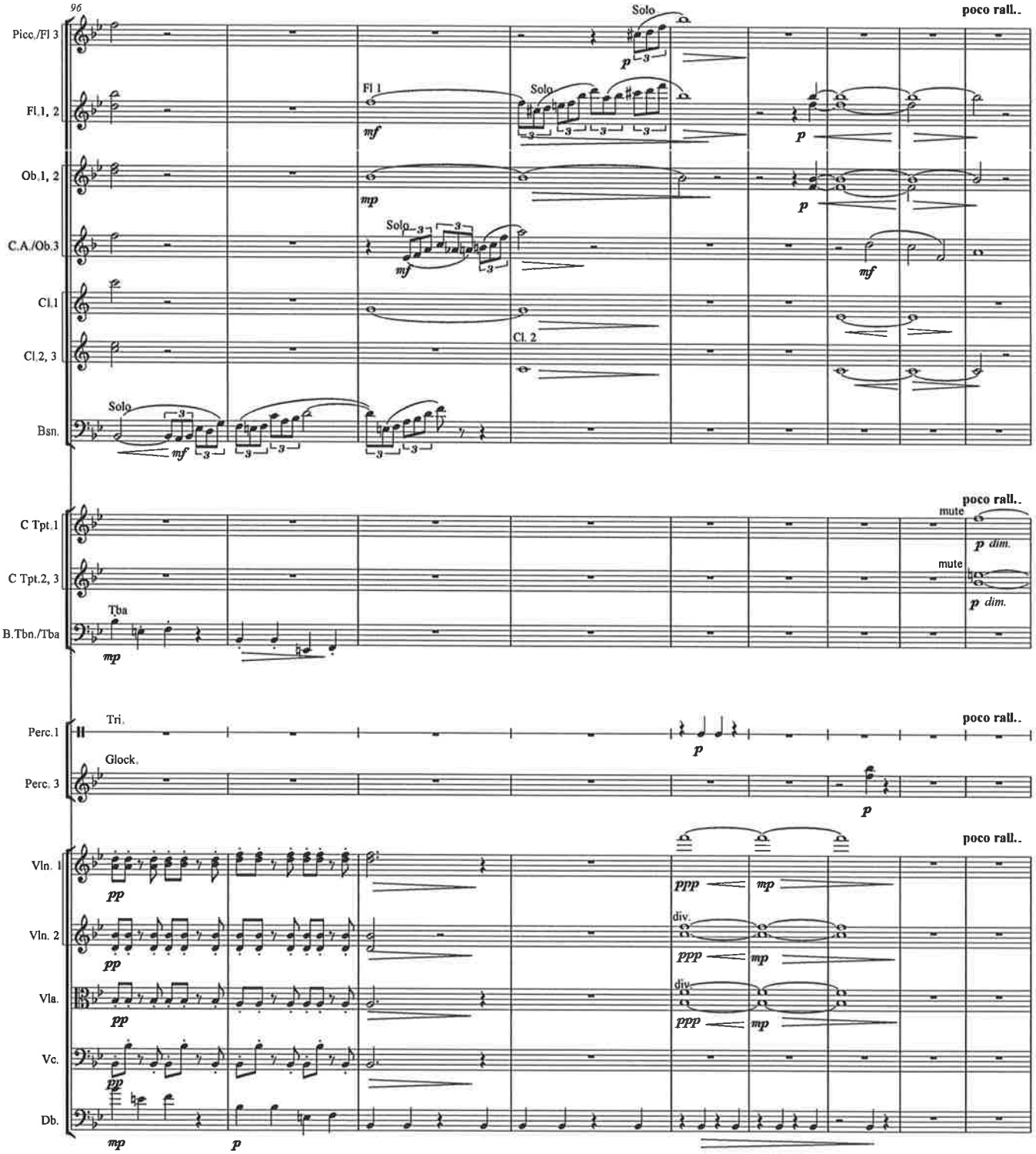

H
poco rall.
A tempo
67
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
Bsn.
mf
Fl 1
p
Cl 2
B.Tbn./Tba
Perc.1
Perc.2
Perc. 3
Hp.
Tri
S.D.
tr
mp
Eb Cb
Vln. I
Vln. 2
Vla.
Vc.
Db.
div.
pizz.
dim.

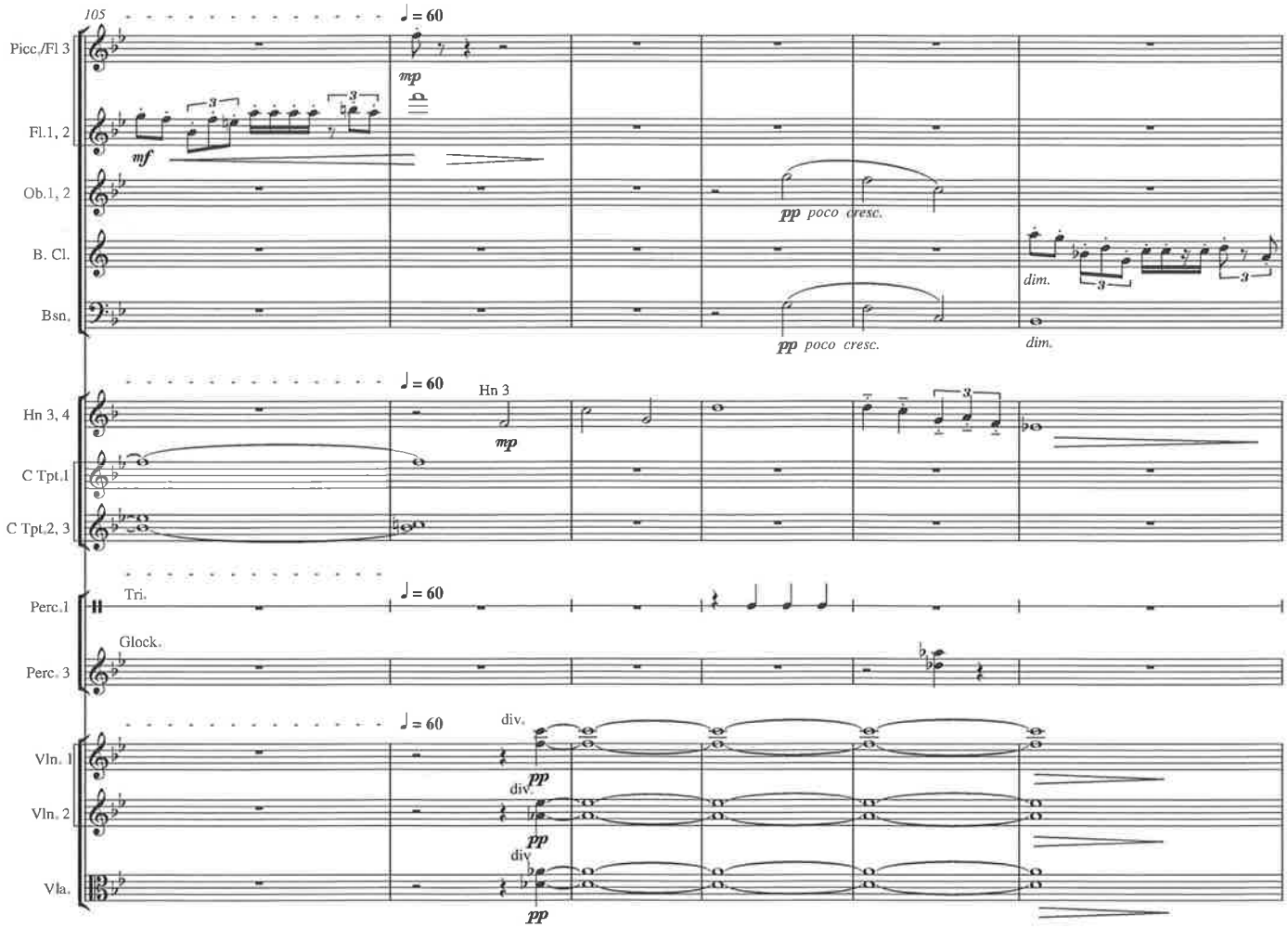

72
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Ob 3
Cl.1
Cl.2, 3
a 2
Bsn.
Hn 1, 2
Hn 3, 4
C Tpt.1
C Tpt.2, 3
Tpt 2
T.Tbn.1, 2
Tbn 1
B.Tbn./Tba
B.Tbn
Perc.1
Tri
to Susp. Cymbal
Perc. 3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.

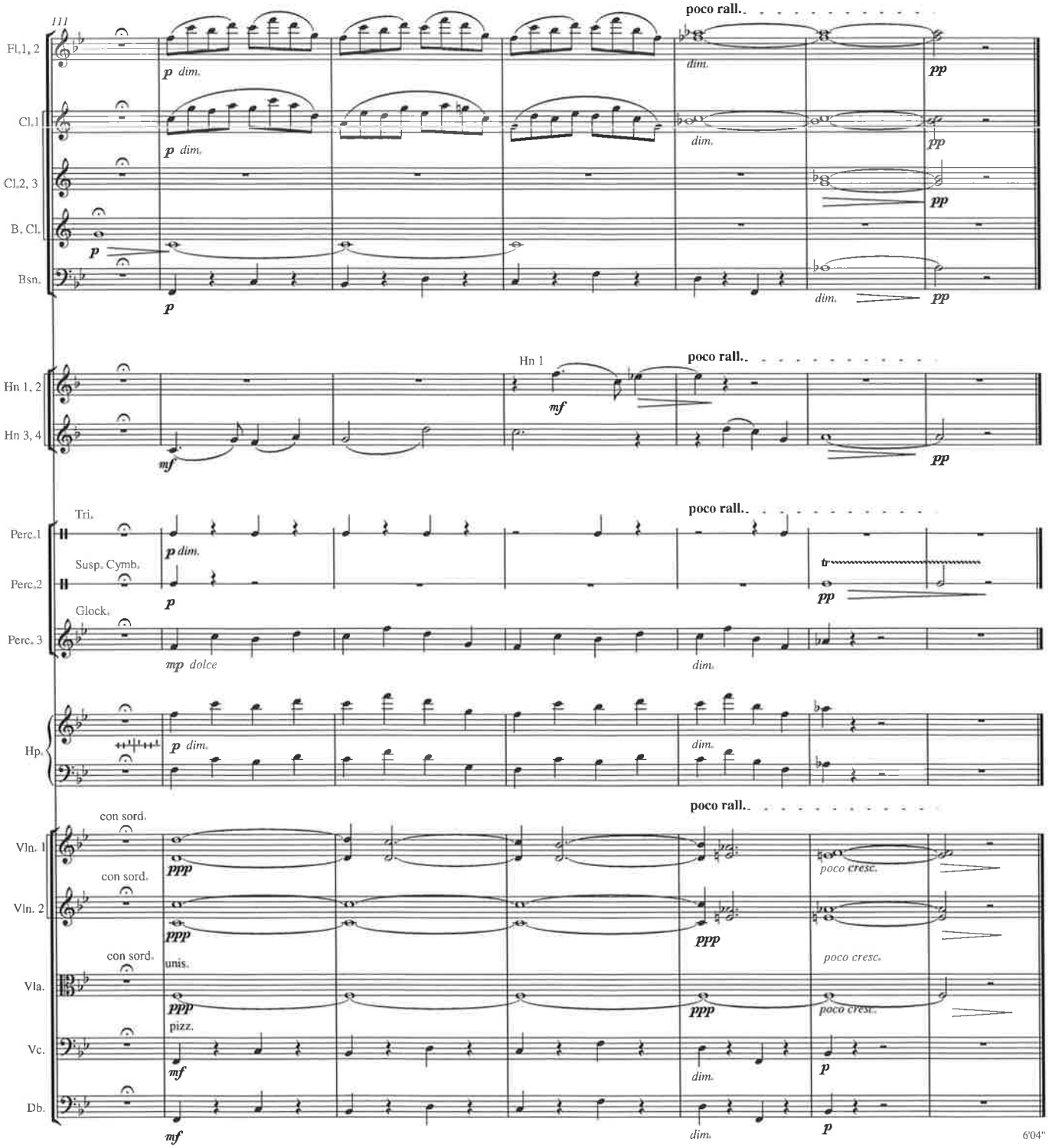

77
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
Bsn.
Cbsn.
Hn 1, 2
Hn 3, 4
C Tpt.1
C Tpt.2, 3
T.Tbn.1, 2
B.Tbn./Tba
Perc.1
Perc.2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
poco accel.
a 2
Ob 3
Cl 2
to Cor anglais
Tbn 1
Susp. Cymb.
S.D.
to Susp. Cymba.
to Triangle


I
♩ = 94
poco rall..
83
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
Bsn.
f
ff
mf
mp
a 2
Fl 1
Cl 2
mf espress.
Hn 1, 2
take mute
C Tpt.1
C Tpt.2, 3
T.Tbn.1, 2
B.Tbn./Tba
B.Tbn
p
Vln. 1
Vln. 2
Vla.
Vc.
mf dim.
p cresc.
8va

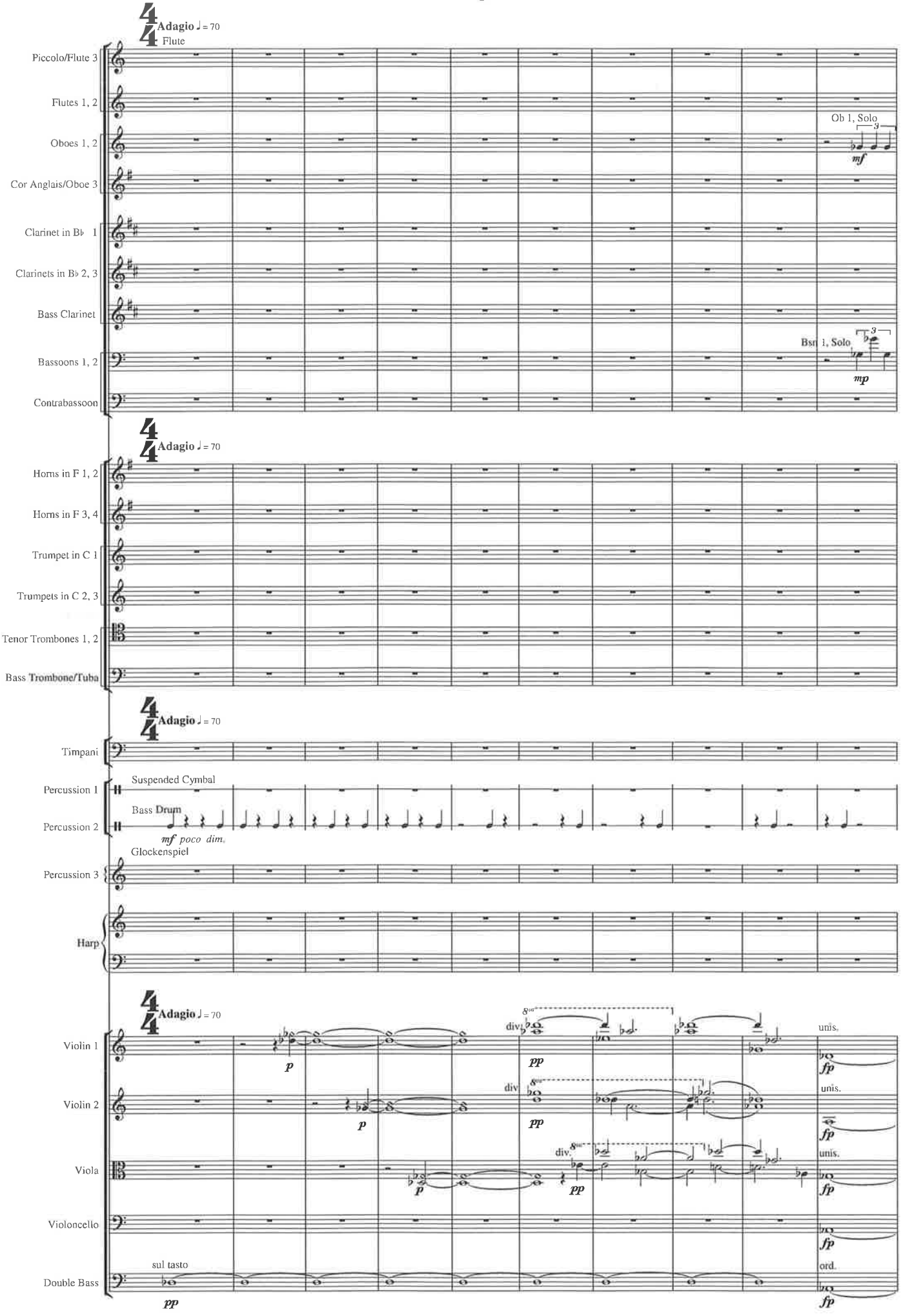

89
A tempo ♩= 76
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn 1
Bsn.
p
poco cresc.
dim.
pp
A tempo ♩= 76
Hn 1, 2
Hn 3, 4
C Tpt.2, 3
T.Tbn.1, 2
B.Tbn./Tba
mp dim.
take mute
A tempo ♩= 76
Tri.
Perc.1
mp
Glock.
Perc. 3
mf
A tempo ♩= 76
(8)
div.
Vln. 1
Vln. 2
Vla.
Vc.
unis.
poco cresc.
dim.

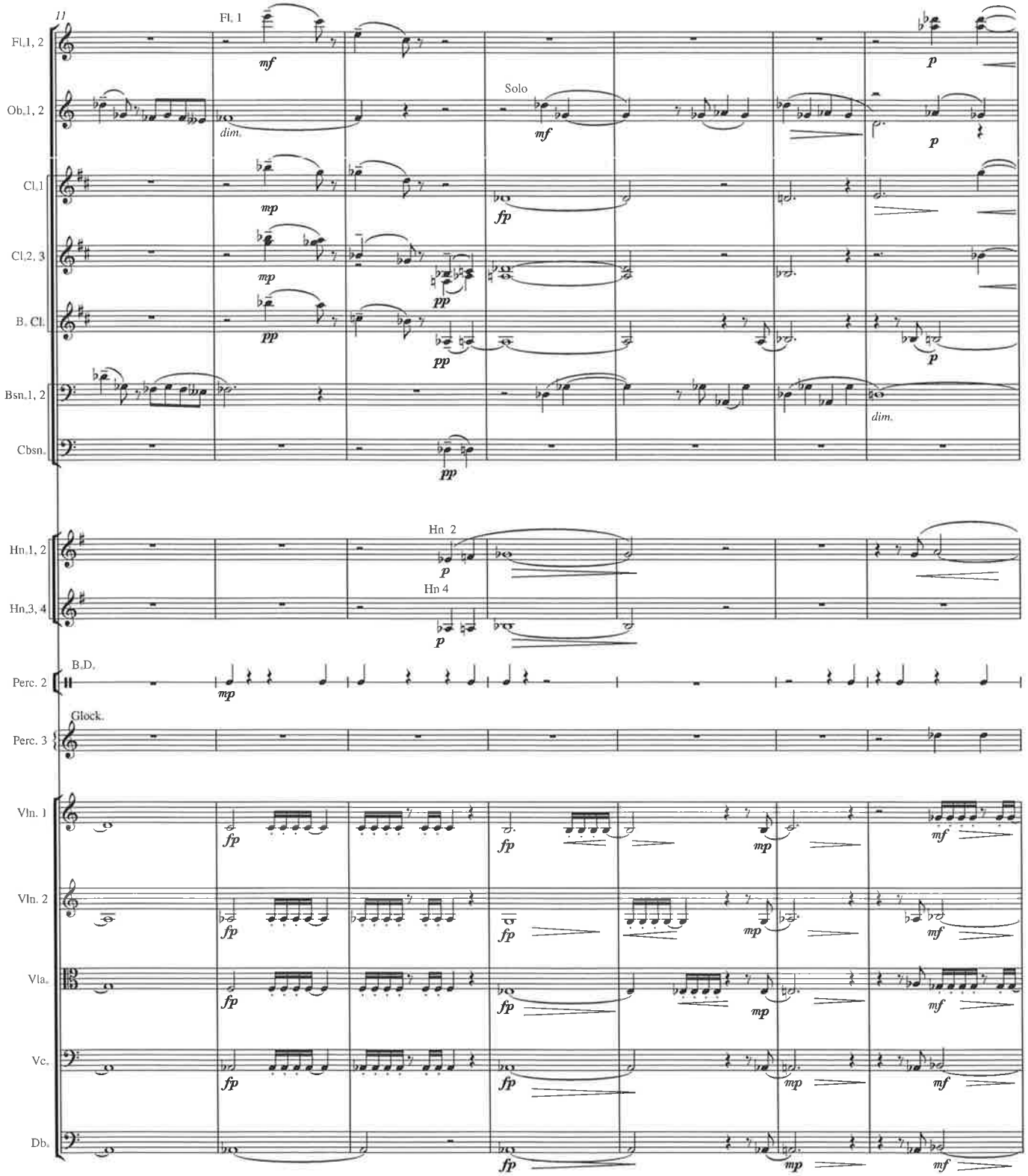

96
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
Bsn.
C Tpt.1
C Tpt.2, 3
B.Tbn./Tba
Perc.1
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Solo
Fl.1
Cl. 2
Tba
Tri.
Glock.
mute
div.
poco rall..

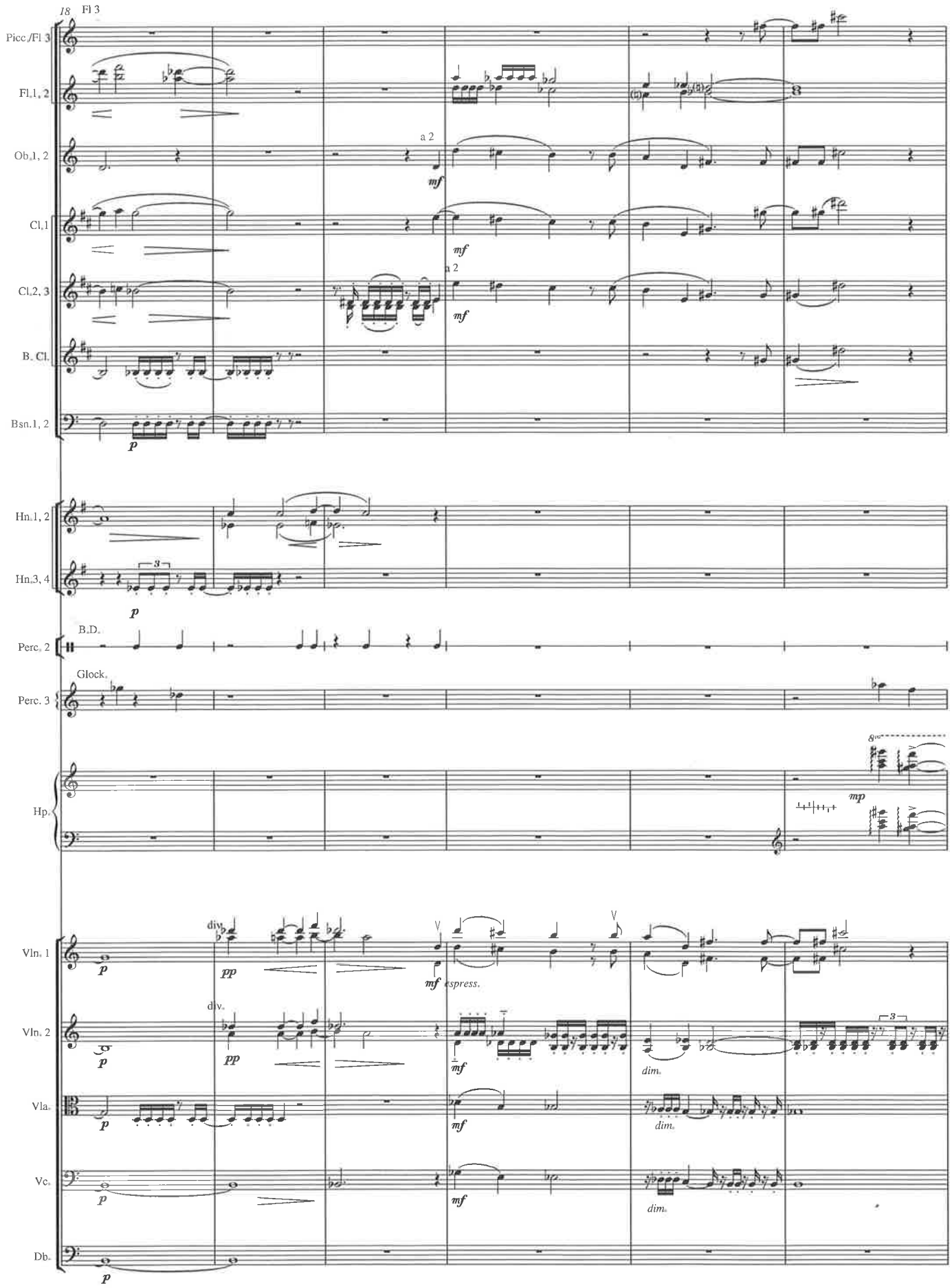

105
♩ = 60
Picc./Fl 3
Fl.1, 2
Ob.1, 2
B. Cl.
Bsn.
mp
mf
pp poco cresc.
dim.
Hn 3, 4
C Tpt.1
C Tpt.2, 3
Hn 3
Perc.1
Tri.
Perc. 3
Glock.
Vln. 1
Vln. 2
Vla.
div.
pp

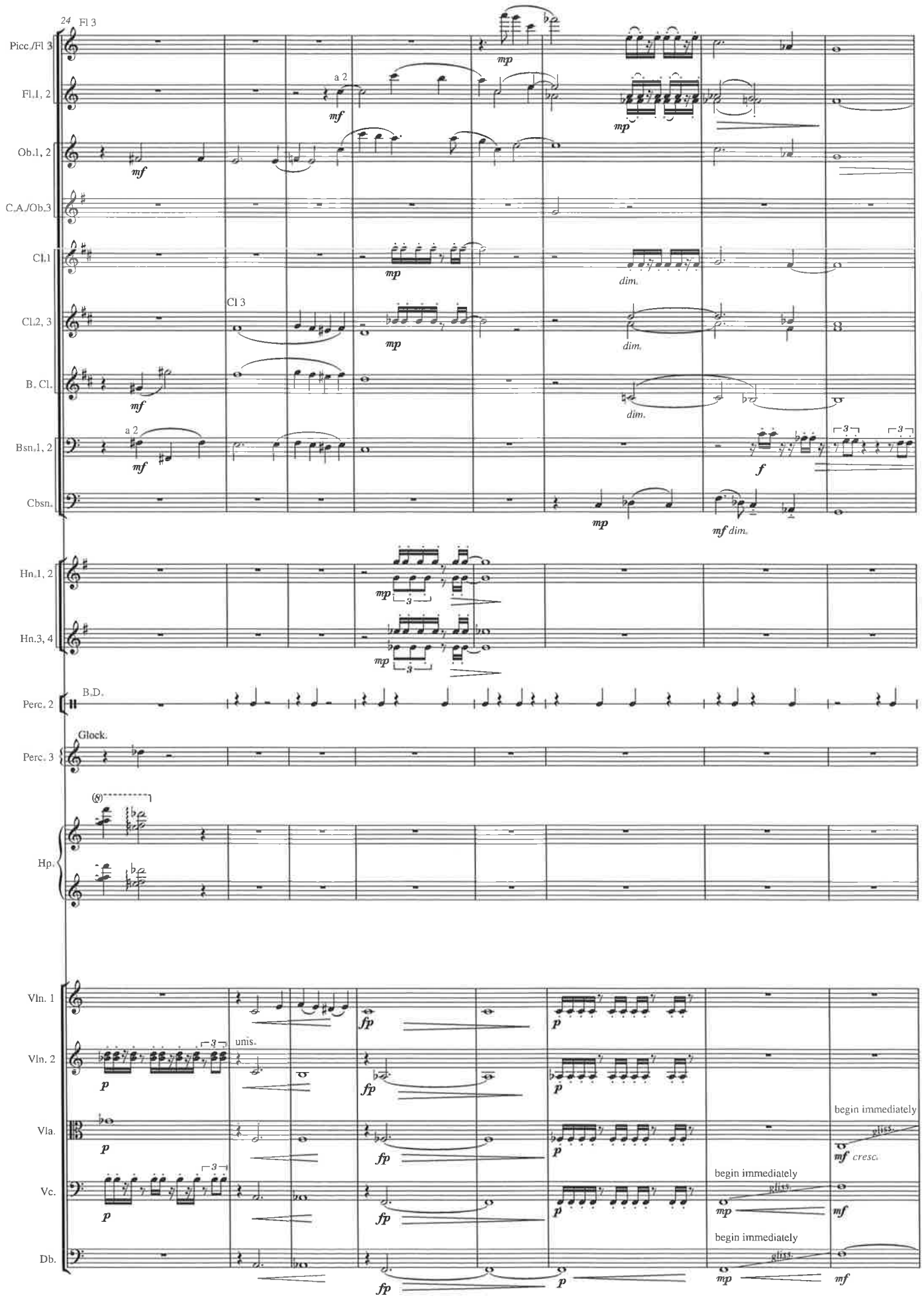

111
Fl.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.
Hn 1, 2
Hn 3, 4
Perc.1
Perc.2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Tri.
Susp. Cymb.
Glock.
Hn 1
con sord.
unis.
pizz.
poco rall..
poco cresc.
6'04"

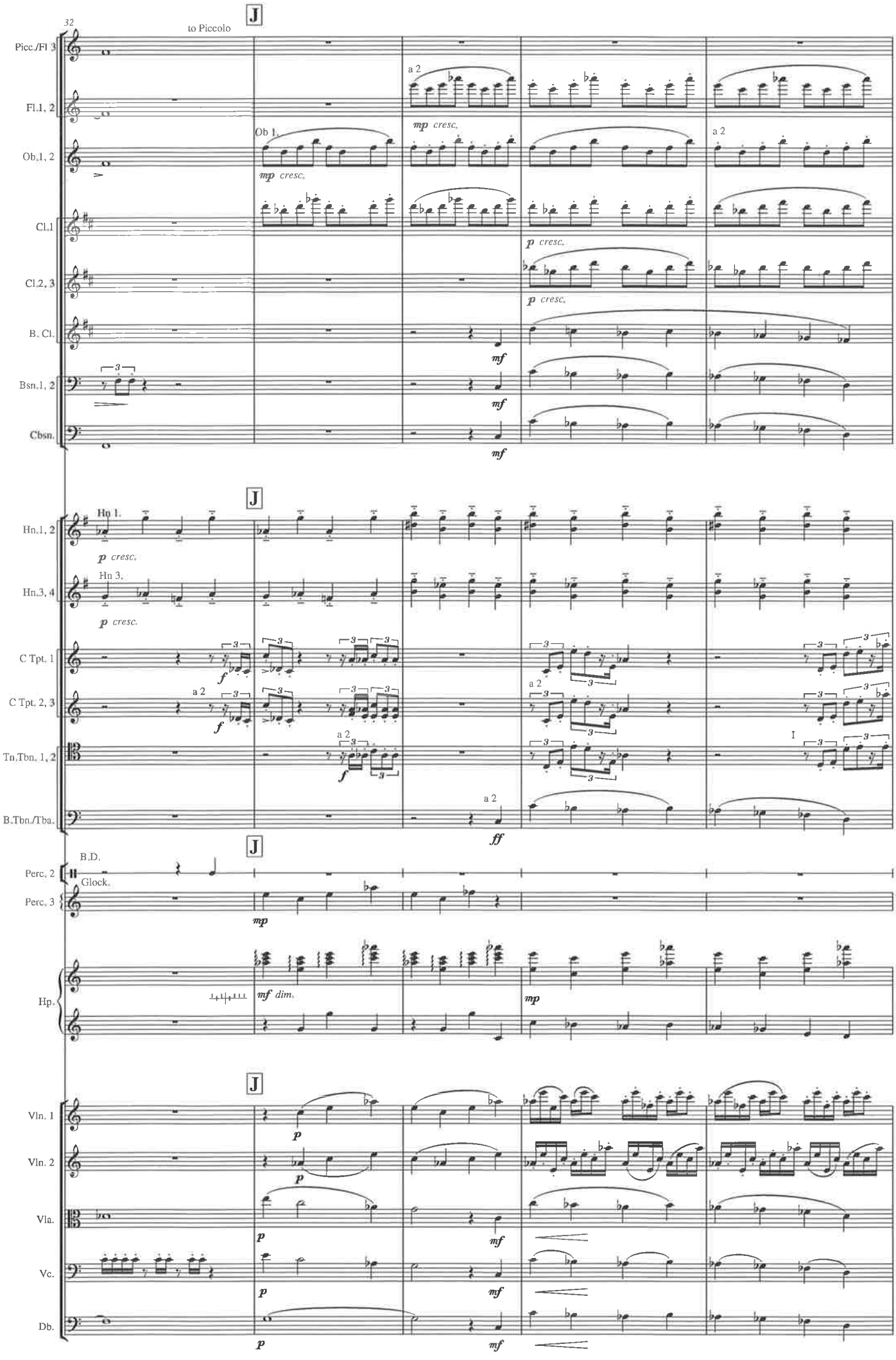
Scene 3: Anguish

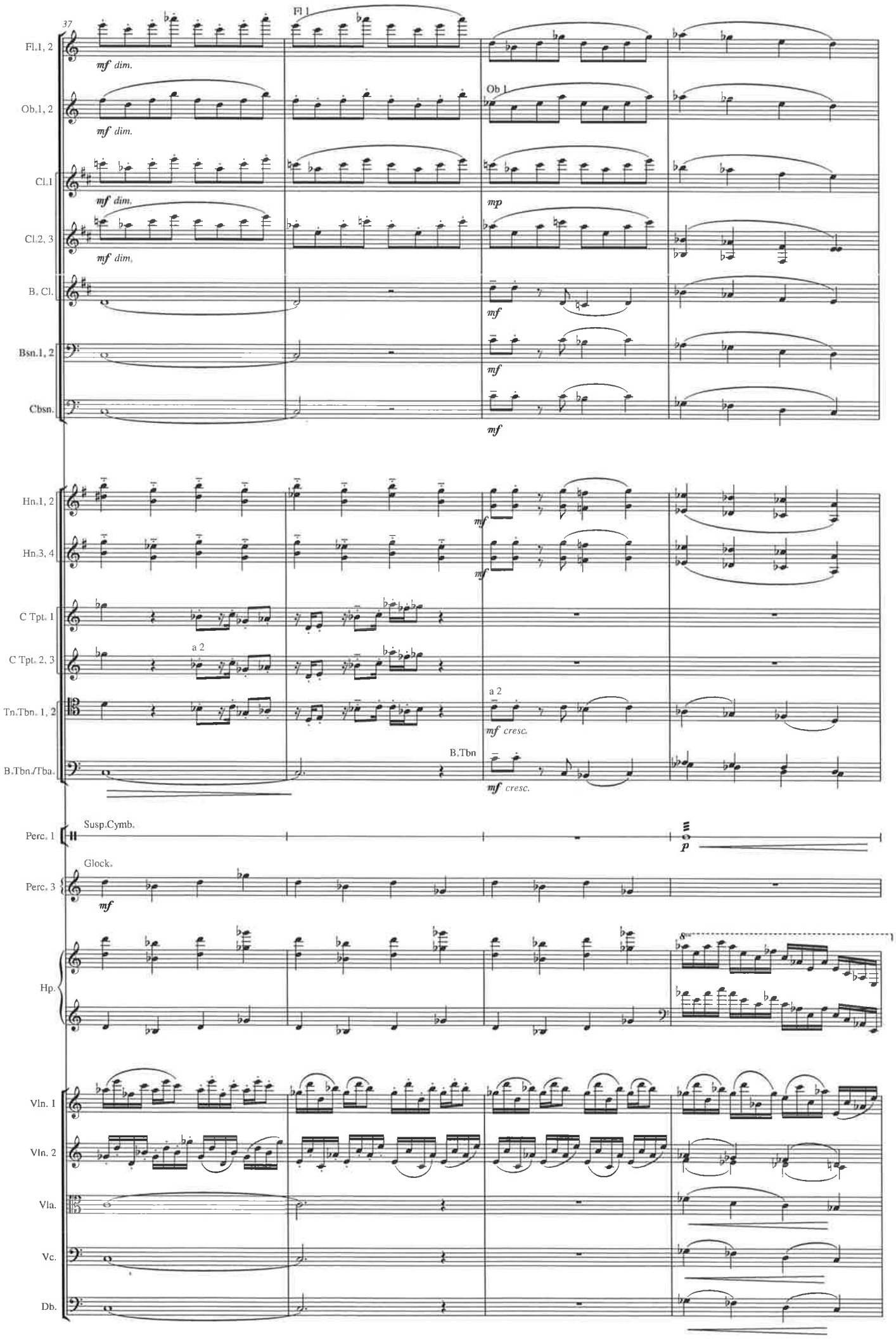


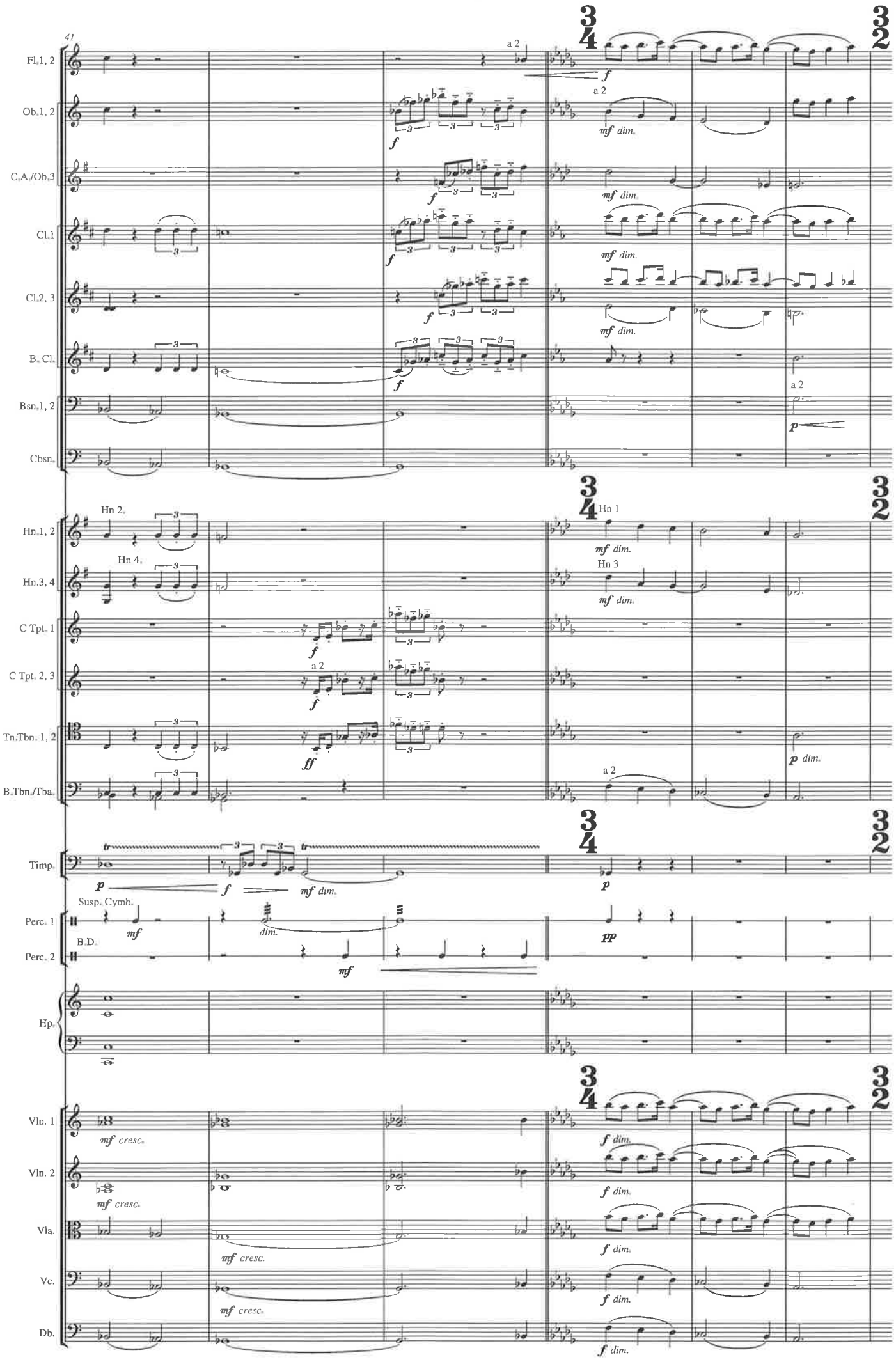

11
Fl. 1
Solo
Hn. 2
Hn. 4
B.D.
Glock.
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Hn.1, 2
Hn.3, 4
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc.
Db.

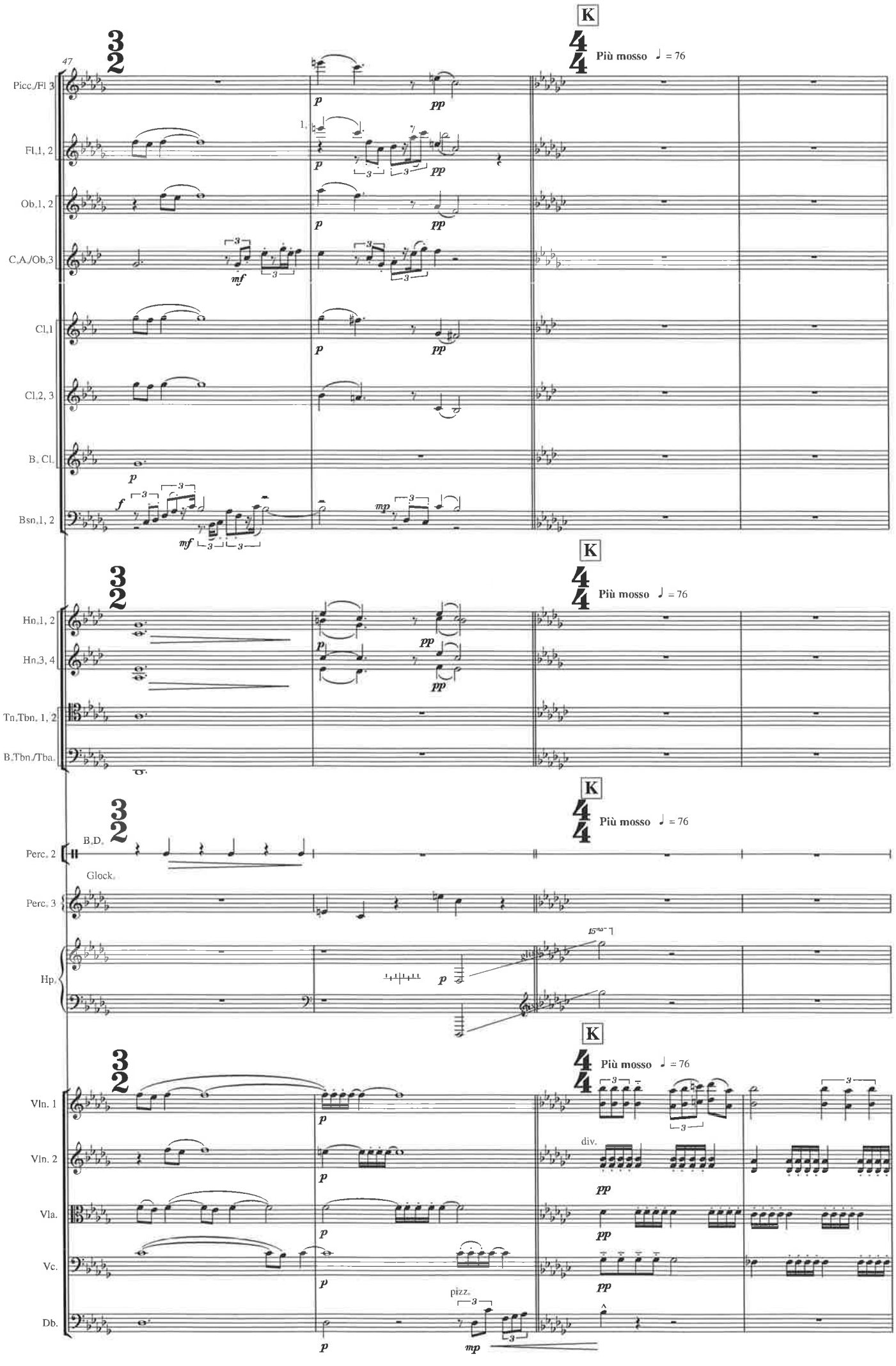

18
Fl 3
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
Perc. 2
B.D.
Perc. 3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
div.
espress.
dim.
mf
mp
pp
p

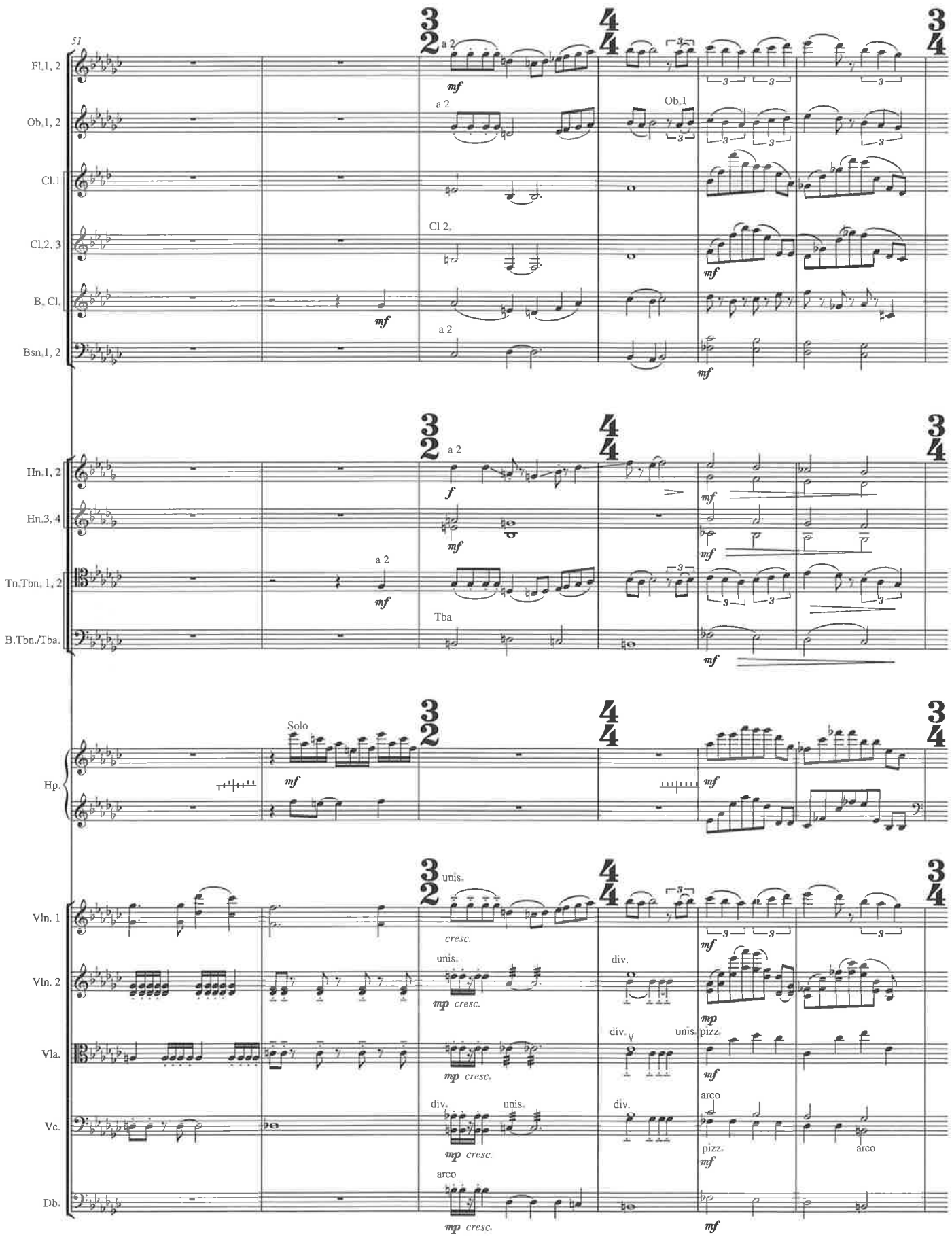

24
Fl 3
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Hn.1, 2
Hn.3, 4
Perc. 2
B.D.
Perc. 3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Cl 3
unis.
dim.
begin immediately
gliss.
cresc.

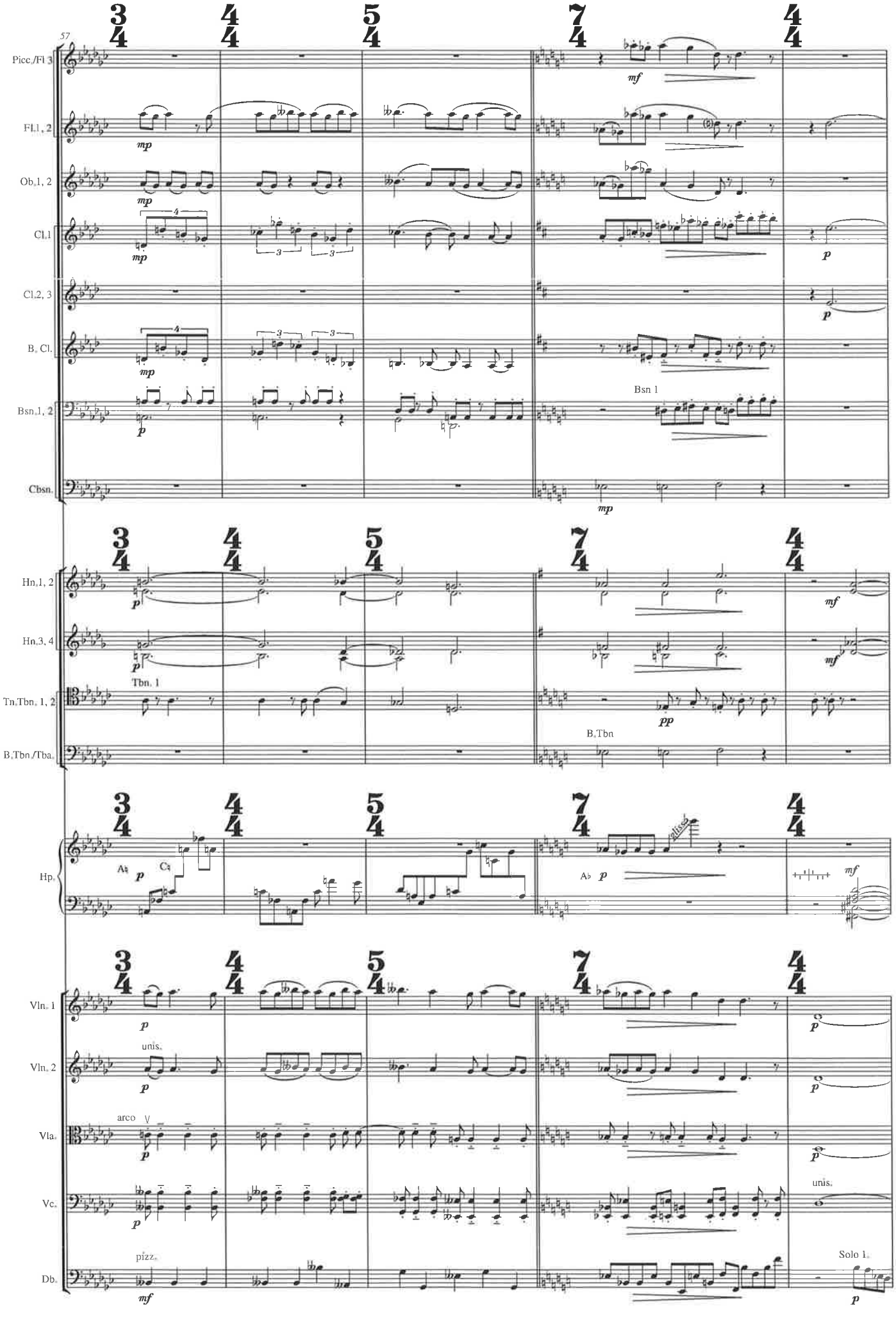

32
to Piccolo
Picc./Fl. 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Hn.1, 2
Hn.3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
B.Tbn./Tba.
B.D.
Perc. 2
Glock.
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Ob 1.
Hn 1.
Hn 3.
mp cresc.
p cresc.
mf
f
mp
mf dim.
p
ff

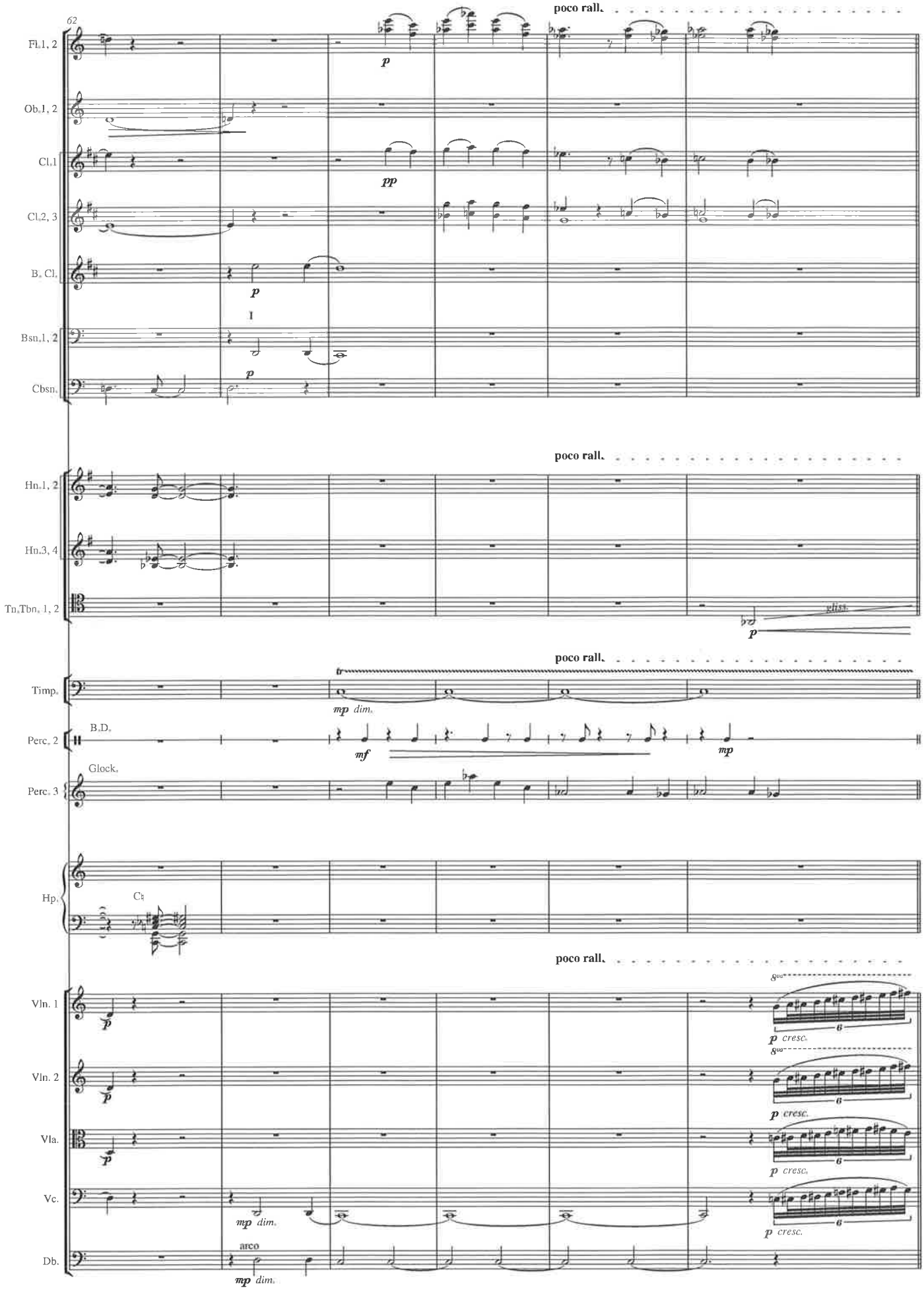

37
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Hn.1, 2
Hn.3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Perc. 1
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Fl.1
Ob.1
B.Tbn
Susp.Cymb.
Glock.
a 2
mf dim.
mp
mf
mf cresc.
p

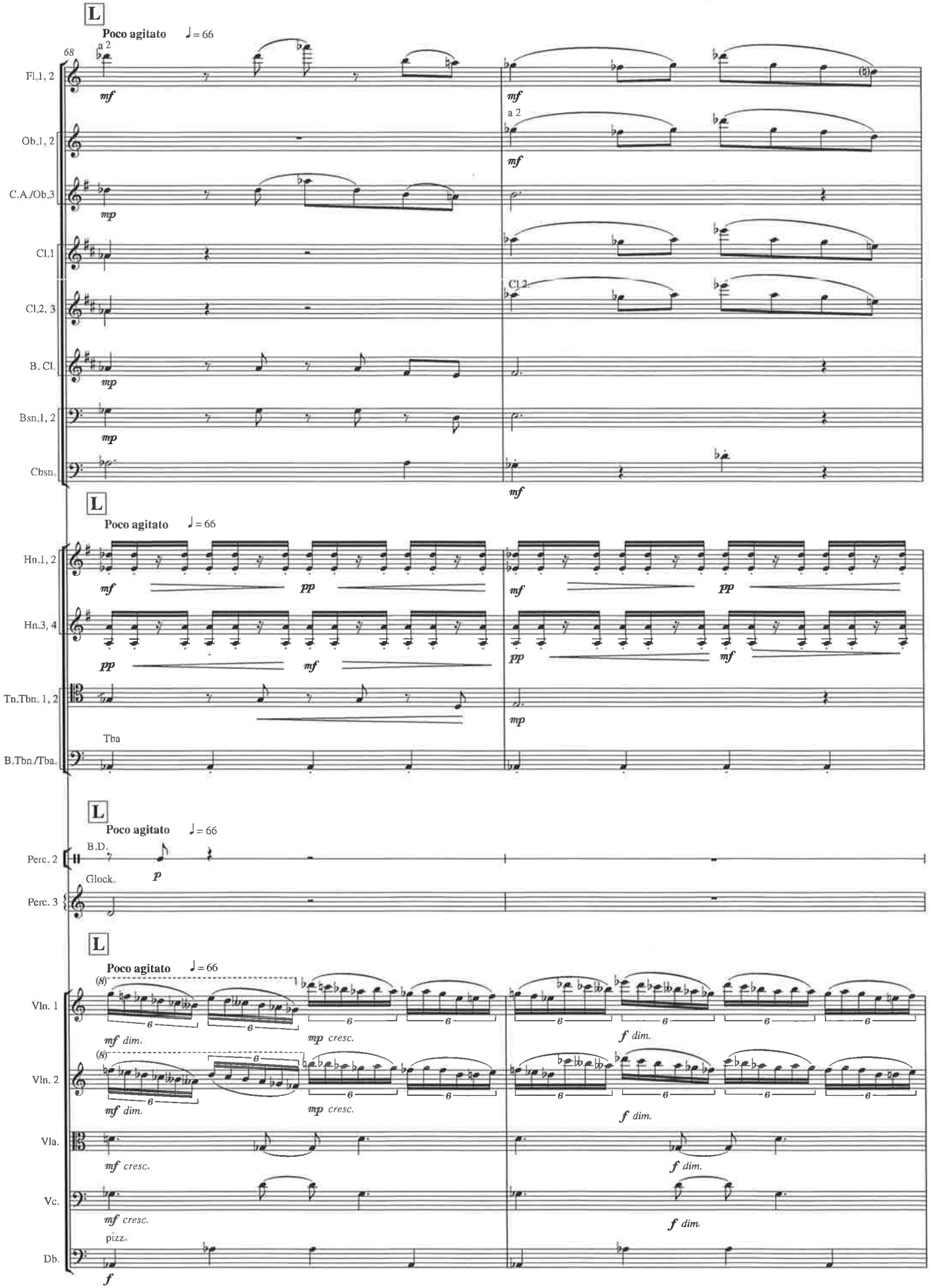

41
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Hn.1, 2
Hn.3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Timp.
Susp. Cymb.
Perc. 1
B.D.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Hn 2.
Hn 4.
Hn 1
Hn 3
3/4
3/2

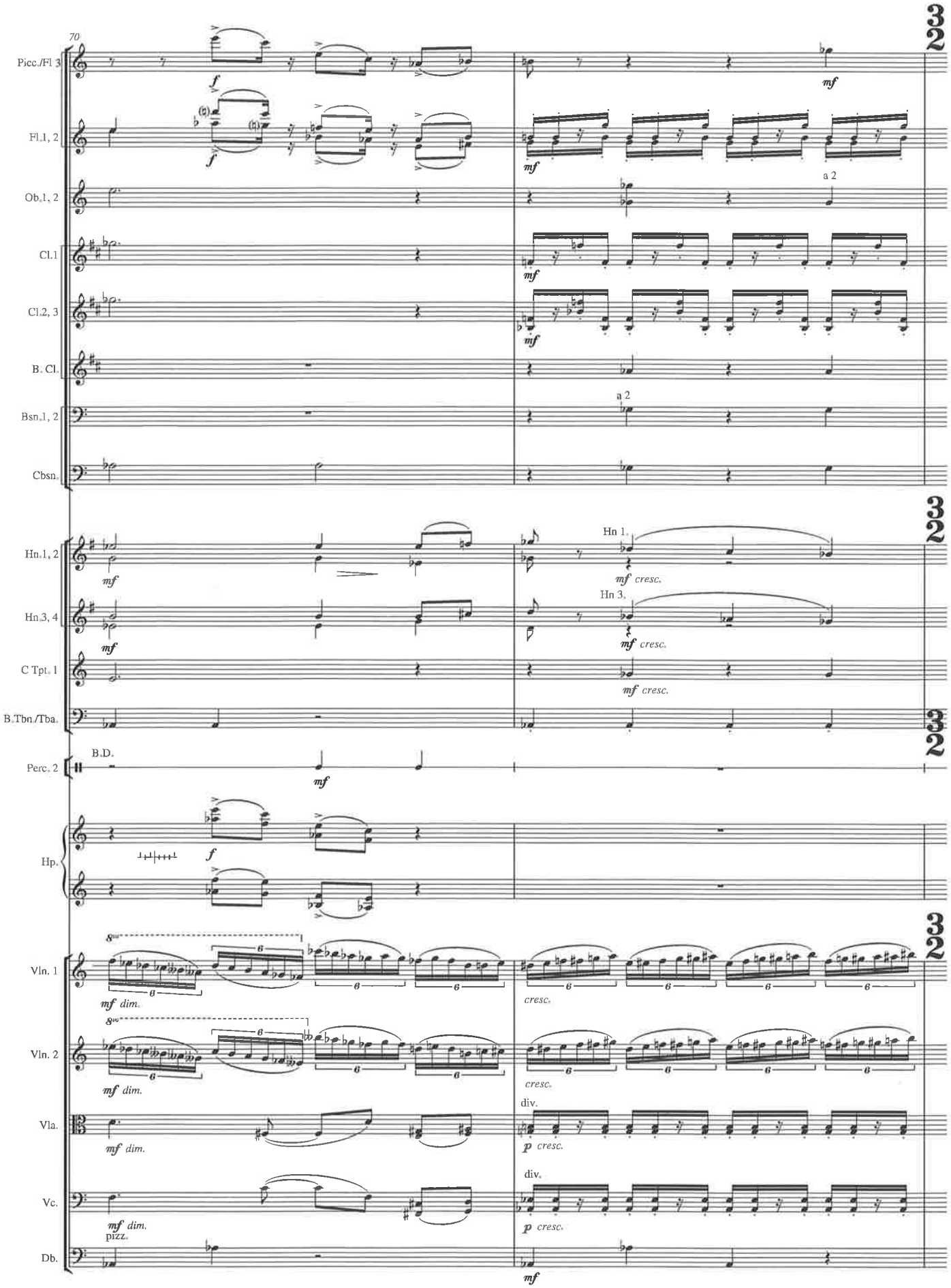

K
Più mosso ♩ = 76
47
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
B.Tbn./Tba.
Perc. 2
B.D.
Glock.
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
div.
pizz.

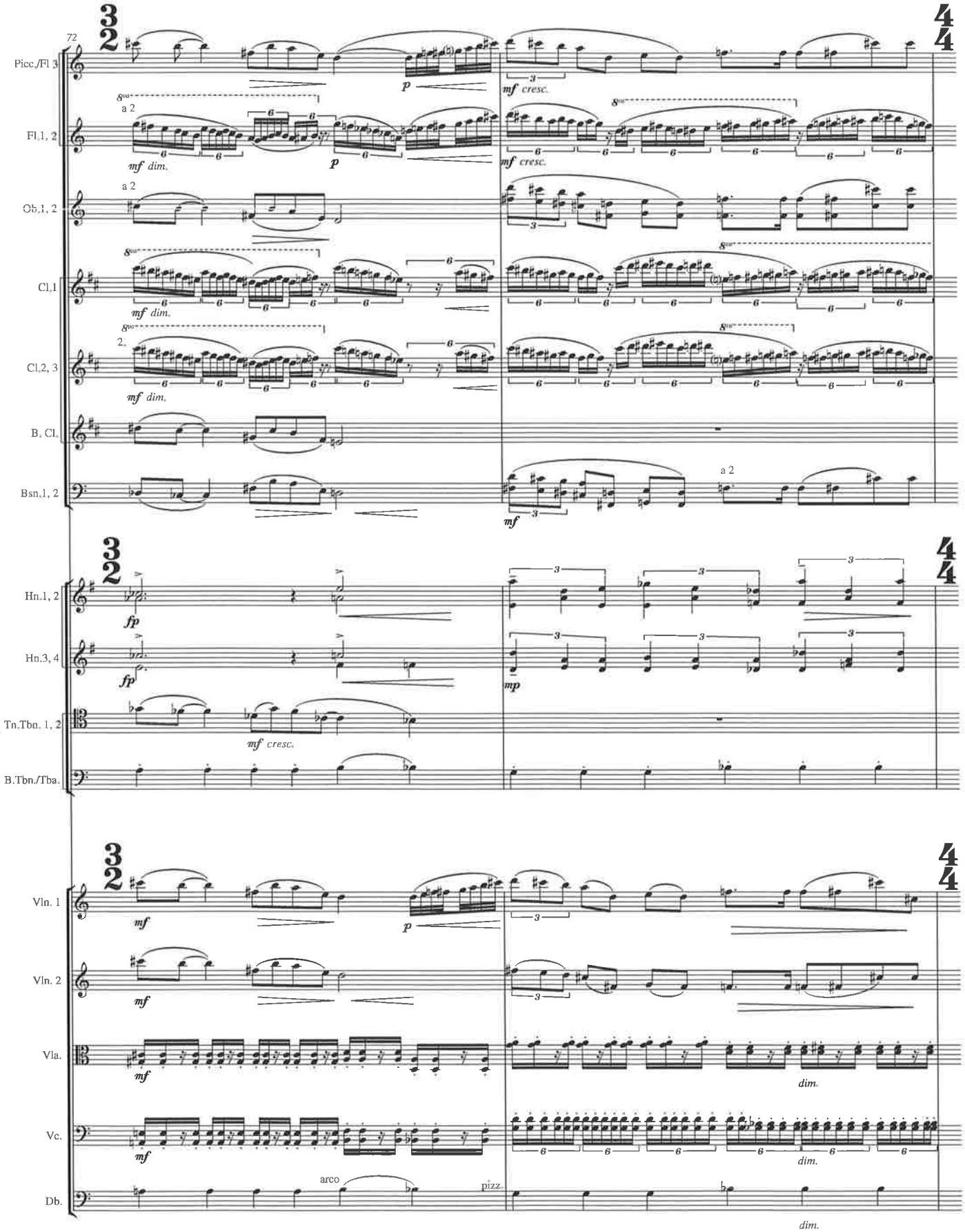

51
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
B.Tbn./Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Ob.1
Cl 2.
Tba
Solo
unis.
div.
pizz.
arco
cresc.
mf
f
mp

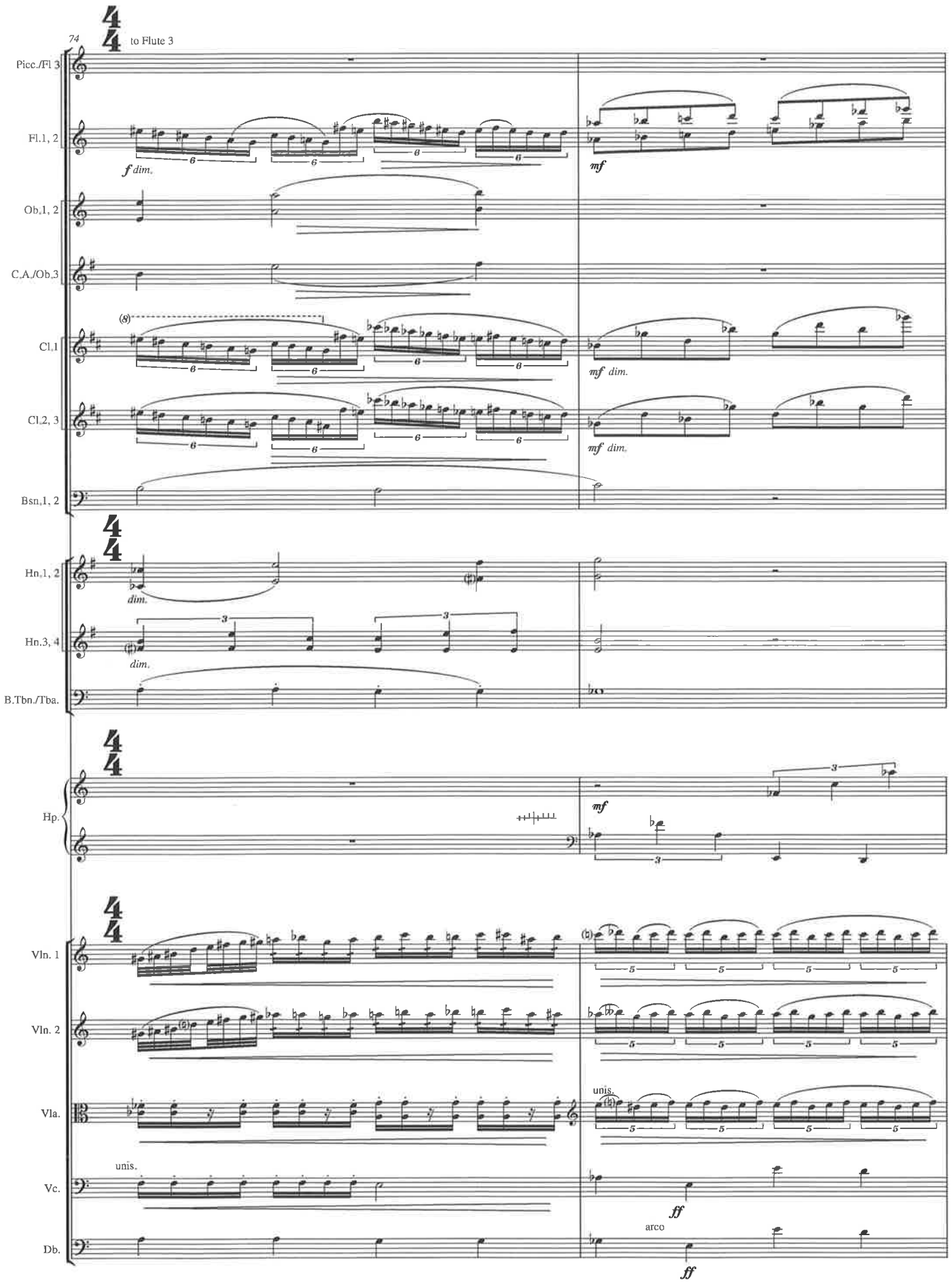

57
Picc./Fl. 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Bsn 1
Hn.1, 2
Hn.3, 4
Tbn. 1
Tn.Tbn. 1, 2
B.Tbn./Tba.
B.Tbn
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis.
arco
pizz.
Solo 1.

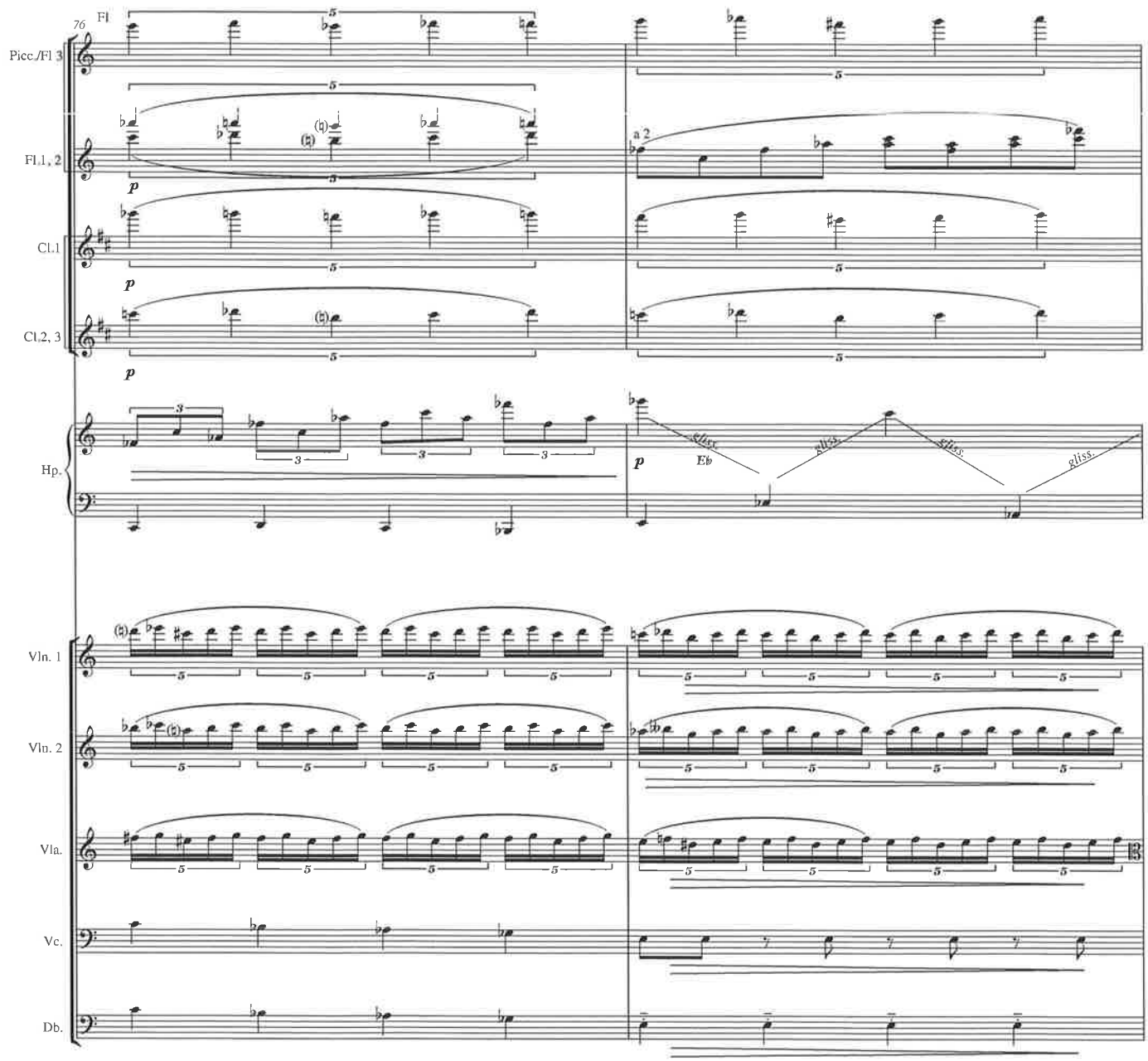

62
poco rall.
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
Timp.
Perc. 2
B.D.
Perc. 3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
p
pp
mp dim.
mf
mp
cresc.

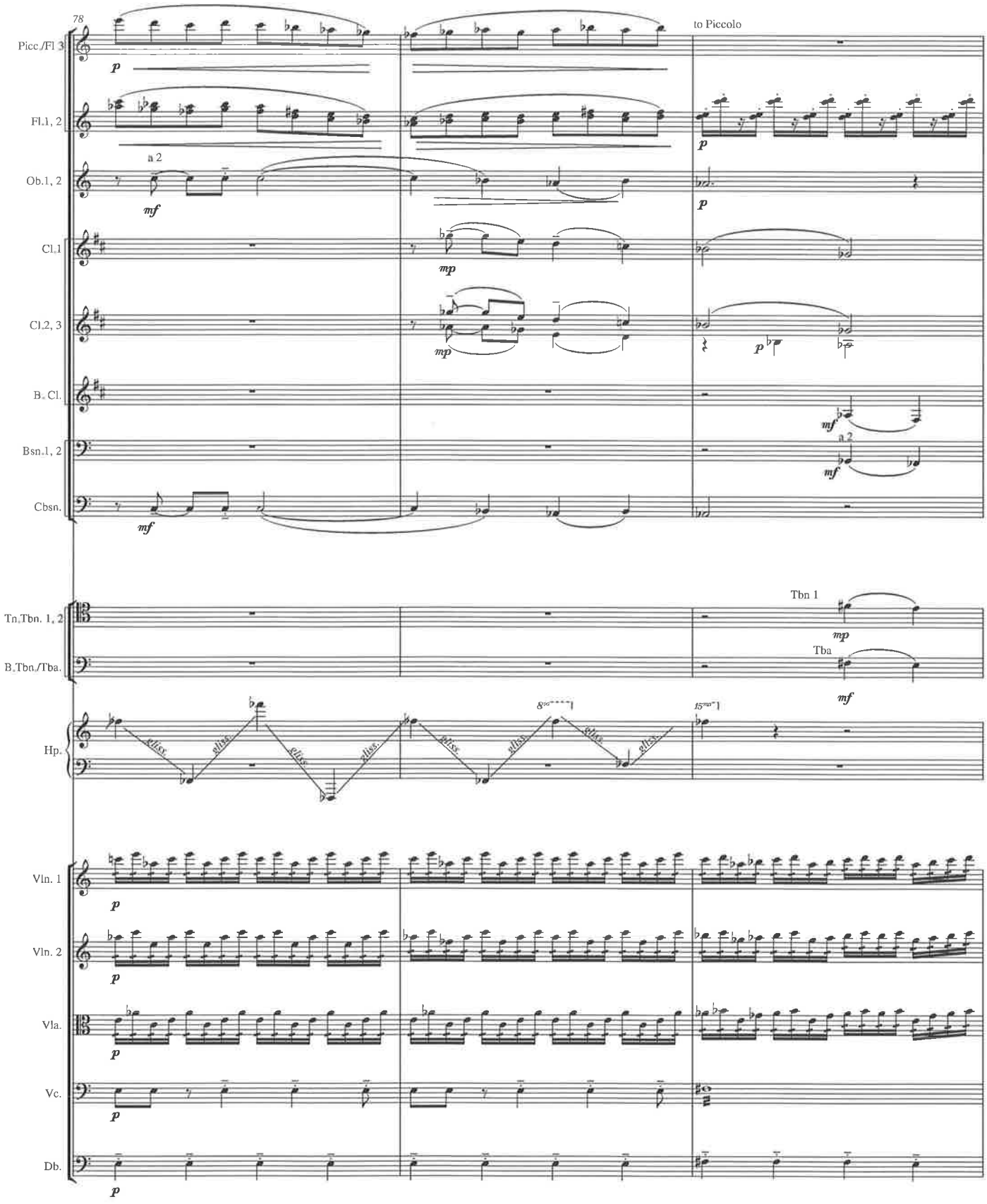

L
Poco agitato ♩= 66
68
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
a 2
Cl.2
mf
mp
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
B.Tbn./Tba.
Tba
pp
Perc. 2
Perc. 3
B.D.
Glock.
p
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf dim.
mp cresc.
f dim.
mf cresc.
pizz.
f

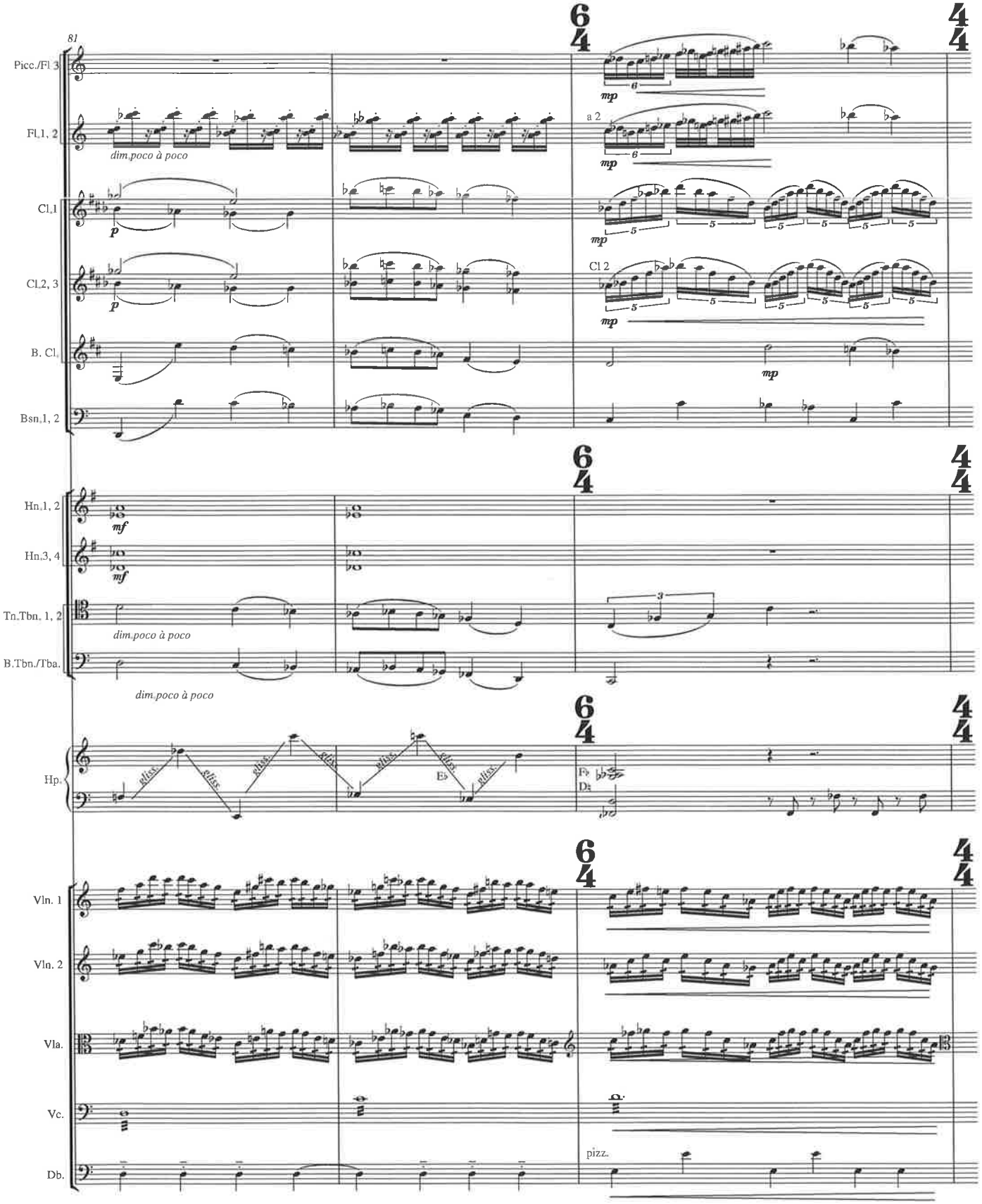

70
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Hn.1, 2
Hn.3, 4
C Tpt. 1
B.Tbn./Tba.
Perc. 2
B.D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Hn 1.
Hn 3.
cresc.
div.
pizz.

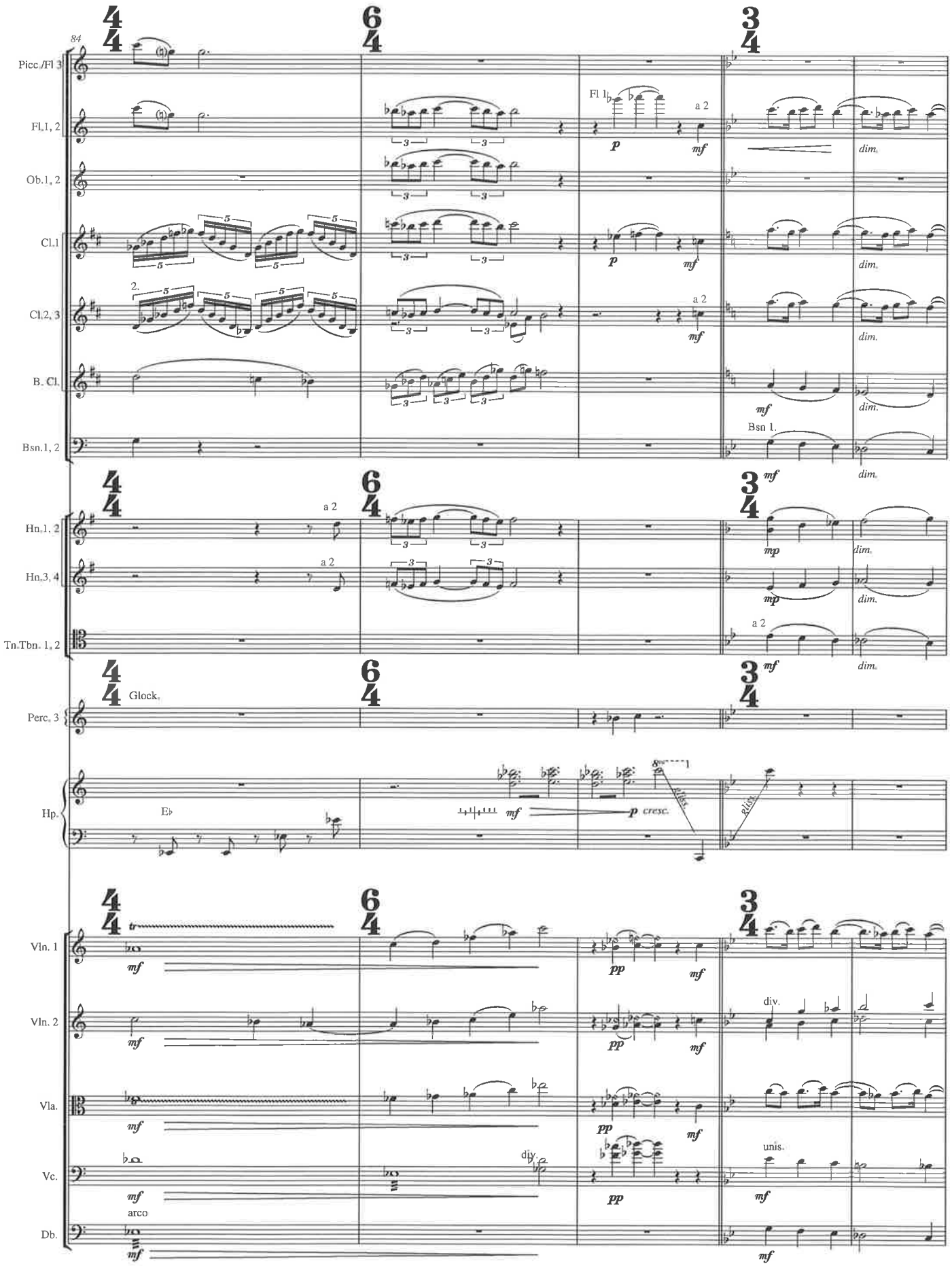

72
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
B.Tbn./Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
arco
pizz.
dim.

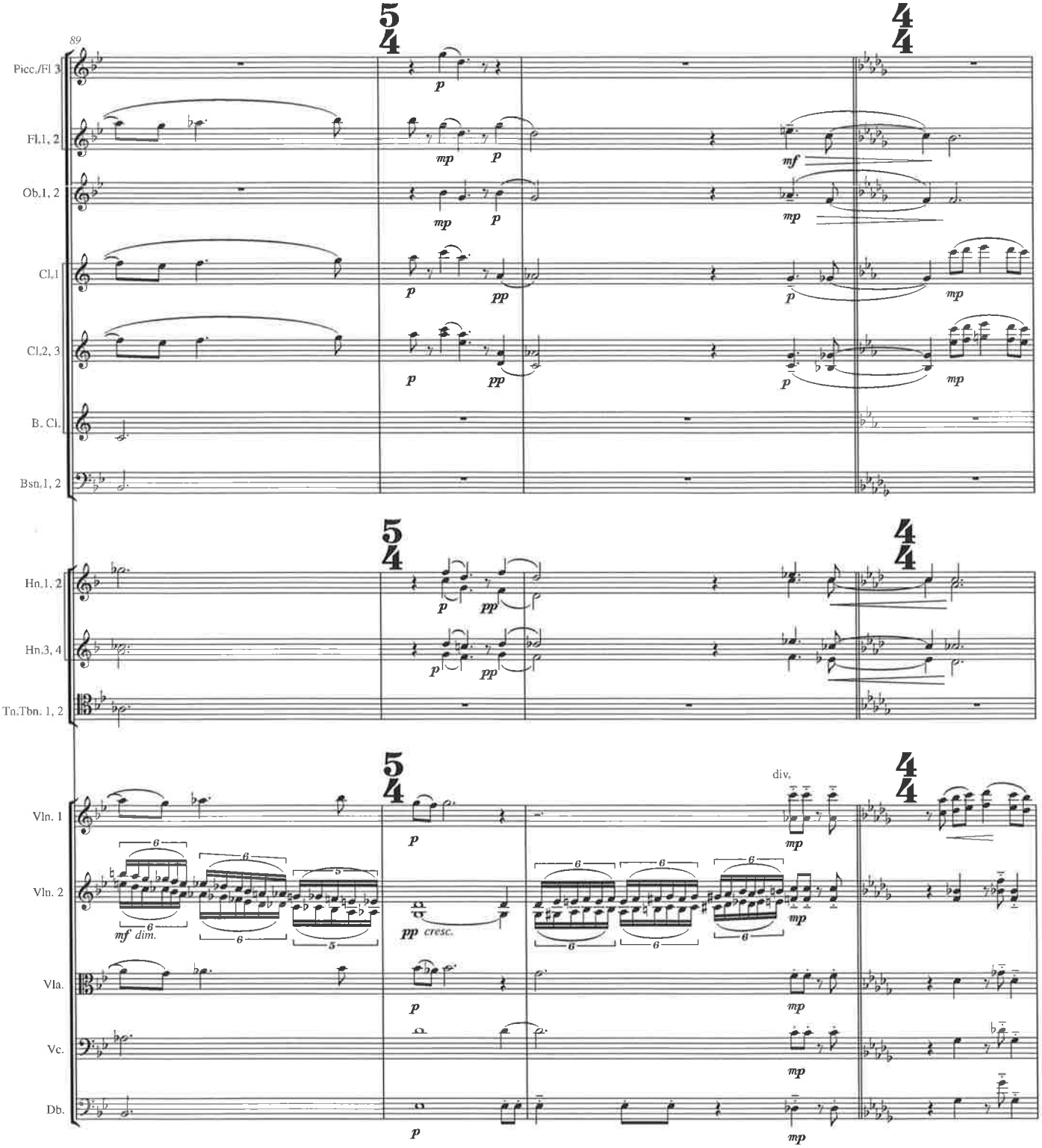

74
to Flute 3
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
Bsn.1, 2
Hn.1, 2
Hn.3, 4
B.Tbn./Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis.
arco

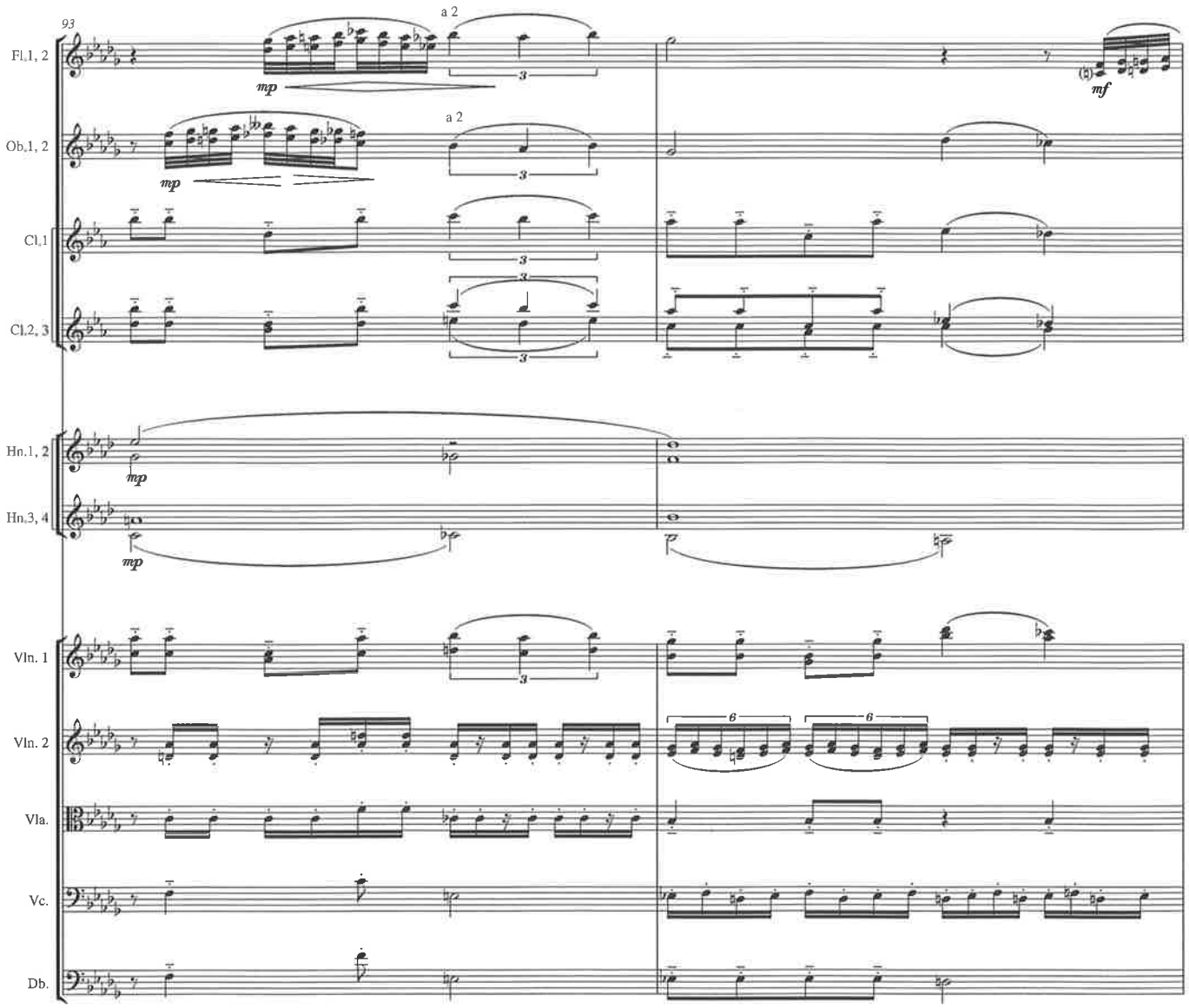

76
Fl
Picc./Fl 3
Fl.1, 2
a 2
Cl.1
Cl.2, 3
Hp.
gliss.
Eb
Vln. 1
Vln. 2
Vla.
Vc.
Db.

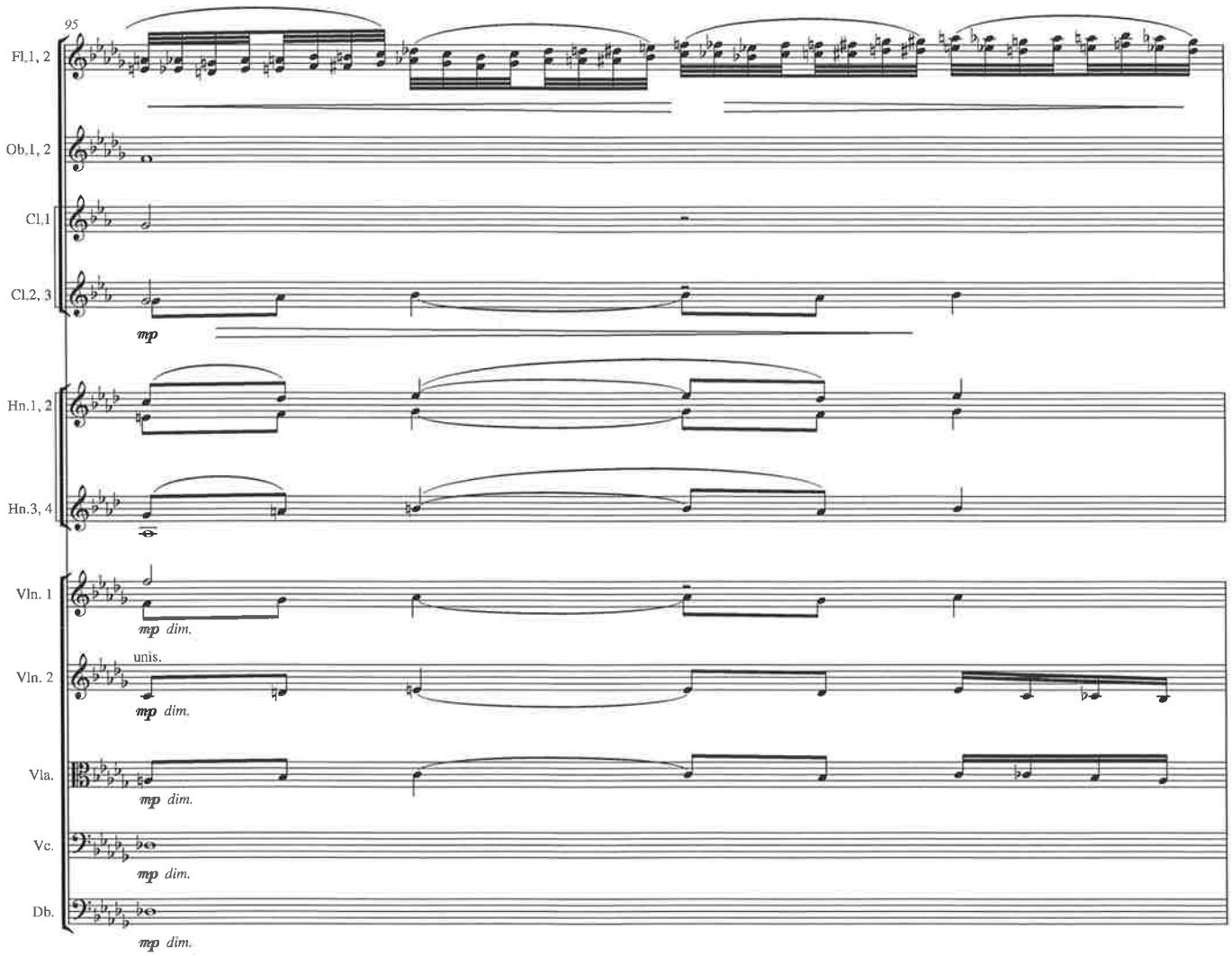

78
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Cbsn.
Tn.Tbn. 1, 2
B.Tbn./Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
to Piccolo
Tbn 1
Tba
p
mf
mp
gliss.

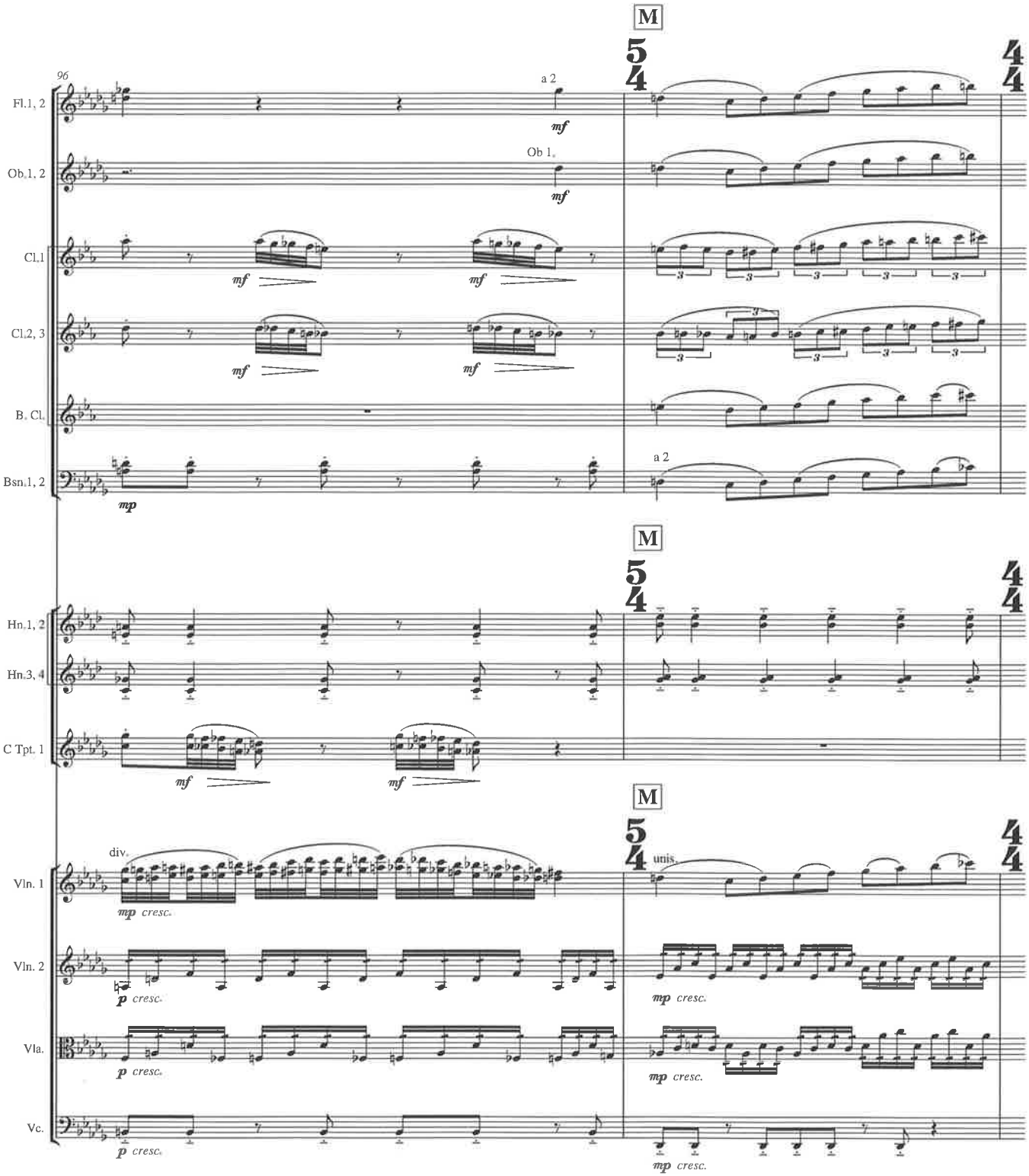

81
Picc./Fl 3
Fl.1, 2
dim.poco à poco
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
a 2
Cl 2
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
B.Tbn./Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.

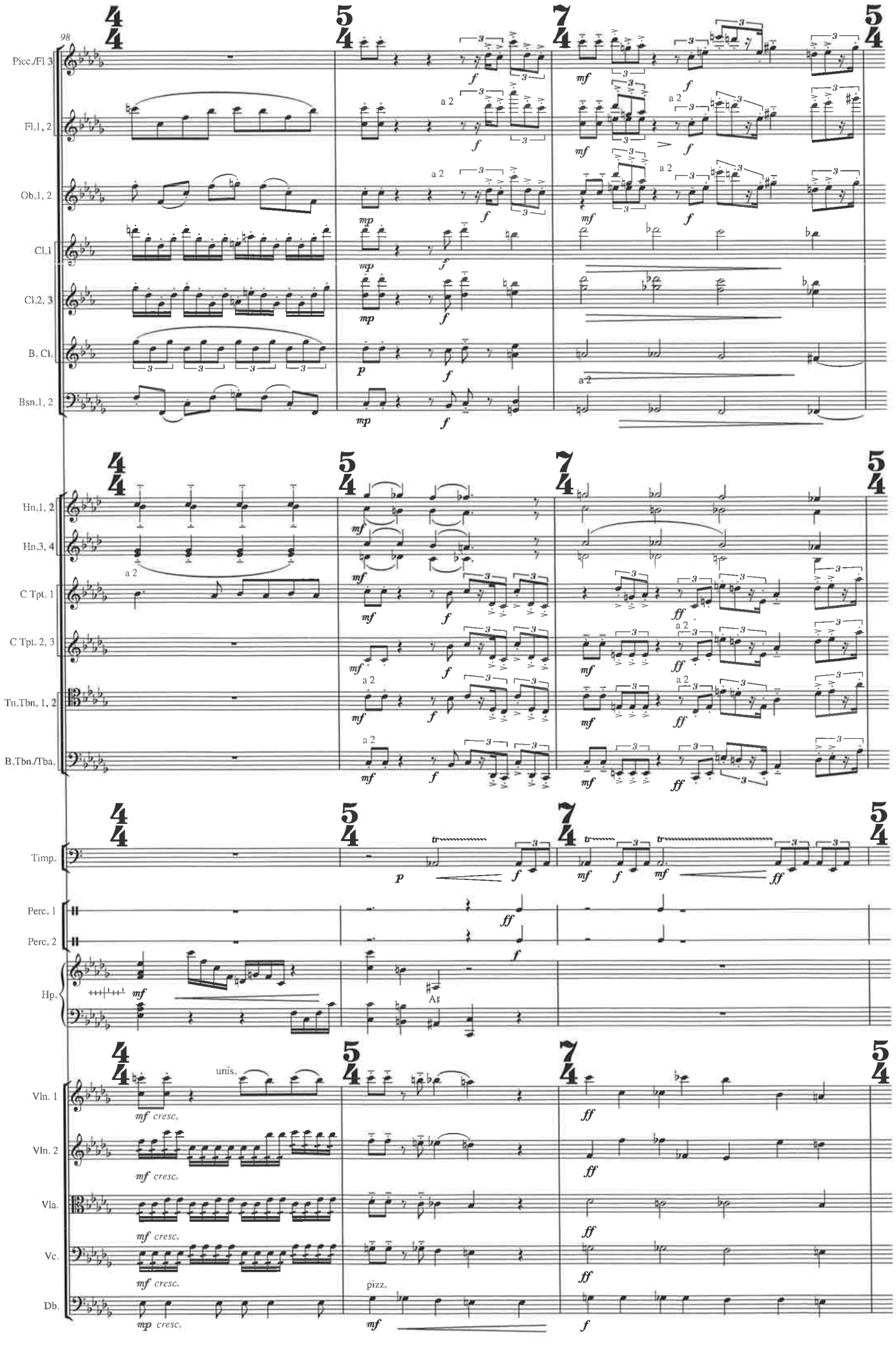

84
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
Perc. 3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
a 2
Fl 1
Bsn 1.
div.
unis.
dim.
cresc.
gliss.

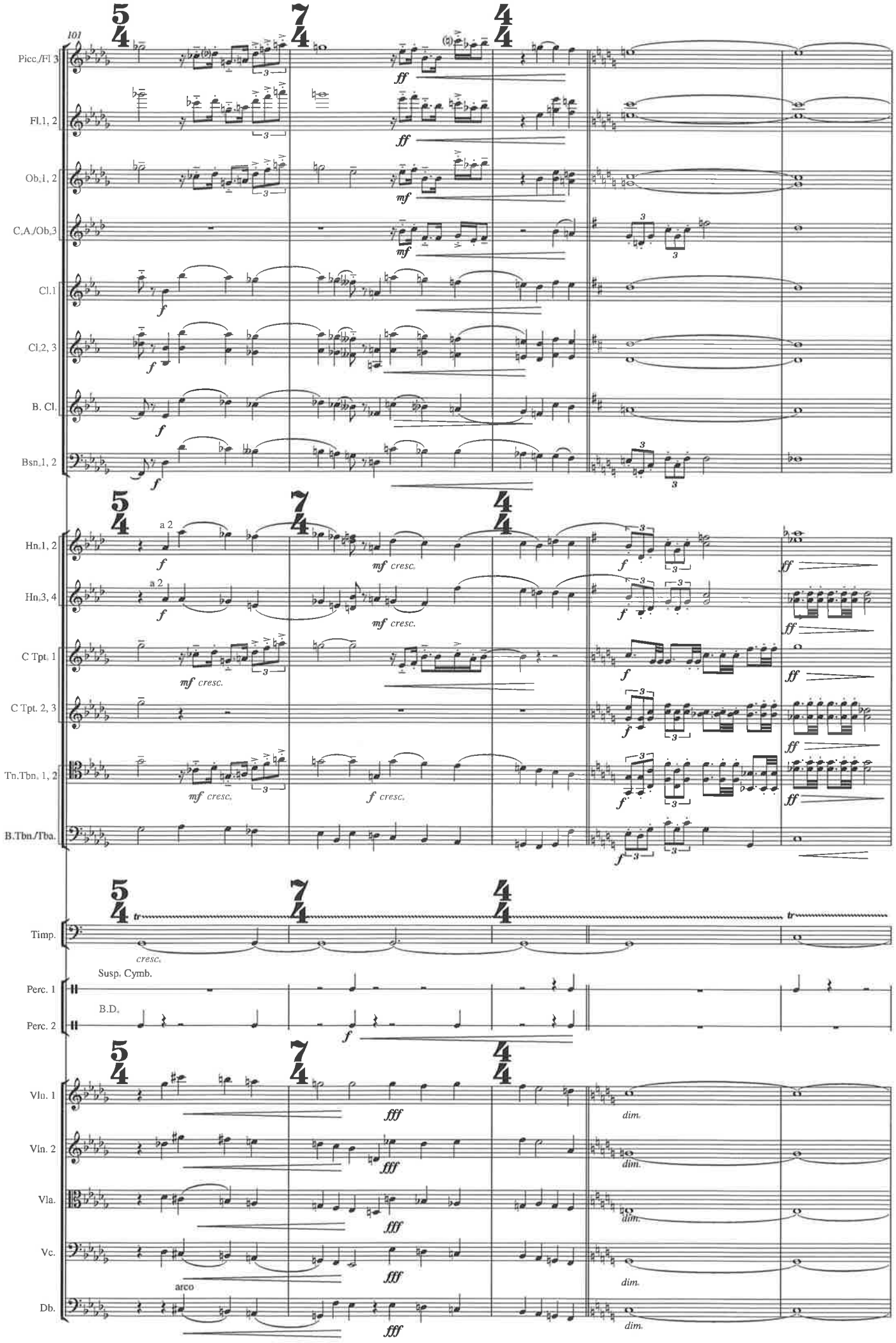

89
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.
5/4
4/4
mf dim.
pp cresc.
div.

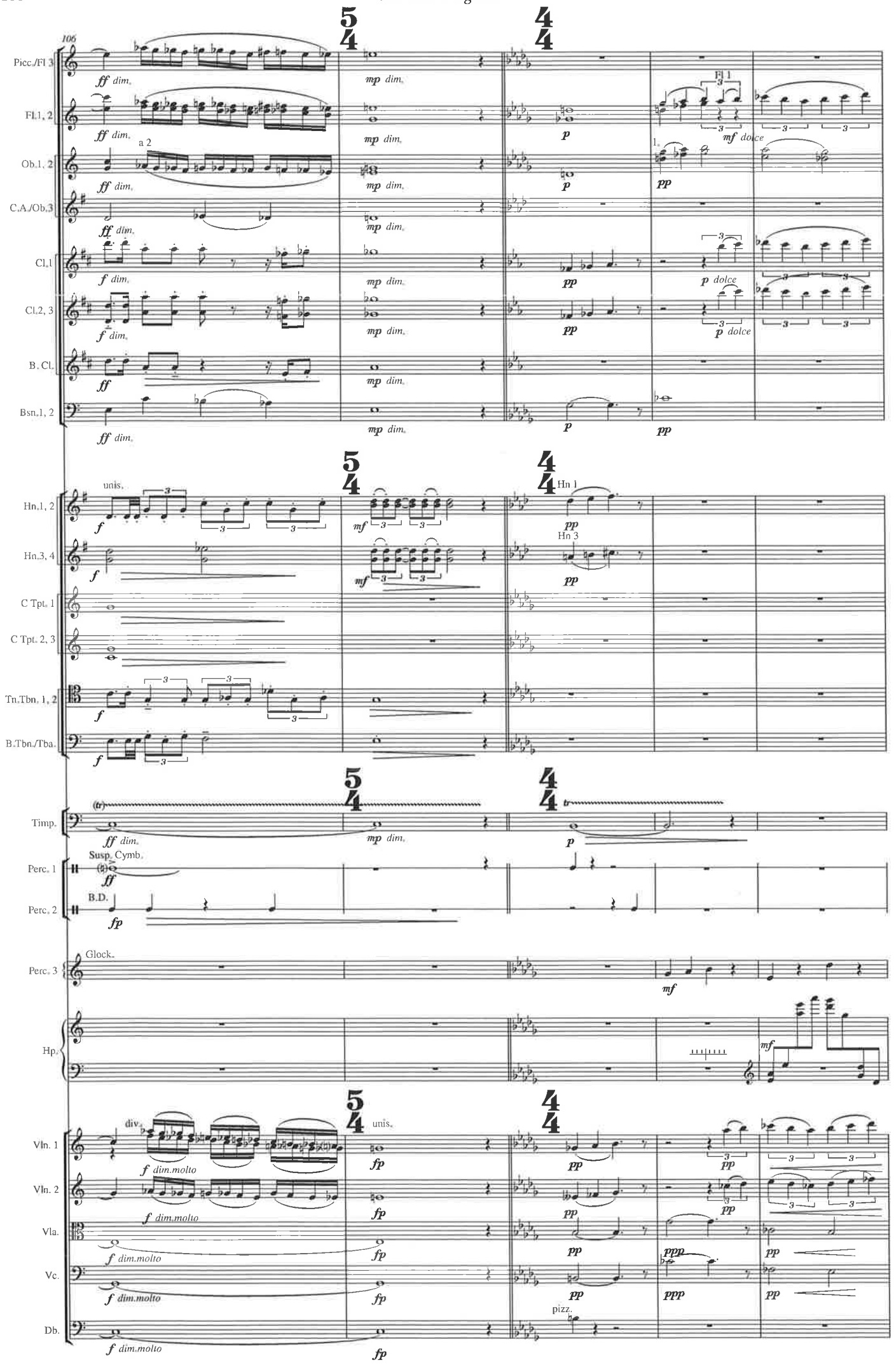

93
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
Hn.1, 2
Hn.3, 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
a 2
mp
mp
mf
mp
mp
3
6
6

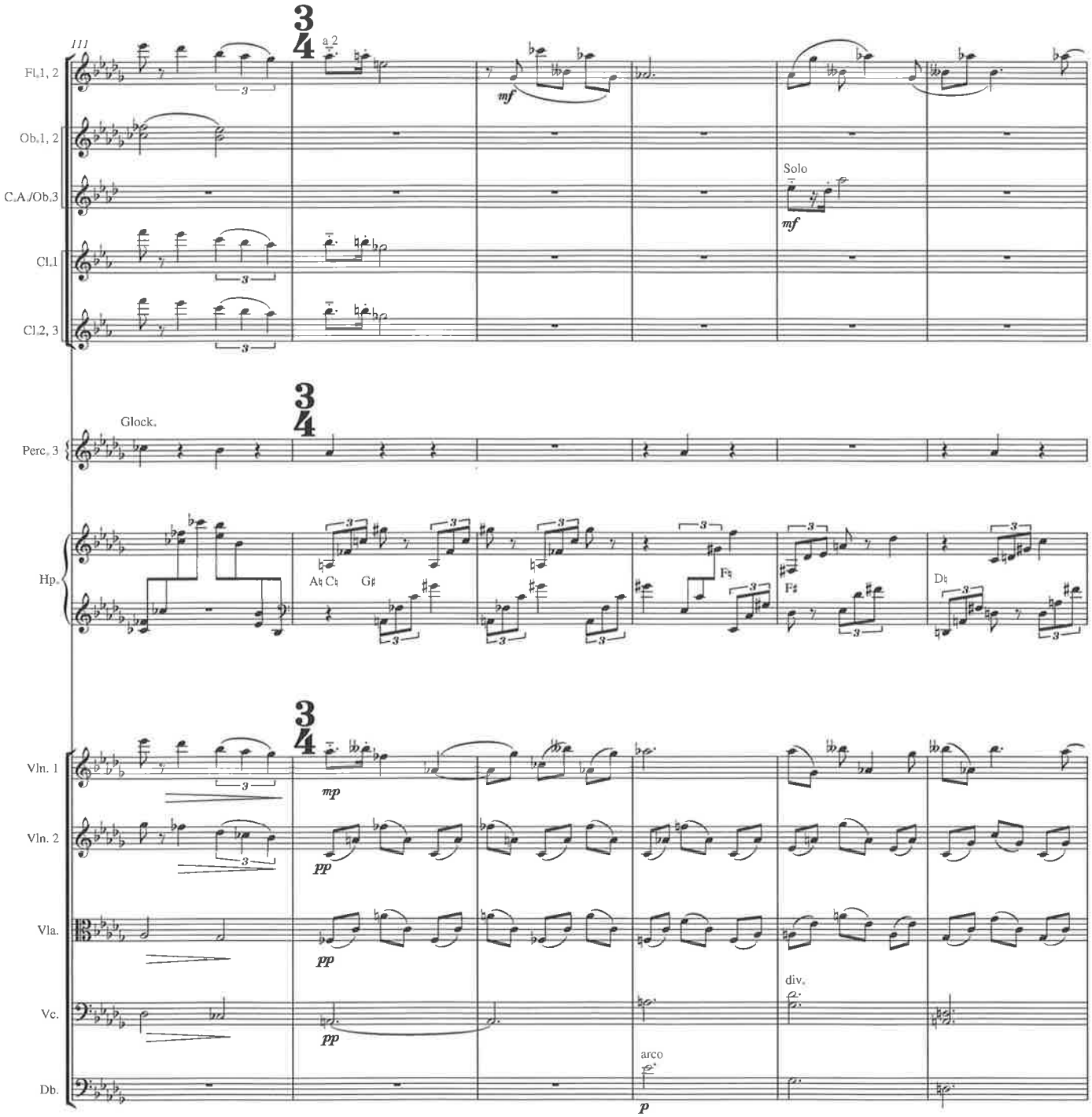

95
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
mp
Hn.1, 2
Hn.3, 4
Vln. 1
mp dim.
Vln. 2
unis.
mp dim.
Vla.
mp dim.
Vc.
mp dim.
Db.
mp dim.

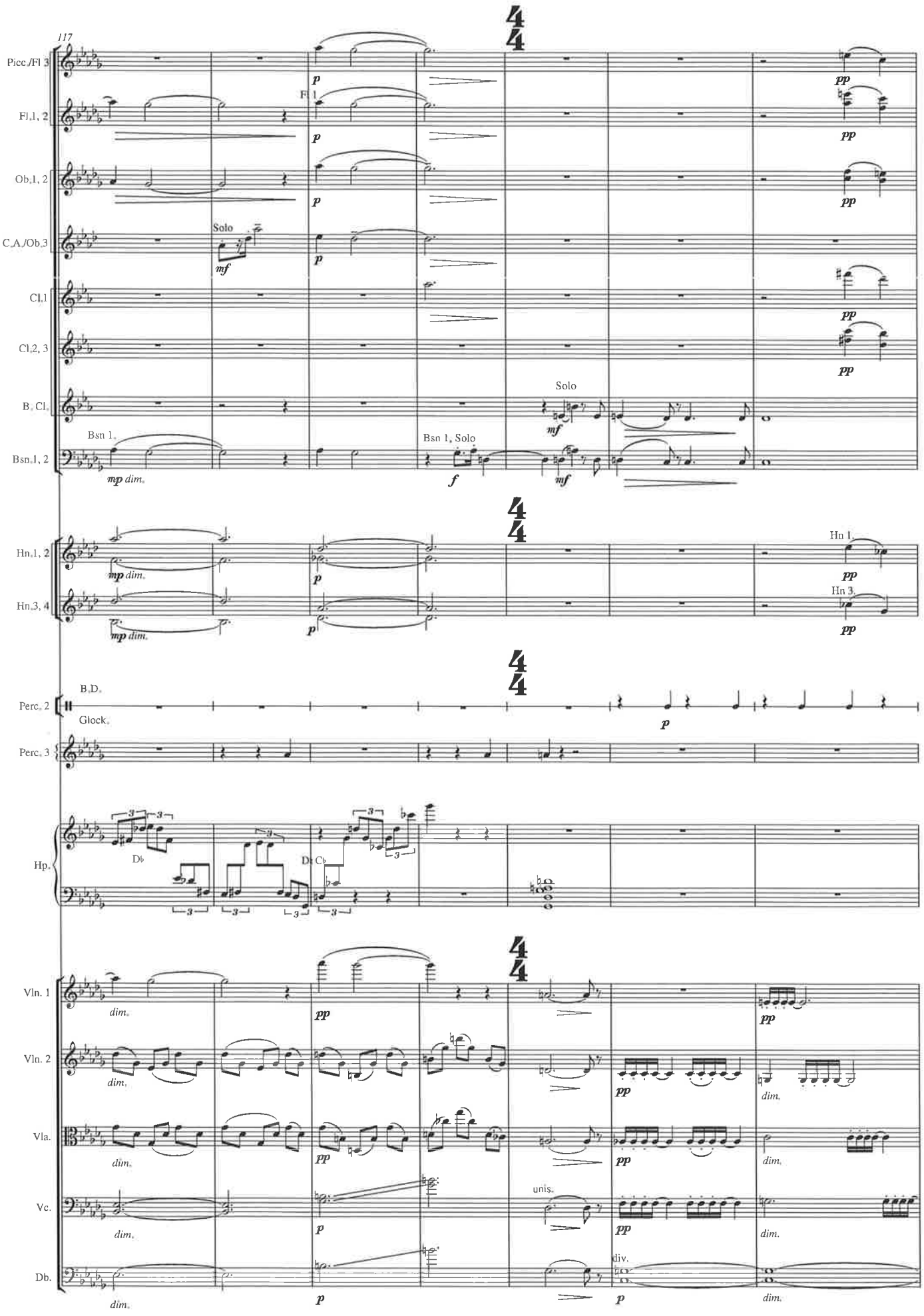

96
M
5/4
4/4
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
C Tpt. 1
Vln. 1
Vln. 2
Vla.
Vc.
a 2
Ob 1.
div.
unis.
mf
mp
p
cresc.

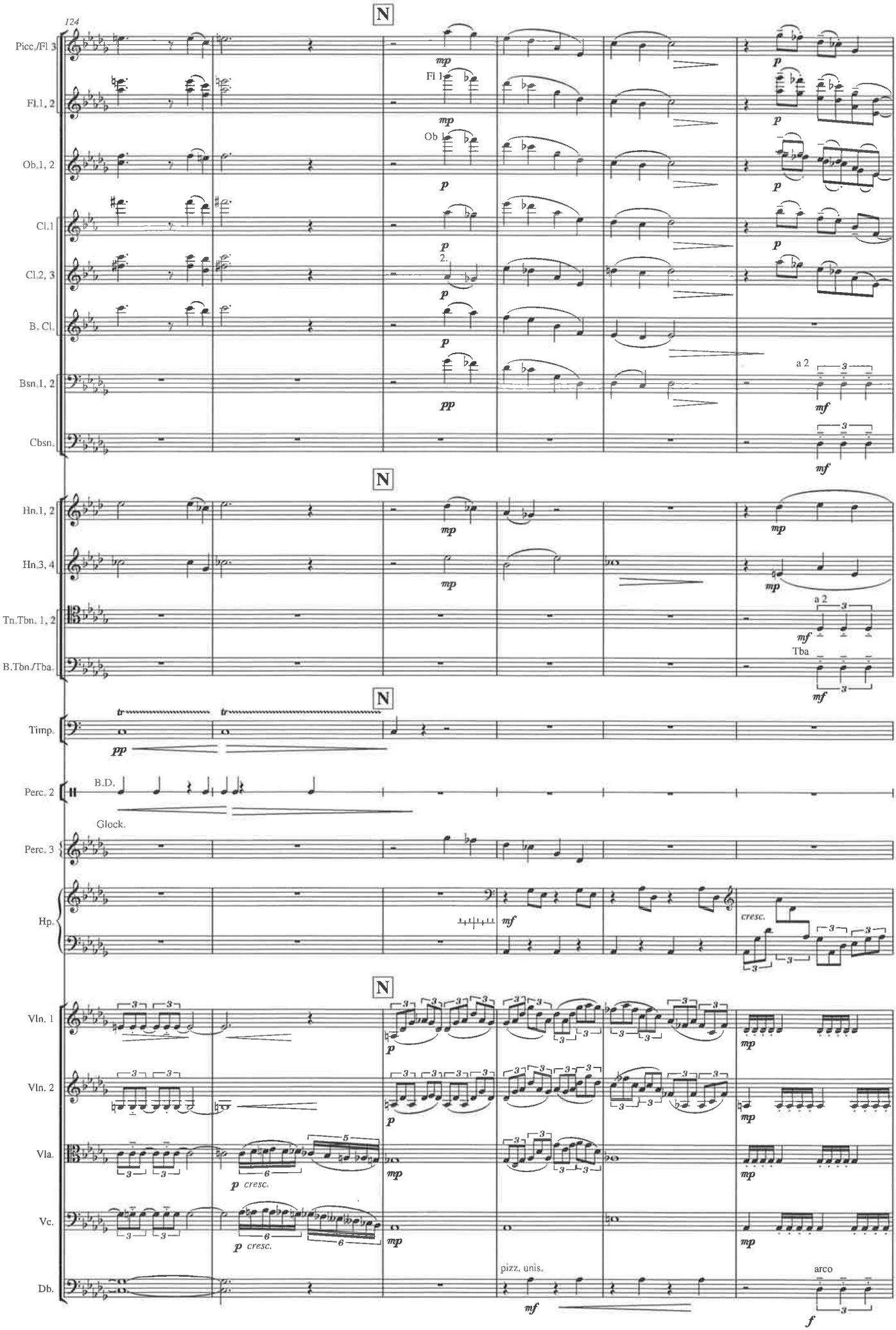

98
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B♭ Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
unis.
pizz.

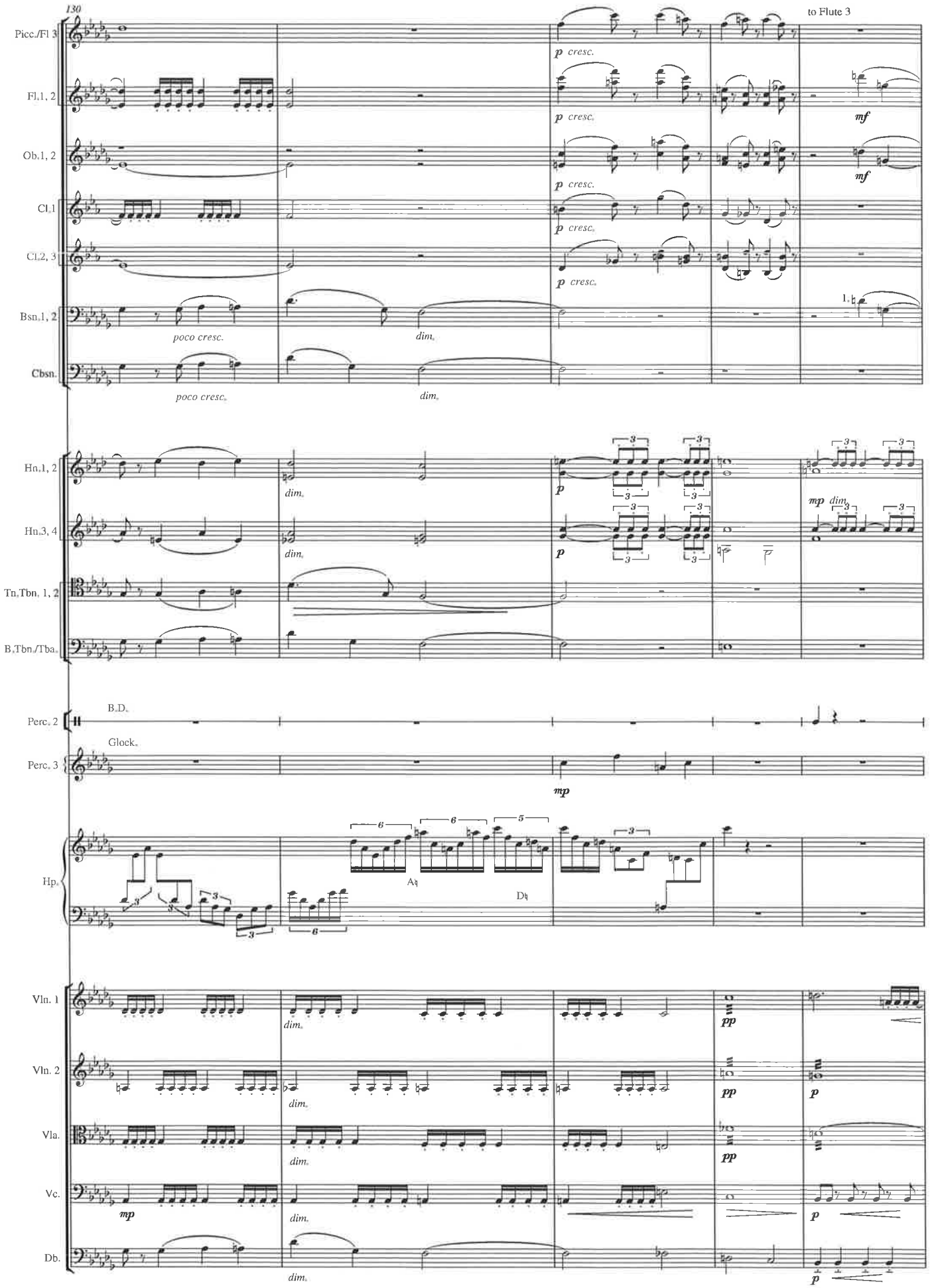

101
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Timp.
Susp. Cymb.
Perc. 1
B.D.
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.
a 2
cresc.
dim.

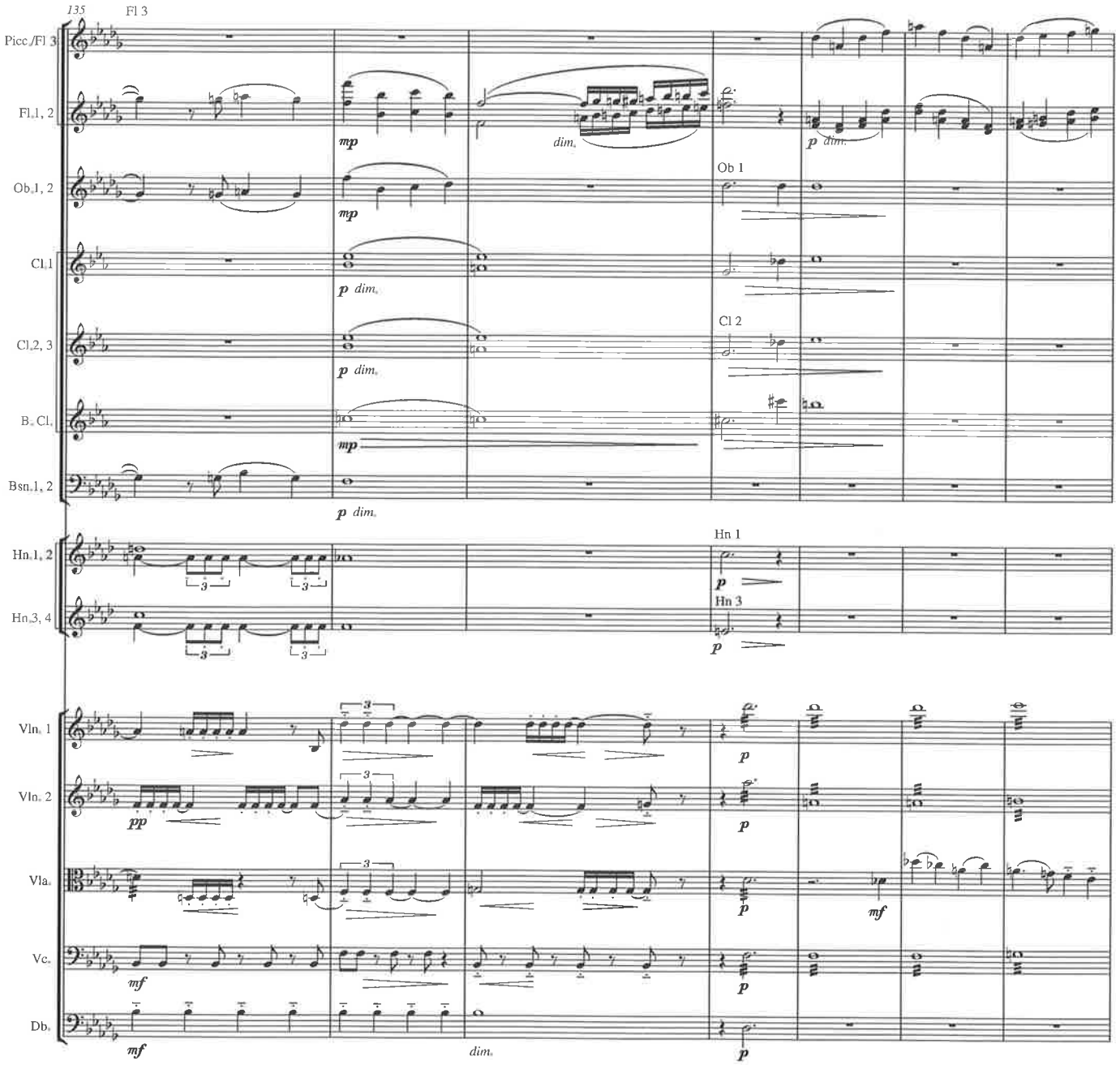

106
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Timp.
Susp. Cymb.
B.D.
Perc. 1
Perc. 2
Glock.
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
unis.
div.
pizz.
Fl 1
Hn 1
Hn 3
dolce
dim.molto

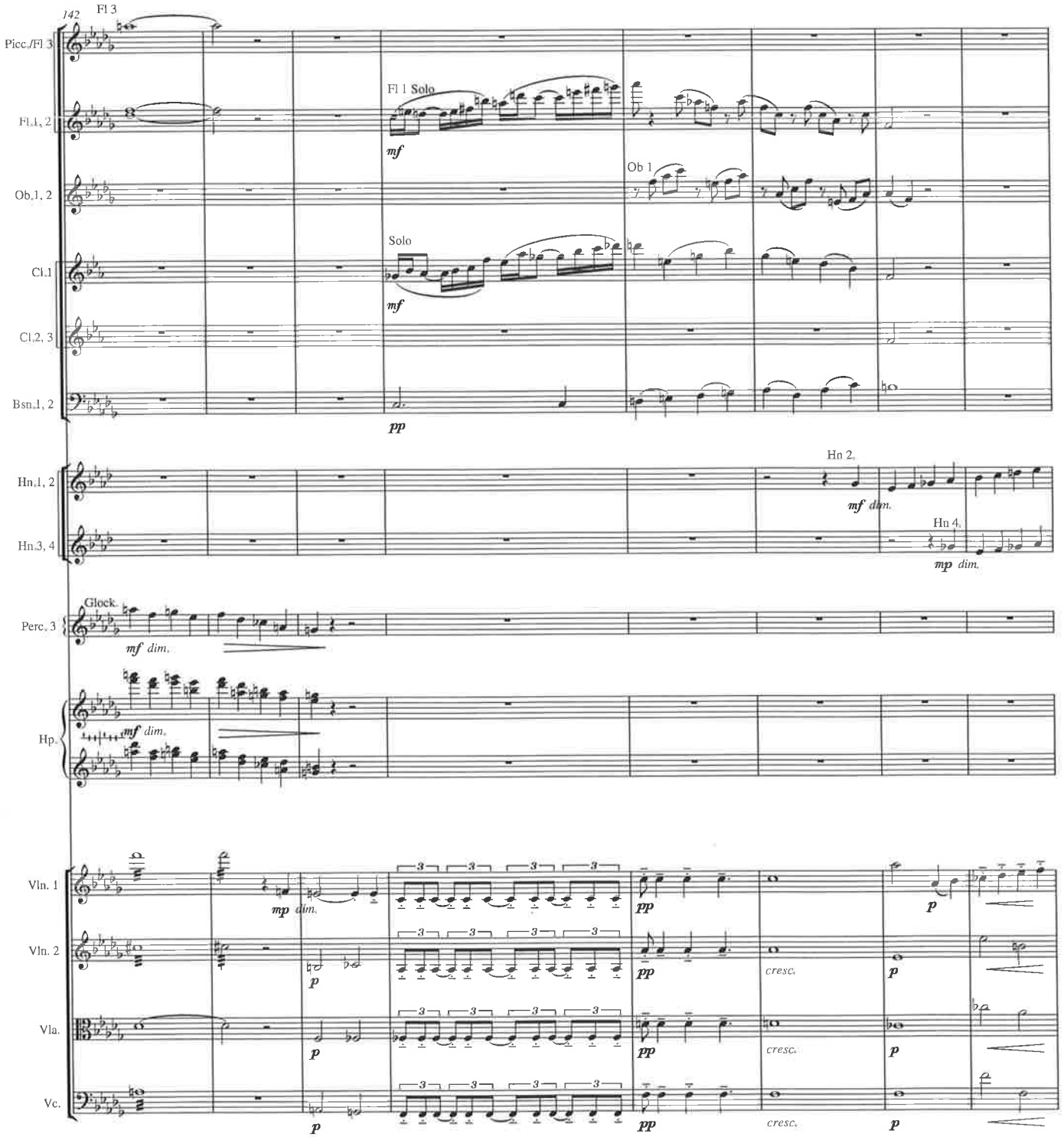

Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
Perc. 3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Solo
mf
mp
pp
div.
arco
p

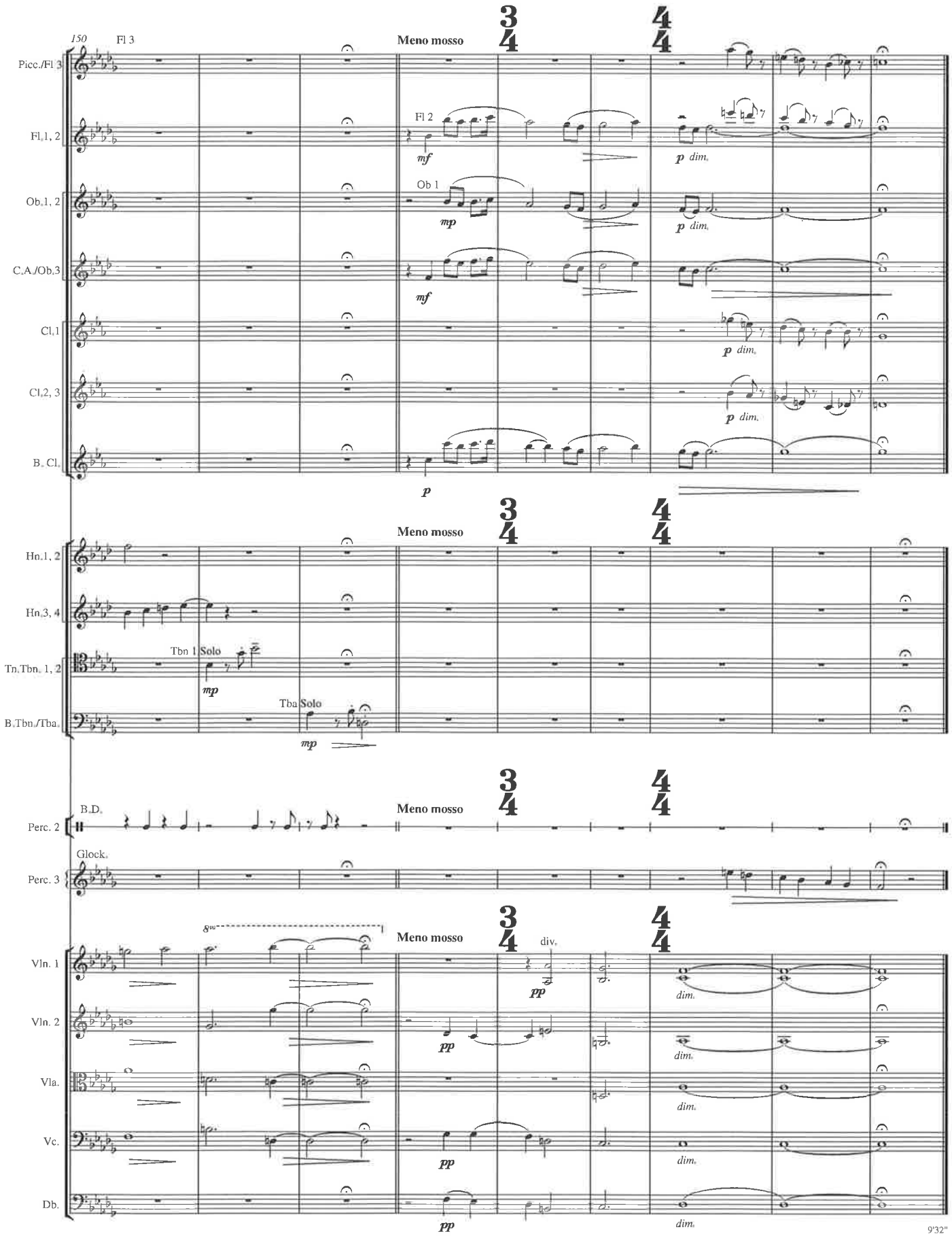

117
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Bsn.1, 2
Solo
Bsn 1.
Bsn 1, Solo
Hn.1, 2
Hn.3, 4
Hn 1.
Hn 3.
Perc. 2
B.D.
Glock.
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis.
div.
dim.


124
N
Picc./Fl 3
Fl.1, 2
Fl 1
Ob.1, 2
Ob 1
Cl.1
Cl.2, 3
2.
B. Cl.
Bsn.1, 2
a 2
Cbsn.
Hn.1, 2
Hn.3, 4
Tn.Tbn. 1, 2
B.Tbn./Tba.
Tba
Timp.
Perc. 2
B.D.
Glock.
Perc. 3
Hp.
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz. unis.
arco

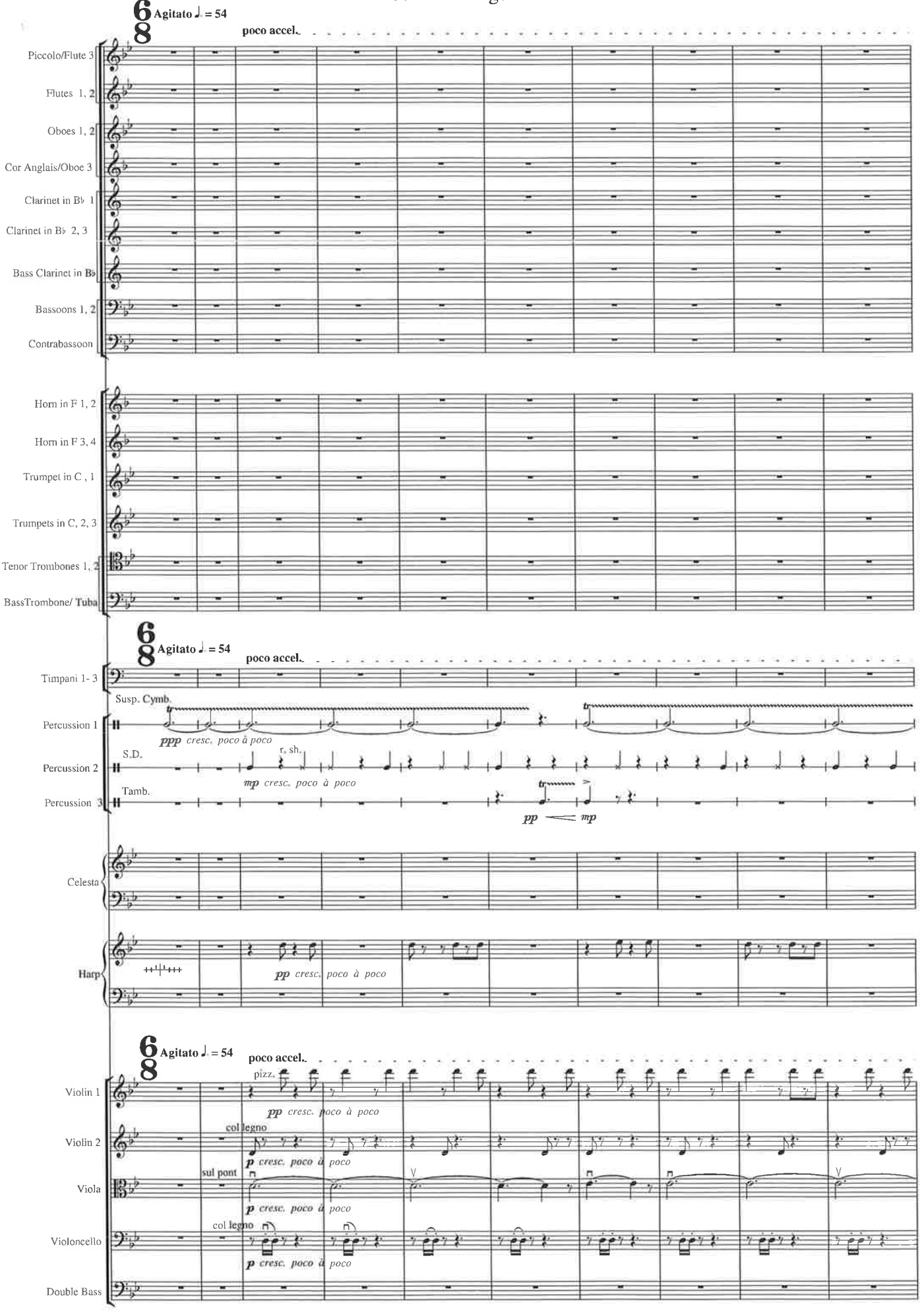

130
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Cbsn.
to Flute 3
p cresc.
mf
poco cresc.
dim.
Hn. 1, 2
Hn. 3, 4
Tn, Tbn. 1, 2
B. Tbn./Tba.
mp dim.
Perc. 2
B.D.
Perc. 3
Glock.
mp
Hp.
A♭
D♭
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pp
p

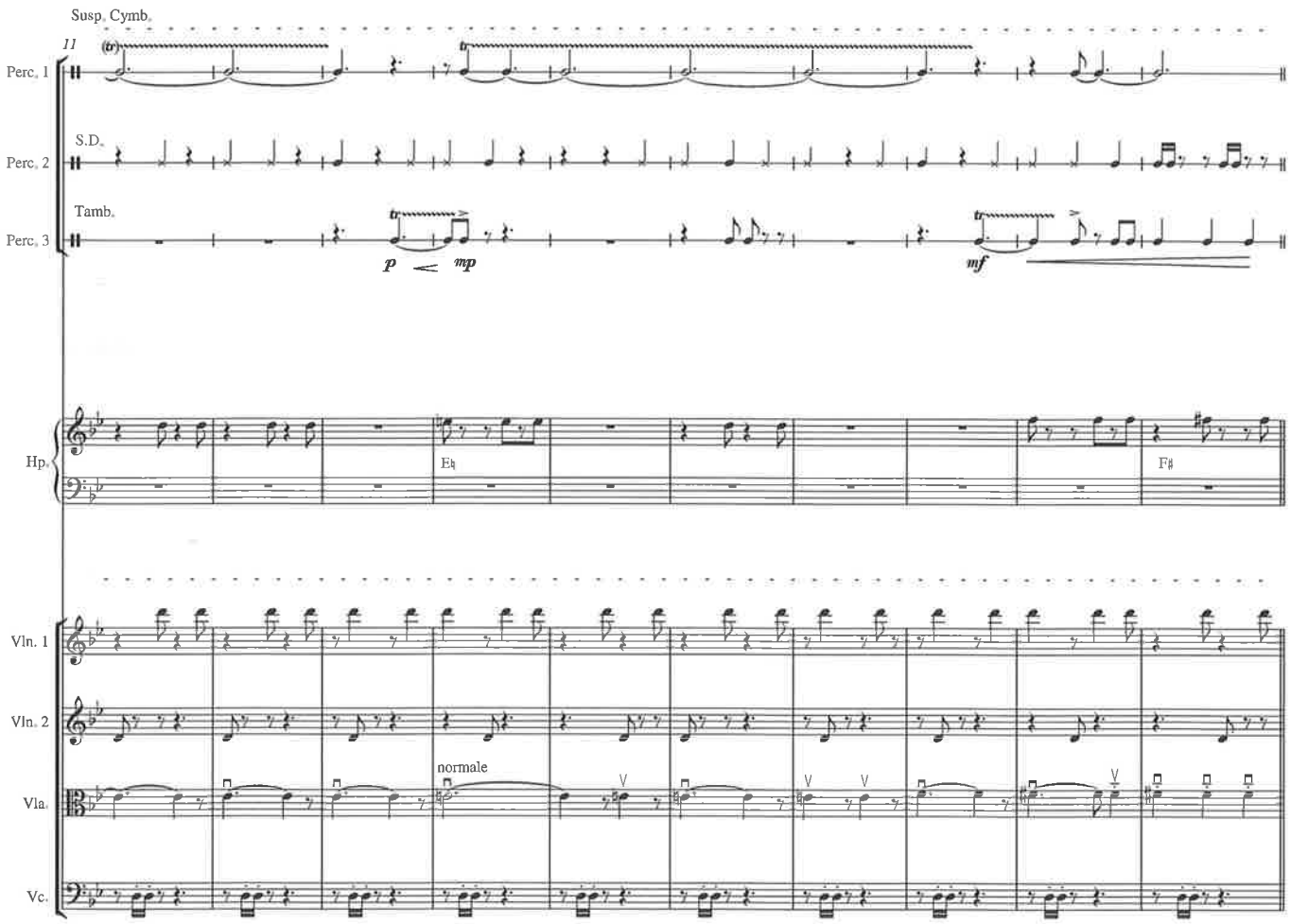

135
Fl 3
Picc./Fl 3
Fl.1, 2
Ob.1, 2
Cl.1
Cl.2, 3
B♭ Cl.
Bsn.1, 2
Hn.1, 2
Hn.3, 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Ob 1
Cl 2
Hn 1
Hn 3
mp
dim.
p
pp
mf

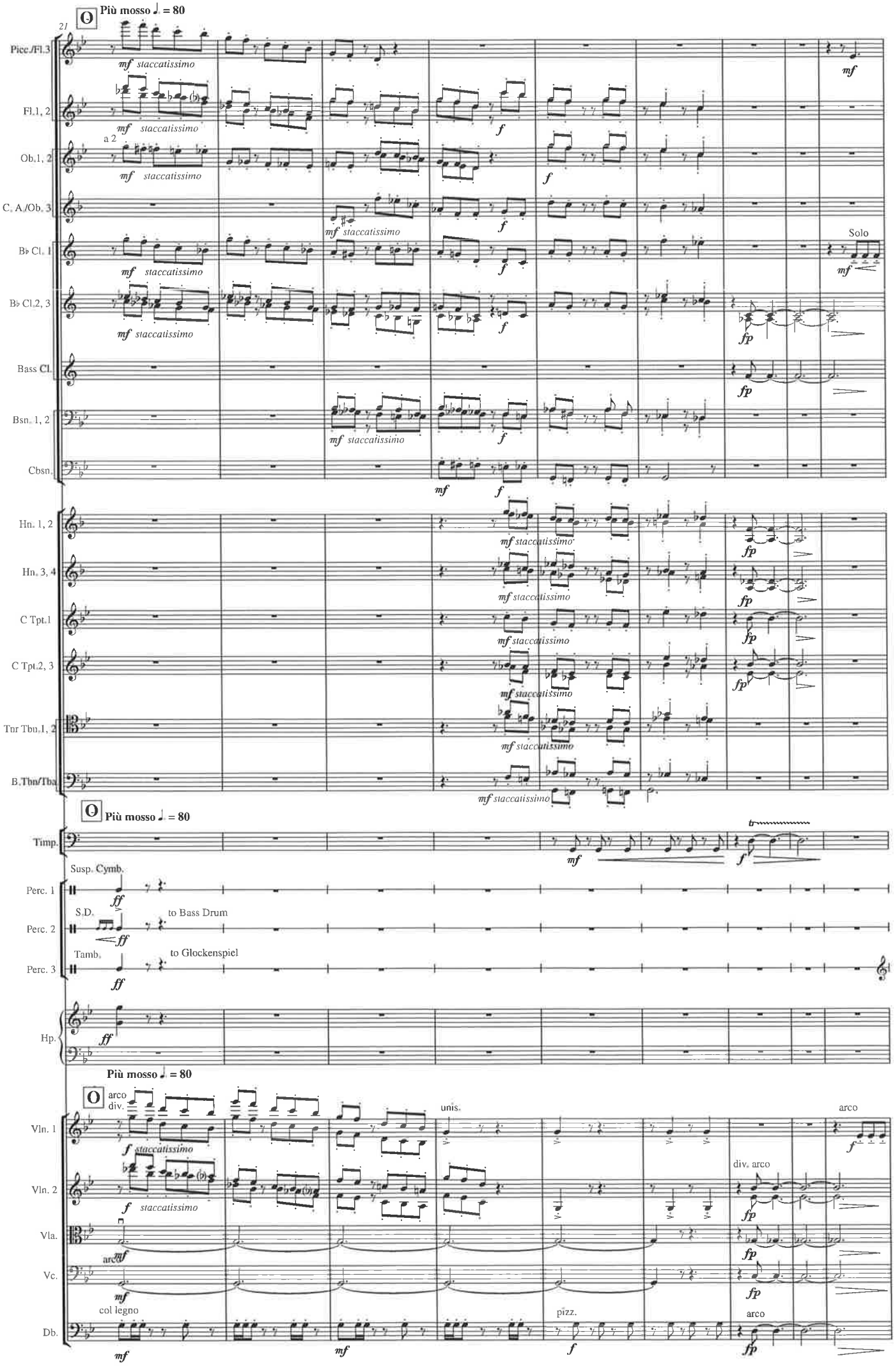

142
Fl 3
Picc./Fl 3
Fl.1, 2
Fl 1 Solo
mf
Ob.1, 2
Ob 1
Cl.1
Solo
mf
Cl.2, 3
Bsn.1, 2
pp
Hn.1, 2
Hn 2.
mf dim.
Hn.3, 4
Hn 4.
mp dim.
Perc. 3
Glock.
mf dim.
Hp.
mf dim.
Vln. 1
mp dim.
pp
p
Vln. 2
p
pp
cresc.
p
Vla.
p
pp
cresc.
p
Vc.
p
pp
cresc.
p

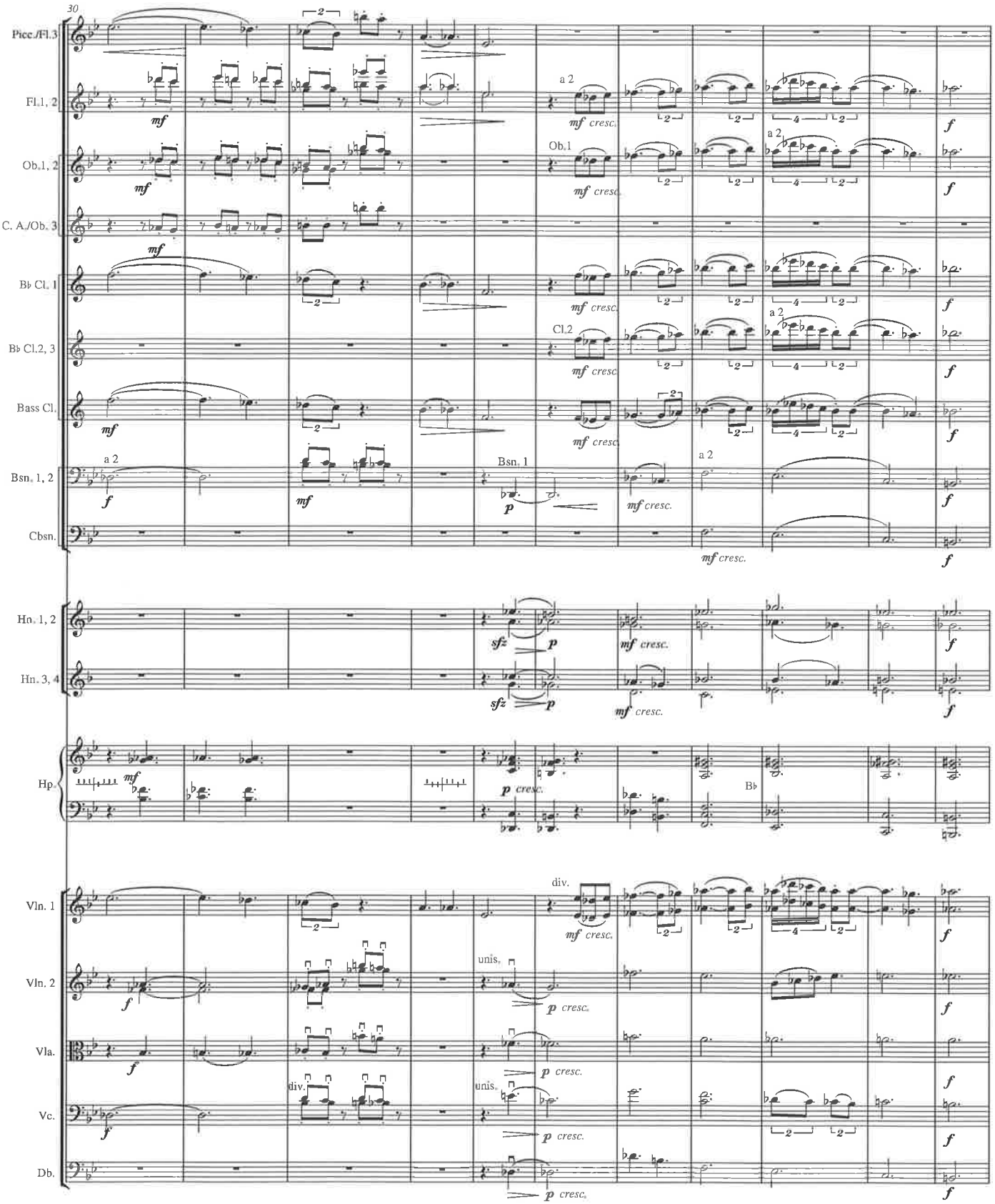

150
Fl 3
Meno mosso
Picc./Fl 3
Fl 2
Fl.1, 2
Ob 1
Ob.1, 2
C.A./Ob.3
Cl.1
Cl.2, 3
B. Cl.
Hn.1, 2
Hn.3, 4
Tbn 1 Solo
Tba Solo
Tn./Tbn. 1, 2
B.Tbn./Tba.
B.D.
Perc. 2
Glock.
Perc. 3
div.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
9'32"

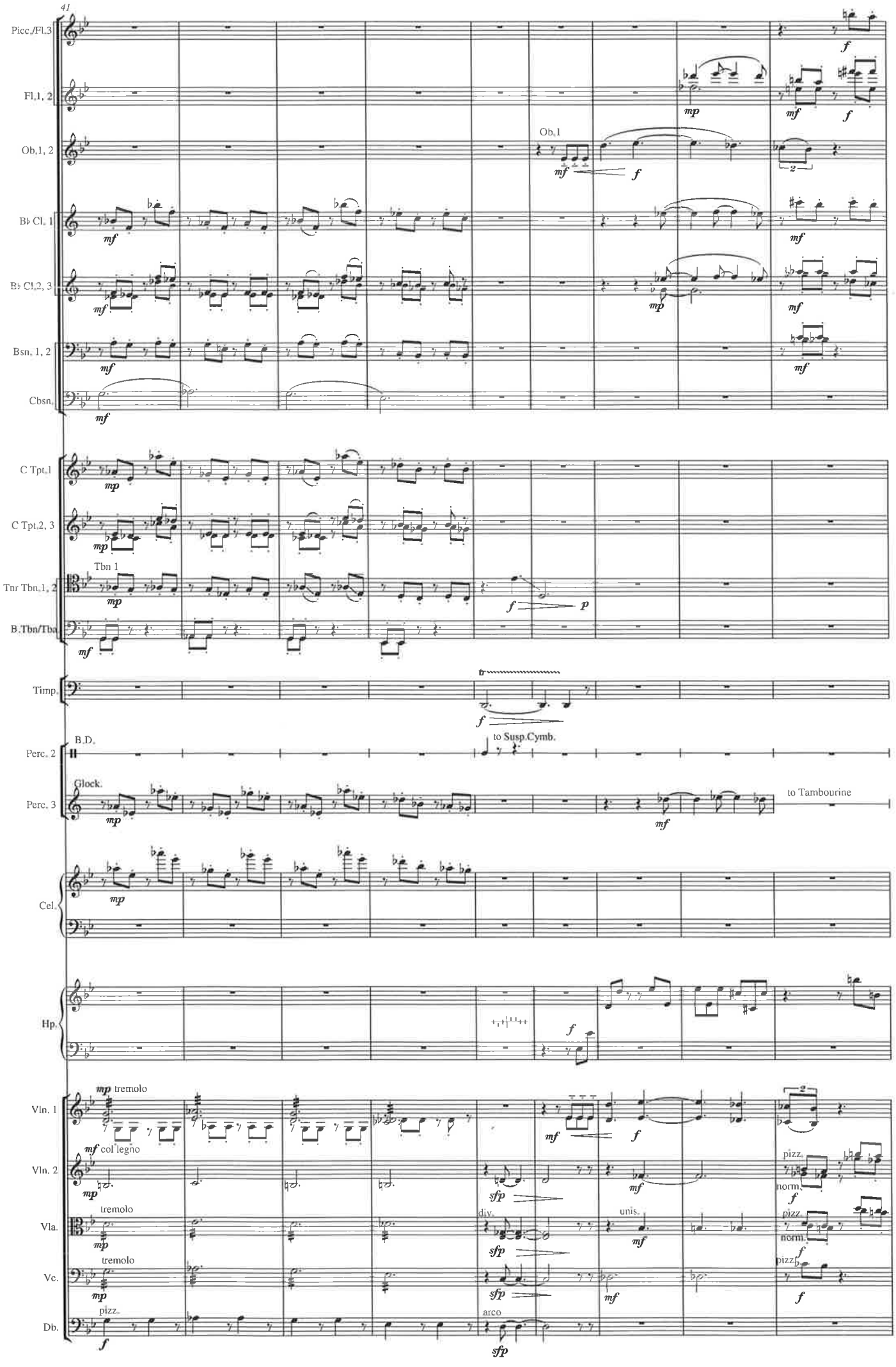
Scene 4: Anger

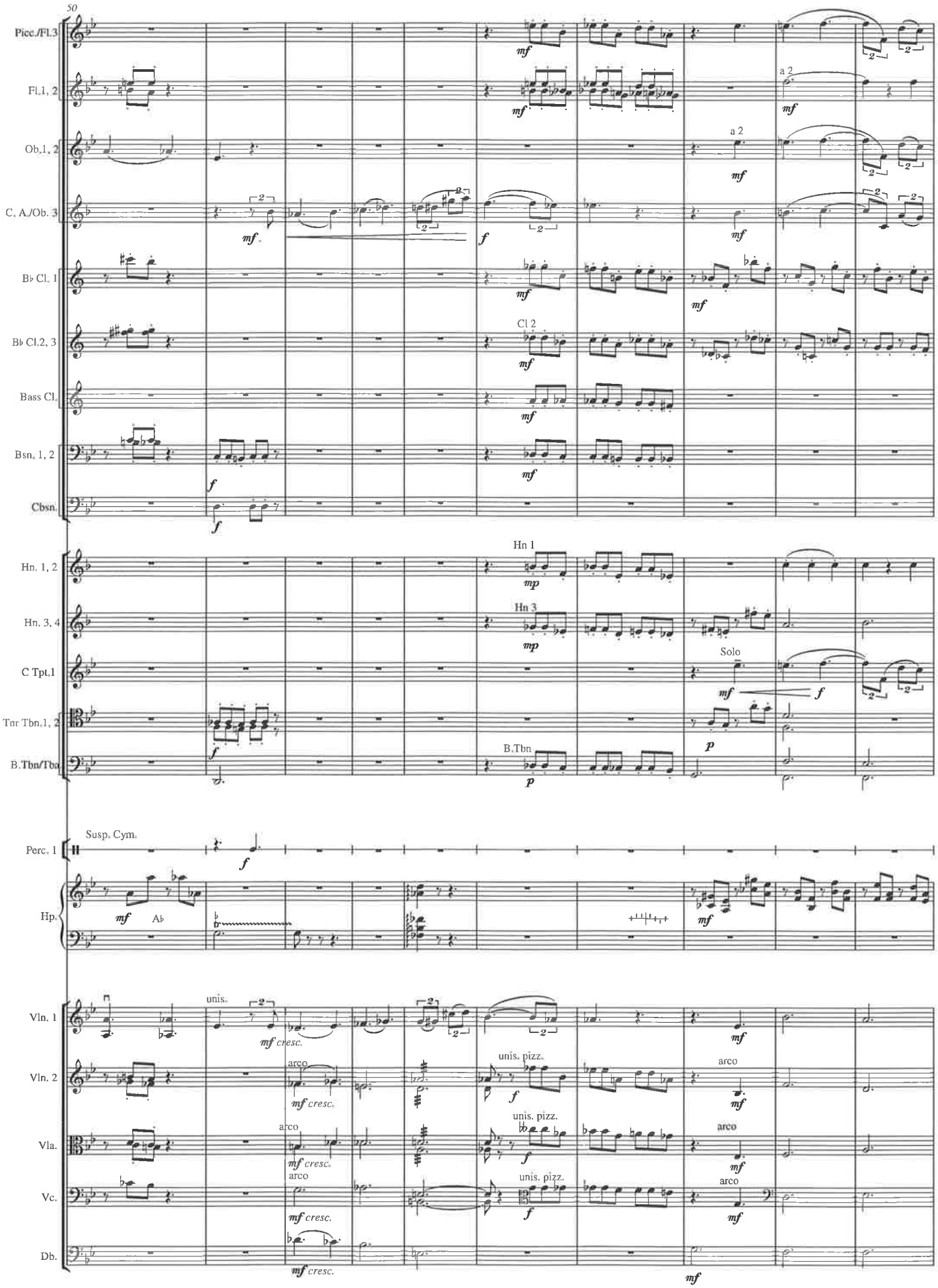


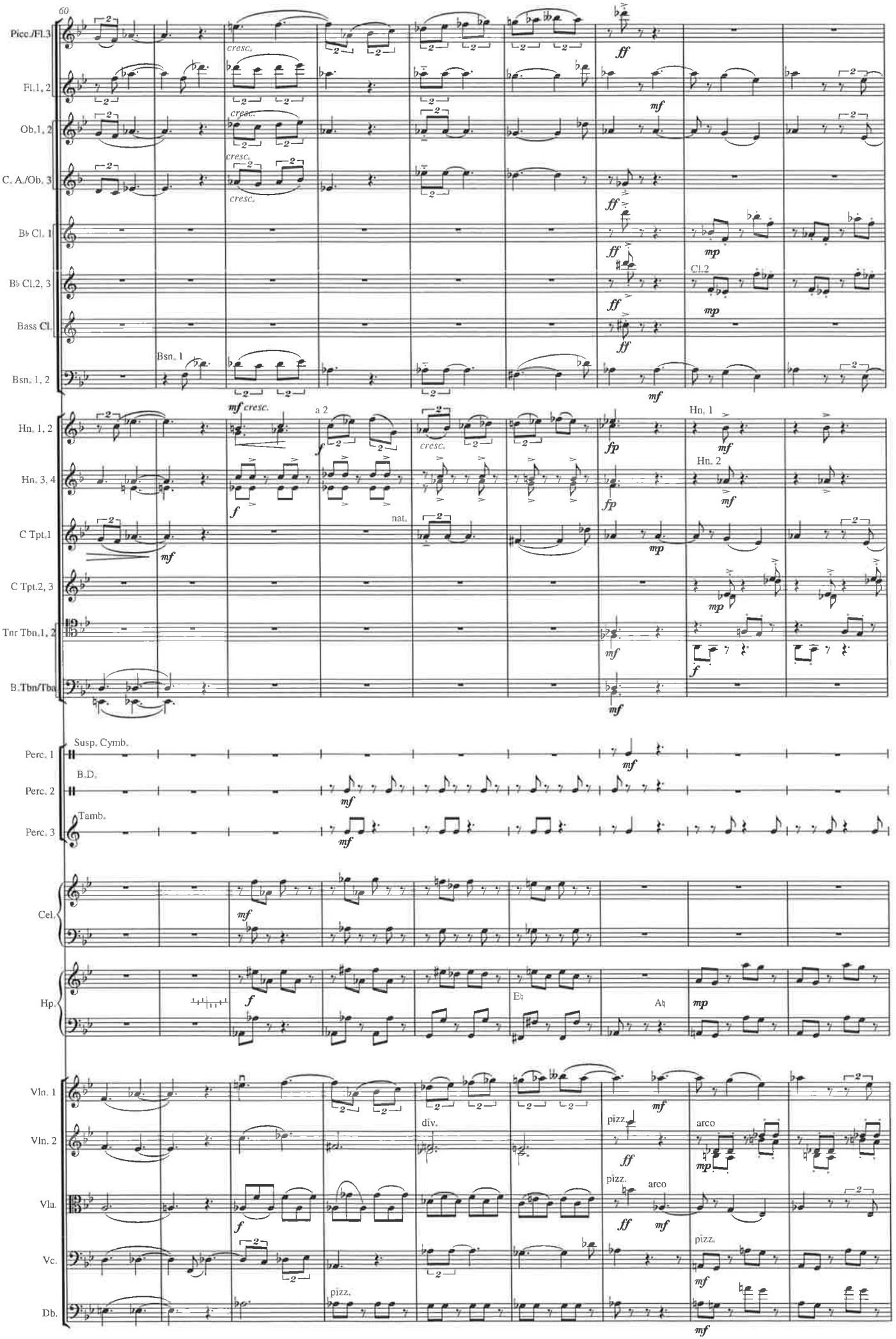

Susp. Cymb.
11
Perc. 1
S.D.
Perc. 2
Tamb.
Perc. 3
p
mp
mf
Hp.
E♮
F♯
Vln. 1
Vln. 2
normale
Vla.
Vc.

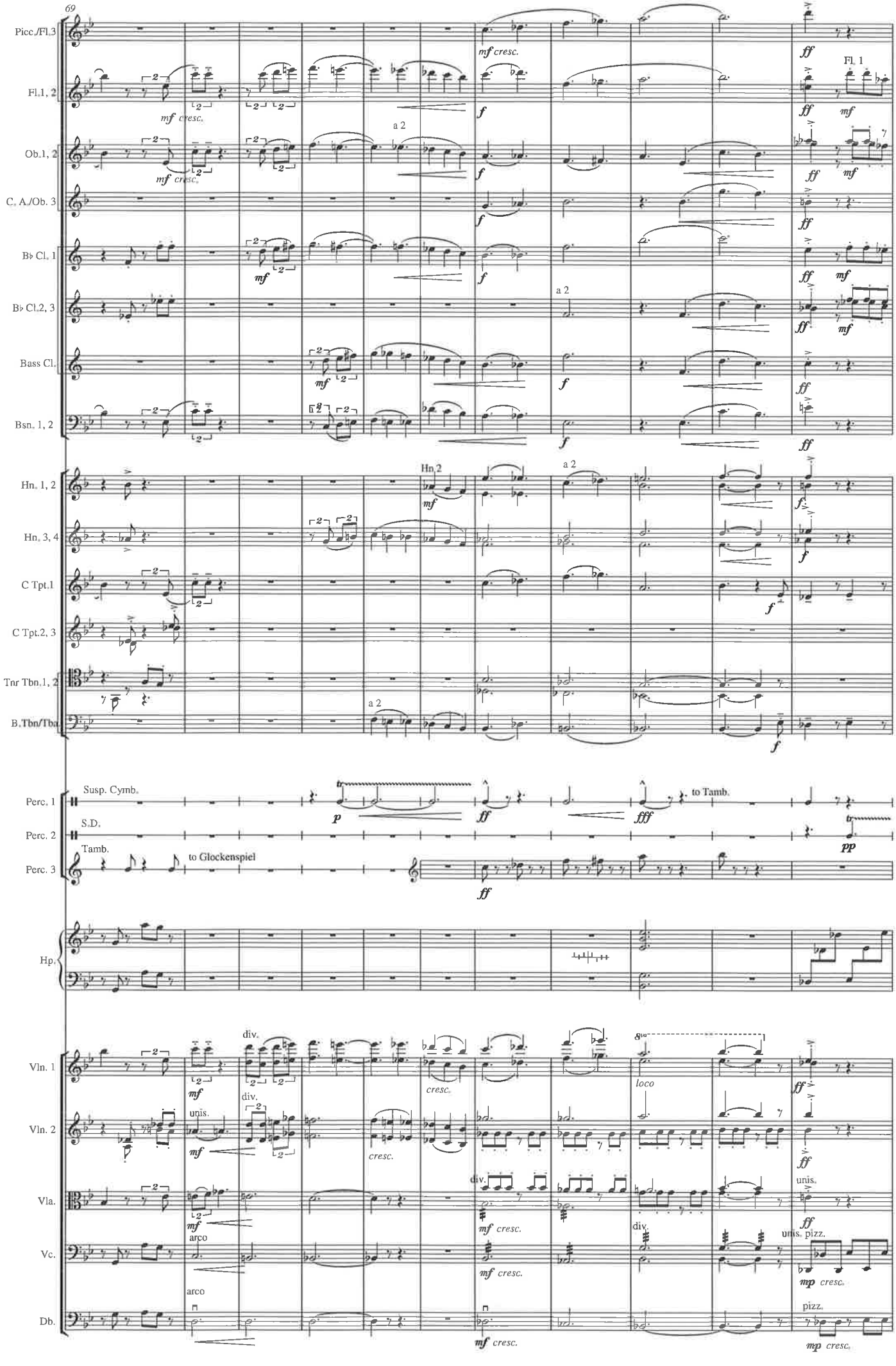

Più mosso ♩ = 80
21
Picc./Fl.3
Fl.1, 2
Ob.1, 2
a 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
mf staccatissimo
f
fp
Solo
Più mosso ♩ = 80
Timp.
Susp. Cymb.
Perc. 1
S.D.
to Bass Drum
Perc. 2
Tamb.
to Glockenspiel
Perc. 3
ff
Hp.
Più mosso ♩ = 80
arco
div.
unis.
arco
Vln. 1
Vln. 2
Vla.
Vc.
Db.
col legno
pizz.
arco
div. arco
mf
f
fp

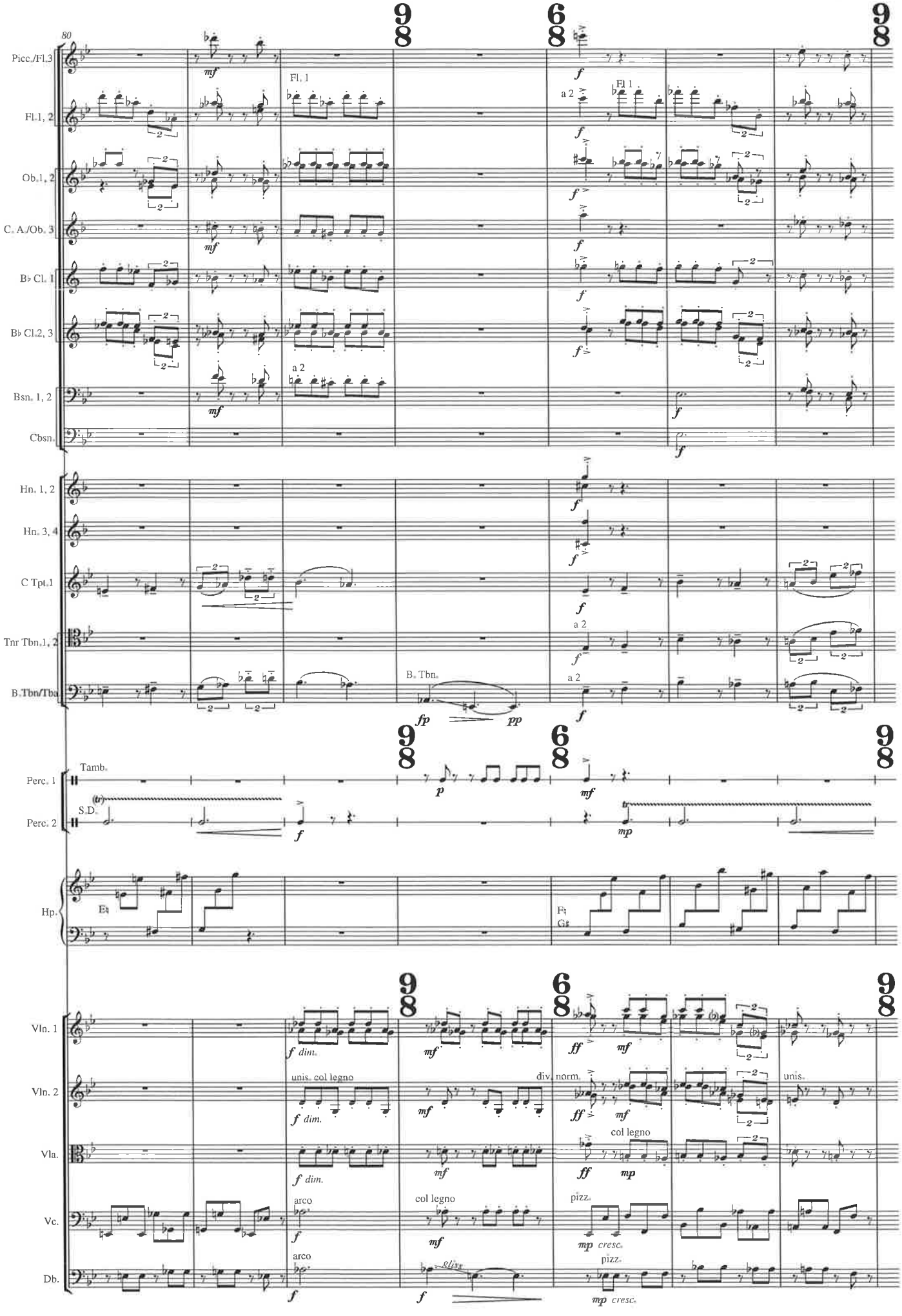

30
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Ob.1
Cl.2
Bsn. 1
div.
unis.
B♭
mf
f
p
sfz
mf cresc.
p cresc.

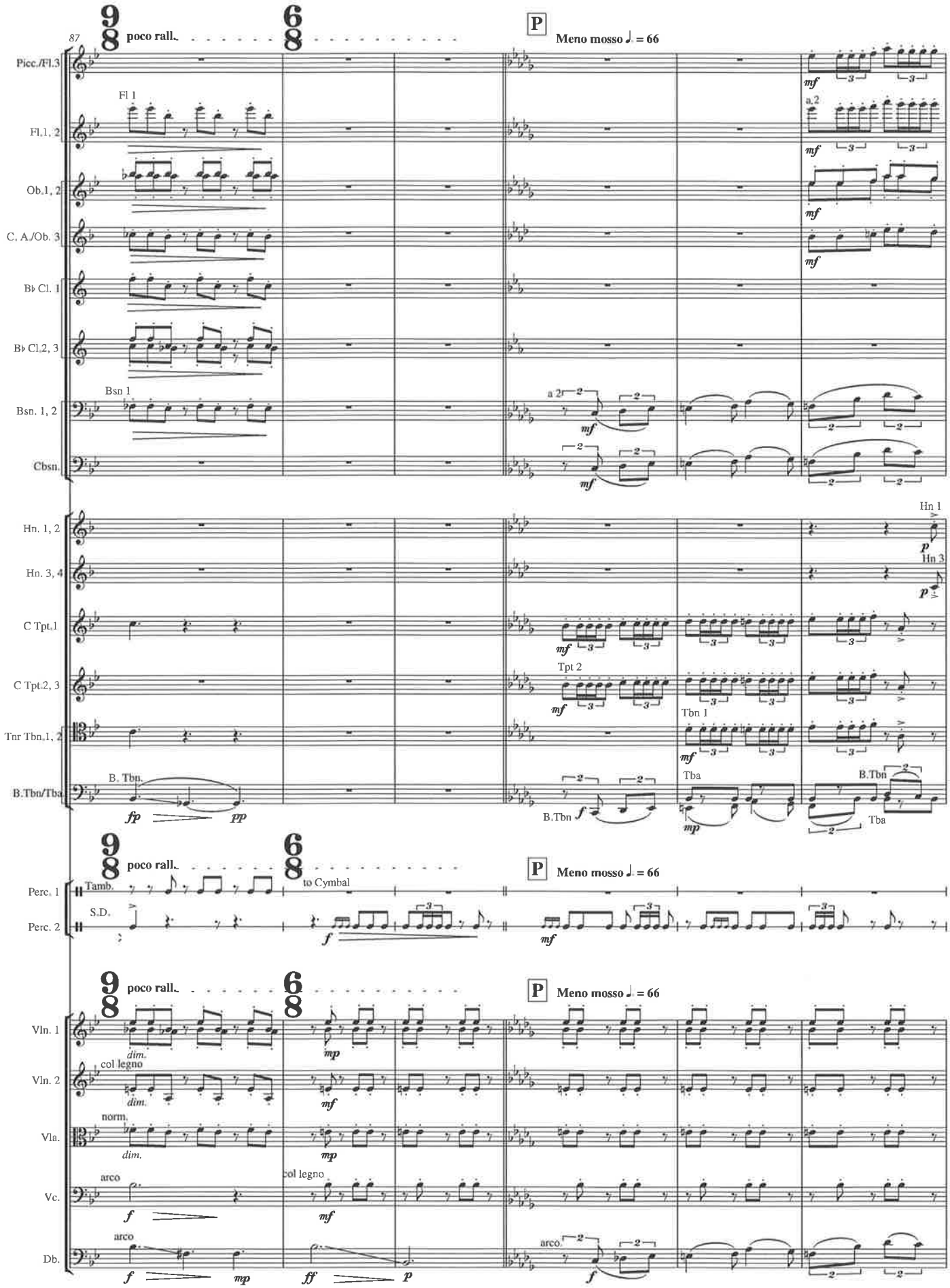

41
Picc./Fl.3
Fl.1, 2
Ob.1, 2
Ob.1
Bb Cl. 1
Bb Cl.2, 3
Bsn. 1, 2
Cbsn.
C Tpt.1
C Tpt.2, 3
Tbn 1
Tnr Tbn.1, 2
B.Tbn/Tba
Timp.
B.D.
to Susp.Cymb.
Perc. 2
Glock.
Perc. 3
to Tambourine
Cel.
Hp.
Vln. 1
tremolo
Vln. 2
col legno
Vla.
Vc.
Db.
pizz.
norm.
div.
unis.
arco

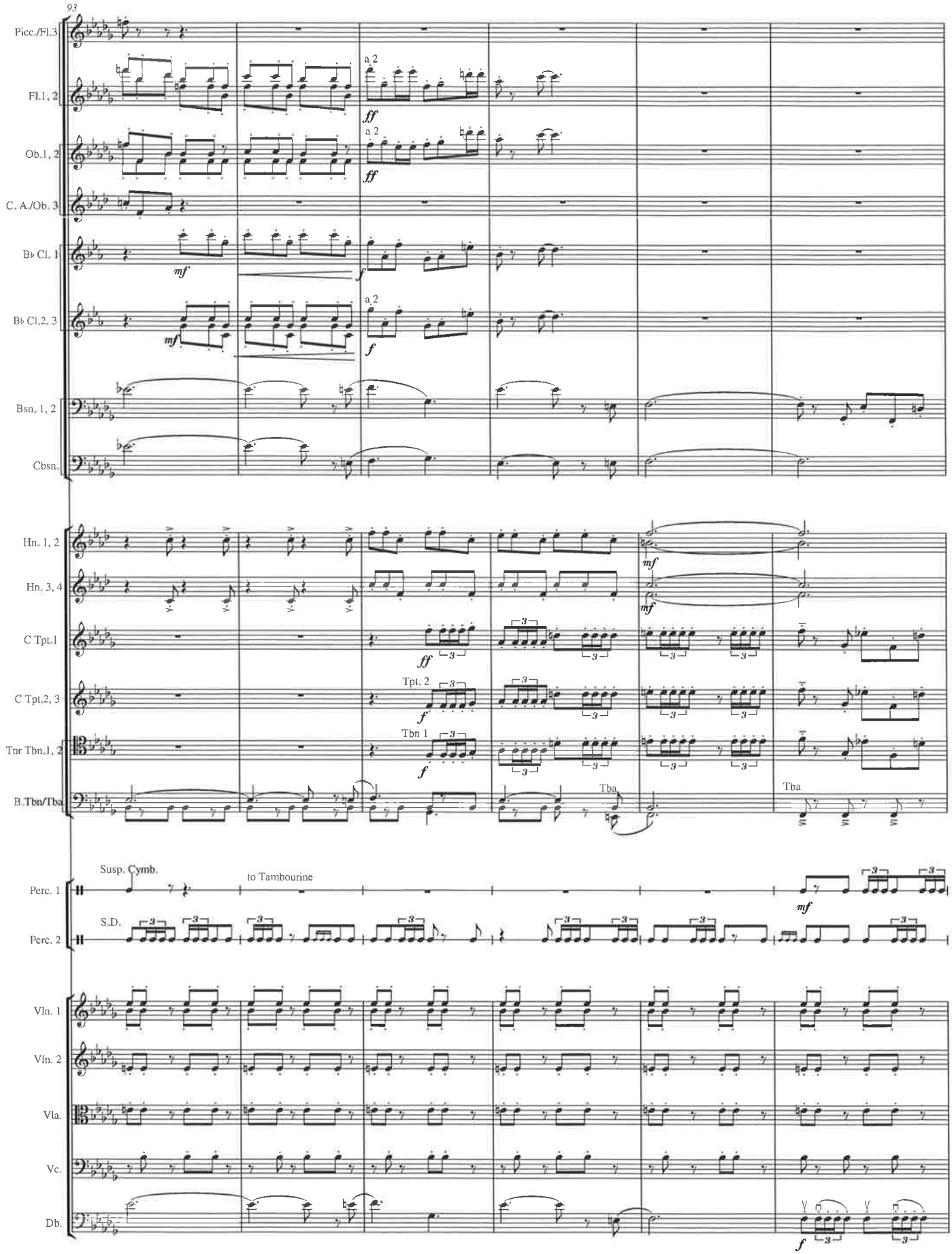

50
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt.1
Tnr Tbn.1, 2
B.Tbn/Tba
Perc. 1
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Cl 2
Hn 1
Hn 3
Solo
B.Tbn
Susp. Cym.
Ab
unis.
arco
unis. pizz.
mf cresc.

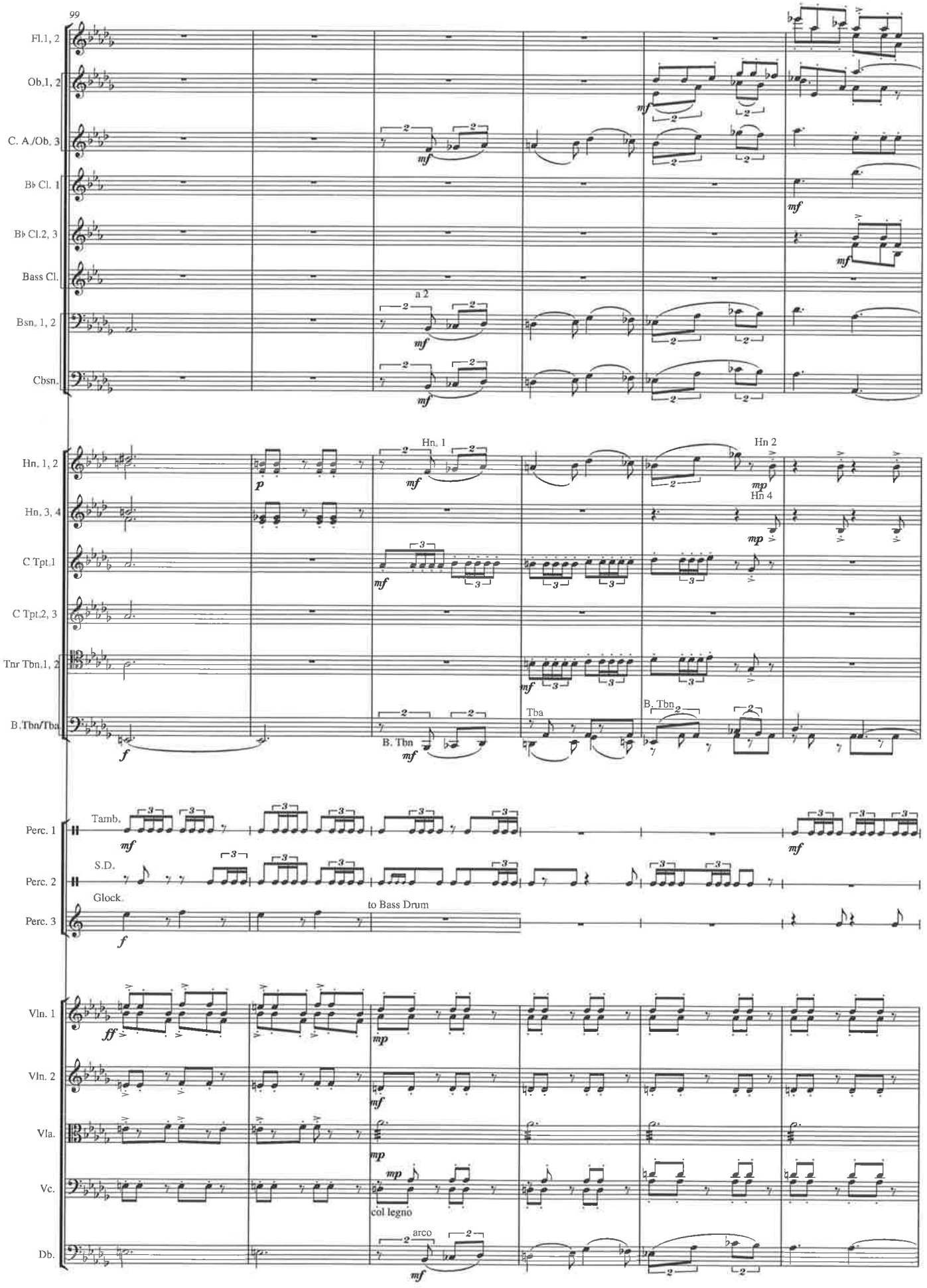

60
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
Perc. 1
Perc. 2
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
cresc.
mf
ff
mp
fp
f
Cl.2
Bsn. 1
mf cresc.
a 2
Hn. 1
Hn. 2
nat.
Susp. Cymb.
B.D.
Tamb.
E♮
A♮
div.
pizz.
arco

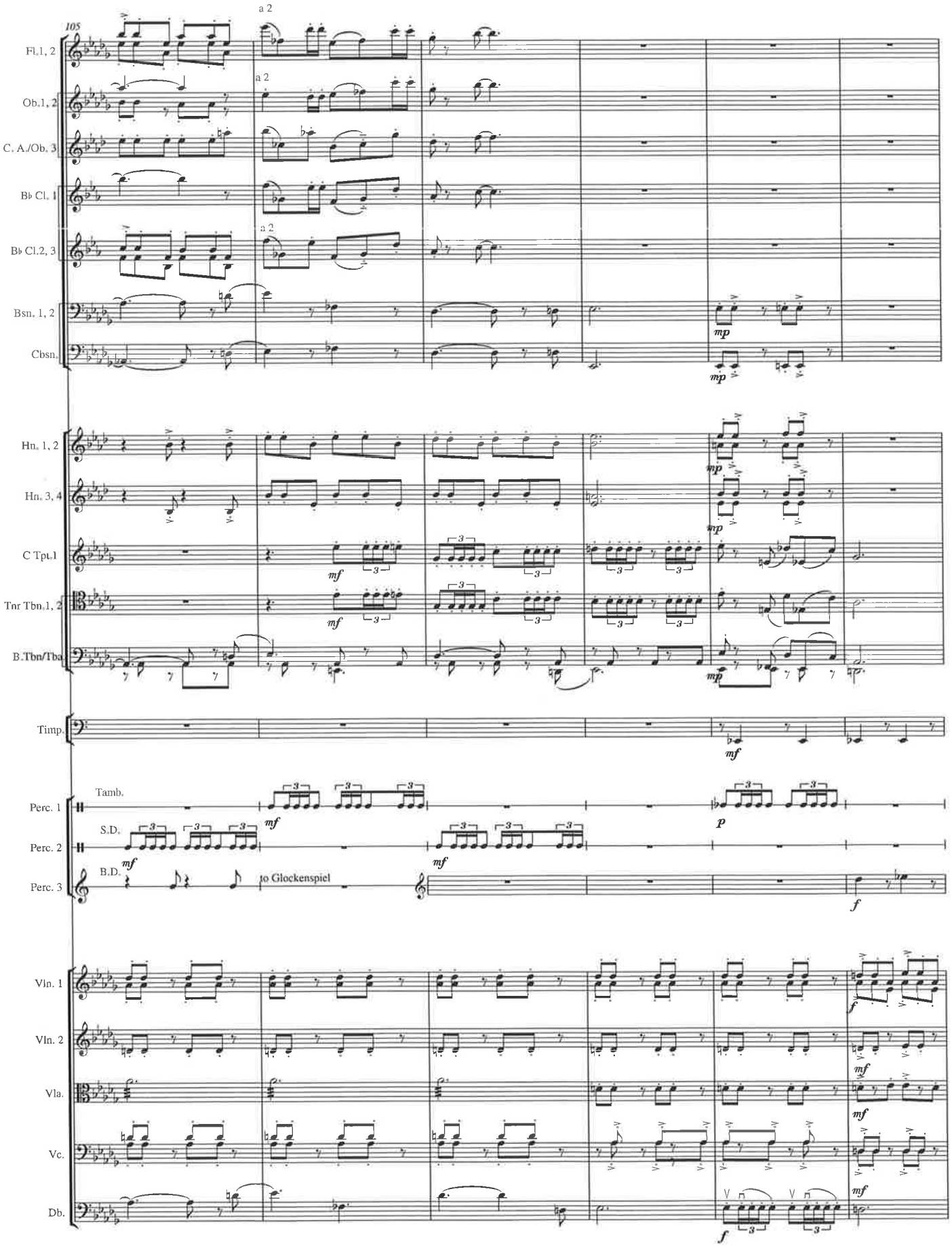

69
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Susp. Cymb.
S.D.
Tamb.
to Glockenspiel
to Tamb.
Fl. 1
Hn. 2
a 2
div.
unis.
arco
loco
pizz.
mf cresc.
mp cresc.

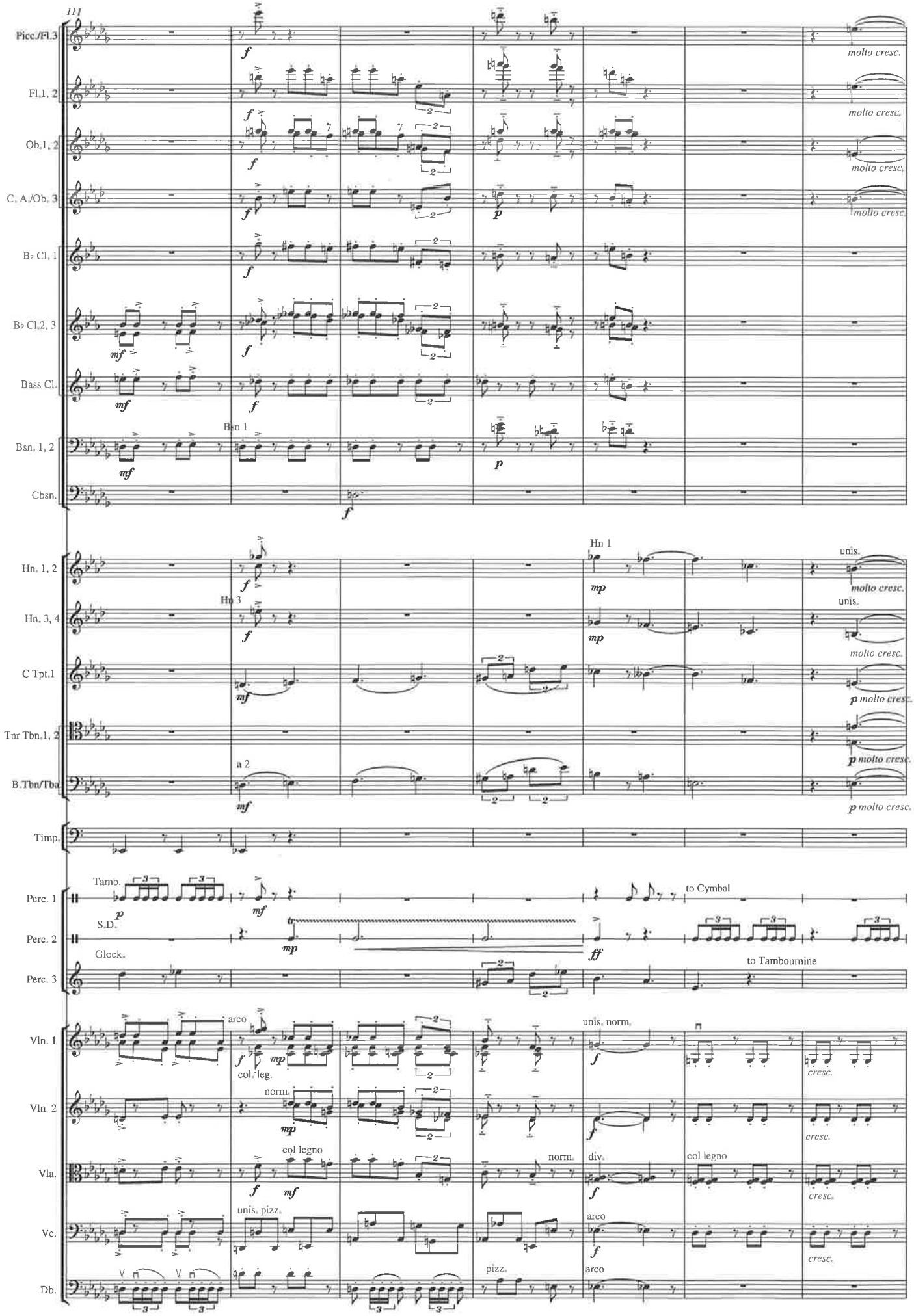

80
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt.1
Tnr Tbn.1, 2
B.Tbn/Tba
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Tamb.
S.D.
Fl. 1
a 2
B. Tbn.
unis. col legno
div. norm.
col legno
arco
pizz.
unis.
mp cresc.

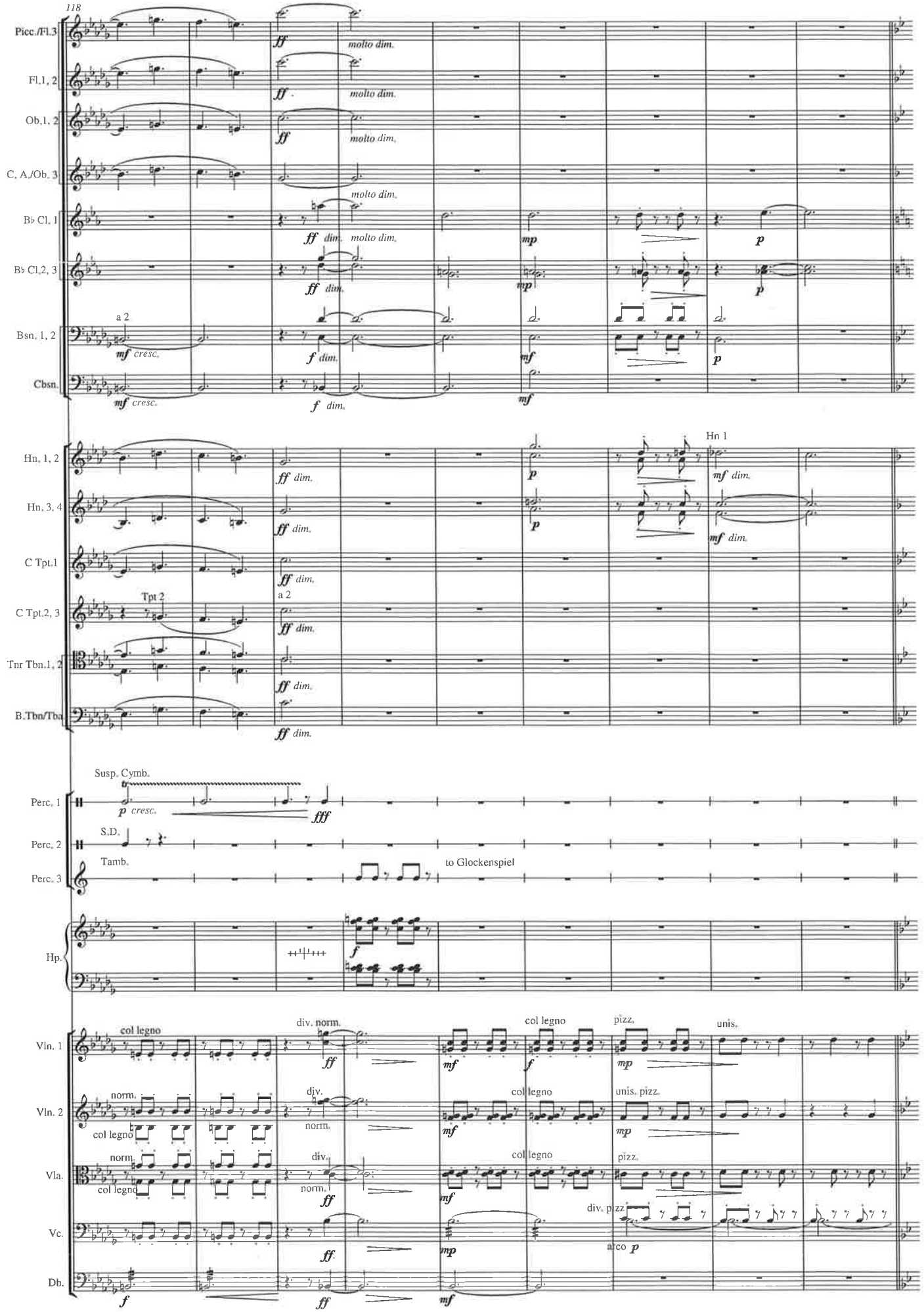

87
poco rall.
P
Meno mosso ♩. = 66
Picc./Fl.3
Fl 1
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bsn 1
Bsn. 1, 2
Cbsn.
a 2
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tpt 2
Tnr Tbn.1, 2
Tbn 1
B. Tbn.
B.Tbn/Tba
Tba
Perc. 1
Tamb.
Perc. 2
S.D.
to Cymbal
Vln. 1
Vln. 2
col legno
Vla.
norm.
Vc.
arco
Db.
dim.

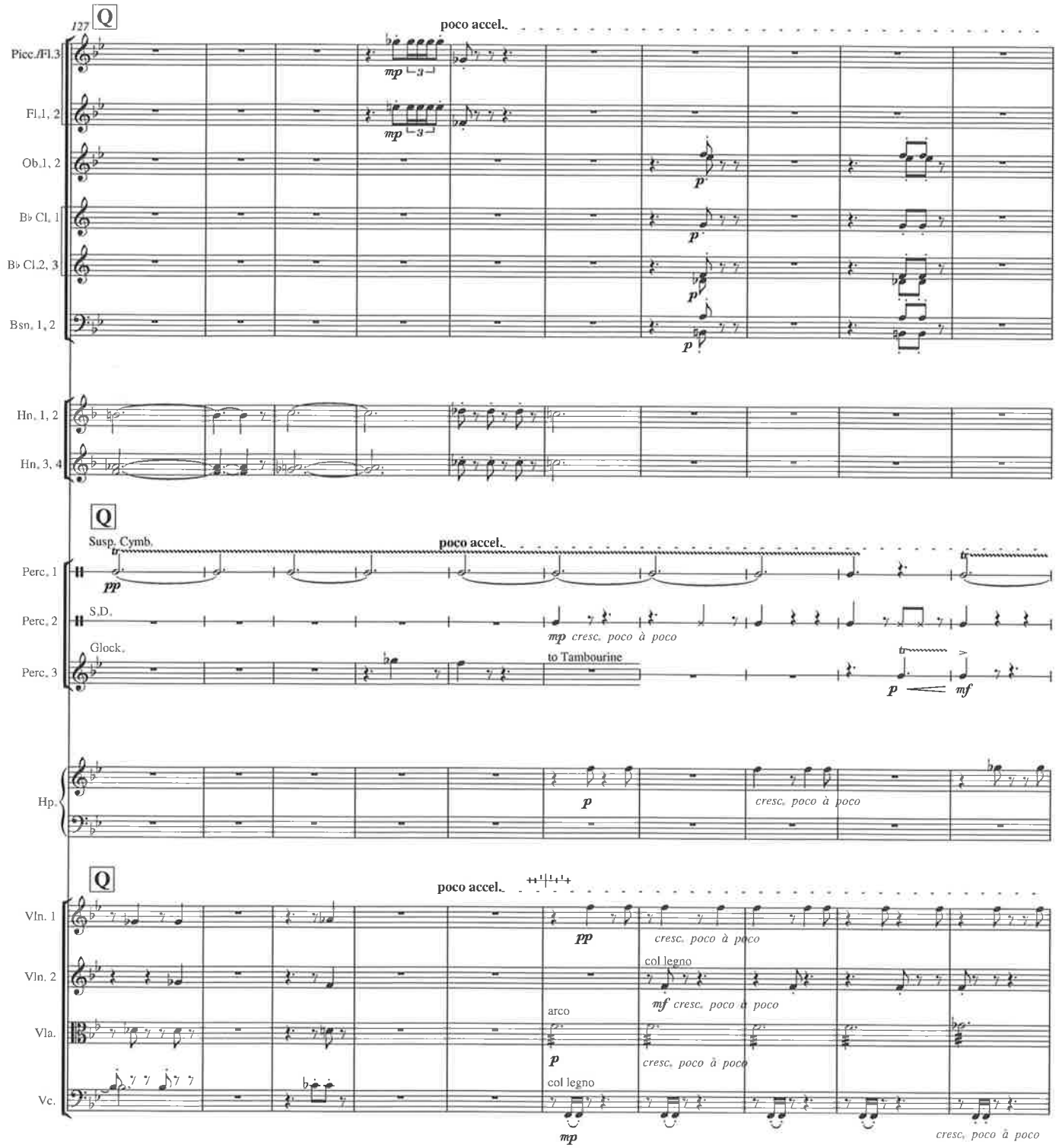

93
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
ff
mf
f
Tpt. 2
Tbn 1
Tba
Susp. Cymb.
to Tambourine
S.D.

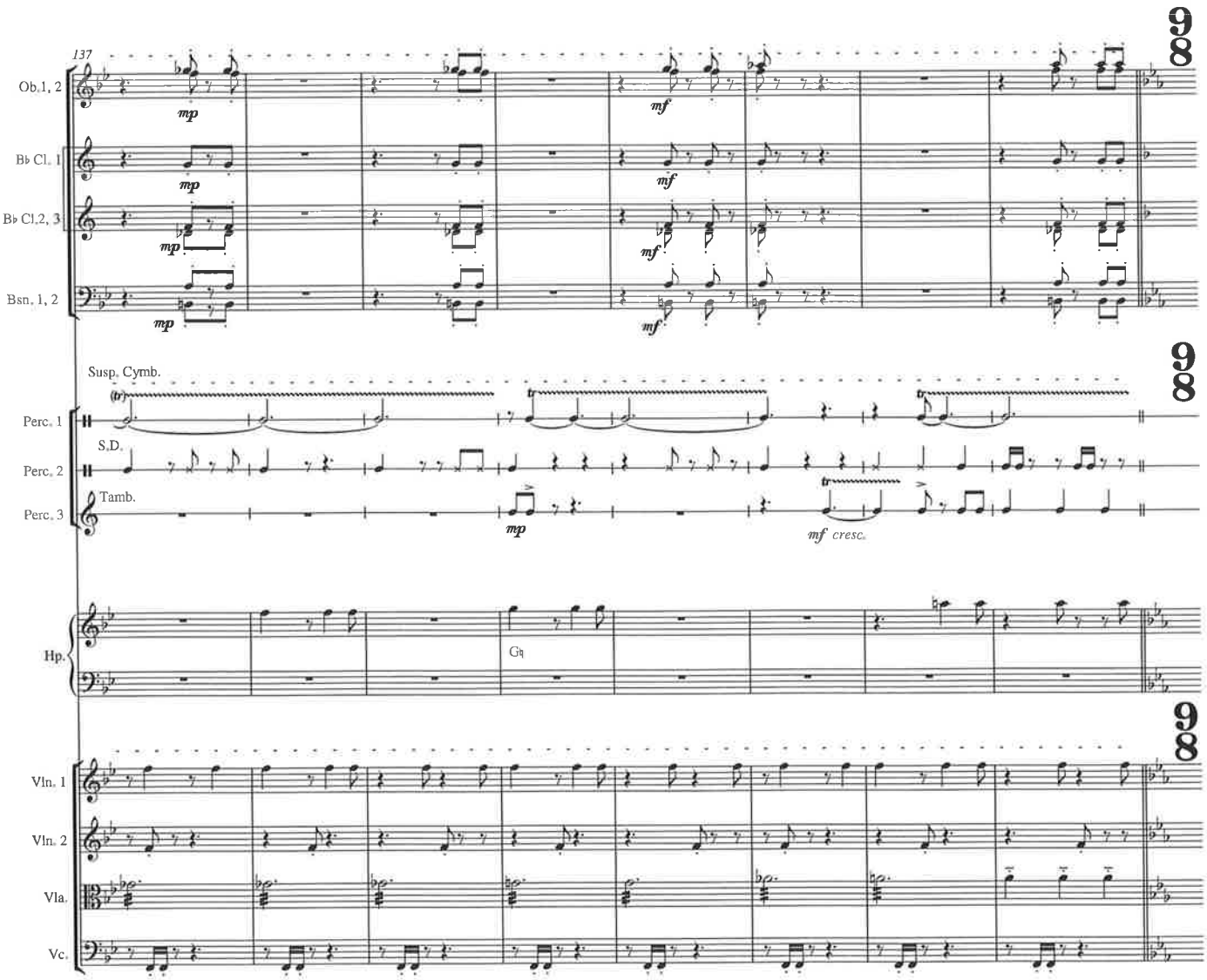

99
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn. 1, 2
Cbsn.
a 2
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
Hn. 1
Hn 2
Hn 4
Tba
B. Tbn
Perc. 1
Perc. 2
Perc. 3
Tamb.
S.D.
Glock.
to Bass Drum
Vln. 1
Vln. 2
Vla.
Vc.
Db.
col legno
arco

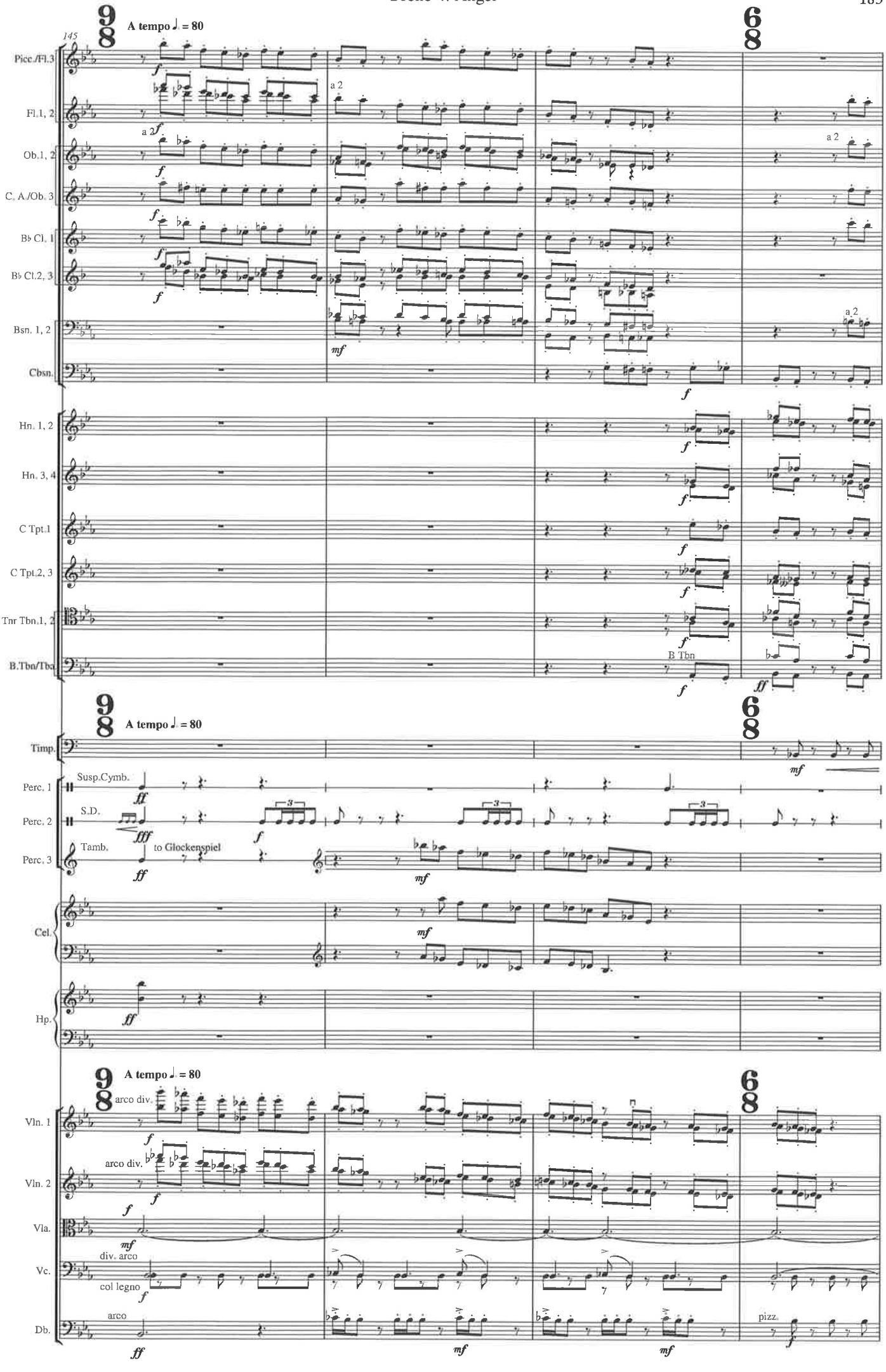

105
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl. 2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
Tnr Tbn. 1, 2
B. Tbn/Tba
Timp.
Perc. 1
Perc. 2
Perc. 3
Tamb.
S.D.
B.D.
to Glockenspiel
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
mp
mf
p
f

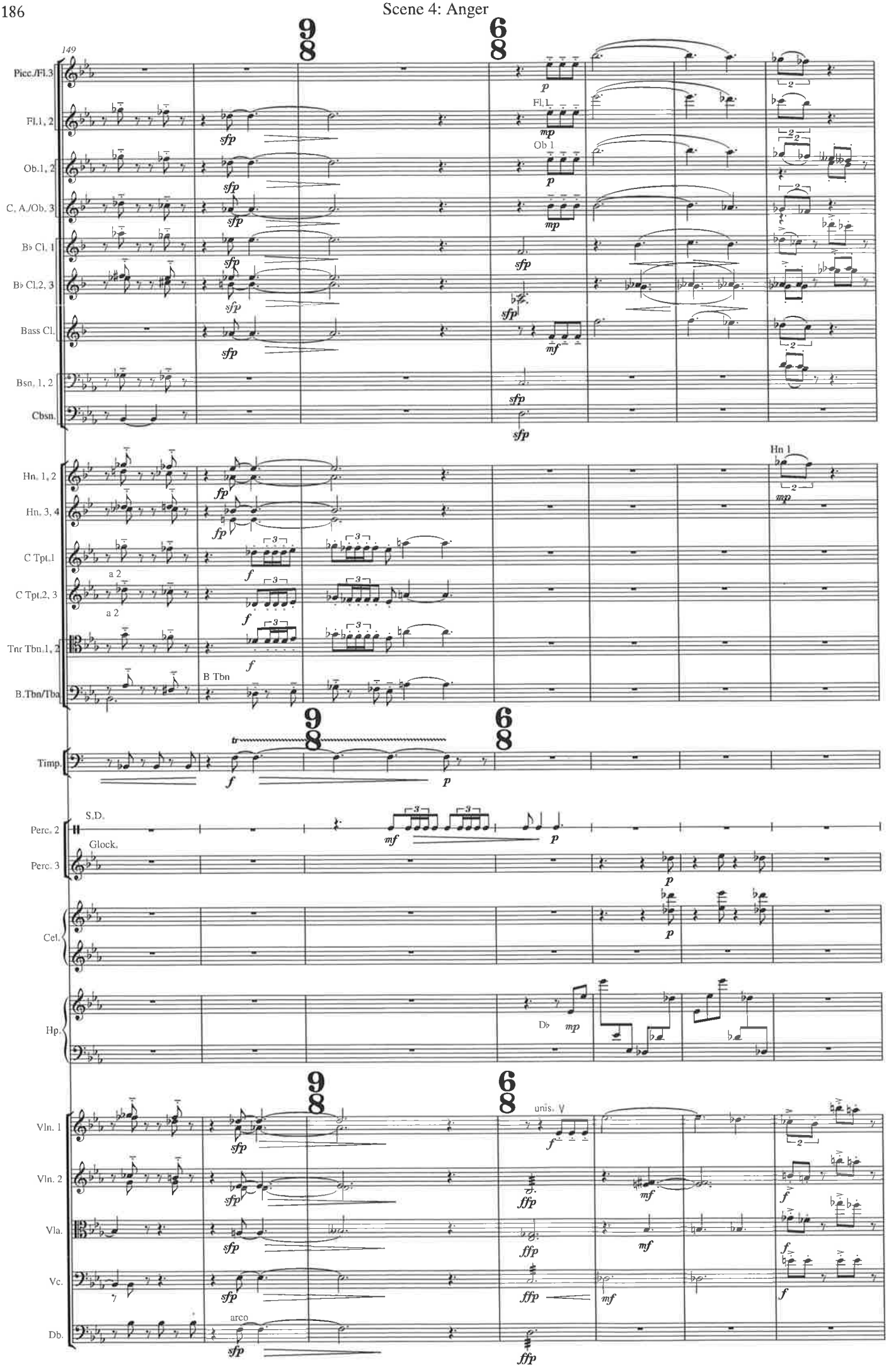

111
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn 1
Bsn. 1, 2
Cbsn.
molto cresc.
Hn. 1, 2
Hn 3
Hn. 3, 4
Hn 1
unis.
C Tpt.1
Tnr Tbn.1, 2
B.Tbn/Tba.
a 2
p molto cresc.
Timp.
Tamb.
S.D.
Glock.
Perc. 1
Perc. 2
Perc. 3
to Cymbal
to Tambourine
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
col leg.
norm.
unis. norm.
col legno
div.
unis. pizz.
pizz.
cresc.

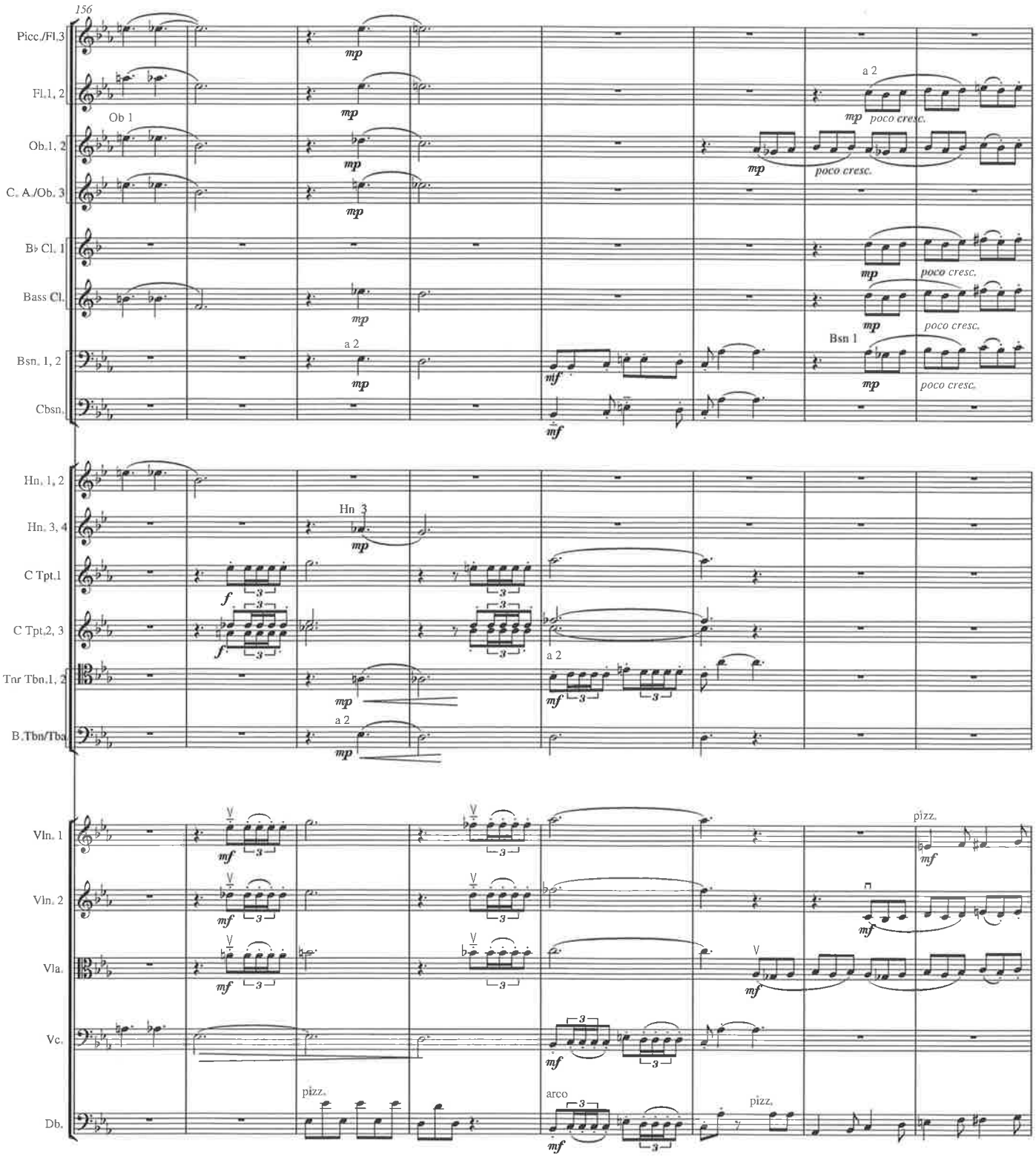

118
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
molto dim.
a 2
Tpt 2
Hn 1
Susp. Cymb.
S.D.
Tamb.
to Glockenspiel
col legno
norm.
div.
unis.
pizz.
arco

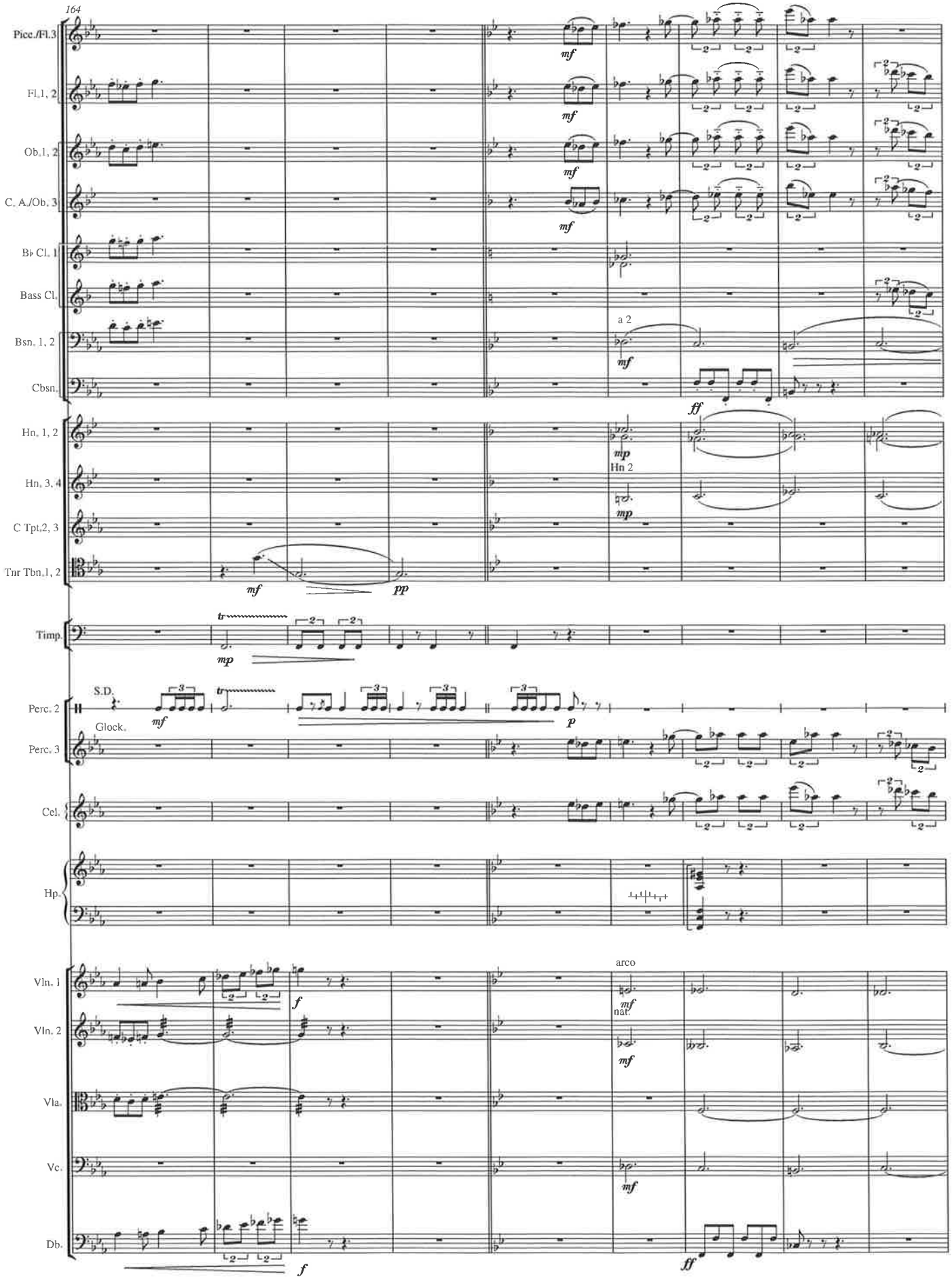

127
Q
poco accel.
Picc./Fl.3
Fl.1, 2
Ob.1, 2
B♭ Cl. 1
B♭ Cl.2, 3
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Susp. Cymb.
Perc. 1
Perc. 2
S.D.
Perc. 3
Glock.
to Tambourine
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
arco
col legno
cresc. poco à poco

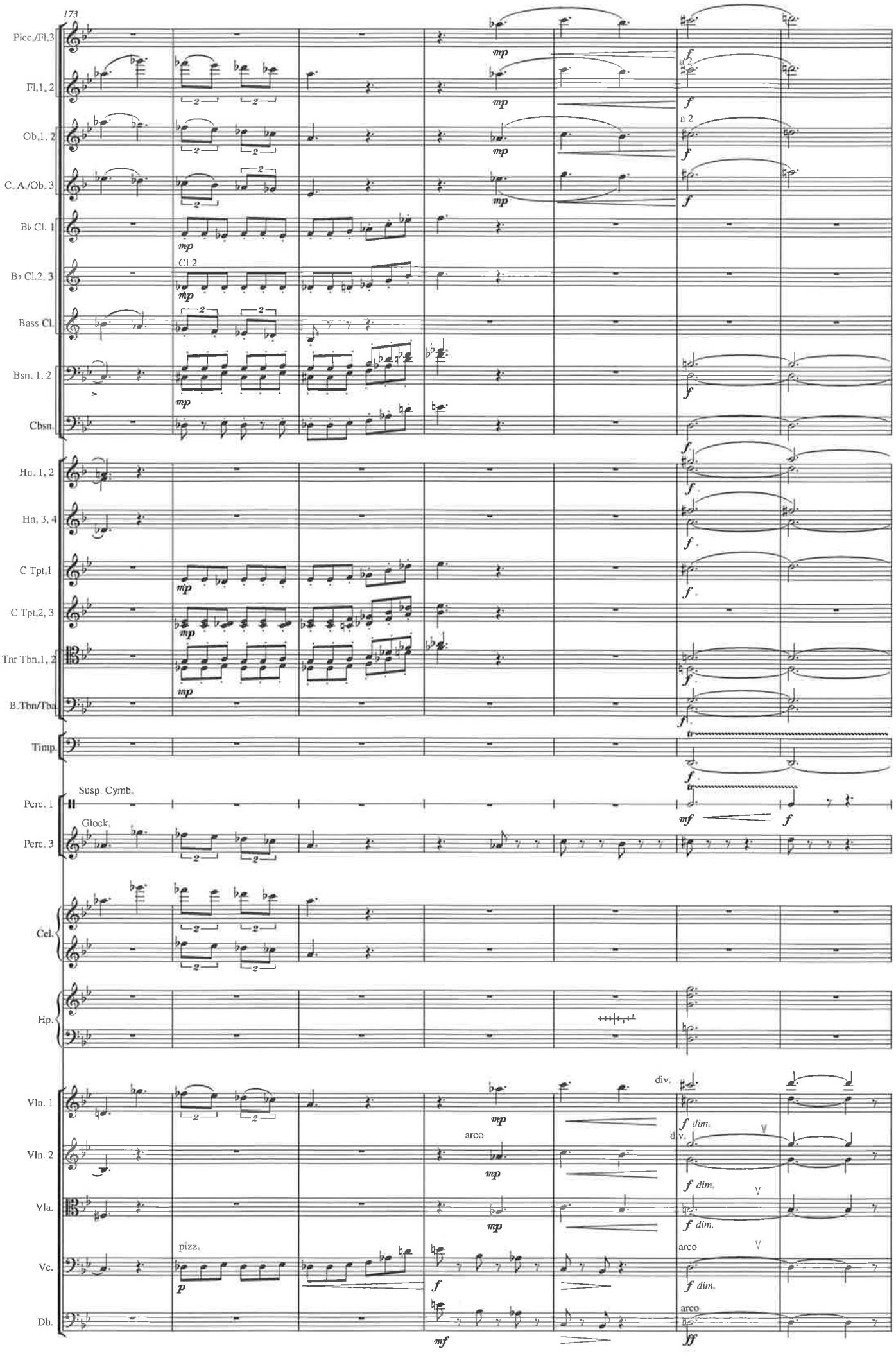

137
Ob. 1, 2
B♭ Cl. 1
B♭ Cl. 2, 3
Bsn. 1, 2
mp
mf
Susp. Cymb.
Perc. 1
S.D.
Perc. 2
Tamb.
Perc. 3
mf cresc.
Hp.
Gb
Vln. 1
Vln. 2
Vla.
Vc.
9/8

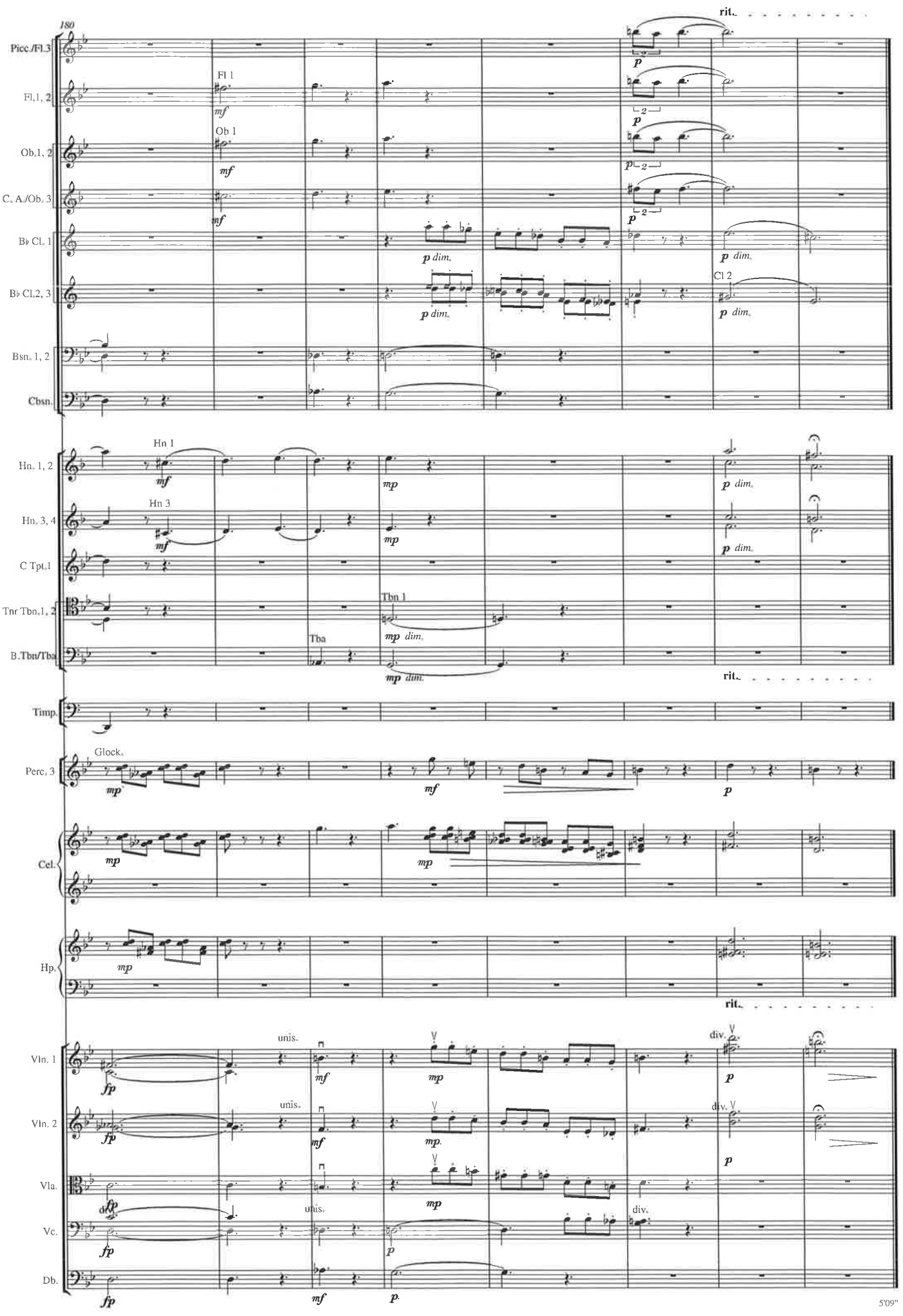

145
A tempo ♩. = 80
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba.
B Tbn
Timp.
Susp.Cymb.
Perc. 1
S.D.
Perc. 2
Tamb.
to Glockenspiel
Perc. 3
Cel.
Hp.
arco div.
Vln. 1
Vln. 2
Vla.
div. arco
col legno
Vc.
arco
pizz.
Db.


149
9/8
6/8
Picc./Fl.3
Fl.1, 2
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl.2, 3
Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
Timp.
Perc. 2
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
S.D.
Glock.
B Tbn
a 2
unis.
arco

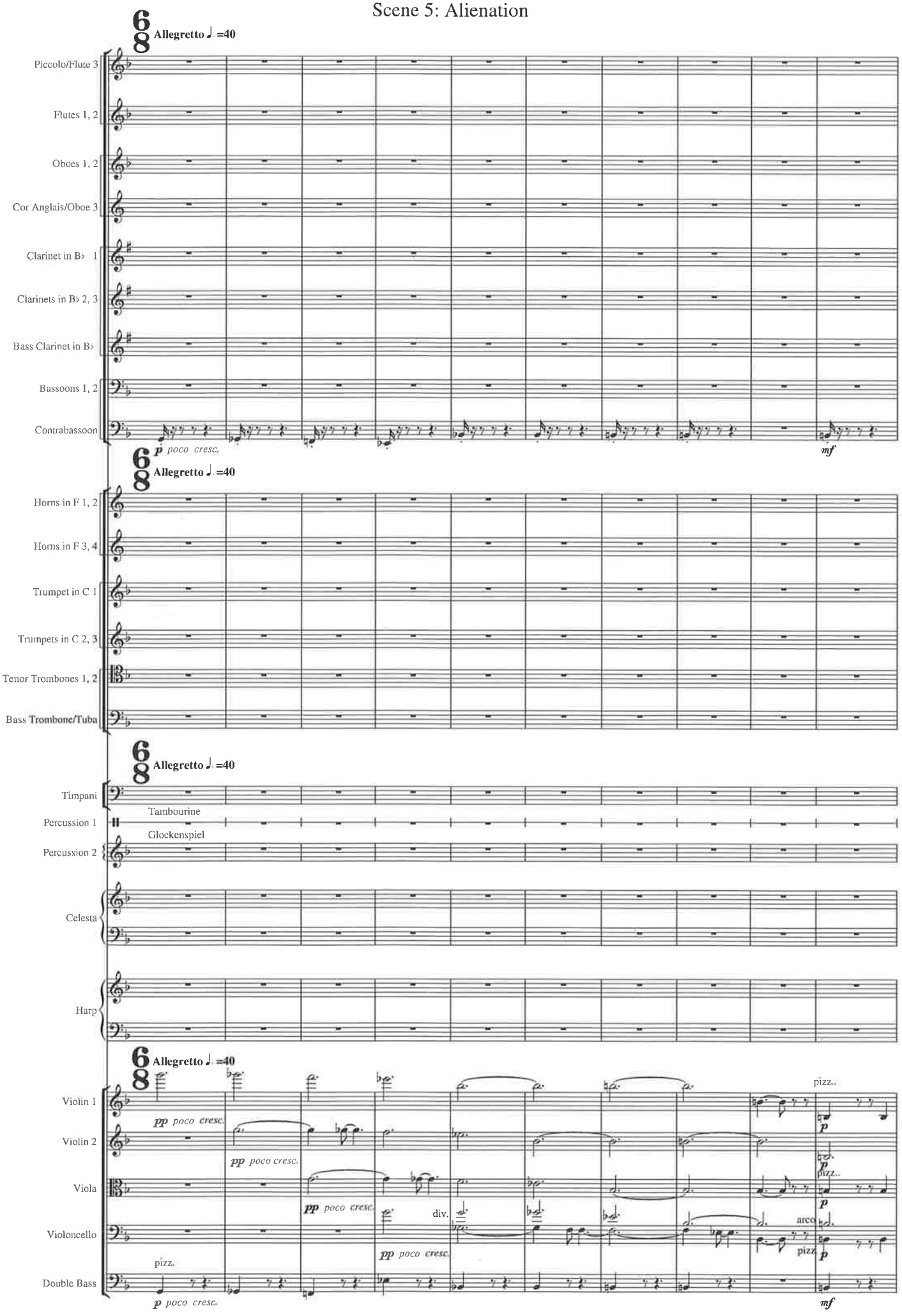

156
Picc./Fl.3
Fl.1, 2
Ob 1
Ob.1, 2
C. A./Ob. 3
B♭ Cl. 1
Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Hn 3
C Tpt.1
C Tpt.2, 3
Tnr Tbn.1, 2
B.Tbn/Tba
a 2
Bsn 1
poco cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
arco

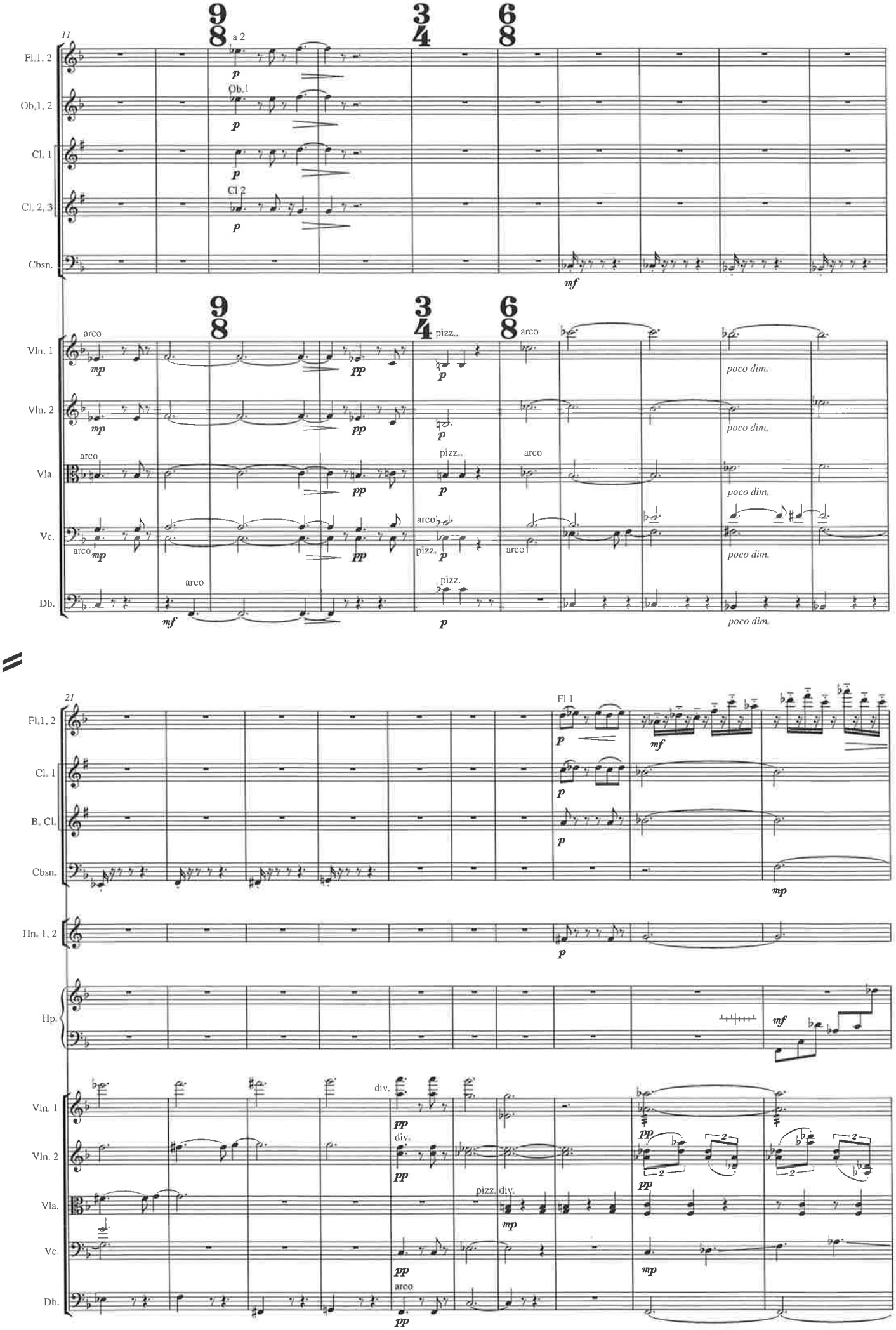

164
Picc./Fl.3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
B♭ Cl. 1
Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 2, 3
Tnr Tbn. 1, 2
Timp.
Perc. 2
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
S.D.
Glock.
a 2
Hn 2
arco
nat.
mf
pp
mp
p
f
ff
tr

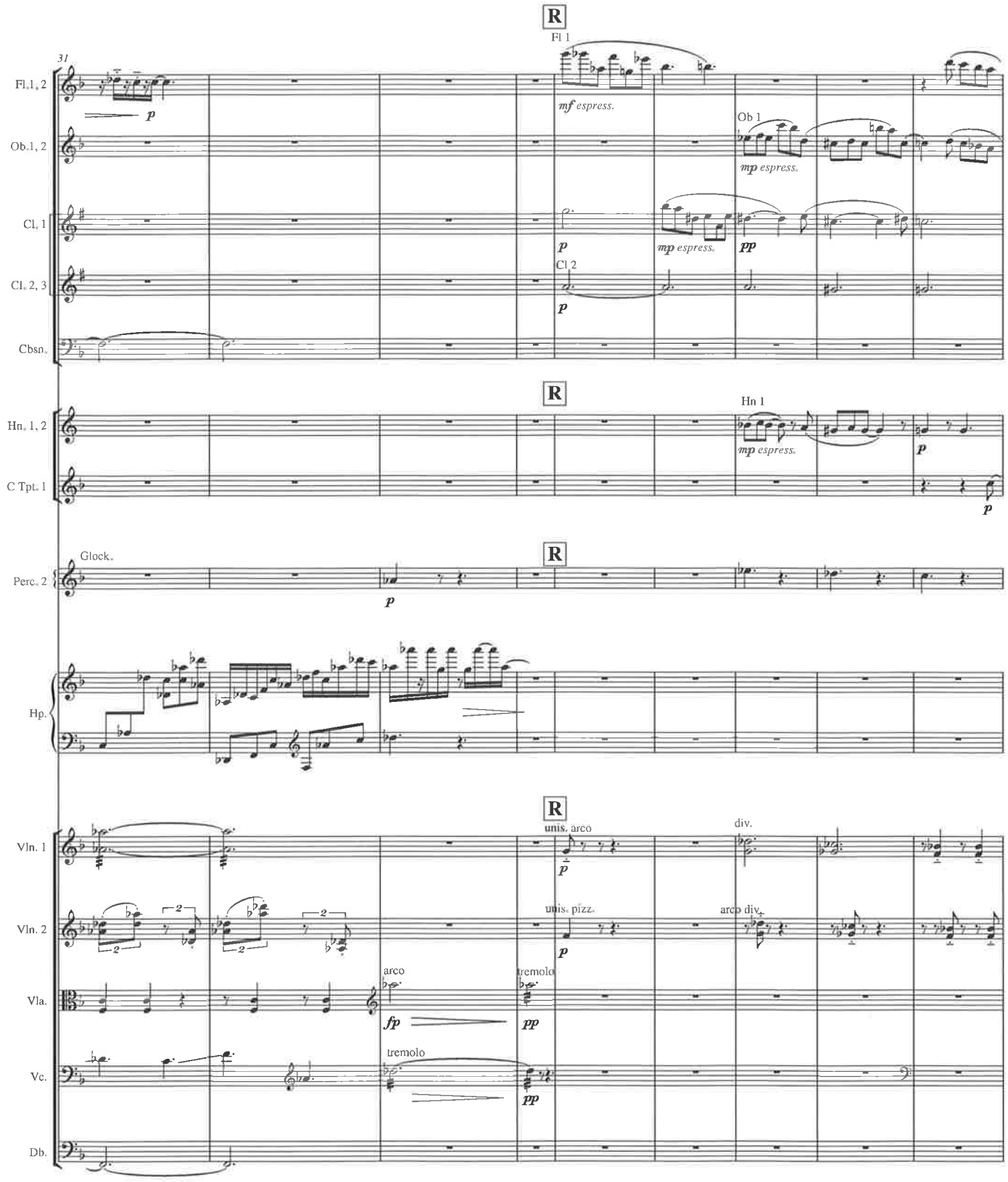

173
Picc./Fl. 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl. 2, 3
Cl 2
Bass Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tnr Tbn. 1, 2
B. Tbn/Tba.
Timp.
Susp. Cymb.
Perc. 1
Glock.
Perc. 3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
div.
arco
pizz.

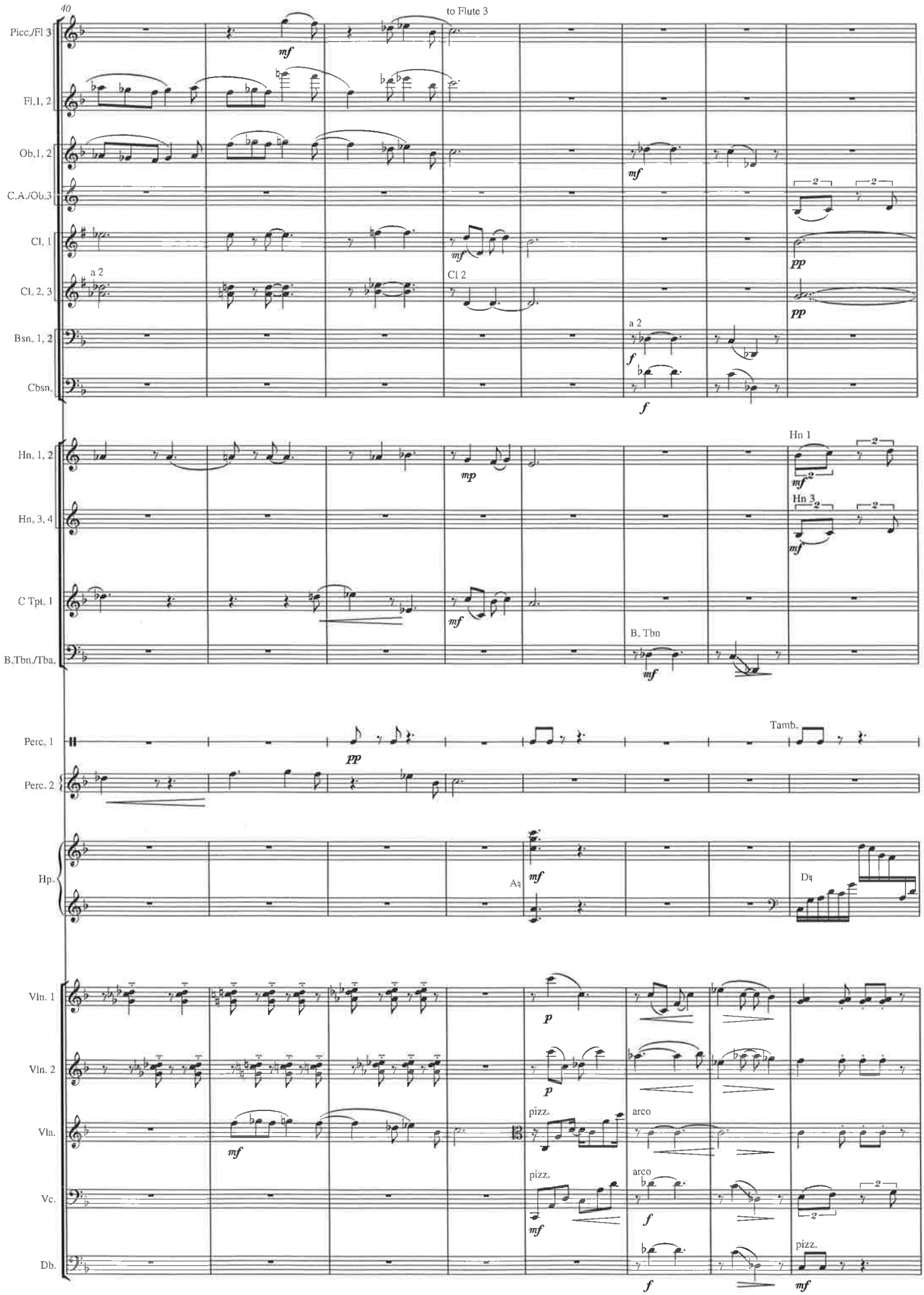

180
rit.
Picc./Fl.3
Fl. 1, 2
Fl 1
Ob. 1, 2
Ob 1
C. A./Ob. 3
B♭ Cl. 1
B♭ Cl. 2, 3
Cl 2
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn 1
Hn. 3, 4
Hn 3
C Tpt. 1
Tnr Tbn. 1, 2
Tbn 1
Tba
B. Tbn/Tba
Timp.
Perc. 3
Glock.
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis.
div.
5'09"

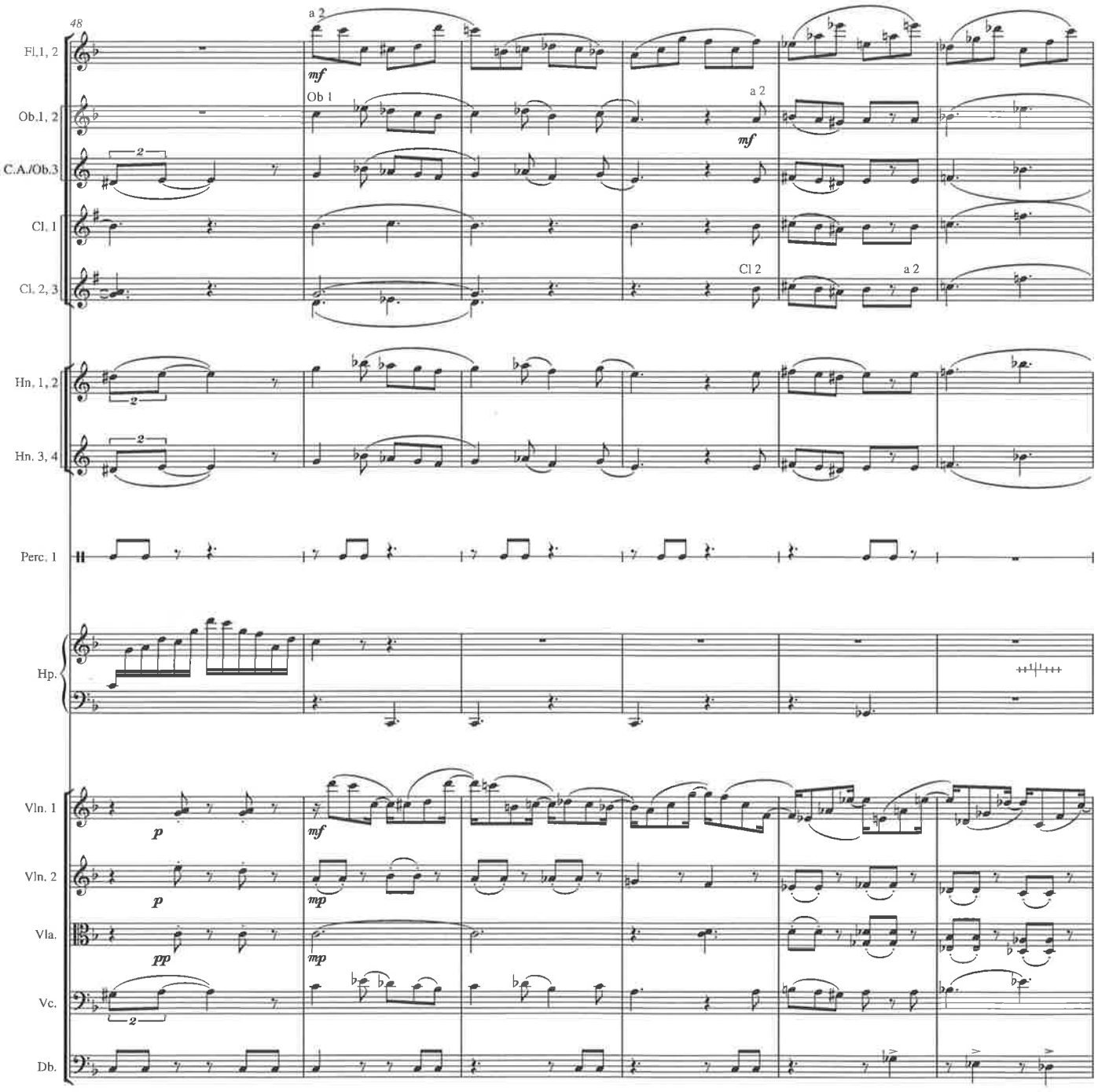
Scene 5: Alienation

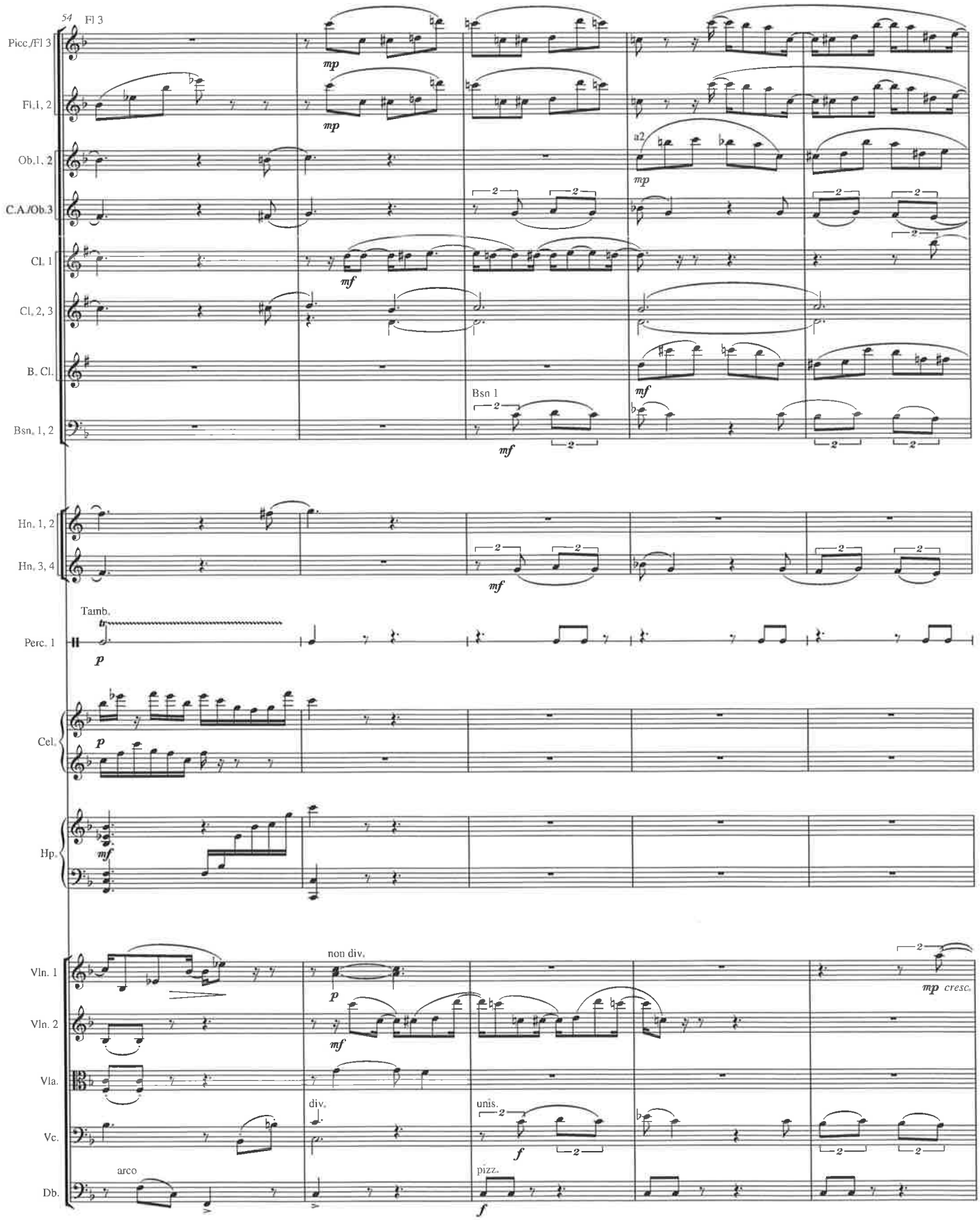


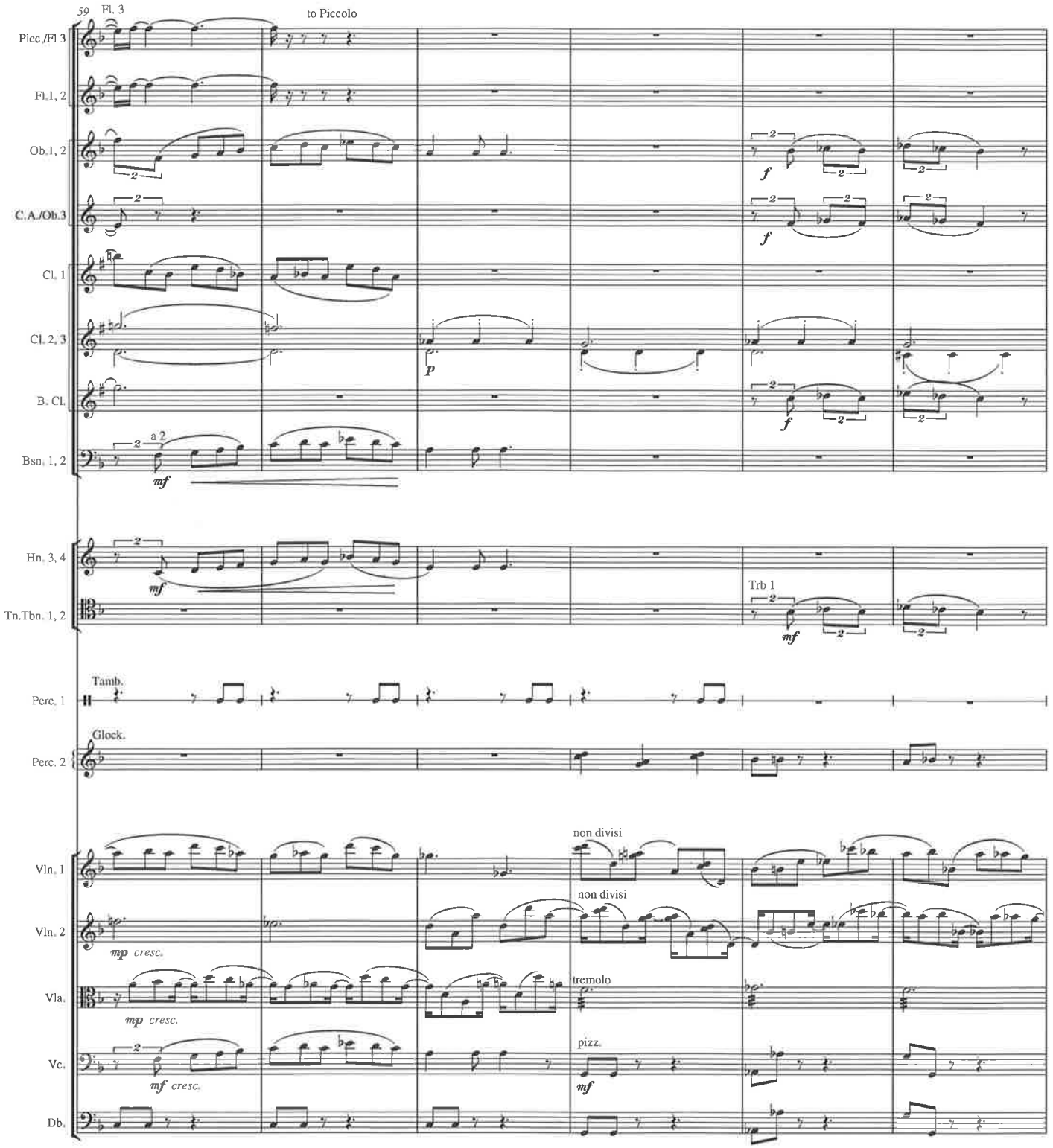

11
9/8
3/4
6/8
a 2
Ob. 1
Cl. 2
Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2, 3
Cbsn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
pizz.
poco dim.
21
Fl 1
B. Cl.
Hn. 1, 2
Hp.
div.

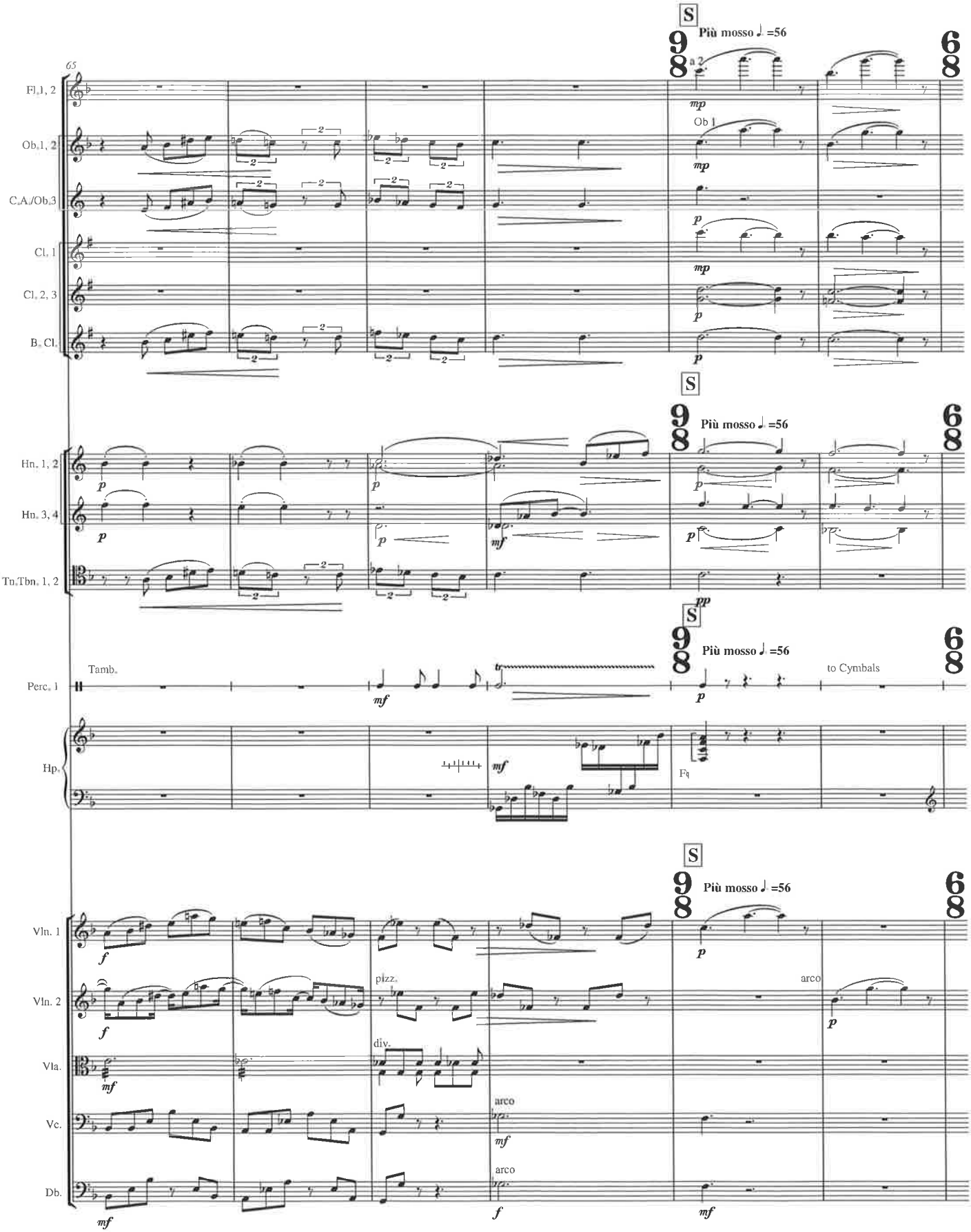

31
R
Fl 1
mf espress.
Ob 1
mp espress.
Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2, 3
Cbsn.
p
Cl 2
mp espress.
pp
Hn. 1, 2
C Tpt. 1
Hn 1
Glock.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis. arco
div.
unis. pizz.
arco div.
arco
tremolo
fp

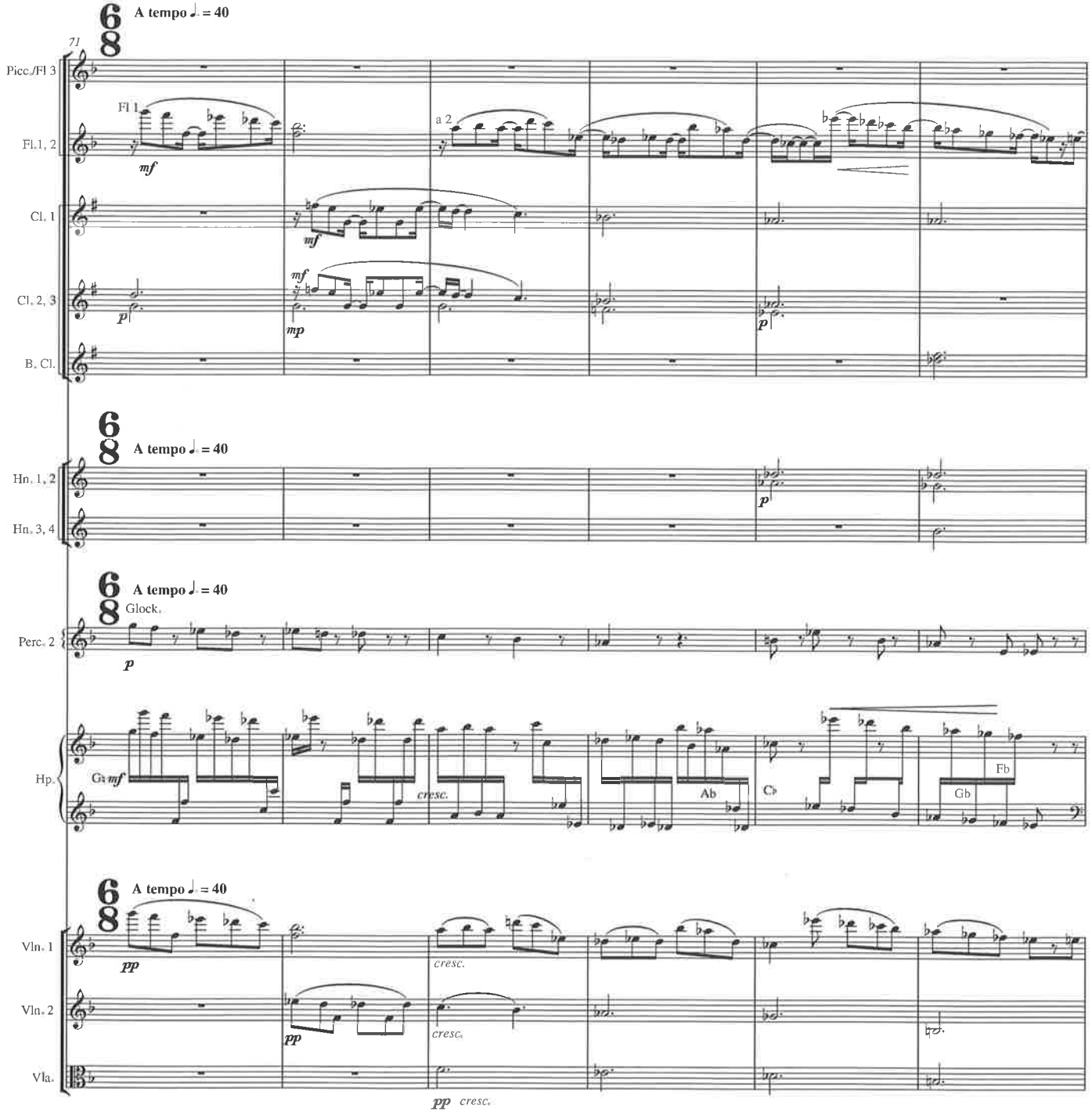

40
to Flute 3
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. 1
Cl. 2, 3
a 2
Cl 2
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Hn 1
Hn 3
C Tpt. 1
B. Tbn./Tba.
B. Tbn
Perc. 1
Tamb.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
pizz.
arco
Vc.
Db.

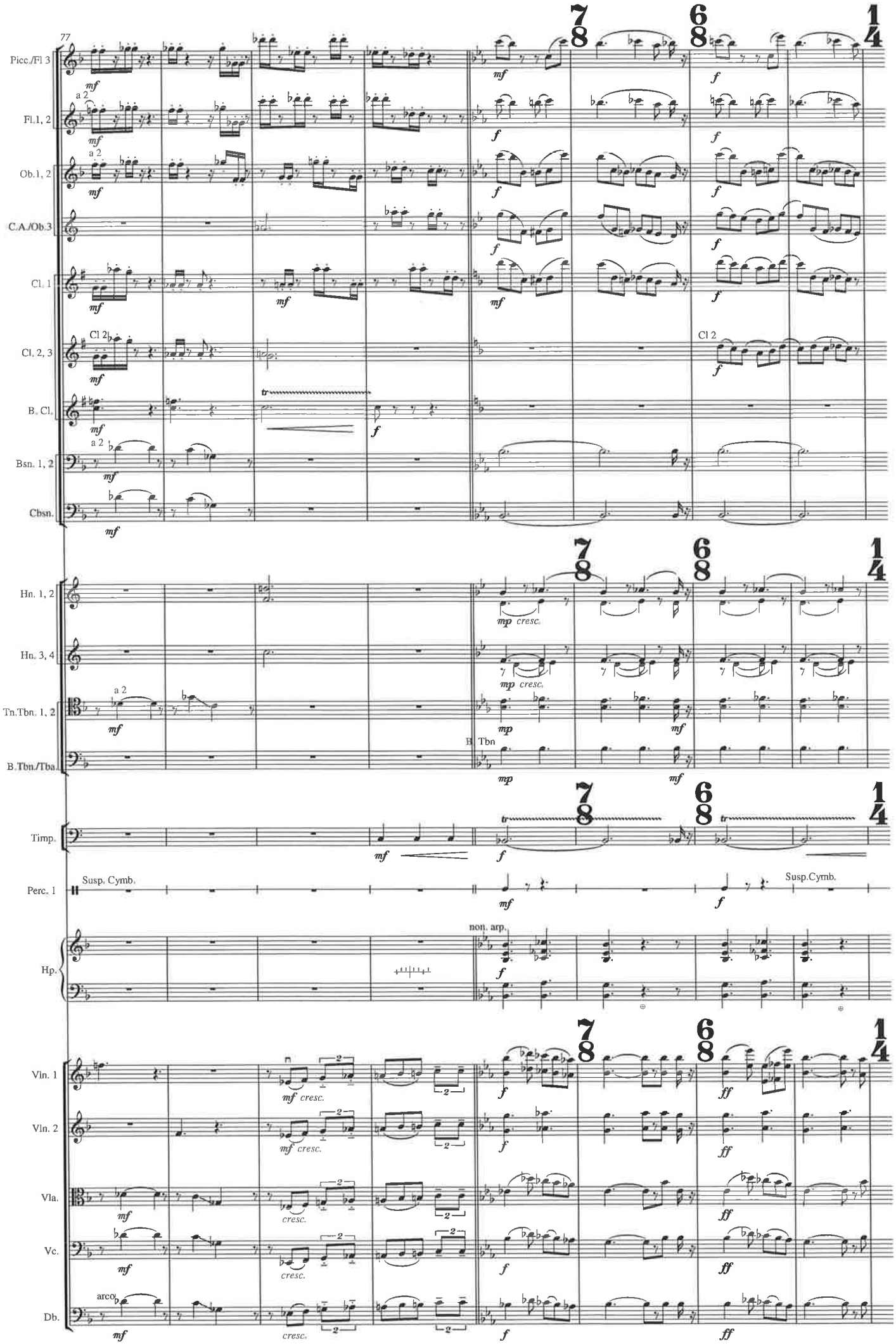

48
Fl. 1, 2
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
Hn. 1, 2
Hn. 3, 4
Perc. 1
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
mf
Ob 1
a 2
mf
Cl 2
a 2
p
mf
p
mp
pp
mp

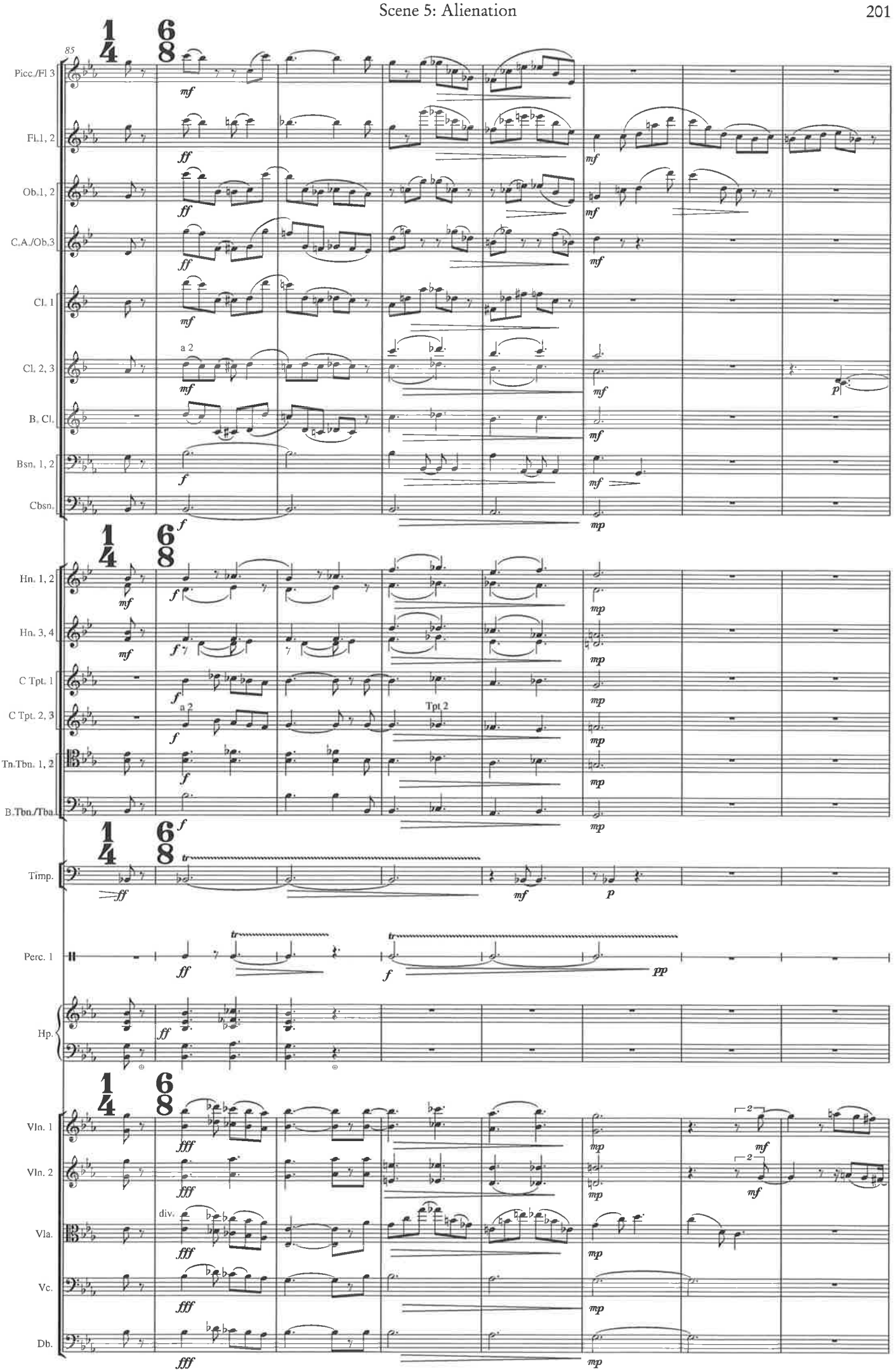

54
Fl 3
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Bsn 1
Hn. 1, 2
Hn. 3, 4
Tamb.
Perc. 1
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a2
non div.
div.
unis.
pizz.
arco
mp
mf
p
f
cresc.

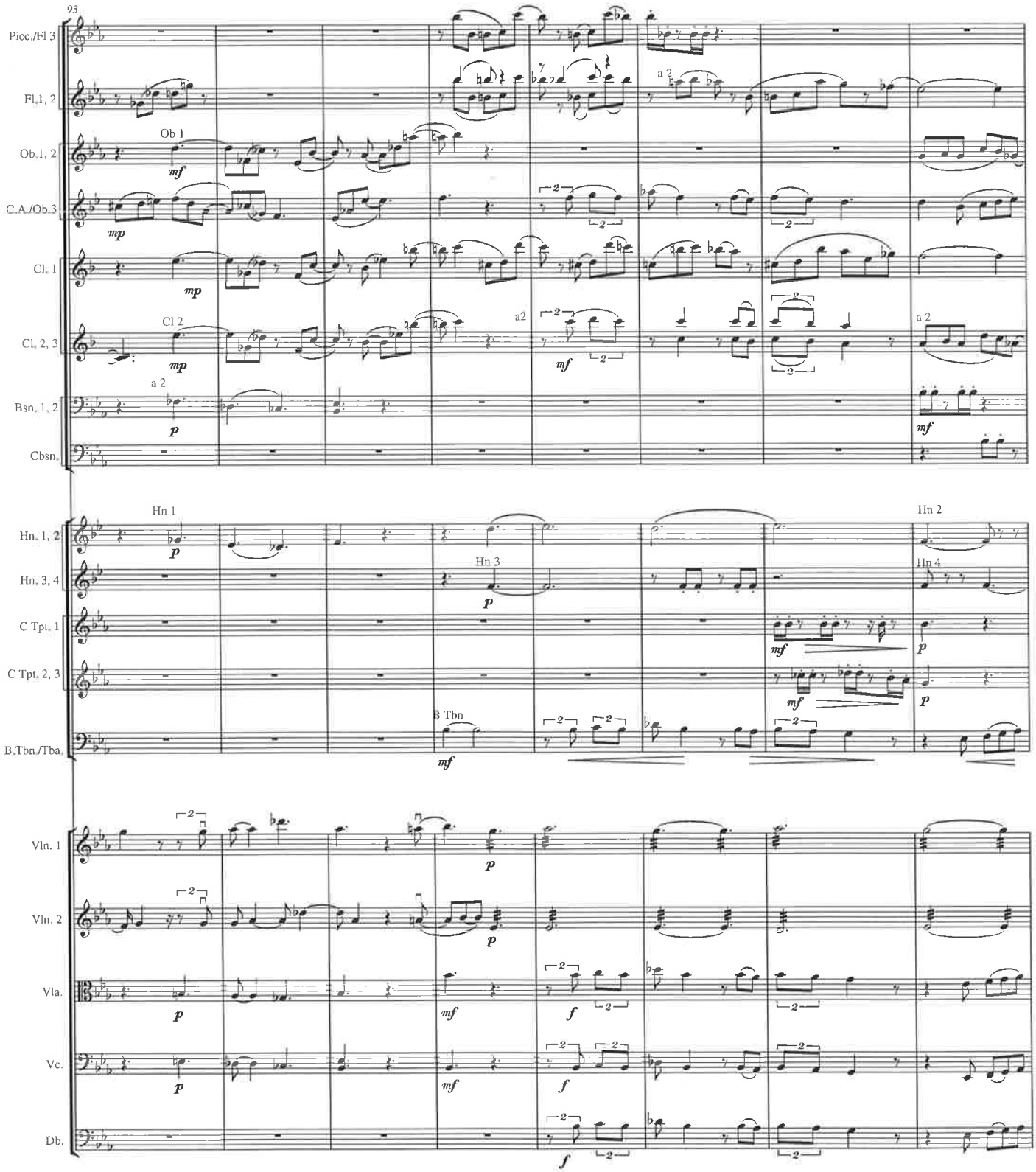

59
Fl. 3
to Piccolo
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C.A./Ob.3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
a 2
Hn. 3, 4
Tn.Tbn. 1, 2
Trb 1
Tamb.
Perc. 1
Glock.
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.
non divisi
non divisi
tremolo
pizz.

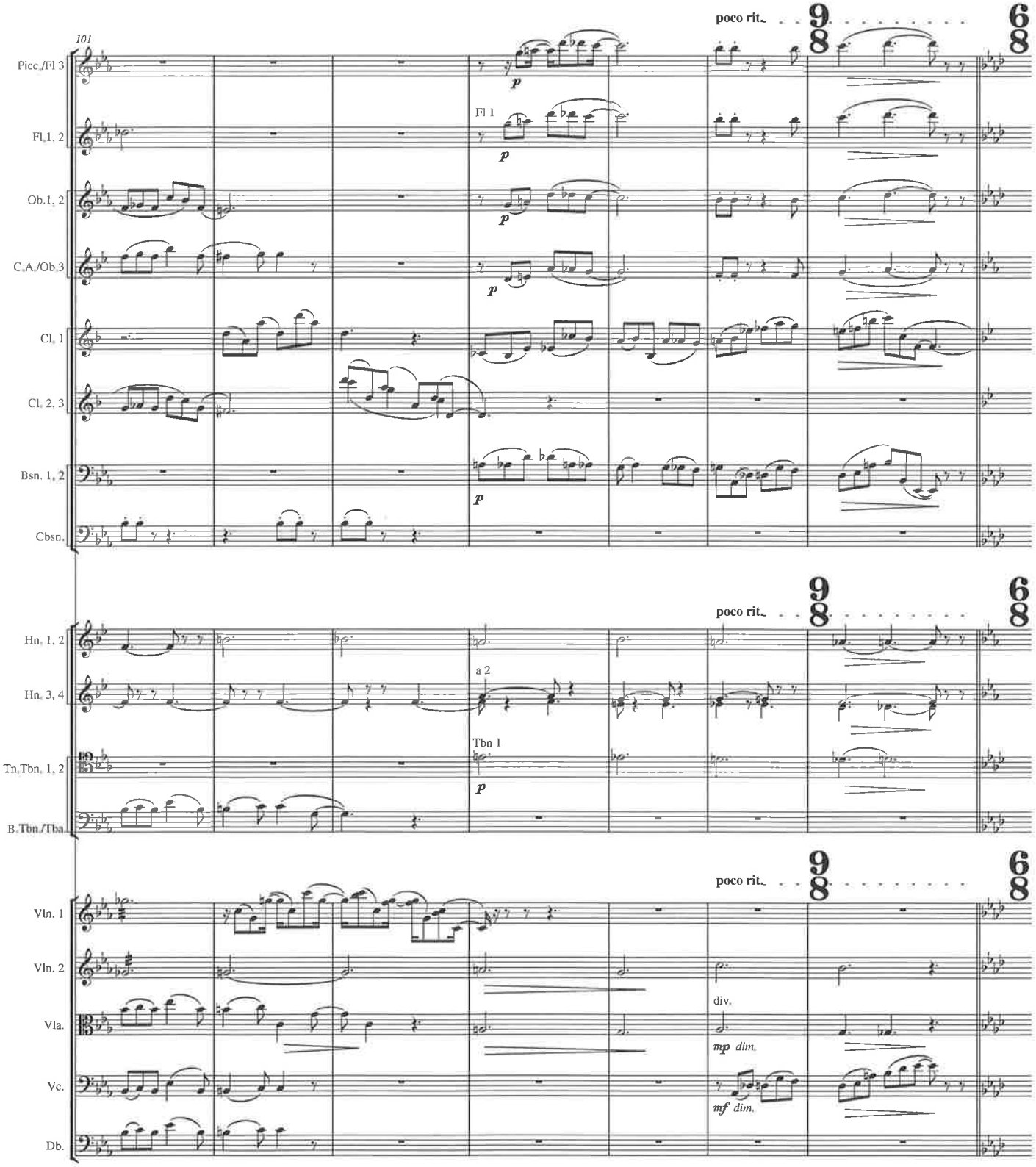

S
Più mosso ♩. =56
65
Fl. 1, 2
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
a 2
Ob 1
Hn. 1, 2
Hn. 3, 4
Tp./Tbn. 1, 2
Perc. 1
Tamb.
to Cymbals
Hp.
Fq
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
div.
arco

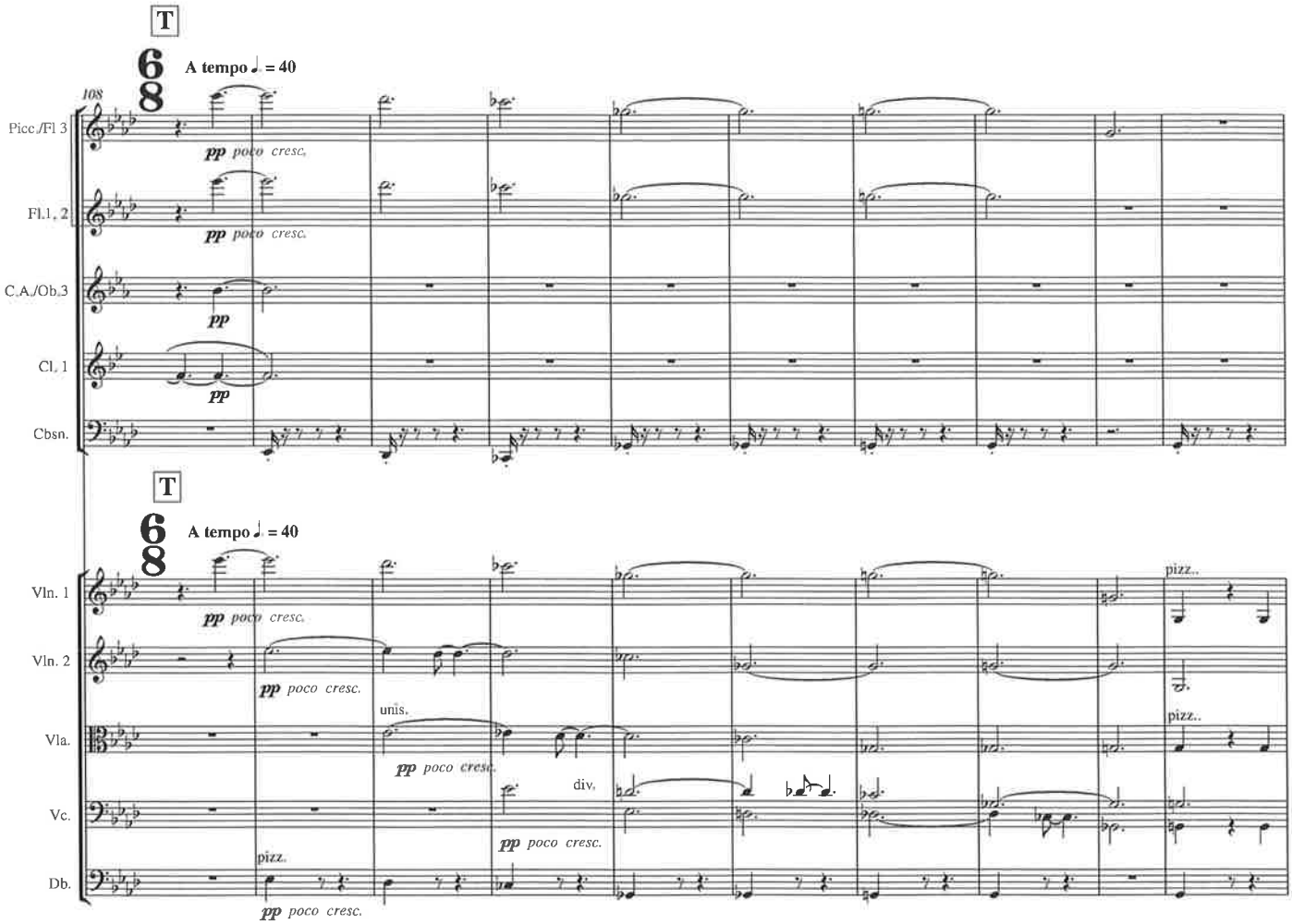

A tempo ♩. = 40
71
Picc./Fl 3
Fl 1
Fl. 1, 2
a 2
mf
Cl. 1
Cl. 2, 3
p
mp
B. Cl.
A tempo ♩. = 40
Hn. 1, 2
Hn. 3, 4
A tempo ♩. = 40
Glock.
Perc. 2
Hp.
Gb
cresc.
Ab
Cb
Fb
Gb
A tempo ♩. = 40
Vln. 1
pp
Vln. 2
Vla.
cresc.

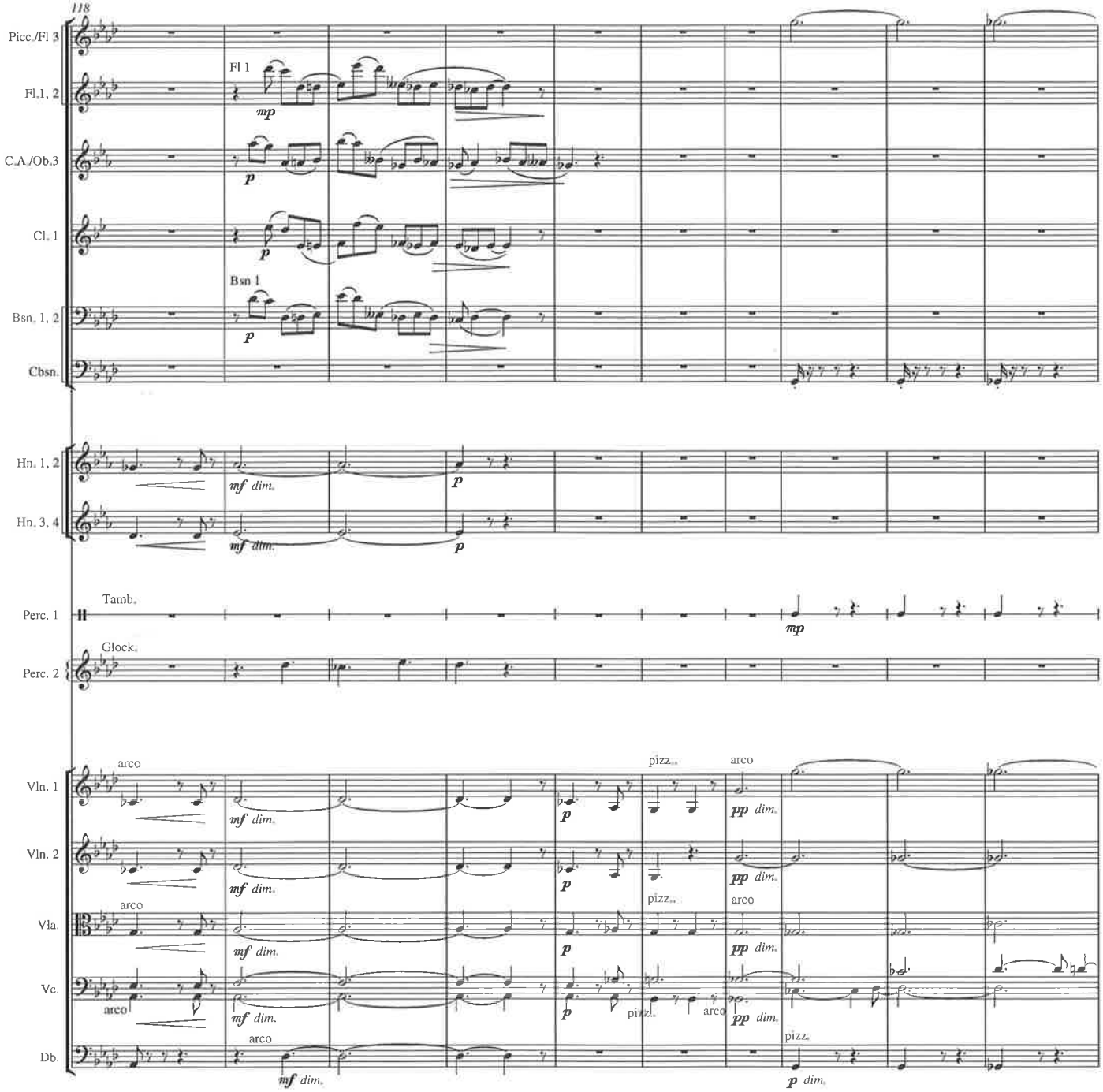

77
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tn. Tbn. 1, 2
B. Tbn./Tba.
Timp.
Perc. 1
Susp. Cymb.
Susp. Cymb.
Hp.
non. arp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
a 2
Cl 2
B. Tbn
7/8
6/8
1/4

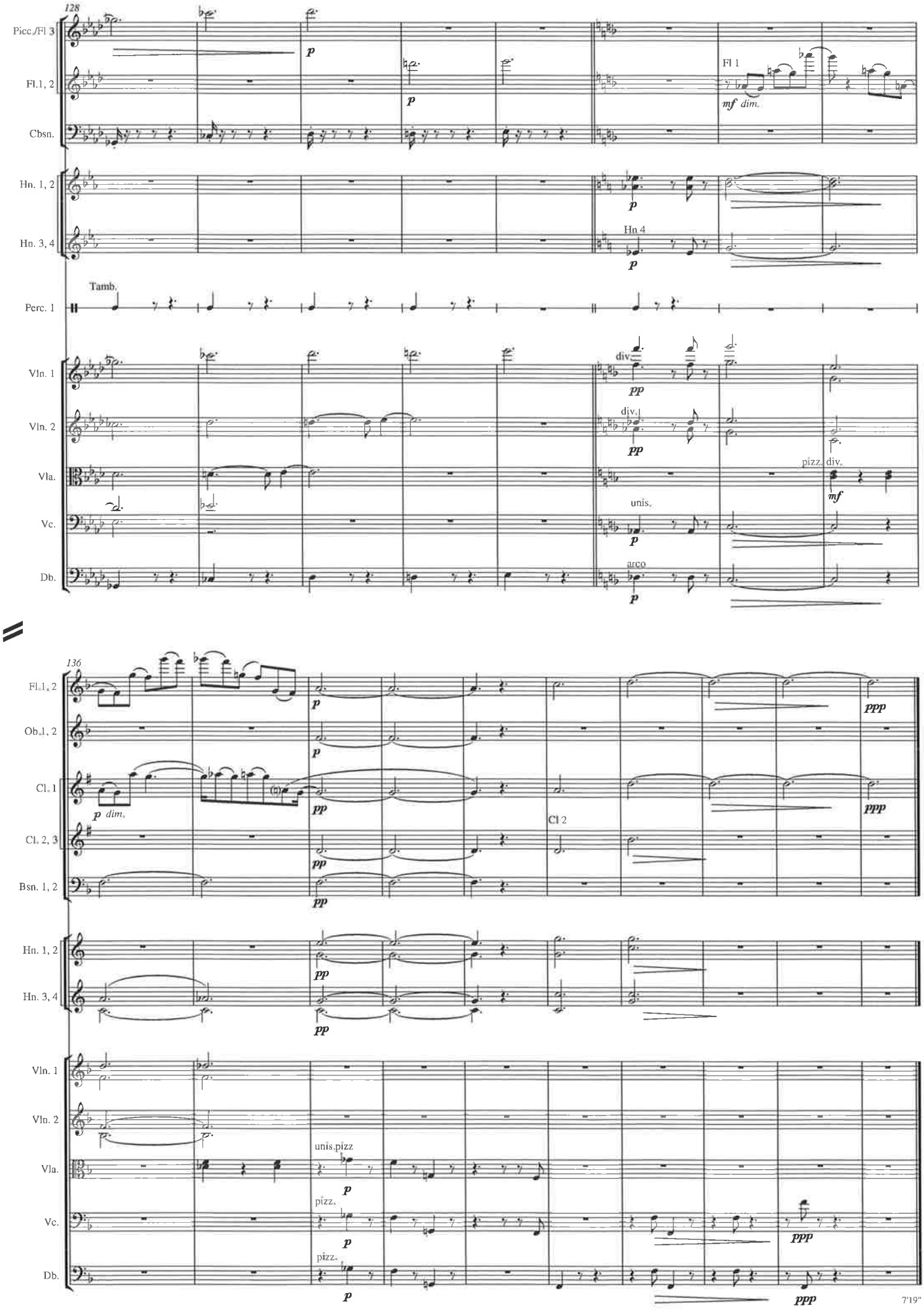

85
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
B. Tbn./Tba.
Timp.
Perc. 1
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
Tpt. 2
div.


93
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
B.Tbn./Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Ob 1
Cl 2
a 2
a2
Hn 1
Hn 3
Hn 2
Hn 4
B Tbn
mf
mp
p
f

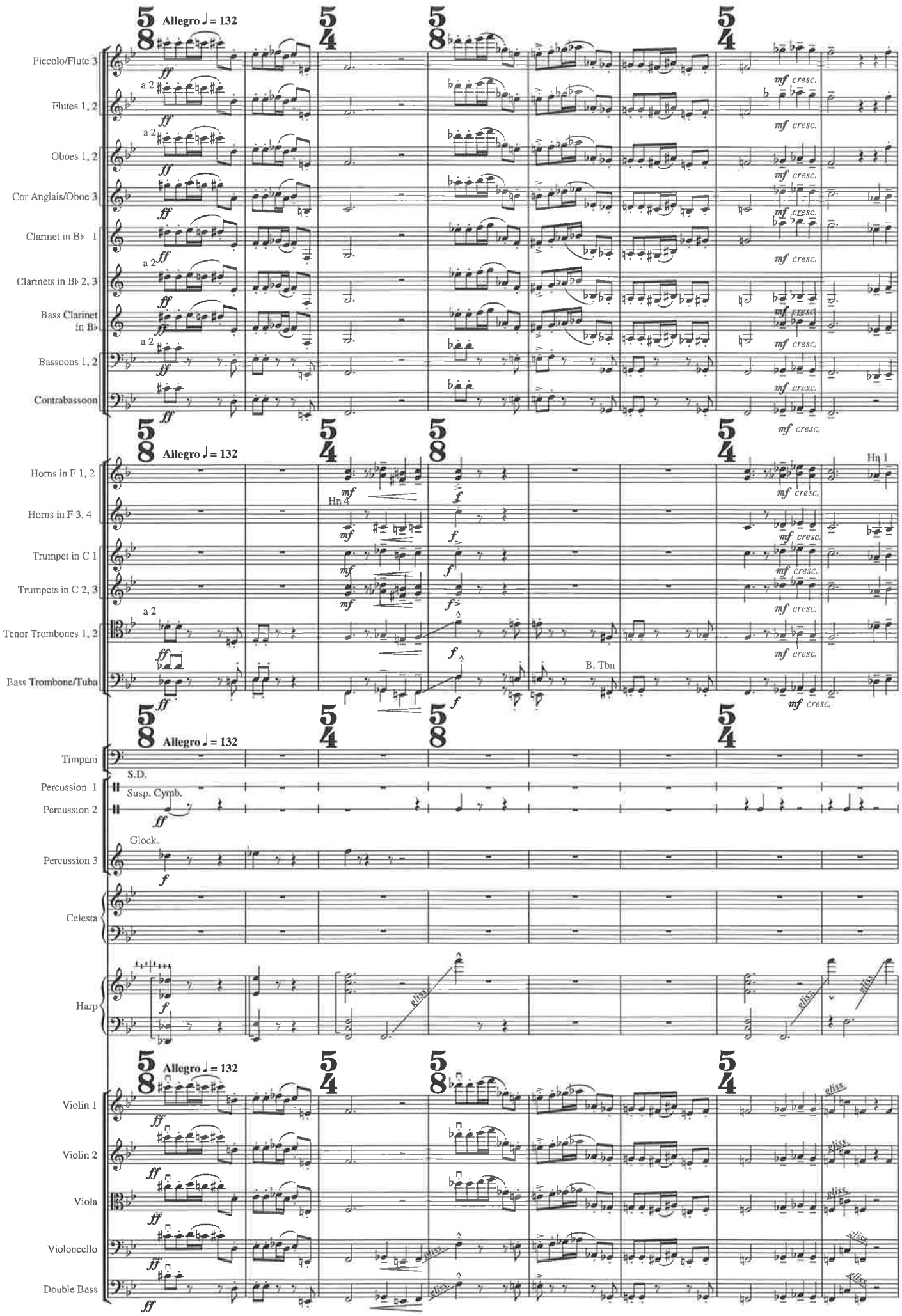

101
poco rit.
9/8
6/8
Picc./Fl 3
Fl. 1, 2
Fl 1
Ob. 1, 2
C.A./Ob. 3
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
a 2
Tbn 1
Tn./Tbn. 1, 2
B.Tbn./Tba.
Vln. 1
Vln. 2
Vla.
div.
mp dim.
Vc.
mf dim.
Db.

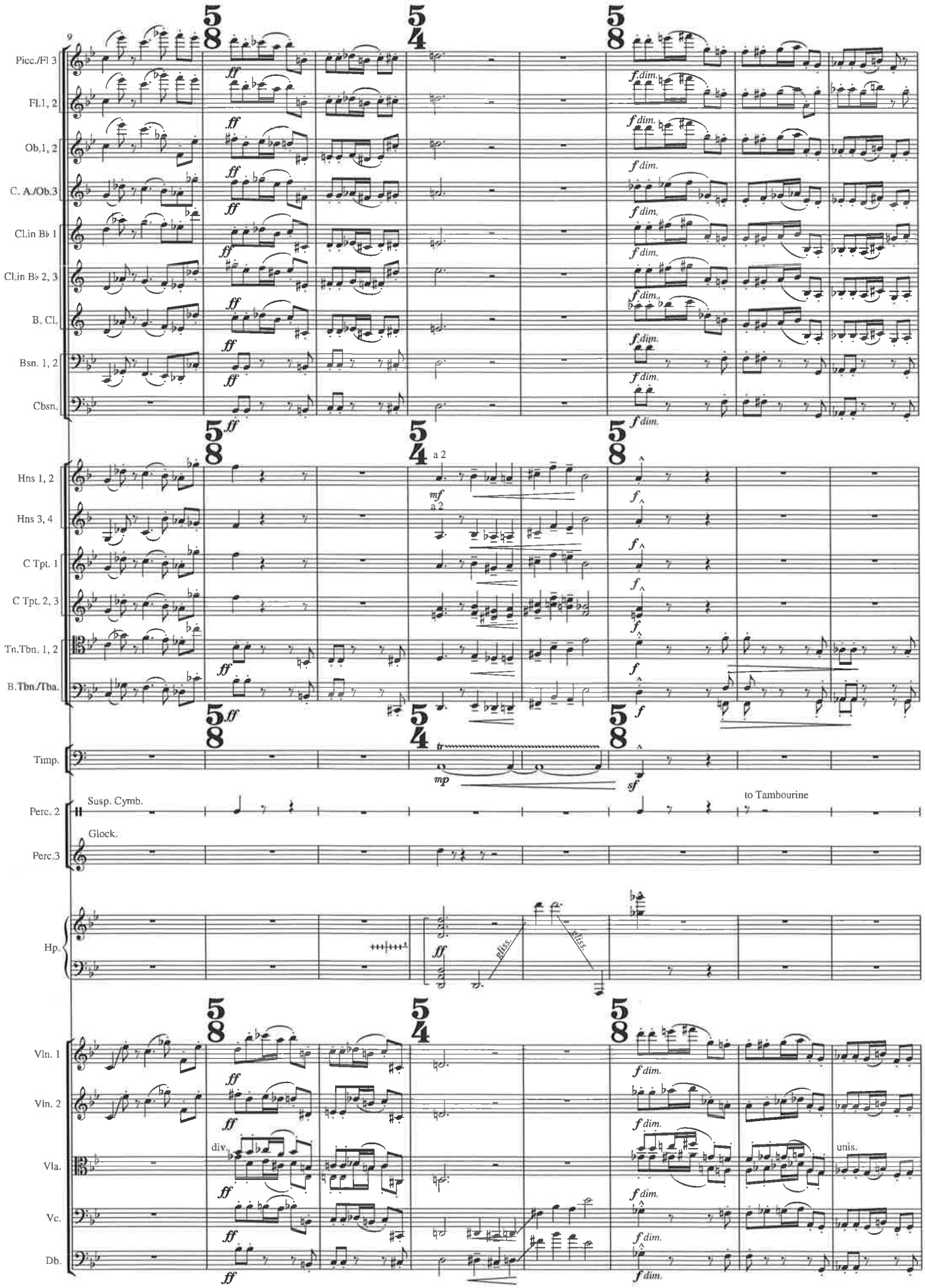

T
A tempo ♩ = 40
108
Picc./Fl 3
Fl.1, 2
C.A./Ob.3
Cl. 1
Cbsn.
pp poco cresc.
T
A tempo ♩ = 40
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis.
div.
pizz.

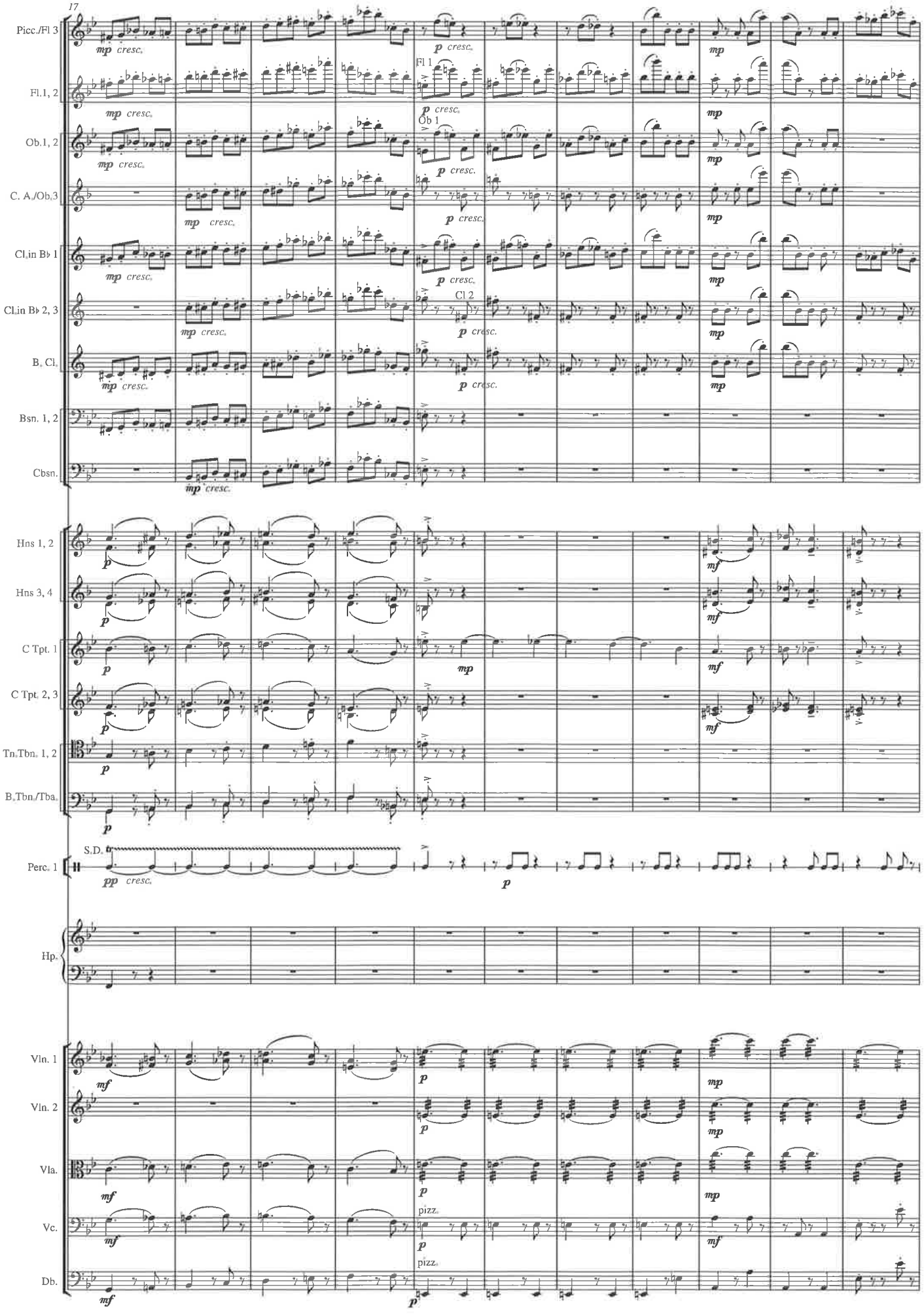

118
Picc./Fl 3
Fl 1
Fl. 1, 2
C.A./Ob.3
Cl. 1
Bsn 1
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tamb.
Perc. 1
Glock.
Perc. 2
arco
pizz.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf dim.
p
mp
pp dim.

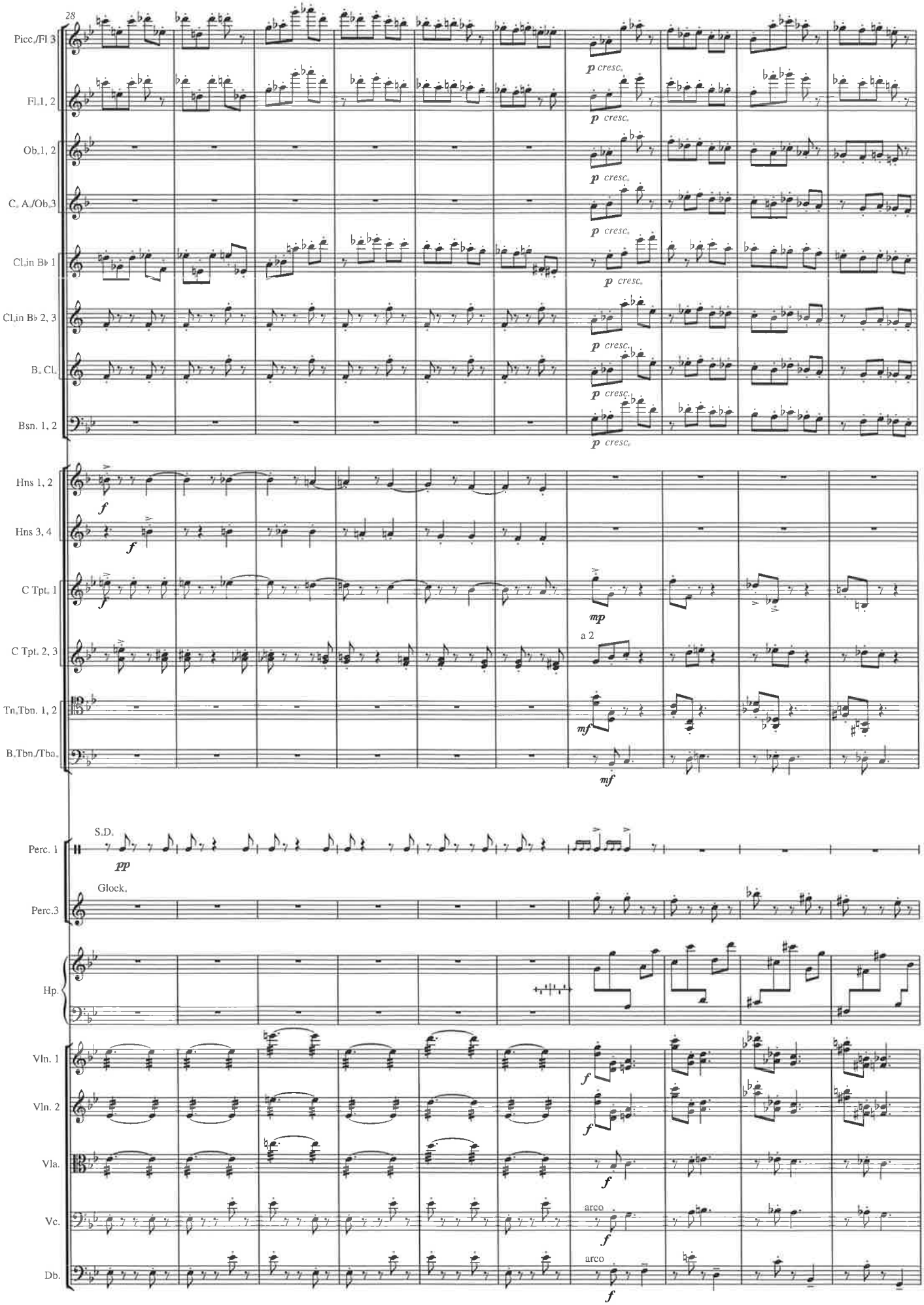

128
Picc./Fl 3
Fl.1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Perc. 1
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Tamb.
Fl 1
mf dim.
Hn 4
div.
pizz.
unis.
arco
136
Ob.1, 2
Cl. 1
Cl. 2, 3
Bsn. 1, 2
Cl 2
unis.pizz
7'19"

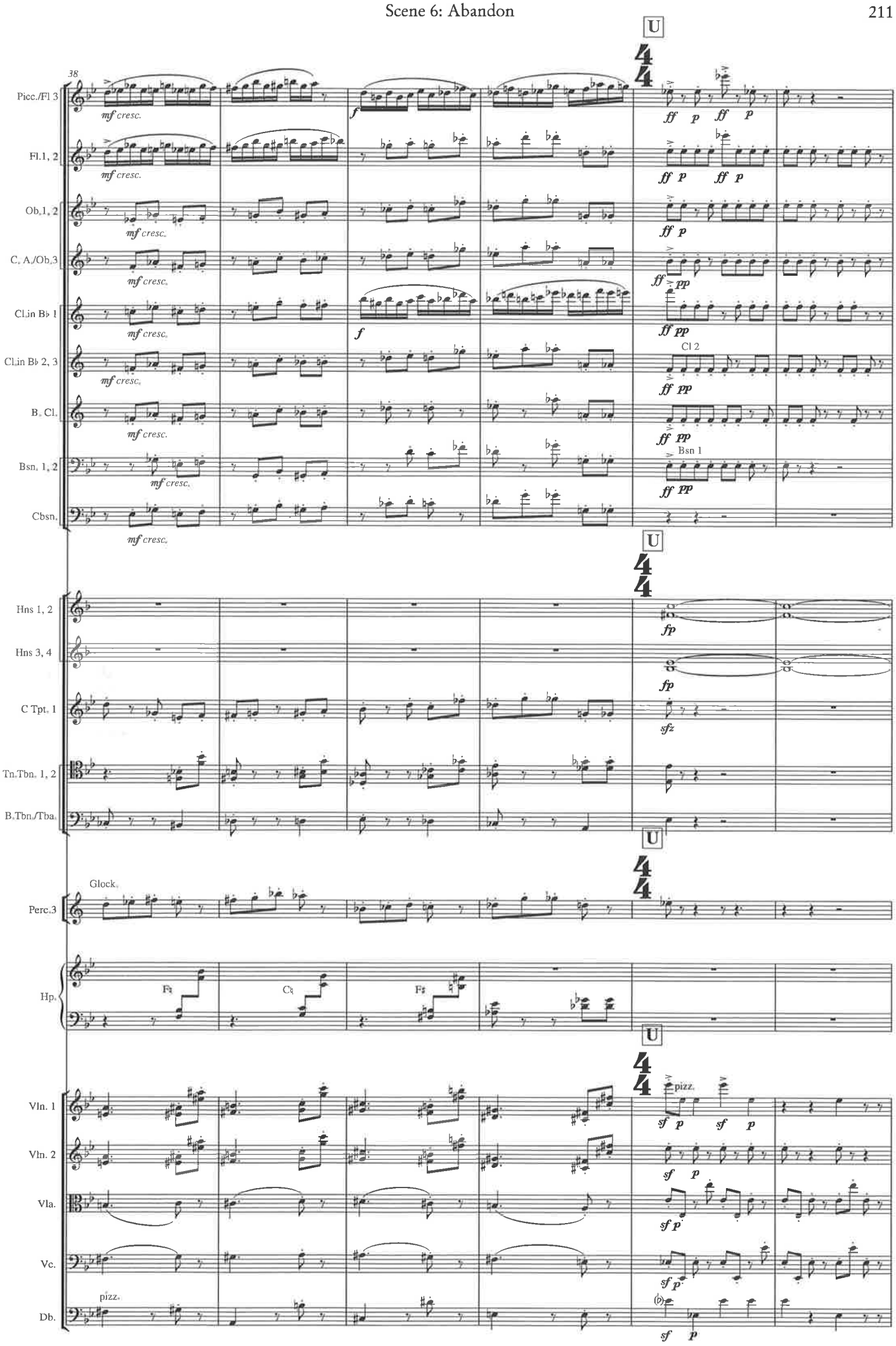
Scene 6: Abandon

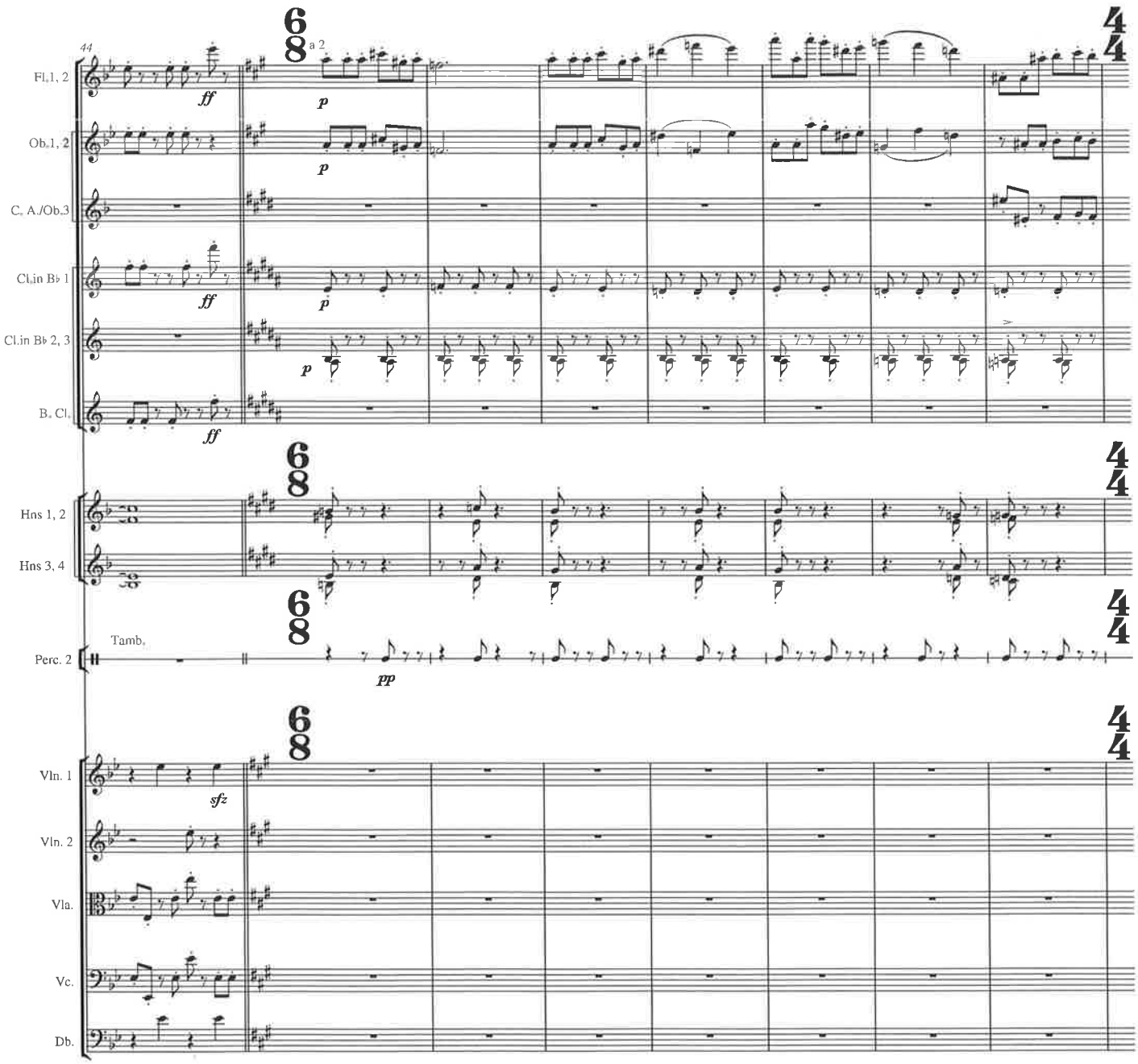


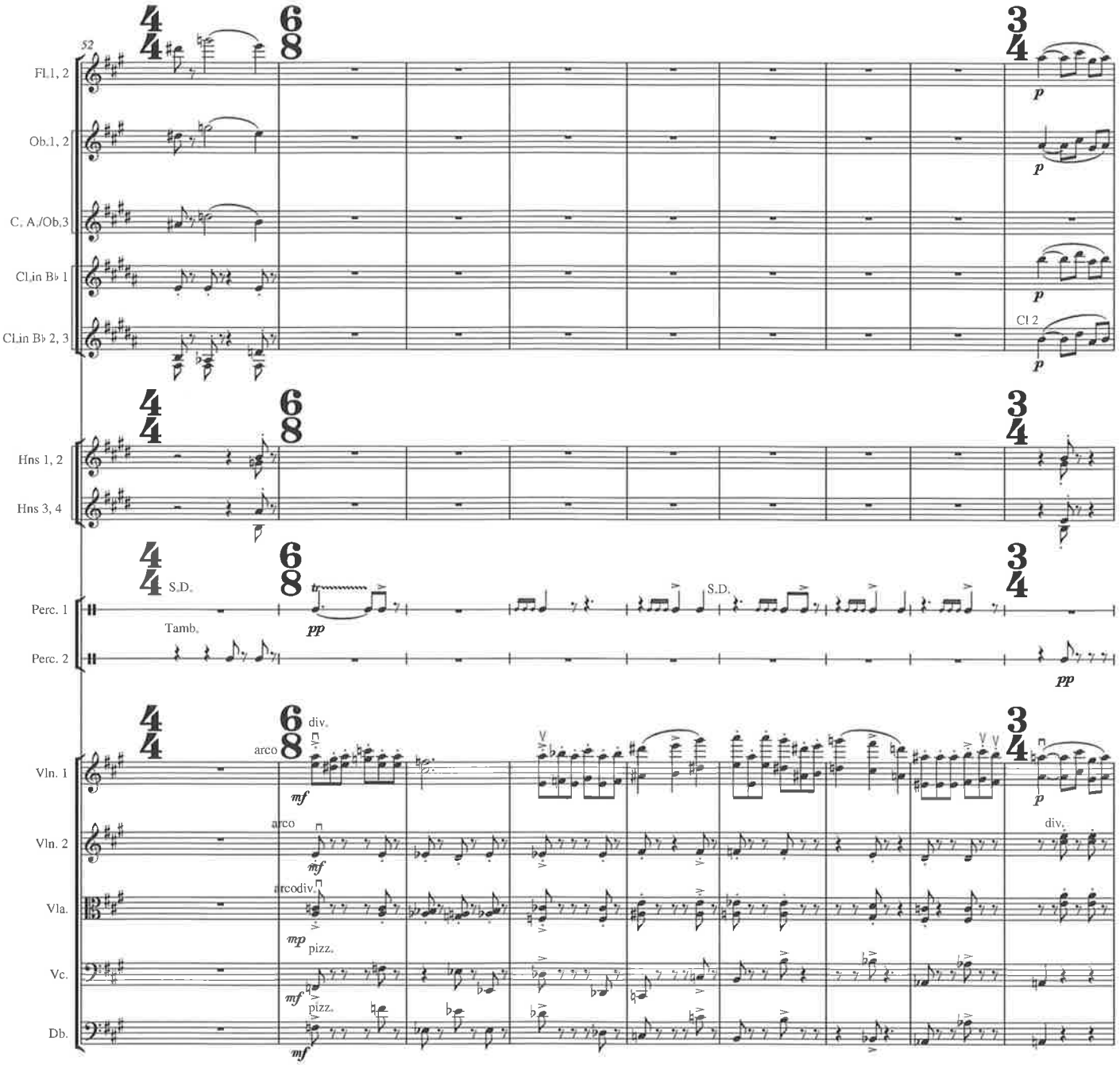

Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Timp.
Perc. 2
Susp. Cymb.
Glock.
Perc.3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
to Tambourine
div.
unis.

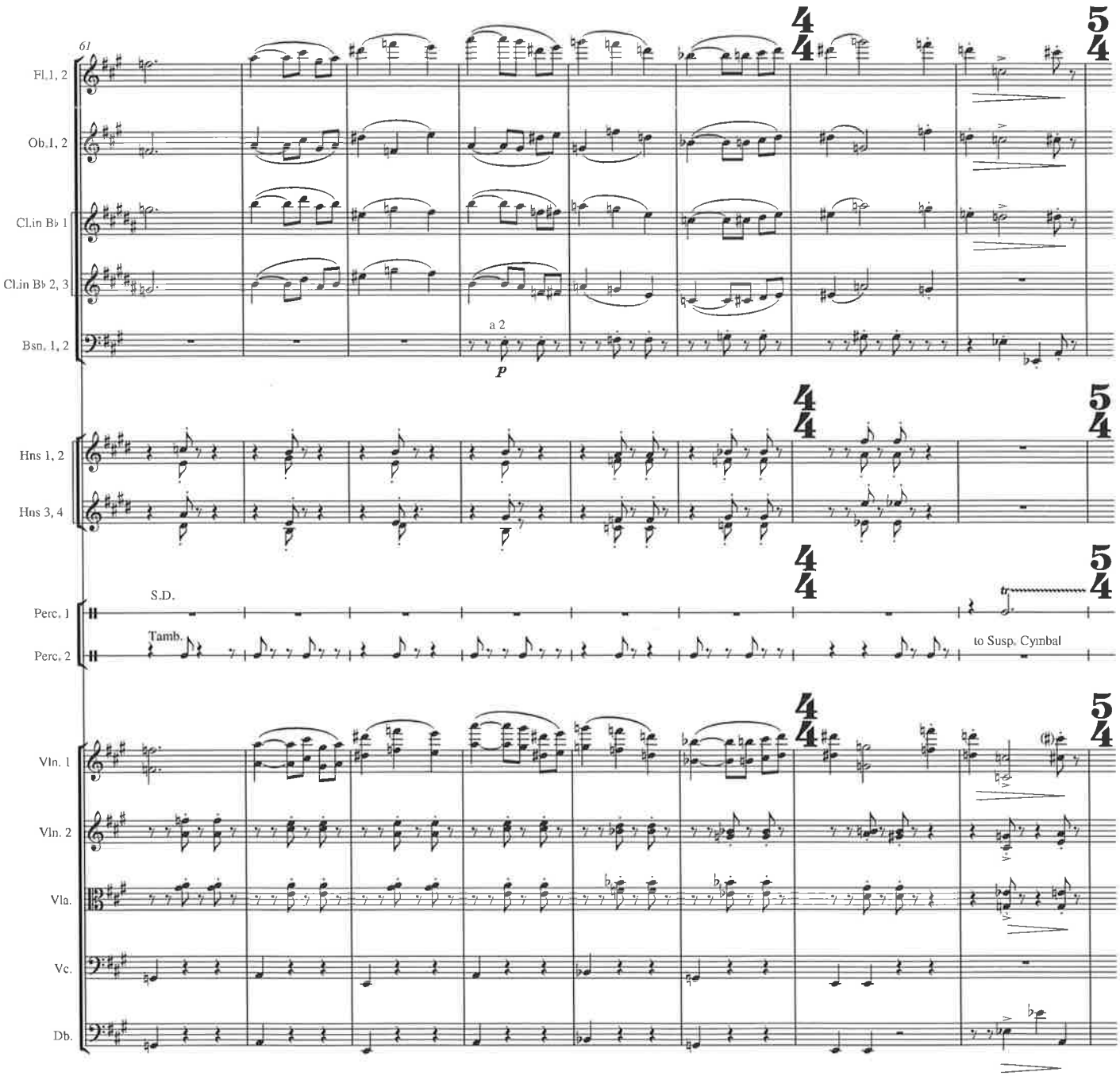

17
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Perc. 1
S.D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Fl 1
Ob 1
Cl 2
pizz.
pizz.

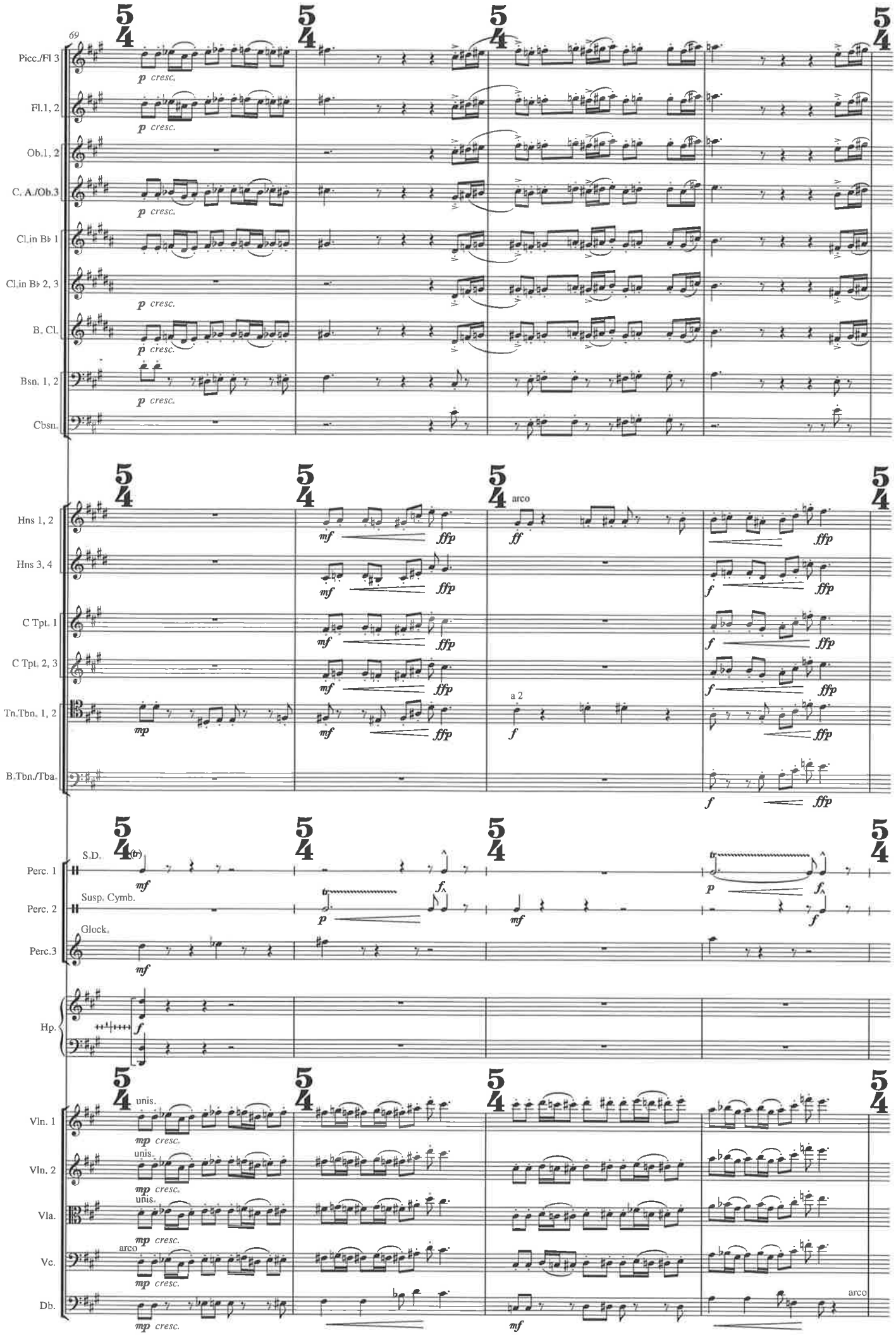

28
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
B./Tbn./Tba.
Perc. 1
S.D.
Perc. 3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p cresc.
f
mp
a 2
mf
pp
arco

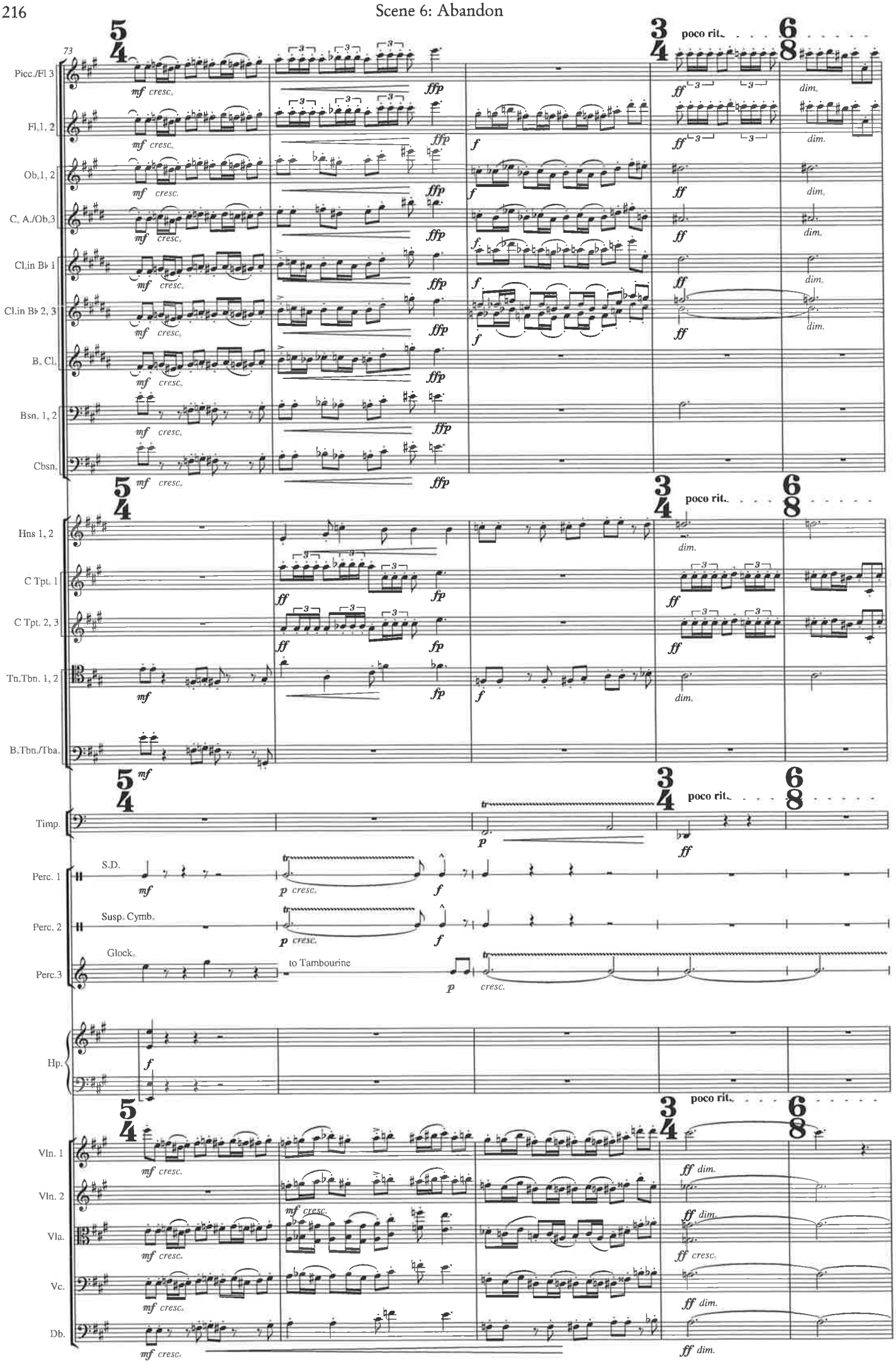

38
U
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
mf cresc.
f
ff p ff p
ff pp
Cl 2
Bsn 1
Hns 1, 2
Hns 3, 4
C Tpt. 1
Tn.Tbn. 1, 2
B.Tbn./Tba.
fp
sfz
Glock.
Perc.3
Hp.
F♮
C♮
F♯
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
sf p
(♭)

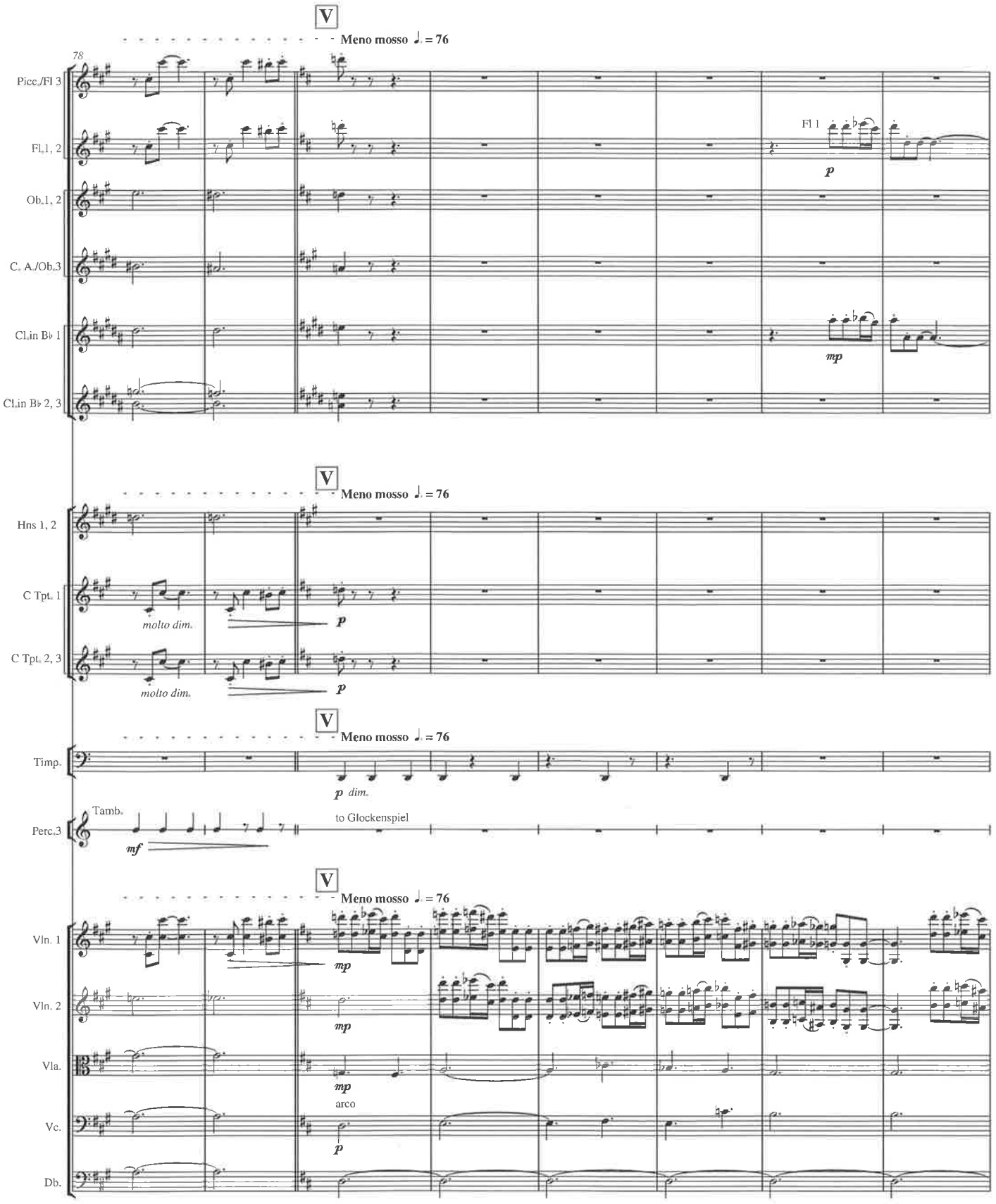

44
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
B. Cl.
Hns 1, 2
Hns 3, 4
Perc. 2
Tamb.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a 2
ff
p
pp
sfz
6/8
4/4

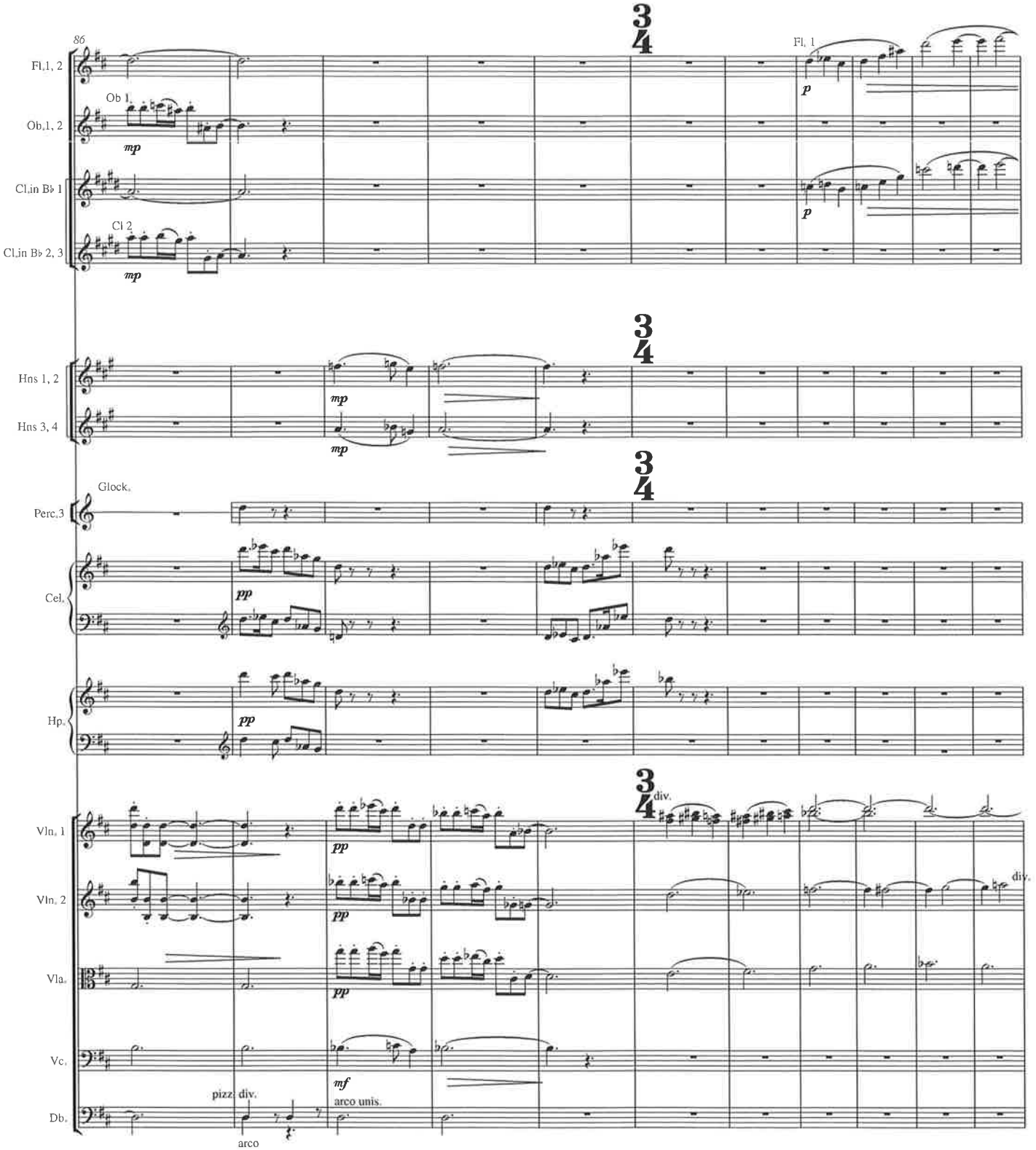

52
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
Cl 2
Hns 1, 2
Hns 3, 4
S.D.
Perc. 1
Tamb.
Perc. 2
arco
div.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.

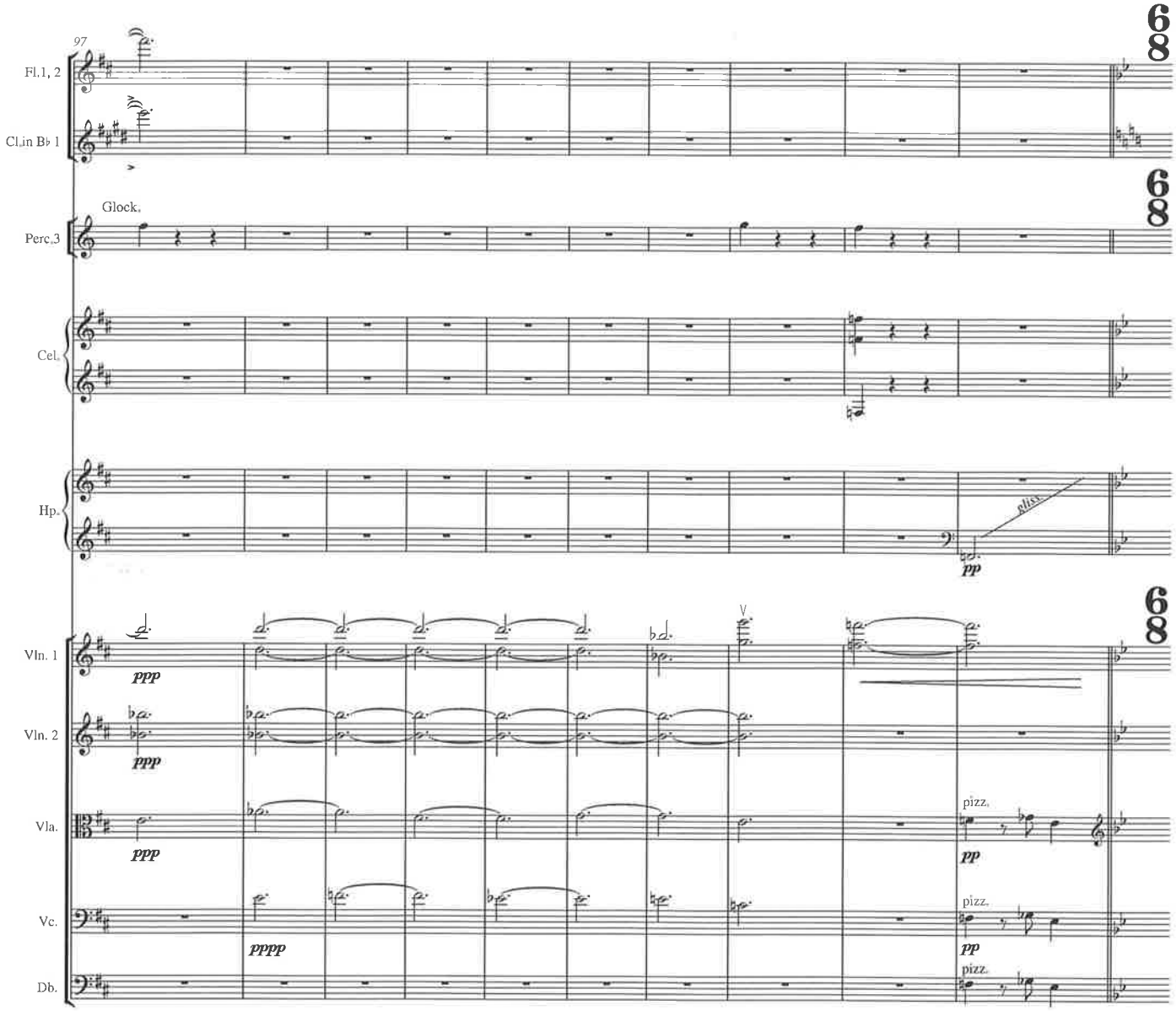

61
Fl. 1, 2
Ob. 1, 2
Cl. in B♭ 1
Cl. in B♭ 2, 3
Bsn. 1, 2
a 2
p
Hns 1, 2
Hns 3, 4
Perc. 1
S.D.
Perc. 2
Tamb.
to Susp. Cymbal
Vln. 1
Vln. 2
Vla.
Vc.
Db.

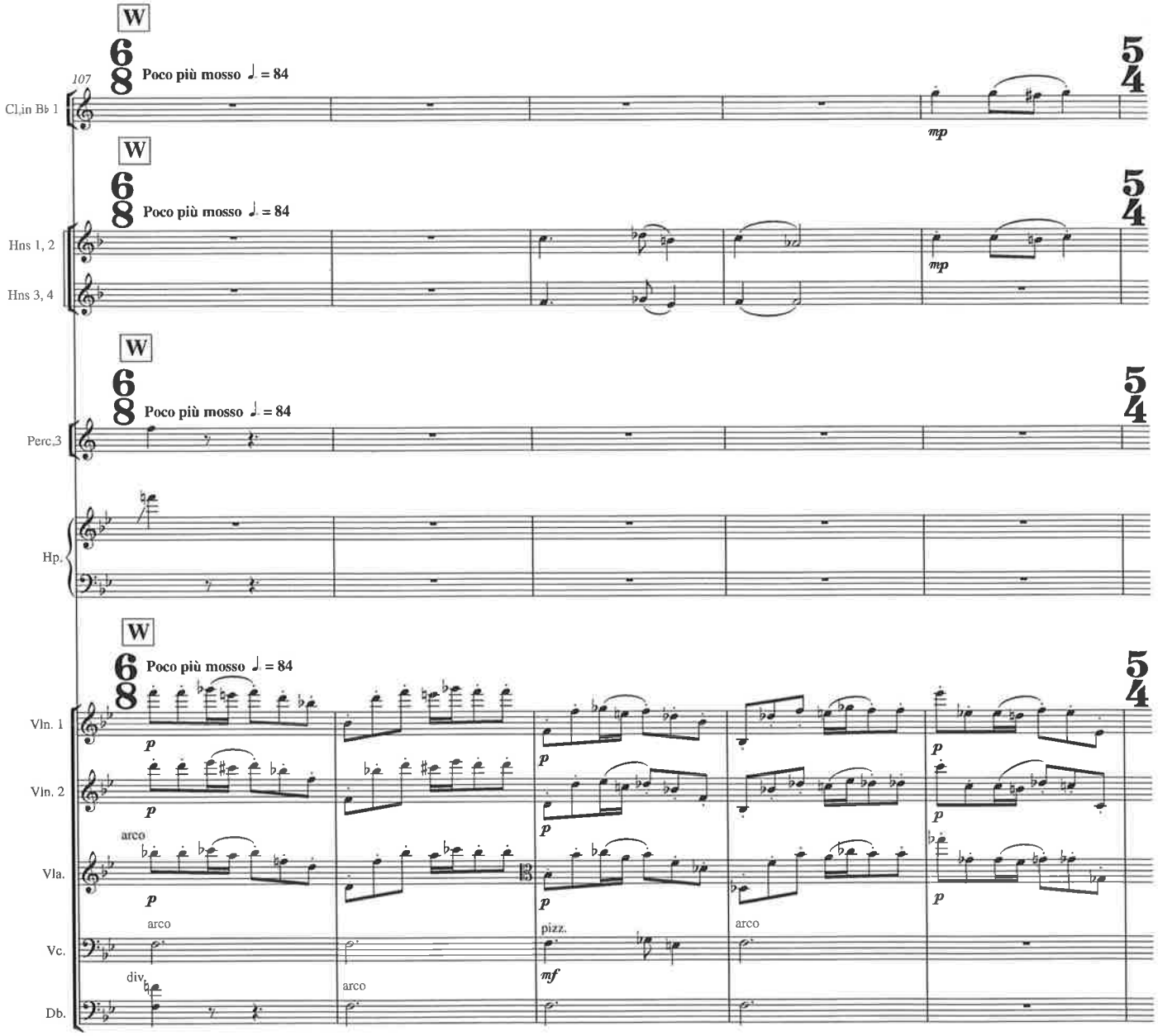

69
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
p cresc.
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
arco
a 2
Perc. 1
Perc. 2
Perc.3
S.D.
Susp. Cymb.
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis.
mp cresc.

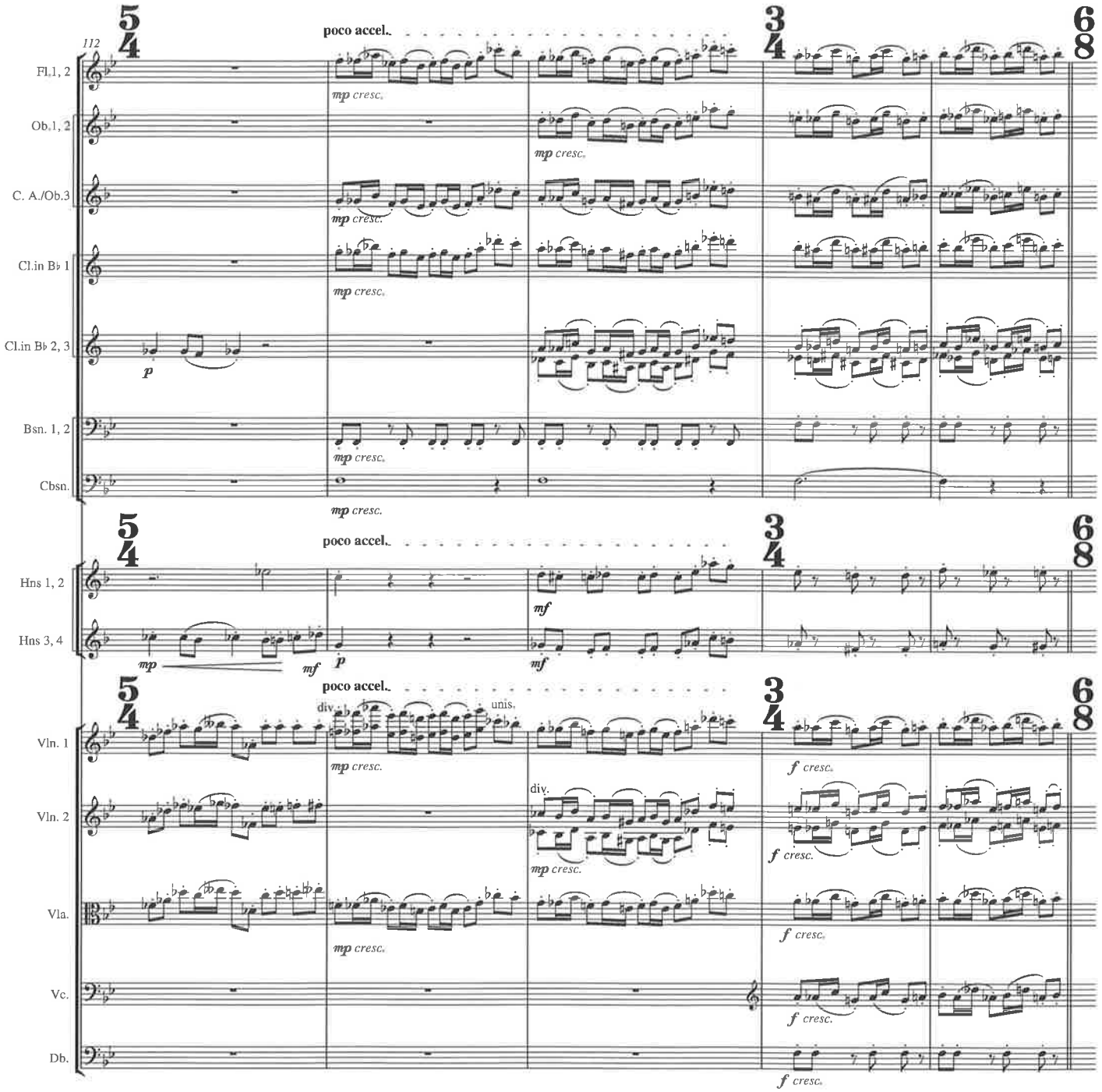

73
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hns 1, 2
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
B./Tbn./Tba.
Timp.
Perc. 1
S.D.
Perc. 2
Susp. Cymb.
Perc. 3
Glock.
to Tambourine
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
poco rit.

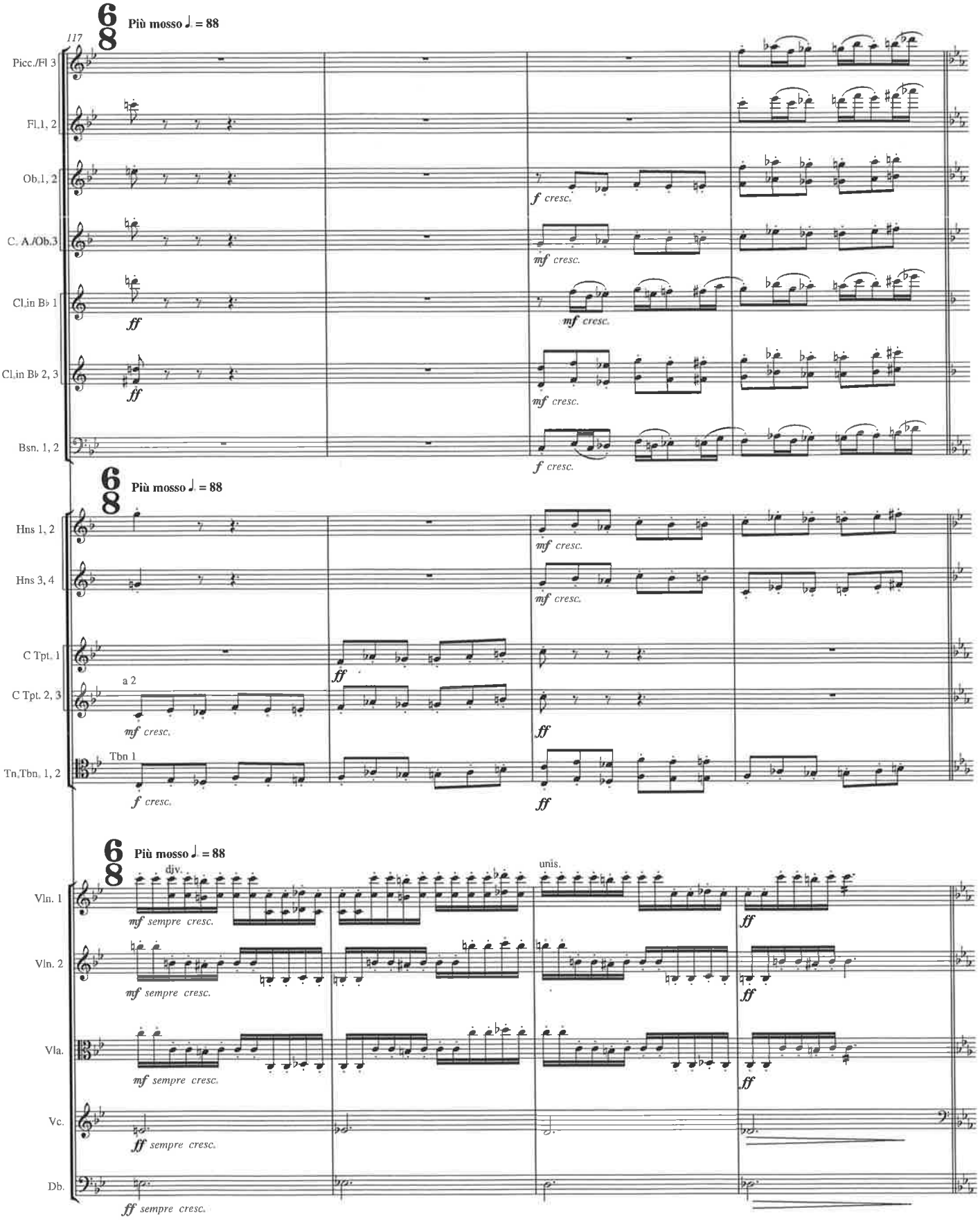

V
Meno mosso ♩. = 76
78
Picc./Fl 3
Fl. 1, 2
Fl 1
p
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
mp
Cl. in B♭ 2, 3
V
Meno mosso ♩. = 76
Hns 1, 2
C Tpt. 1
molto dim.
p
C Tpt. 2, 3
molto dim.
p
V
Meno mosso ♩. = 76
Timp.
p dim.
Tamb.
Perc. 3
to Glockenspiel
mf
V
Meno mosso ♩. = 76
Vln. 1
mp
Vln. 2
mp
Vla.
mp
arco
Vc.
p
Db.

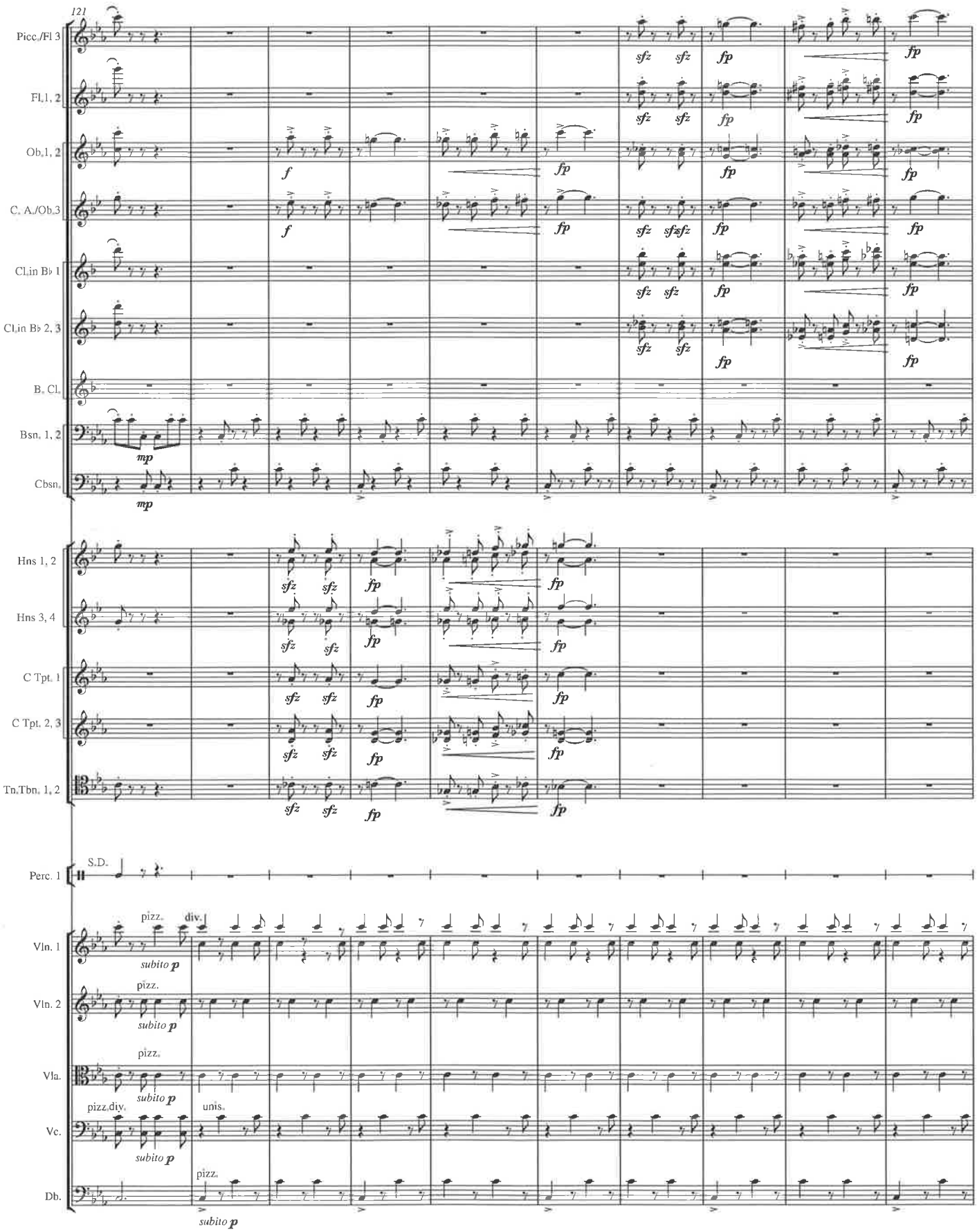

86
Fl.1, 2
Ob.1, 2
Cl.in B♭ 1
Cl.in B♭ 2, 3
Hns 1, 2
Hns 3, 4
Perc.3
Glock.
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Ob 1.
Cl 2
Fl. 1
mp
p
pp
mf
div.
pizz. div.
arco
arco unis.

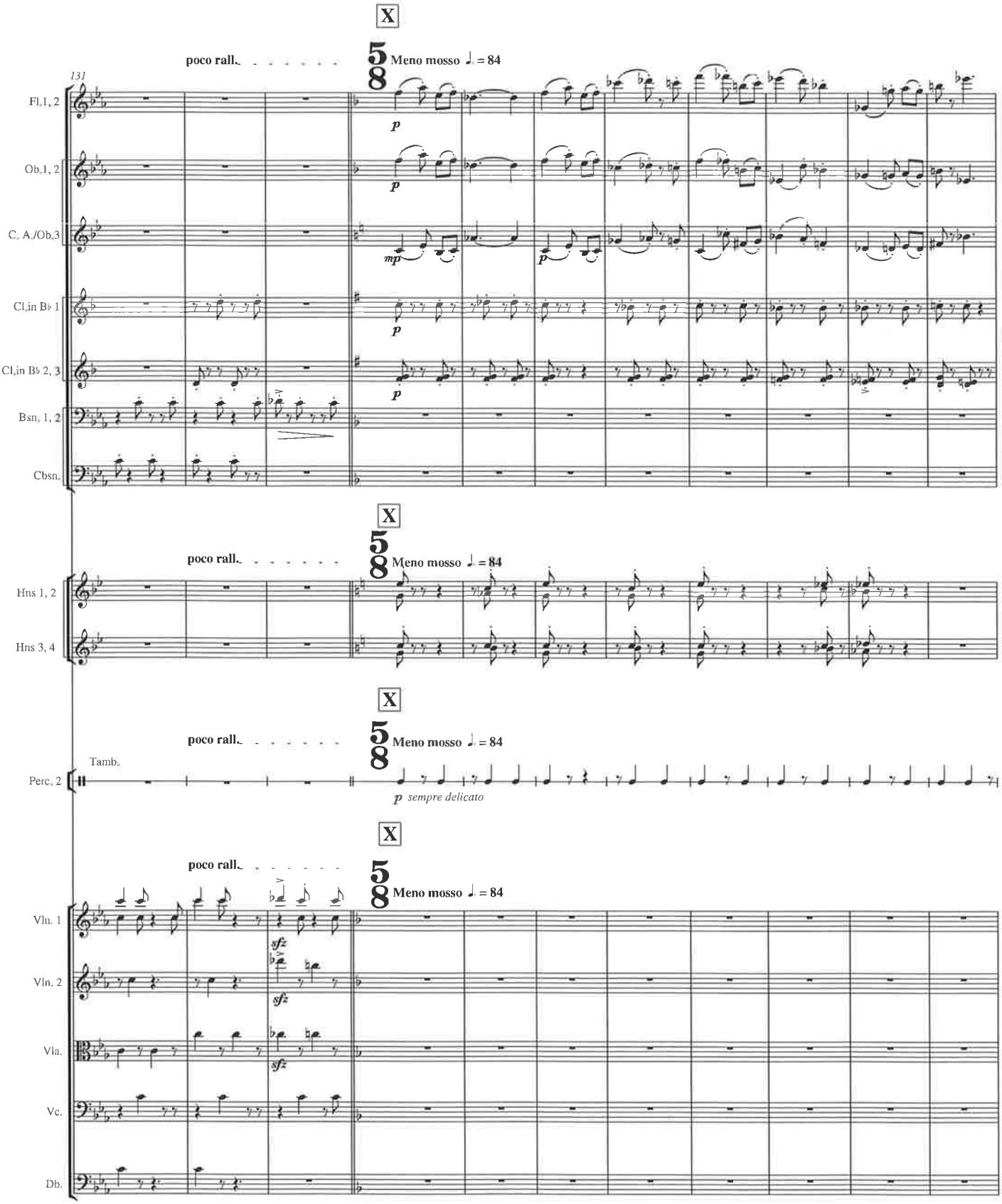

97
Fl.1, 2
Cl.in B♭ 1
Glock.
Perc.3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
6/8
ppp
pppp
pizz.
pp

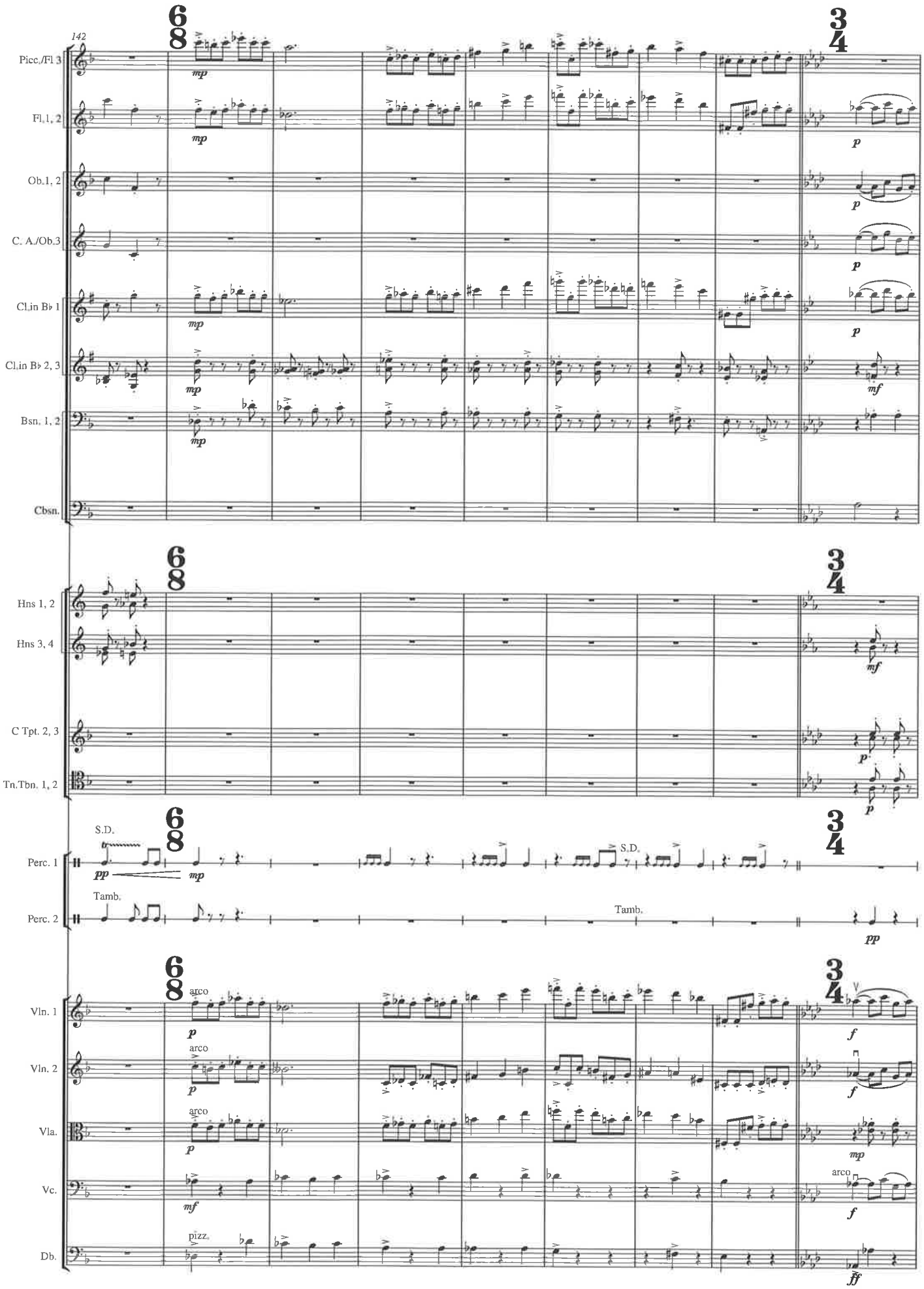

W
6/8 Poco più mosso ♩. = 84
107
Cl. in B♭ 1
mp
5/4
Hns 1, 2
Hns 3, 4
Perc. 3
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
arco
pizz.
mf
div.

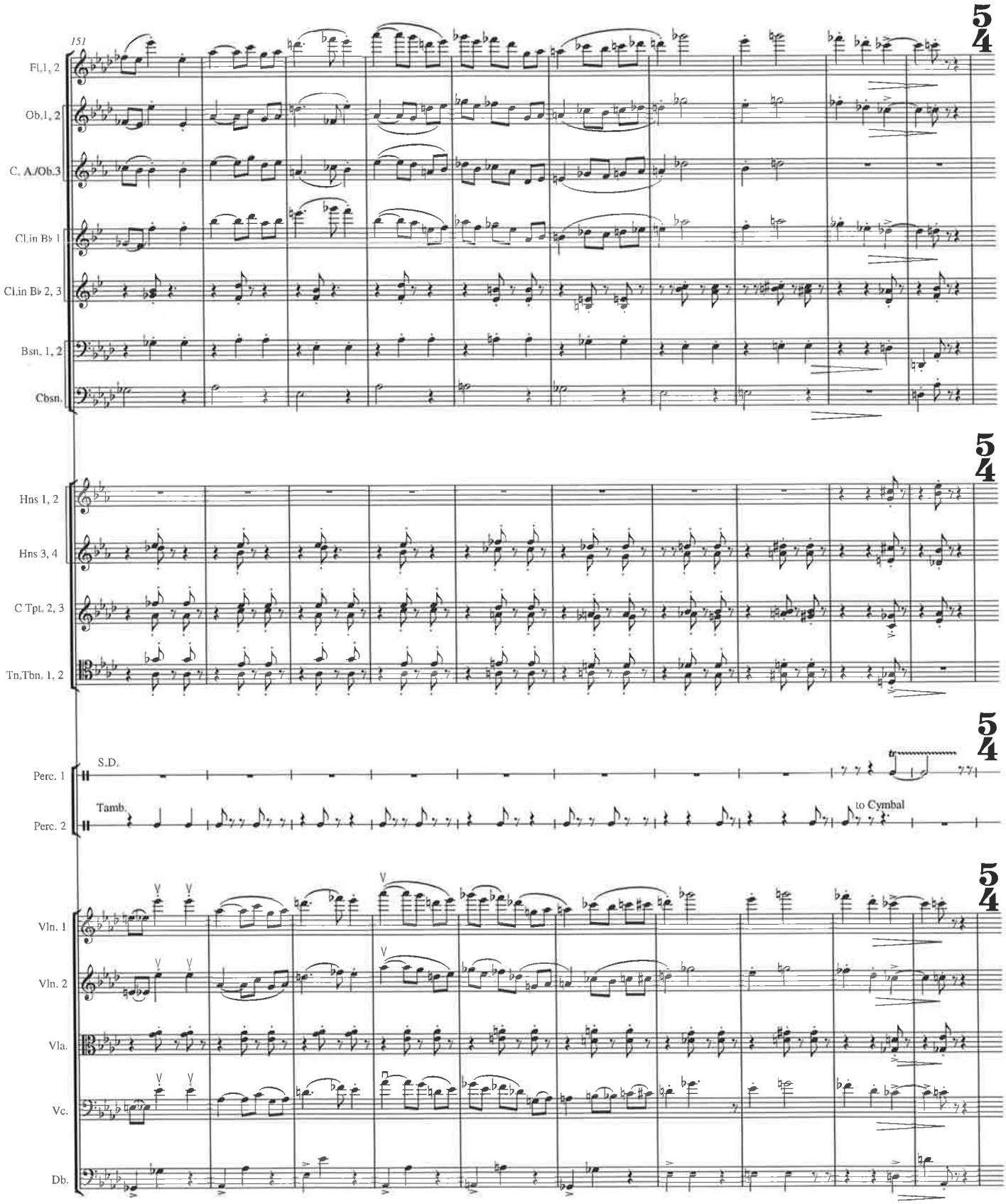

112
poco accel.
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mp cresc.
p
mf
f cresc.
div.
unis.

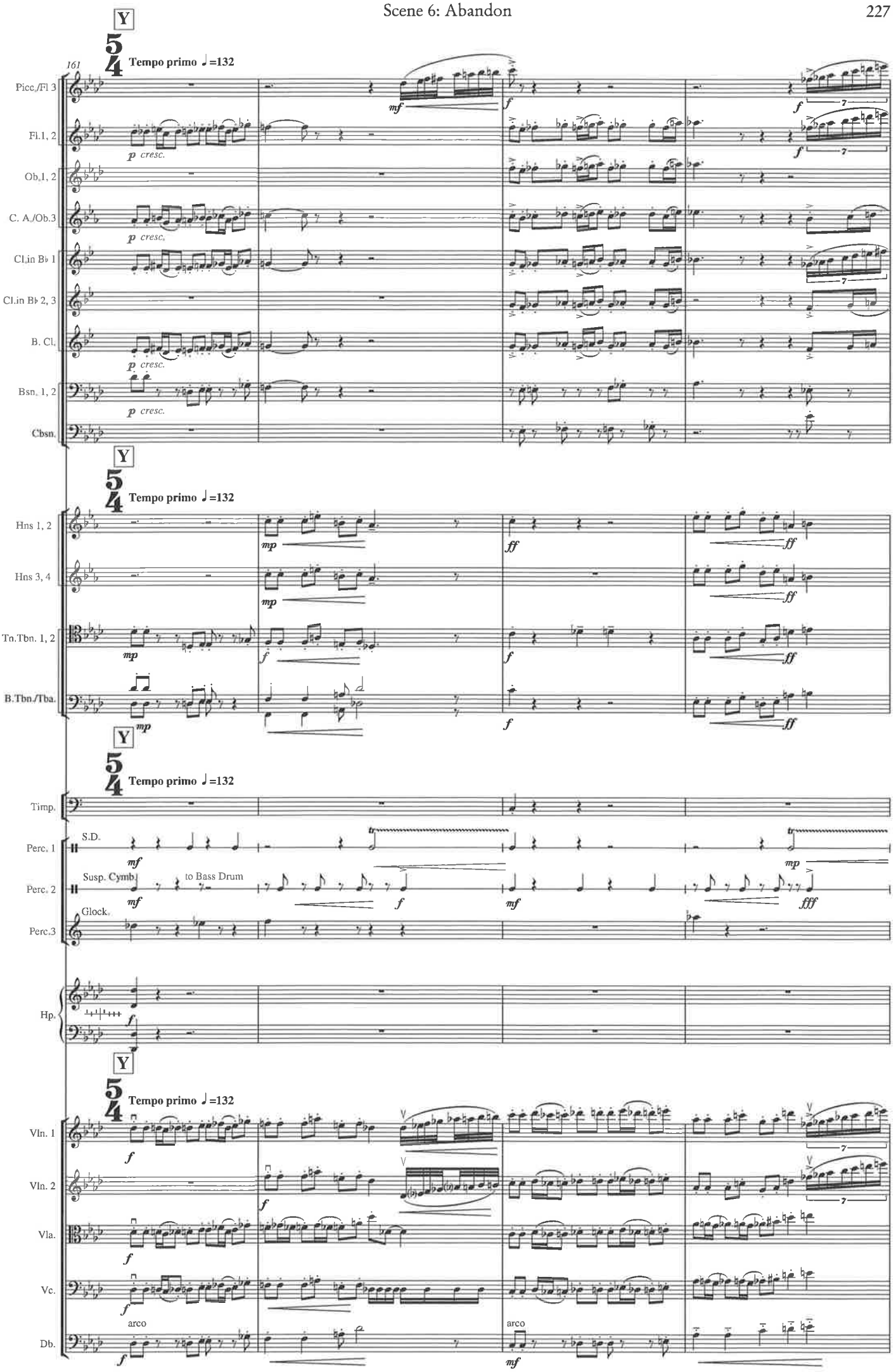

Più mosso ♩. = 88
117
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
Bsn. 1, 2
f cresc.
mf cresc.
ff
Più mosso ♩. = 88
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
a 2
Tbn 1
Tn.Tbn. 1, 2
Più mosso ♩. = 88
div.
unis.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf sempre cresc.
ff sempre cresc.

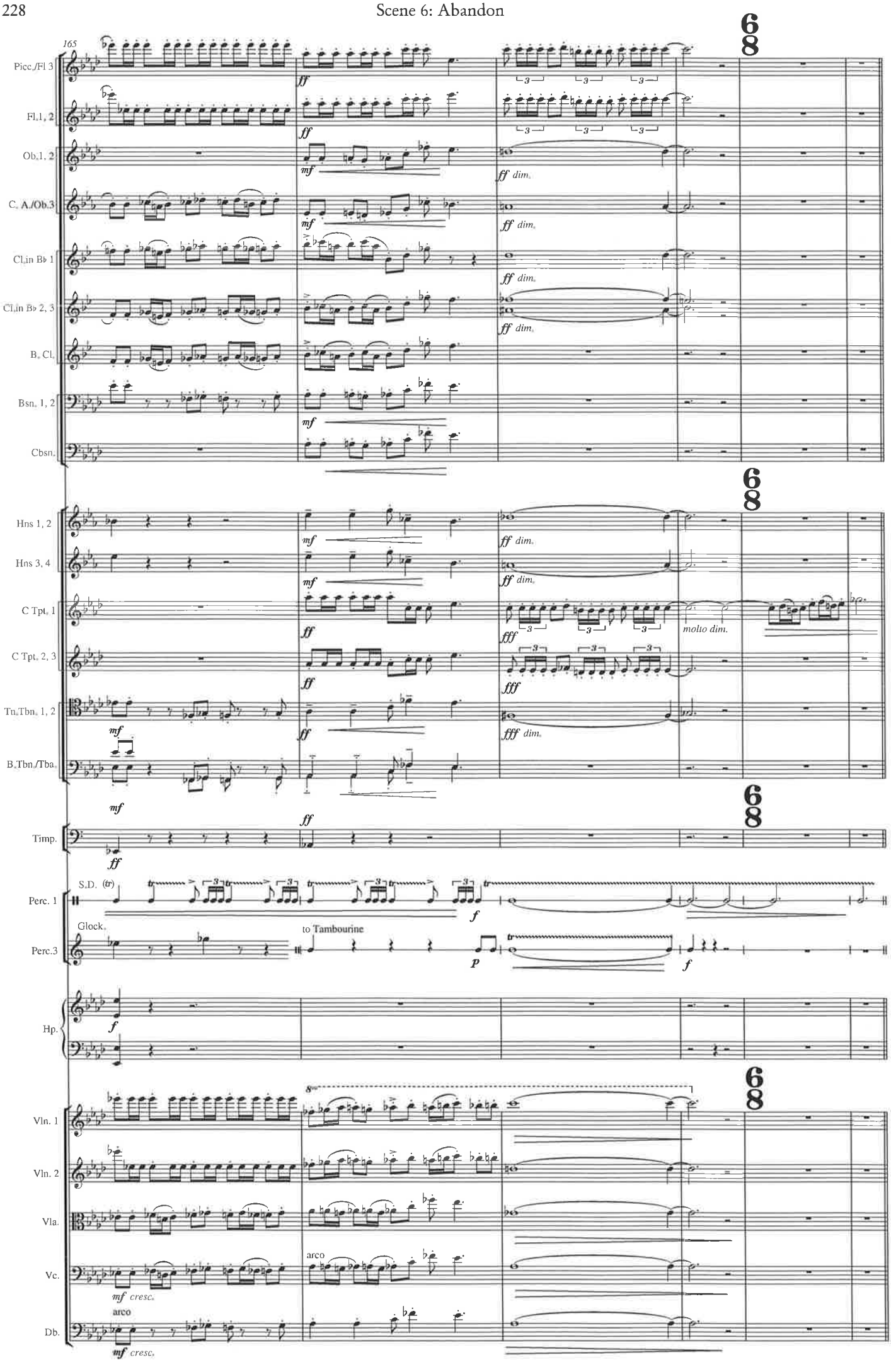

121
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
Perc. 1
S.D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
div.
subito p
unis.
sfz
fp
f
mp

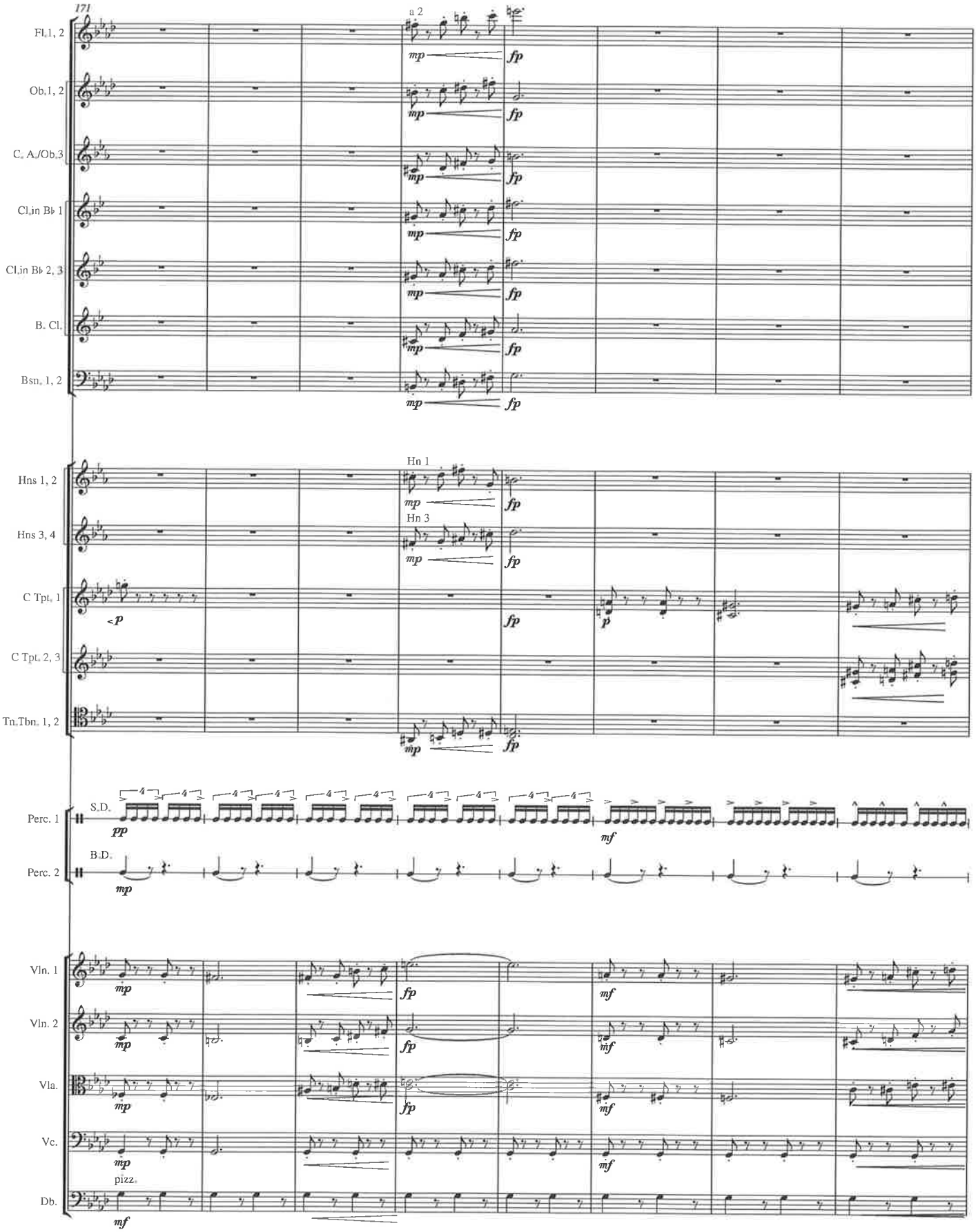

131
poco rall.
5/8
Meno mosso ♩. = 84
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
Tamb.
Perc. 2
p sempre delicato
Vln. 1
Vln. 2
Vla.
Vc.
Db.

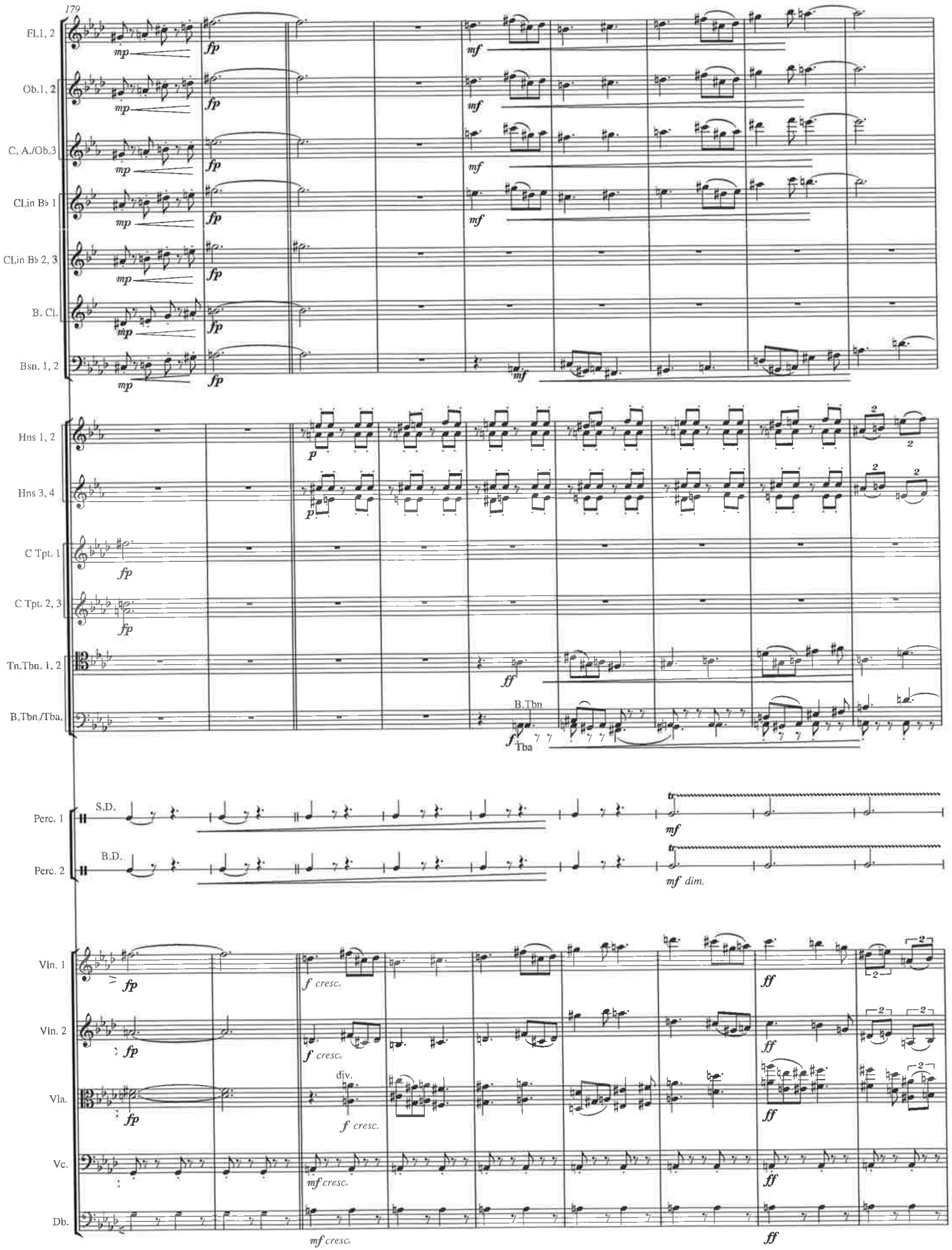

142
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
C Tpt. 2, 3
Tn.Tbn. 1, 2
S.D.
Perc. 1
Tamb.
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
pizz.

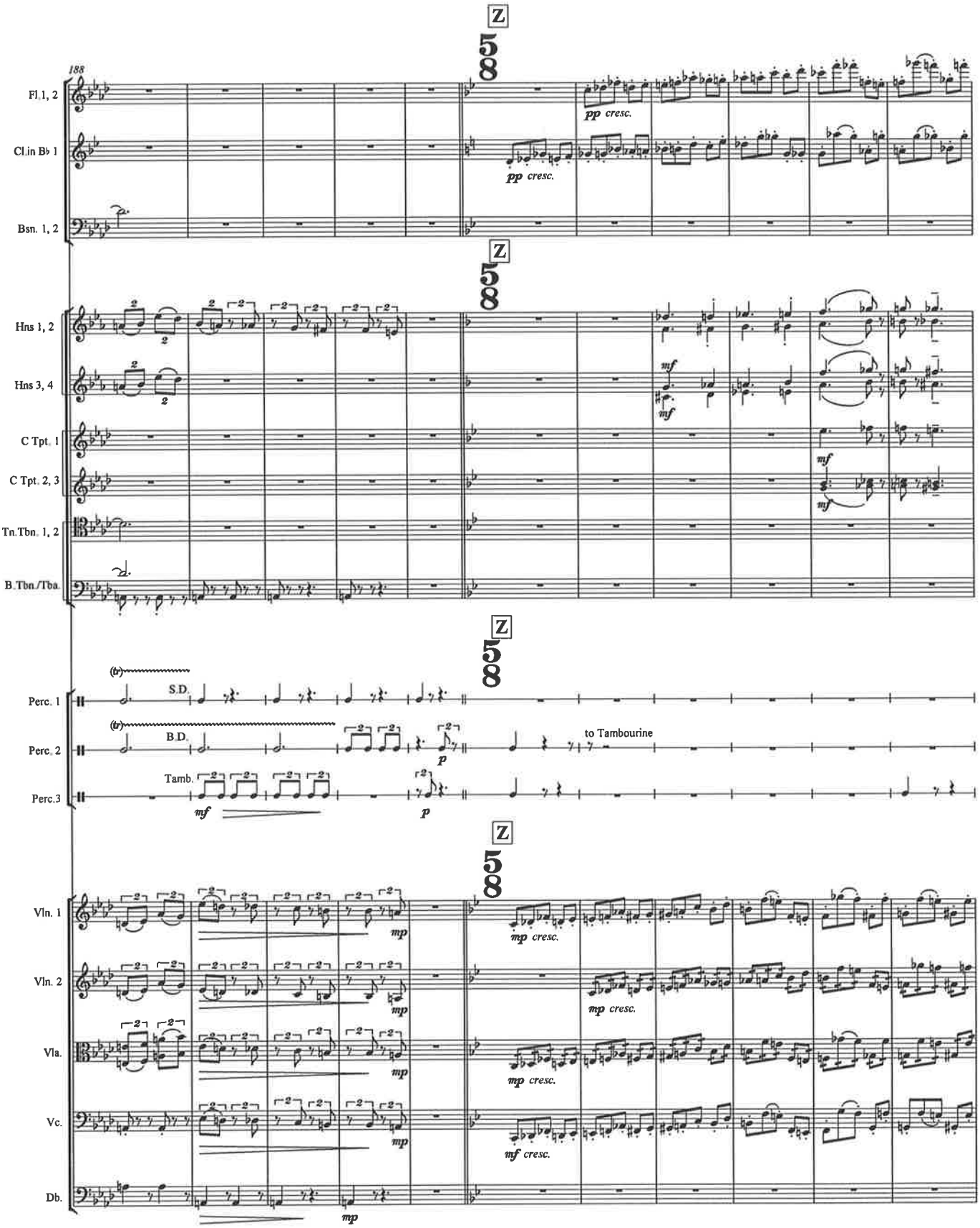

151
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
C Tpt. 2, 3
Tn./Tbn. 1, 2
Perc. 1
S.D.
Perc. 2
Tamb.
to Cymbal
Vln. 1
Vln. 2
Vla.
Vc.
Db.

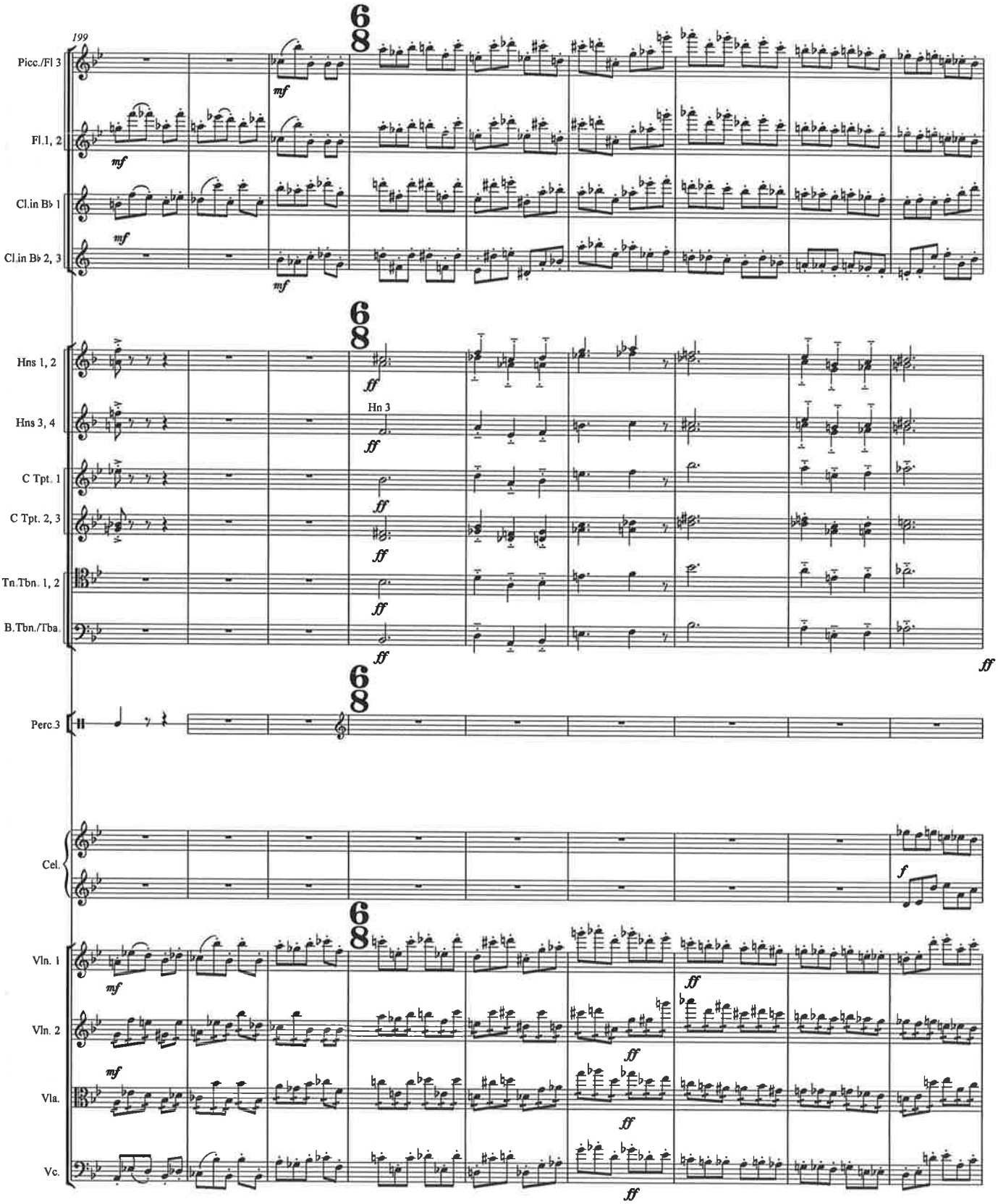

161
Tempo primo ♩=132
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
Tn.Tbn. 1, 2
B.Tbn./Tba.
Timp.
Perc. 1
S.D.
Perc. 2
Susp. Cymb.
to Bass Drum
Perc.3
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco

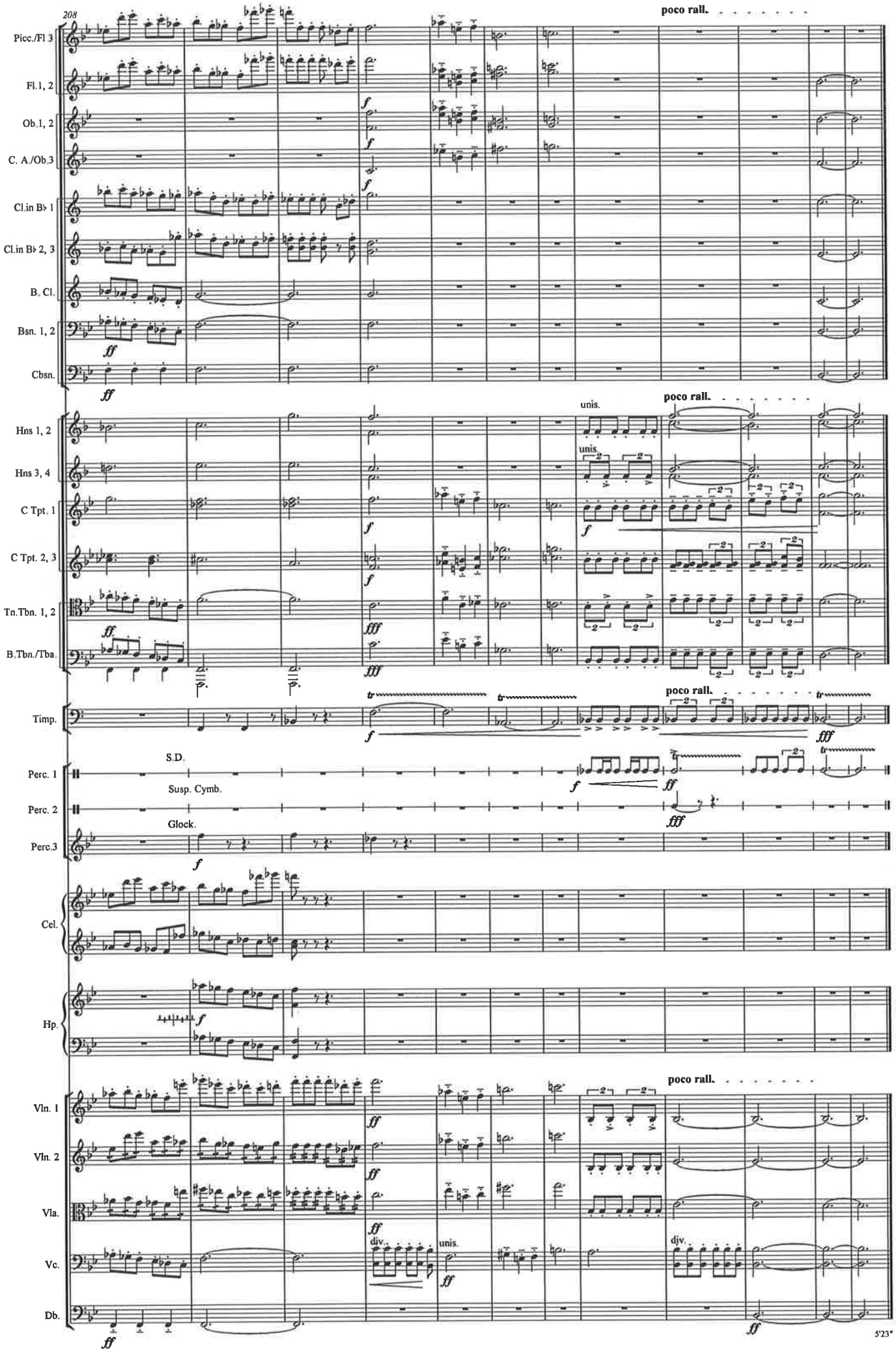

165
Picc./Fl 3
Fl. 1, 2
Ob. 1, 2
C. A./Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn./Tbn. 1, 2
B./Tbn./Tba.
Timp.
S.D.
Perc. 1
Glock.
Perc. 3
to Tambourine
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
molto dim.


171
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
B. Cl.
Bsn. 1, 2
a 2
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
Hn 1
Hn 3
Perc. 1
Perc. 2
S.D.
B.D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.


179
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl. in B♭ 1
Cl. in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
B.Tbn
Tba
Perc. 1
S.D.
Perc. 2
B.D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
div.


188
Fl. 1, 2
Cl. in B♭ 1
Bsn. 1, 2
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn. Tbn. 1, 2
B. Tbn./Tba.
Perc. 1
Perc. 2
Perc. 3
S.D.
B.D.
Tamb.
to Tambourine
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Z
5/8
pp cresc.
mf
p
mp cresc.
mf cresc.
mp


199
Picc./Fl 3
Fl.1, 2
Cl.in B♭ 1
Cl.in B♭ 2, 3
Hns 1, 2
Hns 3, 4
Hn 3
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Perc 3
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
mf
ff
f


208
poco rall.
Picc./Fl 3
Fl.1, 2
Ob.1, 2
C. A./Ob.3
Cl.in B♭ 1
Cl.in B♭ 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
unis.
Hns 1, 2
Hns 3, 4
C Tpt. 1
C Tpt. 2, 3
Tn.Tbn. 1, 2
B.Tbn./Tba.
Timp.
S.D.
Susp. Cymb.
Glock.
Perc. 1
Perc. 2
Perc.3
Cel.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
div.
5'23"

4

SONATA
FOR VIOLONCELLO AND PIANO

Sonata

For Violoncello and Piano

I	*Moderato*	8' 54"
II	*Andante semplice*	5' 11"
III	*Allegro scherzando*	3' 10"
IV	*Energico*	6' 37"

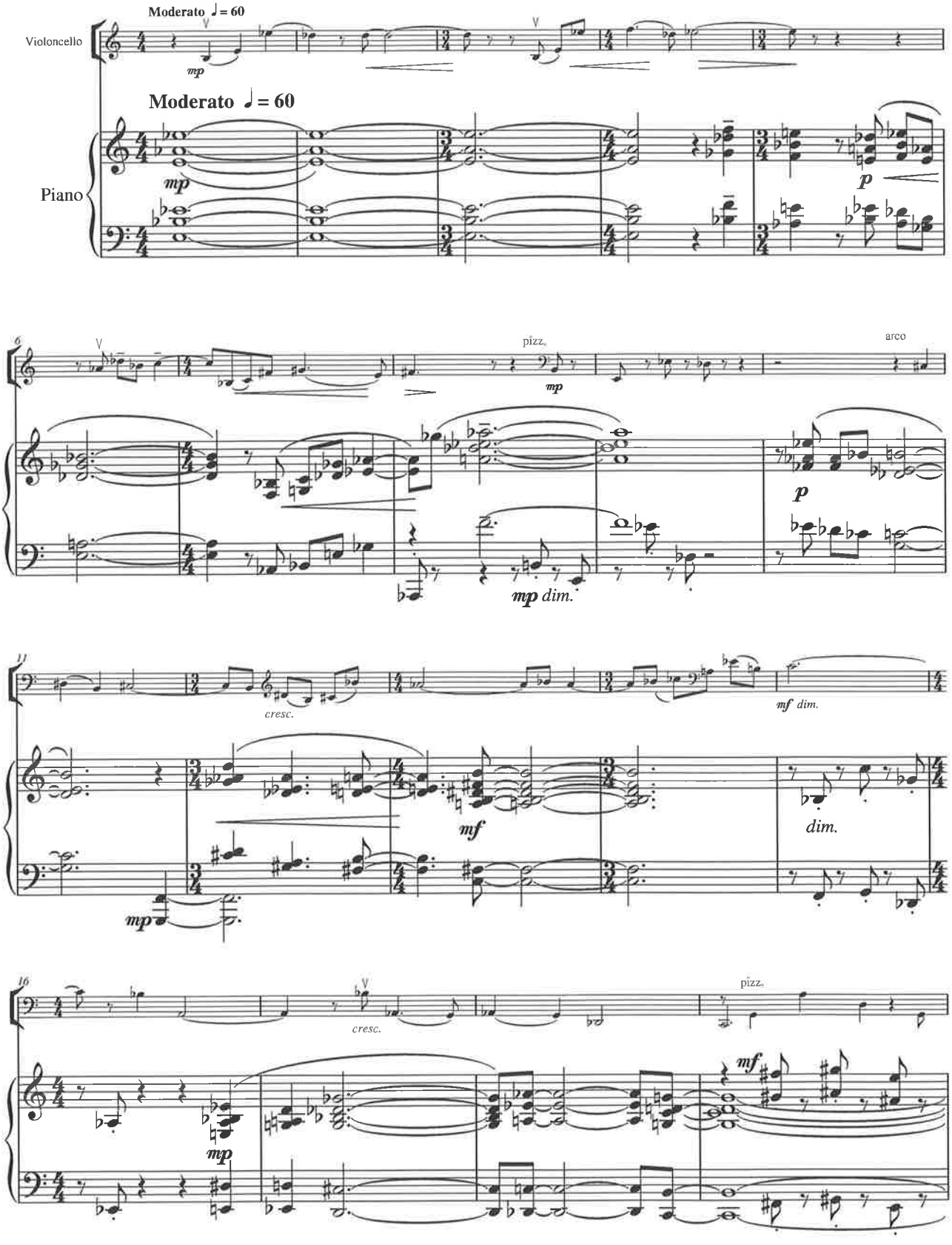
Total Duration: c. 24 minutes

Sonata

for Violoncello and Piano

I

DIANA K.WEEKES



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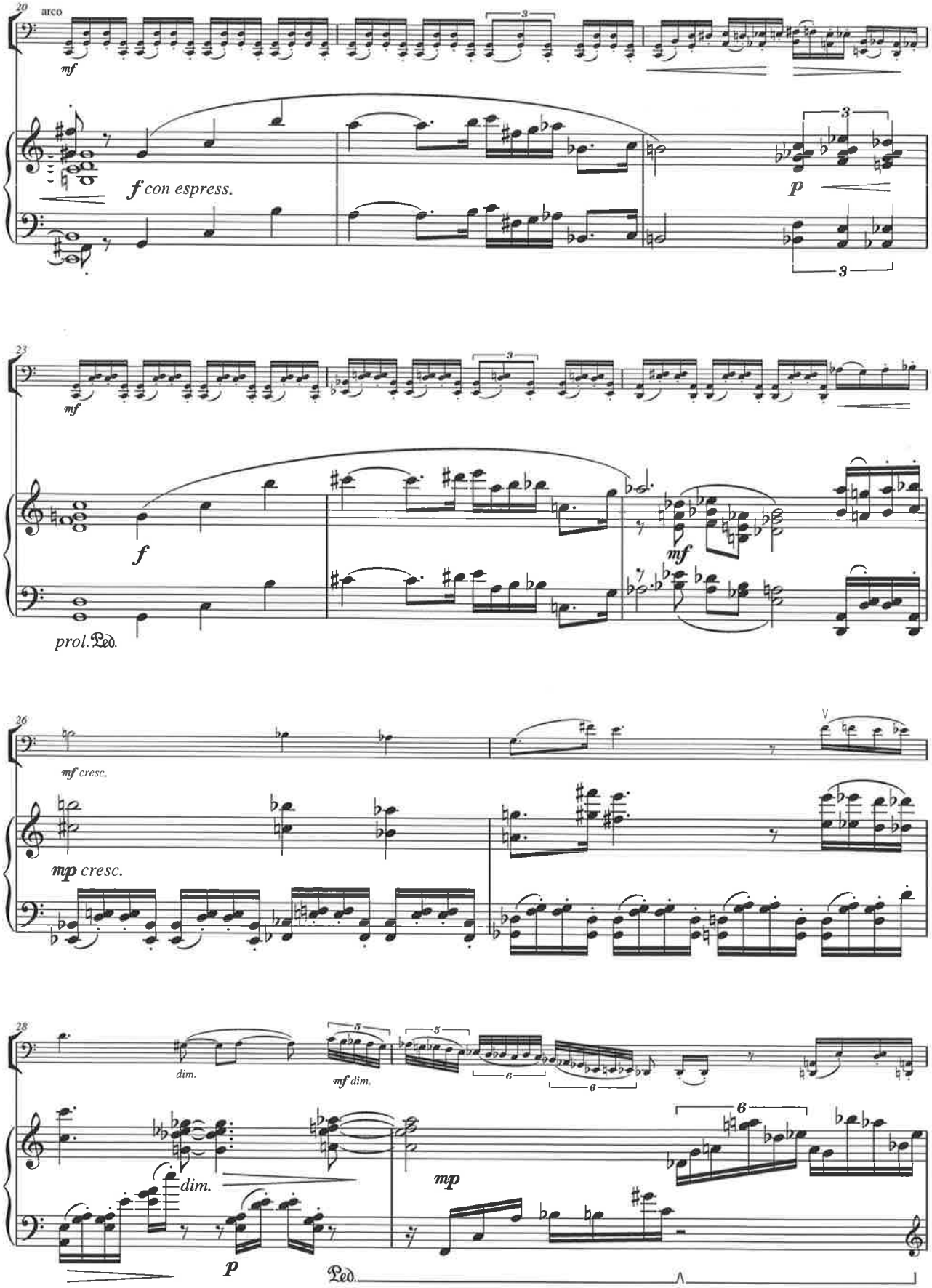
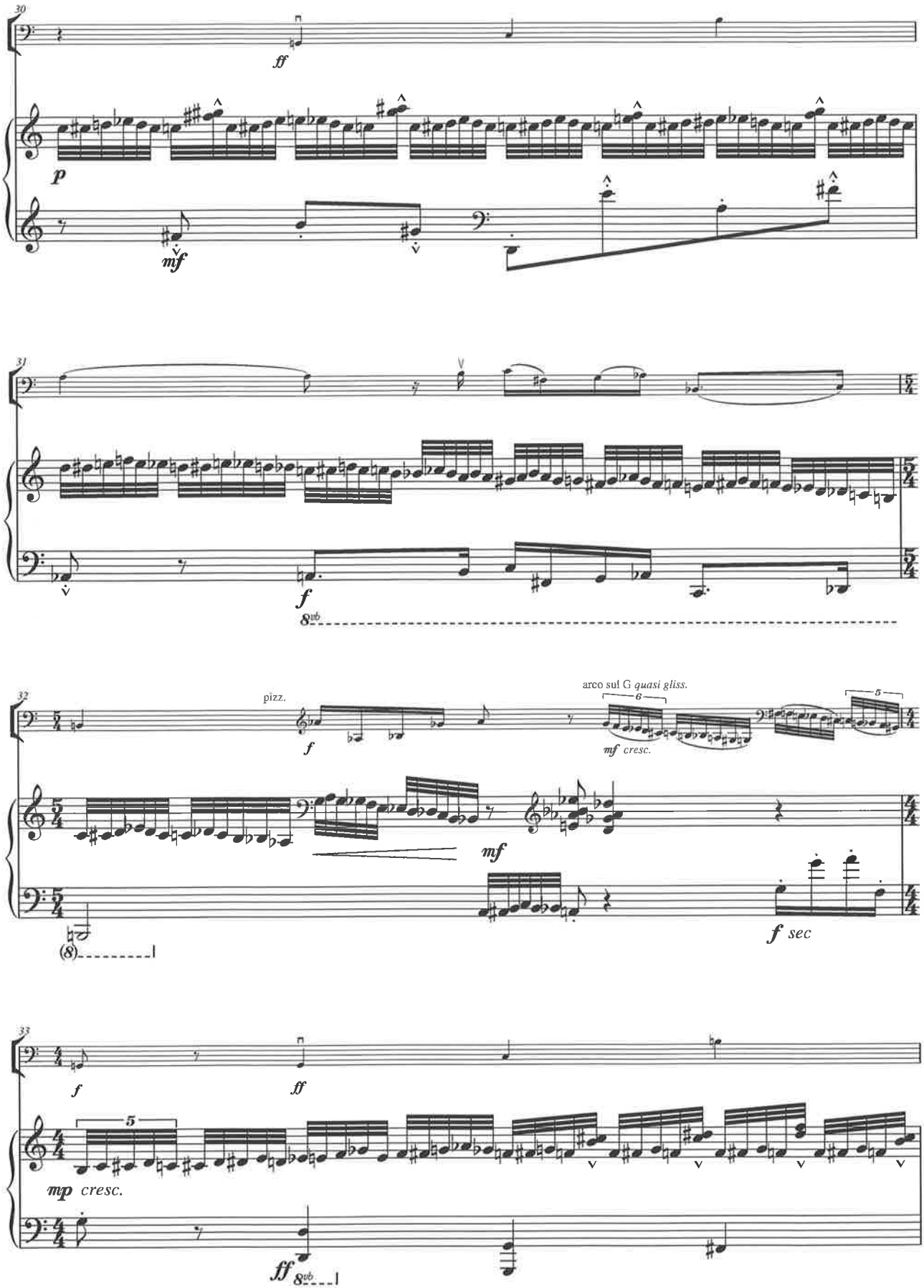
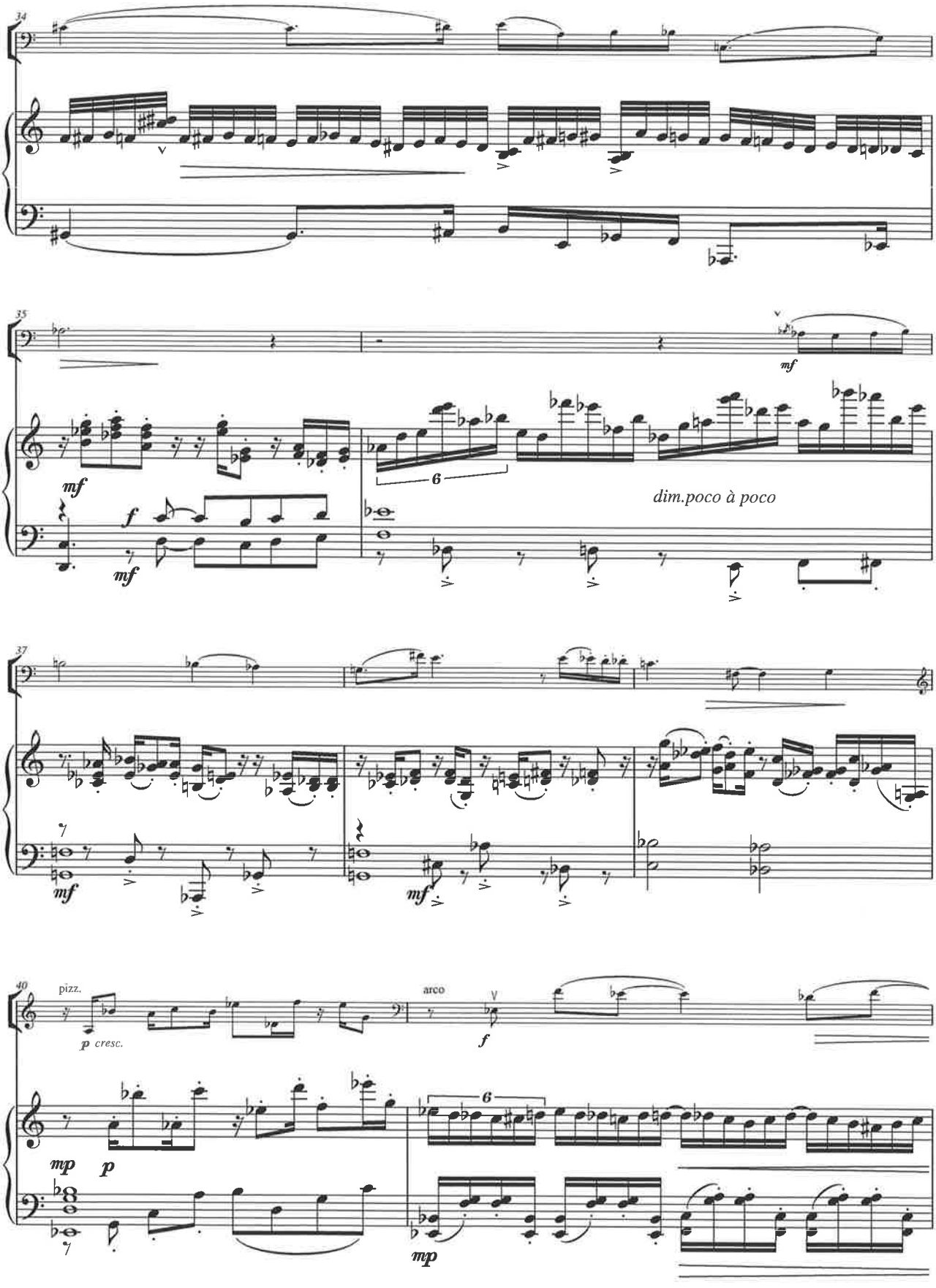
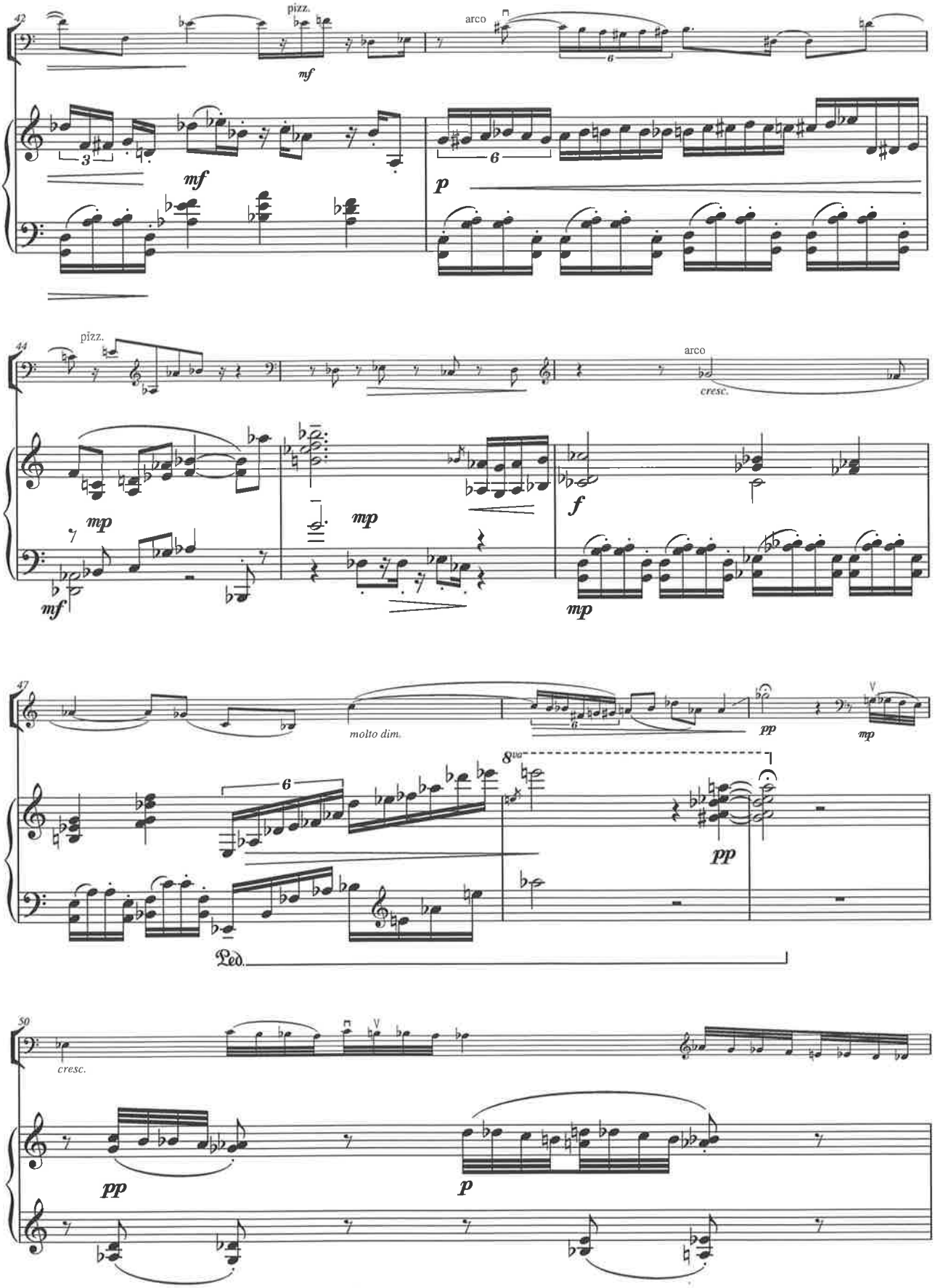
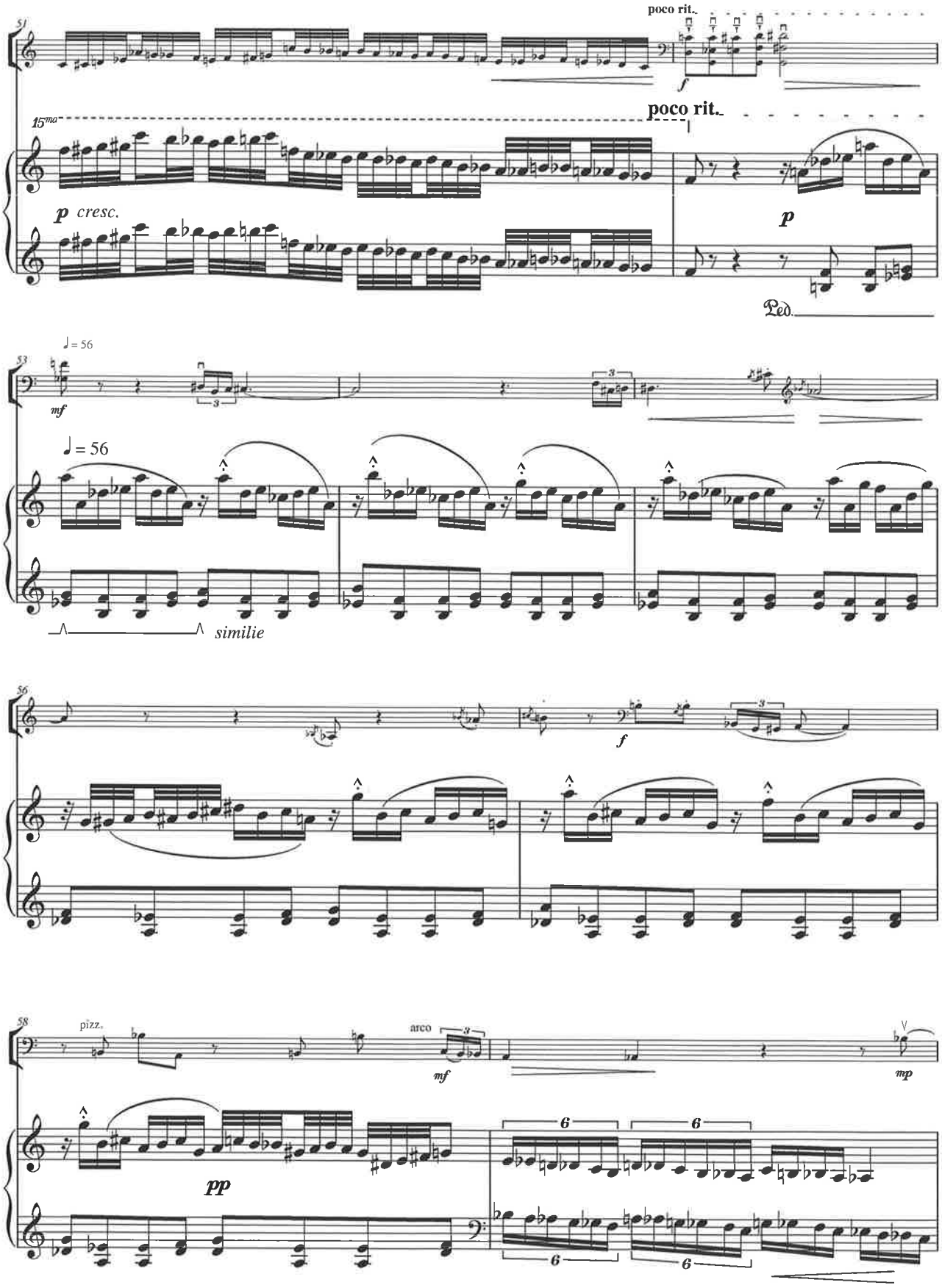
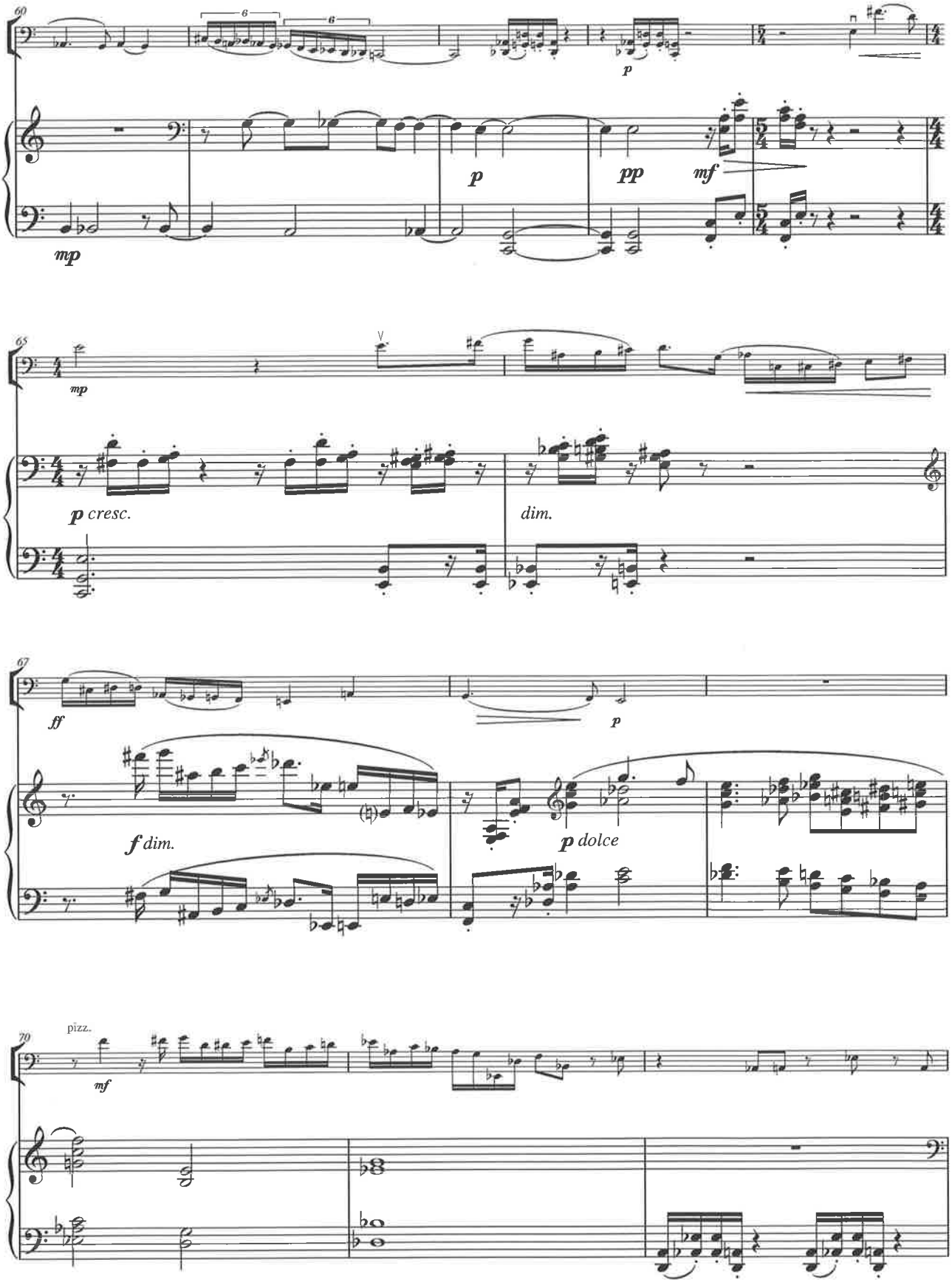

20
arco
mf
f con espress.
p
23
mf
f
mf
prol. Ped.
26
mf cresc.
mp cresc.
28
dim.
mf dim.
dim.
mp
p
Ped.

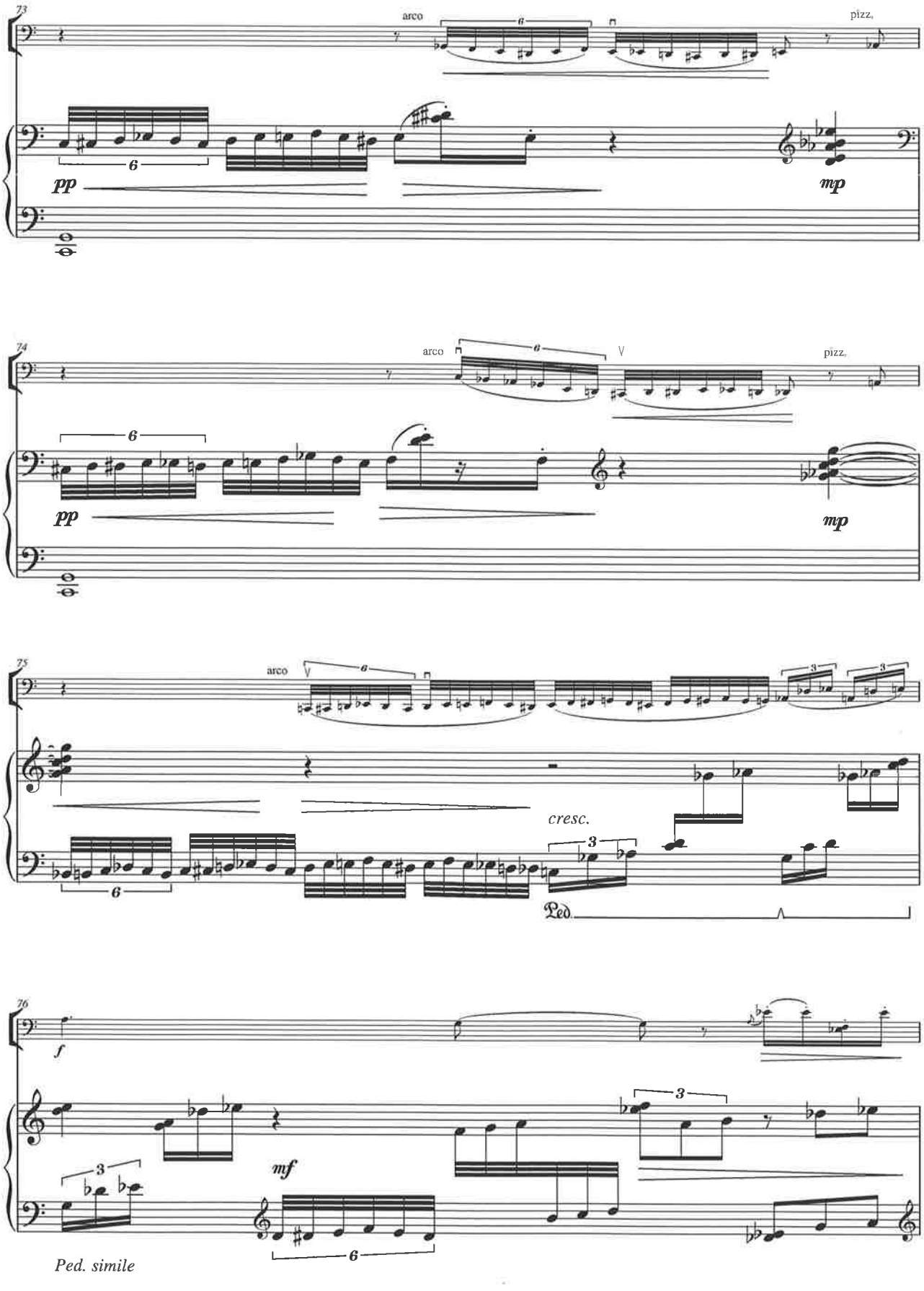

30
ff
p
mf
31
f
8vb
32
pizz.
f
arco sul G quasi gliss.
6
5
mf cresc.
mf
(8)
f sec
33
f
ff
5
mp cresc.
ff
8vb

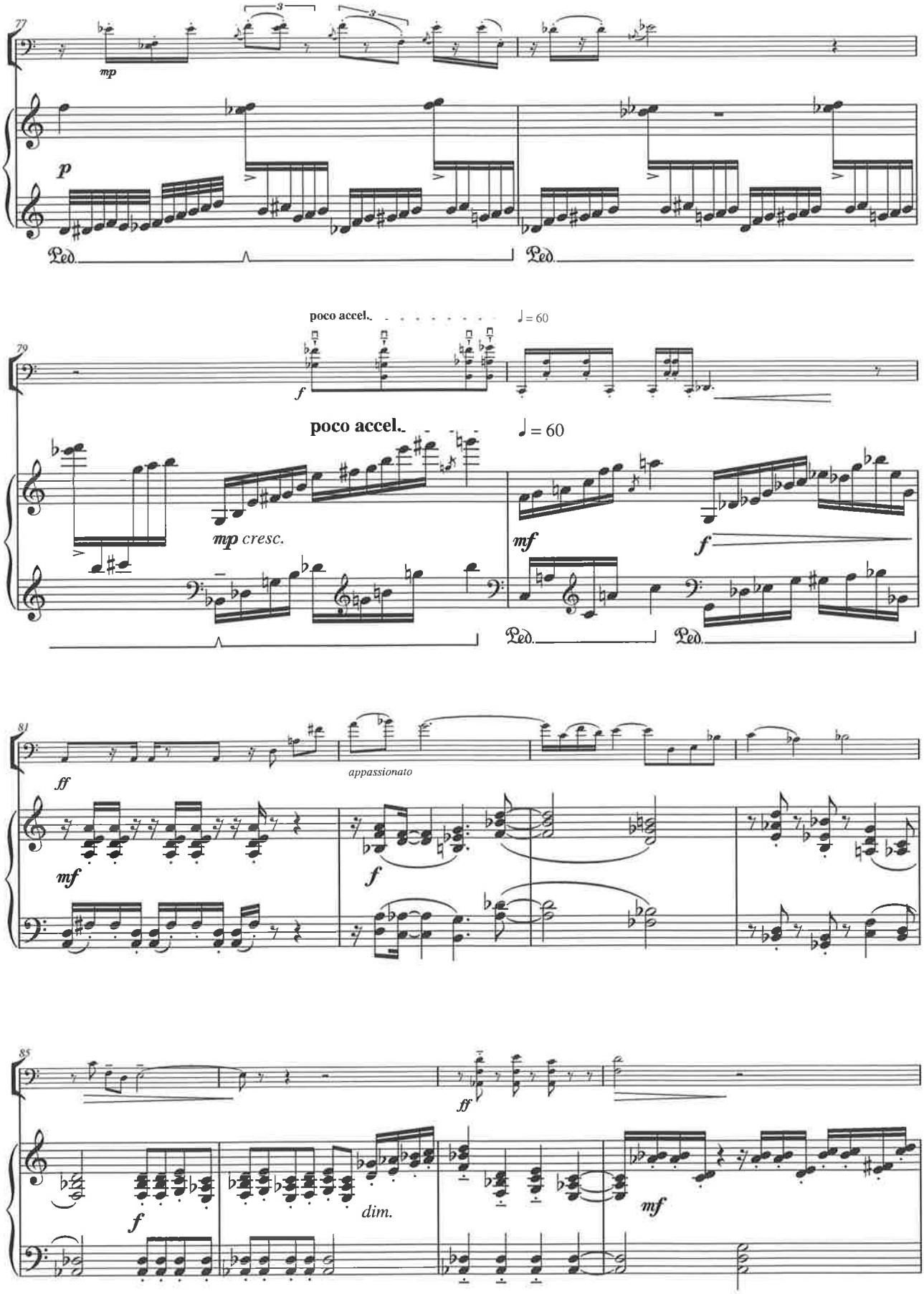

34
35
mf
mf
f
mf
6
dim.poco à poco
37
mf
mf
40
pizz.
p cresc.
arco
f
mp
p
6
mp

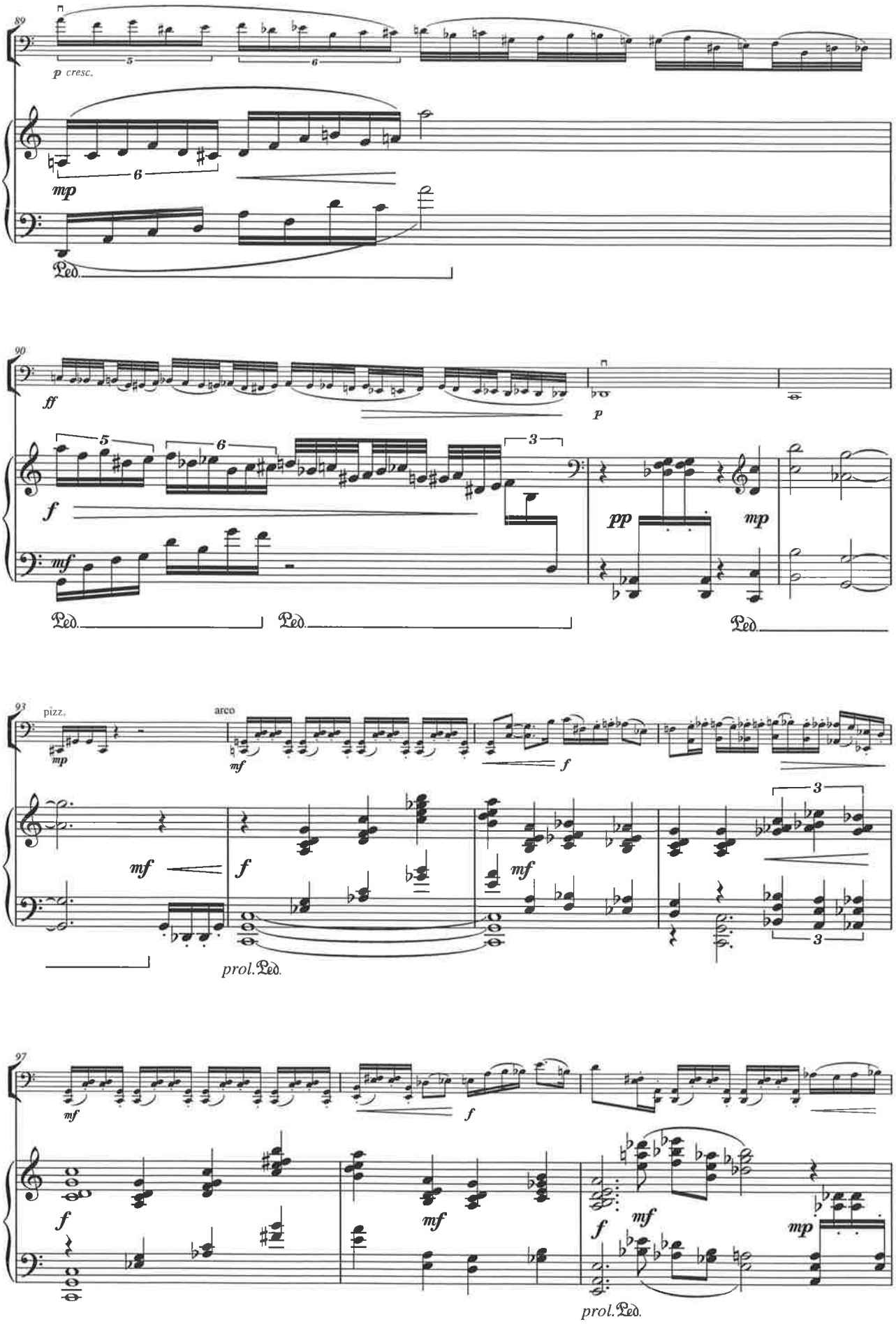

42
pizz.
mf
arco
6
3
mf
p
6
44
pizz.
arco
cresc.
mp
mp
f
mf
mp
47
molto dim.
pp
mp
6
8va
pp
Ped.
50
cresc.
pp
p

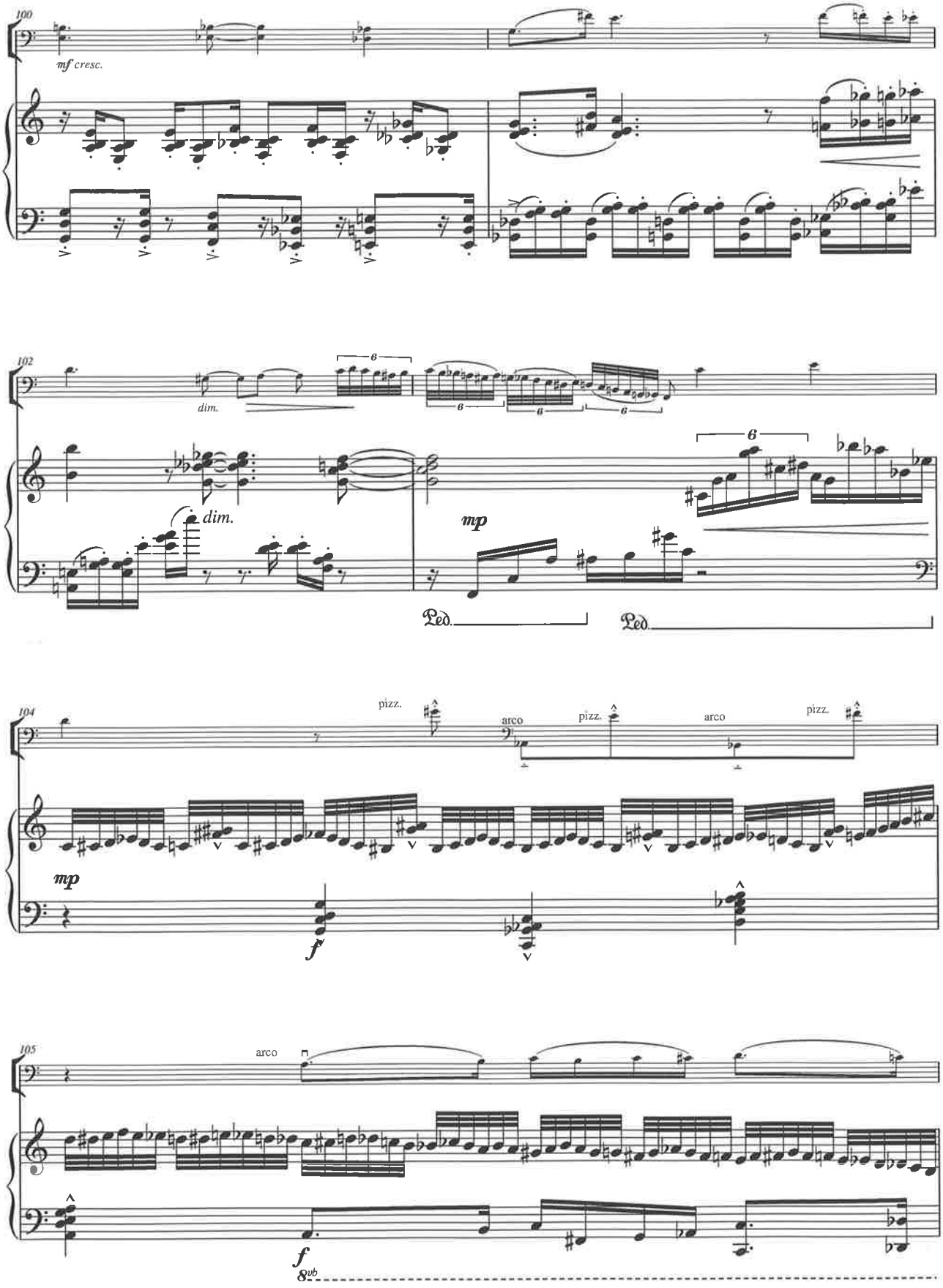

poco rit.
poco rit.
15ma
p cresc.
p
Ped.
53
♩= 56
mf
♩= 56
similie
56
f
58
pizz.
arco
mf
mp
pp
6
6
6
6

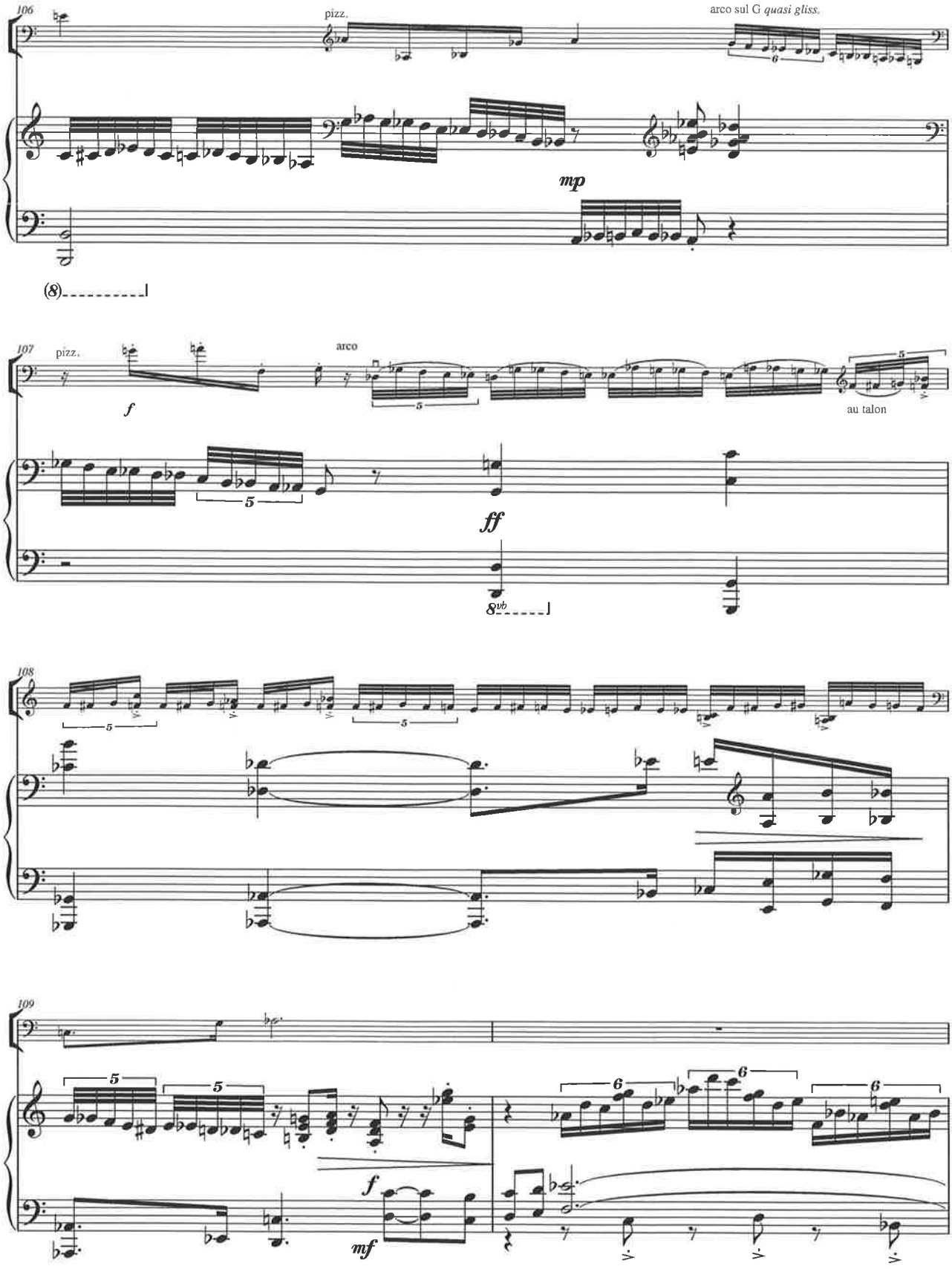

60
mp
p
pp
mf
65
mp
p cresc.
dim.
67
ff
p
f dim.
p dolce
70
pizz.
mf

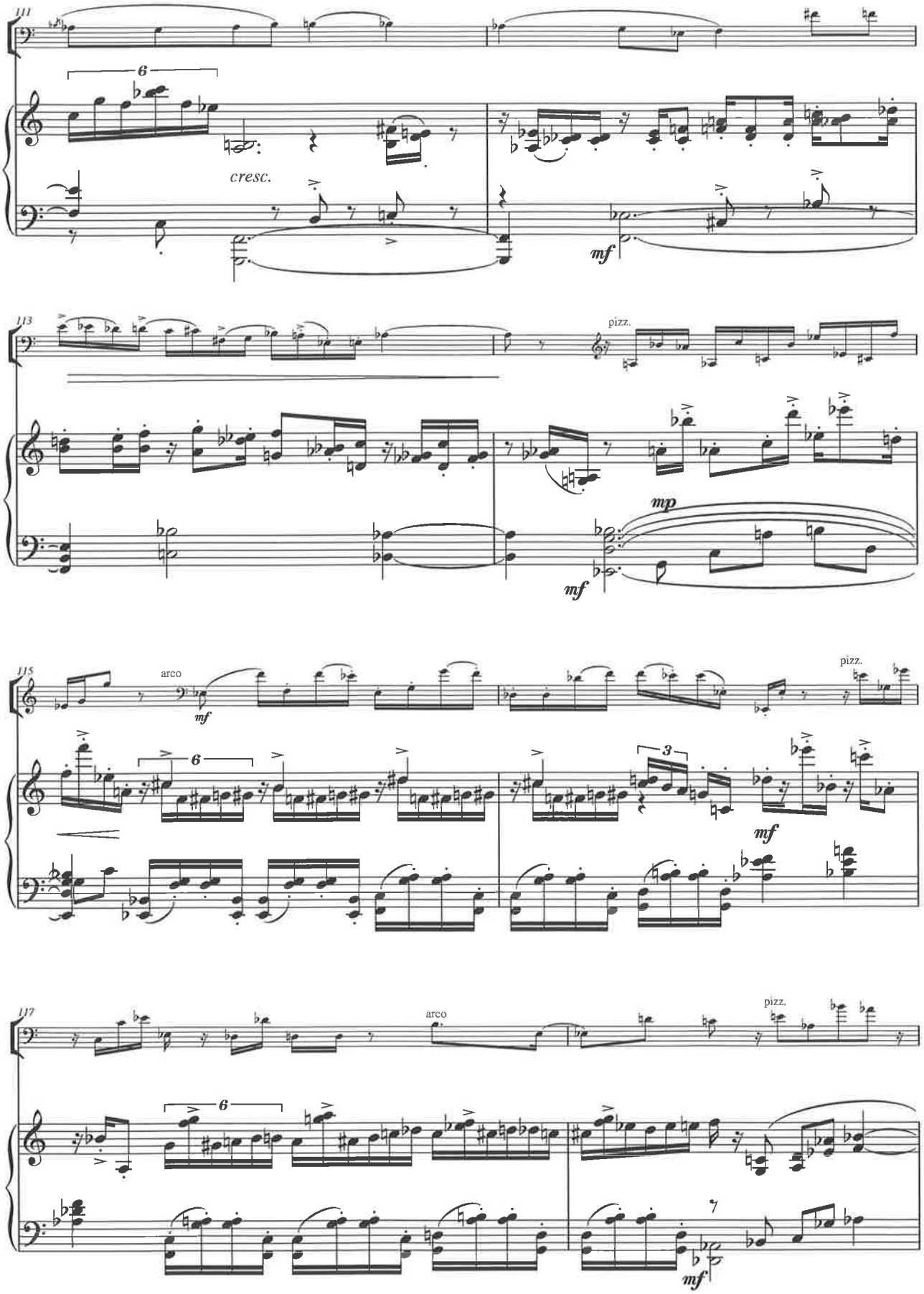

73
arco
pizz.
pp
mp
74
arco
pizz.
pp
mp
75
arco
cresc.
Ped.
76
f
mf
Ped. simile

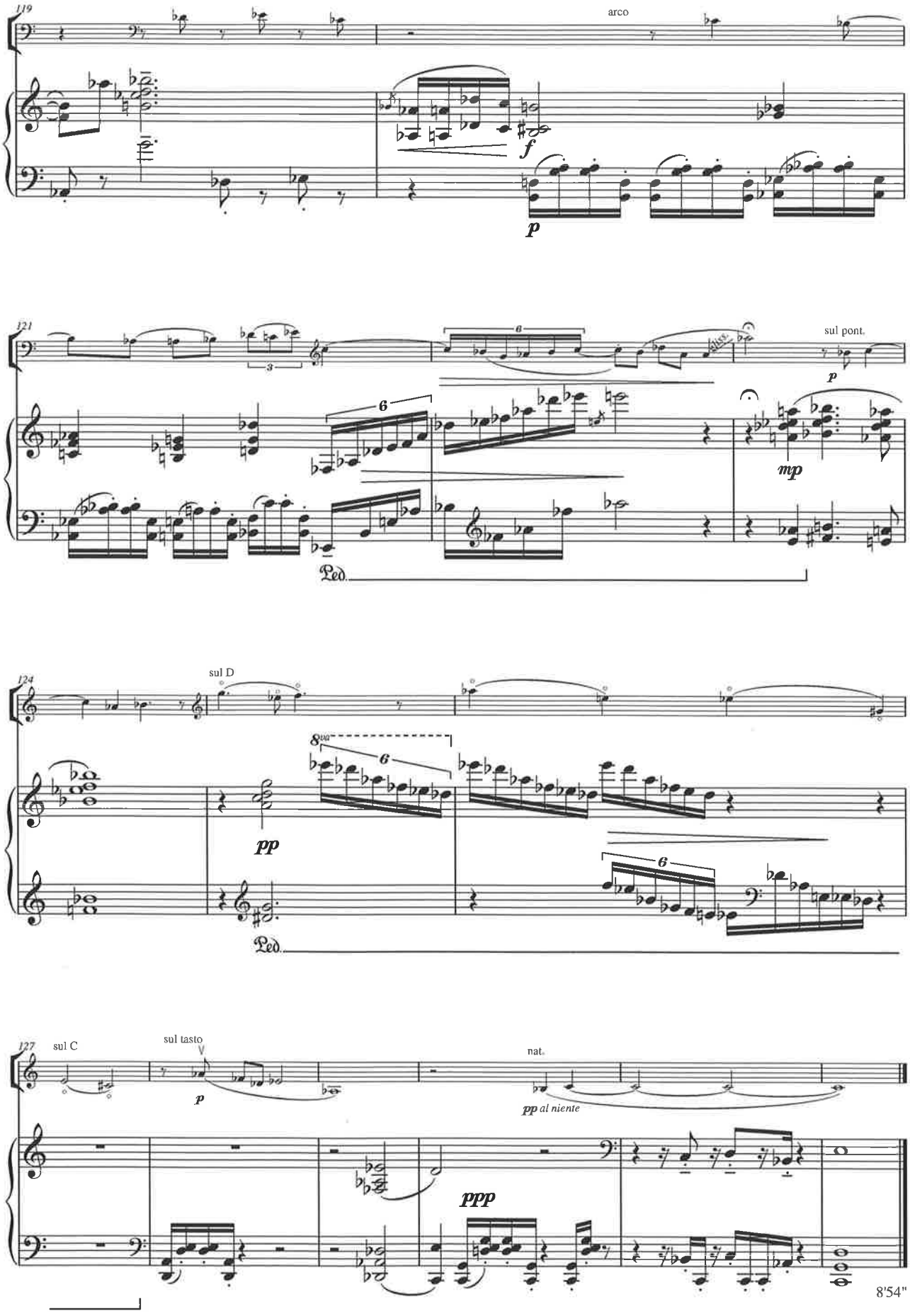

77
mp
p
Ped.
Ped.
poco accel.
♩= 60
79
f
poco accel.
♩= 60
mp cresc.
mf
f
Ped.
Ped.
81
ff
appassionato
mf
f
85
ff
f
dim.
mf


89
p cresc.
mp
Ped.
90
ff
p
f
mf
pp
mp
Ped.
Ped.
Ped.
93
pizz.
arco
mp
mf
f
mf
f
mf
prol. Ped.
97
mf
f
f
mf
f
mf
mp
prol. Ped.

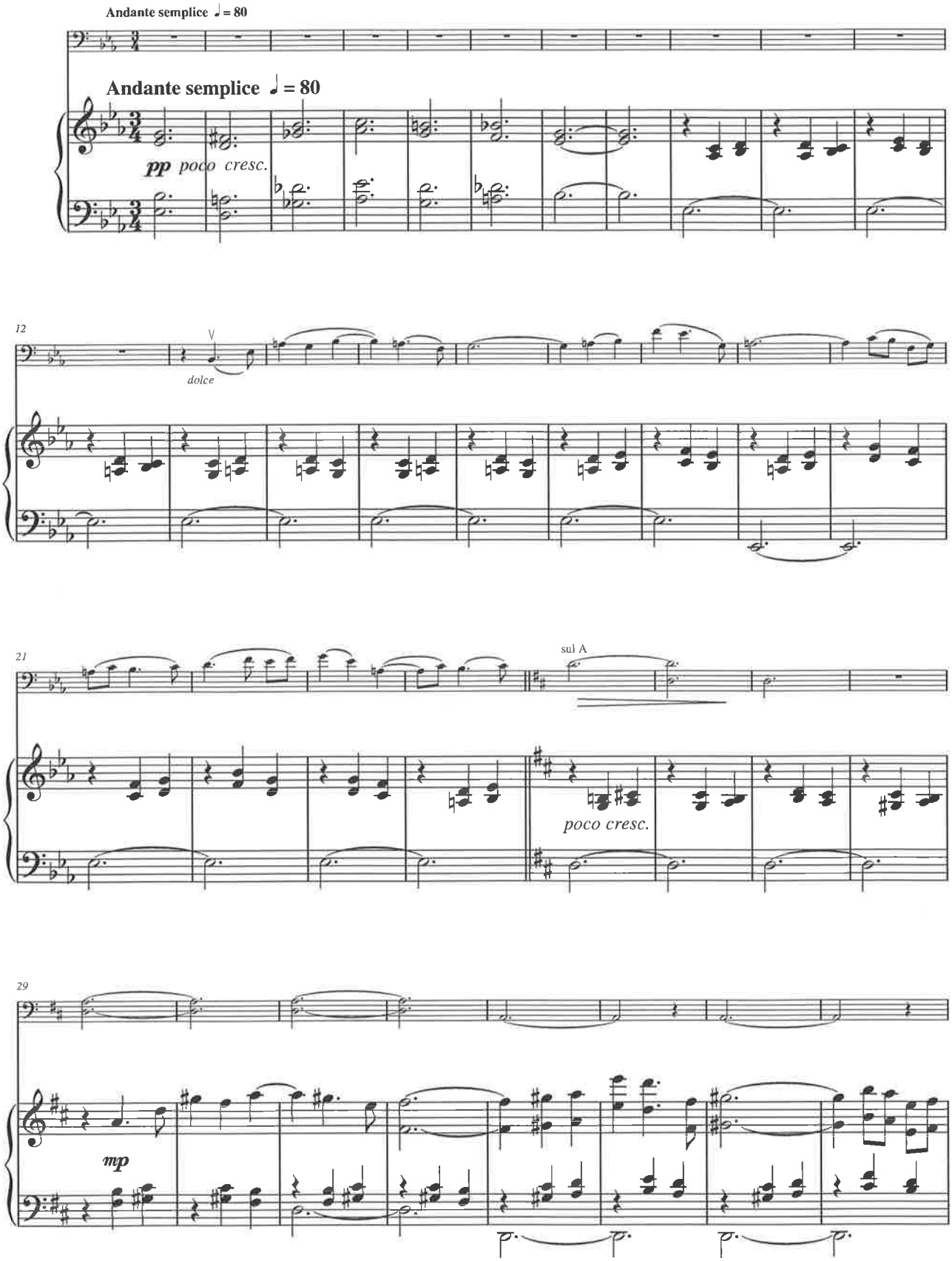

100
mf cresc.
102
dim.
dim.
mp
Ped.
Ped.
104
pizz.
arco
pizz.
arco
pizz.
mp
f
105
arco
f
8vb

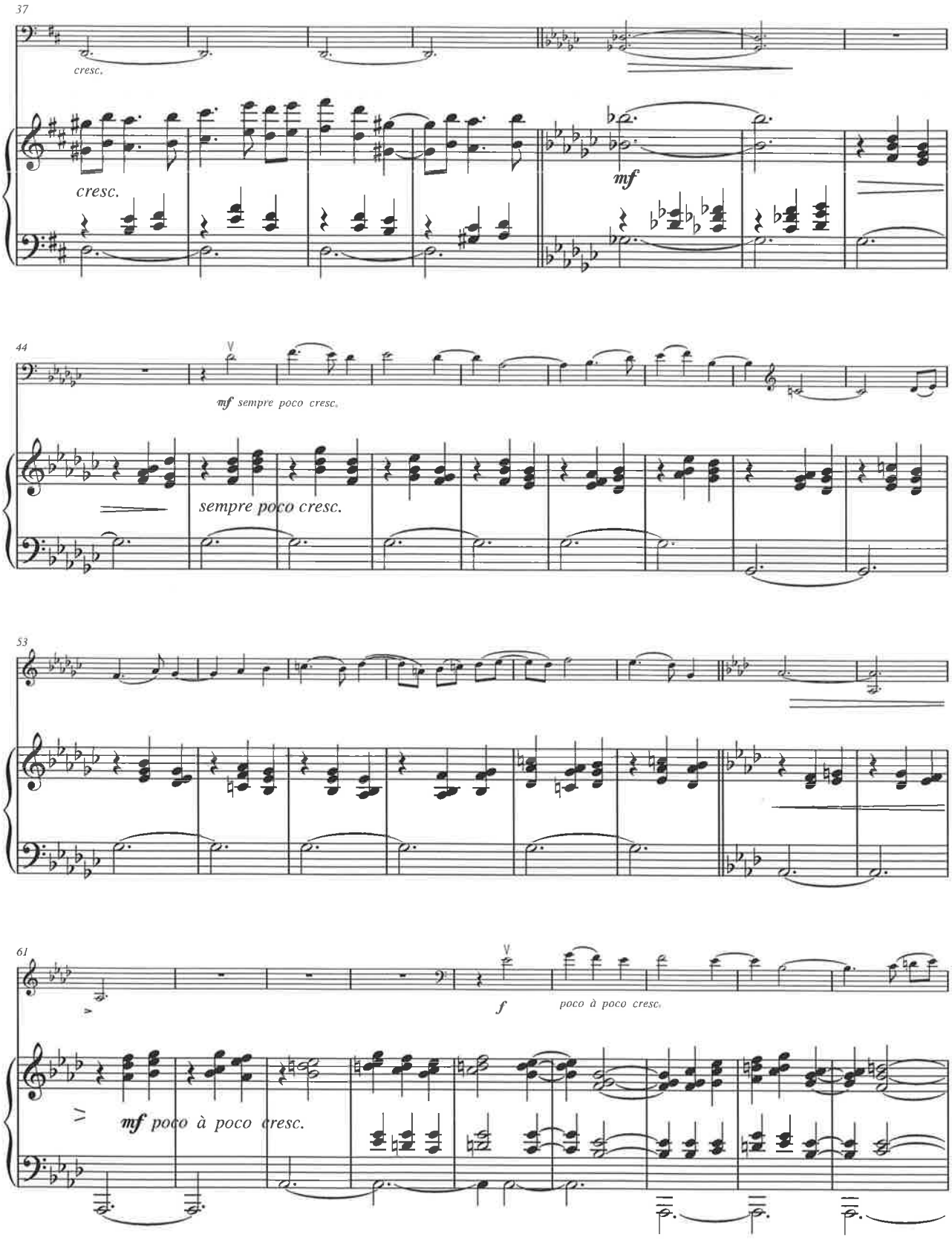

106
pizz.
arco sul G quasi gliss.
mp
(8)
107
pizz.
arco
f
au talon
ff
8vb
108
109
f
mf

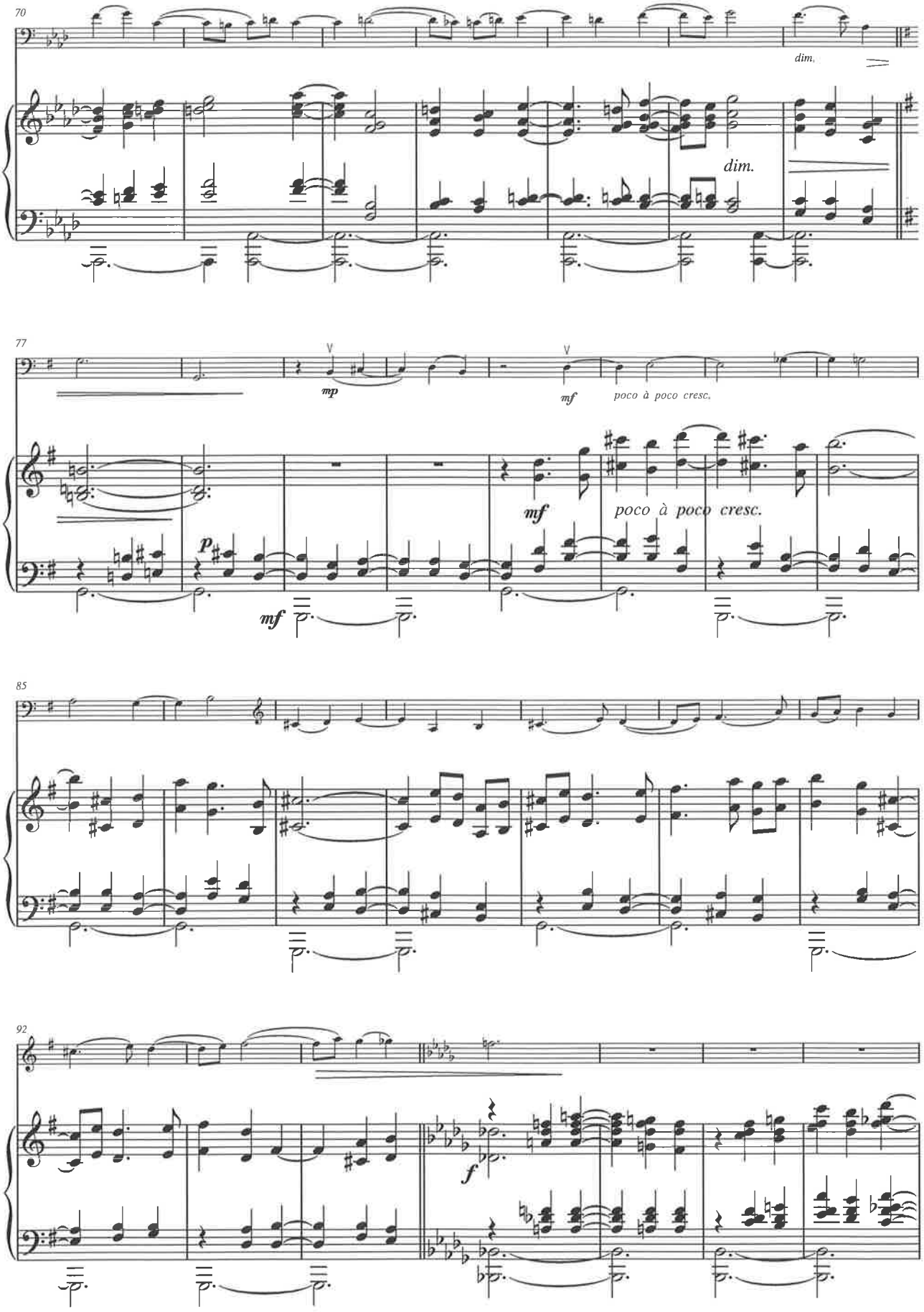

111
6
cresc.
mf
113
pizz.
mp
mf
115
arco
mf
pizz.
6
3
mf
117
arco
pizz.
6
7
mf

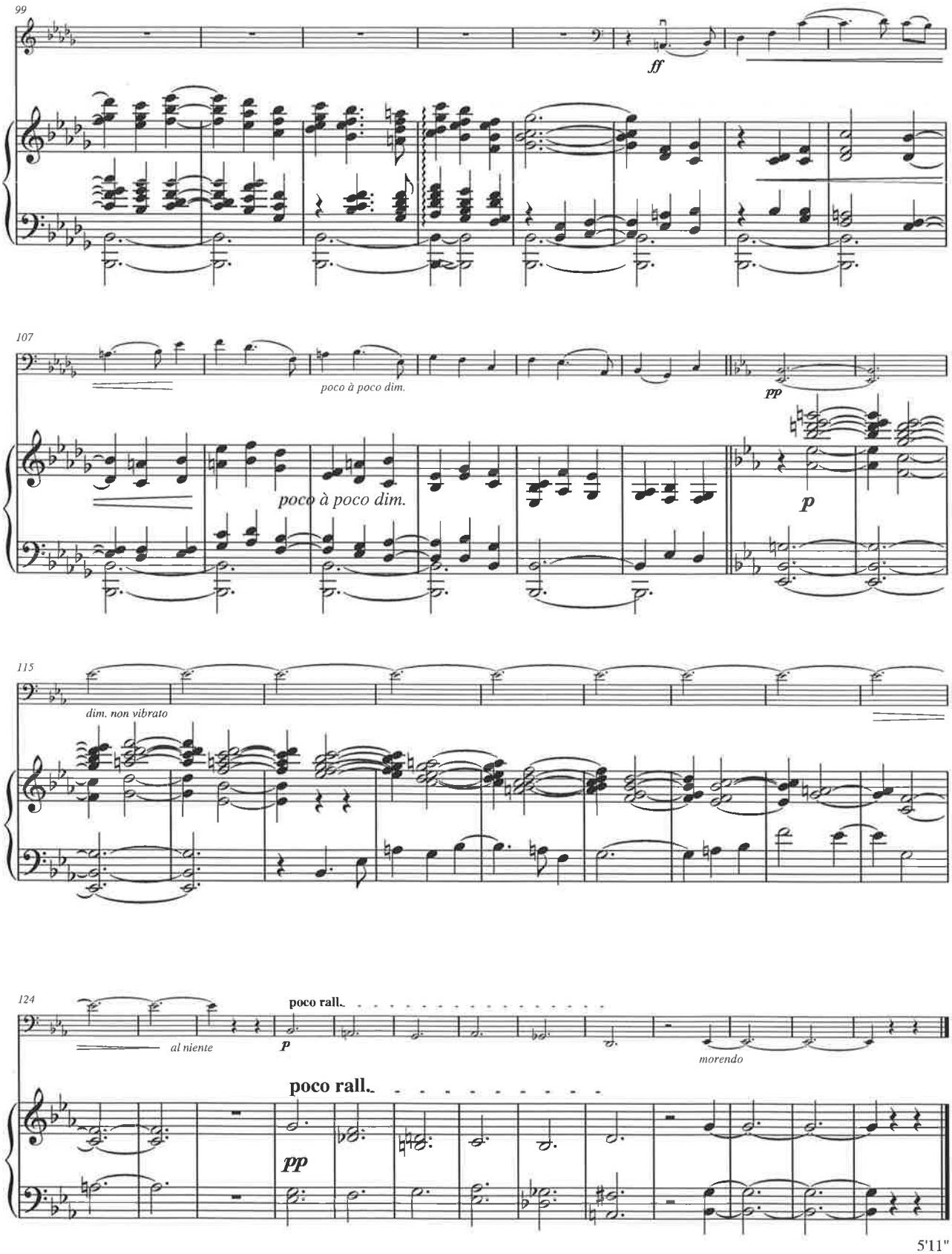

119
arco
f
p
121
sul pont.
p
mp
Ped.
124
sul D
8va
pp
Ped.
127
sul C
sul tasto
p
nat.
pp al niente
ppp
8'54"

II

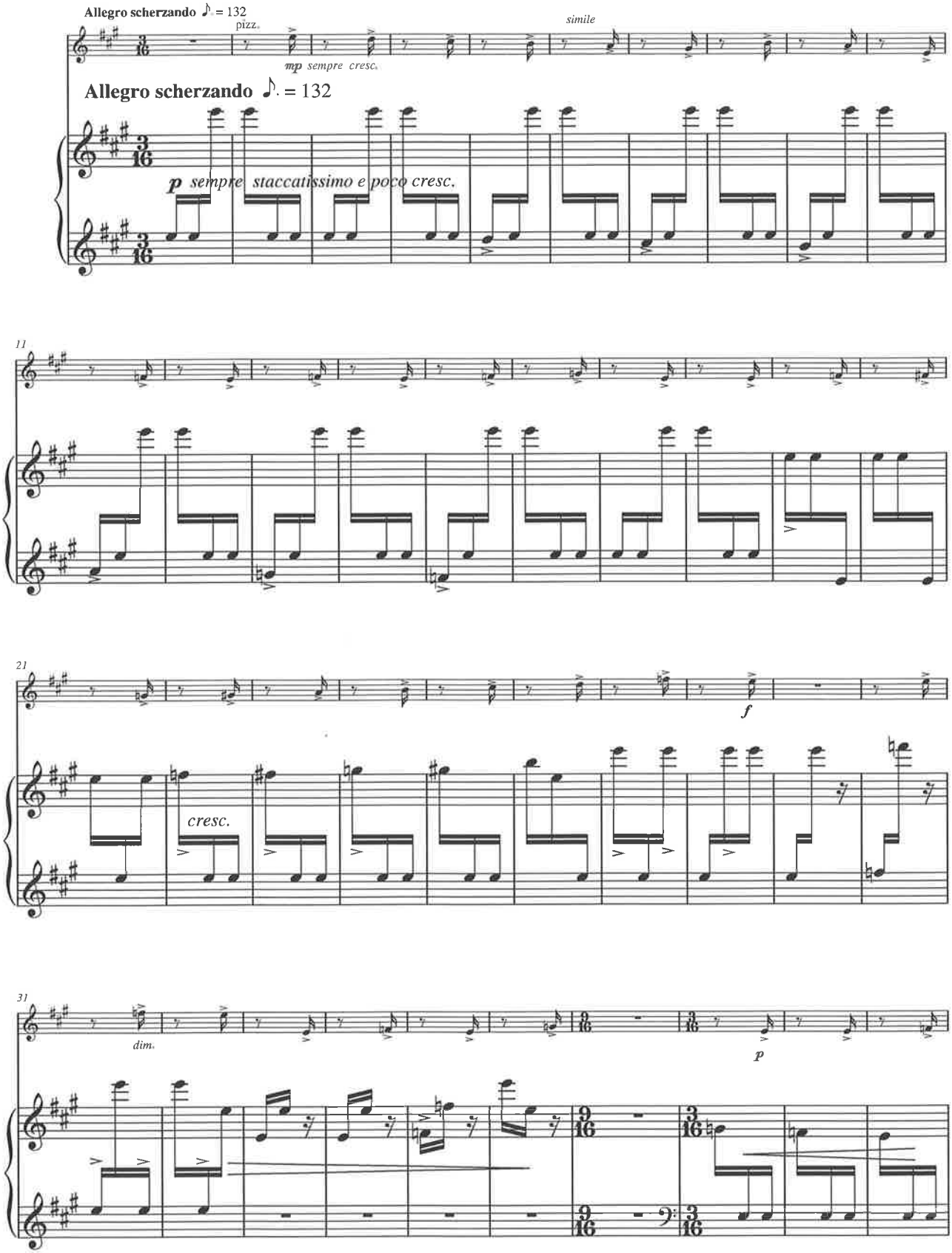

Andante semplice ♩= 80
Andante semplice ♩= 80
pp poco cresc.
12
V
dolce
21
sul A
poco cresc.
29
mp

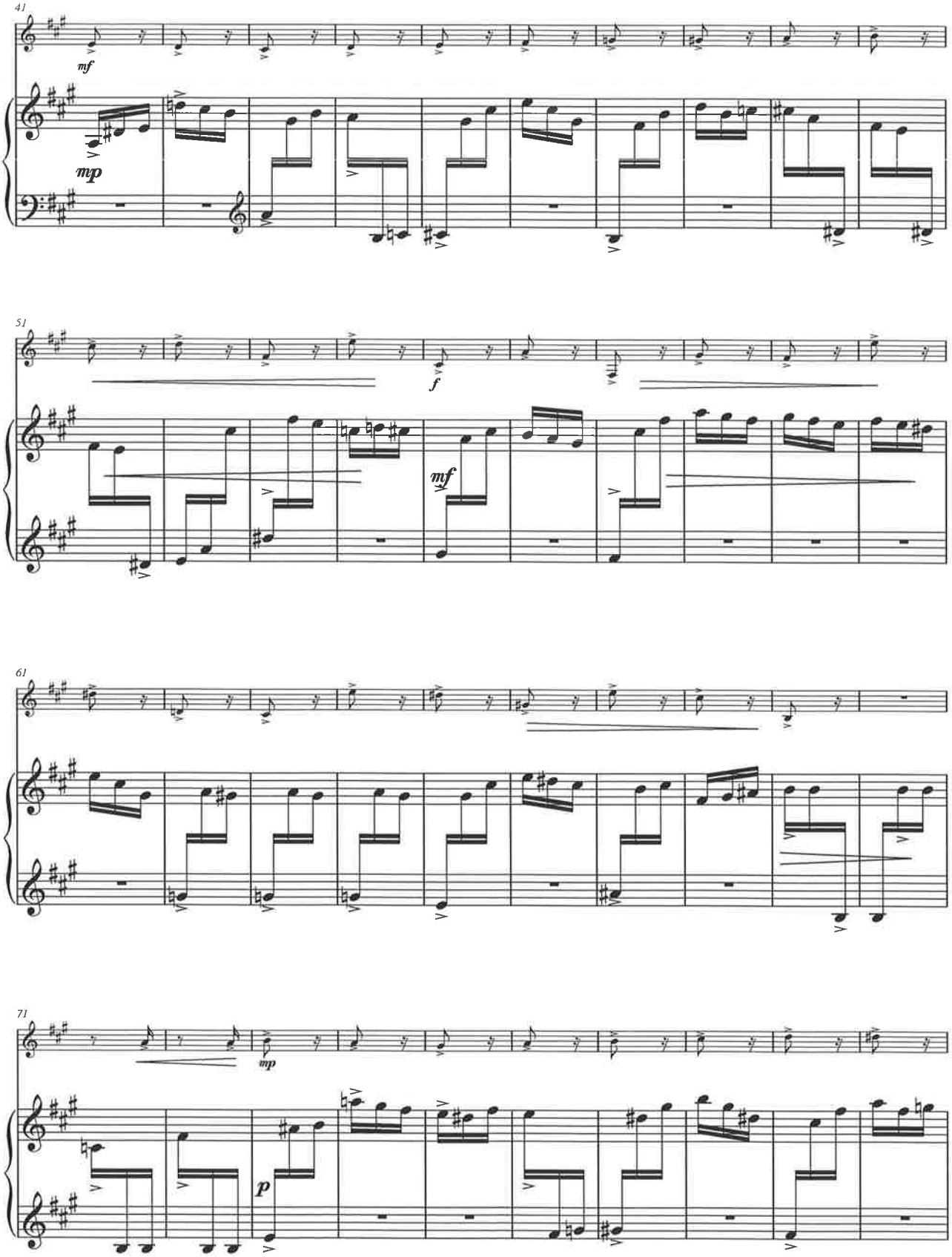

37
cresc.
cresc.
mf
44
mf sempre poco cresc.
sempre poco cresc.
53
61
f
poco à poco cresc.
mf poco à poco cresc.

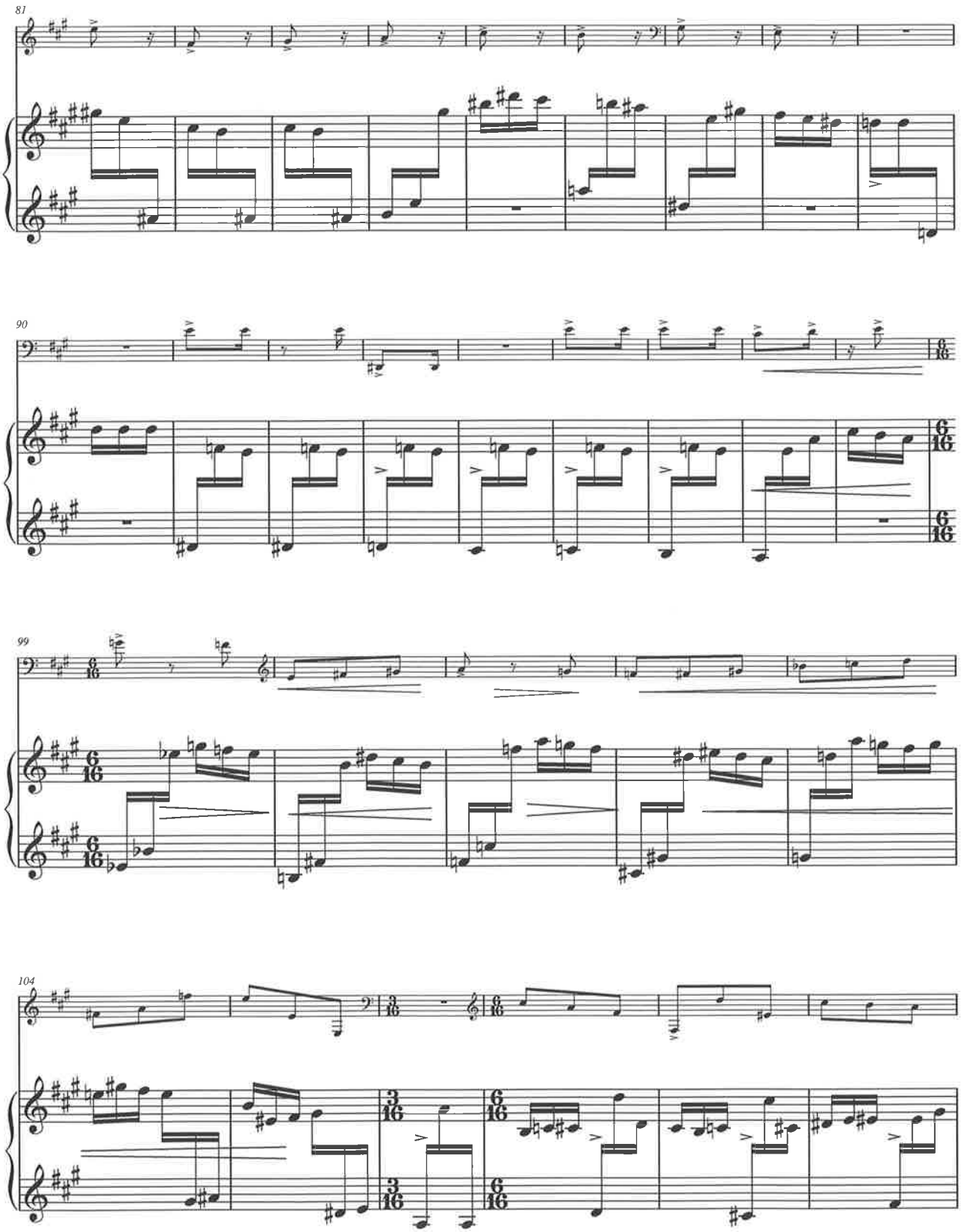

70
dim.
dim.
77
mp
mf
poco à poco cresc.
mf
poco à poco cresc.
p
mf
85
92
f

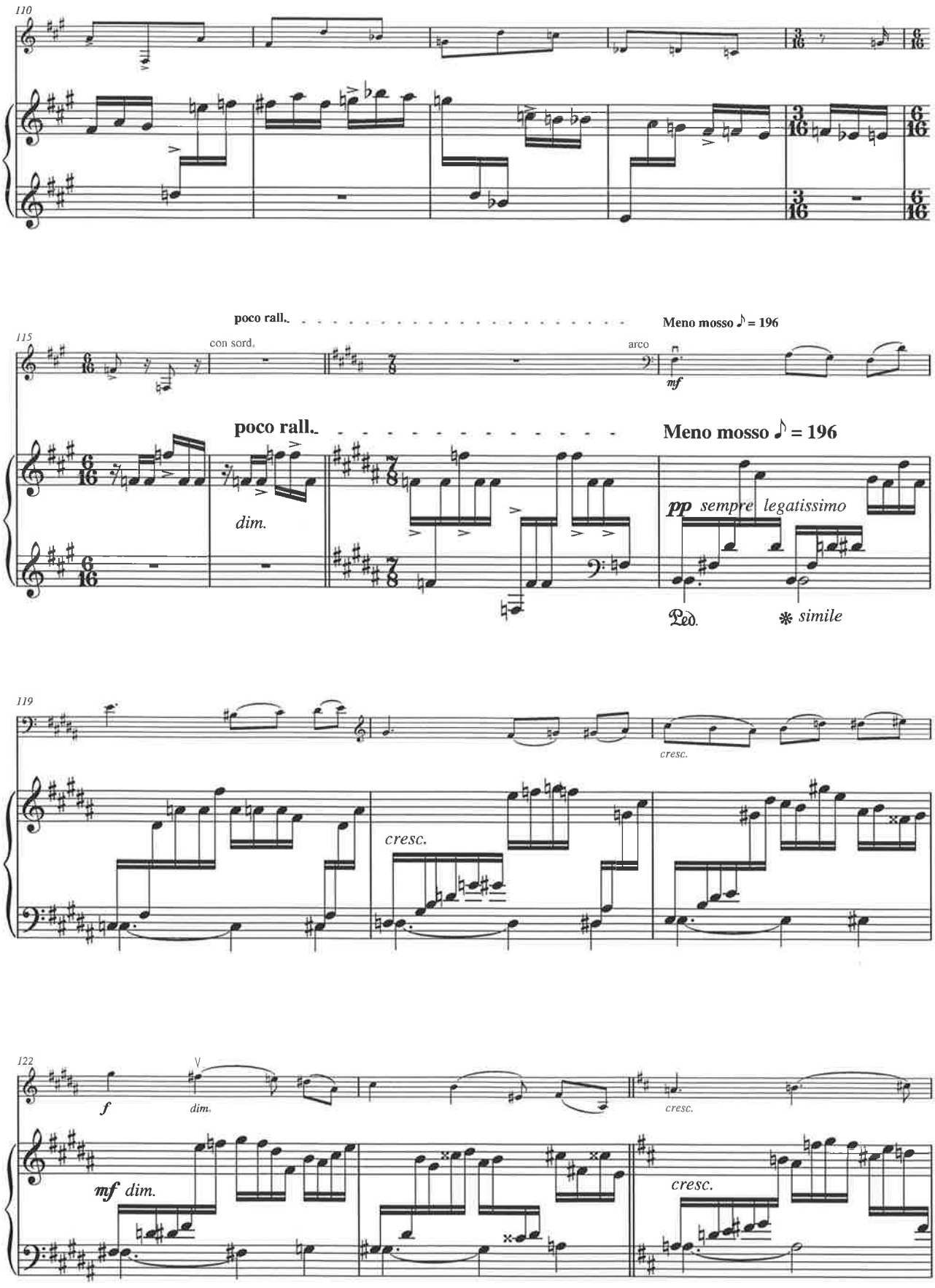

99
ff
107
poco à poco dim.
pp
poco à poco dim.
p
115
dim. non vibrato
124
poco rall.
al niente
p
morendo
poco rall.
pp
5'11"

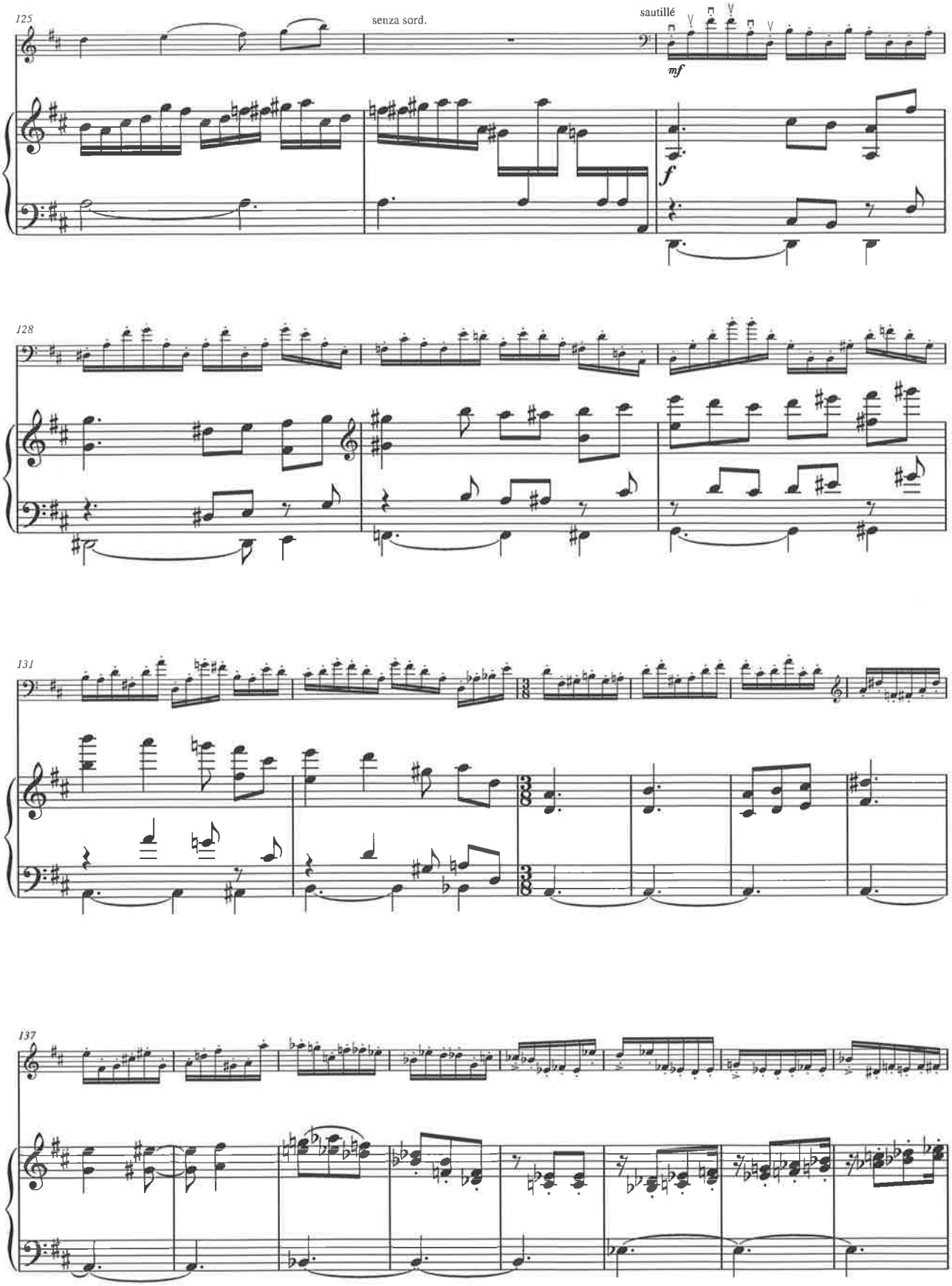
III

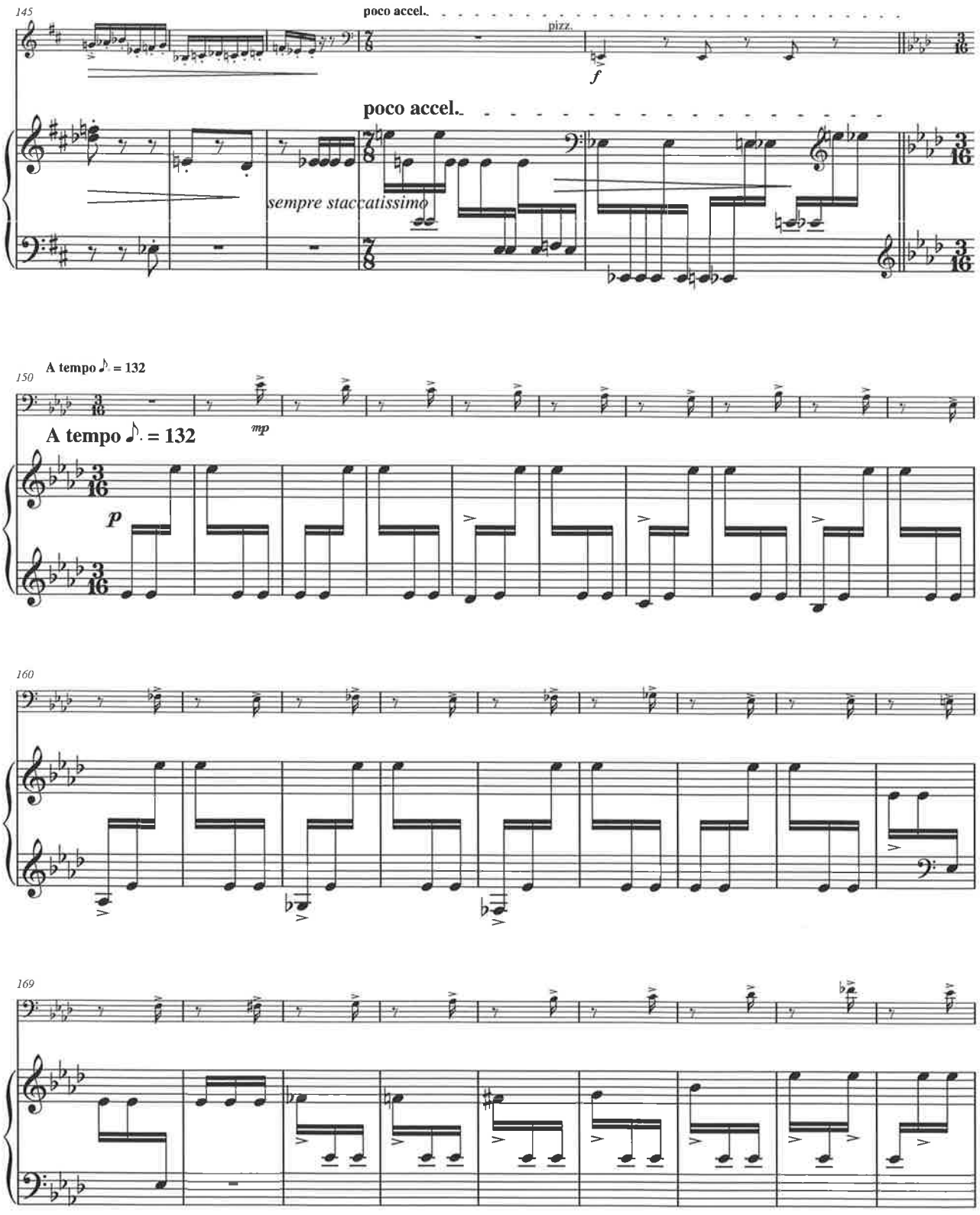

Allegro scherzando ♪. = 132
pizz.
mp sempre cresc.
simile
Allegro scherzando ♪. = 132
p sempre staccatissimo e poco cresc.
11
21
cresc.
f
31
dim.
p

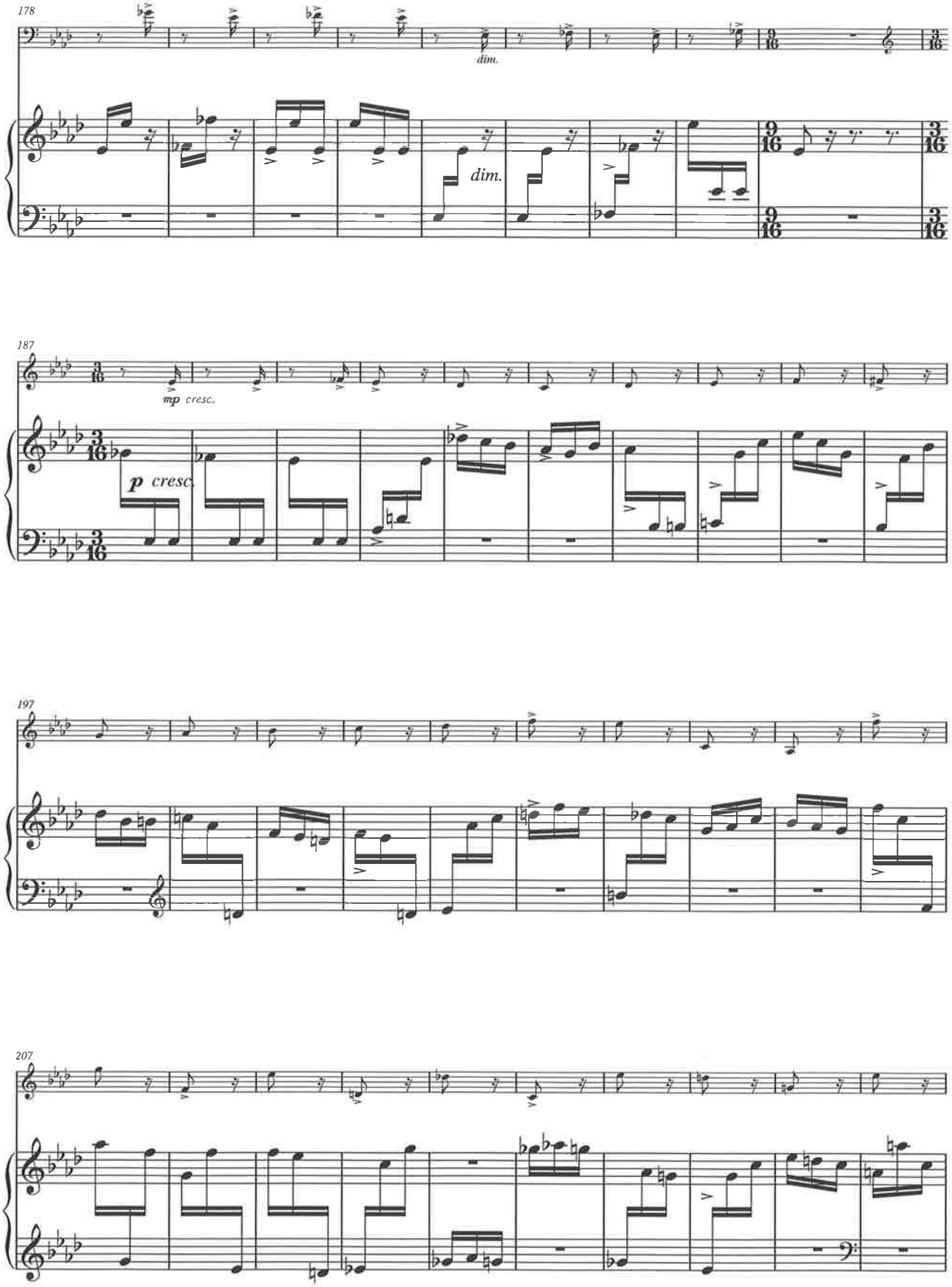

41
mf
mp
51
f
mf
61
71
mp
p

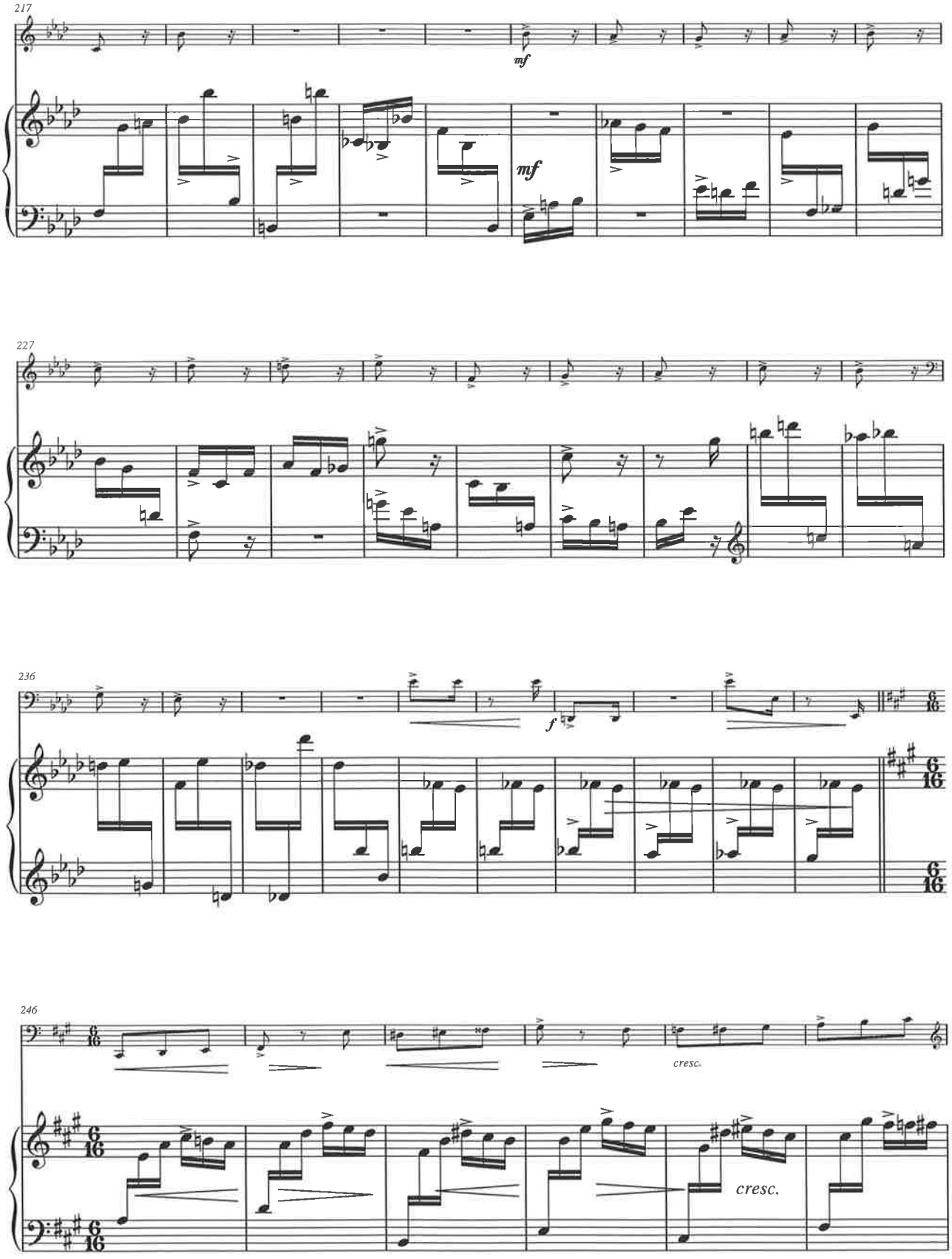

81
90
99
104

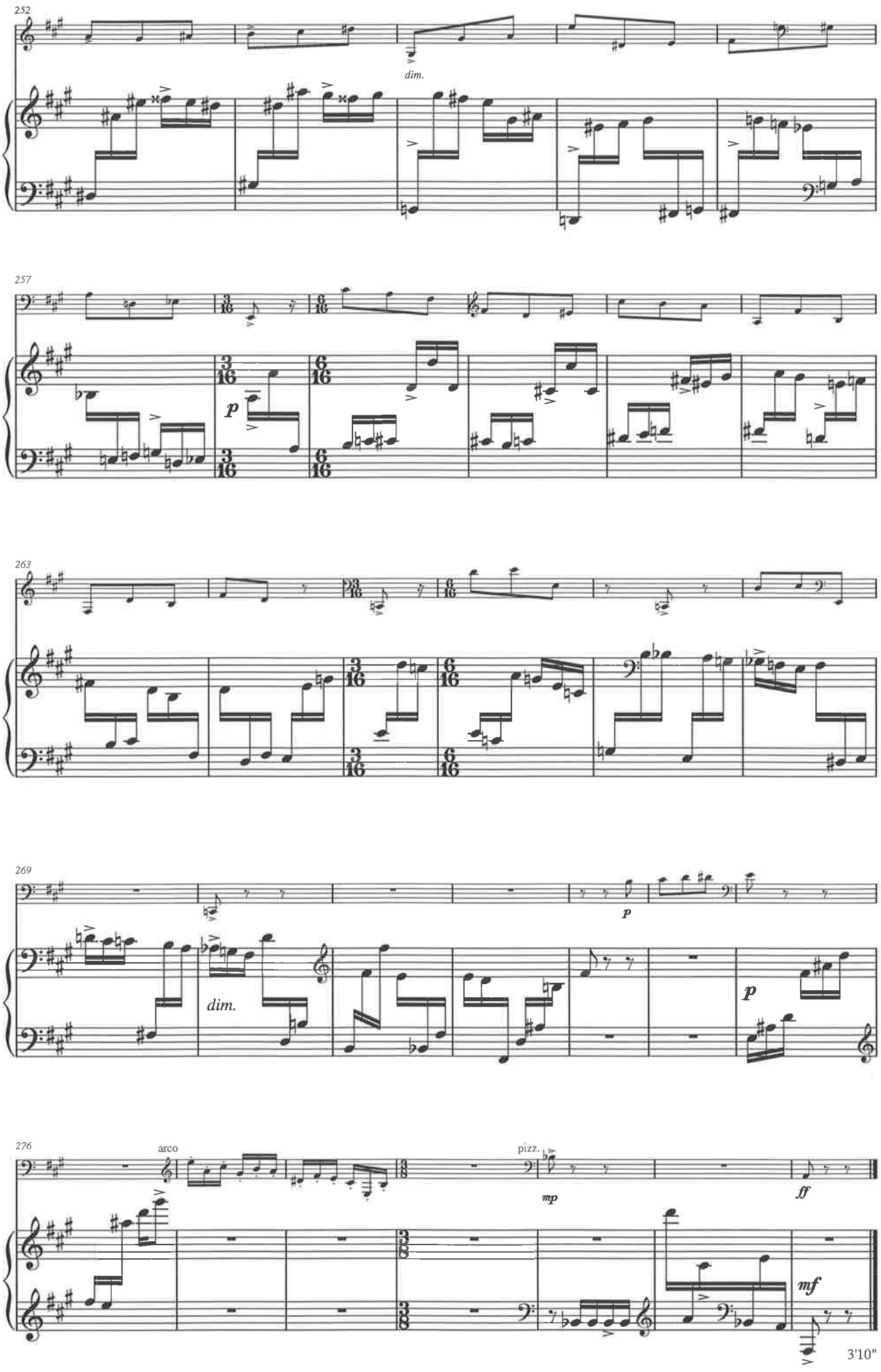

110
115
poco rall.
con sord.
arco
Meno mosso ♪ = 196
mf
poco rall.
Meno mosso ♪ = 196
dim.
pp sempre legatissimo
Ped.
simile
119
cresc.
cresc.
122
f
dim.
mf dim.
cresc.
cresc.


125
senza sord.
sautillé
mf
f
128
131
137

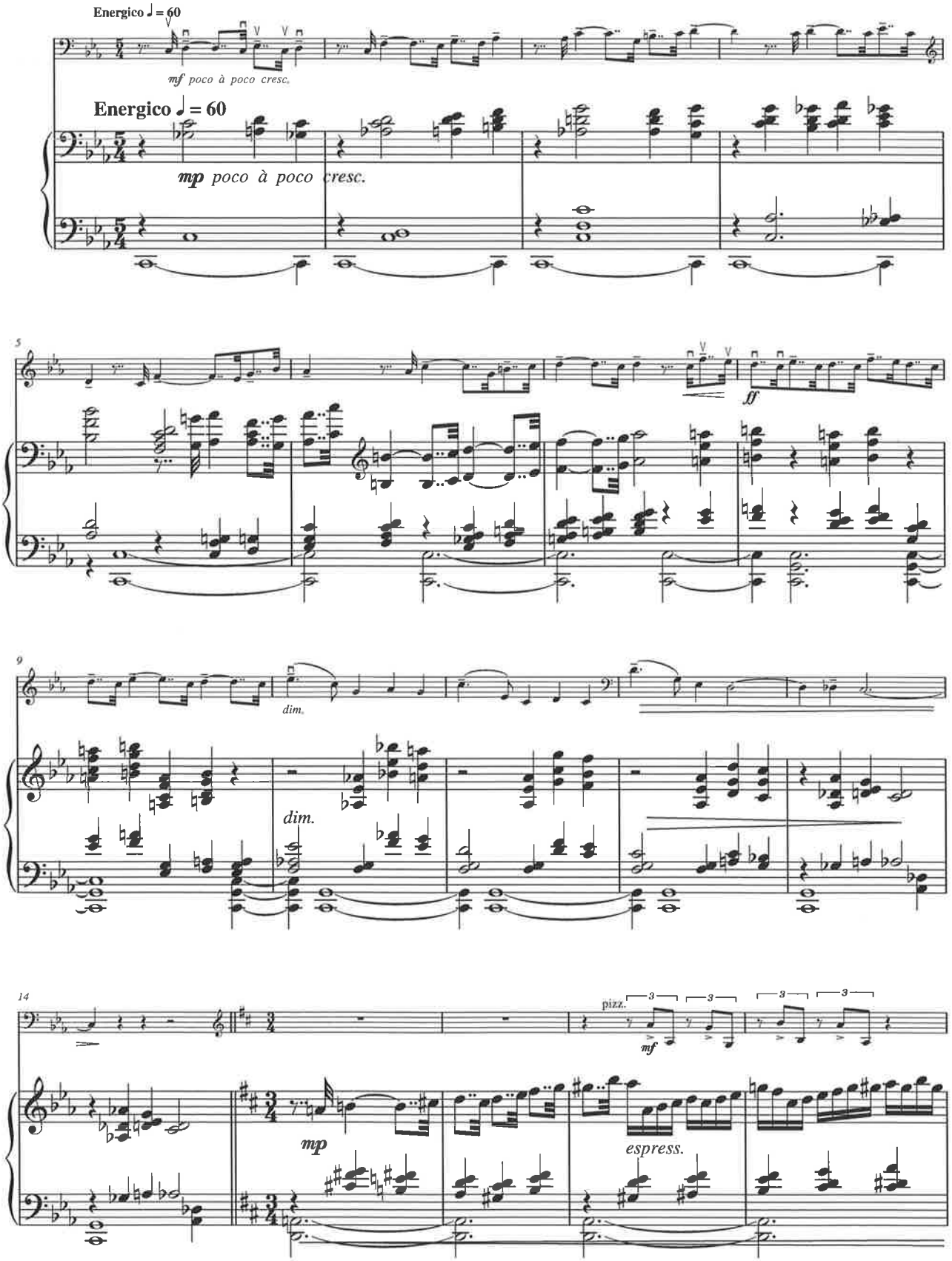

145
poco accel.
pizz.
f
poco accel.
sempre staccatissimo
150
A tempo ♪. = 132
mp
A tempo ♪. = 132
p
160
169

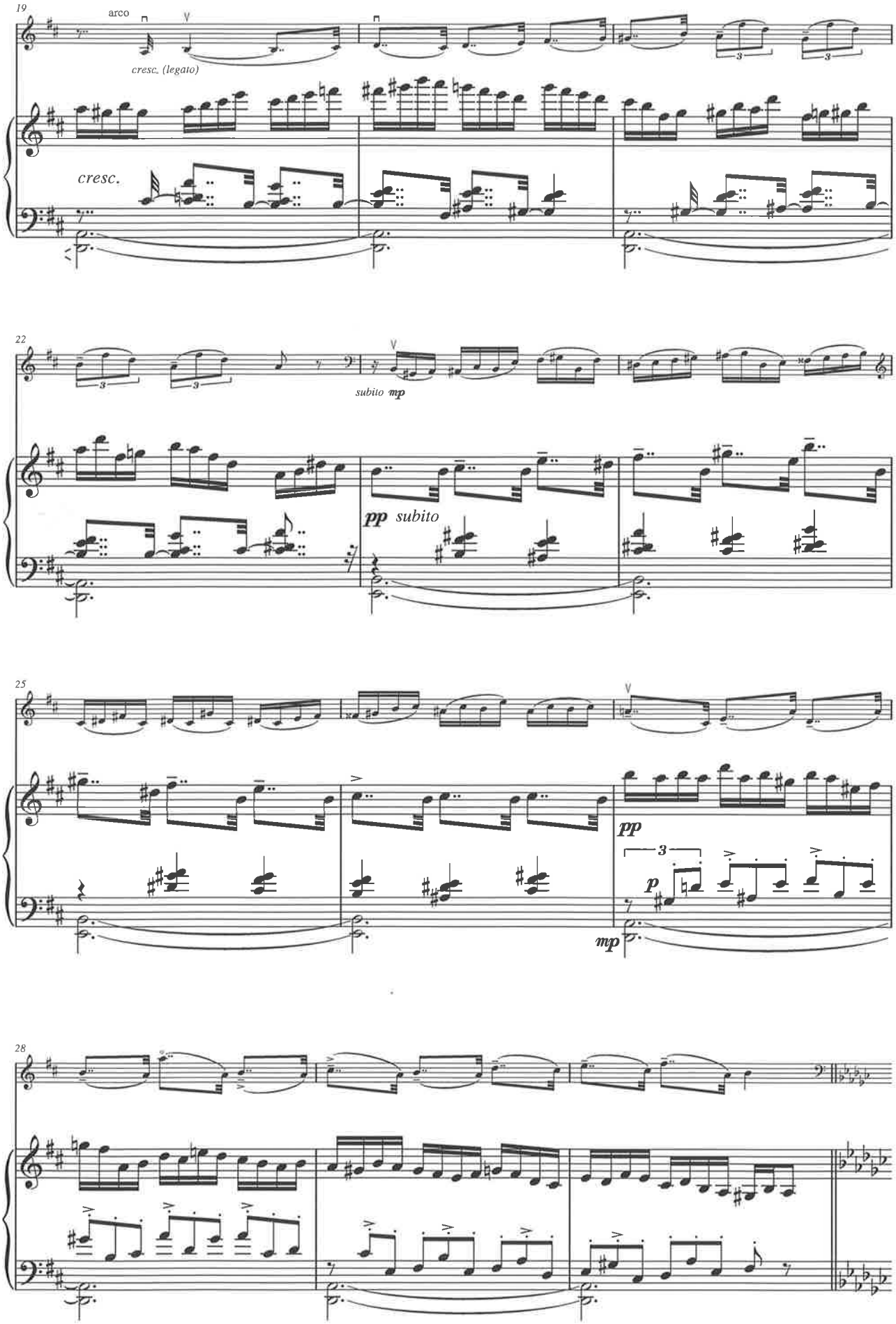

178
dim.
dim.
187
mp cresc.
p cresc.
197
207

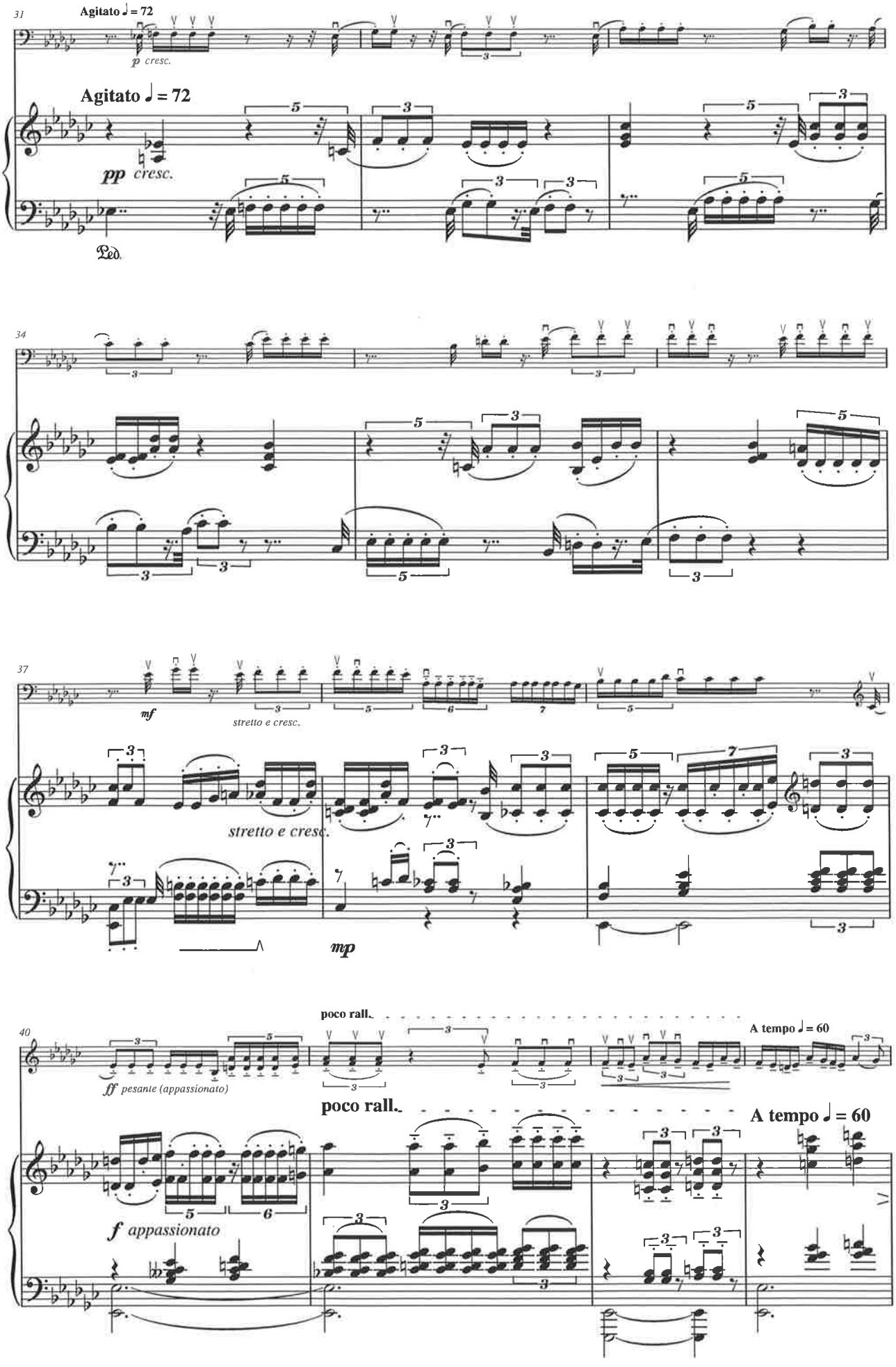

217
mf
mf
227
236
f
246
cresc.
cresc.

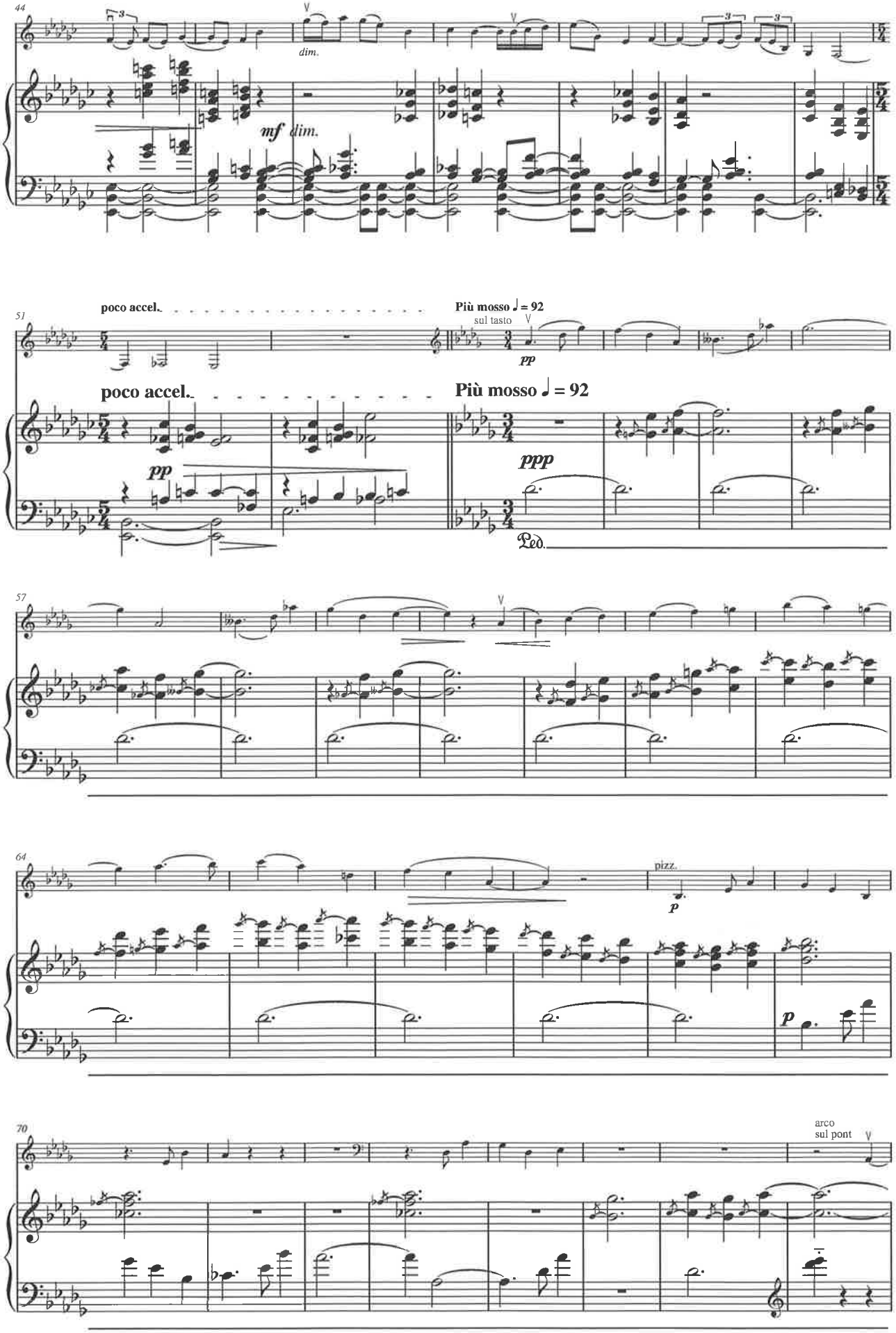

252
dim.
257
p
263
269
dim.
p
p
276
arco
pizz.
mp
ff
mf
3'10"

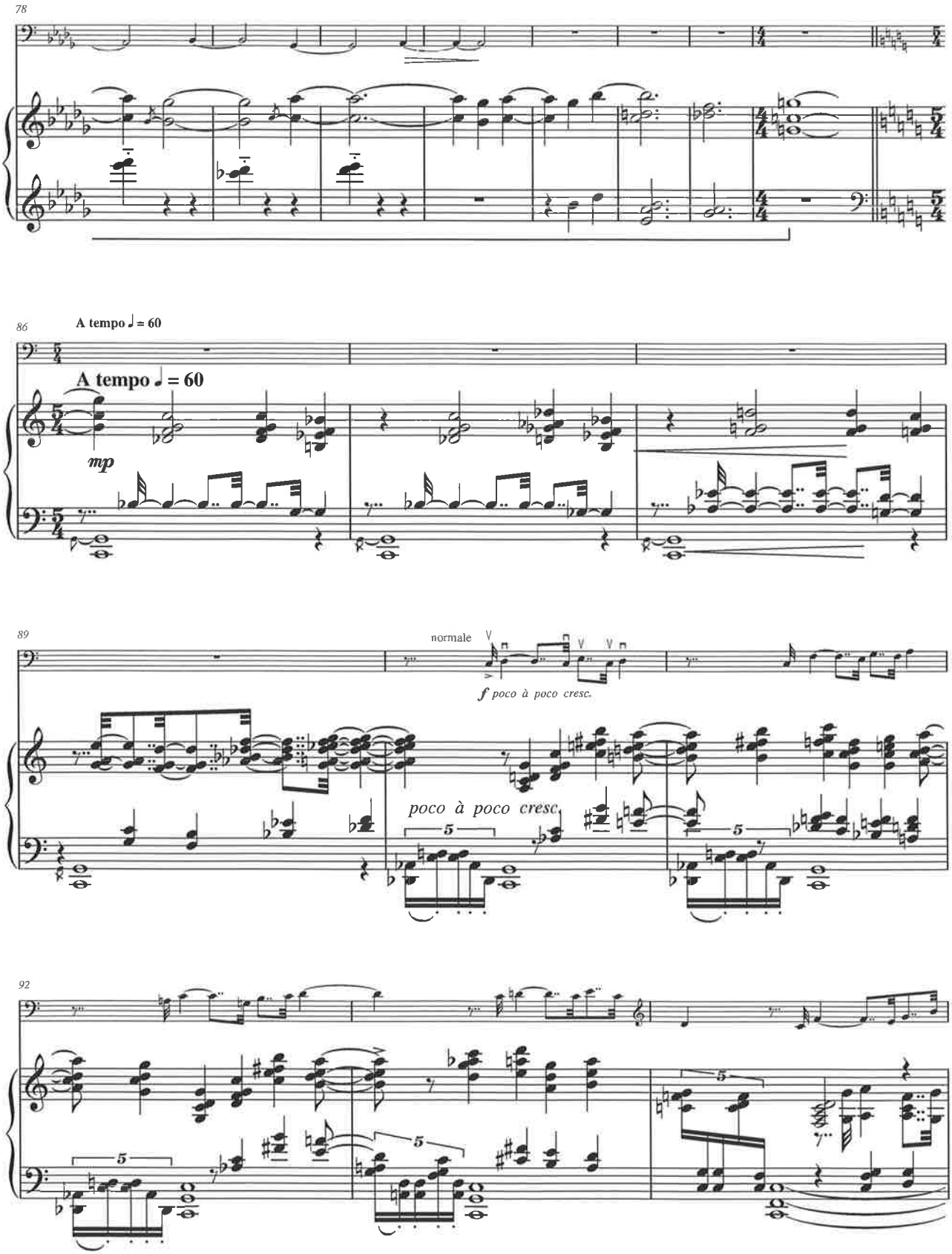
IV

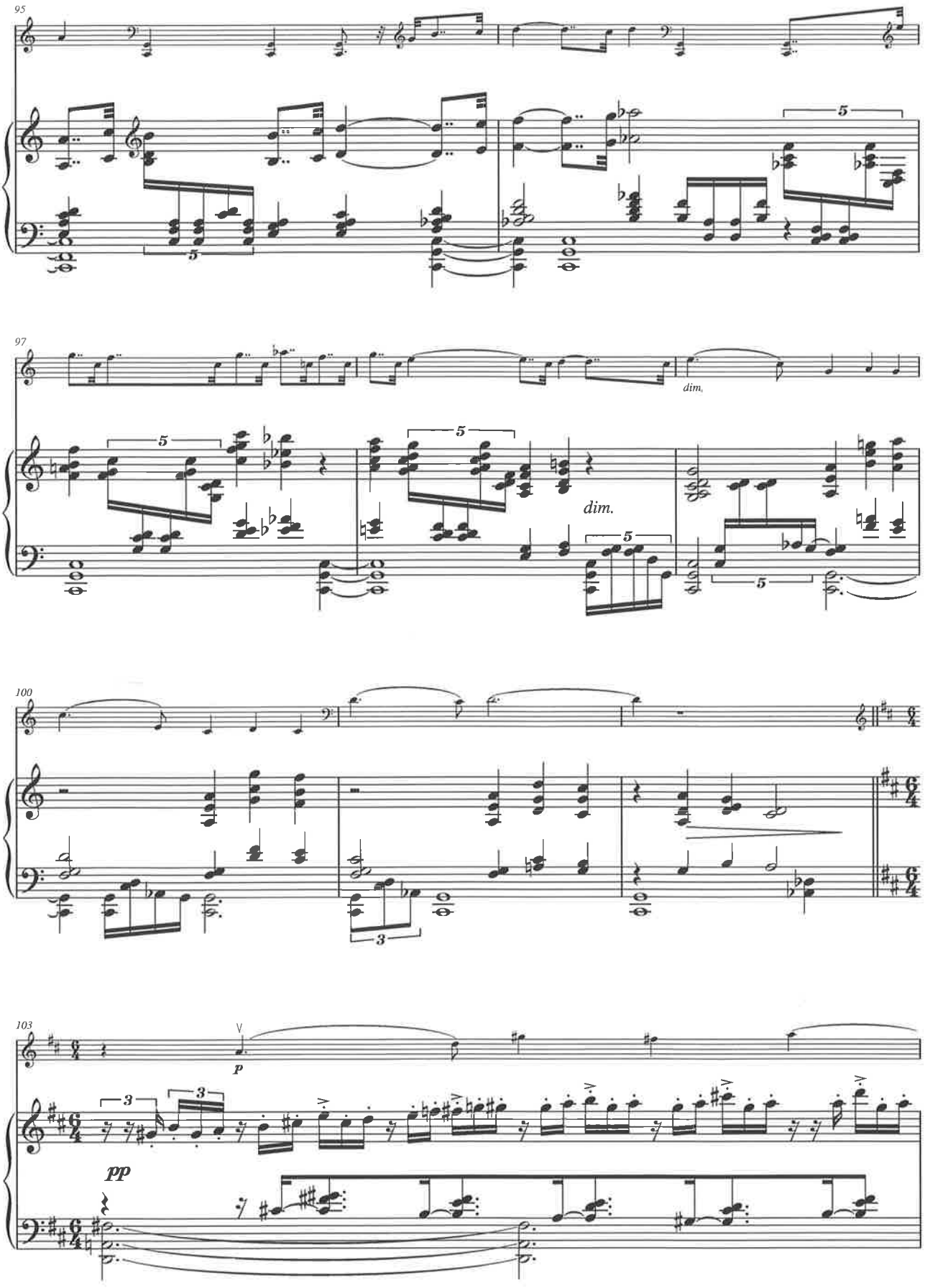

Energico ♩ = 60
mf poco à poco cresc.
Energico ♩ = 60
mp poco à poco cresc.
5
ff
9
dim.
dim.
14
pizz.
mf
mp
espress.

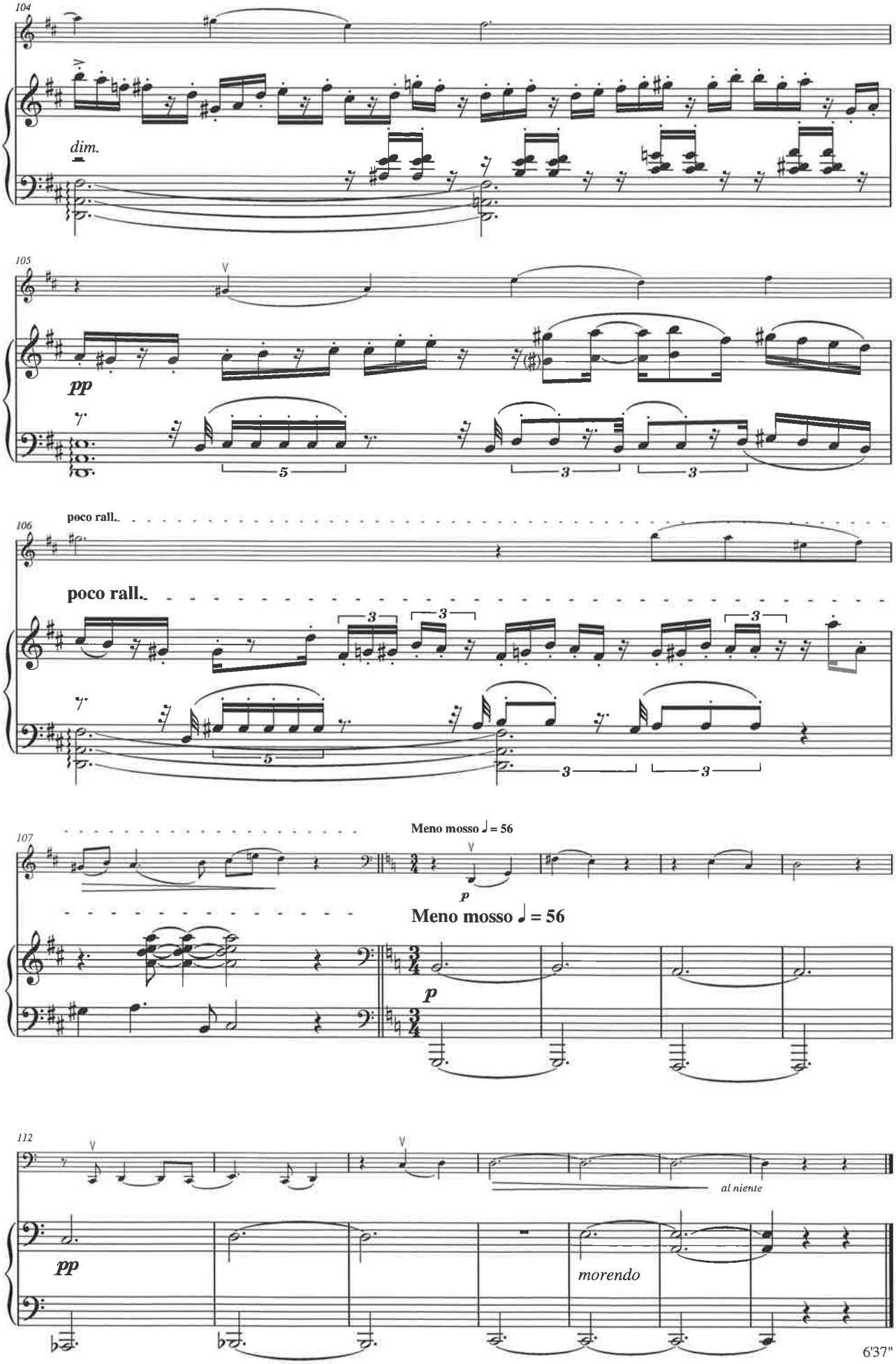

19
arco
cresc. (legato)
cresc.
22
subito mp
pp subito
25
pp
p
mp
28


31
Agitato ♩ = 72
p cresc.
Agitato ♩ = 72
pp cresc.
Ped.
34
37
mf
stretto e cresc.
stretto e cresc.
mp
40
poco rall.
A tempo ♩ = 60
ff pesante (appassionato)
poco rall.
A tempo ♩ = 60
f appassionato


44
dim.
mf dim.
51
poco accel.
Più mosso ♩ = 92
sul tasto
pp
poco accel.
Più mosso ♩ = 92
pp
ppp
Ped.
57
64
pizz.
p
p
70
arco
sul pont


78
86
A tempo ♩ = 60
A tempo ♩ = 60
mp
89
normale
f poco à poco cresc.
poco à poco cresc.
92


95
97
dim.
dim.
100
103
p
pp


104
dim.
105
pp
5
3
3
poco rall.
106
poco rall.
3
3
3
5
3
3
Meno mosso ♩ = 56
107
p
Meno mosso ♩ = 56
p
112
al niente
pp
morendo
6'37"

5

STRING QUARTET

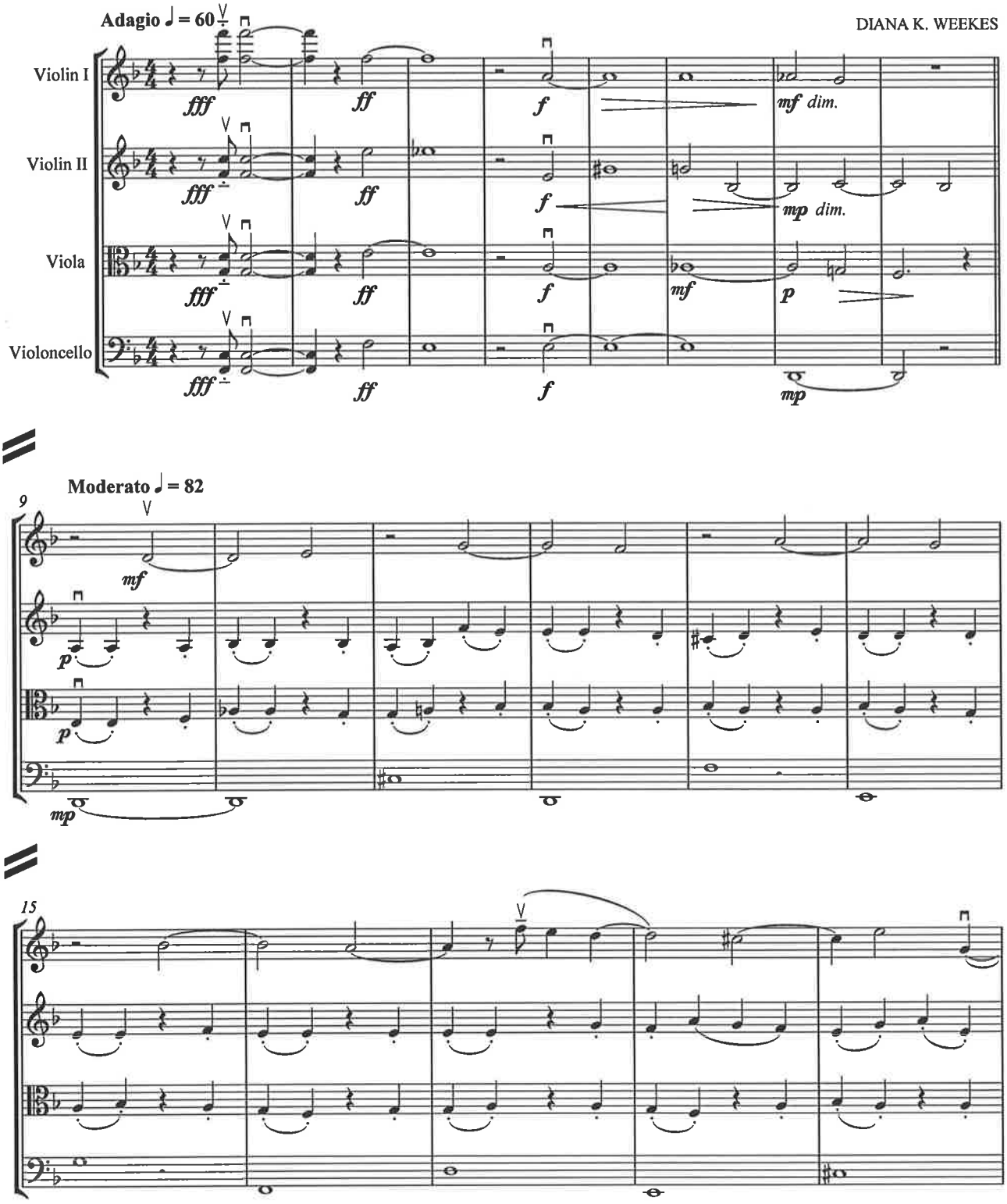
STRING QUARTET

I *Adagio—Moderato*	6' 45"
II *Scherzando*	5' 07"
III *Andante*	5' 12"
IV *Lento—Moderato*	7' 01"

Total Duration: c. 24 minutes

String Quartet

I



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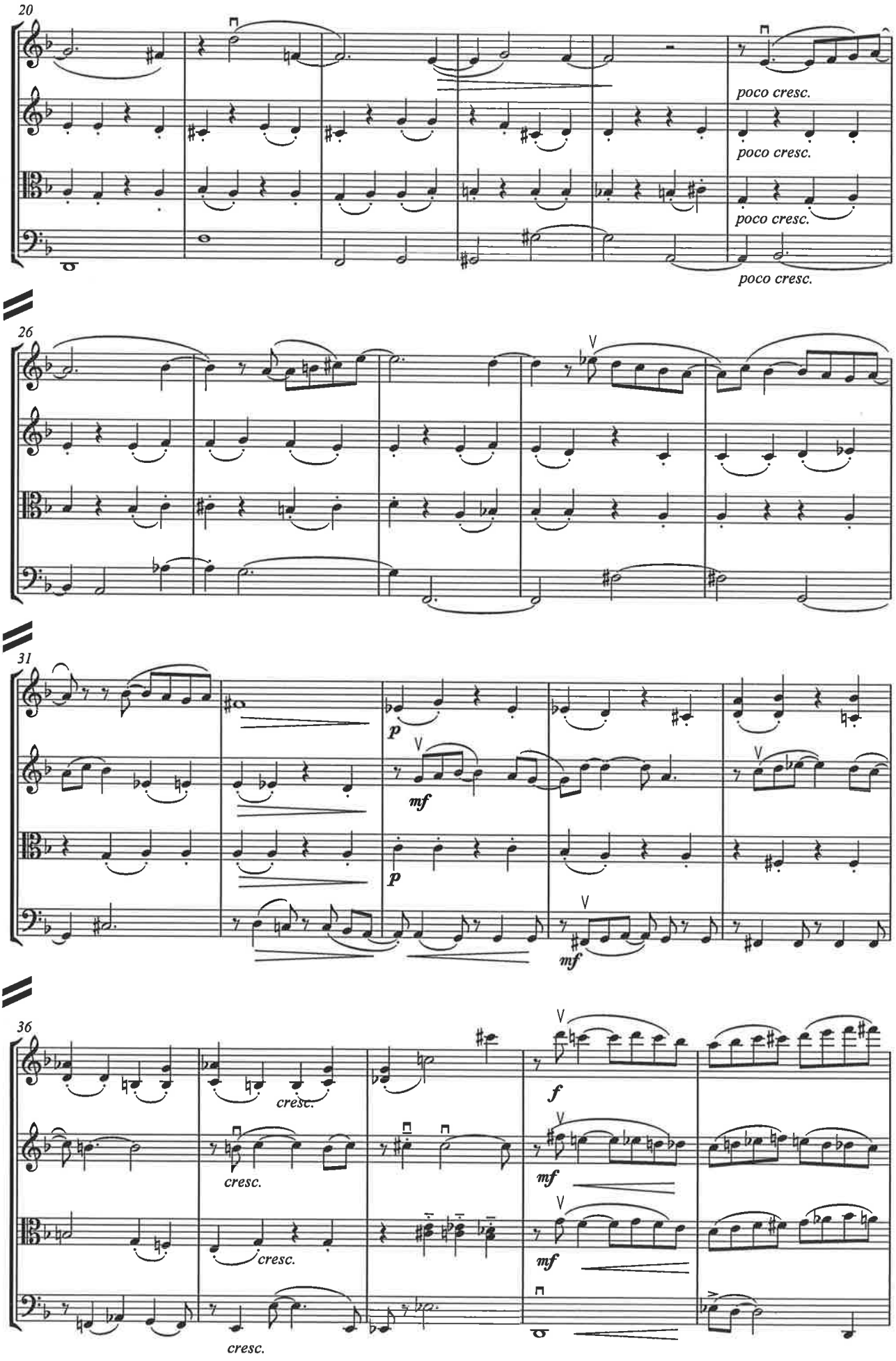
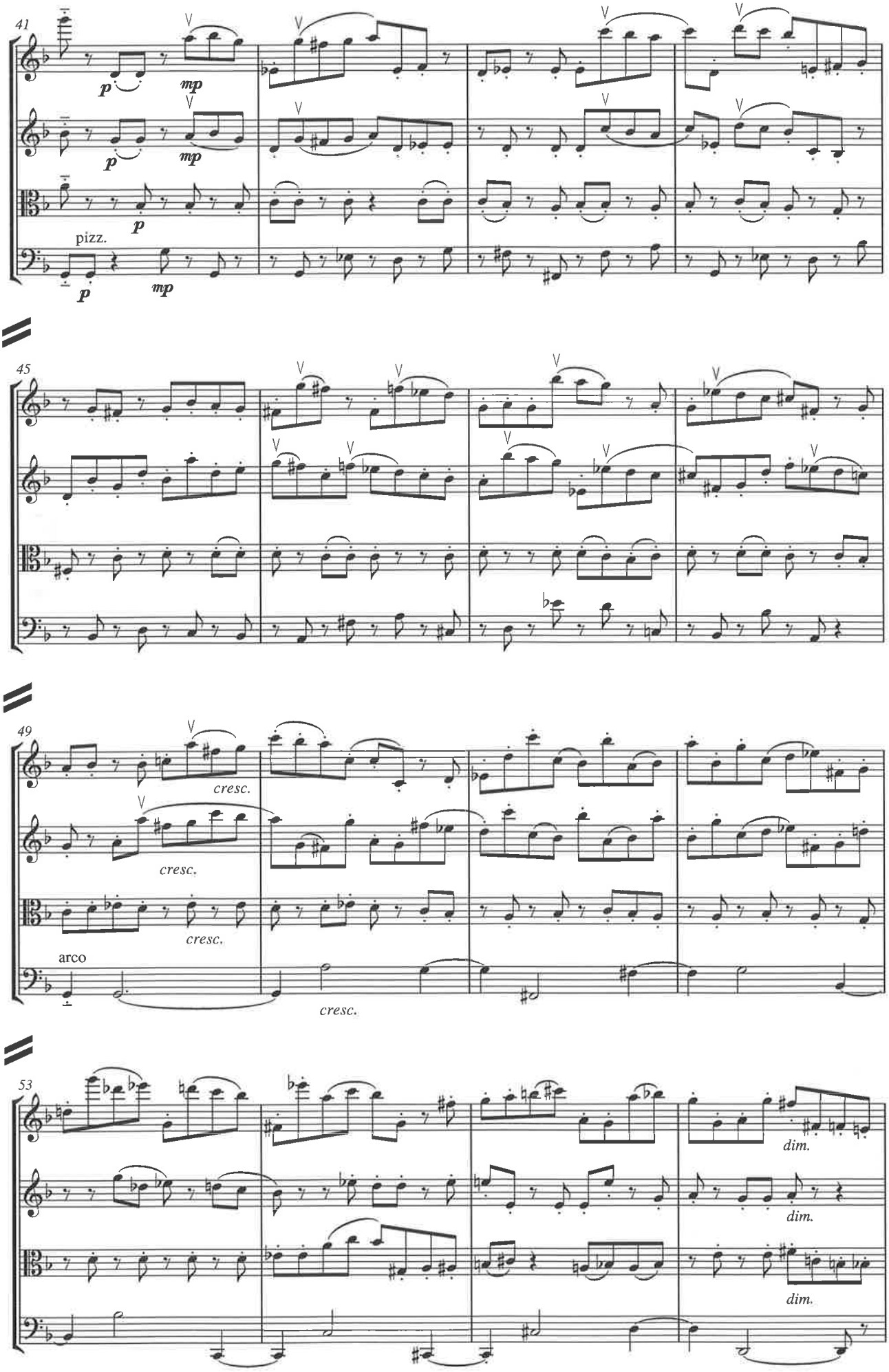
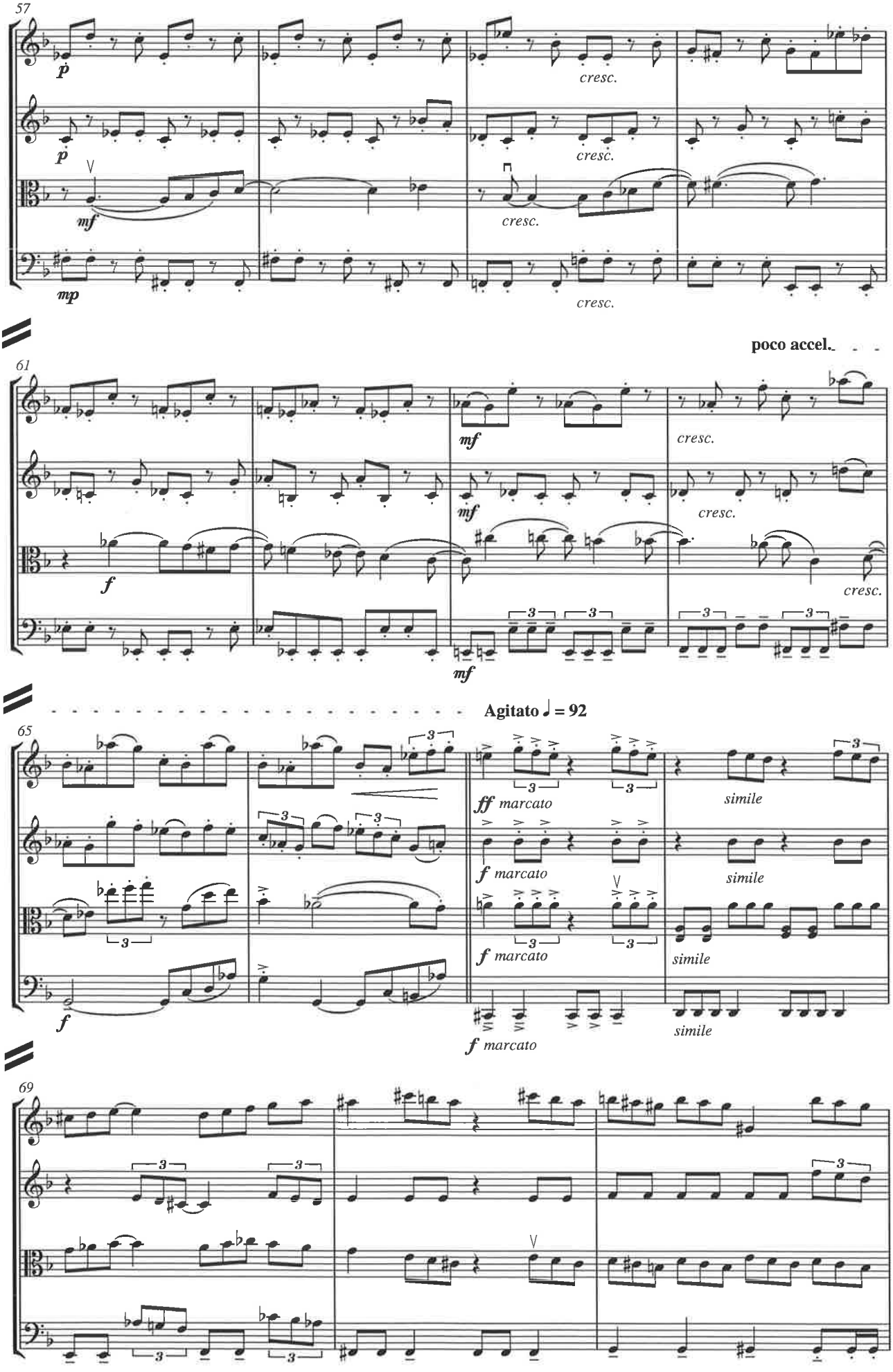
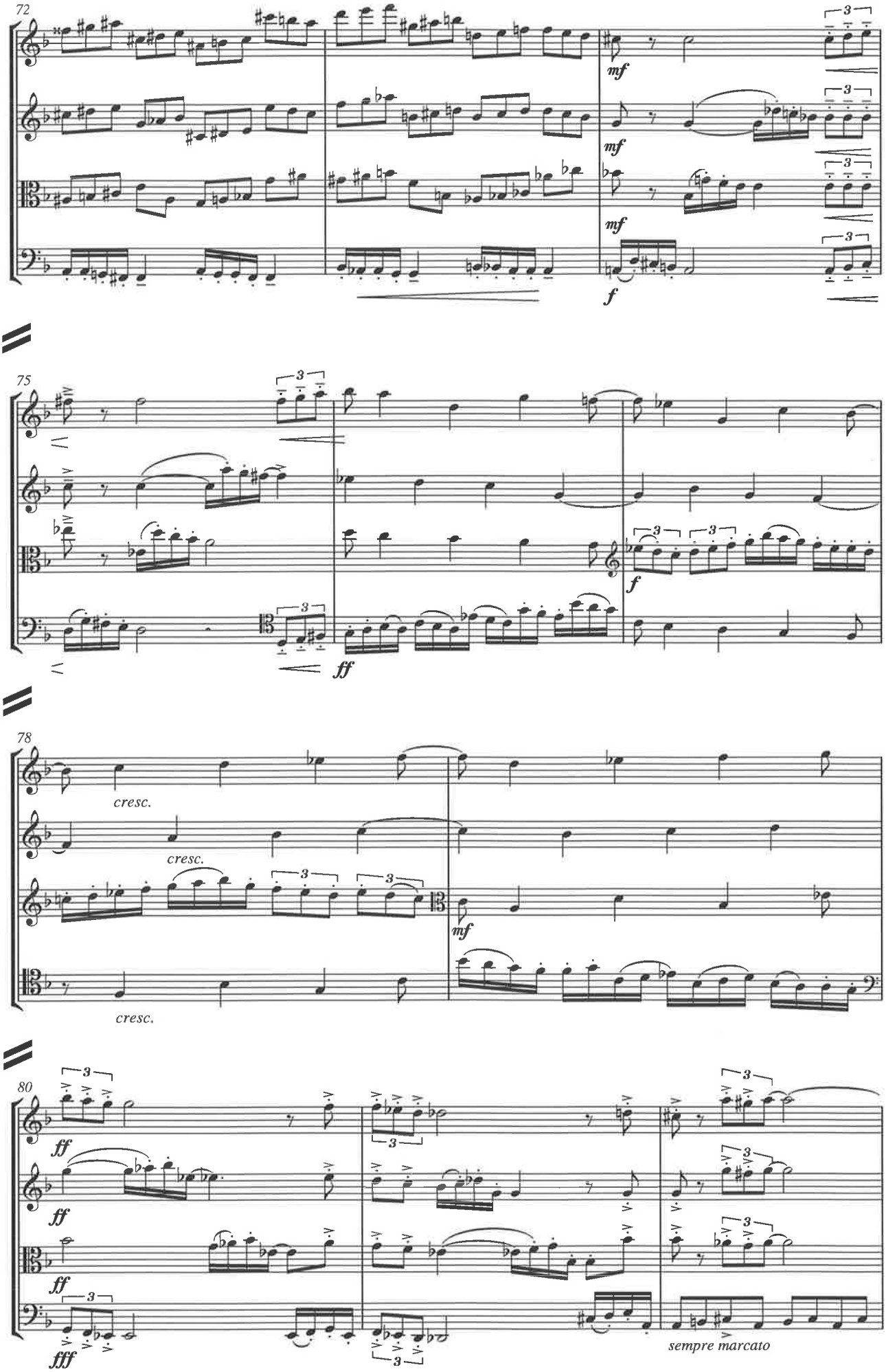
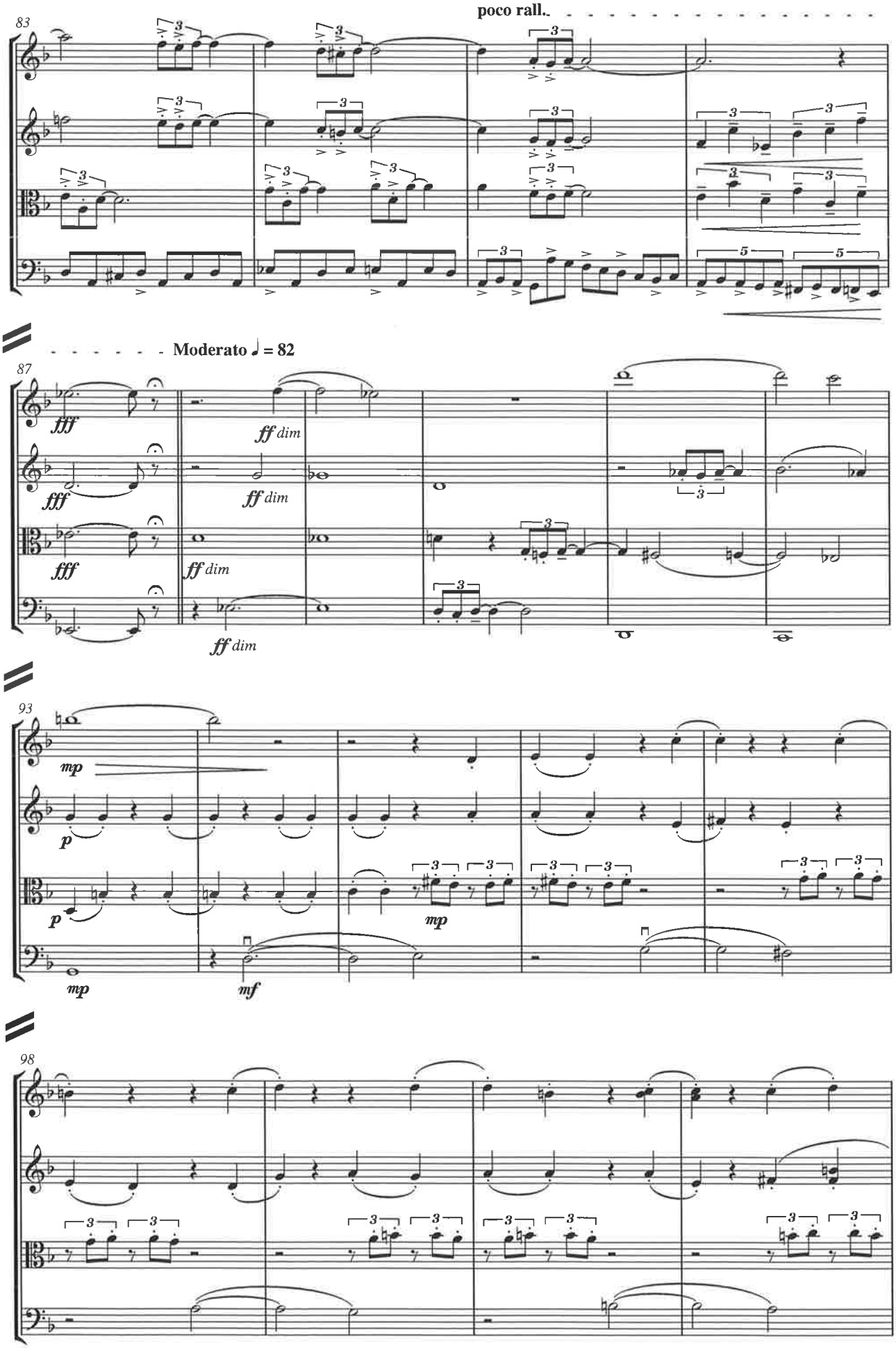
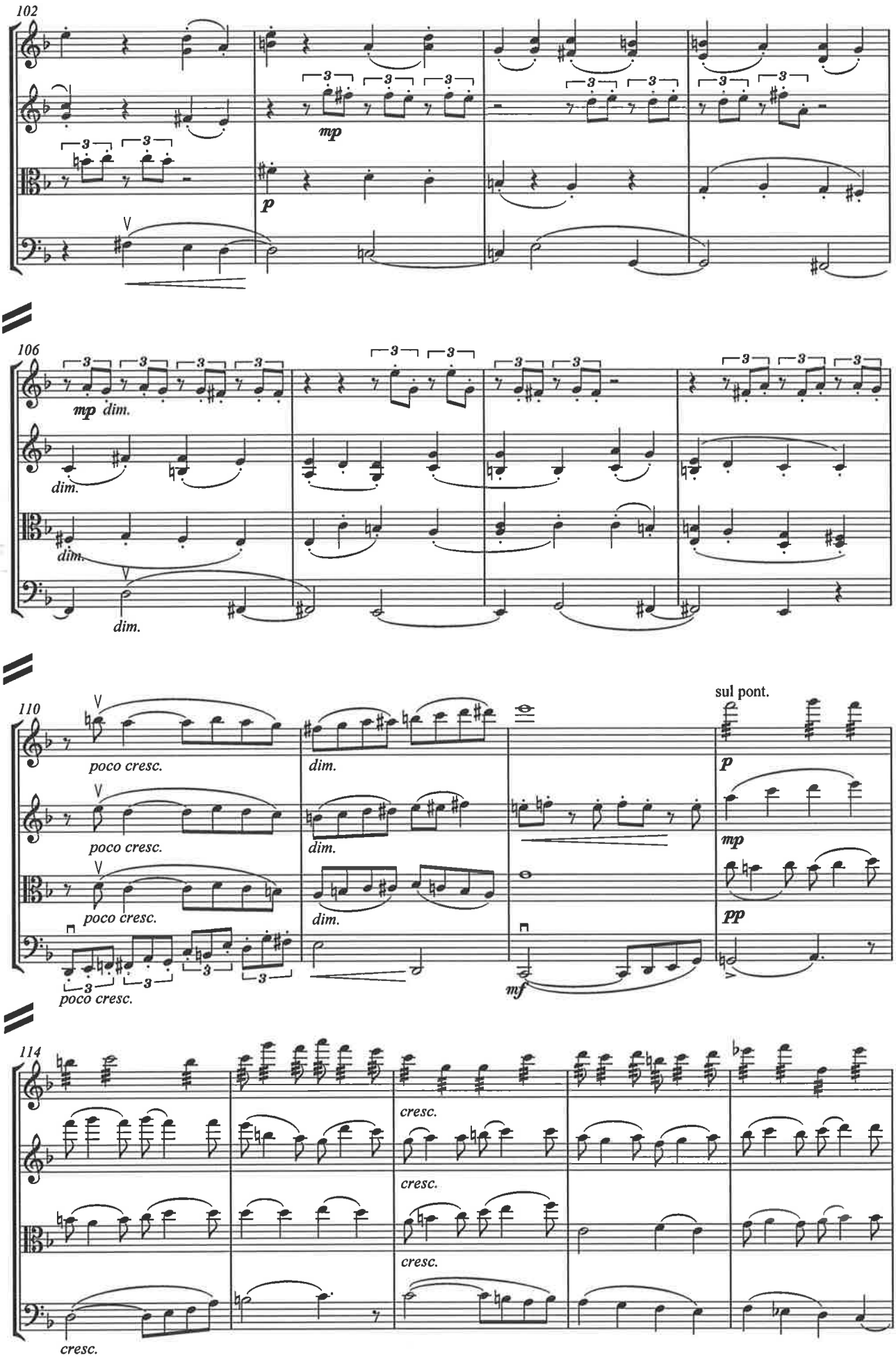

20
poco cresc.
poco cresc.
poco cresc.
poco cresc.
26
31
p
mf
p
mf
36
cresc.
cresc.
cresc.
cresc.
f
mf
mf

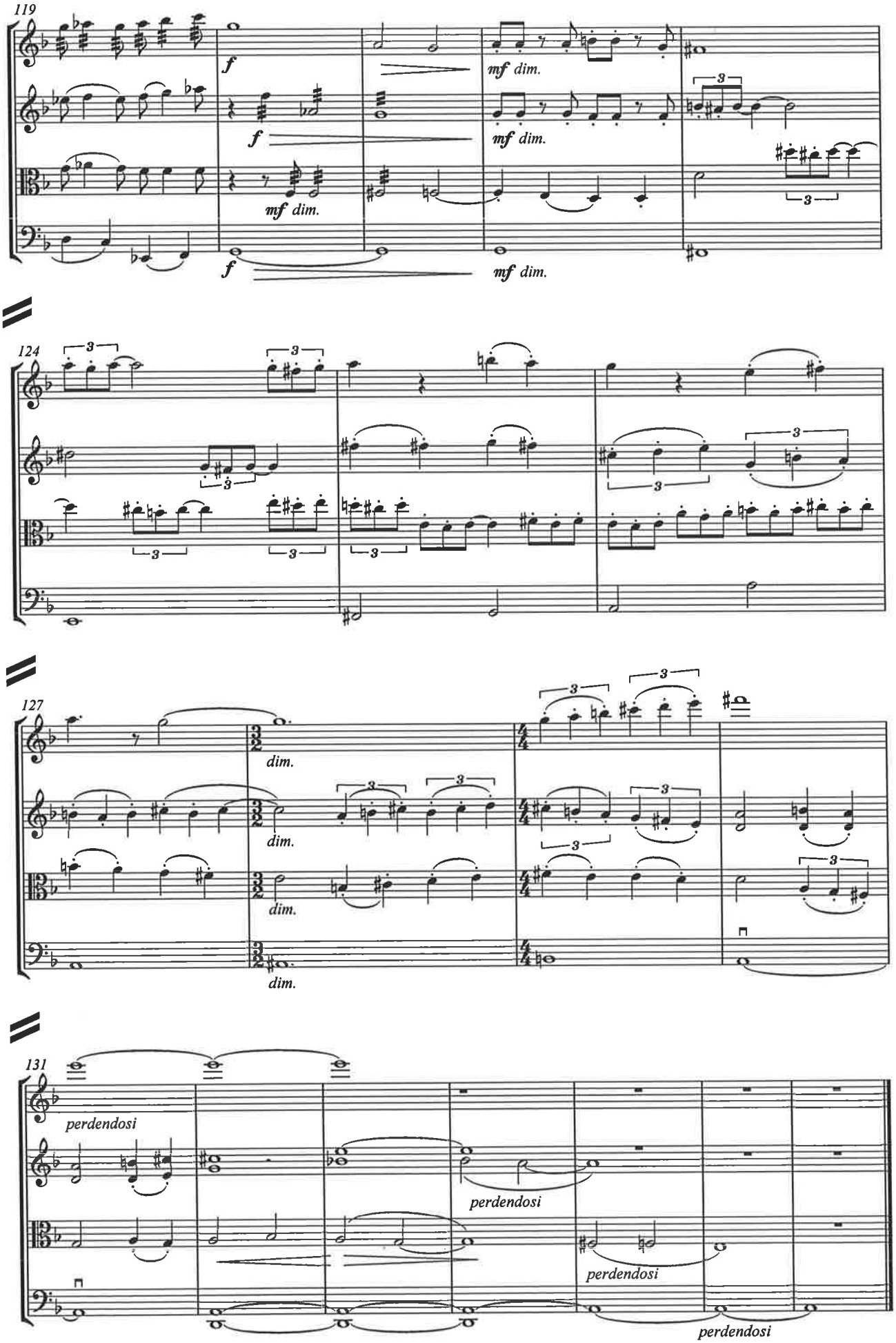

41
p
mp
pizz.
45
49
cresc.
arco
53
dim.


57
p
cresc.
p
cresc.
mf
cresc.
mp
cresc.
poco accel.
61
mf
cresc.
f
mf
cresc.
cresc.
mf
Agitato ♩ = 92
65
ff marcato
simile
f marcato
simile
f marcato
simile
f
simile
f marcato
69

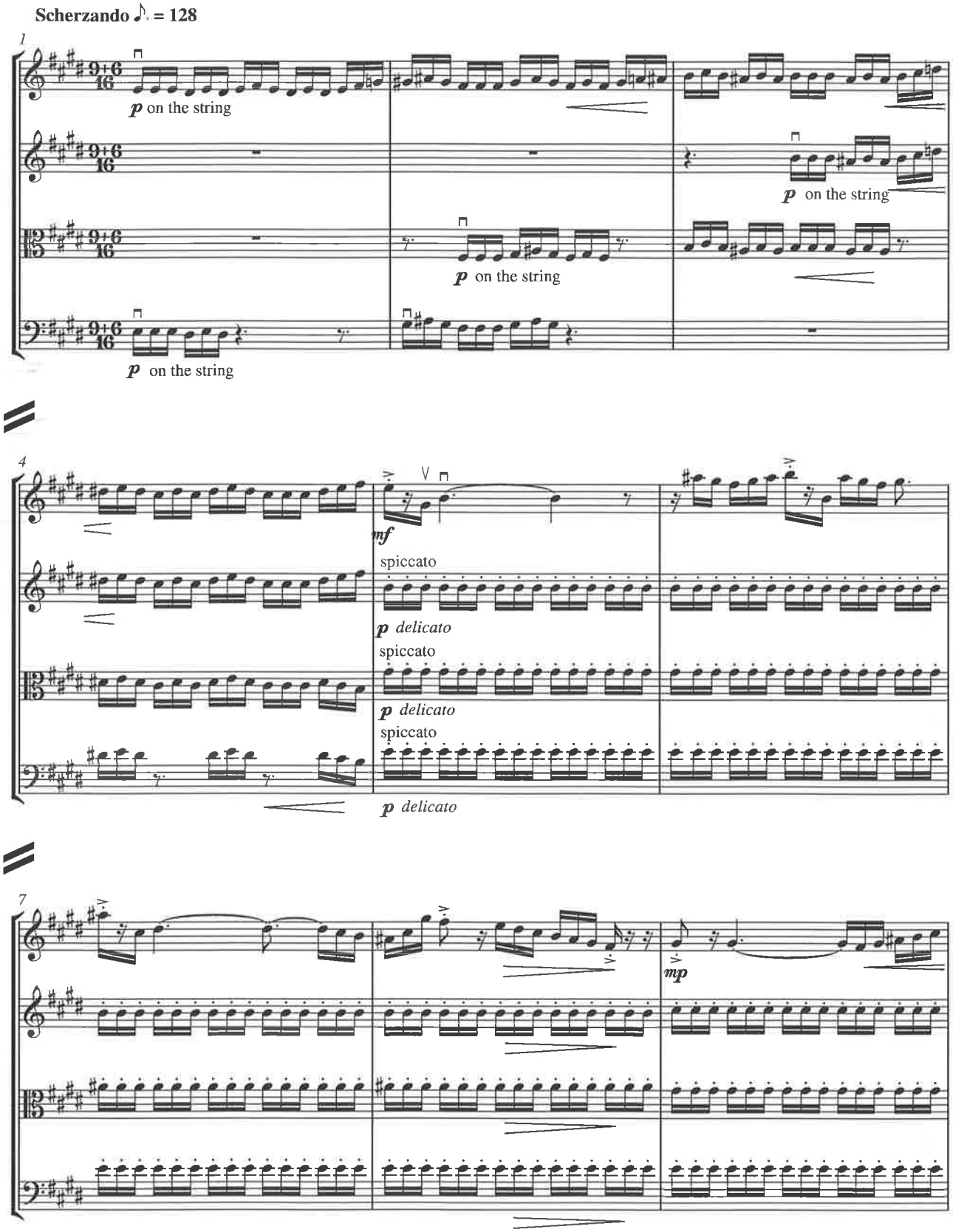

72
mf
mf
mf
f
75
f
ff
78
cresc.
cresc.
cresc.
mf
80
ff
ff
ff
fff
sempre marcato

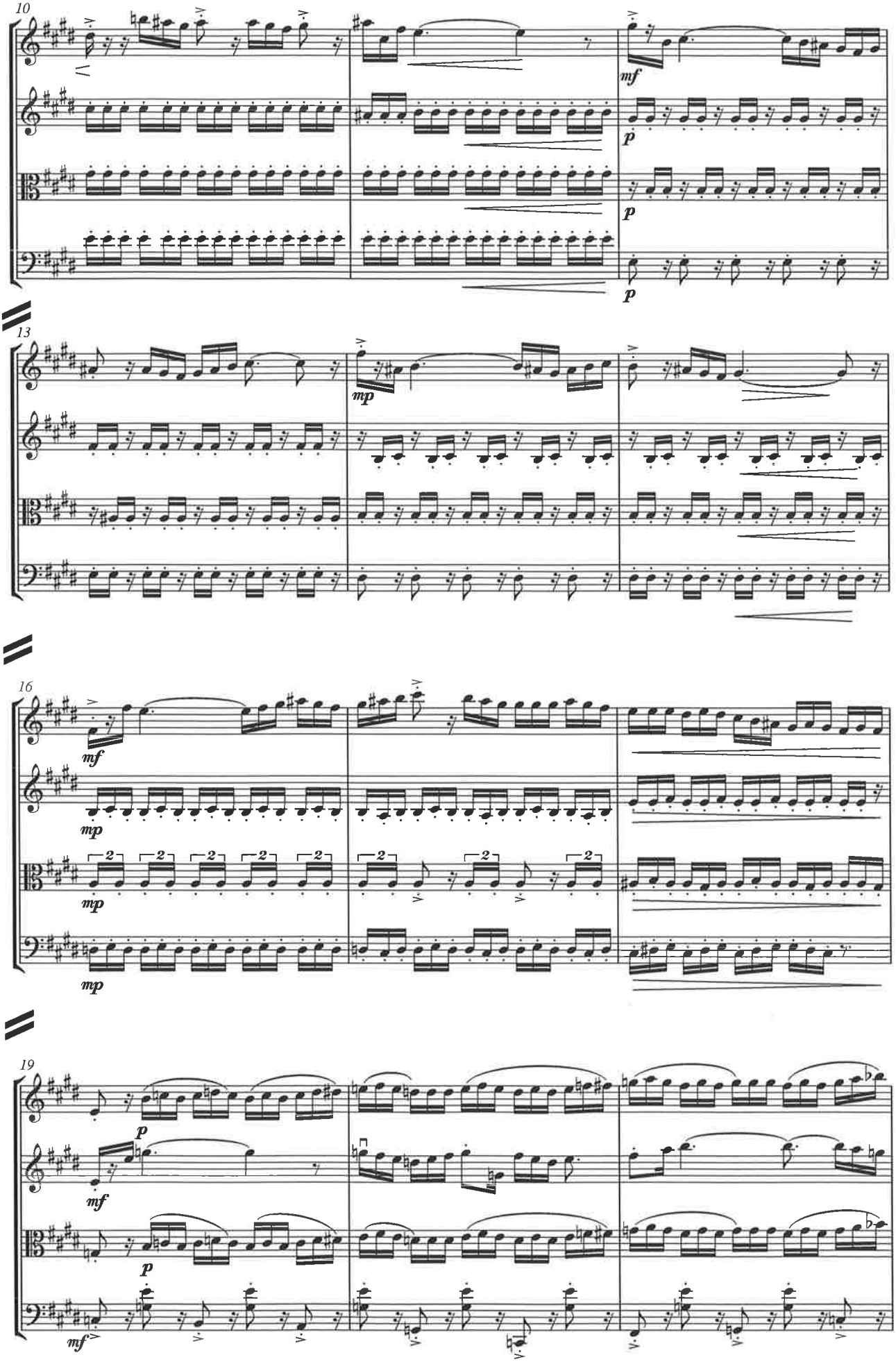

poco rall.
83
Moderato ♩ = 82
87
fff
ff dim
93
mp
p
mf
98

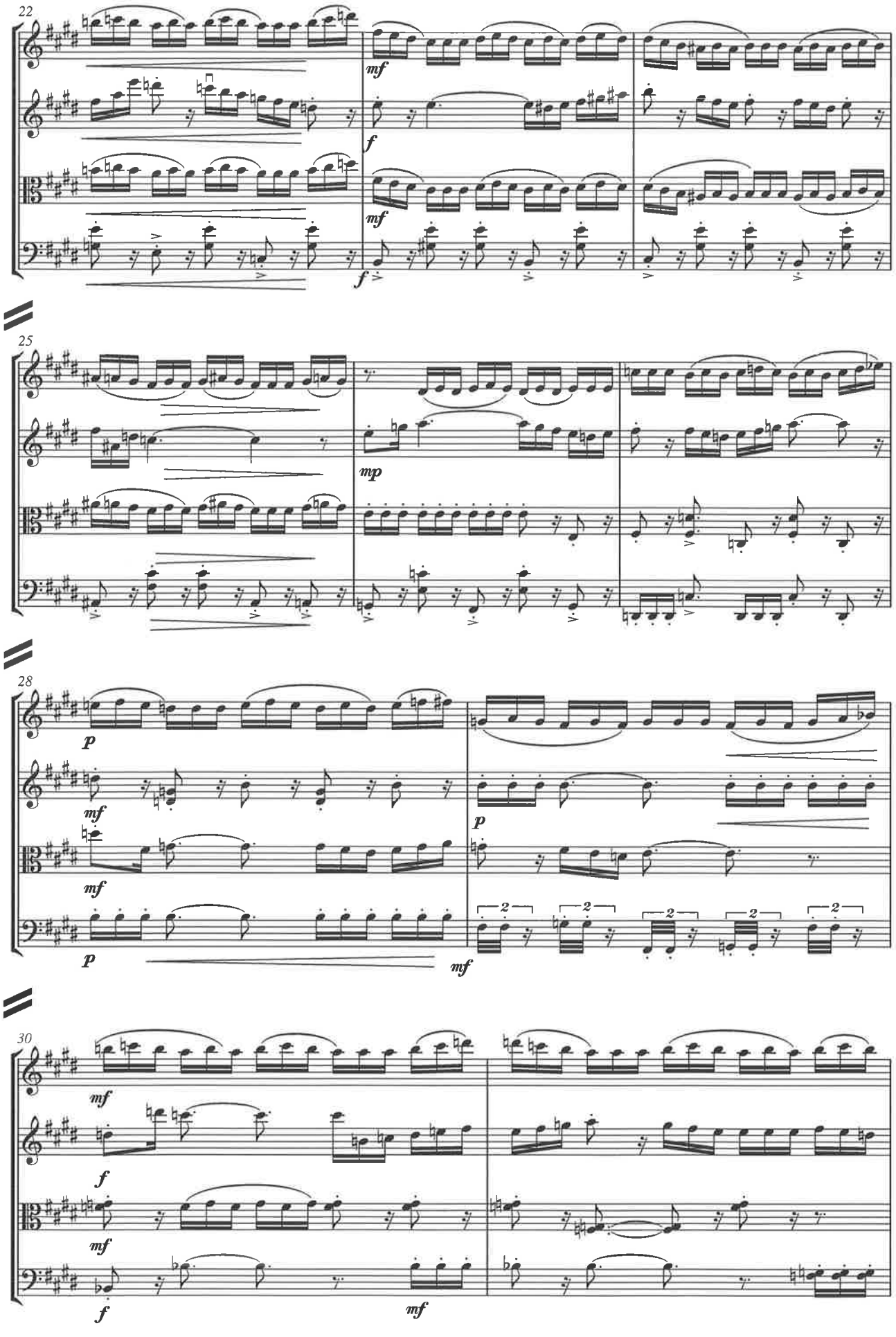

102
mp
p
106
mp dim.
dim.
dim.
dim.
110
poco cresc.
poco cresc.
poco cresc.
poco cresc.
dim.
dim.
dim.
mf
sul pont.
p
mp
pp
114
cresc.
cresc.
cresc.
cresc.

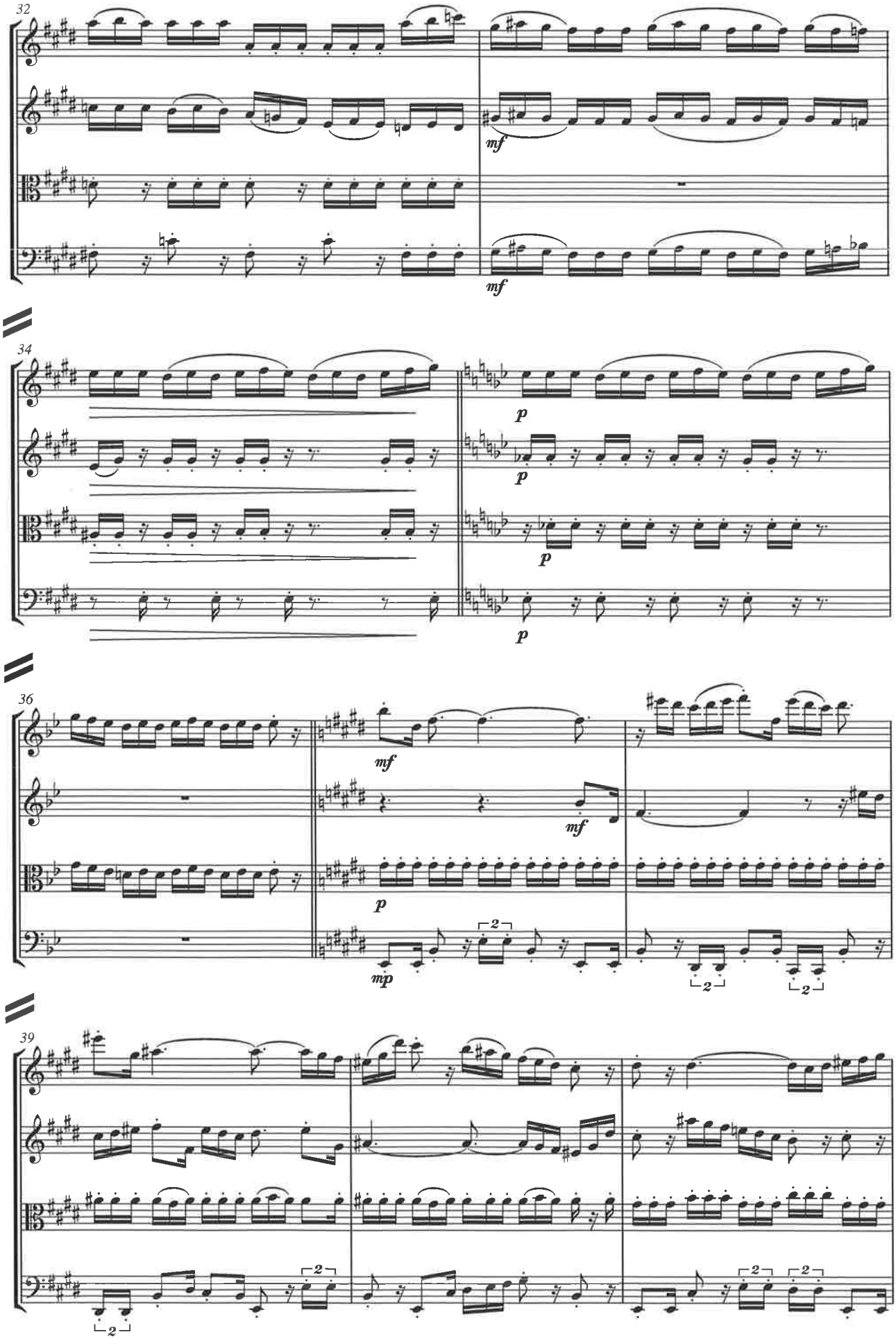

119
f
mf dim.
124
127
dim.
131
perdendosi

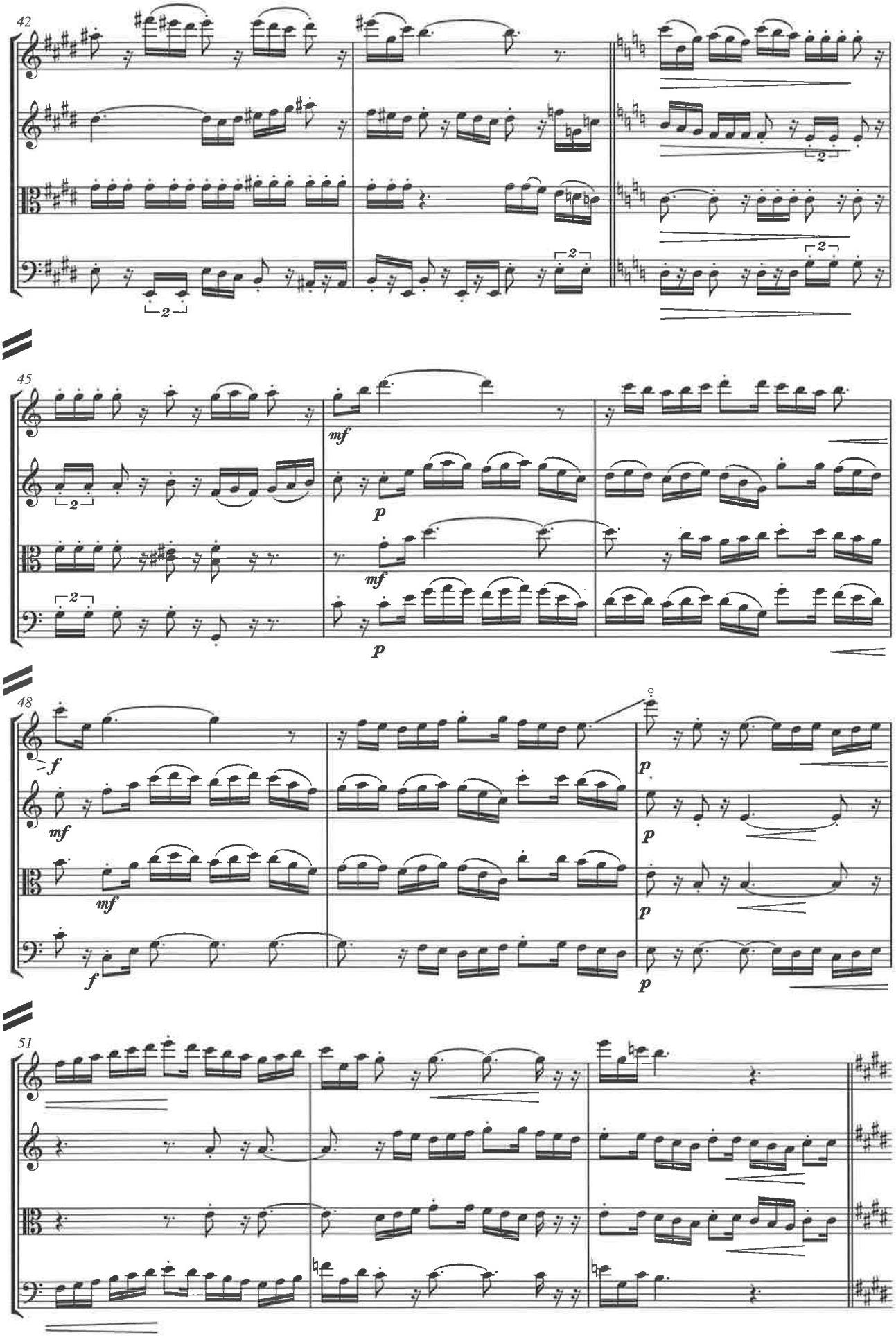
II

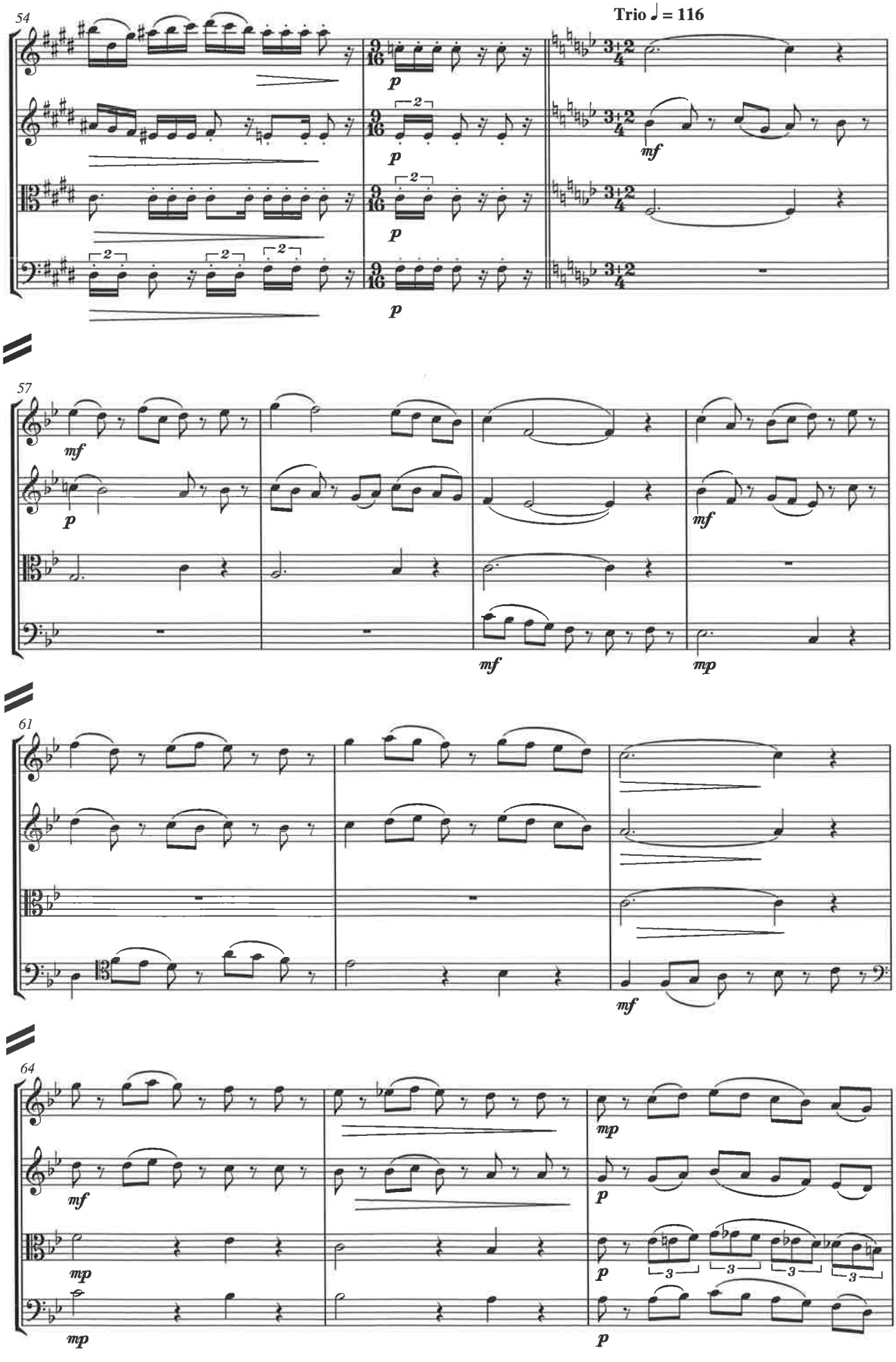

Scherzando ♪. = 128
1
p on the string
p on the string
p on the string
p on the string
4
mf
spiccato
p delicato
spiccato
p delicato
spiccato
p delicato
7
mp

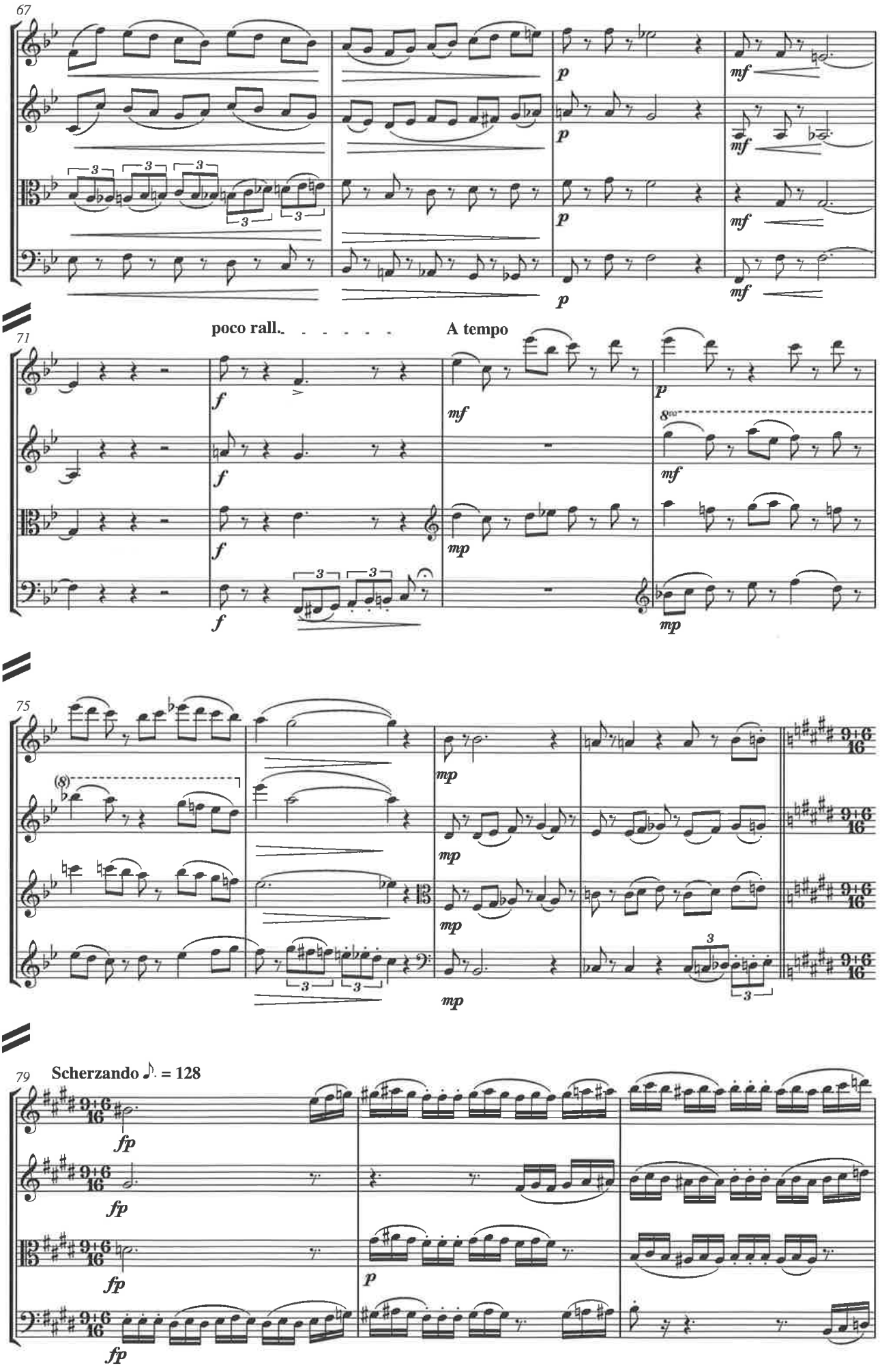

10
mf
p
p
p
13
mp
16
mf
mp
mp
mp
19
p
mf
p
mf

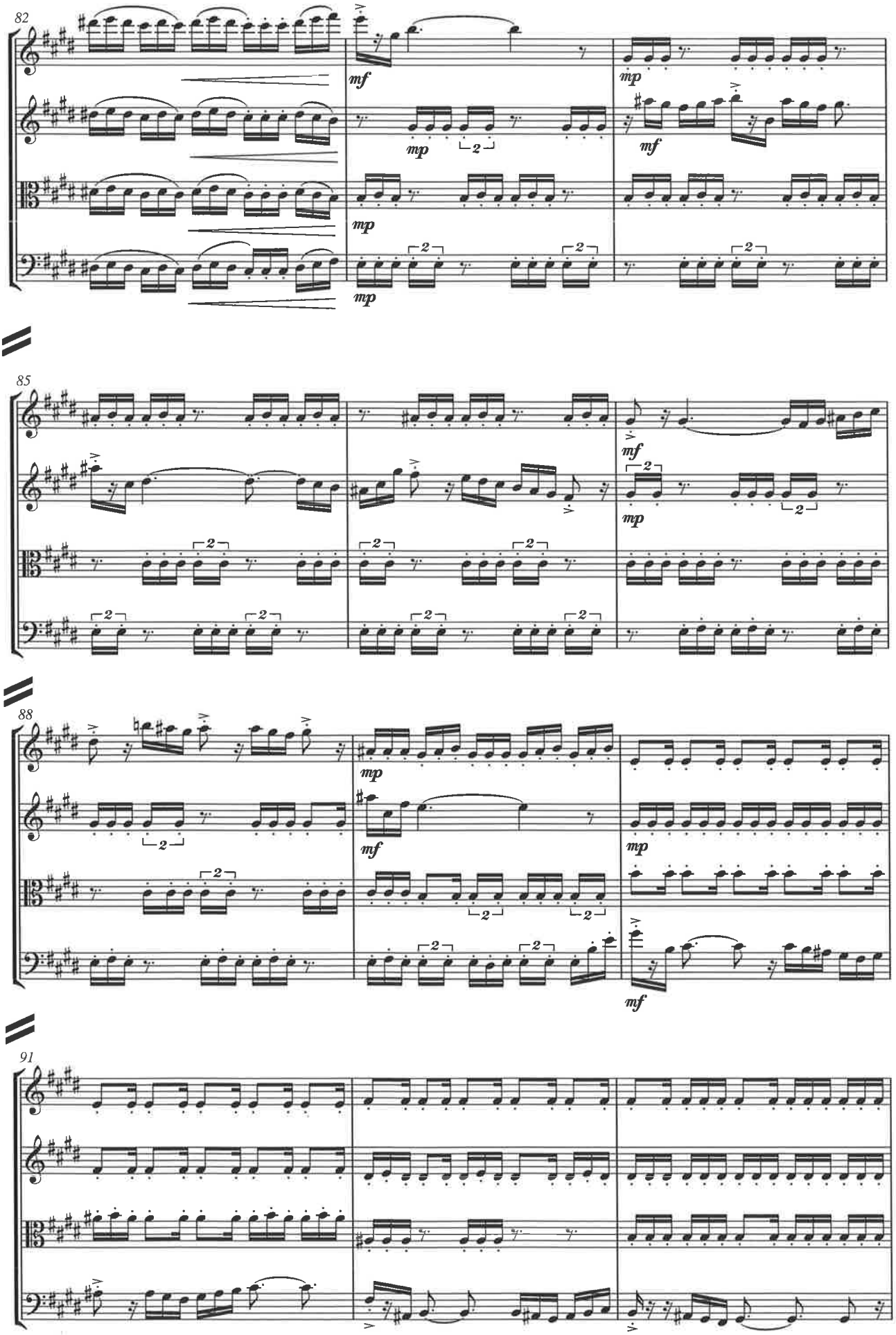

22
mf
f
mf
f
25
mp
28
p
mf
mf
p
p
mf
2
2
2
2
2
30
mf
f
mf
f
mf

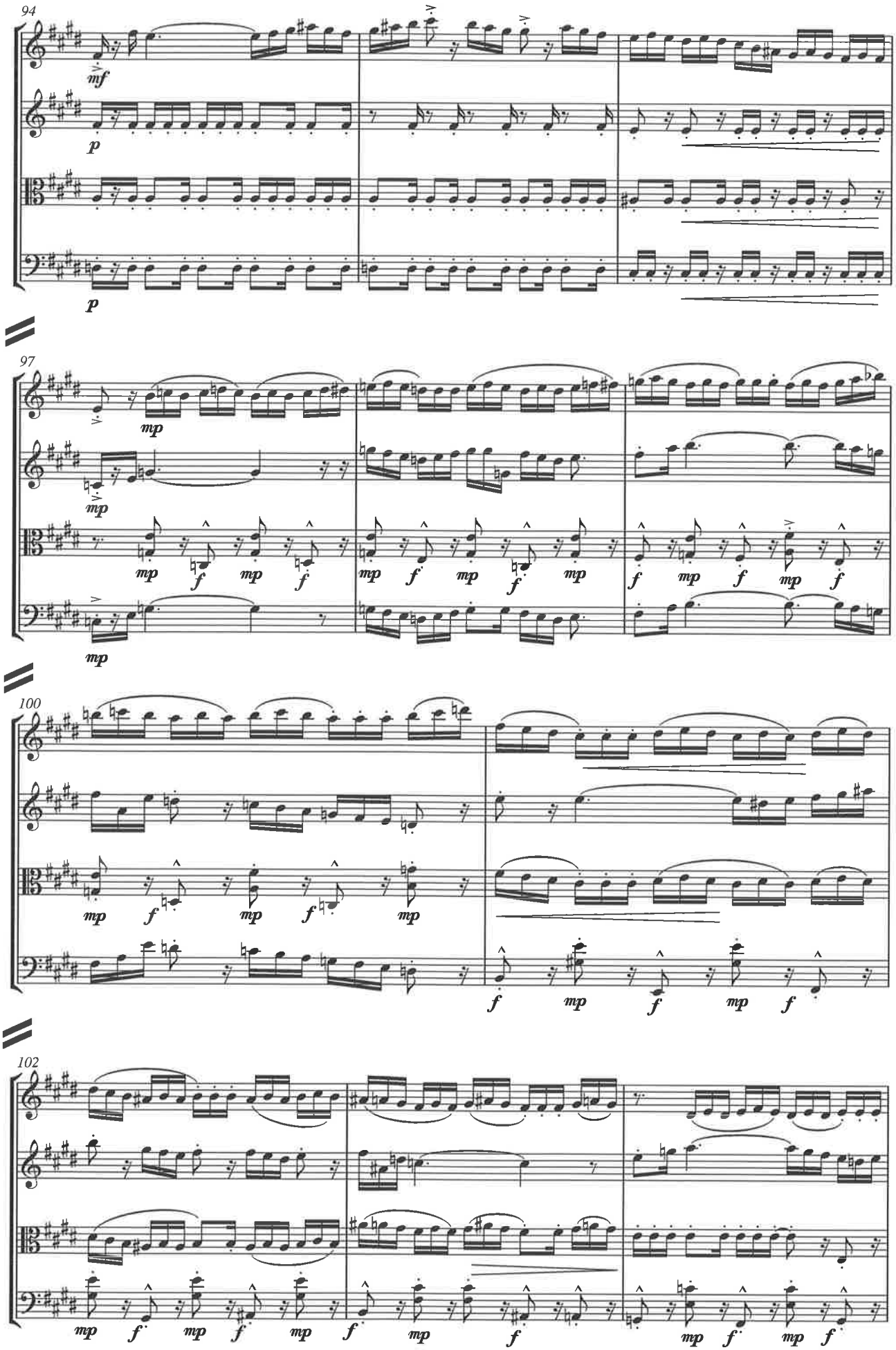

32
mf
mf
34
p
p
p
p
36
mf
mf
p
mp
2
2
2
39
2
2
2
2

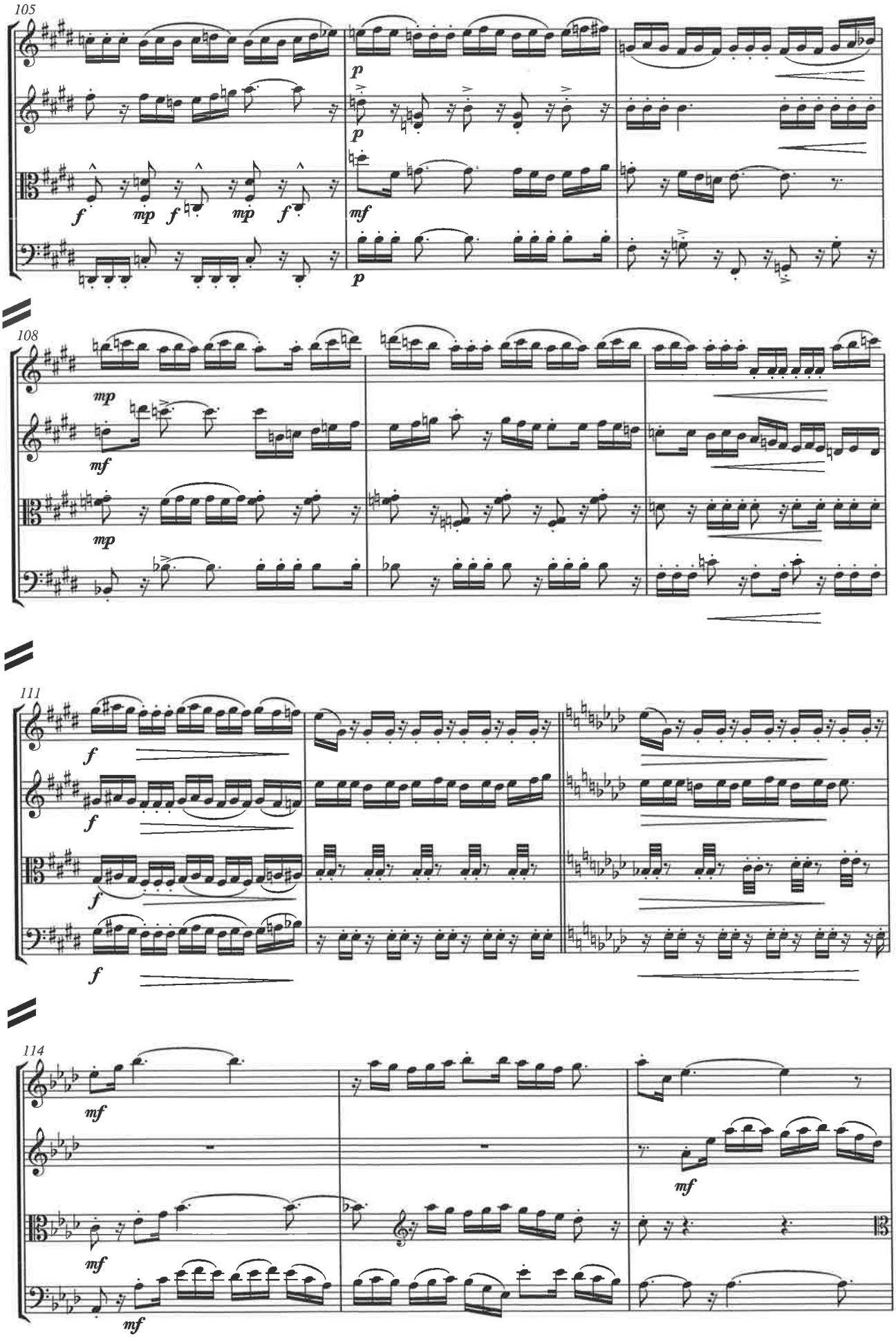

42
45
mf
p
mf
p
48
f
mf
mf
f
p
p
p
p
51

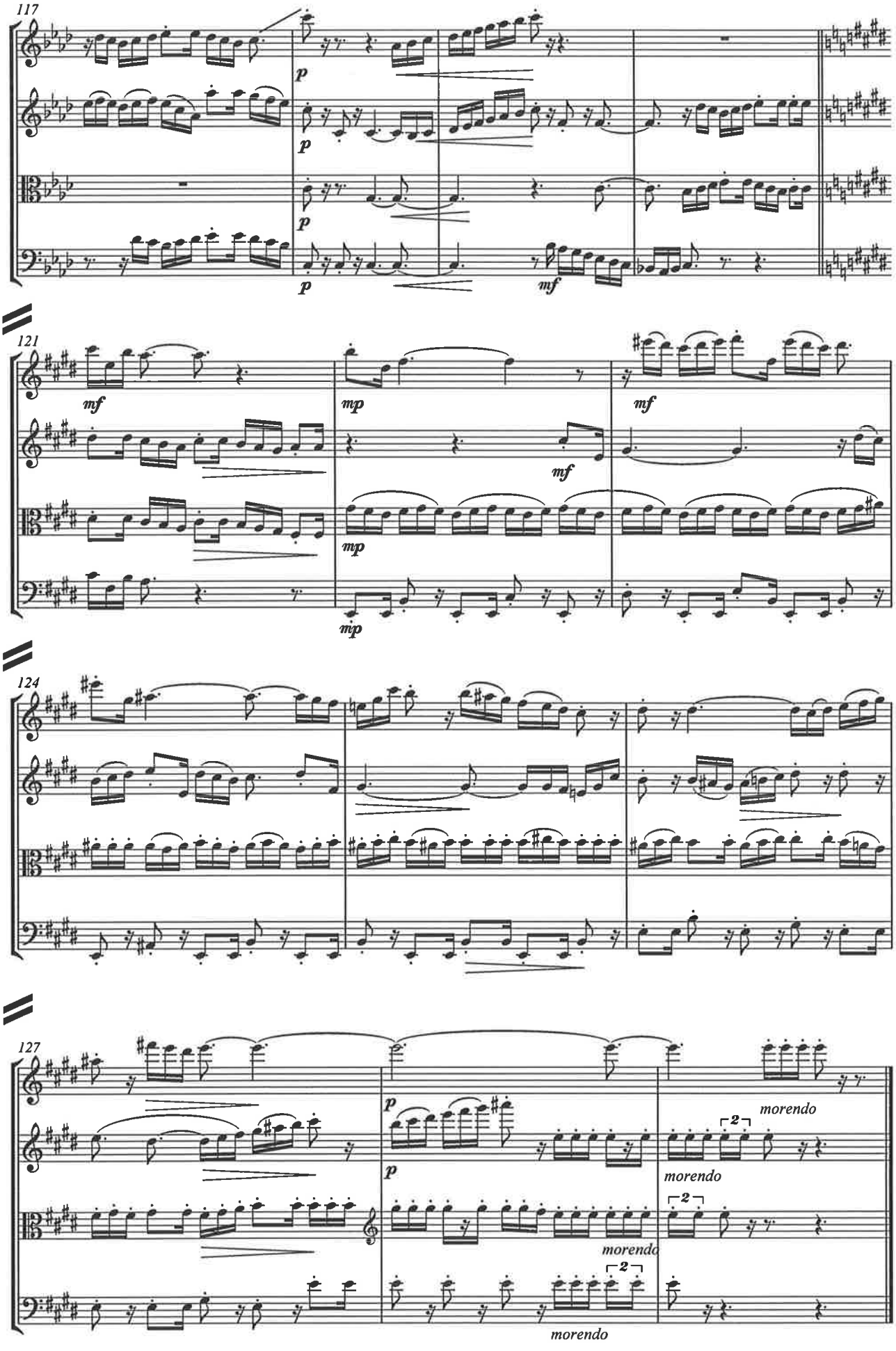

54
Trio ♩ = 116
57
61
64


67
p
mf
71
poco rall.
A tempo
f
mf
mp
75
79
Scherzando ♪. = 128
fp
p

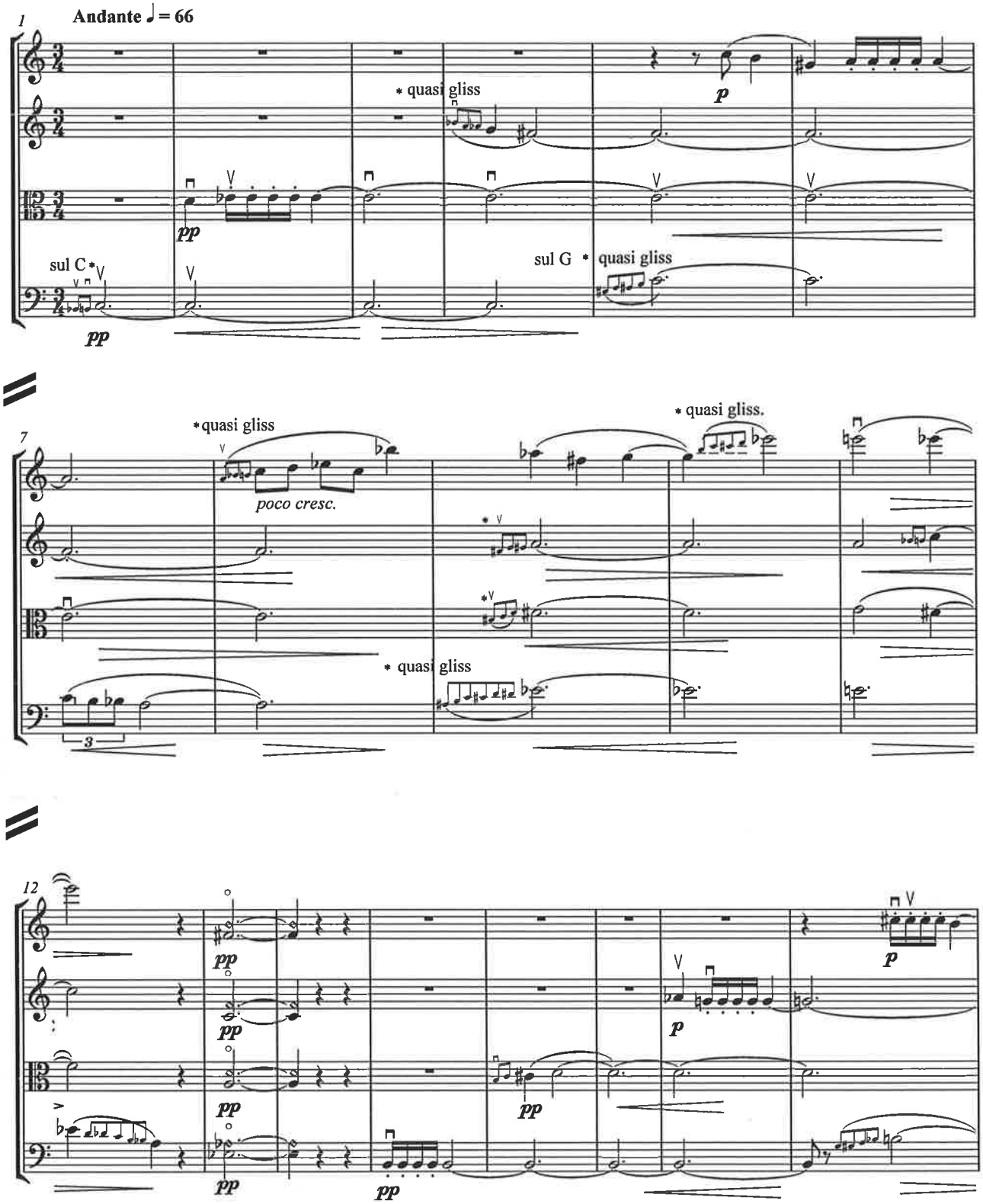

82
mf
mp
mp
mf
mp
mp
85
mf
mp
88
mp
mf
mp
mf
91


94
97
100
102

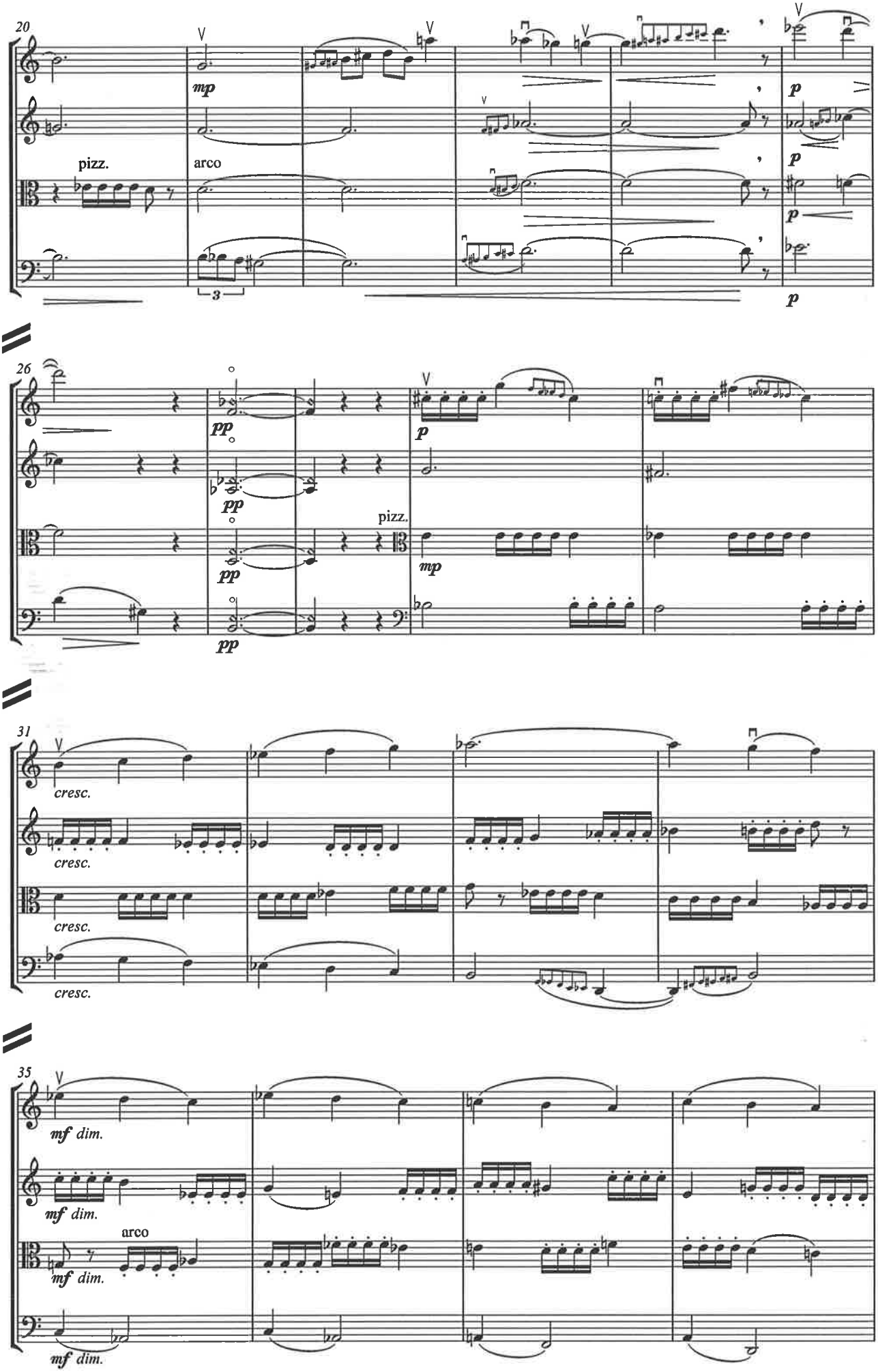

105
108
111
114

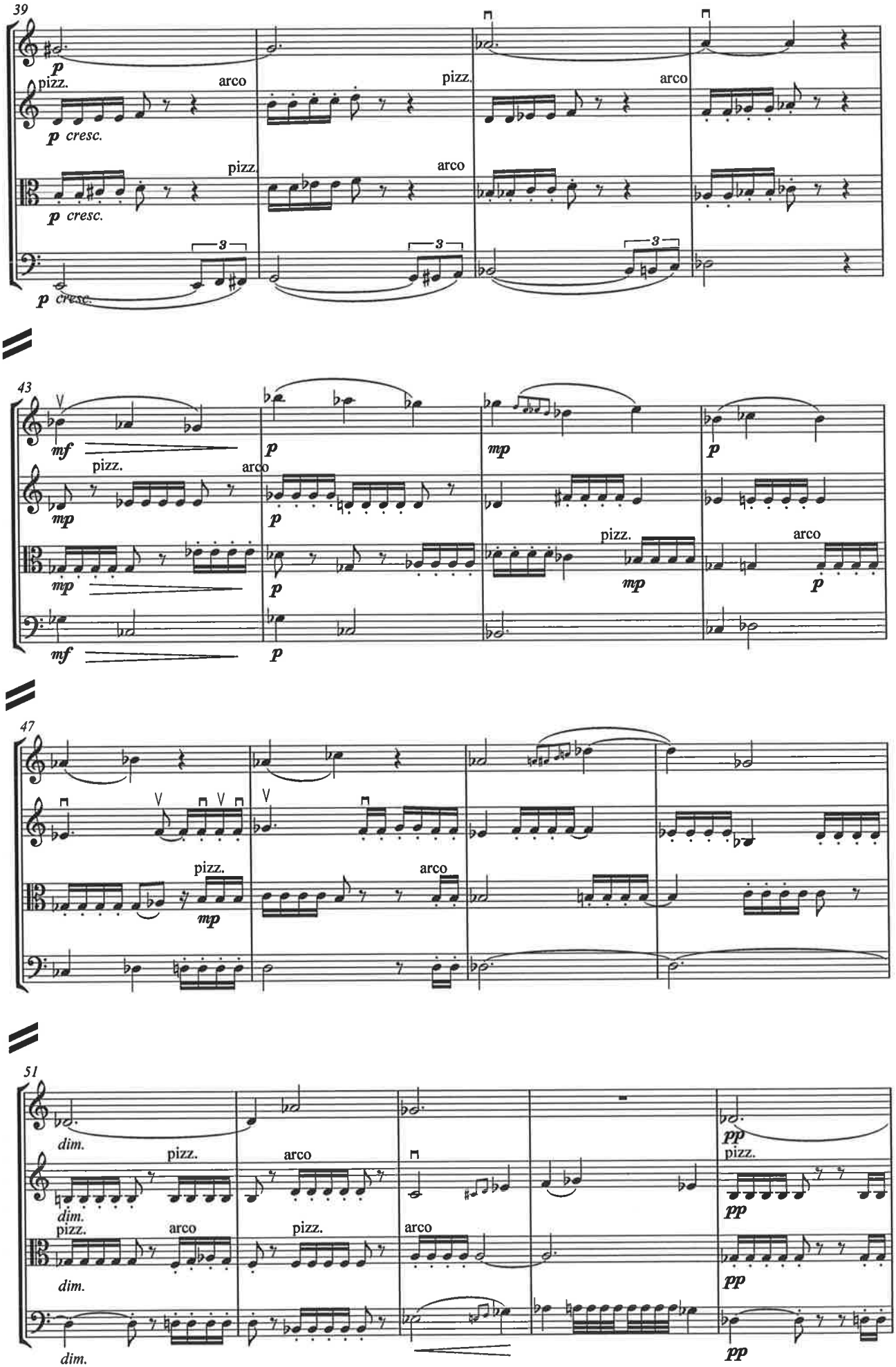

117
p
p
p
p
mf
121
mf
mp
mf
mf
mp
mp
124
127
p
p
morendo
morendo
morendo
morendo
2
2
2

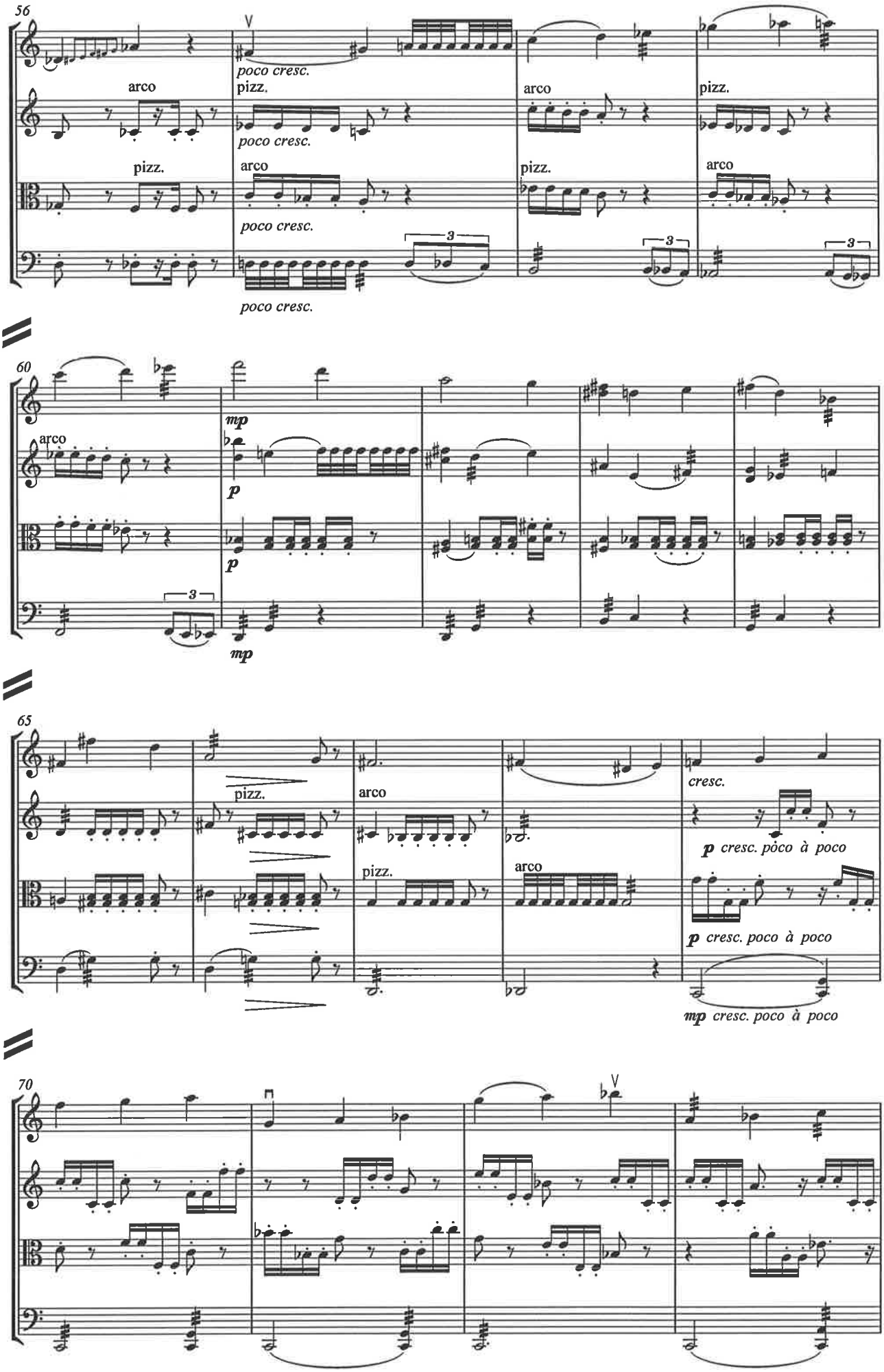
III

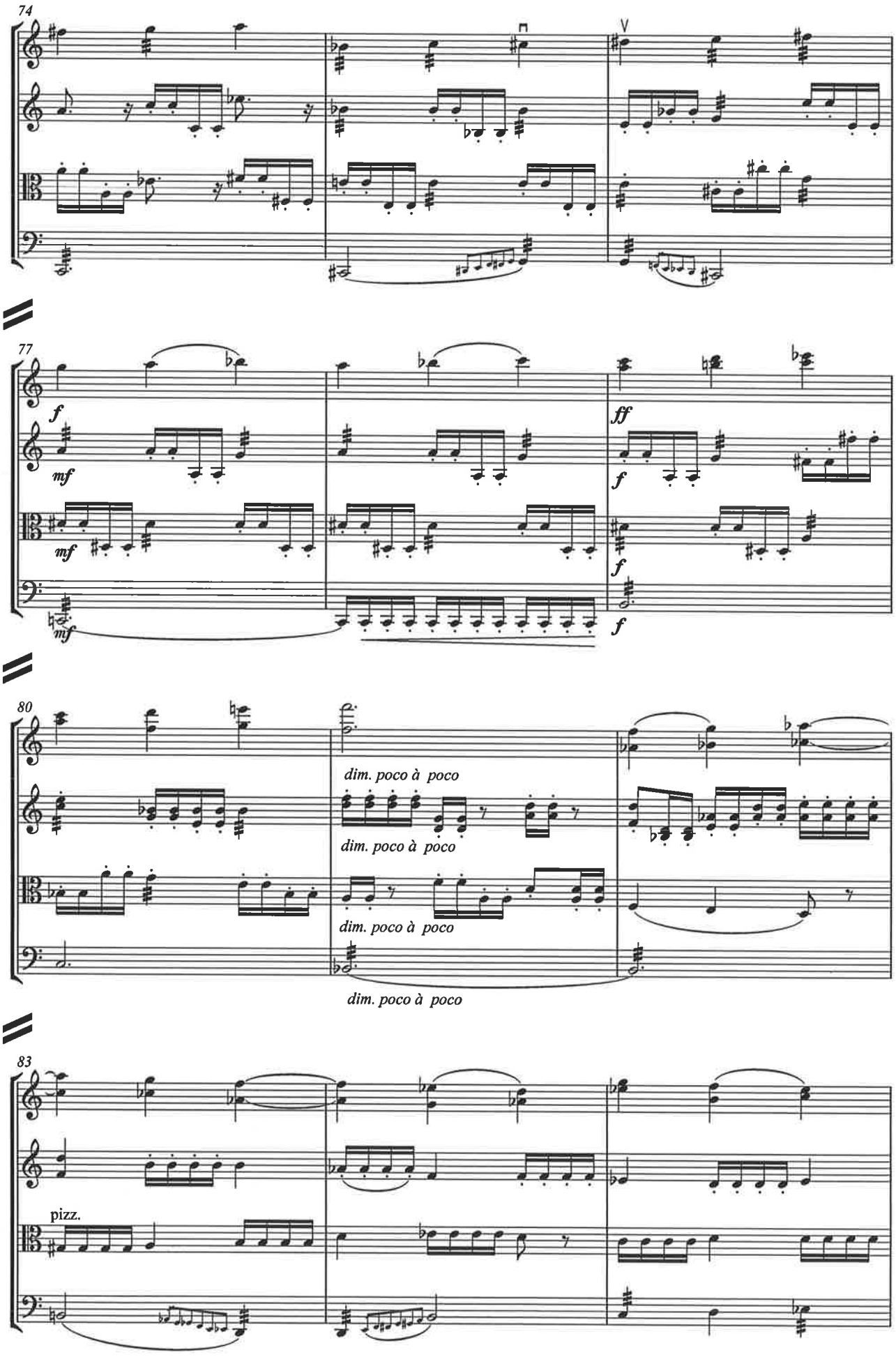


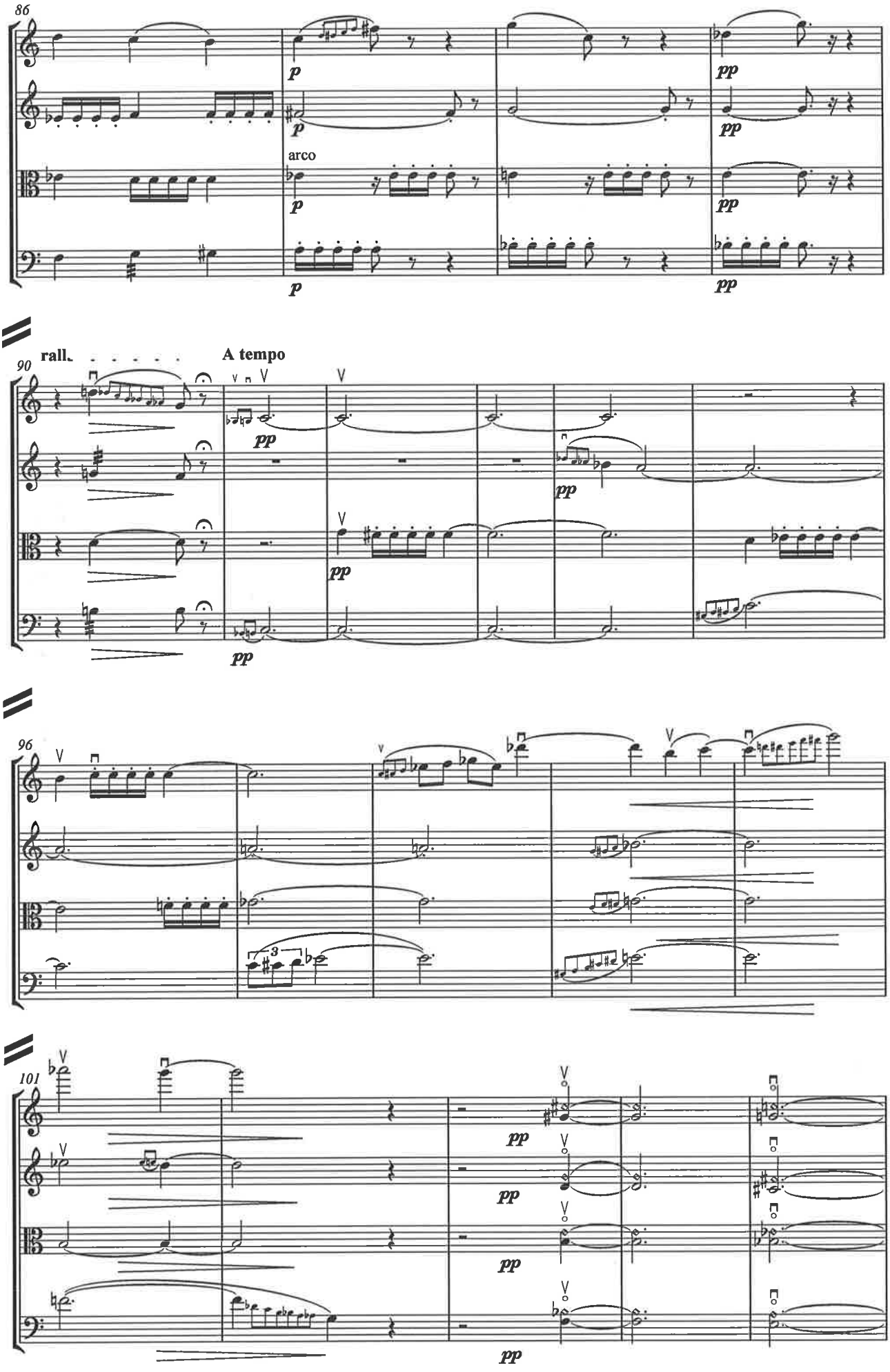
* All grace notes (bowed, quasi *glissando* and *portamento*) to be played before the beat. Where they occur simultaneousy, the length is to be matched as closely as possible.

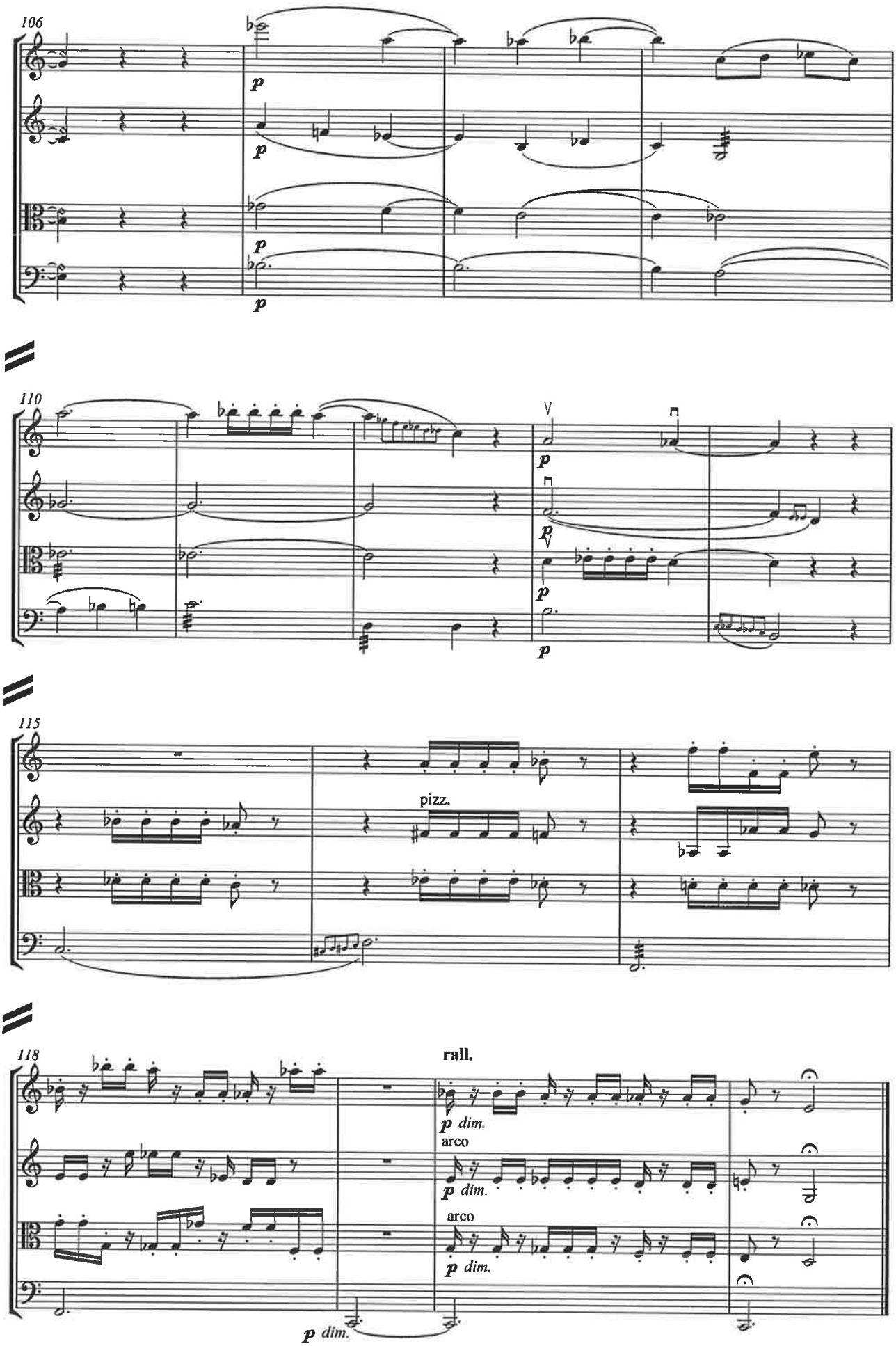

20
mp
pizz.
arco
3
p
26
pp
p
pizz.
mp
31
cresc.
35
mf dim.
arco


39
p
pizz.
arco
p cresc.
pizz.
arco
p cresc.
3
p cresc.
43
mf
pizz.
arco
mp
p
mp
p
mp
pizz.
mp
p
arco
p
mf
p
47
pizz.
mp
arco
51
dim.
pizz.
arco
dim.
pizz.
arco
pizz.
arco
dim.
dim.
pp
pizz.
pp
pp
pp

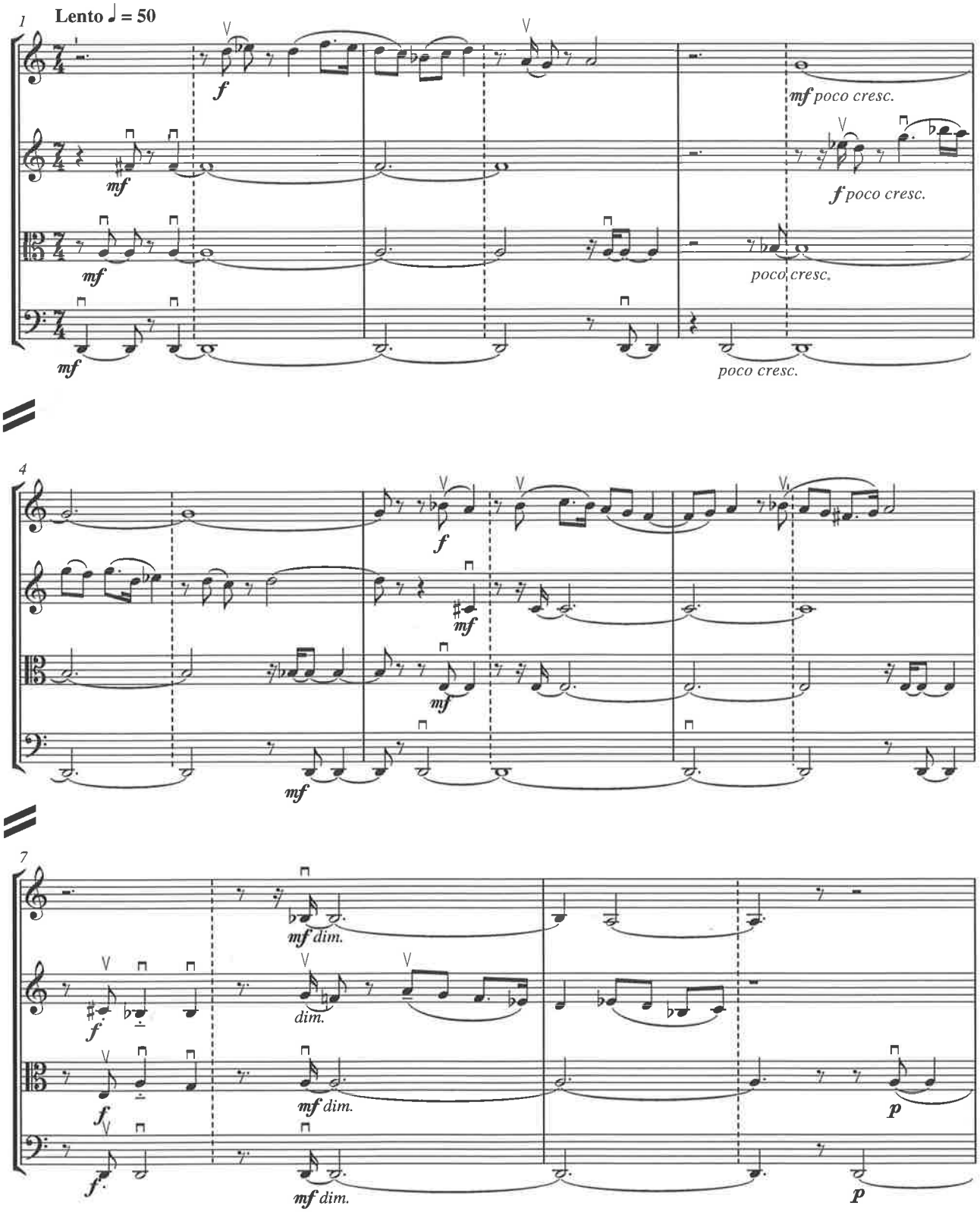

56
arco
pizz.
poco cresc.
60
mp
p
65
cresc.
p cresc. poco à poco
mp cresc. poco à poco
70

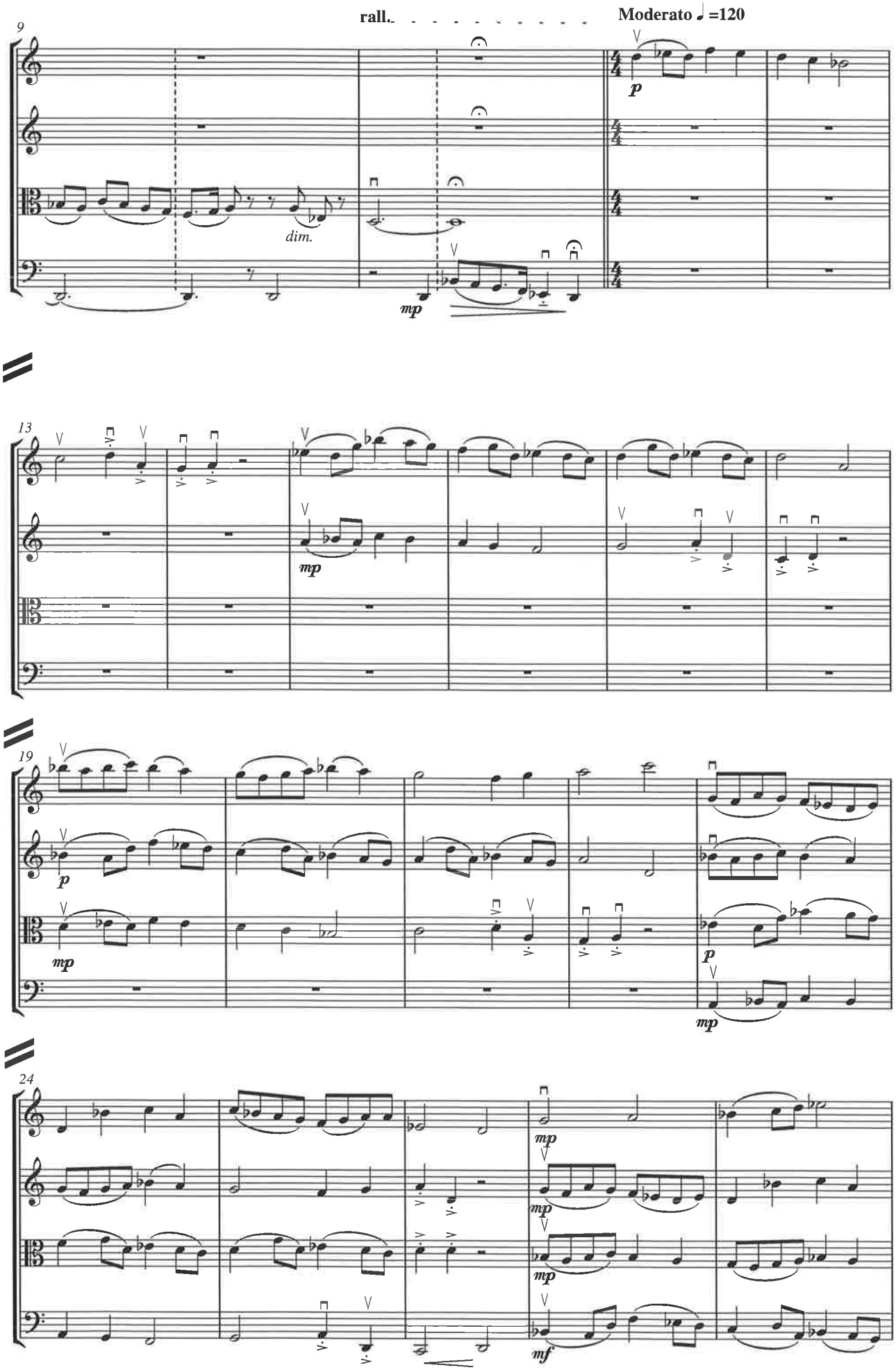

74
77
f
mf
mf
mf
ff
f
f
f
80
dim. poco à poco
dim. poco à poco
dim. poco à poco
dim. poco à poco
83
pizz.

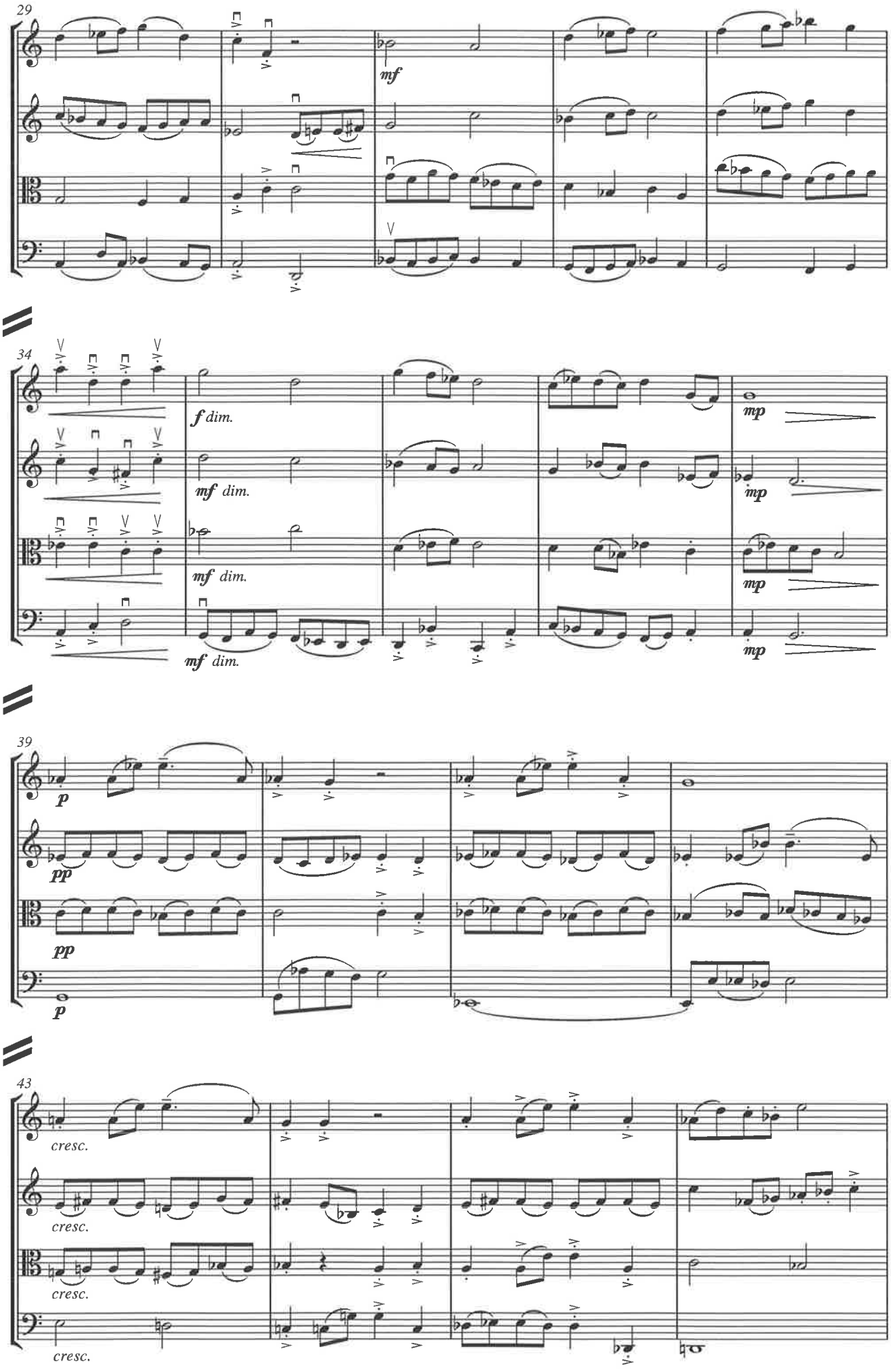

86
p
p
arco
p
p
pp
pp
pp
rall.
A tempo
90
pp
pp
pp
pp
96
3
101
pp
pp
pp
pp

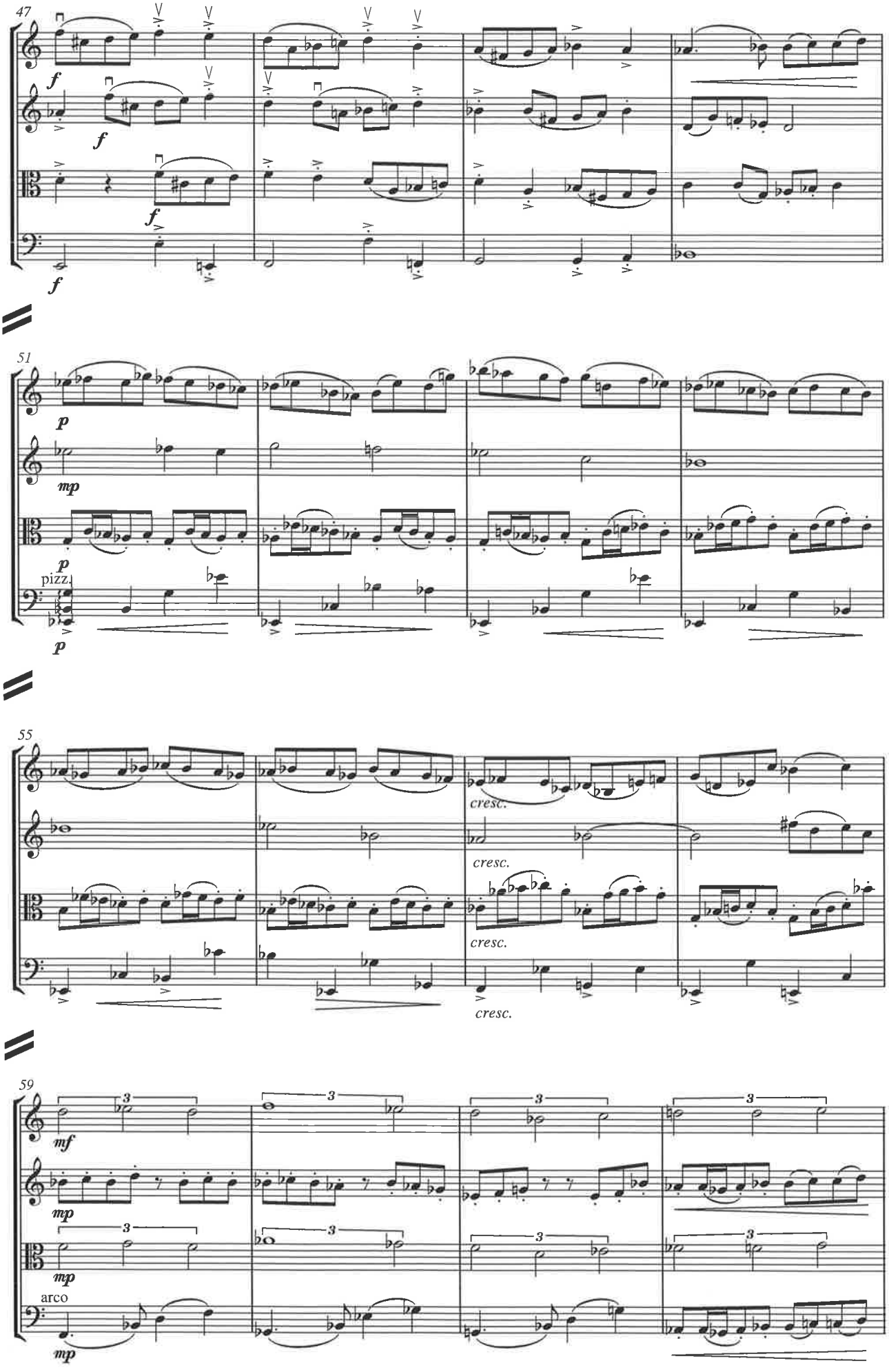

106
p
p
p
p
110
V
p
p
p
p
115
pizz.
118
rall.
p dim.
arco
p dim.
arco
p dim.
p dim.

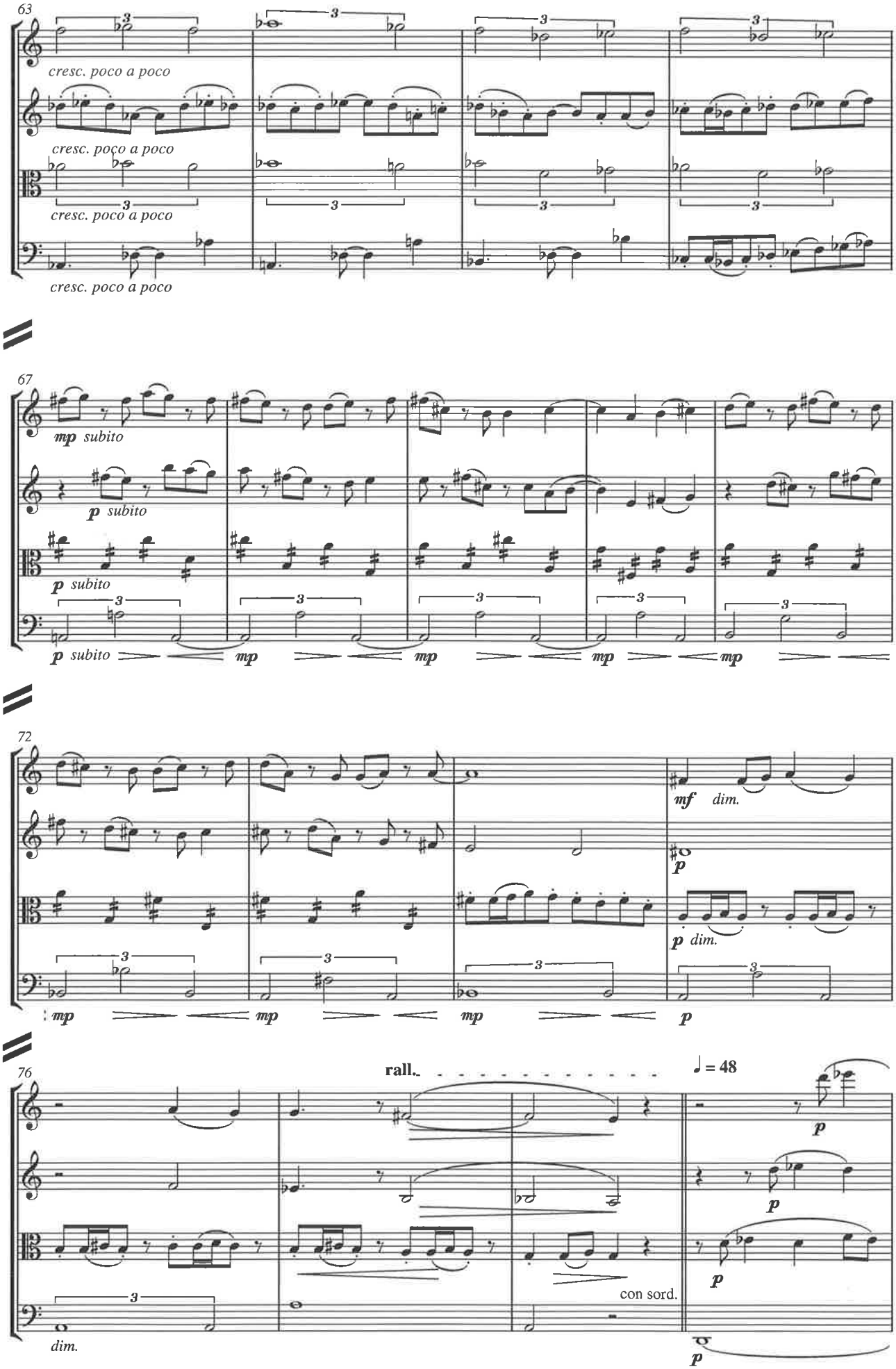
IV

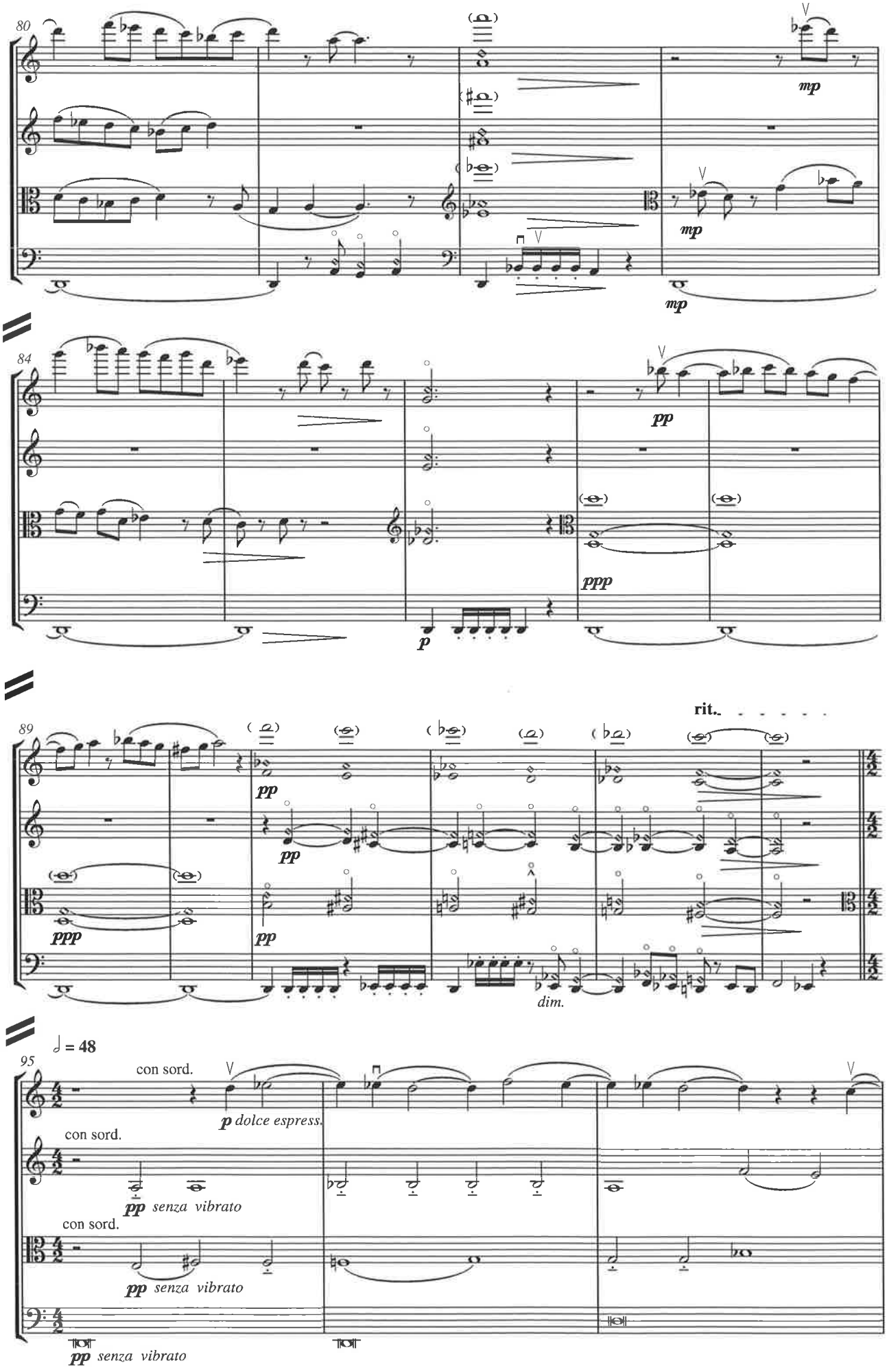

1
Lento ♩ = 50
f
mf poco cresc.
mf
f poco cresc.
mf
poco cresc.
mf
poco cresc.
4
f
mf
mf
mf
7
mf dim.
f
dim.
f
mf dim.
p
f
mf dim.
p

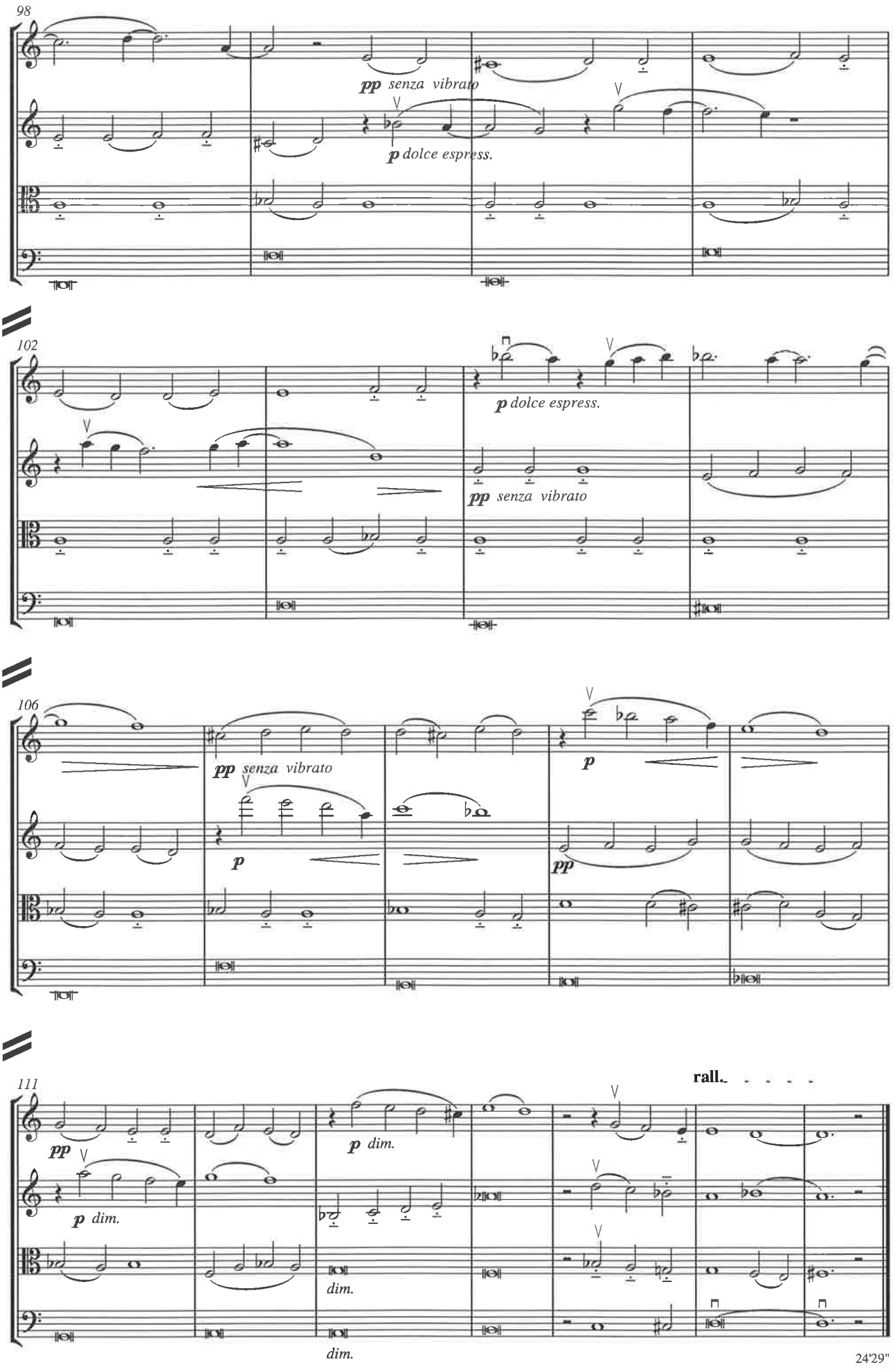

rall.
Moderato ♩=120
9
dim.
13
19
24


29
mf
34
f dim.
mf dim.
mf dim.
mf dim.
mp
mp
mp
mp
39
p
pp
pp
p
43
cresc.
cresc.
cresc.
cresc.


47
f
f
f
f
51
p
mp
p
pizz.
p
55
cresc.
cresc.
cresc.
cresc.
59
3
mf
mp
mp
arco
mp


63
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
67
mp subito
p subito
p subito
p subito
mp
mp
mp
mp
72
mf dim.
p
p dim.
mp
mp
mp
p
76
rall.
♩ = 48
p
p
p
con sord.
dim.
p


80
mp
mp
mp
84
pp
ppp
p
89
rit.
pp
pp
ppp
pp
dim.
♩ = 48
95
con sord.
p dolce espress.
con sord.
pp senza vibrato
con sord.
pp senza vibrato
pp senza vibrato


98
pp senza vibrato
p dolce espress.
102
p dolce espress.
pp senza vibrato
106
pp senza vibrato
p
p
pp
111
pp
p dim.
p dim.
rall.
dim.
dim.

24'29"

6

RHAPSODY ON RUSSIAN THEMES
FOR 2 PIANOS

RHAPSODY ON RUSSIAN THEMES

for 2 Pianos

Performance Notes

Where large intervals cannot be reached, **fingering** solutions may be found by mutual agreement between the performers. For example, in bars 183ff., Piano I could take the upper note of the Piano II chords; this would be preferable to arpeggiating chords in every bar. While the notation is musically logical, strict adherence to the text is not required when apportioning notes to the 4 hands.

Pedal markings are simply suggestions, and should be regarded as approximate. There are many passages where the use of the third ('prolongation') pedal will be appropriate in conjunction with the *sostenuto* pedal, and in general the use of pedal throughout the piece is recommended to enhance sonorities. Chords should sometimes overlap to produce real dissonance (e.g. bars 19–23), but occasionally the bass might be sustained with the third pedal while harmonic shifts occur in the higher registers (e.g. bars 286–289).

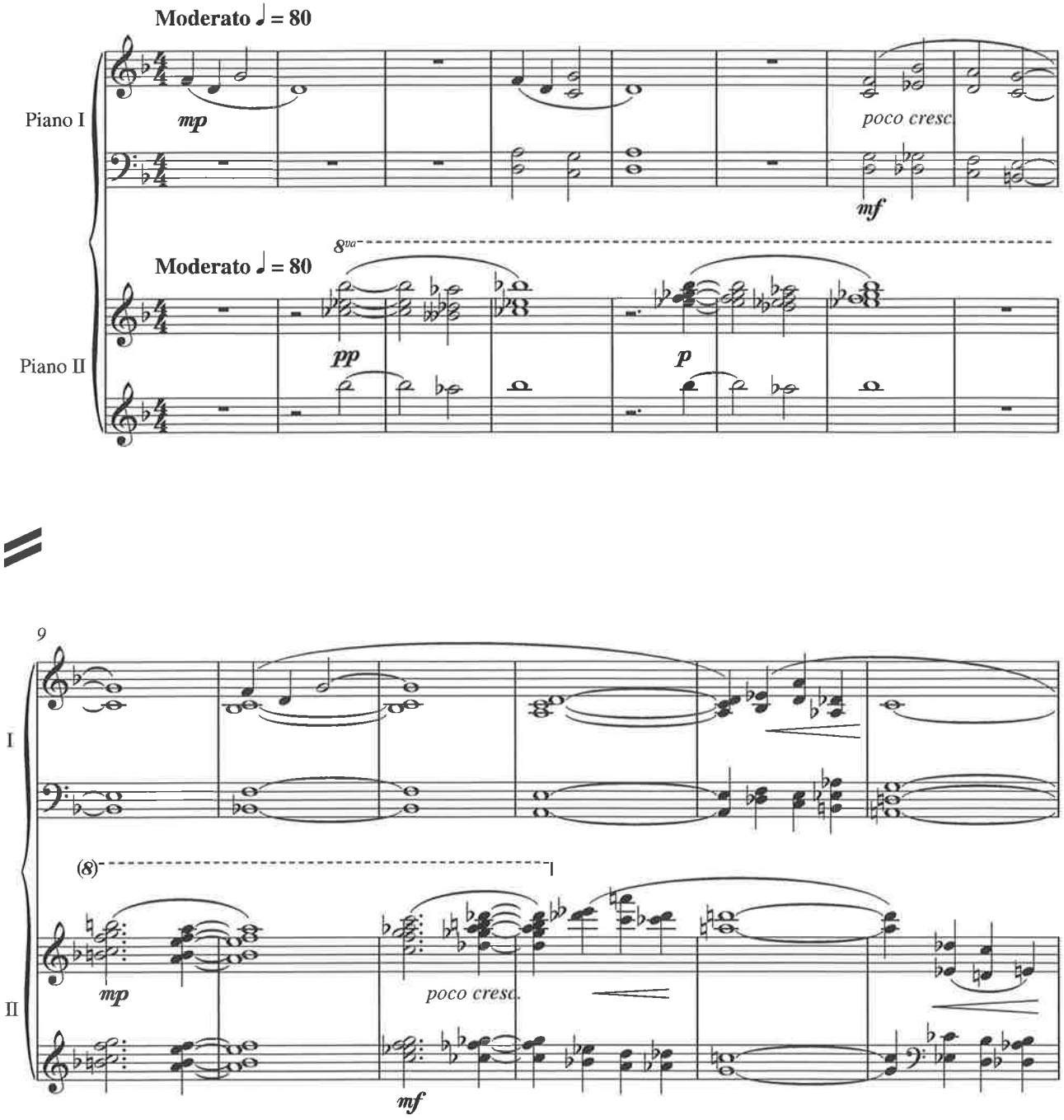
Dynamic markings and **metronome markings** are more definitive and are intended to provide constant changes of texture and mood.

Total Duration: c. 11 minutes

Rhapsody on Russian Themes

for Paul and Natalia

DIANA K.WEEKES



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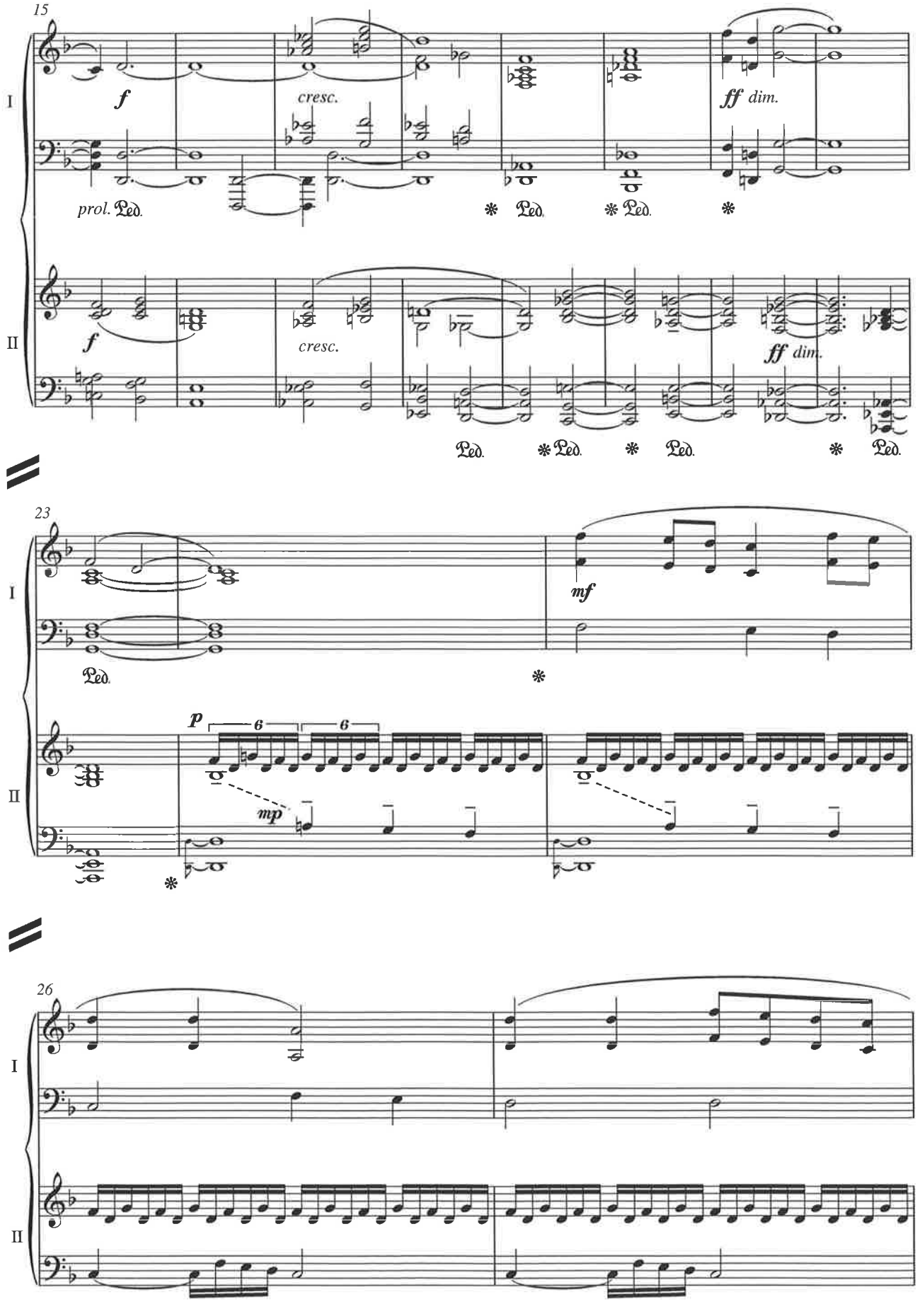
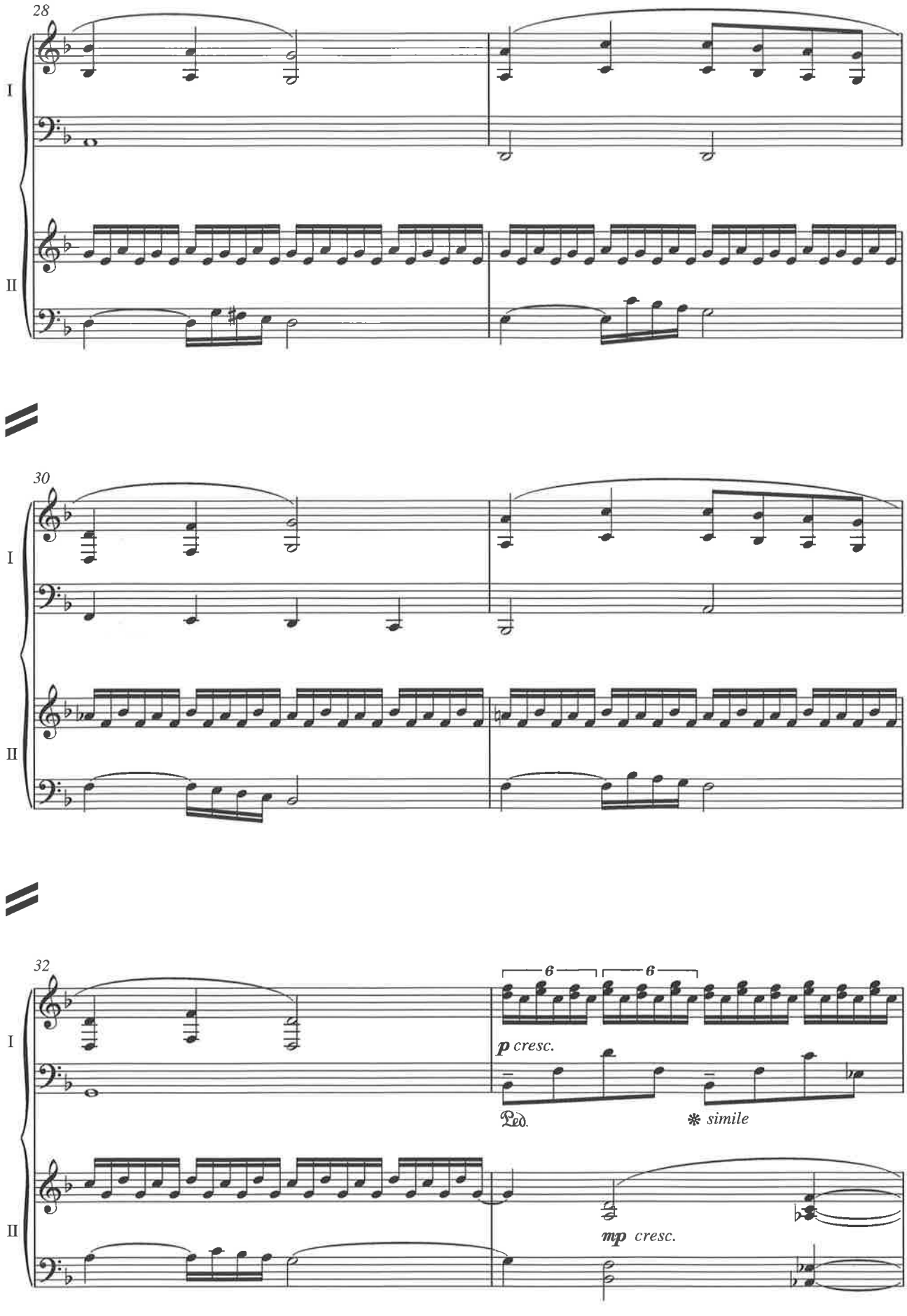
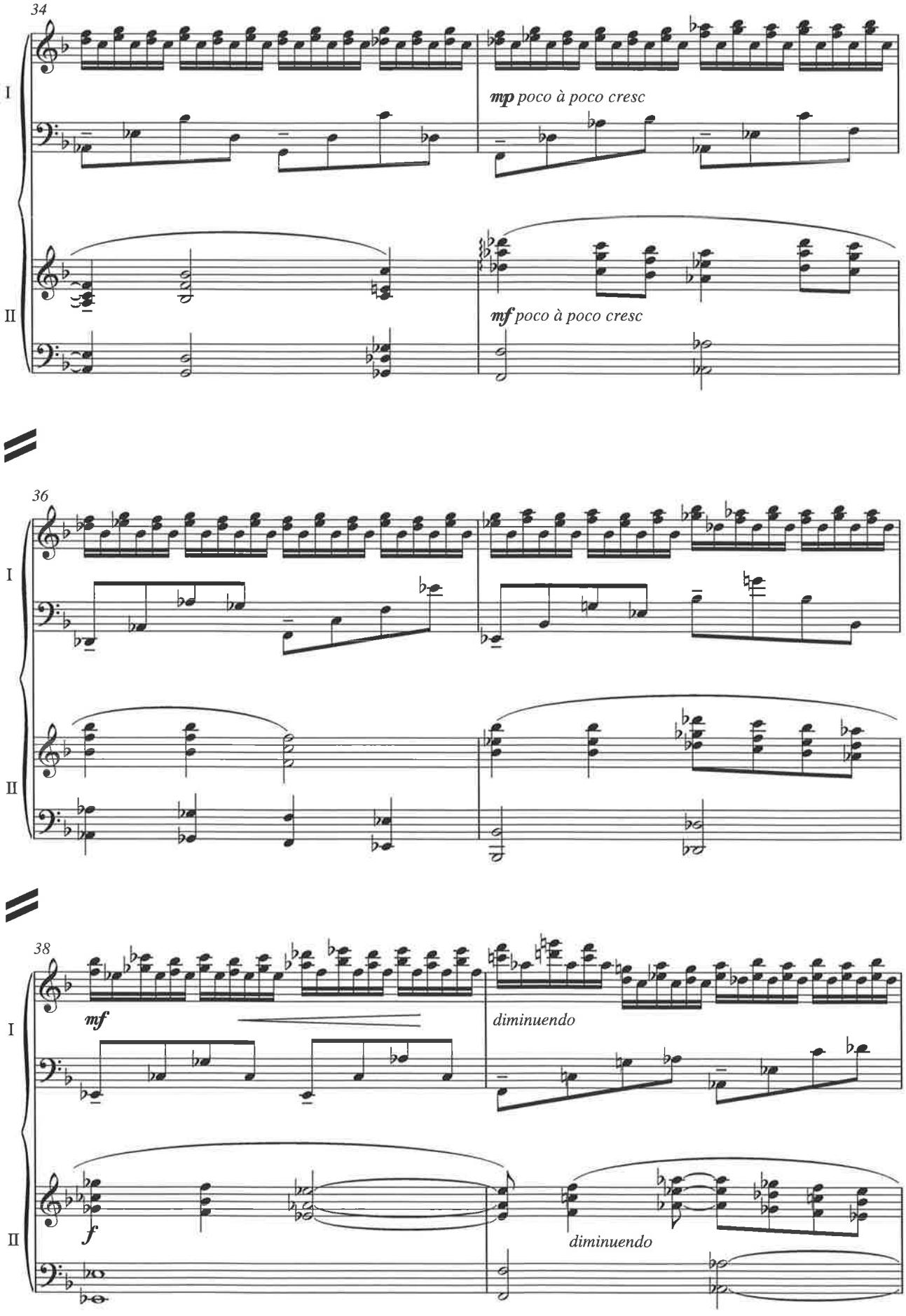
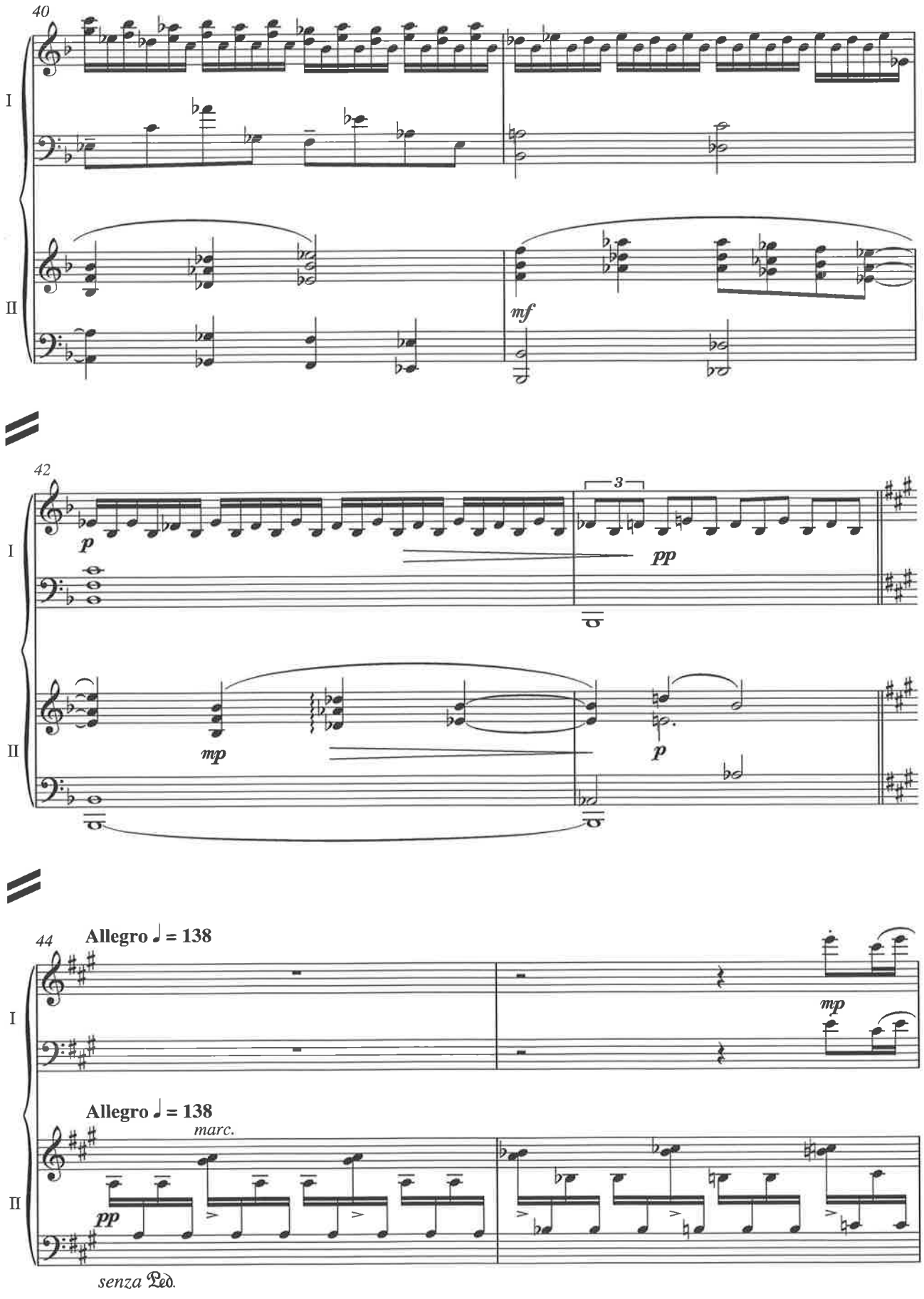
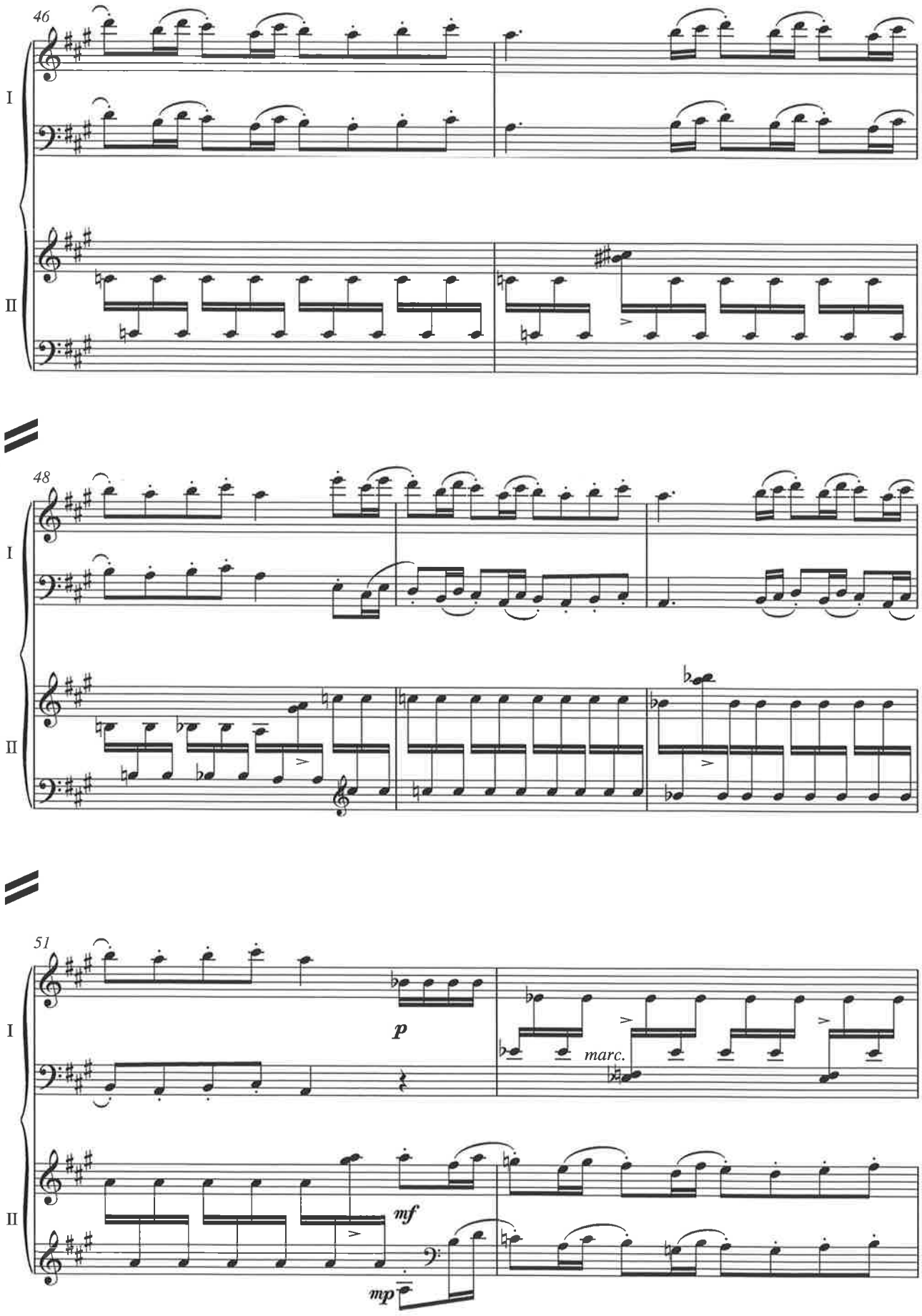
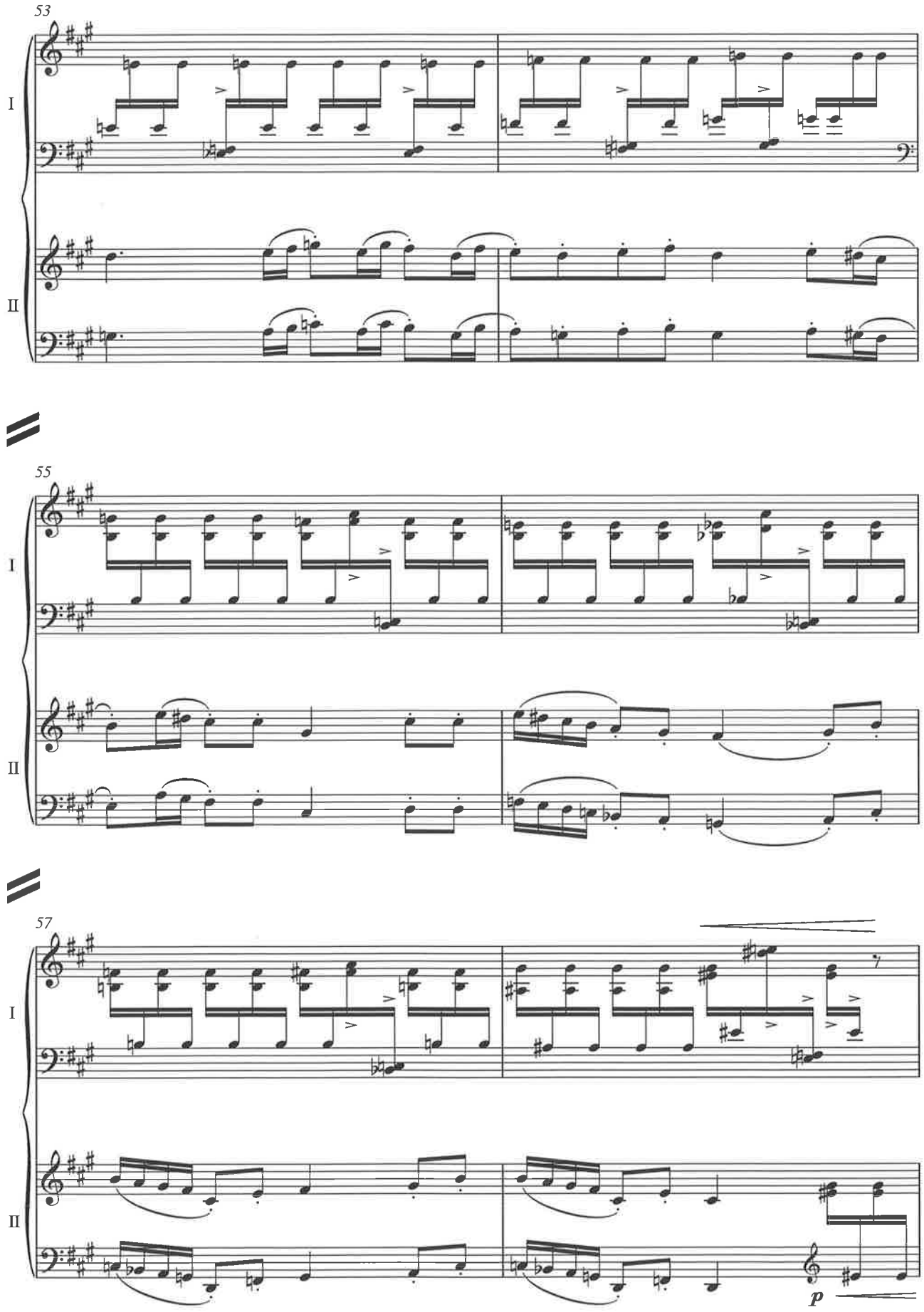

15
I
f
cresc.
ff dim.
prol. Ped.
Ped.
II
f
cresc.
ff dim.
Ped.
23
I
mf
Ped.
II
p
6
6
mp
26
I
II

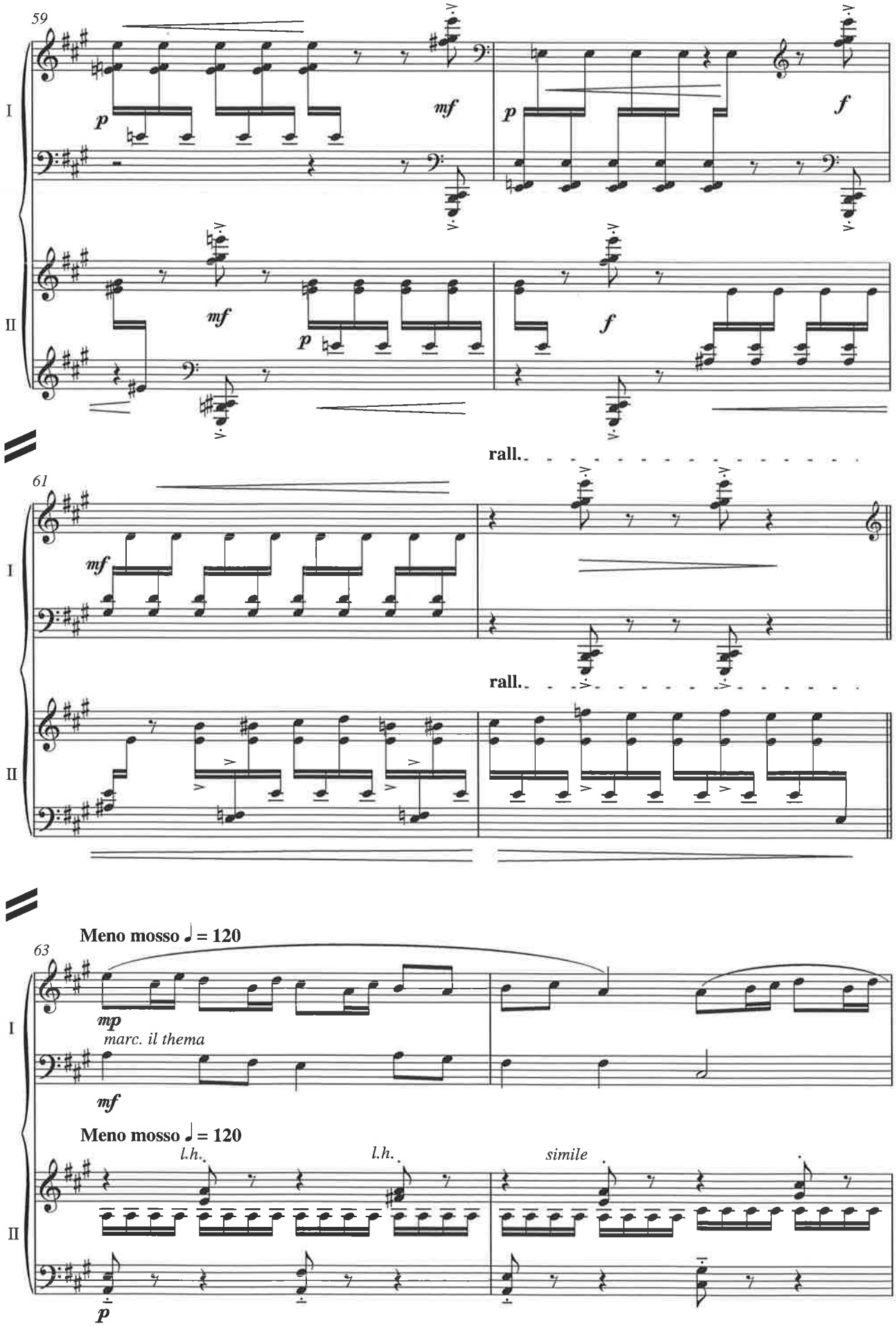

28
I
II
30
I
II
32
I
II
6
6
p cresc.
Ped.
* simile
mp cresc.

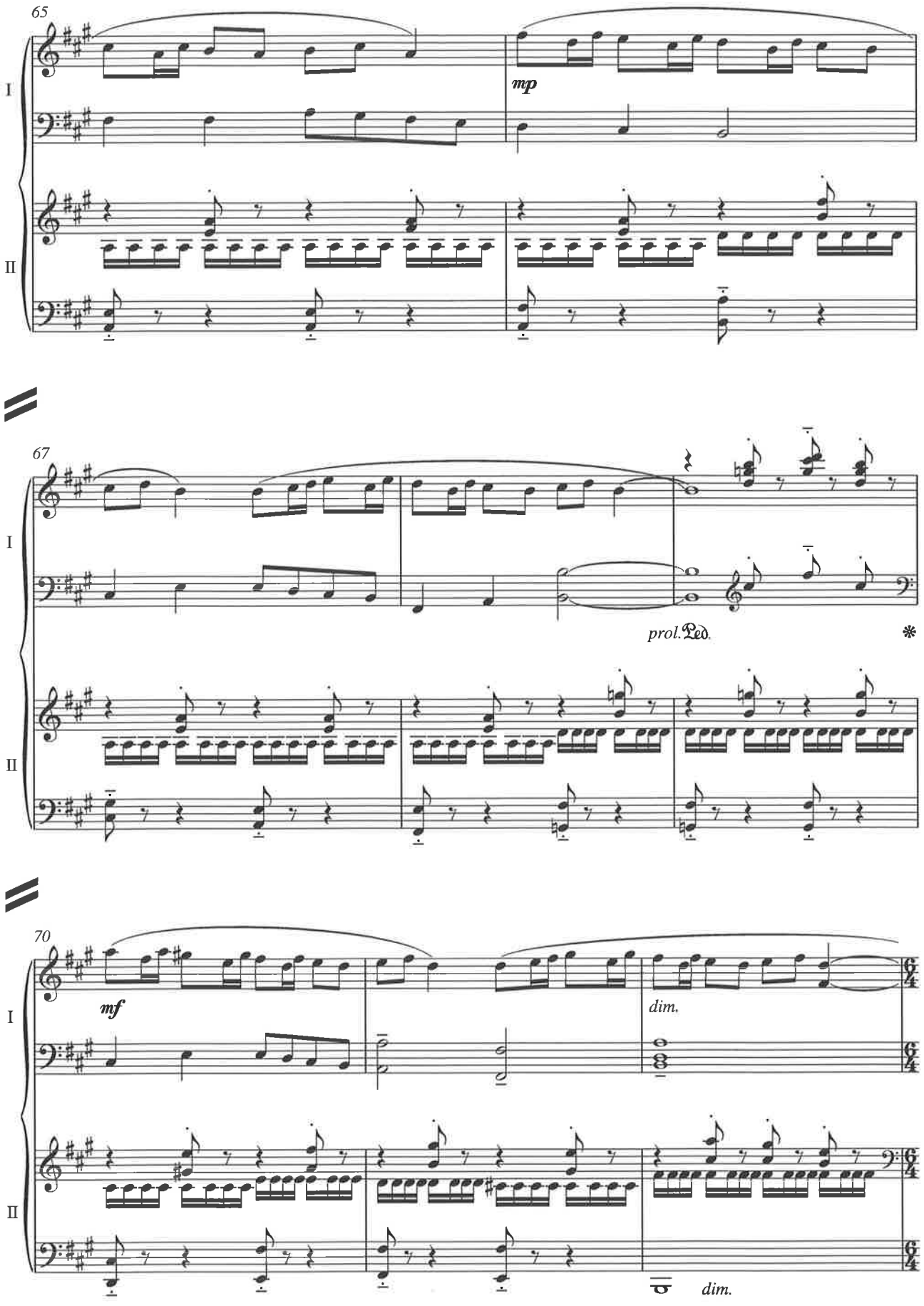

34
I
mp poco à poco cresc
II
mf poco à poco cresc
36
I
II
38
mf
diminuendo
I
f
diminuendo
II

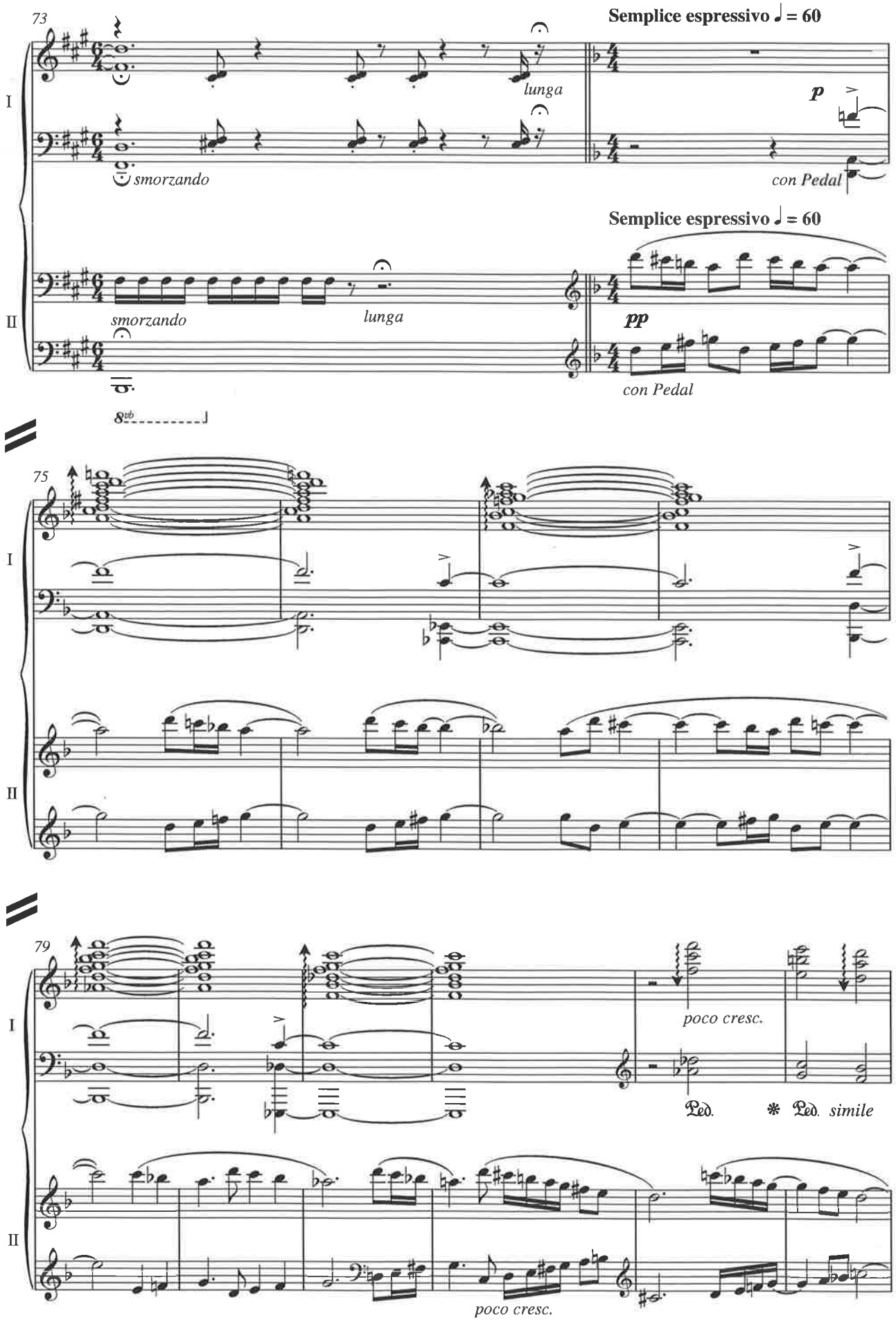

40
I
II
mf
42
3
p
pp
mp
p
44
Allegro ♩ = 138
mp
Allegro ♩ = 138
marc.
pp
senza Ped.

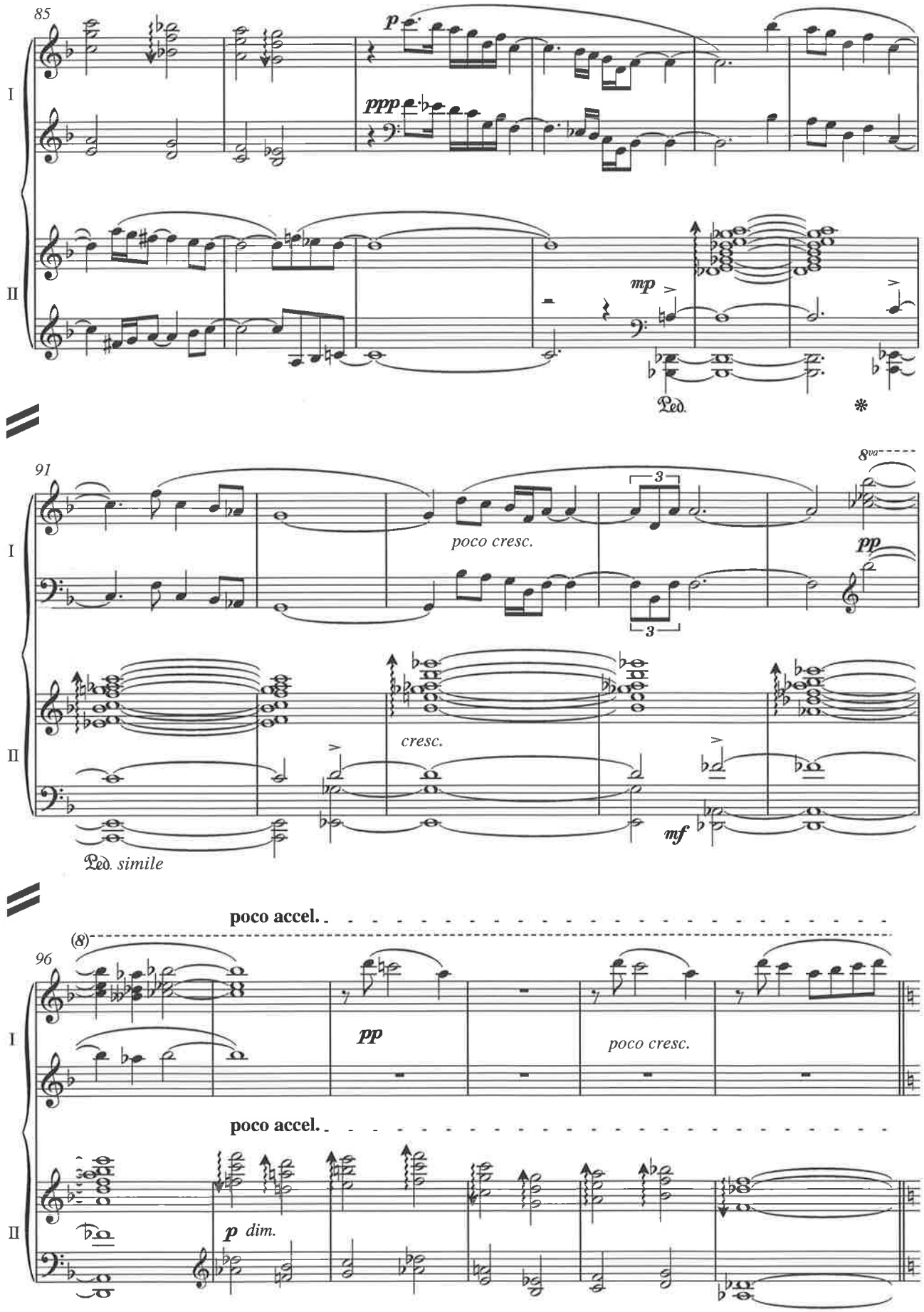

46
I
II
48
I
II
51
I
II
p
marc.
mf
mp

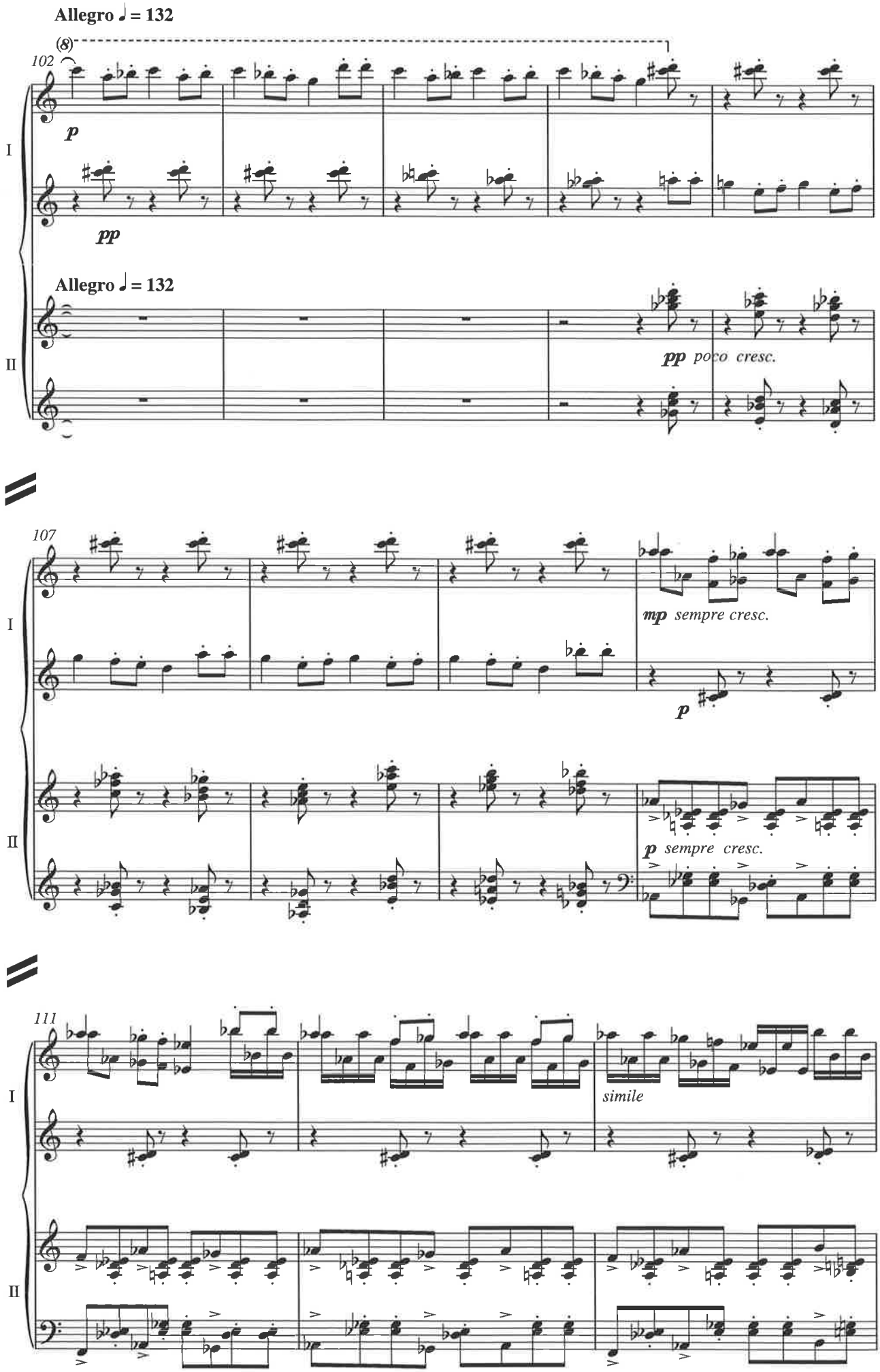

53
I
II
55
I
II
57
I
II
p

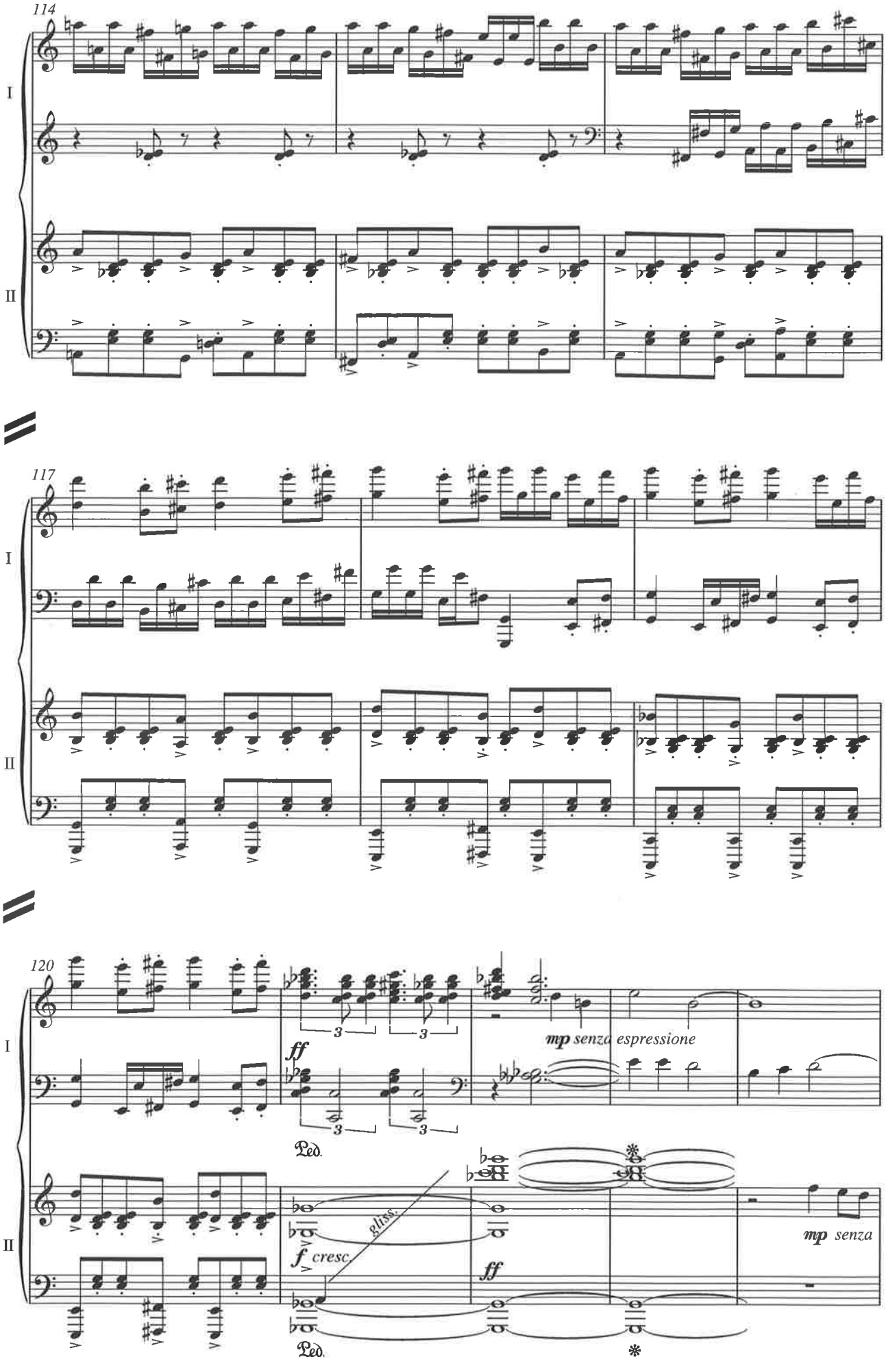

59
I
II
p
mf
p
f
mf
p
f
rall.
61
mf
rall.
Meno mosso ♩ = 120
63
mp
marc. il thema
mf
Meno mosso ♩ = 120
l.h.
l.h.
simile
p

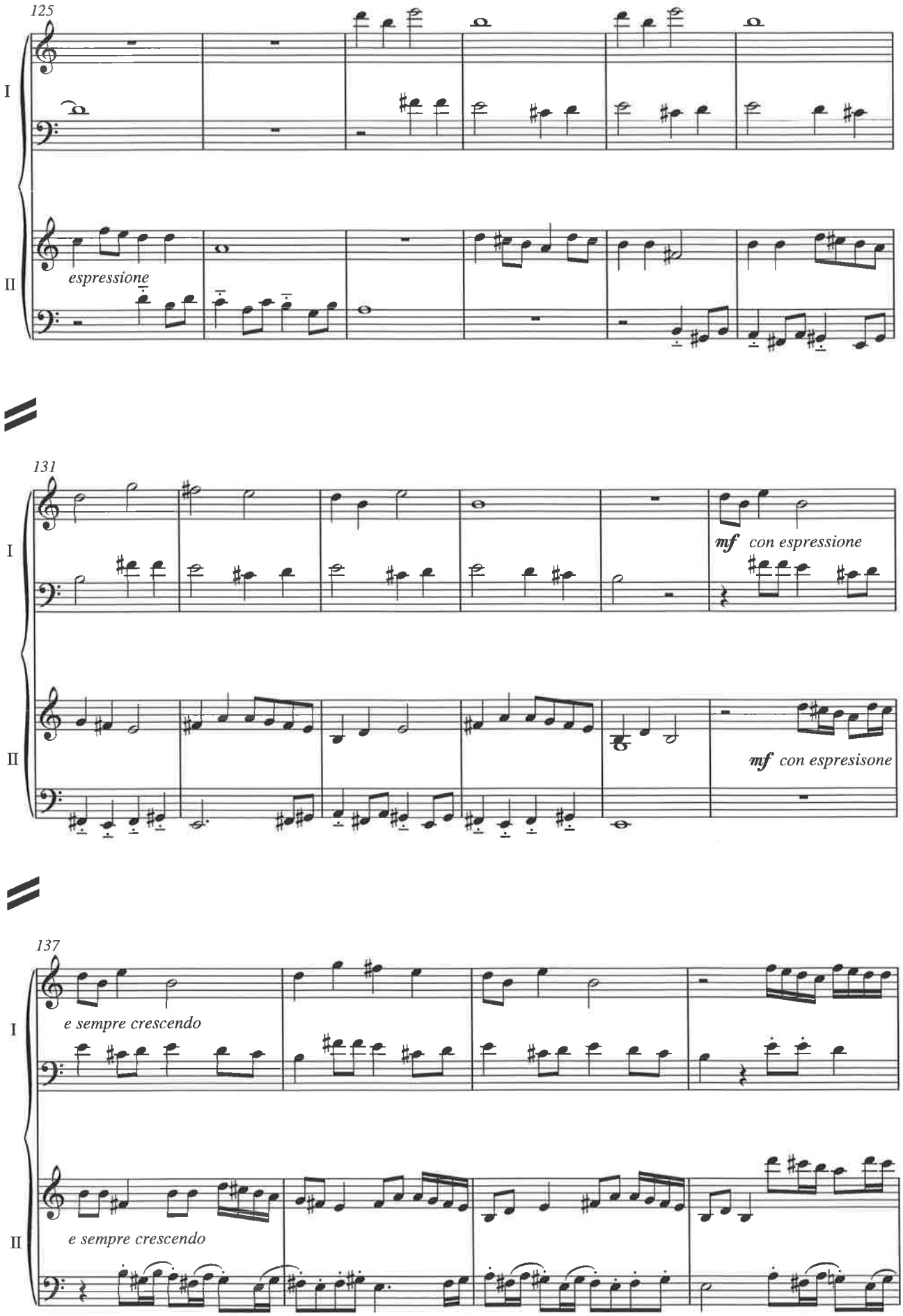

65
I
II
mp
67
prol. Ped.
*
70
mf
dim.
dim.

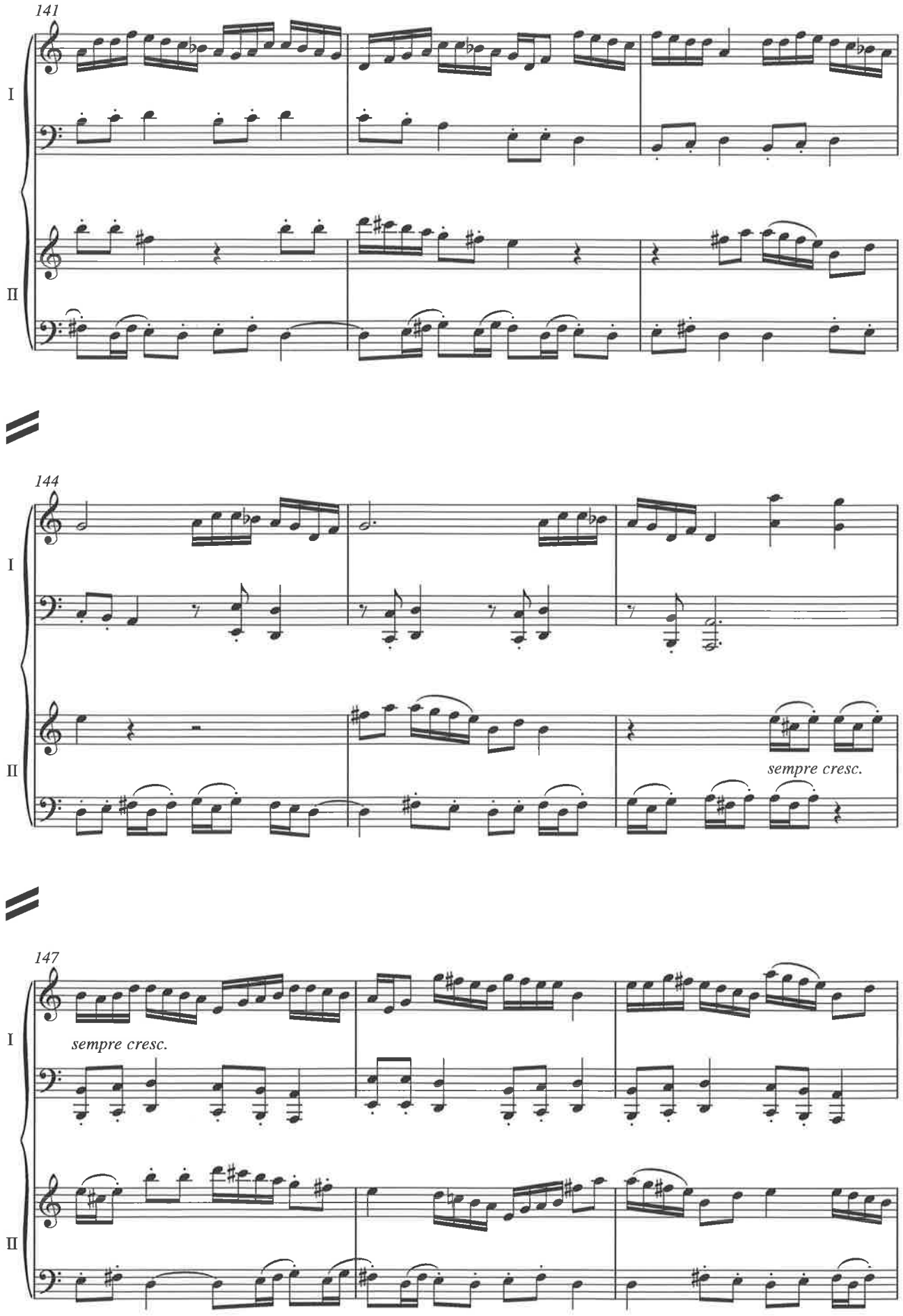

73
Semplice espressivo ♩ = 60
I
smorzando
lunga
p
con Pedal
Semplice espressivo ♩ = 60
II
smorzando
lunga
pp
con Pedal
8vb
75
I
II
79
I
poco cresc.
Ped.
* Ped. simile
II
poco cresc.

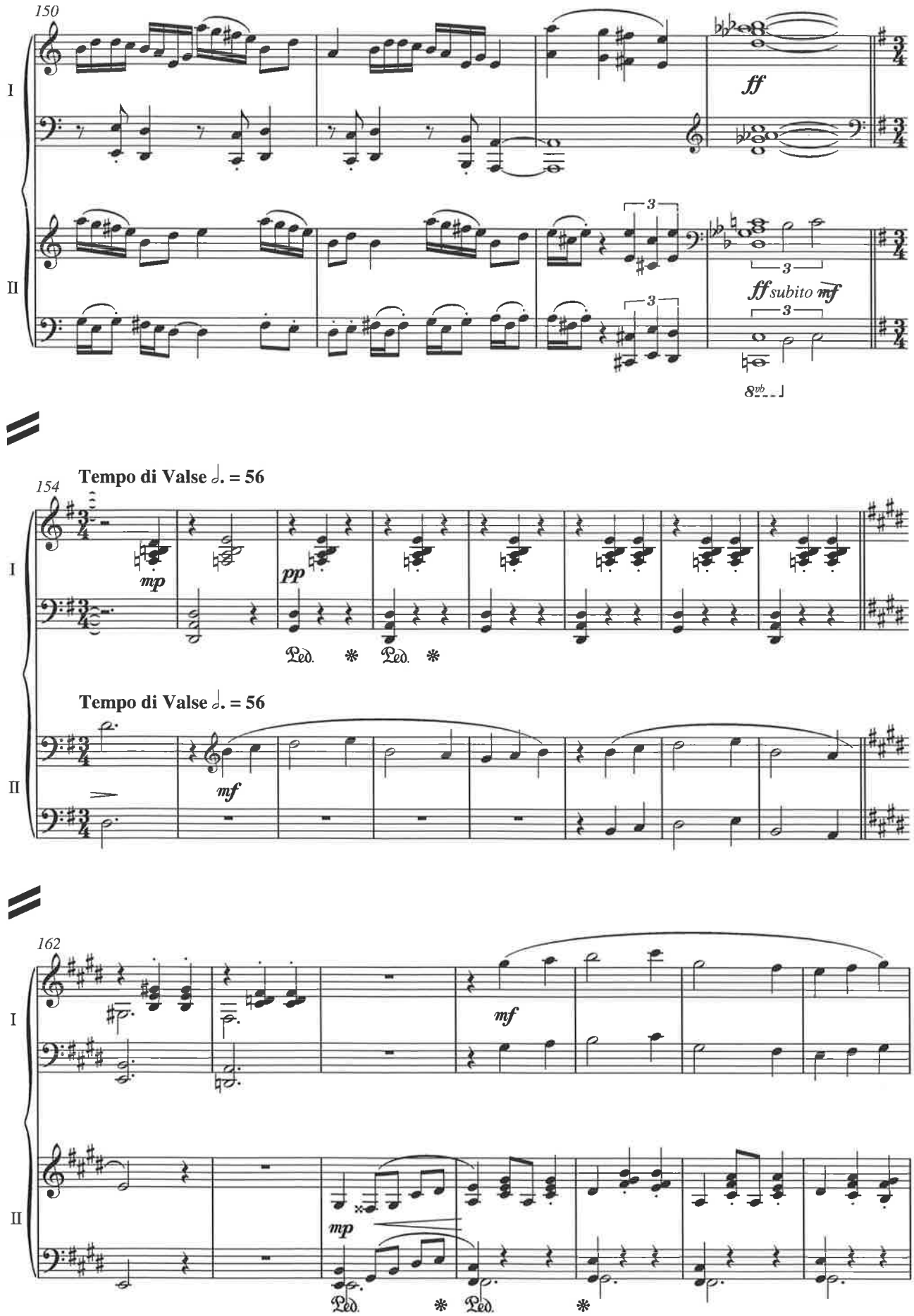

85
I
II
p
ppp
mp
Ped.
91
poco cresc.
8va
pp
cresc.
mf
Ped. simile
poco accel.
(8)
96
pp
poco cresc.
poco accel.
p dim.

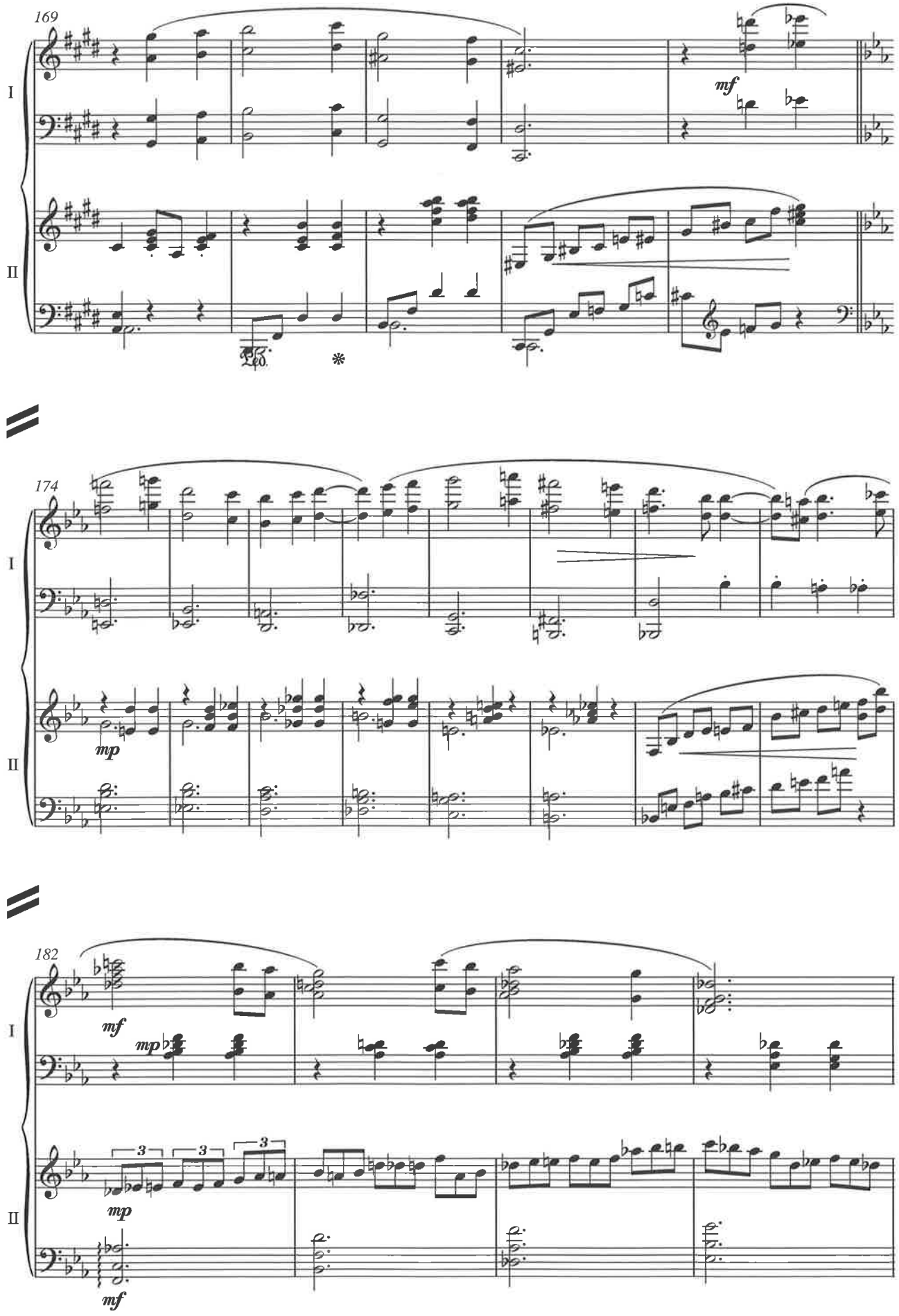

Allegro ♩ = 132
(8)
102
I
p
pp
Allegro ♩ = 132
II
pp poco cresc.
107
mp sempre cresc.
p
p sempre cresc.
111
simile

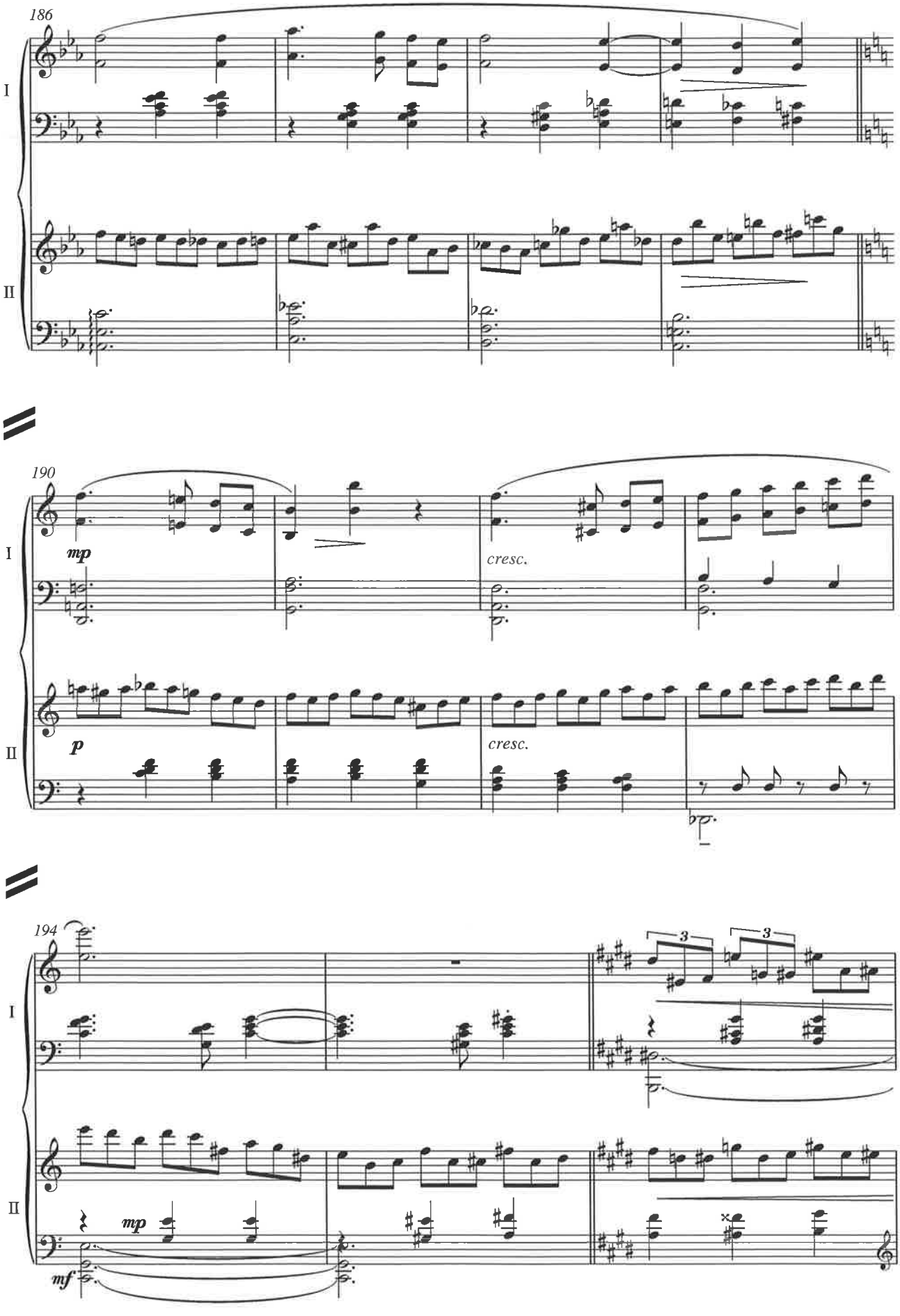

114
I
II
117
I
II
120
I
II
ff
3
3
3
3
Ped.
mp senza espressione
gliss.
f cresc.
ff
mp senza
Ped.

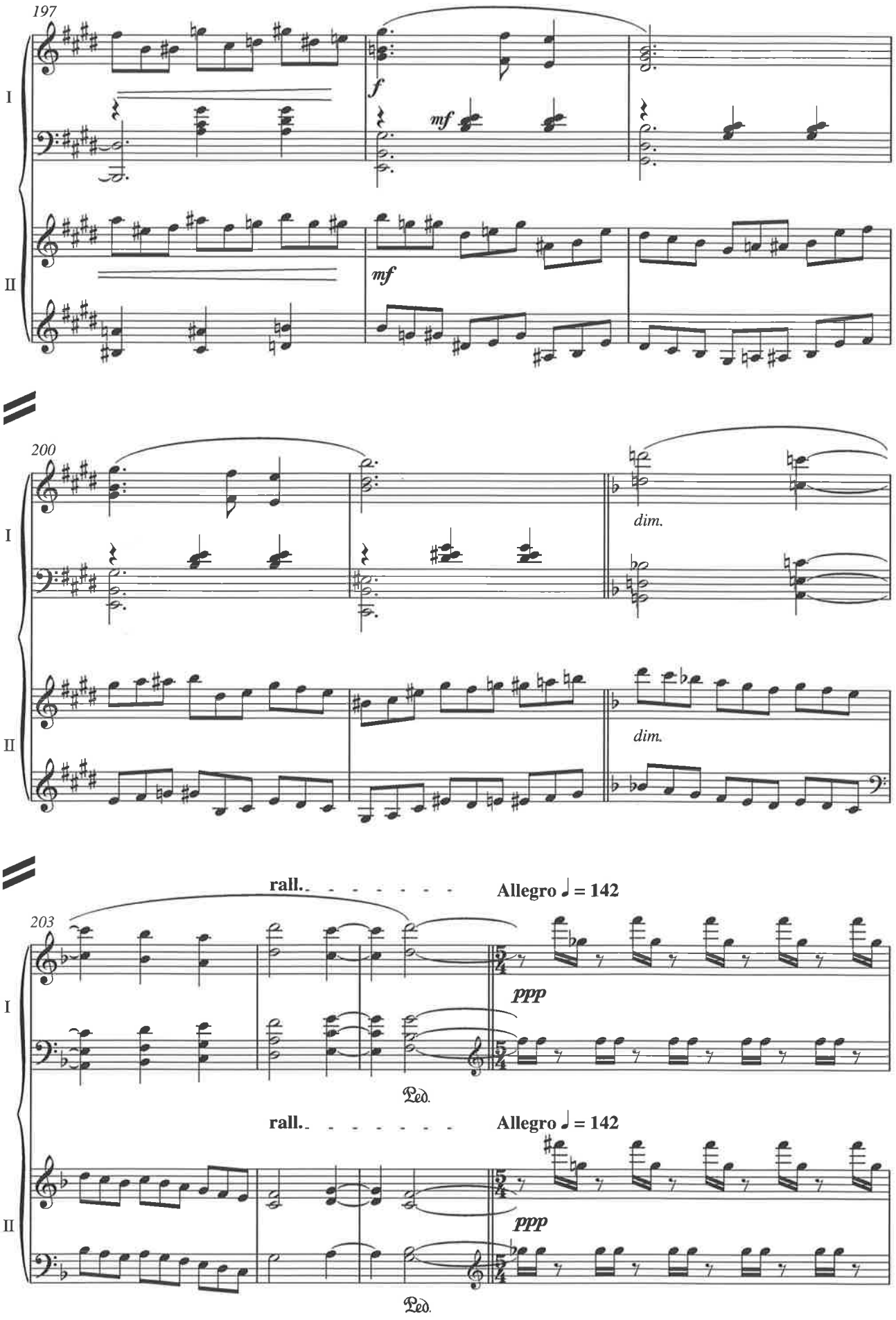

125
I
II
espressione
131
I
mf con espressione
II
mf con espresisone
137
I
e sempre crescendo
II
e sempre crescendo

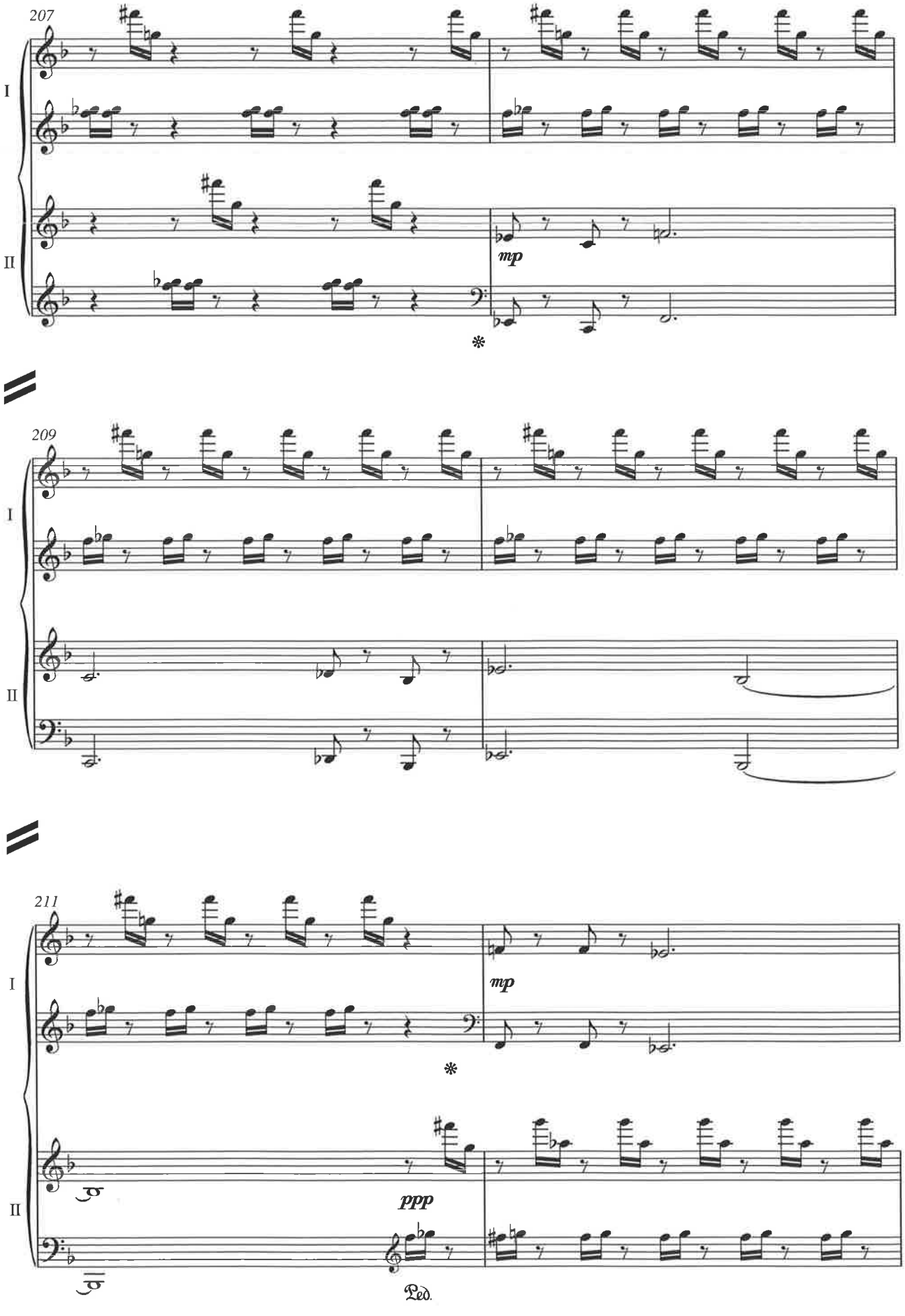

141
I
II
144
I
II
sempre cresc.
147
I
sempre cresc.
II

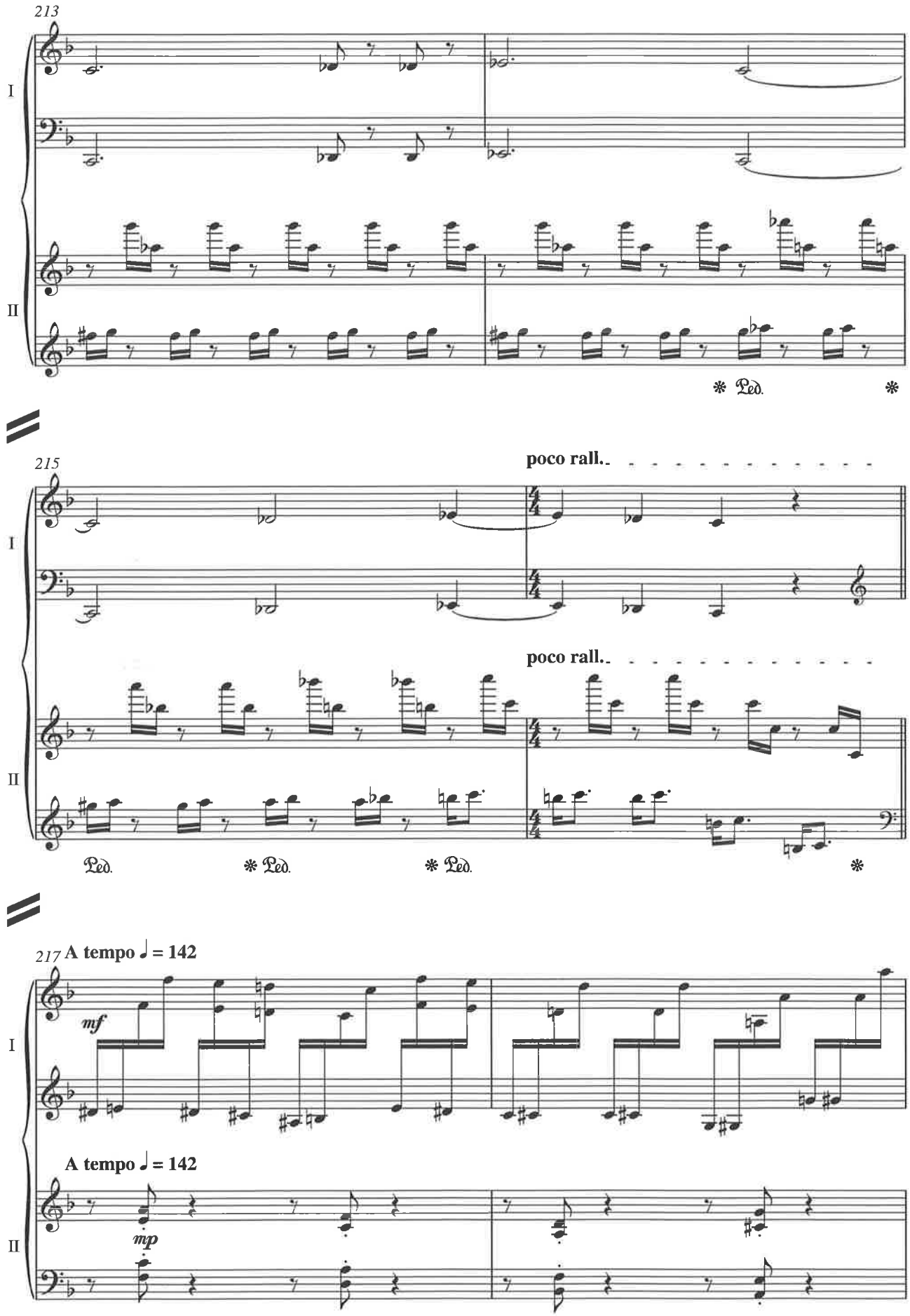

150
I
II
ff
ff subito mf
8vb
154
Tempo di Valse ♩. = 56
mp
pp
Ped.
Tempo di Valse ♩. = 56
mf
162
mf
mp
Ped.

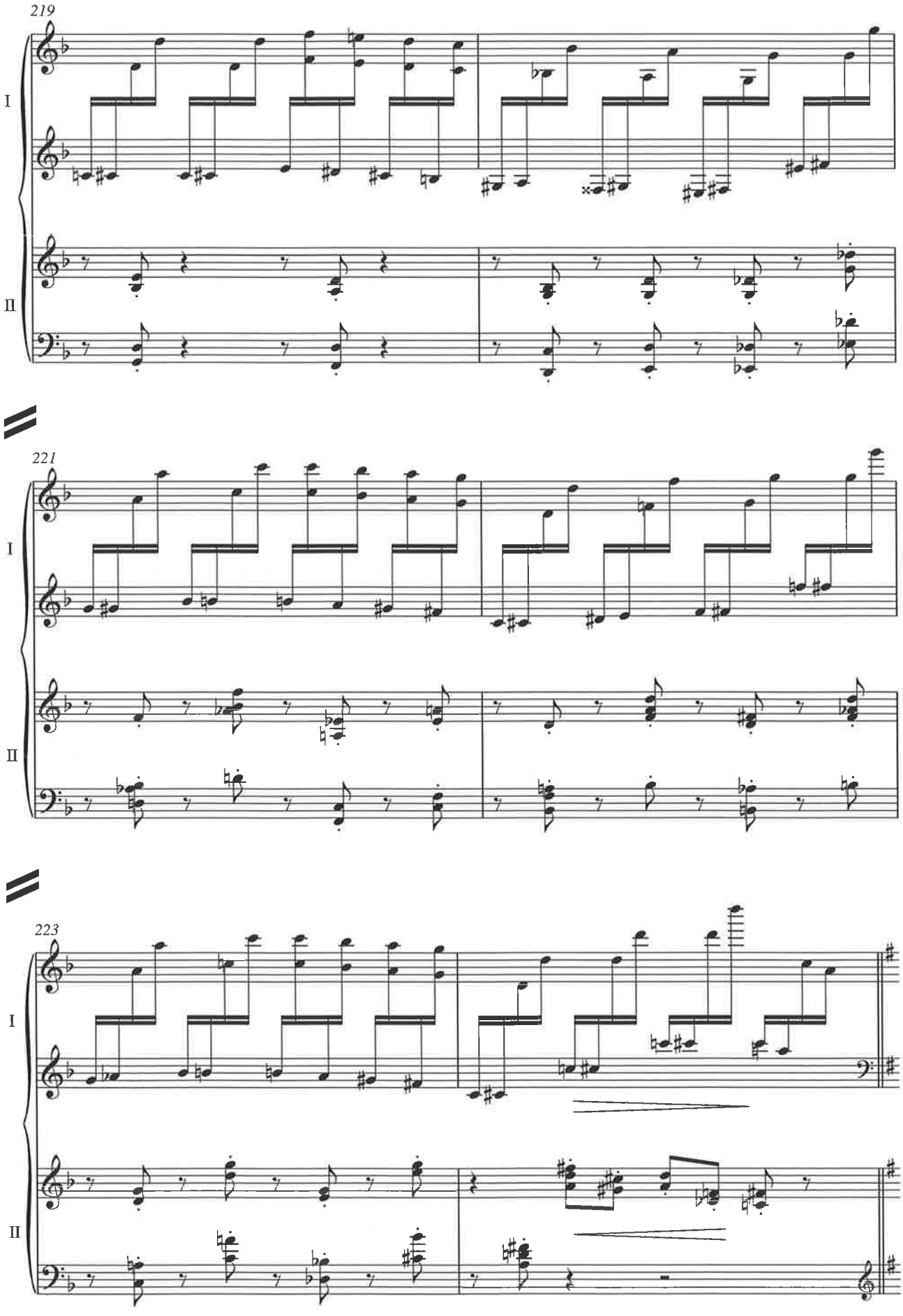

169
I
II
mf
174
mp
182
mf
mp
3
3
3
mp
mf

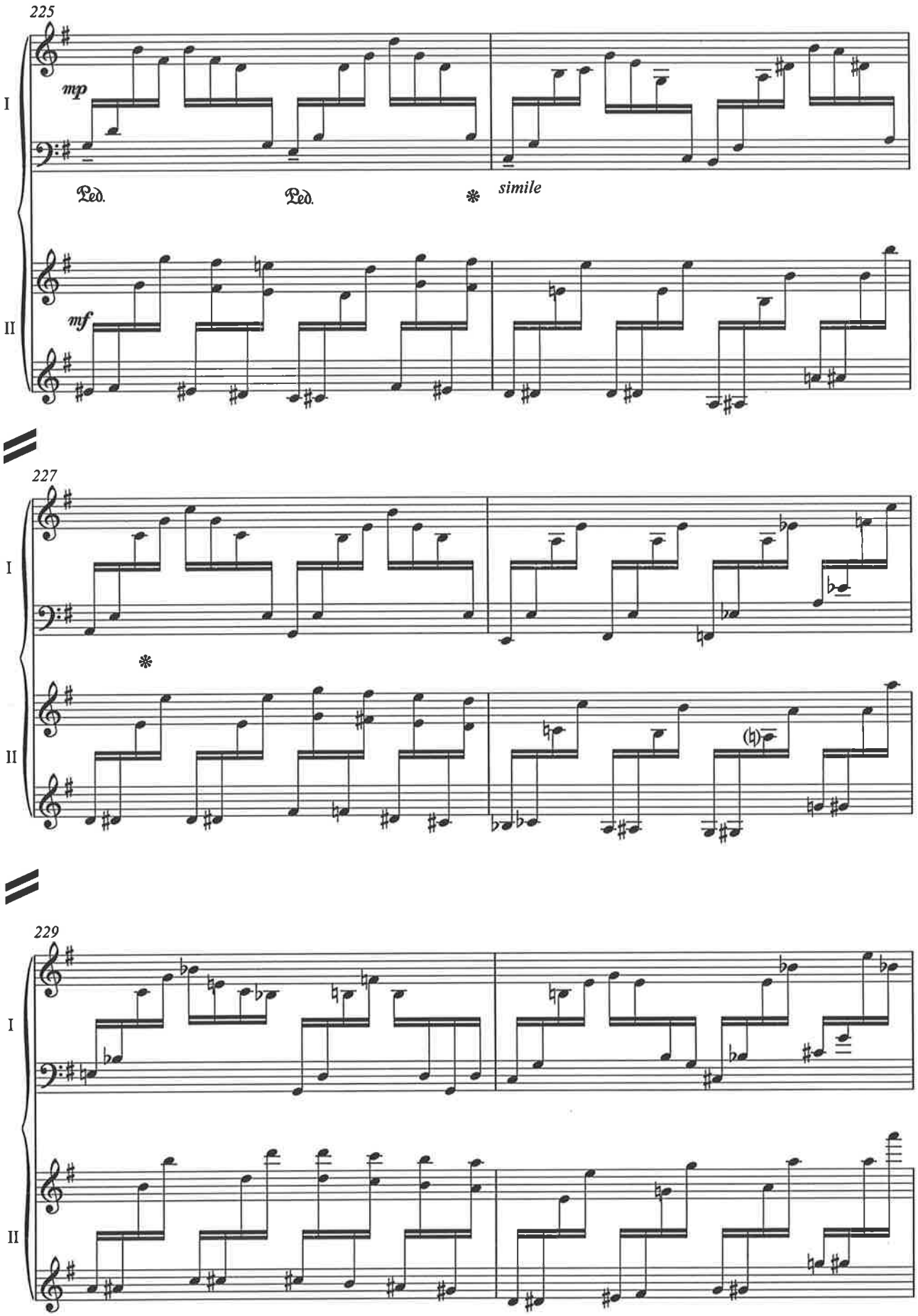

186
I
II
190
mp
cresc.
p
cresc.
194
3
3
mp
mf

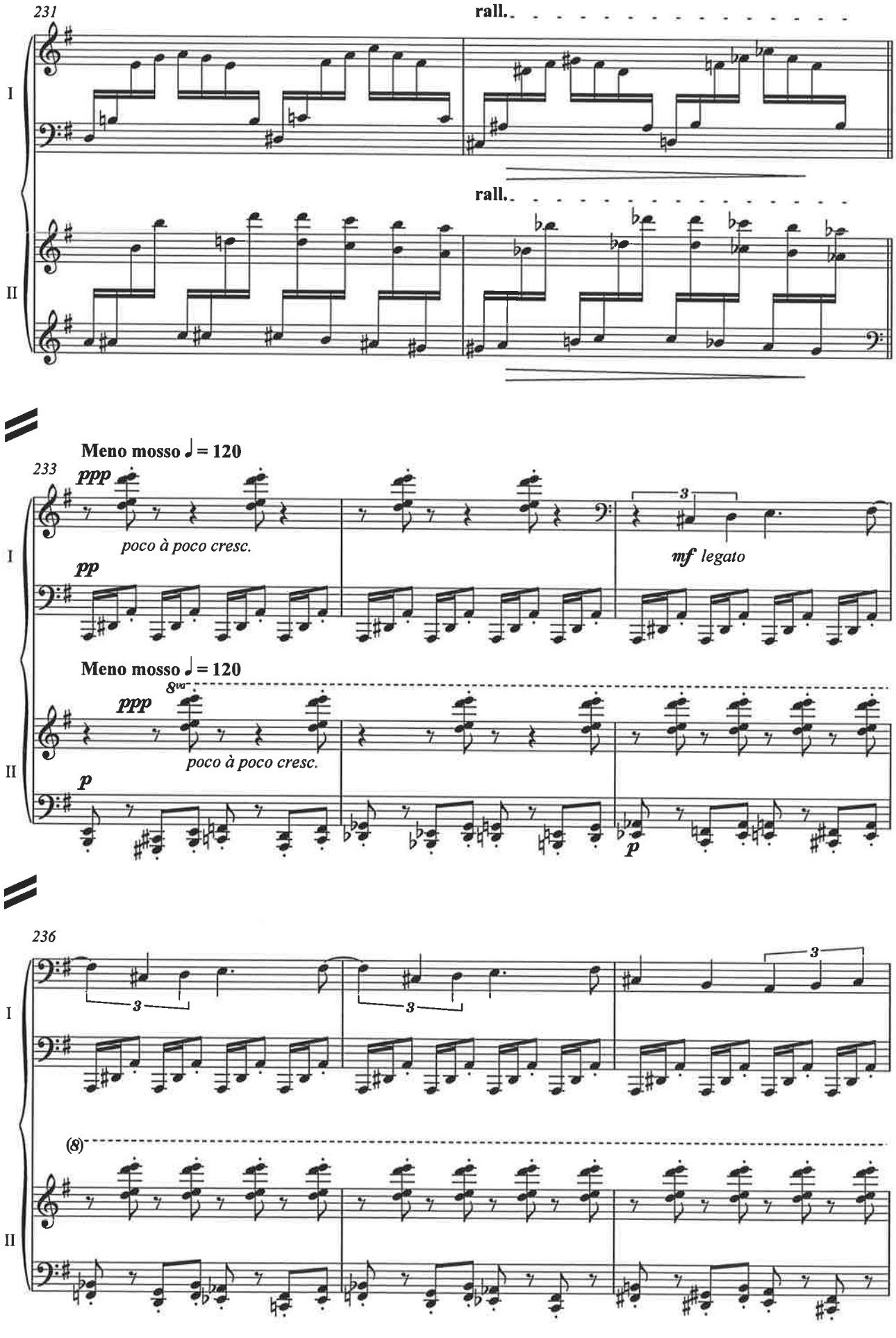

197
I
II
f
mf
mf
200
I
II
dim.
dim.
203
I
II
rall.
Allegro ♩ = 142
ppp
Ped.
rall.
Allegro ♩ = 142
ppp
Ped.

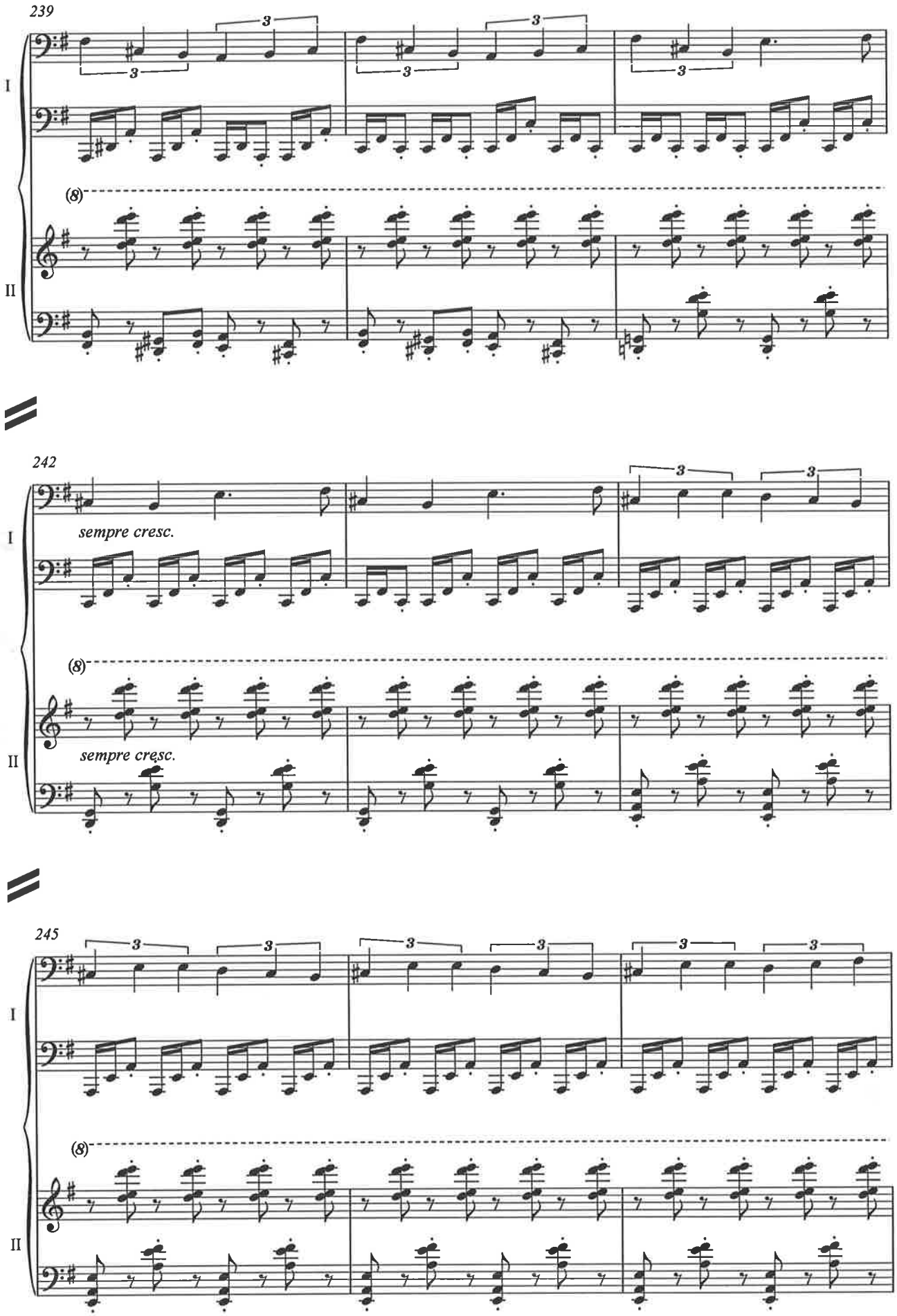

207
I
II
mp
209
I
II
211
I
mp
II
ppp
Ped.

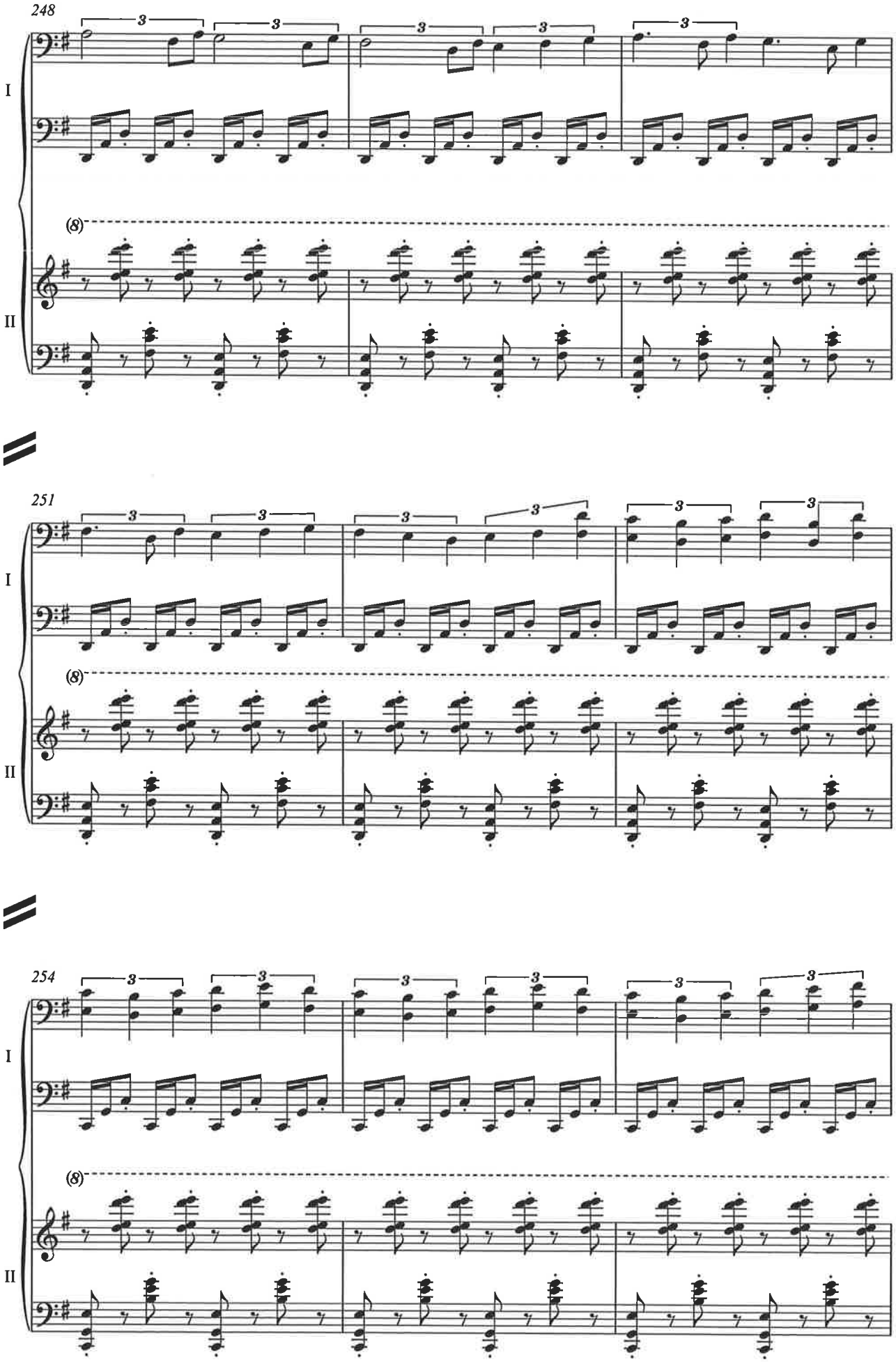

213
I
II
Ped.
215
poco rall..
poco rall..
Ped.
Ped.
Ped.
217 A tempo ♩ = 142
mf
A tempo ♩ = 142
mp

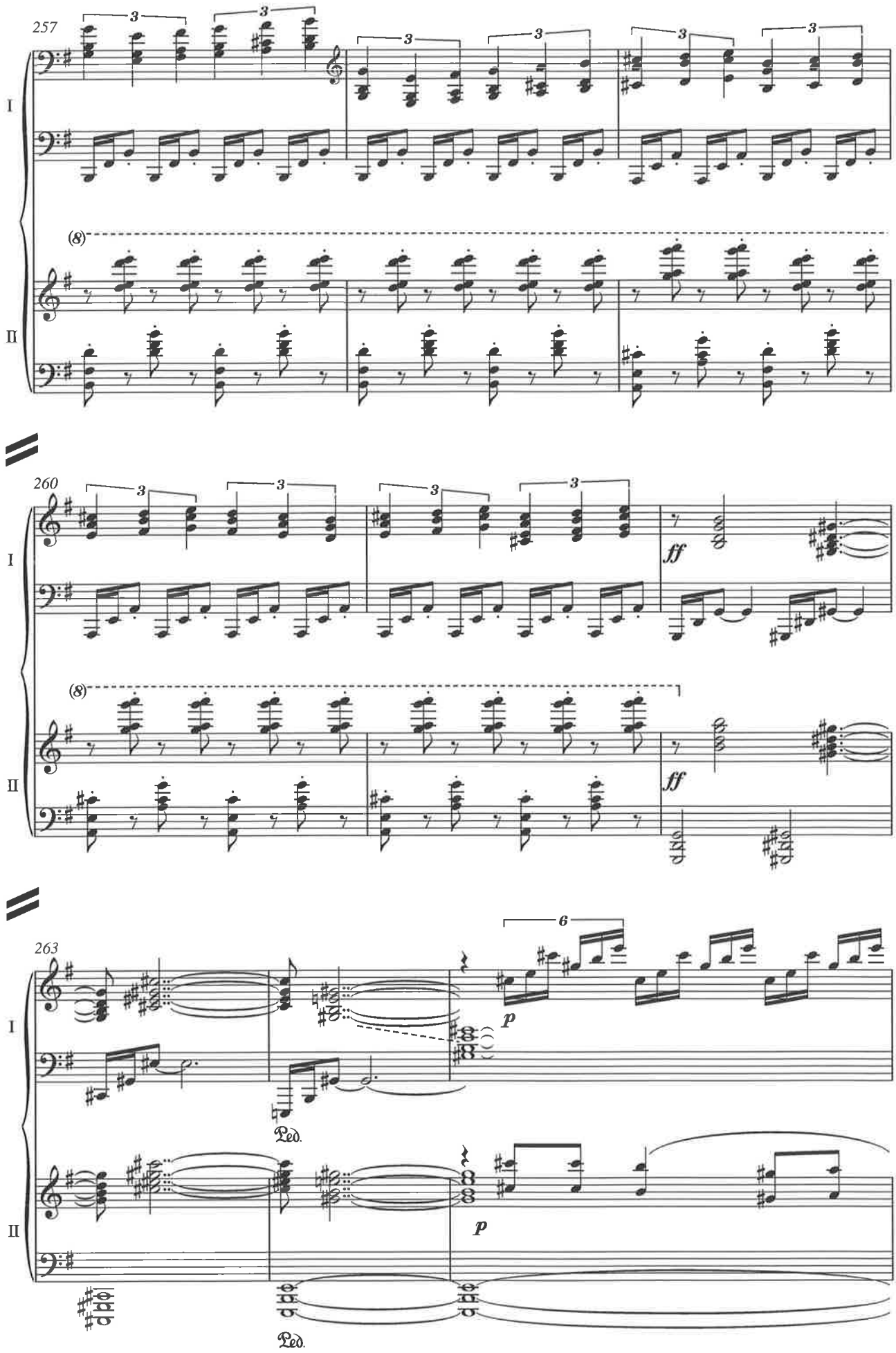

219
I
II
221
I
II
223
I
II

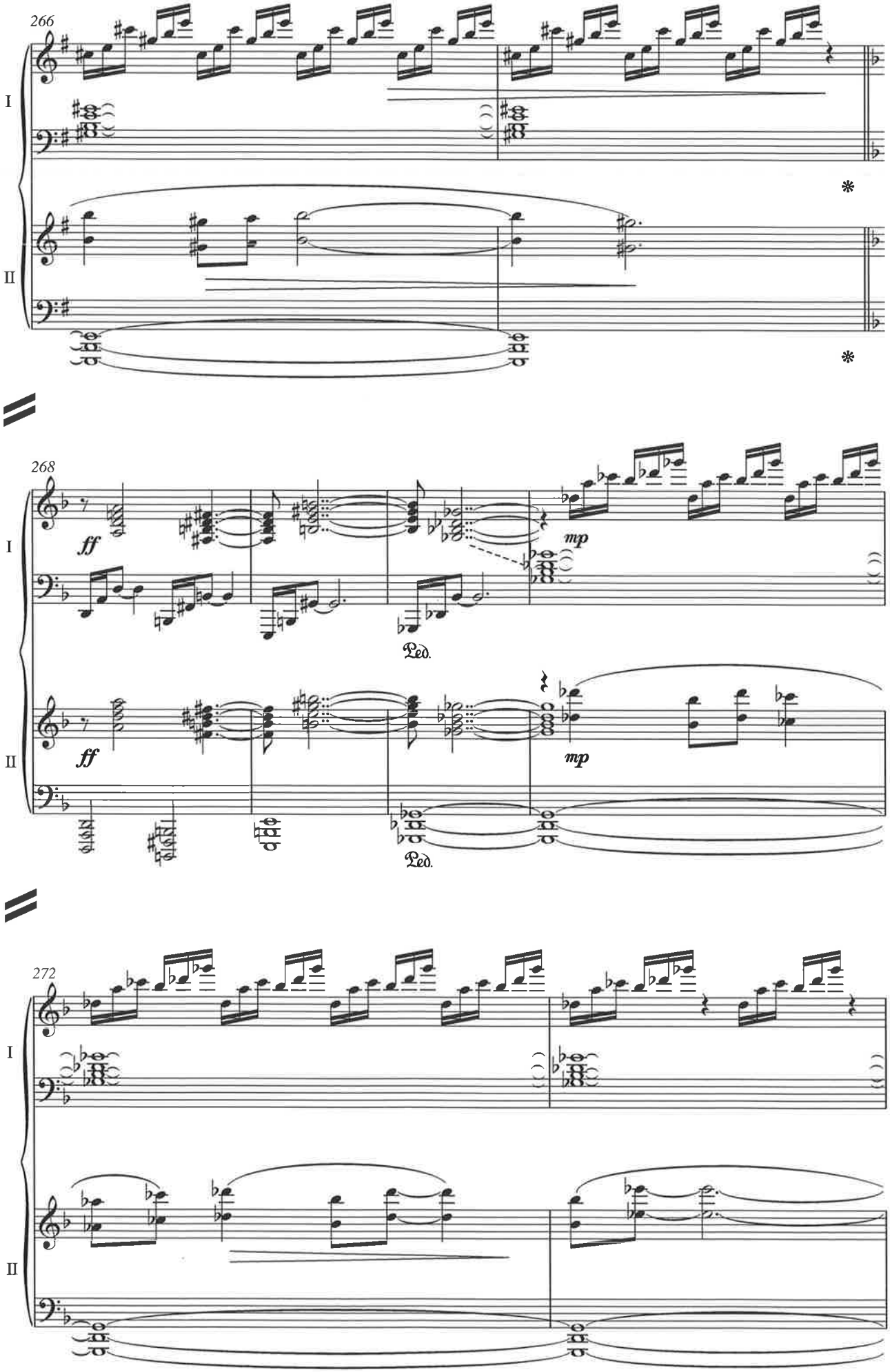

225
I
mp
Ped.
Ped.
simile
II
mf
227
I
II
229
I
II

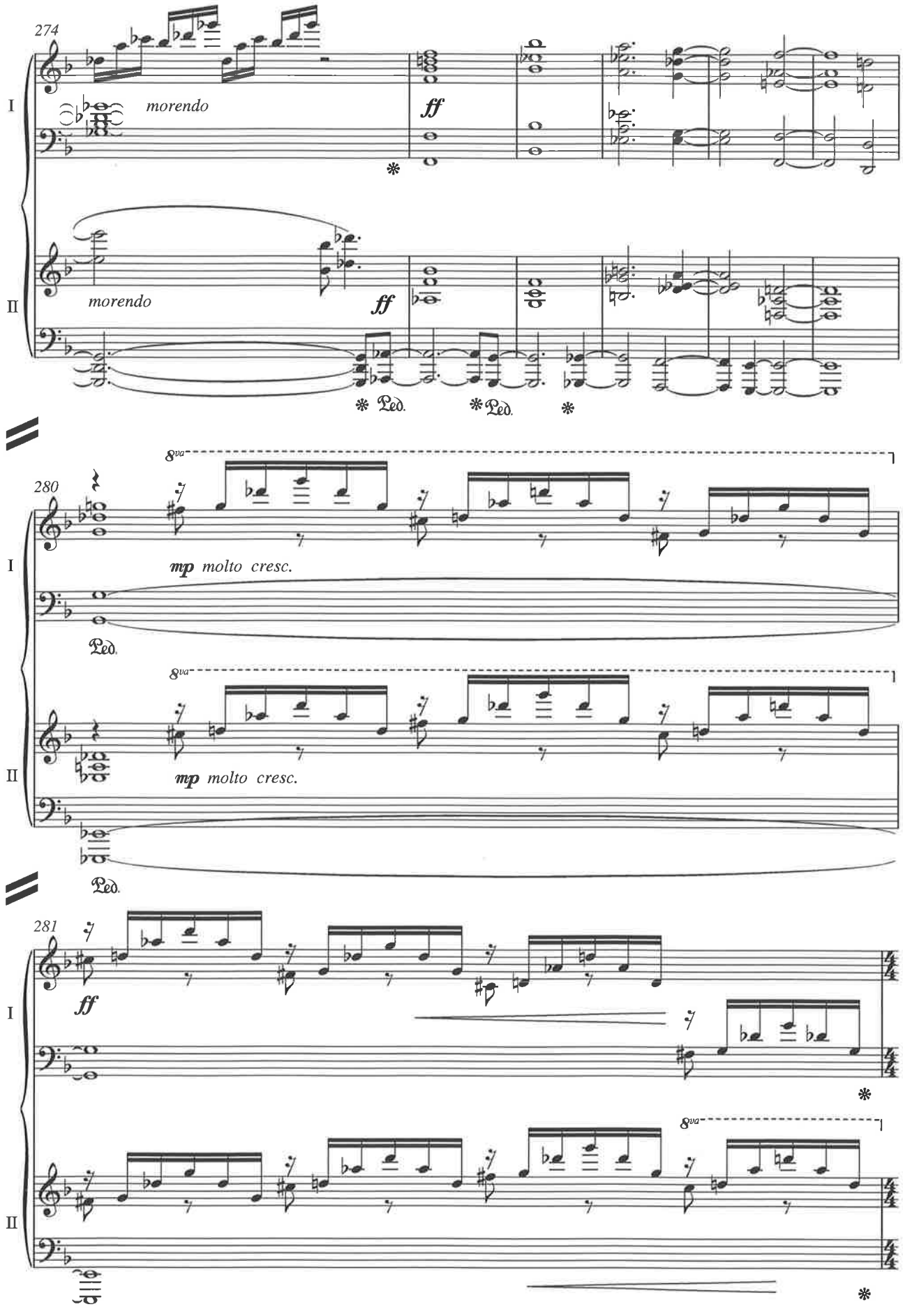

231
rall.
I
rall.
II
Meno mosso ♩ = 120
233
ppp
poco à poco cresc.
pp
3
mf legato
I
Meno mosso ♩ = 120
8va
ppp
poco à poco cresc.
p
II
p
236
3
3
3
I
(8)
II

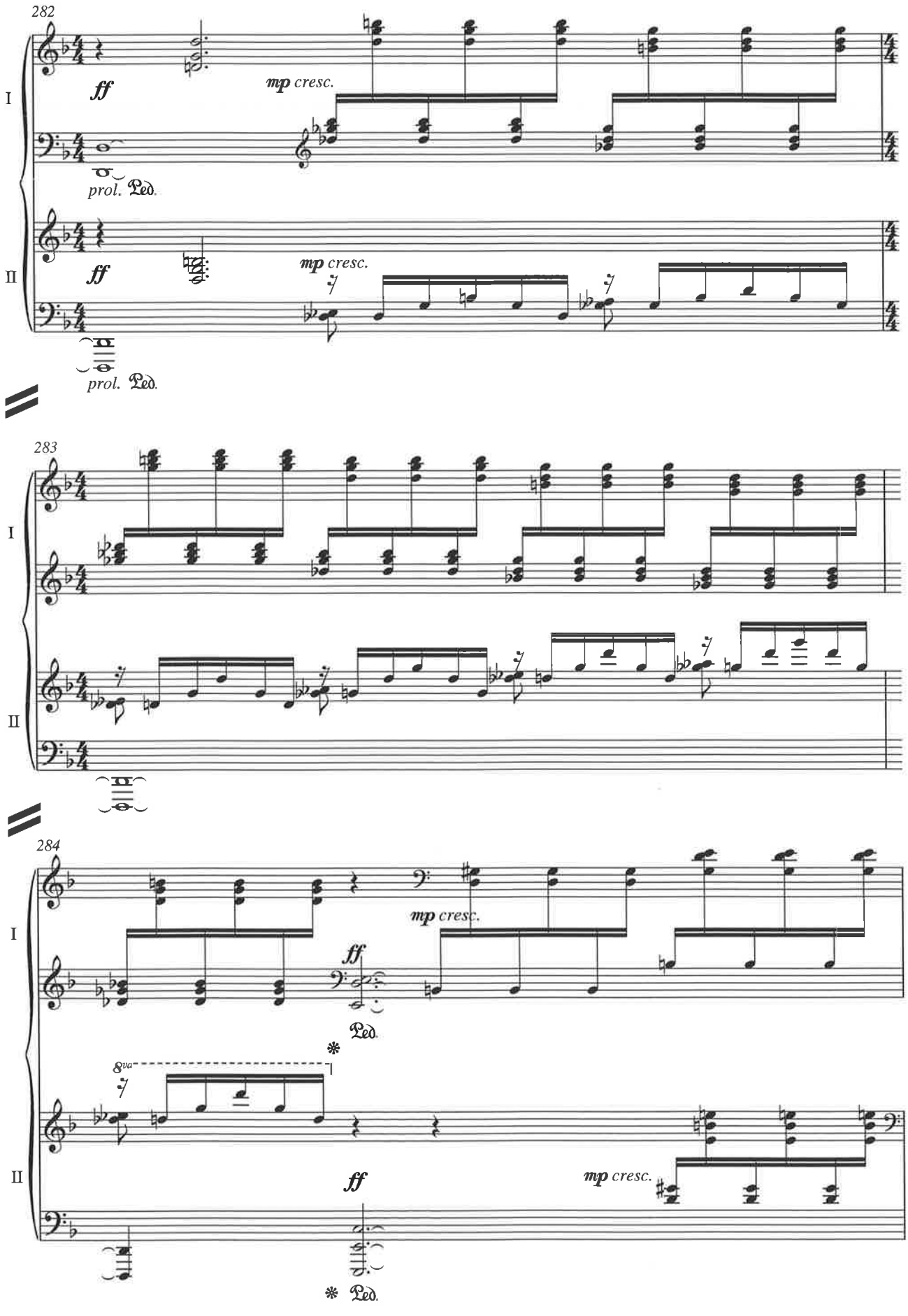

239
I
(8)
II
242
I
sempre cresc.
(8)
II
sempre cresc.
245
I
(8)
II

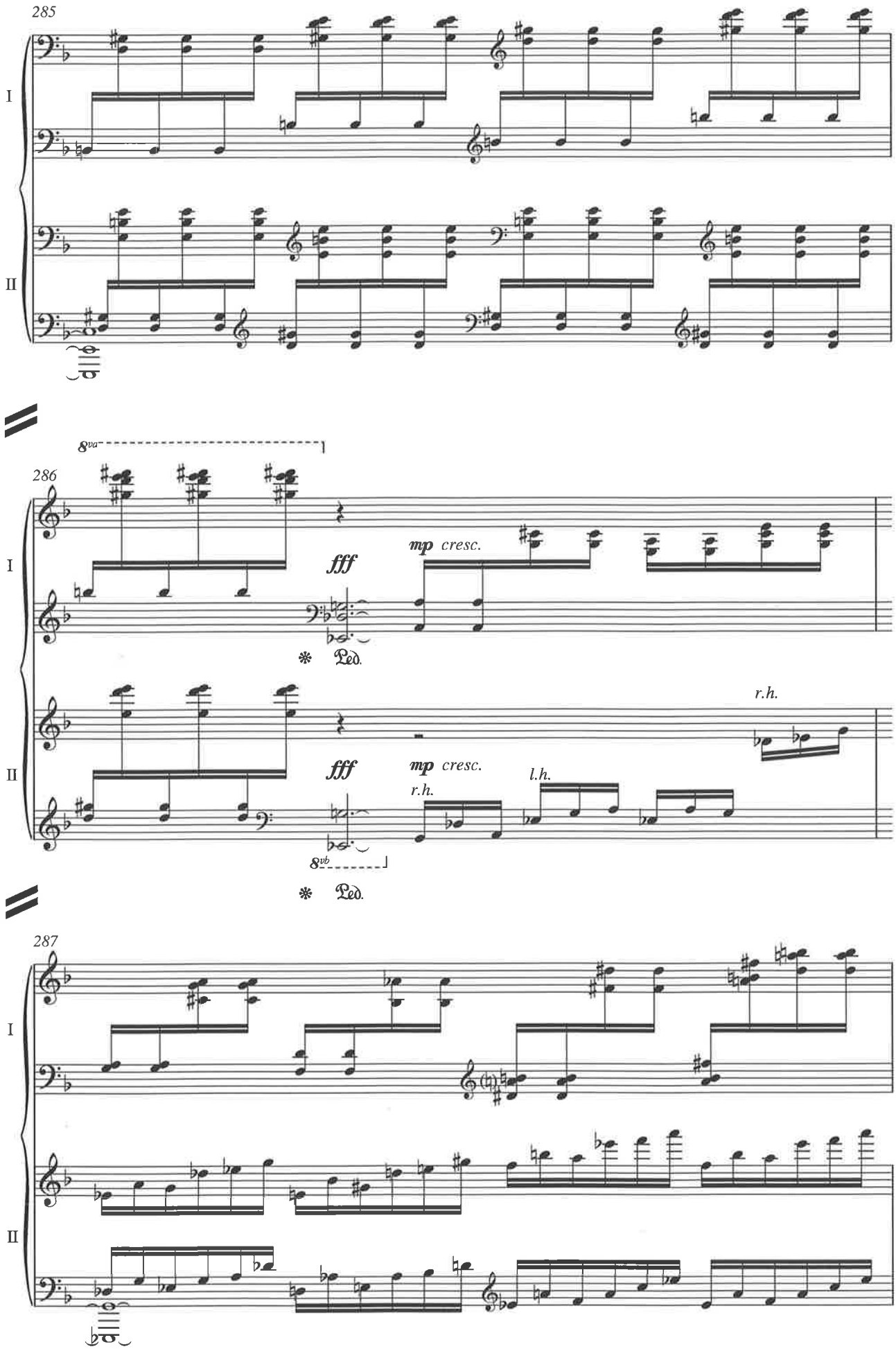

248
I
(8)
II
251
I
(8)
II
254
I
(8)
II

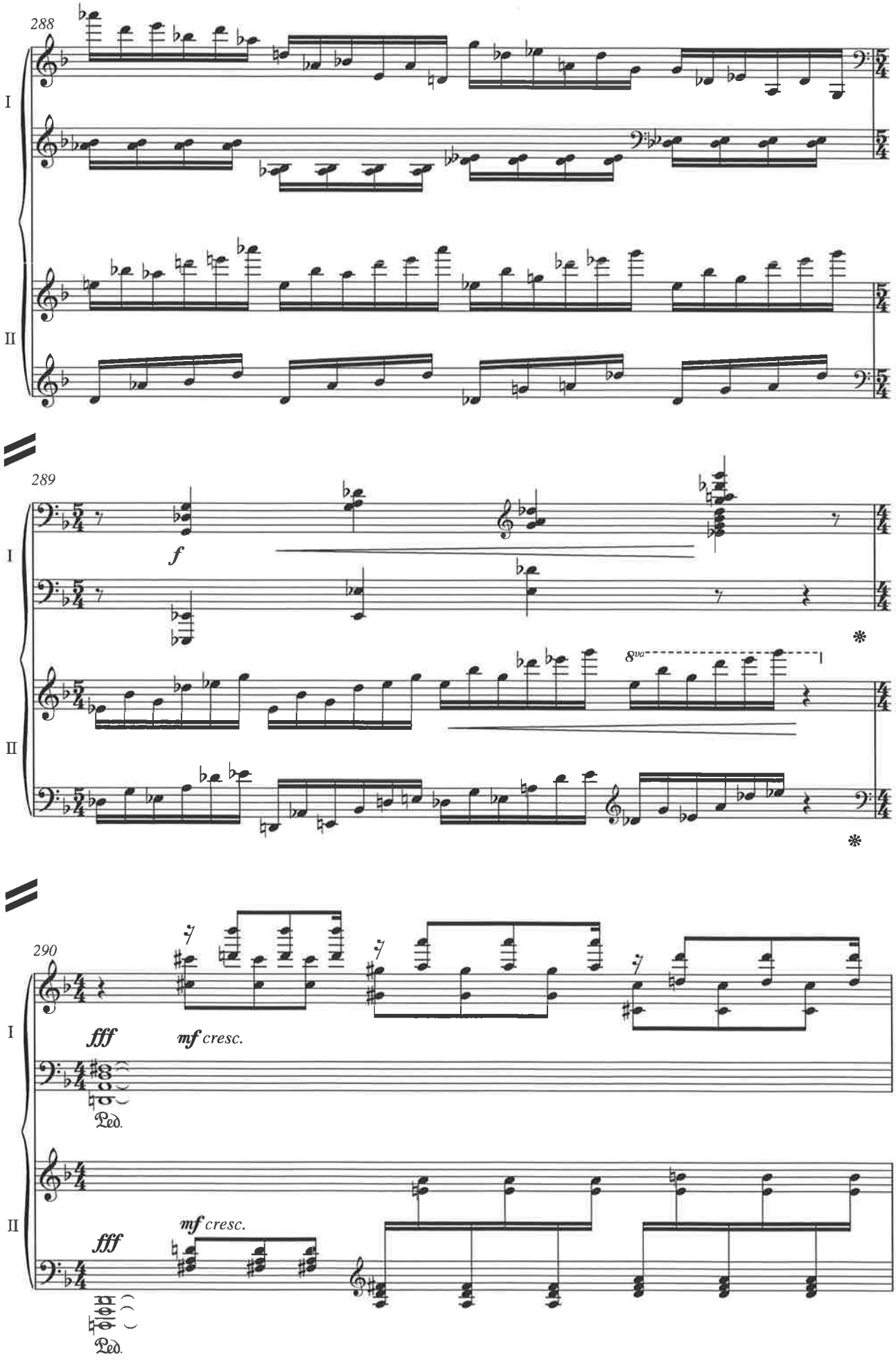

257
I
II
(8)
260
ff
263
6
p
Ped.

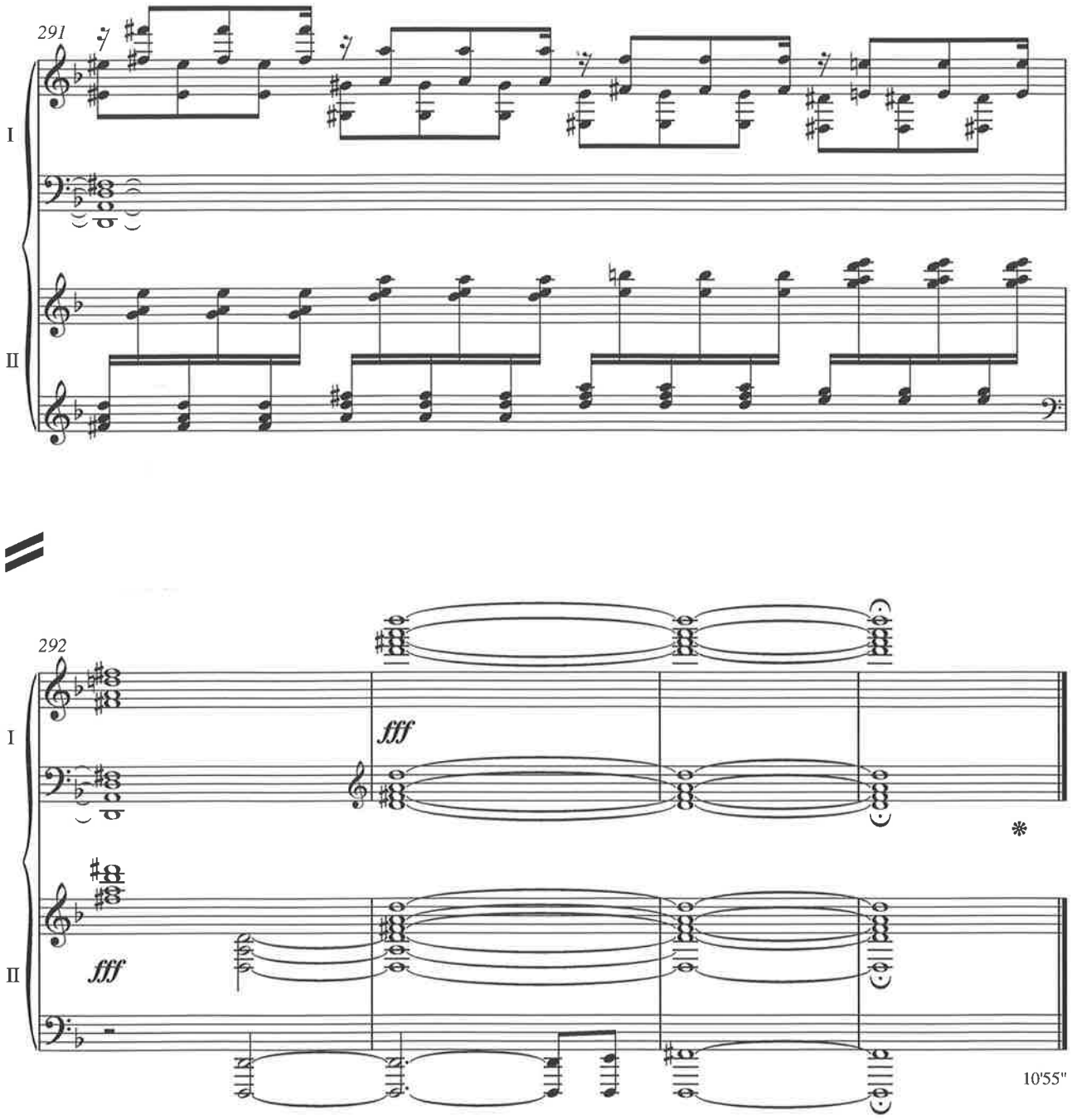

266
I
II
268
ff
mp
Ped.
272


274
I
morendo
ff
II
morendo
ff
Ped.
Ped.
280
8va
mp molto cresc.
Ped.
8va
mp molto cresc.
Ped.
281
I
ff
8va
II


282
I
ff
mp cresc.
prol. Ped.
II
ff
mp cresc.
prol. Ped.
283
I
II
284
I
mp cresc.
ff
Ped.
8va
II
ff
mp cresc.
Ped.


285
I
II
8va
286
fff
mp cresc.
Ped.
r.h.
l.h.
8vb
287


288
I
II
289
f
8va
290
fff
mf cresc.
Ped.


291
I
II
292
fff
fff
*
10'55"

7

Six Holy Sonnets

Six Holy Sonnets

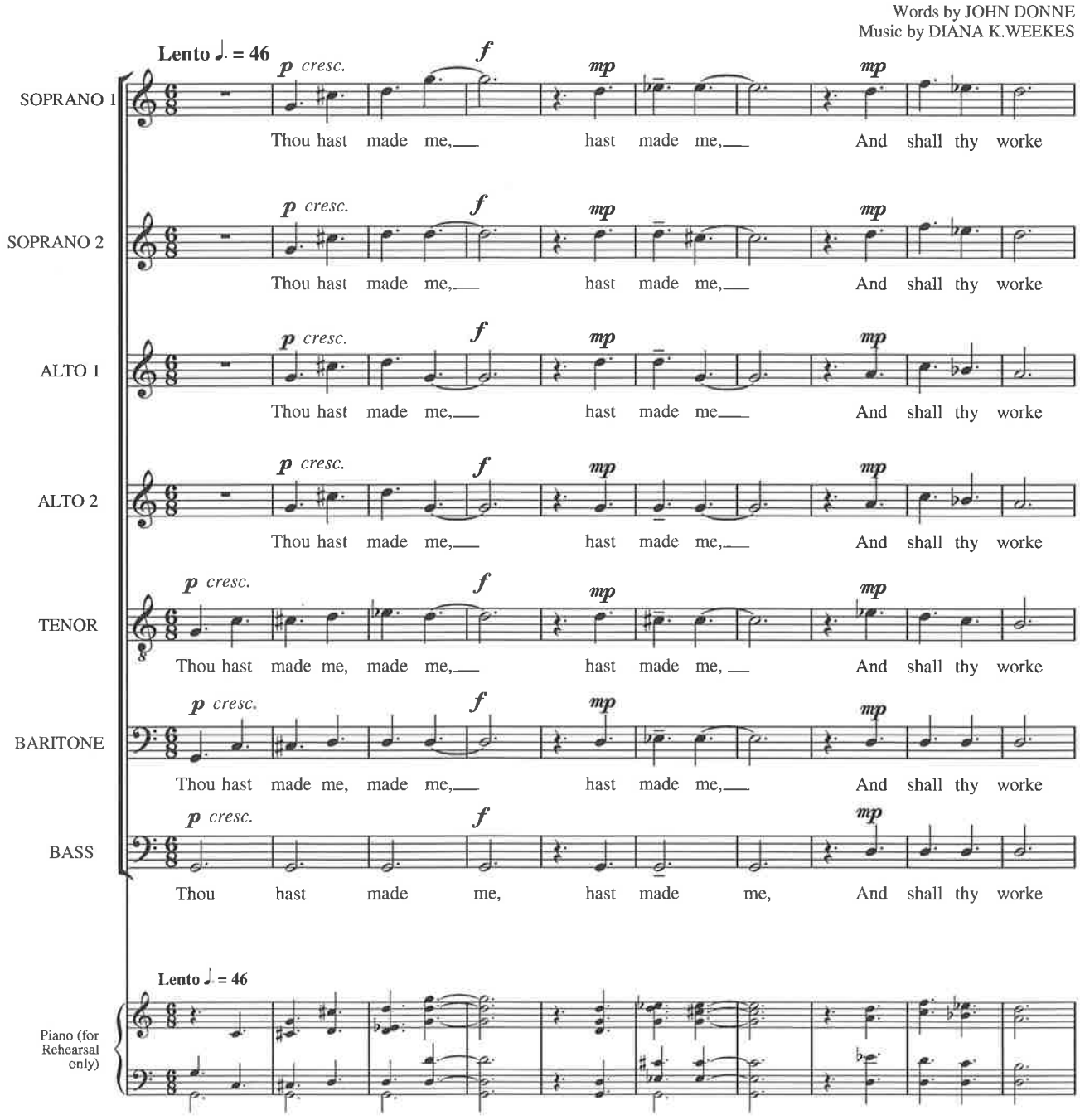
written for *Adelaide Chamber Singers*

I. Thou hast made me	3' 25"
II. I am a little world	2' 28"
III. At the round earth's imagined corners	3' 47"
IV. Batter my heart	3' 12"
V. Death, be not proud	3' 06"
VI. This is my playes last scene	2' 52"

Total Duration: c. 18 minutes

Six Holy Sonnets

I. Thou hast made me



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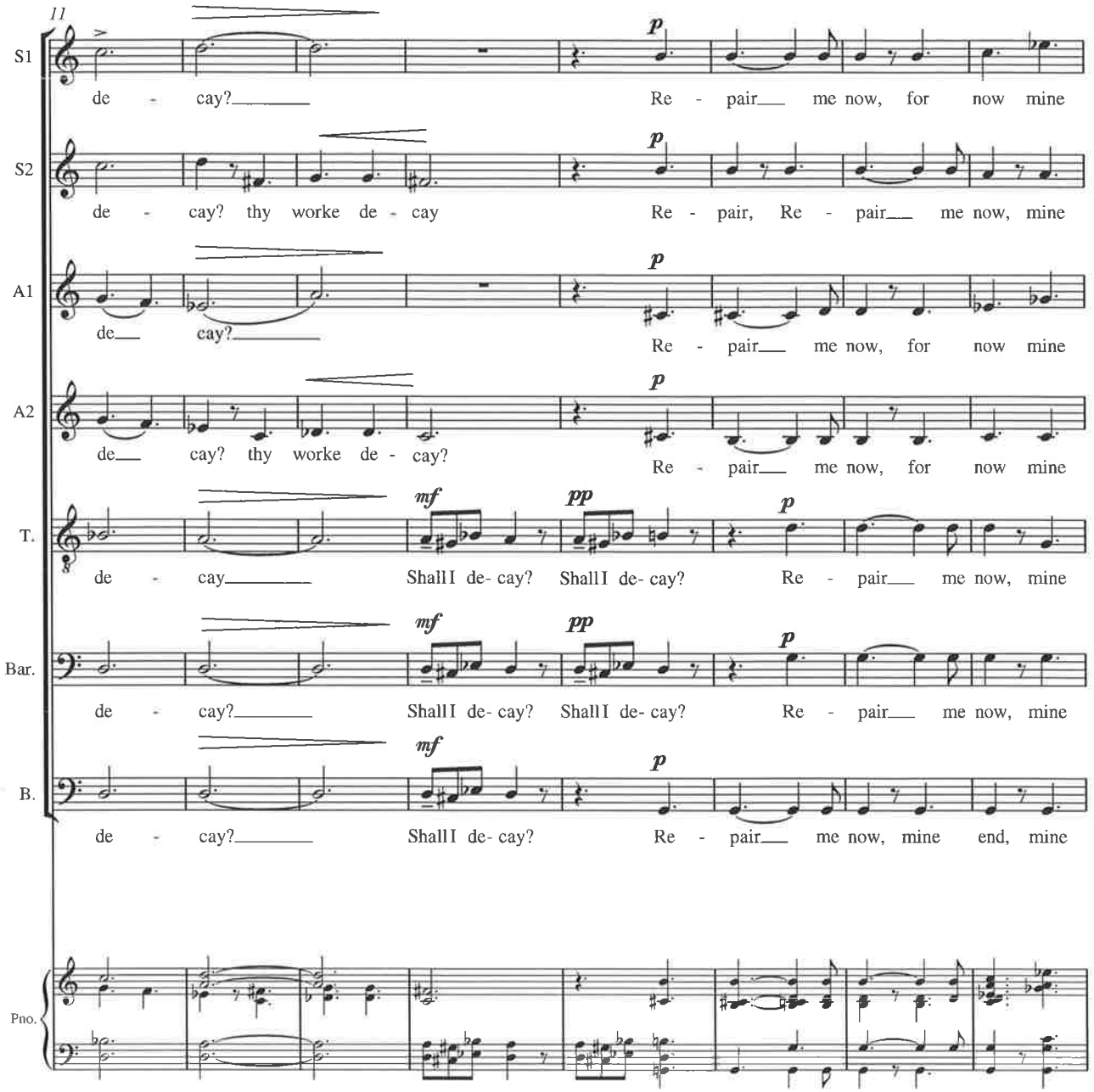
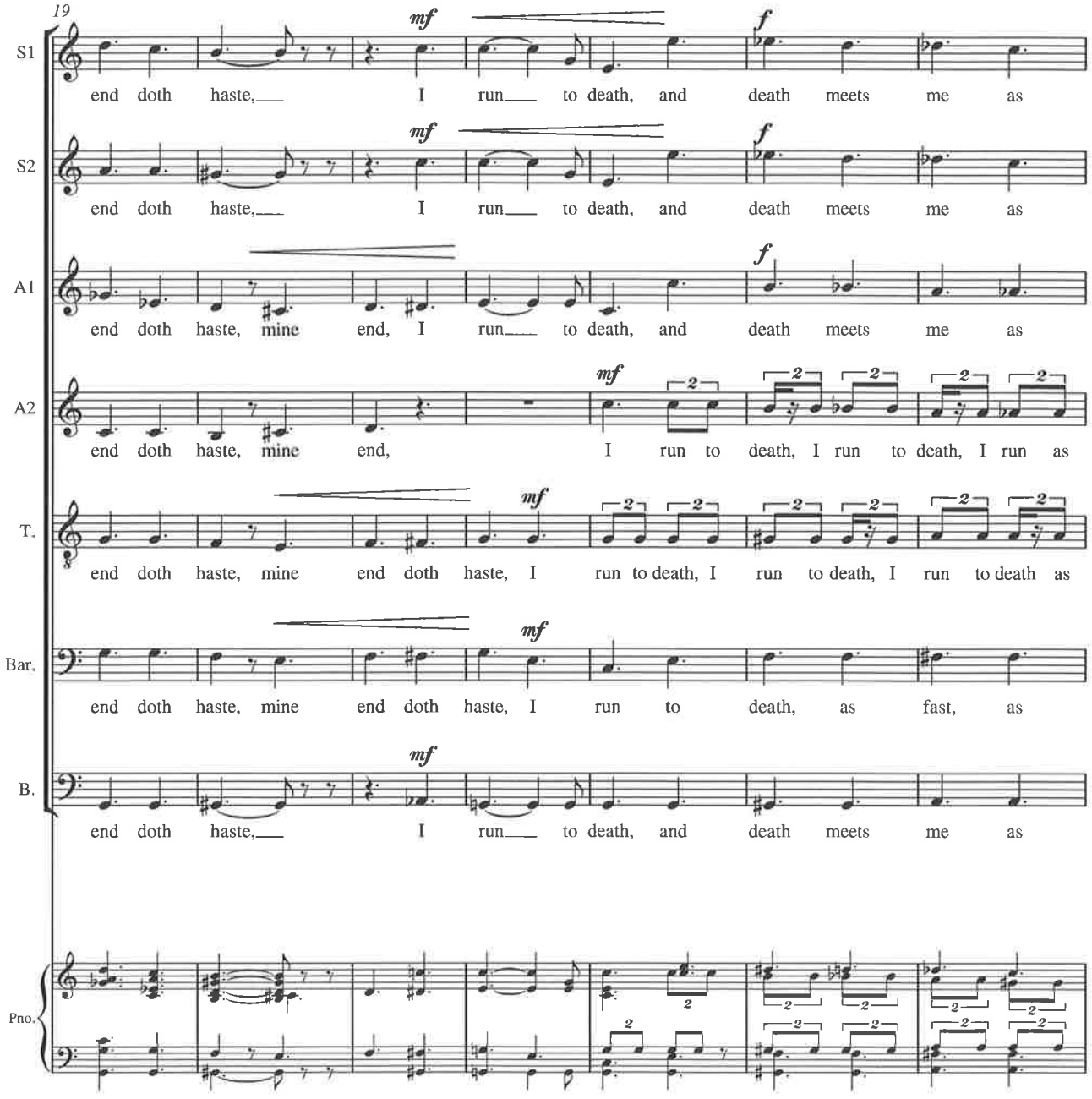
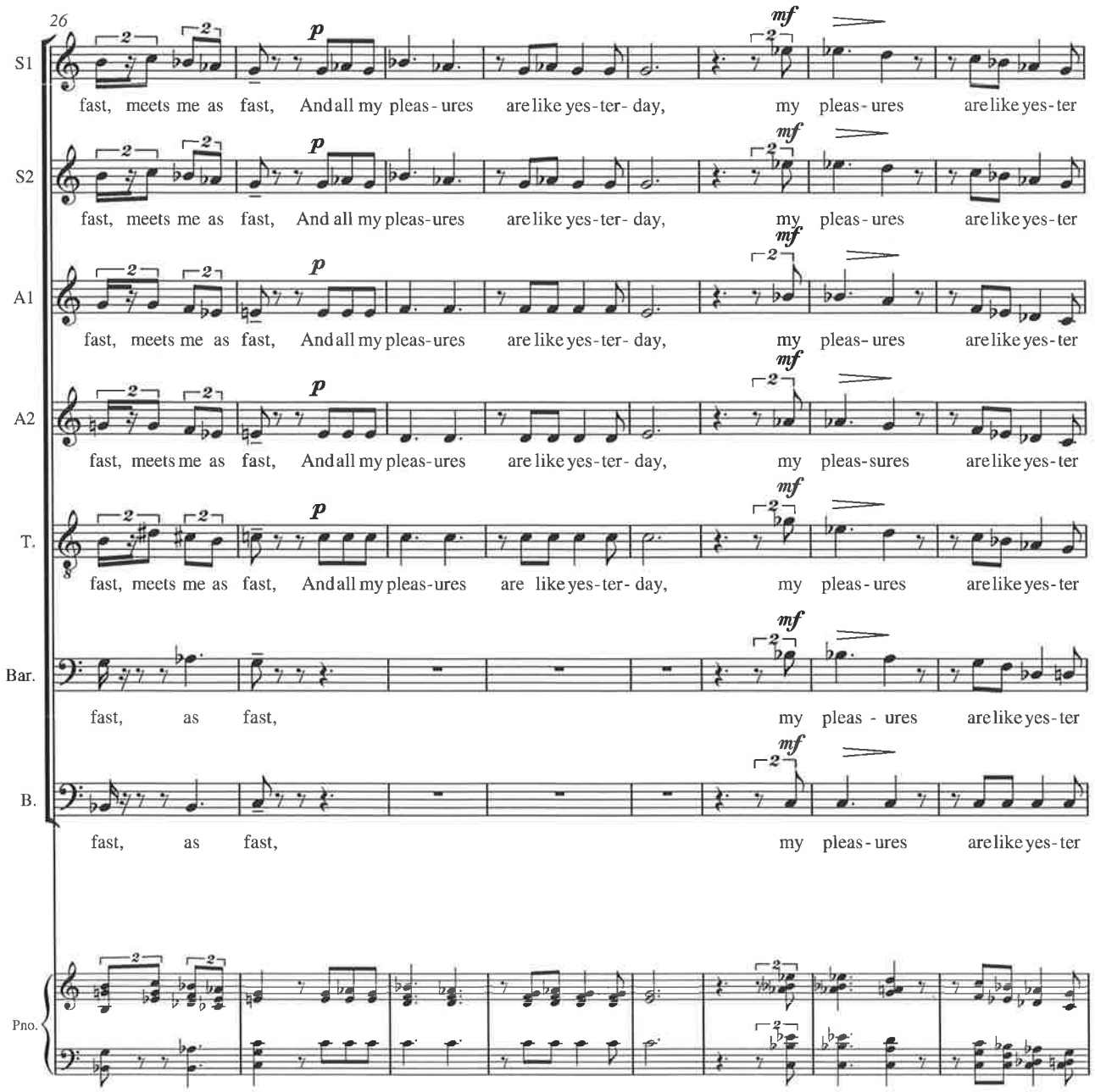
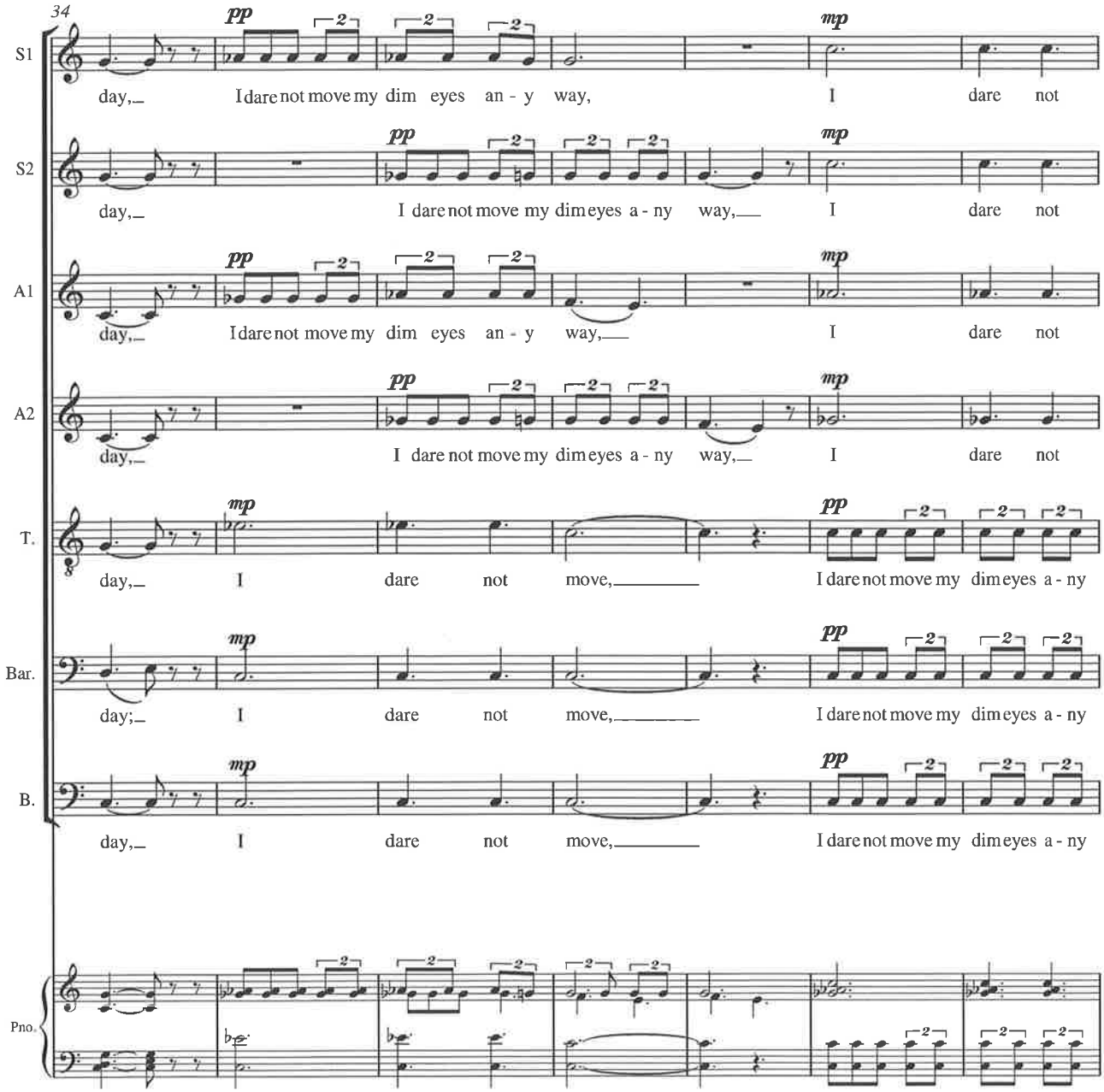
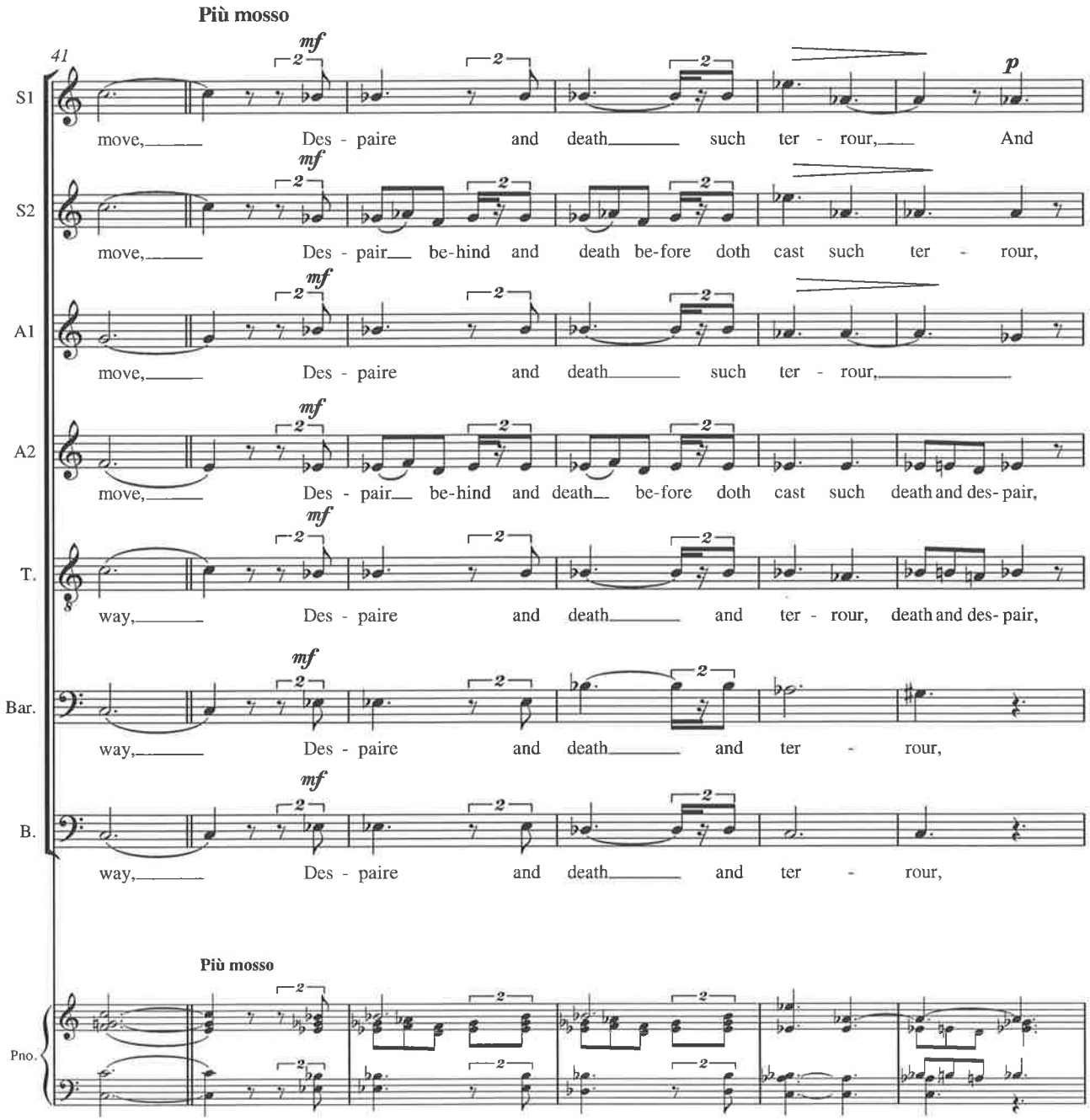
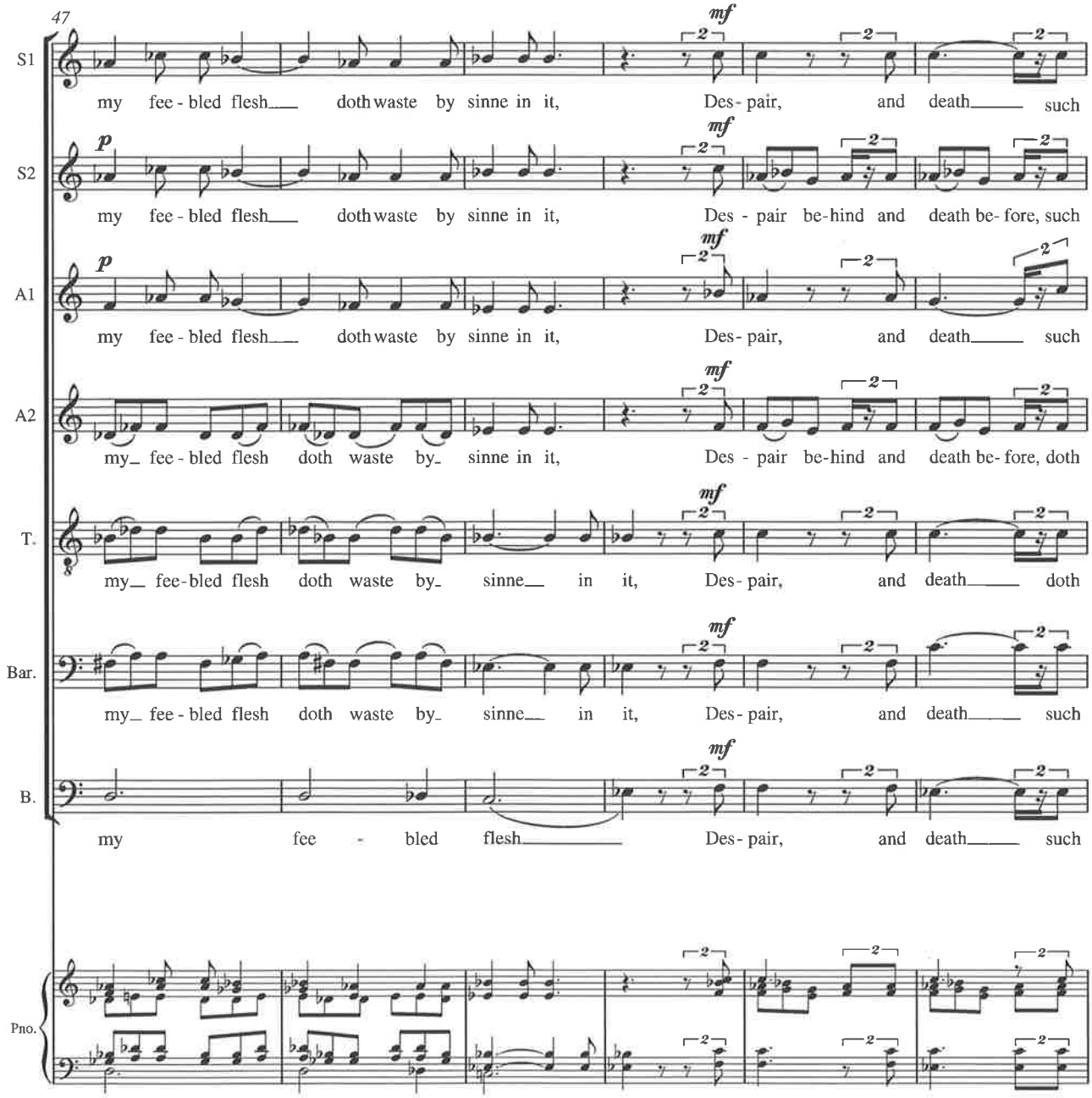

11
S1
de - cay?
Re - pair me now, for now mine
S2
de - cay? thy worke de - cay
Re - pair, Re - pair me now, mine
A1
de cay?
Re - pair me now, for now mine
A2
de cay? thy worke de - cay?
Re - pair me now, for now mine
T.
de - cay
Shall I de- cay? Shall I de- cay?
Re - pair me now, mine
Bar.
de - cay?
Shall I de- cay? Shall I de- cay?
Re - pair me now, mine
B.
de - cay?
Shall I de- cay?
Re - pair me now, mine end, mine
Pno.

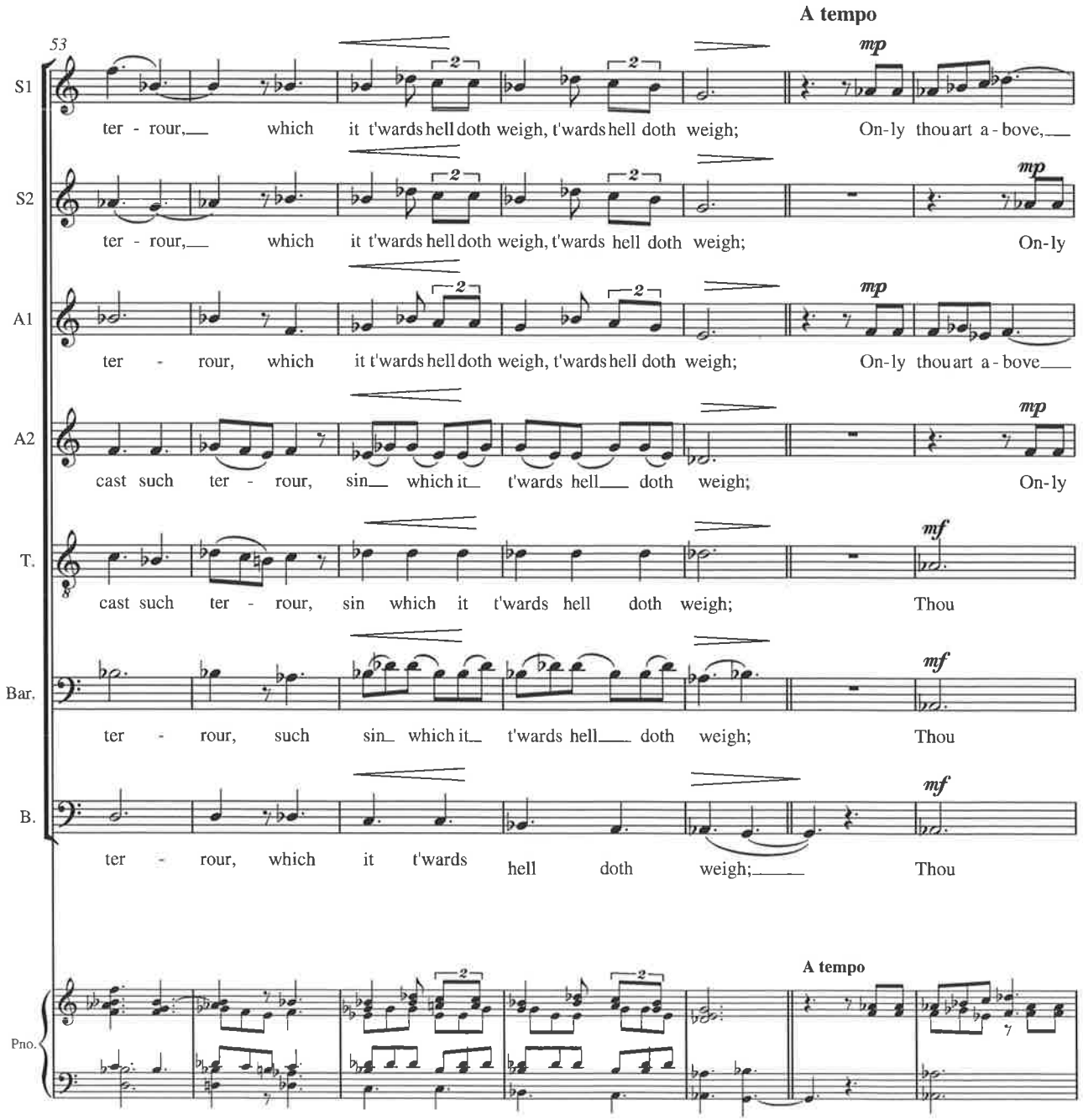

19
S1
end doth haste, I run to death, and death meets me as
S2
end doth haste, I run to death, and death meets me as
A1
end doth haste, mine end, I run to death, and death meets me as
A2
end doth haste, mine end, I run to death, I run to death, I run as
T.
end doth haste, mine end doth haste, I run to death, I run to death, I run to death as
Bar.
end doth haste, mine end doth haste, I run to death, as fast, as
B.
end doth haste, I run to death, and death meets me as
Pno.

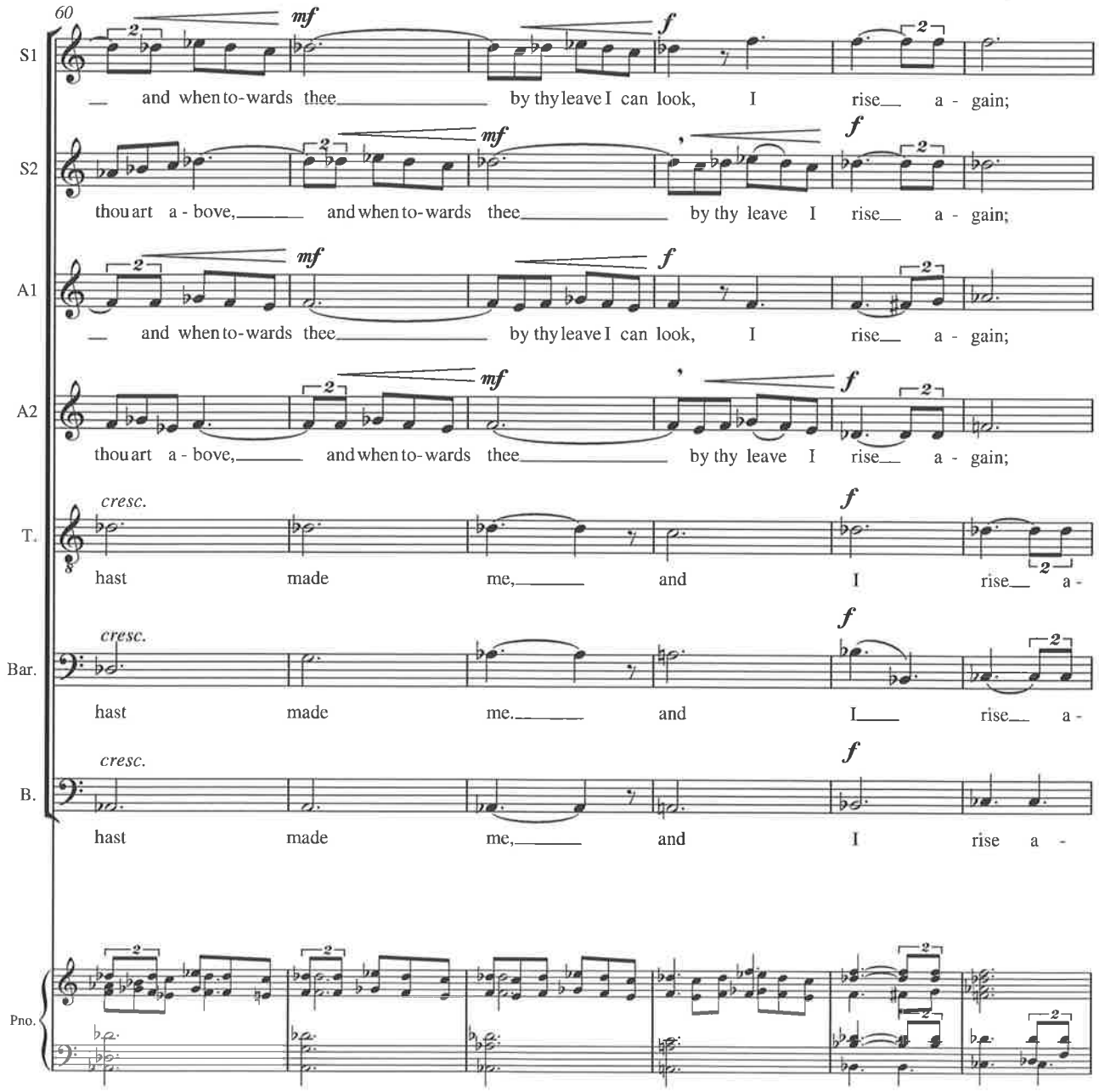

26
S1
fast, meets me as fast, And all my pleas-ures are like yes-ter-day, my pleas-ures are like yes-ter
S2
fast, meets me as fast, And all my pleas-ures are like yes-ter-day, my pleas-ures are like yes-ter
A1
fast, meets me as fast, And all my pleas-ures are like yes-ter-day, my pleas-ures are like yes-ter
A2
fast, meets me as fast, And all my pleas-ures are like yes-ter-day, my pleas-sures are like yes-ter
T.
fast, meets me as fast, And all my pleas-ures are like yes-ter-day, my pleas-ures are like yes-ter
Bar.
fast, as fast, my pleas-ures are like yes-ter
B.
fast, as fast, my pleas-ures are like yes-ter
Pno.
p
mf

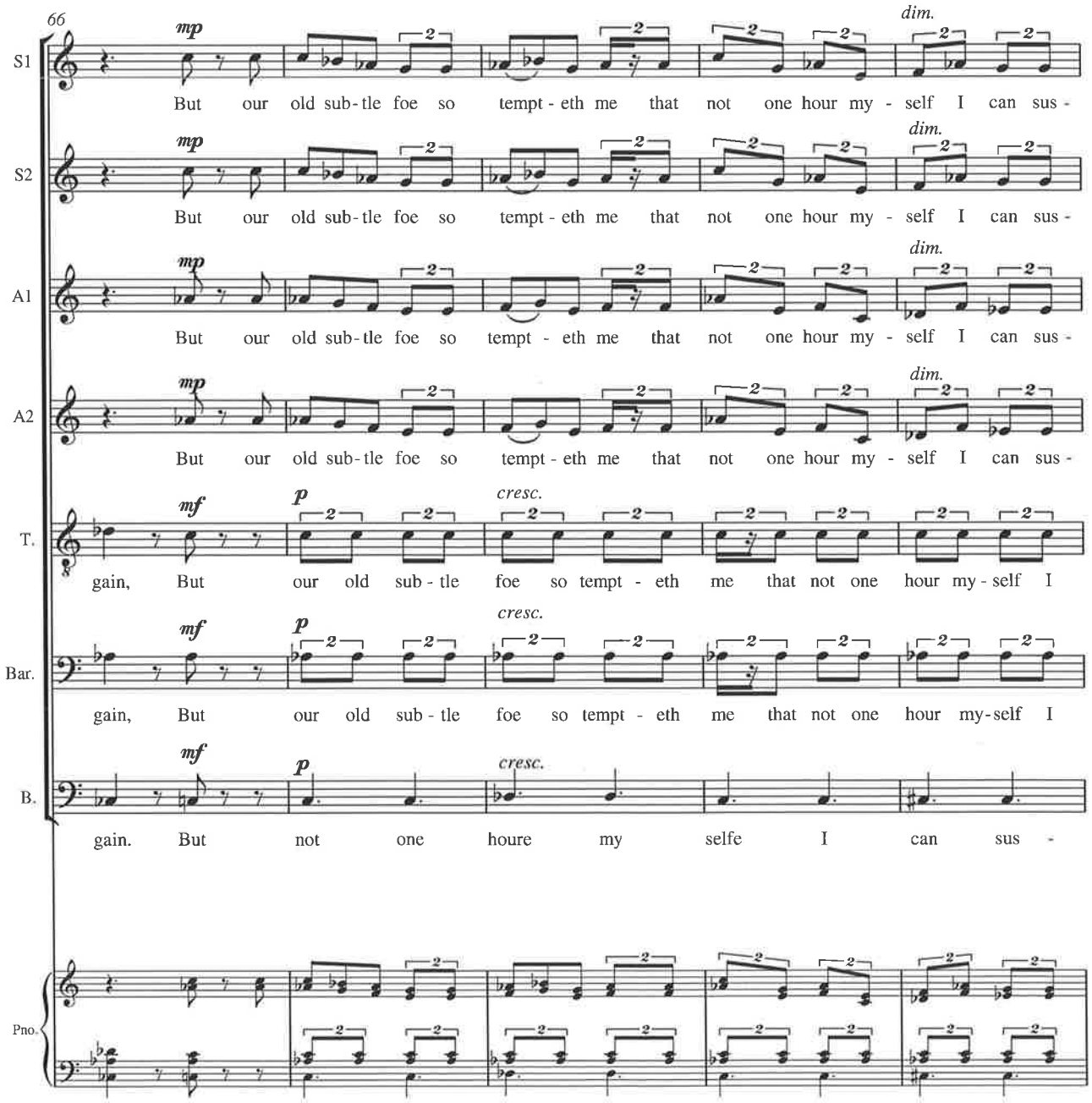

34
S1
pp
mp
day,_ I dare not move my dim eyes an - y way, I dare not
S2
pp
mp
day,_ I dare not move my dim eyes a - ny way,__ I dare not
A1
pp
mp
day,_ I dare not move my dim eyes an - y way,__ I dare not
A2
pp
mp
day,_ I dare not move my dim eyes a - ny way,__ I dare not
T.
mp
pp
day,_ I dare not move,_____ I dare not move my dim eyes a - ny
Bar.
mp
pp
day;_ I dare not move,_____ I dare not move my dim eyes a - ny
B.
mp
pp
day,_ I dare not move,_____ I dare not move my dim eyes a - ny
Pno.

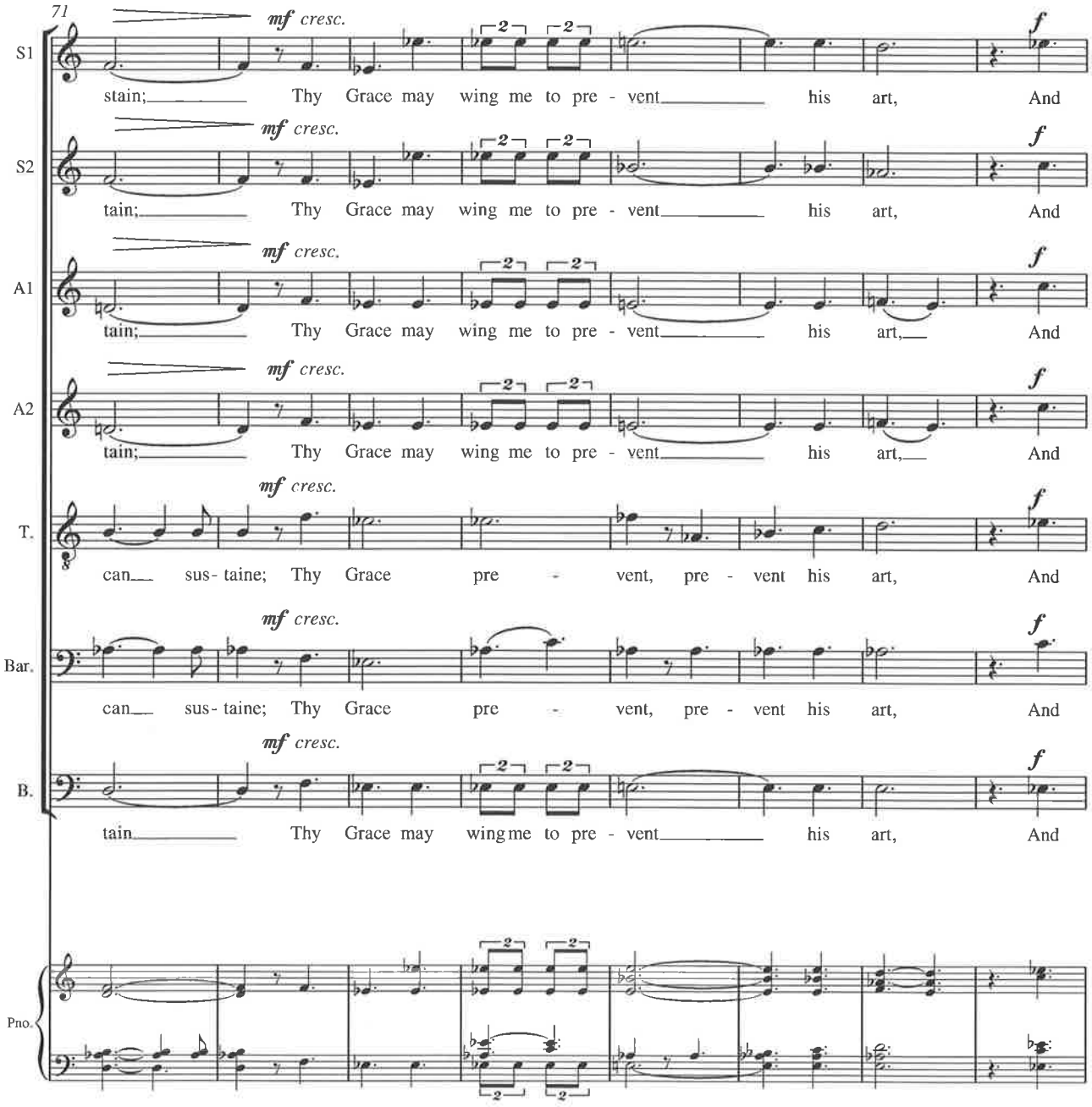

Più mosso
41
mf
p
S1
move, Des - paire and death such ter - rour, And
S2
move, Des - pair be-hind and death be-fore doth cast such ter - rour,
A1
move, Des - paire and death such ter - rour,
A2
move, Des - pair be-hind and death be-fore doth cast such death and des- pair,
T.
way, Des - paire and death and ter - rour, death and des- pair,
Bar.
way, Des - paire and death and ter - rour,
B.
way, Des - paire and death and ter - rour,
Più mosso
Pno.

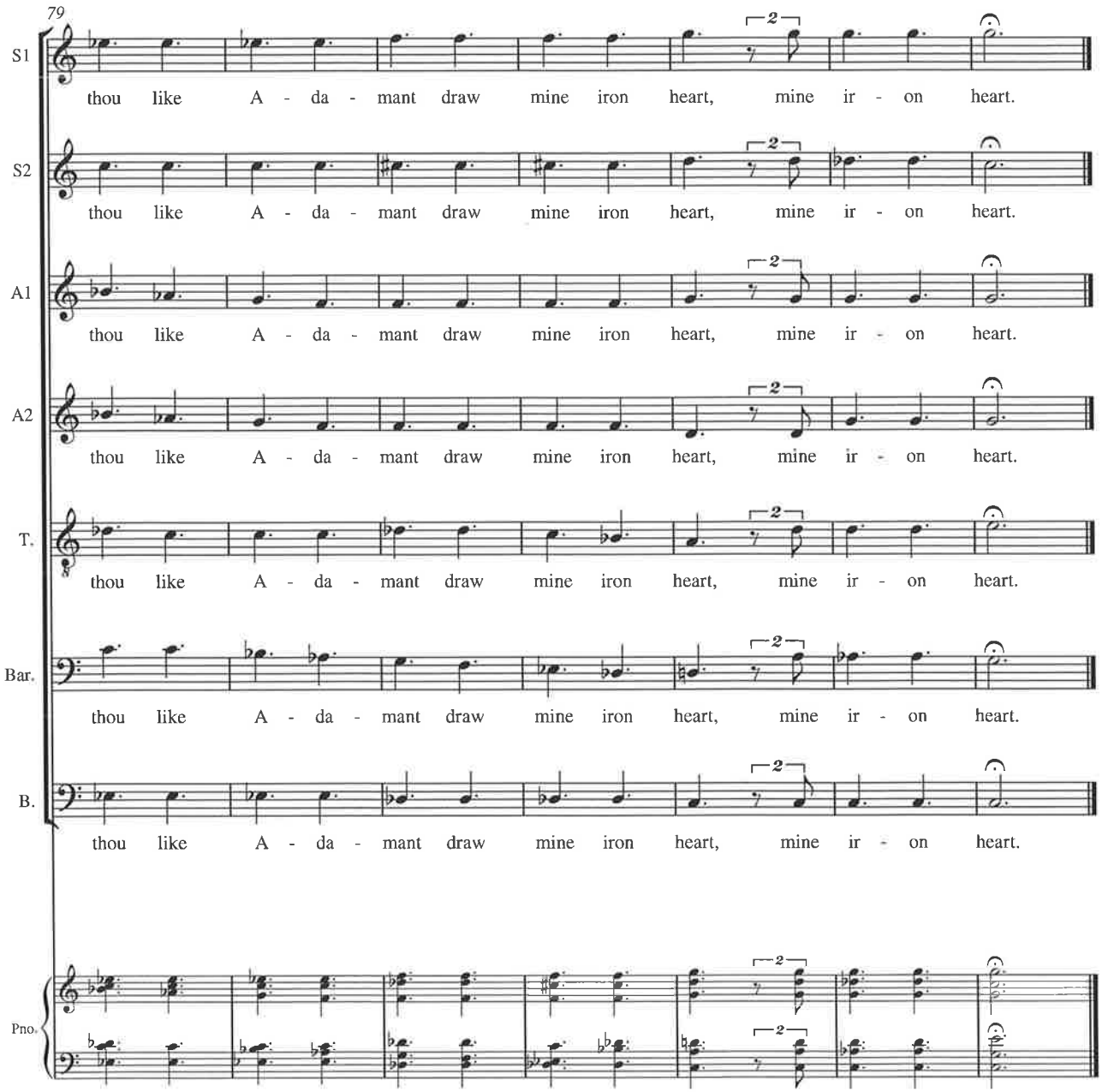

47
S1
my fee - bled flesh doth waste by sinne in it, Des - pair, and death such
S2
my fee - bled flesh doth waste by sinne in it, Des - pair be-hind and death be- fore, such
A1
my fee - bled flesh doth waste by sinne in it, Des - pair, and death such
A2
my fee - bled flesh doth waste by sinne in it, Des - pair be-hind and death be- fore, doth
T.
my fee-bled flesh doth waste by sinne in it, Des - pair, and death doth
Bar.
my fee - bled flesh doth waste by sinne in it, Des - pair, and death such
B.
my fee - bled flesh Des - pair, and death such
Pno.


A tempo
53
S1
ter - rour, which it t'wards hell doth weigh, t'wards hell doth weigh; On-ly thou art a - bove,
S2
ter - rour, which it t'wards hell doth weigh, t'wards hell doth weigh; On-ly
A1
ter - rour, which it t'wards hell doth weigh, t'wards hell doth weigh; On-ly thou art a - bove
A2
cast such ter - rour, sin which it t'wards hell doth weigh; On-ly
T.
cast such ter - rour, sin which it t'wards hell doth weigh; Thou
Bar.
ter - rour, such sin which it t'wards hell doth weigh; Thou
B.
ter - rour, which it t'wards hell doth weigh; Thou
Pno.
A tempo

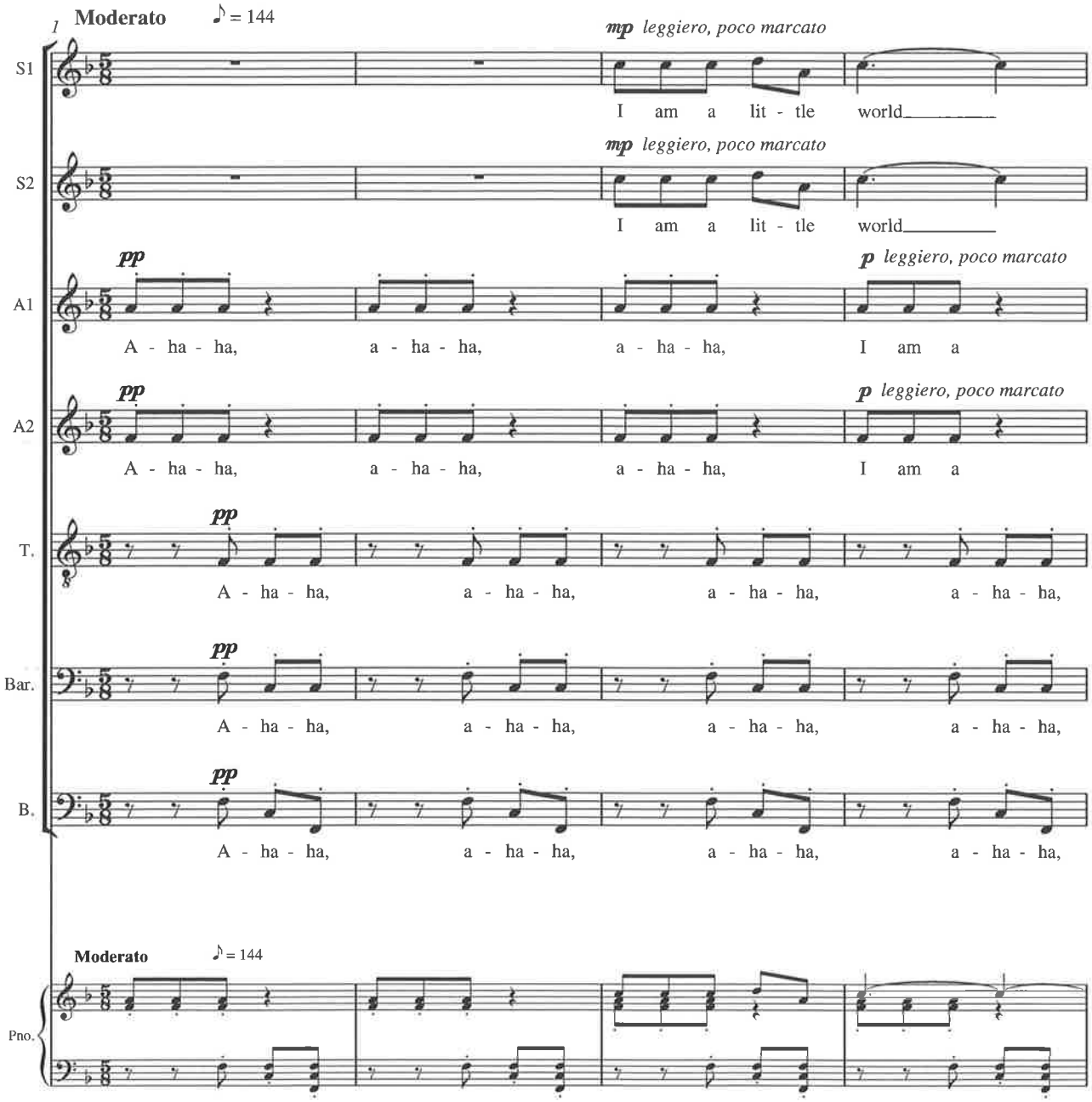

60
S1
mf
f
and when to-wards thee by thy leave I can look, I rise a - gain;
S2
thou art a - bove, and when to-wards thee by thy leave I rise a - gain;
A1
and when to-wards thee by thy leave I can look, I rise a - gain;
A2
thou art a - bove, and when to-wards thee by thy leave I rise a - gain;
T.
cresc.
hast made me, and I rise a -
Bar.
hast made me. and I rise a -
B.
hast made me, and I rise a -
Pno.

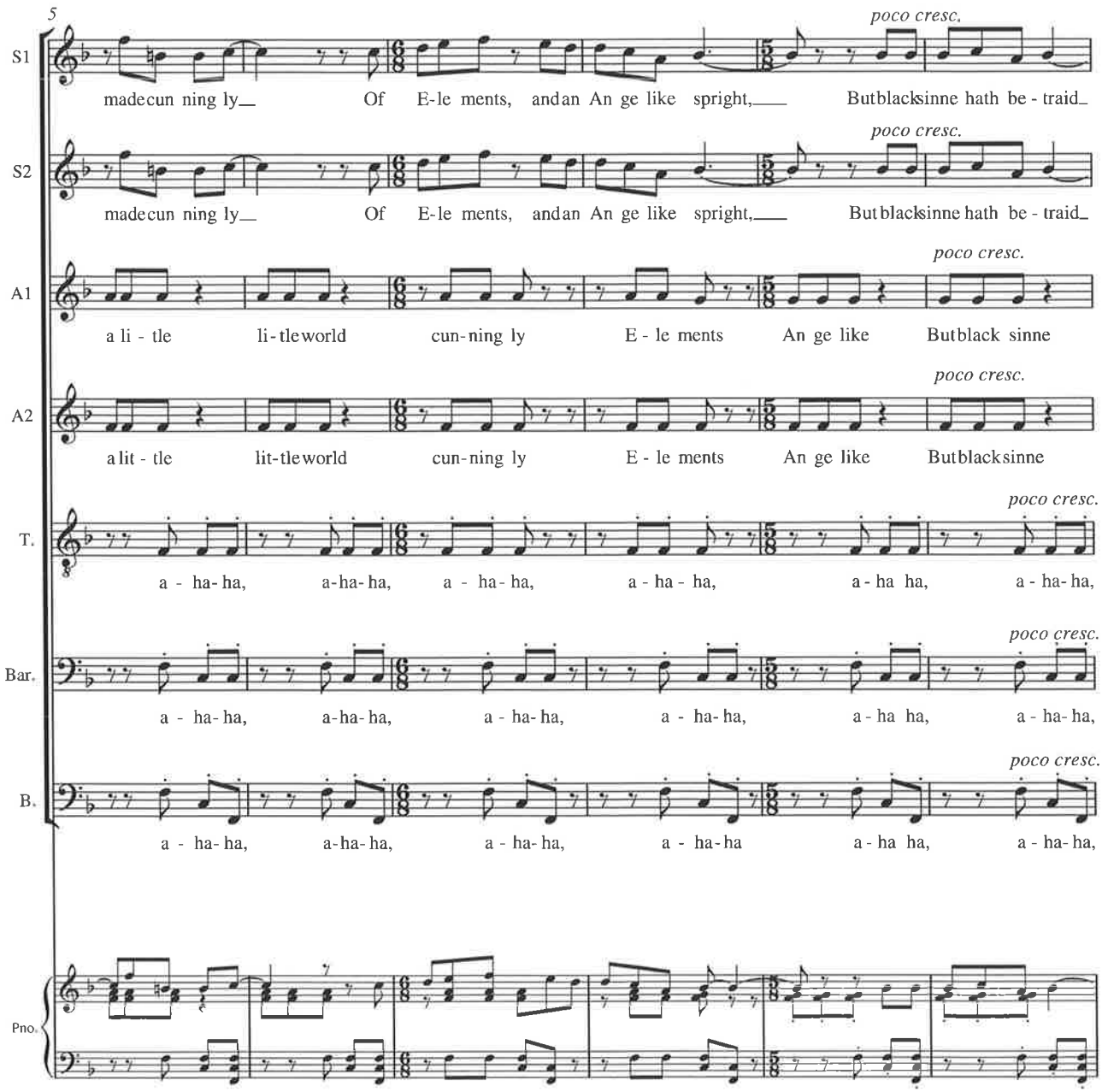

66
S1
S2
A1
A2
T.
Bar.
B.
Pno.
mp
dim.
But our old sub - tle foe so tempt - eth me that not one hour my - self I can sus -
mf
p
cresc.
gain, But our old sub - tle foe so tempt - eth me that not one hour my - self I
gain. But not one houre my selfe I can sus -

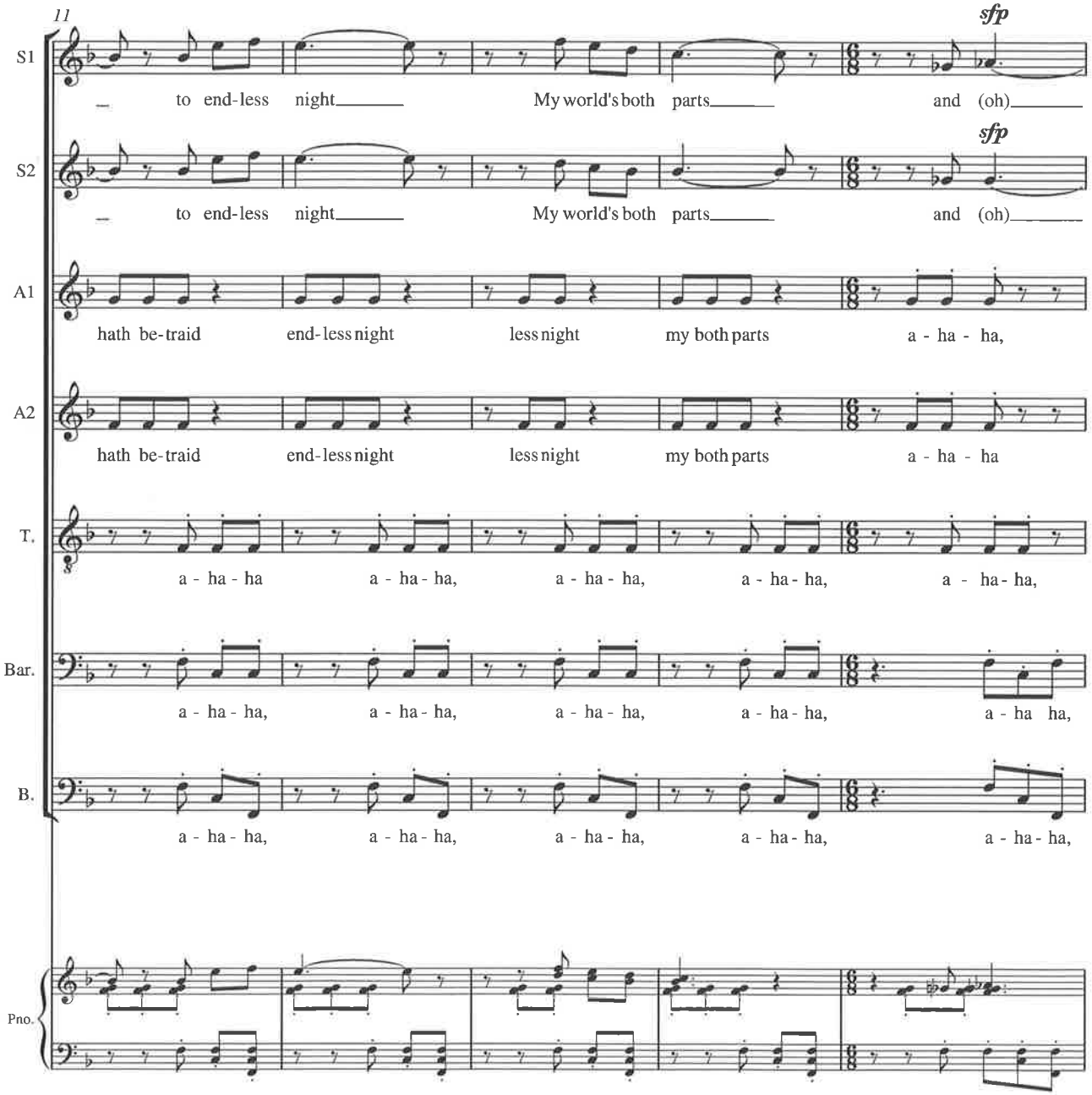

71
S1
mf cresc.
stain; Thy Grace may wing me to pre - vent his art, And
f
S2
mf cresc.
tain; Thy Grace may wing me to pre - vent his art, And
f
A1
mf cresc.
tain; Thy Grace may wing me to pre - vent his art, And
f
A2
mf cresc.
tain; Thy Grace may wing me to pre - vent his art, And
f
T.
mf cresc.
can sus - taine; Thy Grace pre - vent, pre - vent his art, And
f
Bar.
mf cresc.
can sus - taine; Thy Grace pre - vent, pre - vent his art, And
f
B.
mf cresc.
tain Thy Grace may wing me to pre - vent his art, And
f
Pno.

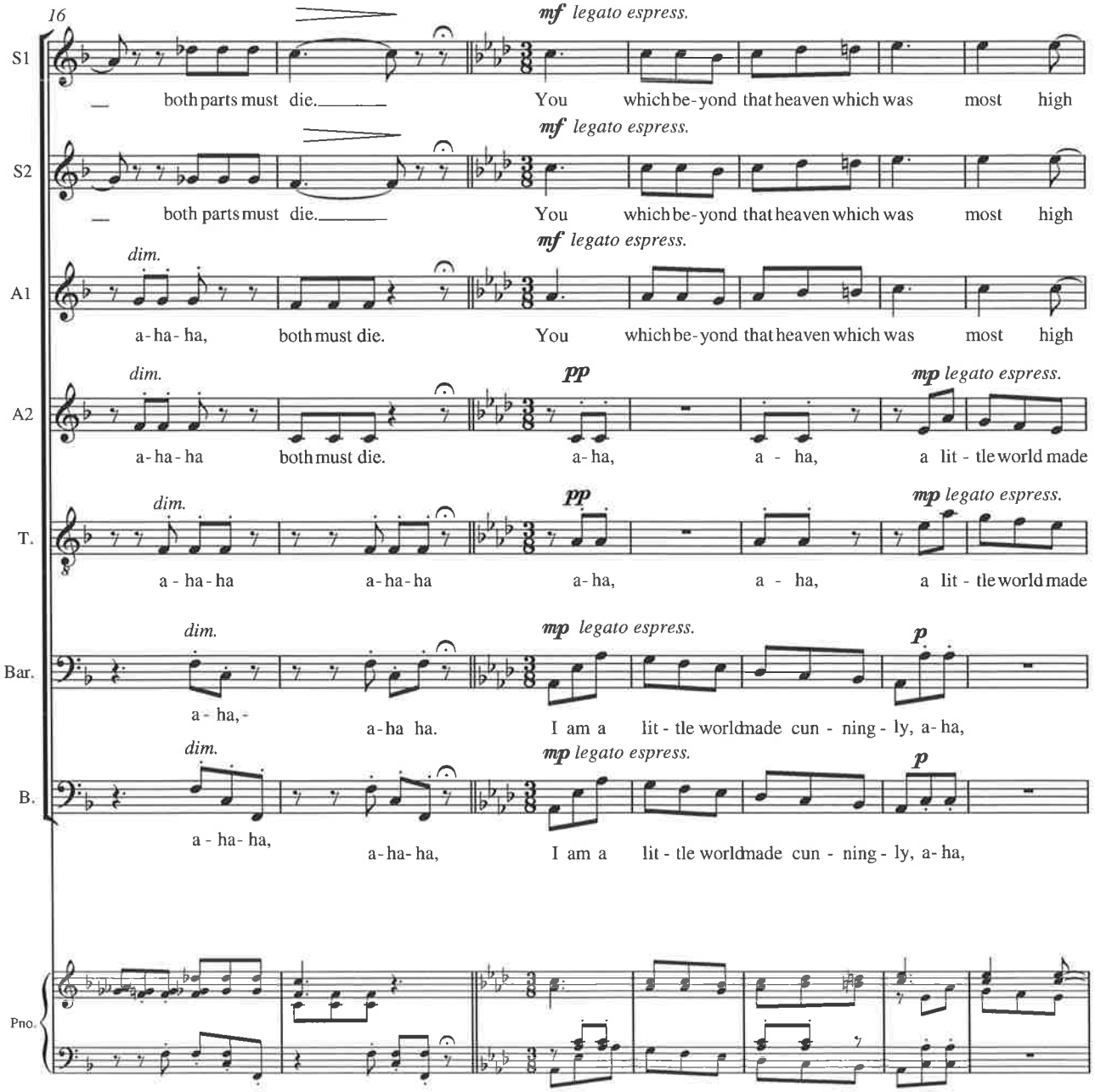

79
S1
thou like A - da - mant draw mine iron heart, mine ir - on heart.
S2
thou like A - da - mant draw mine iron heart, mine ir - on heart.
A1
thou like A - da - mant draw mine iron heart, mine ir - on heart.
A2
thou like A - da - mant draw mine iron heart, mine ir - on heart.
T.
thou like A - da - mant draw mine iron heart, mine ir - on heart.
Bar.
thou like A - da - mant draw mine iron heart, mine ir - on heart.
B.
thou like A - da - mant draw mine iron heart, mine ir - on heart.
Pno.

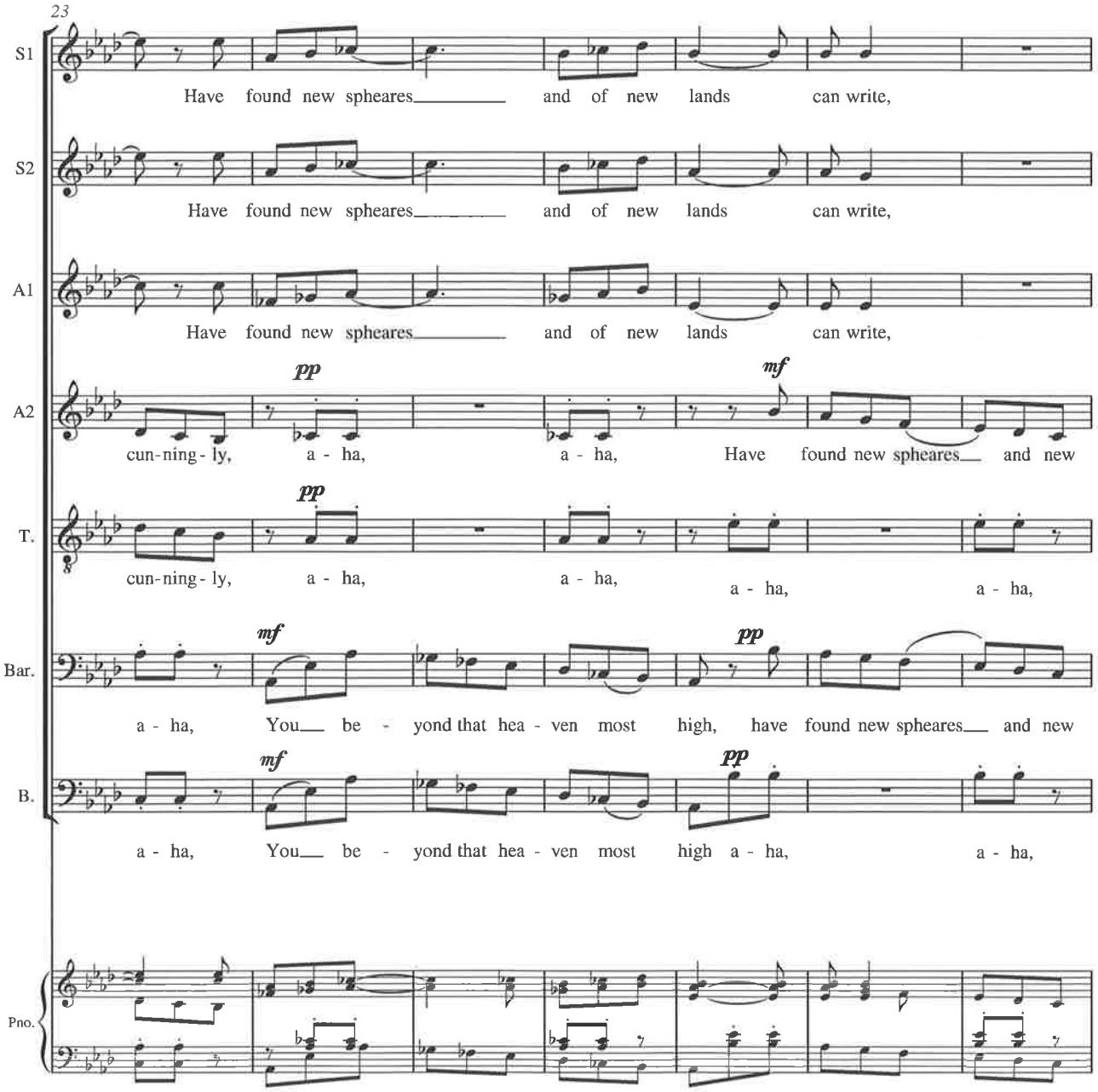
II. I am a little world

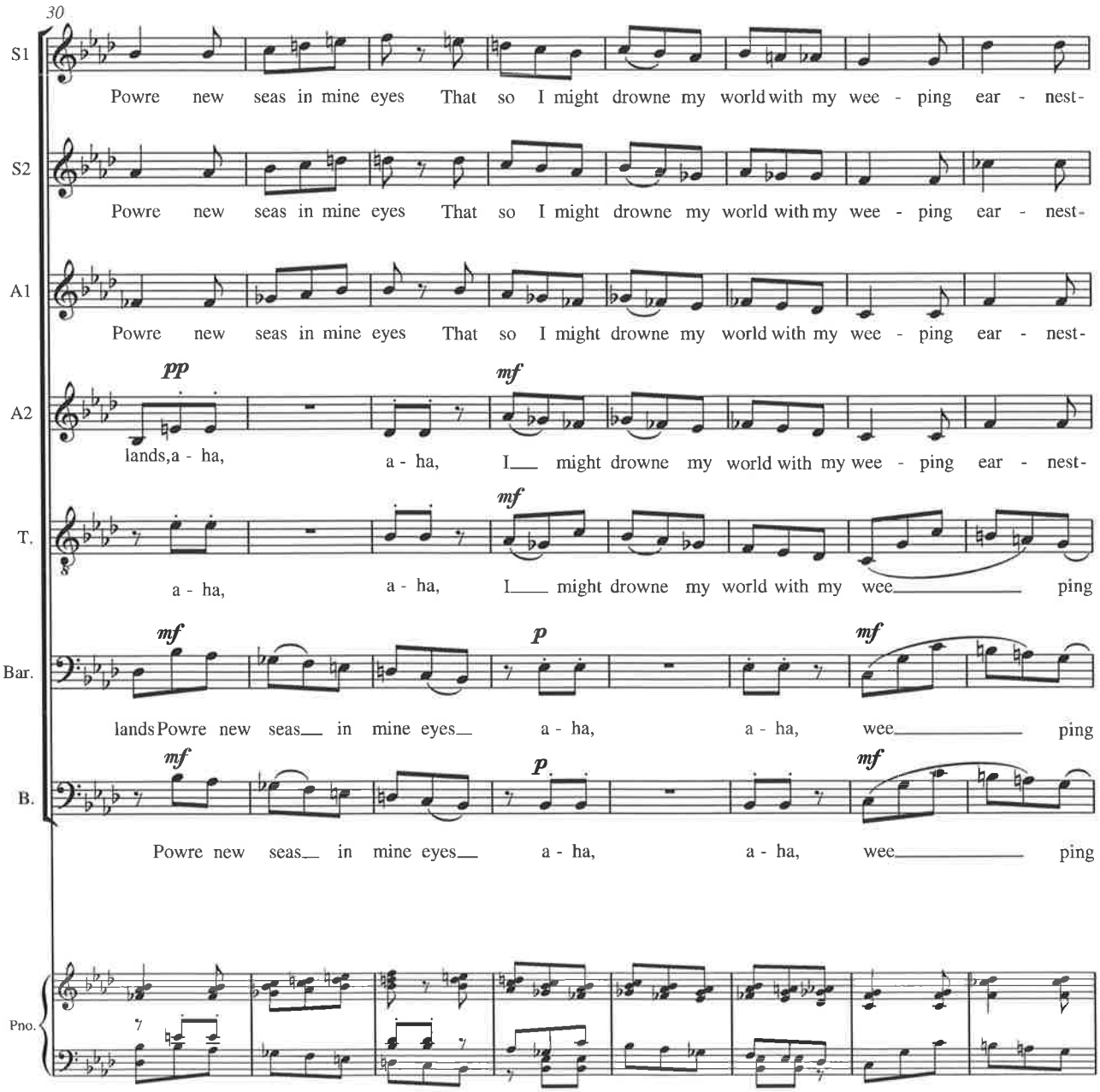


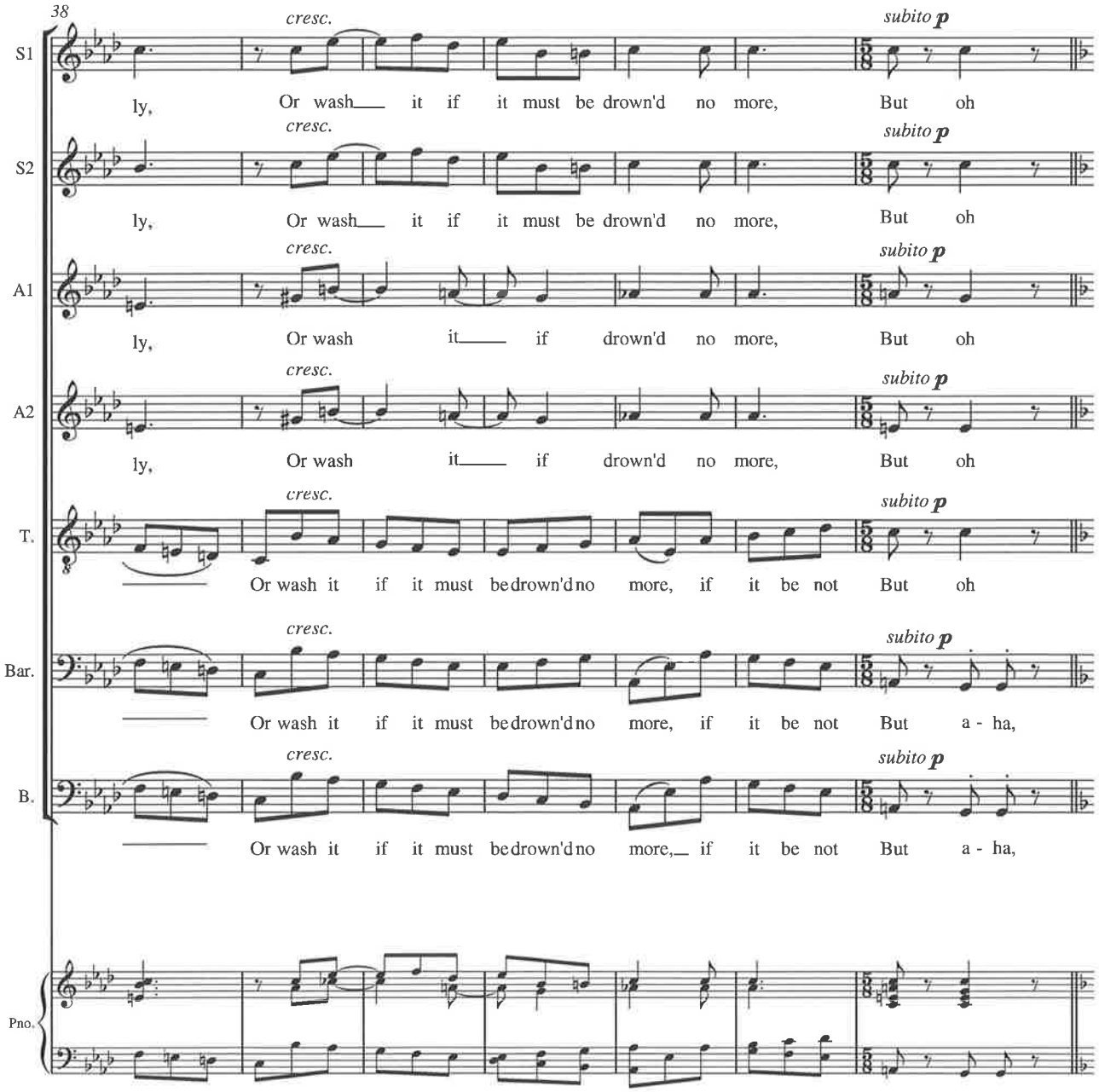

5
S1
madecun ning ly_ Of E-le ments, andan An ge like spright,_ Butblacksinne hath be - traid_
poco cresc.
S2
madecun ning ly_ Of E-le ments, andan An ge like spright,_ Butblacksinne hath be - traid_
poco cresc.
A1
a li - tle li-tleworld cun-ning ly E - le ments An ge like Butblack sinne
poco cresc.
A2
a lit - tle lit-tleworld cun-ning ly E - le ments An ge like Butblacksinne
poco cresc.
T.
a - ha-ha, a-ha-ha, a - ha-ha, a - ha - ha, a-ha ha, a - ha-ha,
poco cresc.
Bar.
a - ha-ha, a-ha-ha, a - ha-ha, a - ha-ha, a - ha ha, a - ha-ha,
poco cresc.
B.
a - ha-ha, a-ha-ha, a - ha-ha, a - ha-ha a - ha ha, a - ha-ha,
poco cresc.
Pno.

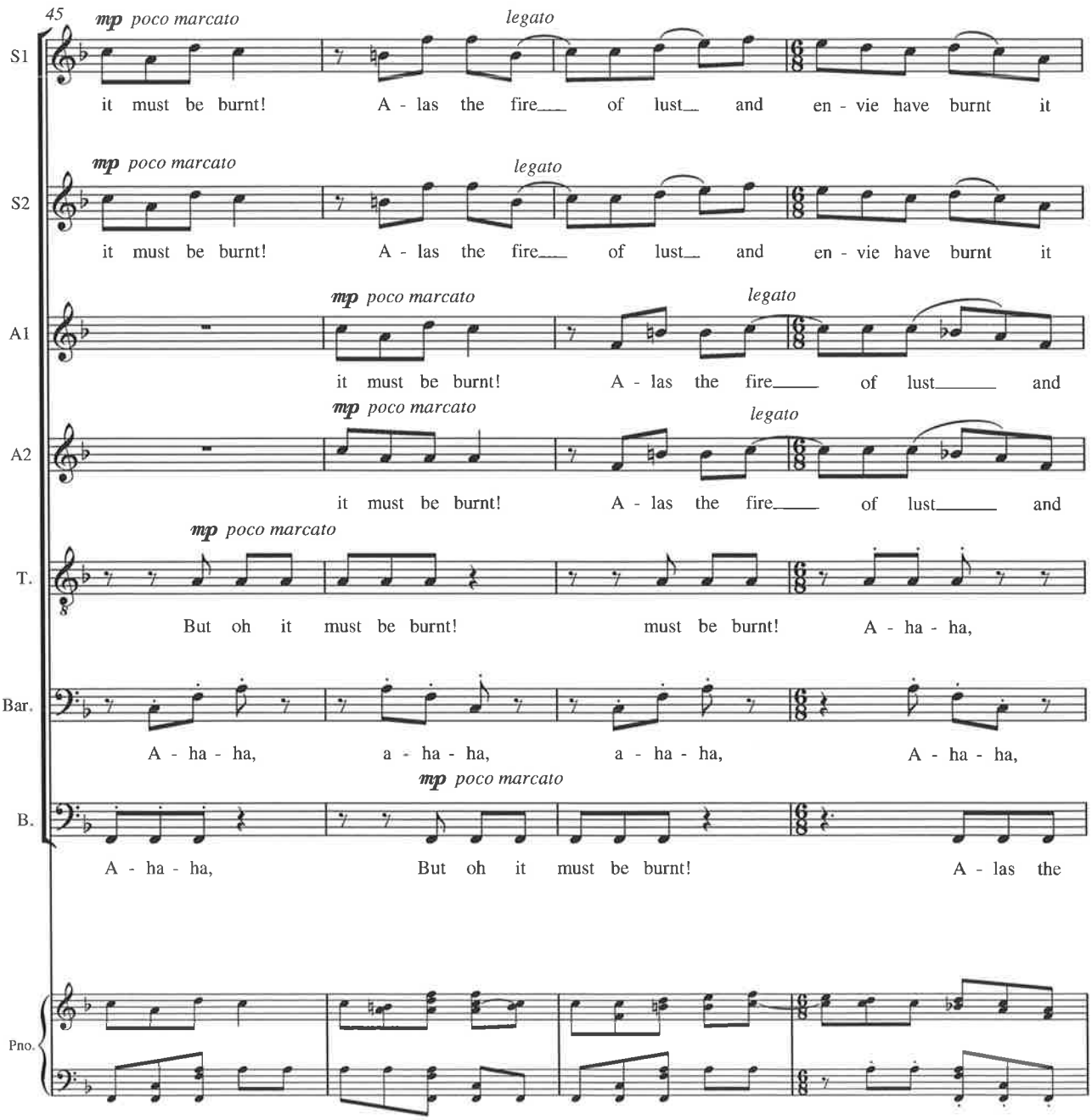

11
S1
sfp
to end-less night My world's both parts and (oh)
S2
sfp
to end-less night My world's both parts and (oh)
A1
hath be-traid end-less night less night my both parts a - ha - ha,
A2
hath be-traid end-less night less night my both parts a - ha - ha
T.
a - ha - ha a - ha - ha, a - ha - ha, a - ha - ha, a - ha - ha,
Bar.
a - ha - ha, a - ha - ha, a - ha - ha, a - ha - ha, a - ha ha,
B.
a - ha - ha, a - ha - ha, a - ha - ha, a - ha - ha, a - ha - ha,
Pno.

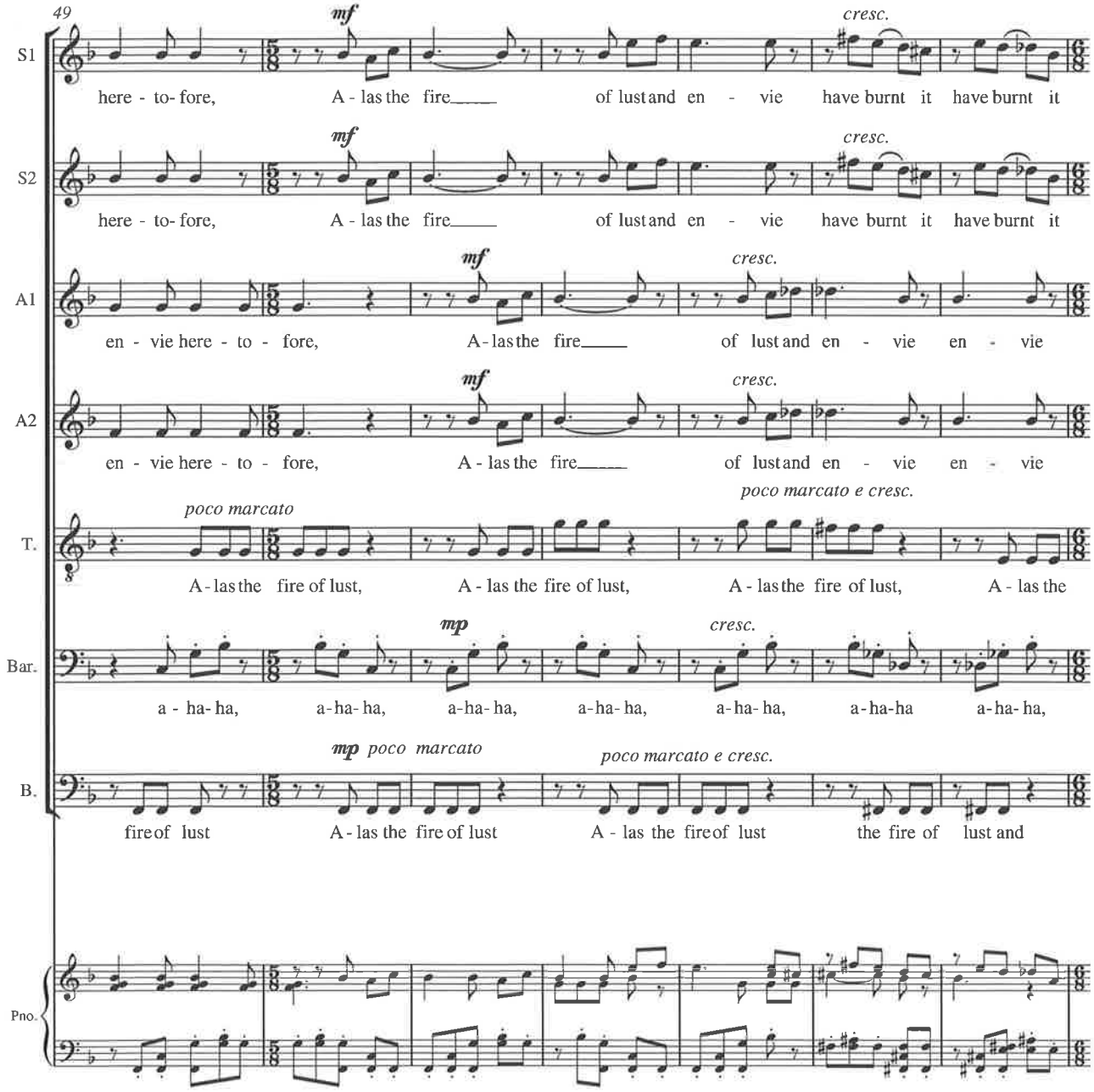

16
S1
both parts must die.
mf legato espress.
You which be-yond that heaven which was most high
S2
both parts must die.
mf legato espress.
You which be-yond that heaven which was most high
A1
dim.
a-ha-ha, both must die.
mf legato espress.
You which be-yond that heaven which was most high
A2
dim.
a-ha-ha both must die.
pp
a-ha, a - ha,
mp legato espress.
a lit - tle world made
T.
dim.
a - ha-ha a-ha-ha
pp
a-ha, a - ha,
mp legato espress.
a lit - tle world made
Bar.
dim.
a - ha,-
a-ha ha.
mp legato espress.
I am a lit - tle world made cun - ning - ly, a-ha,
p
B.
dim.
a - ha-ha,
a-ha-ha,
mp legato espress.
I am a lit - tle world made cun - ning - ly, a-ha,
p
Pno.

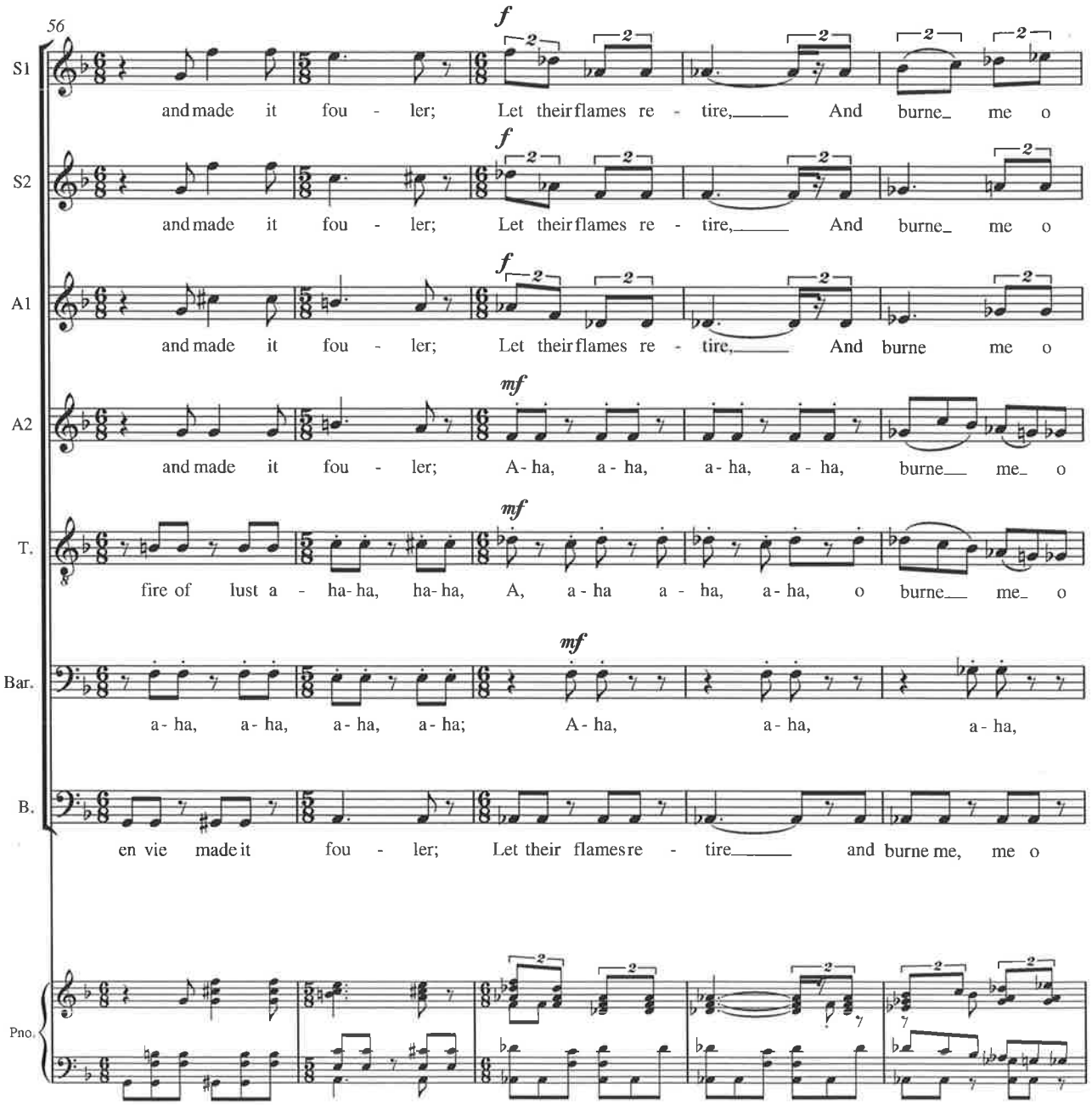

23
S1
Have found new spheares and of new lands can write,
S2
Have found new spheares and of new lands can write,
A1
Have found new spheares and of new lands can write,
A2
pp
cun-ning-ly, a - ha, a - ha,
mf
Have found new spheares and new
T.
pp
cun-ning-ly, a - ha, a - ha, a - ha, a - ha,
Bar.
mf
a - ha, You be - yond that hea - ven most high,
pp
have found new spheares and new
B.
mf
a - ha, You be - yond that hea - ven most
pp
high a - ha, a - ha,
Pno.

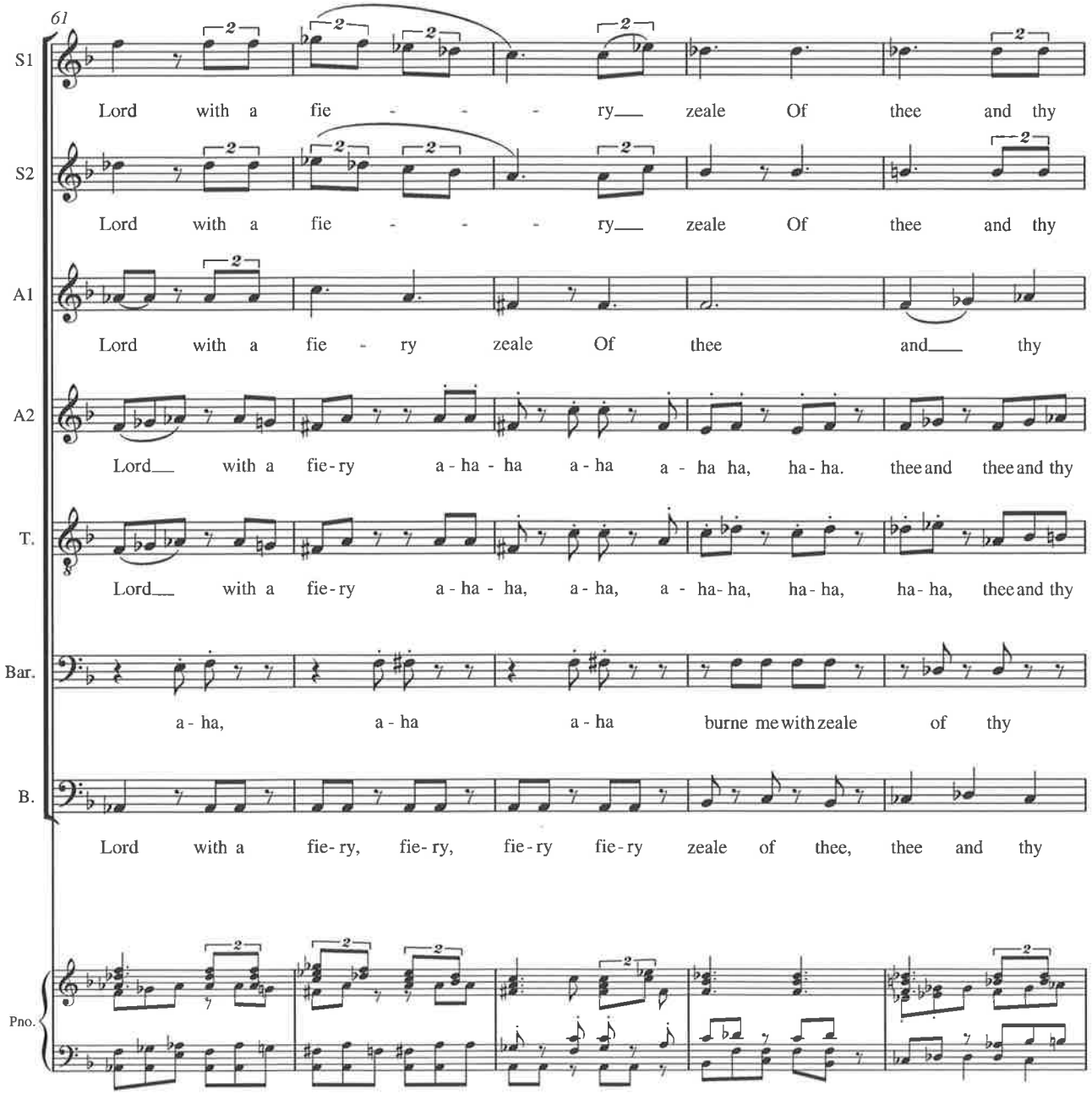

30
S1
Powre new seas in mine eyes That so I might drowne my world with my wee - ping ear - nest-
S2
Powre new seas in mine eyes That so I might drowne my world with my wee - ping ear - nest-
A1
Powre new seas in mine eyes That so I might drowne my world with my wee - ping ear - nest-
A2
pp
lands,a - ha,
mf
a - ha, I___ might drowne my world with my wee - ping ear - nest-
T.
mf
a - ha, a - ha, I___ might drowne my world with my wee___ ping
Bar.
mf
lands Powre new seas___ in mine eyes___
p
a - ha,
a - ha,
mf
wee___ ping
B.
mf
Powre new seas___ in mine eyes___
p
a - ha,
a - ha,
mf
wee___ ping
Pno.

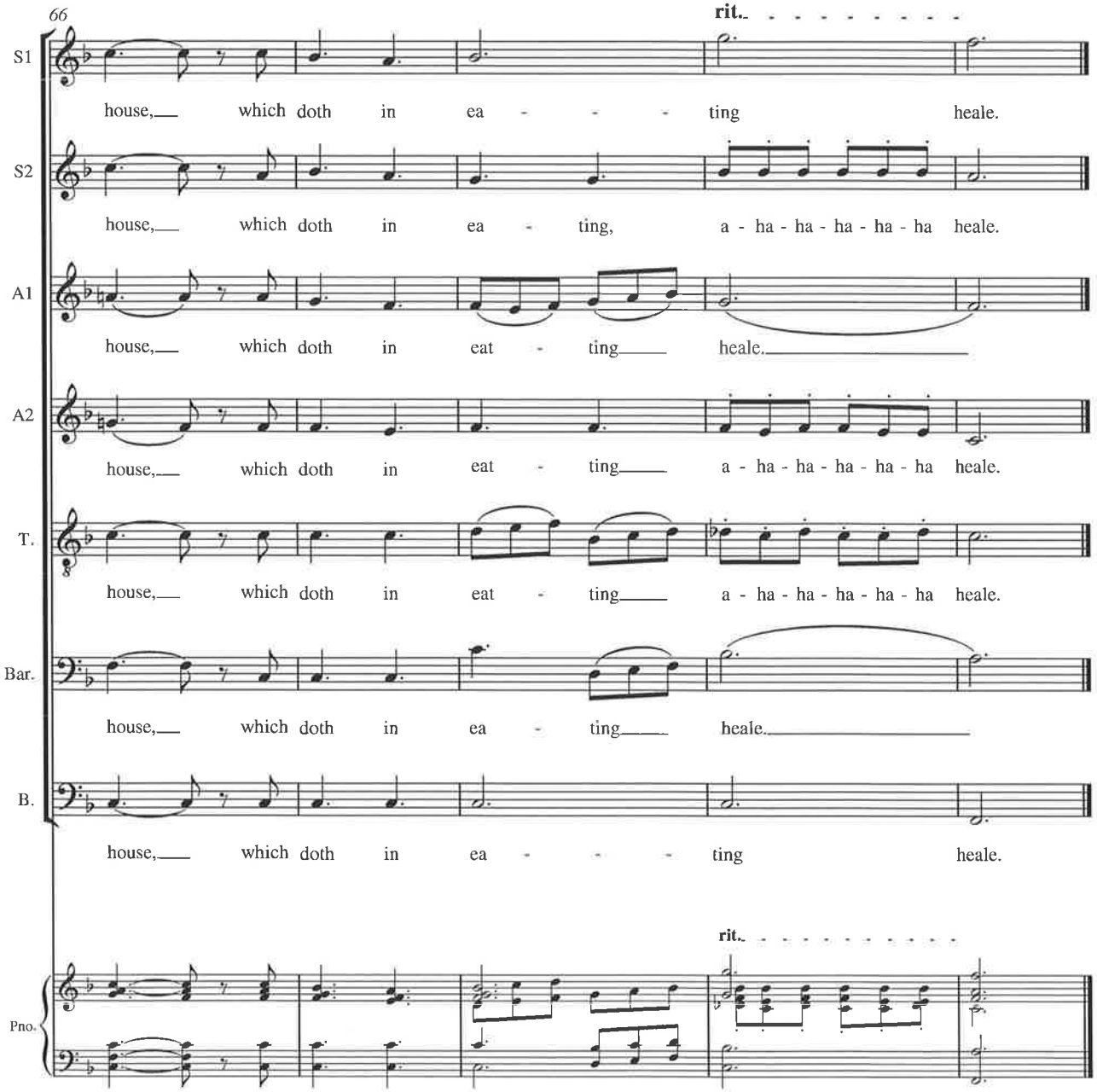

38
S1
cresc.
subito p
ly, Or wash it if it must be drown'd no more, But oh
S2
cresc.
subito p
ly, Or wash it if it must be drown'd no more, But oh
A1
cresc.
subito p
ly, Or wash it if drown'd no more, But oh
A2
cresc.
subito p
ly, Or wash it if drown'd no more, But oh
T.
cresc.
subito p
Or wash it if it must be drown'd no more, if it be not But oh
Bar.
cresc.
subito p
Or wash it if it must be drown'd no more, if it be not But a - ha,
B.
cresc.
subito p
Or wash it if it must be drown'd no more, if it be not But a - ha,
Pno.


45
mp poco marcato
legato
S1
it must be burnt! A - las the fire___ of lust__ and en - vie have burnt it
mp poco marcato
legato
S2
it must be burnt! A - las the fire___ of lust__ and en - vie have burnt it
mp poco marcato
legato
A1
it must be burnt! A - las the fire____ of lust_____ and
mp poco marcato
legato
A2
it must be burnt! A - las the fire____ of lust_____ and
mp poco marcato
T.
But oh it must be burnt! must be burnt! A - ha - ha,
Bar.
A - ha - ha, a - ha - ha, a - ha - ha, A - ha - ha,
mp poco marcato
B.
A - ha - ha, But oh it must be burnt! A - las the
Pno.

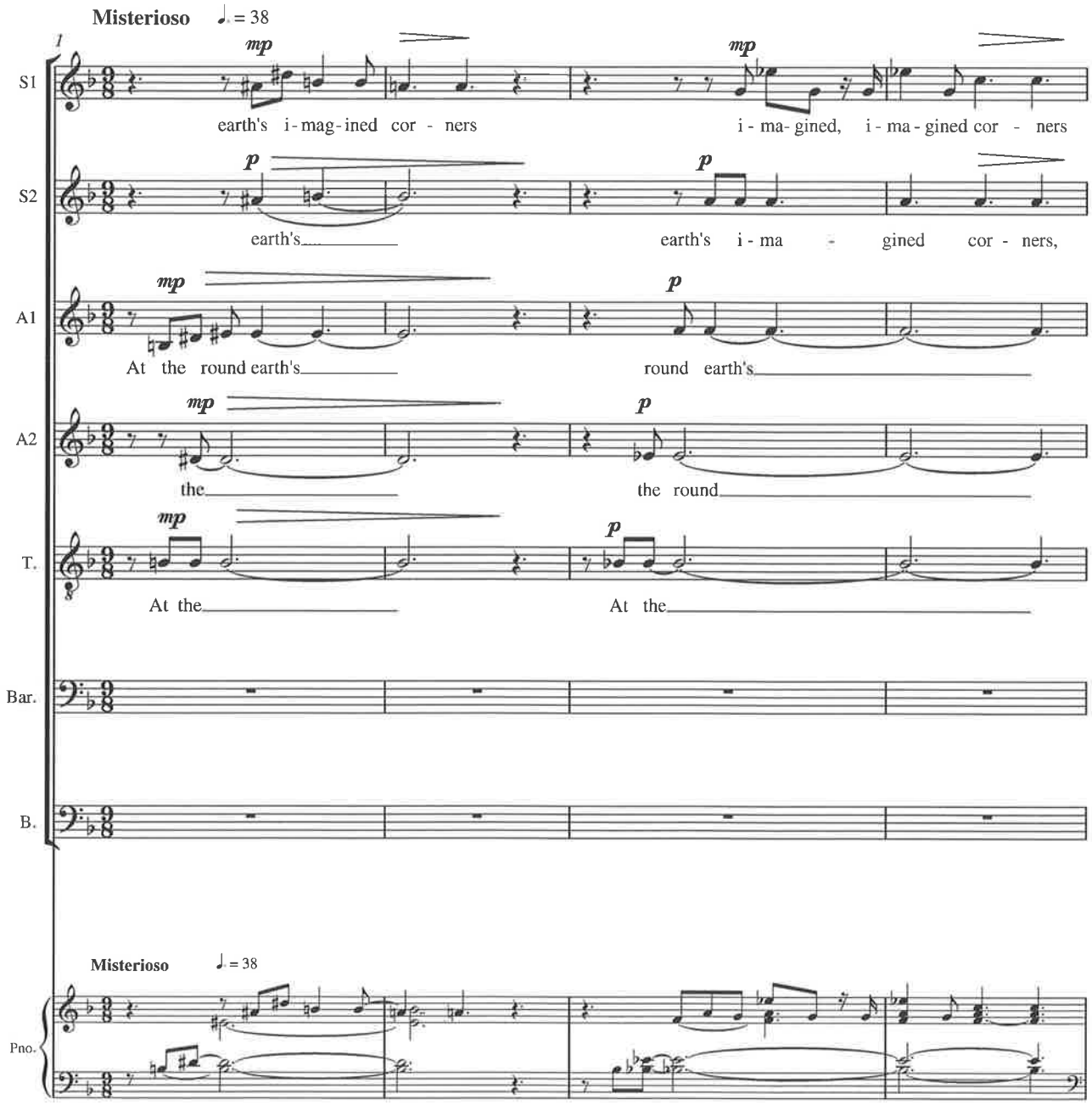

49
S1
here - to- fore, A - las the fire of lust and en - vie have burnt it have burnt it
S2
here - to- fore, A - las the fire of lust and en - vie have burnt it have burnt it
A1
en - vie here - to - fore, A - las the fire of lust and en - vie en - vie
A2
en - vie here - to - fore, A - las the fire of lust and en - vie en - vie
T.
A - las the fire of lust, A - las the fire of lust, A - las the fire of lust, A - las the
Bar.
a - ha- ha, a-ha- ha, a-ha- ha, a-ha- ha, a-ha- ha, a-ha-ha a-ha- ha,
B.
fire of lust A - las the fire of lust A - las the fire of lust the fire of lust and
Pno.
mf
cresc.
poco marcato
poco marcato e cresc.
mp
mp poco marcato

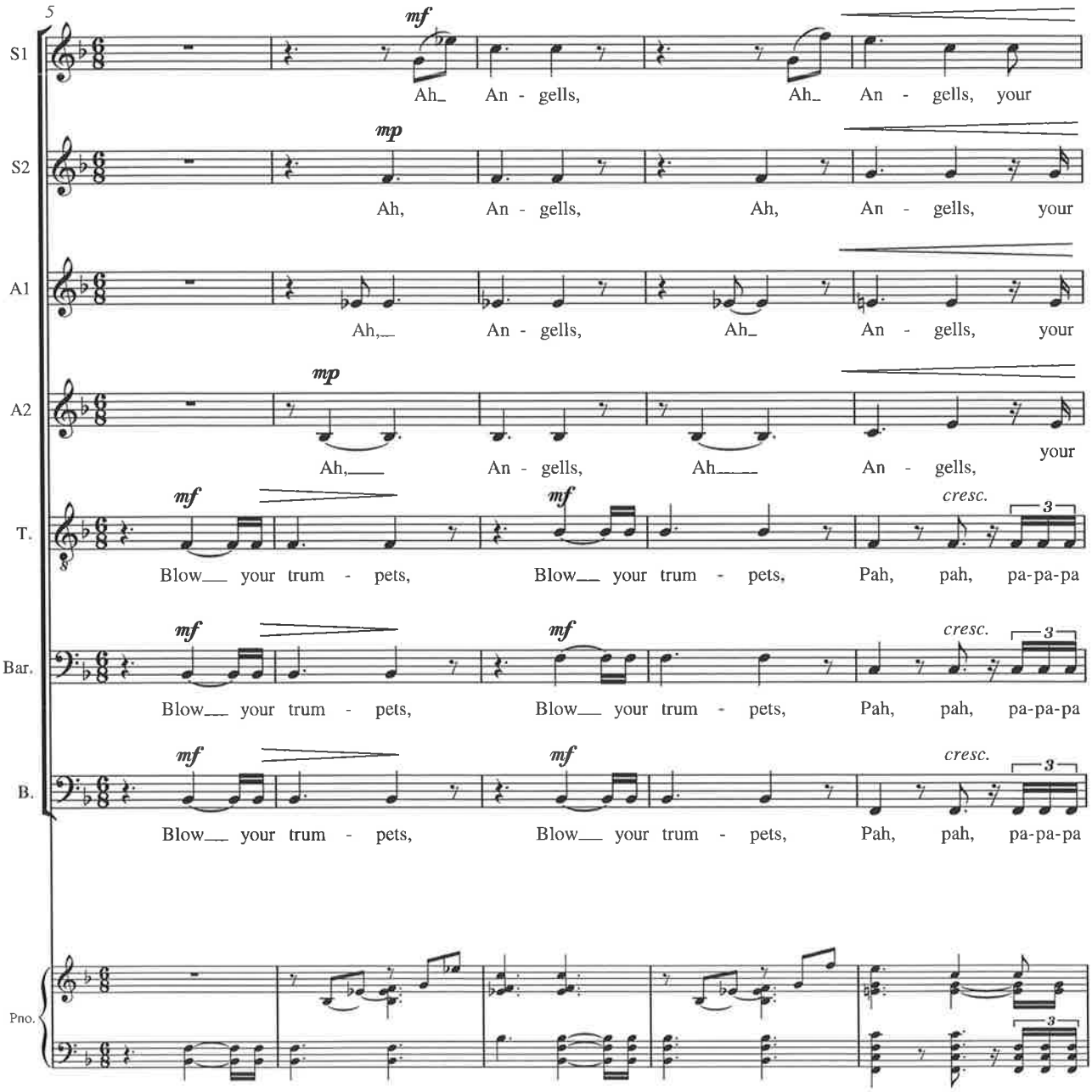

56
S1
and made it fou - ler; Let their flames re - tire, And burne me o
S2
and made it fou - ler; Let their flames re - tire, And burne me o
A1
and made it fou - ler; Let their flames re - tire, And burne me o
A2
and made it fou - ler; A - ha, a - ha, a - ha, a - ha, burne me o
T.
fire of lust a - ha - ha, ha - ha, A, a - ha a - ha, a - ha, o burne me o
Bar.
a - ha, a - ha, a - ha, a - ha; A - ha, a - ha, a - ha,
B.
en vie made it fou - ler; Let their flames re - tire and burne me, me o
Pno.

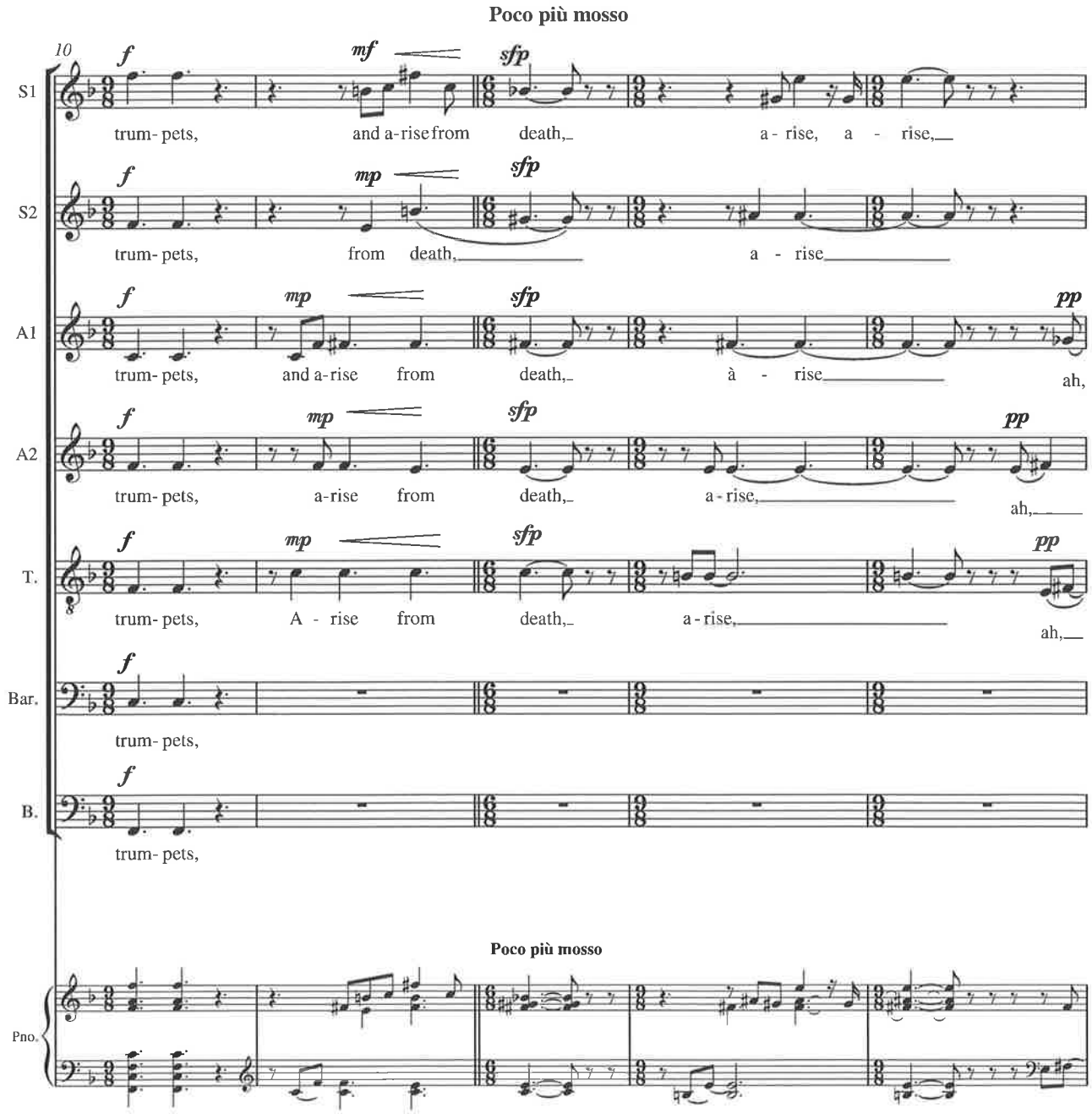

61
S1
Lord with a fie - - - ry zeale Of thee and thy
S2
Lord with a fie - - - ry zeale Of thee and thy
A1
Lord with a fie - ry zeale Of thee and thy
A2
Lord with a fie-ry a-ha - ha a-ha a - ha ha, ha-ha. thee and thee and thy
T.
Lord with a fie-ry a-ha - ha, a-ha, a - ha-ha, ha-ha, ha-ha, thee and thy
Bar.
a-ha, a-ha a-ha burne me with zeale of thy
B.
Lord with a fie-ry, fie-ry, fie-ry fie-ry zeale of thee, thee and thy
Pno.

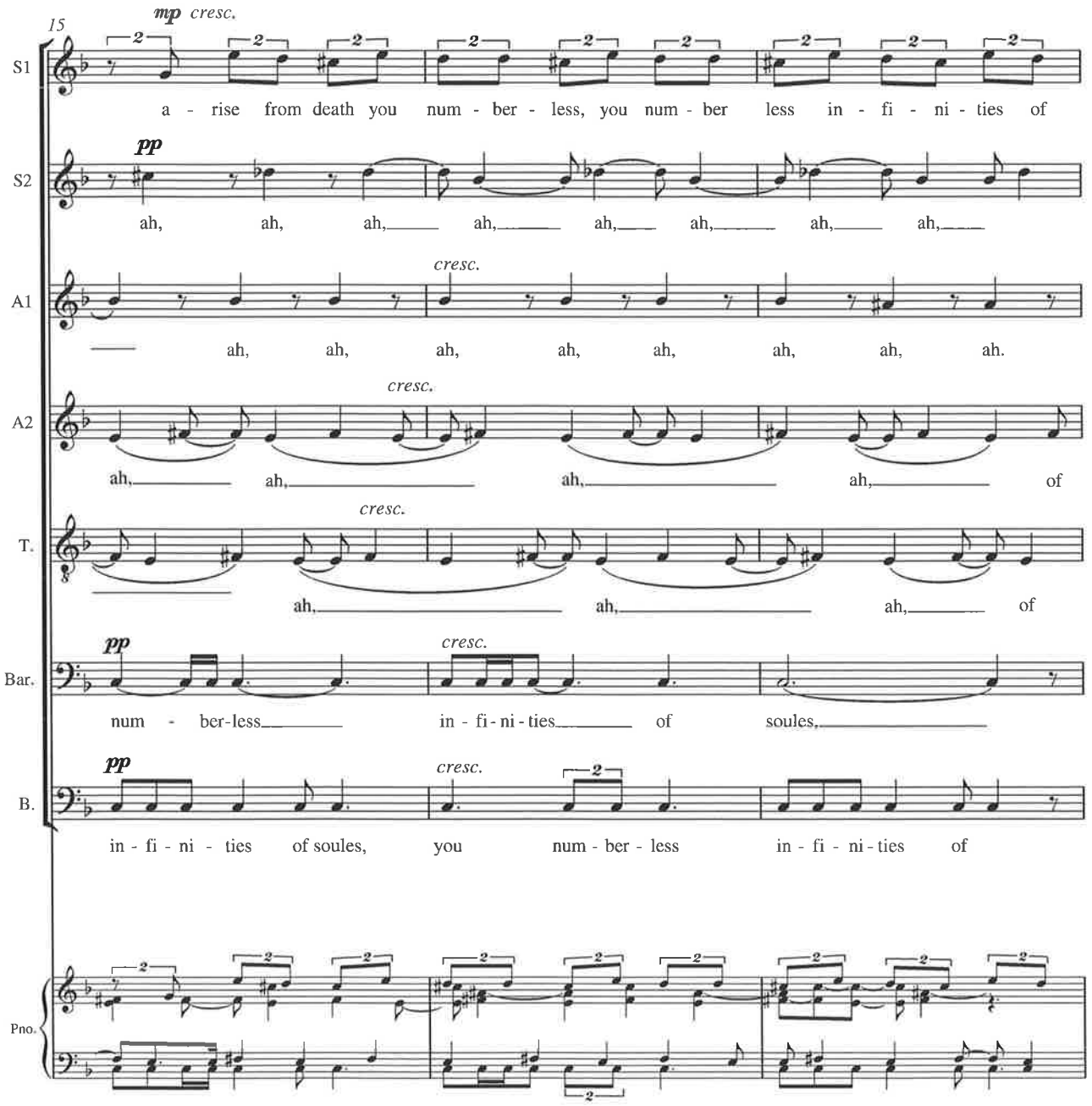

66
rit.
S1
house, which doth in ea - - - ting heale.
S2
house, which doth in ea - ting, a - ha - ha - ha - ha - ha heale.
A1
house, which doth in eat - ting heale.
A2
house, which doth in eat - ting a - ha - ha - ha - ha - ha heale.
T.
house, which doth in eat - ting a - ha - ha - ha - ha - ha heale.
Bar.
house, which doth in ea - ting heale.
B.
house, which doth in ea - - - ting heale.
rit.
Pno.

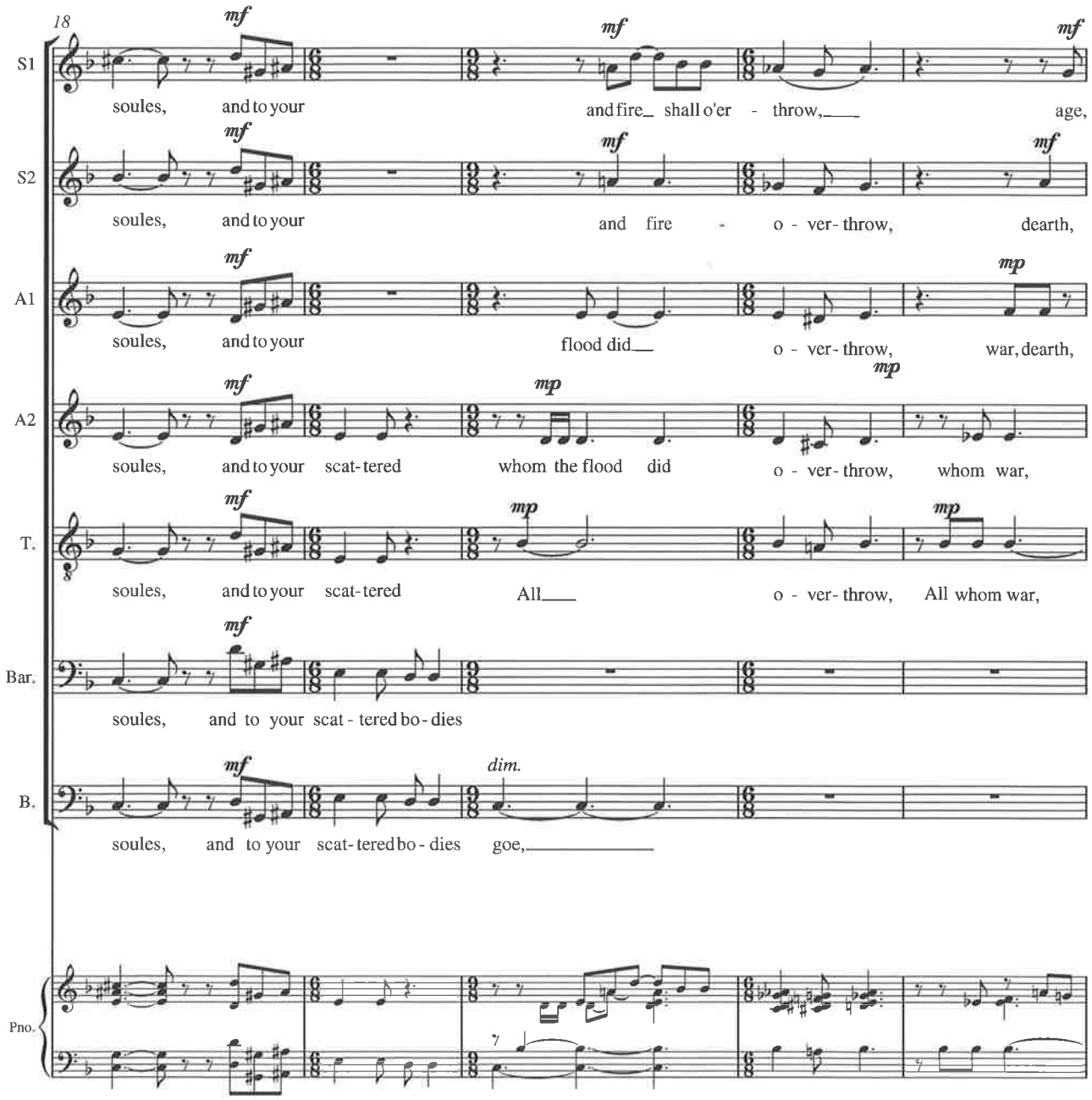
III. At the round earth's imagined corners

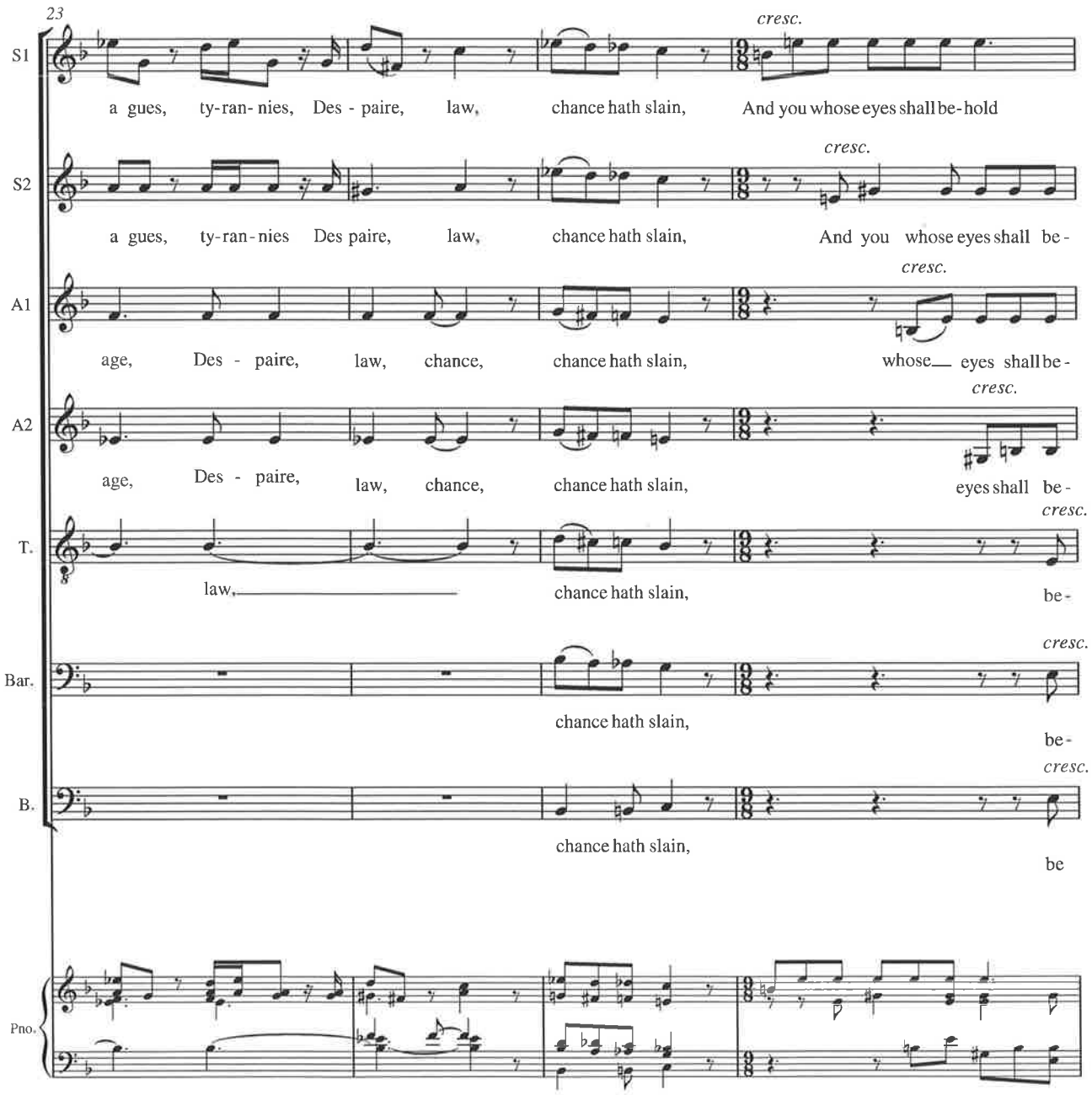


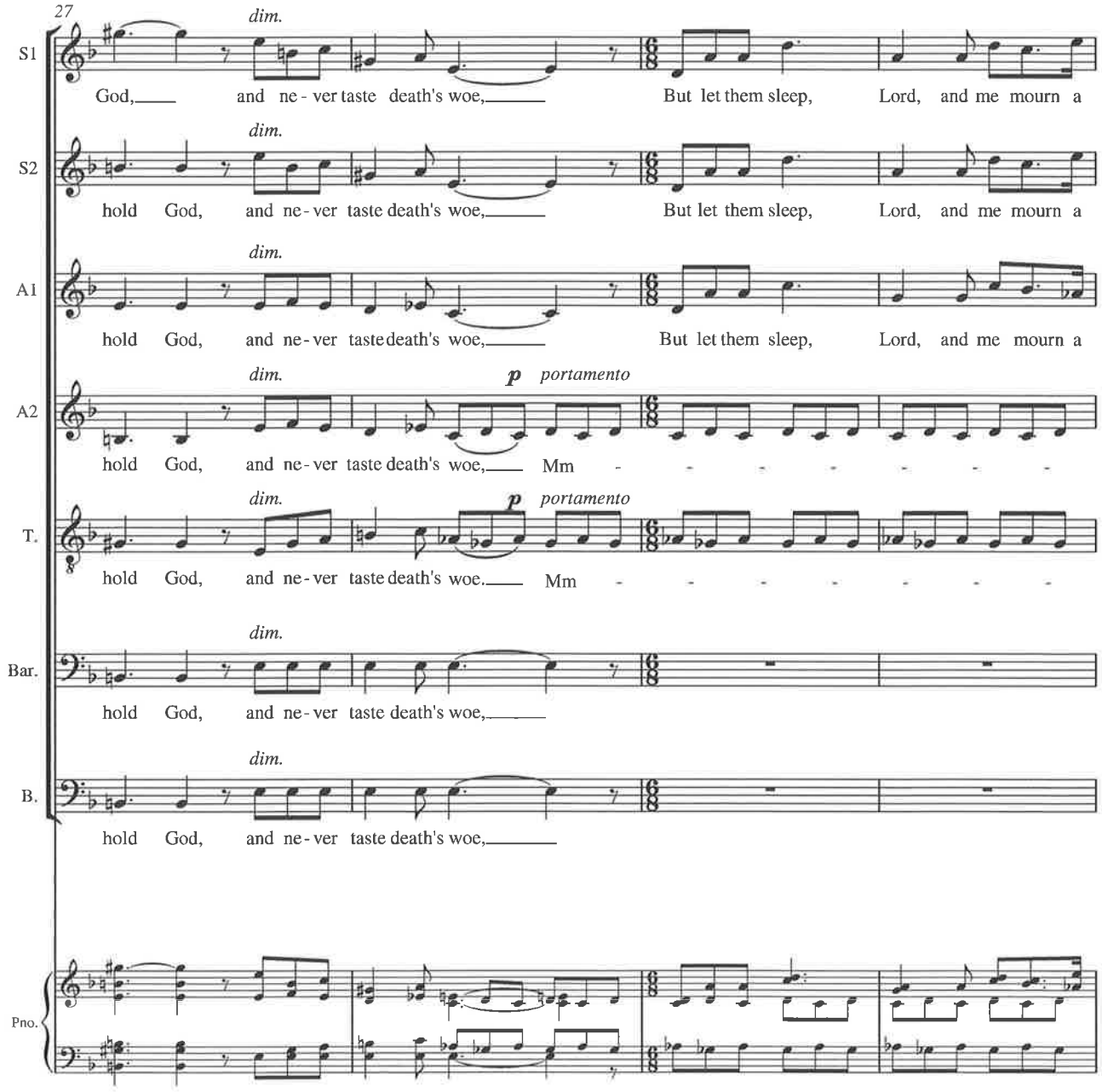

5
S1
mf
Ah_ An - gells, Ah_ An - gells, your
S2
mp
Ah, An - gells, Ah, An - gells, your
A1
Ah,_ An - gells, Ah_ An - gells, your
A2
mp
Ah,___ An - gells, Ah____ An - gells, your
T.
mf
mf
cresc.
3
Blow___ your trum - pets, Blow___ your trum - pets, Pah, pah, pa-pa-pa
Bar.
mf
mf
cresc.
3
Blow___ your trum - pets, Blow___ your trum - pets, Pah, pah, pa-pa-pa
B.
mf
mf
cresc.
3
Blow___ your trum - pets, Blow___ your trum - pets, Pah, pah, pa-pa-pa
Pno.
3

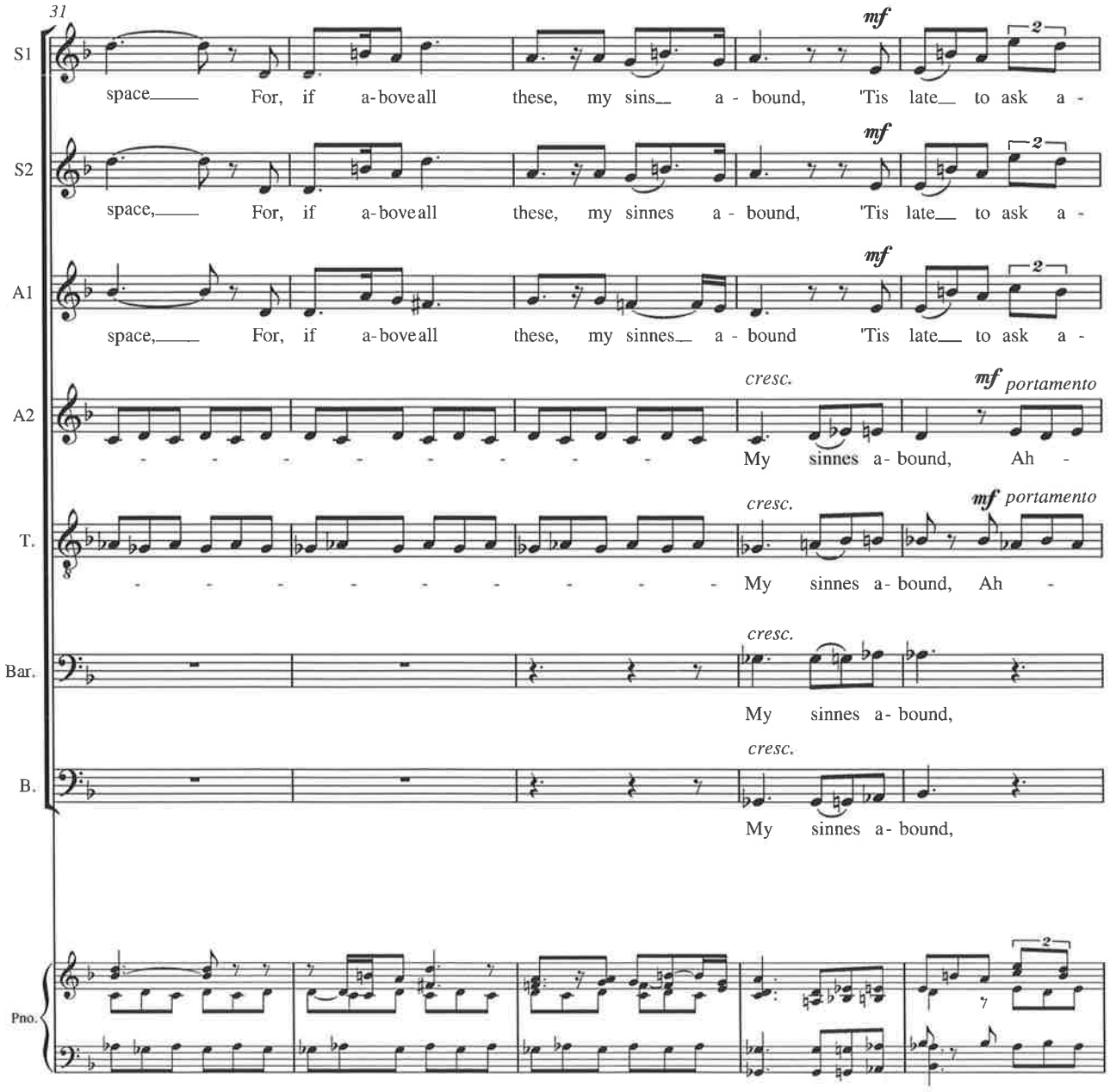

Poco più mosso
10
S1
S2
A1
A2
T.
Bar.
B.
Pno.
trum- pets, and a-rise from death, a - rise, a - rise,
trum- pets, from death, a - rise
trum- pets, and a-rise from death, à - rise ah,
trum- pets, a-rise from death, a-rise, ah,
trum- pets, A - rise from death, a-rise, ah,
trum- pets,
trum- pets,
Poco più mosso

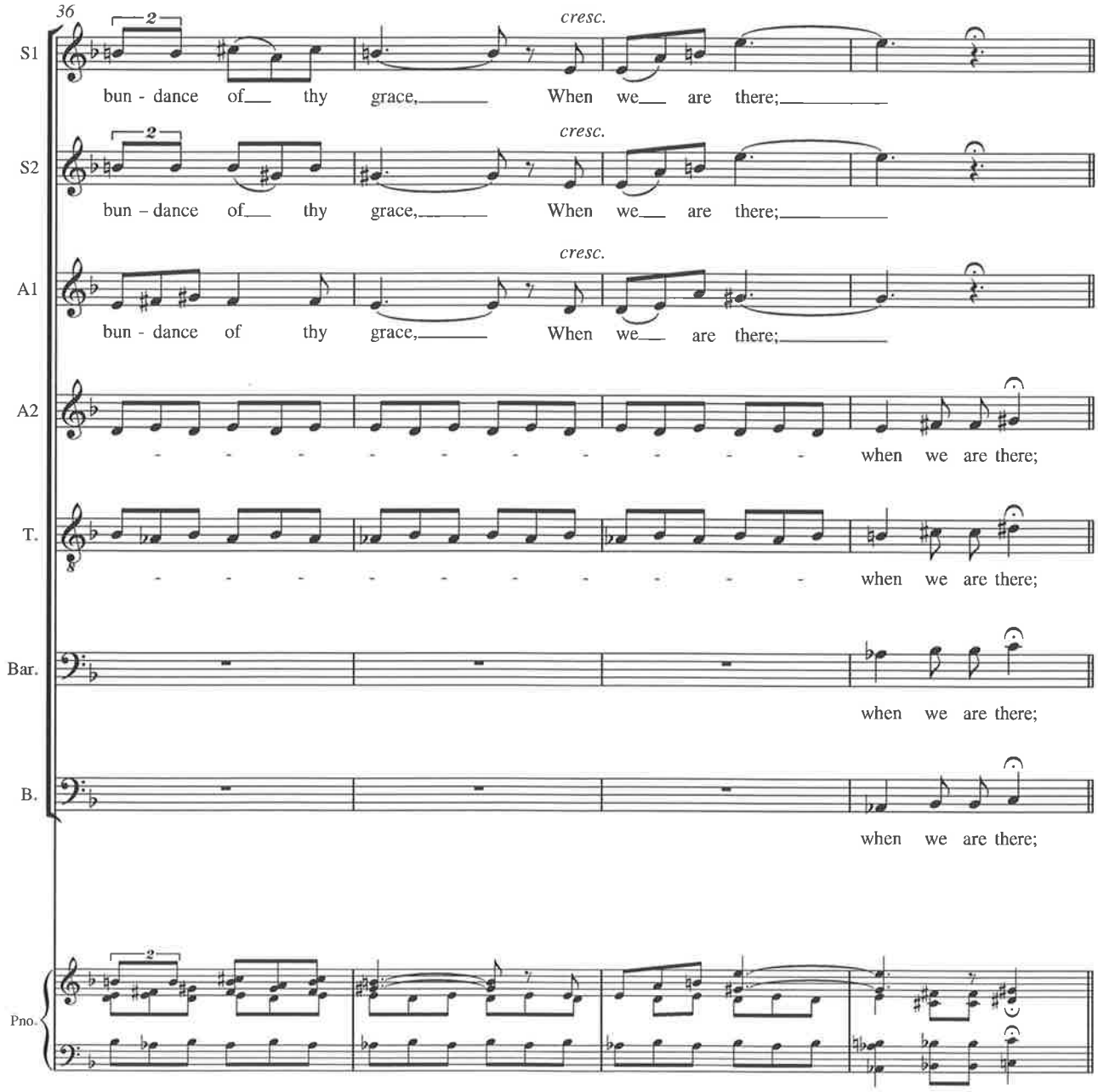

15
mp cresc.
S1
a - rise from death you num - ber - less, you num - ber less in - fi - ni - ties of
pp
S2
ah, ah, ah, ah, ah, ah, ah, ah, ah,
cresc.
A1
ah, ah, ah, ah, ah, ah, ah, ah.
cresc.
A2
ah, ah, ah, ah, of
cresc.
T.
ah, ah, ah, of
pp
cresc.
Bar.
num - ber-less in - fi - ni - ties of soules,
pp
cresc.
B.
in - fi - ni - ties of soules, you num - ber - less in - fi - ni - ties of
Pno.

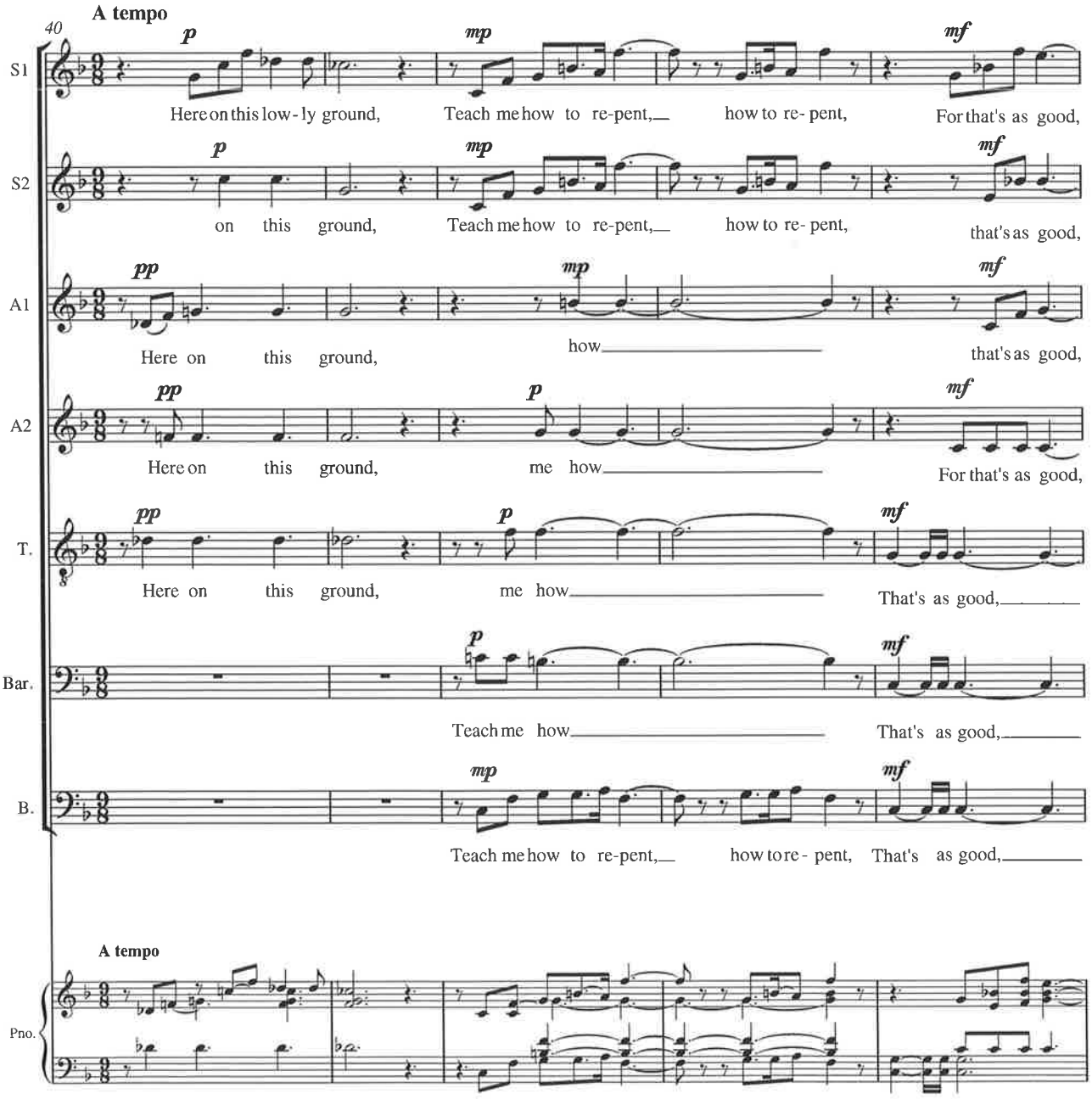

18
S1
soules, and to your
and fire_ shall o'er - throw,___
age,
S2
soules, and to your
and fire - o - ver- throw,
dearth,
A1
soules, and to your
flood did__
o - ver- throw,
war, dearth,
A2
soules, and to your scat-tered
whom the flood did
o - ver- throw,
whom war,
T.
soules, and to your scat-tered
All___
o - ver- throw,
All whom war,
Bar.
soules, and to your scat - tered bo - dies
B.
soules, and to your scat-tered bo - dies
goe,_____
Pno.

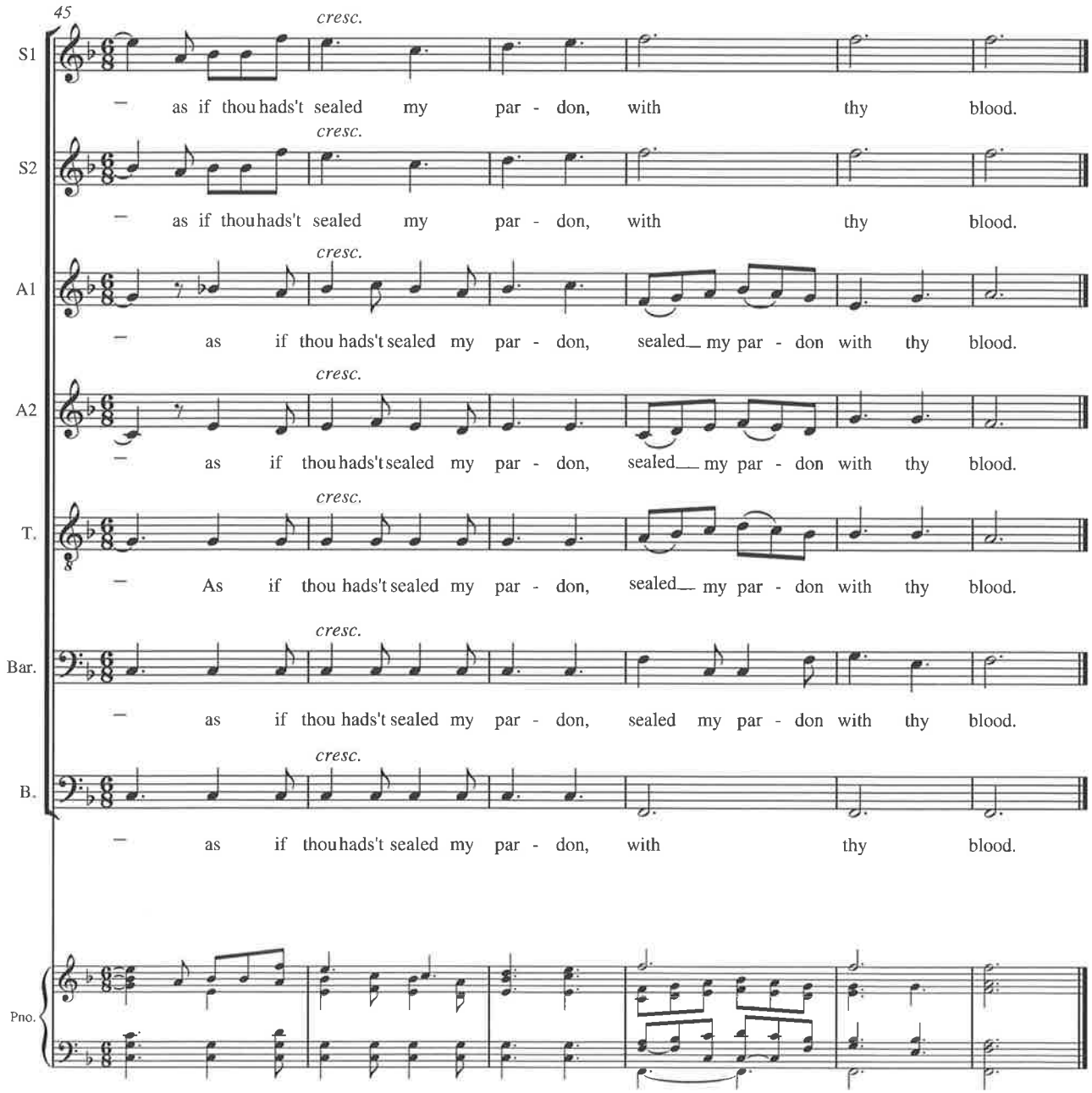

23
S1
a gues, ty-ran-nies, Des - paire, law, chance hath slain, And you whose eyes shall be-hold
cresc.
S2
a gues, ty-ran-nies Des paire, law, chance hath slain, And you whose eyes shall be-
cresc.
A1
age, Des - paire, law, chance, chance hath slain, whose eyes shall be-
cresc.
A2
age, Des - paire, law, chance, chance hath slain, eyes shall be-
cresc.
T.
law, chance hath slain, be-
cresc.
Bar.
chance hath slain, be-
cresc.
B.
chance hath slain, be
Pno.


27
S1
dim.
God, and ne - ver taste death's woe, But let them sleep, Lord, and me mourn a
S2
dim.
hold God, and ne - ver taste death's woe, But let them sleep, Lord, and me mourn a
A1
dim.
hold God, and ne - ver taste death's woe, But let them sleep, Lord, and me mourn a
A2
dim.
p portamento
hold God, and ne - ver taste death's woe, Mm
T.
dim.
p portamento
hold God, and ne - ver taste death's woe. Mm
Bar.
dim.
hold God, and ne - ver taste death's woe,
B.
dim.
hold God, and ne - ver taste death's woe,
Pno.

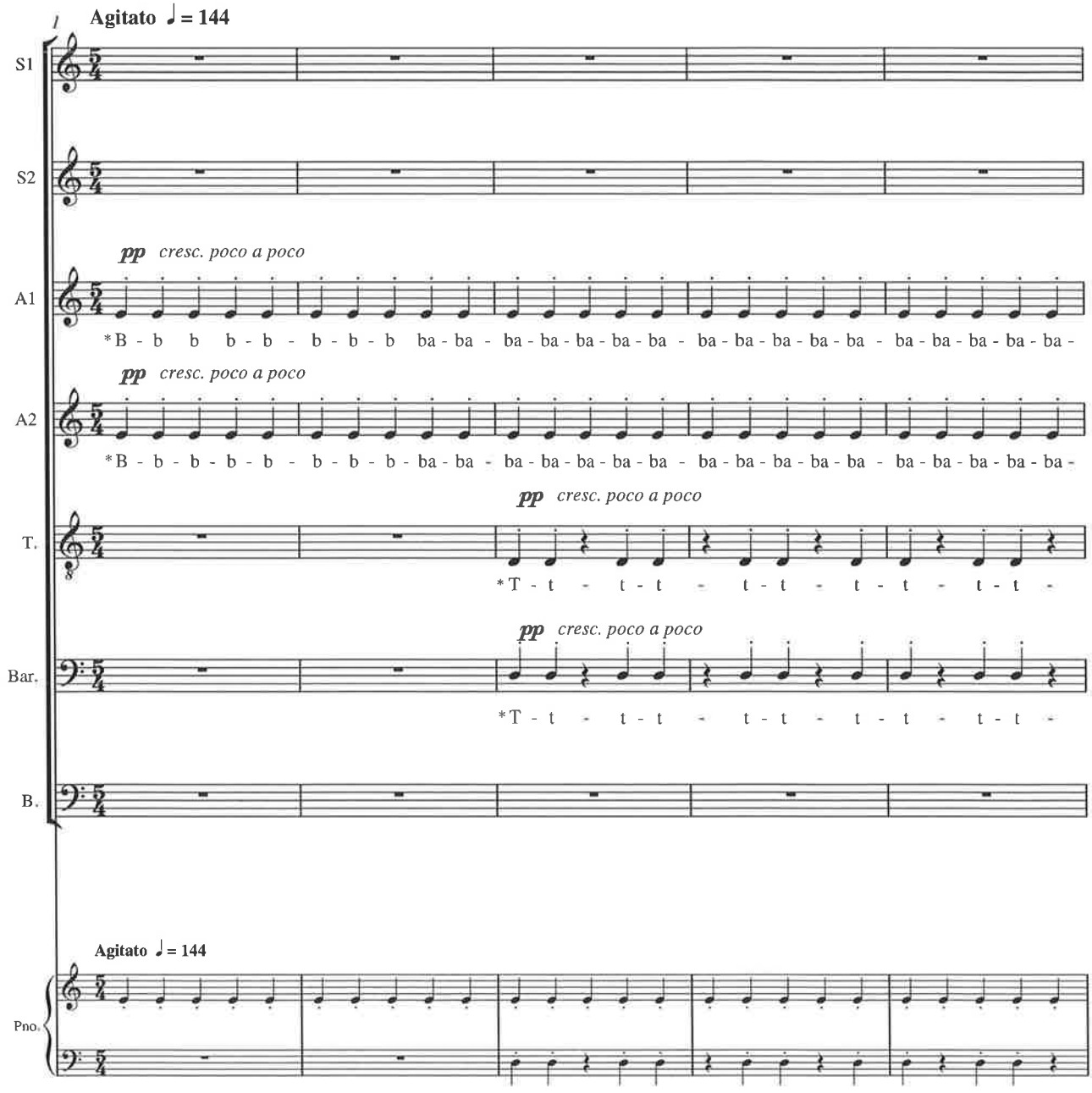

31
S1
space For, if a-bove all these, my sins a - bound, 'Tis late to ask a -
mf
S2
space, For, if a-bove all these, my sinnes a - bound, 'Tis late to ask a -
mf
A1
space, For, if a-bove all these, my sinnes a - bound 'Tis late to ask a -
mf
A2
cresc.
My sinnes a- bound, Ah -
mf portamento
T.
cresc.
My sinnes a- bound, Ah -
mf portamento
Bar.
cresc.
My sinnes a- bound,
B.
cresc.
My sinnes a- bound,
Pno.


36
S1
bun - dance of thy grace, When we are there;
cresc.
S2
bun – dance of thy grace, When we are there;
cresc.
A1
bun - dance of thy grace, When we are there;
cresc.
A2
when we are there;
T.
when we are there;
Bar.
when we are there;
B.
when we are there;
Pno.

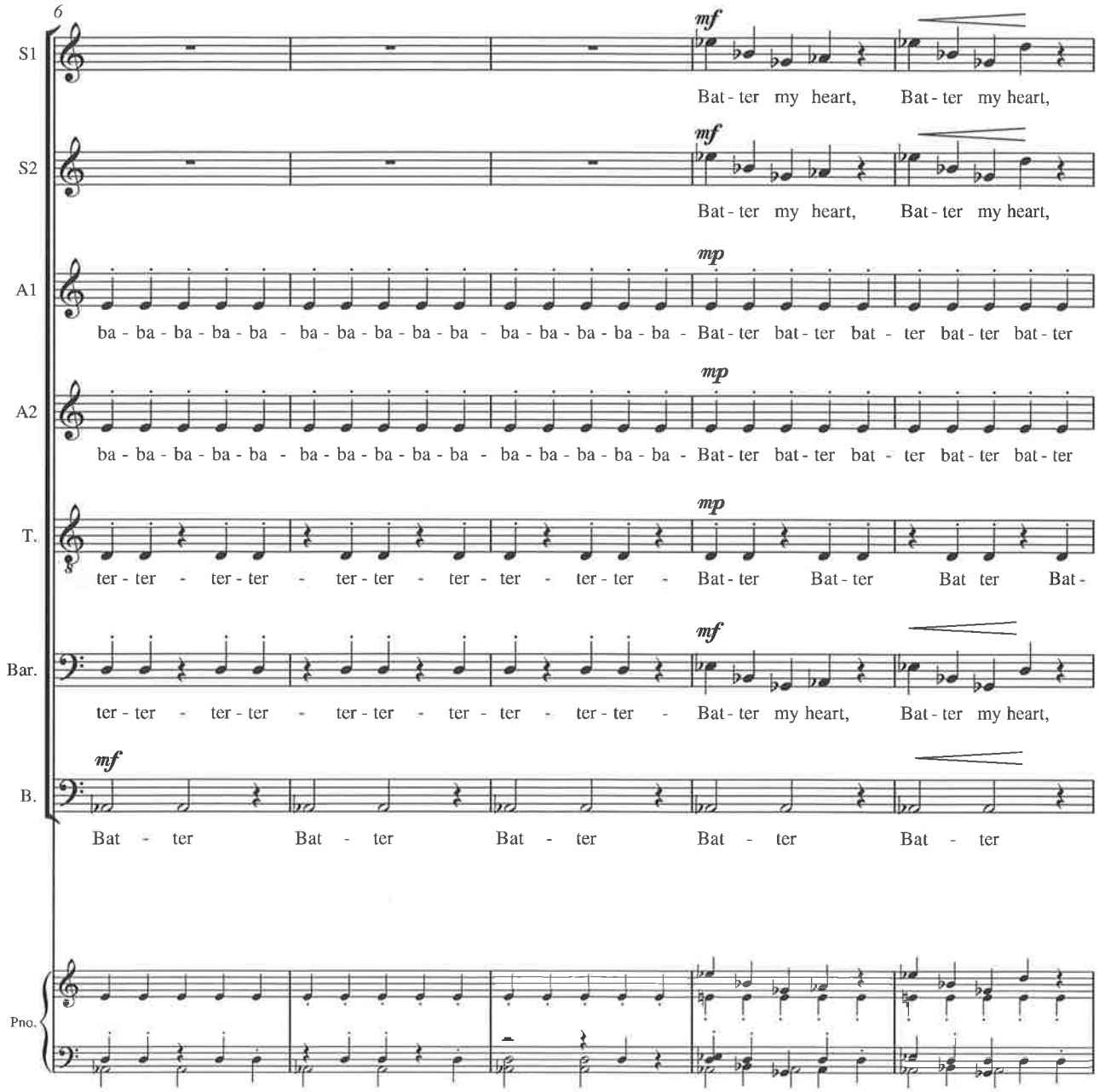

A tempo
40
S1
p
Here on this low - ly ground,
mp
Teach me how to re-pent,
how to re - pent,
mf
For that's as good,
S2
p
on this ground,
mp
Teach me how to re-pent,
how to re - pent,
mf
that's as good,
A1
pp
Here on this ground,
mp
how
mf
that's as good,
A2
pp
Here on this ground,
p
me how
mf
For that's as good,
T.
pp
Here on this ground,
p
me how
mf
That's as good,
Bar.
p
Teach me how
mf
That's as good,
B.
mp
Teach me how to re-pent,
how to re - pent,
mf
That's as good,
A tempo
Pno.

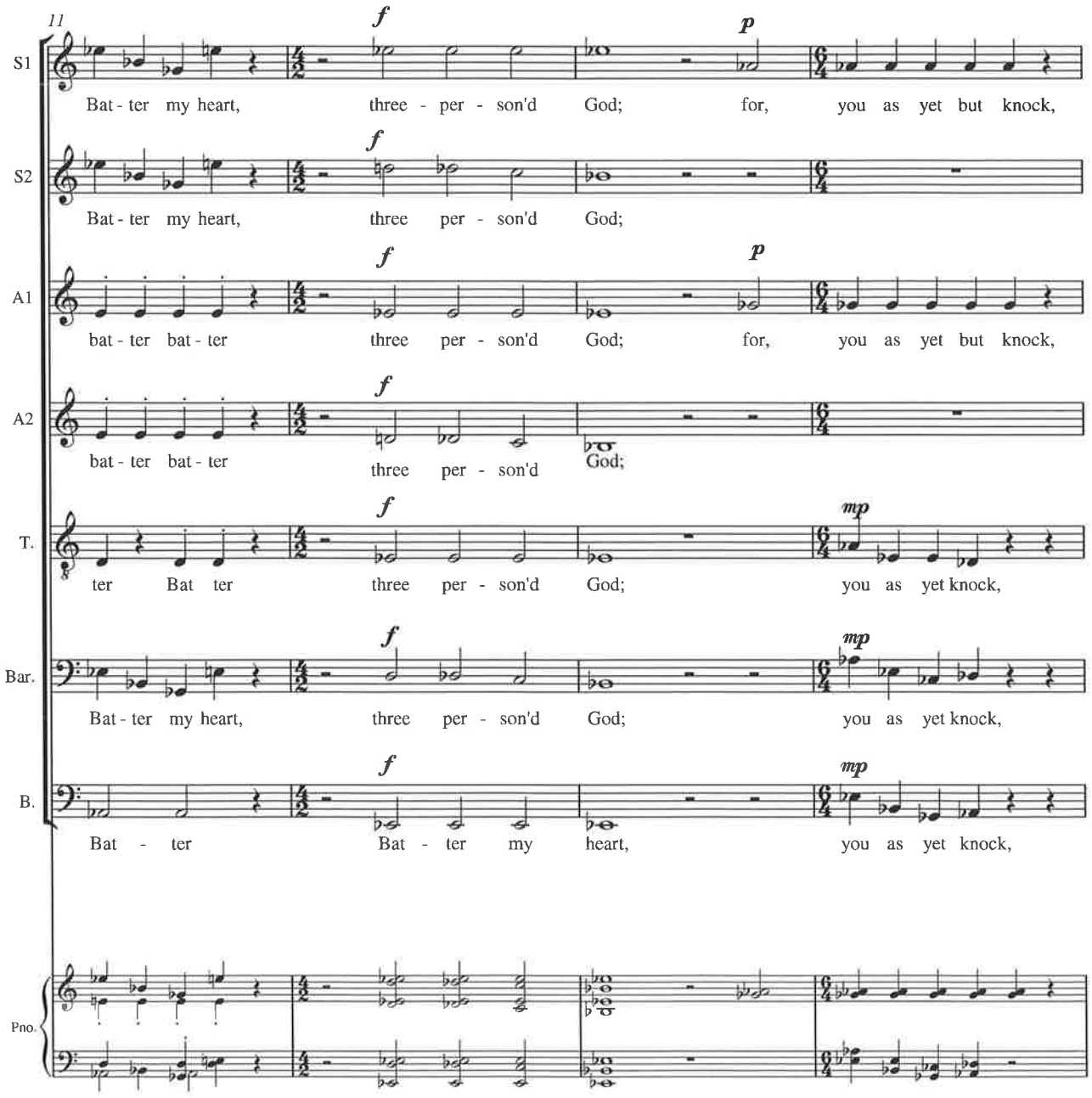

45
S1
cresc.
– as if thou hads't sealed my par - don, with thy blood.
S2
cresc.
– as if thou hads't sealed my par - don, with thy blood.
A1
cresc.
– as if thou hads't sealed my par - don, sealed my par - don with thy blood.
A2
cresc.
– as if thou hads't sealed my par - don, sealed my par - don with thy blood.
T.
cresc.
– As if thou hads't sealed my par - don, sealed my par - don with thy blood.
Bar.
cresc.
– as if thou hads't sealed my par - don, sealed my par - don with thy blood.
B.
cresc.
– as if thou hads't sealed my par - don, with thy blood.
Pno.

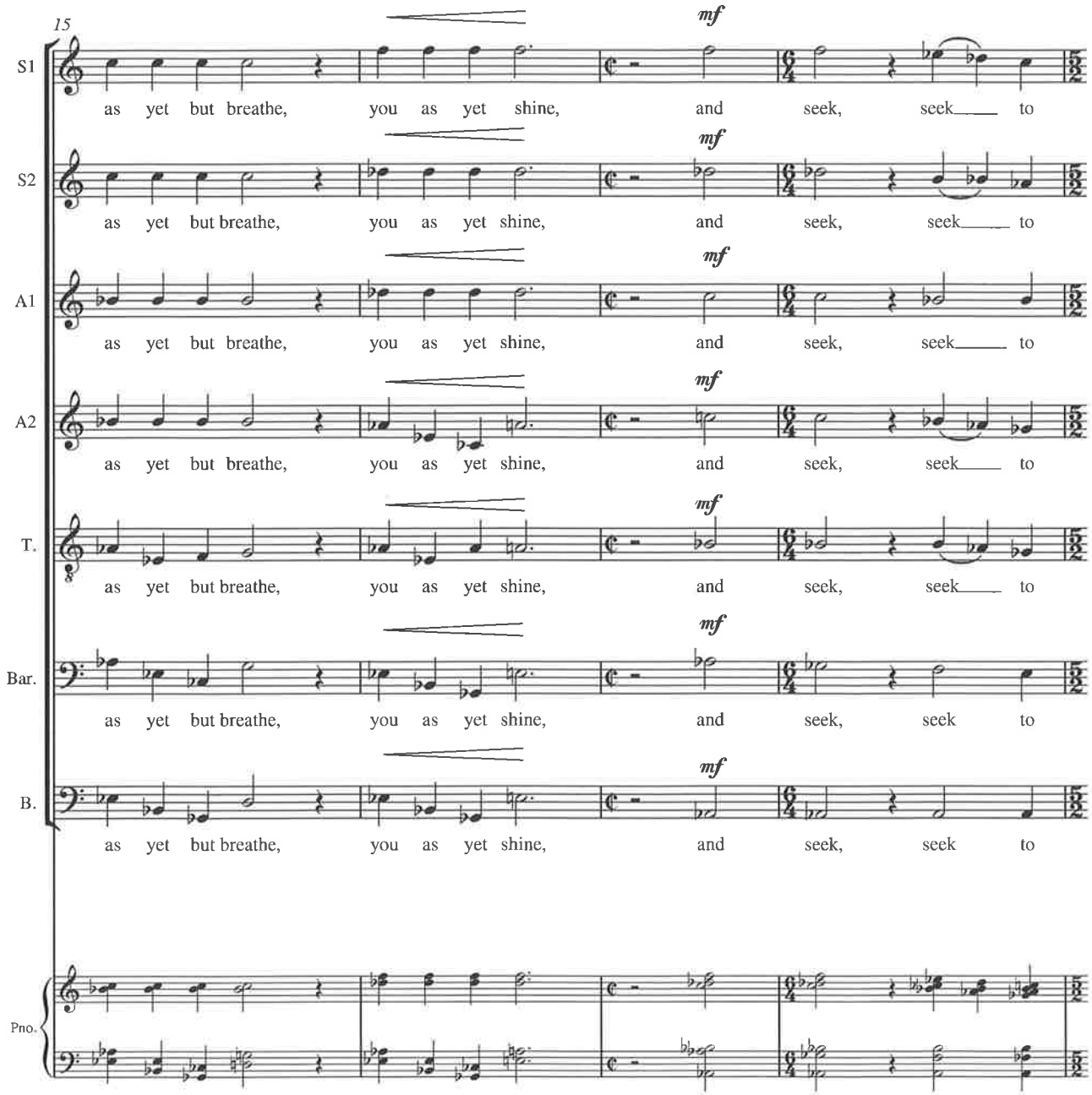
IV. Batter my heart

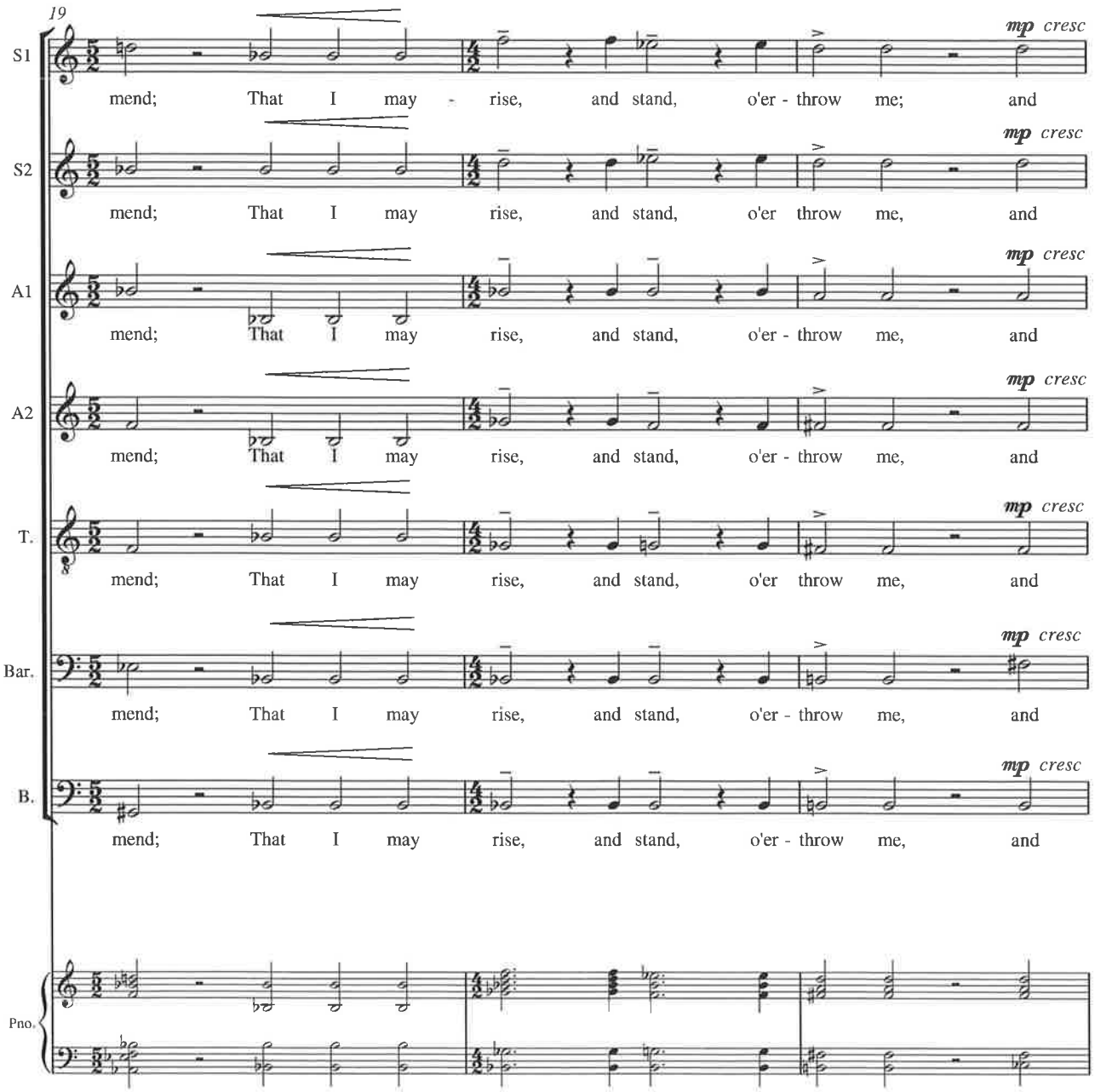


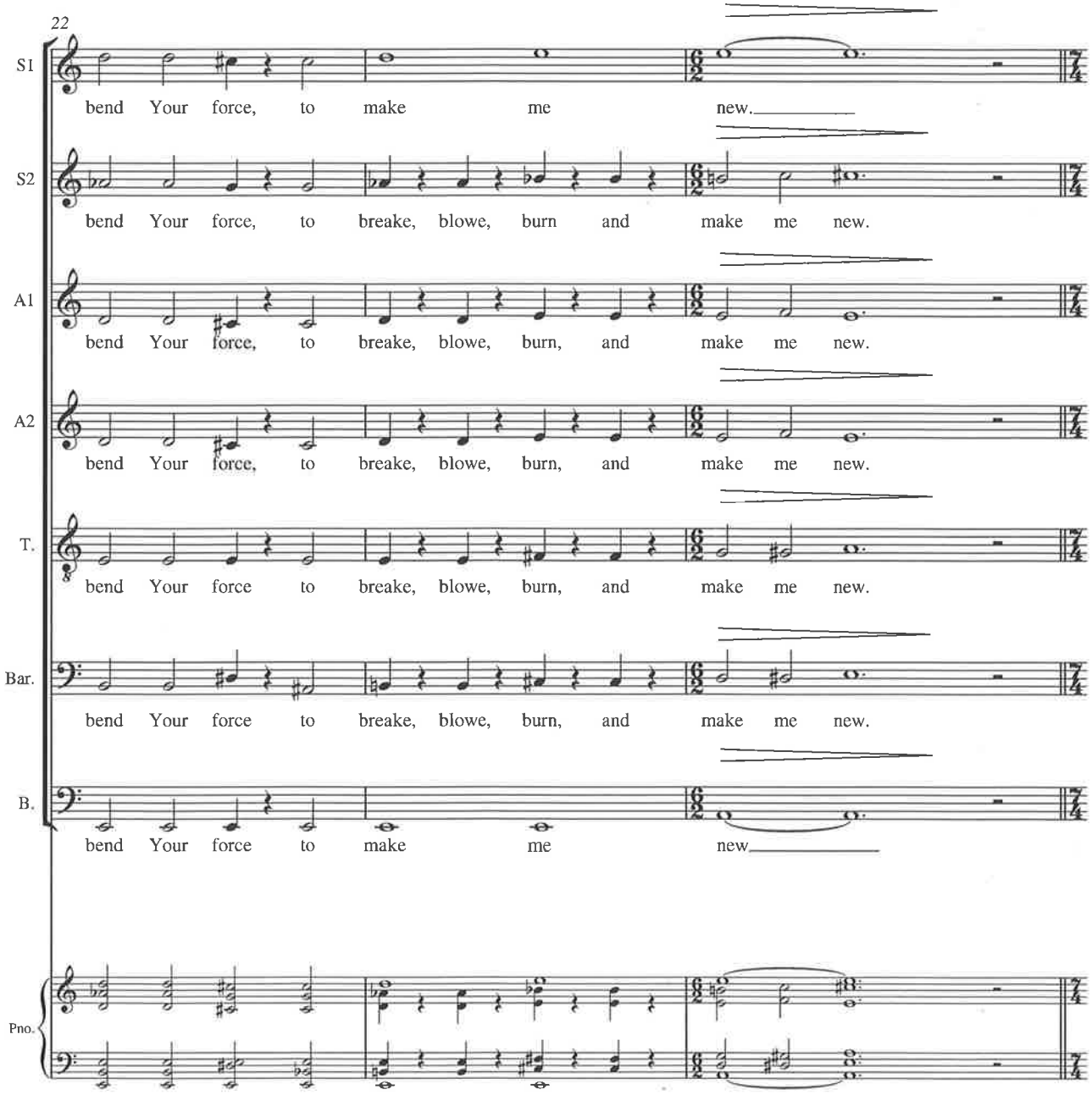
* Single consonants are to be voiced, as in "bə", "tə" etc.

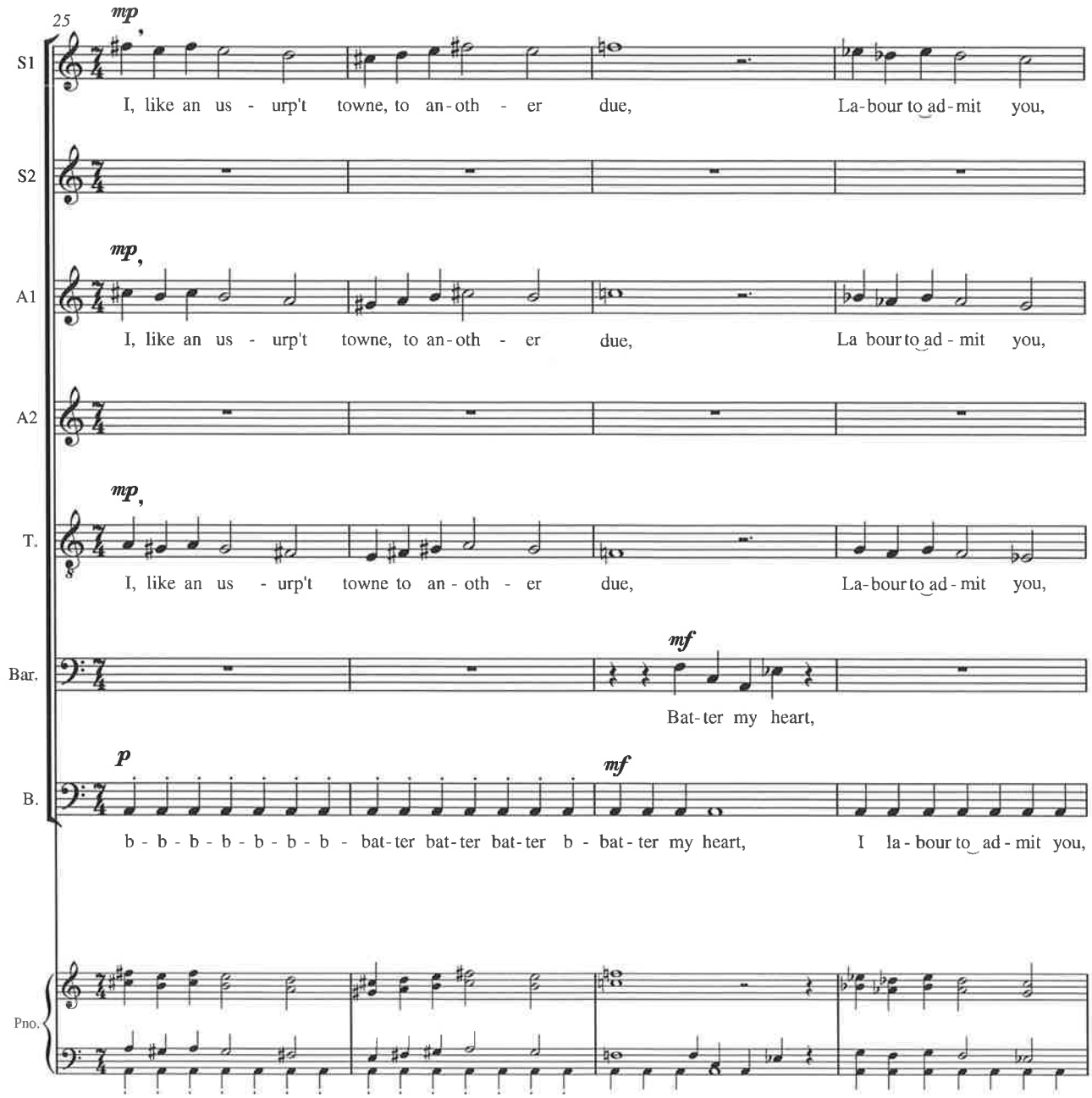

6
S1
mf
Bat - ter my heart, Bat - ter my heart,
S2
mf
Bat - ter my heart, Bat - ter my heart,
A1
mp
ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - Bat - ter bat - ter bat - ter bat - ter bat - ter
A2
mp
ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - Bat - ter bat - ter bat - ter bat - ter bat - ter
T.
mp
ter - ter - ter - ter - ter - ter - ter - ter - ter - ter - ter - ter - Bat - ter Bat - ter Bat ter Bat -
Bar.
mf
ter - ter - ter - ter - ter - ter - ter - ter - ter - ter - ter - ter - Bat - ter my heart, Bat - ter my heart,
B.
mf
Bat - ter Bat - ter Bat - ter Bat - ter Bat - ter
Pno.

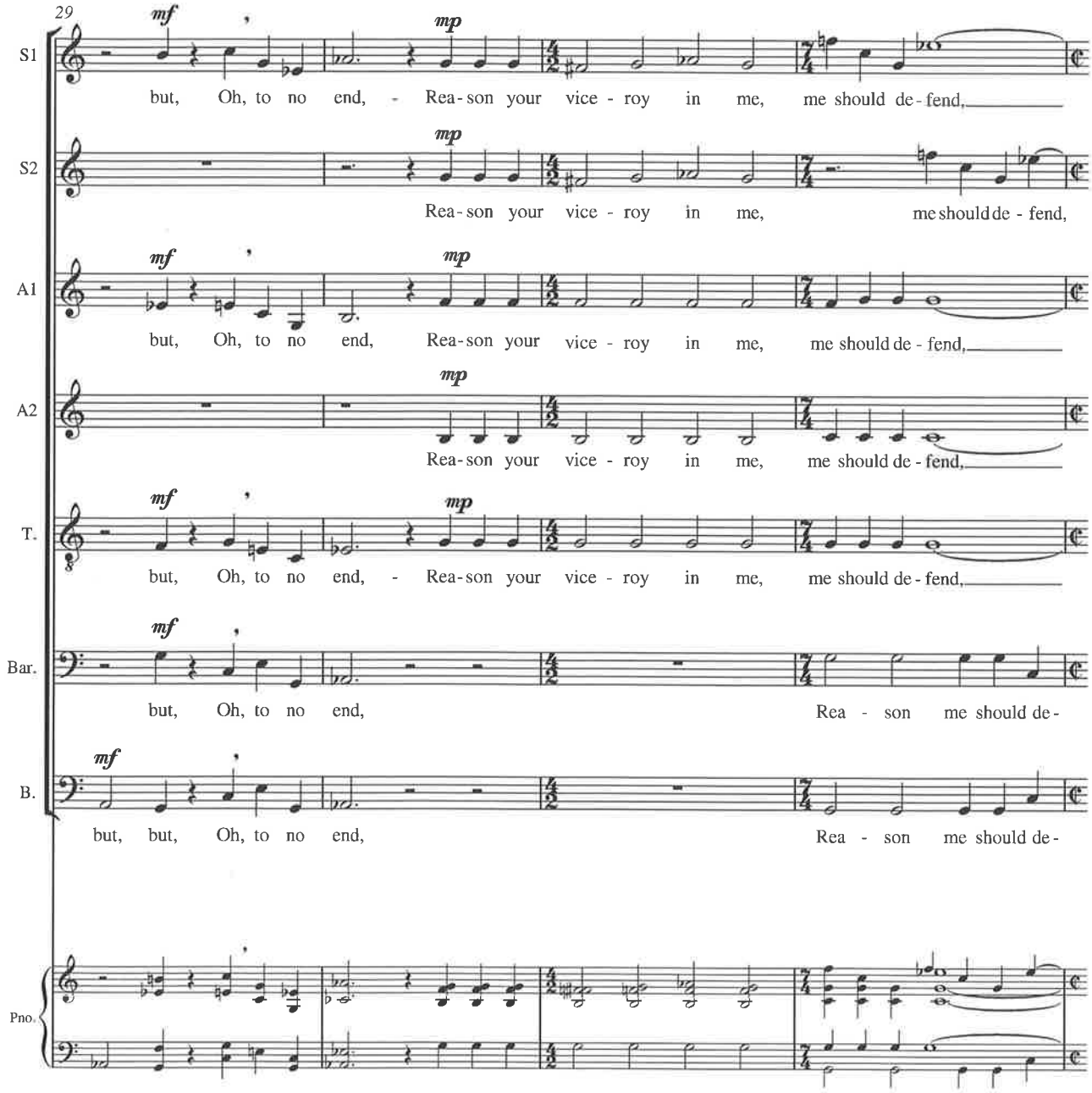

11
S1
Bat - ter my heart, three - per - son'd God; for, you as yet but knock,
S2
Bat - ter my heart, three per - son'd God;
A1
bat - ter bat - ter three per - son'd God; for, you as yet but knock,
A2
bat - ter bat - ter three per - son'd God;
T.
ter Bat ter three per - son'd God; you as yet knock,
Bar.
Bat - ter my heart, three per - son'd God; you as yet knock,
B.
Bat - ter Bat - ter my heart, you as yet knock,
Pno.

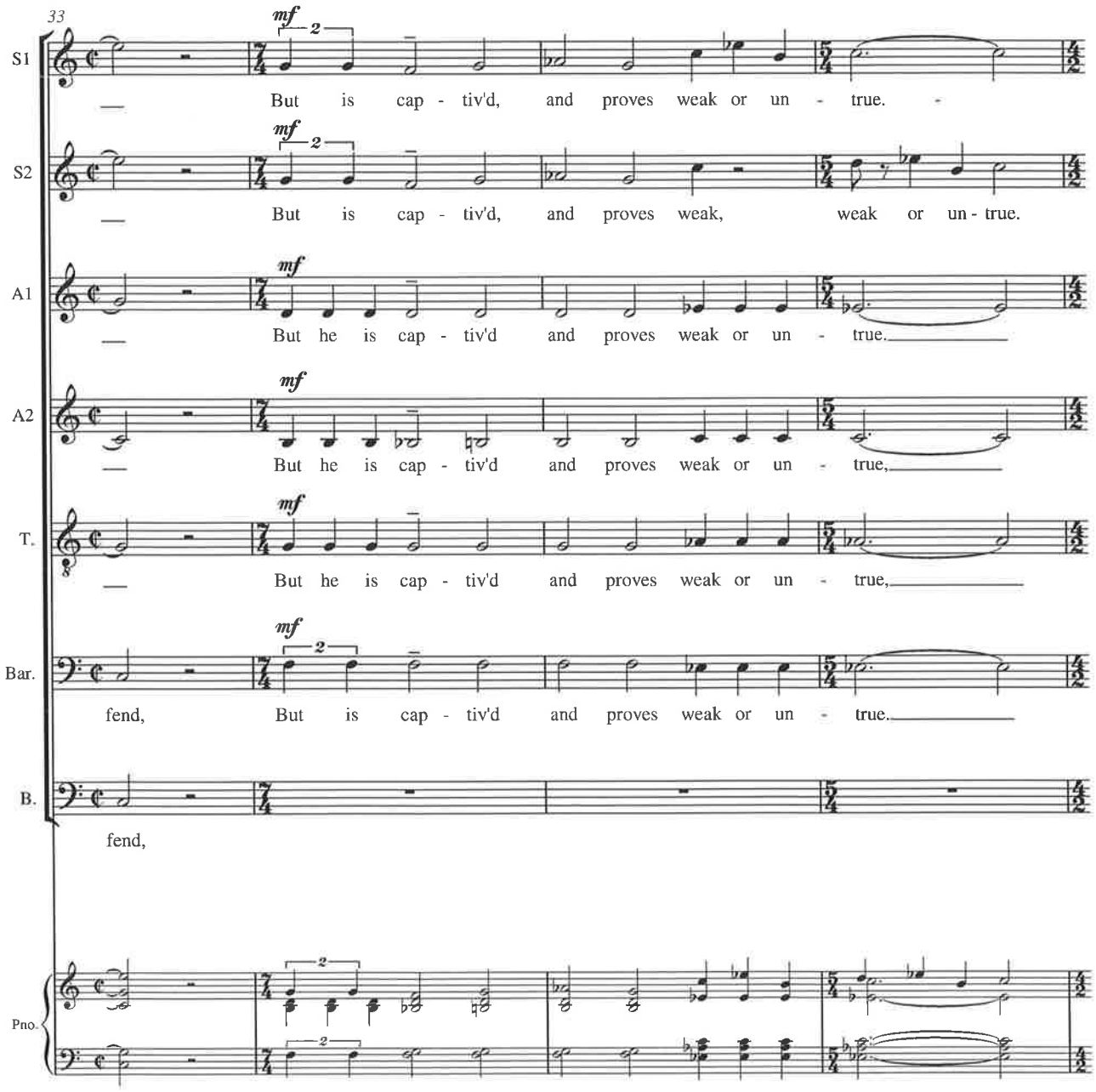

15
S1
S2
A1
A2
T.
Bar.
B.
Pno.
mf
as yet but breathe, you as yet shine, and seek, seek to

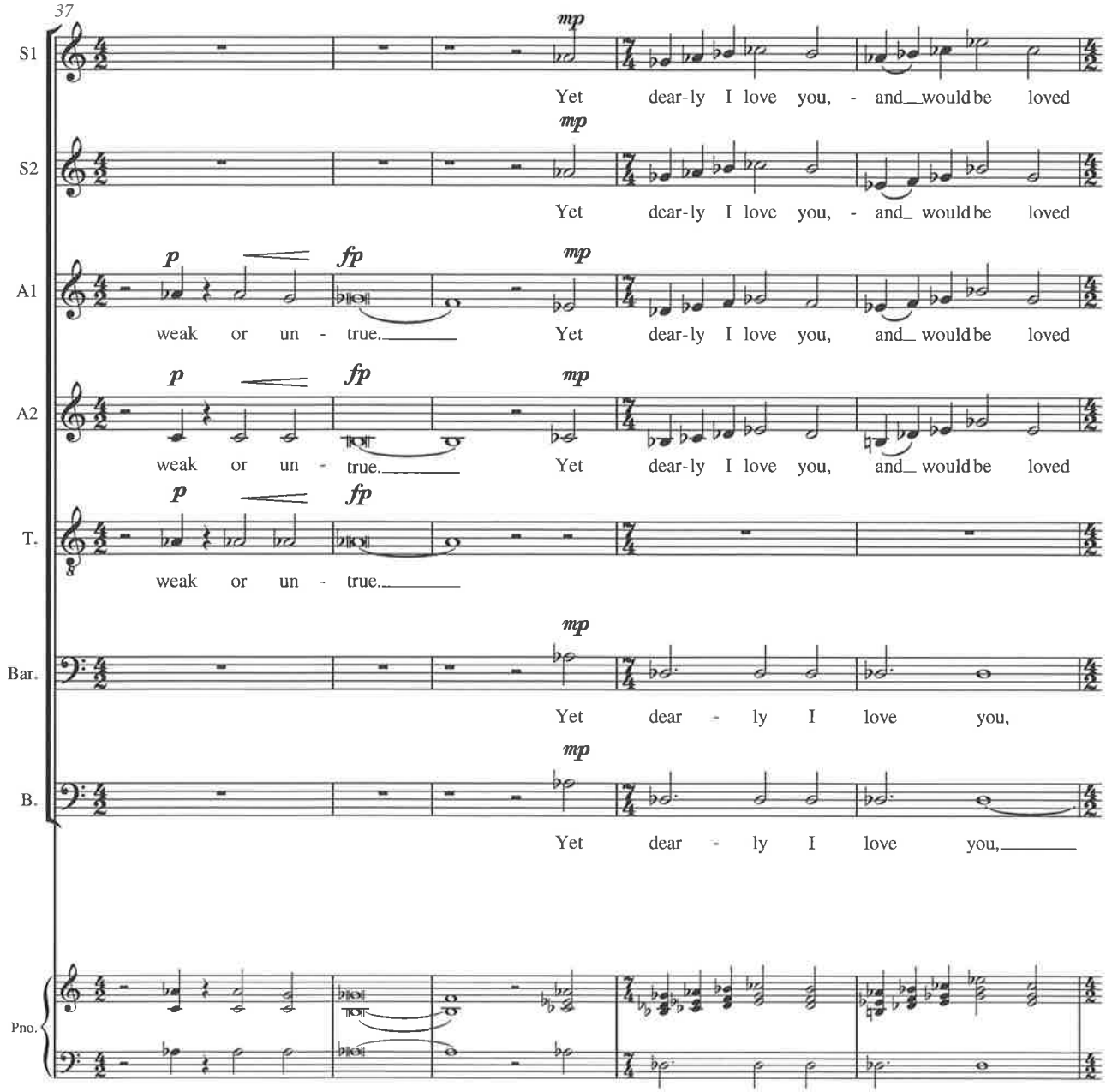

19
S1
S2
A1
A2
T.
Bar.
B.
Pno.
mp cresc
mend; That I may rise, and stand, o'er - throw me; and
mend; That I may rise, and stand, o'er throw me, and
mend; That I may rise, and stand, o'er - throw me, and
mend; That I may rise, and stand, o'er - throw me, and
mend; That I may rise, and stand, o'er throw me, and
mend; That I may rise, and stand, o'er - throw me, and
mend; That I may rise, and stand, o'er - throw me, and

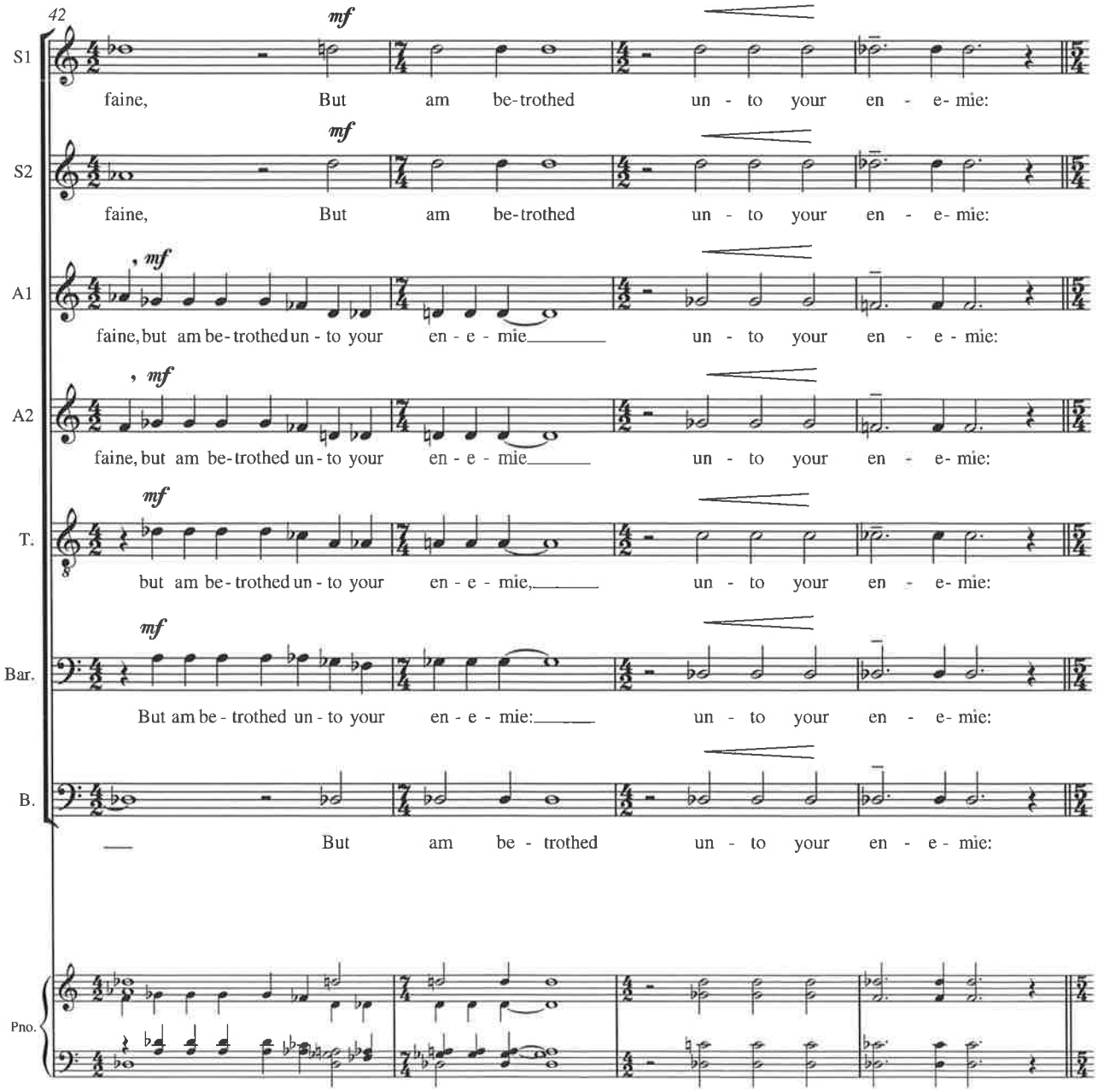

22
S1
bend Your force, to make me new.
S2
bend Your force, to breake, blowe, burn and make me new.
A1
bend Your force, to breake, blowe, burn, and make me new.
A2
bend Your force, to breake, blowe, burn, and make me new.
T.
bend Your force to breake, blowe, burn, and make me new.
Bar.
bend Your force to breake, blowe, burn, and make me new.
B.
bend Your force to make me new.
Pno.

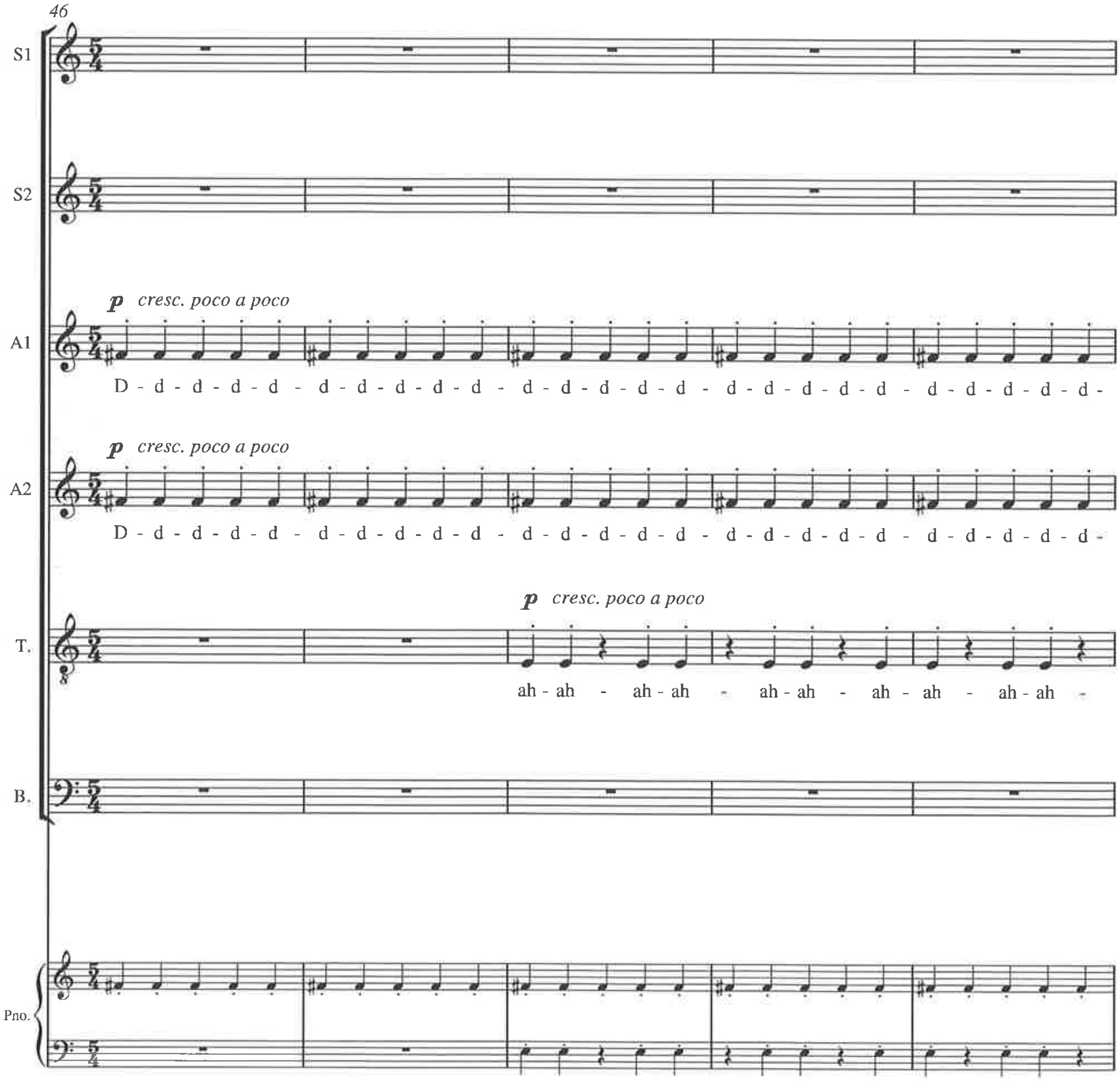

25
mp
S1
I, like an us - urp't towne, to an-oth - er due, La-bour to ad-mit you,
S2
mp
A1
I, like an us - urp't towne, to an-oth - er due, La bour to ad - mit you,
A2
mp
T.
I, like an us - urp't towne to an - oth - er due, La-bour to ad - mit you,
mf
Bar.
Bat-ter my heart,
p
mf
B.
b - b - b - b - b - b - b - bat-ter bat-ter bat-ter b - bat - ter my heart, I la - bour to ad - mit you,
Pno.

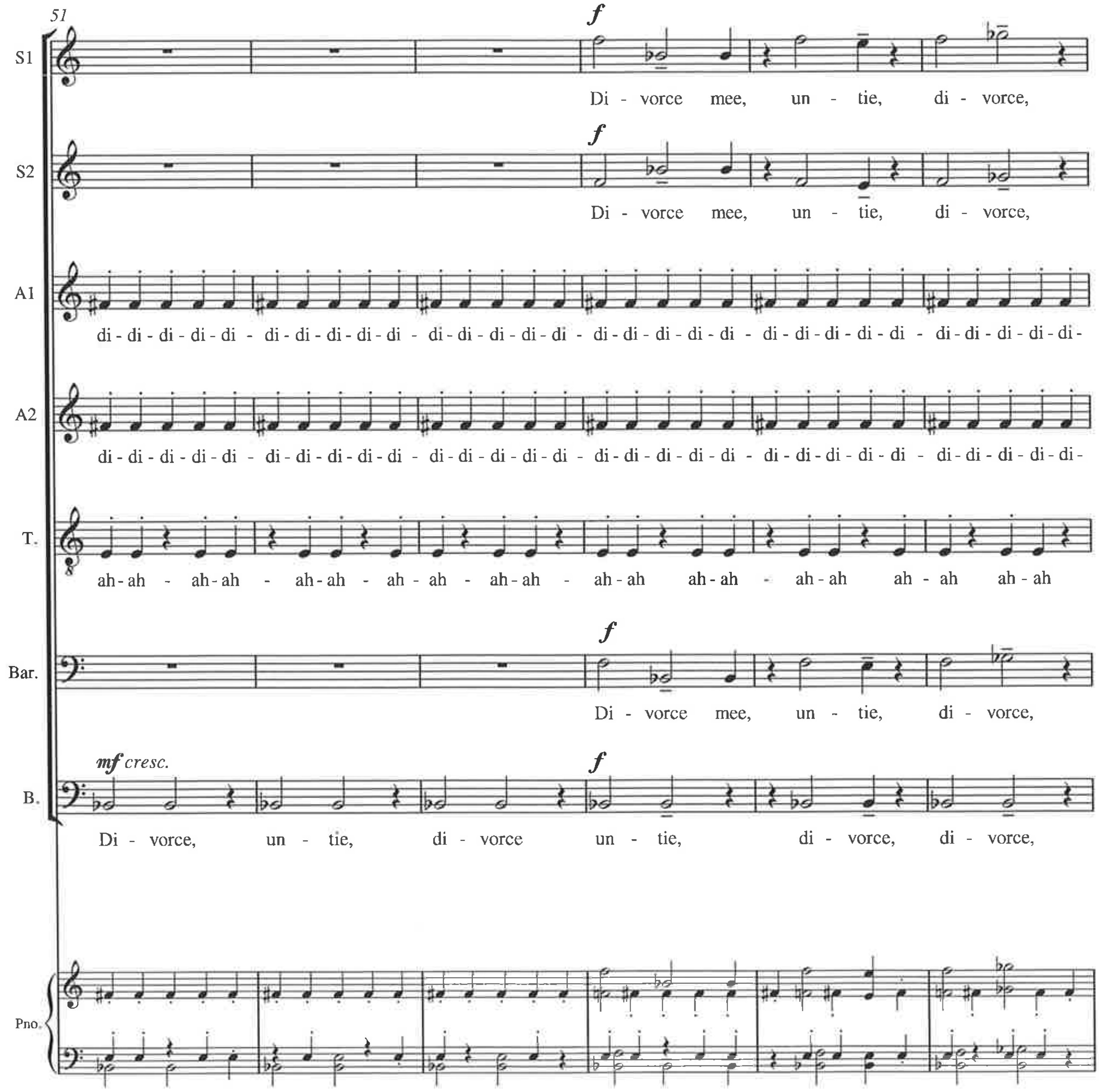

29
S1
but, Oh, to no end, - Rea-son your vice - roy in me, me should de-fend,
S2
Rea-son your vice - roy in me, me should de - fend,
A1
but, Oh, to no end, Rea-son your vice - roy in me, me should de - fend,
A2
Rea-son your vice - roy in me, me should de - fend,
T.
but, Oh, to no end, - Rea-son your vice - roy in me, me should de - fend,
Bar.
but, Oh, to no end, Rea - son me should de-
B.
but, but, Oh, to no end, Rea - son me should de-
Pno.

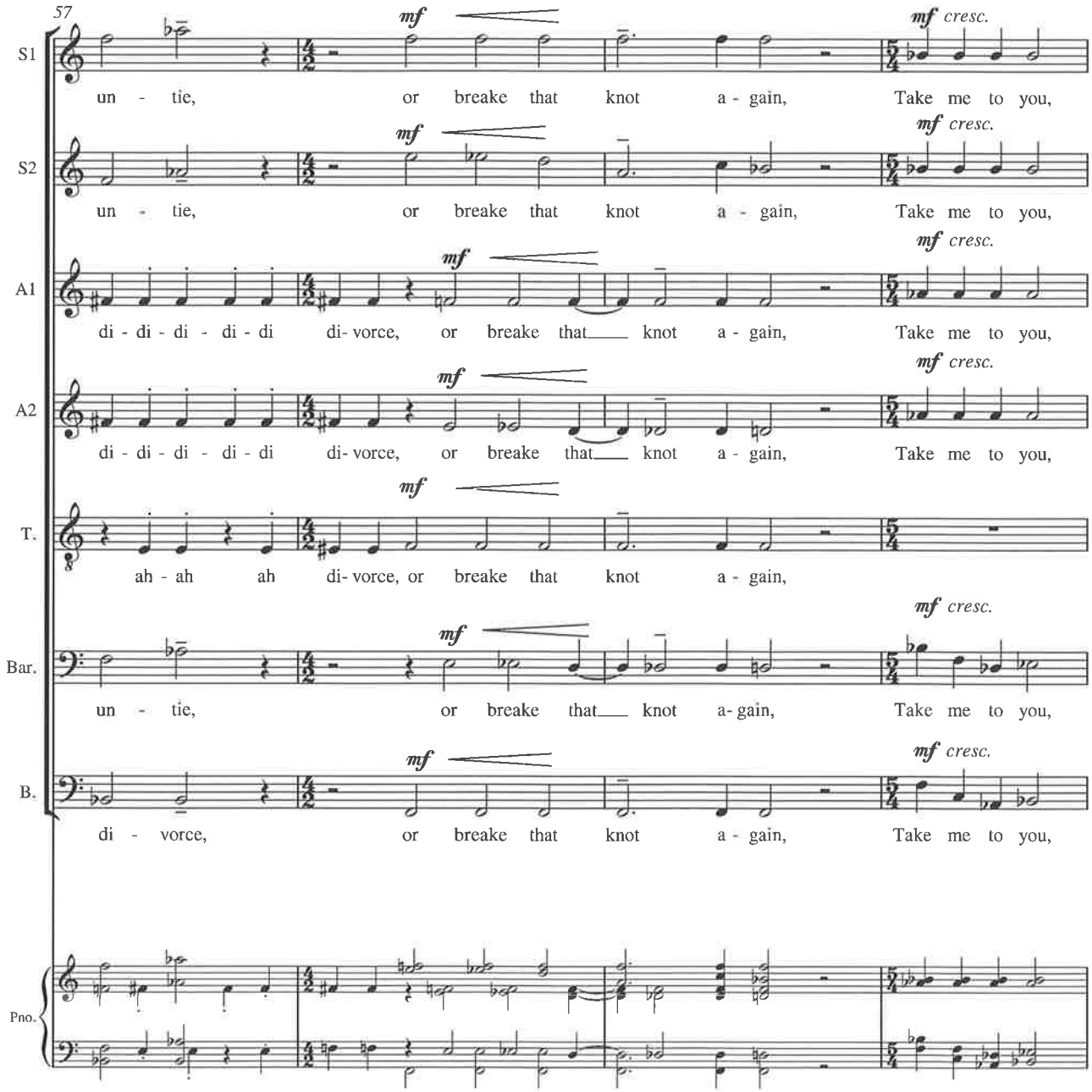

33
S1
But is cap - tiv'd, and proves weak or un - true.
S2
But is cap - tiv'd, and proves weak, weak or un - true.
A1
But he is cap - tiv'd and proves weak or un - true.
A2
But he is cap - tiv'd and proves weak or un - true,
T.
But he is cap - tiv'd and proves weak or un - true,
Bar.
fend, But is cap - tiv'd and proves weak or un - true.
B.
fend,
Pno.
mf

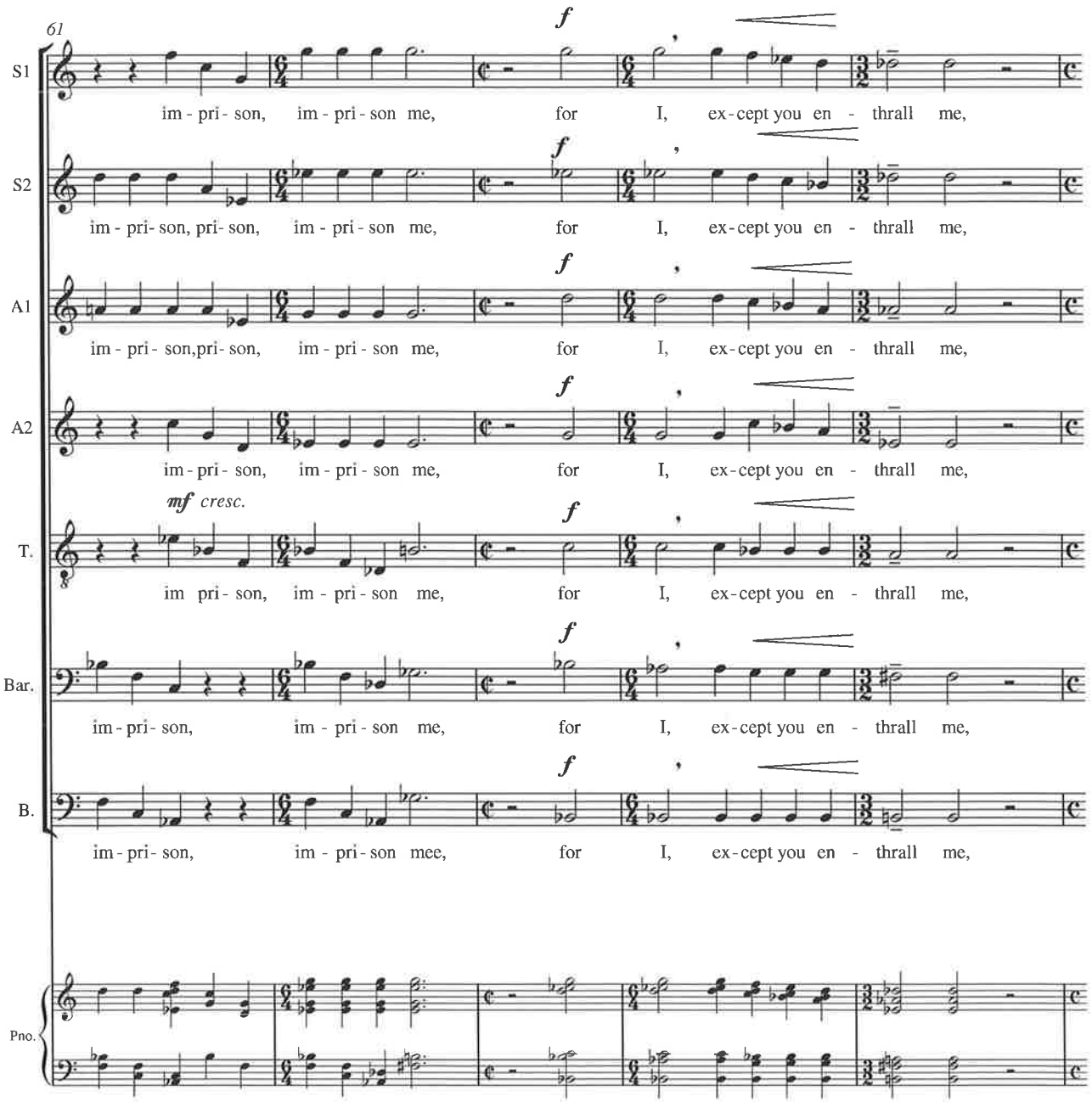

37
S1
mp
Yet dear-ly I love you, - and_would be loved
S2
mp
Yet dear-ly I love you, - and_ would be loved
A1
p fp mp
weak or un - true._____ Yet dear-ly I love you, and_ would be loved
A2
p fp mp
weak or un - true._____ Yet dear-ly I love you, and_ would be loved
T.
p fp
weak or un - true._____
Bar.
mp
Yet dear - ly I love you,
B.
mp
Yet dear - ly I love you,_____
Pno.

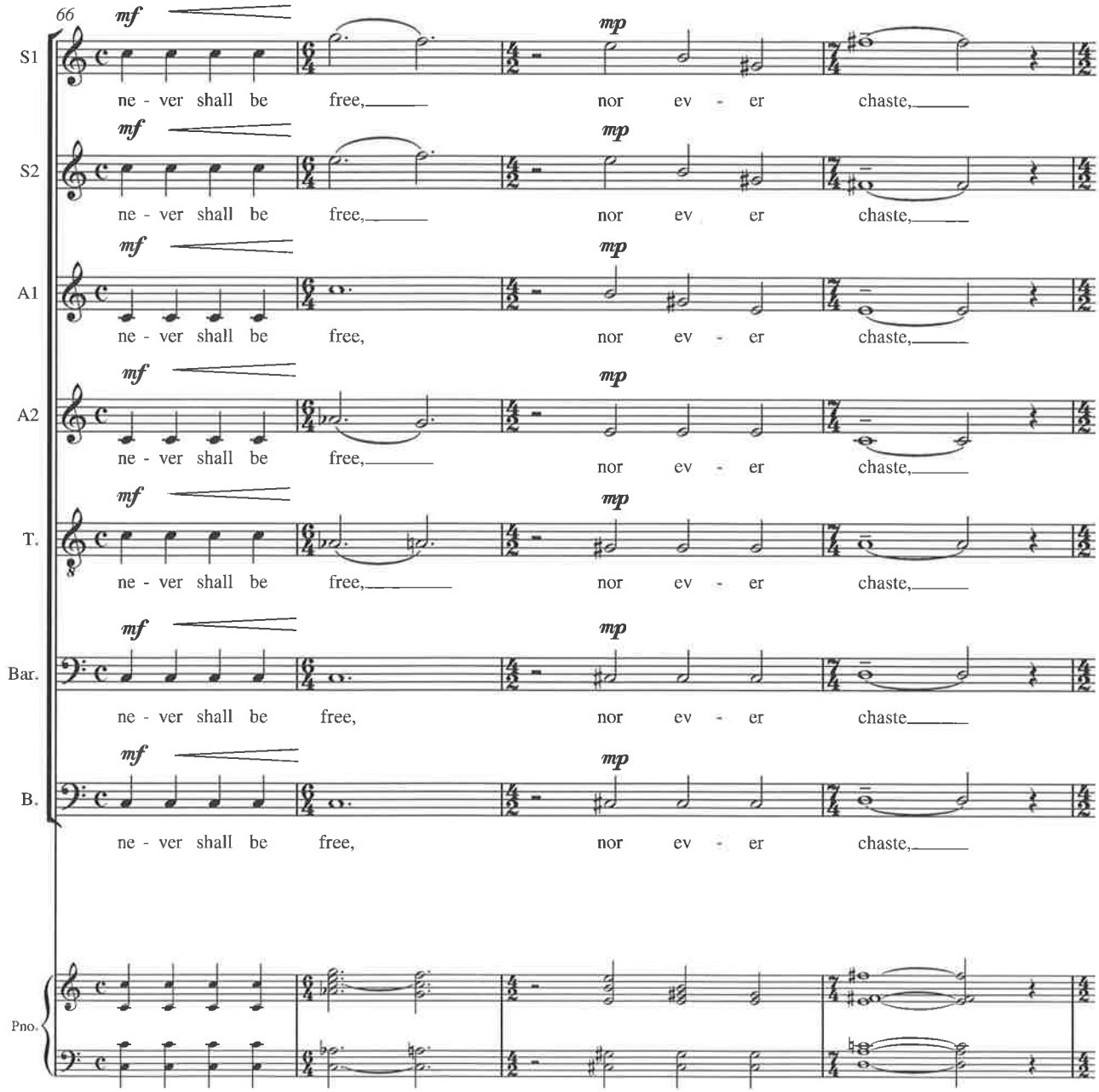

42
S1
mf
faine, But am be-trothed un - to your en - e- mie:
S2
mf
faine, But am be-trothed un - to your en - e- mie:
A1
mf
faine, but am be-trothed un - to your en - e - mie un - to your en - e - mie:
A2
mf
faine, but am be-trothed un - to your en - e - mie un - to your en - e- mie:
T.
mf
but am be-trothed un - to your en - e - mie, un - to your en - e- mie:
Bar.
mf
But am be - trothed un - to your en - e - mie: un - to your en - e- mie:
B.
But am be - trothed un - to your en - e - mie:
Pno.

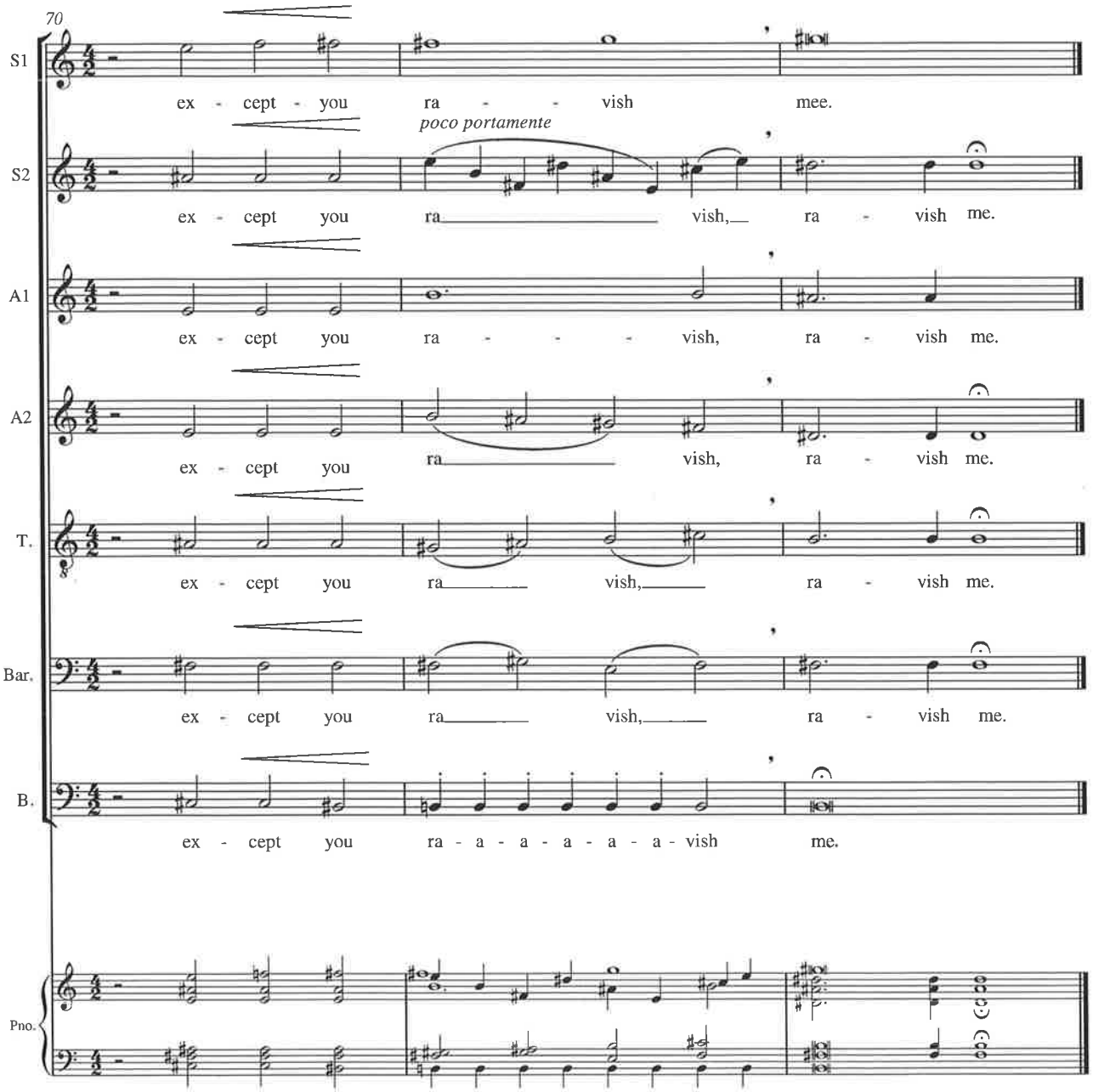

46
S1
S2
A1
p cresc. poco a poco
D - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d -
A2
p cresc. poco a poco
D - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d - d -
T.
p cresc. poco a poco
ah - ah - ah - ah - ah - ah - ah - ah - ah - ah -
B.
Pno.


51
S1
S2
A1
A2
T.
Bar.
B.
Pno.
f
mf cresc.
Di - vorce mee, un - tie, di - vorce,
Di - vorce mee, un - tie, di - vorce,
di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di -
di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di - di -
ah - ah - ah - ah - ah - ah - ah - ah - ah - ah - ah - ah ah - ah - ah - ah ah - ah ah - ah
Di - vorce mee, un - tie, di - vorce,
Di - vorce, un - tie, di - vorce un - tie, di - vorce, di - vorce,

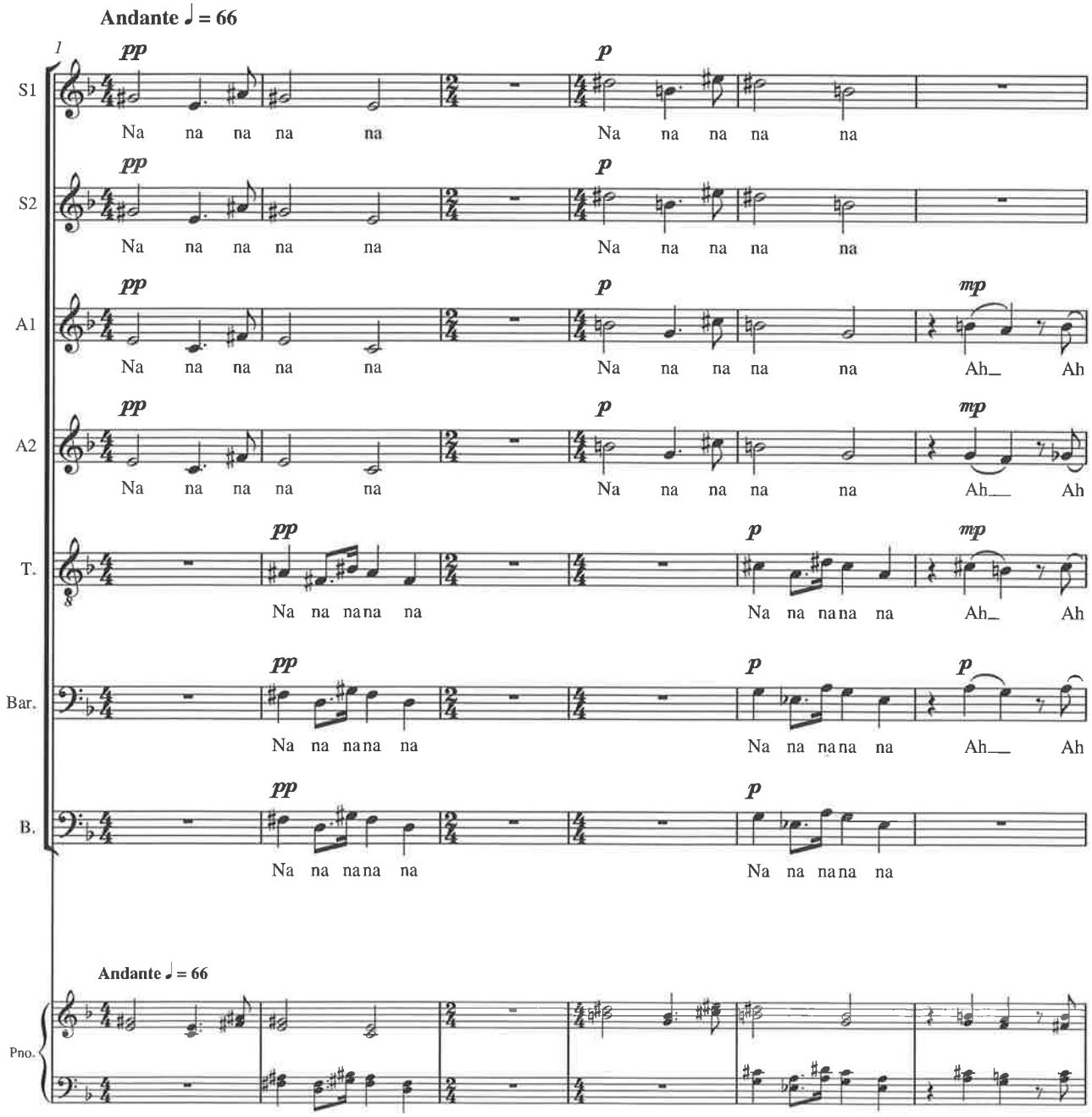

57
S1
un - tie, or breake that knot a - gain, Take me to you,
S2
un - tie, or breake that knot a - gain, Take me to you,
A1
di - di - di - di - di di- vorce, or breake that knot a - gain, Take me to you,
A2
di - di - di - di - di di- vorce, or breake that knot a - gain, Take me to you,
T.
ah - ah ah di- vorce, or breake that knot a - gain,
Bar.
un - tie, or breake that knot a- gain, Take me to you,
B.
di - vorce, or breake that knot a - gain, Take me to you,
Pno.
mf
mf cresc.

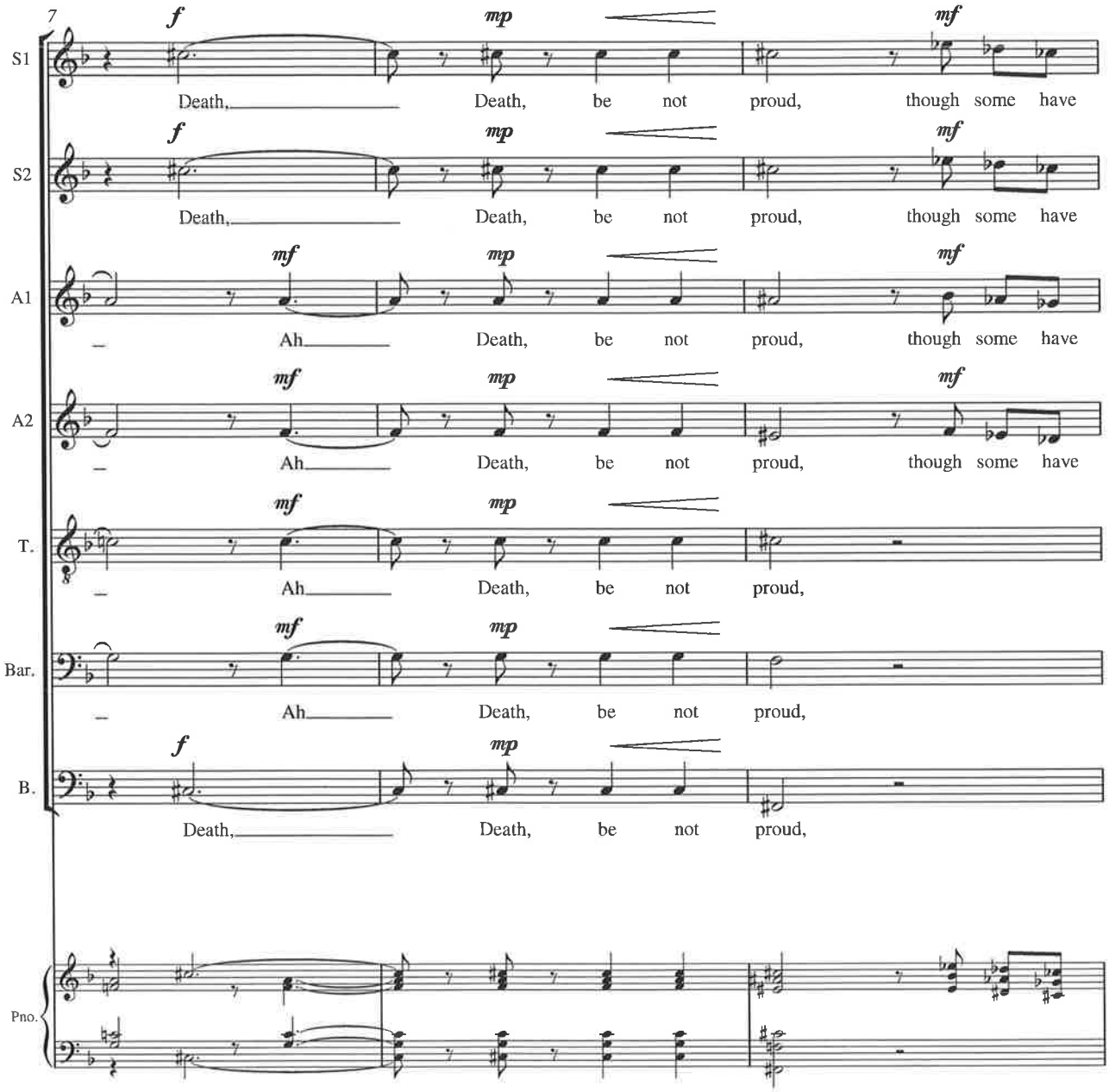

61
S1
im - pri - son, im - pri - son me, for I, ex - cept you en - thrall me,
S2
im - pri - son, pri - son, im - pri - son me, for I, ex - cept you en - thrall me,
A1
im - pri - son, pri - son, im - pri - son me, for I, ex - cept you en - thrall me,
A2
im - pri - son, im - pri - son me, for I, ex - cept you en - thrall me,
T.
mf cresc.
im pri - son, im - pri - son me, for I, ex - cept you en - thrall me,
Bar.
im - pri - son, im - pri - son me, for I, ex - cept you en - thrall me,
B.
im - pri - son, im - pri - son mee, for I, ex - cept you en - thrall me,
Pno.

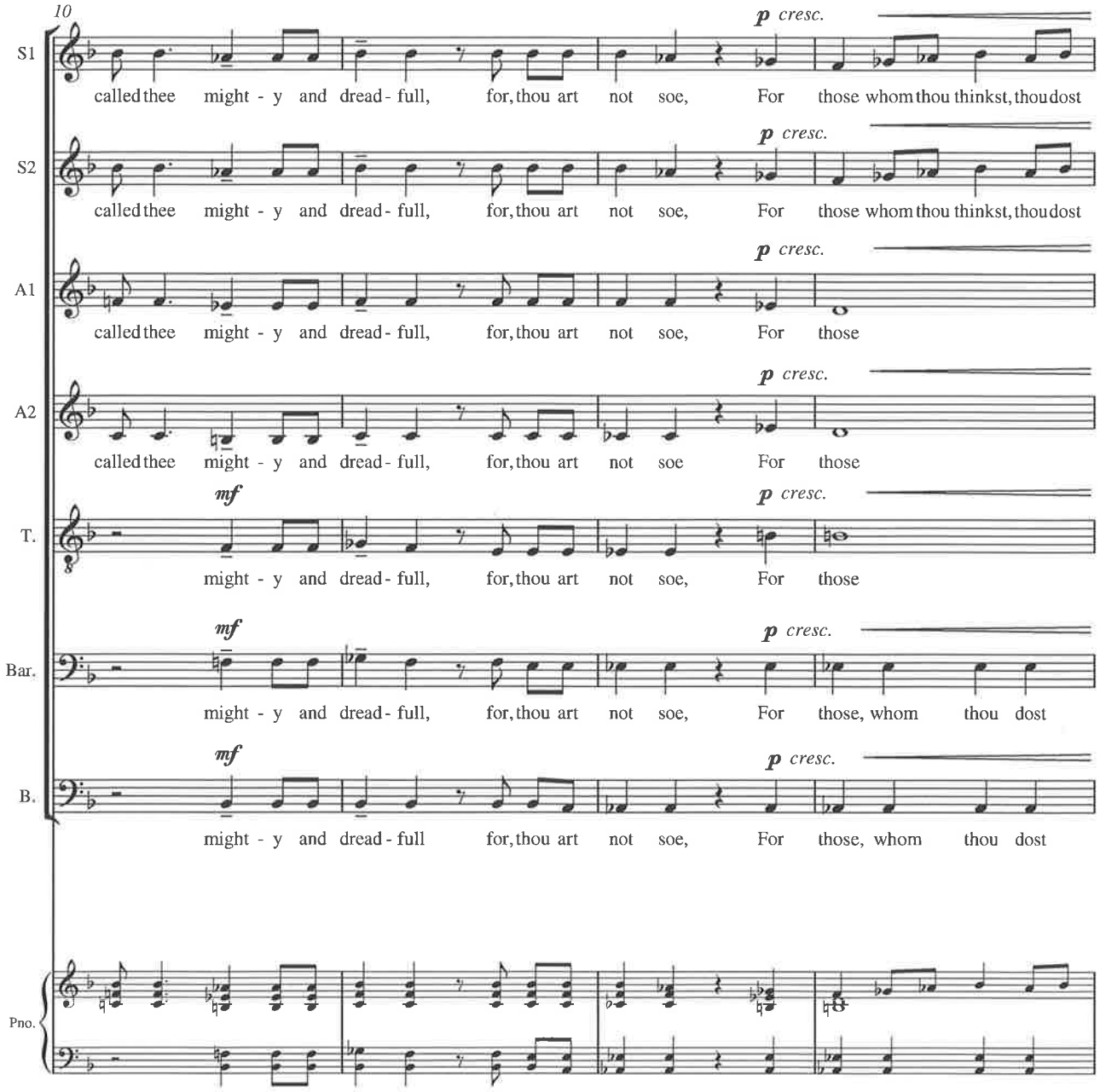

66
S1
S2
A1
A2
T.
Bar.
B.
Pno.
mf
mp
ne - ver shall be free, nor ev - er chaste,
ne - ver shall be free, nor ev er chaste,
ne - ver shall be free, nor ev - er chaste,
ne - ver shall be free, nor ev - er chaste,
ne - ver shall be free, nor ev - er chaste,
ne - ver shall be free, nor ev - er chaste
ne - ver shall be free, nor ev - er chaste,

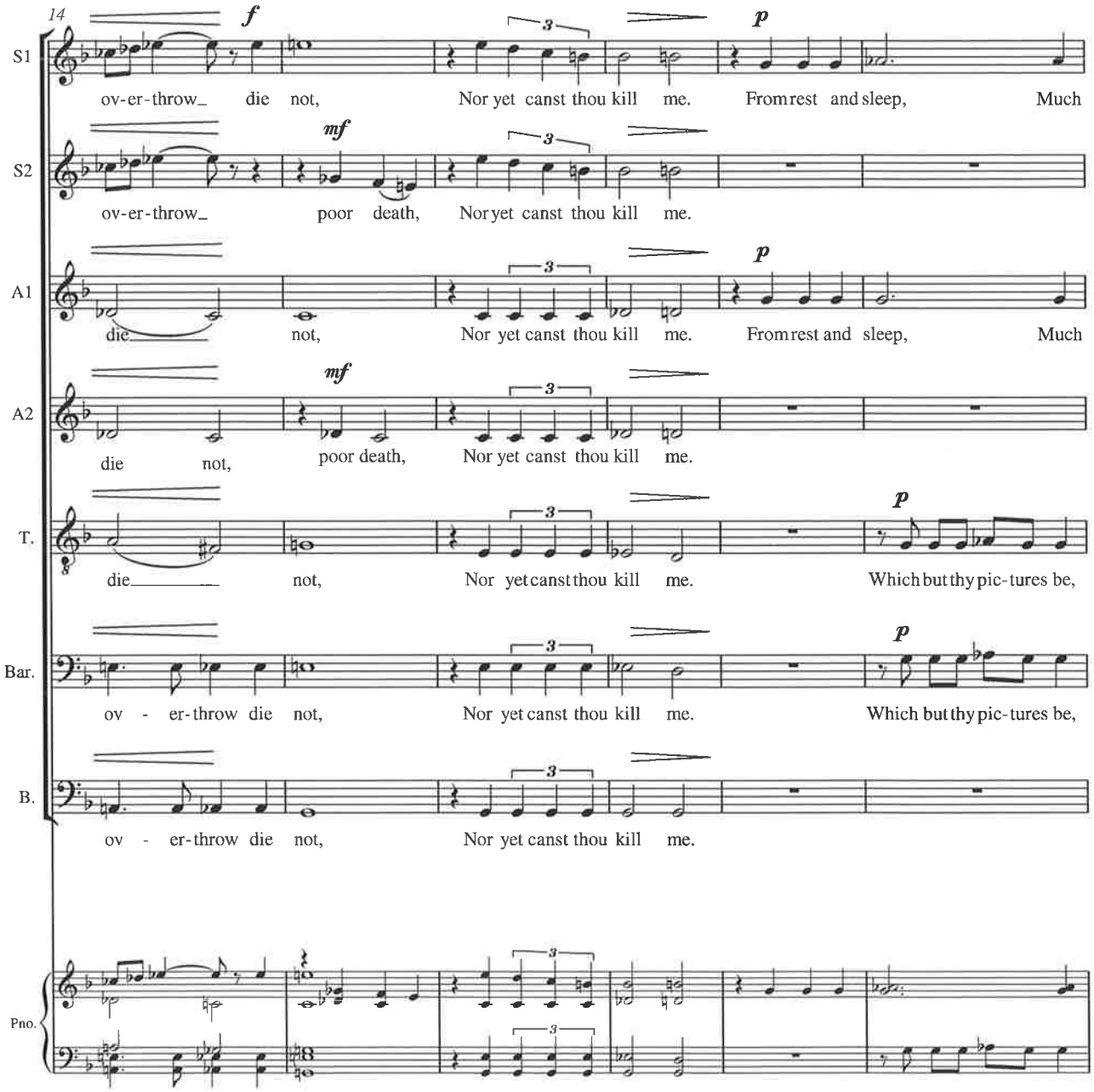

70
S1
ex - cept - you ra - - vish mee.
poco portamente
S2
ex - cept you ra vish, ra - vish me.
A1
ex - cept you ra - - - vish, ra - vish me.
A2
ex - cept you ra vish, ra - vish me.
T.
ex - cept you ra vish, ra - vish me.
Bar.
ex - cept you ra vish, ra - vish me.
B.
ex - cept you ra - a - a - a - a - a - vish me.
Pno.

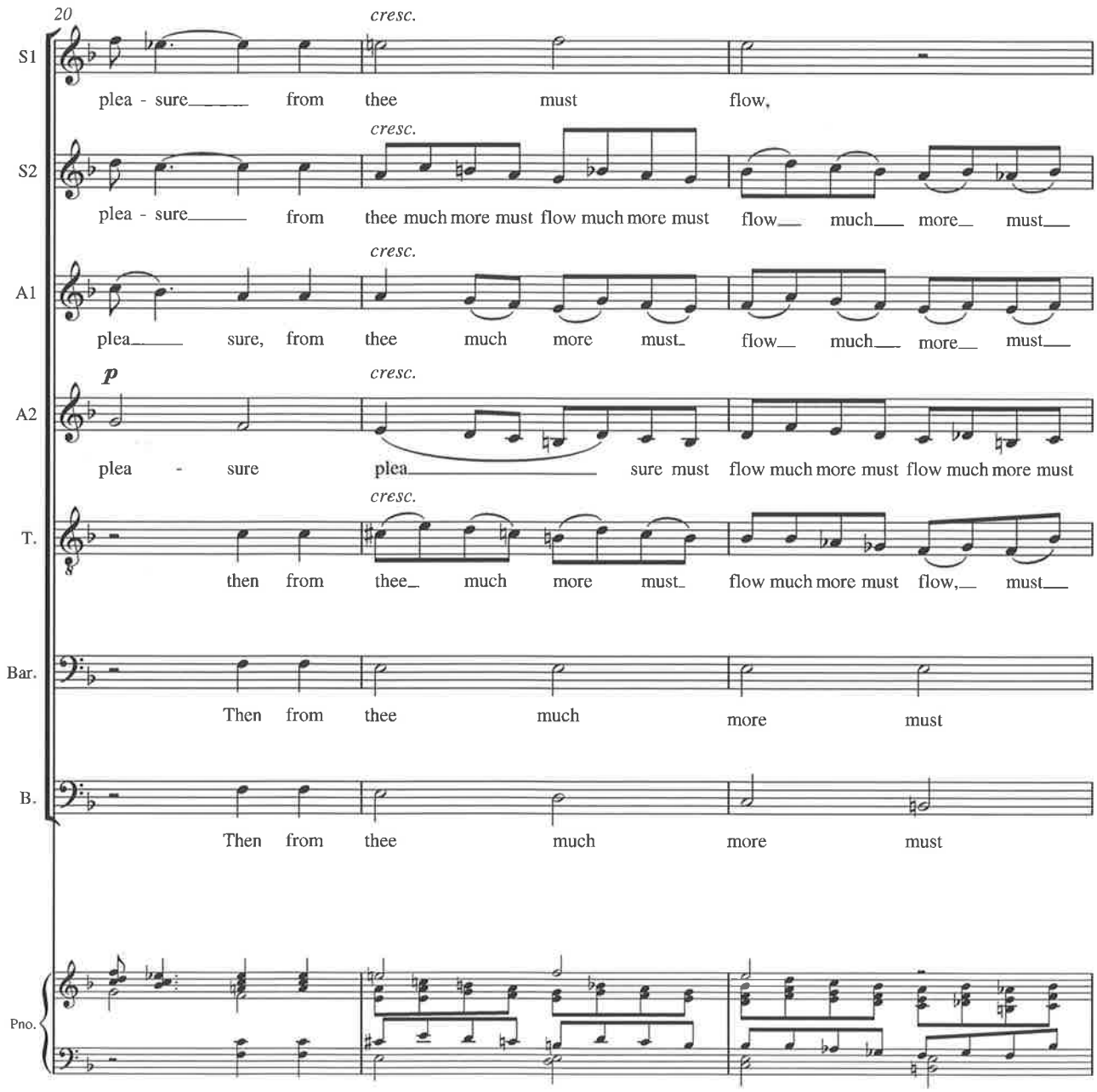
V. Death, be not Proud

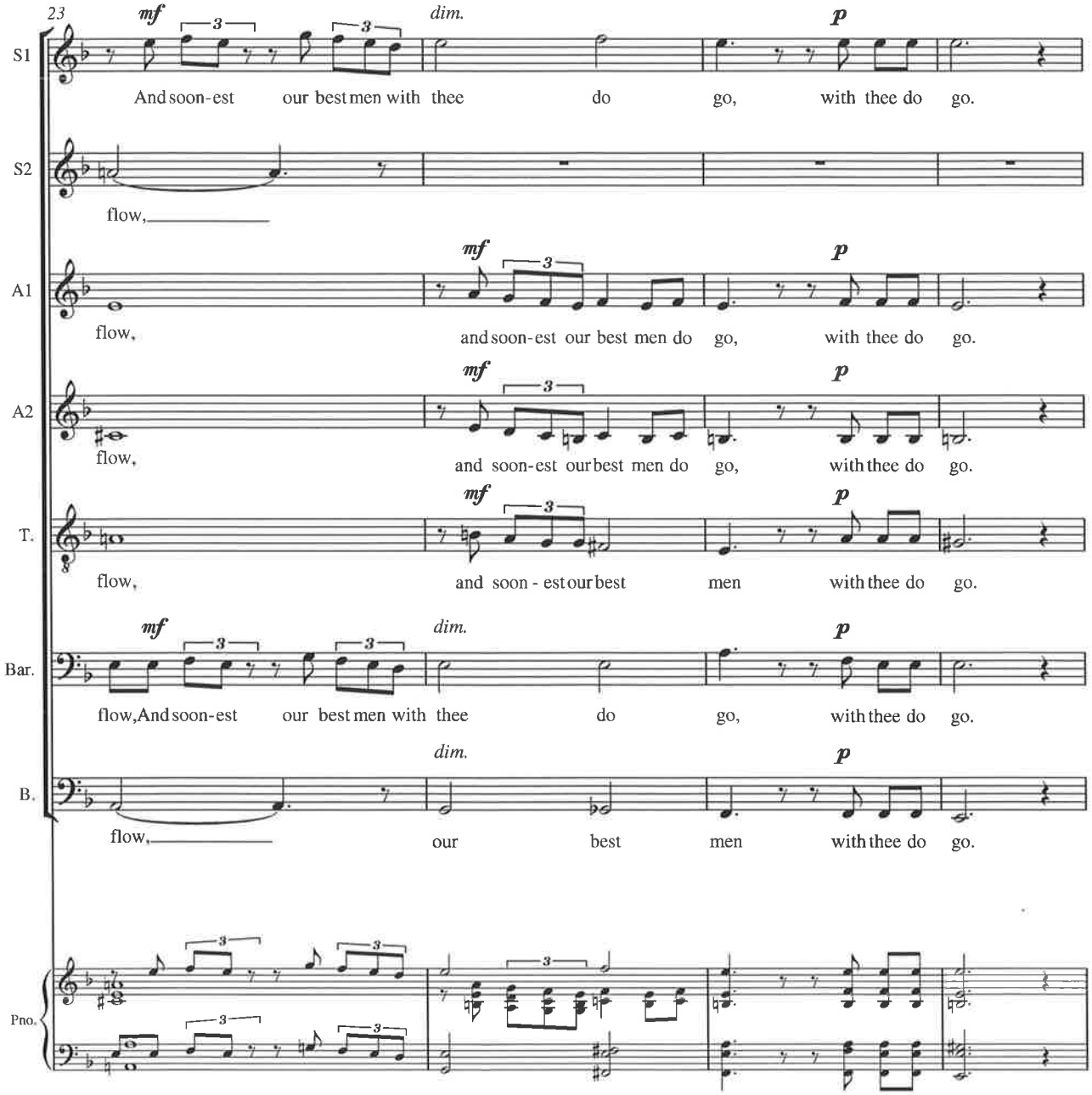


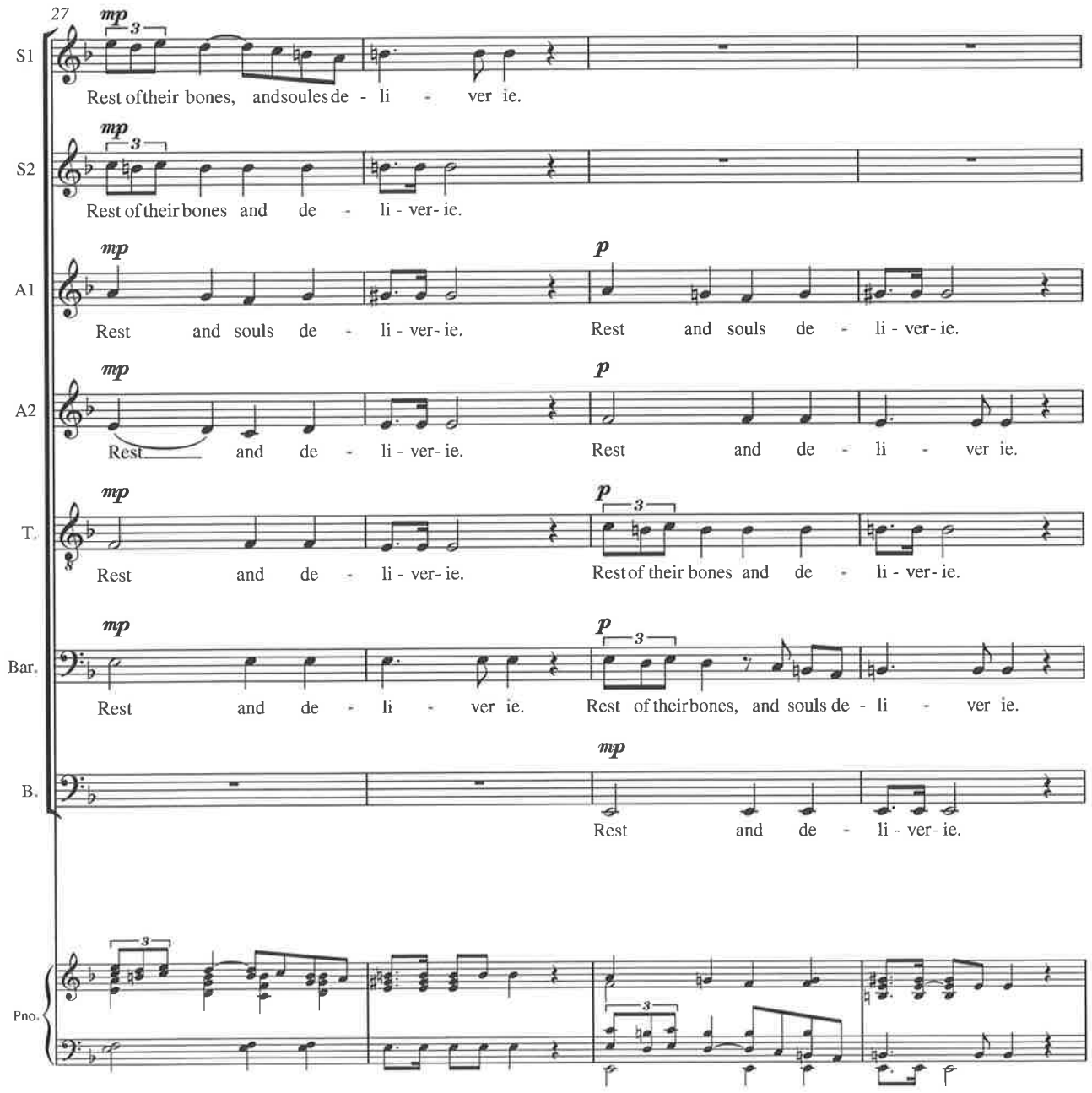

7
S1
S2
A1
A2
T.
Bar.
B.
Pno.
f
mp
mf
Death, Death, be not proud, though some have
Ah Death, be not proud, though some have
Ah Death, be not proud,
Death, Death, be not proud,

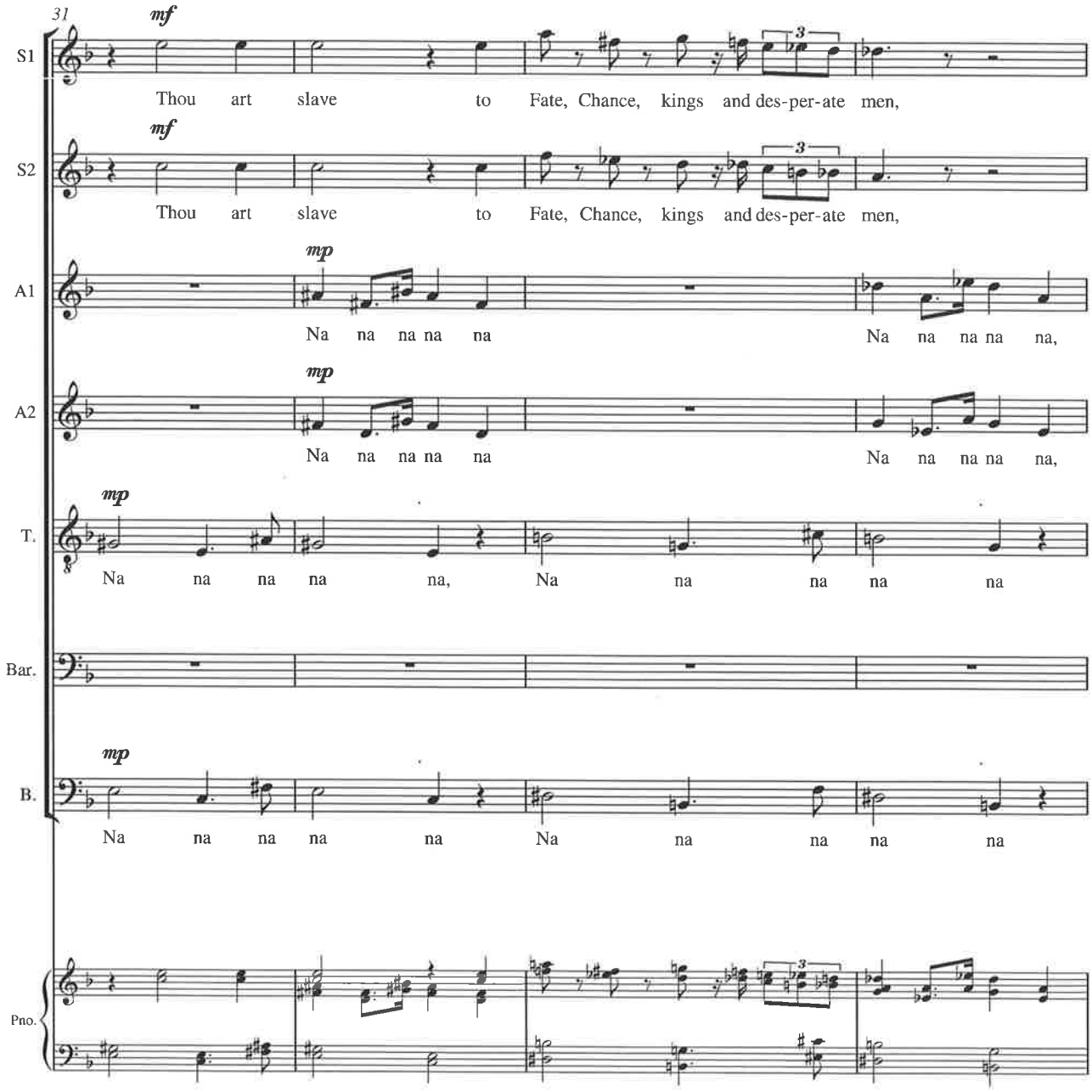

10
S1
called thee might - y and dread - full, for, thou art not soe, For those whom thou thinkst, thou dost
p cresc.
S2
called thee might - y and dread - full, for, thou art not soe, For those whom thou thinkst, thou dost
p cresc.
A1
called thee might - y and dread - full, for, thou art not soe, For those
p cresc.
A2
called thee might - y and dread - full, for, thou art not soe For those
p cresc.
T.
mf
might - y and dread - full, for, thou art not soe, For those
p cresc.
Bar.
mf
might - y and dread - full, for, thou art not soe, For those, whom thou dost
p cresc.
B.
mf
might - y and dread - full for, thou art not soe, For those, whom thou dost
p cresc.
Pno.

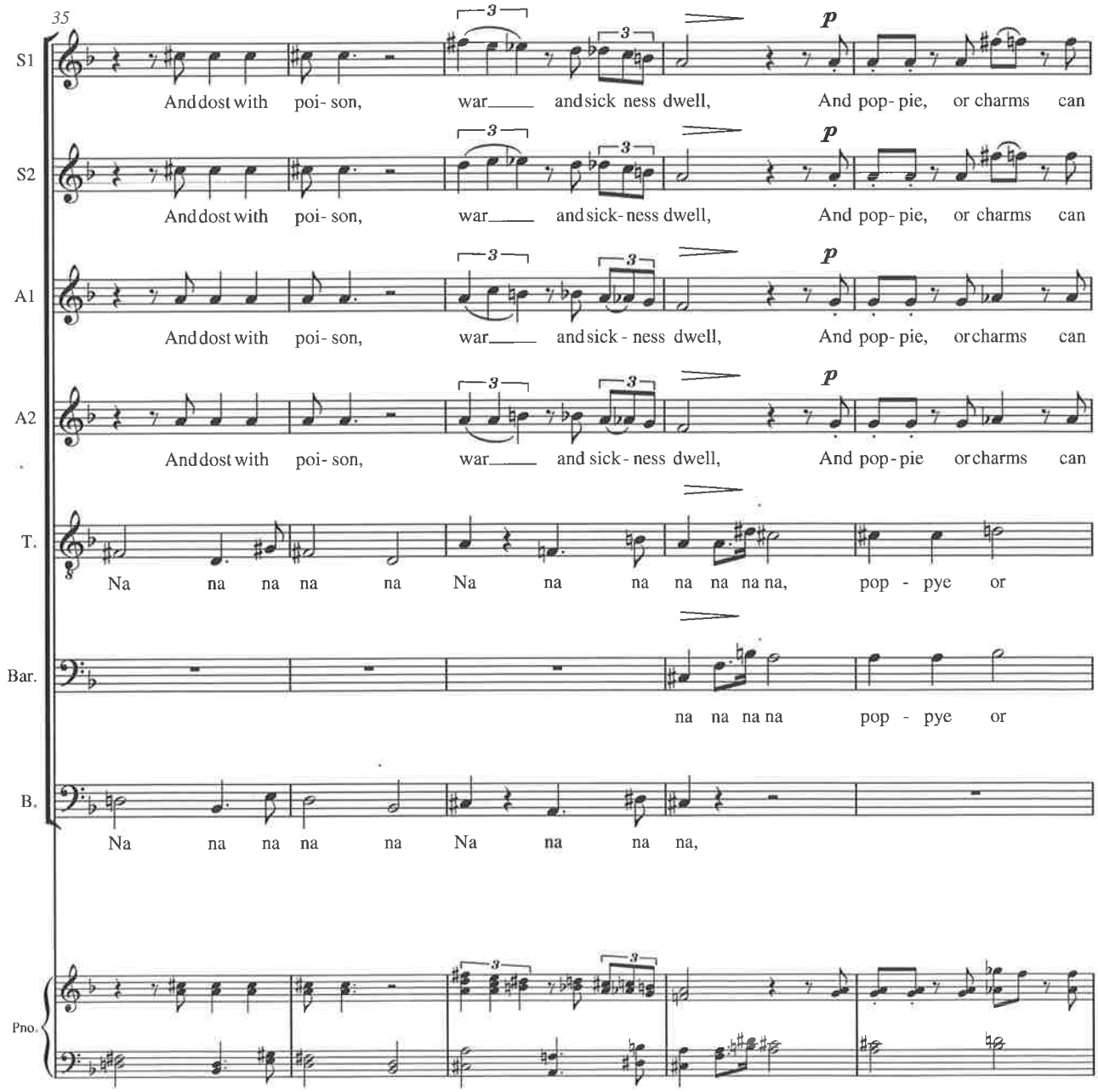

14
S1
ov-er-throw_ die not, Nor yet canst thou kill me. From rest and sleep, Much
S2
ov-er-throw_ poor death, Nor yet canst thou kill me.
A1
die not, Nor yet canst thou kill me. From rest and sleep, Much
A2
die not, poor death, Nor yet canst thou kill me.
T.
die not, Nor yet canst thou kill me. Which but thy pic-tures be,
Bar.
ov - er-throw die not, Nor yet canst thou kill me. Which but thy pic-tures be,
B.
ov - er-throw die not, Nor yet canst thou kill me.
Pno.

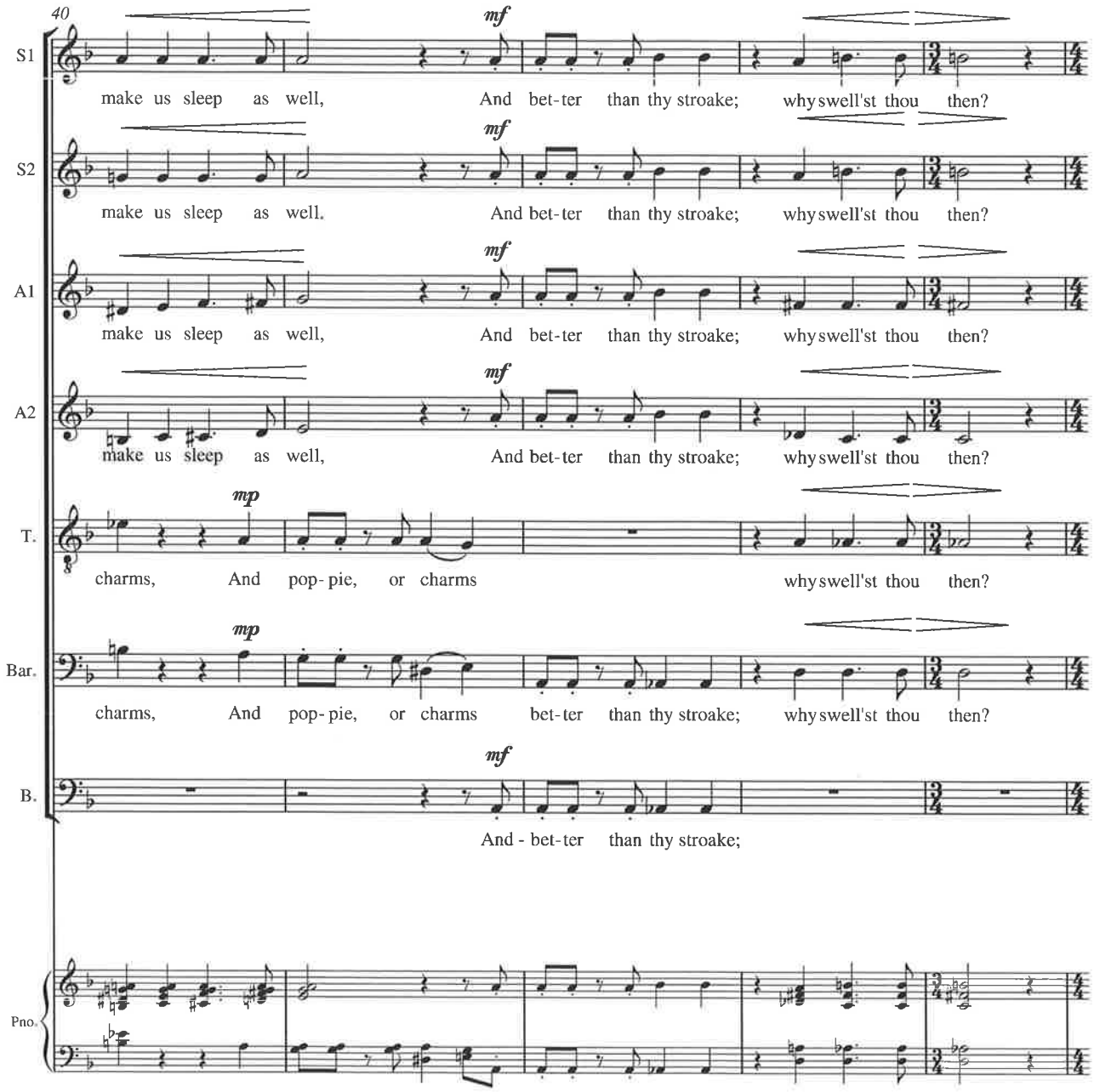

20
S1
plea - sure from thee must flow,
cresc.
S2
plea - sure from thee much more must flow much more must flow much more must
A1
plea sure, from thee much more must flow much more must
A2
p
plea sure plea sure must flow much more must flow much more must
T.
then from thee much more must flow much more must flow, must
Bar.
Then from thee much more must
B.
Then from thee much more must
Pno.

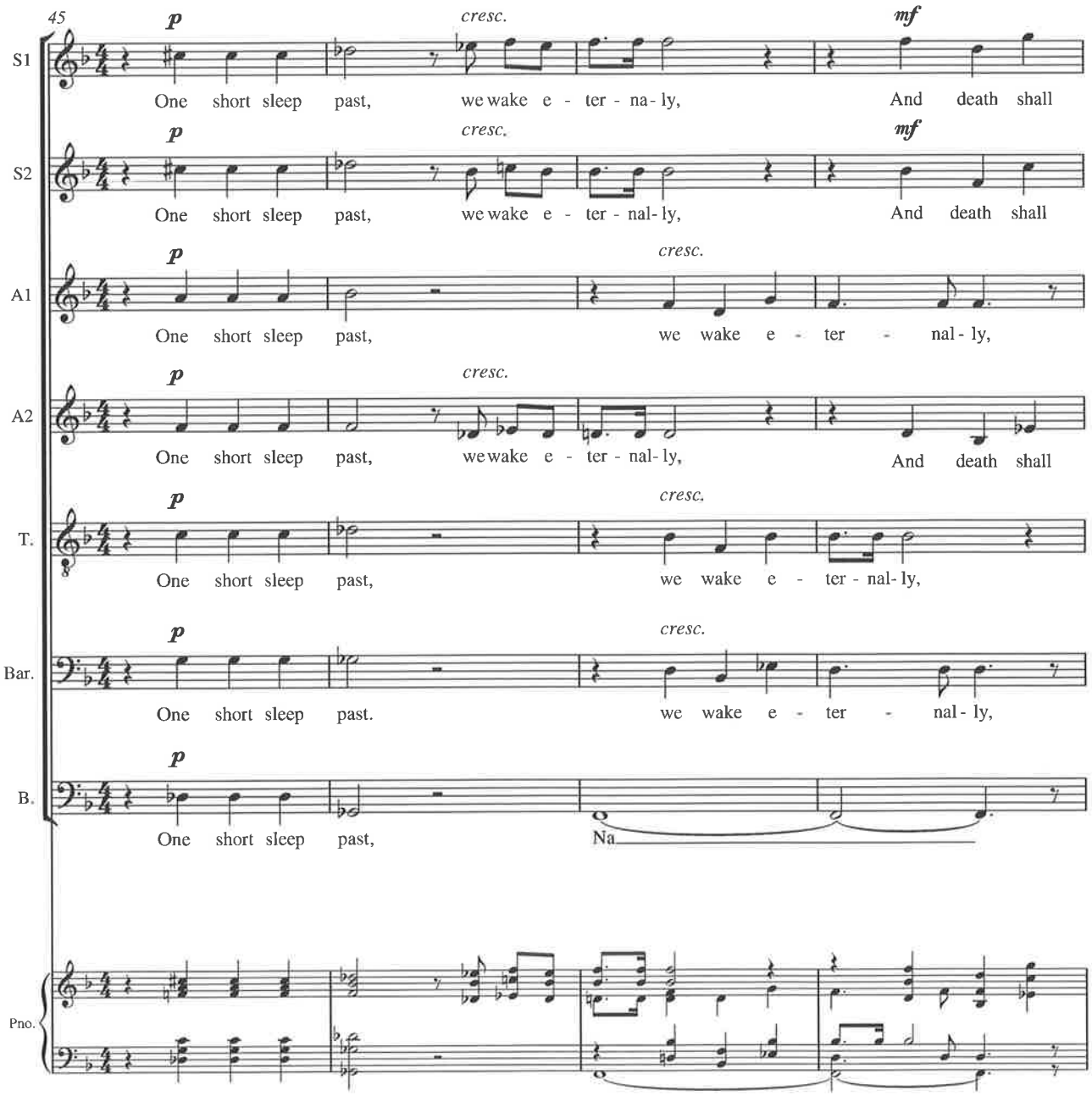

23
S1
mf
dim.
p
And soon-est our best men with thee do go, with thee do go.
S2
flow,
A1
mf
p
flow, and soon-est our best men do go, with thee do go.
A2
mf
p
flow, and soon-est our best men do go, with thee do go.
T.
mf
p
flow, and soon - est our best men with thee do go.
Bar.
mf
dim.
p
flow, And soon-est our best men with thee do go, with thee do go.
B.
dim.
p
flow, our best men with thee do go.
Pno.

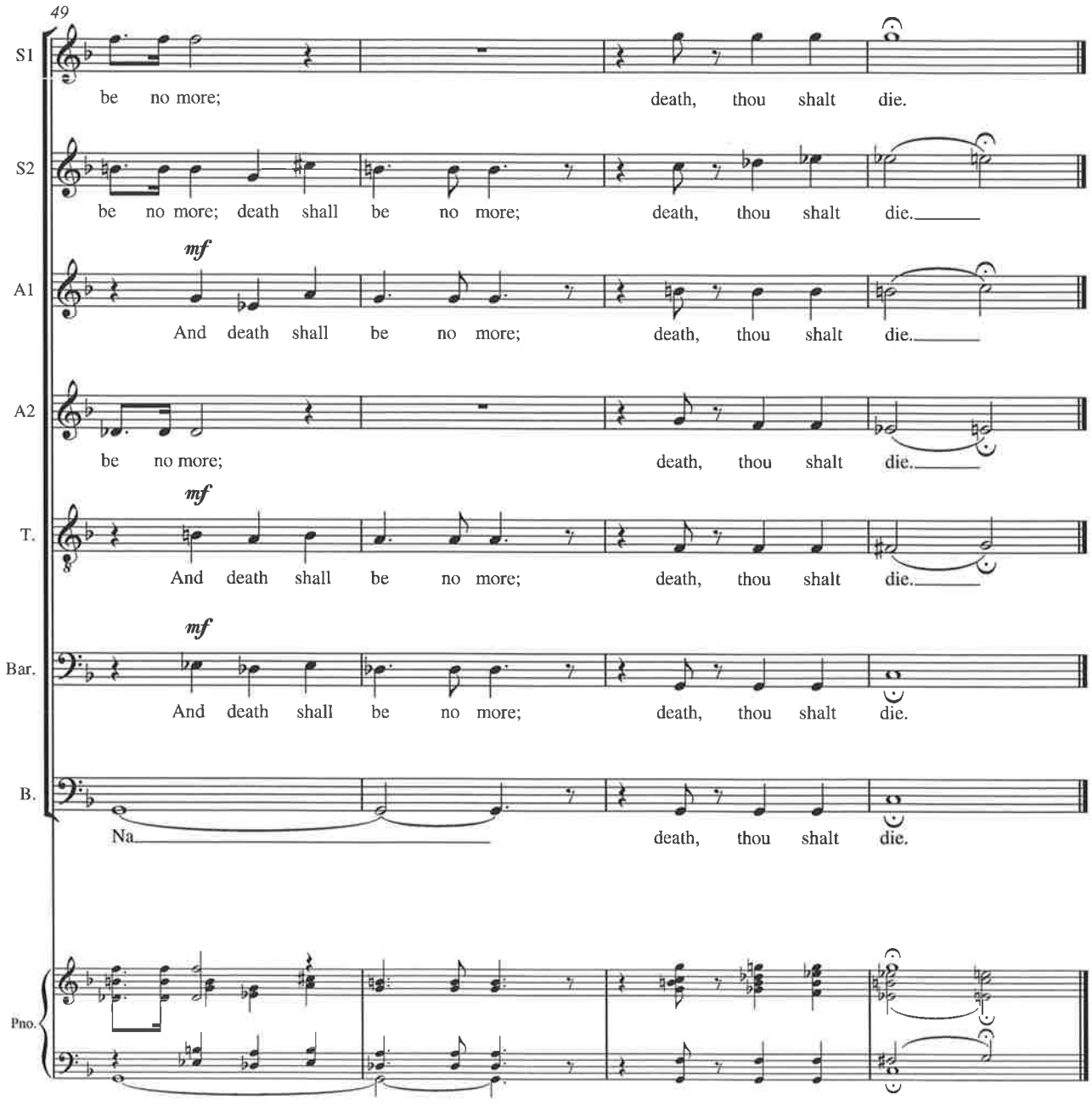

27
S1
mp
Rest of their bones, and soules de - li - ver ie.
S2
mp
Rest of their bones and de - li - ver - ie.
A1
mp
Rest and souls de - li - ver - ie.
p
Rest and souls de - li - ver - ie.
A2
mp
Rest and de - li - ver - ie.
p
Rest and de - li - ver ie.
T.
mp
Rest and de - li - ver - ie.
p
Rest of their bones and de - li - ver - ie.
Bar.
mp
Rest and de - li - ver ie.
p
Rest of their bones, and souls de - li - ver ie.
B.
mp
Rest and de - li - ver - ie.
Pno.


31
S1
mf
Thou art slave to Fate, Chance, kings and des-per-ate men,
S2
mf
Thou art slave to Fate, Chance, kings and des-per-ate men,
A1
mp
Na na na na na Na na na na na,
A2
mp
Na na na na na Na na na na na,
T.
mp
Na na na na na, Na na na na na
Bar.
B.
mp
Na na na na na Na na na na na
Pno.

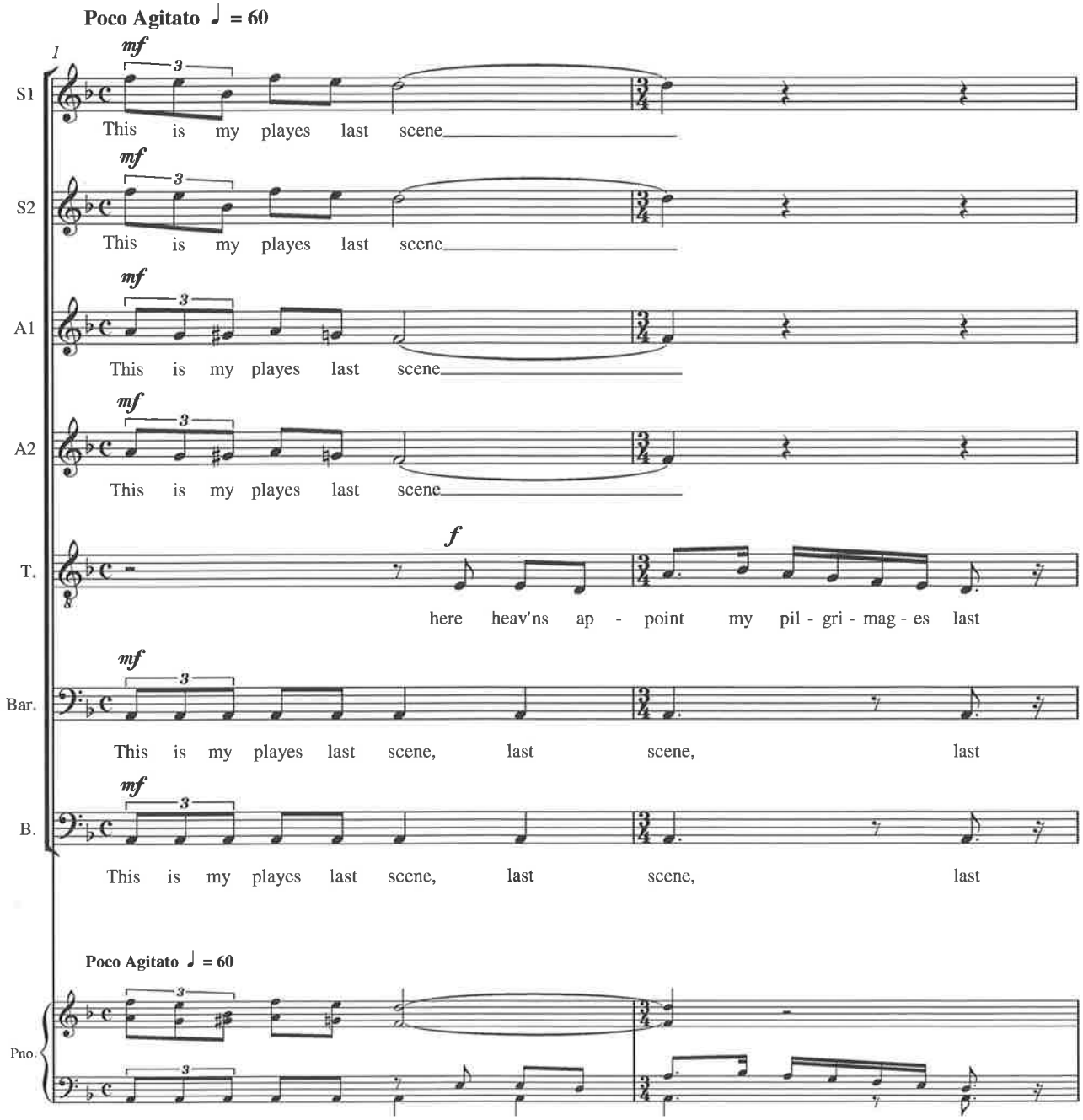

35
S1
And dost with poi- son, war and sick ness dwell, And pop- pie, or charms can
S2
And dost with poi- son, war and sick- ness dwell, And pop- pie, or charms can
A1
And dost with poi- son, war and sick - ness dwell, And pop- pie, or charms can
A2
And dost with poi- son, war and sick - ness dwell, And pop - pie or charms can
T.
Na na na na na Na na na na na na na, pop - pye or
Bar.
na na na na pop - pye or
B.
Na na na na na Na na na na,
Pno.
p
3

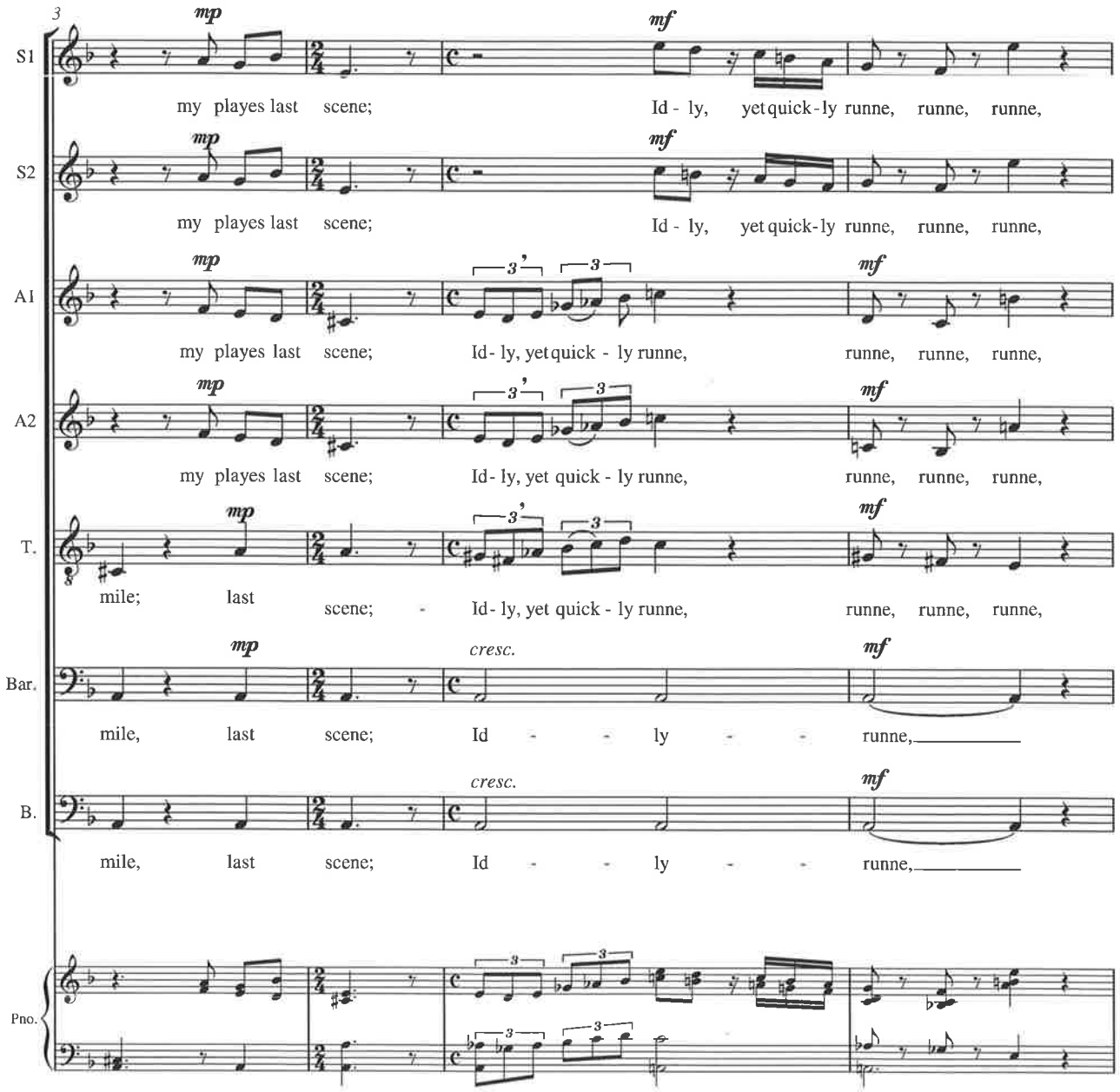

40
S1
make us sleep as well, And bet-ter than thy stroake; why swell'st thou then?
S2
make us sleep as well. And bet-ter than thy stroake; why swell'st thou then?
A1
make us sleep as well, And bet-ter than thy stroake; why swell'st thou then?
A2
make us sleep as well, And bet-ter than thy stroake; why swell'st thou then?
T.
charms, And pop-pie, or charms why swell'st thou then?
Bar.
charms, And pop-pie, or charms bet-ter than thy stroake; why swell'st thou then?
B.
And - bet-ter than thy stroake;
Pno.
mf
mp

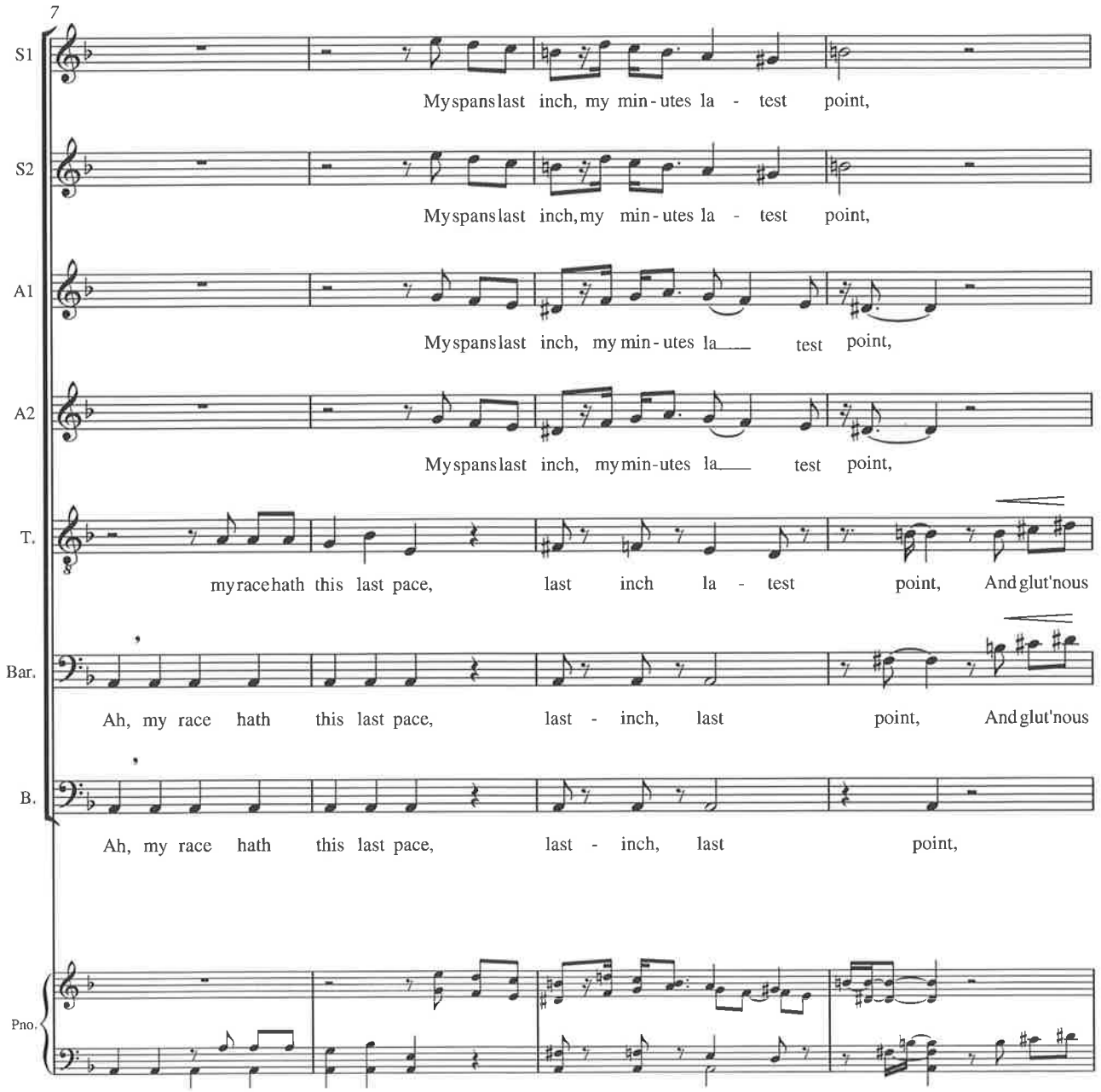

45
S1
p
cresc.
mf
One short sleep past, we wake e - ter - na - ly, And death shall
S2
p
cresc.
mf
One short sleep past, we wake e - ter - nal - ly, And death shall
A1
p
cresc.
One short sleep past, we wake e - ter - nal - ly,
A2
p
cresc.
One short sleep past, we wake e - ter - nal - ly, And death shall
T.
p
cresc.
One short sleep past, we wake e - ter - nal - ly,
Bar.
p
cresc.
One short sleep past. we wake e - ter - nal - ly,
B.
p
One short sleep past, Na
Pno.

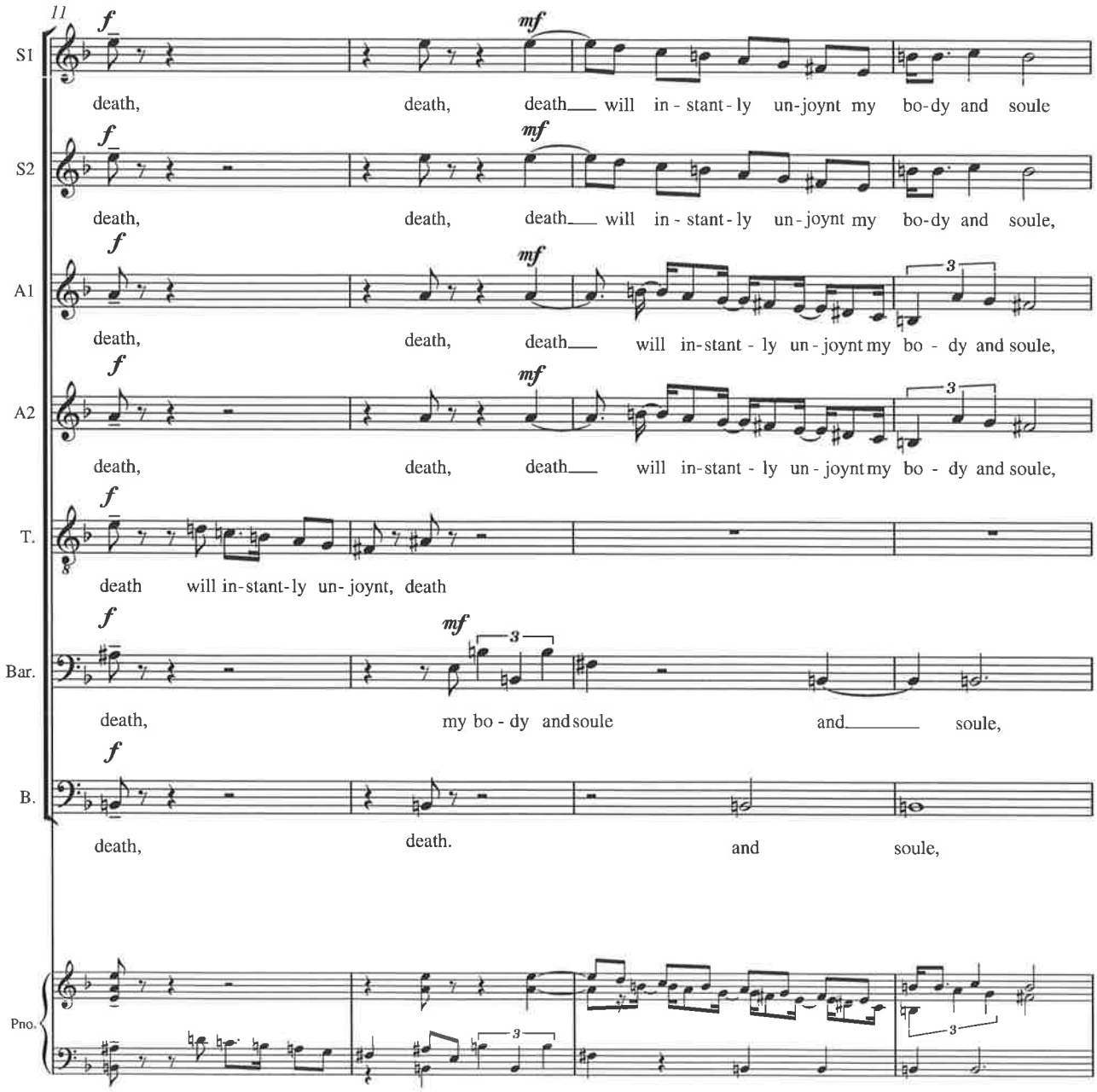

49
S1
be no more; death, thou shalt die.
S2
be no more; death shall be no more; death, thou shalt die.
mf
A1
And death shall be no more; death, thou shalt die.
A2
be no more; death, thou shalt die.
mf
T.
And death shall be no more; death, thou shalt die.
mf
Bar.
And death shall be no more; death, thou shalt die.
B.
Na death, thou shalt die.
Pno.

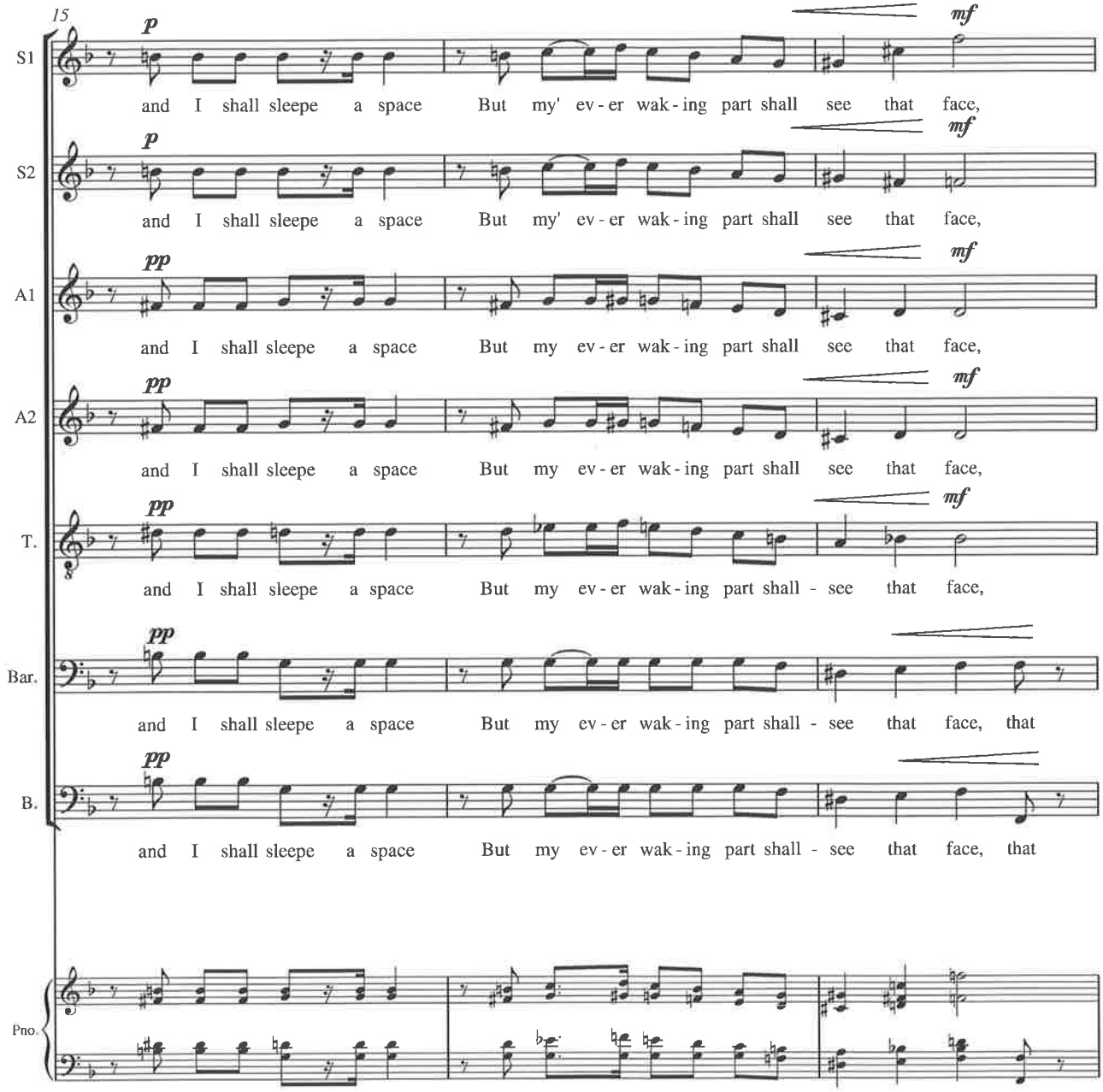
VI. This is my playes last scene

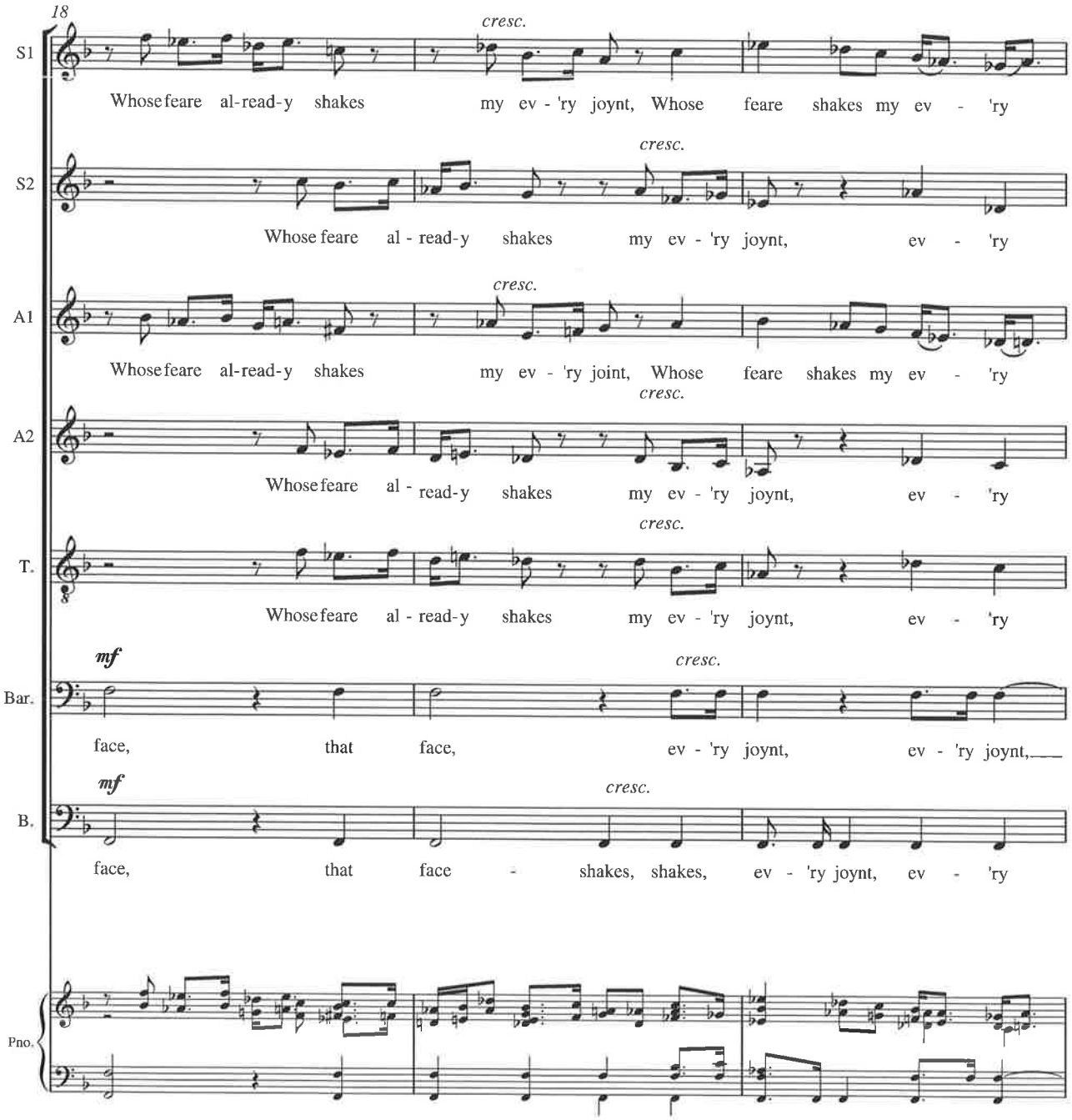


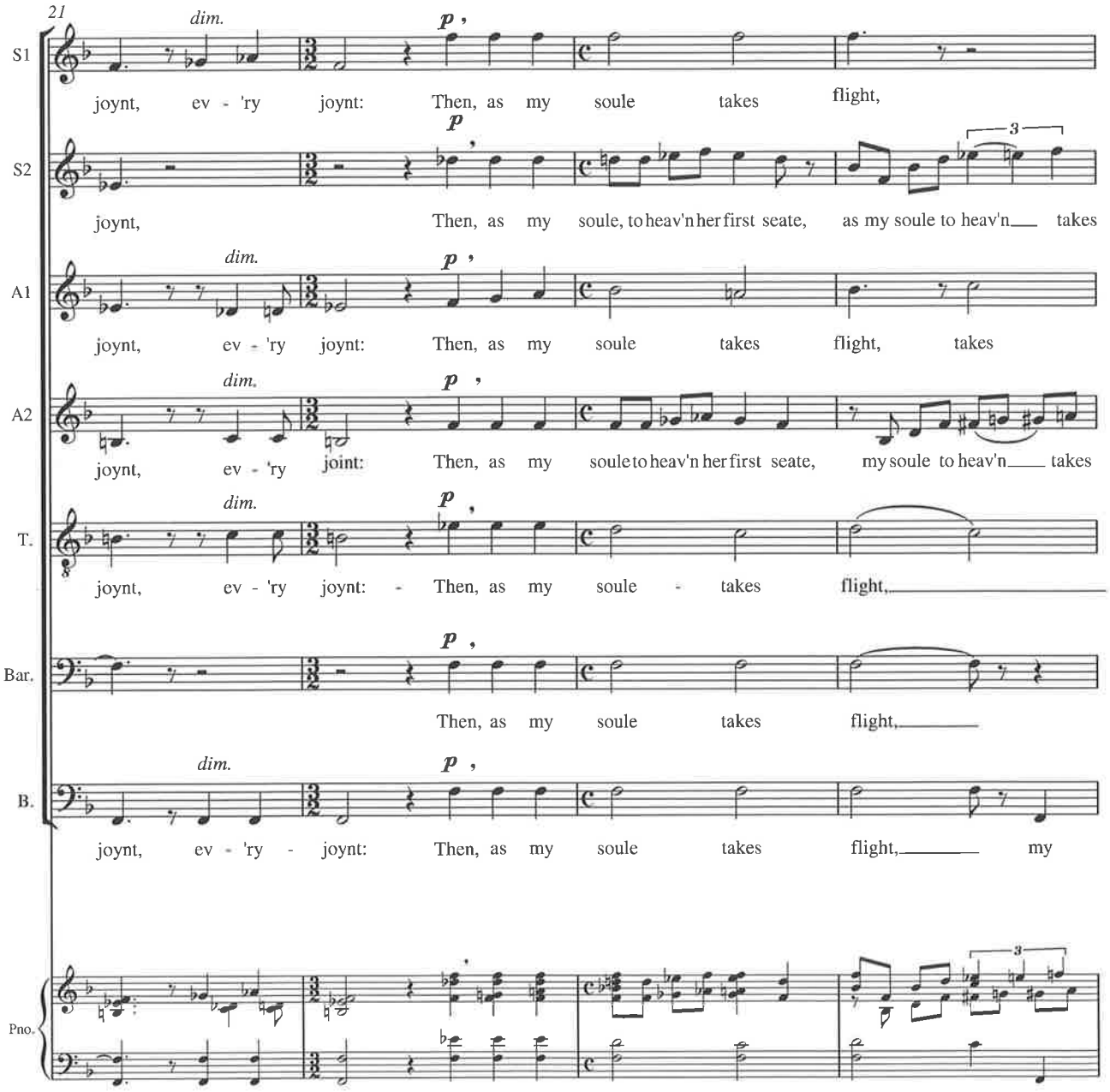

3
S1
mp
my playes last scene;
mf
Id - ly, yet quick - ly runne, runne, runne,
S2
mp
my playes last scene;
mf
Id - ly, yet quick - ly runne, runne, runne,
A1
mp
my playes last scene;
3 3
Id - ly, yet quick - ly runne,
mf
runne, runne, runne,
A2
mp
my playes last scene;
3 3
Id - ly, yet quick - ly runne,
mf
runne, runne, runne,
T.
mp
mile; last scene; -
3 3
Id - ly, yet quick - ly runne,
mf
runne, runne, runne,
Bar.
mp
mile, last scene;
cresc.
Id - - ly - -
mf
runne,
B.
mile, last scene;
cresc.
Id - - ly - -
mf
runne,
Pno.

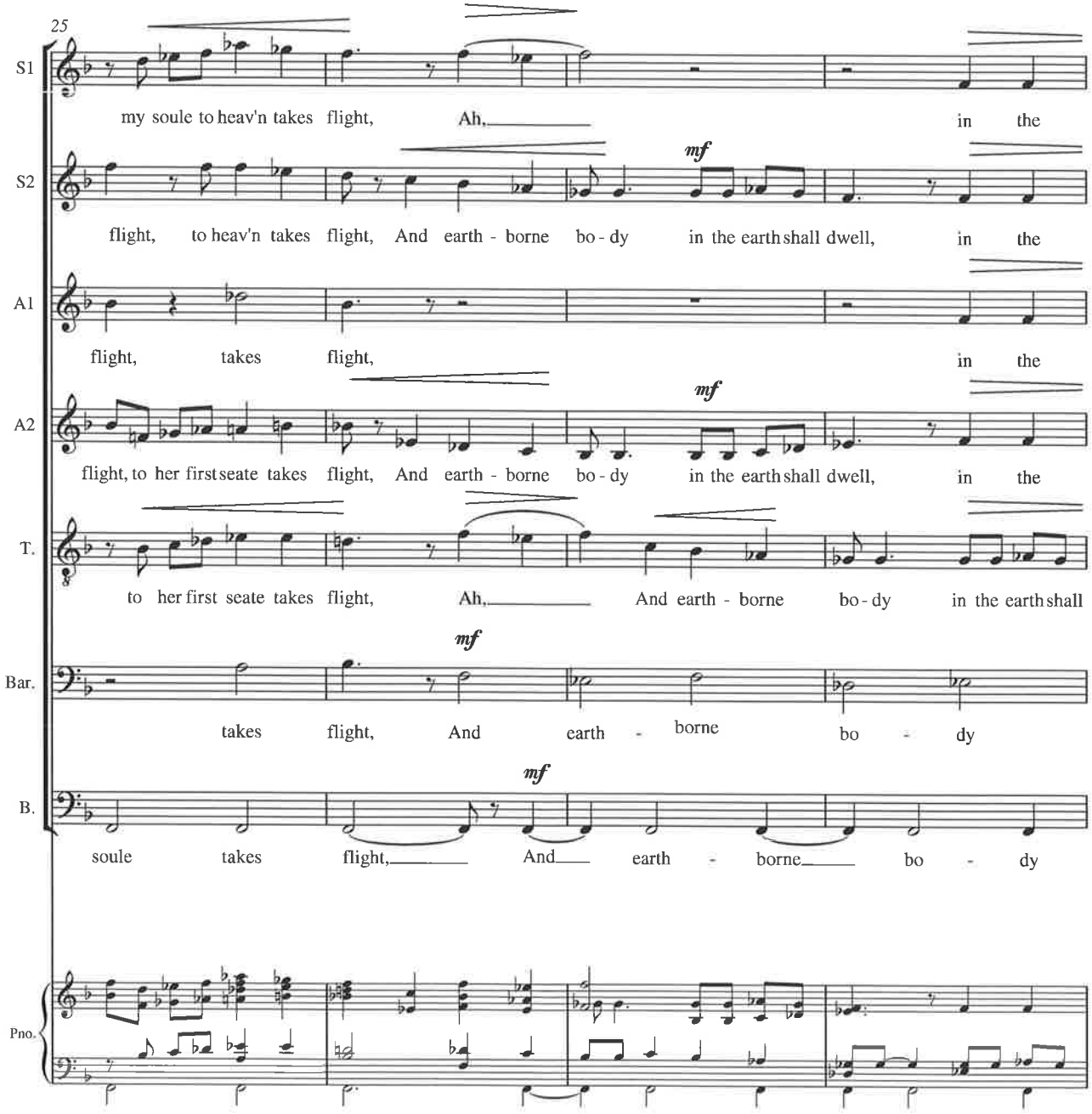

7
S1
My spans last inch, my min - utes la - test point,
S2
My spans last inch, my min - utes la - test point,
A1
My spans last inch, my min - utes la test point,
A2
My spans last inch, my min - utes la test point,
T.
my race hath this last pace, last inch la - test point, And glut'nous
Bar.
Ah, my race hath this last pace, last - inch, last point, And glut'nous
B.
Ah, my race hath this last pace, last - inch, last point,
Pno.

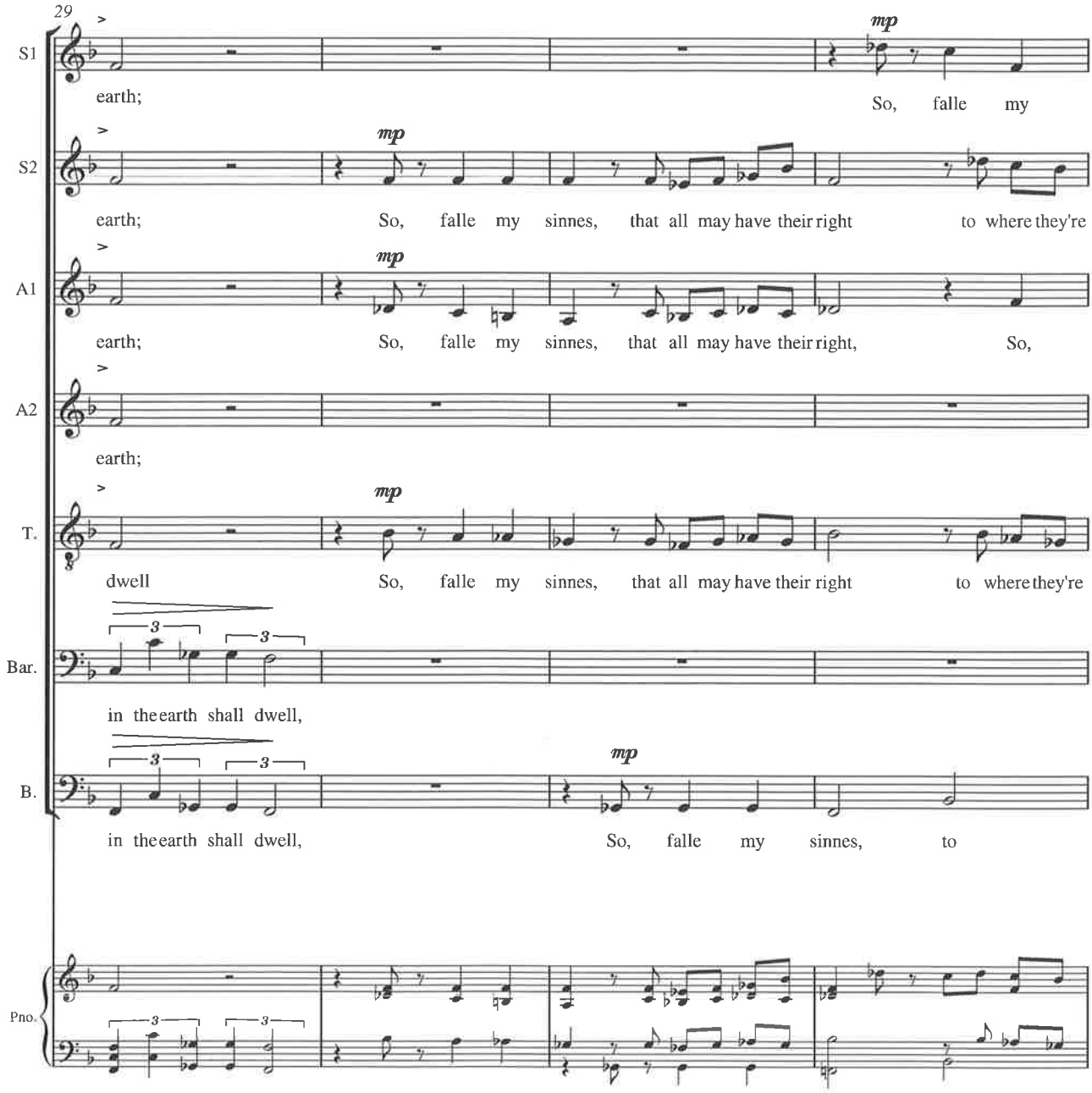

11
S1
death, death, death will in - stant - ly un - joynt my bo - dy and soule
S2
death, death, death will in - stant - ly un - joynt my bo - dy and soule,
A1
death, death, death will in - stant - ly un - joynt my bo - dy and soule,
A2
death, death, death will in - stant - ly un - joynt my bo - dy and soule,
T.
death will in - stant - ly un - joynt, death
Bar.
death, my bo - dy and soule and soule,
B.
death, death. and soule,
Pno.

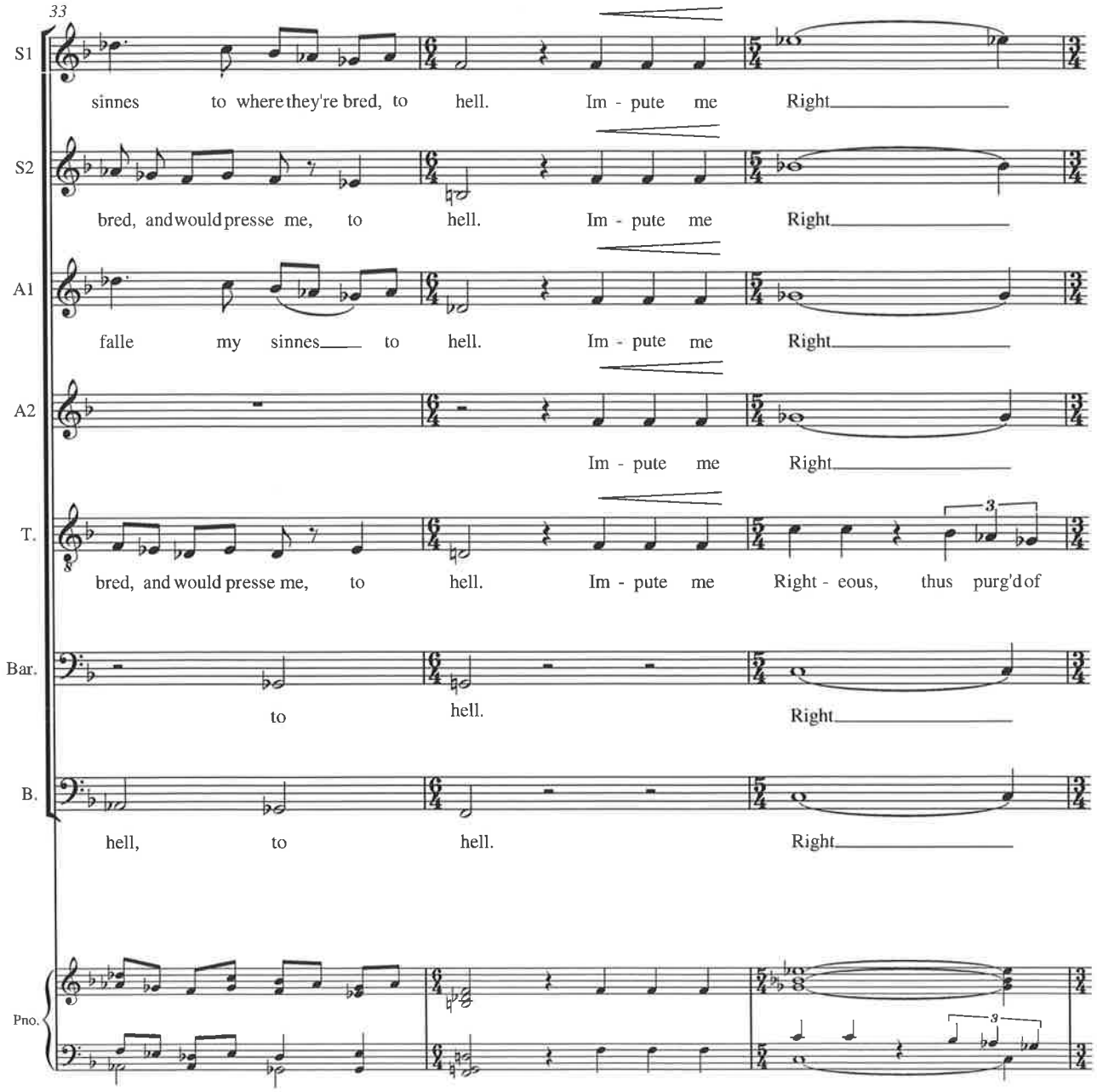

15
S1
p
mf
and I shall sleepe a space But my' ev - er wak - ing part shall see that face,
S2
p
mf
and I shall sleepe a space But my' ev - er wak - ing part shall see that face,
A1
pp
mf
and I shall sleepe a space But my ev - er wak - ing part shall see that face,
A2
pp
mf
and I shall sleepe a space But my ev - er wak - ing part shall see that face,
T.
pp
mf
and I shall sleepe a space But my ev - er wak - ing part shall - see that face,
Bar.
pp
and I shall sleepe a space But my ev - er wak - ing part shall - see that face, that
B.
pp
and I shall sleepe a space But my ev - er wak - ing part shall - see that face, that
Pno.

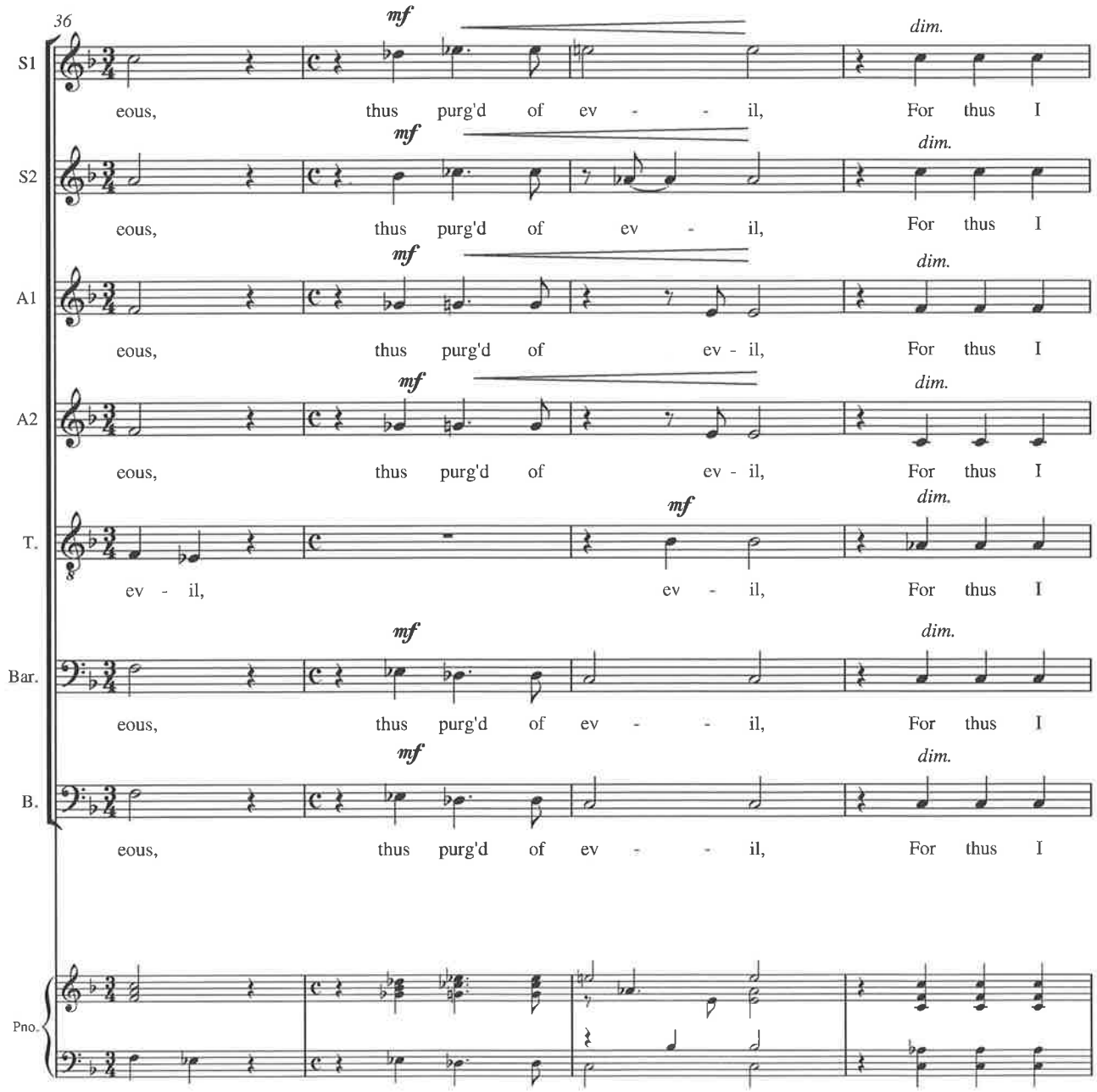

18
S1
cresc.
Whose feare al-read-y shakes my ev - 'ry joynt, Whose feare shakes my ev - 'ry
S2
cresc.
Whose feare al - read-y shakes my ev - 'ry joynt, ev - 'ry
A1
cresc.
Whose feare al-read-y shakes my ev - 'ry joint, Whose feare shakes my ev - 'ry
A2
cresc.
Whose feare al - read-y shakes my ev - 'ry joynt, ev - 'ry
T.
cresc.
Whose feare al - read-y shakes my ev - 'ry joynt, ev - 'ry
Bar.
mf
cresc.
face, that face, ev - 'ry joynt, ev - 'ry joynt,
B.
mf
cresc.
face, that face - shakes, shakes, ev - 'ry joynt, ev - 'ry
Pno.

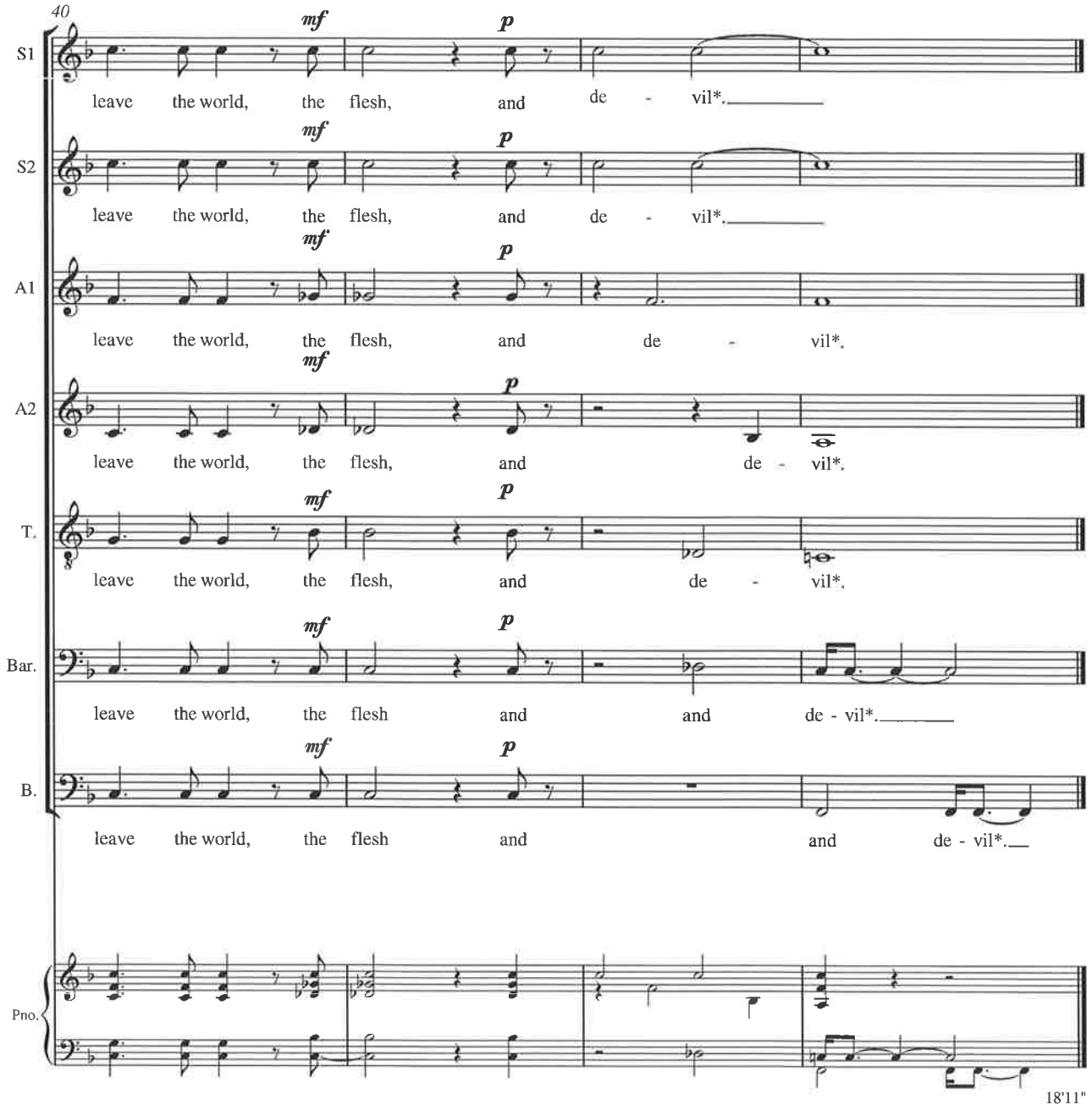

21
S1
dim.
p
joynt, ev - 'ry joynt: Then, as my soule takes flight,
S2
p
3
joynt, Then, as my soule, to heav'n her first seate, as my soule to heav'n takes
A1
dim.
p
joynt, ev - 'ry joynt: Then, as my soule takes flight, takes
A2
dim.
p
joynt, ev - 'ry joint: Then, as my soule to heav'n her first seate, my soule to heav'n takes
T.
dim.
p
joynt, ev - 'ry joynt: - Then, as my soule - takes flight,
Bar.
p
Then, as my soule takes flight,
B.
dim.
p
joynt, ev - 'ry - joynt: Then, as my soule takes flight, my
Pno.
3


25
S1
my soule to heav'n takes flight, Ah, in the
S2
mf
flight, to heav'n takes flight, And earth - borne bo - dy in the earth shall dwell, in the
A1
flight, takes flight, in the
A2
mf
flight, to her first seate takes flight, And earth - borne bo - dy in the earth shall dwell, in the
T.
to her first seate takes flight, Ah, And earth - borne bo - dy in the earth shall
Bar.
mf
takes flight, And earth - borne bo - dy
B.
mf
soule takes flight, And earth - borne bo - dy
Pno.


29
S1
earth;
mp
So, falle my
S2
earth;
mp
So, falle my sinnes, that all may have their right to where they're
A1
earth;
mp
So, falle my sinnes, that all may have their right, So,
A2
earth;
T.
dwell
mp
So, falle my sinnes, that all may have their right to where they're
Bar.
in the earth shall dwell,
B.
in the earth shall dwell,
mp
So, falle my sinnes, to
Pno.


33
S1
sinnes to where they're bred, to hell. Im - pute me Right
S2
bred, and would presse me, to hell. Im - pute me Right
A1
falle my sinnes to hell. Im - pute me Right
A2
Im - pute me Right
T.
bred, and would presse me, to hell. Im - pute me Right - eous, thus purg'd of
Bar.
to hell. Right
B.
hell, to hell. Right
Pno.


36
S1
S2
A1
A2
T.
Bar.
B.
Pno.
mf
dim.
eous, thus purg'd of ev - - il, For thus I
eous, thus purg'd of ev - il, For thus I
eous, thus purg'd of ev - il, For thus I
eous, thus purg'd of ev - il, For thus I
ev - il, ev - il, For thus I
eous, thus purg'd of ev - - il, For thus I
eous, thus purg'd of ev - - il, For thus I



* The second syllable is to be pronounced quickly, the "l" sustained.

8

Four Dualities

FOUR DUALITIES

(Transposed Scores)

Dualities 1 for Alto Flute and Marimba	6' 07"
Dualities 2 for Horn and Harp	5' 08"
Dualities 3 for *Cor anglais* and 2 Guitars	6' 37"
Dualities 4 for 2 Xylophones and Snare Drum	4' 51"

Total Duration: c. 23 minutes

Dualities 1

for Alto Flute & Marimba

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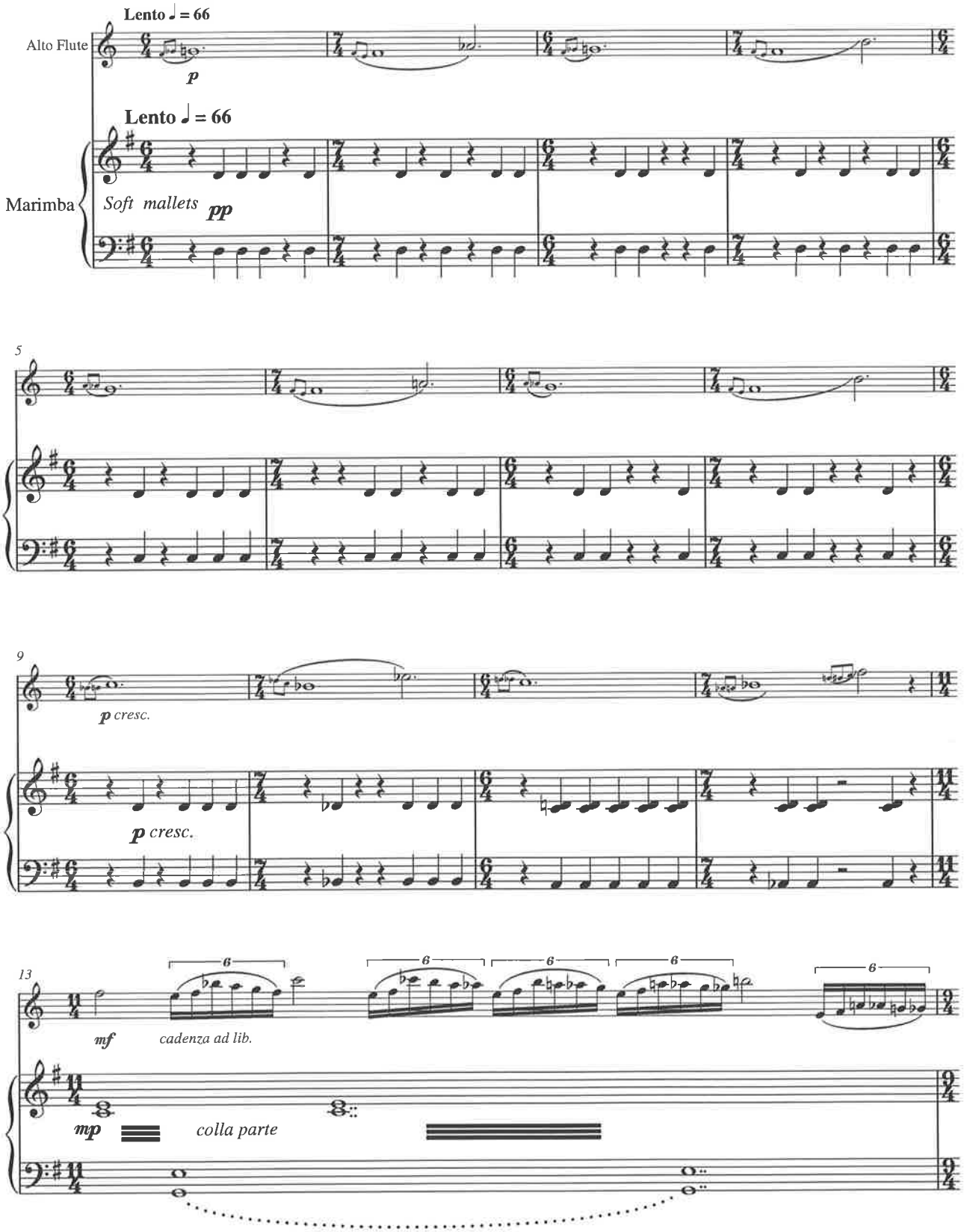

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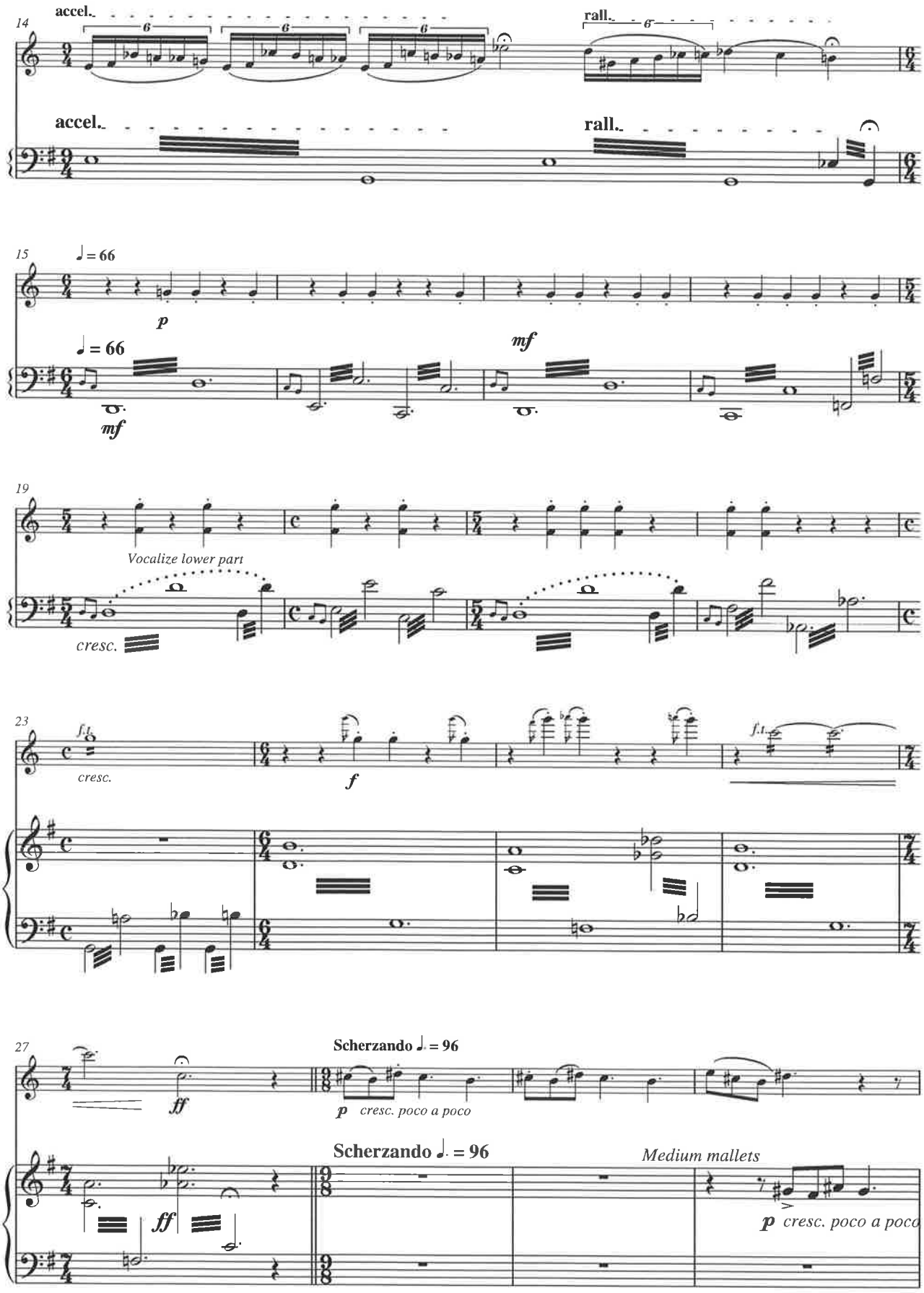
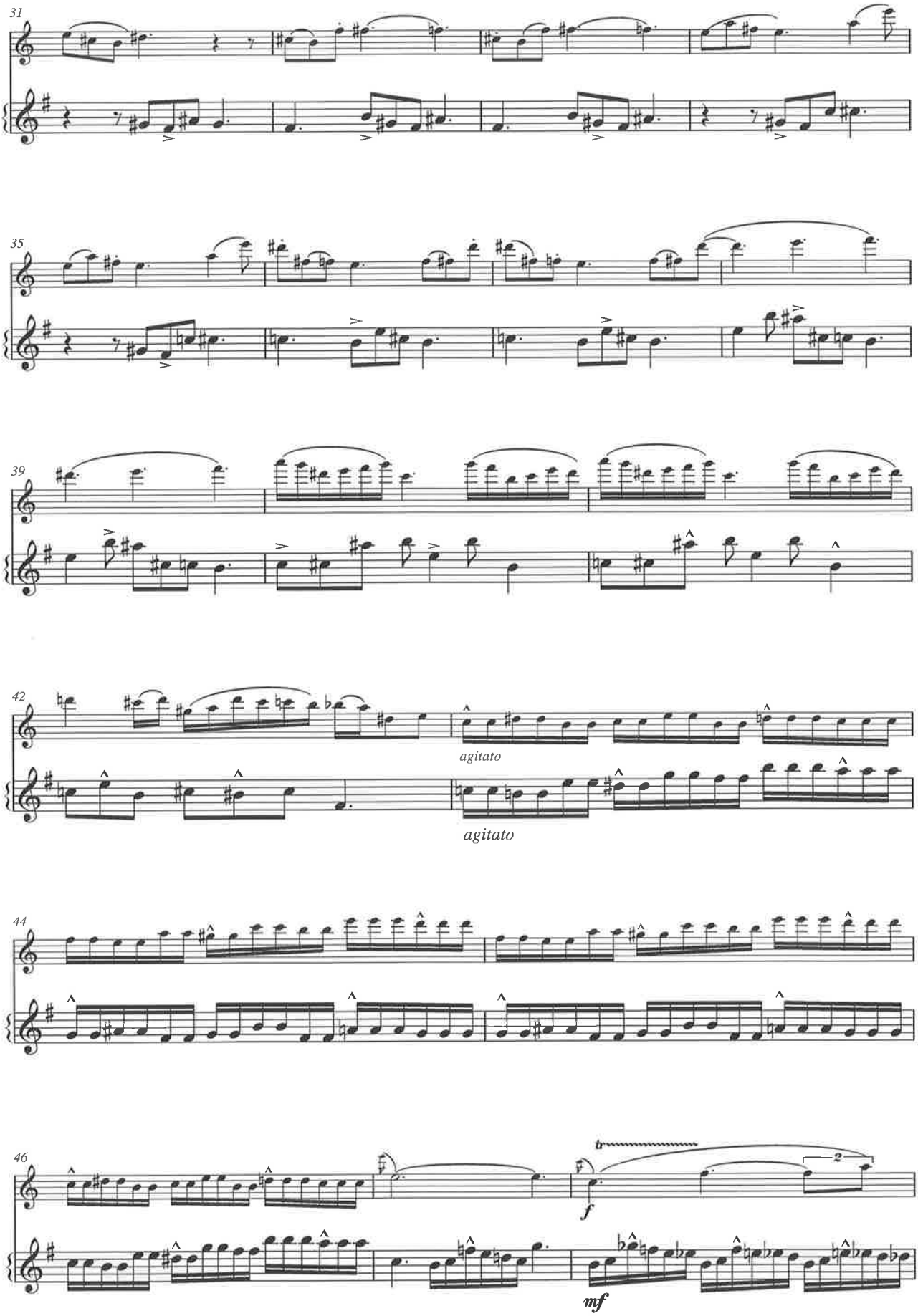
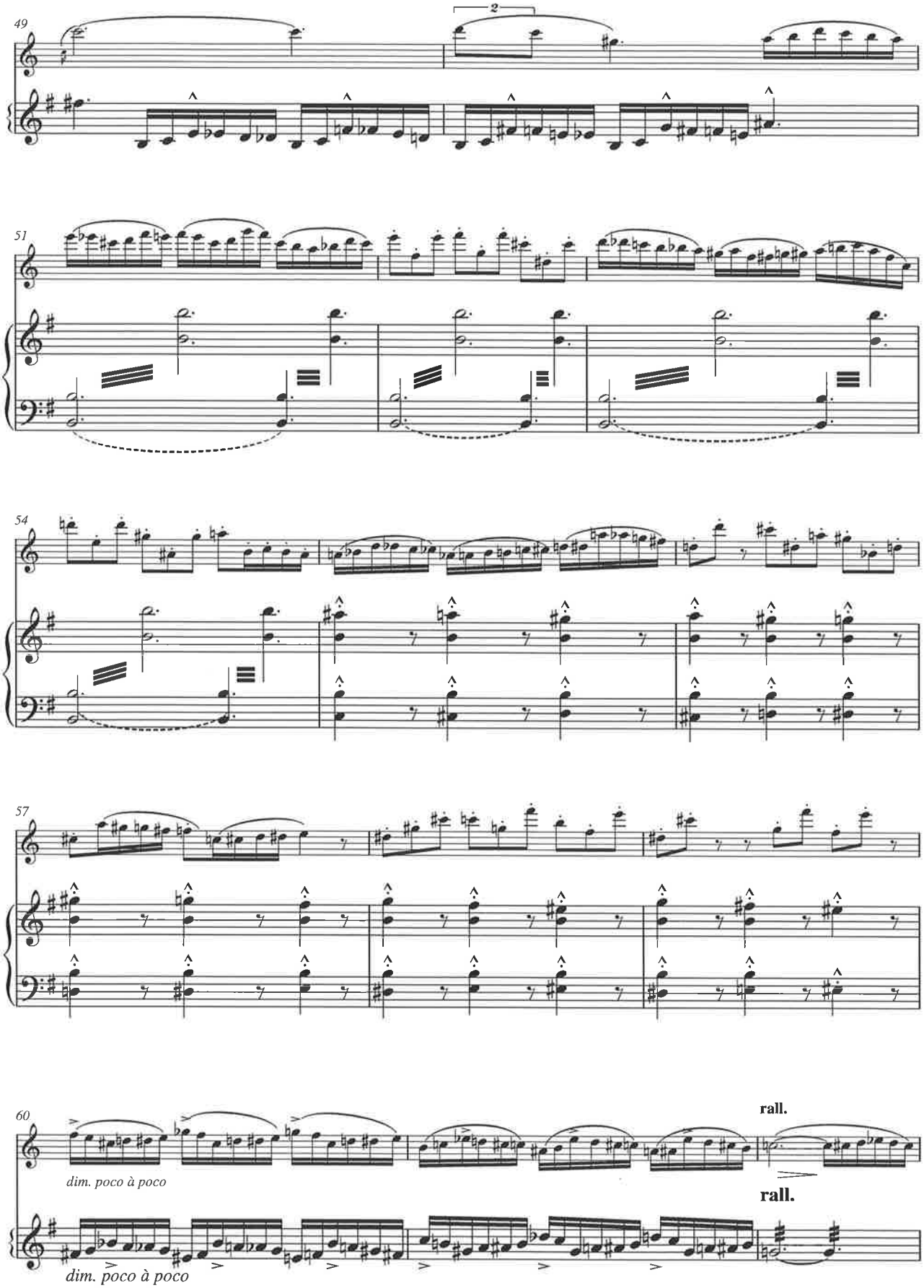
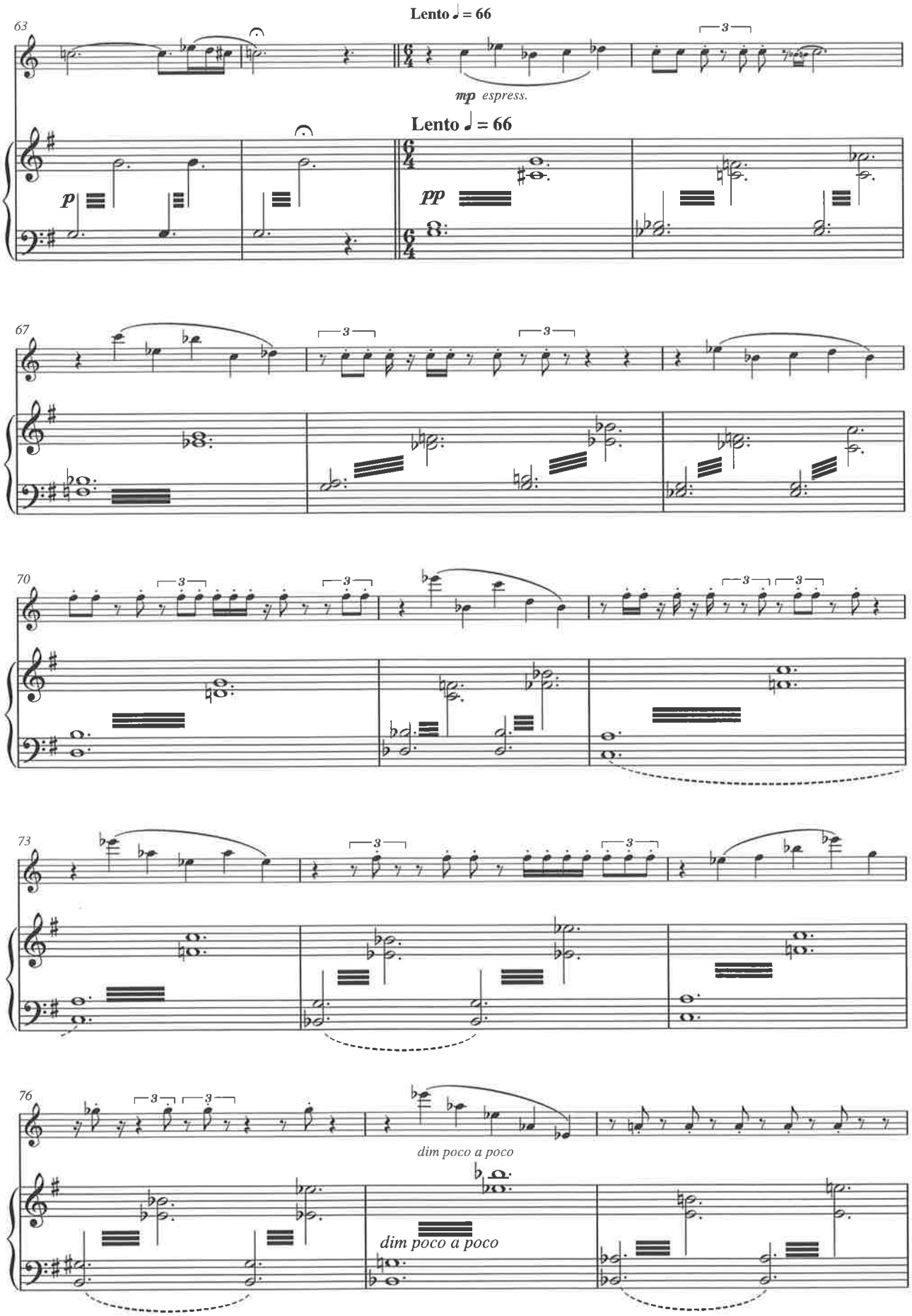
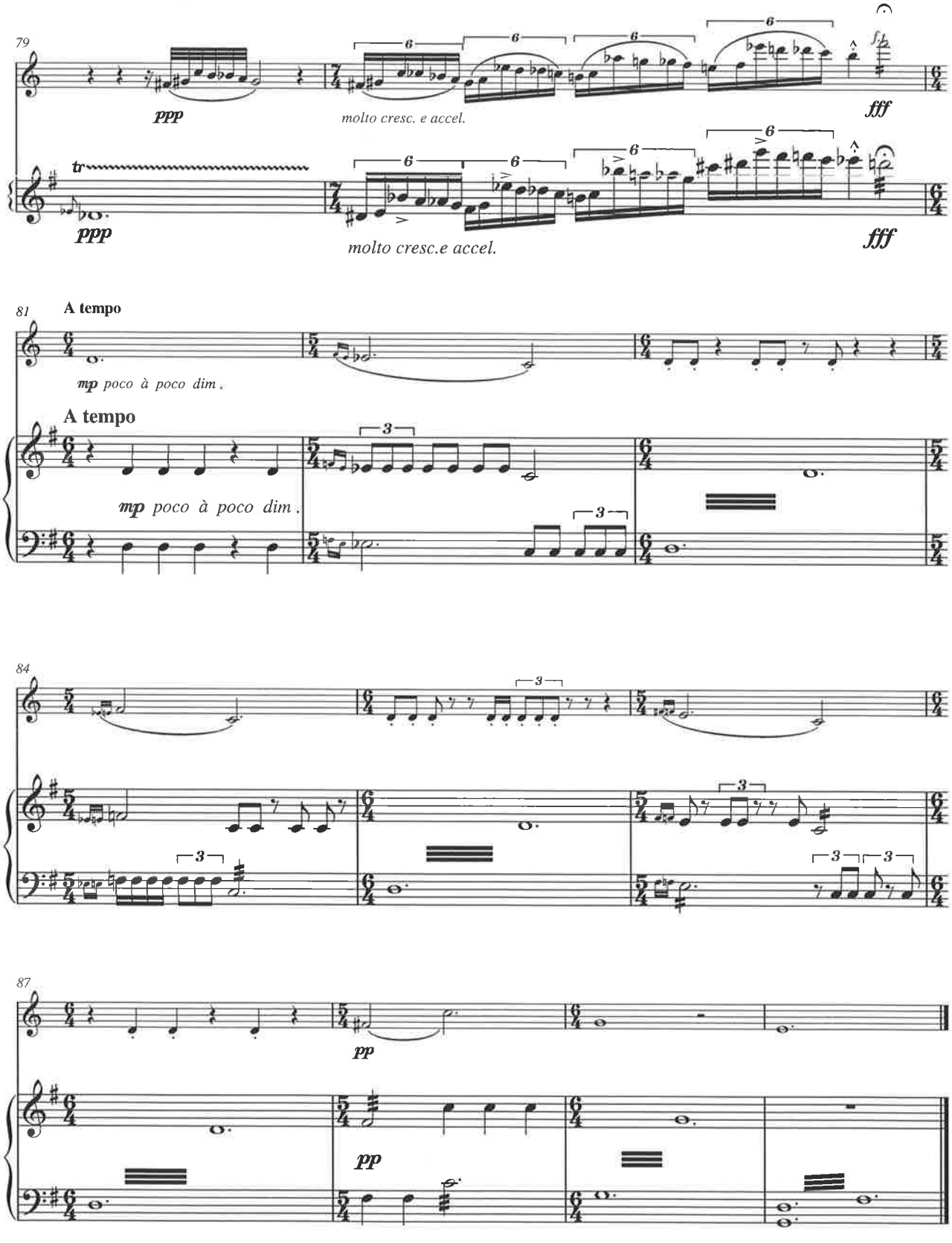

14
accel.
rall.
accel.
rall.
15
♩ = 66
p
mf
♩ = 66
mf
19
Vocalize lower part
cresc.
23
f.l.
cresc.
f
f.l.
27
ff
Scherzando ♩. = 96
p cresc. poco a poco
Scherzando ♩. = 96
Medium mallets
ff
p cresc. poco a poco


31
35
39
42
agitato
agitato
44
46
f
mf


49
2
51
54
57
60
rall.
dim. poco à poco
rall.
dim. poco à poco


Lento ♩ = 66
63
mp espress.
Lento ♩ = 66
p
pp
67
70
73
76
dim poco a poco
dim poco a poco


79
ppp
molto cresc. e accel.
fff
tr
ppp
molto cresc.e accel.
fff
81
A tempo
mp poco à poco dim.
A tempo
mp poco à poco dim.
84
87
pp
pp

6'07"

Dualities 2

for Horn and Harp

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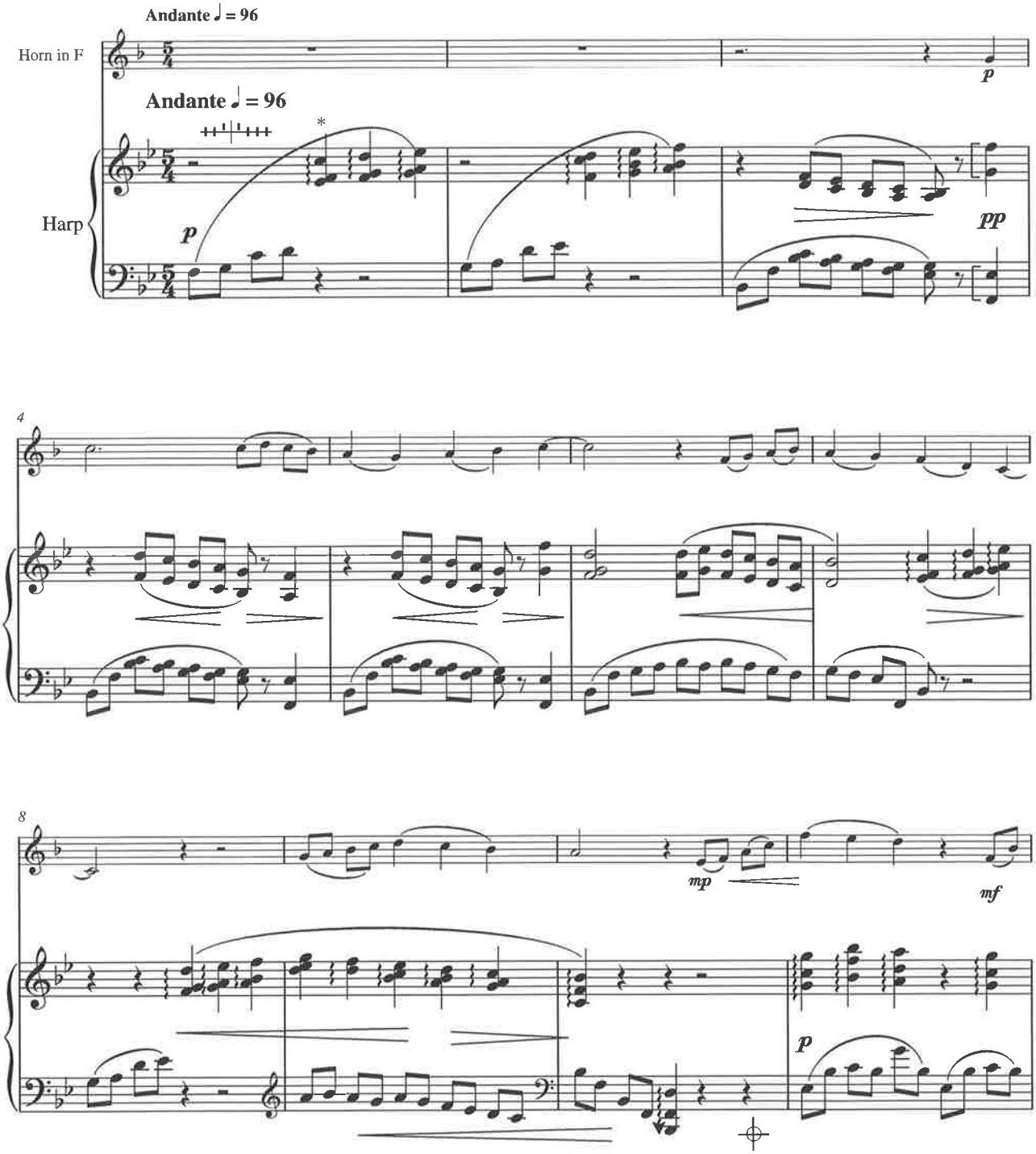

* Chords to be gently arpeggiated

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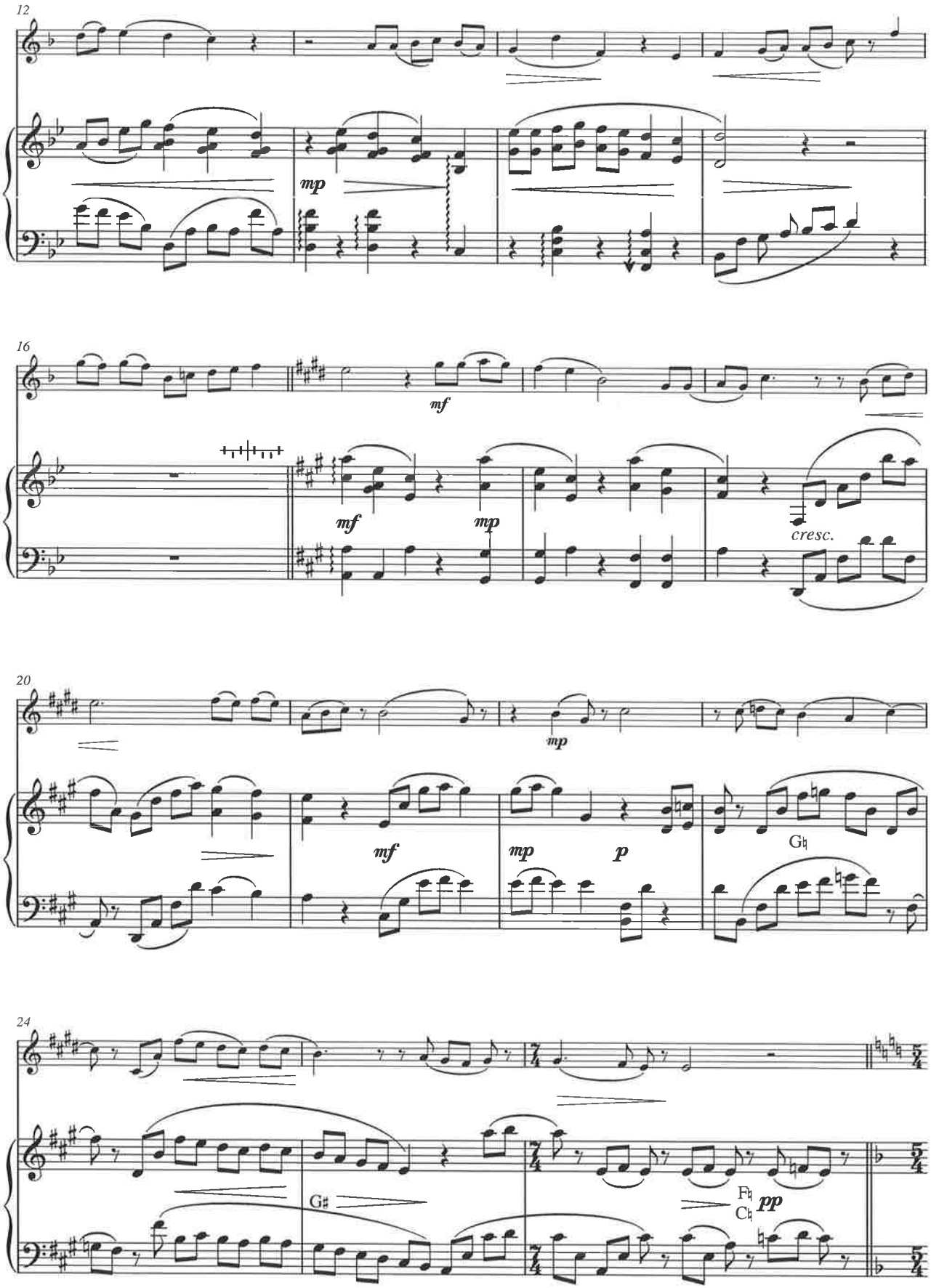
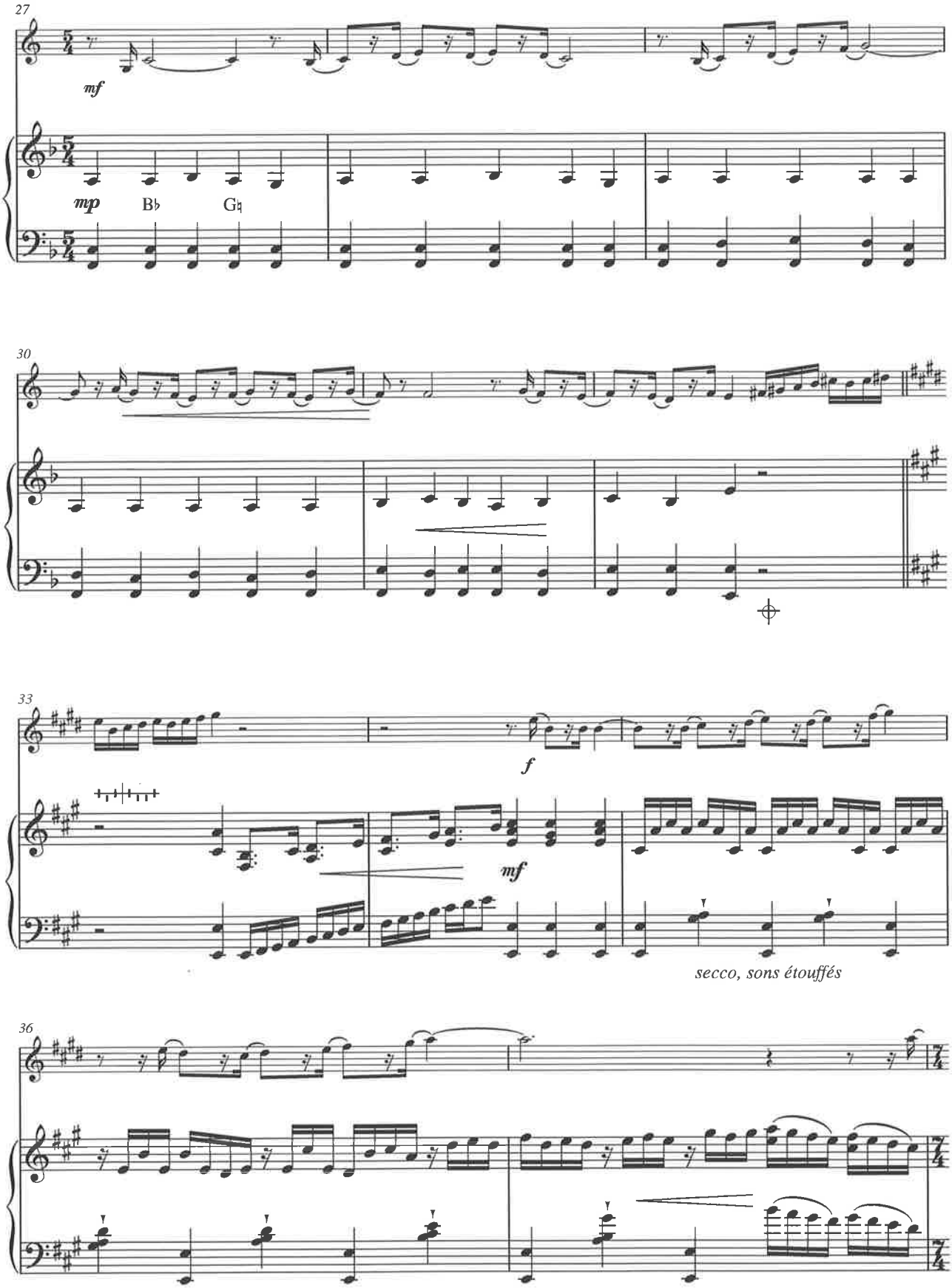
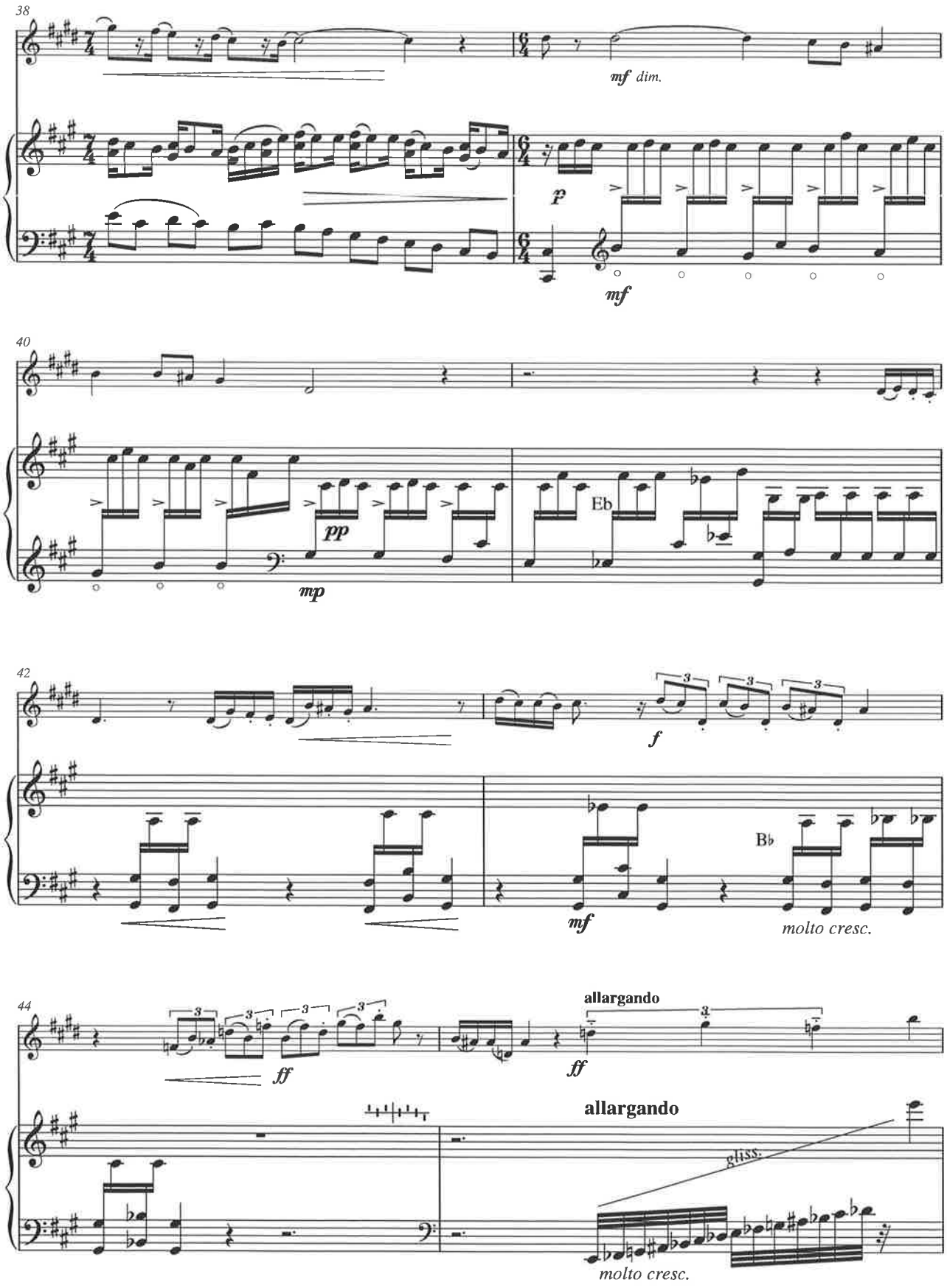
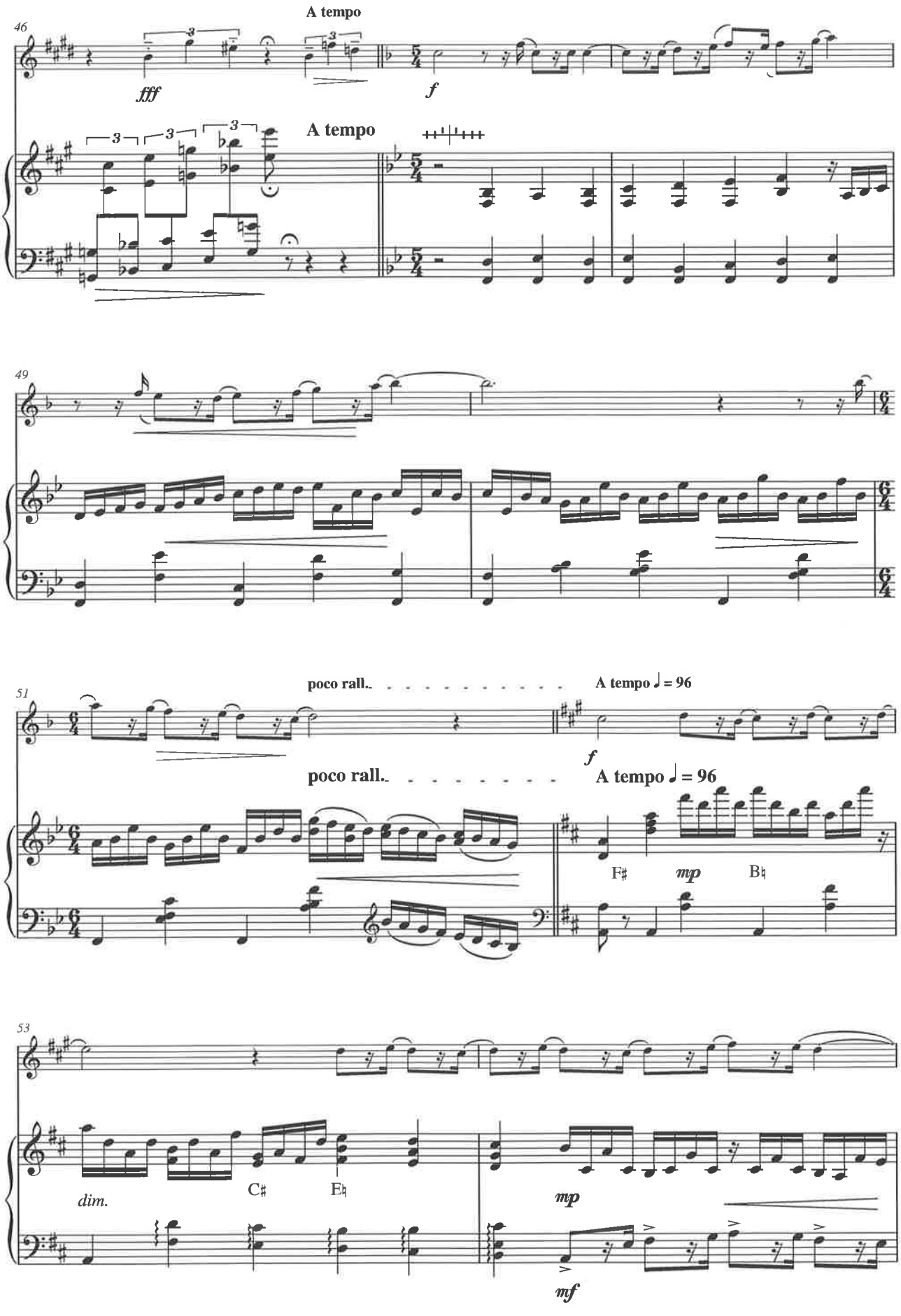
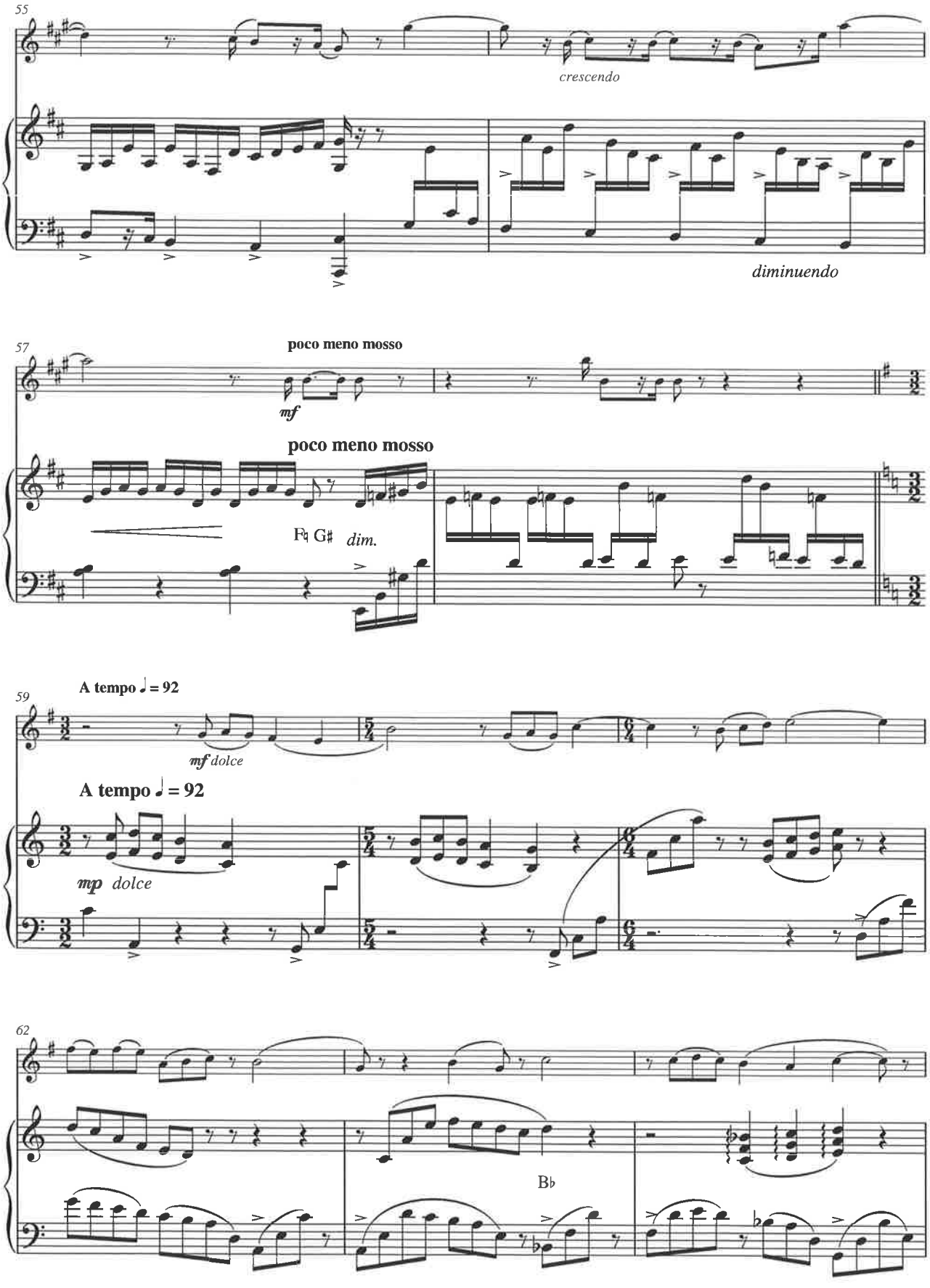
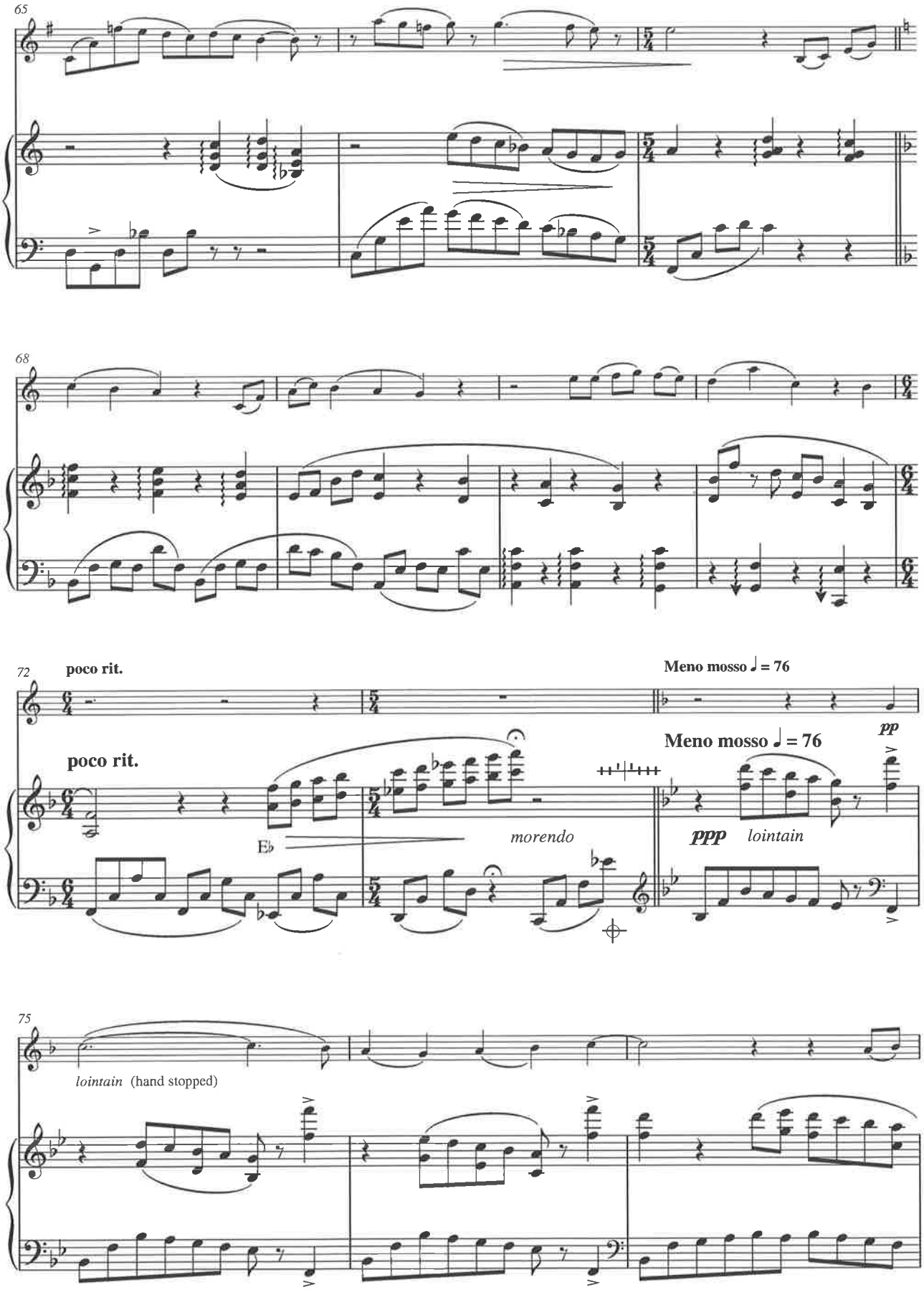

12
mp
16
mf
mf
mp
cresc.
20
mp
mf
mp
p
G♮
24
G♯
F♮
C♮
pp

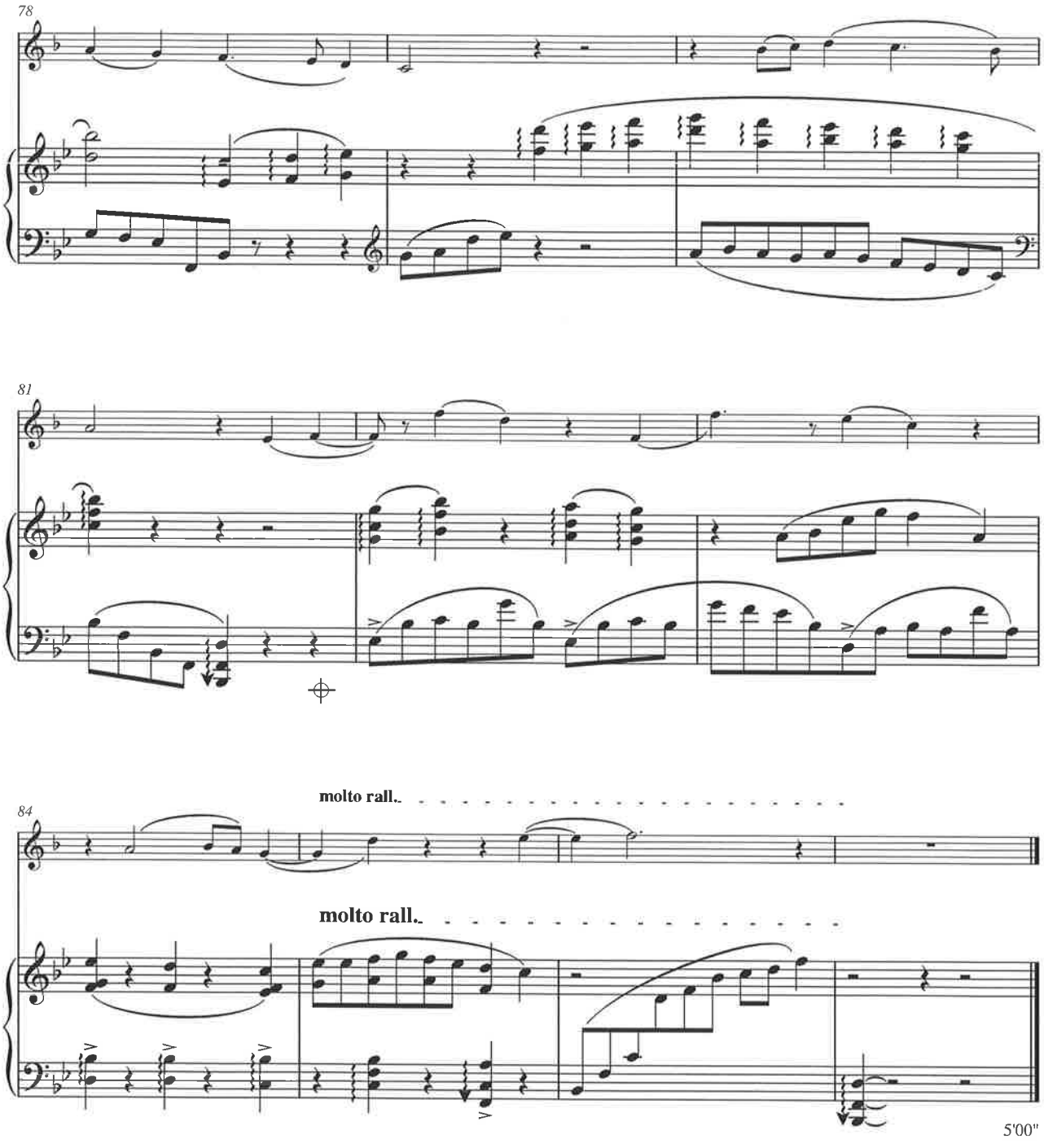

27
mf
mp
B♭
G♮
30
33
f
mf
secco, sons étouffés
36


38
mf dim.
p
mf
40
pp
mp
Eb
42
f
mf
Bb
molto cresc.
44
ff
ff
allargando
allargando
gliss.
molto cresc.


46
A tempo
fff
f
A tempo
49
51
poco rall.
A tempo ♩ = 96
f
poco rall.
A tempo ♩ = 96
F♯
mp
B♮
53
dim.
C♯
E♮
mp
mf


55
crescendo
diminuendo
57
poco meno mosso
mf
poco meno mosso
F♮ G♯ dim.
59
A tempo ♩ = 92
mf dolce
A tempo ♩ = 92
mp dolce
62
B♭


65
68
72
poco rit.
Meno mosso ♩ = 76
poco rit.
Meno mosso ♩ = 76
pp
Eb
morendo
ppp lointain
75
lointain (hand stopped)


78
81
molto rall..
84
molto rall..
5'00"

Dualities 3

for *Cor anglais* and Two Guitars

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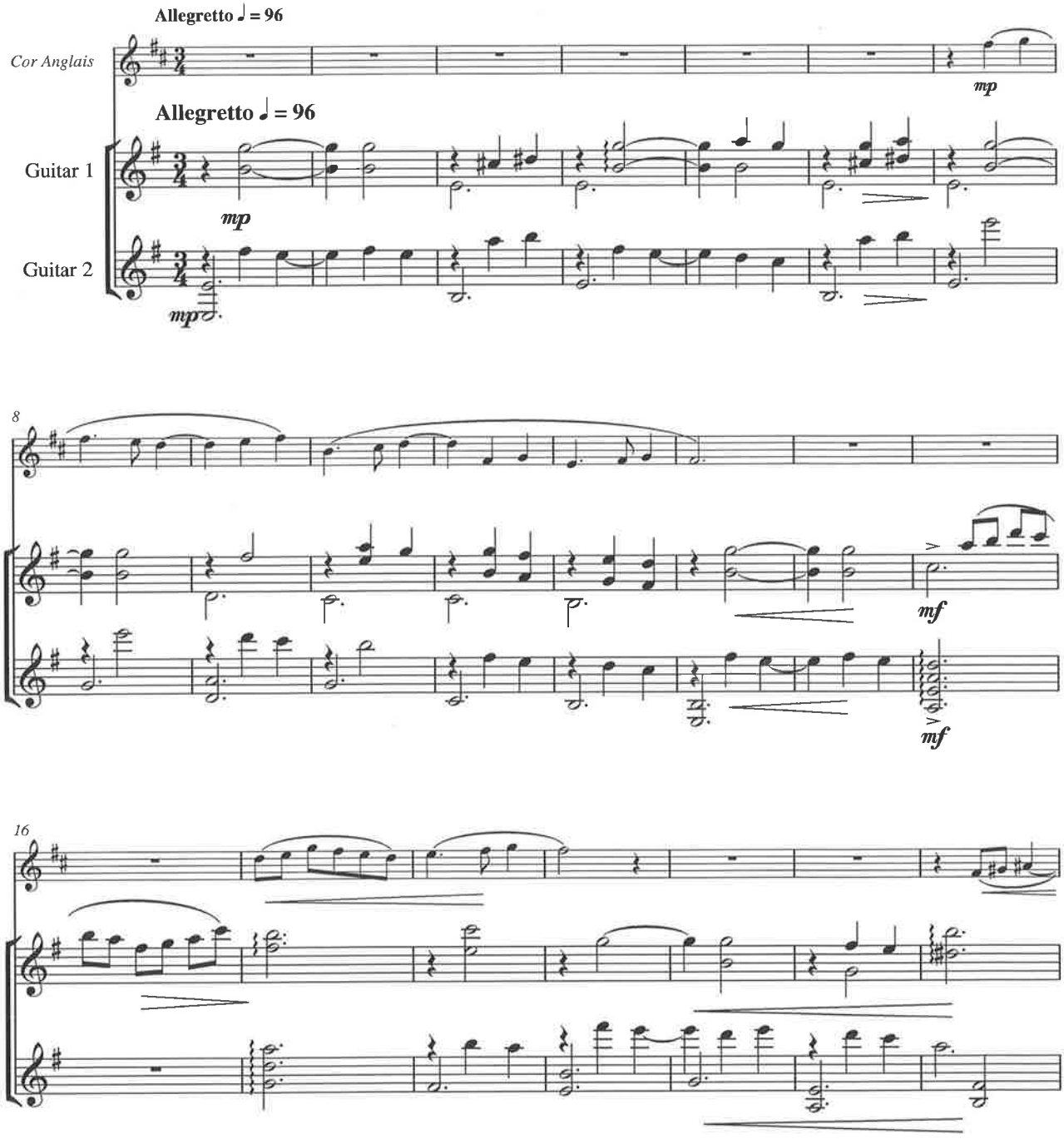

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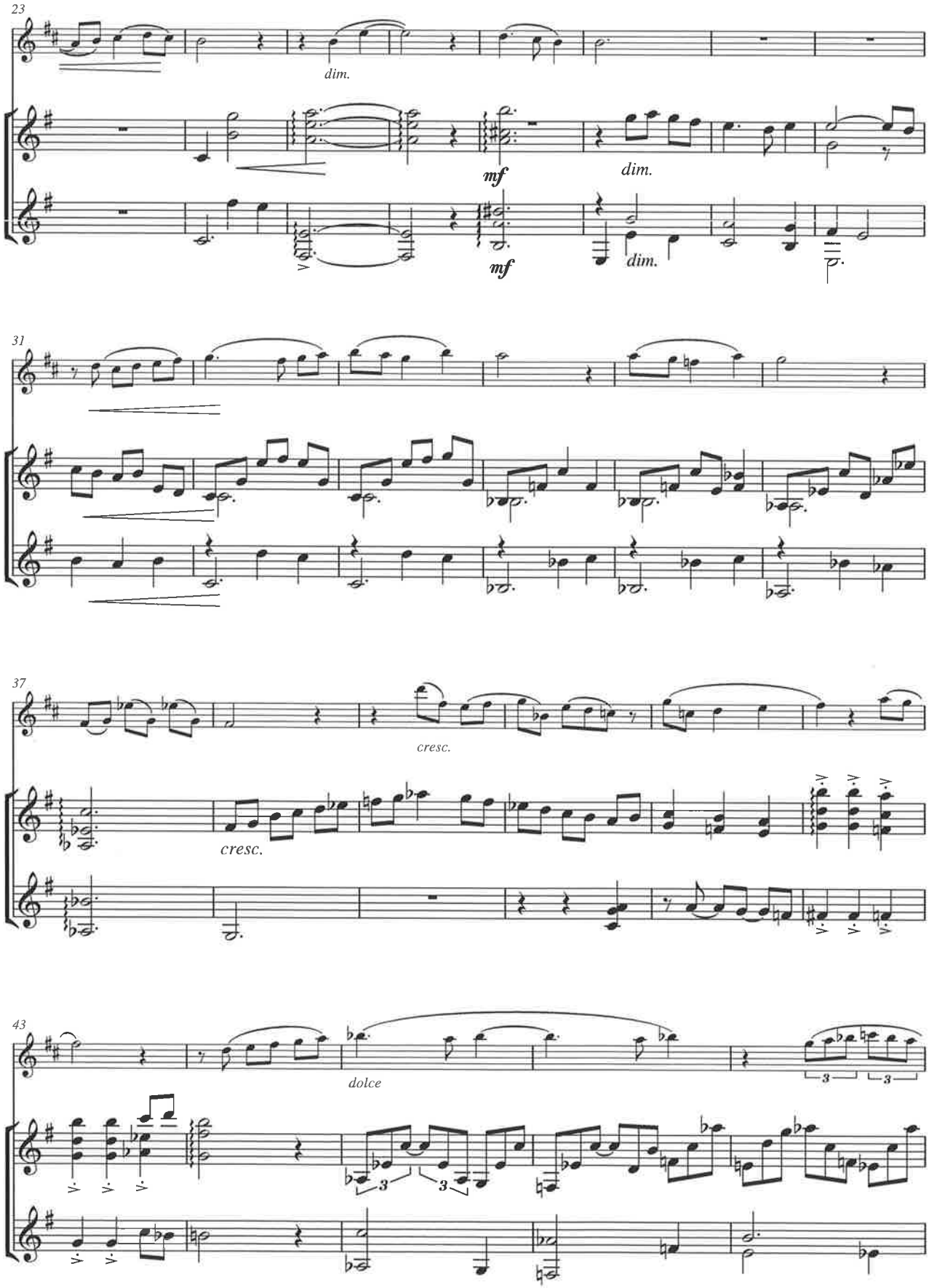
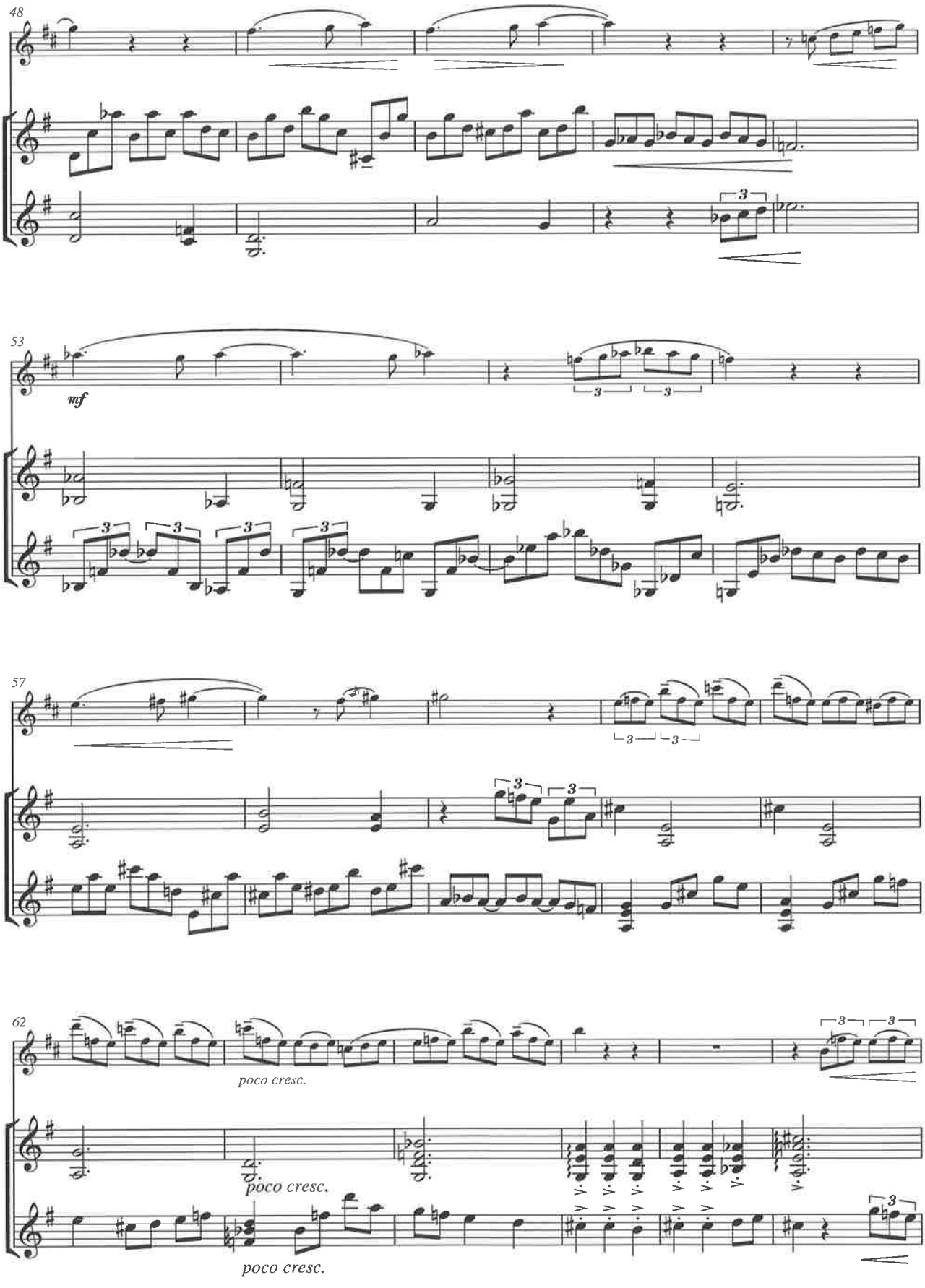
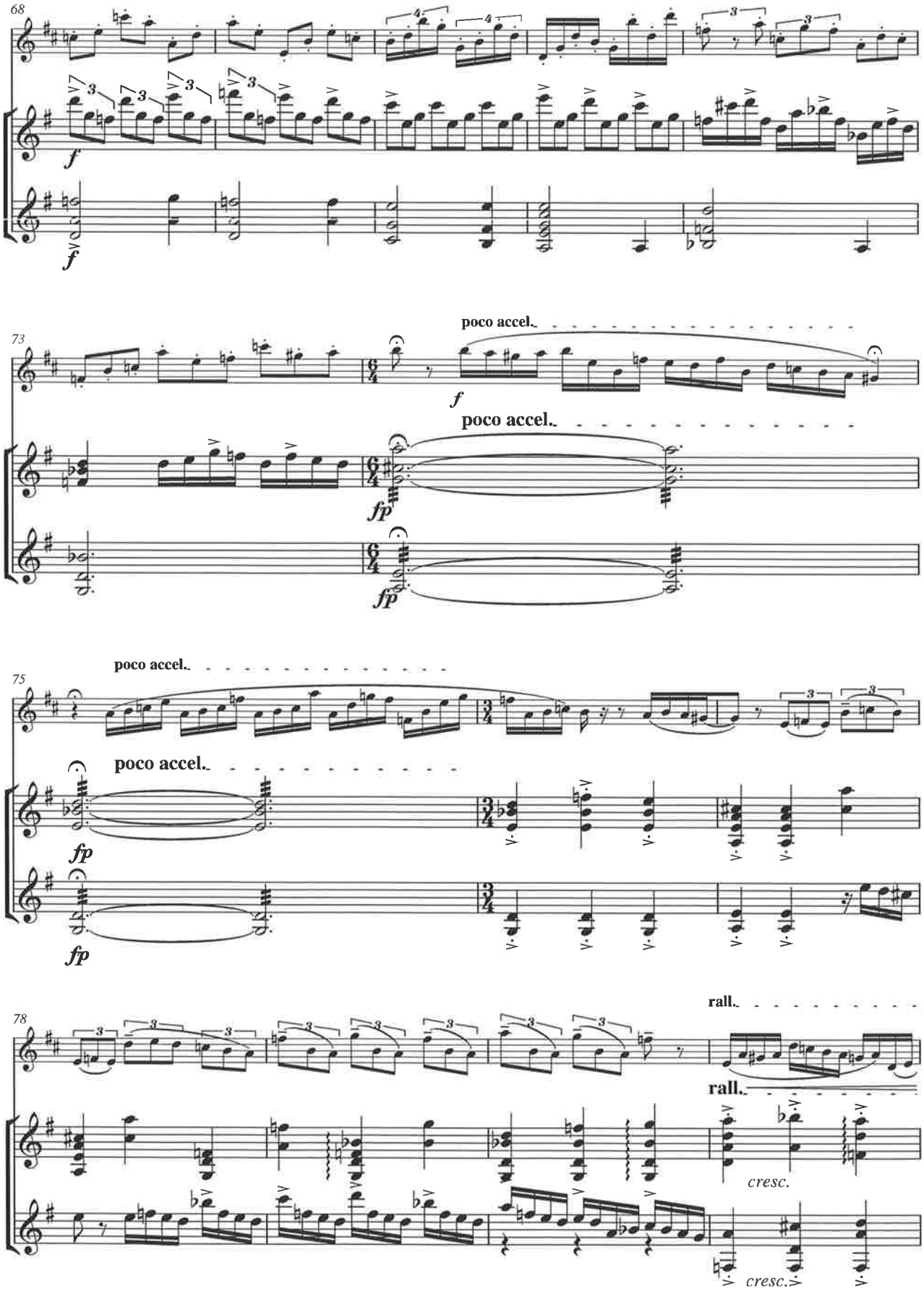
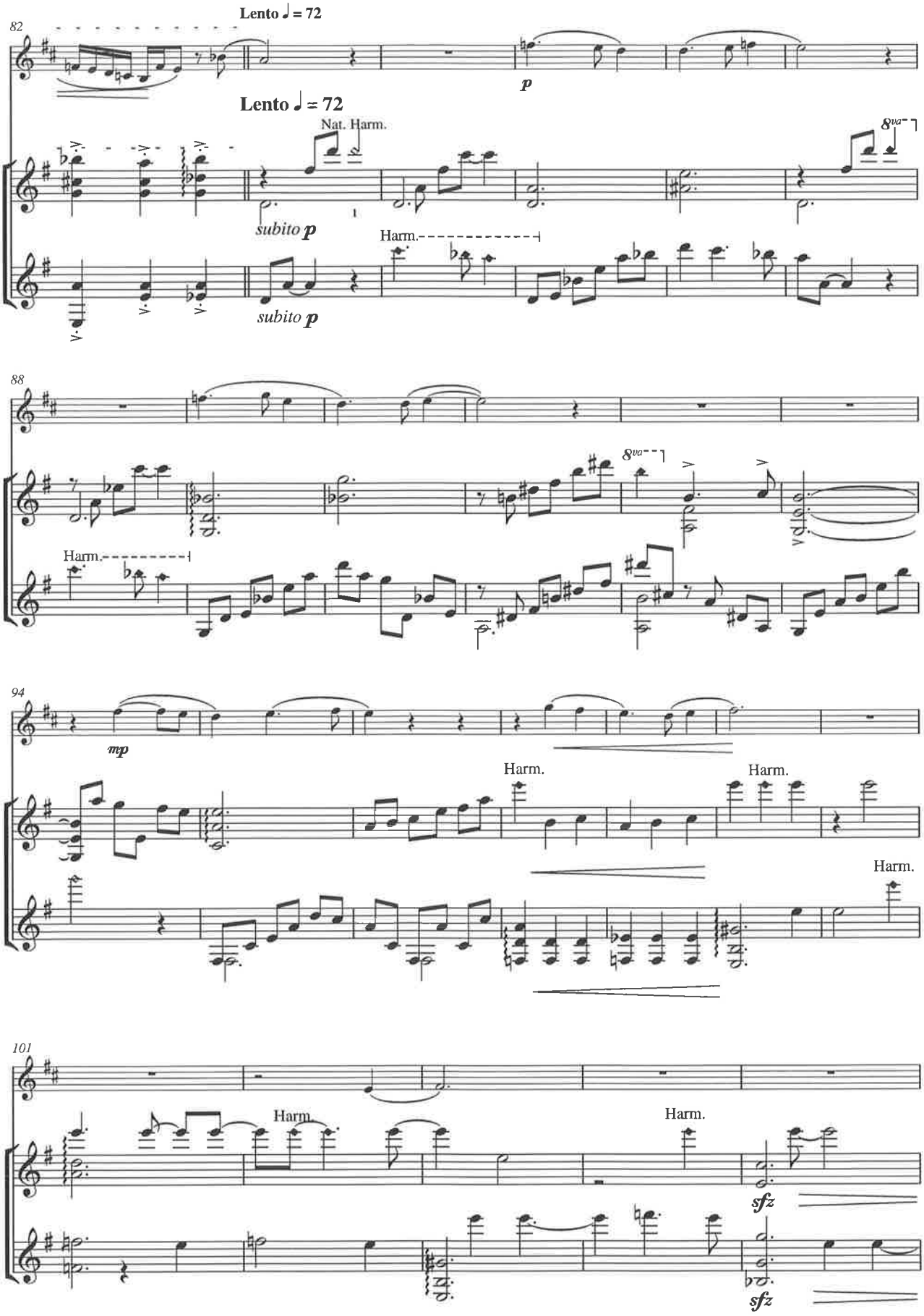
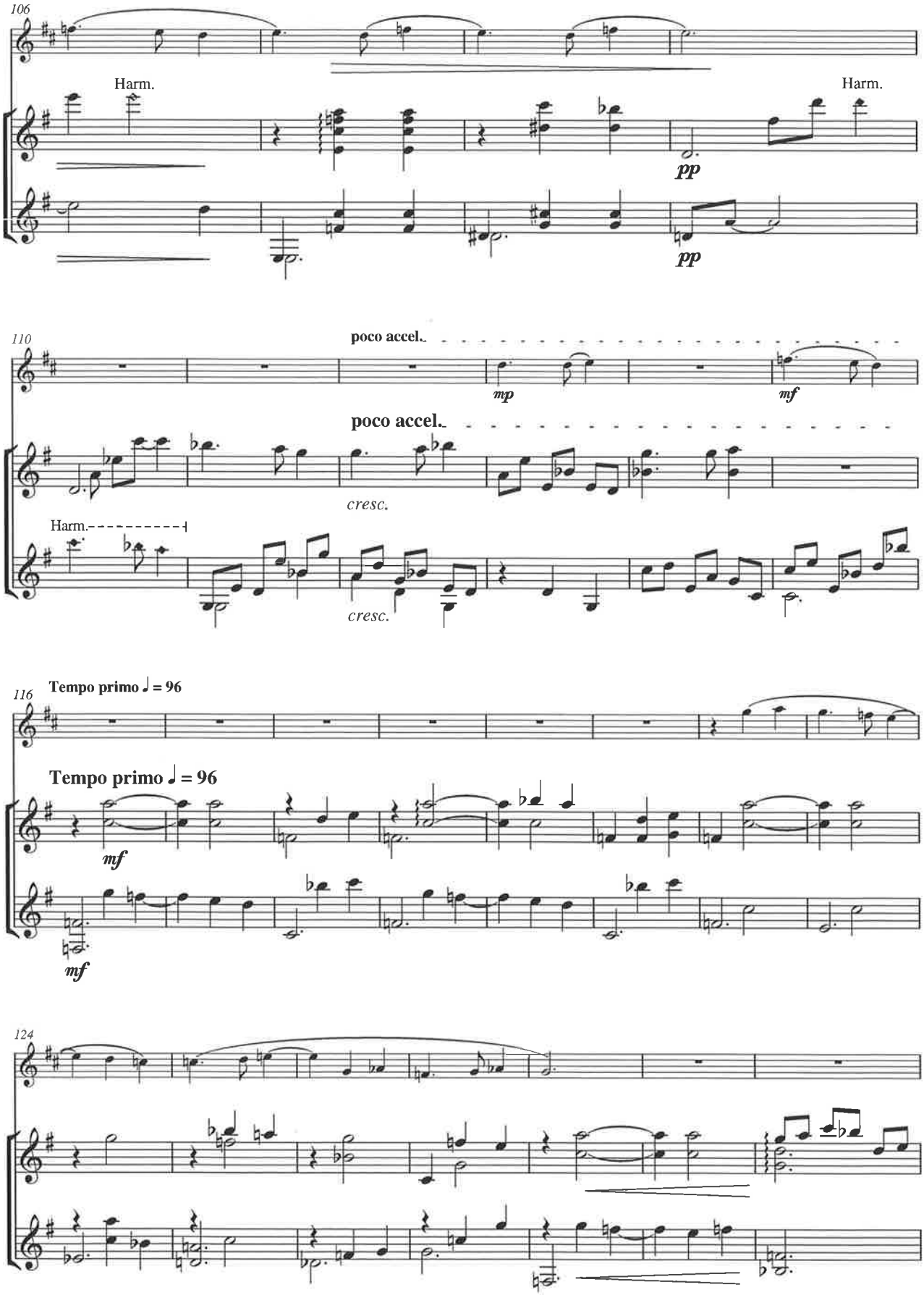
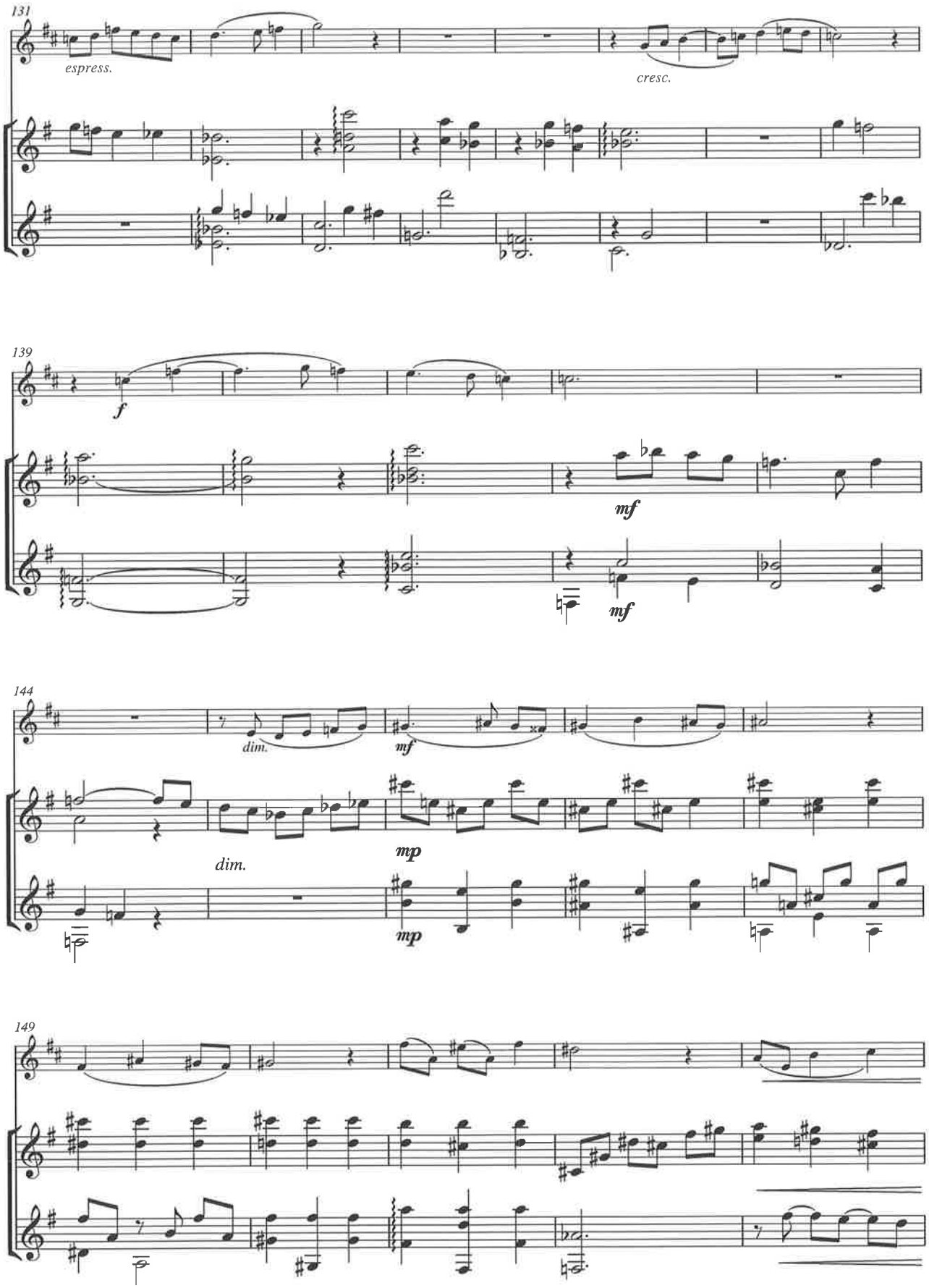

23
dim.
mf
dim.
mf
dim.
31
37
cresc.
cresc.
43
dolce
3
3
3
3

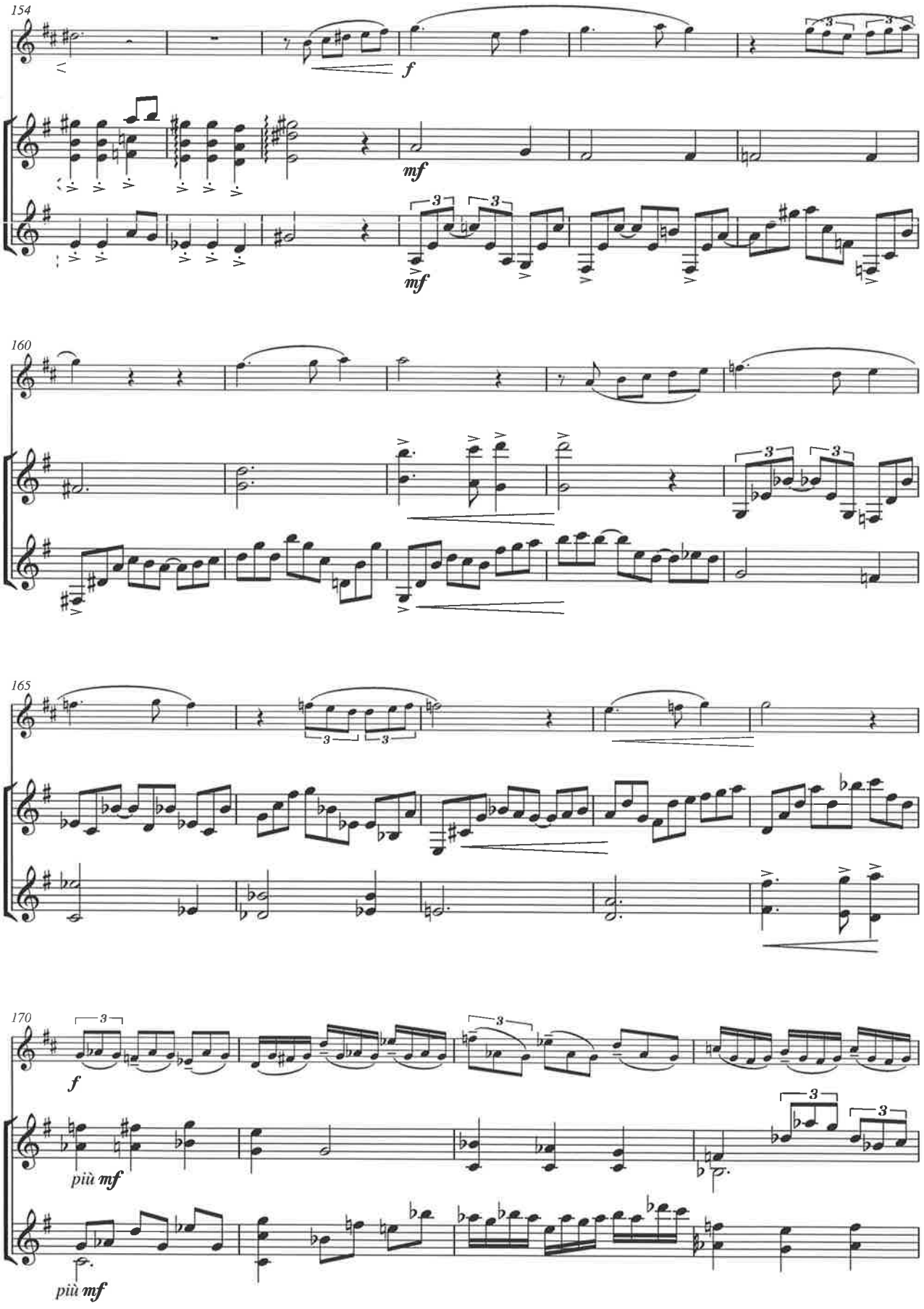

48
53
mf
57
62
poco cresc.
poco cresc.
poco cresc.

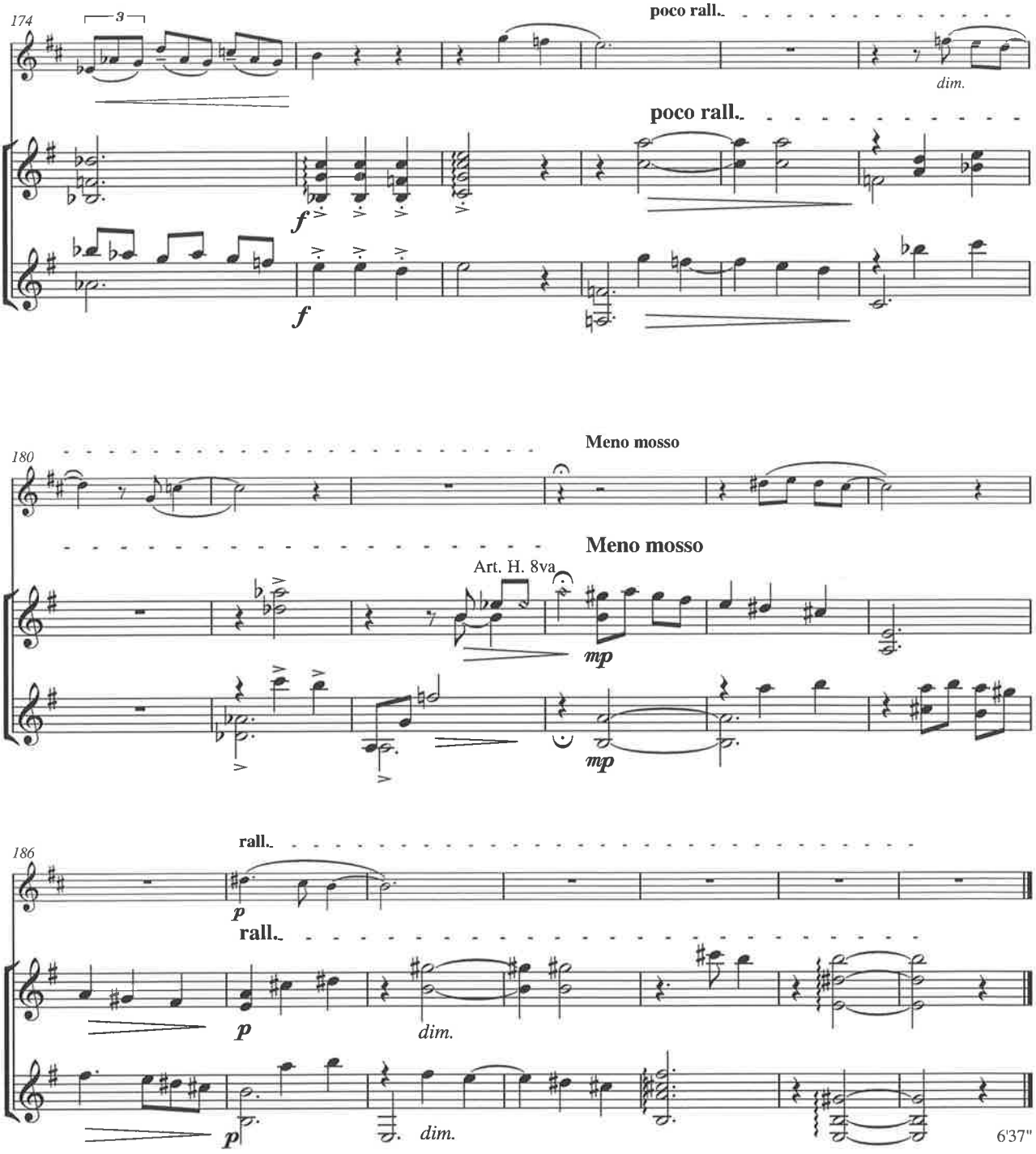

68
f
f
73
poco accel.
f
poco accel.
fp
fp
75
poco accel.
poco accel.
fp
fp
78
rall.
rall.
cresc.
cresc.


82
Lento ♩ = 72
p
Lento ♩ = 72
Nat. Harm.
8va
subito p
Harm.
subito p
88
8va
Harm.
94
mp
Harm.
Harm.
Harm.
101
Harm.
Harm.
sfz
sfz


106
Harm.
Harm.
pp
pp
110
poco accel.
mp
mf
poco accel.
cresc.
Harm.
cresc.
116
Tempo primo ♩ = 96
Tempo primo ♩ = 96
mf
mf
124


131
espress.
cresc.
139
f
mf
mf
144
dim.
mf
mp
dim.
mp
149


154
f
mf
mf
160
165
170
f
più mf
più mf


174
3
poco rall.
dim.
poco rall.
f
f
180
Meno mosso
Meno mosso
Art. H. 8va
mp
mp
186
rall.
p
rall.
p
dim.
p
dim.
6'37"

Dualities 4

for Two Xylophones and Snare Drum

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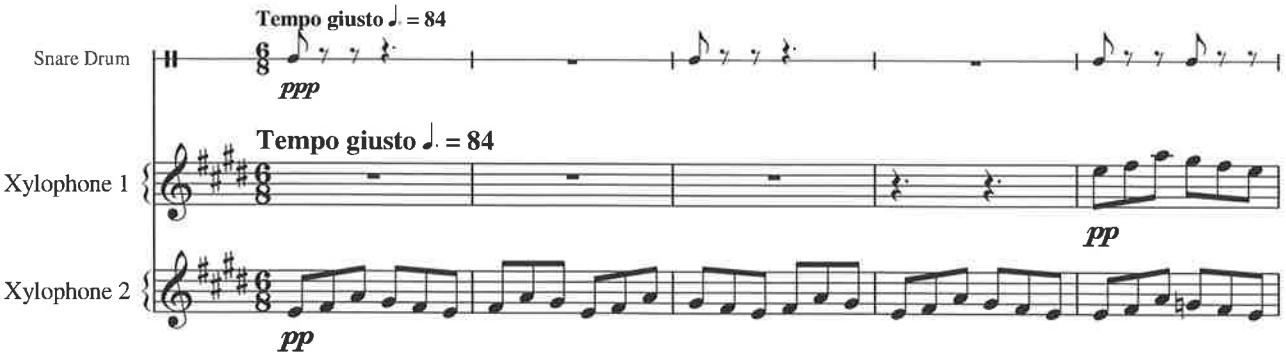

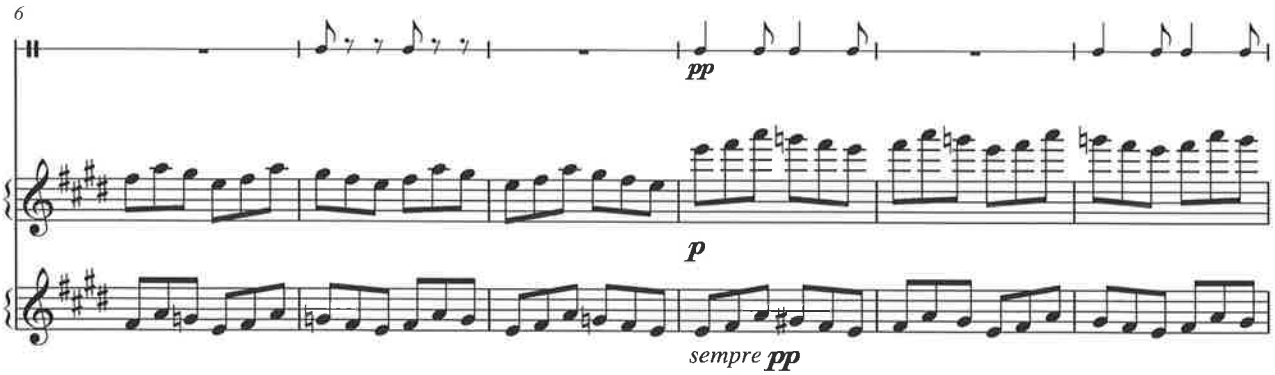

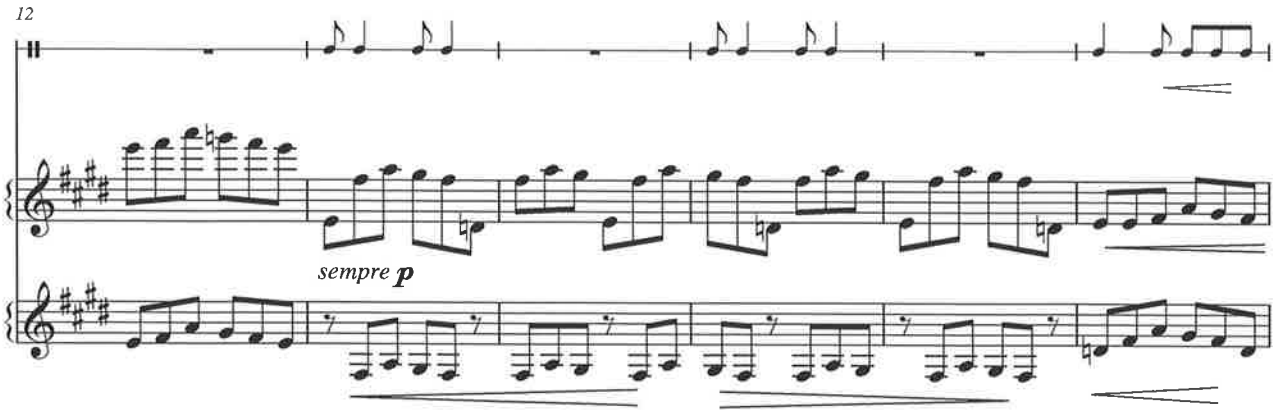

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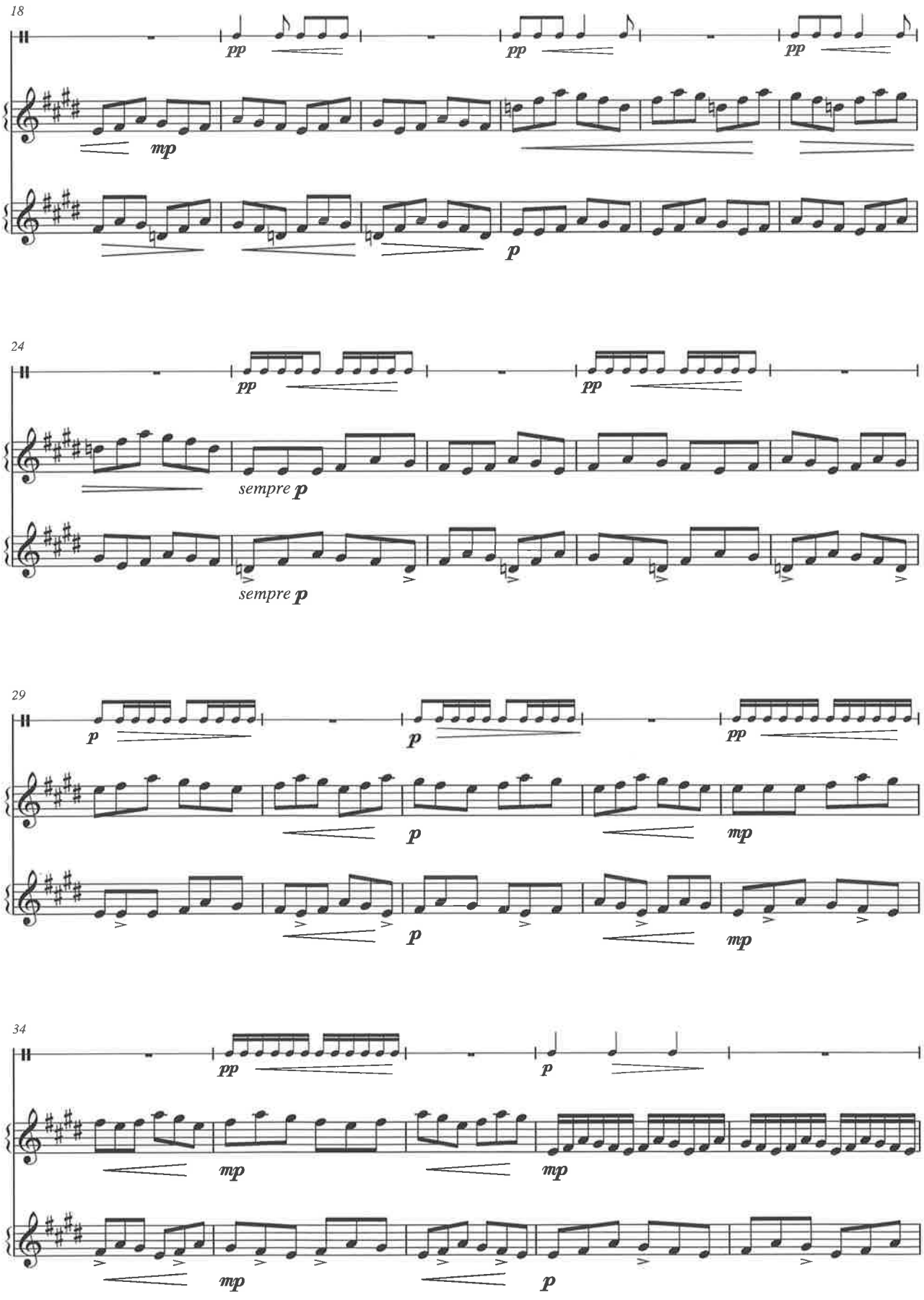
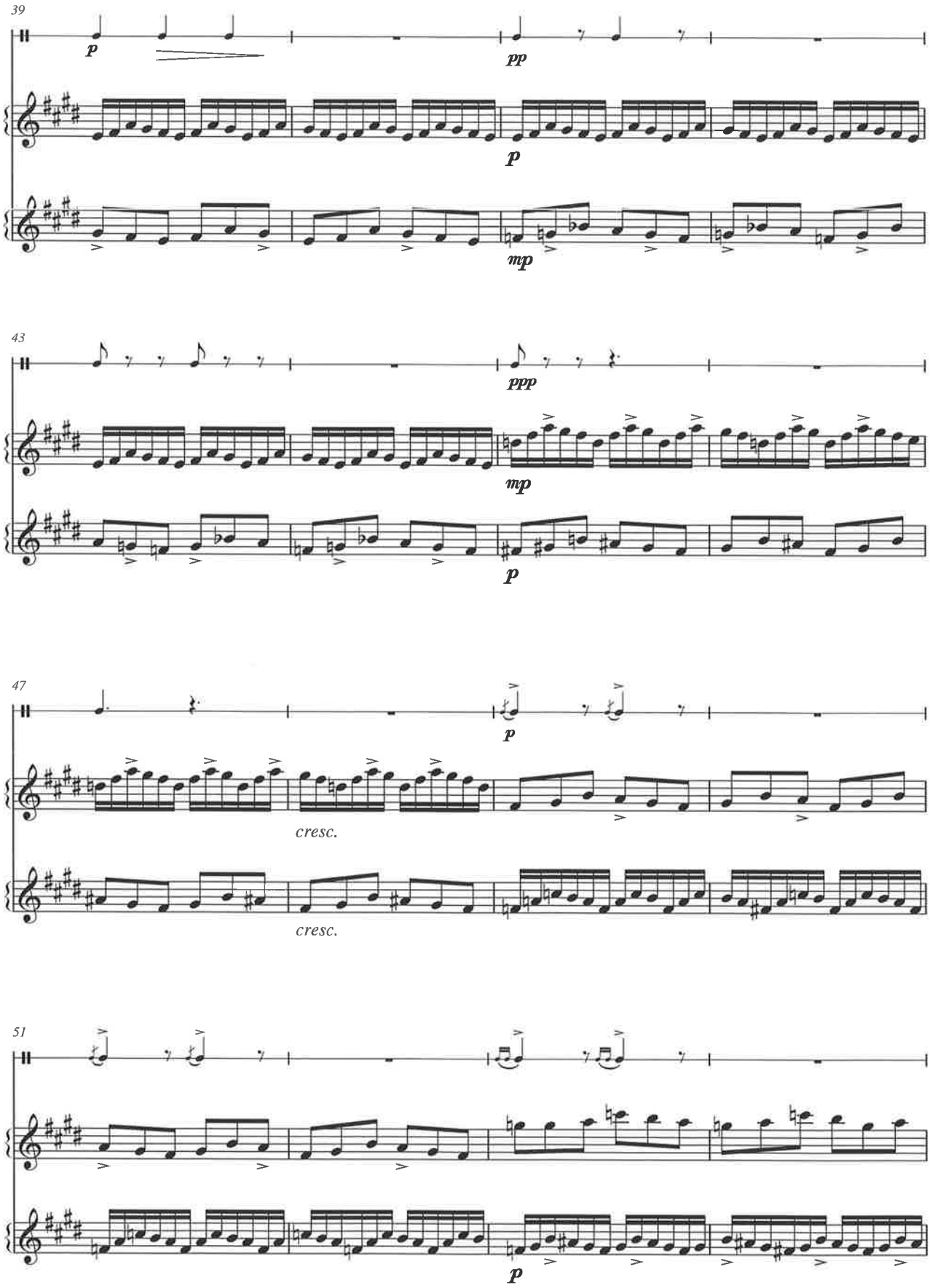
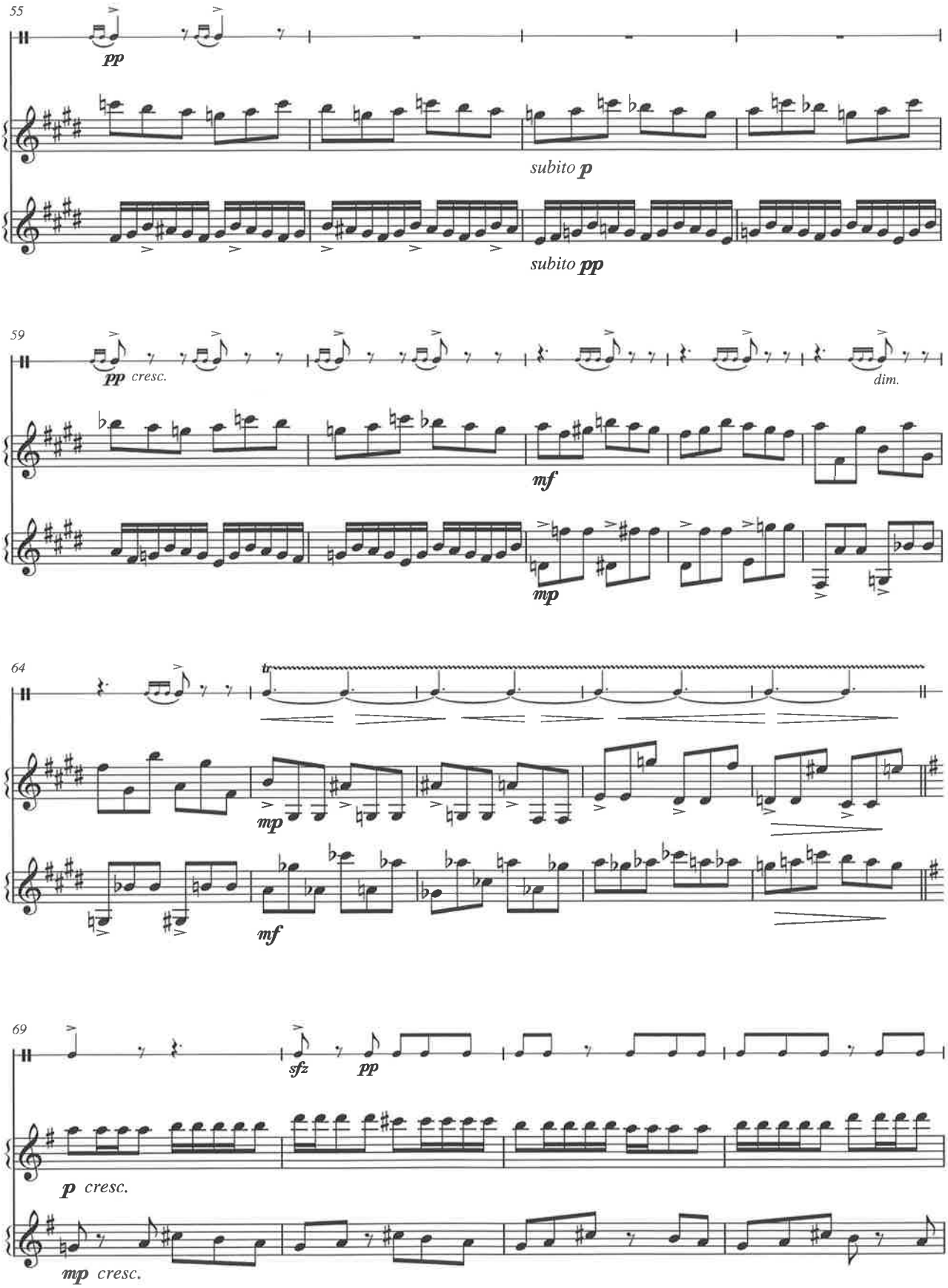
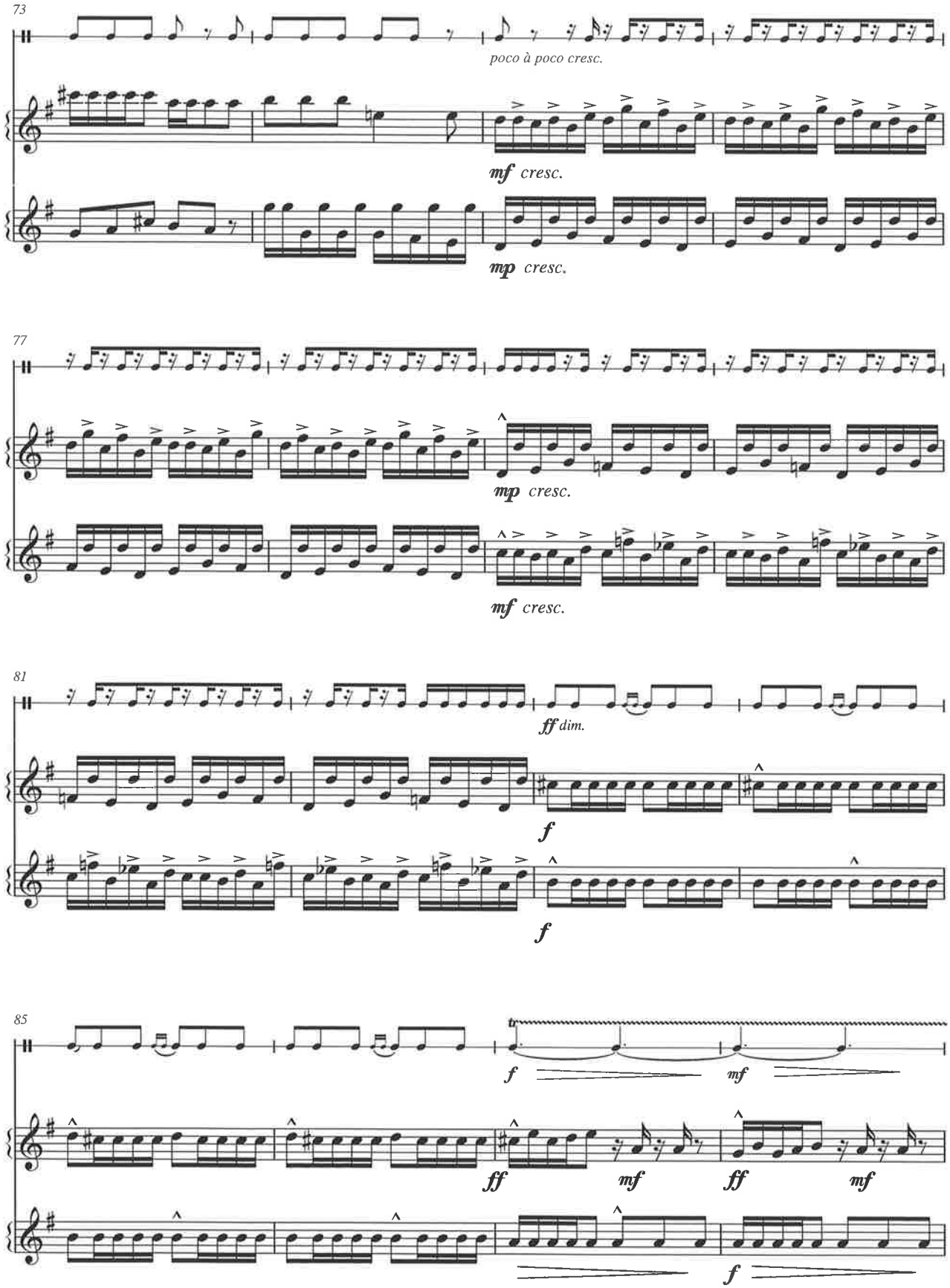
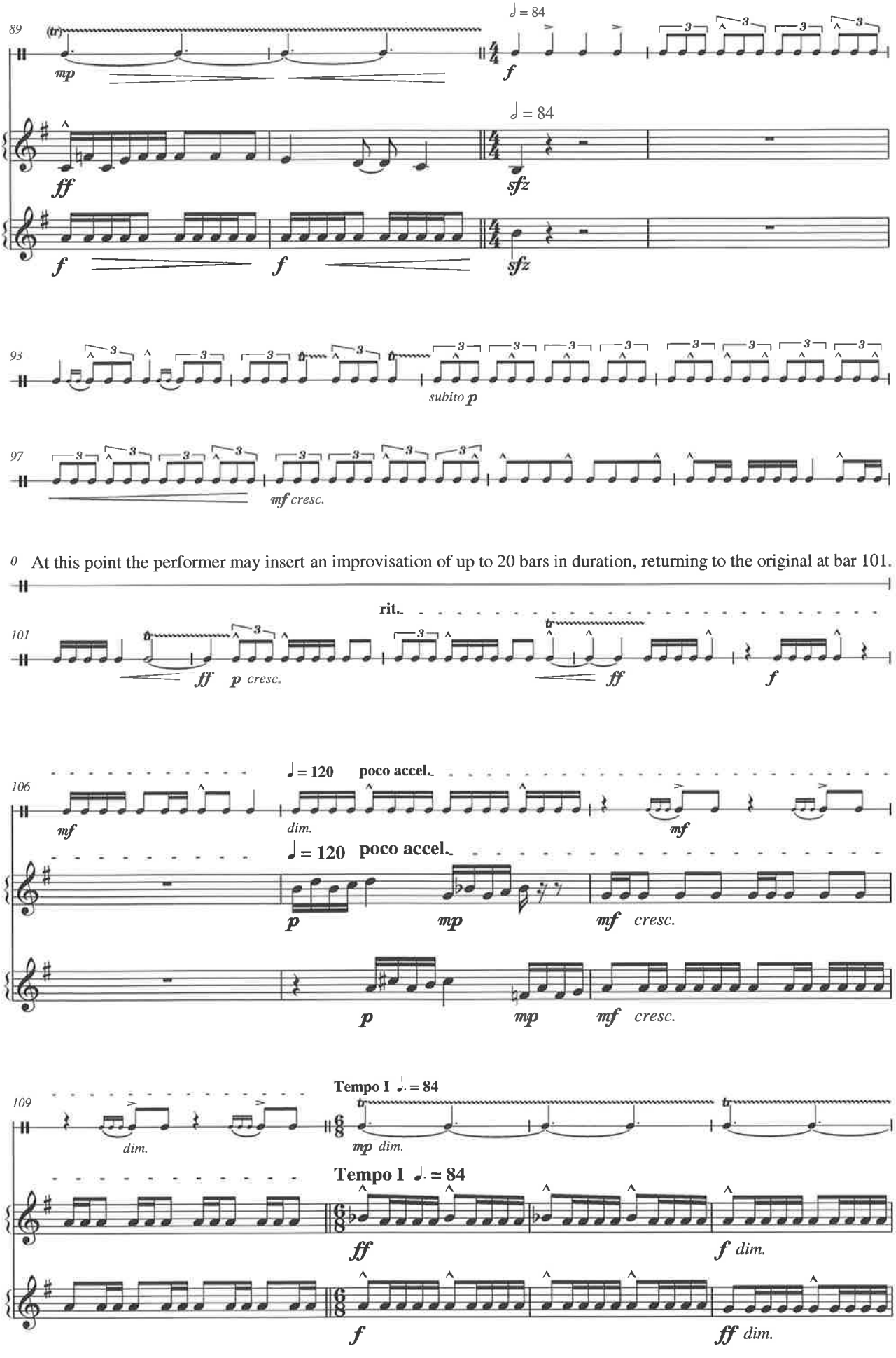
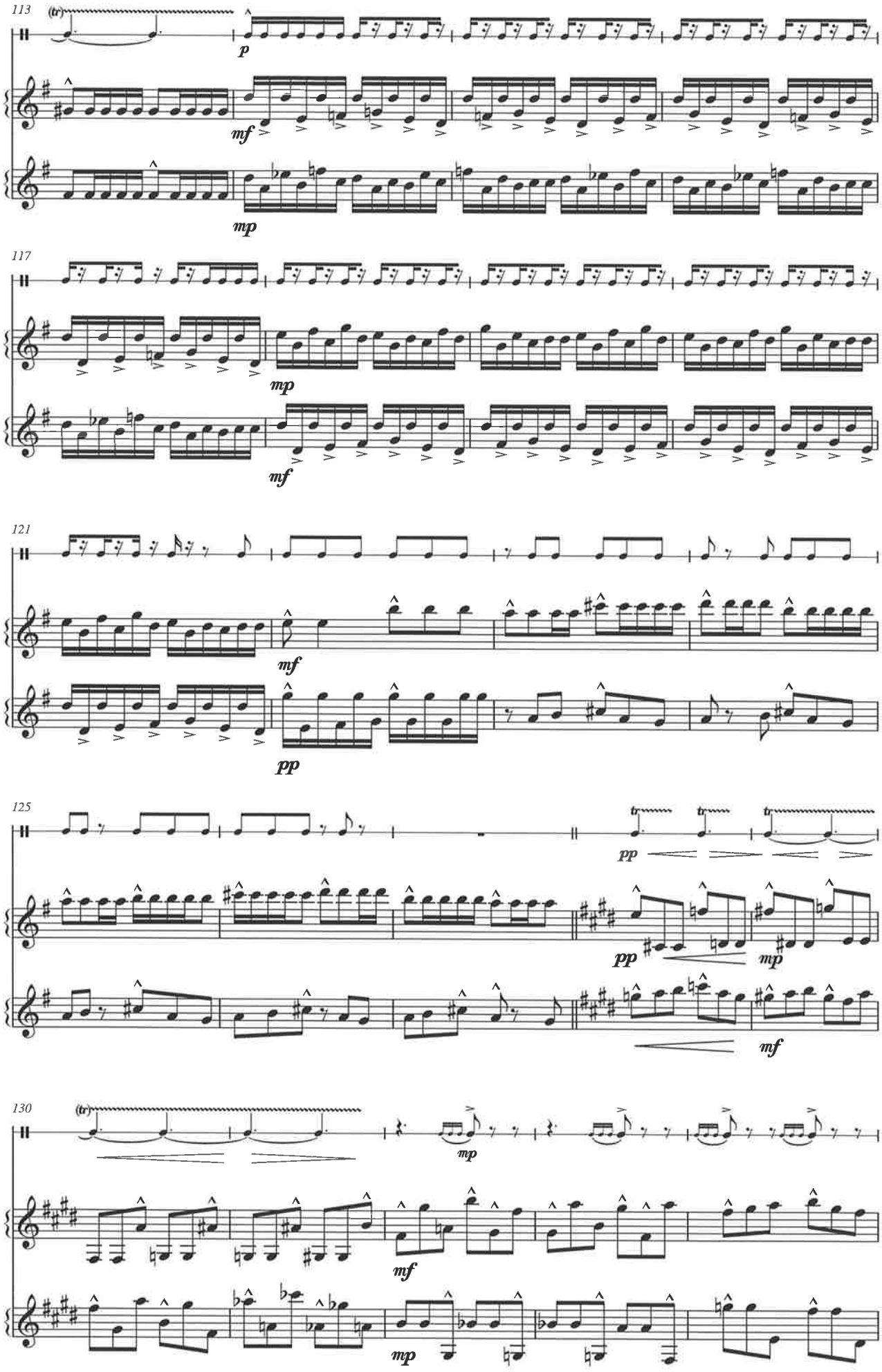

18
pp
pp
pp
mp
p
24
pp
pp
sempre p
sempre p
29
p
p
pp
p
mp
p
mp
34
pp
p
mp
mp
mp
p

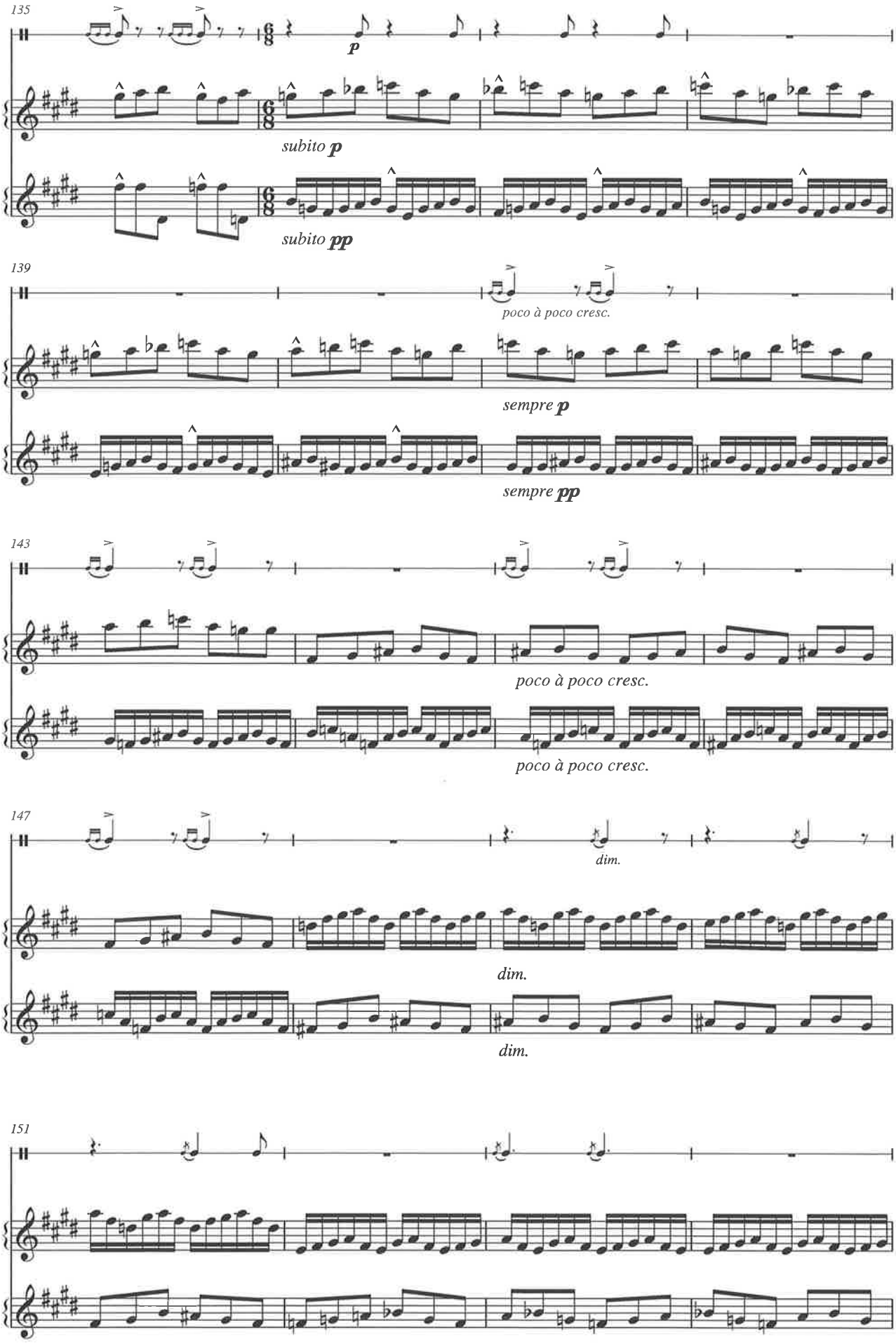

39
p
pp
p
mp
43
ppp
mp
p
47
p
cresc.
cresc.
51
p

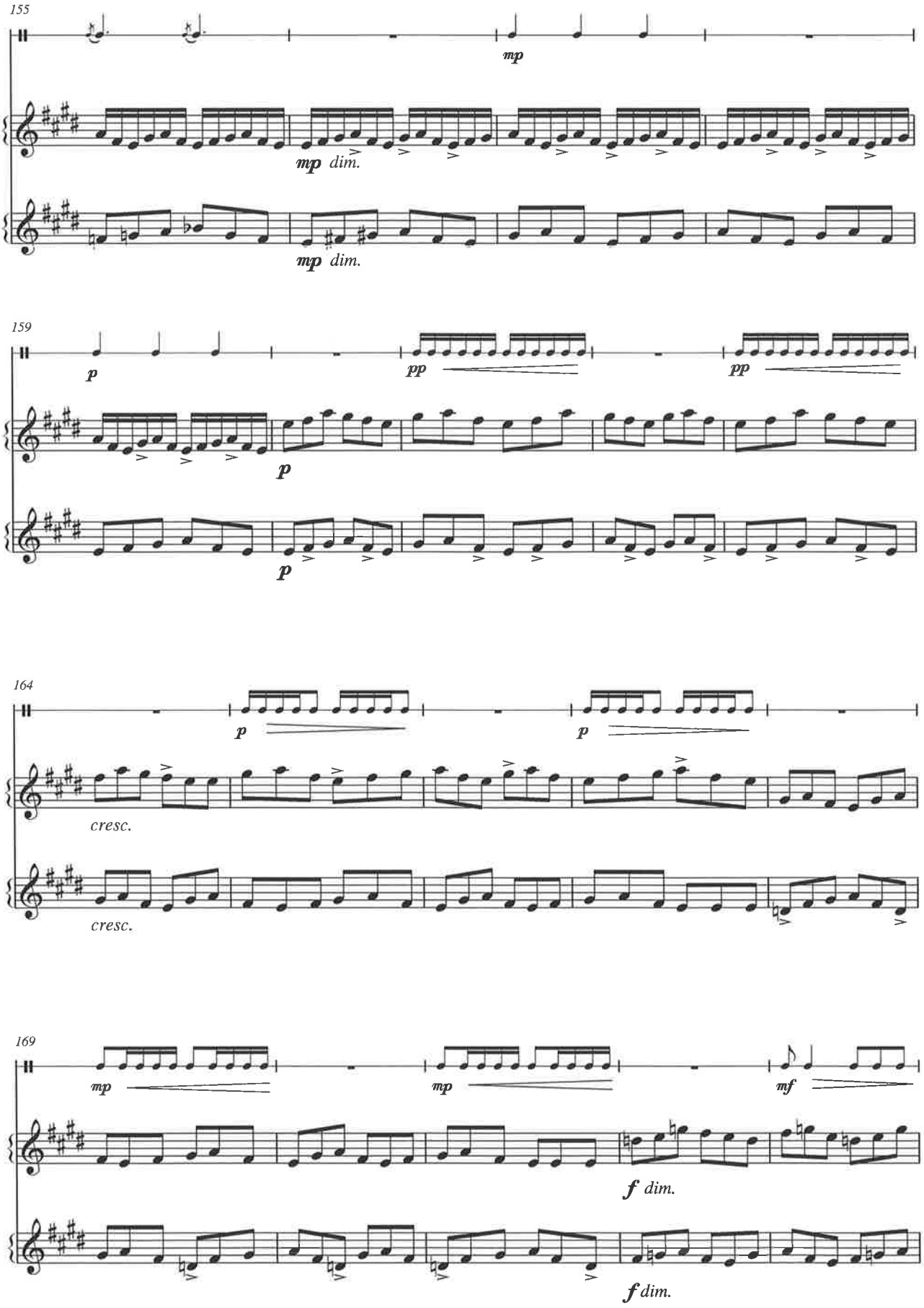

55
pp
subito p
subito pp
59
pp cresc.
dim.
mf
mp
64
mp
mf
69
sfz
pp
p cresc.
mp cresc.

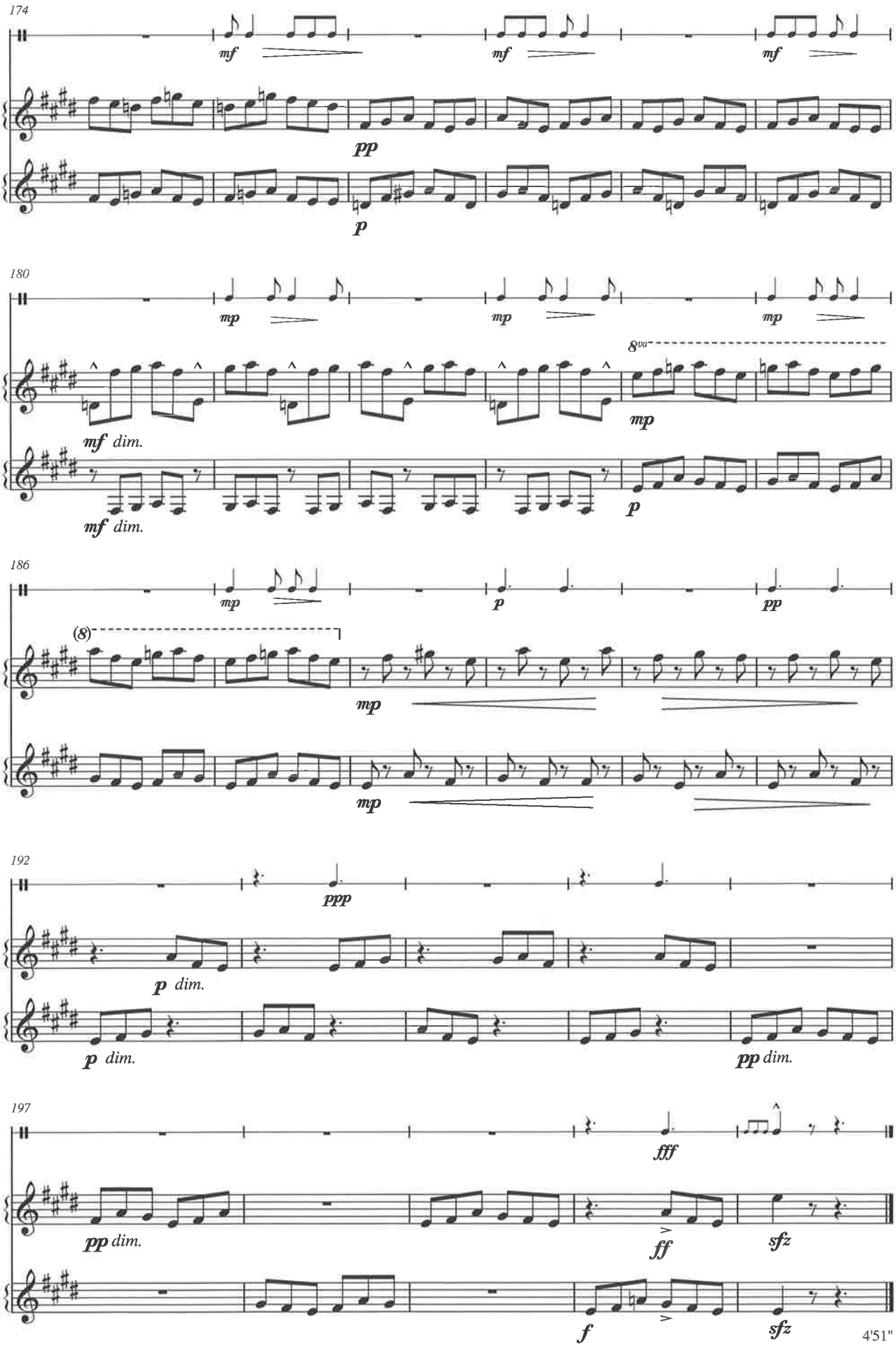

73
poco à poco cresc.
mf cresc.
mp cresc.
77
mp cresc.
mf cresc.
81
ff dim.
f
f
85
f
mf
ff
mf
ff
mf
f


89
(tr)
mp
♩ = 84
f
ff
sfz
93
subito p
97
mf cresc.
0 At this point the performer may insert an improvisation of up to 20 bars in duration, returning to the original at bar 101.
rit.
101
ff p cresc.
106
♩ = 120 poco accel.
dim.
mf
p
mp
cresc.
109
Tempo I ♩. = 84


113
(tr)
p
mf
mp
117
mp
mf
121
mf
pp
125
tr
tr
tr
pp
pp
mp
mf
130
(tr)
mp
mf
mp


135
p
subito p
subito pp
139
poco à poco cresc.
sempre p
sempre pp
143
poco à poco cresc.
poco à poco cresc.
147
dim.
dim.
dim.
151


155
mp
mp dim.
mp dim.
159
p
pp
pp
p
p
164
p
p
cresc.
cresc.
169
mp
mp
mf
f dim.
f dim.


174
mf
mf
mf
pp
p
180
mp
mp
mp
8va
mp
mf dim.
mf dim.
p
186
mp
p
pp
(8)
mp
mp
192
ppp
p dim.
p dim.
pp dim.
197
fff
pp dim.
ff
sfz
f
sfz
4'51"

9

THE SUN RISING

THE SUN RISING

for 3 female voices, horn and bongos

Written for the vocal trio *Eve*

(Transposed score)

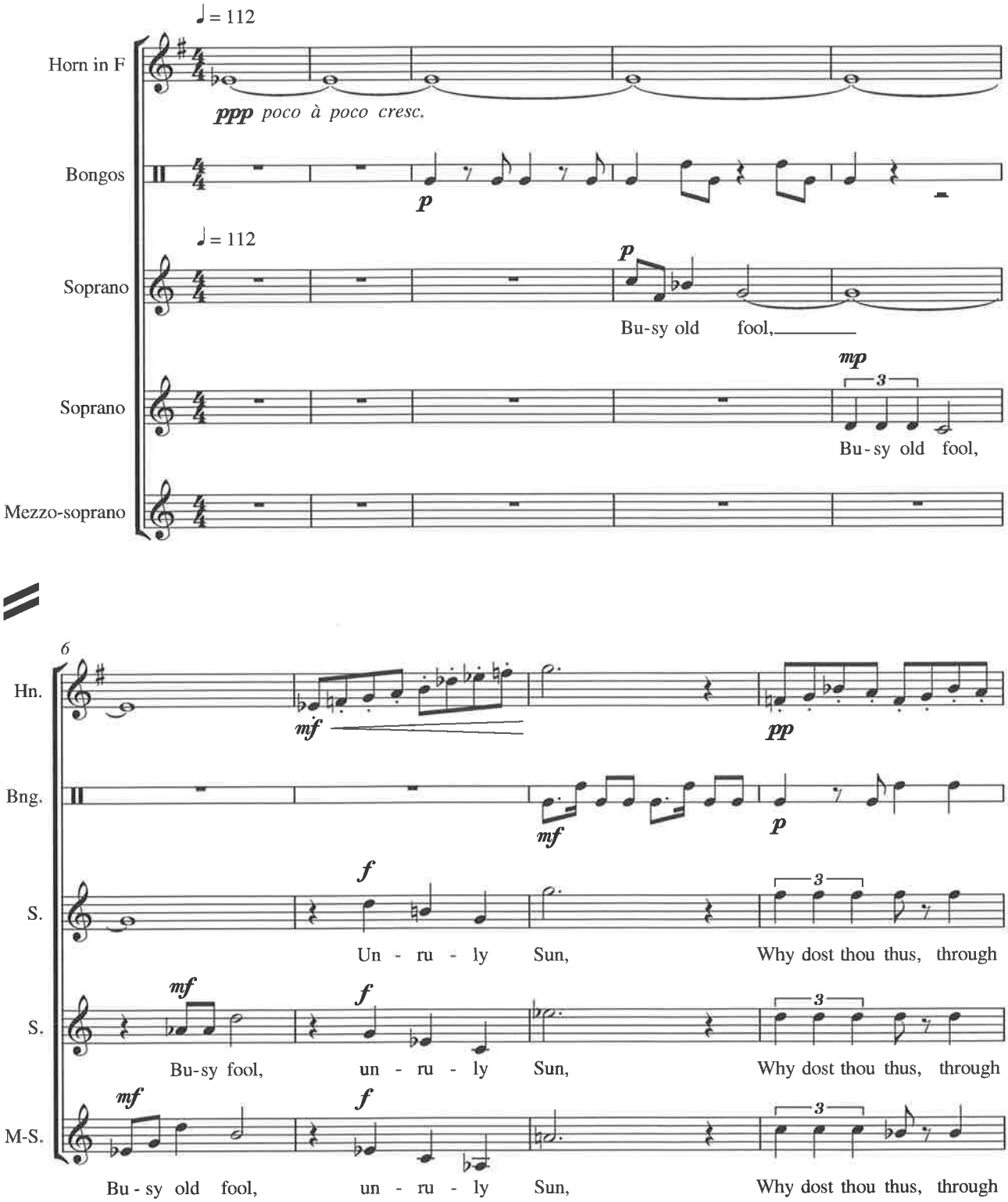
Total Duration: c. 4 minutes

The Sun Rising

for 3 female voices, horn and bongos

Words by John Donne

DIANA K.WEEKES



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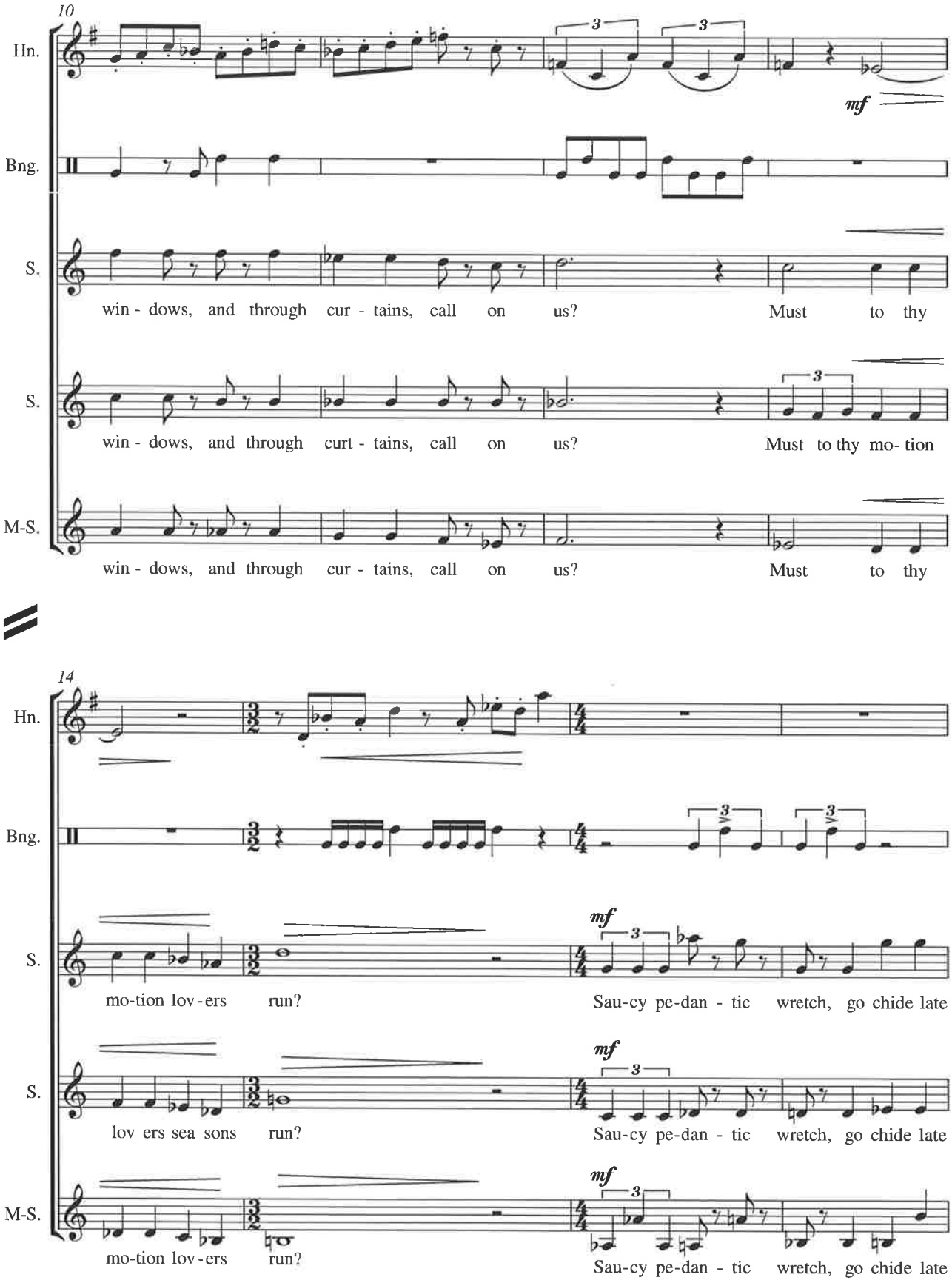
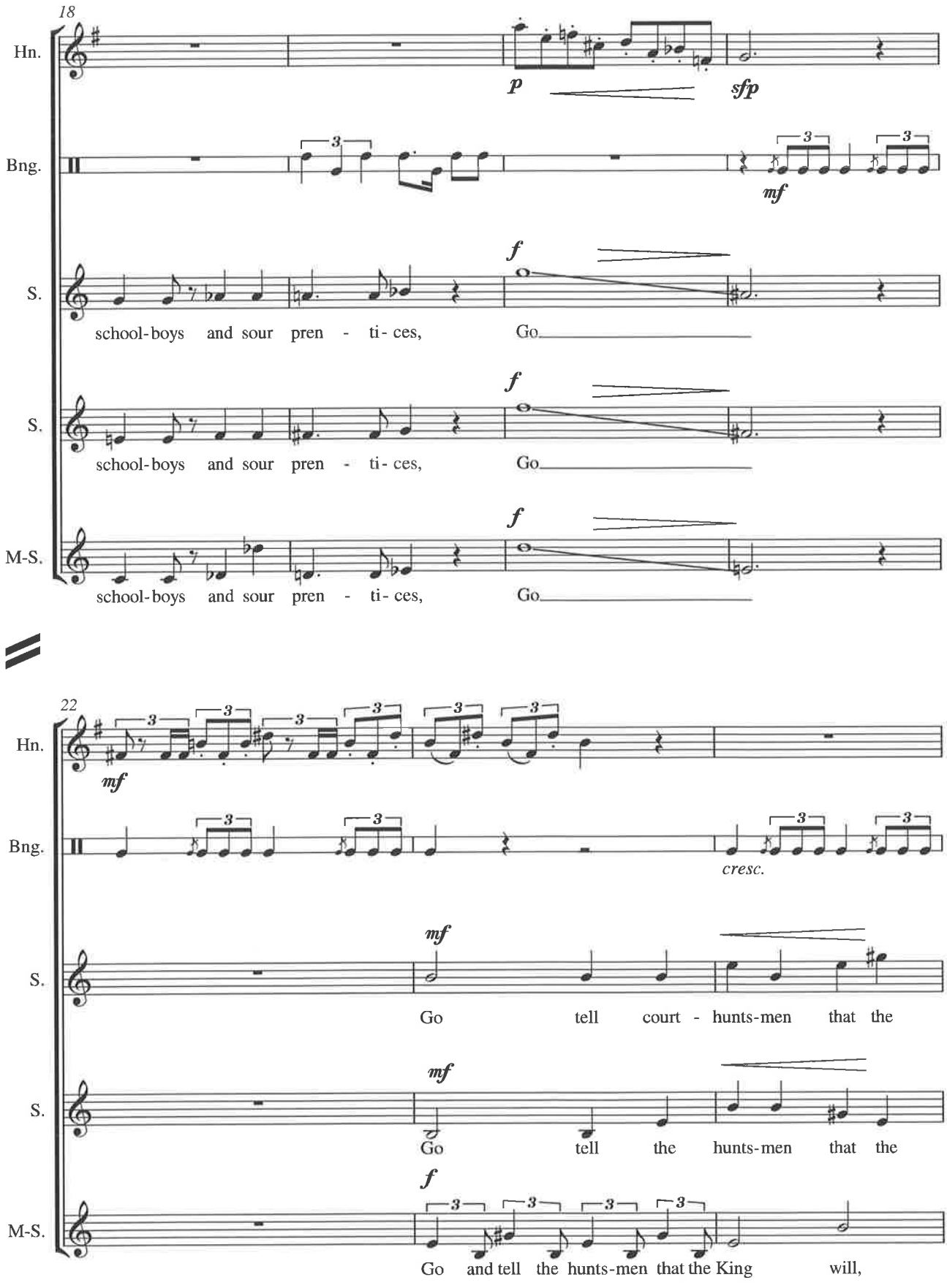
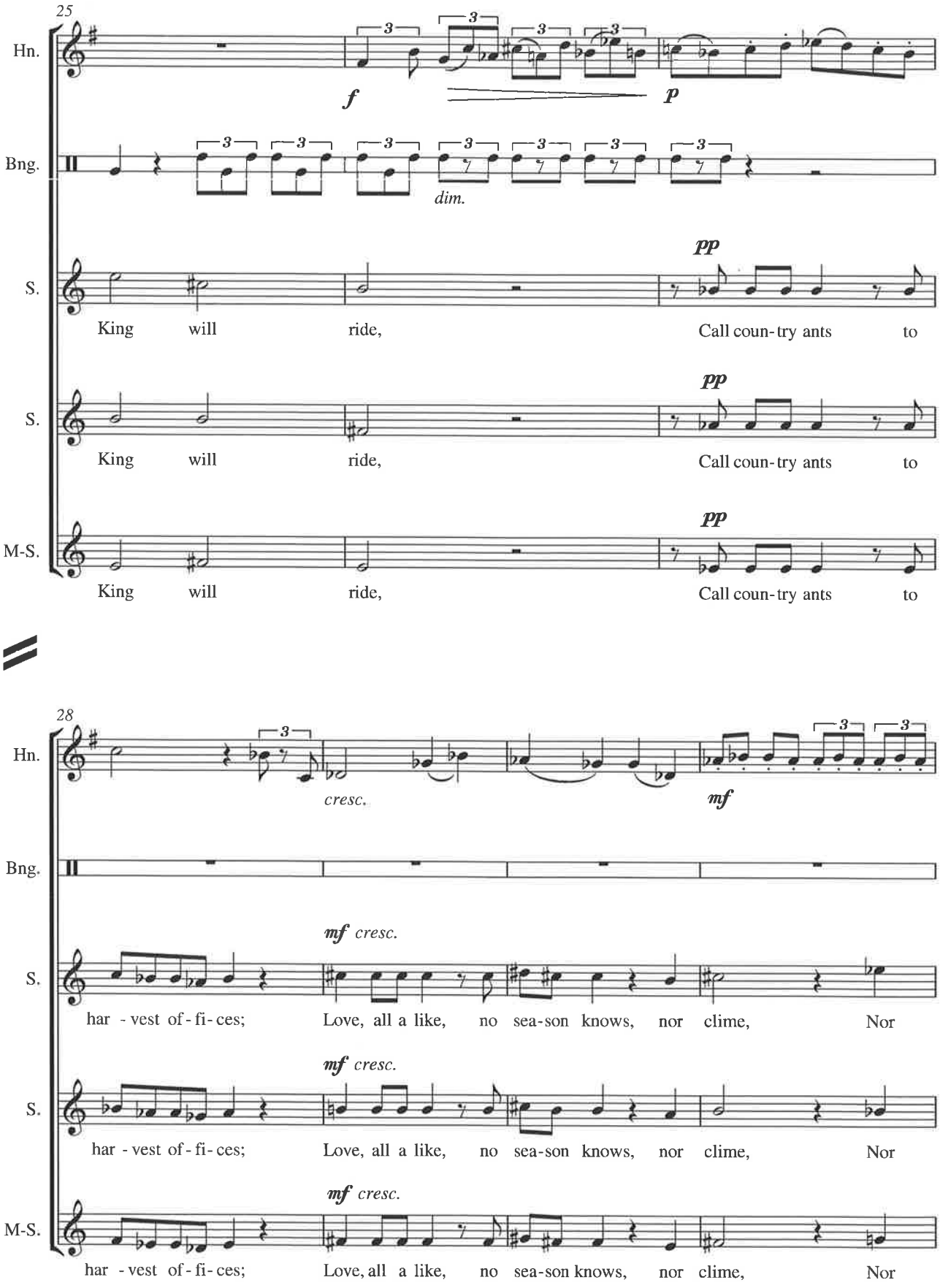
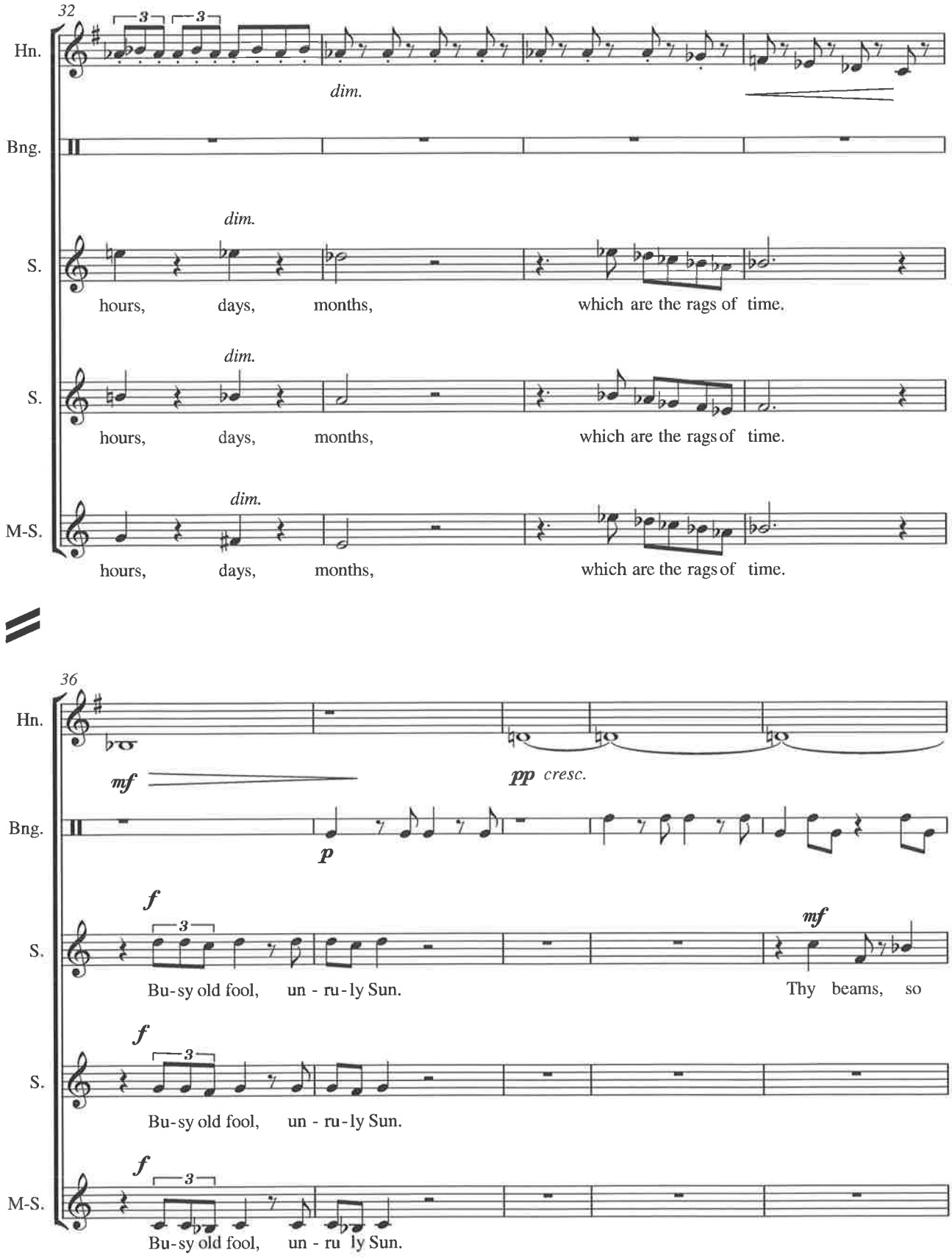
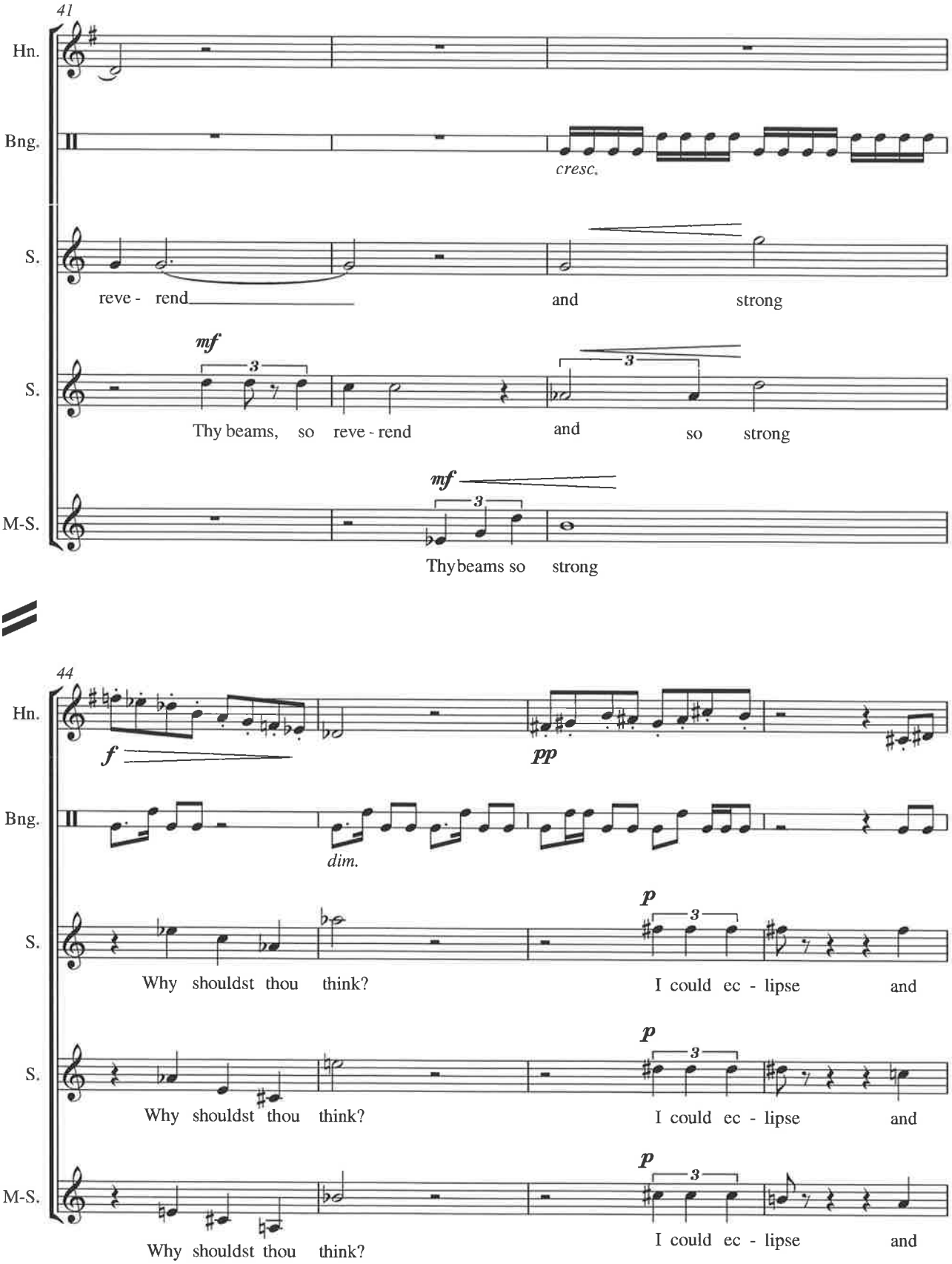
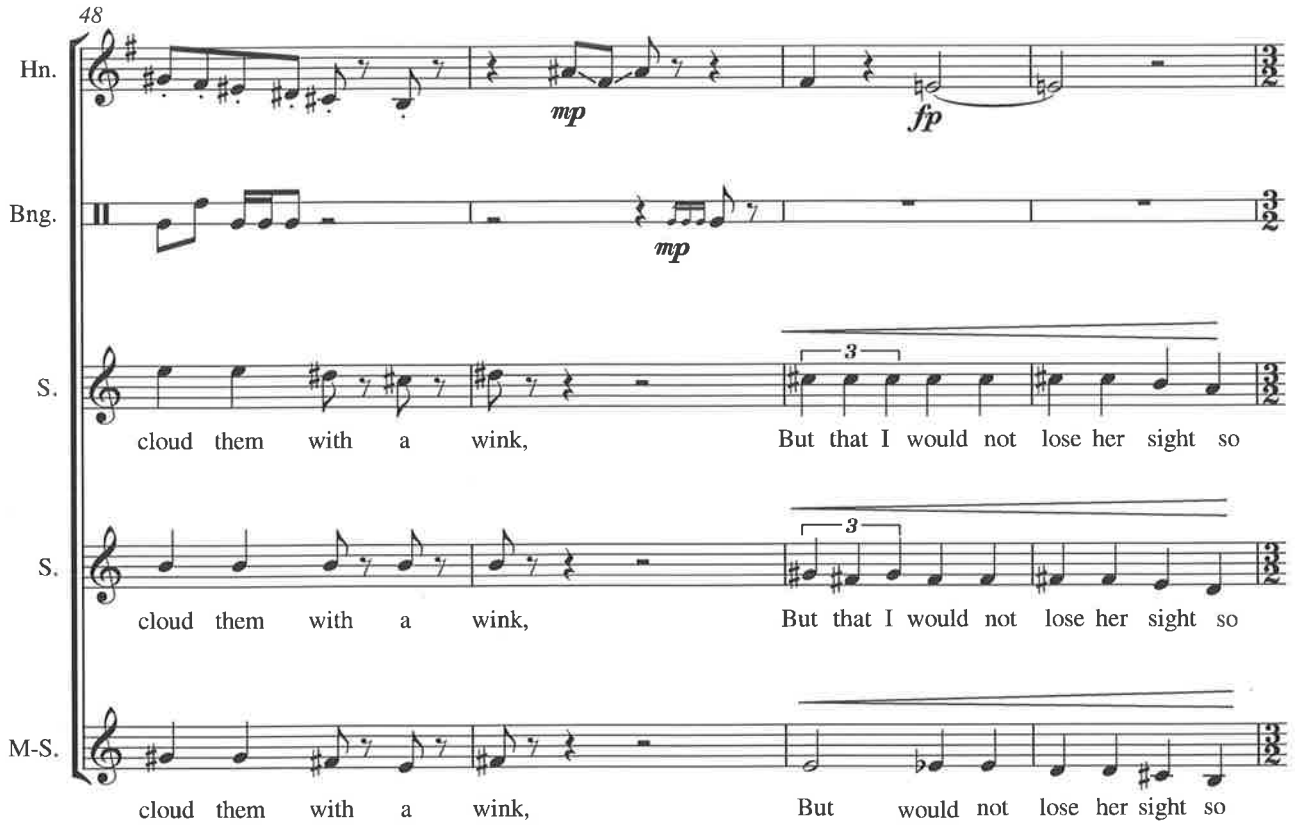

10
Hn.
Bng.
S.
win - dows, and through cur - tains, call on us? Must to thy
S.
win - dows, and through curt - tains, call on us? Must to thy mo- tion
M-S.
win - dows, and through cur - tains, call on us? Must to thy
14
Hn.
Bng.
S.
mo-tion lov-ers run? Sau-cy pe-dan - tic wretch, go chide late
S.
lov ers sea sons run? Sau-cy pe-dan - tic wretch, go chide late
M-S.
mo-tion lov-ers run? Sau-cy pe-dan - tic wretch, go chide late

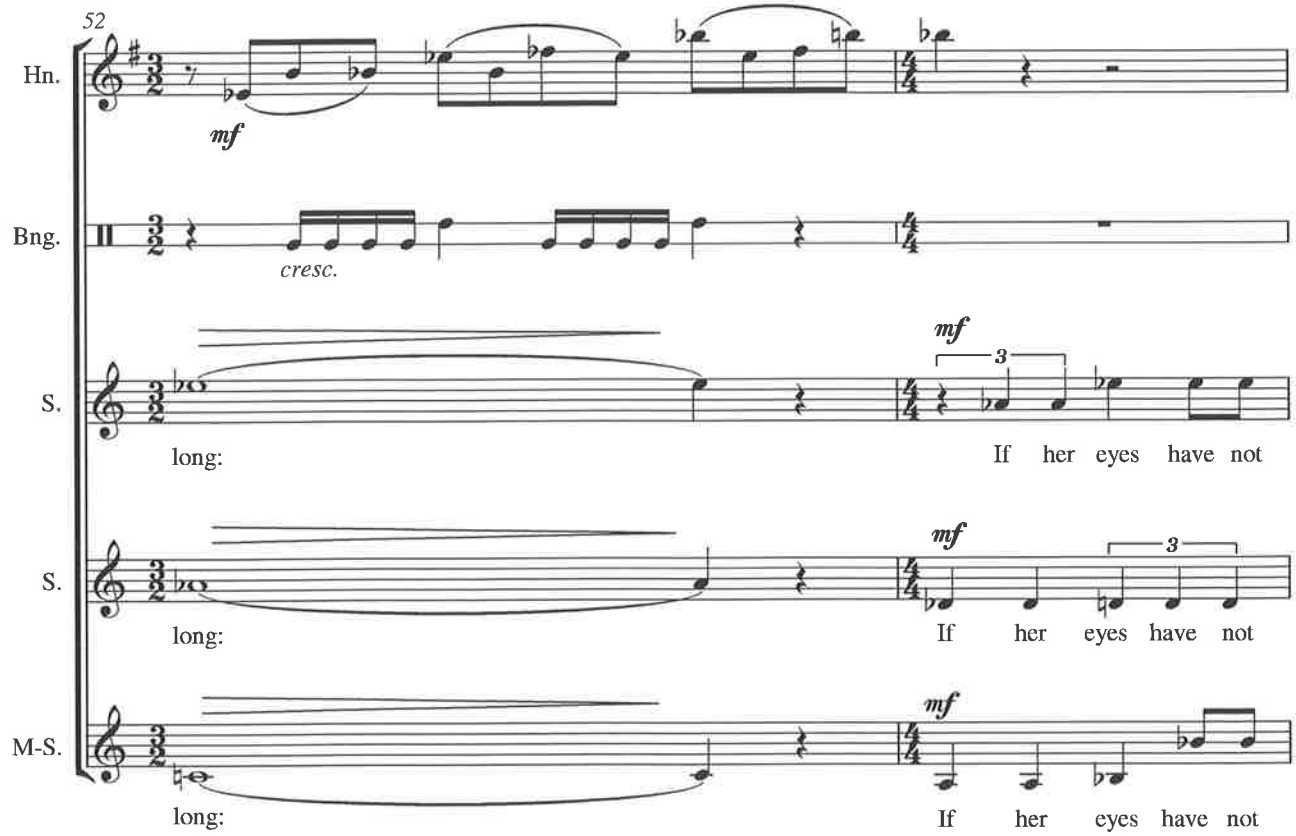

18
Hn.
Bng.
S.
M-S.
p
sfp
mf
f
school-boys and sour pren - ti- ces, Go
22
cresc.
Go tell court - hunts-men that the
Go tell the hunts-men that the
Go and tell the hunts-men that the King will,

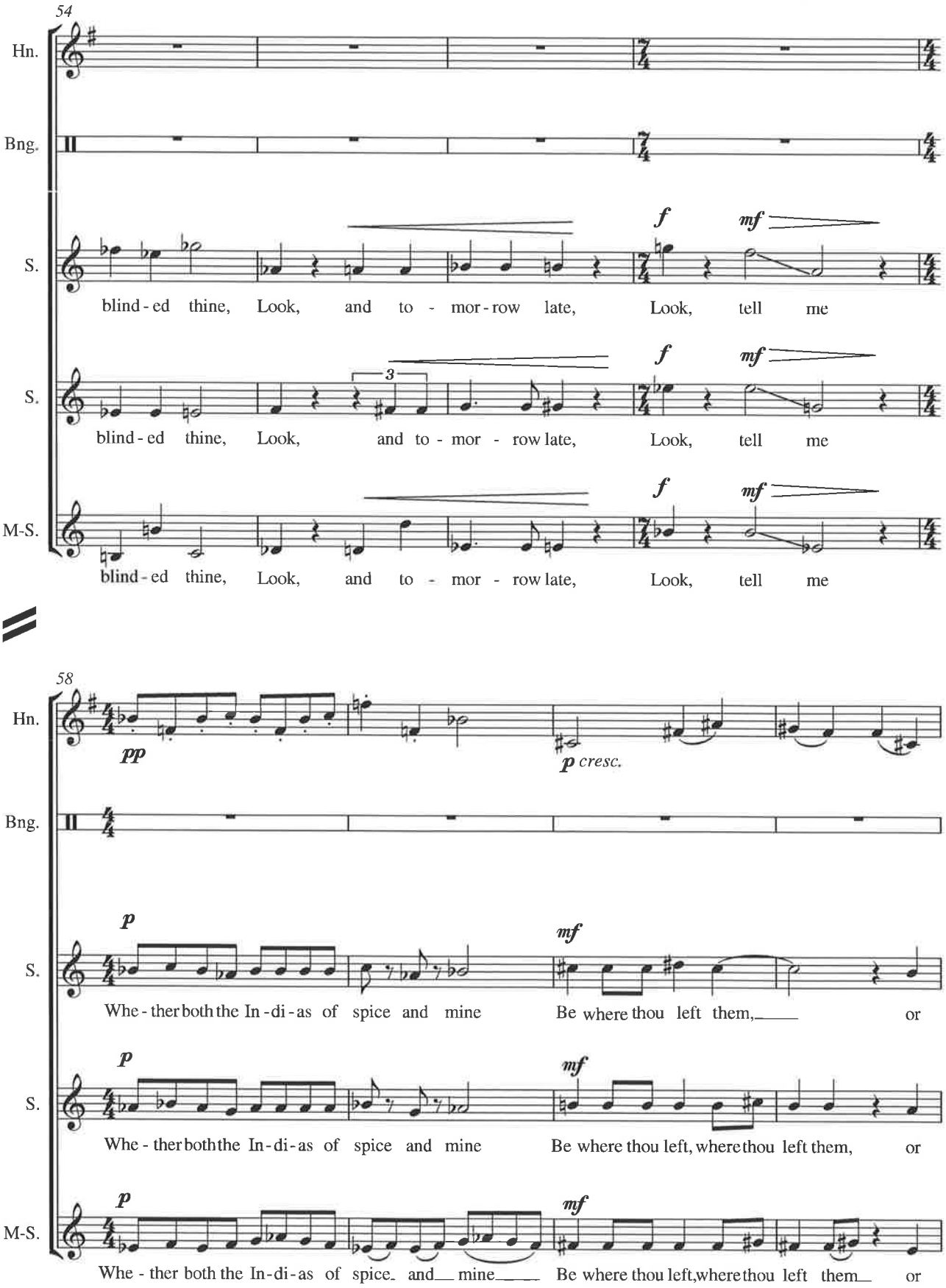

25
Hn.
Bng.
S.
S.
M-S.
f
p
dim.
pp
King will ride, Call coun-try ants to
King will ride, Call coun-try ants to
King will ride, Call coun-try ants to
28
cresc.
mf
mf cresc.
har - vest of - fi - ces; Love, all a like, no sea-son knows, nor clime, Nor
har - vest of - fi - ces; Love, all a like, no sea-son knows, nor clime, Nor
har - vest of - fi - ces; Love, all a like, no sea-son knows, nor clime, Nor

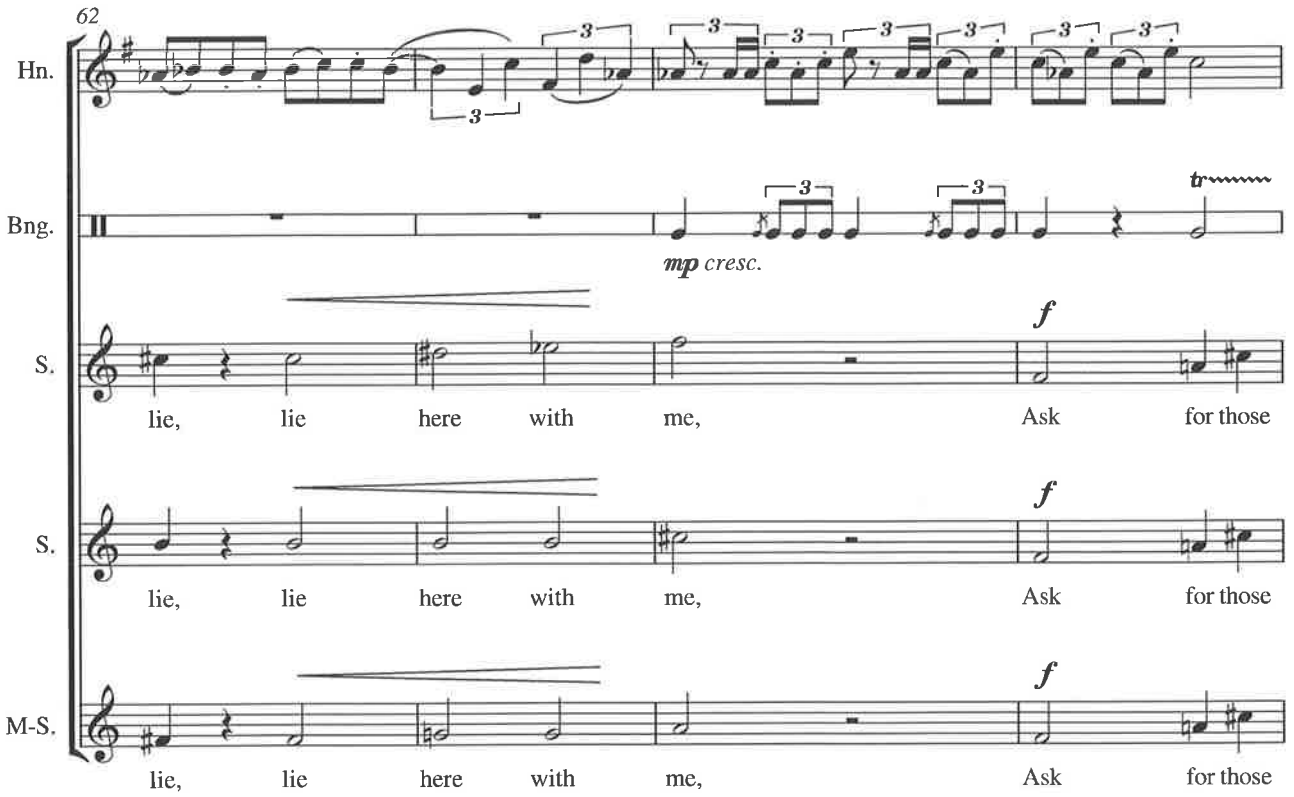

32
Hn.
dim.
Bng.
dim.
S.
hours, days, months, which are the rags of time.
dim.
S.
hours, days, months, which are the rags of time.
dim.
M-S.
hours, days, months, which are the rags of time.
36
Hn.
mf
pp cresc.
Bng.
p
f
S.
Bu-sy old fool, un - ru-ly Sun.
mf
Thy beams, so
f
S.
Bu-sy old fool, un - ru-ly Sun.
f
M-S.
Bu-sy old fool, un - ru ly Sun.

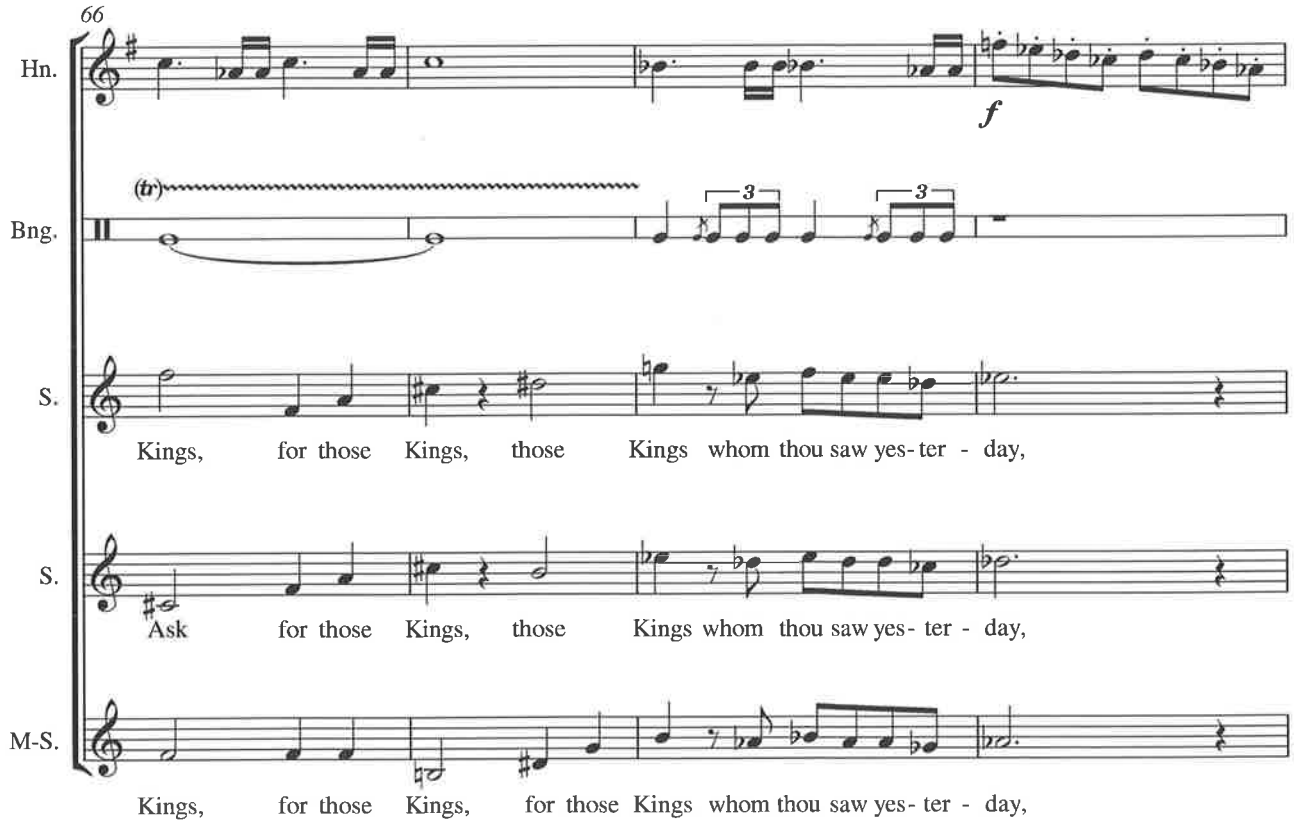

41
Hn.
Bng.
cresc.
S.
reve - rend
and
strong
mf
S.
Thy beams, so reve - rend
and
so
strong
mf
M-S.
Thybeams so
strong
44
Hn.
f
pp
Bng.
dim.
p
S.
Why shouldst thou think?
I could ec - lipse
and
p
S.
Why shouldst thou think?
I could ec - lipse
and
p
M-S.
Why shouldst thou think?
I could ec - lipse
and

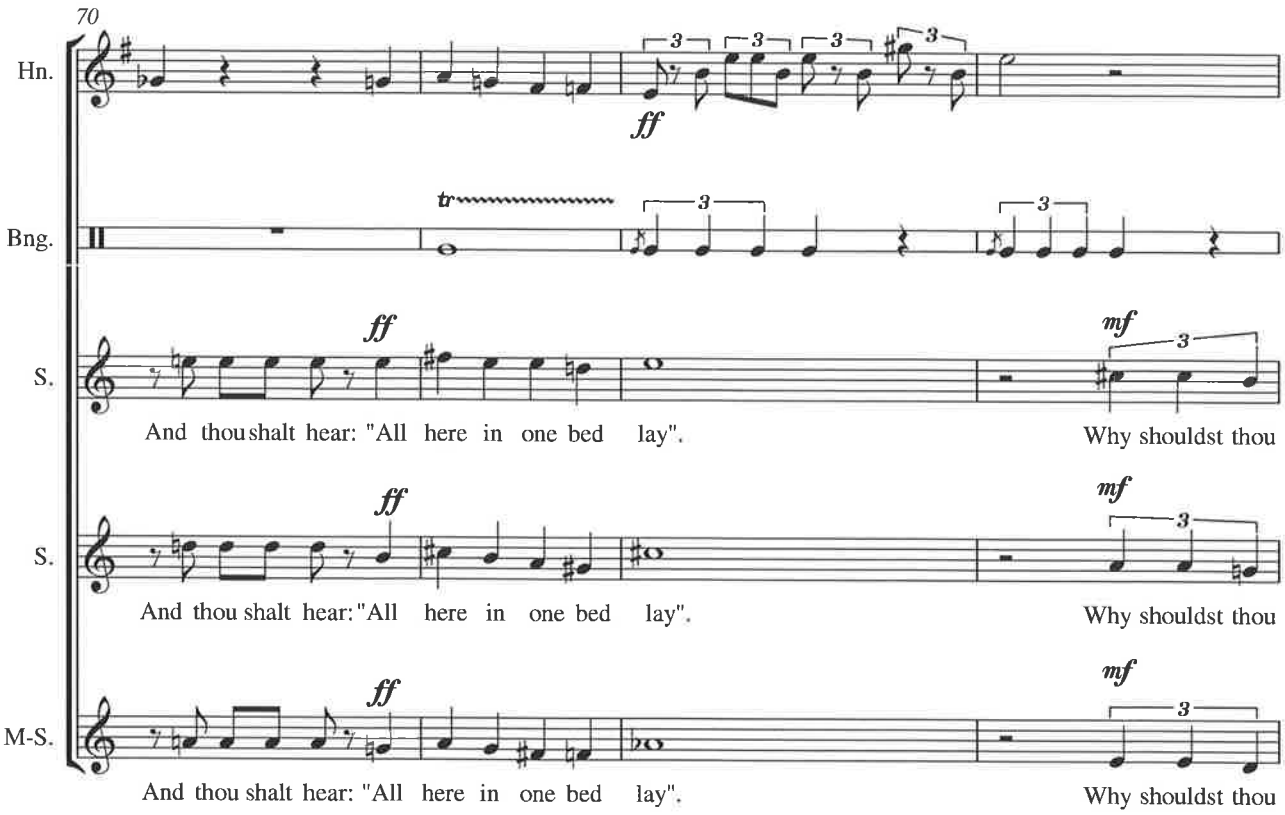

48
Hn.
Bng.
S.
S.
M-S.
mp
fp
mp
3
3
cloud them with a wink, But that I would not lose her sight so
cloud them with a wink, But that I would not lose her sight so
cloud them with a wink, But would not lose her sight so

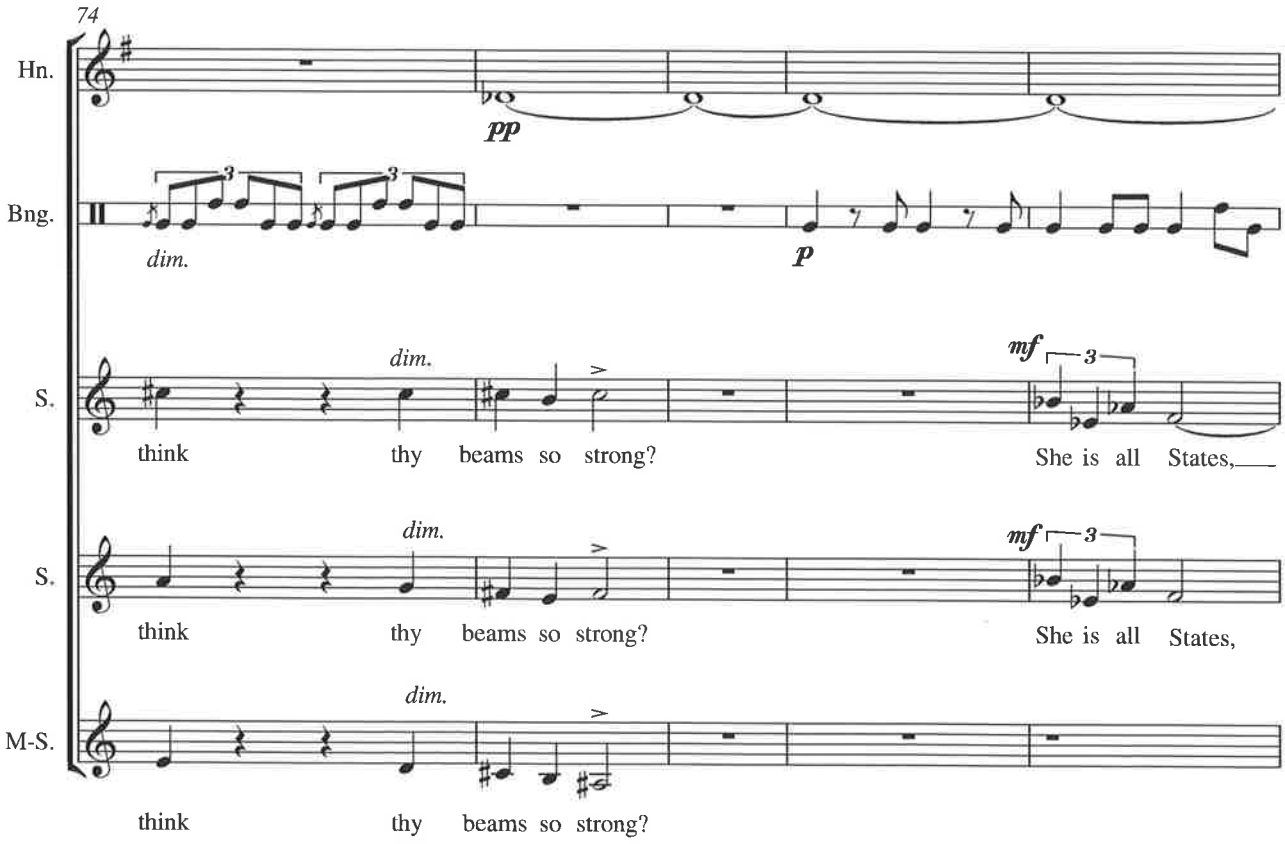

52
Hn.
Bng.
S.
S.
M-S.
mf
cresc.
mf
3
mf
3
mf
long: If her eyes have not
long: If her eyes have not
long: If her eyes have not

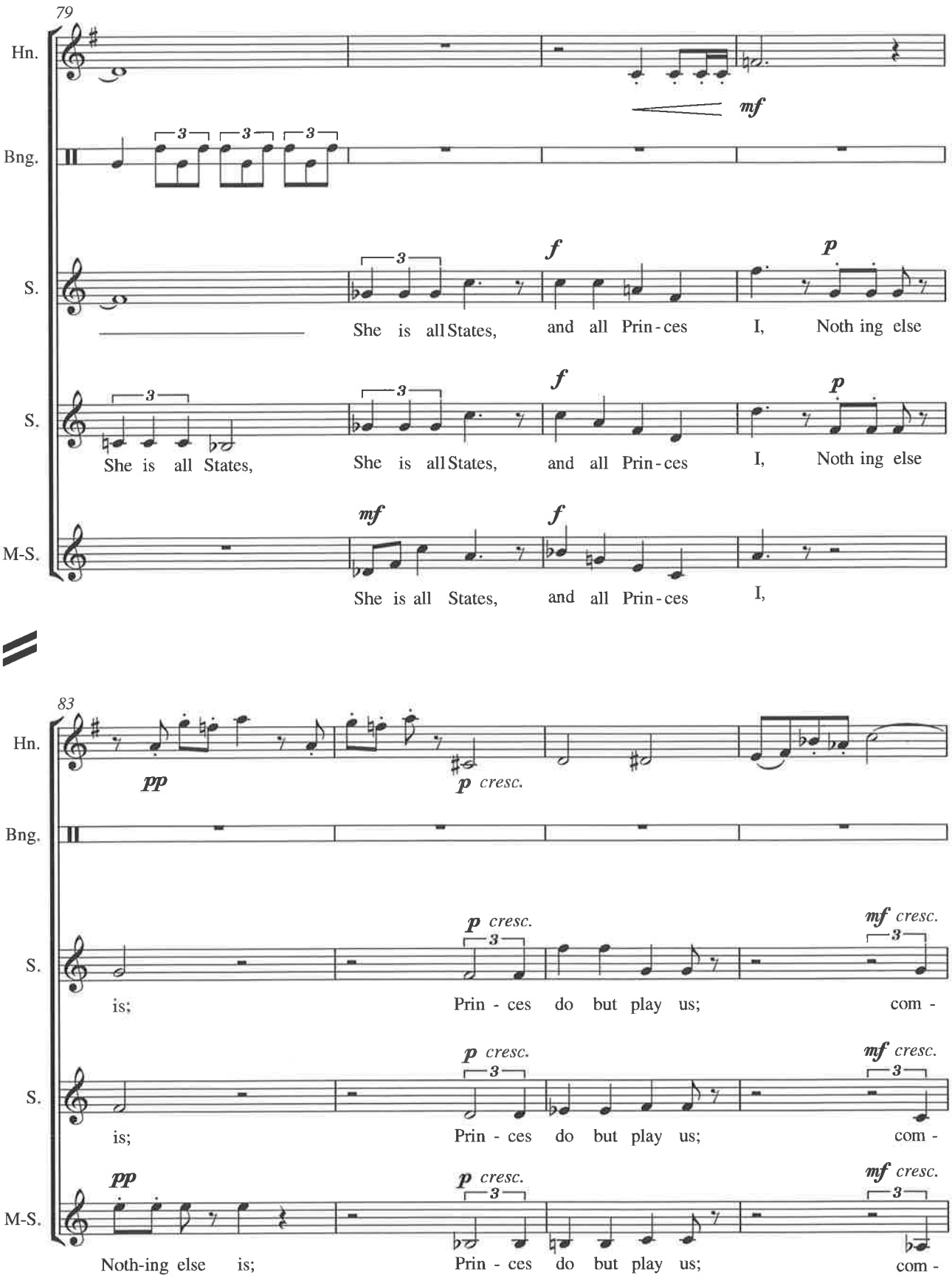

54
Hn.
Bng.
S.
blind - ed thine, Look, and to - mor - row late, Look, tell me
f
mf
S.
blind - ed thine, Look, and to - mor - row late, Look, tell me
3
M-S.
blind - ed thine, Look, and to - mor - row late, Look, tell me
58
pp
p cresc.
p
mf
Whe - ther both the In - di - as of spice and mine Be where thou left them, or
Whe - ther both the In - di - as of spice and mine Be where thou left, where thou left them, or
Whe - ther both the In - di - as of spice and mine Be where thou left, where thou left them or

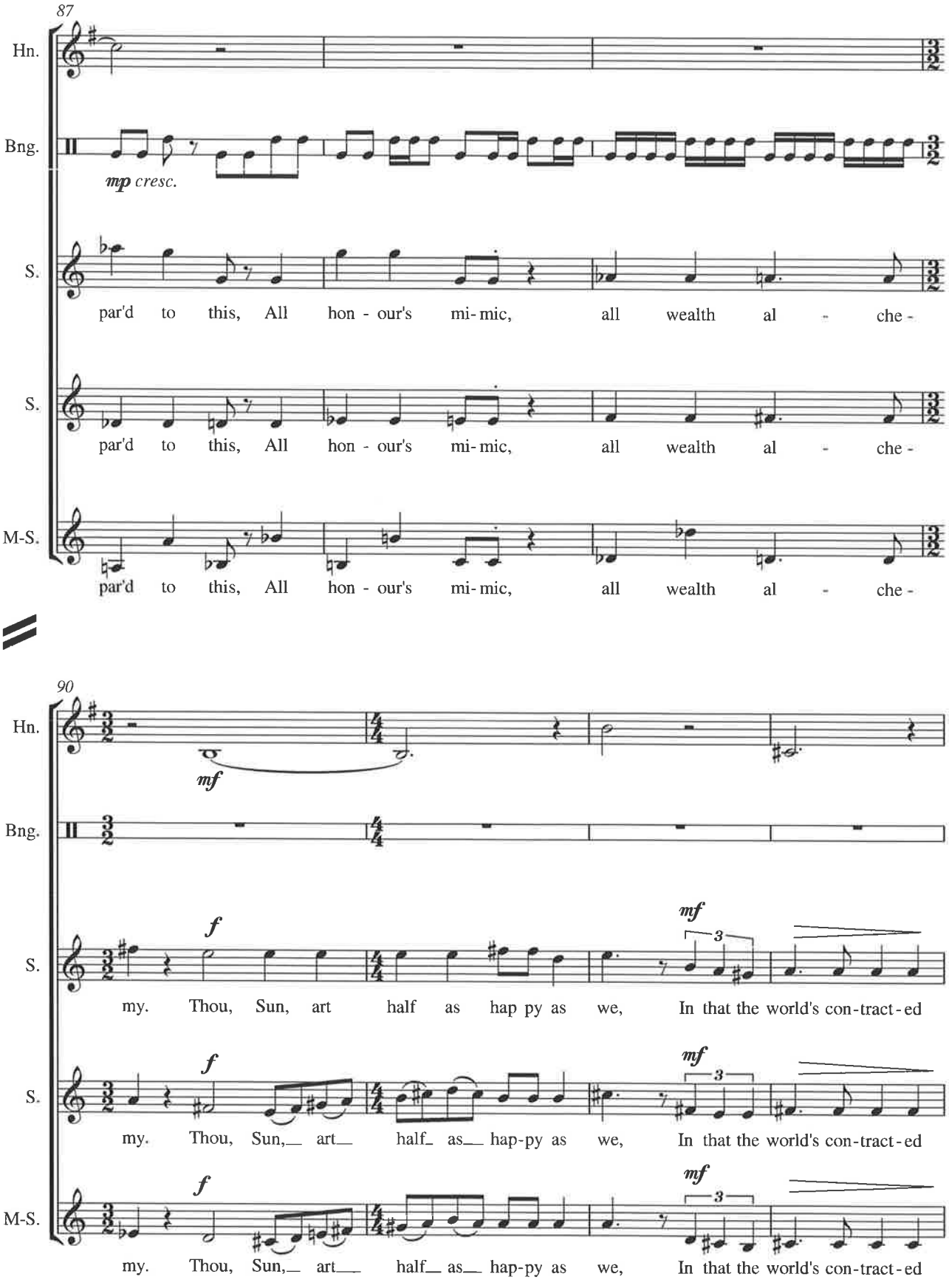

62
Hn.
Bng.
mp cresc.
S.
lie, lie here with me, Ask for those
S.
lie, lie here with me, Ask for those
M-S.
lie, lie here with me, Ask for those

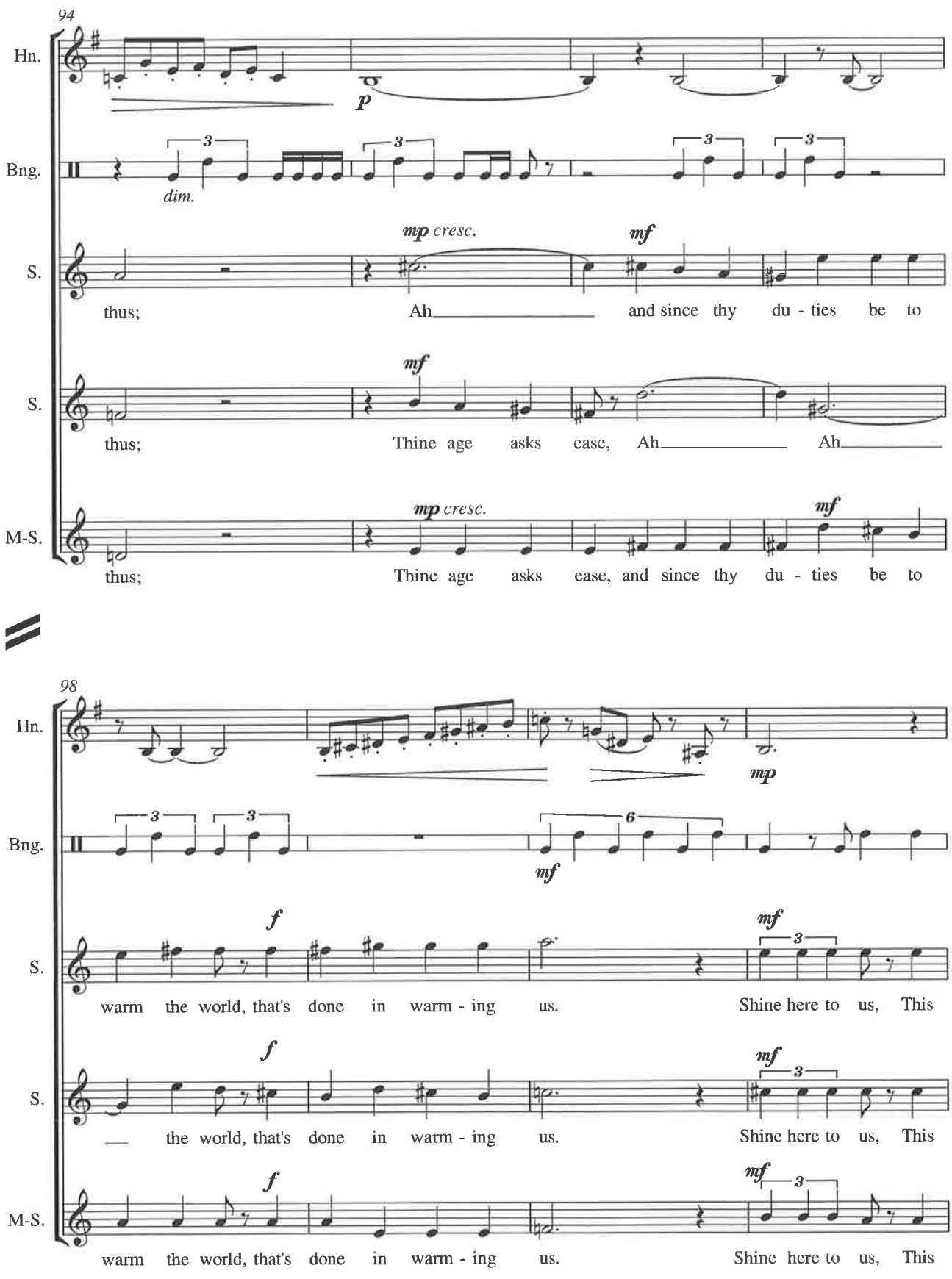

66
Hn.
Bng.
S.
Kings, for those Kings, those Kings whom thou saw yes- ter - day,
S.
Ask for those Kings, those Kings whom thou saw yes- ter - day,
M-S.
Kings, for those Kings, for those Kings whom thou saw yes- ter - day,

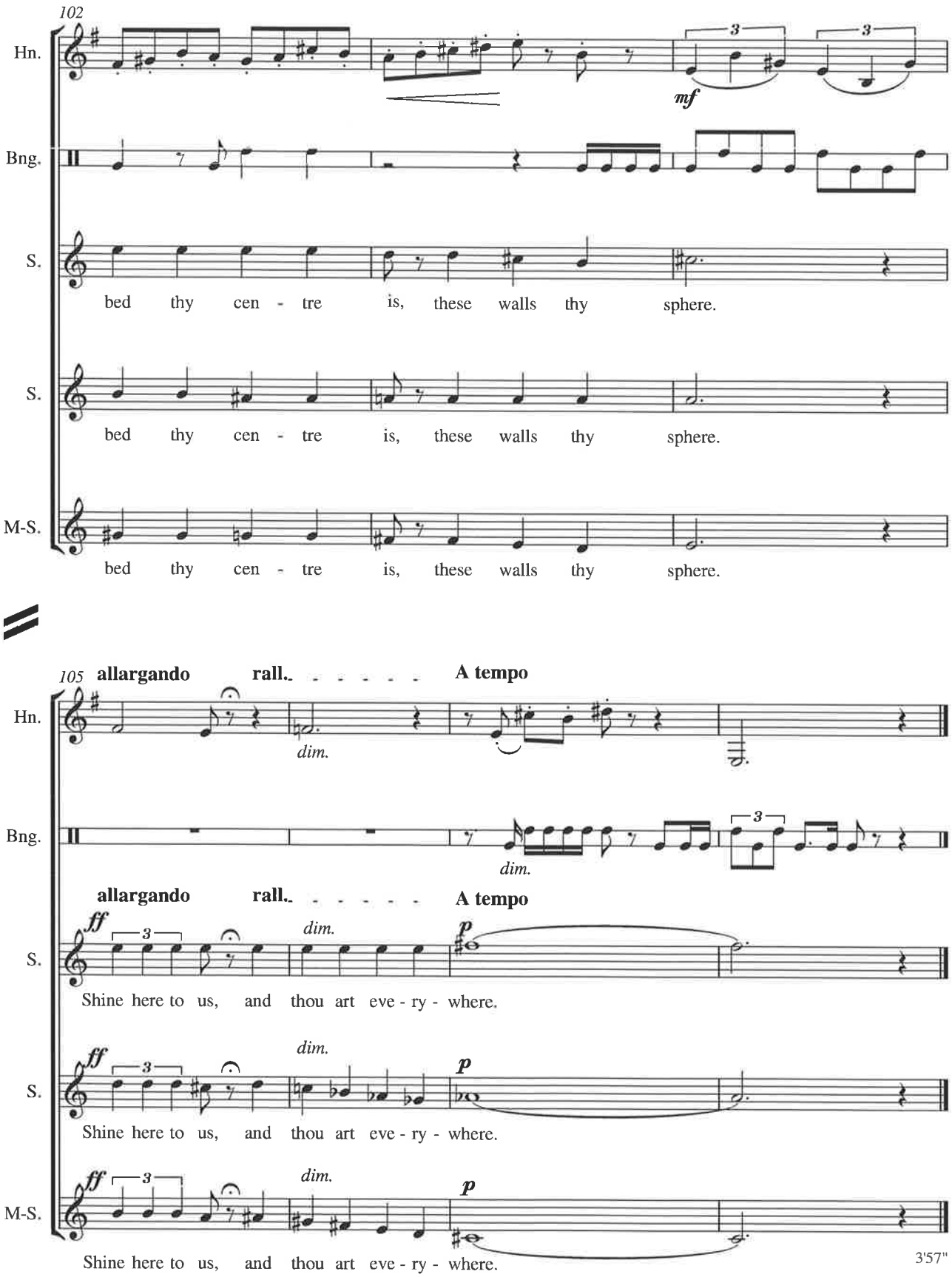

70
Hn.
Bng.
S.
And thou shalt hear: "All here in one bed lay".
Why shouldst thou
S.
And thou shalt hear: "All here in one bed lay".
Why shouldst thou
M-S.
And thou shalt hear: "All here in one bed lay".
Why shouldst thou


74
Hn.
Bng.
dim.
S.
think thy beams so strong?
She is all States,
S.
think thy beams so strong?
She is all States,
M-S.
think thy beams so strong?


79
Hn.
Bng.
S.
S.
M-S.
mf
f
p
She is all States, and all Prin - ces I, Noth ing else
She is all States,
She is all States, and all Prin - ces I, Noth ing else
mf
f
She is all States, and all Prin - ces I,
83
pp
p cresc.
p cresc.
mf cresc.
is; Prin - ces do but play us; com -
Noth-ing else is; Prin - ces do but play us; com -


87
Hn.
Bng.
mp cresc.
S.
par'd to this, All hon - our's mi - mic, all wealth al - che -
S.
par'd to this, All hon - our's mi - mic, all wealth al - che -
M-S.
par'd to this, All hon - our's mi - mic, all wealth al - che -
90
Hn.
mf
Bng.
S.
f
mf
3
my. Thou, Sun, art half as hap py as we, In that the world's con - tract - ed
S.
f
mf
3
my. Thou, Sun,_ art_ half_ as_ hap-py as we, In that the world's con-tract-ed
M-S.
f
mf
3
my. Thou, Sun,_ art_ half_ as_ hap-py as we, In that the world's con-tract-ed


94
Hn.
Bng.
S.
S.
M-S.
p
dim.
mp cresc.
mf
thus; Ah and since thy du - ties be to
thus; Thine age asks ease, Ah Ah
thus; Thine age asks ease, and since thy du - ties be to
98
mp
mf
f
warm the world, that's done in warm - ing us. Shine here to us, This
the world, that's done in warm - ing us. Shine here to us, This
warm the world, that's done in warm - ing us. Shine here to us, This


102
Hn.
Bng.
S.
bed thy cen - tre is, these walls thy sphere.
S.
bed thy cen - tre is, these walls thy sphere.
M-S.
bed thy cen - tre is, these walls thy sphere.
105 allargando rall. A tempo
dim.
allargando rall. A tempo
ff
p
Shine here to us, and thou art eve - ry - where.
Shine here to us, and thou art eve - ry - where.
Shine here to us, and thou art eve - ry - where.
3'57"

10

A Carol Trilogy

A Carol Trilogy

written for *The Kapelle Singers*

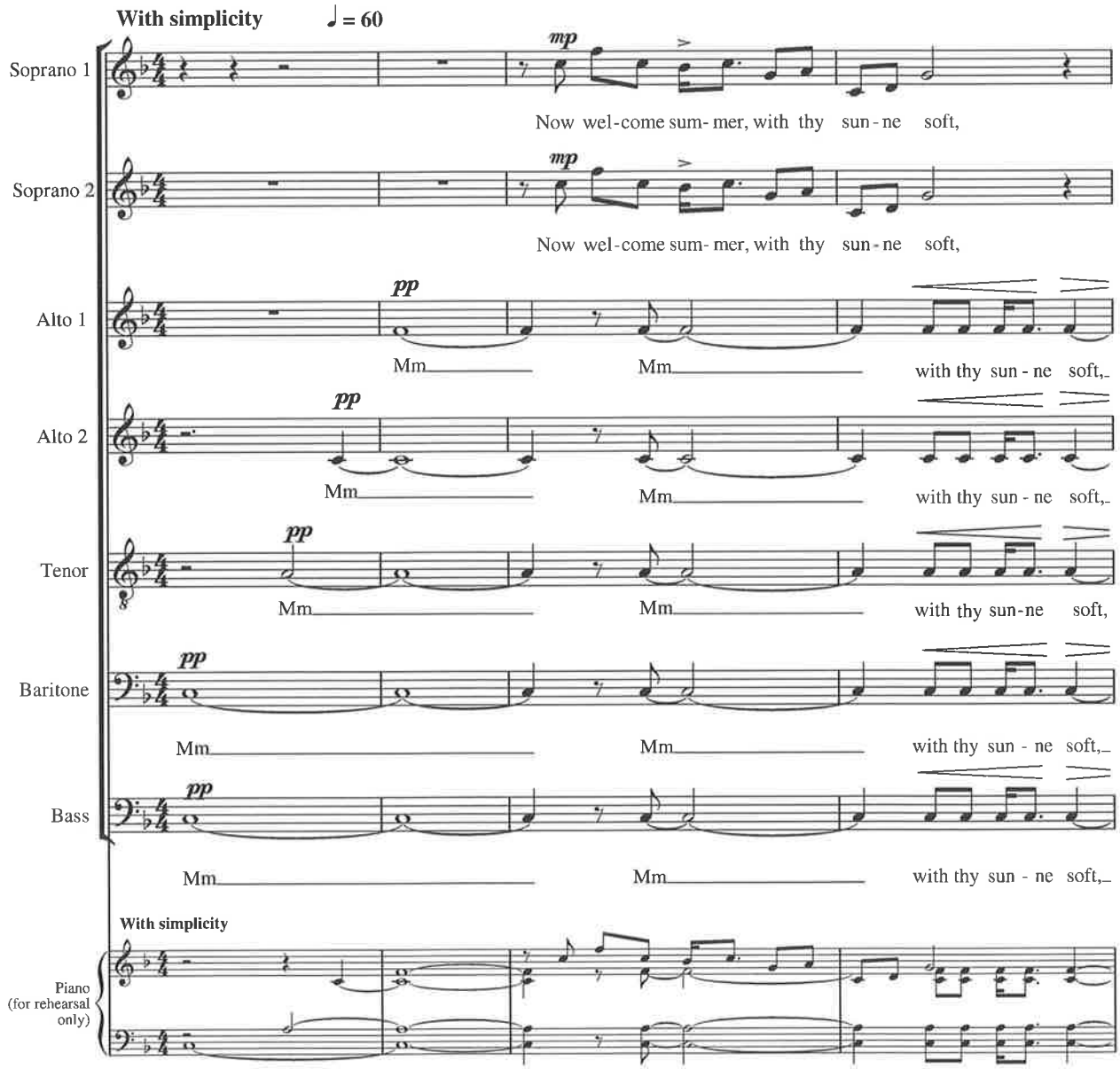
I. Chaucer's Carol	2' 33"
II. Shakespeare's Carol	2' 42"
III. Ben Jonson's Carol	2' 40"

Total Duration: c. 8 minutes

I. Chaucer's Carol

Geoffrey Chaucer, c.1340 - 1400

DIANA K.WEEKES



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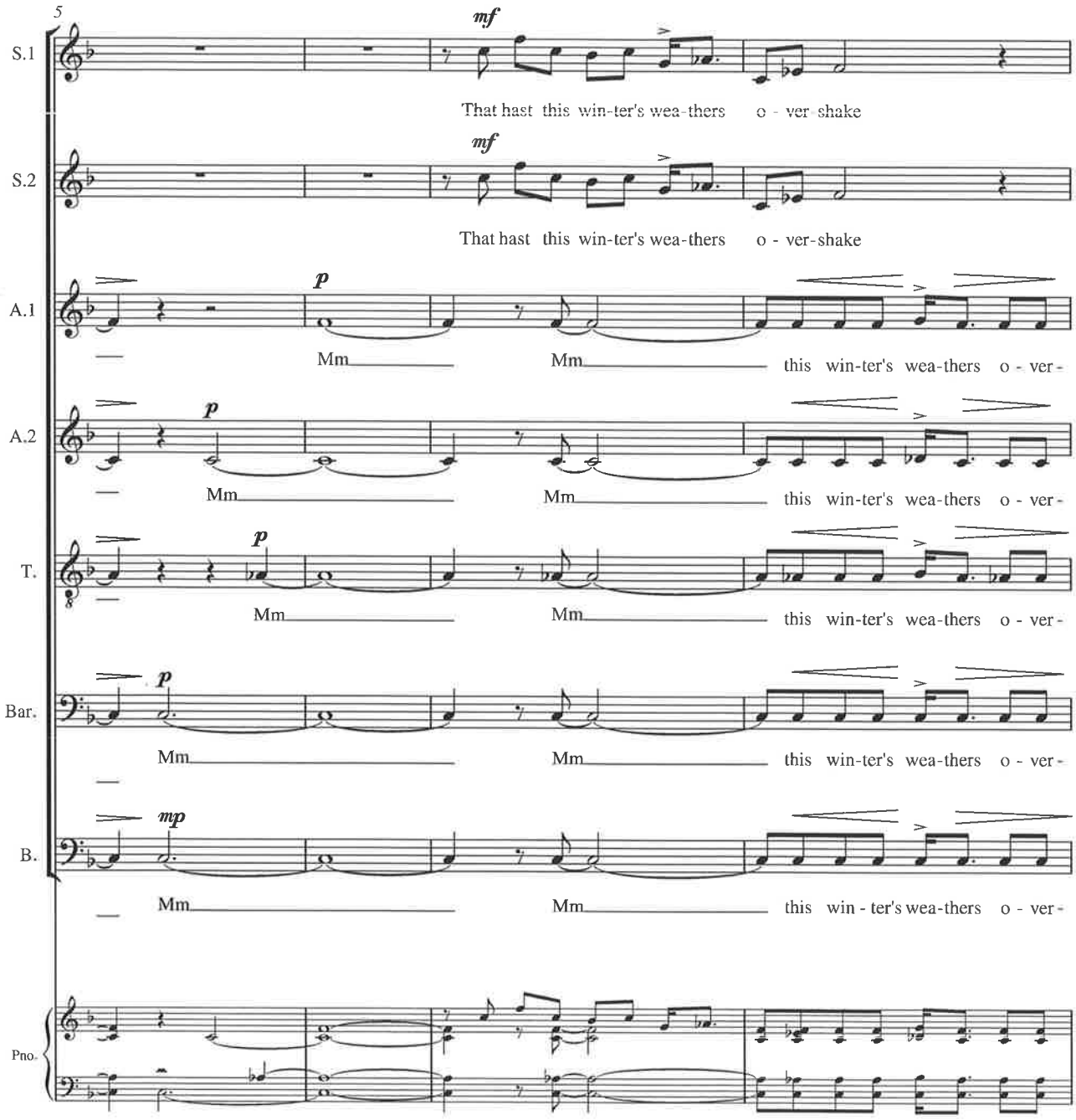
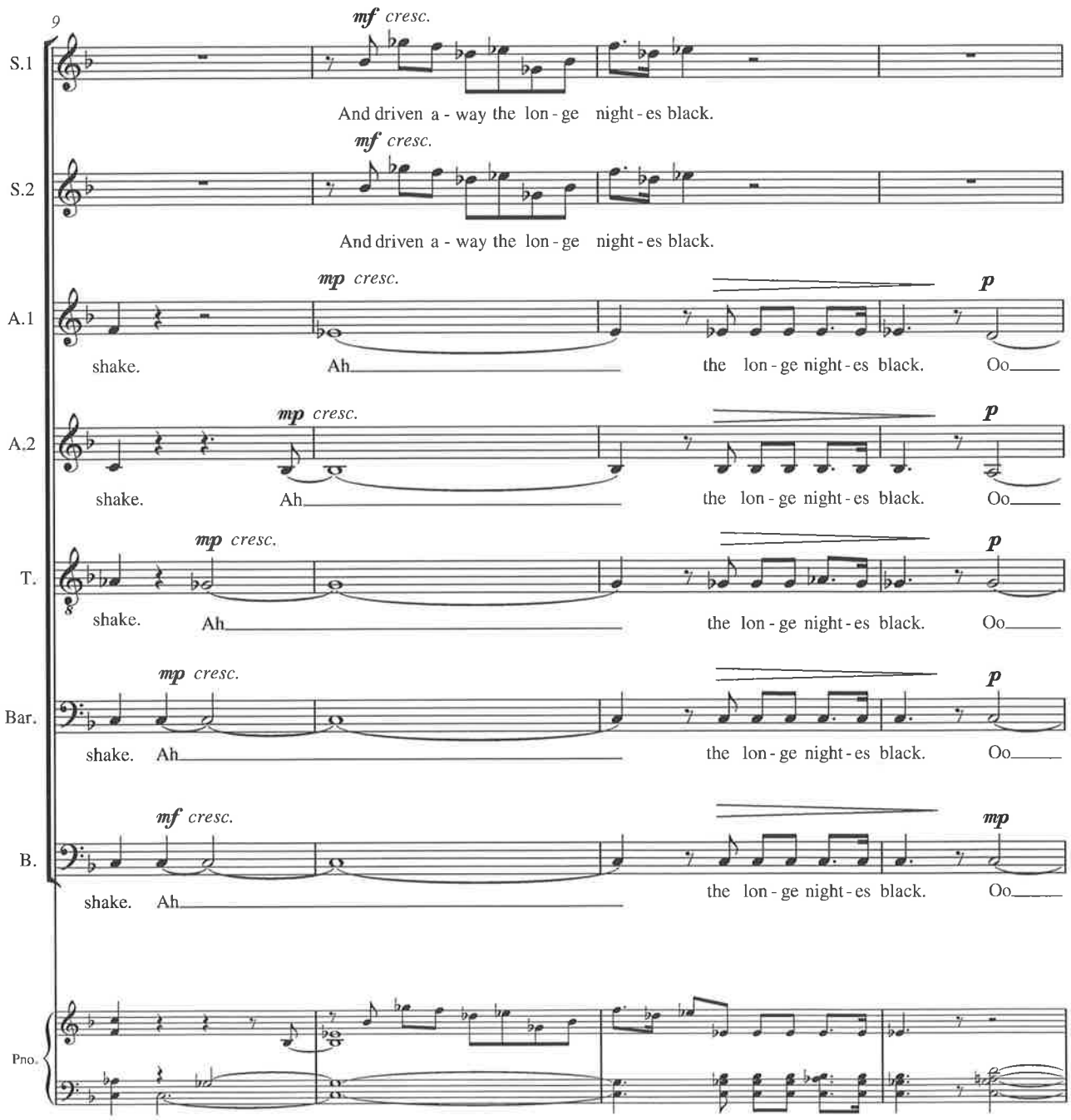
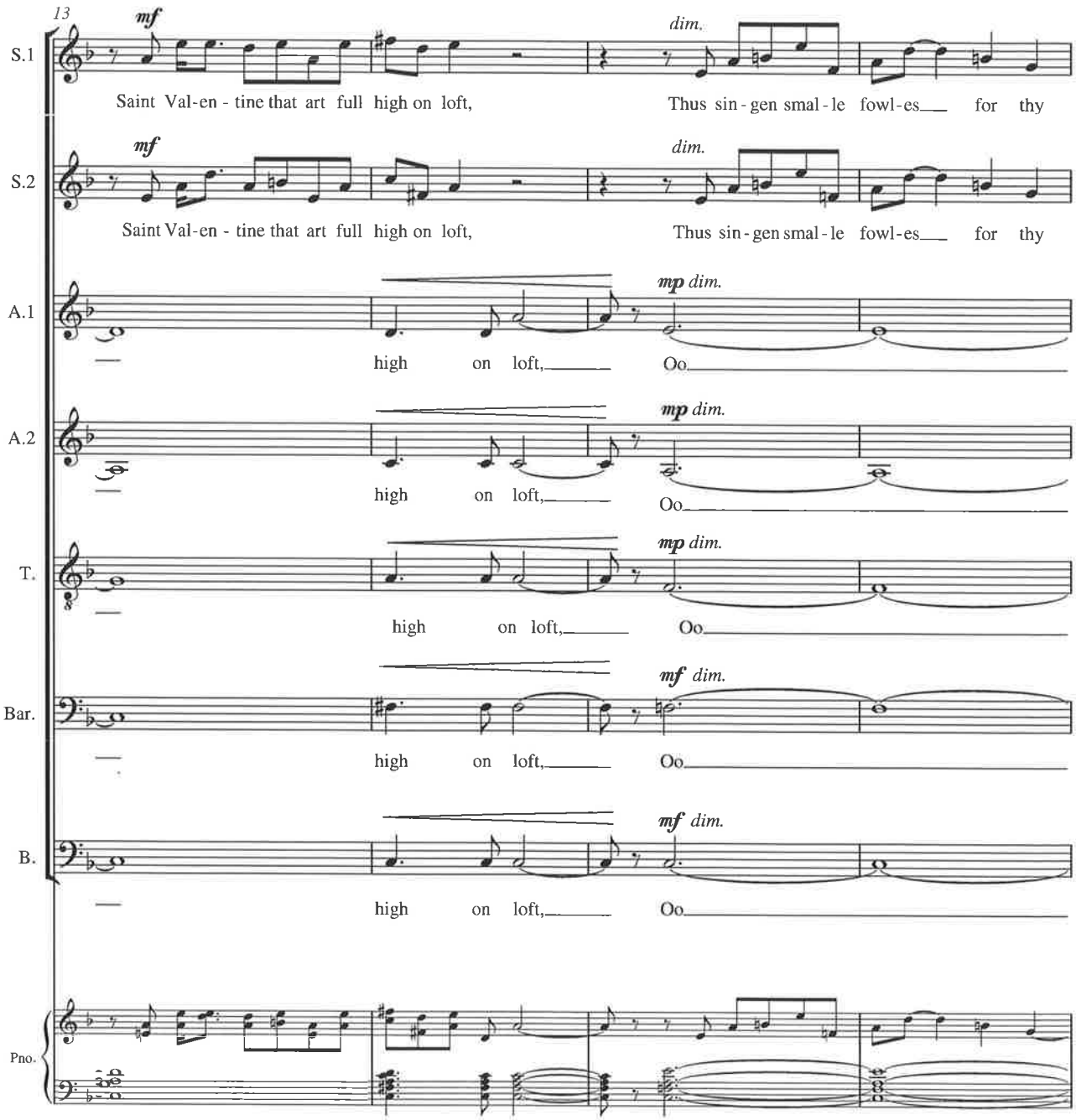
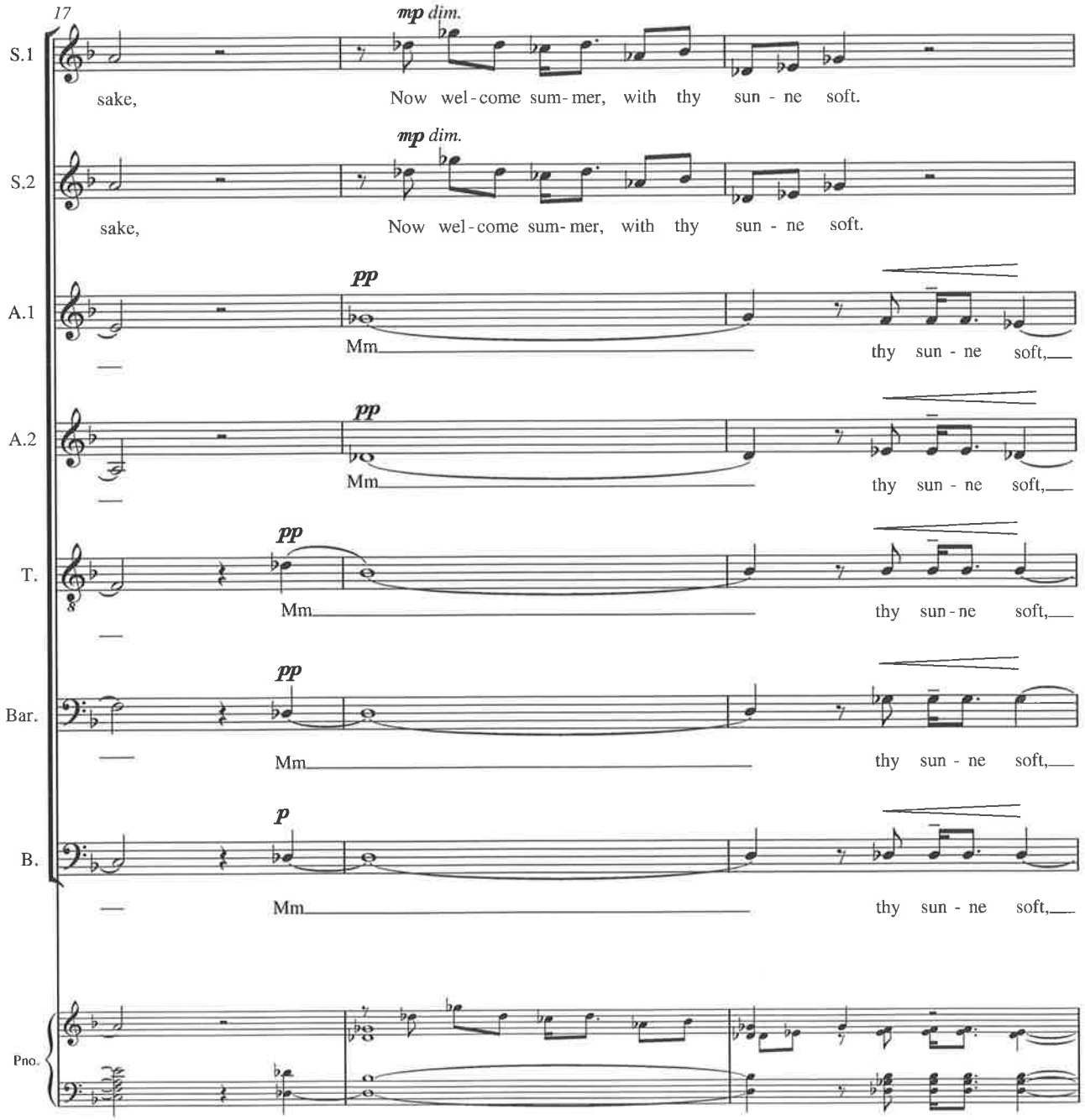
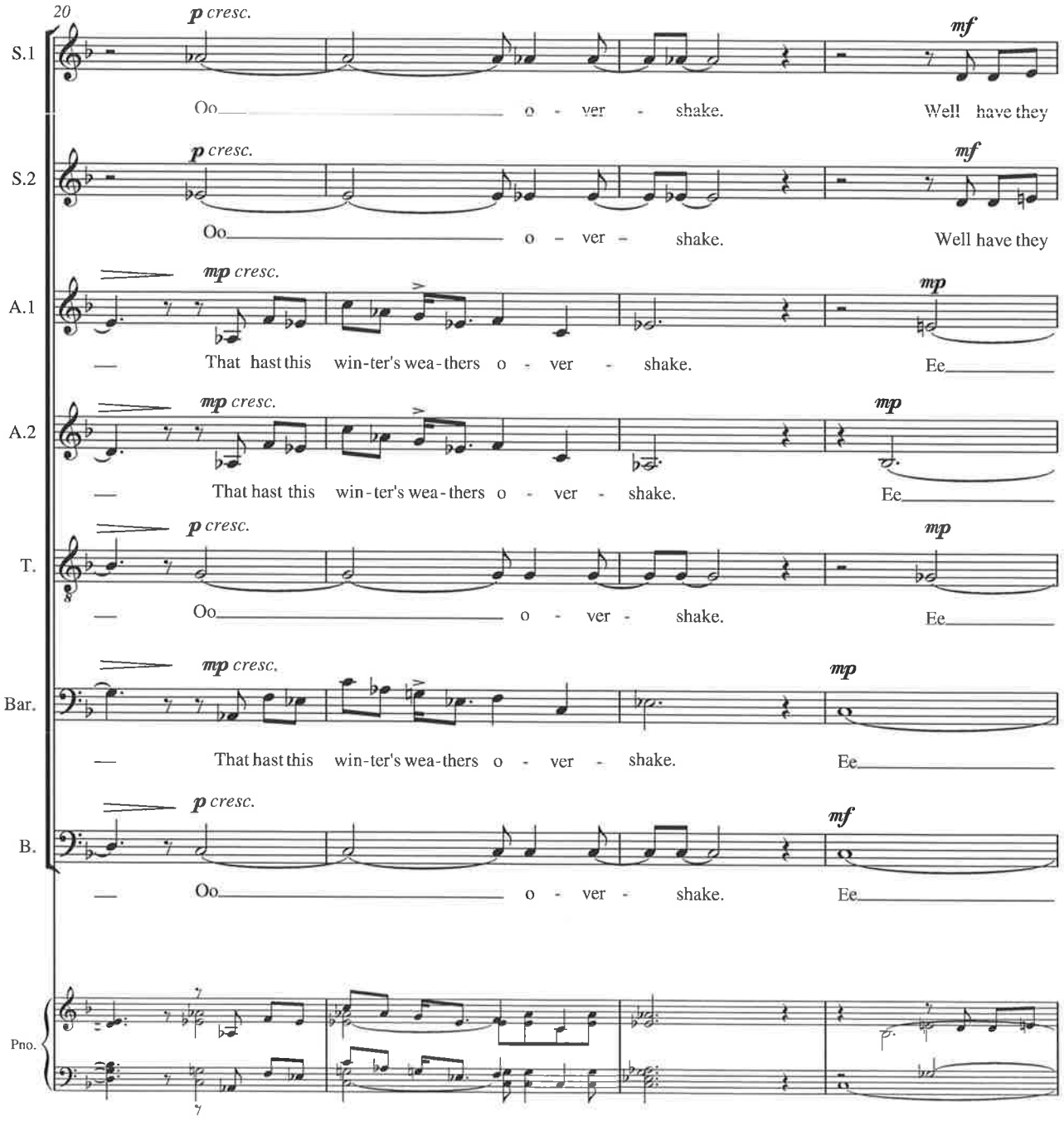
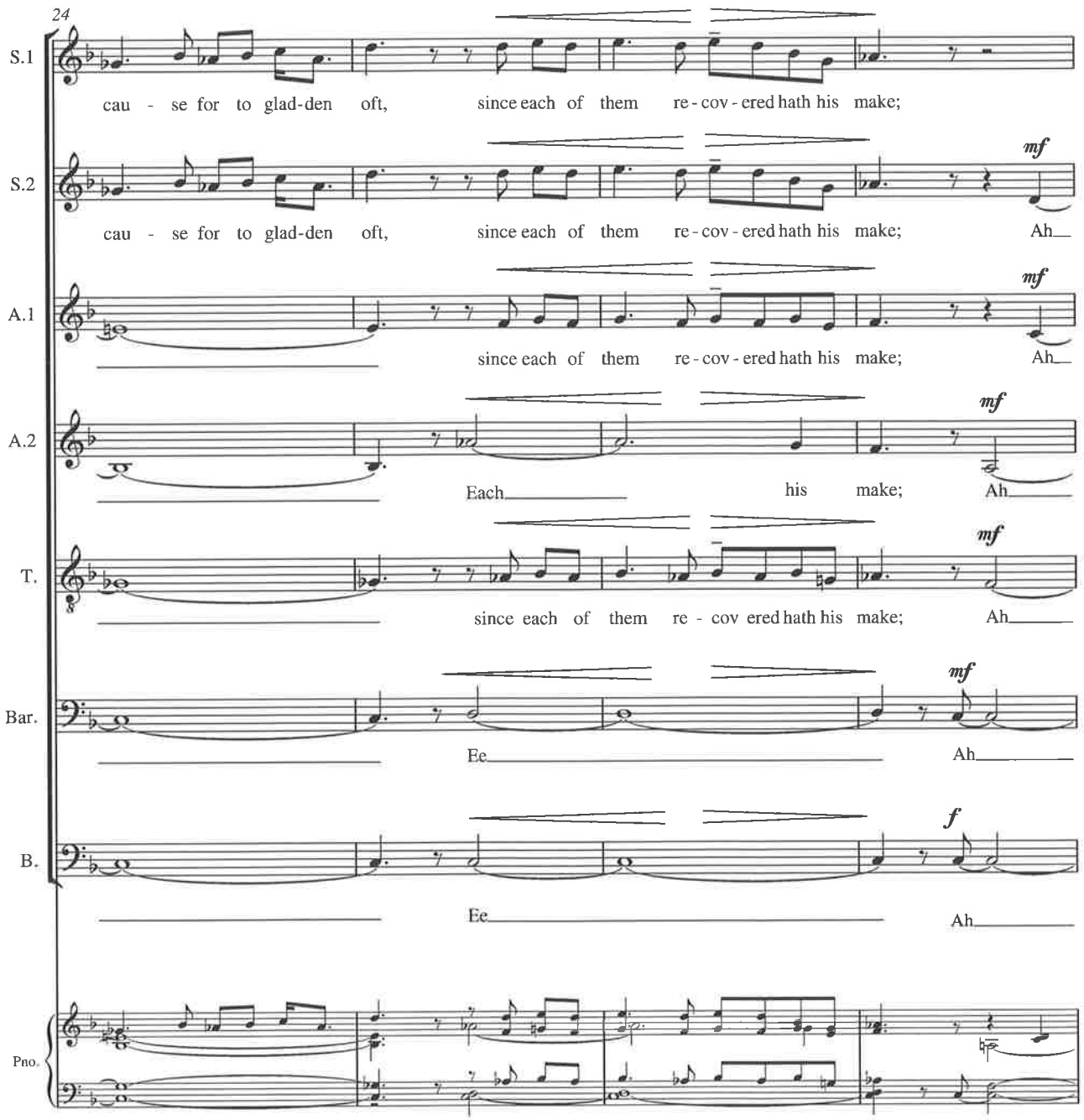

5
S.1
mf
That hast this win-ter's wea-thers o - ver-shake
S.2
mf
That hast this win-ter's wea-thers o - ver-shake
A.1
p
Mm
Mm
this win-ter's wea-thers o - ver-
A.2
p
Mm
Mm
this win-ter's wea-thers o - ver-
T.
p
Mm
Mm
this win-ter's wea-thers o - ver-
Bar.
p
Mm
Mm
this win-ter's wea-thers o - ver-
B.
mp
Mm
Mm
this win - ter's wea-thers o - ver-
Pno.

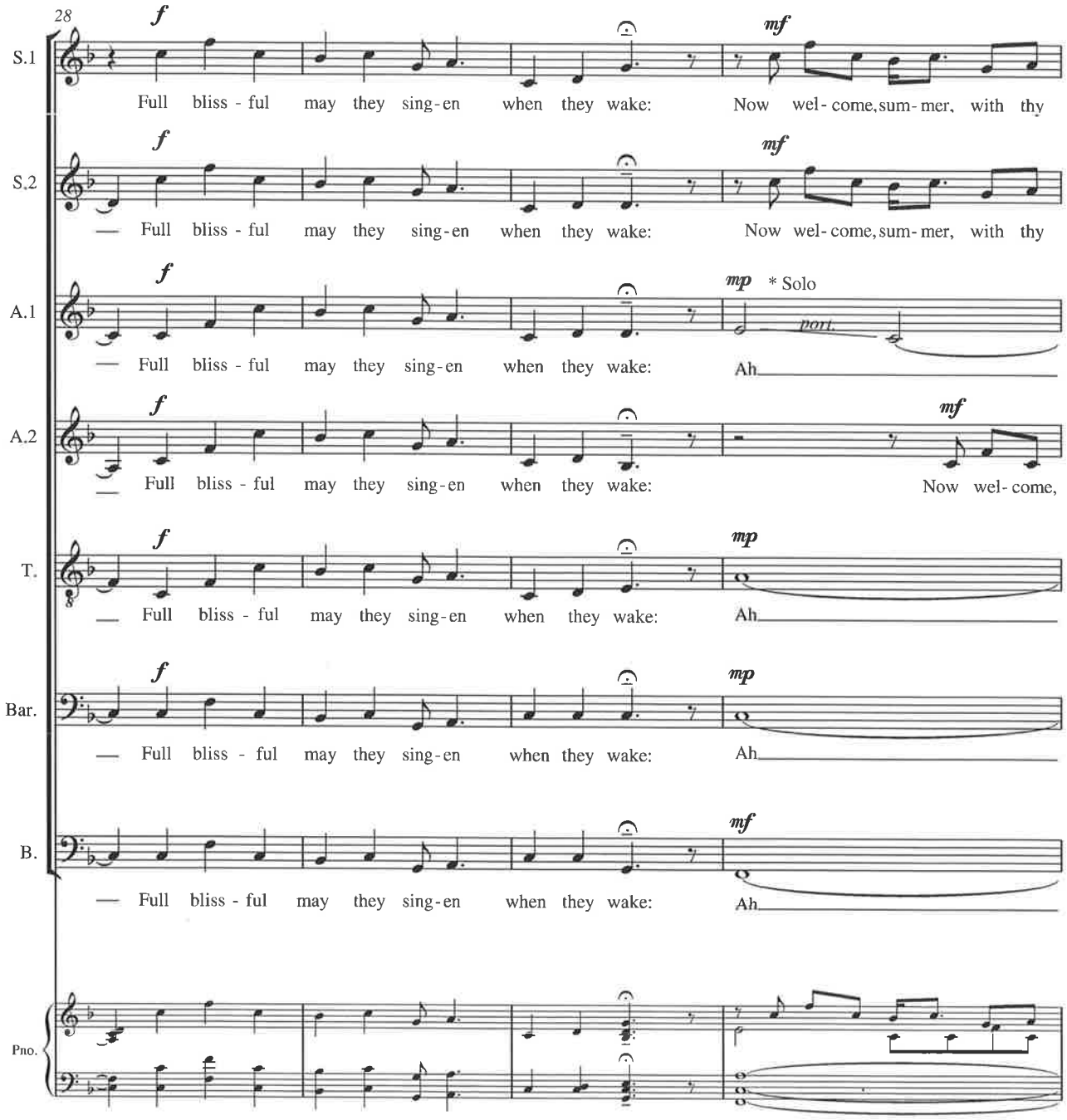

9
S.1
mf cresc.
And driven a - way the lon - ge night - es black.
S.2
mf cresc.
And driven a - way the lon - ge night - es black.
A.1
mp cresc.
p
shake. Ah the lon - ge night - es black. Oo
A.2
mp cresc.
p
shake. Ah the lon - ge night - es black. Oo
T.
mp cresc.
p
shake. Ah the lon - ge night - es black. Oo
Bar.
mp cresc.
p
shake. Ah the lon - ge night - es black. Oo
B.
mf cresc.
mp
shake. Ah the lon - ge night - es black. Oo
Pno.


13
S.1
mf
dim.
Saint Val-en - tine that art full high on loft,
Thus sin - gen smal - le fowl-es for thy
S.2
mf
dim.
Saint Val-en - tine that art full high on loft,
Thus sin - gen smal - le fowl-es for thy
A.1
mp dim.
high on loft,
Oo
A.2
mp dim.
high on loft,
Oo
T.
mp dim.
high on loft,
Oo
Bar.
mf dim.
high on loft,
Oo
B.
mf dim.
high on loft,
Oo
Pno.

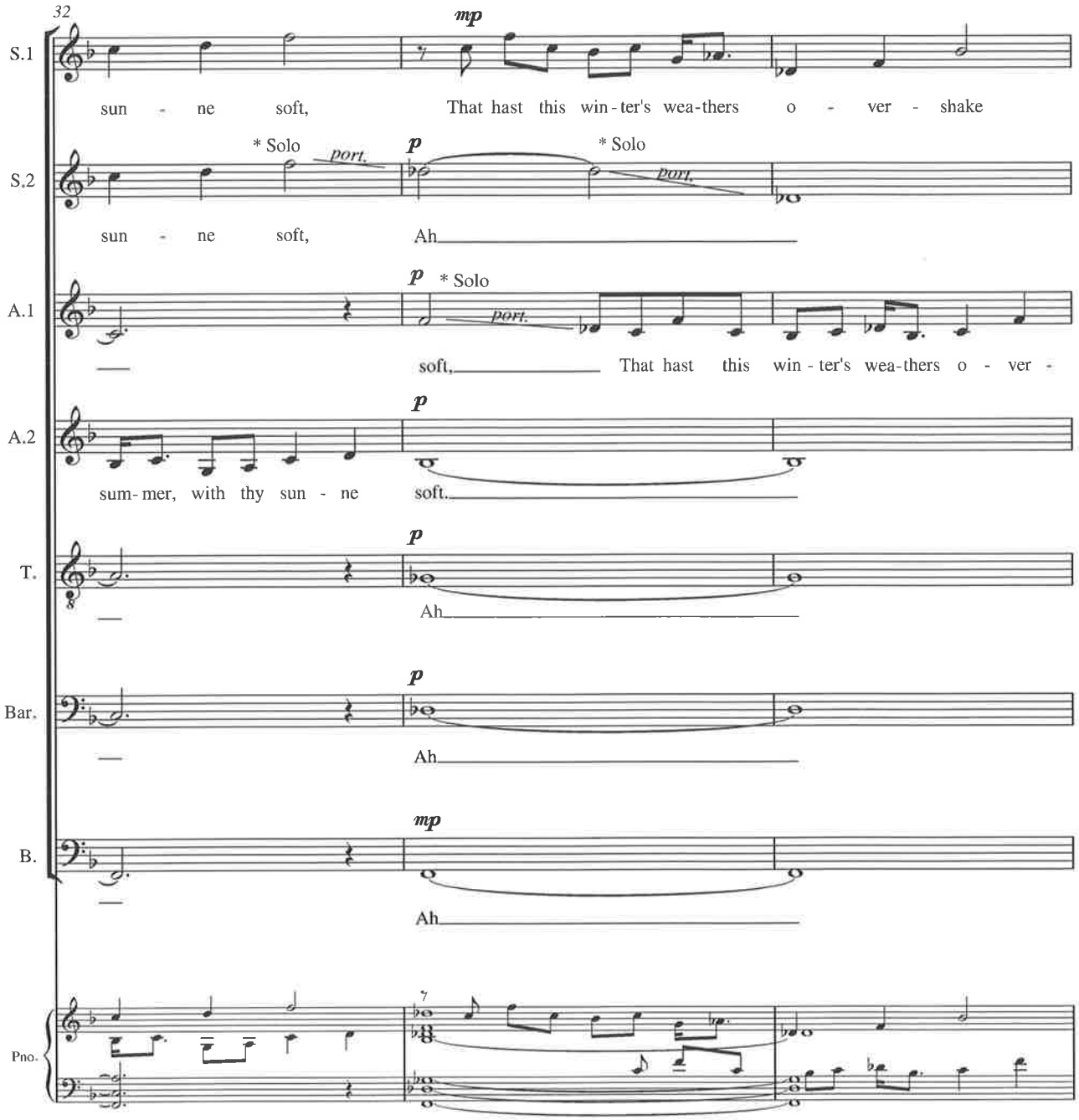

17
S.1
mp dim.
sake, Now wel-come sum-mer, with thy sun - ne soft.
S.2
mp dim.
sake, Now wel-come sum-mer, with thy sun - ne soft.
A.1
pp
Mm thy sun - ne soft,
A.2
pp
Mm thy sun - ne soft,
T.
pp
Mm thy sun-ne soft,
Bar.
pp
Mm thy sun - ne soft,
B.
p
Mm thy sun - ne soft,
Pno.

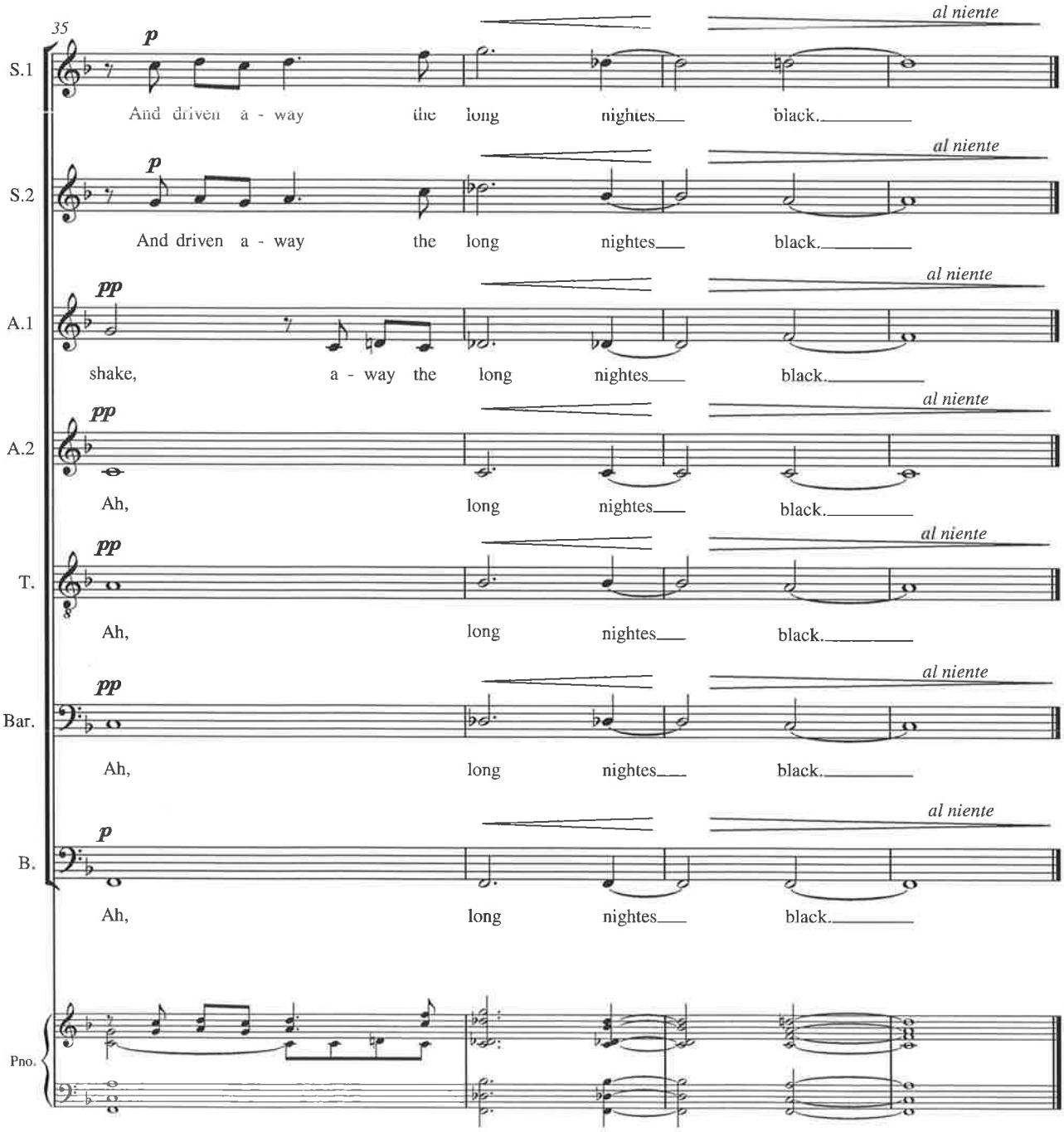

20
S.1
p cresc.
mf
Oo o - ver - shake. Well have they
S.2
p cresc.
mf
Oo o - ver - shake. Well have they
A.1
mp cresc.
mp
That hast this win-ter's wea-thers o - ver - shake. Ee
A.2
mp cresc.
mp
That hast this win-ter's wea-thers o - ver - shake. Ee
T.
p cresc.
mp
Oo o - ver - shake. Ee
Bar.
mp cresc.
mp
That hast this win-ter's wea-thers o - ver - shake. Ee
B.
p cresc.
mf
Oo o - ver - shake. Ee
Pno.


24
S.1
cau - se for to glad-den oft, since each of them re - cov - ered hath his make;
S.2
mf
cau - se for to glad-den oft, since each of them re - cov - ered hath his make; Ah
A.1
mf
since each of them re - cov - ered hath his make; Ah
A.2
mf
Each his make; Ah
T.
mf
since each of them re - cov ered hath his make; Ah
Bar.
mf
Ee Ah
B.
f
Ee Ah
Pno.



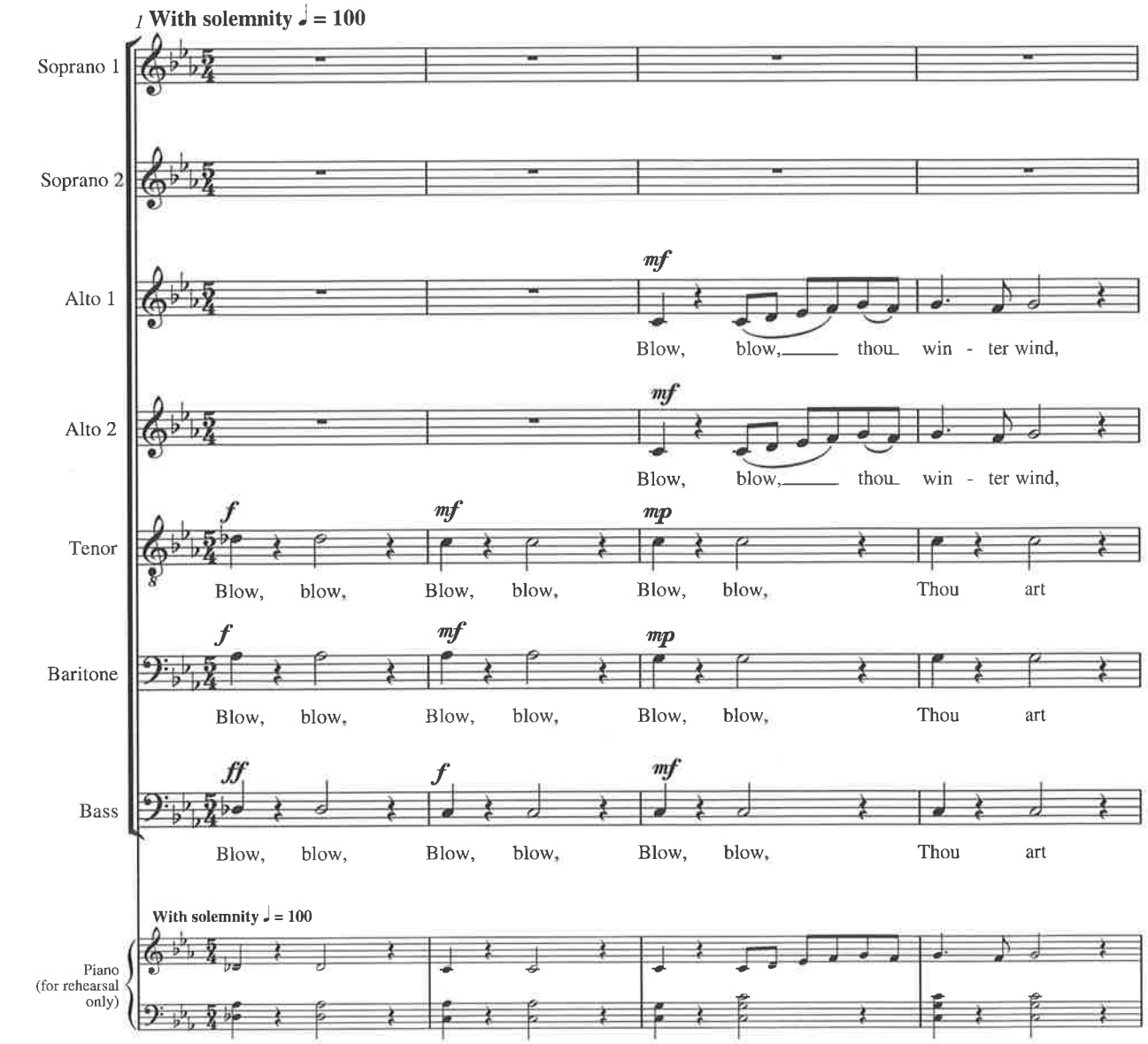
* The *portamento* is to be executed by one singer only, while the remainder of the section sustains the first note. Slides should be as slow as possible, and carried out for the duration of a minim.

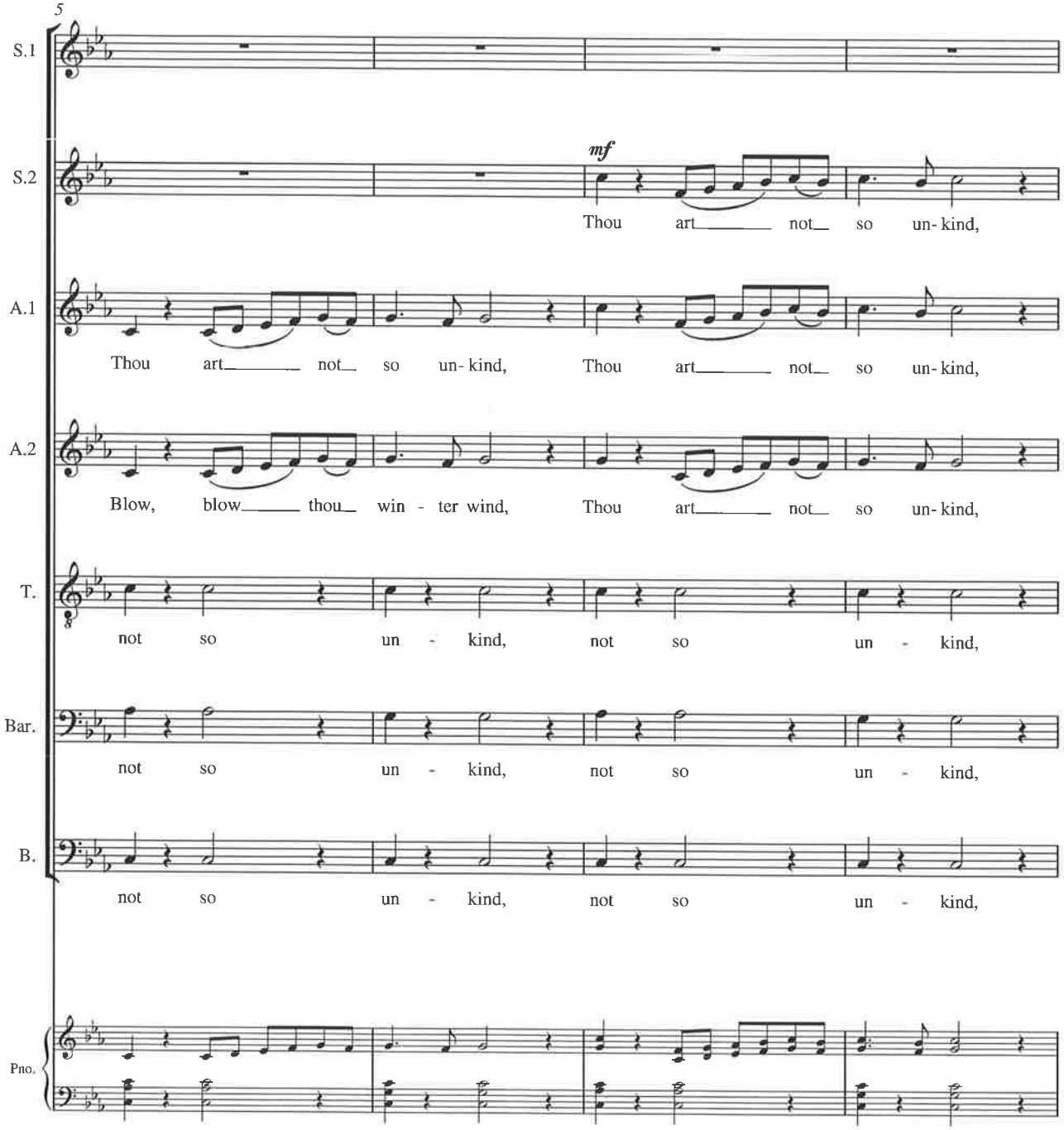

32
mp
S.1
sun - ne soft, That hast this win - ter's wea - thers o - ver - shake
* Solo
port.
p
* Solo
port.
S.2
sun - ne soft, Ah
p
* Solo
port.
A.1
soft, That hast this win - ter's wea - thers o - ver -
p
A.2
sum - mer, with thy sun - ne soft.
p
T.
Ah
p
Bar.
Ah
mp
B.
Ah
7
Pno.

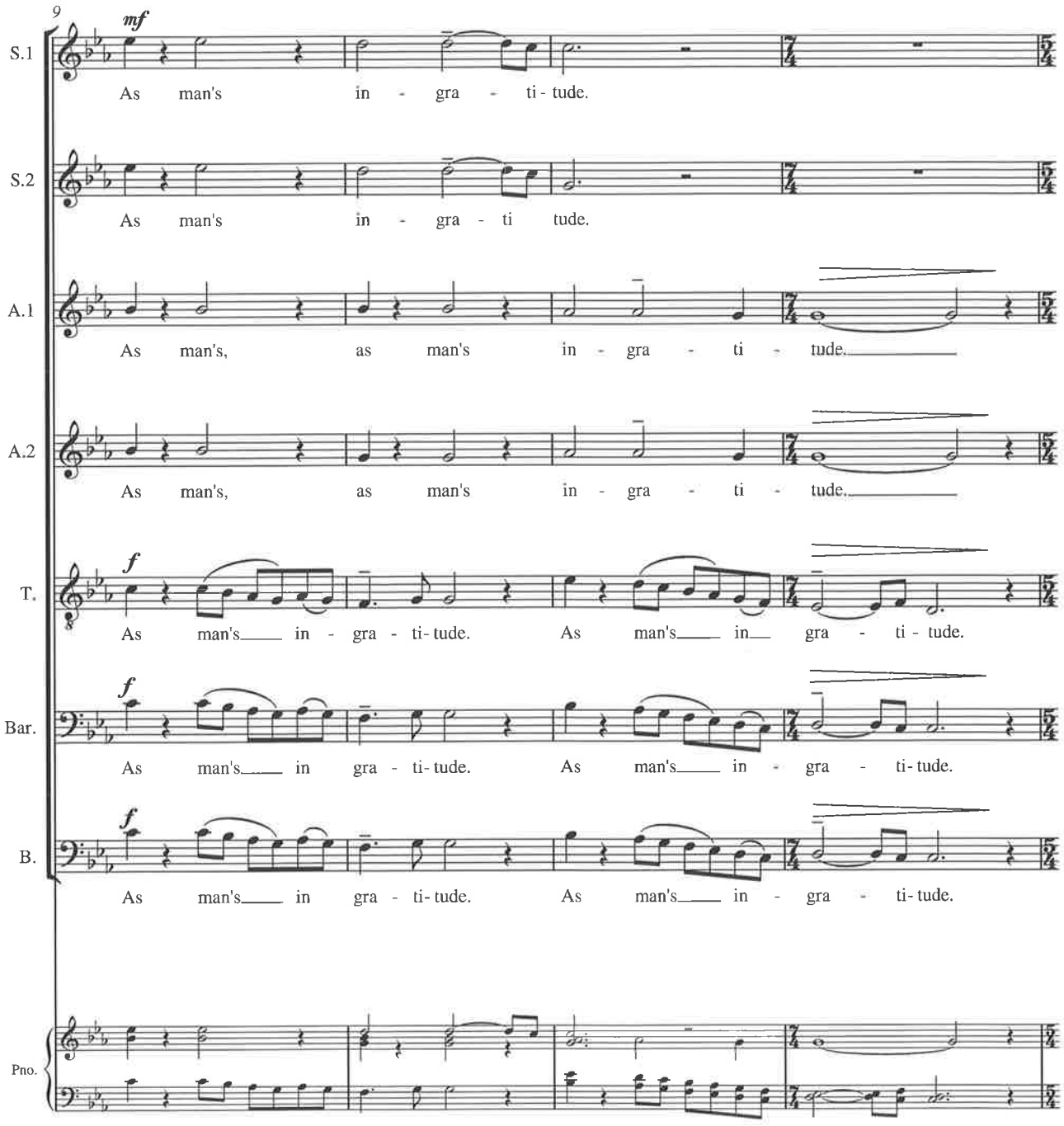

35
S.1
p
al niente
And driven a - way the long nightes black.
S.2
p
al niente
And driven a - way the long nightes black.
A.1
pp
al niente
shake, a - way the long nightes black.
A.2
pp
al niente
Ah, long nightes black.
T.
pp
al niente
Ah, long nightes black.
Bar.
pp
al niente
Ah, long nightes black.
B.
p
al niente
Ah, long nightes black.
Pno.

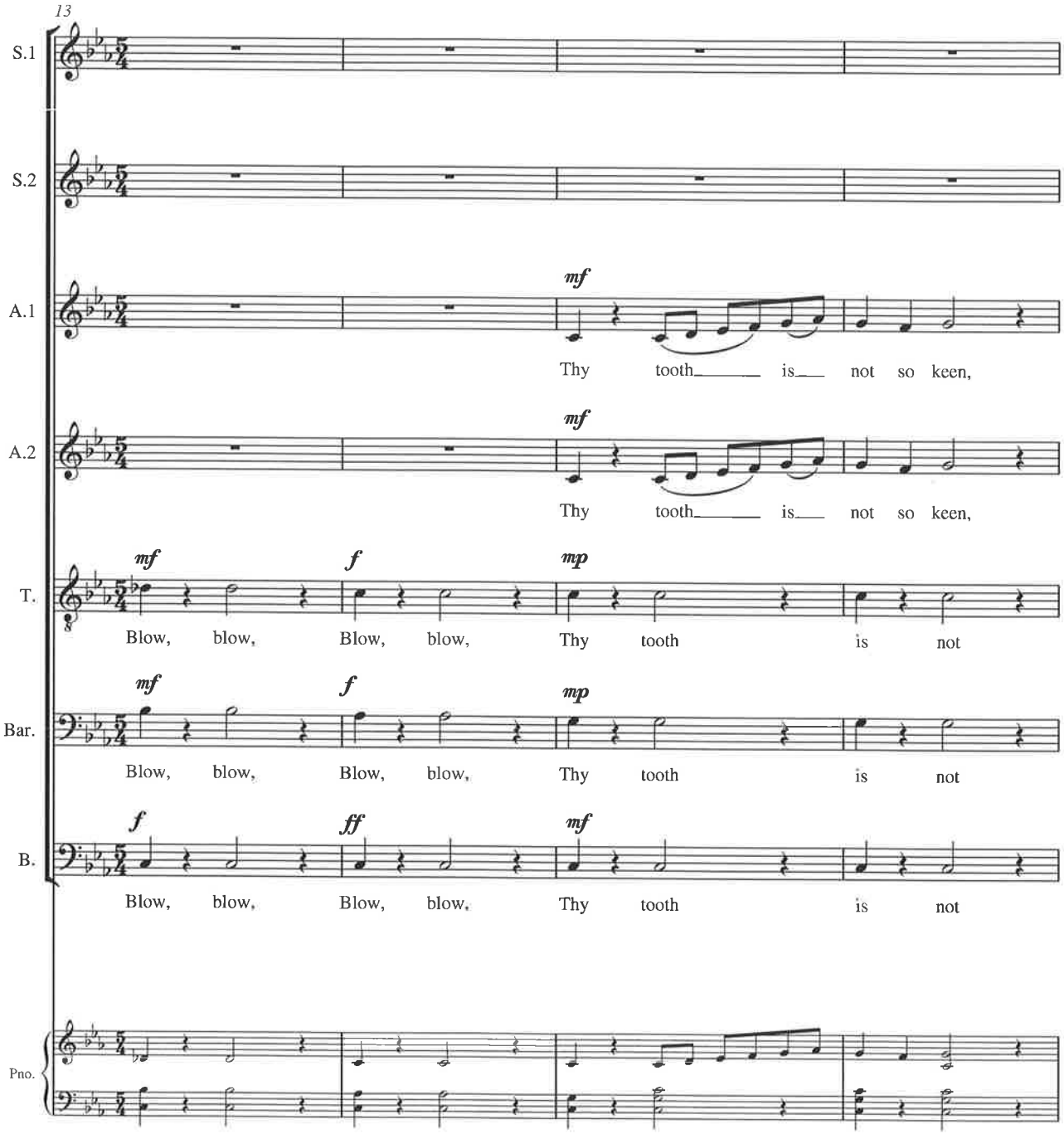
II. Shakespeare's Carol

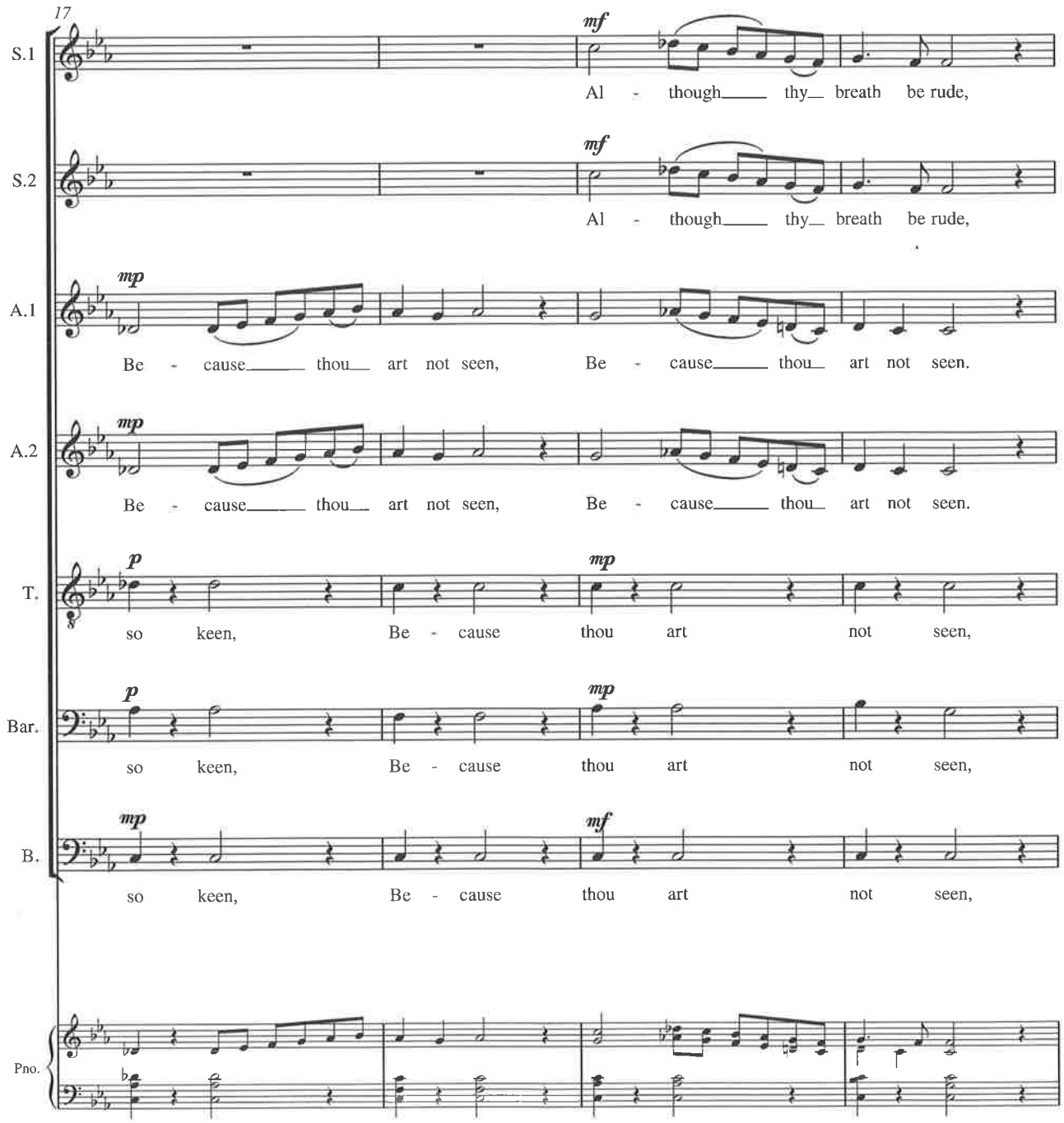
William Shakespeare, 1563 - 1616

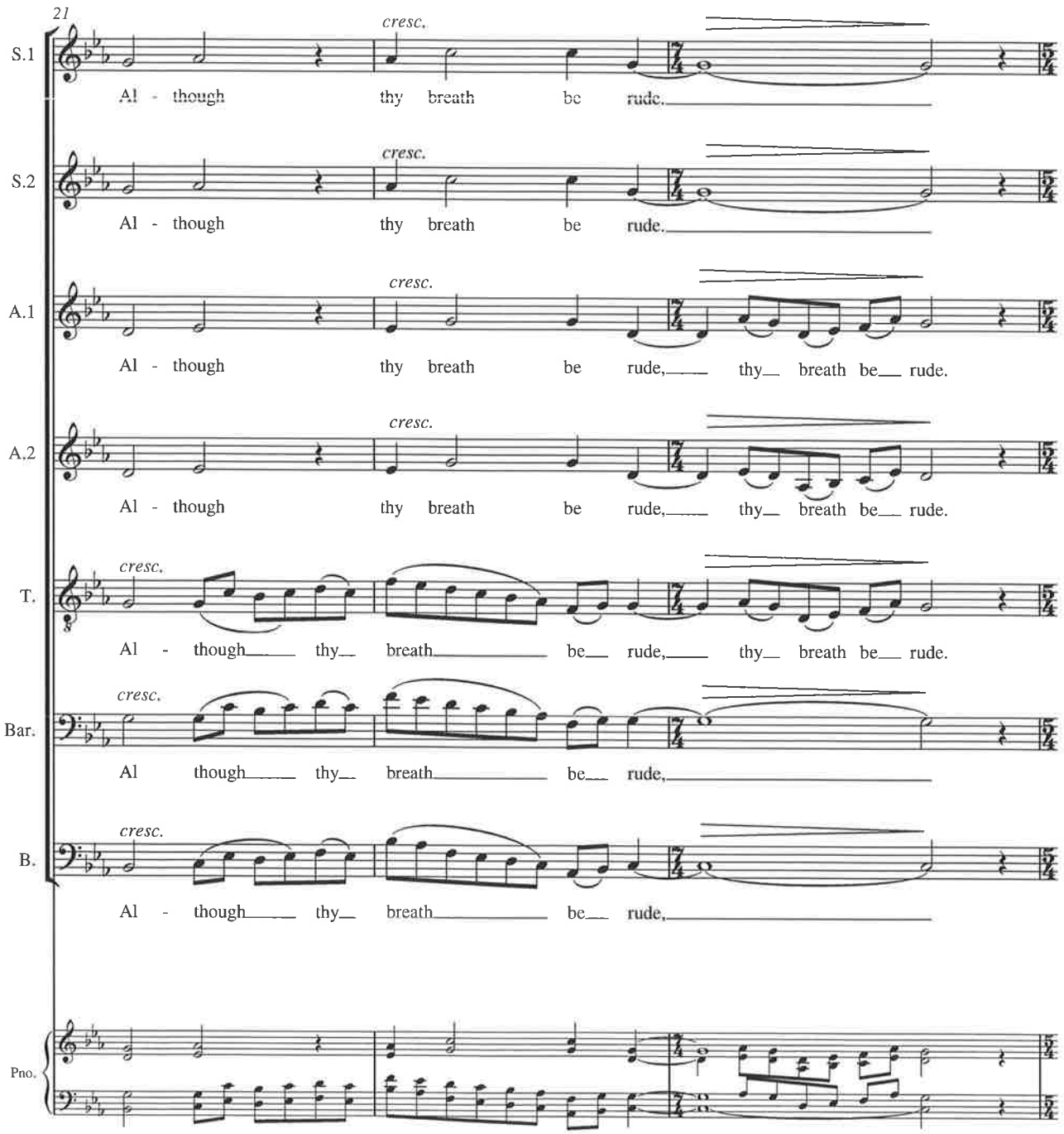


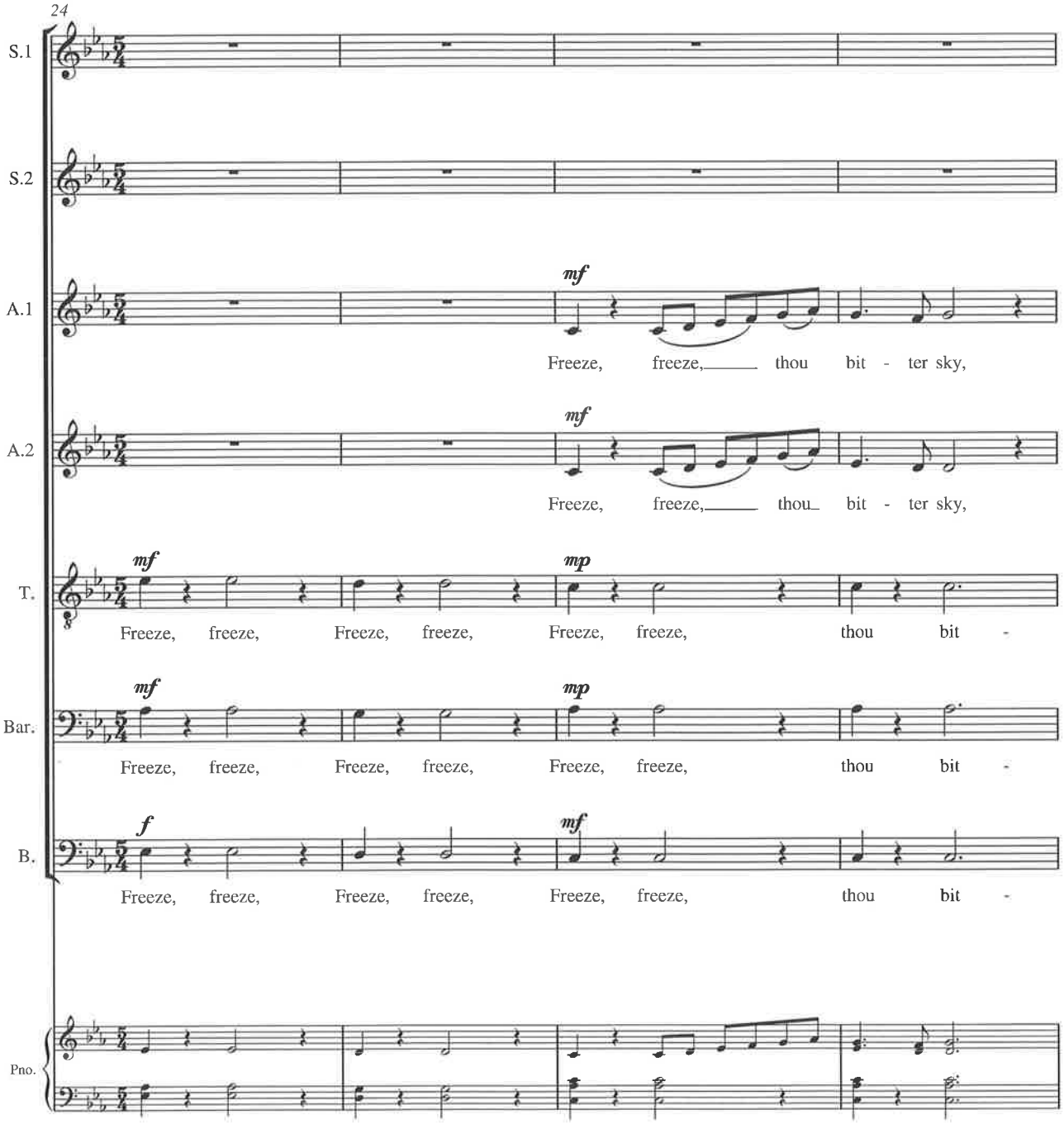

5
S.1
S.2
mf
Thou art not so un-kind,
A.1
Thou art not so un-kind, Thou art not so un-kind,
A.2
Blow, blow thou win - ter wind, Thou art not so un-kind,
T.
not so un - kind, not so un - kind,
Bar.
not so un - kind, not so un - kind,
B.
not so un - kind, not so un - kind,
Pno.

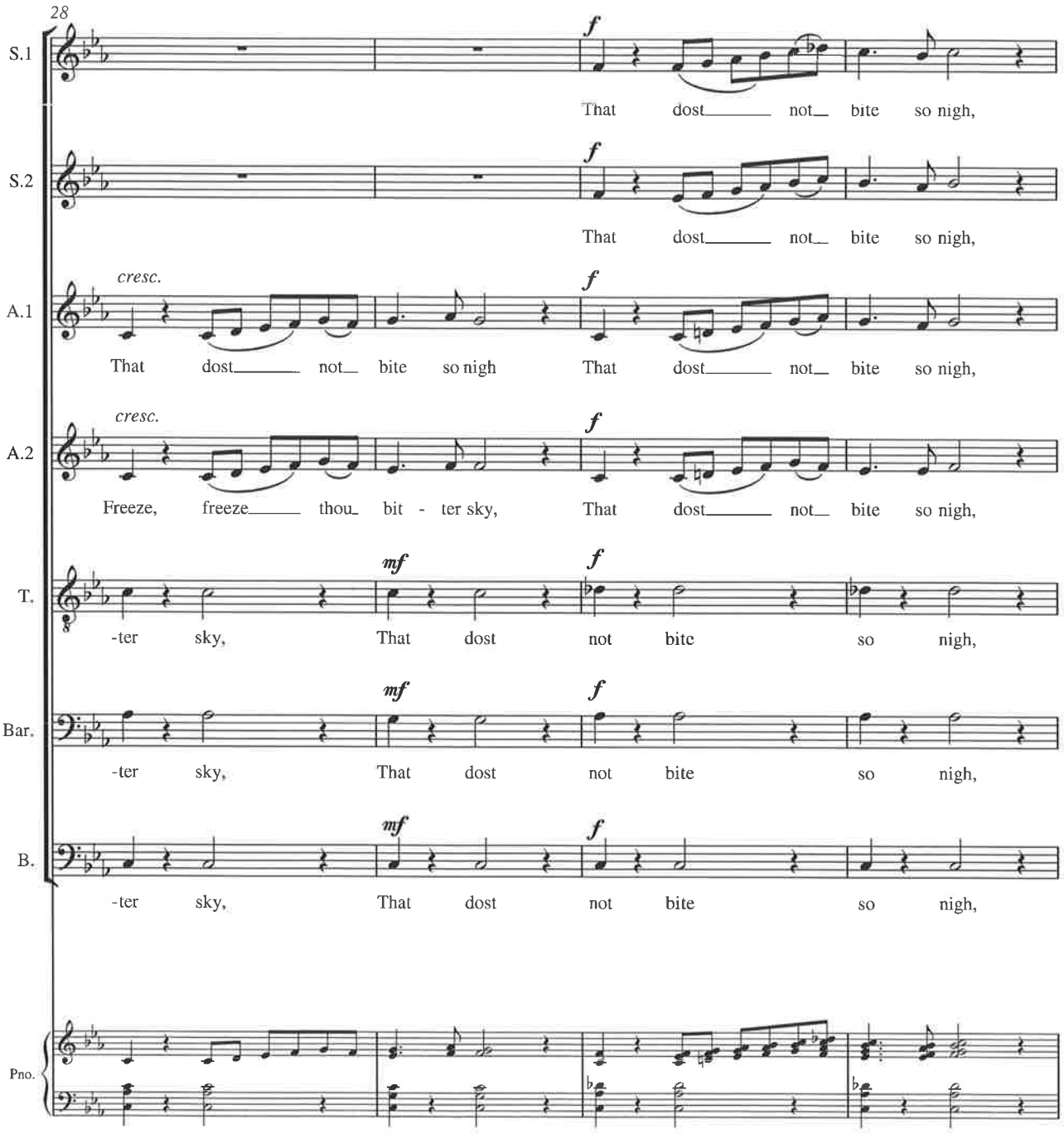

9
mf
S.1
As man's in - gra - ti - tude.
S.2
As man's in - gra - ti tude.
A.1
As man's, as man's in - gra - ti - tude.
A.2
As man's, as man's in - gra - ti - tude.
f
T.
As man's in - gra - ti - tude. As man's in gra - ti - tude.
f
Bar.
As man's in gra - ti - tude. As man's in - gra - ti - tude.
f
B.
As man's in gra - ti - tude. As man's in - gra - ti - tude.
Pno.

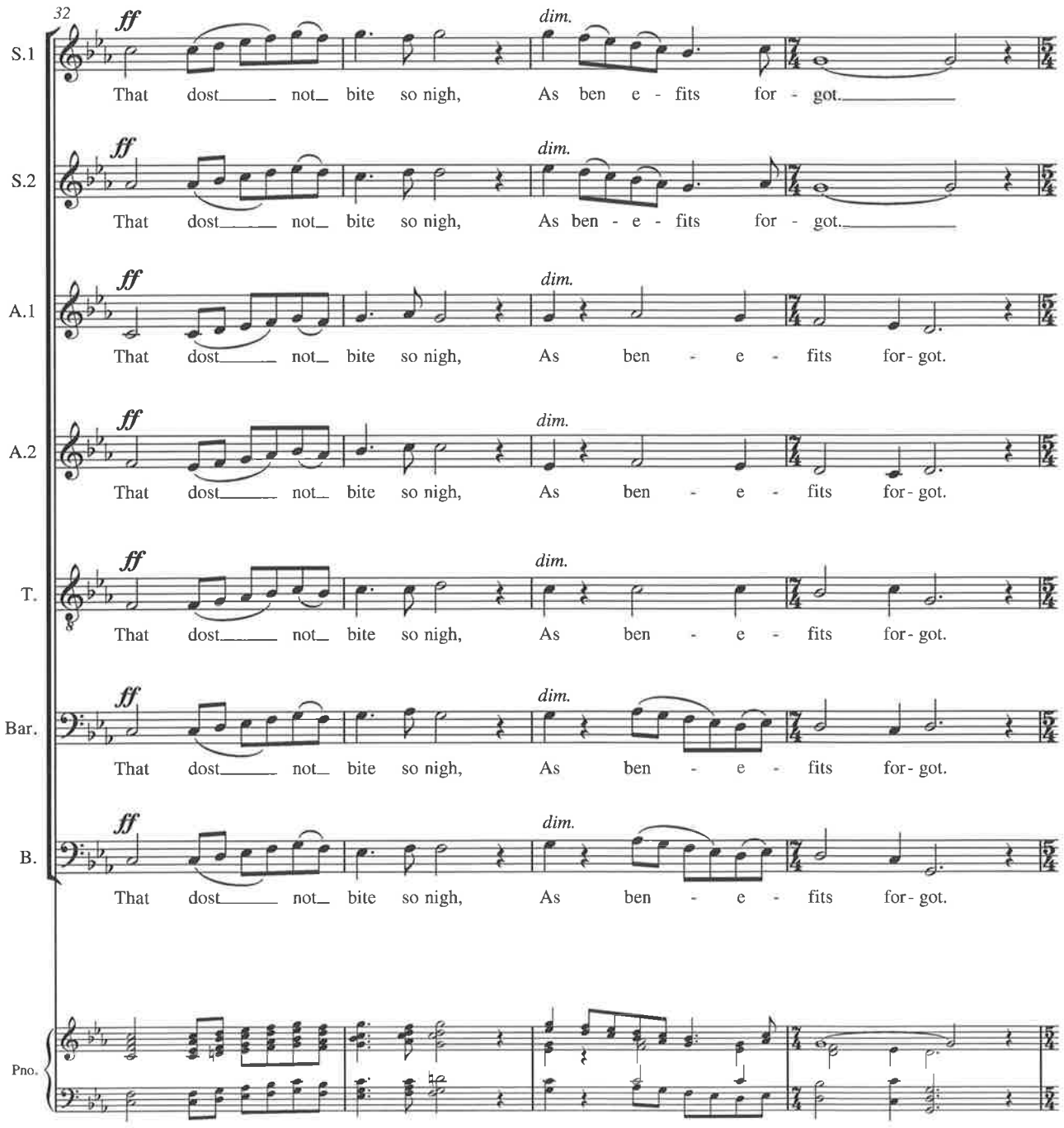

13
S.1
S.2
A.1
mf
Thy tooth is not so keen,
A.2
mf
Thy tooth is not so keen,
T.
mf f mp
Blow, blow, Blow, blow, Thy tooth is not
Bar.
mf f mp
Blow, blow, Blow, blow, Thy tooth is not
B.
f ff mf
Blow, blow, Blow, blow, Thy tooth is not
Pno.

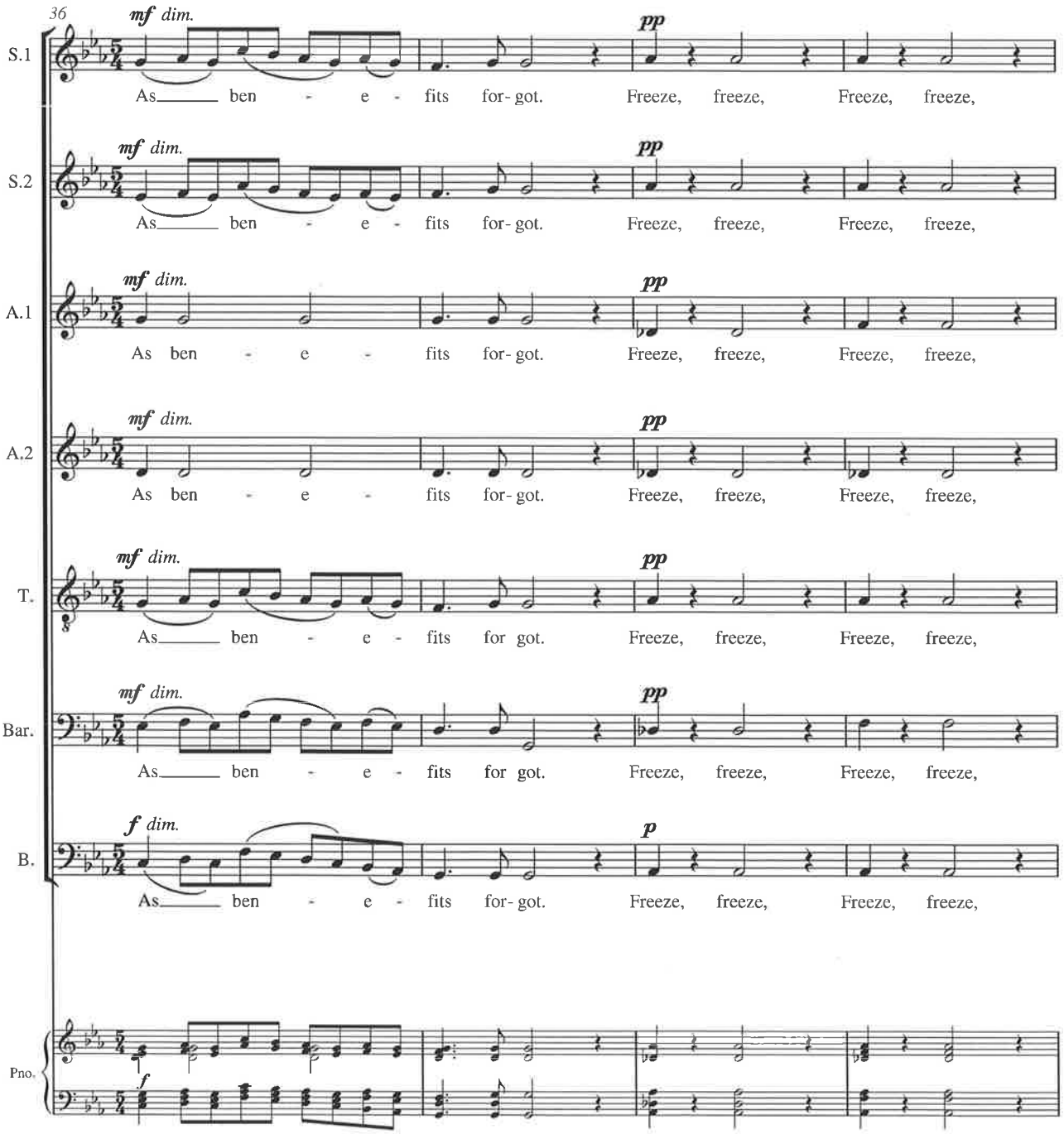

17
S.1
mf
Al - though thy breath be rude,
S.2
mf
Al - though thy breath be rude,
A.1
mp
Be - cause thou art not seen, Be - cause thou art not seen.
A.2
mp
Be - cause thou art not seen, Be - cause thou art not seen.
T.
p
so keen, Be - cause
mp
thou art not seen,
Bar.
p
so keen, Be - cause
mp
thou art not seen,
B.
mp
so keen, Be - cause
mf
thou art not seen,
Pno.

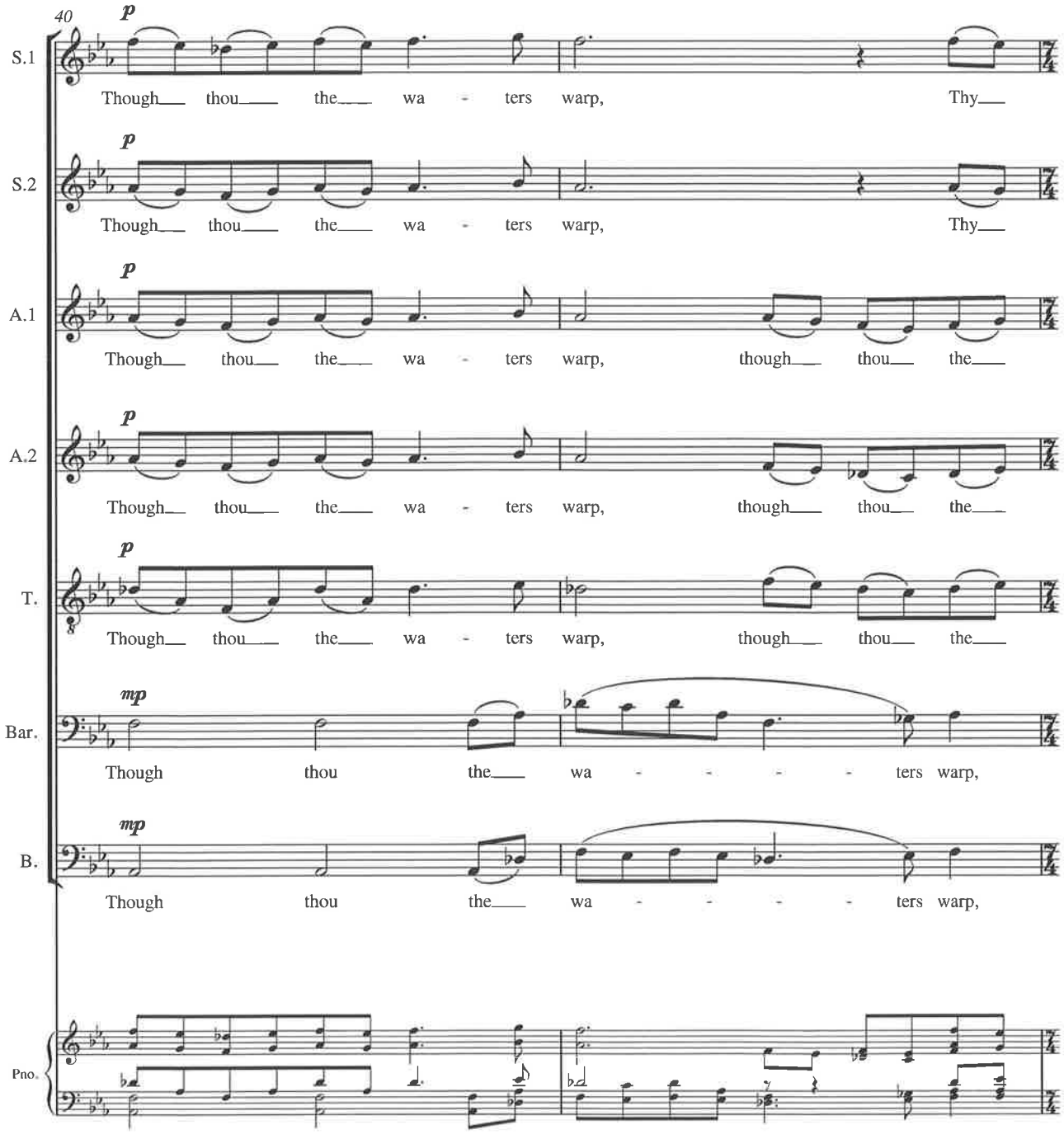

21
S.1
cresc.
Al - though thy breath be rude.
S.2
cresc.
Al - though thy breath be rude.
A.1
cresc.
Al - though thy breath be rude, thy breath be rude.
A.2
cresc.
Al - though thy breath be rude, thy breath be rude.
T.
cresc.
Al - though thy breath be rude, thy breath be rude.
Bar.
cresc.
Al though thy breath be rude,
B.
cresc.
Al - though thy breath be rude,
Pno.

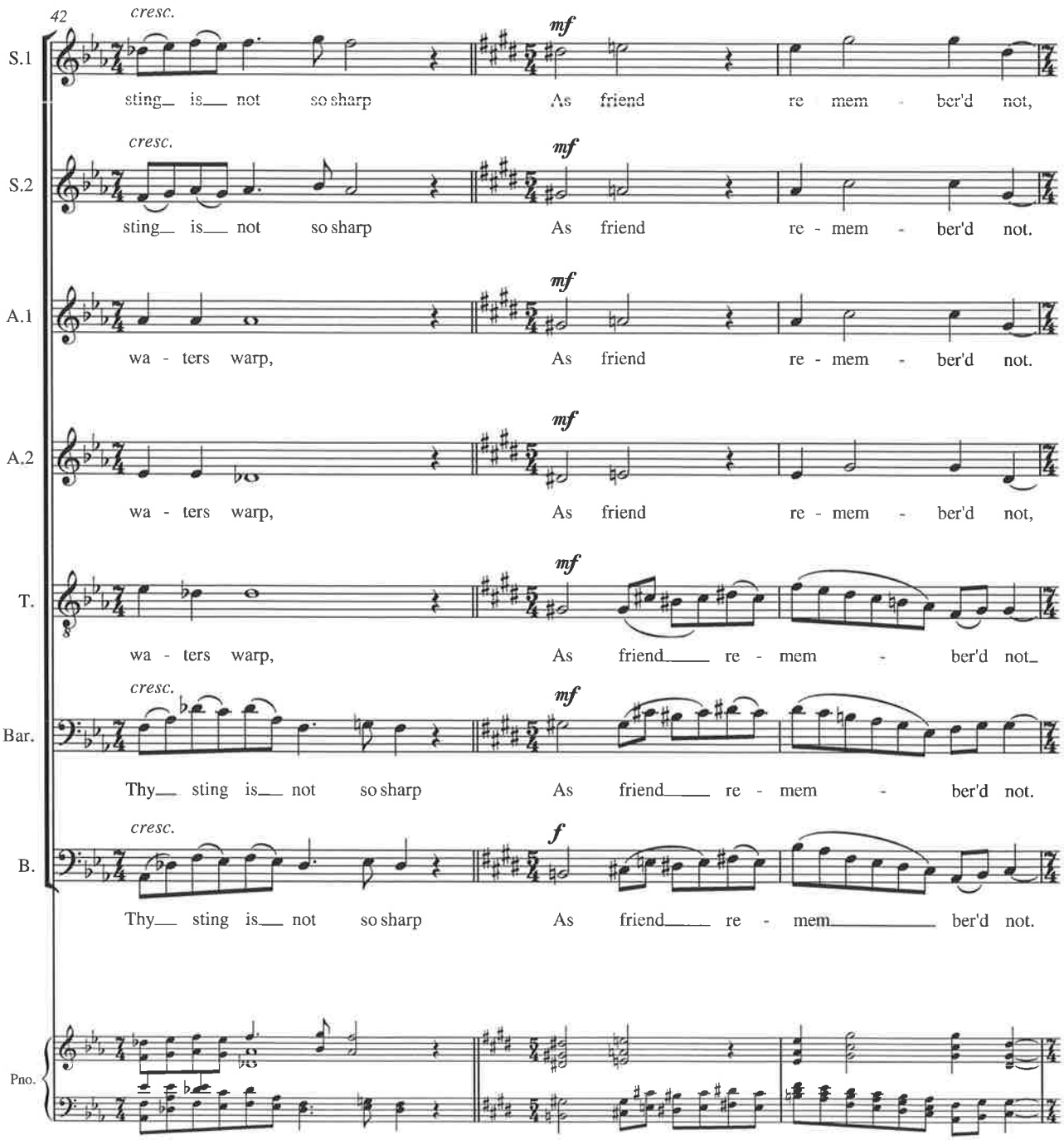

24
S.1
S.2
A.1
mf
Freeze, freeze, thou bit - ter sky,
A.2
mf
Freeze, freeze, thou bit - ter sky,
T.
mf
mp
Freeze, freeze, Freeze, freeze, Freeze, freeze, thou bit -
Bar.
mf
mp
Freeze, freeze, Freeze, freeze, Freeze, freeze, thou bit -
B.
f
mf
Freeze, freeze, Freeze, freeze, Freeze, freeze, thou bit -
Pno.

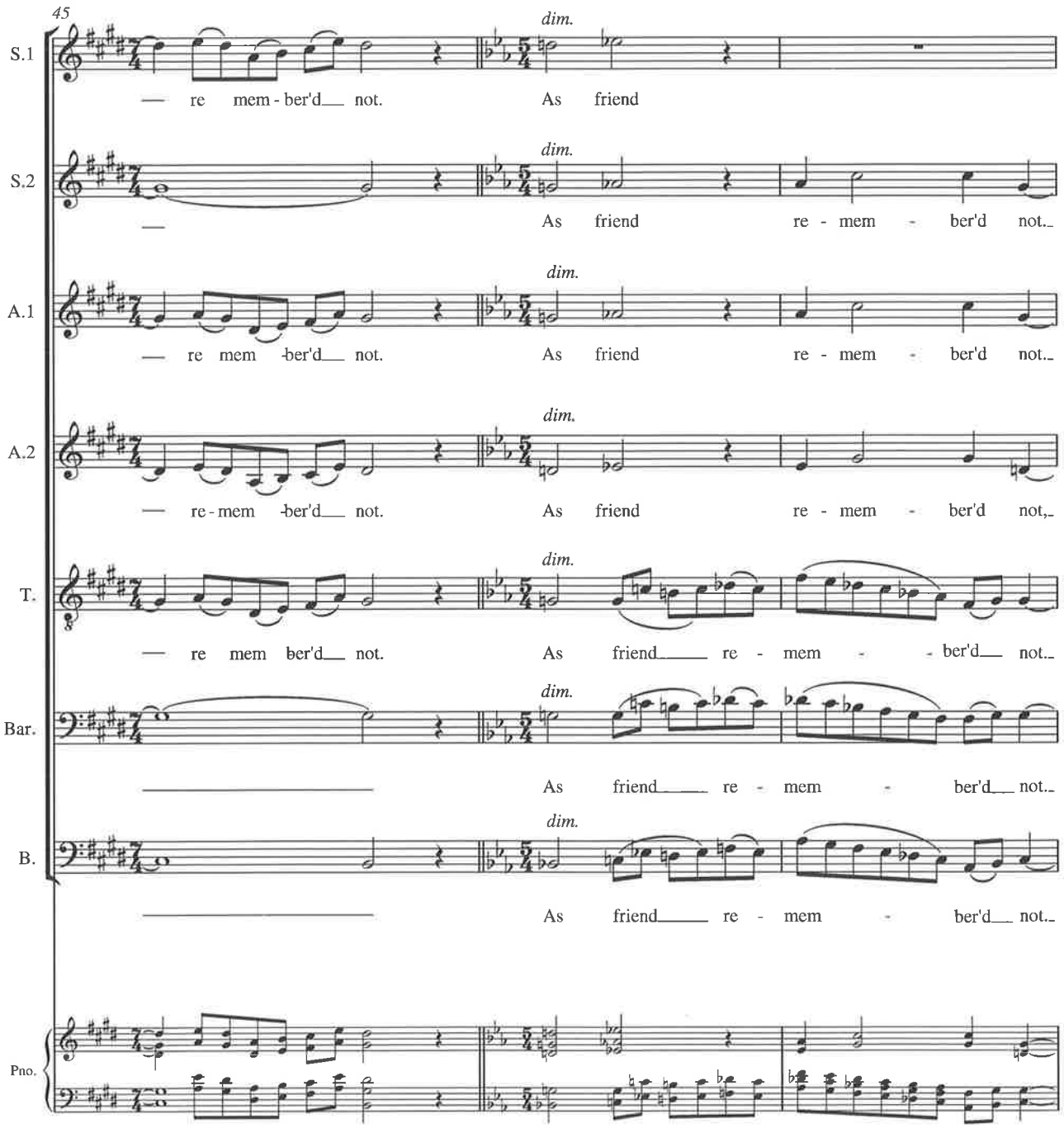

28
S.1
f
That dost not bite so nigh,
S.2
f
That dost not bite so nigh,
A.1
cresc.
That dost not bite so nigh
f
That dost not bite so nigh,
A.2
cresc.
Freeze, freeze thou bit - ter sky,
f
That dost not bite so nigh,
T.
mf
-ter sky,
That dost
f
not bite so nigh,
Bar.
mf
-ter sky,
That dost
f
not bite so nigh,
B.
mf
-ter sky,
That dost
f
not bite so nigh,
Pno.

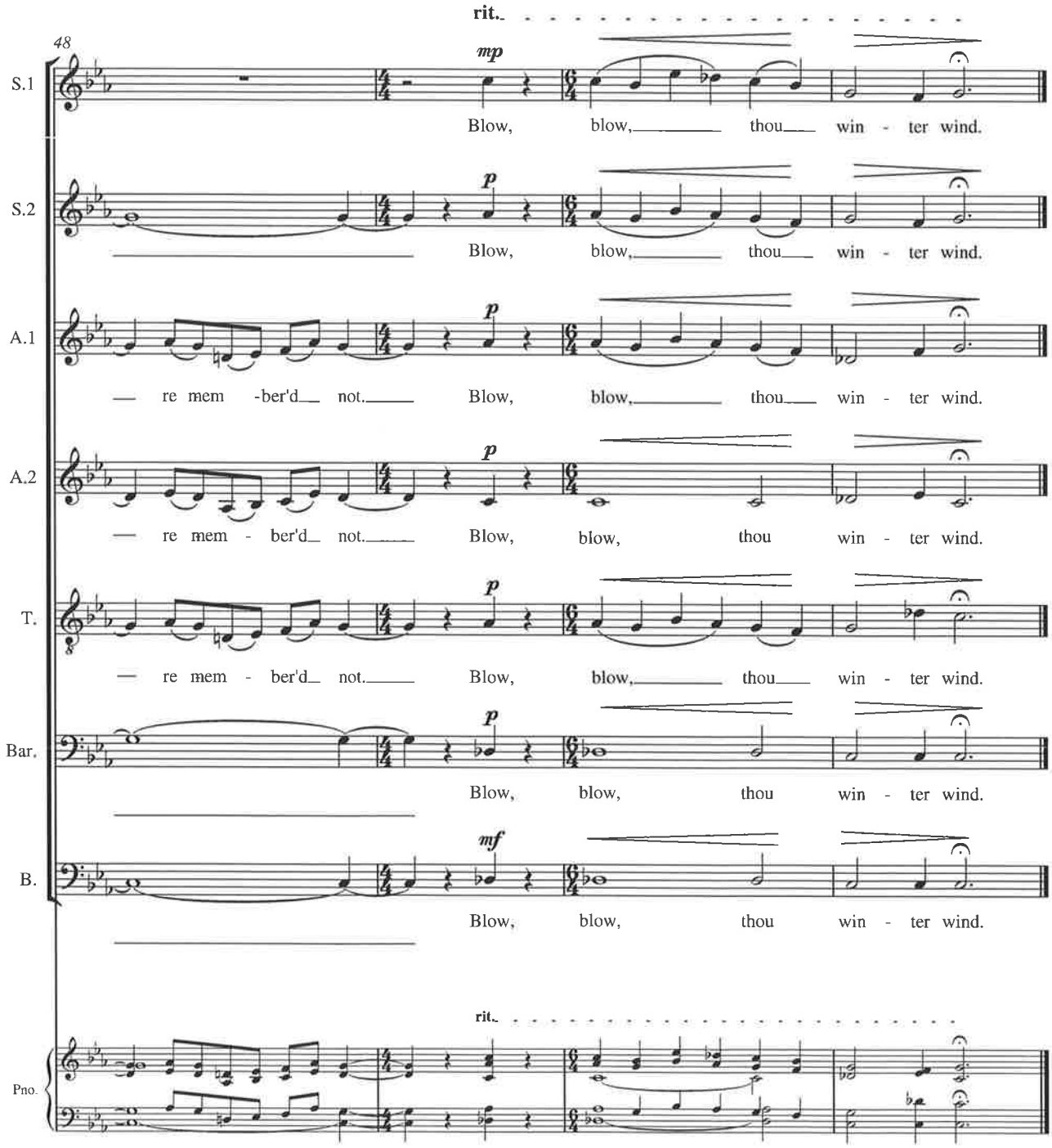

32
S.1
S.2
A.1
A.2
T.
Bar.
B.
Pno.
ff
dim.
That dost not bite so nigh, As ben e - fits for - got.
That dost not bite so nigh, As ben - e - fits for - got.
That dost not bite so nigh, As ben - e - fits for- got.


36
S.1
mf dim.
As ben - e - fits for- got.
pp
Freeze, freeze, Freeze, freeze,
S.2
mf dim.
As ben - e - fits for- got.
pp
Freeze, freeze, Freeze, freeze,
A.1
mf dim.
As ben - e - fits for- got.
pp
Freeze, freeze, Freeze, freeze,
A.2
mf dim.
As ben - e - fits for- got.
pp
Freeze, freeze, Freeze, freeze,
T.
mf dim.
As ben - e - fits for got.
pp
Freeze, freeze, Freeze, freeze,
Bar.
mf dim.
As ben - e - fits for got.
pp
Freeze, freeze, Freeze, freeze,
B.
f dim.
As ben - e - fits for- got.
p
Freeze, freeze, Freeze, freeze,
Pno.
f


40
S.1
p
Though thou the wa - ters warp, Thy
S.2
p
Though thou the wa - ters warp, Thy
A.1
p
Though thou the wa - ters warp, though thou the
A.2
p
Though thou the wa - ters warp, though thou the
T.
p
Though thou the wa - ters warp, though thou the
Bar.
mp
Though thou the wa - - - - ters warp,
B.
mp
Though thou the wa - - - - ters warp,
Pno.

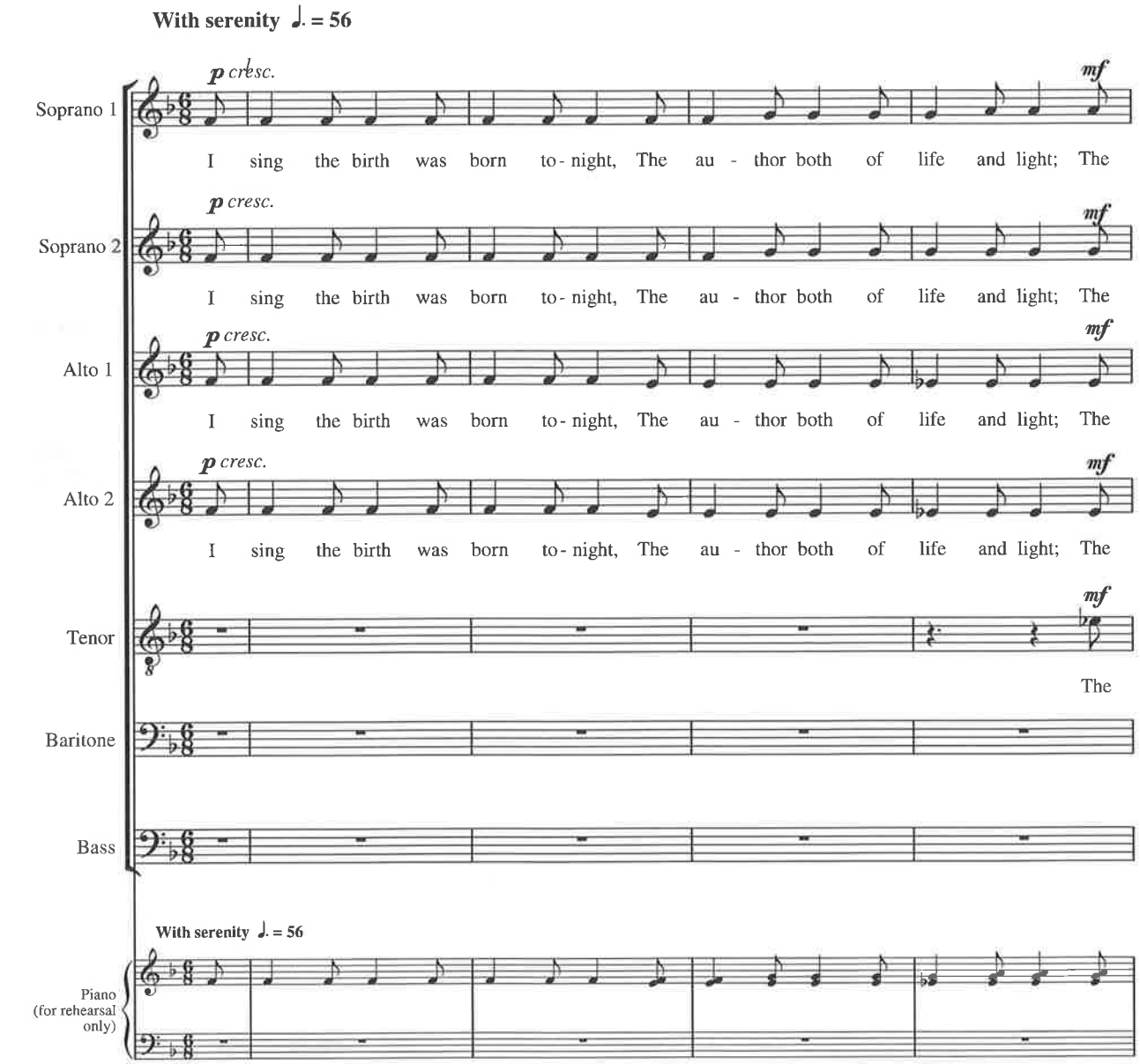

42
cresc.
mf
S.1
sting_ is__ not so sharp As friend re mem - ber'd not,
cresc.
mf
S.2
sting_ is__ not so sharp As friend re - mem - ber'd not.
mf
A.1
wa - ters warp, As friend re - mem - ber'd not.
mf
A.2
wa - ters warp, As friend re - mem - ber'd not,
mf
T.
wa - ters warp, As friend___ re - mem - ber'd not_
cresc.
mf
Bar.
Thy__ sting is__ not so sharp As friend___ re - mem - ber'd not.
cresc.
f
B.
Thy__ sting is__ not so sharp As friend___ re - mem___ ber'd not.
Pno.

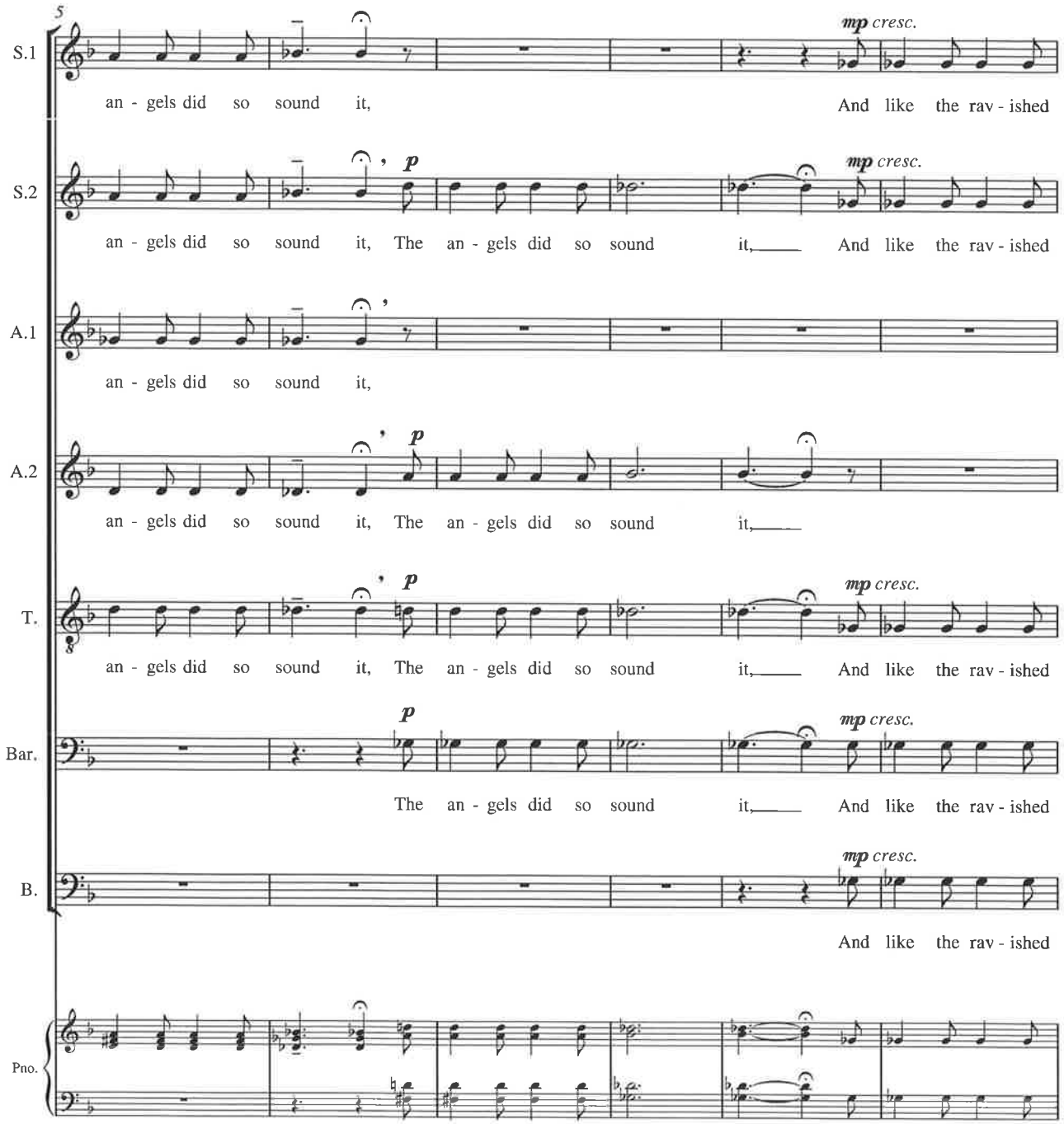

45
S.1
— re mem - ber'd not.
dim.
As friend
S.2
—
As friend re - mem - ber'd not.
A.1
— re mem - ber'd not.
As friend re - mem - ber'd not.
A.2
— re - mem - ber'd not.
As friend re - mem - ber'd not.
T.
— re mem ber'd not.
As friend re - mem - ber'd not.
Bar.
As friend re - mem - ber'd not.
B.
As friend re - mem - ber'd not.
Pno.

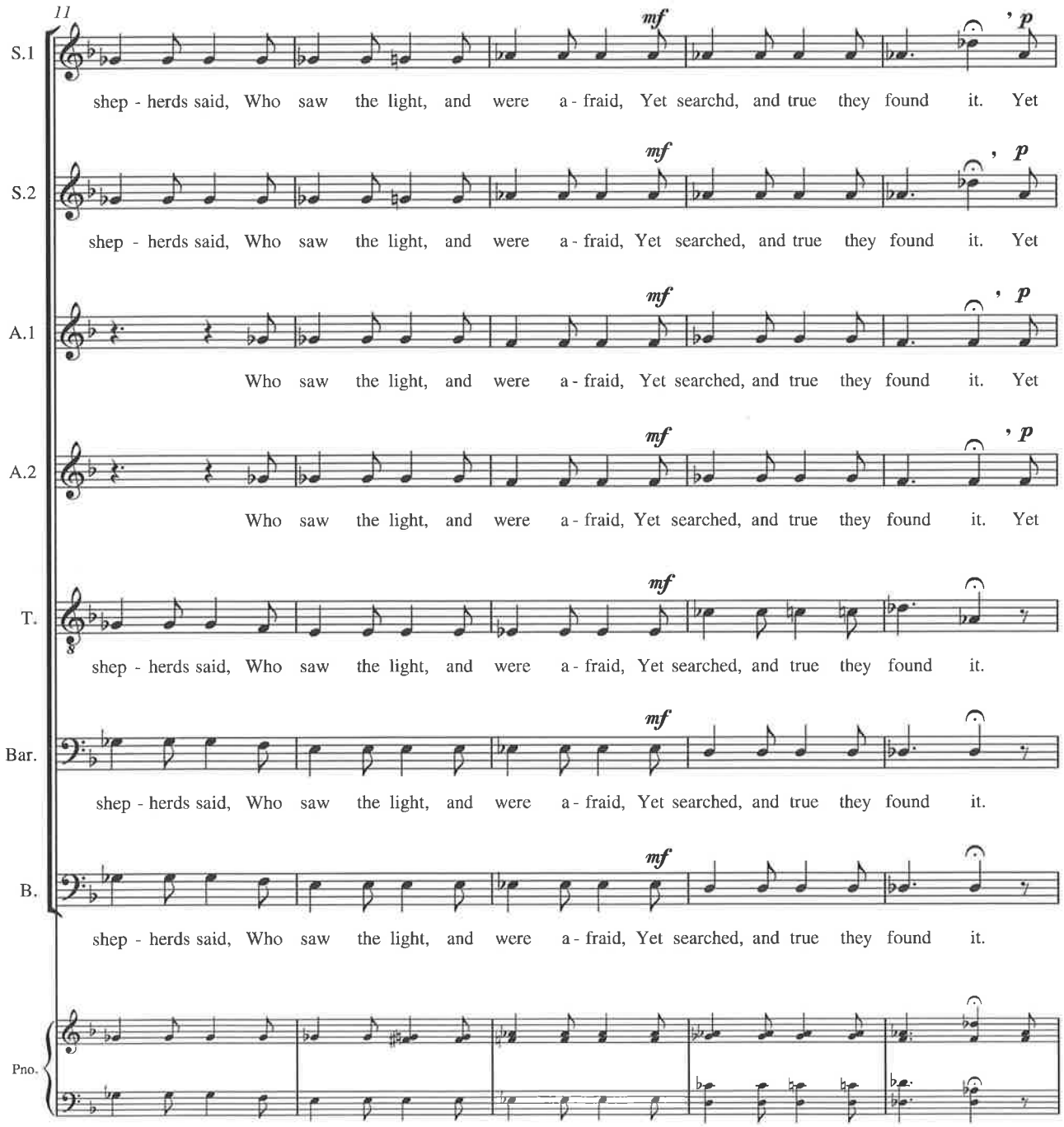

rit.
48
S.1
mp
Blow, blow, thou win - ter wind.
S.2
p
Blow, blow, thou win - ter wind.
A.1
p
re mem -ber'd not. Blow, blow, thou win - ter wind.
A.2
p
re mem - ber'd not. Blow, blow, thou win - ter wind.
T.
p
re mem - ber'd not. Blow, blow, thou win - ter wind.
Bar.
p
Blow, blow, thou win - ter wind.
B.
mf
Blow, blow, thou win - ter wind.
rit.
Pno.

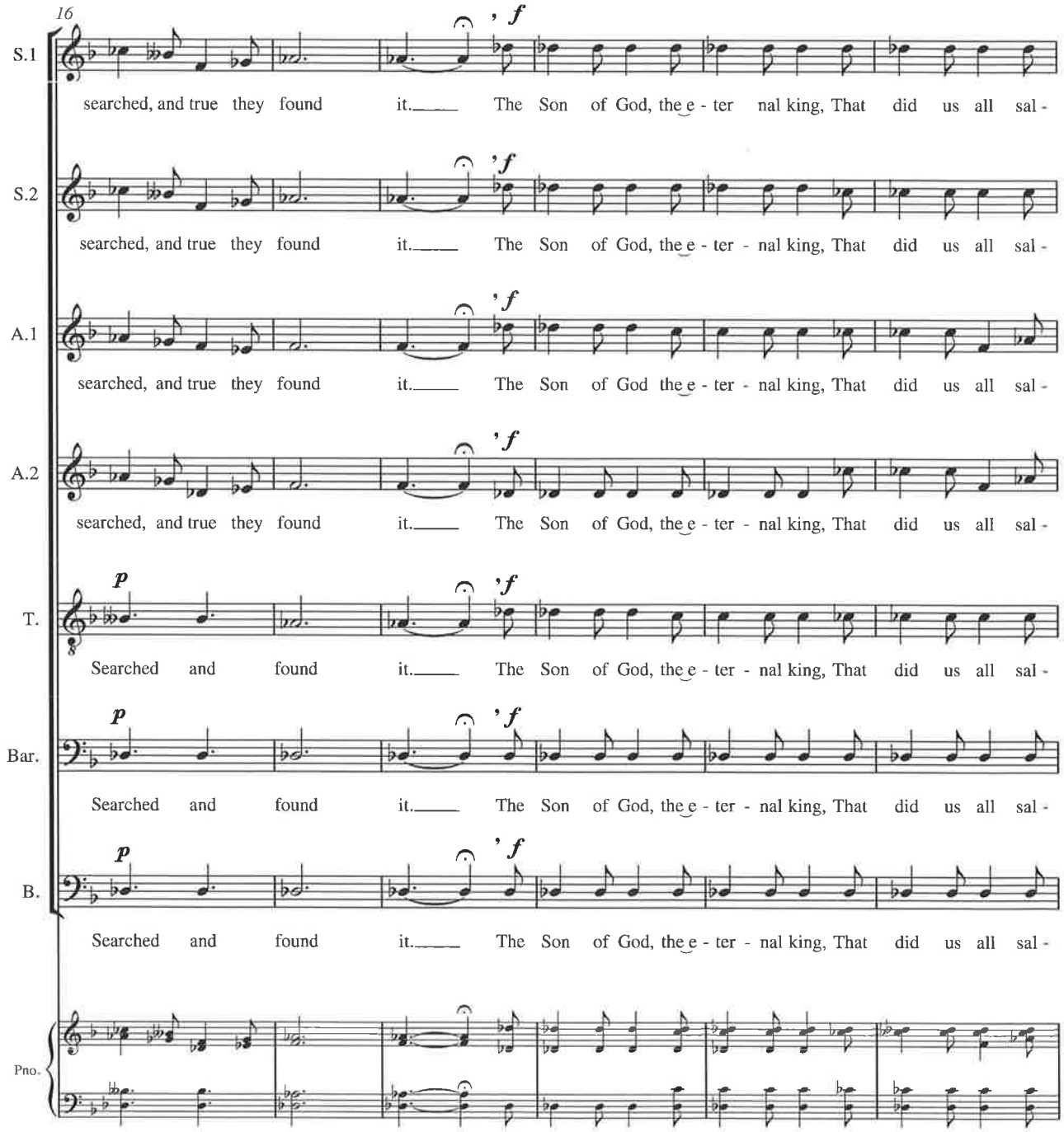
III. Ben Jonson's Carol

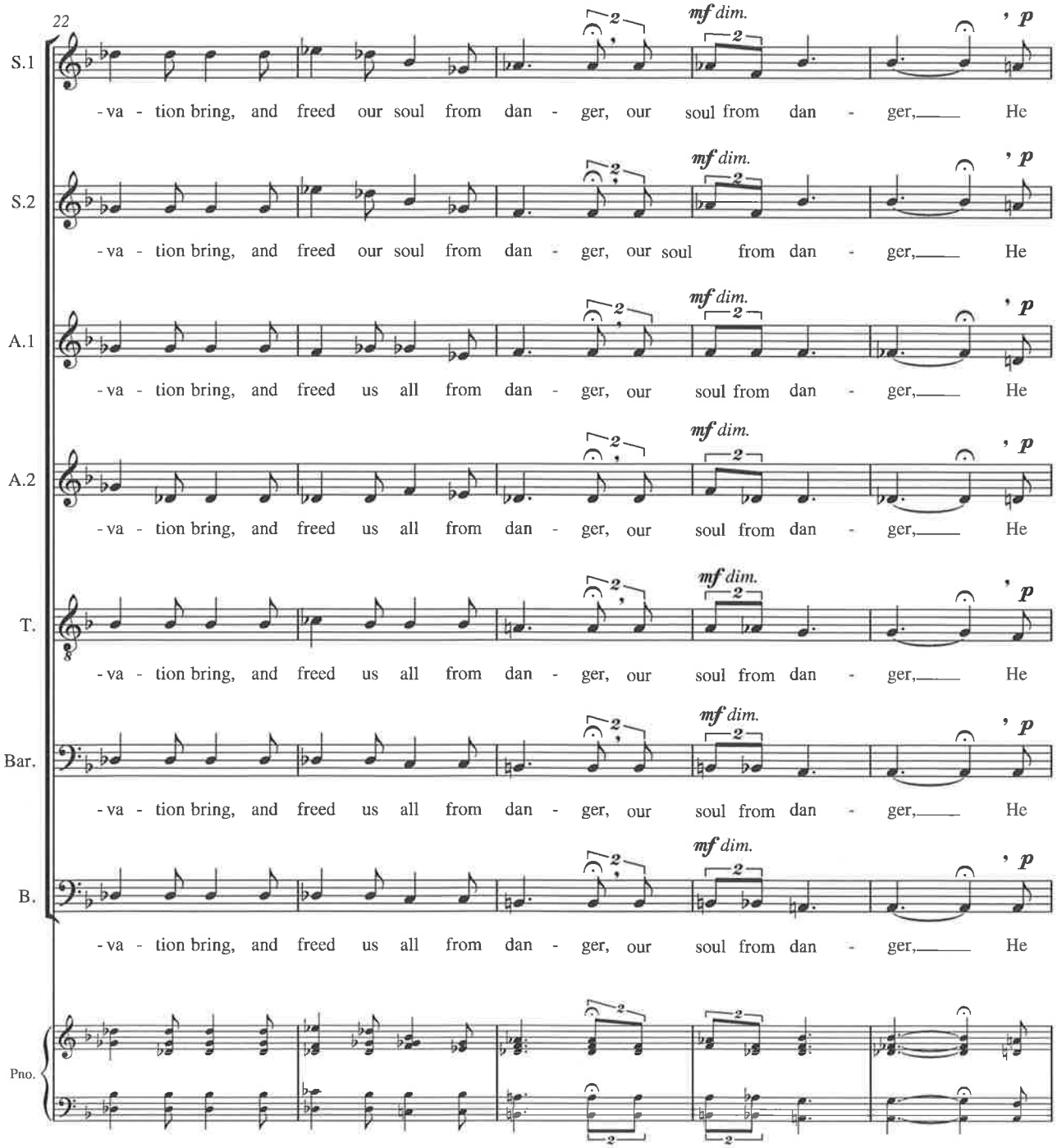
Ben Jonson, 1572 - 1637

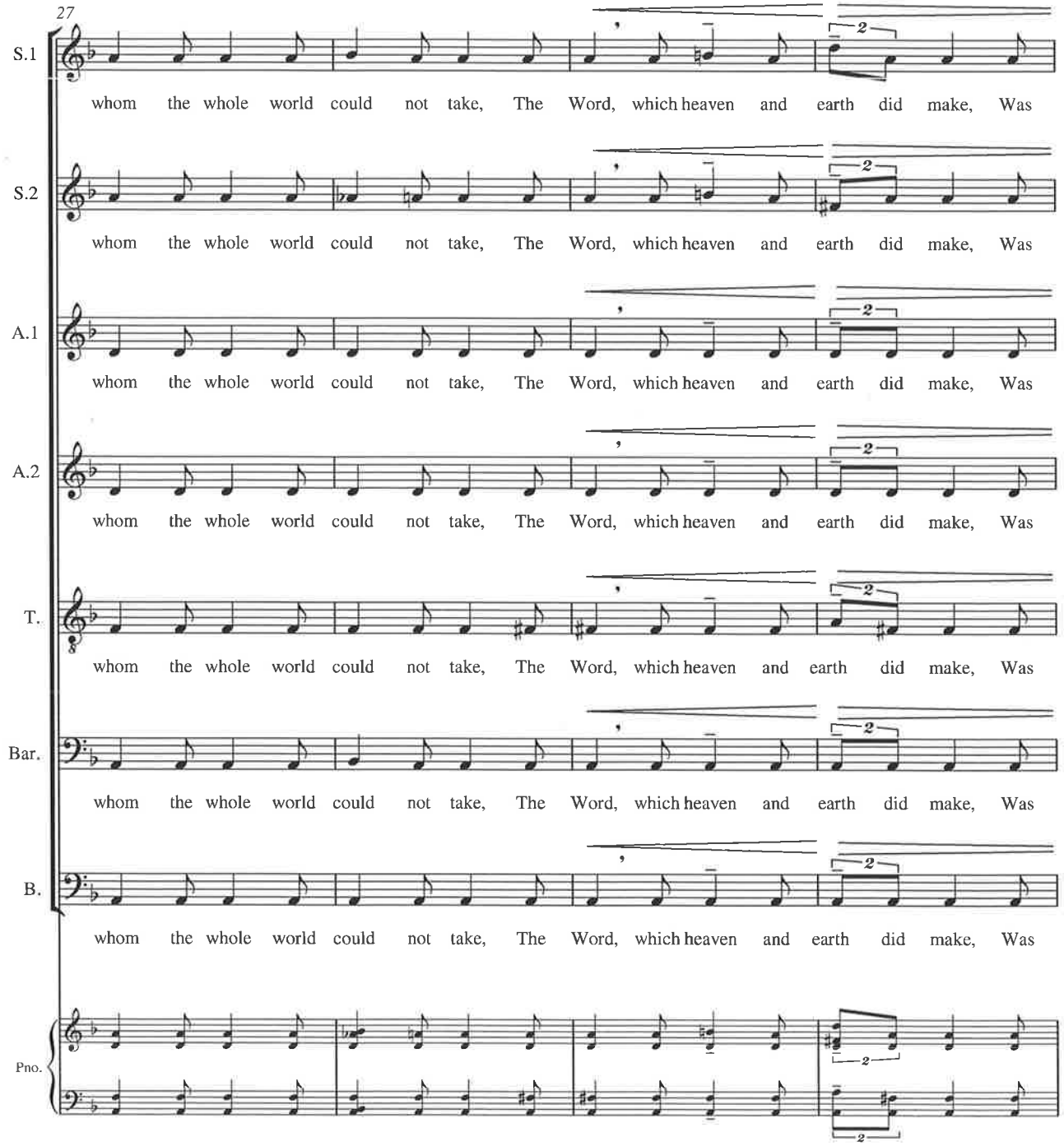


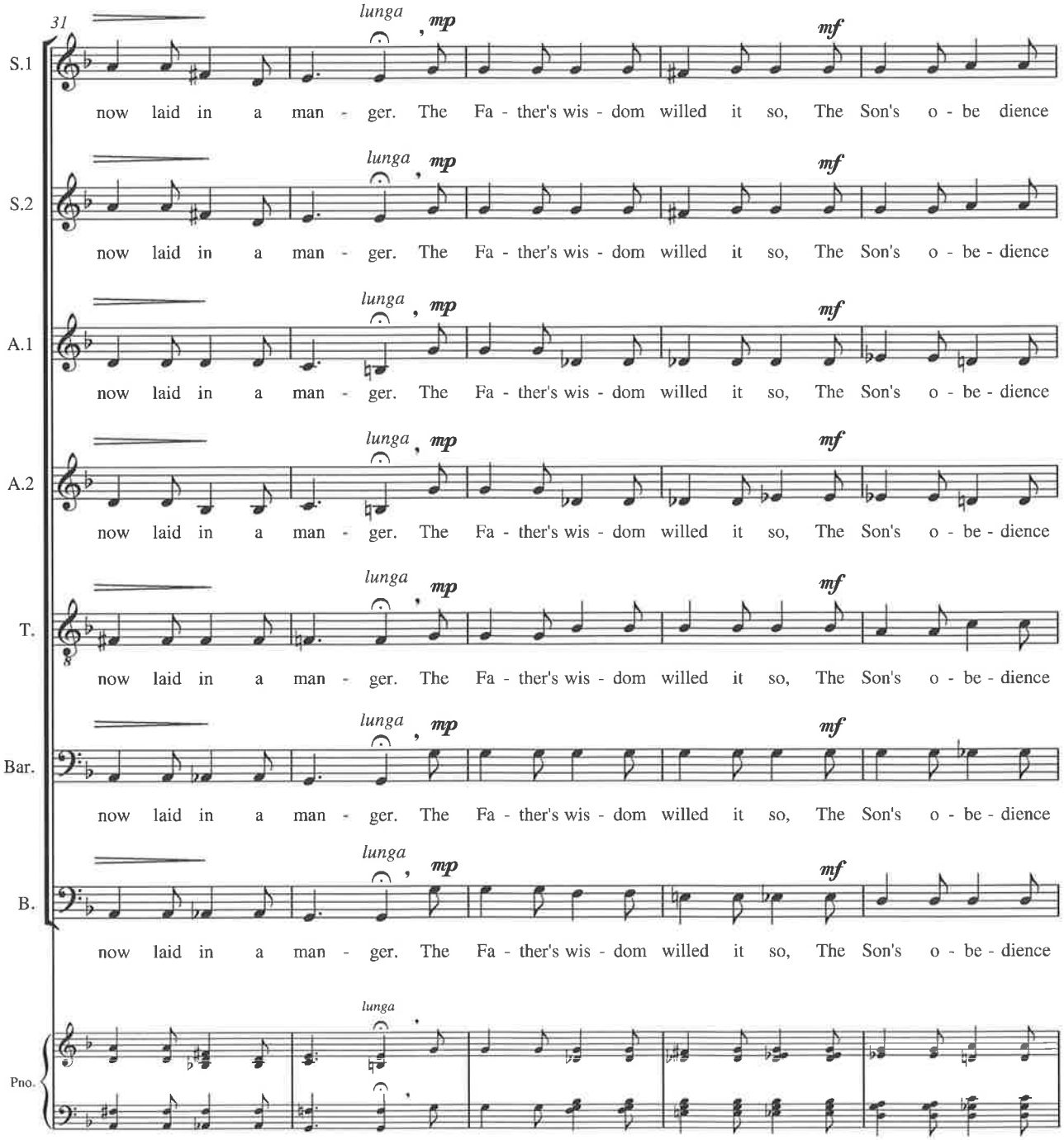

5
S.1
an - gels did so sound it,
mp cresc.
And like the rav - ished
S.2
an - gels did so sound it, The an - gels did so sound it,
p
mp cresc.
And like the rav - ished
A.1
an - gels did so sound it,
A.2
an - gels did so sound it, The an - gels did so sound it,
p
T.
an - gels did so sound it, The an - gels did so sound it,
p
mp cresc.
And like the rav - ished
Bar.
The an - gels did so sound it,
p
mp cresc.
And like the rav - ished
B.
And like the rav - ished
mp cresc.
Pno.

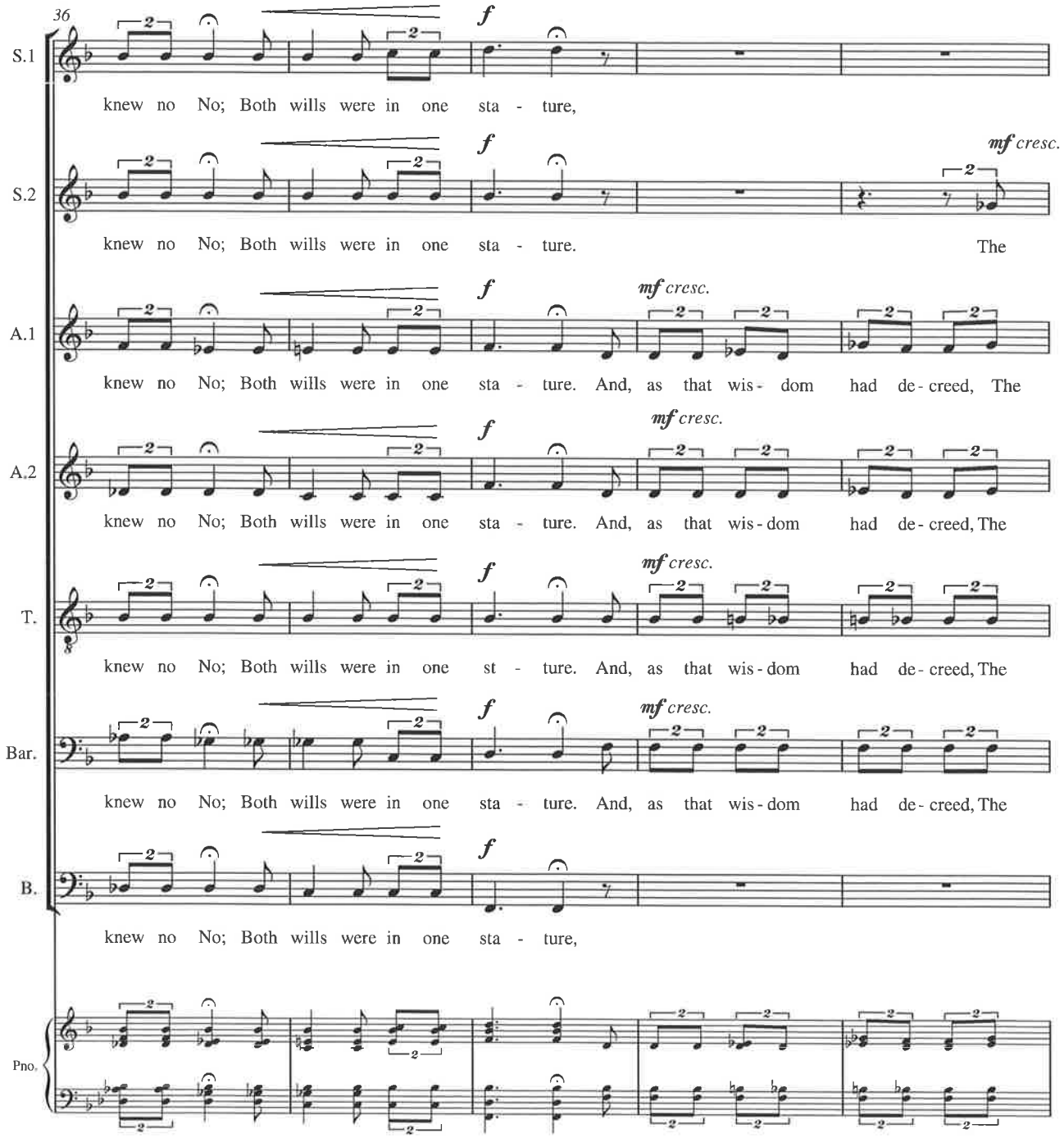

11
S.1
shep - herds said, Who saw the light, and were a - fraid, Yet searchd, and true they found it. Yet
S.2
shep - herds said, Who saw the light, and were a - fraid, Yet searched, and true they found it. Yet
A.1
Who saw the light, and were a - fraid, Yet searched, and true they found it. Yet
A.2
Who saw the light, and were a - fraid, Yet searched, and true they found it. Yet
T.
shep - herds said, Who saw the light, and were a - fraid, Yet searched, and true they found it.
Bar.
shep - herds said, Who saw the light, and were a - fraid, Yet searched, and true they found it.
B.
shep - herds said, Who saw the light, and were a - fraid, Yet searched, and true they found it.
Pno.
mf
p

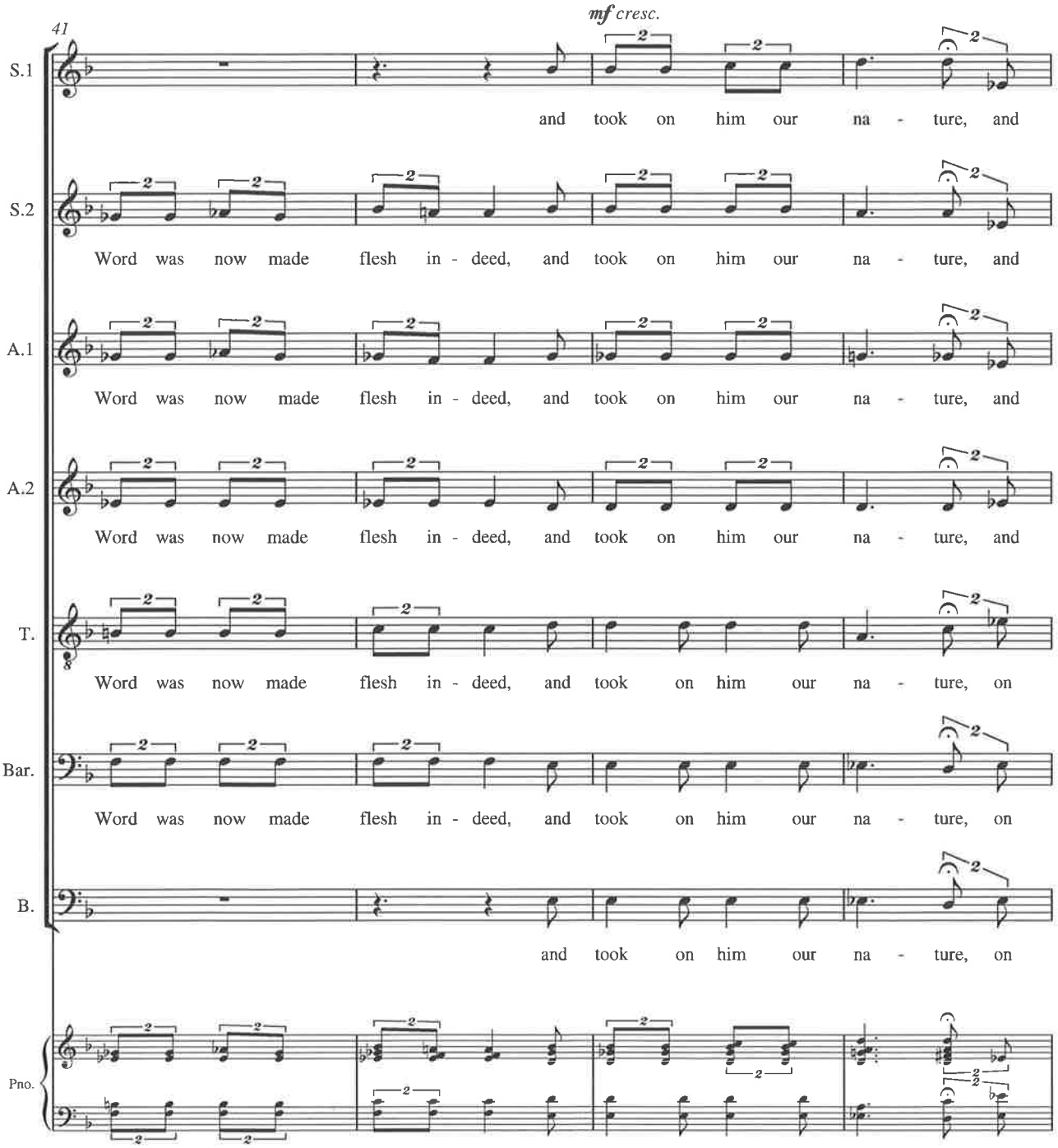

16
S.1
searched, and true they found it. The Son of God, the e - ter nal king, That did us all sal -
S.2
searched, and true they found it. The Son of God, the e - ter - nal king, That did us all sal -
A.1
searched, and true they found it. The Son of God the e - ter - nal king, That did us all sal -
A.2
searched, and true they found it. The Son of God, the e - ter - nal king, That did us all sal -
T.
Searched and found it. The Son of God, the e - ter - nal king, That did us all sal -
Bar.
Searched and found it. The Son of God, the e - ter - nal king, That did us all sal -
B.
Searched and found it. The Son of God, the e - ter - nal king, That did us all sal -
Pno.

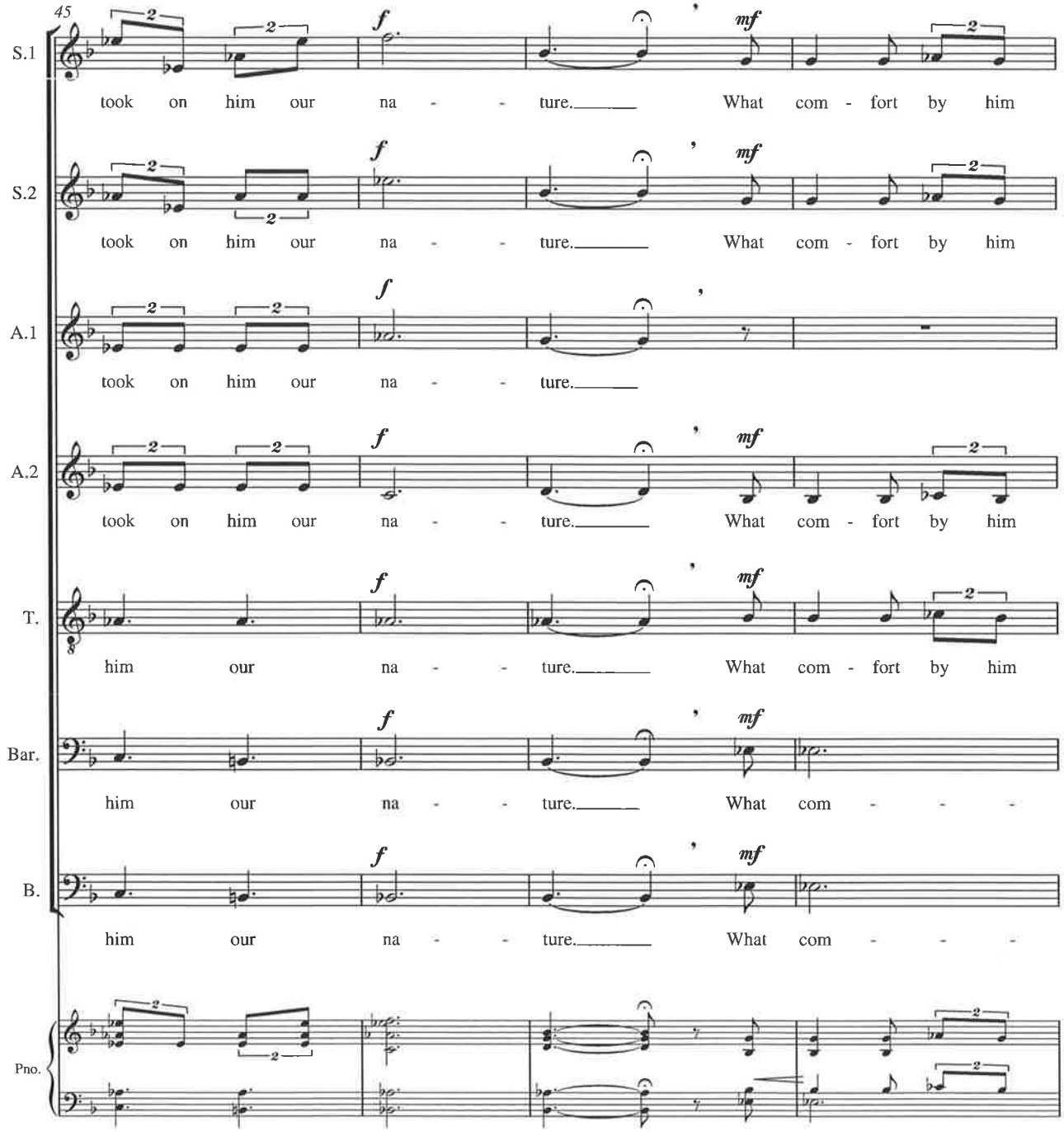

22
S.1
S.2
A.1
A.2
T.
Bar.
B.
Pno.
mf dim.
p
-va - tion bring, and freed our soul from dan - ger, our soul from dan - ger, He
-va - tion bring, and freed our soul from dan - ger, our soul from dan - ger, He
-va - tion bring, and freed us all from dan - ger, our soul from dan - ger, He
-va - tion bring, and freed us all from dan - ger, our soul from dan - ger, He
-va - tion bring, and freed us all from dan - ger, our soul from dan - ger, He
-va - tion bring, and freed us all from dan - ger, our soul from dan - ger, He
-va - tion bring, and freed us all from dan - ger, our soul from dan - ger, He

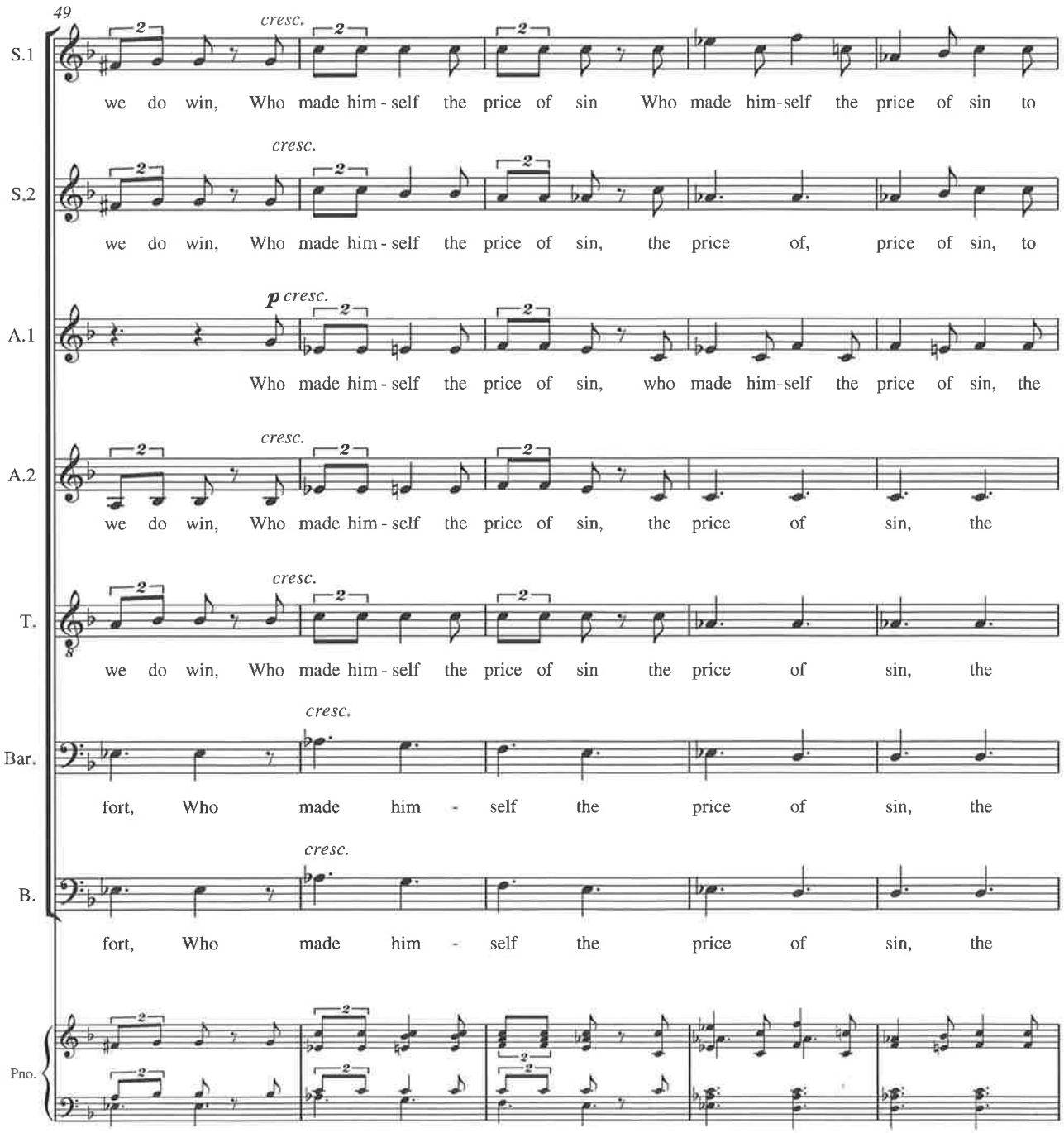

27
S.1
whom the whole world could not take, The Word, which heaven and earth did make, Was
S.2
whom the whole world could not take, The Word, which heaven and earth did make, Was
A.1
whom the whole world could not take, The Word, which heaven and earth did make, Was
A.2
whom the whole world could not take, The Word, which heaven and earth did make, Was
T.
whom the whole world could not take, The Word, which heaven and earth did make, Was
Bar.
whom the whole world could not take, The Word, which heaven and earth did make, Was
B.
whom the whole world could not take, The Word, which heaven and earth did make, Was
Pno.

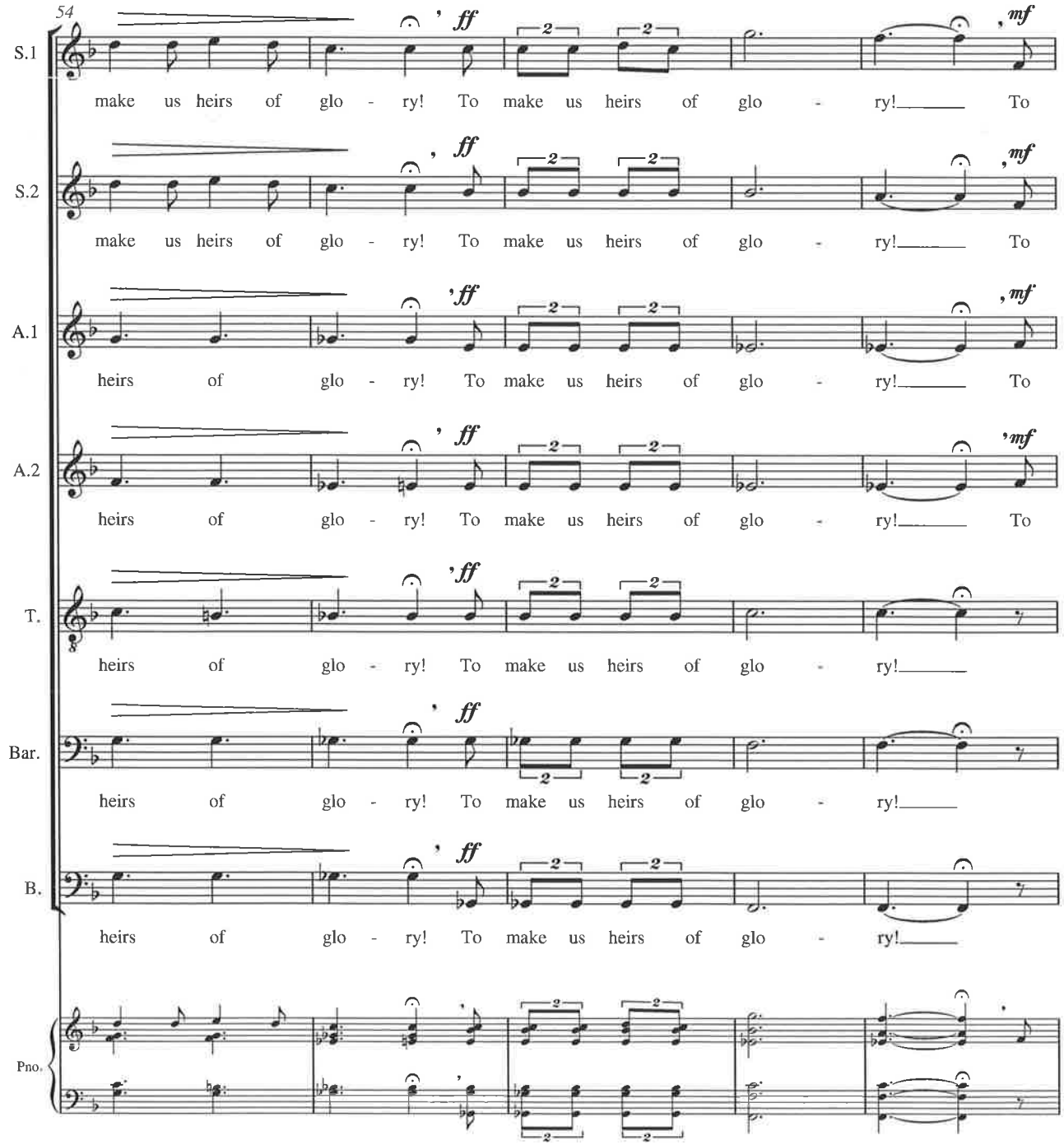

31
S.1
now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be dience
S.2
now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience
A.1
now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience
A.2
now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience
T.
now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience
Bar.
now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience
B.
now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience
Pno.
lunga
mp
mf

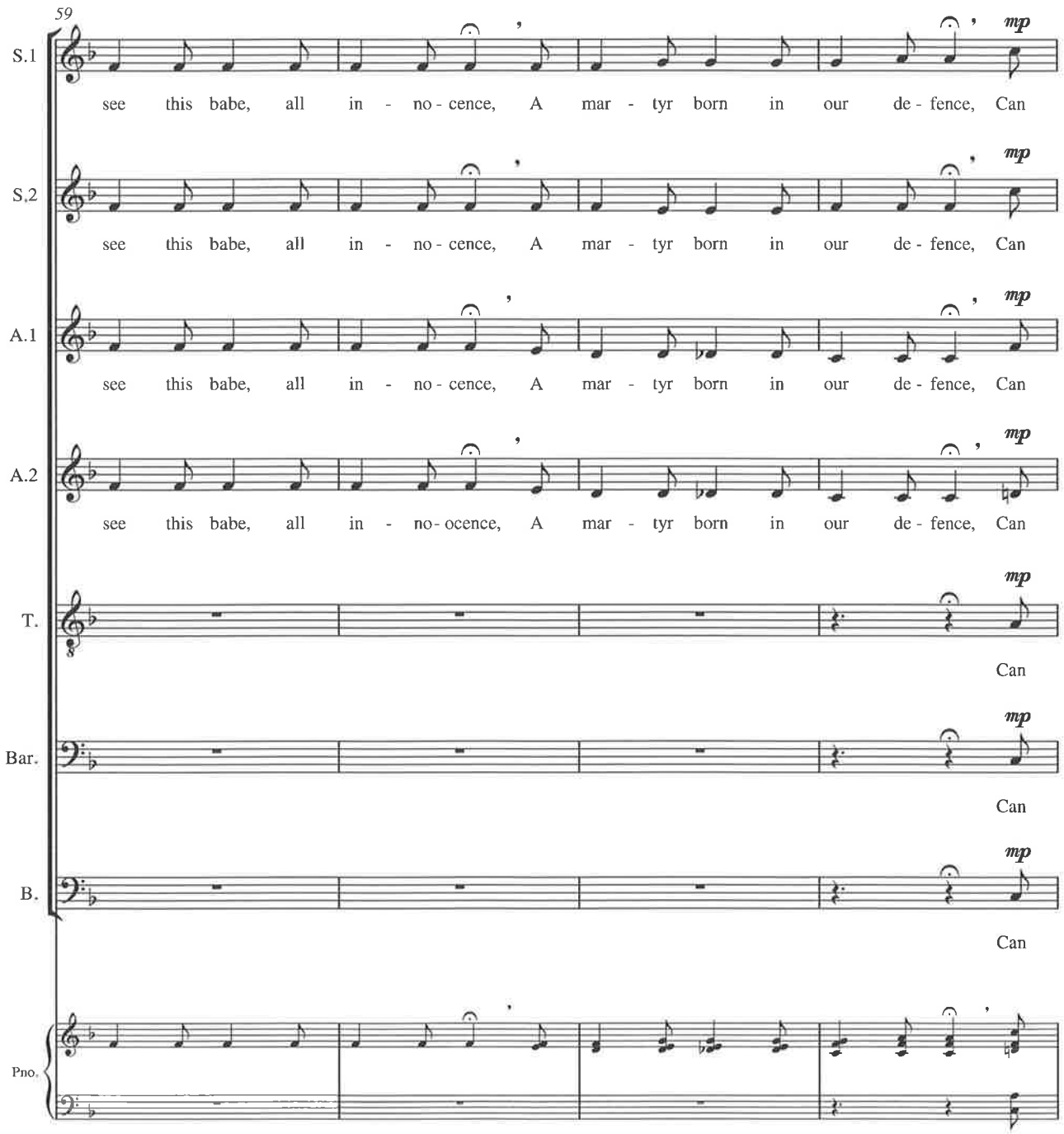

36
S.1
knew no No; Both wills were in one sta - ture,
S.2
knew no No; Both wills were in one sta - ture. The
A.1
knew no No; Both wills were in one sta - ture. And, as that wis - dom had de - creed, The
A.2
knew no No; Both wills were in one sta - ture. And, as that wis - dom had de - creed, The
T.
knew no No; Both wills were in one st - ture. And, as that wis - dom had de - creed, The
Bar.
knew no No; Both wills were in one sta - ture. And, as that wis - dom had de - creed, The
B.
knew no No; Both wills were in one sta - ture,
Pno.
f
mf cresc.

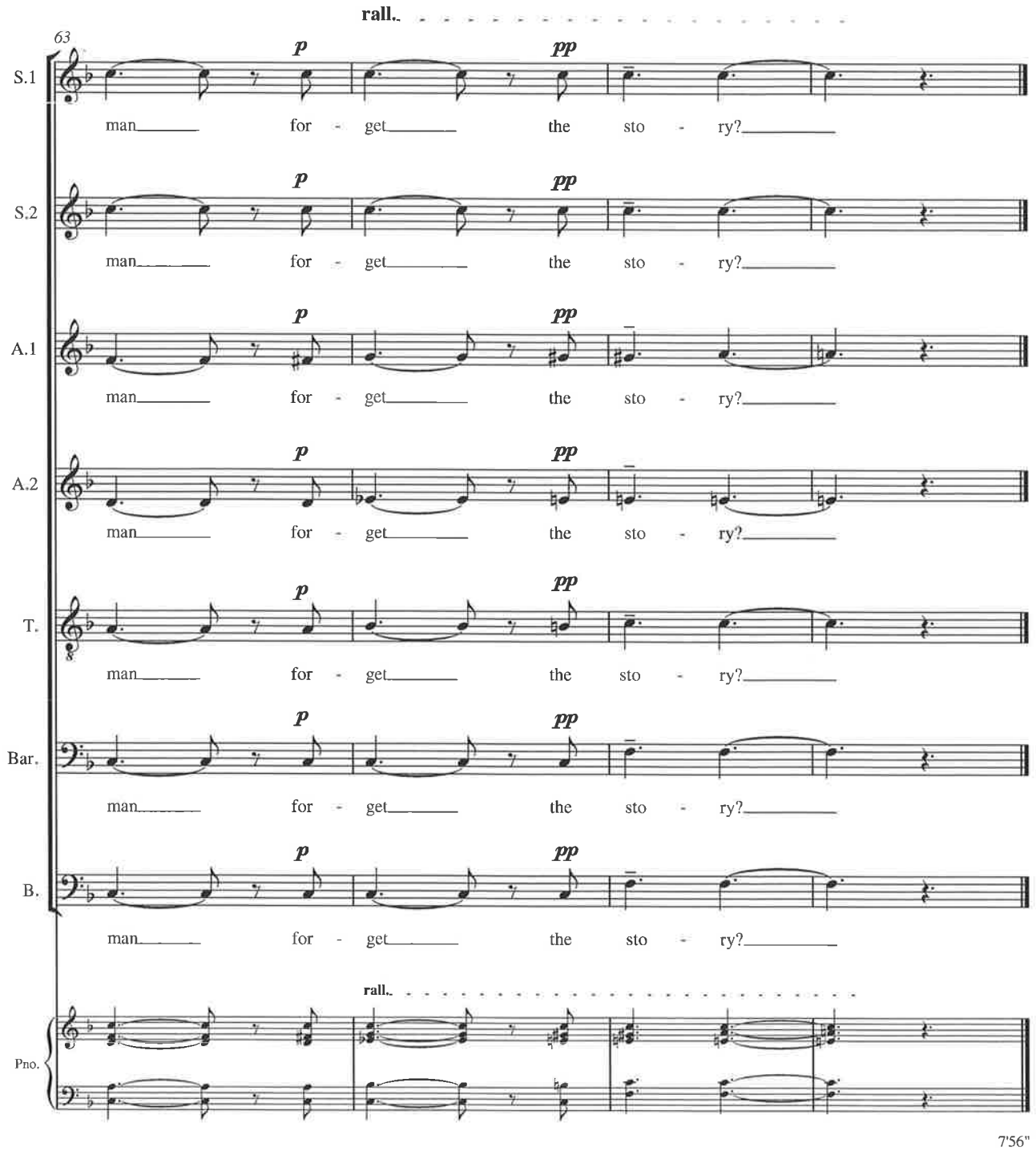

41
mf cresc.
S.1
and took on him our na - ture, and
S.2
Word was now made flesh in - deed, and took on him our na - ture, and
A.1
Word was now made flesh in - deed, and took on him our na - ture, and
A.2
Word was now made flesh in - deed, and took on him our na - ture, and
T.
Word was now made flesh in - deed, and took on him our na - ture, on
Bar.
Word was now made flesh in - deed, and took on him our na - ture, on
B.
and took on him our na - ture, on
Pno.


45
S.1
took on him our na - - ture. What com - fort by him
S.2
took on him our na - - ture. What com - fort by him
A.1
took on him our na - - ture.
A.2
took on him our na - - ture. What com - fort by him
T.
him our na - - ture. What com - fort by him
Bar.
him our na - - ture. What com - - -
B.
him our na - - ture. What com - - -
Pno.
f
mf


49
S.1
cresc.
we do win, Who made him - self the price of sin Who made him-self the price of sin to
S.2
cresc.
we do win, Who made him - self the price of sin, the price of, price of sin, to
A.1
p cresc.
Who made him - self the price of sin, who made him-self the price of sin, the
A.2
cresc.
we do win, Who made him - self the price of sin, the price of sin, the
T.
cresc.
we do win, Who made him - self the price of sin the price of sin, the
Bar.
cresc.
fort, Who made him - self the price of sin, the
B.
cresc.
fort, Who made him - self the price of sin, the
Pno.


54
S.1
make us heirs of glo - ry! To make us heirs of glo - ry! To
S.2
make us heirs of glo - ry! To make us heirs of glo - ry! To
A.1
heirs of glo - ry! To make us heirs of glo - ry! To
A.2
heirs of glo - ry! To make us heirs of glo - ry! To
T.
heirs of glo - ry! To make us heirs of glo - ry!
Bar.
heirs of glo - ry! To make us heirs of glo - ry!
B.
heirs of glo - ry! To make us heirs of glo - ry!
Pno.
ff
mf


59
S.1
see this babe, all in - no - cence, A mar - tyr born in our de - fence, Can
mp
S.2
see this babe, all in - no - cence, A mar - tyr born in our de - fence, Can
mp
A.1
see this babe, all in - no - cence, A mar - tyr born in our de - fence, Can
mp
A.2
see this babe, all in - no - ocence, A mar - tyr born in our de - fence, Can
mp
T.
Can
mp
Bar.
Can
mp
B.
Can
mp
Pno.


rall.
63
S.1
S.2
A.1
A.2
T.
Bar.
B.
Pno.
p
pp
man for - get the sto - ry?
rall.
7'56"

11

FOUR CORNER FANFARE

Four Corner Fanfare

Transposed Score

Instrumentation

3 Trumpets in B♭ [Tpt.1, 2, 3]

2 Horns in F [Hn.1, 2]

2 Tenor Trombones [Tn. Tbn.1, 2]

1 Bass Trombone [B. Tbn.]

1 Euphonium [Euph.]

1 Tuba [Tba.]

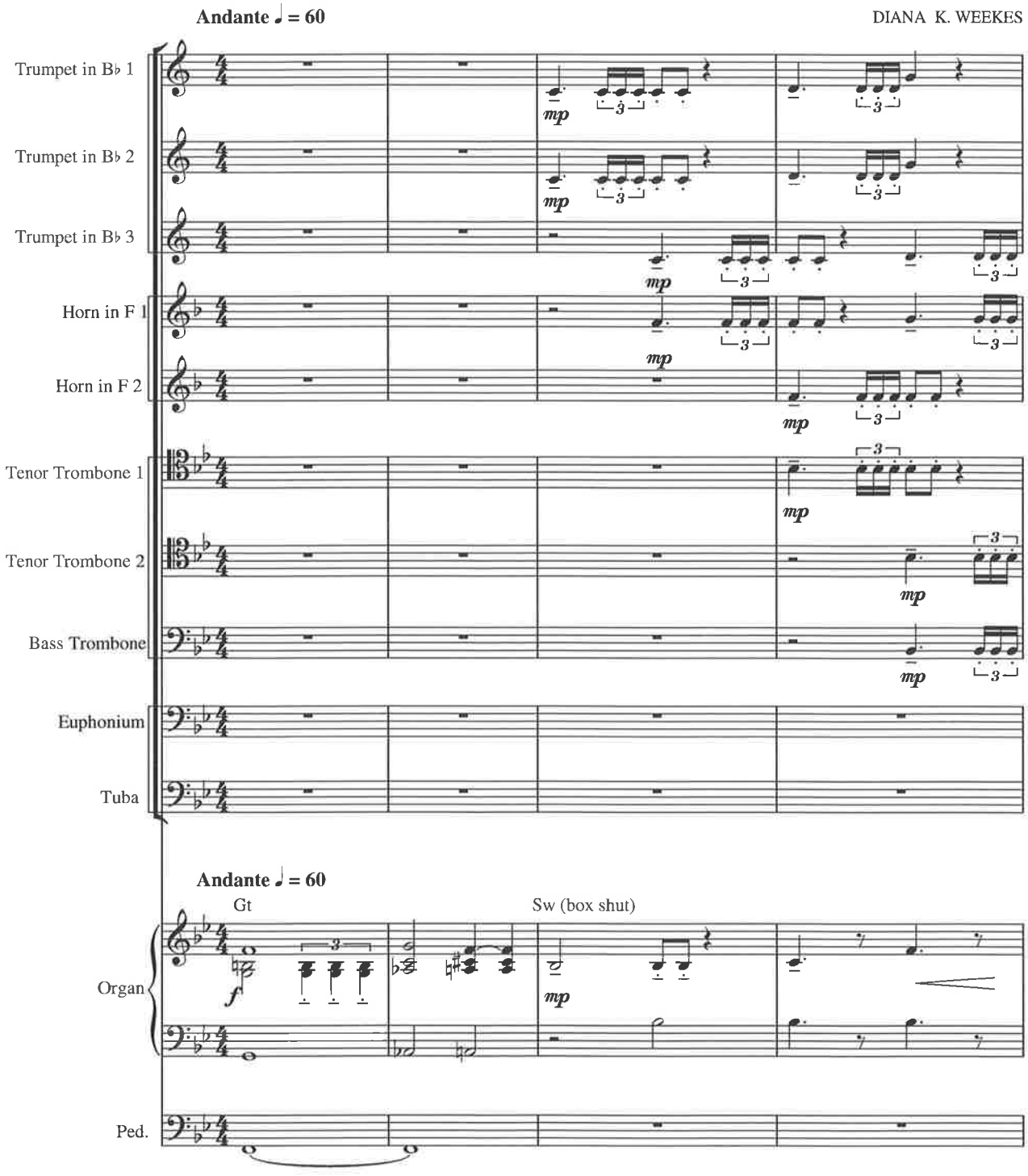
Organ

~

Total Duration: c. 3 minutes

Four Corner Fanfare

for Brass Ensemble and Organ



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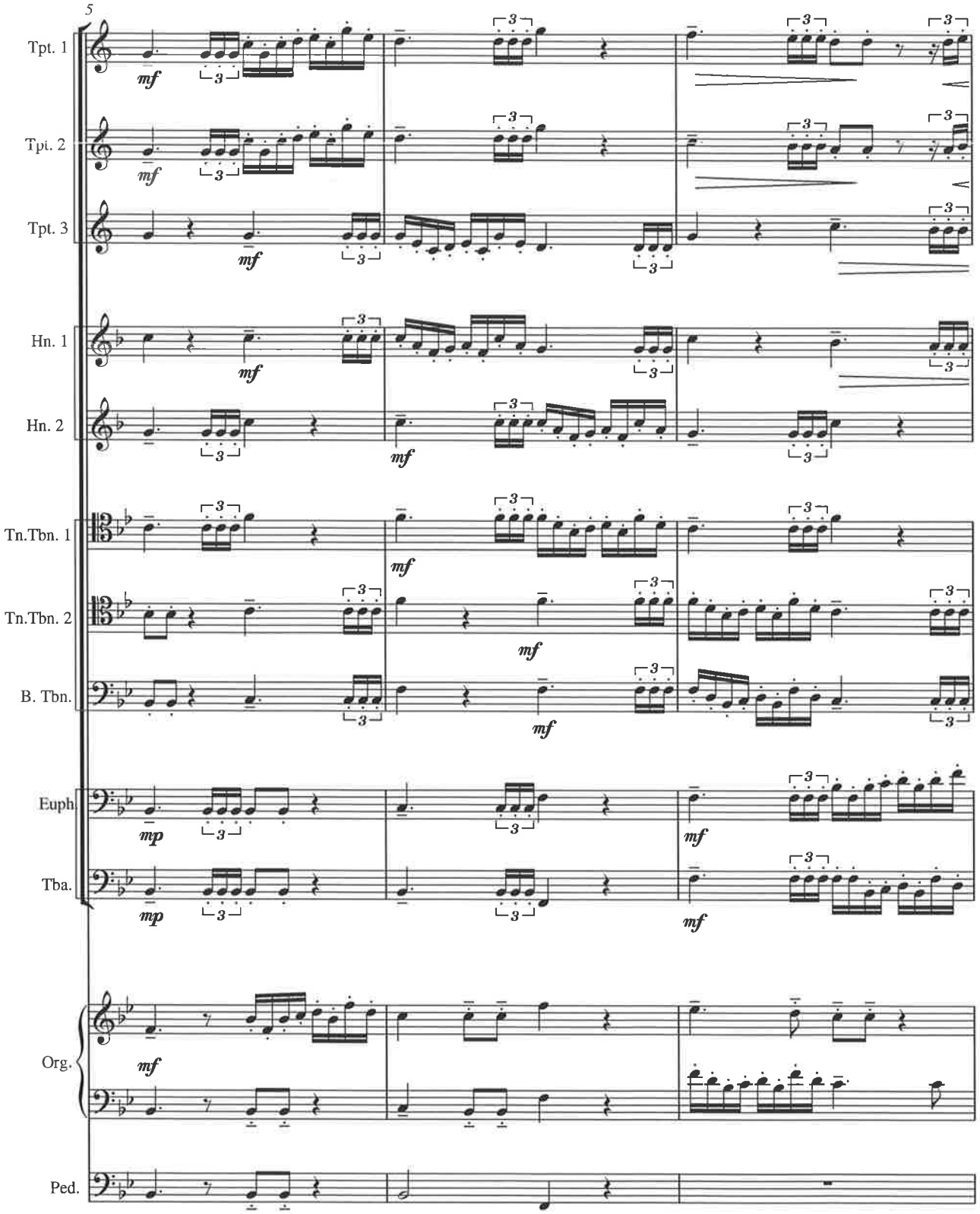
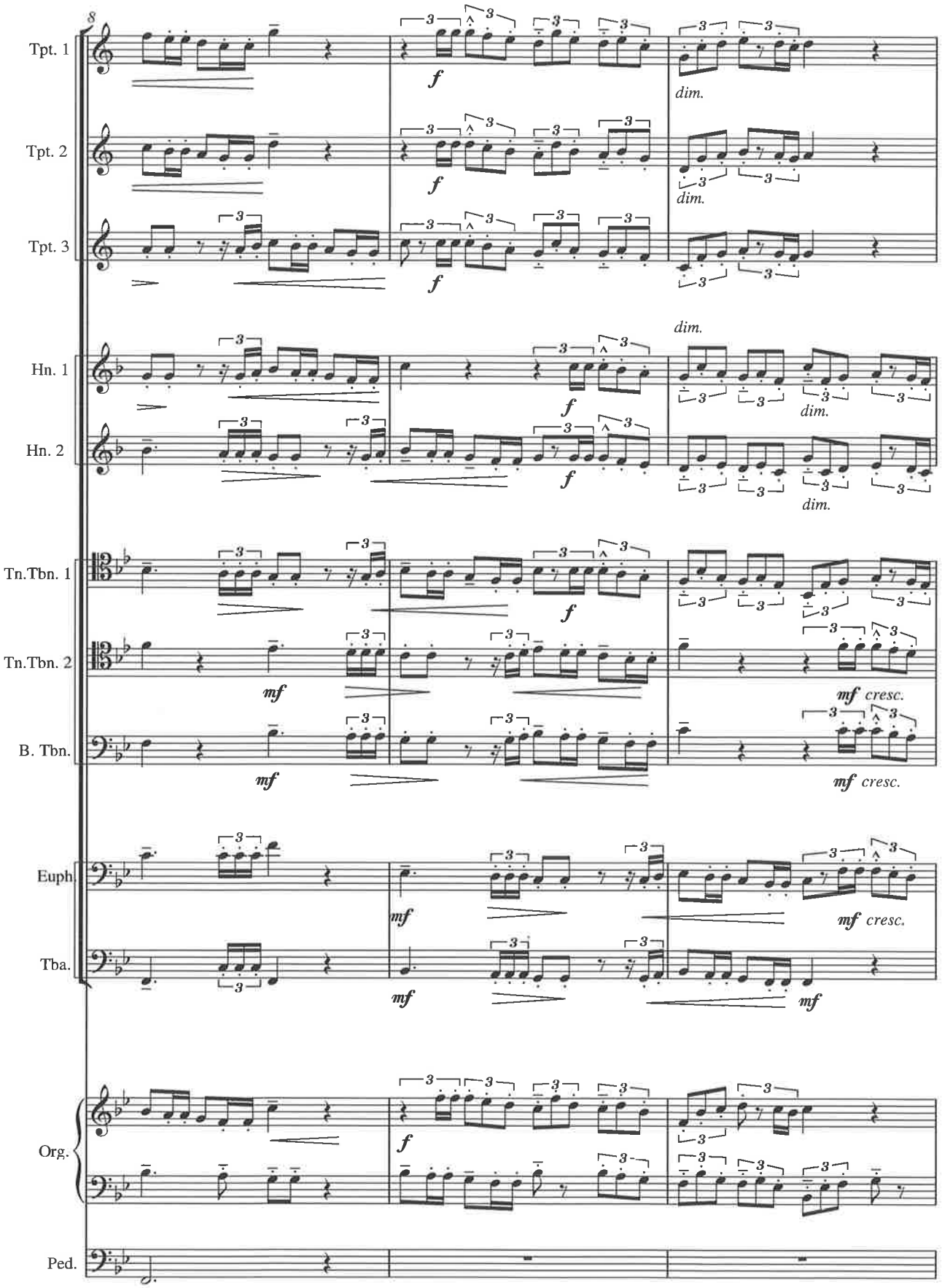
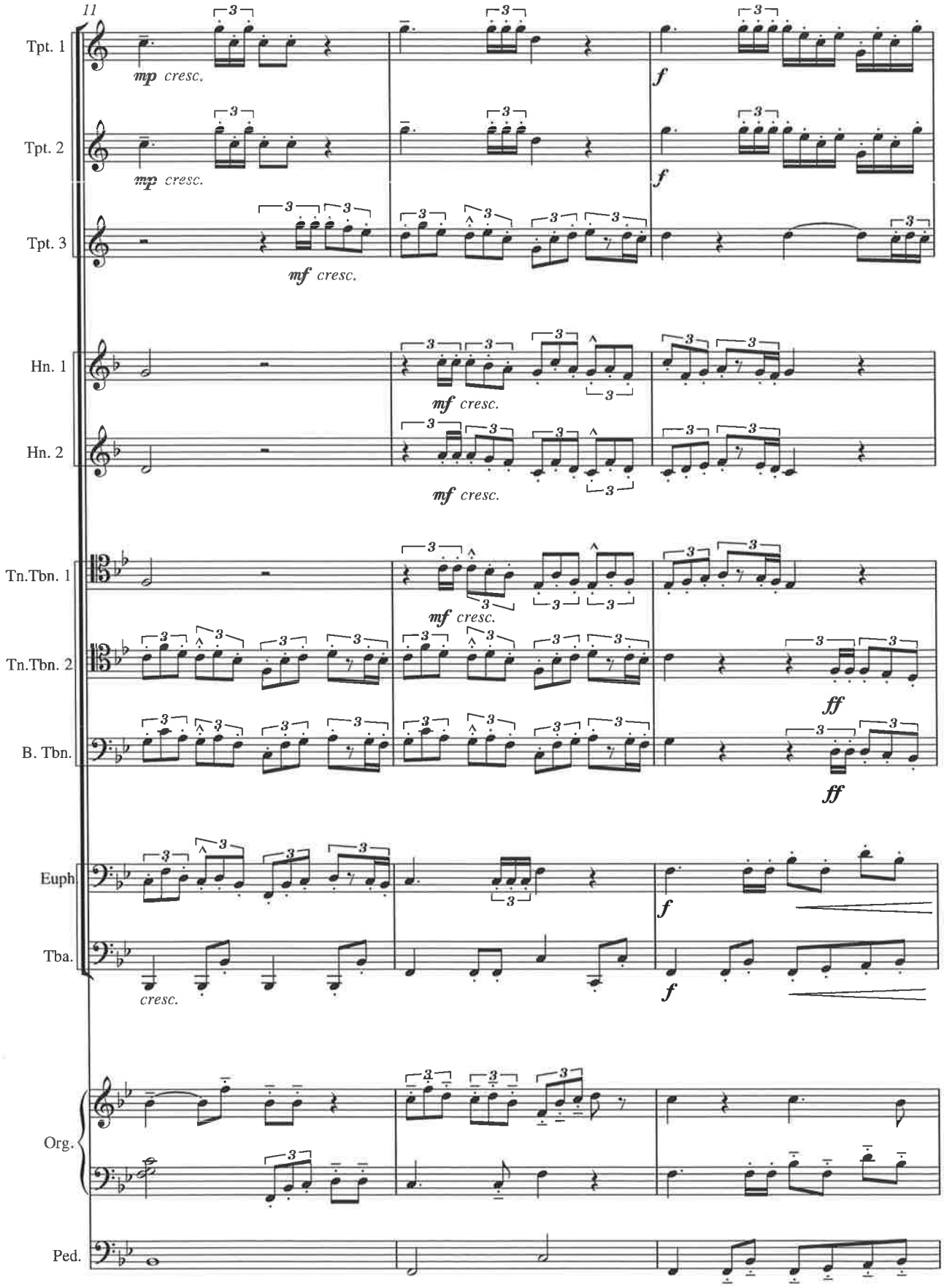
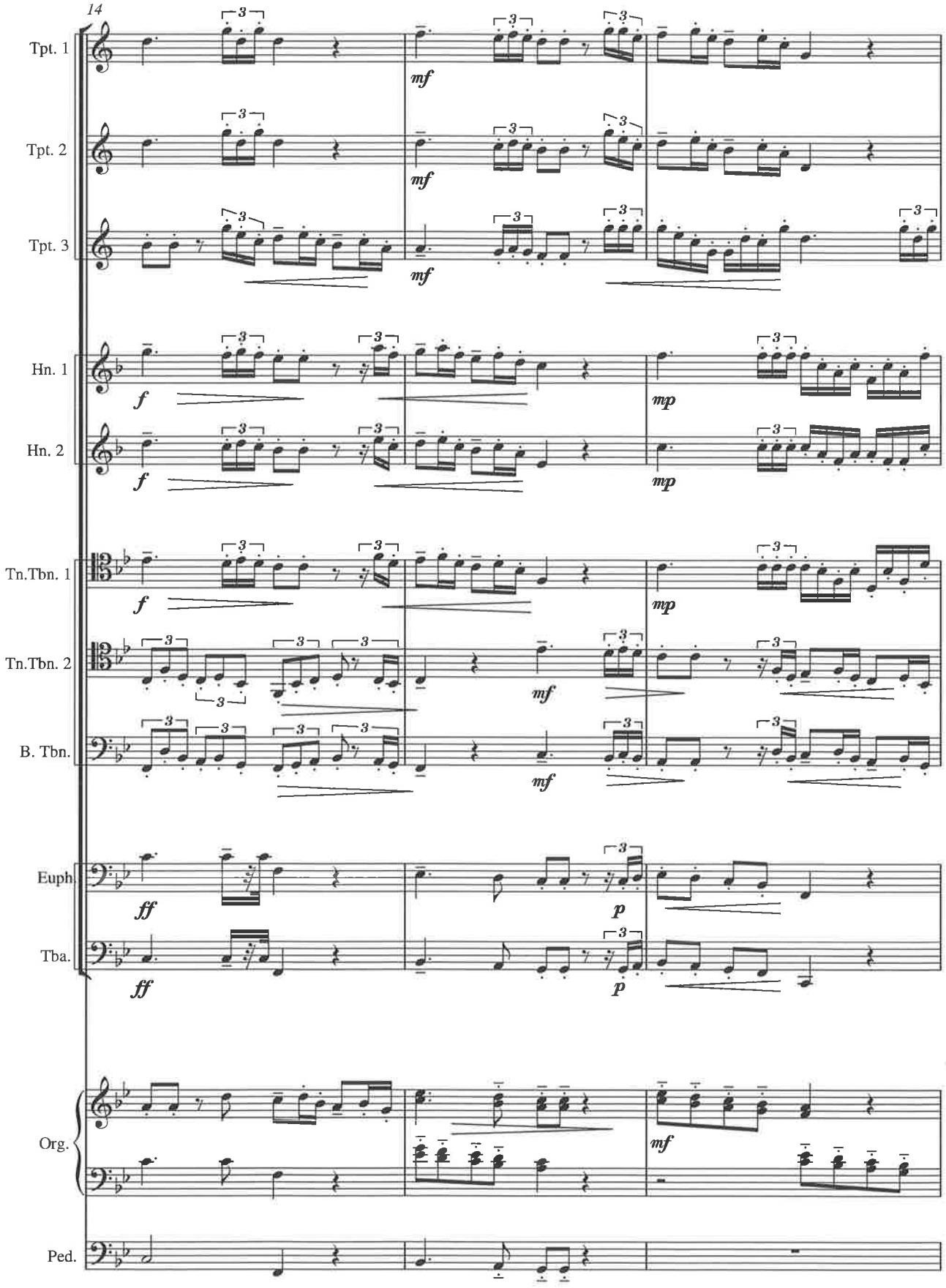
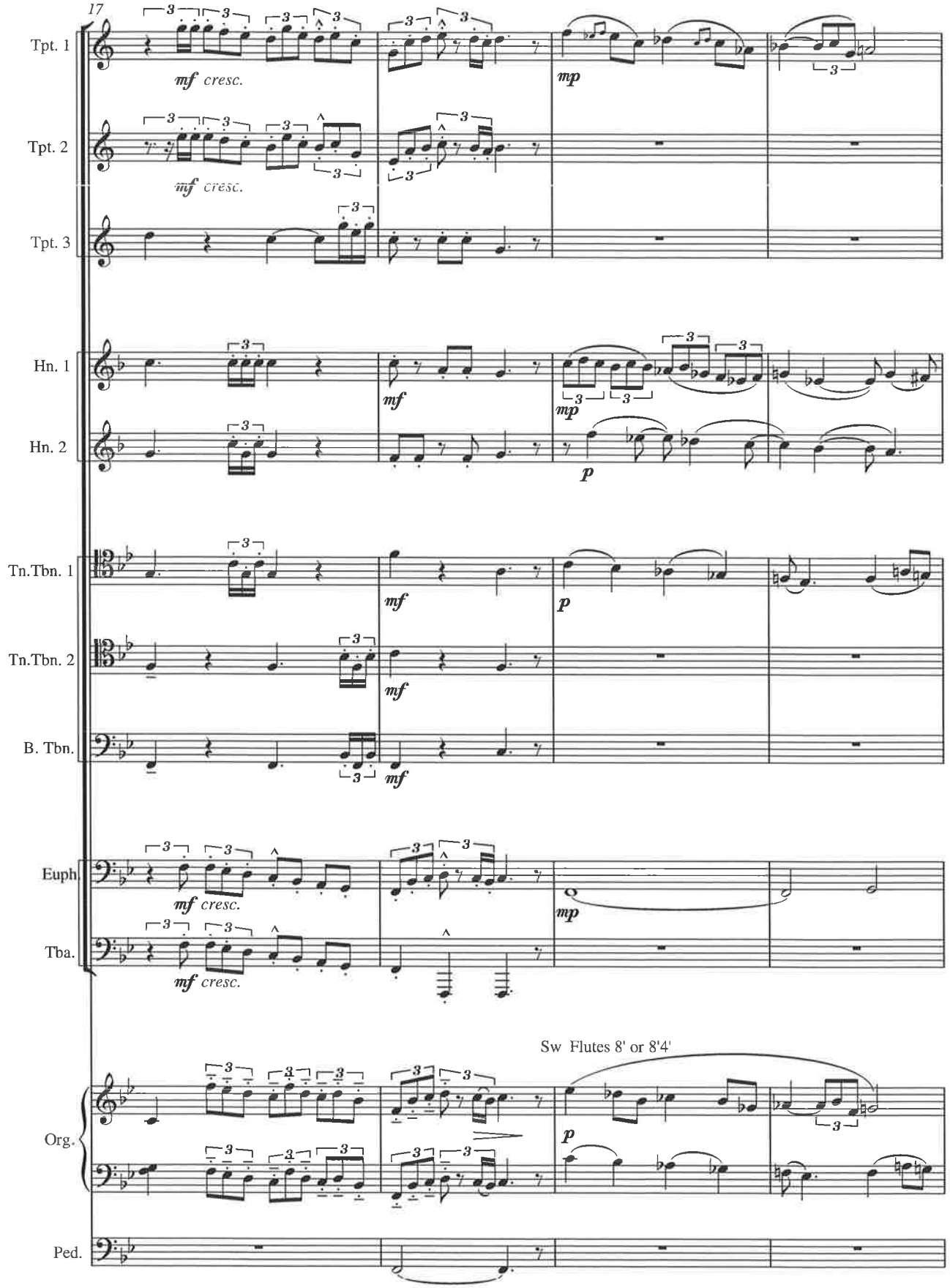
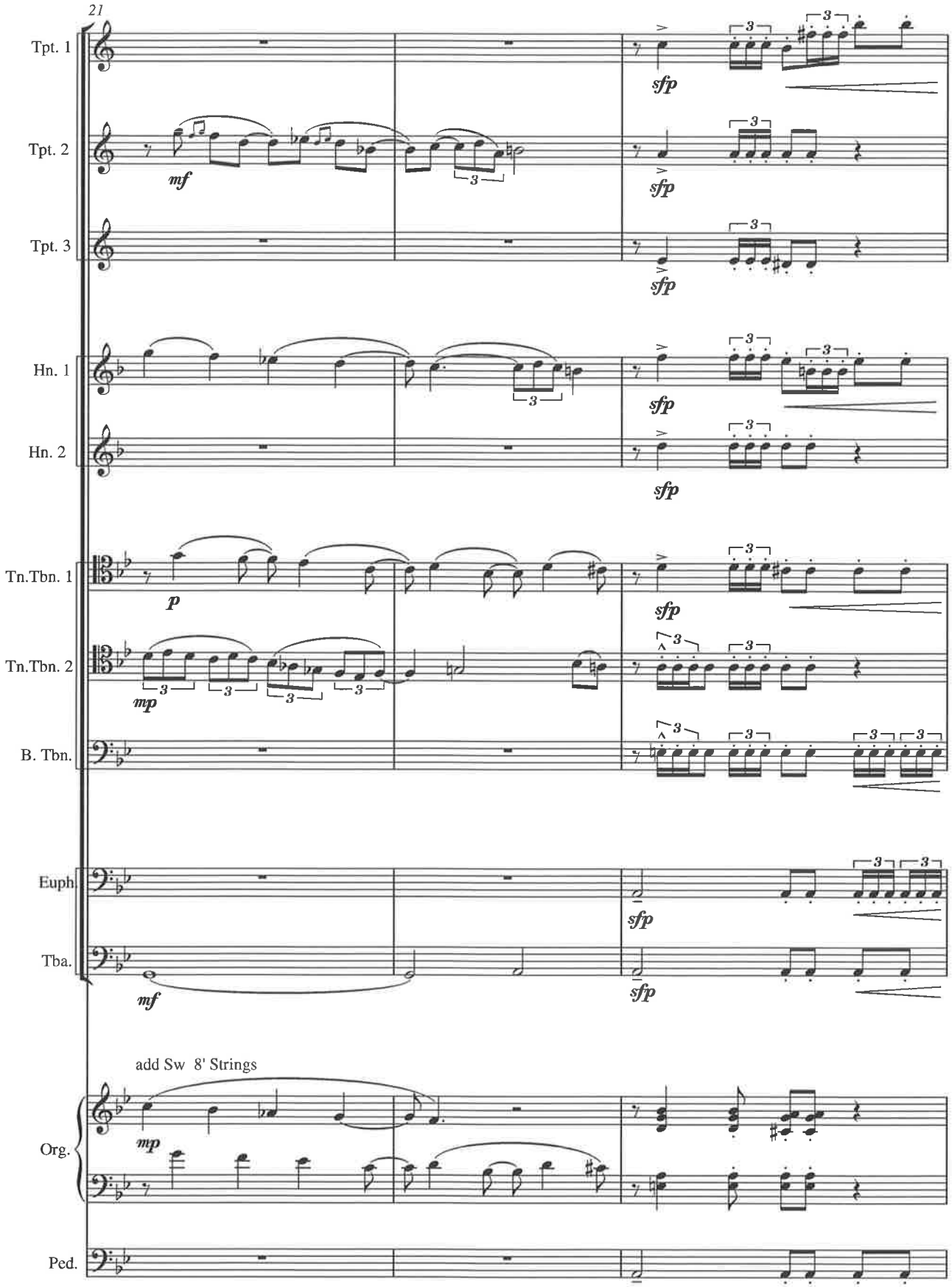

5
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
mf
mp

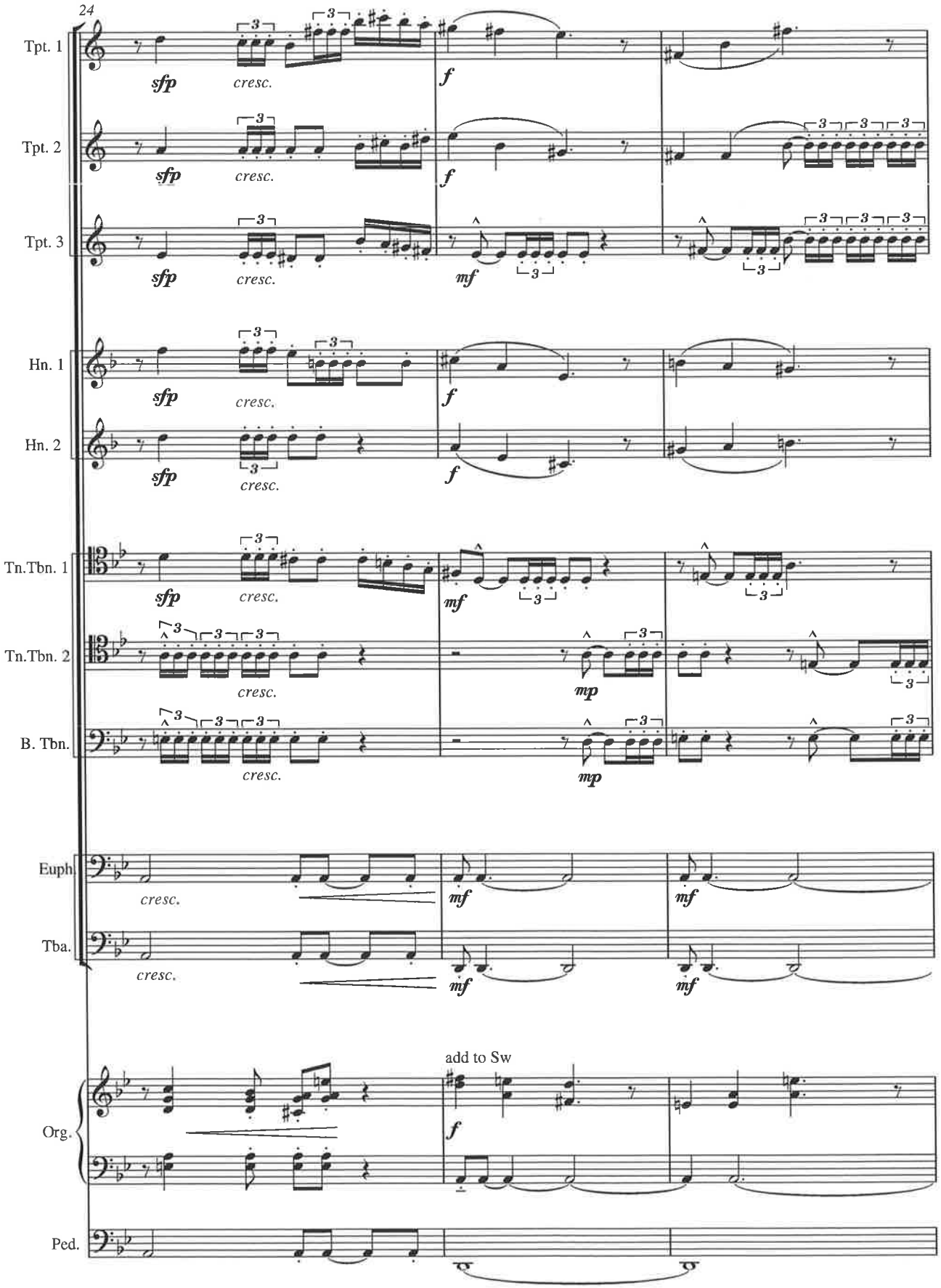

8
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
f
dim.
mf
mf cresc.

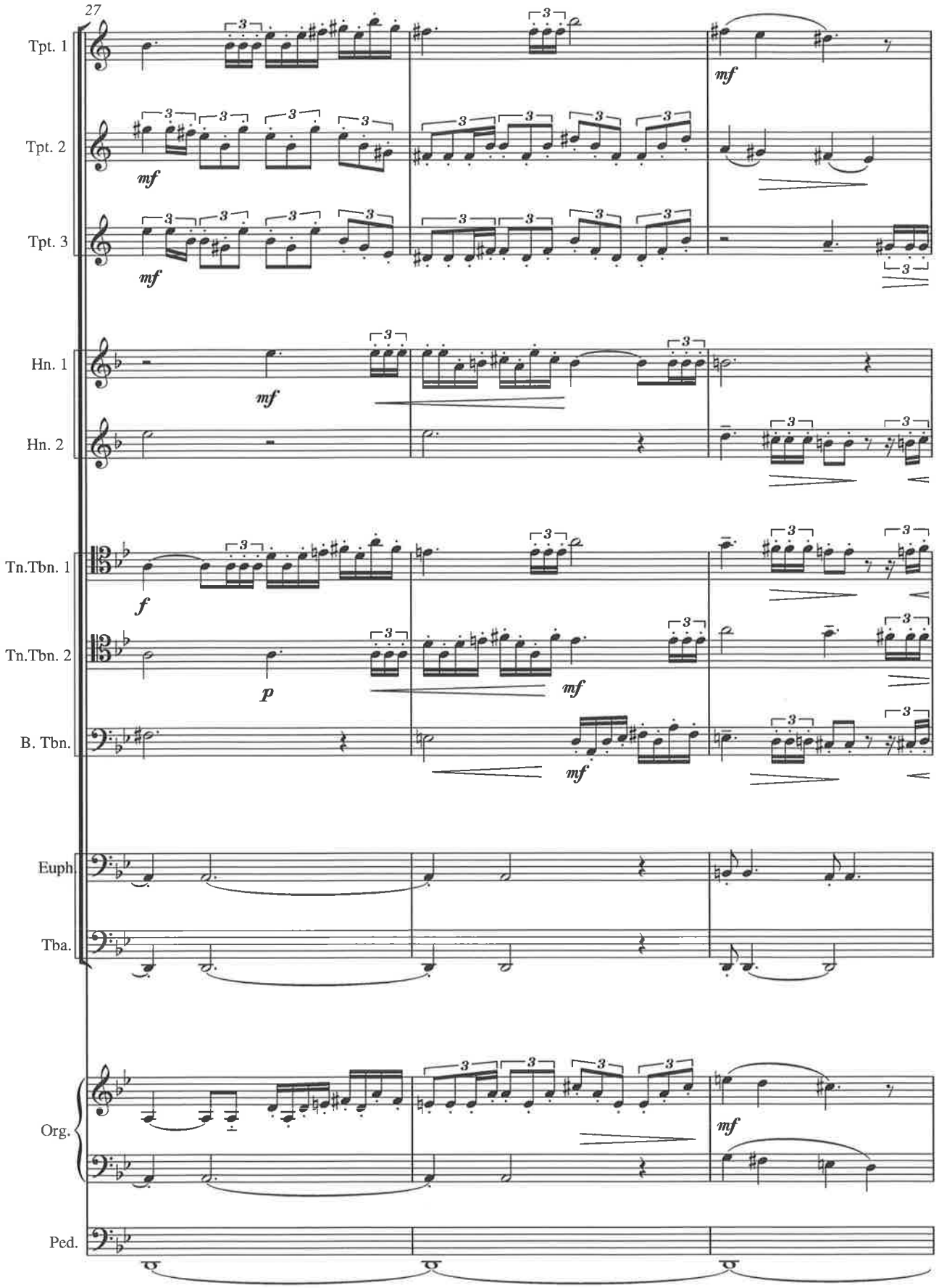

11
Tpt. 1
mp cresc.
f
Tpt. 2
mp cresc.
f
Tpt. 3
mf cresc.
Hn. 1
mf cresc.
Hn. 2
mf cresc.
Tn.Tbn. 1
mf cresc.
Tn.Tbn. 2
ff
B. Tbn.
ff
Euph
f
Tba.
cresc.
f
Org.
Ped.

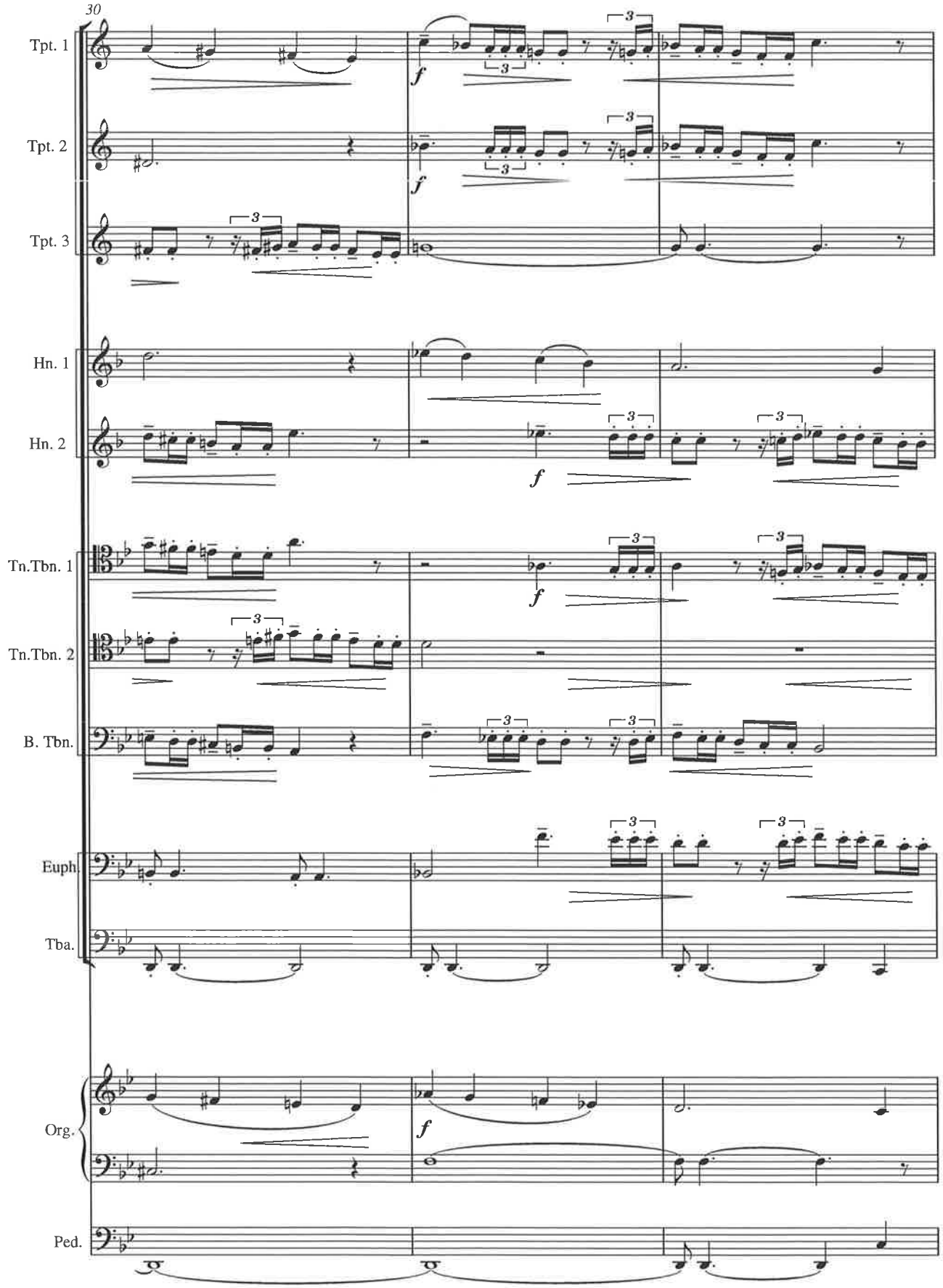

14
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
mf
f
mp
ff
p

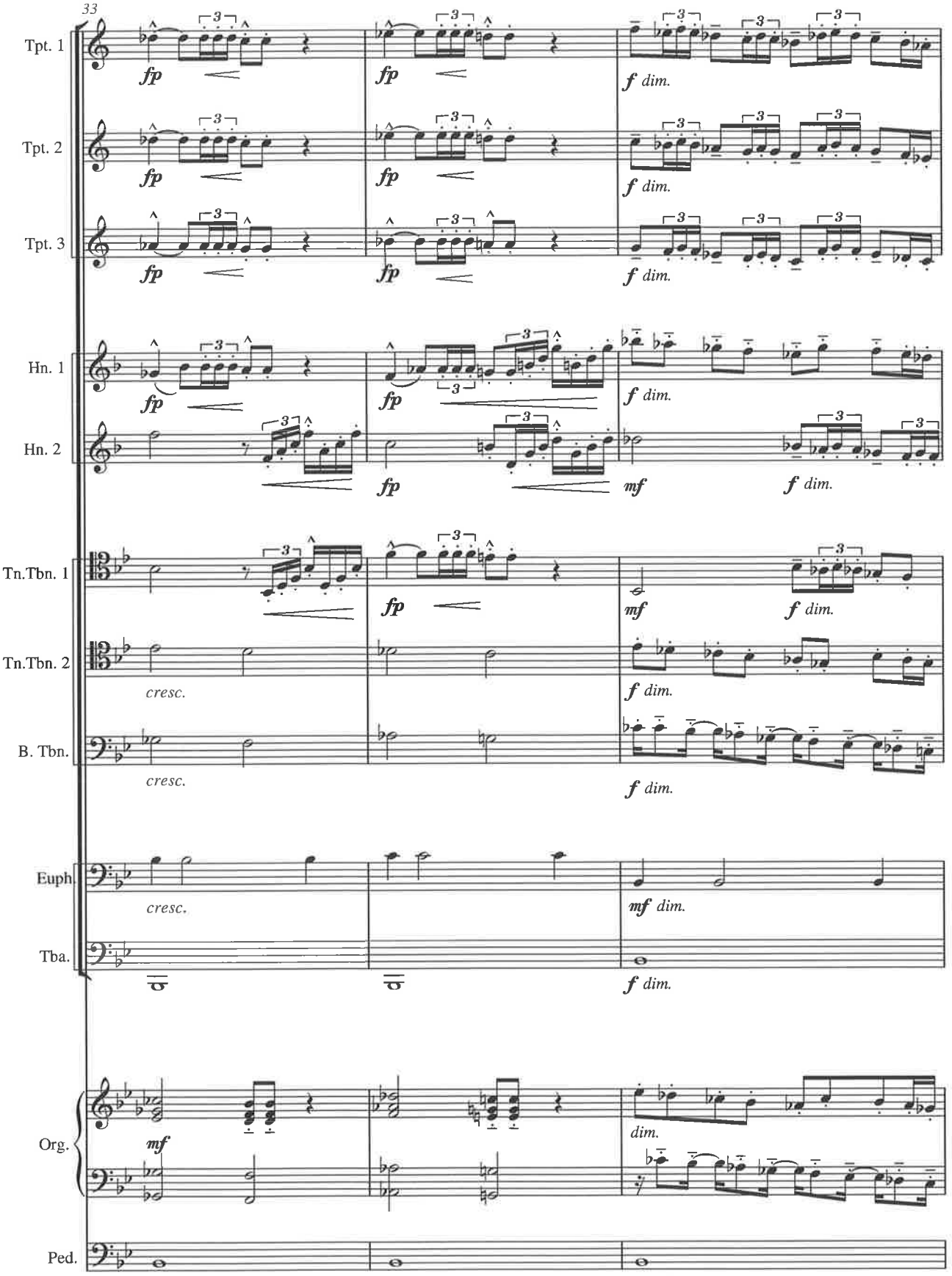

17
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph
Tba.
Org.
Ped.
mf cresc.
mp
p
Sw Flutes 8' or 8'4'

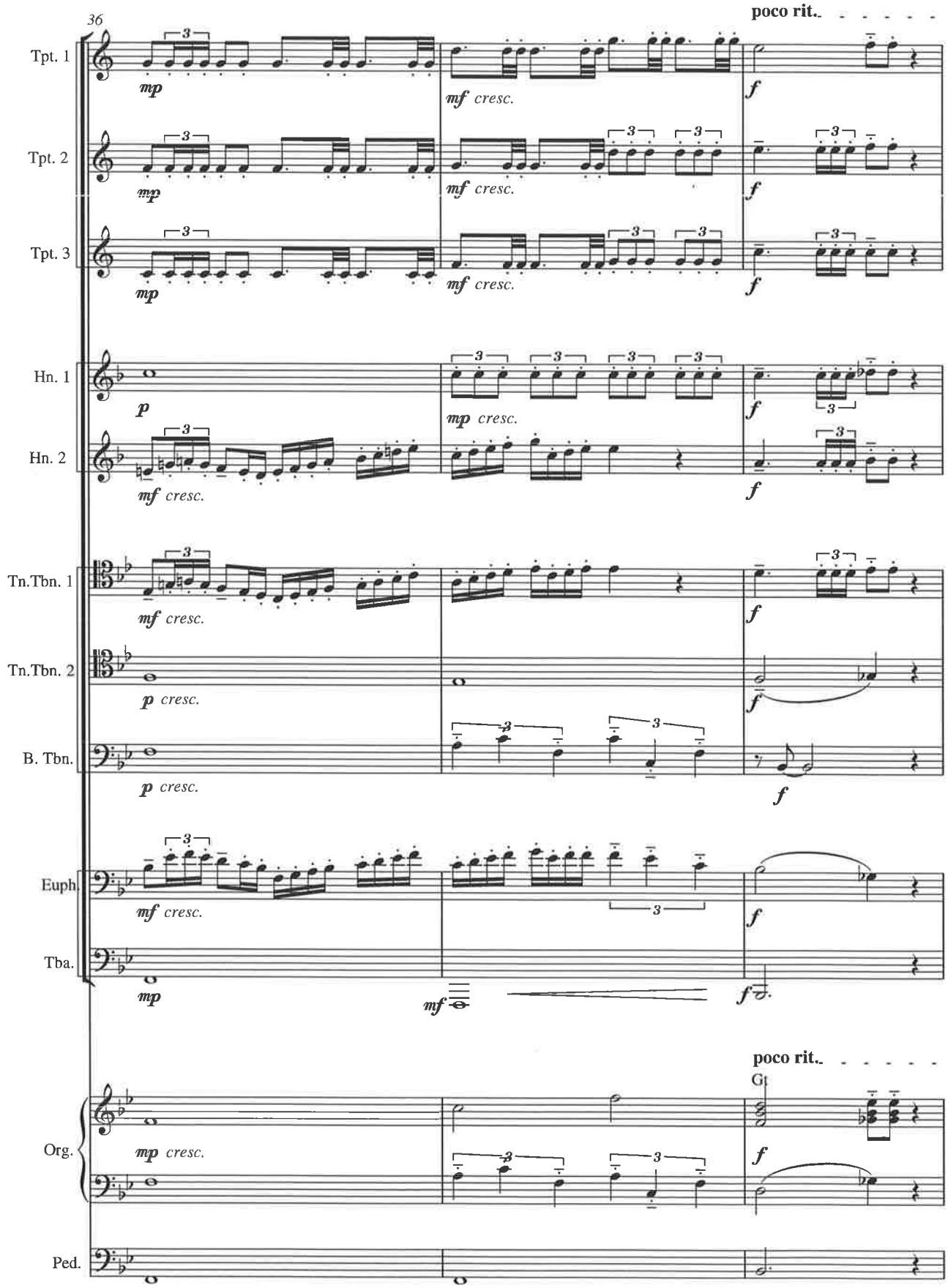

21
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
mf
sfp
p
mp
add Sw 8' Strings

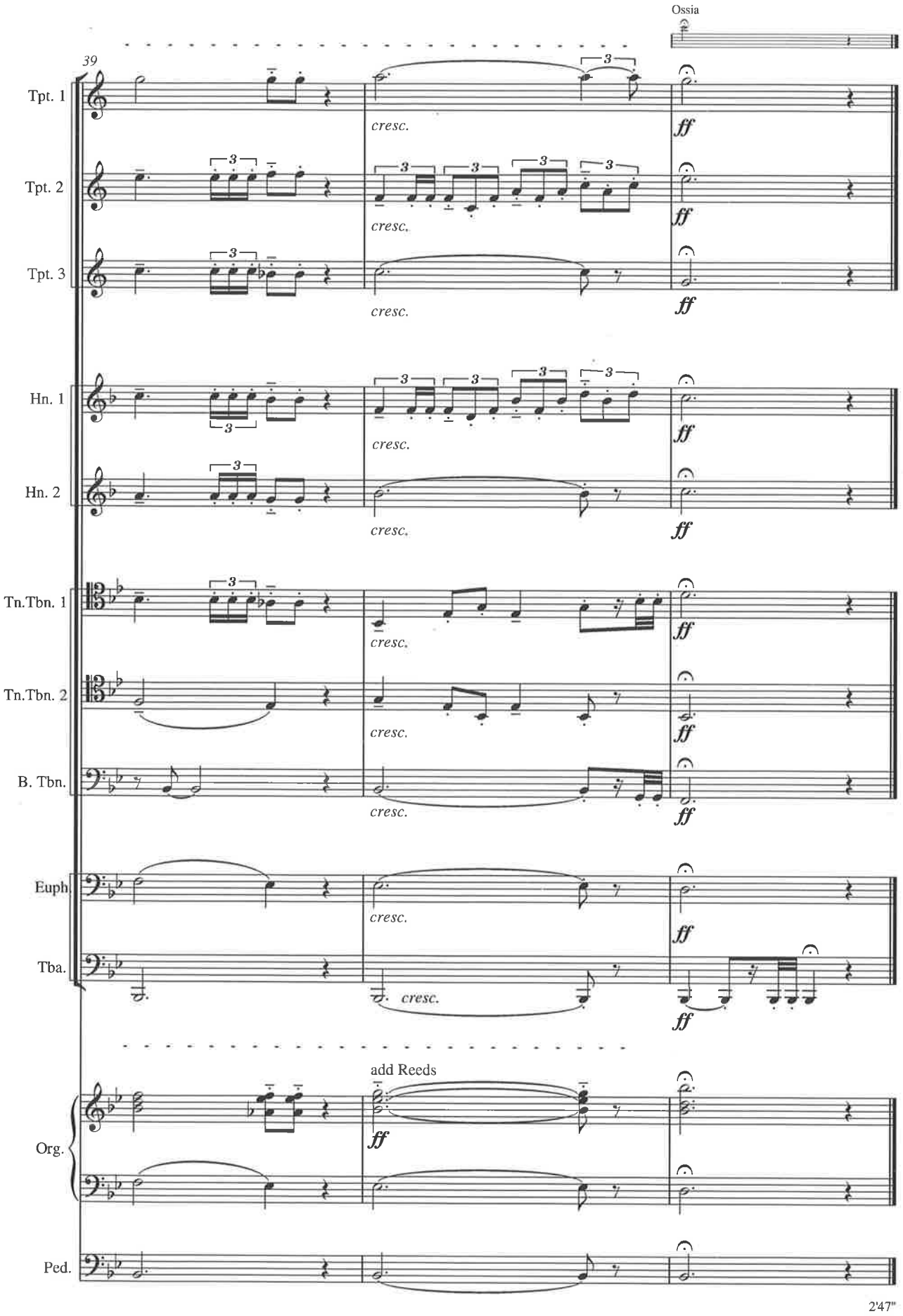

24
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
sfp
cresc.
f
mf
mp
add to Sw


27
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
mf
f
p


30
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
f
3


33
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph.
Tba.
Org.
Ped.
fp
f dim.
mf
cresc.
mf dim.
dim.


36
poco rit..
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph
Tba.
Org.
Ped.
mp
mf cresc.
f
p
p cresc.


Ossia
39
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tn.Tbn. 1
Tn.Tbn. 2
B. Tbn.
Euph
Tba.
Org.
Ped.
cresc.
ff
add Reeds
2'47"