



# Twistonality: A Personal Exploration

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VOLUME ONE

Portfolio of Original Compositions and Exegesis  
submitted in fulfilment of the requirements for the degree of  
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Faculty of Humanities and Social Sciences  
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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. <i>Moderato</i>	5'45"
Tr. 7.	II. <i>Lento</i>	5'08"
Tr. 8.	III. <i>Spiritoso</i>	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"
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### Sonata for Violoncello and Piano

Computer generated recording

Tr. 8.	I. <i>Moderato</i>	9'05"
Tr. 9.	II. <i>Andante semplice</i>	5'18"
Tr. 10.	III. <i>Scherzando</i>	3'20"
Tr. 11.	IV. <i>Energico</i>	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. <i>Adagio—Moderato</i>	7'13"
Tr. 2.	II. <i>Scherzando</i>	4'57"
Tr. 3.	III. <i>Andante</i>	6'14"
Tr. 4.	IV. <i>Lento—Moderato</i>	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 <i>Cor anglais</i> 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’.



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

**Allegretto** ♩ = 120

Voice

**Allegretto** ♩ = 120  
8va

Piano

*pp*

*mp*

6

*P*

Mark but this

(8)

*sfz*

11

flea, and mark in this, \_\_\_\_\_ how lit-tle that \_\_\_\_\_ which thou \_\_\_\_\_ de - ny'st me is;

(8)

*espress.*

16

*mp*

It suck'd me first, and now sucks thee, \_\_\_\_\_ and in this flea \_\_\_\_\_ our two bloods

(8)

*mp*

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.*

Detailed description: This system contains measures 44 through 48. The vocal line begins with a rest in measure 44, followed by the lyrics 'mar-ried are.' in measure 45. Measures 46-48 contain the lyrics 'This flea is you and I, and this our mar-riage'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking of *espress.* is placed above the piano part in measure 46.

49

bed, and mar-riage tem-ple is;

*mp. cresc.*

Detailed description: This system contains measures 49 through 53. The vocal line has a rest in measure 49, followed by the lyrics 'bed, and mar-riage tem-ple is;' in measure 50. Measures 51-53 are silent for the voice. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mp. cresc.* is placed above the piano part in measure 51.

54

Though par-ents grudge, and you, we're met, and clois-ter'd in these liv-ing walls of

*sfz*

Detailed description: This system contains measures 54 through 57. The vocal line begins with a rest in measure 54, followed by the lyrics 'Though par-ents grudge, and you, we're met, and clois-ter'd in these liv-ing walls of' in measures 55-57. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *sfz* is placed above the piano part in measure 56.

58

jet. Though use make you apt to kill me, Let not to that, self-mur

*cresc.*

Detailed description: This system contains measures 58 through 62. The vocal line begins with a rest in measure 58, followed by the lyrics 'jet. Though use make you apt to kill me, Let not to that, self-mur' in measures 59-62. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *cresc.* is placed above the piano part in measure 60.

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

*p*

*8va*

80

sucked from thee? Yet thou tri - umph'st, and saist that thou find'st not thy -

*p* *cresc.*

(8)

85

self, nor me, the wea - ker now; 'Tis true; then learn how false fears

*mf*

90

be; Just so much hon - our, when thou yield'st to me, Will

*mp* *sfz*

94

waste, as this flea's death took life from thee.

*dim.* *p*

## 2. Breake of Day

1 Moderato ♩ = 90

Moderato ♩ = 90

*p legato*

*con Ped.*

5

*p*

'Tis true, 'tis

9

*mp*

day; what though it be? O wilt thou there-fore rise from me?

*mp*

13

*mf*

Why should we rise? be-cause 'tis light? Did we lie down, be-cause 'twas night?

*mf*

*mp*

*p*

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 *f* *mf*

poor, the foul, the false, love can ad - mit, But not the bus - ied man. But not

56 *f* *dim.* *mp*

the bus - ied man. He which hath busi - ness,

60 *mp*

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

1 **Adagio** ♩ = 62 *p*

*p*  
Tis the year's mid- night, and it is the

4

day's, Lu - cy's, who scarce seven hours her - self un -

6

masks, The sun is spent, and now his flasks Send

8

forth light squibs, no con-stant rays; The world's whole sap is sunk;



11

The

14

*Red.* \*

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

22

**Più mosso**

Stu- dy me then, you who shall lo - vers be A: 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

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;

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

A light, and bo - dy must be here. rit.

pp

83 **A tempo**

But I am none, nor will my

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,

91

En - joy your sum - mer all: Since

94

she en - joys her long night's fes - ti - val,

This system contains two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a melodic line in the voice and a more rhythmic accompaniment in the piano.

96

*dim.*

Let me pre-pare t'wards her, and let me call This hour her Vi - gil, and her

This system contains two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has four flats. The music includes a change in time signature from 3/4 to 3/2. The piano part features a prominent bass line.

99

*mp*

Eve, Since this both the year's, and the

This system contains two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has four flats. The music includes a change in time signature from 3/4 to 5/4. The piano part features a complex rhythmic accompaniment.

101

day's, deep mid - night is.

This system contains two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has four flats. The music includes a change in time signature from 3/4 to 3/2. The piano part features a melodic line in the bass and a more rhythmic accompaniment in the treble.

### 4. The Apparition

1 Allegretto ♩ = 92

Musical score for measures 1-4. The system includes a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *f*. There are two measures of eighth-note chords in the right hand, each marked with a '2' and a slur. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute.

5

Musical score for measures 5-8. The piano accompaniment continues with a complex texture of chords and moving lines in both hands. A *dim.* (diminuendo) marking is present in measure 7. The tempo remains 'Allegretto'.

9

Musical score for measures 9-13, including the vocal line. The lyrics are: "When by thy scorn, O mur-dress, I am". The vocal line begins in measure 9 with a *f* dynamic. The piano accompaniment provides harmonic support. There are two measures of eighth-note chords in the right hand, each marked with a '2' and a slur.

14

Musical score for measures 14-17, including the vocal line. The lyrics are: "dead, - And that thou thinks thee free From all so-li-ci-ta-tion from". The vocal line begins in measure 14 with a *mf* dynamic. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. There are two measures of eighth-note chords in the right hand, each marked with a '2' and a slur, and one measure of a four-note chord marked with a '4' and a slur.



20 *mp*

me, Then shall my ghost

26

come to thy bed, And thee, feign'd ves - tal,

31

in worse arms shall see; Then

35

thy sick ta - per will be - gin to wink, and he, whose thou art

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, \_\_\_\_\_

*sfz* *mp*

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

*sfz*

60

cold quick - sil - ver sweat wilt lie, a ver - ier

66

ghost than I: *gtr*

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

90 *a tempo*

by my threat'n - - - ings rest still

95

in - no - cent.

## 5. The Expiration

1 **Andantino** ♩ = 50

**Andantino** ♩ = 50

*pp espressivo*

3

6 *mf* *port.* 2 2 2

So, \_\_\_\_\_ so, \_\_\_\_\_ Break off this last \_\_\_\_\_

8 *mp*

la - men - - - ting kiss, which sucks two souls, and

The musical score is for a piece titled "5. The Expiration". It is in 12/8 time and marked "Andantino" with a tempo of ♩ = 50. The score is written for voice and piano. The key signature has two flats (B-flat and E-flat). The piano accompaniment begins with a *pp espressivo* dynamic. The vocal line starts at measure 6 with the lyrics "So, so, Break off this last". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. The score includes dynamic markings such as *mf* and *mp*, and performance instructions like *port.* and slurs. There are also some numerical markings (2, 2, 2) above the vocal line, possibly indicating phrasing or breath marks.

10

va - pours both a - way; Turn thou ghost

*mf*

*mp*

12

that way, and let me turn this, And let our - selves be - night our

*mp*

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* *p.* *p.*

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.*

go-ing, and bid-ding, go-

*dim. e rit.*



# 2

CONCERTINO FOR CHAMBER ENSEMBLE

# CONCERTINO FOR CHAMBER ENSEMBLE

Transposed Score

## Instrumentation

1 Flute [Fl.]  
1 Oboe [Ob.]  
1 Clarinet in B $\flat$  [Cl.]  
1 Bassoon [Bsn.]  
1 Horn in F [Hn.]  
1 Trumpet in B $\flat$  [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.	<i>Moderato</i>	5' 40"
II.	<i>Lento</i>	5' 00"
III.	<i>Spiritoso</i>	3' 26"

Total Duration: c.14 minutes

## Concertino for Chamber Ensemble

## I

DIANA K.WEEKES

Moderato  $\text{♩} = 44$

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Vibraphone

Chinese Bells

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Medium mallets

*p*

*mf*

*p*

*mf*

Moderato  $\text{♩} = 44$

*mp*

*mp*

*mp*

*mp*

*mf*

pizz.

arco

*mp*

9

Fl. *mf*

Cl. *mf*

Bsn. *mp*

Vib. *mf*

Ch.B.

Vln. 1 *mf* *mp*

Vln. 2 *mf* *dim.*

Vla. *p* *pp* *mp*

Vc. *p*

Db. *pizz.* *mf*



27 **rall.** **A** Poco meno mosso  $\text{♩} = 42$

Ob. *mf espress.*

Bsn. *mp*

Hn. *mp espress.*

Vib.

Ch.B.

Vln. 1 **rall.** **A** Poco meno mosso  $\text{♩} = 42$

Vln. 2 *pizz.*

Vla. *mf pizz.*

Vc. *mf*

Db. *f*



32

Ob.

Cl. *mp*

Bsn.

Hn. *mp espress.*

Tpt. *p* take mute

Vln. 1 *arco tremolo mp*

Vln. 2 *arco tremolo*

Vla.

Vc.

Db. *arco*

36

Fl. *mf*

Ob. *p*

Cl. *p* *cresc.*

Bsn. *mf cresc.*

Hn. *p*

Tpt. *mf*

Vib. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *arco* *pizz.* *arco*

Vc. *arco*

Db. *arco*

42

Fl. *f cresc.* **B** *p*

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

Cl. *mf cresc.* *p*

Bsn. *dim.* *mf*

Hn. *mf*

Tpt.

Vib. *f* *mf*

Ch.B. *p* **B**

Vln. 1 *mf cresc.* *f* *p*

Vln. 2 *mf cresc.* *f* *p*

Vla. *mf cresc.* *f* *p*

Vc. *cresc.* *f* *mf*

Db. *cresc.* *f* *mf*



48

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

55

Fl. *mf* *cresc.* *ff* *mf dim.*

Ob. *mf* *cresc.* *f* *dim.* *mf dim.*

Cl. *mf* *cresc.* *f* *mf dim.*

Bsn. *f* *cresc.* *mf dim.*

Hn. *cresc.* *f*

Tpt. *mf* *f* *p*

Vib. *p* *ff* *f*

Ch.B.

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

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

Vla. *mf* *f* *mp*

Vc. *mf* *f*

Db. *f* *pizz.* *arco* *mf*

61 rall.

Fl.

Ob. *p*

Cl. *p*

Bsn. *mp dim.*

Hn.

Vib.

Ch.B.

Vln. 1 *mp dim.* *rall.*

Vln. 2 *mp dim.*

Vla. *mp dim.*

Vc. *mp dim.*

Db. *mp dim.* *pzz.* *arco*

**C** **Meno mosso**  $\text{♩} = 38$

Musical score for measures 68-70. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Fl.:** *f espress.* with triplets and a sextuplet.
- Cl.:** *mp cresc.* with triplets.
- Vln. 1, 2, Vla.:** *p* with hairpins.
- Vc.:** *mp pizz.* with hairpins.
- Db.:** *f poco à poco cresc.* with hairpins.



**C** **Meno mosso**  $\text{♩} = 38$

Musical score for measures 71-73. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Fl.:** *f espress.* with triplets, sextuplets, and a septuplet.
- Cl.:** *mp cresc.* with triplets.
- Vln. 1, 2, Vla.:** *p* with hairpins.
- Vc.:** *mp pizz.* with hairpins.
- Db.:** *f poco à poco cresc.* with hairpins.

73

Fl. *p*

Ob.

Cl. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp*

Db.

*pizz.*

Detailed description: This system contains measures 73, 74, and 75. The Flute part features a melodic line with slurs and fingerings (5, 6, 3). The Clarinet part has a rhythmic pattern with slurs and fingerings (3, 3, 3, 3, 3, 6, 3). The Violin and Viola parts play a steady eighth-note accompaniment. The Cello part has a simple harmonic line. The Double Bass part provides a bass line with some chromatic movement. A *pizz.* marking is present in the Cello part at measure 75.



76

Ob. *f espress.*

Cl. *poco à poco cresc.*

Hn. *pp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *p*

Vc. *arco*

Db. *poco à poco cresc.*

*poco à poco cresc.*

*poco à poco cresc.*

*poco à poco cresc.*

*poco à poco cresc.*

Detailed description: This system contains measures 76, 77, 78, and 79. The Oboe part has a melodic line with slurs and fingerings (7, 7, 3, 5). The Clarinet part has a rhythmic pattern with slurs and fingerings (3, 3, 3, 5). The Horn part plays a simple harmonic line. The Violin and Viola parts have a melodic line with slurs and fingerings (7, 7, 3, 5). The Cello part has a simple harmonic line. The Double Bass part has a simple harmonic line. *arco* marking is present in the Cello part at measure 76. *poco à poco cresc.* markings are present in the Clarinet, Violin 1, Violin 2, Viola, Cello, and Double Bass parts.

78

Fl.

Ob.

Cl.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 78 and 79. The Flute part is mostly silent. The Oboe plays a melodic line with slurs and accents. The Clarinet has a rhythmic pattern with triplets and septuplets. The Horns play sustained notes. Violin 1 has a melodic line with slurs and accents. Violin 2 has a rhythmic pattern with triplets and septuplets. Viola and Violoncello play sustained notes. Double Bass has a rhythmic pattern with slurs and accents.



80

Fl.

Ob.

Cl.

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*cresc.*

*f*

*pizz.*

Detailed description: This system of musical notation covers measures 80 and 81. The Flute part has a melodic line with slurs and accents. The Oboe has a melodic line with slurs and accents, marked with a crescendo. The Clarinet has a rhythmic pattern with triplets, quintuplets, and sextuplets, marked with a forte dynamic. The Horns play sustained notes. Trumpet has a melodic line with slurs and accents. Violin 1 has a melodic line with slurs and accents, marked with a forte dynamic. Violin 2 has a melodic line with slurs and accents, marked with a forte dynamic. Viola has a melodic line with slurs and accents, marked with a pizzicato dynamic. Violoncello has a melodic line with slurs and accents. Double Bass has a melodic line with slurs and accents.

82

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *mp*

Hn. *mp*

Tpt.

Vln. 1 *f dim.* *p*

Vln. 2 *f dim.* *p*

Vla. *mf* *p*  
arco

Vc. *pizz.*

Db.

**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.*

Vc. arco *mp poco à poco cresc.* *mf cresc.*

Db. arco *mp poco à poco cresc.* *mf cresc.*



91

Fl. *f*

Ob. *f*

Cl. *cresc.*

Bsn. *mf*

Hn. *mf* *p* *mf*

Vib.

Ch.B.

Vln. 1 *mp cresc.*

Vln. 2 *mp cresc.*

Vla. *mp cresc.*

Vc. *mf*

Db. *f*



99

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*pizz.*

*gliss.*

5 5 5 3

5 5 5 3

5 5 5

5 5

102

Fl. *dim.* *mf*

Ob. *mf* *ff dim.* *p*

Cl. *dim.* *p dim.*

Bsn. *ff dim.* *p*

Hn. *dim.*

Tpt. *dim.*

Vib. *f* *f dim.* *mf dim.*

Ch.B. *f*

Vln. 1 *dim.* *mf* *p*

Vln. 2 *dim.* *arco* *p*

Vla. *dim.* *p*

Vc. *dim.* *arco* *p*

Db. *dim.* *arco*

107

Fl. *p* *mf espress.*

Ob. *mp*

Cl. *p*

Bsn. *p*

Hn. *p* *p*

Tpt. *p*

Vib.

Ch.B. *f sempre dim.*

Vln. 1 *mf espress.*

Vln. 2

Vla.

Vc. *pizz.*

Db.

111

Fl. *mf*

Ob. *mp dim.*

Cl. *mp dim.*

Bsn. *mp dim.*

Hn. *mp dim.*

Tpt. *pp*

Vib.

Ch.B.

Vln. 1 *mp dim.* *p*

Vln. 2 *mp dim.* *p*

Vla. *mp dim.* *p*

Vc. *mp dim.* *p*

Db. *mp dim.* *p*

115

poco rall.

Fl. *mp* *p dim.*

Ob. *p* *mf dim.*

Cl. *p dim.*

Bsn. *mf dim.*

Hn. *mp dim.*

Tpt. *mp dim.*

Vib. *p dim.*

Ch.B. *p dim.*

Vln. 1 *mf dim.* *port.*

Vln. 2 *mp dim.*

Vla. *mp dim.*

Vc. *mp dim.* *mf dim.*

arco

Db. *mp dim.*

II

*Lento* ♩ = 80

Flute *mp* *dim.* *p*

Oboe

Clarinet in Bb *p* *dim.* *p*

Bassoon *mp*

Horn in F *p*

Trumpet in Bb

Snare Drum with snares on *mp*

Vibraphone *arco, pedal depressed* *mf poco cresc.* *p* *p.*

*Lento* ♩ = 80

Violin 1

Violin 2

Viola *p*

Violoncello *p* *mp*

Double Bass



9

Fl. *p*

Cl. *mp*

Bsn.

Hn.

S.D. tap metal rim

Vib. *mf*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This system of musical notation covers measures 9 through 14. It features ten staves for various instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Snare Drum (S.D.), Vibraphone (Vib.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major or D minor). The time signature changes from 7/4 to 4/4 at measure 10. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). Performance instructions include 'tap metal rim' for the snare drum and 'mf' (mezzo-forte) for the vibraphone. Trills and triplets are indicated with '3' and wavy lines.

15

Fl.

Cl. *mf*

Hn. *mp*

S.D. *mf*

Vib. take medium mallets *mf*

Vln. 1 *mp*

Vln. 2 *p* *mp*

Vla. *mp*

Vc. *p* *mp*

Db. *mp*

Detailed description: This system of musical notation covers measures 15 through 19. The key signature remains one flat. The time signature changes from 4/4 to 3/2 at measure 15. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions include 'take medium mallets' for the vibraphone. Trills and triplets are indicated with '3' and wavy lines.

20

Fl.

Cl. *espress.* *cresc.*

Bsn.

Hn. *mf espress.*

S.D. *p*

Vib. *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mf*

25

Fl. *cresc.* **F** *mf*

Ob. *mf*

Cl. *mp*

Bsn.

Hn. *mp*

Tpt. *mf espress.*

S.D. *mp*

Vib. *cresc.* *f* *f* arco pedal depressed

Vln. 1 **F** *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *f*

Db. *f*



36

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

S.D. *p* *mf*

Vib. *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *mf*

41

**G**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*ff*

*sfp*

*mp*

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*





56

ff

f

f

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This system contains measures 56, 57, and 58. The Flute part (Fl.) features a melodic line with triplets and a dynamic marking of *ff*. The Bassoon (Bsn.) and Horn (Hn.) parts have a dynamic marking of *f*. The Trombone (Tpt.) part has a dynamic marking of *f*. The strings (Vln. 1, Vln. 2, Vla., Vc., Db.) provide harmonic support with sustained notes and chords.

59

mf

mf

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

Detailed description: This system contains measures 59, 60, and 61. The Flute (Fl.) and Clarinet (Cl.) parts have a dynamic marking of *mf*. The Bassoon (Bsn.) and Trombone (Tpt.) parts also have a dynamic marking of *mf*. The Snare Drum (S.D.) part has a dynamic marking of *mf*. The strings (Vln. 1, Vln. 2, Vla., Vc., Db.) continue their harmonic support, with the Viola (Vla.) part marked *pizz.* (pizzicato).

62

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3

9

gliss.

arco

67

Fl. *ff*

Ob. *ff*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. open *mf cresc.*

S.D. *mf* *cresc.*

Vib. *f cresc.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f*

Vc. *f*

Db. *ff*

71

Fl. *molto dim.*

Ob. *molto dim.*

Cl. *molto dim.*

Bsn. *molto dim.*

Hn. *molto dim.*

Tpt. *molto dim.*

S.D. *f dim.*

Vib. *molto dim.*

Vln. 1 *molto dim.*

Vln. 2 *molto dim.*

Vla. *molto dim.*

Vc. *molto dim.*

Db. *molto dim.*

74

**J**

Fl. *mf*

Ob.

Cl. *mp*

Bsn. *mf espress.*

Hn. *mp*

Tpt.

S.D. *p*

Vib. *mp* soft mallets

Vln. 1 *p* **J**

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *mp* *mf espress.*

79

Fl. *mf poco cresc.*

Cl. *p*

Bsn. *p*

Hn. *mf* *p*

S.D. *p* *tr*

Vib. *mf* *f* *mf*

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

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *p pizz.*

Db. *p*

85

Fl. *dim.*

Ob. *p*

Cl.

Bsn. *p*

Hn.

S.D. *p*

Vib. *mf* arco pedal depressed

Vln. 1

Vln. 2

Vla.

Vc. *arco*

Db. *arco*

90

Fl. *p*

Cl. *ppp* *p* *dim. al niente*

Hn. *ppp*

S.D. *p* tap metal rim

Vib. *p*

Vln. 1 *ppp* *ppp* *pizz.*

Vln. 2 *ppp* *ppp* *pizz.*

Vla. *ppp* *ppp*

Vc. *pizz.* *p* *arco* *ppp* *pizz.*

Db. *p* *pizz.* *ppp*



III

Spiritoso ♩ = 138

Musical score for woodwinds and percussion. The instruments listed are Flute, Oboe, Clarinet in B $\flat$ , Bassoon, Horn in F, Trumpet in B $\flat$ , Snare Drum, Vibraphone, and Chinese Bells. The score is in 7/8 time and begins with a first-measure rest. The woodwinds play a rhythmic pattern of eighth notes, starting at a piano (*p*) dynamic and gradually increasing to a mezzo-piano (*mp*) dynamic, as indicated by the *cresc.* markings. The Snare Drum part is marked "with snares on" and plays a rhythmic pattern starting at a pianissimo (*pp*) dynamic. The Chinese Bells play a simple rhythmic accompaniment.

Spiritoso ♩ = 138

Musical score for strings. The instruments listed are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in 7/8 time and begins with a first-measure rest. All string parts play a rhythmic pattern of eighth notes, starting at a piano (*p*) dynamic and gradually increasing to a mezzo-piano (*mp*) dynamic, as indicated by the *cresc.* markings. The Violoncello and Double Bass parts include some longer note values towards the end of the section.

Musical score for measures 7-11. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Saxophone (S.D.), Clarinet (Ch.B.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part starts with a forte (*f*) dynamic. The Oboe part starts with a mezzo-forte (*mf*) dynamic. The Saxophone and Clarinet parts have a dynamic of mezzo-forte (*mf*). The Violin 2, Viola, and Violoncello parts have a dynamic of mezzo-forte (*mf*). The Double Bass part has a dynamic of mezzo-forte (*mf*). The score is in 3/4 time and features a variety of rhythmic patterns and dynamics.



Musical score for measures 12-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Saxophone (S.D.), Clarinet (Ch.B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part starts with a mezzo-forte (*mp*) dynamic. The Oboe part starts with a forte (*f*) dynamic. The Clarinet part starts with a mezzo-forte (*mf*) dynamic. The Bassoon part starts with a mezzo-forte (*mp*) dynamic. The Saxophone and Clarinet parts have a dynamic of mezzo-forte (*mf*). The Violin 1, Violin 2, Viola, and Violoncello parts have a dynamic of mezzo-forte (*mf*). The Double Bass part has a dynamic of mezzo-forte (*mf*). The score is in 3/4 time and features a variety of rhythmic patterns and dynamics.

17

Fl.

Ob.

Cl.

Bsn.

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*mf*

24 **K**

Fl. *mp*

Bsn. *f*

S.D.

Ch.B.

Vln. 1 *mp*

Vln. 2

Vla.

Vc. *f*

Db.



29

Fl. *ff*

Cl.

Bsn. *f*

Hn. *mf*

Tpt. *mf*

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

34

Fl.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Ch.B.  
Vla.  
Vc.  
Db.

Detailed description: This system of music covers measures 34 through 38. It features nine staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Chamber Bass (Ch.B.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 7/8. The Flute part is highly active with sixteenth-note patterns and slurs. The Clarinet and Bassoon parts have long horizontal lines, indicating sustained notes. The Horn and Trumpet parts also feature sustained notes. The Chamber Bass part has a rhythmic pattern of eighth notes. The Viola, Violoncello, and Double Bass parts have sustained notes with some rhythmic movement.



39

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

*mf*  
*p*  
*f*  
*f*

Detailed description: This system of music covers measures 39 through 43. It features thirteen staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Snare Drum (S.D.), Chamber Bass (Ch.B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 7/8. The Flute and Clarinet parts have active sixteenth-note patterns. The Oboe part has sustained notes. The Bassoon part has sustained notes. The Horn and Trumpet parts have sustained notes with dynamic markings of *mf*. The Snare Drum part has a rhythmic pattern of eighth notes with dynamic markings of *mf* and *p*. The Chamber Bass part has sustained notes with dynamic markings of *mf* and *p*. The Violin 1 and Violin 2 parts have sustained notes with dynamic markings of *f*. The Viola, Violoncello, and Double Bass parts have sustained notes.

44

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p subito*

*p subito*

*p subito*

take mute

take mute

*p subito*

*p subito*

*p subito*

*pizz.*

*pizz.*

*p subito*

*mp*

50

Fl. *p cresc.*

Ob.

Cl. *p cresc.*

Hn. *pp* *open* *p cresc.*

Tpt. *p* *open* *p cresc.*

Ch.B. *p cresc.*

Vln. 1 *p cresc.*

Vln. 2

Vla. *p cresc.*

Vc. *p cresc.*

Db. *pizz.* *p cresc.*

L

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Snare Drum (S.D.), and Cymbal (Ch.B.). The music is in 6/8 time and features various dynamics such as *f dim.*, *mf*, *dim.*, *pp*, and *mp*. The woodwinds play melodic lines with dynamic markings, while the strings provide a rhythmic accompaniment.

L

Musical score for strings. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 6/8 time and features various dynamics such as *f dim.*, *mp cresc.*, *arco*, and *mp*. The strings play a rhythmic accompaniment with dynamic markings and some melodic lines.



62

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*arco*

70

Fl. *f*

Ob. *f* *mf*

Cl. *mf*

Bsn.

Hn. *mp*

Tpt. *mp*

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

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

Vla. *mf* *f* *mf* *arco*

Vc. *mf* *f* *mf*

Db. *mf* *arco* *mf*

Detailed description of the musical score: The score is for a chamber ensemble and consists of ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The bottom five staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 6/8 time and features various dynamics and articulations. The woodwinds have several rests, with the Oboe and Clarinet playing melodic lines. The strings play a rhythmic accompaniment with various articulations like pizzicato and arco. The score includes dynamic markings such as *f*, *mf*, and *mp*, and articulations like *mute*, *pizz.*, and *arco*.

77

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

84

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

open

mf

open

mf

*mp cresc.*

*p cresc.*

arco

pizz.

*f*

89

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp*

Tpt. *mp*

S.D. snares off

Ch.B.

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf*

Vc. *f*

Db. *mf*

M

96

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

S.D. snares on *mf*

Ch.B.

Detailed description: This block contains the musical notation for measures 96 through 100 for the woodwind and percussion sections. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.) parts are written in treble clef with a key signature of one flat. The Flute, Oboe, and Clarinet parts begin with a dynamic marking of *f* (forte) at measure 97. The Horn and Trumpet parts begin with a dynamic marking of *mf* (mezzo-forte) at measure 97. The Snare Drum (S.D.) part has a dynamic marking of *mf* and includes the instruction "snares on" at measure 99. The Cymbal (Ch.B.) part is silent throughout this section.

M

Vln. 1 *mf*

Vln. 2 arco

Vla. arco *f*

Vc. arco *f*

Db.

Detailed description: This block contains the musical notation for measures 96 through 100 for the string section. The Violin 1 (Vln. 1) part begins with a dynamic marking of *mf* at measure 97. The Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.) parts are marked "arco" (arco) and begin with a dynamic marking of *f* at measure 97. The Double Bass (Db.) part is silent throughout this section.

102

Fl. *f*

Ob. *p subito*

Cl. *mf*

Bsn. *mf* *p*

Hn. *mf*

Tpt. *f*

S.D.

Vln. 1 *arco* *ff*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *mf* *pizz.* *arco* *f*

Db.

Concertino for Chamber Ensemble

108

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

Tpt.

S.D. *tr.* *mf*

Vln. 1 *arco* *mf*

Vln. 2 *mf* *arco*

Vla. *pizz.* *mp* *arco*

Vc. *mf*

Db. *pizz.* *mp* *arco*



114

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*tr*

*mf*

*mp*

*>*

119 **N**

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *f*

Hn.

Tpt.

S.D. *tr* *tr* snares off

Ch.B. *tr* *tr*

**N**

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *mf*

Vc. *mf*

Db. *mf*

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp* *mp* *f*

snare on

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*f*

*mf*

*f*

*mf*

*f*

*f*

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S.D.

Ch.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p cresc.*

*p cresc.*

1408"



# 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 $\flat$  [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.]  
  
 1<sup>st</sup> Violins [Vln. 1] - 14  
 2<sup>nd</sup> 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

DIANA K.WEEKES

**4/4 Allegretto** ♩ = 100

Piccolo/Flute 3  
Flutes 1, 2  
Oboes 1, 2  
Cor Anglais/Oboe 3  
Clarinet in B♭ 1  
Clarinet in B♭ 2, 3  
Bass Clarinet  
Bassoons 1, 2  
Contrabassoon

**4/4 Allegretto** ♩ = 100

Horns in F 1, 2  
Horns in F 3, 4  
Trumpet in C 1  
Trumpets in C 2, 3  
Tenor Trombones 1, 2  
Bass Trombone/ Tuba

**4/4 Allegretto** ♩ = 100

Timpani  
Percussion 1 Triangle  
Percussion 2 Tambourne  
Percussion 3 Glockenspiel  
Celesta  
Harp  
**4/4 Allegretto** ♩ = 100  
Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

The score is written for a full orchestra. The woodwind section includes Piccolo/Flute 3, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais/Oboe 3, Clarinet in B♭ 1, Clarinet in B♭ 2 and 3, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns in F 1 and 2, Horns in F 3 and 4, Trumpet in C 1, Trumpets in C 2 and 3, Tenor Trombones 1 and 2, and Bass Trombone/Tuba. The percussion section includes Timpani, Triangle, Tambourne, and Glockenspiel. The keyboard section includes Celesta and Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in 4/4 time and marked Allegretto with a tempo of ♩ = 100. Dynamics include p dim., p, pp, mp dim., and mp. There are also markings for 8va and pizz. 8va.



23

Picc./Fl. 3

Fl. 1, 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*p*

*p*

*gliss.*

*gliss.*

*f*

*arco*

*mp poco à poco dim. al niente*

*arco*

*mp poco à poco dim. al niente*

*mp poco à poco dim. al niente*

*mp poco à poco dim. al niente*

26

Picc./Fl 3

Fl 1, 2

Cl. 1

Cl. 2, 3

Perc. 2 Tamb.

Perc. 3 Glock.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *staccatissimo*

*p* *staccatissimo*

*p* *staccatissimo*

*p*

*p*

*p*

*poco à poco dim.*

C# Eb F#

*pp* *div.*

*pp*

*pp*

*pp*

*pp*

*mf*

**A**

**A**

**A**

32

Picc./Fl. 3

Fl. 1, 2

Cl. 1

Cbsn.

Perc. 1  
Susp. Cymb. *p*

Perc. 2  
Tamb. *mp*

Perc. 3  
Glockenspiel

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*simile*  
*a 2.*  
*simile*  
*simile*

*8va*

*fp* *pp* *p*

*fp* *pp* *p*

*fp* *pp* *p*

*pizz.* *arco* *p*

*pp*



46

Fl. 1, 2 *a 2* *mf* *dim.* *p*

Ob. 1 *mp* *dim.* *p*

Cl. 1 *mp* *dim.* *p*

Cl. 2, 3 *mp* *dim.* *p*

Hn. 1, 2 *mp* Hn. 1 *dim.* *p*

Hn. 3, 4 Hn. 3

Perc. 1 Susp. Cymb. *pp*

Perc. 2 Tamb. *p* *pp*

Perc. 3 *mp*

Cel. *mp*

Hp. *gliss.* *D<sub>4</sub>* *gliss.*

Vln. 1 *pizz.* *mp* *arco div.* *pp*

Vln. 2 *pizz.* *div.* *pp*

Vla. *arco* *pp*

Vc. *arco* *pp*

Db. *cresc.* *pp*

Musical score for Scene 1: Awakenings, page 100. The score is for a full orchestra and includes parts for Piccolo/Flute 3, Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Bassoon 1 & 2, Horns 1 & 2, Percussion (Tambourine and Glockenspiel), Cello, Harp, Violins 1 & 2, Viola, Violoncello, and Double Bass.

Key details from the score:

- 51** (Measure number)
- Picc./Fl 3**: *pp dim.*, *mf espress.*
- Fl. 1, 2**: *pp*, *mf espress.*
- Ob. 1, 2**: *pp*, *mf espress.*
- Cl. 1**: *pp*, *mf espress.*
- Bsn. 1, 2**: *mf dim.*, *mp*
- Hn. 1, 2**: *mf dim.*
- Perc. 2** (Tamb.): *p dim.*
- Perc. 3** (Glock.): *pp*
- Cel.**: *pp*
- Hp.**: *pp*, *mf espress.*
- Vln. 1, 2**: *sfp*, *uniso*, *p*, *non div.*
- Vla.**: *sfp*, *p*, *non div.*
- Vc.**: *sfp*, *p*
- Db.**: *p*, *sfz*, *mp*





62 Fl

Picc./Fl 3 *mp cresc.* *f*

Fl. 1, 2 *p cresc.* *mp cresc.* *f*

Ob. 1, 2 *p cresc.* *mp cresc.* *f*

C. A./Ob. 3 *mp cresc.* *f*

Cl. 1 *mp cresc.* *f*

Cl. 2, 3 *mp cresc.* *f*

B. Cl. *mp cresc.* *f*

Bsn. 1, 2 *mp cresc.* *mf*

Cbsn. *mp cresc.* *mf*

Hn. 1, 2 *p cresc.* *mp* *cresc.*

Hn. 3, 4 *p cresc.* *mp cresc.*

Perc. 2 Tambourine *p cresc.*

Perc. 3 Glockenspiel

Cel. *mf cresc.*

Hp. *p* *sim.* *Ea* *cresc.* *Bb* *mf* *Ea* *F#* *D#* *Ab*

Vln. 1 *pizz.* *p cresc.* *arco div.* *mf molto cresc.* *arco* *f*

Vln. 2 *pizz.* *p cresc.* *div.* *mf molto cresc.* *arco* *f*

Vla. *p cresc.* *div.* *mf molto cresc.* *div.* *f*

Vc. *p cresc.* *div.* *mf molto cresc.* *div.* *f*

Db. *mp cresc.* *f cresc.*



**B**

75

Picc./Fl 3 *p*

Fl. 1, 2 *mp* *dim.*

Ob. 1, 2 Solo *mf*

C. A./Ob. 3 Solo *mf*

Cl. 1 Solo *mf*

Cl. 2, 3 Cl 2 Solo *mp*

Bsn. 1, 2 Bsn 1 *p* *mp dim.* *p* *a 2* *mf*

**B**

Hn. 1, 2 Hn 1 *p*

Hn. 3, 4 Hn 3 *p*

**B**

Cel.

Hp. Solo *mp* *simile* Eb G4 E4 *p*

**B**

Vln. 1 *pizz.*

Vln. 2 *pizz.* *mp* *div.*

Vla. *mp* *div.* *pp*

Vc. *mp* *arco* *mf*

Db. *arco* *mf*

81

Fl. 1, 2 *p* *mf* *a 2*

Ob. 1, 2 *mf* Ob 1

C. A./Ob. 3 *p*

Cl. 1 *p* *mp*

Cl. 2, 3 *mp*

Bsn. 1, 2 *p*

Hn. 1, 2 *p* *mp* *mf* *open* Hn 1

Hn. 3, 4 *p* *mp* *mf* *open* Hn 3

C Tpt. 1 *open* *p*

Perc. 2 S.D. *p* to Tambourine

Perc. 3 Glock. *mp*

Cel. *mp*

Hp.

Vln. 1 *mf* *arco* *div* *arco* *8va*

Vln. 2 *mp* *arco*

Vla. *mp* *arco* *pizz.*

Vc. *mp* *pizz.*

Db. *mp* *pizz.*

88

Fl. 1, 2 *mf*

Cl. 1 *dim.* *mf*

Cl. 2, 3 *dim.* *mf*

Cbsn. *p*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* *arco* *mf*

Vc. *mp* *mf*

Db. *mp* *mf* *div. pizz.* *arco*

95 **C**

Picc./Fl 3 *mp* *f*

Fl. 1, 2 *mp* *f* *p* *cresc.* *a 2*

Ob. 1, 2 *p* *cresc.* *a 2*

C. A./Ob. 3 *mf*

Cl. 1 *p* *mf cresc.*

Cl. 2, 3 *p cresc.* *mf cresc.*

B. Cl. *mf* *mf cresc.*

Bsn. 1, 2 *mp* *mf* *a 2*

Cbsn. *mp*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf* *cresc.*

C Tpt. 1 *p cresc.* *mf* *cresc.*

C Tpt. 2, 3 *mf cresc.*

Tn. Tbn. 1, 2 *mf* *cresc.*

B. Tbn./Tba *mf* *cresc.*

Perc. 1 Susp. Cymb. **C** *pp poco cresc.*

Perc. 3 Glock.

Vln. 1 *mp cresc.* *mf*

Vln. 2 *mf*

Vla. *mp cresc.* *mf*

Ve. *arco* *mp cresc.* *mf*

Db. *pizz.* *mf*

101

Picc./Fl 3

Fl. 1, 2

Ob. 1, 2

C. A./Ob. 3

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tn. Tbn. 1, 2

B. Tbn./Tba

Timp.

Susp. Cymb.

Perc. 1

Tamb.

Perc. 2

Glock.

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to Flute 3

dim.

dim.

dim.

dim.

dim.

dim.

dim.

unif.

*p*

unif.

*ff*

*mf*

*ff*

*mp*

*ff*

*pp* poco cresc.

*pp* poco cresc.

*pp* poco cresc.

*mf*

*dim.*

*mf*

Db

G#

pizz.

*dim.*

*dim.*

*dim.*

*dim.*

arco

*dim.*

*dim.*



106 Fl 3 to Piccolo

**Flutes:** Fl. 1, 2 (*p cresc.*, *mf*, *mp*); Fl. 3 (*mf*, *mp*)

**Oboes:** Ob. 1, 2 (*p cresc.*, *mf*, *mp cresc.*, *fp*, *mp*); C. A./Ob. 3 (*pp cresc.*, *mf*, *mp*)

**Clarinets:** Cl. 1 (*mp*); Cl. 2, 3 (*p cresc.*, *mf*, *mp*)

**Bassoons:** Bsn. 1, 2 (*p*); Cbsu. (*p*)

**Horns:** Hn. 1, 2 (*p cresc.*); Hn. 3, 4 (*p cresc.*, *fp*)

**Trumpets:** C Tpt. 1 (*mp cresc.*, *fp*)

**Trombones:** Tn. Tbn. 1, 2 (*p cresc.*, *fp*); B. Tbn./Tba. (*p*)

**Percussion:** Susp. Cymb. (*tr*); Tamb. (*p*, *pp*, *p*); Glock. (*p*)

**Strings:** Vln. 1 (*arco div.*, *p cresc.*, *subito pp*, *pp*); Vln. 2 (*div.*, *p cresc.*, *arco subito pp*, *pp arco*); Vla. (*p cresc.*, *pp*); Vc. (*arco*); Db. (*p cresc.*, *plizz.*)

113

Picc./Fl. 3 *p* *mp* *mf*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mf*

C. A./Ob. 3 *mf*

Cl. 1 *mf*

Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Timp. *p*

Perc. 2 Tamb. (tr) *mp*

Perc. 3 Glock.

Hrp. *pp cresc.* *mf* *sf*

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mp*

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

Vc. *p* *mf*

Db. *mf*

117

Picc./Fl. 3 *f*

Fl. 1, 2 *mf*

Ob. 1, 2 *f* a 2

C. A./Ob. 3 *f*

Cl. 1 *f*

Cl. 2, 3 *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 unis.

Timp. (tr) *diminuendo*

Perc. 3 *mf*

Vln. 1 *f* *dim.* *mp cresc.*

Vln. 2 *f* *dim.* *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Db. arco *f dim.* *pizz.* *mp cresc.*



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.

Perc. 1 Susp. Cymb.

Perc. 2 Tamb. (tr) to Snare Drum

Perc. 3

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp* *sfz*

*mp* *sfz*

*sfz*

*p* *sfz*

*p* *mf*

*mp*

*mp*

*mf*

127

Picc./Fl 3 *cresc.* *p subito* *p*

Fl 1, 2 *cresc.* *mf* *p*

Ob. 1, 2 *mf* *p subito* *p*

C. A./Ob. 3 *cresc.* *mf* *p*

Cl. 1 *cresc.* *p subito* *p*

Cl. 2, 3 *cresc.* *p subito* *p*

B. Cl. *mf staccatissimo* *a 2* *p*

Bsn. 1, 2 *mf staccatissimo* *a 2* *p*

Cbsn. *mf staccatissimo* *p subito* *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

C Tpt. 1 *p*

C Tpt. 2, 3 *p*

Tn. Tbn. 1, 2 *p*

Timp. *mf*

Perc. 1 to Tambourine *p* to Triangle

Perc. 2 S.D. *p* to Tambourine

Perc. 3 *p*

Cel. *div.*

Hp. *+++++*

Vln. 1 *unis.* *arco* *mf* *mp*

Vln. 2 *pizz.* *arco div.* *mp* *pizz. div.* *p*

Vla. *pizz.* *f* *p*

Vc. *arco div.* *p* *pizz.* *p*

Db. *mp* *p*

E

133

Picc./Fl 3

Fl. 1, 2

Ob. 1, 2

C. A./Ob. 3

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo/Flute 3, Flute 1 and 2, Oboe 1 and 2, Cor Anglais/Oboe 3, Clarinet 1, Clarinet 2 and 3, Bassoon 1 and 2, Horn 1, Horn 3 and 4, Trumpet 1, Trumpet 2 and 3, Trombone 1 and 2, and Bass Trombone/Euphonium. The music is in 4/4 time and features various dynamics such as *mf cresc.* and *ff*. A rehearsal mark 'E' is located at the top right of the page.

E

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tu./Tbn. 1, 2

B. Tbn./Tba

Hn 1

Hn 3

Tpt 2

Musical score for horns, trumpets, and trombones. The score includes parts for Horn 1 and 2, Horn 3 and 4, Trumpet 1, Trumpet 2 and 3, Trombone 1 and 2, and Bass Trombone/Euphonium. The music is in 4/4 time and features various dynamics such as *mf cresc.* and *ff*. A rehearsal mark 'E' is located at the top right of the page.

E

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Tri.

Tamb.

to Cymbal

Musical score for percussion and harp. The score includes parts for Percussion 1, 2, and 3, Celesta, Harp, Triangle, and Tambourine. The music is in 4/4 time and features various dynamics such as *mf cresc.* and *ff*. A rehearsal mark 'E' is located at the top right of the page.

E

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

arco

arco

arco

Musical score for strings. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics such as *f cresc.* and *mf cresc.*. A rehearsal mark 'E' is located at the top right of the page.

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.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*molto dim.*

*f*

*mf*

*dim.*

*p*

*unis.*

*f*

*sf*

*dim.*

*f*

*sf*

*dim.*

*f*

*sf*

*dim.*

*mf*

*sf*

*dim.*

*cresc.*

*ff*

*f*

*mf*

*f*

*ff*

*mf*

*f cresc.*

*ff*

*molto dim.*

*mp dim.*

*ff*

*molto dim.*

*mp dim.*

*ff*

*molto dim.*

*mp dim.*

*ff*

*molto dim.*

*pizz.*

*f*



149

Picc./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 dim.*  
*p staccatissimo*  
*dim.*  
*dim.*  
*p*  
*dim.*  
*p*  
*dim.*  
*p*  
*p*  
*p*  
*pp*  
*pp*  
*mf dim.*  
*p*  
*p dim.*  
*pp*  
*pizz.*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pp*  
*mp*  
*p*

Scene 2: Awareness

**4/4** Andante calmato  $\text{♩} = 72$  poco rall. A tempo  $\text{♩} = 72$

Piccolo/Flute 3  
Flutes 1, 2  
Oboes 1, 2  
Cor Anglais/Oboe 3  
Clarinet in B $\flat$   
Clarinets in B $\flat$  1, 2  
Bass Clarinet  
Bassoons 1, 2  
Contrabassoon

**4/4** Andante calmato  $\text{♩} = 72$  poco rall. A tempo  $\text{♩} = 72$

Horns 1, 2  
Horns 3, 4  
Trumpet in C 1  
Trumpets in C 2, 3  
Tenor Trombones 1, 2  
Bass Trombone/Tuba

**4/4** Andante calmato  $\text{♩} = 72$  poco rall. A tempo  $\text{♩} = 72$

Timpani  
Percussion 1 Triangle  
Percussion 2 Susp. Cymbal  
Percussion 3 Glockenspiel  
Harp

**4/4** Andante calmato  $\text{♩} = 72$  poco rall. A tempo  $\text{♩} = 72$

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

11

*poco rall.* *A tempo* ♩ = 72 *poco rall.*

Ob. 1, 2 *mf* *p*

C.A./Ob. 3 *mf*

Cl. 2, 3

B. Cl. *Solo* *mf*

Hr. 3, 4 *poco rall.* *A tempo* ♩ = 72 *poco rall.*

C. Tpt. 1 *open* *p*

C. Tpt. 2, 3 *open* *mp*

Perc. 1 Tri. *p*

Perc. 2 Susp. Cymb. *p*

Perc. 3 Glock. *mp*

Vln. 1 *mf dim.* *senza sord.* *p* *fp* *poco rall.*

Vln. 2 *mf dim.* *senza sord.* *fp*

Vla. *mf dim.*

Vc. *pizz.* *mp* *arco*

Db. *pizz.* *mp*

**F**  
A tempo  $\text{♩} = 72$

20

Picc./Fl 3

Fl 1, 2

Ob 1, 2

C.A./Ob 3

Cl 1

*p*

*p*

*p*

*p*

to Flute 3

*espress.*

**F**  
A tempo  $\text{♩} = 72$

Hn 1, 2

Hn 3, 4

C Tpt. 1

C Tpt. 2, 3

*p*

*mp*

*mp*

**F**  
A tempo  $\text{♩} = 72$

Perc. 1

Perc. 2

Tri.

Susp. Cymb. (tr)

*mf*

*mp*

*mp*

*p*

to Snare Drum

**F**  
A tempo  $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*p*

*p*

*p*

*p*

senza sord.

div.

54

poco accel. . . Più mosso

Fl 3

Picc./Fl 3

Fl 1, 2

Ob. 1, 2

C.A./Ob. 3

Cl. 1

Cl. 2, 3

Bsn.

Solo

mf cresc.

mf

mf

ff

ff

ff

ff

to Piccolo

to Cor anglais,

poco accel. . . Più mosso

Hn 1, 2

Hn 3, 4

C Tpt. 1

C Tpt. 2, 3

T. Tbn. 1, 2

B. Tbn./Tba

mp cresc.

Hn 3

mp cresc.

ff

ff

ff

ff

mf

mf

mf

Tbn 1

poco accel. . . Più mosso

Timp.

Hp.

ff

mf

ff

ff

poco accel. . . Più mosso

Vln. 1

Vln. 2

Vla.

Vc.

Db.

unis.

p

p cresc.

p cresc.

p cresc.

pizz.

arco

arco

ff

ff

ff

ff

ff

non divisi

non divisi

non divisi

34

**5/4** **4/4**

Picc./Fl. 3 *f concitato* *mf espress.*

Fl. 1, 2 *f concitato*

Cl. 1 *fp* *f concitato*

Cl. 2, 3 *fp* *f concitato*

B. Cl. *fp* *f concitato*

Bsn. *dim.* *mf espress.*

**5/4** **4/4**

Hn 1, 2 *fp* *dim.*

Hn 3, 4 *fp*

C Tpt. 1 *dim.*

C Tpt. 2, 3 *dim.* *Tpt 2*

T. Tbn. 1, 2 *dim.* *mf espress.*

**5/4** **4/4**

Timp. *> p f*

**5/4** **4/4**

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *mf* *mf deliberamente, poco à poco cresc.*

Vc. *mf deliberamente, poco à poco cresc.*



47 **G**

Fl. 1, 2 *f* *a2*

Ob. 1, 2 *f* *a2*

C.A./Ob. 3 *f*

Cl. 1 *a2*

Cl. 2, 3 *f* *Cl 2b*

B. Cl.

Bsn. *f* *3*

**G**

Hn 1, 2 *f*

Hn 3, 4 *f*

C Tpt. 1 *f* *mf*

C Tpt. 2, 3 *f* *Tpt 2* *mf*

B. Tbn./Tba *f* *Tba* *mf*

**G**

Timp. *p*

Perc. 1 *Susp. Cymb.* *mp* *mp* *mp* *mf*

Perc. 2 *S.D.* *mf* *mf* *mf* *mf*

Perc. 3 *Glock.*

**G**

Vln. 1 *fff* *3*

Vln. 2 *fff* *3*

Vla. *univ.* *fff* *3*

Vc. *fff*

Db. *fff* *arco* *f*





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

Perc. 2 S.D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf* *p* *mf*

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

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *p* *mf*

*mf* *p* *mf*

*mf* *p* *mf*

*mf* *p* *mf* *mf dim.*

*mf* *mp* *mf*

*mf* *mp* *mf*

*mf* *mp* *mf*

*mf* *pizz.* *arco* *mf*

67 *poco rall.* **H** *A tempo*

Picc./Fl. 3 *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1 *p*

Cl. 2, 3 *p*

Bsn. *p*

*poco rall.* **H** *A tempo*

B. Tbn./Tba

*poco rall.* **H** *A tempo*

Perc. 1 Tri

Perc. 2 S.D.

Perc. 3 *mf*

Hp. *mp*

*poco rall.* **H** *A tempo*

Vln. 1 *mf* *dim.*

Vln. 2 *mp*

Vla. *p* *div.*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

72 3  
4

Picc./Fl 3

Fl 1, 2 *mf*

Ob. 1, 2

C.A./Ob. 3

Cl. 1

Cl. 2, 3 *f*

Bsn. *cresc.* *mf*

Hn 1, 2 *mf* *cresc.*

Hn 3, 4 *mf* *cresc.*

C Tpt. 1

C Tpt. 2, 3 *f* Tpt 2

T. Tbn. 1, 2 *mf* *f*

B. Tbn./Tba *cresc.* *cresc.* *f*

Perc. 1 Tri *mp cresc.* to Susp. Cymbal *f*

Perc. 3 Glock.

Hp. *cresc.* *f* C<sub>4</sub> G<sub>4</sub> D<sub>5</sub> C<sub>5</sub>

Vln. 1 *grac.* *f*

Vln. 2 *f*

Vla. *f*

Vc. *arco* *f*

Db. *f*

3  
4

77

**3/4** **4/4** **5/4** *poco accel.* **4/4**

Picc./Fl. 3 *mf* *ff* *mf* *mp* *ff*

Fl. 1, 2 *a 2* *mf* *ff* *mf* *fp*

Ob. 1, 2 *mf* *ff* *mf* *fp*

C.A./Ob. 3 *Ob 3* *ff* *mf* *to Cor anglais*

Cl. 1 *mf* *ff* *mf*

Cl. 2, 3 *Cl 2* *mf* *ff* *mf* *fp*

Bsn. *f* *mf*

Cbsn. *f* *mf*

**3/4** **4/4** **5/4** *poco accel.* **4/4**

Hn. 1, 2 *f* *mf* *mf* *sfz*

Hn. 3, 4 *mf* *mf* *sfz*

C. Tpt. 1 *f* *mp* *f*

C. Tpt. 2, 3 *f* *mf* *mp* *f*

T. Tbn. 1, 2 *f* *mf* *Tbn 1*

B. Tbn./Tba *f* *mf*

**3/4** **4/4** **5/4** *poco accel.* **4/4**

Perc. 1 *Susp. Cymb.* *f* *to Triangle*

Perc. 2 *S.D.* *f* *to Susp. Cymba* *ff*

Perc. 3 *f*

Hrp.

**3/4** **4/4** **5/4** *poco accel.* **4/4**

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

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

Vla. *f* *ff* *p* *f*

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

**I**  
♩ = 94

83

*f* *ff* *mf* *mf espress.* *mp* *mp*

*poco rall.*

Picc./Fl 3  
Fl. 1, 2  
Ob. 1, 2  
C.A./Ob. 3  
Cl. 1  
Cl. 2, 3  
Bsn.

**I**  
♩ = 94

*mp* *take mute* *p*

*poco rall.*

Hn 1, 2  
C Tpt. 1  
C Tpt. 2, 3  
T.Tbn. 1, 2  
B.Tbn./Tba

**I**  
♩ = 94

*mf dim.* *p cresc.* *p cresc.* *p cresc.* *mf dim.* *mf dim.* *mf dim.*

*mf dim.* *p cresc.* *mf dim.*

*mf dim.* *p cresc.* *mf dim.*

*mf dim.* *p cresc.*

*poco rall.*

Vln. 1  
Vln. 2  
Vla.  
Vc.

**A tempo** ♩ = 76

89

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.*

*p* *poco cresc.* *dim.*

*pp* *p*

*p* *dim.*

*poco cresc.*

*p*

**A tempo** ♩ = 76

Hn 1, 2

Hn 3, 4

C Tpt. 2, 3

T. Tbn. 1, 2

B. Tbn./Tba.

*mp dim.*

*mp dim.*

*mp dim.*

*mp dim.*

*p*

take mute

**A tempo** ♩ = 76

Perc. 1

Perc. 3

Tri.

Glock.

*mp*

*mf*

**A tempo** ♩ = 76

Vln. 1

Vln. 2

Vla.

Vc.

*div.*

*div.*

*div.*

*unis.*

*p* *poco cresc.* *dim.*

*p* *poco cresc.* *dim.*

*p* *poco cresc.* *dim.*





105  $\text{♩} = 60$

Picc./Fl 3

Fl. 1, 2 *mf* *mp*

Ob. 1, 2 *pp poco cresc.*

B. Cl. *dim.*

Bsn. *pp poco cresc.* *dim.*

Hn 3, 4  $\text{♩} = 60$  Hn 3 *mp*

C Tpt. 1

C Tpt. 2, 3

Perc. 1 Tri.  $\text{♩} = 60$

Perc. 3 Glock.

Vln. 1 *div.* *pp*

Vln. 2 *div.* *pp*

Vla. *div.* *pp*

*pp*

111

Fl. 1, 2 *p dim.* *dim.* *pp*

Cl. 1 *p dim.* *dim.* *pp*

Cl. 2, 3 *pp*

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

Bsn. *p* *dim.* *pp*

Hn 1, 2 *mf* *mf* *pp*

Hn 3, 4 *mf* *pp*

Perc. 1 Tri. *p dim.* *pp*

Perc. 2 Susp. Cymb. *p* *pp*

Perc. 3 Glock. *mp dolce* *dim.*

Harp *p dim.* *dim.*

Vln. 1 con sord. *ppp* *poco cresc.*

Vln. 2 con sord. *ppp* *ppp* *poco cresc.*

Vla. con sord. unis. *ppp* *ppp* *poco cresc.*

Vc. pizz. *mf* *dim.* *p*

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

604

### Scene 3: Anguish

**4/4** Adagio  $J = 70$   
Flute

Piccolo/Flute 3  
Flutes 1, 2  
Oboes 1, 2  
Cor Anglais/Oboe 3  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2, 3  
Bass Clarinet  
Bassoons 1, 2  
Contrabassoon

Ob 1, Solo *mf*  
Bss 1, Solo *mp*

**4/4** Adagio  $J = 70$

Horns in F 1, 2  
Horns in F 3, 4  
Trumpet in C 1  
Trumpets in C 2, 3  
Tenor Trombones 1, 2  
Bass Trombone/Tuba

**4/4** Adagio  $J = 70$

Timpani  
Percussion 1: Suspended Cymbal  
Percussion 2: Bass Drum *mf poco dim.*  
Percussion 3: Glockenspiel  
Harp

**4/4** Adagio  $J = 70$

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

*p*, *pp*, *fp*, *mf*, *pp*, *pp*, *sul tasto*, *pp*

div. 8va, unis., ord.

Fl. 1, 2 *mf*

Ob. 1, 2 *dim.* Solo *mf* *p*

Cl. 1 *mp* *fp*

Cl. 2, 3 *mp* *pp*

B. Cl. *pp* *p*

Bsn. 1, 2 *pp* *dim.*

Cbsn. *pp*

Hn. 1, 2 Hn 2 *p*

Hn. 3, 4 Hn 4 *p*

Perc. 2 B.D. *mp*

Perc. 3 Glock.

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

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

Vla. *fp* *fp* *mp* *mf*

Vc. *fp* *fp* *mp* *mf*

Db. *fp* *mp* *mf*

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.

*p*, *pp*, *mf*, *mf espress.*, *dim.*, *mp*

*a 2*, *3*, *div.*, *mf*



32 to Piccolo **J**

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.

Perc. 2 B.D.

Perc. 3 Glock.

Hp.

Vln. 1

Vln. 2

Via.

Vc.

Db.

*mp cresc.*

*mp cresc.*

*mf*

*mf*

*mf*

*p cresc.*

*p cresc.*

*mf*

*mf*

*mf*

*p cresc.*

*p cresc.*

*f*

*f*

*f*

*ff*

*mp*

*mf dim.*

*mp*

*p*

*p*

*p*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

Fl.1, 2 *mf dim.*

Ob.1, 2 *mf dim.*

Cl.1 *mf dim.*

Cl.2, 3 *mf dim.*

B. Cl. *mp*

Bsn.1, 2 *mf*

Cbsn. *mf*

Hn.1, 2 *mf*

Hn.3, 4 *mf*

C Tpt. 1

C Tpt. 2, 3

Tn. Tbn. 1, 2 *a 2* *mf cresc.*

B. Tbn./Tba. *B. Tbn.* *mf cresc.*

Perc. 1 Susp. Cymb. *p*

Perc. 3 Glock. *mf*

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



41

Fl.1,2 a 2

Ob.1,2

C.A./Ob.3

Cl.1

Cl.2,3

B. Cl.

Bsn.1,2 a 2

Cbsn.

Hn.1,2 Hn 2. Hn 1

Hn.3,4 Hn 4. Hn 3

C Tpt. 1

C Tpt. 2,3 a 2

Tn./Tbn. 1,2

B. Tbn./Tba. a 2

Timp.

Susp. Cymb.

Perc. 1

Perc. 2 B.D.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3/4

mf dim.

f

mf dim.

f

mf dim.

f

mf dim.

f

p

mf dim.

mf dim.

mf dim.

mf dim.

mf dim.

ff

mf dim.

p dim.

p

mf

mf

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

23

**K**

**4/4**

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

*p* *pp* *mf* *f* *mp*

**K**

**4/4**

Più mosso ♩ = 76

Hrn. 1, 2

Hrn. 3, 4

Tn. Tbn. 1, 2

B. Tbn./Tba.

*p* *pp*

**K**

**4/4**

Più mosso ♩ = 76

Perc. 2 B.D.

Perc. 3 Glock.

Hp.

*p* *15<sup>mo</sup>-7*

**K**

**4/4**

Più mosso ♩ = 76

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *pp* *pp* *pp* *pizz.* *mp* *div.*

57

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Hr. 1, 2

Hr. 3, 4

Tn. Tbn. 1, 2

B. Tbn. / Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**3**  
**2**

**4**  
**4**

**3**  
**4**

*mf*

*a 2*

Ob. 1

Cl. 2

*mf*

*mf*

*a 2*

*mf*

*f*

*mf*

*mf*

*a 2*

*mf*

Tba

*mf*

Solo

*mf*

*mf*

un.

*cresc.*

un.

*mp cresc.*

*mp cresc.*

div.

un.

*mf*

div.

un.

*mp pizz.*

div.

un.

*mf*

arco

*mf*

pizz.

*mf*

arco

*mp cresc.*

*mp cresc.*

*mf*

57

**3/4** **4/4** **5/4** **7/4** **4/4**

Picc./Fl. 3 *mf*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Cl. 1 *mp* *p*

Cl. 2, 3 *p*

B. Cl. *mp*

Bsn. 1, 2 *p* Bsn 1

Cbsn. *mp*

**3/4** **4/4** **5/4** **7/4** **4/4**

Hn. 1, 2 *p* *mf*

Hn. 3, 4 *p* *mf*

Tn, Tbn. 1, 2 *pp*

B, Tbn/Tba. *pp*

**3/4** **4/4** **5/4** **7/4** **4/4**

Hip. *p* *mf*

**3/4** **4/4** **5/4** **7/4** **4/4**

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *arco* *p*

Vc. *p* *unis.*

Db. *pizz.* *mf* *Solo 1.* *p*

62

Fl.1, 2 *p*

Ob.1, 2

Cl.1 *pp*

Cl.2, 3

B. Cl. *p*

Bsn.1, 2

Cbsn. *p*

Hn.1, 2

Hn.3, 4

Tp, Tbn. 1, 2 *p* *chiss.*

Timp. *mp dim.*

Perc. 2 B.D. *mf* *mp*

Perc. 3 Glock.

Hp. C<sub>4</sub>

Vln. 1 *p* *p cresc.*

Vln. 2 *p* *p cresc.*

Vla. *p* *p cresc.*

Vc. *mp dim.* *p cresc.*

Db. *mp dim.* *arco*

*poco rall.*

**L**  
Poco agitato  $\text{♩} = 66$

68

Fl.1, 2 *mf*

Ob.1, 2 *mf*

C.A./Ob.3 *mp*

Cl.1 *mf*

Cl.2, 3 *mf*

B. Cl. *mp*

Bsn.1, 2 *mp*

Cbsn. *mf*

**L**  
Poco agitato  $\text{♩} = 66$

Hrn.1, 2 *mf* *pp* *mf* *pp*

Hrn.3, 4 *pp* *mf* *pp* *mf*

Tn.Tbn. 1, 2 *mp*

Tba *mp*

B.Tbn./Tba *mp*

**L**  
Poco agitato  $\text{♩} = 66$

Perc. 2 B.D. *p*

Perc. 3 Glock. *p*

**L**  
Poco agitato  $\text{♩} = 66$

Vln. 1 *mf dim.* *mp cresc.* *f dim.*

Vln. 2 *mf dim.* *mp cresc.* *f dim.*

Vla. *mf cresc.* *f dim.*

Vc. *mf cresc.* *f dim.*

Db. *f* *f dim.*

70

Picc./Fl. 3 *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *a 2*

Cl. 1 *mf*

Cl. 2, 3 *mf*

B. Cl.

Bsn. 1, 2 *a 2*

Cbsn.

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. 1 *mf cresc.*

B. Tbn./Tba. *mf cresc.*

Perc. 2 B.D. *mf*

Hp. *f*

Vln. 1 *mf dim.* *cresc.*

Vln. 2 *mf dim.* *cresc.*

Vla. *mf dim.* *p cresc.*

Vc. *mf dim.* *pizz.* *div.* *p cresc.*

Db. *mf*

72 **3/2** **4/4**

Picc./Fl. 3 *p* *mf cresc.*

Fl. 1, 2 *mf dim.* *p* *mf cresc.*

Ob. 1, 2 *a 2*

Cl. 1 *mf dim.*

Cl. 2, 3 *mf dim.*

B. Cl.

Bsn. 1, 2 *mf* *a 2*

Hn. 1, 2 **3/2** **4/4** *fp*

Hn. 3, 4 *fp* *mp*

Tn. Tbn. 1, 2 *mf cresc.*

B. Tbn./Tba.

Vln. 1 *mf* *p*

Vln. 2 *mf*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

Db. *arco* *pizz.* *dim.*



74 **4/4** to Flute 3

Picc./Fl. 3

Fl. 1, 2 *f dim.* *mf*

Ob. 1, 2

C.A./Ob. 3

Cl. 1 *mf dim.*

Cl. 2, 3 *mf dim.*

Bsn. 1, 2

**4/4**

Hn. 1, 2 *dim.*

Hn. 3, 4 *dim.*

B.Tbn./Tba.

**4/4**

Hp. *mf*

**4/4**

Vln. 1 (b)

Vln. 2 (a)

Vla. *unis.* (b)

Vc. *unis.*

Db. *ff* *arco* *ff*

76 Fl

Picc./Fl. 3

Fl. 1, 2

Cl. 1

Cl. 2, 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*gliss.*

*trill*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

78 *p* to Piccolo

Fl.1, 2 *p*

Ob.1, 2 *mf* *a 2* *p*

Cl.1 *mp*

Cl.2, 3 *mp* *p*

B. Cl.

Bsn.1, 2 *mf* *a 2* *mf*

Cbsn.

Tn., Tbn. 1, 2 *mp* Tbn 1

B. Tbn./Tba. *mf* Tba

Harp *aliso* *8va* *15va*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

81 **6/4** **4/4**

Picc./Fl. 3 *mp*

Fl. 1, 2 *dim. poco à poco* *mp* a 2

Cl. 1 *p* *mp*

Cl. 2, 3 *p* *mp* Cl 2

B. Cl. *mp*

Bsn. 1, 2

Hn. 1, 2 *mf* **6/4** **4/4**

Hn. 3, 4 *mf*

Tn. Tbn. 1, 2 *dim. poco à poco*

B. Tbn./Tba. *dim. poco à poco*

Hp. *mf* **6/4** **4/4** F $\flat$  D $\flat$

Vln. 1 **6/4** **4/4**

Vln. 2

Vla.

Vc. *mp*

Db. *pizz.*

**84**

**4/4**      **6/4**      **3/4**

Picc./Fl 3  
 Fl. 1, 2      Fl. 1b *a 2*  
 Ob. 1, 2  
 Cl. 1  
 Cl. 2, 3 *a 2*  
 B. Cl.  
 Bsn. 1, 2

**4/4**      **6/4**      **3/4** *mf dim.*

Hn. 1, 2 *a 2*  
 Hn. 3, 4 *a 2*  
 Tn.Tbn. 1, 2

**4/4** Glock.      **6/4**      **3/4** *mf dim.*

Perc. 3

Hp.  
 Eb  
*mf* *p cresc.* *div.*

**4/4**      **6/4**      **3/4**

Vln. 1 *mf* *pp* *mf*  
 Vln. 2 *mf* *pp* *mf* *div.*  
 Vla. *mf* *pp* *mf*  
 Vc. *mf* *pp* *mf* *unis.*  
 Db. *mf* *pp* *mf*

Additional markings in the score include dynamic markings (*p*, *mf*, *mp*, *pp*, *cresc.*), articulation (*div.*, *unis.*), and performance directions (*a 2*, *Bsn 1.*, *arco*, *mf*).

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

5/4

4/4

5/4

4/4

*p*

*mp*

*p*

*mf*

*mp*

*p*

*pp*

*p*

*mp*

*p*

*pp*

*p*

*mp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*mf dim.*

*pp cresc.*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*div.*

93

Fl.1, 2 *mp* *a 2* *mf*

Ob.1, 2 *mp* *a 2*

Cl.1

Cl.2, 3

Hn.1, 2 *mp*

Hn.3, 4 *mp*

Vln. 1

Vln. 2 *6*

Vla.

Vc.

Db.

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

*mp dim.*

unis.

Vla.

*mp dim.*

Vc.

*mp dim.*

Db.

*mp dim.*



96

Fl.1, 2 *mf* a 2 **M** **5**/**4** **4**/**4**

Ob.1, 2 *mf* Ob 1, *mf*

Cl.1 *mf*

Cl.2, 3 *mf*

B. Cl.

Bsn.1, 2 *mp* a 2

Hn.1, 2 **M** **5**/**4** **4**/**4**

Hn.3, 4

C Tpt. 1 *mf*

Vln. 1 *mp cresc.* **M** **5**/**4** *unis.* **4**/**4**

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

Vla. *p cresc.* *mp cresc.*

Vc. *p cresc.* *mp cresc.*



**101** **5/4** **7/4** **4/4**

Picc./Fl. 3 *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *mf*

C.A./Ob. 3 *mf*

Cl. 1 *f*

Cl. 2, 3 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

**102** **5/4** **7/4** **4/4**

Hn. 1, 2 *f* *mf cresc.* *f* *ff*

Hn. 3, 4 *f* *mf cresc.* *f* *ff*

C Tpt. 1 *mf cresc.* *f* *ff*

C Tpt. 2, 3 *f* *ff*

Tn. Tbn. 1, 2 *mf cresc.* *f cresc.* *f* *ff*

B. Tbn./Tba. *f* *ff*

**103** **5/4** **7/4** **4/4**

Timp. *cresc.* *f* *ff*

Perc. 1 Susp. Cymb.

Perc. 2 B.D. *f*

Vln. 1 *fff* *dim.*

Vln. 2 *fff* *dim.*

Vla. *fff* *dim.*

Vc. *fff* *dim.*

Db. *fff* *dim.*

106

**5/4** **4/4**

Picc./Fl. 3 *ff dim.* *mp dim.*

Fl. 1, 2 *ff dim.* *mp dim.* *p* *mf dolce*

Ob. 1, 2 *ff dim.* *mp dim.* *p* *pp*

C.A./Ob. 3 *ff dim.* *mp dim.* *p* *pp*

Cl. 1 *f dim.* *mp dim.* *pp* *p dolce*

Cl. 2, 3 *f dim.* *mp dim.* *pp* *p dolce*

B. Cl. *ff* *mp dim.* *p* *pp*

Bsn. 1, 2 *ff dim.* *mp dim.* *p* *pp*

**5/4** **4/4**

Hn. 1, 2 *f* *mf* *pp* Hn 1

Hn. 3, 4 *f* *mf* *pp* Hn 3

C Tpt. 1

C Tpt. 2, 3

Tn. Tbn. 1, 2 *f*

B. Tbn./Tba. *f*

**5/4** **4/4**

Timp. *ff dim.* *mp dim.* *p*

Perc. 1 Susp. Cymb. *ff*

Perc. 2 B.D. *fp*

Perc. 3 Glock. *mf*

Hp. *mf*

**5/4** **4/4**

Vln. 1 *div.* *f dim. molto* *fp* *pp* *pp*

Vln. 2 *f dim. molto* *fp* *pp* *pp*

Vla. *f dim. molto* *fp* *pp* *ppp* *pp*

Vc. *f dim. molto* *fp* *pp* *ppp* *pp*

Db. *f dim. molto* *fp* *pizz.* *ppp* *pp*

111

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.

**3/4**

*mf*

*mf*

*mp*

*pp*

*pp*

*pp*

*arco*

*p*

Solo

A $\sharp$  C $\sharp$  G $\sharp$  F $\sharp$  F $\sharp$  D $\sharp$



N

124

Picc./Fl 3

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Cbsn.

*mp*

*p*

*pp*

*mf*

*mf*

N

Hn. 1, 2

Hn. 3, 4

Tn. Tbn. 1, 2

B. Tbn./Tba.

*mp*

*mf*

*mf*

*mf*

N

Timp.

Perc. 2

Perc. 3

Hp.

*pp*

B.D.

Glock.

*mf*

*cresc.*

N

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*mp*

*mp*

*mp*

*mf*

*f*

*pizz. unis.*

*arco*

130

Picc./Fl 3 *p cresc.* *mf* *mf* *1. fl.*

Fl. 1, 2 *p cresc.* *mf*

Ob. 1, 2 *p cresc.* *mf*

Cl. 1 *p cresc.*

Cl. 2, 3 *p cresc.*

Bsn. 1, 2 *poco cresc.* *dim.*

Cbsn. *poco cresc.* *dim.*

Hn. 1, 2 *dim.* *p* *mp dim.*

Hn. 3, 4 *dim.* *p*

Tn, Tbn. 1, 2

B. Tbn./Tba.

Perc. 2 B.D.

Perc. 3 Glock. *mp*

Hp. *6* *6* *5* *3* *3* *6* *A<sub>4</sub>* *D<sub>4</sub>*

Vln. 1 *dim.* *pp*

Vln. 2 *dim.* *pp* *p*

Vla. *dim.* *pp*

Vc. *mp* *dim.* *p*

Db. *dim.* *p*

to Flute 3



135 Fl 3

Picc./Fl. 3

Fl. 1, 2 *mp* *dim.* *p dim.*

Ob. 1, 2 *mp* Ob. 1

Cl. 1 *p dim.* Cl. 2

Cl. 2, 3 *p dim.*

B. Cl. *mp*

Bsn. 1, 2 *p dim.*

Hn. 1, 2 *p* Hn. 1  
Hn. 3, 4 *p* Hn. 3

Vln. 1 *p*

Vln. 2 *pp* *p*

Vla. *p* *mf*

Vc. *mf* *p*

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

142 Fl 3

Picc./Fl 3

Fl 1, 2

Ob 1, 2

Cl 1

Cl 2, 3

Bsn 1, 2

Hn 1, 2

Hn 3, 4

Perc. 3

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Fl 1 Solo

Solo

Hn 2.

Hn 4.

*mf*

*pp*

*mf dim.*

*mp dim.*

*mf dim.*

*mp dim.*

*p*

*pp*

*cresc.*

*p*

*pp*

*cresc.*

*p*

*pp*

*cresc.*

*p*

150 Fl 3

Meno mosso **3/4** **4/4**

Picc./Fl 3

Fl 1, 2 *mf* *p dim.*

Ob 1, 2 *mp* *p dim.*

C.A./Ob 3 *mf*

Cl 1 *p dim.*

Cl 2, 3 *p dim.*

B. Cl. *p*

Meno mosso **3/4** **4/4**

Hr 1, 2

Hr 3, 4

Tn. Tbn. 1, 2 *mp* Tbn 1 Solo

B. Tbn./Tba. *mp* Tba Solo

Meno mosso **3/4** **4/4**

Perc. 2 B.D.

Perc. 3 Glock.

Meno mosso **3/4** **4/4**

Vln. 1 *pp* *dim.* *div.*

Vln. 2 *pp* *dim.*

Vla. *pp* *dim.*

Vc. *pp* *dim.*

Db. *pp* *dim.*

9'32"

Scene 4: Anger

**6/8** Agitato  $\text{♩} = 54$  poco accel.

Piccolo/Flute 3  
Flutes 1, 2  
Oboes 1, 2  
Cor Anglais/Oboe 3  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2, 3  
Bass Clarinet in B $\flat$   
Bassoons 1, 2  
Contrabassoon

Horn in F 1, 2  
Horn in F 3, 4  
Trumpet in C, 1  
Trumpets in C, 2, 3  
Tenor Trombones 1, 2  
Bass Trombone/ Tuba

**6/8** Agitato  $\text{♩} = 54$  poco accel.

Timpani 1-3  
Susp. Cymb.  
Percussion 1  
Percussion 2 S.D.  
Percussion 3 Tamb.

Celesta  
Harp

**6/8** Agitato  $\text{♩} = 54$  poco accel.

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

Susp. Cymb.

Perc. 1 *II* *(tr)*

Perc. 2 S.D.

Perc. 3 Tamb. *p* < *mp* *mf*

Hp. *E<sub>b</sub>* *F<sub>♯</sub>*

Vln. 1

Vln. 2

Vla. normale *V*

Vc.

**O** Più mosso  $\text{♩} = 80$

21

Picc./Fl. 3 *mf staccatissimo* *mf*

Fl. 1, 2 *mf staccatissimo* *f*

Ob. 1, 2 *mf staccatissimo* *f*

C. A./Ob. 3 *mf staccatissimo* *f*

B♭ Cl. 1 *mf staccatissimo* *f* Solo *mf*

B♭ Cl. 2, 3 *mf staccatissimo* *f* *fp*

Bass Cl. *fp*

Bsn. 1, 2 *mf staccatissimo* *f*

Cbsn. *mf* *f*

Hn. 1, 2 *mf staccatissimo* *fp*

Hn. 3, 4 *mf staccatissimo* *fp*

C Tpt. 1 *mf staccatissimo* *fp*

C Tpt. 2, 3 *mf staccatissimo* *fp*

Tnr Tbn. I, 2 *mf staccatissimo*

B. Tbn/Tba *mf staccatissimo*

**O** Più mosso  $\text{♩} = 80$

Timp. *mf* *f* *t*

Susp. Cymb. *mf* *f*

Perc. 1 *ff*

Perc. 2 S.D. to Bass Drum *ff*

Perc. 3 Tamb. to Glockenspiel *ff*

Hp. *ff*

Più mosso  $\text{♩} = 80$

**O** arco div. *f staccatissimo* unis. arco *f*

Vln. 1 *f staccatissimo*

Vln. 2 *f staccatissimo* *div. arco* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

Db. col legno *mf* *f* *pizz.* *arco* *fp*

30

Score for Scene 4: Anger, page 171. The score includes parts for Piccolo/Flute 3, Flute 1, Oboe 1, Cor Anglais/Oboe 3, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Harp, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a minor key and features a dynamic range from piano (p) to fortissimo (f). The score includes various musical notations such as dynamics (mf, f, sfz, p, cresc.), articulation (accents, slurs), and performance instructions (div., unis.).

Instrument parts and dynamics:

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





50

**Woodwinds:**  
Picc./Fl. 3: *mf*  
Fl. 1, 2: *mf*  
Ob. 1, 2: *mf*  
C. A./Ob. 3: *mf*, *f*  
B♭ Cl. 1: *mf*  
B♭ Cl. 2, 3: *mf*  
Bass Cl.: *mf*  
Bsn. 1, 2: *f*, *mf*  
Cbsn.: *f*

**Brass:**  
Hn. 1, 2: *mp*  
Hn. 3, 4: *mp*  
C Tpt. 1: *mf*, *f*  
Tnr Tbn. 1, 2: *f*  
B. Tbn/Tba.: *p*

**Percussion:**  
Perc. 1 (Susp. Cym.): *f*  
Hp.: *mf*

**Strings:**  
Vln. 1: *mf cresc.*  
Vln. 2: *mf cresc.*  
Vla.: *mf cresc.*  
Vc.: *mf cresc.*  
Db.: *mf cresc.*

Scene 4: Anger

60

Picc./Fl. 3 *cresc.* *ff*

Fl. 1, 2 *cresc.* *mf*

Ob. 1, 2 *cresc.* *ff*

C. A./Ob. 3 *cresc.* *ff*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2, 3 *ff* *mp*

Bass Cl. *ff* *mp*

Bsn. 1, 2 *mf* *mf*

Hn. 1, 2 *mf cresc.* *a 2* *cresc.* *fp* *mf*

Hn. 3, 4 *f* *fp* *mf*

C Tpt. 1 *mf* *nat.* *mp*

C Tpt. 2, 3 *mp*

Trn Tbn. 1, 2 *mf* *f*

B. Tbn/Tba *mf*

Perc. 1 Susp. Cymb. *mf*

Perc. 2 B.D. *mf*

Perc. 3 Tamb. *mf*

Cel. *mf*

Hp. *f* *E♭* *A♭* *mp*

Vln. 1 *mf*

Vln. 2 *div.* *pizz.* *arco* *ff* *mp*

Vla. *f* *pizz.* *arco* *ff* *mf*

Vc. *f* *pizz.* *mp*

Db. *pizz.* *mf*



80

Picc./Fl.3 *mf* Fl. 1 *f* a 2 *f*

Fl. 1, 2 *f* *f* *f*

Ob. 1, 2 *f* *f* *f*

C. A./Ob. 3 *mf* *f*

B♭ Cl. 1 *f* *f*

B♭ Cl. 2, 3 *f* *f*

Bsn. 1, 2 *mf* *f* a 2

Cbsn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1 *f* a 2

Tnr Tbn. 1, 2 *f* a 2

B. Tbn./Tba. *fp* *pp* *f* B. Tbn.

Perc. 1 Tamb. *p* *mf*

Perc. 2 S.D. *f* *mp*

Hp. E4 F4 G4

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

Vln. 2 *f dim.* *mf* *ff* *mf* unis. col legno div norm. unis.

Vla. *f dim.* *mf* *ff* *mp* col legno

Vc. *f* *mf* *mp cresc.* *pizz.* arco col legno arco *pizz.*

Db. *f* *f* *mp cresc.* *pizz.*

87 **9** poco rall. **6** **P** **Meno mosso** ♩ = 66

**Woodwinds:**  
Picc./Fl. 3: *mf*, *a. 2*  
Fl. 1, 2: *mf*  
Ob. 1, 2: *mf*  
C. A./Ob. 3: *mf*  
B♭ Cl. 1: *mf*  
B♭ Cl. 2, 3: *mf*  
Bsn. 1, 2: *mf*, *a. 2*  
Cbsn.: *mf*

**Brass:**  
Hn. 1, 2: *p*  
Hn. 3, 4: *p*  
C. Tpt. 1: *mf*  
C. Tpt. 2, 3: *mf*  
Tnr. Tbn. 1, 2: *mf*  
B. Tbn./Tba.: *mp*

**Strings:**  
Vln. 1: *dim.*, *col legno*, *mp*  
Vln. 2: *dim.*, *mf*  
Vla.: *norm.*, *dim.*, *mp*  
Vc.: *f*, *col legno*, *mf*  
Db.: *f*, *mp*, *ff*, *p*

**Percussion:**  
Perc. 1: Tamb., S.D., *f*  
Perc. 2: *mf*

**Other:**  
B. Tbn.: *f*, *pp*, *mp*

93

Instrument parts and dynamics:

- Picc./Fl. 3
- Fl. 1, 2
- Ob. 1, 2
- C. A./Ob. 3
- Bb Cl. 1
- Bb Cl. 2, 3
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- C Tpt. 1
- C Tpt. 2, 3
- Tbn 1
- Tbn 2
- B. Tbn/Tba
- Perc. 1: Susp. Cymb. to Tambourine
- Perc. 2: S.D.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

Dynamic markings: *mf*, *f*, *ff*

Performance markings: *a 2*

99

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

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

*p*

*mf*

*mf*

*mp*

*mp*

*f*

*mf*

*f*

*ff*

*mf*

*mp*

*mp*

*mf*

*mf*

Hn. 1

Hn. 2

Hfn 4

Tba

B. Tbn. 2

Tamb.

S.D.

Glock.

to Bass Drum

arco

105

Fl. 1, 2

Ob. 1, 2

C. A./Ob. 3

B♭ Cl. 1

B♭ Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hu. 1, 2

Hu. 3, 4

C Tpt. 1

Tnr Tbn. 1, 2

B. Tbn/Tba

Timp.

Perc. 1 Tamb.

Perc. 2 S.D.

Perc. 3 B.D. to Glockenspiel

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

a 2

mp

mf

p

f



111

Picc./Fl. 3 *f* *molto cresc.*

Fl. 1, 2 *f* *molto cresc.*

Ob. 1, 2 *f* *molto cresc.*

C. A./Ob. 3 *f* *p* *molto cresc.*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *mf* *f*

Bass Cl. *mf* *f*

Bsn. 1, 2 *mf* *p*

Cbsn. *f*

Hn. 1, 2 *f* Hn 1 *mp* unis. *molto cresc.*

Hn. 3, 4 Hn 3 *f* *mp* unis. *molto cresc.*

C Tpt. 1 *mf* *p molto cresc.*

Tnr Tbn. 1, 2 *mf* *p molto cresc.*

B. Tbn/Tba *mf* *p molto cresc.*

Timp.

Perc. 1 Tamb. *p* *mf* to Cymbal

Perc. 2 S.D. *mp*

Perc. 3 Glock. *ff* to Tambourine

Vln. 1 *f* *mp* arco *f* unis. norm. *cresc.*

Vln. 2 *mp* norm. *cresc.*

Vla. *f* *mf* col legno *f* norm. div. *f* col legno *cresc.*

Vc. *mf* unis. pizz. *f* arco *cresc.*

Db. *mf* *pizz.* arco

118

Picc./Fl. 3 *ff* *molto dim.*

Fl. 1, 2 *ff* *molto dim.*

Ob. 1, 2 *ff* *molto dim.*

C. A./Ob. 3 *molto dim.*

B♭ Cl. 1 *ff dim.* *molto dim.* *mp* *p*

B♭ Cl. 2, 3 *ff dim.* *mp* *p*

Bsn. 1, 2 *a 2* *mf cresc.* *f dim.* *mf* *p*

Cbsn. *mf cresc.* *f dim.* *mf*

Hn. 1, 2 *ff dim.* *p* *Hn 1* *mf dim.*

Hn. 3, 4 *ff dim.* *p* *mf dim.*

C Tpt. 1 *ff dim.*

C Tpt. 2, 3 *Tpt 2* *a 2* *ff dim.*

Tnr Tbn. 1, 2 *ff dim.*

B. Tbn/Tba *ff dim.*

Perc. 1 *Susp. Cymb.* *p cresc.* *fff*

Perc. 2 *S.D.*

Perc. 3 *Tamb.* *to Glockenspiel*

Hp. *++!+++* *f*

Vln. 1 *col legno* *div. norm.* *ff* *mf* *col legno* *pizz.* *unis.*

Vln. 2 *norm.* *col legno* *div.* *norm.* *mf* *col legno* *unis. pizz.*

Vla. *norm.* *col legno* *div.* *norm.* *ff* *mf* *col legno* *pizz.*

Vc. *ff* *mp* *div. pizz.* *nico p*

Db. *f* *ff* *mf*

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

**Q** Susp. Cymb. poco accel.  
Perc. 1 *pp*  
Perc. 2 S.D.  
Perc. 3 Glock. *mp cresc. poco à poco* to Tambourine *p* *mf*

Hp. *p* *cresc. poco à poco*

**Q** poco accel.  $\text{++} \text{||} \text{++}$

Vln. 1 *pp* *cresc. poco à poco*  
Vln. 2 *col legno*  
Vla. arco *mf cresc. poco à poco*  
Vc. *p* *cresc. poco à poco* *col legno* *mp* *cresc. poco à poco*

137

Ob. 1, 2 *mp* *mf*

Bb Cl. 1 *mp* *mf*

Bb Cl. 2, 3 *mp* *mf*

Bsn. 1, 2 *mp* *mf*

Susp. Cymb.

Perc. 1

Perc. 2 S.D.

Perc. 3 Tamb. *mp* *mf cresc.*

Harp. *G#*

Vln. 1

Vln. 2

Vla.

Vc.

145 **A tempo** ♩ = 80

**System 1:**

- Picc./Fl. 3: *f*
- Fl. 1, 2: *a 2<sup>a</sup>*
- Ob. 1, 2: *a 2<sup>a</sup>*, *f*
- C. A./Ob. 3: *f*
- B♭ Cl. 1: *f*
- B♭ Cl. 2, 3: *f*
- Bsn. 1, 2: *mf*
- Cbsn.: *f*
- Hn. 1, 2: *f*
- Hn. 3, 4: *f*
- C Tpt. 1: *f*
- C Tpt. 2, 3: *f*
- Tnr Tbn. 1, 2: *f*
- B. Tbn./Tbn.: *f*, *ff*

**System 2:**

- Timp.: *mf*
- Perc. 1: Susp. Cymb. *ff*
- Perc. 2: S.D. *ff*
- Perc. 3: Tamb. *ff* to Glockenspiel *f*, *mf*
- Cel.: *mf*
- Hp.: *ff*

**System 3:**

- Vln. 1: *f*, *arco div.*
- Vln. 2: *f*, *arco div.*
- Vla.: *mf*
- Vc.: *mf*, *div. arco*, *col legno*
- Db.: *arco*, *mf*, *pizz.*

149

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./Euph.

Timp.

Perc. 2 S.D.

Perc. 3 Glock.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sfz*

*p*

*mp*

*mf*

*f*

*ff*

*arco*

*unis. V*



164

Picc./Fl. 3 *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

C. A./Ob. 3 *mf*

B♭ Cl. 1

Bass Cl.

Bsn. 1, 2 *mf* a 2

Cbsn.

Hn. 1, 2 *mp*

Hn. 3, 4 *mp* Hn 2

C Tpt. 2, 3 *mp*

Tnr Tbn. 1, 2 *mf* *pp*

Timp. *mp*

Perc. 2 S.D. Glock. *mf* *p*

Perc. 3

Cel.

Hp.

Vln. 1 *f* arco *mf* nat.

Vln. 2 *mf*

Vla.

Vc. *mf*

Db. *f* *ff*







Scene 5: Alienation

**6** Allegretto  $\text{♩} = 40$

Piccolo/Flute 3  
Flutes 1, 2  
Oboes 1, 2  
Cor Anglais/Oboe 3  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2, 3  
Bass Clarinet in B $\flat$   
Bassoons 1, 2  
Contrabassoon

**6** Allegretto  $\text{♩} = 40$

Horns in F 1, 2  
Horns in F 3, 4  
Trumpet in C 1  
Trumpets in C 2, 3  
Tenor Trombones 1, 2  
Bass Trombone/Tuba

**6** Allegretto  $\text{♩} = 40$

Timpani  
Percussion 1 Tambourine  
Percussion 2 Glockenspiel  
Celesta  
Harp

**6** Allegretto  $\text{♩} = 40$

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

11

9 <sup>a 2</sup> 3 4 6 8

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Cl. 1 *p*

Cl. 2, 3 *p*

Cbsn. *mf*

9 3 4 6 8

Vln. 1 *mp* arco *pp* pizz. *p* arco *poco dim.*

Vln. 2 *mp* *pp* *p* *poco dim.*

Vla. *pp* pizz. *p* arco *poco dim.*

Vc. *mp* arco *pp* pizz. *p* arco *poco dim.*

Db. *mf* arco *p* pizz. *poco dim.*

21

Fl. 1, 2 *p* *mf*

Cl. 1 *p*

B. Cl. *p*

Cbsn. *mp*

Hr. 1, 2 *p*

Hp. *mf*

Vln. 1 *pp* div. *pp*

Vln. 2 *pp* *pp*

Vla. *pp* pizz. div. *mp* *pp*

Vc. *pp* *mp*

Db. *pp* arco *pp*

31

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

Cbsn.

Hn. 1, 2

C Tpt. 1

Perc. 2

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**R**

Fl 1

*mf espress.*

Ob 1

*mp espress.*

Cl 1

*p*

*mp espress.*

*pp*

Cl 2

*p*

Hn 1

*mp espress.*

*p*

**R**

*p*

**R**

*unis. arco*

*div.*

*pp*

*unis. pizz.*

*arco div.*

*p*

*arco*

*tremolo*

*fp*

*pp*

*tremolo*

*pp*

40

Picc./Fl 3 *mf* to Flute 3

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

C.A./Ob. 3

Cl. 1 *mf* *pp*

Cl. 2, 3 *a 2* Cl. 2 *pp*

Bsn. 1, 2 *a 2* *f*

Cbsn. *f*

Hn. 1, 2 *mp* Hn. 1 *mf*

Hn. 3, 4 Hn. 3 *mf*

C Tpt. 1 *mf*

B. Tbn./Tba. B. Tbn. *mf*

Perc. 1 *pp* Tamb.

Perc. 2

Hp. *Aq* *mf* *Dq*

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf* *pizz.* *arco*

Vc. *mf* *pizz.* *arco* *f*

Db. *f* *pizz.* *mf*

Detailed description of the musical score: This is a page of a musical score, page 194, titled 'Scene 5: Alienation'. The score is for a symphony orchestra and includes parts for Piccolo/Flute 3, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais/Oboe 3, Clarinets 1, 2, and 3, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1 and 3, Trombones 1 and 3, Percussion 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features various dynamics including *mf*, *mp*, *pp*, *f*, and *p*. Performance instructions like 'a 2', 'arco', and 'pizz.' are present. A section of the score is marked 'to Flute 3'.

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.

*mf*

*a 2*

*mf*

*mf*

*a 2*

*Cl 2*

*a 2*

*p*

*mf*

*p*

*mp*

*pp*

*mp*

++|+++





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

Hn. 3, 4

Tn./Tbn. 1, 2

Trb 1

Perc. 1 Tamb.

Perc. 2 Glock.

Vln. 1

Vln. 2 *mp cresc.*

Vla. *mp cresc.*

Vcl. *mf cresc.*

Db.

*mf*

*f*

*f*

*f*

*p*

*mf*

*mf*

*mf*

*mf*

non divisi

non divisi

tremolo

pizz.

*mf*

65

**S** Più mosso ♩ = 56

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

C. A./Ob. 3 *p*

Cl. 1 *mp*

Cl. 2, 3 *p*

B. Cl. *p*

**S** Più mosso ♩ = 56

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tn./Tbn. 1, 2 *p*

Perc. 1 Tamb. *mf* to Cymbals *p*

Hp. *mf* *F#*

**S** Più mosso ♩ = 56

Vln. 1 *f* *p*

Vln. 2 *f* *plzz.* *arco* *p*

Vla. *mf* *div.*

Vc. *arco* *mf*

Db. *arco* *mf* *f* *mf*

**6** A tempo ♩ = 40

71

Picc./Fl. 3

Fl. 1, 2 *mf*

Cl. 1 *mf*

Cl. 2, 3 *p*

B. Cl. *mp*

*a 2*

**6** A tempo ♩ = 40

Hn. 1, 2

Hn. 3, 4 *p*

**6** A tempo ♩ = 40

Perc. 2 Glock. *p*

Hp. *G* *mf* *cresc.* *Ab* *C* *Fb*

**6** A tempo ♩ = 40

Vln. 1 *pp* *cresc.*

Vln. 2 *pp* *cresc.*

Vla. *pp* *cresc.*

77

Picc./Fl. 3 *mf*

Fl. 1, 2 *mf* *a 2*

Ob. 1, 2 *mf* *a 2*

C.A./Ob. 3

Cl. 1 *mf*

Cl. 2, 3 *mf* Cl. 2 *f*

B. Cl. *mf* *a 2* *f*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Hn. 1, 2 *mp cresc.*

Hn. 3, 4 *mp cresc.*

Tn. Tbn. 1, 2 *mf* *a 2* *mp* *mf*

B. Tbn./Tba. *mp* *mf*

Timp. *mf* *f*

Perc. 1 Susp. Cymb. *mf* *f*

Hp. *non. arp.* *f*

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

Vln. 2 *mf cresc.* *f* *ff*

Vla. *mf* *cresc.* *f* *ff*

Vc. *mf* *cresc.* *f* *ff*

Db. *arco* *mf* *cresc.* *f* *ff*

7 8 14

85

1/4 6/8

Picc./Fl. 1 *mf*

Fl. 1, 2 *ff* *mf*

Ob. 1, 2 *ff* *mf*

C.A./Ob. 3 *ff* *mf*

Cl. 1 *mf*

Cl. 2, 3 *mf* *p*

B. Cl. *mf*

Bsn. 1, 2 *f* *mf*

Cbsn. *f* *mp*

Hn. 1, 2 *mf* *f* *mp*

Hn. 3, 4 *mf* *f* *mp*

C Tpt. 1 *f* *mp*

C Tpt. 2, 3 *f* *mp*

Tn. Tbn. 1, 2 *f* *mp*

B. Tbn./Tba. *f* *mp*

Timp. *ff* *mf* *p*

Perc. 1 *ff* *f* *pp*

Harp *ff*

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

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

Vla. *fff* *mp*

Vcl. *fff* *mp*

Db. *fff* *mp*



poco rit.

9

6

101

Picc./Fl 3

Fl 1, 2

Ob. 1, 2

C.A./Ob. 3

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Fl 1

*p*

poco rit.

9

6

Hn. 1, 2

Hn. 3, 4

Tn.Tbn. 1, 2

B.Tbn./Tba.

a 2

Tbn 1

*p*

poco rit.

9

6

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div.

*mp dim.*

*mf dim.*

**T**

**6/8** A tempo ♩ = 40

108

Picc./Fl. 3  
*pp poco cresc.*

Fl. 1, 2  
*pp poco cresc.*

C.A./Ob. 3  
*pp*

Cl. 1  
*pp*

Cbsn.  
*pp poco cresc.*

**T**

**6/8** A tempo ♩ = 40

Vln. 1  
*pp poco cresc.*

Vln. 2  
*pp poco cresc.*

Vla.  
unis.  
*pp poco cresc.*

Vc.  
div.  
*pp poco cresc.*

Db.  
pizz.  
*pp poco cresc.*



118

Picc./Fl. 3

Fl. 1

C.A./Ob. 3

Cl. 1

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Perc. 1 Tamb.

Perc. 2 Glock.

Vln. 1 arco pizz. arco

Vln. 2 arco pizz. arco

Vla. arco pizz. arco

Vc. arco pizz. arco

Db. arco pizz.

*mp*

*p*

*mf dim.*

*pp dim.*

*p dim.*

Musical score for measures 128-135. The score is for a woodwind and string ensemble. The woodwind parts include Piccolo/Flute 3, Flute 1 & 2, Clarinet Bassoon 1 & 2, Horns 1 & 2, and Horns 3 & 4. The string parts include Violin 1 & 2, Viola, Violoncello, and Double Bass. The percussion part features a Tambourine. Dynamic markings include *p*, *mf dim.*, *pp*, *mf*, and *p*. Performance instructions include *div.*, *unis.*, *arco*, and *pizz.*. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Musical score for measures 136-143. This section focuses on the woodwind and string parts. The woodwind parts include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 (with Clarinet 3 & 4), and Bassoon 1 & 2. The string parts include Violin 1 & 2, Viola, Violoncello, and Double Bass. Dynamic markings include *p*, *pp*, *ppp*, *mf*, *p*, and *pp*. Performance instructions include *div.*, *unis.*, *arco*, and *pizz.*. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Scene 6: Abandon

**5/8 Allegro  $\text{♩} = 132$**  **5/4** **5/8** **5/4**

Piccolo/Flute 3 *ff* *mf cresc.*

Flutes 1, 2 *ff* *mf cresc.*

Oboes 1, 2 *ff* *mf cresc.*

Cor Anglais/Oboe 3 *ff* *mf cresc.*

Clarinet in Bb 1 *ff* *mf cresc.*

Clarinet in Bb 2, 3 *ff* *mf cresc.*

Bass Clarinet in Bb *ff* *mf cresc.*

Bassoons 1, 2 *ff* *mf cresc.*

Contrabassoon *ff* *mf cresc.*

**5/8 Allegro  $\text{♩} = 132$**  **5/4** **5/8** **5/4**

Horns in F 1, 2 *mf* *mf cresc.* Hn 1

Horns in F 3, 4 *mf* *f* *mf cresc.* Hn 4

Trumpet in C 1 *mf* *f* *mf cresc.*

Trumpets in C 2, 3 *mf* *f* *mf cresc.*

Tenor Trombones 1, 2 *ff* *f* *mf cresc.*

Bass Trombone/Tuba *ff* *f* *mf cresc.* B. Tbn

**5/8 Allegro  $\text{♩} = 132$**  **5/4** **5/8** **5/4**

Timpani S.D.

Percussion 1 Susp. Cymb.

Percussion 2 *ff*

Percussion 3 Glock. *f*

Celesta

Harp *f* *gliss.*

**5/8 Allegro  $\text{♩} = 132$**  **5/4** **5/8** **5/4**

Violin 1 *ff* *gliss.*

Violin 2 *ff* *gliss.*

Viola *ff* *gliss.*

Violoncello *ff* *gliss.*

Double Bass *ff* *gliss.*

This musical score is for Scene 6: Abandon. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into three systems, each with a 5/8 time signature. The first system includes Piccolo/Flute 1, Flute 1 & 2, Oboe 1 & 2, Clarinet in A/Oboe 3, Clarinet in Bb 1, Clarinet in Bb 2 & 3, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The second system includes Horns 1 & 2, Horns 3 & 4, Trumpets 1, Trumpets 2 & 3, Trombones 1 & 2, and Baritone/Tuba. The third system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *ff*, *f dim.*, *mf*, and *mp*. There are also performance instructions like "to Tambourine" and "div." (divisi) for the Viola. The score is written in a key signature of two flats and a common time signature of 5/8.

17

Picc./Fl 3 *mp cresc.* *p cresc.* *mp*

Fl 1, 2 *mp cresc.* *p cresc.* *mp*

Ob 1, 2 *mp cresc.* *p cresc.* *mp*

C. A./Ob 3 *mp cresc.* *p cresc.* *mp*

Cl in Bb 1 *mp cresc.* *p cresc.* *mp*

Cl in Bb 2, 3 *mp cresc.* *p cresc.* *mp*

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

Bsn. 1, 2 *mp cresc.* *p cresc.* *mp*

Cbsn. *mp cresc.* *p cresc.* *mp*

Hns 1, 2 *p* *mf*

Hns 3, 4 *p* *mf*

C Tpt. 1 *p* *mp* *mf*

C Tpt. 2, 3 *p* *mp* *mf*

Tn.Tbn. 1, 2 *p* *mp* *mf*

B.Tbn./Tba. *p* *mp* *mf*

Perc. 1 S.D. *pp cresc.* *p*

Hrp.

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

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

Vla. *mf* *p* *mp*

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

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

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

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Ve.

Db.

*p cresc.*

*f*

*mp*

*mf*

*pp*

*f*

*f*

*f*

*arco*

*f*

*f*

*f*

U

4/4

38

Picc./Fl. 3 *mf cresc.* *ff p ff p*

Fl. 1, 2 *mf cresc.* *ff p ff p*

Ob. 1, 2 *mf cresc.* *ff p*

C. A./Ob. 3 *mf cresc.* *ff pp*

Cl. in B♭ 1 *mf cresc.* *f* *ff pp*

Cl. in B♭ 2, 3 *mf cresc.* *ff pp* Cl 2

B. Cl. *mf cresc.* *ff pp*

Bsn. 1, 2 *mf cresc.* *ff pp* Bsn 1

Cbsn. *mf cresc.* *ff pp*

U

4/4

Hns 1, 2 *fp*

Hns 3, 4 *fp*

C Tpt. 1 *sfz*

Tn. Tbn. 1, 2

B. Tbn./Tba.

U

4/4

Perc. 3 Glock.

Hp. F# C# F#

U

4/4

Vln. 1 *pizz.* *sf p sf p*

Vln. 2 *sf p*

Vla. *sf p*

Vc. *sf p*

Db. *pizz.* *sf p*

44

Fl. 1, 2 *ff* *p* *a*<sub>2</sub>

Ob. 1, 2 *p*

C. A./Ob. 3

Cl. in B $\flat$  1 *ff* *p*

Cl. in B $\flat$  2, 3 *p*

B. Cl.

Hns 1, 2

Hns 3, 4

Perc. 2 Tamb. *pp*

Vln. 1 *sfz*

Vln. 2

Vla.

Vc.

Db.

6

4/4

4/4

4/4

4/4



32

Fl. 1, 2  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{3}{4}$  *p*

Ob. 1, 2 *p*

C. A./Ob. 3

Cl. in B $\flat$  1 *p*

Cl. in B $\flat$  2, 3 *p* Cl. 2

Hns 1, 2  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Hns 3, 4

Perc. 1  $\frac{4}{4}$  S.D.  $\frac{6}{8}$  S.D.  $\frac{3}{4}$

Tamb. *pp*

Perc. 2 *pp*

Vln. 1  $\frac{4}{4}$   $\frac{6}{8}$  *arco* *mf* *div.*  $\frac{3}{4}$  *p*

Vln. 2 *arco* *mf* *div.*

Vla. *arco* *mp* *pizz.*

Vc. *mf* *pizz.*

Db. *mf*

61

Fl. 1, 2

Ob. 1, 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2, 3

Bsn. 1, 2

Hns 1, 2

Hns 3, 4

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*a 2*

*p*

S.D.

Tamb.

to Susp. Cymbal

**4/4**

**5/4**

**4/4**

**5/4**

**4/4**

**5/4**

69 **5/4** **5/4** **5/4** **5/4**

Picc./Fl 3 *p cresc.*

Fl. 1, 2 *p cresc.*

Ob. 1, 2

C. A./Ob. 3 *p cresc.*

Cl. in Bb 1

Cl. in Bb 2, 3 *p cresc.*

B. Cl. *p cresc.*

Bsn. 1, 2 *p cresc.*

Cbsn.

**5/4** **5/4** **5/4** **5/4**

Hns 1, 2 *mf* *ffp* *ff* *ffp*

Hns 3, 4 *mf* *ffp* *f* *ffp*

C Tpt. 1 *mf* *ffp* *f* *ffp*

C Tpt. 2, 3 *mf* *ffp* *f* *ffp*

Tn./Tbn. 1, 2 *mp* *mf* *ffp* *f* *ffp*

B./Tbn./Tba. *f* *ffp*

*arco*

**5/4** **5/4** **5/4** **5/4**

Perc. 1 S.D. *mf* *f* *p* *f*

Perc. 2 Susp. Cymb. *p* *mf* *f*

Perc. 3 Glock. *mf*

Hp. *f*

**5/4** **5/4** **5/4** **5/4**

Vln. 1 *mp cresc.* *unis.*

Vln. 2 *mp cresc.* *unis.*

Vla. *mp cresc.* *unis.*

Vc. *mp cresc.* *arco*

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

73

**5/4** **3/4** poco rit. **6/8**

Picc./Fl. 3 *mf cresc.* *ffp* *ff* *dim.*

Fl. 1, 2 *mf cresc.* *ffp* *f* *ff* *dim.*

Ob. 1, 2 *mf cresc.* *ffp* *f* *ff* *dim.*

C. A./Ob. 3 *mf cresc.* *ffp* *f* *ff* *dim.*

Cl.in Bb 1 *mf cresc.* *ffp* *f* *ff* *dim.*

Cl.in Bb 2, 3 *mf cresc.* *ffp* *f* *ff* *dim.*

B. Cl. *mf cresc.* *ffp* *f* *ff* *dim.*

Bsn. 1, 2 *mf cresc.* *ffp* *f* *ff* *dim.*

Cbsn. *mf cresc.* *ffp* *f* *ff* *dim.*

**5/4** **3/4** poco rit. **6/8**

Hns 1, 2 *mf* *ffp* *f* *ff* *dim.*

C Tpt. 1 *ff* *fp* *ff* *ff*

C Tpt. 2, 3 *ff* *fp* *ff* *ff*

Tn.Tbn. 1, 2 *mf* *fp* *f* *dim.*

B.Tbn./Tba *mf* *fp* *f* *dim.*

**5/4** **3/4** poco rit. **6/8**

Timp. *p* *ff*

Perc. 1 S.D. *mf* *p cresc.* *f*

Perc. 2 Susp. Cymb. *p cresc.* *f*

Perc. 3 Glock. to Tambourine *p cresc.*

Hp. *f*

**5/4** **3/4** poco rit. **6/8**

Vln. 1 *mf cresc.* *ff dim.*

Vln. 2 *mf cresc.* *ff dim.*

Vla. *mf cresc.* *ff cresc.*

Vc. *mf cresc.* *ff dim.*

Db. *mf cresc.* *ff dim.*

V  
Meno mosso ♩ = 76

78

Picc./Fl 3

Fl 1, 2

Ob. 1, 2

C. A./Ob. 3

Cl. in B♭ 1

Cl. in B♭ 2, 3

Fl 1 *p*

*mp*

V  
Meno mosso ♩ = 76

Hns 1, 2

C Tpt. 1

C Tpt. 2, 3

*molto dim.* *p*

*molto dim.* *p*

V  
Meno mosso ♩ = 76

Timp.

Perc. 3

Tamb.

to Glockenspiel

*mf*

*p dim.*

V  
Meno mosso ♩ = 76

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mp*

*mp* arco

*p*

86 **3/4**

Fl. 1, 2 *p* Fl. 1

Ob. 1, 2 *mp*

Cl. in B♭ 1 *p*

Cl. in B♭ 2, 3 *mp*

Hns 1, 2 *mp*

Hns 3, 4 *mp*

Perc. 3 Glock.

Cel. *pp*

Hp. *pp*

Vln. 1 *pp* **3/4** *div.*

Vln. 2 *pp* *div.*

Vla. *pp*

Vc. *mf* arco unis.

Db. *pizz. div.* arco

97

Fl. 1, 2

Cl. in B $\flat$  1

Perc. 3  
Glock.

Cel.

Hp.

Vln. 1  
*ppp*

Vln. 2  
*ppp*

Vla.  
*ppp*

Vc.  
*pppp*

Db.

Gliss.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

107 **W** **6/8** Poco più mosso ♩ = 84 **5/4**

Cl.in B♭ 1 *mp*

**W** **6/8** Poco più mosso ♩ = 84 **5/4**

Hns 1, 2 *mp*

Hns 3, 4

**W** **6/8** Poco più mosso ♩ = 84 **5/4**

Perc.3

Hp.

**W** **6/8** Poco più mosso ♩ = 84 **5/4**

Vln. 1 *p*

Vln. 2 *p*

Vla. *arco* *p*

Vc. *arco* *pizz.* *arco* *p*

Db. *div.* *arco* *mf*



112

5/4

poco accel.

3/4

6/8

Fl. 1, 2

Ob. 1, 2

C. A./Ob. 3

Cl. in Bb 1

Cl. in Bb 2, 3

Bsn. 1, 2

Cbsn.

Hns 1, 2

Hns 3, 4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*p*

*mp cresc.*

*mp cresc.*

*poco accel.*

*mf*

*mp*

*mf*

*p*

*mf*

*mp cresc.*

*div.*

*unis.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

117 **6/8** Più mosso ♩ = 88

Picc./Fl. 3  
Fl. 1, 2  
Ob. 1, 2  
C. A./Ob. 3  
Cl. in B $\flat$  1  
Cl. in B $\flat$  2, 3  
Bsn. 1, 2

**6/8** Più mosso ♩ = 88

Hns 1, 2  
Hns 3, 4  
C Tpt. 1  
C Tpt. 2, 3  
Tn. Tbn. 1, 2

**6/8** Più mosso ♩ = 88

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

*mf* *cresc.*  
*ff*  
*f* *cresc.*  
*mf* *cresc.*  
*ff*  
*f* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.*  
*ff*  
*f* *cresc.*  
*mf* *sempre cresc.*  
*ff*  
*ff* *sempre cresc.*  
*ff* *sempre cresc.*  
*ff* *sempre cresc.*  
*ff* *sempre cresc.*

*div.*  
*unis.*

121

Picc./Fl 3 *sfz sfz fp fp*

Fl. 1, 2 *sfz sfz fp fp*

Ob. 1, 2 *f fp fp fp*

C. A./Ob. 3 *f fp sfz sfz fp fp*

Cl. in B $\flat$  1 *sfz sfz fp fp*

Cl. in B $\flat$  2, 3 *sfz sfz fp fp*

B. Cl. *fp fp*

Bsn. 1, 2 *mp*

Cbsn. *mp*

Hns 1, 2 *sfz sfz fp fp*

Hns 3, 4 *sfz sfz fp fp*

C Tpt. 1 *sfz sfz fp fp*

C Tpt. 2, 3 *sfz sfz fp fp*

Tn./Tbn. 1, 2 *sfz sfz fp fp*

Perc. 1 S.D.

Vln. 1 *pizz. div. subito p*

Vln. 2 *pizz. subito p*

Vla. *pizz. subito p*

Vc. *pizz. div. subito p unis.*

Db. *pizz. subito p*

131

poco rall. . . . .

X

Meno mosso ♩ = 84

Fl. 1, 2 *p*

Ob. 1, 2 *p*

C. A./Ob. 3 *mp* *p*

Cl. in B♭ 1 *p*

Cl. in B♭ 2, 3 *p*

Bsn. 1, 2

Cbsn.

poco rall. . . . .

X

Meno mosso ♩ = 84

Hns 1, 2

Hns 3, 4

poco rall. . . . .

X

Meno mosso ♩ = 84

Perc. 2 Tamb. *p sempre delicato*

poco rall. . . . .

X

Meno mosso ♩ = 84

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla.

Vc.

Db.

142

**6/8** **3/4**

Picc./Fl. 3 *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *p*

C. A./Ob. 3 *p*

Cl. in B $\flat$  1 *mp* *p*

Cl. in B $\flat$  2, 3 *mp* *mf*

Bsn. 1, 2 *mp*

Cbsn.

**6/8** **3/4**

Hns 1, 2

Hns 3, 4 *mf*

C Tpt. 2, 3 *p*

Tn.Tbn. 1, 2 *p*

**6/8** **3/4**

Perc. 1 S.D. *pp* *mp* S.D.

Perc. 2 Tamb. *pp*

**6/8** **3/4**

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *mp*

Vc. *mf* *f*

Db. *pizz.* *ff*

54

151



Fl. 1, 2  
Ob. 1, 2  
C. A./Ob. 3  
Cl. in Bb 1  
Cl. in Bb 2, 3  
Bsn. 1, 2  
Cbass.

Detailed description: This system contains the woodwind and lower string parts. The Flute 1 and 2 parts feature a melodic line with many slurs and ties. The Oboe 1 and 2 parts have a similar melodic line. The Clarinet in A/Oboe 3 part plays a more rhythmic accompaniment. The Clarinet in Bb 1 and 2, 3 parts provide harmonic support. The Bassoon 1 and 2 parts play a steady, rhythmic accompaniment. The Cbass part provides a low-frequency accompaniment.

54



Hns 1, 2  
Hns 3, 4  
C Tpt. 2, 3  
Tn, Tbn. 1, 2

Detailed description: This system contains the brass parts. The Horns 1 and 2 parts play a rhythmic accompaniment. The Horns 3 and 4 parts play a similar rhythmic accompaniment. The Trumpets 2 and 3 parts play a rhythmic accompaniment. The Trombones 1 and 2 parts play a rhythmic accompaniment.

54



Perc. 1 S.D.  
Perc. 2 Tamb. to Cymbal

Detailed description: This system contains the percussion parts. Percussion 1 plays a snare drum (S.D.) with a rhythmic pattern. Percussion 2 plays a tambourine (Tamb.) and a cymbal (to Cymbal) with a rhythmic pattern.

54



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

Detailed description: This system contains the string parts. The Violin 1 and 2 parts play a melodic line with many slurs and ties. The Viola part plays a rhythmic accompaniment. The Violoncello part plays a rhythmic accompaniment. The Double Bass part plays a rhythmic accompaniment.

Y

**5/4**

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.

Y

**5/4**

Tempo primo ♩=132

Hns 1, 2  
Hns 3, 4  
Tn./Tbn. 1, 2  
B.Tbn./Tba.

Y

**5/4**

Tempo primo ♩=132

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.

Y

**5/4**

Tempo primo ♩=132

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

165

Picc./Fl. 3

Fl. 1, 2

Ob. 1, 2

C. A./Ob. 3

Cl. in Bb 1

Cl. in Bb 2, 3

B. Cl.

Bsn. 1, 2

Cbsn.

*ff*

*mf*

*ff dim.*

*mf*

*ff dim.*

*ff dim.*

*mf*

Hns 1, 2

Hns 3, 4

C Tpt. 1

C Tpt. 2, 3

Tu, Tbn. 1, 2

B. Tbn./Tba.

Timp.

*mf*

*ff*

*ff dim.*

*ff dim.*

*ff*

*fff*

*fff*

*fff dim.*

*mf*

*ff*

Perc. 1

Perc. 3

Glock.

to Tambourine

*f*

*P*

*f*

*f*

Vln. 1

Vln. 2

Vla.

Ve.

Db.

*mf cresc.*

*arco*

*mf cresc.*



171

Fl. 1, 2 *mp* *fp*

Ob. 1, 2 *mp* *fp*

C. A./Ob. 3 *mp* *fp*

Cl. in Bb 1 *mp* *fp*

Cl. in Bb 2, 3 *mp* *fp*

B. Cl. *mp* *fp*

Bsn. 1, 2 *mp* *fp*

Hns 1, 2 *mp* *fp*

Hns 3, 4 *mp* *fp*

C Tpt. 1 *<p* *fp* *p*

C Tpt. 2, 3

Tn. Tbn. 1, 2 *mp* *fp*

Perc. 1 S.D. *pp* *mf*

Perc. 2 B.D. *mp*

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

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

Vla. *mp* *fp* *mf*

Vc. *mp* *mf*

Db. *mf*

*pizz.*

179

Fl. 1, 2 *mp* *fp* *mf*

Ob. 1, 2 *mp* *fp* *mf*

C. A./Ob. 3 *mp* *fp* *mf*

Cl. in B $\flat$  1 *mp* *fp* *mf*

Cl. in B $\flat$  2, 3 *mp* *fp*

B. Cl. *mp* *fp*

Bsn. 1, 2 *mp* *fp* *mf*

Hns 1, 2 *p*

Hns 3, 4 *p*

C. Tpt. 1 *fp*

C. Tpt. 2, 3 *fp*

Tn. Tbn. 1, 2 *ff*

B. Tbn./Tba. *f* *Tbn* *Tba*

Perc. 1 S.D. *mf*

Perc. 2 B.D. *mf dim.*

Vln. 1 *fp* *f cresc.* *ff*

Vln. 2 *fp* *f cresc.* *ff*

Vla. *fp* *div.* *f cresc.* *ff*

Vc. *mf cresc.* *ff*

Db. *mf cresc.* *ff*

188

Fl. 1, 2

Cl.in Bb 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 S.D.

Perc. 2 B.D. to Tambourine

Perc. 3 Tamb.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*pp cresc.*

*pp cresc.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp*

*mf cresc.*

*mp*

**Z**

**Z**

**Z**

**Z**

199

Picc./Fl 3

Fl 1, 2

Cl in B $\flat$  1

Cl in B $\flat$  2, 3

Hns 1, 2

Hns 3, 4

C Tpt. 1

C Tpt. 2, 3

Tn. Tbn. 1, 2

B. Tbn./Tba

Perc. 3

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

**68**

**68**

**68**





# 4

## SONATA FOR VIOLONCELLO AND PIANO

# SONATA

FOR VIOLONCELLO AND PIANO

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

Total Duration: c. 24 minutes



# Sonata

## for Violoncello and Piano

### I

DIANA K.WEEKES

Moderato  $\text{♩} = 60$

Violoncello

*mp*

Moderato  $\text{♩} = 60$

Piano

*mp*

*p*

*mp*

*pizz.*

*arco*

*mp dim.*

*cresc.*

*mf dim.*

*mf*

*dim.*

*mp*

*cresc.*

*pizz.*

*mf*

20 arco  
*mf*

*f con espress.*

*p*

23  
*mf*

*f*

*mf*

*prol. Ped.*

26  
*mf cresc.*

*mp cresc.*

*V*

28  
*dim.*

*mf dim.*

*dim.*

*mp*

*p*

*Ped.*

30

*ff*

*p*

*mf*

31

*f*

8<sup>vb</sup>

32

*pizz.*

*f*

*arco sul G quasi gliss.*

*mf cresc.*

*mf*

*f sec*

(8)-----|

33

*f*

*ff*

*mp cresc.*

*ff* 8<sup>vb</sup>-----|

Measures 34-35. The cello part (top staff) features a melodic line with a slur over measures 34-35. The piano part (middle and bottom staves) has a complex rhythmic accompaniment with many sixteenth notes. Measure 35 includes a dynamic marking of *mf* and a slur over the right hand.

Measures 36-37. Measure 36 starts with a dynamic marking of *mf* in the piano part. The piano part has a complex rhythmic accompaniment. Measure 37 includes a dynamic marking of *f* in the piano part and a slur over the right hand. The instruction *dim. poco à poco* is written across the piano part.

Measures 38-39. The piano part has a complex rhythmic accompaniment. Measure 39 includes a dynamic marking of *mf* in the piano part and a slur over the right hand.

Measures 40-41. Measure 40 includes a dynamic marking of *p cresc.* in the piano part and a slur over the right hand. The instruction *pizz.* is written above the right hand. Measure 41 includes a dynamic marking of *f* in the piano part and a slur over the right hand. The instruction *arco* is written above the right hand. The piano part has a complex rhythmic accompaniment.

Measures 42-43. The cello part (top staff) begins with a *pizz.* (pizzicato) instruction and a *mf* dynamic. It then switches to *arco* (arco) and features a sixteenth-note triplet. The piano part (middle and bottom staves) includes a triplet in the right hand and a sixteenth-note triplet in the left hand. Dynamics include *mf* and *p*.

Measures 44-46. The cello part (top staff) starts with *pizz.* and *mf*, then switches to *arco* with a *cresc.* (crescendo) instruction. The piano part (middle and bottom staves) features a *mf* dynamic in the left hand and a *f* dynamic in the right hand. A *mp* dynamic is also present in the right hand.

Measures 47-49. The cello part (top staff) is marked *molto dim.* (molto diminuendo) and *pp* (pianissimo). The piano part (middle and bottom staves) includes a sixteenth-note triplet in the right hand and a *pp* dynamic. A *Ped.* (pedal) instruction is shown at the bottom.

Measures 50-51. The cello part (top staff) begins with a *cresc.* (crescendo) instruction. The piano part (middle and bottom staves) features a *pp* dynamic in the right hand and a *p* dynamic in the left hand.

51 *poco rit.*  
*f*  
15<sup>ma</sup> *poco rit.*  
*p cresc.* *p*  
Ped.

53 *mf*  
*J = 56*  
*J = 56*  
*similie*

56 *f*

58 *pizz.* *arco* *mf* *mp*  
*pp*  
6 6  
6 6

60

*p*

*mp*

*p*

*pp*

*mf*

Measures 60-64. The cello part (top staff) begins with a melodic line, featuring a sextuplet in measure 61. The piano part (bottom two staves) provides harmonic support with chords and moving lines. Dynamics include *p*, *mp*, *p*, *pp*, and *mf*.

65

*mp*

*p cresc.*

*dim.*

Measures 65-69. The cello part (top staff) has a melodic line with a fermata in measure 66. The piano part (bottom two staves) features a rhythmic accompaniment. Dynamics include *mp*, *p cresc.*, and *dim.*.

70

*ff*

*p*

*f dim.*

*p dolce*

Measures 70-74. The cello part (top staff) has a melodic line with a fermata in measure 71. The piano part (bottom two staves) features a rhythmic accompaniment. Dynamics include *ff*, *p*, *f dim.*, and *p dolce*.

75

*pizz.*

*mf*

Measures 75-79. The cello part (top staff) has a melodic line with a fermata in measure 76. The piano part (bottom two staves) features a rhythmic accompaniment. Dynamics include *pizz.* and *mf*.

73

arco

pizz.

pp

mp

74

arco

pizz.

pp

mp

75

arco

cresc.

Ped.

76

f

mf

Ped. simile



Musical score for measures 77-78. The cello part (bass clef) starts at measure 77 with a *mp* dynamic and features a melodic line with slurs. The piano part (treble and bass clefs) begins at measure 78 with a *p* dynamic, playing a rhythmic accompaniment of eighth notes. Pedal points are indicated by 'Ped.' markings under the piano part.

Musical score for measures 79-80. The cello part (bass clef) starts at measure 79 with a *f* dynamic and a *poco accel.* marking, with a tempo of  $\text{♩} = 60$ . The piano part (treble and bass clefs) begins at measure 80 with a *mp cresc.* dynamic, also marked *poco accel.* and  $\text{♩} = 60$ . The piano part features a complex rhythmic pattern with slurs and dynamic changes to *mf* and *f*. Pedal points are indicated by 'Ped.' markings.

Musical score for measures 81-84. The cello part (bass clef) starts at measure 81 with a *ff* dynamic and a *passionato* marking. The piano part (treble and bass clefs) begins at measure 82 with a *mf* dynamic, followed by a *f* dynamic. The piano part features a complex rhythmic pattern with slurs and dynamic changes.

Musical score for measures 85-88. The cello part (bass clef) starts at measure 85 with a *ff* dynamic. The piano part (treble and bass clefs) begins at measure 86 with a *f* dynamic, followed by a *dim.* dynamic, and then a *mf* dynamic. The piano part features a complex rhythmic pattern with slurs and dynamic changes.



100 *mf cresc.*

102 *dim.* *mp*

*Ped.* *Ped.*

104 *pizz.* *arco* *pizz.* *arco* *pizz.*

*mp* *f*

105 *arco* *f* *8<sup>vb</sup>*

106 *pizz.* *arco sul G quasi gliss.*

*mp*

(8)-----|

107 *pizz.* *f* *arco* *au talon*

*ff*

8<sup>ub</sup>-----|

108

109

111

6

cresc.

mf

This system contains measures 111 and 112. The bass line features a melodic line with a sixteenth-note triplet in measure 111. The piano accompaniment includes a sixteenth-note triplet in the right hand and a bass line with a sixteenth-note triplet in measure 111. A *cresc.* marking is present in measure 111, and a *mf* dynamic is indicated in measure 112.

113

pizz.

mf

*mp*

This system contains measures 113 and 114. The bass line has a sixteenth-note triplet in measure 113. The piano accompaniment features a sixteenth-note triplet in the right hand and a bass line with a sixteenth-note triplet in measure 113. A *pizz.* marking is present in measure 113, and a *mf* dynamic is indicated in measure 114. A *mp* dynamic is also present in measure 114.

115

arco

mf

6

3

mf

This system contains measures 115 and 116. The bass line has a sixteenth-note triplet in measure 115. The piano accompaniment includes a sixteenth-note triplet in the right hand and a bass line with a sixteenth-note triplet in measure 115. A *arco* marking is present in measure 115, and a *mf* dynamic is indicated in measure 115. A *mf* dynamic is also present in measure 116. A *3* marking is present in measure 116.

117

arco

pizz.

6

7

mf

This system contains measures 117 and 118. The bass line has a sixteenth-note triplet in measure 117. The piano accompaniment includes a sixteenth-note triplet in the right hand and a bass line with a sixteenth-note triplet in measure 117. A *arco* marking is present in measure 117, and a *pizz.* marking is present in measure 117. A *mf* dynamic is indicated in measure 117. A *6* marking is present in measure 117, and a *7* marking is present in measure 118.

119 arco

*f*  
*p*

121 sul pont. *p*

*mp*  
Ped.

124 sul D *pp*

*pp*  
Ped.

127 sul C sul tasto *p* nat. *pp al niente* *ppp*

*p*  
nat.  
*pp al niente*  
*ppp*

## II

Andante semplice ♩ = 80

Andante semplice ♩ = 80

*pp poco cresc.*

12

*dolce*

21

sul A

*poco cresc.*

29

*mp*

*p.*

37

37

*cresc.*

*cresc.*

*mf*

Measures 37-43. The cello part (top staff) begins with a melodic line in G major, marked *cresc.*. The piano accompaniment (middle and bottom staves) features chords and arpeggiated figures, also marked *cresc.*. At measure 43, the key signature changes to G minor, and the piano part is marked *mf*.

44

44

*mf sempre poco cresc.*

*sempre poco cresc.*

Measures 44-52. The cello part (top staff) continues with a melodic line, marked *mf sempre poco cresc.*. The piano accompaniment (middle and bottom staves) consists of chords and arpeggiated figures, marked *sempre poco cresc.*. A fermata is placed over the piano accompaniment at the end of measure 52.

53

53

Measures 53-60. The cello part (top staff) continues with a melodic line. The piano accompaniment (middle and bottom staves) consists of chords and arpeggiated figures. A fermata is placed over the piano accompaniment at the end of measure 60.

61

61

*f* *poco à poco cresc.*

*mf poco à poco cresc.*

Measures 61-68. The cello part (top staff) begins with a melodic line, marked *f poco à poco cresc.*. The piano accompaniment (middle and bottom staves) features chords and arpeggiated figures, marked *mf poco à poco cresc.*. A fermata is placed over the piano accompaniment at the end of measure 68.



70

*dim.*

*dim.*

77

*mp*

*mf* *poco à poco cresc.*

*p*

*mf* *poco à poco cresc.*

85

92

*f*

99

*ff*

107

*poco à poco dim.*

*pp*

*p*

115

*dim. non vibrato*

*p*

124

*al niente*

*poco rall.*

*p*

*morendo*

*pp*

### 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

Musical score for measures 41-50. The system consists of three staves: a single treble clef staff for the Violoncello and a grand staff (treble and bass clefs) for the Piano. The key signature is three sharps (F#, C#, G#). The Violoncello part features a melodic line with slurs and accents, marked *mf*. The Piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand, marked *mp*.

51

f

mf

Musical score for measures 51-60. The system consists of three staves: a single treble clef staff for the Violoncello and a grand staff for the Piano. The Violoncello part has a melodic line with slurs and accents, marked *f*. The Piano accompaniment continues with a rhythmic pattern, marked *mf*.

61

Musical score for measures 61-70. The system consists of three staves: a single treble clef staff for the Violoncello and a grand staff for the Piano. The Violoncello part has a melodic line with slurs and accents. The Piano accompaniment continues with a rhythmic pattern.

71

mp

p

Musical score for measures 71-80. The system consists of three staves: a single treble clef staff for the Violoncello and a grand staff for the Piano. The Violoncello part has a melodic line with slurs and accents, marked *mp*. The Piano accompaniment continues with a rhythmic pattern, marked *p*.

87

Musical score for measures 87-88. The system consists of three staves. The top staff is a single melodic line with eighth notes and rests. The middle and bottom staves are a grand staff with a treble and bass clef, containing a piano accompaniment of eighth notes and chords.

90

Musical score for measures 90-91. The system consists of three staves. The top staff is a single melodic line with eighth notes and rests. The middle and bottom staves are a grand staff with a treble and bass clef, containing a piano accompaniment of eighth notes and chords. Measure 91 ends with a double bar line and a 6/16 time signature.

99

Musical score for measures 99-103. The system consists of three staves. The top staff is a single melodic line with eighth notes and rests. The middle and bottom staves are a grand staff with a treble and bass clef, containing a piano accompaniment of eighth notes and chords. Measure 99 starts with a 6/16 time signature. The system ends with a double bar line and a 6/16 time signature.

104

Musical score for measures 104-108. The system consists of three staves. The top staff is a single melodic line with eighth notes and rests. The middle and bottom staves are a grand staff with a treble and bass clef, containing a piano accompaniment of eighth notes and chords. Measure 104 starts with a 6/16 time signature. The system ends with a double bar line and a 6/16 time signature.

Musical score for measures 110-114. The system consists of three staves: Violoncello (top), Piano (middle), and Piano (bottom). The key signature is three sharps (F#, C#, G#). The time signature changes from 6/16 to 3/16 and back to 6/16. The music features a melodic line in the cello and a complex accompaniment in the piano.

Musical score for measures 115-118. The system consists of three staves: Violoncello (top), Piano (middle), and Piano (bottom). The key signature is three sharps. The time signature changes from 6/16 to 7/8 and back to 6/16. The tempo is marked *poco rall.* and *Meno mosso* with a quarter note equal to 196. Performance instructions include *con sord.*, *arco*, *mf*, *dim.*, *pp sempre legatissimo*, *Ped.*, and *\* simile*.

Musical score for measures 119-121. The system consists of three staves: Violoncello (top), Piano (middle), and Piano (bottom). The key signature is three sharps. The time signature is 6/16. The music features a melodic line in the cello and a complex accompaniment in the piano. Performance instructions include *cresc.*.

Musical score for measures 122-124. The system consists of three staves: Violoncello (top), Piano (middle), and Piano (bottom). The key signature is three sharps. The time signature is 6/16. The music features a melodic line in the cello and a complex accompaniment in the piano. Performance instructions include *f*, *dim.*, *cresc.*, *mf dim.*, and *cresc.*.

125 *senza sord.* *sautillé*  
*mf*

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.*

9/16 3/16

187

*mp cresc.*

*p cresc.*

3/16 9/16

197

*p*

3/16 9/16

207

*p*

3/16 9/16

217

mf

mf

This system contains measures 217 through 226. The top staff is a single melodic line in a treble clef. The bottom two staves are a grand staff with a treble and bass clef. The music is in a key with three flats and a 6/16 time signature. A *mf* dynamic marking is present in both the top and bottom staves.

227

mf

This system contains measures 227 through 235. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment. A *mf* dynamic marking is present in the bottom staff.

236

*f*

6/16

6/16

This system contains measures 236 through 245. The top staff begins with a *f* dynamic marking. The bottom two staves show a change in the piano part, with a 6/16 time signature indicated at the end of the system.

246

*cresc.*

*cresc.*

6/16

6/16

This system contains measures 246 through 255. The top staff has a *cresc.* dynamic marking. The bottom two staves also have a *cresc.* dynamic marking. The 6/16 time signature is indicated at the end of the system.

252

*dim.*

257

*p*

263

*p*

269

*dim.*

*p*

276

*arco*

*pizz.*

*mp*

*ff*

*mf*

## IV

Energico  $\text{♩} = 60$

*mf poco à poco cresc.*

Energico  $\text{♩} = 60$

*mp poco à poco cresc.*

5

*ff*

9

*dim.*

*dim.*

14

*pizz.* *mf*

*mp*

*espress.*

19 *arco* *cresc. (legato)*

22 *subito mp* *pp subito*

25 *pp* *p* *mp*

28

31 *Agitato*  $\text{♩} = 72$   
*p cresc.*

*Agitato*  $\text{♩} = 72$   
*pp cresc.*  
*Ped.*

34

37 *mf* *stretto e cresc.*

*stretto e cresc.*  
*mp*

40 *poco rall.* *A tempo*  $\text{♩} = 60$   
*ff pesante (appassionato)*

*poco rall.* *A tempo*  $\text{♩} = 60$   
*f appassionato*

44

*dim.*

*mf dim.*

51

poco accel. .... Più mosso  $\text{♩} = 92$   
sul tasto *pp*

poco accel. .... Più mosso  $\text{♩} = 92$

*pp*

*ppp*

*ped.*

57

64

*pizz.*  
*p*

70

arco  
sul pont *v*

78

Musical score for measures 78-85. The system includes a cello line and a piano line. The piano part features a complex texture with many beamed sixteenth notes and chords. The key signature has three flats, and the time signature is 4/4.

86

A tempo  $\text{♩} = 60$

Musical score for measures 86-88. The system includes a cello line and a piano line. The piano part features a complex texture with many beamed sixteenth notes and chords. The key signature has three flats, and the time signature is 4/4. The tempo marking is *A tempo* with a quarter note equal to 60. The dynamic marking is *mp*.

89

normale  $\text{V}$

*f poco à poco cresc.*

Musical score for measures 89-91. The system includes a cello line and a piano line. The piano part features a complex texture with many beamed sixteenth notes and chords. The key signature has three flats, and the time signature is 4/4. The dynamic marking is *f poco à poco cresc.* and *poco à poco cresc.* There are also markings for *normale* and *V*.

92

Musical score for measures 92-95. The system includes a cello line and a piano line. The piano part features a complex texture with many beamed sixteenth notes and chords. The key signature has three flats, and the time signature is 4/4.



95

Musical score for measures 95-96. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains piano accompaniment with chords and arpeggiated figures. A five-fingered scale is indicated in the right hand of the piano part.

97

Musical score for measures 97-99. The system consists of three staves. The top staff has a melodic line with a *dim.* (diminuendo) marking. The grand staff below features piano accompaniment with chords and arpeggiated patterns. A five-fingered scale is indicated in the right hand of the piano part.

100

Musical score for measures 100-102. The system consists of three staves. The top staff has a melodic line with a *p* (piano) dynamic marking. The grand staff below features piano accompaniment with chords and arpeggiated patterns. A triplet of eighth notes is indicated in the right hand of the piano part.

103

Musical score for measures 103-105. The system consists of three staves. The top staff has a melodic line with a *p* (piano) dynamic marking. The grand staff below features piano accompaniment with chords and arpeggiated patterns. A triplet of eighth notes is indicated in the right hand of the piano part. The dynamic *pp* (pianissimo) is marked in the left hand of the piano part.

104

*dim.*

*pp*

105

*poco rall.*

106

*poco rall.*

*Meno mosso* ♩ = 56

*p*

107

*Meno mosso* ♩ = 56

*p*

*pp*

*morendo*

112

*al niente*

*pp*

*morendo*

# 5

## STRING QUARTET

# STRING QUARTET

I <i>Adagio—Moderato</i>	6' 45"
II <i>Scherzando</i>	5' 07"
III <i>Andante</i>	5' 12"
IV <i>Lento—Moderato</i>	7' 01"

Total Duration: c. 24 minutes

# String Quartet

## I

DIANA K. WEEKES

Adagio  $\text{♩} = 60$   $\text{V}$

Violin I: *fff*, *ff*, *f*, *mf dim.*

Violin II: *fff*, *ff*, *f*, *mp dim.*

Viola: *fff*, *ff*, *f*, *mf*, *p*

Violoncello: *fff*, *ff*, *f*, *mp*

Moderato  $\text{♩} = 82$   $\text{V}$

9

Violin I: *mf*

Violin II: *p*

Viola: *p*

Violoncello: *mp*

15

20

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

This system contains measures 20 through 25. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in a minor key with a common time signature. The first two staves have a melodic line with some slurs and accents. The lower staves provide harmonic support with sustained notes and moving lines. The instruction *poco cresc.* appears three times, once for each of the lower staves.

26

This system contains measures 26 through 30. The Violin I part has a more active melodic line with slurs and accents. The other staves continue with their harmonic accompaniment. There are no dynamic markings in this system.

31

*p*

*mf*

*p*

*mf*

This system contains measures 31 through 35. The music shows a dynamic shift. The first staff has a *p* marking. The second staff has a *mf* marking. The third staff has a *p* marking. The fourth staff has a *mf* marking. There are also some slurs and accents in the Violin I part.

36

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*mf*

*mf*

This system contains measures 36 through 40. The music builds in intensity. The first three staves have *cresc.* markings. The fourth staff has a *cresc.* marking. The first staff has a *f* marking. The second and third staves have *mf* markings. There are also some slurs and accents in the Violin I part.

41

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

pizz. *p* *mp*

This system contains measures 41 through 44. It features four staves: two treble clefs and two bass clefs. The first two staves have dynamic markings of *p* and *mp*. The third staff is marked *pizz.* and *p*. The fourth staff has *p* and *mp*. Vertical accents (V) are placed above the first two staves. The music consists of eighth and sixteenth notes with various accidentals.

45

This system contains measures 45 through 48. It features four staves: two treble clefs and two bass clefs. The music continues with eighth and sixteenth notes and various accidentals. Vertical accents (V) are present above the first two staves.

49

*cresc.* *cresc.* *cresc.* *cresc.*

arco *cresc.*

This system contains measures 49 through 52. It features four staves: two treble clefs and two bass clefs. The first three staves have *cresc.* markings. The fourth staff is marked *arco* and *cresc.*. The music continues with eighth and sixteenth notes and various accidentals. Vertical accents (V) are present above the first two staves.

53

*dim.* *dim.* *dim.*

This system contains measures 53 through 56. It features four staves: two treble clefs and two bass clefs. The first three staves have *dim.* markings. The music continues with eighth and sixteenth notes and various accidentals. Vertical accents (V) are present above the first two staves.

57

*p* *cresc.*  
*p* *cresc.*  
*mf* *cresc.*  
*mp* *cresc.*

poco accel.

61

*mf* *cresc.*  
*mf* *cresc.*  
*f* *cresc.*  
*mf*

Agitato ♩ = 92

65

*f* *ff marcato* *simile*  
*f marcato* *simile*  
*f marcato* *simile*  
*f marcato* *simile*

69



72

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

75

*ff*  
*f*

78

*cresc.*  
*cresc.*  
*mf*  
*cresc.*

80

*ff*  
*ff*  
*ff*  
*fff*  
*sempre marcato*

83 *poco rall.*

87 *Moderato* ♩ = 82

93

98

102

mp

p

106

mp dim.

dim.

dim.

dim.

110

poco cresc.

dim.

p

poco cresc.

dim.

mp

poco cresc.

dim.

pp

poco cresc.

mf

sul pont.

114

cresc.

cresc.

cresc.

cresc.

119

Musical score for measures 119-123. The score is in 3/4 time and features four staves. Dynamics include *f* and *mf dim.*. Trills are present in measures 121 and 123. A double bar line with repeat slashes is at the end of the system.

124

Musical score for measures 124-126. The score is in 3/4 time and features four staves. Trills are present in measures 124 and 126. A double bar line with repeat slashes is at the end of the system.

127

Musical score for measures 127-130. The score is in 3/4 time and features four staves. Dynamics include *dim.*. Trills are present in measures 128 and 130. A double bar line with repeat slashes is at the end of the system.

131

Musical score for measures 131-135. The score is in 3/4 time and features four staves. Dynamics include *perdendosi*. A double bar line with repeat slashes is at the end of the system.

II

Scherzando ♩ = 128

1

*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

Detailed description: This system contains measures 10, 11, and 12. The first staff (Violin I) has a melodic line with accents and a dynamic marking of *mf* at the start of measure 11. The second staff (Violin II) plays a rhythmic accompaniment of eighth notes with a dynamic marking of *p*. The third staff (Viola) also plays eighth notes with a dynamic marking of *p*. The fourth staff (Cello/Double Bass) plays eighth notes with a dynamic marking of *p*. A double bar line is present at the end of measure 12.

13

mp

Detailed description: This system contains measures 13, 14, and 15. The first staff (Violin I) has a melodic line with a dynamic marking of *mp* at the start of measure 13. The second staff (Violin II) plays eighth notes with a dynamic marking of *mp*. The third staff (Viola) plays eighth notes with a dynamic marking of *mp*. The fourth staff (Cello/Double Bass) plays eighth notes with a dynamic marking of *mp*. A double bar line is present at the end of measure 15.

16

mf  
mp  
mp  
mp

Detailed description: This system contains measures 16, 17, and 18. The first staff (Violin I) has a melodic line with a dynamic marking of *mf* at the start of measure 16. The second staff (Violin II) plays eighth notes with a dynamic marking of *mp*. The third staff (Viola) plays eighth notes with a dynamic marking of *mp* and includes fingering '2' above several notes. The fourth staff (Cello/Double Bass) plays eighth notes with a dynamic marking of *mp*. A double bar line is present at the end of measure 18.

19

mf  
p  
mf

Detailed description: This system contains measures 19, 20, and 21. The first staff (Violin I) has a melodic line with a dynamic marking of *mf* at the start of measure 19. The second staff (Violin II) has a melodic line with a dynamic marking of *p* at the start of measure 19. The third staff (Viola) has a melodic line with a dynamic marking of *p* at the start of measure 19. The fourth staff (Cello/Double Bass) has a melodic line with a dynamic marking of *mf* at the start of measure 19. A double bar line is present at the end of measure 21.

22

mf  
f  
mf  
f

This system contains measures 22, 23, and 24. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure 22 shows a dense texture with sixteenth-note patterns in the Violin I and Cello parts. Measure 23 has a dynamic shift to *f* in the Violin II part. Measure 24 continues the rhythmic intensity with various dynamics.

25

mp

This system contains measures 25, 26, and 27. The dynamics are marked *mp* (mezzo-piano). The Violin I part has a melodic line with slurs, while the Cello part features a steady eighth-note accompaniment. Measure 27 shows a change in the Cello part's texture.

28

p  
mf  
mf  
p  
mf

This system contains measures 28 and 29. Measure 28 is marked *p* (piano) in the Violin I part. Measure 29 features a dynamic shift to *p* in the Violin II part and *mf* in the Cello part. The Cello part includes a triplet of eighth notes.

30

mf  
f  
mf  
f  
mf

This system contains measures 30 and 31. Measure 30 is marked *mf* in the Violin I part. Measure 31 features a dynamic shift to *f* in the Violin II part and *mf* in the Cello part. The Cello part includes a triplet of eighth notes.

32

*mf*

*mf*

34

*p*

*p*

*p*

*p*

36

*mf*

*mf*

*p*

*mp*

*2*

*2*

*2*

39

*mf*

*mp*

*2*

*2*

*2*



42

Musical score for measures 42-44. The system consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 42 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 43 continues with similar patterns, including a fermata over the final note. Measure 44 shows a change in dynamics and a more melodic line in the upper staves. Dynamic markings include *mf* and *p*. There are also some performance instructions like *mf* and *p* written below the staves.

45

Musical score for measures 45-47. The system consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 45 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 46 continues with similar patterns, including a fermata over the final note. Measure 47 shows a change in dynamics and a more melodic line in the upper staves. Dynamic markings include *mf* and *p*. There are also some performance instructions like *mf* and *p* written below the staves.

48

Musical score for measures 48-50. The system consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 48 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 49 continues with similar patterns, including a fermata over the final note. Measure 50 shows a change in dynamics and a more melodic line in the upper staves. Dynamic markings include *f*, *mf*, and *p*. There are also some performance instructions like *f*, *mf*, and *p* written below the staves.

51

Musical score for measures 51-53. The system consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 51 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 52 continues with similar patterns, including a fermata over the final note. Measure 53 shows a change in dynamics and a more melodic line in the upper staves. Dynamic markings include *f*, *mf*, and *p*. There are also some performance instructions like *f*, *mf*, and *p* written below the staves.

Trio ♩ = 116

54

Musical score for measures 54-56. The score is for a string quartet and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 54 is in 9/16 time with a key signature of three sharps (F#, C#, G#). Measure 55 is in 9/16 time with a key signature of two sharps (F#, C#). Measure 56 is in 3/4 time with a key signature of two flats (Bb, Eb). Dynamics include *p* (piano) and *mf* (mezzo-forte). There are slurs and accents throughout the passage.

57

Musical score for measures 57-60. The score is for a string quartet and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 57 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 58 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 59 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 60 is in 3/4 time with a key signature of two flats (Bb, Eb). Dynamics include *mf* (mezzo-forte) and *p* (piano). There are slurs and accents throughout the passage.

61

Musical score for measures 61-63. The score is for a string quartet and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 61 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 62 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 63 is in 3/4 time with a key signature of two flats (Bb, Eb). Dynamics include *mf* (mezzo-forte). There are slurs and accents throughout the passage.

64

Musical score for measures 64-66. The score is for a string quartet and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 64 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 65 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 66 is in 3/4 time with a key signature of two flats (Bb, Eb). Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). There are slurs, accents, and triplets in the lower staves.

67

*p* *mf*  
*p* *mf*  
*p* *mf*  
*p* *mf*

71

poco rall. . . . . A tempo

*f* *mf* *p*  
*f* *mf* *8va*  
*f* *mp*  
*f* *mp*

75

*mp* *mp* *mp* *mp*  
*mp*  
*mp*

79 Scherzando ♩ = 128

*fp* *fp* *fp* *fp*  
*fp* *p*  
*fp* *fp*

82

Musical score for measures 82-84. The score is for a string quartet in G major. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 82 features a rapid sixteenth-note pattern in the Violin I part, while the other parts play a steady eighth-note accompaniment. Measure 83 shows a change in dynamics and articulation. Measure 84 continues the rhythmic patterns with some melodic movement in the upper parts. Dynamics include *mf*, *mp*, and *mf*. There are also accents and slurs throughout.

85

Musical score for measures 85-87. The score continues with similar rhythmic textures. Measure 85 has a more active Violin I part. Measure 86 features a melodic phrase in the Violin II part. Measure 87 shows a change in dynamics and articulation. Dynamics include *mf* and *mp*. There are also accents and slurs throughout.

88

Musical score for measures 88-90. The score continues with similar rhythmic textures. Measure 88 has a melodic phrase in the Violin I part. Measure 89 features a melodic phrase in the Violin II part. Measure 90 shows a change in dynamics and articulation. Dynamics include *mp*, *mf*, and *mp*. There are also accents and slurs throughout.

91

Musical score for measures 91-93. The score continues with similar rhythmic textures. Measure 91 has a melodic phrase in the Violin I part. Measure 92 features a melodic phrase in the Violin II part. Measure 93 shows a change in dynamics and articulation. Dynamics include *mf*. There are also accents and slurs throughout.

94

mf  
p  
p

This system contains measures 94, 95, and 96. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 94 starts with a *mf* dynamic in the Violin I part. The Cello/Double Bass part has a *p* dynamic. The system concludes with a double bar line.

97

mp  
mp  
mp f mp f mp f mp f mp f mp f

This system contains measures 97, 98, and 99. It features four staves. Measure 97 has a *mp* dynamic in the Violin I part. The Cello/Double Bass part has a *mp* dynamic. The Viola part has a dynamic sequence of *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*. The system concludes with a double bar line.

100

mp f mp f mp  
f mp f mp f

This system contains measures 100 and 101. It features four staves. Measure 100 has a *mp* dynamic in the Violin I part. The Cello/Double Bass part has a *mp* dynamic. The Viola part has a dynamic sequence of *mp*, *f*, *mp*, *f*, *mp*. The system concludes with a double bar line.

102

mp f mp f mp f mp f mp f mp f mp f

This system contains measures 102, 103, and 104. It features four staves. Measure 102 has a *mp* dynamic in the Violin I part. The Cello/Double Bass part has a *mp* dynamic. The Viola part has a dynamic sequence of *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*. The system concludes with a double bar line.

105

Musical score for measures 105-107. The score is in 3/4 time and consists of four staves. The key signature has three sharps (F#, C#, G#). Measure 105 features a first violin part with a melodic line and a first viola part with a similar line. The second violin and second viola parts provide harmonic support. Dynamic markings include *f*, *mp*, *f*, *mp*, *f*, *mf*, and *p*. Measure 106 continues the melodic development. Measure 107 shows a change in dynamics to *p* for the first violin and *p* for the first viola.

108

Musical score for measures 108-110. The score continues with four staves. Measure 108 features a first violin part with a melodic line and a first viola part with a similar line. The second violin and second viola parts provide harmonic support. Dynamic markings include *mp* and *mf*. Measure 109 continues the melodic development. Measure 110 shows a change in dynamics to *mp* for the first violin and *mp* for the first viola.

111

Musical score for measures 111-113. The score continues with four staves. Measure 111 features a first violin part with a melodic line and a first viola part with a similar line. The second violin and second viola parts provide harmonic support. Dynamic markings include *f*. Measure 112 continues the melodic development. Measure 113 shows a change in dynamics to *f* for the first violin and *f* for the first viola.

114

Musical score for measures 114-116. The score continues with four staves. Measure 114 features a first violin part with a melodic line and a first viola part with a similar line. The second violin and second viola parts provide harmonic support. Dynamic markings include *mf*. Measure 115 continues the melodic development. Measure 116 shows a change in dynamics to *mf* for the first violin and *mf* for the first viola.

117

*p*  
*p*  
*p*  
*p* *mf*

121

*mf* *mp* *mf*  
*mf*  
*mp*  
*mp*

124

*mf*  
*mp*  
*mp*

127

*p* *morendo*  
*p* *morendo*  
*morendo*  
*morendo*

III

1 Andante ♩ = 66

\* quasi gliss

*p*

*pp*

sul C

sul G \* quasi gliss

*pp*

\* quasi gliss

*poco cresc.*

\* quasi gliss.

\* quasi gliss.

\* quasi gliss

3

12

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*P*

V

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



20

mp

pizz.

arco

p

p

p

3

Detailed description: This system contains measures 20 through 25. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 20 starts with a *mp* dynamic. The Viola and Cello/Double Bass parts have a *pizz.* marking. A triplet of eighth notes is indicated in the Cello/Double Bass part at the start of measure 21. The system concludes with a *p* dynamic marking.

26

pp

pp

pp

pizz.

mp

pp

Detailed description: This system contains measures 26 through 30. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 26-28 are marked *pp*. The Viola part has a *pizz.* marking in measure 29. The system concludes with a *mp* dynamic marking.

31

cresc.

cresc.

cresc.

cresc.

Detailed description: This system contains measures 31 through 34. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. All four parts are marked with a *cresc.* (crescendo) dynamic throughout the system.

35

mf dim.

mf dim.

arco

mf dim.

mf dim.

Detailed description: This system contains measures 35 through 38. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. All four parts are marked with a *mf dim.* (mezzo-forte decrescendo) dynamic. The Viola part has an *arco* marking in measure 35.

39

*p* pizz. arco pizz. arco  
*p cresc.* pizz. arco pizz. arco  
*p cresc.* pizz. arco pizz. arco  
*p cresc.*

43

*mf* pizz. arco *p* *mp* *p*  
*mp* *p* pizz. arco  
*mp* *p* *mp* *p*  
*mf* *p*

47

pizz. arco *p* *p*  
*mp* *p* pizz. arco  
*mp* *p* *mp* *p*

51

*dim.* pizz. arco *p* *pp* pizz.  
*dim.* pizz. arco p pizz. arco *pp*  
*dim.* *pp*  
*dim.* *pp*

56

arco  
poco cresc.  
pizz.  
arco  
pizz.  
pizz.  
arco  
poco cresc.  
poco cresc.  
poco cresc.  
3  
3  
3  
poco cresc.

60

arco  
mp  
p  
p  
mp  
3

65

pizz.  
arco  
cresc.  
p cresc. poco à poco  
pizz.  
arco  
p cresc. poco à poco  
mp cresc. poco à poco

70

mp

74

77

80

83

86

*p* *pp*  
*p* *pp*  
arco *p* *pp*  
*p* *pp*

90

rall. A tempo

*pp* *pp*  
*pp*

96

*pp*

101

*pp* *pp* *pp* *pp*

106

*p*

*p*

*p*

*p*

110

*p*

*p*

*p*

*p*

115

*pizz.*

118

*rall.*

*p dim.*

arco

*p dim.*

arco

*p dim.*

*p dim.*

IV

1 Lento ♩ = 50

*f*  
*mf*  
*mf*  
*mf*  
*mf poco cresc.*  
*f poco cresc.*  
*poco cresc.*  
*poco cresc.*

4

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

7

*mf dim.*  
*f*  
*f*  
*mf dim.*  
*mf dim.*  
*p*  
*p*

String Quartet

rall.

Moderato ♩ = 120

9

Measures 9-12 of the string quartet. Measure 9 starts with a treble clef and a 4/4 time signature. The first violin part begins with a dynamic marking of *p*. The second violin part has a dynamic marking of *mp*. The cello and double bass parts have a dynamic marking of *dim.*. The tempo changes from *rall.* to *Moderato* at measure 10.

13

Measures 13-18 of the string quartet. Measure 13 starts with a treble clef and a 4/4 time signature. The first violin part begins with a dynamic marking of *mp*. The second violin part has a dynamic marking of *mp*. The cello and double bass parts have a dynamic marking of *mp*. The tempo is *Moderato*.

19

Measures 19-23 of the string quartet. Measure 19 starts with a treble clef and a 4/4 time signature. The first violin part begins with a dynamic marking of *p*. The second violin part has a dynamic marking of *mp*. The cello and double bass parts have a dynamic marking of *mp*. The tempo is *Moderato*.

24

Measures 24-27 of the string quartet. Measure 24 starts with a treble clef and a 4/4 time signature. The first violin part begins with a dynamic marking of *mp*. The second violin part has a dynamic marking of *mp*. The cello and double bass parts have a dynamic marking of *mp*. The tempo is *Moderato*.



29

*mf*

This system contains measures 29 through 33. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in a minor key with a common time signature. Measure 29 starts with a *mf* dynamic. The first violin part has a melodic line with slurs and accents. The second violin part has a rhythmic accompaniment. The viola and cello/bass parts provide harmonic support with sustained notes and moving lines.

34

*f dim.*  
*mf dim.*  
*mf dim.*  
*mf dim.*

*mp*  
*mp*  
*mp*

This system contains measures 34 through 38. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music continues from the previous system. Measures 34-36 show a gradual decrease in volume, indicated by *f dim.* and *mf dim.* markings. Measures 37-38 show a slight increase in volume, indicated by *mp* markings. The first violin part has a melodic line with slurs and accents. The second violin part has a rhythmic accompaniment. The viola and cello/bass parts provide harmonic support with sustained notes and moving lines.

39

*p*  
*pp*  
*pp*  
*p*

This system contains measures 39 through 42. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music continues from the previous system. Measures 39-40 show a decrease in volume, indicated by *p* and *pp* markings. Measures 41-42 show a slight increase in volume, indicated by *p* markings. The first violin part has a melodic line with slurs and accents. The second violin part has a rhythmic accompaniment. The viola and cello/bass parts provide harmonic support with sustained notes and moving lines.

43

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

This system contains measures 43 through 46. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music continues from the previous system. Measures 43-44 show a gradual increase in volume, indicated by *cresc.* markings. Measures 45-46 show a slight decrease in volume, indicated by *cresc.* markings. The first violin part has a melodic line with slurs and accents. The second violin part has a rhythmic accompaniment. The viola and cello/bass parts provide harmonic support with sustained notes and moving lines.

47

*f*  
*f*  
*f*  
*f*

51

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

55

*p*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

59

*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* *mp*

72

*mf dim.*

*p*

*p dim.*

*p*

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

76

rall.  $\text{♩} = 48$

*dim.*

*con sord.*

*p*

*p*

*p*

*p*

80

Musical score for measures 80-83. The score is for a string quartet, with four staves. The first staff (Violin I) has a melodic line with slurs and accents. The second staff (Violin II) has a similar melodic line. The third staff (Viola) has a melodic line with slurs and accents. The fourth staff (Cello/Double Bass) has a melodic line with slurs and accents. The dynamic marking *mp* is present in the second and third staves. There are also some performance markings like *(b)* and *V*.

84

Musical score for measures 84-88. The score is for a string quartet, with four staves. The first staff (Violin I) has a melodic line with slurs and accents. The second staff (Violin II) has a melodic line with slurs and accents. The third staff (Viola) has a melodic line with slurs and accents. The fourth staff (Cello/Double Bass) has a melodic line with slurs and accents. The dynamic marking *pp* is present in the first and second staves. There are also some performance markings like *(e)* and *p*.

89

Musical score for measures 89-94. The score is for a string quartet, with four staves. The first staff (Violin I) has a melodic line with slurs and accents. The second staff (Violin II) has a melodic line with slurs and accents. The third staff (Viola) has a melodic line with slurs and accents. The fourth staff (Cello/Double Bass) has a melodic line with slurs and accents. The dynamic marking *pp* is present in the first and second staves. There are also some performance markings like *rit.*, *dim.*, and *(e)*.

95

$\text{♩} = 48$

Musical score for measures 95-98. The score is for a string quartet, with four staves. The first staff (Violin I) has a melodic line with slurs and accents. The second staff (Violin II) has a melodic line with slurs and accents. The third staff (Viola) has a melodic line with slurs and accents. The fourth staff (Cello/Double Bass) has a melodic line with slurs and accents. The dynamic marking *pp* is present in the second and third staves. There are also some performance markings like *con sord.*, *p dolce espress.*, and *pp senza vibrato*.

98

pp senza vibrato  
p dolce espress.

Detailed description: This system contains measures 98 through 101. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 98 starts with a *pp* dynamic and 'senza vibrato' instruction. Measure 100 has a *p* dynamic and 'dolce espress.' instruction. The Cello/Double Bass part has a double bar line at the end of measure 101.

102

p dolce espress.  
pp senza vibrato

Detailed description: This system contains measures 102 through 105. It features four staves. Measure 102 has a *p* dynamic and 'dolce espress.' instruction. Measure 104 has a *pp* dynamic and 'senza vibrato' instruction. The Cello/Double Bass part has a double bar line at the end of measure 105.

106

pp senza vibrato  
p  
pp

Detailed description: This system contains measures 106 through 109. It features four staves. Measure 106 has a *pp* dynamic and 'senza vibrato' instruction. Measure 107 has a *p* dynamic. Measure 108 has a *pp* dynamic. The Cello/Double Bass part has a double bar line at the end of measure 109.

111

pp  
p dim.  
dim.  
dim.  
rall. . . . .

Detailed description: This system contains measures 111 through 114. It features four staves. Measure 111 has a *pp* dynamic. Measure 112 has a *p dim.* instruction. Measure 113 has a *dim.* instruction. Measure 114 has a *dim.* instruction and a 'rall.' marking. The Cello/Double Bass part has a double bar line at the end of measure 114.



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

Moderato ♩ = 80

Piano I

*mp*

*poco cresc.*

*mf*

Piano II

Moderato ♩ = 80

*pp*

*p*



9

I

II

*mp*

*poco cresc.*

*mf*

(8)

15

I  
*f* *cresc.* *ff dim.*  
*ped.* \* *ped.* \* *ped.* \*

II  
*f* *cresc.* *ff dim.*  
*ped.* \* *ped.* \* *ped.* \* *ped.*

23

I  
*mf*  
*ped.* \*

II  
*P* *mp*  
\* *ped.*

26

I

II

28

I

II



30

I

II



32

I

II

*p cresc.*

*Ped.*      \* *simile*

*mp cresc.*

34

I *mp poco à poco cresc*

II *mf poco à poco cresc*

36

I

II

38

I *mf* *diminuendo*

II *f* *diminuendo*

40

I

II

*mf*

42

I

II

*p*

*pp*

*mp*

*p*

44 **Allegro** ♩ = 138

I

II

**Allegro** ♩ = 138  
*marc.*

*pp*

*mp*

*senza Ped.*

46

I

II

Detailed description: This system contains measures 46 and 47. It features two staves, I and II. Staff I has a treble clef and a key signature of three sharps (F#, C#, G#). Staff II has a bass clef and the same key signature. Both staves contain eighth-note patterns with slurs. Measure 47 includes a dynamic marking of *mf* in the bass line.

48

I

II

Detailed description: This system contains measures 48, 49, and 50. It features two staves, I and II. Staff I has a treble clef and a key signature of three sharps. Staff II has a bass clef and the same key signature. The music continues with eighth-note patterns. Measure 50 includes a dynamic marking of *mf* in the bass line.

51

I

II

*p*

*marc.*

*mf*

*mp*

Detailed description: This system contains measures 51 and 52. It features two staves, I and II. Staff I has a treble clef and a key signature of three sharps. Staff II has a bass clef and the same key signature. Measure 51 includes a dynamic marking of *p* in the bass line. Measure 52 includes dynamic markings of *marc.* in the bass line and *mf* in the treble line. The system concludes with a dynamic marking of *mp* in the bass line.

53

Two systems of piano accompaniment. The first system (I) consists of a treble and bass staff with eighth-note patterns and accents. The second system (II) consists of a treble and bass staff with quarter-note patterns and slurs. The key signature has three sharps (F#, C#, G#).

Two systems of piano accompaniment. The first system (I) consists of a treble and bass staff with eighth-note patterns and accents. The second system (II) consists of a treble and bass staff with quarter-note patterns and slurs. The key signature has three sharps (F#, C#, G#).

57

Two systems of piano accompaniment. The first system (I) consists of a treble and bass staff with eighth-note patterns and accents. The second system (II) consists of a treble and bass staff with quarter-note patterns and slurs. The key signature has three sharps (F#, C#, G#). A dynamic marking of *p* is present at the end of the second system.

59

First system of music, measures 59-60. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *p*, *mf*, and *f*. There are accents and slurs. A double bar line is present at the end of measure 60.

61

Second system of music, measures 61-62. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *mf*. There are accents and slurs. A double bar line is present at the end of measure 62.

63

Meno mosso ♩ = 120

Third system of music, measures 63-65. It consists of two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *mp* and *mf*. There are accents and slurs. A double bar line is present at the end of measure 65.



65

Musical score for measures 65-66. The score is in G major (one sharp) and 2/4 time. It features two piano parts, I and II. Part I has a melodic line with a slur over measures 65-66 and a dynamic marking of *mp* at the start of measure 66. Part II has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

67

Musical score for measures 67-69. The score is in G major and 2/4 time. Part I has a melodic line with a slur over measures 67-69 and a dynamic marking of *prol. ped.* at the start of measure 69. Part II has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. A double bar line is present at the end of measure 69, followed by an asterisk (\*).

70

Musical score for measures 70-72. The score is in G major and 2/4 time. Part I has a melodic line with a slur over measures 70-72 and dynamic markings of *mf* at the start of measure 70 and *dim.* at the start of measure 72. Part II has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. A double bar line is present at the end of measure 72, followed by a *dim.* marking.

73 **Semplice espressivo** ♩ = 60

*lunga* **P**  
*smorzando* *lunga* **pp**  
*con Pedal* *con Pedal*

**II**  
8<sup>va</sup>-----

75

79

*poco cresc.*  
*poco cresc.*  
*Ped. \* Ped. simile*

85

*p*  
*ppp*  
*mp*  
Led. \*

91

*poco cresc.*  
*pp*  
*cresc.*  
*mf*  
Led. simile

96

*poco accel.*  
*pp*  
*poco cresc.*  
*poco accel.*  
*p dim.*

Allegro ♩ = 132

(8)

102

*p*

*pp*

Allegro ♩ = 132

*pp poco cresc.*

107

*mp sempre cresc.*

*p*

*p sempre cresc.*

111

*simile*

114

First system of music, measures 114-116. It features a grand staff with two parts, I and II. Part I consists of a treble and bass clef staff. Part II consists of a treble and bass clef staff. The music is in a key with one flat and a 3/4 time signature. Measure 114 has a treble clef with a key signature change to one flat. Measure 115 has a bass clef with a key signature change to one flat. Measure 116 has a treble clef with a key signature change to one flat. The music is characterized by rapid sixteenth-note passages in Part I and rhythmic accompaniment in Part II.

117

Second system of music, measures 117-119. It features a grand staff with two parts, I and II. Part I consists of a treble and bass clef staff. Part II consists of a treble and bass clef staff. The music is in a key with one flat and a 3/4 time signature. Measure 117 has a treble clef with a key signature change to one flat. Measure 118 has a bass clef with a key signature change to one flat. Measure 119 has a treble clef with a key signature change to one flat. The music is characterized by rapid sixteenth-note passages in Part I and rhythmic accompaniment in Part II.

120

Third system of music, measures 120-122. It features a grand staff with two parts, I and II. Part I consists of a treble and bass clef staff. Part II consists of a treble and bass clef staff. The music is in a key with one flat and a 3/4 time signature. Measure 120 has a treble clef with a key signature change to one flat. Measure 121 has a bass clef with a key signature change to one flat. Measure 122 has a treble clef with a key signature change to one flat. The music is characterized by rapid sixteenth-note passages in Part I and rhythmic accompaniment in Part II. Performance instructions include *ff*, *mp senza espressione*, *gliss.*, *f cresc.*, *ff*, and *mp senza*. There are also markings for *Red.* and a star symbol.

125

I

II *espressione*

I

II *mf con espressione*

137

I

II *e sempre crescendo*

141

I

II

144

I

II

*sempre cresc.*

147

I

II

*sempre cresc.*

150

I

II

*ff*

*ff subito mf*

8<sup>va</sup>

154

Tempo di Valse ♩. = 56

I

*mp*

*pp*

Ped. \* Ped. \*

Tempo di Valse ♩. = 56

II

*mf*

162

I

*mf*

II

*mp*

Ped. \* Ped. \*



169

Musical score for measures 169-173. The score is in two systems, labeled I and II. System I consists of a grand staff with a treble clef and a bass clef. System II also consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 169 starts with a treble clef and a bass clef. The first staff (I) has a treble clef and a bass clef. The second staff (II) has a treble clef and a bass clef. The music features a mix of chords and moving lines. A dynamic marking of *mf* is present in measure 171. A double bar line is at the end of measure 173. A double bar line with repeat dots is at the end of the system.

174

Musical score for measures 174-181. The score is in two systems, labeled I and II. System I consists of a grand staff with a treble clef and a bass clef. System II also consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (Bb, Eb) and the time signature is 3/4. Measure 174 starts with a treble clef and a bass clef. The first staff (I) has a treble clef and a bass clef. The second staff (II) has a treble clef and a bass clef. The music features a mix of chords and moving lines. A dynamic marking of *mp* is present in measure 174. A double bar line is at the end of measure 181. A double bar line with repeat dots is at the end of the system.

182

Musical score for measures 182-185. The score is in two systems, labeled I and II. System I consists of a grand staff with a treble clef and a bass clef. System II also consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (Bb, Eb) and the time signature is 3/4. Measure 182 starts with a treble clef and a bass clef. The first staff (I) has a treble clef and a bass clef. The second staff (II) has a treble clef and a bass clef. The music features a mix of chords and moving lines. Dynamic markings of *mf* and *mp* are present. A triplet of eighth notes is marked with a '3' in measure 182. A double bar line is at the end of measure 185. A double bar line with repeat dots is at the end of the system.

186

I

II

190

I

*mp* *cresc.*

II

*p* *cresc.*

194

I

3 3

II

*mp* *mf*

197

First system of music, measures 197-200. It consists of two grand staves, I and II. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 197 features a melodic line in the upper voice of both staves and a bass line with chords. Measure 198 has a dynamic marking of *f* in the upper voice and *mf* in the lower voice. Measure 199 continues the melodic and harmonic development. Measure 200 shows a change in dynamics to *mf* in the upper voice.

200

Second system of music, measures 200-203. It consists of two grand staves, I and II. The key signature changes to two sharps (F#, C#) and the time signature is 4/4. Measure 200 features a melodic line in the upper voice of both staves and a bass line with chords. Measure 201 has a dynamic marking of *dim.* in the upper voice. Measure 202 continues the melodic and harmonic development. Measure 203 shows a change in dynamics to *dim.* in the upper voice.

203

Third system of music, measures 203-206. It consists of two grand staves, I and II. The key signature changes to one sharp (F#) and the time signature is 4/4. Measure 203 features a melodic line in the upper voice of both staves and a bass line with chords. Measure 204 has a dynamic marking of *ppp* in the upper voice. Measure 205 continues the melodic and harmonic development. Measure 206 shows a change in dynamics to *ppp* in the upper voice. The system includes tempo markings: *rall.* followed by *Allegro* with a metronome marking of  $\text{♩} = 142$ . The word *Ped.* is written below the bass line in measures 204 and 206.

207

I

II

*mp*

\*

209

I

II

*mp*

\*

211

I

II

*mp*

*ppp*

*Ped.*

\*

213

I

II

\* Ped. \*

215

poco rall..

I

II

poco rall..

Ped. \* Ped. \* Ped. \*

217 A tempo ♩ = 142

*mf*

I

II

A tempo ♩ = 142

*mp*

219

I

II

Detailed description: This system contains measures 219 and 220. The upper staff (I) features a melodic line with eighth-note patterns and a trill in measure 220. The lower staff (II) provides harmonic support with chords and single notes. A double bar line is present between measures 219 and 220.

221

I

II

Detailed description: This system contains measures 221 and 222. The upper staff (I) continues the melodic line with eighth-note patterns. The lower staff (II) continues the harmonic accompaniment. A double bar line is present between measures 221 and 222.

223

I

II

Detailed description: This system contains measures 223 and 224. The upper staff (I) features a melodic line with eighth-note patterns and a trill in measure 224. The lower staff (II) provides harmonic support with chords and single notes. A double bar line is present between measures 223 and 224.

225

Musical score for measures 225-226. The score is in G major (one sharp) and 2/4 time. It features two systems of staves. System I consists of a grand staff (treble and bass clefs) with a mezzo-piano (*mp*) dynamic. System II consists of two staves (treble and bass clefs) with a mezzo-forte (*mf*) dynamic. The first system includes the instruction *Ped.* (pedal) under the first two measures and *\* simile* under the third measure. The music consists of eighth-note patterns in the upper voices and quarter-note accompaniment in the lower voices.

227

Musical score for measures 227-228. The score is in G major (one sharp) and 2/4 time. It features two systems of staves. System I consists of a grand staff (treble and bass clefs). System II consists of two staves (treble and bass clefs). The first system includes an asterisk (\*) under the first measure. The second system includes a circled 'b' (b) under the fifth measure of the upper staff. The music continues with eighth-note patterns and quarter-note accompaniment.

229

Musical score for measures 229-230. The score is in G major (one sharp) and 2/4 time. It features two systems of staves. System I consists of a grand staff (treble and bass clefs). System II consists of two staves (treble and bass clefs). The music continues with eighth-note patterns and quarter-note accompaniment.

231 *rall.*

I

II

*rall.*

**II**

Meno mosso ♩ = 120

233 *ppp*

*pp* *poco à poco cresc.* *mf legato*

I

II

Meno mosso ♩ = 120

*ppp* *sw* *poco à poco cresc.*

*p*

**II**

236

I

II

(8)



239

Musical score for measures 239-241. The score is for two hands, I and II. Hand I (bass clef) features a melodic line with triplets of eighth notes. Hand II (treble clef) features a rhythmic accompaniment of eighth notes with a dotted quarter note. A dashed line with a circled 8 indicates an 8-measure repeat. The key signature has one sharp (F#).

242

Musical score for measures 242-244. The score is for two hands, I and II. Hand I (bass clef) features a melodic line with triplets of eighth notes. Hand II (treble clef) features a rhythmic accompaniment of eighth notes with a dotted quarter note. A dashed line with a circled 8 indicates an 8-measure repeat. The key signature has one sharp (F#). The instruction *sempre cresc.* is written above the first staff.

245

Musical score for measures 245-247. The score is for two hands, I and II. Hand I (bass clef) features a melodic line with triplets of eighth notes. Hand II (treble clef) features a rhythmic accompaniment of eighth notes with a dotted quarter note. A dashed line with a circled 8 indicates an 8-measure repeat. The key signature has one sharp (F#).

248

I

II

(8)



251

I

II

(8)



254

I

II

(8)

257

I

II

(8)

260

I

II

(8)

*ff*

263

I

II

(6)

*p*

*ped.*

266

I

II

\*

\*

268

I

II

*ff*

*mp*

*ff*

*mp*

Ped.

Ped.

272

I

II

274

I *morendo* **ff**

II *morendo* **ff**

\* Ped. \* Ped. \*

280

I *mp molto cresc.*

II *mp molto cresc.*

Ped. *8va*

281

I **ff**

II *8va*

\*

282

I *ff* *mp cresc.*

II *ff* *mp cresc.*

*prol. Ped.*

283

I

II

284

I *mp cresc.* *ff* *Ped.*

II *ff* *mp cresc.*

*8va*

*\* Ped.*

285

Musical score for measures 285-286. The score is written for two grand staves, labeled I and II. Each grand staff contains two staves (treble and bass clef). The key signature has one flat (B-flat). The music consists of chords and moving lines in both hands. A double bar line is present at the end of measure 286.

8<sup>va</sup>

286

Musical score for measures 286-287. The score is written for two grand staves, labeled I and II. Each grand staff contains two staves (treble and bass clef). The key signature has one flat (B-flat). The music features dynamic markings: *fff* and *mp cresc.*. There are also performance instructions: *\* Ped.*, *r.h.*, and *l.h.*. An 8<sup>va</sup> marking is shown above the first staff, and an 8<sup>vb</sup> marking is shown below the second staff. A double bar line is present at the end of measure 287.

\* Ped.

287

Musical score for measures 287-288. The score is written for two grand staves, labeled I and II. Each grand staff contains two staves (treble and bass clef). The key signature has one flat (B-flat). The music consists of chords and moving lines in both hands. A double bar line is present at the end of measure 288.

288

I

II

289

I

II

*f*

8va

\*

\*

290

I

II

*fff* *mf cresc.*

*fff* *mf cresc.*

Led.

Led.



291

I

II



292

I

II

*fff*

*fff*

\*

1055"



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

Words by JOHN DONNE  
Music by DIANA K.WEEKES

**Lento** ♩ = 46

*p cresc.* *f* *mp* *mp*

SOPRANO 1  
Thou hast made me, — hast made me, — And shall thy worke

SOPRANO 2  
Thou hast made me, — hast made me, — And shall thy worke

ALTO 1  
Thou hast made me, — hast made me, — And shall thy worke

ALTO 2  
Thou hast made me, — hast made me, — And shall thy worke

TENOR  
Thou hast made me, made me, — hast made me, — And shall thy worke

BARITONE  
Thou hast made me, made me, — hast made me, — And shall thy worke

BASS  
Thou hast made me, hast made me, And shall thy worke

**Lento** ♩ = 46

Piano (for Rehearsal only)

11

S1  
de - cay? \_\_\_\_\_ *p* Re - pair\_\_ me now, for now mine

S2  
de - cay? thy worke de - cay *p* Re - pair, Re - pair\_\_ me now, mine

A1  
de\_\_ cay? \_\_\_\_\_ *p* Re - pair\_\_ me now, for now mine

A2  
de\_\_ cay? thy worke de - cay? *p* Re - pair\_\_ me now, for now mine

T.  
de - cay\_\_\_\_\_ *mf* Shall I de- cay? *pp* Shall I de- cay? *p* Re - pair\_\_ me now, mine

Bar.  
de - cay? \_\_\_\_\_ *mf* Shall I de- cay? *pp* Shall I de- cay? *p* Re - pair\_\_ me now, mine

B.  
de - cay? \_\_\_\_\_ *mf* Shall I de- cay? *p* Re - pair\_\_ me now, mine end, mine

Pno.

19

S1 *mf* *f*  
end doth haste, I run to death, and death meets me as

S2 *mf* *f*  
end doth haste, I run to death, and death meets me as

A1 *f*  
end doth haste, mine end, I run to death, and death meets me as

A2 *mf*  
end doth haste, mine end, I run to death, I run to death, I run as

T. *mf*  
end doth haste, mine end doth haste, I run to death, I run to death, I run to death as

Bar. *mf*  
end doth haste, mine end doth haste, I run to death, as fast, as

B. *mf*  
end doth haste, I run to death, and death meets me as

Pno.

26

S1 *p* fast, meets me as fast, And all my pleas-ures are like yes-ter-day, *mf* my pleas-ures are like yes-ter

S2 *p* fast, meets me as fast, And all my pleas-ures are like yes-ter-day, *mf* my pleas-ures are like yes-ter

A1 *p* fast, meets me as fast, And all my pleas-ures are like yes-ter-day, *mf* my pleas-ures are like yes-ter

A2 *p* fast, meets me as fast, And all my pleas-ures are like yes-ter-day, *mf* my pleas-ures are like yes-ter

T. *p* fast, meets me as fast, And all my pleas-ures are like yes-ter-day, *mf* my pleas-ures are like yes-ter

Bar. *mf* fast, as fast, my pleas-ures are like yes-ter

B. *mf* fast, as fast, my pleas-ures are like yes-ter

Pno.



34

S1 *pp* day,— I dare not move my dim eyes an - y way, *mp* I dare not

S2 *pp* day,— I dare not move my dim eyes a - ny way,— *mp* I dare not

A1 *pp* day,— I dare not move my dim eyes an - y way,— *mp* I dare not

A2 *pp* day,— I dare not move my dim eyes a - ny way,— *mp* I dare not

T. *mp* day,— I dare not move,— *pp* I dare not move my dim eyes a - ny

Bar. *mp* day,— I dare not move,— *pp* I dare not move my dim eyes a - ny

B. *mp* day,— I dare not move,— *pp* I dare not move my dim eyes a - ny

Pno.

## Più mosso

41

*mf*

S1 move, \_\_\_\_\_ Des - paire and death \_\_\_\_\_ such ter - rour, \_\_\_\_\_ *p* And

*mf*

S2 move, \_\_\_\_\_ Des - pair be-hind and death be-fore doth cast such ter - rour,

*mf*

A1 move, \_\_\_\_\_ Des - paire and death \_\_\_\_\_ such ter - rour, \_\_\_\_\_

*mf*

A2 move, \_\_\_\_\_ Des - pair be-hind and death be-fore doth cast such death and des-pair,

*mf*

T. way, \_\_\_\_\_ Des - paire and death \_\_\_\_\_ and ter - rour, death and des-pair,

*mf*

Bar. way, \_\_\_\_\_ Des - paire and death \_\_\_\_\_ and ter - rour,

*mf*

B. way, \_\_\_\_\_ Des - paire and death \_\_\_\_\_ and ter - rour,

Più mosso

Pno.

47

*mf*

S1 my fee - bled flesh\_\_\_\_ doth waste by sinne in it, Des - pair, and death\_\_\_\_ such

*p* *mf*

S2 my fee - bled flesh\_\_\_\_ doth waste by sinne in it, Des - pair be - hind and death be - fore, such

*p* *mf*

A1 my fee - bled flesh\_\_\_\_ doth waste by sinne in it, Des - pair, and death\_\_\_\_ such

*mf*

A2 my\_ fee - bled flesh doth waste by\_ sinne in it, Des - pair be - hind and death be - fore, doth

*mf*

T. my\_ fee - bled flesh doth waste by\_ sinne\_\_ in it, Des - pair, and death\_\_\_\_ doth

*mf*

Bar. my\_ fee - bled flesh doth waste by\_ sinne\_\_ in it, Des - pair, and death\_\_\_\_ such

*mf*

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 and when to-wards thee *mf* by thy leave I can look, I rise a - gain; *f*

S2 thou art a - bove, *mf* and when to-wards thee by thy leave I rise a - gain; *f*

A1 and when to-wards thee *mf* by thy leave I can look, I rise a - gain; *f*

A2 thou art a - bove, *mf* and when to-wards thee by thy leave I rise a - gain; *f*

T. *cresc.* hast made me, and I rise a - *f*

Bar. *cresc.* hast made me, and I rise a - *f*

B. *cresc.* hast made me, and I rise a - *f*

Pno.

66

*mp* *dim.*

S1 But our old sub-tle foe so tempt - eth me that not one hour my - self I can sus -

*mp* *dim.*

S2 But our old sub-tle foe so tempt - eth me that not one hour my - self I can sus -

*mp* *dim.*

A1 But our old sub-tle foe so tempt - eth me that not one hour my - self I can sus -

*mp* *dim.*

A2 But our old sub-tle foe so tempt - eth me that not one hour my - self I can sus -

*mf* *p* *cresc.*

T. gain, But our old sub - tle foe so tempt - eth me that not one hour my - self I

*mf* *p* *cresc.*

Bar. gain, But our old sub - tle foe so tempt - eth me that not one hour my-self I

*mf* *p* *cresc.*

B. gain. But not one houre my selfe I can sus -

Pno.

71

*mf cresc.* *f*

S1 stain; Thy Grace may wing me to pre - vent his art, And

*mf cresc.* *f*

S2 tain; Thy Grace may wing me to pre - vent his art, And

*mf cresc.* *f*

A1 tain; Thy Grace may wing me to pre - vent his art, And

*mf cresc.* *f*

A2 tain; Thy Grace may wing me to pre - vent his art, And

*mf cresc.* *f*

T. can sus - taine; Thy Grace pre - vent, pre - vent his art, And

*mf cresc.* *f*

Bar. can sus - taine; Thy Grace pre - vent, pre - vent his art, And

*mf cresc.* *f*

B. tain. Thy Grace may wing me to pre - vent his art, And

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

*Moderato* ♩ = 144

*mp* *leggiero, poco marcato*

S1 I am a lit - tle world\_\_\_\_\_

*mp* *leggiero, poco marcato*

S2 I am a lit - tle world\_\_\_\_\_

*pp* *p* *leggiero, poco marcato*

A1 A - ha - ha, a - ha - ha, a - ha - ha, I am a

*pp* *p* *leggiero, poco marcato*

A2 A - ha - ha, a - ha - ha, a - ha - ha, I am a

*pp*

T. A - ha - ha, a - ha - ha, a - ha - ha, a - ha - ha,

*pp*

Bar. A - ha - ha, a - ha - ha, a - ha - ha, a - ha - ha,

*pp*

B. A - ha - ha, a - ha - ha, a - ha - ha, a - ha - ha,

*Moderato* ♩ = 144

Pno.

5

*poco cresc.*

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,

Pno.

11 *sfp*

S1  
to end-less night My world's both parts and (oh)

S2  
to end-less night My world's both parts and (oh) *sfp*

A1  
hath be-raid end-less night less night my both parts a - ha - ha,

A2  
hath be-raid 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

*mf legato espress.*

S1  
— both parts must die. — You which be-yond that heaven which was most high

*mf legato espress.*

S2  
— both parts must die. — You which be-yond that heaven which was most high

*dim.*

A1  
a - ha - ha, both must die. You which be-yond that heaven which was most high

*dim.* *pp* *mp legato espress.*

A2  
a - ha - ha both must die. a - ha, a - ha, a lit - tle world made

*dim.* *pp* *mp legato espress.*

T.  
a - ha - ha a - ha - ha a - ha, a - ha, a lit - tle world made

*dim.* *mp legato espress.* *p*

Bar.  
a - ha, - a - ha ha. I am a lit - tle worldmade cun - ning - ly, a - ha,

*dim.* *mp legato espress.* *p*

B.  
a - ha - ha, a - ha - ha, I am a lit - tle worldmade cun - ning - ly, a - ha,

Pno.

23

S1 Have found new speares\_\_\_\_\_ and of new lands can write,

S2 Have found new speares\_\_\_\_\_ and of new lands can write,

A1 Have found new speares\_\_\_\_\_ and of new lands can write,

A2 *pp* cun-ning - ly, a - ha, *mf* a - ha, Have found new speares\_\_\_\_\_ 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 speares\_\_\_\_\_ and new

B. *mf* a - ha, You be - yond that hea - ven most high *pp* 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, wee \_\_\_ ping

B.  
*mf* Powre new seas \_\_\_ in mine eyes \_\_\_ *p* a - ha, a - ha, wee \_\_\_ ping

Pno.

38

*cresc.* *subito p*

S1 ly, Or wash it if it must be drown'd no more, But oh

*cresc.* *subito p*

S2 ly, Or wash it if it must be drown'd no more, But oh

*cresc.* *subito p*

A1 ly, Or wash it if drown'd no more, But oh

*cresc.* *subito p*

A2 ly, Or wash it if drown'd no more, But oh

*cresc.* *subito p*

T. Or wash it if it must be drown'd no more, if it be not But oh

*cresc.* *subito p*

Bar. Or wash it if it must be drown'd no more, if it be not But a - ha,

*cresc.* *subito p*

B. 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

S2 *mp poco marcato* *legato*  
it must be burnt! A - las the fire\_\_\_ of lust\_\_\_ and en - vie have burnt it

A1 *mp poco marcato* *legato*  
it must be burnt! A - las the fire\_\_\_ of lust\_\_\_ and

A2 *mp poco marcato* *legato*  
it must be burnt! A - las the fire\_\_\_ of lust\_\_\_ and

T. *mp poco marcato*  
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,

B. *mp poco marcato*  
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.

56

*f*

S1 and made it fou - ler; Let their flames re - tire, — And burne\_ me o

*f*

S2 and made it fou - ler; Let their flames re - tire, — And burne\_ me o

*f*

A1 and made it fou - ler; Let their flames re - tire, — And burne me o

*mf*

A2 and made it fou - ler; A - ha, a - ha, a - ha, a - ha, burne\_ me\_ o

*mf*

T. fire of lust a - ha - ha, ha - ha, A, a - ha a - ha, a - ha, o burne\_ me\_ o

*mf*

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 heale.

A1 house, — which doth in eat - ting — heale. —

A2 house, — which doth in eat - ting — a - ha - ha - ha - ha heale.

T. house, — which doth in eat - ting — a - ha - ha - ha - ha heale.

Bar. house, — which doth in ea - ting — heale. —

B. house, — which doth in ea - - - ting heale.

Pno. rit. . . . .

III. At the round earth's imagined corners

*Misterioso* ♩ = 38

The musical score is for the song 'At the round earth's imagined corners'. It features five vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), and Tenor (T). There are also parts for Baritone (Bar.), Bass (B.), and Piano (Pno.). The tempo is marked 'Misterioso' with a quarter note equal to 38 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the piano accompaniment. The lyrics are: 'earth's i-mag-ined cor - ners i - ma - gined, i - ma - gined cor - ners earth's i - ma - gined cor - ners, At the round earth's round earth's the round the round At the At the'. Dynamics include *mp* (mezzo-piano) and *p* (piano). The piano part features a complex, arpeggiated accompaniment.

S1  
earth's i-mag-ined cor - ners i - ma - gined, i - ma - gined cor - ners

S2  
earth's i - ma - gined cor - ners,

A1  
At the round earth's round earth's

A2  
the round

T.  
At the At the

Bar.

B.

Pno. *Misterioso* ♩ = 38

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* *cresc.*  
Blow\_ your trum - pets, Blow\_ your trum - pets, Pah, pah, pa-pa-pa

**Bar.** *mf* *cresc.*  
Blow\_ your trum - pets, Blow\_ your trum - pets, Pah, pah, pa-pa-pa

**B.** *mf* *cresc.*  
Blow\_ your trum - pets, Blow\_ your trum - pets, Pah, pah, pa-pa-pa

**Pno.**

Poco più mosso

10

*f* *mf* *sfp*

S1 trum- pets, and a-rise from death, a - rise, a - rise,

*f* *mp* *sfp*

S2 trum- pets, from death, a - rise

*f* *mp* *sfp* *pp*

A1 trum- pets, and a-rise from death, à - rise ah,

*f* *mp* *sfp* *pp*

A2 trum- pets, a-rise from death, a - rise, ah,

*f* *mp* *sfp* *pp*

T. trum- pets, A - rise from death, a - rise, ah,

*f*

Bar. trum- pets,

*f*

B. trum- pets,

Poco più mosso

Pno.

15 *mp cresc.*

S1 a - rise from death you num - ber - less, you num - ber less in - fi - ni - ties of

S2 *pp*  
ah, ah, ah, ah, ah, ah, ah, ah,

A1 *cresc.*  
ah, ah, ah, ah, ah, ah, ah, ah.

A2 *cresc.*  
ah, ah, ah, ah, of

T. *cresc.*  
ah, ah, ah, of

Bar. *pp cresc.*  
num - ber-less in - fi - ni - ties of soules,

B. *pp cresc.*  
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

*cresc.*

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

*dim.*

S1 God, and ne-ver taste death's woe, But let them sleep, Lord, and me mourn a

*dim.*

S2 hold God, and ne-ver taste death's woe, But let them sleep, Lord, and me mourn a

*dim.*

A1 hold God, and ne-ver taste death's woe, But let them sleep, Lord, and me mourn a

*dim.* *p portamento*

A2 hold God, and ne-ver taste death's woe, Mm - - - - -

*dim.* *p portamento*

T. hold God, and ne-ver taste death's woe. Mm - - - - -

*dim.*

Bar. hold God, and ne-ver taste death's woe,

*dim.*

B. hold God, and ne-ver taste death's woe,

Pno.

31

S1 *mf*  
space— For, if a-boveall these, my sins— a - bound, 'Tis late— to ask a -

S2 *mf*  
space, — For, if a-boveall these, my sinnes a - bound, 'Tis late— to ask a -

A1 *mf*  
space, — For, if a-boveall these, my sinnes— a - bound 'Tis late— to ask a -

A2 *cresc.* *mf portamento*  
My sinnes a - bound, Ah -

T. *cresc.* *mf portamento*  
My sinnes a - bound, Ah -

Bar. *cresc.*  
My sinnes a - bound,

B. *cresc.*  
My sinnes a - bound,

Pno.

36

S1  
bun - dance of thy grace, When we are there;

S2  
bun - dance of thy grace, When we are there;

A1  
bun - dance of thy grace, When we are there;

A2  
when we are there;

T.  
when we are there;

Bar.  
when we are there;

B.  
when we are there;

Pno.

40 *A tempo*

*p* *mp* *mf*

S1 Here on this low-ly ground, Teach me how to re-pent,— how to re-pent, For that's as good,

*p* *mp* *mf*

S2 on this ground, Teach me how to re-pent,— how to re-pent, that's as good,

*pp* *mp* *mf*

A1 Here on this ground, how \_\_\_\_\_ that's as good,

*pp* *p* *mf*

A2 Here on this ground, me how \_\_\_\_\_ For that's as good,

*pp* *p* *mf*

T. Here on this ground, me how \_\_\_\_\_ That's as good, \_\_\_\_\_

*p* *mf*

Bar. Teach me how \_\_\_\_\_ That's as good, \_\_\_\_\_

*mp* *mf*

B. Teach me how to re-pent,— how to re-pent, That's as good, \_\_\_\_\_

*A tempo*

Pno.

45 *cresc.*

S1  
— as if thou hadst sealed my par - don, with thy blood.

S2  
— as if thou hadst sealed my par - don, with thy blood.

A1  
— as if thou hadst sealed my par - don, sealed— my par - don with thy blood.

A2  
— as if thou hadst sealed my par - don, sealed— my par - don with thy blood.

T.  
— As if thou hadst sealed my par - don, sealed— my par - don with thy blood.

Bar.  
— as if thou hadst sealed my par - don, sealed my par - don with thy blood.

B.  
— as if thou hadst sealed my par - don, with thy blood.

Pno.

## IV. Batter my heart

*Agitato* ♩ = 144

S1

S2

A1  
*pp cresc. poco a poco*  
\*B - b b b - b - b - b - b ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba -

A2  
*pp cresc. poco a poco*  
\*B - b - b - b - b - b - b - b - b - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba - ba -

T.  
*pp cresc. poco a poco*  
\*T - t - t - t - t - t - t - t - t - t -

Bar.  
*pp cresc. poco a poco*  
\*T - t - t - t - t - t - t - t - t - t -

B.

*Agitato* ♩ = 144

Pno.

\* Single consonants are to be voiced, as in "bθ", "tθ" etc.





11

*f* *p*

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;

*f* *p*

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;

*f* *mp*

T. ter Bat ter three per - son'd God; you as yet knock,

*f* *mp*

Bar. Bat - ter my heart, three per - son'd God; you as yet knock,

*f* *mp*

B. Bat - ter Bat - ter my heart, you as yet knock,

Pno.

15

*mf*

S1 as yet but breathe, you as yet shine, and seek, seek\_\_\_\_\_ to

*mf*

S2 as yet but breathe, you as yet shine, and seek, seek\_\_\_\_\_ to

*mf*

A1 as yet but breathe, you as yet shine, and seek, seek\_\_\_\_\_ to

*mf*

A2 as yet but breathe, you as yet shine, and seek, seek\_\_\_\_\_ to

*mf*

T. as yet but breathe, you as yet shine, and seek, seek\_\_\_\_\_ to

*mf*

Bar. as yet but breathe, you as yet shine, and seek, seek to

*mf*

B. as yet but breathe, you as yet shine, and seek, seek to

Pno.

19

S1 *mp cresc*  
mend; That I may rise, and stand, o'er - throw me; and

S2 *mp cresc*  
mend; That I may rise, and stand, o'er throw me, and

A1 *mp cresc*  
mend; That I may rise, and stand, o'er - throw me, and

A2 *mp cresc*  
mend; That I may rise, and stand, o'er - throw me, and

T. *mp cresc*  
mend; That I may rise, and stand, o'er throw me, and

Bar. *mp cresc*  
mend; That I may rise, and stand, o'er - throw me, and

B. *mp cresc*  
mend; That I may rise, and stand, o'er - throw me, and

Pno.

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

A1 *mp,* I, like an us - urp't towne, to an-oth - er due, La bour to ad - mit you,

A2

T. *mp,* I, like an us - urp't towne to an - oth - er due, La-bour to ad-mit you,

Bar. *mf* Bat-ter my heart,

B. *p* *mf* 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

*mf* , *mp*  
S1 but, Oh, to no end, - Rea-son your vice - roy in me, me should de - fend, \_\_\_\_\_

*mp*  
S2 Rea-son your vice - roy in me, me should de - fend,

*mf* , *mp*  
A1 but, Oh, to no end, Rea-son your vice - roy in me, me should de - fend, \_\_\_\_\_

*mp*  
A2 Rea-son your vice - roy in me, me should de - fend, \_\_\_\_\_

*mf* , *mp*  
T. but, Oh, to no end, - Rea-son your vice - roy in me, me should de - fend, \_\_\_\_\_

*mf*  
Bar. but, Oh, to no end, Rea - son me should de -

*mf*  
B. but, but, Oh, to no end, Rea - son me should de -

Pno.

33

*mf* 2  
S1 But is cap - tiv'd, and proves weak or un - true.

*mf* 2  
S2 But is cap - tiv'd, and proves weak, weak or un - true.

*mf*  
A1 But he is cap - tiv'd and proves weak or un - true.

*mf*  
A2 But he is cap - tiv'd and proves weak or un - true.

*mf*  
T. But he is cap - tiv'd and proves weak or un - true.

*mf* 2  
Bar. fend, But is cap - tiv'd and proves weak or un - true.

B. fend,

Pno.



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

*mf*

S1 faine, But am be-trothed un - to your en - e - mie:

*mf*

S2 faine, But am be-trothed un - to your en - e - mie:

*mf*

A1 faine, but am be-trothed un - to your en - e - mie un - to your en - e - mie:

*mf*

A2 faine, but am be-trothed un - to your en - e - mie un - to your en - e - mie:

*mf*

T. but am be-trothed un - to your en - e - mie, un - to your en - e - mie:

*mf*

Bar. But am be-trothed un - to your en - e - mie: un - to your en - e - mie:

*mf*

B. But am be-trothed un - to your en - e - mie:

Pno.

46

S1

S2

A1 *p cresc. poco a poco*  
D - d -

A2 *p cresc. poco a poco*  
D - d -

T. *p cresc. poco a poco*  
ah - ah - ah - ah - ah - ah - ah - ah -

B.

Pno.

51

*f*

S1 Di - vorce mee, un - tie, di - vorce,

*f*

S2 Di - vorce mee, un - tie, di - vorce,

A1 di -

A2 di -

T. ah -

*f*

Bar. Di - vorce mee, un - tie, di - vorce,

*mf cresc.* *f*

B. Di - vorce, un - tie, di - vorce un - tie, di - vorce, di - vorce,

Pno.

57

S1 un - tie, or breake that knot a - gain, Take me to you, *mf cresc.*

S2 un - tie, or breake that knot a - gain, Take me to you, *mf cresc.*

A1 di - di - di - di - di di-voice, or breake that knot a - gain, Take me to you, *mf cresc.*

A2 di - di - di - di - di di-voice, or breake that knot a - gain, Take me to you, *mf cresc.*

T. ah - ah ah di-voice, or breake that knot a - gain, *mf cresc.*

Bar. un - tie, or breake that knot a - gain, Take me to you, *mf cresc.*

B. di - voice, or breake that knot a - gain, Take me to you, *mf cresc.*

Pno.

61

*f*

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,

*mf cresc.*

T. im - pri - son, im - pri - son me, for I, ex - cept you en - thrall me,

*f*

Bar. im - pri - son, im - pri - son me, for I, ex - cept you en - thrall me,

*f*

B. im - pri - son, im - pri - son mee, for I, ex - cept you en - thrall me,

Pno.

66 *mf* *mp*

S1  
ne - ver shall be free, \_\_\_\_\_ nor ev - er chaste, \_\_\_\_\_

S2  
ne - ver shall be free, \_\_\_\_\_ nor ev - er chaste, \_\_\_\_\_

A1  
ne - ver shall be free, \_\_\_\_\_ nor ev - er chaste, \_\_\_\_\_

A2  
ne - ver shall be free, \_\_\_\_\_ nor ev - er chaste, \_\_\_\_\_

T.  
ne - ver shall be free, \_\_\_\_\_ nor ev - er chaste, \_\_\_\_\_

Bar.  
ne - ver shall be free, \_\_\_\_\_ nor ev - er chaste, \_\_\_\_\_

B.  
ne - ver shall be free, \_\_\_\_\_ nor ev - er chaste, \_\_\_\_\_

Pno.

70

S1  
ex - cept - you ra - a - a - a - a - a - a - a - 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 - a - vish me.

Pno.



## V. Death, be not Proud

Andante ♩ = 66

1

*pp* *p*

S1 Na na na na na Na na na na na

*pp* *p*

S2 Na na na na na Na na na na na

*pp* *p* *mp*

A1 Na na na na na Na na na na na Ah— Ah

*pp* *p* *mp*

A2 Na na na na na Na na na na na Ah— Ah

*pp* *p* *mp*

T. Na na na na na Na na na na na Ah— Ah

*pp* *p* *p*

Bar. Na na na na na Na na na na na Ah— Ah

*pp* *p*

B. Na na na na na Na na na na na

Andante ♩ = 66

Pno.

7

*f* *mp* *mf*

S1 Death, Death, be not proud, though some have

*f* *mp* *mf*

S2 Death, Death, be not proud, though some have

*mf* *mp* *mf*

A1 Ah Death, be not proud, though some have

*mf* *mp* *mf*

A2 Ah Death, be not proud, though some have

*mf* *mp*

T. Ah Death, be not proud,

*mf* *mp*

Bar. Ah Death, be not proud,

*f* *mp*

B. Death, Death, be not proud,

Pno.

10

*p cresc.*

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

*mf* *p cresc.*

T. might - y and dread - full, for, thou art not soe, For those

*mf* *p cresc.*

Bar. might - y and dread - full, for, thou art not soe, For those, whom thou dost

*mf* *p cresc.*

B. might - y and dread - full for, thou art not soe, For those, whom thou dost

Pno.

14

**S1**  
*f* ov-er-throw\_ die not, *p* Nor yet canst thou kill me. From rest and sleep, Much

**S2**  
*mf* ov-er-throw\_ poor death, Nor yet canst thou kill me.

**A1**  
 die not, *p* Nor yet canst thou kill me. From rest and sleep, Much

**A2**  
*mf* die not, poor death, Nor yet canst thou kill me.

**T.**  
 die not, *p* Nor yet canst thou kill me. Which but thy pic-tures be,

**Bar.**  
 ov - er-throw die not, *p* 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 *cresc.*

S1  
plea - sure \_\_\_\_\_ from thee must flow,

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* *cresc.*  
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

*mf* *dim.* *p*

S1  
And soon-est our best men with thee do go, with thee do go.

S2  
flow, \_\_\_\_\_

*mf* *dim.* *p*

A1  
flow, and soon-est our best men do go, with thee do go.

*mf* *dim.* *p*

A2  
flow, and soon-est our best men do go, with thee do go.

*mf* *dim.* *p*

T.  
flow, and soon - est our best men with thee do go.

*mf* *dim.* *p*

Bar.  
flow, And soon-est our best men with thee do go, with thee do go.

*dim.* *p*

B.  
flow, \_\_\_\_\_ our best men with thee do go.

Pno.

27

S1 *mp* *3*  
Rest of their bones, and souls de - li - ver - ie.

S2 *mp* *3*  
Rest of their bones and de - li - ver - ie.

A1 *mp* *p*  
Rest and souls de - li - ver - ie. Rest and souls de - li - ver - ie.

A2 *mp* *p*  
Rest and de - li - ver - ie. Rest and de - li - ver - ie.

T. *mp* *p* *3*  
Rest and de - li - ver - ie. Rest of their bones and de - li - ver - ie.

Bar. *mp* *p* *3*  
Rest and de - li - ver - ie. Rest of their bones, and souls de - li - ver - ie.

B. *mp*  
Rest and de - li - ver - ie.

Pno. *3*

31 *mf*

S1  
Thou art slave to Fate, Chance, kings and des-per-ate men,

*mf*

S2  
Thou art slave to Fate, Chance, kings and des-per-ate men,

*mp*

A1  
Na na na na na Na na na na na,

*mp*

A2  
Na na na na na Na na na na na,

*mp*

T.  
Na na na na na, Na na na na na

Bar.

*mp*

B.  
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, pop-pye or

Bar.  
na na na na pop-pye or

B.  
Na na na na na Na na na na na,

Pno.

40

*mf*

S1 make us sleep as well, And bet-ter than thy stroake; why swell'st thou then?

*mf*

S2 make us sleep as well. And bet-ter than thy stroake; why swell'st thou then?

*mf*

A1 make us sleep as well, And bet-ter than thy stroake; why swell'st thou then?

*mf*

A2 make us sleep as well, And bet-ter than thy stroake; why swell'st thou then?

*mp*

T. charms, And pop-pie, or charms why swell'st thou then?

*mp*

Bar. charms, And pop-pie, or charms bet-ter than thy stroake; why swell'st thou then?

*mf*

B. And - bet-ter than thy stroake;

Pno.

45

*p* *cresc.* *mf*

S1 One short sleep past, we wake e - ter - na - ly, And death shall

*p* *cresc.* *mf*

S2 One short sleep past, we wake e - ter - nal - ly, And death shall

*p* *cresc.*

A1 One short sleep past, we wake e - ter - nal - ly,

*p* *cresc.*

A2 One short sleep past, we wake e - ter - nal - ly, And death shall

*p* *cresc.*

T. One short sleep past, we wake e - ter - nal - ly,

*p* *cresc.*

Bar. One short sleep past. we wake e - ter - nal - ly,

*p*

B. 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 plays last scene

**Poco Agitato** ♩ = 60

*mf*

S1 This is my plays last scene.

*mf*

S2 This is my plays last scene.

*mf*

A1 This is my plays last scene.

*mf*

A2 This is my plays last scene.

*f*

T. here heav'ns ap - point my pil - gri - mag - es last

*mf*

Bar. This is my plays last scene, last scene, last

*mf*

B. This is my plays last scene, last scene, last

**Poco Agitato** ♩ = 60

Pno.

3

*mp* *mf*

S1 my plays last scene; Id - ly, yet quick - ly runne, runne, runne,

*mp* *mf*

S2 my plays last scene; Id - ly, yet quick - ly runne, runne, runne,

*mp* *mf*

A1 my plays last scene; Id - ly, yet quick - ly runne, runne, runne, runne,

*mp* *mf*

A2 my plays last scene; Id - ly, yet quick - ly runne, runne, runne, runne,

*mp* *mf*

T. mile; last scene; Id - ly, yet quick - ly runne, runne, runne, runne,

*mp* *cresc.* *mf*

Bar. mile, last scene; Id - ly - - - - - runne, \_\_\_\_\_

*cresc.* *mf*

B. mile, last scene; Id - - - - - ly - - - - - runne, \_\_\_\_\_

Pno.

7

S1 Myspanslast inch, my min-utes la - test point,

S2 Myspanslast inch, my min-utes la - test point,

A1 Myspanslast inch, my min-utes la\_\_\_ test point,

A2 Myspanslast inch, my min-utes la\_\_\_ test point,

T. myracehath 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

*f* *mf*

S1 death, death, death— will in - stant - ly un - joynt my bo - dy and soule

*f* *mf*

S2 death, death, death— will in - stant - ly un - joynt my bo - dy and soule,

*f* *mf*

A1 death, death, death— will in - stant - ly un - joynt my bo - dy and soule,

*f* *mf*

A2 death, death, death— will in - stant - ly un - joynt my bo - dy and soule,

*f*

T. death will in - stant - ly un - joynt, death

*f* *mf*

Bar. death, my bo - dy and soule and soule,

*f*

B. death, death. and soule,

Pno.



15

S1 *p* and I shall sleepe a space But my' ev - er wak - ing part shall see that face, *mf*

S2 *p* and I shall sleepe a space But my' ev - er wak - ing part shall see that face, *mf*

A1 *pp* and I shall sleepe a space But my ev - er wak - ing part shall see that face, *mf*

A2 *pp* and I shall sleepe a space But my ev - er wak - ing part shall see that face, *mf*

T. *pp* and I shall sleepe a space But my ev - er wak - ing part shall - see that face, *mf*

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

*cresc.*

S1  
Whose feare al-read-y shakes my ev - 'ry joynt, Whose feare shakes my ev - 'ry

*cresc.*

S2  
Whose feare al - read-y shakes my ev - 'ry joynt, ev - 'ry

*cresc.*

A1  
Whose feare al-read-y shakes my ev - 'ry joynt, Whose feare shakes my ev - 'ry

*cresc.*

A2  
Whose feare al - read-y shakes my ev - 'ry joynt, ev - 'ry

*cresc.*

T.  
Whose feare al - read-y shakes my ev - 'ry joynt, ev - 'ry

*mf* *cresc.*

Bar.  
face, that face, ev - 'ry joynt, ev - 'ry joynt, —

*mf* *cresc.*

B.  
face, that face = shakes, shakes, ev - 'ry joynt, ev - 'ry

Pno.

21

*dim.* *p*

S1 joynt, ev - 'ry joynt: Then, as my soule takes flight,

*p*

S2 joynt, Then, as my soule, to heav'n her first seate, as my soule to heav'n\_\_\_ takes

*dim.* *p*

A1 joynt, ev - 'ry joynt: Then, as my soule takes flight, takes

*dim.* *p*

A2 joynt, ev - 'ry joint: Then, as my soule to heav'n her first seate, my soule to heav'n\_\_\_ takes

*dim.* *p*

T. joynt, ev - 'ry joynt: - Then, as my soule - takes flight,\_\_\_\_\_

*p*

Bar. Then, as my soule takes flight,\_\_\_\_\_

*dim.* *p*

B. joynt, ev - 'ry - joynt: Then, as my soule takes flight,\_\_\_\_\_ my

Pno.

25

S1  
my soule to heav'n takes flight, Ah, in the

S2  
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  
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.  
takes flight, And earth - borne bo - dy

B.  
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

*mf* *dim.*

S1 eous, thus purg'd of ev - - il, For thus I

*mf* *dim.*

S2 eous, thus purg'd of ev - il, For thus I

*mf* *dim.*

A1 eous, thus purg'd of ev - il, For thus I

*mf* *dim.*

A2 eous, thus purg'd of ev - il, For thus I

*mf* *dim.*

T. ev - il, ev - il, For thus I

*mf* *dim.*

Bar. eous, thus purg'd of ev - - il, For thus I

*mf* *dim.*

B. eous, thus purg'd of ev - - il, For thus I

Pno.

40

*mf* *p*

S1  
leave the world, the flesh, and de - vil\*.

*mf* *p*

S2  
leave the world, the flesh, and de - vil\*.

*mf* *p*

A1  
leave the world, the flesh, and de - vil\*.

*mf* *p*

A2  
leave the world, the flesh, and de - vil\*.

*mf* *p*

T.  
leave the world, the flesh, and de - vil\*.

*mf* *p*

Bar.  
leave the world, the flesh and and de - vil\*.

*mf* *p*

B.  
leave the world, the flesh and and de - vil\*.

Pno.

18'11"

\* 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 <i>Cor anglais</i> 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

DIANA K. WEEKES

Alto Flute *Lento* ♩ = 66 *p*

Marimba *Soft mallets pp*

5

9 *p cresc.*

*p cresc.*

13 *mf* *cadenza ad lib.*

*mp* *colla parte*

14 *accel.* *rall.*

15  $\text{♩} = 66$  *p* *mf*

19 *Vocalize lower part* *cresc.*

23 *f* *cresc.* *f*

27 *Scherzando*  $\text{♩} = 96$  *ff* *p cresc. poco a poco* *Medium mallets* *p cresc. poco a poco*

31

35

39

42

*agitato*

44

46

*f*

*mf*

49

51

54

57

60

*dim. poco à poco*

**rall.**

*dim. poco à poco*

**rall.**

63 **Lento** ♩ = 66

*p*

*mp espress.*

**Lento** ♩ = 66

*pp*

67

70

73

76

*dim poco a poco*

*pp*

*dim poco a poco*

79

*ppp* *molto cresc. e accel.* *fff*

*ppp* *molto cresc. e accel.* *fff*

81 *A tempo*

*mp poco à poco dim.*

*A tempo*

*mp poco à poco dim.*

84

*mp poco à poco dim.*

87

*pp*

*pp*



## Dualities 2

for Horn and Harp

DIANA K. WEEKES

Andante ♩ = 96

Horn in F

Harp

Andante ♩ = 96

*p*

*P*

*pp*

4

8

*mp*

*mf*

*p*

\* Chords to be gently arpeggiated

12

*mp*

16

*mf*

*mf* *mp* *cresc.*

20

*mp*

*mf* *mp* *p* G#

24

G# F# C# *pp*

27

*mf*

*mp* B $\flat$  G $\natural$

30

33

*f*

*mf*

*secco, sons étouffés*

36

38

*mf dim.*

*p*

*mf*

40

*pp*

*mp*

42

*f*

*mf*

*molto cresc.*

44

*ff*

*allargando*

*ff*

*allargando*

*gliss.*

*molto cresc.*

46 *fff* *A tempo* *f*

*A tempo* ++|++|++|++|

49

51 *poco rall.* *A tempo* ♩ = 96 *f* *A tempo* ♩ = 96

*F#* *mp* *Bb*

53 *dim.* *C#* *Eb* *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

Bb

65

68

72 *poco rit.* Meno mosso ♩ = 76

*poco rit.* Meno mosso ♩ = 76 *pp*

*morendo* *ppp lointain*

75

78

81

84

*molto rall.* .....



## Dualities 3

for *Cor anglais* and Two Guitars

DIANA K. WEEKES

Allegretto ♩ = 96

Cor Anglais

Guitar 1

Guitar 2

8

16

23

*dim.*

*mf* *dim.*

*mf* *dim.* *p.*

31

37

*cresc.*

*cresc.*

43

*dolce*

48

Musical score for measures 48-52. The Cor anglais part (top staff) features a melodic line with slurs and ties. The guitar parts (middle and bottom staves) provide harmonic accompaniment with chords and moving lines. A triplet of eighth notes appears in the bottom staff at measure 52.

53

*mf*

Musical score for measures 53-56. The Cor anglais part (top staff) has a melodic line with slurs and a triplet of eighth notes at measure 54. The guitar parts (middle and bottom staves) continue the accompaniment with chords and moving lines. Triplet markings are present in the bottom staff at measures 53, 54, and 55.

57

Musical score for measures 57-61. The Cor anglais part (top staff) features a melodic line with slurs and a triplet of eighth notes at measure 58. The guitar parts (middle and bottom staves) provide accompaniment with chords and moving lines. Triplet markings are present in the bottom staff at measures 57, 58, and 59.

62

*poco cresc.*

Musical score for measures 62-65. The Cor anglais part (top staff) has a melodic line with slurs and a triplet of eighth notes at measure 63. The guitar parts (middle and bottom staves) provide accompaniment with chords and moving lines. Triplet markings are present in the bottom staff at measures 62 and 63. The instruction *poco cresc.* is written below the guitar parts.

68

73

poco accel.

f

poco accel.

75

poco accel.

poco accel.

fp

fp

78

rall.

rall.

cresc.

cresc.

82 *Lento* ♩ = 72

*p*

*Lento* ♩ = 72

Nat. Harm.

*subito p*

Harm.-----|

*subito p*

8<sup>va</sup>-7

88

*subito p*

*p*

Harm.-----|

8<sup>va</sup>-7

94

*mp*

Harm.

Harm.

Harm.

Harm.

101

Harm.

Harm.

*sfz*

*sfz*

106

Harm. Harm.

*pp* *pp*

110

poco accel.

*mp* *mf*

poco accel.

*cresc.* *cresc.*

Harm.-----|

116 **Tempo primo** ♩ = 96

**Tempo primo** ♩ = 96

*mf* *mf*

124

131

*espress.* *cresc.*

139

*f* *mf* *mf*

144

*dim.* *mf* *dim.* *mp* *mp*

149

154

*f*

*mf*

*mf*

160

*mf*

165

*mf*

170

*f*

*più mf*

*più mf*



174 *poco rall.* *dim.*

*f* *f*

180 *Meno mosso* *Meno mosso*

*Art. H. 8va* *mp* *mp*

186 *rall.* *p* *rall.* *dim.* *p* *dim.* 637"

*p* *dim.* *p* *dim.*

## Dualities 4

for Two Xylophones and Snare Drum

DIANA K. WEEKES

Tempo giusto ♩. = 84

Snare Drum

*ppp*

Tempo giusto ♩. = 84

Xylophone 1

*pp*

Xylophone 2

*pp*

6

*pp*

*p*

*sempre pp*

12

*sempre p*

18

*pp* *mp* *p*

24

*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*  
*p*



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 *mp* *f*  $\text{♩} = 84$

*ff* *sfz*  $\text{♩} = 84$

*f* *f* *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.

101 *rit.* *ff* *p cresc.* *ff* *f*

106  $\text{♩} = 120$  *poco accel.* *mf* *dim.* *mf*

$\text{♩} = 120$  *poco accel.* *p* *mp* *mf cresc.*

*p* *mp* *mf cresc.*

109 *dim.* *mp dim.* **Tempo I**  $\text{♩} = 84$

**Tempo I**  $\text{♩} = 84$  *ff* *f dim.*

*f* *ff dim.*

113 (tr) *p*  
*mf*  
*mp*

117  
*mp*  
*mf*

121  
*mf*  
*pp*

125  
*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*

*mf dim.* *mp*

*mf dim.* *p*

8<sup>va</sup>

186

*mp* *p* *pp*

*mp*

*mp*

(8)

192

*ppp*

*p dim.*

*p dim.* *pp dim.*

197

*fff*

*pp dim.* *ff* *sfz*

*f* *sfz*



## 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

$\text{♩} = 112$

Horn in F *ppp poco à poco cresc.*

Bongos *p*

Soprano *p* Bu-sy old fool, \_\_\_\_\_

Soprano *mp* <sup>3</sup> Bu-sy old fool,

Mezzo-soprano

6

Hn. *mf* *pp*

Bng. *mf* *p*

S. *f* Un - ru - ly Sun, Why dost thou thus, through

S. *mf* *f* Bu-sy fool, un - ru - ly Sun, Why dost thou thus, through

M-S. *mf* *f* Bu - sy old fool, un - ru - ly Sun, Why dost thou thus, through

10

Hn. *mf*

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. *mf* mo - tion lov - ers run? Sau - cy pe - dan - tic wretch, go chide late

S. *mf* lov ers sea sons run? Sau - cy pe - dan - tic wretch, go chide late

M-S. *mf* mo - tion lov - ers run? Sau - cy pe - dan - tic wretch, go chide late



18

Hn. *p* *sf*

Bng. *mf*

S. *f*  
school-boys and sour pren - ti - ces, Go \_\_\_\_\_

S. *f*  
school-boys and sour pren - ti - ces, Go \_\_\_\_\_

M-S. *f*  
school-boys and sour pren - ti - ces, Go \_\_\_\_\_

22

Hn. *mf*

Bng. *cresc.*

S. *mf*  
Go tell court - hunts-men that the

S. *mf*  
Go tell the hunts-men that the

M-S. *f*  
Go and tell the hunts-men that the King will,

25

Hn. *f* *p*

Bng. *dim.*

S. *pp*  
King will ride, Call coun-try ants to

S. *pp*  
King will ride, Call coun-try ants to

M-S. *pp*  
King will ride, Call coun-try ants to

---

28

Hn. *cresc.* *mf*

Bng.

S. *mf cresc.*  
har - vest of - fi - ces; Love, all a like, no sea-son knows, nor clime, Nor

S. *mf cresc.*  
har - vest of - fi - ces; Love, all a like, no sea-son knows, nor clime, Nor

M-S. *mf cresc.*  
har - vest of - fi - ces; Love, all a like, no sea-son knows, nor clime, Nor

The musical score is for 'The Sun Rising' and consists of two systems. The first system (measures 25-27) features a Horn (Hn.) part with triplets and dynamics *f* and *p*; a Bongo (Bng.) part with triplets and a *dim.* marking; and three vocal parts (Soprano, Soprano, and Mezzo-Soprano) with lyrics 'King will ride, Call coun-try ants to'. The second system (measures 28-30) features a Horn part with a *cresc.* marking and *mf* dynamics; a Bongo part with rests; and three vocal parts with lyrics 'har - vest of - fi - ces; Love, all a like, no sea-son knows, nor clime, Nor'. The key signature is one sharp (F#) and the time signature is 3/4.

32

Hn. *dim.*

Bng.

S. *dim.*  
hours, days, months, which are the rags of time.

S. *dim.*  
hours, days, months, which are the rags of time.

M-S. *dim.*  
hours, days, months, which are the rags of time.

36

Hn. *mf* *pp cresc.*

Bng. *p*

S. *f* *mf*  
Bu-sy old fool, un - ru - ly Sun. Thy beams, so

S. *f*  
Bu-sy old fool, un - ru - ly Sun.

M-S. *f*  
Bu-sy old fool, un - ru - ly Sun.

41

Hn.

Bng.

S.

S.

M-S.



44

Hn.

Bng.

S.

S.

M-S.

48

Hn. *mp* *fp*

Bng. *mp*

S. cloud them with a wink, But that I would not lose her sight so

S. cloud them with a wink, But that I would not lose her sight so

M-S. cloud them with a wink, But would not lose her sight so



52

Hn. *mf*

Bng. *cresc.*

S. long: If her eyes have not

S. long: If her eyes have not

M-S. long: If her eyes have not

54

Hn.

Bng.

S.  
blind-ed thine, Look, and to - mor - row late, Look, tell me

S.  
blind-ed thine, Look, and to - mor - row late, Look, tell me

M-S.  
blind-ed thine, Look, and to - mor - row late, Look, tell me

*f* *mf*

*f* *mf*

*f* *mf*

58

Hn.

Bng.

S.  
Whe - ther both the In - di - as of spice and mine Be where thou left them, or

S.  
Whe - ther both the In - di - as of spice and mine Be where thou left, where thou left them, or

M-S.  
Whe - ther both the In - di - as of spice and mine Be where thou left, where thou left them or

*pp* *p cresc.*

*p* *mf*

*p* *mf*

*p* *mf*

62

Hn.

Bng.

*mp cresc.*

*f*

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.

*f*

Bng.

(tr)

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. *ff*

Bng. *tr*

S. *ff* *mf*  
And thoushalt hear: "All here in one bed lay". Why shouldst thou

S. *ff* *mf*  
And thou shalt hear: "All here in one bed lay". Why shouldst thou

M-S. *ff* *mf*  
And thou shalt hear: "All here in one bed lay". Why shouldst thou



74

Hn. *pp*

Bng. *dim.* *p*

S. *dim.* *mf*  
think thy beams so strong? She is all States,\_\_\_

S. *dim.* *mf*  
think thy beams so strong? She is all States,

M-S. *dim.*  
think thy beams so strong?



79

Hn. *mf*

Bng.

S. *f* *p*  
She is all States, and all Prin-ces I, Noth ing else

S. *f* *p*  
She is all States, She is all States, and all Prin-ces I, Noth ing else

M-S. *mf* *f*  
She is all States, and all Prin-ces I,

83

Hn. *pp* *p cresc.*

Bng.

S. *p cresc.* *mf cresc.*  
is; Prin - ces do but play us; com -

S. *p cresc.* *mf cresc.*  
is; Prin - ces do but play us; com -

M-S. *pp* *p cresc.* *mf cresc.*  
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* my. Thou, Sun, art half as hap py as we, *mf* In that the world's con-tract-ed

S.

*f* my. Thou, Sun, art half as hap - py as we, *mf* In that the world's con-tract-ed

M-S.

*f* my. Thou, Sun, art half as hap - py as we, *mf* In that the world's con-tract-ed

94

Hn. *p*

Bng. *dim.* 3 3 3 3

S. *mp cresc.* *mf*  
 thus; Ah and since thy du - ties be to

S. *mf*  
 thus; Thine age asks ease, Ah Ah

M-S. *mp cresc.* *mf*  
 thus; Thine age asks ease, and since thy du - ties be to



98

Hn. *mp*

Bng. *mf* 3 3 6

S. *f* *mf*  
 warm the world, that's done in warm - ing us. Shine here to us, This

S. *f* *mf*  
 — the world, that's done in warm - ing us. Shine here to us, This

M-S. *f* *mf*  
 warm the world, that's done in warm - ing us. Shine here to us, This

102

Hn. *mf*

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**

Hn. *dim.*

Bng. *dim.*

S. **ff** **allargando** **rall.** *dim.* **A tempo** **p**  
Shine here to us, and thou art eve - ry - where.

S. *dim.* **p**  
Shine here to us, and thou art eve - ry - where.

M-S. **ff** *dim.* **p**  
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

**With simplicity**      ♩ = 60

Soprano 1 *mp*  
Now wel-come sum-mer, with thy sun-ne soft,

Soprano 2 *mp*  
Now wel-come sum-mer, with thy sun-ne soft,

Alto 1 *pp*  
Mm with thy sun - ne soft,

Alto 2 *pp*  
Mm with thy sun - ne soft,

Tenor *pp*  
Mm with thy sun-ne soft,

Baritone *pp*  
Mm with thy sun - ne soft,

Bass *pp*  
Mm with thy sun - ne soft,

**With simplicity**

Piano  
(for rehearsal only)

5

*mf*

S.1 That hast this win-ter's wea-thers o - ver shake

*mf*

S.2 That hast this win-ter's wea-thers o - ver-shake

*p*

A.1 Mm Mm this win-ter's wea-thers o - ver -

*p*

A.2 Mm Mm this win-ter's wea-thers o - ver -

*p*

T. Mm Mm this win-ter's wea-thers o - ver -

*p*

Bar. Mm Mm this win-ter's wea-thers o - ver -

*mp*

B. Mm Mm this win - ter's wea-thers o - ver -

Pno.



9

*mf cresc.*

S.1

And driven a - way the lon - ge night - es black.

*mf cresc.*

S.2

And driven a - way the lon - ge night - es black.

*mp cresc.* **p**

A.1

shake. Ah the lon - ge night - es black. Oo

*mp cresc.* **p**

A.2

shake. Ah the lon - ge night - es black. Oo

*mp cresc.* **p**

T.

shake. Ah the lon - ge night - es black. Oo

*mp cresc.* **p**

Bar.

shake. Ah the lon - ge night - es black. Oo

*mf cresc.* **mp**

B.

shake. Ah the lon - ge night - es black. Oo

Pno.

13

S.1 *mf* Saint Val-en - tine that art full high on loft, *dim.* Thus sin - gen smal - le fowl - es\_\_ for thy

S.2 *mf* Saint Val-en - tine that art full high on loft, *dim.* 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

*mp dim.*

S.1 sake, Now wel-come sum-mer, with thy sun - ne soft.

*mp dim.*

S.2 sake, Now wel-come sum-mer, with thy sun - ne soft.

*pp*

A.1 Mm thy sun - ne soft, —

*pp*

A.2 Mm thy sun - ne soft, —

*pp*

T. Mm thy sun - ne soft, —

*pp*

Bar. Mm thy sun - ne soft, —

*p*

B. Mm thy sun - ne soft, —

Pno.

20 *p cresc.* *mf*

S.1 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  
cau - se for to glad-den oft, since each of them re - cov - ered hath his make; Ah\_ *mf*

A.1  
since each of them re - cov - ered hath his make; Ah\_ *mf*

A.2  
Each his make; Ah\_ *mf*

T.  
since each of them re - cov - ered hath his make; Ah\_ *mf*

Bar.  
Ee Ah\_ *mf*

B.  
Ee Ah\_ *f*

Pno.

28

*f* *mf*

S.1 Full bliss - ful may they sing-en when they wake: Now wel-come, sum-mer, with thy

*f* *mf*

S.2 — Full bliss - ful may they sing-en when they wake: Now wel-come, sum-mer, with thy

*f* *mp* \* Solo *port.*

A.1 — Full bliss - ful may they sing-en when they wake: Ah

*f* *mf*

A.2 — Full bliss - ful may they sing-en when they wake: Now wel-come,

*f* *mp*

T. — Full bliss - ful may they sing-en when they wake: Ah

*f* *mp*

Bar. — Full bliss - ful may they sing-en when they wake: Ah

*f* *mf*

B. — Full bliss - ful may they sing-en when they wake: 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

S.2  
\* Solo *port.* *p* \* Solo  
sun - ne soft, Ah

A.1  
*p* \* Solo  
soft, That hast this win - ter's wea - thers o - ver -

A.2  
*p*  
sum - mer, with thy sun - ne soft.

T.  
*p*  
Ah

Bar.  
*p*  
Ah

B.  
*mp*  
Ah

Pno.

35 *p* *al niente*

S.1 And driven a - way the long nightes black.

S.2 And driven a - way the long nightes black.

A.1 *pp* shake, a - way the long nightes black.

A.2 *pp* Ah, long nightes black.

T. *pp* Ah, long nightes black.

Bar. *pp* Ah, long nightes black.

B. *p* Ah, long nightes black.

Pno.



## II. Shakespeare's Carol

William Shakespeare, 1563 - 1616

*1* With solemnity ♩ = 100

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor

Baritone

Bass

Piano (for rehearsal only)

Blow, blow, thou win - ter wind,

Blow, blow, thou win - ter wind,

Blow, blow, Blow, blow, Blow, blow, Thou art

Blow, blow, Blow, blow, Blow, blow, Thou art

Blow, blow, Blow, blow, Blow, blow, Thou art

With solemnity ♩ = 100

Detailed description: The musical score is for a choral piece in 5/4 time, key of B-flat major. It features seven vocal parts: Soprano 1 and 2, Alto 1 and 2, Tenor, Baritone, and Bass. The vocal parts have lyrics: 'Blow, blow, thou win - ter wind,' for the Alti and Sopranos, and 'Blow, blow, Blow, blow, Blow, blow, Thou art' for the Tenors, Baritone, and Bass. The piano part is marked 'Piano (for rehearsal only)' and includes dynamics like *ff*, *f*, and *mf*. The tempo is 'With solemnity' at a quarter note equal to 100 beats per minute. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 10.

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.

T.  
*f*  
As man's in - gra - ti - tude. As man's in - gra - ti - tude.

Bar.  
*f*  
As man's in gra - ti - tude. As man's in - gra - ti - tude.

B.  
*f*  
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.



21

*cresc.*

S.1 Al - though thy breath be rude.

*cresc.*

S.2 Al - though thy breath be rude.

*cresc.*

A.1 Al - though thy breath be rude, thy breath be rude.

*cresc.*

A.2 Al - though thy breath be rude, thy breath be rude.

*cresc.*

T. Al - though thy breath be rude, thy breath be rude.

*cresc.*

Bar. Al though thy breath be rude,

*cresc.*

B. 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.* *f* That dost not bite so nigh That dost not bite so nigh,

A.2 *cresc.* *f* Freeze, freeze thou bit - ter sky, That dost not bite so nigh,

T. *mf* *f* -ter sky, That dost not bite so nigh,

Bar. *mf* *f* -ter sky, That dost not bite so nigh,

B. *mf* *f* -ter sky, That dost not bite so nigh,

Pno.



32

*ff* *dim.*

S.1 That dost not bite so nigh, As ben e - fits for - got.

*ff* *dim.*

S.2 That dost not bite so nigh, As ben - e - fits for - got.

*ff* *dim.*

A.1 That dost not bite so nigh, As ben - e - fits for - got.

*ff* *dim.*

A.2 That dost not bite so nigh, As ben - e - fits for - got.

*ff* *dim.*

T. That dost not bite so nigh, As ben - e - fits for - got.

*ff* *dim.*

Bar. That dost not bite so nigh, As ben - e - fits for - got.

*ff* *dim.*

B. That dost not bite so nigh, As ben - e - fits for - got.

Pno.

36 *mf dim.* *pp*

S.1 As — ben — e — fits for-got. Freeze, freeze, Freeze, freeze,

S.2 *mf dim.* *pp*  
As — ben — e — fits for-got. Freeze, freeze, Freeze, freeze,

A.1 *mf dim.* *pp*  
As ben e fits for-got. Freeze, freeze, Freeze, freeze,

A.2 *mf dim.* *pp*  
As ben e fits for-got. Freeze, freeze, Freeze, freeze,

T. *mf dim.* *pp*  
As — ben — e — fits for got. Freeze, freeze, Freeze, freeze,

Bar. *mf dim.* *pp*  
As — ben — e — fits for got. Freeze, freeze, Freeze, freeze,

B. *f dim.* *p*  
As — ben — e — fits for-got. Freeze, freeze, Freeze, freeze,

Pno. *f*

40 *p*

S.1  
Though thou the wa - ters warp, Thy

S.2  
Though thou the wa - ters warp, Thy

A.1  
Though thou the wa - ters warp, though thou the

A.2  
Though thou the wa - ters warp, though thou the

T.  
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,

S.2 *cresc.* *mf*  
sting is not so sharp As friend re - mem - ber'd not.

A.1 *mf*  
wa - ters warp, As friend re - mem - ber'd not.

A.2 *mf*  
wa - ters warp, As friend re - mem - ber'd not,

T. *mf*  
wa - ters warp, As friend re - mem - ber'd not.

Bar. *cresc.* *mf*  
Thy sting is not so sharp As friend re - mem - ber'd not.

B. *cresc.* *f*  
Thy sting is not so sharp As friend re - mem - ber'd not.

Pno.

45

S.1  
— re mem - ber'd not. 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.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

48

rit. *mp*

S.1 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

With serenity ♩. = 56

*p cresc.* *mf*

Soprano 1  
I sing the birth was born to-night, The au - thor both of life and light; The

*p cresc.* *mf*

Soprano 2  
I sing the birth was born to-night, The au - thor both of life and light; The

*p cresc.* *mf*

Alto 1  
I sing the birth was born to-night, The au - thor both of life and light; The

*p cresc.* *mf*

Alto 2  
I sing the birth was born to-night, The au - thor both of life and light; The

*mf*

Tenor  
The

Baritone

Bass

With serenity ♩. = 56

Piano  
(for rehearsal only)

5

S.1 *mp cresc.*  
 an - gels did so sound it, And like the rav - ished

S.2 *p mp cresc.*  
 an - gels did so sound it, The an - gels did so sound it, And like the rav - ished

A.1  
 an - gels did so sound it,

A.2 *p*  
 an - gels did so sound it, The an - gels did so sound it,

T. *p mp cresc.*  
 an - gels did so sound it, The an - gels did so sound it, And like the rav - ished

Bar. *p mp cresc.*  
 The an - gels did so sound it, And like the rav - ished

B. *mp cresc.*  
 And like the rav - ished

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.

16

S.1 *f*  
 searched, and true they found it. The Son of God, the e - ter - nal king, That did us all sal -

S.2 *f*  
 searched, and true they found it. The Son of God, the e - ter - nal king, That did us all sal -

A.1 *f*  
 searched, and true they found it. The Son of God the e - ter - nal king, That did us all sal -

A.2 *f*  
 searched, and true they found it. The Son of God, the e - ter - nal king, That did us all sal -

T. *p* *f*  
 Searched and found it. The Son of God, the e - ter - nal king, That did us all sal -

Bar. *p* *f*  
 Searched and found it. The Son of God, the e - ter - nal king, That did us all sal -

B. *p* *f*  
 Searched and found it. The Son of God, the e - ter - nal king, That did us all sal -

Pno.



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

*lunga*, *mp* *mf*

S.1 now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience

*lunga*, *mp* *mf*

S.2 now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience

*lunga*, *mp* *mf*

A.1 now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience

*lunga*, *mp* *mf*

A.2 now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience

*lunga*, *mp* *mf*

T. now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience

*lunga*, *mp* *mf*

Bar. now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience

*lunga*, *mp* *mf*

B. now laid in a man - ger. The Fa - ther's wis - dom willed it so, The Son's o - be - dience

*lunga*

Pno.

36

S.1  
knew no No; Both wills were in one sta - ture, *f*

S.2  
knew no No; Both wills were in one sta - ture. *f* *mf cresc.* The

A.1  
knew no No; Both wills were in one sta - ture. And, as that wis - dom had de - creed, The *f* *mf cresc.*

A.2  
knew no No; Both wills were in one sta - ture. And, as that wis - dom had de - creed, The *f* *mf cresc.*

T.  
knew no No; Both wills were in one st - ture. And, as that wis - dom had de - creed, The *f* *mf cresc.*

Bar.  
knew no No; Both wills were in one sta - ture. And, as that wis - dom had de - creed, The *f* *mf cresc.*

B.  
knew no No; Both wills were in one sta - ture, *f*

Pno.

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.



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.

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 - cence, A mar - tyr born in our de - fence, Can *mp*

T. *mp*  
Can

Bar. *mp*  
Can

B. *mp*  
Can

Pno.

rall. -----

63

S.1 *p* *pp*  
man\_\_\_\_\_ for - get\_\_\_\_\_ the sto - ry?\_\_\_\_\_

S.2 *p* *pp*  
man\_\_\_\_\_ for - get\_\_\_\_\_ the sto - ry?\_\_\_\_\_

A.1 *p* *pp*  
man\_\_\_\_\_ for - get\_\_\_\_\_ the sto - ry?\_\_\_\_\_

A.2 *p* *pp*  
man\_\_\_\_\_ for - get\_\_\_\_\_ the sto - ry?\_\_\_\_\_

T. *p* *pp*  
man\_\_\_\_\_ for - get\_\_\_\_\_ the sto - ry?\_\_\_\_\_

Bar. *p* *pp*  
man\_\_\_\_\_ for - get\_\_\_\_\_ the sto - ry?\_\_\_\_\_

B. *p* *pp*  
man\_\_\_\_\_ for - get\_\_\_\_\_ the sto - ry?\_\_\_\_\_

rall. -----

Pno.  
[Piano accompaniment]

# 11

## FOUR CORNER FANFARE

# FOUR CORNER FANFARE

Transposed Score

## Instrumentation

3 Trumpets in B $\flat$  [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

Andante ♩ = 60

DIANA K. WEEKES

Musical score for Brass Ensemble and Organ, measures 1-4. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The brass instruments (Trumpets in B-flat 1, 2, and 3; Horns in F 1 and 2; Tenor Trombones 1 and 2; Bass Trombone) play a melodic line starting in measure 3, characterized by triplet eighth notes. The Euphonium and Tuba parts are silent throughout these measures.

Musical score for Organ and Pedal, measures 1-4. The Organ part is in 4/4 time and features a key signature of two flats. It includes a 'Gt' (Great) register and a 'Sw (box shut)' instruction. The dynamics are marked 'mp'. The Pedal part is in 4/4 time and features a key signature of two flats. The Organ part plays a melodic line starting in measure 3, characterized by triplet eighth notes. The Pedal part plays a simple bass line.

5

The musical score is for a brass and woodwind ensemble. It features the following parts: Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tn. Tbn. 1, Tn. Tbn. 2, B. Tbn., Euph., Tba., Org., and Ped. The score is in 3/4 time and includes various dynamics such as *mf*, *mp*, and *mf*. It features several triplet markings and a measure number '5' at the beginning of the first staff.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tn. Tbn. 1 *mf*

Tn. Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mp* *mf*

Tba. *mp* *mf*

Org. *mf*

Ped.



This musical score is for the piece "Four Corner Fanfare" and is page 517. It features a variety of instruments including three trumpets (Tpt. 1, 2, 3), two horns (Hn. 1, 2), three trombones (Tn. Tbn. 1, 2, B. Tbn.), euphonium (Euph), tuba (Tba.), organ (Org.), and a pedal (Ped.). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often grouped in triplets. Dynamics range from *mf* (mezzo-forte) to *f* (forte), with some passages marked *dim.* (diminuendo) and *mf cresc.* (mezzo-forte crescendo). The organ part is primarily in the right hand, with some accompaniment in the left hand. The pedal part is mostly rests, indicating it is used for resonance.

11

The musical score is arranged in a standard orchestral layout. It begins at measure 11. The top three staves are for Trumpets 1, 2, and 3. Trumpets 1 and 2 play a melodic line with triplets, starting at *mp cresc.* and reaching *f* by the end of the section. Trumpet 3 plays a rhythmic accompaniment of triplets, starting at *mf cresc.* The Horns 1 and 2 play a similar melodic line with triplets, starting at *mf cresc.* The Trombones 1 and 2, along with the Baritone Trombone, play a rhythmic accompaniment of triplets, starting at *mf cresc.* and reaching *ff*. The Euphonium and Tuba play a melodic line with triplets, starting at *cresc.* and reaching *f*. The Organ and Pedal provide harmonic support with chords and single notes.

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  
*mf cresc.*

B. Tbn.  
*ff*

Euph.  
*f*

Tba.  
*cresc.* *f*

Org.

Ped.

14

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Tn. Tbn. 1 *f* *mp*

Tn. Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *ff* *p*

Tba. *ff* *p*

Org. *mf*

Ped.

17

Tpt. 1 *mf cresc.* *mp*

Tpt. 2 *mf cresc.*

Tpt. 3

Hn. 1 *mf* *mp*

Hn. 2 *p*

Tn.Tbn. 1 *mf* *p*

Tn.Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf cresc.* *mp*

Tba. *mf cresc.*

Sw Flutes 8' or 8'4'

Org. *p*

Ped.

Detailed description: This page of a musical score, numbered 17, is for the piece 'Four Corner Fanfare'. It features ten staves for various instruments. The top three staves are for Trumpets 1, 2, and 3. Trumpets 1 and 2 play a melodic line with triplets and accents, starting at a mezzo-forte (mf) dynamic and crescendoing to mezzo-piano (mp). Trumpet 3 plays a rhythmic accompaniment. The next two staves are for Horns 1 and 2. Horn 1 plays a melodic line with triplets, starting at mf and moving to mp. Horn 2 plays a rhythmic accompaniment starting at piano (p). The next three staves are for Trombones: Tn.Tbn. 1 and 2 play a melodic line with triplets, starting at mf and moving to p; B. Tbn. plays a rhythmic accompaniment starting at mf. The next two staves are for Euphonium (Euph.) and Trombone (Tba.), both playing a melodic line with triplets and accents, starting at mf and crescendoing to mp. The Organ (Org.) and Pedal (Ped.) staves are at the bottom. The Organ plays a melodic line with triplets, starting at piano (p). The Pedal plays a rhythmic accompaniment. The score includes various musical notations such as triplets, accents, and dynamic markings.

21

Tpt. 1 *sfp*

Tpt. 2 *mf* *sfp*

Tpt. 3 *sfp*

Hn. 1 *sfp*

Hn. 2 *sfp*

Tn. Tbn. 1 *p* *sfp*

Tn. Tbn. 2 *mp*

B. Tbn. *sfp*

Euph. *sfp*

Tba. *mf* *sfp*

Org. *mp*  
add Sw 8' Strings

Ped.

24

**Tpt. 1**  
*sfp* *cresc.* *f*

**Tpt. 2**  
*sfp* *cresc.* *f*

**Tpt. 3**  
*sfp* *cresc.* *mf*

**Hn. 1**  
*sfp* *cresc.* *f*

**Hn. 2**  
*sfp* *cresc.* *f*

**Tn.Tbn. 1**  
*sfp* *cresc.* *mf*

**Tn.Tbn. 2**  
*cresc.* *mp*

**B. Tbn.**  
*cresc.* *mp*

**Euph.**  
*cresc.* *mf* *mf*

**Tba.**  
*cresc.* *mf* *mf*

**Org.**  
add to Sw  
*f*

**Ped.**

27

Tpt. 1

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2

Tn. Tbn. 1 *f*

Tn. Tbn. 2 *p* *mf*

B. Tbn. *mf*

Euph.

Tba.

Org. *mf*

Ped.





33

**Tpt. 1**  
*fp* *f dim.*

**Tpt. 2**  
*fp* *f dim.*

**Tpt. 3**  
*fp* *f dim.*

**Hn. 1**  
*fp* *f dim.*

**Hn. 2**  
*fp* *mf* *f dim.*

**Tn.Tbn. 1**  
*fp* *mf* *f dim.*

**Tn.Tbn. 2**  
*cresc.* *f dim.*

**B. Tbn.**  
*cresc.* *f dim.*

**Euph.**  
*cresc.* *mf dim.*

**Tba.**  
*f dim.*

**Org.**  
*mf* *dim.*

**Ped.**

Four Corner Fanfare

36 poco rit. . . . .

**Tpt. 1**  
*mp* *mf cresc.* *f*

**Tpt. 2**  
*mp* *mf cresc.* *f*

**Tpt. 3**  
*mp* *mf cresc.* *f*

**Hn. 1**  
*p* *mf cresc.* *f*

**Hn. 2**  
*mf cresc.* *f*

**Tn. Tbn. 1**  
*mf cresc.* *f*

**Tn. Tbn. 2**  
*p cresc.* *f*

**B. Tbn.**  
*p cresc.* *f*

**Euph.**  
*mf cresc.* *f*

**Tba.**  
*mp* *mf* *f*

**Org.**  
*mp cresc.* *f*

**Ped.**

**Gt.**

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*

*ff*

Detailed description: This page of a musical score, numbered 527, is titled 'Four Corner Fanfare'. It features a full orchestral arrangement including three trumpets (Tpt. 1, 2, 3), two horns (Hn. 1, 2), three trombones (Tn. Tbn. 1, 2, B. Tbn.), euphonium (Euph.), tuba (Tba.), organ (Org.), and pedal (Ped.). The score begins at measure 39. The trumpets and horns play melodic lines with triplets and crescendos leading to fortissimo (ff) dynamics. The trombones and tuba provide harmonic support with similar dynamics. The organ and pedal play sustained chords. An 'Ossia' section is indicated at the top right. A 'Reeds' section is marked 'add Reeds' in the organ part. The page concludes with a double bar line.