

ROBERT SPEARING

A thesis submitted to
The University of Birmingham
For the degree of
Doctor of Philosophy in Musical Composition

Section 2

The five scores:

After Haydn's 'Farewell' concerto for oboe and strings
She Solus cantata for solo tenor and piano
Two Pieces for clarinet and piano
Wings ... dreams for mixed voices, solo cello and piano duo
Piano Symphony in two parts, for large orchestra

Department of Music
College of Arts and Law
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after Haydn's 'Farewell'
concerto for oboe and strings

ROBERT SPEARING

after Haydn's 'Farewell'

ROBERT SPEARING

Adagio

♩ = 56

oboe solo

QUARTET

violin 1

con sord.
p lontano

violin 2

con sord.
p lontano

viola

con sord.
p lontano

cello

con sord.
p lontano

ORCHESTRA

violins 1

violins 2

violas

cellos

d basses

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

The musical score is for page 2 of a piece. It features a woodwind section (Ob) and a string section (Vn 1, Vn 2, Va, Vc, Vns 1, Vns 2, Vas, Vcs, Dbs). The woodwind section is active in the first system, while the string section is mostly silent. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system contains four measures. The woodwind section (Ob) is silent. The string section (Vn 1, Vn 2, Va, Vc) has some activity in the first two measures, including triplets and accents. The second system contains four measures. The woodwind section (Ob) is silent. The string section (Vn 1, Vn 2, Va, Vc) is mostly silent, with some activity in the first two measures. The third system contains four measures. The woodwind section (Ob) is silent. The string section (Vn 1, Vn 2, Va, Vc) is mostly silent. The fourth system contains four measures. The woodwind section (Ob) is silent. The string section (Vn 1, Vn 2, Va, Vc) is mostly silent.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

pp

poco cresc.

ppp

(non cresc.)

Detailed description: This is a musical score for page 2 of a piece. It features staves for Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), Violin 3 (Vns 1), Violin 4 (Vns 2), Viola 2 (Vas), Violoncello 2 (Vcs), and Double Bass (Dbs). The key signature is three sharps (F#, C#, G#). The Oboe part is silent. Violin 1 plays a melodic line with triplets and accents, marked *pp* and *poco cresc.* Violin 2, Viola, and Violoncello have shorter parts, also marked *pp* and *poco cresc.* Violoncello 1 ends in the second measure. Violin 3 plays a sustained note marked *ppp* and *(non cresc.)*. The other string parts (Violin 4, Viola 2, Violoncello 2, Double Bass) are silent.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

mp

mp

mp

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is arranged for a full orchestra, including Oboe, Violins 1 & 2, Viola, Violoncello, Violins 3 & 4, Violas 3 & 4, and Double Basses. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures. The Oboe part is mostly silent, with a few notes in the first measure. The Violins 1 & 2 parts feature intricate melodic lines with triplets and slurs. The Viola part has a melodic line with a triplet in the first measure. The Violoncello part is mostly silent. The Violins 3 & 4 parts have a melodic line with a triplet in the first measure. The Violas 3 & 4 parts have a melodic line with a triplet in the first measure. The Double Basses part is mostly silent. The score includes dynamic markings such as *p* (piano) and *ppp* (pianissimo). The score is written for a full orchestra, including Oboe, Violins 1 & 2, Viola, Violoncello, Violins 3 & 4, Violas 3 & 4, and Double Basses.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Db

pp

mp

pp

mp

pp

mp

poco cresc.

pp

poco cresc.

pp

poco cresc.

pp

poco cresc.

pp

[illegible]

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Db

diva

DIV. *pp* *p* *pp*

DIV. *pp* *p* *pp*

Ob

Vn 1

poco cresc.

pp

p

Vn 2

poco cresc.

p

Va

Vc

Vns 1

8va

mp

pp

p

Vns 2

mp

pp

p

Vas

Vcs

Db

- page 10 -

6 Poco più mosso

$\text{♩} = \text{c}60$

Ob

p dolce

Vn 1

pp

Vn 2

pp

Va

pp

Vc

pp

Vns 1

Vns 2

DIV.

UNIS.

Vcs

pizz.

p

Db

pp

- page 12 -

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

senza sord.

fp

fp

p

mf

p

mf

mf

mf

pizz.

poco cresc.

mf

mf

mf

arco

dim.

Ob

pp cresc.

Vn 1

pp

pp

Vn 2

pp

pp

Va

pp

pp

Vc

pp

pp

Vns 1

pizz.

ppp

Vns 2

pizz.

ppp

Vas

ppp

Vcs

ppp

Dbs

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vcs

Dbs

8va.....

loco

f

fp

mp

f

dim.

f

fp

mp

f

dim.

f

mf

f

f

mp

f

p

Ob

mf *p* *cresc.*

Vn 1

p *sf*

Vn 2

p *sf*

Va

p *sf*

Vc

p *sf*

Vns 1

arco *p*

Vns 2

arco *p* *mp cresc.*

Vas

mp

Vcs

mp

Dbs

mp

- page 17 -

Poco accel. _____

Ob

cresc. *ff* *mp* *f* dim. *p* <

Vn 1

p cresc. *f* dim. *pp*

Vn 2

p cresc. *f* dim. *pp*

Va

p cresc. *f* dim. *pp*

Vc

p cresc. *f* dim. *pp*

Vns 1

sf *f* *mp* dim.

Vns 2

sf *f* *mp* dim. *p*

Vas

ff arco *p* *mf* dim.

Vcs

mp dim.

Dbs

ff *mp* dim.

11 Poco più mosso, con rubato

♩ = 63

Ob

mp cresc. rubato, espressivo *f* 3

Vn 1

mf espress. 3

Vn 2

mf

Va

mf espress. 3

Vc

mf *p* cresc.

Vns 1

pp *mp* *pp*

Vns 2

pp *mp* *pp*

Vas

pp *mp* *pp*

Vcs

arco *p* *dim.* *pp*

Dbs

p *dim.* *pp* cresc.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

mp

cresc.

f

p

mp

cresc.

f

p

f

mf

pp

mf

pp

mf

pp

mf

pp

L'istesso tempo
Poco a poco più agitato, ma non stringendo
 ♪ = ♪

[illegible]

Ob

pp *cresc.* *f*

Vn 1

cresc.

Vn 2

cresc.

Va

cresc.

Vc

cresc.

Vns 1

Vns 2

Vas

Vcs

Dbs

Ob

p *mp*

Vn 1

sf *dim.* *p* sempre (poco marcato)

Vn 2

sf *dim.*

Va

sf *dim.* *p* sempre (poco marcato)

Vc

sf *dim.*

Vns 1

arco *ppp* cresc. poco a poco

Vns 2

arco *ppp* cresc. poco a poco

Vas

Vcs

arco *ppp* cresc.

Dbs

arco *sub. f* *dim.* *mp* *dim.* *ppp* cresc.

Ob

p cresc.

Vn 1

Vn 2

con sord.

p sempre (poco marcato)

Va

Vc

con sord.

p sempre (poco marcato)

Vns 1

Vns 2

Vas

Vcs

(cresc.) poco a poco

Dbs

(cresc.) poco a poco

Ob

cresc. *f* *p* cresc. molto

Vn 1

Vn 2

cresc. molto

Va

cresc.

Vc

cresc. molto

Vns 1

Vns 2

Vas

Vcs

p cresc. DIV. pizz. *p* cresc.

Dbs

The musical score is arranged in a system with staves for Oboe (Ob), Violins 1 and 2 (Vn 1, Vn 2), Viola (Va), Violoncello (Vc), Violins 1 and 2 (Vns 1, Vns 2), Viola (Vas), Violoncello (Vcs), and Double Bass (Dbs). The Oboe part features a melodic line with dynamic markings of crescendo, fortissimo (f), piano (p), and crescendo molto. The Violins and Viola parts have various melodic and harmonic lines, with the Violins marked with crescendo and molto. The Violoncello and Double Bass parts have harmonic support, with the Double Bass marked with piano (p) and crescendo. The Viola part has a melodic line with dynamic markings of piano (p), crescendo, and piano (p) with pizzicato (pizz.).

Ob

f *mp* *ff*

5 16

Vn 1

f

Vn 2

ff *f*

Va

f

Vc

mf

DIV. $\alpha 3$

Vns 1

mf

Vns 2

mf

UNIS. pizz. *mp* *cresc.*

Vas

DIV. pizz. *mp* *cresc.*

1. *mp* *cresc.*

2. *mp* *cresc.*

Vcs

f *p* *cresc.*

1. *mp* *cresc.*

2. *mp* *cresc.*

Dbs

pizz. *p* *cresc.*

16

♩ = 138

DIV. sul pont

17 In tempo, ma stringendo

♩ = 138

Ob

ad lib.

rit.

Vn 1

f

Vn 2

f

Va

p cresc.

Vc

p cresc.

Vns 1

pp

Vns 2

pp

Vas

pp

Vcs

pp

Dbs

nat.

p cresc.

**Poco meno mosso
(sempre agitato)**

18

♩ = 60

Ob

ad lib.

(p) cresc. molto

Vn 1

con sord.

p cresc.

Vn 2

con sord.

p cresc.

Va

con sord.

f

p cresc.

Vc

con sord.

f

p cresc.

Vns 1

poco \Rightarrow pp

Vns 2

poco \Rightarrow pp

Vas

poco \Rightarrow pp

Vcs

poco \Rightarrow pp

Dbs

sul pont.

f \Rightarrow p

(p) cresc.

Ob

(tempo giusto)

Vn 1

Vn 2

Va

Vc

Vns 1

p cresc.

sul pont.

mf cresc. molto

Vns 2

sul pont.

p cresc. molto

Vas

sul pont.

mf cresc. molto

Vcs

sul pont.

p cresc. molto

Db

The musical score is arranged in a system with staves for Oboe (Ob), Violins 1 and 2 (Vn 1, Vn 2), Viola (Va), Violoncello (Vc), Violas (Vns 1, Vns 2), and Double Bass (Db). The Oboe part begins with a melodic line marked '(tempo giusto)' and includes a sixteenth-note triplet. The Violin and Viola parts feature a rhythmic pattern of eighth and sixteenth notes, with triplets and accents. The Violoncello part follows a similar rhythmic pattern. The Violas (Vns 1, Vns 2) and Viola (Vas) parts enter with a melodic line marked 'sul pont.' and dynamic markings 'p', 'cresc.', and 'mf cresc. molto'. The Double Bass part provides a harmonic foundation with a melodic line marked 'sul pont.' and dynamic markings 'p', 'cresc.', and 'mf cresc. molto'.

Ob

ff *mp*

Vn 1

fp *cresc. molto* *ff* *pp* *sub.* *lontano*

Vn 2

fp *cresc. molto* *ff* *pp* *sub.* *lontano*

Va

fp *cresc. molto* *ff* *pp* *sub.* *lontano* *pizz.*

Vc

fp *cresc. molto* *ff* *pp* *sub.* *lontano* *pizz.*

Vns 1

ff *p* *dim.* *nat.*

Vns 2

ff *p* *dim.* *nat.*

Vas

ff *p* *dim.* *nat.*

Vcs

ff *p* *dim.* *nat.*

Dbs

mp *cresc. molto* *ff* *p* *dim.* *nat.*

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

Ob

poco

Vn 1

p

Vn 2

p

Va

(*>*)

(*pp*)

Vc

(*>*)

(*pp*)

Vns 1

ppp

gliss

pp

p

Vns 2

pp

gliss

pp

p

Vas

pp

gliss

pp

p

Vcs

pp

gliss

pp

p

Db

[21] Subito presto ed agitato

$\text{♩} = \text{♩} = 84$

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

pizz.

p ben marcato

pizz.

p ben marcato

(pizz.)

pp

(pizz.)

pp

ON the string

p sempre ben marcato

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Obs

ON the string

p sempre ben marcato

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Db

ON the string

p ben marcato

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vcs

Dbs

The musical score for page 37 is organized into two systems. The first system includes staves for Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). In this system, all five instruments are marked with whole rests. The second system includes staves for Violoncello (Vns 1), Violoncello (Vns 2), Violoncello (Vcs), and Double Bass (Dbs). In this system, Vns 1 has a whole rest, while Vns 2, Vcs, and Dbs have active musical notation. Vns 2 and Vcs play a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3. Dbs plays a descending eighth-note scale: Bb3, Ab3, Gb3, Fb3, Eb3, Db3, Cb3, Bb2. The notation includes stems, beams, and flat accidentals for all notes.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Obs

p *ben marcato* *cresc.*

cresc.

cresc.

cresc.

ON the string

23

Ob *staccatissimo*
p *cresc. poco a poco*

Vn 1

Vn 2

Va

Vc

Vns 1 *OFF the string*
pp *sub.* *cresc. poco a poco*

Vns 2 *OFF*
mf *pp* *sub.* *cresc. poco a poco*

Vas *OFF*
mf *pp* *sub.* *cresc. poco a poco*

Vcs *OFF*
mf *pp* *sub.* *cresc. poco a poco*

Dbs *OFF*
mf *pp* *sub.* *cresc. poco a poco*

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

This musical score page, labeled '- page 40 -', contains staves for the following instruments: Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), Violin Section 1 (Vns 1), Violin Section 2 (Vns 2), Viola Section (Vas), Violoncello Section (Vcs), and Double Basses (Dbs). The Oboe part features a melodic line with eighth and sixteenth notes, including accidentals. The Violin 1 and Violoncello 1 parts are currently silent, indicated by horizontal lines. The Violin 2, Viola, and Violoncello 2 parts play a rhythmic pattern of eighth notes. The Violin Section 1, Violin Section 2, Viola Section, and Violoncello Section parts play a melodic line with eighth and sixteenth notes, including accidentals. The Double Basses part plays a rhythmic pattern of eighth notes.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

f

ff

p

ff

p

ff

p

Ob

sfp *cresc.* *ff* *f*

flutt.

Vn 1

Vn 2

Va

Vc

Vns 1

f *sfp* *trem.*

Vns 2

Vas

Vcs

Dbs

The musical score is written for five instruments: Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), Violin 3 (Vns 1), Violin 4 (Vns 2), Viola 2 (Vas), Violoncello 2 (Vcs), and Double Bass (Dbs). The Oboe part begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. It includes dynamic markings of *sfp*, *cresc.*, *ff*, and *f*, and a *flutt.* (flute) marking. The Violin 1 and Violin 2 parts are mostly rests. The Viola part has a series of eighth notes. The Violoncello part has a series of eighth notes. The Violin 3 and Violin 4 parts have a series of eighth notes. The Viola 2 part has a series of eighth notes. The Violoncello 2 part has a series of eighth notes. The Double Bass part has a series of eighth notes. The Violin 3 part includes dynamic markings of *f* and *sfp*, and a *trem.* (tremolo) marking.

Ob

sfp *cresc.* flutt.

Vn 1

Vn 2

Va

Vc

Vns 1

sfp *cresc.*

Vns 2

Vas

Vcs

Dbs

The musical score is arranged in two systems. The first system includes staves for Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The Oboe part begins with a series of eighth notes, followed by a half note, and then a series of half notes with a crescendo and a flut. marking. The Violin and Viola parts are currently silent. The Violoncello part is also silent. The second system includes staves for Violoncello 1 (Vns 1), Violoncello 2 (Vns 2), Viola (Vas), Violoncello (Vcs), and Double Bass (Dbs). The Violoncello 1 part begins with a series of eighth notes, followed by a half note, and then a series of half notes with a crescendo and a flut. marking. The Violoncello 2 part is silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

Ob

ff *fp* *f* *mf*

Vn 1

arco sul pont. *mf* dim. *pp*

Vn 2

arco sul pont. *mf* dim. *pp* nat.

Va

sul pont. *mf* dim. *pp* nat.

Vc

sul pont. *mf* dim. *pp*

Vns 1

ff

Vns 2

Vas

Vcs

Dbs

DIV. *pizz.* *p* *cresc.* (arco) *(pizz.) mf* dim.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

p

sul pont.

con sord.

ppp

pp

poco cresc.

The musical score is arranged in two systems. The first system includes parts for Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The second system includes parts for Violoncello 1 (Vns 1), Violoncello 2 (Vns 2), Viola 2 (Vas), Violoncello 3 (Vcs), and Double Bass (Dbs). The Oboe part features a melodic line with accents and a dynamic marking of *p*. The Violin 2 and Viola parts have a rhythmic accompaniment. The Violoncello 2 part has a dynamic marking of *ppp* and a marking of *con sord.* The Double Bass part has a dynamic marking of *pp* and a marking of *poco cresc.*

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

mp

dim.

pp

con sord.

ppp

not.

ff

p

f

pp

Ob

f *p* *ff* sub.

Vn 1

Vn 2

Va

Vc

Vns 1

ppp

Vns 2

ppp

Vas

Vcs

UNIS. (tutti arco)

pp

The musical score is written for a full orchestra. The Oboe (Ob) part is in the top staff, featuring a melodic line with dynamic markings *f*, *p*, and *ff* sub. The Violins 1 (Vn 1) and Violins 2 (Vn 2) parts are in the second and third staves, respectively, playing a rhythmic accompaniment. The Viola (Va) part is in the fourth staff, also playing a rhythmic accompaniment. The Violoncello (Vc) part is in the fifth staff, which is mostly silent. The Violins 3 (Vns 1) and Violins 4 (Vns 2) parts are in the sixth and seventh staves, respectively, playing a melodic line with *ppp* markings. The Violas (Vas) and Violoncellos (Vcs) parts are in the eighth and ninth staves, respectively, which are mostly silent. The Double Basses (DBs) part is in the tenth staff, playing a melodic line with a *pp* marking and the instruction UNIS. (tutti arco).

Ob

Vn 1

Vn 2

Va

Vc

pp

Vns 1

Vns 2

Vas

Vcs

Dbs

mf

The musical score is written for a full orchestra. The Oboe (Ob) part is in the top staff, featuring a melodic line with various ornaments and a crescendo leading to a *mf* dynamic. The Violins (Vn 1, Vn 2) and Viola (Va) parts are in the middle staves, playing a rhythmic accompaniment. The Violoncello (Vc) part is in the bottom staff of the first system, starting with a *pp* dynamic. The Violonspas (Vns 1, Vns 2) and Viola Spas (Vas) parts are in the second system, with Vns 2 playing a short melodic phrase. The Violoncellos (Vcs) and Double Bass (Dbs) parts are in the bottom staff of the second system, with Dbs playing a low, sustained line.

Ob *mp* *cresc.* *ff* *ff* *con brio*

Vn 1

Vn 2

Va

Vc

Vns 1 *senza sord.* *pizz.* *sub. f* *pesante*

Vns 2 *senza sord.* *pizz.* *sub. f* *pesante*

Vas *pizz.* *sub. f* *pesante*

Vcs *pizz.* *sub. f* *pesante*

Dbs *pizz.* *sub. f* *pesante*

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

poco dim.

The musical score is arranged in two systems. The first system includes parts for Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The Oboe part features a melodic line with accents and a slur, ending with a *poco dim.* marking. The string parts (Vn 1, Vn 2, Va, Vc) provide harmonic support with sustained notes. The second system includes parts for Violin 1 (Vns 1), Violin 2 (Vns 2), Viola da Spina (Vas), Violoncelli (Vcs), and Double Basses (Dbs). These parts are characterized by strong accents and a *f* (forte) dynamic, with some notes marked with slurs.

Ob

mp *dim.*

Vn 1

cresc. *molto* *f* *sfz* sul pont.

Vn 2

cresc. *molto* *f* *sfz* sul pont.

Va

cresc. *molto* *f* *sfz* sul pont.

Vc

cresc. *molto* *f* *sfz* sul pont.

Vns 1

dim. *f* arco

Vns 2

dim. *f* arco *pp* staccatissimo

Vas

pp staccatissimo arco

Vcs

dim. *f* arco *pp* staccatissimo

Dbs

dim. *f* arco

Ob

pp

cresc. poco a poco

Vn 1

pp

Vn 2

pp

Va

pp

Vc

pp

Vns 1

Vns 2

Vas

Vcs

Dbs

The musical score is written for a full orchestra. The Oboe (Ob) part is in the top staff, featuring a melodic line with a crescendo and a 'poco a poco' instruction. The Violins 1 (Vn 1) and Violins 2 (Vn 2) parts are in the second and third staves, both starting with a 'pp' dynamic. The Viola (Va) part is in the fourth staff, also starting with a 'pp' dynamic. The Violoncello (Vc) part is in the fifth staff, starting with a 'pp' dynamic. The Violas 1 (Vns 1) and Violas 2 (Vns 2) parts are in the sixth and seventh staves. The Violas 3 (Vas) and Violas 4 (Vcs) parts are in the eighth and ninth staves. The Double Bass (Dbs) part is in the tenth staff. The score is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamics.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

col legno

p

poco cresc.

The musical score is divided into two systems. The upper system contains the Oboe (Ob) part, which is a melodic line with various ornaments and slurs. The lower system contains the string section, which includes Violins 1 and 2, Viola (Va), Violoncello (Vc), Violas (Vns 1 and 2), Violas (Vas), Violoncellos (Vcs), and Double Bass (Dbs). The string parts are mostly rests, with some movement in the lower strings. The Double Bass part includes the instruction 'col legno' and dynamic markings 'p' and 'poco cresc.'

29 Molto agitato, con fuoco

Ob

ff *sub. p* *cresc. molto* *fff* *gliss.*

Vn 1

(nat.) *ff* *pizz.*

Vn 2

(nat.) *ff* *pizz.*

Va

(nat.) *ff* *pizz.*

Vc

(nat.) *ff* *pizz.*

Vns 1

f *sub.* *DIV.* *8va*

Vns 2

f *DIV.* *8va* *UNIS.*

Vas

f *sub.*

Vcs

f *pizz.*

Dbs

f

Ob

multiphonics
HIGH

LOW

Vn 1

Vn 2

Va

Vc

Vns 1

8va

loco

p

cresc. molto

Vns 2

8va

loco

p

cresc. molto

DIV.

ff

Vas

Vcs

ff

dim.

The musical score is arranged in two systems. The first system includes staves for Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The Oboe part features a series of notes with a 'multiphonics HIGH' instruction and a 'LOW' instruction. The second system includes staves for Violin 1 (Vns 1), Violin 2 (Vns 2), Viola (Vas), and Violoncello (Vcs). The Violin 1 and 2 parts have complex melodic lines with '8va' (octave) markings, 'loco' (loco) markings, and dynamics like 'p' (piano), 'cresc. molto' (crescendo molto), and 'ff' (fortissimo). The Violoncello part has a bass line with 'ff' and 'dim.' (diminuendo) markings.

$$f$$

Ob

M H H M H

Vn 1

arco

ff *dim.* *mp*

Vn 2

arco

ff *dim.* *mp*

Va

arco

ff *dim.* *mp*

Vc

arco

ff *dim.* *mp*

Vns 1

DIV. pizz. arco

mf *ff* *mf*

Vns 2

DIV. pizz. arco

mf *ff* *mf*

Vas

DIV. pizz. arco

mf *ff* *mf*

Vcs

DIV. pizz. arco

mf *ff* *mf*

Dbs

mp *cresc.* *ff* *dim.*

Ob

ff

Vn 1

ff *dim.* *mf* *p* *cresc. molto*

Vn 2

ff *dim.* *mf* *p* *cresc. molto*

Va

ff *dim.* *mf* *p* *cresc. molto*

Vc

ff *dim.* *mf* *p* *cresc. molto*

Vns 1

fff *arco UNIS.* *sub. p* *cresc.* *f*

Vns 2

fff *arco UNIS.* *sub. p* *cresc.* *f*

Vas

fff *arco UNIS.* *sub. p* *cresc.* *f* *p*

Vcs

fff *arco UNIS.* *sub. p* *cresc.* *f* *dim.*

Dbs

(*dim.*) *p*

Ob

dim. poco a poco, meno agitato

Vn 1

ff p

sul pont. trem. pp

Vn 2

ff p

sul pont. trem. pp

Va

ff p

sul pont. trem. pp

Vc

ff p

sul pont. trem. pp

Vns 1

Vns 2

Vas

f dim. pp

Vcs

pp

Dbs

pp

Detailed description of the musical score: The score is for page 60 of a piece. It features seven staves. The Oboe (Ob) staff has a melodic line with accents and slurs, ending with the instruction 'dim. poco a poco, meno agitato'. The Violin 1 (Vn 1) and Violin 2 (Vn 2) staves have sustained notes with dynamic markings of *ff* and *p*, transitioning to *sul pont.* and *trem. pp* in the final measure. The Viola (Va) and Violoncello (Vc) staves follow a similar pattern. The Violins 3 & 4 (Vns 1, 2) staves are mostly rests. The Violas 3 & 4 (Vas, Vcs) staves have a rhythmic accompaniment, with *Vas* starting at *f* and *dim.*, and *Vcs* at *pp*. The Double Bass (Dbs) staff has a simple accompaniment, ending at *pp*.

Ob

mf *dim. molto*

Vn 1

Vn 2

Va

Vc

Vns 1

pp *sul fast.*

Vns 2

pp *sul fast.*

Vas

Vcs

Dbs

The musical score for page 32 consists of ten staves. The Oboe (Ob) staff at the top features a melodic line with slurs and accents, marked *mf* and *dim. molto*. Below it are four string staves: Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). These strings play sustained chords with some movement in the first three measures. The Violins 1 and 2 (Vns 1, Vns 2) staves enter in the fourth measure with a new melodic line, marked *pp* and *sul fast.*. The Viola (Vas) and Violoncello (Vcs) staves continue their harmonic support. The Double Bass (Dbs) staff at the bottom provides a steady bass line. The score is written in a key with one flat and a common time signature.

Ob

pp

p dolce e sostenuto

Vn 1

Vn 2

Va

Vc

Vns 1

DIV.

UNIS.

Vns 2

DIV.

UNIS.

Vas

Vcs

Dbs

The musical score is for page 62. It features seven staves: Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), Violas (Vns 1, Vns 2), and Double Basses (Dbs). The Oboe part begins with a *pp* dynamic and a phrase marked *p* dolce e sostenuto. The Violins and Violas have a section marked DIV. and UNIS. The Viola and Violoncello parts are marked Vns 1, Vns 2, Vas, and Vcs respectively. The Double Bass part is marked Dbs.

33 Poco stringendo

Ob

pp (dolce) *p*

Vn 1

Vn 2

Va

Vc

Vns 1

DIV.

UNIS.

Vns 2

DIV.

loco

UNIS.

Vas

Vcs

pizz.

pp ma pesante

Dbs

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

pizz.

pp *ma pesante*

The musical score is organized into two systems of staves. The first system includes staves for Ob, Vn 1, Vn 2, Va, and Vc. The second system includes staves for Vns 1, Vns 2, Vas, Vcs, and Dbs. The Ob, Vn 1, Vn 2, Va, and Vns 1 staves contain only rests. The Vc, Vas, Vcs, and Dbs staves contain musical notation. The Vc staff has a whole note in the first measure, followed by a half note in the second, and then a series of eighth and sixteenth notes. The Vas staff has a half note in the first measure, followed by a half note in the second, and then a series of eighth and sixteenth notes. The Vcs staff has a half note in the first measure, followed by a half note in the second, and then a series of eighth and sixteenth notes. The Dbs staff has a half note in the first measure, followed by a half note in the second, and then a series of eighth and sixteenth notes. The dynamic marking *pp* is placed below the Dbs staff in the fourth measure, and *ma pesante* is placed below the Dbs staff in the fifth measure.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vcs

Dbs

pizz.

pp
pesante

pizz.

pp
pesante

Ob

Vn 1

Vn 2

Va

Vc

This section contains five empty musical staves, each with a single measure of rest. The staves are labeled Ob, Vn 1, Vn 2, Va, and Vc from top to bottom. Each staff begins with its respective clef: Ob (soprano), Vn 1 (treble), Vn 2 (treble), Va (alto), and Vc (bass).

Vns 1

Vns 2

Vas

Vcs

Dbs

This section contains five musical staves with notation. The staves are labeled Vns 1, Vns 2, Vas, Vcs, and Dbs from top to bottom. Each staff begins with its respective clef: Vns 1 (treble), Vns 2 (treble), Vas (alto), Vcs (bass), and Dbs (bass). The notation includes notes, rests, and dynamic markings. The first three staves (Vns 1, Vns 2, Vas) have a *cresc.* marking at the beginning and a *ff* marking at the end. The last two staves (Vcs, Dbs) have a *cresc.* marking at the beginning and a *ff* marking at the end. The notation is in 4/4 time and features a variety of note values and rests.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

poco dim.

poco dim.

poco dim.

poco dim.

poco dim.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

f *dim. poco a poco*

f

f *dim. poco a poco*

f *dim. poco a poco*

f *dim. poco a poco*

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

p senza vibrato

DIV. col legno battuto

pp sempre

pp

Detailed description: This page of a musical score (page 37) features woodwind and string parts. The woodwind section includes Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The string section includes Violins 1 and 2 (Vns 1, Vns 2), Violas (Vas), Cellos (Vcs), and Double Basses (Dbs). The Oboe, Violin 1, Viola, and Violoncello parts are mostly silent, indicated by whole rests. Violin 2 enters in the fourth measure with a half note, marked *p* and *senza vibrato*, with a slur extending to the fifth measure. Violins 1 and 2 play a rhythmic pattern of eighth notes in the first three measures, then transition to a *col legno battuto* section in the fourth measure, marked *pp* and *sempre*. This section consists of two measures of eighth notes, each with a '2' over a bracket indicating a doublet. The Viola and Cello parts continue with eighth-note patterns throughout. The Double Bass part plays a steady eighth-note pattern in the first three measures, then rests in the fourth and fifth measures, marked *pp* at the start of the rest.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

poco dim.

pp senza vib.

pp

pp

DIV. col legno battuto

Ob

Vn 1

Vn 2

poco dim.

(pp)

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

2

2

2

2

2

2

2

2

2

2

Ob

Vn 1

Vn 2

Va

Vc

pp senza vibrato

Vns 1

Vns 2

Vcs

Db

col legno

2

2

2

2

2

2

2

2

2

2

- page 74 -

Ob

Vn 1

+ vibrato
poco
sf

Vn 2

poco
sf

Va

pizz.
mp dim.

Vc

+ vibrato
sf (poco)

Vns 1

Vns 2

Vas

Vcs

Dbs

The musical score is arranged in two systems. The first system includes staves for Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The second system includes staves for Violins 1 and 2 (Vns 1, Vns 2), Viola (Vas), Violoncello (Vcs), and Double Bass (Dbs). The Oboe part is mostly rests. Violin 1 and Violoncello have long, sustained notes with vibrato and a fortissimo (sf) dynamic, with a 'poco' (a little) marking. Violin 2 has a similar sustained note. The Viola part features a pizzicato (pizz.) section with a mezzo-piano (mp) dynamic and a diminuendo (dim.) marking. The string section (Vns 1, Vns 2, Vas, Vcs, Dbs) plays a rhythmic pattern of eighth notes, with Vns 1 and Vns 2 having a '2' marking under the notes. The Viola (Vas) part is mostly rests.

Senza misura

Ob

poco

espressivo ma esitando

nat.

Vn 1

Vn 2

Va

Vc

Vns 1

ppp *sempre*

Vns 2

ppp *sempre*

Vas

ppp *sempre*

Vcs

ppp *sempre*

Db

The musical score is for a piece titled "Senza misura". It features five staves: Oboe (Ob), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The Oboe part begins with a long note, followed by a rest, then a series of notes with slurs and dynamic markings. The string parts (Violins, Viola, Violoncello) play a rhythmic pattern of eighth notes, marked with "ppp" and "sempre". The Double Bass part is marked with a "2" and a slur. The score is divided into three measures by vertical bar lines.

43 **A tempo ***
(♩. = 56)

The musical score for measures 43-45 is as follows:

- Ob (Oboe):** Measures 43-45. The melody starts with a whole rest in measure 43, followed by a melodic line in measures 44 and 45. The line includes a slur and a fermata. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Vn 1 (Violin 1):** Measures 43-45. Silent.
- Vn 2 (Violin 2):** Measures 43-45. Silent.
- Va (Viola):** Measures 43-45. Silent.
- Vc (Violoncello):** Measures 43-45. Silent.
- Vns 1 (Violoncello 1):** Measures 43-45. Rhythmic pattern of eighth notes with slurs and fermatas. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Vns 2 (Violoncello 2):** Measures 43-45. Rhythmic pattern of eighth notes with slurs and fermatas. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Vas (Viola 1):** Measures 43-45. Rhythmic pattern of eighth notes with slurs and fermatas. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Vcs (Violoncello 2):** Measures 43-45. Rhythmic pattern of eighth notes with slurs and fermatas. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Db (Double Bass):** Measures 43-45. Silent.

44

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Obs

ppp possibile

ten.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

The musical score is arranged in two systems. The first system includes the Oboe (Ob) and four string staves (Vn 1, Vn 2, Va, Vc). The Oboe part features a melodic line with slurs across three measures. The string staves in this system contain whole rests. The second system includes five string staves (Vns 1, Vns 2, Vas, Vcs, Dbs). Vns 1, Vns 2, Vas, and Vcs all play a rhythmic pattern of eighth notes with slurs and fingerings (2). Dbs plays whole rests. The score is for page 80.

Ob

Vn 1

Vn 2

Va

Vc

Vns 1

Vns 2

Vas

Vcs

Dbs

morendo

morendo

morendo

morendo

The musical score for measures 45-47 is written for a string quartet and a double bass. The tempo is marked 'Rall. molto'. The score is divided into three measures. The first measure (45) contains a whole note for the Oboe (Ob) and a whole rest for the Violins (Vn 1, Vn 2), Viola (Va), and Violoncello (Vc). The second measure (46) contains a whole note for the Oboe and a whole rest for the Violins, Viola, and Violoncello. The third measure (47) contains a whole note for the Oboe and a whole rest for the Violins, Viola, and Violoncello. The string quartet (Vns 1, Vns 2, Vas, Vcs) and double bass (Dbs) play a rhythmic pattern of eighth notes in the first measure, which then changes to a pattern of eighth notes in the second and third measures. The string quartet and double bass are marked 'morendo'.

she solus
cantata for solo tenor and piano

ROBERT SPEARING

text from poems by Dafydd ap Gwilym and William Shakespeare

she solus

ROBERT SPEARING

text

*I woo a softly-spoken girl,
pale as fine snow on the field's edge ...
white as the glistening garrulous wave's edge,
with the sun's splendour, gracious is she.
She knows the way to win a love-song from my lips -
the sun's excelling glory near a cloud ...
Woe to the weak idle poet
who loves her - handsome, gracious, gentle girl ...*

DAFYDD AP GWILYM¹

*Love's heralds should be thoughts,
which ten times faster glide than the sun's beams
driving back shadows over louring hills ...*

WILLIAM SHAKESPEARE

*Gracing the tide-warmth, this seagull,
the snow-semblanced, moon-matcher,
the sun-shard and sea-gauntlet
floating, the immaculate loveliness.
The feathered one, fish-fed, the swift-proud,
is buoyant, breasting the combers.
Sea-lily, fly to this anchor to me,
perch your webs on my hand,
you nun among ripples, habited
brilliant as paperwork, come.
Girl-glorified you shall be, pandered to,
gaining that castle mass, her fortalice.
Scout them out seagull, those glowing battlements,
reconnoitre her, the Eigr-complexioned.
repeat my pleas, my citations, go
girlward, gull, where I ache to be chosen.
She solus, pluck up courage, accost her,
stress your finesse to the fastidious one;
use honeyed diplomacy, hinting
I cannot remain extant without her.
I worship her, every particle worships!
Look, friends, not old Merlin hot-hearted,
not Taliesin the bright-browed beheld
the superior of this one in loveliness.
Cypress-shapely, but derisive beneath
her tangled crop of copper, gull,
O, when you eye all Christendom's
loveliest cheek - this girl will bring
annihilation upon me, should your answer
sound, gull, no relenting note.*

DAFYDD AP GWILYM²

1) trans.by Rachel Bromwich

2) trans.by Gwyn Jones

she solus

ROBERT SPEARING

Lento, quasi recit.

$\text{♩} = c\ 63 - 66$

pp sustained, flexible and expressive

Voice

I woo a soft-ly - spok-en

pp sustained, intense

ped. Λ

5

girl

mp *ppp* *cresc.*

8

pale as fine snow on the field's edge _

p *espress.*

11

mf *dim.*

fine show

8va

4

mf *pp* *loco* *rit.* *mf* *dim.*

Poco più mosso
♩ = c 72 - 76

13

p

white

ppp legato *pp* *marked, but sustained and expressive*

una corda 21 15

15

sf

as the glist - 'ning gar -

21 12 3

17

- - - ru - lous wave's edge

21 15

19

with the Sun's splen - - dour

21

20

gra - cious is

27

ped. Λ →

21 **Leggiero** ♩ = c 160

she. _____

mf

4

7/16 *mf* 5/16 4/8

24 *mp* ♩ = c 88 **rit.** → **a tempo** (♩ = c 160)

She knows the way to win a love - song, _____ to

colla voce

7/16 5/16 8/8

29 **rall.** → **Come prima**

win a love - song _____ from _____ my lips -

colla voce

7/8 *pp* poco cresc. 8/8

33 *p cresc.* *mf* *p*

the sun's ex - cell - ing glo - ry near a cloud, _____ she is

36 *(>)* *sf*

ra - - diant and bright - er than the crest of foam _____

39

Woe to the weak

pp *legato*

una corda 21

40

id - le po - et who loves her _____

15 21

42

hand - some gra - cious, gen - tle girl _____ a -

12 3 21

44

- las for a - ny - one _____ in shape of man who

15 21

46 *poco f*

cries out in his woe.

27

Energetic, rhythmic

$\text{♩} = c126$

47 *p*

f

p

tre corde

50 HALF-SUNG *p* (mezzo staccato) *pp*

Love's,

SUNG - SPEECH

52 *f*

Love's he - ralds should be thoughts, which ten times fas - ter glide

54

than the sun's beams, driv - - ing back sha - dows o - ver

57

lour - - - ing hills:

59

Musical score for measures 59-61. The system consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both with various accidentals and dynamics.

62

Musical score for measures 62-64. The system consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part continues with melodic and bass lines, including a fermata in measure 64.

65

Morendo

Rall. molto

Musical score for measures 65-67. The system consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The system concludes with a *pp* (pianissimo) dynamic marking and a fermata in measure 67.

Flowing, expressive and with considerable rubato

♩ = c 126 - 132

68

8va - - - - -

10/8 *p* constantly rising and falling

una corda

70

8va - - - - -

10/8 *mf* *pp* poco cresc.

72

p dolce Grac -

loco

10/8 *mp* *pp* *ppp*

tre corde

74 *mf* *p*

- - ing the tide - warmth, _____ this sea - gull, _____ the

8va ----->

76 *pp* *f*

snow - semb-lanced, moon - match-er, the sun - shard and sea - gaunt - let

8va -----

78 *pp* *legato* *espress.* *p*

float - - - - ing, float - - - -

una corda

80 *mp* *pp* (falso) *p*

- - - - ing, float - - ing the im - ma - cu - late

10/8 *mp* *pp* 6/8

tre corde

82

love - li - ness.

10/8 *mp* *pp* 6/8

84

8va ----->

10/8 *mf* 6/8 *mp dim.*

86

mp

The

8va.....

ten.

10/8 — *ppp*

ten.

88

mf

fea - thered one, — fish - fed, the

10/8 *p*

mp

6/8 *cresc.*

90

sf

swift - - - proud is buoy - - - ant,

10/8

sf

6/8

91 *sub. p* *espress.* *pp* *dim.*

buoy - ant, breast - ing the comb - - ers.

8va ----->

6 *sub. p* 10 *pp* 6

93

6 10 6

cresc.

95 *Rit. molto*

loco *pp* *mf* *p*

6 10 6 4

Allegro: eager and seductive

(quasi recit: tempo very free - ♩ = 160 > 144)

97

mf *ff* *p* rit.

Sea - li - ly, sea - li - ly

♩ = 160 (> ♩ = c 144)

pp *cresc.* *mp* *sempre colla voce* *f* *pp*

100

f *ff*

fly, fly to this an - chor to


p *8va*

102

Rall. *pp* *sotto voce* A tempo, but lingering (♩ = 132 > 120)

me. Sea - li - ly, sea - li - ly,

8va *loco* *dim.* *ppp* *una corda*

a tempo (♩ = 160) **rit.** 

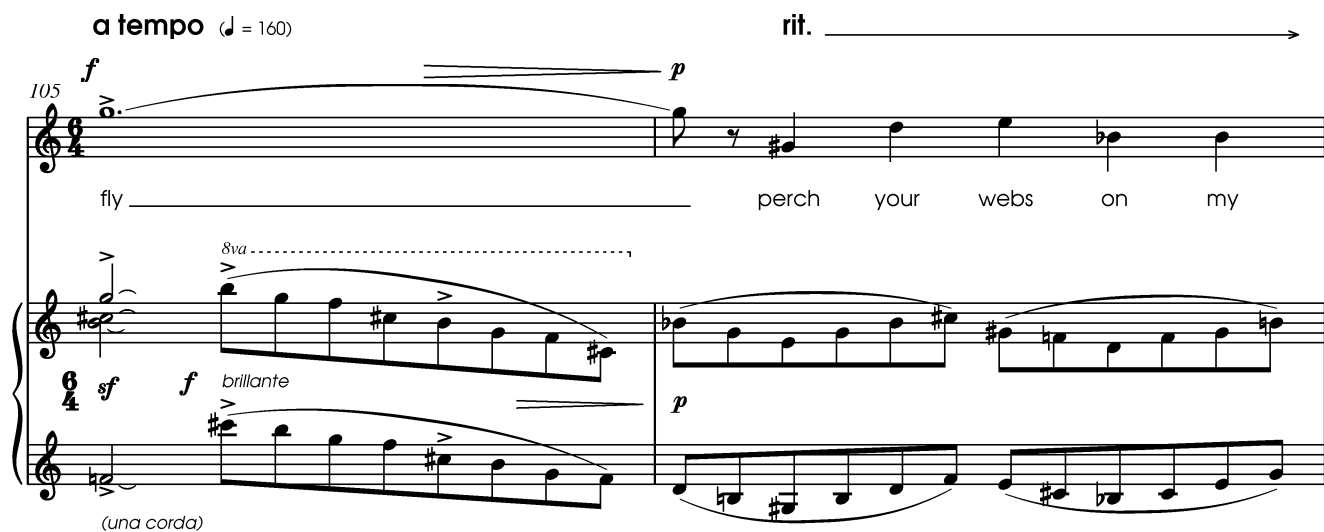
105 *f* *p*

fly perch your webs on my

sf *f* *brillante* *p*

(una corda)

8va



(a tempo)

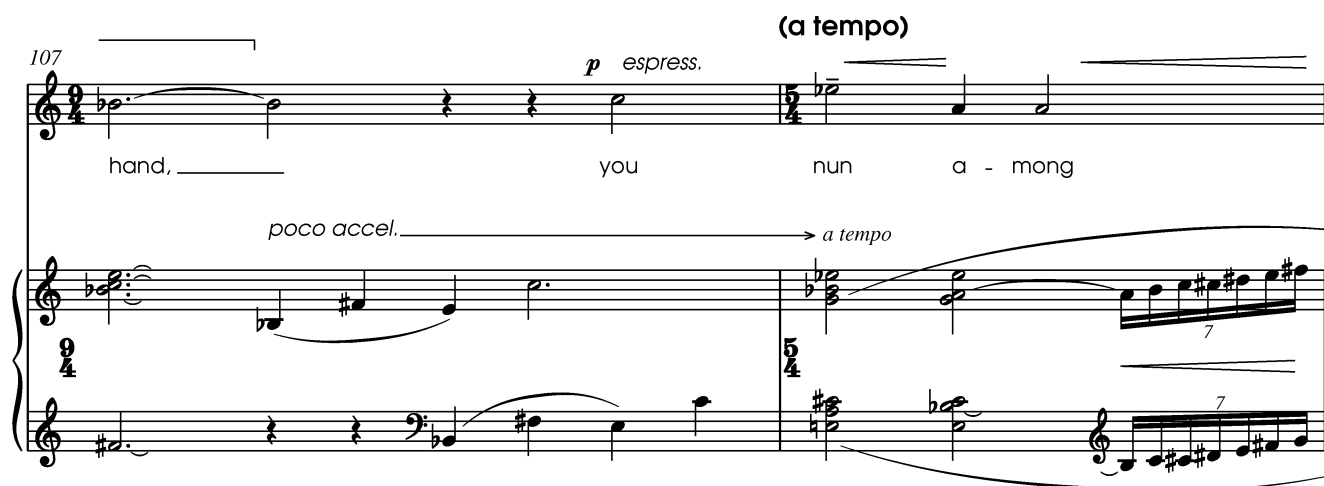
107 *p* *espress.*

hand, you nun a - mong

poco accel. *a tempo*

9/4 *5/4*

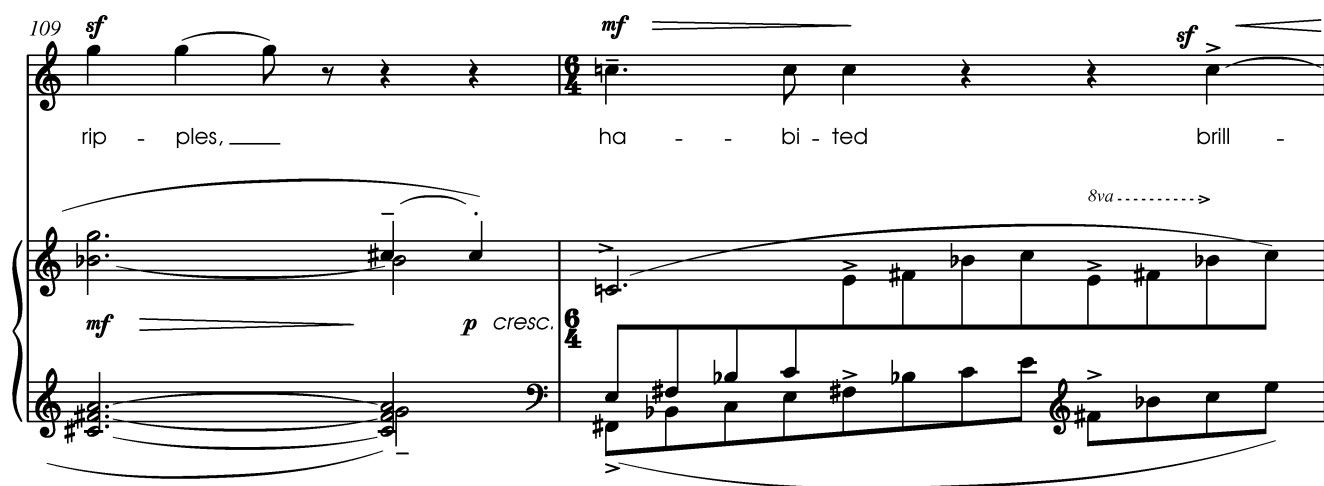
7



109 *sf* *mf* *sf*

rip - ples, ha - - bi - ted brill -

mf *p cresc.* *6/4* *8va*



111 *f* *(pp)*

- - iant as pa - - per-work come, _____

8va

f brillante

f *pp*

tre corde

113 *pp* poco cresc. rit. _____

come, _____ come, _____ come _____

pp cresc.

mf

suddenly more urgent _____ **Vivace** ♩ = c168 *ff* legato, but always rhythmic

116 *mp*

_____ come, _____ come, _____ girl glo - ri-fied

8va

cresc. *ff* *mp*

120 *mf*

you shall be pan - dered to gain - ing that

8va.....>

mf

123 *cresc.*

cast - - - le mass her

8va.....>

cresc.

mf

126 *ff*

for - ta - lice

8va.....>

ff

129

8va loco

5
16

5
8

5
16

132

mp

Scout them out

8va>

dim. molto

pp

5
16

5
8

5
16

5
16

136

cresc.

sea - - gull those

8va>

5
8

5
16

5
16

5
16

139

glow - - - ing, glow - - ing bat - tle - ments.

8va ----->

poco cresc.

sf *f*

142

re - co -

8va ----->

f

145

- noi - tre her, the Ei - - - -

8va ----->

sub. p

mf *dim. molto* *pp* *cresc.*

148 *mf* *mp sost.*

- - gr com - - plex - ioned Re -

8va ----->

(mf) *sub. pp*

152

- peat my pleas -----

8va ----->

cresc. poco a poco

154

my ci - - - ta - tions,

8va ----->

157 *f*

go _____ girl - ward, girl - - ward _____

8va ----->

sf

f

161 *mp*

gull _____ where I

8va -----1 loco

pp

p

pp espress.

164 *sf*

ache to be cho - sen. She so - lus,

f

breve

breve

8va ----->

mf brillante

168

pluck up cour - age, ac - -

8va----->

5 16

170

mf *f* SPOKEN: high in pitch - urgent and emotional

- cost ____ her stress your fi - nesse to the fas -

8va----->

5 16 *f*

173

- ti dious one use hon - eyed di - plo - ma - cy

8va----->

5 16

177

hint - ing I can - not re - main ex - - tant

8va----->

5/16

180

with - out her I _____ wor - ship her

8va----->

poco dim.

mf

ff

ritmico

5/16

NAT

184

wor - ship her e - ve - ry par - ti - cle wor - - ships,

5/16

188 *sub. p* *cresc.*

wor - ships, wor - ships, wor - - - ships

5 *sub. p* *cresc.*

16

192

Subito meno mosso
♩ = c 100

9 *sfz*

16

mp

196

dim.

p

199 **ma più mosso** *p ten.* **Allargando** →

Look, friends,

pp cresc. *sub. p*

A tempo *mf* *p* *f* *sf* *p* **Poco rall.**

look, friends, not old Mer - - lin, not

port. *with increasingly dry, sultry tone*

8va *delicately*

205 **Molto rit.** **Lento, with ardour**

HALF-SUNG *amorous, breathy* *NAT. pp*

old Mer - - lin hot - heart - ed not

8va *mp* *ppp*

208

sf

Tal - ies - in the bright - browed

8va ----->

10/4 6/4

209

be - -

8va -----> 15ma ----->

6/4 10/4

210

- held the su - per - - - ior, the su -

15ma -----> 8va ----->

10/4 6/4

poco rit. → Poco meno mosso
♩ = c 76

211 *mf*

- per - ior of this one in love - li - ness

15ma 8va>

6/4 8va> 10/4 *pp*

213

8va>

6/4 10/4

Meno mosso ♩ = c 76 poco rit.

215 SANG SPEECH *sotto voce, very amorous and seductive*

p

Cy - - - press shape - ly, cy - - - press

8va>

6/4 9/8 *sempre pp*

218 *(poco)*

sha - - (a) - - (a)pe - ly cy - - - press shape - ly, —

8va.....>

Slentando molto

220 SPOKEN low in pitch, husky and languid

but derisive beneath her tangled crop of copper,

8va.....>

dim.

Come prima

♩ = c 63 - 66

Largo, appassionato

222 *cresc.* *sf* *cresc. molto, espress.*

Gull, — O, — when you eye all

ppp *cresc.* *f*

poco sf

225 *sf* *rit.* *mp*

christ - en - dom's love - liest cheek _____ this

sf *ff* *p* *rit. colla voce*

Flowing, pressing forward

228 *cresc.* *mf*

girl, _____ this girl, will bring _____

pp *cresc. poco a poco* *sostenuto*

21 15

230

— an - ni - hi - la - - tion — up - on me —

21 12 3

232 *cresc.*

_____ should _____ your ans - - - wer

7 8 21

233 *sf* *ff*

sound, _____ gull, your ans - - - wer sound no _____

15 21

235

re - - - lent - - - - ing

24 3 9 16

236

note, _____

8va>

ff brillante

Largamente, l'istesso tempo

$\text{♩} = c 60$

239

8va loco

fff

fff

241

poco rit. _____

(a niente)

pp

ff

two pieces
for clarinet and piano

ROBERT SPEARING

The Stag

ROBERT SPEARING

Largo, nobile ♩=80

Clarinet in B \flat

Piano

mp *rall.* *Più mosso quasi ad lib.* *pp* *esitando** *ppp*

7 *A tempo primo* (simile) *quasi ad lib.* *esitando*

12 *A tempo subtone* *Quasi ad lib.* *ppp* *esitando*

18 *A tempo* *Quasi ad lib.* *pp* *poco sf* *esitando* *pp*

**esitando* - rhythmically hesitant, nervy

23 A tempo nat.

mf *cresc.* *ff*

mf *cresc.* *ff* appassionato

27 Quasi ad lib subtone

pp *ppp*

esitando

33 Presto $\text{♩} = \text{♩}$ nat.

f *pp* *p* *mf* brillante

A tempo

37

41

pp *cresc.*

(>) (>) (>) (>)

4

44

cresc.

ppp *mf* *dim.*

allargando

4

46

Subito Tempo I

pp *rit.* (*rit.*)

4

49

Subito Tempo II (Presto)

f

4

2

2

52

55

58

61

Subito Tempo I

Quasi ad lib.

rit.

pp

esitando

A tempo

pp

rit.

esitando

mf

cresc.

66

f *cresc.* 9 *ff* *appassionato*

ff *appassionato*

69

ff *Tempo giusto* *col pianoforte* *sub. p* *Quasi ad lib.* *poco* *f*

sub. p *poco* *f*

75

A tempo *p* *molto espress.*

p

80

subtone *nat.* *pp* *p* *morendo* *al niente*

mp

The Owl

ROBERT SPEARING

Andante (tempo 1) ♩ = c.53

Clarinet in B♭

Piano

f pesante

pp

pp dolce

Poco più mosso, quasi ad lib. (tempo 2)

ppp

f

pp

ppp

p

10 Tempo 1 flutter

f

ppp

Tempo 2 slightly quicker, freer

pp

colla parte

13

p

16

Tempo 1

p espressivo

19

pp

ppp

22

p

25 **Agitato** $\text{♩} = \text{♩}$

gliss *f* *mf*

31 **Come prima (tempo 1)** ($\text{♩} = \text{♩}$)

breve *f* *ppp* *f sub.*

36 *pp* *meno f*

38 **Tempo 2**

ppp *ppp* *slightly quicker, freer*

41 Tempo 1

p *mf*

45

mf *p* *pp*

48 Tempo 1

freer *p* *pp* espressivo *colla parte*

52 Tranquillo

ppp lontano *pp* misterioso *con ped.*

56

58

60 *Agitato* $\text{♩} = \text{♩}$

mf *gliss.* *f* *più p* *ppp*

68 $\text{♩} = \text{♩}$

p *ppp legato* *sim.* *una corda*

69

sim.

10

10

10

10

10

70

10

10

10

10

10

tre corde

71 Quasi ad lib., restless

pp

(mf)

con ped.

75 flutter

pp

mf

pp

mf

(>)

mf

(>)

(>)

(>)

80

f *ppp* *nat.*

mf *p*

84 Più tranquillo

pp *ad lib.*

87

Largo *mp* *mf* RH

90

sf *ff* *dim.* *mp* *cresc.* *(sustain)* *(release)*

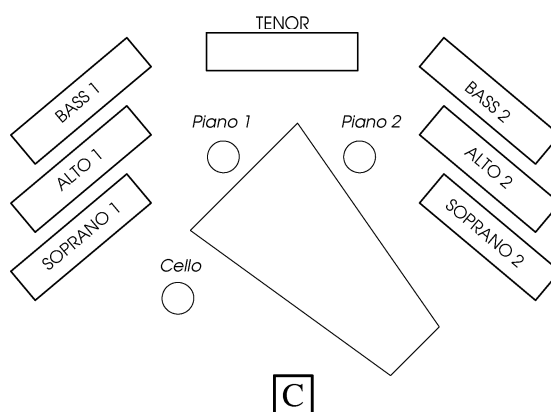
wings ... dreams
for mixed voices, solo cello and piano duo

ROBERT SPEARING

text from a sonnet by William Wordsworth

Suggested platform layout

(the piano lid should be removed)



Text by William Wordsworth

from a sonnet composed sometime before 1807

Wings have we, - and as far as we can go
We may find pleasure: wilderness and wood,
Blank ocean and mere sky, support that mood
Which with the lofty sanctifies the low.
Dreams, books, are each a world; and books we know,
Are a substantial world, both pure and good ...

Performance notes

RHYTHM and TEMPO

Bright, incisive

This underlines the importance of colour and articulation of words and sounds
The tempo should be moderate and flowing - neither too fast nor too slow - and
above all, flexible

METRE

Barlines do not generally imply rhythmic emphasis, which should be dictated by accents,
or simply by the flow of the text

NOTATION

Diamond-headed notes indicate spoken rather than sung sounds

These are of two types:

- 1) whispered sounds - a projected 'stage' whisper, breathy in tone (*italic text*)
- 2) ordinary speech (**bold text**)



WORDS and SOUNDS

Particularly clear articulation of words and sounds is needed

The text has of course its overall meaning, but so does each individual word

Sometimes the sound of that word expresses its meaning literally

Some words are deliberately incomplete or blend into new sounds

- an arrow indicates where this occurs



A wavy line indicates a slow undulation in pitch for whispered or spoken sounds



Vocalized sounds (usually bracketed) include the following:

(ng) - hum with lips open

(mm) - hum with lips closed

(z) - buzz on closing 's' sound (e.g. dream(z))

(zz) - continuous, vocalized 'zed' sound

(sh) - self explanatory!

(ss) - continuous 's' sound, but varying in pitch

FINAL CONSONANTS should sound on following rests where not otherwise indicated

Some consonants are percussive in effect:

k

ks

ROBERT SPEARING

♩=c80

$$8ba \cdots \cdots \rightarrow$$

5 6 7 8 9

mp *p* *mf*

S1 we, and as far as we can we can go we may find

f *p* *mp*

S2 wings, have we go, we may find

mp *p* *mf*

A1 we, and as far as we can we can go we may find

f *p* *mp*

A2 wings, have we go, we may find

f *p* (*p*) *mf*

T wings, have we we can go we may find

mp *p* *mp*

B1 we, and as far as we can we can go go, we may find

f *p* *mp*

B2 wings, have we go, we may find

Vc *mf* pizz. *mf*

Pf 1 *mf* *mp* *mf*

PLUCK METAL BEATER

Pf 2 *mf* *mp* cresc

Sbd.....>

10 11 12 13 14

dim p mp pp mf

S1 plea - sure → (ng) _____ plea - sure _ plea - sure wil - der - ne - (ss)

S2 *mf p pp* _____ plea - sure _ and as far as we can go we may find plea - sure

A1 *dim p mp pp mf* plea - sure → (ng) _____ plea - sure _ plea - sure wil - der - ne - (ss)

A2 *mf p pp* _____ plea - sure _ and as far as we can go we may find plea - sure

T *dim p mp pp mf* plea - sure → (ng) _____ plea - sure _ plea - sure and

B1 *mf dim p pp mf* _____ plea - sure → (ng) _____ plea - sure wil - der - ne - (ss)

B2 *mf p pp mf* _____ plea - sure _ and as far as we can go we may find plea - sure wil - der - ne - (ss)

Vc *arco p poco cresc. mp dim. p cresc.*

Pf 1 *p mp p cresc.*

Pf 2 *8ba.....> mf loco mp 8ba.....> METAL BEATER WIRE BRUSH (or thin stick) gliss. p (D)*

15 16 17 18 19

S1 *mf* wil - der - ne - (ss) *(mf)* wil - der - ne- *f* wil - der - ness and wood *mp* b - lan

S2 *p* wood *p* (ss) *f* wil - der - ness and wood *mp* b - lan

A1 *mf* wil - der - ne - (ss) *(mf)* wil - der - ne- *f* wil - der - ness and wood *mp* b - lan

A2 *p* wood *p* (ss) *f* wil - der - ness and wood *mf* b - lan

T wood, wil - der - ness and wood *p* (ss) *f* wil - der - ness and wood *mf* b - lan

B1 *p* wood *mf* wil - der - ne- *f* wil - der - ness and wood *mf* b - lan

B2 *p* wood *mf* wil - der - ne- *f* wil - der - ness and wood *mf* b - lan

Vc *f* *dim.* *f* pizz.

Pf 1 *f* *dim.* *mp*

Pf 2 8ba... loco *mf* trem.

20 21 22 23 24

S1
- k o - (sh) b - lan - k o - (sh) and mere sky

S2
- k o - (sh) b - lan - k o - (sh) and mere mere

A1
- k o - (sh) b - lan - k o - (sh) and mere sky

A2
- k o - cea - (n) b - lan - k o - cea - (n) and mere mere

T
- k o - cea - (n) b - lan - k o - cea - (n) mere sky

B1
- k o - cea - (n) b - lan - k o - cea - (n) mere sky

B2
- k o - cea - (n) b - lan - k o - cea - (n)

Vc
arco *p*

Pf 1
sf *p*

Pf 2
FELT BEATER
mp

(25) (26) *f* *pp* (27) (28) (29) *f*

S1 sky wil - der - ne - (ss) wil - der - ne - (ss) and woo

S2 sky wood wil - der - ne - (ss)

A1 sky wil - der - ne - (ss) wil - der - ne - (ss) and woo

A2 sky wood wil - der - ne - (ss)

T mere . sky wil - der - ne - (ss) wood wil - der - ne - wil - der - ne - (ss)

B1 mere . sky and woo - (d) and woo

B2 mere . sky wil - der - ne - (ss) wood wil - der - ne - wil - der - ne - (ss)

Vc

Pf 1 *ppp*

Pf 2 METAL BEATER *pp* WIRE BRUSH (or thin stick) *p*

loc.

30 31 32 33 34

S1 *ppp* *p* *port.**
(d) b - lan - k o - (sh) o - cea - (n) o - cea-

S2 *ppp* *p* *port.**
b - lan - k o - (sh) o - cea - (n) o - cea-

A1 *ppp* *p* *port.**
(d) b - lan - k o - (sh) o - cea - (n) o - cea-

A2 *ppp* *p*
b - lan - k o - cea - (n) b - lan - k o - cea - (n)

T *ppp* *p*
b - lan - k o - cea - (n) b - lan - k o - cea - (n)

B1 *ppp* *p*
(d) b - lan - k o - cea - (n) b - lan - k o - cea - (n)

B2 *ppp* *p*
b - lan - k o - cea - (n) b - lan - k o - cea - (n)

Vc *pizz.* *arco*
mp

Pf 1 *p* *dark* *dark*

Pf 2 *f* *FELT BEATER* *mp*

*port. - HOLD the pitch before sliding to next note

35 36 37 38 39

S1
- (n) and mere sky sky

S2
and mere mere sky

A1
and mere sky sky

A2
- (n) and mere mere sky

T
- (n) and mere sky sky

B1
- (n) and mere sky

B2
- (n) sky

Vc
p *p* *f* *p* *ppp*
sul G

Pf 1
p *poco sf* *mp*

Pf 2
METAL BEATER

40 41 42 43 44

S1 *mf* *p* very smoothly
 tan-k o-cean and mere sky, sup-port that mood, _____ which with the lof-ty

S2 *mf* *p* very smoothly
 tan-k o-cean and mere sky, _____ sup-port that mood

A1 *mf* *p* very smoothly
 tan-k o-cean and mere sky, sup-port that mood, _____ which with the lof-ty

A2 *mf* *p* very smoothly
 tan-k o-cean and mere sky, _____ sup-port that mood

T *mf* *p* very smoothly
 tan-k o-cean and mere sky, sup-port that mood, _____

B1 *mf* *p* very smoothly
 tan-k o-cean and mere sky, sup-port that mood, _____ which with the lof-ty

B2 *mf* *p* very smoothly
 tan-k o-cean and mere sky, _____ sup-port that mood

Vc pizz. *mf* arco sul D *mf* harmonic glissando ad lib. *mp* simply *cresc*

Pf 1 *p* *mf* *p*

Pf 2 *p* *8va*.....

45 46 47 48 49

S1 *ppp*
sanc - ti - fies the low. which with the lof - ty sanc - ti - fies the low.

S2 *pp* *mf* *ppp* *mp*
sup - port that mood which with the lof - ty sanc - ti - fies the low. sup - port that

A1 *ppp*
sanc - ti - fies the low. which with the lof - ty sanc - ti - fies the low.

A2 *pp* *mf* *ppp*
sup - port that mood which with the lof - ty sanc - ti - fies the low.

T *pp* *mf* *ppp*
sup - port that mood which with the lof - ty sanc - ti - fies the low.

B1 *sf* *ppp*
sanc - ti - fies the low. which with the lof - ty sanc - ti - fies the low.

B2 *pp* *mf* *ppp*
sup - port that mood which with the lof - ty sanc - ti - fies the low.

Vc *pizz.*
p

Pf 1 *pp*

Pf 2

(50)

(51)

(52)

(53)

(54)

S1 *mp* sanc - ti - fies the low. *PPP*
 S2 mood which with the lof - ty ____ sanc - ti - fies the low. *PPP*
 A1
 A2 *pp* (mm) - - - - - oo - - - - - d
 T *pp* (mm) - - - - - oo - - - - - d
 B1 *pp* (mm) - - - - - oo - - - - - d
 B2 *pp* (mm) - - - - - oo - - - - - d
 Vc arco *pp* sul C harmonic gliss. sul C *mp*
 Pf 1 *p* *mp* with energy
 Pf 2 FELT BEATER
 loco *pp* *mp* cresc.

55 56 57 58 59

S1 *f* Wings _____ *mf* wings

S2 wings

A1 *mf* wings

A2 *mf* Wings _____

T *mf* wings

B1 *mf* Wings _____ wings

B2 Wings,

Vc *mf* *sul D* *v*

Pf 1 *(mp)* *f* *mp*

Pf 2 *mf*

60 61 62 63 64

f *mf* *p* (*p*) *mp* *dim.* *pp*

S1 have we, and as far as we, as far as we can and as far as we can go

S2 wings have we, and as far as we can go

A1 have we, and as far as we, as far as we can and as far as we can go

A2 wings have we, and as far as we can go

T have we, and as far as we can go

B1 have we, and as far as we, as far as we can and as far as we can go

B2 wings have we, and as far as we can go

Vc *p*

Pf 1 *p*

Pf 2 *p*

65 66 67 68 69

mp *p* *mp* *mp*

S1 we may find plea - sure → (ng) we may find plea - sure → (ng)

S2 we may find plea - sure → (ng) we may find plea - sure → (ng)

A1 *mf* may find plea - sure *mp* we may find

A2 *mf* may find plea - sure *mp* we may find

T *mp* *p* we may find plea - sure → (ng) *mp* we may find

B1 *mp* we may find plea - sure → (ng) *mp* we may find

B2 *mf* may find plea - sure *mp* we may find

Vc *mp* dim.

Pf 1 *mf*

Pf 2 *mp*

Nha

70 71 72 73 74

S1
plea - sure dreams (zz) dreams, books, are
f *mp* *espressivo* *sf*

S2
plea - sure dreams (zz) dreams, books, are
f *mp* *espressivo* *sf*

A1
plea - sure (mm) (zz) drea (mm-zz) drea(zz) dreams, books, are
p *f* *mp* *espressivo* *sf*

A2
plea - sure (mm) (zz) drea - (mm-zz) drea(zz) dreams, books, are
p *f* *mp* *espressivo* *sf*

T
plea - sure (mm) (zz) dreams, dreams, dreams, books,
f *mp*

B1
plea - sure (mm) (zz) dreams, dreams, dreams, books,
p *f* *mp*

B2
plea - sure (mm) (zz) dreams, dreams, dreams, books,
p *f* *mp*

Vc
sul pont.
p *cresc.* *fp* *mf*

Pf 1
p *mf* *f* *mp*

Pf 2
WIRE BRUSH METAL BEATER
mf glissando

75 76 77 78 79

S1
f *p* *pp*
 each a world _____ are each a world _____ are each a world _

S2
f *p* *mp* *pp*
 each a worl - (d) are each a world _____ dreams, books, world _

A1
f *p* *pp*
 each a worl - (d) are each a world _____ are each a world _

A2
f *p* *mp* *pp*
 each a worl - (d) are each a world _____ dreams, books, world _

T
p *p* *sf*
 dreams, books, are each a world _____

B1
p *pp*
 dreams, books, are each a world _

B2
p *pp*
 dreams, books, are each a world _

Vc
 nat.
p < > < >

Pf 1
mf *p* *mf* *pp*

Pf 2
8ba
mp

80 81 82 83 84

S1 *mf* *p* *mf* *mp* *dim a niente*
 dreams boo - ks are each a world, world dreams, boo - ks dreams,

S2 *mf* *p* *mp* *dim a niente*
 dreams boo - ks a worl (mm) (z) (mm) (z) (mm) (z)

A1 *sf* *p* *mf* *mp* *dim a niente*
 are each a world are each a world, world dreams, boo - ks

A2 *sf* *p* *mp* *dim a niente*
 are each a world a worl (mm) (z) (mm) (z) (mm) (z)

T *pp* *mf* *p* *mp* *dim a niente*
 dreams boo - ks are each a world, a worl (mm) (z) (mm) (z) (mm) (z)

B1 *mf* *p* *mf* *mp* *dim a niente*
 boo - ks are each a world, world are each a world, are

B2 *mf* *p* *mp* *dim a niente*
 boo - ks a worl (mm) (z) (mm) (z) (mm) (z)

Vc *pizz.* *arco* *p* *pp* *p*
 punta d'arco sul pont.

Pf 1

Pf 2 *mp* *gliss.*
 WIRE BRUSH (or thin stick)

85 86 87 88 89

S1
boo - ks are each a world are each a world w - orl _____ *pp*

S2
(mm) _____ (z) (mm) _____ (z) (mm) _____ (z) _____

A1
are each a world dreams, boo - ks w - orl _____ *pp*

A2
(mm) _____ (z) (mm) _____ (z) (mm) _____ (z) _____ *pp*

T
(mm) _____ (z) (mm) _____ (z) (mm) _____ (z) _____ *p* simply and books, we know,

B1
each a world dreams, boo - ks dreams, w - orl _____ *pp*

B2
(mm) _____ (z) (mm) _____ (z) (mm) _____ (z) _____

Vc
pp *ppp* *p* nat. v.

Pf 1
p legato

Pf 2
pp FELT BEATER *p*

90

91

92

93

94

S1 (mm) w - orl (mm)
 S2 and books, we know, are a sub - stan-tial worl - (d) books, we know
 A1 (mm) w - orl (mm) books, we know
 A2 (mm) and books, we know, are a sub -
 T are a sub-stan-tial worl - (d) and books, we
 B1 (mm) w - orl (mm) books, we know
 B2 *pp* *sotto voce* and books, we know, are a sub-stan-tial world, books, we know
 Vc (*mf* resonant (vib)) pizz. arco *p* punta d'arco
 Pf 1 *p* poco cresc.
 Pf 2 *mf* 8ba.....

95 96 97 98 99

p simply *p* *cresc*

S1 and books, we know, are a sub - stan - tial world _ world _ pure

S2 know _ we know _ *f* *mp* *cresc*
sub - stan - tial world both pure

A1 know _ we know _ *p* *cresc*
world _ both _ pure _

A2 *f* *mp* *cresc*
- stan - tial _ (I) world, _ sub - stan - tial world both pure

T know are a sub - stan - tial world _ *p* *cresc*
world _ both _ pure _

B1 *f* *mp* *cresc*
know _ we know _ sub - stan - tial world both pure

B2 *f* *mp* *cresc*
know _ we know _ sub - stan - tial world both pure

Vc

Pf 1 *mp*

METAL BEATER

Pf 2 *mp*

Via

100 101 102 103 104

S1
mf *f* *dim* *mp* *cresc* *f* *p*
 good good wings (z) dreams (z)

S2
f *dim* *mp* *cresc* *f* *p*
 and good, good wings (z) dreams (z)

A1
mf *f* *dim* *mp* *cresc* *f* *p*
 good good wings (z) dreams (z)

A2
f *dim* *mp* *cresc* *f* *p*
 - and good, good wings (z) dreams (z)

T
mf *f* *dim* *p*
 good good dreams (z)

B1
f *dim* *p*
 and good, good dreams (z)

B2
f *dim*
 and good, good dreams (z)

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

Pf 1
mp *f* *p*

Pf 2
 PLUCK STRINGS
mf *f*
f *Kha*.....

dedicated to my wife Jo

piano symphony

ROBERT SPEARING

instrumentation

Flute doubling piccolo
Alto flute
Clarinet
Bass clarinet
Soprano doubling alto saxophone
Bass saxophone
Bassoon
Contrabassoon

Horn
Trumpet
Trombone
Bass trombone

Timpani
Drums - snare drum, tenor drum, bass drum
Wood - claves, whip, 3 templeblocks (H, M, L), 3 log drums (H, M, L)
Metal - triangle, 2 suspended cymbals, 3 gongs (H,M,L), tam tam, 2 thundersheets (H, L)
Glockenspiel
Vibraphone
Marimba

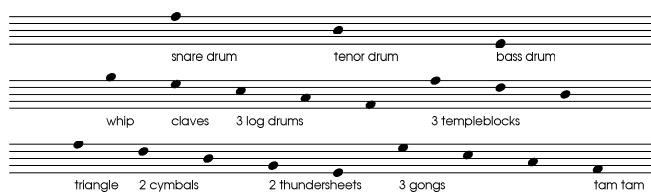
Harp

Piano solo

Strings

The score is in C. Normal conventions apply for instruments transposing at the octave (piccolo, contrabassoon and double bass) and at the double octave (glockenspiel), otherwise instruments are written at sounding pitch.

Percussion key

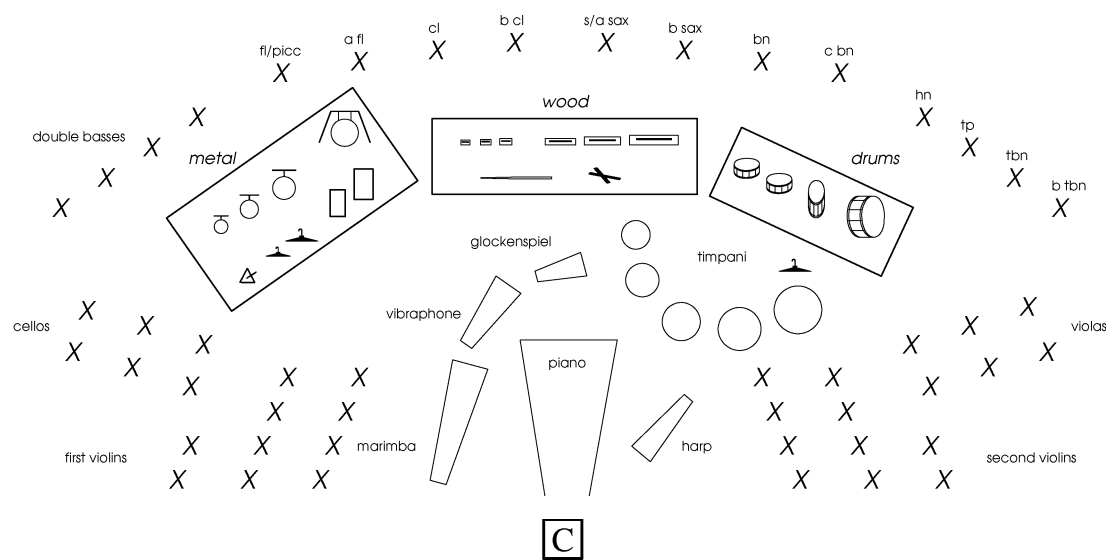


piano symphony

ROBERT SPEARING

Suggested platform layout

(the piano lid should be removed)



piano symphony

ROBERT SPEARING

part 1

[illegible]

fl

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

△ □ □ □ △ □ □ □ △ △ □ □ □ △ □ □ □

timp

drums

wood

metal

glock

vib

mar

hp

pf solo

Str...

11

vn 1

vn 2

va

vc

db

fl *p*

a fl *mf*

cl *mf*

b cl *p*

sop sax *pp*

bass sax *p*

bn *p* *mf* *p*

c bn *f*

hn *p* *mf*

tp *p* *mf*

tbn *p* *mf*

b tbn *mf*

timp *p*

drums *TD (hard)* *BD (hard)* *mp* *mf*

wood

metal *THUNDERSHEETS soft sticks (high)* *view* *mf* *mf* *TAM TAM* *soft* *hard* *f* *f*

glock

vib

mar

hp *p.d.l.t.* *f*

pf solo

Str...

11

vn 1 *p* *mp* *DIV a2*

vn 2 *p* *mp* *DIV a2*

va

vc *pizz.* *f* *pesante* *pizz.* *f* *pesante*

db *pizz.* *f* *pesante*

20

fl
a fl
cl
b cl
alt sx
bass sx
bn
c bn
hn
tp
tbn
b tbn
timp
drums
wood
metal
glock
vib
mar
hp
pf solo
vn1
vn2
va
vc
db

△ □ □ □ △ △ □ □ □ △

soft
mp

(hard)
p

loco
Rit.

(29)

- page 5 -

40

- page 7 -

\dim

- page 9 -

54

This page of the musical score contains the following elements:

- Instrument Staves:** The score is organized by instrument groups. The top section includes flutes (fl), clarinets (cl), bassoons (b cl), alto saxophones (alt sx), bass saxophones (bass sx), baritone (bn), and contrabass (c bn). The middle section includes horn (hn), trumpet (tp), trombone (tbn), and tuba (b tbn). The lower middle section includes timpani (timp), drums, wood, metal, glockenspiel (glock), vibraphone (vibron), maracas (mar), harp (hp), and piano solo (pf solo). The bottom section includes violin 1 (vn 1), violin 2 (vn 2), viola (va), violoncello (vc), and double bass (db).
- Musical Notation:** Each staff contains musical notation including notes, rests, and bar lines. The key signature is one sharp (F#), and the time signature is 4/4.
- Dynamics and Performance Instructions:**
 - Flutes:** *fl* (flute).
 - Clarinet:** *cl* (clarinet).
 - Bassoon:** *b cl* (bassoon).
 - Alto Saxophone:** *alt sx* (alto saxophone).
 - Bass Saxophone:** *bass sx* (bass saxophone).
 - Baritone:** *bn* (baritone).
 - Contrabass:** *c bn* (contrabass).
 - Horn:** *hn* (horn).
 - Trumpet:** *tp* (trumpet).
 - Trombone:** *tbn* (trombone).
 - Tuba:** *b tbn* (tuba).
 - Timpani:** *timp* (timpani).
 - Drums:** *drums* (drums).
 - Wood:** *wood* (wood).
 - Metal:** *metal* (metal).
 - Glockenspiel:** *glock* (glockenspiel).
 - Vibraphone:** *vibron* (vibraphone).
 - Maracas:** *mar* (maracas).
 - Harp:** *hp* (harp).
 - Piano Solo:** *pf solo* (piano solo).
 - Violin 1:** *vn 1* (violin 1).
 - Violin 2:** *vn 2* (violin 2).
 - Viola:** *va* (viola).
 - Violoncello:** *vc* (violin cello).
 - Double Bass:** *db* (double bass).
- Performance Instructions:**
 - Flutes:** *fl* (flute).
 - Clarinet:** *cl* (clarinet).
 - Bassoon:** *b cl* (bassoon).
 - Alto Saxophone:** *alt sx* (alto saxophone).
 - Bass Saxophone:** *bass sx* (bass saxophone).
 - Baritone:** *bn* (baritone).
 - Contrabass:** *c bn* (contrabass).
 - Horn:** *hn* (horn).
 - Trumpet:** *tp* (trumpet).
 - Trombone:** *tbn* (trombone).
 - Tuba:** *b tbn* (tuba).
 - Timpani:** *timp* (timpani).
 - Drums:** *drums* (drums).
 - Wood:** *wood* (wood).
 - Metal:** *metal* (metal).
 - Glockenspiel:** *glock* (glockenspiel).
 - Vibraphone:** *vibron* (vibraphone).
 - Maracas:** *mar* (maracas).
 - Harp:** *hp* (harp).
 - Piano Solo:** *pf solo* (piano solo).
 - Violin 1:** *vn 1* (violin 1).
 - Violin 2:** *vn 2* (violin 2).
 - Viola:** *va* (viola).
 - Violoncello:** *vc* (violin cello).
 - Double Bass:** *db* (double bass).

fl

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

Δ □ Δ □ □ □ *ff* □ Δ □ □ □

timp

drums

wood

metai

glock

vibr

mar

hp

nat. s.é. ⊕ nat. s.é. ⊕ nat.

pf solo

65

Rena.....→

vn 1

vn 2

va

vc

db

fl

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

Δ Δ □ □ □ Δ Δ Δ Δ

timp

drums

wood

metai

glock

vibr

mar

medium sticks

hp

s.6

nat.

s.6

nat.

pf solo

δva

(68)

vn 1

pizz. (ord.)

vn 2

pizz.

(pizz.ord.)

va

vc

db

fl

a fl

cl

b cl

alt sx

bass sx

bn

c bn

Δ □ Δ □ □ □ □ □ Δ □ □ □

hp

nat.

nat.

nat.

nat.

72

- page 16 -

79

fl *dim. poco a poco*

a fl *dim. poco a poco*

cl *dim. poco a poco*

b cl *f*

alt sx

bass sx *f*

bn *f*

c bn *dim. poco a poco* *f*

hn *senza soli SOLO* *dim. poco a poco*

tp *dim. poco a poco*

tbn *dim. poco a poco*

b tbn *dim. poco a poco*

Δ □ □ □ Δ Δ □ □ □ Δ □ □ □

timp

drums

wood

metai

glock

vib *dim. poco a poco*

mar *dim. poco a poco* *dim. poco a poco*

hp *ff* *poco dim.*

pf solo *diva* *dim. poco a poco*

(83)

vn 1 *dim. poco a poco* *dim. poco a poco*

vn 2 *dim. poco a poco* *dim. poco a poco*

va *pizz.* *ff* *pizz.* *ff* *poco dim.* *poco dim.* (DIV)

vc *dim. poco a poco* (UNIS) *dim. poco a poco* (UNIS) (DIV)

db *dim. poco a poco*

mf *sempre dim.*

96

- page 22 -

'tense

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral arrangement, likely for a film or stage production, as it includes a large ensemble of instruments and a piano solo.

Instrumentation:

- Flutes:** fl
- Clarinets:** cl
- Bass Clarinet:** b cl
- Soprano Saxophone:** sop sx
- Bass Saxophone:** bass sx
- Baritone:** bn
- Contrabass:** c bn
- Trumpet:** tp
- Trombone:** tbn
- Bass Trombone:** b tbn
- Timpani:** timp
- Drums:** drums
- Woodblock:** wood
- Metals:** metal
- Glockenspiel:** glock
- Vibraphone:** vibr
- Maracas:** mar
- Harpsichord:** hp
- Piano Solo:** pf solo

Key and Time Signature: The score is in G major (one sharp) and 4/4 time.

Tempo and Mood: The tempo is marked "Ad lib" (Ad libitum), indicating a slow, free tempo. The mood is somber and reflective, characteristic of the original song.

Score Structure:

- Measures 1-4:** The piano solo begins with a soft, arpeggiated figure. The woodblock and metals play a rhythmic pattern. The maracas provide a steady, low-pitched accompaniment.
- Measures 5-8:** The woodblock and metals continue their pattern. The maracas maintain their accompaniment. The piano solo continues with a similar arpeggiated figure.
- Measures 9-12:** The woodblock and metals play a rhythmic pattern. The maracas maintain their accompaniment. The piano solo continues with a similar arpeggiated figure.
- Measures 13-16:** The woodblock and metals play a rhythmic pattern. The maracas maintain their accompaniment. The piano solo continues with a similar arpeggiated figure.
- Measures 17-20:** The woodblock and metals play a rhythmic pattern. The maracas maintain their accompaniment. The piano solo continues with a similar arpeggiated figure.

Dynamic Markings: The score includes various dynamic markings, including *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo), indicating a soft and delicate sound.

104

vn 1

vn 2

va

ve

db

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

Opaque, smooth (slower tempo) $\text{♩} = 56$

fl *pp*

a fl

cl

b cl

sop sx *pp*

bass sx *pp*

bn

c bn *pp*

hn

tp *pp*

tbn

b tbn

timp

drums

wood

metal

glock *p*

vibr

mar

hp *pp*

poco pf solo *f* *p* *sonorous* *Lv.*

(109)

vn 1 *pp* senza espressione

DIV *pp* senza espressione

vn 2 *pp* senza espressione

DIV *pp* senza espressione

va *pp* senza espressione

vc *pp* senza espressione

pp senza espressione

picc *p* (as soft as practicable)

picc

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

mar

hp

pf solo

115

8va

loco

vn 1

vn 2

va

vc

db

picc
a fl
cl
b cl
sop sax
bass sax
bn
c bn

hn
tp
tbn
b tbn

timp
drums
wood
metal
glock
vibr
mar

hp
pf solo

(118)
vn 1
vn 2
va
vc
db

122

picc

a fl

cl

b cl

sop sx

bass sx

bn

c bn

mp

hn

tp

tbn

b tbn

p

pp

fp

timp

drums

wood

metal

glock

vibr

mar

hp

mf

pf solo

mp

125

vn 1

vn 2

va

vc

db

pice
 a fl
 cl
 b cl
 sop sx
 bass sx
 bn
 c bn
 hn
 tp
 tbn
 b tbn
 timp
 drums
 wood
 metal
 glock
 vib
 mar
 hp
 pf solo
 130
 vn 1
 vn 2
 va
 vc
 db

♩ = ♩.

picc
a fl
cl
b cl
sop sax
bass sax
bn
c bn

hn
tp
tbn
b tbn

timp
drums
wood
metal
glock
vibr
mar

hp
pf solo

(134)
vn 1
vn 2
va
vc
db

(138)

- page 32 -

picc

a fl

cl

b cl

sop sx

bass sx

hn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

(146)

vn 1

vn 2

va

vc

db

pp

picc

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

B♭ & A♭

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

(150)

vn 1

vn 2

va

vc

db

pizz. *mf*

- page 36 -

picc flute *mf* flutter *p*

a fl *mf* flutter *p*

cl *mf* *p*

b cl *mf* *p*

sop sax *mf* *p*

bass sax *mf* *p*

bn *mf* *p*

c bn *mf* *p*

hn *mp* solo *p*

tp *mf* flutter (con sord. harmon) *p*

tbn *mf* *p*

b tbn *mf* *p*

timp

drums

wood

metal THUNDERSHEETS *mp* *(mp)*

glock *dim.* *fff*

vibr *mf* *dim.*

mar *mf* *dim.*

hp *mf* *dim.* *pdl* *f* *Ch, Gb, Db* *Ch*

pf solo *Sia* *poco f espress.*

vn 1 *mp* *dim.*

vn 2 *mp* *dim.*

va *(mp)* *mp* *dim.*

vc *(mp)* *mp* *dim.*

db *(mp)* *pizz.* *f* *dim.*

166

170

174

fl

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

(178)

vn 1

vn 2

va

vc

db

VIBR (+bow)

pp

mf

pdlt

f

mf

pp

mf

fl *flut.*

a fl

cl *p*

b cl

alt sx

bass sx

bn *f*

c bn *p*

hn

tp

tbn

b tbn

timp

drums *p* TD *SD* BD

wood

metai *CYM b* *TAM TAM* *CYM I* *p*

glock

vibr

mar

hp

pf solo *p*

(182)

vn 1

vn 2 *v*

va *senza sord* *p*

vc *p*

db

(mp) *cresc. poco a poco*

- page 44 -

- page 45 -

199

207

215

223

picc
a fl
cl
b cl
alt sx
bass sx
bn
c bn

Measures 43-44 of the woodwind section. The parts for Piccolo, Alto Flute, Clarinet, Bass Clarinet, Alto Saxophone, Bass Saxophone, Basset Horn, and Contrabass Horn are shown. The music features a melodic line in the lower woodwinds with a *f* (forte) dynamic and a *legato* marking. The upper woodwinds are mostly silent.

hn
tp
tbn
b tbn

Measures 43-44 of the brass section. The parts for Horn, Trumpet, Trombone, and Bass Trombone are shown. The music features a melodic line in the Horn and Trumpet parts with a *f* (forte) dynamic. The Trombone and Bass Trombone parts are mostly silent.

timp
drums
wood
metai
glock
vibr
mar
hp
pf solo

Measures 43-44 of the percussion and keyboard section. The parts for Timpani, Drums, Woodblock, Metal, Glockenspiel, Vibraphone, Maracas, Harp, and Piano Solo are shown. The music features a complex rhythmic pattern in the percussion section with a *f* (forte) dynamic. The Harp and Piano Solo parts are mostly silent.

vn 1
vn 2
va
vc
db

Measures 43-44 of the string section. The parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass are shown. The music features a melodic line in the Violin 1 and Violin 2 parts with a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The Viola, Violoncello, and Double Bass parts are mostly silent.

234

240

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pf solo

8va

vn 1

vn 2

va

vc

db

mp *dim*

fp

mp *dim*

mp *dim*

fp

fp

fp

SD+ *SD-*

BD *mp*

mp

mp *sub.*

(246)

[illegible]

258

With increasing fury (♩ = 126, ♩. = 84)

picc. *f* *flut.* (*>*)

a fl. *f* *flut.* (*>*)

cl. *f*

b cl. *f*

sop sax. *to ALTO*

bass sax.

hn.

tp.

tbn. *mf* *sempre marcato*

b tbn. *mf* *sempre marcato*

Δ □ □ Δ □ □ □ □

timp.

drums.

wood.

metai.

glock.

vibr.

mar. *HARD* *mf*

hp. *f* *cresc.* *gliss.* *fff*

pf solo.

(267)

vn 1 *p* *sul pont.*

arco *p* *sul pont.*

vn 2 *p* *sul pont.*

arco *p* *sul pont.*

va. *p* *sul pont.*

arco *p* *sul pont.*

vc. *p* *sul pont.*

arco *p* *sul pont.*

db. *p*

picc *sim.*

a fl *sim.*

cl

b cl

alt sx

bass sx

bn

c bn

hn *(open)*

tp *con sord.*

tbn

b tbn *(mf) sim.*

(mf) sim.

△ □ □ □ □ □ □ □

timp

drums

wood

metai

glock

vibr

mar

hp *C#-B, B#-B*

sempre sim.

pf solo

(272)

vn 1

vn 2

va

vc

db

This page of the musical score is for a large ensemble, featuring woodwinds, brass, percussion, and piano. The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Woodwinds:

- picc (Piccolo):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.
- a fl (Alto Flute):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.
- cl (Clarinet):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.
- b cl (Bass Clarinet):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.
- alt sx (Alto Saxophone):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 are whole rests.
- bass sx (Bass Saxophone):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 are whole rests.
- bn (Bassoon):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 are whole rests.
- c bn (Contrabassoon):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 are whole rests.

Brass:

- hn (Horn):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.
- tp (Trumpet):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.
- tbn (Trombone):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.
- b tbn (Baritone Trombone):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have eighth-note patterns.

Percussion:

- cresc (Crescendo):** Marked under the b tbn staff in measures 1-2.
- mf (Mezzo-forte):** Marked under the b tbn staff in measures 3-5.
- SOFT:** Marked above the timp staff in measure 2.
- BD (Bass Drum):** Marked above the drums staff in measure 2.
- p (Piano):** Marked under the drums staff in measures 3-5.
- mf (Mezzo-forte):** Marked under the drums staff in measures 3-5.

Piano:

- hp (Harp):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 have a rising line.
- pf solo (Piano Solo):** Measures 1-5. Measures 1-2 are whole rests. Measures 3-5 are whole rests.

277

vn 1

vn 2

va

vc

db

The image shows a musical score for measures 277-281. The score is written for five instruments: Violin 1 (vn 1), Violin 2 (vn 2), Viola (va), Violoncello (vc), and Double Bass (db). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures. Measures 277 and 278 are marked with a repeat sign. Measures 279 and 280 are marked with a first ending bracket. Measure 281 is the final measure of the first ending. The notation includes various musical symbols such as notes, rests, and accidentals.

picc
a fl
cl
b cl
alt sx
bass sx
bn
c bn
hn
tp
tbn
b tbn
timp
drums
wood
metai
glock
vibr
mar
hp
pf solo

280 281 282 283

vn 1
vn 2
va
vc
db

284 285 286 287

picc
a fl
cl
b cl
alt sx
bass sx
bn
c bn
hn
tp
tbn
b tbn
timp
drums
wood
metai
glock
vibr
mar
hp
pf solo

284 285 286 287

(287)

vn 1
vn 2
va
vc
db

287 288 289 290

292

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

vn 1

vn 2

va

vc

db

297

CYMBAL ON TIMP

gliss

SUSP CYM (H)

TH SH (H & L)

gliss

loco

CH Bb

Div

pizz.

arco sul pont.

pizz.

(not an Svc higher)

picc
 a fl
 cl
 b cl
 alt sx
 bass sx
 bn
 c bn
 hn
 tp
 tbn
 b tbn
 timp
 drums
 wood
 metal
 glock
 vibr
 mar
 hp
 pf solo
 vn 1
 vn 2
 va
 vc
 db

302
 fans OFF - hard beaters
 nat.
 CYMBAL ON TIMP
 gliss
 (sul pont)
 arco

Still in tempo

307

fl

a fl

cl

b cl

sop/alt

bass sax

bn

c bn

hn

tp

tbn

b tbn

tim

drums

wood

metal

glock

vibre

mar

hp

pf solo

vn1

nat. (non port.)

nat. (non port.)

nat.

nat.

va

nat.

mp

nat.

mp

vc

nat.

mp

Div a 3

nat.

arco

mp

UNIS

arco

pizz.

arco

pizz.

db

mp

pizz.

arco

pizz.

mp

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

322

vn 1

vn 2

va

vc

db

mf

con sord

mf

(sim)

ppp

(pol.)

soft sticks

pp

delicately

delicately

7

6

5

delicate & sustained

pp

5

7

6

5

flute (flaut.)

fl

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

325

vn 1

vn 2

va

vc

db

flute

(flaut.)

pp

(flaut.)

p

pp sempre legato

p sempre legato

mp

(*mp*)

pp sempre legato

con sord. (>)

p

BOW - fms ON

p

8va

loco

DIV a2

pizz.

mp

pizz.

mp

pizz.

mp

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pf solo

(328)

vn 1

vn 2

va

vc

db

sempre sim

p trem.

diva

(loco)

pp

diva

time

picc
a fl
cl
b cl
alt sx
bass sx
bn
c bn
hn
tp
tbn
b tbn
timp
drums
wood
metai
glock
vibr
mar
hp
pf solo
vn 1
vn 2
va
vc
db

SD - snare OFF

pp *p*

(331)

7 5 ha

picc
a fl
cl
b cl
alt sx
bass sx
bn
c bn

hn
tp
tbn
b tbn

timp
drums
wood
metal

glock
vibr
mar

hp
pf solo

334

vn 1
vn 2

va
vc
db

con sord.
(>)
mp
sempre sim

ppp
poco cresc.
pp
poco cresc.
mp
poco cresc.
pp
pizz.
mp

337

fl *pp*

a fl *pp*

cl *pp*

b cl *pp*

alt sx *mp*

bass sx *mp*

bn *mf*

c bn

hn *mp* *flutter*

tp *mp* *flutter*

tbn *mp*

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp *trem.* *Siva*

pf solo *Siva* *mf* *somorous*

(340)

vn 1

vn 2

va

vc

db

344

fl *mf* poco cresc.

a fl *mf* poco cresc.

cl *mf* poco cresc.

b cl *mf* poco cresc.

alt sx

bass sx

bn

c bn *mf* poco cresc.

hn

tp

tbn

b tbn *mp* poco cresc.

timp

drums

wood

metal

glock *mf* poco cresc.

vibr

mar *mf* poco cresc.

hp *f* *svia*

pf solo *mf* poco cresc. *svia*

348

vn 1 *mp* cresc.

vn 2 *mp* cresc.

va pizz. *f*

vc pizz. *f*

db

351

fl *f dim.* *p*

a fl *f dim.* *p*

cl *f dim.* *p*

b cl *mp*

sop sx *p*

bass sx *p*

bn *f dim.* *f marc.* *p*

c bn *f dim.*

hn

tp

tbn

b tbn *mf dim.*

timp

drums

wood

metai

glock *mf* *p*

vibr

mar *mf dim.* *soft sticks* *p*

hp *f* *gliss* *div to h* *div to h*

pf solo *mp*

354

vn 1

vn 2

va *pizz.* *p*

vc *pizz.* *p*

db *pizz.* *mf* *p*

fl

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

con sord

timp

drums

wood

metai

glock

vibr

mar

hp

pf solo

con sord

ppp

con sord

ppp

con sord

ppp

con sord

ppp

va

vc

db

fl *pp*

a fl

cl *pp*

b cl

sop sx

bass sx

bn *pp*

c bn *pp*

hn *pp*

tp *pp*

tbn

b tbn

timp *fp*

drums

wood

metai

glock

vibr

mar

hp

pf solo

(360)

vn 1

vn 2

va

vc

db

fans OFF

(~)

(~)

(~)

ppp

- page 79 -

fl

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

△ △ □ □ □ △ □ □ □ □ □ △

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

(366)

(~)

(~)

(~)

(~)

(~)

vn 1

vn 2

va

vc

db

fl
a fl
cl
b cl
sop sx
bass sx
bn
c bn
hn
tp
tbn
b tbn

timp
drums
wood
metal
glock
vibr
mar
hp
pf solo
vn 1
vn 2
va
vc
db

TD hard
BD hard
pp
dim.

(369)

Detailed description of the musical score: The score is for measures 369, 370, and 371. The woodwind section (flute, oboe, clarinet, bassoon) is mostly silent. The string section (violin 1, violin 2, viola, cello, double bass) provides harmonic support with sustained notes and some movement. The percussion section is active, featuring a maraca pattern in measure 369, a piano solo in measure 370, and various drum and wood block patterns. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). Articulations like accents and slurs are present. The score is marked with a rehearsal cue (369) at the beginning of measure 369.

fl

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

△ □ □ □ □ □ △ △ △ △ △

TH'S SHEETS

p

p choke

pp

pp

pp

ppp

senza sord.

(372)

vn 1

vn 2

va

vc

db

senza sord.

senza sord.

senza sord.

senza sord.

col legno (batt.)

p

col legno (batt.)

p

col legno (batt.)

p

col legno (batt.)

p

col legno (batt.)

p

col legno (batt.)

p

col legno (batt.)

p

col legno (batt.)

p

p

fl

a fl

cl

b cl

sop ss

bass ss

bn

c bn

hn

tp

tbn

b tbn

Δ Δ □ □ □ □ Δ □ □ □

timp

drums

wood

metai

glock

vibr

mar

hp

pf solo

(375)

vn 1

vn 2

va

vc

db

pp

senza sord

senza sord

378

fl
 a fl
 cl
 b cl
 sop sx
 bass sx
 bn
 c bn
 hn
 tp
 tbn
 b tbn
 timp
 drums
 wood
 metal
 glock
 vibr
 mar
 hp
 pf solo
 vn 1
 vn 2
 va
 vc
 db

381

fl

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibe

mar

hp

pf solo

vn 1

vn 2

va

vc

db

384

fl

a fl

cl

b cl

alt sx

bass sx

hn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pf solo

vn 1

vn 2

va

vc

db

(387)

fl

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pf solo

vn 1

vn 2

va

vc

db

(390)

393

fl

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vib

mar

hp

pno solo

vn 1

vn 2

va

vc

db

328

333

piano symphony

ROBERT SPEARING

part 2

piano symphony - part 2

ROBERT SPEARING

1 ♩=♩

Light and Quick ♩=c126

Rhythmic but light (slower than at the start of Part 1) ♩=c63

fl/picc *p*

a fl

cl *mp* (\rightarrow) (\rightarrow)

b cl *p*

sop/alt sx

bass sx

bn

c bn *p*

hn *con sord* *ppp* *distant (sord.)*

tp

tbn

b tbn *solo* *mp* *sostenuto*

timp *soft sticks* *p*

drums *BD soft sticks* *p* *TD soft sticks* *pp* *hard sticks* *pp*

wood

metal

glock

vibr *flans OFF* *soft sticks* *mp* (\rightarrow) (\rightarrow)

mar *p*

hp *mp*

piano solo

vn1

vn2

va *con sord* *pp* *con sord* *pp*

vc *con sord* *pp* *con sord* *pp*

db *p* *pizz.* *pp*

picc

a fl

cl

b cl

sop sax

bass sax

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

vn 1

vn 2

va

vc

db

p

mp

pp

SD s.c.

soft sticks

F#

11

p

picc

a fl

cl

b cl

sop sax

bass sax

hn

c hn

mp

p

p

hn

tp

tbn

b tbn

p

p

timp

drums

wood

metal

glock

vibr

mar

pp

mp

hp

pno solo

17

vn 1

vn 2

va

vc

db

mp

4

5

picc *p* (>) (>) (>) (>) (>) (>) (>) (>)

a fl -

cl -

b cl -

sop sax (>) *pp*

bass sax -

hn (>) *pp*

c bn -

hn (>) *pp*

tp (>) *pp*

tbn -

b tbn -

timp -

drums -

wood -

metal -

glock *p*

vibr -

mar -

hp *f* *gliss.* *loco* *pp* (>) (>) (>) (>) (>) (>) (>) (>)

pno solo (>) (>) (>) (>) (>) (>) (>) (>)

(23)

vn 1 -

vn 2 -

va -

vc -

db -

29

35

picc

a fl

cl

b cl

sop sax

bass sax

hn

c hn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibe

mar

hp

pno solo

(41)

vn 1

vn 2

va

vc

db

pp

mp

cresc.

- page 99 -

picc

a fl

cl

b cl

sop sax

bass sax

hn

c hn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

vn 1

vn 2

va

vc

db

accents?

mp

mf *espress.*

mp *dolce*

mp *dolce*

mp *dolce*

mf *p*

WB mid/high

mp *p*

mp *espress.*

mp

53

picc

a fl

cl

b cl

sop sx

bass sx

hn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pno solo

59

vn 1

vn 2

va

vc

db

Measures 59-65 of the musical score. The score includes staves for woodwinds (piccolo, flute, clarinet, bass clarinet, saxophone), brass (horn, trumpet, trombone, tuba), percussion (timpani, drums, wood, metal, glockenspiel, vibraphone, maracas), piano (harp, piano solo), and strings (violin 1, violin 2, viola, violoncello, double bass). Measures 59-65 show various musical notations including rests, notes, and dynamic markings.

12

Very energetic

Very energetic

66

fl

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

72

vn 1

vn 2

va

vc

db

CLAVES

motor OFF

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pno solo

(77)

vn 1

vn 2

va

vc

db

pic

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pno solo

82

vn 1

vn 2

va

vc

db

fl

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

vn 1

vn 2

va

vc

db

picc

a fl

cl

b cl

sop sax

bass sax

bn

c bn

This block contains the musical notation for measures 18 through 22 for the woodwind section. The instruments listed are piccolo (picc), alto flute (a fl), clarinet (cl), bass clarinet (b cl), soprano saxophone (sop sax), bass saxophone (bass sax), basset horn (bn), and contrabassoon (c bn). The music is written in 7/8 time. Measures 18-22 show various melodic and rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

hn

tp

tbn

b tbn

This block contains the musical notation for measures 18 through 22 for the horn and tuba section. The instruments listed are horn (hn), trumpet (tp), tenor tuba (tbn), and euphonium (b tbn). The music is written in 7/8 time. Measures 18-22 show various melodic and rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

timp

drums

wood

metal

glock

vibr

mar

This block contains the musical notation for measures 18 through 22 for the percussion section. The instruments listed are timpani (timp), drums, wood blocks, metal, glockenspiel (glock), vibraphone (vibr), and maracas (mar). The music is written in 7/8 time. Measures 18-22 show various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

hp

pno solo

This block contains the musical notation for measures 18 through 22 for the piano section. The instruments listed are harp (hp) and piano solo (pno solo). The music is written in 7/8 time. Measures 18-22 show various melodic and rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

vn 1

vn 2

va

vc

db

This block contains the musical notation for measures 18 through 22 for the string section. The instruments listed are violin 1 (vn 1), violin 2 (vn 2), viola (va), violoncello (vc), and double bass (db). The music is written in 7/8 time. Measures 18-22 show various melodic and rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

picc *mp*

a fl *mp*

cl *mp*

b cl

sop sax *mp*

bass sax

bn *mp*

c bn

hn

tp *mp*

tbn

b tbn

timp

drums

wood

metal

glock

vibr *mf*

mar *mf*

hp

pno solo

(97)

vn 1

vn 2

va

vc

db

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

Measures 20-24 of the woodwind section. Piccolo and flute play a melodic line with eighth notes. Clarinet and bass clarinet play a similar line. Alto saxophone and bass saxophone play a rhythmic pattern. Baritone and euphonium play a melodic line. The section ends with a repeat sign.

hn

tp

tbn

b tbn

Measures 20-24 of the woodwind section. Horns and tubas play a melodic line. The section ends with a repeat sign.

timp

drums

wood

metal

glock

vibr

mar

Measures 20-24 of the percussion section. Timpani, drums, wood blocks, metal, glockenspiel, vibraphone, and maracas are shown. The section ends with a repeat sign.

hp

pno solo

Measures 20-24 of the keyboard section. Harp and piano solo are shown. The section ends with a repeat sign.

vn 1

vn 2

va

vc

db

Measures 20-24 of the string section. Violins 1 and 2, violas, violas, and double basses are shown. The section ends with a repeat sign.

Light and quick, as before

picc

a fl

cl

b cl

sop sax

bass sax

hn

c hn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

107

vn 1

vn 2

va

vc

db

punta d'arco

pp

dim

ppp

punta d'arco

pp

punta d'arco

pp

punta d'arco

pp

pizz.

pp

112

picc

a fl

cl

b cl

sop sx

bass sx

hn

c bn

This block contains the first system of musical staves, measures 112 through 115. The instruments listed on the left are piccolo (picc), alto flute (a fl), clarinet (cl), bass clarinet (b cl), soprano saxophone (sop sx), bass saxophone (bass sx), horn (hn), and cor anglais (c bn). All staves in this system are empty, indicating that these instruments are silent during these measures.

hn

tp

tbn

b tbn

This block contains the second system of musical staves, measures 112 through 115. The instruments listed on the left are horn (hn), trumpet (tp), trombone (tbn), and euphonium/baritone (b tbn). All staves in this system are empty, indicating that these instruments are silent during these measures.

timp

drums

wood

metai

glock

vibr

mar

This block contains the third system of musical staves, measures 112 through 115. The instruments listed on the left are timpani (timp), drums, wood blocks, metal (metai), glockenspiel (glock), vibraphone (vibr), and maracas (mar). All staves in this system are empty, indicating that these instruments are silent during these measures.

hp

This block contains the fourth system of musical staves, measures 112 through 115. The instrument listed on the left is harp (hp). The staff is empty, indicating that the harp is silent during these measures.

pno solo

This block contains the fifth system of musical staves, measures 112 through 115. The instrument listed on the left is piano solo (pno solo). The staves are empty for measures 112, 113, and 114. In measure 115, there is a musical notation for a piano solo, starting with a forte (f) dynamic and a staccato (stacc) marking.

116

vn 1

vn 2

va

vc

db

This block contains the sixth system of musical staves, measures 116 through 119. The instruments listed on the left are violin 1 (vn 1), violin 2 (vn 2), viola (va), violoncello (vc), and double bass (db).
 - Violin 1 (vn 1) and Violin 2 (vn 2) play a melodic line with eighth and sixteenth notes.
 - Viola (va) and Violoncello (vc) are silent.
 - Double bass (db) is silent.
 - In measure 116, the Viola (va) staff has a marking "punta d'arco" and a forte (f) dynamic.
 - In measure 119, the Piano Solo (pno solo) staff has a forte (f) dynamic and a staccato (stacc) marking.

120

picc

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

124

vn 1

vn 2

va

vc

db

picc *placc* (\rightarrow) *f* (\rightarrow) (\rightarrow) (\rightarrow) (\rightarrow) (\rightarrow) *p* (\rightarrow) (\rightarrow)

a fl - - - - -

cl - - - - -

b cl (\rightarrow) *f* (\rightarrow) (\rightarrow) (\rightarrow) (\rightarrow) (\rightarrow) *p* (\rightarrow) (\rightarrow)

sop sax (\rightarrow) *f* (\rightarrow) (\rightarrow) (\rightarrow) (\rightarrow) (\rightarrow) *p* (\rightarrow) (\rightarrow)

bass sax - - - - -

bn *ff* *p*

c bn *ff*

hn - - - - -

tp - - - - -

tbn - - - - -

b tbn - - - - -

timp - - - - -

drums - - - - - SD c.c. *ff*

wood - - - - -

metal - - - - -

glock - - - - -

vibr - - - - -

mar *ff*

hp - - - - -

pno solo *ff*

(127)

vn 1 *ff* *p*

vn 2 *ff* *p*

va - - - - -

vc *f* *ff* *p*

db *ff* *p*

[illegible]

133

(139)

145

150

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161

167

173

178

185

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

192

vn 1

vn 2

va

vc

db

pp

p

- page 129 -

213

picc
a fl
cl
b cl
sop ss
bass ss
bn
c bn

hn
tp
tbn
b tbn

timp
drums
wood
metai
glock
vibr
mar

hp
pno solo

219

vn 1
vn 2
va
vc
db

picc

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pno solo

225

vn 1

vn 2

va

vc

db

P

237

243

picc

a fl

cl

b cl

sop sax

bass sax

bn

c bn

pp

hn

tp

tbn

b tbn

ppp

con sord

flutter

p

timpani

drums

wood

metal

glock

vibr

mar

hp

pno solo

249

vn 1

vn 2

va

vc

db

mp

picc

a fl

cl

b cl

sop sax

bass sax

bn

c bn

ppp

ppp

ppp

ppp

mp

mp

hn

tp

tbn

b tbn

ppp

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

261

vn 1

vn 2

va

vc

db

picc

a fl

cl

b cl

sop sax

bass sax

hn

c hn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pno solo

tbn

267

vn 1

vn 2

va

vc

db

273

- page 141 -

283

290

296

picc

a fl

cl

b cl

sop ss

bass ss

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

301

vn 1

vn 2

va

vc

db

308

315

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pno solo

319

vn 1

senza sord.

vn 2

senza sord.

va

senza sord.

senza sord.

vc

senza sord.

senza sord.

db

323

picc

a fl

cl

b cl

alt sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

328

vn 1

vn 2

va

vc

db

mp

SD c.c.

mp

p

BD

p

f

picc

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

333

vn 1

vn 2

va

vc

db

musical score for Horns and Trombones, measures 1-6. The score is written for four parts: hn (Horn), tp (Trumpet), tbn (Trombone), and b tbn (Baritone Trombone). The key signature is one sharp (F#) and the time signature is 4/4. The notation shows rests for all parts in measures 1 through 6.

musical score for "The Sound of Silence" by Simon & Garfunkel, featuring a drum cover. The score is for a 6/8 time signature and includes parts for timpani, drums, wood, metal, glockenspiel, vibraphone, and maracas. The drums part is a cover of the original song's rhythm, featuring a snare drum and a bass drum. The vibraphone part is a cover of the original song's melody, featuring a vibraphone and a maraca. The score is written in 6/8 time and includes a key signature of one flat (B-flat).

hp

pno solo

338

Violins 1 and 2: Two staves each, both in treble clef with a key signature of one sharp (F#). They contain whole rests throughout the entire piece.

Viola: Two staves in alto clef (C-clef on the third line). The first staff is marked "con sord." (con sordina) and contains whole rests. The second staff contains a melodic line starting in the third measure, marked with a piano (*p*) dynamic and accents (>). The line consists of eighth and sixteenth notes, ending with a fermata in the final measure.

Double Bass: One staff in bass clef with a key signature of one sharp (F#). It contains a pizzicato (*pizz.*) line with whole rests in the first two measures, followed by a melodic line starting in the third measure, marked with a piano (*p*) dynamic and accents (>). The line consists of eighth and sixteenth notes, ending with a fermata in the final measure.

pic

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

to sop sx

(with horns)

(solo)

BD TD SD(oc) hard sticks

pp

TB med-low

LD med-low-high

pp

SUSP CYM light hard sticks

pp

(p)

[illegible]

picc *pp* (>)

a fl

cl

b cl

sop sax

bass sax

hn

c bn *pp* (>) (with horn) *p*

hn *p* (solo) *pp*

tp

tbn *pp*

b tbn *pp*

timp

drums

wood TB med-low *ppp* LD med-low

metal *pp*

glock *pp*

vibr

mar

hp *p* *Sforzando*

pno solo

350

vn 1 *sul. tast.* *ppp* *Sforzando*

vn 2 *UNIS sul. tast.* *ppp* *UNIS sul. tast.* *ppp* *Sforzando*

va *sul. tast.* *ppp* *Sforzando*

vc *ppp pizz.* *pizz.* *pp*

db

picc *to flute*

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

timp *pp*

drums

wood

metal

glock

vibr

mar *pp*

hp

pno solo *p*

356

vn 1

vn 2

va *nat. sul G*
pp

vc *nat. sul G*
pp

db *col legno (batt.)*
pp
8th partial

fl

a fl

cl

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

vn 1

vn 2

va

vc

db

361

BD, TD

mp

2 TH SHEETS, SUSP CYM

3 GONGS

mp

poco cresc.

(mp)

poco cresc.

(mp)

pp poco cresc.

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*

fl

a fl

cl

b cl

sop sx

bass sx

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal

glock

vibr

mar

hp

pno solo

376

vn 1

vn 2

va

vc

db

p

p

mf

p

col legno (batt.)

col legno (batt.)

fl -

a fl -

cl -

b cl -

sop ss -

bass ss -

bn *p* -

c bn -

hn -

tp -

tbn -

b tbn -

tmp -

drums -

wood -

metal -

glock -

vibr -

mar -

hp *Cl₂* -

pno solo -

(381)

vn 1 *p* -

vn 2 -

va -

vc *col legno (batt.)* *p* -

db *p* -

sul G

(nat.)

sul D⁺

8va

* 9th partial
alt sul E, 8th partial

fl *fp*

a fl *mp*

cl *fp*

b cl

sop sax

bass sax

bn

c bn

hn

tp

tbn

b tbn

timp

drums

wood

metal *mp*

glock

vibr

mar *p* (*poco cresc.*)

hp *mf* *f*

pno solo *mp* *mf*

386

vn 1 *mp*

vn 2 *mp*

va *col legno (batt.)* *mp*

vc *mp*

db *mp* *Su* *sul D (9th partial)* *alt sul E 8th partial*

The image displays a page from a musical score, likely for a large ensemble or orchestra. The score is organized into several systems, each containing multiple staves. The instruments and parts are listed on the left side of the page:

- Flute (fl)**: Staff 1
- Oboe (ob)**: Staff 2
- Clarinet (cl)**: Staff 3
- Bassoon (bcl)**: Staff 4
- Soprano Saxophone (sop sax)**: Staff 5
- Bass Saxophone (bass sax)**: Staff 6
- Trumpet (tp)**: Staff 7
- Trombone (tbn)**: Staff 8
- Tuba (tbn)**: Staff 9
- Timpani (timp)**: Staff 10
- Drums**: Staff 11
- Wood**: Staff 12
- Metal**: Staff 13
- Glockenspiel (glock)**: Staff 14
- Vibraphone (vibr)**: Staff 15
- Maracas (mar)**: Staff 16
- Piano/Harp (hp)**: Staff 17
- Piano Solo (pno solo)**: Staff 18

The score is written in 7/8 time. The first system shows various rests and notes. The second system includes a piano (p) marking. The third system includes a mezzo-piano (mp) marking. The fourth system includes a piano (p) marking. The fifth system includes a mezzo-piano (mp) marking. The sixth system includes a piano (p) marking. The seventh system includes a mezzo-piano (mp) marking. The eighth system includes a piano (p) marking. The ninth system includes a mezzo-piano (mp) marking. The tenth system includes a piano (p) marking. The eleventh system includes a mezzo-piano (mp) marking. The twelfth system includes a piano (p) marking. The thirteenth system includes a mezzo-piano (mp) marking. The fourteenth system includes a piano (p) marking. The fifteenth system includes a mezzo-piano (mp) marking. The sixteenth system includes a piano (p) marking. The seventeenth system includes a mezzo-piano (mp) marking. The eighteenth system includes a piano (p) marking. The nineteenth system includes a mezzo-piano (mp) marking. The twentieth system includes a piano (p) marking. The twenty-first system includes a mezzo-piano (mp) marking. The twenty-second system includes a piano (p) marking. The twenty-third system includes a mezzo-piano (mp) marking. The twenty-fourth system includes a piano (p) marking. The twenty-fifth system includes a mezzo-piano (mp) marking. The twenty-sixth system includes a piano (p) marking. The twenty-seventh system includes a mezzo-piano (mp) marking. The twenty-eighth system includes a piano (p) marking. The twenty-ninth system includes a mezzo-piano (mp) marking. The thirtieth system includes a piano (p) marking. The thirty-first system includes a mezzo-piano (mp) marking. The thirty-second system includes a piano (p) marking. The thirty-third system includes a mezzo-piano (mp) marking. The thirty-fourth system includes a piano (p) marking. The thirty-fifth system includes a mezzo-piano (mp) marking. The thirty-sixth system includes a piano (p) marking. The thirty-seventh system includes a mezzo-piano (mp) marking. The thirty-eighth system includes a piano (p) marking. The thirty-ninth system includes a mezzo-piano (mp) marking. The fortieth system includes a piano (p) marking. The forty-first system includes a mezzo-piano (mp) marking. The forty-second system includes a piano (p) marking. The forty-third system includes a mezzo-piano (mp) marking. The forty-fourth system includes a piano (p) marking. The forty-fifth system includes a mezzo-piano (mp) marking. The forty-sixth system includes a piano (p) marking. The forty-seventh system includes a mezzo-piano (mp) marking. The forty-eighth system includes a piano (p) marking. The forty-ninth system includes a mezzo-piano (mp) marking. The fiftieth system includes a piano (p) marking. The fifty-first system includes a mezzo-piano (mp) marking. The fifty-second system includes a piano (p) marking. The fifty-third system includes a mezzo-piano (mp) marking. The fifty-fourth system includes a piano (p) marking. The fifty-fifth system includes a mezzo-piano (mp) marking. The fifty-sixth system includes a piano (p) marking. The fifty-seventh system includes a mezzo-piano (mp) marking. The fifty-eighth system includes a piano (p) marking. The fifty-ninth system includes a mezzo-piano (mp) marking. The sixtieth system includes a piano (p) marking. The sixty-first system includes a mezzo-piano (mp) marking. The sixty-second system includes a piano (p) marking. The sixty-third system includes a mezzo-piano (mp) marking. The sixty-fourth system includes a piano (p) marking. The sixty-fifth system includes a mezzo-piano (mp) marking. The sixty-sixth system includes a piano (p) marking. The sixty-seventh system includes a mezzo-piano (mp) marking. The sixty-eighth system includes a piano (p) marking. The sixty-ninth system includes a mezzo-piano (mp) marking. The seventieth system includes a piano (p) marking. The seventy-first system includes a mezzo-piano (mp) marking. The seventy-second system includes a piano (p) marking. The seventy-third system includes a mezzo-piano (mp) marking. The seventy-fourth system includes a piano (p) marking. The seventy-fifth system includes a mezzo-piano (mp) marking. The seventy-sixth system includes a piano (p) marking. The seventy-seventh system includes a mezzo-piano (mp) marking. The seventy-eighth system includes a piano (p) marking. The seventy-ninth system includes a mezzo-piano (mp) marking. The eightieth system includes a piano (p) marking. The eighty-first system includes a mezzo-piano (mp) marking. The eighty-second system includes a piano (p) marking. The eighty-third system includes a mezzo-piano (mp) marking. The eighty-fourth system includes a piano (p) marking. The eighty-fifth system includes a mezzo-piano (mp) marking. The eighty-sixth system includes a piano (p) marking. The eighty-seventh system includes a mezzo-piano (mp) marking. The eighty-eighth system includes a piano (p) marking. The eighty-ninth system includes a mezzo-piano (mp) marking. The ninetieth system includes a piano (p) marking. The ninety-first system includes a mezzo-piano (mp) marking. The ninety-second system includes a piano (p) marking. The ninety-third system includes a mezzo-piano (mp) marking. The ninety-fourth system includes a piano (p) marking. The ninety-fifth system includes a mezzo-piano (mp) marking. The ninety-sixth system includes a piano (p) marking. The ninety-seventh system includes a mezzo-piano (mp) marking. The ninety-eighth system includes a piano (p) marking. The ninety-ninth system includes a mezzo-piano (mp) marking. The hundredth system includes a piano (p) marking.

396

vn 1

sul D

pp

vn 2

sul D

pp

va

punta d'arco

p

vc

punta d'arco

p

db

pizz.

p

plcc

picc
a fl
cl
b cl
sop sax
bass sax
bn
c bn

hn
tp
tbn
b tbn

timp
drums
wood
metal
glock
vibr
mar

hp
pno solo

408

vn 1
vn 2
va
vc
db

414

420

426

432

Broad and serene ♩ = ♩.

picc

a fl

cl *solo*
mp *legato*

b cl *mp*

sop sx

bass sx

bn

c bn

hn *solo*
mp *legato*

tp

tbn

b tbn

timp

drums

wood

metai

glock

vibr

mar

hp

pno solo

443

vn 1 *p* *con sord.* *pp*

vn 2 *p* *con sord.* *pp*

va *con sord.* *pp*

vc *p* *pizz.* *p*

db

P

picc
a fl
cl
b cl
sop sax
bass sax
bn
c bn

hn
tp
tbn
b tbn

timp
drums
wood
metal
glock
vibr
mar

hp

pno solo

vn 1
vn 2
va
vc
db