

Songs of Becoming,
an Art Song Cycle for Soprano or Mezzo-soprano Soloist
and Chamber Orchestra

by

Daniel De Togni

A dissertation accepted and approved in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in Music Composition

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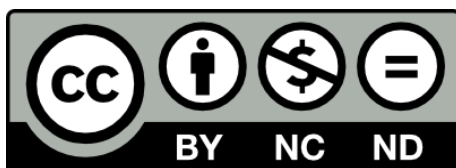


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DISSERTATION ABSTRACT

Daniel De Togni

Doctor of Philosophy in Music Composition

Title: Songs of Becoming, an Art Song Cycle for Soprano or Mezzo-soprano Soloist and Chamber Orchestra

This song cycle is scored for soprano or mezzo-soprano soloist and chamber orchestra. The text was written by the composer, and the principal theme of this work is growth and transformation. This is the one through-line of our lives, how one changes as a person in response to the myriad of our own experiences, both positive and negative. The first movement addresses personal growth and how it can be a difficult and painful process. The second movement plays with the motif of dreams. Dreams are discussed in a literal way, noticing occurrences in them that remind us that we are dreaming, but also as a way to escape the present through images/fantasies in our minds (daydreaming). Movements three and five are about burnout and depression, where movement five acts as a transformation, getting us out of these negative emotions. Movement four is a reaction to the desperate homelessness on the West Coast and how society deems the unhoused as below it. This cycle concludes with a musical setting of *Look to this day*, an ancient Sanskrit poem. This was chosen because it offers a remedy to the many issues addressed in the previous movements: to look to the present and find solace in the now, understanding that our lives are short and should be cherished.

CURRICULUM VITAE

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NYC Contemporary Music Symposium Piano Call for Scores, Semifinalist, 2023

Mind & Machine, Volume Five, Ravello Records Artist, 2023

Aural Compass Projects Emerging Composers Competition, 2022

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Calliope's Call Art Song Call for Scores Competition, Honorable Mention, 2020

NPR KUAR Arts & Letters, public radio broadcast and interview regarding composition
Iterations: 4 Pieces for Narrator, oboe and Piano, 2020

Illinois Philharmonic Orchestra, Classical Evolve, Composition Competition, First Runner,
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Sarasota Orchestra EarShot Competition, Semi-Finalist, 2019

Highsmith Composition Award, San Francisco Conservatory of Music, 2018

BAMM Composers Inc Student Composition Competition, 2018

PUBLICATIONS:

Turn, UCLA Contemporary Music Score Collection, 2020

Unbreakable: Music for Big Spaces, UCLA Contemporary Music Score Collection, 2020

Putting it together, UCLA Contemporary Music Score Collection, 2020

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TEXT

Text and Music by Daniel De Togni

The text of movements I-V is by Daniel De Togni,
movement VI is a setting of an ancient Sanskrit poem.

I. *As we grow, we bend*

We all start as a small seed
buried in dirt
waiting to sprout
to make wings
to take flight.

As we grow we reach our hands toward the sun
We entangle ourselves with others
we lose track of which leaves are ours
caught up in the bigger picture
not seeing the trees for the forest,
We see the forest for the trees.

We all sprout from the small pit
clasped from the fruit of others.
Growing is breaking
breaking is growing
breaking out/breaking in
breaking in two
breaking into a thousand pieces
each remaining in certain moments of our lives

As we grow we bend
As we grow we break.

II. *I remember dreams of flying*

I remember dreams of flying
I remember dreams of flying
of losing teeth
of old faces
of funnel clouds reaching down from the sky to touch the Earth.
that's how I knew I was dreaming.

I remember sleep walking
waking up in other places:
on the sofa downstairs,
in a tree outside.
I remember black-and-white memories
of hazy, yellow summers,
and quiet, blue winters.

I remember my old town
sitting on the roof
steam floating up to a starry blanket
trees, like fingers, gently stroking the sky.

III. *The lives of others*

Now I sleepwalk awake
around the city
around my life
around the lives of others

IV. *In between*

Look at me
(my) flesh on bones
cold sunrise in the morning offers no warmth.
In between:

the ashes of yesterday,
 the memories of ten years ago,
 Look at me
 All these years, I've carried with me these ellipses of the sun.
 life isn't earned,
 life is deserved,
 Look at me.

Listen to me
 listen to the dull resonance in our skulls
 falling asleep on a train, under the bay
 only to go back under and do it all again the very next day.

Listen to me
 we need to talk about it/we need to talk through it
 Listen to me.
 In between compassion and violence
 we are touched.

V. Something has been Lost

Something has been lost
 the ability to smile
 the ability to sing, to speak, to say
 Something's been ignored for too long.
 Something has been lost.

I feel like a blue bird in a graveyard.
 Trying to sing a song that no longer comes
 and yet it echoes anyway,
 as a dull ache that melts
 in my mind, in my heart,
 in my dreams.
 Something has been lost.

In the morning light
 I saw a bluebird for the first time in a long time
 and sometimes, Something can be found.
 the sound of paper
 the smell of rain
 the feeling of skin on skin in an embrace
 the deep colors of pain
 the bright yellow chains of yesterday and tomorrow
 the small flickers in the horizons that we turn to
 and the familiar darkness when we close our eyes
 illuminated red by the sun.

Something has been lost,
 but Something can be gained.

VI. Look to this day

Look to this day
 for it is life
 the very life of life
 In its brief course lie all
 the realities and truths of existence
 the joy of growth
 the splendor of action
 the glory of love
 For yesterday is but a memory
 And tomorrow is only a vision
 But today well lived
 makes every yesterday a memory of happiness
 and every tomorrow a vision of hope
 Look well, therefore, to this day.

INSTRUMENTATION

Soprano or Mezzo-soprano Soloist

Flute

Clarinet in Bb

Bass Clarinet

Alto Saxophone

Bassoon

Euphonium

Percussion (2 players):

Glockenspiel, Crotales, Vibraphone,
Triangle, Suspended Cymbal, Bass Drum

Piano

Violin I

Violin II

Viola

Cello

Double bass

Performance notes:

In this score, wherever there is a hairpin dynamic:
if there is no dynamic indication at the end of a crescendo
and/or no dynamic indication at the end of a diminuendo,
then the hairpin is to be performed within the dynamic level of the initial marking.

Gestures within aleatoric boxes are to be played as quickly as possible.
Players need not match their neighbors.

The vibraphone, crotales, and cymbal parts require
the use of bows in movements I, III, Interlude, and V.

I. As we grow, we bend

Daniel De Togni
Text and Music

Determined with Resilience

(♩ = c. 88)

The score is for a piece titled "Determined with Resilience" by Daniel De Togni. It is in 2/4 time and consists of 8 measures. The tempo is marked as ♩ = c. 88. The score is a C score, meaning it includes parts for all instruments. The instruments listed are Flute, Clarinet in B♭, Bass Clarinet, Alto Sax, Bassoon, Euphonium, Glockenspiel, Percussion I, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score features various dynamics such as *pp*, *mp*, *mf*, *p*, *sub. p*, *f*, and *ppp*. There are also performance instructions like "sus. cym." and "8va". The score includes many slurs, ties, and articulation marks. The key signature has one sharp (F#).

A **a tempo**

Voice: *mp* We all start as a small seed *mf* buried in dirt *mf* wait-ing to *mp*

Fl. *pp* *mf* *pp*

B♭ Cl. *pp* *mf* *pp*

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

A. Sx. *pp* *mf* *pp*

Bsn. *pp* *mf* *pp*

Euph. *pp* *mf* *pp*

Glk. *mp* *mp* *mp* *sempre L.V.*

Vib. *pp* *mf* *pp*

Perc. 1 *mp* *pp* *mp* *pp* *mp* *pp*

Pno. *p* *mp* *p* *mf* *p* *mf* *p*

Vln. I *p* *pizz.* *mp*

Vln. II *p* *pizz.* *mp*

Vla. *p* *pizz.* *mp*

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

D.B. *mf* *p* *mf* *p* *mf* *p*

(8va) *mp* *pp*

gently, molto espressivo

8va

17 *f*
 V. sprout to make wings to take flight *sub. mp* *mf* *f*

17 Fl. *mp* *pp* *p* *mf* *pp*

17 B♭ Cl. *mp* *pp* *p* *mf* *pp*

17 B. Cl. *p* *p* *mp* *mf* *pp*

17 A. Sx. *mp* *pp* *p* *mf* *pp*

17 Bsn. *p* *mp* *p* *mp* *sub. p* *mf* *p* *mf* *pp*

17 Euph. *p* *mf* *pp*

17 Glk. *pp*

17 Vib.

17 Perc. 1 *pp* *mf*

17 Perc. 2

17 Pno. *mf* *p* *mf* *p* *mf* *p* *8va*

17 Vln. I *arco* *p* *mf* *pp*

17 Vln. II *arco* *p* *mf* *pp*

17 Vla. *arco* *p* *mf* *pp*

17 Vc. *arco* *pp* *mp* *mf* *pp*

17 D.B. *arco* *pp* *mp* *f* *pp*

17

molto **f** **B** *mf* *p* *mf* *mp* *mf*

V. As we grow we reach our hands to-ward the

Fl. *p* *mp* *pp*

B♭ Cl. *p* *mf* *pp*

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

A. Sax. *p* *mp* *pp*

Bsn. *p* *mf* *pp*

Euph. *p* *mp* *pp*

Glk. *mf*

Vib.

Perc. 1 *pp*

Perc. 2 *pp*

Pno. *mf* *pp* *mp* *p*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *pp* *mf* *p*

D.B. *pp* *mf* *p*

The musical score is arranged in a standard orchestral format. The vocal line is at the top, with lyrics underneath. The instrumental parts include Flute, Clarinets (B♭, B), Saxophones (Alto, Bass), Euphonium, Glockenspiel, Vibraphone, Percussion (1 and 2), Piano, Violins (I and II), Viola, Violoncello, and Double Bass. The score is divided into measures with time signatures of 3/4, 4/4, and 2/4. Dynamic markings range from *pp* (pianissimo) to *f* (forte). A section marker 'B' is placed above the vocal line. The piano part features complex chordal textures and arpeggiated figures. The string parts provide harmonic support with various articulations and dynamics.

rit.----- a tempo
Slower, Broader

C (♩ = c. 72)

27 *f* *molto f* *mf*

V. sun we en -

Fl. *mfpp* *mp* *f* *mp*

B♭ Cl. *mfpp* *mp* *f* *mp*

B. Cl. *mfpp* *mp* *f* *mp*

A. Sx. *mfpp* *mp* *f* *mp*

Bsn. *mfpp* *mp* *f* *mp*

Euph. *mfpp* *mp* *f* *mp*

Glk. *mf*

Vib. *mf*

Perc. 1 *mf* *pp* *f* *pp* *f* *p*

Perc. 2 *mp* *mf* *p* *mf*

8va-----

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

Vln. I *p* *mp* *f* *mp* *pp*

Vln. II *p* *mp* *f* *mp* *pp*

Vla. *p* *mp* *f* *mp* *pp*

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

D.B. *p* *mp* *f* *mp*

32 *f* *mp*
V. tang - le our - selves with o - thers we lose

32 *pp* *mf*
Fl.

32 *pp* *mf*
B \flat Cl.

32 *pp* *mf*
B. Cl.

32 *pp* *mp*
A. Sx.

32 *pp*
Bsn.

32 *pp*
Euph.

32
Glk.

32 *mp*
Vib.

32
Perc. 1

32
Perc. 2

32 *mf* *mp* *p* *qua*
Pno.

32 *mp* *pp*
Vln. I

32 *mp* *pp*
Vln. II

32 *mp* *pp*
Vla.

32 *pp* *mp* *pp*
Vc.

32 *p* *mp* *pp*
D.B.

32
C.

35 *mf*

V. track of which leaves _____ are ours _____

Fl. *p* *ppp* *mp* 3

B♭ Cl. *p* *ppp* *mp* *pp* 3

B. Cl. *p* *ppp*

A. Sx. *p* *ppp*

Bsn.

Euph.

Glk. *mp* 3

Vib. *mf* 3

Perc. 1

Perc. 2

Pno. *mp* 3 *8va*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

D

mp *f* *mp* *mf* *mp*

caught up in the big-ger pic-ture — not see-ing the trees for the for-est — we see the for-est for the

39

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Vib.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.----- a tempo
Calmly with Remembrance
F (♩ = c. 88)

48

V.

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Vib.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

triangle

8va

52

V

Fl.

mf *p*

B \flat Cl.

p *mf* *pp*

B. Cl.

mp *pp*

A. Sx.

p *pp*

Bsn.

mp *pp*

Euph.

52

Glk.

6

Vib.

bowed

mf

52

Pno.

p *gently, molto espressivo*

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

52

Detailed description: This page of a musical score, titled 'I. As we grow, we bend', contains measures 52 through 56. The score is for a full orchestra and solo instruments. The key signature has one sharp (F#) and the time signature is 5/4. The instruments listed on the left are: Violin (V), Flute (Fl.), B-flat Clarinet (B \flat Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Euphonium (Euph.), Glockenspiel (Glk.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and a second staff at the bottom. Measure 52 features a sixteenth-note triplet in the Flute and Glockenspiel parts, marked *mf*. The Bass Clarinet and Bassoon parts have a sixteenth-note triplet marked *mp*. The Alto Saxophone part has a sixteenth-note triplet marked *p*. The B-flat Clarinet part has a sixteenth-note triplet marked *p*. The Bassoon part has a sixteenth-note triplet marked *mp*. The Euphonium part is silent. The Vibraphone part has a sixteenth-note triplet marked *mf*. The Piano part has a sixteenth-note triplet marked *p*. The Violin I and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent. The second staff at the bottom is silent. Measure 53 features a sixteenth-note triplet in the Flute and Glockenspiel parts, marked *p*. The Bass Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Alto Saxophone part has a sixteenth-note triplet marked *pp*. The B-flat Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Euphonium part is silent. The Vibraphone part has a sixteenth-note triplet marked *mf*. The Piano part has a sixteenth-note triplet marked *p*. The Violin I and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent. The second staff at the bottom is silent. Measure 54 features a sixteenth-note triplet in the Flute and Glockenspiel parts, marked *p*. The Bass Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Alto Saxophone part has a sixteenth-note triplet marked *pp*. The B-flat Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Euphonium part is silent. The Vibraphone part has a sixteenth-note triplet marked *mf*. The Piano part has a sixteenth-note triplet marked *p*. The Violin I and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent. The second staff at the bottom is silent. Measure 55 features a sixteenth-note triplet in the Flute and Glockenspiel parts, marked *p*. The Bass Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Alto Saxophone part has a sixteenth-note triplet marked *pp*. The B-flat Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Euphonium part is silent. The Vibraphone part has a sixteenth-note triplet marked *mf*. The Piano part has a sixteenth-note triplet marked *p*. The Violin I and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent. The second staff at the bottom is silent. Measure 56 features a sixteenth-note triplet in the Flute and Glockenspiel parts, marked *p*. The Bass Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Alto Saxophone part has a sixteenth-note triplet marked *pp*. The B-flat Clarinet part has a sixteenth-note triplet marked *pp*. The Bassoon part has a sixteenth-note triplet marked *pp*. The Euphonium part is silent. The Vibraphone part has a sixteenth-note triplet marked *mf*. The Piano part has a sixteenth-note triplet marked *p*. The Violin I and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent. The second staff at the bottom is silent.

G

mp

V. we all sprout from the small pit

Fl. 58

B \flat Cl. 58

B. Cl. 58

A. Sx. 58

Bsn. 58

Euph. 58

Glk. 58

mp

Vib. 58

Perc. 1 58
bass drum (*Palms*)
mp \rightarrow *pp* *pp*

Perc. 2 58

Pno. 58
pp
8va
una corda

Vln. I 58

Vln. II 58

Vla. 58

Vc. 58
mp \rightarrow *pp* *pp*

D.B. 58
pizz.
mp \rightarrow *pp* *pp*

61 *mp* clasped from the fruit of o - thers

61 Fl.

61 B \flat Cl.

61 B. Cl.

61 A. Sx.

61 Bsn.

61 Euph.

61 Glk.

61 Vib.

61 Perc. 1

61 Perc. 2 *pp* *mp*

61 Pno. *mp* *p*

61 Vln. I *pp* *p*

61 Vln. II *pp* *p*

61 Vla. *pp* *p*

61 Vc. *pp* *p*

61 D.B. arco *pp* *mp*

61

H

p \longleftarrow *mf* *mf*

V. break - ing is grow - ing break - ing out

64

Fl. *pp*

B \flat Cl. *p* *p* *pp*

B. Cl. *pp*

A. Sx. *pp*

Bsn. *pp*

Euph. *pp*

64

Glk. *p*

Vib. *mp*

64

Pno. *mf* *p* *mfp*

64

Vln. I *pp* *pp* *mf* *mp* pizz.

Vln. II *pp* *pp* *mf* *mp* pizz.

Vla. *pp* *pp* *mf* *mp* pizz.

Vc. *p* *pp* *pp* *mf* *mp* pizz.

D.B. *p* *pp* *mf* *mp* pizz.

64

68 *mp* break - ing in *mf* break - ing in two

Fl. *mp* *pp*

B \flat Cl. *mp* *pp* *mp* *p*

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

A. Sx. *mp* *pp* *mp* *p*

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

Euph. *mp* *pp* *mp* *p*

Glk.

Vib.

Perc. 1

Perc. 2

Pno. *mp* *pp* *mf* *mp* *tre corde*

Vln. I *arco* *mp*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *mp*

D.B.

mp *f* *rit.*

V. break - ing in - to a thou - sand piec - es

Fl. *pp* *mp* *f*

B \flat Cl. *p* *mp* *f*

B. Cl. *pp* *mp* *fp*

A. Sx. *pp* *mp* *f*

Bsn. *pp* *mp* *fp*

Euph. *pp* *mp* *f*

Glk.

Vib.

Perc. 1 *pp*

Perc. 2 *ppp*

Pno. *sub. p* *ff* *8va*

Vln. I *pp* *mp* *f*

Vln. II *pp* *mp* *f*

Vla. *pp* *f*

Vc. *pp* *fp*

D.B. *arco pp* *fp*

72

I
a tempo
Slower, Broader
(♩ = c. 76)

ff
each re - main - ing

75

V. *ff*

Fl. *p p mp p*

B♭ Cl. *p p mp p*

B. Cl. *fp mp p*

A. Sx. *p p mp p*

Bsn. *fp mp p*

Euph. *p mp p*

Perc. 1 *f*

Perc. 2 *f*

Pno. *fp mf p*

Vln. I *p mp p*

Vln. II *p mp p*

Vla. *p mp p*

Vc. *f p mp p*

D.B. *fp fp*

77

V. each re - main - ing in

Fl. *p* *mf* *p*

B \flat Cl. *p* *mf* *p*

B. Cl. *pp* *mp*

A. Sx. *p* *mf* *p*

Bsn. *pp* *mp*

Euph. *p* *mf* *p*

Perc. 1

Perc. 2

Pno. *pp* *mf*

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

D.B. *fp* *mf* *p*

79
V. cer - tain mo - ments of our lives

79
Fl. *mf p* *mf p*

79
B \flat Cl. *mf p* *mf p*

79
B. Cl. *p* *mf p*

79
A. Sx. *mf p* *mf p*

79
Bsn. *p* *mf p*

79
Euph. *mf p* *mf p*

79
Glk.

79
Vib.

79
Pno. *p* *mf p*

79
Vln. I *mf* *fp*

79
Vln. II *mf* *fp*

79
Vla. *mf* *fp*

79
Vc. *mf* *fp*

79
D.B. *mf* *fp*

79

81

V.

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

B \flat Cl. *mf* *p* *mf* *ff*

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

A. Sx. *mf* *p* *mf* *ff*

Bsn. *mf* *p* *f*

Euph. *mf* *p* *mp* *f*

Glk. *mf*

Vib.

Pno. *mf* *p* *mf* *ff*

Vln. I *mf* *p* *mf* *ff*

Vln. II *mf* *p* *mf* *ff*

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

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

D.B. *mf p* *fp* *ffp*

81

Detailed description: This page of a musical score, titled 'I. As we grow, we bend', is page 31. It features a variety of instruments including Flute (Fl.), B-flat Clarinet (B \flat Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Euphonium (Euph.), Glockenspiel (Glk.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures. The first measure starts at rehearsal mark 81. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with *p* (piano) and *mp* (mezzo-piano) also used. The piano part features sixteenth-note patterns with sixteenth rests, some marked with a '6' for sextuplets. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) plays a rhythmic pattern of eighth notes with accents. The woodwinds and brass play melodic lines with various articulations and dynamics. The percussion (Glk., Vib., D.B.) provides rhythmic support.

84

V.

Fl. *mp* *mf* *ff* *p* *f* *p*

B♭ Cl. *mp* *mf* *ff* *p* *f* *p*

B. Cl. *p*

A. Sx. *mp* *mf* *ff* *p* *f* *p*

Bsn. *p*

Euph. *mp* *p* *f* *p* *f* *p*

Glk.

Vib. pick up bows

Pno. *p* *mf* *ff* *f*

Vln. I *mp* *mp* *ff* *p* *f* *p*

Vln. II *mp* *mp* *ff* *p* *f* *p*

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

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

D.B. *f*

J *f*

V. as we grow we break as we grow we break

Fl. *p*

B♭ Cl. *p*

B. Cl. *p*

A. Sx. *p*

Bsn. *p*

Euph. *p*

Vib. bowed *mf*

Perc. 1 *pp* *mp* *pp* *mp*

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

92 *mf* *mp*

V. as we grow we break as we grow we break.

Fl. *n*

B♭ Cl. *n*

B. Cl. *n*

A. Sx. *n*

Bsn. *n*

Euph. *n*

Glk.

Vib. struck

Perc. 1 *pp* *f*

Pno. *p*
8va

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p* *mp*

Receding into the Distance

96

V

Fl. *p* *n*

B \flat Cl. *pp* *n*

B. Cl. *pp* *n*

A. Sx. *pp* *n*

Bsn. *pp* *n*

Euph. *pp* *n*

Glk. *mp*

Vib.

Perc. 1 triangle *p* *pp*

Pno. *p* *8va*

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *p* *n*

D.B. *p* *n*

96

II. I remember dreams of flying

Nostalgic, Dreamily

(♩ = 72)

Flute
p *mp* *pp* *mp* *mf* *pp* *p* *mp*

Clarinet in B♭
p *mp* *pp* *mp* *mf* *pp* *p* *mp* *p*

Bass Clarinet
mf *pp*

Alto Sax
p *mp* *pp* *mf* *pp* *p*

Bassoon
p *mp* *p* *mf* *p* *mp* *pp*

Euphonium
pp *mp* *pp* *mf* *p* *mp* *pp*

Crotales
p

Vibraphone
mp

Piano
con rubato
p *mp* *sub. p* *mf* *sub. pp* *mf* *p*
8va

Violin I
p *mp* *pp* *mf* *pp* *mf* *p*

Violin II
pp *mp* *pp* *mf* *pp* *mf* *p*

Viola
pp *mp* *pp* *mf* *pp* *mf* *p*

Cello
pp *mp* *pp* *mf* *pp* *mf* *mp*

Double Bass
p *mp* *pp* *mf* *pp* *mf*

7

V

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Crn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp *mp* *pp*

mf *pp*

p *mf* *pp*

pp *mp*

pp *mf* *pp*

pp

pp *mp* *pp*

p *mf* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

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

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

mf *pp*

mf *pp*

f *sub. p*

p

A

V. *p* *mf* *mp*
I re-mem-ber dreams of fly-ing I re-mem-ber dreams of

Fl.

B♭ Cl.

B. Cl. *mp* *pp*

A. Sx. *mp* *pp*

Bsn. *mp* *pp*

Euph. *mp* *pp*

Crt. *p*

Vib. *p*

Pno. *mp* *p* *mf* *p*
8va 8va

Vln. I *pp* *mp* *pp* *p*

Vln. II *pp* *mp* *pp* *p*

Vla. *pp* *mp* *pp* *p*

Vc. *pp* *mp* *pp* *p*

D.B. *pp* *mp* *pp* *p*

19 *mf* *mp*

V. fly - ing I re - mem - ber dreams

Fl. *p* *pp*

B♭ Cl. *p* *pp*

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

A. Sax. *p* *pp*

Bsn. *pp* *mf* *p*

Euph.

Crt.

Vib.

Pho. *mp*

Vln. I *pp*

Vln. II *pp* *pp* *mp* *pp*

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

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

D.B. *pp* *pp* *mp* *p*

of los - ing teeth. of old

V. *mf* *mf*

Fl. *p* *mf* *pp*

B♭ Cl. *pp*

B. Cl. *pp*

A. Sx. *pp*

Bsn.

Euph.

Glk.

Crt.

Perc. 2 *ppp*

Pno. *pp* *mf*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *pp* *mp*

26

V. faces _____ dreams _____ of fun - nel clouds _____ reach - ing _____ down _____

Fl. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

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

A. Sax. *pp* *mp* *pp*

Bsn.

Euph.

Glk. *p*

Perc. 1 triangle *mp*

Perc. 2 *mp* *pp* *mp*

Pho. *p* *p* *p*

Vln. I *pp* *pp* *mp* *pp*

Vln. II *pp* *pp* *mp* *pp*

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

Vc. *pp* *pp* *mp* *pp*

D.B. *pp* *pp* *mp* *pp*

p *mf*

30

V. *down from the sky to touch the earth*

Fl. *pp* *mp*

B. Cl. *pp* *mp*

B. Cl. *mp*

A. Sax. *p* *mp*

Bsn.

Euph.

Vib. *mp*

Perc. 1

Pno. *mp* *pp* *p* *mp*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *p*

D.B. *pp* *p*

The image shows a page of a musical score for a symphony. The title is "II. I remember dreams of flying" and the page number is 42. The score is for a full orchestra and a vocal soloist. The vocal line is at the top, with lyrics: "down from the sky to touch the earth". The music is in 2/4 time and starts at measure 30. The vocal line begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The instrumental parts include Flute (Fl.), B♭ Clarinet (B. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Euphonium (Euph.), Vibraphone (Vib.), Percussion 1 (Perc. 1), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part features complex textures with triplets and dynamic markings like *pp* and *p*. The string parts provide a harmonic and rhythmic foundation, with dynamic markings like *pp* and *p*.

rit. ----- a tempo
Pushing Forward
(♩ = 76)

34
V. that's how I knew I was dream - ing

34
Fl. *p* *mf* *p*

34
B♭ Cl. *p* *mf*

34
B. Cl. *p* *mp* *p*

34
A. Sx. *p* *mp* *p*

34
Bsn. *p* *mp* *p*

34
Euph. *p*

34
Glk. - - - - -

34
Crt. - - - - -

34
Vib. - - - - -

34
Perc. 1 - - - - -

34
Perc. 2 - - - - -

34
Pno. *p* *mf*

34
Vln. I *mf* *p* *p* *pp* *mp* *pp*

34
Vln. II *mf* *p* *p* *pp* *mp* *pp*

34
Vla. *mf* *p* *p* *pp* *mp* *pp*

34
Vc. *mf* *p* *p* *pp* *mf* *pp*

34
D.B. *mf* *p* *p* *pp* *mf* *pp*

38 *mf*

V. I — re — mem — ber —

Fl. *molto espressivo*
mf *pp* *mf*

B♭ Cl. *p* *mp* *pp* *mf* *p*

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

A. Sax. *mp* *pp* *mp* *pp* *mf* *mf*

Bsn. *mp* *pp* *mf* *pp* *mf*

Euph. *mp* *p* *mf* *pp* *p*

Crt. *mp*

Perc. I *mf*

gna

Pno. *p* *mf* *p* *mp* *pp* *mp*

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mf* *p* *pp*

D.B. *mp* *p* *pp*

42

V. Sleep walk - ing — wak - ing up in oth - er places —

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Glk.

Crt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The vocal line is at the top, with lyrics: "Sleep walk - ing — wak - ing up in oth - er places —". The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Euphonium (Euph.), Glockenspiel (Glk.), Cymbals (Crt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures, with a time signature change from 4/4 to 3/4 and back to 4/4. Dynamic markings include *p*, *mp*, and *pp*. There are also trill markings (3) in several parts.

rit. -----

45

V. *mp* *pp* *mf p*
on the so - fa down - stairs _____ in a tree out - side. _____

45

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

B♭ Cl. *mp* *pp* *mf p*

45

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

A. Sx. *mp* *pp* *mp*

Bsn. *mf* *p*

Euph.

45

Glk.

Crt.

45

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

45

Vln. I *pp* *mf p*

Vln. II *pp* *mf p*

Vla. *mp* *pp* *mp* *sub. pp*

Vc. *mp* *pp* *mp* *sub. pp*

D.B. *mp* *pp* *mp* *p*

C **a tempo**
(♩ = 76) *mp* *mf*

V. I — re - mem - ber — black and white mem - o - ries of

Fl. *fpp* *p*

B♭ Cl. *fpp* *p*

B. Cl. *fpp*

A. Sx.

Bsn. *fpp*

Euph.

Glk.

Crt.

Pno. *mf* *pp* *mp* *p*

Vln. I *mf* *pp* *mp* *pp*

Vln. II *mf* *pp* *mp* *pp*

Vla. *mfpp* *pp* *mp* *pp*

Vc. *mfpp* *pp* *mp* *pp*

D.B. *mfpp* *pp* *mp* *pp*

rit. ----- a tempo

D (♩ = 72)

51 *sub. mp* *mp* *pp* *p*

haz - y yel - low sum - mers of qui - et blue win - ters

51 *mp* *pp* *p*

51 *mp* *pp* *p*

51 *p* *pp* *p*

51 *pp* *p*

51 *pp* *p*

51 *mf*

51 *pp* *mp*

51 *mp* *pp* *mp* *pp*

51 *pp* *mp* *pp*

51 *pp* *mp* *pp*

51 *mp* *pp* *mp* *pp*

51 *pp* *mp* *pp*

54 *mf* *mp*

V. I re - mem - ber sit - ting on the

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

B♭ Cl. *mf* *p* *pp* *pp*

54 B. Cl. *mp* *pp*

A. Sx. *mp* *pp* *pp* *mp* *pp*

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

Euph. *mp* *p*

Vib. *mp*

54 Perc. I *mp*

(8^{va})

54 Pno. *mf* *mp* *p*

Vln. I *p* *mf* *pp* *p*

Vln. II *p* *mf* *pp* *p*

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

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

D.B. *p* *mf* *pp* *p*

57 *mf*

V. roof I re - mem - ber my old town

Fl. *mf* *pp* *p* *mp* *p* 3

B♭ Cl. *mp* *pp* 5 *mp* *p* *mp* *p* 3 *mp*

B. Cl. *p* 3 *mp* *pp* 3 *mp*

A. Sax. *mp* 3 *pp* *mp* *pp* 3

Bsn. *p* 3 *mf* *pp* 3 *mp* *pp* *mp* *pp* 3

Euph.

Glk.

Crt.

Pno. *mf* *mf pp* 3 3 3 3 3 3 3 3

Vln. I *mp* *pp* *p*

Vln. II *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vc. *mp* *pp* *p*

D.B. *mp* *pp* *p*

60 *mp* *mf* *mf*

V. steam float - ing up to a star - ry blank - et, trees like

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

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

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

A. Sax. *p* *mp* *p* *mp* *pp* *mp* *pp*

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

Euph.

Perc. 1

Perc. 2 *ppp* *mp* *pp*

Pno. *mf* *p* *mp* *pp*

Vln. I *mp* *mfpp* *mfpp* *mfpp* *mp*

Vln. II *mp* *mfpp* *mfpp* *mfpp* *mp*

Vla. *mp* *mfpp* *mfpp* *mfpp* *mp*

Vc. *mp* *mfpp* *mfpp* *mfpp* *mp*

D.B. *mp* *mfpp* *mfpp* *mfpp* *mp*

Detailed description: This is a page of a musical score for a symphony, specifically the second movement titled 'II. I remember dreams of flying'. The page is numbered 51. It features a vocal line at the top with lyrics: 'steam float - ing up to a star - ry blank - et, trees like'. The score is in 4/4 time and includes parts for various instruments: Violin (V), Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Clarinet in Bass (B. Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Euphonium (Euph.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is marked with dynamic levels such as *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), and *mfpp* (mezzo-fortissimo). There are also markings for 'sus. cym.' (sustained cymbal) and various articulations like slurs and triplets. The page number '60' is written at the beginning of the first staff.

rit. ----- **a tempo**
(♩ = 72) *mp* ----- *mf*

63 *f* *mf* *pp*

V. *f* *mf* *pp*
fing - ers _____ gent - ly strok - ing the sky _____

63 *mp* *mf* *pp*
Fl.

63 *mp* *mf* *pp*
B♭ Cl.

63 *mf* *mf* *pp*
B. Cl.

63 *mp* *p* *mf* *pp*
A. Sx.

63 *p* *mf* *pp*
Bsn.

63 *p* *mf* *pp*
Euph.

63 *mf*
Perc. 1 triangle

63 *mp* *mf*
Perc. 2

63 *mf* *pp* *mf* *p*
Pno.

63 *p* *mf* *p* *n*
Vln. I

63 *p* *mf* *p* *n*
Vln. II

63 *p* *mf* *p* *n*
Vla.

63 *pp* *mf* *p* *n*
Vc.

63 *pp* *mf* *p* *n* *p*
D.B.

mp **poco rit.** -----

66 V *mp* trees _____ dreams _____

66 Fl.

66 B♭ Cl.

66 B. Cl.

66 A. Sx.

66 Bsn.

66 Euph.

66 Glk.

66 Vib. *mf* *pp* *mp* triangle

66 Perc. I *mf*

66 Pno. *mf* *mp* *8va* -----

66 Vln. I *mp* *pp*

66 Vln. II *mp* *pp*

66 Vla. *mp* *pp*

66 Vc. *mp* *pp* *p*

66 D.B. *mp* *pp* *p*

a tempo
Gentle, Wistful
(♩ = 72)

E

The musical score is arranged in a standard orchestral format. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'a tempo' and the mood is 'Gentle, Wistful' with a quarter note equal to 72 beats per minute. The score is divided into four measures. The instruments and their parts are as follows:

- V.** (Violin): Rests throughout.
- Fl.** (Flute): Starts at measure 70 with a melodic line, marked *mf*.
- B♭ Cl.** (Bass Clarinet): Features a melodic line with triplets, marked *mf* and *p*.
- B. Cl.** (Bass Clarinet): Provides a harmonic accompaniment, marked *p* and *mp*.
- A. Sax.** (Alto Saxophone): Enters at measure 70 with a melodic line, marked *p* and *mf*.
- Bsn.** (Bassoon): Features a melodic line with triplets, marked *p* and *mf*.
- Euph.** (Euphonium): Rests throughout.
- Perc. 1** and **Perc. 2**: Rests throughout.
- Pno.** (Piano): Provides a complex accompaniment with triplets and arpeggiated figures, marked *p*, *mf*, and *sub. p*.
- Vln. I** and **Vln. II** (Violins): Play a melodic line with triplets, marked *mp* and *mf*.
- Vla.** (Viola): Provides a harmonic accompaniment, marked *p* and *mp*.
- Vc.** (Violoncello): Features a melodic line with triplets, marked *p* and *f*.
- D.B.** (Double Bass): Provides a harmonic accompaniment, marked *mp* and *p*.

Musical score for 'II. I remember dreams of flying', page 55. The score is in 4/4 time and features a key signature of one sharp (F#). The piece is divided into three measures, with a time signature change from 4/4 to 3/4 in the second measure. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at *mf* in the first measure, then *p* in the second and third measures.
- B♭ Cl. (Bass Clarinet):** Starts at *mf*, then *pp* in the second measure, and *f* in the third measure.
- B. Cl. (Bass Clarinet):** Starts at *p*, then *mf* in the second measure, and *p* in the third measure.
- A. Sx. (Alto Saxophone):** Starts at *mf*, then *p* in the second and third measures.
- Bsn. (Bassoon):** Starts at *mf*, then *p* in the second measure, and *mf* in the third measure.
- Euph. (Euphonium):** Silent throughout.
- Perc. 1 & 2 (Percussion):** Silent throughout.
- Pno. (Piano):** Starts at *mp*, with a *p* dynamic in the second measure.
- Vln. I (Violin I):** Starts at *p*, then *mf* in the second and third measures.
- Vln. II (Violin II):** Starts at *sub. p*, then *mf* in the second and third measures.
- Vla. (Viola):** Starts at *mf*, then *p* in the second measure, and *mf* in the third measure.
- Vc. (Violoncello):** Starts at *mf*, then *p* in the second measure, and *mf* in the third measure.
- D.B. (Double Bass):** Starts at *p*, then *mf* in the second and third measures.

77

Fl. *mp* *f* *p*

B♭ Cl. *p* *mf* *p*

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

A. Sax. *p* *mf* *sub. p*

Bsn. *mf* *p* *mf* *sub. p*

Euph.

Perc. 1

Perc. 2

Pno.

Vln. I *mp* *f* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mf* *mf* *p*

D.B. *mp* *p*

rit.-----molto rit.-----

80

Fl. *mp* *pp* *mp* *pp*

B♭ Cl. *mp* *pp* *mp* *pp*

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

A. Sx. *mp* *pp* *mp* *pp*

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

Euph. *mp* *pp* *mp* *pp*

Perc. 1 triangle *mp*

Perc. 2 sus. cym. *pp* *mp*

Pho. *f* *mp* *p*

Vln. I *mf* *p*

Vln. II *mf* *p* *mf* *p*

Vla. *mf* *p*

Vc. *p* *mf* *p*

D.B. *mf* *p*

Detailed description: This page of a musical score, titled "II. I remember dreams of flying", is page 57. It covers measures 80 to 83. The tempo markings are "rit." (ritardando) and "molto rit." (molto ritardando). The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), and Euphonium (Euph.). The percussion includes Triangle (Perc. 1) and Suspended Cymbal (Perc. 2). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time. Measure 80 starts with a tempo of 80. Dynamics range from *pp* (pianissimo) to *f* (forte). There are several triplets and slurs throughout. Percussion parts include a triangle and a suspended cymbal. The string parts feature various articulations and dynamics.

Ghostly Echoes

(♩ = c. 72)

The musical score for "Ghostly Echoes" is written for a large ensemble. The tempo is marked as approximately 72 beats per minute (♩ = c. 72). The score is divided into two systems of staves. The first system includes Flute, Clarinet in B♭, Bass Clarinet, Alto Sax, Bassoon, Euphonium, Crotales, and Vibraphone. The second system includes Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The music is characterized by a haunting, ethereal quality, achieved through the use of dynamics such as *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The piece features a complex rhythmic structure with frequent changes in time signature, including 2/4, 3/4, and 4/4. The instrumentation is rich, with woodwinds and strings providing a layered texture. The piano part features intricate chordal and melodic lines, while the strings provide a steady, rhythmic foundation. The overall mood is one of quiet mystery and atmospheric beauty.

Tepid, Dark
A (♩ = c. 60)

Fl. *pp* *mf* *pp*

B♭ Cl. *pp* *mf* *pp*

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

A. Sax. *pp* *mf* *pp*

Bsn. *mp* *pp* *pp*

Euph. *pp* *mf* *pp*

Crt. *p* *sempre L.V.* *bowed*

Vib. *mp* *bowed*

Pno. *mp* *8^{va}*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

D.B. *pp* *mp*

This musical score page, titled "Interlude" and numbered "60", contains measures 14 through 21. The score is arranged in a system of staves for various instruments. The top section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), and Bassoon (Bsn.). The middle section includes Euphonium (Euph.), Cymbal (Crt.), Vibraphone (Vib.), and Percussion (Perc.). The bottom section includes Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 14 is marked with a *pp* dynamic. The Flute part begins with a melodic line that transitions from *mp* to *pp*. The Bass Clarinet and Alto Saxophone parts also feature melodic lines with *mp* and *pp* dynamics. The Bassoon part has a melodic line starting with *pp* and moving to *mp*. The Euphonium part has a melodic line starting with *pp*. The Cymbal part has a *p* dynamic with "struck" and "bowed" markings. The Percussion part has a *p* dynamic with "sus. cymbal" and "bowed" markings. The Piano part features complex textures with *pp* and *p* dynamics, and includes an 8va octave marking. The Violin I, Violin II, Viola, and Violoncello parts have melodic lines with *pp* and *mp* dynamics. The Double Bass part has a melodic line with *p* and *mp* dynamics.

B

Fl. *p* *mf* *pp*

B♭ Cl. *p* *mf* *pp*

B. Cl. *mf* *pp*

A. Sx. *p* *mf* *pp*

Bsn. *mf* *pp*

Euph. 21

Crt. 21 *p*

Vib. 21

Perc. 21

Pno. 21 *pp* *p* *pp* *mp* LH

Vln. I 21 *pp* *mf* *pp* *mp*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

D.B. *pp* *mf*

25

Fl. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

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

A. Sx. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Euph. *pp* *mp* *pp*

25

Crt. *mp* *mp*

Vib.

25

Perc. sus. cymbal

25

Pno. *pp* *mp* *p*

25

Vln. I *pp* *mp* *pp* *pp* *mp*

Vln. II *pp* *mp* *pp* *pp* *mp*

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

Vc. *pp* *mp* *pp*

D.B. *pp* *mp* *pp*

C

Fl. *p*

B \flat Cl. *p*

B. Cl. *p*

A. Sx. *p*

Bsn.

Euph. ²⁹

Crt. ²⁹ bowed *p*

Vib. ²⁹ bowed *p*

Perc. ²⁹ bowed *pp* *mf* *pp* *mf*

Pno. ²⁹ *mf* *mp* *p*
8^{va}

Vln. I *p* *mf* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

D

35

Fl. *pp* *pp* *mp* *pp*

B♭ Cl. *pp* *pp* *mp* *pp*

B. Cl. *pp*

A. Sx. *pp* *pp* *mp* *pp*

Bsn.

Euph.

35

Crt. *mf* *mp*

Vib. *mf* struck *mp* hold pedal to end

35

Perc. triangle *mf* *mf*

35

Pno. *mp* stopped

35

Vln. I *p* *mf* *pp* *pp* *mf* *mp* *mfpp* pizz. arco

Vln. II *pp* *mp* *pp* *mf* *pp*

Vla. *pp* *mp* *pp* *mf* *pp*

Vc. *pp* *mp* *pp* *mf* *pp*

D.B. *pp* *mp* *pp* *mf* *pp*

42

Fl. *pp* *mf* *pp*

B♭ Cl. *pp* *mf* *pp*

B. Cl. *mf* *pp*

A. Sx. *pp* *mf* *pp*

Bsn.

Euph.

42

Crt. *mp*

Vib. *mp* *p* *

42

Perc. *mp* *p*

42

Pno. (ord.) *p* *mf* *p* *mf* *mp* *p*
(ord.)
8va *8va* *15ma*

42

Vln. I *mf* *pp* *arco* *mfpp* *mf*

Vln. II *pizz.* *mp*

Vla.

Vc. *pizz.* *p*

D.B. *pizz.* *p*

Lost, Abandoned

(♩ = 60)

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

- Voice:** A vocal line that remains silent throughout the piece.
- Flute:** Features a melodic line with dynamics ranging from *pp* to *mp* and *ppp*.
- Clarinet in B \flat :** Mirrors the flute's melodic line with similar dynamics.
- Bass Clarinet:** Provides a lower register accompaniment with dynamics from *pp* to *mp* and *ppp*.
- Alto Sax:** Mirrors the flute and clarinet parts with dynamics from *pp* to *mp* and *ppp*.
- Bassoon:** Mirrors the bass clarinet part with dynamics from *pp* to *mp* and *ppp*.
- Euphonium:** Mirrors the bass clarinet and bassoon parts with dynamics from *pp* to *mp* and *ppp*.
- Crotales:** Includes a section marked "bowed" with dynamics from *p* to *mp* and *ppp*.
- Vibraphone:** Provides a rhythmic accompaniment with dynamics from *mp* to *mf*.
- Piano:** Features a complex accompaniment with dynamics from *p* to *mf*, including a section marked "stopped" and "8va" (octave up).
- Violin I:** Mirrors the flute and clarinet parts with dynamics from *pp* to *mp* and *ppp*.
- Violin II:** Mirrors the violin I part with dynamics from *pp* to *mp* and *ppp*.
- Viola:** Mirrors the violin parts with dynamics from *pp* to *mp* and *ppp*.
- Cello:** Mirrors the bass clarinet and bassoon parts with dynamics from *pp* to *mp* and *ppp*.
- Double Bass:** Mirrors the bass clarinet and bassoon parts with dynamics from *pp* to *mp* and *ppp*.

This page of the musical score, titled "III. The Lives of Others" (page 67), features a variety of instruments. The woodwind section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), and Bassoon (Bsn.). The brass section includes Euphonium (Euph.), Trumpet (Crt.), and Vibraphone (Vib.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Piano (Pno.) part is also present. The score is divided into four measures, with time signatures changing from 3/4 to 4/4 and back to 3/4. Dynamics such as *p*, *mf*, *mp*, *n*, and *mfpp* are used throughout. Performance markings include "struck" for the trumpet and various slurs and accents for the strings and piano.

A Forlorn *p mp mp* **Uneasy** *p*

V. *p mp mp*
now — now I now I

Fl. *pp mp pp p*

B♭ Cl. *pp mp pp mp*

B. Cl. *pp*

A. Sx. *pp mp pp p mp*

Bsn. *pp mp pp*

Euph.

Crt. *pp mp* bowed

Vib. *pp*

Pno. *pp p*

Vln. I *pp pp pp mp pp*

Vln. II *pp pp mp pp*

Vla. *pp pp mp pp*

Vc. *pp pp mp pp*

D.B. *pp pp mp pp*

18 *mf* *mp* *mf* **B** *pleading mp* *mf*

V. sleep - walk a - wake a - round the ci - ty a - round the lives of o - thers

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

B♭ Cl. *pp* *mp* *pp* *mp* *p* *mp*

B. Cl. *pp*

A. Sax. *pp* *p* *mp* *pp*

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

Euph. *pp* *mp* *pp*

Crt. *p*

Vib.

Pno. *mp* *p* *mp* *p*

Vln. I *pp* *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *pp* *p* *pp*

Vc. *pp* *pp*

D.B. *pp*

V. *f*
a - round my life

Fl. *pp* *mp*
play notes as fast as possible
blend in w/ texture

B♭ Cl. *pp* *mp*
play notes as fast as possible
blend in w/ texture

B. Cl. *pp*

A. Sax. *pp* *mp*
play notes as fast as possible
blend in w/ texture

Bsn.

Euph.

Glk.

Vib. *pp* *mf*
murmuring

Pno. *pp* *mf*
lazily, a bit out of time
7:4 7:4 7:4 7:4 8^{va}

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

D.B. *pp* *mf*

23 *mf*
V. a - round the ci - ty

23 *pp* *pp* *mf*
Fl.

23 *pp* *pp* *mf* *pp*
B \flat Cl.

23 *pp* *mp*
B. Cl.

23 *pp* *mp*
A. Sx.

23 *pp* *mp* *pp*
Bsn.

23 *pp* *mf*
Euph.

23 play notes as fast as possible
blend in w/ texture *pp* *mp* *pp*
Glk.

23 *pp* *mp*
Vib.

23 *pp* *mf*
Pno.

23 *pp* *mp* *p* *mf*
Vln. I

23 *pp* *mp* *p* *mf*
Vln. II

23 *pp* *mp* *p* *mf*
Vla.

23 *pp* *mp* *p* *mf*
Vc.

23 *pp* *mp* *p* *mf*
D.B.

25
V a - round my life

25
Fl. *pp* *pp* *mp*

25
B♭ Cl. *pp* *pp* *mp*

25
B. Cl. *pp* *pp* *mp*

25
A. Sx. *pp* *pp* *mp*

25
Bsn. *pp* *pp* *mp*

25
Euph. *pp* *pp* *mp*

25
Glk. *pp* *mp* *pp*

25
Vib. *pp* *mf*

25
Pno. *pp* *mf*

25
Vln. I play notes as fast as possible *pp* *mp* *pp* *mp*

25
Vln. II play notes as fast as possible *pp* *mp* *pp* *mp*

25
Vla. play notes as fast as possible *pp* *mp* *pp* *mp*

25
Vc. play notes as fast as possible *pp* *mp* *pp* *mp*

25
D.B. play notes as fast as possible *pp* *mp* *pp* *mp*

poco rit.-----

27

V. the lives of o - thers

Fl. *pp* *pp* *mf*

B♭ Cl. *pp* *pp* *mf*

B. Cl. *pp*

A. Sax. *pp* *pp* *mf*

Bsn. *pp*

Euph. *pp*

Glk. *pp* *mp*

Vib. *pp* *mp* *pp* *mf*

Pno. *pp* *mf* *pp*

Vln. I *pp* *mp* *pp* *mf* *pp*

Vln. II *pp* *mp* *pp* *mf* *pp*

Vla. *pp* *mp* *pp* *mf* *pp*

Vc. *pp* *mp* *pp* *mf* *pp*

D.B. *pp* *mp* *pp* *mf* *pp*

a tempo
C (♩ = 60)
mp

V. a - round my life ——— a - round the ci - ty ——— a - round my life ———

29 Fl. *pp*

29 B♭ Cl. *pp*

29 B. Cl. *pp*

29 A. Sax. *pp*

29 Bsn. *p* *pp*

29 Euph. *p* *pp*

29 Glk. *pp*

29 Cr. *p*

29 Vib. *pp* *p*

Back in time

29 Pno. *mp* *p*

29 Vln. I *pp* *mp*

29 Vln. II *pp* *mp*

29 Vla. *pp* *mp*

29 Vc. *p*

29 D.B. *p*

32 *mf* *mp*

V. the lives of o - thers _____ lives of o - thers _____ lives of o - thers _____

Fl.

B♭ Cl.

B. Cl.

A. Sax.

Bsn.

Euph.

Glk.

Crt.

Vib. *mp* *pp*

Pno.

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

D.B. *pp* *mp* *pp*

35 *p* *pp* *ppp*

V. lives of o - thers — lives of o - thers — lives of o - thers —

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Glk.

Crt. *p*

Vib. *p*

Pno. *mp* *8va*

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *p* *n*

D.B. *p* *n*

IV. In between

**With Some Dread
Like the Ticking of a Clock**
(♩ = 66)

The musical score is arranged in a system with the following instruments and parts:

- Flute**: Treble clef, 4/4 time signature, rests throughout.
- Clarinet in B \flat** : Treble clef, 4/4 time signature, rests throughout.
- Bass Clarinet**: Bass clef, 4/4 time signature, rests throughout.
- Alto Sax**: Treble clef, 4/4 time signature, rests throughout.
- Bassoon**: Bass clef, 4/4 time signature, rests throughout.
- Euphonium**: Bass clef, 4/4 time signature, rests throughout.
- Glockenspiel**: Treble clef, 4/4 time signature, rests throughout.
- Crotales**: Treble clef, 4/4 time signature, rests throughout.
- Vibraphone**: Treble clef, 4/4 time signature, rests throughout.
- Piano**: Grand staff (treble and bass clefs), 4/4 time signature, rests throughout.
- Violin I**: Treble clef, 4/4 time signature, *pizz.* *p*. Part with eighth-note patterns.
- Violin II**: Treble clef, 4/4 time signature, *pizz.* *p*. Part with eighth-note patterns.
- Viola**: Alto clef, 4/4 time signature, *pizz.* *p*. Part with eighth-note patterns.
- Cello**: Bass clef, 4/4 time signature, *pizz.* *p*. Part with eighth-note patterns.
- Double Bass**: Bass clef, 4/4 time signature, *pizz.* *p*. Part with eighth-note patterns.

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

V. ¹⁰ Look at me my flesh on bones cold sun-rise in the morn-ing of-fers no

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Glk.

Crt.

Vib. *p*

Phno. *pp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

B *mf* *sub. p* *mf* *f* *mp*

V. warmth. In be-tween In be-tween the ash-es of yes-ter-day the mem-o-ries of ten

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

B♭ Cl. *p* *pp* *mp* *mf* *pp* *p*

B. Cl. *p* *pp*

A. Sx. *mp* *p*

Bsn. *p* *pp* *p* *mf* *pp*

Euph.

Glk.

Crt.

Vib.

Pno. *mf* *p* *mp* *mf* *p* *mf*

Vln. I *mf**p*

Vln. II *mf**p*

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

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

D.B. *mf**p* *mf* *p*

24 *f* *mf* *mp* *mf* *mp* *f*

V. years a-go — look — look at me — all these years I've car-ried with

Fl. *mp* *pp* *pp* *mp*

B♭ Cl. *mp* *pp* *pp* *mp*

B. Cl. *mp* *p*

A. Sx. *mp* *pp* *pp* *mp* *p*

Bsn. *pp* *mp* *p*

Euph. *pp* *mp* *pp* *p*

Glk.

Crt.

Vib.

Pno. *p* *mp* *p* *pp* *mp*

Vln. I arco *pp* *mp* *pp* *pp* *mp* *p*

Vln. II arco *pp* *mp* *pp* *pp* *mp* *p*

Vla. arco *pp* *mp* *pp* *pp* *mp* *p*

Vc. arco *pp* *mp* *p*

D.B.

29

V. *me these el - lip - ses of the*

Fl. *p pp*

B \flat Cl. *p pp*

B. Cl.

A. Sx. *pp*

Bsn.

Euph.

Glk.

Crt.

Vib.

Pno. *mf p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is for the piece "IV. In between" and is page 82. It features a vocal line and a full orchestral accompaniment. The vocal line, marked with a *f* dynamic, includes the lyrics "sun look at me". The instrumental parts include Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Clarinet in Bass (B. Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Euphonium (Euph.), Glockenspiel (Glk.), Cymbals (Crt.), Vibraphone (Vib.), Piano (Pho.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures, with a key signature change to 3/4 time in the final measure. Dynamics range from *pp* to *f*. The piano part includes a *sub. p* marking in the second measure.

C *mf*

V. look at me

Fl. *mp*

B♭ Cl. *mp* *p* *mp*

B. Cl. *p* *mp*

A. Sax.

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

Euph.

Glk.

Crt.

Vib.

Pno. *p* *f*

Vln. I *p*

Vln. II *p*

Vla. *p* *mp* *pp*

Vc. arco *p* *mp* *pp*

D.B. *p* *mp* *pp*

37 *mp* *mf*

V. life is not earned life is de -

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Glk.

Crt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

rit. -----

V. *fp* served *f* look at me *mp* *mf* look at me *f*

Fl. *pp* *mf*

B♭ Cl. *pp* *mf*

B. Cl. *pp* *mf*

A. Sx. *pp* *mf*

Bsn. *pp* *mf*

Euph. *pp* *mf*

Glk. *pp* *mf*

Vib. *pp* *mf*

Pno. *fp* *fp* *f* *rit. -----*

Vln. I *fpp* *fp*

Vln. II *fpp* *fp*

Vla. *fpp* *fp*

Vc. *fpp* *fp*

D.B. *fpp* *fp*

-----, **a tempo**
Faster
D (♩ = 72)

V. *[Musical staff]*

Fl. *[Musical staff]* *p*

B♭ Cl. *[Musical staff]* *p*

B. Cl. *[Musical staff]* *p*

A. Sx. *[Musical staff]* *p*

Bsn. *[Musical staff]* *p*

Euph. *[Musical staff]* *p*

Glk. *[Musical staff]*

Crt. *[Musical staff]*

Vib. *[Musical staff]*

Pno. *[Musical staff]* *pp*

Vln. I *[Musical staff]* *f* *pizz.* *mf*

Vln. II *[Musical staff]* *f* *pizz.* *mf*

Vla. *[Musical staff]* *f* *pizz.* *mf*

Vc. *[Musical staff]* *f* *pizz.* *mf*

D.B. *[Musical staff]* *f* *pizz.* *mf*

Broader

E (♩ = 66)
mp

poco

f

mf

list-en _____ list-en to me _____ list-en _____ to the

V. *mp* *f* *mf*

Fl. *pp* *p*

B♭ Cl. *pp* *p*

B. Cl. *pp*

A. Sx. *pp*

Bsn. *pp*

Euph. *pp*

Glk. *p*

Vib. *mp*

Pno. *p* *mp* *8va*

Vln. I arco *p* *mf* *p*

Vln. II arco *p* *mf* *p*

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

Vc. arco *p* *mp* *pp*

D.B. arco *p* *mp* *p* *mp* *pp*

58

V. dull res - o - nance in our skulls

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Glk.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

61 *mp* 3 fall - ing a - sleep on a train un - der the bay

V.

Fl. *mf* *ppp*

B♭ Cl. *mf* *ppp*

B. Cl. *mf* *p*

A. Sax.

Bsn. *mf* *ppp*

Euph.

Glk.

Vib. *p* *mp*

Pno. *mf* *pp* *mp*

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

D.B. *pp* *p* *mp*

65 *mp*
V. On - ly to go back un - der and do it a - gain

65
Fl.

65
B♭ Cl.

65
B. Cl. *ppp*

65
A. Sx.

65
Bsn. *ppp*

65
Euph.

65
Glk.

65
Vib. *p*

65 *dark, murky*
Pno. *ppp*

65
Vln. I *ppp*

65
Vln. II *ppp*

65
Vla. *ppp* *pp*

65
Vc. *pp*

65
D.B. *pp*

69 *mf* *pleading* *f*

V. the ve - ry next day list - en - to - me list - en - to me

Fl. *pp*

B♭ Cl. *pp*

B. Cl. *mp*

A. Sax. *p*

Bsn. *mp*

Euph. *pp*

Perc. 1 *ppp* sus. cym.

Perc. 2 *ppp* bass drum

Pno. *mp*

Vln. I *pp* *mp*

Vln. II *pp*

Vla. *mp*

Vc. *mp*

D.B.

abrupt silence **ff** **F** **Slower, Dull** ($\text{♩} = 60$) *p hushed* *freely, quasi-recit*

V. list - en — list - en — we need to — talk a - bout it —

Fl. **ff**

B♭ Cl. **ff**

B. Cl. **ff**

A. Sx. **ff**

Bsn. **ff**

Euph. **f**

Perc. 1 **f**

Perc. 2 **f**

Pno. **ff** *pp* *slow arp.* *hold pedal until m. 85*

Vln. I **ff** *pp*

Vln. II **ff** *pp*

Vla. **ff** *pp*

Vc. **ff** *pp*

D.B. **ff** *pp*

79 *desolate* 3

V. we need to talk through it _____ list - en to _____ me _____

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

83 *bleak* *resigned* *3*

V. in be-tween com - pass - ion and vio - lence — we — are touched —

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Perc. 1

Perc. 2

Pno. *una corda* *pp*

slowly lift pedal → *

Vln. I *sul tasto* *pp*

Vln. II *sul tasto* *pp*

Vla. *sul tasto* *pp*

Vc. *sul tasto* *pp*

D.B. *sul tasto* *pp*

V. Something has been lost

Morose, Sullen
(♩ = c. 80)

The score is for a piece titled "Morose, Sullen" with a tempo of approximately 80 beats per minute. It features a variety of instruments:

- Flute**: Treble clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Clarinet in B♭**: Treble clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Bass Clarinet**: Bass clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Alto Sax**: Treble clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Bassoon**: Bass clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Euphonium**: Bass clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Crotales**: Treble clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Vibraphone**: Treble clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Piano**: Treble and Bass clefs, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4.
- Violin I**: Treble clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4. Dynamics: *p*, *mp* > *p*, *pp*, *mf*, *p*, *mp* > *pp*, *p*, *pp*, *mp* > *pp*.
- Violin II**: Treble clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4. Dynamics: *p*, *mp* > *p*, *pp*, *mf*, *p*, *mp* > *pp*, *p*, *pp*, *mp* > *pp*.
- Viola**: Alto clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4. Dynamics: *p*, *mp* > *p*, *pp*, *mf*, *p*, *mp* > *pp*, *p*, *pp*, *mp* > *pp*.
- Cello**: Bass clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4. Dynamics: *p*, *mp* > *p*, *pp*, *mf*, *p*, *mp* > *pp*, *p*, *pp*, *mp* > *pp*.
- Double Bass**: Bass clef, 8/8, 7/8, 9/8, 3/4, 4/4, 6/8, 5/8, 3/4. Dynamics: *p*, *mp* > *p*, *pp*, *mf* > *p*, *mp* > *pp*, *p*, *pp*, *mp* > *pp*.

12 A *p* *mp*

V. *some - thing - some - thing has been lost*

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

B♭ Cl. *pp*

B. Cl.

A. Sx. *pp*

Bsn.

Euph. 12

Crt. *sempre L.V.* *pp* *pp*

Vib. *pp*

Pno. *8va* *p*

Vln. I *pp* *mf* *p*

Vln. II *pp* *mf* *p*

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

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

D.B. *pp* *mf* *p* *mf*

19 *p* *mp*

V. the a - bil - i - ty to smile the a - bil - i - ty to sing to speak to

Fl. *mp*

B♭ Cl. *mp*

B. Cl. *pp*

A. Sx. *mp*

Bsn.

Euph.

Crt.

Vib.

Pno.

Vln. I

Vln. II

Vla. *mfp* *pp*

Vc. *mfp*

D.B. *mfp*

23 *mf* *mp* *p*

V. say _____ some-thing's been lost _____ some - thing's been ig - nored for too

23 *p* *mp* *p*

Fl.

B. Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

23 *p* *pp* *mp* *pp* *p*

Crt.

Vib.

23

Pho.

23 *pp* *mf*

Vln. I

23 *pp* *mf*

Vln. II

Vla.

Vc.

D.B.

mf

26 *mf* *mp* 3
long . some - thing's been lost

Fl. *pp* *mp*

B \flat Cl. *pp* *mp*

B. Cl. *pp* *mp*

A. Sx. *pp* *mp*

Bsn. *pp* *mp*

Euph. *pp* *mp*

Crt.

Vib. *p*

Pno.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *mp* *pp* 3

D.B. *mp* *pp*

Detailed description: This page of a musical score, numbered 99, is titled 'V. Something has been lost'. It features a vocal line at the top and an orchestral arrangement below. The vocal part begins at measure 26 with the lyrics 'long . some - thing's been lost'. The vocal melody starts with a triplet of eighth notes, followed by a half note, and then a quarter note. The dynamic markings for the vocal part are *mf* and *mp*. The orchestral parts include Flute (Fl.), B-flat Clarinet (B \flat Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Euphonium (Euph.), Trumpet (Crt.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The orchestral parts are marked with dynamics such as *pp*, *mp*, and *p*. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and triplets.

B Like Before, an Echo

The musical score is divided into four measures with changing time signatures: 4/4, 2/4, 3/8, and 4/4. The instruments and their parts are as follows:

- V. (Violin):** Silent throughout.
- Fl. (Flute):** Starts at measure 29 with a *p* dynamic. It plays a melodic line with dynamics *pp*, *mp*, and *pp* across the measures.
- B♭ Cl. (B-flat Clarinet):** Mirrors the Flute's line with dynamics *p*, *pp*, *mp*, and *pp*.
- B. Cl. (Bass Clarinet):** Mirrors the Flute's line with dynamics *p*, *pp*, *mp*, and *pp*.
- A. Sax. (Alto Saxophone):** Mirrors the Flute's line with dynamics *p*, *pp*, *mp*, and *pp*.
- Bsn. (Bassoon):** Features a triplet in the first measure (*p*), followed by a melodic line with dynamics *pp*, *mp*, and *pp*.
- Euph. (Euphonium):** Mirrors the Flute's line with dynamics *p*, *pp*, *mp*, and *pp*.
- Crt. (C trumpet):** Silent throughout.
- Vib. (Vibraphone):** Plays a sustained note with a *p* dynamic, marked "bowed" and "sempre".
- Pno. (Piano):** Silent throughout.
- Vln. I (Violin I):** Silent throughout.
- Vln. II (Violin II):** Silent throughout.
- Vla. (Viola):** Silent throughout.
- Vc. (Violoncello):** Silent throughout.
- D.B. (Double Bass):** Silent throughout.

33 **rit.**

V.

Fl.

B♭ Cl.

B. Cl.

A. Sax.

Bsn.

Euph.

Crt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

C **a tempo**

p *mp*

I feel like a blue bird in a grave - yard try - ing to

37

p

mp *pp*

37

37

p

p

37

p

p

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

V. sing a song that no long - er comes and yet it e - choes an - y -

40 *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

B. Cl.

A. Sx.

Bsn. *pp* *mp*

Euph.

40 *p*

Crt.

Vib.

40 Pno.

40 *pp* *mp* *pp* *mp*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

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

Vc. *pp* *mp*

D.B.

43 *p* *mf*

V. way as a dull ache that melts in my

Fl. *pp* *mp*

B♭ Cl. *pp* *mp*

B. Cl. *pp* *mp*

A. Sx. *pp* *mp* *p*

Bsn. *pp* *mp*

Euph. *pp* *mp*

Crt.

Vib.

Pno. *mf*

8va

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp* *mp*

D.B. *pp* *mf* *pp*

46

V. mind _____ in my heart _____ in my dreams _____

46

Fl. *pp* *mp*

B♭ Cl. *pp* *mp*

B. Cl. *pp* *mp*

A. Sax. *mp* *pp* *mp*

Bsn. *pp* *mp*

Euph. *p* *pp*

Crt.

Vib. *p*

Pho. *8va*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

50 *mp* *rit.*

V. some-thing's been lost some - thing's been lost

Fl. *mf* *pp*

B♭ Cl. *mf* *pp* *mp* *sub. p*

B. Cl. *mf* *pp*

A. Sax. *mf* *pp*

Bsn. *mf* *pp*

Euph. *mf* *pp*

Crt.

Vib.

Pno.

Vln. I

Vln. II

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

D.B. *pp* *mp* *pp*

D a tempo

54

V.

Fl.

B \flat Cl.

B. Cl.

A. Sax.

Bsn.

Euph.

Crtn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

Solo, molto espress.

pp *mf* *pp* *pp*

E Slower but Pushing Forward
(♩ = 66)

59

V. *mp* In the

59

Fl. *pp* *mf* *pp*

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

59

Glk. *pp*

Crt.

Vib. *pp*

59

Pno. *pp*

59

Vln. I *mf* *pp*

Vln. II

Vla.

Vc.

D.B.

63

V. *p*
morn - - - ing light _____ 1 _____

63

Fl. *pp* *mf*

B♭ Cl. *p* *mf*

B. Cl. *mp*

A. Sx. *pp* *mf*

Bsn. *mp*

Euph. *mp*

63

Glk. *mp*

Vib. *mp*

63

Pno. *mp* *p*

63

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B. *mp*

66 *f* *mp*

V. — saw a blue bird — for the first time — in a long time — and

Fl. *pp* *mf*

B♭ Cl. *pp* *mf*

B. Cl. *pp* *mp*

A. Sx. *pp* *mp*

Bsn. *pp* *mp*

Euph. *pp* *mp*

Glk. *mf* *p*

Vib.

Pno. *mf* *p*

Vln. I

Vln. II

Vla.

Vc. *pp* *mp*

D.B. *pp* *mp*

Detailed description: This page of a musical score, numbered 110, is titled 'V. Something has been lost'. It features a vocal line at the top with lyrics: 'saw a blue bird for the first time in a long time and'. The vocal line is marked with a forte (*f*) dynamic at the start and a mezzo-piano (*mp*) dynamic towards the end. Below the vocal line are staves for various instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Euphonium (Euph.), Glockenspiel (Glk.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano accompaniment includes triplets and is marked with mezzo-forte (*mf*) and piano (*p*) dynamics. The woodwind and brass parts are marked with pianissimo (*pp*) and mezzo-forte (*mf*) dynamics. The string parts (Vc. and D.B.) are marked with pianissimo (*pp*) and mezzo-piano (*mp*) dynamics. The score is in 4/4 time and begins at measure 66.

69 *mf*
V. some - times _____ some - thing can be found _____

69
Fl.

69
B \flat Cl.

69
B. Cl. *pp*

69
A. Sx.

69
Bsn. *pp*

69
Euph. *pp*

69
Glk. *pp*

69
Vib. *pp*

69
Pno. *pp*

69
Vln. I

69
Vln. II

69
Vla.

69
Vc. *pp*

69
D.B. *pp*

Detailed description: This page of a musical score, numbered 111, is titled 'V. Something has been lost'. It features a vocal line at the top with lyrics 'some - times _____ some - thing can be found _____'. The vocal part is marked with a dynamic of *mf*. Below the vocal line are staves for various instruments: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Euphonium (Euph.), Glockenspiel (Glk.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano accompaniment is marked with a dynamic of *pp*. The score includes various musical notations such as triplets, slurs, and dynamic markings. The page number '111' is located in the top right corner, and the title 'V. Something has been lost' is at the top center.

F *f*

V. — The sound of pa - per — the smell of

72

Fl. *pp* — *mp* — *pp* — *mp*

B♭ Cl. *pp* — *mp* — *pp* — *mp*

B. Cl. *pp* — *mp* — *pp* — *mp*

A. Sx. *pp* — *mp* — *pp* — *mp*

Bsn. *pp* — *mp* — *pp* — *mp*

Euph. 72 *pp* — *mp* — *pp* — *mp*

Glk. 72 *p*

Vib. *p*

Pno. 72 *mf*

Vln. I 72 *pp* — *mp* — *pp* — *mp*

Vln. II *pp* — *mp* — *pp* — *mp*

Vla. *pp* — *mp* — *pp* — *mp*

Vc. *pp* — *mp* — *pp* — *mp*

D.B. *pp* — *mp* — *pp* — *mp*

75

V. rain the feel - ing of skin on skin in an em - brace the

Fl. *p* *mp* *p*

B♭ Cl. *p* *mp* *p*

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

A. Sax. *p* *mp* *p*

Bsn. *p* *mp* *p*

Euph. *p* *mp* *p*

Glk. *p* *mp* *p*

Vib. *p* *mp* *p*

Pno. *p* *mp* *p*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

D.B. *pp* *mp* *pp*

78 G

V. deep co - lours _____ of pain _____ The bright yel - low chains _____ of

Fl. *p* *mp*

B♭ Cl. *pp* *mp*

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

A. Sax. *pp* *mp*

Bsn. *pp* *mp* *pp*

Euph. *p* *mp* *pp*

Glk. *p*

Vib.

Perc. I sus. cym. *pp*

Pno.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p* *p*

81

V. yes - ter - day _____ and to - mor - row the small flick - ers _____ in the ho -

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

B♭ Cl. *p* *mp* *pp* *mp* *p*

B. Cl. *pp* *mp*

A. Sax. *p* *mp* *p* *mp* *p* *mp*

Bsn. *pp* *mp*

Euph. 81

Perc. 1 *mp* *pp* *p* triangle

Perc. 2

Pno. 81

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

D.B. *mf* *mf* *mp*

88 **H** *p*

V. eyes il - lum - in - at - ed red by the

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Perc. 1

Perc. 2

Pho.

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

D.B. *mp* *p* *pp*

91 *f* *mf*

V. sun. some - thing ₃ has been lost

91 *mfpp* *pp* *mfpp* *pp*

B♭ Cl. *mfpp* *pp* *mfpp* *pp*

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

A. Sx. *pp* *mp* *pp* *mf* *pp*

Bsn. *pp* *mp* *pp* *mf* *pp*

91 *pp* *mp* *pp* *mf* *pp*

Euph.

91 *pp* *mp* *pp* *mf*

Perc. 1

91 *pppp* *mp* *pp* *mf*

Perc. 2

91 *mf*

Pno.

91 *pp* *mp* *pp* *f* *pp*

Vln. I

91 *pp* *mp* *pp* *f* *pp*

Vln. II

91 *pp* *mp* *pp* *f* *pp*

Vla. *pp* *mp* *pp* *f* *pp*

Vc. *pp* *mp* *pp* *f* *pp*

D.B. *pp* *mp* *pp* *f* *pp*

94 *mp*

V. but some - thing can be found

Fl. *pp* *mf* *pp*

B♭ Cl. *pp* *mf* *pp*

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

A. Sx. *pp* *mf* *pp*

Bsn. *pp* *mf* *pp*

Euph. *pp* *mf* *pp*

Perc. 1

Perc. 2 triangle *mp*

Pno. *mp*

Vln. I *pp* *f* *pp*

Vln. II *pp* *f* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

D.B. *pp* *f* *pp*

VI. Look to this day

Ancient Sanskrit Poem

Ruminative but with a Gentleness

(♩ = c. 72)

poco rit. -----

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

- Voice:** A single staff with a treble clef, showing rests throughout the piece.
- Flute:** Treble clef, playing a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, *f*, and *pp*.
- Clarinet in B♭:** Treble clef, playing a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, *f*, and *pp*.
- Bass Clarinet:** Bass clef, playing a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, *f*, and *pp*.
- Alto Sax:** Treble clef, playing a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, *f*, and *pp*.
- Bassoon:** Bass clef, playing a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, *f*, and *pp*.
- Euphonium:** Bass clef, playing a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, *f*, and *pp*.
- Percussion 1:** Two staves. The top staff is marked *Sus. cym.* and the bottom *Bass drum*. Dynamics include *pp*, *f*, *pp*, and *f*.
- Percussion 2:** Two staves. The top staff is marked *Bass drum* and the bottom *Triangle*. Dynamics include *pp*, *mp*, *p*, *mf*, *p*, *mf*, and *mp*.
- Piano:** Grand staff (treble and bass clefs). The right hand is marked *Never detached Pedal Harmonically*. Dynamics include *p*, *mp*, *p*, *p*, *mp*, *p*, *p*, *mp*, *p*, *p*, *mf*, and *p*.
- Violin I:** Treble clef, playing a melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, *f*, and *p*, *f*.
- Violin II:** Treble clef, playing a melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, *f*, and *p*, *f*.
- Viola:** Alto clef, playing a melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, *f*, and *p*, *f*.
- Cello:** Bass clef, playing a melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, *f*, and *p*, *f*.
- Double Bass:** Bass clef, playing a melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, *f*, and *p*, *f*.

a tempo
A (♩ = c. 72)
mp

V. look to this day for it is life the ve-ry life of

Fl. *p*

B♭ Cl. *p*

B. Cl.

A. Sx.

Bsn.

Euph.

Glk. *dolce*
p

Vib. *p*

Pno.

Vln. I *pp* *p* *mf* *p*

Vln. II *pp* *p* *mf* *p*

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

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

D.B. *pp* *mf* *pp* *p* *mf* *p*

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

V. life look to this day look to this day

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph. *p*

Glk.

Vib.

Pno.

Vln. I *mp* *pp* *mp* *pp* *mf*

Vln. II *mp* *pp* *mp* *pp* *mf*

Vla. *mp* *pp* *mp* *pp* *mf*

Vc. *mp* *pp* *mp* *pp* *mf*

D.B. *mp* *pp* *mp* *pp* *mf*

15 *mp* *p*
V. for it is life

15
Fl. *p* *f* *p*
B♭ Cl. *p* *f* *p*
B. Cl. *p* *f* *p*
A. Sx. *p* *f* *p*
Bsn. *p* *f* *p*
Euph. *p* *f* *p*

15
Glk. *mp*
Crt. *mp*
Vib. *mp*

15 *8va*
Pno. *p*

15
Vln. I *pp* *mf* *pp*
Vln. II *pp* *mf* *pp*
Vla. *pp* *mf* *pp* *f*
Vc. *pp* *mf* *pp* *f*
D.B. *pp* *mf* *pp* *f*

B

V. *mp* in its brief *mf* course lie all *mp* the re - al - it - ies *f* and truth *mp* of ex - ist - ence

Fl. *p* *mp*

B \flat Cl. *p* *mp*

B. Cl. *p* *mp*

A. Sx. *p* *mp* *p*

Bsn. *p* *mp* *p*

Euph. *pp* *pp* *mp* *pp*

Glk. *p* *lyrically*

Crt.

Pno. *mp* *pp* *p* *mf* *p* *lyrically*

Vln. I *mp* *pp* *mp*

Vln. II *mp* *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *p* *pp* *mp*

D.B. *p* *pp* *mp*

poco rit. ----- *a tempo*

24 *mp* *f* *radiant*
V. the joy of growth the splend - or of

24 *pp* *mf* *pp*
Fl.

24 *pp* *mf* *pp*
B♭ Cl.

24 *pp* *mf* *p* *mp*
B. Cl.

24 *pp* *mf* *p*
A. Sx.

24 *mf* *p*
Bsn.

24
Euph.

24
Glk.

24
Crt.

24 *p* *mp* *p* *mf* *p* *mf*
Pno.

24 *pp* *pp* *mp* *p*
Vln. I

24 *pp* *mp* *p*
Vln. II

24 *p* *p* *mp* *p*
Vla.

24 *p* *p* *mp* *p*
Vc.

24 *p* *p* *mp* *p*
D.B.

ruminatively **mf** *rit.* ----- **a tempo** *p*

27
V. act - ion the glo - ry of lo - ve

27
Fl.

27
B \flat Cl.

27
B. Cl. *p* *mp* *mf* *pp* *mp*

27
A. Sx. *p* *mp* *pp*

27
Bsn. *mp* *p* *mp* *mf* *mp* *pp*

27
Euph. *pp* *pp* *pp*

27
Perc. 2

27
Pno. *mp* *p* *mp*

27
Vln. I *mf* *p* *pp*

27
Vln. II *mf* *p* *pp*

27
Vla. *mf* *pp*

27
Vc. *mf* *pp*

27
D.B. *mf* *pp*

C

30

V. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p --- *mf* --- *p* *mp*

B♭ Cl. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p --- *mf* --- *p* *mp*

B. Cl. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp --- *mf* --- *pp*

A. Sx. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p --- *mf* --- *pp*

Bsn. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp --- *mf* --- *pp*

Euph. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp --- *mf* --- *pp*

Perc. 2 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p --- *mf* --- *pp* *mp*

Vln. I $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p --- *mp* *p* --- *mf* --- *pp*

Vln. II $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p --- *mp* *p* --- *mf* --- *pp*

Vla. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p --- *mp* *p* --- *mf* --- *pp*

Vc. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp --- *mp* *p* --- *mf* --- *pp*

D.B. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pp --- *mp* *p* --- *mf* --- *pp*

34 *p* *mf*

V. look to this day for it is life the ver-y life of

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

34 *p*

Glk.

Vib.

34 *p* *p* *mp* *p*

Pno.

8va

34 *p* *mf* *pp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

40

V. *life* *look to this day* *look to this*

Fl.

B♭ Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

40

Glk. *mp*

Crt. *p*

40

Pno. *p* *p*

40

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

D

44

V. day for yes - ter - day is but a

44

Fl. *pp* *mp* *pp* *mp*

B \flat Cl. *pp* *mp* *pp* *mp*

B. Cl.

A. Sx. *pp* *mp* *pp* *mp* *pp*

Bsn. *p* *mp*

44

Euph. *pp* *mp* *p*

Perc. 2

44

Pno. *p* *pp* *mp* *pp* *mp*

44

Vln. I *pizz.* *p* sul tasto arco *p*

Vln. II *pizz.* *p* sul tasto arco *p*

Vla. *pizz.* *p* sul tasto arco *p*

Vc. *pizz.* *p* sul tasto arco *p*

D.B. *pizz.* *p* sul tasto arco *p*

47 *mp* *mp* *mf*

V. mem - or - y _____ and to - mor - row _____ is on - ly a vis - ion _____ but to -

Fl. *p*

B♭ Cl. *p* *mp* *p* *mp* *p* *mp*

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

A. Sx. *p* *mp* *pp* *p* *mp* *pp* *p* *mf*

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

Euph.

Glk.

Pno. *pp* *mp* *p* *mp* *p* *mf* *mp*

Vln. I *Ord.*

Vln. II *Ord.*

Vla. *Ord.*

Vc. *Ord.*

D.B.

53 *mf*

V. mem - o - ry of hap - pi - ness and ev - ry to - mor - row a

Fl. *pp* *mf* *pp* *pp*

B♭ Cl. *pp* *mf* *pp* *pp*

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

A. Sax. *pp* *mp* *p* *mp* *pp*

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

Euph. 53

Perc. 1 53 *pp*

Perc. 2 53

Pno. *mp*

Vln. I 53 *pp*

Vln. II 53 *pp*

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

Vc. *pp* *mp* *pp* *mf* *pp* *mf*

D.B. *pp* *mp* *pp* *mp* *p* *mf*

rit. ----- a tempo

56 *f* **E** *ff* *mf*

V. vis-ion of hope Look to this day look

Fl. *mp* *f* *mf*

B♭ Cl. *mp* *fp* *mf*

B. Cl. *fp* *fp* *mf*

A. Sx. *fp* *fp* *mf*

Bsn. *fp* *fp* *mf*

Euph. *pp* *f* *mf*

Perc. 1 *mp* *f* *p* *f* *pp*

Perc. 2 *pp* *f* *mp*

Pno. *f* *mf*

Vln. I *mf* *f* *p* *mf*

Vln. II *mf* *f* *p* *mf*

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

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

D.B. *p* *f* *p* *mf*

59 *f* *f* *poco rit.* *mf*

V. well there - fore this day look to this day look to this

Fl. *sub. p* *f* *mp* *p*

B \flat Cl. *sub. p* *f* *mp* *p*

B. Cl. *pp* *fp* *mf* *mp*

A. Sx.

Bsn. *pp* *fp* *mf* *mp*

Euph.

Perc. 1 *f*

Perc. 2 *pp*

Pno. *f* *mf* *mp*

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

D.B. *f* *mp* *p*

rit. ----- **a tempo**

F

62

V. *day*

Fl. *mf pp p mp*

B \flat Cl. *mf pp p mp*

B. Cl. *pp*

A. Sx. *p mp*

Bsn. *pp*

Euph. 62

Glk. *p*

Vib. *mp*

Pno. *p pp p mp p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

66

V.

Fl.

B \flat Cl.

B. Cl.

A. Sx.

Bsn.

Euph.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

mp

p

p *mf* *p*

pp *mp*

p *mf* *p*

pp *mp*

p *mf* *p*

pp *mp*

p *mf* *p*

pp *mp*

a tempo
(♩ = c. 72) *p* *mp* *p* *mf* *p*

V. *p* *mp* *p* *mf* *p*

Fl. *pp* *p*

B♭ Cl. *pp* *p*

B. Cl. *pp* *p*

A. Sx. *pp* *p*

Bsn. *pp* *p*

Euph. *pp*

Glk.

Vib.

Pno. *p* *p* LH RH

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

to - day look well there - fore to - day look

77 *mf* *p* *sweetly p*

V. well there - fore to this day

Fl. *pp* *mp*

B♭ Cl. *pp* *mp*

B. Cl. *pp* *mp*

A. Sx. *pp* *mp*

Bsn. *pp* *mp*

Euph. *pp* *mp*

Perc. 2

Pno. *pp* *mp* Pedal Harmonically

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

D.B. *pp* *mp* *pp*

87 *pp* *rit.*

V. *pp*

Fl. *p*

B♭ Cl. *p*

B. Cl.

A. Sx. *p*

Bsn. *p*

Euph. *p*

Glk. *mp*

Crt. *mp*

Pno. *p*

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

D.B. *arco* *p*