OPUS 25

by

BENJAMIN BOLDEN

B.Mus., Carleton University, 1995

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(School of Music)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April 1997

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Department of Music

The University of British Columbia
Vancouver, Canada

Date April 28 '97

DE-6 (2/88)

ABSTRACT

Opus 25 is a collection of compositions which I created between September 1995 and April 1997. Instrumentation varies; there are works for choirs, chamber ensembles, solo voice, solo harp, solo piano, and orchestra. All the works included in this collection have been performed at some point during this same period, and recordings of these performances can be found on the accompanying cassette.

-- *Benjamin Bolden*

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LIST OF PERFORMANCES

(The following performances are those recorded on the accompanying cassette.)

Choral Works

Moment (SATB) — performed by theVancouver Cantata Singers, Nov.3, 1996

You and I (SATB) — performed by the University Singers, Apr. 4, 1997

Bells (SA) — performed by UBC students, March. 15, 1997

Ganapati Vandana (SATB) — performed by the University Singers, Apr. 4, 1997

Chamber Ensembles

Four Celtic Folk Songs (Baritone Voice, Flute, Clarinet, Harp, Viola, 'Cello)

1. **Sally Free and Easy** -- UBC Contemporary Players, Nov. 4, 1996
2. **Lie Easy My Laddie** -- UBC students, March 15, 1997
3. **Waiting** -- UBC students, March 15, 1997
4. **Sixteen Come Sunday** -- UBC Contemporary Players, Nov. 4, 1996

Rope (Alto Flute, Clarinet, Viola) -- UBC Contemporary Players, March 27, 1996

Vocal Solo

The Song of Songs, Which is Solomon's (Soprano Voice and Piano) -- Mari Hahn and Richard Epp, March 15, 1997

Harp Solo

1. **Drifting** -- performed by Lani Krantz, March 15, 1997
2. **But Then...**
3. **Dance of the Toads**

Piano Solo

Partly for Rebecca -- performed by Karen K.Y. Lee, March 15, 1997

Orchestra

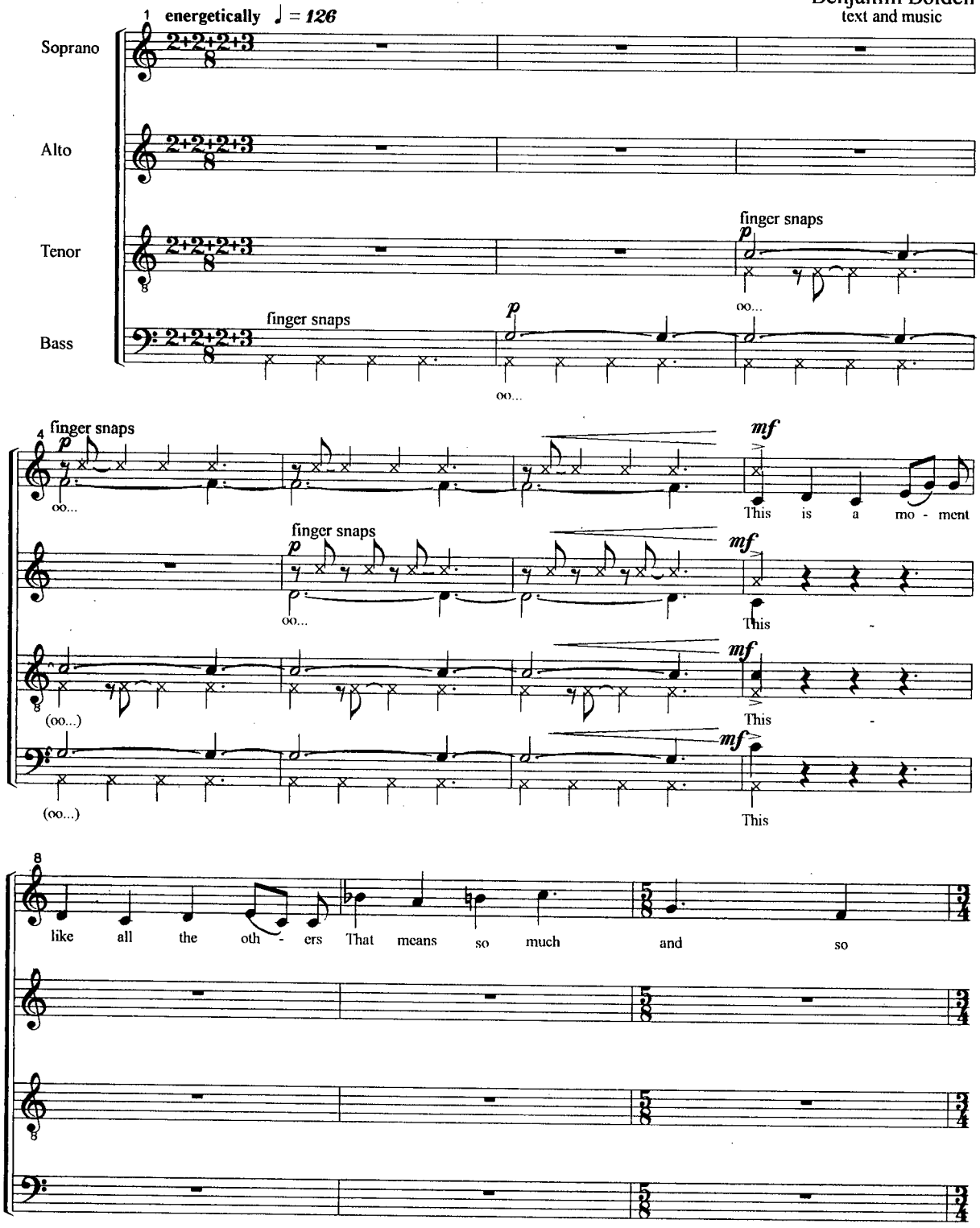
Partly for Rebecca -- read by UBC Symphony Orchestra, Apr. 3 1997

Moment

for SATB choir

Performance Time - 4:00

Benjamin Bolden
text and music



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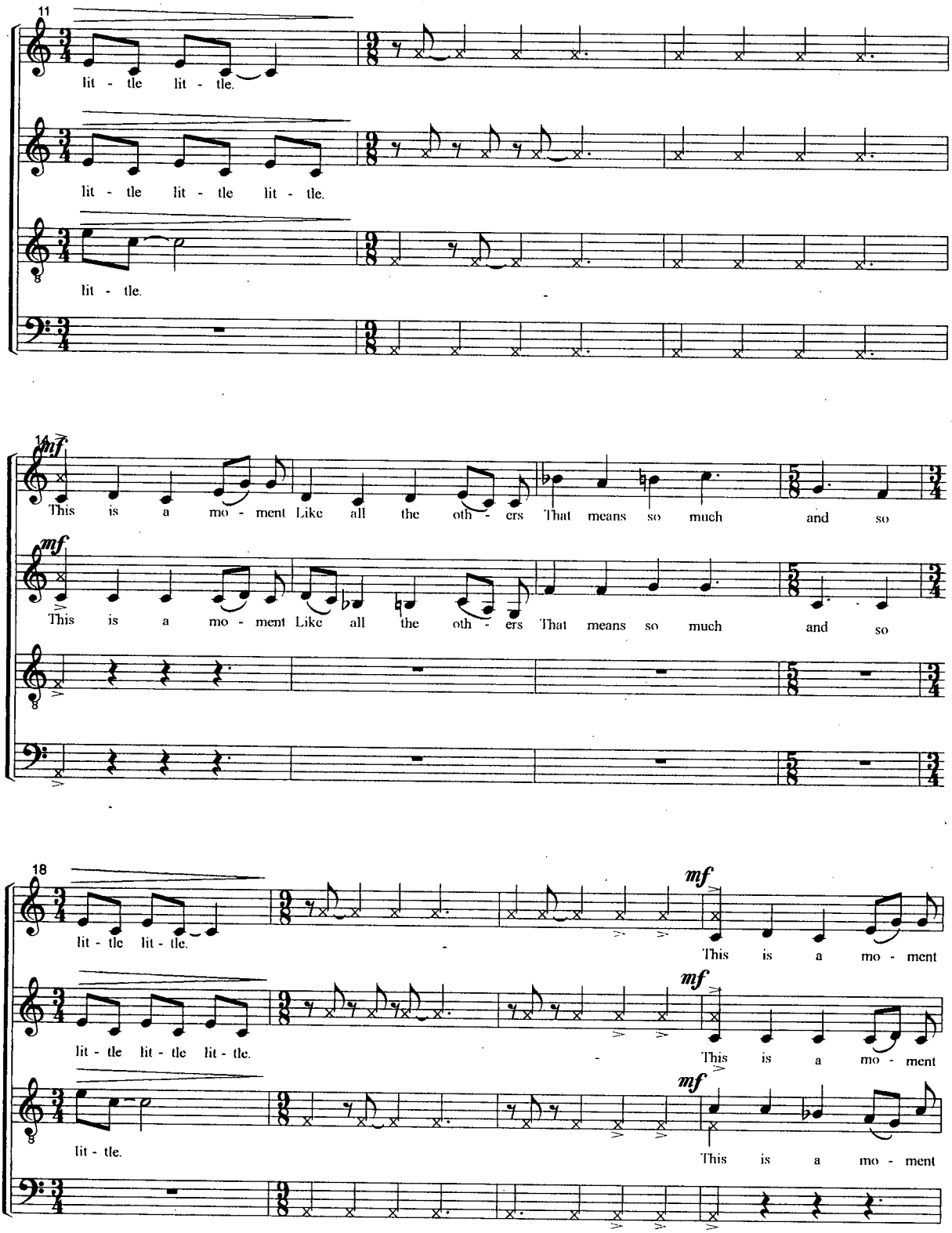
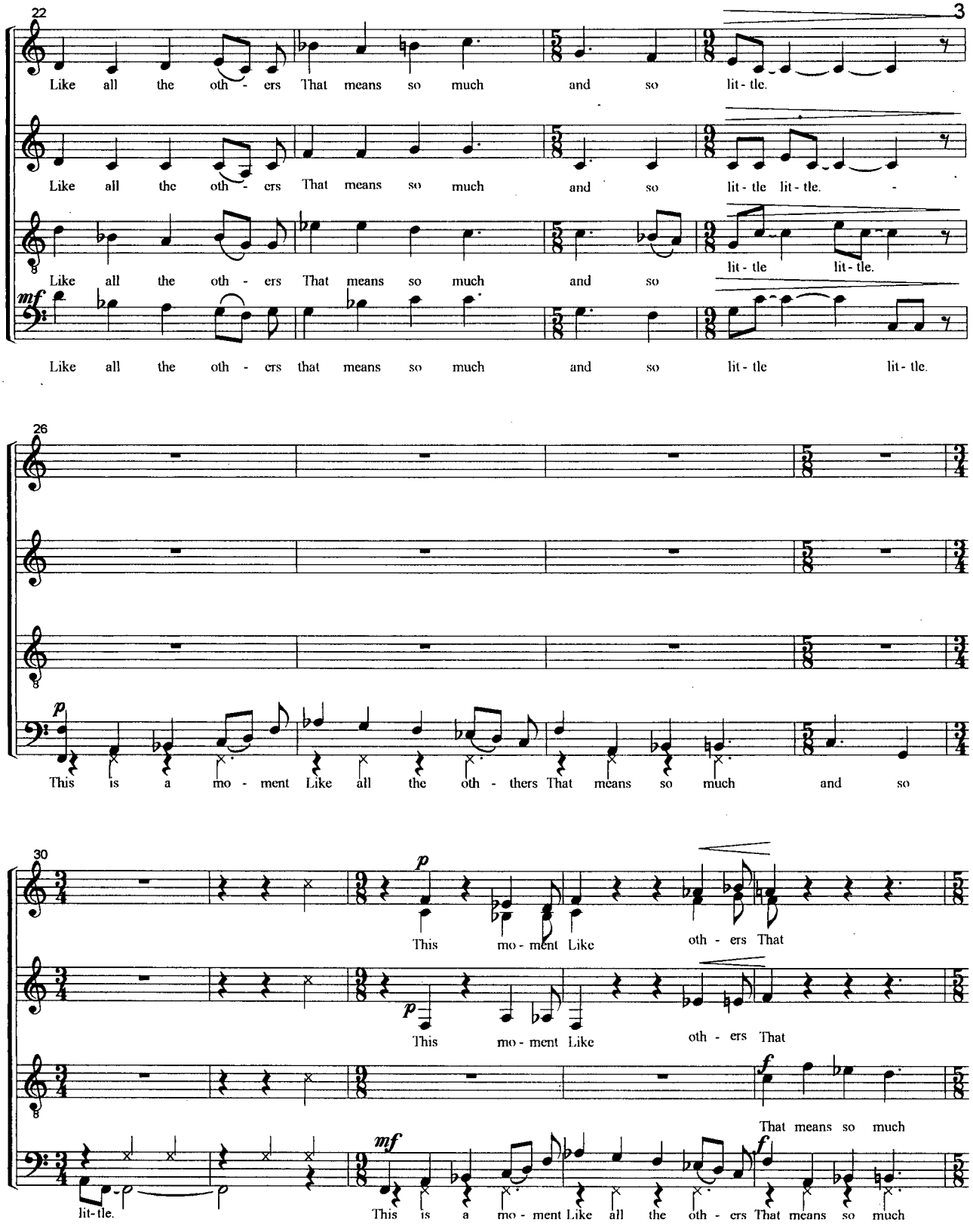
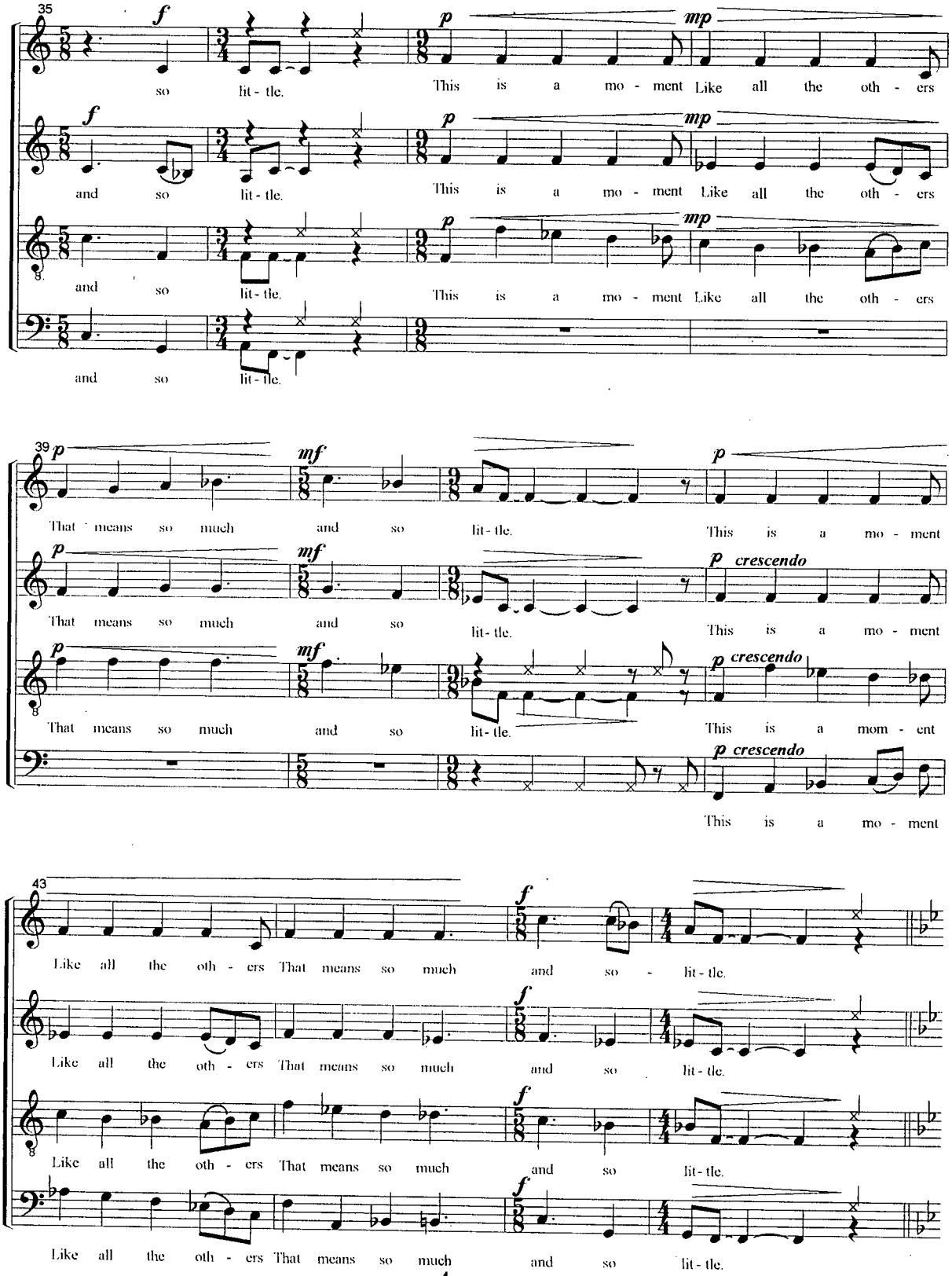
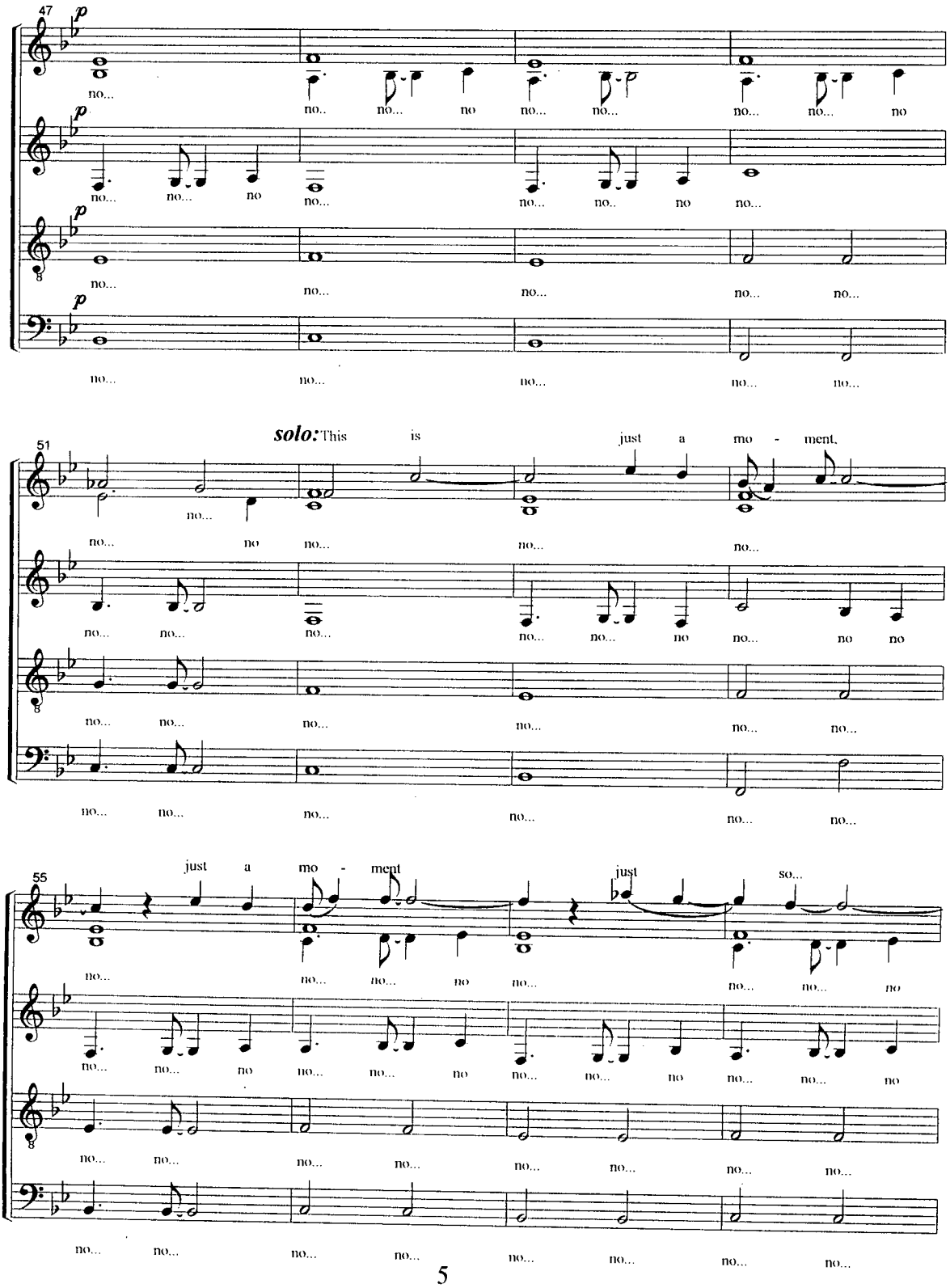

11
lit - tle lit - tle.
lit - tle lit - tle lit - tle.
lit - tle.
14
mf
This is a mo - ment Like all the oth - ers That means so much and so
mf
This is a mo - ment Like all the oth - ers That means so much and so
18
lit - tle lit - tle.
mf
This is a mo - ment
lit - tle lit - tle lit - tle.
mf
This is a mo - ment
lit - tle.
mf
This is a mo - ment


22
3
Like all the oth - ers That means so much and so lit - tle.
Like all the oth - ers That means so much and so lit - tle lit - tle.
Like all the oth - ers That means so much and so lit - tle lit - tle.
mf
Like all the oth - ers that means so much and so lit - tle lit - tle.
26
p
This is a mo - ment Like all the oth - thers That means so much and so
30
p
This mo - ment Like oth - ers That
p
This mo - ment Like oth - ers That
f
That means so much
mf
lit - tle.
This is a mo - ment Like all the oth - ers That means so much
f

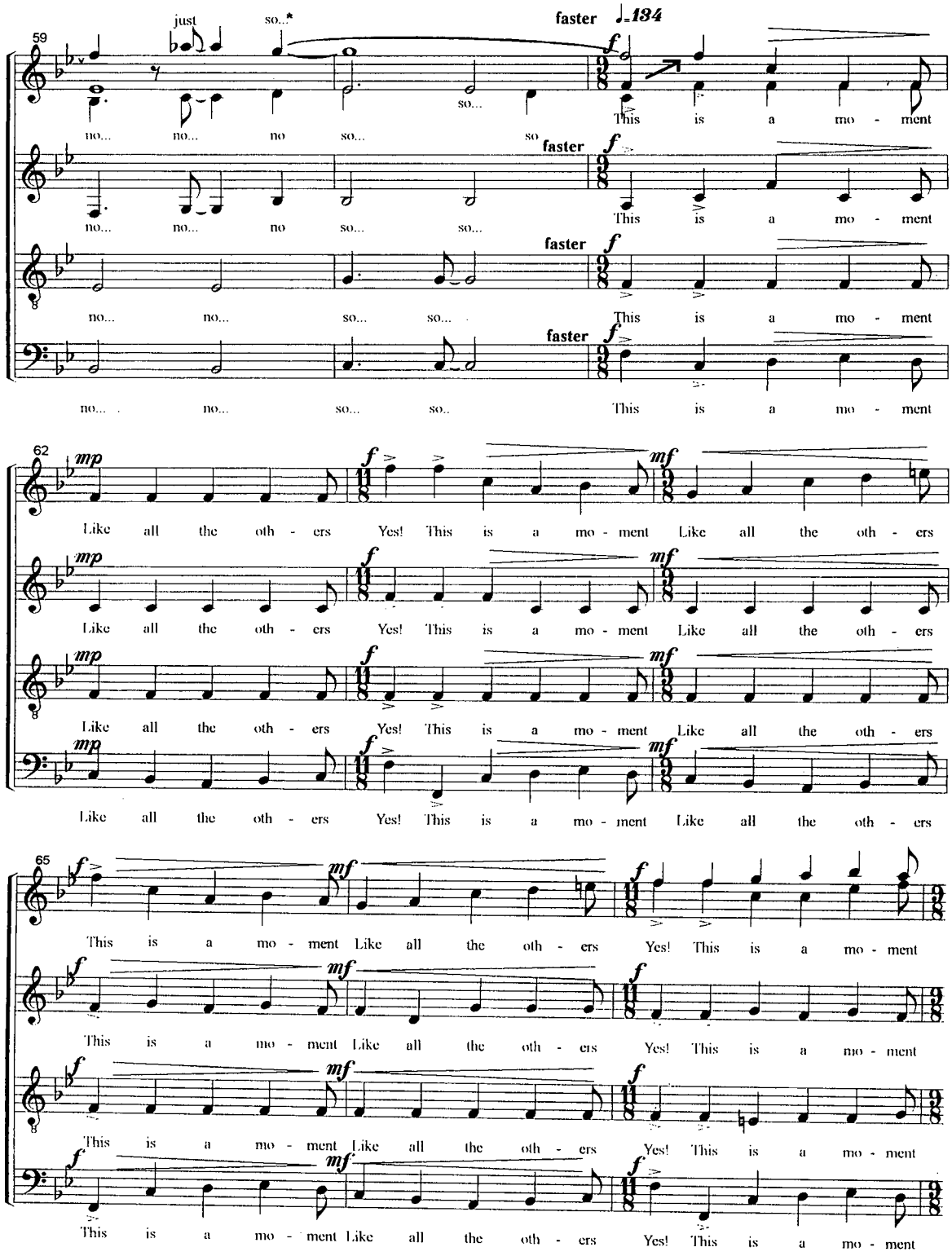
4


35
f
p
mp
so lit - tle. This is a mo - ment Like all the oth - ers
and so lit - tle. This is a mo - ment Like all the oth - ers
and so lit - tle. This is a mo - ment Like all the oth - ers
and so lit - tle.
39
p
mf
That means so much and so lit - tle. This is a mo - ment
crescendo
That means so much and so lit - tle. This is a mo - ment
That means so much and so lit - tle. This is a mom - ent
This is a mo - ment
43
Like all the oth - ers That means so much and so - lit - tle.
Like all the oth - ers That means so much and so lit - tle.
Like all the oth - ers That means so much and so lit - tle.
Like all the oth - ers That means so much and so lit - tle.

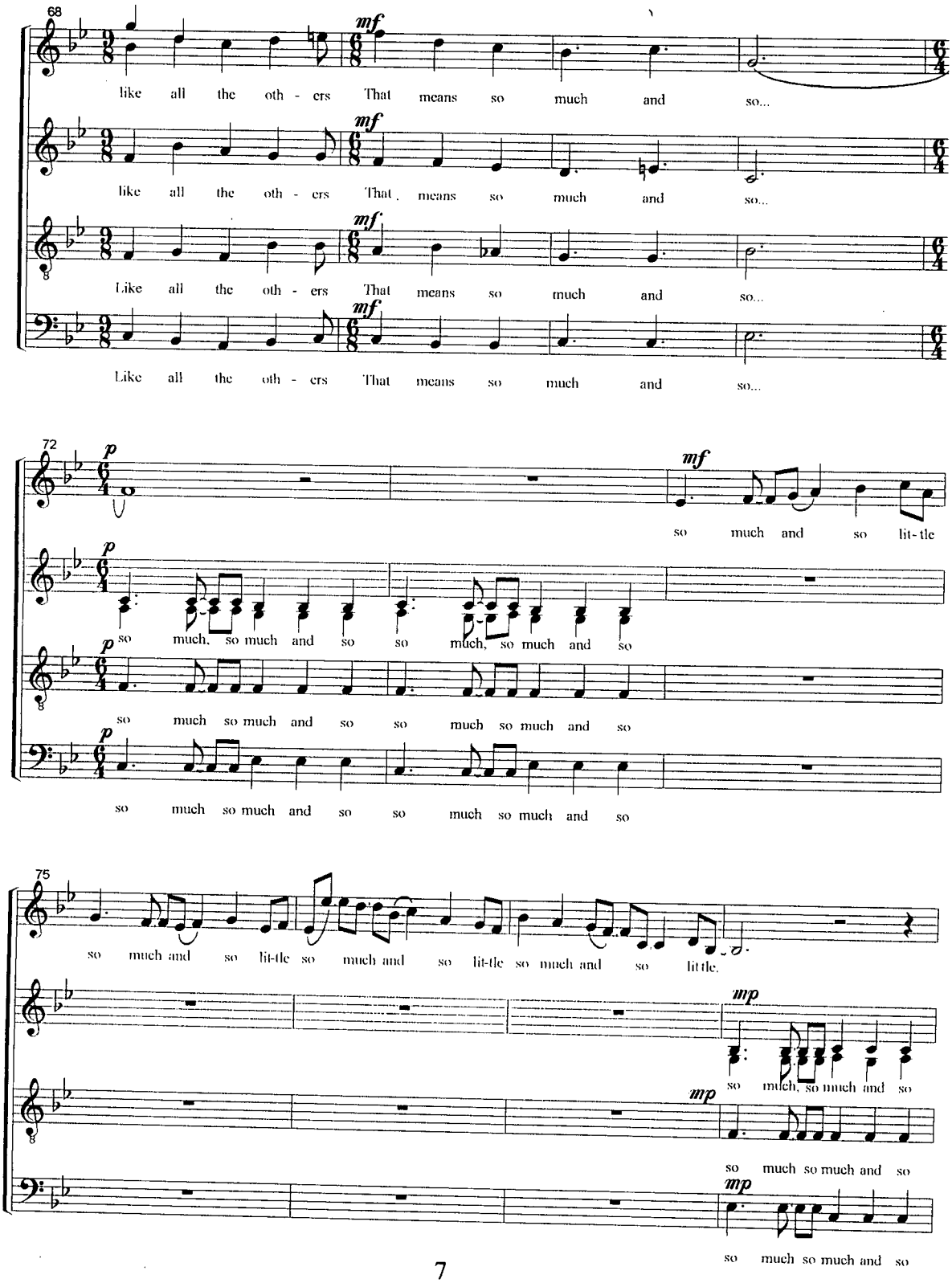
5


47
p
no...
no..
no...
no
no...
no...
no...
no...
no
51
solo: This is just a mo - ment.
55
just a mo - ment
just
so...

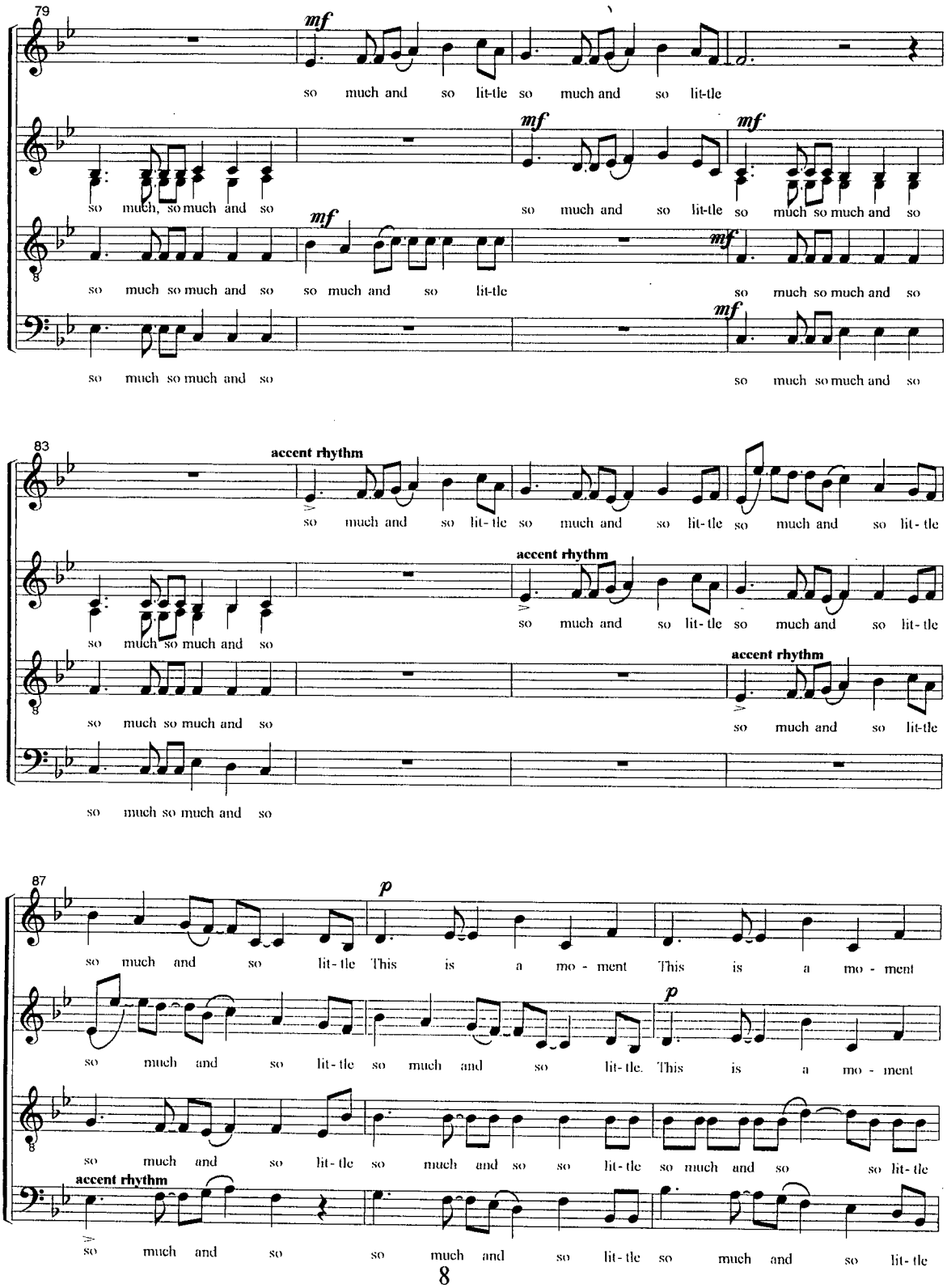
6



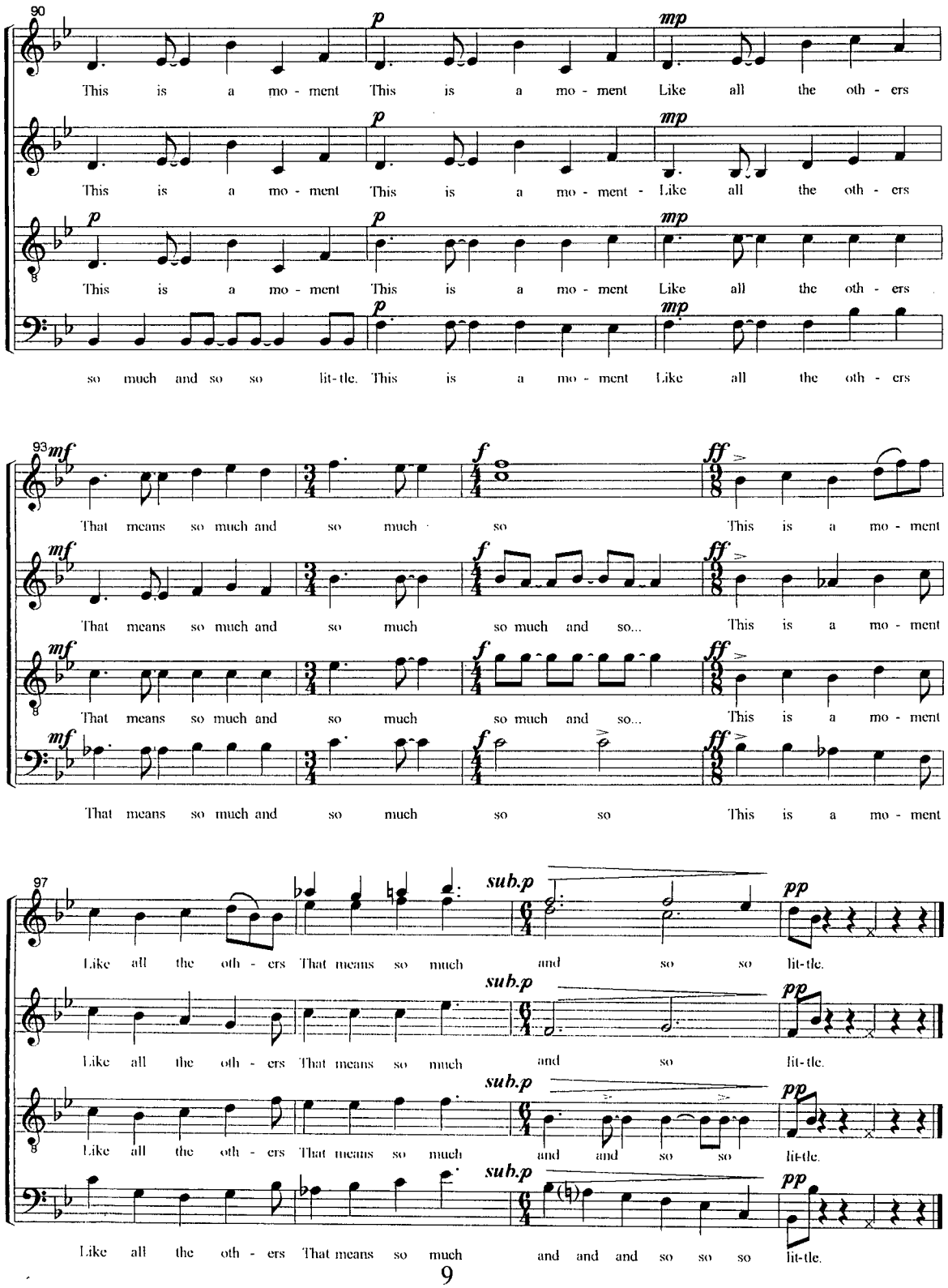
* At bar 61 the soprano solo should fade back into the choral texture almost imperceptibly.


68
mf
like all the oth - ers That means so much and so...
like all the oth - ers That means so much and so...
Like all the oth - ers That means so much and so...
Like all the oth - ers That means so much and so...
72
p
mf
so much and so lit-tle
so much, so much and so so much, so much and so
so much so much and so so much so much and so
so much so much and so so much so much and so
75
so much and so lit-tle so much and so lit-tle so much and so lit-tle.
mp
so much, so much and so
mp
so much so much and so
mp
so much so much and so

8


79
mf
so much and so lit-tle so much and so lit-tle
so much, so much and so
so much so much and so
so much so much and so
83
accent rhythm
so much and so lit-tle so much and so lit-tle so much and so lit-tle
so much so much and so
so much so much and so
so much so much and so
87
p
so much and so lit-tle This is a mo - ment This is a mo - ment
so much and so lit-tle so much and so lit-tle. This is a mo - ment
so much and so lit-tle so much and so so lit-tle so much and so so lit-tle
so much and so so much and so lit-tle so much and so lit-tle

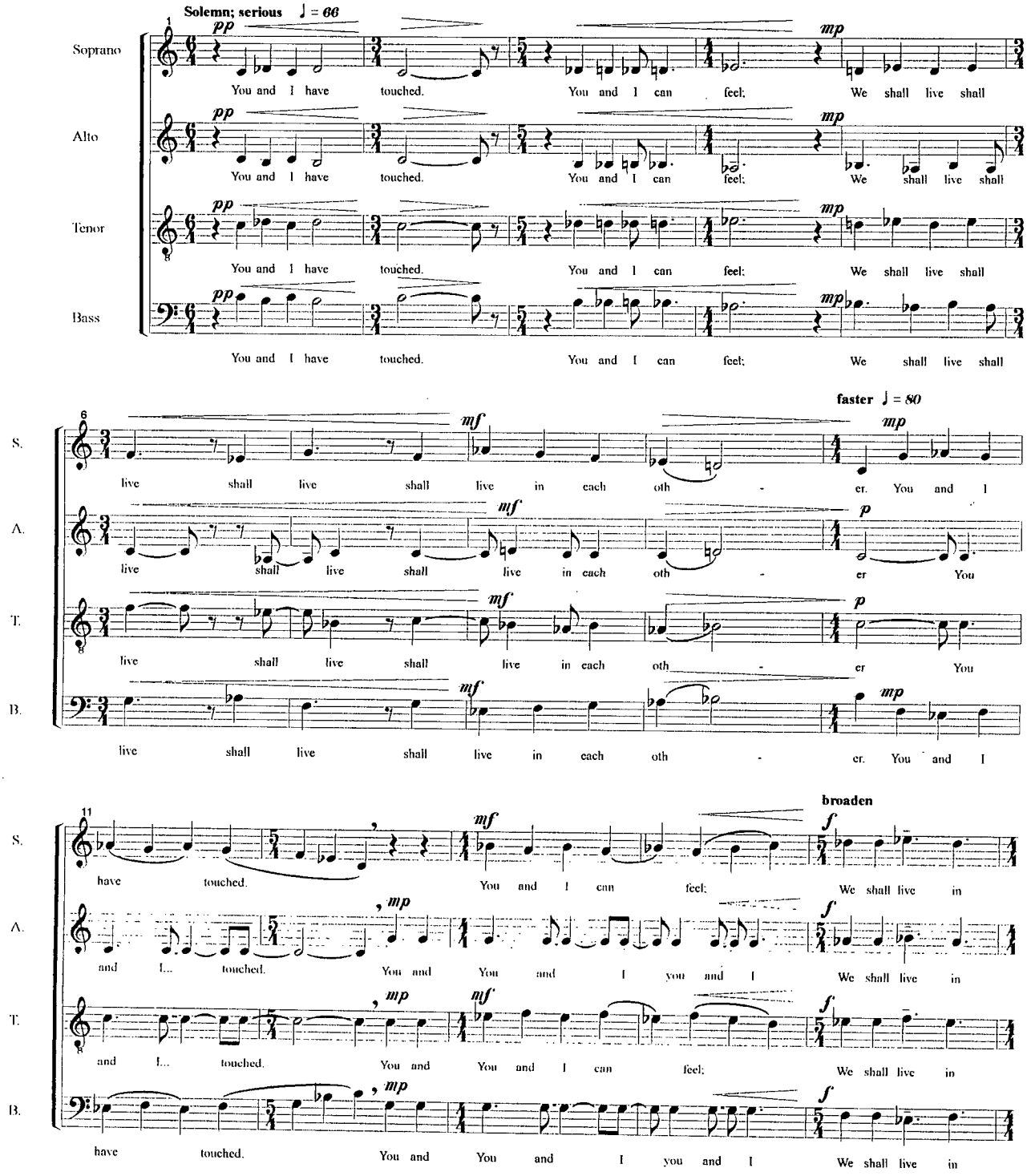
9

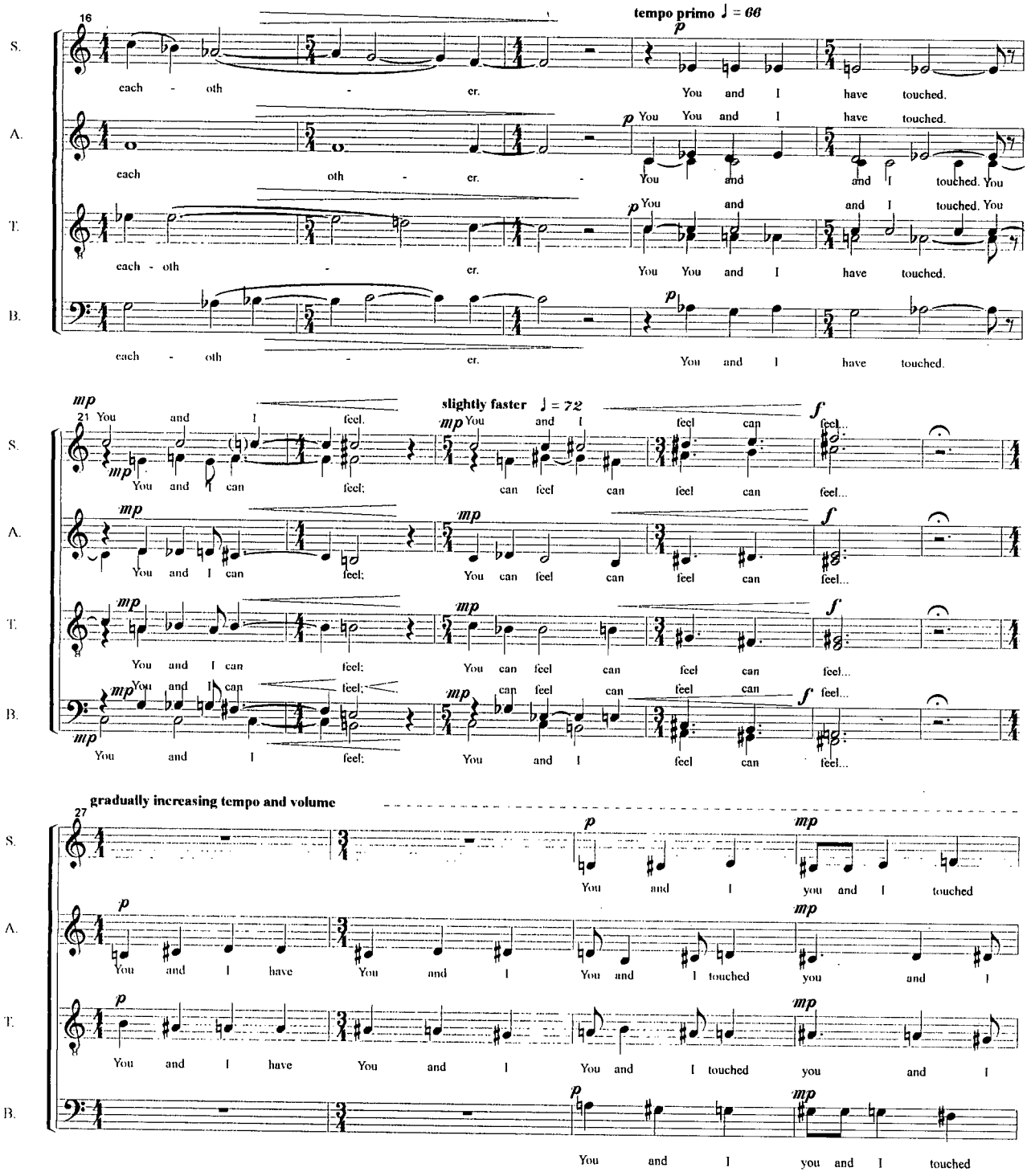

90
p
mp
This is a mo - ment This is a mo - ment Like all the oth - ers
This is a mo - ment This is a mo - ment - Like all the oth - ers
This is a mo - ment This is a mo - ment Like all the oth - ers
so much and so so lit-tle. This is a mo - ment Like all the oth - ers
93
mf
f
ff
That means so much and so much so This is a mo - ment
That means so much and so much so much and so... This is a mo - ment
That means so much and so much so much and so... This is a mo - ment
That means so much and so much so so This is a mo - ment
97
sub.p
pp
Like all the oth - ers That means so much and so so lit-tle.
Like all the oth - ers That means so much and so lit-tle.
Like all the oth - ers That means so much and and so so lit-tle.
Like all the oth - ers That means so much and and and so so so lit-tle.

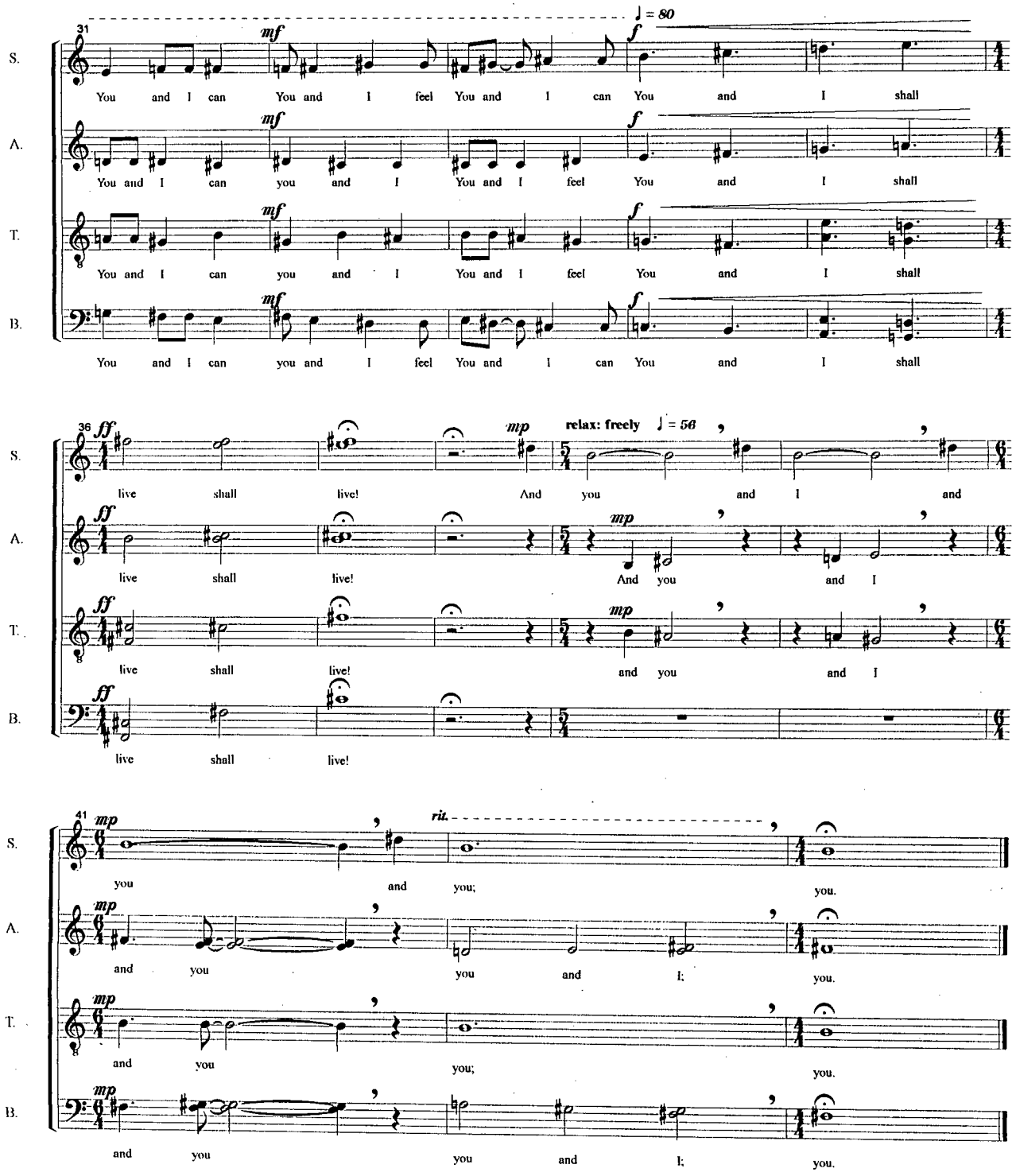
You and I

SATB

Benjamin Bolden
text and music




16
tempo primo ♩ = 66
S.
A.
T.
B.
each - oth - er. You and I have touched.
each oth - er. - You and and I touched. You
each - oth - er. You You and I have touched.
21
slightly faster ♩ = 72
You and I feel. You and I feel can feel...
You and I can feel; can feel can feel can feel...
You and I can feel; You can feel can feel can feel...
You and I can feel; You can feel can feel can feel...
You and I feel; You and I feel can feel...
27
gradually increasing tempo and volume
You and I you and I touched
You and I have You and I You and I touched you and I
You and I have You and I You and I touched you and I
You and I you and I touched

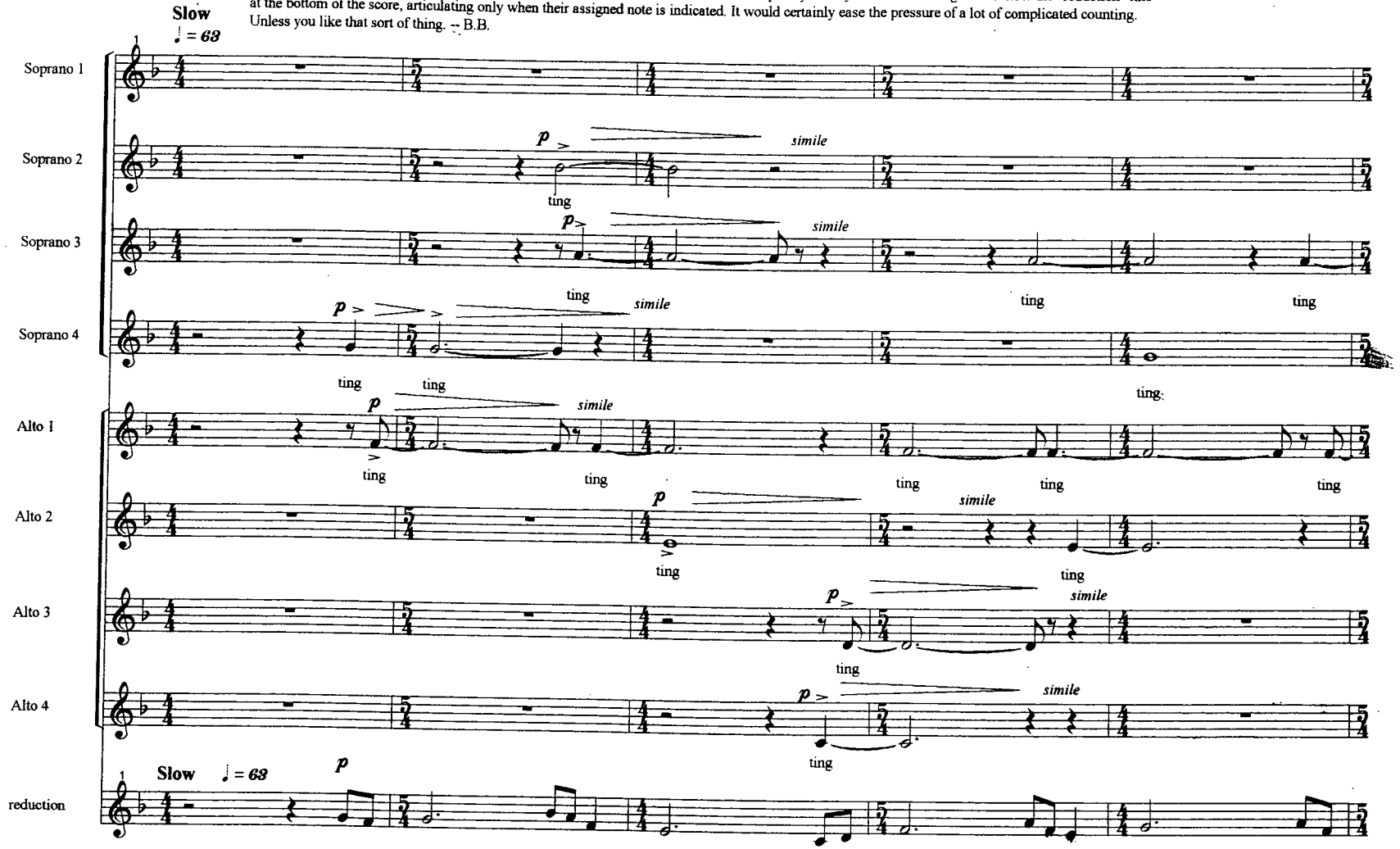

31
♩ = 80
mf
f
S.
A.
T.
B.
You and I can You and I feel You and I can You and I shall
You and I can you and I You and I feel You and I shall
You and I can you and I You and I feel You and I shall
You and I can you and I feel You and I can You and I shall
36
ff
mp
relax: freely ♩ = 56
live shall live! And you and I and
live shall live! And you and I
live shall live! and you and I
live shall live!
41
mp
rit.
you and you; you.
and you you and I; you.
and you you; you.
and you you and I; you.

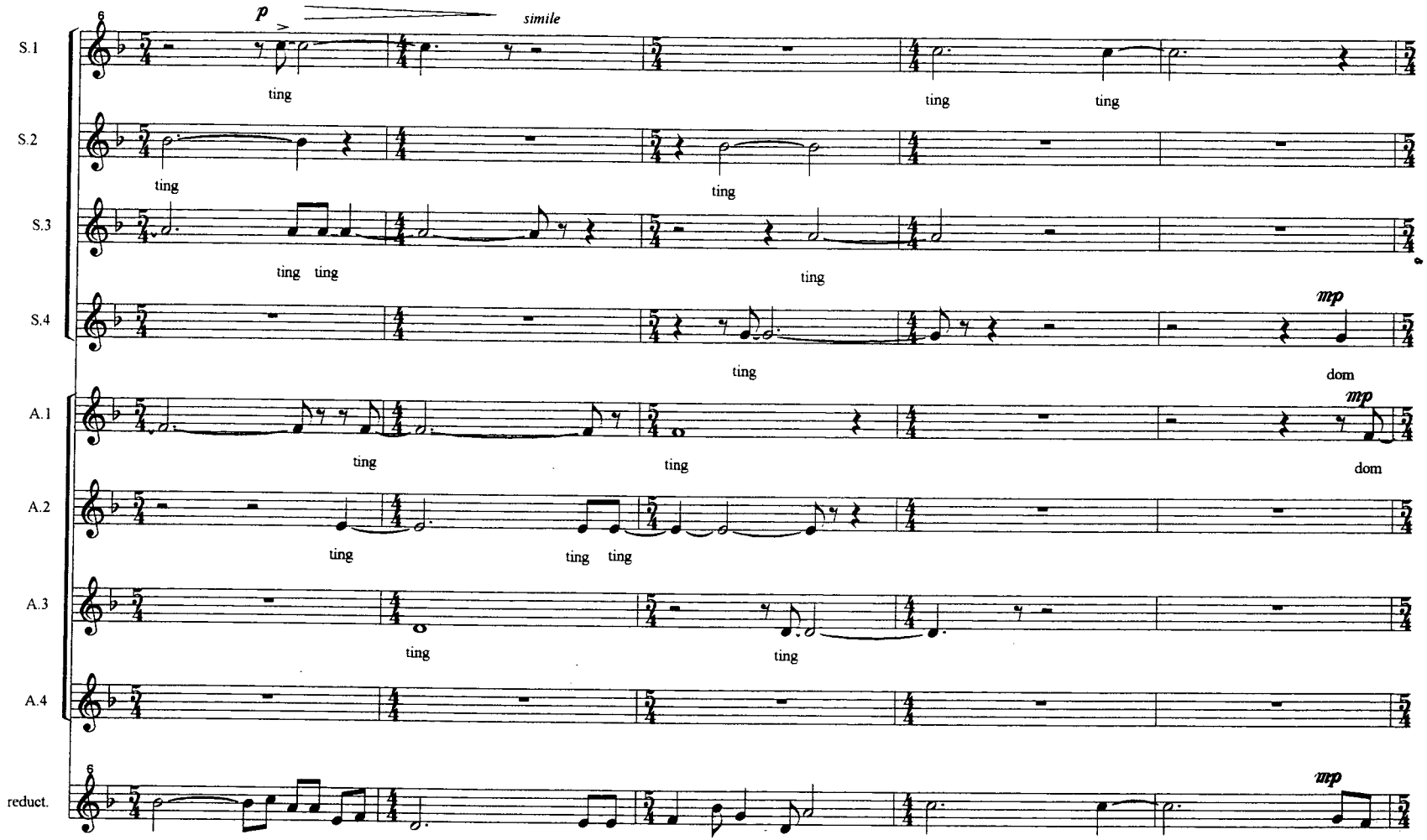
Bells

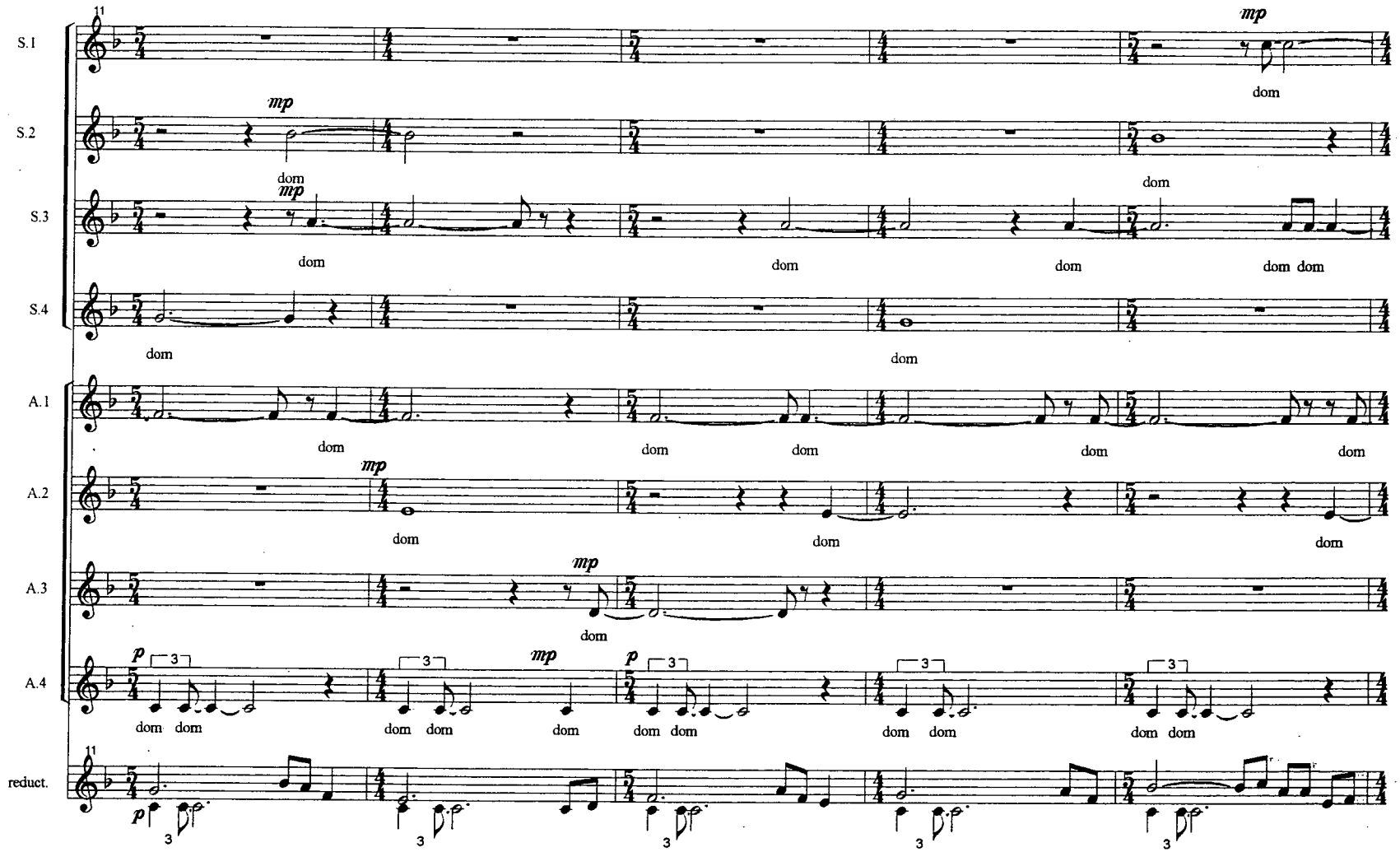
SSSSAAAA

Benjamin Bolden

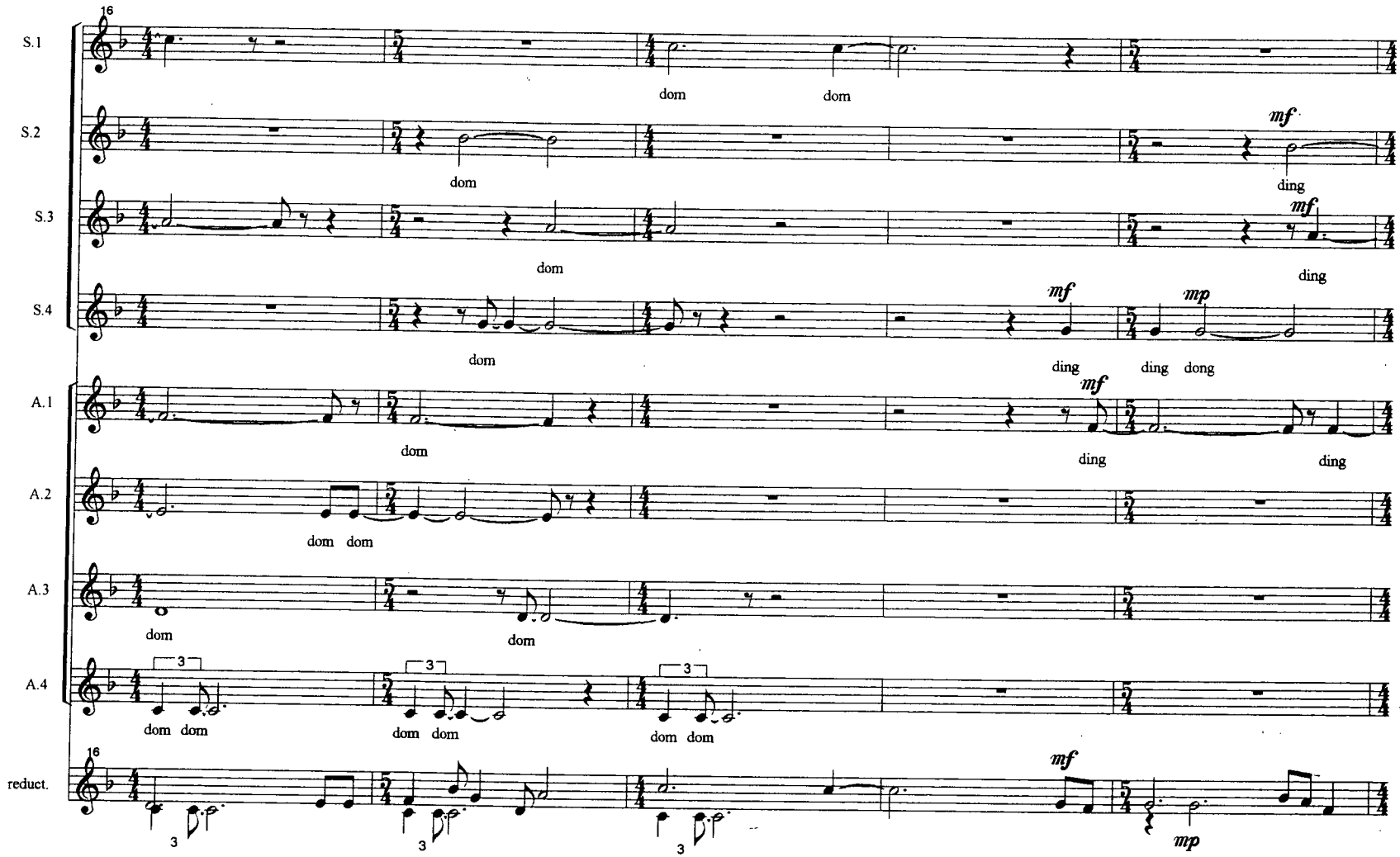
Singers should imitate the sharp attack and decay of a bell. Each "striking" of the bell should last approximately 4 beats (unless, of course, it is followed sooner by another attack); by the fifth beat the sound should have died out completely. It may be easier for singers to follow the "reduction" line at the bottom of the score, articulating only when their assigned note is indicated. It would certainly ease the pressure of a lot of complicated counting. Unless you like that sort of thing. -- B.B.

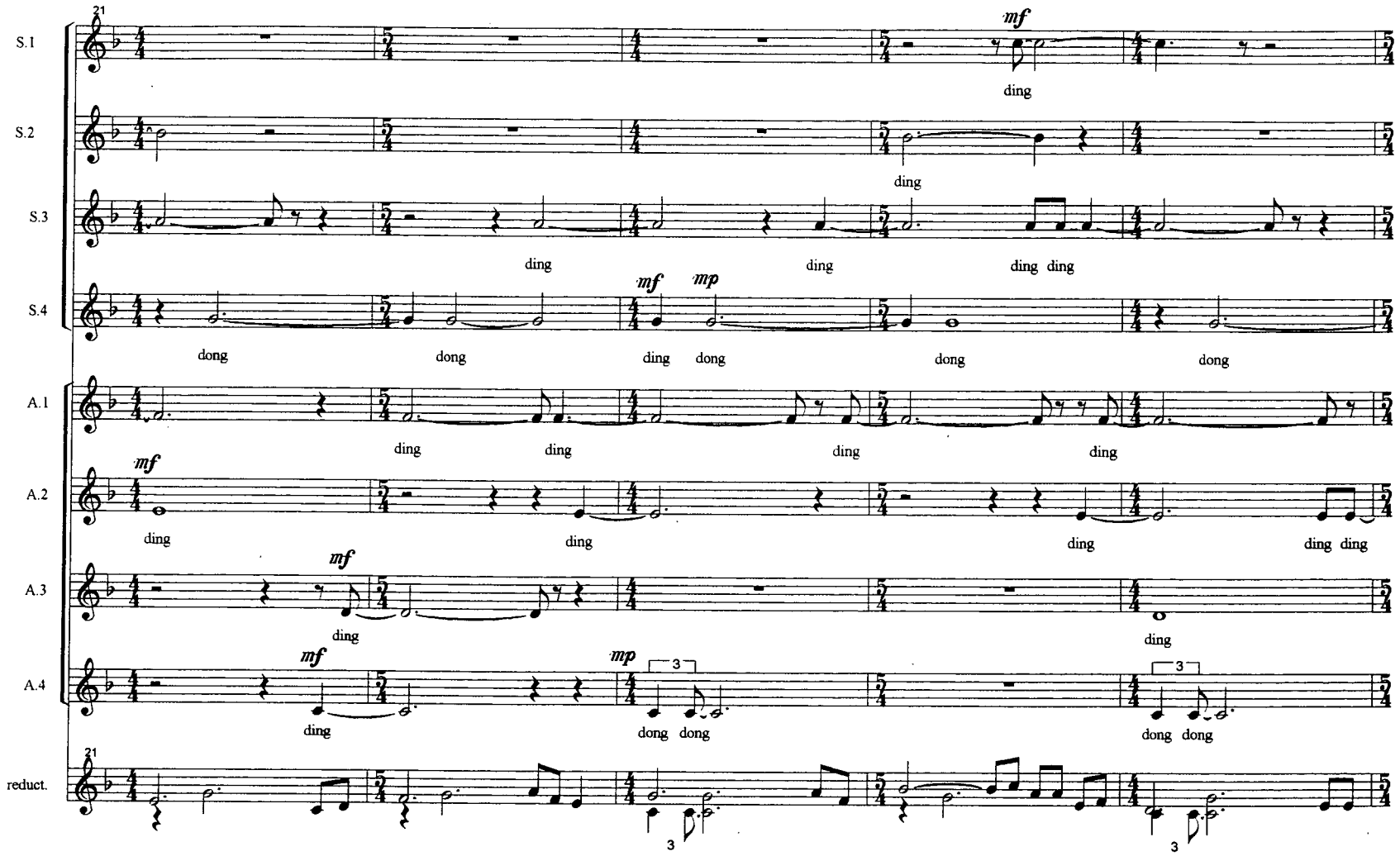


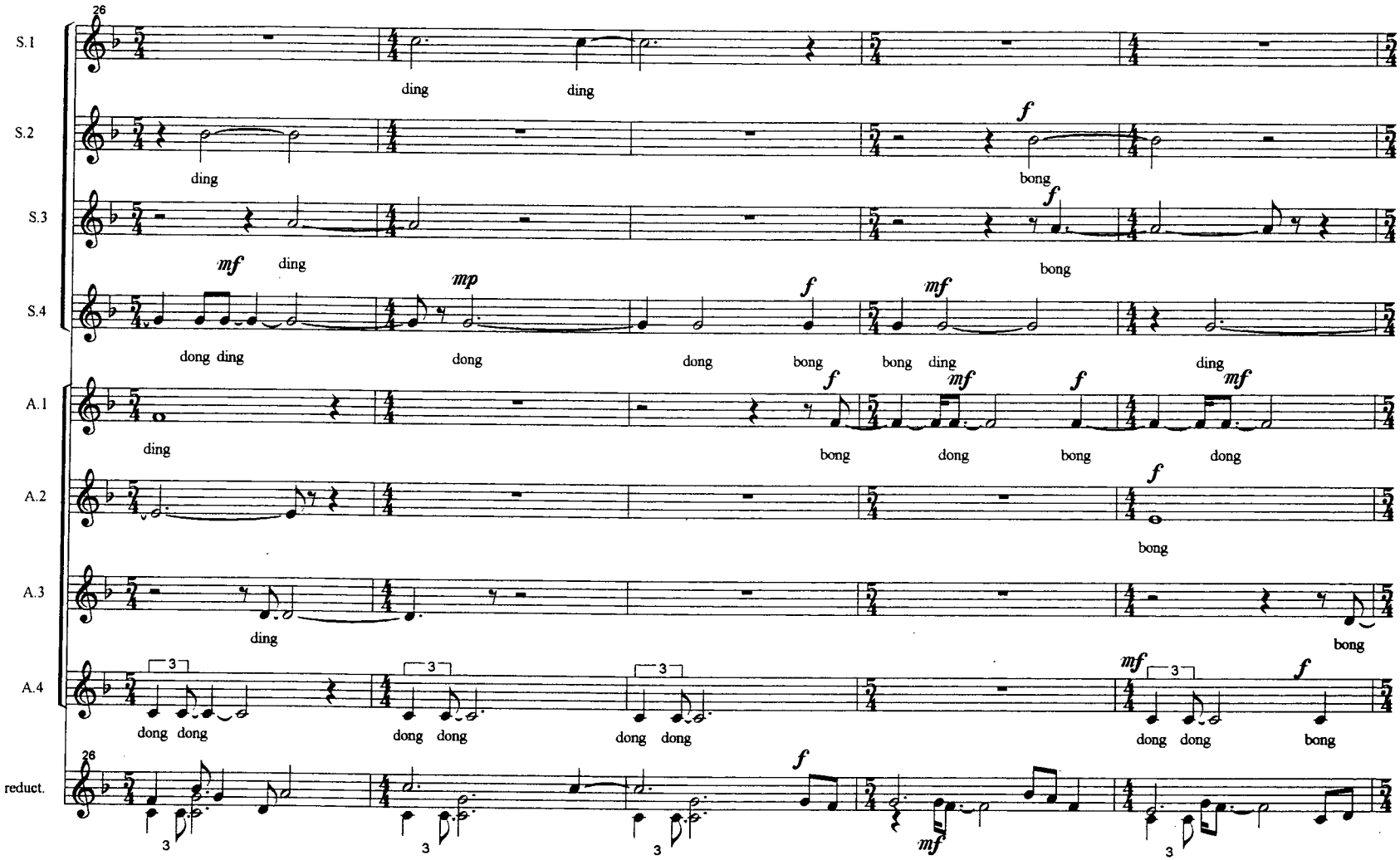

S.1
S.2
S.3
S.4
A.1
A.2
A.3
A.4
reduct.
p
simile
mp
ting
dom

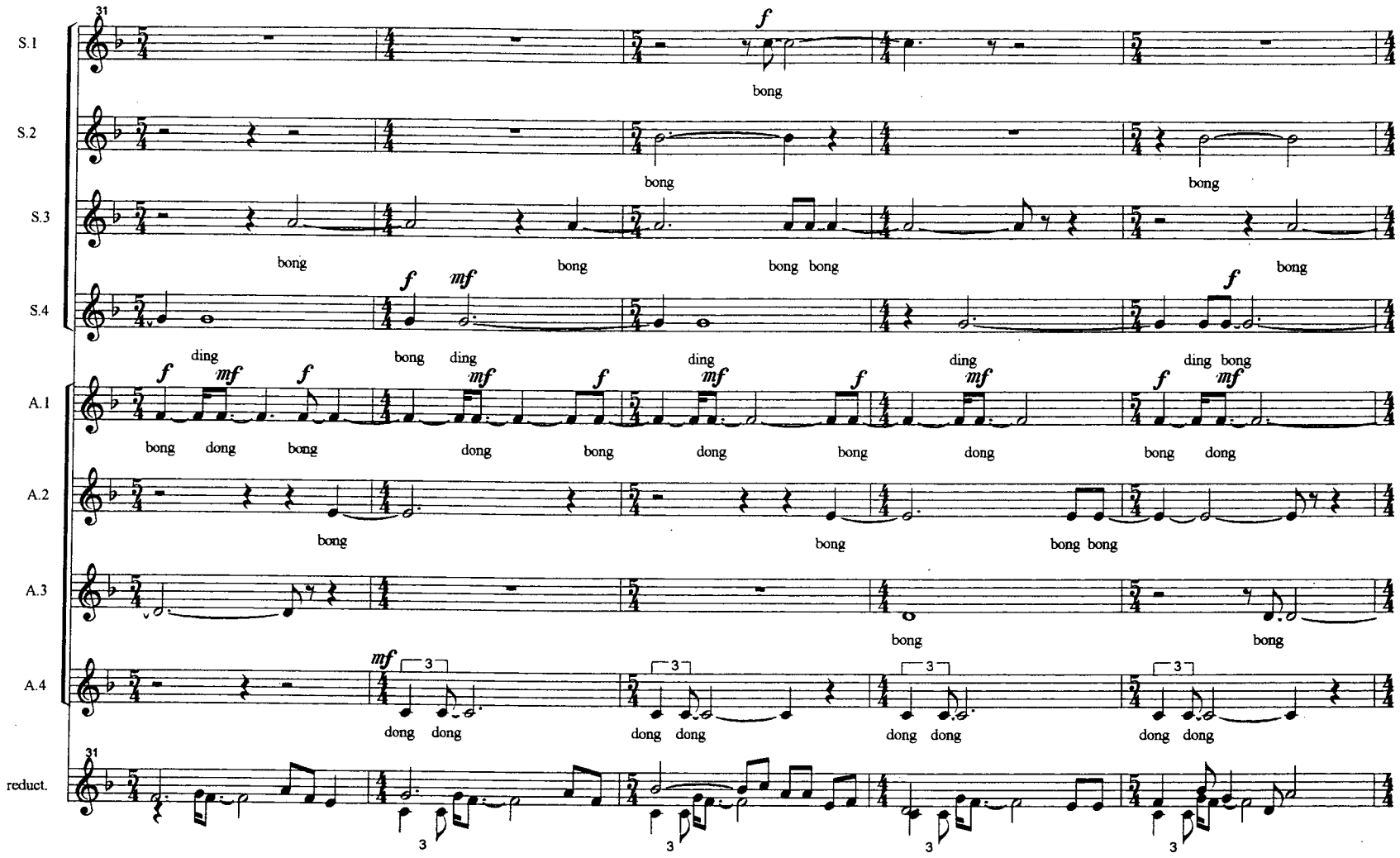


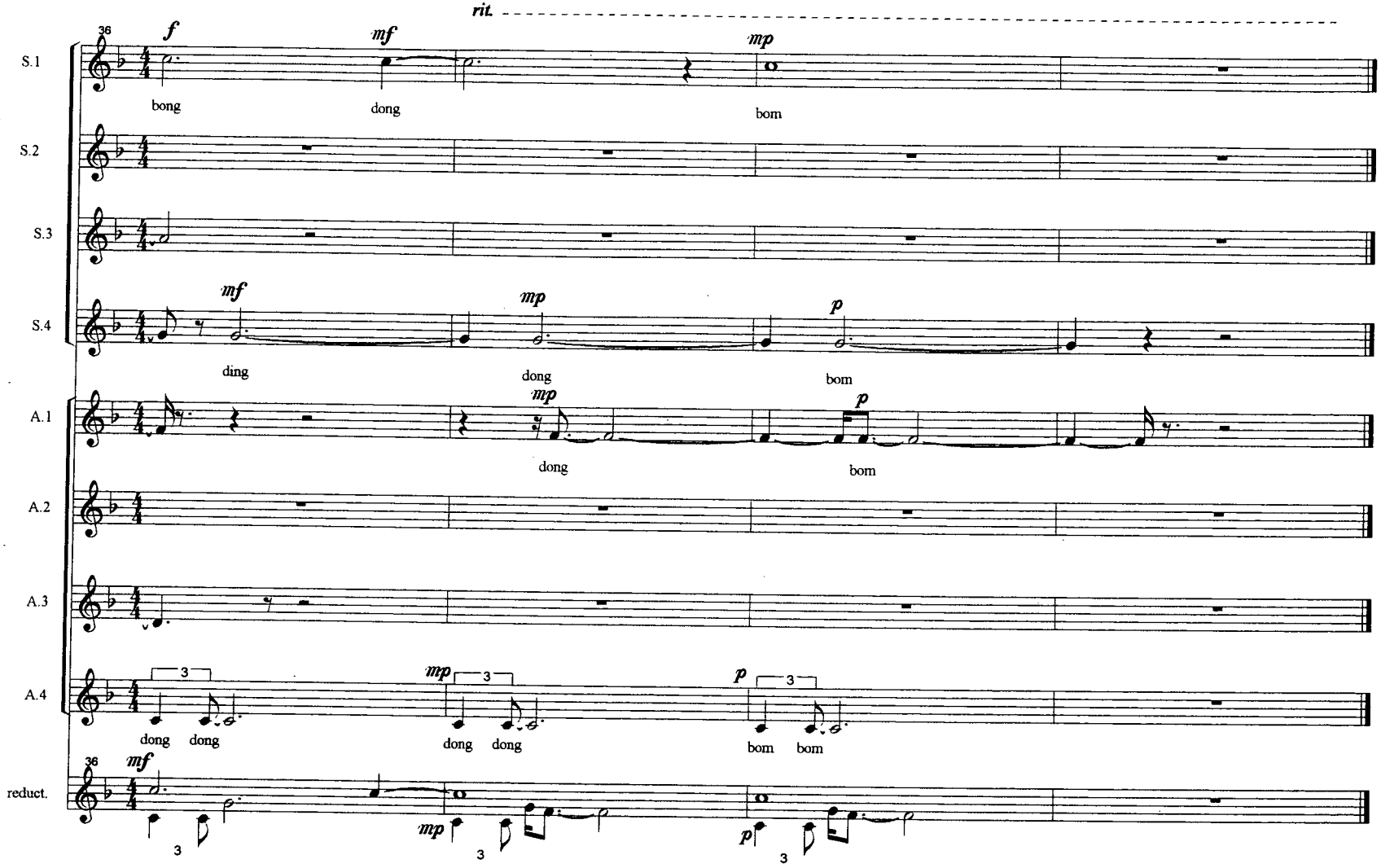
15


16
S.1
S.2
S.3
S.4
A.1
A.2
A.3
A.4
reduct.
dom
dom
dom
dom
dom
dom
dom dom
dom
dom
dom dom
dom dom
dom dom
mf
ding
mf
ding
mf
ding
ding dong
mf
ding
ding
mp
mf
mp
3


21
S.1
S.2
S.3
S.4
A.1
A.2
A.3
A.4
reduct.
mf
mp
ding
dong
ding dong
dong dong
3


26
S.1
ding
ding
S.2
ding
f
bong
S.3
mf
ding
f
bong
S.4
dong ding
mp
dong
dong
f
bong
mf
bong ding
ding
A.1
ding
f
bong
mf
dong
f
bong
mf
dong
A.2
f
bong
A.3
ding
bong
A.4
3
dong dong
3
dong dong
3
dong dong
mf
3
dong dong
f
bong
26
reduct.
3
3
3
f
mf
3


S.1
S.2
S.3
S.4
A.1
A.2
A.3
A.4
reduct.
31
bong
bong
bong
bong
bong
bong bong
bong
ding
bong ding
ding
ding
ding bong
bong dong bong
dong
bong
dong
bong
dong
bong dong
bong
bong
bong bong
bong
bong
dong dong
dong dong
dong dong
dong dong


rit.
36
S.1
f
mf
mp
bong
dong
bom
S.2
S.3
S.4
mf
mp
p
ding
dong
bom
A.1
mp
p
dong
bom
A.2
A.3
A.4
3
mp
p
dong dong
dong dong
bom bom
reduct.
36
mf
mp
p
3
3
3

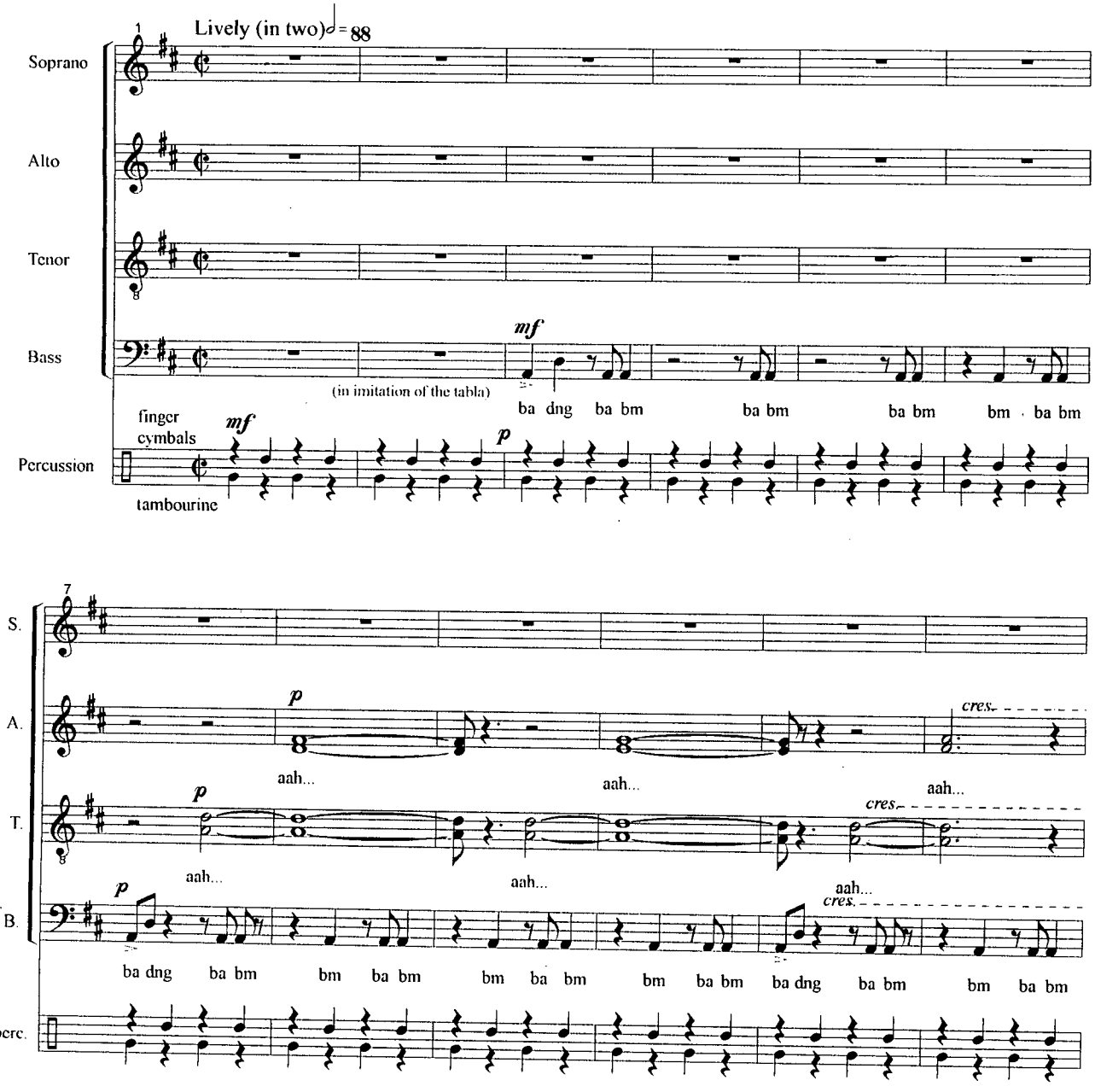
Ganapati Vandana

SATB with Percussion

Indian Folk Song

arr. by Benjamin Bolden

In imitation of the relaxed vocal style of an Indian folk song, singers should be encouraged to employ a nasal tone quality, with little to no vibrato. Swooping up to pitches is entirely acceptable, as is falling away from them.



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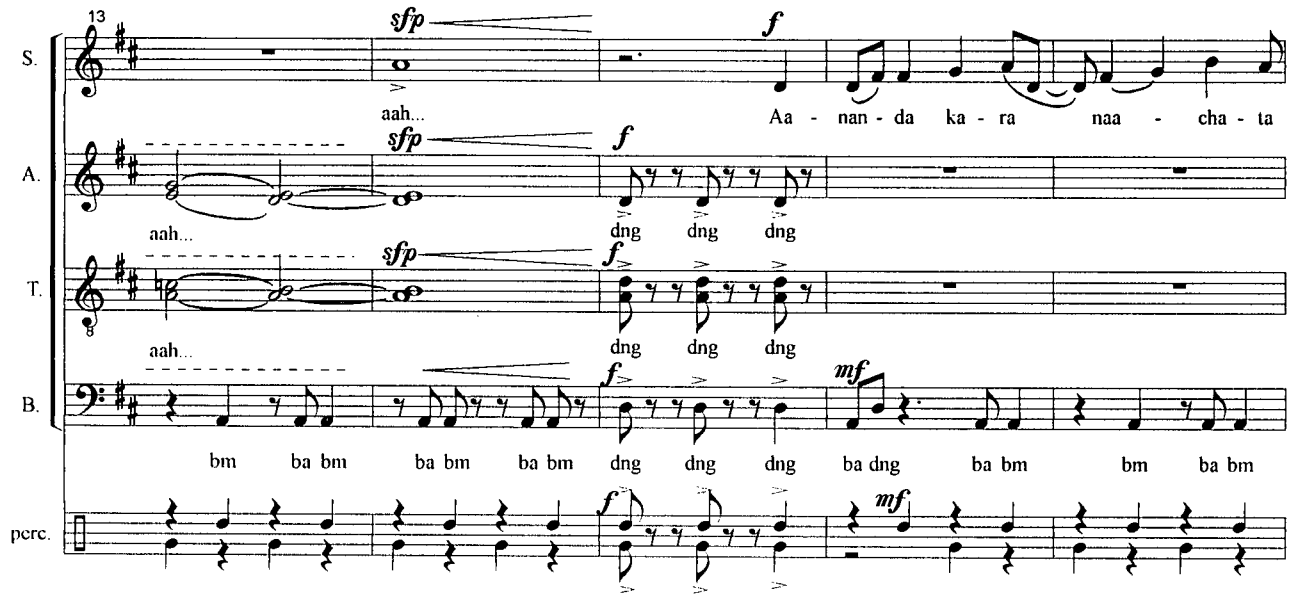
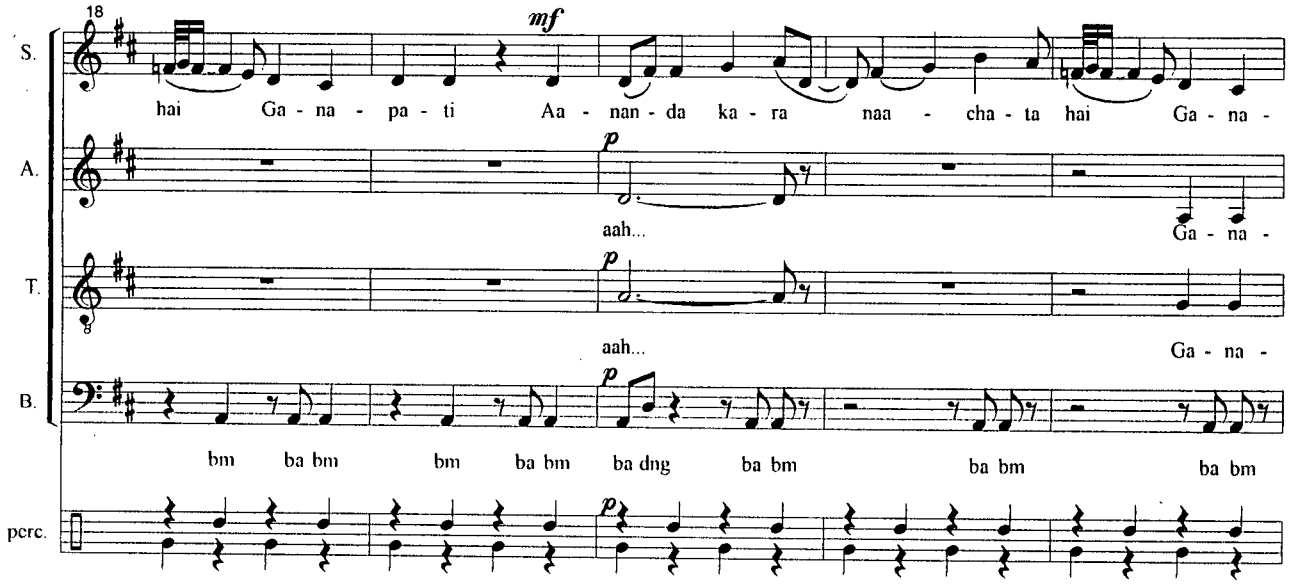
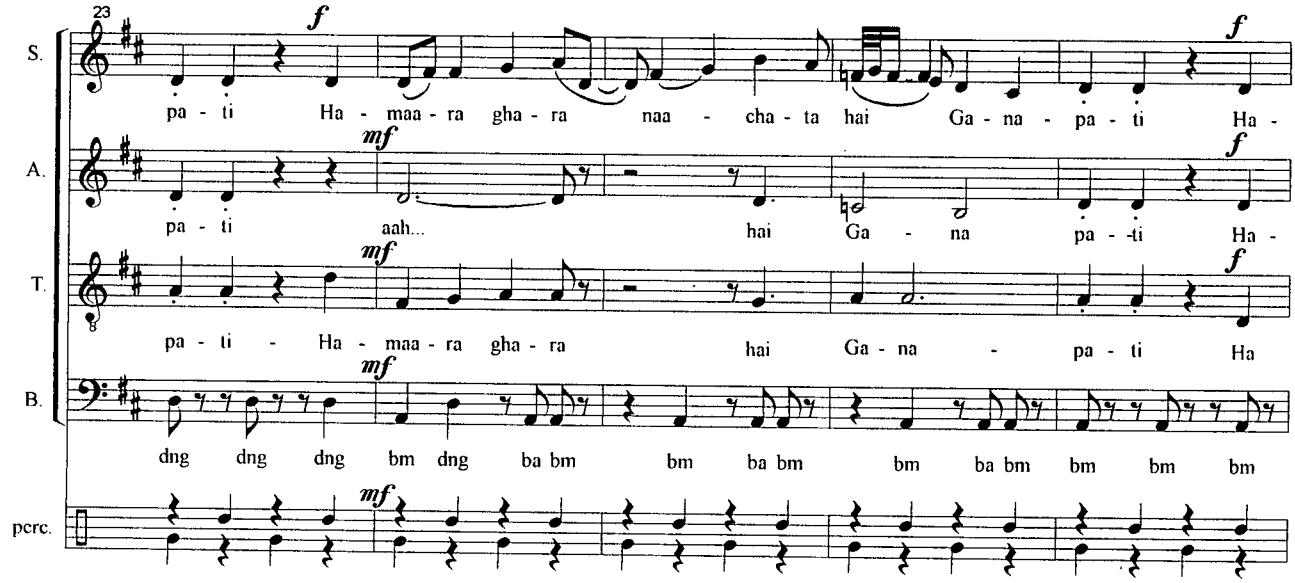
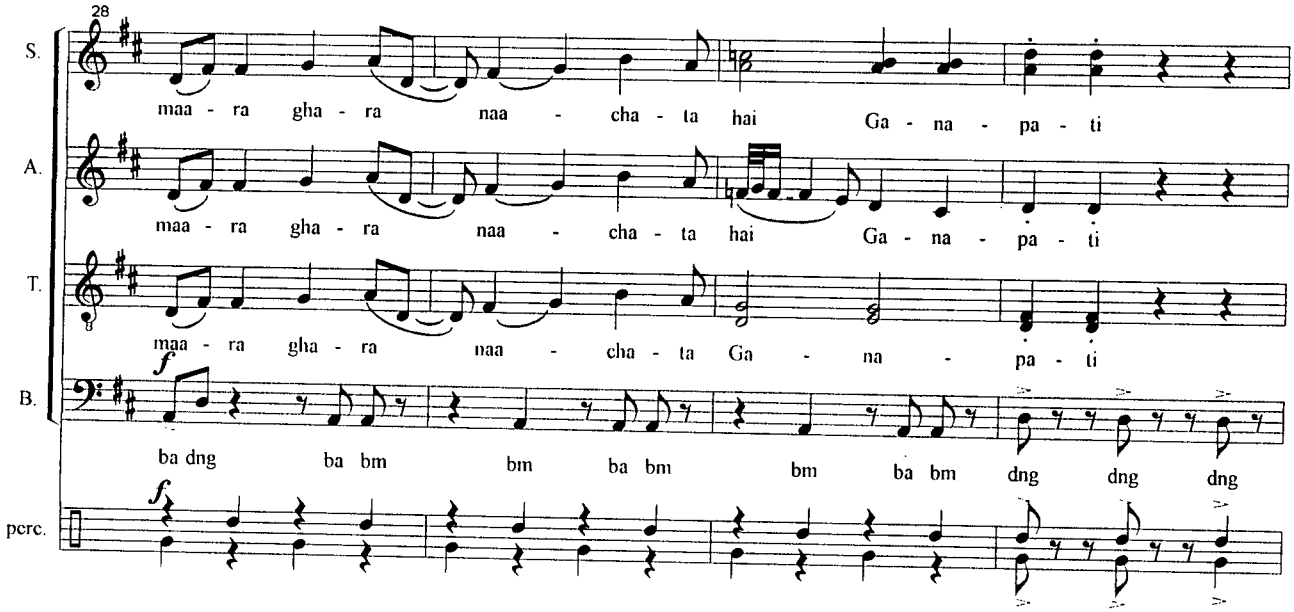
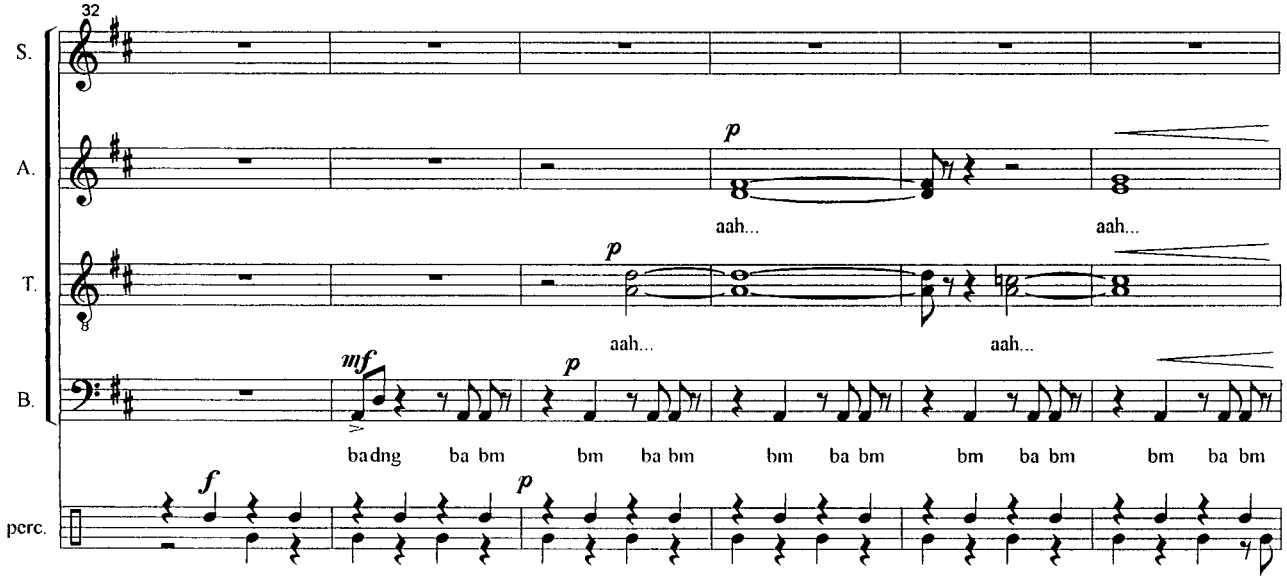
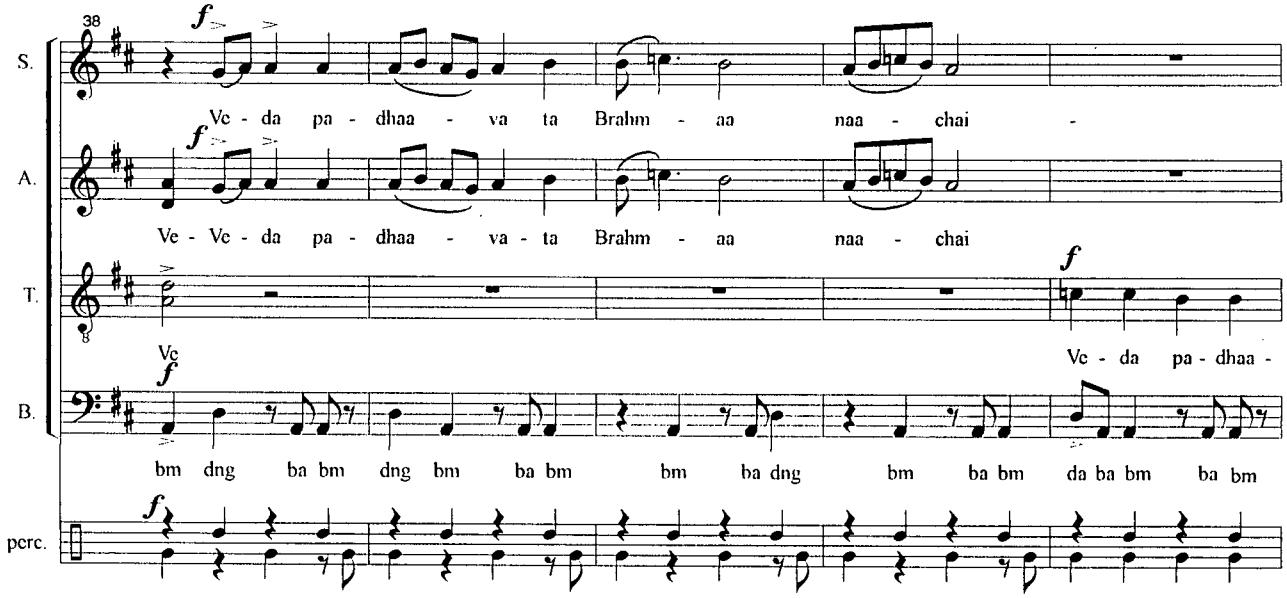

13
S.
A.
T.
B.
perc.
sfp
f
aah...
Aa - nan - da ka - ra naa - cha - ta
dng dng dng
bm ba bm ba bm ba bm dng dng dng ba dng ba bm bm ba bm
mf

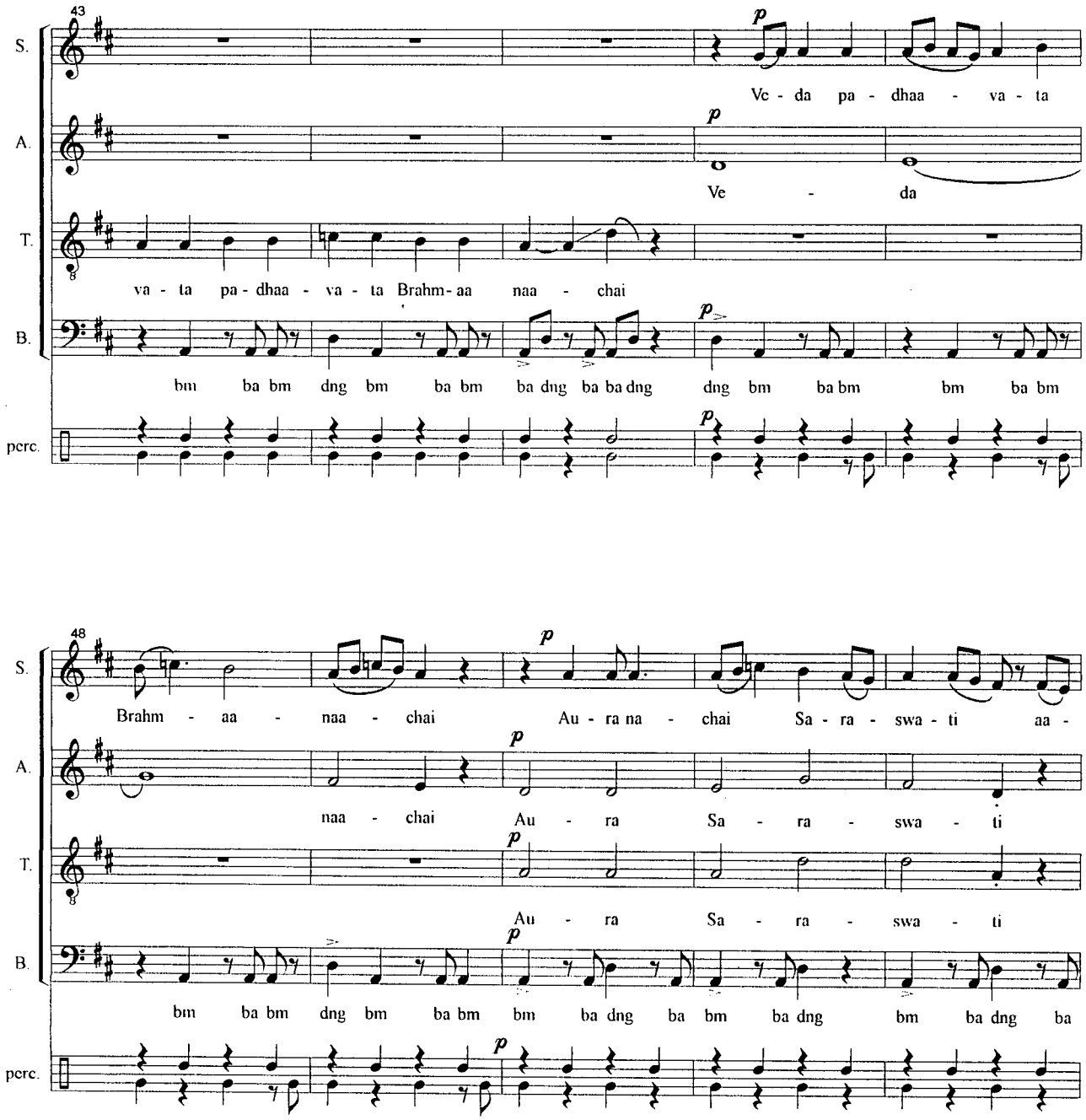

18
S.
A.
T.
B.
perc.
mf
hai Ga - na - pa - ti Aa - nan - da ka - ra naa - cha - ta hai Ga - na -
p
aah...
Ga - na -
bm ba bm bm ba bm ba dng ba bm ba bm ba bm


23
S.
A.
T.
B.
perc.
f
mf
pa - ti Ha - maa - ra gha - ra naa - cha - ta hai Ga - na - pa - ti Ha -
pa - ti aah... hai Ga - na pa - ti Ha -
pa - ti - Ha - maa - ra gha - ra hai Ga - na - pa - ti Ha
dng dng dng bm dng ba bm bm ba bm bm ba bm bm bm bm

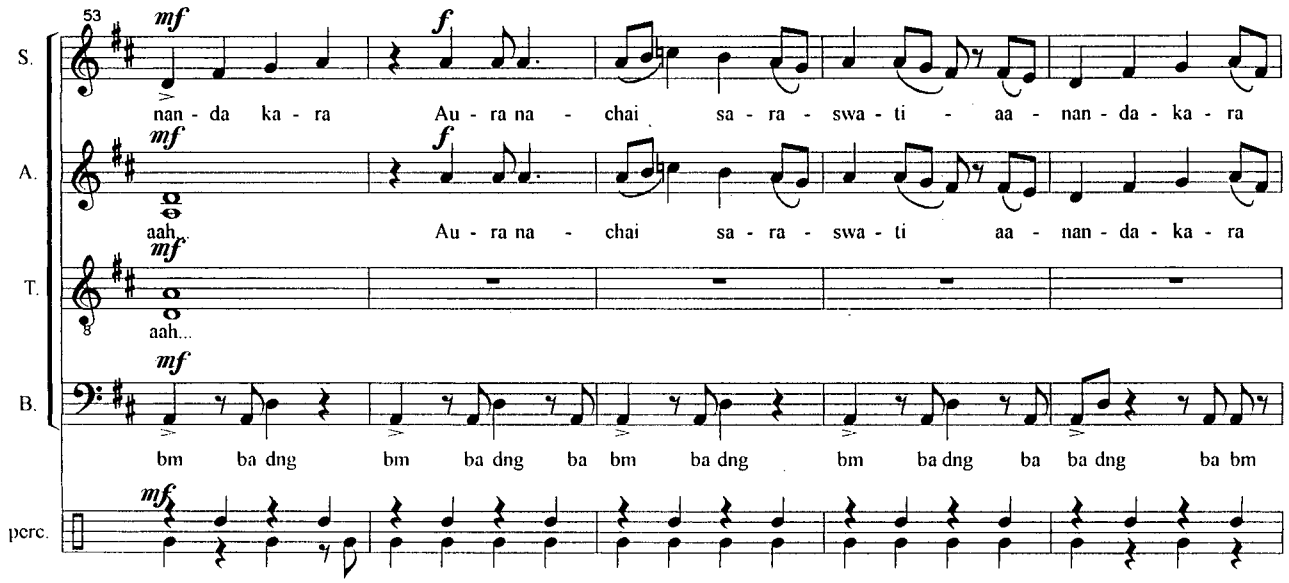

28
S.
A.
T.
B.
perc.
f
maa - ra gha - ra naa - cha - ta hai Ga - na - pa - ti
maa - ra gha - ra naa - cha - ta hai Ga - na - pa - ti
maa - ra gha - ra naa - cha - ta Ga - na - pa - ti
ba dng ba bm bm ba bm bm ba bm dng dng dng

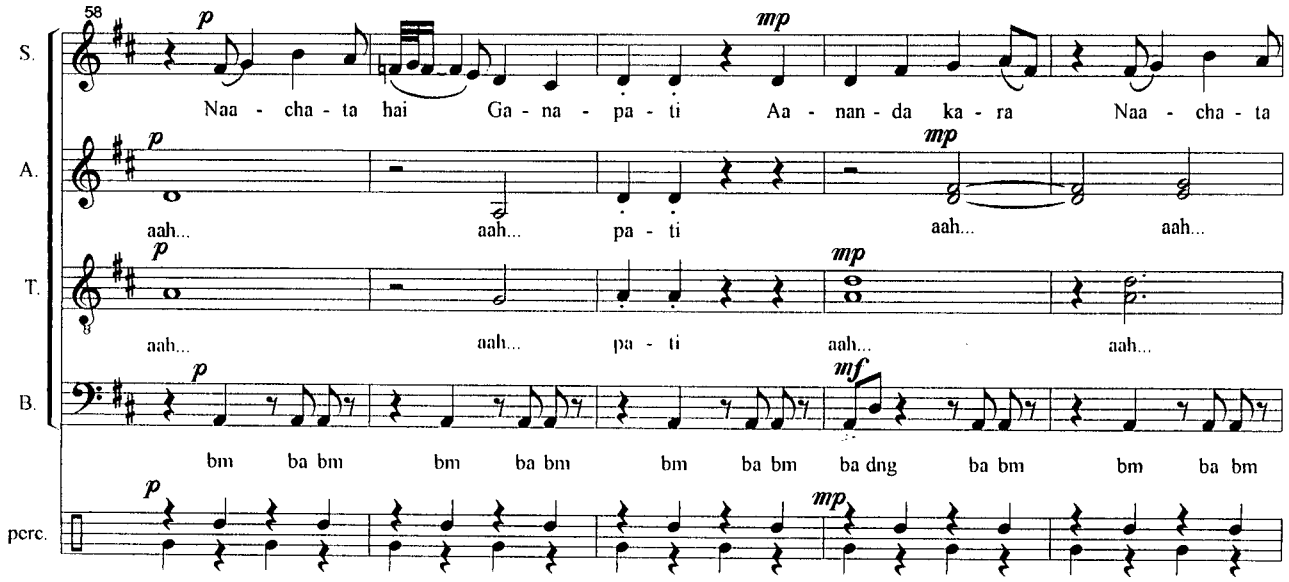

32
S.
A.
T.
B.
perc.
p
aah...
aah...
mf
badng ba bm bm ba bm bm ba bm bm ba bm bm ba bm

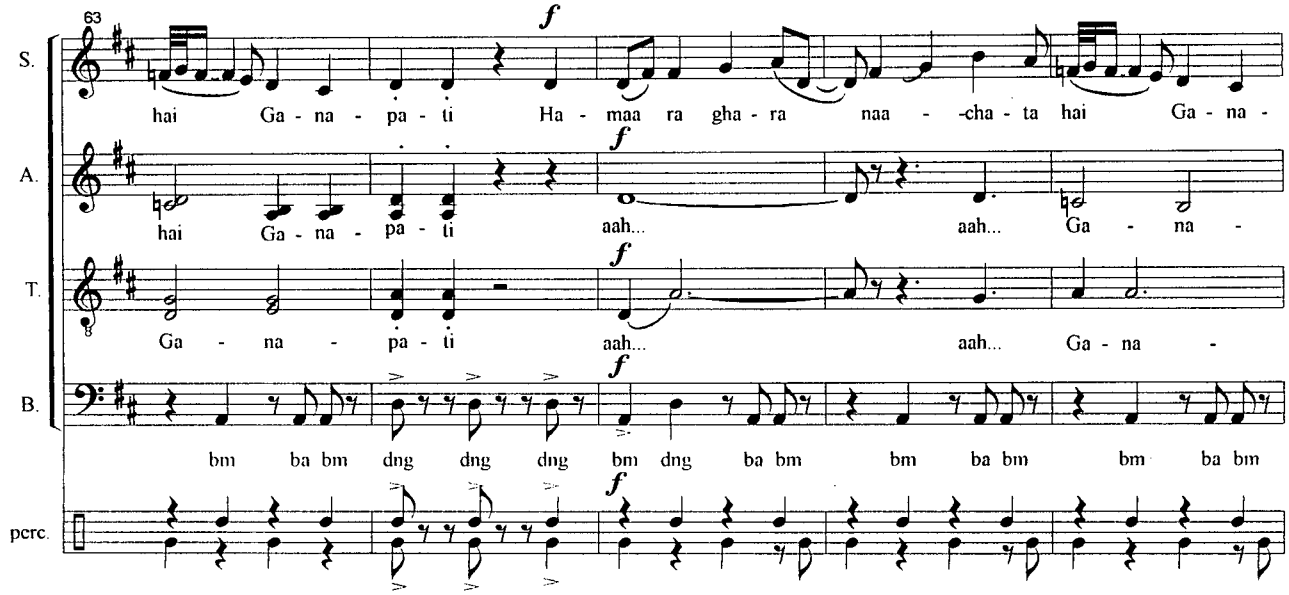

38
S.
A.
T.
B.
perc.
f
Ve - da pa - dhaa - va ta Brahm - aa naa - chai -
Ve - Ve - da pa - dhaa - va - ta Brahm - aa naa - chai
Ve
Ve - da pa - dhaa -
bm dng ba bm dng bm ba bm bm ba dng bm ba bm da ba bm ba bm

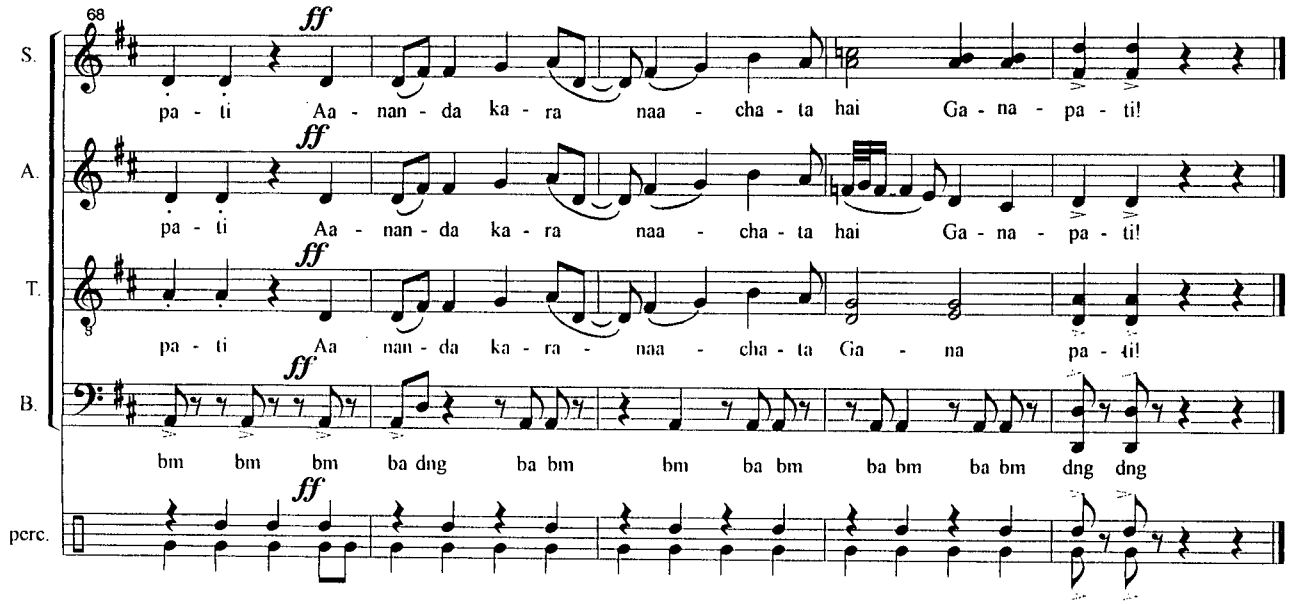

43
S.
A.
T.
B.
perc.
p
Ve - da pa - dhaa - va - ta
Ve - da
va - ta pa - dhaa - va - ta Brahm - aa naa - chai
bm ba bm dng bm ba bm ba dng ba ba dng dng bm ba bm bm ba bm
48
Brahm - aa - naa - chai Au - ra na - chai Sa - ra - swa - ti aa -
naa - chai Au - ra Sa - ra - swa - ti
Au - ra Sa - ra - swa - ti
bm ba bm dng bm ba bm bm ba dng ba bm ba dng bm ba dng ba

6


53
mf
f
S.
nan - da ka - ra Au - ra na - chai sa - ra - swa - ti - aa - nan - da - ka - ra
A.
aah... Au - ra na - chai sa - ra - swa - ti aa - nan - da - ka - ra
T.
aah...
B.
bm ba dng bm ba dng ba bm ba dng bm ba dng ba ba dng ba bm
perc.


58
p
mp
S.
Naa - cha - ta hai Ga - na - pa - ti Aa - nan - da ka - ra Naa - cha - ta
A.
aah... aah... pa - ti aah... aah...
T.
aah... aah... pa - ti aah... aah...
B.
mf
bm ba bm bm ba bm bm ba bm ba dng ba bm bm ba bm
perc.


63
S.
A.
T.
B.
perc.
f
hai Ga - na - pa - ti Ha - maa ra gha - ra naa - -cha - ta hai Ga - na -
hai Ga - na - pa - ti aah... aah... Ga - na -
Ga - na - pa - ti aah... aah... Ga - na -
bm ba bm dng dng dng bm dng ba bm bm ba bm bm ba bm


68
S.
A.
T.
B.
perc.
ff
pa - ti Aa - nan - da ka - ra naa - cha - ta hai Ga - na - pa - ti!
pa - ti Aa - nan - da ka - ra naa - cha - ta hai Ga - na - pa - ti!
pa - ti Aa nan - da ka - ra - naa - cha - ta Ga - na pa - ti!
bm bm bm ba dng ba bm bm ba bm ba bm ba bm dng dng

Ganapati Vandana--*Ganesha's Song of Praise*

North Indian (Hindu) Folk Song

Aananda kara naachata hai Ganapati	*Joyfully doing dances is Ganesha*
Hamaara ghara naachata hai Ganapati	*At our house is dancing Ganesha*
Veda padhaavata Brahmaa naachai	*Brahma dances the teaching of the Vedas*
Aura naachai Saraswati aananda kara	*Also dances Saraswati, joyfully*
Naachata hai Ganapati	*Ganesha is dancing*

Ganesha -- In Hindu mythology, Ganesha is the god of wisdom and good luck, and lord of the *Ganas*, or lesser deities. He was the son of *Siva*, the destroyer, and is invoked at the beginning of a journey, or when commencing important work, and on the first pages of books.

Brahma -- The Absolute god, originally conceived as entirely impersonal. Later Brahma was endowed with a personality and became the Creator of the universe, the first in the divine Triad. The Brahmins claim Brahma as the founder of their religious system.

Vedas -- The four sacred books of the Brahmins. The first consists of hymns, the second of chants, the third mainly of sacrificial prayers in prose and verse, and the fourth largely of hymns and spells concerned with superstitious practices. The word *Veda* means "knowledge".

Saraswati -- The goddess of learning, wisdom, and the arts.

Four Celtic Folk Songs

for my mother
who gave her songs to me

1. **Sally Free and Easy**
2. **Lie Easy My Laddie**
3. **Waiting**
4. **Sixteen Come Sunday**

29

Baritone Voice
Flute
Clarinet (A and Bb)
Harp
Viola
Cello

final revision: April 1997

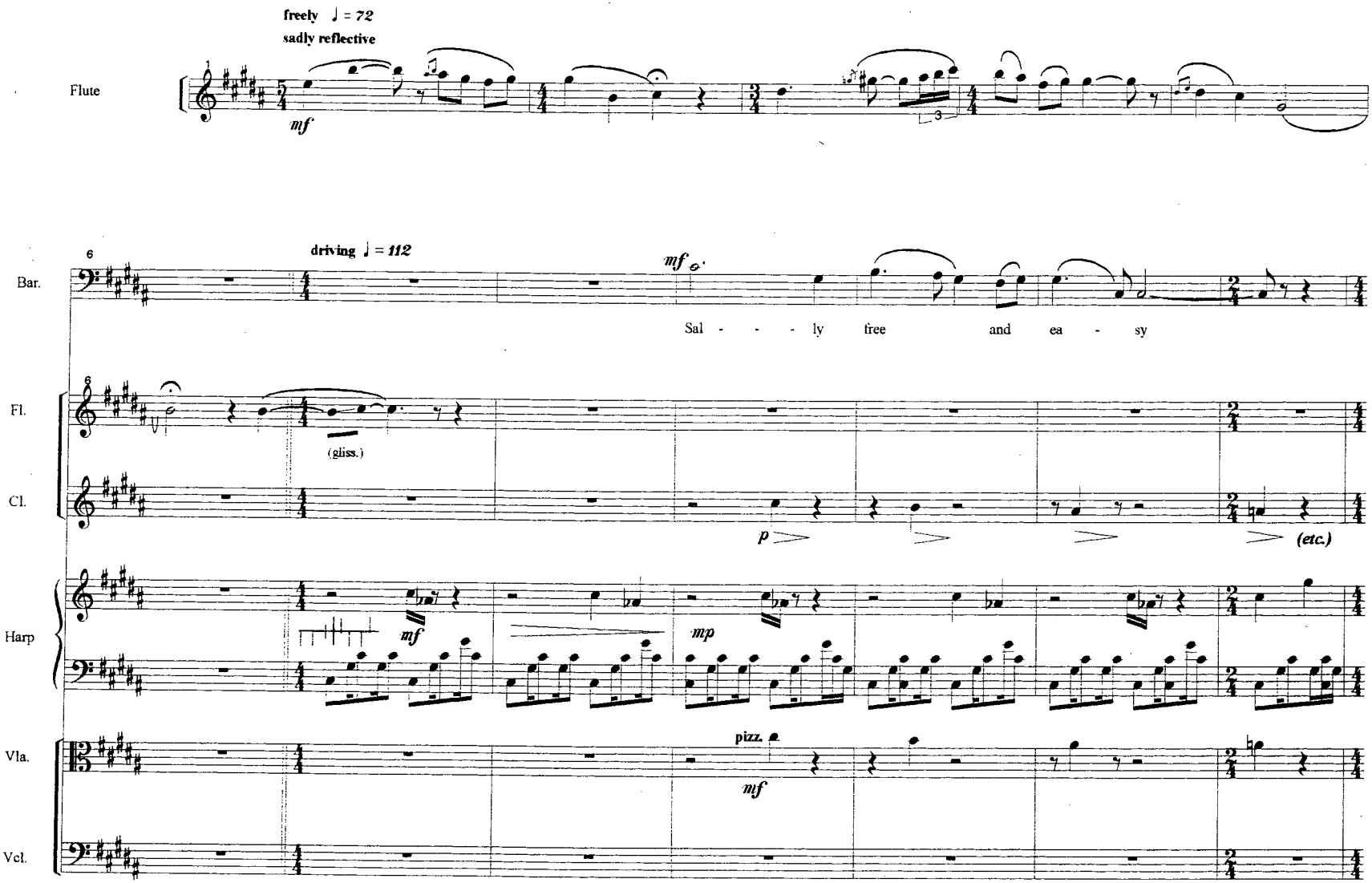
Benjamin Bolden

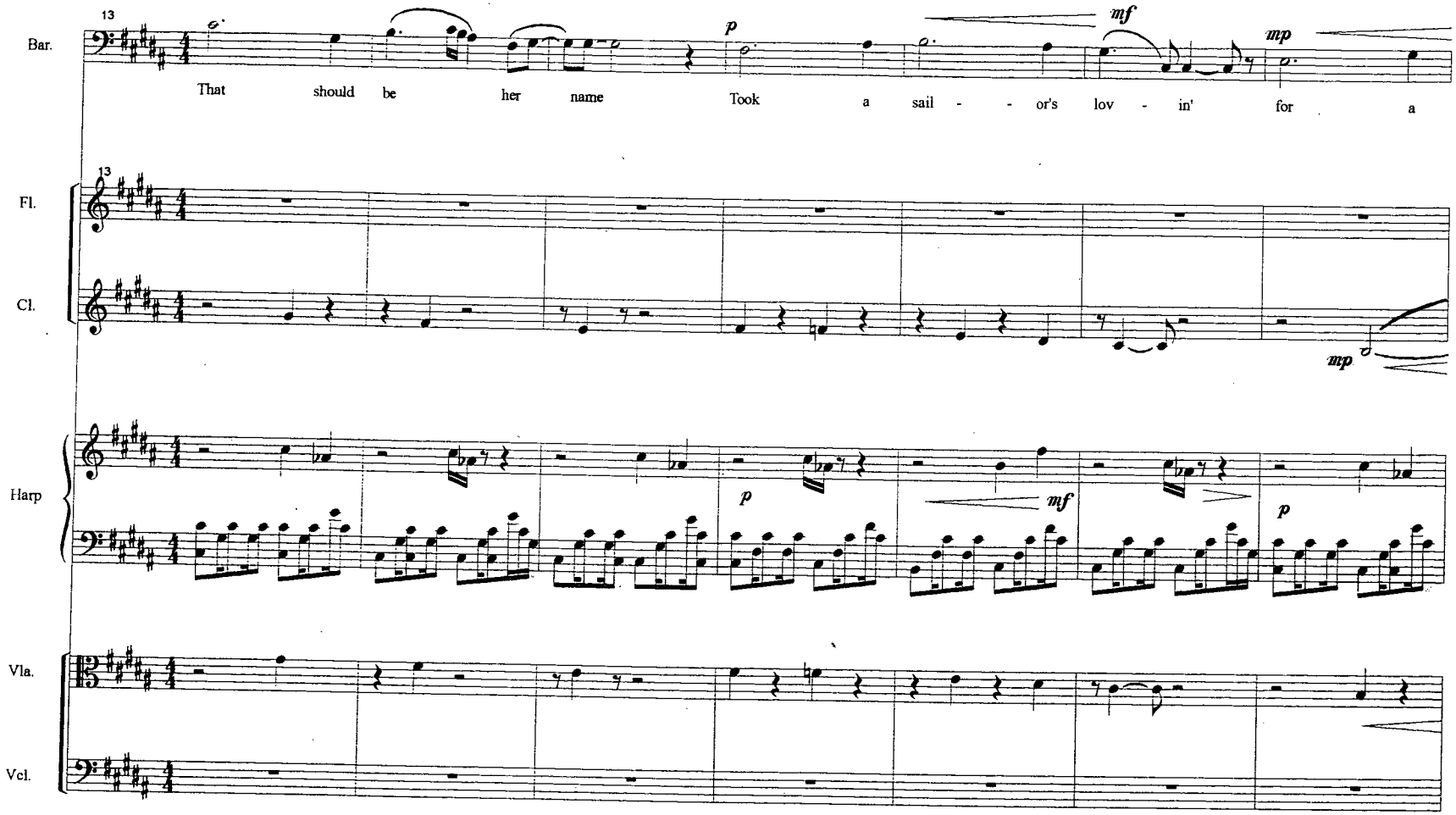
Conductor Score in C

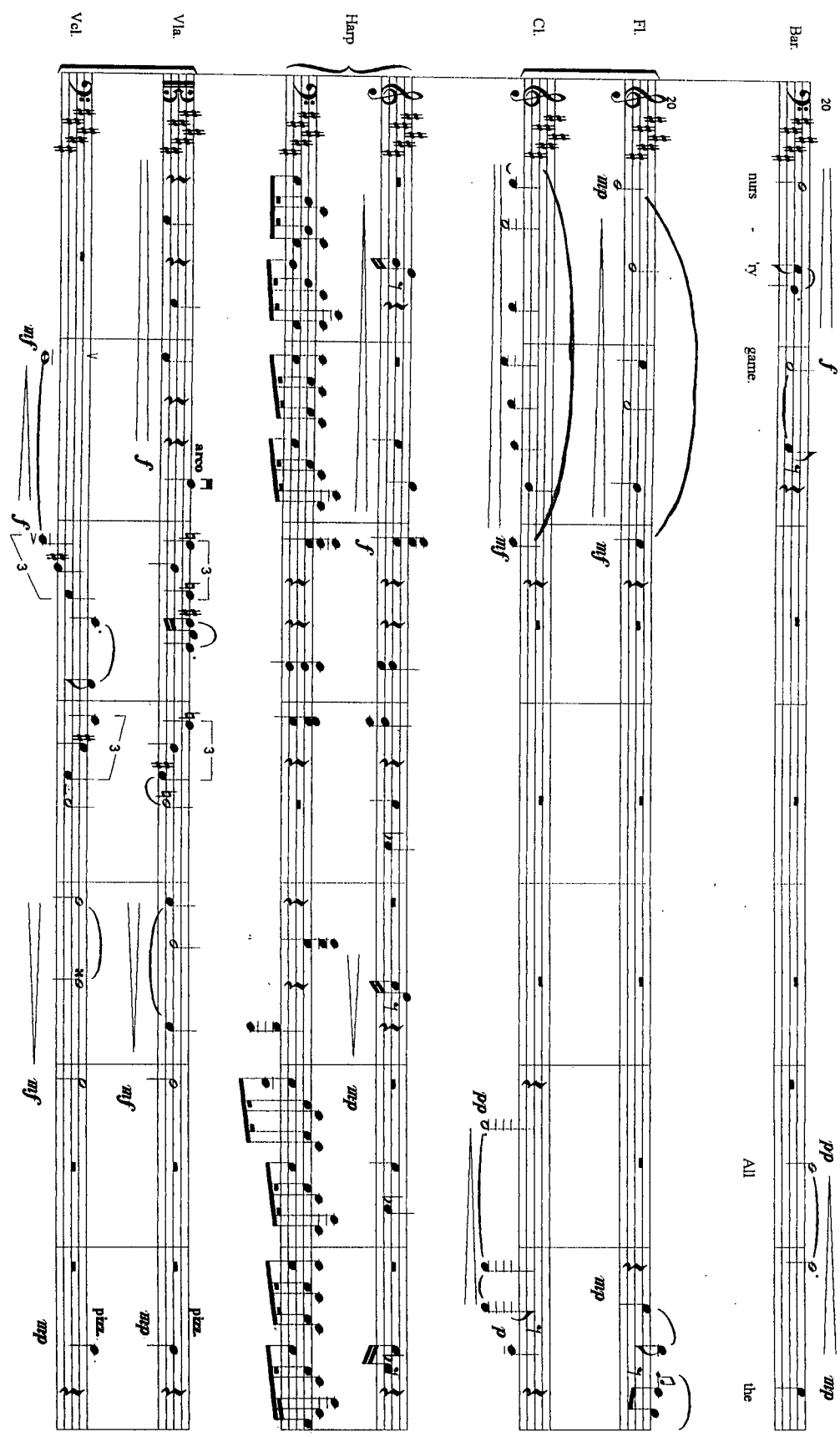
Sally Free and Easy

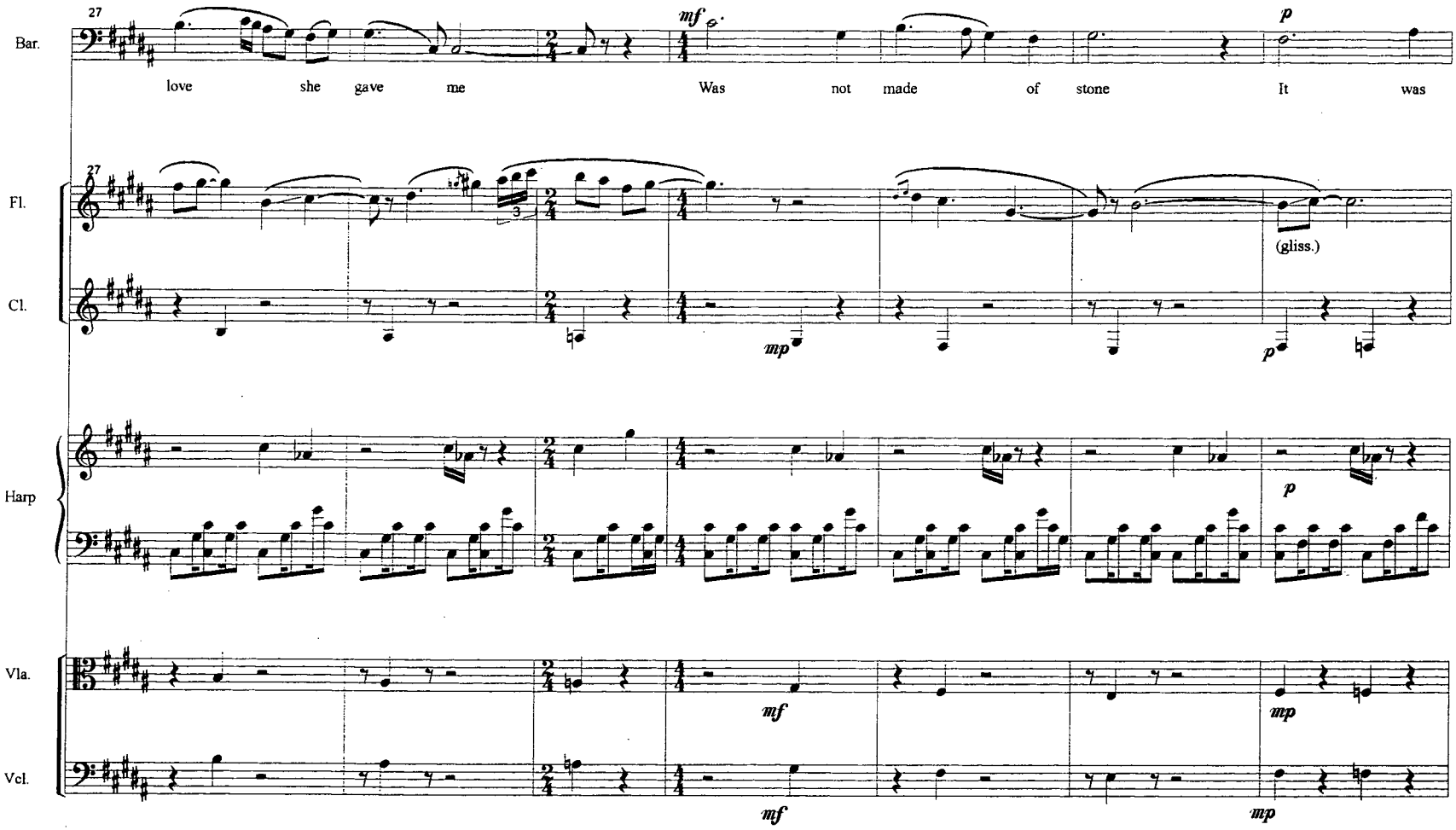
for Chamber Ensemble
Baritone voice, Flute, Clarinet, HarpViola and 'Cello

Benjamin Bolden



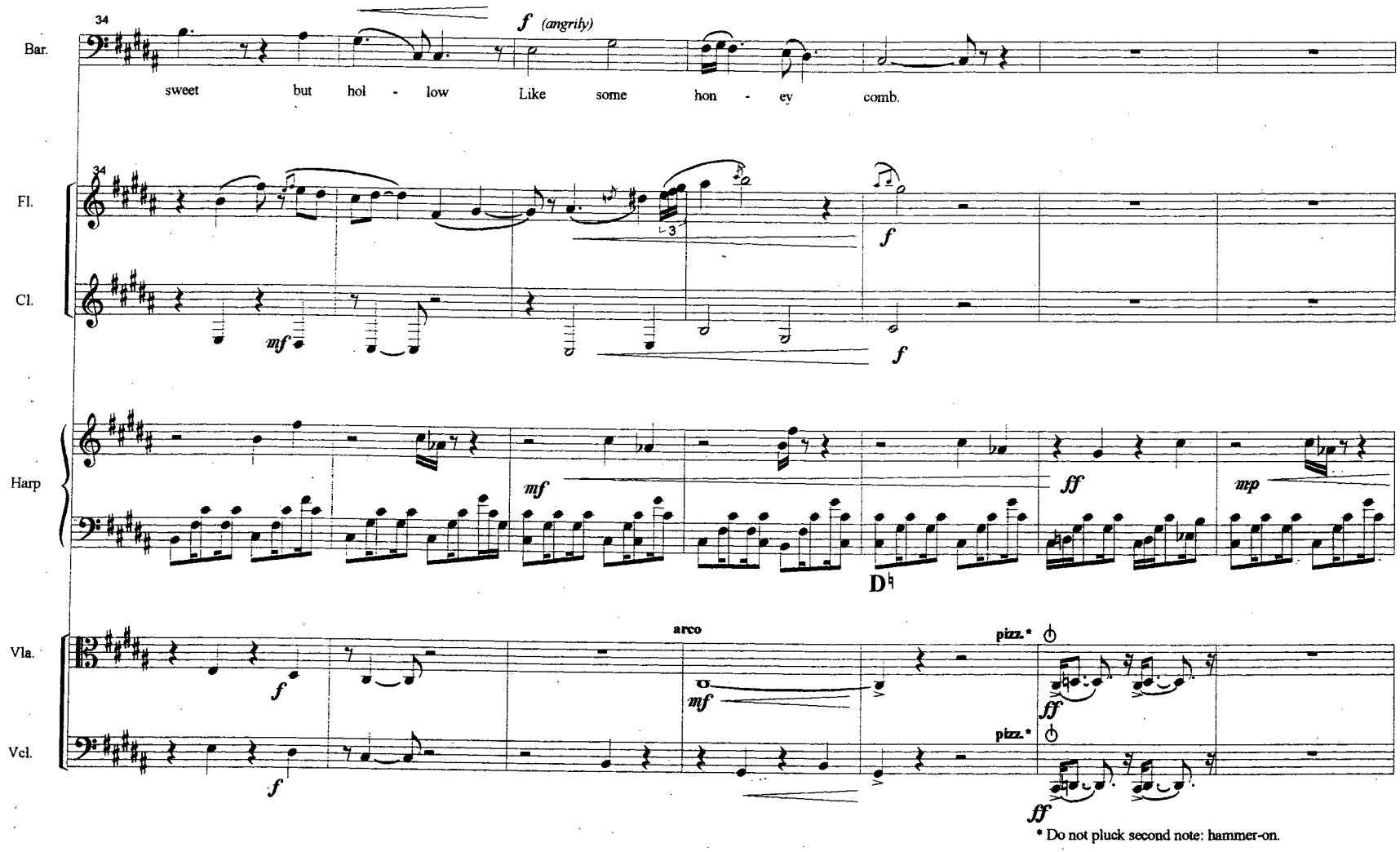

13
Bar.
That should be her name Took a sail - - or's lov - in' for a
p
mf
mp
Fl.
Cl.
mp
Harp
p
mf
p
Vla.
Vcl.

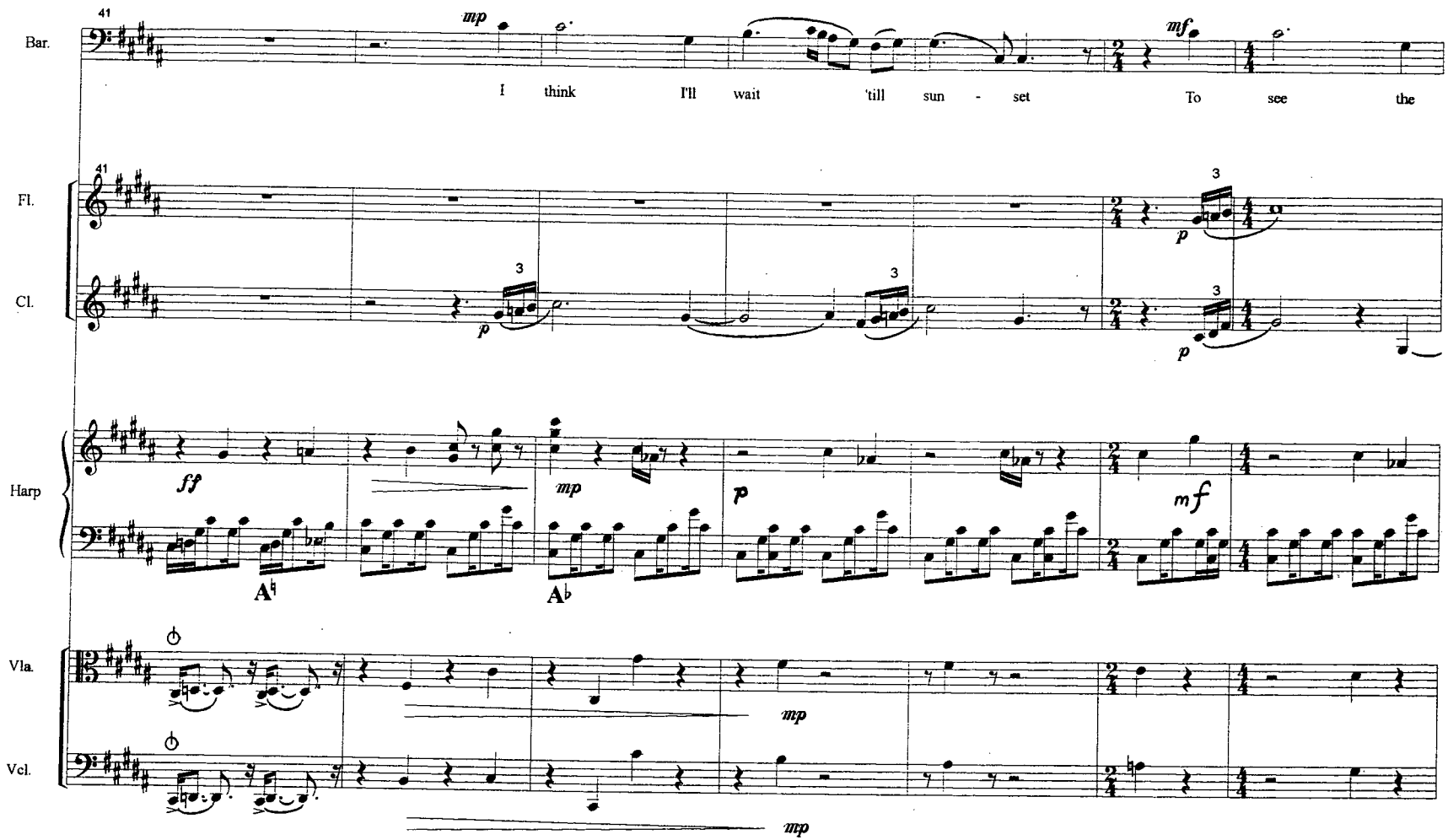

Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
20
nurs - 'ry game.
All the
arco
pizz.


27
Bar.
love she gave me
mf
Was not made of stone
p
It was
27
Fl.
(gliss.)
Cl.
mp
p
Harp
p
Vla.
mf
mp
Vcl.
mf
mp

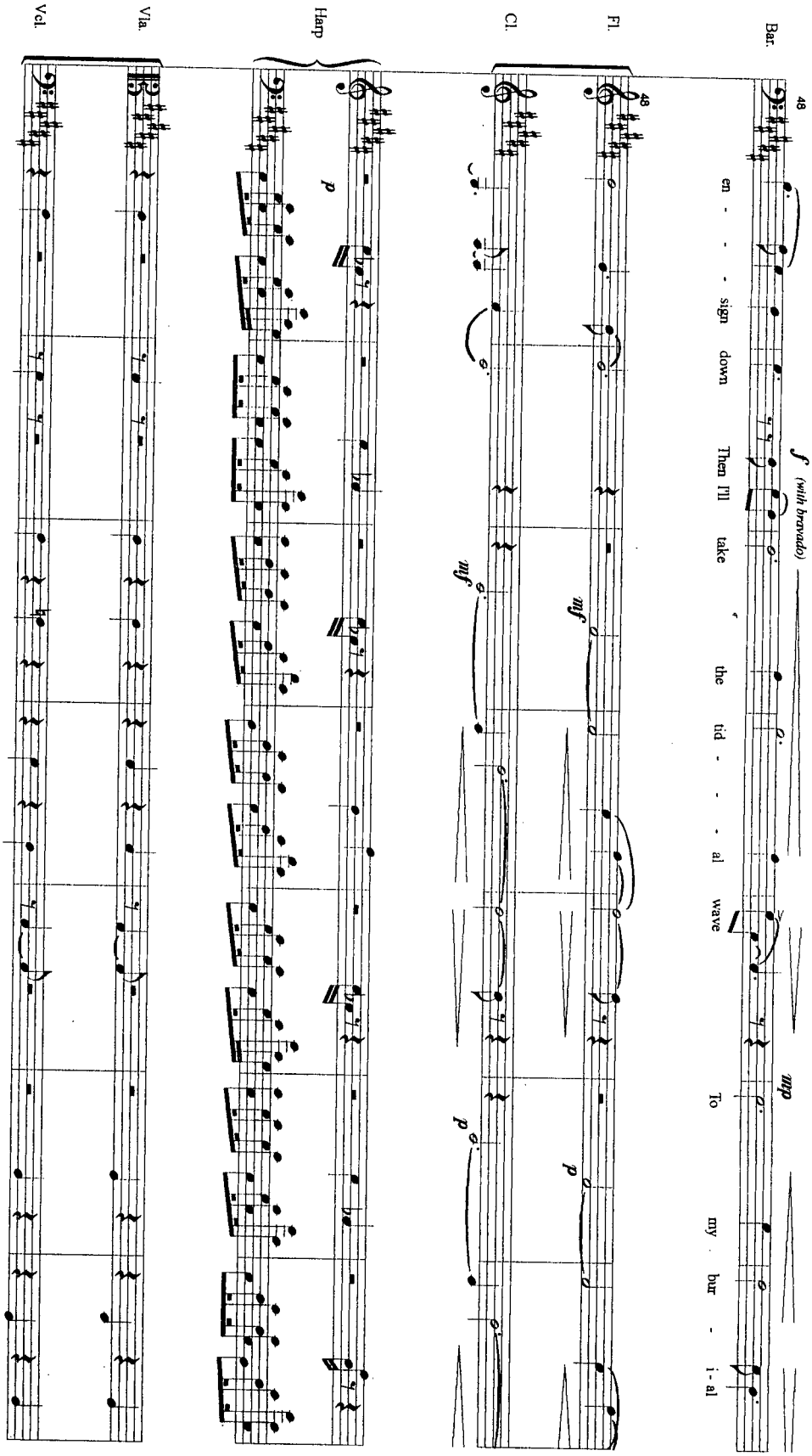
33

34

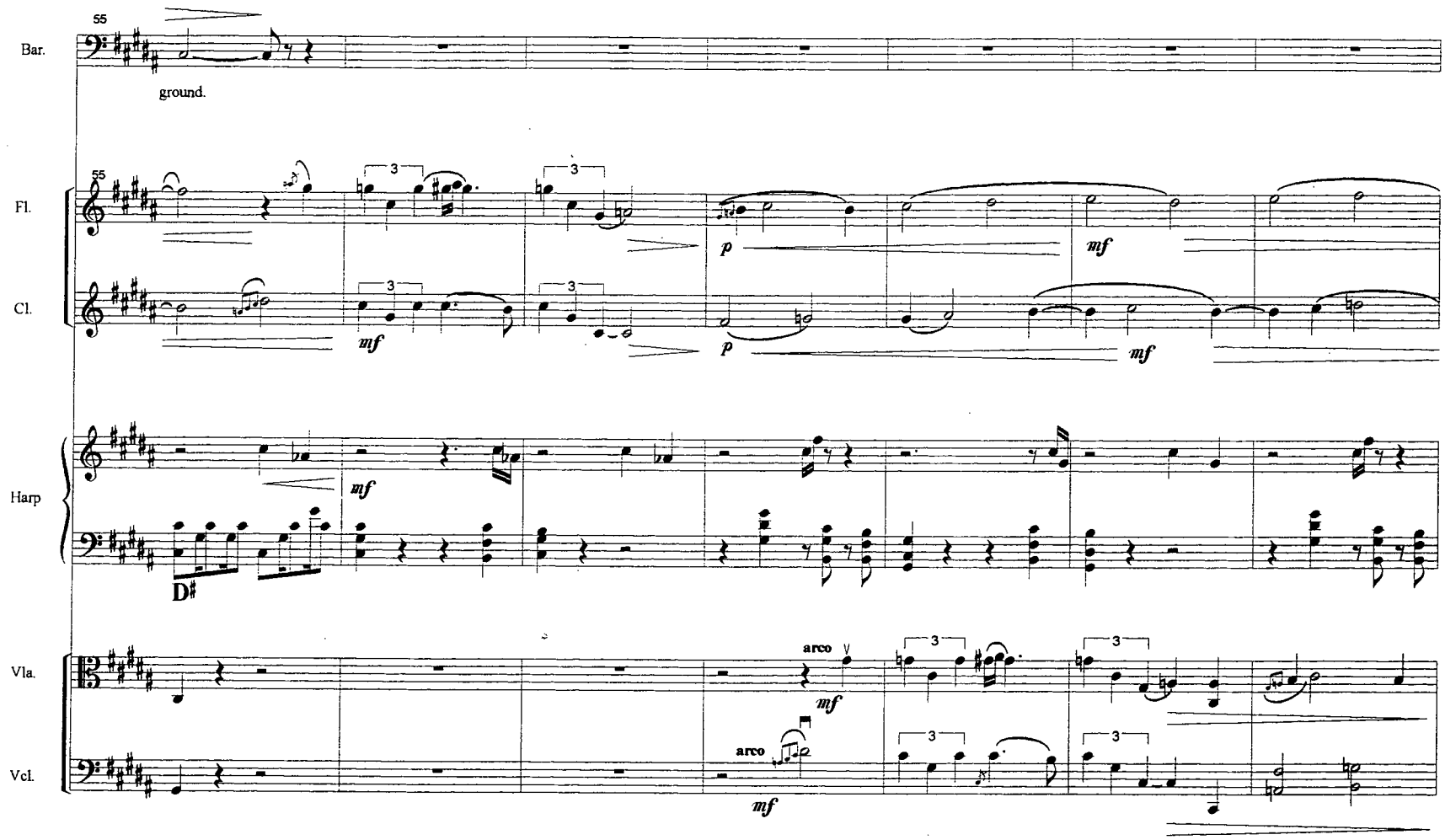

Bar.
34
f (angrily)
sweet but hol - low Like some hon - ey comb.
Fl.
Cl.
mf
f
Harp
mf
ff
mp
D♮
Vla.
arco
pizz.*
Vcl.
ff
* Do not pluck second note: hammer-on.

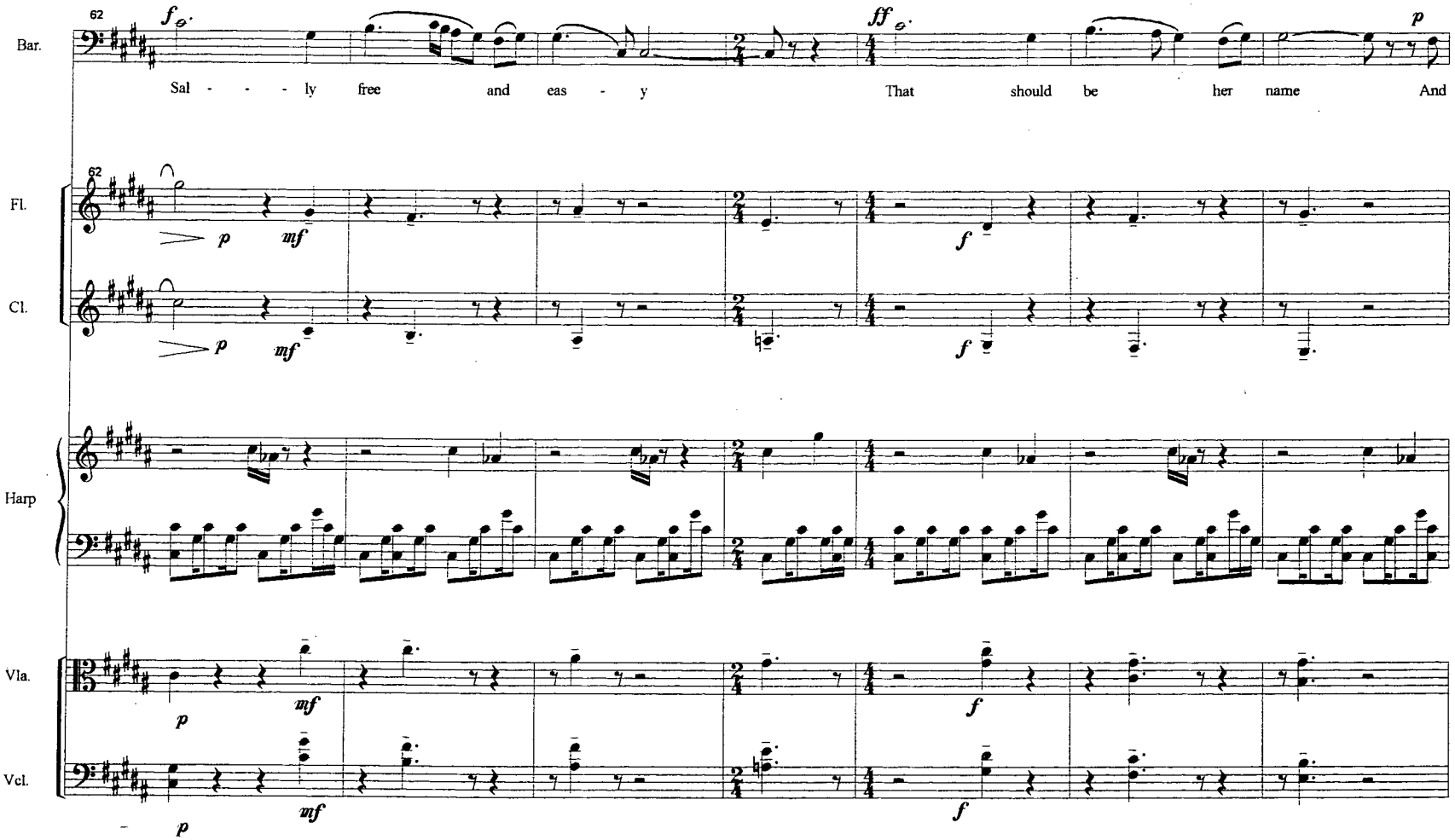

41
Bar.
mp
I think I'll wait 'till sun - set To see the
mf
Fl.
Cl.
p
Harp
ff
mp
p
mf
Vla.
Vcl.
mp
mp

35

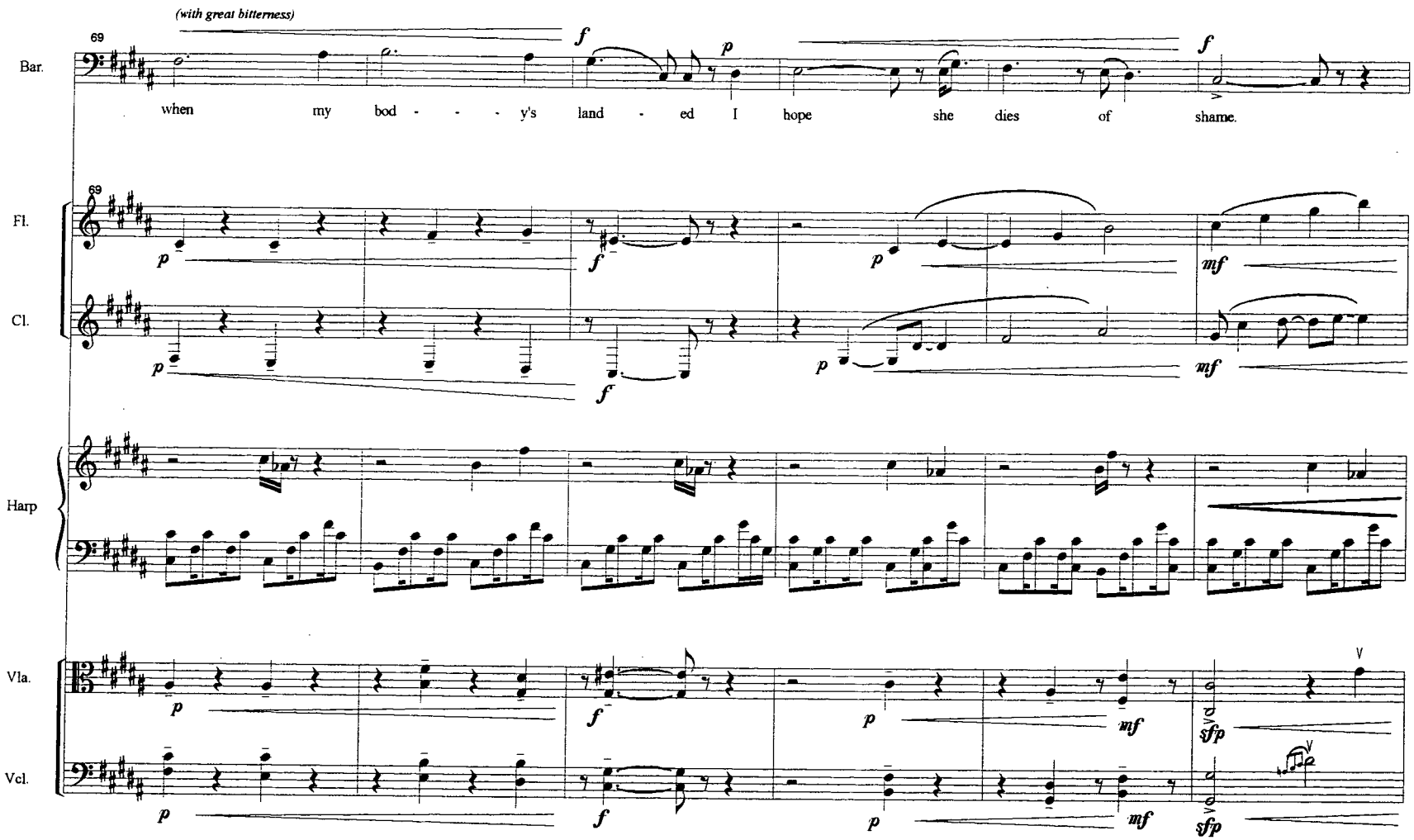

Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
48
en - - - sign down Then I'll take the tid - - - al wave To my bur - i - al
f (with bravado)
mp
mf
p

37

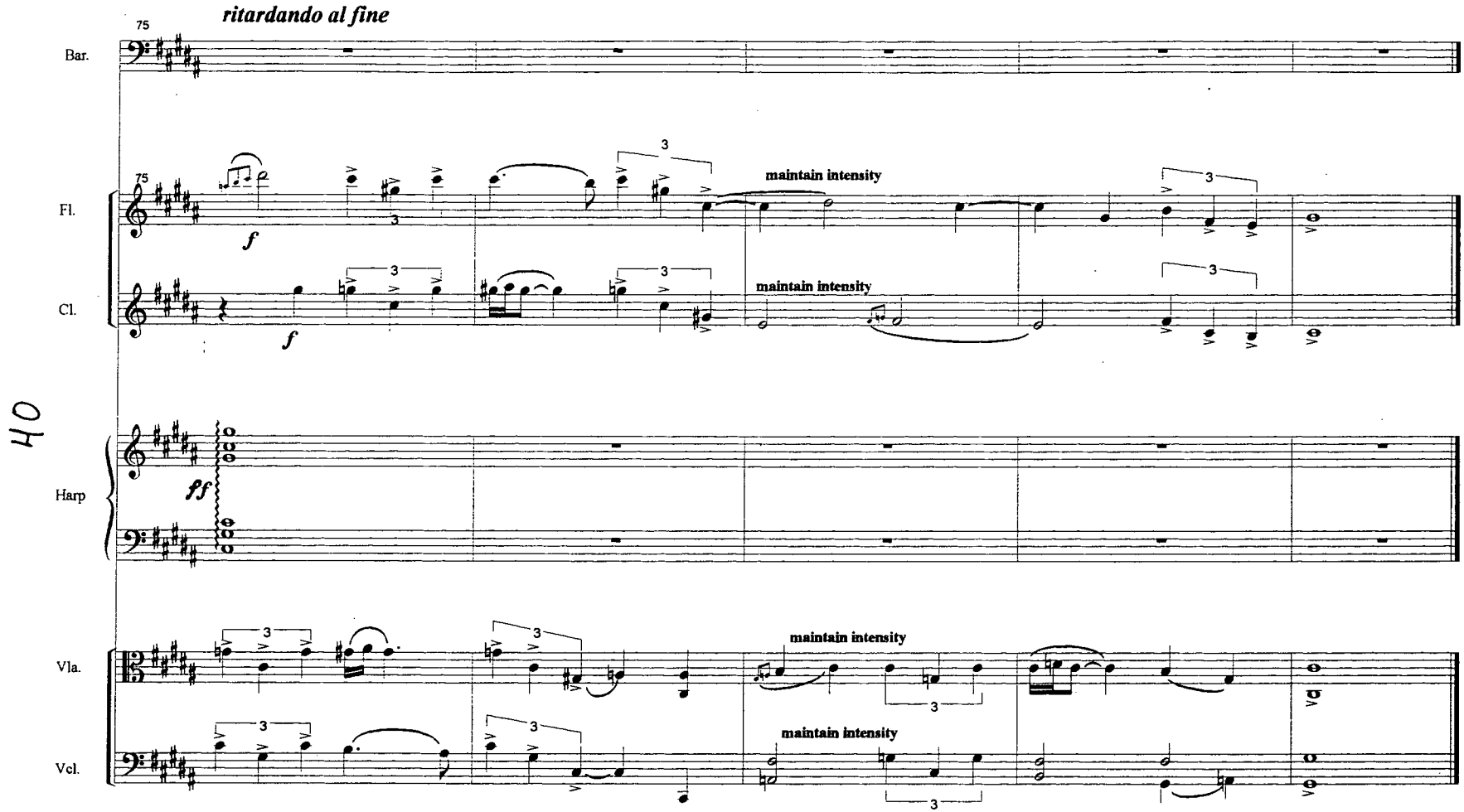

55
Bar.
ground.
Fl.
Cl.
Harp
D♯
Vla.
Vcl.
arco
arco
mf
p
mf
mf
p
mf
mf
mf
mf


62
Bar.
Sal - - - ly free and eas - y
That should be her name And
Fl.
Cl.
Harp
Vla.
Vcl.

38


(with great bitterness)
69
Bar.
when my bod - - - y's land - ed I hope she dies of shame.
Fl.
Cl.
Harp
Vla.
Vcl.

39


ritardando al fine
75
Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
maintain intensity
maintain intensity
maintain intensity
maintain intensity
f
f
ff
3

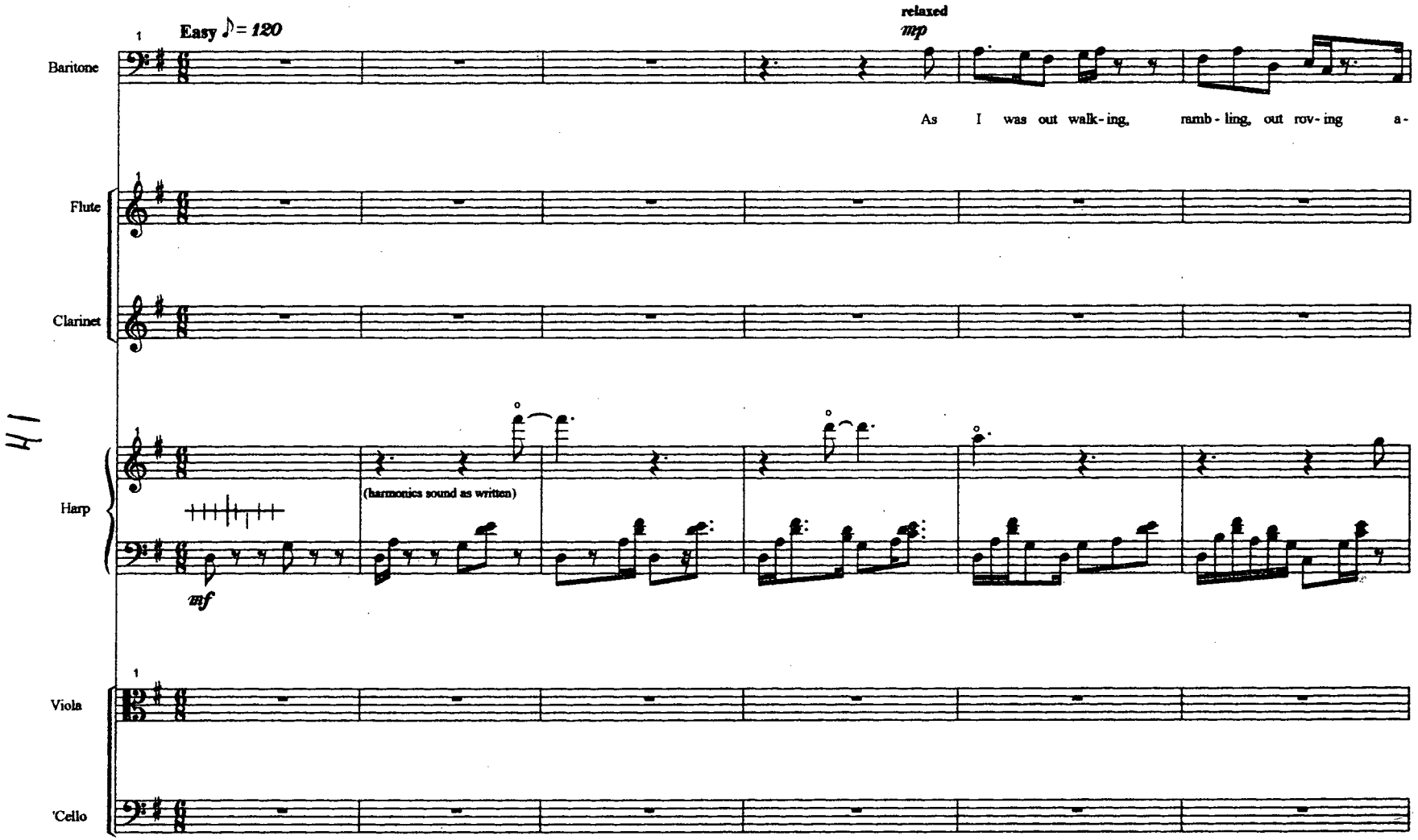
Conductor Score in C

Performance Time - ca. 4:00

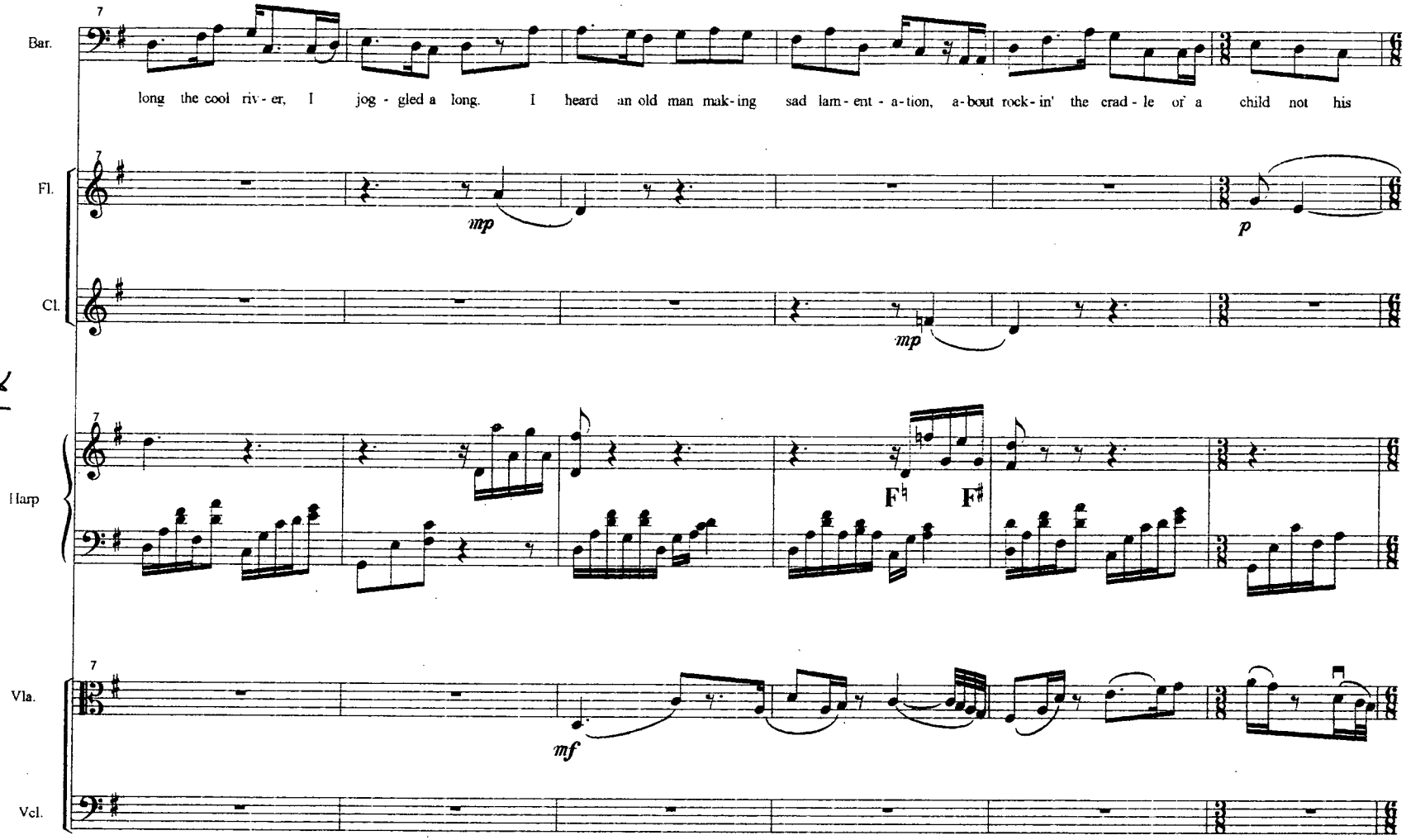
Lie Easy My Laddie

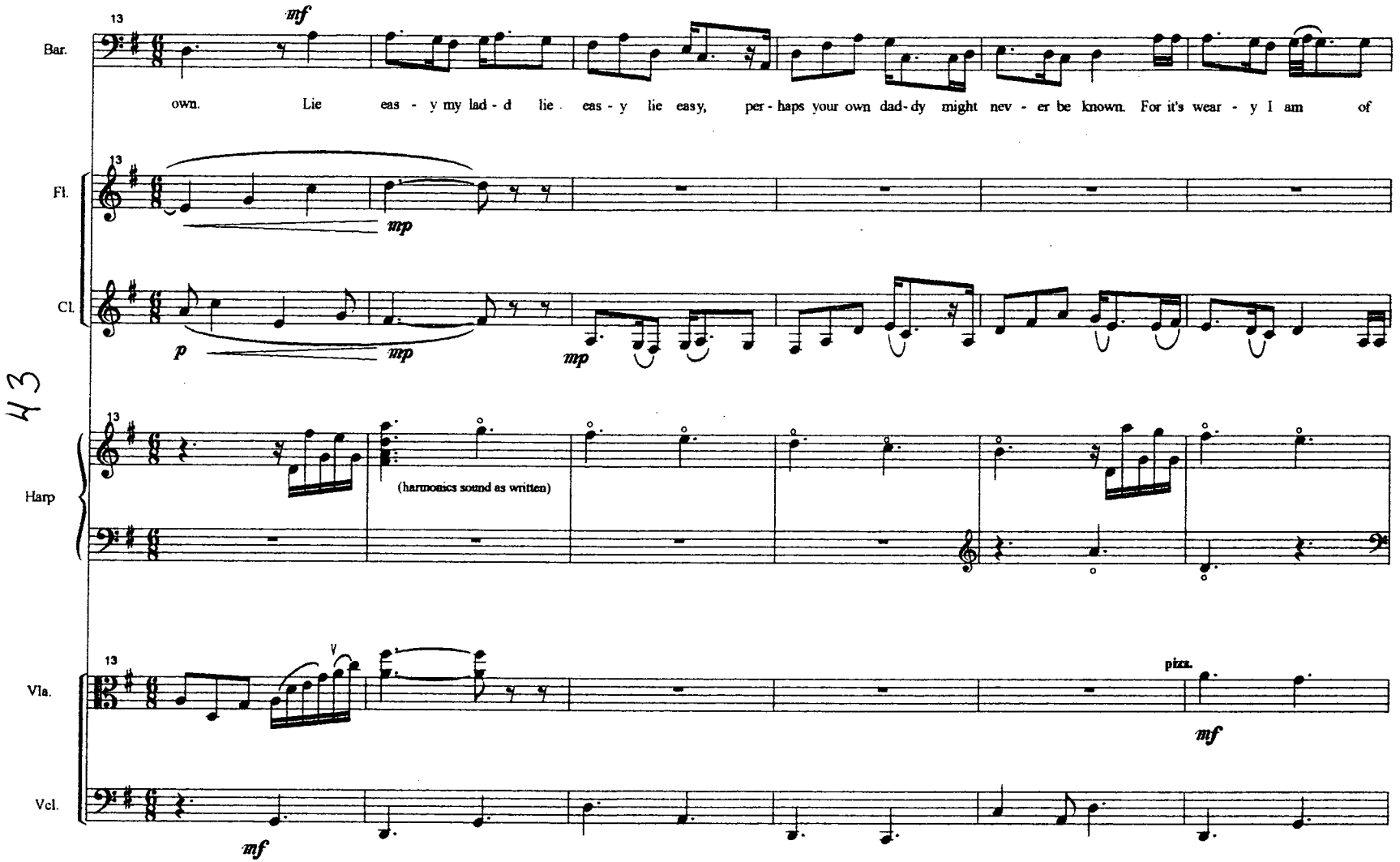
for Chamber Ensemble
Baritone voice, Flute, Clarinet, Harp,
Viola and 'Cello

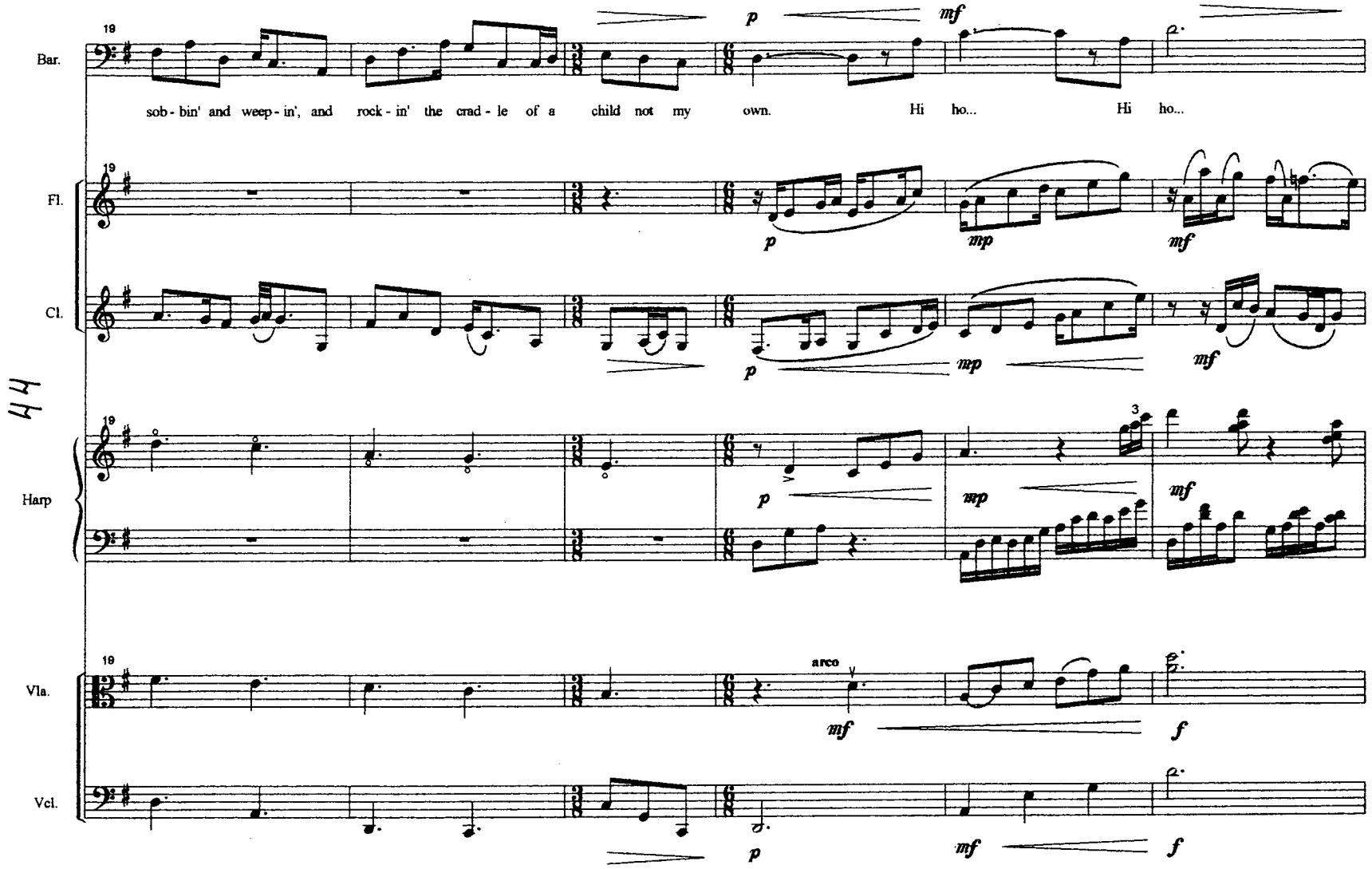
Benjamin Bolden



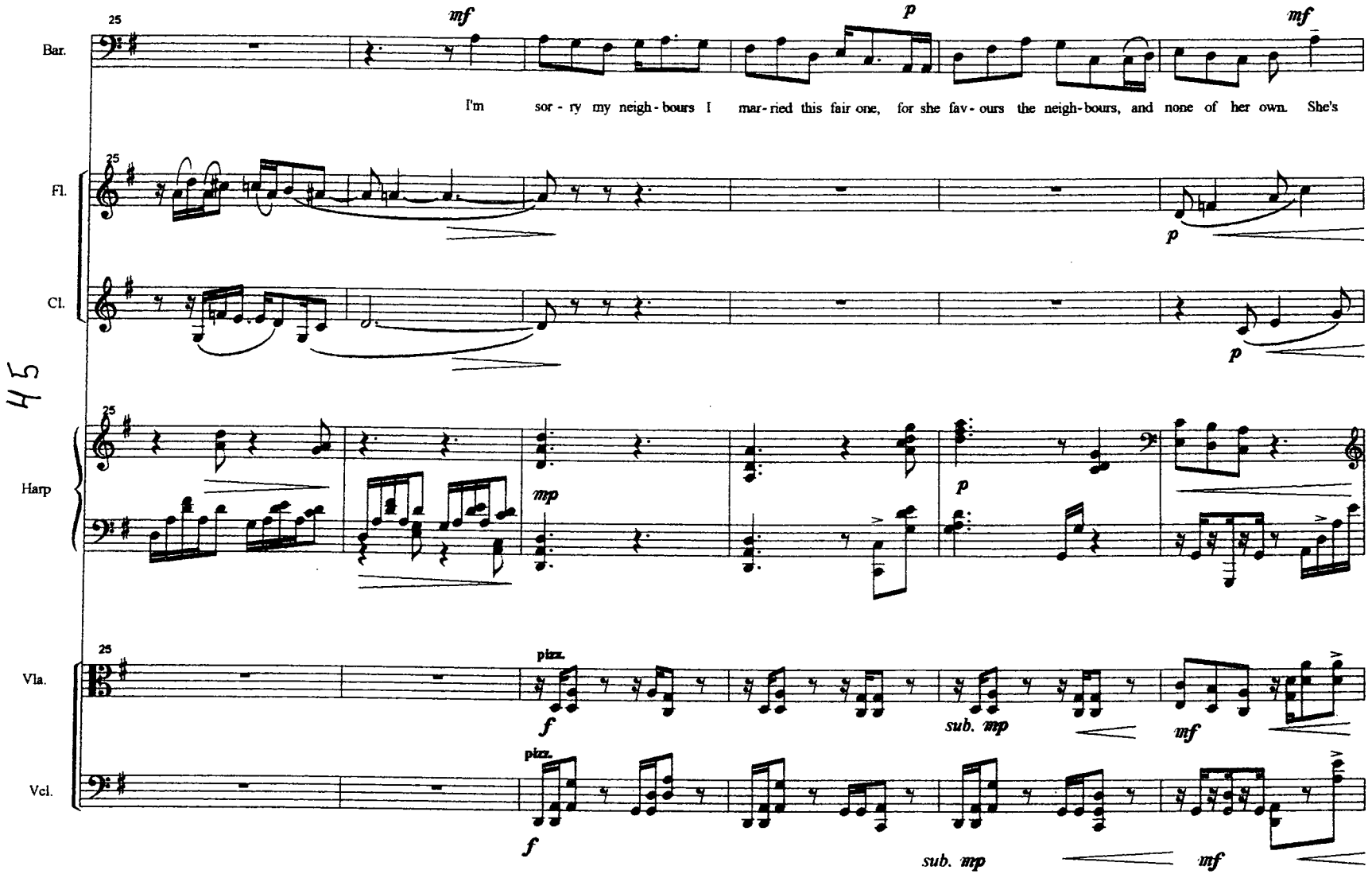
42

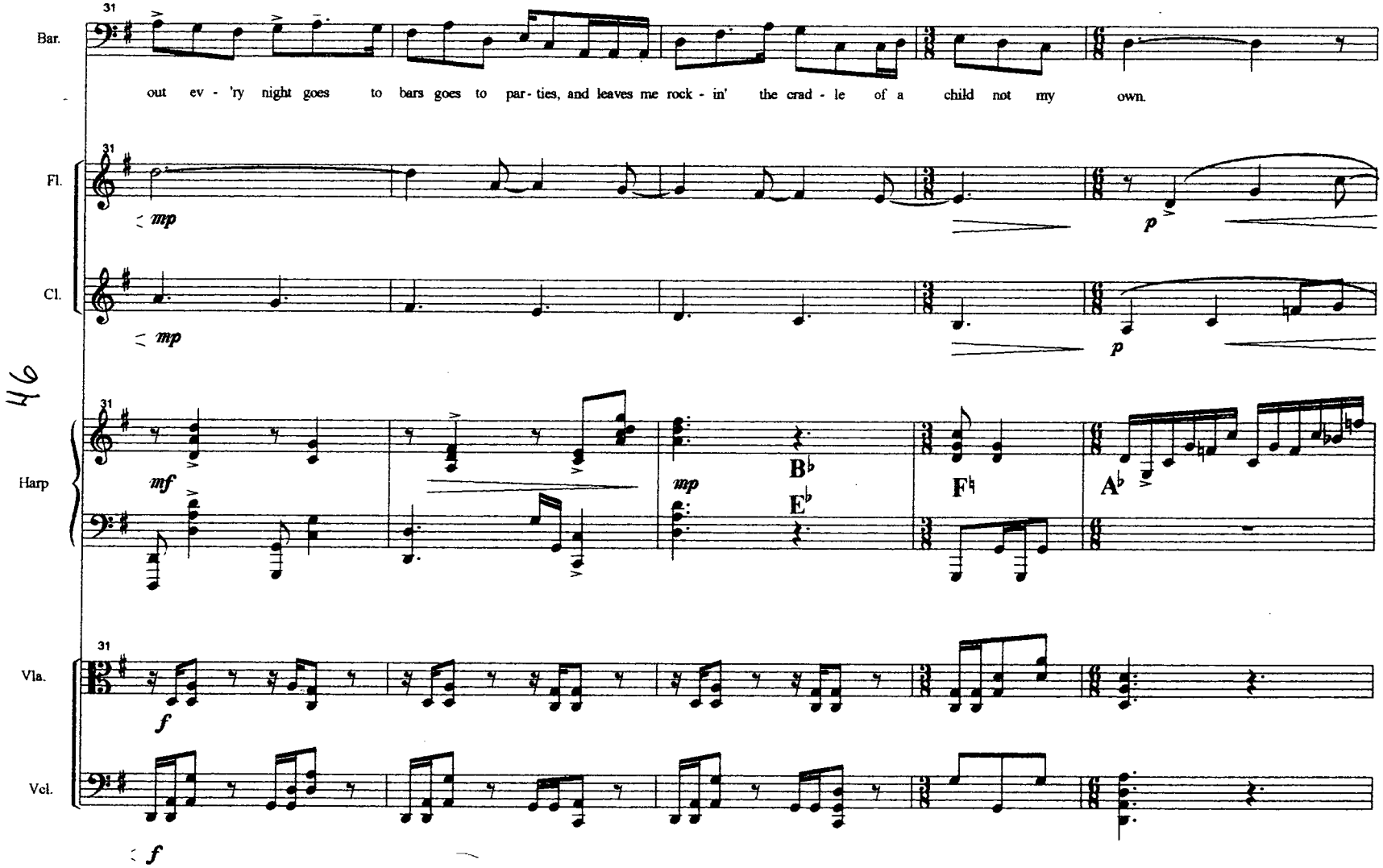

Bar.
long the cool riv - er, I jog - gled a long. I heard an old man mak - ing sad lam - ent - a - tion, a - bout rock - in' the crad - le of a child not his
Fl.
mp
p
Cl.
mp
Harp
F♮
F♯
Vla.
mf
Vcl.

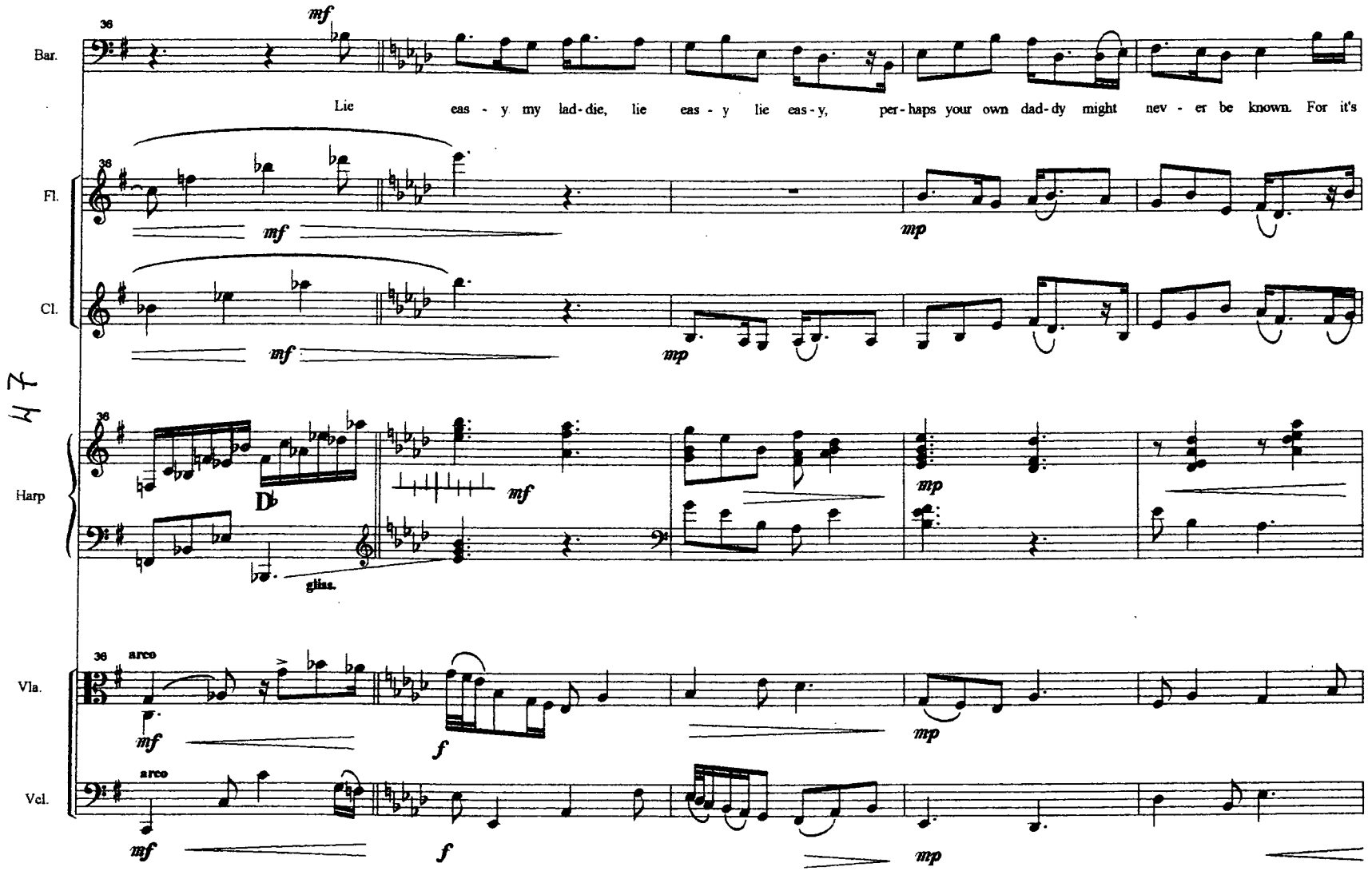

13
mf
Bar.
own. Lie eas - y my lad - d lie eas - y lie easy, per - haps your own dad - dy might nev - er be known. For it's wear - y I am of
Fl.
mp
Cl.
p
mp
mp
Harp
(harmonics sound as written)
Vla.
pizz.
mf
Vcl.
mf

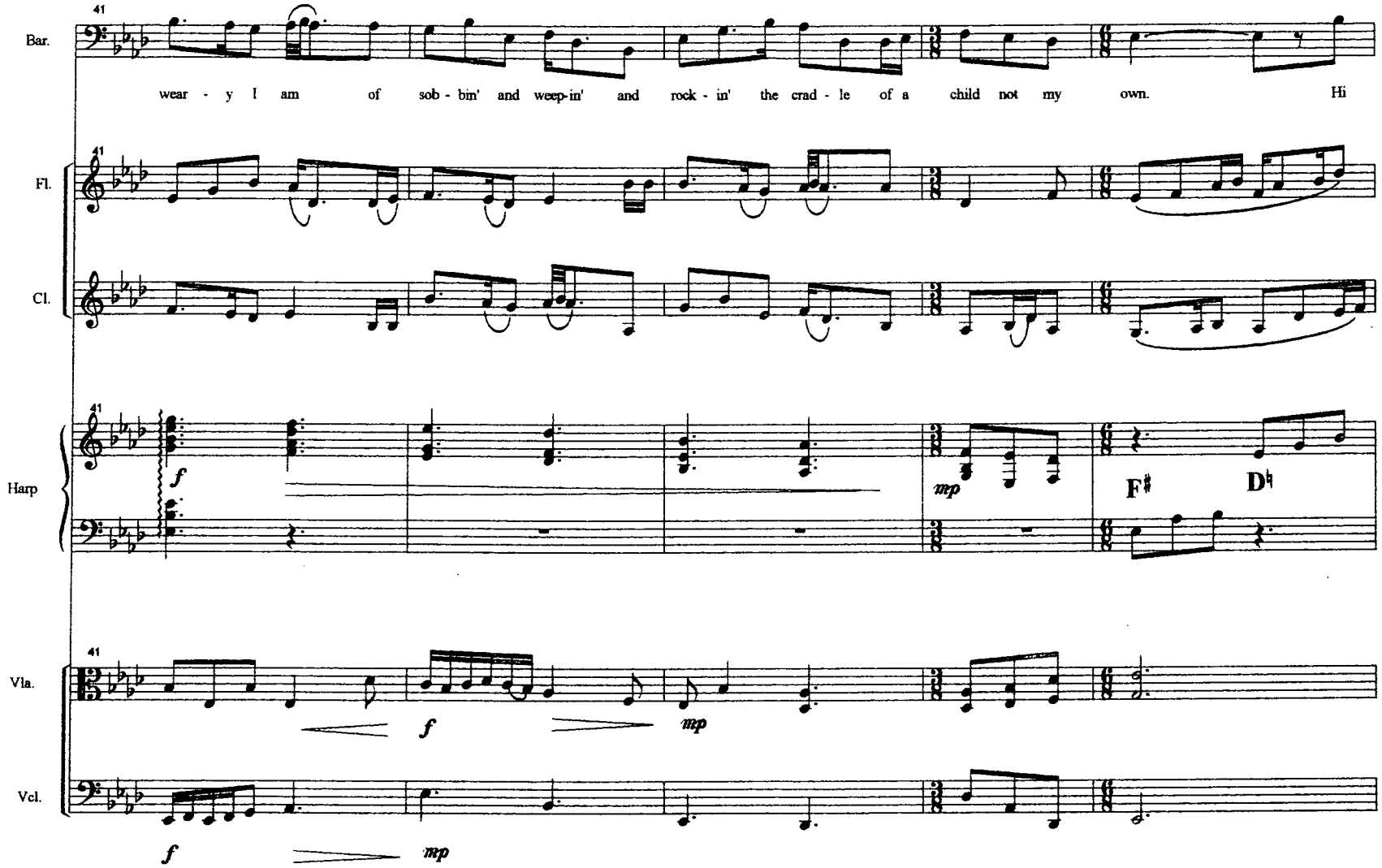

19
Bar.
sob - bin' and weep - in', and rock - in' the crad - le of a child not my own. Hi ho... Hi ho...
Fl.
Cl.
Harp
Vla.
arco
Vcl.
p
mf
mp
f

45


25
Bar.
mf
p
mf
I'm sor - ry my neigh - bours I mar - ried this fair one, for she fav - ours the neigh - bours, and none of her own. She's
Fl.
p
Cl.
p
Harp
mp
p
Vla.
pizz.
f
sub. mp
mf
Vcl.
pizz.
f
sub. mp
mf

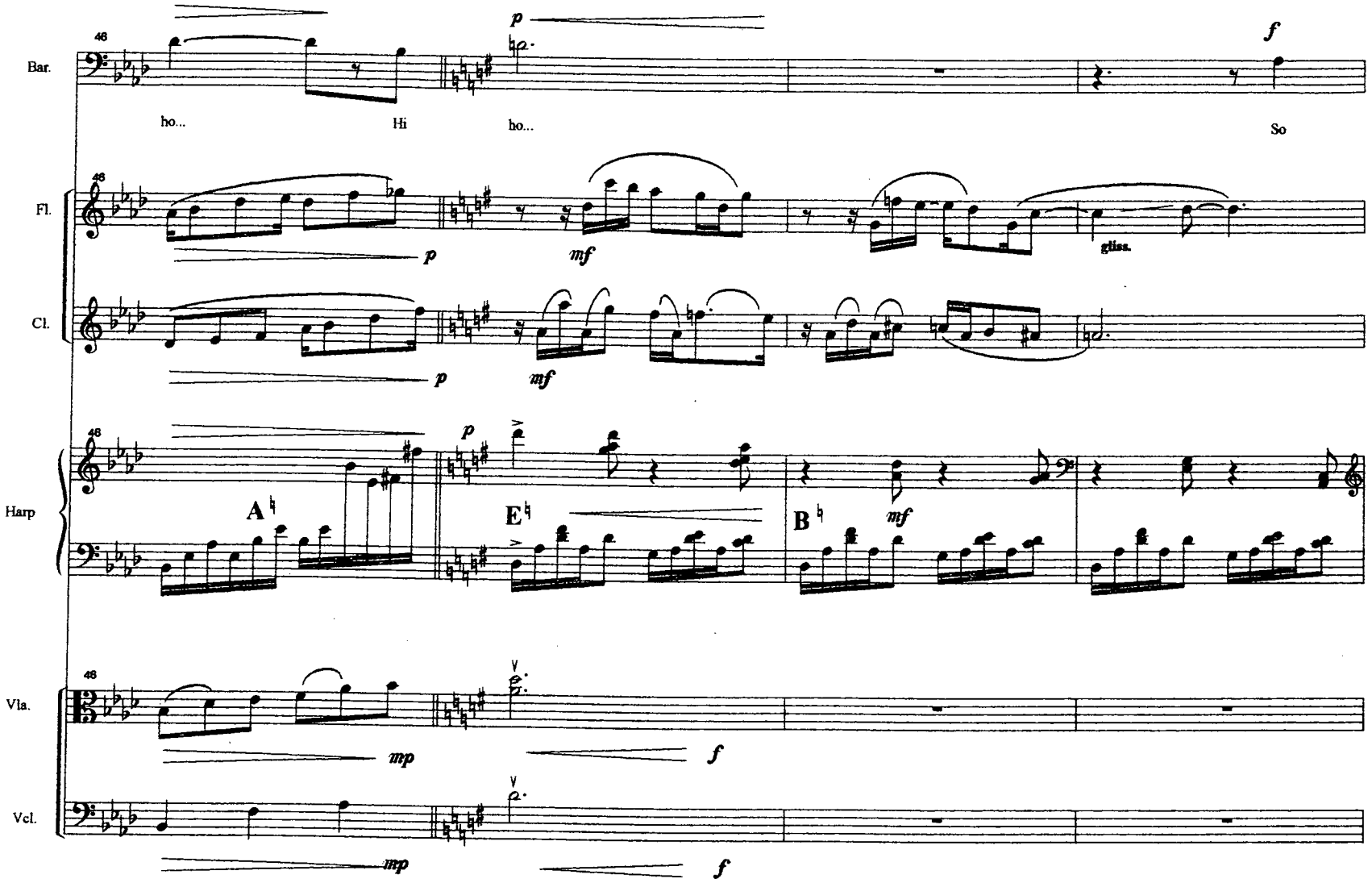

31
Bar.
out ev - 'ry night goes to bars goes to par - ties, and leaves me rock - in' the crad - le of a child not my own.
Fl.
mp
p
Cl.
mp
p
Harp
mf
mp
B♭
E♭
F♮
A♭
Vla.
f
Vcl.
f

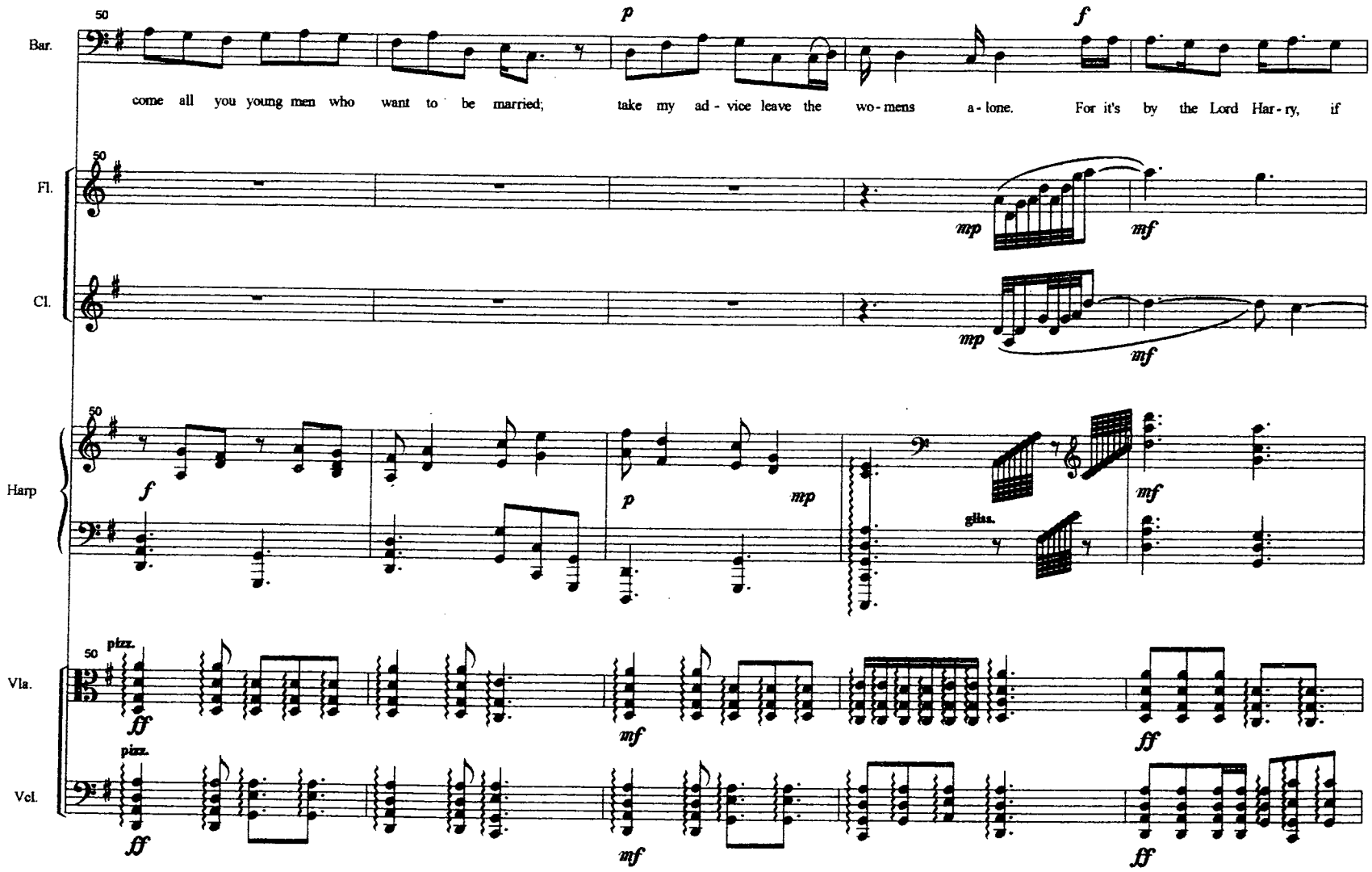

36
Bar.
mf
Lie eas - y my lad-die, lie eas - y lie eas-y, per-haps your own dad-dy might nev - er be known. For it's
Fl.
mf
mp
Cl.
mf
mp
Harp
Db
mf
mp
gliss.
Vla.
arco
mf
f
mp
Vcl.
arco
mf
f
mp


41
Bar.
wear - y I am of sob - bin' and weep-in' and rock - in' the crad - le of a child not my own. Hi
Fl.
Cl.
Harp
f
mp
F♯
D♮
Vla.
f
mp
Vcl.
f
mp

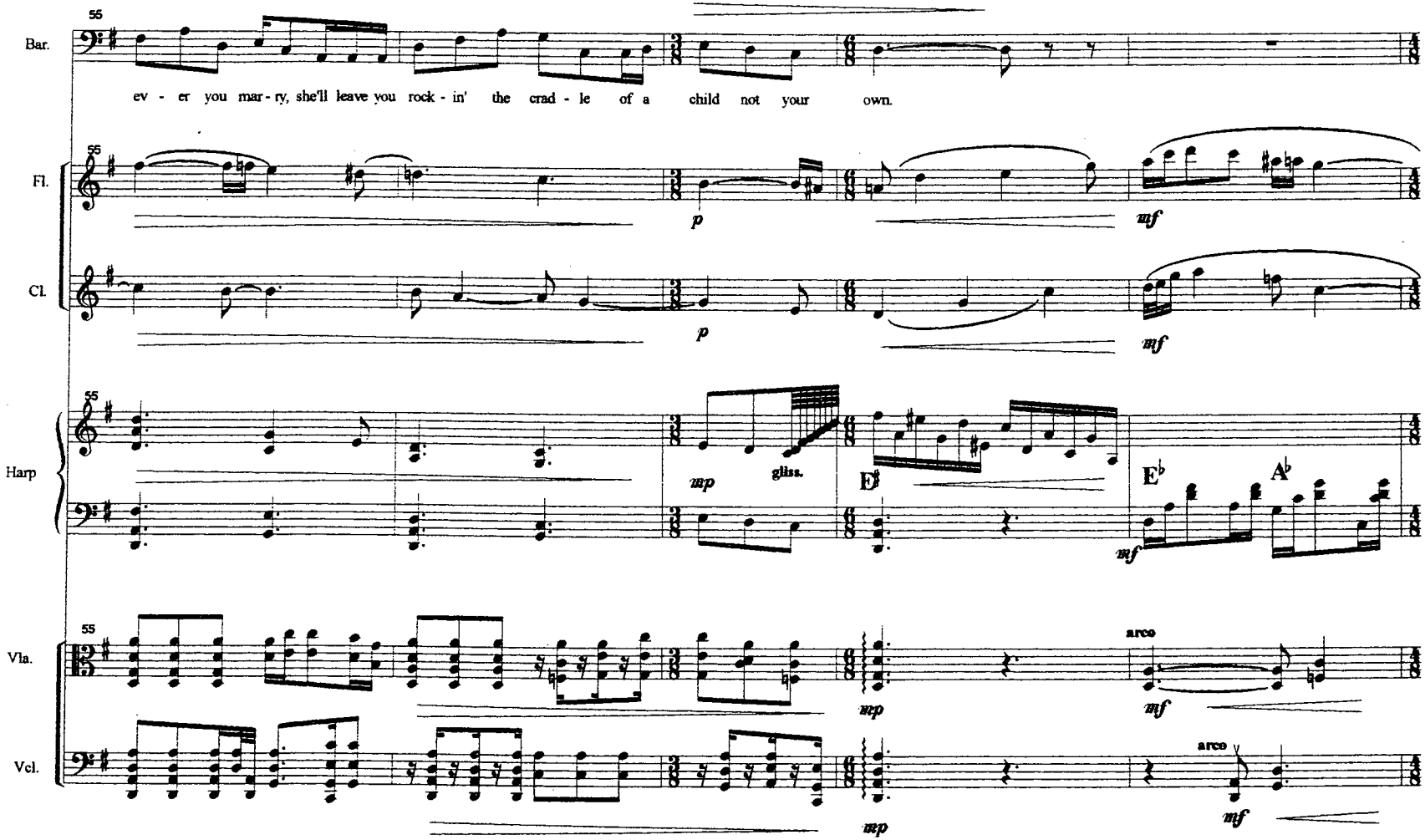
48

49

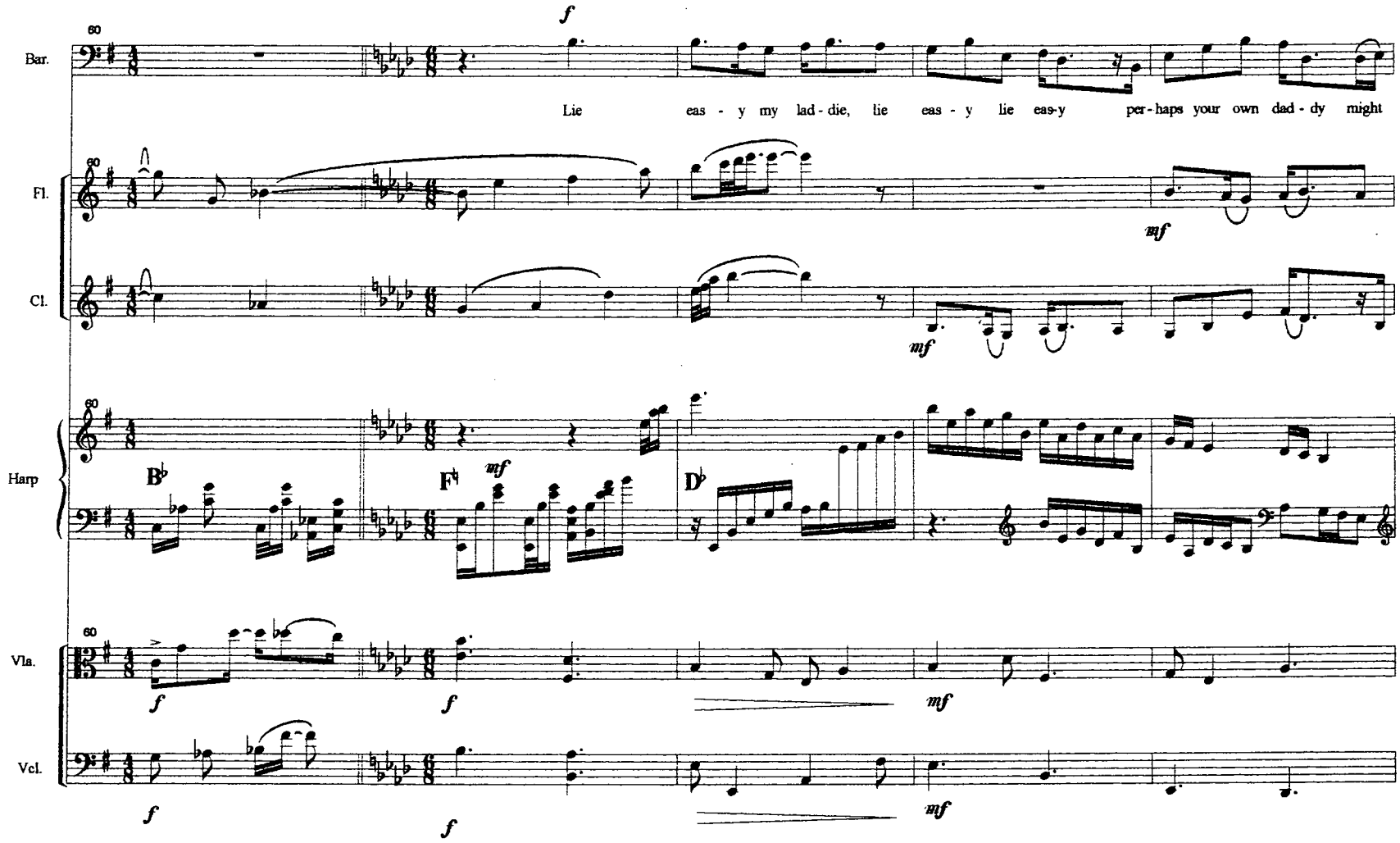



50
Bar.
p
f
come all you young men who want to be married; take my ad - vice leave the wo - mens a - lone. For it's by the Lord Har - ry, if
Fl.
mp
mf
Cl.
mp
mf
Harp
f
p
mp
glis.
mf
Vla.
pizz.
ff
mf
ff
Vcl.
pizz.
ff
mf
ff

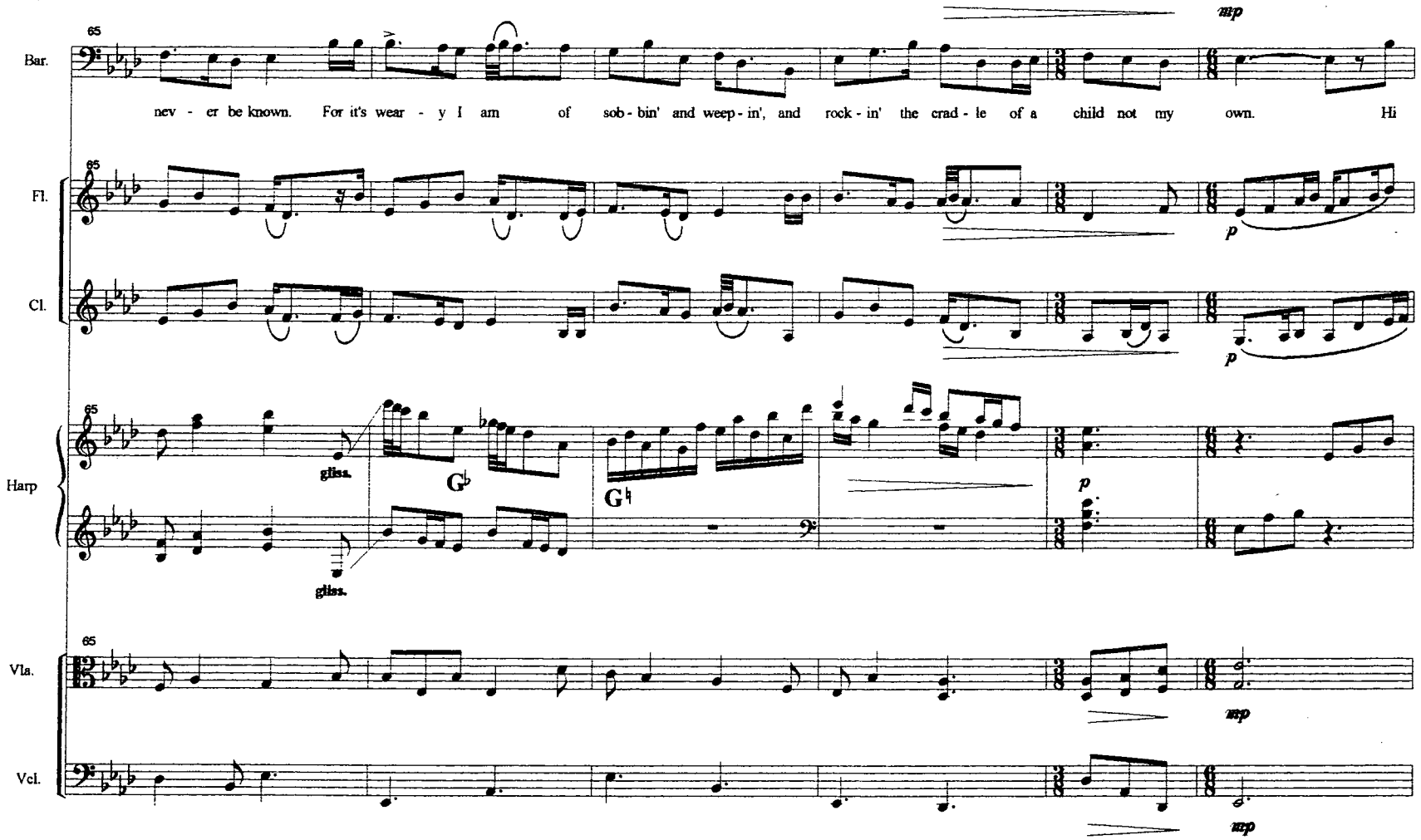
50

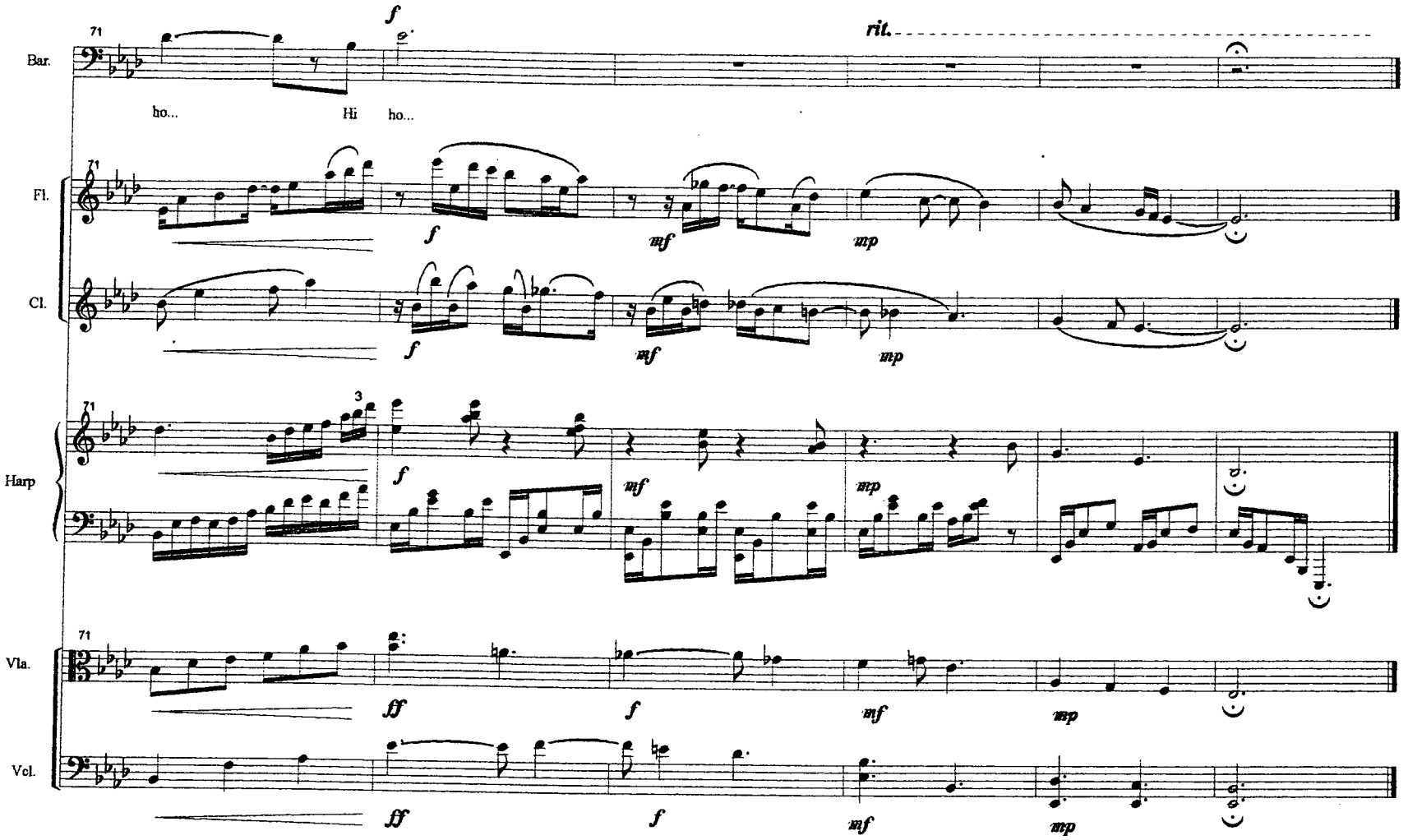

55
Bar.
ev - er you mar - ry, she'll leave you rock - in' the crad - le of a child not your own.
Fl.
p
mf
Cl.
p
mf
Harp
mp
gliss.
E♮
E♭
A♭
mf
Vla.
mp
arco
mf
Vcl.
mp
arco
mf

52


Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
60
f
Lie eas - y my lad - die, lie eas - y lie eas-y per - haps your own dad - dy might
mf
B♭
F♮
D♭

53


Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
65
mp
nev - er be known. For it's wear - y I am of sob - bin' and weep - in', and rock - in' the crad - le of a child not my own. Hi
p
gliss.
G♭
G♮
gliss.
p
mp
mp


71
f
rit.
Bar.
ho... Hi ho...
Fl.
Cl.
Harp
Vla.
Vcl.
ff
mf
mp

Conductor Score in C

Performance Time - ca. 4:30

Waiting

for Chamber Ensemble

Baritone voice, Flute, Clarinet, Harp,
Viola and 'Cello

Benjamin Bolden

Dramatic and Majestic

♪ = 120 sixteenth-note constant throughout

Baritone

Flute

Clarinet

Harp

Viola

'Cello

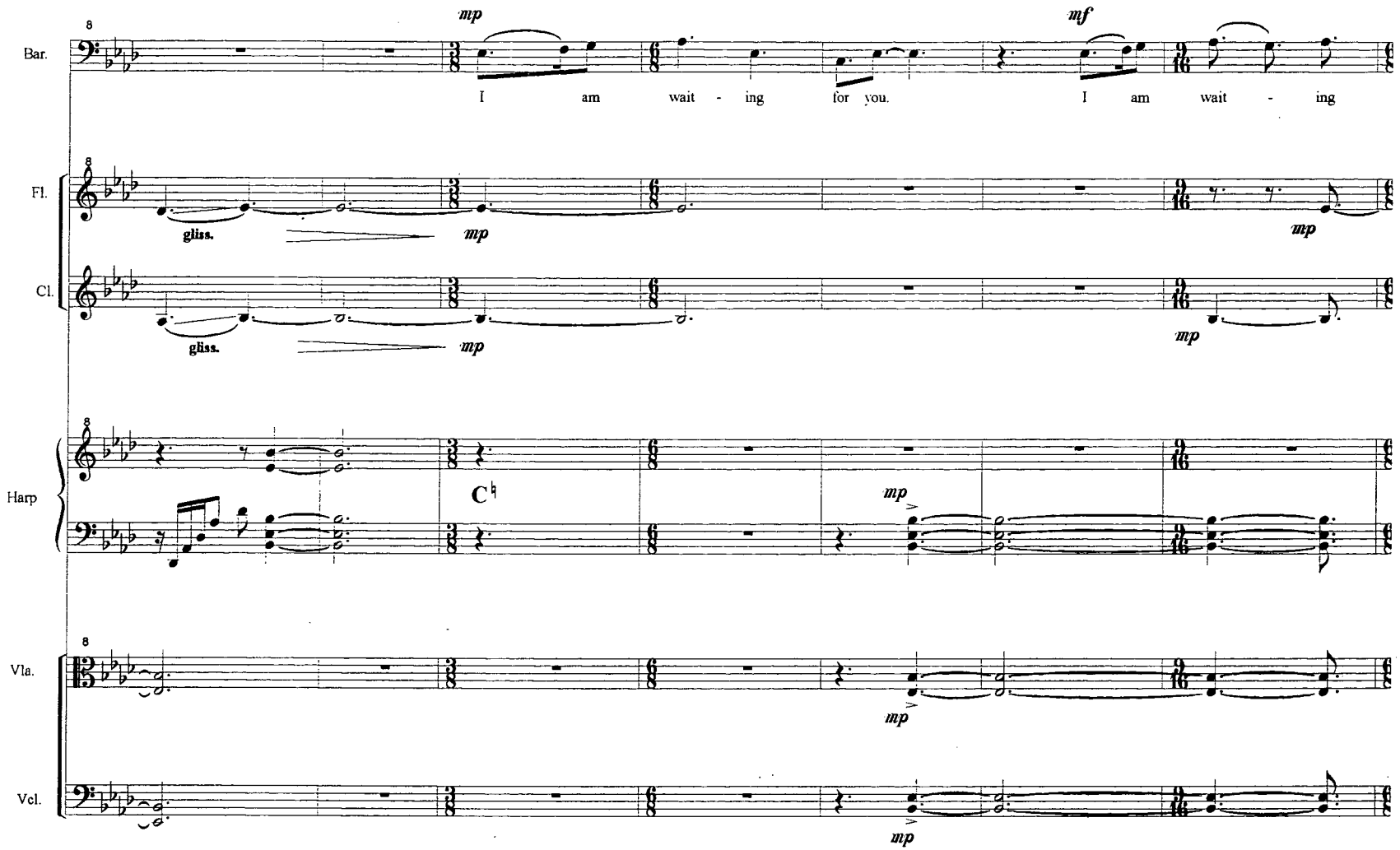
(harmonics sounding as written)

(r.h.)

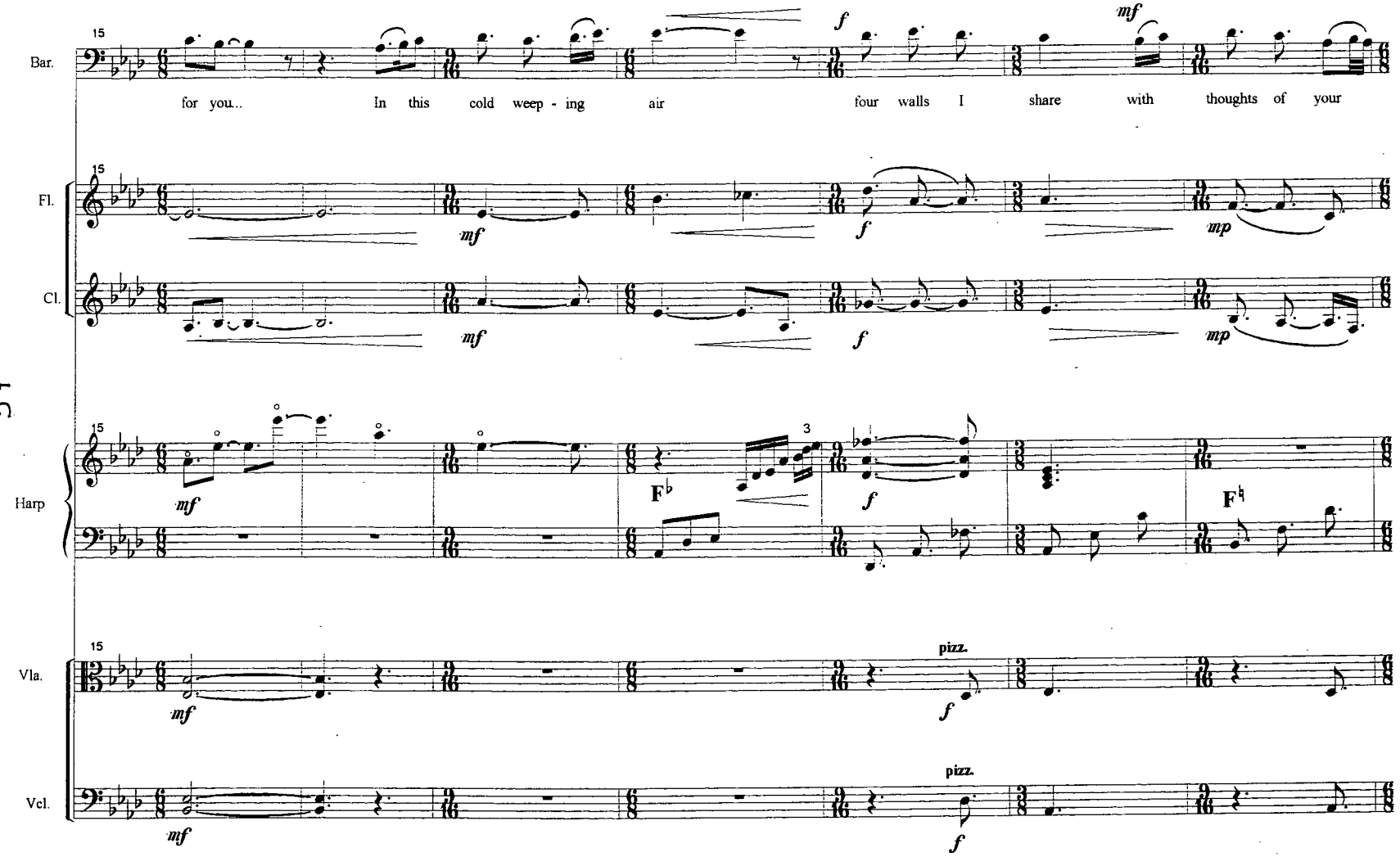
(l.h.)

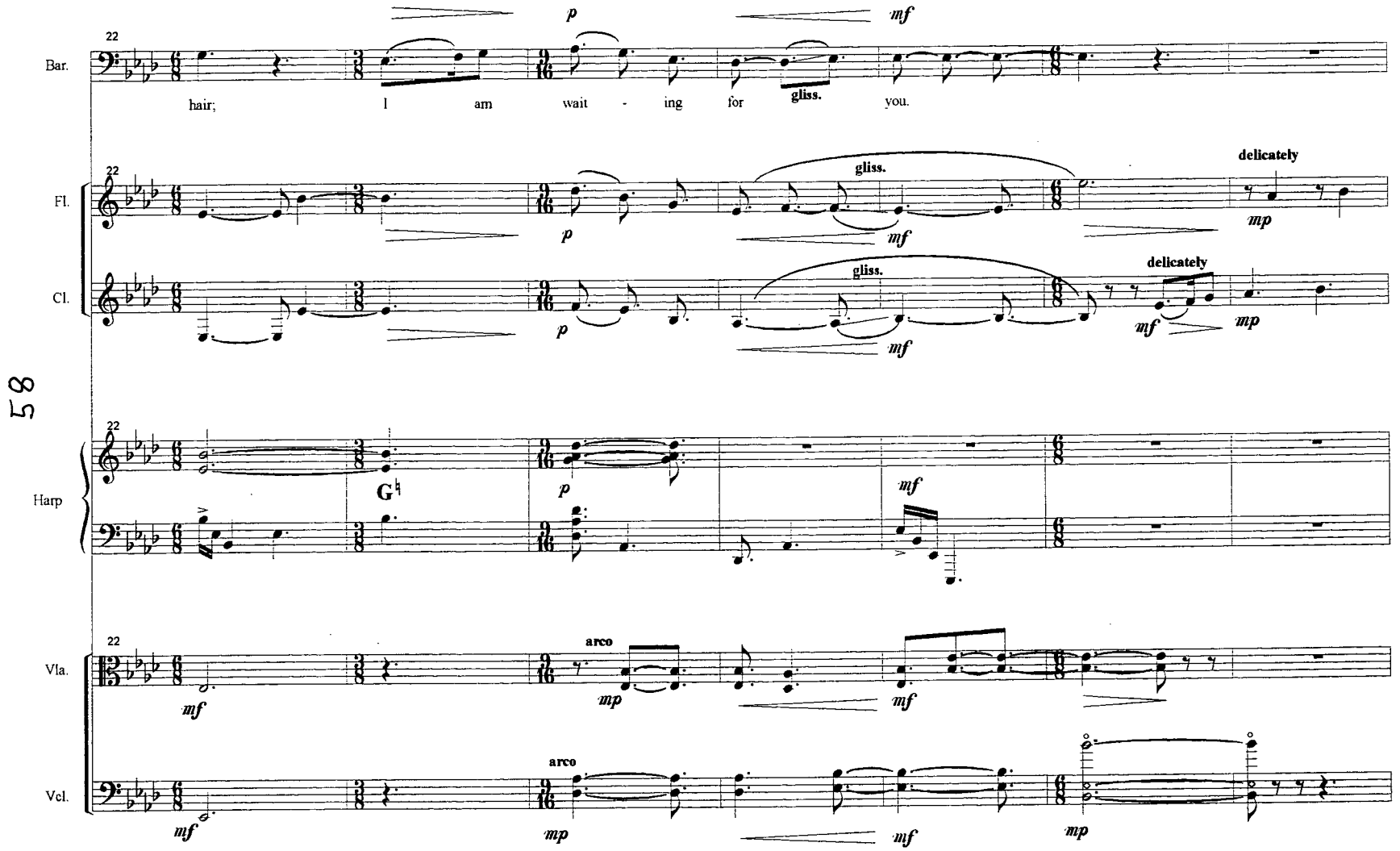
gliss.

sub. mp

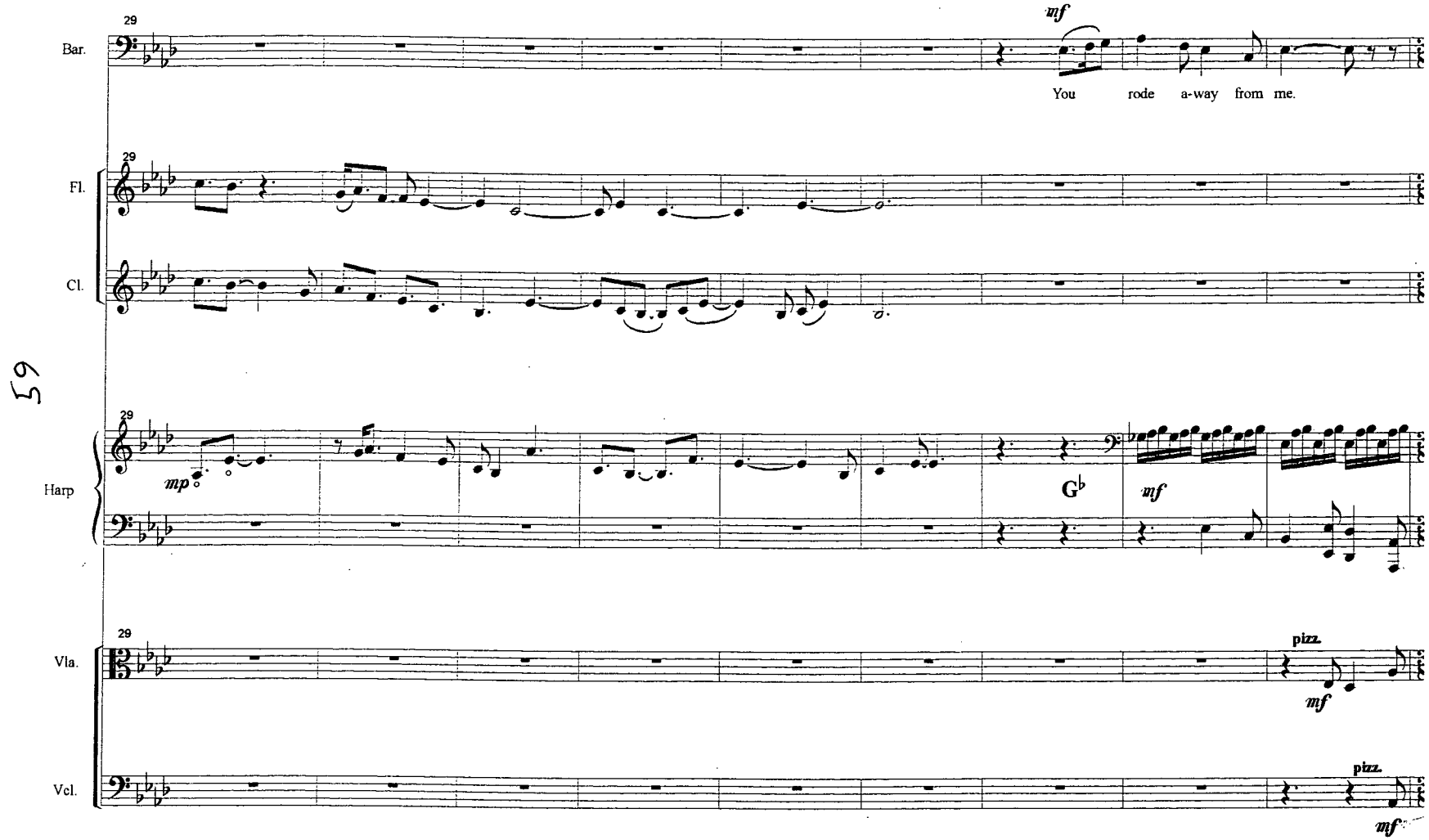

Bar.
mp
I am wait - ing for you.
mf
I am wait - ing
Fl.
gliss.
mp
mp
Cl.
gliss.
mp
mp
Harp
C♮
mp
Vla.
mp
Vcl.
mp

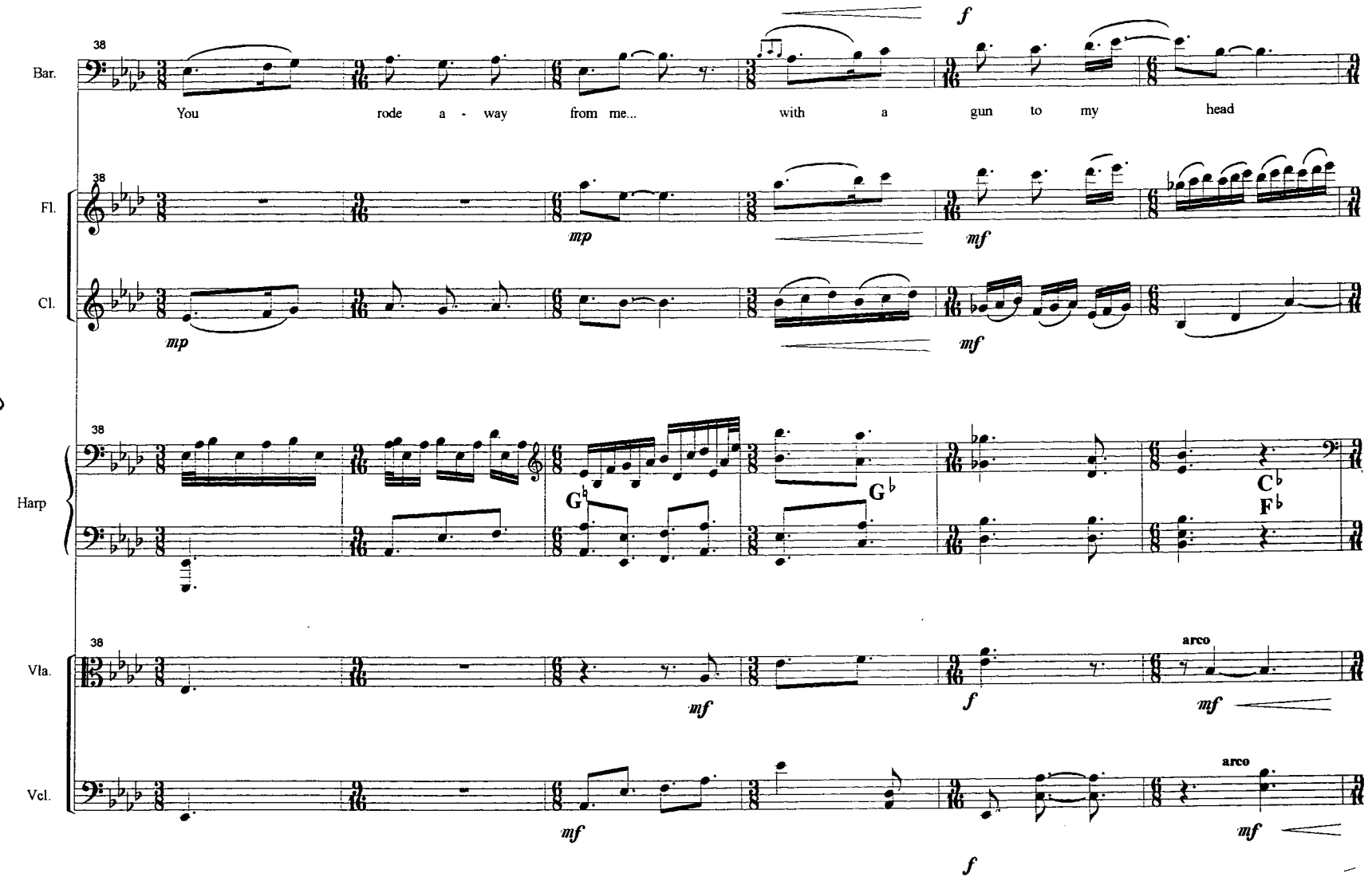
56


57
15
Bar.
for you... In this cold weep - ing air four walls I share with thoughts of your
Fl.
Cl.
Harp
Vla.
Vcl.
pizz.

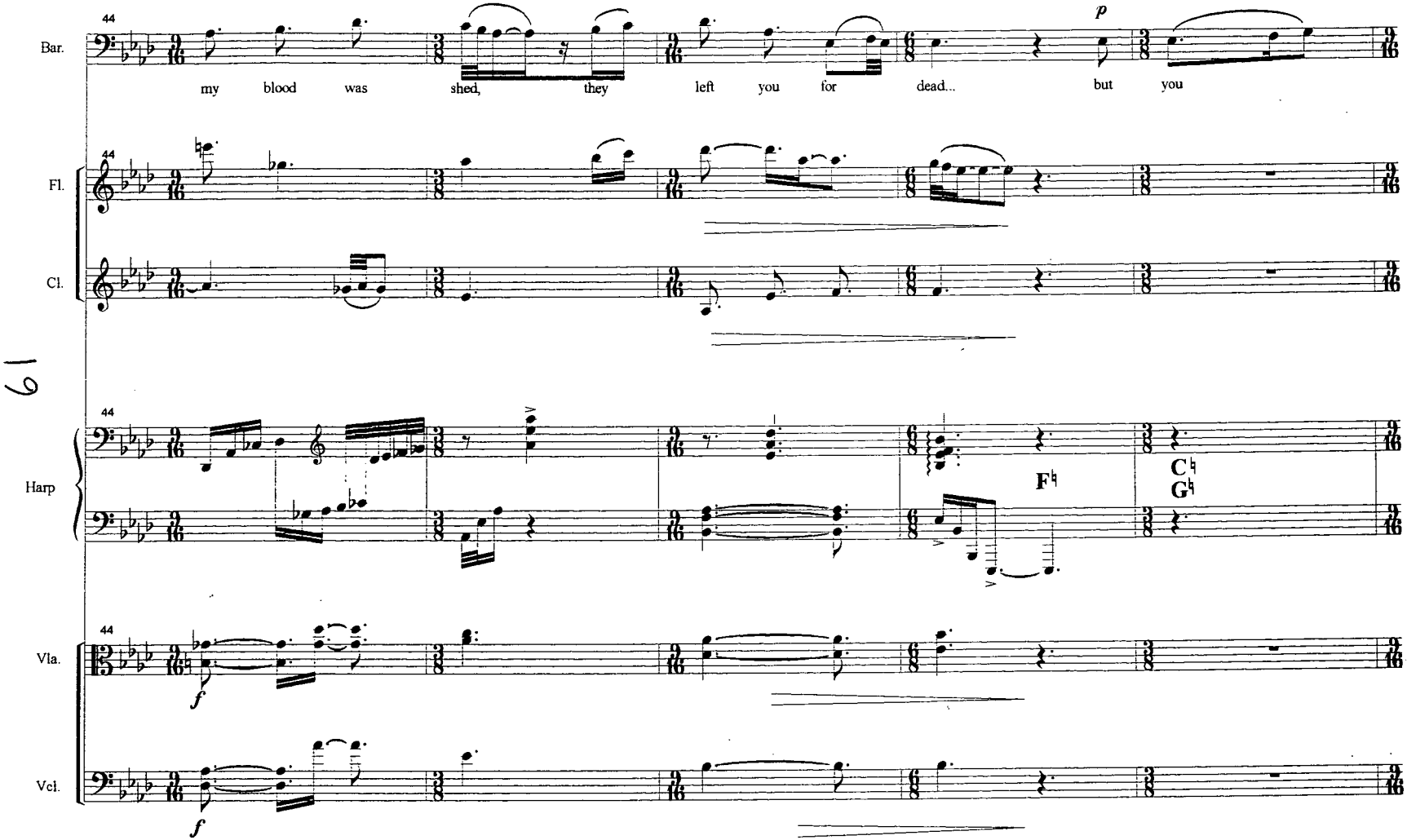

58
22
Bar.
hair;
I
am
wait
-
ing
for
gliss.
you.
p
mf
Fl.
Cl.
gliss.
delicately
mp
Harp
G♮
Vla.
Vcl.
arco
mf
mp

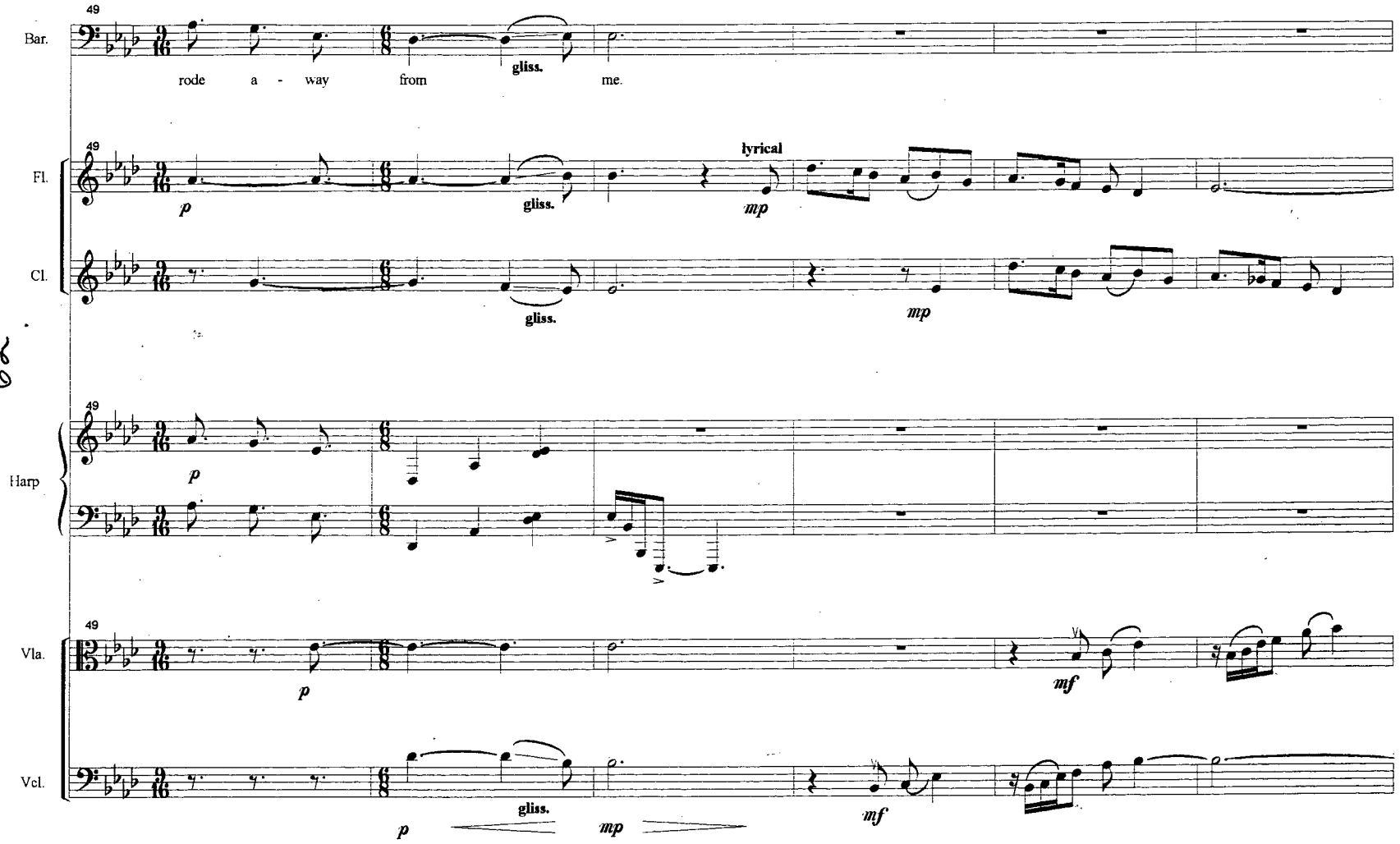
59

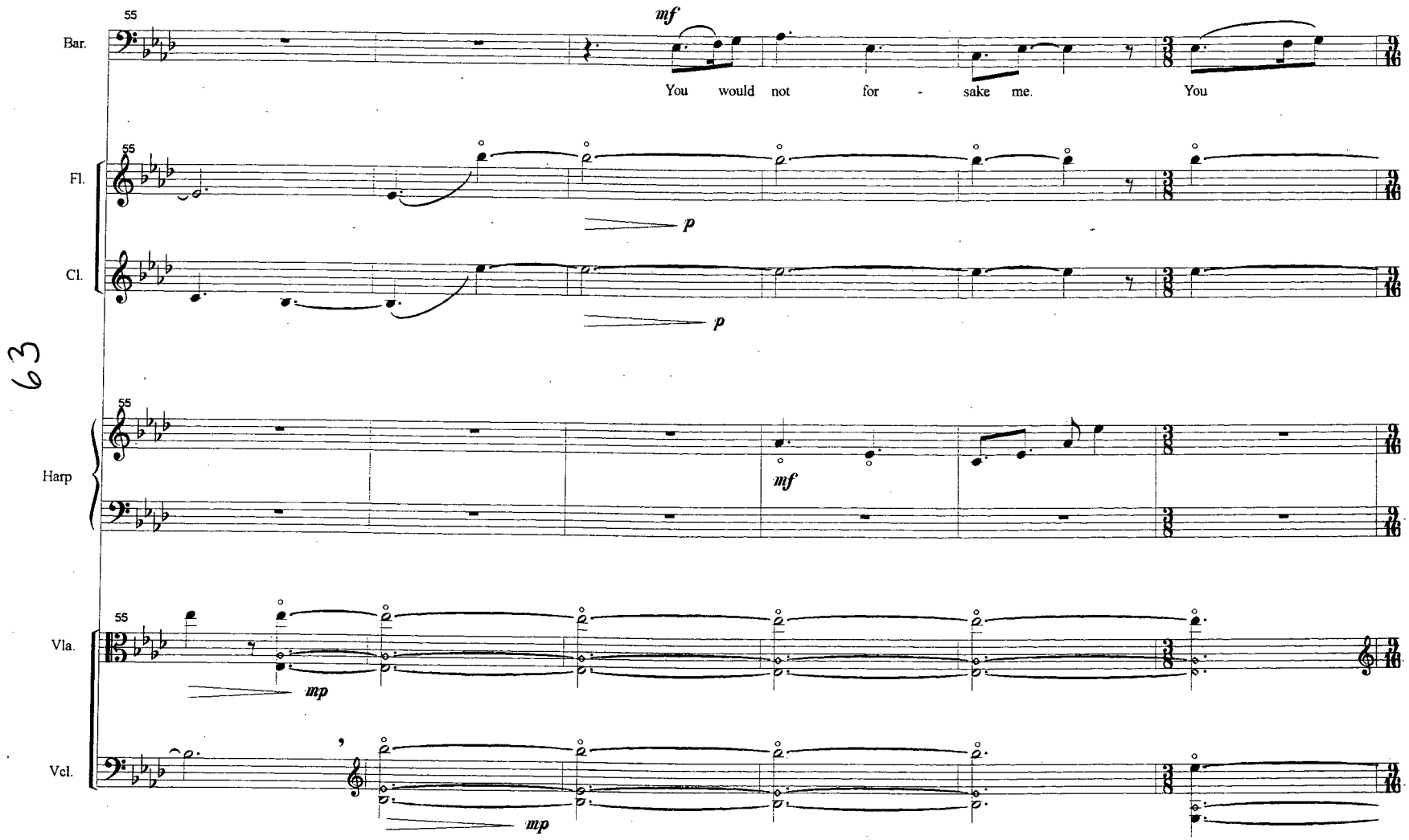

29
Bar.
mf
You rode a-way from me.
29
Fl.
Cl.
29
Harp
mp
G♭
mf
29
Vla.
pizz.
mf
Vcl.
pizz.
mf

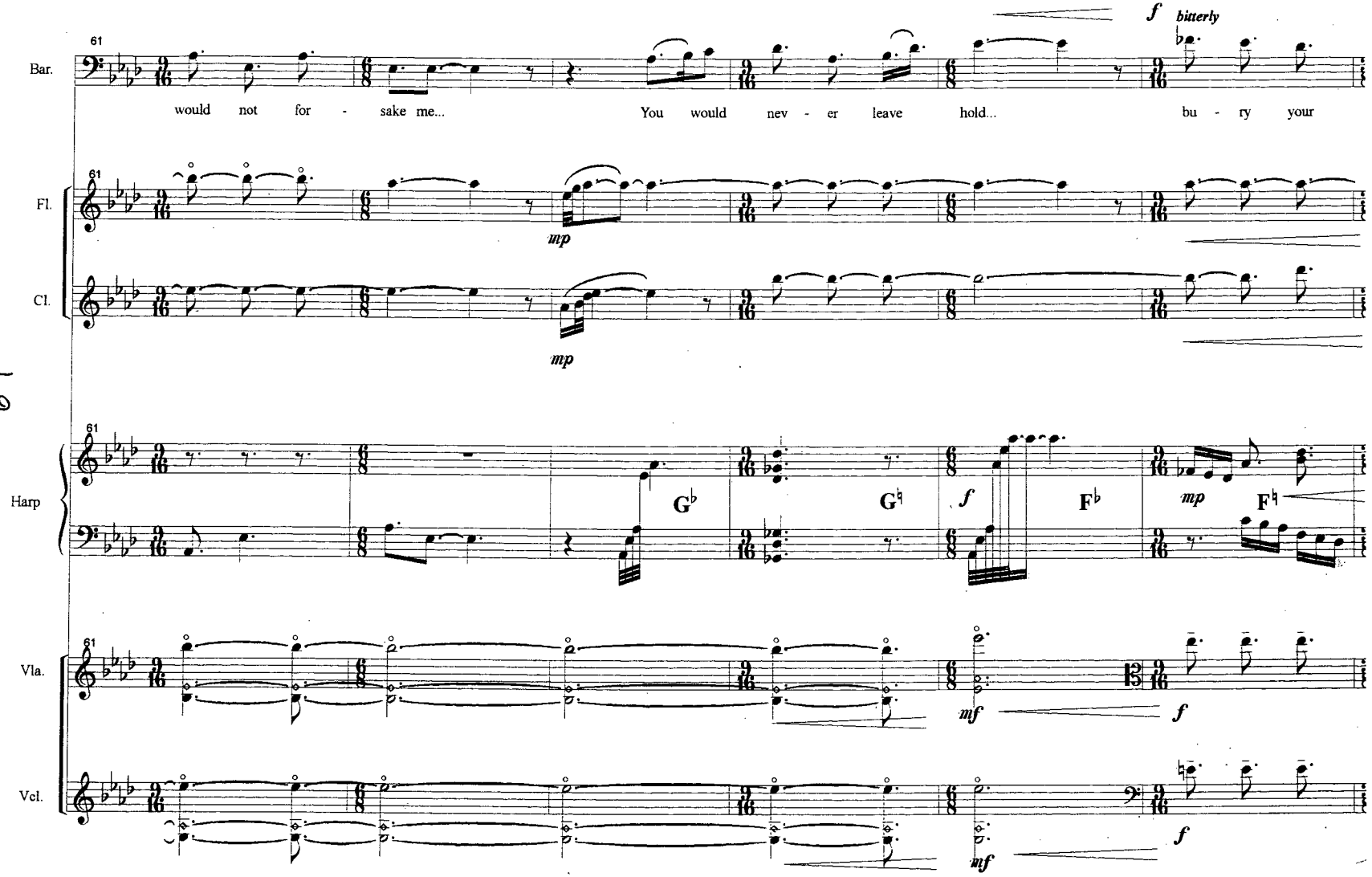

38
Bar.
You rode a - way from me... with a gun to my head
Fl.
Cl.
Harp
Vla.
Vcl.
arco
mp
mf
f

09

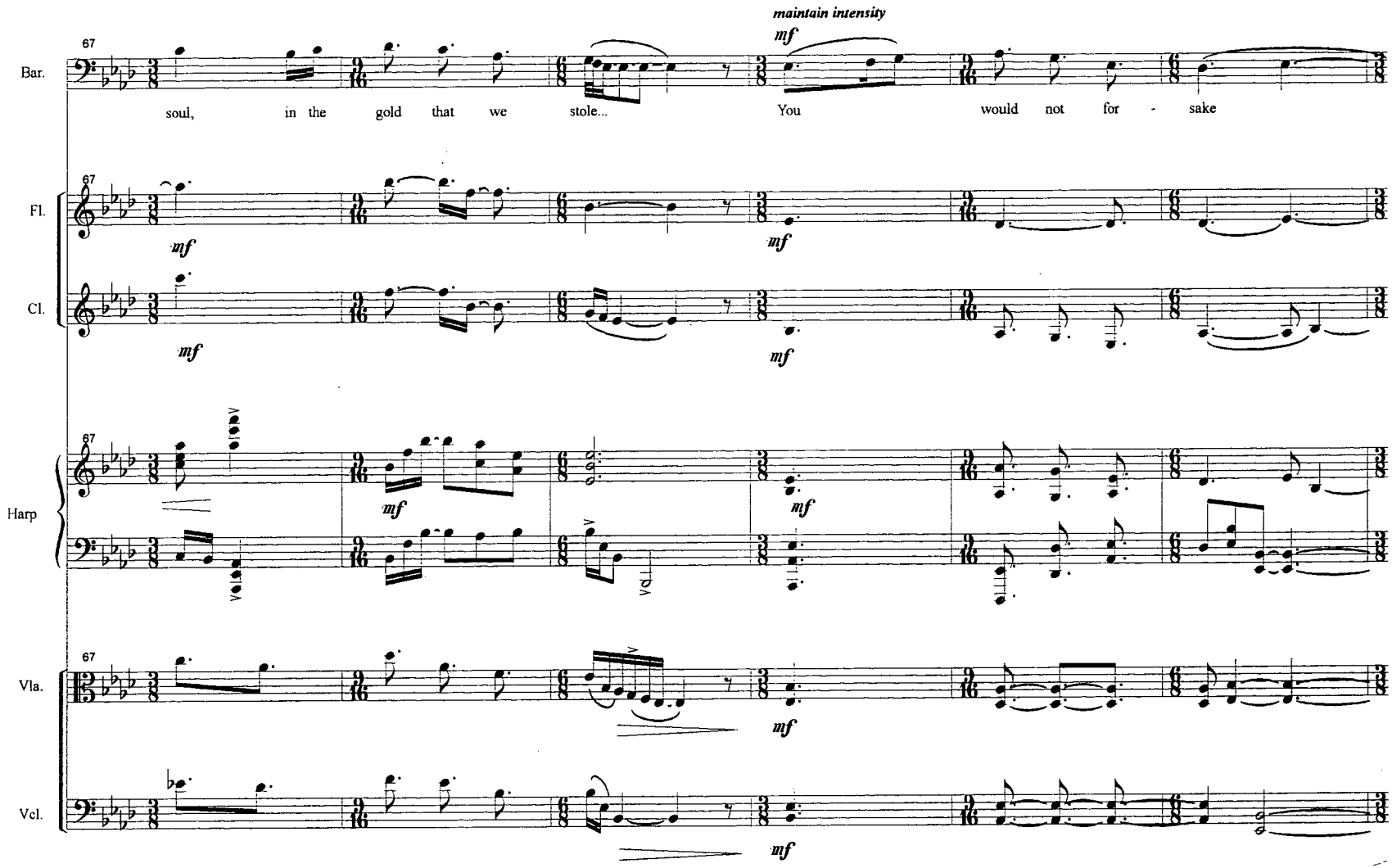

Bar.
my blood was shed, they left you for dead... but you
Fl.
Cl.
Harp
Vla.
Vcl.
p
f
F♮
C♮
G♮

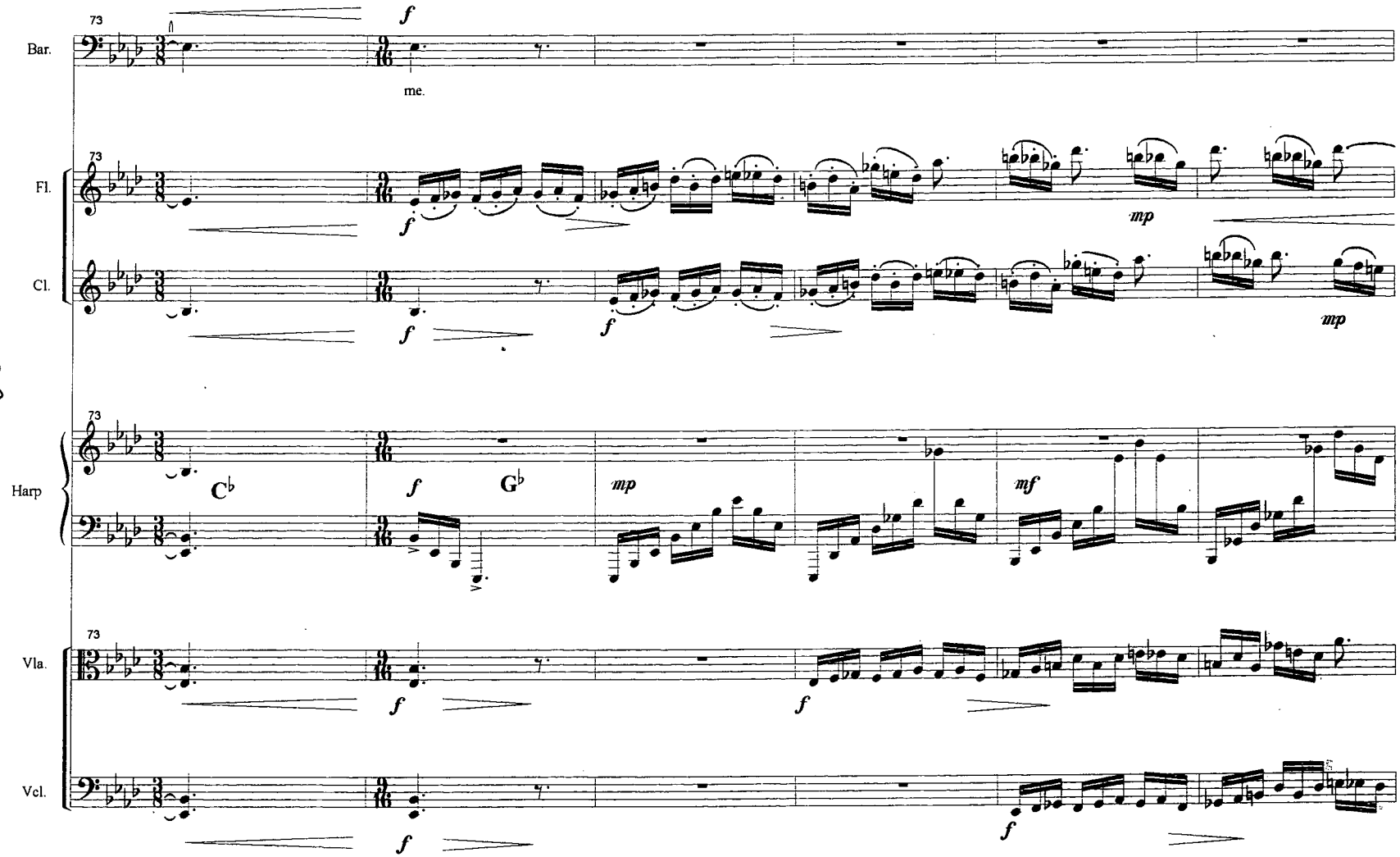

49
Bar.
rode a - way from gliss. me.
Fl.
p
gliss.
lyrical
mp
Cl.
gliss.
mp
Harp
p
Vla.
p
mf
Vcl.
gliss.
p
mp
mf

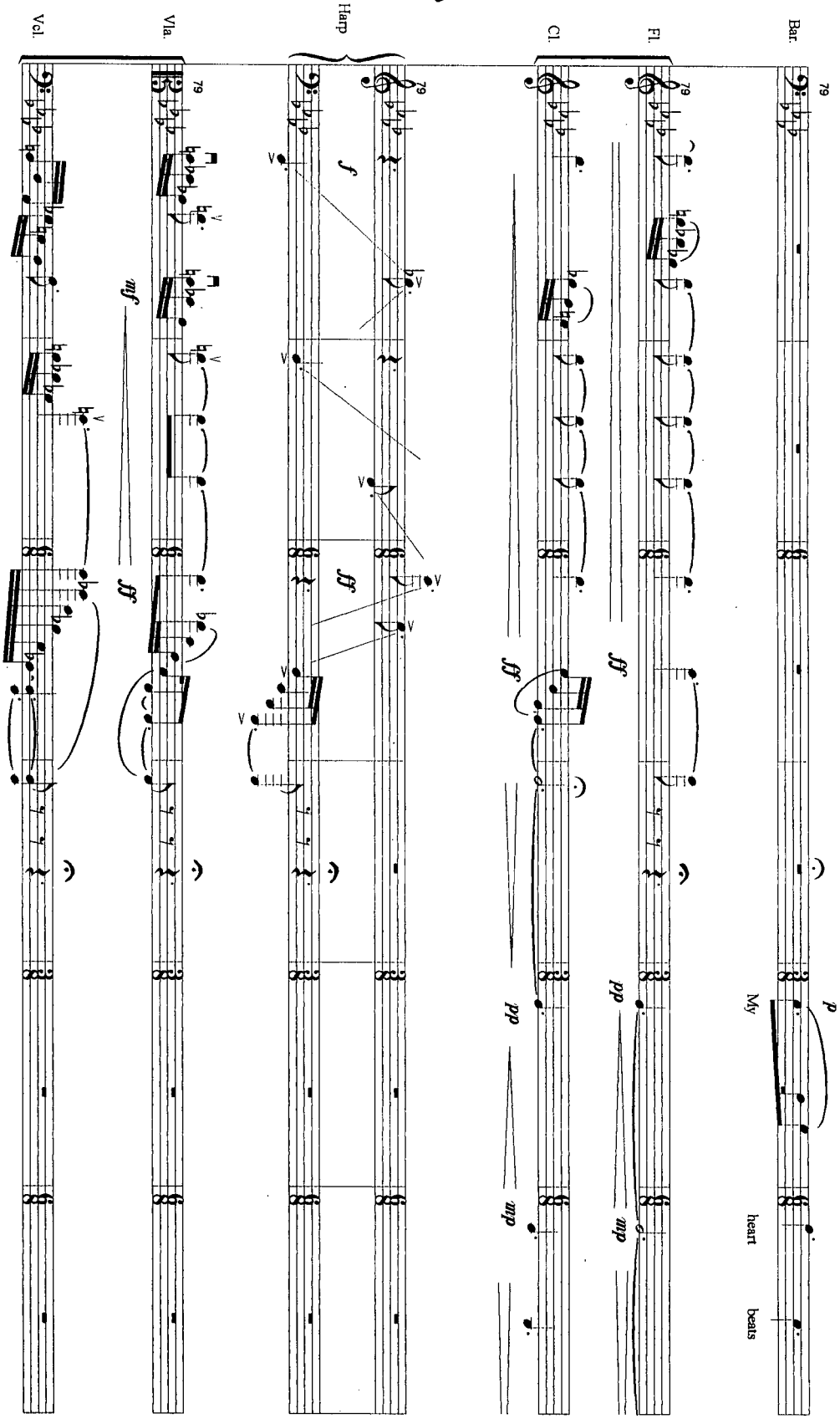

63
55
Bar.
mf
You would not for - sake me. You
Fl.
p
Cl.
p
Harp
mf
Vla.
mp
Vcl.
mp

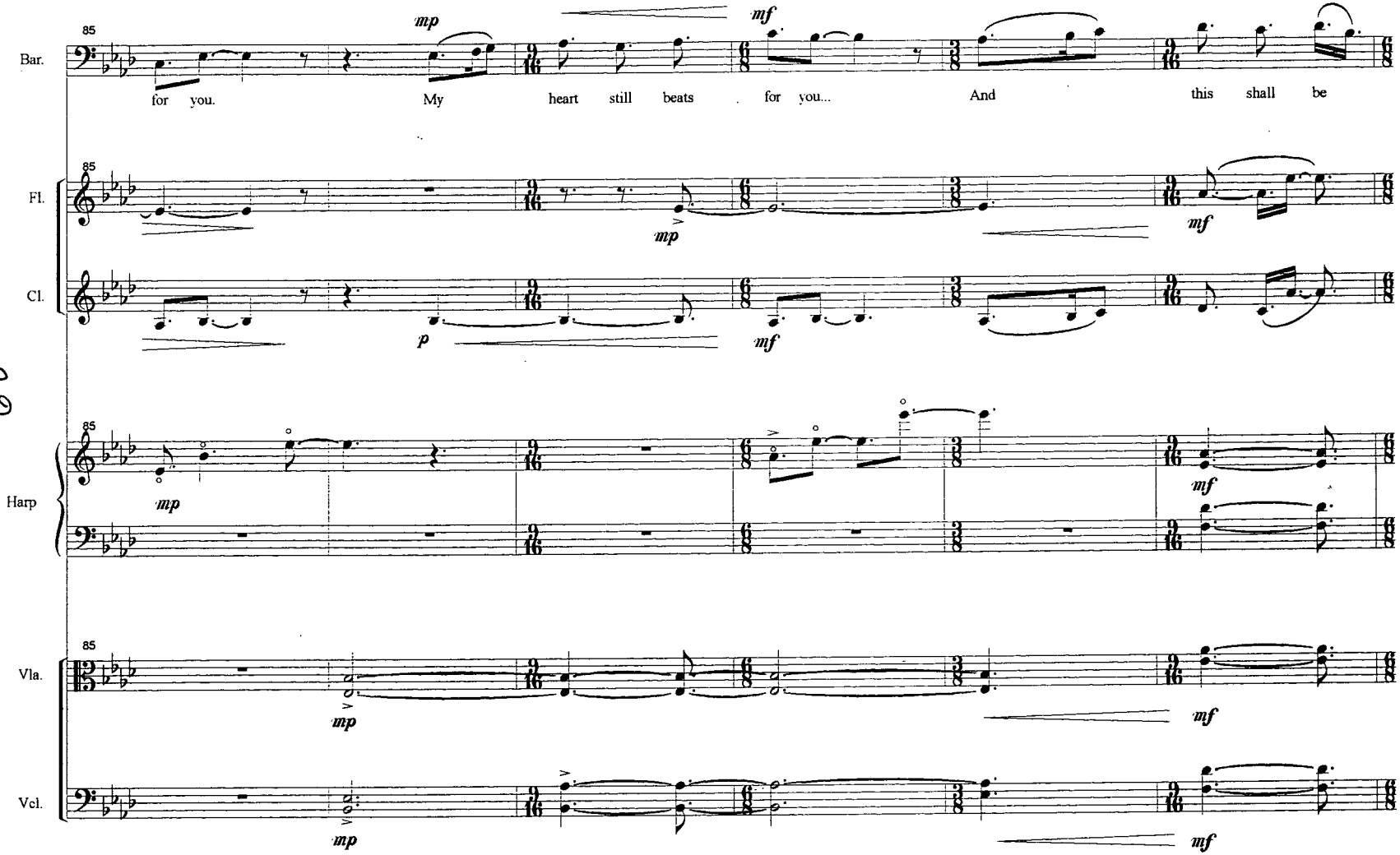

61
Bar.
would not for - sake me...
You would nev - er leave hold...
f bitterly
bu - ry your
Fl.
mp
Cl.
mp
Harp
G♭
G♮
f
F♭
mp
F♮
Vla.
mf
f
Vcl.
mf
f

65

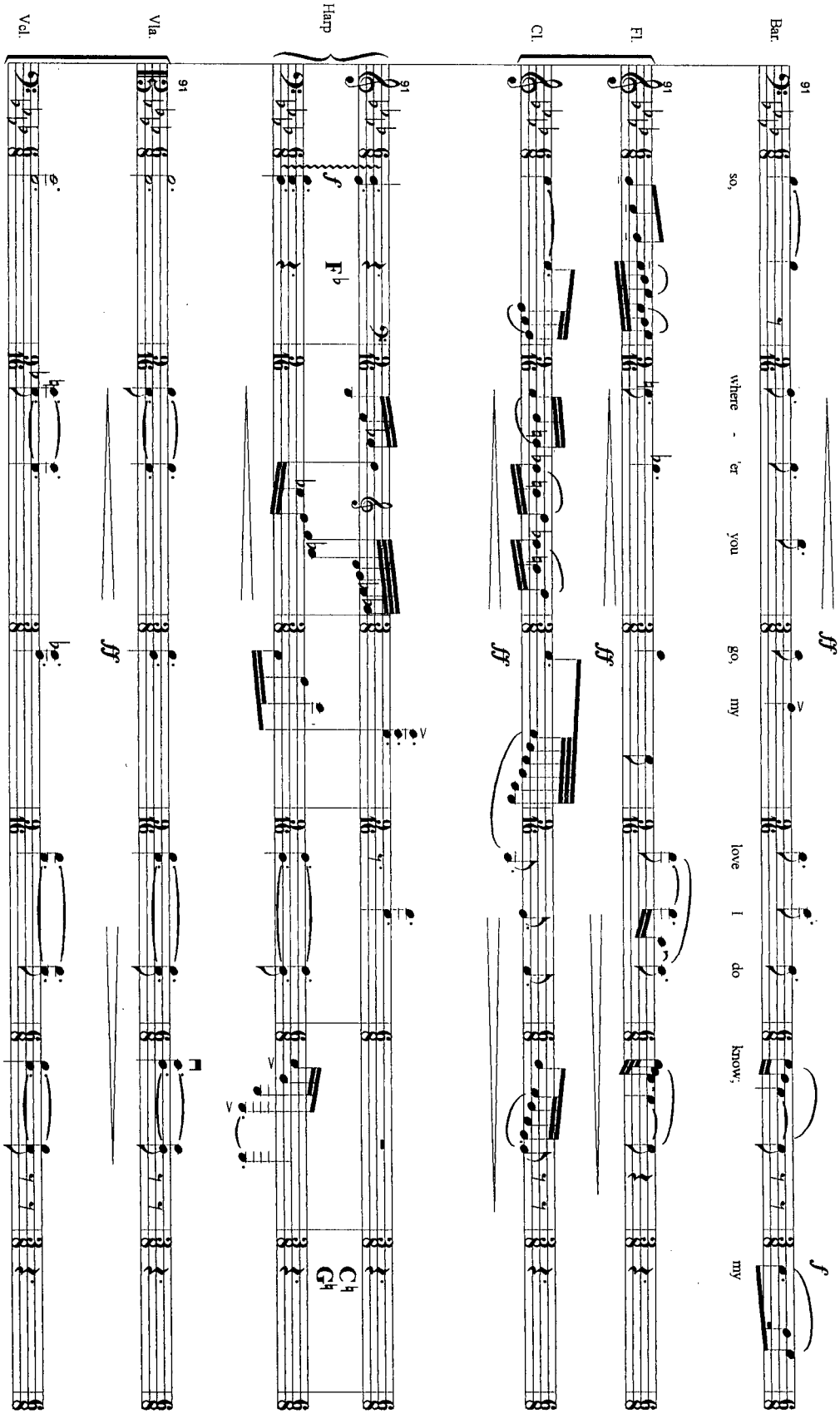

maintain intensity
Bar.
67
soul, in the gold that we stole... You would not for - sake
Fl.
Cl.
Harp
Vla.
Vcl.
mf

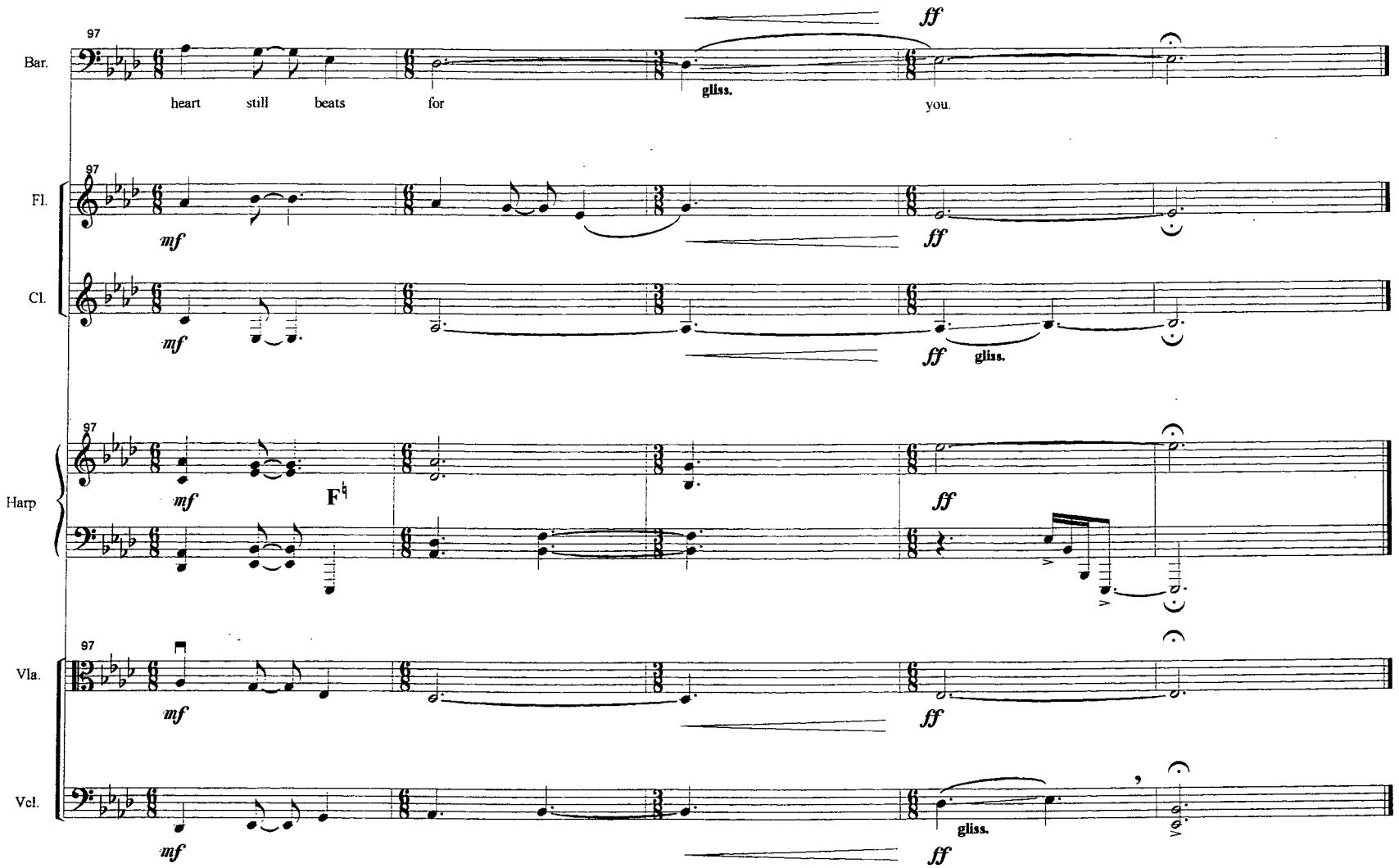

73
Bar.
f
me.
Fl.
mp
Cl.
mp
Harp
C♭
f
G♭
mp
mf
Vla.
Vcl.


Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
79
My
heart
beats
p
pp
mp
ff
f
mf


85
Bar.
mp
mf
for you.
My heart still beats for you...
And this shall be
Fl.
Cl.
p
Harp
Vla.
Vcl.

89


Bar.
Fl.
Cl.
Harp
Vla.
Vol.
91
so, where - 'er you go, my love I do know;
my
ff
f
F♭
C♭
G♭


97
Bar.
heart still beats for you.
gliss.
ff
Fl.
mf
ff
Cl.
mf
ff
gliss.
Harp
mf
F♮
ff
Vla.
mf
ff
Vcl.
mf
ff
gliss.

70

Conductor Score in C

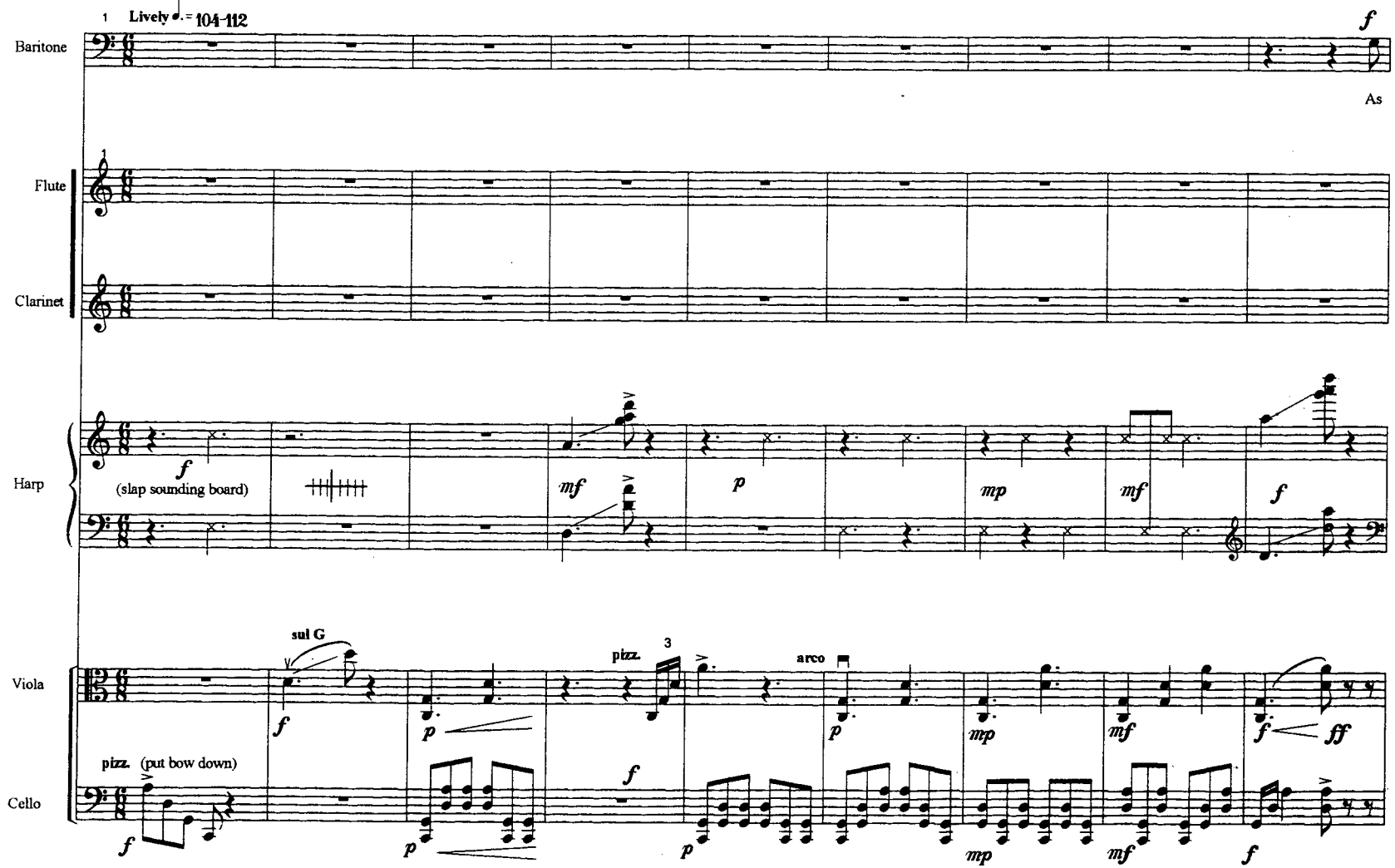
Performance Time - 3:30

Sixteen Come Sunday

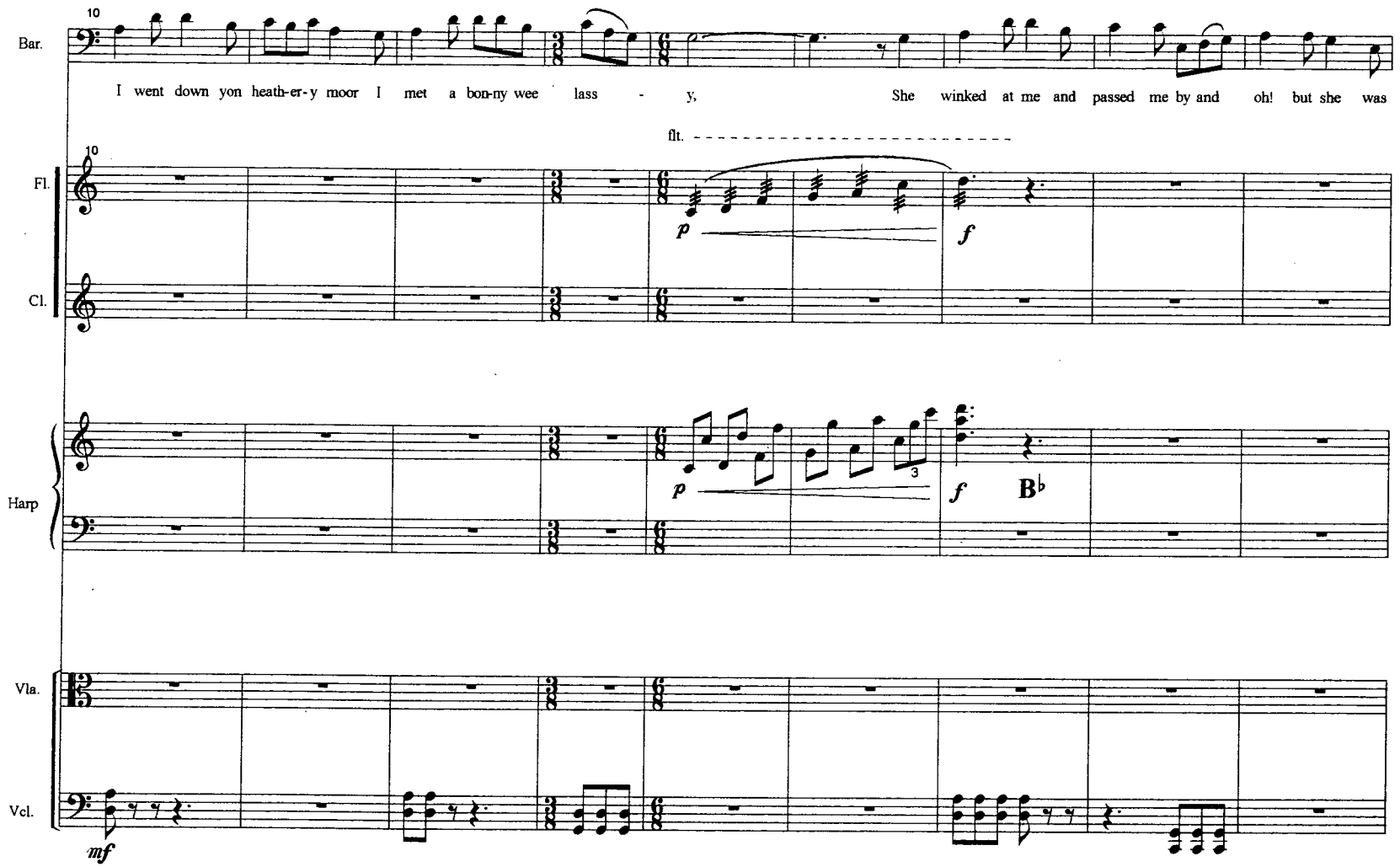
for Chamber Ensemble

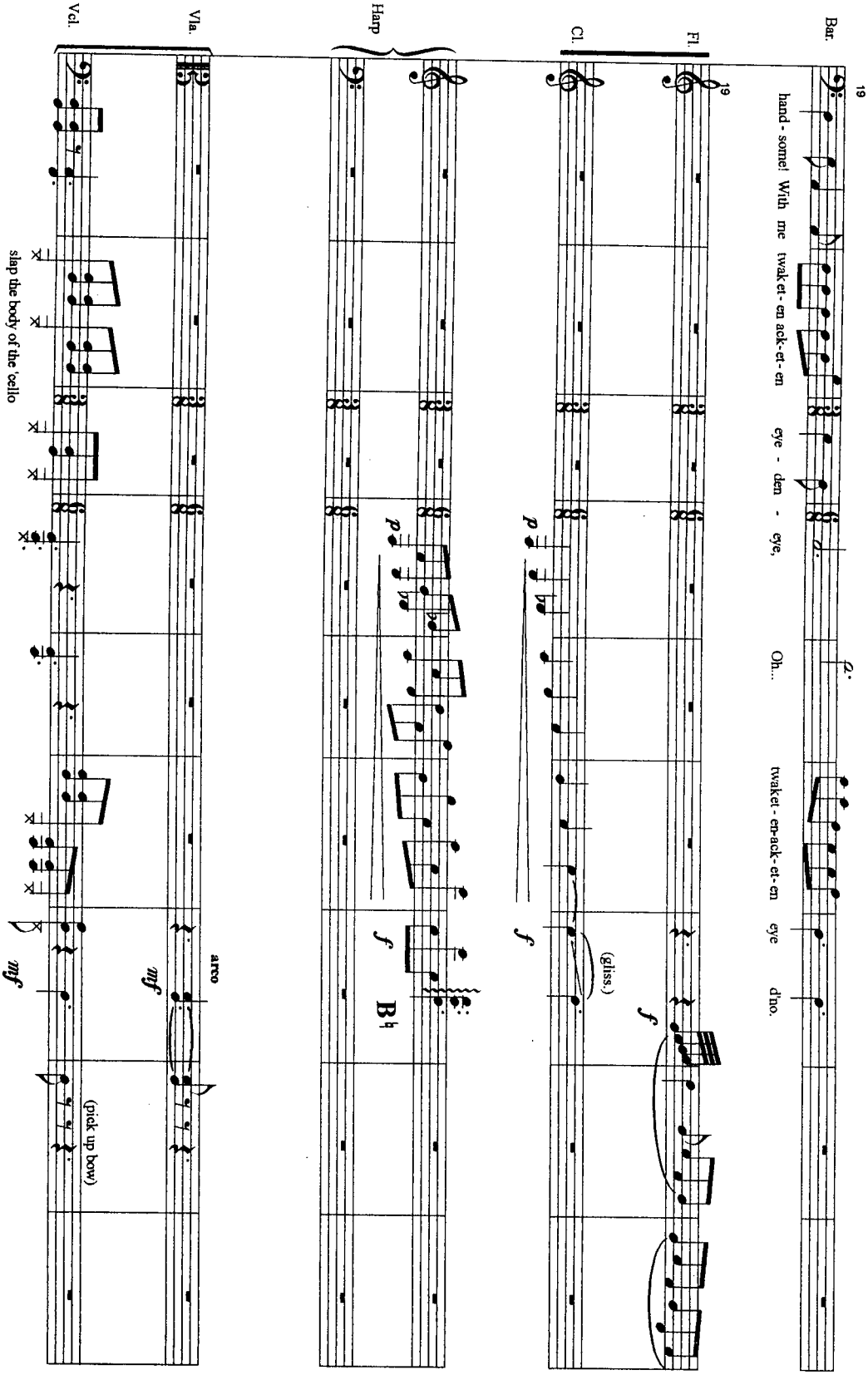
Baritone voice, Flute, Clarinet, Harp, Viola and 'Cello

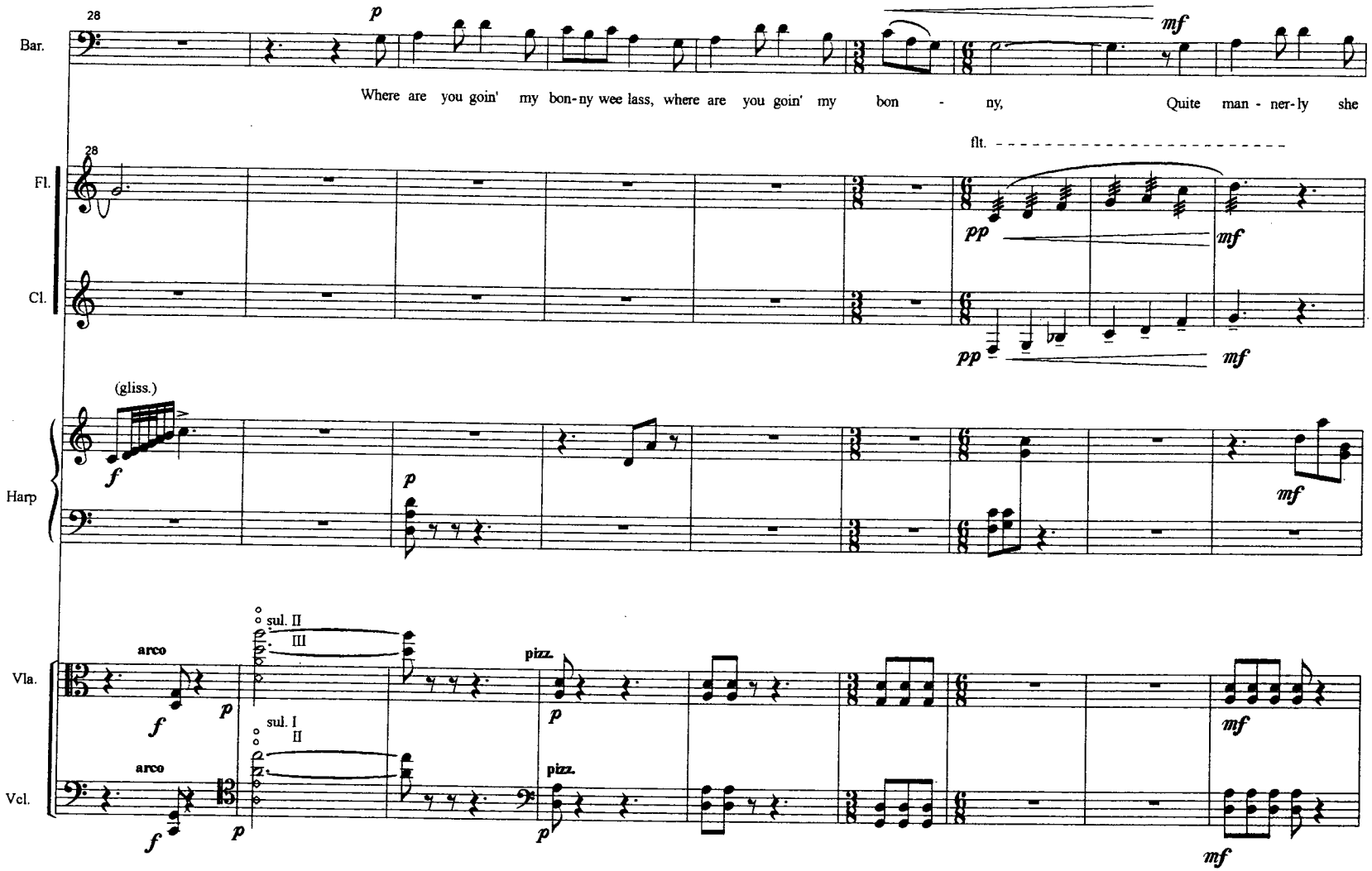
Benjamin Bolden



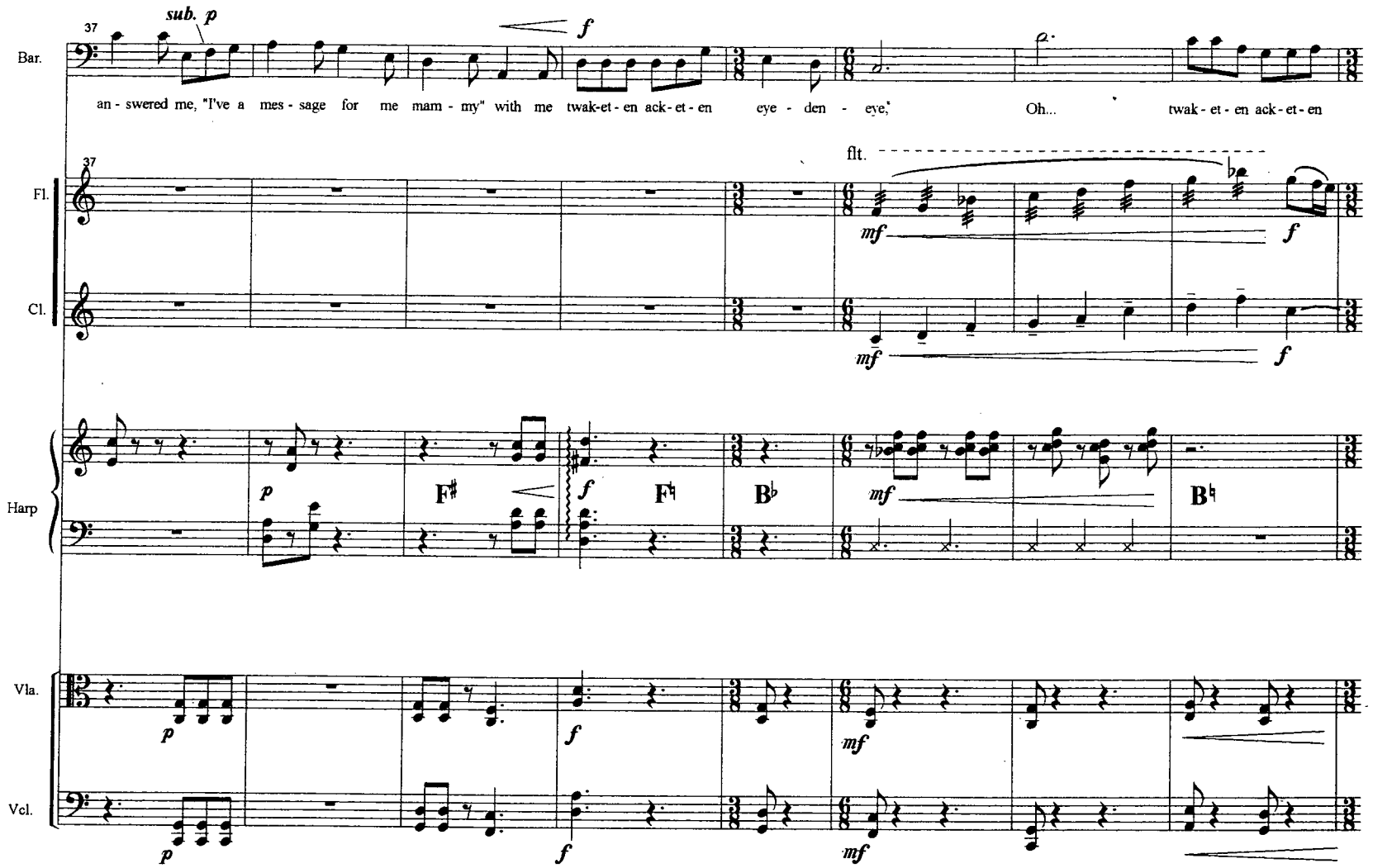
72


10
Bar.
I went down yon heath-er-y moor I met a bon-ny wee lass - y, She winked at me and passed me by and oh! but she was
flt.
Fl.
Cl.
p
f
Harp
3
B♭
Vla.
Vcl.
mf

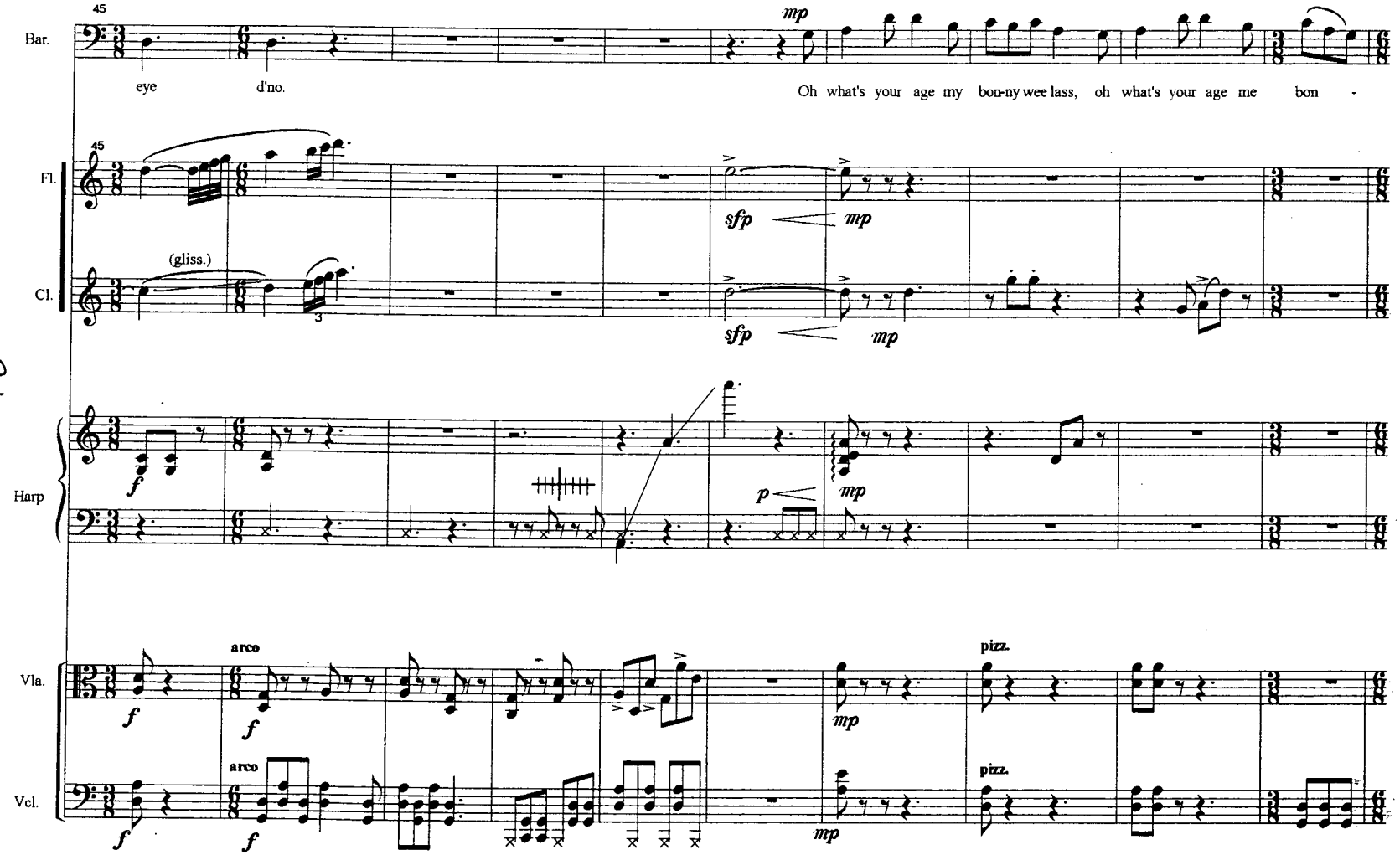

Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
19
hand - some! With me twak-et-en ack-et-en eye - den - eye,
Oh...
twaket-en-ack-et-en eye d'no.
(gliss.)
slap the body of the 'cello
arco
(pick up bow)


28
Bar.
p
mf
Where are you goin' my bon-ny wee lass, where are you goin' my bon - ny, Quite man - ner-ly she
28
Fl.
flt.
pp
mf
Cl.
pp
mf
(gliss.)
f
Harp
p
mf
sul. II
III
arco
f
p
pizz.
Vla.
p
mf
sul. I
II
arco
f
p
pizz.
Vcl.
p
mf

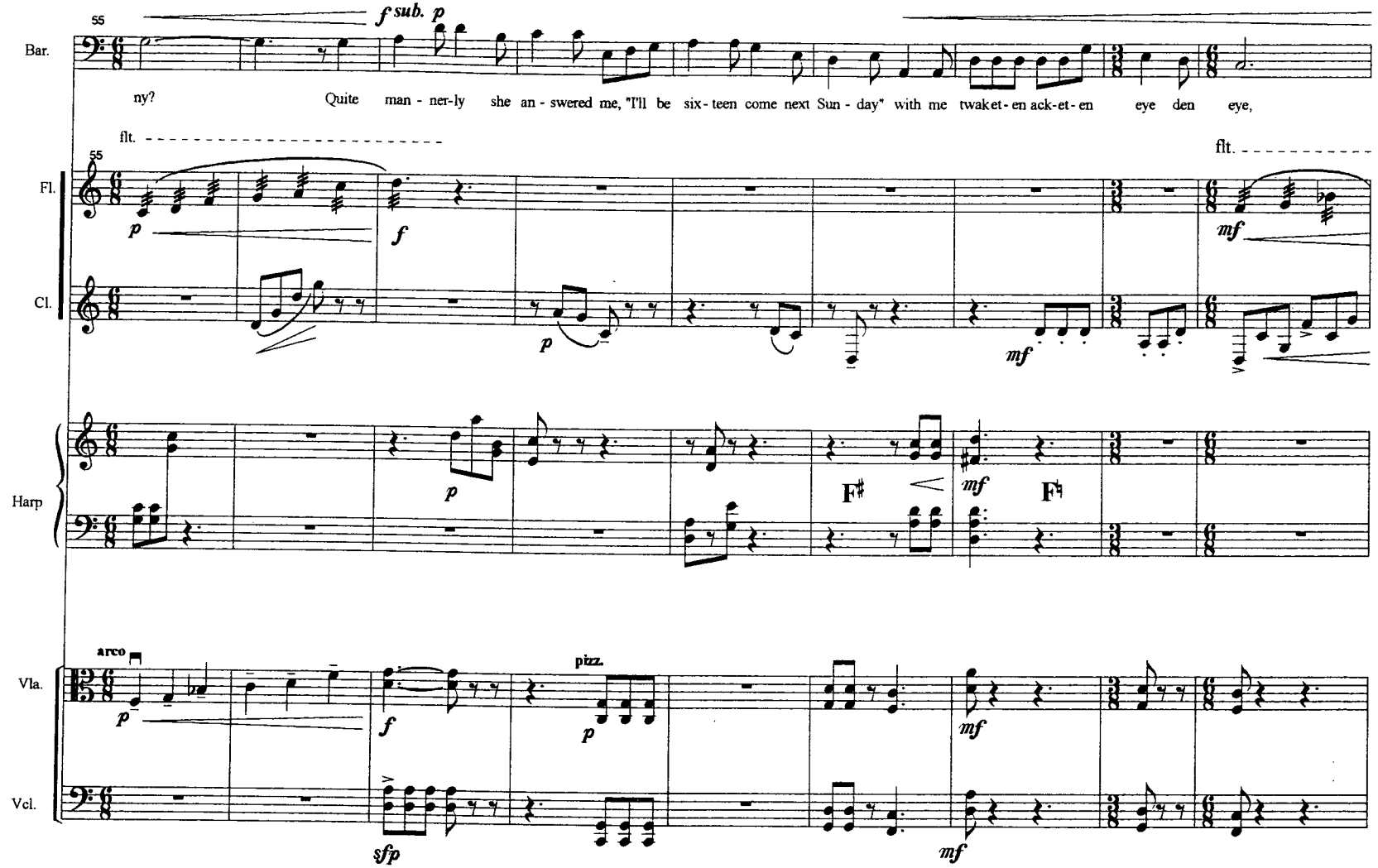
47

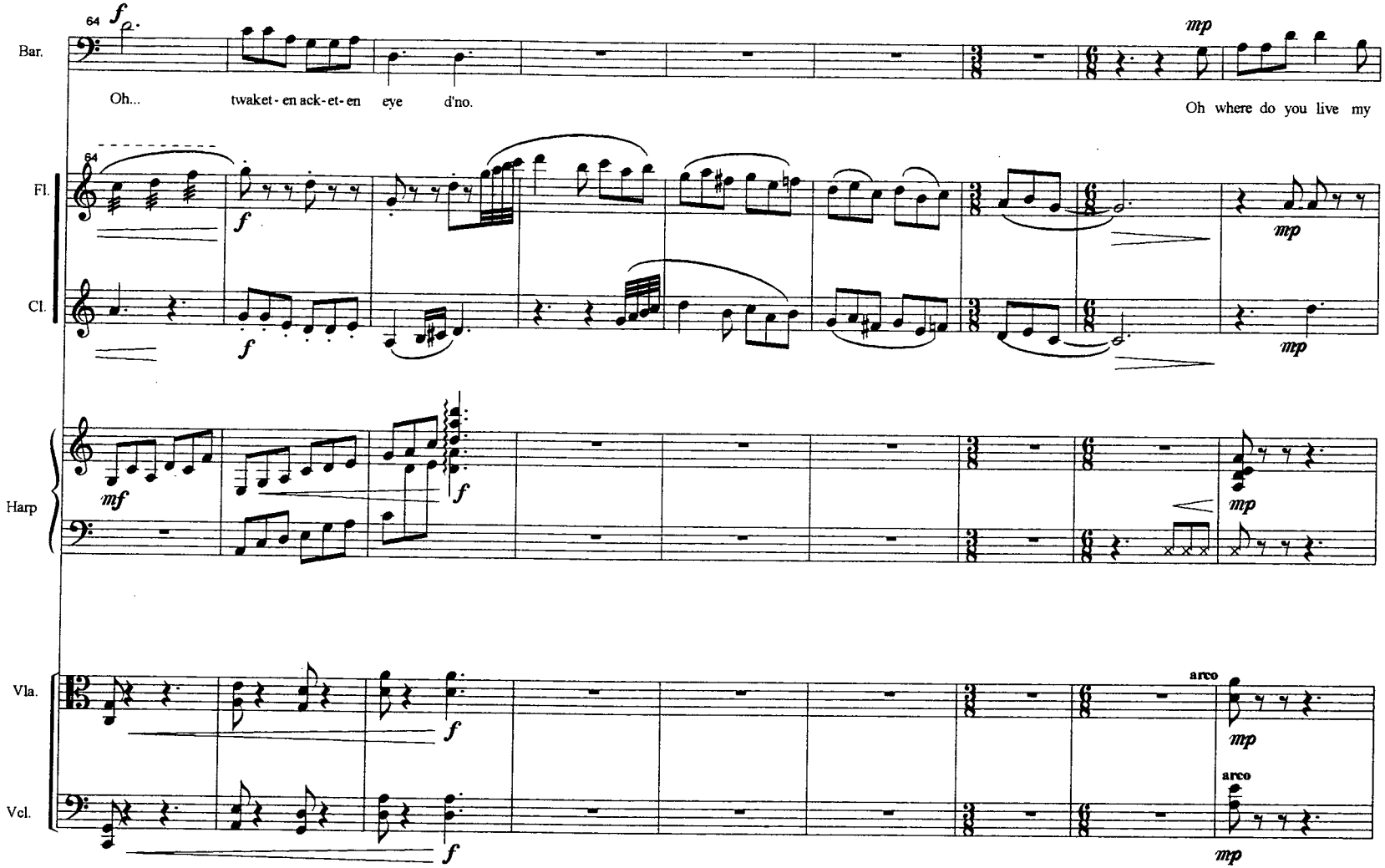

37
sub. p
f
Bar.
an - swered me, "I've a mes - sage for me mam - my" with me twak-et - en ack - et - en eye - den - eye," Oh... twak - et - en ack - et - en
37
flt.
Fl.
mf
f
Cl.
mf
f
Harp
p
F♯
f
F♮
B♭
mf
B♮
Vla.
p
f
mf
Vcl.
p
f
mf

75

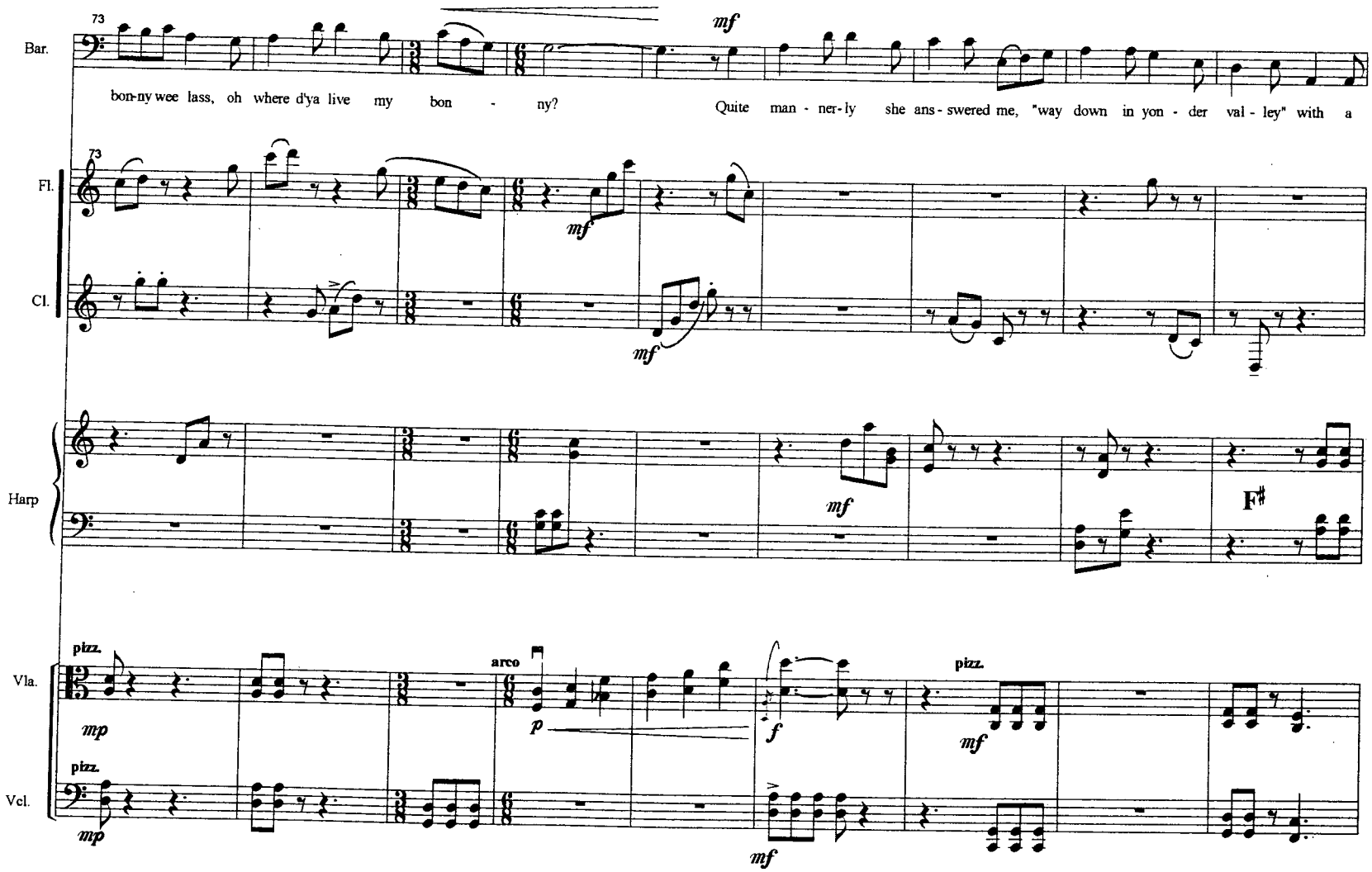

45
Bar.
eye
d'no.
mp
Oh what's your age my bon-ny wee lass, oh what's your age me bon -
45
Fl.
sfp
mp
(gliss.)
Cl.
3
sfp
mp
Harp
f
p
mp
Vla.
arco
f
f
mp
pizz.
Vcl.
arco
f
f
mp
pizz.

97

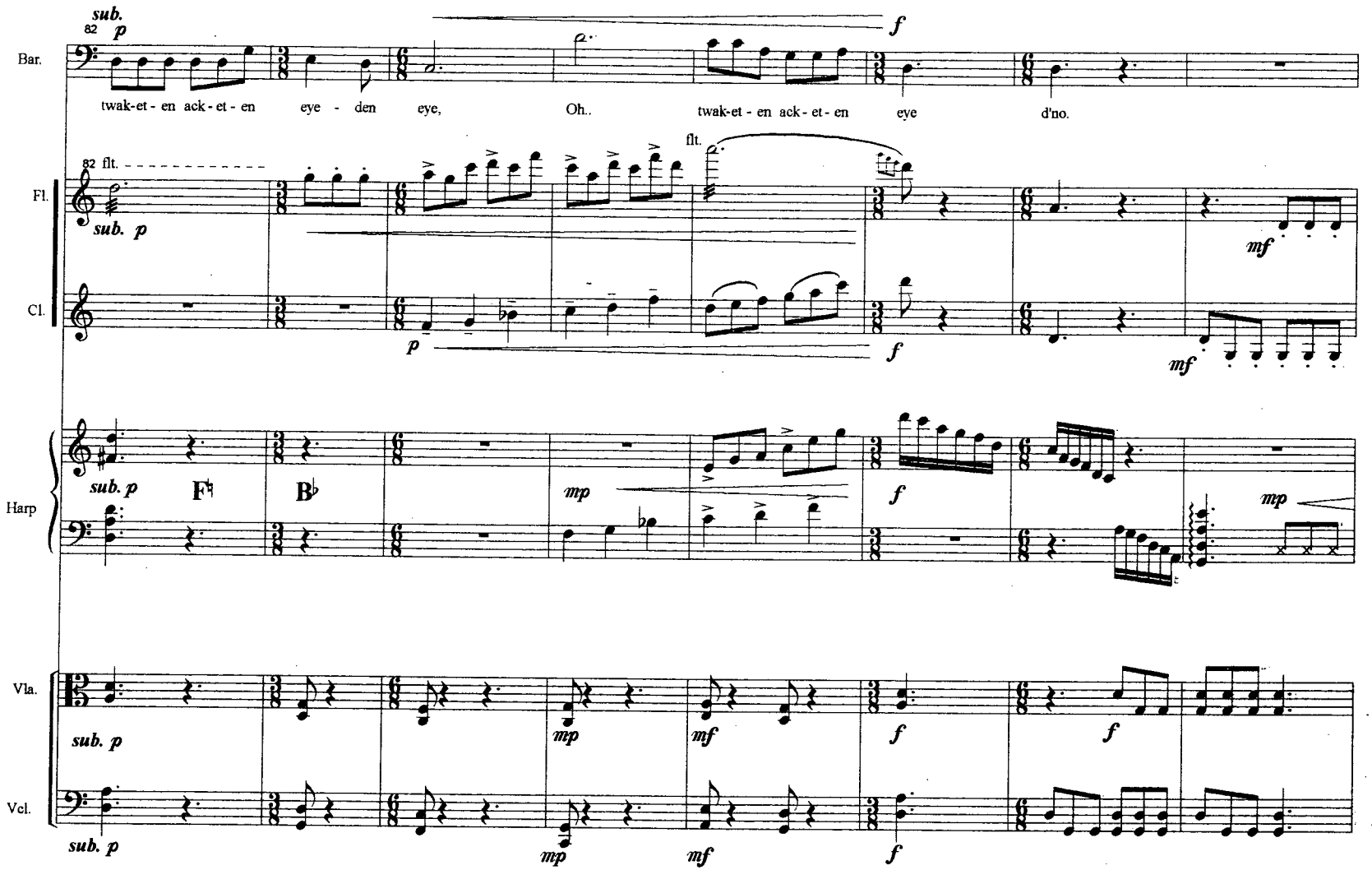

55
f sub. p
Bar.
ny? Quite man - ner-ly she an - swered me, "I'll be six - teen come next Sun - day" with me twaket - en ack-et - en eye den eye,
flt.
flt.
Fl.
Cl.
Harp
Vla.
Vcl.
arco
pizz.
F♯
F♮


64
Bar.
Oh... twaket - en ack - et - en eye d'no.
Oh where do you live my
Fl.
Cl.
Harp
Vla.
Vcl.
arco
arco

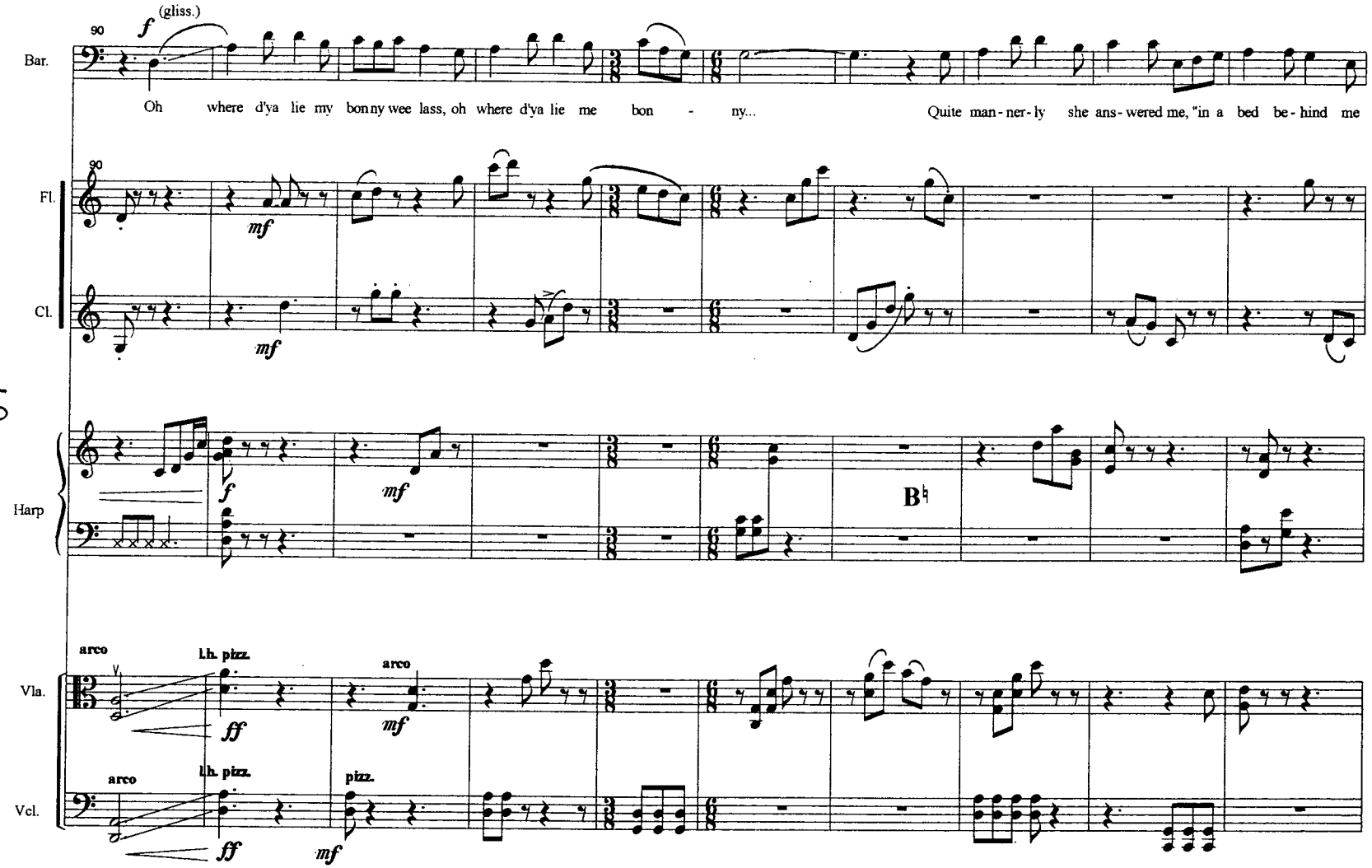
87


73
Bar.
bon-ny wee lass, oh where d'ya live my bon - ny?
mf
Quite man - ner-ly she ans - swered me, "way down in yon - der val - ley" with a
Fl.
Cl.
Harp
F♯
Vla.
pizz.
mp
arco
p
f
Vcl.

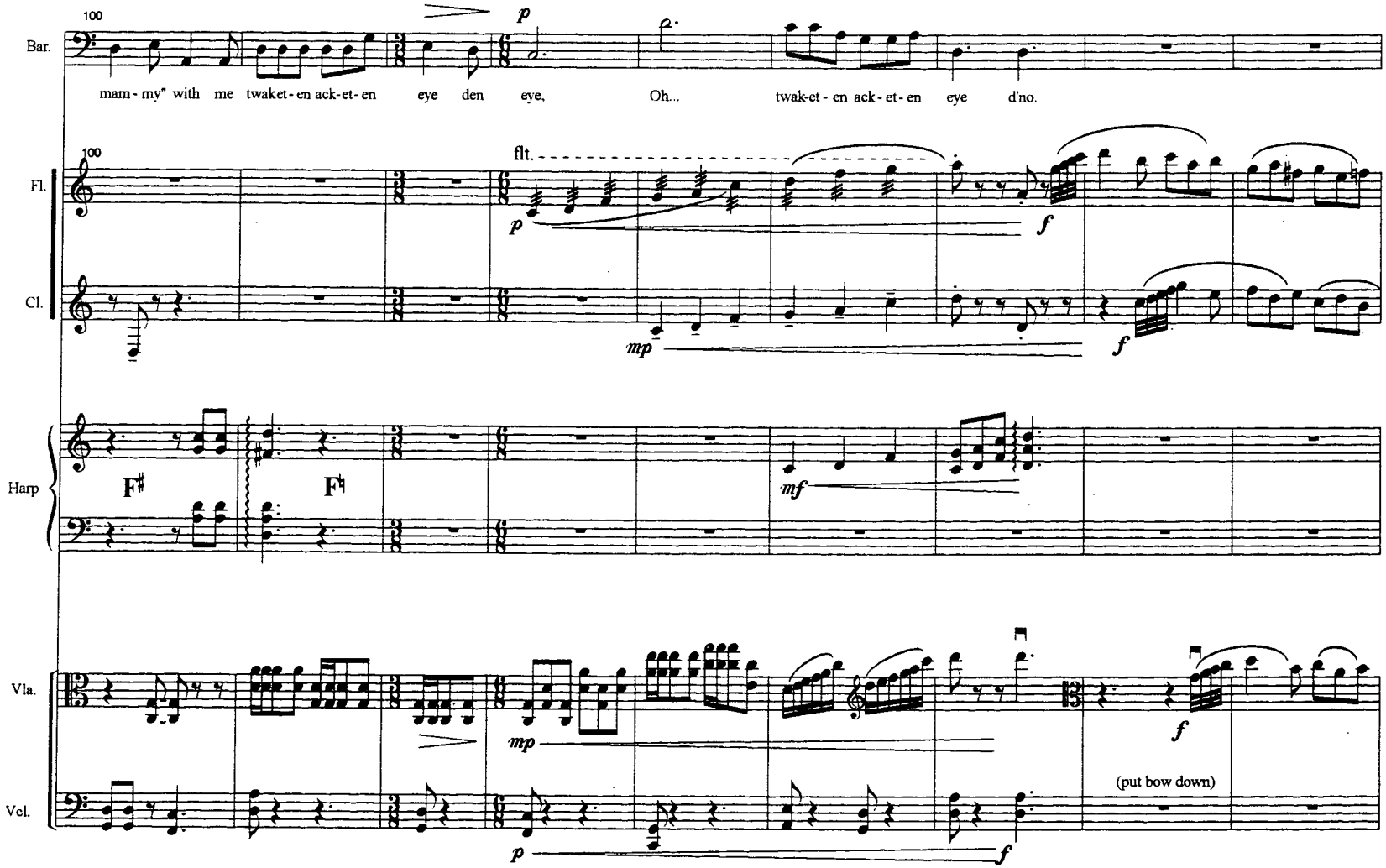
79

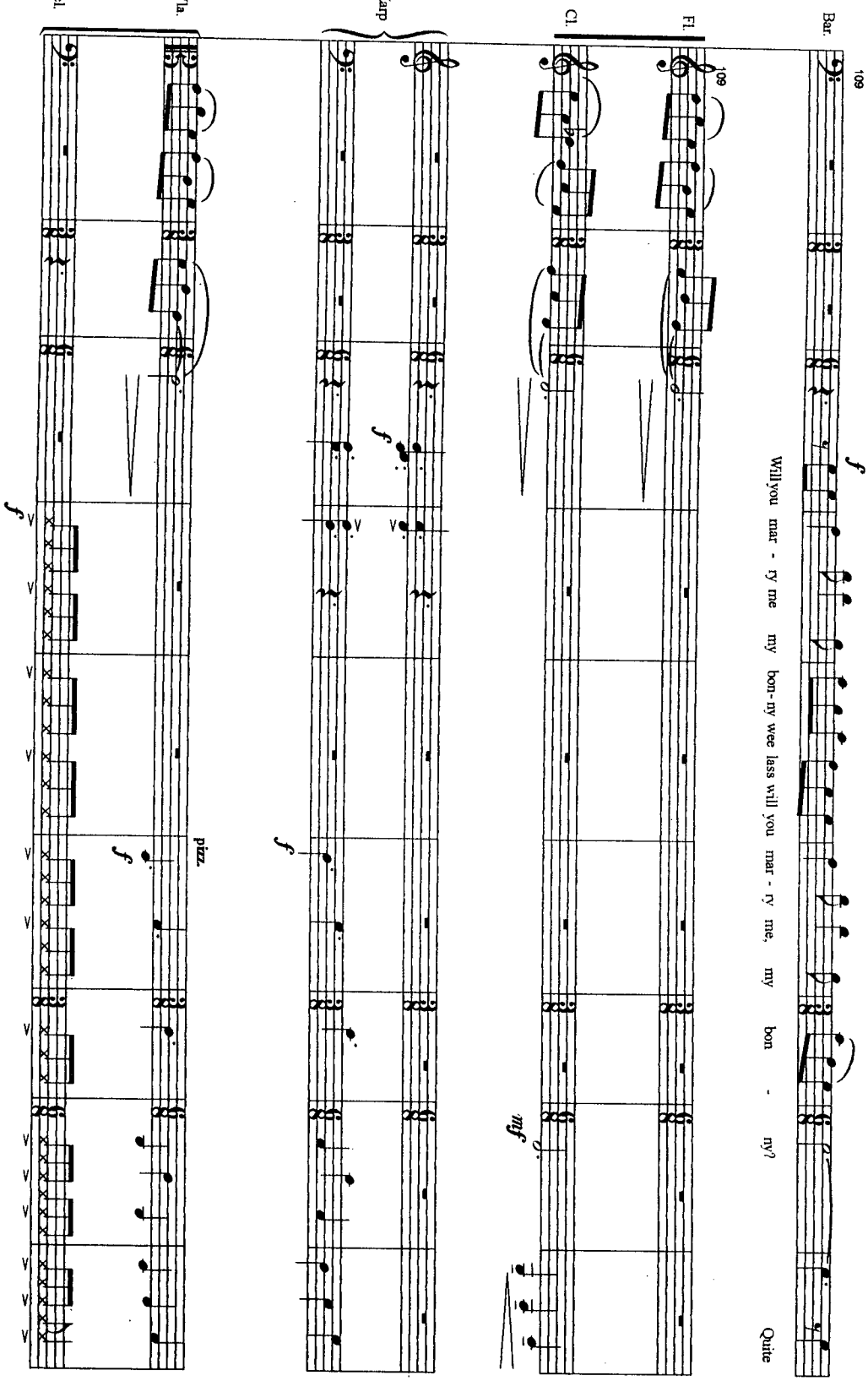

sub.
82 p
f
Bar.
twak-et - en ack - et - en eye - den eye, Oh.. twak-et - en ack - et - en eye d'no.
82 flt.
flt.
Fl.
sub. p
mf
Cl.
p
f
mf
Harp
sub. p
F♮
B♭
mp
f
mp
Vla.
sub. p
mp
mf
f
f
Vcl.
sub. p
mp
mf
f

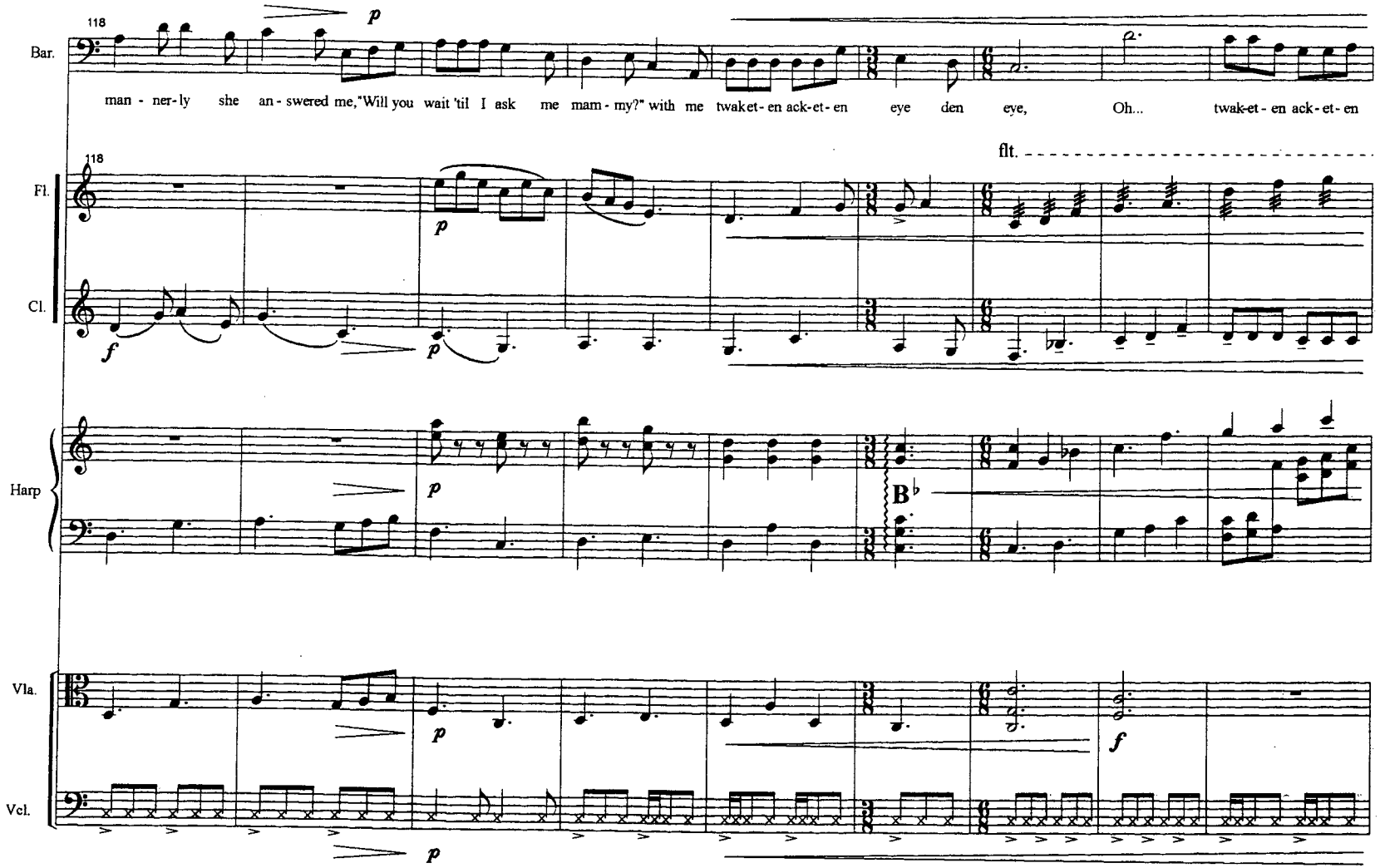
80


90
f
(gliss.)
Bar.
Oh where d'ya lie my bonny wee lass, oh where d'ya lie me bon - ny...
Quite man-ner-ly she ans-wered me, "in a bed be-hind me
Fl.
Cl.
mf
Harp
B♮
arco
l.h. pizz.
Vla.
Vcl.
pizz.
ff
mf

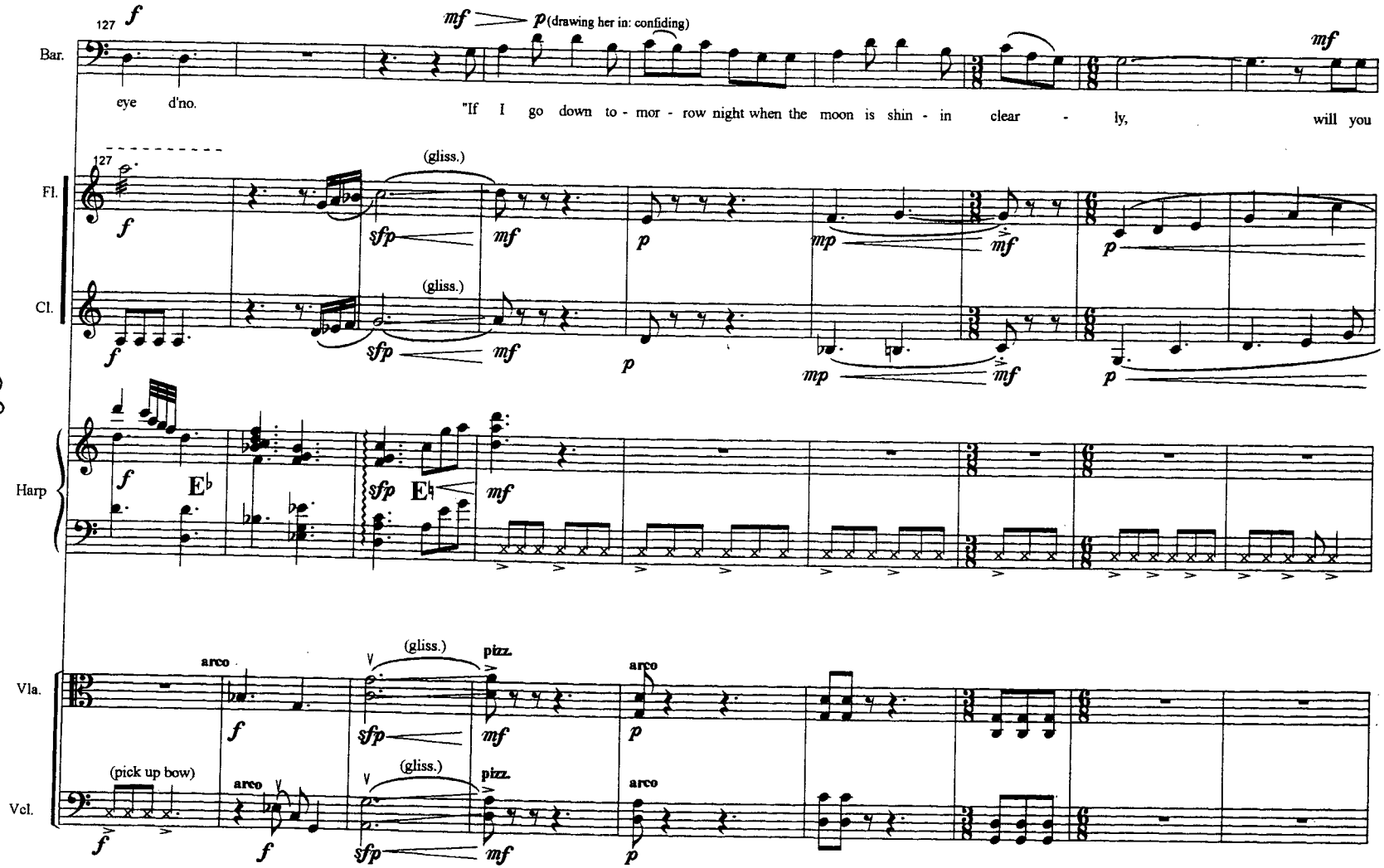
82

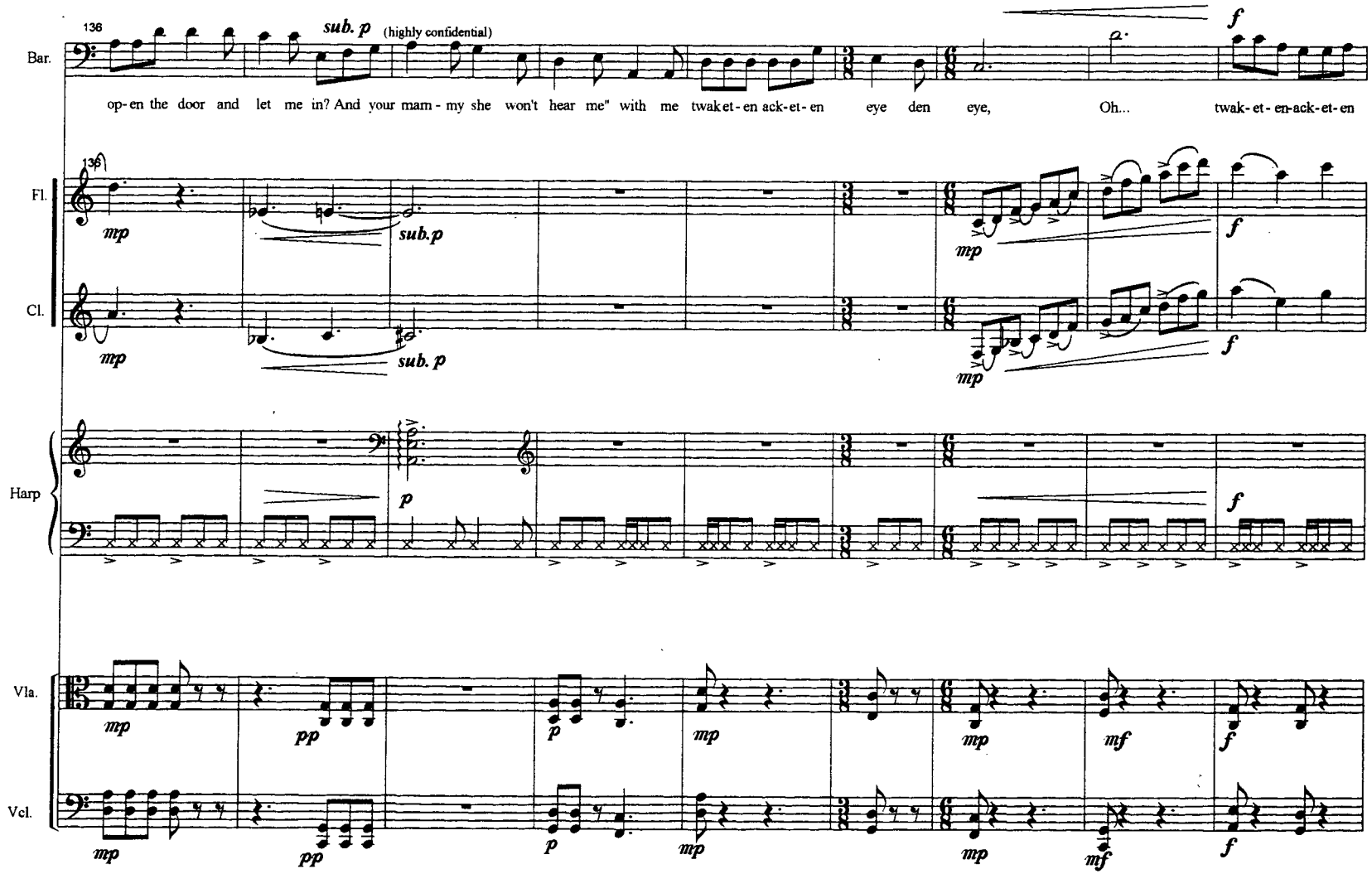

100
Bar.
mam - my" with me twaket - en ack-et - en eye den eye, Oh... twak-et - en ack - et - en eye d'no.
p
100
Fl.
flt.
p
f
Cl.
mp
f
Harp
F♯
F♮
mf
Vla.
mp
f
Vcl.
p
f
(put bow down)


Bar.
Cl.
Fl.
Harp
Vla.
Vcl.
109
Will you mar - ry me my bon - ny wee lass will you mar - ry me, my bon - ny?
Quite
pizz.

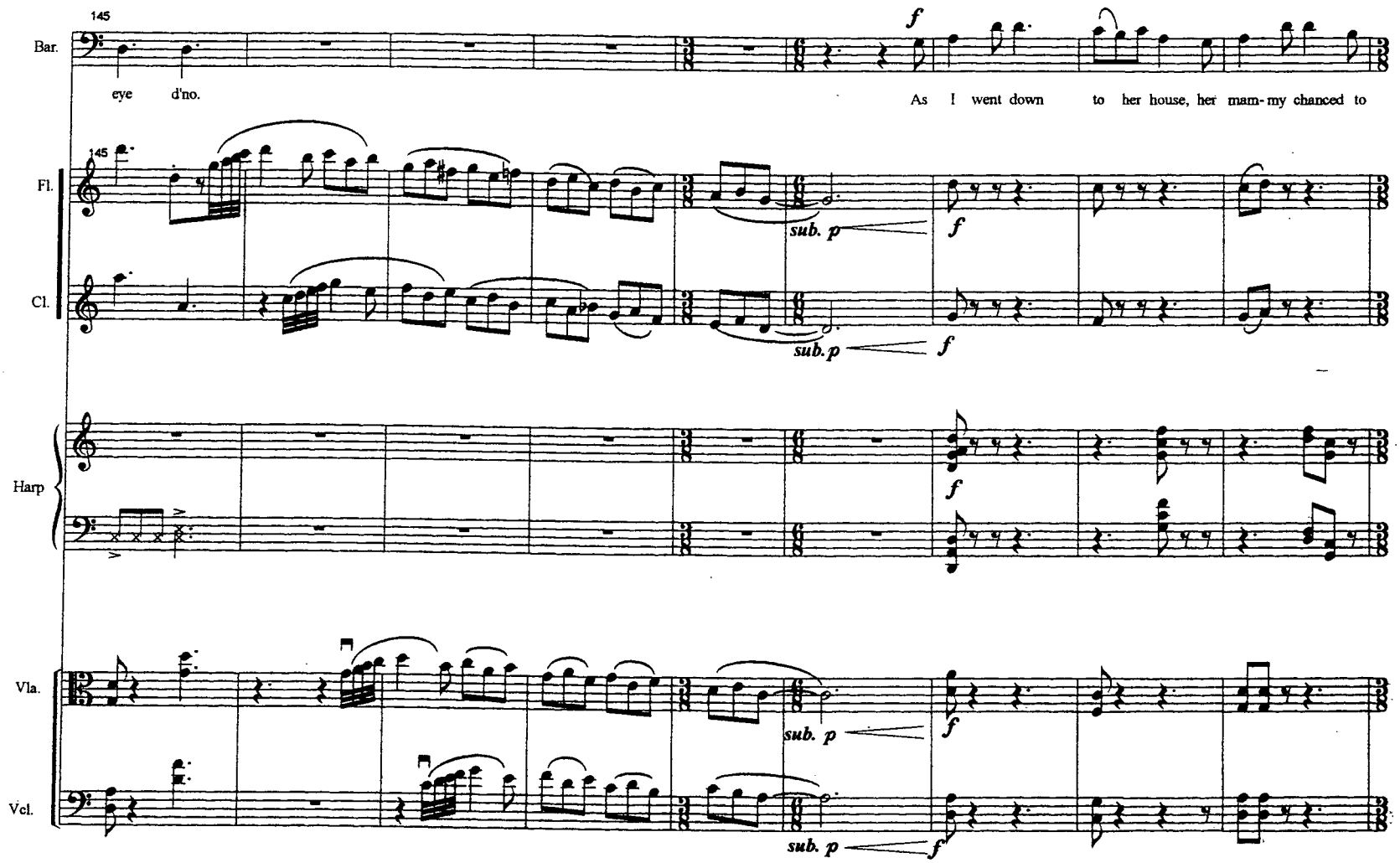

118
Bar.
man - ner-ly she an - swered me,"Will you wait 'til I ask me mam - my?" with me twak-et - en ack-et - en eye den eye, Oh... twak-et - en ack - et - en
118
flt.
Fl.
Cl.
Harp
Vla.
Vcl.

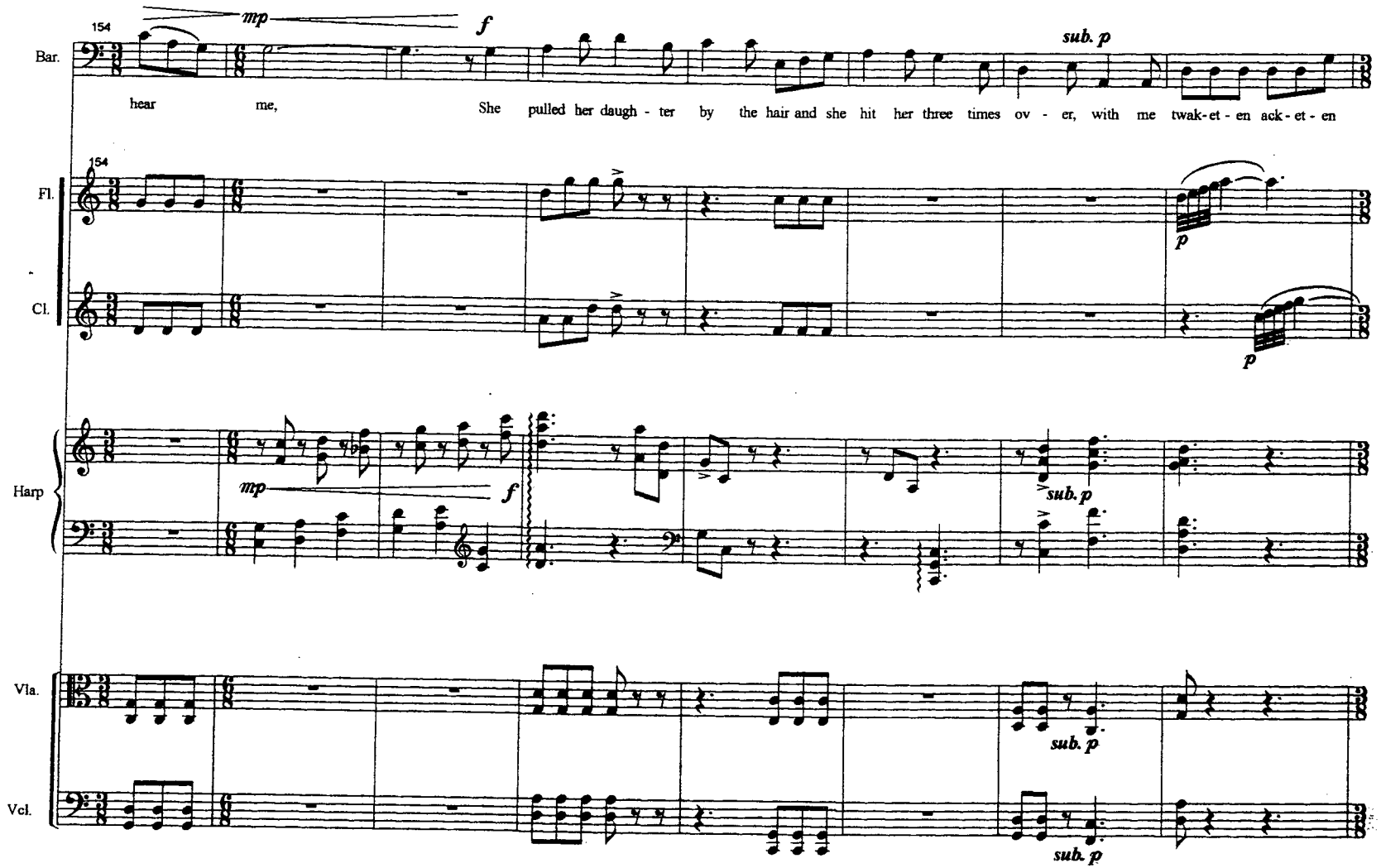
84


127
Bar.
Fl.
Cl.
Harp
Vla.
Vcl.
eye d'no.
"If I go down to - mor - row night when the moon is shin - in clear - ly, will you
(drawing her in: confiding)
(gliss.)
arco
pizz.
(pick up bow)
85

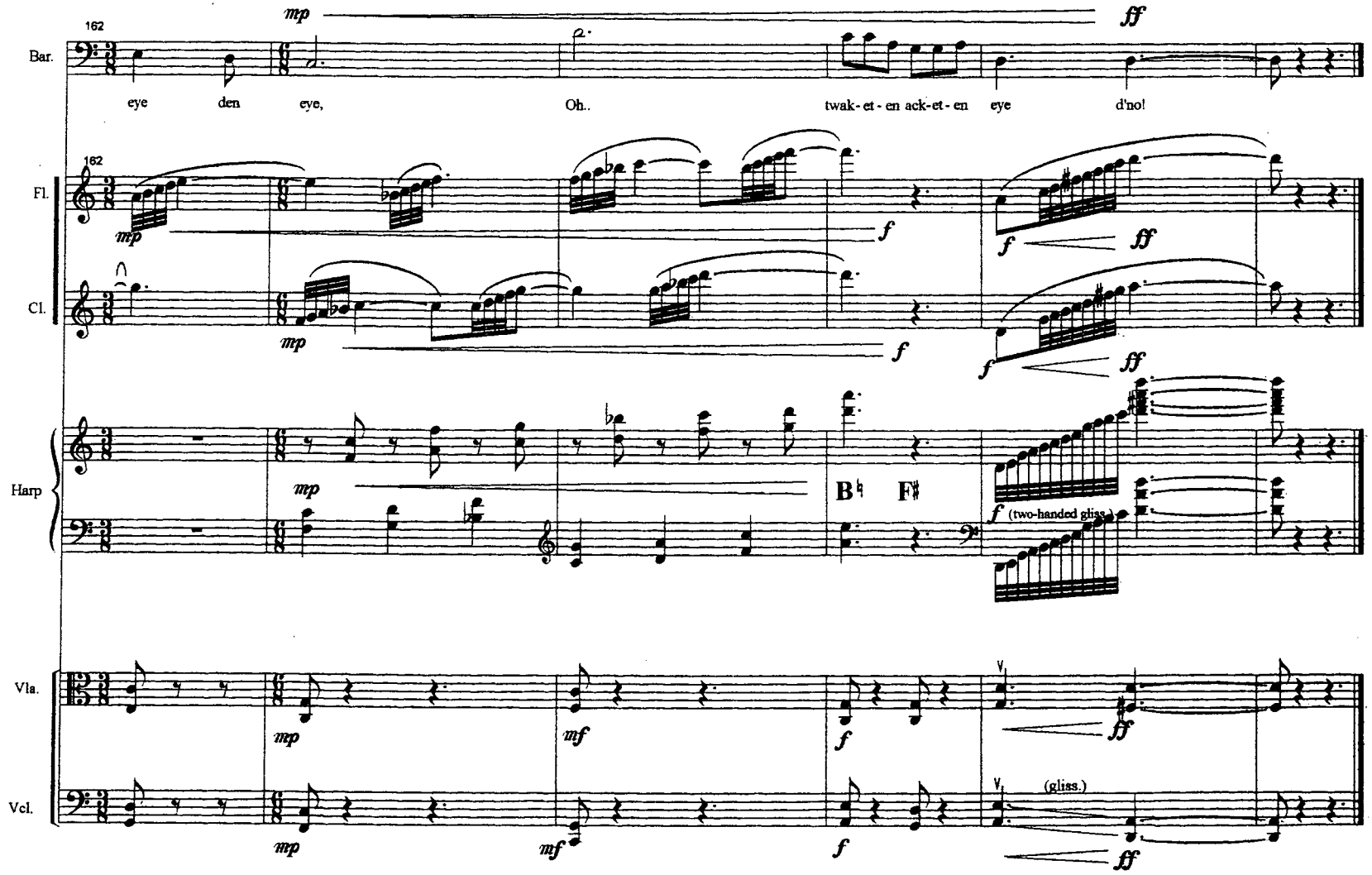

136
sub. p (highly confidential)
f
Bar.
op-en the door and let me in? And your mam-my she won't hear me" with me twak-et-en ack-et-en eye den eye, Oh... twak-et-en-ack-et-en
Fl.
Cl.
Harp
Vla.
Vcl.
mp
sub. p
p
pp
mf

98


145
Bar.
eye d'no.
As I went down to her house, her mam-my chanced to
Fl.
Cl.
Harp
Vla.
Vcl.
sub. p
f


154
Bar.
mp
f
sub. p
hear me, She pulled her daugh - ter by the hair and she hit her three times ov - er, with me twak-et - en ack - et - en
Fl.
Cl.
p
Harp
mp
f
sub. p
Vla.
Vcl.
sub. p
sub. p

88


162
Bar.
mp
ff
eye den eye, Oh.. twak-et-en ack-et-en eye d'no!
Fl.
Cl.
Harp
Vla.
Vcl.
mp
mf
f
ff
B♮ F♯
(two-handed gliss.)
(gliss.)

89

Rope

by

Benjamin Bolden

90

for

Alto Flute, Clarinet and Viola

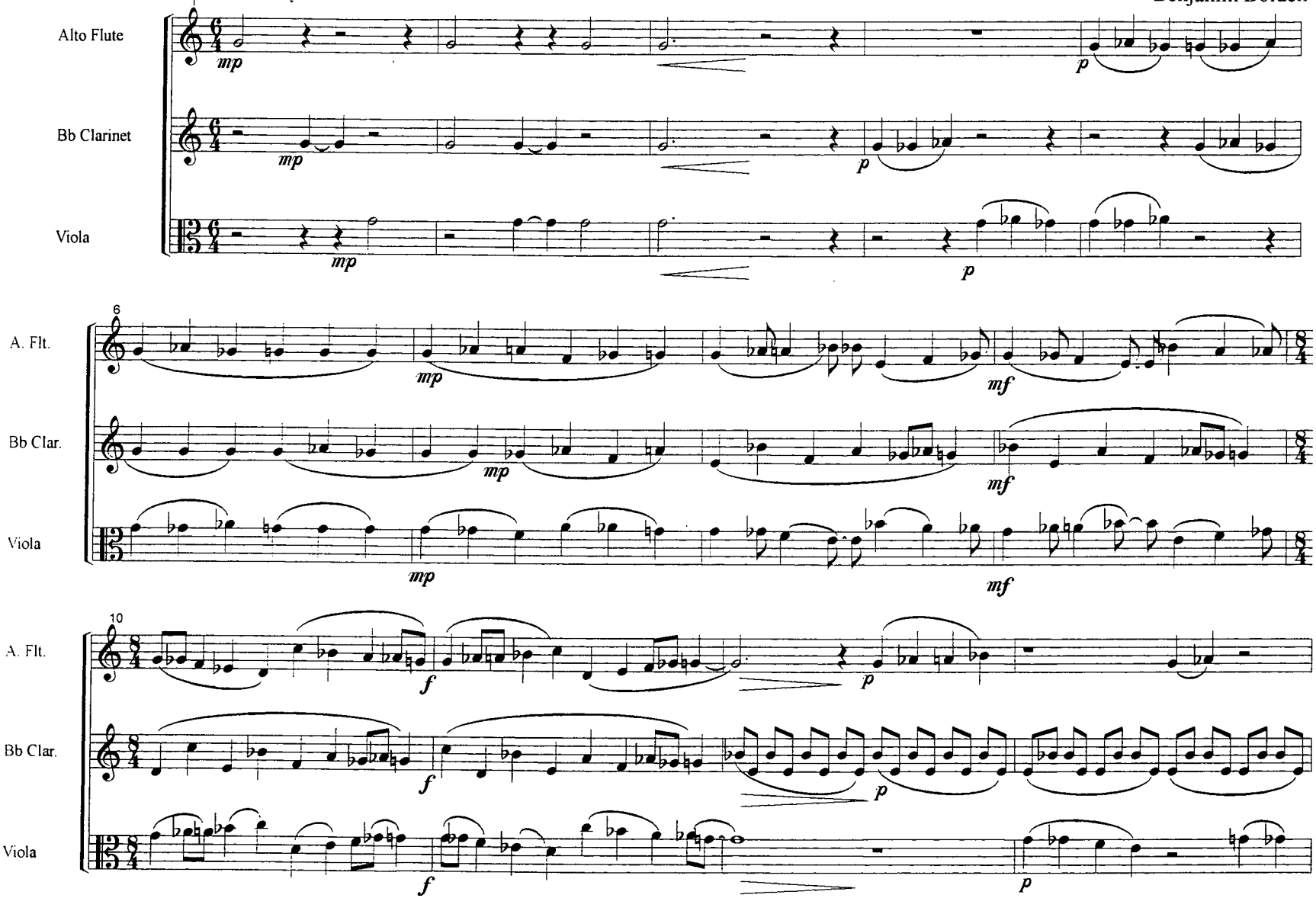
Score in C

Performance Time - 4:00

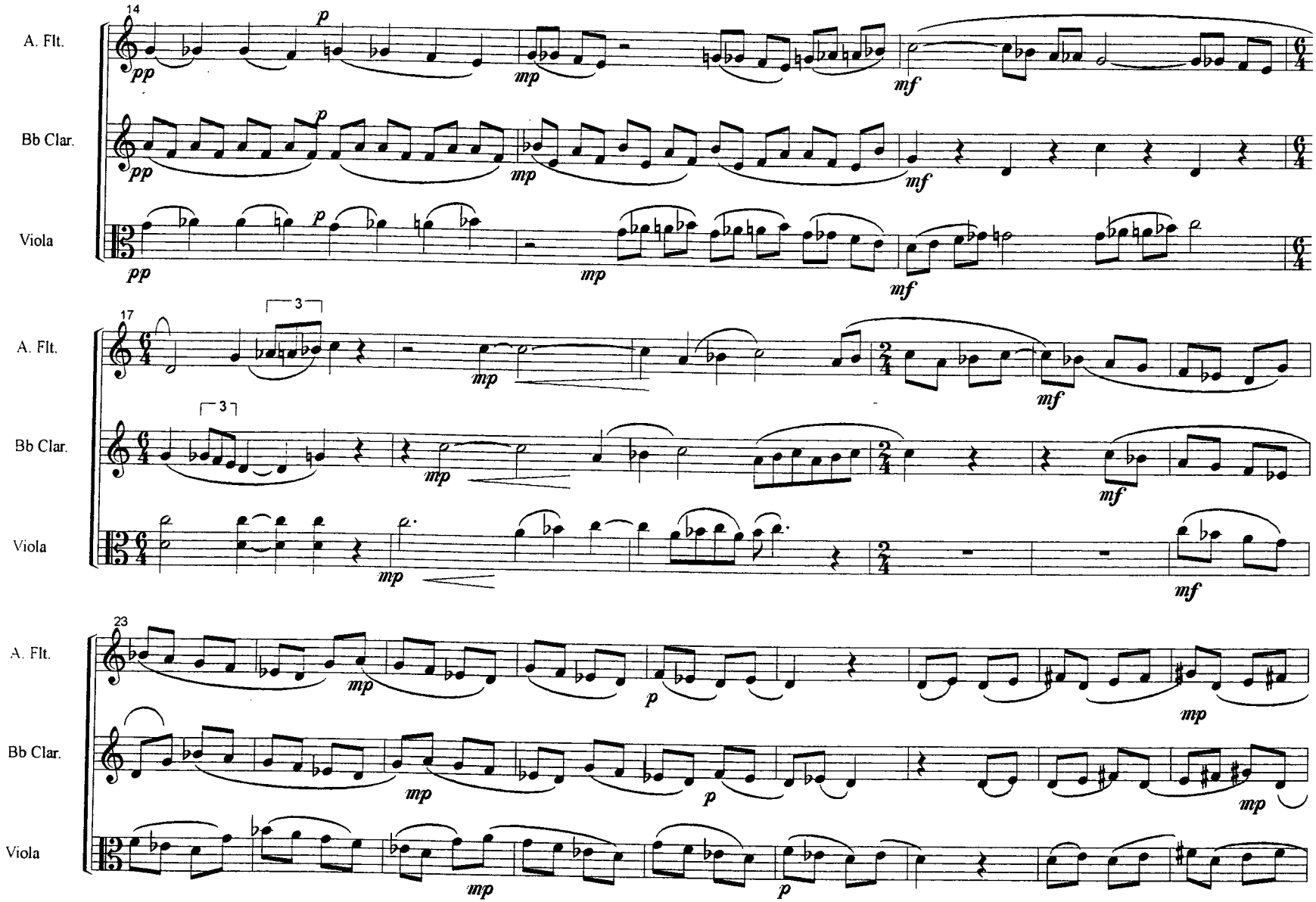
Rope

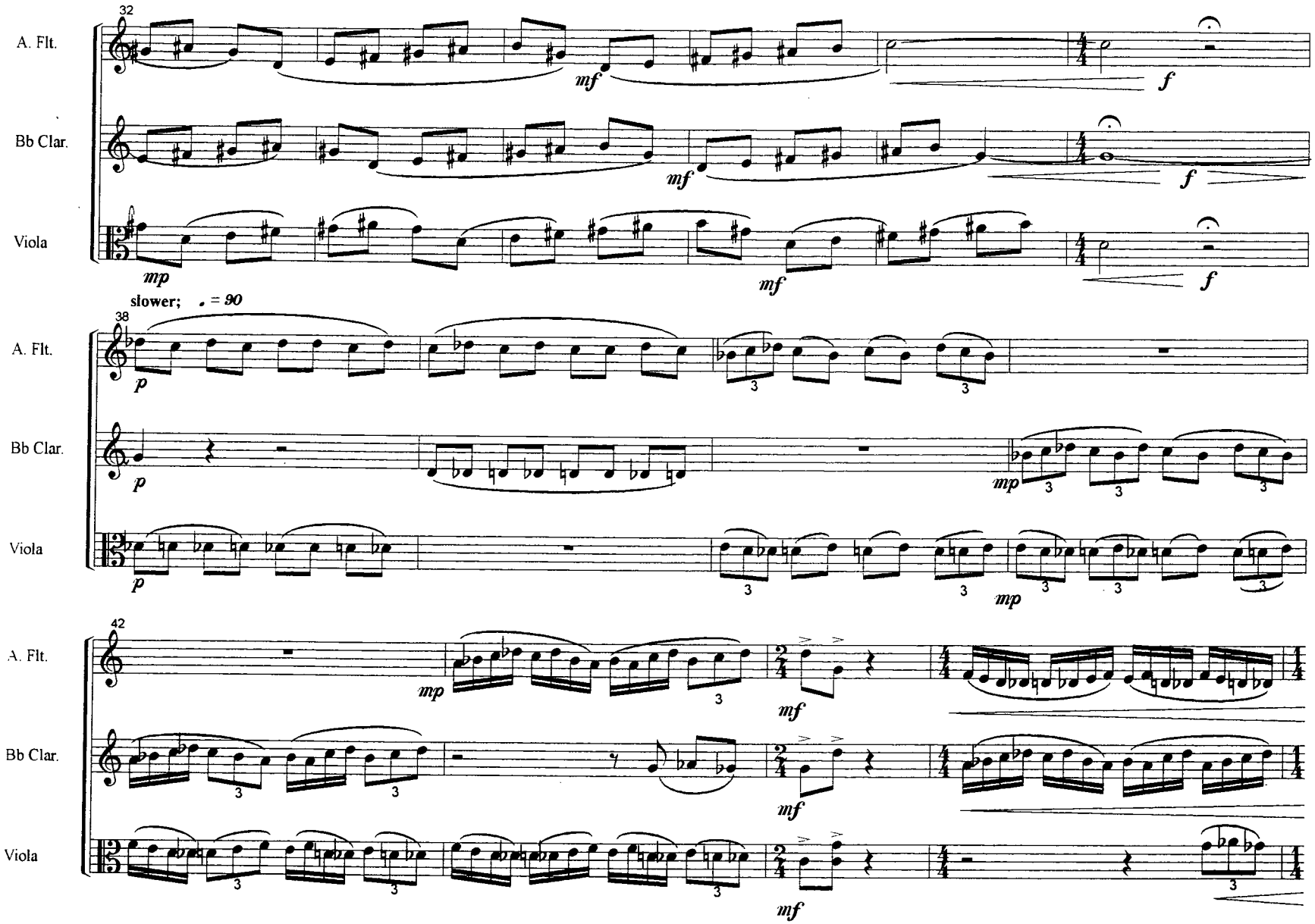
for Alto Flute, Clarinet, and Viola

Benjamin Bolden

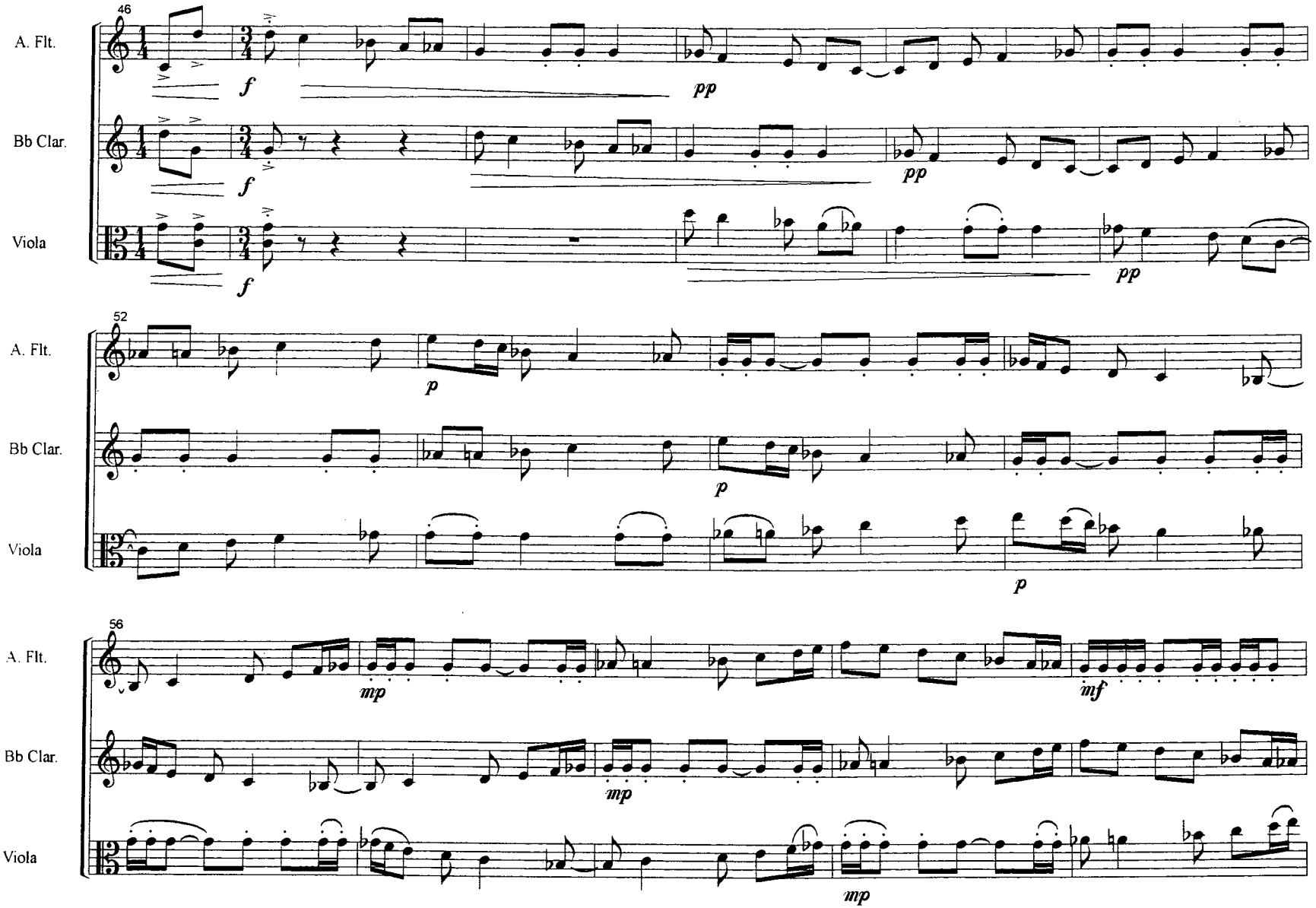


92

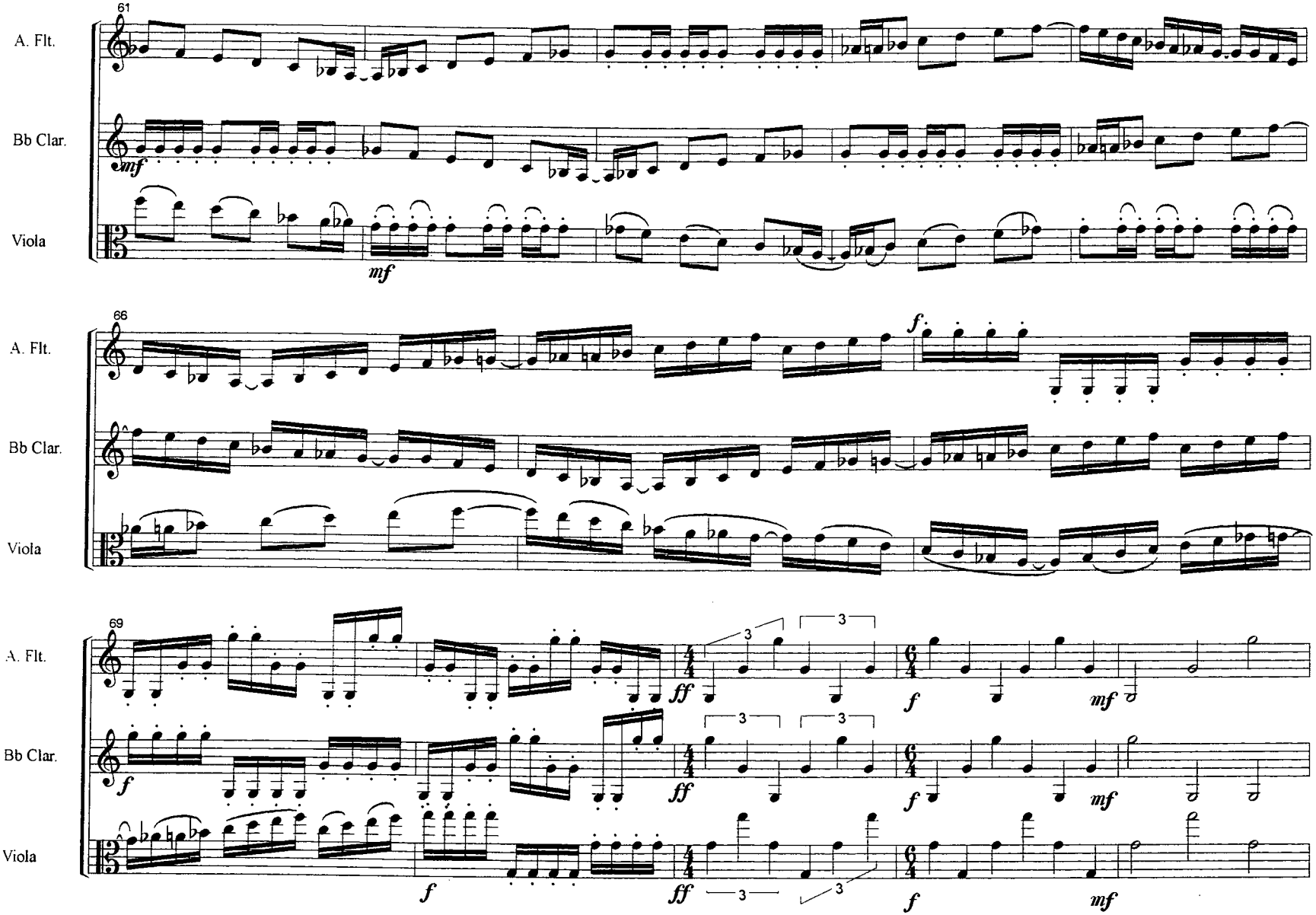




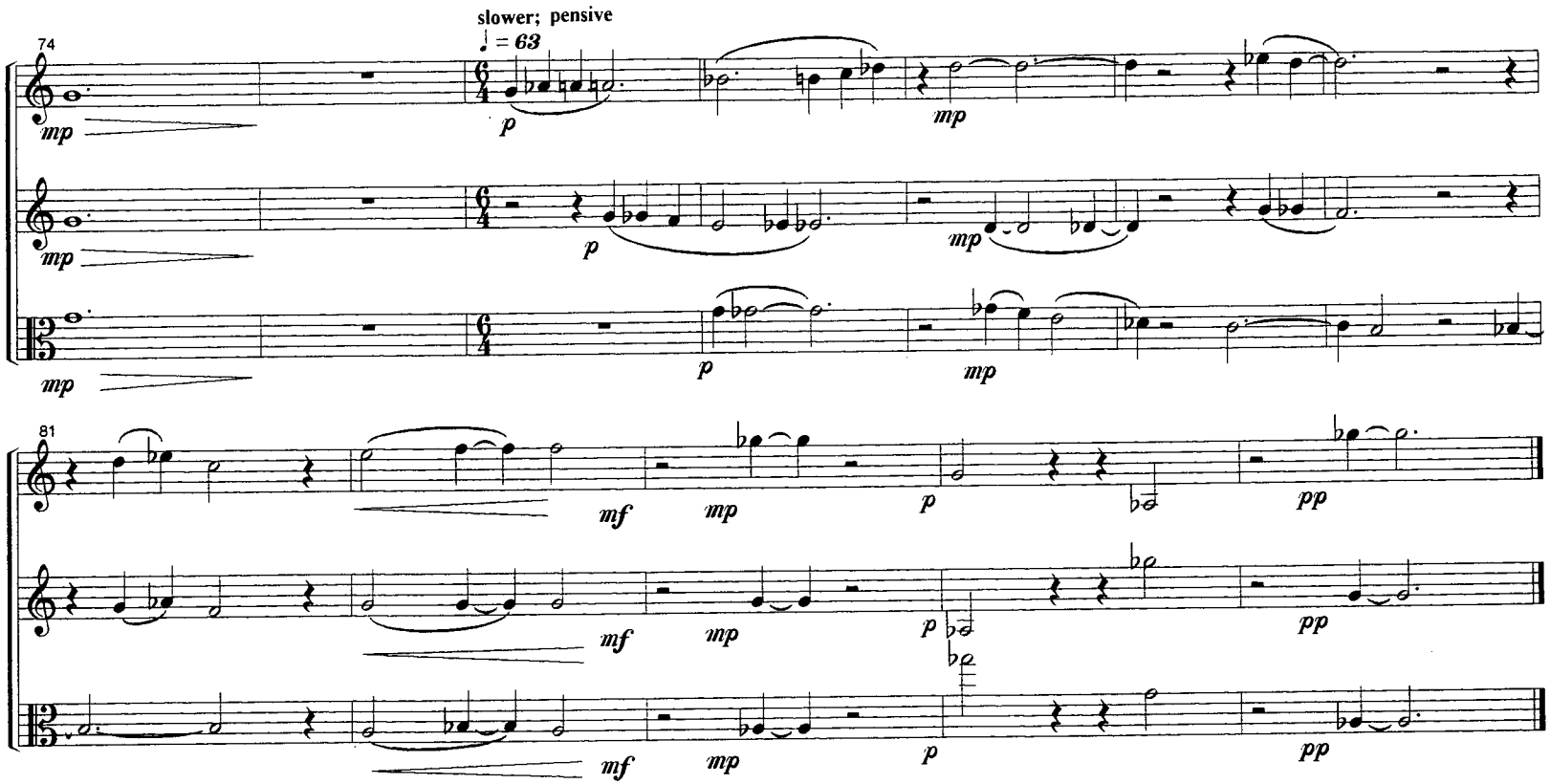
93



94


61
A. Flt.
Bb Clar.
Viola
mf
mf
66
A. Flt.
Bb Clar.
Viola
f
69
A. Flt.
Bb Clar.
Viola
ff
f
mf
3

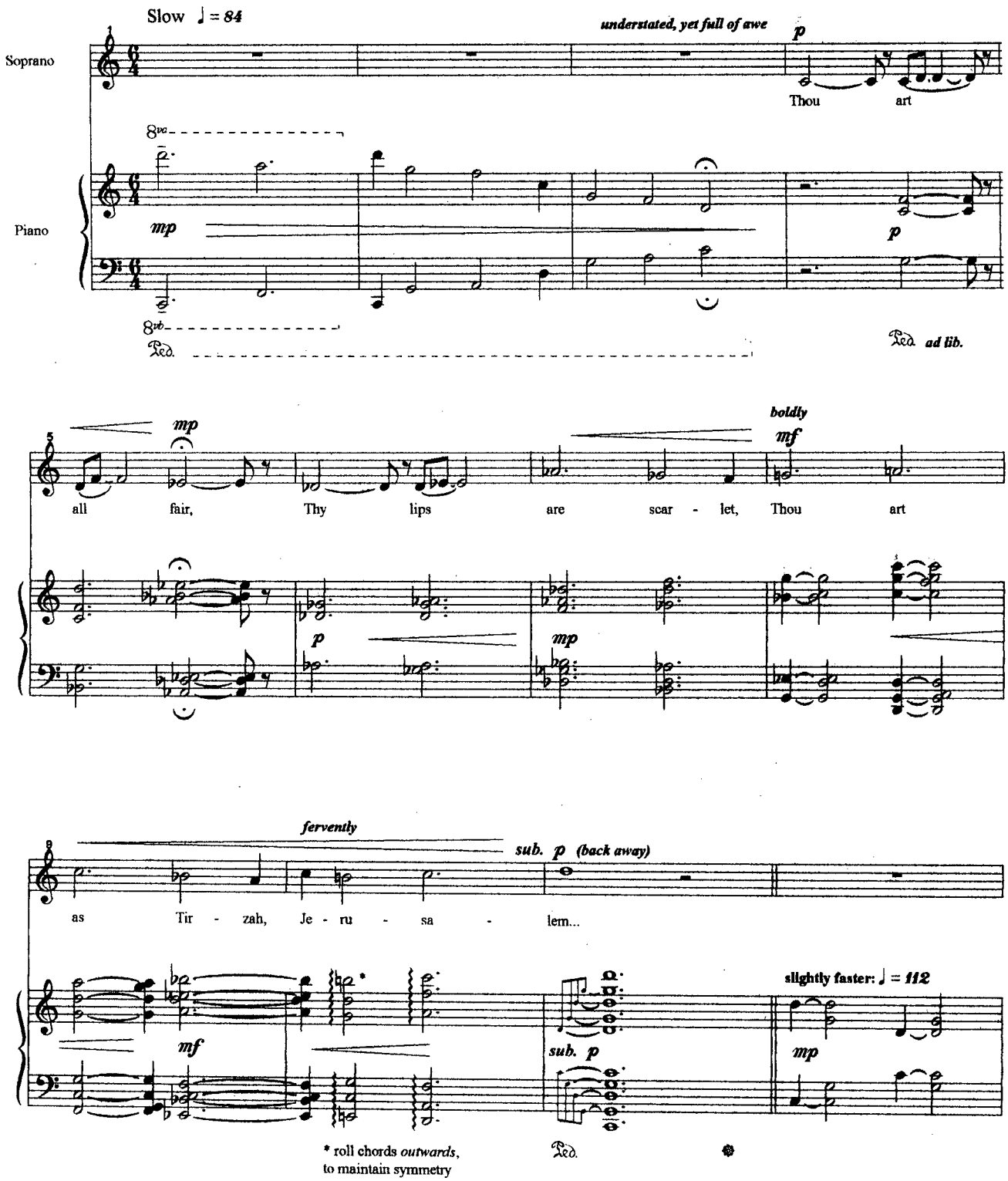
95


slower; pensive
♩ = 63
74
A. Flt.
Bb Clar.
Viola
81
A. Flt.
Bb Clar.
Viola

The Song of Songs, which is Solomon's

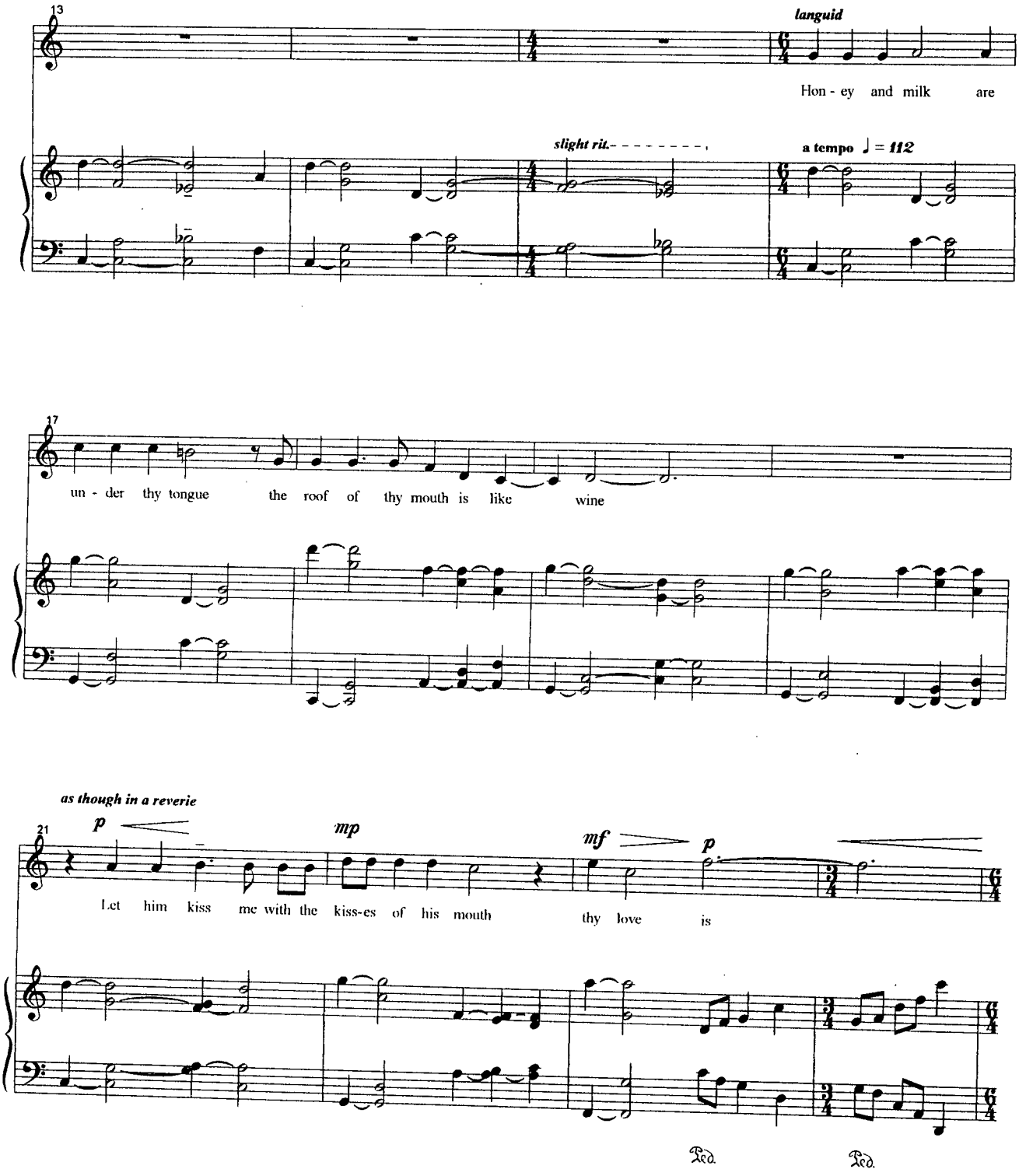
Vocal Solo with Piano

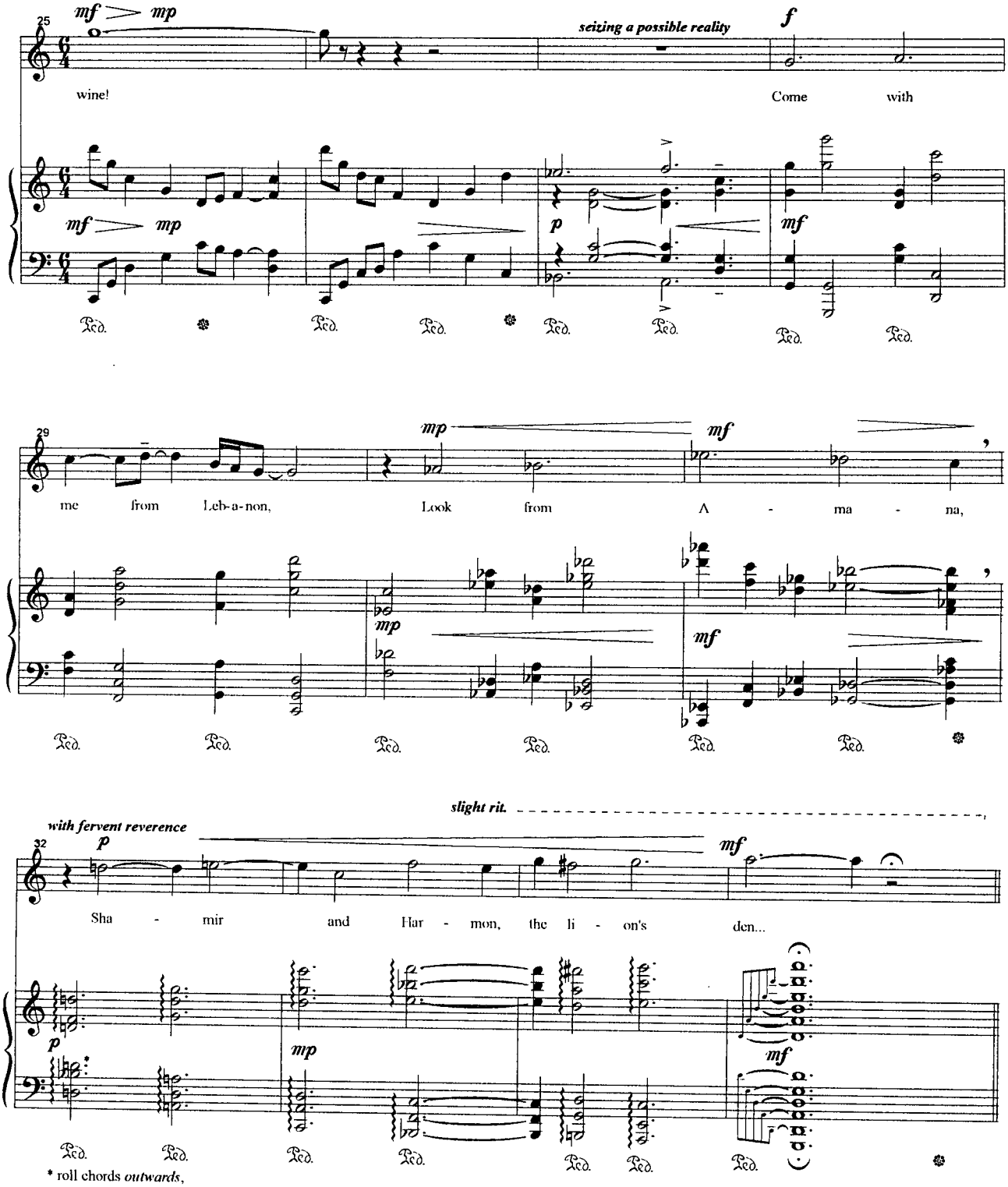
Benjamin Bolden

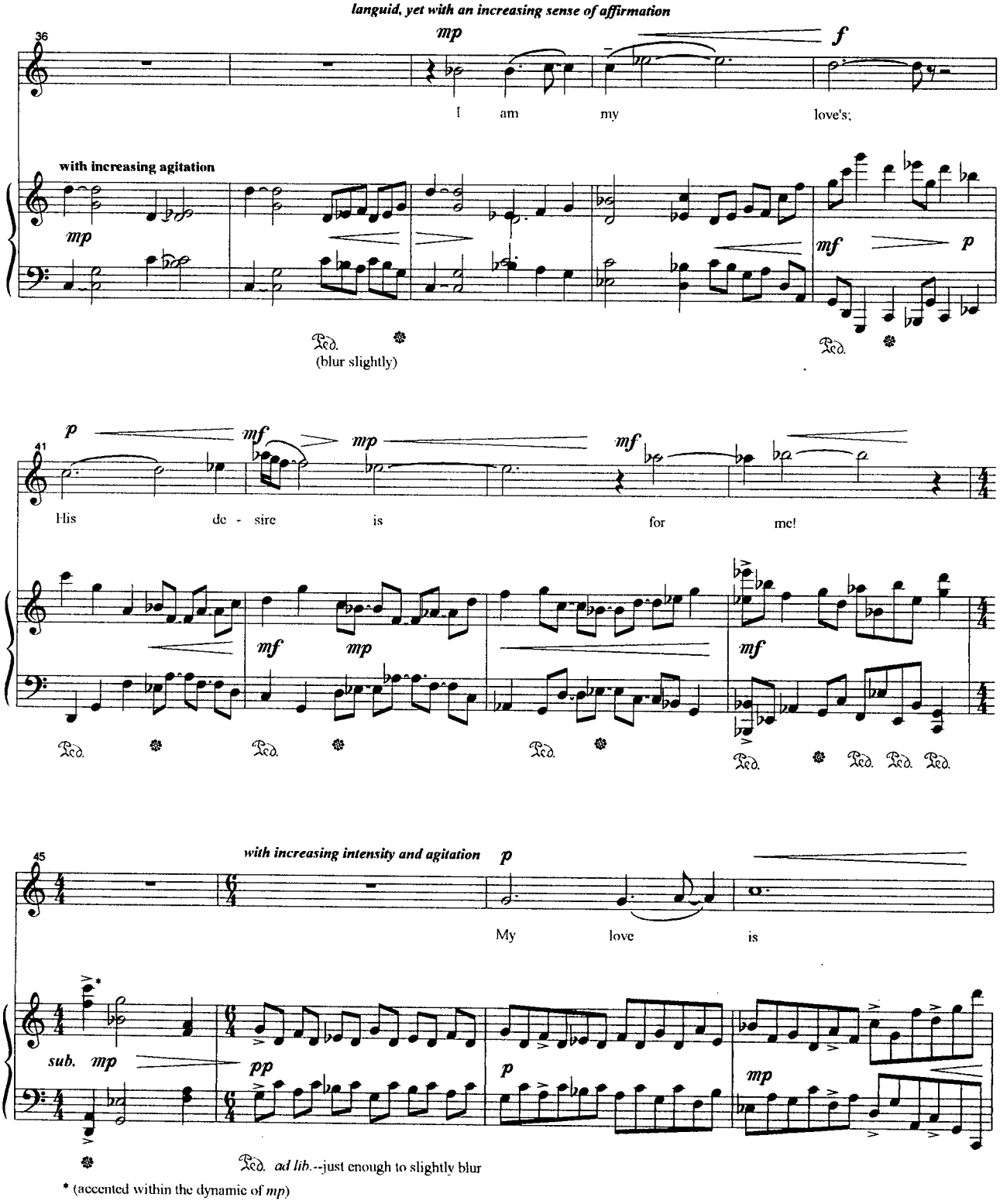


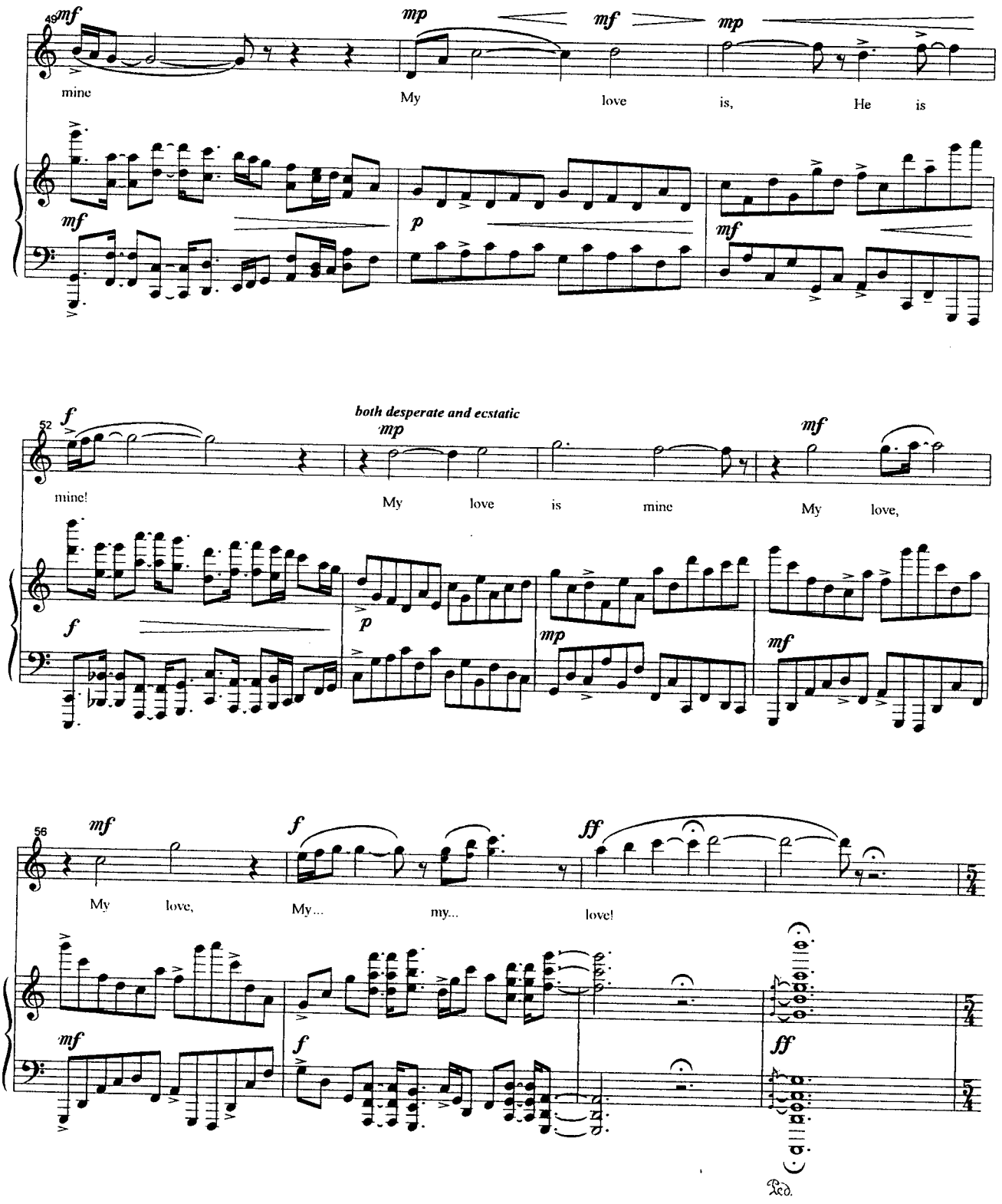
© April 19, 1997 by B. Bolden

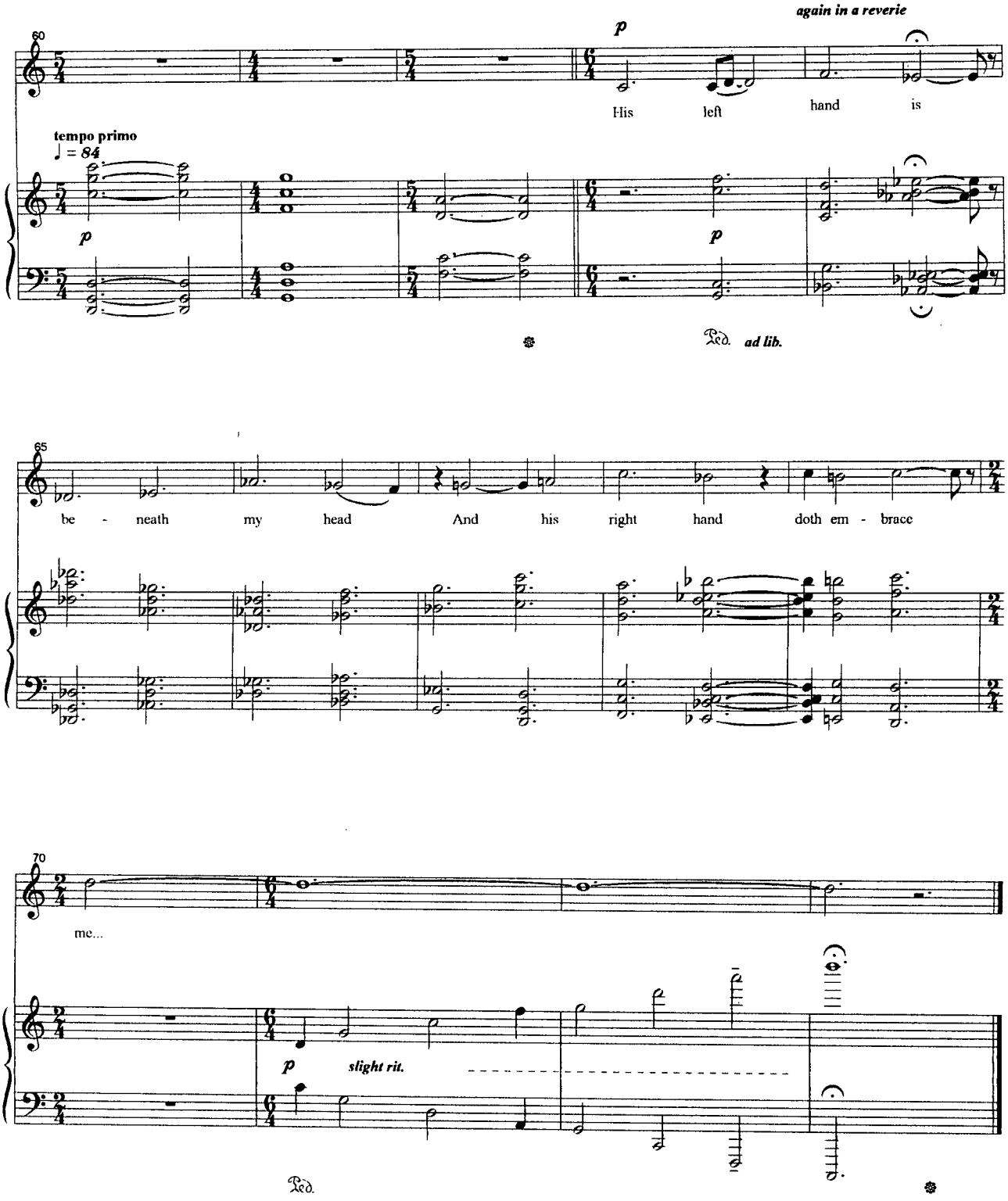
2


13
languid
Hon - ey and milk are
slight rit.
a tempo ♩ = 112
17
un - der thy tongue the roof of thy mouth is like wine
as though in a reverie
21
p
mp
mf
p
Let him kiss me with the kiss-es of his mouth thy love is
Ped.
Ped.


25
mf mp
seizing a possible reality
f
wine!
Come with
mf mp
p
mf
Ped.
29
mp
mf
me from Leb-a-non,
Look from A - ma - na,
mp
mf
Ped.
with fervent reverence
slight rit.
32
p
mf
Sha - mir and Har - mon, the li - on's den...
p
mp
mf
Ped.
* roll chords outwards,
to maintain symmetry


languid, yet with an increasing sense of affirmation
36
mp
f
I am my love's;
with increasing agitation
mp
mf
p
Ped.
(blur slightly)
Ped.
41
p
mf
mp
mf
His de - sire is for me!
mf
mp
mf
Ped.
Ped.
Ped.
Ped.
Ped. Ped. Ped.
45
with increasing intensity and agitation
p
My love is
sub. mp
pp
p
mp
Ped. ad lib.--just enough to slightly blur
* (accented within the dynamic of mp)


49
mf
mp
mf
mp
mine
My
love
is,
He
is
mf
p
mf
52
f
both desperate and ecstatic
mp
mf
mine!
My
love
is
mine
My
love,
f
p
mp
mf
56
mf
f
ff
My
love,
My...
my...
love!
5/4
mf
f
ff
5/4
Ped.


again in a reverie
60
p
His left hand is
tempo primo
♩ = 84
p
p
Ped. ad lib.
65
be - neath my head And his right hand doth em - brace
70
me...
p
slight rit.
Ped.

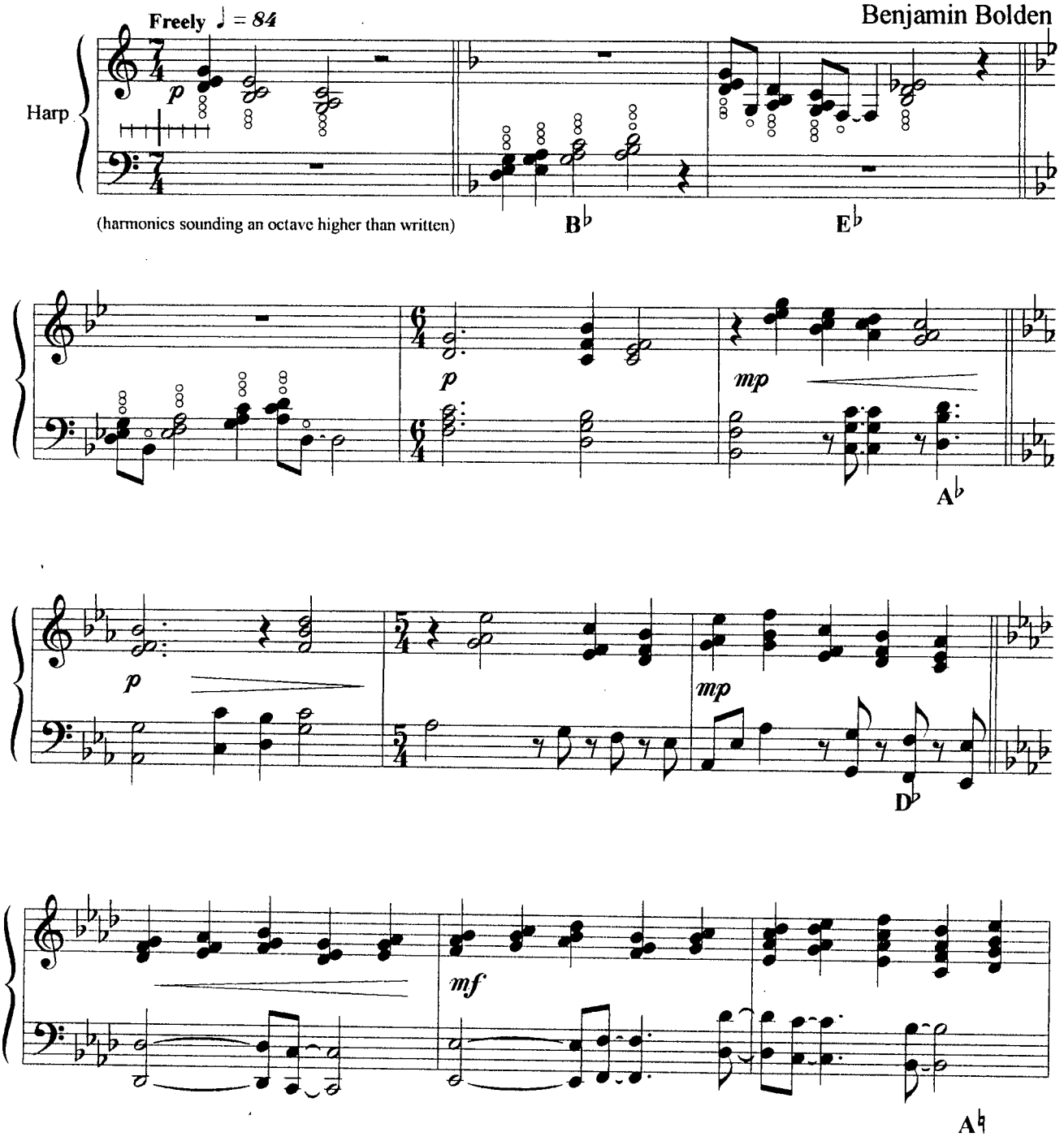
Three Pieces for Solo Harp

by

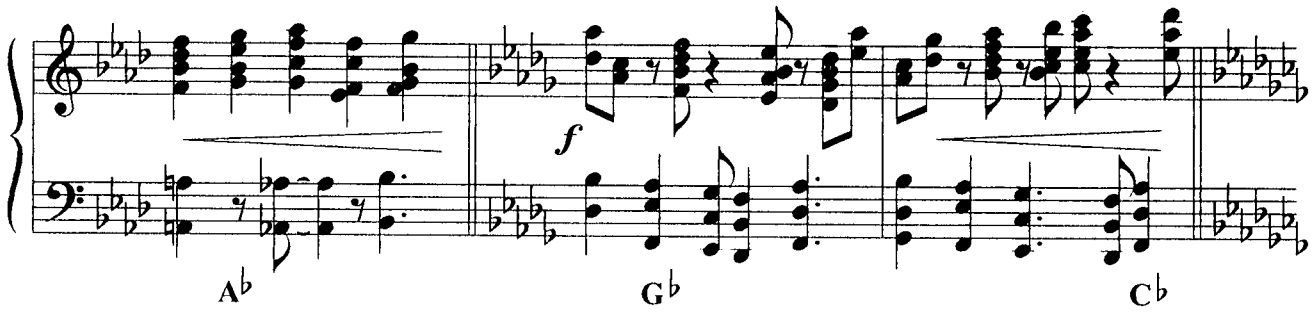
Benjamin Bolden

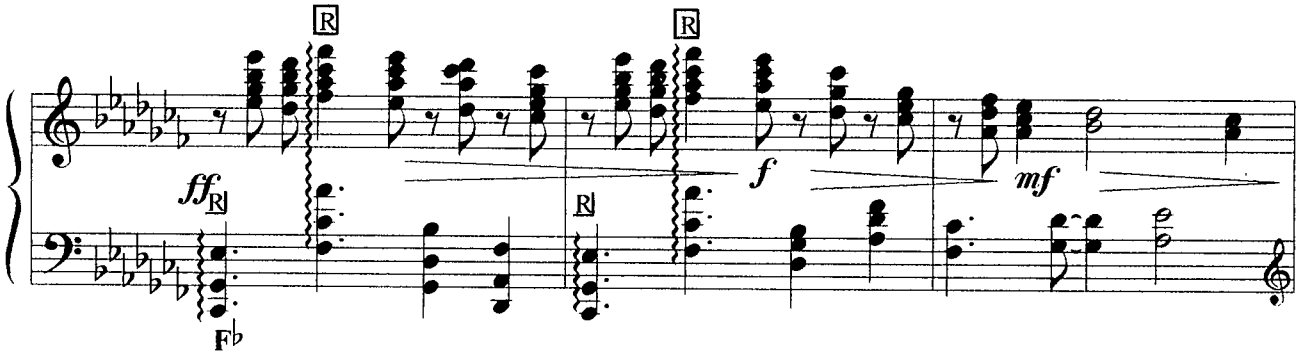
1. Drifting
2. But Then...
3. Dance of the Toads

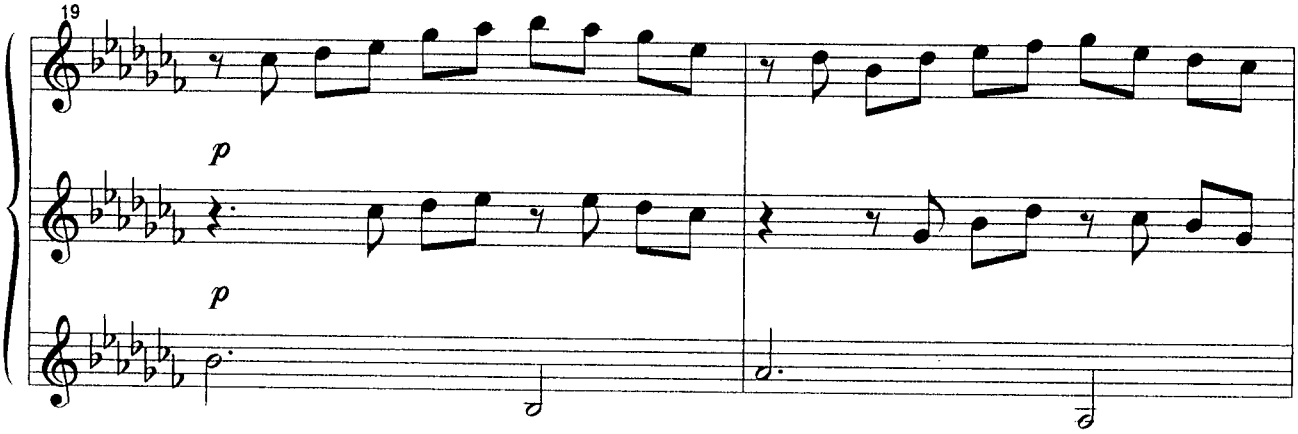
Drifting

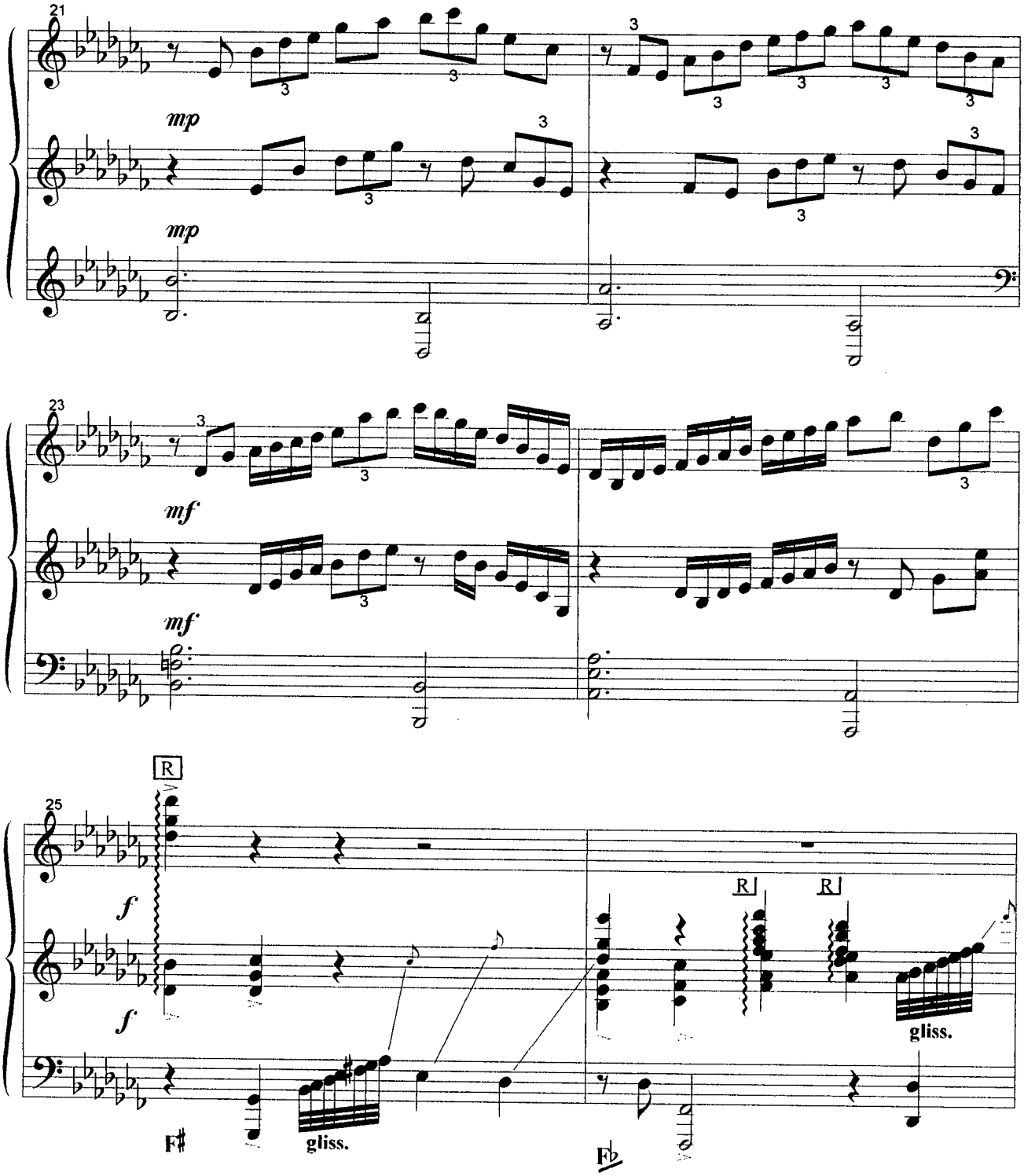

Freely ♩ = 84
Benjamin Bolden
Harp
p
(harmonics sounding an octave higher than written)
B♭
E♭
p
mp
A♭
p
mp
D♭
mf
A♮

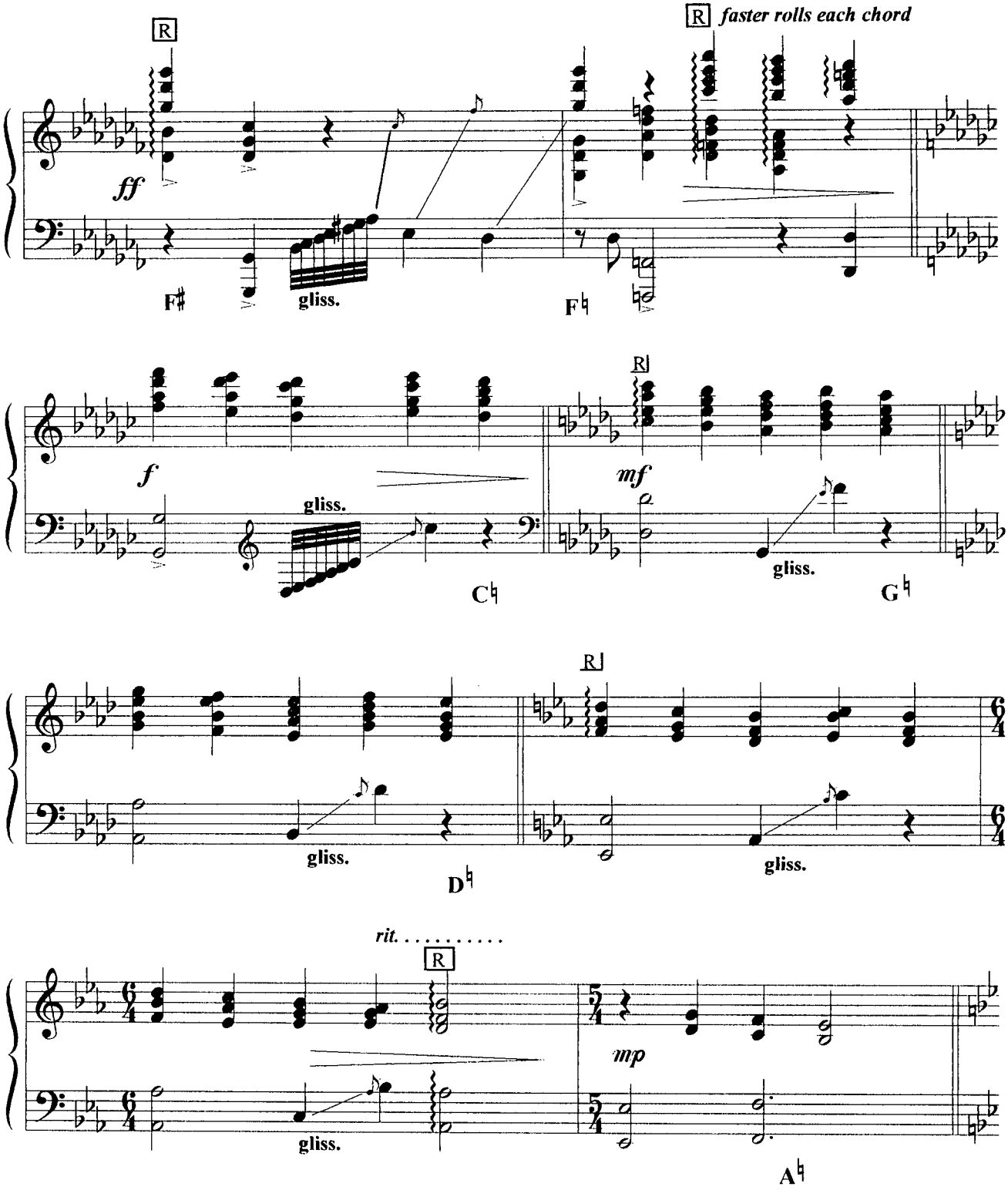
2

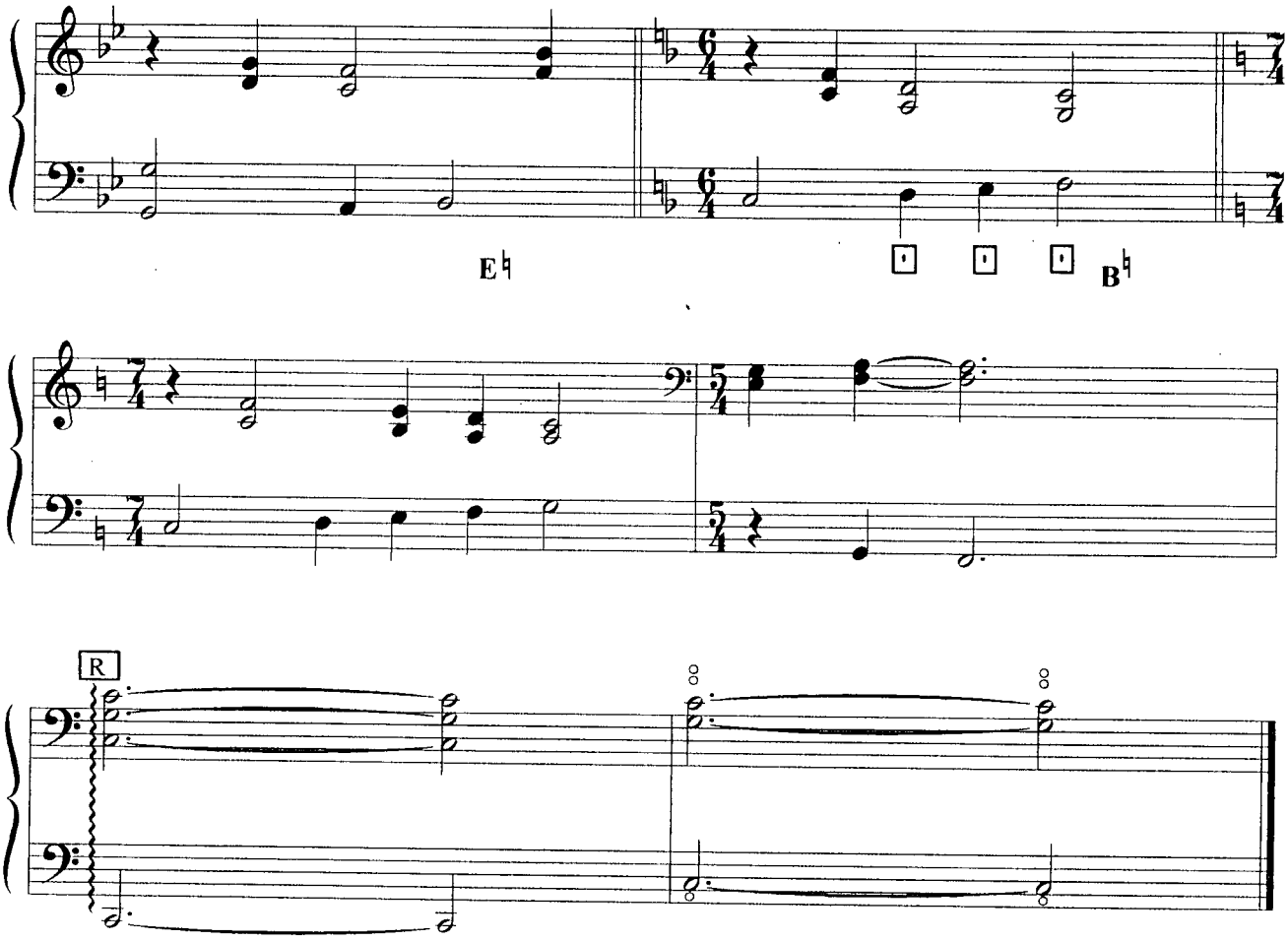






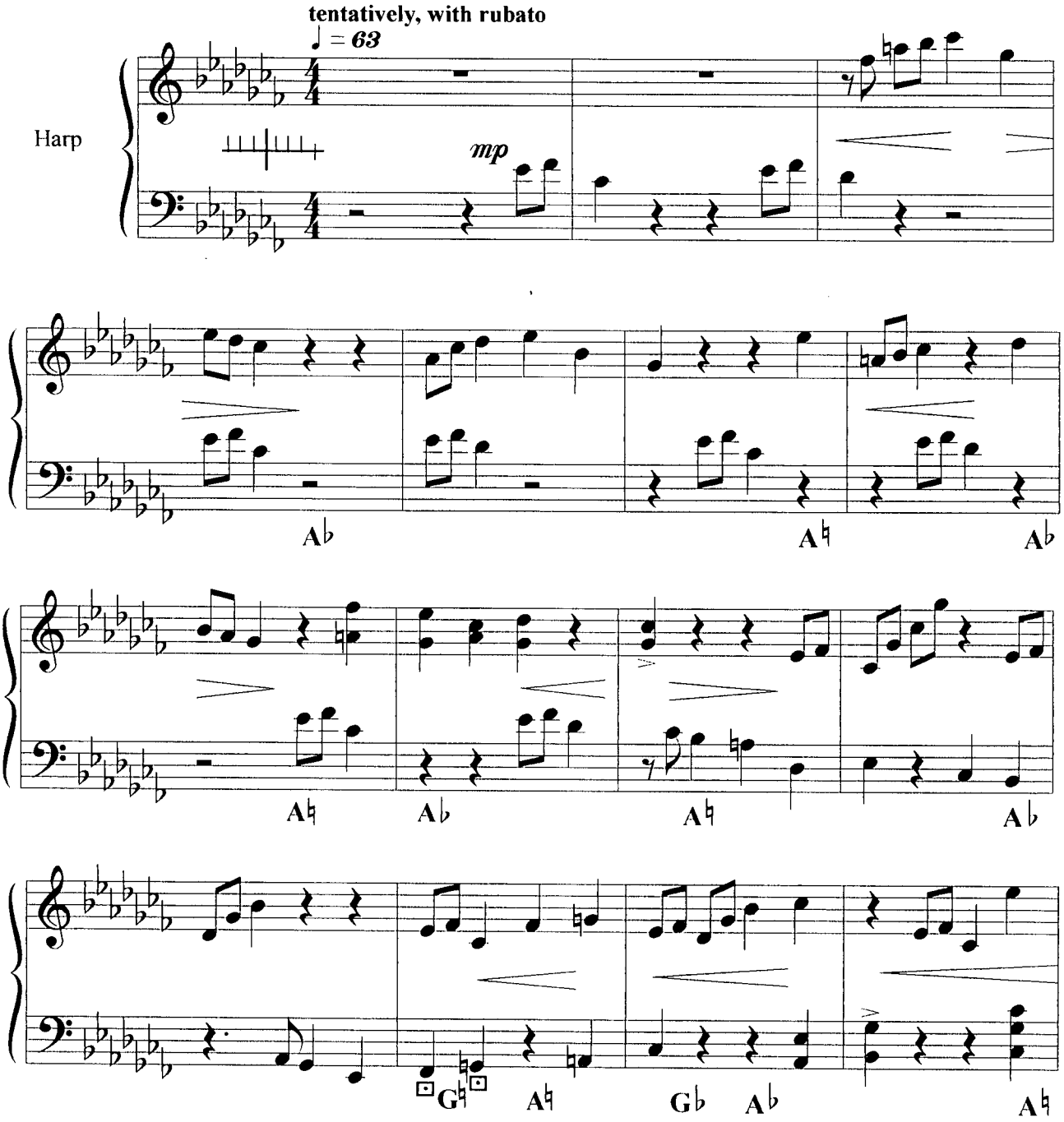

21
mp
mp
23
mf
mf
R
25
f
f
gliss.
gliss.
R
R


R
R faster rolls each chord
ff
F♯
gliss.
F♮
f
gliss.
C♮
R
mf
gliss.
G♮
R
gliss.
D♮
gliss.
rit. . . . . .
R
mp
gliss.
A♮


E♮
B♮
R

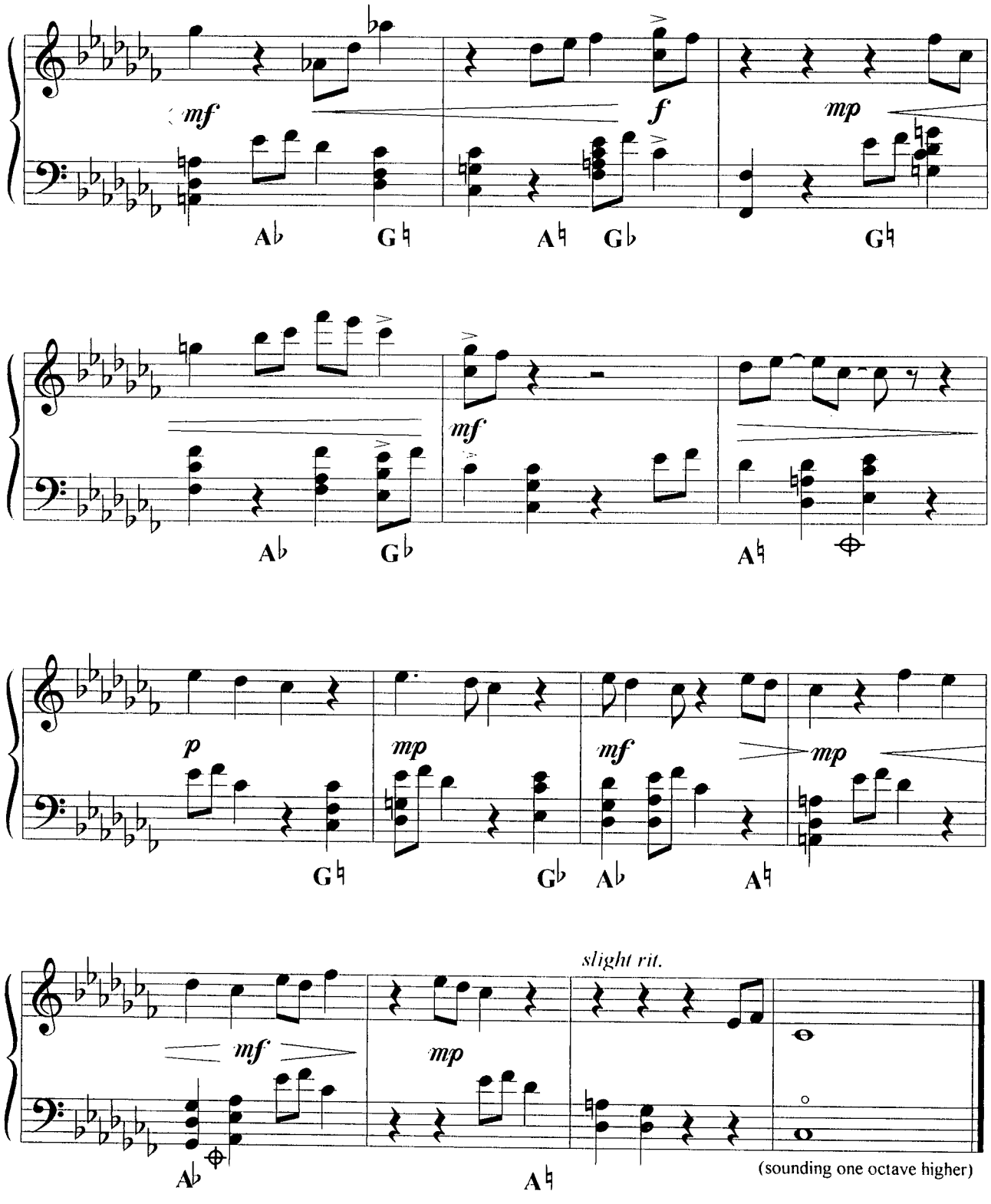
But Then . . .

Benjamin Bolden



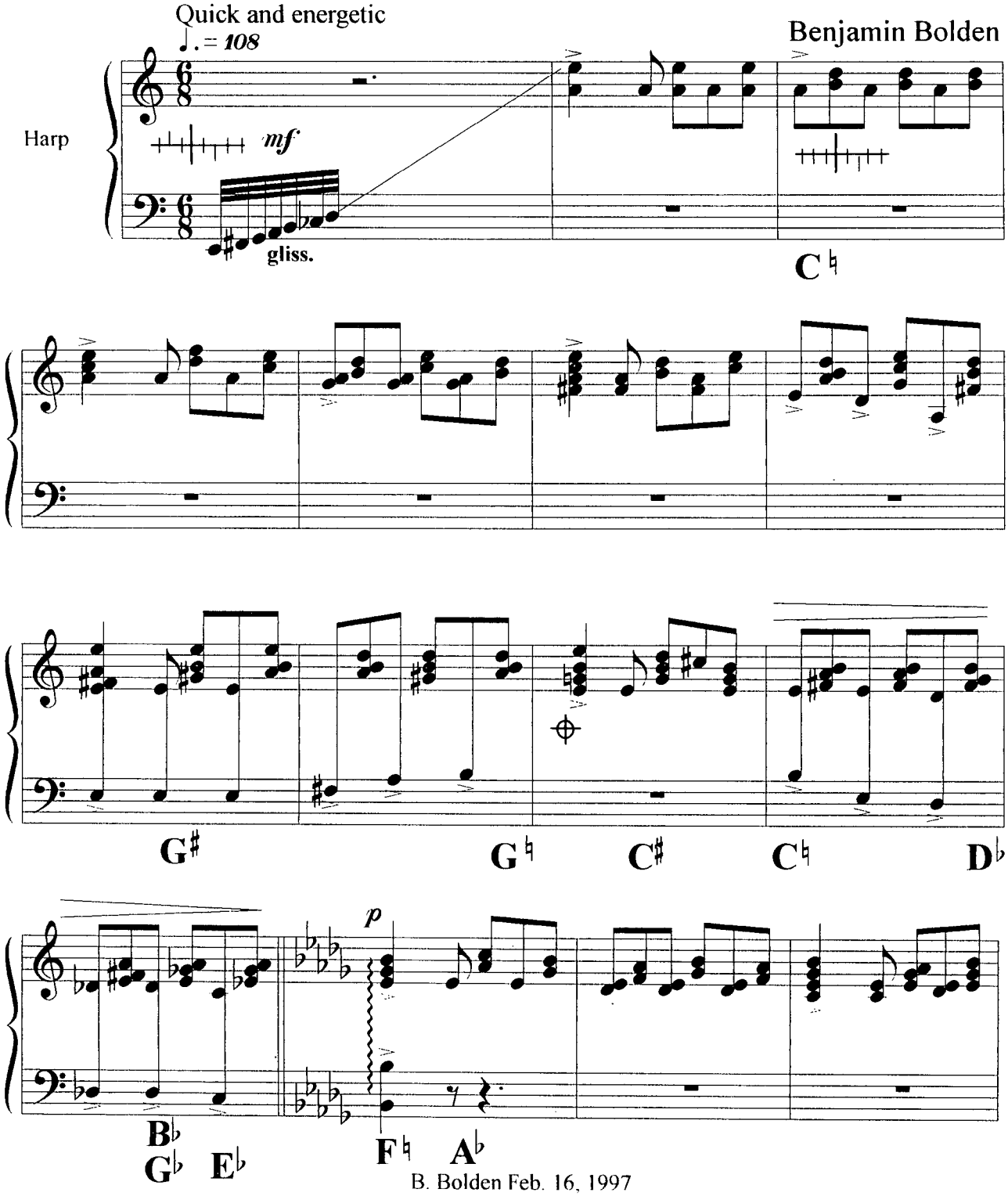
B. Bolden Feb. 19, 1997

2

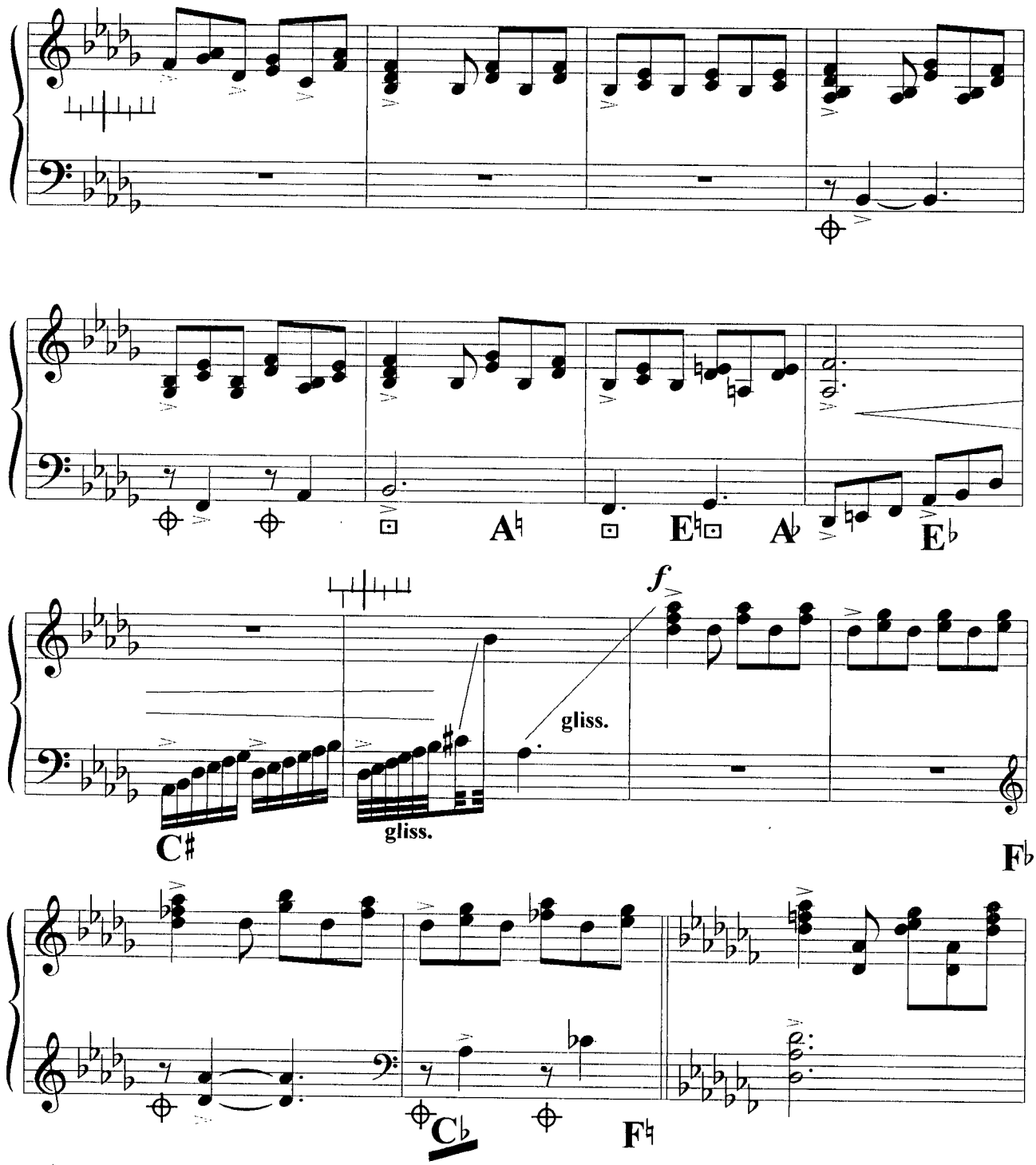

mf
f
mp
A♭ G♮ A♮ G♭ G♮
mf
A♭ G♭ A♮
p
mp
mf
mp
G♮ G♭ A♭ A♮
slight rit.
mf
mp
A♭ A♮
(sounding one octave higher)

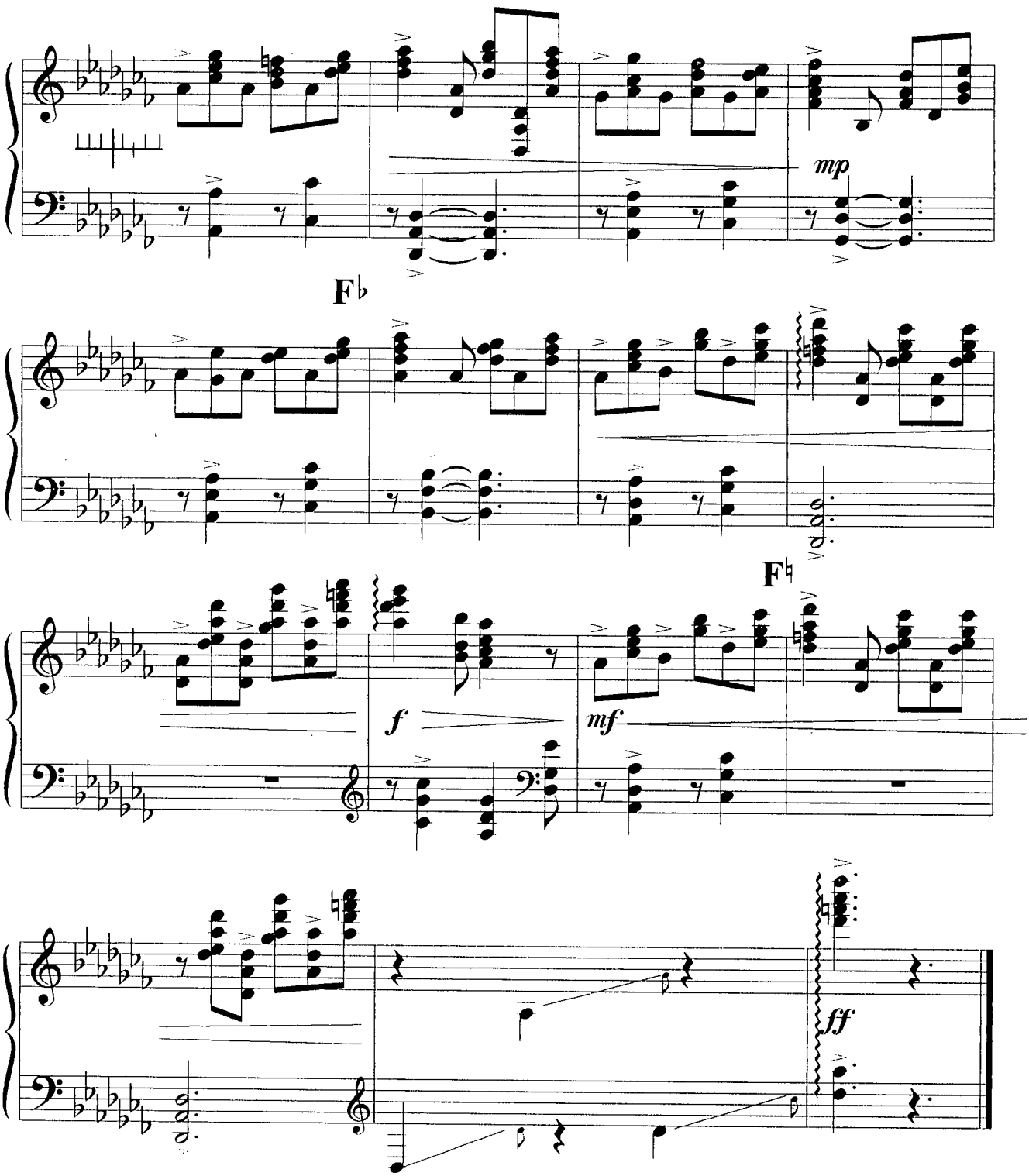
111

Dance of the Toads



B. Bolden Feb. 16, 1997

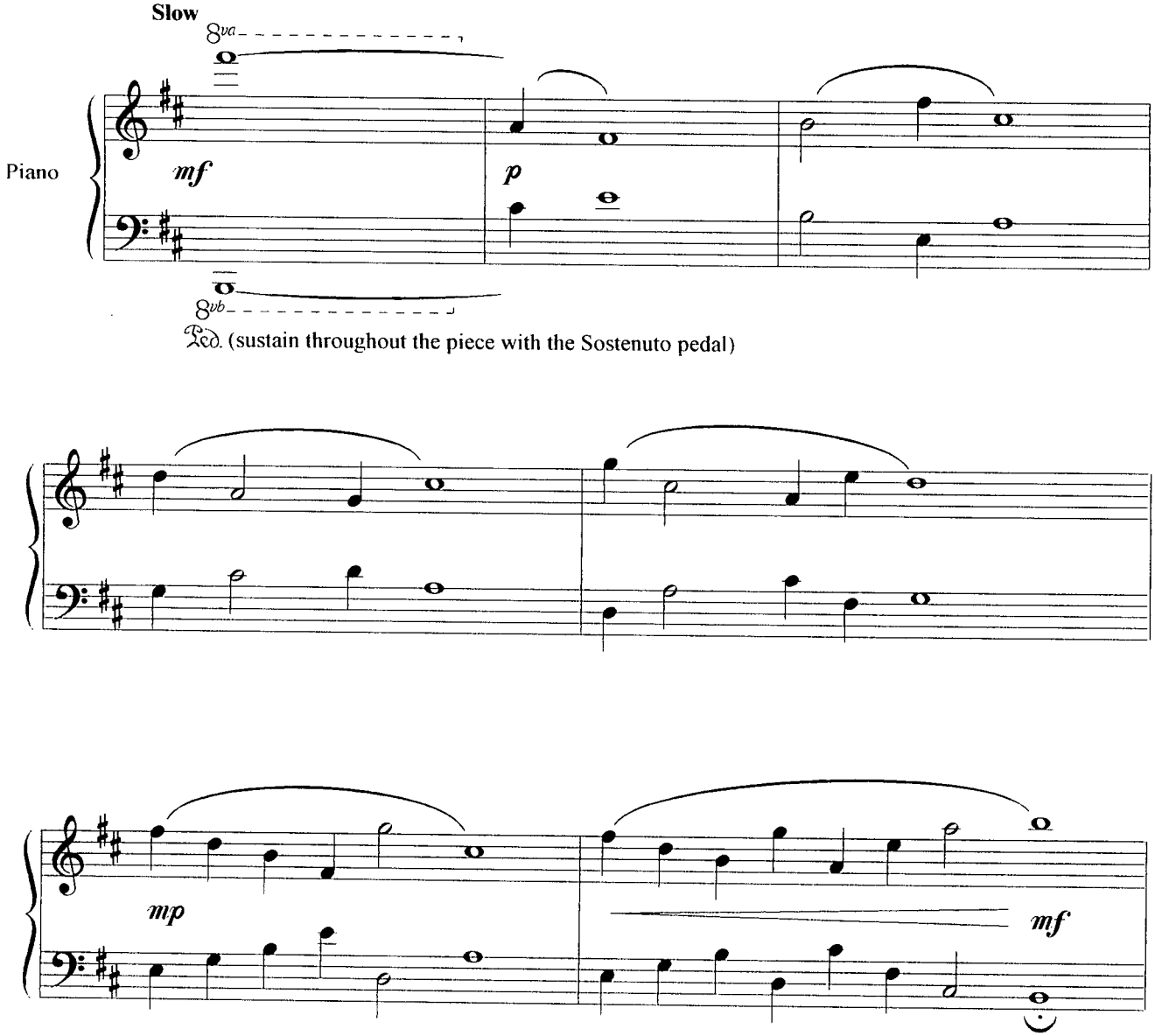

A♮
E♮
A♭
E♭
f
gliss.
gliss.
C♯
F♭
C♭
F♮


mp
F♭
F♮
f
mf
ff

Partly for Rebecca

for piano solo

Benjamin Bolden



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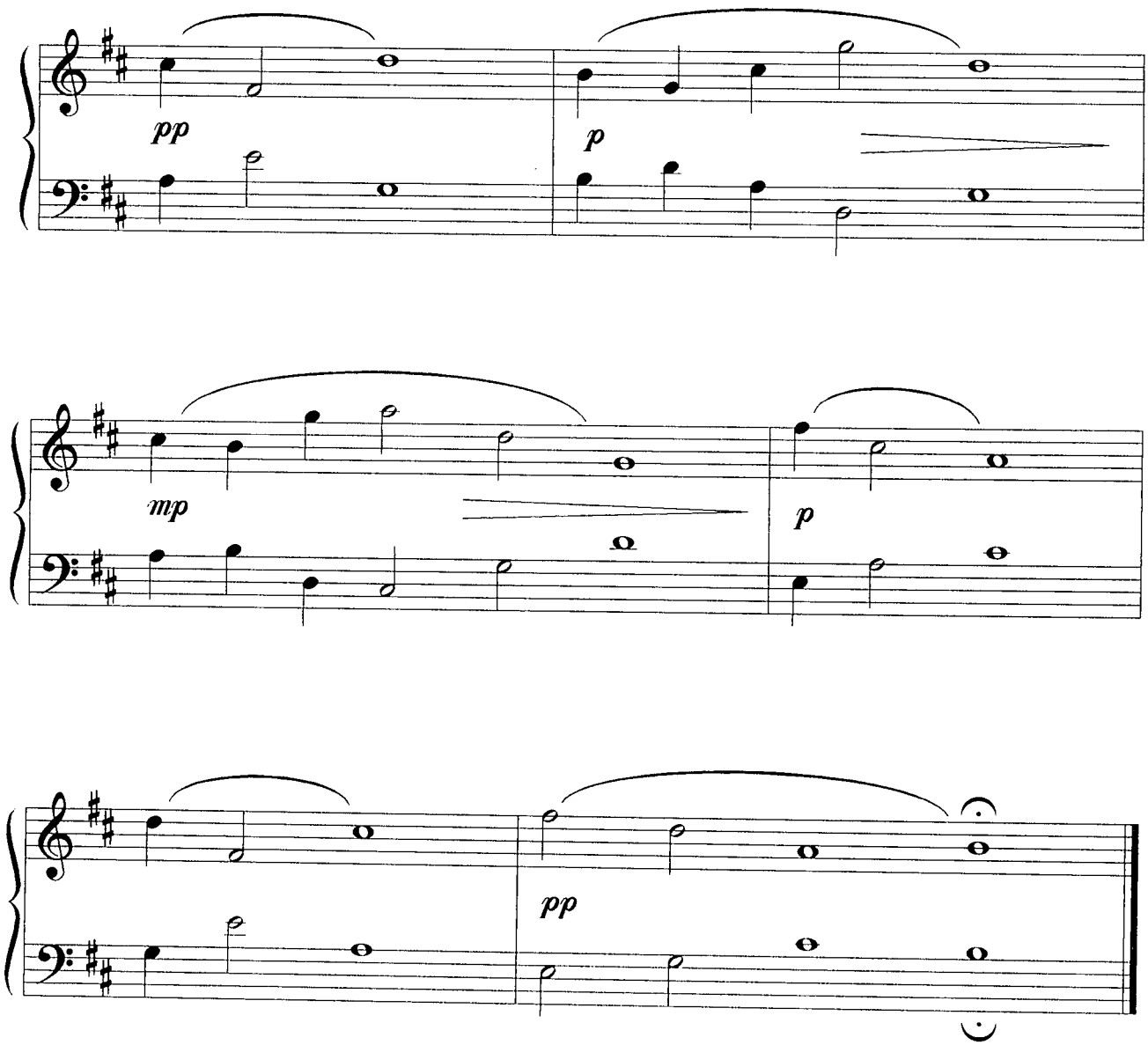

pp
p
mp
p
pp

116

Partly for Rebecca

for orchestra

Benjamin Bolden

Duration: 3' - 4'

ORCHESTRA

2 flutes
2 oboes
2 clarinets
2 bassoons

4 horns in F
2 trumpets
2 trombones

percussion 1: Crotales, Chimes, Med. Sus. Cymbal
percussion 2: Marimba, Timpani (1 28" drum)
harp
pianoforte

violin 1
violin 2
viola
violincello
double bass

score in C

Conductor Score in C

Performance Time - 4:00

Partly for Rebecca

for Small Orchestra

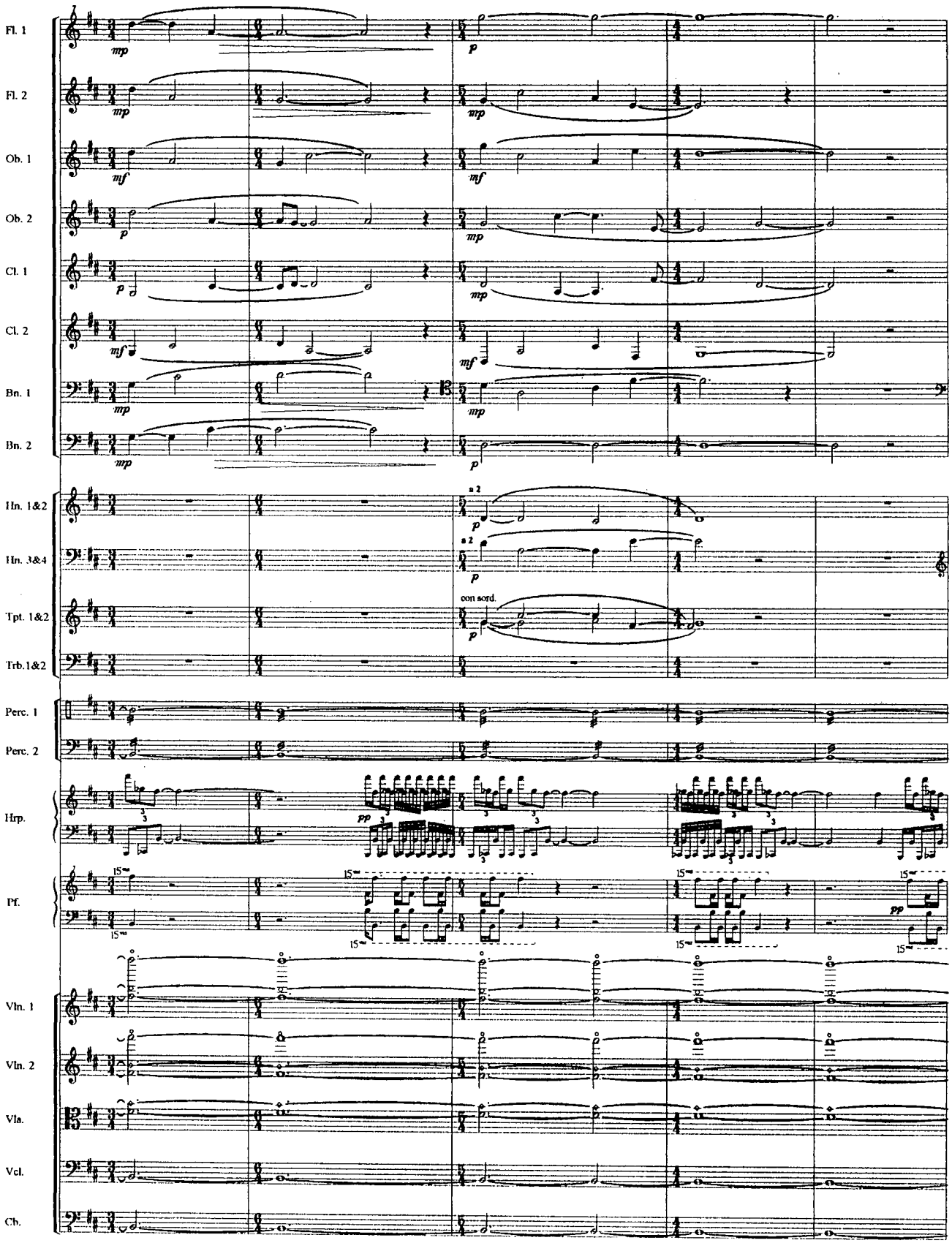
Benjamin Bolden

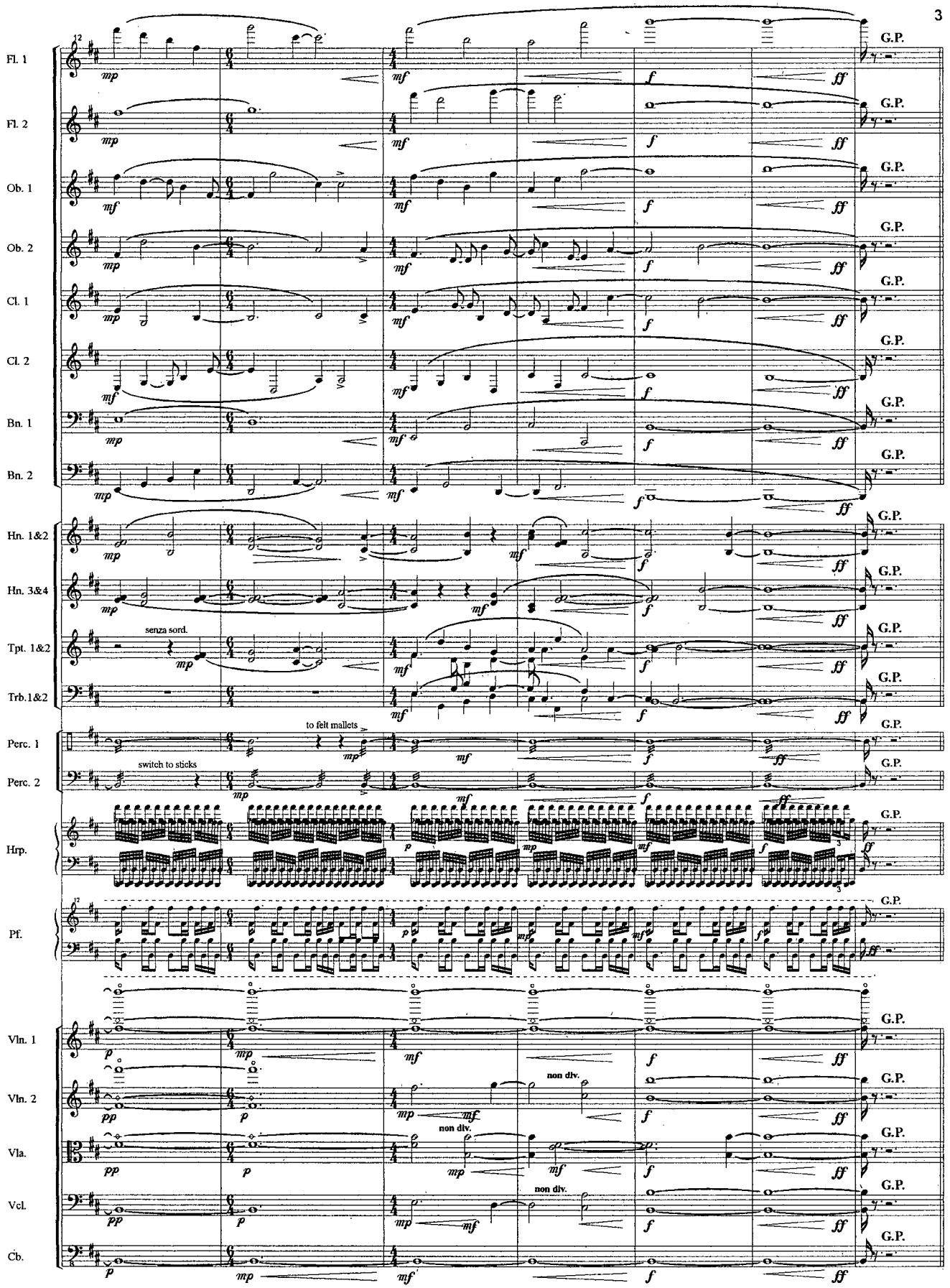
Slow ♩ = 58

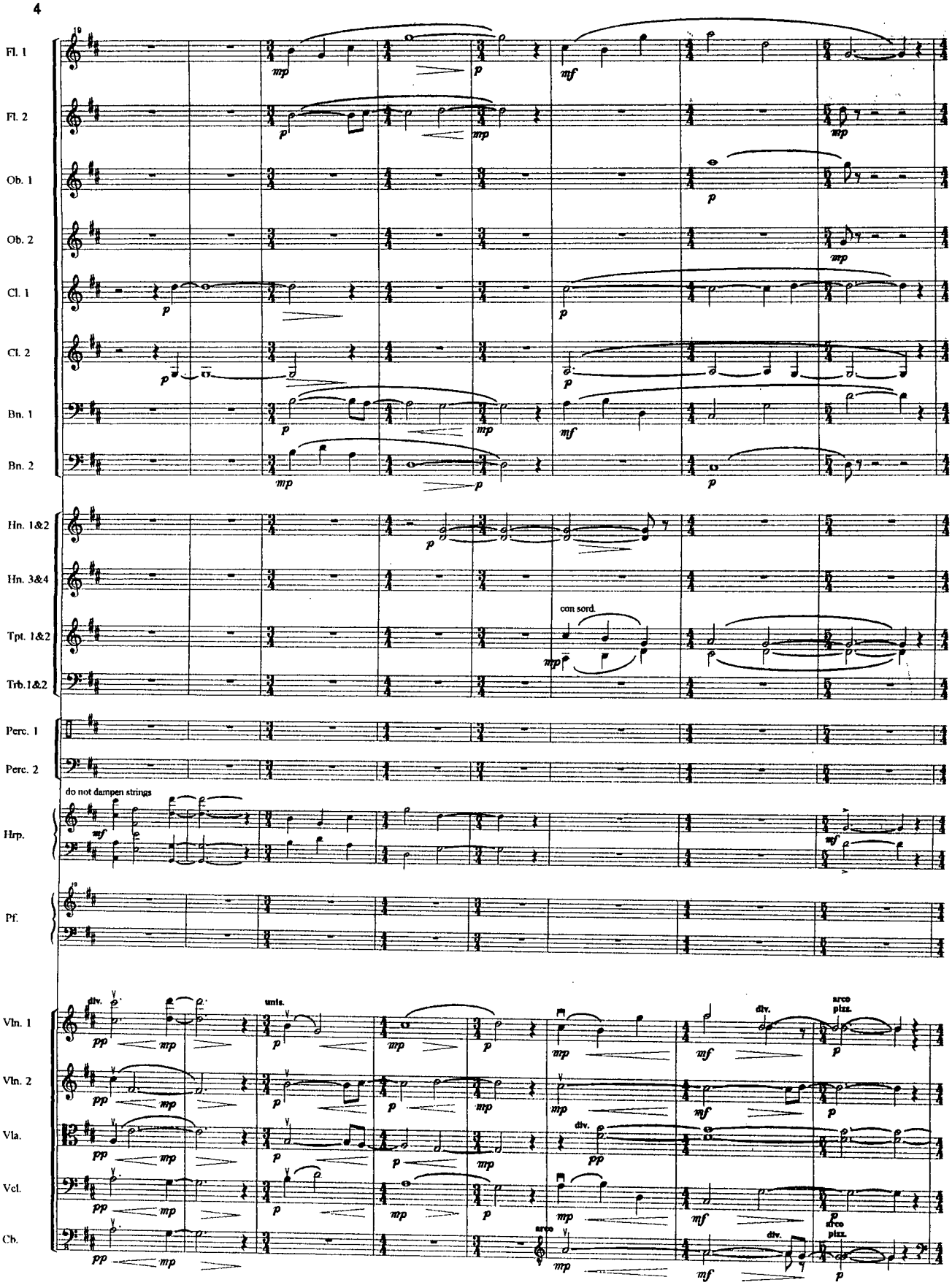
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1
Clarinet 2
Bassoon 1
Bassoon 2
Horn 1&2
Horn 3&4
Trumpet 1&2
Trombone 1&2
Percussion 1
Percussion 2
Harp
Piano
Violin 1
Violin 2
Viola
Cello
Contrabass

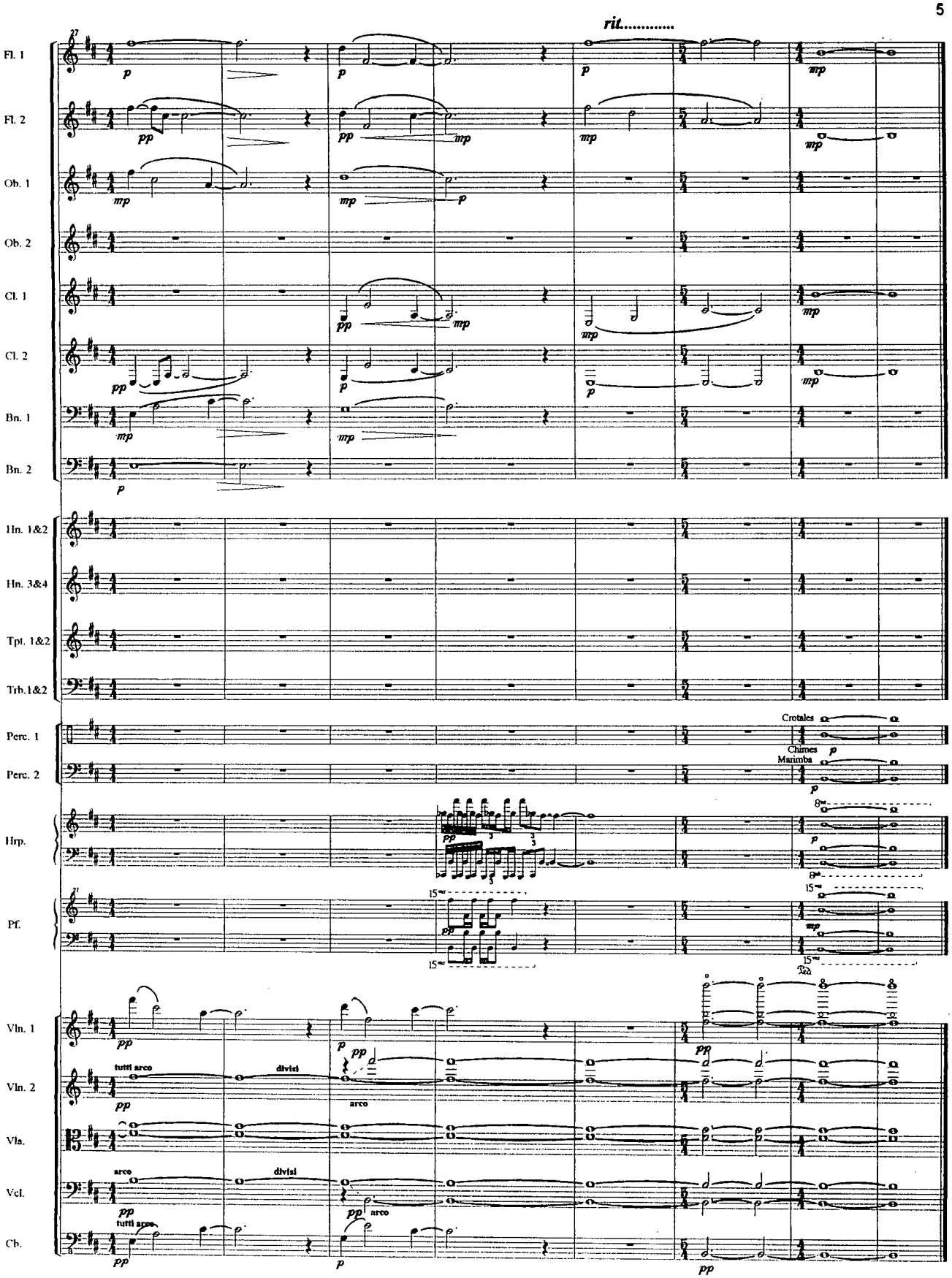
Crotales l.v.
Chimes l.v.
Marimba
Med.Sus.Cymbal: (swish back and forth across the bow with wire brushes)
Timpani: (with fingers)
div.

2


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1&2
Hn. 3&4
Tpt. 1&2
Trb.1&2
Perc. 1
Perc. 2
Hrp.
Pf.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
p
mf
pp
a 2
con sord.
15ma


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1&2
Hn. 3&4
Tpt. 1&2
senza sord.
Trb.1&2
Perc. 1
to felt mallets
Perc. 2
switch to sticks
Hrp.
Pf.
Vln. 1
Vln. 2
non div.
Vla.
non div.
Vcl.
non div.
Cb.
G.P.


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1&2
Hn. 3&4
Tpt. 1&2
Trb.1&2
Perc. 1
Perc. 2
Hrp.
Pf.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
con sord.
do not dampen strings
div.
unis.
arco
pizz.


rit.....
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1&2
Hn. 3&4
Tpt. 1&2
Trb.1&2
Perc. 1
Perc. 2
Crotales
Chimes
Marimba
Hrp.
Pf.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
tutti arco
divisi
arco
tutti arco
divisi
arco