

OPUS 25

by

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Vancouver, Canada

Date April 28 '97

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 the Vancouver 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 -- Mari Hahn and Richard Epp,
(Soprano Voice and Piano) 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

1 energetically $\text{♩} = 126$

2+2+2+3

Soprano

Alto

Tenor

Bass

finger snaps

p

oo...

oo...

4 finger snaps

p

oo...

finger snaps

p

oo...

mf

This is a mo - ment

mf

This

mf

(oo...)

mf

This

(oo...)

8

like all the oth - ers That means so much and so

3/4

3/4

3/4

3/4

11

lit - tle lit - tle.

lit - tle lit - tle lit - tle.

lit - tle.

mf

mf

This is a mo - ment Like all the oth - ers That means so much and so

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

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

This is a mo - ment Like all the oth - ers That means so much and so

p

30

This mo - ment Like oth - ers That

This mo - ment Like oth - ers That

f

lit - tle. This is a mo - ment Like all the oth - ers That means so much

mf

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* *p*

That means so much and so lit - tle. This is a mo - ment

p *mf* *p crescendo*

That means so much and so lit - tle. This is a mo - ment

p *mf* *p crescendo*

That means so much and so lit - tle. This is a mom - ent

p crescendo

This is a mo - ment

43 *f*

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.

47 *p*

no... no... no... no... no... no... no... no... no

no... no... no... no... no... no... no... no...

no... no... no... no... no...

no... no... no... no... no...

51 *solo:* This is just a mo - ment.

no... no... no... no... no... no... no... no

no... no... no... no... no... no... no... no

no... no... no... no... no... no... no... no

no... no... no... no... no... no... no... no

55 just a mo - ment just so...

no... no... no... no... no... no... no... no

no... no... no... no... no... no... no... no

no... no... no... no... no... no... no... no

no... no... no... no... no... no... no... no

just so...^{*} faster **.134**

no... no... no so... so... This is a mo - ment

no... no... no so... so... This is a mo - ment

no... no... so... so... This is a mo - ment

no... no... so... so... This is a mo - ment

62 *mp* *f* *mf*

Like all the oth - ers Yes! This is a mo - ment Like all the oth - ers

Like all the oth - ers Yes! This is a mo - ment Like all the oth - ers

Like all the oth - ers Yes! This is a mo - ment Like all the oth - ers

Like all the oth - ers Yes! This is a mo - ment Like all the oth - ers

65 *mf* *f* *mf*

This is a mo - ment Like all the oth - ers Yes! This is a mo - ment

This is a mo - ment Like all the oth - ers Yes! This is a mo - ment

This is a mo - ment Like all the oth - ers Yes! This is a mo - ment

This is a mo - ment Like all the oth - ers Yes! This is a mo - ment

* 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...
mf
 like all the oth - ers That means so much and so...
mf
 Like all the oth - ers That means so much and so...
mf
 Like all the oth - ers That means so much and so...

72 *p* *mf*
 so much and so lit - tle
p so much, so much and so so much, so much and so
p so much so much and so so much so much and so
p 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

79 *mf*

so much and so lit-tle so much and so lit-tle

mf *mf*

so much, so much and so so much and so lit-tle so much so much and so

mf *mf*

so much so much and so so much and so lit-tle so much so much and so

mf

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

accent rhythm

so much so much and so so much and so lit-tle so much and so lit-tle

accent rhythm

so much so much and so so much and so lit-tle

so much so much and so

87 *p*

so much and so lit-tle This is a mo - ment This is a mo - ment

p

so much and so lit-tle so much and so lit-tle. This is a mo - ment

accent rhythm

so much and so lit-tle so much and so so lit-tle so much and so so lit-tle

accent rhythm

so much and so so much and so lit-tle so much and so lit-tle

90

p *mp*

This is a mo - ment This is a mo - ment Like all the oth - ers

p *mp*

This is a mo - ment This is a mo - ment Like all the oth - ers

p *mp*

This is a mo - ment This is a mo - ment Like all the oth - ers

p *mp*

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

mf *f* *ff*

That means so much and so much so much and so... This is a mo - ment

mf *f* *ff*

That means so much and so much so much and so... This is a mo - ment

mf *f* *ff*

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.

sub.p *pp*

Like all the oth - ers That means so much and so lit-tle.

sub.p *pp*

Like all the oth - ers That means so much and and so so lit-tle.

sub.p *pp*

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

Solemn; serious $\text{♩} = 66$

Soprano *pp* You and I have touched. *mp* You and I can feel: We shall live shall

Alto *pp* You and I have touched. *mp* You and I can feel: We shall live shall

Tenor *pp* You and I have touched. *mp* You and I can feel: We shall live shall

Bass *pp* You and I have touched. *mp* You and I can feel: We shall live shall

faster $\text{♩} = 80$

S. *mf* live shall live shall live in each oth er. You and I *mp*

A. *mf* live shall live shall live in each oth er You *p*

T. *mf* live shall live shall live in each oth er You *p*

B. *mf* live shall live shall live in each oth er. You and I *mp*

broaden

S. *mf* have touched. *mp* You and I can feel: *f* We shall live in

A. *mp* and I... touched. *mf* You and You and I you and I *f* We shall live in

T. *mp* and I... touched. *mf* You and You and I can feel: *f* We shall live in

B. *mp* have touched. *f* You and You and I you and I We shall live in

16 **tempo primo** $\text{♩} = 68$

p

S. each - oth - er. You and I have touched.

A. each oth - er. You You and I have touched.

T. each - oth - er. You and and I touched. You

B. each - oth - er. You You and I have touched.

mp 21 **slightly faster** $\text{♩} = 72$

S. *mp* You and I feel. *mp* You and I feel can *f* feel...

A. *mp* You and I can feel; *mp* You can feel can feel can feel...

T. *mp* You and I can feel; *mp* You can feel can feel can feel...

B. *mp* You and I can feel; *mp* You and I feel can feel...

gradually increasing tempo and volume

S. *p* You and I have You and I You and I touched *mp* you and I touched

A. *p* You and I have You and I You and I touched *mp* you and I

T. *p* You and I have You and I You and I touched *mp* you and I

B. *p* You and I have You and I you and I touched

31 *mf* *f* $\text{♩} = 80$

S. You and I can You and I feel You and I can You and I shall

A. You and I can you and I You and I feel You and I shall

T. You and I can you and I You and I feel You and I shall

B. You and I can you and I feel You and I can You and I shall

36 *ff* *mp* relax: freely $\text{♩} = 56$

S. live shall live! And you and I and

A. live shall live! And you and I

T. live shall live! and you and I

B. live shall live!

41 *mp* *rit.*

S. you and you; you.

A. and you you and I; you.

T. and you you; you.

B. and you you and I; you.

Bells

Benjamin Bolden

SSSSAAAA

Singers should initiate 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.

13

Slow $\text{♩} = 68$

Soprano 1

Soprano 2

Soprano 3

Soprano 4

Alto 1

Alto 2

Alto 3

Alto 4

reduction

p *smile*

S.1 *tung*

S.2 *tung*

S.3 *tung* *tung*

S.4 *tung* *tung*

A.1 *tung* *tung* *dom* *du*

A.2 *tung* *tung* *tung*

A.3 *tung* *tung* *tung*

A.4 *tung*

reduct. *du*

71

[illegible]

[illegible]

The musical score is for a vocal ensemble piece titled "The Song of the Loess". It is written for five voices: Soprano 1 (S.1), Soprano 2 (S.2), Soprano 3 (S.3), Soprano 4 (S.4), and Alto 1 (A.1). The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are in Chinese, and the music includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The score is divided into sections labeled A.1, A.2, A.3, A.4, and a final section labeled "reduct.". The vocal parts are arranged in a way that allows for a rich harmonic texture, with the Soprano 4 part often providing a melodic line and the other voices providing harmonic support. The Alto 1 part is often a solo or a duet with the Soprano 4 part. The score is written on a grand staff with five staves, one for each voice part.

The musical score is for 'The Song of the Loess' by Wang Yizhen. It features eight vocal parts (S.1, S.2, S.3, S.4, A.1, A.2, A.3, A.4) and a reduced orchestra (reduct.). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *fz*). The lyrics are in Chinese, and the score includes a key signature change from one flat to two flats. The vocal parts are arranged in a choir-like fashion, with S.1 and S.2 often taking the lead melody, while the instrumental parts provide harmonic support. The score is divided into measures, with some measures containing multiple notes or rests, indicating a complex rhythmic structure. The overall mood is expressive, reflecting the themes of the song.

[illegible]

8

rit. -----

S.1 *f* *mf* *du*

bong dong born

S.2

S.3

S.4 *mf* *du* *p*

ding dong born

A.1 *mf* *du* *p*

ding dong born

A.2

A.3

A.4 *mf* *du* *p*

dong dong born born

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.

Lively (in two) $\text{♩} = 88$

Soprano

Alto

Tenor

Bass

Percussion

finger cymbals *mf*

tambourine *p*

(in imitation of the tabla)

ba dng ba bm ba bm ba bm bm . ba bm

7

S.

A. *p* aah... aah... aah... *cres.*

T. *p* aah... aah... aah... *cres.*

B. *p* aah... aah... aah... *cres.*

ba dng ba bm bm ba bm bm ba bm bm ba bm ba dng ba bm bm ba bm

perc.

13

S. *sfp* *f*
aah... Aa - nan - da ka - ra naa - cha - ta

A. *sfp* *f*
aah... dng dng dng

T. *sfp* *f*
aah... dng dng dng

B. *f* *mf*
bm ba bm ba bm dng dng dng ba dng ba bm bm ba bm

perc. *f* *mf*

18

S. *mf*
hai Ga - na - pa - ti Aa - nan - da ka - ra naa - cha - ta hai Ga - na -

A. *p*
aah... Ga - na -

T. *p*
aah... Ga - na -

B. *p*
bm ba bm bm ba bm ba dng ba bm ba bm ba bm

perc. *p*

23

f

S. pa - ti Ha - maa - ra gha - ra naa - cha - ta hai Ga - na - pa - ti Ha -

mf

A. pa - ti aah... hai Ga - na pa - ti Ha -

mf

T. pa - ti - Ha - maa - ra gha - ra hai Ga - na - pa - ti Ha

mf

B. dng dng dng bm dng ba bm bm ba bm bm ba bm bm bm bm

perc. *mf*

28

S. maa - ra gha - ra naa - cha - ta hai Ga - na - pa - ti

A. maa - ra gha - ra naa - cha - ta hai Ga - na - pa - ti

T. maa - ra gha - ra naa - cha - ta Ga - na - pa - ti

f

B. ba dng ba bm bm ba bm bm ba bm dng dng dng

perc. *f*

32

S.

A. *p* aah... aah...

T. *p* aah... aah...

B. *mf* *p* badng ba bm bm ba bm bm ba bm bm ba bm

perc.

38

S. *f* Vc - da pa - dhaa - va ta Brahm - aa naa - chai

A. *f* Vc - Vc - da pa - dhaa - va - ta Brahm - aa naa - chai

T. *f* Vc - da pa - dhaa -

B. *f* bm dng ba bm dng bm ba bm bm ba dng bm ba bm da ba bm ba bm

perc.

43

S. *p* Vc - da pa - dhaa - va - ta

A. *p* Vc - da

T. 8 va - ta pa - dhaa - va - ta Brahm - aa naa - chai

B. *p* bm ba bm dng bm ba bm ba dng ba ba dng dng bm ba bm bm ba bm

perc. *p*

48

S. *p* Brahm - aa - naa - chai Au - ra na - chai Sa - ra - swa - ti aa -

A. *p* naa - chai Au - ra Sa - ra - swa - ti

T. *p* Au - ra Sa - ra - swa - ti

B. *p* bm ba bm dng bm ba bm bm ba dng ba ba dng bm ba dng ba

perc. *p*

53 *mf* *f*

S. nan - da ka - ra Au - ra na - chai sa - ra - swa - ti - aa - nan - da - ka - ra

A. *mf* *f*
aah... Au - ra na - chai sa - ra - swa - ti aa - nan - da - ka - ra

T. *mf*
aah...

B. *mf*
bm ba dng bm ba dng ba bm ba dng bm ba dng ba ba dng ba bm

perc. *mf*

58 *p* *mp*

S. Naa - cha - ta hai Ga - na - pa - ti Aa - nan - da ka - ra Naa - cha - ta

A. *p* *mp*
aah... aah... pa - ti aah... aah...

T. *p* *mp*
aah... aah... pa - ti aah... aah...

B. *p* *mf*
bm ba bm bm ba bm bm ba dng ba bm bm ba bm

perc. *p* *mp*

63 *f*

S. hai Ga - na - pa - ti Ha - maa ra gha - ra naa - cha - ta hai Ga - na -

A. hai Ga - na - pa - ti aah... aah... Ga - na -

T. Ga - na - pa - ti aah... aah... Ga - na -

B. bm ba bm dng dng dng bm dng ba bm bm ba bm bm ba bm

perc. *f*

68 *ff*

S. pa - ti Aa - nan - da ka - ra naa - cha - ta hai Ga - na - pa - ti!

A. pa - ti Aa - nan - da ka - ra naa - cha - ta hai Ga - na - pa - ti!

T. pa - ti Aa nan - da ka - ra - naa - cha - ta Ga - na pa - ti!

B. bm bm bm ba dng ba bm bm ba bm ba bm ba bm dng dng

perc. *ff*

Ganapati Vandana--Ganesha's Song of Praise

North Indian (Hindu) Folk Song

Aananda kara naachata hai Ganapati
Hamaara ghara naachata hai Ganapati
Veda padhaavata Brahmaa naachai
Aara naachai Saraswati aananda kara
Naachata hai Ganapati

*Joyfully doing dances is Ganesha
At our house is dancing Ganesha
Brahma dances the teaching of the Vedas
Also dances Saraswati, joyfully
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

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

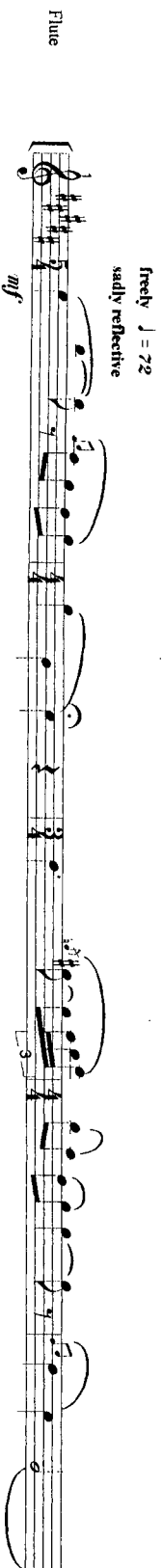
Conductor Score in C

Sally Free and Easy

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

Benjamin Bolden

freely $\text{♩} = 72$
sadly reflective
mf



Bar. *mf* $\text{♩} = 112$
driving

Fl. (gliss.)

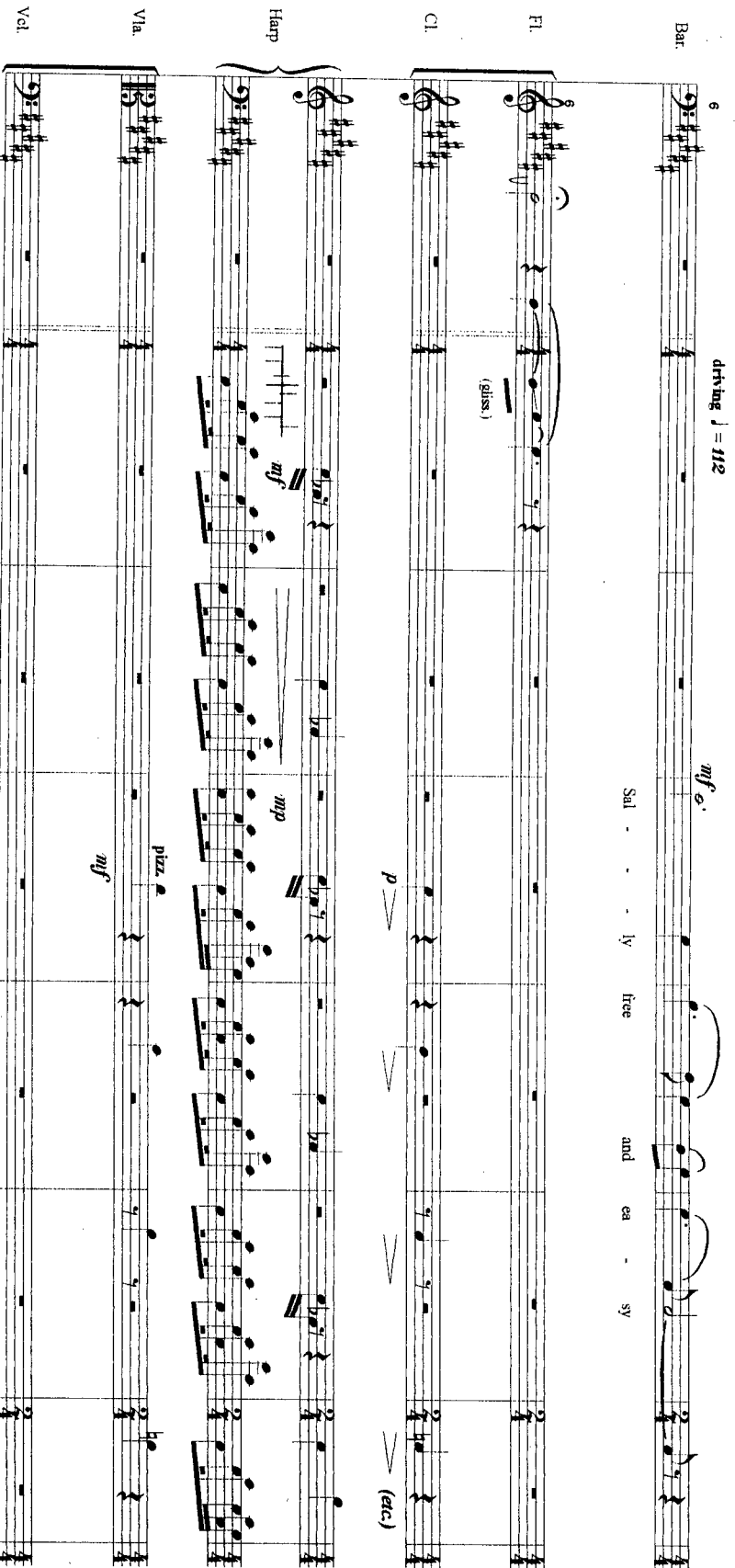
Cl. *p* *mf* *mp* *mf* *pizz.* *mf*

Harp

Vla.

Vcl.

Sally free and easy



Bar. 13

That should be her name Took a sail - - or's lov - in' for a

p *mf* *du*

Fl.

Cl.

Harp

Vla.

Vcl.

Bar. *f* *mp*
 nurs - ty game. All the

Fl. *mp* *f* *mp* *du*

Cl. *f* *pp* *p* *du*

Harp *f* *du*

Vla. *f* *arco* *du* *plaz*

Vcl. *f* *du* *plaz* *du*

Bar. 27 *mf* love she gave me Was not made of stone It was *p*

Fl. 27 *p* (gliss.)

Cl. *du* *p*

Harp *p*

Vla. *fu* *mp*

Vel. *fu* *du*

Bat.
Fl.
Cl.
Harp
Vla.
Vel.

sweet but hol - low Like some hon - ey comb.

f (*angrily*)
mf
f
mf
f
mf
ff
mp
D^b

arco
plizz.*
plizz.*
ff
ff

* Do not pluck second note; hammer-on.

41 *mp* I think I'll wait 'till sun - set To see the

41 *mf*

Fl. *p* 3 *p* 3 *p* 3

Cl. *p* 3 *p* 3 *p* 3

Harp *ff* *mp* *p* *mf*

Vla. *φ* *mp*

Vcl. *φ* *mp*

mp

Bar. 48 *f* (with bravado) en - - - sign down Then I'll take ' the tid - - - al wave To my bur - i - al *dim*

Fl. 48 *f* *p*

Cl. *f* *p*

Harp *p*

Vla.

Vel.

SS
ground.

Bar.

Fl.

Cl.

Harp

Vla.

Vcl.

The musical score is written for measures 37 through 40. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano Soloist (SS) part begins in measure 37 with a melodic line, including a triplet of eighth notes. The Baritone (Bar.) part is mostly silent, with a 'ground' (pedal point) indicated in measure 37. The Flute (Fl.) and Clarinet (Cl.) parts play a melodic line with triplets and slurs. The Harp part features a complex arpeggiated figure in measure 37, marked *mf*. The Viola (Vla.) and Violoncello (Vcl.) parts play a rhythmic pattern of eighth notes, with the Viola part marked *mf* and the Vcl. part marked *mf*. The score includes various musical notations such as slurs, triplets, and dynamic markings.

62 *f* *sf* *ff* *p*

Sol - - - ly free and eas - - y That should be her name And

Bar.

Fl. *p* *mf* *f*

Cl. *p* *sf* *f*

Harp

Vla. *p* *mf* *f*

Vel. *p* *sf* *f*

(with great bitterness)

69

Bar. when my bod - - y's land - ed I hope she dies of shame.

Fl. *p* *f* *p* *f* *sfz*

Cl. *p* *f* *p* *f* *sfz*

Harp

Vla. *p* *f* *p* *f* *sfz*

Vel. *p* *f* *p* *f* *sfz*

ritardando al fine

Handwritten number: 40

Bar. 75

Fl. *f* *maintain intensity*

Cl. *f* *maintain intensity*

Harp *ff*

Vla. *maintain intensity*

Vcl. *maintain intensity*

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

1 Easy ♩ = 120

relaxed
mp

As I was out walk-ing, runb-ing, out row-ing 2-

Baritone

Flute

Clarinet

Harp

Viola

Cello

mf

(harmonics sound as written)

1

42

Bar. 7
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*

l harp

Vla. 7 *mf*

Vcl.

43

Bar. *mf* 13
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* 13

Cl. *p* *mp* *mp*

Harp
(harmonic sound as written)

Vla. 13 *mf* *plac.*

Vel. *mf*

Bar. 19
sob - bin' and weep - in', and rock - in' the crad - le of a child not my own. Hi ho... Hi ho...

Fl. *p* *mf* *f*

Cl. *p* *mf*

Harp *p* *mf* *f*

Vla. 19 *arco* *mf* *f*

Vcl. *p* *mf* *f*

44

45

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. *plz.* *f* *sub. mp* *mf*

Vcl. *f* *sub. mp* *fu.*

46

Bar. 31
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 \flat F \sharp A \flat

Vla. 31
f

Vcl. *f*

47

Bar. *mf* 36 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* *du*

Cl. *mf* *du*

Harp *mf* *du*

Vla. *mf* *du*

Vol. *mf* *f* *du*

Bar. 41

Fl. 41

Cl. 41

Harp

Vla. 41

Vcl. 41

f

du

f

mp

mp

F#

Dh

wear - y I am of sob - bin' and weep - in' and rock - in' the crad - le of a child not my own. Hi

Bar. 48 *p* *ho...* *hi* *ho...* *f* *So*

Fl. 48 *p* *mf* *mf* *gliss.*

Cl. 48 *p* *mf* *mf*

Harp 48 *p* *E^b* *B^b* *mf*

Vla. 48 *mp* *f*

Vcl. 48 *mp* *f*

50

Bar. 50 *p* 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 *f*

Fl. 50 *du* *fu*

Cl. 50 *du* *fu*

Harp 50 *f* *p* *du* *ghia* *fu*

Vla. 50 *pizz.* *f*

Vel. 50 *pizz.* *f*

Bar. 55
ev - er you mar - ry, she'll leave you rock - in' the grad - le of a child not your own

Fl. 55
p

Cl. 55
p

Harp
55
mp gliss.
sf F^b A^b

Vla. 55
arco *sf*

Viol. 55
arco *sf*

Bar. *f* 80 Lie eas - y my lad - die, lie eas - y lie eas - y per - haps your own dad - dy might

Fl. *f* 80

Cl. *mf*

Harp *mf* B \flat F \sharp D \flat

Vla. *f* 80 *mf*

Vcl. *f* *mf*

Detailed description: This is a page of a musical score, page 52 of 12. It features six staves: Baritone (Bar.), Flute (Fl.), Clarinet (Cl.), Harp, Viola (Vla.), and Violoncello (Vcl.). The Baritone part has lyrics: "Lie eas - y my lad - die, lie eas - y lie eas - y per - haps your own dad - dy might". The Flute and Clarinet parts have dynamic markings of *f* and *mf* respectively. The Harp part has dynamic markings of *mf* and chord symbols B \flat , F \sharp , and D \flat . The Viola and Violoncello parts have dynamic markings of *f* and *mf*. The score is written in a key with one sharp (F#) and a common time signature (C). The Baritone staff starts at measure 80. The Flute and Clarinet staves also start at measure 80. The Harp staff starts at measure 80. The Viola and Violoncello staves start at measure 80. The Baritone staff has a *f* dynamic marking at the beginning. The Flute staff has a *f* dynamic marking at the beginning. The Clarinet staff has a *mf* dynamic marking at the beginning. The Harp staff has a *mf* dynamic marking at the beginning. The Viola staff has a *f* dynamic marking at the beginning. The Violoncello staff has a *f* dynamic marking at the beginning. The Baritone staff has a *f* dynamic marking at the beginning. The Flute staff has a *f* dynamic marking at the beginning. The Clarinet staff has a *mf* dynamic marking at the beginning. The Harp staff has a *mf* dynamic marking at the beginning. The Viola staff has a *f* dynamic marking at the beginning. The Violoncello staff has a *f* dynamic marking at the beginning.

Bar.
65
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

Ft.
65
p

Cl.
65
p

Harp
65
glass glass G^b G[#] *p*

Vla.
65
mp

Vel.
mp

54

Bar. *f* *rit.*

ho... Hi ho...

Fl. *f* *dim*

Cl. *f* *dim*

Harp *f* *dim*

Vla. *f* *dim*

Vol. *f* *dim*

Performance Time - ca. 4:30

for Chamber Ensemble

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

Benjamin Bolden

Dramatic and Majestic

$\delta = 120$ sixteenth-note constant throughout

56

Bar. *mp* I am wait - ing for you I am wait - ing *fu*

Fl. *gliss.* *mp* *gliss.* *mp* *du*

Cl. *gliss.* *mp* *gliss.* *mp* *du*

Harp *du*

Vla. *du*

Vol. *du*

Measure 56 includes a key signature change to two flats (B-flat and E-flat) and a common time signature. Measure 57 continues in the same key and time. The Baritone part features lyrics and dynamic markings. The Flute and Clarinet parts include glissando markings and dynamics. The Harp, Viola, and Violoncello parts provide harmonic support with sustained notes and dynamics.

Bar. 15 for you.. In this cold weep - ing air four walls I share with thoughts of your *mf*

Fl. 15 *mf* *f* *mp*

Cl. 15 *mf* *f* *mp*

Harp 15 *mf* *f* *F^b* *F^b*

Vla. 15 *mf* *pizz.* *f*

Vcl. 15 *mf* *f* *pizz.*

Bar. 22

hair, I am wait ing for gliss. you. *mf*

Fl. 22 *p* *gliss.* *mf* *delicately mp*

Cl. 22 *p* *gliss.* *mf* *delicately mp*

Harp 22 *p* *mf*

Vla. 22 *mf* *arco* *mf*

Vel. 22 *mf* *arco* *mf*

58

Bar. 29 *mf*
You rode a-way from me.

Fl. 29

Cl. 29

Harp *mp*
mf
mf
G^b

Vla. 29 *mf* *pizz*

Vcl. *mf* *pizz*

Bar. 38 You rode a way from me.. with a gun to my head

Fl. 38 *mp*

Cl. 38 *mp*

Harp 38

Vla. 38 *f*

Vcl. 38 *f*

[illegible]

62

Bar. 49
rode a - way from me
gliss.

Fl. 49
p
gliss.
lyrical
mp
du

Cl. 49
gliss.
du

Harp 49
p
V

Vla. 49
p
f

Vel. 49
p
gliss.
du
f

Bar. *mf* 55 You would not for sake me You

Fl. *p* 55

Cl. *p*

Harp *mf* 55

Vla. *mf* 55

Vcl. *mf* 55

64

61

Bar. would not for - sake me... You would nev - er leave hold... bu - ry your

f *bravely*

Fl. *mp*

Cl. *mp*

Harp

G^b G⁴ F^b F⁴

Vla. *mf* *f*

Vol. *mf* *f*

Bar. 67 *mf* maintain intensity
soul, in the gold that we stole... You would not for sake

Fl. *ff*

Cl. *ff*

Harp

Vla. 67 *ff*

Vcl. *ff*

66

Bar. 73 *f* *me.*

Fl. 73 *f* *du*

Cl. 73 *f* *du*

Harp 73 *f* *du*

Vla. 73 *f*

Vcl. 73 *f*

The musical score for measures 73-75 is written for six instruments: Baritone, Flute 1, Clarinet 1, Harp, Viola, and Violoncello. The key signature is B-flat major (two flats). The Baritone part begins with a forte (*f*) dynamic and a melodic line. The Flute 1 and Clarinet 1 parts also start with a forte (*f*) dynamic and play a similar melodic line. The Harp part features a forte (*f*) dynamic and a melodic line. The Viola and Violoncello parts also start with a forte (*f*) dynamic and play a similar melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

85

Bar. *mp* My heart still beats for you... And this shall be

Fl. *mf*

Cl. *p* *fu*

Harp *du* *fu*

Vla. *du* *fu*

Vcl. *du* *fu*

89

Bar. 91 *sf* so, where - er you go, my love I do know, my *f*

Fl. 91 *sf*

Cl. 91 *sf*

Harp 91 *f* F^b *V* C^b

Vla. 91 *sf*

Vol. 91 *sf*

Bar. 97 heart still beats for you. *gliss.* *ff*

Fl. 97 *mf* *ff*

Cl. 97 *mf* *ff* *gliss.*

Harp 97 *mf* *ff*

Vla. 97 *mf* *ff*

Vol. 97 *mf* *ff* *gliss.*

The musical score for measures 97-100 is written for six instruments: Baritone, Flute, Clarinet, Harp, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 97 begins with a Baritone part containing the lyrics "heart still beats for you." and a glissando leading to a fortissimo (ff) note. The Flute, Clarinet, Harp, Viola, and Violoncello parts all start with a mezzo-forte (mf) dynamic. In measure 98, the Baritone part continues with the lyrics "gliss." and "you." followed by a fortissimo (ff) note. The Flute, Clarinet, Harp, Viola, and Violoncello parts continue with their respective melodic and harmonic lines. In measure 99, the Baritone part has a fortissimo (ff) note. The Flute, Clarinet, Harp, Viola, and Violoncello parts continue. In measure 100, the Baritone part has a fortissimo (ff) note. The Flute, Clarinet, Harp, Viola, and Violoncello parts continue. The score includes various musical notations such as slurs, ties, and dynamic markings.

Conductor Score in C

Performance Time - 3:30

Sixteen Come Sunday

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

Benjamin Bolden

1. Lively $\text{♩} = 104-112$

Baritone

Baritone staff with notes and dynamics: f

As

Flute

Flute staff with notes and dynamics: f

Clarinet

Clarinet staff with notes and dynamics: f

Harp

Harp staff with notes and dynamics: f , mf , p , mp , mf , f

Viola

Viola staff with notes and dynamics: f , mf , p , mp , mf , f

Cello

Cello staff with notes and dynamics: f , mf , p , mp , mf , f

72

Bar 10

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

Fl. ¹⁰

Cl.

Harp

Vla.

Vel. *mf*

p

f

B^b

3

Oh.

Bar.

19

hand - some! With me twak-et-en ack-et-en eye - den - eye, Oh... twaket-enack-et-en eye dno.

Fl.

Cl.

Harp

Vla.

Vcl.

slap the body of the cello

mf

f

p

(gliss.)

f

B^b

arco

mf

(pick up bow)

47

Bar. 28

p Where are you goin' my bon-ny wee lass, where are you goin' my bon - my, Quite man - ner-ly she

Fl. 28

pp *mf*

Cl.

pp *mf*

Harp

f (gliss.) *p* *mf*

Via.

f *p* *mf*

arco *pizz.*

mf

Vcl.

f *p* *mf*

arco *pizz.*

mf

mf

mf

Bar. *sub. p* *f* *p.*
an - swered me, "I've a mes - sage for me man - ny" with me twak - et - en ack - et - en eye - den - eye, Oh... twak - et - en ack - et - en

Fl. *37* *mf* *f* *fl.* *mf* *f*

Cl. *mf* *f*

Harp *p* *F#* *f* *F#* *Bb* *mf* *Bb*

Vla. *p* *f* *mf*

Vol. *p* *f* *mf*

76

45 *mp*
Bar eye dno.
Oh what's your age my bon-ny-wee lass, oh what's your age me bon

Fl. *sfp* *mp*
Cl. *sfp* *mp*
(gliss.)
3
du

Harp
p *du*

Vla. *f* *arco* *mp* *pizz.*
Vcl. *f* *arco* *du*

Bar. *f sub. p* my? Quite man - ner - ly she an - swered me, "I'll be six - teen come next Sun - day" with me twa-ker-en ack-et-en eye den eye,

Fl. *p* *f* *mf* *fl.*

Cl. *p* *f* *mf*

Harp *p* *f* *mf* *F#*

Vla. *arco* *p* *f* *pizz.* *f* *mf*

Vol. *sfp* *f* *mf*

Bar. *f* *mp*
Oh... twa-let - en ack-et - en eye d'mo. Oh where do you live my

Fl. *f* *mp*
64

Cl. *f* *mp*

Harp *mf* *du*

Vla. *f* *arco* *du*

Vcl. *f* *arco* *du*

79

73 *mf*
 Bar. bon-my wee lass, oh where d'ya live my bon - ny? Quite man - ner-ly she ans - swered me, "way down in yon - der val - ley" with a

Fl. *mf*

Cl. *mf*

Harp *mf* F^{\sharp}

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

Vel. *mp* *plizz* *mf*

Bar. *sub.* *p*
twak-et - en aak - et - en eye - den eye, Oh. twak-et - en aak - et - en eye dno.

Fl. *sub.* *p*
82 fl. *p* fl.

Cl. *p* *f*

Harp *sub.* *p* *f*
du du *f* du

Vla. *sub.* *p* *f*
du du *f*

Vel. *sub.* *p* *f*
du du *f*

Bar. *f* (gliss.) 90
 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. *mf* 90

Cl. *mf*

Harp *f* *mf* B \flat

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

Vel. *arco* *lb. pizz.* *pizz.* *mf*

Bar. 100
mam - my' with me twaker - en ack - et - en eye den eye, Oh... twaker - en ack - et - en eye d'no.

Fl. 100
fl... *p* *f*

Cl. *du* *f*

Harp
F# F# *mf*

Vla. *mp* *f*

Vel. *p* (put bow down) *f*

Detailed description: This musical score page contains measures 12 and 13. The Baritone part (Bar.) has a melodic line with lyrics 'mam - my' with me twaker - en ack - et - en eye den eye, Oh... twaker - en ack - et - en eye d'no.' and a dynamic marking of *p* (piano) at the start. The Flute (Fl.) and Clarinet (Cl.) parts have a melodic line with a dynamic marking of *p* (piano) at the start. The Harp (Harp) part has a chordal accompaniment with a dynamic marking of *mf* (mezzo-forte). The Viola (Vla.) and Violoncello (Vel.) parts have a melodic line with a dynamic marking of *mp* (mezzo-piano) at the start. The Viola part has a dynamic marking of *f* (forte) at the end. The Violoncello part has a dynamic marking of *p* (piano) at the start and a dynamic marking of *f* (forte) at the end. The Violoncello part has a dynamic marking of *f* (forte) at the end.

Bar. 109 *f*
Will you mar - ry me my bon-ny wee lass will you mar - ry me, my bon - ny? Quite

Fl. 109 *f*

Cl. *mf*

Harp *f*

Vla. *pizz*

Vcl. *f*

84

Bar. 118 *p*
man - ner - ly she an - swered me, "Will you wait til I ask me man - ny?" with me twa-let - en ack - et - en eye den eye, Oh... twa-let - en ack - et - en

Fl. 118 *p*
Alt. -----

Cl. *f* *p*

Harp *p* B \flat

Vla. *p* *f*

Vcl. *p*

127 *f*

Bar. *mf* *p* (drawing her in: confiding)

eye dno.

"If I go down to - mor - row night when the moon is shin - in clear - ly, will you

Fl. *f* (gliss.) *mf* *p* *f* *mf* *p*

Cl. *f* (gliss.) *mf* *p* *f* *mf* *p*

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

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

Vol. *f* (pick up bow) *mf* *p* *f* *mf* *p*

arco *gliss.* *pizz.* *arco* *gliss.* *pizz.*

136 *sub. p* (highly confidential)

Bar. op-en the door and let me in? And your marn - my she won't hear me" with me twak-el - en ack-el - en eye den eye, Oh... twak-el - en ack-el - en

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

Cl. *mp* *sub. p* *mp* *f*

Harp *p* *f*

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

Vcl. *du* *dd* *p* *du* *du* *f*

78

145

Bar. *f*

eye d'no.

As I went down to her house, her marm-my chance to

Fl. *f* *sub. p*

Cl. *f* *sub. p*

Harp

Vla. *f* *sub. p*

Vel. *f* *sub. p*

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

Fl. 154 *p*

Cl. *p*

Harp *mp* *f* *sub. p*

Vla. *sub. p*

Vol. *sub. p*

69

Bar. *mp* *f*
 eye den eye Oh. twink- et - en ack-et - en eye duo!

Fl. *mp* *f*

Cl. *mp* *f*

Harp *mp* *f* (two-handed gliss.)

Vla. *mp* *mf* *f*

Vel. *mp* *mf* *f* (gliss.)

Rope

by

Benjamin Balden

for

Alto Flute, Clarinet and Viola

Performance Time - 4:00

Deliberately • = 120

for Alto Flute, Clarinet, and Viola

Benjamin Bolden

[illegible]

First system of the musical score, measures 1-14. The staves are for A. Fl., Bb Clar., Viola, and Violoncello. The music features a melody in the A. Fl. and Bb Clar. parts, with the Viola and Violoncello providing harmonic support. Dynamics include *pp* (pianissimo), *p* (piano), *f* (forte), and *ff* (fortissimo). The key signature has one flat (Bb), and the time signature is 4/4.

[illegible]

Handwritten page number: 64

46

A. Flt. *f* *pp*

Bb Clar. *f* *pp*

Viola *f* *pp*

52

A. Flt. *p*

Bb Clar. *p*

Viola *p*

56

A. Flt. *du* *fu*

Bb Clar. *du*

Viola *du*

61
A. Flt.
Bb Clar.
Viola

66
A. Flt.
Bb Clar.
Viola

69
A. Flt.
Bb Clar.
Viola

Detailed description: This block contains three systems of musical notation for measures 61 through 69. Each system includes staves for A. Flt., Bb Clar., and Viola. Measure 61 starts with a *mf* dynamic. Measures 66 and 69 feature complex rhythmic patterns with triplets and accents, marked with *f* and *ff* dynamics. The Viola part in measure 69 includes a *mf* dynamic. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

slower; pensive
♩ = 63

A. Flt.

74

Bb Clar.

mp

Viola

mp

A. Flt.

81

Bb Clar.

Viola

The Song of Songs, which is Solomon's

Vocal Solo with Piano

Benjamin Bolden

Slow $\text{♩} = 84$

understated, yet full of awe *p*

Soprano

Thou art

Piano

mp *p*

ad lib.

mp *boldly* *mf*

all fair, Thy lips are scar - let, Thou art

p *mp*

servently *sub. p (back away)*

as Tir - zah, Je - ru - sa - lem...

mf *sub. p* *slightly faster: ♩ = 112* *mp*

* roll chords outwards,
to maintain symmetry

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

p *mp* *mf* *p*

Let him kiss me with the kiss-es of his mouth thy love is

Red. Red.

25 *mf* *>* *mp* *seizing a possible reality* *f*

wine! Come with

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

Red. * *Red.* *Red.* * *Red.* *Red.* *Red.* *Red.*

29 *mp* *mf*

me from Leb-a-non, Look from A - ma - na,

mp *mf*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *

32 *p* *mf* *slight rit.*

with fervent reverence

Sha - mir and Har - mon, the li - on's den...

p *mp* *mf*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *

* 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*

Red. * (blur slightly) *Red.* *

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

His de - sire is for me!

mf *mp* *mf*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

45 *with increasing intensity and agitation* *p*

My love is

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

Red. ad lib.--just enough to slightly blur

* (accented within the dynamic of *mp*)

48 *mf* mine *mp* My *mf* love *mp* is, He is

52 *f* mine! *both desperate and ecstatic mp* My love is mine *mf* My love,

56 *mf* My love, *f* My... *ff* my... love!

60 *p* *again in a reverie*

His left hand is

tempo primo
♩ = 84

p

Red. ad lib.

65

be - neath my head And his right hand doth em - brace

70

me...

p *slight rit.*

Red.

Three Pieces for Solo Harp

*by
Benjamin Bolden*

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

Drifting

Benjamin Bolden

Freely ♩ = 84

Harp

(harmonics sounding an octave higher than written)

B^b E^b

p mp

A^b

p mp

D^b

mf

A^b

First system of a musical score in E-flat major (three flats). It consists of a grand staff with two staves. The right staff features a series of chords and eighth-note patterns. The left staff has a bass line with eighth notes. A forte (*f*) dynamic marking is placed above the right staff. Below the left staff, the notes A^b, G^b, and C^b are written, corresponding to the bass line.

Second system of the musical score. It continues the grand staff. The right staff has a wavy line indicating a tremolo. The left staff has a wavy line and a forte (*f*) dynamic marking. A mezzo-forte (*mf*) dynamic marking appears later in the system. A boxed 'R' is placed above the right staff. Below the left staff, the note F^b is written.

Third system of the musical score, starting at measure 19. It features a grand staff. The right staff has a melody of eighth notes. The middle staff has a bass line with eighth notes. The left staff has a single note. A piano (*p*) dynamic marking is placed above the middle staff.

21

Measures 21-22 of a musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 21 features a melody in the right hand with eighth-note triplets and a bass line with a half note and a dotted half note. Measure 22 continues the melody with more eighth-note triplets. The dynamic marking *mp* (mezzo-piano) is present in both measures.

mp

23

Measures 23-24 of the musical score. Measure 23 has a more active melody with sixteenth-note triplets in the right hand and a bass line with eighth-note triplets. Measure 24 continues this pattern. The dynamic marking *mf* (mezzo-forte) is present in both measures.

mf

25

Measures 25-26 of the musical score. Measure 25 begins with a forte (*f*) dynamic and features a complex texture with chords and glissandos. A box labeled 'R' is above the first measure. Measure 26 continues with similar textures, including glissandos and chords. The dynamic marking *f* is present in measure 25. The word 'gliss.' is written below the glissando lines in both measures. The key signature changes to two flats (B-flat, E-flat) in measure 26.

f

gliss.

gliss.

f

[R] *ff*

gliss. **F#**

gliss. **F#**

[R] *faster rolls each chord*

f

gliss. **C#**

mf

gliss. **G#**

[R]

gliss. **D#**

gliss. **D#**

rit.

[R]

mp

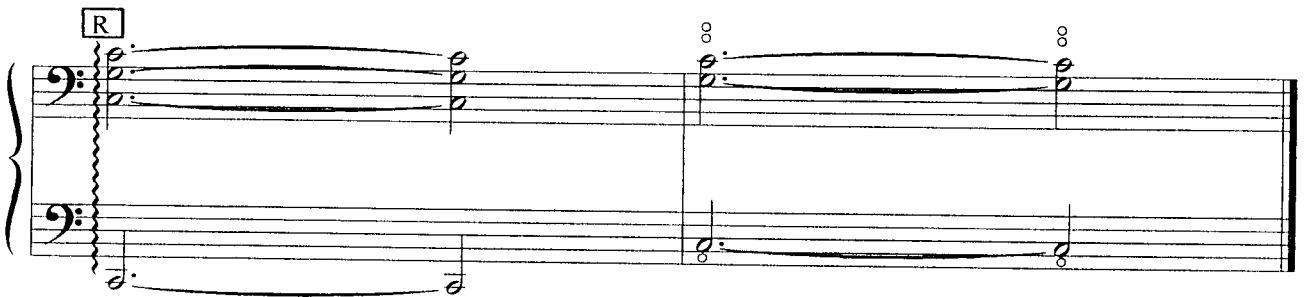
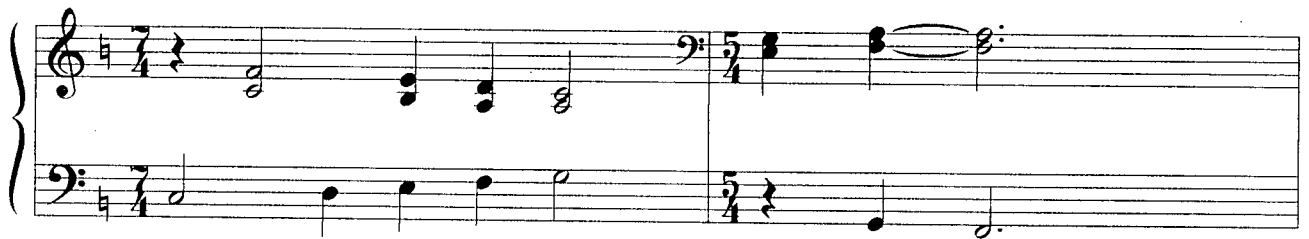
gliss. **A#**

E \flat

□

□

□

B \flat 

But Then . . .

Benjamin Bolden

tentatively, with rubato
♩ = 63

Harp

mp

mp

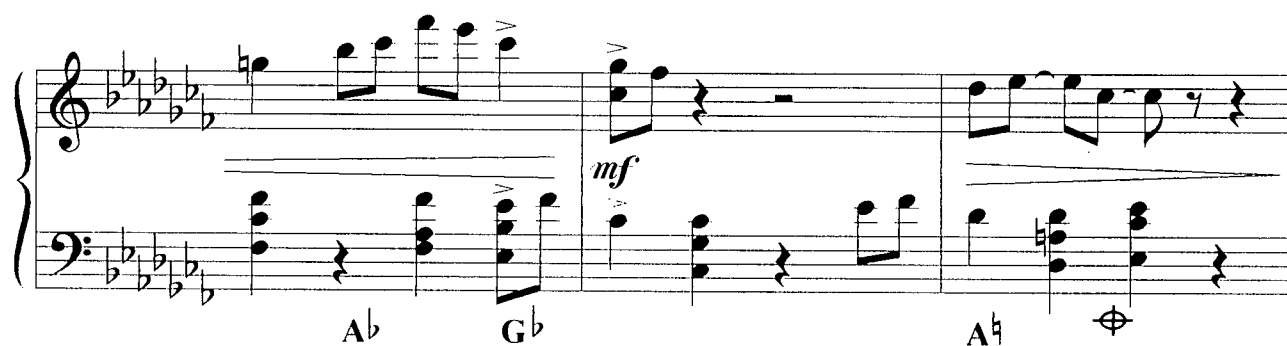
A^b A^b A^b

A^b A^b A^b A^b

G^b A^b G^b A^b A^b



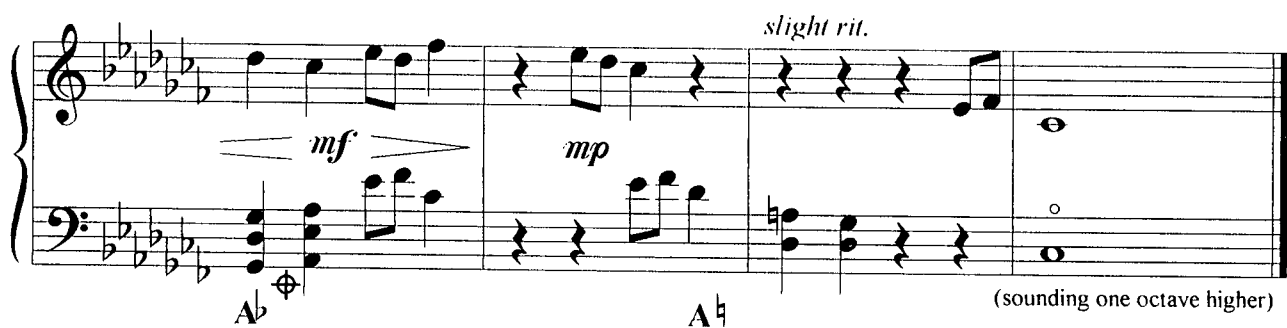
First system of musical notation. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *mp*. The bass staff has chord markings: A-flat, G-flat, A-flat, G-flat, and G-flat.



Second system of musical notation. The key signature has five flats. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *mf*. The bass staff has chord markings: A-flat, G-flat, A-flat, and a whole note chord marked with a circle and a cross.



Third system of musical notation. The key signature has five flats. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mp*. The bass staff has chord markings: G-flat, G-flat, A-flat, and A-flat.



Fourth system of musical notation. The key signature has five flats. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The bass staff has chord markings: A-flat, A-flat, and a whole note chord marked with a circle and a cross. The text "slight rit." is written above the third measure. The text "(sounding one octave higher)" is written below the fourth measure.

Dance of the Toads

Quick and energetic
♩. = 108

Benjamin Bolden

Harp

The musical score is written for Harp and Piano. The Harp part is in 6/8 time and begins with a *mf* dynamic. The Piano part features a glissando in the bass register. The score is divided into four systems, each with a key signature change indicated below the staff.

System 1: Harp part has a *mf* dynamic. Piano part has a gliss. marking. Key signature: C major.

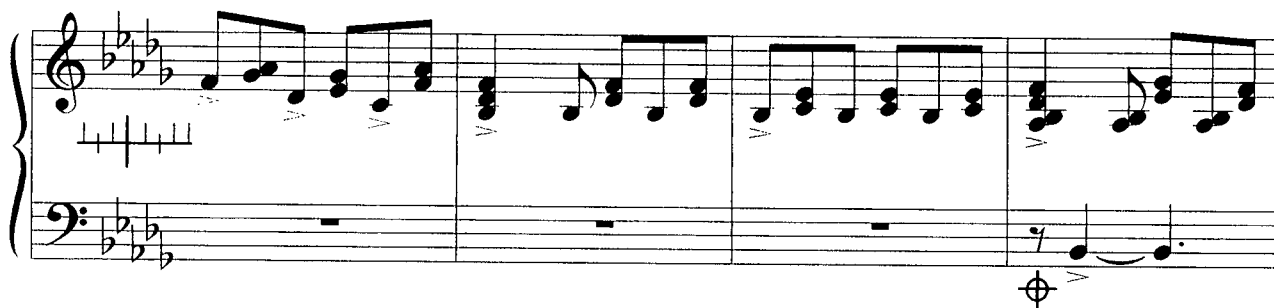
System 2: Key signature: G major.

System 3: Key signature: G major.

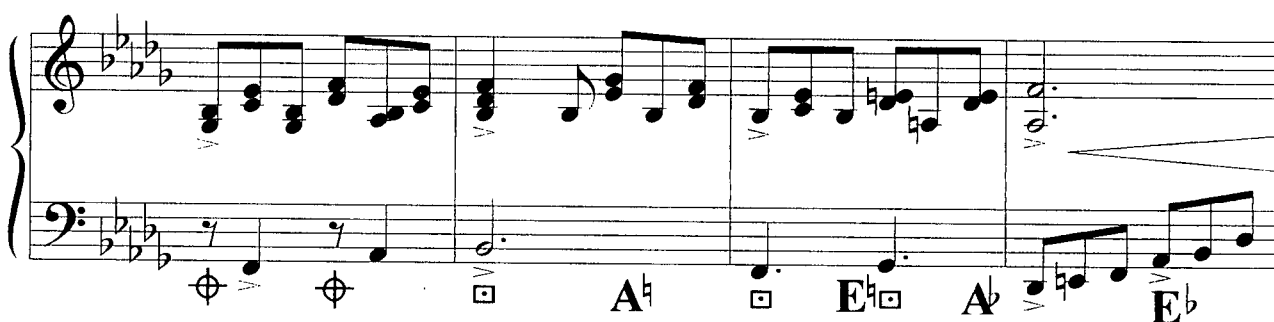
System 4: Key signature: E-flat major. Dynamics include *p* and *f*.

Chords: G[#], G^b, C[#], C^b, D^b, B^b, G^b, E^b, F^b, A^b.

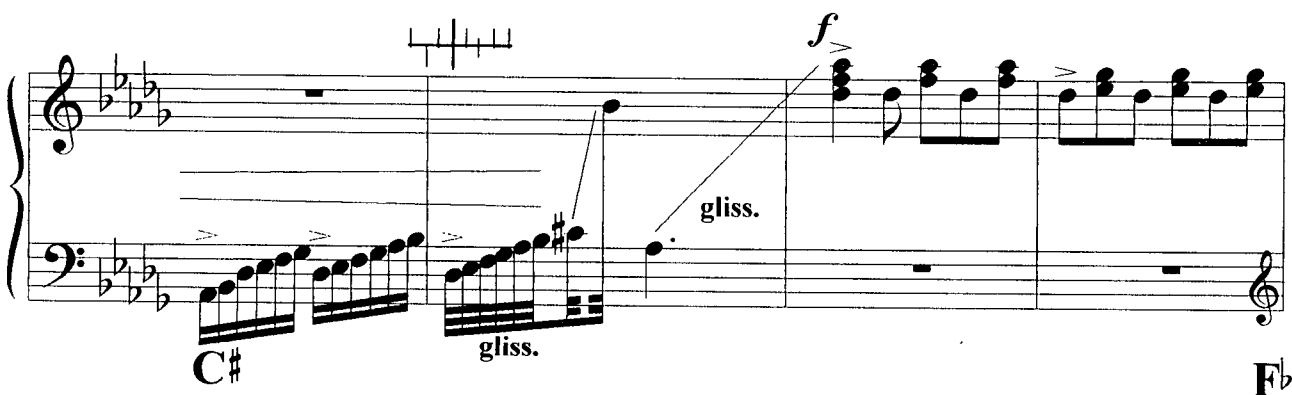
B. Bolden Feb. 16, 1997



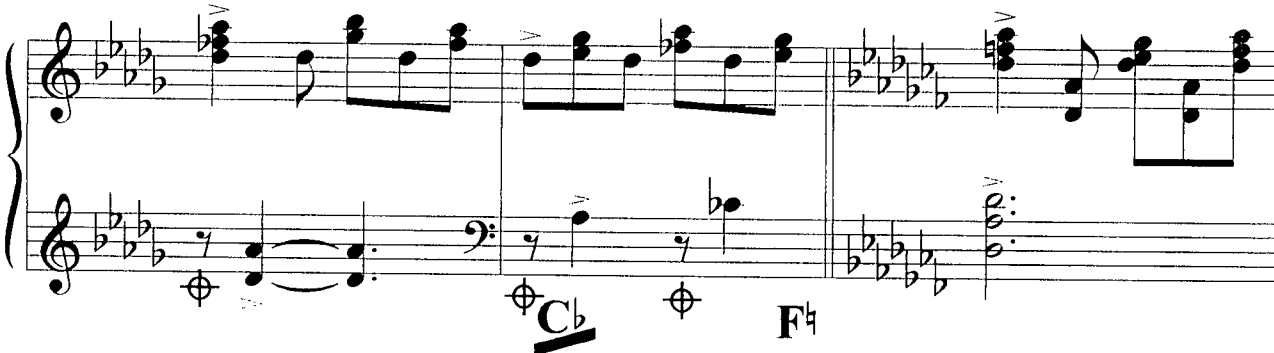
First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, mostly beamed together, with some slurs. The bass clef staff is mostly empty, with a few notes at the end of the system. A small graphic of a comb-like structure is visible in the treble staff.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has several notes, including a whole note chord labeled A^{\sharp} , followed by E^{\flat} , A^{\flat} , and E^{\flat} . A small graphic of a comb-like structure is visible in the treble staff.



Third system of musical notation. The treble clef staff has a few notes, including a whole note chord labeled F^{\flat} . The bass clef staff features a series of notes, including a whole note chord labeled C^{\sharp} , followed by a gliss. (glissando) and a whole note chord labeled F^{\flat} . A small graphic of a comb-like structure is visible in the treble staff.



Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has several notes, including a whole note chord labeled C^{\flat} , followed by F^{\sharp} . A small graphic of a comb-like structure is visible in the treble staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a series of chords and single notes, with a final chord marked 'mp' (mezzo-piano). The voice part consists of a single line of music with a final note marked 'mp'.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes. The score is divided into four measures. The first measure has a treble staff with a melody and a bass staff with a chord. The second measure has a treble staff with a melody and a bass staff with a chord. The third measure has a treble staff with a melody and a bass staff with a chord. The fourth measure has a treble staff with a melody and a bass staff with a chord. The score ends with a double bar line.

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a single system. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is written for piano, with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as notes, rests, and accidentals. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The score is divided into measures by vertical bar lines. The first measure is a piano introduction. The melody begins in the second measure. The score ends with a double bar line in the sixteenth measure.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a descending eighth-note pattern in the left hand and a more active melody in the right hand. The voice part enters with a simple melody. The score includes a double bar line and a repeat sign, indicating a section that is repeated. The piano part has a 'ff' (fortissimo) marking, indicating a loud dynamic. The score is presented in a clean, black-and-white format with standard musical notation.

Partly for Rebecca

for piano solo

Benjamin Bolden

Slow

Piano

mf

p

8va

8vb

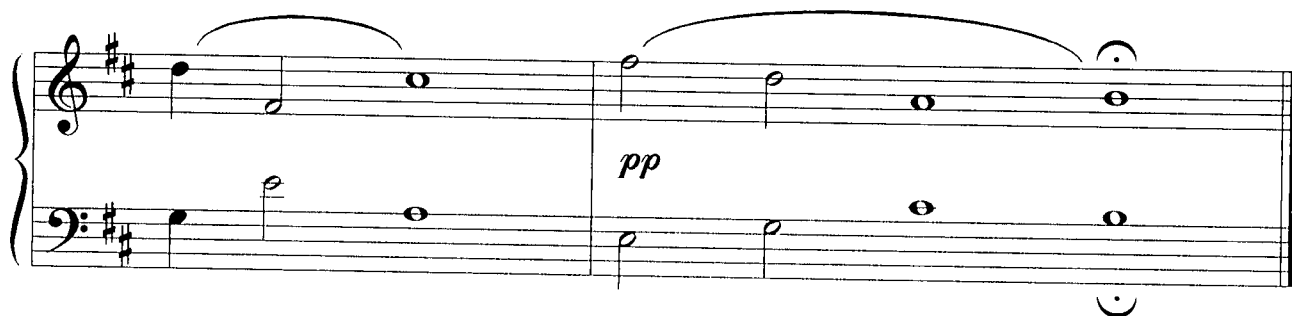
ped. (sustain throughout the piece with the Sostenuto pedal)



First system of musical notation. The treble clef staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass clef staff begins with a bass clef and the same key signature. The first measure of the treble staff contains a half note G4, a quarter note A4, and a half note B4, all beamed together. The first measure of the bass staff contains a half note G3, a quarter note A3, and a half note B3, all beamed together. The dynamic marking *pp* is placed below the first measure of the treble staff. The second measure of the treble staff contains a half note C5, a quarter note D5, and a half note E5, all beamed together. The second measure of the bass staff contains a half note C4, a quarter note D4, and a half note E4, all beamed together. The dynamic marking *p* is placed below the first measure of the bass staff. A crescendo hairpin is located in the second measure of the bass staff, pointing to the right.



Second system of musical notation. The treble clef staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass clef staff begins with a bass clef and the same key signature. The first measure of the treble staff contains a half note G4, a quarter note A4, and a half note B4, all beamed together. The first measure of the bass staff contains a half note G3, a quarter note A3, and a half note B3, all beamed together. The dynamic marking *mp* is placed below the first measure of the treble staff. The second measure of the treble staff contains a half note C5, a quarter note D5, and a half note E5, all beamed together. The second measure of the bass staff contains a half note C4, a quarter note D4, and a half note E4, all beamed together. A crescendo hairpin is located in the second measure of the bass staff, pointing to the right. The third measure of the treble staff contains a half note F#5, a quarter note G5, and a half note A5, all beamed together. The third measure of the bass staff contains a half note F#4, a quarter note G4, and a half note A4, all beamed together. The dynamic marking *p* is placed below the first measure of the bass staff.



Third system of musical notation. The treble clef staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass clef staff begins with a bass clef and the same key signature. The first measure of the treble staff contains a half note G4, a quarter note A4, and a half note B4, all beamed together. The first measure of the bass staff contains a half note G3, a quarter note A3, and a half note B3, all beamed together. The dynamic marking *pp* is placed below the first measure of the treble staff. The second measure of the treble staff contains a half note C5, a quarter note D5, and a half note E5, all beamed together. The second measure of the bass staff contains a half note C4, a quarter note D4, and a half note E4, all beamed together. The system concludes with a double bar line.

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

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

Med. Sus. Cymbal: (swish back and forth across the bow with wire brushes)

Timpant: (with fingers)

div.

Fl. 1 *mp* *p*

Fl. 2 *mp* *mp*

Ob. 1 *mf* *mf*

Ob. 2 *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *mf* *mf*

Bn. 1 *mp* *mp*

Bn. 2 *mp* *p*

Hrn. 1&2 *p* *p*

Hrn. 3&4 *p* *p*

Tpt. 1&2 *con sord.* *p*

Trb. 1&2

Perc. 1

Perc. 2

Hrp. *pp*

Pf. *15* *15* *15* *15* *pp*

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

Fl. 1 *mp* *mf* *f* *ff* G.P.

Fl. 2 *mp* *mf* *f* *ff* G.P.

Ob. 1 *mf* *mf* *f* *ff* G.P.

Ob. 2 *mp* *mf* *f* *ff* G.P.

Cl. 1 *mp* *mf* *f* *ff* G.P.

Cl. 2 *mf* *mf* *f* *ff* G.P.

Bn. 1 *mp* *mf* *f* *ff* G.P.

Bn. 2 *mp* *mf* *f* *ff* G.P.

Hn. 1&2 *mp* *mf* *f* *ff* G.P.

Hn. 3&4 *mp* *mf* *f* *ff* G.P.

Tpt. 1&2 *senza sord.* *mp* *mf* *f* *ff* G.P.

Trb. 1&2 *mf* *f* *ff* G.P.

Perc. 1 *to felt mallets* *mp* *mf* *f* *ff* G.P.

Perc. 2 *switch to sticks* *mp* *mf* *f* *ff* G.P.

Hrp. *p* *mp* *mf* *f* *ff* G.P.

Pf. *p* *mp* *mf* *f* *ff* G.P.

Vln. 1 *p* *mp* *mf* *f* *ff* G.P.

Vln. 2 *pp* *p* *mp* *mf* *f* *ff* G.P.

Vla. *pp* *p* *mp* *mf* *f* *ff* G.P.

Vcl. *pp* *p* *mp* *mf* *f* *ff* G.P.

Cb. *p* *mp* *mf* *f* *ff* G.P.

non div.

[illegible]

rit.....

Fl. 1 *p* *p* *p* *mp*

Fl. 2 *pp* *pp* *mp* *mp* *mp*

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

Ob. 2

Cl. 1 *pp* *mp* *mp* *mp*

Cl. 2 *pp* *p* *p* *mp*

Bn. 1 *mp* *mp*

Bn. 2 *p*

Hrn. 1&2

Hrn. 3&4

Tpt. 1&2

Trb. 1&2

Perc. 1 Crotales *p*

Perc. 2 Chimes *p*
Marimba *p*

Hrp. *pp* *p*

Pf. 15 *pp* 15 *mp*

Vln. 1 *pp* *p* *pp* *pp*

Vln. 2 *pp* *pp* *arco* *pp*

Vla. *arco* *divisi* *pp* *pp*

Vcl. *pp* *pp* *arco* *pp*

Cb. *pp* *p* *pp*