MUSIC COMPOSITIONS

of

Harry Kirschner
B. Mus., U.B.C., 1976

A thesis submitted in partial fulfillment of
the requirements for the degree of
Master of Music in
Theory and Composition

in
the Faculty of Graduate Studies
Department of Music

We accept this thesis as
conforming to the required standard.

The University of British Columbia
February, 1979.

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Part One

PERCUSSION MUSIC for FIVE PLAYERS
(with conductor)
1976

In three movements:
1) Movement 1
2) Axis
3) Rondo

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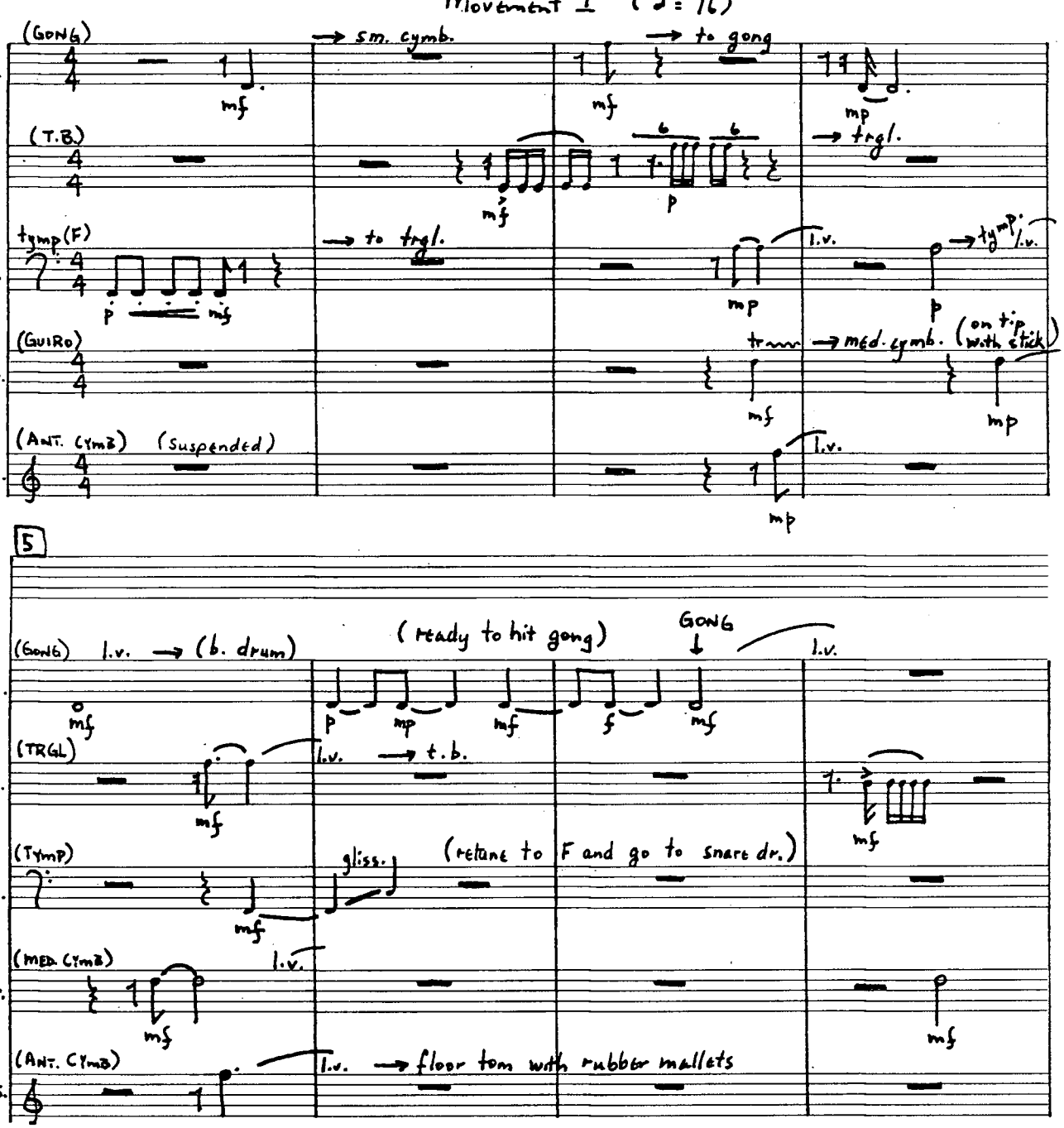
PERCUSSION MUSIC for 5 PLAYERS

Harry Kirschner 2
1976

I	II	III	IV	V
Gong	Temple blocks	tympany (F)	guiro	Antique cymbal
* triangle stick	triangle	triangle	medium cymbal (thin with stick and felt mallets)	floor tom (rubber mallets
Small cymbal	tympany (d)	snare drum		temple blocks
bass drum.	high hat (brushes)			
medium cymbal (thick)				



PLAYER I * gong and bass drum must be placed together

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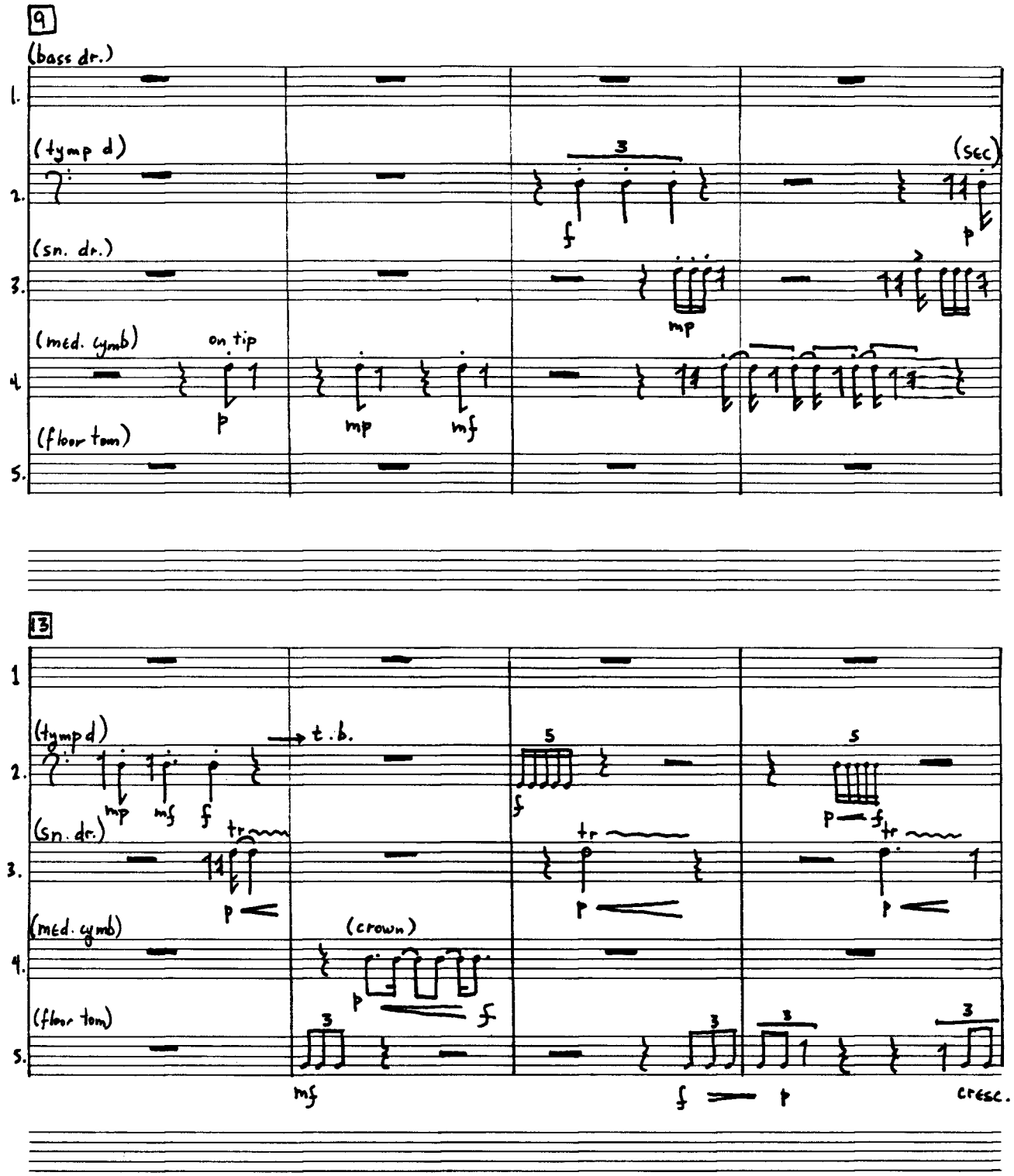
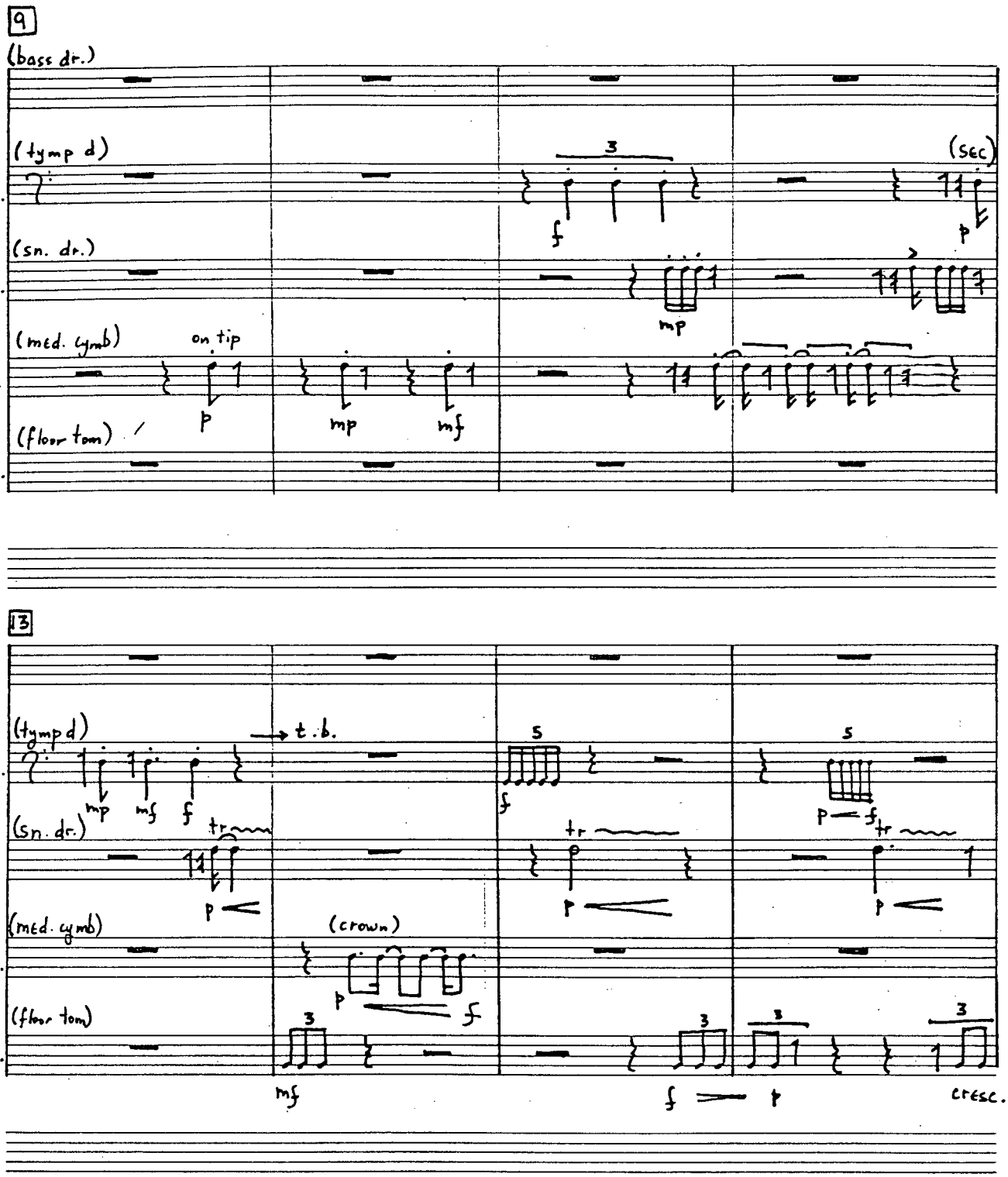
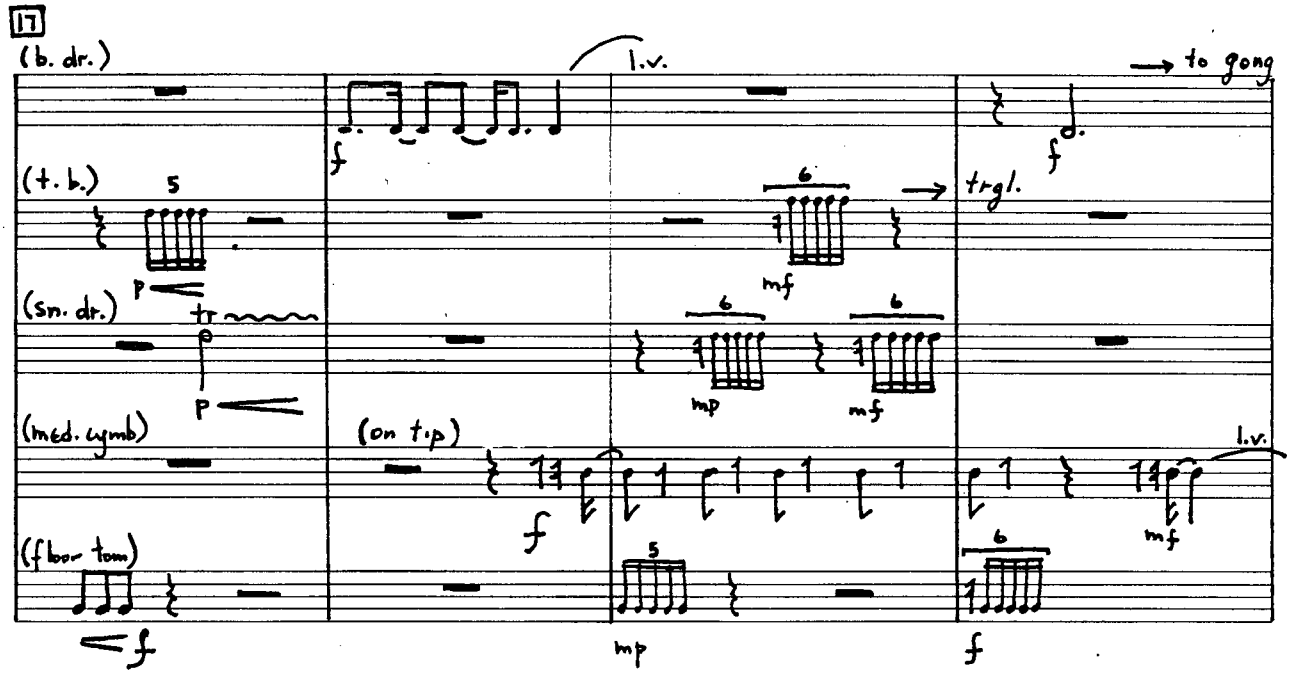
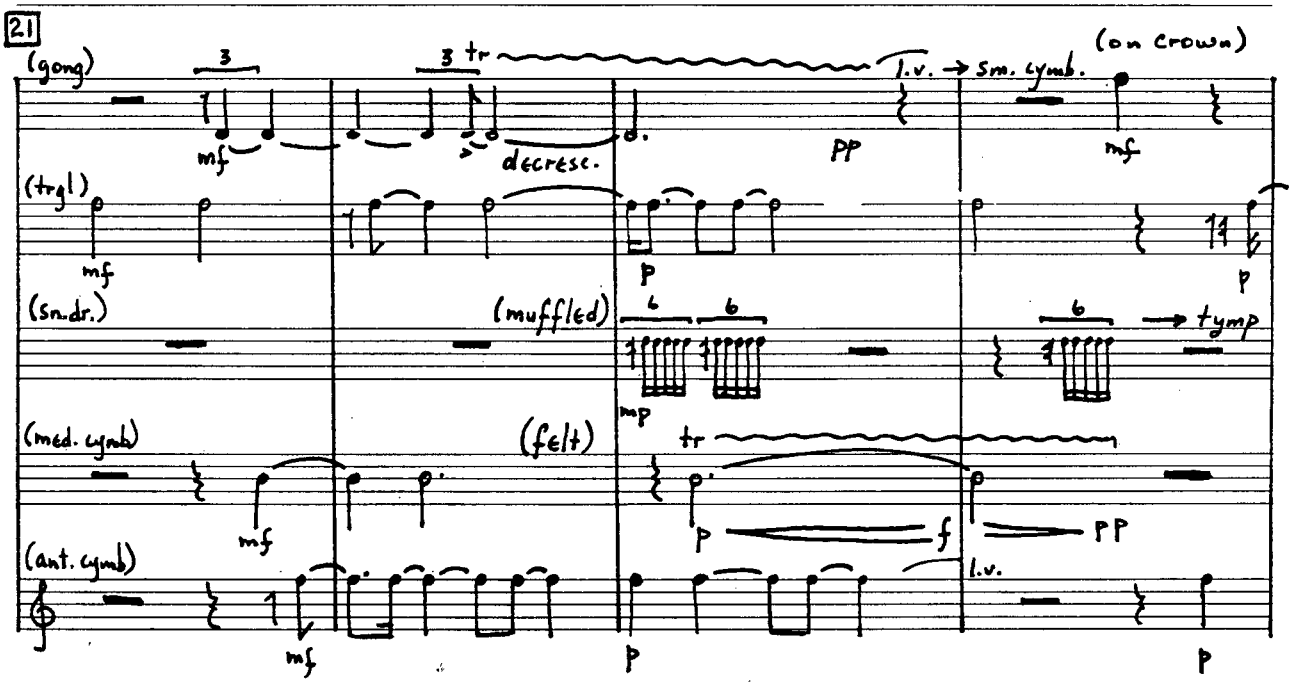
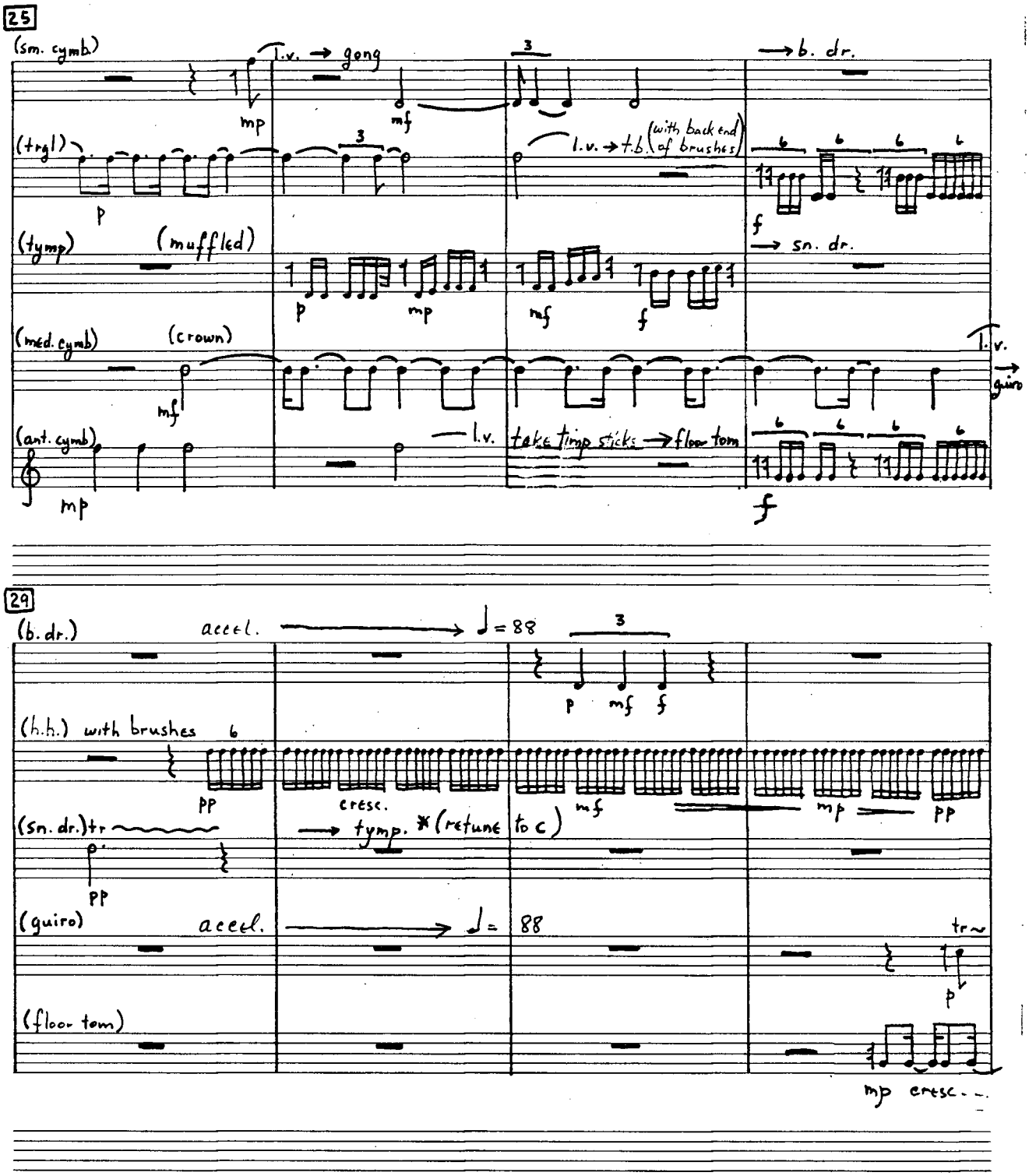

9
(bass dr.)
1.
(tymp d)
2.
(sn. dr.)
3.
(med. cymb)
on tip
4.
(floor tom)
5.
3
f
(sec)
p
mp
p
mp
mf
13
1
(tymp d)
t.b.
2.
mp
mf
f
tr
(sn. dr.)
3.
p
(med. cymb)
(crown)
4.
p
f
(floor tom)
5.
mf
5
f
tr
p
5
p
f
tr
p
3
3
3
3
f
p
cresc.

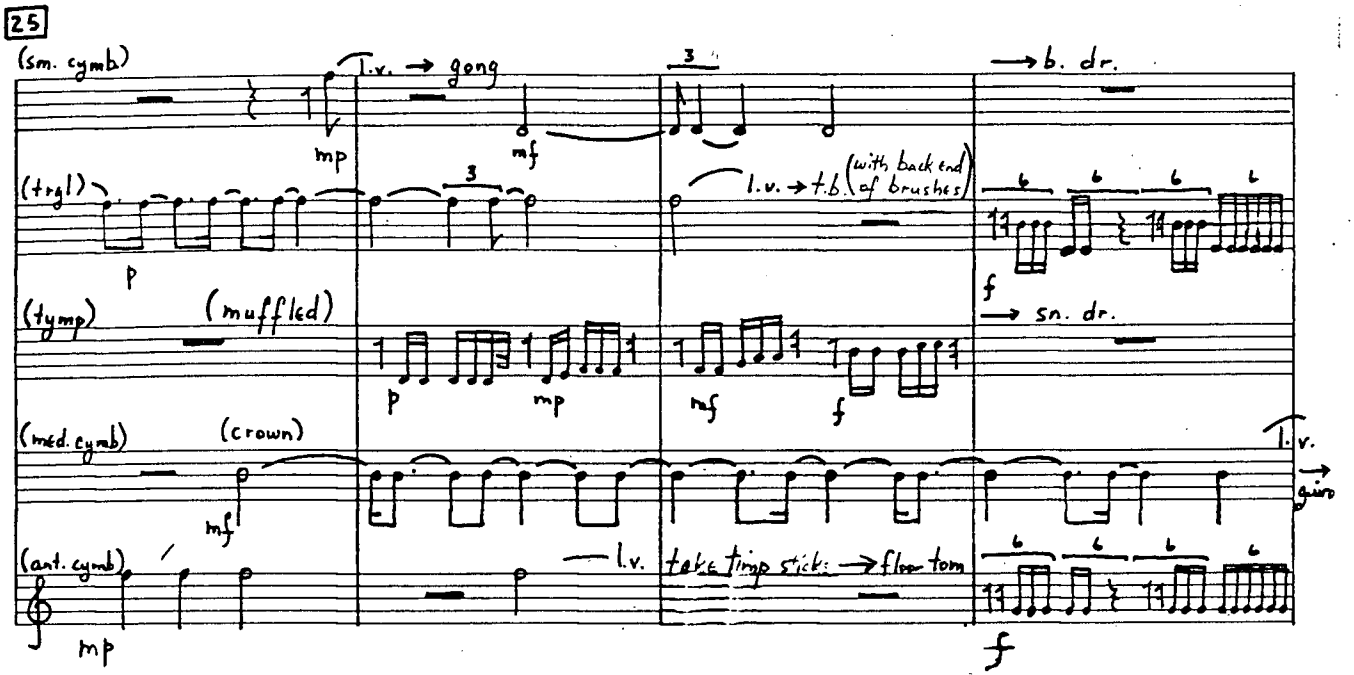

9
(bass dr.)
1.
(tymp d)
2.
3
f
(sec)
p
(sn. dr.)
3.
mp
(med. cymb)
on tip
4.
p
mp
mf
(floor tom)
5.
13
1
(tymp d)
→ t.b.
2.
mp
mf
f
5
f
5
p
f
(sn. dr.)
tr
3.
p
tr
p
tr
p
(med. cymb)
(crown)
4.
p
f
(floor tom)
5.
3
mf
3
f
3
p
3
cresc.

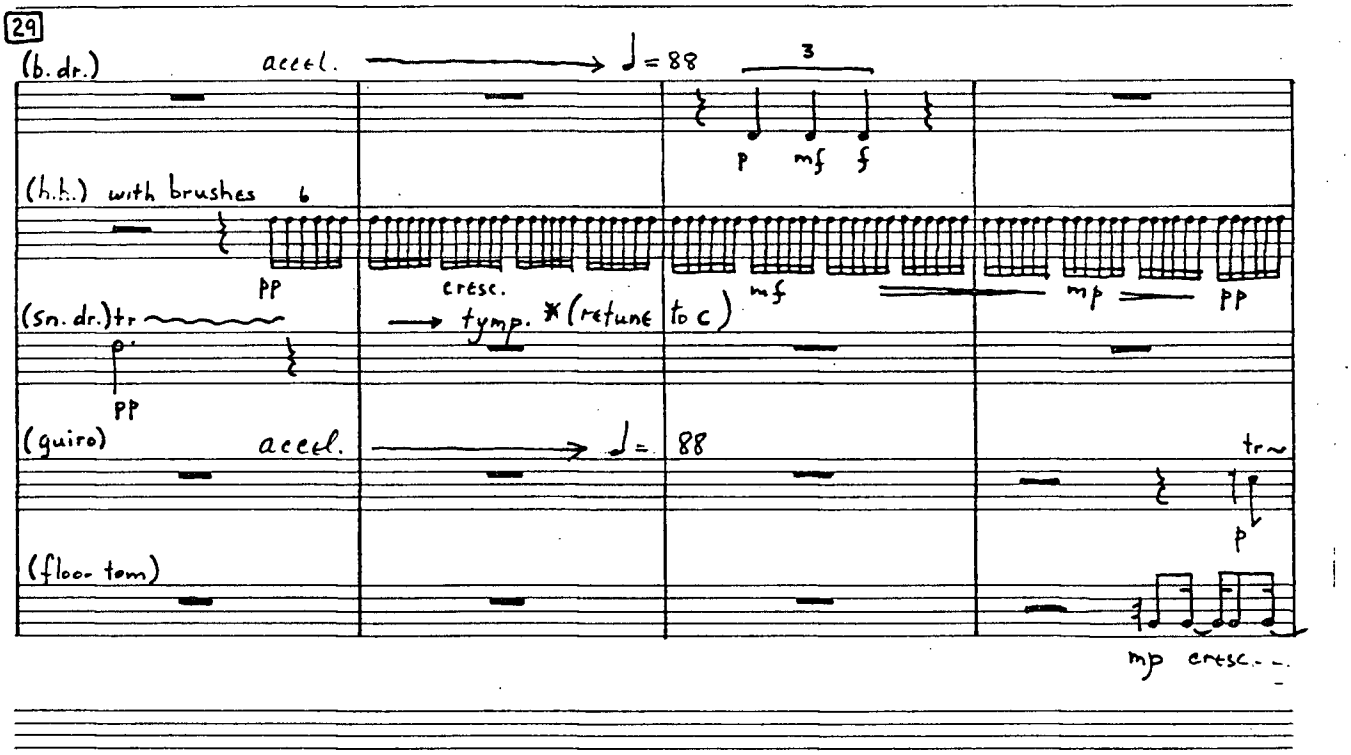

17
(b. dr.)
l.v.
→ to gong
(t. b.)
5
trgl.
(sn. dr.)
tr
(med. cymb)
(on tip)
l.v.
(floor tom)


21
(gong)
3
3 tr
l.v.
→ sm. cymb.
(on crown)
decrese.
PP
(trgl)
(sn. dr.)
(muffled)
→ tymp
(med. cymb)
(felt)
tr
(ant. cymb)
l.v.

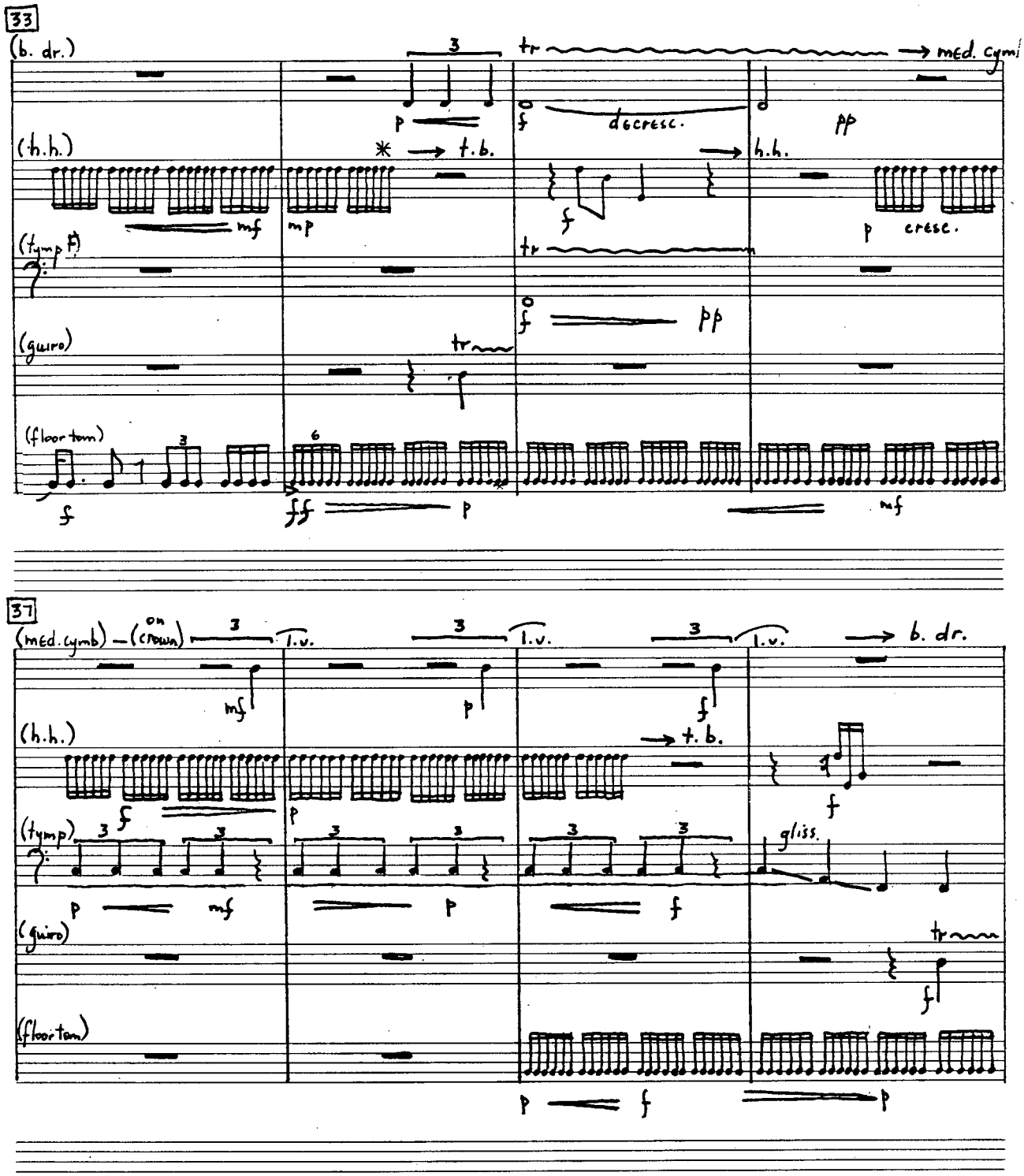


* don't split hairs





* don't split hairs



* use back end of brushes on temple blocks.

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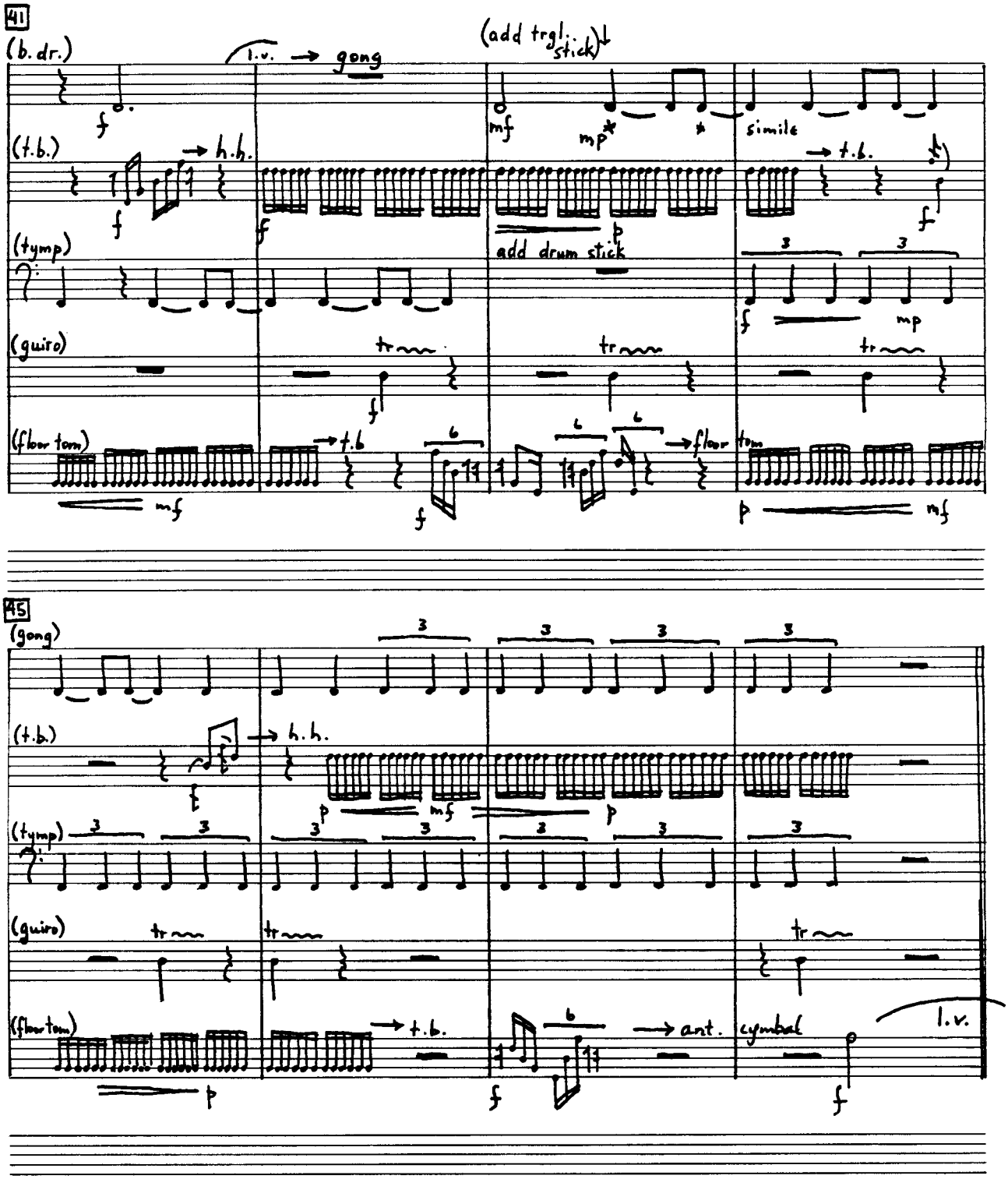
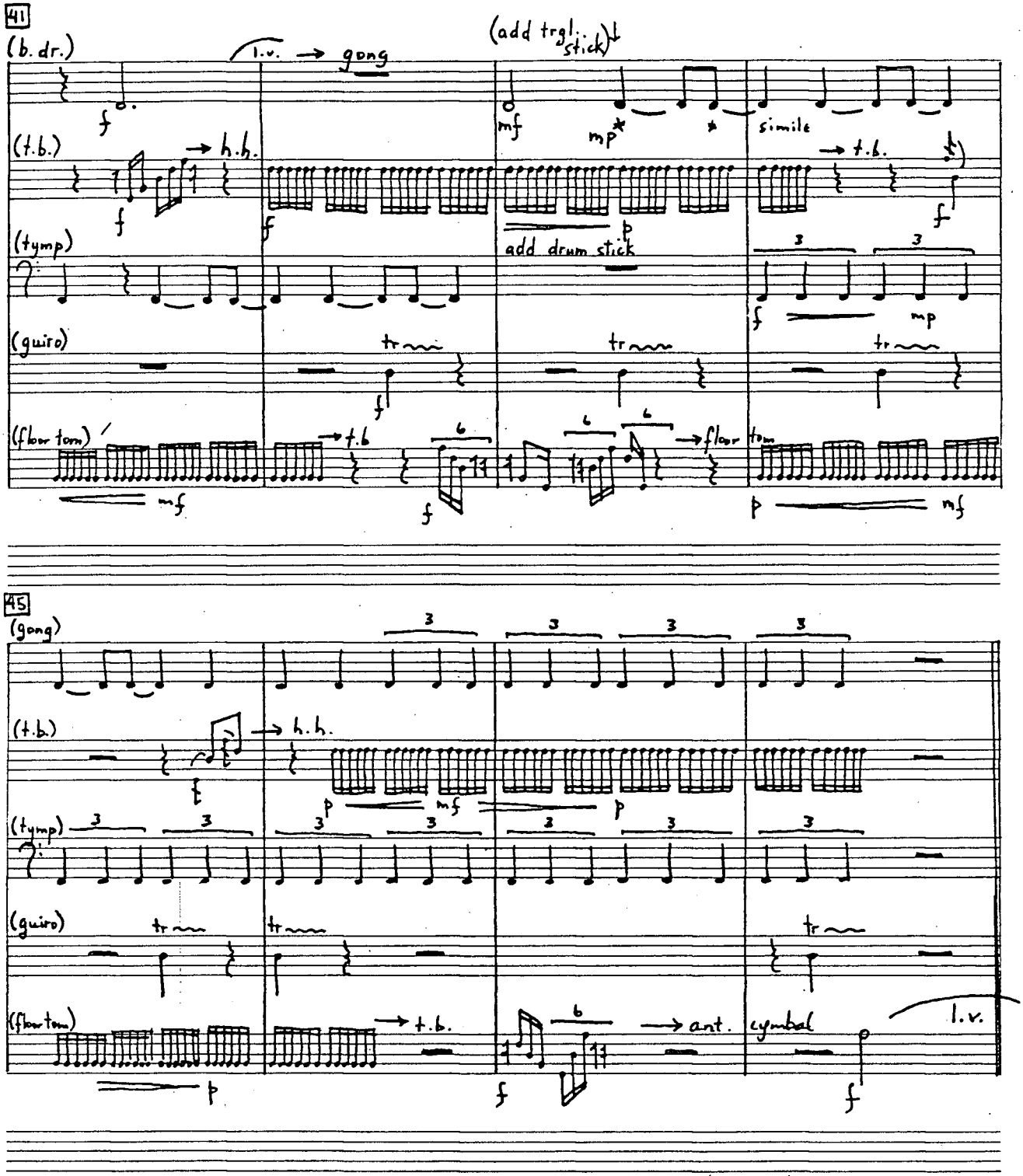

41
(b. dr.)
l.v.
gong
(add trgl. stick)
simile
(t.b.)
h.h.
t.b.
(tymp)
add drum stick
(guiro)
(floor tom)
floor
45
(gong)
(t.b.)
h.h.
(tymp)
(guiro)
(floor tom)
t.b.
ant.
cymbal
l.v.


41
(b. dr.)
l.v. → gong
(add trgl. stick)
(t.b.)
→ h.h.
simile
→ t.b.
add drum stick
(tymp)
(guiro)
(floor tom)
→ t.b
→ floor
45
(gong)
(t.b.)
→ h.h.
(tymp)
(guiro)
(floor tom)
→ t.b.
→ ant.
cymbal
l.v.

Axis (Movement II)

I: trgl. sm. med. large } cymbals (stick)

II: d D } tymps

III: B♭ F } tymps

IV: bells F# antique

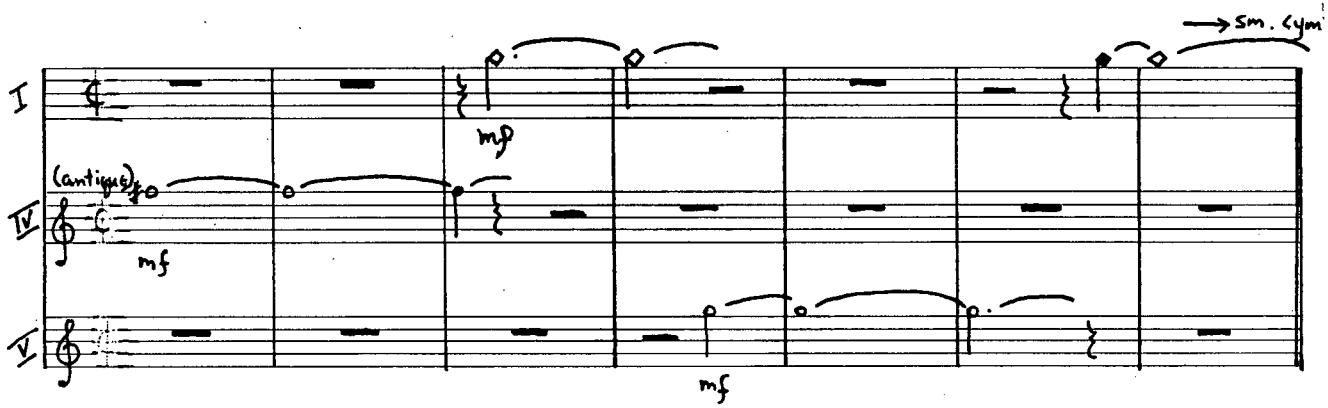
V: glock

I: notation of Cymbals (from lowest up)

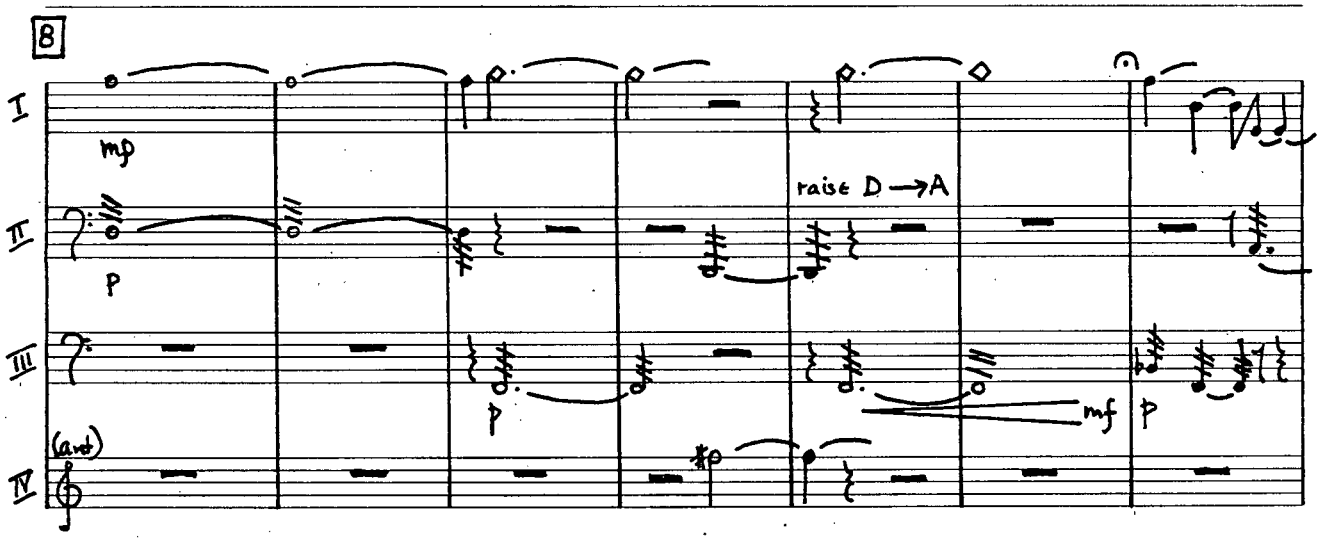
Triangle: ◇

If sound quality is bad, substitute a suspended antique cymbal other than f#

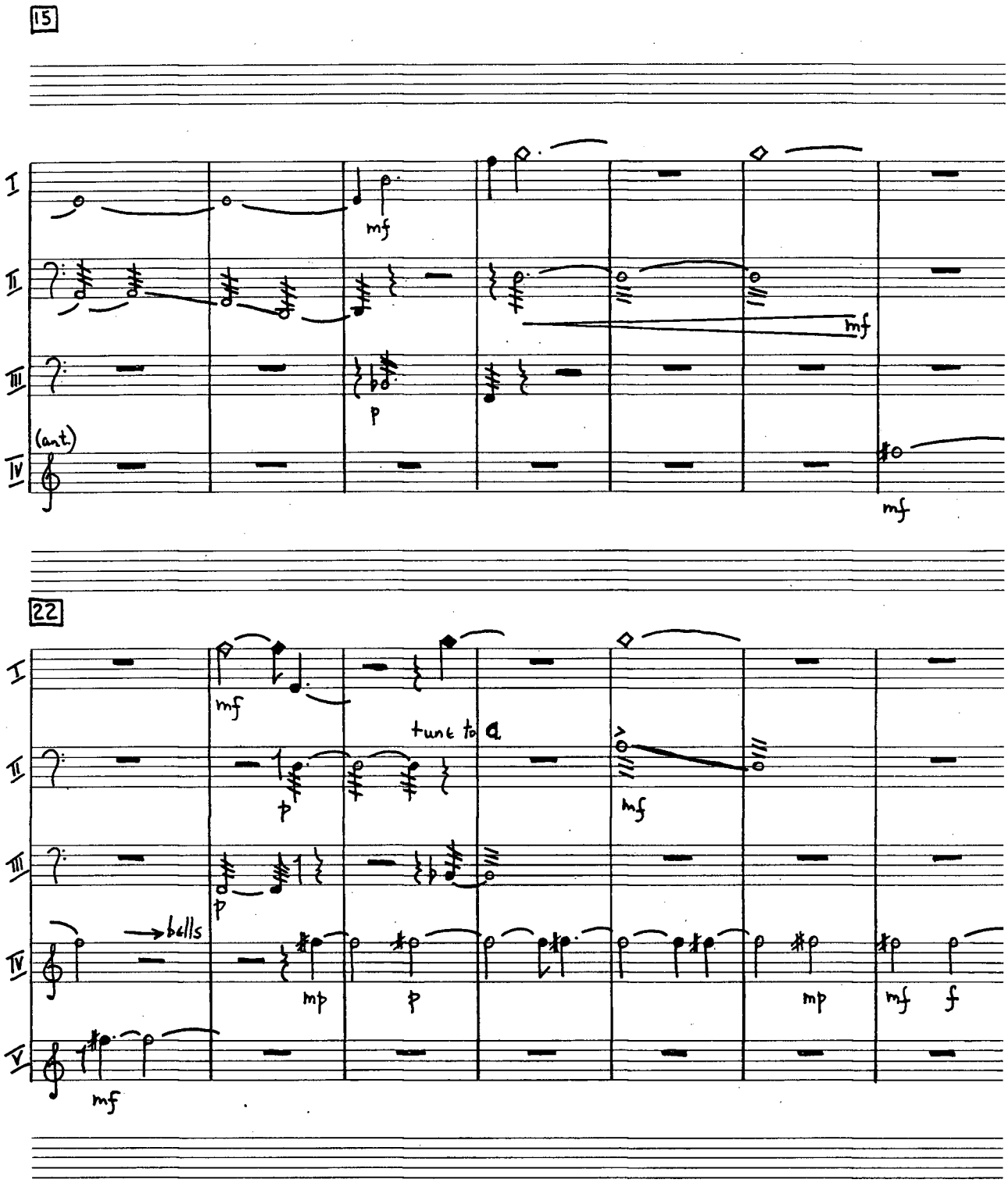
♩ = 60



It is absolutely necessary for rolls to be held for complete times indicated.

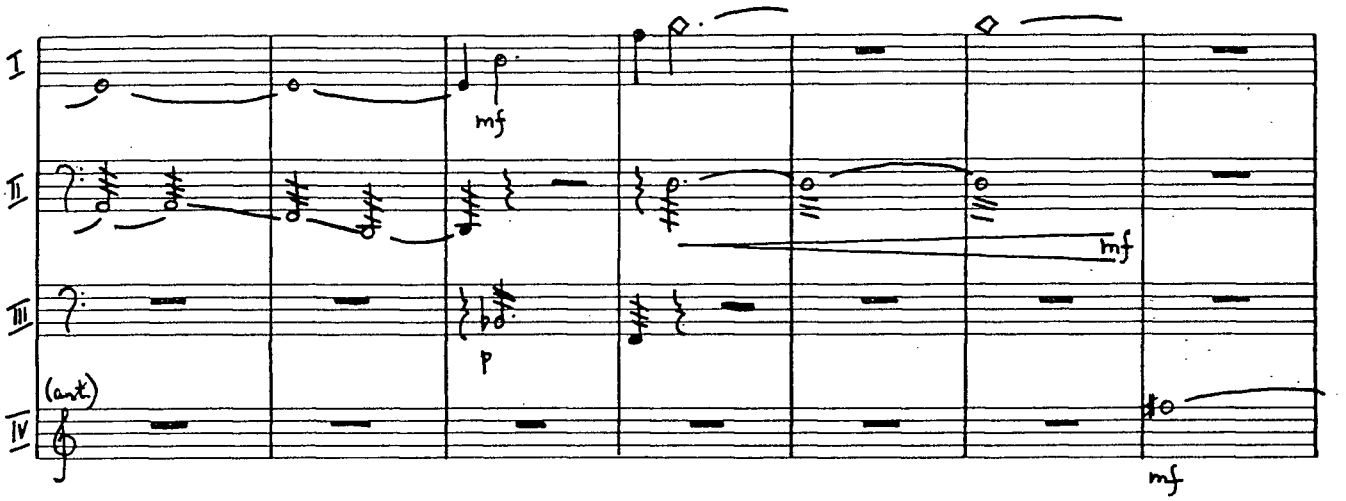


II
(2)

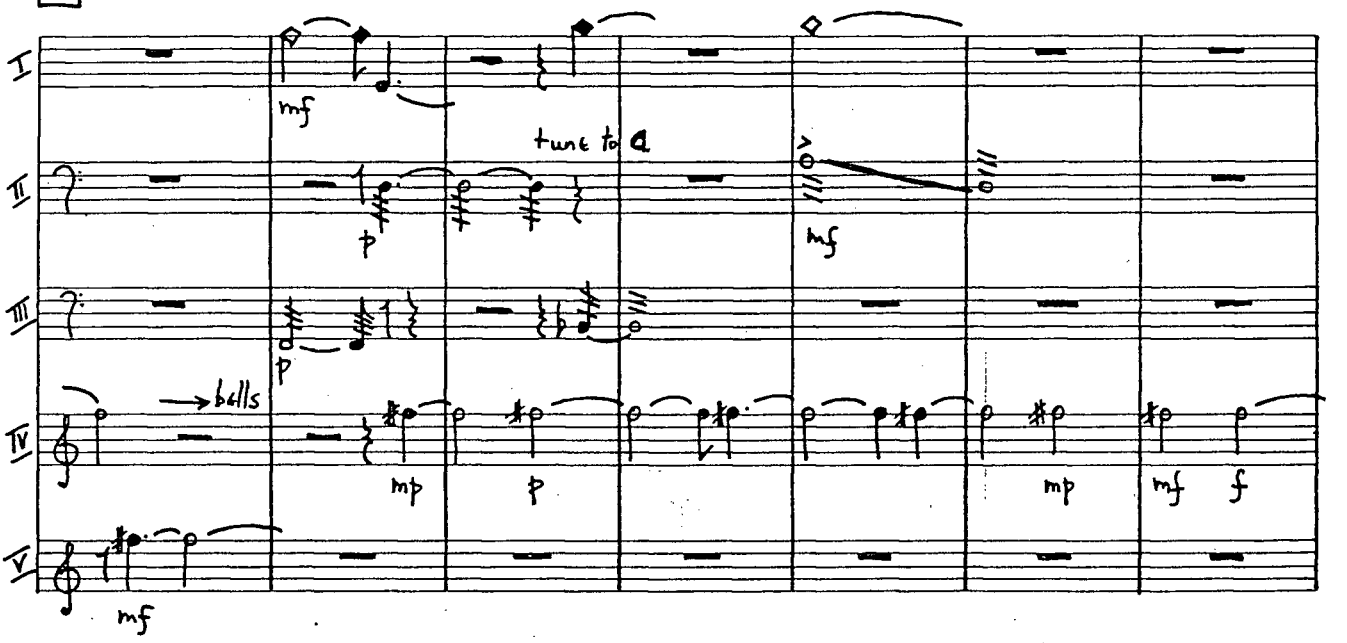


II
(2)

15


I
II
III
IV
(ant.)
mf
mf
p
mf
mf

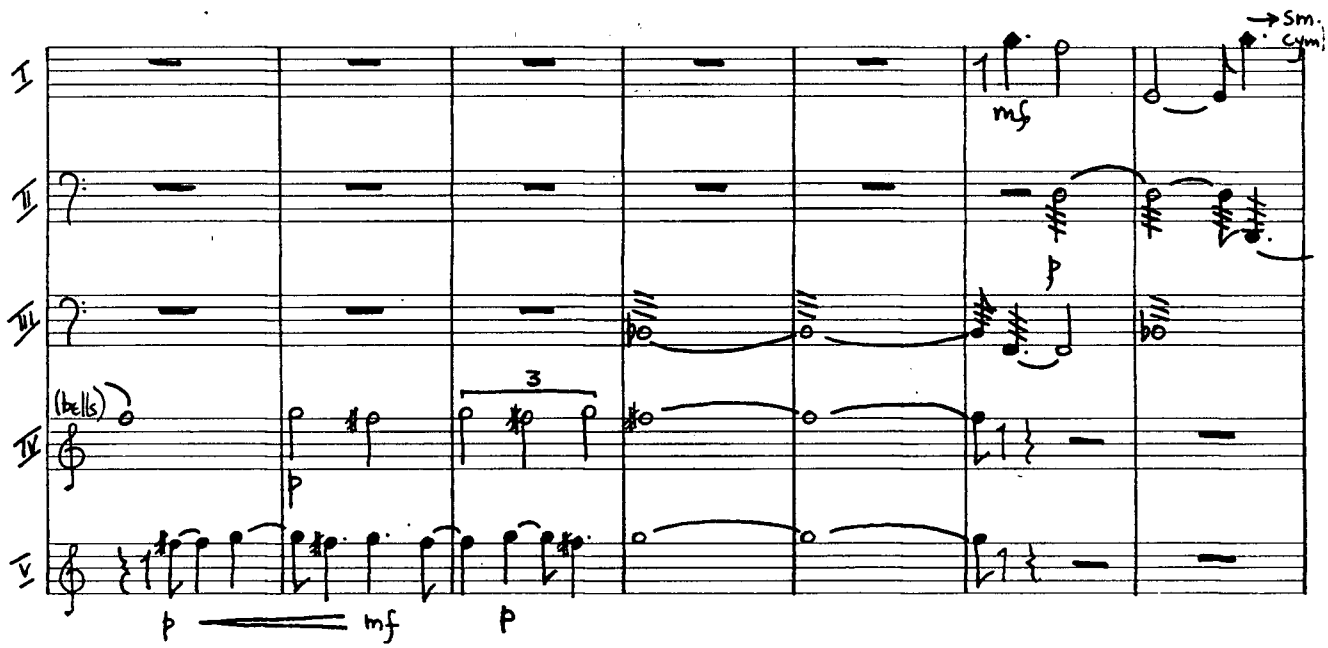
22


I
II
III
IV
V
mf
tune to a
p
mf
p
→ bells
mp
p
mp
mf
f
mf

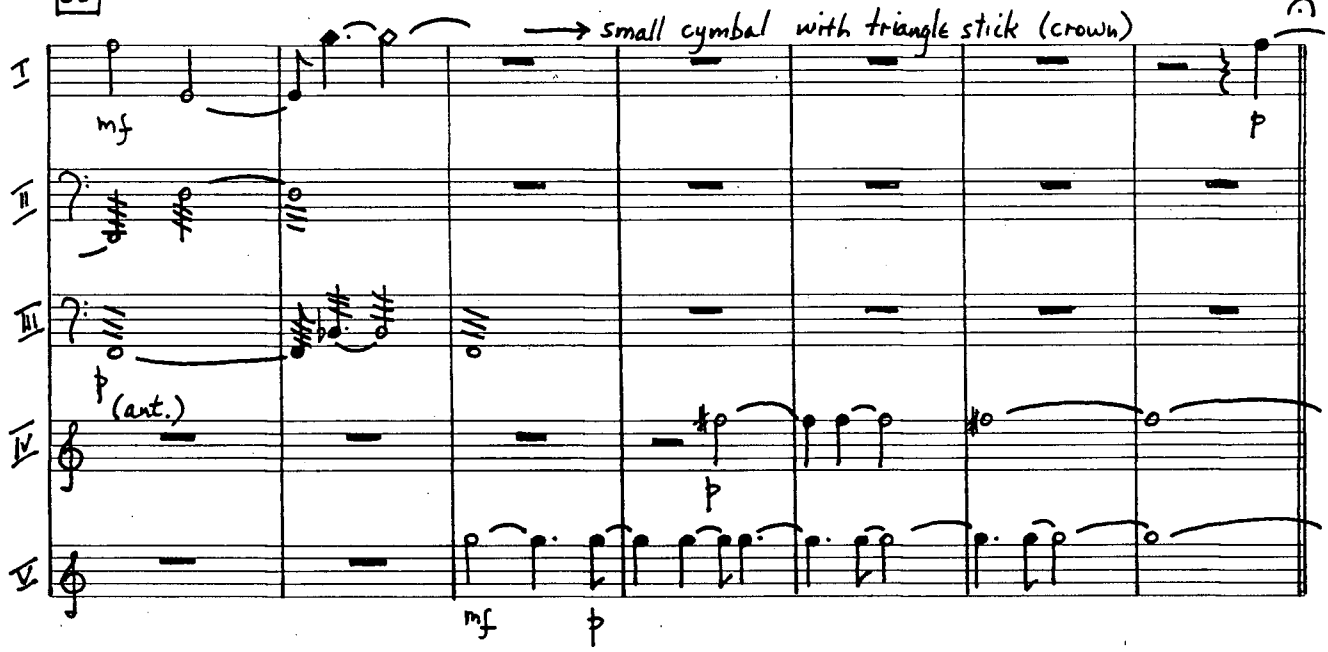
II

(3)

29


I
II
III
IV
V
(bells)
3
mf
p
mf
p
→ Sm. Cym.

36

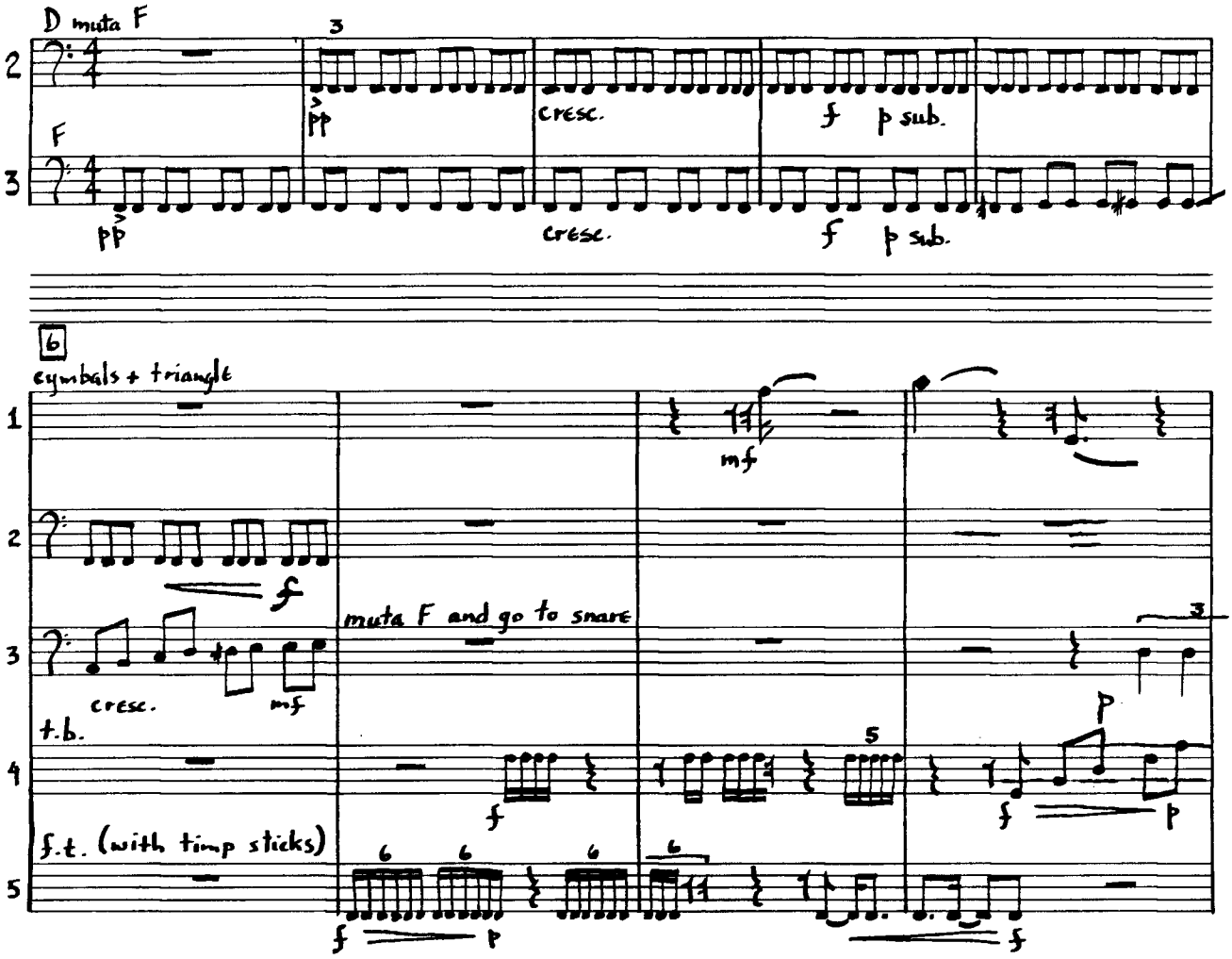

→ small cymbal with triangle stick (crown)
I
II
III
IV
V
mf
p
(ant.)
p
mf
p

III (Rondo)

1. sm. lg. } cymb. triangle F# antique (sus) claves
2. D d } timp
3. F timp snare trgl. t.b.
4. t.b. med cymb. Bb timp chimes timp. sticks
5. floor tom (timp sticks) ~~tubs~~ } share with Bb } player 4 G antique (sus.) slide flute glockenspiel

share

All players see additional notes below



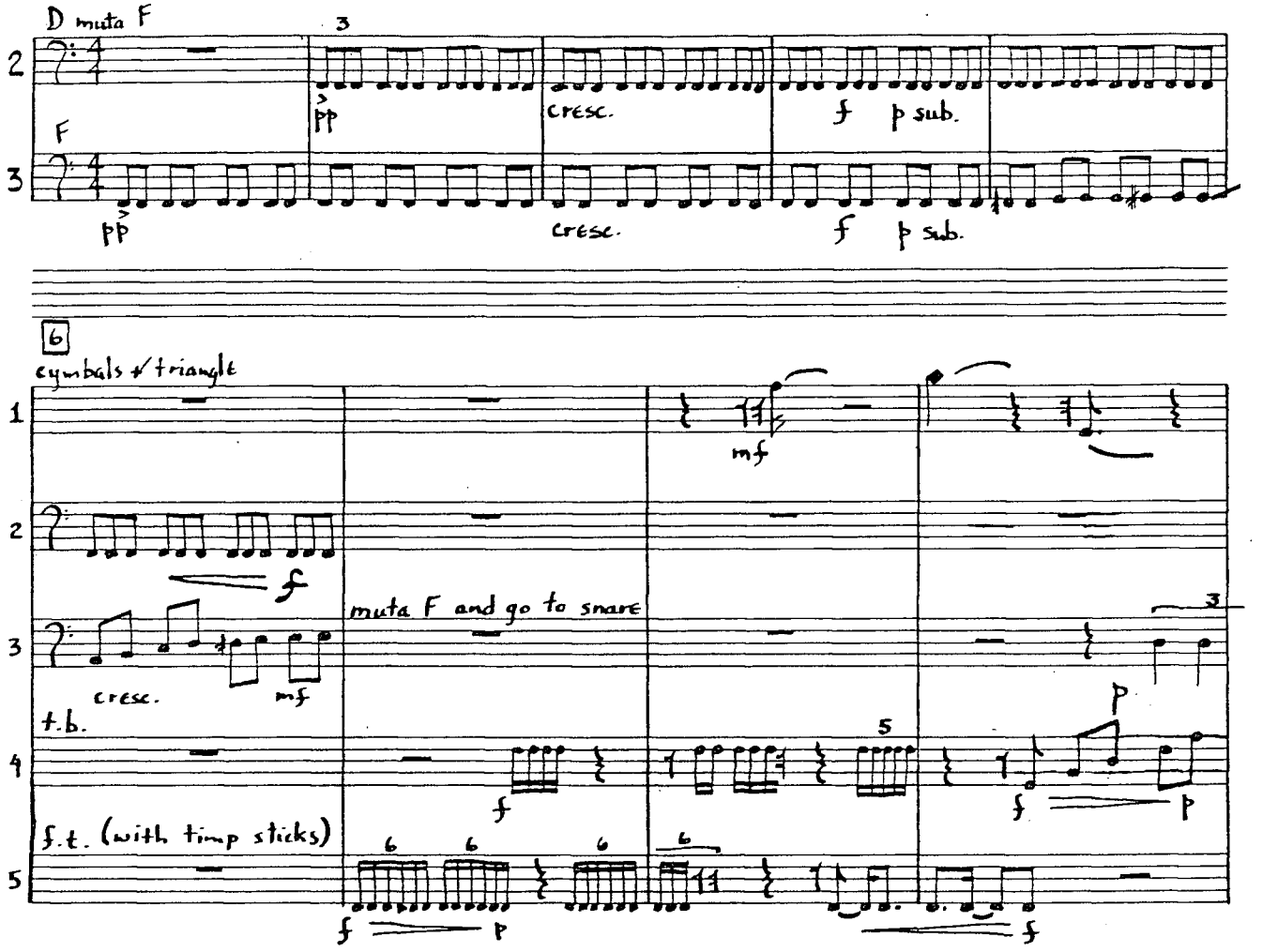
1. same notation used for cymbals + triangle as in movement 2. triangle must be small one
2. immediately tune both timps to F and f
3. prefer small trgl.
4. Must share Bb timp but you must have own sticks also share t.b. but have own sticks
5. tune Bb timp to f.

III (Rondo)

1. sm. / lg. } cymb. triangle F# antique (sus) claves
2. D / d } timp
3. F timp snare trgl. t.b.
4. t.b. med cymb. Bb timp chimes timp. sticks
5. floor tom (timp sticks) tide } share with Bb } player 4 G antique (sus.) slide flute glockenspiel

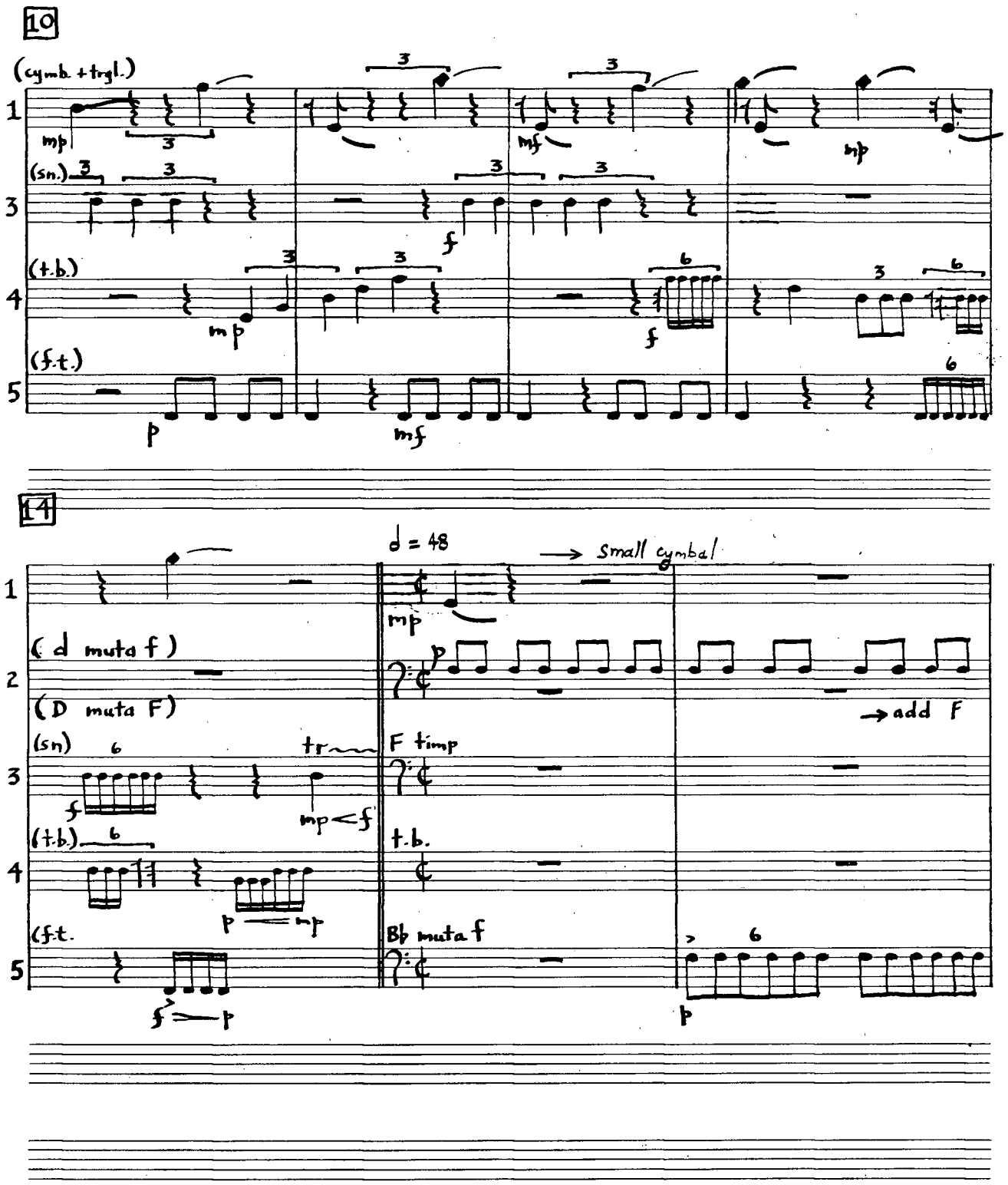
share

* All players see additional notes below



1. same notation used for cymbals + triangle as in movement 2. triangle must be small one
2. immediately tune both timps to F and f
3. prefer small trgl.
4. Must share Bb timp but you must have own sticks also share t.b. but have own sticks
5. tune Bb timp to f.

(2)



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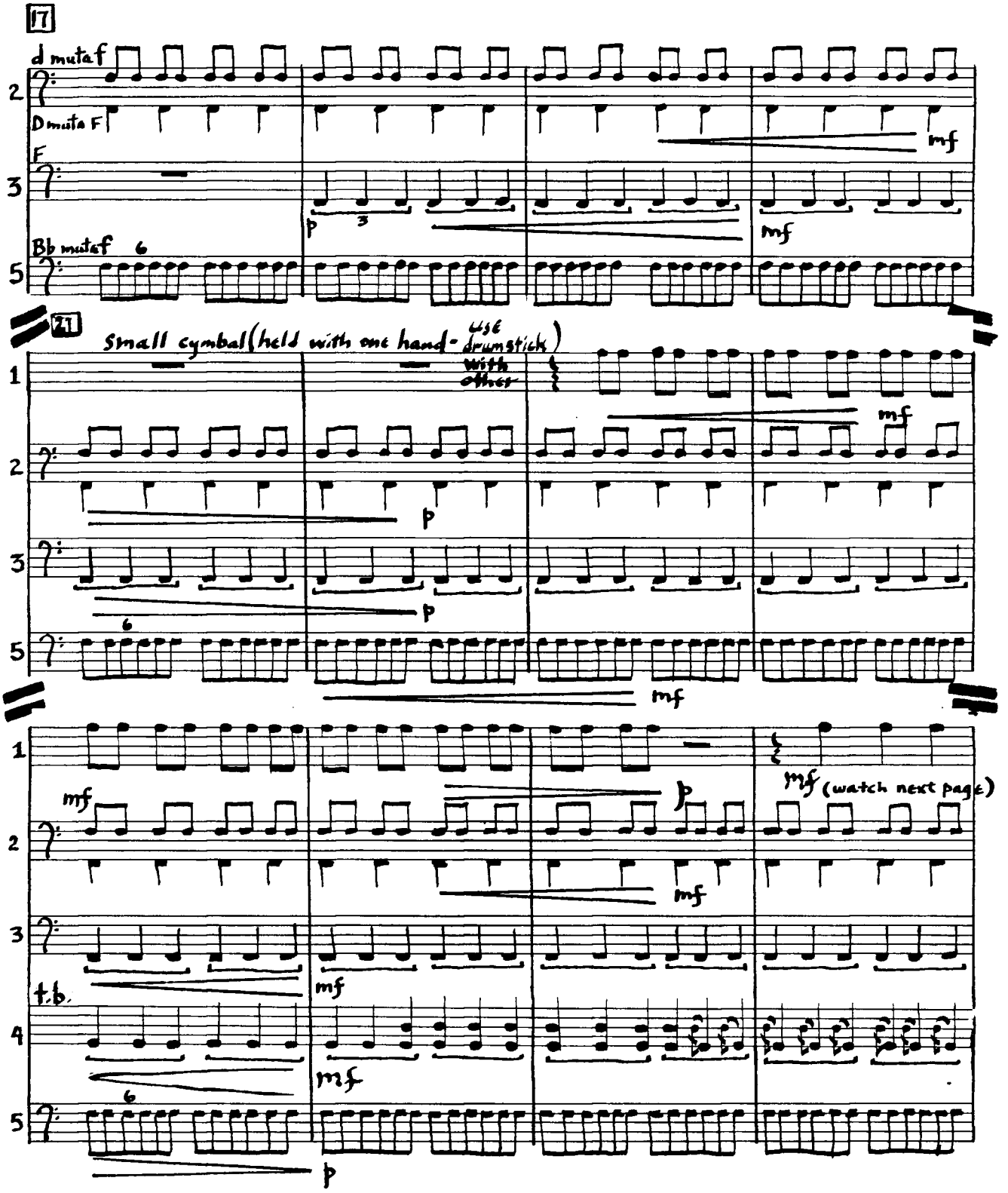
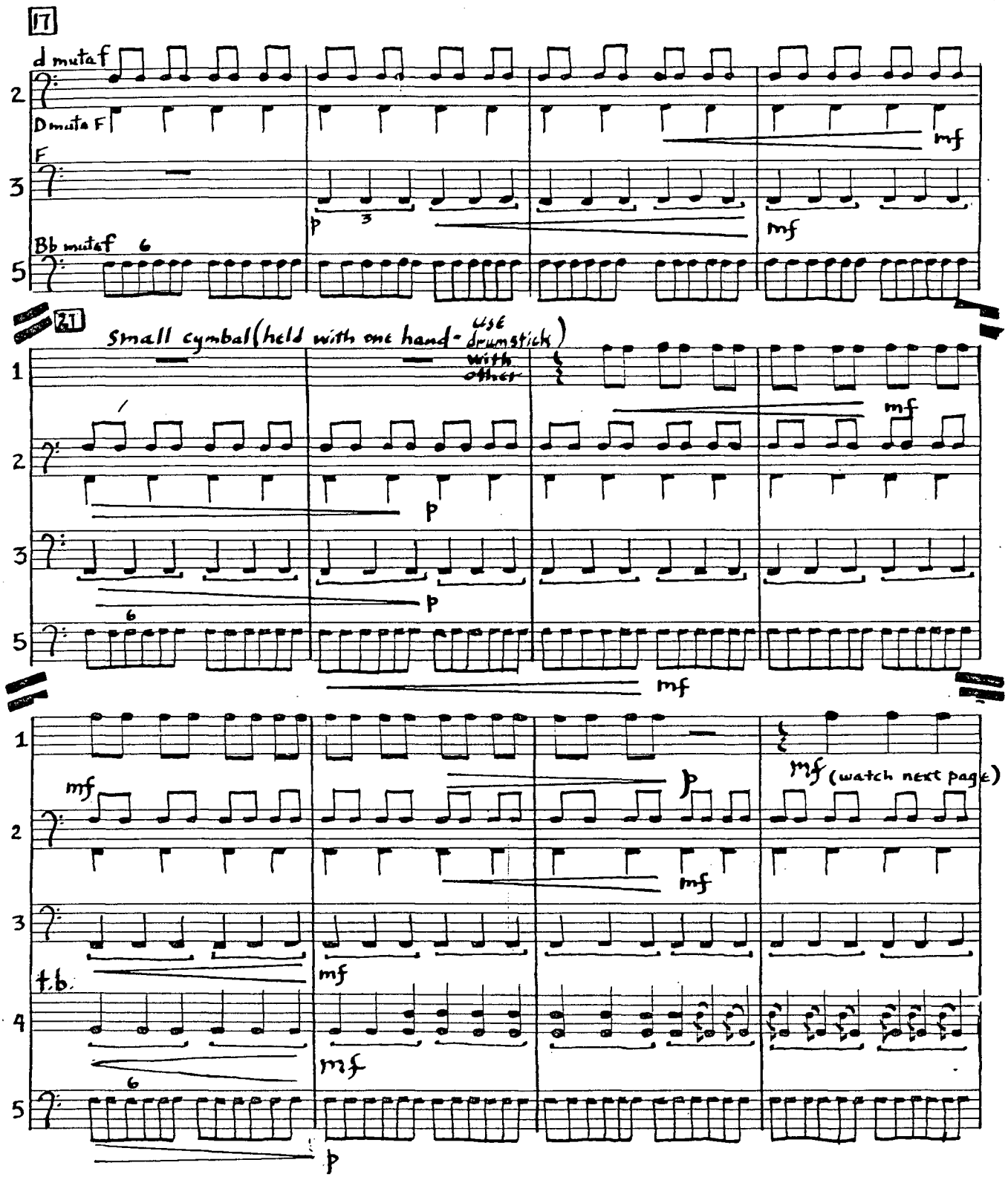
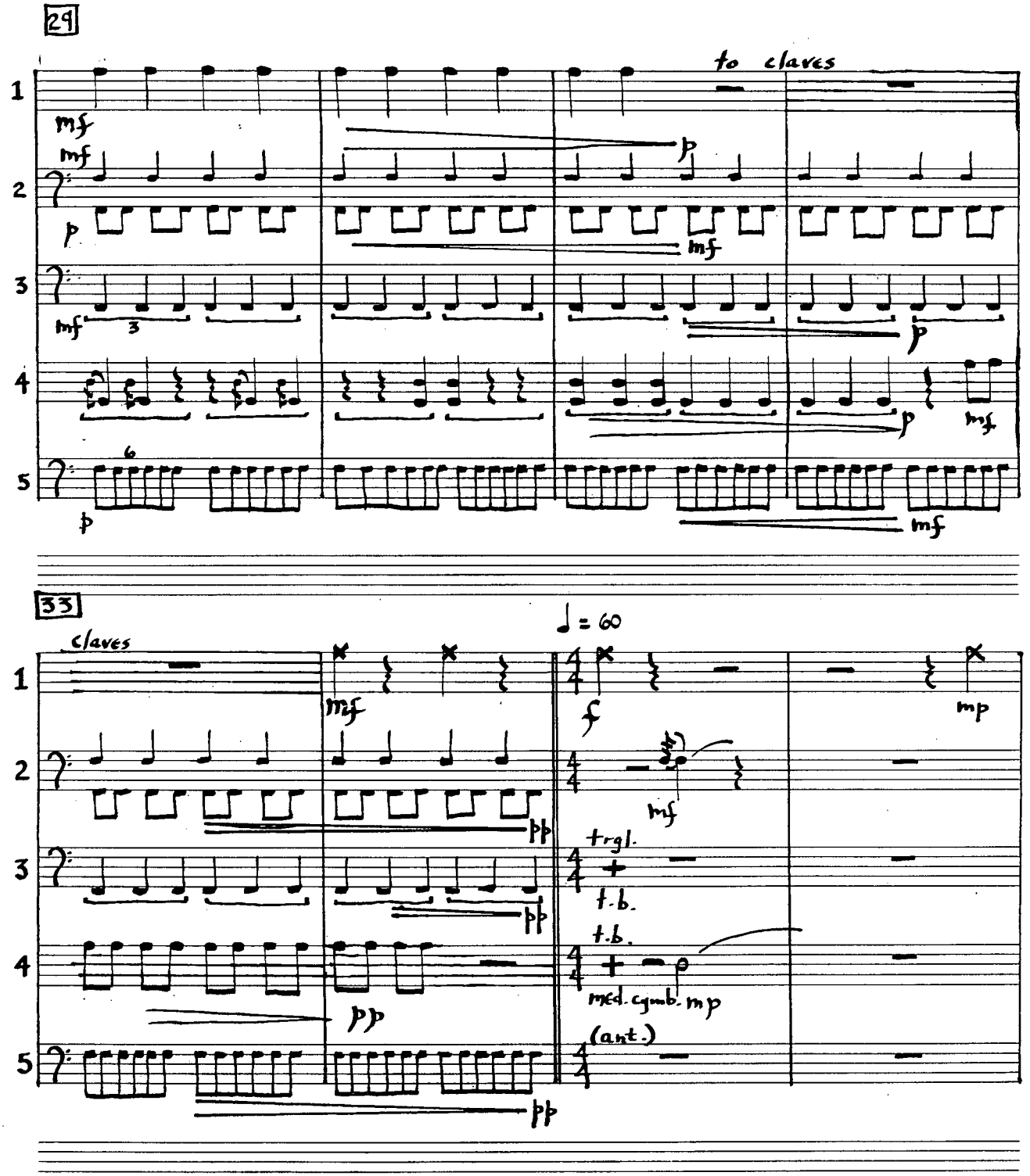
(3)


17
d mutaf
D muta F
F
Bb mutaf
21
Small cymbal (held with one hand - use drumstick with other)
mf
p
t.b.
mf (watch next page)

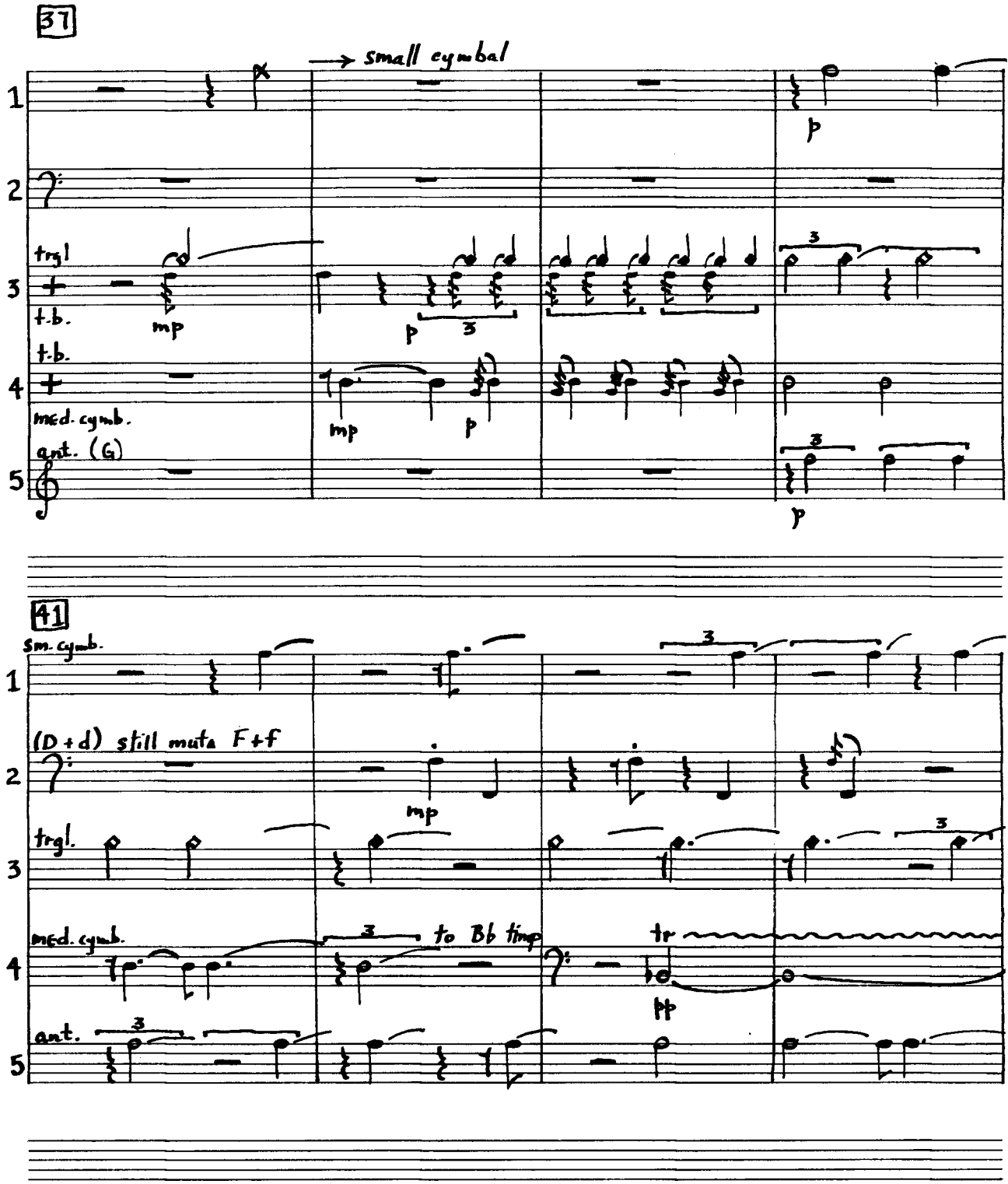
(3)


17
d mutaf
D muta F
F
Bb mutaf
21
Small cymbal (held with one hand - use drumstick with other)
mf
p
t.b.
mf (watch next page)

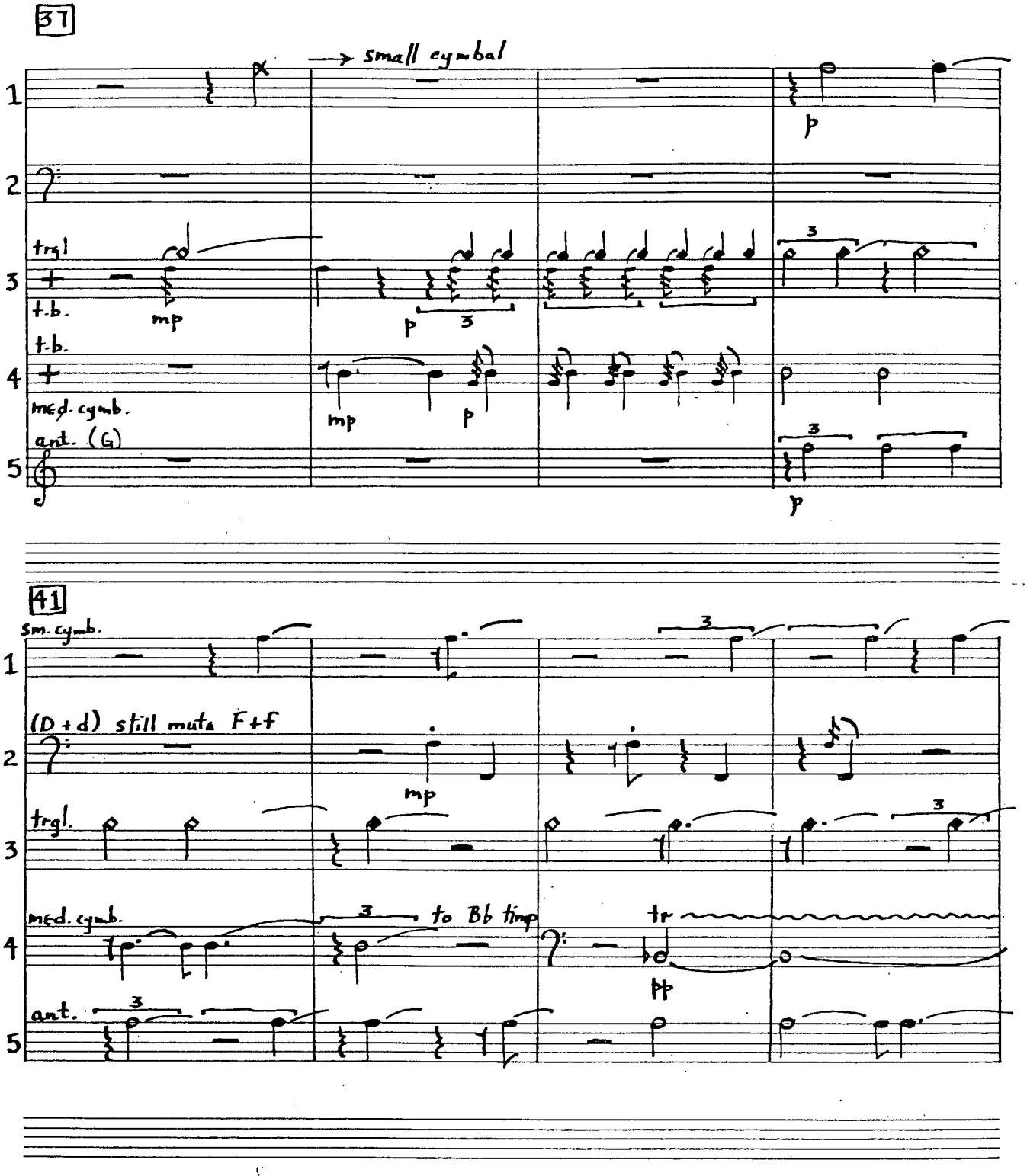
(4)


29
to claves
mf
mf
p
mf
mf
3
p
p
mf
6
p
mf
33
claves
mf
♩ = 60
f
mp
mf
trgl.
t.b.
t.b.
med. cymb. mp
(ant.)
pp
pp
pp

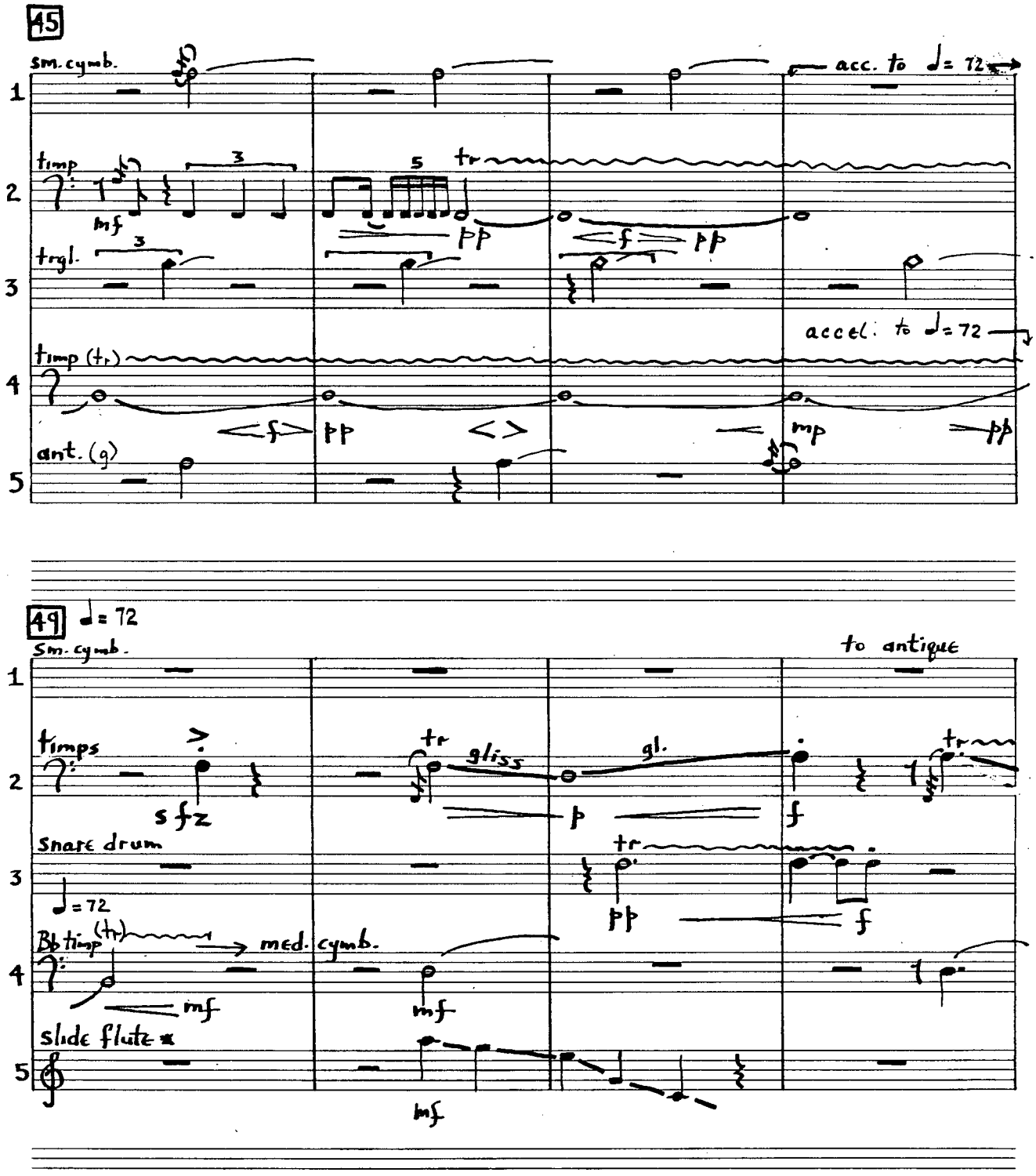
(5)


37
→ small cymbal
1
2
trgl
3
t.b.
mp
p
3
t.b.
4
med. cymb.
ant. (G)
mp
p
5
p
3
41
Sm. cymb.
1
(D + d) still mute F + f
2
mp
trgl.
3
3
med. cymb.
4
3
to Bb timp
tr
pp
ant.
3
5

(5)


37
small cymbal
trgl
t.b.
mp
p
3
t.b.
mp
p
med. cymb.
ant. (G)
p
41
sm. cymb.
(D + d) still muta F+f
mp
trgl.
med. cymb.
3
to Bb timp
tr
ant.

(6)



* use pitch indications as general distance guide (first instance is an example) of very large range

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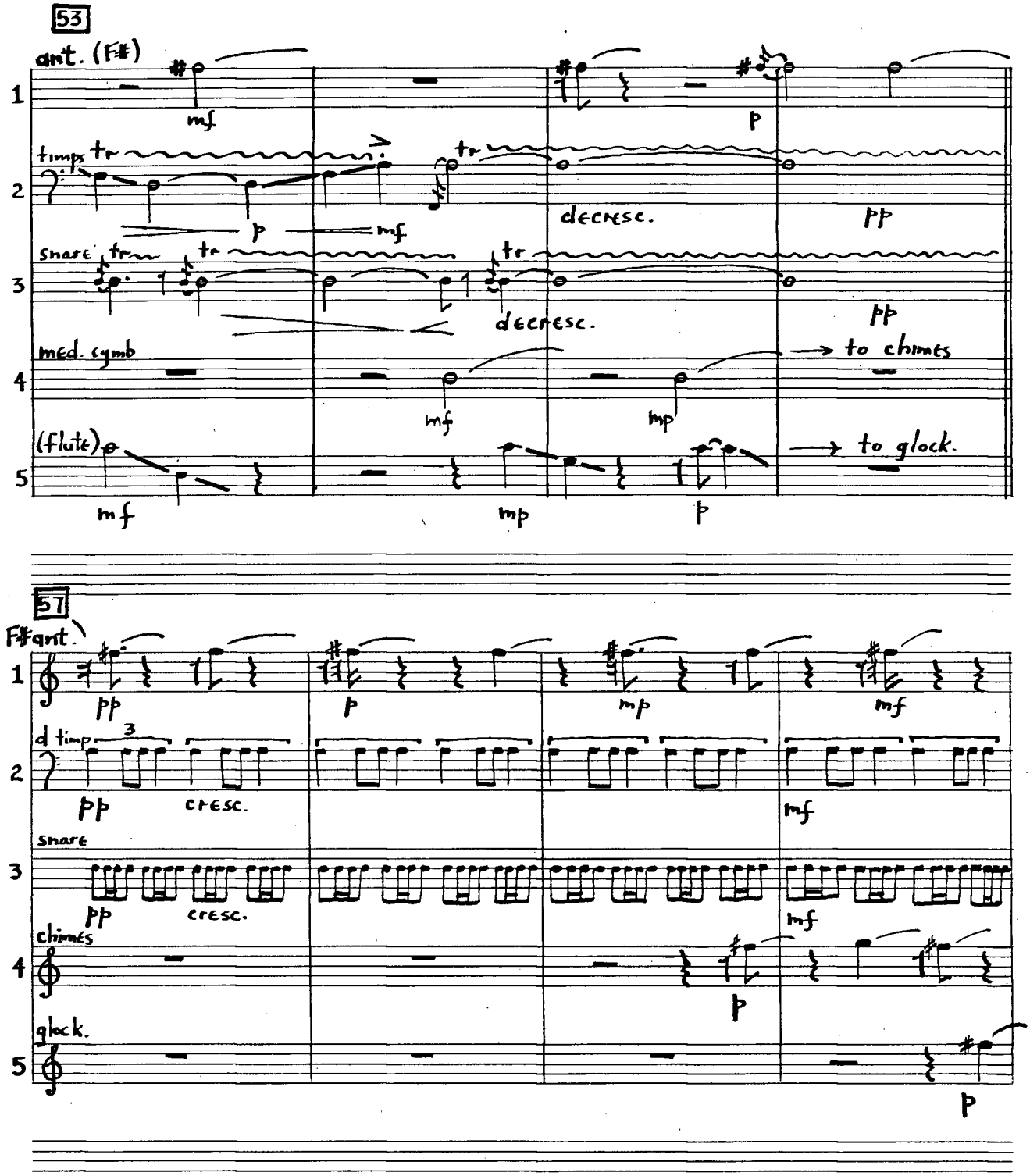
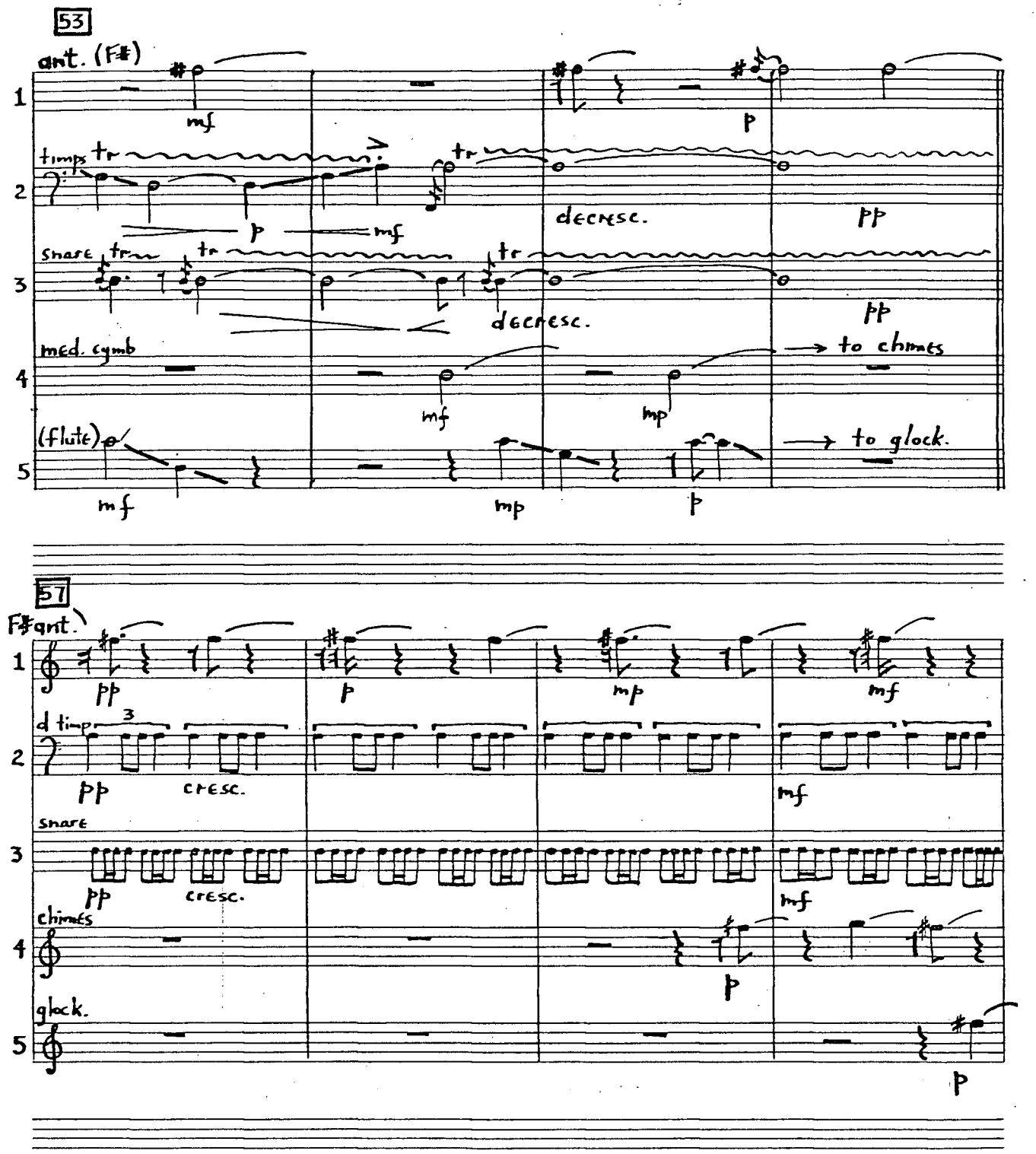
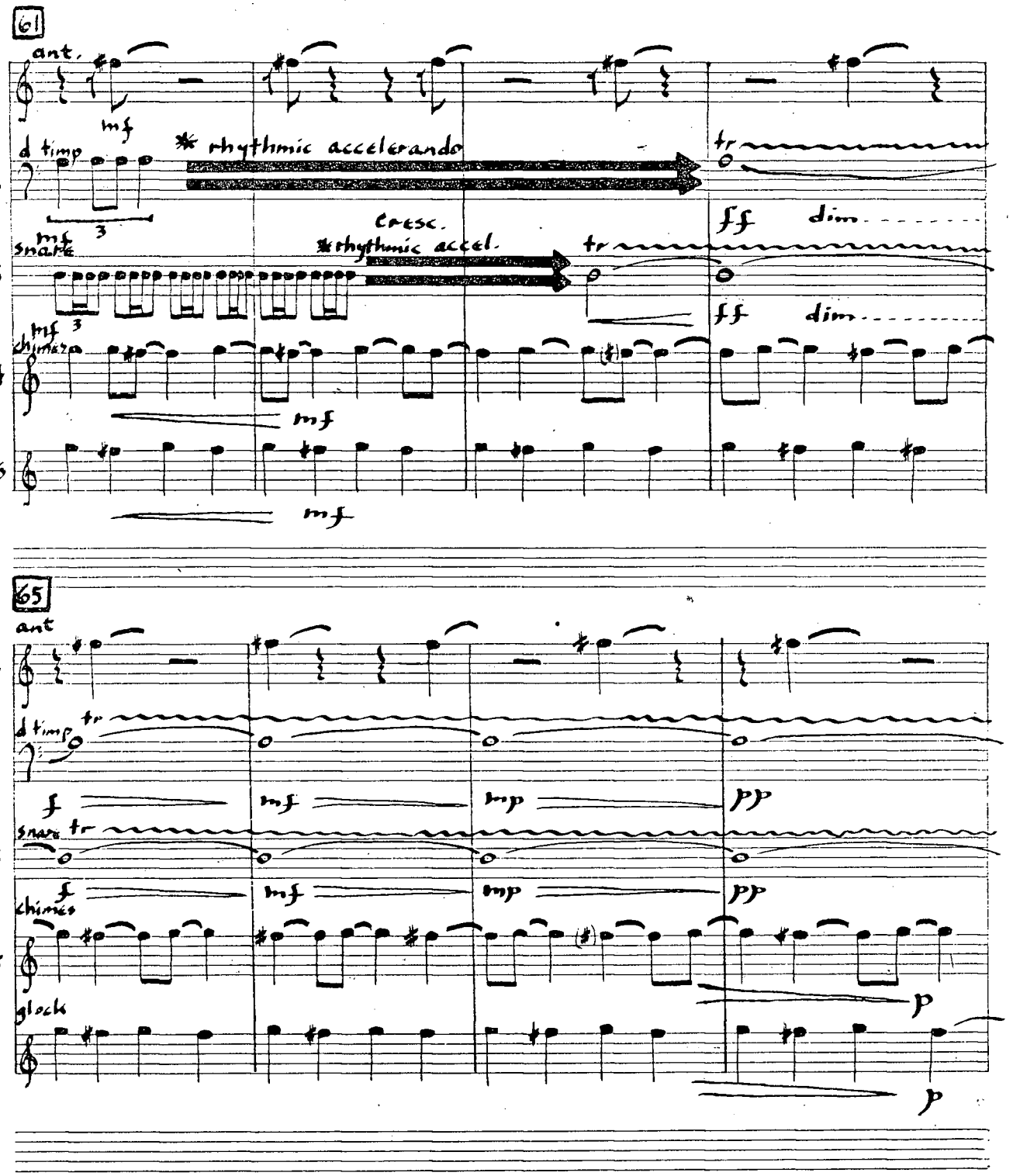
(7)


53
ant. (F♯)
mf
p
timps
tr
p
mf
decresc.
pp
snare
decresc.
pp
med. cymb
→ to chimes
mf
mp
p
(flute)
→ to glock.
mf
mp
p
57
F♯ant.
pp
p
mp
mf
d timp
3
pp
cresc.
mf
snare
pp
cresc.
mf
chimes
p
glock.
p

(7)


53
ant. (F♯)
mf
p
timps
tr
p
mf
decrese.
pp
snare
decresc.
pp
med. cymb
→ to chimes
mf
mp
(flute)
→ to glock.
mf
mp
p
57
F♯ant.
pp
p
mp
mf
d timp
3
pp
cresc.
mf
snare
pp
cresc.
mf
chimes
p
glock.
p

(8)



* accel of whole rhythmic unit retaining its structural identity as much as possible, to trill.

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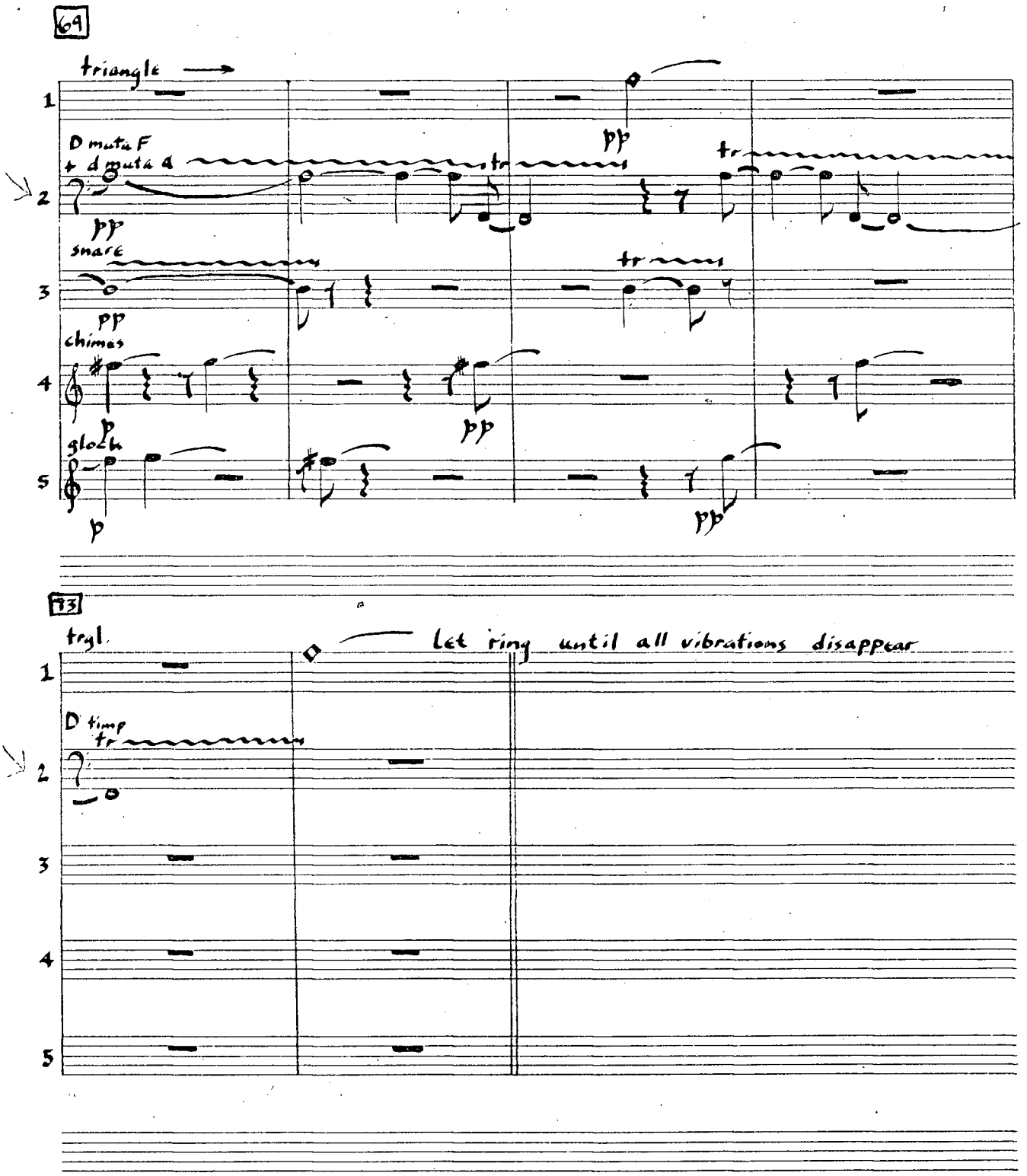
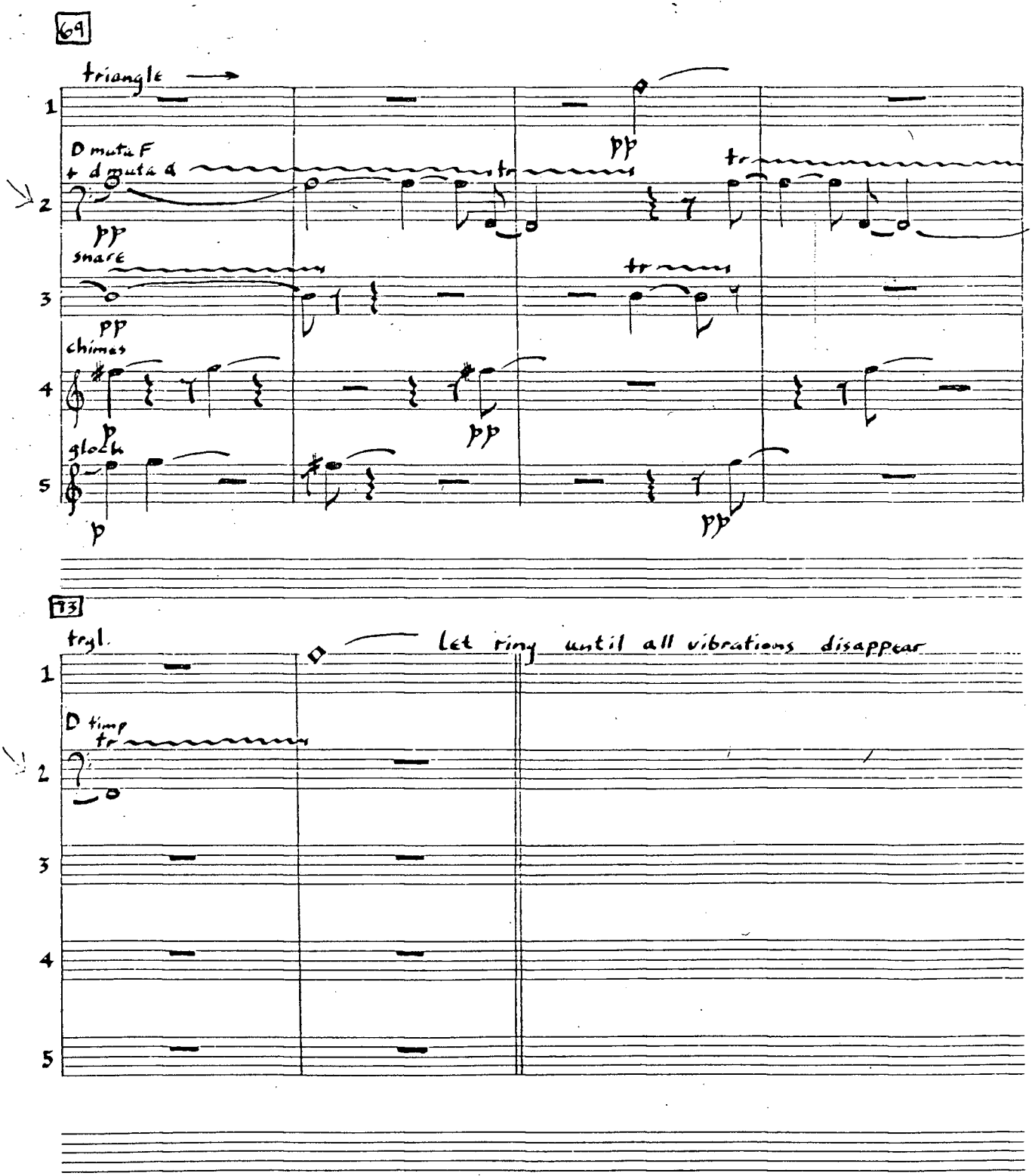

69
triangle
D muta F
+ d muta a
pp
tr
snare
chimes
p
glock
93
trgl.
Let ring until all vibrations disappear
D timp


69
triangle
D muta F
+ d muta a
pp
tr
snare
chimes
p
gloch
73
trgl.
Let ring until all vibrations disappear
D timp

Part Two

UNITIES, for WIND QUINTET
1977

In five movements:

1) Isolation
2) Lion's Gate
3) Ostinato
4) Patullo
5) Unity

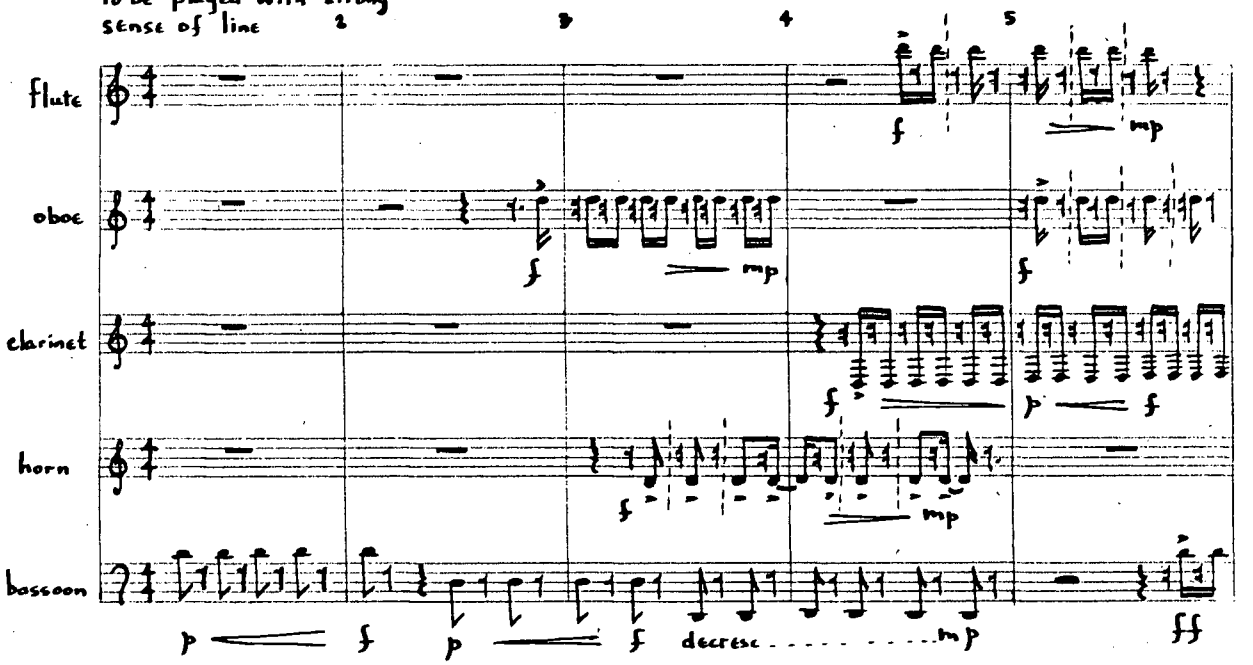
© Harry Kirschner, 1977

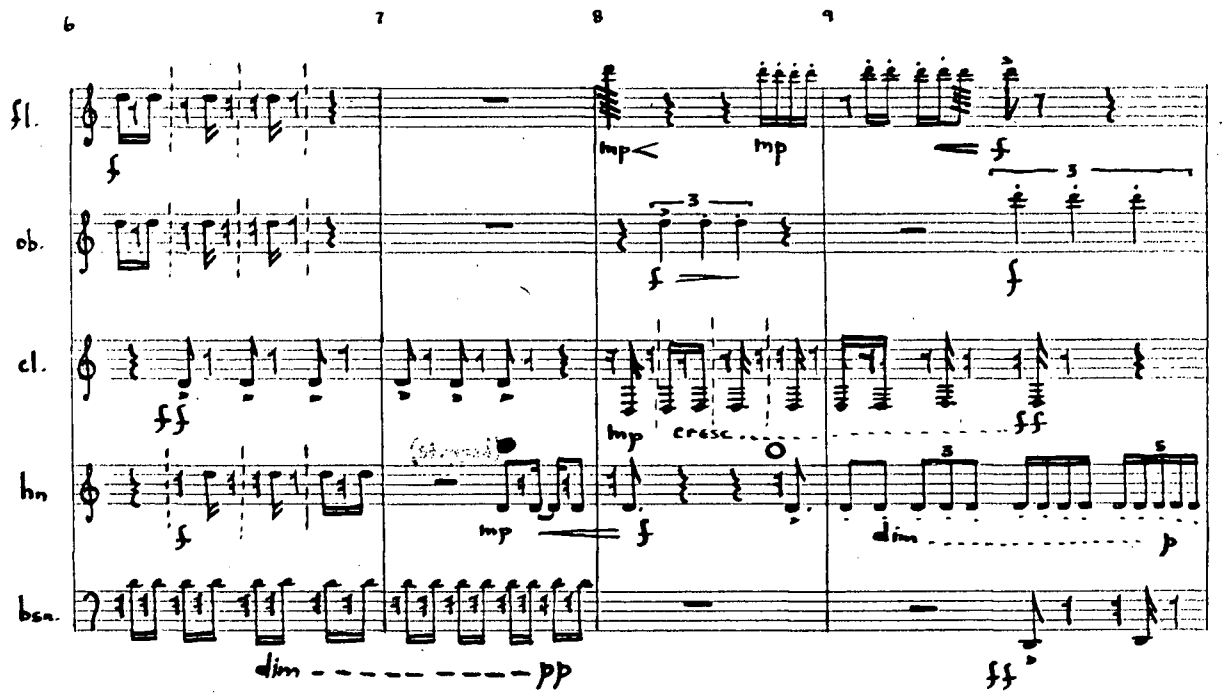
UNITIES for Wind Quintet

Harry Kirschner
1977

I ISOLATION

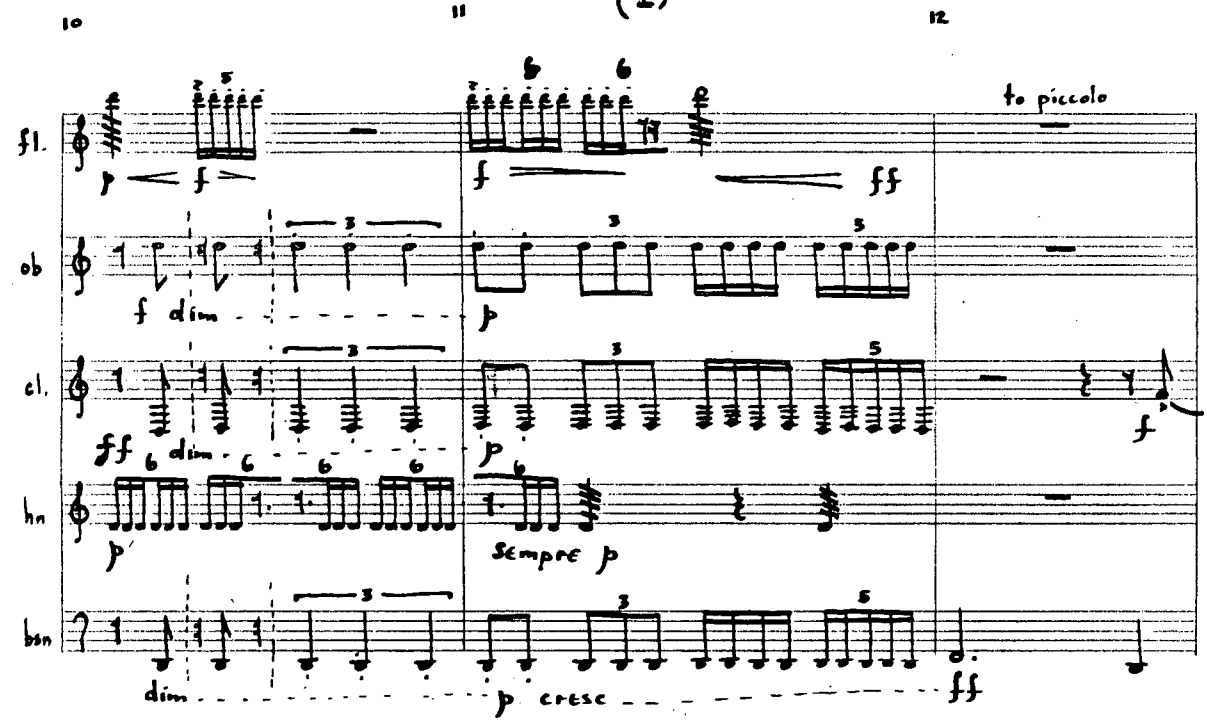
♩=60
to be played with strong sense of line

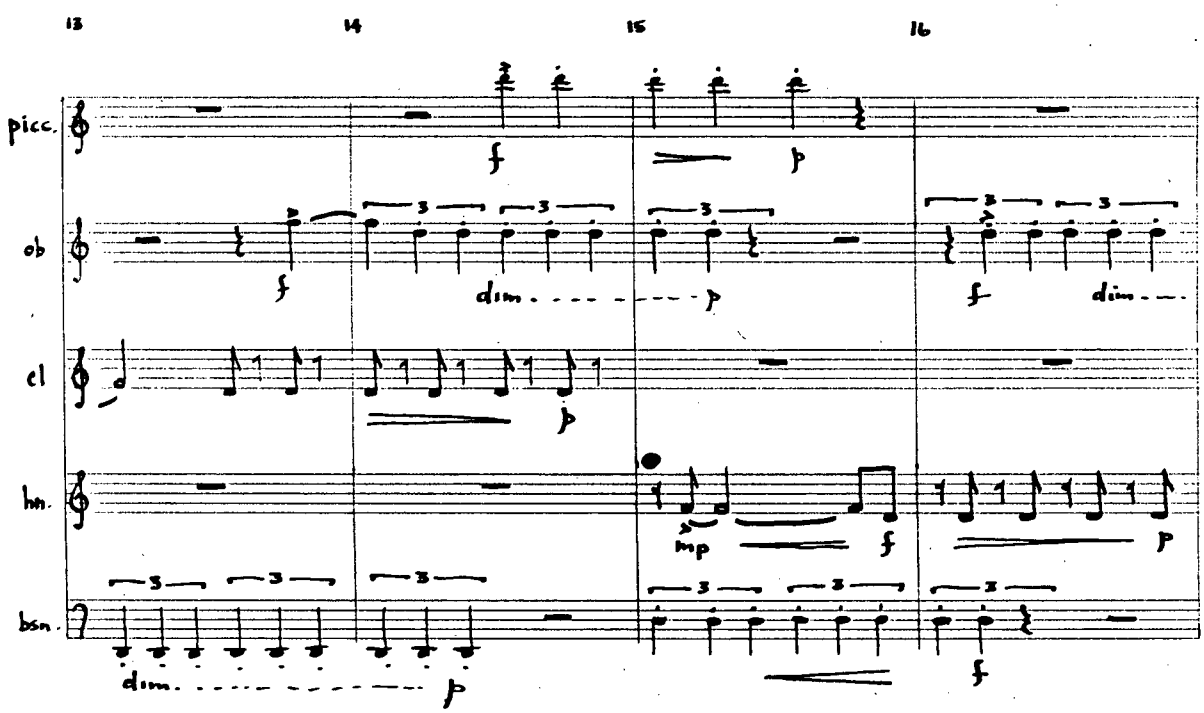




All parts (lines) scored at concert pitch (except for piccolo) scored octave below sound

For French Horn:
● stopped (thin, cutting sound)
○ normal



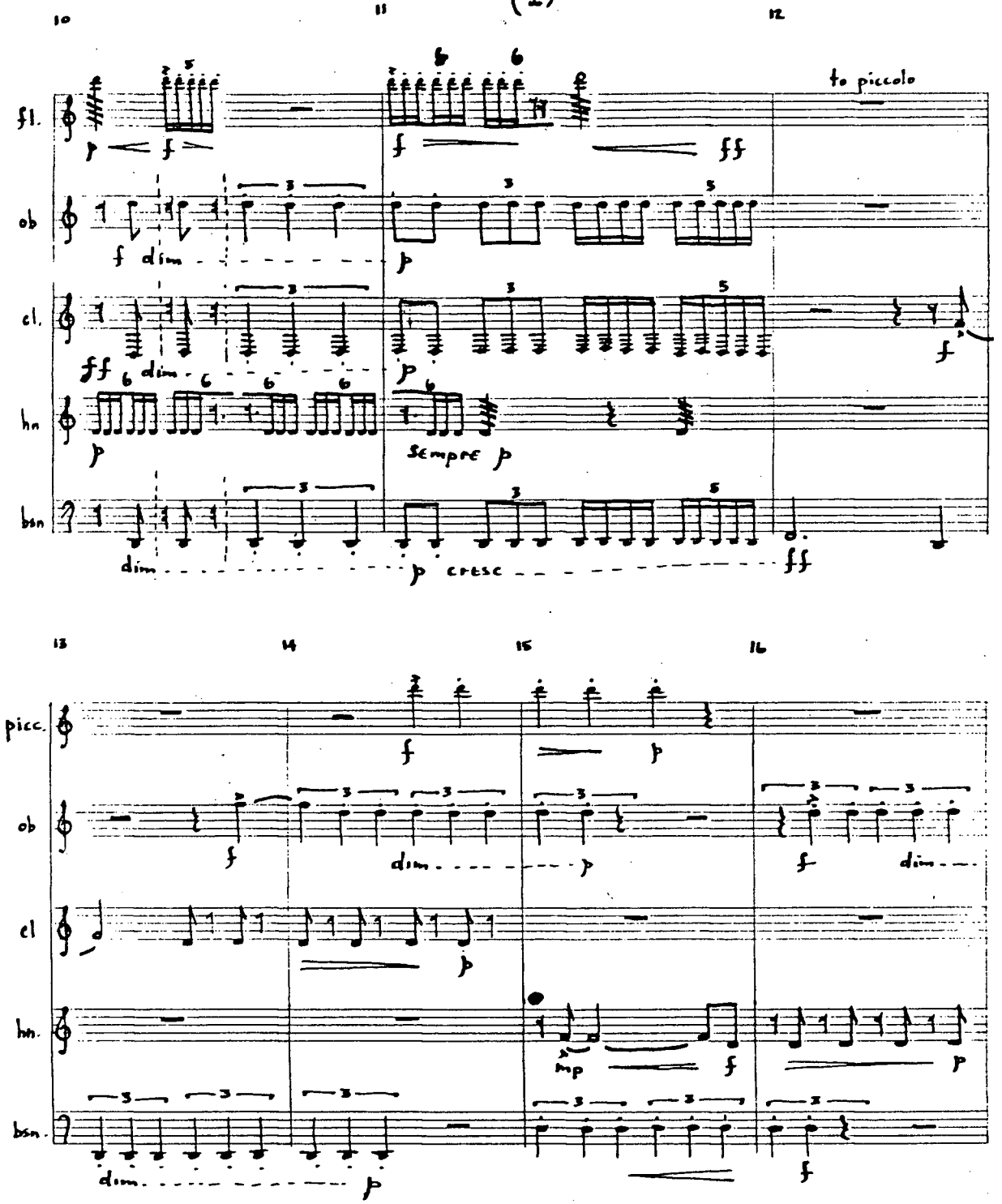


Applies only to French Horn:

● means stopped (thin, cutting sound)

○ normal

● ⟶ ○ begin stopped and gradually slide to normal, letting pitch rise semi-tone



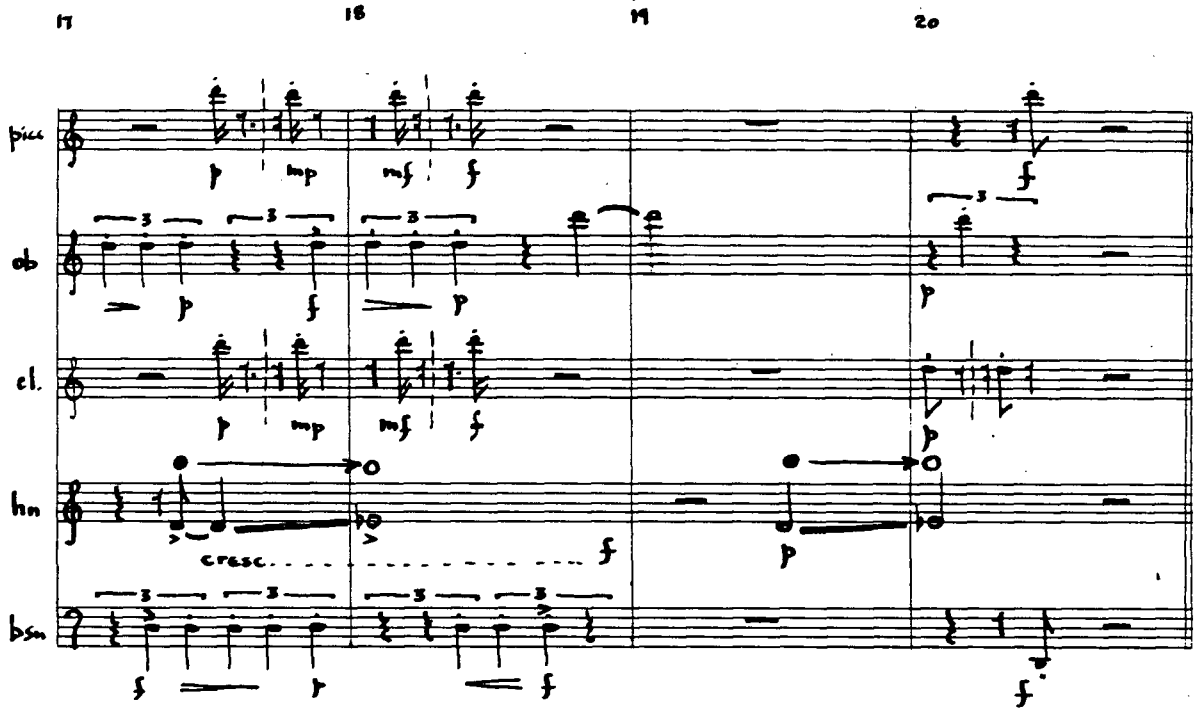
Applies only to French Horn:

● means stopped (thin, cutting sound)

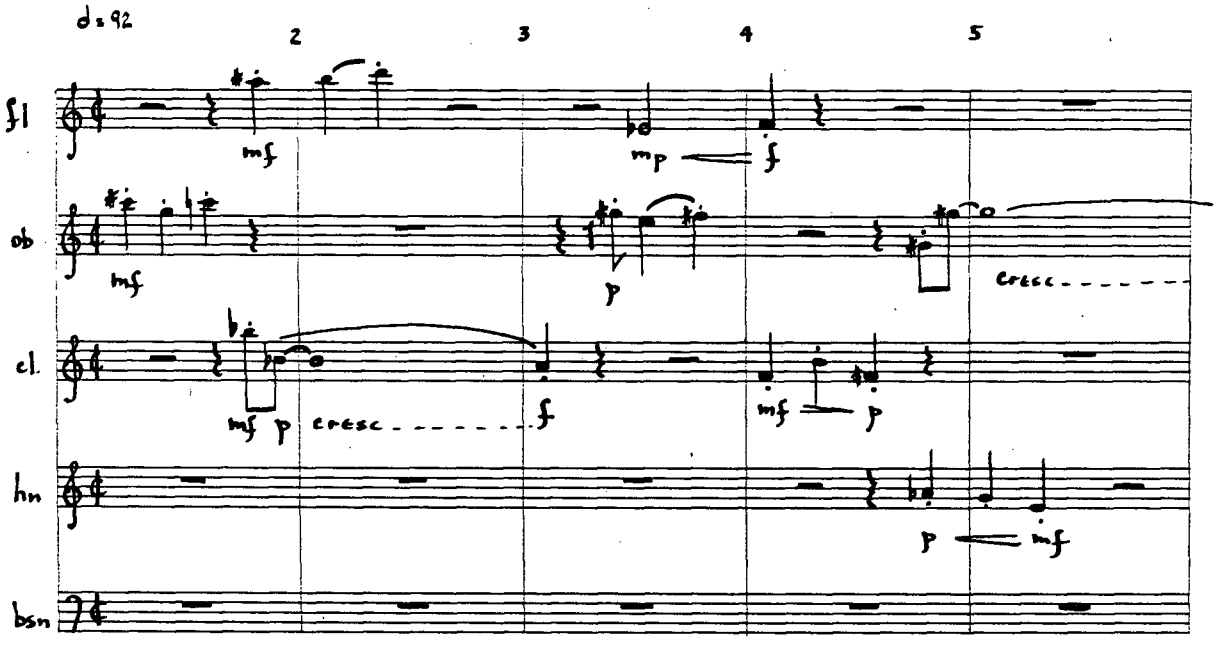
○ normal

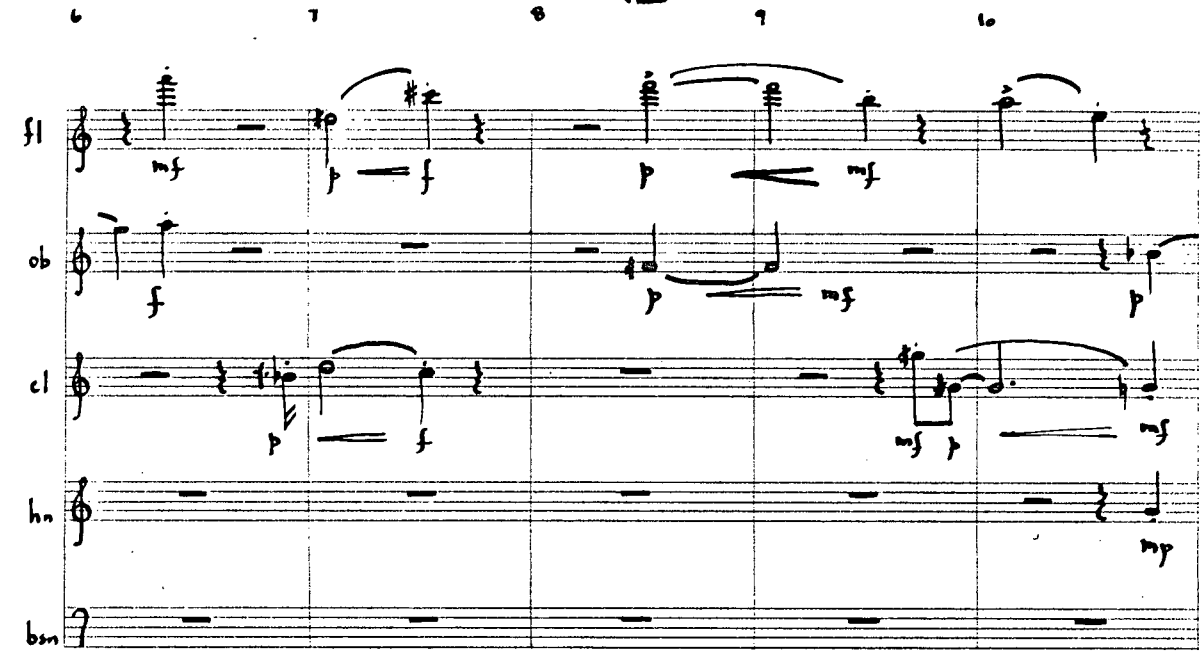
◉ ⟶ ○ begin stopped and gradually slide to normal, letting pitch rise semi-tone

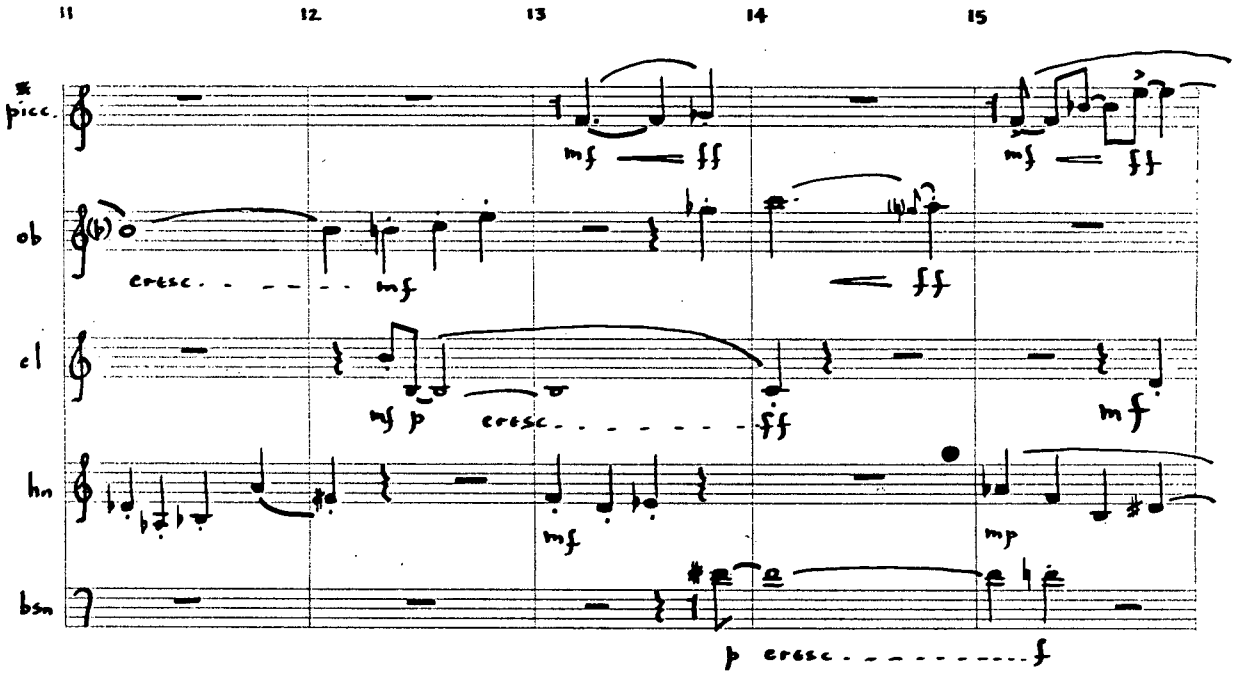
(I)



II LION'S GATE

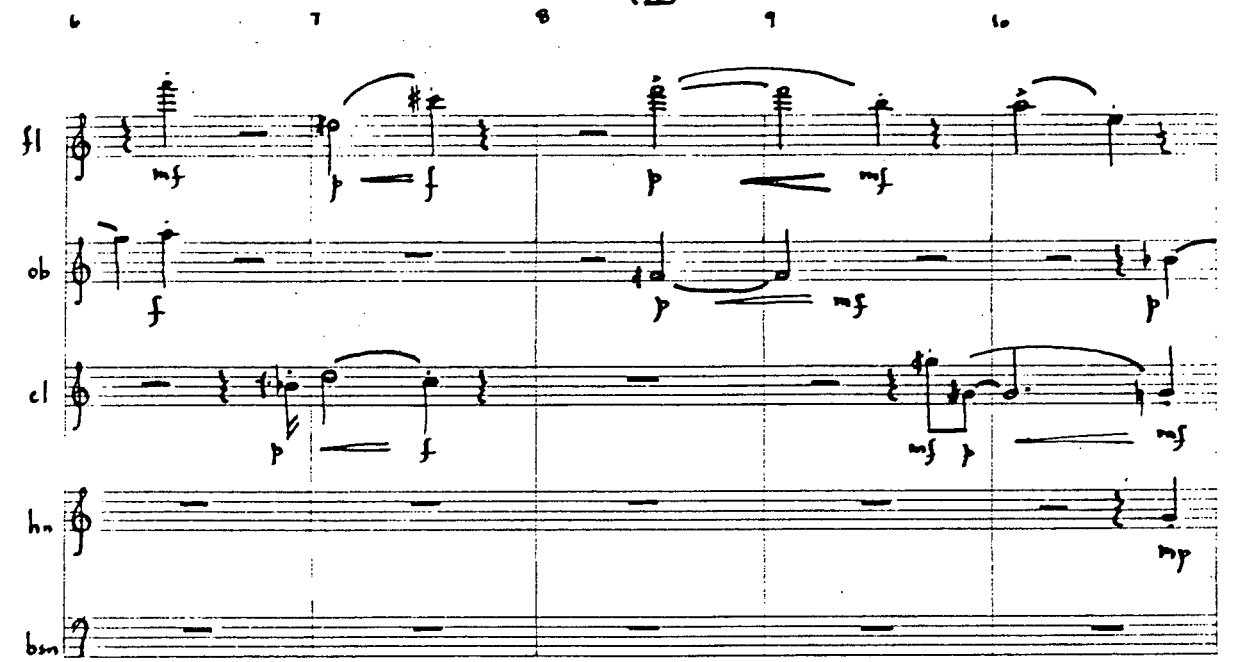


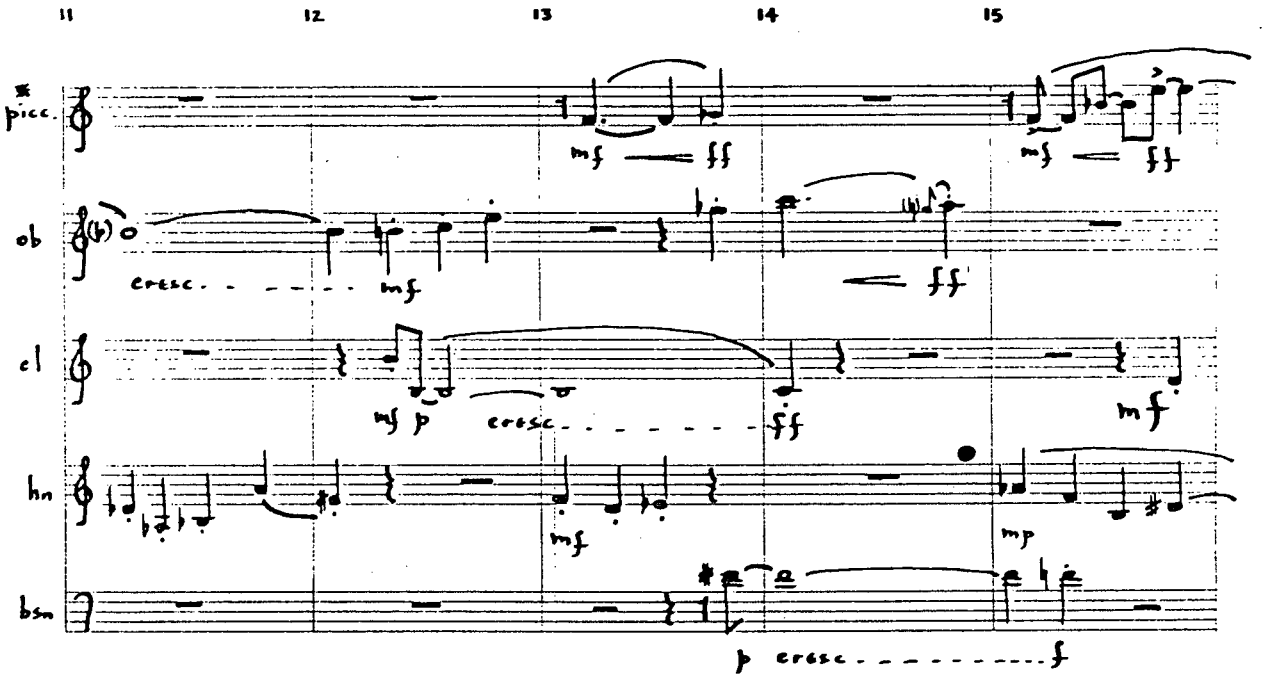




* written an octave below concert pitch

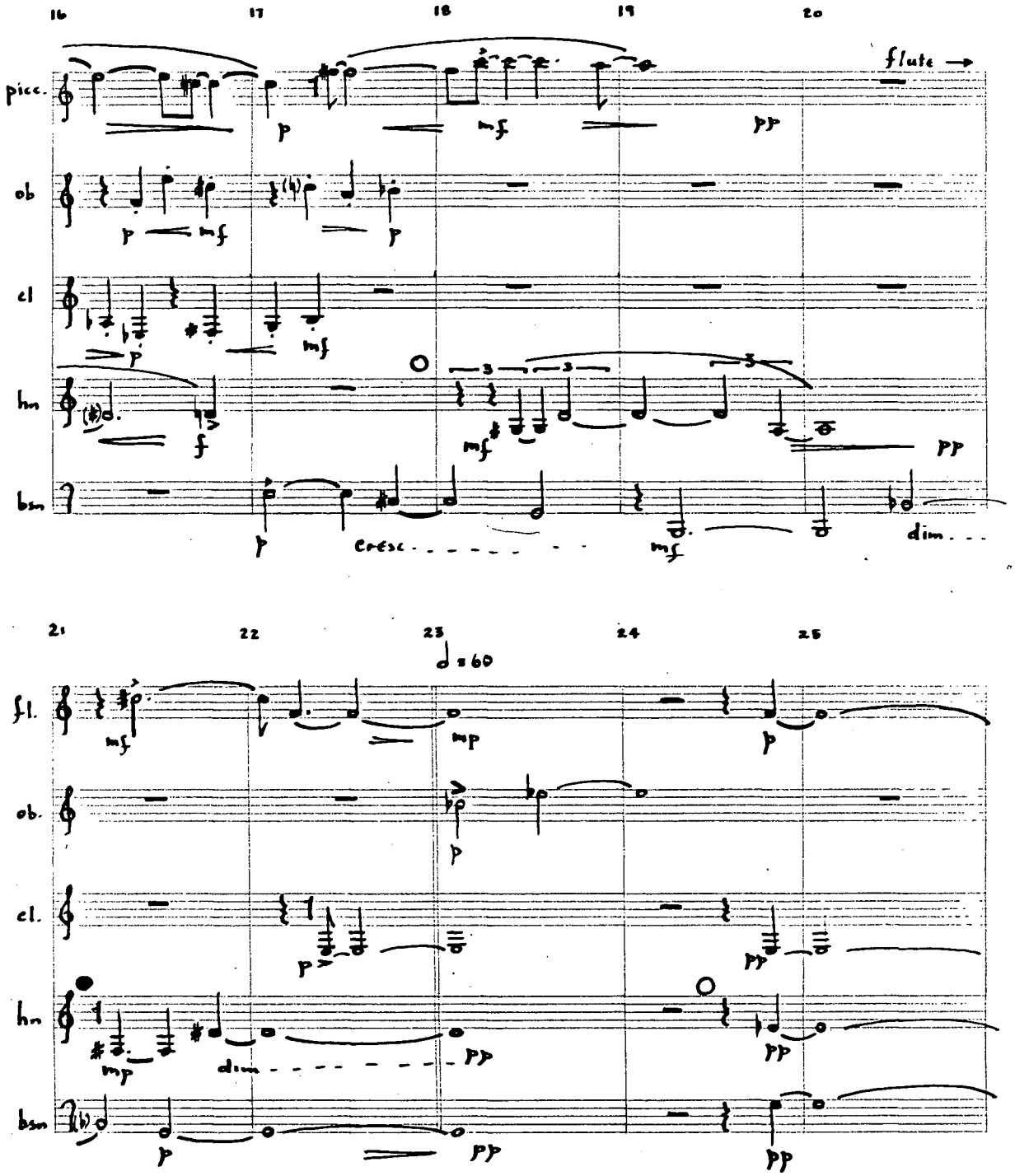
(III)



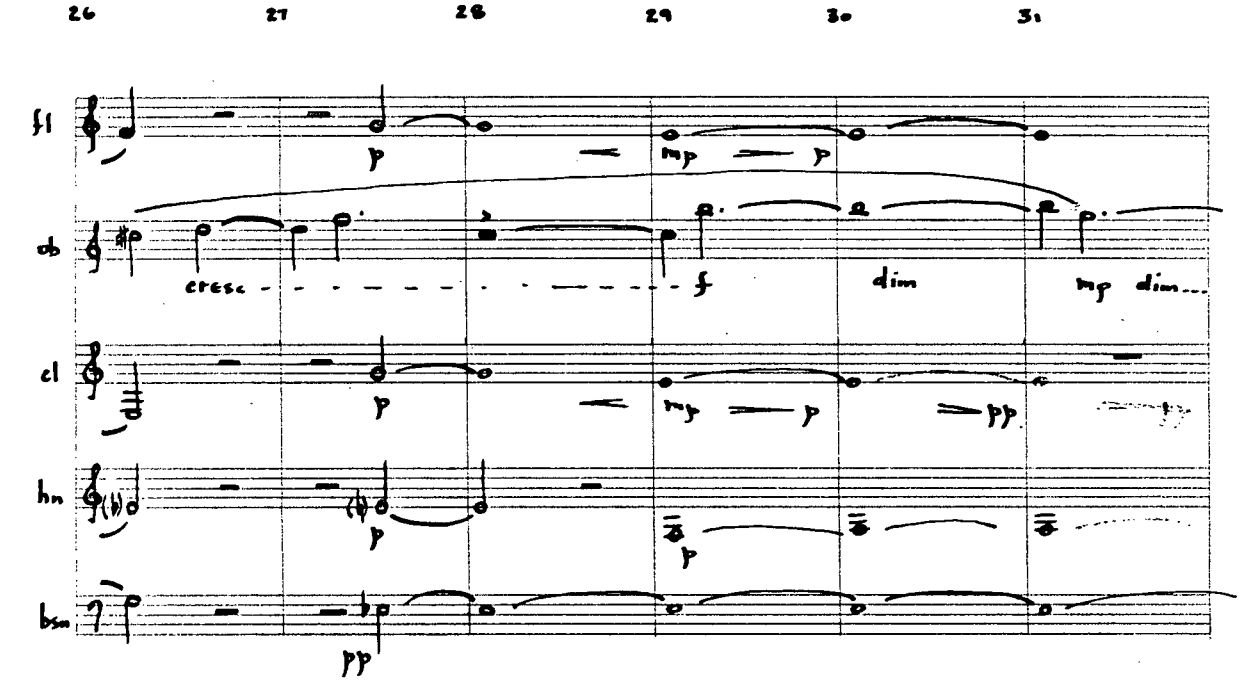


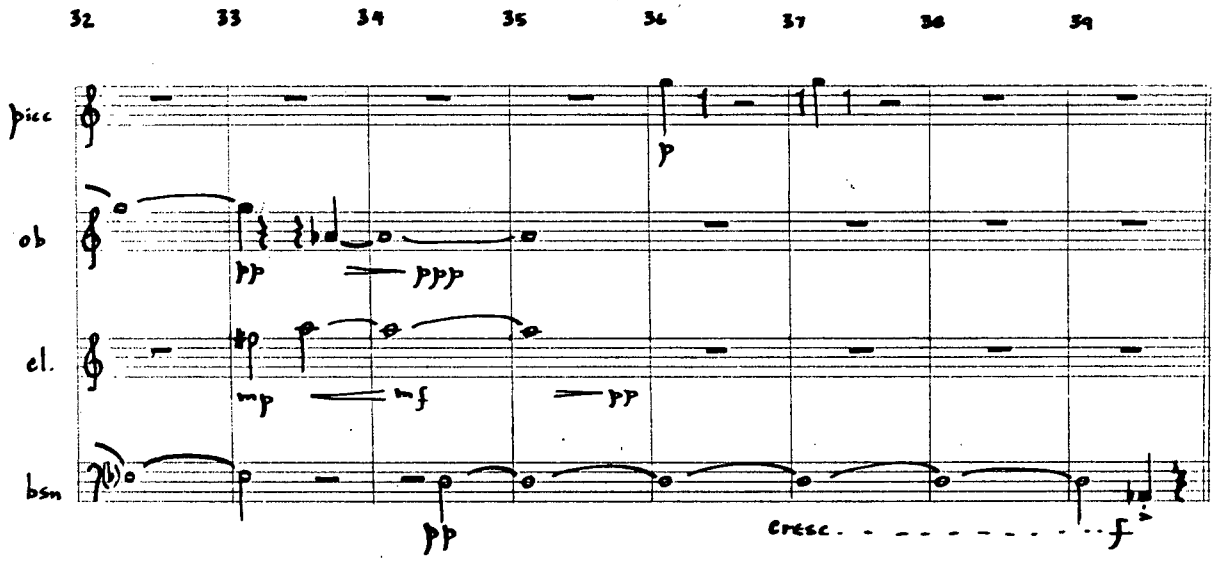
* written an octave below concert pitch

(II)

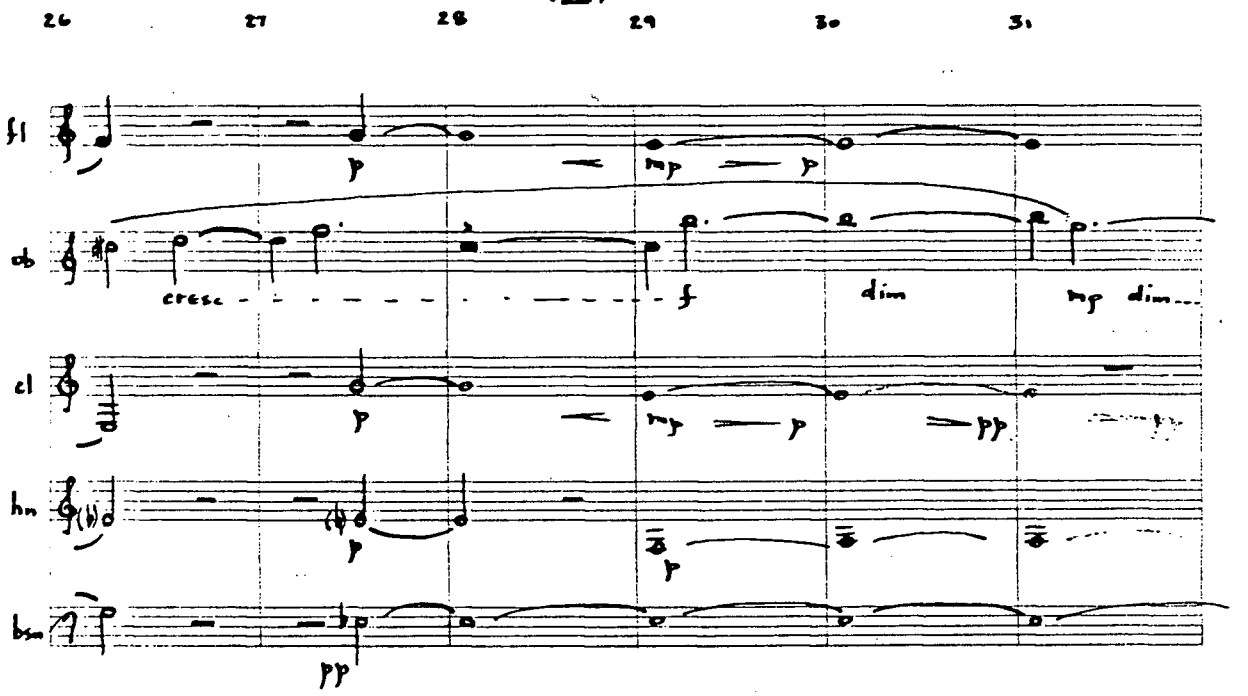

16
17
18
19
20
picc.
flute
ob
cl
hn
bsn
p
mf
pp
f
cresc
dim
21
22
23
24
25
♩ = 60
fl.
ob.
cl.
hn
bsn
mp
dim

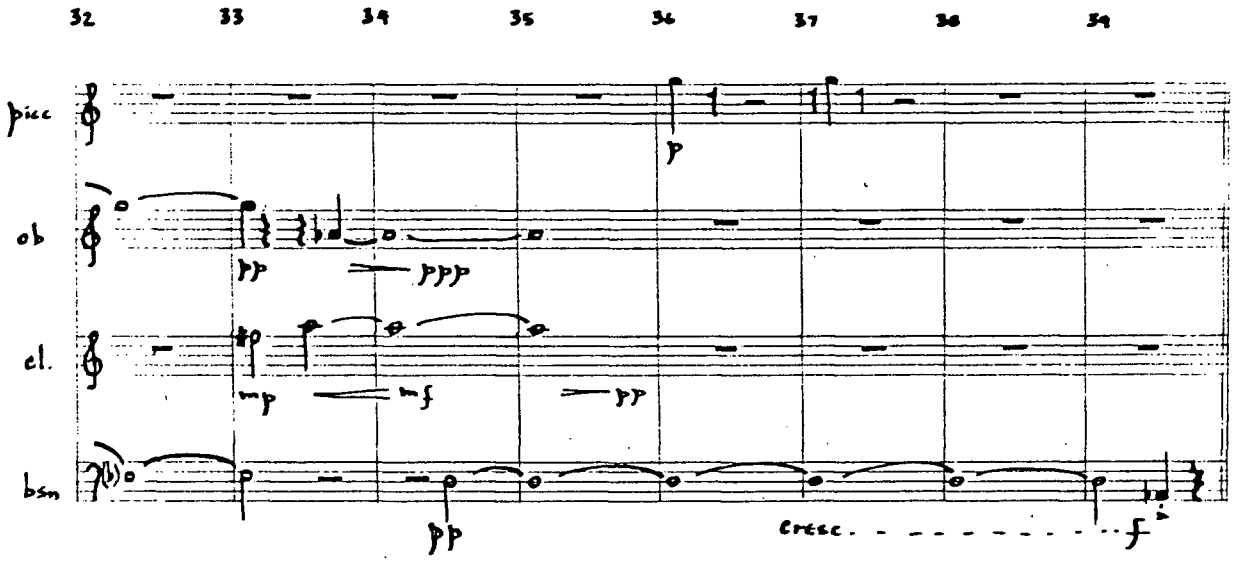
(II)


26
27
28
29
30
31
fl
ob
cl
hn
bsn
p
mp
p
cresc
f
dim
mp
dim
mp
p
pp
p
pp

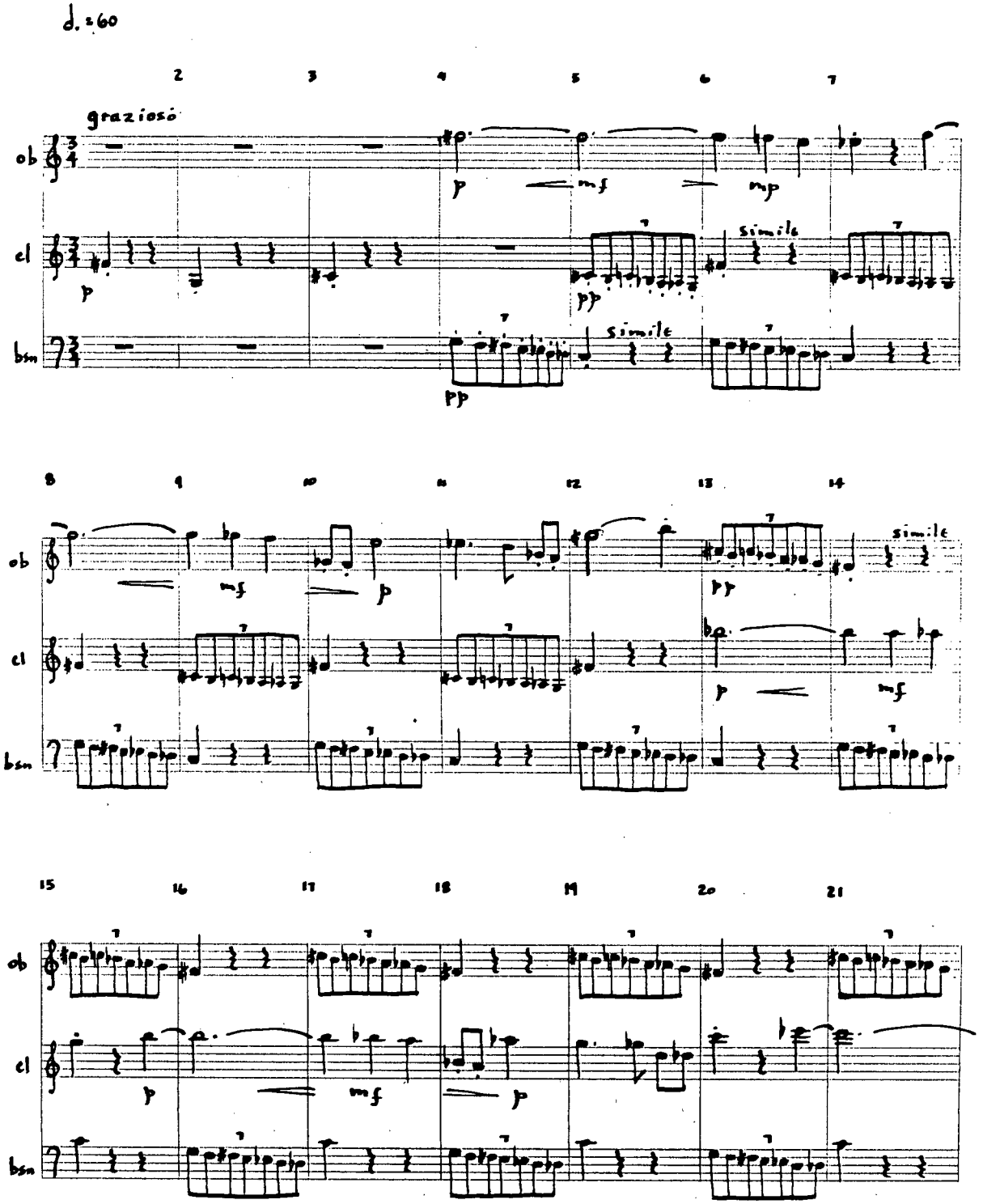

32
33
34
35
36
37
38
39
picc
ob
el.
bsn
p
pp
ppp
mp
mf
pp
pp
cresc
f

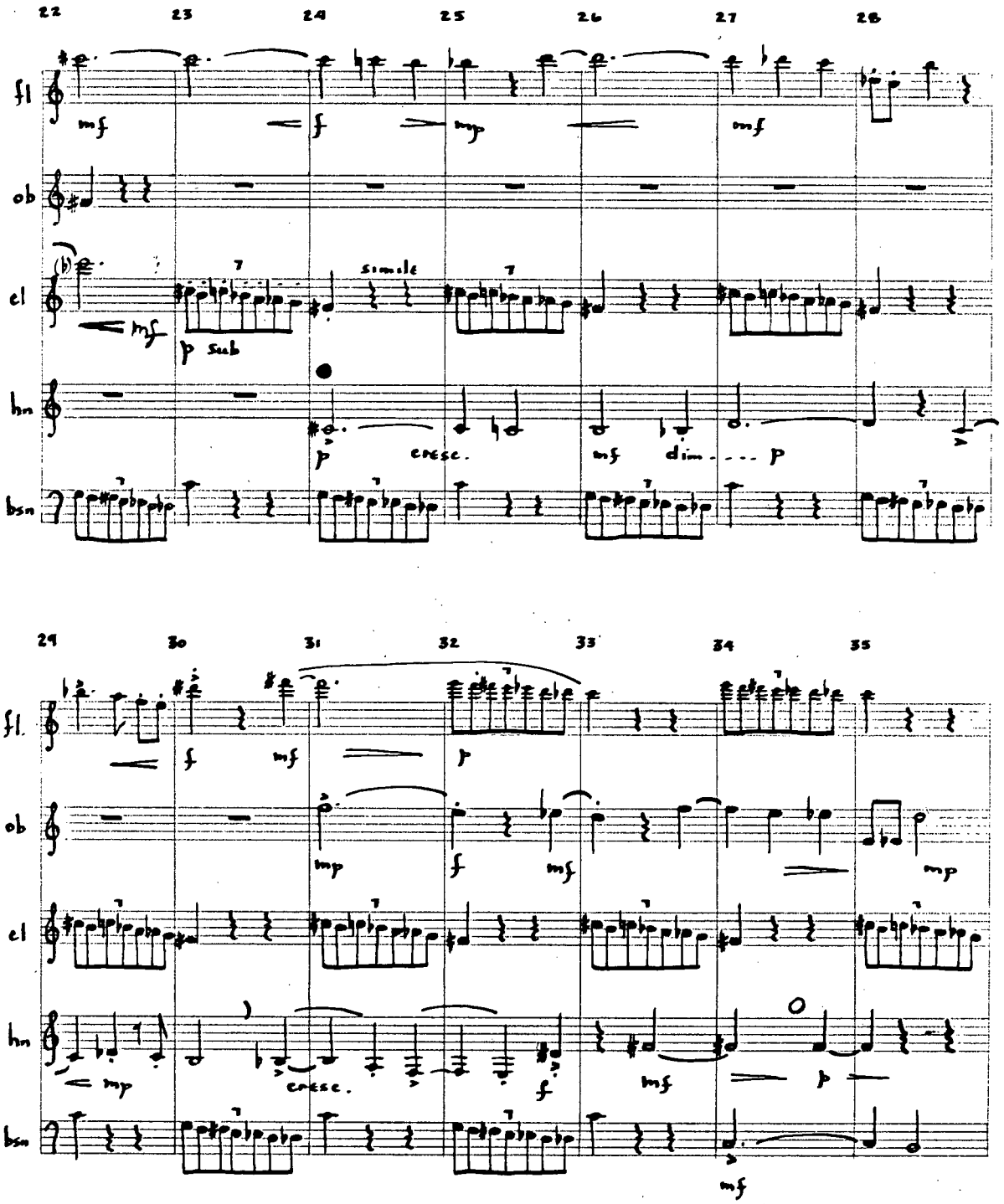
(II)


26
27
28
29
30
31
fl
ob
cl
hn
bsn
cresc
dim
mp dim

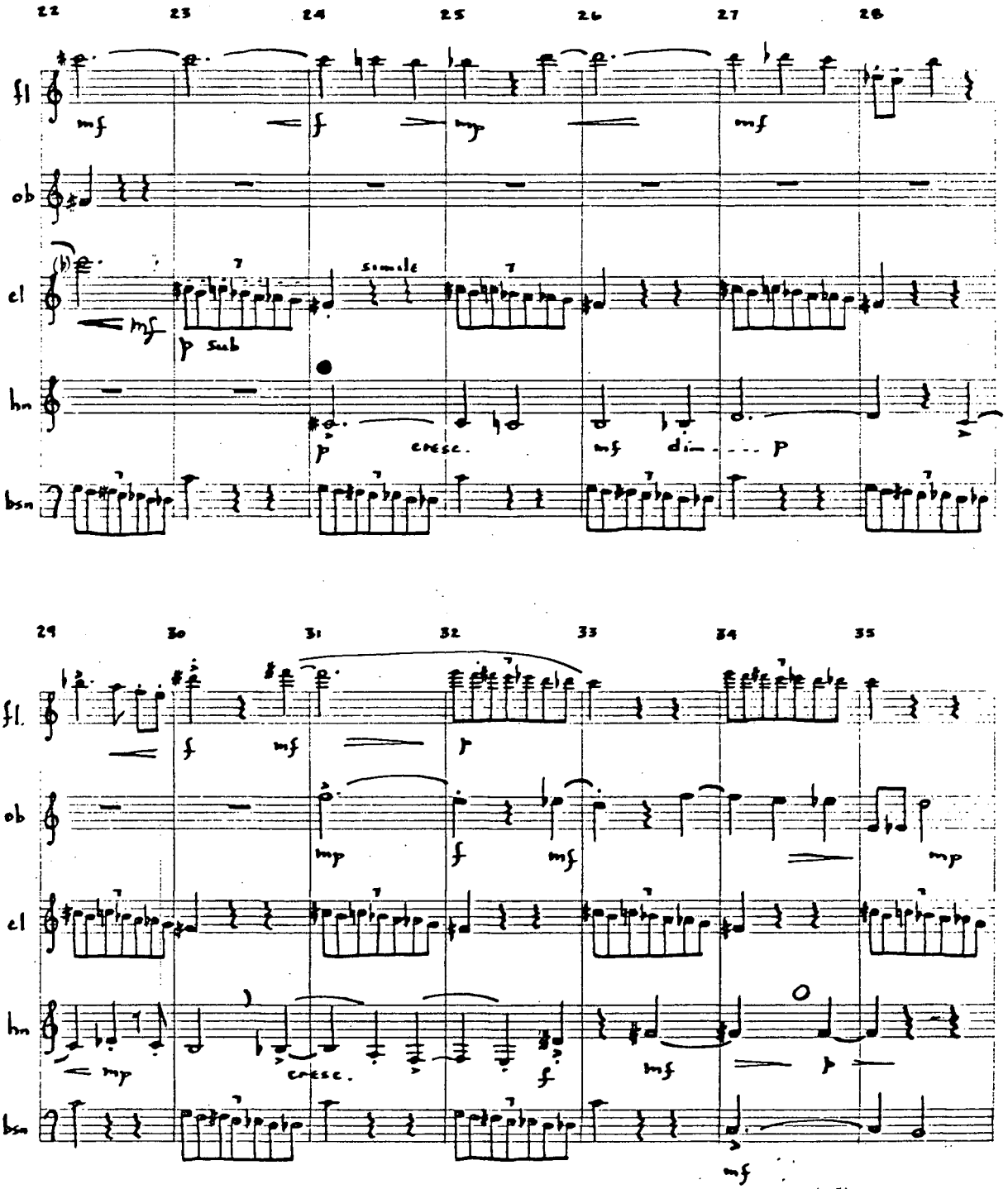

32
33
34
35
36
37
38
39
picc
ob
cl.
bsn
cresc

III OSTINATO

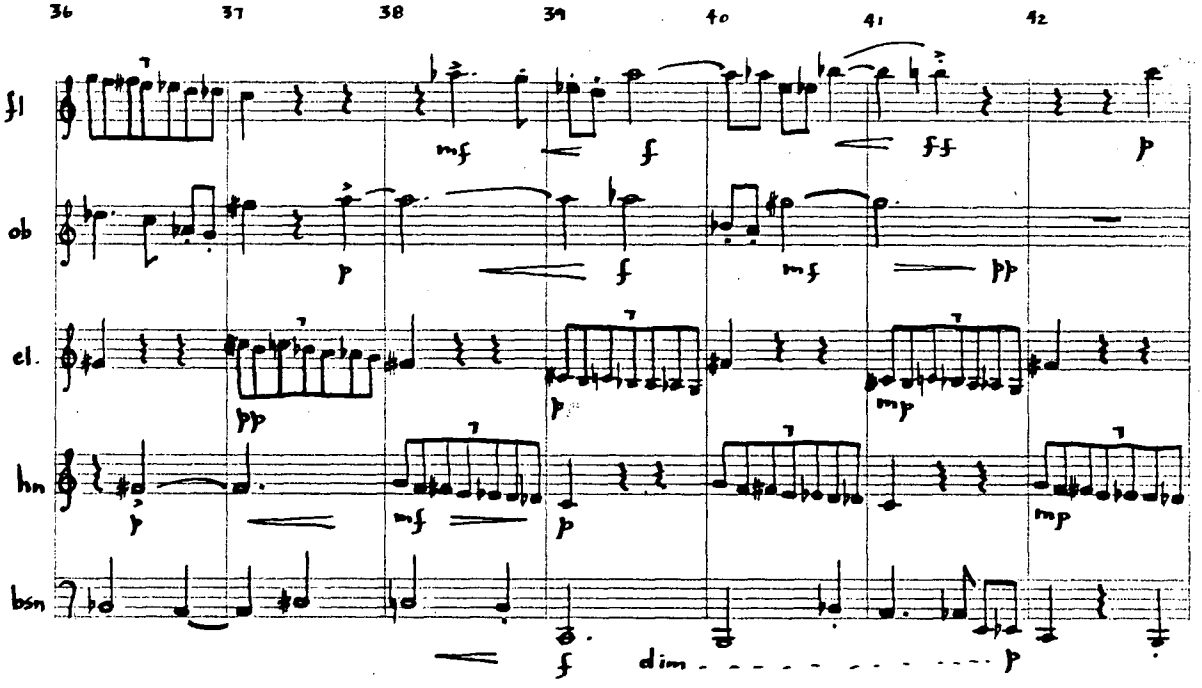


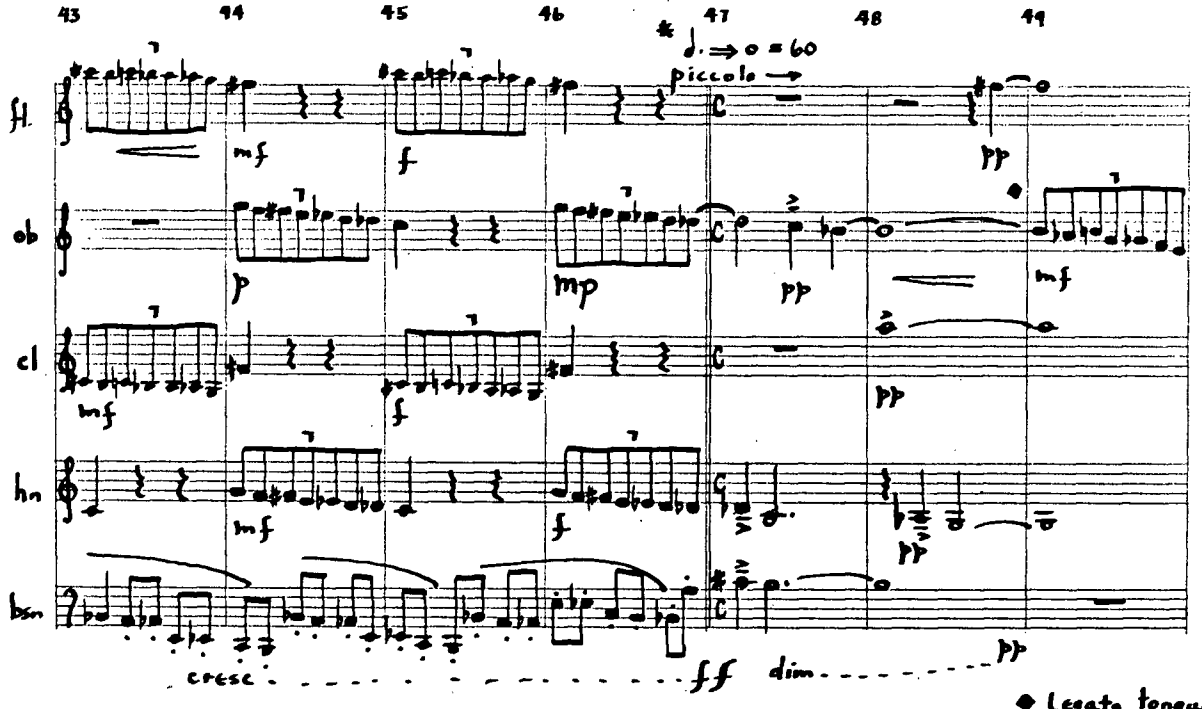

22
23
24
25
26
27
28
fl
ob
cl
hn
bsn
mf
f
mp
mf
simile
mf
p sub
p
cresc.
mf
dim.
p
29
30
31
32
33
34
35
fl.
ob
cl
hn
bsn
f
mf
p
mp
f
mf
mp
mp
cresc.
f
mf
p
mf

(III)


22
23
24
25
26
27
28
fl
ob
cl
hn
bsn
mf
f
mp
mf
simile
mf
p sub
p
cresc.
mf
dim.
p
29
30
31
32
33
34
35
fl.
ob
cl
hn
bsn
f
mf
p
mp
f
mf
mp
mp
cresc.
f
mf
p
mf

(III)

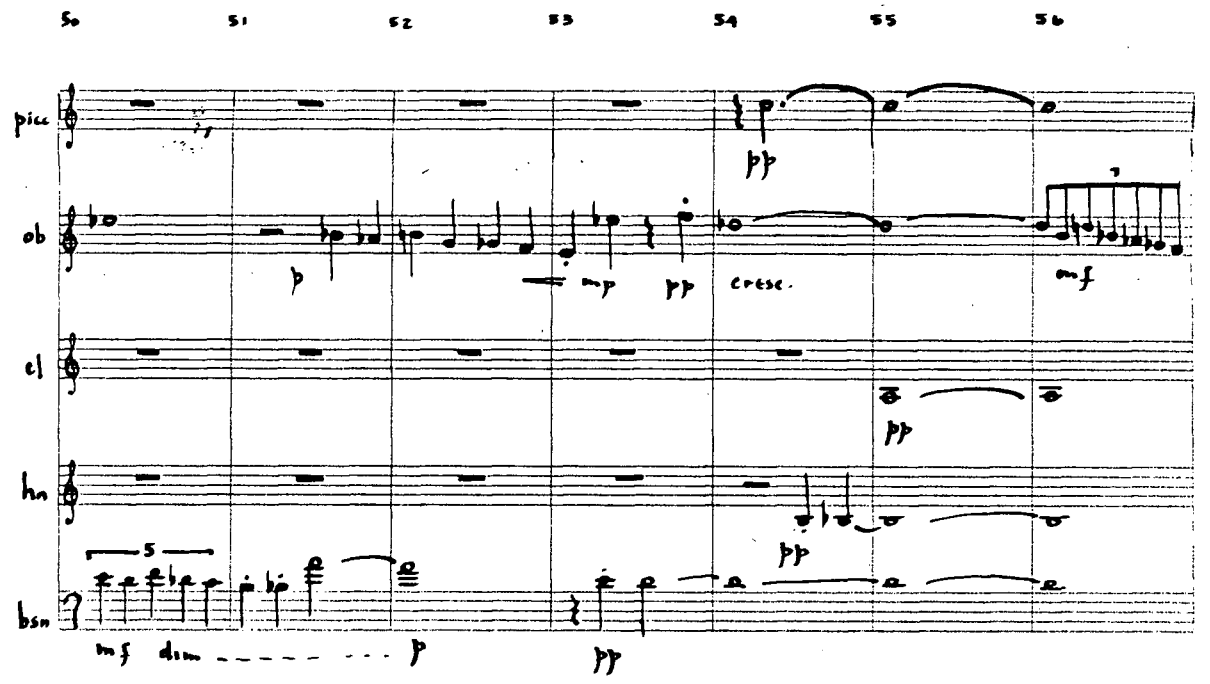


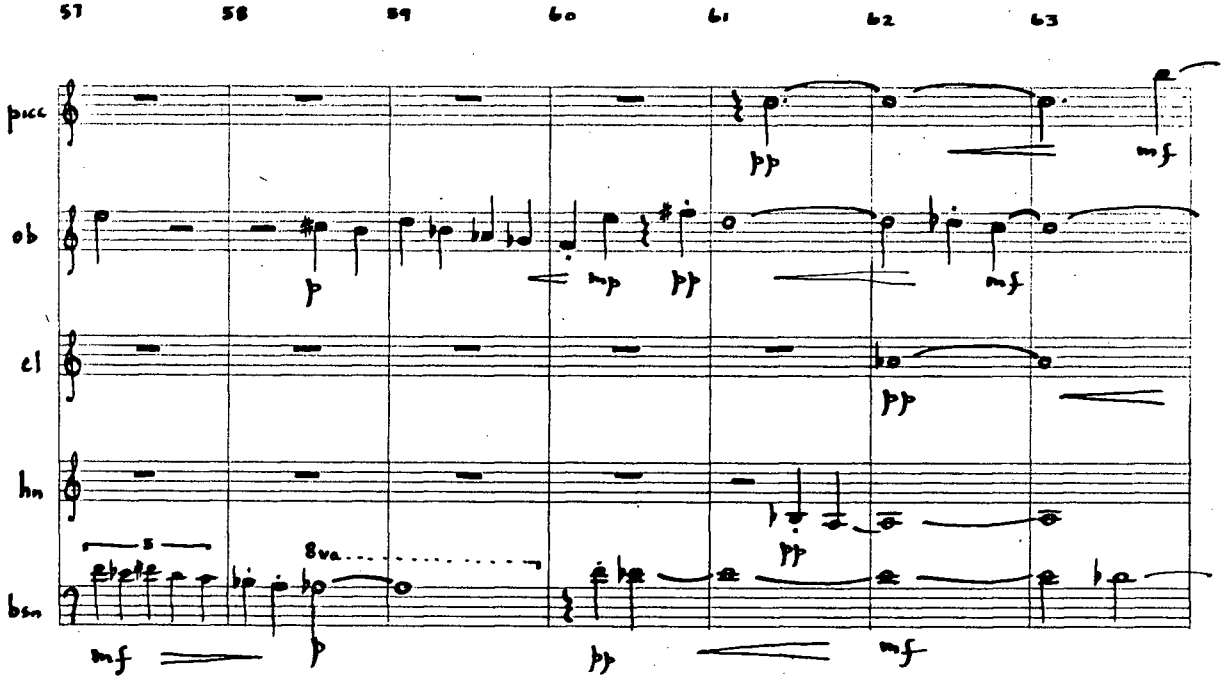


● Legato tonguing

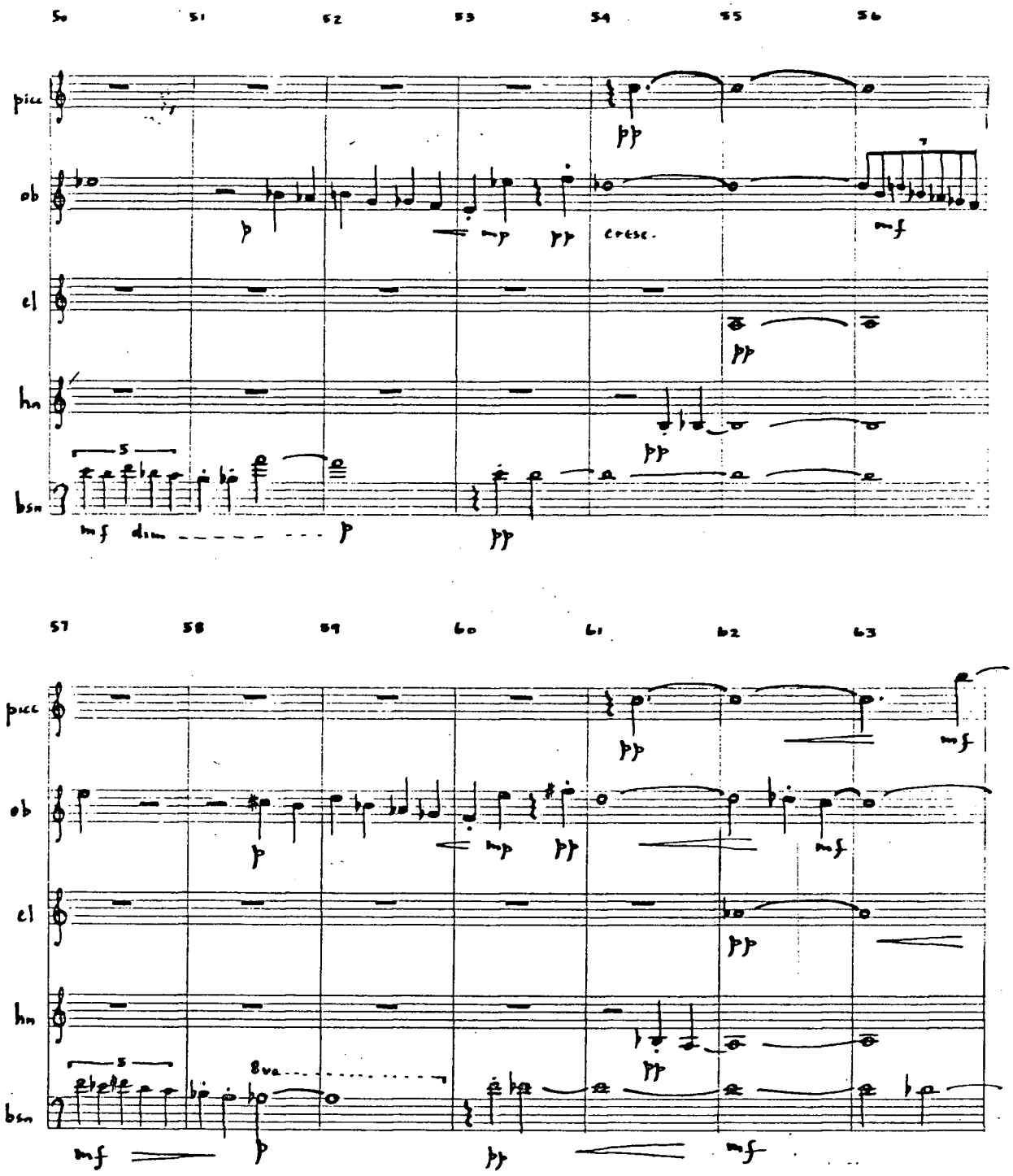
* pulse still to be felt in "1", but now with a shift, internally, to duple. The septuplet does not change.

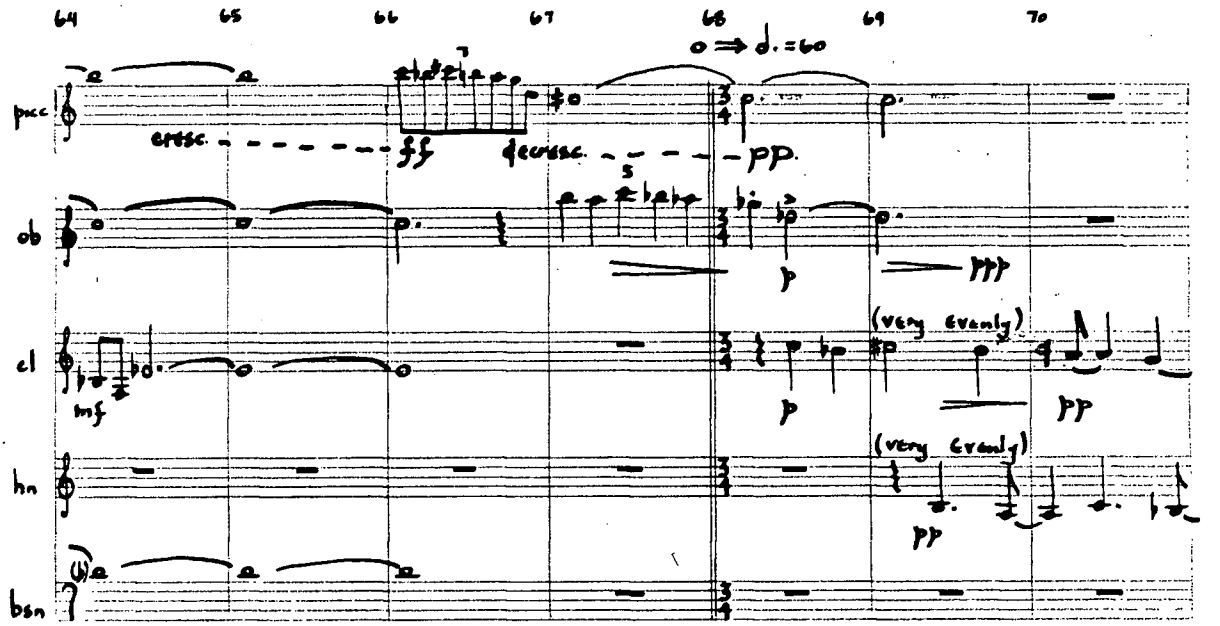
(III)

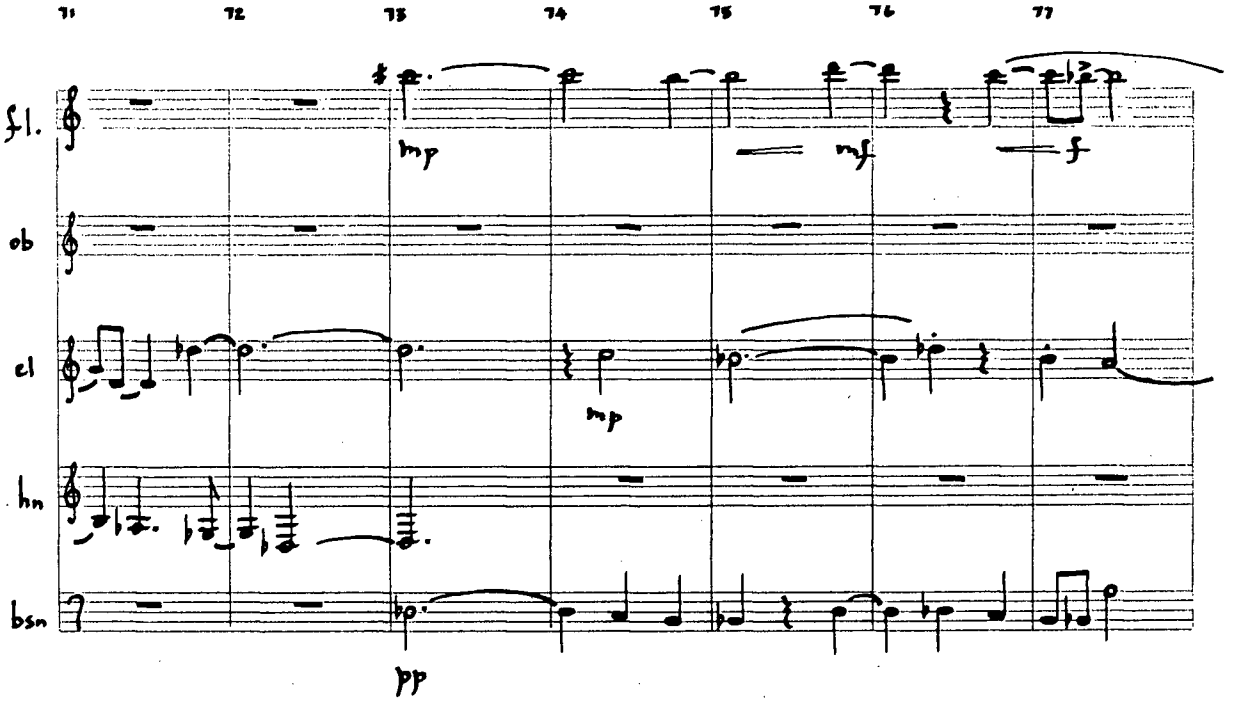

50
51
52
53
54
55
56
picc
ob
cl
hn
bsn
cresc.
mf
dim


57
58
59
60
61
62
63
picc
ob
cl
hn
bsn
8va
mf

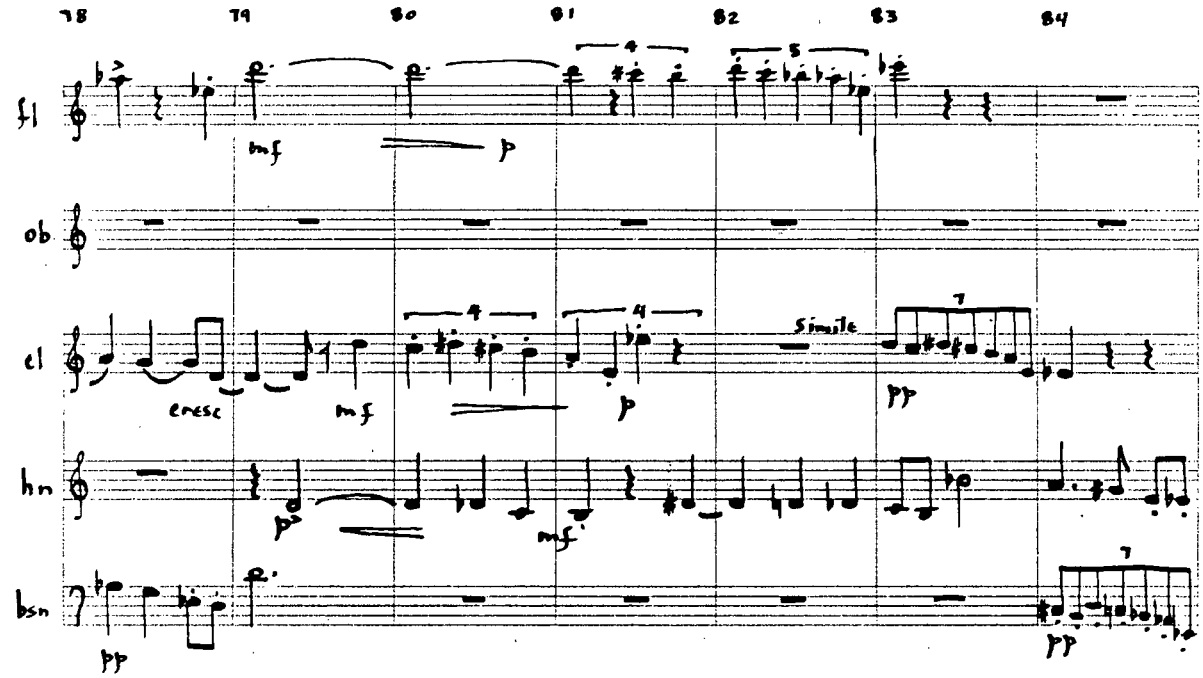
(III)

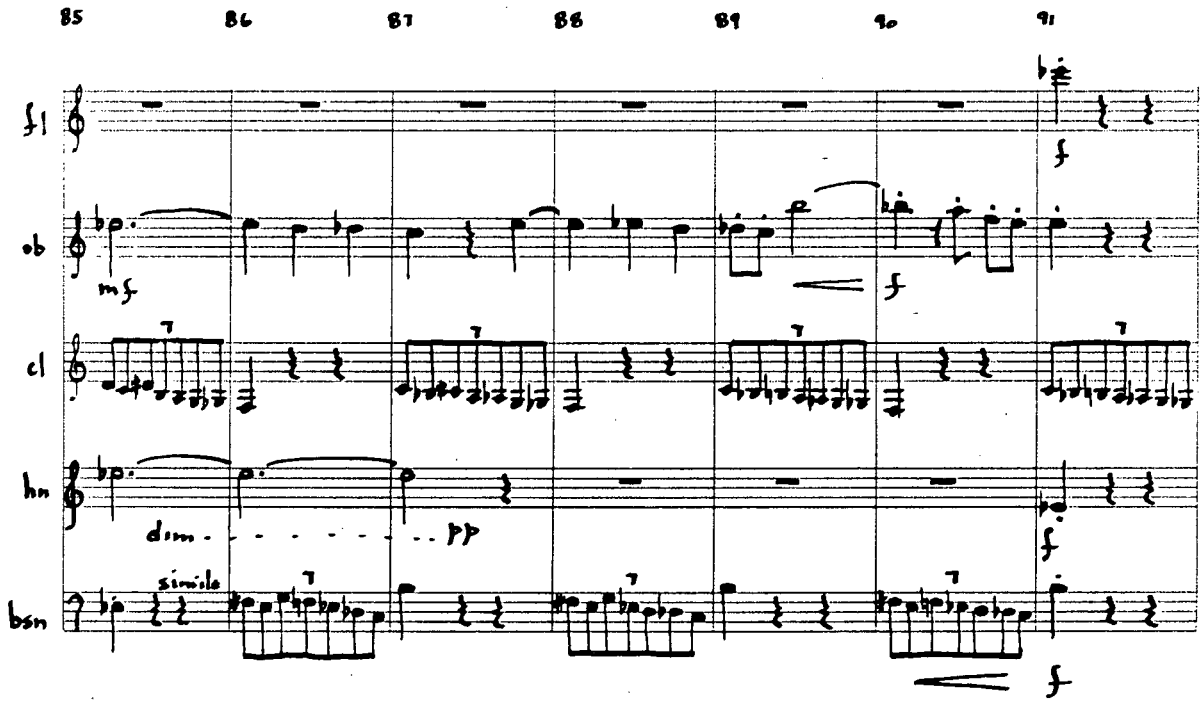

50
51
52
53
54
55
56
picc
ob
cl
hn
bsn
cresc.
mf
dim
57
58
59
60
61
62
63
8va


64
65
66
67
68
69
70
o ⇒ d. = 60
perc
cresc.
fff
decresc.
pp.
ob
p
ppp
cl
mf
p
(very evenly)
pp
hn
(very evenly)
pp
bsn

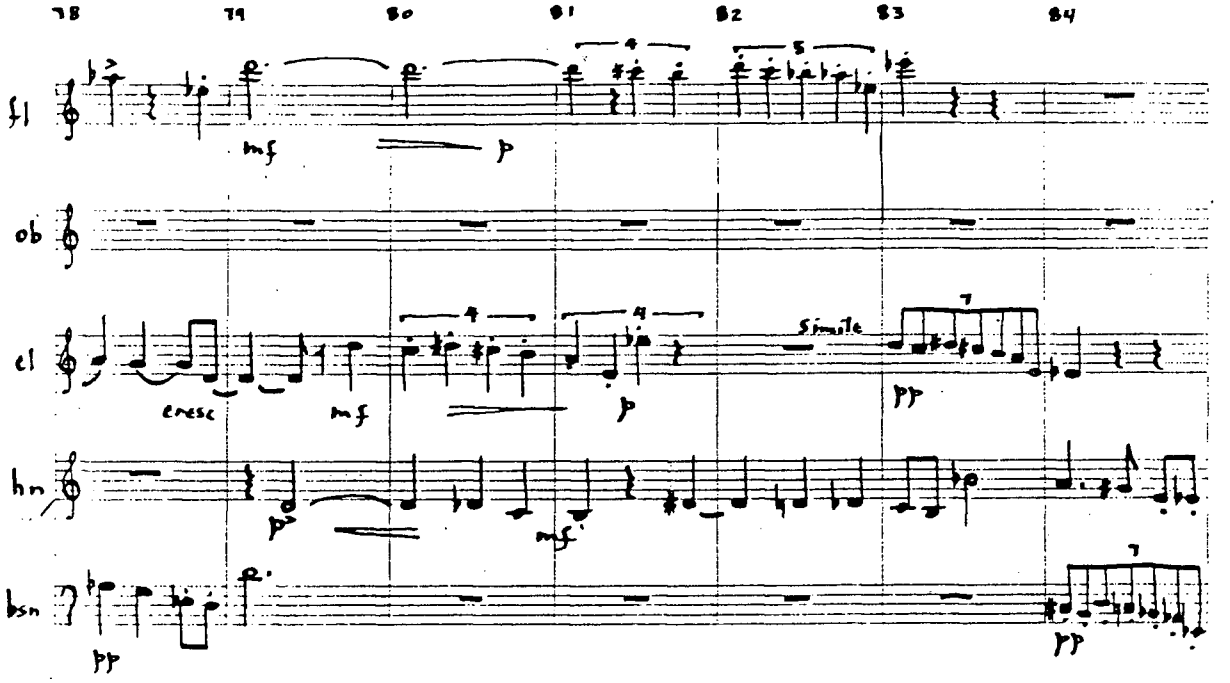

71
72
73
74
75
76
77
fl.
mp
mf
f
ob
cl
mp
hn
bsn
pp

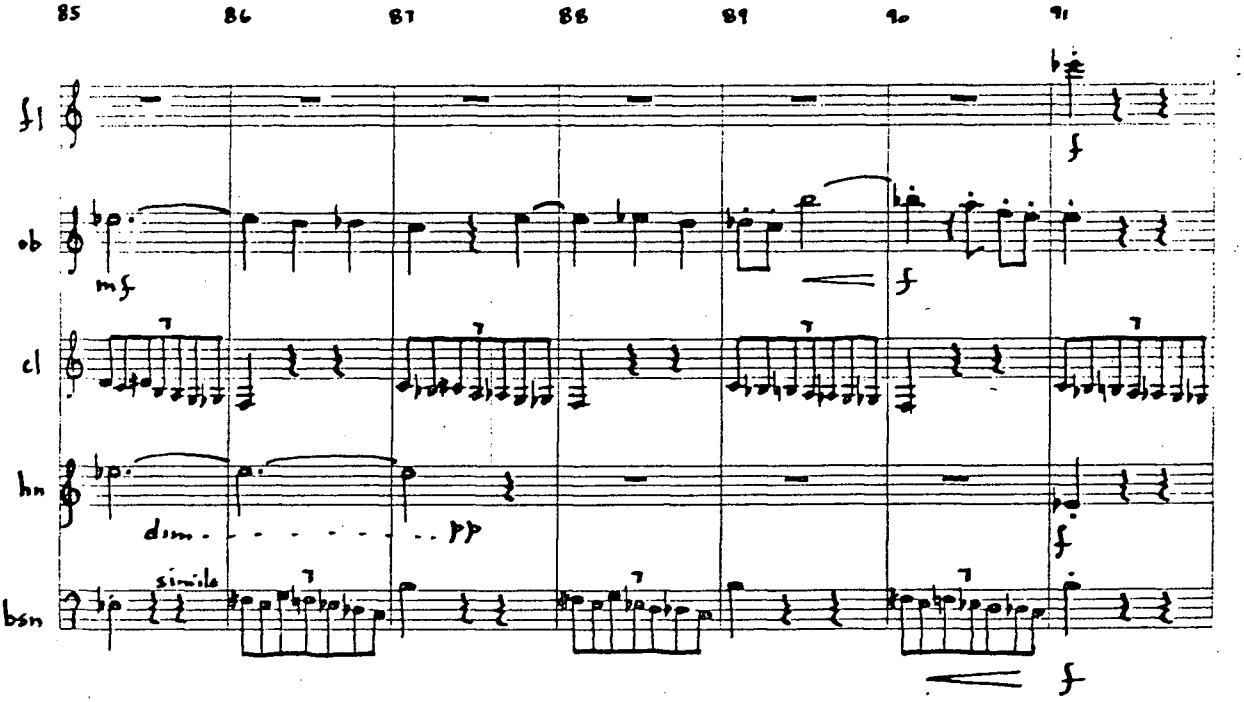
(III)


78
79
80
81
82
83
84
fl
ob
cl
hn
bsn
mf
p
cresc
mf
p
mf
Simile
pp
pp

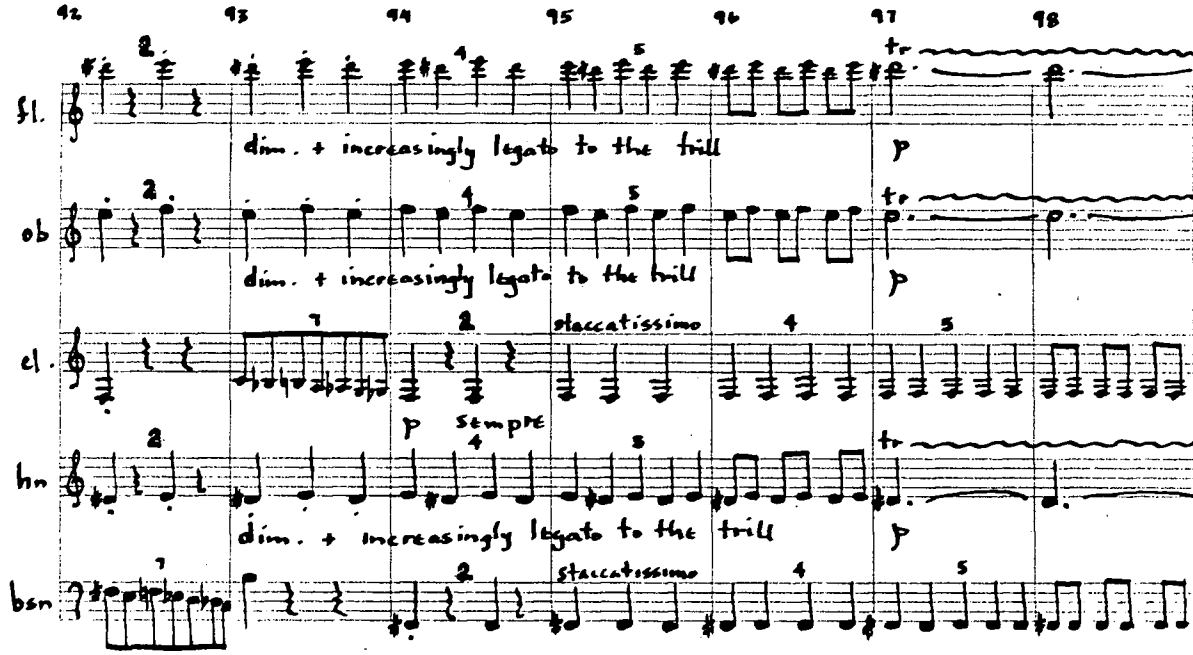

85
86
87
88
89
90
91
fl
ob
cl
hn
bsn
mf
f
dim.
pp
simile
f
f

(III)

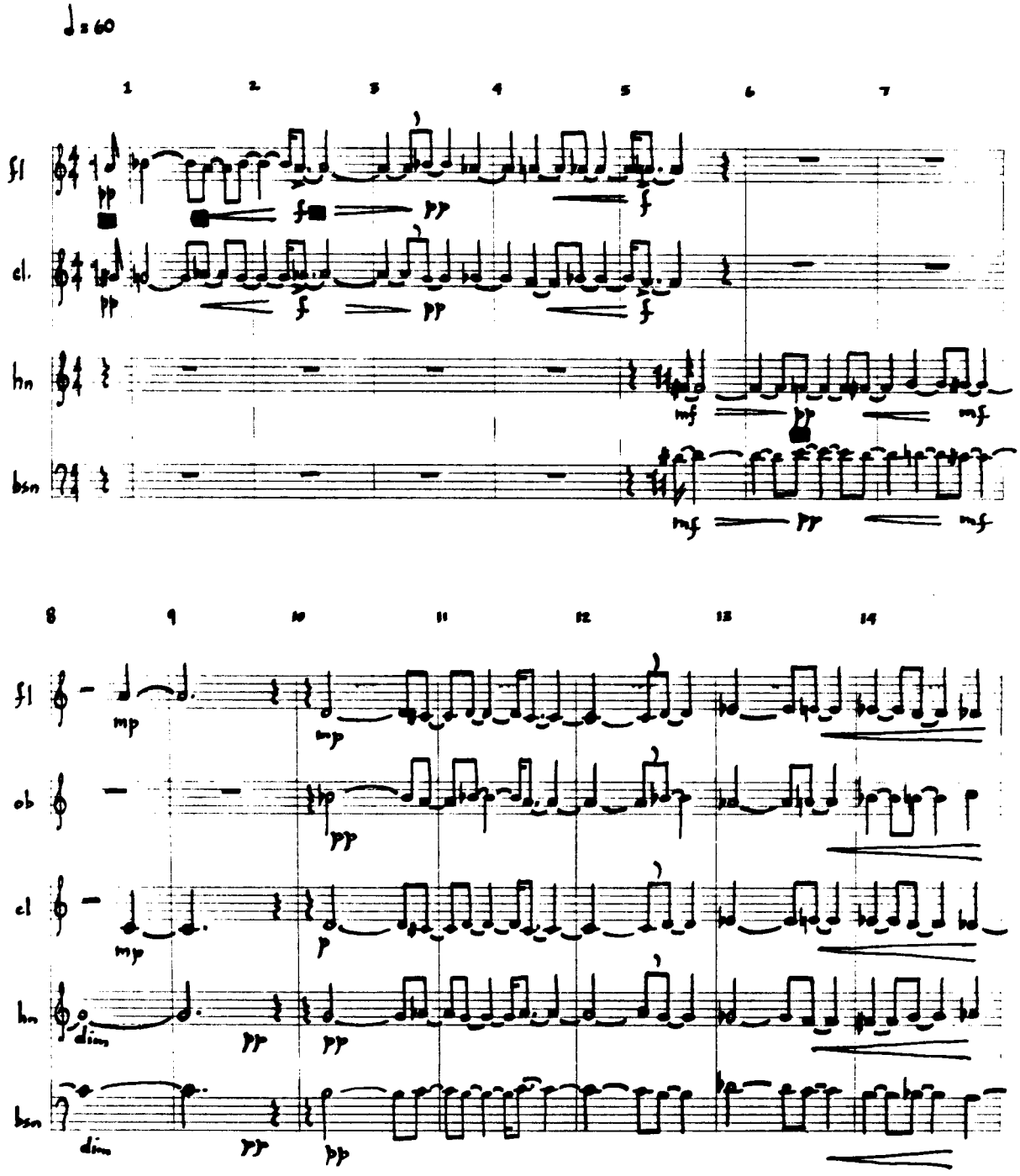

78
79
80
81
82
83
84
fl
ob
cl
hn
bsn
mf
p
cresc
mf
p
mf
simile
pp
pp
pp


85
86
87
88
89
90
91
fl
ob
cl
hn
bsn
mf
f
dim.
pp
simile
f
f

(III)

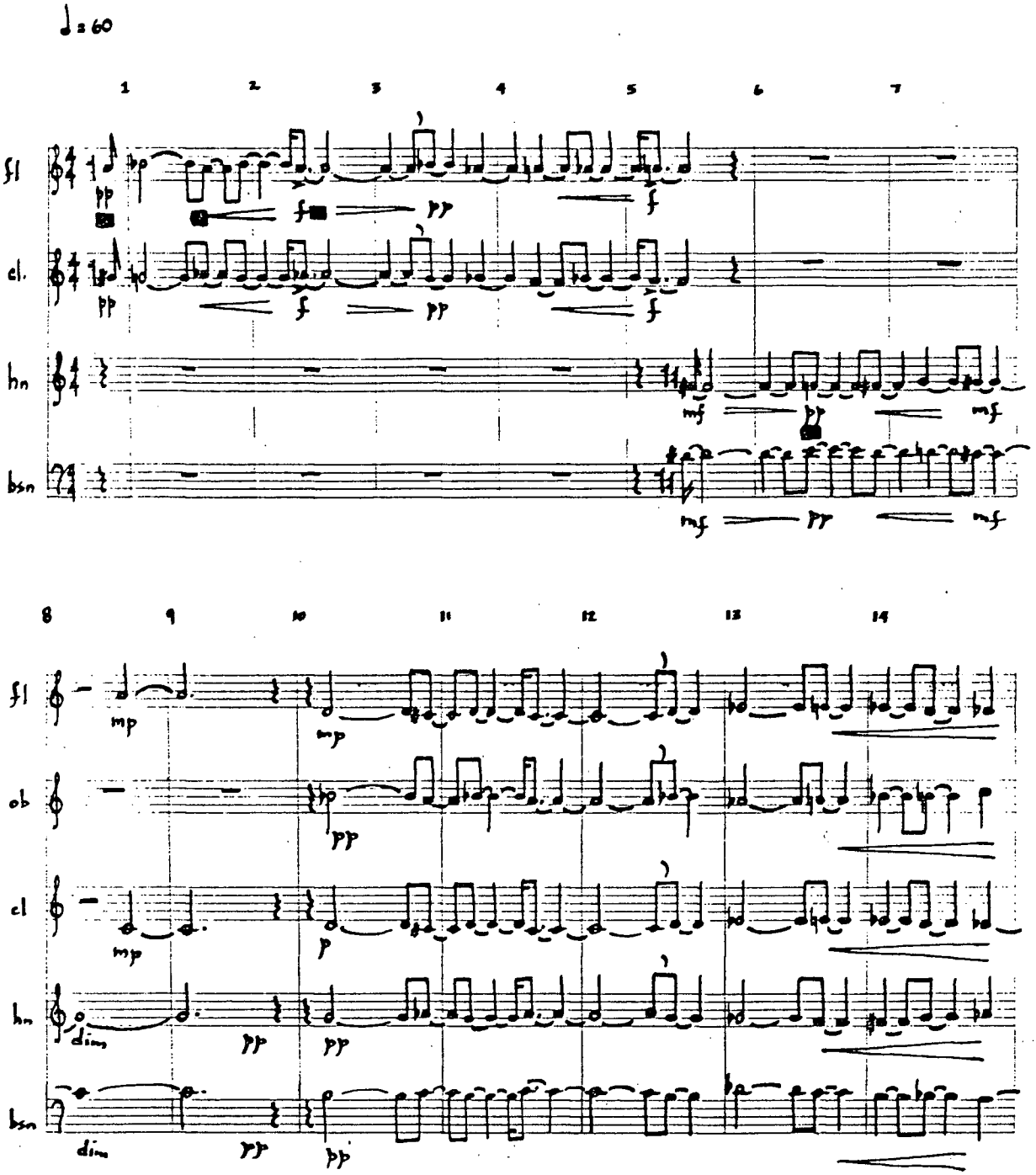

92
93
94
95
96
97
98
fl.
ob
cl.
hn
bsn
tr
dim. + increasingly legato to the trill
p
staccatissimo
sempre
99
100
101
102
103
mp
cresc.
f
pp
mf
ff

IV PATULLO



■ There are many spots where flute and clarinet, and/or, horn and bassoon are a semitone away from each other. At these points, there is a tendency for the instruments to drift towards a relative concord (unison or whole tone) This is to be avoided.

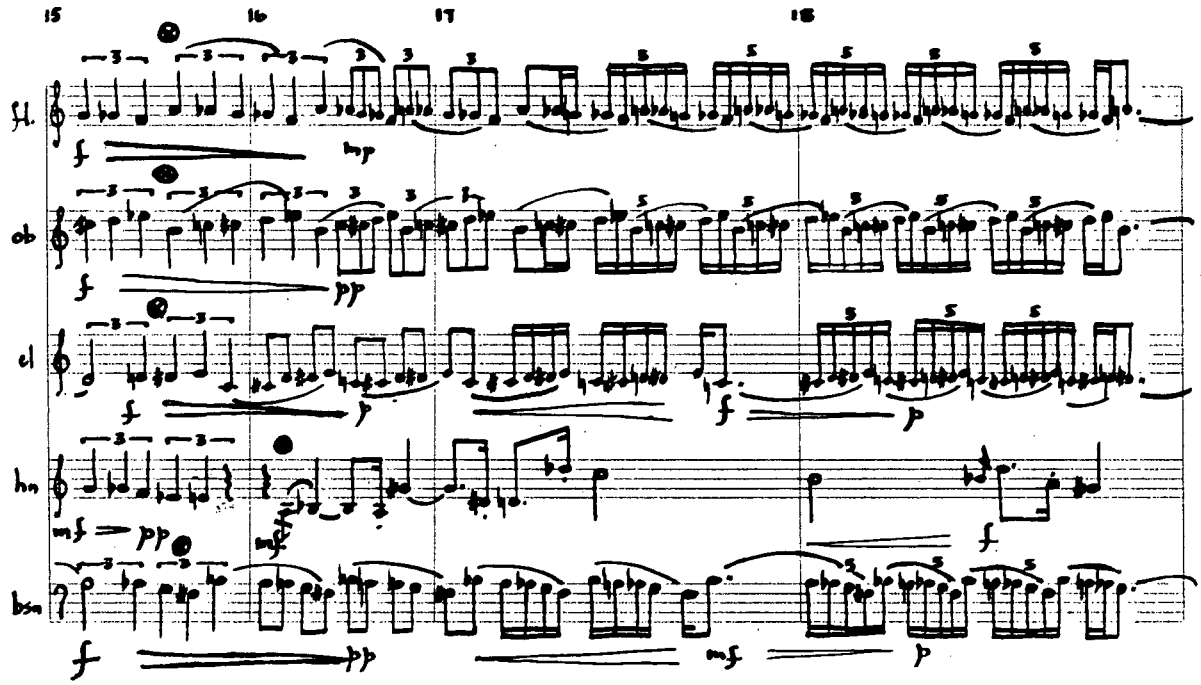
IV PATULLO

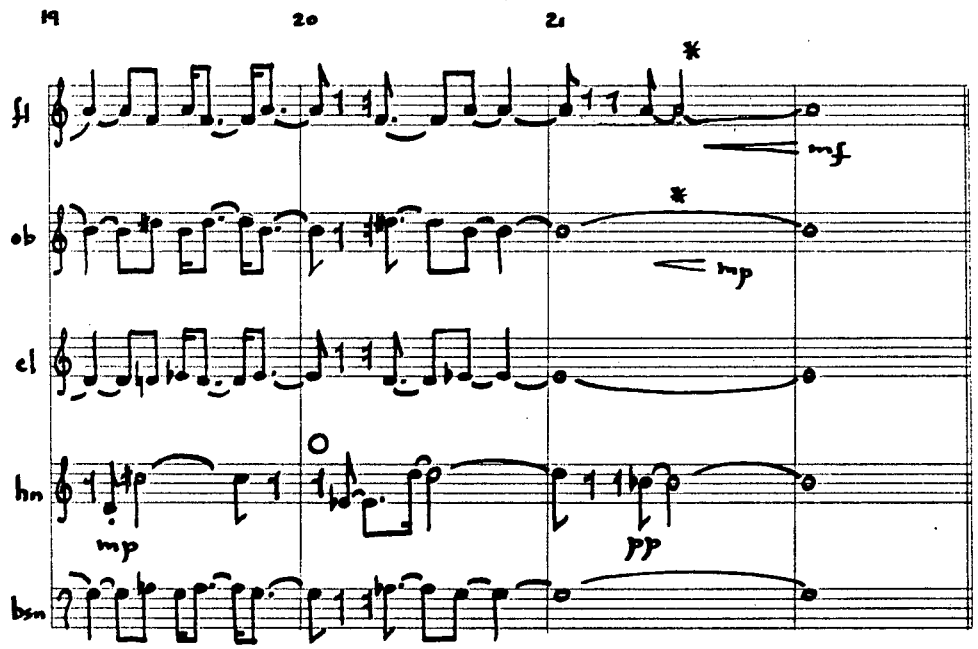


■ There are many spots where flute and clarinet, and/or, horn and bassoon are a semitone away from each other. At these points, there is a tendency for the instruments to drift towards a relative concord (unison or whole tone) This is to be avoided.

– 15 –

(IV)



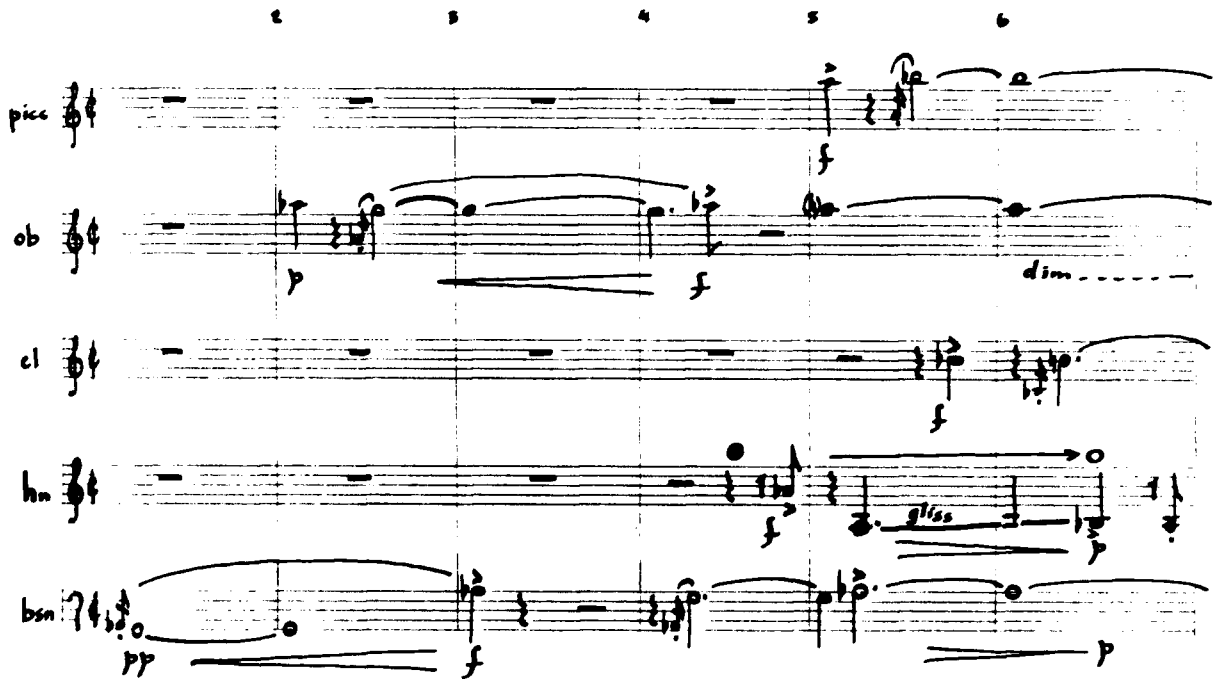


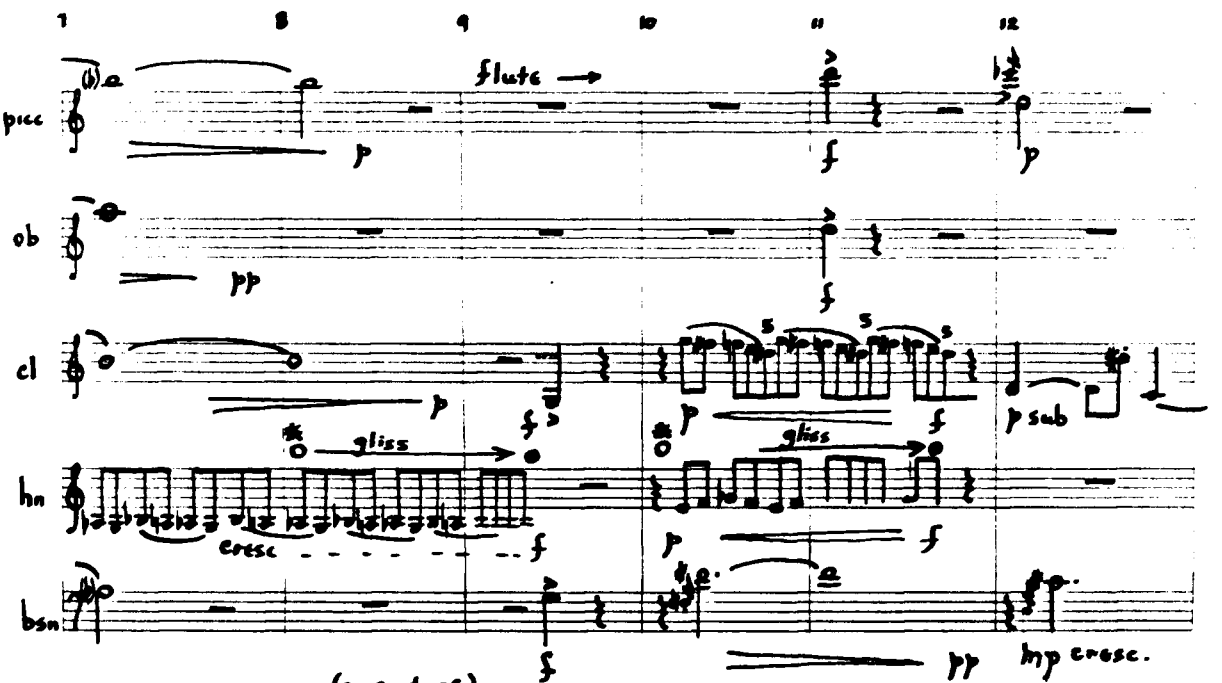
⊗ tongue only first note of each group

✱ Dynamics up, to create (strengthen) the semitone 'beats'

V UNISON

♩= 84



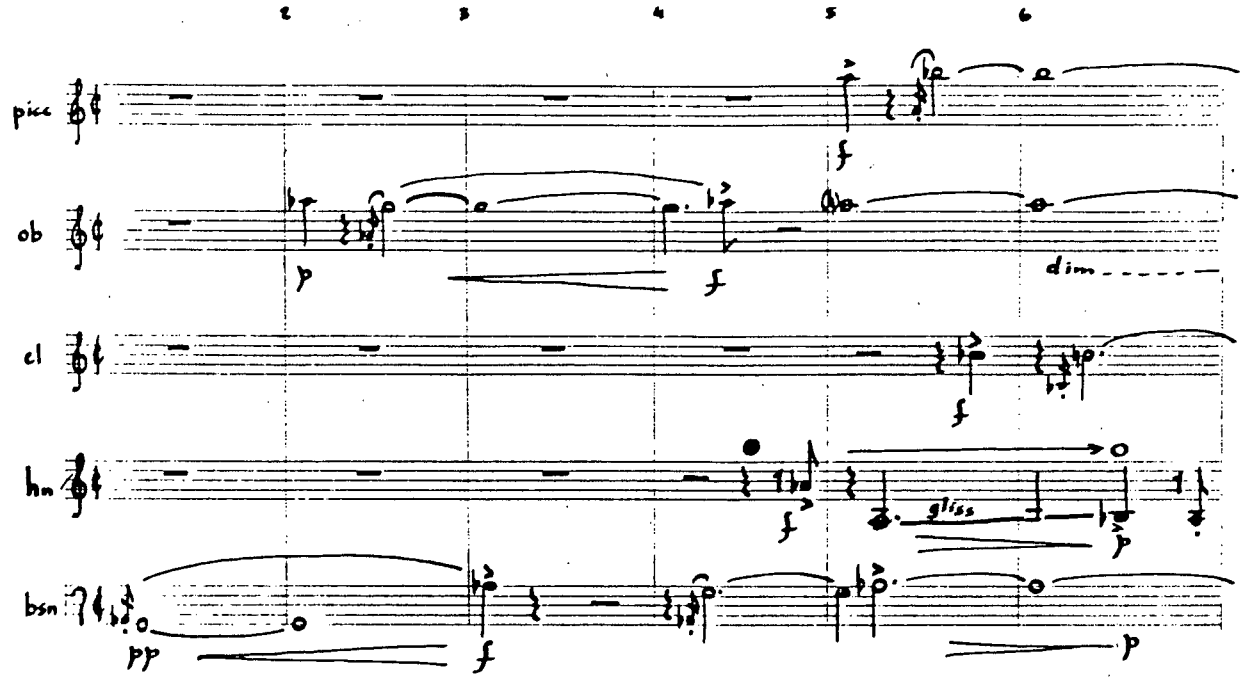


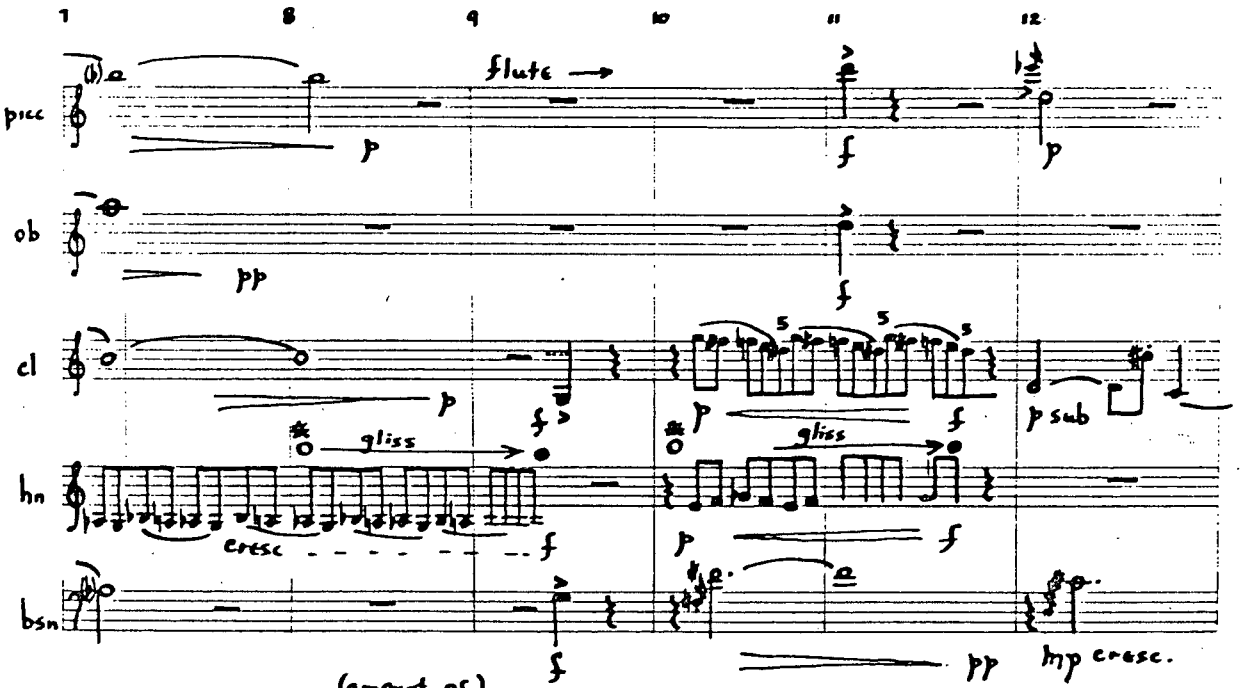
(amount of)

* in both cases, V pitch change is not as important as timbral change, with the effect of pitch change.

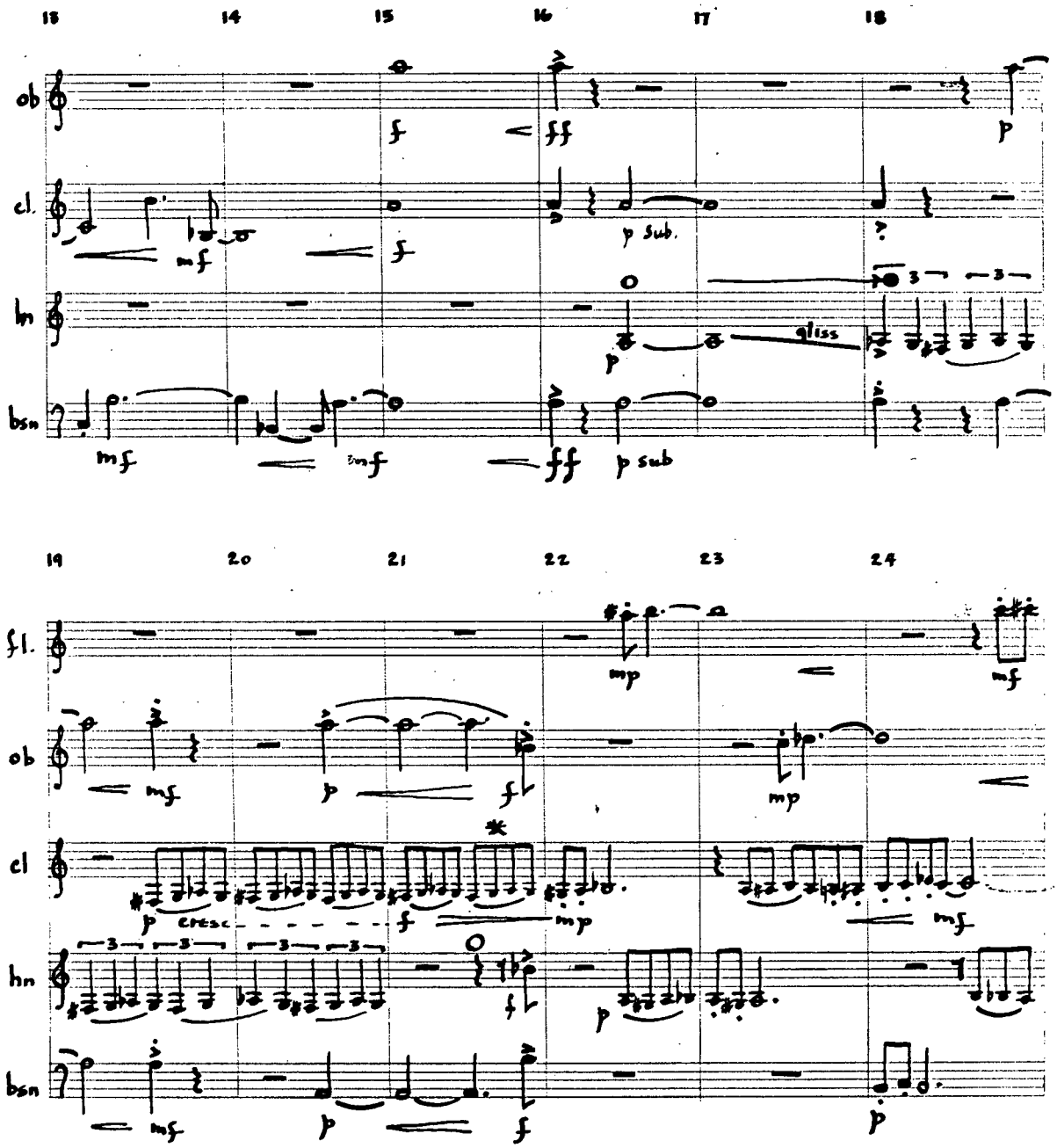
V UNISON

♩= 84



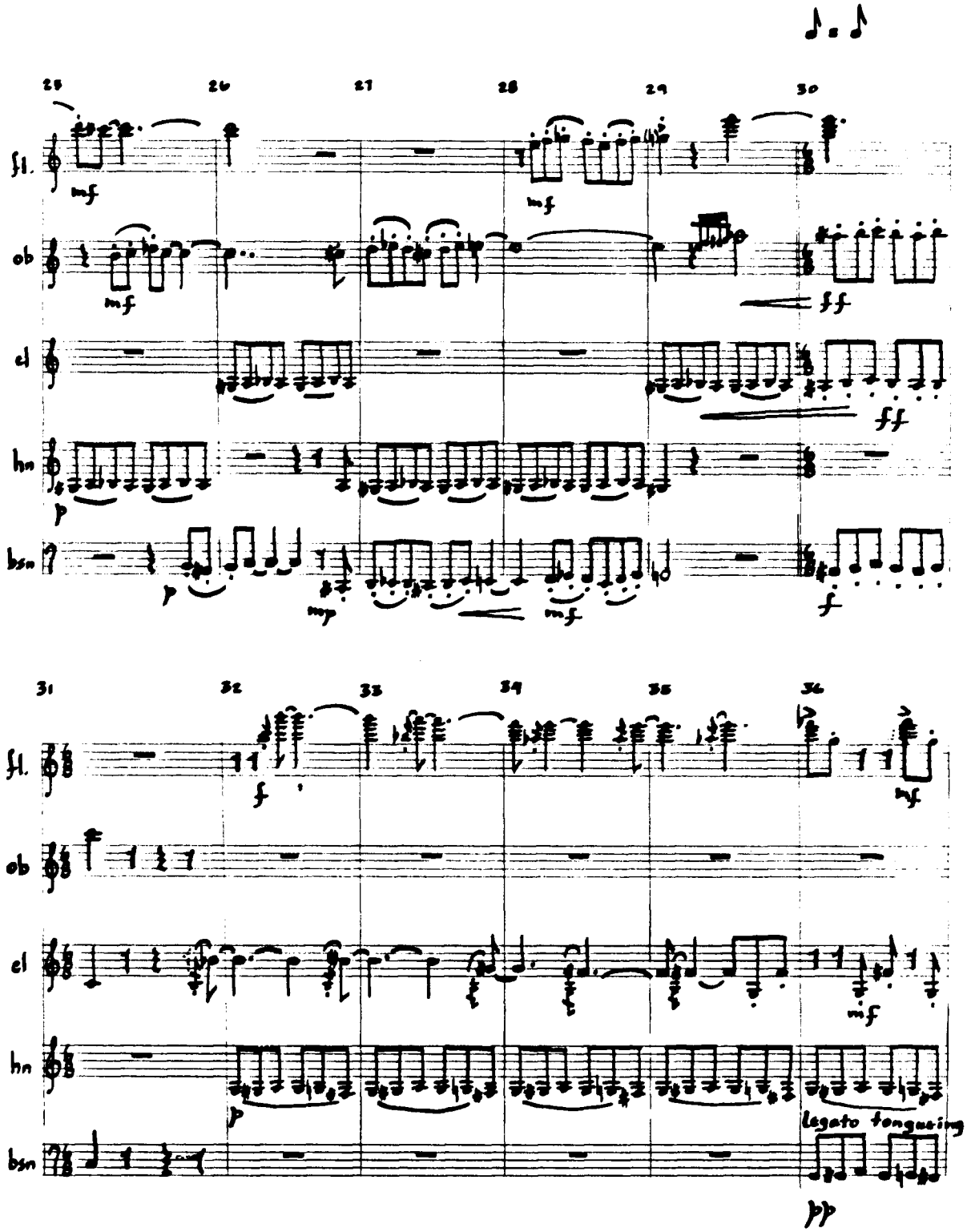


(amount of)
* In both cases, V pitch change is not as important as timbral change, with the effect of pitch change.

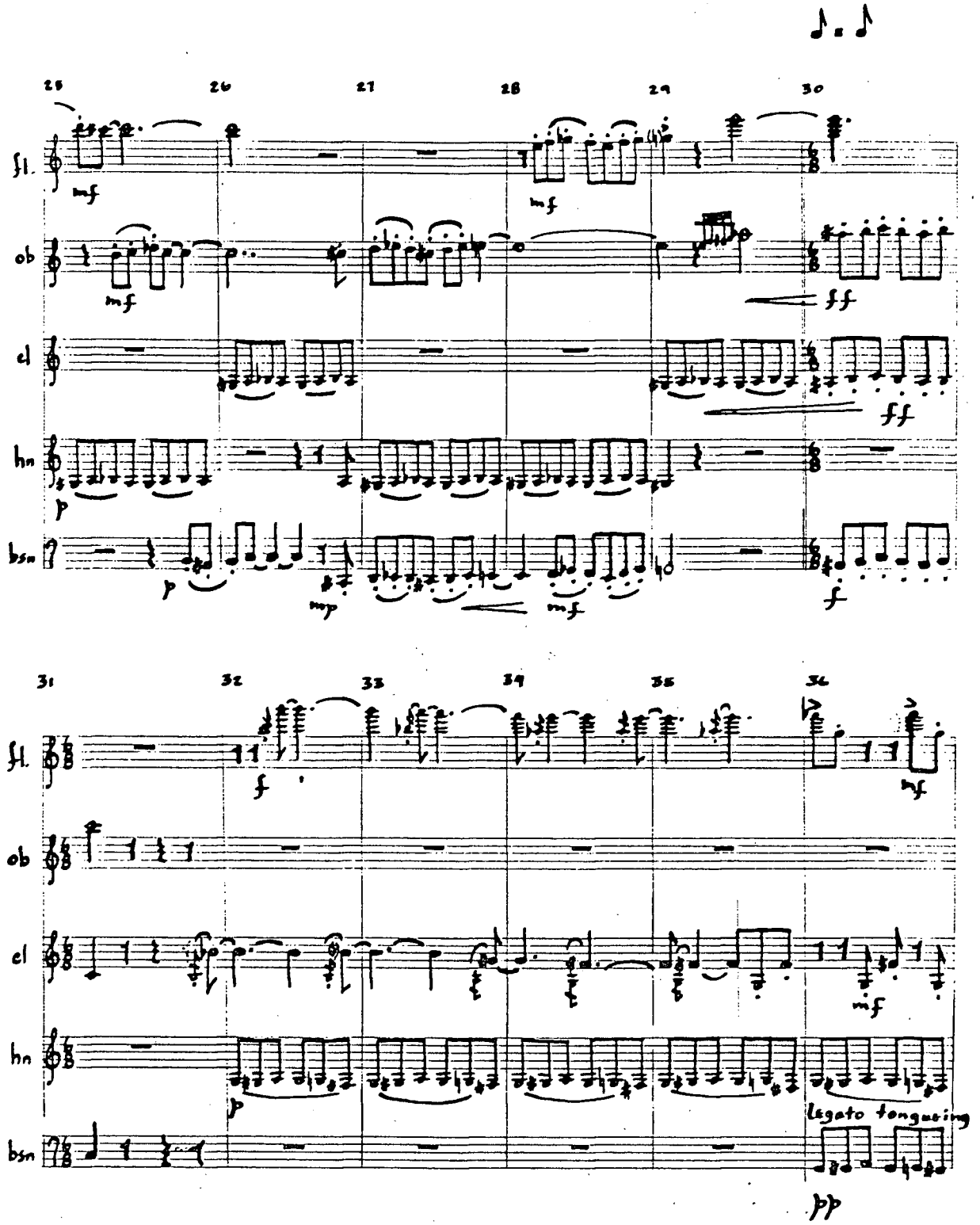


* The difference in legato and staccato playing is to be exaggerated.

(V)

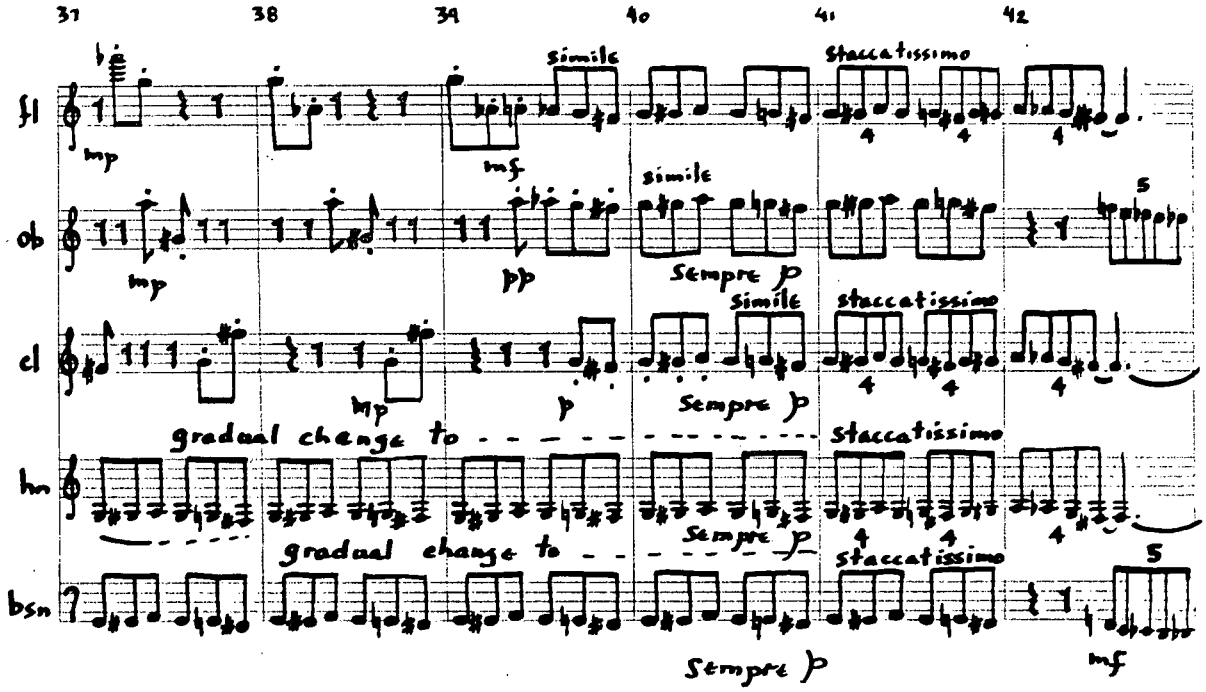

25
26
27
28
29
30
fl.
ob
cl
hn
bsn
mf
ff
p
mp
f
31
32
33
34
35
36
legato tongueing

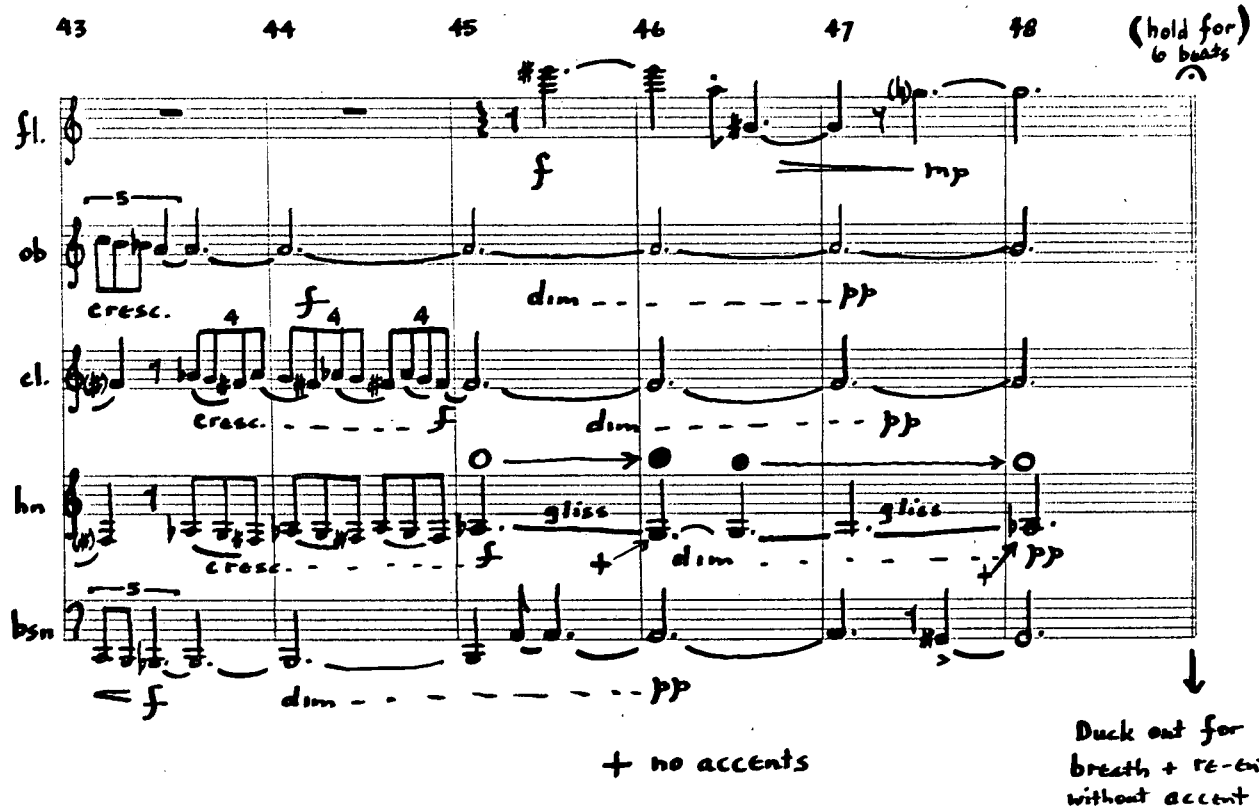
(V)


♩. ♪
25
26
27
28
29
30
fl.
ob
cl
hn
bsn
mf
mf
mf
ff
ff
p
p
mp
mf
f
31
32
33
34
35
36
fl.
ob
cl
hn
bsn
f
mf
mf
p
legato tonguing
pp

-19-

(V)


37
38
39
40
41
42
fl
ob
cl
hn
bsn
mp
mf
p
pp
simile
staccatissimo
Sempre p
gradual change to
5
4


43
44
45
46
47
48
(hold for 6 beats)
fl.
ob
cl.
hn
bsn
f
mp
pp
cresc.
dim
gliss
+
5
4
Duck out for breath + re-enter without accent
+ no accents

Part Three

YAROSLAVNA'S LAMENT, for
contralto and piano
1978

© Harry Kirschner, 1978

THE TEXT

From "Medieval Russia's Epic, Chronicles, and Tales", by Serge A. Zenkovsky, translated by Serge A. Zenkovsky. Copyright, (c), 1963 by Serge A. Zenkovsky. By permission of the publisher, E.P. Dutton.

SPECIAL PERFORMANCE REQUIREMENT FOR SOLOIST

The soloist is to alter her tone quality between pure (●), and breathy (○), as indicated above her staff. (See first entrance for an example.)

○ Should communicate as dreamy, weak, withdrawn.
● Should communicate as a strong emotional presence.

These effects are, of course, tempered by the dynamic marking at any given time.

H.K.

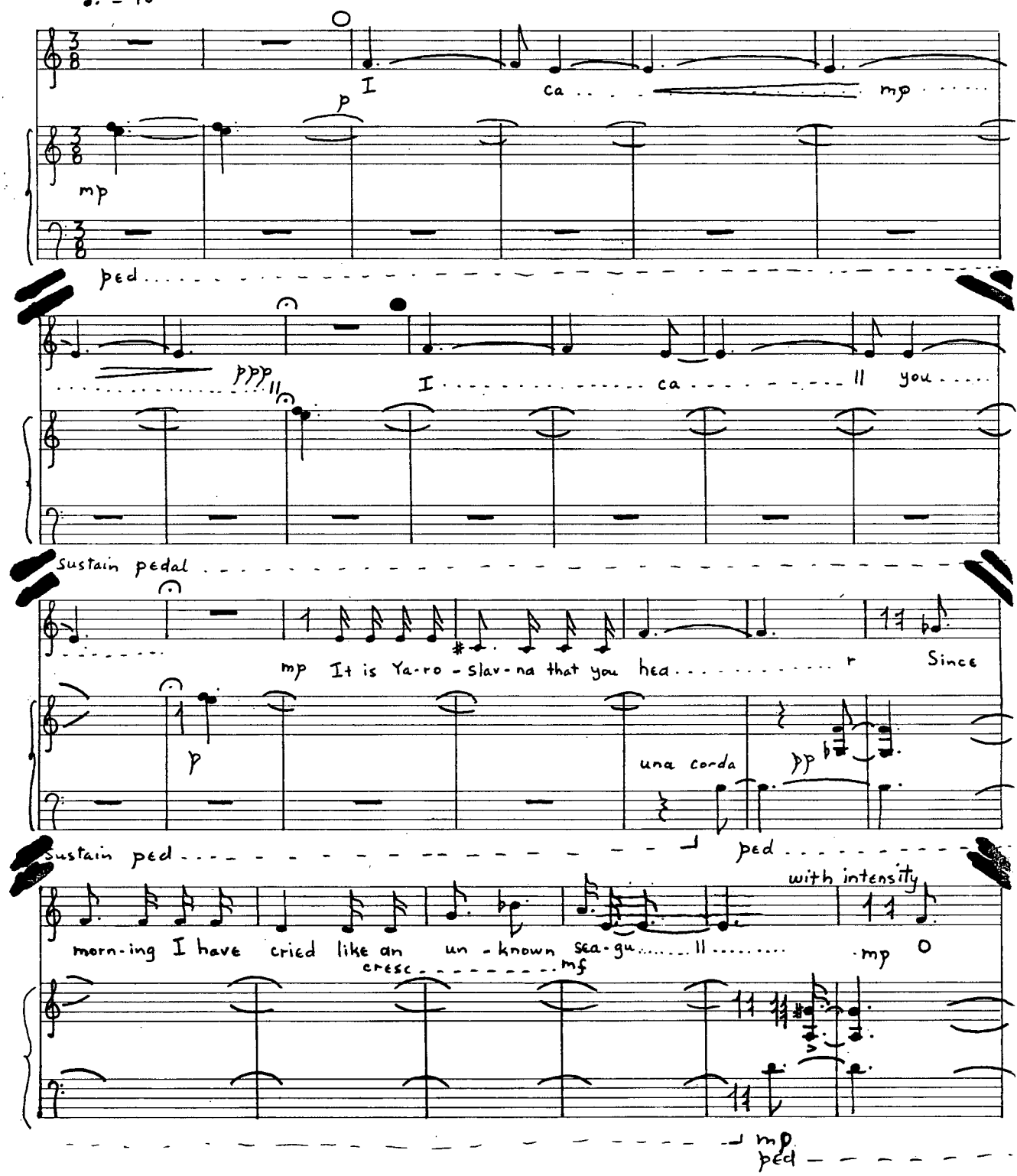
Written for
Jennifer Jestley

Yaroslavna's Lament
for
Contralto and Piano

Music: Harry Kirschne

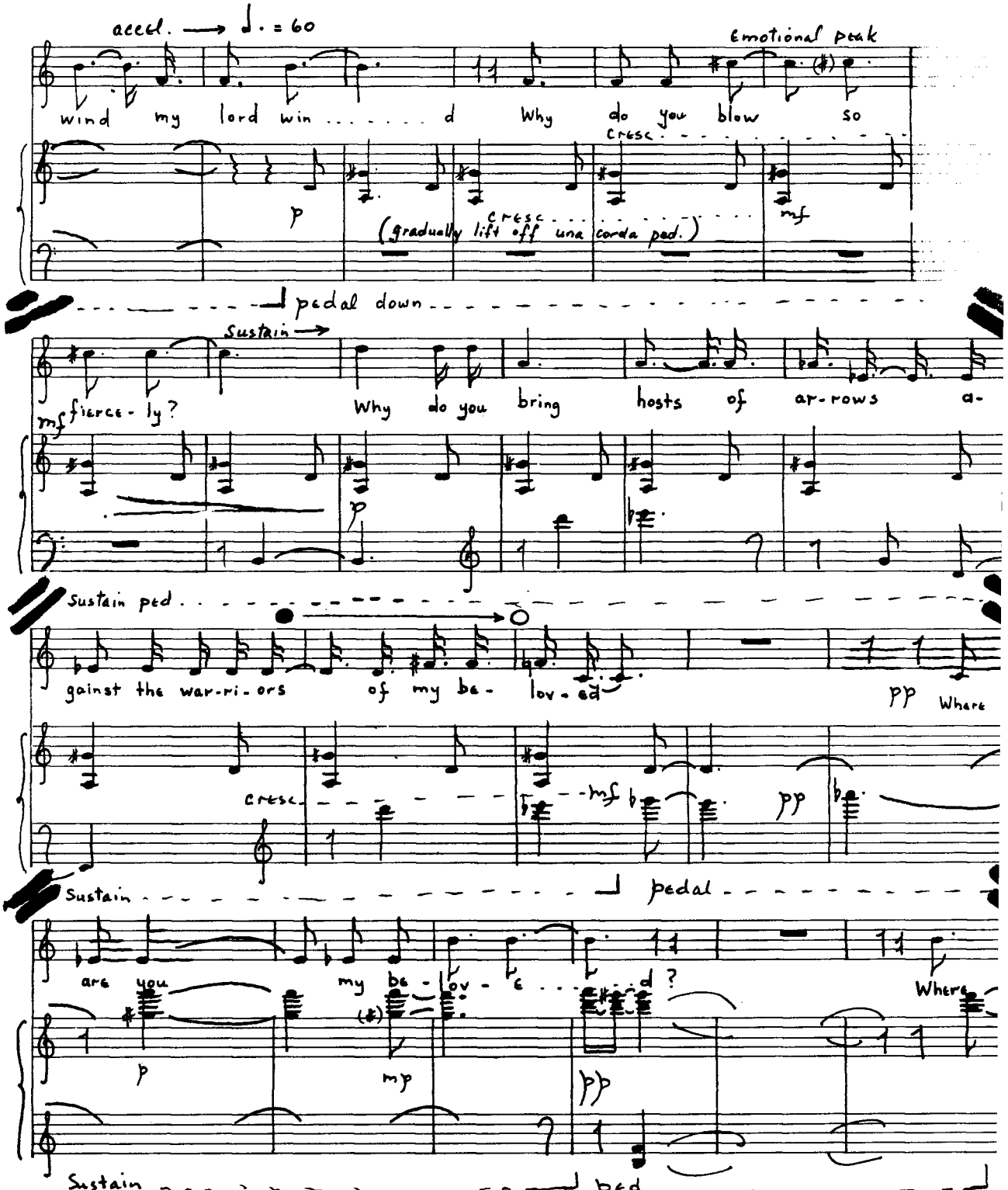
1978
revised 1979

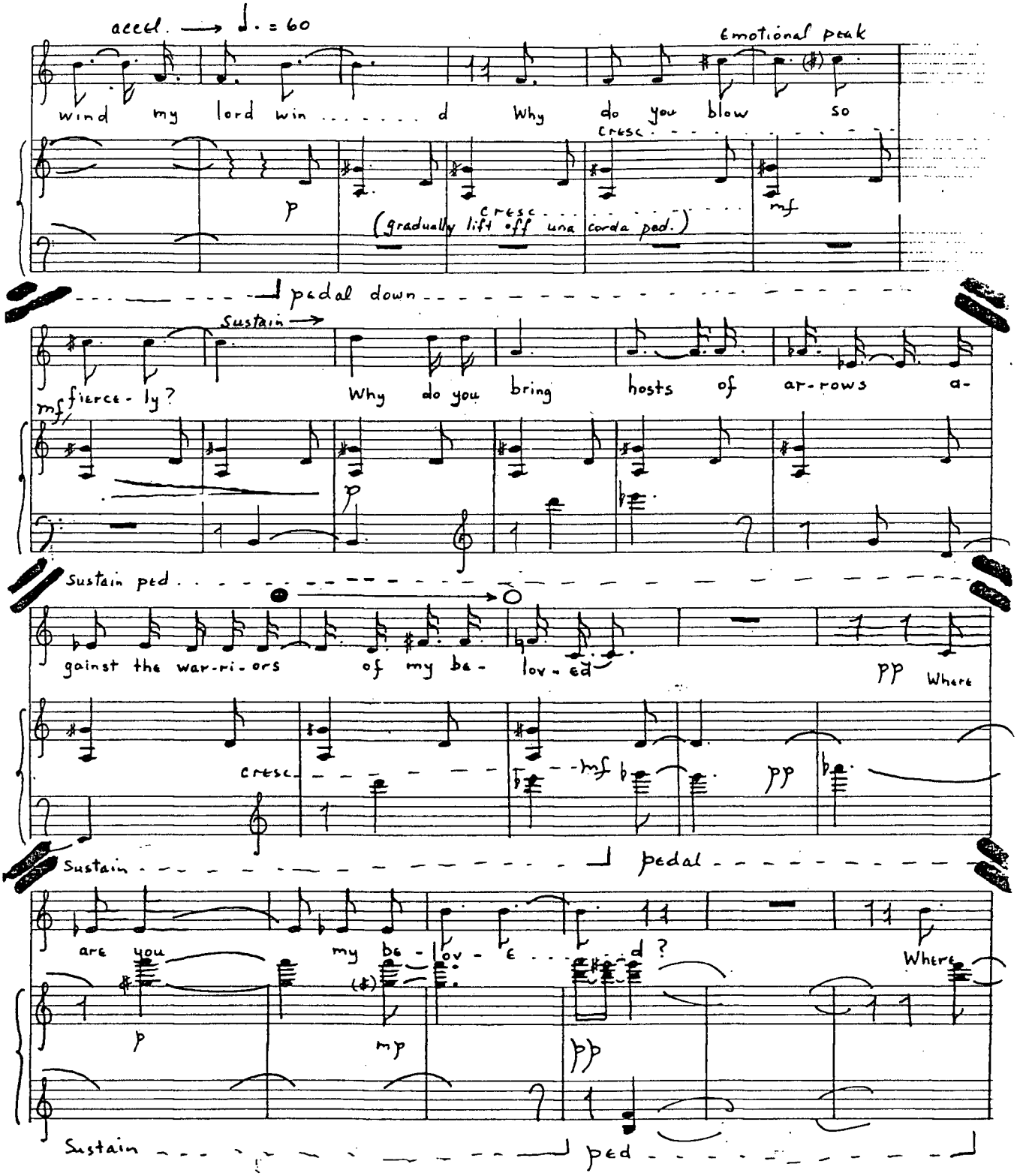
♩. = 40

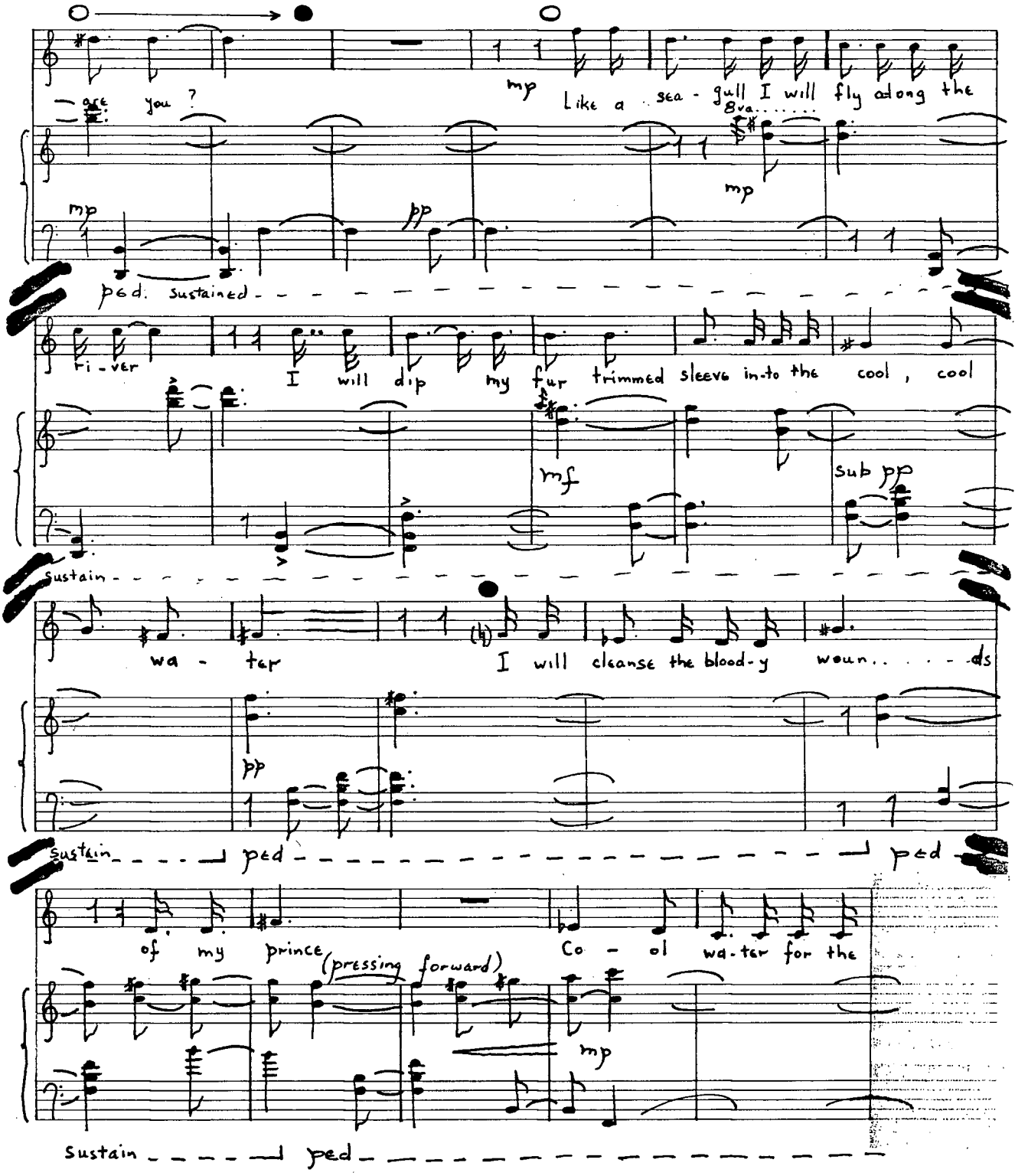


Conservatory Brand

THE FREDERICK HARRIS MUSIC CO. LIMITED.
OAKVILLE, CANADA


accel. → ♩. = 60
Emotional peak
wind my lord win . . . . . d Why do you blow so
cresc
p
cresc
(gradually lift off una corda ped.)
mf
pedal down
Sustain →
mf fierce - ly?
Why do you bring hosts of ar - rows a -
p
Sustain ped
gainst the war - ri - ors of my be - lov - ed
pp Where
cresc
mf
pp
Sustain
pedal
are you my be - lov - e . . . d ?
Where
p
mp
pp
Sustain
ped


accel. → ♩. = 60
emotional peak
wind my lord win . . . . . d Why do you blow so
cresc.
p
cresc.
(gradually lift off una corda ped.)
mf
pedal down
Sustain →
mf fierce - ly? Why do you bring hosts of ar - rows a -
p
Sustain ped
gainst the war - ri - ors of my be - lov - ed
pp Where
cresc.
mf
pp
Sustain
pedal
are you my be - lov - e . . . d ?
Where
p
mp
pp
Sustain
ped


are you ?
mp
Like a sea - gull I will fly along the
8va
mp
mp
pp
ped. sustained
ri - ver
I will dip my fur trimmed sleeve in-to the cool , cool
mf
sub pp
sustain
wa - ter
I will cleanse the blood-y woun.. ds
pp
sustain ped ped
of my prince
(pressing forward)
Co - ol wa-ter for the
mp
sustain ped

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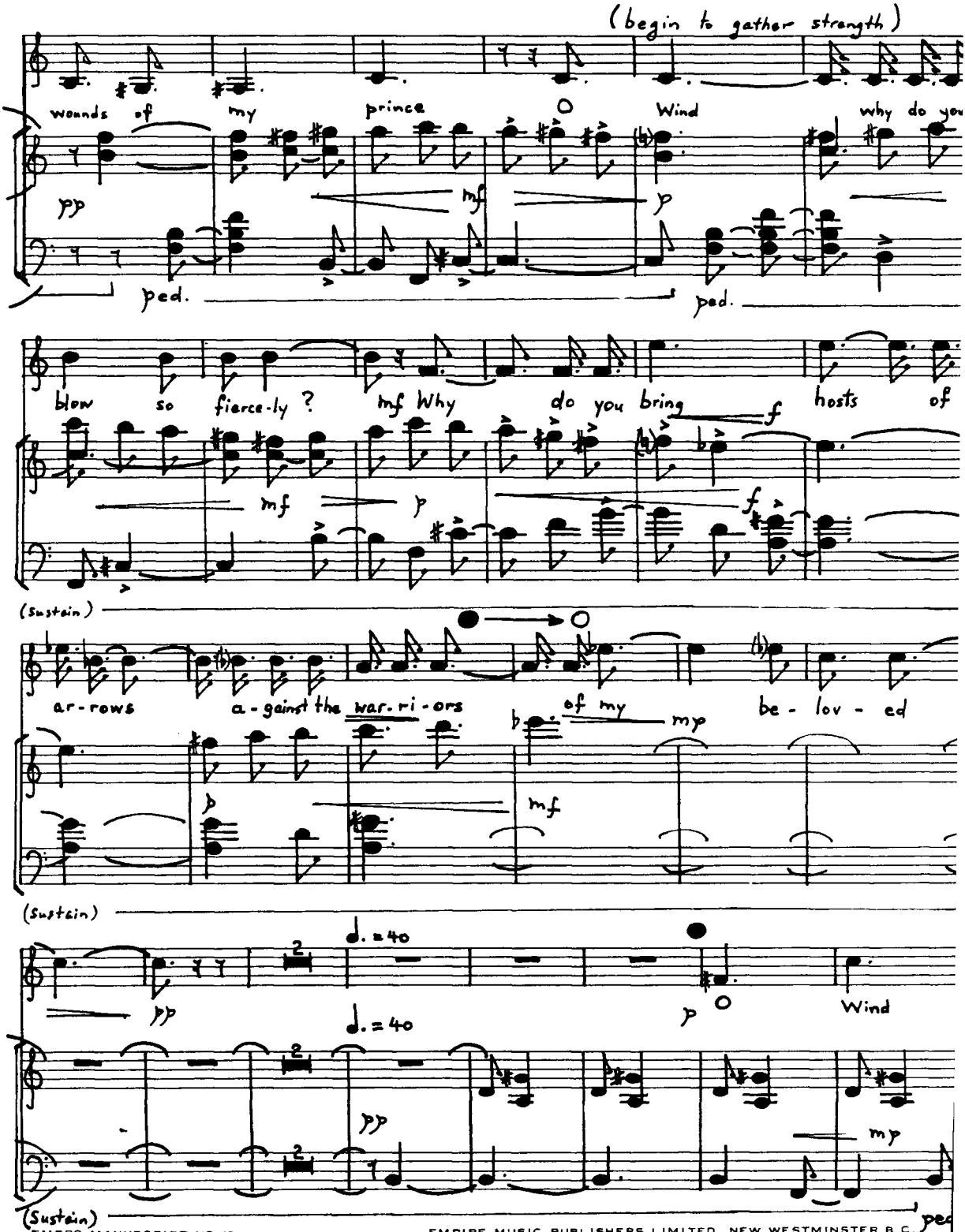
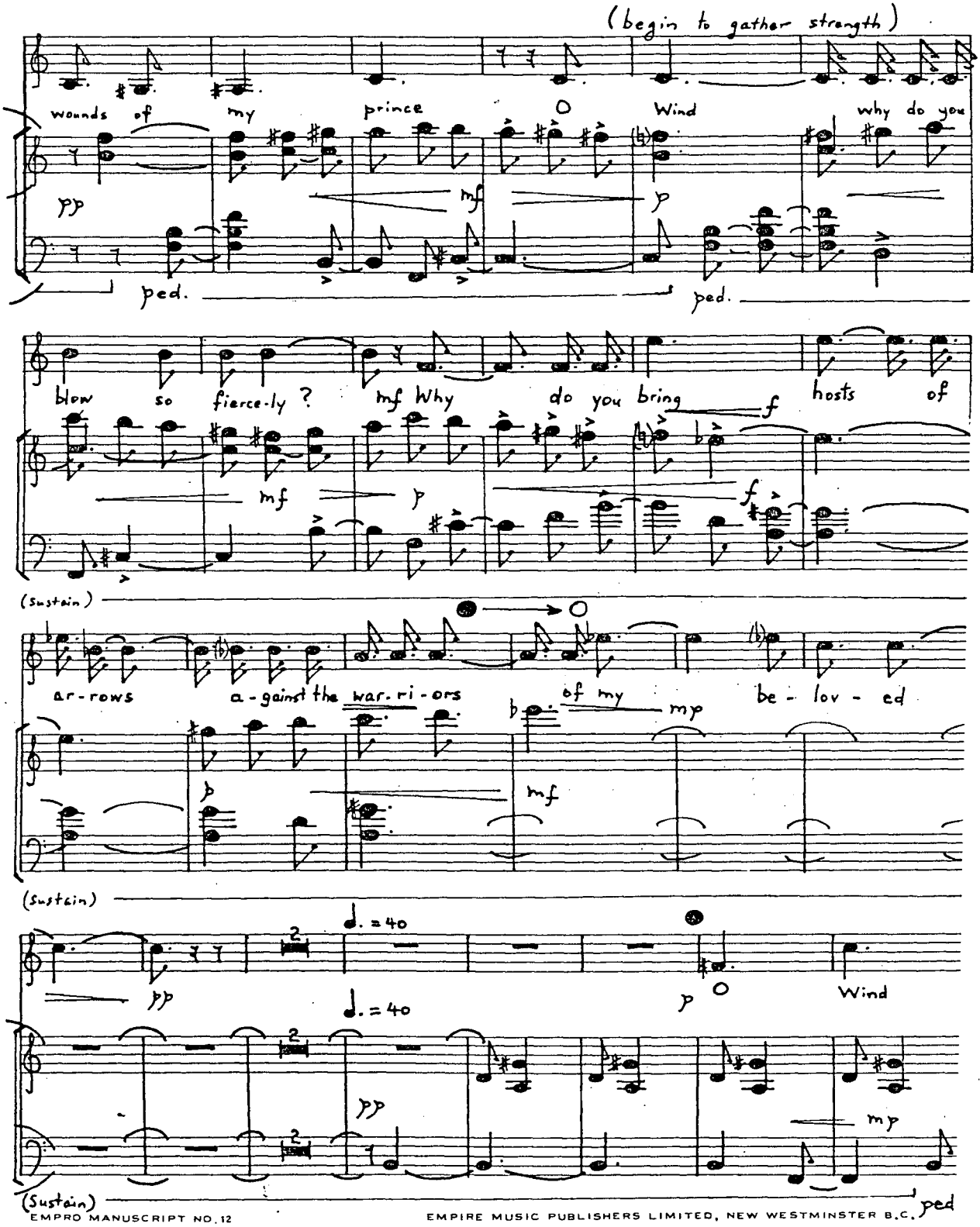
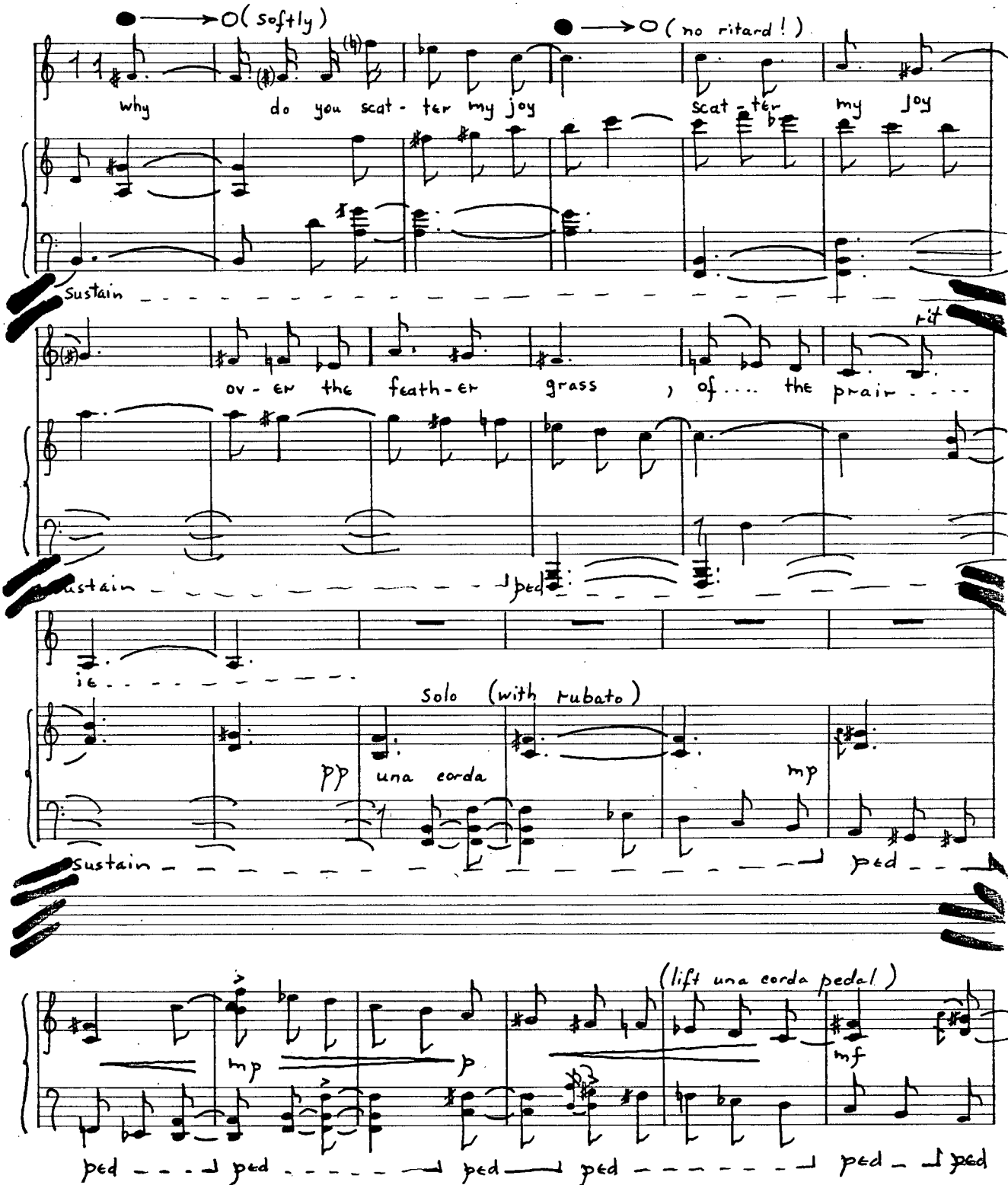


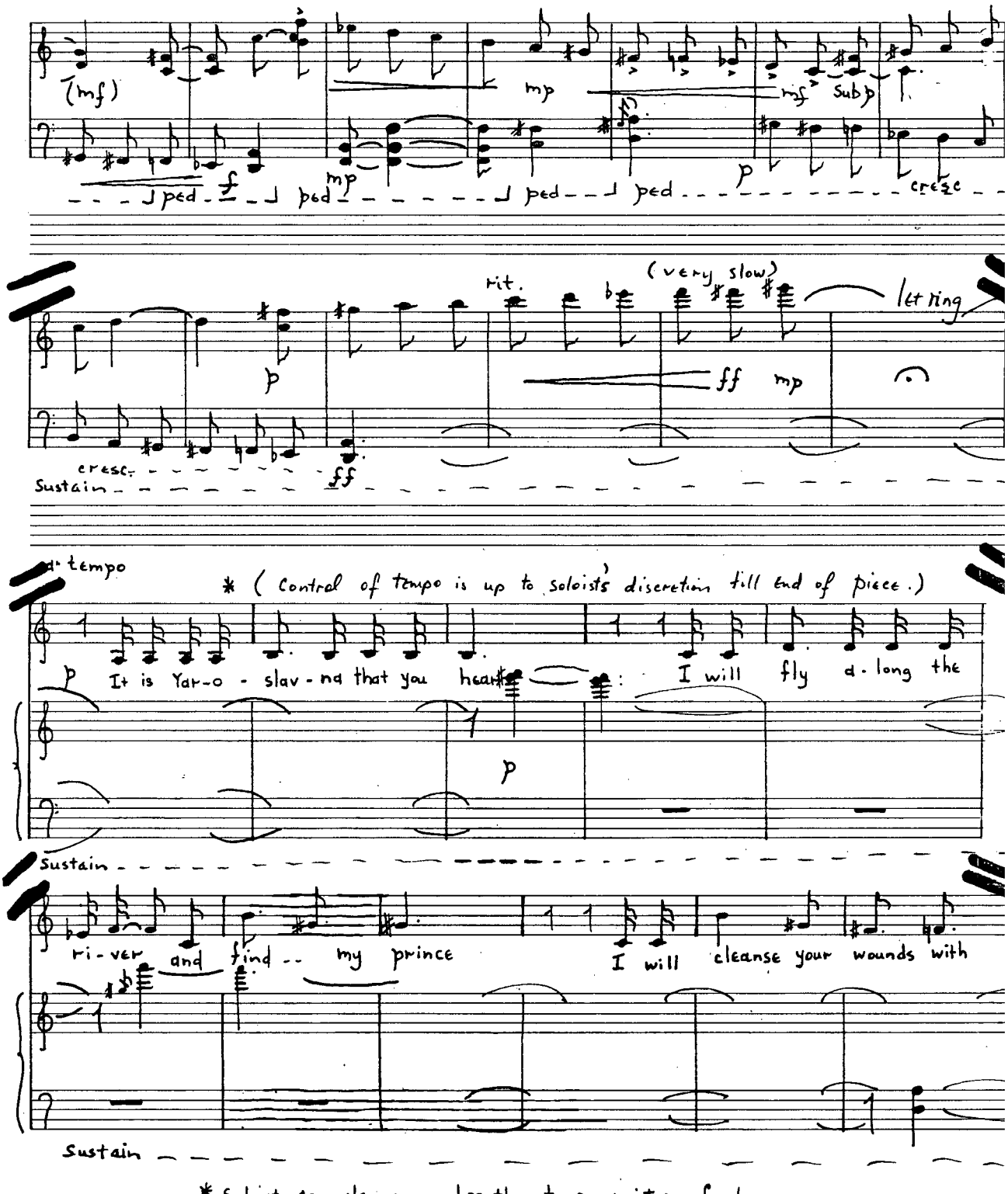
EMPIRE MUSIC PUBLISHERS LIMITED, NEW WESTMINSTER B.C.



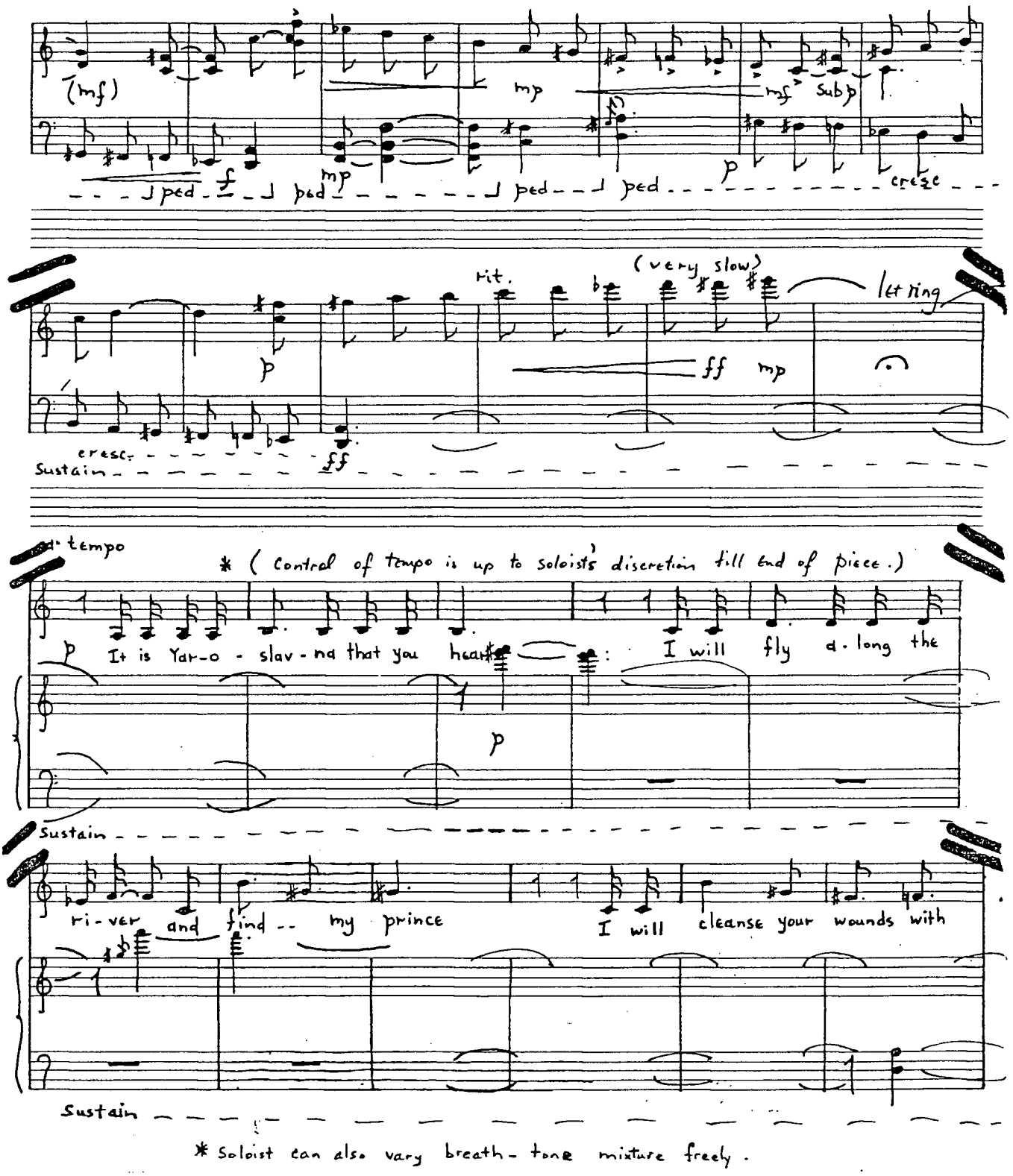
EMPIRE MUSIC PUBLISHERS LIMITED, NEW WESTMINSTER B.C.



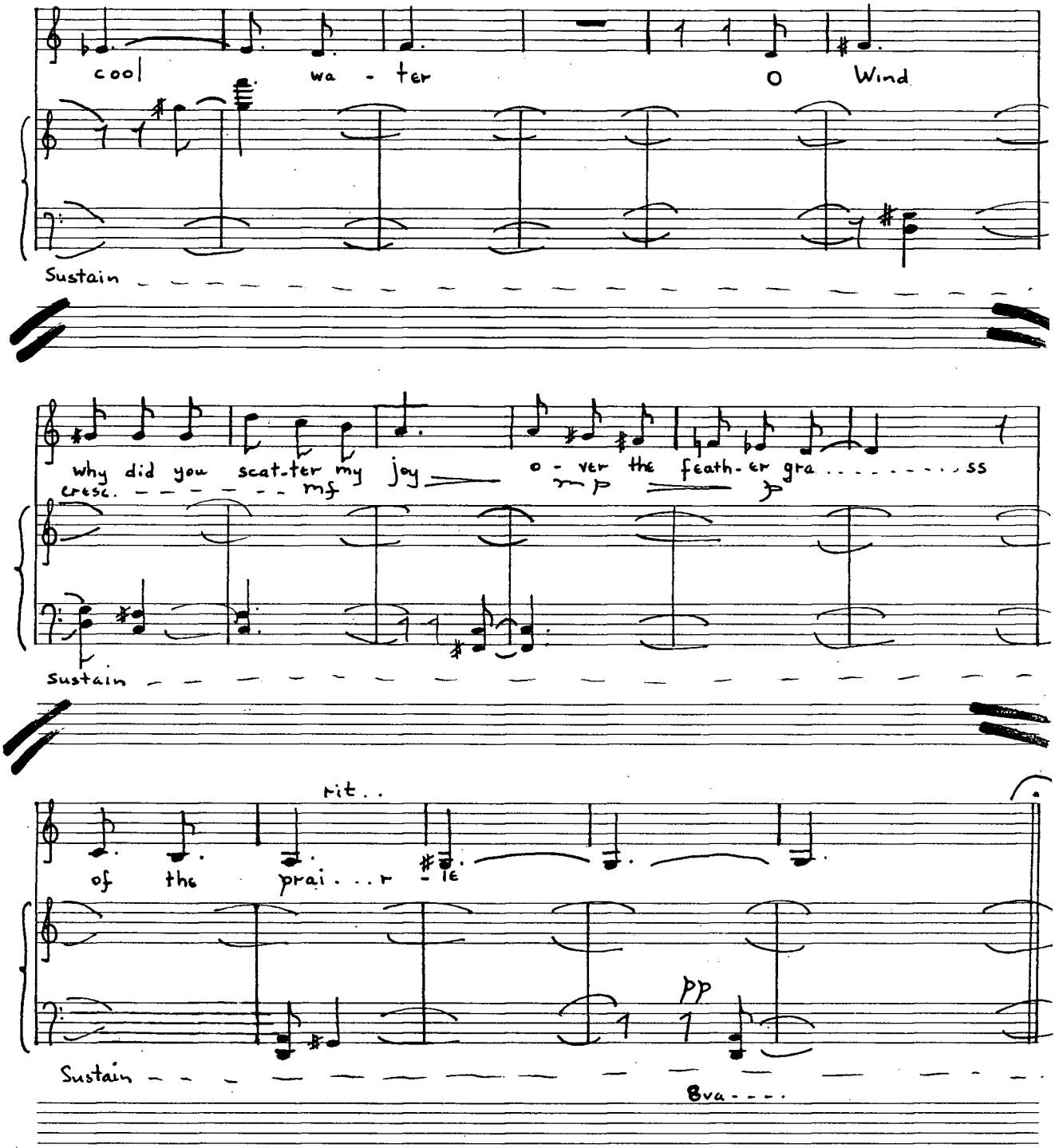
THE FREDERICK HARRIS MUSIC CO. LIMITED.
OAKVILLE, CANADA



* Soloist can also vary breath - tone mixture freely.



* Soloist can also vary breath - tone mixture freely.



for piano only → 𝄐 Wait until last vibration dies. If more than 5-8 sec., discreetly lift foot off pedal.

Part Four

SONGS of MOURNING
for twelve-voice choir
(a capella)
1978

1) RINGING BELL

2) FLAMETIP

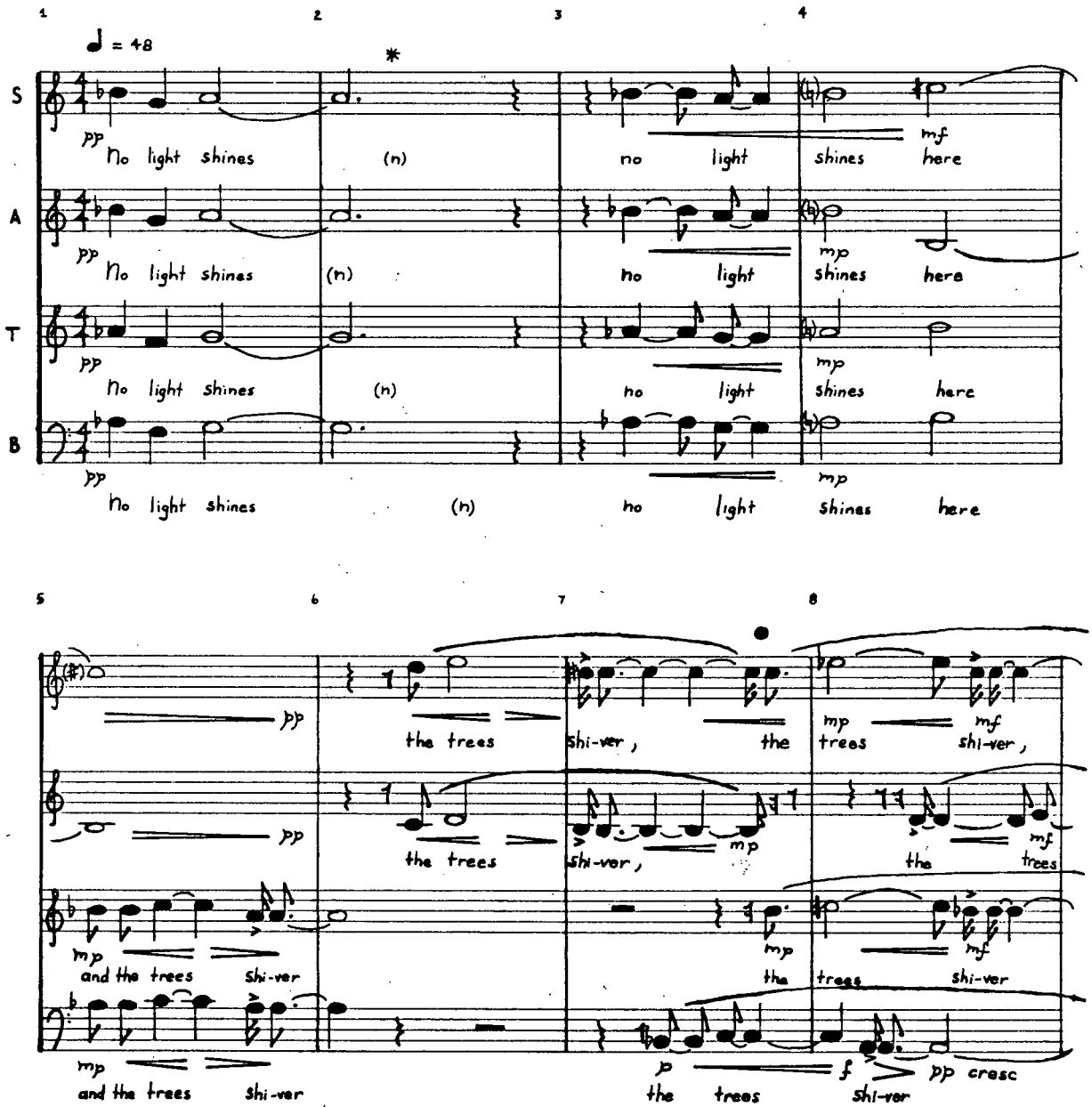
music © Harry Kirschner

SONGS of MOURNING

Harry Kirschner
1978

(1) RINGING BELL

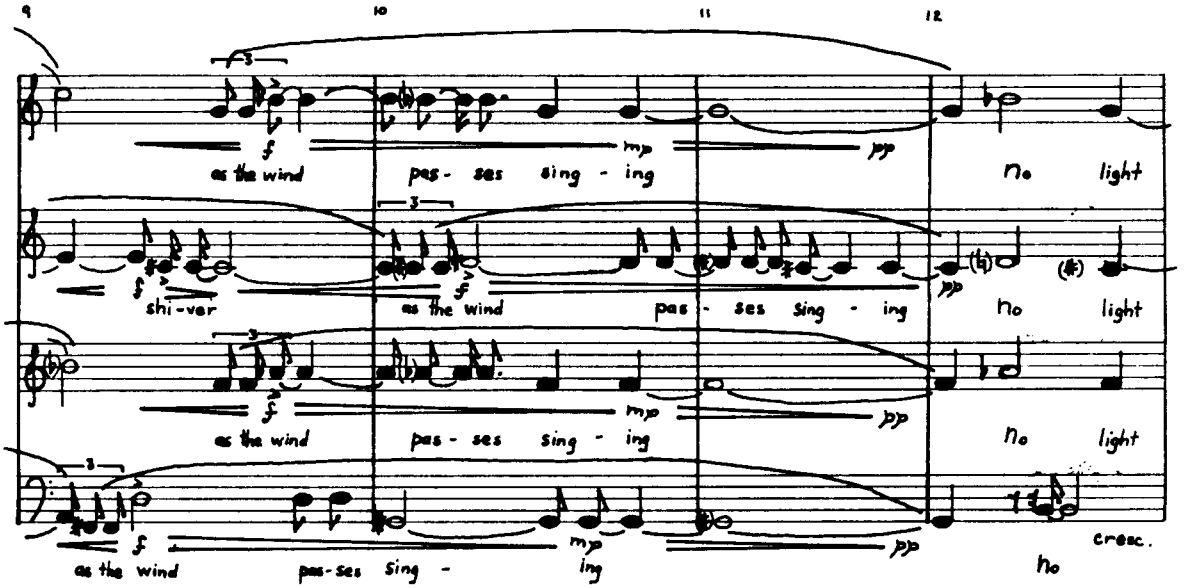
Original Text: "Son de cloche", P. Reverdy
trans: by K. Rexroth

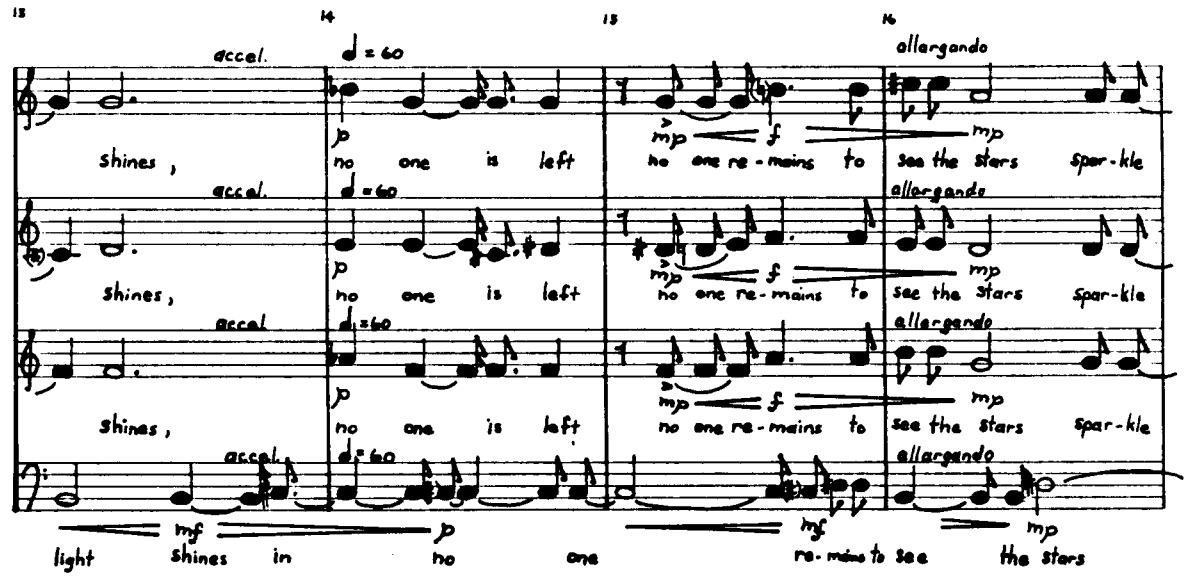


* (n) indicates approximate time when each singer should close the word 'shines' to the 'n'. A randomness is here preferred.

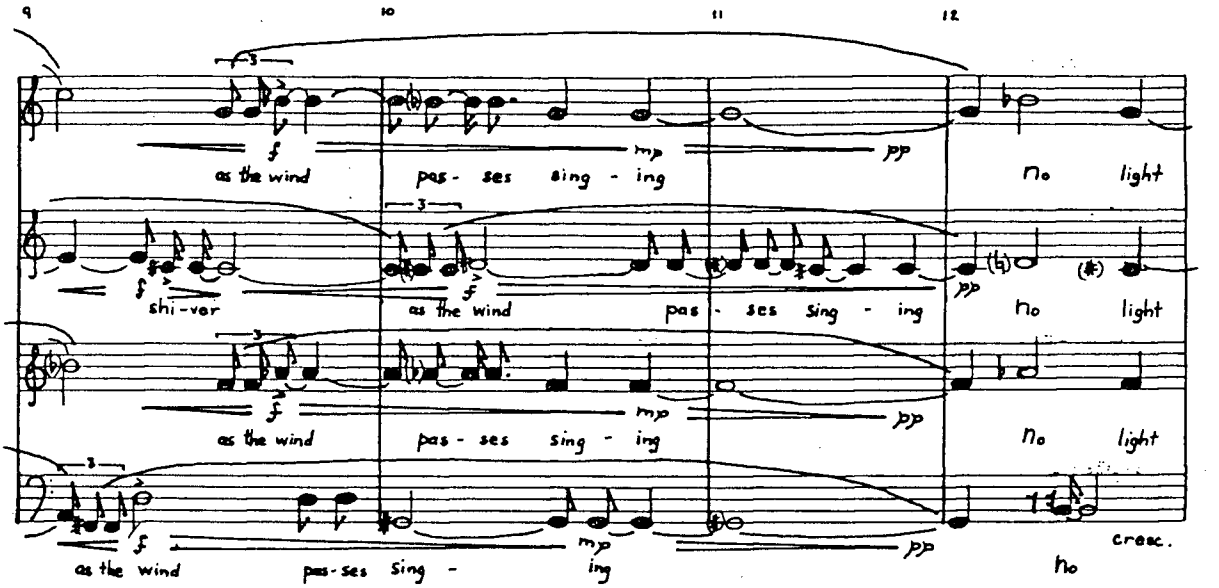
● breath at phrase endings but sustain dynamic change through the breath.

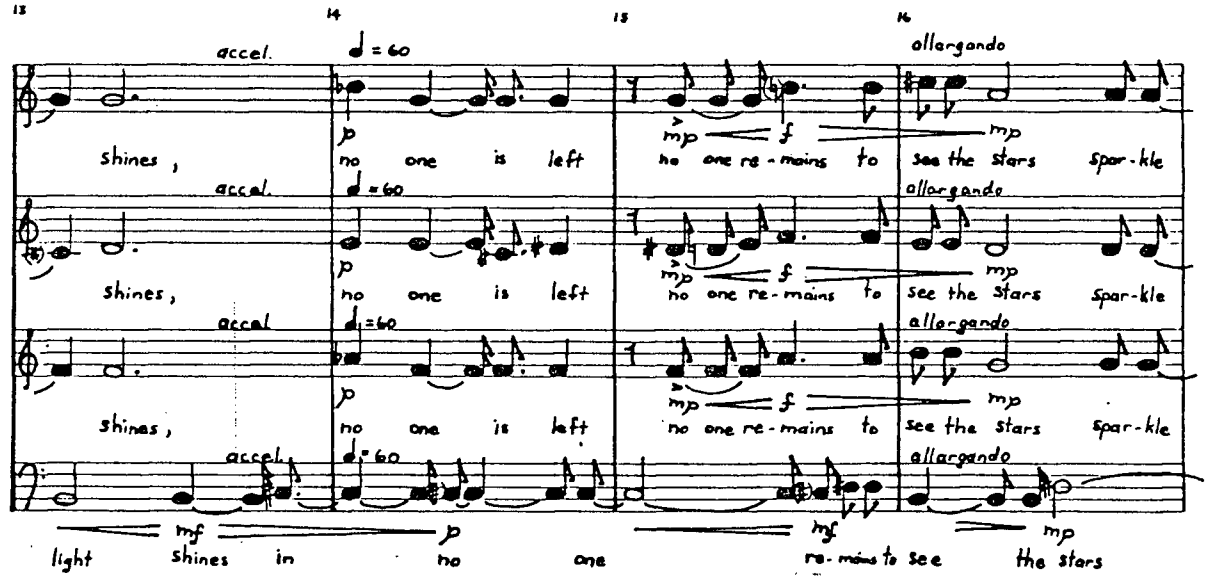
2


9
10
11
12
as the wind
pas- ses sing - ing
No light
shi-ver
as the wind
pas - ses sing - ing
No light
as the wind
pas-ses sing -
ing
No
cresc.

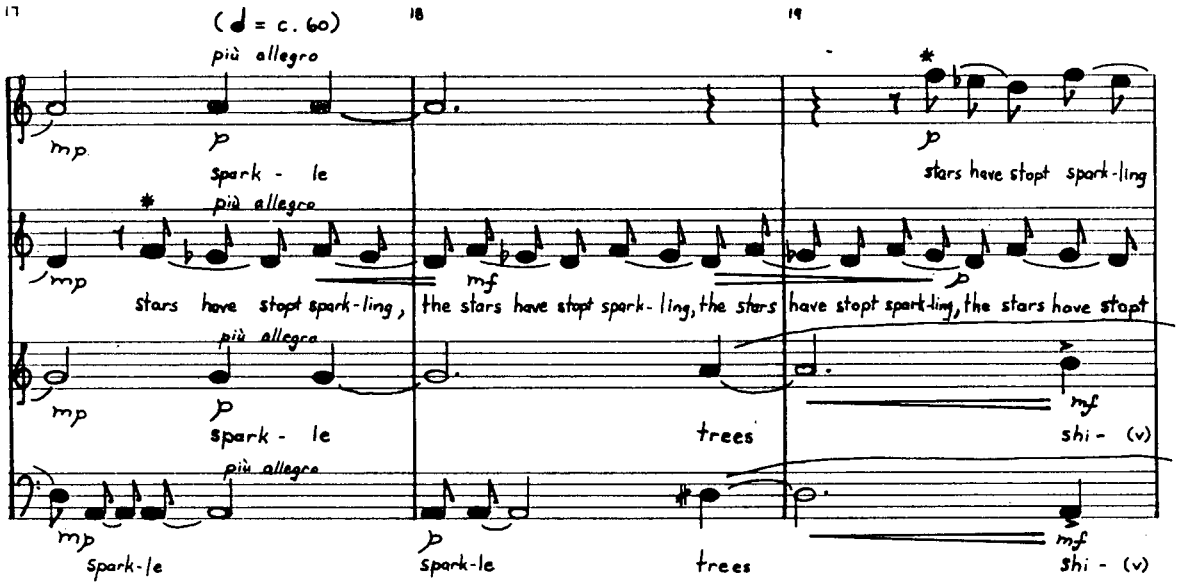

13
14
15
16
accel.
shines,
accel.
shines,
accel.
shines,
accel.
♩ = 60
no one is left
no one is left
no one is left
allargando
no one re-mains to see the stars spar-kle
no one re-mains to see the stars spar-kle
no one re-mains to see the stars spar-kle
allargando
allargando
allargando
light shines in no one
re-mains to see the stars

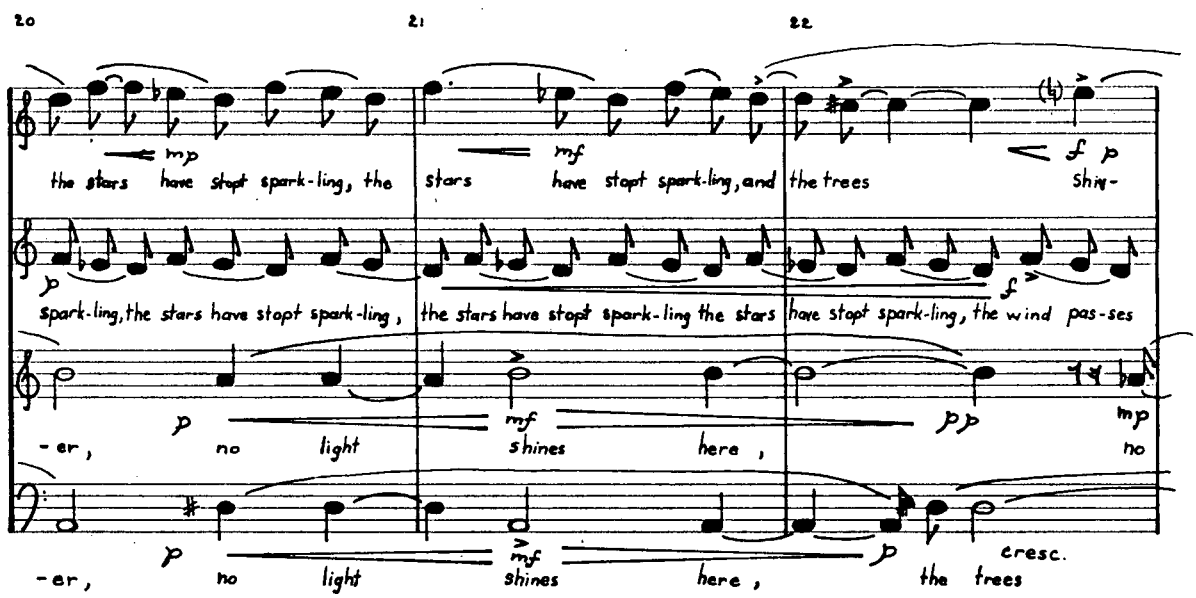
2


9
10
11
12
as the wind
pas - ses sing - ing
no light
shi-ver
as the wind
pas - ses sing - ing
no light
as the wind
pas - ses sing - ing
no light
as the wind
pas-ses sing - ing
no
cresc.


13
14
15
16
accel.
allargando
shines,
no one is left
no one re-mains to
see the stars spar-kle
shines,
no one is left
no one re-mains to
see the stars spar-kle
shines,
no one is left
no one re-mains to
see the stars spar-kle
light shines in no one re-mains to see the stars

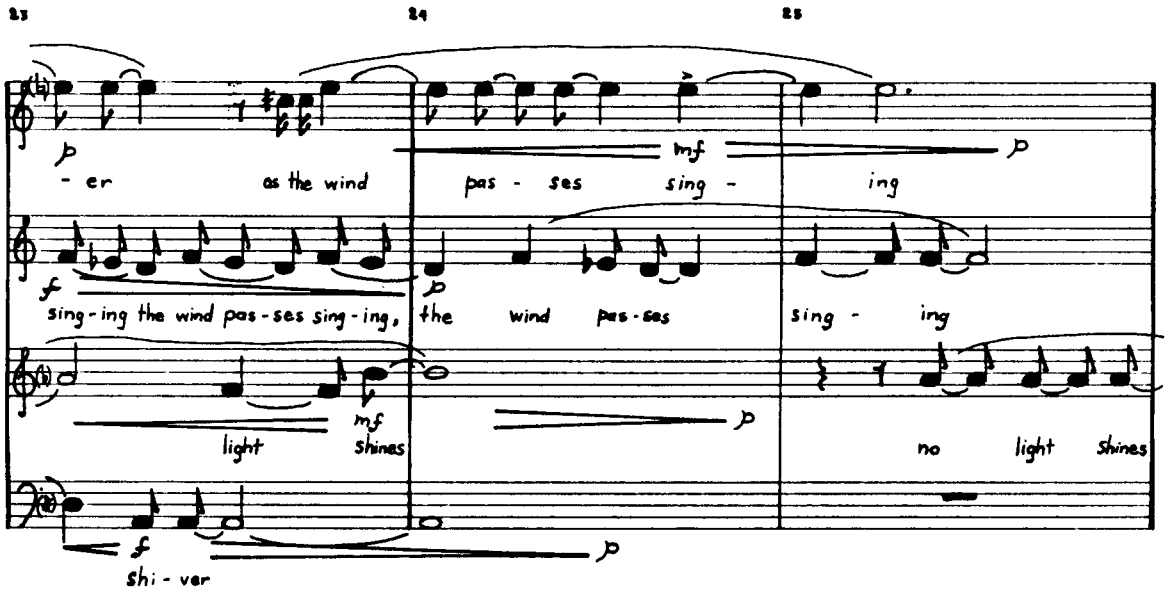
3

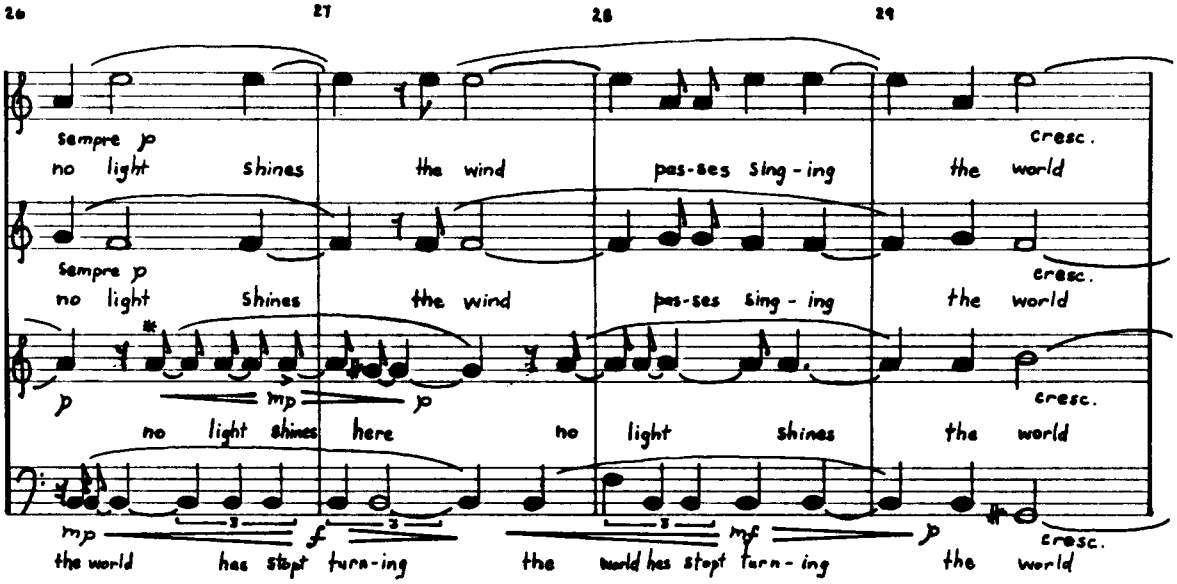




* to be sung as if in triple meter.
-all duple accentuation suspended.

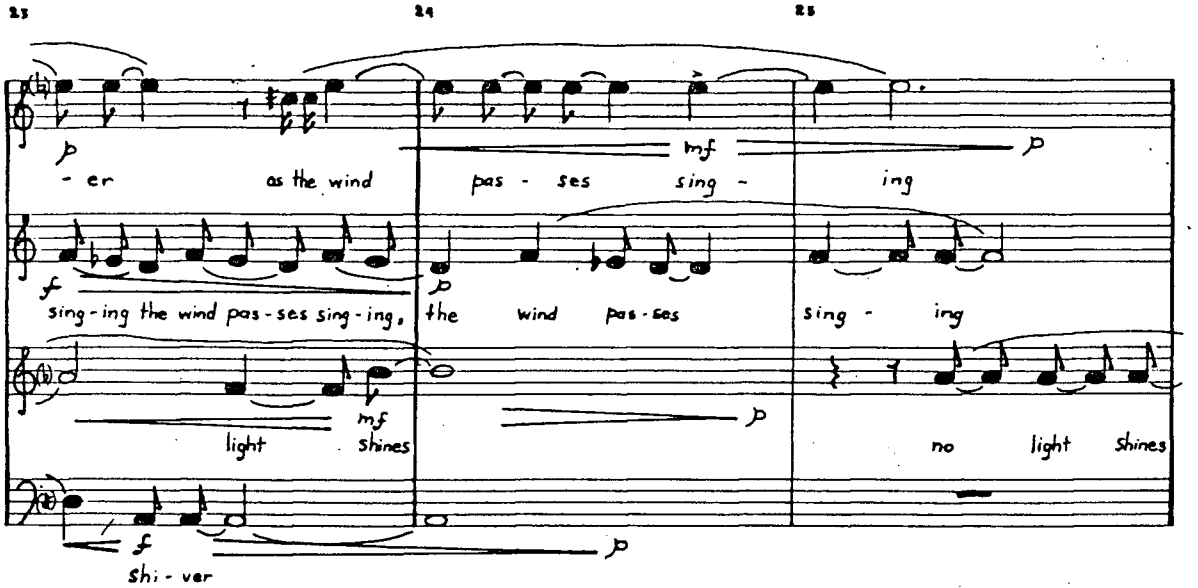
4

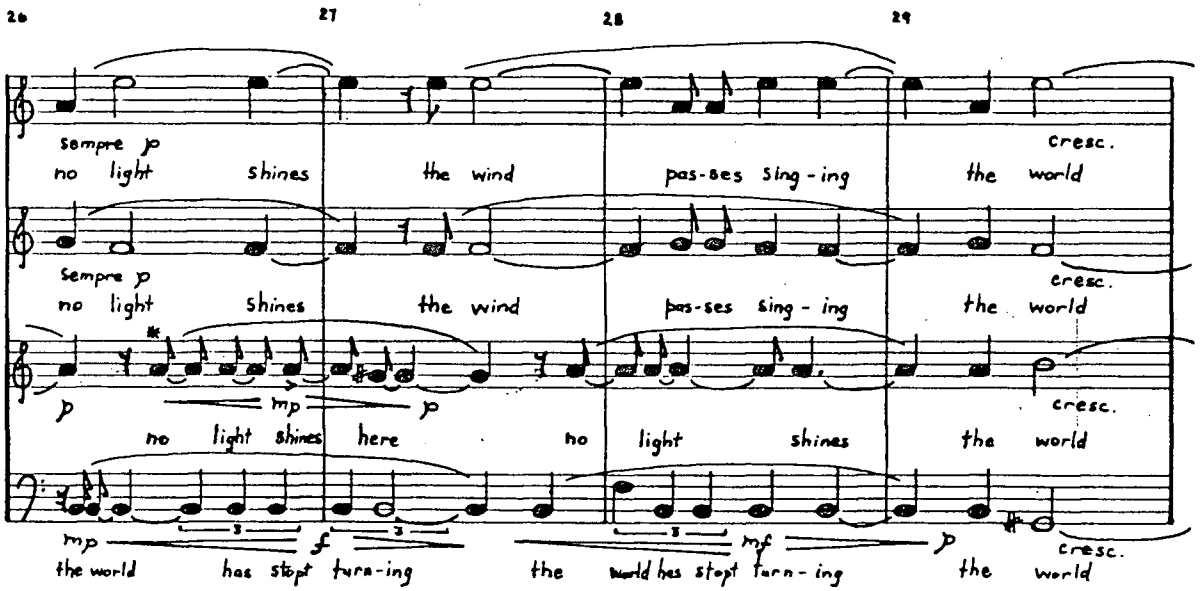




* dynamic shape indication for phrase shape, primarily.
The bass voice should clearly dominate.

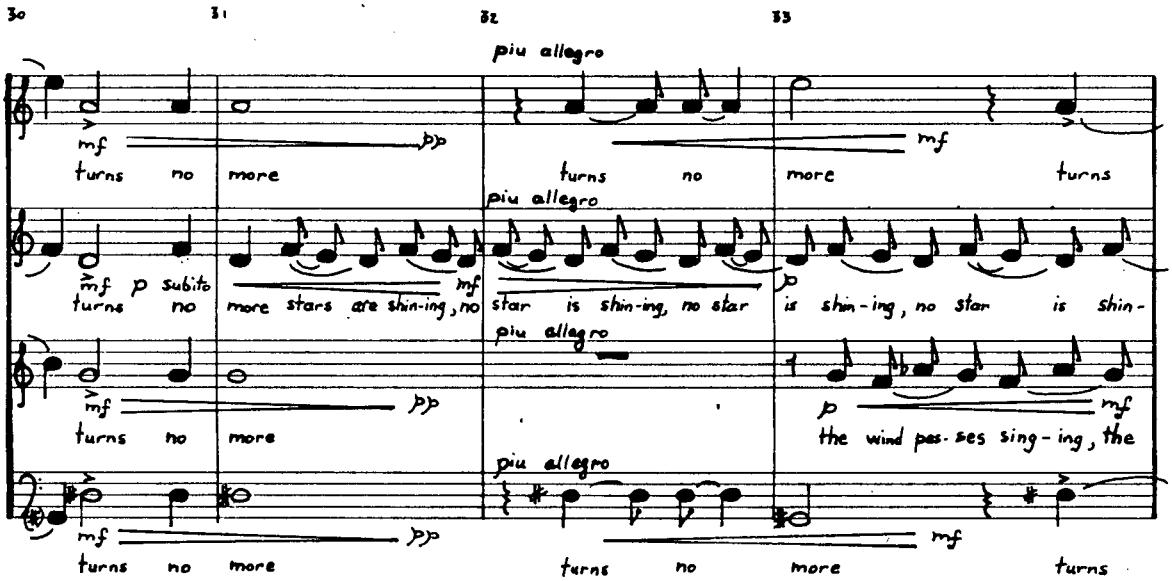
4

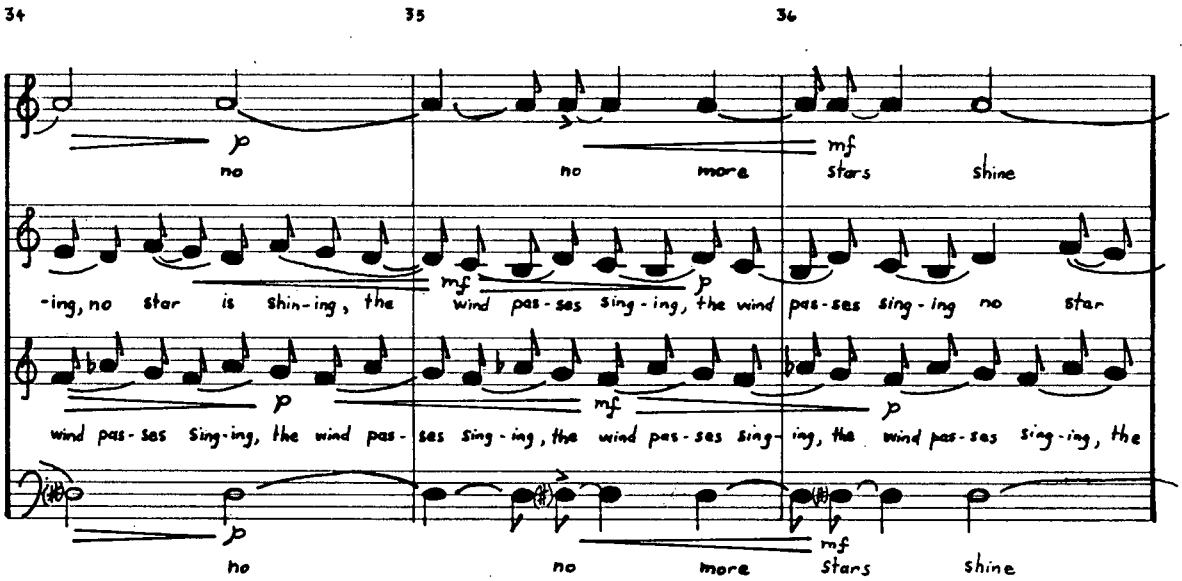




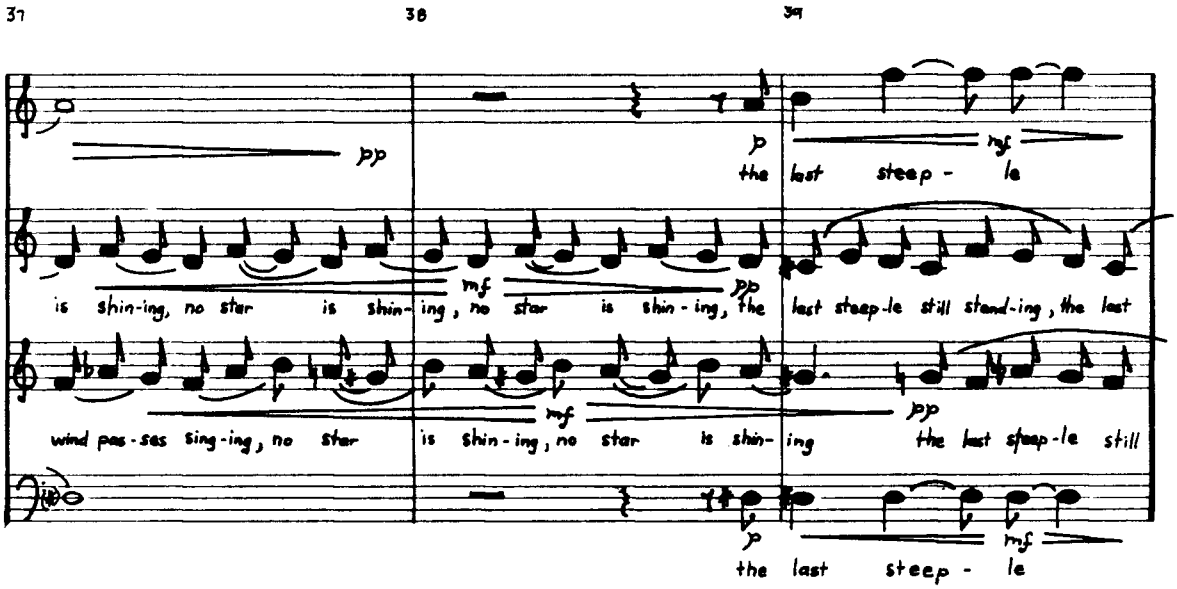
* dynamic shape indication for phrase shape, primarily.
The bass voice should clearly dominate.

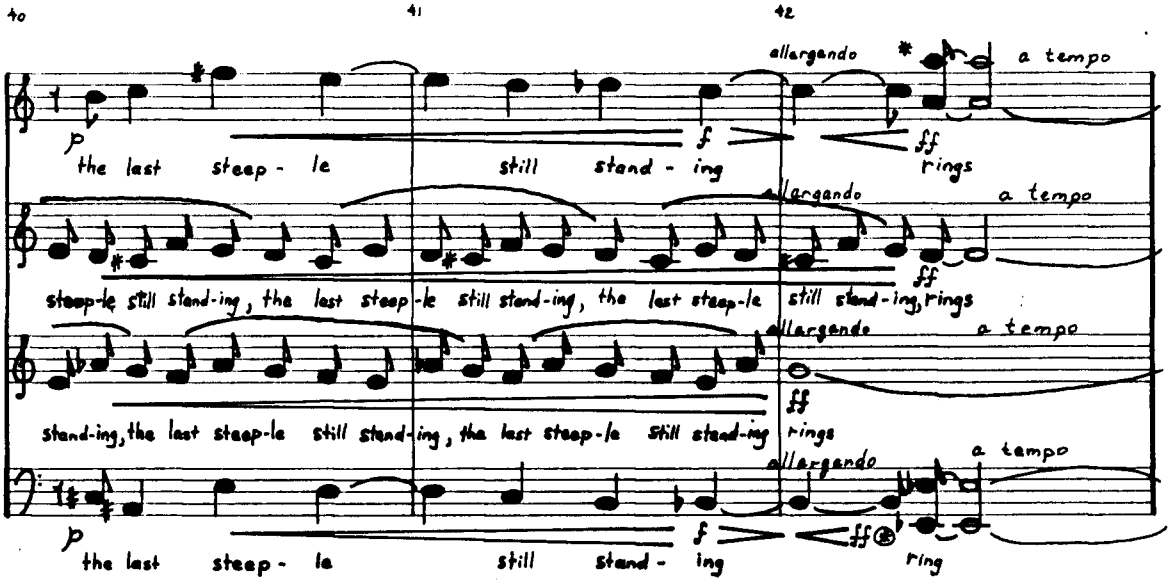
5


30
31
32
33
piu allegro
mf
turns no more
pp
turns no more turns
mf
mf p subito
turns no more stars are shin-ing, no
mf
star is shin-ing, no star is shin-ing, no star is shin-
p
piu allegro
mf
turns no more
pp
p
mf
the wind pas-ses sing-ing, the
piu allegro
mf
turns no more
pp
turns no more turns
mf


34
35
36
p
no
no more
mf
stars shine
-ing, no star is shin-ing, the
mf
wind pas-ses sing-ing, the wind
p
pas-ses sing-ing no star
wind pas-ses sing-ing, the wind pas-ses sing-ing, the wind pas-ses sing-ing, the wind pas-ses sing-ing, the
p
mf
p
no
no more
mf
stars shine

6

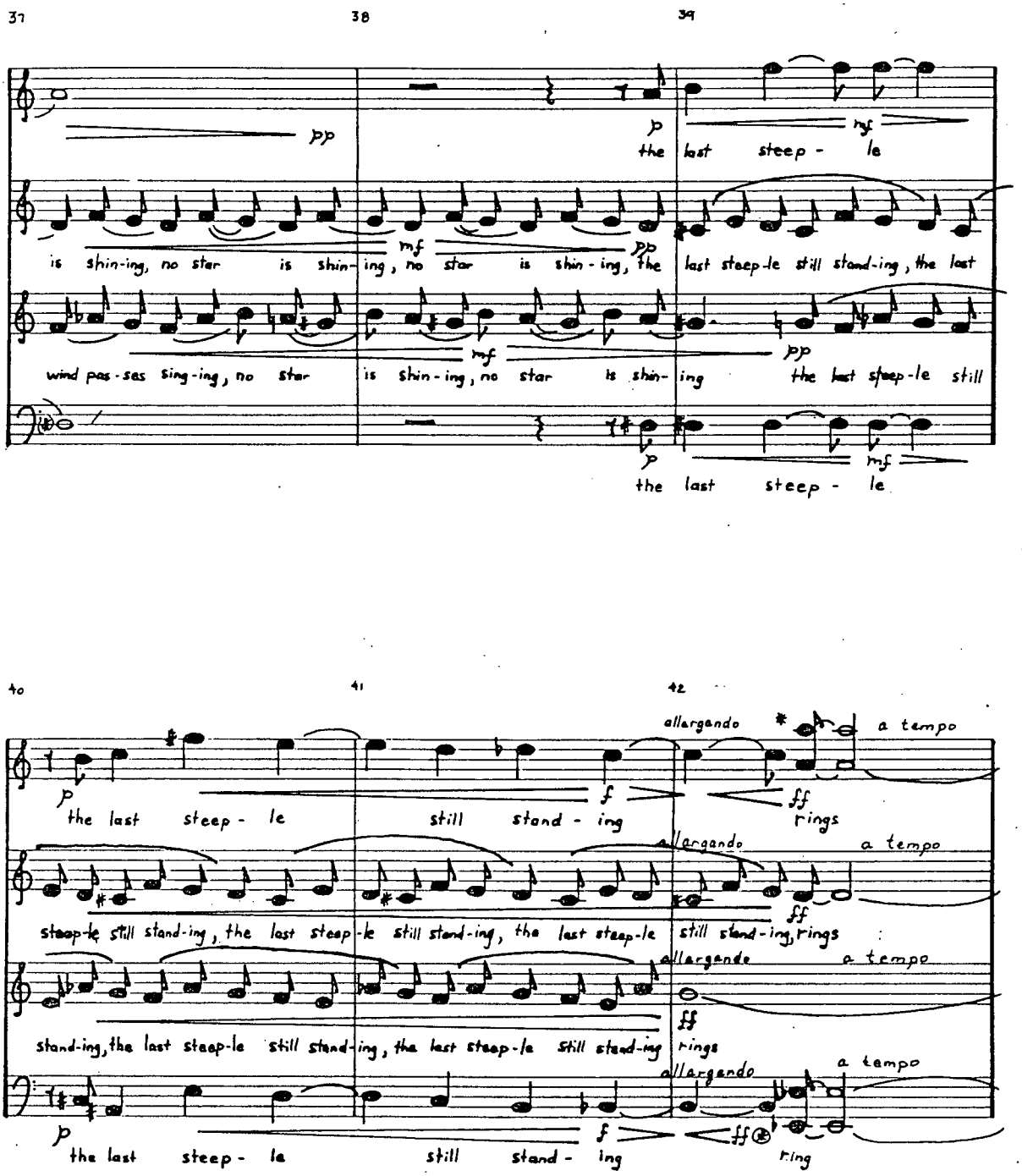




* one sop. on top

Ⓐ for those who can, preferably 2.

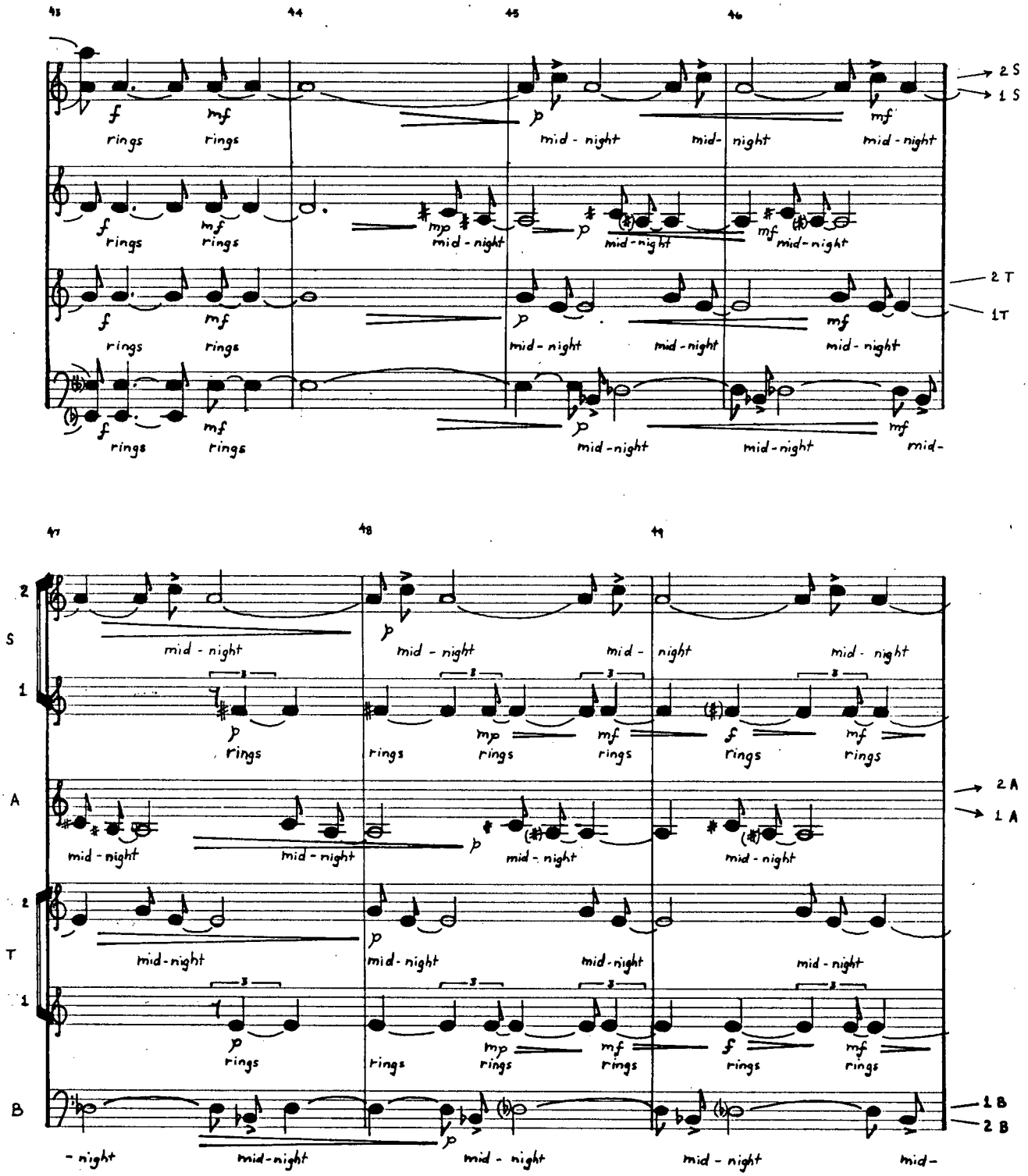
6



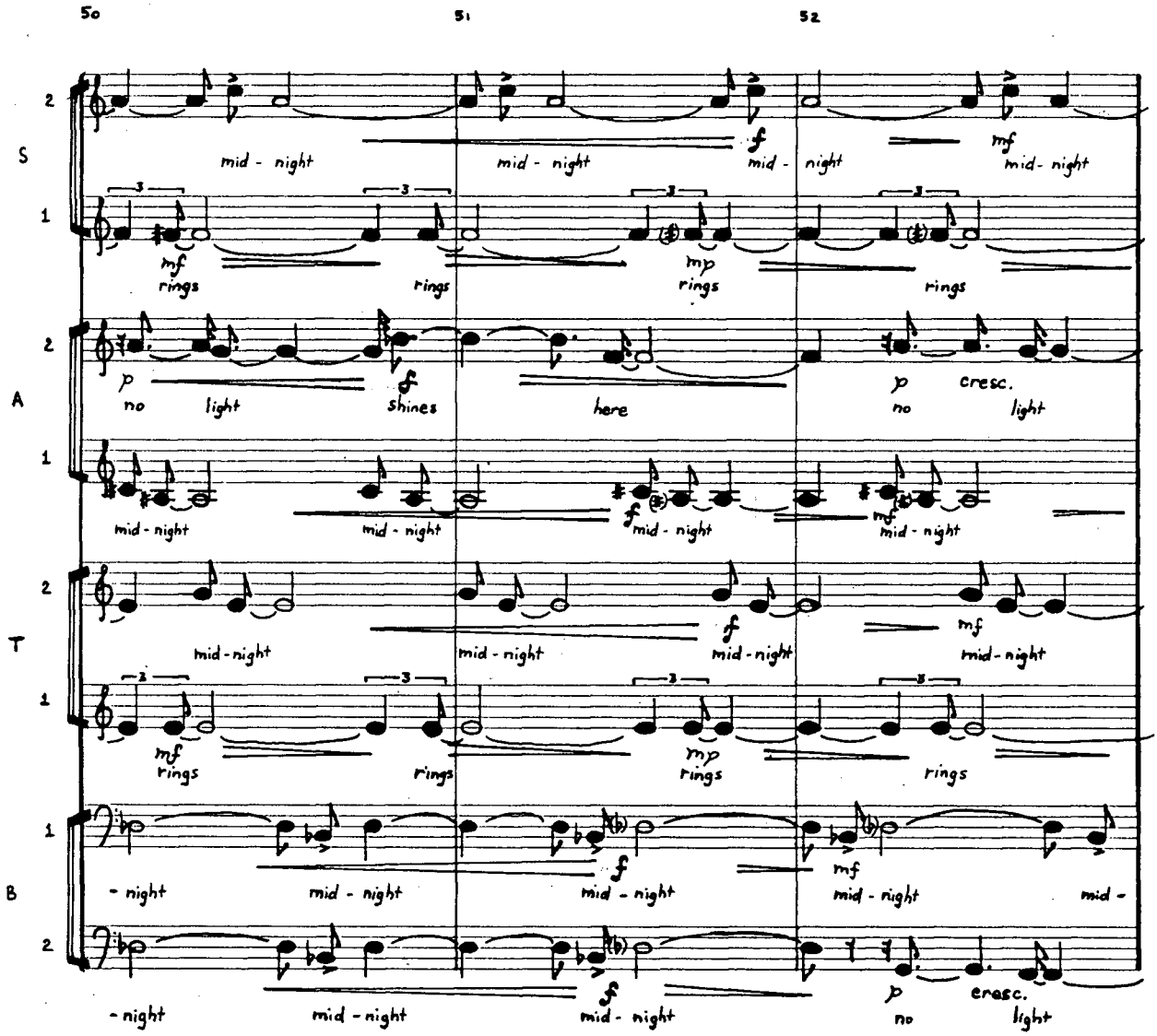
* one sop. on top

Ⓚ for those who can, preferably 2.

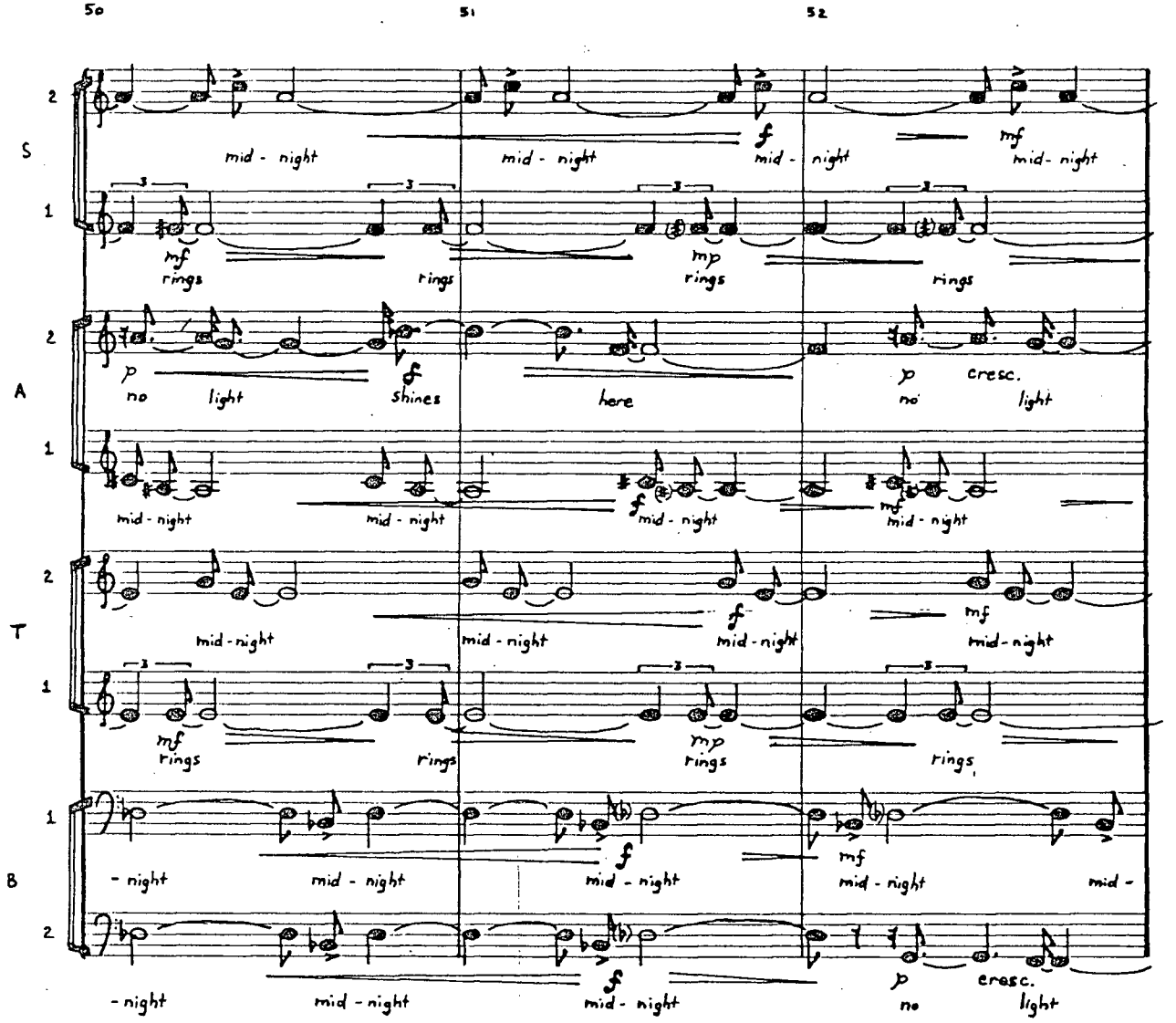
7


43
44
45
46
2 S
1 S
2 T
1 T
rings
mid - night
47
48
49
2
S
1
A
2
T
1
B
2 A
1 A
1 B
2 B
- night
mid-night
mid -

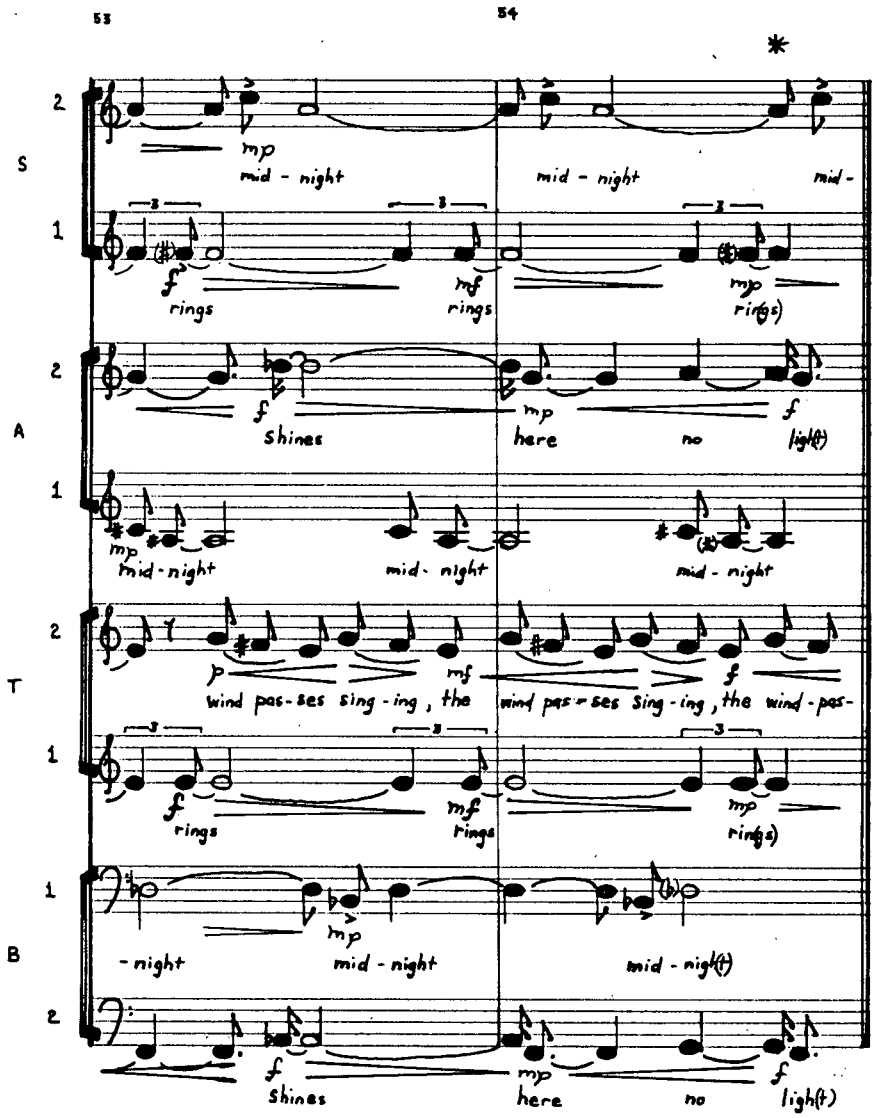
8



8


50
51
52
S
A
T
B
mid - night
rings
no light
shines
here
cresc.
- night
mid -

9



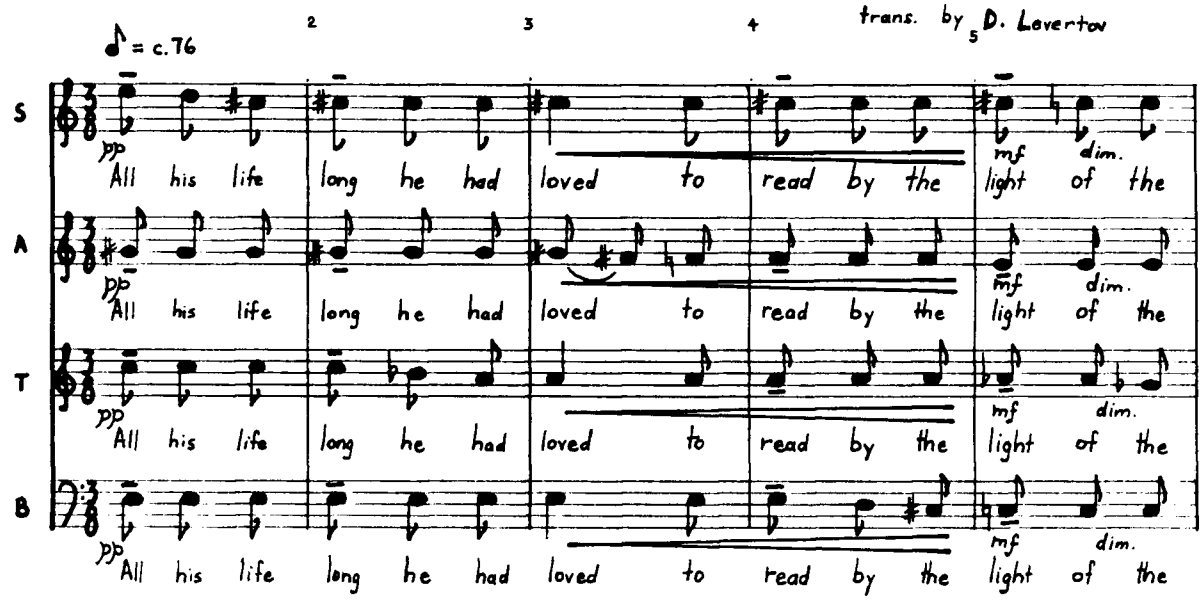
* bracketted consonants indicates that they are not to be sounded.

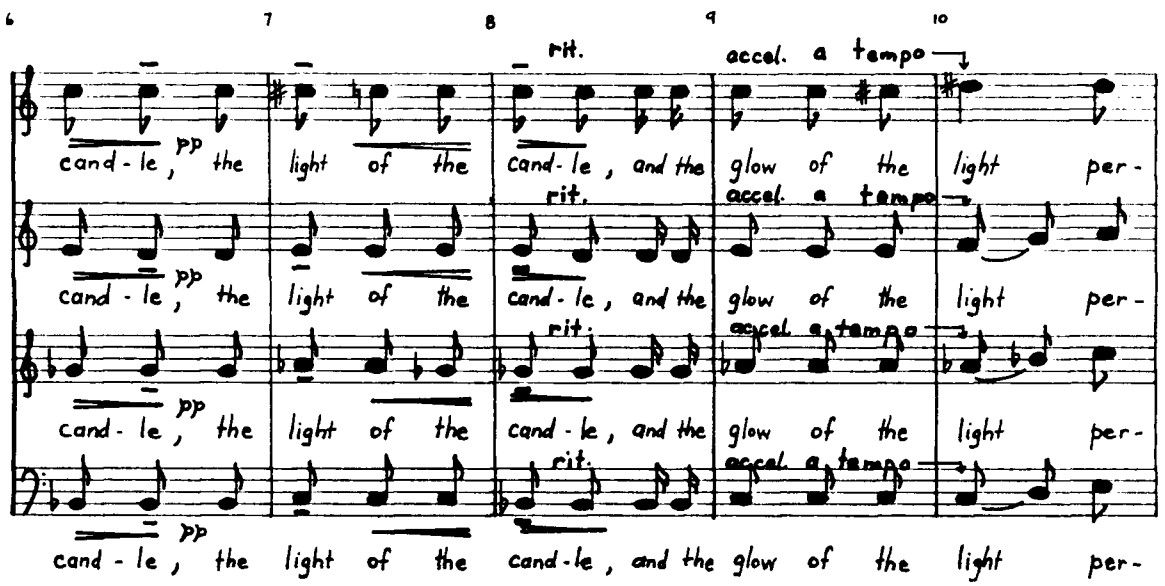
(II) FLAMETIP

Harry Kirschner 1978

Original Text: "Pointe de flamme"
par Jules Supervielle

trans. by D. Levertov





(—) Indicates slight elongation of unit beat duration. Not an accent.

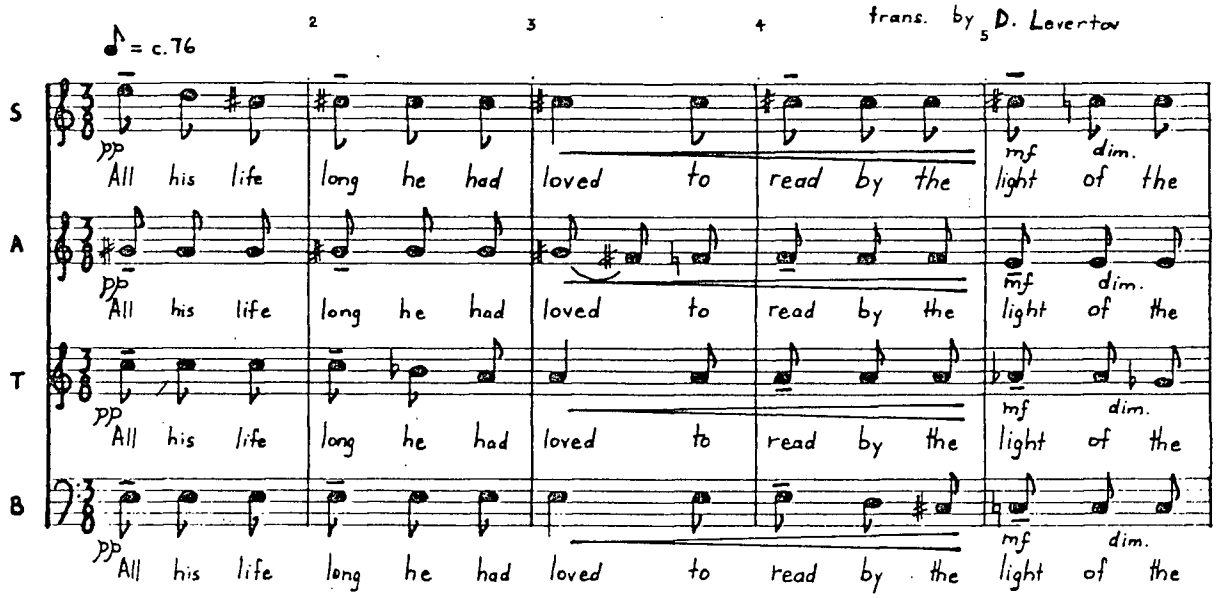
$\frac{3}{8}$ sections are to be performed with the type of rubato characteristic of chordal Chopin preludes. The (—) indicate the minimum and essential points of tempo fluctuation.

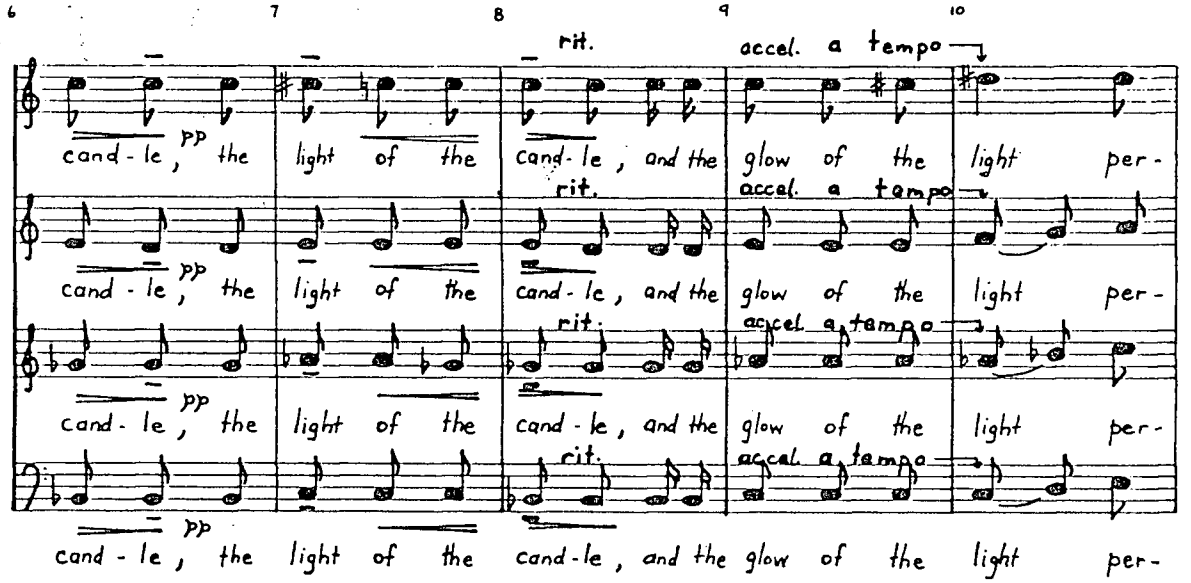
(II) FLAMETIP

Harry Kirschner 1978

Original Text: "Pointe de flamme"
par Jules Supervielle

trans. by D. Leverton

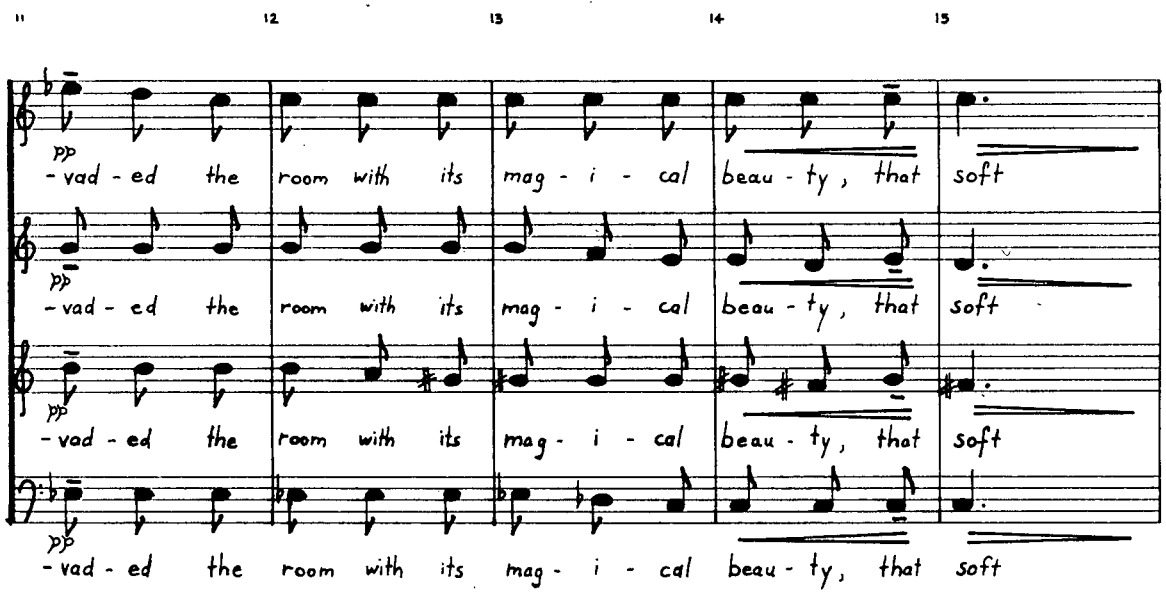


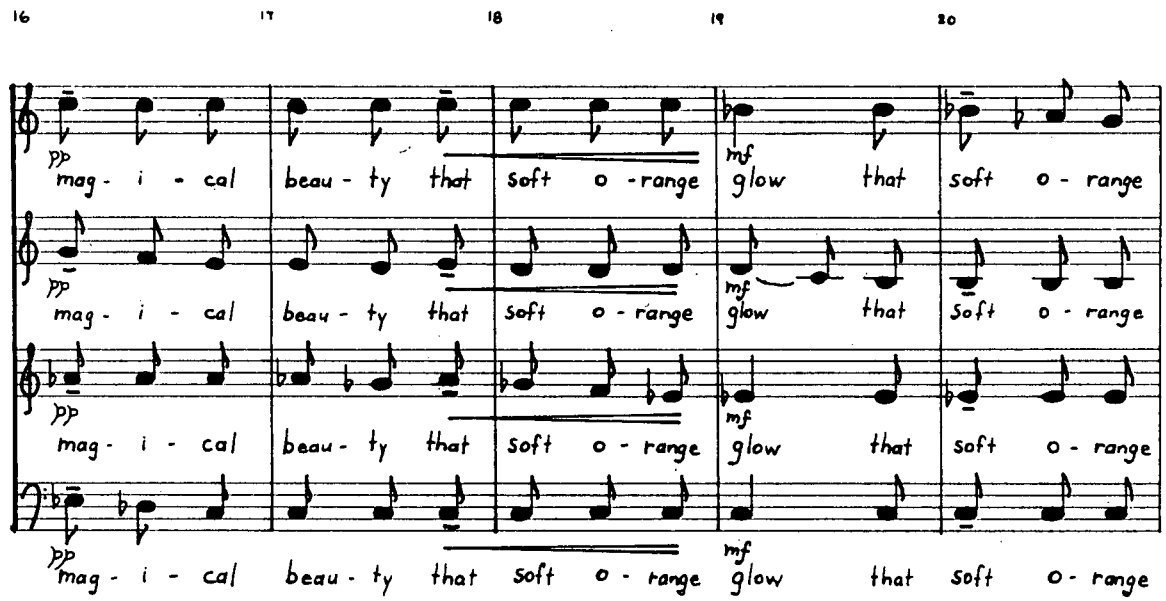


(—) Indicates slight elongation of unit beat duration. Not an accent.

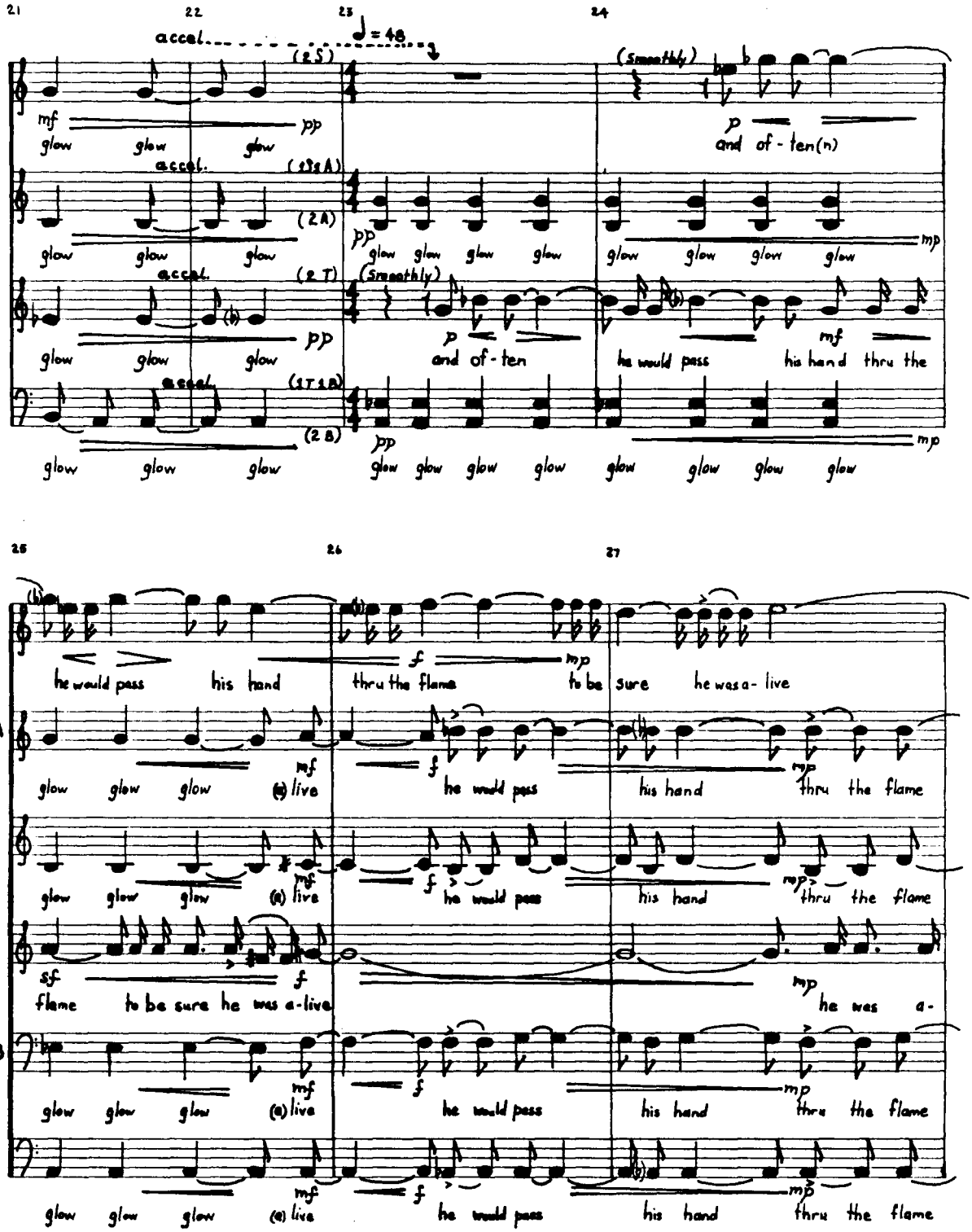
$\frac{3}{8}$ sections are to be performed with the type of rubato characteristic of chordal Chopin preludes. The (—) indicate the minimum and essential points of tempo fluctuation.

11

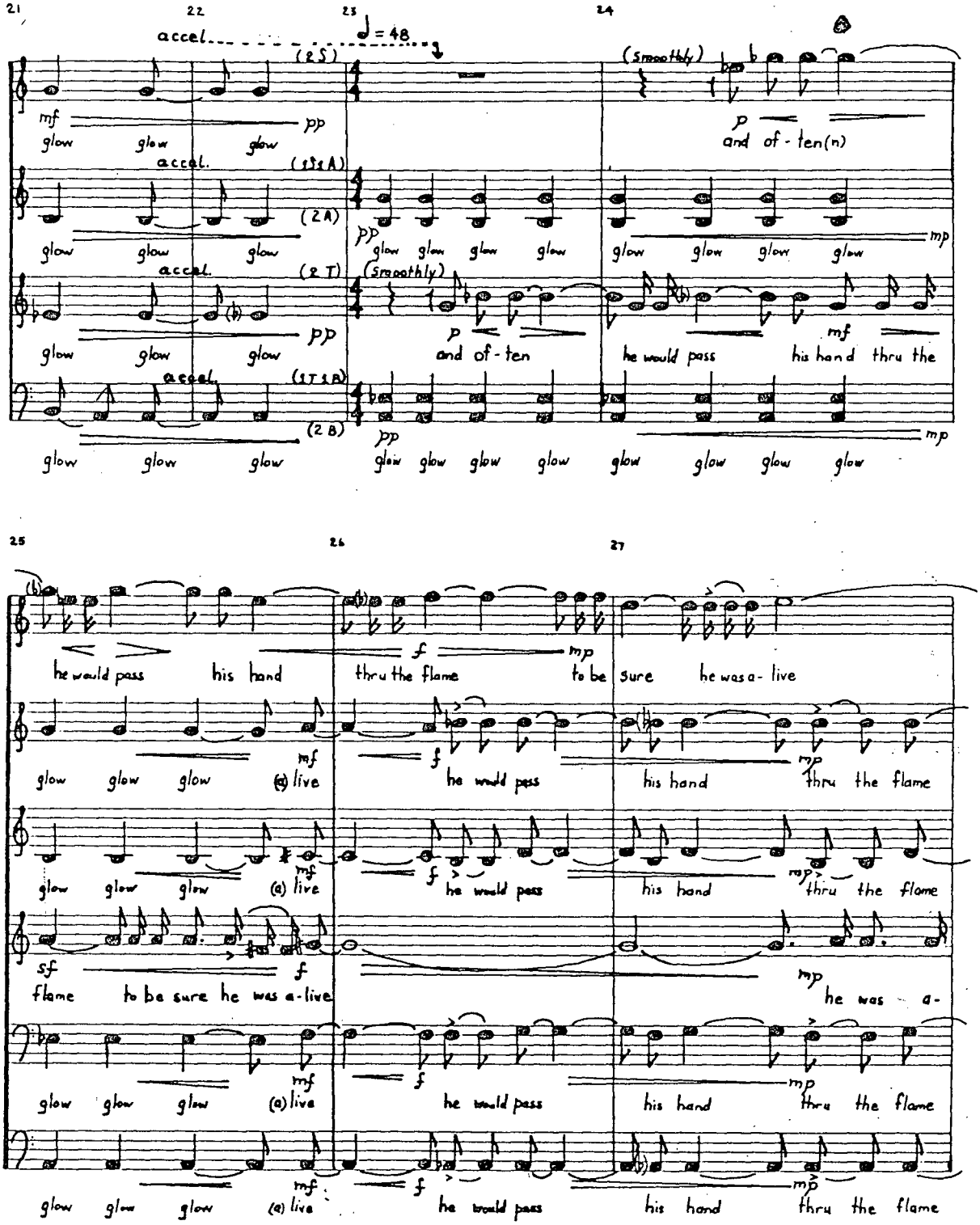

11 12 13 14 15
pp
- vad - ed the room with its mag - i - cal beau - ty, that soft
pp
- vad - ed the room with its mag - i - cal beau - ty, that soft
pp
- vad - ed the room with its mag - i - cal beau - ty, that soft
pp
- vad - ed the room with its mag - i - cal beau - ty, that soft


16 17 18 19 20
pp
mag - i - cal beau - ty that soft o - range
mf
glow that soft o - range
pp
mag - i - cal beau - ty that soft o - range
mf
glow that soft o - range
pp
mag - i - cal beau - ty that soft o - range
mf
glow that soft o - range
pp
mag - i - cal beau - ty that soft o - range
mf
glow that soft o - range

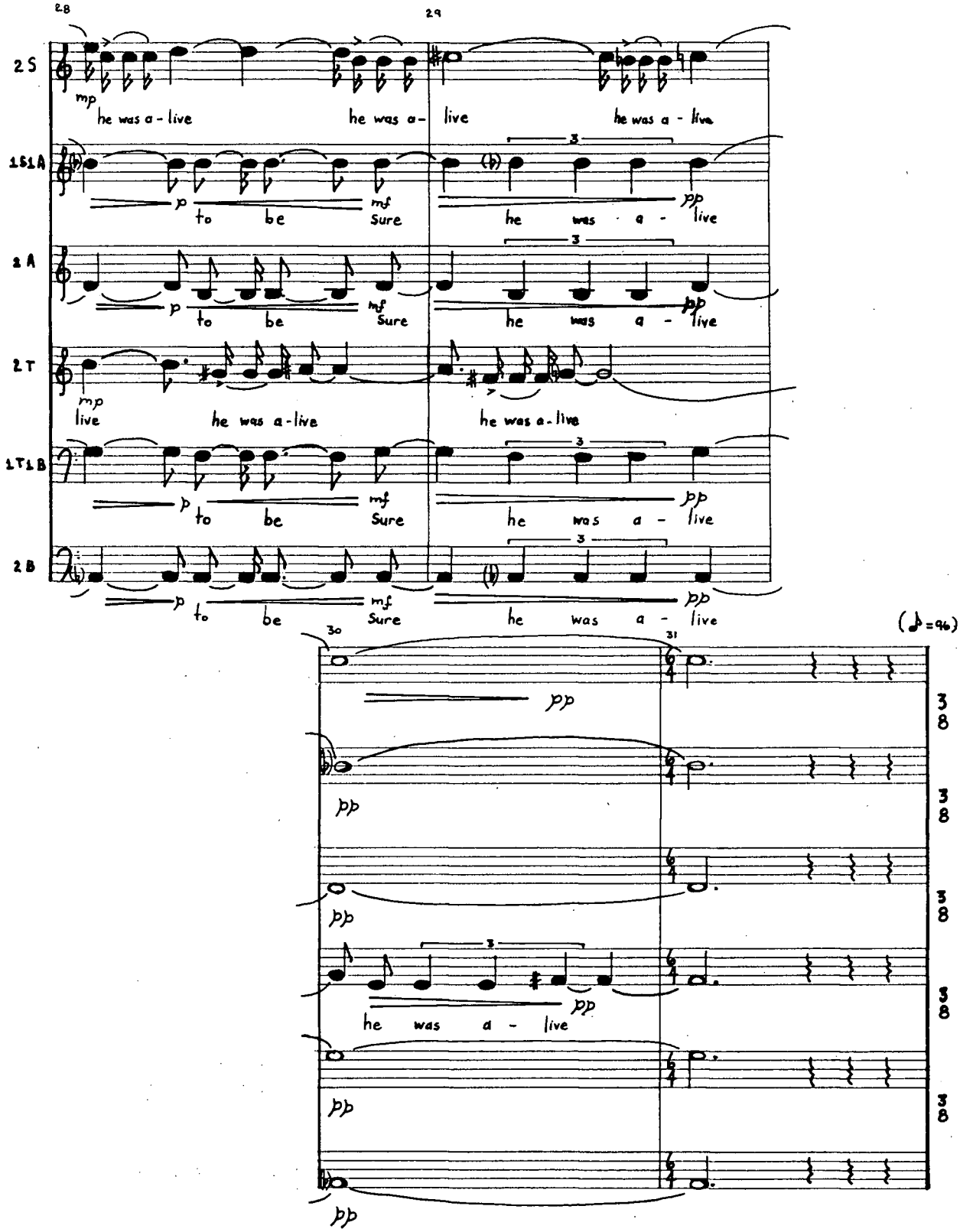
12

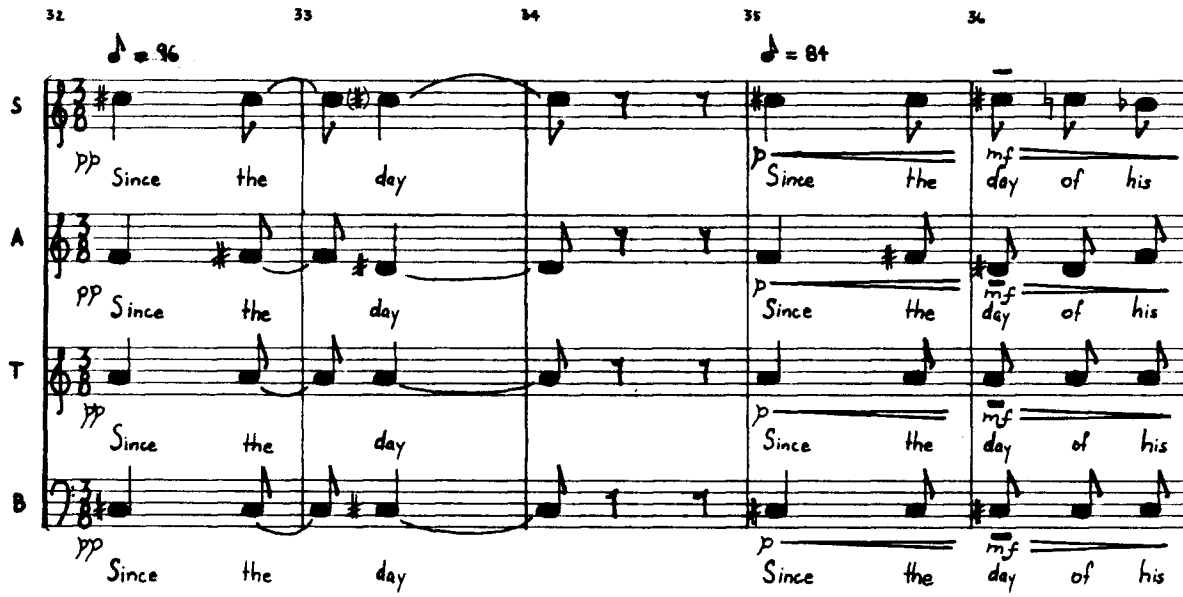

21
22
23
24
accel.
♩= 48
(2S)
(1S1A)
(2A)
(2T)
(1T1B)
(2B)
mf
pp
glow glow glow
(Smoothly)
p
and of - ten(n)
mp
and of - ten
he would pass his hand thru the
25
26
27
2S
1S1A
2A
2T
1T1B
2B
he would pass his hand
thru the flame
to be sure he was a- live
f
mp
(a) live
flame to be sure he was a-live
sf
he was a-

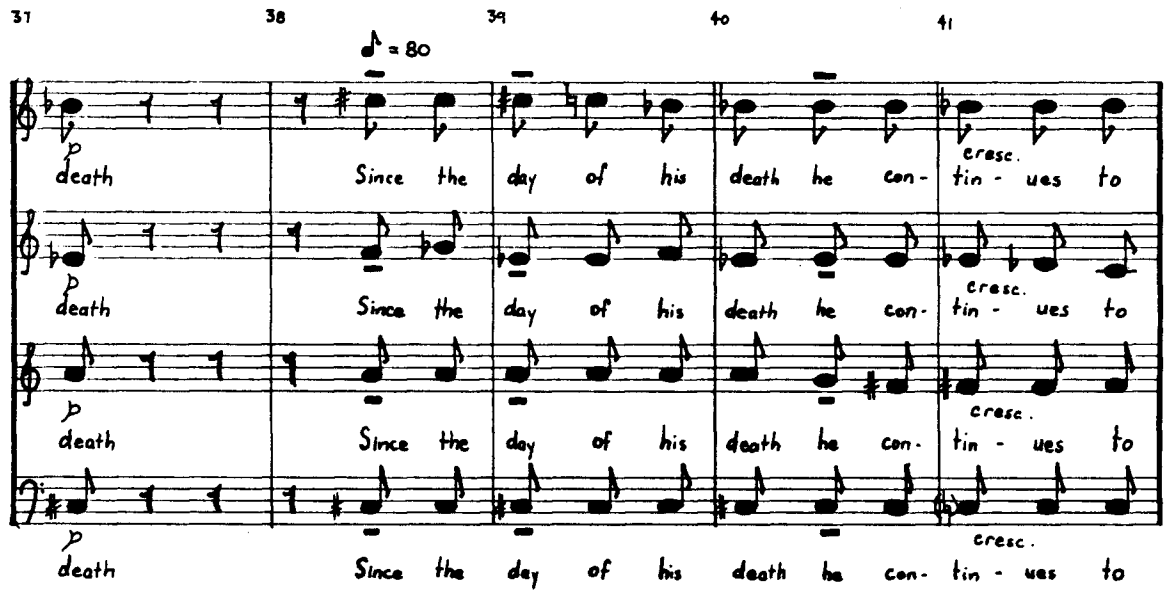
12


21
22
23
24
accel.
♩ = 48
(2 S)
mf
glow glow glow
pp
(Smoothly)
p
and of - ten(n)
accel.
(1S1A)
(2 A)
glow glow glow
pp
glow glow glow glow
glow glow glow glow
mp
accel.
(2 T)
(Smoothly)
glow glow glow
pp
p
and of - ten
mf
he would pass his hand thru the
accel.
(1T1B)
(2 B)
pp
mp
glow glow glow
glow glow glow glow glow glow glow glow
25
26
27
2 S
he would pass his hand
f
mp
thru the flame to be sure he was a- live
1S1A
glow glow glow
mf
(a) live
f
he would pass
mp
his hand thru the flame
2 A
glow glow glow
mf
(a) live
f
he would pass
mp
his hand thru the flame
2 T
sf
flame to be sure he was a-live
f
mp
he was a-
1T1B
glow glow glow
mf
(a) live
f
he would pass
mp
his hand thru the flame
2 B
glow glow glow
mf
(a) live
f
he would pass
mp
his hand thru the flame

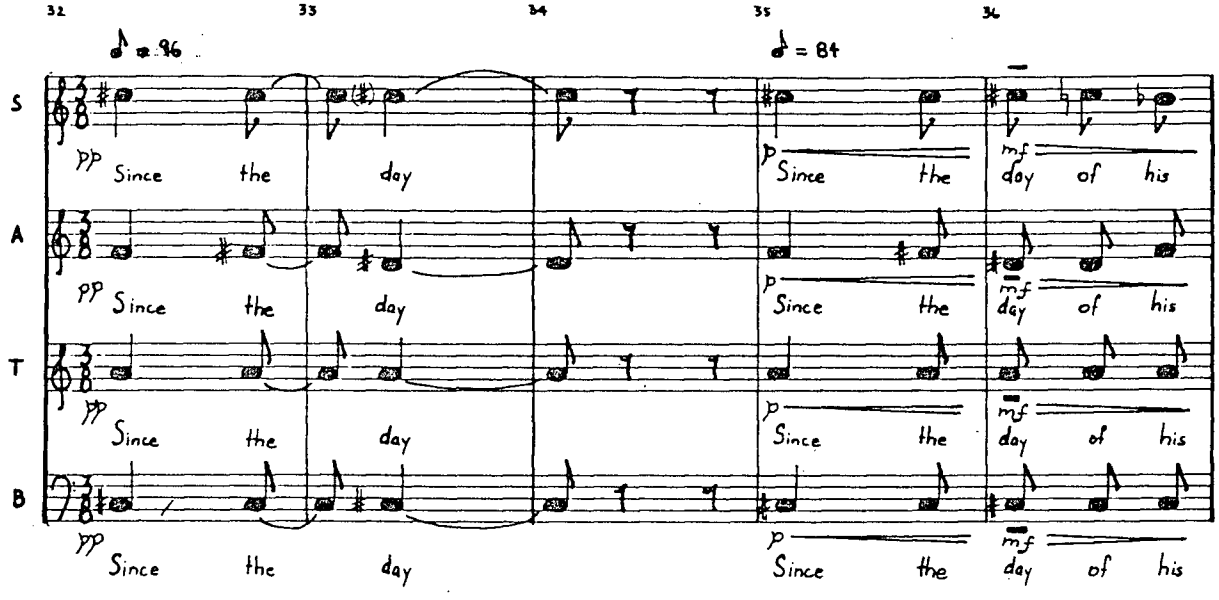
13

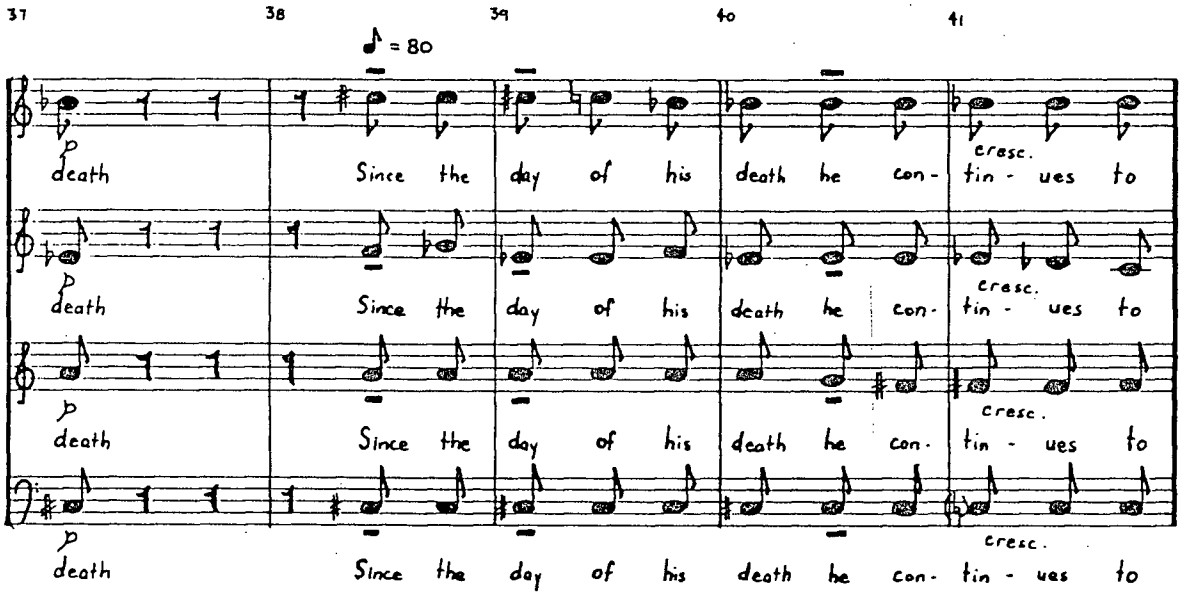

28
29
2 S
mp
he was a - live
he was a - live
he was a - live
1S1A
p
to be
mf
Sure
pp
he was a - live
2 A
p
to be
mf
Sure
pp
he was a - live
2 T
mp
live
he was a - live
he was a - live
1T1B
p
to be
mf
Sure
pp
he was a - live
2 B
p
to be
mf
Sure
pp
he was a - live
30
31
(♪=96)
pp
pp
pp
pp
he was a - live
pp
pp
3
8


32
33
34
35
36
♪ = 96
♪ = 84
S
A
T
B
pp Since the day
p Since the day of his
mf

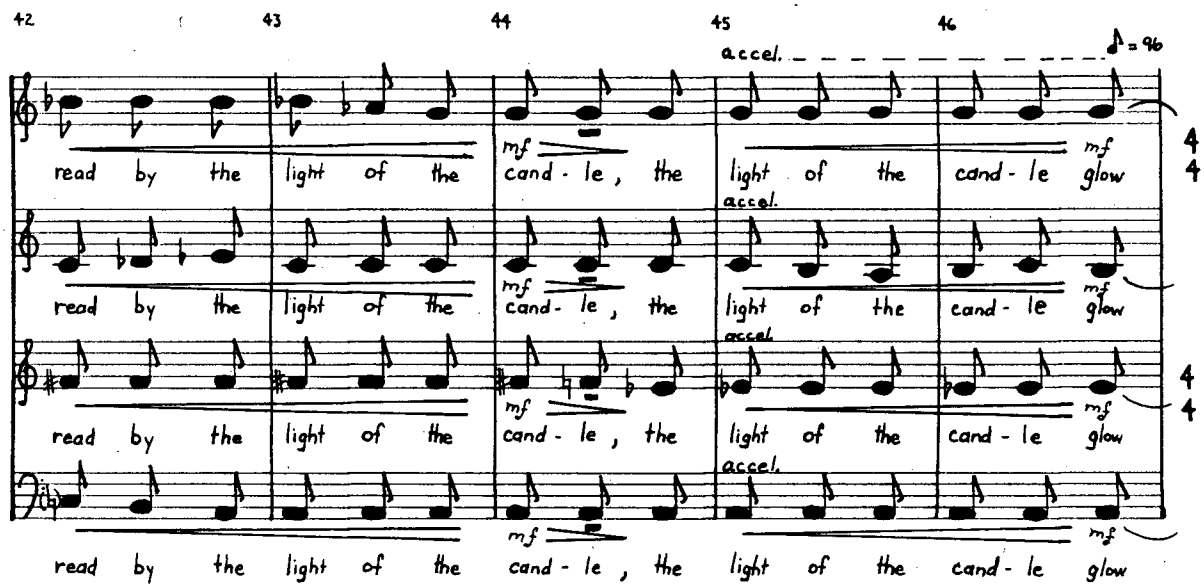

37
38
39
40
41
♪ = 80
p death Since the day of his death he con- tin - ues to
cresc.

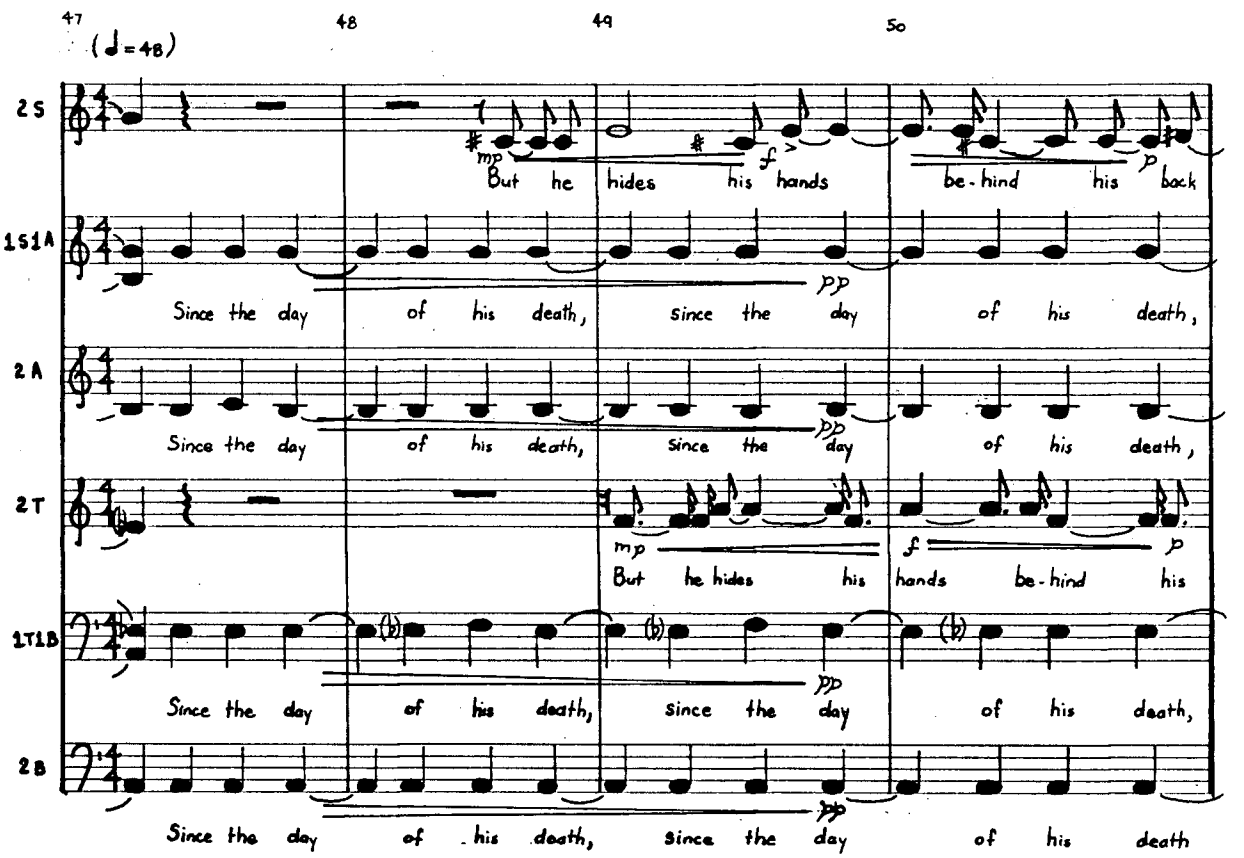
14


32
33
34
35
36
♩ = 96
♩ = 84
S
A
T
B
pp Since the day
p Since the day of his
mf

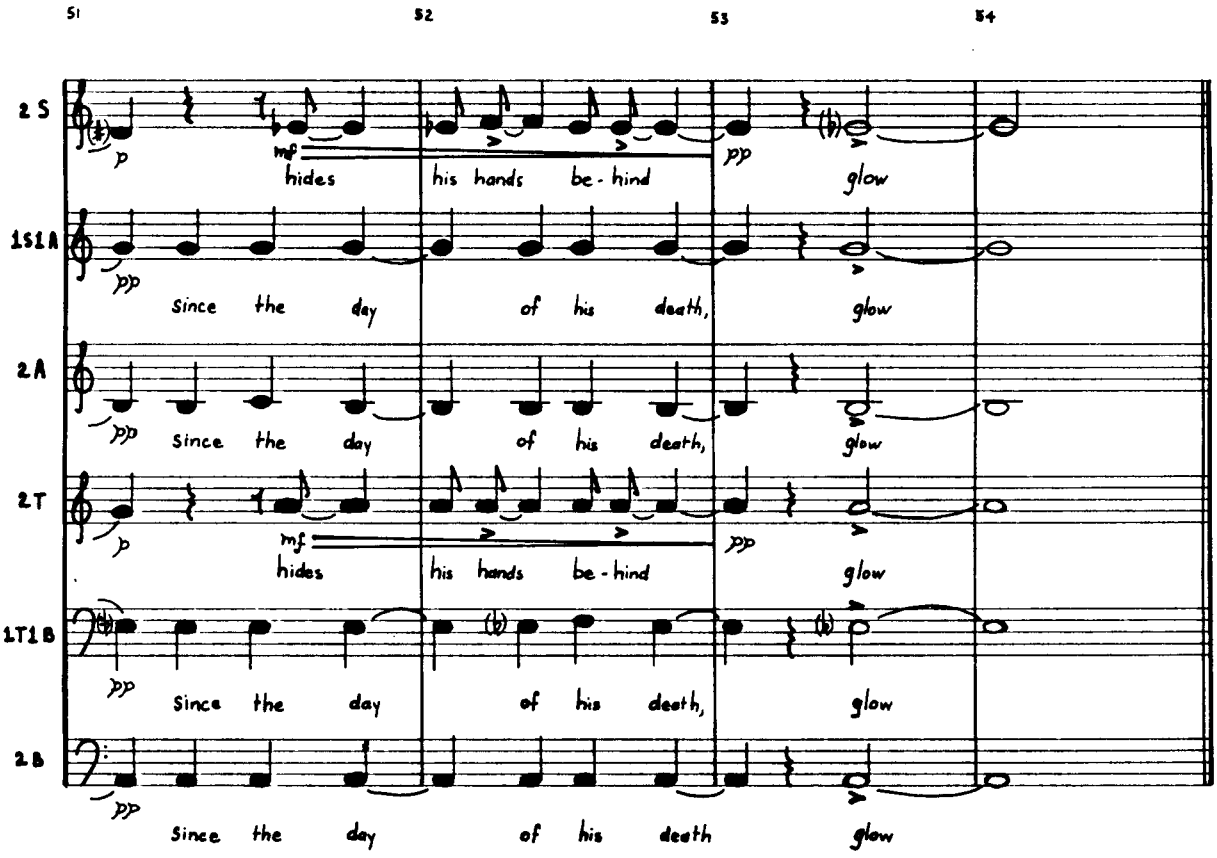

37
38
39
40
41
♩ = 80
p death Since the day of his death he con- tin - ues to
cresc.

15

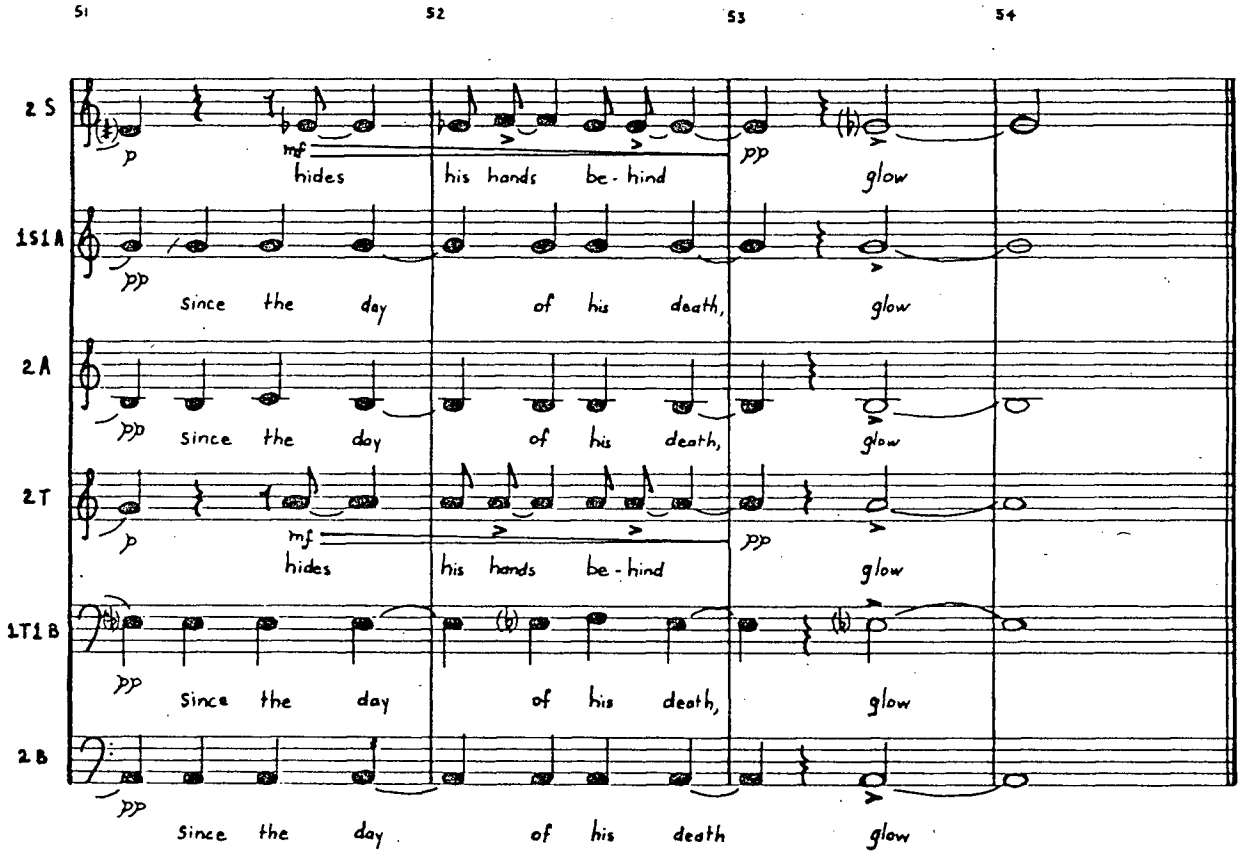

42
43
44
45
46
accel.
♪ = 96
mf
read by the light of the cand - le, the light of the cand - le glow
4
4


47
48
49
50
(♩ = 48)
2S
1S1A
2A
2T
1T1B
2B
mp
But he hides his hands be - hind his back
f
p
pp
Since the day of his death, since the day of his death,
But he hides his hands be - hind his
Since the day of his death, since the day of his death

16


51
52
53
54
2 S
p
mf
hides his hands be-hind
pp
glow
1S1A
pp
since the day of his death,
glow
2A
pp
since the day of his death,
glow
2T
p
mf
hides his hands be-hind
pp
glow
1T1B
pp
since the day of his death,
glow
2B
pp
since the day of his death
glow

16


51
52
53
54
2 S
1S1 A
2 A
2 T
1T1 B
2 B
p
mf
pp
hides
his hands be-hind
glow
since the day
of his death,
of his death