

Compositions

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

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(Composition)

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ABSTRACT

The thesis for the Master of Music degree in Composition consists of live performances of original works composed during graduate study. The student is expected to have written and have performed approximately an hour of music for various media.

My compositions were performed on:

A Set of Various Future Times ("...but not all") as Foretold by Tsui Pên's Garden of Forking Paths, performed by the Bozzini String Quartet on **April 28th, 2007** for the Composer's Kitchen Workshop (9.29)

The Arcturus Agora, read by the Vancouver Symphony Orchestra on **April 19th, 2007** (6.32)

Orfeo Beyond Thunderdome!, performed by the Ad Mare Quintet for the Music in the Schools Outreach Program in a series of concerts in **April, 2007** (2.50)

'Crazy Jane and the Bishop', performed on **April 3rd, 2007** by Margo Levae, Mike Broder, Mark McGregor, Nicholas Jacques, Joy Yeh, and Grace Harvey and directed by Francine Dulong in the UBC Recital Hall, Vancouver, BC (9.20)

The Arcturus Agora, read by the Victoria Symphony Orchestra on **February 2nd, 2007** (6.04)

Le Portail d'Asni, performed on **January 26th, 2007** by the UBC Contemporary Players in the UBC Recital Hall (8.10)

On Nights Like Tonight..., performed **September 10th, 2006** by the Aventa Ensemble in the Philip T. Young Recital Hall, Victoria, BC (5.32)

Il Pleut, Il Pleut Bergère: Variations on a Folk Melody, performed on **April 8th, 2006** by Mark McGregor, Jessica Raposo, Jennifer Butler, and Sara Kalke in the UBC Recital Hall, Vancouver, BC (7.44)

Sketches for Three Pianos After Paintings by G. Richter, performed on **March 20th, 2006** by Jesse Popov, Aleks Szram, and Brad Stark in the UBC Recital Hall, Vancouver, BC (9.09)

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Il Pleut, Il Pleut, Bergère

Variations on a Folk Melody for Women's Choir

Benton Roark

Adagietto

mp

Soprano 1
Il pleut il pleut ber-gè-re, Pres-se tes blancs mou-tons, Al-lons sous ma chaum-miè-re,

Soprano 2

Alto 1
mp
Al-lons sous ma chaum-miè-re, ber-gè-re vite al-

Alto 2

Il Pleut, Il Pleut Bergere

8

S 1

S 2

A 1

A 2

lons! J'en-tends sous le feuil - la - ge L'eau qui tombe a grands bruit:

mp

L'eau qui tombe a grands bruit. Voi - ci, voi-ci l'o - ra - ge Voi - là l'é-clair qui luit.

mp

En-

17

S 1

S 2

A 1

A 2

tends tu le ton - ner - re Il roule en ap - pro - chant. Prends un ab-ri ber - gè - re

mp

Prends un ab-ri ber - gè - re A ma droite en mar - chant, Je vois no-tre ca-

26

S 1 *mf* Bon - soir bon-soir ma mè - re

S 2 *mp* Et ti-ens voi - ci ve - nir Ma mère et ma soeur An - ne qui vont l'é-tab-l'ouv - rir.

A 1 ba - ne Et ti-ens voi - ci ve - nir

A 2 *mf* Soir, soir bon - soir bon-soir ma

35

S 1 Ma soeur An-ne bon - soir! J'a-mè-ne ma ber - gè - re Près de vous pour ce soir.

S 2 *mf* Près de vous pour ce soir. Va te sé-cher ma

A 1 *mf* J'a - mè-ne ma ber - gè - re Près de vous pour ce soir

A 2 mè - re Ma soeur An-ne bon - soir J'a - mè-ne ma ber - gè - re

Il Pleut, Il Pleut Bergere

42

mf *cresc...* *f* *poco rit.* *f* *a tempo*

S 1 Au - près de nos ti - sons Soeur fais - lui com - pag - ni - e En - trez pet - its mou - tons Il pleut il

S 2 mi - e Au - près de nos ti - sons En - trez pet - its mou - tons Il

A 1 Va te sé - cher ma mi - e Au - près de ti - sons En - trez mou - tons

A 2 *mf* *cresc...* *f*
 Au - près de ti - sons en - trez en - trez en - trez mou - tons

49

f *f* *dim.*

S 1 pleut ber - gè - re Il pleut il pleut ber - gè - re Il pleut il pleut

S 2 pleut il pleut ber - gè - re Il pleut il pleut ber - gè - re

A 1 *f* *f*
 Pleut il pleut il pleut ber - gè - re il pleut il pleut ber - gè - re

A 2 *f* *f*
 Pleut il pleut il pleut ber - gè - re il pleut il pleut ber - gè - re

Il Pleut, Il Pleut Bergere

54

S 1 *f* *diminuendo* *mp*
ber - gè - re Soig - nons soig - nons bi - en o ma mè - re

S 2 *f* *diminuendo* *mp*
Il pleut il pleut ber - gè - re Soig - nons soig - nons bi - en o ma mè -

A 1 *f* *diminuendo*
Il pleut il pleut ber - gè - re Soig - nons soig -

A 2 *f* *diminuendo*
il pleut il pleut ber - gè - re Soig - nons soig - nons

58

S 1 *f* *diminuendo* *f*
Son tant Son tant jo - li trou - peau A son

S 2 *f* *diminuendo* *f*
re Son tant son tant jo - li trou - peau A son

A 1 *mp* *f* *diminuendo*
nons bi - en o ma mè - re Don - nez plus de li - ti - è - re

A 2 *mp* *f* *diminuendo*
bi - en o ma mè - re Don - nez plus de li - ti - è - re

Il Pleut, Il Pleut Bergere

61

S 1 *mf* *secco*
pe - tit ag-neau bi - en là ah le est mon Dieu mon Dieu

S 2 *mf* *secco*
ag - neau Eh qu'el - le est le qu'el' est

A 1 *f* *mf* *secco*
C'est fait al - lons près d'el - bi - en donc Ah mon est bel Dieu qu'el Dieu

A 2 *f* *mf* *secco*
C'est fait al - lons près d'el - le Eh bi te voi - là Dieu qu'el - le Ah mon Ah mon

65

S 1
mon Dieu Ma mè - re vo - yez - là! Sou -

S 2
qu'el' est bel - le qu'el' est bel - le qu'el' est bel - le! qu'el' est bel - le! vo - yez - - - là! Sou -

A 1
qu'el Dieu qu'el' - le Dieu qu'el' Dieu qu'el' Dieu qu'el' est bel' Dieu

A 2
Ah mon bel - le! bel - le! Sou - pons' prends cet - te

Il Pleut, Il Pleut Bergere

69

S 1
 pons prends cet - te chai - se Tu se - ras près de moi Ce flam-beau de mé -

S 2
 pons prends cet - te chai - se Tu se - ras près de moi Ce flam-beau de mé -

A 1
diminuendo qu'el' est bel' Dieu qu'el' est bel-le! qu'el' est bel - le Ma mè - re Tu

A 2
diminuendo chai - - - se *sempre mf* Tu se-ras près de moi *p* Ce flambeau de mé - lè - - - ze

74

S 1
 lè - - ze Bru - le-ra de - vant toi *mf* Gout de ce lai - ta - - ge *cresc...*

S 2
 lè - - ze Bru - le-ra de - vant toi *mf* Gout de ce lai - ta - - ge *cresc...*

A 1
 se - ras près de moi Ma mèr' vo - - - yez - là! *sub f*

A 2
 Bru - le-ra de - vant toi *sub f* Goû - te là

rallentando *molto ritardando* *ff* *a tempo (quasi tempo primo)*

S 1
Mais tu ne man - ges pas Tu te sens de l'o - ra - ge Il a lais - sé tes pas Il pleut il

S 2
Mais tu ne man - ges pas Tu te sens de l'o - ra - ge Il a lais - sé tes pas Il

A 1
Mais tu ne man - ges pas Tu te sens de l'o - ra - ge Il a lais - sé tes pas

A 2
Mais tu ne man - ges pas Tu te sens de l'o - ra - ge Il a lais - sé tes pas

diminuendo *mp*

S 1
pleut il Il pleut il pleut il Il pleut il

S 2
pleut il pleut il Il pleut il pleut il Il pleut il pleut il

A 1
Il pleut il pleut il Il pleut il pleut il Il pleut il pleut il

A 2
Il pleut il pleut il pleut il Il pleut il pleut ber - gè - re il pleut ber - gè - re

93 *rallentando* *p* *Slower*

S 1 pleut il Il pleut il pleut ber-gè - re il pleut Il

S 2 *mp* *p* Il pleut il pleut ber-gè - re Il pleut Il pleut il pleut ber - gè - re pres-se tes blancs mou-

A 1 Il pleut il pleut ber-gè - re Il pleut il pleut Il pleut il pleut ber-

A 2 *mp* *p* Il pleut il pleut il ber-gè - re il pleut Il pleut il pleut ber - gè - re

101 *cresc...*

S 1 pleut il pleut ber-gè - re pre-se tes blancs mou-tons, Al-lons sous ma chau-miè - re

S 2 *cresc...* tons Al-lons sous ma chau-miè - re Ber-gè - re vite al-lons! J'en-tends sous le feuil-

A 1 *cresc...* gè - re pres-se tes blancs mou-tons Al-lons sous ma chau-miè - re Ber-gè - re vite al-

A 2 *cresc...* pres-se tes blancs mou-tons Al-lons sous ma chau-miè - re ber-gè - re vite al-lons

107 *f* *mp* *mf* *diminuendo*

S 1 Ber - gè - re vite al - lons J'en - tends sous la feuil - la - ge L'eau qui tombe à grands bruit. Voi -

S 2 la - ge L'eau qui tombe à grands bruits. Voi - ci voi - ci l'o - ra - - - ge Voi - là l'é - clair qui

A 1 lons! J'en - tends sous la feuil - la - ge L'eau qui tombe à grands bruits. Voi - ci voi - ci l'o -

A 2 J'en - tends sous la feuil la - - - ge L'eau qui tombe à grands bruits Voi - ci voi - ci l'o - ra - ge

113 *mp*

S 1 ci voi - ci l'o - ra - ge Voi - là l'é - clair qui luit. Voi - là l'é - clair qui

S 2 luit. clair qui Voi - là l'é - clair qui luit

A 1 ra - ge Voi - là l'é - clair qui luit. Voi - là l'é - clair qui luit.

A 2 Voi - là l'é - clair qui luit. clair qui

119 *fading away*

S 1 *from backstage* *p*
luit. Voi - là l'é - clair qui luit.

S 2 *fading away* *p*
clair qui Voi - là l'é - clair qui luit. Voi - là l'é - clair qui

A 1 *fading away*
clair Voi - là l'é - clair qui luit.

A 2 *fading away*
Voi - là l'é - clair qui luit.

126 *pp* *poco rit.*

S 1 Voi - là l'é - clair qui luit.

S 2 *ppp* *from backstage*
luit. Voi - là l'é - clair qui luit.

A 1 *pp* *from backstage*
Voi - là l'é - clair qui luit.

A 2

Il Pleut, Il Pleut, Bergère¹

1. Il pleut, il pleut, bergère,
Presse tes blancs moutons,
Allons sous ma chaumière,
Bergère, vite, allons!
J'entends sous le feuillage
L'eau qui tombe à grands bruit.
Voici, voici l'orage,
Voilà l'éclair qui luit.

2. Entends-tu le tonnerre?
Il roule en approchant.
Prends un abri, bergère!
A ma droite, en marchant,
Je vois notre cabane
Et, tiens, voici venir
Ma mère et ma soeur Anne
Qui vont l'étable ouvrir

3. Bonsoir, bonsoir, ma mère,
Ma soeur Anne, bonsoir!
J'amène ma bergère
Près de vous, pour ce soir.
Va te sécher, ma mie,
Auprès de nos tisons!
Soeur, fais-lui compagnie!
Entrez, petits moutons!

4. Soignons bien, ô ma mère,
Son tant joli troupeau;
Donnez plus de litière
A son petit agneau!
C'est fait. Allons près d'elle.
Eh bien! Donc, te voilà?
Ah! Mon Dieu., qu'elle est belle!
Ma mère, voyez-la!

5. Soupons; prends cette chaise,
Tu seras près de moi;
Ce flambeau de mélèze
Brûlera devant toi;
Goûte de ce laitage.
Mais tu ne manges pas?
Tu te sens de l'orage,
Il a lassé tes pas.

il pleut, il pleut bergère: variations on a folk melody

benton roark

Adagietto

The musical score is arranged in four staves, labeled Flute 1, Flute 2, Flute 3, and Flute 4 from top to bottom. The key signature is one flat (B-flat) and the time signature is 6/8. Flute 1 and Flute 2 have rests in all measures. Flute 3 begins in measure 5 with the instruction "from backstage" above the staff and "mp" below. Flute 4 begins in measure 1 with the instruction "from backstage" above the staff and "mp" below. Both Flute 3 and Flute 4 play a melodic line with slurs and are marked "legato".

11

Fl. 1

Fl. 2

Fl. 3

Fl. 4

mp *legato*

from backstage *mp* *legato*

onstage *mp*

23

Fl. 1

Fl. 2

Fl. 3

Fl. 4

mp

onstage *mf*

54

Fl. 1
Fl. 2
Fl. 3
Fl. 4

61

Fl. 1
Fl. 2
Fl. 3
Fl. 4

66

Fl. 1

Fl. 2

Fl. 3

Fl. 4

sim. *sim.* *p* *p* *pp*

sim. *sim.* *p* *p* *pp*

sim. *sim.* *p* *p* *pp*

sim. *sim.* *p* *p* *pp* *p*

71

Fl. 1

Fl. 2

Fl. 3

Fl. 4

cresc. *fp* *cresc.* *ff*

mp *fp* *cresc.* *ff* *pp*

mp *fp* *cresc.* *ff* *pp*

fp *cresc.* *fp*

Moderato

poco accelerando

Musical score for Flutes 1-4, measures 88-90. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 88: Flute 1 (Fl. 1) has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 2 (Fl. 2) has a dynamic of *f* and a slur over a sixteenth-note figure. Flute 3 (Fl. 3) has a dynamic of *f* and a slur over a sixteenth-note figure. Flute 4 (Fl. 4) has a dynamic of *f* and a slur over a sixteenth-note figure. Measure 89: Flute 1 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 2 has a dynamic of *f* and a slur over a sixteenth-note figure. Flute 3 has a dynamic of *f* and a slur over a sixteenth-note figure. Flute 4 has a dynamic of *f* and a slur over a sixteenth-note figure. Measure 90: Flute 1 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 2 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 3 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 4 has a dynamic of *mf* and a slur over a sixteenth-note figure. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for Flutes 1-4, measures 91-93. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 91: Flute 1 (Fl. 1) has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 2 (Fl. 2) has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 3 (Fl. 3) has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 4 (Fl. 4) has a dynamic of *mf* and a slur over a sixteenth-note figure. Measure 92: Flute 1 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 2 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 3 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 4 has a dynamic of *mf* and a slur over a sixteenth-note figure. Measure 93: Flute 1 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 2 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 3 has a dynamic of *mf* and a slur over a sixteenth-note figure. Flute 4 has a dynamic of *mf* and a slur over a sixteenth-note figure. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Fl. 1
Fl. 2
Fl. 3
Fl. 4

quasi tempo primo

rit.

f

ff

crusc.

111

Fl. 1

Fl. 2

Fl. 3

Fl. 4

mp

mf

f

mp

mf

f

mp

mp

f

119

Fl. 1

Fl. 2

Fl. 3

Fl. 4

rallentando

130 **Adagio**

Fl. 1 *p* *dolce* *sempre p*

Fl. 2 *p* *dolce*

Fl. 3 *p* *dolce*

Fl. 4 *p* *dolce*

138 *molto espressivo*

Fl. 1 *cresc.* *f* *molto espressivo*

Fl. 2 *cresc.* *f* *molto espressivo*

Fl. 3 *cresc.* *f* *molto espressivo*

Fl. 4 *cresc.* *f* *molto espressivo*

147

Fl. 1 Fl. 2 Fl. 3 Fl. 4

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

mf *mp* *mp* *mf*

158

Fl. 1 Fl. 2 Fl. 3 Fl. 4

poco rit. *pp* *p* *pp* *p*

pp *p* *pp* *p*

from backstage *p*

Sketches for 3 Pianos After Paintings by G. Richter

Musical sketch for Piano 1, measures 1-10. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

50"

Musical sketch for Piano 2, measures 1-10. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

Musical sketch for Piano 3, measures 1-10. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

200"

Musical sketch for Piano 1, measures 11-20. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

Musical sketch for Piano 2, measures 11-20. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

Musical sketch for Piano 3, measures 11-20. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

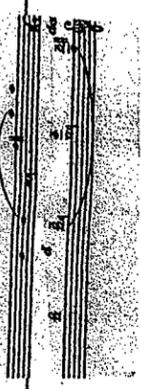
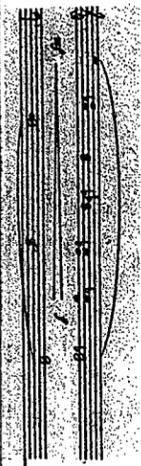
310"

Musical sketch for Piano 1, measures 21-30. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

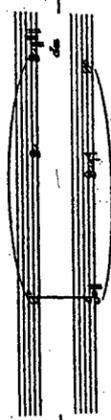
Musical sketch for Piano 2, measures 21-30. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

Musical sketch for Piano 3, measures 21-30. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic and features a series of notes with slurs and ties, suggesting a melodic line. The sketch ends with a mezzo-forte (*mf*) dynamic.

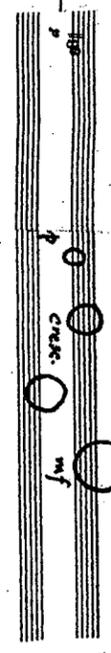
210"



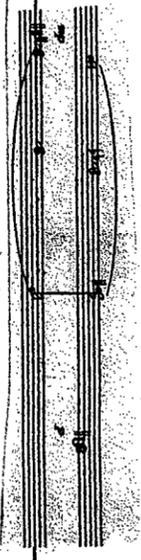
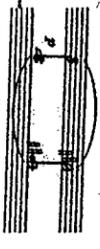
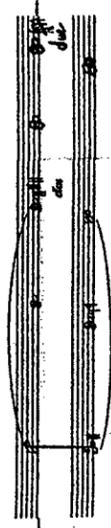
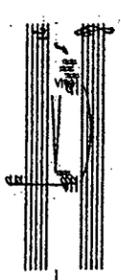
Place pillow inside
piano over this
approx. 1/2 distance



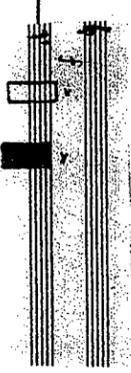
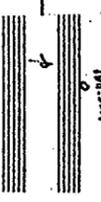
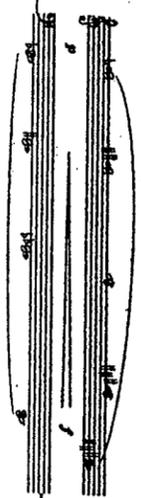
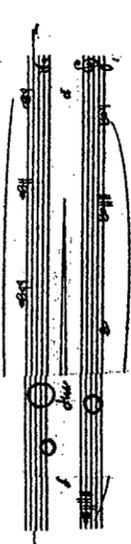
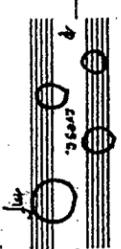
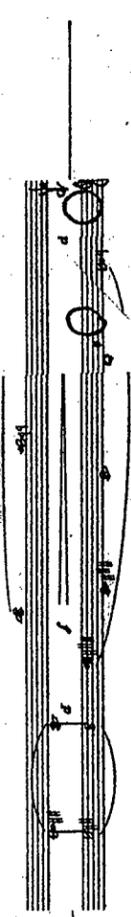
remove pillow



floor



5'00"



Musical staff with notes and dynamics markings.

Musical staff with notes, dynamics (f, p, mf), and performance instructions (cresc.).

Musical staff with notes and dynamics markings.

6'50"

place the
instrument
over the
ramp

Musical staff with notes, dynamics (f, ff), and performance instructions.

6, 6

6'10"

Musical staff with notes and dynamics markings.

Musical staff with notes and dynamics markings.

Musical staff with notes and dynamics markings.

Musical staff with notes, dynamics (p, mf), and performance instructions.

5'40"

On Nights Like Tonight...

Score in C

benton roark

Largo

Flute(s)
Alto, Piccolo

Clarinet in B \flat

Horn in F

Percussion 1
Timpani, Tamtam
Lg. Sus. Cymbal,
Marimba

Percussion 2
Bass Drum,
Crotales, Vibraphone

Piano

Violin

Viola

Cello

Double Bass

Tamtam l.v. *Timpani* *smooth glissando between notes (approximate pitches)* *sim.* *Tamtam l.v.* *Timpani*

p *ppp* *pp* *p*

ppp

p

sub

Largo

sul ponticello *V* *pp*

sul ponticello

sul G *smooth glissando between notes* *sim.*

con sordino *pp*

con sordino

smooth glissando between notes *pp* *sim.*

9 *poco a poco stringendo* **Piccolo** *meno mosso*

Fl.

B♭ Cl.

Hn. *con sordino*

Perc. 1 *poco a poco cresc.*

Perc. 2 *Crotales* *L.v.* *Bass Drum*

Pno.

Vln. *poco a poco stringendo* *meno mosso*

Vla. *pp*

Vc. *poco a poco cresc.* *ord.* *pp* *niente*

D.B. *poco a poco cresc.* *pp*

Tempo primo

Alto flute

// a tempo

Fl. *mp* *p*

Bb Cl. *mp*

Hn. *p* *sord.* *L.v.*

Perc. 1 *ord.* *Sus. cymbal* *pp* *mp* *L.v.*

Perc. 2 *Crotales* *L.v.* *mp* *niente* *pp*

Pno. *mp* *niente*

Vln. *Tempo primo* *con sordino* *pp* *mp* *niente* *senza sord.* *a tempo*

Vla. *con sordino* *pp* *mp* *niente* *senza sord.*

Vc. *pp* *mp* *niente* *senza sord.*

D.B. *niente* *mp* *niente* *senza sord.* *fp*

25

Fl. *mp p fp mf p*

B♭ Cl. *mf mf p*

Hn. *p mf p mp*

Perc. 1 *Marimba Sus. cymbal l.v. Marimba*
fp mf mf mp pp

Perc. 2 *p*

Pno. *mf*

Vln. *sul pont. p fp sul D mf p*

Vla. *sul pont. p fp sul C mf p*

Vc. *fp mf fp mf p*

D.B. *sul D mf mp p*

rit. Adagio più mosso

senza sord.

sord.

sord.

sord.

fp mf fp mf mp p mp

31 *poco rit.* *a tempo* *molto rubato* **Piccolo** *poco rit.*

Fl. *mp* *pp*

B♭ Cl. *mf* *niente* *mp* *pp*

Hn. *mf* *mp* *pp*

Perc. 1 *mp* *pp* *p* **Marimba** *mp* *pp*

Perc. 2 **Vibraphone** *motor med.* *mf* *pp* **Vibraphone** *mp*

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

Vln. *sord.* *mp* *poco rit.* *a tempo* *molto rubato* *senza sord.* *mp* *tasto* *poco rit.*

Vla. *mf* *mp* *senza sord.* *mp* *tasto*

Vc. *mf* *mp* *senza sord.* *mp* *tasto*

D.B. *mf* *mp* *senza sord.*

37 *a tempo* *poco stringendo*

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

B♭ Cl. *mp* *mf* *p* *f*

Hn. *mp* *mf* *p* *f* *sord.*

Perc. 1 *mp* *mf* *p* *mf* *Tamtam* *L.v.*

Perc. 2 *p* *f*

Pno. *mp* *mf* *f*

Vln. *a tempo* *poco stringendo* *normale* *p* *f* *sul G*

Vla. *mp* *normale* *p* *f*

Vc. *mp* *normale* *mp* *fp* *f*

D.B. *mp* *mp* *fp* *f*

44 *rallentando* **Andante con moto** Alto flute

Fl. *mf* *mp*

B♭ Cl. *mp*

Hn. *senza sord.* *mf*

Perc. 1 *mp* Timpani *l.v.* *mp* Sus. cymbal *mf* scrape Timpani *mp*

Perc. 2 *mf* *scd.* *dim.*

Pno. *mf*

Vln. *rallentando.* **Andante con moto** *smooth glissando between notes* *p* *mf* *dim.* *pp* *p* *smooth glissando between notes* *mf* *dim.* *pp* *p*

Vla. *p* *mf* *dim.* *pp* *p* *smooth glissando between notes* *mf* *dim.* *pp* *p*

Vc. *p* *mf* *dim.* *pp* *p* *smooth glissando between notes* *mf* *dim.* *pp* *p*

D.B. *p* *mf* *dim.* *pp* *p* *smooth glissando between notes* *mf* *dim.* *pp* *p*

51 Fl. *mf* Piccolo

51 B♭ Cl. *mf* bend

51 Hn. *mp* sord.

51 Perc. 1 *mf* smooth glissando between notes if possible Tamtam

51 Perc. 2 Crotales bowed *mf* L.v. *p* wave hand to sustain

51 Pno. *mp* L.v. *p*

51 Vln. normale *p* pizz. arco 3 V

51 Vla. normale *p* pizz. arco 3

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

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

ORFEO BEYOND THUNDERDOME!

FOR WOODWIND QUINTET

C Score

T. Benton Roark
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Moderato assai (♩ = 108)

The musical score is for a woodwind quintet, C score, page 37. It features five staves: Flutes (C, piccolo), Oboe/English horn, Clarinet in B♭/Bass Clarinet, Bassoon, and Horn in F. The music is in 4/4 time and marked Moderato assai with a tempo of 108 beats per minute. The score begins with a dynamic of *mp* and includes various musical notations such as accents, slurs, and dynamic markings like *mf*, *f*, and *sim.* (sforzando). The Flute part has a triplet of eighth notes marked *mf* and *f*. The Oboe/English horn part has a series of eighth notes marked *mf* and *f*. The Clarinet in B♭/Bass Clarinet part has a series of eighth notes marked *mp* and *sim.* The Bassoon part has a series of eighth notes marked *mp*. The Horn in F part has a series of eighth notes marked *mp*.

2

Fl. Ob. B♭ Cl. Bsn. Hrn.

mf f f f ff

mf

Detailed description: This system contains five staves for woodwinds. The Flute staff starts with a measure rest, then plays a melodic line with a slur and a fermata. The Oboe staff has a triplet of eighth notes. The Bass Clarinet staff has a triplet of eighth notes. The Bassoon staff has a melodic line with a slur and a fermata. The Horn staff has a melodic line with a slur and a fermata. Dynamics include mezzo-forte (mf) and fortissimo (ff).

10

Fl. Ob. B♭ Cl. Bsn. Hrn.

ff mp f mf f

Detailed description: This system contains five staves for woodwinds. The Flute staff has a melodic line with a slur and a fermata. The Oboe staff has a melodic line with a slur and a fermata. The Bass Clarinet staff has a melodic line with a slur and a fermata. The Bassoon staff has a melodic line with a slur and a fermata. The Horn staff has a melodic line with a slur and a fermata. Dynamics include fortissimo (ff), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f).

Musical score for measures 15-19. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.).

- Flute (Fl.):** Measures 15-19. Dynamics include *mf*, *f*, *p*, and *pp*. Articulation includes accents and slurs.
- Oboe (Ob.):** Measures 15-19. Dynamics include *mf*, *f*, and *pp*. Articulation includes accents and slurs.
- Clarinet (B♭ Cl.):** Measures 15-19. Dynamics include *mf*, *f*, and *pp*. Articulation includes accents and slurs.
- Bassoon (Bsn.):** Measures 15-19. Dynamics include *mf*, *f*, and *pp*. Articulation includes accents and slurs.
- Horn (Hn.):** Measures 15-19. Dynamics include *f*, *mf*, *legiero*, and *p*. Articulation includes slurs.

Musical score for measures 22-26. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.).

- Flute (Fl.):** Measures 22-26. Dynamics include *mf*, *f*, and *piu mosso*. Articulation includes slurs.
- Oboe (Ob.):** Measures 22-26. Dynamics include *mf*, *f*, and *mp*. Articulation includes slurs.
- Clarinet (B♭ Cl.):** Measures 22-26. Dynamics include *mf*, *f*, and *mp*. Articulation includes slurs.
- Bassoon (Bsn.):** Measures 22-26. Dynamics include *mf*, *f*, and *mp*. Articulation includes slurs.
- Horn (Hn.):** Measures 22-26. Dynamics include *mf*, *f*, and *mute w/ hand*. Articulation includes slurs.

28

Fl. *jet whistle*

Ob.

B♭ Cl. *Bass Clarinet*

Bsn.

Hn. *hand gliss*

sfz sfz p distort sfz sfz sfz sfz mf

p sfz sfz (open) p sfz sfz sfz sfz fp

34

Fl. *crescendo*

Ob. *2x only*

B♭ Cl. *crescendo*

Bsn. *crescendo*

Hn. *crescendo*

f fp crescendo

mp fp crescendo

f fp crescendo

f fp crescendo

f fp crescendo

40

Fl. *fz* *f* *piu legato*

Ob. *fz* *mf* *f* *piu legato*

B♭ Cl. *fz* *f* *piu legato*

Bsn. *fz* *f* *piu legato*

Hn. *fz* *f* *piu legato*

45

Fl. *ff* *p* *schierzando* *mp* *crescendo*

Ob. *ff* *p* *schierzando* *p* *crescendo*

B♭ Cl. *ff* *p* *schierzando* *p* *crescendo*

Bsn. *ff* *p* *schierzando* *p* *crescendo*

Hn. *ff* *p* *schierzando* *p* *crescendo*

Oboe

B♭ Clarinet

6

Musical score for measures 53-58. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are several slurs and accents throughout the passage.

Allegro (♩ = 132)

Musical score for measures 59-64. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The tempo is marked *Allegro* with a metronome marking of 132. The music includes a section marked *accelerando* starting at measure 59. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The score contains complex rhythmic figures, including triplets and sixteenth-note runs, with various slurs and accents.

64 **Piccolo**

Fl.

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mf*

Hn. *mp* *mf*

68

Fl. *f* *ff*

Ob. *psub* *crescendo* *f* *ff*

B♭ Cl. *psub* *crescendo* *f* *ff*

Bsn. *psub* *crescendo* *f* *ff*

Hn. *psub* *crescendo* *f* *ff*

stringendo *molto rallentando* (♩ = 92) // *a tempo* **Allegro vivo** (♩ = 160)

Musical score for measures 73-75. The score is arranged in five staves: Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. The Flute part has a melodic line with slurs and accents. The Oboe and Bassoon parts provide harmonic support with similar rhythmic figures. The Horn part has a more active role with eighth-note patterns. The key signature has one flat, and the time signature is 4/4.

Musical score for measures 76-78. The score is arranged in five staves: Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The music continues with rhythmic patterns. Dynamic markings include *fp* (fortissimo piano) and *fff* (fortissimo). There are also accents and slurs. The Flute part has a melodic line with slurs and accents. The Oboe and Bassoon parts provide harmonic support with similar rhythmic figures. The Horn part has a more active role with eighth-note patterns. The key signature has one flat, and the time signature is 4/4.

The Arcturus Agora

for orchestra

by

T. Benton Roark

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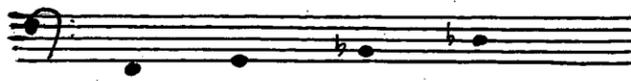
Percussion notes:

Players share the tamtam and bass drum.

Gongs can be of approximate pitch, but should aim for D flat, E, G, and B flat in the fourth octave (i.e. Dflat4, E4, etc., but other octaves are acceptable):

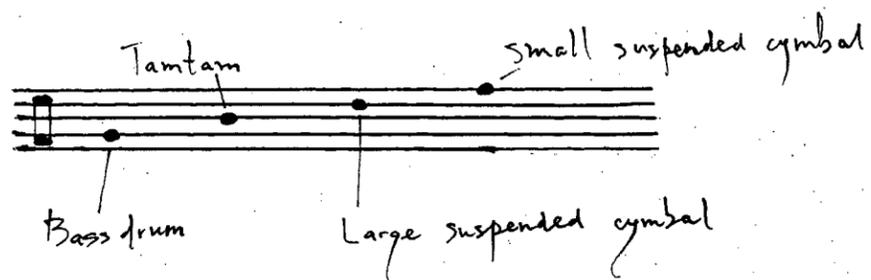


Timpani should be tuned to:



A tie from a note to a rest indicates to let the note ring.

The non-pitched percussion are notated as follows:



Mallets for the vibraphone should be medium - hard.

The vibraphone motor should be set to high speed.

The Arcturus Agora

Moderato assai

rallentando

Largo

The score is for a full orchestra and includes the following parts:

- Flute 1 & 2
- Oboe 1 & 2
- Clarinet in Bb 1 & 2
- Bassoons 1 & 2
- Horns 1 & 2, 3 & 4
- Trumpets in C
- Trombones
- Bass Trombone
- Tuba
- Timpani
- Percussion 1 (Tamtam, Large Suspended Cymbal, Small Suspended Cymbal, Bass Drum, Gong (pitched))
- Percussion 2 (Bass Drum, Tamtam, Vibraphone)
- Piano / Celeste
- Harp
- Solo Violin I
- Violin I
- Solo Violin 2
- Violin II
- Viola
- Cello
- Double Bass

Key performance instructions include: *con sordino*, *gradually decrease pace of trill*, *gradually decrease pace of tremolo*, *div.*, *con sord.*, *arco*, and various dynamic markings such as *f*, *mp*, *pp*, *mf*, *p*, *ff*, and *niente*.

stringendo

ritenuto subito

rit.

7

Fl. 1 *p* *mf* *f* *ff*

Fl. 2 *mp* *f* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Bs. Cl. 1 *mp* *f* *ff*

Bs. Cl. 2 *mp* *f* *ff*

Bsns. (1) *mf* *ff*

Hns. 1, 2 *p* *pp* *cresc.* *f* *senza sord.*

Hns. 3, 4 *p* *cresc.* *f* *senza sord.*

Tbns. *p* *f*

B. Tbn. *mp* *f*

Timp. *p*

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

Perc. 2 *pp* *niente* *Vibraphone* *f* *arco* *f*

Hp. *mf* *f* *l.v.*

Solo Vln. 1 *f* *mp* *sul pont.*

Vln. I *pp* *f* *p_{sub}*

Vln. I div. *mp* *f* *p_{sub}*

Vln. II *pp* *f* *p_{sub}* *sul pont.*

Vln. II div. *mp* *f* *p_{sub}*

Vla. *sul D* *mp* *f* *p_{sub}*

Vla. div. *sul G* *mp* *f* *p_{sub}*

Vc. *sul D* *crescendo* *mf* *f* *pizz.*

Vc. div. *sul G* *p* *crescendo* *mf* *f* *pizz.*

D.B. *mp* *crescendo* *mf* *f*

D C B / E F G A D C B / E F G A

A

Tempo I
attacco

rallentando

Largo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsns. (1)
Hns. 1, 2
Hns. 3, 4
Trmpts.
Tbns.
B. Tbn.
Tuba
Timp.
Perc. I
Perc. 2
Pno.
Hp.
Solo Vln. I
Vln. I
Solo Vln. 2
Vln. II
Solo Vla.
Vla.
Vla. div.
Vc.
Vc. div.
D.B.

Dynamic markings: *mp*, *f*, *pp*, *p*, *sfz*, *mf*, *ppp*, *dim.*, *non div.*, *arco*, *sul G*, *sul A*, *niente*.

Performance instructions: *attacco*, *rallentando*, *Largo*, *gradually decrease pace of trill*, *white key cluster*, *con sord.*, *arco*.

28

Fl. 1 *sempre dim.* *pp*

Fl. 2 *sempre dim.* *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *sempre dim.*

B♭ Cl. 2 *sempre dim.* *pp*

Bsns. (1) *pp*

Bsn. 2

Hns. 1, 2 *dim.* *mf* *pp*

Hns. 3, 4 *dim.* *mf* *pp*

Trmpts. *pp*

Perc. 1 *Pitched gongs* *mp* *p*

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

Hp. *mp*

Solo Vln. 1 *niente*

Vln. I *gradually decrease pace of tremolo* *dim.* *pp*

Solo Vln. 2 *niente*

Vln. II *dim.* *pp*

Solo Vla. *dim.* *pp*

Vla. *dim.* *pp*

Vc. *p* *pizz.*

D.B. *p* *pizz.*

C

Andante

34

B♭ Cl. 1 *niente*

Vln. I *mp*

Vln. II *div.* *mp*

Vla. *mp*

D.B. *pp*

39

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

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

Vla. *mp* *mf* *mp*

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

D.B. *arco* *p*

D

44 2. 1.

Tbns. *p* *mf* *p* *mf* *mp*

Vln. I *mp* *mp*

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

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

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

D.B. *détaché* *p* *mp* *p* *mp*

49

Hns. 1, 2 *p* *mf*

Hns. 3, 4 *mf*

Tbns. *mf* *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *Tamtam* *mp* *Vibraphone*

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

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

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

Vc. *mp* *mf* *p*

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

poco accelerando

Andante con moto

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsns. (1)
Hns. 1, 2
Hns. 3, 4
Trmpts.
Tbns.
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *f* *ff*
p *f* *ff*
p *f* *ff*
p *f* *ff*
mp *f* *ff*
ff
p *f*
p *f*
p *f*
p *f*
f
f
arco *non arco* *ff*
ff
cresc. *div.* *f*
cresc. *div.* *f*
cresc. *f*
cresc. *f*
cresc. *f*

Musical score for orchestra, page E, measures 58-60. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns 1, 2 & 3, 4, Trombones (Bass and Tenor), Tuba, Timpani, Percussion 1 & 2, Piano, Harp, Violins I & II, Viola, Violoncello, and Double Bass. The score is in 3/8 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *pp* to *mf*. Performance instructions include *con sord.* for horns, *Tantam* for percussion, and *pizz.* and *arco* for strings.

Fl. 1 *mf* *p* *f*

Fl. 2 *mf* *mp* *f*

Ob. 1 *mf* *mp* *f* *p*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *p* *f*

B♭ Cl. 2 *mf* *f*

Bsns. (1) *mf* *p* *mf* *f*

Bsn. 2 *mf* *p* *mf* *f* *p*

Hns. 1, 2 *mf* *p* *mf* *senza sord.*

Hns. 3, 4 *mf* *p* *mf* *senza sord.*

Tbns. *mp* *p* *f*

B. Tbn. *mf* *p* *f*

Timp. *mf* *p* *f*

Perc. 1 *mf* *p* *mf*

Perc. 2 *Tam-tam* *p* *mf*

Pno. *mf* *mf*

Hp. *f* *f*

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

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

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

D.B. *mf* *p* *f* *détaché*

poco accelerando

Largamente

molto rallentando

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsns. (1)

Bsn. 2

Hns. 1, 2

Hns. 3, 4

Trmpts.

Tbns.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *f* *ff* *mp*

crescendo

"white key" cluster

Vibraphone

F

Tempo I

rallentando

70

Fl. 1 *fff* *dim.* *mf*

Fl. 2 *fff* *dim.* *mf*

Ob. 1 *fff* *dim.* *mf*

Ob. 2 *fff* *dim.* *mf*

B♭ Cl. 1 *fff* *dim.* *mf*

B♭ Cl. 2 *fff* *dim.* *mf*

Bsns. (1) *fff* *dim.* *mf*
gradually decrease pace of trill

Bsn. 2 *fff* *dim.* *mf*

Hns. 1, 2 *fff* *dim.* *mf*

Hns. 3, 4 *fff* *dim.* *mf*

Trmpts. *fff* *dim.* *mf*

Tbns. *fff* *dim.* *mf*

B. Tbn. *fff* *mp*

Tuba *fff* *p*

Timp. *p* *fff* *f*

Perc. 1 *fff* *f*
Tamtam
Bass Drum

Perc. 2 *p* *fff* *mf* *f* *mp*

Pno. *fff* *white and black key cluster* *f*

Hp. *fff* *f*

Vln. I *fff* *mf* *sf*
gradually decrease pace of trill

Vln. II *fff* *mf* *sf*
gradually decrease pace of trill

Vla. *fff* *mf* *sf*
gradually decrease pace of tremolo *gradually decrease pace of tremolo*

Vc. *fff* *mf*

D.B. *fff* *mf*

73

Fl. 1 *sempre dim.* *p*

Fl. 2 *sempre dim.* *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *sempre dim.* *p*

B♭ Cl. 2 *sempre dim.* *p*

Bsns. (1) *sf* *mp* *pp*

Bsn. 2 *sf* *pp*

Hns. 1, 2 *sempre dim.* *pp*

Hns. 3, 4 *sempre dim.* *pp*

Trmpts. *pp*

Tbns. *p*

B. Tbn. *p*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp* *p*

Pno. *mp* white key cluster

Hp. *p*

Vln. I *dim.* *mp* *p*

Vln. II *dim.* *mp* *p*

Vla. *sf* *dim.* *p*

Vc. *sf* *dim.* *p*

D.B. *niente* *p*

molto rit.

a tempo

H

molto rit.

86

Fl. 1 *mp* *pp* *mp*

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

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp* *pp* *mp*

3sns. (1) *mf* *pp* *p*

86

Hns. 1, 2 *mp* *pp*

Hns. 3, 4 *mp* *pp*

Tbns. *mp* *pp*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

D.B. *p* *mp*

Le Portail d'Asni

for flute(s), clarinet, horn, two percussionists, piano, violin, viola, cello, and double-bass

by T. Benton Roark

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Score in C

Le Portail d'Asni

benton roark

Largo (♩ = 42)

Flute(s)
Alto, C

Clarinet in B♭

Horn in F
con sordino
pp *ppp*

Percussion 1
Timpani (25"-30"), Tamtam
Lg. Sus. Cymbal, Marimba
Tamtam *l.v.* Timpani *smooth glissando between notes (approximate pitches) sim.* Tamtam *l.v.* Timpani
mp *niente* *pp* *p*

Percussion 2
Bass Drum, Crotales, Vibraphone
Bass Drum
p *ppp*

Piano
p *niente*
sub

Violin
Largo (♩ = 42)
sul ponticello *V* *pp*
sul ponticello

Viola

Cello
sul G *smooth glissando between notes* *sim.*
con sordino *pp*

Double Bass
con sordino *p* *niente* *smooth glissando between notes* *pp* *sim.*

Tempo primo

a tempo
timbre trill

Fl. *Alto flute*

B♭ Cl.

Hn.

Perc. 1

Perc. 2

Pno.

Detailed description: This block contains the musical staves for Flute (Alto flute), Clarinet (B♭), Horn, Percussion 1, Percussion 2, and Piano. The Flute part features dynamic markings of *mp*, *sfz*, *fp*, and *p*, along with a trill instruction. The Clarinet and Horn parts have *mp* and *p* markings. Percussion 1 includes *pp* and *mp* markings with a *l.v.* instruction. Percussion 2 has *pp*, *niente*, *ppp*, and *p* markings. The Piano part shows complex chordal textures.

Tempo primo

a tempo

Vln.

Vla.

Vc.

D.B.

Detailed description: This block contains the musical staves for Violin, Viola, Violoncello, and Double Bass. The Violin and Viola parts are marked *con sordino* and have dynamic markings of *pp* and *mp*. The Violoncello part has *pp* and *mp* markings. The Double Bass part has *niente* and *mp* markings. The Violin and Viola parts include a *V* instruction.

a tempo

23

Fl. *p* *fp* *mf*

B♭ Cl. *mf* *mf*

Hn. *senza sord.* *p* *mf*

Perc. 1 Marimba *fp* *mf* Sus. cymbal *L.v.* *mf*

Crotales *L.v.* Bass Drum *mp* *niente* *pp* *p*

Perc. 2 *mp* *niente* *pp* *p*

Pno. *mp* *niente* *mf*

a tempo

Vln. *niente* *senza sord.* *p* *sul pont.* *norm.* *sul D* *mf*

Vla. *niente* *senza sord.* *p* *sul pont.* *norm.* *sul C* *mf*

Vc. *niente* *senza sord.* *mp* *mf* *p* *sul G* *mf*

D.B. *niente* *senza sord.* *p* *mp* *mf* *p* *sul D* *mf* *mp*

5

molto rit.

Adagio
più mosso

C flute

Fl.

B♭ Cl.

Hn.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vc.

D.B.

The musical score consists of nine staves. The top staff is for Flute (Fl.), followed by Clarinet in B-flat (B♭ Cl.), Horn (Hn.), Percussion 1 (Perc. 1) with Marimba, Percussion 2 (Perc. 2) with Vibraphone, Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 30-33 are marked with a tempo change from *molto rit.* to **Adagio più mosso**. The score includes various dynamic markings: *p*, *mp*, *mf*, and *pp*. There are also performance instructions such as *sord.* (sordina) and *senza sord.* (without sordina). The Piano part features a *slow roll* in measure 30 and *stim.* (stimulation) in measure 33. The Percussion parts include specific instructions for Marimba and Vibraphone, with the latter marked *motor med.* (motor moderate). The string parts (Vln., Vla., Vc., D.B.) show a dynamic progression from *p* to *mp* to *mf* across the measures.

6

poco rit. molto rubato

poco stringendo

Fl. *pp* *mp* *mf*

B♭ Cl. *pp* *mp* *p* *mf*

Hn. *pp* *mp* *mp* *mf*

Perc. 1 *mp* *mp* *mf*

Perc. 2 *mp*

Pno. *mp* *mf*

poco rit. molto rubato *poco stringendo*

Vln. *mp* *tasto* *normale* *mf*

Vla. *mp* *tasto* *mp* *normale*

Vc. *mp* *tasto* *mp* *normale* *mp*

D.B. *mp* *mp*

poco acc.

ritenuto

whistle tones



Fl. *mp* whistle tones

B♭ Cl. *ppp* subtone

Hn. *pp* sord.

Perc. 1 *mp* scrape l.v. *pp* sim. Tamtam *mp* Sus. cymbal *mp* l.v. scrape Timpani *p* smooth gliss.

Perc. 2 *pp* l.v. Bass Drum *mp* Crotales bowed

Pno. *mf* *mp*

Vln. *p* *pp* harmonic gliss. *p* *poco acc.* *ritenuto* *pizz.* *p*

Vla. *norm.* *mf* *p* *p* sul A

Vc. *norm.* *mf* *p* *p* sul A *pp*

D.B. *mf* *p*

a tempo ma più mosso

accelerando poco a poco

Fl. *mp* *mf psub*

B♭ Cl. *mp* *mf psub*

Hn. *mp* *mf psub* *senza sord.*

Perc. 1 *pp* *l.v.* *Tamtam*

Perc. 2 *pp* *Bass Drum*

Pno. *mp*

Vln. *pizz* *arco* *mp* *portamento* *arco* *mf psub*

Vla. *pizz* *arco* *mp* *portamento* *arco* *mf psub*

Vc. *p* *mp* *portamento* *mf psub*

D.B. *p* *mp* *mf psub*

a tempo ma più mosso

accelerando poco a poco

This musical score page, numbered 10, features ten staves for various instruments. The top section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The bottom section includes Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 7/8 time and includes dynamic markings such as *mf*, *f*, *sfz*, *mp*, *p*, and *ff*. Performance instructions like *sim.*, *pizz.*, *arco*, *quasi rolled*, and *l.h.* are present. The piece begins at measure 57. The Flute and Clarinet parts feature complex rhythmic patterns with slurs and fingerings (5, 7, 6). The Piano part includes a *quasi rolled* section with a slur and a 9-measure rest. The string parts (Vln., Vla., Vc., D.B.) play a rhythmic accompaniment with various articulations and dynamics.

Fl. *fp* *ff* *fp* *ff* *mp* *cresc.*

B♭ Cl. *fp* *ff* *fp* *ff* *mp* *cresc.*

Hn. *fp* *ff* *fp* *ff* *mf* *cresc.*

Perc. 1 *mf* *f* *ppp* *p*

Perc. 2 *mf* *f* *ppp* *cresc.*

Pno. *f* *ff* *f* *ff*

dampen *l.v.* *Sus. cymbal*

Vln. *arco* *fp* *pizz.* *ff* *arco* *fp* *pizz.* *ff* *arco* *smooth glissando between notes* *mf*

Vla. *arco* *fp* *pizz.* *ff* *arco* *fp* *pizz.* *ff* *arco* *smooth glissando between notes* *mf* *cresc.*

Vc. *arco* *fp* *pizz.* *ff* *arco* *fp* *pizz.* *ff* *arco* *smooth glissando between notes* *cresc.*

D.B. *fp* *fp* *fp* *smooth glissando between notes* *cresc.*

12

Adagio maestoso (♩ ≈ 54)

Fl. *66* *6* *ff* *sfz* *fff* *rit.*

B♭ Cl. *66* *6* *6* *ff* *fff*

Hn. *66* *Glissando* *ff* *fff*

Perc. 1 *66* *ff* *f* *Tamtam* *Timpani* *Tamtam*

Perc. 2 *66* *Bass Drum* *f* *p* *f* *mp*

Pno. *66* *f* *gliss* *ff* *fffz* *ff* *fffz*

Vln. *66* *V* *ff* *sfz* *ff* *rit.* *Adagio maestoso (♩ ≈ 54)* *pizz.* *fffz*

Vla. *66* *V* *ff* *ff* *fffz* *pizz.* *fffz*

Vc. *66* *V* *ff* *ff* *fffz* *pizz.* *fffz*

D.B. *66* *ff* *ff* *mf*

71

Fl. *ff*

B♭ Cl. *ff*

Hn. *f*

Perc. 1 Timpani *f* *sim.* *f* *f*

Perc. 2 Vibraphone *f* Bass Drum *ff* *f*

Pno. *ff* *sfz*

Vln. arco *ff* *sfz* pizz. arco *f*

Vla. arco *ff* *sfz* pizz. arco *f*

Vc. arco *ff* *sfz* pizz. arco *f*

D.B. *ff* *mf* *ff*

Detailed description of the musical score: The score is for page 13, starting at measure 71. It features a full orchestral ensemble. The Flute and B♭ Clarinet parts have long, sweeping lines with fortissimo (ff) dynamics. The Horn part has a strong, sustained note with a forte (f) dynamic. Percussion 1 (Timpani) has a rhythmic pattern with accents and dynamics of f and sim. Percussion 2 (Vibraphone and Bass Drum) provides a steady accompaniment with dynamics of f and ff. The Piano part has a complex texture with dynamics of ff and sfz. The string section (Violin, Viola, Violoncello) plays arco with dynamics of ff and sfz, transitioning to pizzicato (pizz.) and then arco again. The Double Bass part has a rhythmic pattern with dynamics of ff and mf.

molto ritenuto

Adagio (♩ = 56)

Alto flute

89

Fl. *f* *fp* *f* *mf* 5

B♭ Cl. *mf* *f* *fp* *f*

Hn. *mf* *p_{sub}* *mf*

Perc. 1 *f* *mp* *mp* *mp*

Perc. 2 *mf* *f* *f* *dim.* 3 3

Pno. *f*

Vln. *f* *p_{sub}* *f* *smooth glissando between notes*

Vla. *f* *p_{sub}* *f* *smooth glissando between notes*

Vc. *f* *p_{sub}* *f* *dim.*

D.B. *mf* *f* *p_{sub}* *f* *dim.*

L.v. *Tamtam* *Timpani*

Fl. *a tempo* *mp* *mf* *bend*

B♭ Cl. *mp* *mf*

Hn. *mf* *mp*

Perc. 1 *Sus. cymbal scrape* *mf* *Timpani* *mp*

Perc. 2 *Crotales* *bowed* *mf* *l.v.*

Pno. *mp* *l.v.* *3*

Vln. *sul pont.* *p* *a tempo* *pizz.* *p* *arco* *3*

Vla. *sul pont.* *p* *pizz.* *p* *arco* *3*

Vc. *smooth glissando between notes* *pp* *p* *mp*

D.B. *smooth glissando between notes* *pp* *p* *mp*

rallentando ----- (Largo) molto rit.

Fl. *mp* *pp*

B♭ Cl. *p* *mp* *pp*

Hn. *sord.* *mp* *pp*

Perc. 1 *mf* *p* *p* *niente*

Perc. 2 *p* *niente*

Pno. *p* *pp* *niente*

Vln. *con sordino* *sul ponticello* *p* *niente*

Vla. *con sordino* *sul ponticello* *punta d'arco* *pp*

Vc. *p* *mf* *pp* *sul ponticello* *punta d'arco* *pp*

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

smooth glissando between notes *if possible* *Tamtam* *L.v.* *Sus. cymbal* *scrape* *L.v.*

Vibraphone *bowed* *L.v.* *Crotales* *wave hand for vib.*

3 *5*

Crazy Jane and the Bishop

with

text by William Butler Yeats

and

music by Timothy Benton Rank

©1939, 2007 Yeats/Rank

notes: ↑ indicates simultaneous events

∩ " a short pause (2-3 seconds)

∪ " a longer pause (3-5 seconds)

|| " a period of repose (7-9 seconds)

Various drafts of the poem "Crazy Jane and the Bishop" by William Butler Yeats were used to assemble the text for this work. The final version is as follows:

Bring me to that blasted oak
That I, midnight upon the stroke,
(All find safety in the tomb.)
May call down curses on his head
Because of my dear Jack that's dead
'Cockscomb' was the least he said:
The solid man and the cockscomb.

Nor was he bishop when his ban
Banished Jack the journeyman,
(All find safety in the tomb.)
Nor so much as parish priest,
Yet he, an old book in his fist,
Cried that we lived like beast and beast:
The solid man and the cockscomb.

The bishop has a skin, God knows,
Wrinkled like the foot of a goose,
(All find safety in the tomb.)
Nor can he hide in holy black
The heron's hunch upon his back,
But a birch-tree stood my Jack:
The solid man and the cockscomb.

Jack had my virginity,
And bids me to the oak, for he
(All find safety in the tomb.)
Wanders out into the night
And there is shelter under it,
But should that other come, I spit:
The solid man and the cockscomb.

*texts assembled by the composer



Yeats
Spoken naturally,
quietly, and
haltingly, as if
searching for the words

Crack Mary and the bishop
Yesterday it came
That when midnight's on the stroke
Lead me to the blasted oak
All are equal

Find safety in the grave
To call a curse out of the sky
That I may call upon
To send a curse before I die And

He is
For he is old and so am I
Equal for

And equal
There is bishop
King and the knave
No time to loose so hurry me
At midnight to the blasted tree

O the safety of the grave

Altoflute

debut
Molto largo e misterioso
espr. >

breath as necessary

mf p pp p

non mesura

Bamboo Chimes

rattle sporadically, somewhat seldomly
p

cello

slowly, like soft waves on a shore
punta d'arco
p

p

appr. 8 seconds

slowly

re beat as necessary, going from sfacato to legato tongueing to slurred

key clicks
p

hard mallets

flarp

pizz sfz

cue

more assuredly

To call a curse out of the sky

Ere the one or other die
None as old as he and I....

searching, as in the beginning

Bring me to the chapel wall
That at midnight I may call

Jane

Adagio *maestoso*
Bring me to that blast-ed oak (k!)

un poco più messo
That I mid - night up-on the stroke

fl. *molto vib.*

mf p f p ppp p

Marimba *hard mallets*

spoken/whispered "Kaahhhhhh" niente

Tam-tam

mp

Harp *l.v.*

p f

spoken/whispered "Kaahhhhhh" niente

Sub mp

Cello

<mf> <sf> dim

sul ponticello

spoken/whispered "Kaahhhhhh" niente

arco b7 mp



Recited, assuredly, but with reflection

leafs

Nor was he bishop when his ban
Banished Jack the Journeyman
All that find safety in the grave
Nor so much as parish priest

When he cried out book in fist
That we lived like beast and beast
For there lie bishop, learned man,
King, and the knave
Yet he the missal in his fist

Jane

Old Book in his fist

spoken trancelike, as if
channeling the poet

Said we lived like beast and beast

slower, trailing off (molto dim. or it)

There the learned man and the knave

Beast and beast

Said that we lived like beast and beast

(Jane) [wait for pause]

Said that we lived like beast and beast

Repeat 3x, increasing pace, volume, and intensity
(i.e. awake from trance/understanding/crying in anger)

Ritardando

said that we lived like beast and

Hute

Said that we lived like beast and beast

whispered

Percussion

Said that we lived like beast and beast

whispered

Harp

Said that we lived like beast and beast

whispered

Cello

Said that we lived like beast and beast!

whispered

Moderato $\text{♩} = 108$

declamatory (f)

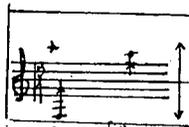
Yeats

That old toad stool in a wood is Slack of jaw and dreepy eyed All find safety in the grave

(1x) (1x) (1x)

Jane

beast!



+ note: The following section should be performed in a quasi-parlando fashion over the above range and in the spirit and approximate length of the written word.

old toad stool in a wood Slack of jaw and dreepy eyed O the safety of the grave There the earned man and thief

(2x) (2x) (3x)

with disgust mockingly

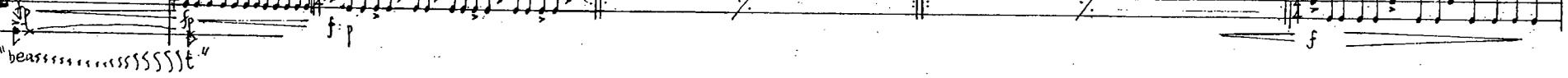
Flute

C flute

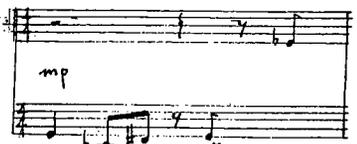
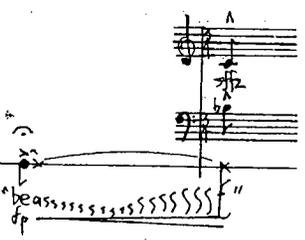


Perc.

Chinese Toms (med. mallets) *normal*
Scratch with fingernails



Harp



viola

viola C scratch-tune



With the excitement of discovery

poco a poco accelerando

Yeast

None hide in rusty black | A belly rounder than is back

(2x)

↑ see note in Jones part for instructions

The bishop God knows *sf* Wrinkled

Note: the vocal exchanges for the next 8 measures should be seamless, as if coming from the person

Sane

None can hide in rusty black | belly rounder than is back | All find safety in the tomb | has a skin | like the foot of a goose

Flute

sharp articulations (tuh) (tuh) sim.

fp *f* *fp* *sfz* *f* *sf* *sfz* *sfz* *ff*

perc.

harder mallets

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

harp

(2x only)

mf *f* *legato* *sf* *f* *sfz* *sfz* *ff*

cello

(sul C)

mp *f* *fp* *fp* *con fuoco* *simile* *crescendo*

Allegro *rallentando* *a tempo ma meno mosso* *rallentando*

Vocals
mf *f* *ff*
Annochen he h i d e
f *f* *ff* *ff*
h e t o n s' h i s b a c k
my s i l v e r b i r c h
with strength
f *f* *ff*
I n h o l y b l a c k h o l l
(Kst)
h u n c h w i t h
with passion
f *f* *ff*
t r e e s t o o d
J a c k
J a c k

Flute
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*

Perc.
crescendo...
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*

Trump
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*

Cello
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*
p *sf* *sf* *sf* *ff* *f* *fff* *ff* *mp* *ff*

---(Largo)---

With soft confidence

Yeats

Bring me to the wall for he

Musical score for the first system, including piano and cello parts. The piano part features dynamics such as *mp dim.*, *pp*, and *pp*. The cello part includes markings like *arco*, *pp*, and *ppp*.

Musical score for the second system, including piano and cello parts. The piano part has a *pp* dynamic. The cello part includes markings like *arco*, *ppp*, and *ppp*.

With soft confidence

Jane

That had my virginity

(non misura)

All find safety in the tomb

Musical score for the third system, including piano, cello, and percussion parts. The piano part features dynamics like *pp* and *pp*. The cello part includes markings like *arco*, *pp*, and *pp*. The percussion part includes markings like *Sus. Cymbal xrite*, *arco*, *whisper*, *Andante*, *whisper*, and *whisper*.

sharp, percussive noise, i.e. book slamming
shut, drinking glass on table, etc.

rit. *no mosso*

Larghetto

Yeast *mp* dolce the night

And there is shel - ter un - der it *f*

Jane *mp rubato* Wam-dyout in - to the night

And there is shel - ter un - der it *mp*

non mesura

mp *a piacere*

But should that oth - er Come I
quasi-parlando

tr(b) (Gradually decrease pace of trill)

Alto Flute *p*

fp

Glockenspiel

med-mallets *mp*

p

Sharp

Adagio *rit.* *rubato* *p*

in a flowing manner *mp*

p

Cello

mp *fp*

fp

Quiet, resolute

Quieter still

Whispered,
The words just dawning

All find safety in the tomb

The solid man

and the coxcomb

Seats

Flute

Flute

Perc

Flap

Cello

cue ↓
with venom
spit!

(spitting)

hard mallets
sfz

f

pizz
sfz

Tempo I
mp

Tempo I
slow timbre
brill

Bamboo Chimes

Andante

Andante

Rustle sporadically, as in the beginning..... sparser now..... sparser still..... nothing fin

"The sol-id maaannn"

"The sol-id maaannn"

"The sol-id maaannn"

"The sol-id maaannn"

Repeat 3x, growing
softer and pausing
longer between each
time-independent
from cello.

Repeat 3x, growing
softer and pausing
longer between each
time-independent
from flute.

only air
ppp niente

bass sound
ppp (barely audible) niente

A Set of Various Future Times ("...but not all"), Foretold by Ts'ui Pên's Garden of Forking Paths ³

Benton Roark

I.

"In a guessing game to which the answer is chess,
which word is the only one prohibited?"

Andante (♩ = 92)

Violin 1 *con sord.*
p *p* *mp*

Violin 2 *con sord.*
p *p*

Viola *con sord.*
p

Cello *con sord.*
p

Vln. 1 *senza sord.*
mp

Vln. 2 *senza sord.*
mp *p*

Vla. *senza sord.*
mp *p*

Vlc. *senza sord.*
mp *mf* *niente*

Vln. 1 *rit.* *a tempo*
mp

Vln. 2 *mp* *mf*

Vla.

Vlc.

Vln. 1 *accelerando poco a poco* *stringendo*
mf *f* *mf*

Vln. 2 *mp* *f*

Vla.

Vlc.

Vln. 1 *rit.* *meno mosso* *molto rit.* *attaca*
ff

Vln. 2 *f*

Vla. *con sord.* *mp* *port.* *niente*

Vlc.

II.

Larghetto (♩ = 52)

"A tiny labyrinth indeed...!"

poco rit.

a tempo

22

Vln. 1

Vln. 2

Vla.

Vlc.

senza sord.

p *f* *p* *mp* *fp* *fp* *p*

26

Vln. 1

Vln. 2

Vla.

Vlc.

poco accel. *rit.* *a tempo*

p *fp* *pp* *fp* *pp* *fp* *pp*

29

Vln. 1

Vln. 2

Vla.

Vlc.

cresc. *mp* *p* *psub* *mf* *p* *accel.*

cresc. *mf* *p*

cresc. *mf* *p*

p *mf* *mp*

32 *rit.* *meno mosso*

Vln. 1 *p* *cresc.*

Vln. 2 *f* *p* *cresc.*

Vla. *f* *p* *cresc.*

Vlc. *f* *p* *cresc.*

35

Vln. 1 *mf* *p*

Vln. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Vlc. *mf* *f* *pp*

accelerando poco a poco

38

Vln. 1 *f* *p* *f* *p*

Vln. 2 *fp* *p* *fp* *f*

Vla. *fp* *f* *p* *fp* *fp*

Vlc. *pizz.* *f* *arco* *p* *pizz.* *f* *arco* *p* *pizz.* *f*

41

Vln. 1

Vln. 2

Vla.

Vlc.

arco p pizz. f arco p pizz. f pizzicato mf

44

Vln. 1

Vln. 2

Vla.

Vlc.

cresc. f

47

Vln. 1

Vln. 2

Vla.

Vlc.

ff f mp mf molto ritard. p

arco

Larghetto (♩ = 52)

51

Vln. 1 *f* *pizzicato* *p* *with fingernail*

Vln. 2 *pizz.* *f* *p* *mp*

Vla. *f* *pizzicato* *p* *arco* *mf*

Vlc. *pizz.* *f* *mp* *mf*

poco rit. *attacca*

III.

"I recalled, too, the night in the middle of
The Thousand and One Nights when Queen Scheherazade,
 through a magical mistake on the part of her copyist, started
 to tell the story of *The Thousand and One Nights*..."

Moderato assai (♩ = 108)

55

Vln. 1

Vln. 2

Vla. *sul pont.* *mp*

Vlc.

rit. *a tempo* *arco*

sfz *p*

sfz *p*

59 *molto rall.* $\text{♩} = 52$
dramatically decrease pace of trill to a standstill

Vln. 1 *sfz p* *f*

Vln. 2 *dramatically decrease pace of trill to a standstill* *f*

Vla. *(s.p.)* *ord.* *fp*

Vcl. *dramatically decrease pace of trill to a standstill* *sfz p* *f*

61 *a tempo*

Vln. 1 *niente* *ff* *pizz.* *mf*

Vln. 2 *niente* *ff p*

Vla. *mf* *p* *legiero*

Vcl. *niente* *ff* *pizz.* *mf*

63 *arco* *tasto* *p* *ord.* *pizz.* *mf*

Vln. 1 *p* *ord.* *mf*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vcl. *arco* *mp* *pizz.* *mf*

65

Vln. 1 arco *p*

Vln. 2 *mf*

Vla. *legiero* *p* *ord.* *p*

Vlc. arco *pp* *p*

67

Vln. 1 pizz. arco *mf* *pp*

Vln. 2 *p* niente *p*

Vla. *mf* pizz. *pizzicato*

Vlc. *mp*

69

Vln. 1 *mf* *p*

Vln. 2 *f* *mp*

Vla. *mf* *f*

Vlc. *mf*

71 *accel.*

Vln. 1 *mf p f*

Vln. 2 *f mp f*

Vla. *f p mf* *ricochet*

Vlc. *mf f*

73 *piu mosso*

Vln. 1 *mp ff* *ricochet*

Vln. 2 *mp ff*

Vla. *mp ff*

Vlc. *mp ff*

75

Vln. 1

Vln. 2

Vla.

Vlc.

Tempo I

Moderato assai (♩ = 108)

77

Vln. 1: *fff*, *ff*, *pp*

Vln. 2: *p_{sub}*, *ff*

Vla.: *fff*, *ff*, *pp*

Vlc.: *fff*, *pizzicato*, *alla Bartok sul C*, *ff₃*, *pp*

Measures 77-80. The score is in 3/4 time. Measure 77 has a key signature of one sharp (F#). Measure 78 has a key signature of two sharps (F#, C#). Measure 79 has a key signature of one sharp (F#). Measure 80 has a key signature of two sharps (F#, C#). The music features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Dynamic markings range from *fff* to *pp*. Performance instructions include *pizzicato* and *alla Bartok sul C* for the cello.

81

Vln. 1: *ff*, *pp*, *ff*, *pp*

Vln. 2: *pp*, *ff*, *pp*, *ff*

Vla.: *ff*, *pp*, *ff*, *pp*

Vlc.: *ff*, *pp*, *ff*, *pp*

Measures 81-84. The score is in 3/4 time. Measure 81 has a key signature of two sharps (F#, C#). Measure 82 has a key signature of one sharp (F#). Measure 83 has a key signature of one sharp (F#). Measure 84 has a key signature of two sharps (F#, C#). The music continues with intricate rhythmic patterns. Dynamic markings include *ff*, *pp*, and *ff*. Performance instructions include *ff₃* for the cello.

83

Vln. 1: *ff*, *f*, *pp*, *f*, *p*

Vln. 2: *pp*, *f*, *f*, *f*

Vla.: *ff*, *pp*, *f*, *pp*, *f*

Vlc.: *ff*, *pp*, *f*, *pp*, *f*, *p*

Measures 83-86. The score is in 3/4 time. Measure 83 has a key signature of two sharps (F#, C#). Measure 84 has a key signature of one sharp (F#). Measure 85 has a key signature of one sharp (F#). Measure 86 has a key signature of two sharps (F#, C#). The music features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Dynamic markings range from *ff* to *p*. Performance instructions include *ff₃* for the cello.

86

Vln. 1 *f* *p* *f* *ord.* *sul pont.* *bow sound only* *ff*

Vln. 2 *p* *f* *ord.* *sul pont.* *bow sound only* *niente*

Vla. *p* *f* *niente*

Vlc. *f* *3* *mute w/ hand* *arco* *sul pont.* *alla Bartok* *niente*

88

Vln. 1 *ord.* *sul pont.* *bow sound only* *niente*

Vln. 2 *ord.* *sul pont.* *bow sound only* *niente*

Vla. *ff* *niente*

Vlc. *ff* *niente*

89

Vln. 1 *f* *niente* *mf* *niente* *mp* *p*

Vln. 2 *f* *niente* *niente* *mp* *p*

Vla. *f* *niente* *mf* *niente* *mp* *p*

Vlc. *> ff* *niente* *f* *niente* *mf* *p* *p*

rit. *attacca*

91

s.p......bow sound only (*sempre s.p.*) *s.p.*C bout decrease pace of trem

Vln. 1 *fpp* *ff* on C bout (left side) *f* dim.

Vln. 2 *s.p.*.....bow sound only (*sempre s.p.*) *s.p.*C bout *con sord.*

Vla. *pp* *fpp* *ff* on C bout (left side) *f* dim. decrease pace of trem

Vlc. *s.p.*.....bow sound only (*sempre s.p.*) *s.p.*C bout decrease pace of trem

on C bout (left side) *f* dim.

fpp *ff* *f* dim.

IV.

"...in the Pavillion of the Limpid Sun for thirteen years."

96

Andante (♩ = 88) *a tempo*

Vln. 1 *niente* *con sord.* *grace notes on the beat* *mp*

Vln. 2 *mp* *port.* *mf* *con sord.* *niente*

Vla. *con sord.* *ord.* *pp* *grace notes on the beat* *pocofz*

Vlc. *con sord.* *grace notes on the beat* *pocofz*

> *niente* *pocofz*

100

Vln. 1

Vln. 2

Vla.

Vlc.

ord.

pp

ppp

p

pp

s.p.

niente

104

Adagio (♩ = 72)

a tempo

Vln. 1

Vln. 2

Vla.

Vlc.

ord.

pp

p

pp

p

mp

mp

senza sord.

6:7

7:6

7:6

107

Vln. 1

Vln. 2

Vla.

Vlc.

pp

p

pp

pp

mp

pp

senza sord.

molto legato

p

mp

ppp

109 *senza sord.*

Vln. 1 *mp* *molto legato* *cresc.*

Vln. 2 *p* *mp* *molto legato* *cresc.*

Vla. *p* *7:8* *7:8* *senza sord.* *mp*

Vlc. *cresc.* *mf* *sempre cresc.*

112

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp* *cresc.*

Vla. *molto legato* *cresc.* *mf* *mp*

Vlc. *f*

115

Vln. 1 *f* *fff* *mp*

Vln. 2 *f* *fff* *mp*

Vla. *f* *fff* *mp*

Vlc. *ff* *fff* *mp*

rit.

118

Vln. 1

Vln. 2

Vla.

Vlc.

cresc.

cresc.

cresc.

cresc.

7

5

3

ff

Moderato

molto rallentando

dramatically decrease pace of trill to a standstill

attacca

120

Vln. 1

Vln. 2

Vla.

Vlc.

ff

fp

p

pp

niente

niente

niente

niente

dramatically decrease pace of trill to a standstill

attacca

V.

"The Chief, however, had already solved this mystery.
He knew that my problem was to shout, with my feeble voice, above
the tumult of the war, the name of the city called Albert..."

Andante (♩ = 92)

molto ritard.

a tempo

123

Vln. 1

Vln. 2

Vla.

Vcl.

127

Vln. 1

Vln. 2

Vla.

Vcl.

131

sul pont. *poco rit.* *a tempo* *rall.* *fin*

Vln. 1

Vln. 2

Vla.

Vcl.

Endnotes

1. Traditional. "Il Pleut, Il Pleut, Bergère," in *Vielles Chansons et Rondes Françaises*, edited by René Deloup, 34. Paris: Editions Max Eschig.
2. Yeats, William Butler. "Crazy Jane and the Bishop" in *Words for Music Perhaps and Other Poems: Manuscript Materials*, edited by David R. Clark, 329-335. Ithaca: Cornell University Press, 1999.
3. Borges, Jorge Luis. *Ficciones*. Trans. Anthony Kerrigan. New York: Grove Press, 1962.

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1. Borges, Jorge Luis Ficciones, Trans. Anthony Kerrigan. New York: Grove Press, 1962.
2. "Il Pleut, Il Pleut, Bergère" in Vielles Chansons et Rondes Françaises, (René Deloup, ed.), Paris: Editions Max Eschig.
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