# Compositions

by

Timothy Benton Roark

B.Mus., Oberlin Conservatory of Music, 2005

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

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Composition)

THE UNIVERSITY OF BRITISH COLUMBIA

June 2007

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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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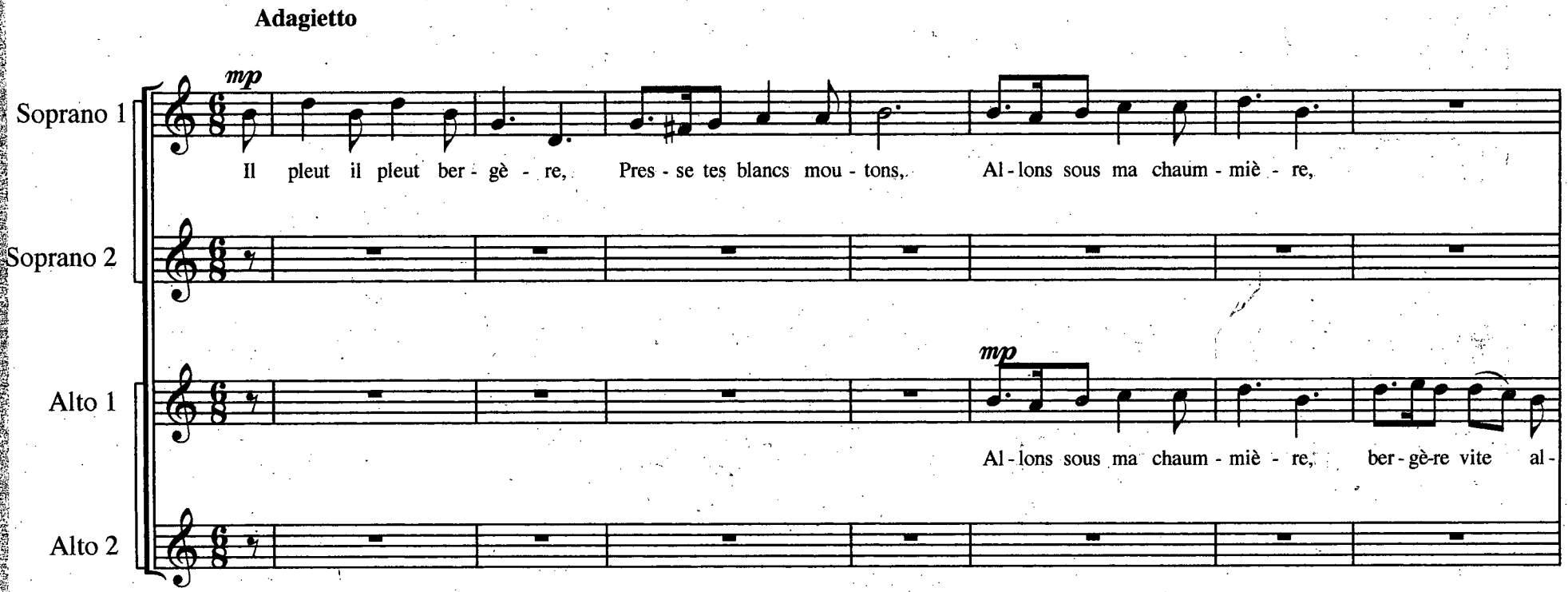
# Il Pleut, Il Pleut, Bergère

## Variations on a Folk Melody for Women's Choir

**Benton Roark**

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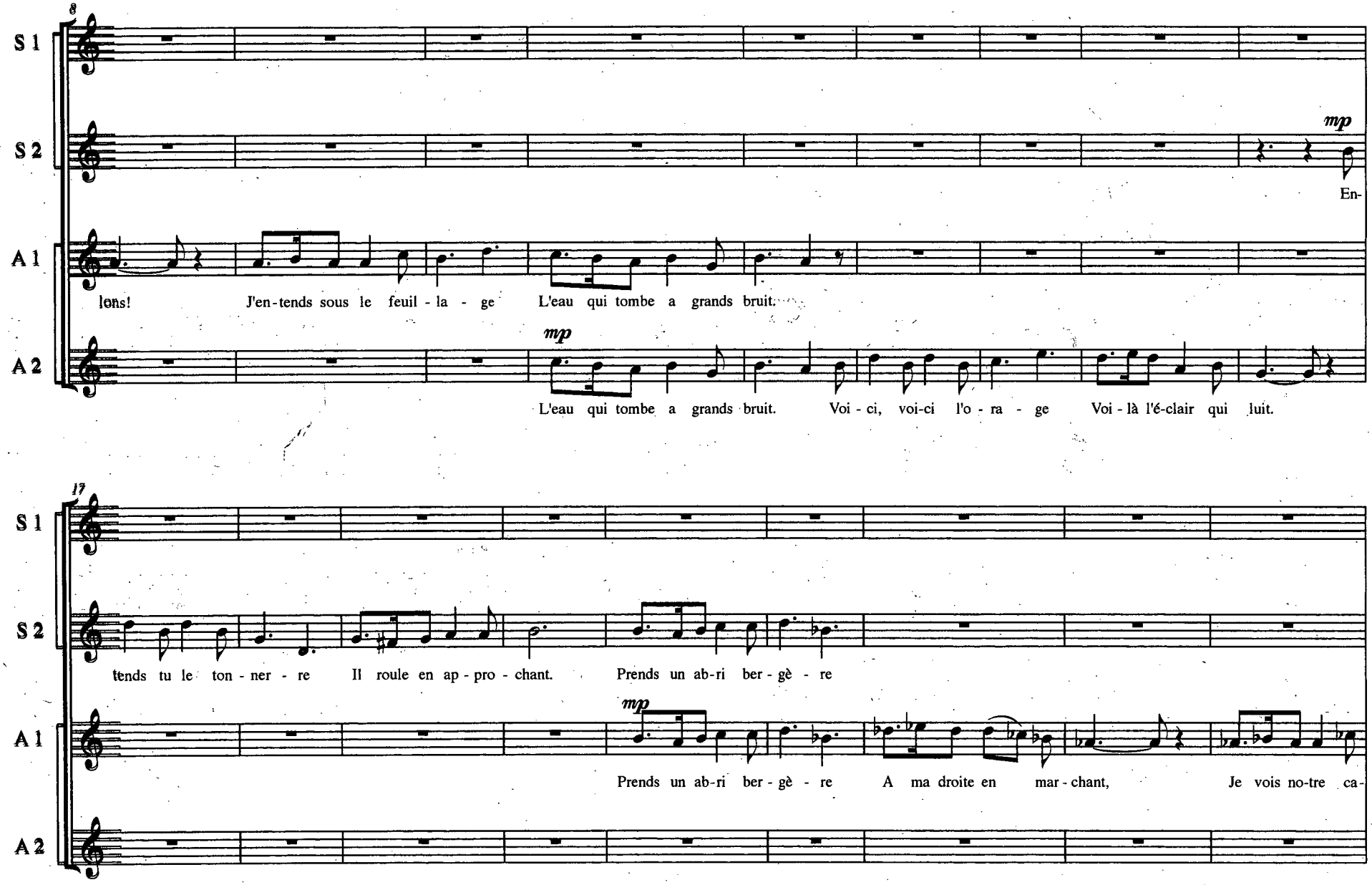
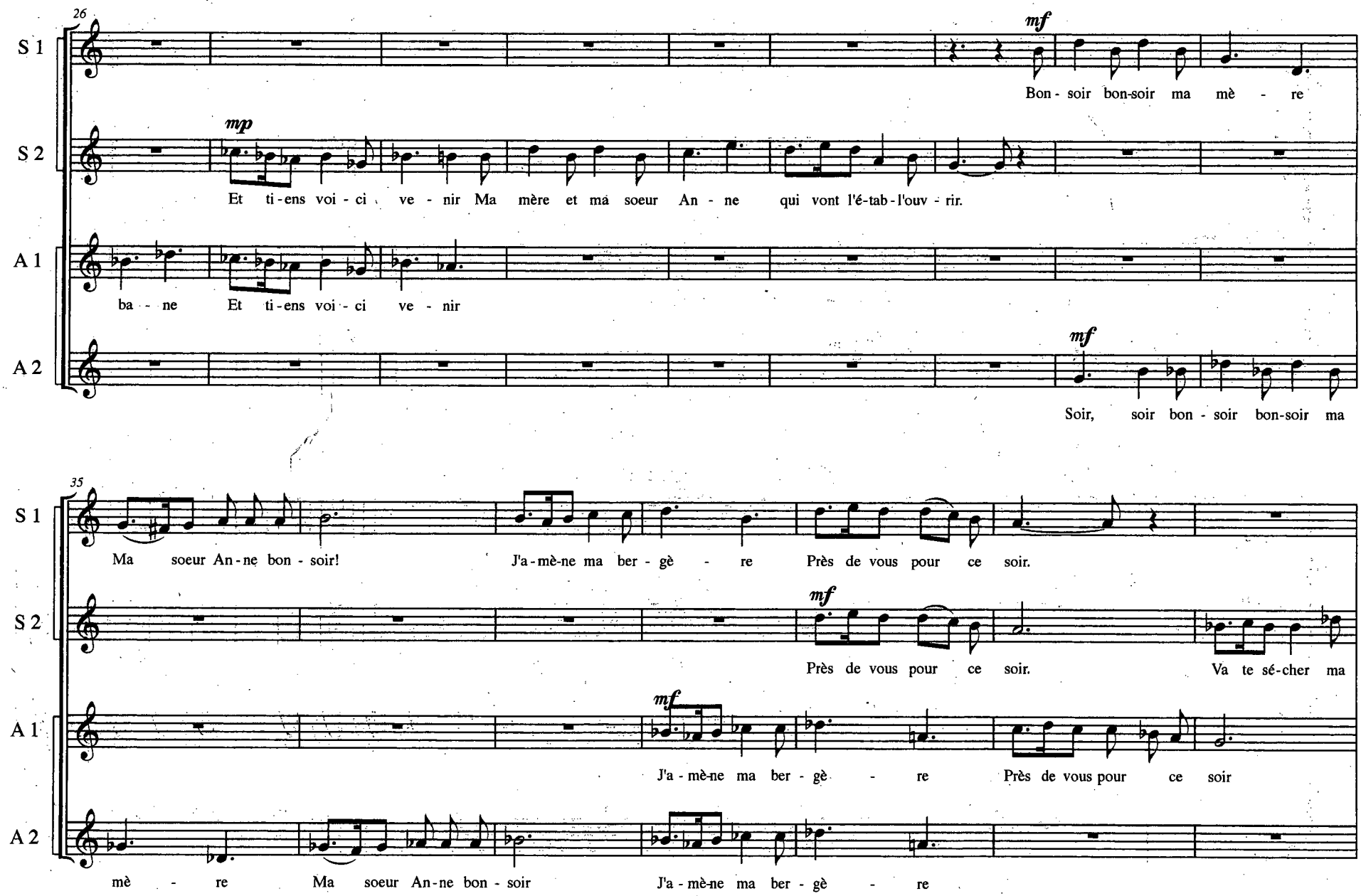
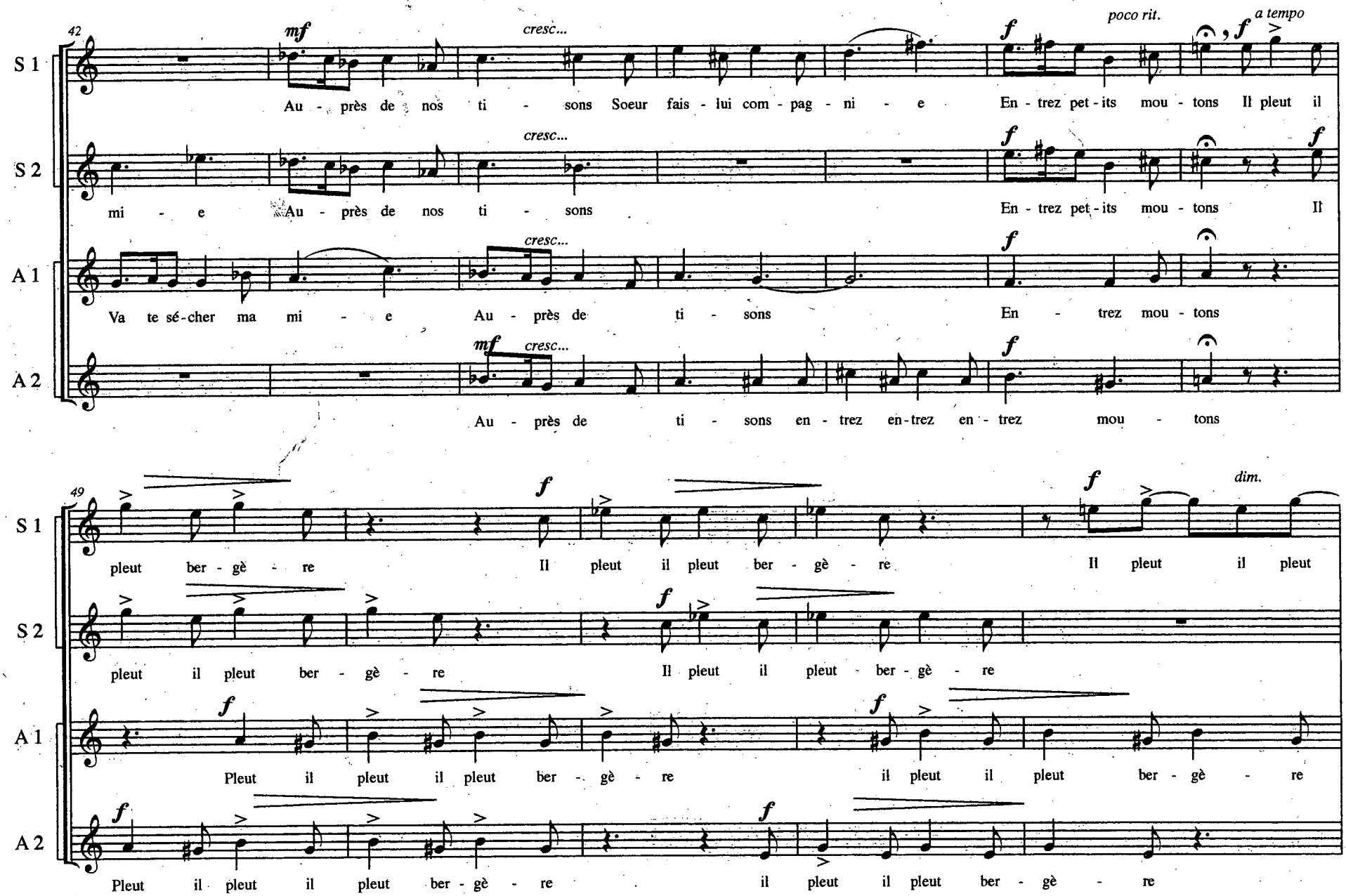
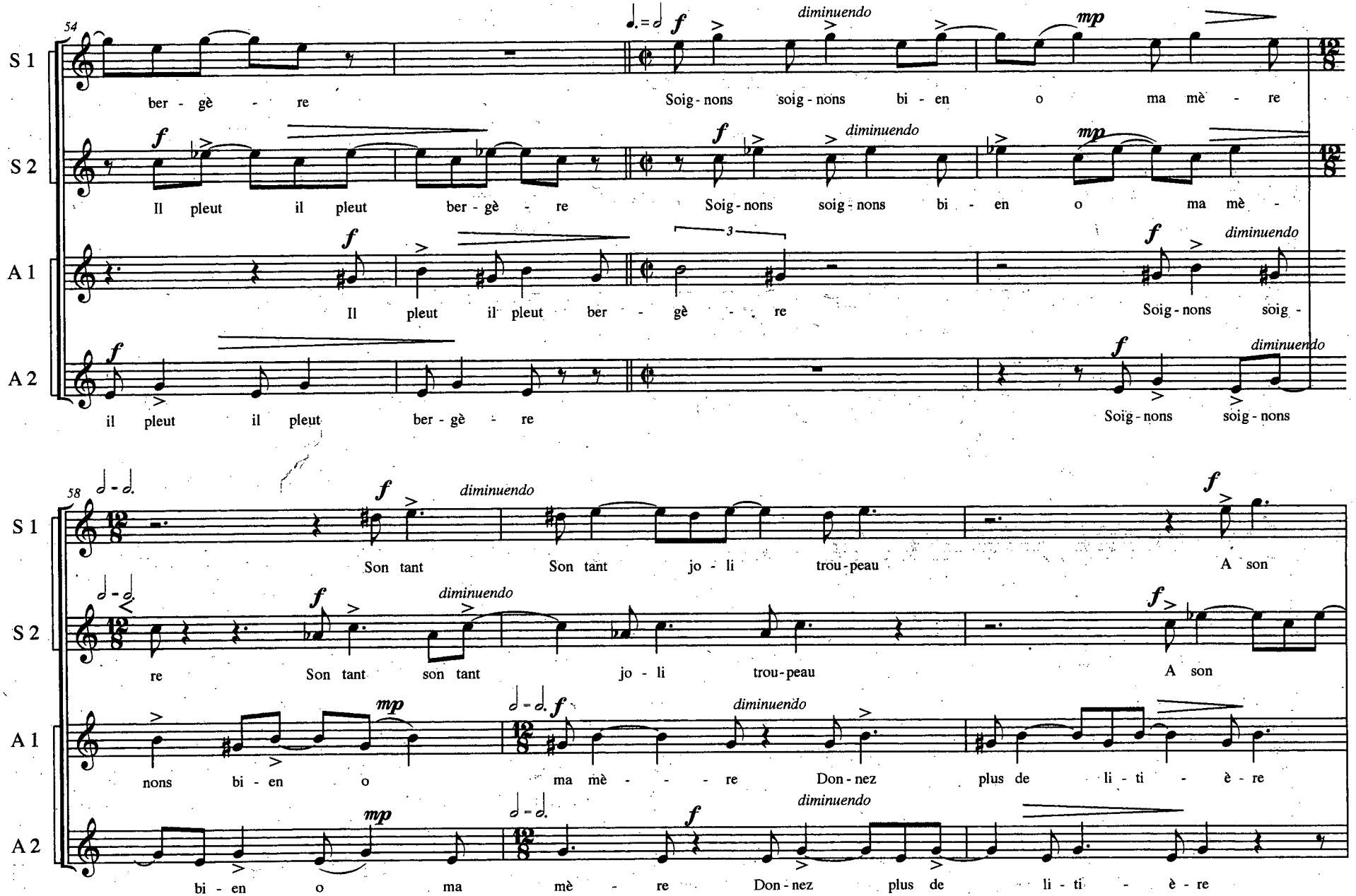
# Il Pleut, Il Pleut Bergere

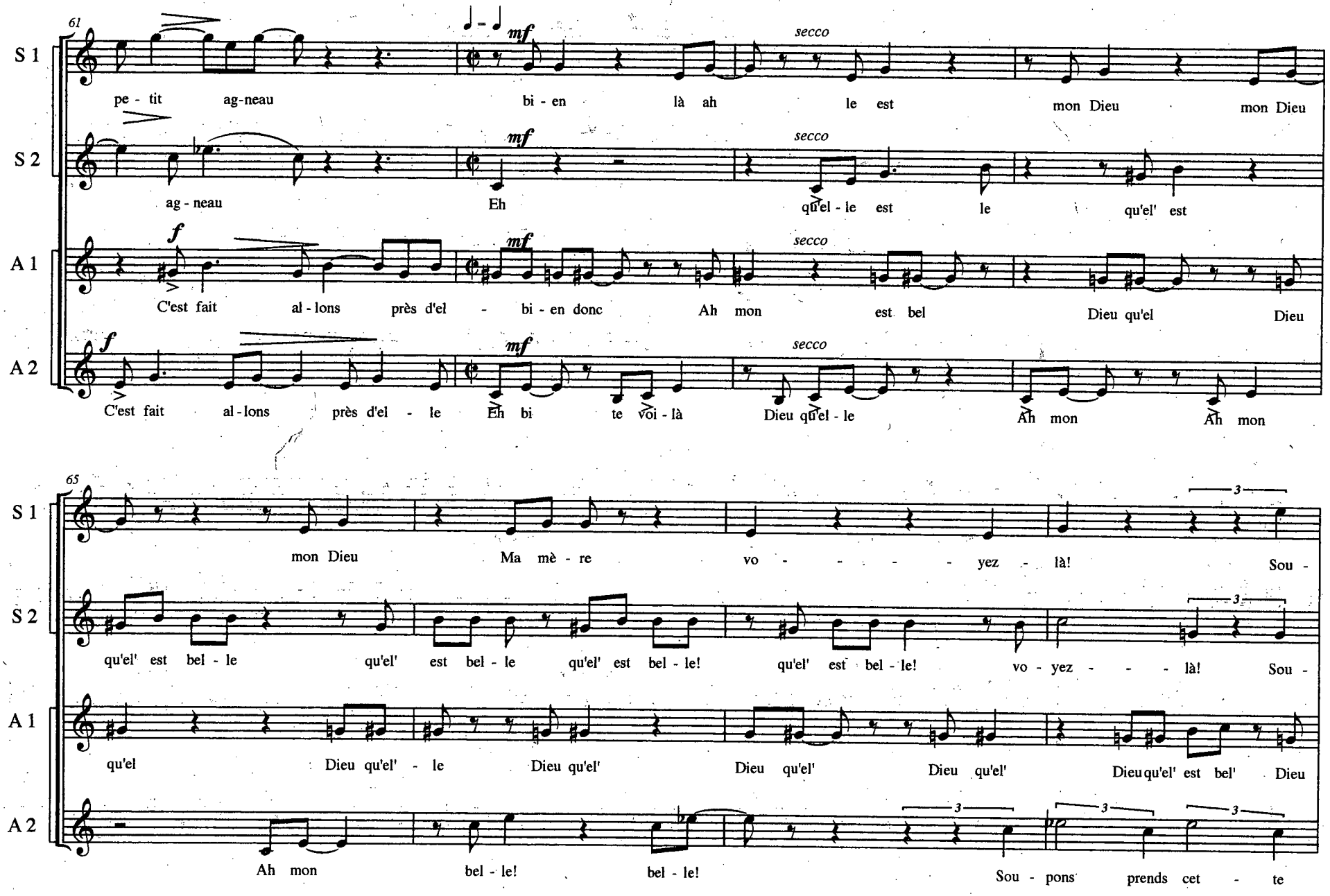


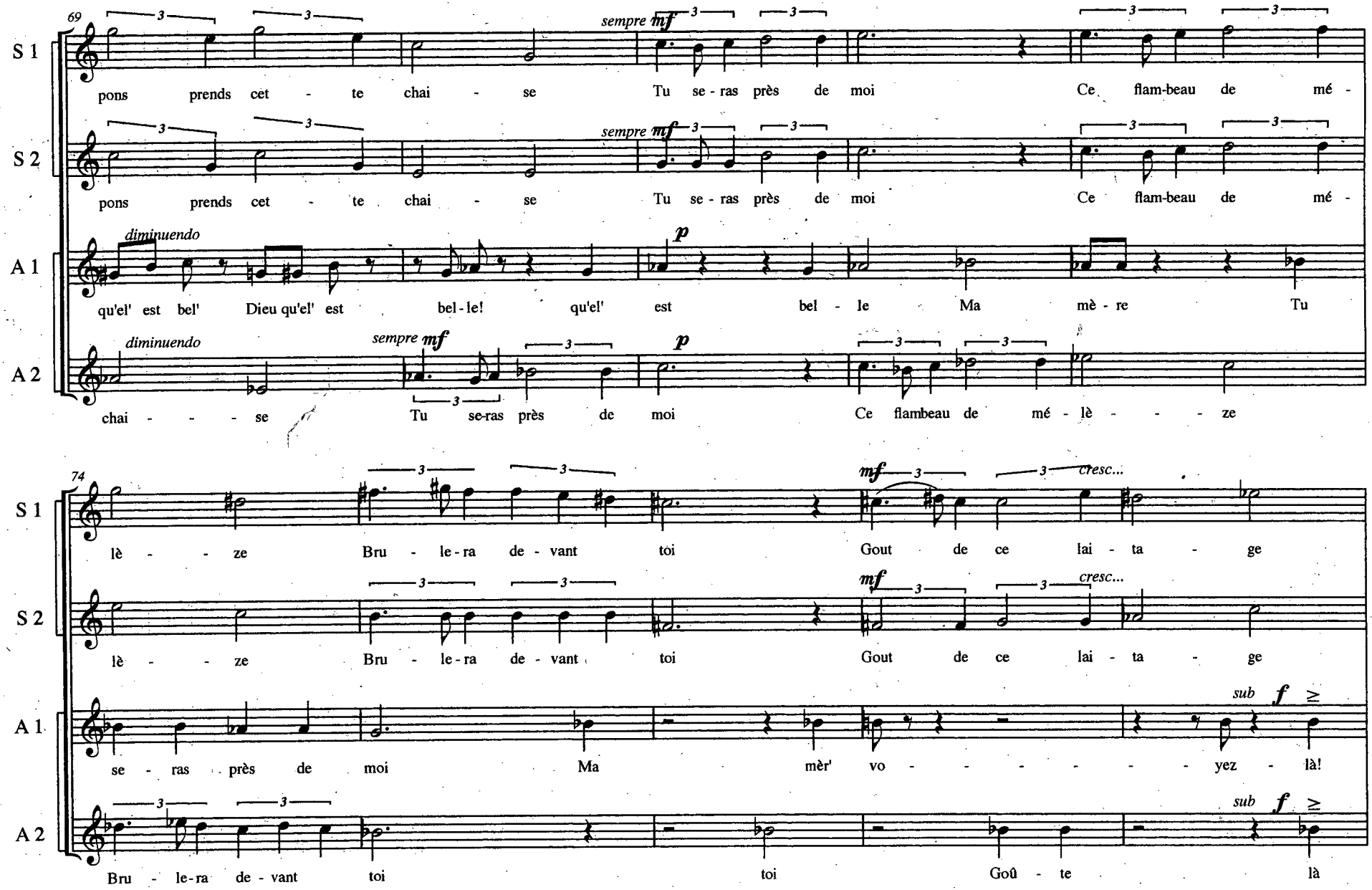

26
S 1
S 2
A 1
A 2
mf
Bon - soir bon-soir ma mè - re
mp
Et ti-ens voi - ci ve - nir Ma mère et ma soeur An - ne qui vont l'é-tab-l'ouv - rir.
ba - ne Et ti-ens voi - ci ve - nir
mf
Soir, soir bon - soir bon-soir ma
35
Ma soeur An-ne bon - soir! J'a-mè-ne ma ber - gè - re Près de vous pour ce soir.
mf
Près de vous pour ce soir. Va te sé-cher ma
mf
J'a - mè-ne ma ber - gè - re Près de vous pour ce soir
mè - re Ma soeur An-ne bon - soir J'a - mè-ne ma ber - gè - re

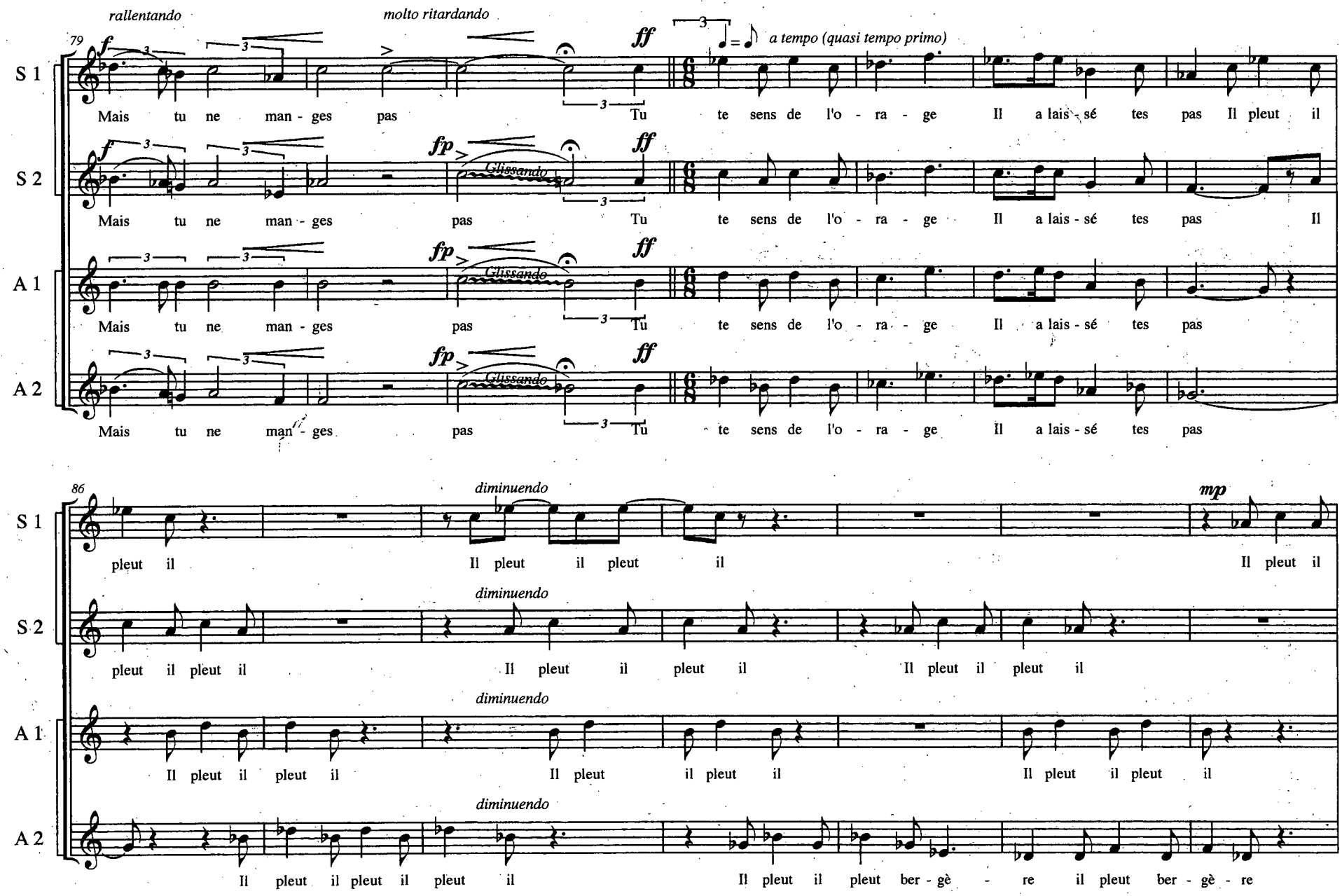

42
S 1
S 2
A 1
A 2
mf
cresc...
f
poco rit.
a tempo
Au - près de nos ti - sons Soeur fais - lui com - pag - ni - e En - trez pet - its mou - tons Il pleut il
mi - e Au - près de nos ti - sons En - trez pet - its mou - tons Il
Va te sé-cher ma mi - e Au - près de ti - sons En - trez mou - tons
Au - près de ti - sons en - trez en-trez en - trez mou - tons
49
dim.
pleut ber - gè - re Il pleut il pleut ber - gè - re Il pleut il pleut
pleut il pleut ber - gè - re Il pleut il pleut - ber - gè - re
Pleut il pleut il pleut ber - gè - re il pleut il pleut ber - gè - re
Pleut il pleut il pleut ber - gè - re il pleut il pleut ber - gè - re

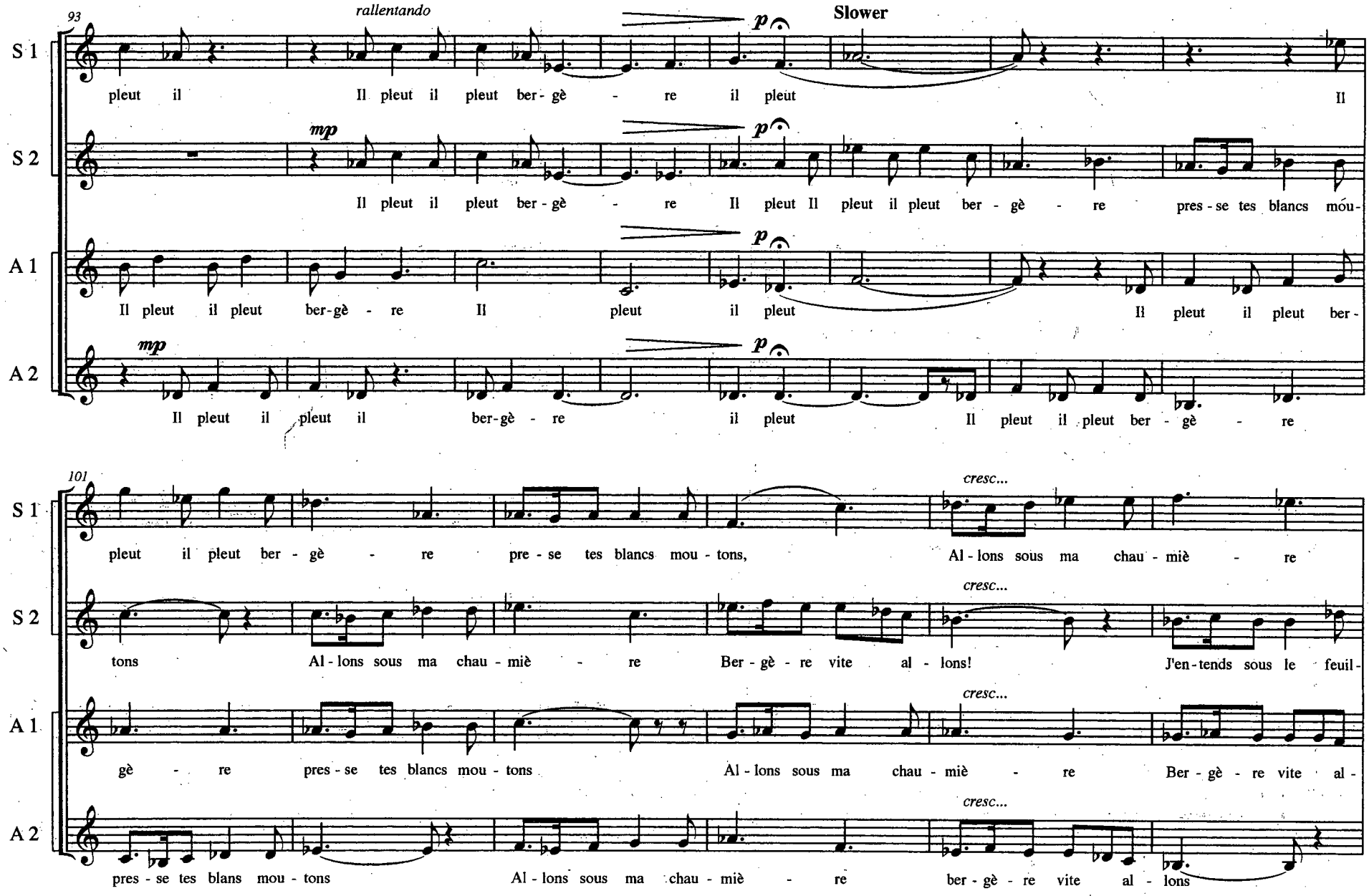
# Il Pleut, Il Pleut Bergere

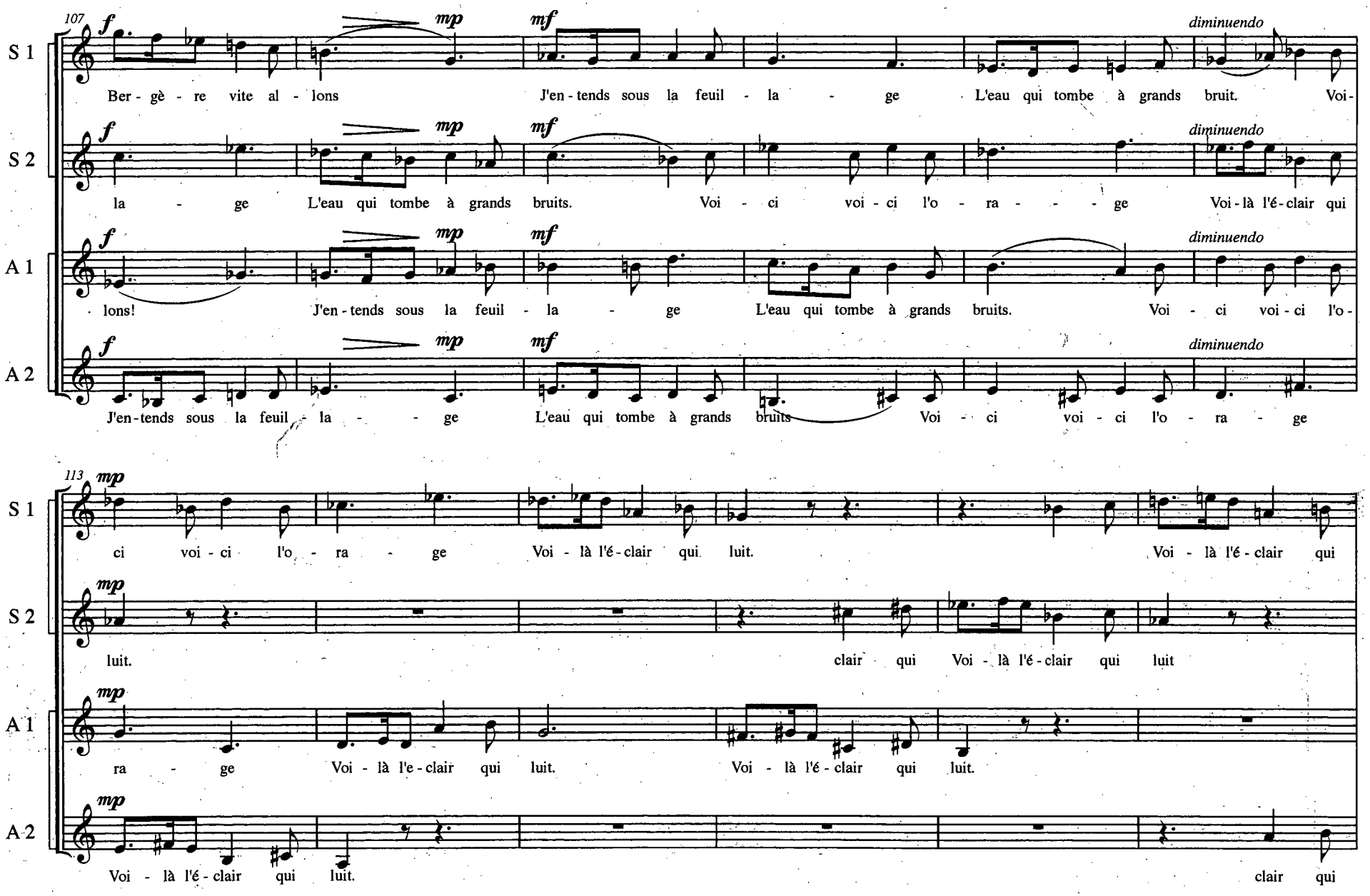


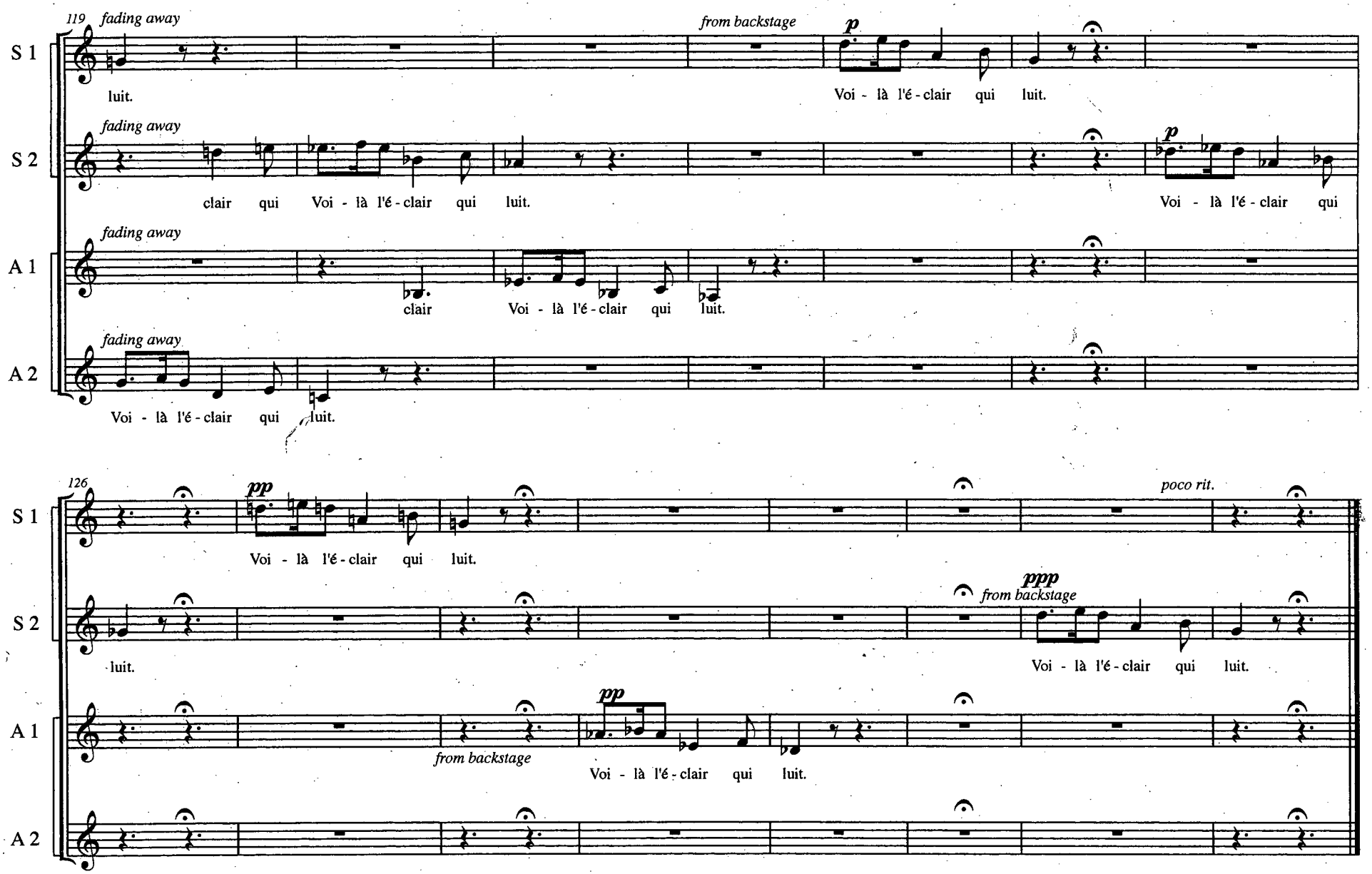

61
S 1
pe - tit ag-neau bi - en là ah le est mon Dieu mon Dieu
S 2
ag - neau Eh qu'el - le est le qu'el' est
A 1
C'est fait al - lons près d'el - bi - en donc Ah mon est bel Dieu qu'el Dieu
A 2
C'est fait al-lons près d'el - le Eh bi te voi - là Dieu qu'el - le Ah mon Ah mon
mf
f
secco
65
S 1
mon Dieu 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' Dieu qu'el' est bel' Dieu
A 2
Ah mon bel - le! bel - le! Sou - pons prends cet - te
3


69
S 1
pons prends cet - te chai - se
sempre mf
Tu se - ras près de moi
Ce flam-beau de mé -
S 2
pons prends cet - te chai - se
sempre mf
Tu se - ras près de moi
Ce flam-beau de mé -
A 1
diminuendo
qu'el' est bel' Dieu qu'el' est
bel - le!
p
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
cresc...
Gout de ce lai - ta - ge
S 2
lè - - - ze Bru - le - ra de - vant toi
mf
cresc...
Gout de ce lai - ta - ge
A 1
se - ras près de moi
Ma mèr' vo - - - - - - - yez - là!
sub f
A 2
Bru - le - ra de - vant toi
toi
Goû - te là
sub f


79
rallentando
molto ritardando
a tempo (quasi tempo primo)
S 1
S 2
A 1
A 2
Mais tu ne man - ges pas Tu te sens de l'o - ra - ge Il a lais - sé tes pas Il pleut il
Glissando
86
diminuendo
mp
pleut il Il pleut il pleut il Il pleut il
pleut il pleut il Il pleut il pleut il Il pleut il pleut il
Il pleut il pleut il Il pleut il pleut il Il pleut il pleut il
Il pleut il pleut il pleut il Il pleut il pleut ber - gè - re il pleut ber - gè - re


93
rallentando
Slower
S 1
pleut il Il pleut il pleut ber - gè - re il pleut Il
S 2
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
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
tons Al - lons sous ma chau - miè - re Ber - gè - re vite al - lons! J'en - tends sous le feuil -
A 1
gè - re pres - se tes blancs mou - tons Al - lons sous ma chau - miè - re Ber - gè - re vite al -
A 2
pres - se tes blans mou - tons Al - lons sous ma chau - miè - re ber - gè - re vite al - lons


107
S 1
S 2
A 1
A 2
f
mp
mf
diminuendo
Ber - gè - re vite al - lons
J'en - tends sous la feuil - la - ge
L'eau qui tombe à grands bruit.
Voi -
la - ge
L'eau qui tombe à grands bruits.
Voi - ci voi - ci l'o - ra - - - ge
Voi - là l'é - clair qui
lons!
J'en - tends sous la feuil - la - ge
L'eau qui tombe à grands bruits.
Voi - ci voi - ci l'o -
J'en - tends sous la feuil - la - - ge
L'eau qui tombe à grands bruits
Voi - ci voi - ci l'o - ra - ge
113
ci voi - ci l'o - ra - ge
Voi - là l'é - clair qui luit.
Voi - là l'é - clair qui
luit.
clair qui
Voi - là l'é - clair qui luit
ra - ge
Voi - là l'e - clair qui luit.
Voi - là l'é - clair qui luit.
Voi - là l'é - clair qui luit.
clair qui


119
fading away
from backstage
p
S 1
luit.
Voi - là l'é - clair qui luit.
fading away
S 2
clair qui Voi - là l'é - clair qui luit.
p
Voi - là l'é - clair qui
fading away
A 1
clair
Voi - là l'é - clair qui luit.
fading away
A 2
Voi - là l'é - clair qui luit.
126
pp
poco rit.
S 1
Voi - là l'é - clair qui luit.
ppp
from backstage
S 2
luit.
Voi - là l'é - clair qui luit.
pp
A 1
from backstage
Voi - là l'é - clair qui luit.
A 2

Il Pleut, Il Pleut, Bergère[1]

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 tonnere?
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

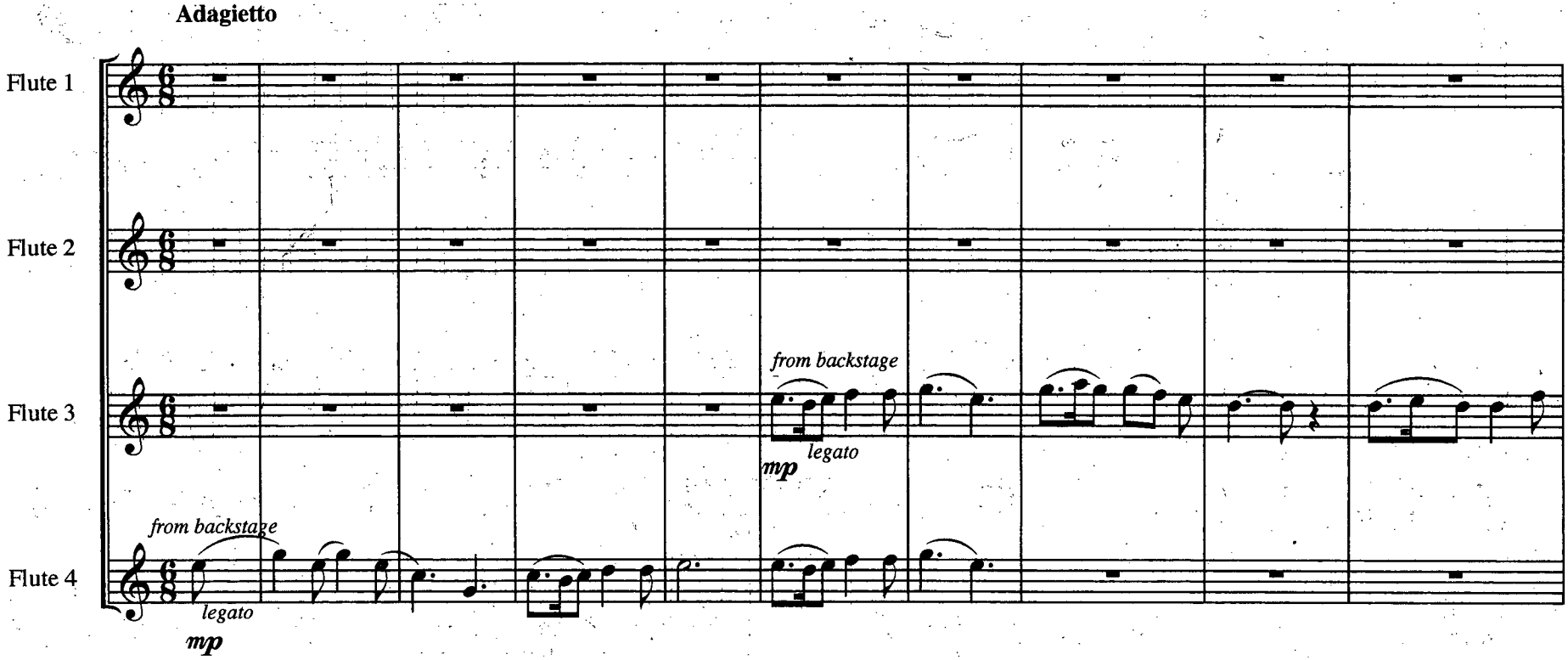
3.Bonsoir, bonsoir, ma mère,
Ma soeur Anne, bonsoir!
J'amène ma bergère
Près de vous, pour ce soir.
Va te sécher, ma mie,
Auprès de nos tisons!
Soeur, fais-lui compagnie!
Entrez, petits moutons!

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

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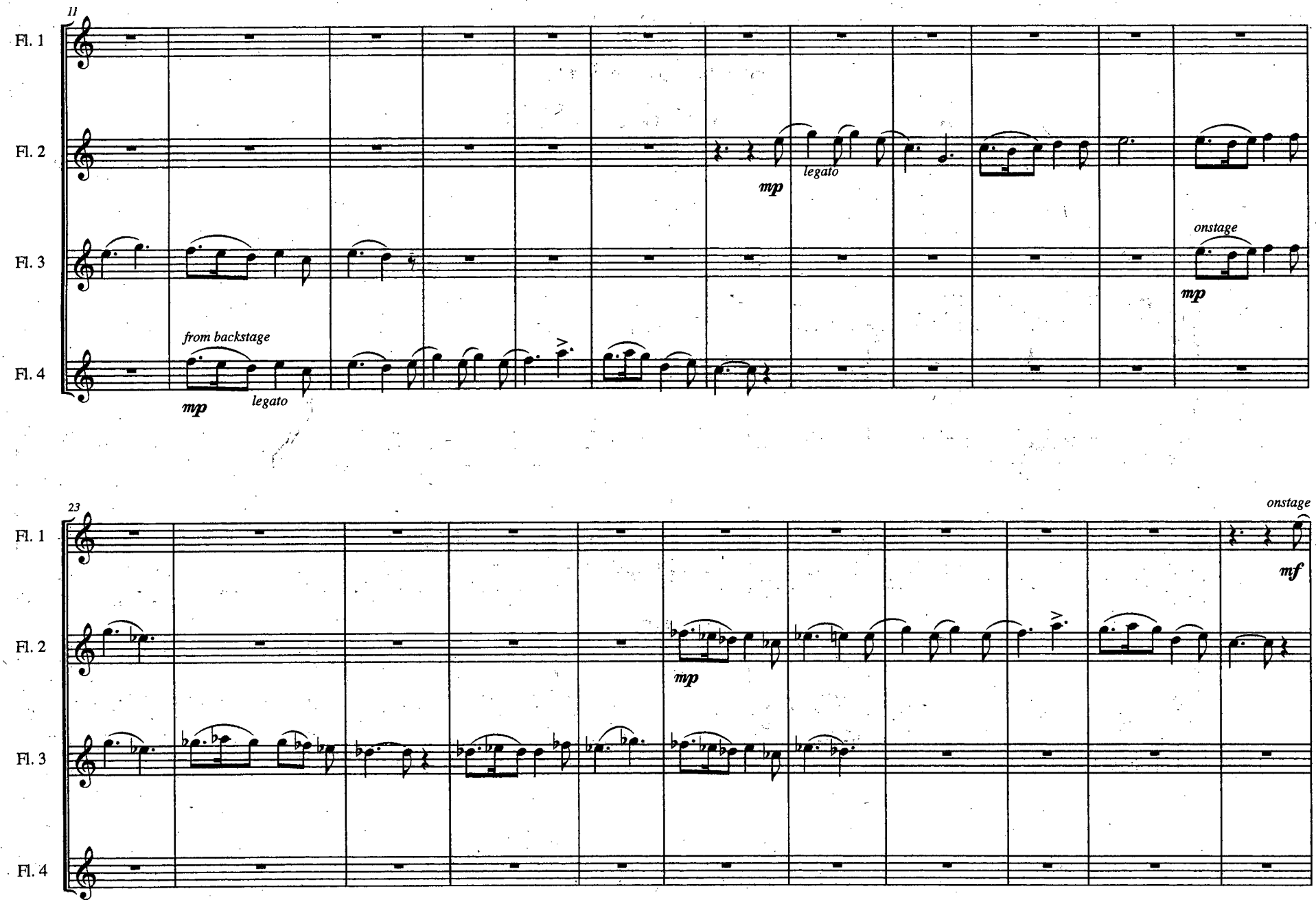
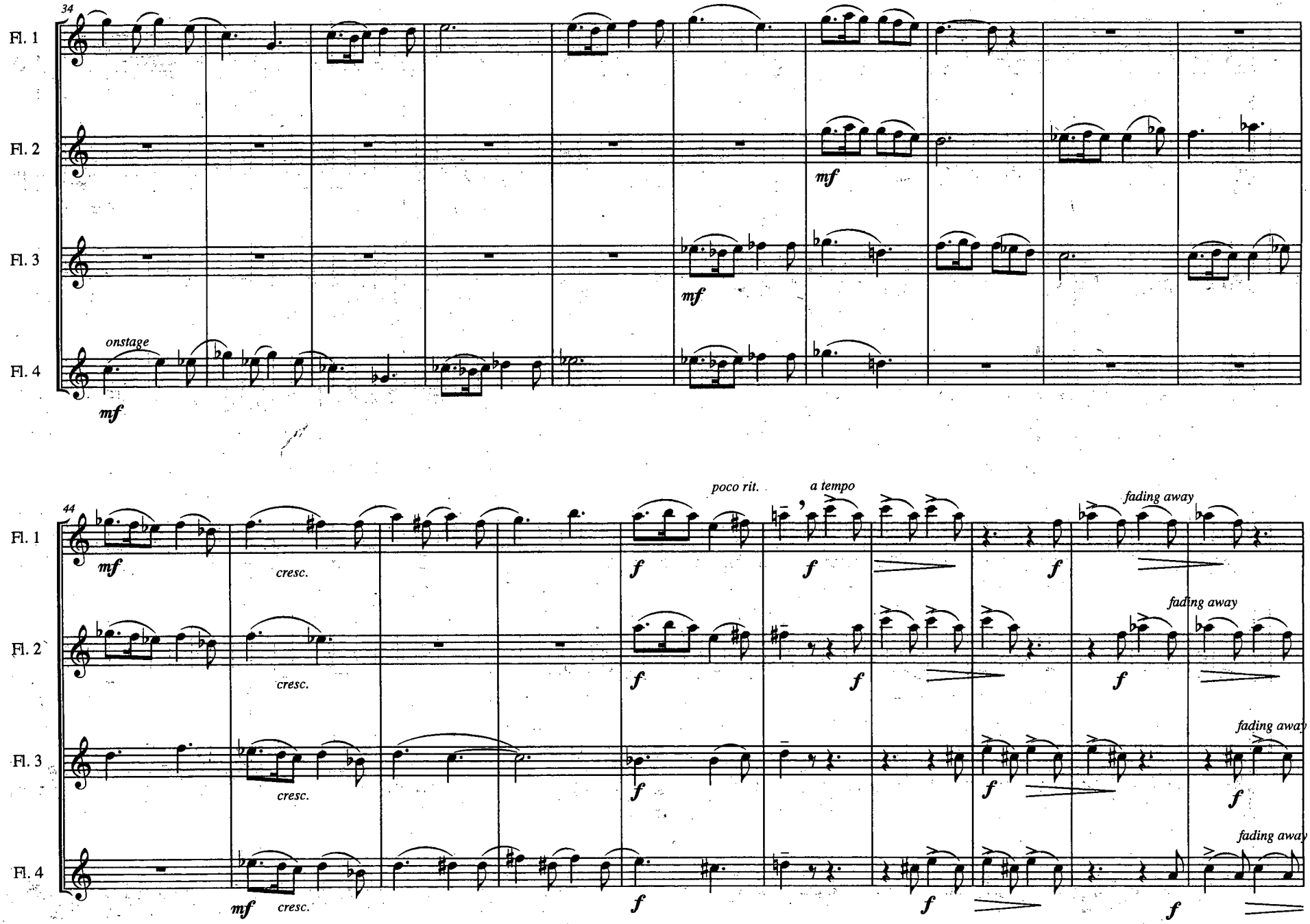
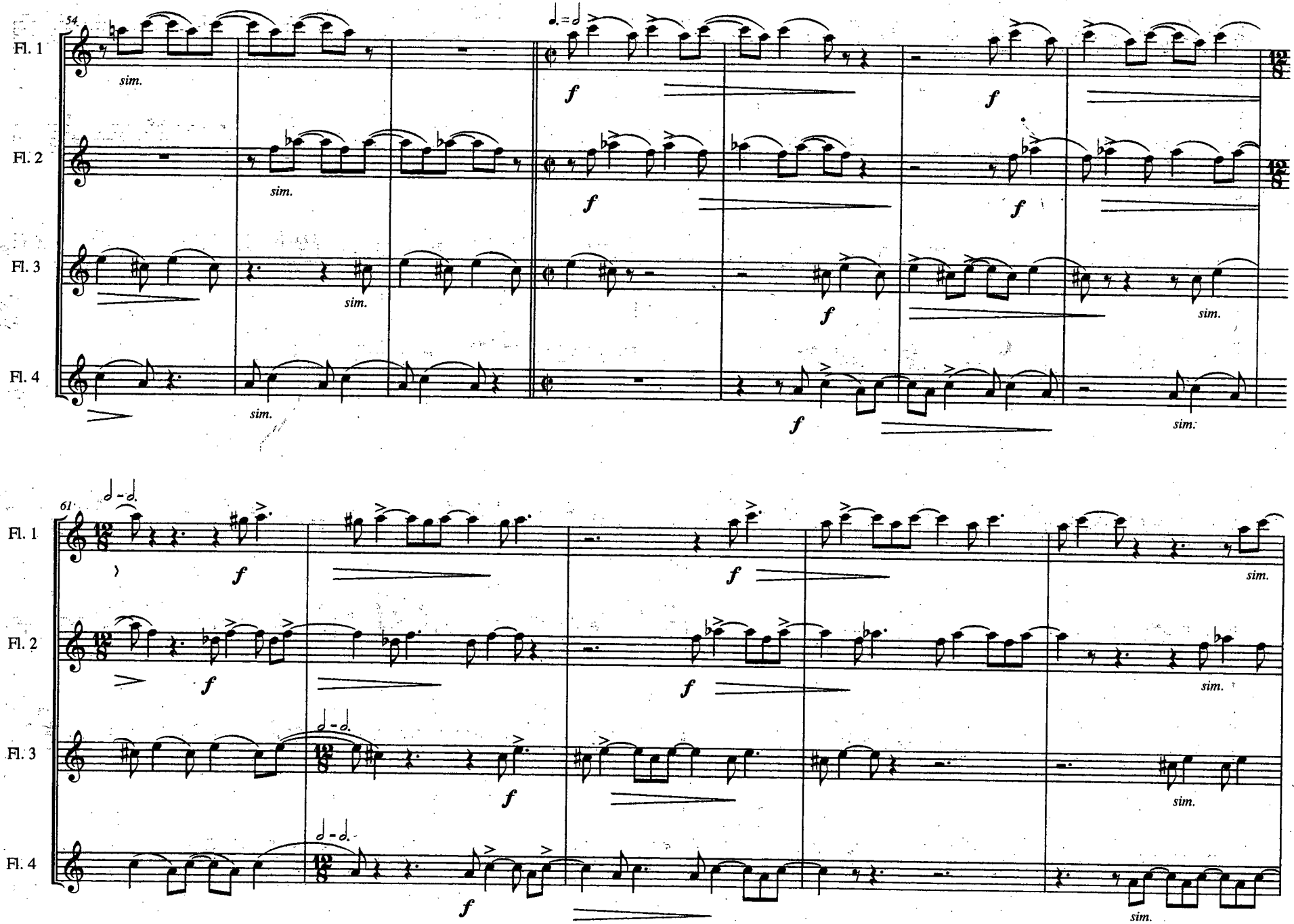
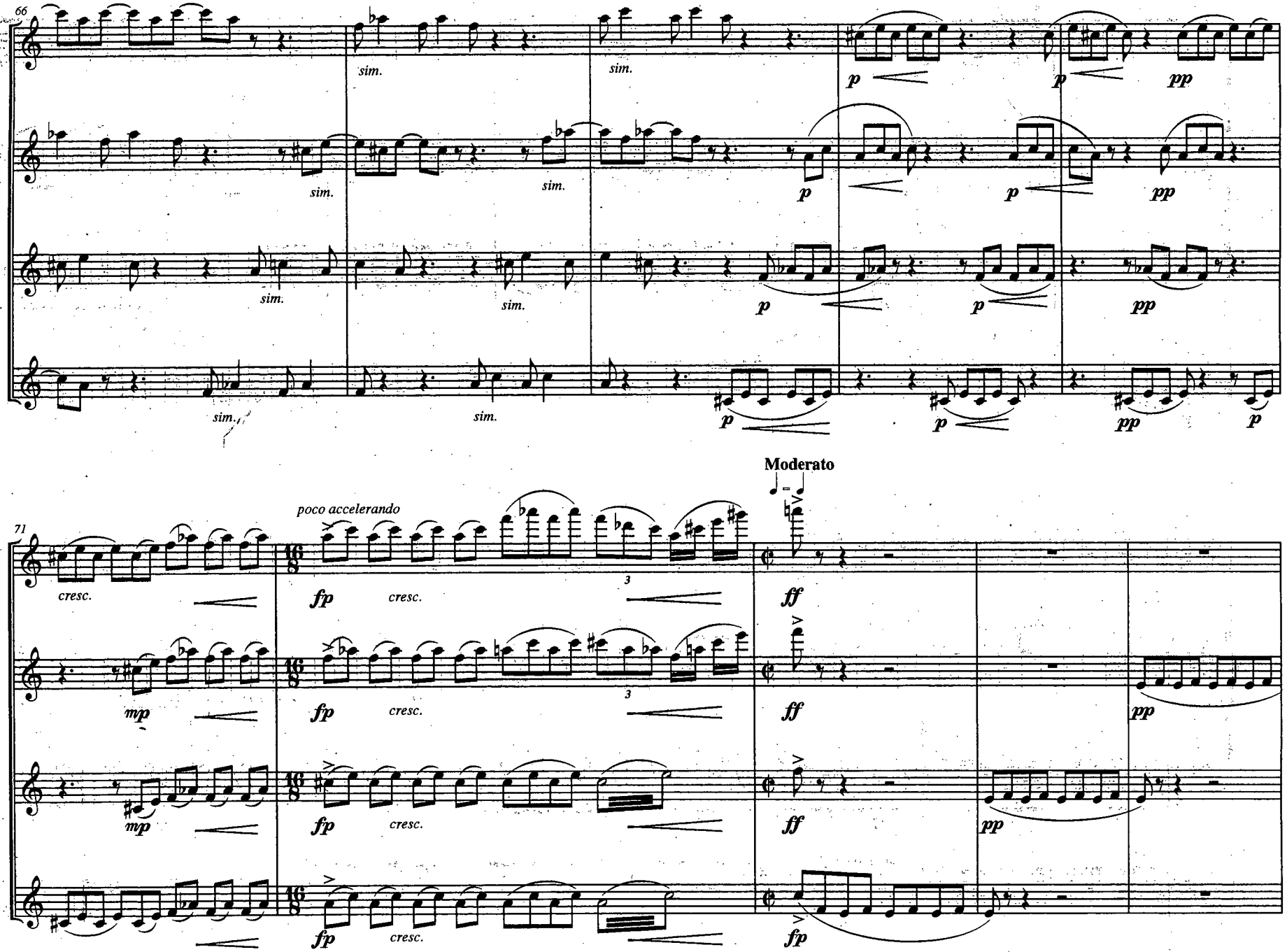
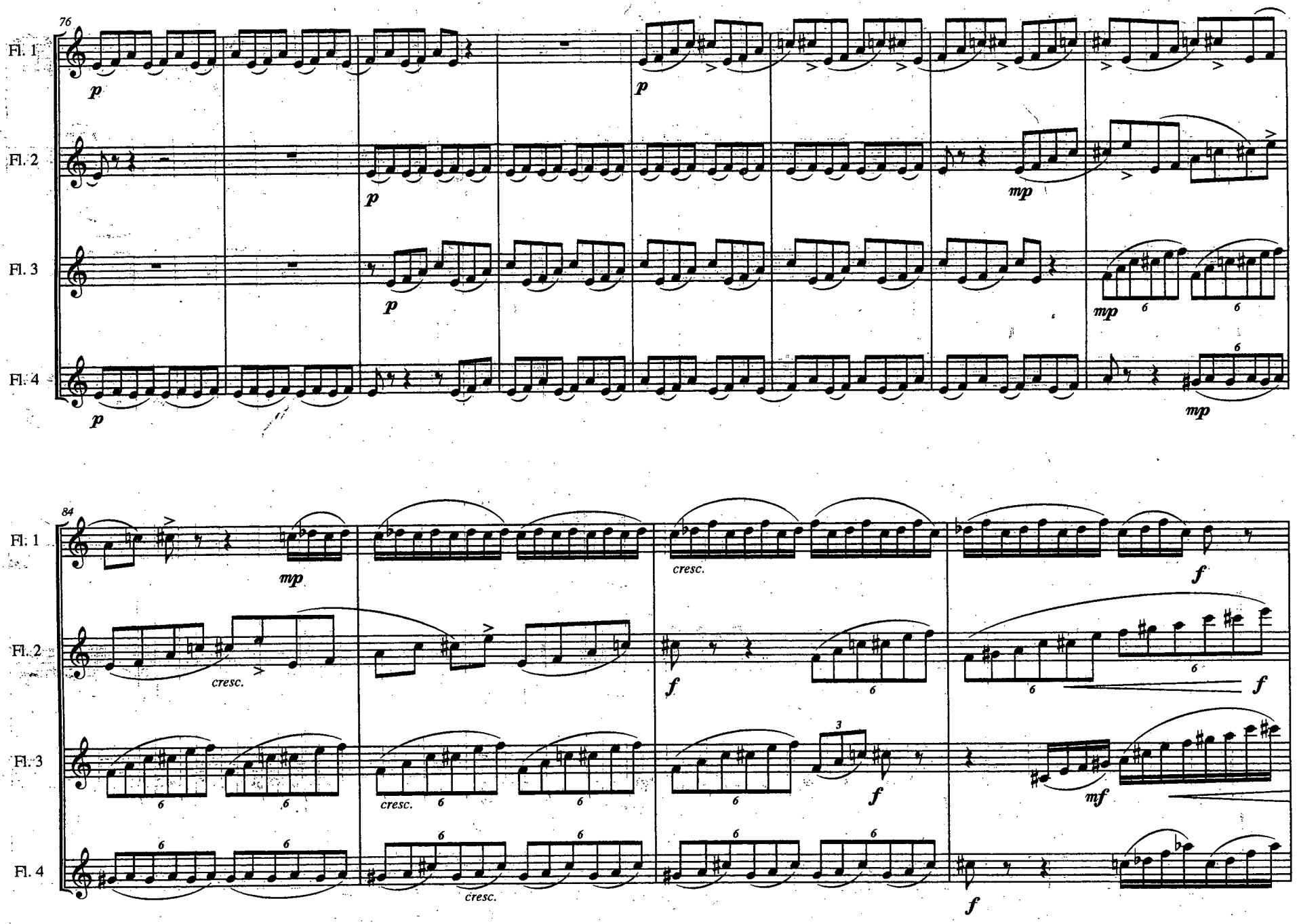
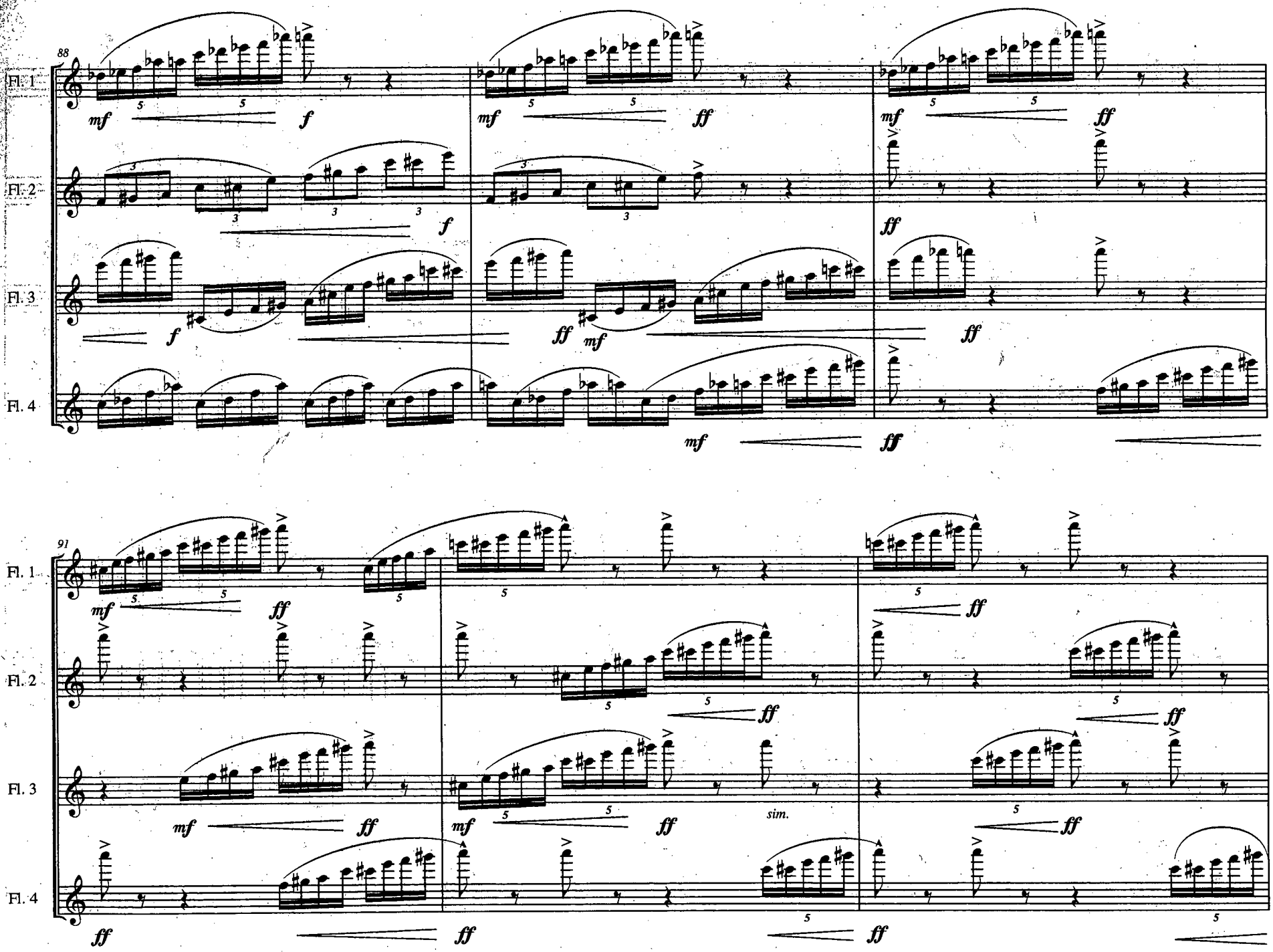

11
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mp
legato
onstage
mp
from backstage
mp
legato
23
onstage
mf
mp

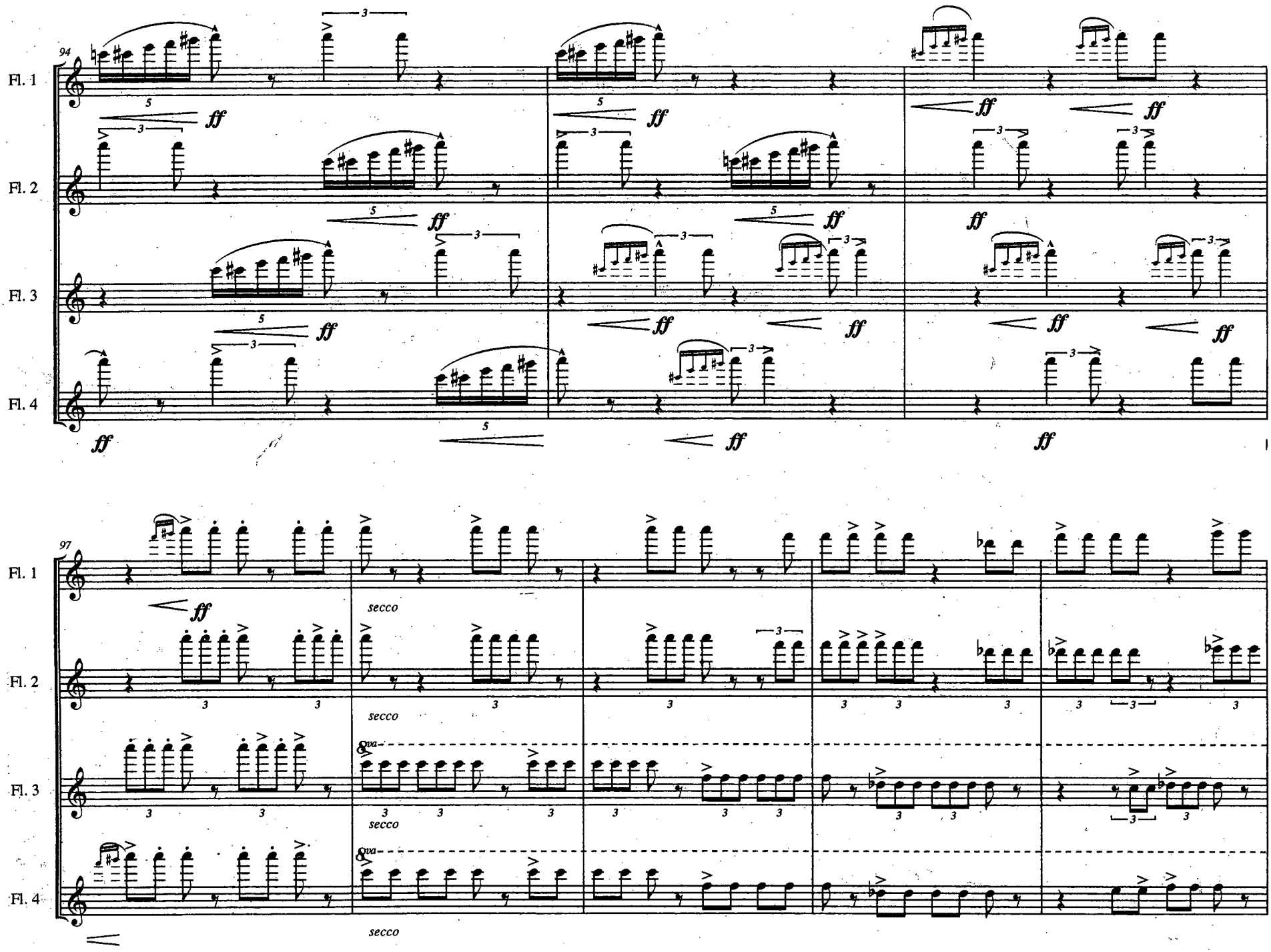

34
Fl. 1
Fl. 2
Fl. 3
Fl. 4
onstage
mf
44
poco rit.
a tempo
fading away
cresc.
f

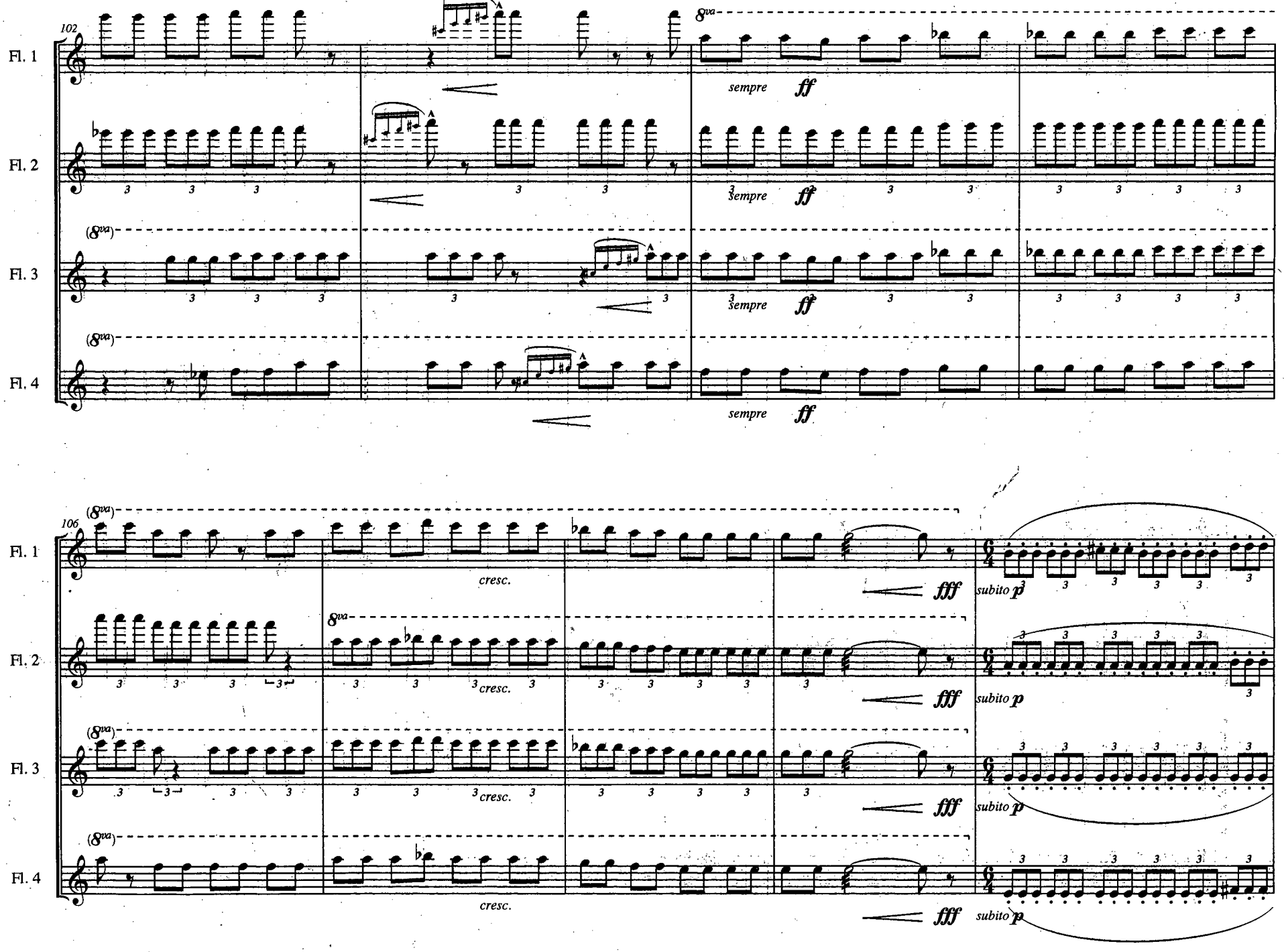

54
Fl. 1
Fl. 2
Fl. 3
Fl. 4
sim.
f
61

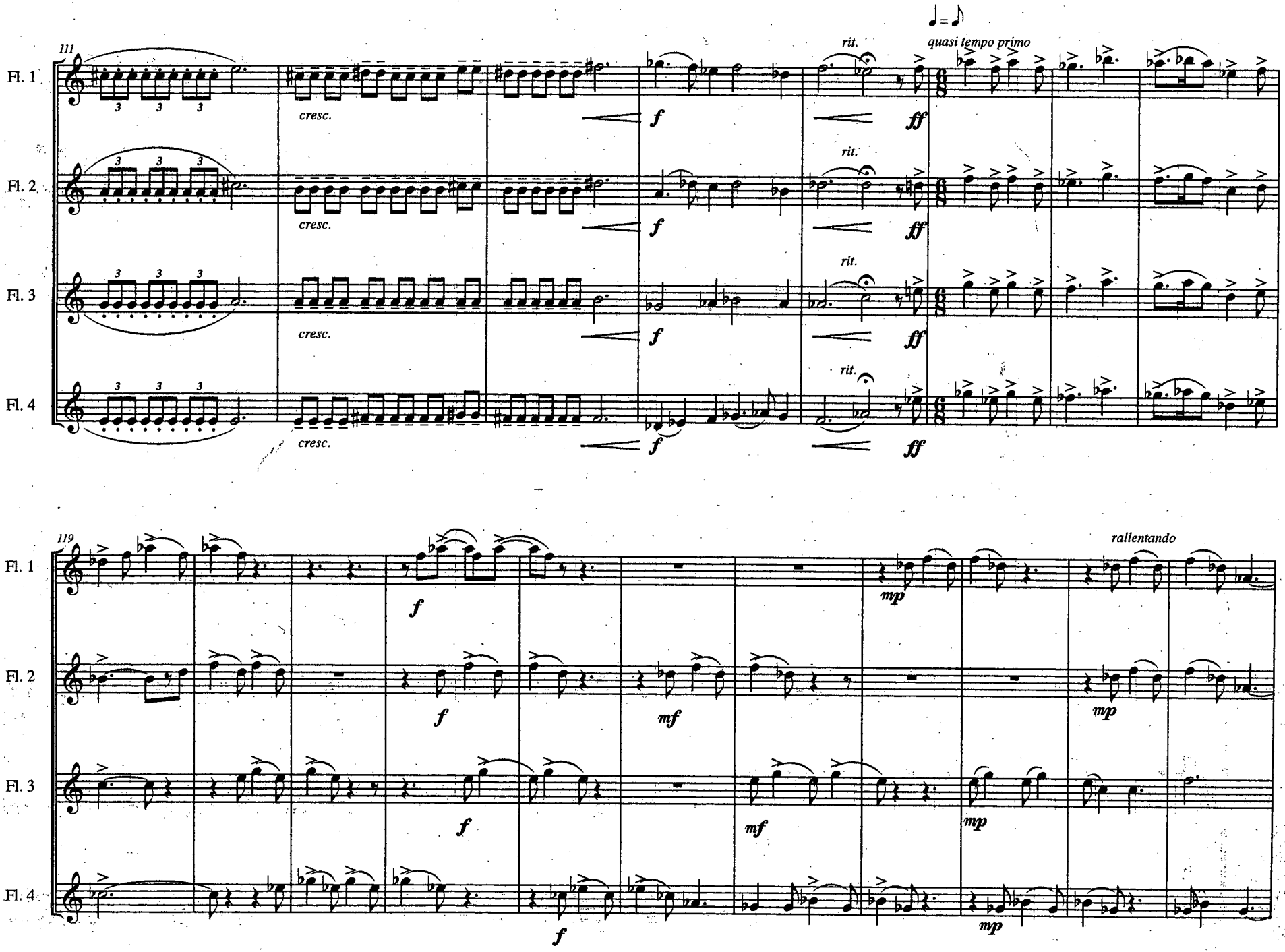

66
Fl. 1
Fl. 2
Fl. 3
Fl. 4
sim.
p
pp
71
poco accelerando
Moderato
cresc.
fp
mp
ff

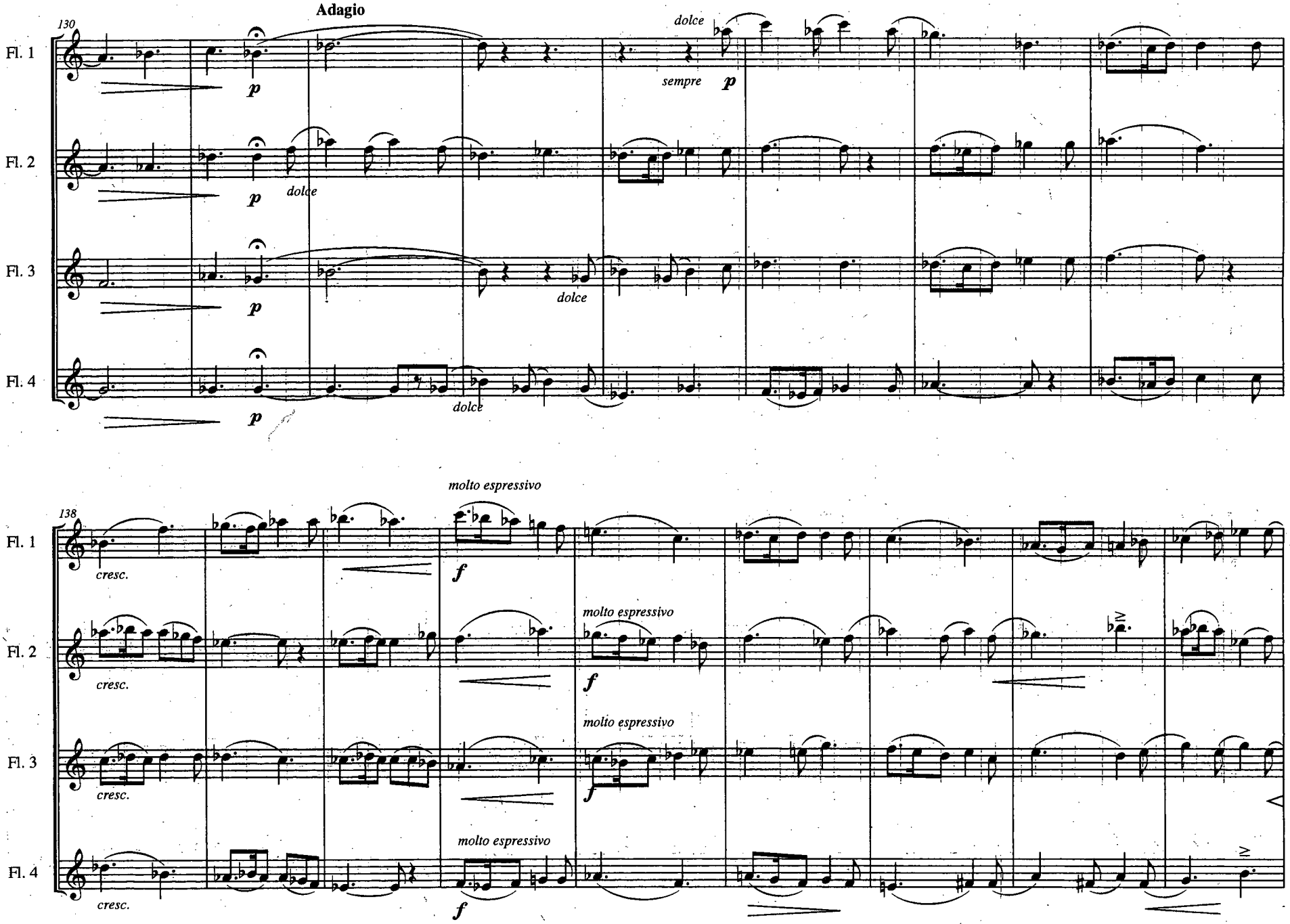

76
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
mp
84
cresc.
f
mf
6
3

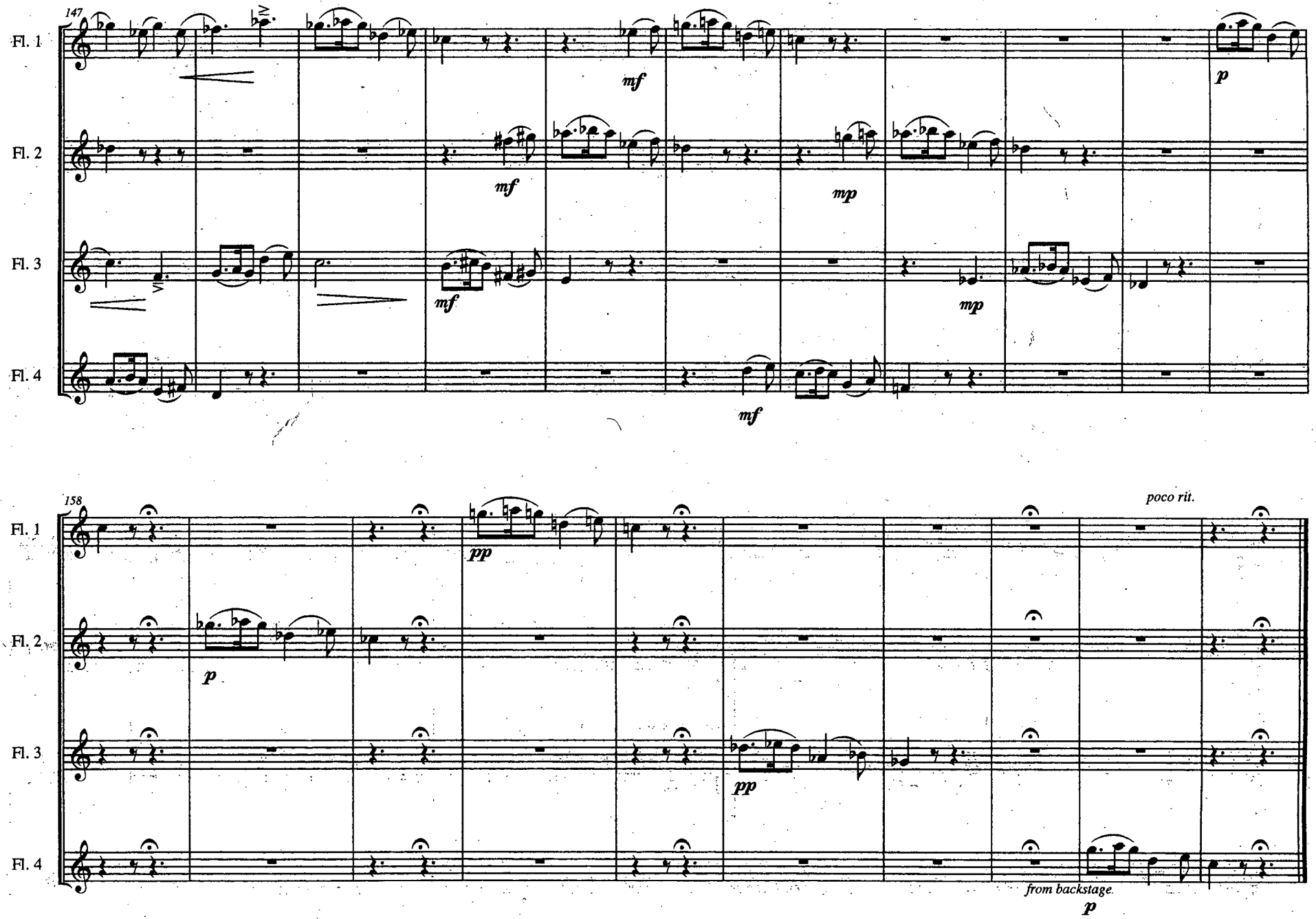

88
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mf
f
ff
91
sim.


94
Fl. 1
Fl. 2
Fl. 3
Fl. 4
ff
97
secco
8va


102
Fl. 1
Fl. 2
Fl. 3
Fl. 4
8va
(8va)
sempre ff
106
cresc.
fff
subito p


111
Fl. 1
Fl. 2
Fl. 3
Fl. 4
cresc.
f
rit.
ff
quasi tempo primo
119
mf
mp
rallentando


Adagio
130
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
dolce
sempre p
138
cresc.
molto espressivo
f


147
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mf
mf
mf
mf
mp
mp
p
158
poco rit.
pp
p
pp
from backstage.
p

Sketches for 3 Pianos After Paintings by G. Richter

50"

Piano

Piano

Piano

2'00"

3'10"

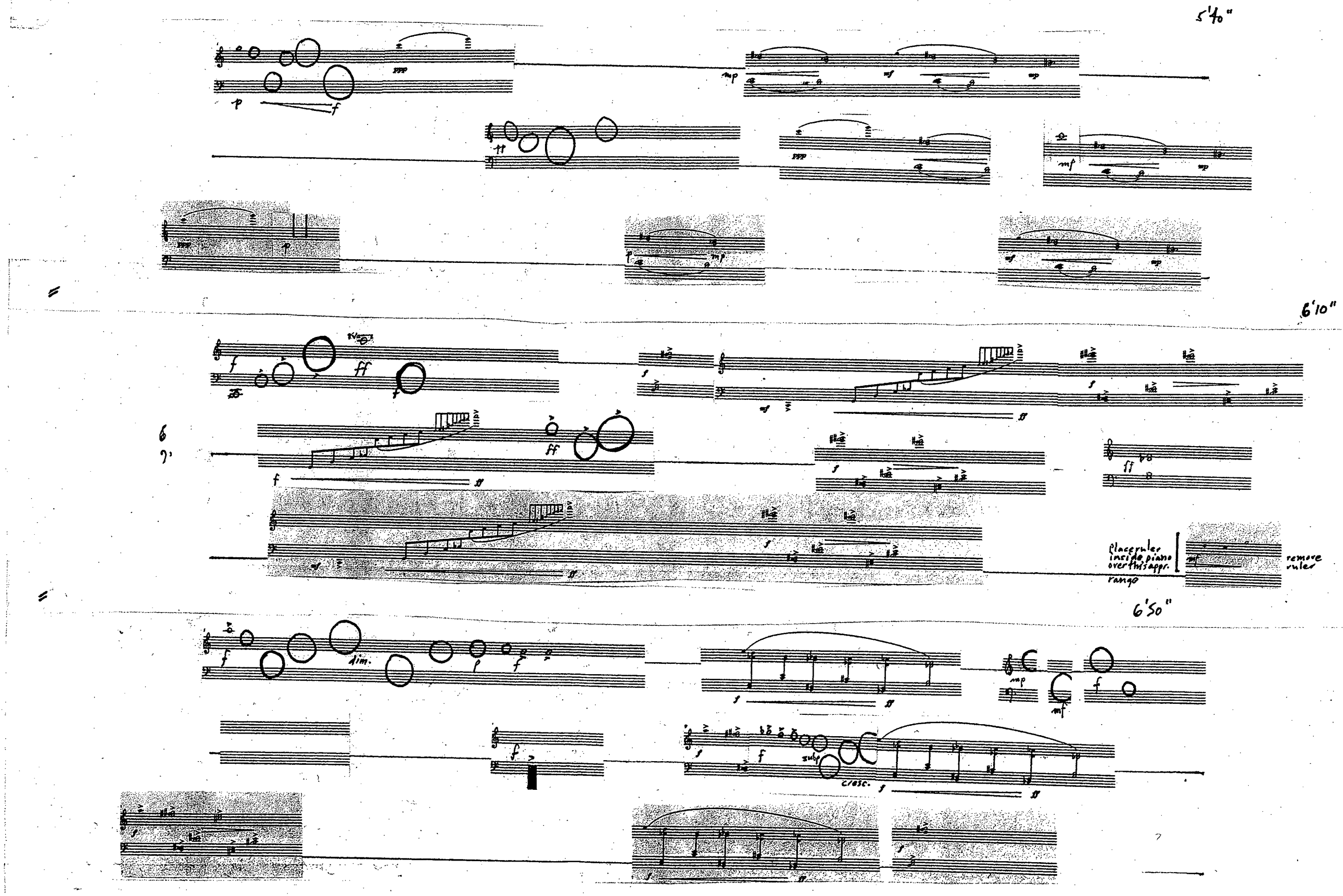
1'00"

4'00"

Place pillow inside piano over string approximate range

remove pillow

5'00"

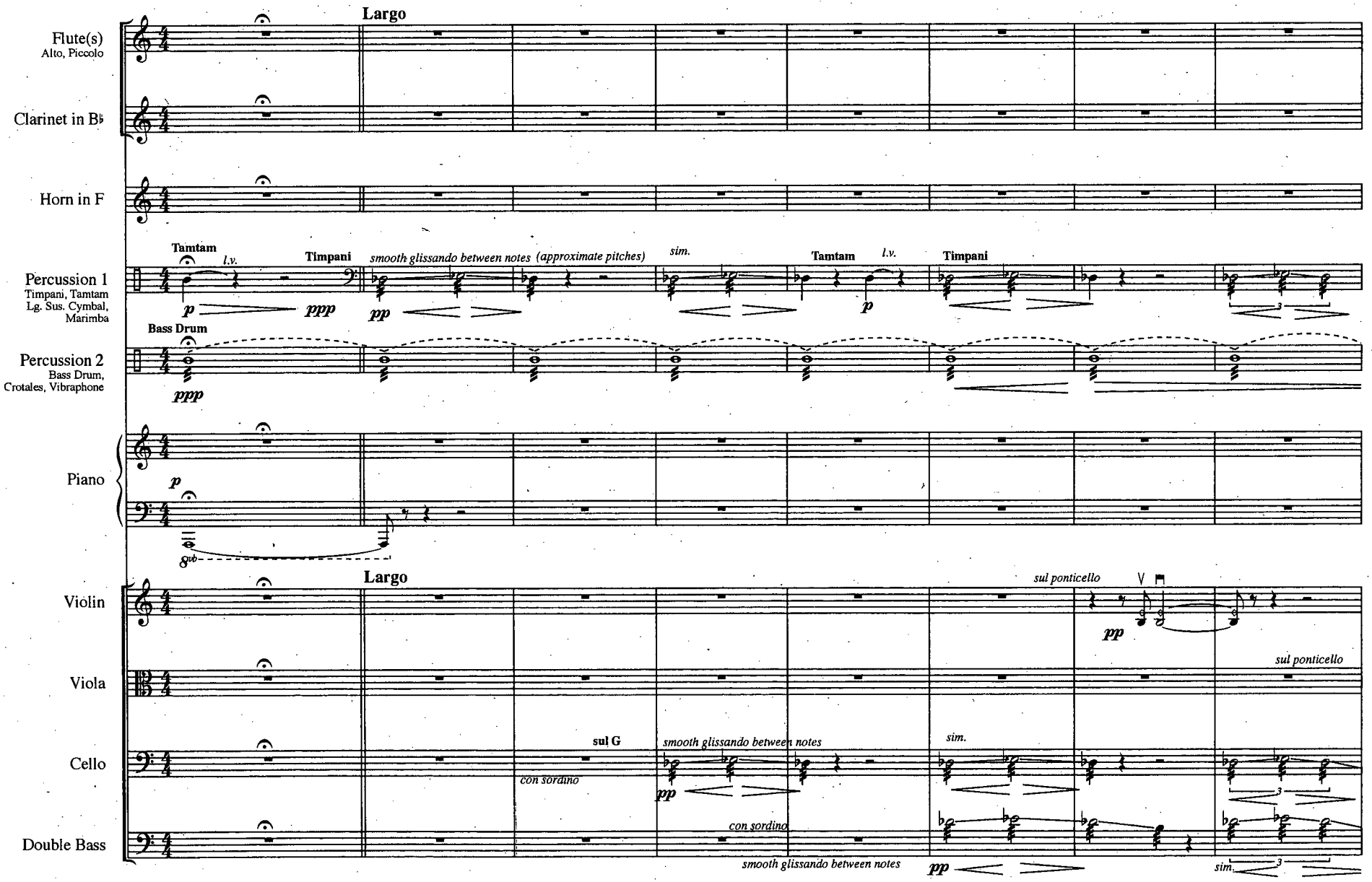

5'40"
6'10"
6'50"
dim.
cresc.
place ruler inside piano over this appr.
remove ruler
rango

+90
dim.
8'30"
Keep pedal down until last audible sound dies away.
keep pedal down until last audible sound dies away.
place pillow
remove pillow
Keep pedal down until last audible sound dies away.

# On Nights Like Tonight...

Score in C

benton roark

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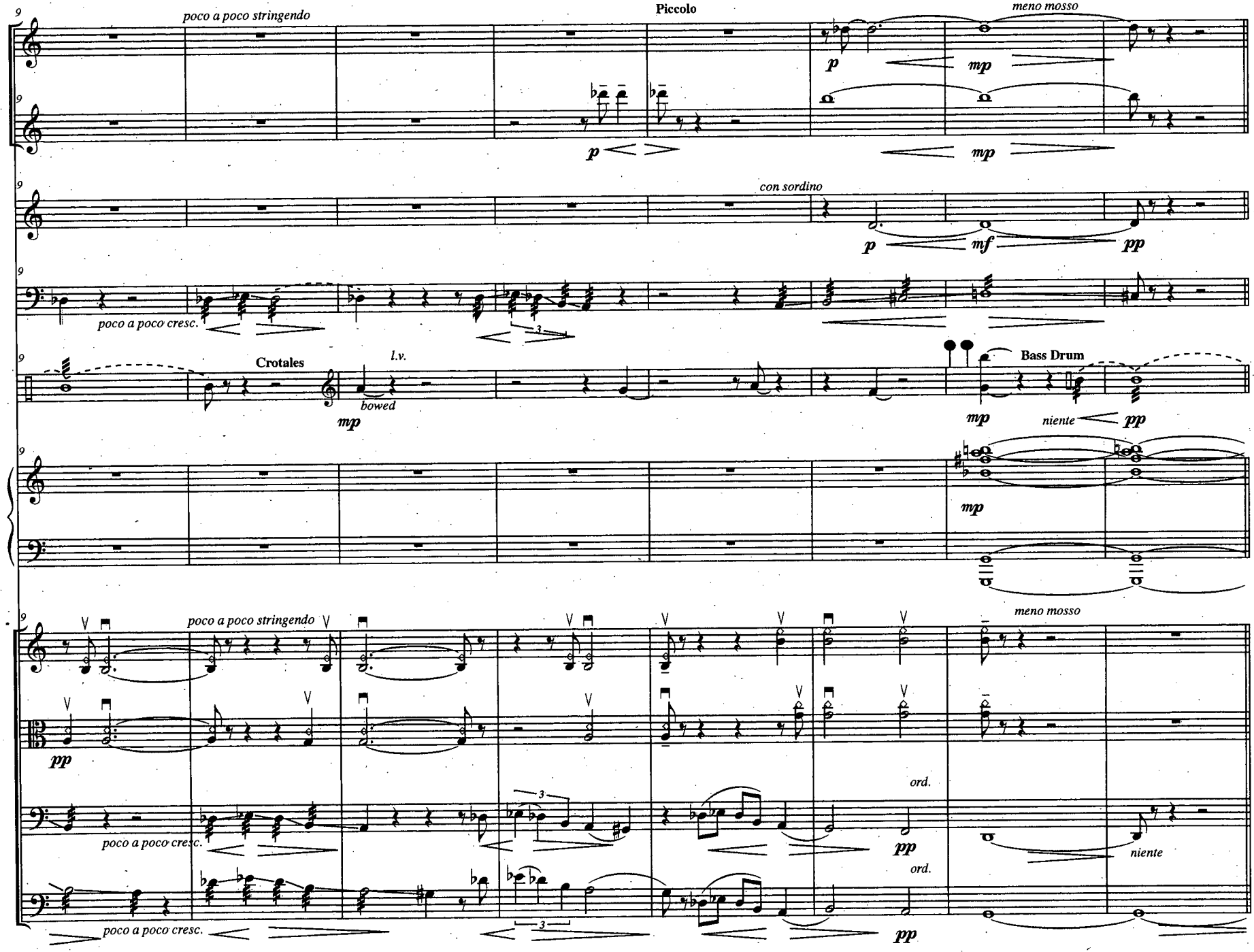
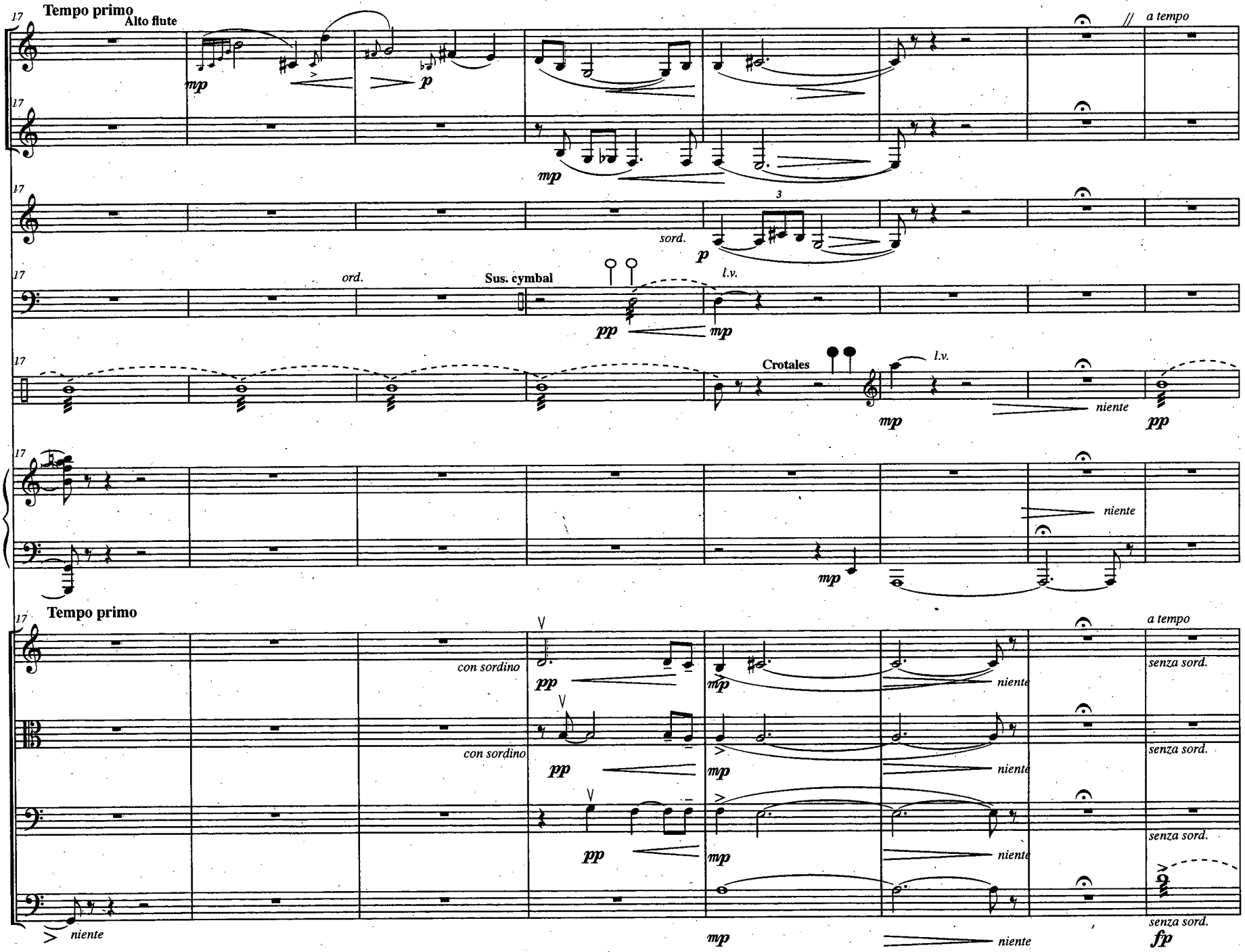
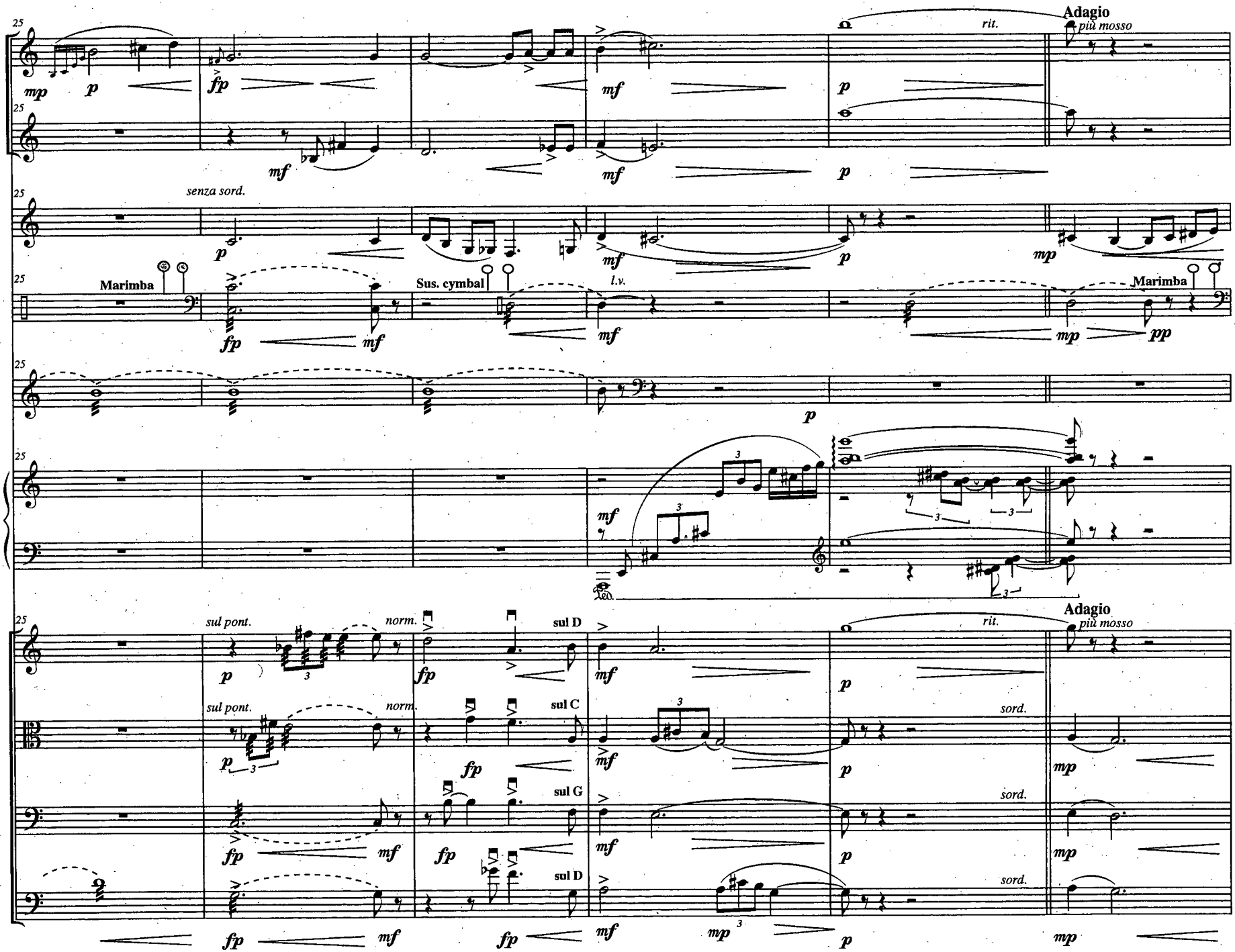
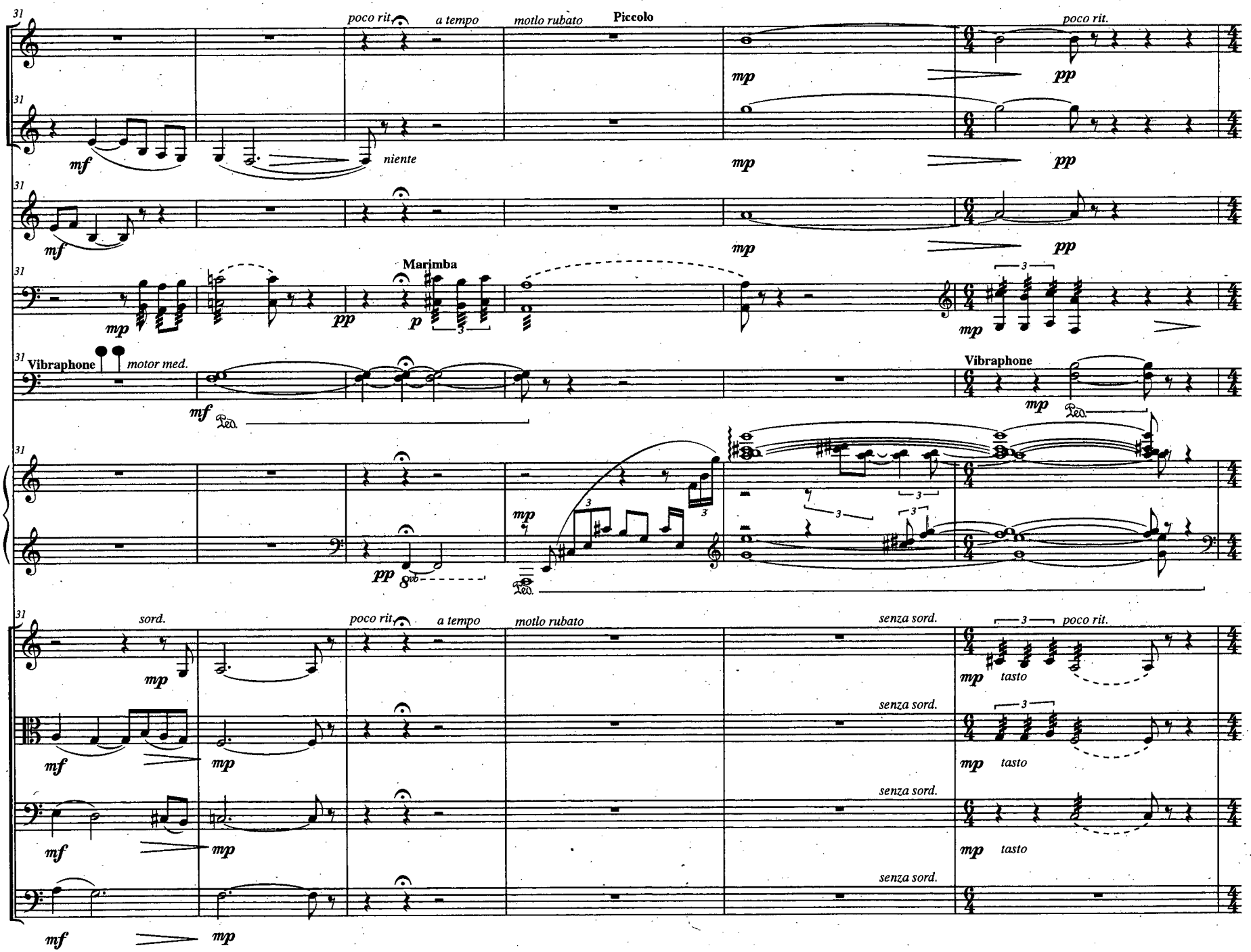
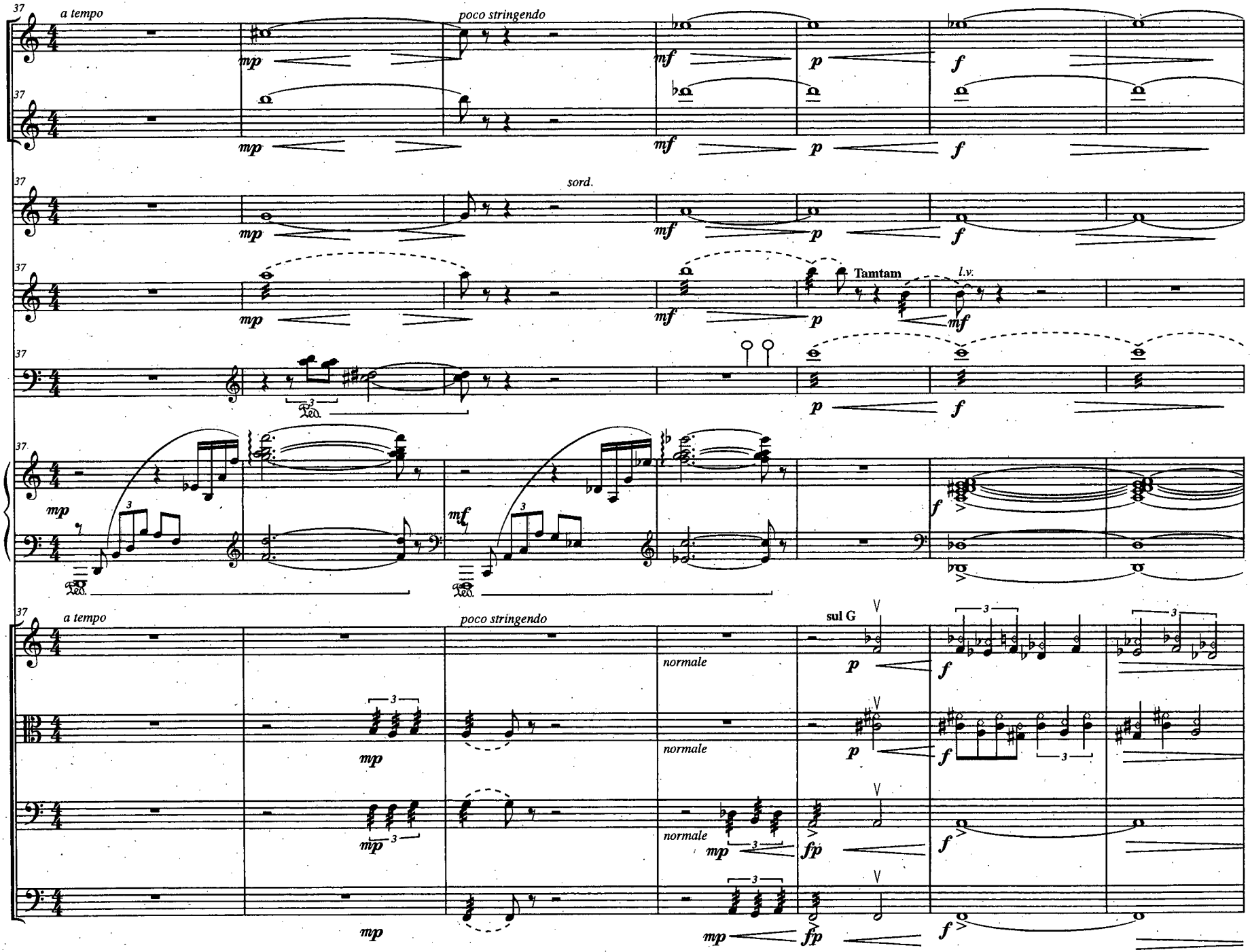
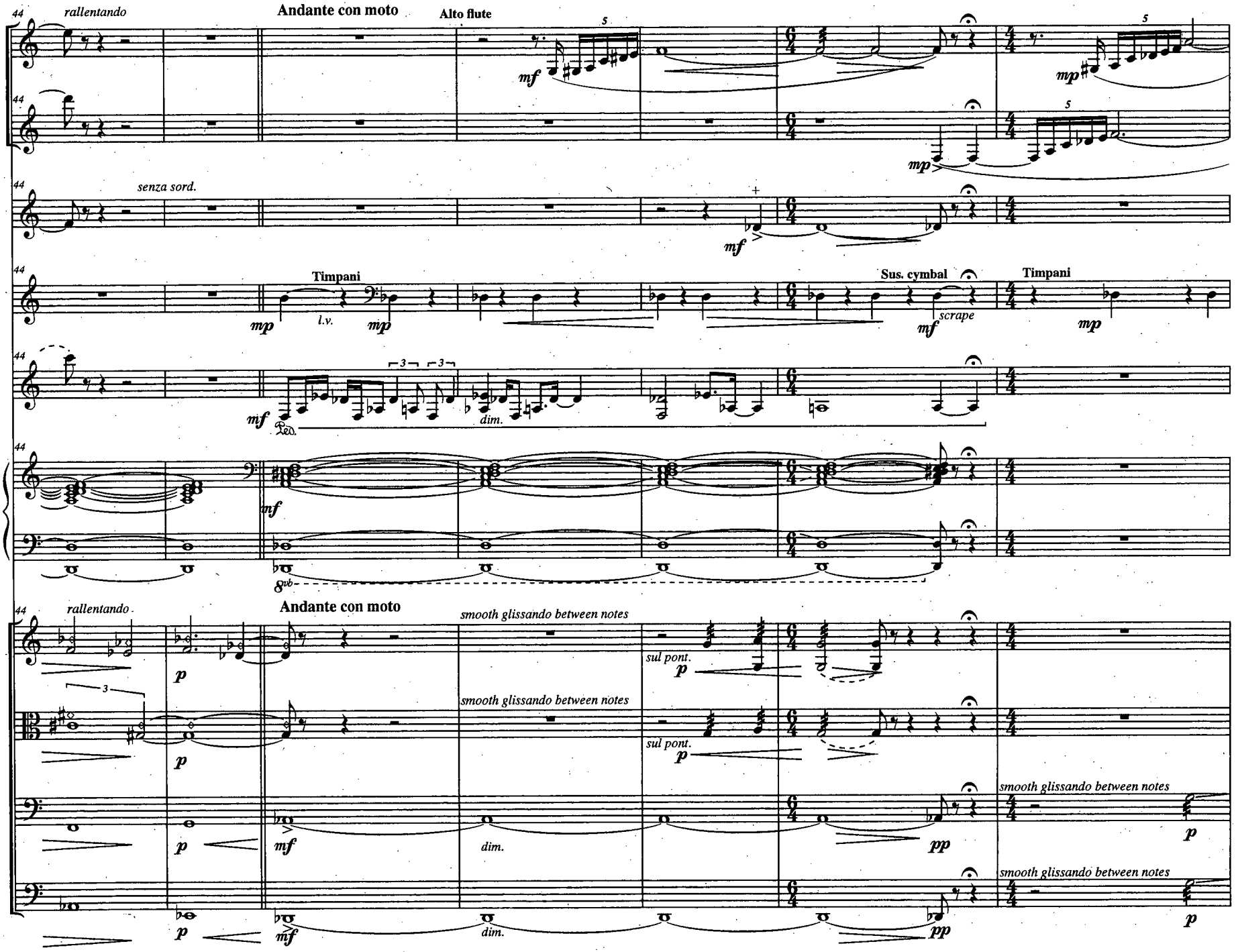

Fl.
poco a poco stringendo
Piccolo
meno mosso
p
mp
B♭ Cl.
p
mp
Hn.
con sordino
p
mf
pp
Perc. 1
poco a poco cresc.
3
Perc. 2
Crotales
l.v.
bowed
mp
Bass Drum
mp
niente
pp
Pno.
mp
Vln.
poco a poco stringendo
meno mosso
Vla.
pp
Vc.
3
ord.
pp
niente
poco a poco cresc.
D.B.
ord.
pp
poco a poco cresc.
3

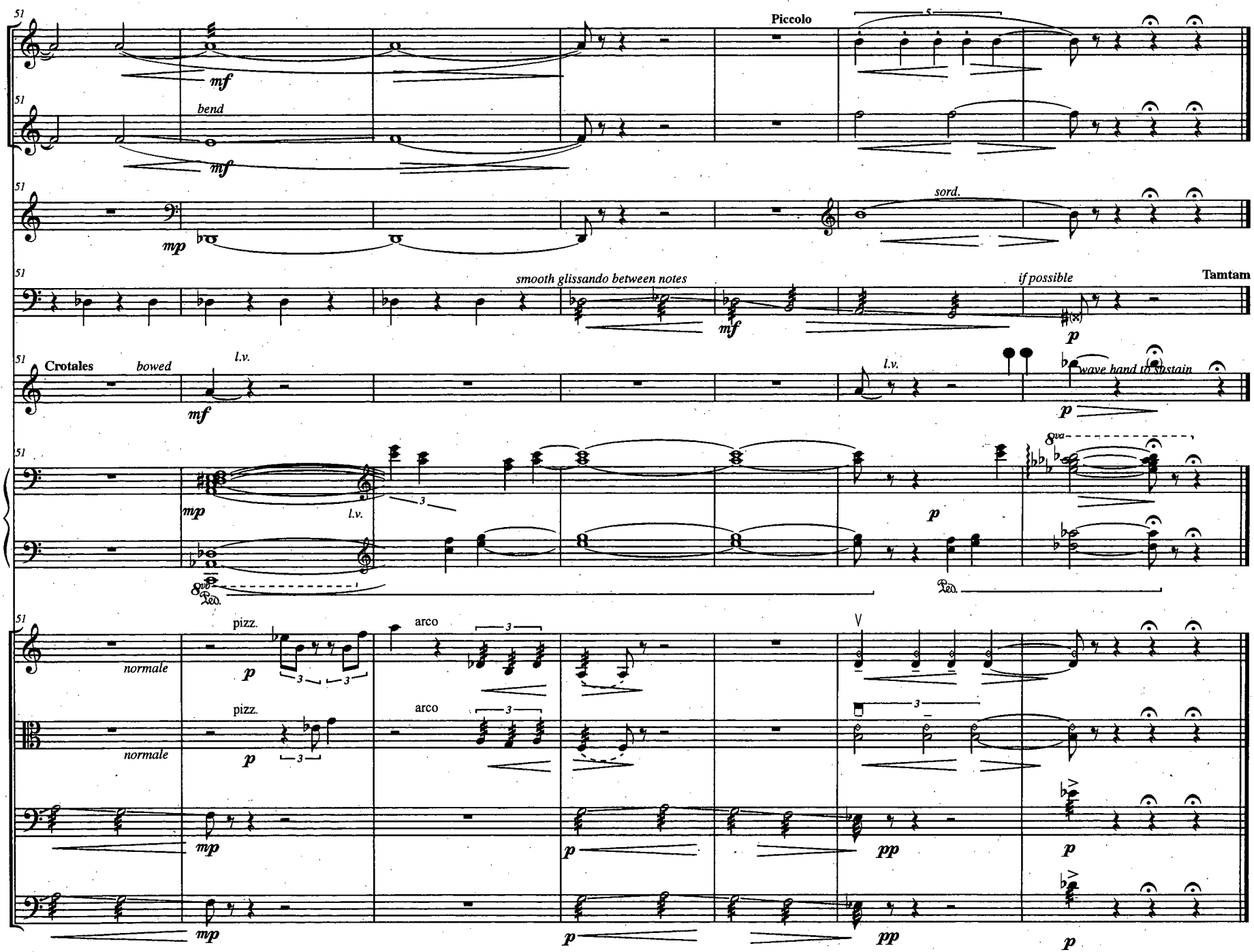

17
Tempo primo
Alto flute
a tempo
Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
mp
p
sord.
ord.
Sus. cymbal
l.v.
pp
Crotales
niente
con sordino
senza sord.
fp


Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
25
senza sord.
Marimba
Sus. cymbal
l.v.
Marimba
Adagio
più mosso
rit.
sul pont.
norm.
sul D
sul C
sul G
sord.
mp
pp
fp
mf
p


31
Fl.
poco rit.
a tempo
motlo rubato
Piccolo
mp
pp
poco rit.
B♭ Cl.
mf
niente
mp
pp
Hn.
mf
mp
pp
Perc. 1
Marimba
mp
pp
p
mp
Perc. 2
Vibraphone
motor med.
mf
Ped.
Vibraphone
mp
Ped.
Pno.
mp
pp
8vb
Ped.
Vln.
sord.
mp
poco rit.
a tempo
motlo 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.
B♭ Cl.
Hn.
sord.
Perc. 1
Tamtam
l.v.
Perc. 2
Pno.
Vln.
sul G
normale
Vla.
Vc.
D.B.
mp
mf
p
f
fp


Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
rallentando
Andante con moto
Alto flute
senza sord.
Timpani
l.v.
Sus. cymbal
scrape
Timpani
Ped.
dim.
8vb
smooth glissando between notes
sul pont.
dim.


Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
51
Piccolo
5
mf
bend
sord.
mp
smooth glissando between notes
if possible
Tamtam
Crotales
bowed
l.v.
wave hand to sustain
8va
8vb
Ped.
pizz.
arco
normale
3
pp

# ORFEO BEYOND THUNDERDOME!

FOR WOODWIND QUINTET

C Score

T. Benton Roark
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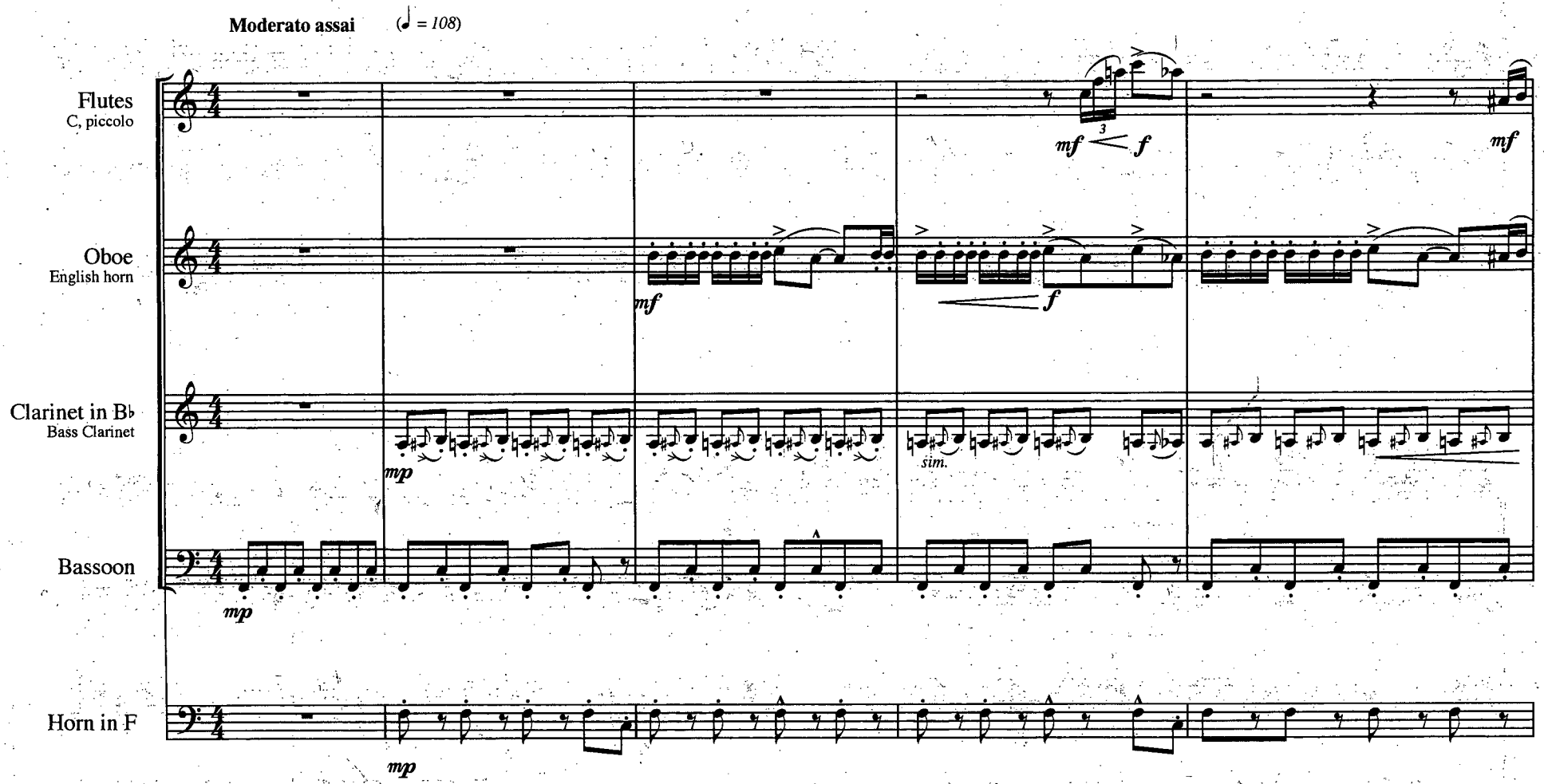
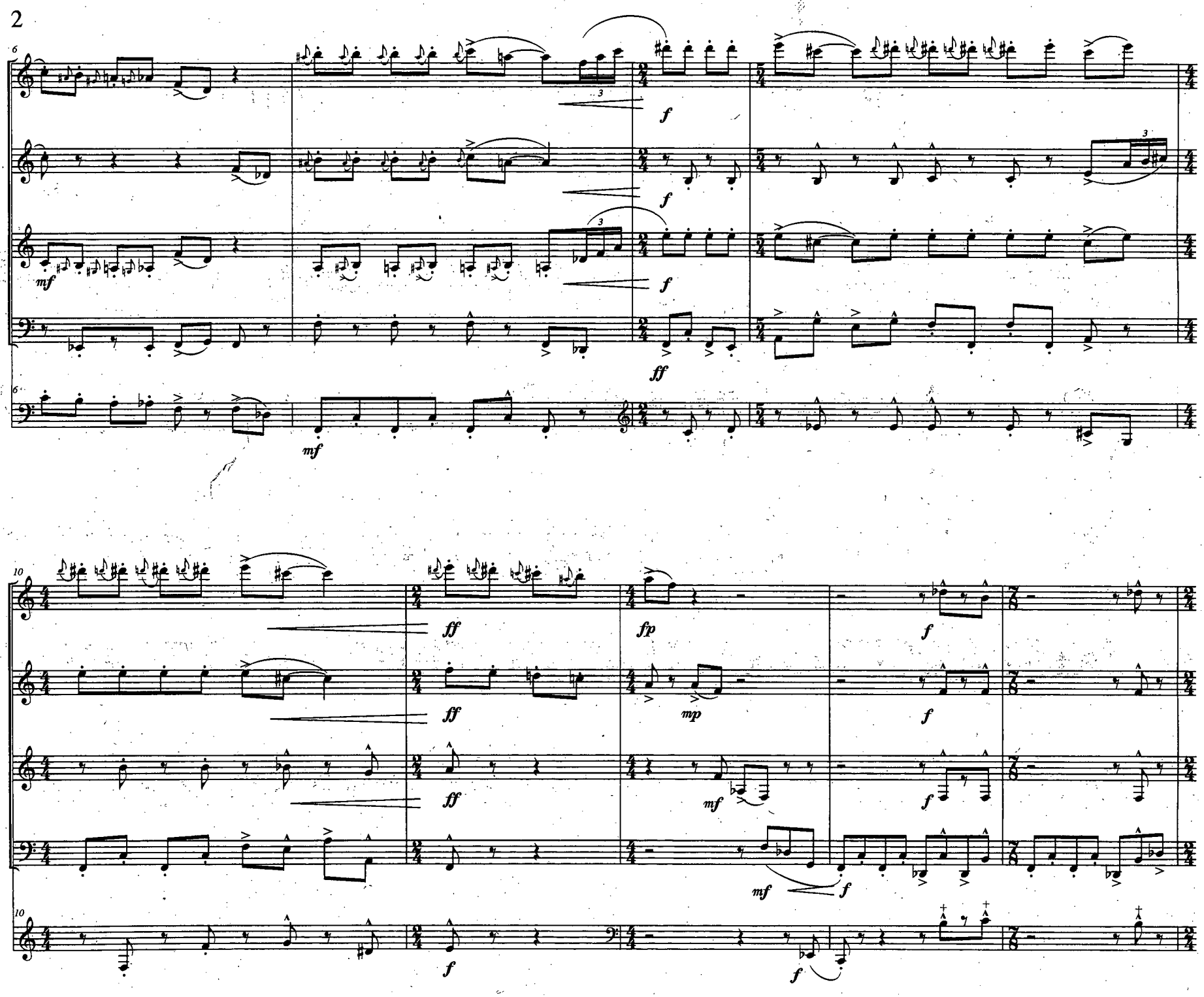
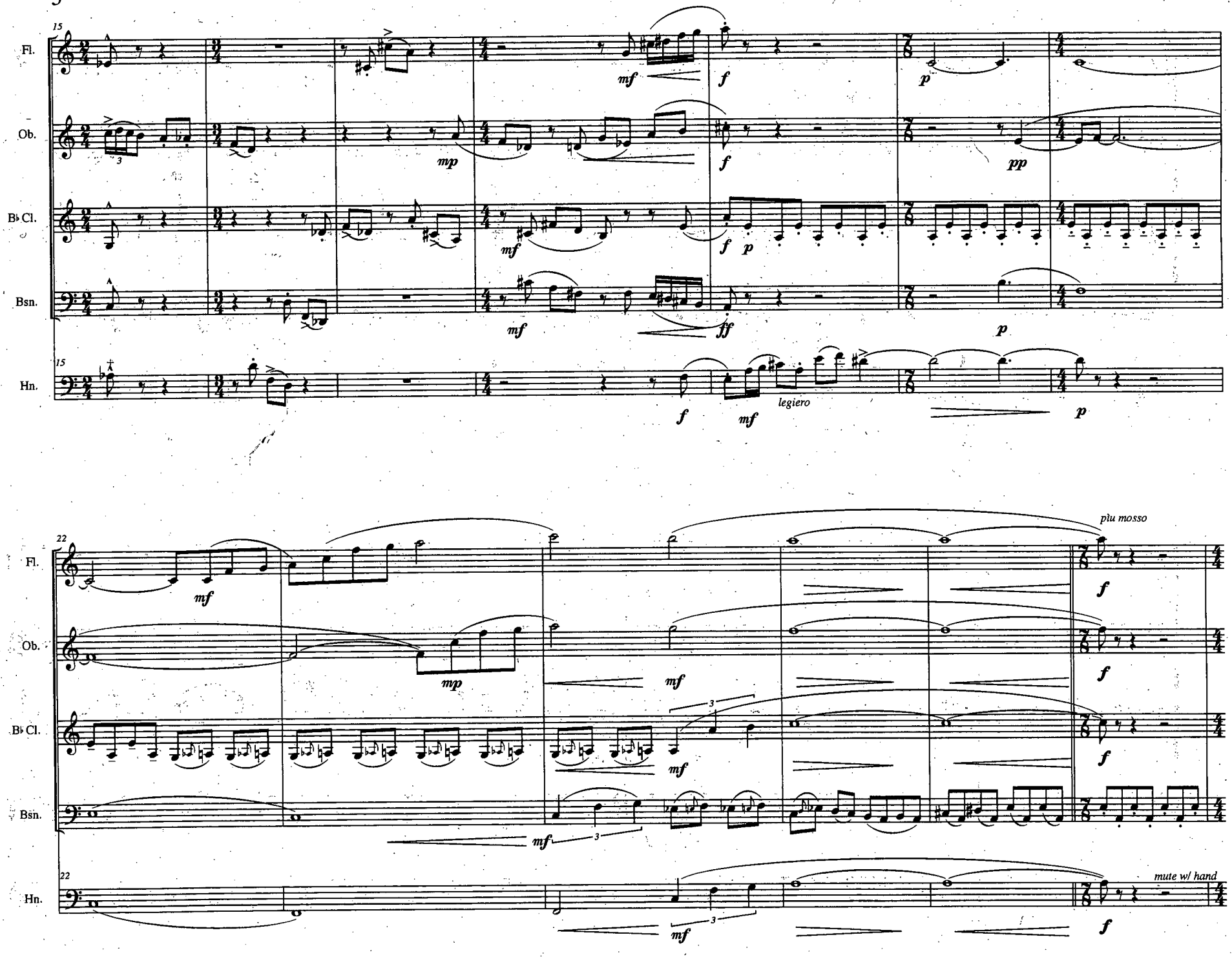
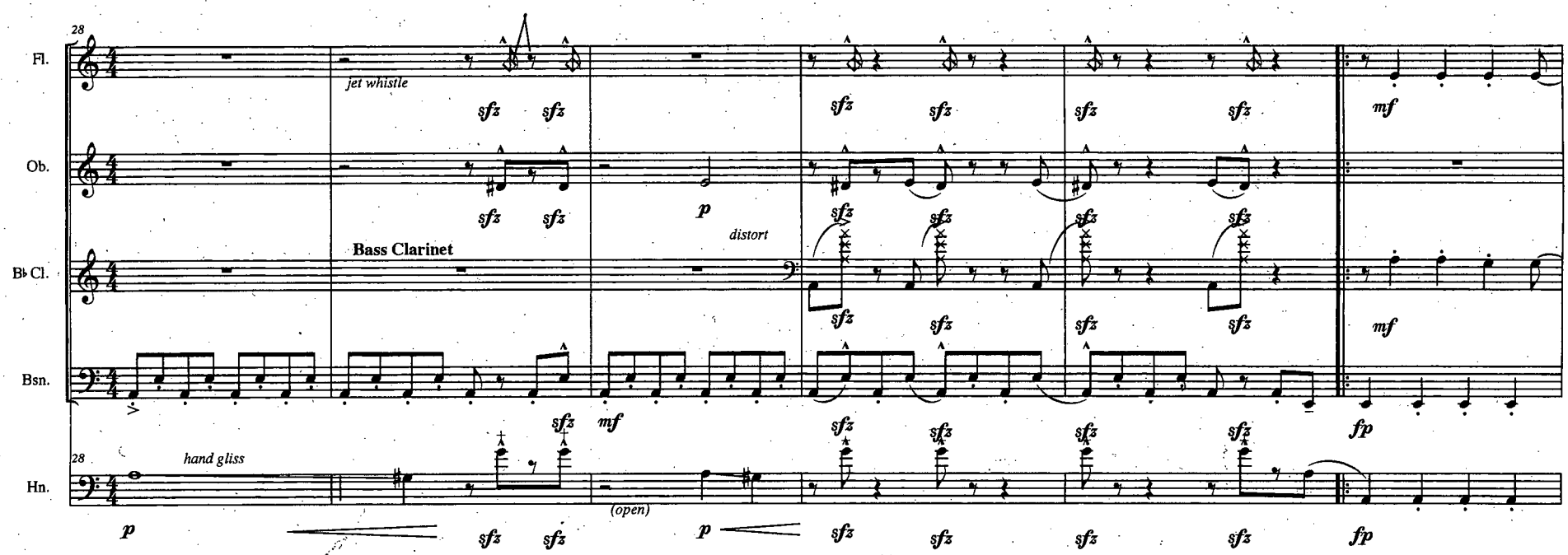
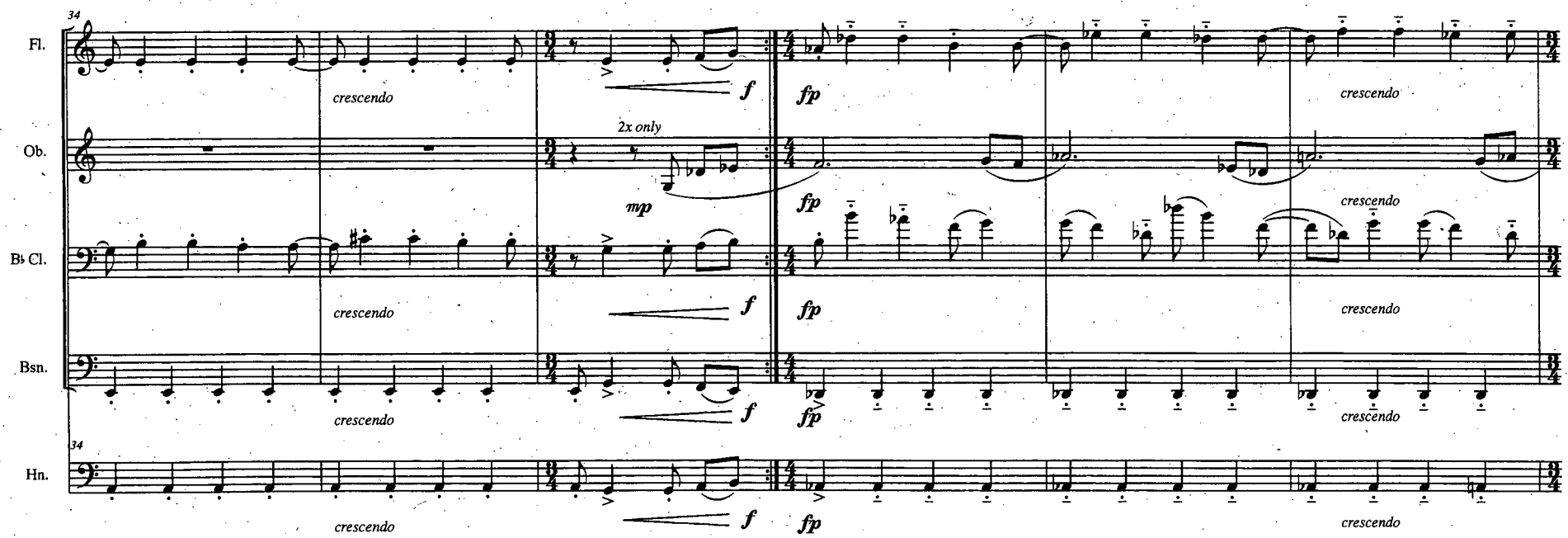
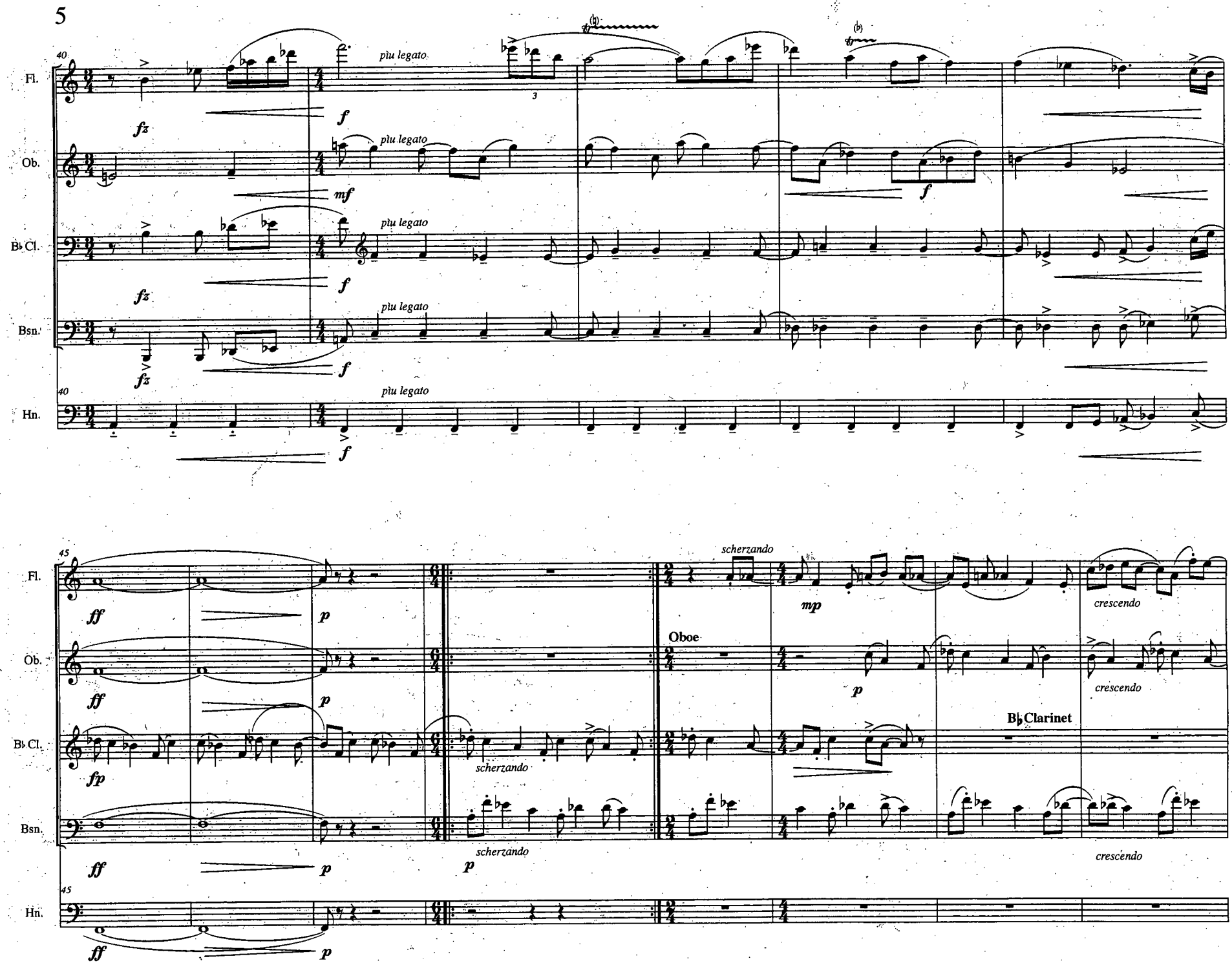


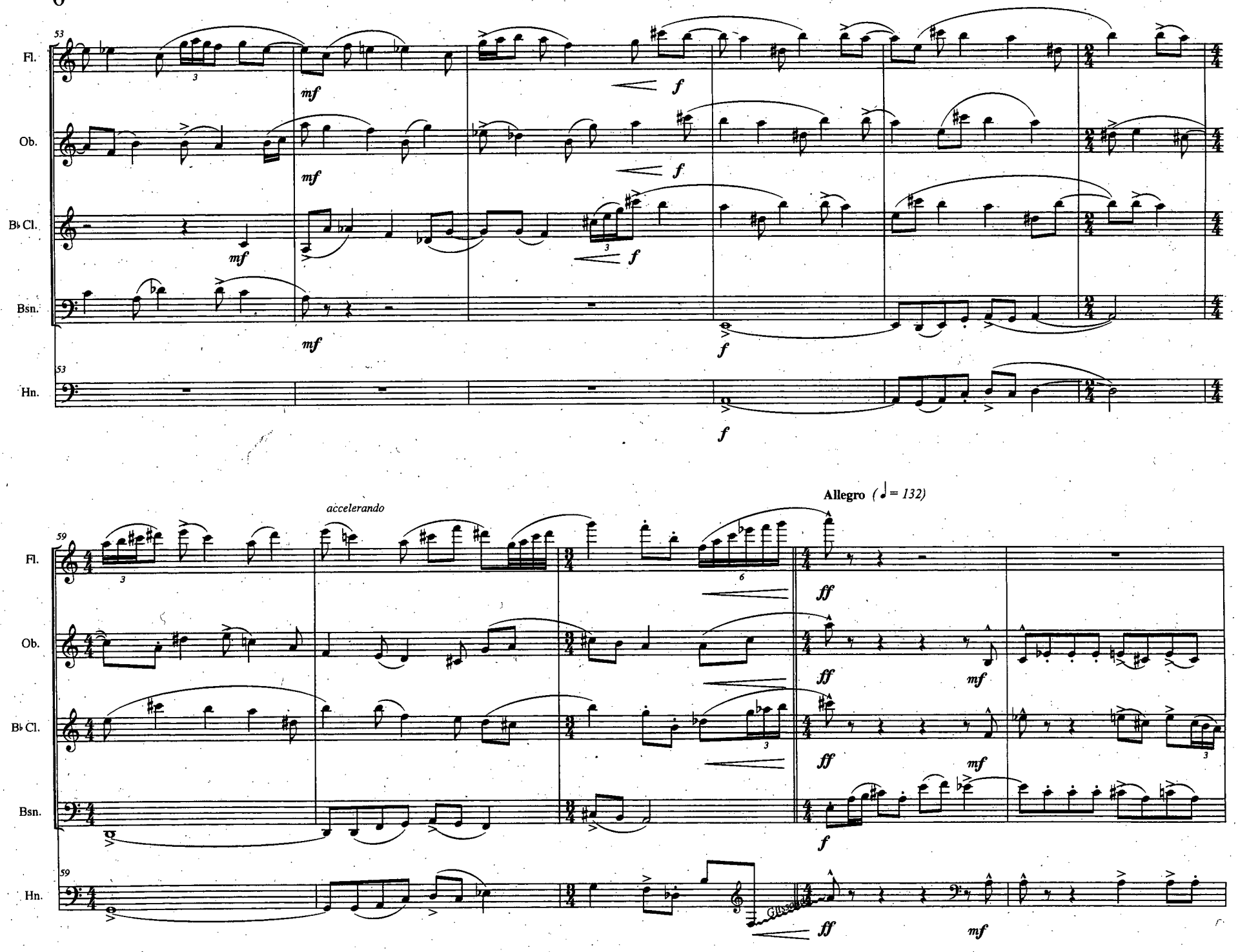

6
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
mf
f
ff
10
fp
mp

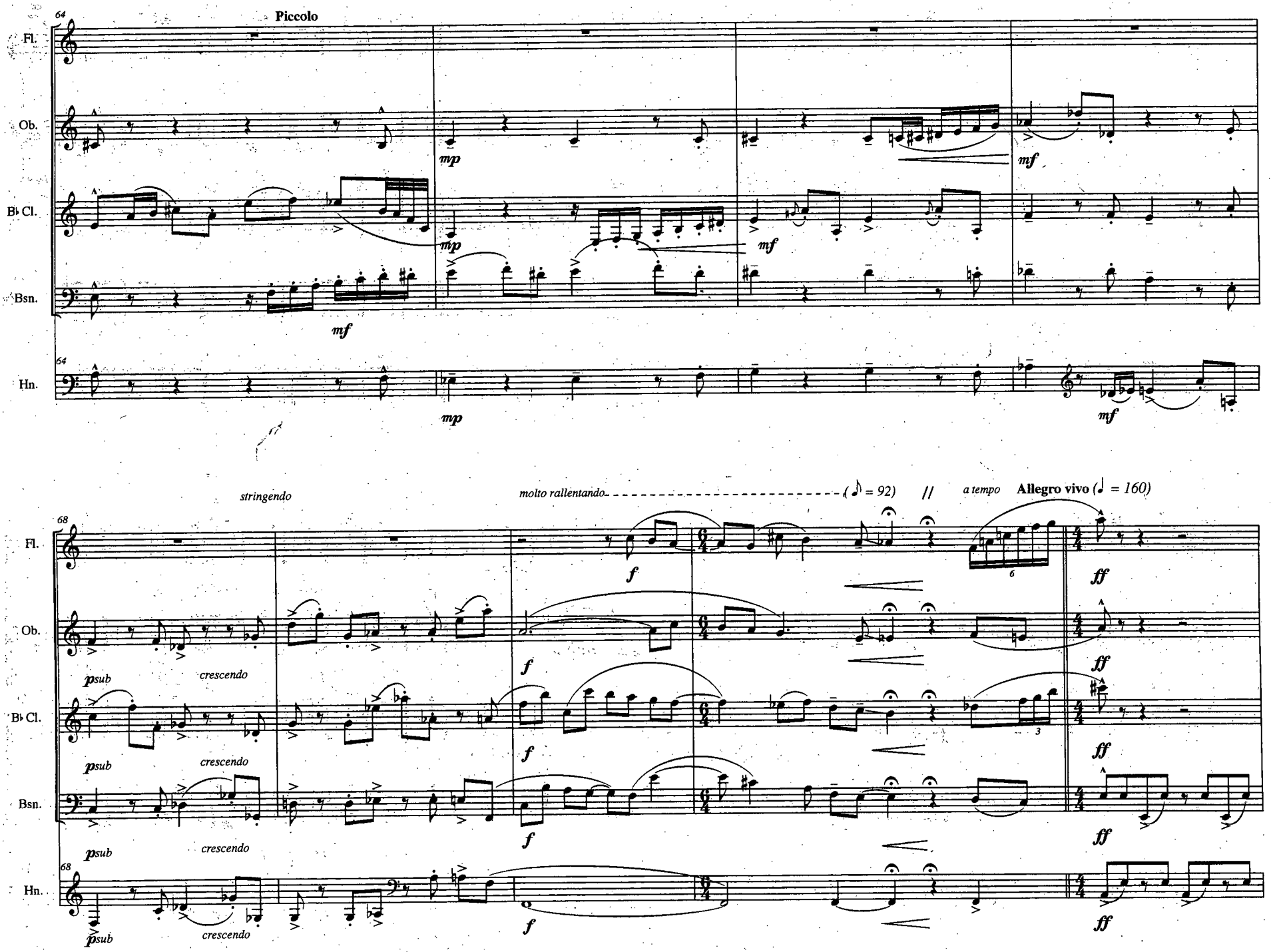

15
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
mf
f
p
mp
pp
ff
legiero
22
più mosso
mute w/ hand

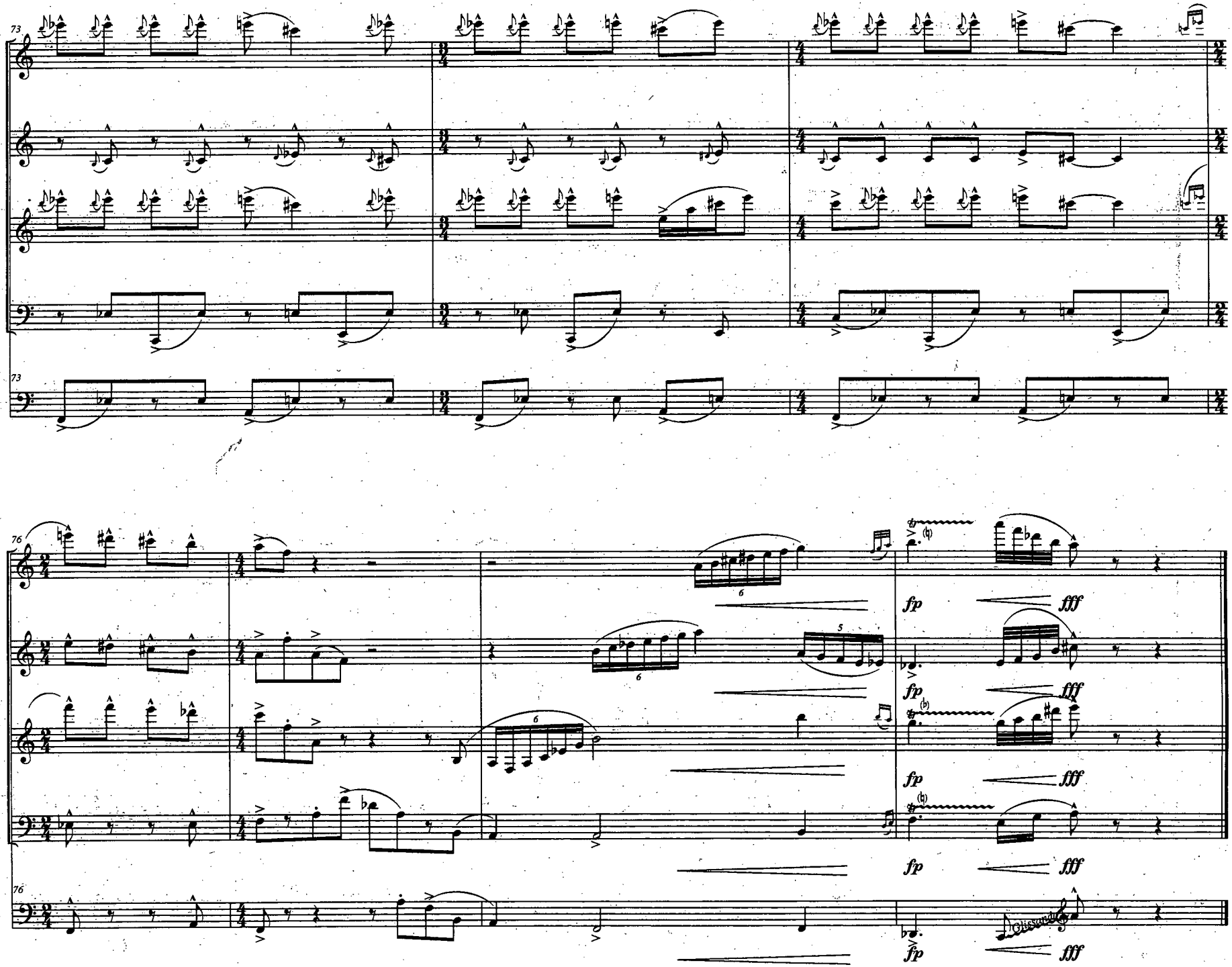

28
Fl.
jet whistle
sfz sfz
sfz sfz sfz sfz
mf
Ob.
sfz sfz
p
distort
sfz sfz sfz sfz
B♭ Cl.
Bass Clarinet
sfz sfz sfz sfz
mf
Bsn.
sfz
mf
sfz sfz sfz sfz
fp
28
Hn.
hand gliss
(open)
p
sfz sfz
p
sfz sfz sfz sfz
fp


34
Fl.
crescendo
f
fp
crescendo
2x only
Ob.
mp
fp
crescendo
B♭ Cl.
crescendo
f
fp
crescendo
Bsn.
crescendo
f
fp
crescendo
34
Hn.
crescendo
f
fp
crescendo


40
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
più legato
fz
f
mf
45
ff
p
fp
scherzando
mp
Oboe
B♭ Clarinet
crescendo


53
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
mf
f
accelerando
Allegro (♩= 132)
59
ff
mf


64
Piccolo
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
mp
mf
stringendo
molto rallentando
(♪ = 92)
//
a tempo
Allegro vivo (♩ = 160)
68
psub
crescendo
f
ff
6
3


73
Fl.
Ob.
B♭ Cl.
Bsn.
73
Hn.
76
Fl.
Ob.
B♭ Cl.
Bsn.
76
Hn.
fp
fff

# The Arcturus Agora

for orchestra

by

T. Benton Roark

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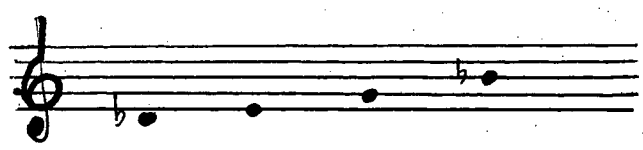
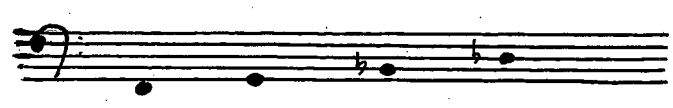
Percussion notes:

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):

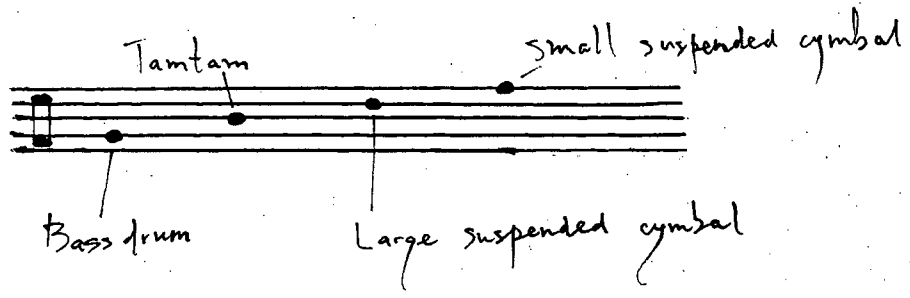


Timpani should be tuned to:



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.

Score in C

# The Arcturus Agora

T. Benton Roark

**Moderato assai** — *rallentando* — **Largo**

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoons 1, 2 — *gradually decrease pace of trill*
Horns 1 & 2 — *con sordino*
Horns 3 & 4 — *con sord.*
Trumpets in C
Trombones
Bass Trombone
Tuba
Timpani
Percussion 1 — Tamtam, Large Suspended Cymbal, Small Suspended Cymbal, Bass Drum, Gongs (pitched) — Tamtam / Lg. Sus. Cymbal / Sm. Sus. Cymbal / arco
Percussion 2 — Bass Drum, Tamtam, Vibraphone — Bass Drum
Piano / Celeste — Piano — *"white key" cluster* — *niente*
Harp — D C♭ B / E F G A — *l.v.*
Solo Violin 1
Violin I — *gradually decrease pace of tremolo* — *div.* — *niente*
Solo Violin. 2
Violin II — *gradually decrease pace of trill* — *div.* — *niente*
Viola — *gradually decrease pace of trill* — *niente*
Cello — *niente*
Double Bass — *niente*

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stringendo

ritenuto subito

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsns. (1)

Hns. 1, 2

senza sord.

Hns. 3, 4

senza sord.

Tbns.

B. Tbn.

Timp.

Perc. 1

l.v.

ord.

Perc. 2

Vibraphone

arco

Hp.

D C♯ B / E♭ F♯ G A

l.v.

Solo Vln. 1

sul pont.

Vln. I

Vln. I div.

Vln. II

Vln. II div.

Vla.

sul D

Vla. div.

sul G

Vc.

sul D

Vc. div.

sul G

D.B.

pizz.

**A**

**Tempo I**

*attacca*

*rallentando* ---------- **Largo**

13

Fl. 1 — *mp* — *f* — *pp* — *p*

Fl. 2 — *mp* — *f* — *pp* — *p*

Ob. 1 — *f* — *pp*

Ob. 2 — *f* — *pp*

B♭ Cl. 1 — 6 — *mp* — *f* — *pp*

B♭ Cl. 2 — 6 — *mp* — *f* — *gradually decrease pace of trill* — *pp*

Bsns. (1) — *f* — *p*

Hns. 1, 2 — a2. *Glissando* — *mp* — *f* — *dim.* — *p*

Hns. 3, 4 — a2. *Glissando* — *mp* — *f* — *dim.* — *mp* — *con sord.*

Trmpts. — *f* — *pp*

Tbns. — *f* — *pp*

B. Tbn. — *f* — *pp*

Tuba — *f* — *pp*

Timp. — *f*

Perc. 1 — *f* — *mf* — *p* — arco — *sf* — *ppp*

Perc. 2 — **Bass Drum** — *sfz* — *mp* — *mf* — *p* — *mp* — *pp*

Pno. — *f* — *"white key" cluster* — *niente*

Hp. — 3 — *l.v.* — *f*

Solo Vln. I — ord. — *f* — *mp* — *niente*

Vln. I — non div. — *p* — *f* — *gradually decrease pace of tremolo* — *dim.* — div. — *niente*

Solo Vln. 2 — *f* — *mp* — *niente*

Vln. II — ord. — *p* — *f* — *gradually decrease pace of trill* — *dim.* — div. — *niente*

Solo Vla. — *f* — *mp* — *gradually decrease pace of trill* — *niente*

Vla. — *p* — *f* — *gradually decrease pace of trill* — *dim.* — *mp* — *p*

Vla. div. — *f* — *mp* — *p*

Vc. — arco — *p* — *f* — *dim.* — sul G — *p*

Vc. div. — arco — *f* — sul G — *p*

D.B. — arco — *f* — *dim.* — *niente* — sul A — *p*

stringendo

ritenuto subito

**Allegro**

*attacca*

19

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.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vln. 1

Vln. I

Vln. I div.

Solo Vln. 2

Vln. II

Vln. II div.

Solo Vla.

Vla.

Vla. div.

Solo Vlc.

Vc.

Vc. div.

Solo D.B.

D.B.

*solo*

*senza sord.*

Vibraphone

D♭ C B / E♭ F G A♭

*l.v.*

sul G

sul A

sul C

*niente*

*cresc.*

*crescendo*

**B**

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
Tamtam
Bass Drum
Perc. 2
Pno.
Hp.
Solo Vln. I
Vln. I
Solo Vln. 2
Vln. II
Solo Vla.
Vla.
Vc.
D.B.

*gradually decrease pace of trill*
*dim.*
*white and black key cluster*
*l.v.*
*niente*
*gradually decrease pace of tremolo*

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

28

Hns. 1, 2 — *dim.* — *mf* — *pp*

Hns. 3, 4 — *dim.* — *mf* — *pp*

Trmpts. — *pp*

Pitched gongs

Perc. 1 — *mp* — *p*

28

Perc. 2 — *p* — *mp* — *p*

28

Hp. — *mp*

28

Solo Vln. 1 — *niente*

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

Solo Vln. 2 — *niente*

Vln. II — *div.* — *dim.* — *dim.* — *pp*

Solo Vla.

Vla. — *dim.* — *dim.* — *pp*

Vc. — *p* — pizz.

D.B. — pizz. — *p*

**C**

**Andante**

34

B♭ Cl. 1 — *niente*

Vln. I — *mp*

Vln. II — *div.* — *mp*

Vla. — *mp*

D.B. — pizz. — *pp*

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

**D**

44

Tbns.

Vln. I

Vln. II

Vla.

Vc.

D.B.

détaché

49

Hns. 1, 2

Hns. 3, 4

Tbns.

49

Timp.

Perc. 1

49

Perc. 2

Tamtam

Vibraphone

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco accelerando

**Andante con moto**

54

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.

arco
non arco
div.
cresc.

**E**

58

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsns. (1)
Bsn. 2
Hns. 1, 2 — con sord.
Hns. 3, 4 — con sord.
Tbns.
B. Tbn.
Tuba
Timp.
Perc. 1 — Tamtam
Perc. 2
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B. — pizz. / arco / pizz. / arco

61

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsns. (1)
Bsn. 2

solo

Hns. 1, 2
Hns. 3, 4
Tbns.
B. Tbn.

senza sord.

Timp.
Perc. 1
Perc. 2

Tamtam

Pno.
Hp.

Vln. I
Vln. II
Vla.
Vc.
D.B.

div.

détaché

poco accelerando

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
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

a2.
cresc.
div.
Ped.
D C♮ B / E♭ F♮ G A♭

poco accelerando

**Largamente**

molto rallentando

67

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

Vibraphone

Pno.

crescendo

"white key" cluster

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**F**

**Tempo I** (♪ = ♩)

*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.

*fff* *dim.* *mf* *mp* *p* *f* *sf*

*gradually decrease pace of trill*

*gradually decrease pace of tremolo*

*white and black key cluster*

Tamtam

Bass Drum

rit.

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.
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

**G**

*a tempo*

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsns. (1)

Bsn. 2

Perc. 1

Pno. / Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *cresc.*

*mp* *cresc.*

*mf* *p* *cresc.*

Pitched gongs

Lg. Sus. Cymbal

Celeste

Piano

*l.v.*

*div.*

tempo rubato

più mosso

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsns. (1)

Bsn. 2

Hns. 1, 2

Hns. 3, 4

Timp.

Perc. 1

Gongs

Perc. 2

Tamtam

Vibraphone

Pno.

"black key" cluster

Hp.

quasi cadenza

Vln. I

Vln. II

Vla.

Vla. div.

Vc.

D.B.

*molto rit.* *a tempo* **H** *molto rit.*

86

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsns. (1)
Hns. 1, 2
Hns. 3, 4
Tbns.
Vln. I
Vln. II
Vla.
Vc.
D.B.

*a tempo* *rit.*

90

Fl. 1 — *solo* — *mp* — *p*

B♭ Cl. 1 — 5 — *mp* — *ppp*

B♭ Cl. 2 — 6 5 3 — *mp* — *ppp*

Bsns. (1) — *mp* — *ppp*

90

Hns. 1, 2 — *con sord.* — *mp* — *ppp*

Hns. 3, 4 — *con sord.* — *mp* — *ppp*

B. Tbn. — *p* — *mp* — *ppp*

90

Timp. — *pp*

Sm. Sus. Cymbal

Perc. 1 — *scrape with brush* — *sf* — *mp*

90

Vibraphone

Bass Drum

Perc. 2 — *p* — *mf* — *niente* *pp* — *niente*

Ped.

90

Pno. — *p*

Ped.

90

Hp. — *p* — *p*

Vln. I — *niente*

Vln. II — *div.* — *niente*

Vla. — *div.* — *mp* — *niente*

Vc. — *mp* — *niente*

D.B. — pizz. — arco — pizz. — *p* — *pp*

# 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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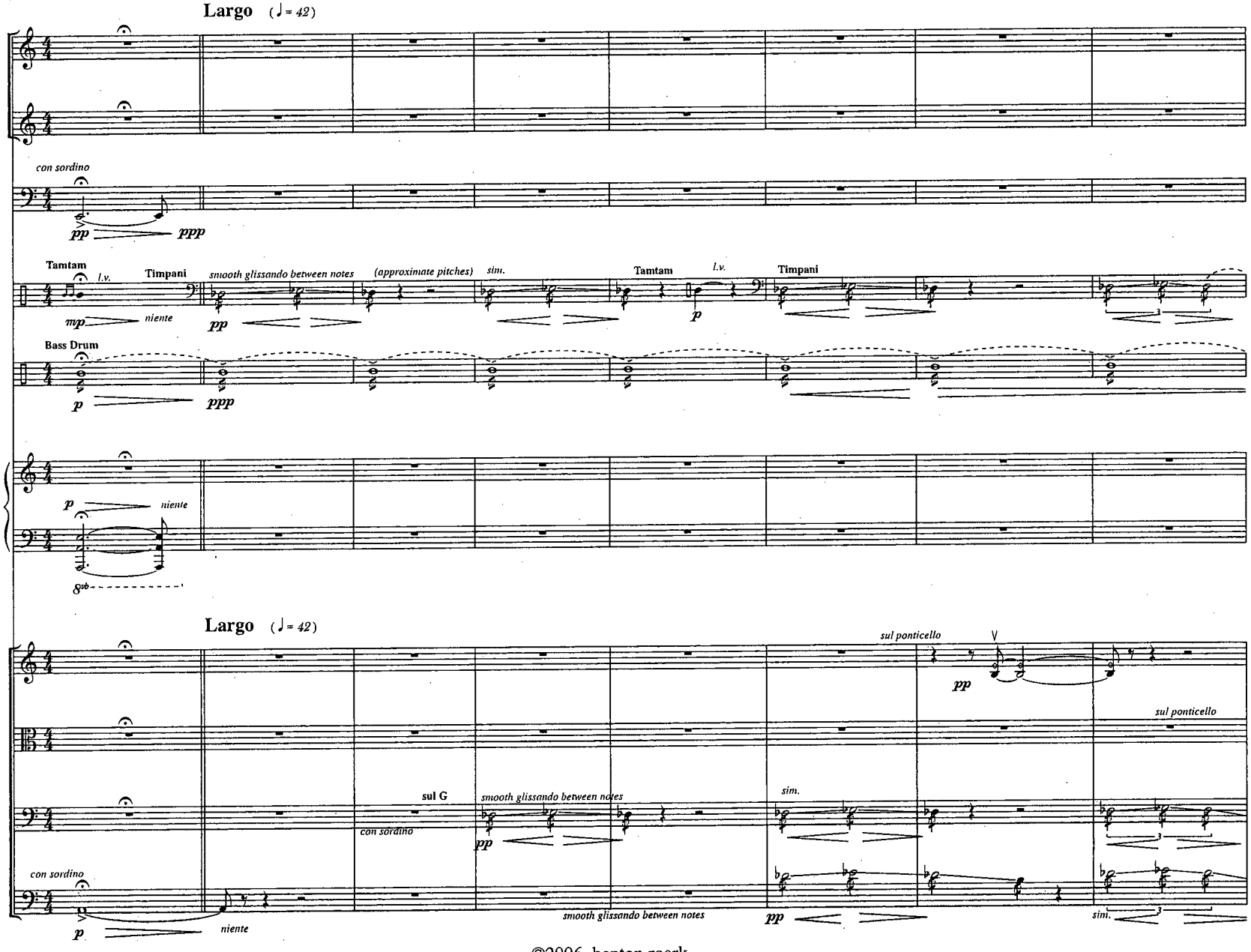
Score in C

# Le Portail d'Asni

benton roark

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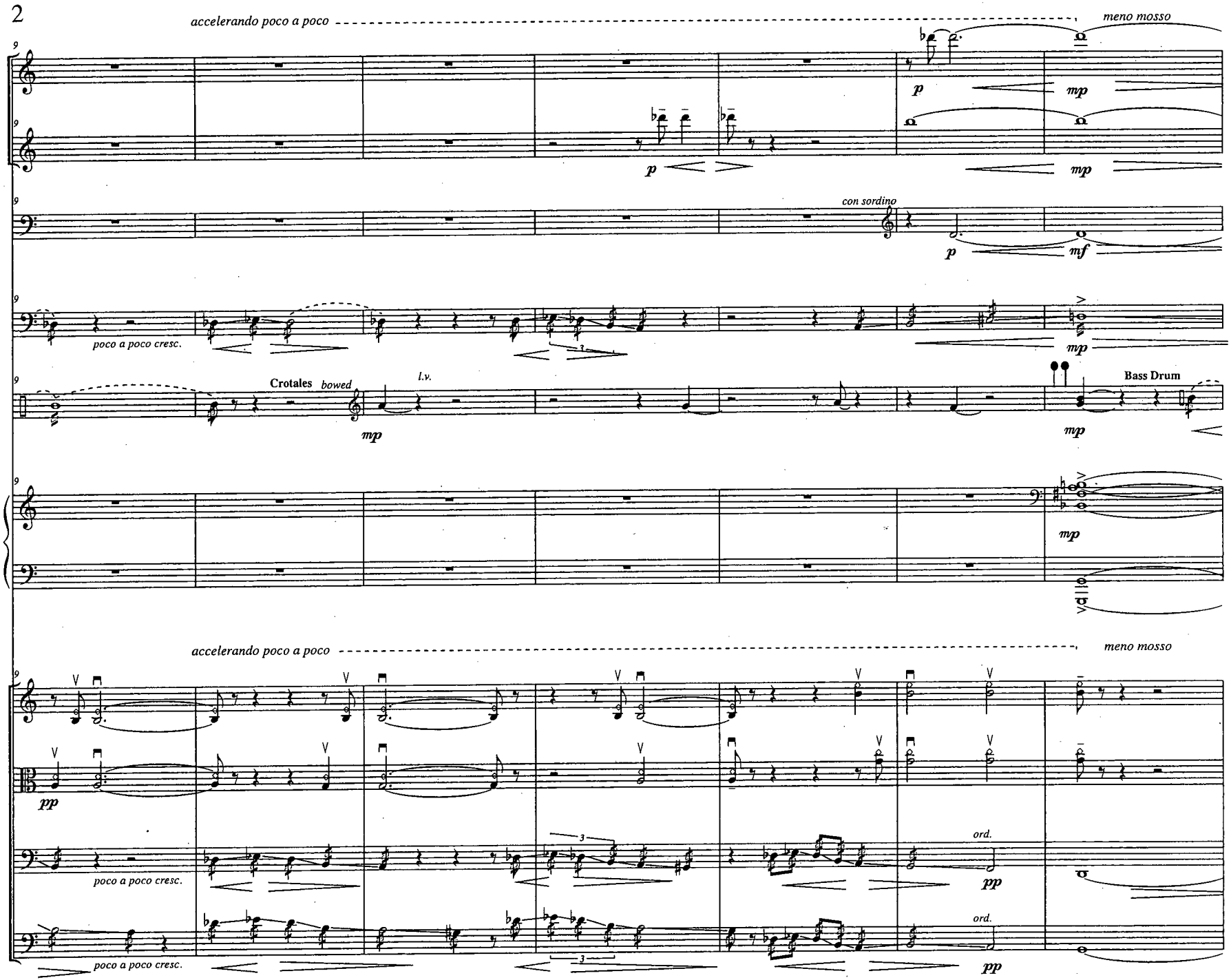
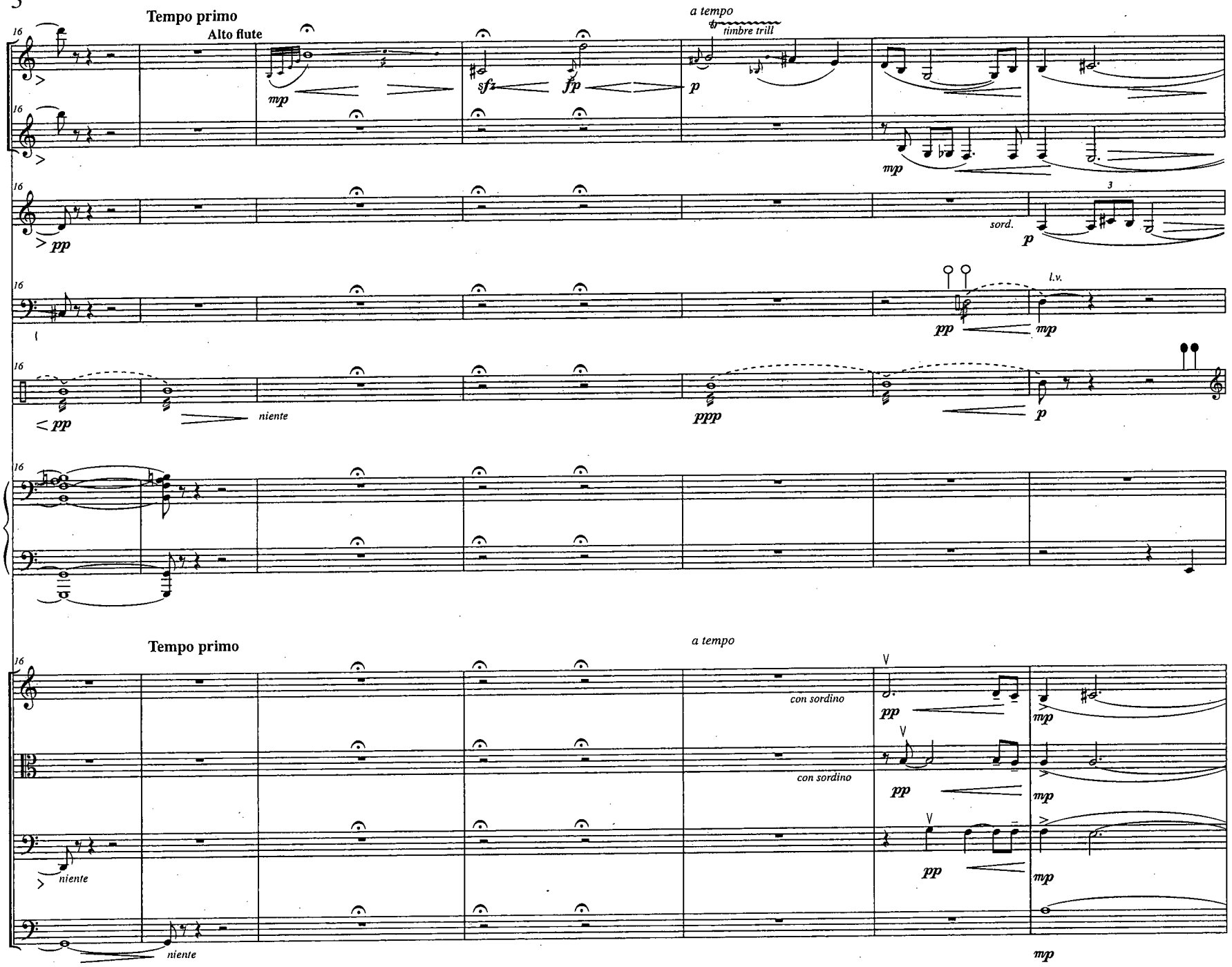
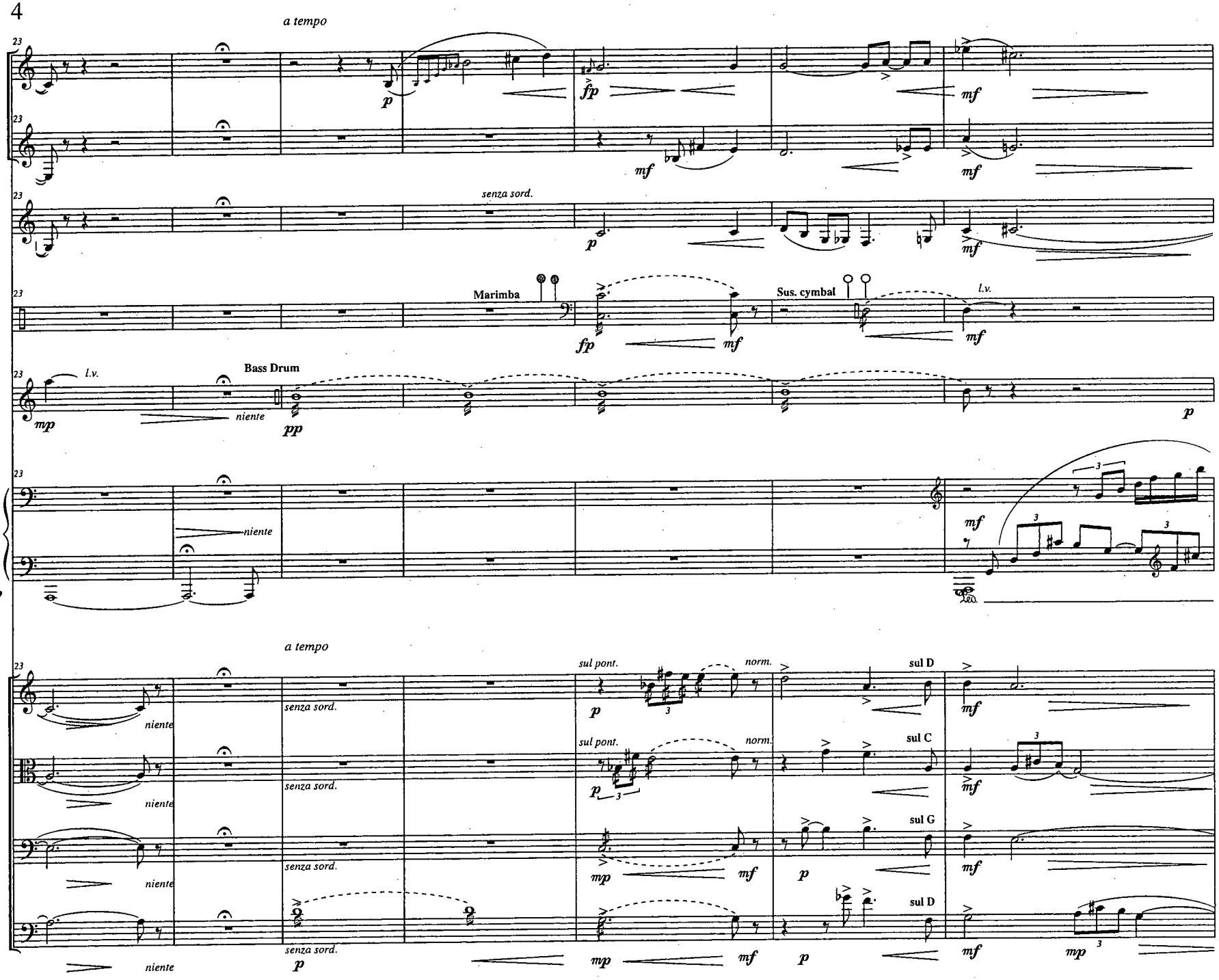
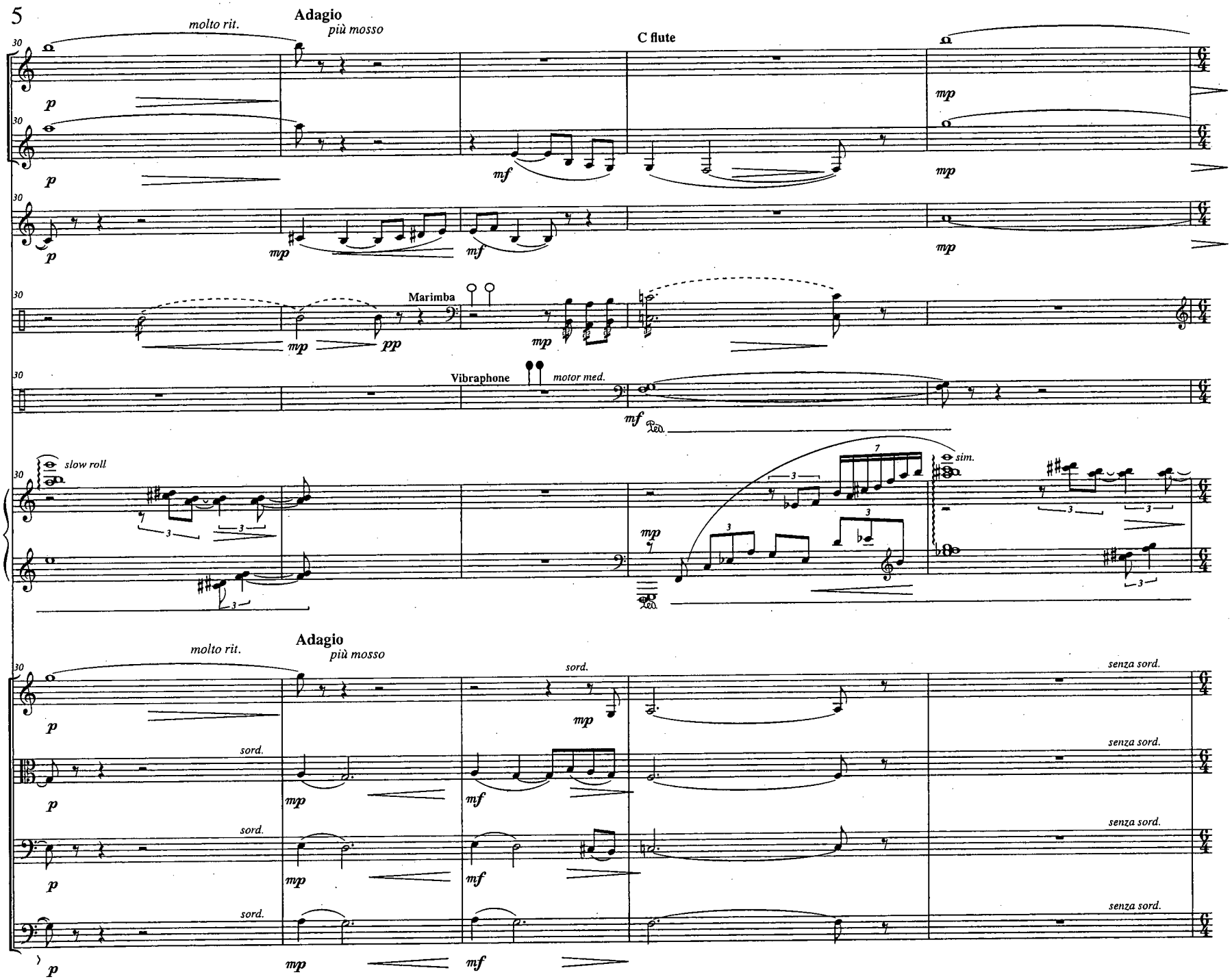
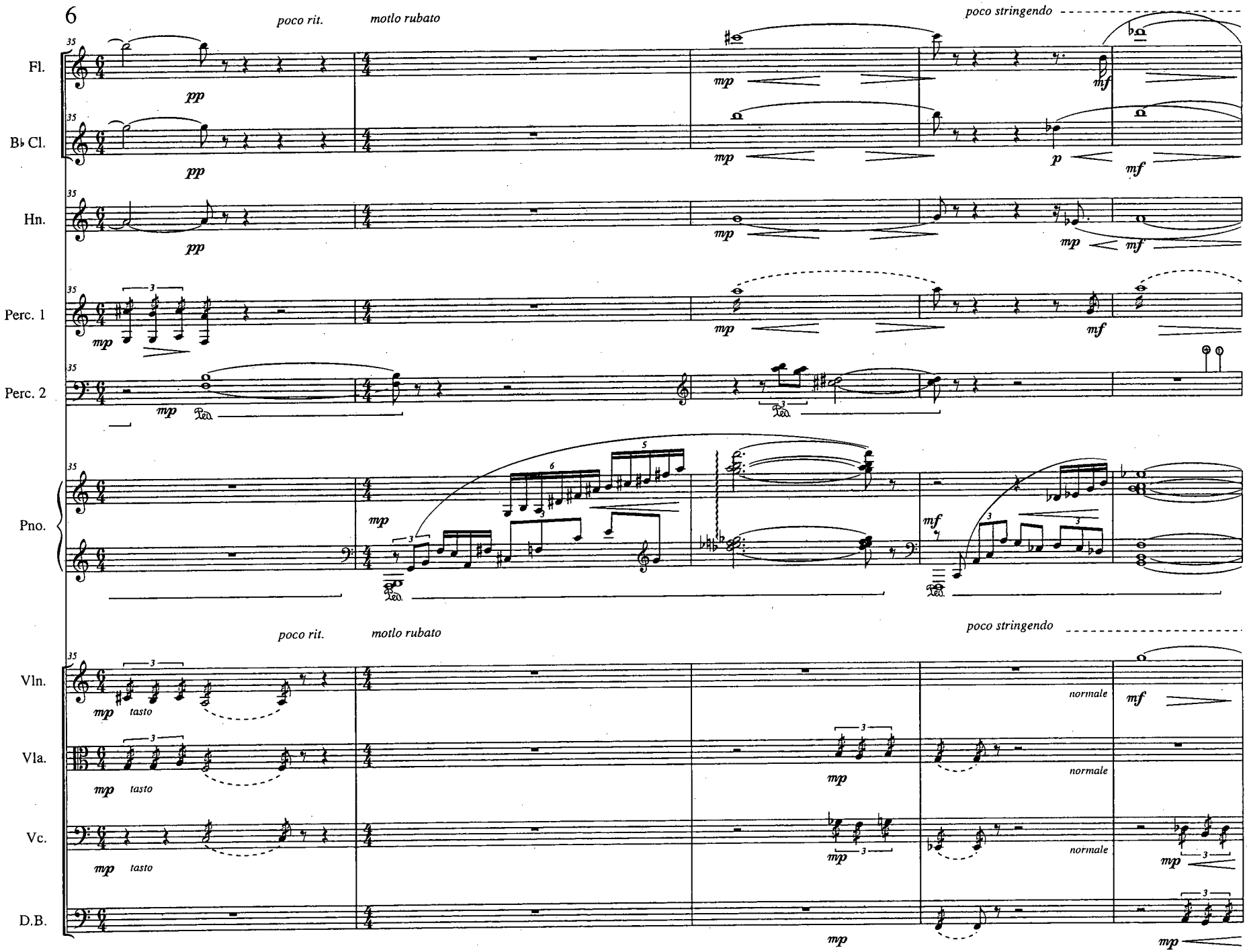
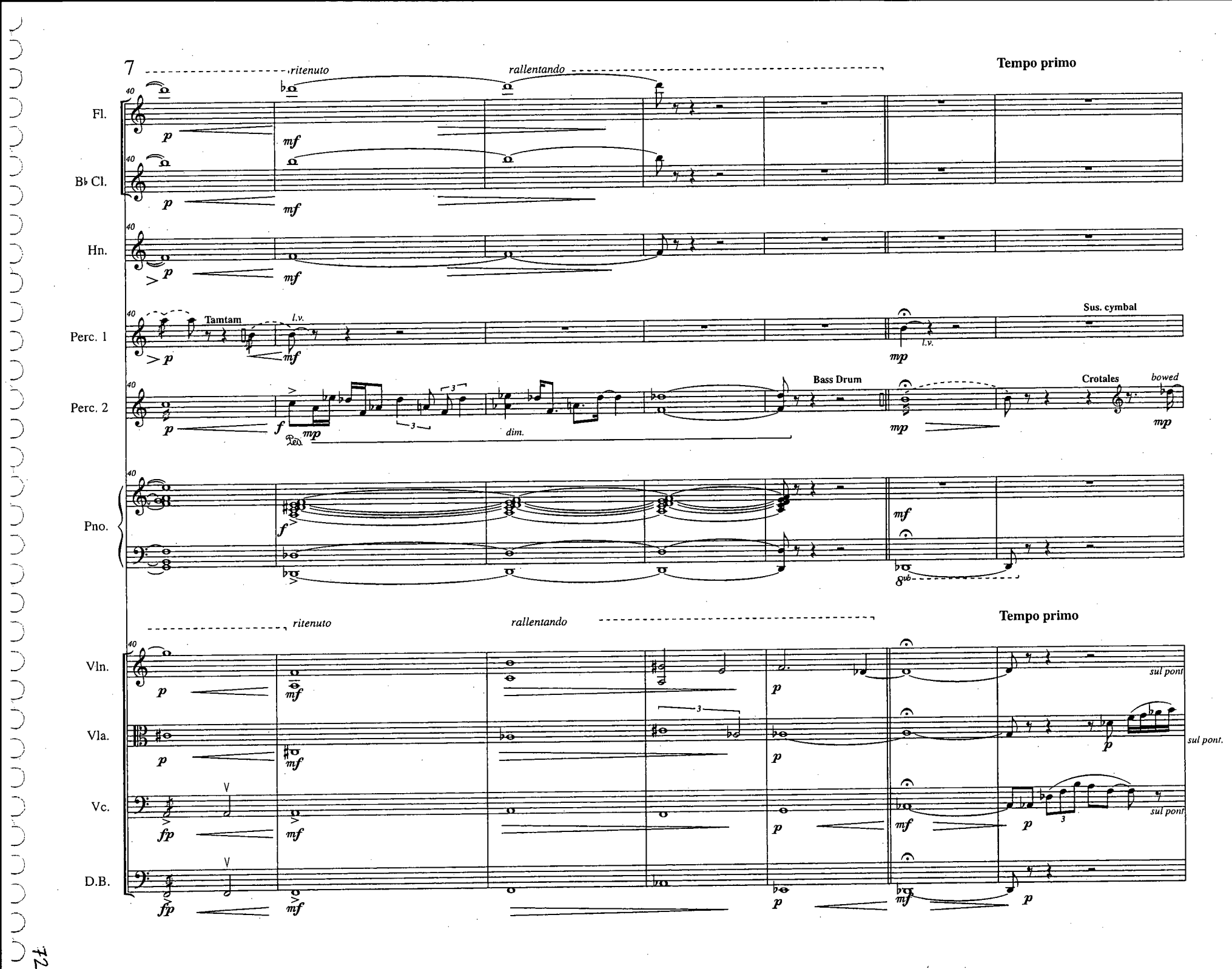

accelerando poco a poco
meno mosso
Fl.
B♭ Cl.
Hn.
con sordino
Perc. 1
poco a poco cresc.
Perc. 2
Crotales
bowed
l.v.
Bass Drum
Pno.
accelerando poco a poco
meno mosso
Vln.
Vla.
Vc.
D.B.
ord.
poco a poco cresc.

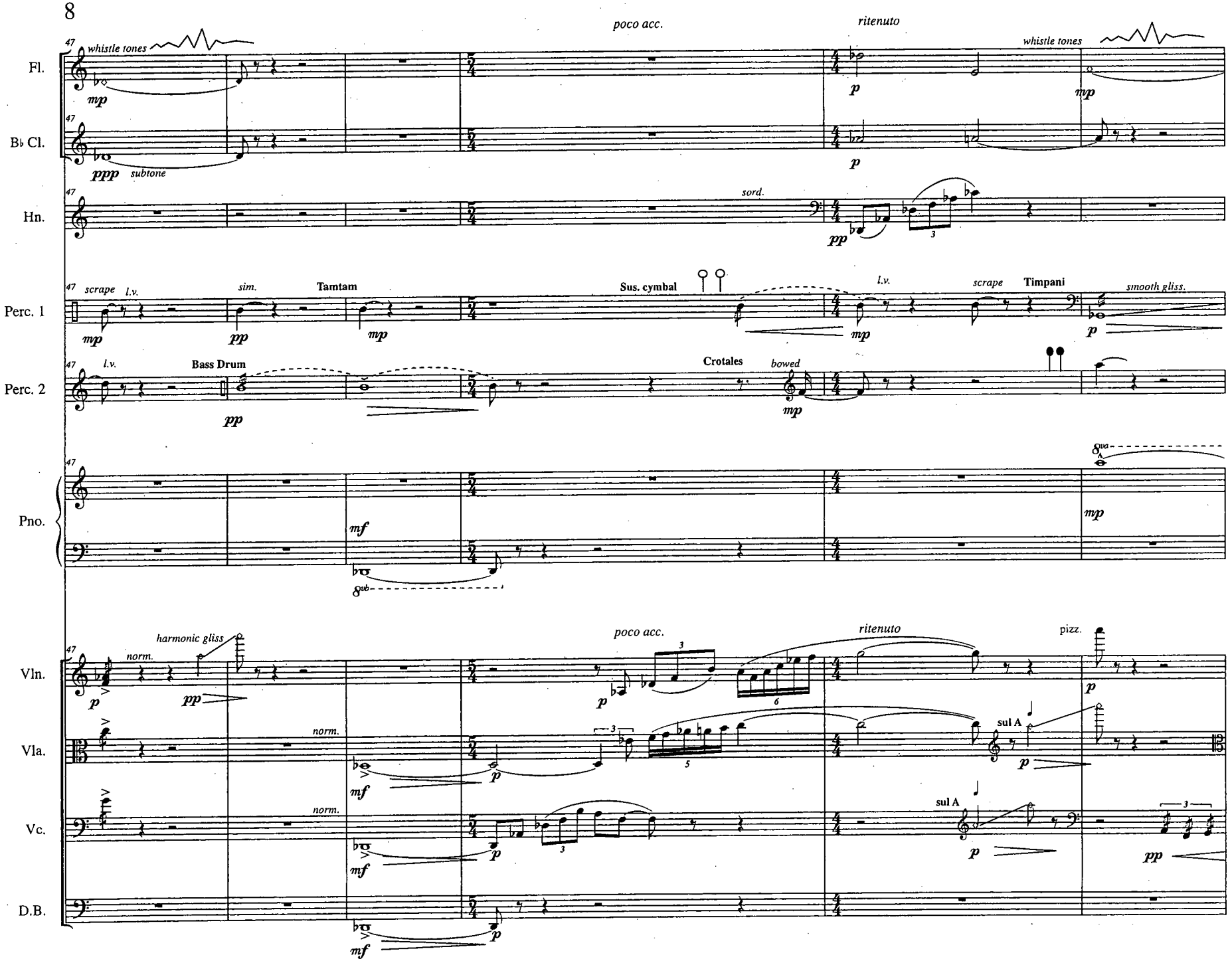

Tempo primo
Alto flute
a tempo
timbre trill
Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
mp
sfz
fp
p
pp
sord.
l.v.
niente
ppp
con sordino

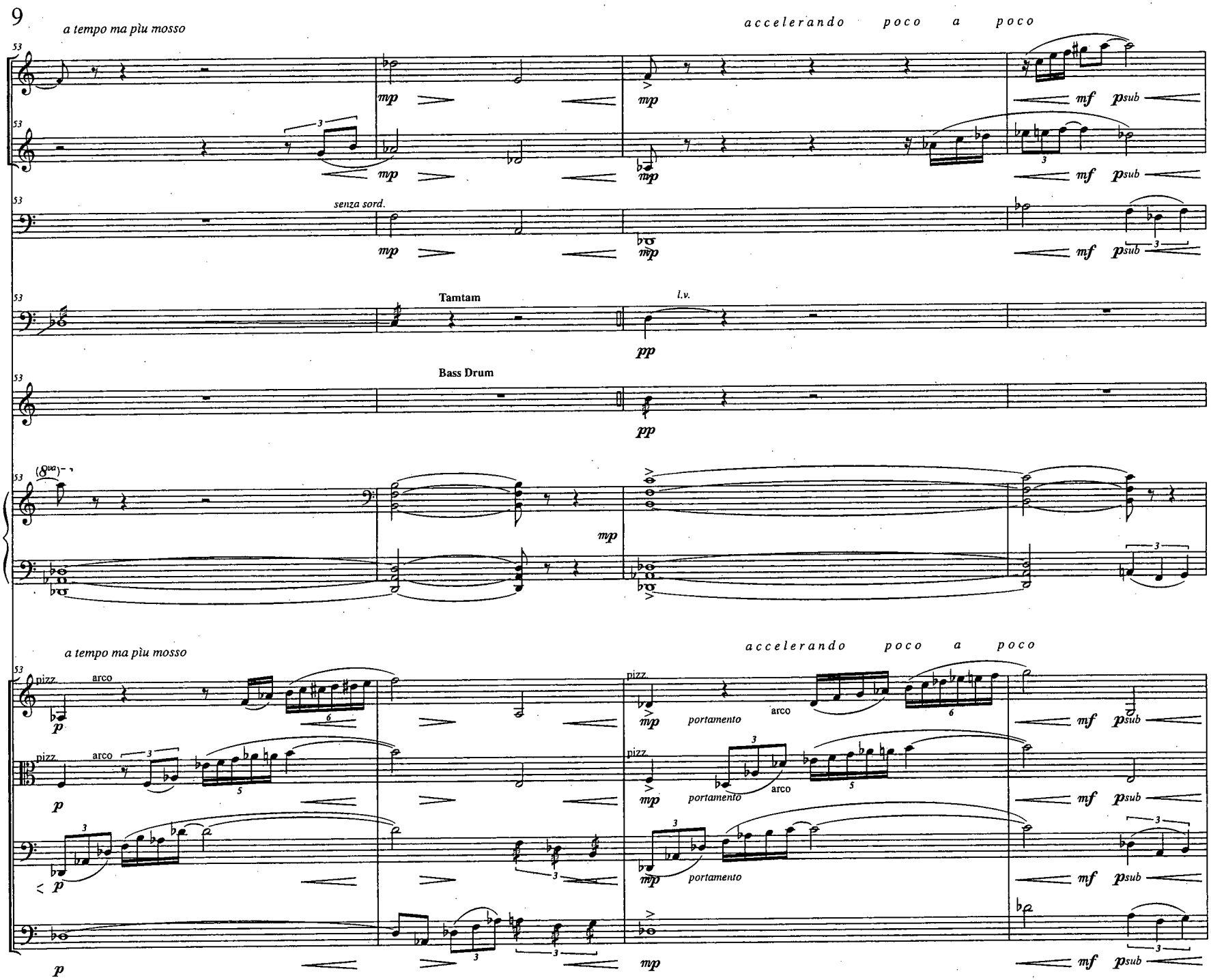

a tempo
Fl.
B♭ Cl.
Hn.
senza sord.
Perc. 1
Marimba
Sus. cymbal
l.v.
Crotales
Perc. 2
Bass Drum
Pno.
a tempo
Vln.
Vla.
Vc.
D.B.
sul pont.
norm.
sul D
sul C
sul G
niente
senza sord.

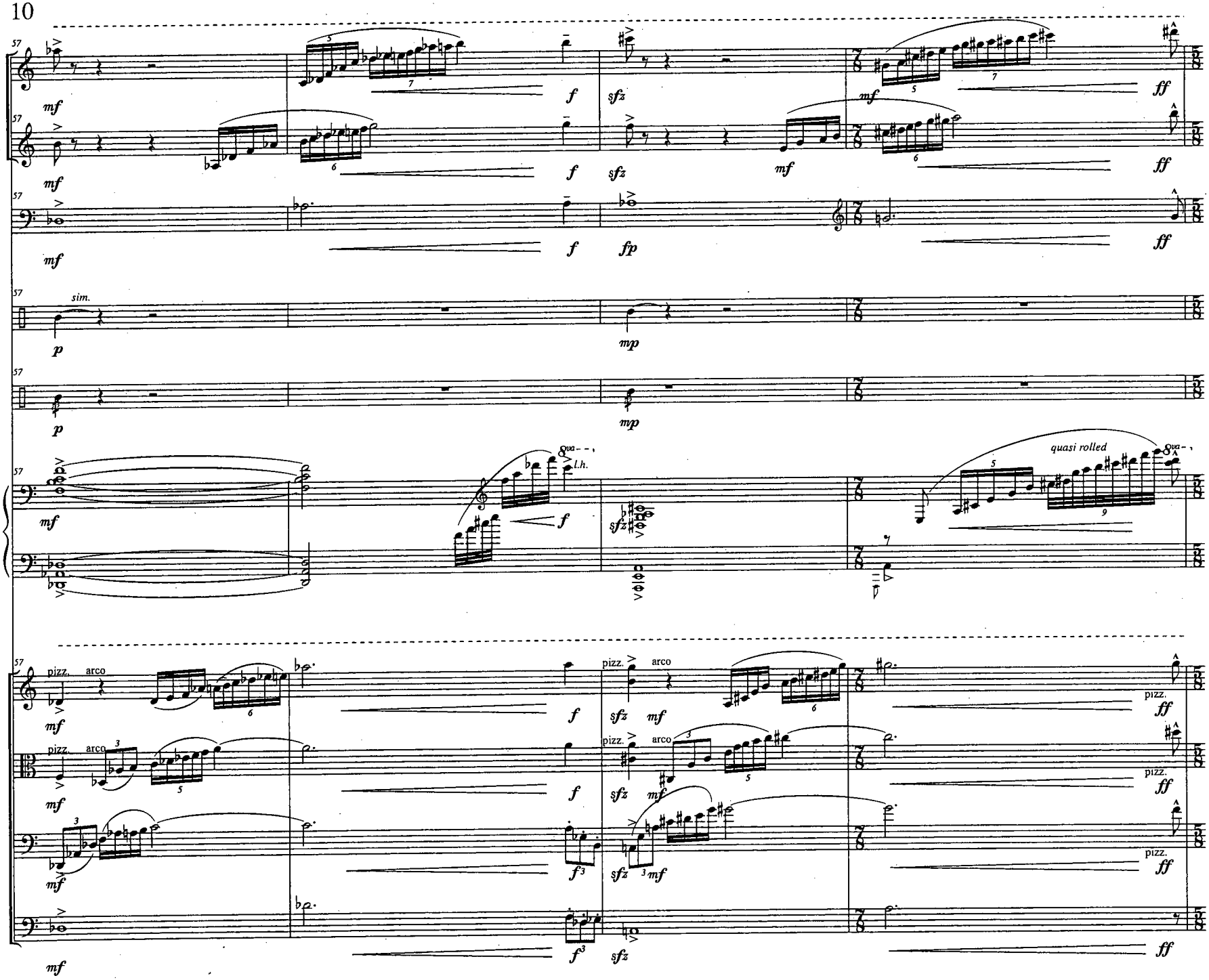

5
Adagio
molto rit.
più mosso
C flute
Fl.
B♭ Cl.
Hn.
Marimba
Perc. 1
Vibraphone
motor med.
Perc. 2
slow roll
sim.
Pno.
Adagio
molto rit.
più mosso
sord.
senza sord.
Vln.
Vla.
Vc.
D.B.

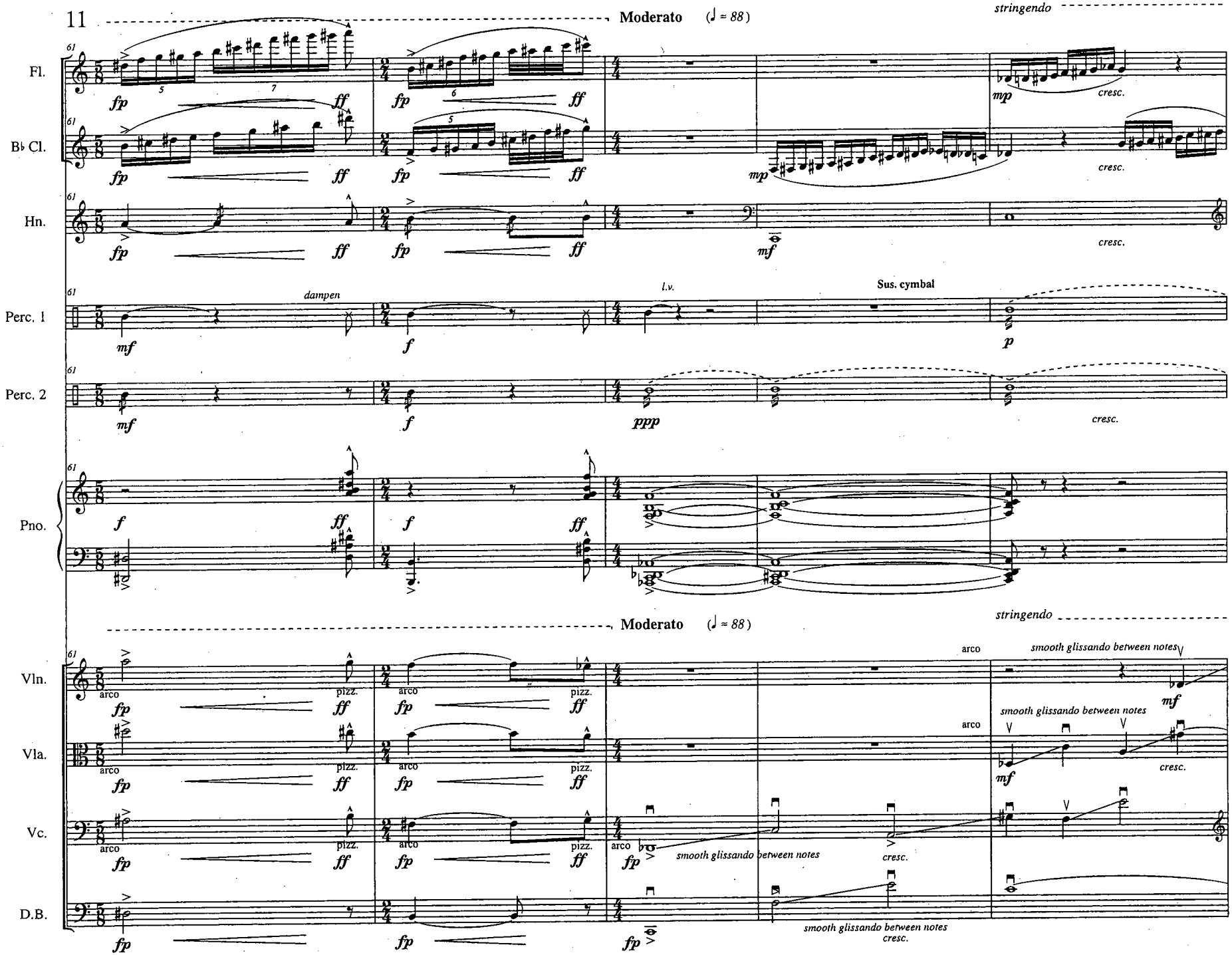

poco rit.
motlo rubato
poco stringendo
Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
tasto
normale

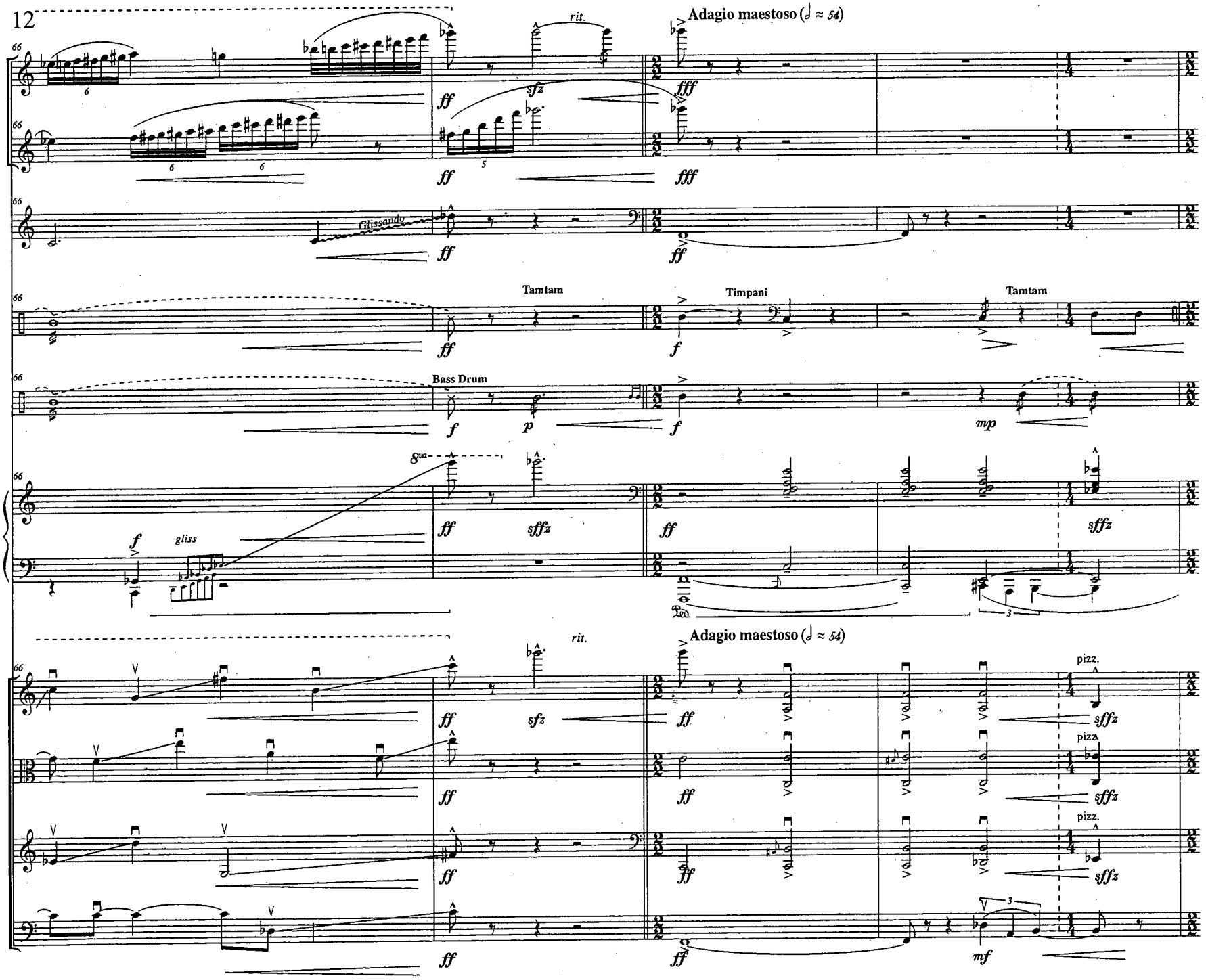

7
ritenuto
rallentando
Tempo primo
Fl.
B♭ Cl.
Hn.
Perc. 1
Tamtam
l.v.
Sus. cymbal
Perc. 2
Bass Drum
Crotales
bowed
dim.
Pno.
ritenuto
rallentando
Tempo primo
Vln.
Vla.
Vc.
D.B.
sul pont.
sul pont.
sul pont.

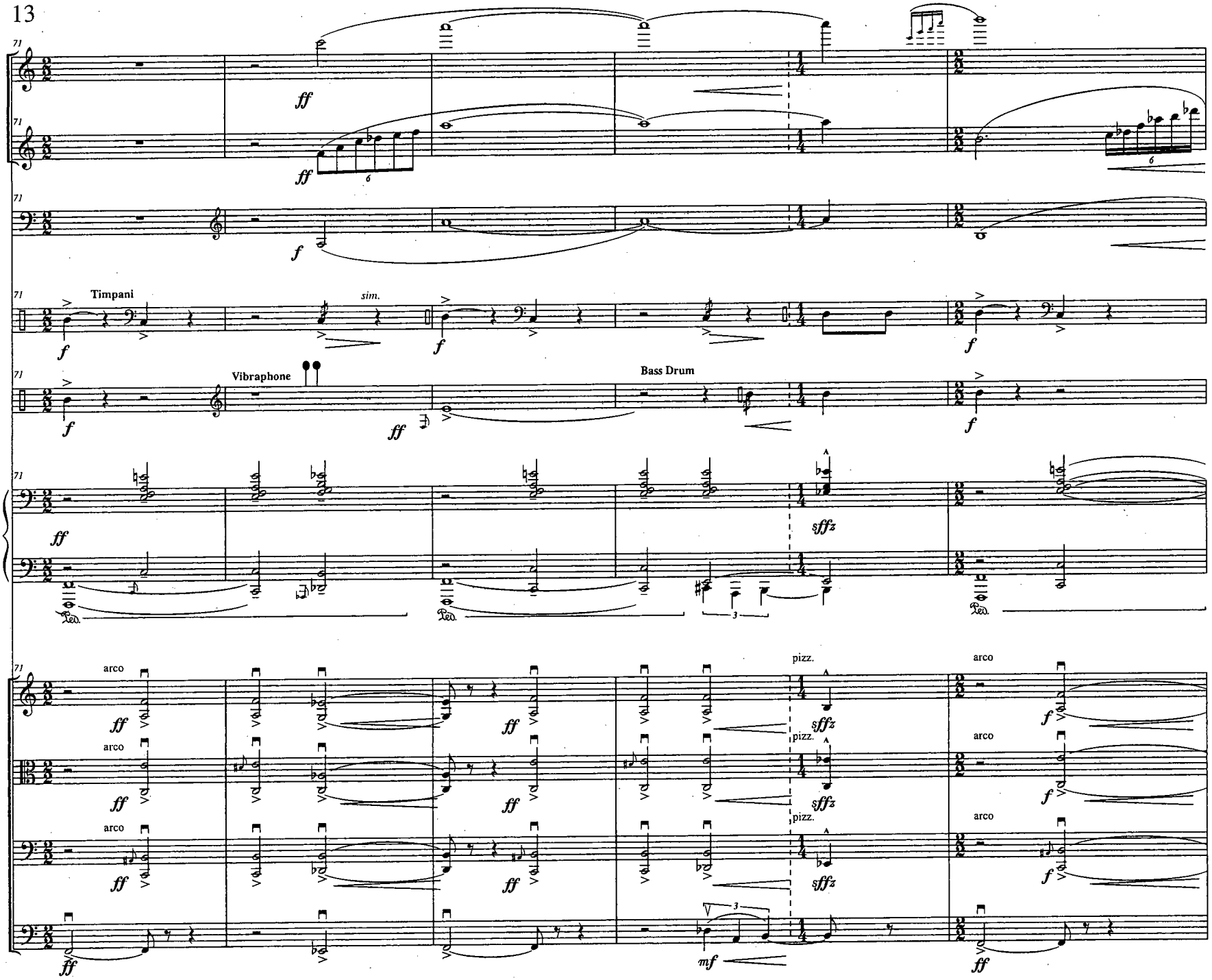

47
Fl.
whistle tones
mp
poco acc.
ritenuto
p
whistle tones
mp
B♭ Cl.
ppp
subtone
p
Hn.
sord.
pp
Perc. 1
scrape
l.v.
mp
sim.
pp
Tamtam
mp
Sus. cymbal
mp
l.v.
scrape
Timpani
p
smooth gliss.
Perc. 2
l.v.
Bass Drum
pp
Crotales
bowed
mp
Pno.
mf
8va
mp
Vln.
harmonic gliss
norm.
p
pp
poco acc.
p
ritenuto
pizz.
p
Vla.
norm.
mf
p
sul A
p
Vc.
norm.
mf
p
sul A
p
pp
D.B.
mf
p

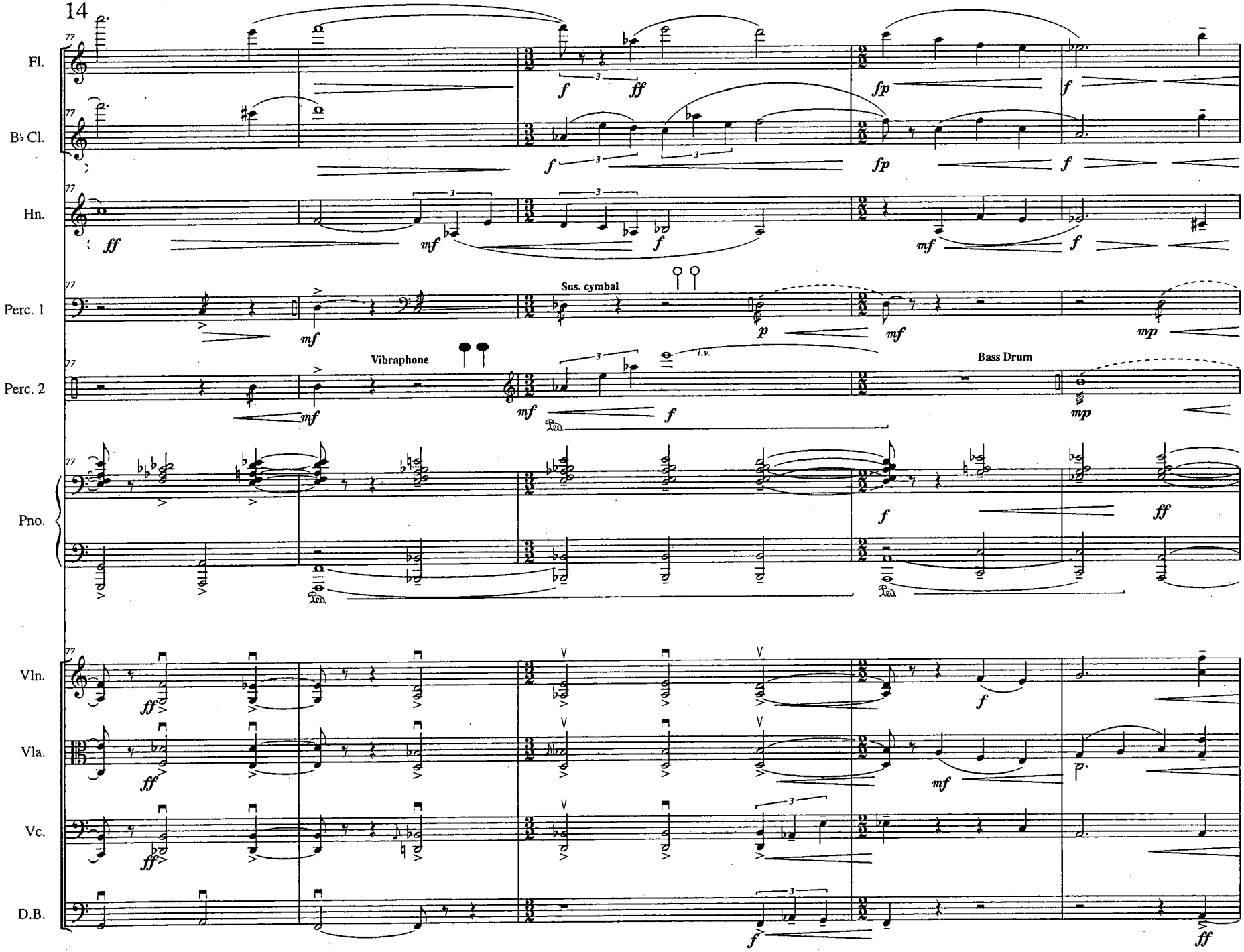

a tempo ma più mosso
accelerando poco a poco
Fl.
B♭ Cl.
Hn.
senza sord.
Perc. 1
Tamtam
l.v.
Perc. 2
Bass Drum
Pno.
(8va)
Vln.
Vla.
Vc.
D.B.
pizz.
arco
portamento
mp
mf
psub
pp
p

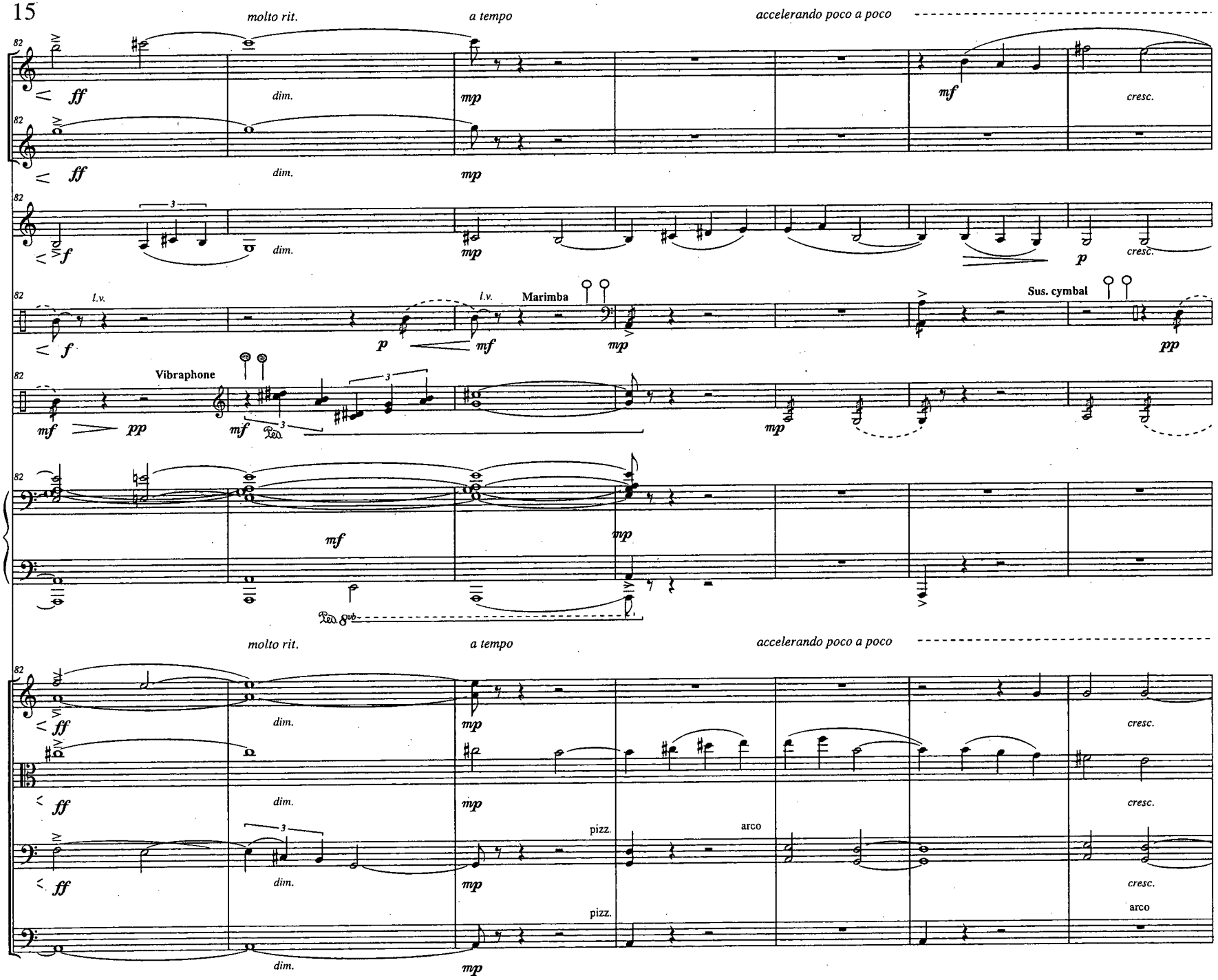

Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
sim.
l.h.
8va
quasi rolled
pizz.
arco

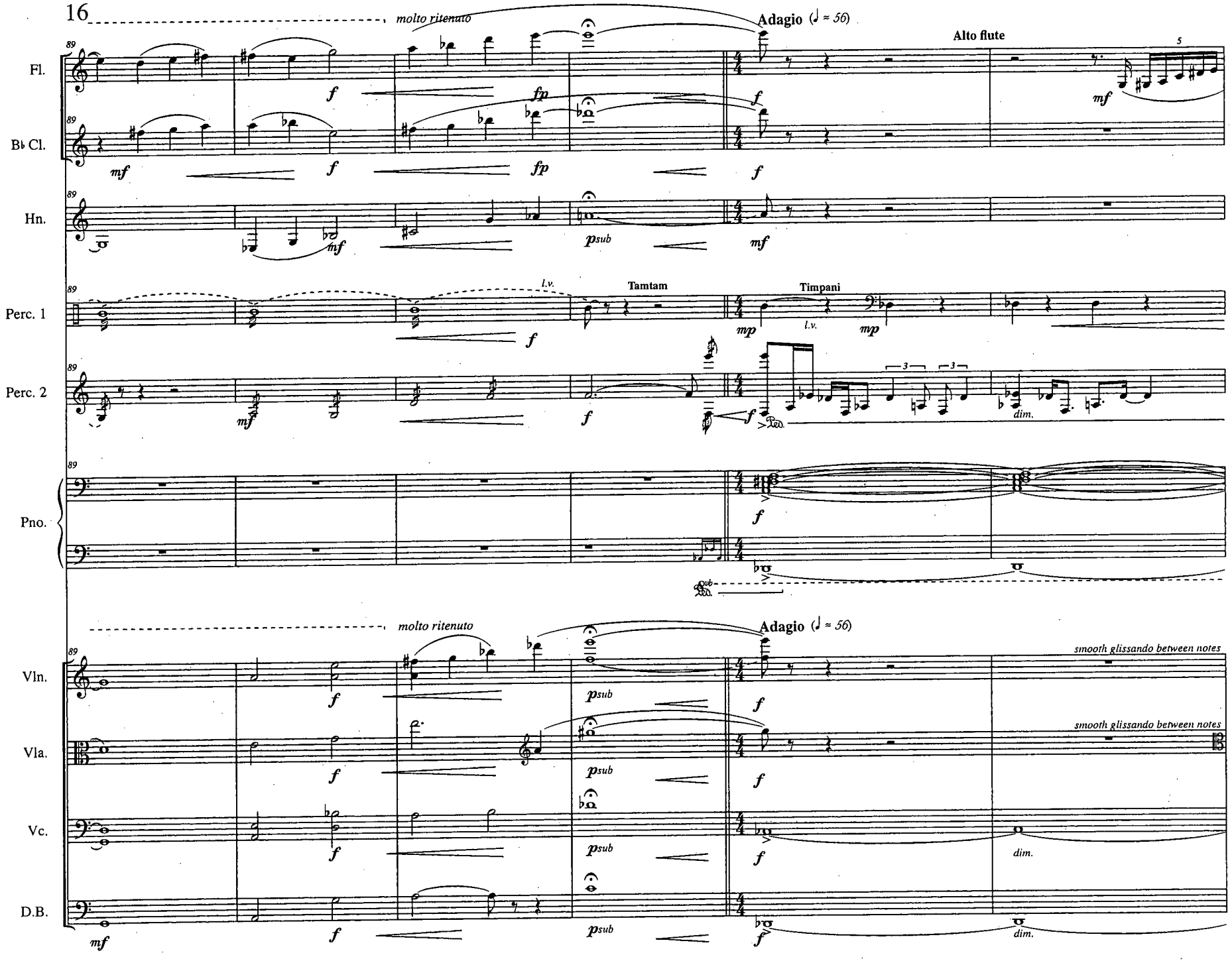

11
Moderato (♩ = 88)
stringendo
Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
dampen
l.v.
Sus. cymbal
arco
pizz.
smooth glissando between notes
cresc.

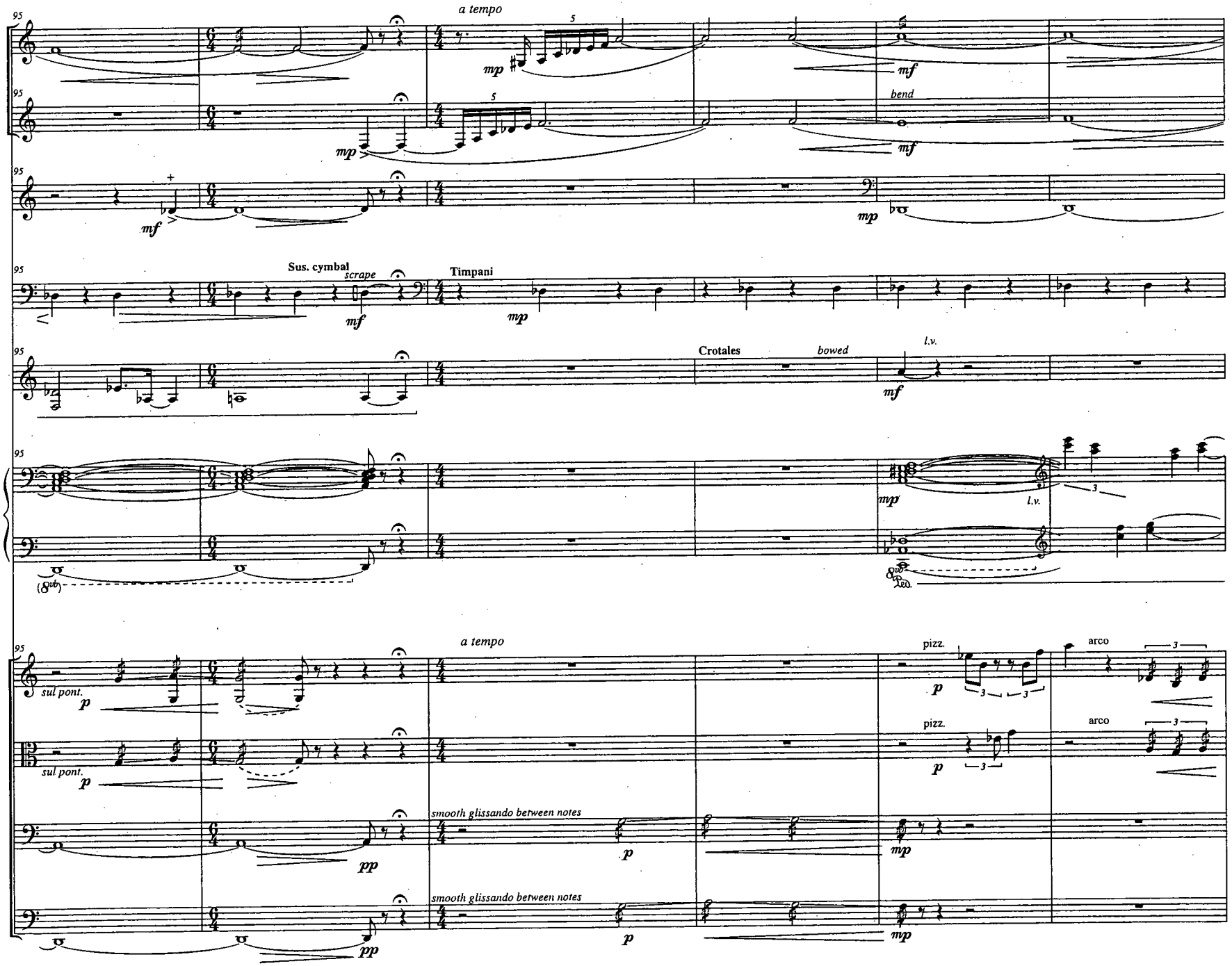

12
Adagio maestoso (𝅗𝅥 ≈ 54)
rit.
Fl.
B♭ Cl.
Hn.
Glissando
Perc. 1
Tamtam
Timpani
Tamtam
Perc. 2
Bass Drum
Pno.
gliss
Vln.
Vla.
Vc.
D.B.
pizz.

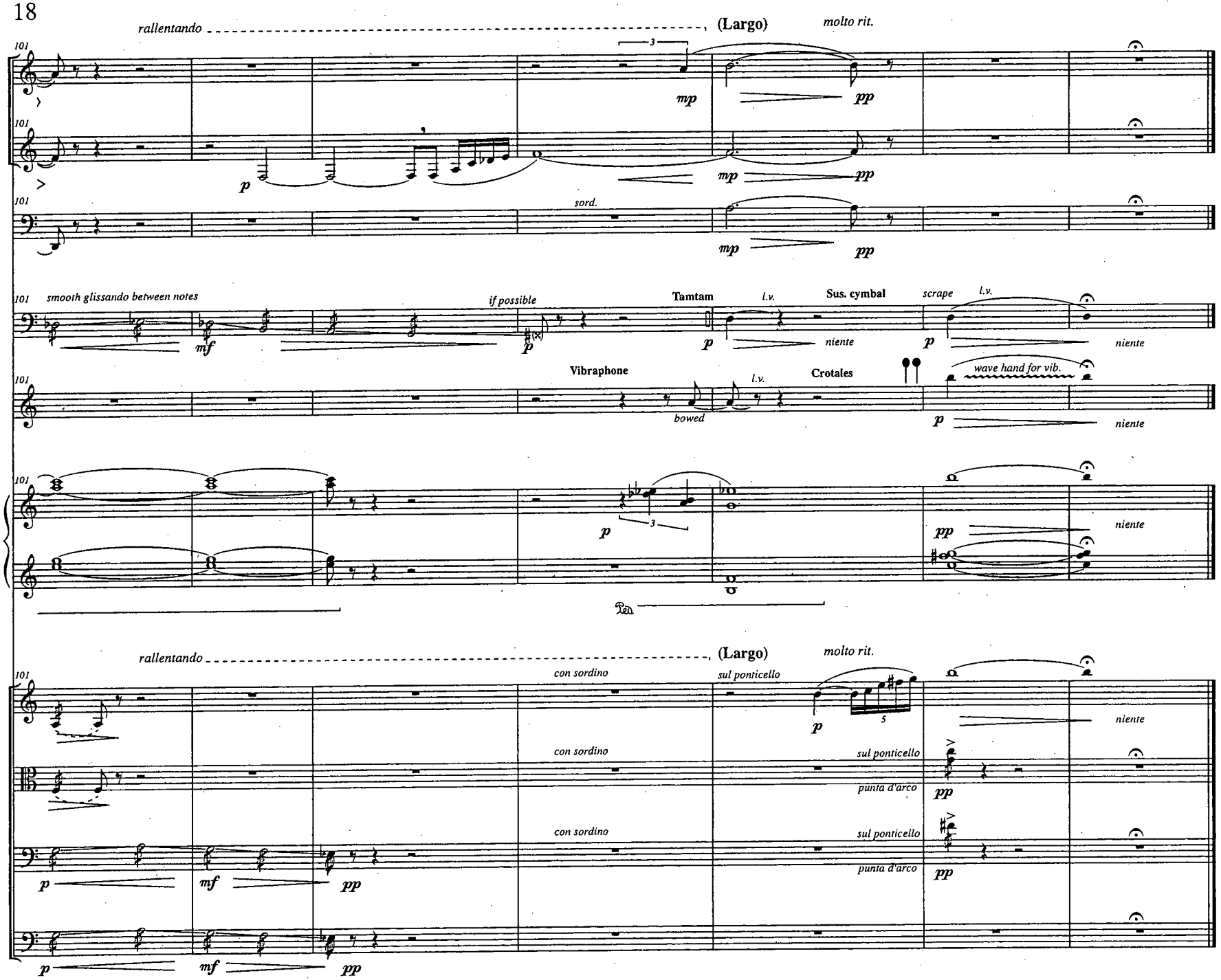

Fl.
B♭ Cl.
Hn.
Perc. 1
Timpani
sim.
Perc. 2
Vibraphone
Bass Drum
Pno.
Vln.
Vla.
Vc.
D.B.
arco
pizz.
ff
f
mf
sffz


Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
Sus. cymbal
Vibraphone
Bass Drum
l.v.
Ped.


molto rit.
a tempo
accelerando poco a poco
Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln.
Vla.
Vc.
D.B.
dim.
cresc.
l.v.
Marimba
Sus. cymbal
Vibraphone
pizz.
arco


16
molto ritenuto
Adagio (♩ ≈ 56)
Alto flute
Fl.
B♭ Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Tamtam
Timpani
l.v.
dim.
Vln.
Vla.
Vc.
D.B.
smooth glissando between notes


95
Fl.
a tempo
mp
mf
5
B♭ Cl.
bend
Hn.
Perc. 1
Sus. cymbal
scrape
Timpani
Perc. 2
Crotales
bowed
l.v.
Pno.
Vln.
sul pont.
pizz.
arco
Vla.
Vc.
smooth glissando between notes
D.B.
p
pp
3


rallentando
(Largo)
molto rit.
Fl.
B♭ Cl.
Hn.
sord.
Perc. 1
smooth glissando between notes
if possible
Tamtam
l.v.
Sus. cymbal
scrape
Perc. 2
Vibraphone
bowed
Crotales
wave hand for vib.
Pno.
Vln.
con sordino
sul ponticello
Vla.
punta d'arco
Vc.
D.B.

# Crazy Jane and the Bishop

with

text by William Butler Yeats

and

music by Timothy Benton Roark

©1939, 2007 Yeats/Roark

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:

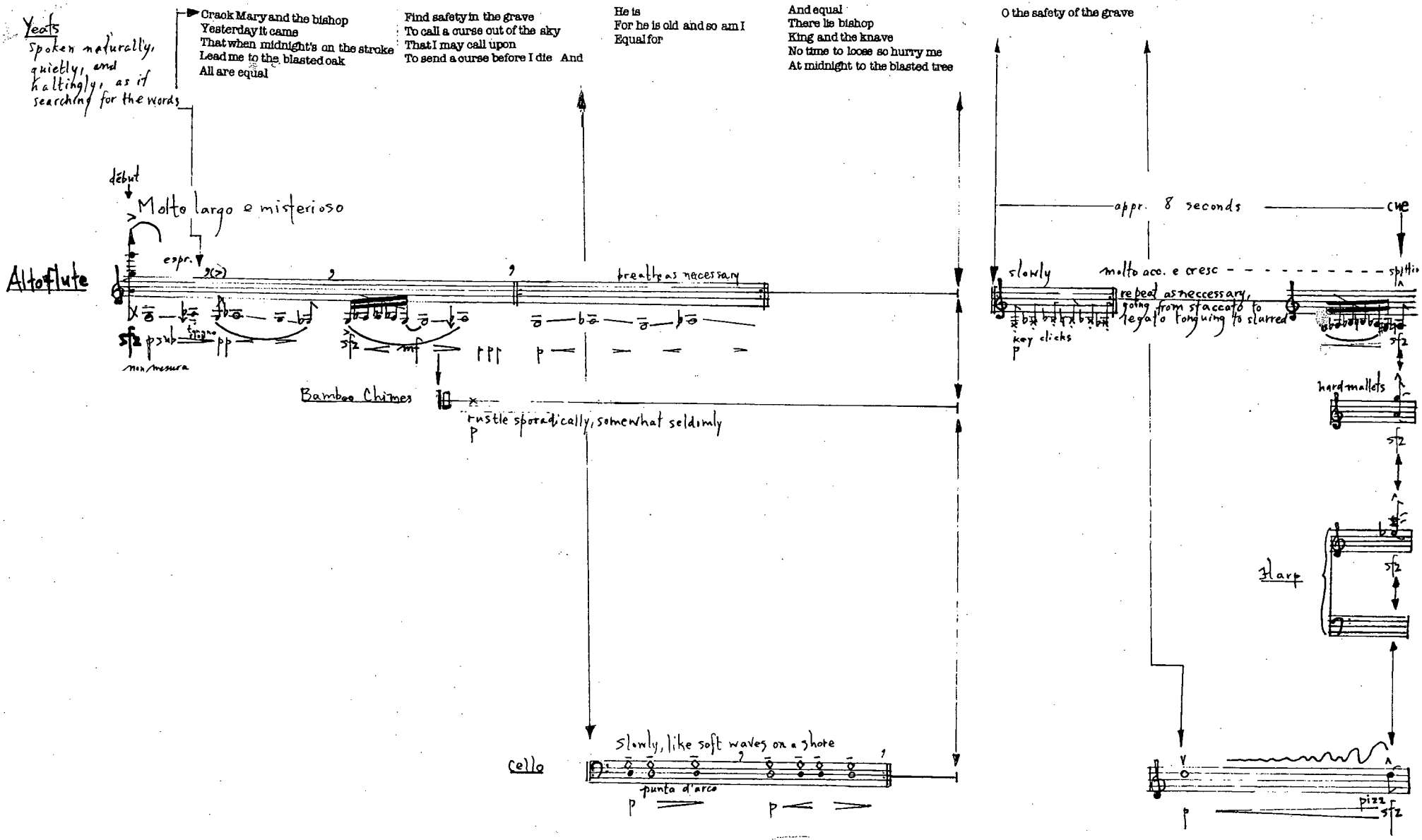
Bring me to that blasted oak
That I, midnight upon the stroke,
(All find safety in the tomb.)
May call down curses on his head
Because of my dear Jack that's dead
'Cockscomb' was the least he said:
The solid man and the cockscomb.

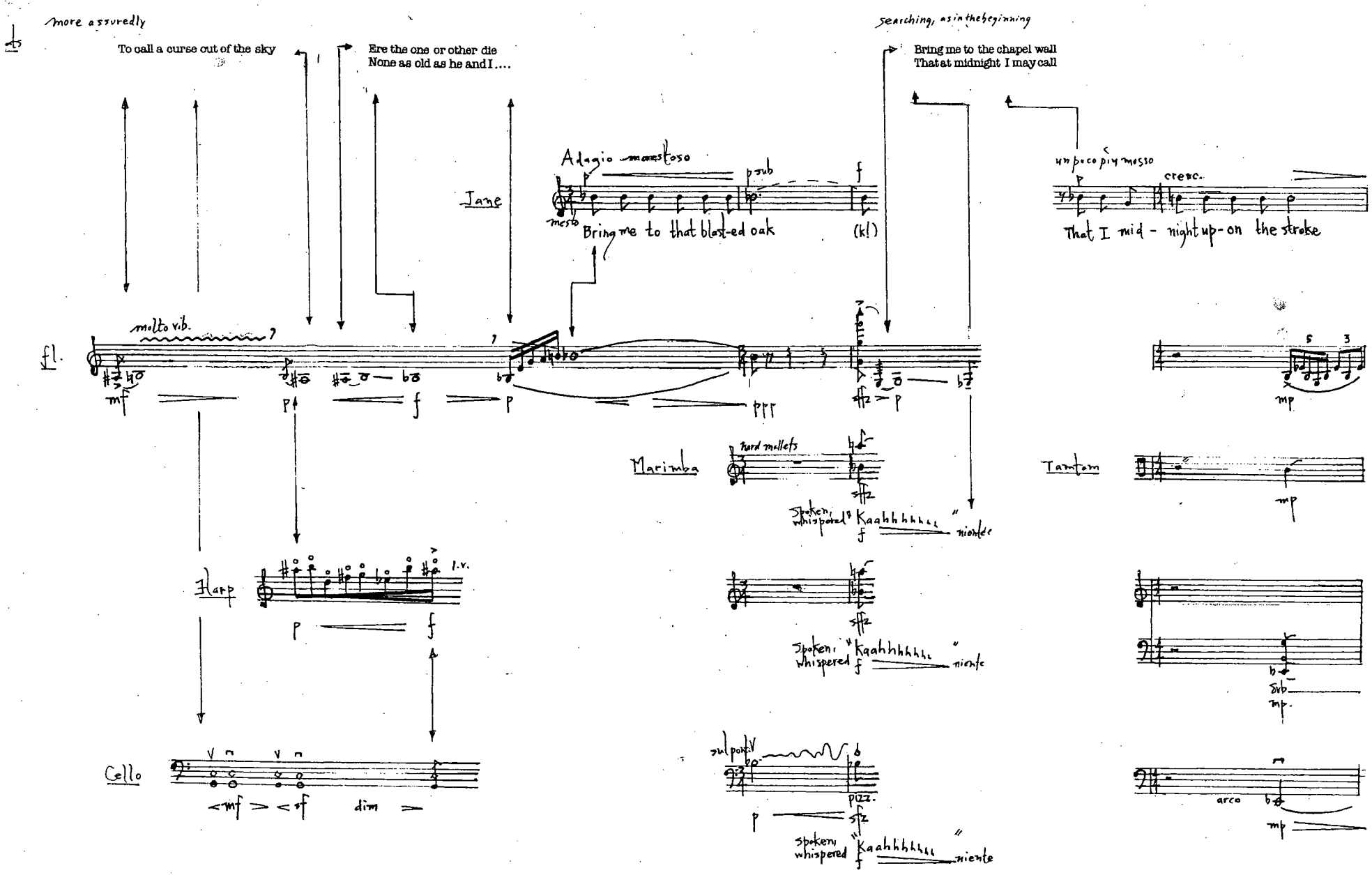
Nor was he bishop when his ban
Banished Jack the Journeyman,
(All find safety in the tomb.)
Nor so much as parish priest,
Yet he, an old book in his fist,
Cried that we lived like beast and beast:
The solid man and the cockscomb.

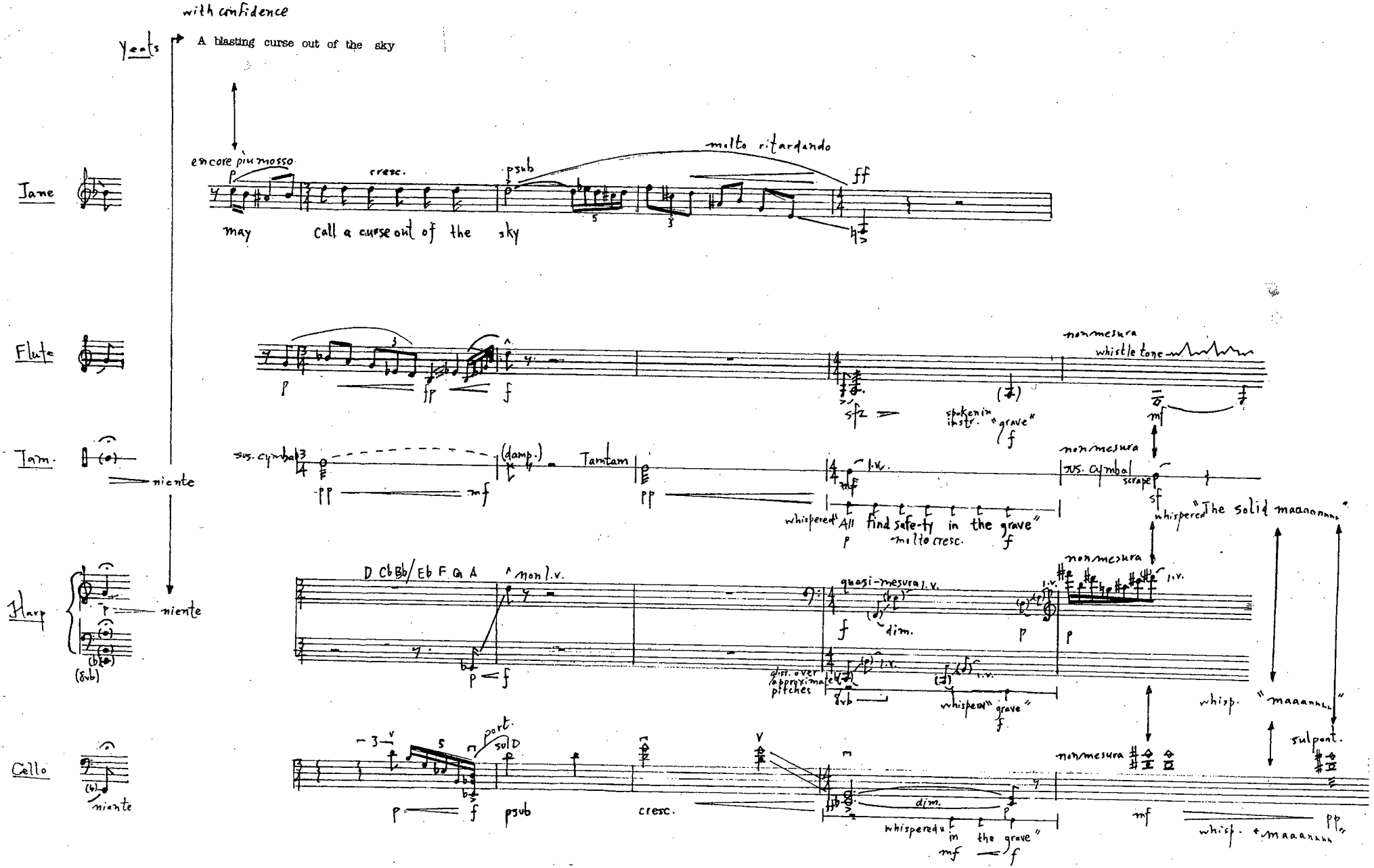
The bishop has a skin, God knows,
Wrinkled like the foot of a goose,
(All find safety in the tomb.)
Nor can he hide in holy black
The heron's hunch upon his back,
But a birch-tree stood my Jack:
The solid man and the cockscomb

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 lie bishop
King and the knave
No time to loose so hurry me
At midnight to the blasted tree
O the safety of the grave
début
Molto largo e misterioso
espr.
Altoflute
breath as necessary
sfz
psub
non mesura
Bamboo Chimes
rustle sporadically, somewhat seldomly
appr. 8 seconds
cue
slowly
molto acc. e cresc
repeat as neccessary, going from staccato to legato tonguing to slurred
key clicks
hard mallets
Harp
Cello
slowly, like soft waves on a shore
punta d'arco
pizz


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
mesto
Bring me to that blast-ed oak
(k!)
un poco più mosso
cresc.
That I mid - night up-on the stroke
fl.
molto v.b.
Marimba
hard mallets
Spoken, whispered "Kaahhhhhhh" niente
Tamtam
Harp
l.v.
Cello
dim
sul pont.
pizz.
arco


with confidence
Yeats
A blasting curse out of the sky
Jane
encore piu mosso
cresc.
molto ritardando
may call a curse out of the sky
Flute
nonmesura
whistle tone
Tam.
niente
sus. cymbal
(damp.)
Tamtam
l.v.
nonmesura
sus. cymbal
scrape
whispered "All find safe-ty in the grave"
molto cresc.
whispered "The solid maaaannnn"
Harp
niente
D Cb Bb/ Eb F Gb A
non l.v.
quasi-mesura l.v.
dim.
dim. over approximate pitches
whispered "grave"
nonmesura
whisp. "maaannn"
Cello
niente
port.
sul D
cresc.
dim.
whispered in the grave"
nonmesura
sulpont.
whisp. "maaannn"

Recited, assuredly, but with reflection

slower, trailing off (molto dim. e rit.)

Yeats

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

Said we lived like beast and beast

There the learned man and the knave

Jane — Old Book in his fist

Beast and beast .....

spoken trancelike, as if channeling the poet

↳ Said that we lived like beast and beast

(wait for pause...)

(Jane) — Said that we lived like beast and beast

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

p ——— ff

Ritardando

Said that we lived like beast and

Flute — Said that we lived like beast and beast

whispered

Percussion — Said that we lived like beast and beast

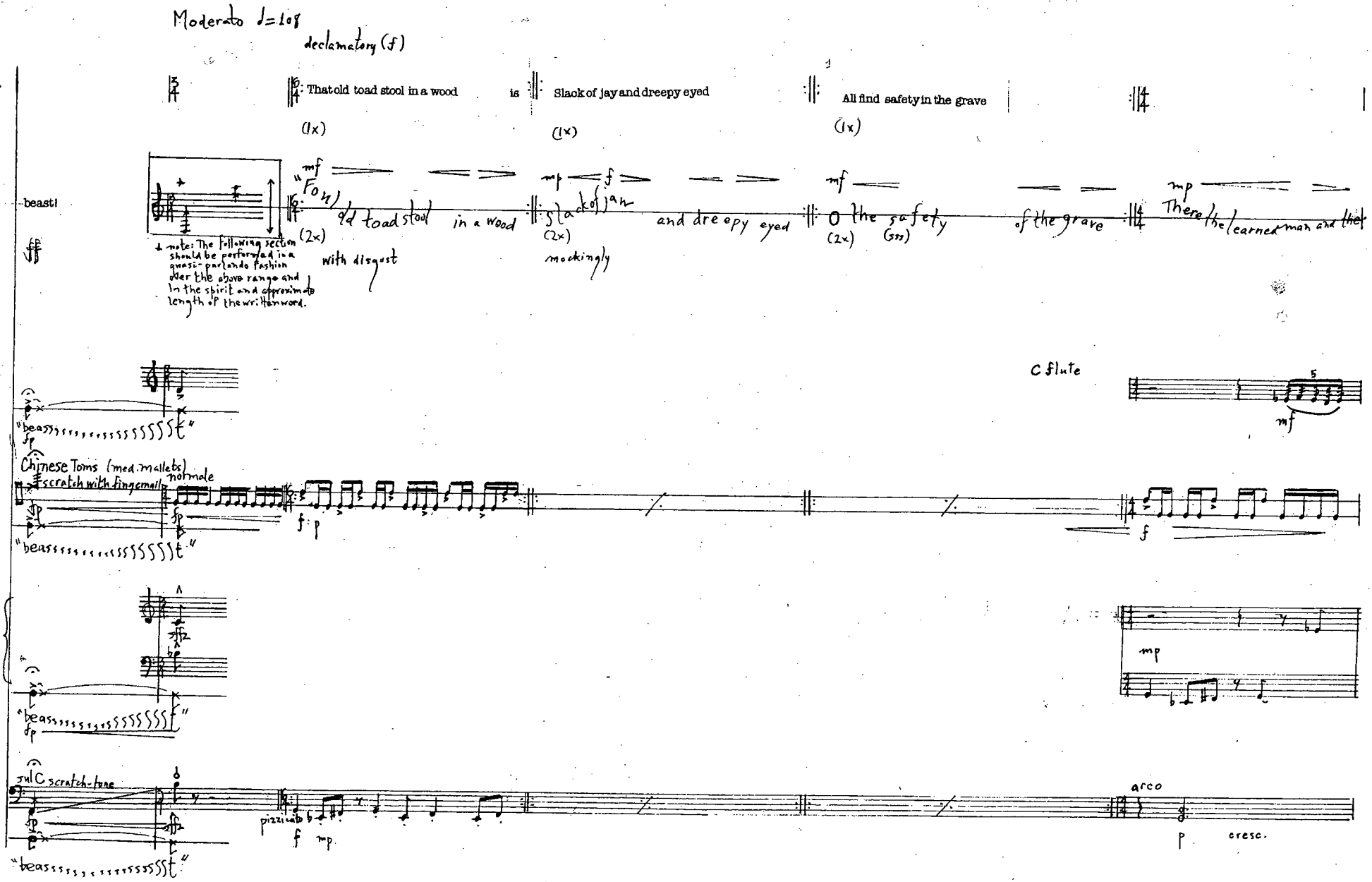
whispered

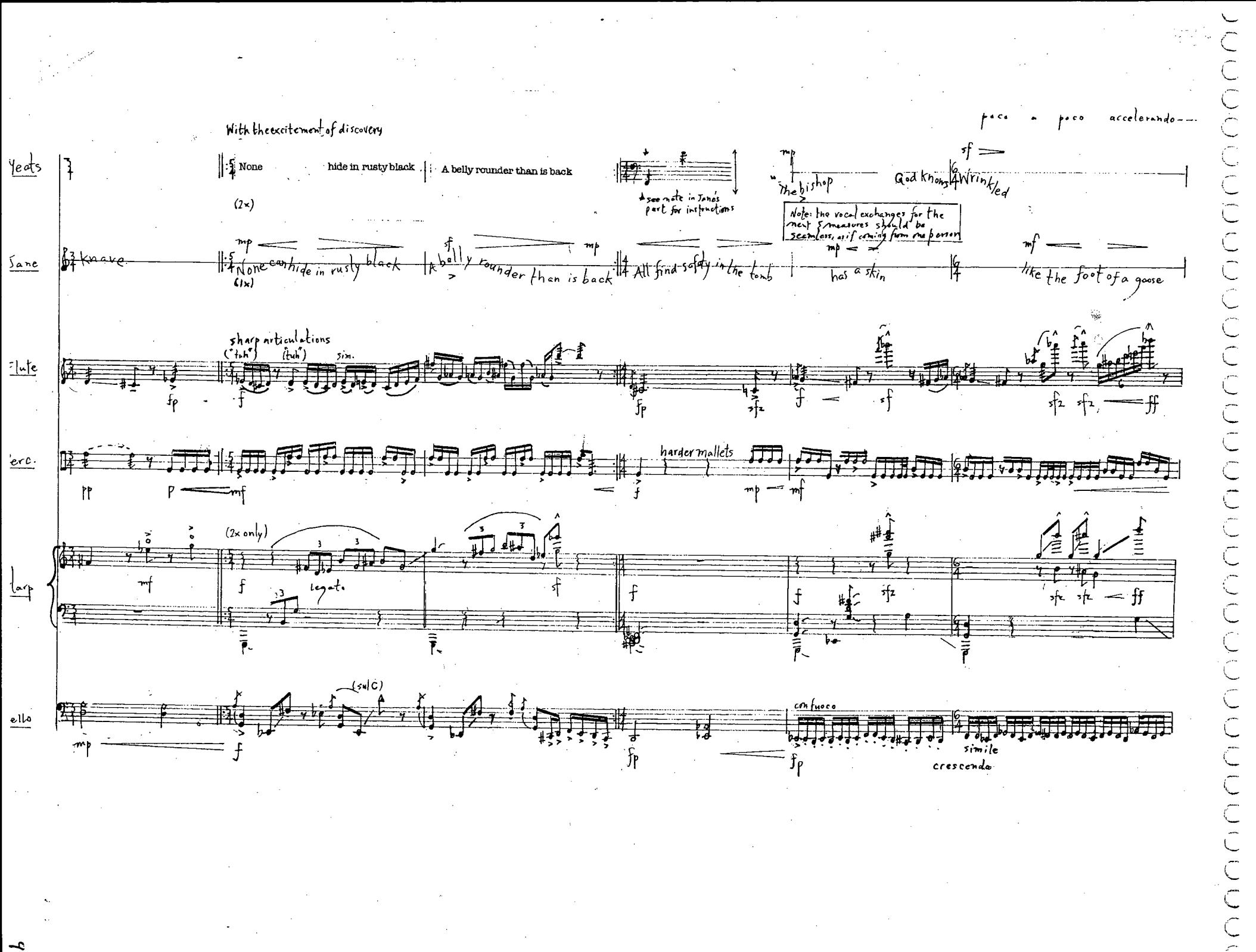
Harp — Said that we lived like beast and beast

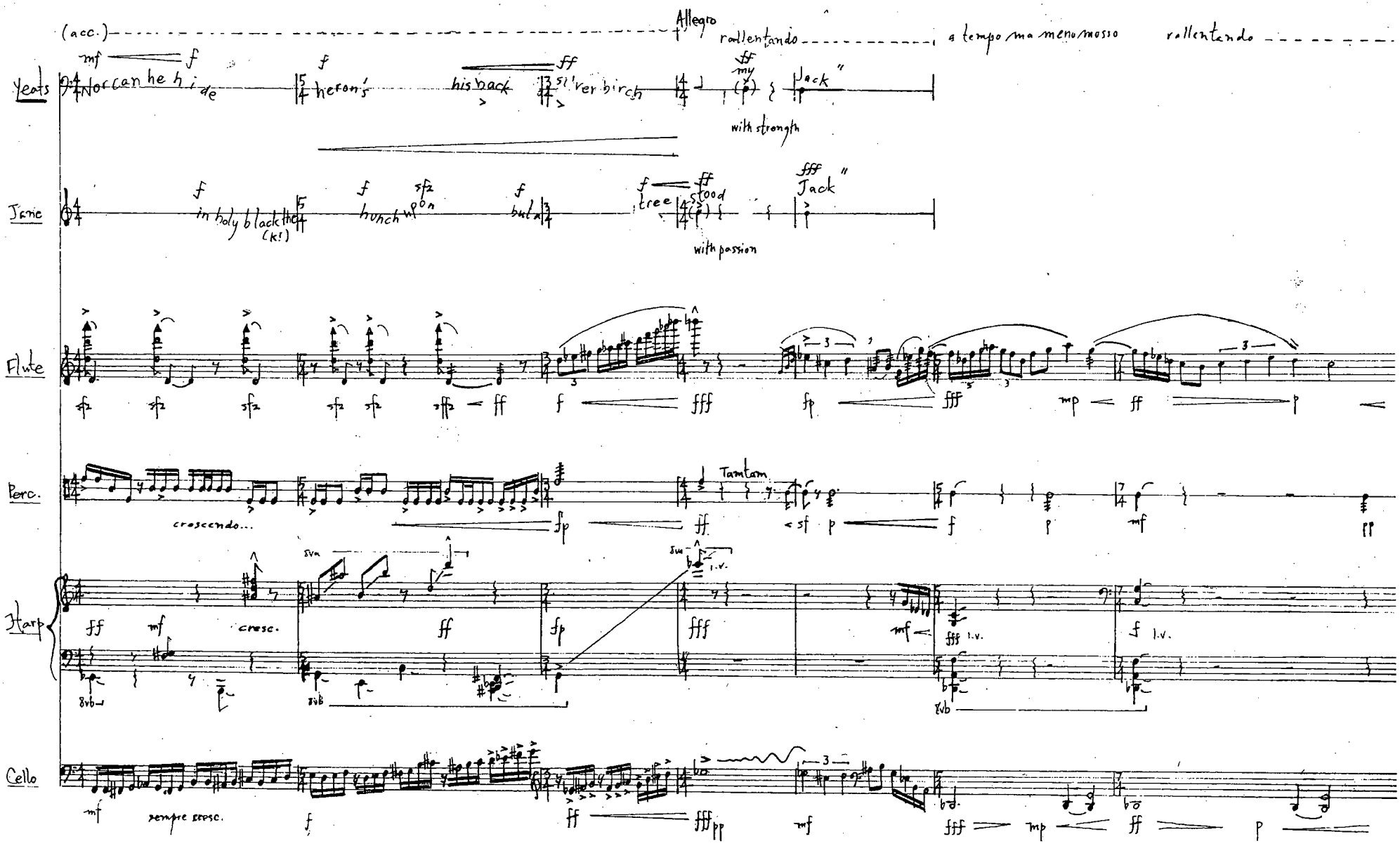
whispered

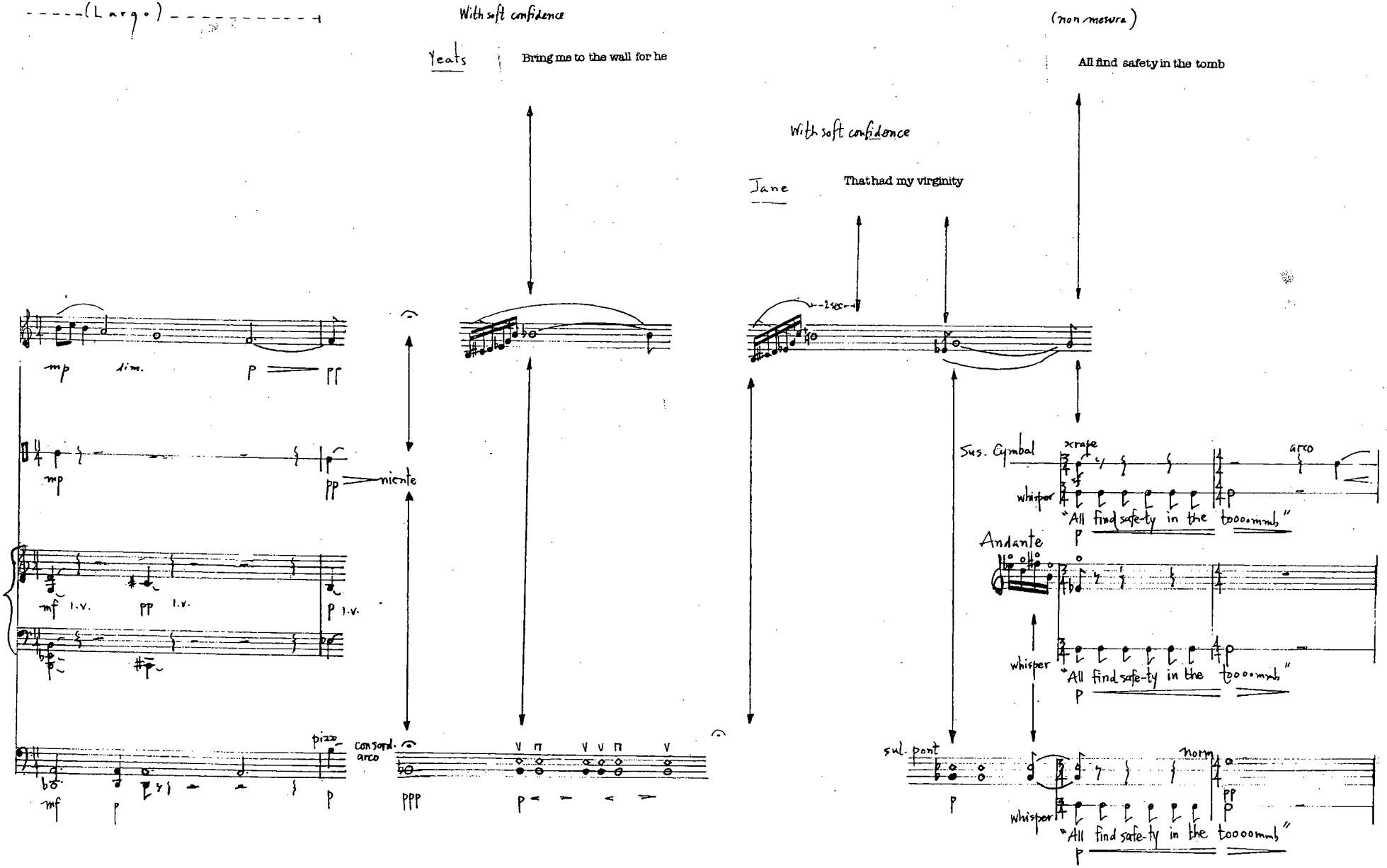
Cello — Said that we lived like beast and beast!

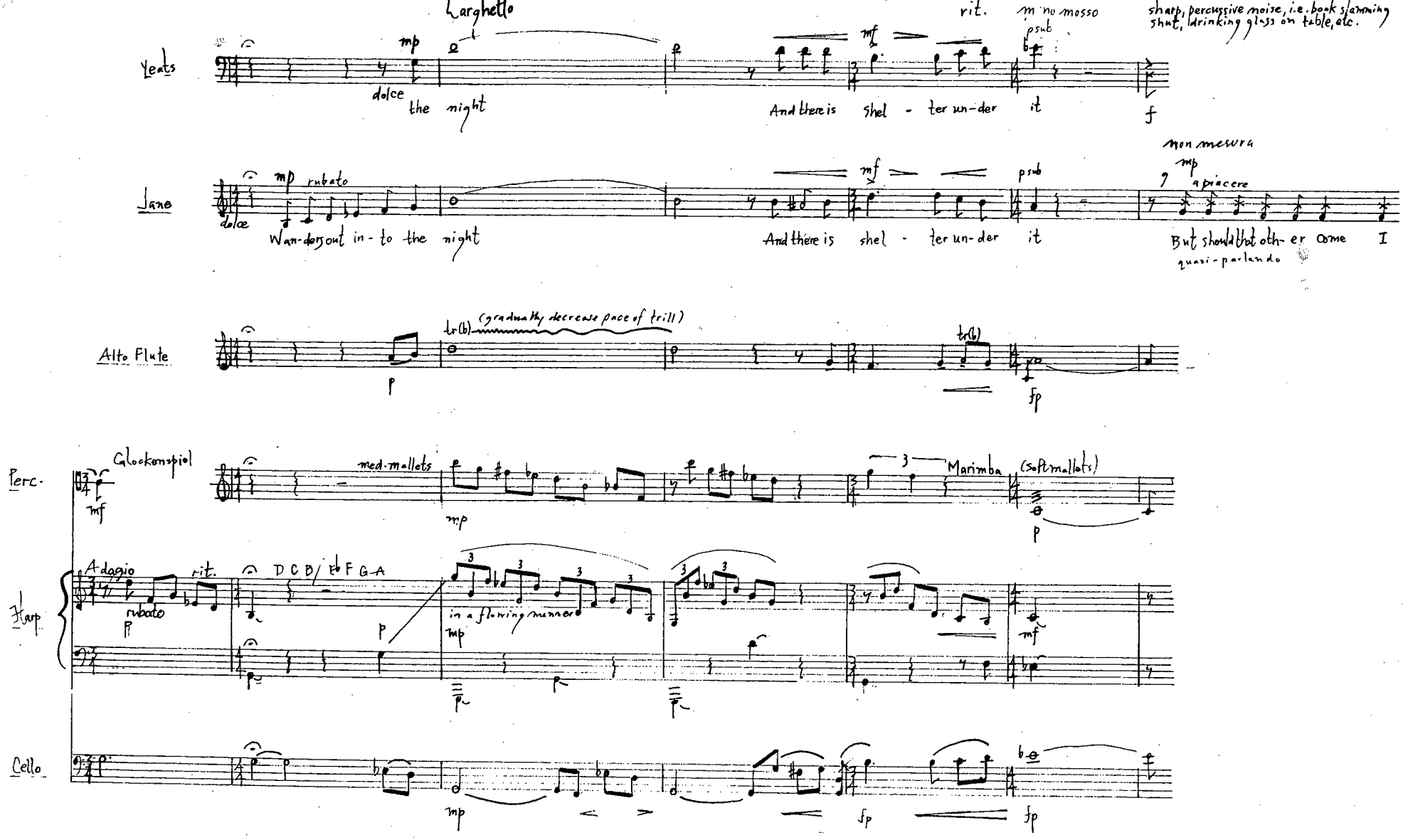
whispered

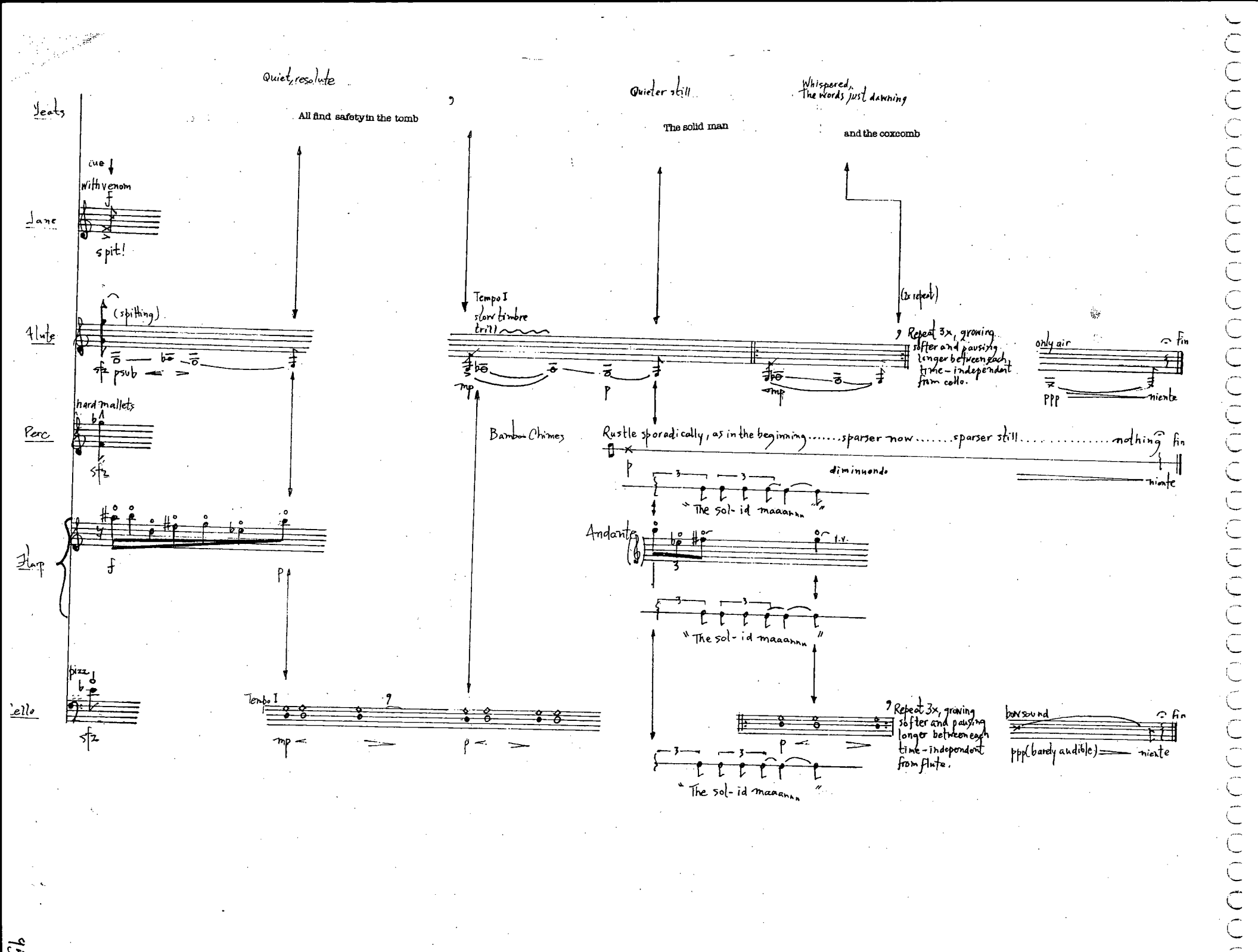

Moderato ♩=108
declamatory (f)
Yeats
That old toad stool in a wood
is
Slack of jay and dreepy eyed
All find safety in the grave
(1x)
(1x)
(1x)
Jane
beast!
"Fo(n) old toad stool in a wood
(2x)
with disgust
slack of jay and dreepy eyed
(2x)
mockingly
O the safety of the grave
(2x)
(sss)
There the learned man and the
+ 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.
Flute
C flute
"beass t"
Perc.
Chinese Toms (med. mallets)
scratch with fingernails
normale
"beass t"
Harp
"beass t"
Cello
sul C scratch-tone
"beass t"
pizzicato
arco
cresc.


With the excitement of discovery
poco a poco accelerando---
Yeats
None hide in rusty black
A belly rounder than is back
(2x)
*see note in Jane's part for instructions
"the bishop
God knows
Wrinkled
Note: the vocal exchanges for the next 5 measures should be seamless, as if coming from one person
Sane
knave.
None can hide in rusty black
(1x)
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.
Perc.
harder mallets
Harp
(2x only)
legato
ello
(sul C)
con fuoco
simile
crescendo


(acc.)
Allegro
rallentando
a tempo ma meno mosso
rallentando
Yeats
Nor can he hide
heron's
his back
silver birch
my
Jack"
with strength
Jane
in holy black the
(k!)
hunch upon
but a
tree
stood
Jack"
with passion
Flute
Perc.
crescendo...
Tamtam
Harp
cresc.
8va
8vb
l.v.
Cello
sempre cresc.


(Largo)
With soft confidence
Yeats
Bring me to the wall for he
(non mesura)
All find safety in the tomb
With soft confidence
Jane
That had my virginity
mp
lim.
P
PP
mp
PP
niente
mf
l.v.
PP
l.v.
P
l.v.
pizz.
mf
P
P
con sord.
arco
PPP
P
Sus. Cymbal
xrape
arco
whisper
"All find safe-ty in the tooooomnb"
P
Andante
whisper
"All find safe-ty in the tooooomnb"
P
sul. pont
P
norm.
PP
P
whisper
"All find safe-ty in the tooooomnb"
P


Larghetto
rit.
meno mosso
sharp, percussive noise, i.e. book slamming shut, drinking glass on table, etc.
Yeats
mp
dolce
the night
And there is shel - ter un-der it
mf
p sub
f
Jane
mp rubato
dolce
Wan-der out in-to the night
And there is shel - ter un-der it
mf
p sub
non mesura
mp
a piacere
But should that oth-er come I
quasi-parlando
Alto Flute
tr(b)
(gradually decrease pace of trill)
p
fp
Perc.
Glockenspiel
mf
med. mallets
mp
3
Marimba
(Soft mallets)
p
Harp
Adagio
rit.
rubato
D C B♭ F G A
in a flowing manner
mp
mf
Cello
mp
fp
fp


Quiet, resolute
Yeats
All find safety in the tomb
Quieter still
Whispered,
The words just dawning
The solid man
and the coxcomb
cue
With venom
Jane
spit!
(spitting)
Flute
sfz psub
Tempo I
slow timbre trill
mp
P
(3x repeat)
9 Repeat 3x, growing softer and pausing longer between each time-independent from cello.
only air
fin
PPP
niente
hard mallets
Perc
sfz
Bamboo Chimes
Rustle sporadically, as in the beginning.....sparser now.....sparser still.....nothing
fin
niente
Harp
f
P
p
diminuendo
"The sol-id maaahhh"
Andante
l.v.
"The sol-id maaahhh"
"The sol-id maaahhh"
pizz
'ello
sfz
Tempo I
9
mp
p
P
9 Repeat 3x, growing softer and pausing longer between each time-independent from flute.
bow sound
fin
ppp (barely audible)
niente

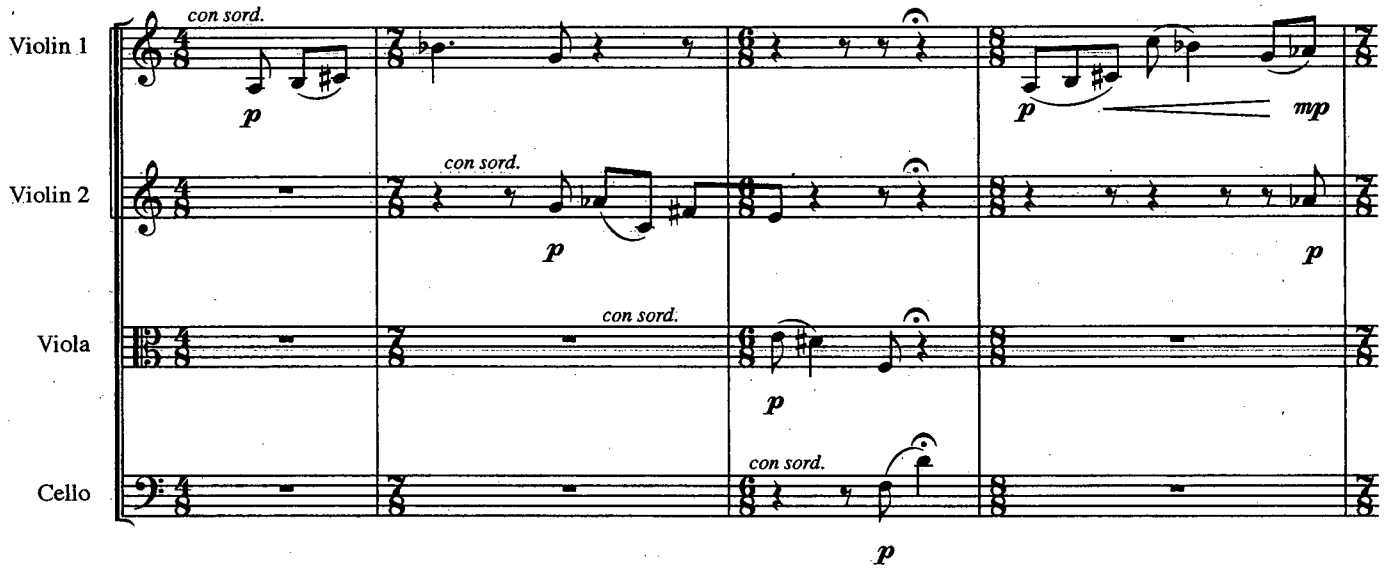
# A Set of Various Future Times ("'...but not all'"), Foretold by Ts'ui Pên's *Garden of Forking Paths* [3]

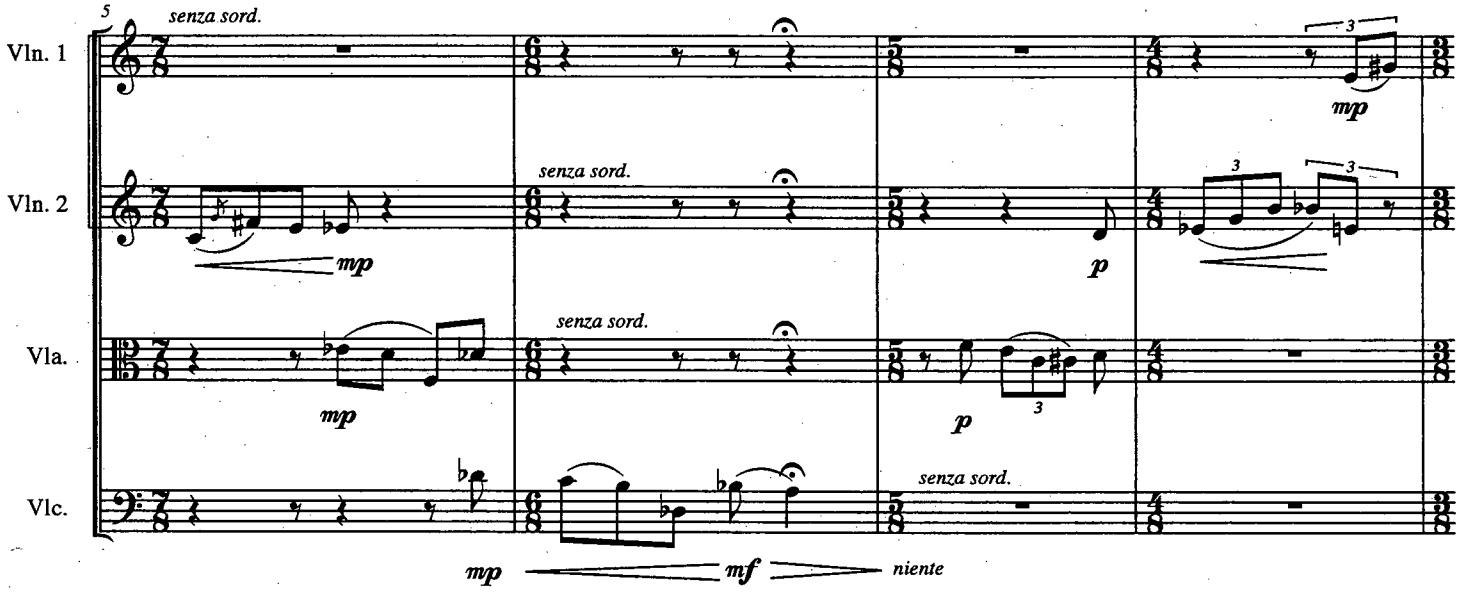
**Benton Roark**

## I.

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

**Andante** (♪ = 92)

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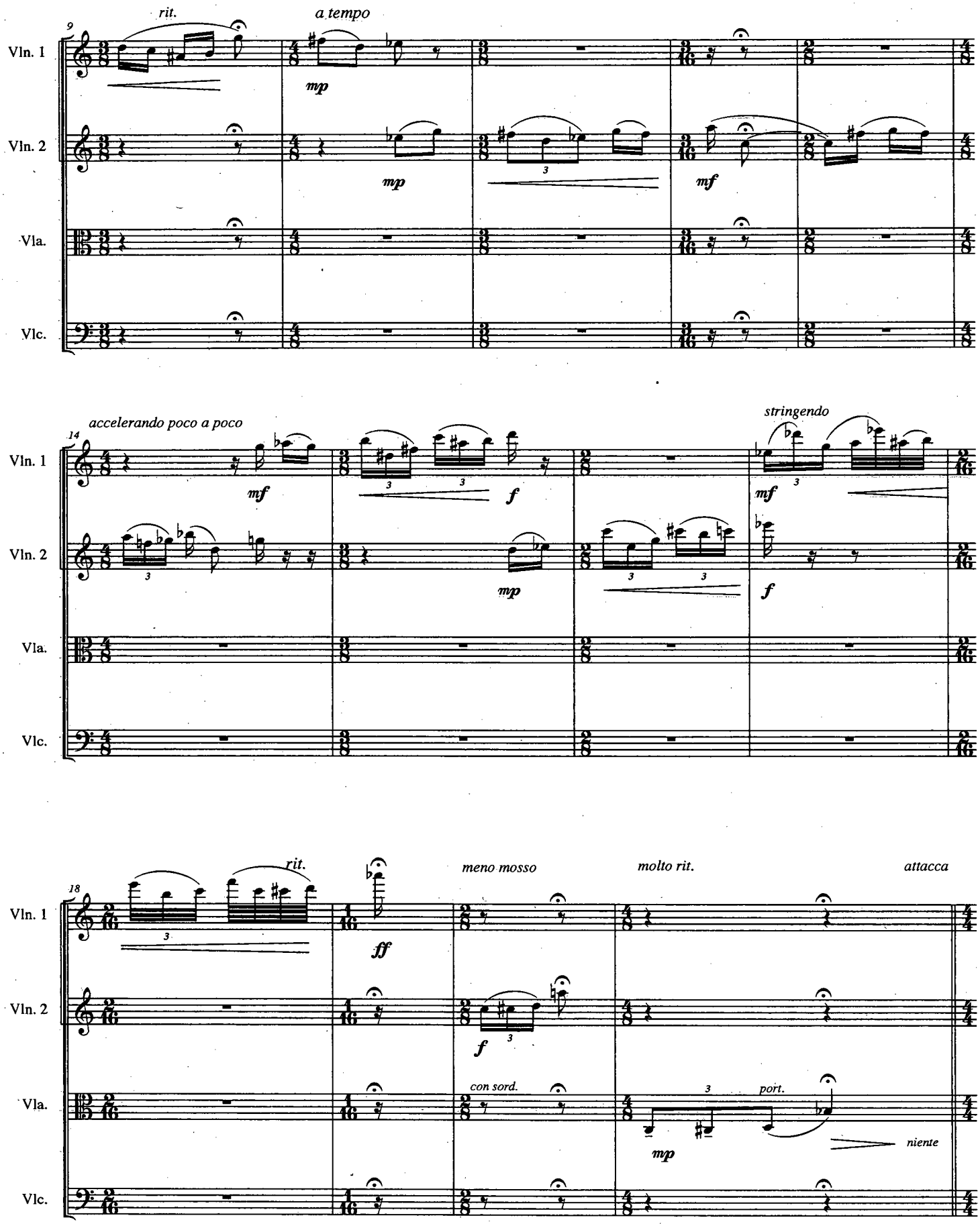
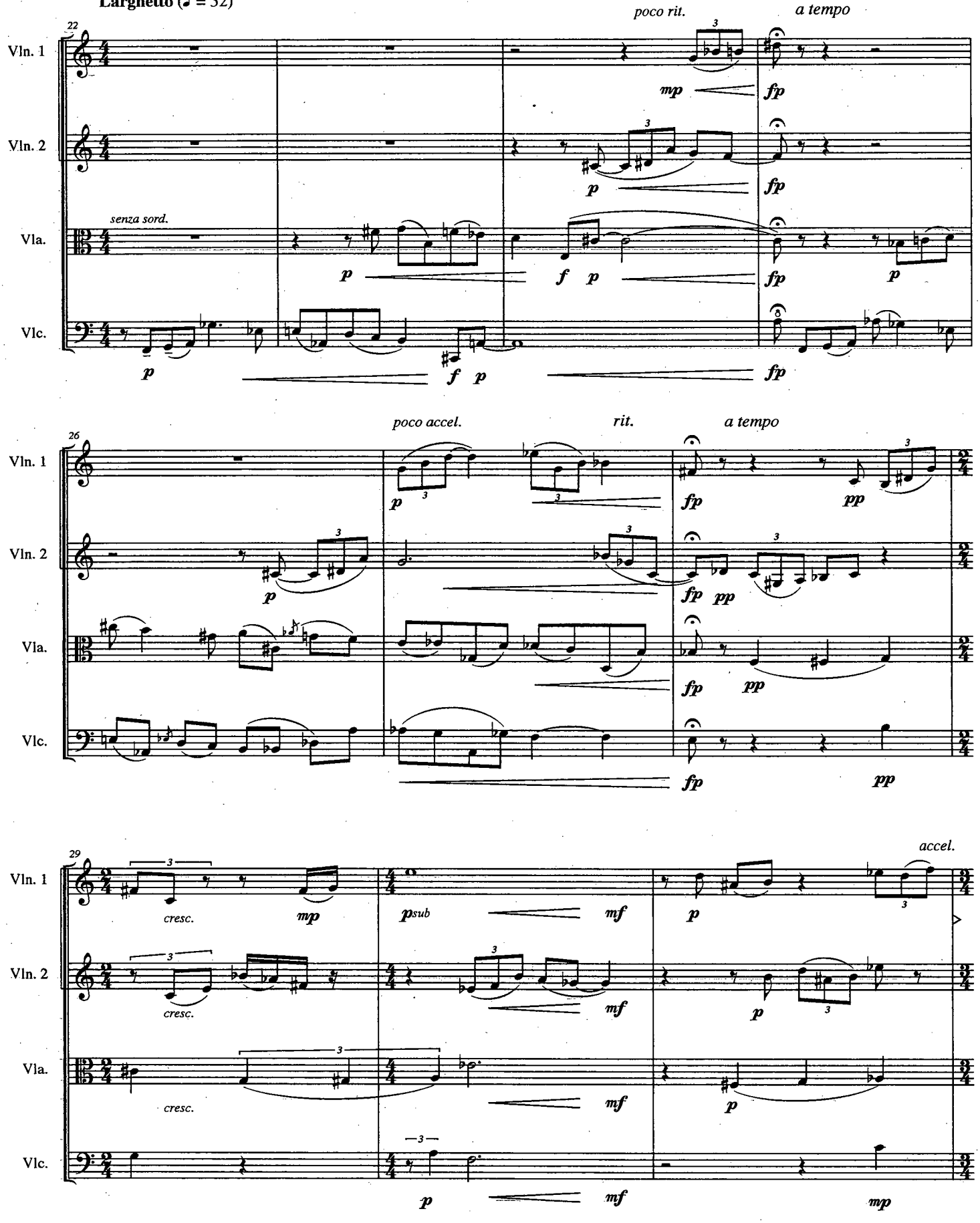
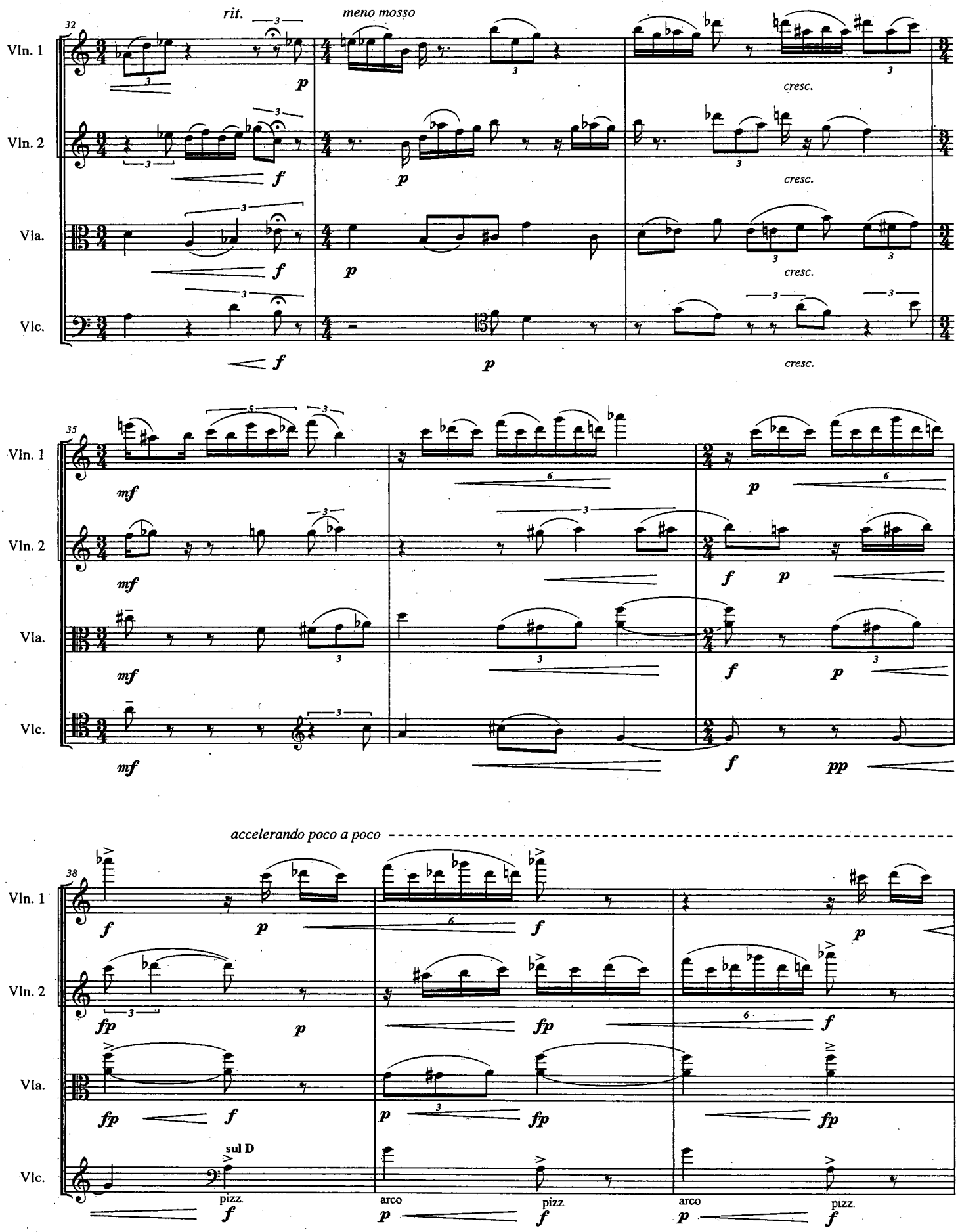

9
rit.
a tempo
Vln. 1
Vln. 2
Vla.
Vlc.
mp
mp
mf
14
accelerando poco a poco
stringendo
mf
f
mf
mp
f
18
rit.
meno mosso
molto rit.
attacca
ff
f
con sord.
port.
mp
niente

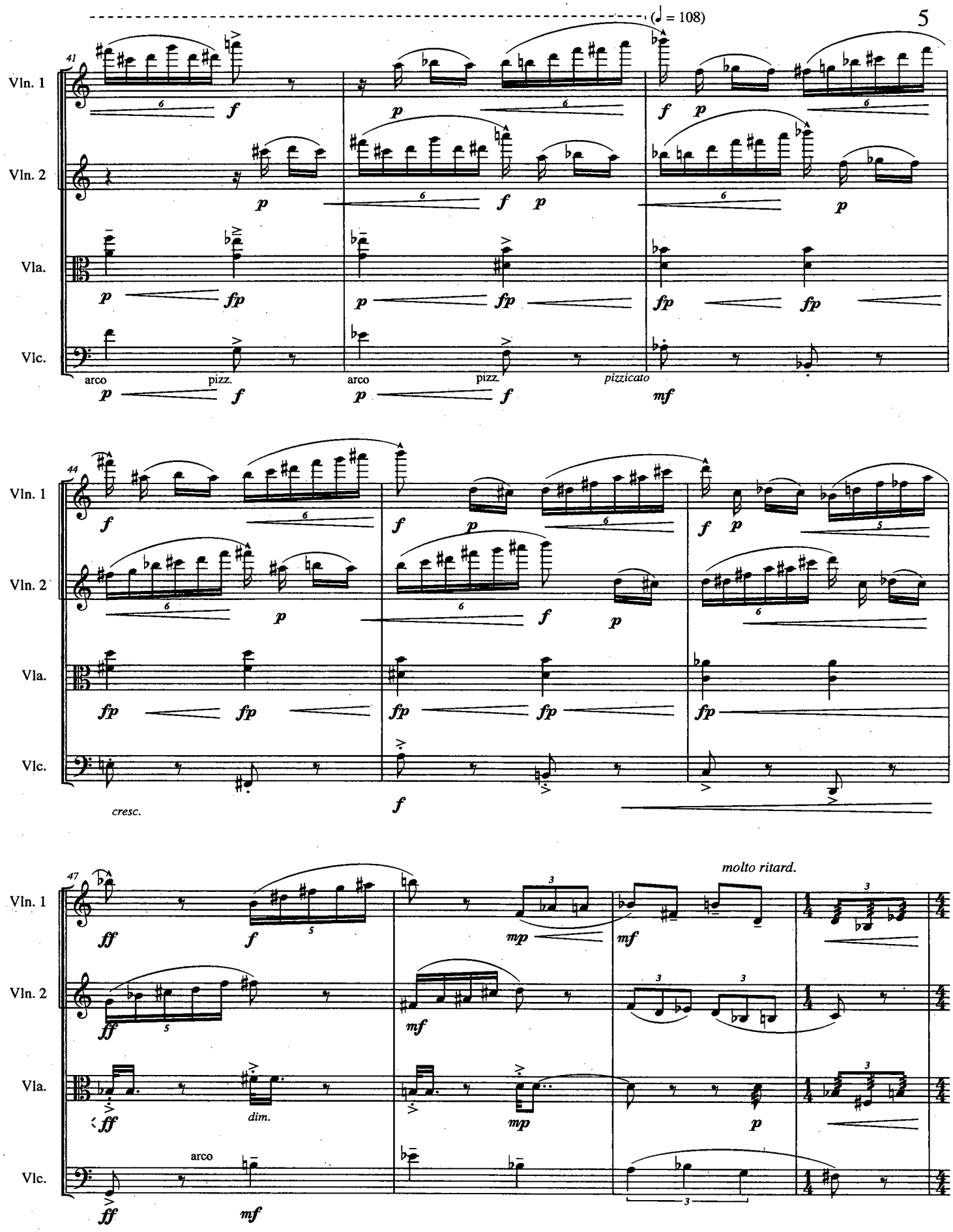
# II.

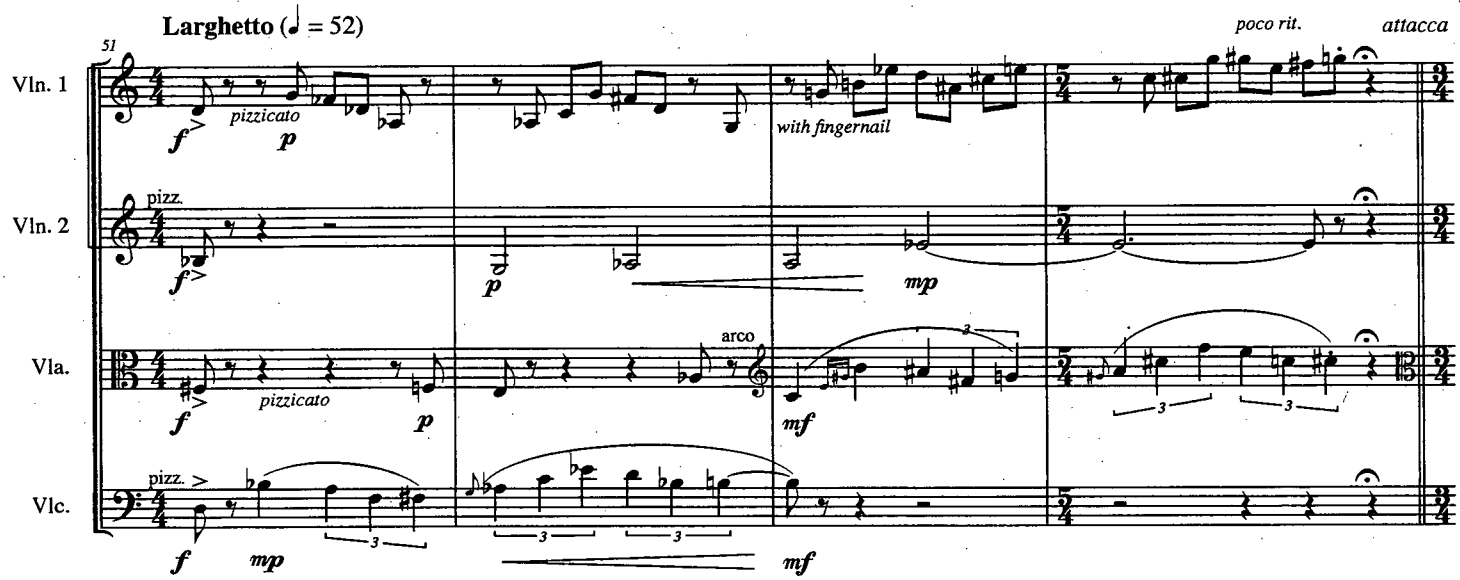
"'A tiny labyrinth indeed...!'"

**Larghetto** (♩ = 52)



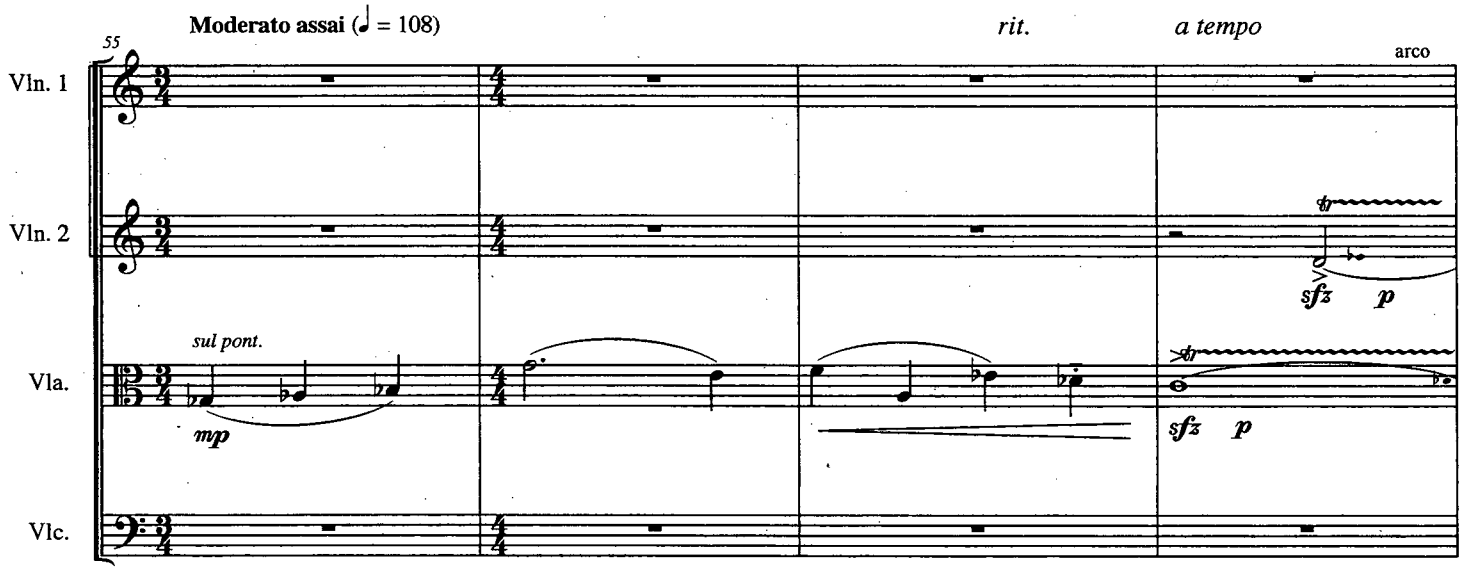

32
rit.
meno mosso
Vln. 1
Vln. 2
Vla.
Vlc.
cresc.
35
mf
p
f
pp
accelerando poco a poco
38
fp
sul D
pizz.
arco

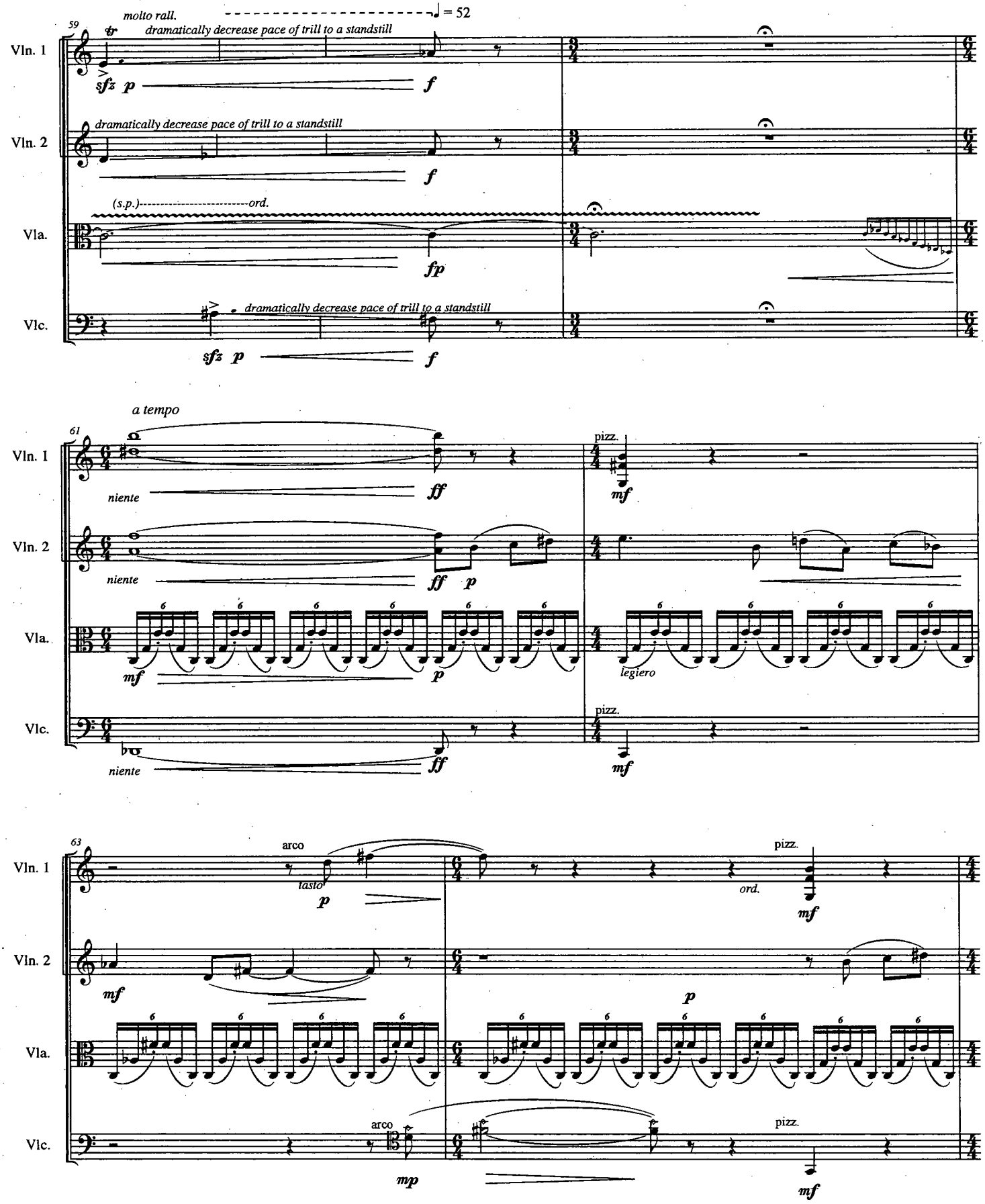

(♩ = 108)
41
Vln. 1
Vln. 2
Vla.
Vlc.
arco
pizz.
arco
pizz.
pizzicato
44
cresc.
47
molto ritard.
dim.
arco

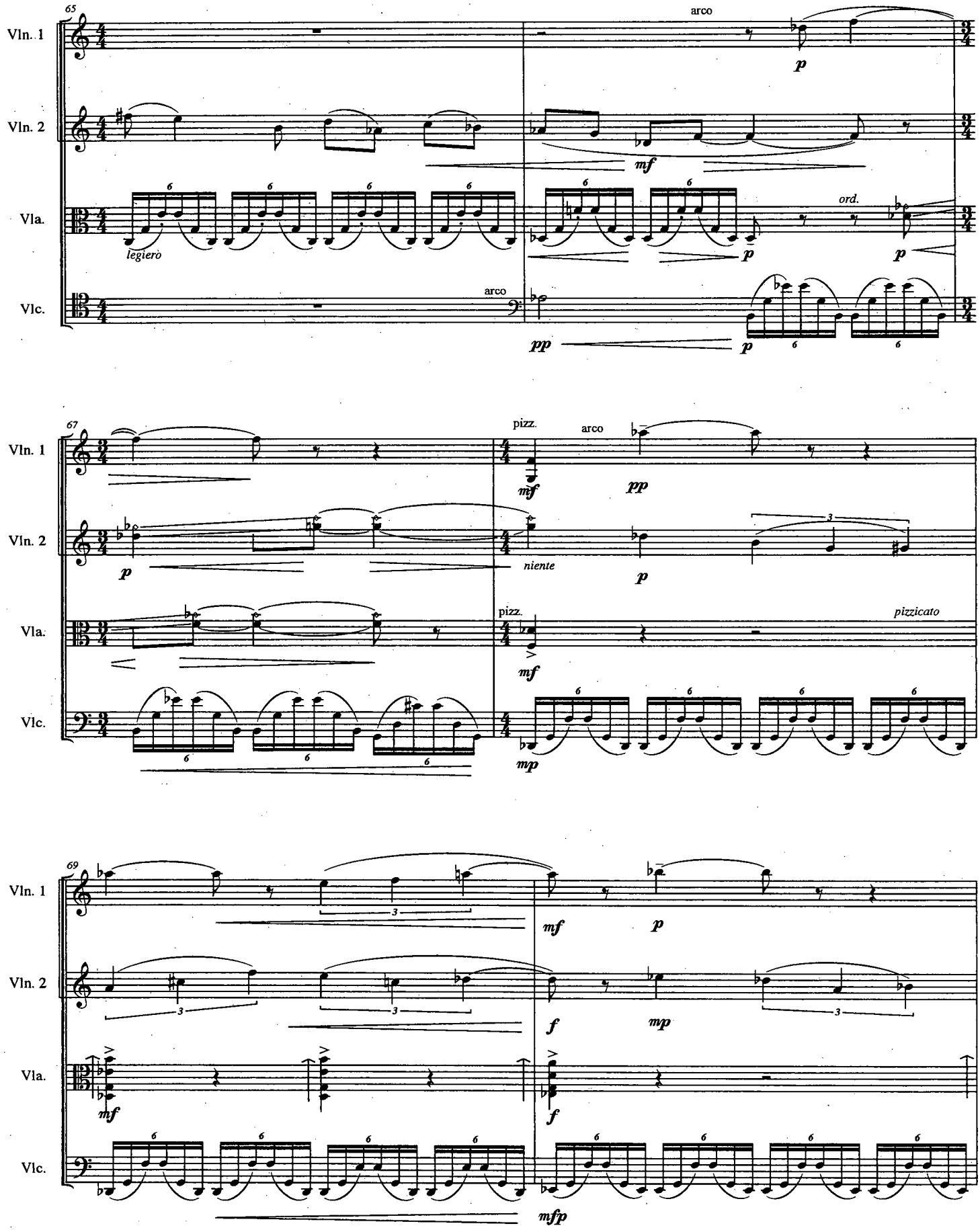


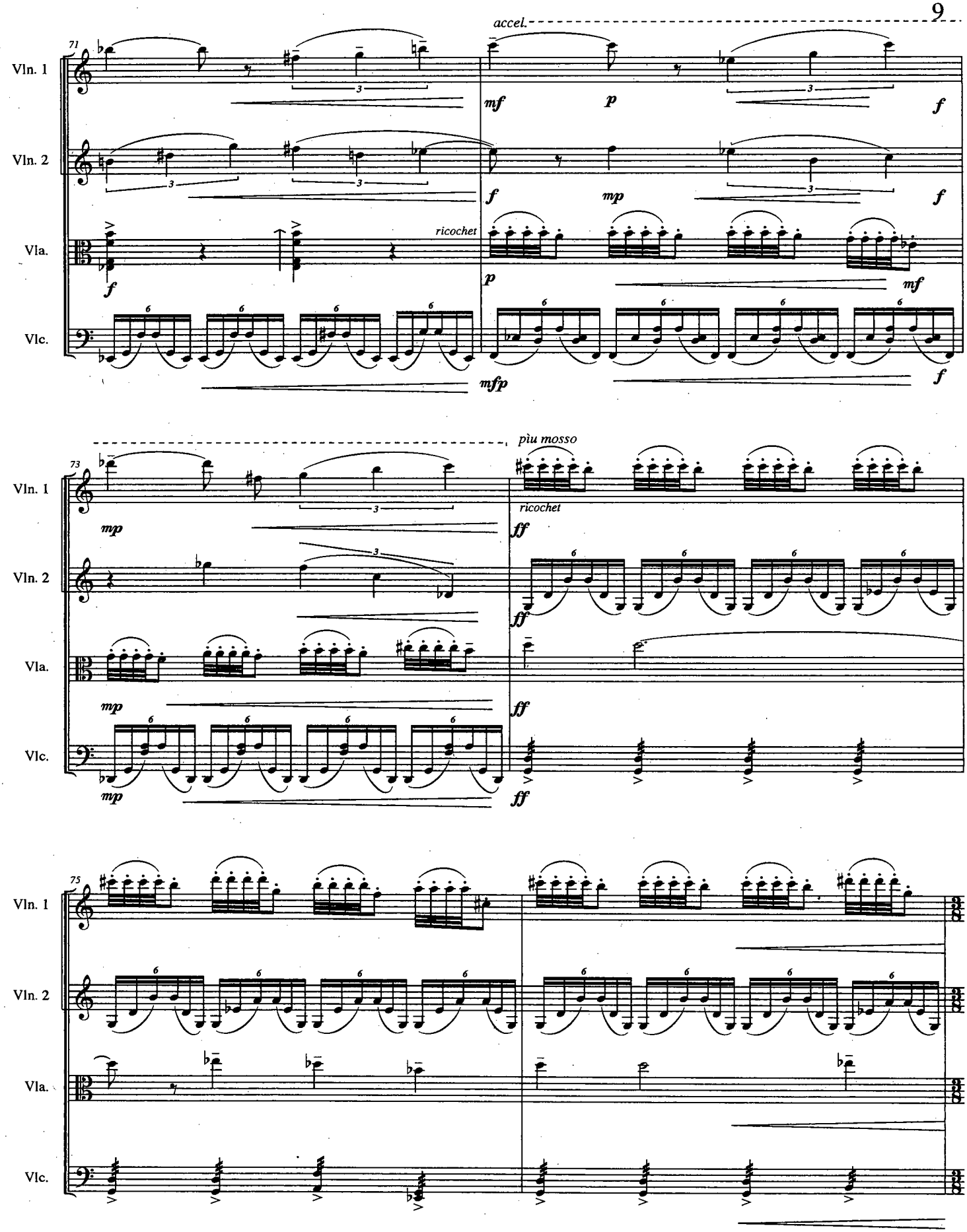

# III.

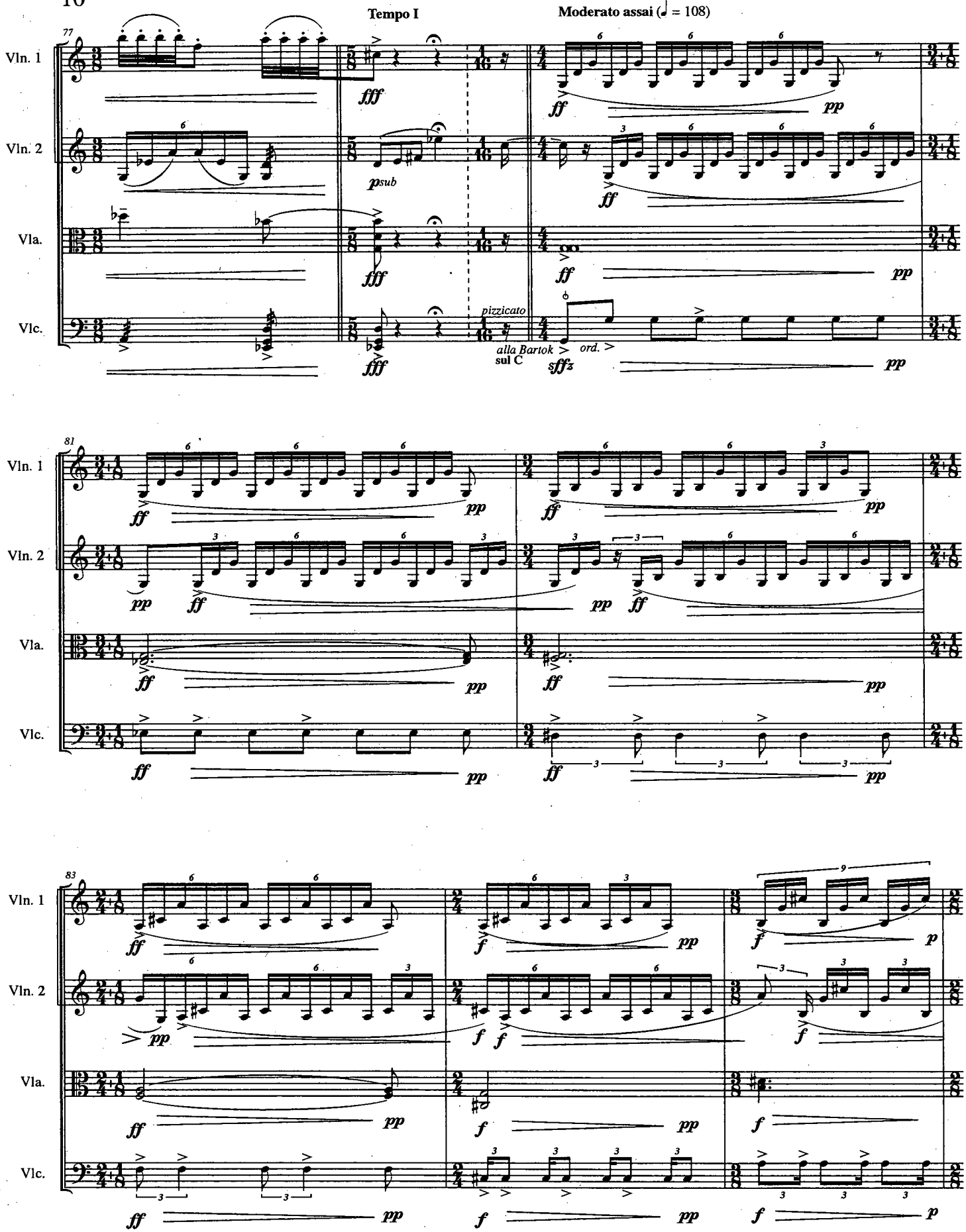
"'I recalled, too, the night in the middle of
*The Thousand and One Nights* when Queen Scheherezade,
through a magical mistake on the part of her copyist, started
to tell the story of *The Thousand and One Nights*...'"

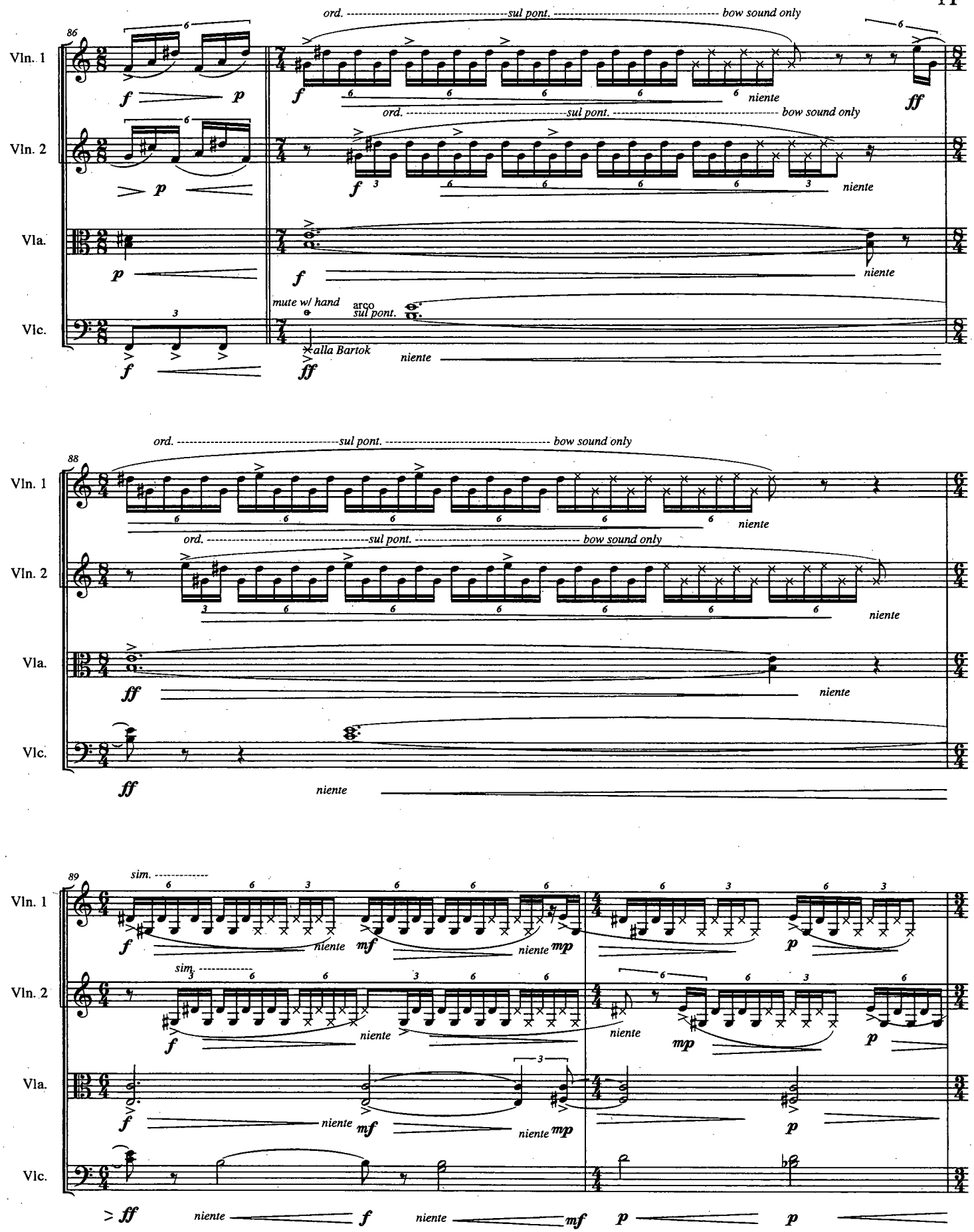


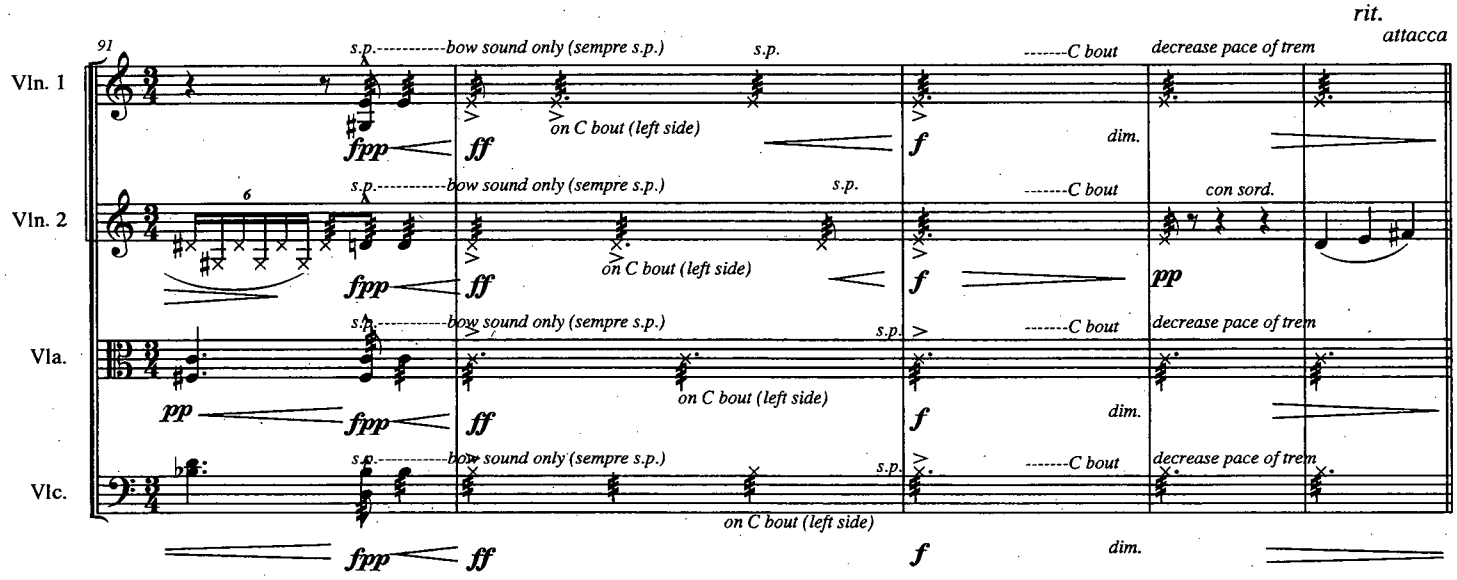

59
molto rall.
♩ = 52
dramatically decrease pace of trill to a standstill
Vln. 1
sfz p
f
dramatically decrease pace of trill to a standstill
Vln. 2
f
(s.p.)
ord.
Vla.
fp
dramatically decrease pace of trill to a standstill
Vlc.
sfz p
f
61
a tempo
Vln. 1
niente
ff
pizz.
mf
Vln. 2
niente
ff p
Vla.
mf
p
legiero
Vlc.
niente
ff
pizz.
mf
63
arco
tasto
p
Vln. 1
pizz.
ord.
mf
Vln. 2
mf
p
Vla.
arco
mp
Vlc.
pizz.
mf


65
Vln. 1
Vln. 2
Vla.
Vlc.
arco
p
mf
legiero
ord.
pp
67
pizz.
niente
pizzicato
mp
69
f
mfp


accel.
71
Vln. 1
Vln. 2
Vla.
Vlc.
mf
p
f
mp
ricochet
mfp
73
più mosso
ff
75

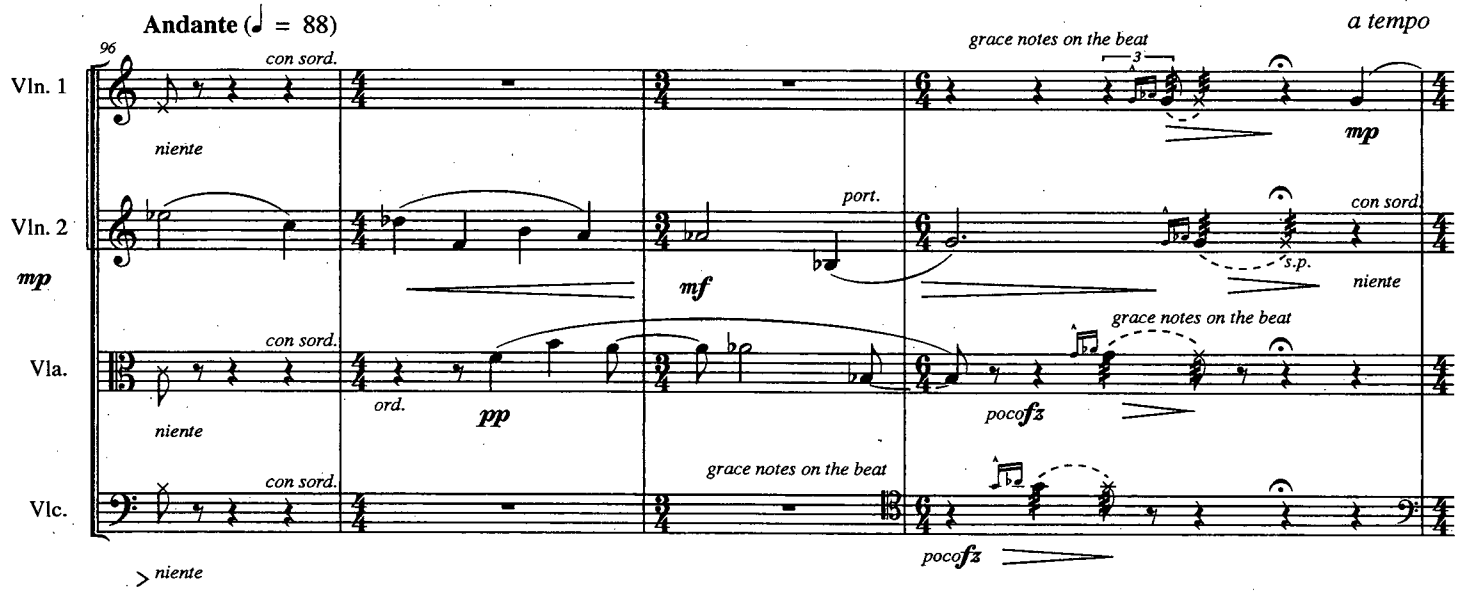

Tempo I
Moderato assai (♩ = 108)
77
Vln. 1
Vln. 2
Vla.
Vlc.
fff
psub
pizzicato
alla Bartok
sul C
ord.
sffz
ff
pp
81
83
f
p

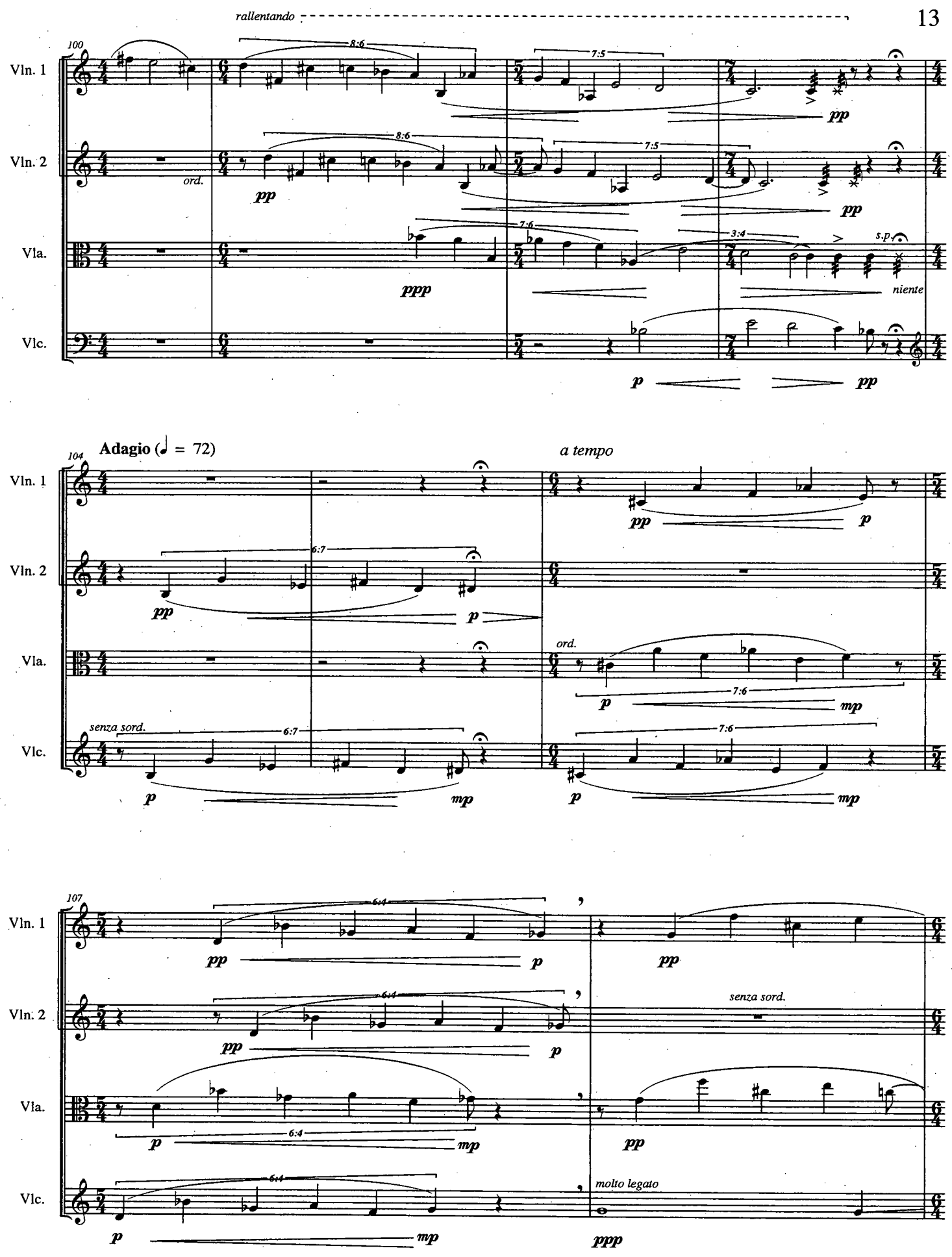

86
Vln. 1
Vln. 2
Vla.
Vlc.
ord.
sul pont.
bow sound only
niente
mute w/ hand
arco
sul pont.
alla Bartok
88
89
sim.
mf
mp

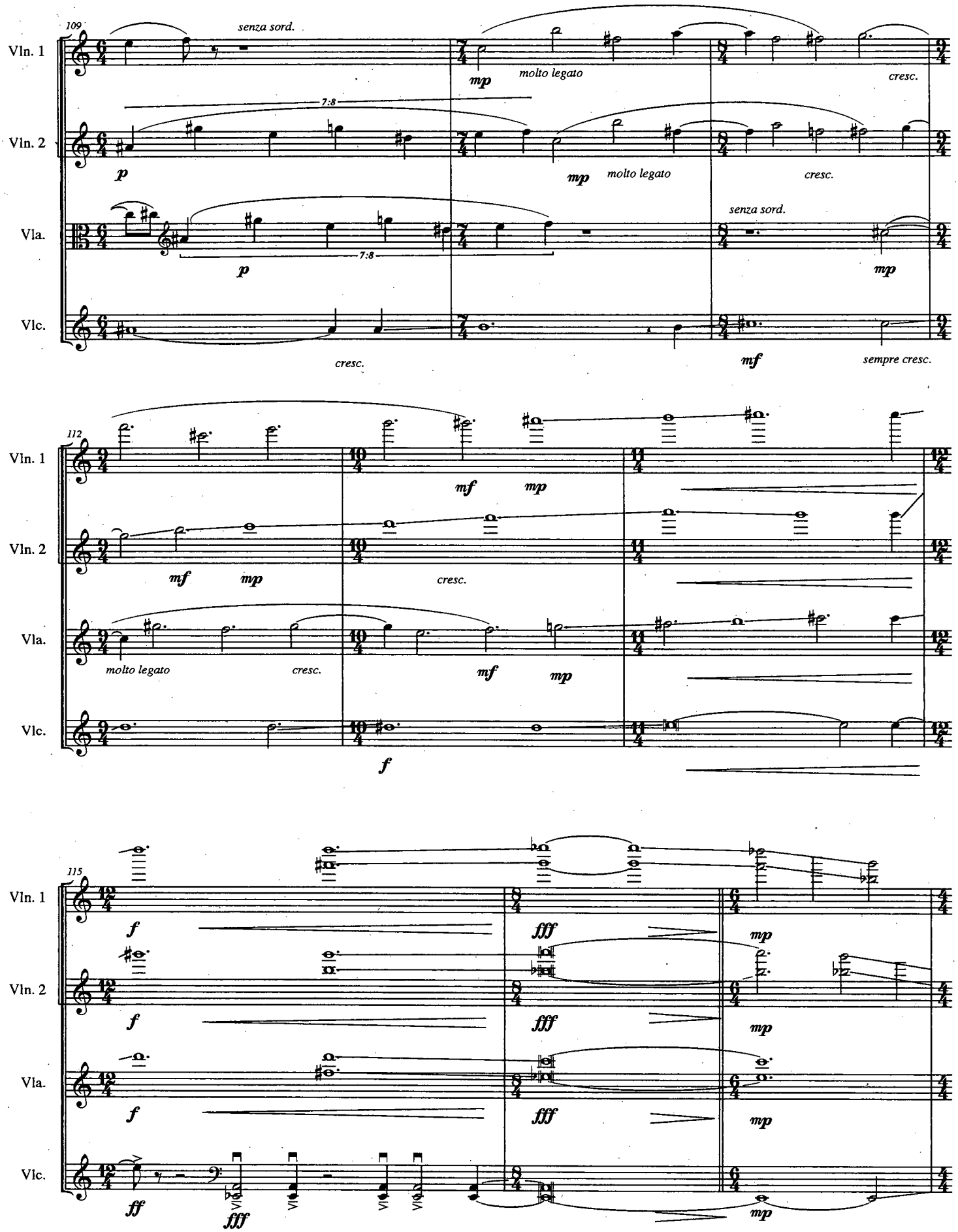


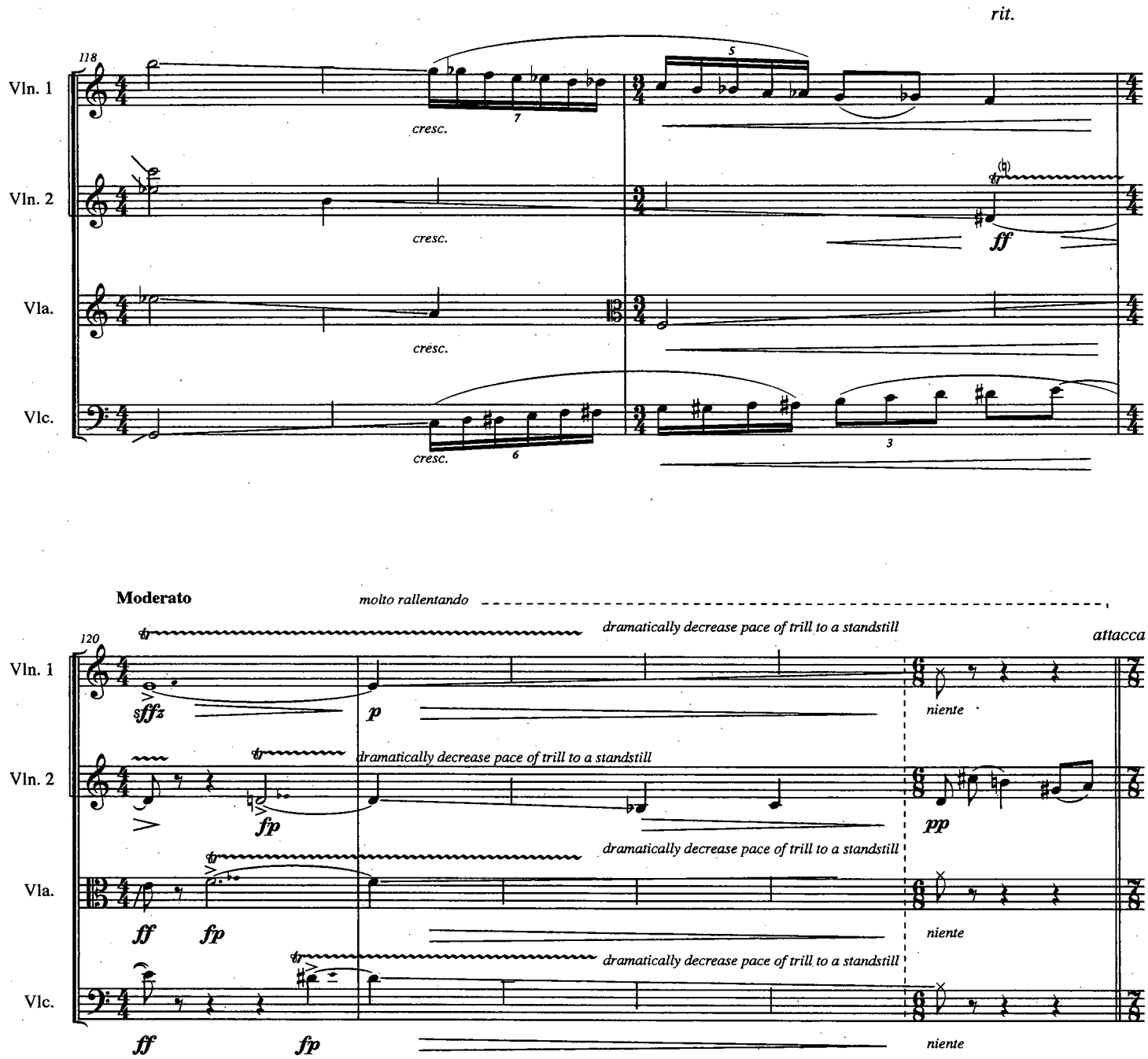

# IV.

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



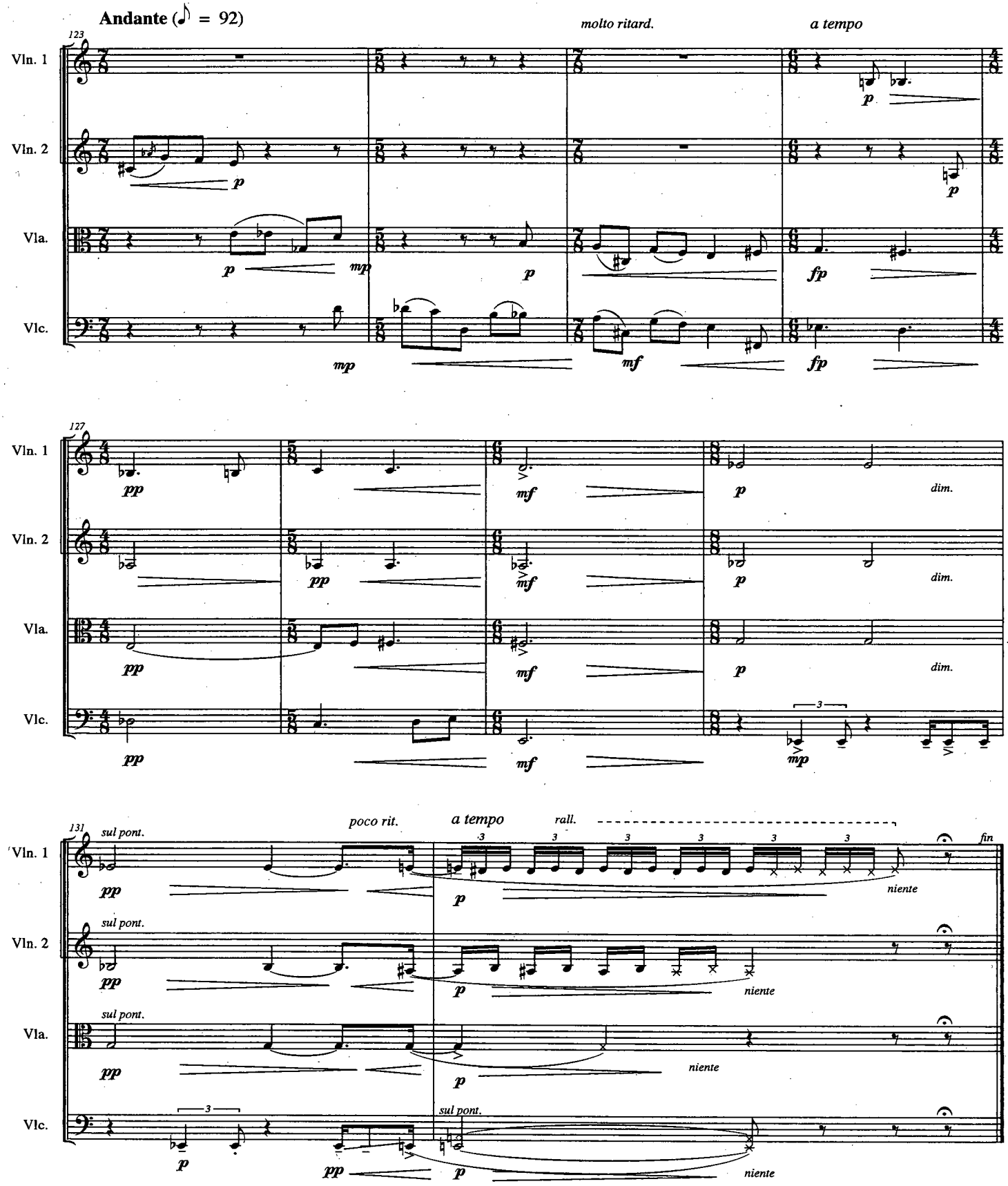

rallentando
100
Vln. 1
Vln. 2
Vla.
Vlc.
ord.
pp
ppp
p
8:6
7:5
7:6
3:4
s.p.
niente
Adagio (♩ = 72)
104
a tempo
senza sord.
molto legato
107
mp
6:4
6:7


109
Vln. 1
senza sord.
mp
molto legato
cresc.
7:8
Vln. 2
p
mp
molto legato
cresc.
Vla.
senza sord.
p
7:8
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.
ff
Moderato
molto rallentando
dramatically decrease pace of trill to a standstill
attacca
120
sffz
p
fp
pp
niente

# 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..."



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.

3.Yeats, William Butler "Crazy Jane and the Bishop" in Words for Music Perhaps and Other Poems: Manuscript Materials, (Clark, ed.), Ithaca: Cornell University Press, 1999.