

GRADUATION RECITAL COMPOSITIONS

By

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

THE FACULTY OF GRADUATE STUDIES  
(School of Music)

We accept this thesis as conforming

*D.P. [Signature]*  
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

October 1990

Frank James Wallace, 1990

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Vancouver, Canada

Date Oct 3 1980

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THE UNIVERSITY OF BRITISH COLUMBIA  
SCHOOL OF MUSIC

Recital Hall  
Friday, April 14, 1989  
8:00 p.m.

**GRADUATION RECITAL •**

**Frank Wallace, composition**

Fanfare for 3 Trumpets

Kamraan Hafeiz, trumpet  
Jonnine Wahonen, trumpet  
Neil Wyles, trumpet

In A Garden of Small Trees

Grace Quaglis, piano

String of Jewels

Computerized Music

Trio

Adrienne Park, piano  
Chris Sandvoss, viola  
Elinor Harshenin, violoncello

- INTERMISSION -

Violin Suite, No.1

Kevin Kornelsen, violin

0000000000

## Water Seasons

1. Prologue
2. Winter Night  
Kandie Kearley, soprano solo
3. Spring Dawn  
Colin de Bourcier, tenor solo
4. Spring Morning
5. Summer Noon
6. An Early Frost  
Karen Olinyk, mezzo-soprano solo
8. Cold Snap  
Andrew Hillhouse, baritone solo
9. Epilogue

### Soprano

Margaret Harding  
Kandie Kearley  
Audrey Winch  
Sandra Zink

### Tenor

Colin de Bourcier  
Andrew Hillhouse  
David Pay  
Graeme Wearmouth

### Alto

Janice Hill  
Lynne McMurtry  
Karen Olinyk

### Bass

Paul Funk  
Ken Morrison  
Daniel Silverberg  
John Wright

\* In partial fulfillment of the requirements for the Master of Music degree with a major in composition.

A.

FANFARE FOR 3 B<sup>b</sup> TRUMPETS

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*L.* = 100

FANFARE

This is a handwritten musical score for a fanfare section. It consists of ten staves of music, each representing a different instrument or part. The instruments listed on the left side of the staves are: TPT1, TPT2, TPT3, TRT1, TRT2, TRT3, TRM1, TRM2, TRM3, TPT1, TPT2, TPT3, TRM1, TRM2, and TRM3. The tempo is marked as *L.* = 100. The dynamic instruction *mf* (mezzo-forte) appears above the first staff. The dynamic *f* (fortissimo) appears above the fourth staff and again above the eighth staff. The dynamic *p* (pianissimo) appears above the fifth staff and again above the ninth staff. The dynamic *ff* (fississimo) appears above the tenth staff. The title "FANFARE" is centered at the top of the page. The music is divided into measures by vertical bar lines, and specific notes are highlighted with vertical stems and horizontal dashes.

2.

B

IN A GARDEN OF SMALL TREES [BONSAI]:

SUITE FOR SOLO PIANO

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# BONSAI

2s

I

© F. J. Wallace 1989

$J=56$  Freely

p una corda

cresc.

d.

Ped.

mp

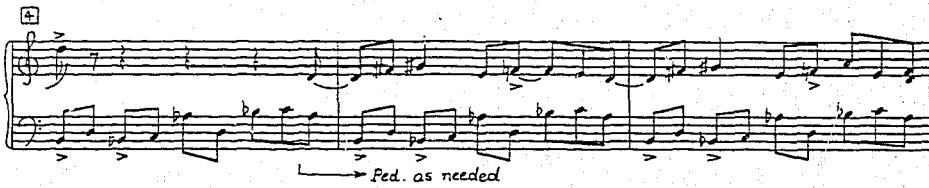
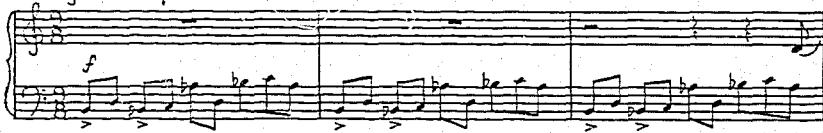
f

PPP

poco ritard.

3.

## II

Light and quick  $\text{J}=156$ 

4.

## III

*I=92*

*p*      *ped.*

*tr*      *D(2)*

*poco accelerando*      *I=124*

*p*      *ped.*

*tr*      *D(2)*

*Legato*

*B*

*L.H. p sempre*

*f*      *p*

*f*      *p*

*C*

*f*      *p*

*f*      *p*

*D*

*f*      *p*

*f*      *p*

51

52

53

*poco a poco*

54

*cresc poco a poco*



## IV

$\text{J.} \approx 72$  Without pedals;  
GENTLY STEADY

sempre

A handwritten musical score for organ, consisting of six staves of music. The score is divided into measures by measure numbers 32, 35, 37, 39, and 40, located in the top left corner of each staff. Measure 32 starts with a dynamic *mp*. Measure 35 begins with *GENTLY STEADY*. Measure 37 is marked *sempre*. Measure 39 includes a tempo marking of  $\text{J.} \approx 72$  and a note indicating "Without pedals; GENTLY STEADY". Measure 40 ends with a dynamic *f*.

48

55

62

70

77

84

9.

V

*J = 76*

*pp cresc.*

3 5 3

**D**

*mf* *mp*

3 5 3

**E**

3 5 3

**F**

*p* 5 10 5 5 R.H. 3

*diss.* 5

**G**

3 5

**H**

*cresc.* *mp* *espressivo*

19

20

21

22

23

24

25 ff.

26

27

28

29

30

31 ff.

32

33

34 ff.

35 ff.

C.

TRIO FOR PIANO, VIOLA AND VIOLONCELLO

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TAPO - 2:1

11a

$\text{♩} = 76$

Musical score page 11a, measures 1-3. The score includes parts for Viola, Cello, Piano, and Bassoon. The Viola and Cello parts begin with dynamic *mf*. The Piano part starts with *p* and has a instruction "senza Ped.". The Bassoon part is silent.

espressivo

mp

p

senza Ped.

(4)

Musical score page 11a, measures 4-6. The score includes parts for Viola, Cello, Piano, and Bassoon. The Viola part has dynamics *f*, *mp*, and *mf*. The Cello part has dynamics *mf* and *mp*. The Piano part has dynamics *mf* and *mp*. The Bassoon part has dynamics *mf* and *mp*. The instruction "Pizz." appears above the Cello part in measure 6.

f

mp

arco

Pizz.

mf

mp

mf

mp

Pizz.

Bass.

(5)

Musical score page 11a, measures 7-9. The score includes parts for Viola, Cello, Piano, and Bassoon. The Viola part has dynamics *f* and *ff*. The Cello part has dynamics *mp* and *mf*. The Piano part has dynamics *mp* and *mf*. The Bassoon part has dynamics *mf* and *mp*. The instruction "arco" appears above the Cello part in measure 8. The instruction "Ped." appears below the Bassoon part in measure 8.

ff

arco

mp

mf

mp

mf

mp

mf

mp

arco

Ped.

A

(6)

Musical score page 11a, measures 10-12. The score includes parts for Viola, Cello, Piano, and Bassoon. The Viola part has dynamic *mf*. The Cello part has dynamic *mp*. The Piano part has dynamics *p* and *mf*. The Bassoon part has dynamic *mf*.

espressivo

mf

mp

p

mf

TRIO - 1:2

12.

(4)

VIOLA  
VCORLO  
PIANO

sub. p  
f  
mp  
p.  
espresso  
mf  
sempre  
mp  
mp  
mp

Ped.

(5)

VIOLA  
VCORLO  
PIANO

espresso  
mf  
sempre  
mp  
mp  
mp  
mp

(6) B

VIOLA  
VCORLO  
PIANO

p  
mp  
sempre  
mp  
mp

(7)

VIOLA  
VCORLO  
PIANO

p  
mp  
sempre  
mp  
mp  
mp

TRIO - 1:3

13.

(2)

c

This section of the score contains three staves. The top staff is for the violins, the middle for the cello, and the bottom for the piano. Measure 2 consists of eighth-note patterns. Measure 3 begins with a forte dynamic (f) for the cello. Measures 4-5 show a continuation of the melodic line with eighth-note patterns. Measure 6 concludes the section.

Violin  
Cello  
Piano

(3)

This section contains three staves: violin, cello, and piano. Measures 1-2 show eighth-note patterns. Measure 3 begins with a dynamic of mf followed by a forte dynamic (f). Measures 4-5 continue the melodic line. Measure 6 concludes the section.

Violin  
Cello  
Piano

(3)

d

This section contains three staves: violin, cello, and piano. Measures 1-2 begin with dynamics of f and sub p respectively. Measures 3-4 continue the melodic line. Measures 5-6 conclude the section. A note at the end of measure 6 specifies: "Ped. as needed to produce legato line".

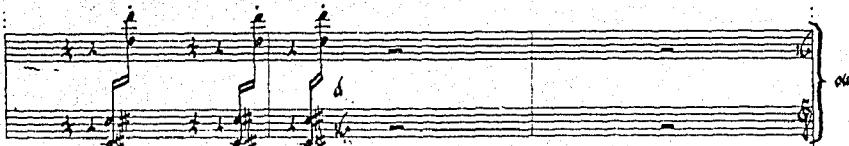
Violin  
Cello  
Piano

(4)

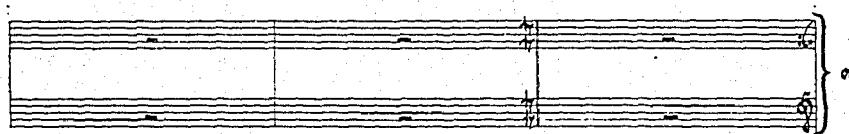
This section contains three staves: violin, cello, and piano. Measures 1-2 begin with dynamics of f and mp respectively. Measures 3-4 continue the melodic line. Measures 5-6 conclude the section.

Violin  
Cello  
Piano

8888888888



(25)



(26)

I DOWNS

2nd down dim

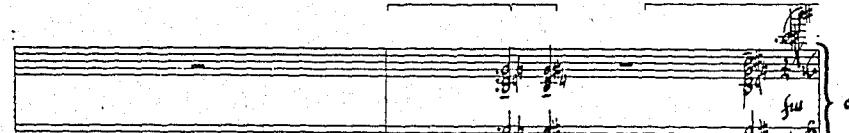
$\text{dim}$



(27)

MELLOWS: I DOWN

LE = L =



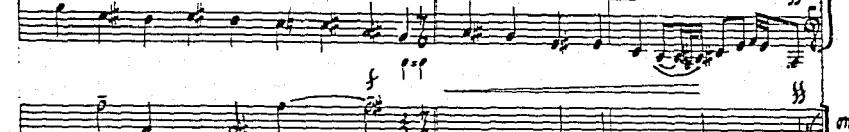
(28)



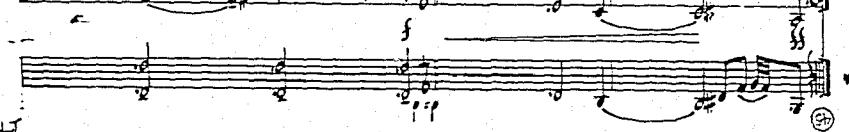
(29)



(30)



(31)



(32)

Tempo - 144

11

## TRIO - 1:3

15.

(55)

viola  
cello  
piano

*p* *mp* *mf*

*F* *espresso*

(56)

viola  
cello  
piano

*sforzando; espresso* *sforzando* *p* *mf*

*mp* *p* *p*

(57)

viola  
cello  
piano

*p* *mf*

*espresso*

(58)

viola  
cello  
piano

*f* *pizz.* *arco* *mf*

*mp* *mf*

*sub p*

B B B B B B A B

TREO ~ 1:6

16.

(55)

HOLA  
m<sup>f</sup>

VOCALO  
mp

PIANO  
f

ff.  
ff.

ff.  
ff.

(56)

VLA  
poco + c.  
3 tempo

VCL  
f

VNO  
poco + c.  
3 tempo

ff.  
ff.

ff.  
ff.

(57)

VLA  
sub p

VCL  
sub p

VNO  
pp

ff.  
ff.

(58)

VLA  
mf

VCL  
mf

VNO  
mf

molto espressivo

ff.  
ff.

## TRIO - 1:7

(77)   
Vcl  
Vcl  
Pno

(78)   
Vcl  
Vcl  
Pno

(79)   
Vcl  
Vcl  
Pno

(80)   
Vcl  
Vcl  
Pno

(81)   
Vcl  
Vcl  
Pno

(82)   
Vcl  
Vcl  
Pno

(83)   
Vcl  
Vcl  
Pno

(84)   
Vcl  
Vcl  
Pno

Ped. 30° needed to produce legato

TRIO - 1:8

(K) *seco tr.* *lyrical; a tempo*

(8)

HOLA  
VIOLIN  
VIOLIN  
PIANO

(9)

VCL  
VCL  
PIANO

(10)

VCL  
VCL  
PIANO

(11)

VCL  
VCL  
PIANO

(12)

VCL  
VCL  
PIANO

(13)

VCL  
VCL  
PIANO

(14)

VCL  
VCL  
PIANO

(15)

VCL  
VCL  
PIANO

(16)

VCL  
VCL  
PIANO

(17)

VCL  
VCL  
PIANO

(18)

VCL  
VCL  
PIANO

TRIO - 3:9

19.

Handwritten musical score for strings (Violin, Viola, Cello) and piano. The score consists of six staves of music, each with a dynamic range from  $\text{f}$  (fortissimo) to  $\text{p}$  (pianissimo). The instrumentation includes Violin (Vln), Viola (Vla), Cello (Vcl), and Piano (Pno).

**Measure 15:** Violin and Viola play eighth-note patterns with grace marks. Piano provides harmonic support with sustained notes and eighth-note chords.

**Measure 16:** Violin and Viola continue their eighth-note patterns. The piano has a prominent eighth-note bass line.

**Measure 17:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line.

**Measure 18:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{f}$ .

**Measure 19:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{f}$ .

**Measure 20:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{f}$ . The piano part ends with *senza Ped.*

**Measure 21:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{f}$ . The piano part ends with *trill*.

**Measure 22:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{mp}$ .

**Measure 23:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{sfz}$ .

**Measure 24:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{p}$ . The piano part ends with *leggato*.

**Measure 25:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{mf}$ .

**Measure 26:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{p}$ .

**Measure 27:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{mf}$ .

**Measure 28:** Violin and Viola play eighth-note patterns. The piano has a sustained note and a sixteenth-note bass line. The dynamic changes to  $\text{p}$ . The piano part ends with *senza Ped.*

THO - 1:10

20.

(116)

Score for strings (Viola, Vcllo) and piano. The viola and vcllo play eighth-note patterns. The piano has sustained notes and dynamic markings like *f*, *p*, and *poco*. Measure number 116 is indicated at the top left.

(120)

Score for strings (Viola, Vcllo) and piano. The viola and vcllo play eighth-note patterns. The piano has sustained notes and dynamic markings like *mp* and *sempr.* Measure number 120 is indicated at the top left.

(121)

Score for strings (Viola, Vcllo) and piano. The viola and vcllo play eighth-note patterns. The piano has sustained notes and dynamic markings like *p*. Measure number 121 is indicated at the top left.

Viola  
Vcllo  
Piano

End of Movement

Score for strings (Viola, Vcllo) and piano. The viola and vcllo play sustained notes. The piano has sustained notes. The text "End of Movement" is written across the staves. Measure numbers 122 and 123 are indicated at the top left.

**J. = 60 ESPRESSIVO**  
*[con sordino]*  
**TREO ~ 2:11**  
**21.**

**viola**   
**cello**

**PIANO - tacet**

**(b)**   
*poco rit.* *a tempo*  
*poco rit.* *a tempo* *mp*  
*p* *mp*

**(11)**   
*dolce*

**(16) (a)**   
*p* *p* *mp*

**(21)**   
*trem.* *trem.*  
*p* *mf* *mp*  
*p*

**(26)**   
*mp*  
*subito p.* *simile*

**(31)**   
*molto espressivo*  
*mf*

## TRIO - 2:12

22.

(55) *vcl* *vclld*

(59) *vla* *vcl*

(63) *vla* *vcl* *poco rit.*, *a tempo*  
*mp* *poco rit.*, *a tempo*

(67) *vla* *vcl*

(71) *vla* *vcl*

(75) *vla* *vcl*

(79) *vla* *vcl* *tr.* *mf* *tr.* *mf*

(83) *vla* *vcl* *tr.* *mf*

TRIO ~ 2:13

23.

67

vcl vcllo piano

p sempre tacet tacet

72

vcl vcllo piano

poco a poco ritardando attaca  
fp fp

tacet tacet

TRIO ~ 3:15

$\text{d} = 100$

vcl vcllo piano

pizz. mp arco  
runa corsa pp p  
pizz. pp arco  
pizz. pp arco

80 arco pizz. arco  
p mp p  
mp pizz. p  
pizz. pp

## TRIO - 3:14

24.

(3)

viola  
cello  
piano

(4)

viola  
cello  
piano

(5)

viola  
cello  
piano

(6)

viola  
cello  
piano

TAPO - 3:15

25.

(20)

Musical score for measures 20-21. The score consists of three staves: Viola, Cello, and Piano. Measure 20 starts with a dynamic of  $\text{mp}$ . Measure 21 begins with a dynamic of  $\text{p}$ .

(21)

Musical score for measures 21-22. The score consists of three staves: Viola, Cello, and Piano. Measure 21 continues with dynamics of  $\text{p}$  and  $\text{mp}$ . Measure 22 begins with a dynamic of  $\text{p}$ .

(22)

Musical score for measures 22-23. The score consists of three staves: Viola, Cello, and Piano. Measure 22 continues with dynamics of  $\text{p}$  and  $\text{mp}$ . Measure 23 begins with a dynamic of  $\text{p}$ .

(23)

Musical score for measures 23-24. The score consists of three staves: Viola, Cello, and Piano. Measure 23 continues with dynamics of  $\text{p}$  and  $\text{mf}$ . Measure 24 begins with a dynamic of  $\text{mf}$ .

## TRIO - 3:16

26.

(27) *pizz.* *mp*

VLA *mp*

VCL *mp*

PNO *p* *mp* *scordre*

(28) *arc* *c* *mf* *espressivo; legato*

VLA *p* *mf*

VCL *p* *mf*

PNO *p* *mf* *3* *3* *sp*

(31) *mf* *mp*

VLA *3* *3* *mf* *mf*

VCL *fp* *fp*

PNO *p* *mp* *mf* *fp* *fp* *mp*

(35) *mf*

VLA *fp* *fp* *fp* *mp*

VCL *fp* *fp* *fp* *mp*

PNO *p* *mp* *p* *mp* *p* *mp*

TRIO - 3:17

27.

(34) *p* *semper*

VOLA VCL PNO

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

(35) *p*

VLA VCL PNO

*very rapidly* *160*

(36) *p* *poco crescendo*

VLA VCL PNO

(37) *p*

VLA VCL PNO

(38) *p*

VLA VCL PNO

(39) *pizz.* *semper*

VLA VCL PNO

*edutably* *3* *mp* *p*

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

TAJO - 3:18

28

(42) *lyrical*

VOLA  
V.CELLO  
P.HORN  
V.LA.  
V.LL.  
P.HORN

(43)

V.LA.  
V.LL.  
P.HORN

(44)

V.LA.  
V.LL.  
P.HORN

(45)

V.LA.  
V.LL.  
P.HORN

(41)

poco rit.      tempo I  $\delta = 100$

VIOLA      p

VCLLO      mp

PNO

poco rit.      tempo I  $\delta = 100$

p      pp

mp      pp

pp

(42)

VLA

VCL

MNO

p      mf      mf

tr      p(d)

pp

(43)

VLA

VCL

MNO

f

f

ff      f      ff      mp

(44)

(espressivo; legato)

VLA

VCL

MNO

mp

(espressivo; legato)

mp

p      sempre

TRIO - 3:20

30.

55

Vln1

Vln2

Vla

Cello

56

M

57

M

58

M

59

M

60

M

61

M

62

M

63

M

64

M

65

M

M

ff

pizz.

arco

pp

mf

ped.

pizz.

arco

subito ff

ff

ff

ped.

ped.

ff

ff

ff

ff

ff

31a

D.

SUITE FOR VIOLIN, NO. 1

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## SUITE for Violin No. 1

1.  $\text{♩} = 120$  SOULFUL

Violin

poco rit. tempo

mf

mp

poco rit. tempo

mf

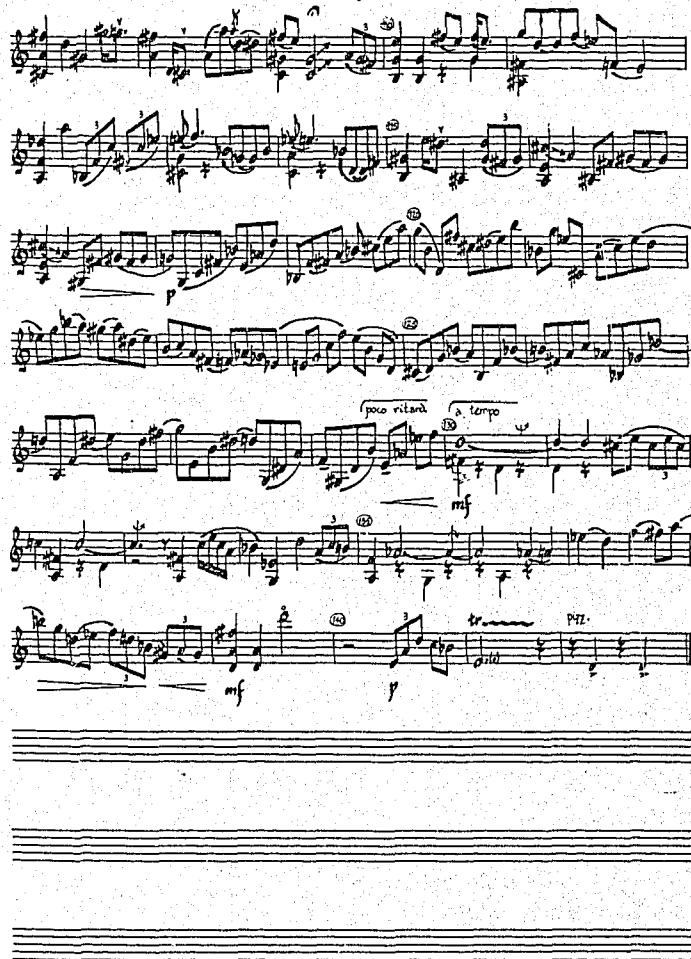
non cresc.

sf

## SUITE for VIOLIN no. 1



## SUITE for VIOLIN no. 1



WATER SEASONS

Text by Frank Wallace

Prologue:

From night's dark to day's light from dawn to dusk, snow, rain and mist, frost, sleet and fog are taken from sea, given to river.

What strange! Water held sky holds ocean's pleasure.

Winter Night:

Homeless snow in rags and tatters drifts along the icy sidewalks.

It gusts across street lamps to momentary stillness until the wind chases it once more.

Spring's Dawn:

The first dawn of spring season, the rising sun, throwing aside his heavy cloud blankets, casts with sleet line and a fine golden reel to lightly hook the first purple crocus through melting snow.

Spring Morning:

Young rains of spring cling to the greening maple branches embroidering bright diamonds all gleaming on a brown brocade.

Summer Noon:

A storm battalion's glitter and roar invades the heat soaked streets.

With thunderous shout and brilliant fire they tramp the lawns and beat a pommelling rain; they spray bullets of hail at windows and walls, porches and eaves, gardens and walks, branches and trees.

With a victory shout and one last flickering mutter they are gone.

Nothing remains to mark their passing but broken twigs and leaves and puddles that flash as they weep in the gutter.

An Early Frost:

Arctic air paid his respects this morning and scattered elegant white calling cards myriad in sparkling points along the edges of the sidewalks.

This afternoon he rests in deep shadow out of reach of the sun.

Cold Snap:

Winter stars! They charm the night with their laughter. Lightly they throw their radiance down through a labyrinth of branches, a sliding labyrinth of branches.

That wind-swept ice which lies in wait at the edge of the lawn reflects their nimble games, their ghostly song, their ghostly, laughing song.

Epilogue:

From day's light to night's dark, from dusk to dawn, snow, fog and rain, in yearly measure are taken from river, given to sea.

What strange! Sky held ocean holds a world of pleasure.

36.

E.

WATER SEASONS:

SONGS FOR A CAPPELLA CHOIR

© Frank James Wallace, 1989

Songs for a cappella Choir

TEXT:  
FJ Wallace

# WATER - SEASONS

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EXPLANATION OF NOTATION

NOTATION SYMBOL	EXAMPLE ON PAGE	BAR	MEANING
1.	2   5		- speak the bracketed consonant for the noted duration. In cases where the consonant is the beginning of a word, the first vowel sound of that word must be sung at the beat where the word is written in full. Do not repeat the initial consonant.
2.	3   9		- straight glissando beginning immediately on the beat and pitch noted, ending on the pitch noted. Notes in brackets beneath, on or above the glissando line merely show duration, not pitch. (e.g., p. 19 bar 56, p. 45 bar 16)
3.	3   10		- small unstemmed notes in brackets define enharmonic equivalents for easier score reading.
4.	11   10		- the parts all split on the next page as shown (full page score).
5.	16   37		- pulse the vowel as shown.
6.	16   40		- wavering glissando beginning immediately on the pitch and beat noted in the direction of the line to an indeterminate pitch.
7.	23   83		- each vocal section is written on only one line on the next page. (4 line score)
8.	26   1		- straight line waver around noted pitch, up to a quarter tone each side.
9.	26   2		- wavering glissando from first pitch, through second noted pitch (approximate) ending on pitch in brackets.
10. swirls	31   9		- this consonant is unvoiced.
11.	39   14		- widely varying glissando between the notes, ending with an upward scoop, as expressed by a person trying to get his/her balance on a slippery surface.
12.	39   16		- upward scoop.

**Prologue - I**

**Partendo**

Soprano: *mf*      *fp*      *fp*      *fp*      *mp*      *p*  
*Prologue*      From dark,      light,      down to dusk,  
*mf*      *mf*      *fp*      *fp*      *mp*      *p*

Alto: *mf*      *fp*      *fp*      *fp*      *mp*      *p*  
*Prologue, epi-prologue*      From dark,      light,      down to dusk,  
*mf*      *fp*      *fp*      *fp*      *mp*      *p*

Tenor: *mf*      *fp*      *fp*      *fp*      *mp*      *p*  
*Prologue*      From dark,      light,      down to dusk,  
*mf*      *ppp*      *mf*      *fp*      *fp*      *mp*      *p*

Bass: *Prologue, epi-prologue*      From night's dark to day's light, from down to dusk,

**①**      *p*      *mp*  
*mist, —*      (*f*) — *fog* — are ta - ken from sea,  
*A*      *p*      *mp*  
*and mist —*      *and fog* — are ta - ken from sea,  
*T*      *p*      *mp*  
*rain —*      *sleet —*      are ta - ken from sea,  
*B*      *p*      *mp*  
*snow —*      *frost —*      are ta - ken from sea,

## PROLOGUE -2

poco ritard.

gi - ven to ri - -- ver. What

gi - ven to ri - -- ver, to - ri - -- ver. What

to - ri - -- ver. What

to - ri - -- ver. What

ritard.

@f — mf — mp

strange! wa - ter held sky holds o - cean's plea - - - sure.

strange! sky o - cean's plea - - - sure.

strange! sky o - cean's plea - - - sure.

strange sky o - cean's plea - - - sure.

## WINTER NIGHT - I

*L = 54*

Sop: *p* — *f* *mf* *mp*

*Solo: Home -- less snow* *It gushes in rags and* *mp*

Alto: *p* — *f* *mf*

Tenor: *p* *sempre*

Bass: *ppp sempre*

Tutti: *Winter night* *winter winter winter* *winter* *mp*

*Tutti: Home -- less snow in rags and*

S: *p* — *mp* *f* *mf*

*tat-ters (s) drifts* *solo: Home -- less Tutti (s)* *mf*

A: *p* — *mp* *p* — *y*

*raga and tatters drifts (s) drifts* *mf* *a-long i-cy side-walks* *It gusts* *mf*

T: *p* — *mp* *p* — *y*

*drifts* *mf* *a-long the i-cy side-walks* *It gusts* *mf*

B: *p* — *mp* *p* — *y*

*tat-ters (s) drifts, drifts* *Home -- less It gusts*

## WINTER NIGHT ~2

(3)  $\frac{3}{4}$  (4)  
 (smoothly)

S: snow street lamps to momentary still —  
 A: — (s) street lamps to momentary still —  
 T: It gusts — (s) — (s) a-cross street lamps still —  
 B: — (s) — (s) a-cross street lamps still —

(3)  $\frac{3}{4}$  mp — (4)  
 (4)

S: — ness Home - less chases it once more.  
 A: — ness Until the wind chases it once more.  
 T: — ness Until the wind, winter wind, winter wind chases it once more.  
 B: — ness cha - ses it once more. (mm)

## SPRING'S DAWN - 1

♩ = 76.

Tenor 1      *TUTTI! wa-king sun*

Tenor 2      *The first dawn of spring season, the wa-king sun, throwing a-side his hea-vy cloud blan-kets,*

Bass      *TUTTI! wa-king sun*

Bass      *wa-king, the*

*TUTTI! wa-king sun*

*wa-king, the*

11      *the sun casts with sleet-line and a fine golden reel*

12      *casts with sleet-line and a fine golden reel to*

Bass      *sun, the sun casts sleet-line and a fine golden reel*

Bass      *sun, the sun casts sleet-line and a fine golden reel*

## SPRING'S DAWN - 2

T1 (1) light - ly hook the first pur - ple

T2 (1) light - ly hook the first pur - ple cro - - cus

Ba (2) light - ly light - ly

Bs (2) light - ly light - ly

T1 (2) cro - - cus through melting mp show.

T2 (2) through melt - ting, melt - ing snow.

Ba (2) light - ly through melting mp dim. #F# show.

Bs (2) light - ly through melting mp dim. #F# show.

## Spring Morning - 1

*J = 76*

Sopr1  
Sopr2  
Alt1  
Alt2

Young rains of  
Spring-morn-ing Spring-morn-ing Spring-morn-ing Spring-morn-ing  
Spring mor - ning

51  
52  
A1  
A2

cling cling to the green-ing  
Spring cling cling to the green-ing  
Spring morning cling to the green-ing  
Spring morning cling Young rains of Spring cling to the green-ing

## Spring Morning - 2

(6) *mf*

S1: ma - ple bran - - ches, em - broidering em -  
*mp*

S2: ma - ple bran - - ches em - broidering em -  
*mp*

A1: (ring) bran - - ches em - broidering em -  
*mp*

A2: ma - ple (Spring morning, young rains of spring) em - broi - - dring

(7) *f* *hp* *mf*

S1: broider-ing bright dia - monds on a brown bro -  
*f*

S2: broider-ing bright dia - monds on a brown bro -  
*f*

A1: broider-ing bright dia - monds all gleaming em - broidering  
*f* *mf*

A2: bright dia - monds all gleaming brown brn -

46.

Spring Morning -3

poco ritard.

(3)            — mp —                               pp

51            cade      on a      brown      bro — —      cade.

52            cade      on a      brown      bro — —      cade.

A1            cade      on a      brown      bro — —      cade.

A2            dia-monds all learning on a brown      bro — cade.      pp

cade      em-broidering      diamonds on a brown      bro — cade.

## SUMMER Moon - 1

*L = 84*

*mf*

Sop. (Soprano) vocal line with lyrics: Summer noon, Summer noon, noon, noon.

Alt. (Alto) vocal line with lyrics: Summer noon, Summer noon, noon, noon.

Tenor (Tenor) vocal line with lyrics: Summer noon, Summer noon, noon, noon.

Bass (Bass) vocal line with lyrics: Summer noon, Summer noon, noon, sum --

(Measure 1)

Soprano vocal line with lyrics: noon, noon, Summer, noon.

Alto vocal line with lyrics: al niente A1, A2

Tenor vocal line with lyrics: noon, noon, Summer, noon.

Bass vocal line with lyrics: al niente T1, T2

(Measure 2)

Soprano vocal line with lyrics: noon, noon, noon, summer.

Alto vocal line with lyrics: noon, noon.

Tenor vocal line with lyrics: mer, Summer, noon.

Bass vocal line with lyrics: al niente B1, B2

(Measure 3)

## Summer Moon - 2

(7) poco a poco accelerando (8)  $\text{J}=120$

S1  
S2  
A1  
A2

(7) poco a poco accelerando (8)  $\text{pp}$   $\text{mf}$   $\text{J}=120$

T1  
T2  
A storm battali-on, storm battali-on  
A storm battali-on, storm battali-on, storm battali-on  
A storm battali-on, storm battali-on, storm battali-on  
A storm battali-on, 'talion, storm battali-on  
A storm battali-on, storm battali-on, storm battali-on, 'talion, storm battali-on  
A storm battali-on, storm battali-on, storm battali-on, storm battali-on, 'talion, storm battali-on

B1  
B2  
B3

## Summer Moon - 3

(1)  $\text{♩} = 120$

51  
52  
A1  
A2  
T1  
T2  
13  
B1  
B2  
B3

(2)

molto ritardando a tempo

solo: glitter mf

solo: glitter

(3)  $\text{♩} = 120$

(2) pp mp pp mp

molto ritardando a tempo

storm batta-li-on, storm bat-ta-li-on's

pp mp pp mp

storm batta-li-on, storm batta-li-on, storm bat-ta-li-on's

pp mp pp mp

storm batta-li-on, storm batta-li-on, storm bat-ta-li-on's

pp mp pp mp

sub pp mp pp mp

storm batta-li-on, storm batta-li-on, storm batta-li-on, storm batta-li-on, storm bat-ta-li-on's

storm batta-li-on, storm batta-li-on, storm batta-li-on, storm batta-li-on, storm bat-ta-li-on's

## Summer Moon - 4

51 (2) *Solo: glitter* *TU* in - vades the *mf*

52 *Solo: glitter* *TU* in - vades the

A1 *Solo: glitter* *TU* and roar *ppp* *ff* in - vades the

B2 and roar *ppp* *ff* in - vades the

T1 *Solo: glitter* *TU* and roar *ppp* *ff* *allegro* in - vades the

T2 *Solo: glitter* *TU* and roar *ppp* *ff* *allegro* in - vades the

T3 *Solo: glitter* *TU* and roar *ppp* *ff* in - vades the

B1 and roar *ppp* *ff* *allegro* in - vades the

B2 and roar *ppp* *ff* *allegro* in - vades the

B3 and roar *ppp* *ff* in - vades the

## Summer Noon - 5

51      *mp*      *p*

heat... heat... heat, heat, — soaked, soaked, soaked, soaked street.

52      *mp*      *ppp*      *mp*      *ppp*      *p* *sempre*

heat      soaked      street

A1      *mp*      *ppp*      *mp*      *ppp*      *p*

heat, — heat, — heat, heat soaked, soaked, soaked, soaked street.

A2      *mp*      *ppp*      *mp*      *ppp*      *p* *sempre*

heat      soaked      street

T1      *mp*      *ppp*      *mp*      *ppp*      *p*

heat, heat, heat, — heat, heat soaked, soaked, soaked, soaked street.

T2      *mp*      *ppp*      *mp*      *ppp*      *p* *sempre*

heat      soaked      street

T3      *p*      *ppp*      *p*      *ppp*      *p* *sempre*

heat      soaked      street

B1      *p*      *ppp*      *p*      *ppp*      *p*

storm battali-on storm      battali-on

B2      *p*      *ppp*      *p*      *ppp*      *p*

storm battali-on, storm      battali-on

B3      *p*      *ppp*      *p*      *ppp*      *p*

storm      battali-on

## Summer Moon - 6

51 

52

A1 

A2

T1 

T2

T3

B1

B2

B3

## Summer Moon - 7

(2)

S1      Ah!      Ah!      With      thunderous shout      and

S2      Ah!      With      thunderous shout      and

A1      Ah!      With      thunderous shout      and

A2      Ah!      With      thunderous shout      and

T1      bat-ta-li-on      bat-ta-li-on      bat-ta-li-on      With      thunderous shout      and

T2      bat-ta-li-on      bat-ta-li-on      bat-ta-li-on      With      thunderous shout      and

T3      bat-ta-li-on      bat-ta-li-on      bat-ta-li-on      With      thunderous shout      and

B1      -ta-li-on      bat-ta-li-on      bat-ta-li-on      With      thunderous shout      and

B2      -ta-li-on      bat-ta-li-on      bat-ta-li-on      With      thunderous shout      and

B3      -ta-li-on      bat-ta-li-on      bat-ta-li-on      With      thunderous shout      and

## SUMMER NOON - B

(1) 51 brilliant fire they tramp the lawns.

52 brilliant fire they tramp the lawns.

A1 brilliant fire they tramp the lawns.

A2 brilliant fire they tramp the lawns.

T1 brilliant fire they tramp the lawns, tramp the lawns and beat a pommelling rain, a

12 brilliant fire they tramp the lawns, tramp the lawns and beat a

13 brilliant fire they tramp the lawns, tramp the lawns and

B1 brilliant fire storm batta-lion and beat a pommelling rain, a pommelling

B2 brilliant fire storm batta-lion and beat a pommelling rain, a pommelling

B3 brilliant fire storm batta-lion and beat a pommelling rain, a pommelling

## Summer Moon - 9

(4)

S1                                  Ah!                                  they beat a pommelling rain; they

S2                                  Ah!                                  they beat a pommelling rains; they

A1                                  Ah!                                  they beat a pommelling rain; they

A2                                  Ah!                                  pommelling rain; they

T1                                  pommelling                                  pommelling

T2                                  pommelling rain, a pommelling                                  pommelling

T3                                  beat a pommelling rain, a pommelling                                  pommelling

B1                                  rain, a pommelling                                  pommelling                                  pommelling

B2                                  rain, a pommelling                                  pommelling                                  pommelling

B3                                  pommelling                                  pommelling                                  pommelling

## SUMMER DREAM - 10

51 (2) f spray bullets of hail at windows and walls, — porches and eaves, — gardens and walks, —

52 f spray bullets of hail at windows and walls, — porches and eaves, — gardens and walks, —

A1 f — spray bullets of hail at windows and walls, — porches and eaves, — gardens

A2 f — spray bullets of hail at, at, at windows and walls, — porches and eaves, —

T1 (2) f bullet of hail, bullet of hail, bullet of hail, bullet of hail, bullet of hail,

T2 f bullet of hail, bullet of hail, bullet of hail, bullet of hail, bullet of

T3 f bullet of hail, bullet of hail, bullet of hail, bullet of hail, bullet of

B1 f bullet of hail, bullet of hail, bullet of hail, bullet of hail, bullet of

B2 f bullet of hail, bullet of hail, bullet of hail, bullet of hail, bullet of

B3 f bullet of hail, bullet of hail, bullet of hail, bullet of hail, bullet of

## SUMMER Noon - II

51                          branches of trees, — branches of trees, — trees, — trees, —

52                          branches of trees, — branches of trees, — trees, — trees, —

A1                          and walks, — branches of trees, branches of trees, — trees, — trees, —

A2                          gardens and walks,      branches, branches of trees, — trees, — trees, —

T1                          bullets of hail,      bullets of hail, pommelling <sup>2</sup> its, pommelling eaves, pommelling walks, pommelling, pommelling

T2                          hail,      bullets of hail, pommelling <sup>2</sup> windows, pommelling <sup>2</sup> porches, pommelling <sup>2</sup> gardens, pommelling branches, pommelling

T3                          hail      bullets of hail, pommelling windows, pommelling porches, pommelling gardens, pommelling branches, pommelling

B1                          bullets of hail,      bullets of hail, pommelling walls, pommelling eaves, pommelling walks, pommelling, pommelling

B2                          hail,      bullets of hail, pommelling walls, pommelling eaves, pommelling walks, pommelling, pommelling

B3                          hail,      bullets of hail, pommelling windows, pommelling porches, pommelling gardens, pommelling branches, pommelling

## SUMMER Noon - 12

2

51 trees, trees. *mf* and

52 trees, trees. *p*

A1 trees, trees. *mp*

A2 trees, trees. *mp*

T1 trees, pommelling, pommelling, pommelling, With a victory shout *f*

T2 trees, pommelling, pommelling, With a victory shout *f*

T3 trees, pommelling, pommelling, pom'ling, With a victory shout *f*

B1 trees, pommelling, With a victory shout

B2 trees, pommelling, pommeling, With a victory shout *f*

B3 trees, With a victory shout *f*

## SUMMER Moon - 13

⑧ ⑨

51      one last flickering

52      solo: flicker-ing      TUTTI: mut - - - ter

53      solo: flickering      flickering

54      solo: flickering      TUTTI: mut - - - ter

71      flicker-ing      mut - - - ter

72      mut - - - ter

73      mut - - - ter

B1      mut - - - ter

B2      mut - - - ter

B3      mut - - - ter

60

## Summer Noon - 14

(Nn)

poco a poco ritardando →

**S** (Nn) **A** **T** **B**

poco a poco ritardando → **to**  
mp Esmpre (very smoothly)

poco a poco ritardando No - thing re - mains  
mp sempre (very smoothly)

they - are - gone.

poco a poco ritardando No - thing re - mains  
mp sempre (very smoothly)

No - thing re - mains **to**

Tempo 1  $\frac{1}{4} = 84$ 

mark to mark their pass-ing but broken twigs and leaves that flash

**S** **A** **T** **B**

but twigs, leaves that flash

but broken twigs, leaves and puddles, puddles and

mark to mark their pass-ing but twigs, leaves and puddles, puddles and

wisp in the after - summer after - un con.  
 wisp after - summer after - un con.

pale flesh f - leath wisp wisp wisp  
 pale flesh f - leath wisp wisp wisp  
 pale flesh f - leath wisp wisp wisp  
 pale flesh f - leath wisp wisp wisp

Summer (100) - 15

## An Early Frost - 1

*J = 76*  
Lightly

ALTO (Solo)

TEN.

BAR.

BASS

Frost, ear - ly frost — paid his re-  
 Frost, ear - ly frost — paid his re-  
 Frost, ear - ly frost — paid his re-

③ *mf* sempre

A.

T.

BR.

B.

this mor - ning scat - — tered el - egant white col - ling cards  
 - specks this mor - ning scat - tered white col - ling cards, myriad  
 - specks this mor - ning scat - tered white cards  
 - specks this mor - ning and scat - tered, scat - tered white cards

## An EARLY FROST - 2

(1)

A myriad — In sparkling points a-long the ed — ges of the side — walks, *poco allargando*  
 T — points edge of the side — walks, myriad sparkling points. *(full voice)*  
 BR — myriad sparkling points a-long the edge of the side — walks, myriad sparkling points.  
 BS — myriad points edge of the side — walks, myriad sparkling points.

a tempo

(2)

A This af-ter-noon he rests in deep sha — dow  
 T This af-ter-noon he rests in deep sha — dow  
 BR This af-ter-noon he rests in deep sha — dow  
 BS This af-ter-noon he rests in deep sha — —

An Early Frost - 3

(2) *mf* *p*

Soprano (S) *out of reach* *af* *the sun.*

Tenor (T) *out of reach, out of reach of the sun.*

Bass 1 (B1) *out of reach of the sun.*

Bass 2 (B2) *dow* *out of reach of the sun.*

*D=100*

*Dusk-fall* *poco rit.* *tempo*

Soprano (Sop) *Dusk-fall* *pp* *51*

Alto (Alt) *Dusk-fall* *pp* *52*

Tenor (Ten) *Dusk-fall* *pp* *poco rit.* *tempo* *f* *Fog* *53*

Bass 1 (B1) *Dusk-fall* *pp* *poco rit.* *f* *Fog* *54*

Bass 2 (B2) *Dusk-fall* *Dusk-Fog* *poco rit.* *Fog* *55*

*Dusk-fall* *Dusk-Fog* *Fog*

## DUSKFALL - 2

51 *p* Fog — con-jurz a wizardry on light, chan-ging

52 *p* Fog — con-jurz a wizardry on light, chan-ging

A1 *p* hot  
— light,

A2 *p* hot  
— light

T1 *p* lights, — wet pave-ment, chan-ging,

T2 *p* lights, — wet pave-ment,

B1 *p*

B2 *p* Fog — light,

## DUSKFALL-5

③

51      light, chan -- ging leaves wi-zar-dry *mp*

52      light, chan - - ging leaves wi-zar-dry *mp*

M      wet pave — ment, chan-ging leaves wi-zar-dry *mp*

A2     wet pave — ment, chan-ging leaves wi-zar-dry

T1     chan - - ging leaves wi-zar-dry gray-spell

T2     chan - - ging leaves wi-zar-dry gray-spell

B1     - wi-zar-dry gray-spell

B2     - wi-zar-dry gray-spell

## DUSKFALL -4

①

B1 51 shifts

B2 52 shifts, swirls out

A1 53 shifts, swirls out co-lours down

A2 54 shifts, swirls out co-lours down

②

T1 55 shapes, swirls swirls out co-lours down,

T2 56 shapes, swirls swirls out co-lours down

B1 57 shapes

B2 58 shapes

## Duskfall -5

51      ff

52      ff

M1      *p*      in

A2      *p*      in slow mu-ta-tion,

T1      down      in-to dark-ness      in slow mu-ta-tion,

T2      down      in-to dark-ness      in slow mu-ta-tion,  
al niente

B1      down      in-to dark-ness      al niente

dark-ness

## Duskfall-6

Handwritten musical score for Duskfall-6, consisting of eight staves (S1, S2, A1, A2, T1, T2, B1, B2) with various dynamics and performance instructions:

- S1:** Dynamics:  $p$ ,  $\#$ . Performance instruction: *in slow*.
- S2:** Dynamics:  $pp$ . Performance instruction: *in slow*.
- A1:** Dynamics:  $p$ . Performance instruction: *slow*.
- A2:** Dynamics:  $p$ . Performance instruction: *slow*.
- T1:** Dynamics:  $p$ . Performance instruction: *in slow*.
- T2:** Dynamics:  $p$ ,  $\#$ . Performance instruction: *in slow*.
- B1:** Dynamics:  $p$ . Performance instruction: *in slow*.
- B2:** Dynamics:  $p$ . Performance instruction: *in slow*. End of staff: *mu -*.

## DUSKFALL - F

51      *mf*

52

A1

52

T1

T2

B1

B2

mu - ta - tion, (n) sight at the

mu - ta - tion, (n) sight at the

mu - ta - tin, (n) sight

mu - ta - tion, (n) sight at the

— — ta - tion (n) sight at the

71.

## DUSKFALL - 8

non rit.

S1       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 brink      of      fan-ta-sy      fan-ta-sy.      (f) - Fog  
 S2       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 brink      of      fan-ta-sy      fan-ta-sy.      (f) - Fog  
 M1       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 at the brink      of      fan-ta-sy      fan-ta-sy.      (f) - Fog  
 A2       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 at the brink      of      fan-ta-sy      fan-ta-sy.      (f) - Fog  
 T1       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 at the brink      of      fan-ta-sy      fan-ta-sy.      (f) - Fog  
 T2       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 at the brink      of      fan-ta-sy      fan-ta-sy.      (f) - Fog  
 B1       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 brink      of      fan-ta-sy      fan-ta-sy.      (f) - Fog  
 B2       $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$        $\text{G} \# \text{F}$   
 brink      of      fan-ta-sy      fan-ta-sy.      Fog

$\text{J} = 69$ 

## COLD SHARP-1

Batr (Sopr)      3/4

Sopr      3/4

Auto      3/4

Tem      3/4

Bass      3/4

Batr (Sopr)      3/4

Sopr      3/4

Auto      3/4

Tem      3/4

Bass      3/4

Batr (Sopr)      3/4

Sopr      3/4

Auto      3/4

Tem      3/4

Bass      3/4

*winter stars, winter stars, laughing stars, ghostly stars, winter stars, winter stars,*

*Winter stars, winter stars, laughing stars, winter stars, winter stars, winter stars...*

*Winter stars, winter stars, ghostly stars, winter stars,*

*Winter stars, winter stars, ghostly stars,*

## COLD SHAP -2

BAR ⑥

the night with their laugh — — — ter;  
 laughing stars, nimble stars, winter stars, winter stars, ghostly stars, nimble stars,  
 nimble stars, winter stars, winter stars, nimble stars,  
 laughing stars, winter stars, winter stars, ghostly stars,  
 laughing stars, winter stars,

BAR ⑦

Light - ly they throw their ra - - dance down through a labyrinth of bran - - ches laby -  
 winter stars, winter stars, ghostly stars, laughing stars, winter stars, winter stars, winter stars, winter stars, winter stars, laughing stars, winter stars, winter stars, laughing stars, winter stars, winter stars, laughing stars,

## COLD SNAP - 3

mf

① BAR  
 - nimble bran - ches, a sli - - - ding la - - -  
 5 nimble stars, laughing stars, winter stars, winter stars, nimble stars, ghostly stars,  
 A nimble stars, - laughing stars, - winter stars, - nimble stars, - ghostly stars,  
 T nimble stars, laughing stars, - winter stars, - nimble stars,  
 B nimble stars, - winter stars, -  
 ② BAR  
 - byrith f- bran - - - ches. That  
 5 winter stars, winter stars, laughing stars, ghostly stars, winter stars, winter stars,  
 A winter stars, - laughing stars, - ghostly stars, - winter stars,  
 T winter stars, - winter stars, ghostly stars, - winter stars,  
 B winter stars, - ghostly stars,

## COLD SNAP - 4

BAR ⑫

windswept, cruel ice. which lies in wait

BASS: wait  
SOPRANO: wait  
ALTO: wait  
TENOR: wait  
BASS: cruel ice  
SOPRANO: cruel ice  
ALTO: cruel ice  
TENOR: lies in

BAR ⑬

in wait at the edge of the lawn reflects their

BASS: wait  
SOPRANO: lies  
ALTO: edge  
TENOR: lawn  
BASS: reflects their  
SOPRANO: edge  
ALTO: lawn  
TENOR: lawn  
BASS: lawn

1. Snow, falling snow, falling snow, falling snow.  
 2. Snow, falling snow, falling snow, falling snow.  
 3. Snow, falling snow, falling snow, falling snow.  
 4. Snow, falling snow, falling snow, falling snow.  
 5. Snow, falling snow, falling snow, falling snow.  
 6. Snow, falling snow, falling snow, falling snow.  
  
 1. Winter stars, winter stars, winter stars,  
 2. Winter stars, winter stars, winter stars,  
 3. Winter stars, winter stars, winter stars,  
 4. Winter stars, winter stars, winter stars,  
 5. Winter stars, winter stars, winter stars,  
 6. Winter stars, winter stars, winter stars.  
  
 1. Little snows, little snows, little snows,  
 2. Little snows, little snows, little snows,  
 3. Little snows, little snows, little snows,  
 4. Little snows, little snows, little snows,  
 5. Little snows, little snows, little snows,  
 6. Little snows, little snows, little snows.  
  
 1. Middle scene, their first - in song,  
 2. Middle scene, their first - in song,  
 3. Middle scene, their first - in song,  
 4. Middle scene, their first - in song,  
 5. Middle scene, their first - in song,  
 6. Middle scene, their first - in song.

## COLD SINGS - 5

*E=72 Partando*

*Epilogue - 1*

Soprano: Ep-i-logue, pro-logue From — light, dark, dusk.

Alto: Ep-i-logue From — eyes light to night's dark, dusk,

Tenor: Ep-i-logue pro-logue From — light, dark, from dusk to

Bass: Ep-i-logue From light, dark, dusk

Soprano: (mf) (ff) (mp)

Soprano: down snow, rain, rain in

Alto: down (mf) (mp)

Alto: down snow, (f)-fog and rain, rain in

Tenor: down (mf) (mp)

Tenor: down snow, (f)-fog and rain in

Bass: down (mf) (mp)

Bass: down snow (ff)-fog and rain in

## EPILOGUE - 2

(1)

S year - ly mea - sure b - ken from ri - ver, gi - ven  
 A y - ly mea - sure are ta - ken from ri - ver, gi - ven to sea,  
 T year - ly mea - sure are ta - ken from ri - ver, gi - ven to  
 B year - ly mea - sure are ta - ken from ri - ver, gi - ven to sea,

(2)

S — sea, — sea, — sea. — pp — ff — f What — strange! sky - held  
 A — sea, — sea, — sea, — sea. — ff — What — strange!  
 T — sea, — sea, — sea, — sea. — ff — What — strange! sky - held  
 B — sea, — sea, — sea, — sea. — ff — What — strange!

## EPilogue - 3

(2)

S      o - cean      holds      a world of plea — — sure.

A      sky - held o - cean      holds      a world of plea — — sure,      plea — sure.

T      o - cean      holds,      holds      a world of plea — — sure,      plea — sure.

      sky - held o - cean      holds a world of plea — — sure,      plea — sure.

finish

g-f-g-