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**Durham University Ph.D. in Music Composition, 1979**

**A commentary on the works submitted**

**Peter Wiegold**

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## INTRODUCTION

One of the most important factors in composing a piece of music is the balance between the use of intellect and the use of intuition.

If the composer is over-conscious of what he is doing or constructs too much from theoretical principles, relying on an abstract justification rather than his ear, the music becomes stiff, awkward and finally proportionless. The intuition, on the other hand, needs support, a framework against which to project new material, if it is not to lose direction and purpose as it becomes incapable of controlling all the variables at once.

Intellect and intuition continually interact. On the one hand the intuition throws up ideas that are formalised by the intellect (to be quickly forgotten after use or kept as a permanent technical principle) and on the other the intellect continually challenges the intuition with frames, goals and rules. These may eventually be broken or twisted as the intuition senses a deeper logic (indeed the idea of intuition as a perceiver of deeper logic is an attractive one) but this perception could not be made without the focussing of a framework.

The relationship is complex. One can intuitively perceive a framework as one can intellectually construct any moment to moment sequence. There is a continuum between the two; they are inseparable and constantly overlapping. Things might become half-conscious - to sink again, or after several similar events, emerge as a principle.

This commentary, therefore, will describe the frameworks that were set up and some of the material and principles that emerged. It could not offer a thorough description or analysis of any piece, that could only be the piece itself. It will comment on what sparked things off, and what families of musical and philosophic ideas the results seem to fit into, while inevitably leaving many of the ideas, many of the developments, many of the connections, in my intuition and the listener's ear.

The commentary divides into three parts, separating the ten works into five primary, three secondary and two participatory.

The five primary works, ('The Dancing Day', 'Gemini', 'Sing Lullaby', 'And he showed me a pure river of water of life' and 'The flowers appear on the earth') are the more substantial works in terms of richness and development of material. They demonstrate the overall progression of my musical language through the period covered by the folio.

This progression can be summed up by comparing aspects of the first and last works. The first, 'The Dancing Day' is concerned with blending the instruments into a single entity, with permuting harmony and a structure based on a single, linear growth. The last, 'The flowers appear on the earth' has the instruments playing greatly differentiated roles, more stable, rooted harmony and while still having a linear growth, much greater concern with structural contrast, the simplest expression of the form being ABABABA. There is also a growth through the five pieces in the use of audible pulse.

The most detailed commentary is on 'Sing Lullaby'. In writing about this work I am most clearly and thoroughly able to demonstrate the kind of thinking, especially the structural thinking, that is behind all of the pieces. It brings to the surface what I feel to be the roots of my technique and shows the kind of ideas that are always at the front of my mind.

The three secondary works ('The Night Visitors', 'anyone lived' and 'The soft complaining flute') are generally less substantial than the five primary works and it could be said that whereas the primary works show the 'centre' of my technical and philosophic development, the secondary works show aspects of it.

The two works involving tape, in particular, also demonstrate a more rigid, predetermined approach to form.

The two 'participatory' works ('Lessness' and 'Ritual of the Light') represent an area of my activity that has become more and more important to me in the later years of the period of this folio, particularly since my work as 'Visiting-Composer' to the Arnolfini Gallery, Bristol in 1976-78. The centre of this activity has been 'workshops', where everybody present is found a practical and creative part, regardless of experience. The first of these works represents an early experiment in producing material that is easily learnt, and controlled by means other than traditional notation, and the second my most substantial and rewarding 'product' from this activity to date, a large, liturgical ritual.

At this point I would like to record my thanks to David Lumsdaine for all his teaching and encouragement. Some of the ideas in this folio

are his, some mine, but of those that are mine many were sparked by him and all influenced by his attitude to work.

FIVE PRIMARY WORKS(1) The Dancing Day

for brass quintet.

This was written in 1973 for the Philip Jones Brass Quintet, but not finished in time for the planned performance. It was given its first performance at the SPNM Composers' Weekend of 1975.

The piece was inspired by the text of the well-known carol, 'Tomorrow shall be my dancing day', which is printed in the score. The music follows the overall structure of the carol, paralleling its move from the birth to the death and resurrection of Christ, without trying to translate all the detail into music. The degree to which the text influenced the music varied. The verses about the desert trials, (E), and the scourging, (L), were especially suggestive and the actual death, three days in the tomb, (S), and resurrection are very closely paralleled. I did not feel I had reached the last verse, the 'general dance' however.

I think it is very important that the central idea of a piece should suggest and work at as many different levels as possible. The extreme levels are the philosophical/spiritual meaning, and the roots of the sound-structure. For example, in 'And he showed me a pure river of water of life', the religious and mystical ideas of the water of life and the tree of life, and what they mean to me emotionally and spiritually,

are balanced with thoughts about how river and tree structures suggest precise harmonic and rhythmic structures. Similarly the extra-musical meaning of "The flowers appear on the earth, the time of the singing of birds is come", is reflected in the thorough use of shapes based on the principle of 'flowering' and on a harmonic structure paralleling 'flowers' with harmonics and 'the earth' with their fundamental.

The attraction of 'The Dancing Day' carol to me was that it gave the opportunity to express religious feelings and suggested a very clear structure. It also provided an interesting starting point for the material: the idea of dance.

This idea of dance had two aspects, intuitive and technical. It is difficult to comment on the first except to say that I tried to keep dance always in mind so that the imagining of the musical gestures, rhythms and shapes could always be enriched in my mind by physical gestures, rhythms and shapes.

For the second aspect, technique, I instinctively wanted to associate dance with changing accents in a metre, for example this pattern:

Ex. 1.

(>)



I imagined the music propelled forward to an accent on the last bar-line. This is a compression of the more straightforward pattern where the accent would be on the following bar-line.

(I have since seen such shapes used in the dance of India; the gestures are usually rhythmically precise and often fall on changing

accents just as in the pattern above).

I made several patterns of this type, and based sections of the work on them. The principle of this was to have each bar of the pattern represent one cycle of the material. There was no attempt to translate the rhythmic subtleties of even such a simple pattern as Ex. 1. into an exact larger rhythmic structure. This would have been extremely difficult and, to me, cramping. Rather, I used the patterns as 'ghosts', as logical suggestions for the distribution of structural accents.

An example will make this clear:

The section [A] - [B] is based on Ex. 1.

The three cycles are: b26 - b35  
 b35 (tuba B) - b42  
 b43 - b53

The material divides into three characters:

- (1) A long note, joined by the horn which then draws away by muting and crescendoing, creating (with the silence) an upbeat for:
- (2) an accented entry which diminuendos and falls in contour, followed by some sort of return from muted to natural note.
- (3) Afterbeat material using overlapping, rising contours.

Ex. 1. suggested the distribution of these characters. (2) was moved further and further back in the cycle in order to create a bigger entry of it each time; at the same time the upbeat, (1), became longer and more developed.

Thus, in the first cycle the afterbeat material (3) takes up approximately half the length of the cycle. In the second cycle, (1) is varied,

(2) enters on two instruments rather than one and there is a secondary accent reflecting the growth of (1); (3) is much shorter. In the third cycle (1) is greatly extended leading to a large accent (played by everybody except the horn) in b49. This moment has the highest note of the section, and one of the more important harmonies of the piece; (3) is very short.

It will be seen that the cycles are not of exactly the same length and that the development of the material is not systematic in any simple way. Instead the rhythmic model provided a clear, logical frame against which to work intuitively.

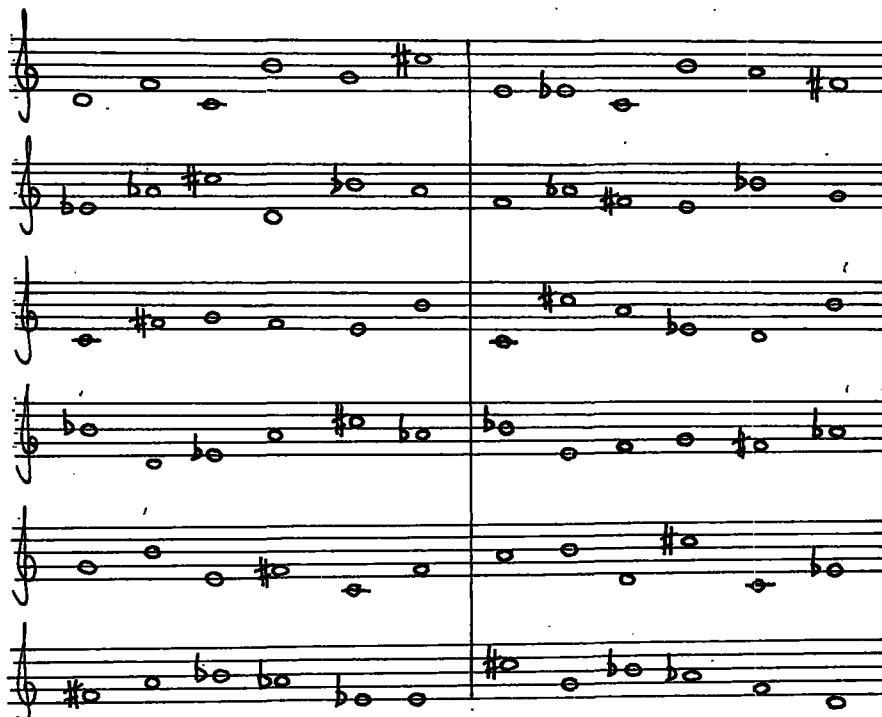
The music of this section is not propelled forward to a higher level of accent at [B] as the model might suggest. That is, there is no strong, 'final' statement of the (2) material at [B]. There is, however, a kind of finality in that it should be clearly felt that one cycle is over, one process complete, and another beginning. The greatest structural accent of the section is the climax of the third cycle which brings the material to a head. While this has a cathartic effect enabling new material to enter, there remains the sense of the suspension of a higher accent. This and similar suspensions carry the music through to the climax of the whole piece, but they make the final climax necessarily very extreme and hard to bring off. It is difficult to create higher levels of accent in music without audibly predictable metre or pulse as it can so easily seem that accents are suspended, not against a clear frame that points the co-ordinates of the suspension, but in a void.

Other sections of the piece are based on the same, or similar, patterns. There are moments of reflection, focussing on the opening harmony, that

do not have a pattern behind them (for example, [D]) and other moments that have simple, obvious phasing patterns (for example b224-7) to illustrate and increase the consciousness of the shaping behind the main sections.

The harmony of the piece is organised by means of a Gemini permutation matrix which had been developed by David Lumsdaine. This was used in a similar way in the piece 'Gemini' and I will describe the structure and method of using it in the commentary on that piece. It is worth noting at this stage, however, the constant returns to the D area of the matrix. The use and stability of harmonic centres grows larger and larger through this folio. The 'Dancing Day' matrix is:

Ex. 2



One important aspect of 'The Dancing Day' is something David Lumsdaine and I referred to as 'melody'. I wanted to apply the principle of melody to more than a single strand at once, that is, conceive the whole changing texture as one line, which might be expressed at any moment by anything from one to five instruments. However complex the texture I always imagined it, and hoped it would be heard, essentially, as a single entity.

(2) Gemini

for two clarinets and two percussion.

This was written in 1973 for the SPNM Composers' Weekend when works for pairs of instruments were called for.

One of the starting points of 'Gemini' was a reaction to 'The Dancing Day'. This was partly philosophic and partly a realisation that there were elements in 'The Dancing Day' which, although close to its essence, represented dangers to my general technique.

I think the idea of 'melody' encouraged lack of characterisation in 'The Dancing Day', though it need not have done. In making gestures involving everyone the shapes were in danger of becoming too subtle, the contours too complex. I was also encouraging myself to ignore one of the strongest methods of characterisation: separating instruments and/or material into levels - at its simplest into background and foreground - so that one level stands clearly against another.

Another problem was that of linearity, which again involves a lack of perspective. If on any plane the music progresses directly from one extreme to another then it is possible, without strong help from another plane, to lose one's reference points mid-journey. While there are rises and falls in the flow, 'The Dancing Day' was essentially concerned with a single, linear growth from the still opening to the climax. The development in the later pieces of relatively static reference points from which to observe long journeys was, I think, a gain. There are, of course, some reference points in 'The Dancing

Day' but they could have been more substantial and more differentiated from the rest of the material.

'Gemini' is in three sections, each of the same shape, but of greatly expanding length, separated by the reference points or refrains which are at the beginning, at [AA] and [DD]. Their role at the end is described later.

The concept of pairs was very attractive and I especially used this in the instrumental groupings and in the harmony. In the instrumental groupings I imagined successive dialogues, clarinet against clarinet, clarinets against percussion, clarinet I and percussion I against clarinet II and percussion II and so on. A pattern I had in mind was that a pair would interact, meet, then fuse together to form one half of the next pair.

The first material I worked on was the opening (that is from [A] - [AA] ignoring for a moment the refrain) which, with the basic dramatic shape of the piece in mind, I composed intuitively. I then developed the harmony and the detail of the overall structure from this.

The principle was that one can, and should, make intuitive leaps of two pages length, but then need to formalise the material in some way to be able to control it over larger spans.

As a reaction to 'The Dancing Day', which was concerned with a long growth of tension, I wanted in 'Gemini' to create a long unwinding from tension to a point of repose. So it was important that it began from bright, strongly contoured material. Furthermore the first section was to be a model for other sections so my opening had to have, within

itself, the shape of strong drama - long unwinding. Thus the clarinets move fairly quickly to their meeting point, the high A, and then gradually fall until the drums enter.

David Lumsdaine and I had long discussions about how the other sections were to be based on this opening. I felt that having thus been 'primed' with formal ideas I could work empirically, making the relationships between sections by creating a parallel dramatic flow as much as by making direct references to material.

There are obviously features that repeat - the  head motive, the  clarinet figure, the use of repeated chords at climactic points and so on, but generally the relationships between sections are created by the sense of a common drama carried out with complementary material rather than by having exact characters with fixed roles.

The most important point was that each dramatic dialogue should have the same shape whatever the material in the section.

The following description of section II to the end will show how the ideas develop through the piece.

Section II ([B]) sets the clarinets against the percussion. This begins (as section I) with the opponents very close, the clarinets acting as the resonance of the tabla and the drum rolls blending with the low clarinet chords. (In fact this was how the percussion entered at the end of section I; the clarinets created a sympathetic timbre for them to emerge from). Gradually the two sides draw away from one

another and at [B] the percussion come right to the foreground for the first time. (This is parallel to clarinet II pushing forward in the eighth bar of [A].) The clarinets naturally then reply and then the two sides come together again with the chord and roll character leading to the central repeated chords.

In the second part of the section they move again from closeness (punchy clarinet notes with single drum attacks) to distance (long clarinet notes against very active drums) and then into the meeting point, the entry of the crotale with the notes the clarinets are playing.

The afterbeat, 'unwinding' passage [D] is not as long as it might have been in proportion to the equivalent passages in sections I and III, but it introduces two important afterbeat figures, the flowing clarinets using harmonies related to the end of the piece (see below), and the percussion patterning.

Section III ([C]) begins with a figure that grows from the refrain by replacing the end gestures of the earlier two refrains. The section sets clarinet II and percussion II against clarinet I and percussion I (who begin by echoing [D]).

There follow percussion duets alternating with clarinet duets, then from [H] the final long sweep to the main climax, looking always for the repeated chord figure.

At [J], the very long unwinding (to the end of the piece) begins, led by the percussion patterning. The unwinding is signalled by the gradual dissolution of the pregnant figure from [E] at the beginning of section III.

The clarinets are finally eliminated at [OO] and this is in linear terms the end of the long path they began at [A]. The music is now very still and the pitches have transferred completely to the percussion: crotale and tubular bells.

In simple linear terms the piece might end here, because it has wound down to almost nothing. But just as at the end of section I the drums entered, here there is also a need for something new. In this case, however, the function of the new material is not just to lead to the exploration of fresh areas; it must also function in a cadential way, summarising the direction of the piece and the point at which it is to rest - in other words acting as the final perspective.

The means to this is the refrain which has until now (on most levels) stood outside the piece. The refrain leads the summing up of the harmony to its ultimate position: the two most consonant chords, between them containing all twelve notes, alternate in equilibrium. A 'Gemini' balance.

As another level of perspective the clarinets remind us of how far we have travelled since the beginning, but on the 'distorted' E<sup>b</sup> clarinets. Then there is the last twist of the pairing - the percussion had reached pitches - the clarinets end playing percussion.

#### The harmony

This is based on a permutation matrix, developed by David Lumsdaine, called the Gemini matrix. The idea of pairs is important to this, so it was especially appropriate for this piece, and in fact suggested its title.

The 'Gemini' matrix:

Ex. 3.

The image shows eight hexachords, each consisting of six notes on a five-line staff. The notes are represented by open circles (o) and filled circles (●). The hexachords are paired as follows:

- Hexachord 1 is paired with Hexachord 5.
- Hexachord 2(a) is paired with Hexachord 6(a).
- Hexachord 3(a) is paired with Hexachord 7(a).
- Hexachord 2(b) is paired with Hexachord 6(b).
- Hexachord 3(b) is paired with Hexachord 7(b).
- Hexachord 4 is paired with Hexachord 8.

The pairs are arranged vertically, separated by a vertical dashed line representing a point of symmetry. The hexachords are numbered 1 through 8 in boxes at the end of each staff.

Every note has a partner which is always in the same hexachord as itself, and it is always symmetrically placed about the centre of the hexachord with its partner.

Thus B and D always occur together. In hexachord 1 they are on the extremes, in 2(a) about the centre and so on. The F# always occurs with G, C with E etc.

The matrix can be seen in one way as simply a permutation of these pairs, although it does not exhaust the possibilities.

The hexachords also pair to make complete 12-note sets; 1 with 4, 2 with 3, 6 with 7 and 5 with 8.

Every note also belongs to a pair diagonally, in one direction or the other, for instance F<sup>#</sup> with C<sup>#</sup> and C with D, but I did not make use of this.

There are many felicities in the matrix suggesting musical shapes, e.g.

[8] is [1] backwards with an alternative centre.

The four central notes of [3](a) are the same as the four central notes of [6](b) backwards.

The last note of [3](a) and the first of [7](a) form the basic pair G and F<sup>#</sup> and [2](b) and [6](b) similarly link C<sup>#</sup> and A.

As I mentioned above I first wrote [A] - [AA] intuitively and then developed the matrix from it. I took important relationships from it (the opening pairs F<sup>#</sup>/G, E<sup>b</sup>/F, the recurring B's and C's, A<sup>b</sup>'s and B<sup>b</sup>'s and so on), then composed the matrix.

It is possible to put a 12-note row into any pair of complementary hexachords in the matrix, then to complete the matrix and see what results. My method has been to start with the whole matrix structure and gradually arrange my material all over it, until, ideally, I have a complete summing-up of my harmonic material, which can be seen at a glance.

For this reason I have not substantially used further extensions of a single matrix within one piece (it can be turned on its side or other permutations of the pairs derived); when I have done so it has been only for episodes, not for important focal points.

Indeed it has been an important general principle to me that rationalisations of material or structure take the simplest possible form. For example, numbering the hexachords suggests a block-chordal way of using them. This encourages clear harmonic structure, clear harmonic focal points, while leaving considerable freedom of movement within the blocks, or indeed, clear boundaries to be broken.

Within a hexachord the pitches are usually followed round in order but often backwards and not always beginning at one of the ends. Sometimes the use within the hexachord is quite free, that is, it is just a chord to be used in any order. Sometimes the chord sequences are planned before writing; at other times I move from point to point in the matrix instinctively while writing. Given the chordal way of using them, the hexachords are rarely superimposed.

The harmonic direction of the piece is that of movement towards the most stable pair of hexachords [1] and [4] as a section unwinds. The progression to this pair is made explicit at the end of the piece. From [PP] onwards the chords are presented in an increasingly simple fashion ending in a chorale-like passage that leads to the final, quiet oscillation of [1] and [4].

(3) Sing Lullaby

for soprano and double-bass (with amplification and wa-wa pedal).

This was commissioned by Jane Manning and Barry Guy. It was written and first performed in 1974.

I became interested in the subject of lullabies and was struck by the variety of images that they contain. References to poverty, immorality and violence are to be found along with the references to gentle birds and cows and distant bells.

It seemed to me that, in fact, this wholeness of view was a strength. Rather than suppressing and shutting out the dark side of life it was exposed, but then contained, within the gentle arms and rhythms of the mother.

So I decided that my lullaby should explore, both in the music and the text, the contrasted sides of the traditional lullaby. I grouped the images into two basic categories, 'gentle' and 'violent' and started by assigning contrasted material to them:

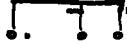
Gentle

soprano

long notes

low in the harmonic series

pitched

'relaxed' rhythms tending to  
traditional lullaby shapes,  
especially 

vowels

space

Violent

double-bass

short notes

high in the harmonic series

unpitched

complex rhythms often expressed  
in proportional notation, or  
figures that are "as fast as  
possible".

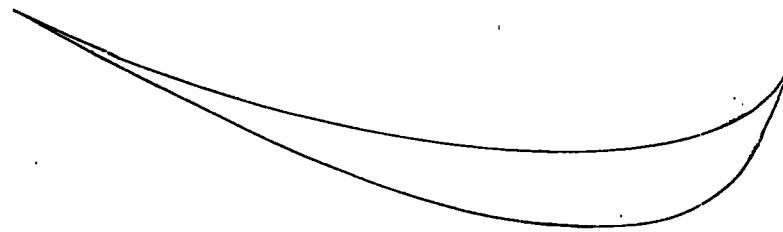
consonants

density

This list does not represent a black and white division of material  
but tendencies, reference points from which to invent.

In Gemini, I based later sections on the shape of the opening  
two-clarinet melody. For Sing Lullaby I used a much simpler, abstract,  
shape as a structural basis which could thus be used in a much more  
varied way. This shape is:

Ex. 4



It represents the form of the whole piece, of each section, and  
of many of the individual gestures. It symbolises the relationship  
between the gentle and violent characteristics; the transformation from  
one to the other: the overall movement (from left to right) from the

distant, unfocussed, unpitched, complex, high harmonic series to the close, clear, full-toned, low harmonic series, followed by an afterbeat period.

The shape also represents the opening of the double-bass wa-wa, and the equivalent vocal gesture, a (personal) way of seeing the lullaby rhythm  ; the idea of two parts with one pulling away from the other; rhythmic gestures made from even accelerating or slowing; the flow of the mother's cradling movement or even (as was pointed out to me later) the shape of a cradle!

The gradual widening of the shape does not always represent a gradual release of tension, the meaning is sometimes inverted to represent the growth of tension to a climax.

The afterbeat section is again linked to the metaphor of 'distance', but distance in the sense of quietly disappearing 'elsewhere', of going to sleep with the support and resonance of the warm centre, rather than in the sense of complexity and lack of focus. In the way that I had linked consonants to the violent and vowels to the gentle aspects, I linked liquid consonants to this third area.

In Sing Lullaby the refrain idea used in Gemini is developed. Once again the principle is that something that stands outside the main drama of a piece remains the strongest perspective, and can eventually enter and act as the strongest catalyst to the resolution of that drama. So, as we shall see, there is a climax of the violent side and a climax of the gentle side, but the resolution of this lies, not in the triumphing

of one of these protagonists, but in the balancing of them, through the refrain entry, so that the piece ends with one contained within the other.

I propose to work through the whole piece, but will first mention the harmony and the text.

The harmony is again co-ordinated by a Gemini matrix, but with a greater emphasis on pitch centres than before, notably D, G, and Bb.

Ex. 5

(hexachord [2] is associated with D and hexachord [6] with G).

The text is entirely derived from traditional lullaby texts. I wanted a continuum between the real text having real meaning and the reduction of it to the simplest areas - consonants, vowels and

liquid consonants, having the symbolic meaning indicated above. Between these extremes there is a rich area where references and cross-references can be made, and families of sound and meaning brought together.

The refrain text is always "sing lullaby".

It may be of interest to note that the text was added after the completion of all of the music, although the nature of it was known from the start. I wanted to be able to concentrate entirely on the musical working and then enrich this with the text, rather than work from a precomposed text, or have to cope with the simultaneous composition of both.

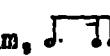
### **Some examples of the texts used:**

Hush-a-ba birdie, croon, croon,  
Hush-a-ba birdie, croon,  
The sheep are gone to the silver wood,  
And the cows are gone to the broom, broom.

Father's gone a-flailing,  
Brother's gone a-nailing,  
Mother's gone a-leasing,  
Granny's come a-pleasing,  
Sister's gone to Llantwit Fair,  
Baby, baby, will go there.

...And he'll beat you, beat  
you, beat you,  
And he'll beat you all to pap,  
And he'll eat you, eat you,  
eat you,  
Every morsel snap, snap, snap.

The work is in four main sections of expanding length, the last being of much greater length than the others, as it has to encompass the broad final resolution. The sections are always separated by the refrain.

In section I ( [A] ) soprano and double-bass are almost entirely in rhythmic unison. There are two basic elements: short, fast, partly unpitched notes, and single sustained notes. As these elements interact little melodies are gradually brought to life. The lullaby rhythm,  , becomes important. There is a meeting point (the D's) then the afterbeat passage, showing the achievement of the section - the two basic elements (short-long) which began end to end are now superimposed. This is an expression on the small scale of what happens over the whole piece. Dramatic opposites meet, interact, and end contained within one another.

In section II (2nd bar of [B]) I imagined the basic shape as representing the relationship of two parts; one part drawing away from the other, quasi-canonically, gradually exposing and increasing the drama until there is a climax. Then the parts come back together, fairly quickly, in the afterbeat period.

The double-bass draws away from the soprano either by pushing on, creating more upbeat material, or by interrupting the flow of her line, which always tends to gentle lullaby rhythms.

The success of the 'baiting' of the soprano is shown as the roots of her text change from

"Hush-a-bye baa lamb, Hush-a-bye milk cow"  
to "We'll find a little stick to beat the barking bow-wow".

There was no systematic organisation of the drawing away process or of the soprano and double-bass roles in it. Once the idea was established I worked intuitively so as to allow a fluid realisation. The

players temporarily assist one another, exchange roles, meet in the middle, and so on, and the final result is achieved by a complex combination of complement and contrast. However, the idea of drawing away was a good directing force, and furthermore it ensured a good contrast with section I where the parts stay very much together.

I should add that I was aware of two particular structural points before writing this section: the two-part nature of it, with each half ending on more sustained material on the 'G' hexachord of the matrix, and the need for the double-bass to progress back to unpitched, fast material as it drew away. These and the dramatic ideas seemed sufficient 'ground-work' to the actual composing.

The final gesture before the second G harmony (tempo I) relates closely to the afterbeat section of the basic shape. The parts have the accelerating rhythmic figure and their lines come together to go out 'elsewhere' through the Ab.

While this G material has been prepared in one important sense it truly represents 'elsewhere', because the double-bass wa-wa, with its explicit, electronically revealed harmonic series, creates a completely new aural environment.

This passage prepares, and has a parallel structural function to, the D harmonic series at [J] and the Bb series at the end.

In section III, ([D]) I imagined the parts progressing together, from the more complex dissonant opening to the calm end ([E]) with the

soprano 'lulling' material becoming dominant. The end of this section prepares the soprano solo that comes later, and makes an important reference to the Bb hexachord of the matrix. This is the last sustained period of quiet before the main climax so it is a good point at which to hint at the characteristics of later quiet passages.

Section IV (F) returns to the idea of the double-bass drawing away, this time to create the main climax of the piece. The section begins by continuing the calm flowing lines of the end of section III but quickly a short note character is introduced which creates instability. There is a dialogue between these ideas until the double-bass reaches the first of the long C's that lead to the main climax.

The sustained C at first contributes to the restfulness of the soprano material. It starts from apparent sympathy to her but then the double-bass becomes more insistent with it and begins to break up the note, eventually changing its character completely. This device creates a stronger tension than ever before because the double-bass is not just contrasting with the soprano, but actually transforming one of her most important characteristics into something opposite. It is as if it were removing the ground from under her.

The insistent yet impatient nature of the C's and the length of the passage underline the fact that the main (and in the terms of this piece, the ultimate) climax is being prepared. There is the suggestion of a position of no return.

The passage was intended to relate, ironically, to the long C at the end of the piece, and the double-bass might also be felt to represent "the barking bow-wow"! Eventually the soprano is thrown to the extreme point, the unpitched, sporadic consonants, for the final gesture of the passage.

It is essential that a climax in some way sums up the essence of the material it relates to. So this final gesture is an explicit version of the basic shape.

The use of the word 'sleep' and the reference to the Bb harmony at the peak of the final gesture are to create a deliberate irony, because the 'sleep' section at the end of the piece, based on the Bb harmony, is in complete contrast to this moment. This again is the principle of showing the depth of the drama by catching a glimpse of the opposite at its critical point.

This is also the summing up of all the aggressive "go to sleep or else ..." texts.

As this is the main climax of the piece I wanted the sense of the completion of a cycle so there is, at [I], a strong reference to the opening. This is now expressed more in 'soprano' terms, however, legato and quietly, because of the cathartic effect of the climax induced by the 'double-bass' material. The first gesture of [I] should also be felt to be the completion of the basic shape begun with the soprano's unpitched consonants.

Now the piece is to go 'elsewhere', as before, but this time it seemed a good idea, as part of the summing-up period, to show the process of going. So the unison D's begin in a punchy way, (reflecting the end of section I, three bars before [B]), but the music gradually relaxes, actually showing the process of 'going to sleep', which arrives with the double-bass wa-wa.

At [K] there is the climax or 'moment' of the gentle side expressed by a soprano line with very few consonants and hints of traditional lullaby rhythms.

Having summed up the violent and gentle sides I wanted to finally resolve them by bringing them together, both needing the perspective of the other for proper stability (sleep). For this the refrain enters and acts as a healing device. It is introduced by the double-bass entering on a high-harmonic, (always an important characteristic of the refrain before), a semitone away from the soprano, which leads her into the oscillating figure at [L]. Double-bass and soprano then move from near the top of their registers to the bottom, through a kind of Bb harmonic series, gradually marking and stabilising each part of the space.

Now we are ready for the final balancing. The violent side (double-bass hammering, soprano fast, complex text) is contained within the 'arms' of the gentle side, the Bb harmonic series which stretches right over the space.

I intuitively felt the need for the long bottom C, but it does not have a simple role. In terms of contour it supports the stability of

the main Bb by being below it at the end of the long downward line to [M], marking firmly the Bb's position in the space. On the other hand the C clearly disturbs the Bb's stability harmonically. In some ways the C is to the Bb what the Bb is to the rest of the piece, the containing element, but eventually it needs to be filtered out to leave the pure lullaby motive. This is the end of the afterbeat period of the basic shape as it is applied to the whole piece. The motive can now exist having, as it were, been justified by the rest of the piece.

(4) And he showed me a pure river of water of life

for soprano, three clarinets  
and percussion (crotales  
and vibraphone)

This was written for Matrix in 1975-76, and first heard in a BBC broadcast in 1978.

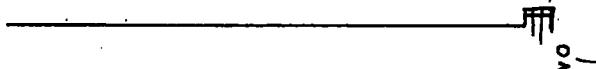
The text, from Revelations Chapter 22, was attractive for two reasons (other than its beauty); firstly for the spiritual ideas it expressed, especially those of the river of life and tree of life, and secondly for its water images which suggested vivid musical shapes.

I always tried to keep the latter in mind while composing, without necessarily making specific imitative gestures. I made a list of features that could suggest musical shapes and tried to 'prime' myself with them; features such as gushing, cascading, rippling, floating, whirlpools, stillness within gentle movement, something I called 'catches' - a certain motion seized on for a certain period, the idea of the same water passing through a different landscape, and so on.

There is one central river image. The whole piece is like a series of tiny, distant tributaries gradually coming together to form a wider, fuller, faster-flowing river that eventually dissipates into the open sea. On the way it gathers material from diverse sources but moulds it all into one central entity.

Once again I wanted a unifying shape to apply at different levels of the structure and this obviously had to relate to the above river image. The first example of the shape I chose is the three-part opening gesture, a long, quiet note suggesting distance and space leading to regular semi-quaver movement and then a long dissipation as the crotale slowly dies away:

Ex. 6



The length of this gesture is intended to suggest the length of the whole piece.

So the music always tends towards regular movement and regular pulse, finally reaching the passage with extended semi-quaver movement on the D harmony at [R] - the 'full river'.

Right from the beginning of the composing I knew that this semi-quaver movement and this harmony were to be the main focus of the piece, and I wanted to create a continuum between this material ('the centre') and '12-note' harmonic and parallel rhythmic material (the 'distance'). I developed a  $5 \times 5$  matrix, keeping the Gemini matrix principle of diagonals made of alternating notes. Almost all of the material is derived from this. For more chromatic material I turned it on its side and for the same purpose developed another  $5 \times 5$  matrix starting by placing pentachord [3] in the pentachord [1] position. However when I used these variations I kept the basic form of the matrix in mind and it always guided the direction of the harmony. The basic matrix is:

## Ex. 7

The musical example consists of five staves of two-measure patterns. The patterns are as follows:

- Staff 1 (Measures 9-10): The first measure has notes o-o-o. The second measure has notes bo-o-bo.
- Staff 2 (Measures 5-6): The first measure has notes bo-o-bo-bo. The second measure has notes #o-#o-o-o.
- Staff 3 (Measures 11-12): The first measure has notes o-#o-o-o. The second measure has notes o-bo-bo-o.
- Staff 4 (Measures 7-8): The first measure has notes o-bo-bo-#o. The second measure has notes o-bo-o-#o.
- Staff 5 (Measures 3-4): The first measure has notes o-bo-#o-o. The second measure has notes o-bo-#o-bo.

In moving round the pentachords in order 1, 2, 3 etc, usually only one note changes each time (the exceptions are 3 - 4 and 8 - 9 when two notes change), so the harmony gradually transforms from area to area.

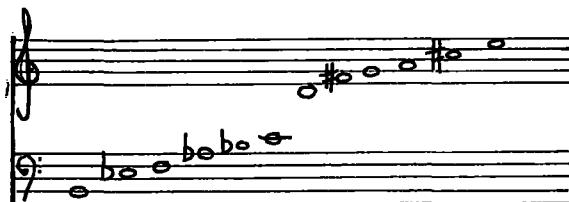
The most important pentachords are:

- 1 The D mode.
- 2 The leading melodic figure (e.g. the opening), and the main cadential harmony. Low Ebs often with C's are almost invariably introduced to move out of D mode sections.
- 5 The 'opposite' to the D mode. I imagined it as the 'black' side and it usually appears in a low tessitura. It often plays a similar structural role to the D mode. It is often used without the B $\sharp$ .

(which might then be introduced cadentially in a similar way to the Eb above), and sometimes with a C.

[9] Another 'opposite'. This is usually used in a higher tessitura than the D. In fact the harmony of the piece might be expressed statically:

Ex. 8



This makes an important point about the tonal aspect of the piece. The D harmony is balanced in the centre of the space and is 'revealed' (most fully) at the end. But it never conquers the whole space, there are no harmonically important, stable D's lower than the one above middle C.

(There is one strong unison low D at b731. This is certainly harmonically important, but it is not very stable. It might, in any case, be counted as "the exception that proves the rule", a very important musical principle).

The opening gesture, as well as representing the basic shape of the piece is also, when compressed, the 'head motive' for much of the melodic material.

I had in mind a category of melodic material which I called 'flowing': winding small interval melodies often in several parts at once. I

generally classed this material with the first, sustained part of the basic shape. To contrast with it, and act as an alternative to the regular movement already decided on for the second part of the basic shape, I invented another kind of material, the more sporadic, staccato music first heard in the second section (**A** - **AA**).

So the simplest classification of material became for me, 'long' (flowing or sustained) and 'short' (sporadic or regular) and the simplest expression of the basic shape, long-short-long. This usually (but not always) means preparation-activity-dissipation. The first example of the three-part shape applied between sections is seen at the opening of the piece. The three parts are: (1) opening - **A**, (2) **A** - **AA**, (3) **AA** - **B**.

#### The overall structure

The soprano is required to alternate between two positions, in front of the ensemble taking a traditional solo role, and behind the ensemble, having an equal voice with the clarinets.

The points at which she stands in the forward position mark the main structural divisions. When she is forward she only sings the main text in a straightforward manner. In the back position

her text is almost entirely abstract, with the words and sentences broken up.

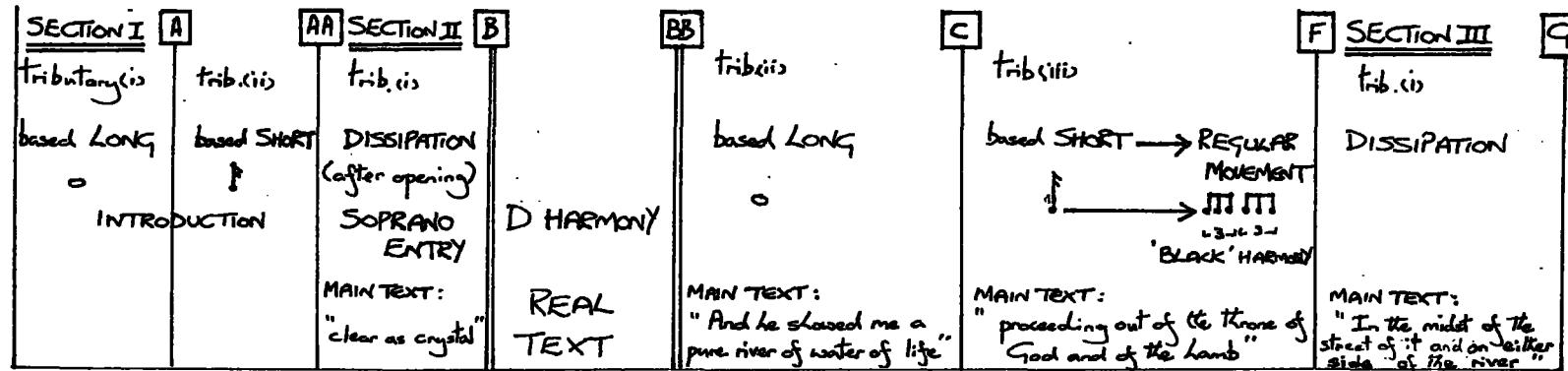
The soprano comes forward three times in the piece: near the beginning to present the first part of the text, in the middle to present the second part and at the end to recapitulate the earlier parts and add the third part, the coda. She presents, in a simple manner, the material that is being, or is about to be, explored, almost in the manner of a narration.

Her text for when she is in the back position was added after I had completed the music, the same procedure as I had used in 'Sing Lullaby'. Words and part-words are grouped into families of sound and shape, using particular families for particular passages. Each section of the piece has a specific part of the main text attached to it. Some related biblical sources were used as additional material, but they never appear in their real form.

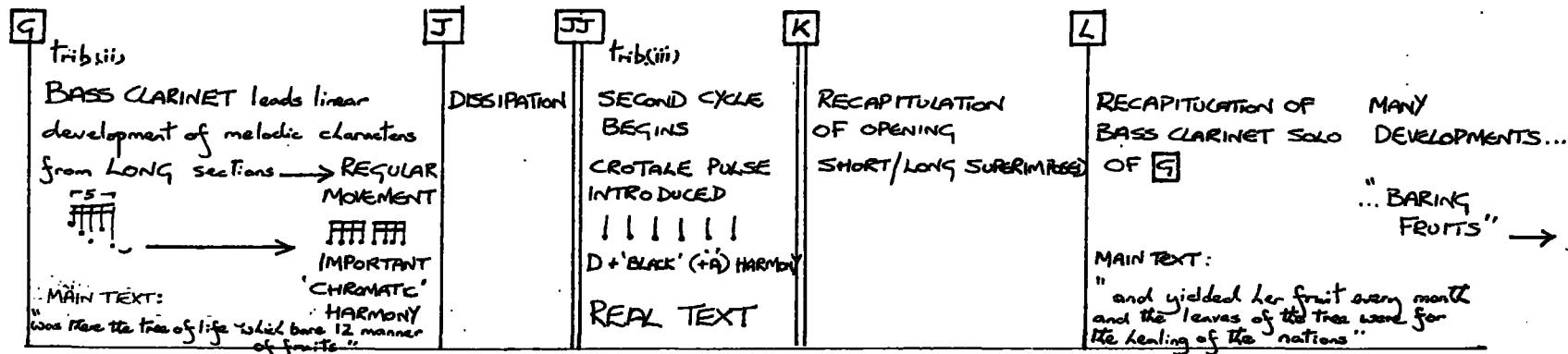
I intended to include vocal sounds from the players as a way of cementing their equality with the soprano, and as a way of expressing the extreme nature of some of the material, (the isolated staccato attacks for example), but decided against this.

The overall structure can be shown thus:

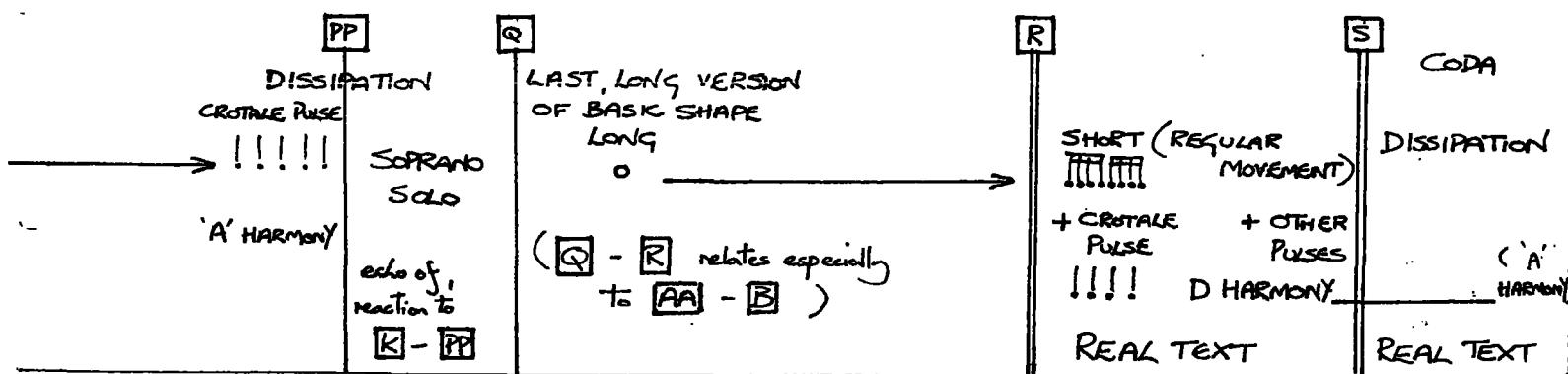
And he showed me a pure river of water of life



• 6



W



This ground plan was not fully formed before working through, but its main features were known: the opening, the end, the placing of the real text and the basic direction of everything towards movement and then dissipation. Gradually, as I worked, I projected forward from the detail, filling in the rest of the structure. This gradual filling in of structural levels between a solid but very simple overall view and the actual detail (which is formed from the same shapes) is, to me, the most satisfying way to work. It avoids the rigidity of complex structures, and the lack of all the various levels of direction in working from moment to moment.

The detail of the structure, in this piece, is not simple. Rules were made that were flexible to begin with, then they were broken or changed; characters found meeting points, transformations and 'moments' that were absolutely necessary but came from outside the rules, and furthermore, even within the rules, characters changed role and function.

However, generally the main principles kept these deviations in a proper overall control and, in fact, the rules themselves provided a framework against which to judge other ideas that arose intuitively or from other formal considerations.

The organisation of the structural detail was through the idea of 'tributaries'. Material is introduced, developed and then fed into the mainstream. This grows richer and fuller, but also then subsumes the material, ultimately into one central character, the D mode with its regular semi-quaver rhythm. This mode is all embracing

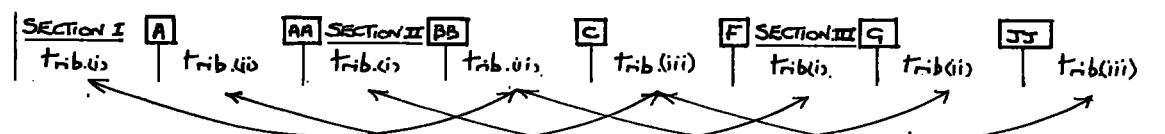
through being the prime resonance of the piece, (rhythmically, the pulse of the semi-quavers,  $\text{♩} = 90$ , is present throughout, in greater or lesser articulation).

There are eight tributaries of greatly increasing length in the piece. The idea was that they would be like canonic entries each feeding in the same material but in new expanded and developed versions.

Once a character was introduced it was to reappear in each succeeding tributary increasing the number of times it appeared within the tributary by one until this reached five. Then it was to be absorbed "into the flow" to be used freely (that is to say not used to determine the main structure of a tributary), perhaps to go underground and resurface, and eventually to be subsumed. As it went into the flow it was also to find its essence, the simplest statement of it.

The position and role of characters within a tributary was mostly determined intuitively but there were two guiding principles. Firstly the appearances were to be fairly equally spaced throughout the tributary, and secondly certain tributaries were to be linked to others by having a similar shape. The tributaries were grouped into three sections and linked in the following way:

Ex. 10



(Section II, tributary (i) was felt to be 'new', to start from a more basic point than section I, tributary (i)).

The above represents the basis of the rules. As the composition progressed they were treated more freely and also the border-lines between characters became more fluid. The following is an example of how the rules were applied and how a new consideration naturally developed:

Section II, tributary (i) ( AA ) has two characters, that of the soprano and crotales, (  $\int^{\circ}$  is an important new figure), and that of the clarinets. Their entries are in the proportion of 2:5. Thus the clarinet material, having reached five events should now go "into the flow" and at its last entry it reaches its simplest form, a long crescendo and diminuendo on unchanging notes.

Section II, trib. (ii) should follow the very first tributary of the piece and also have three entries of the soprano/crotale material from II (i). It is easy to see the development of the melodic contours of I (i) including a climactic expansion of the descending contour of b6 at b51.

The three events from II (i) are at b37, b49 and b54. These, in different ways, use the characters of  $\int^{\circ}$  and sf bell-like entries. They are played by soprano and clarinets rather than soprano and crotales. It could obviously be argued that the clarinet sf entries are a reflection of their own material in II (i) rather than of the crotales. (In fact in II (i) part of their role was to complement the crotales). This kind of interaction of ideas and use of double-meanings is typical of the piece.

I think I had these elements under control and thus they became a richness and subtlety, but it makes the formal description of them difficult. The most important point is that the rules did seem to suggest the correct kind of material for a given moment.

Some further comments on the structure:

At [C] section II, trib. (iii) begins. As well as continuing the general development of the material it relates especially to I (ii). It is long (to [F]) partly due to the extension of 'gap' material. This is the material found between the main structural events and is usually made from the material 'in the flow'. In II (ii) this was just long notes slowly crescendoing, drawn from the clarinet character in II (i) which had gone into the flow.

After [C] these gaps are greatly extended, so much so that new material forms within them, for example at b64 and b71. These new figures become important later. The gap lengths extend such that [D] - [DD], for example, is a single gap. This is also, incidentally, the first of several occasions where the note C<sup>#</sup> is used as an axis for a long period.

The six bars before [G] sum up the basic harmony and have a fanfare-like role, announcing the new bass clarinet character at [G]. This character represents an important deviation from the rules. The passage should be closely related to I (i) and II (ii) with a strong contrast between dynamic events and more static 'gaps', but I instinctively felt the need here for the development to unfold in a more linear way. The material I had in mind fitted with the key text of this section, "the tree of life", as the bass clarinet quickly spreads new branches and flowers out to the top of the tree, the D-A 5th just before [GG]. The figures are based on melodies from the opening of the piece.

This kind of winding movement permeates the whole of this tributary, eventually being transformed into the regular semi-quaver movement that ends the first half of the piece.

At [JJ] there is another fanfare announcing the second half of the piece and the soprano's move to the forward position. Her C<sup>#</sup> is poised between pentachord [1] (crotales) and pentachord [5] (clarinets) - "in the midst". This underlines the C<sup>#</sup>'s function throughout - 'midway' between the two important harmonic areas, offering a different kind of polarity.

At [K] the opening is recapitulated (but with the 'short' and 'long' characters superimposed). The downward contour into [KK] is extended one note further than at the opening, to imply that something from the first cycle is complete. The different instruments, Eb, Bb and bass clarinets, meet, and enter a new phase, also symbolised by the vibraphone entry. The vibraphone enters here also to create a relief from the predominantly clarinet texture.

At [L] the bass clarinet solo of [G] is recapitulated ([G] represents in some ways the second subject to the first subject area of the opening of the piece) and then the 'fruits' of the earlier material are revealed. Several important characteristics come to full fruition and have their 'moment'. After [LL], for example, the flowing melodic material reaches a full development (with an important unison statement at b521) and this is followed by an extreme development of the 'short' material.

At [PP] the soprano echoes and reacts to the whole tributary. She is reacting to a process she has increasingly been left out of, or had an unimportant role in. This strengthens the structural placing of this solo which is also necessary as an aural relief in terms of timbre and complexity, and as a preparatory device for the long, final arch. Her reflection on the past material is within the context of the gradually relaxing and focussing of the D harmony and the primary melodies. She sums up the material, clears the air, and then the last long cycle of preparation-activity-dissipation begins. As it progresses she adds some last references to the opening characters which now feel distanced, cut-off, and soon dissolve into oscillating figures. They are now totally subsumed 'into the flow'. The clarinets finally meet the crotale top A and the entire music now enters the D mode, and the 'story' is re-enacted within that exclusive framework.

Some two-thirds of the way through the composition David Lumsdaine remarked that, "knowing you, it will end on the B". This may have acted fatalistically, but it certainly would not have been right to close the piece with the D harmony.

It is difficult to say exactly why this is. Certainly it was absolutely necessary (and planned from the start) to have a grand version of the cadential introduction of low Eb's and C's which dissolve the D 'major' stability, and it was also necessary to have a positive closing gesture, not to end with the fade out of the pulses. Perhaps the simple answer is that the closing harmony is the opposite side of the D to the Eb so it merely completes the balance (the downward pull of the C and Eb is matched by the floating upwards of the last gesture).

The phasing of the pulses suggests a deep fundamental, lower than could be heard, and perhaps this is the key to the question. The D is left quietly in the middle of the space because it could never sound deep enough to be truly fundamental. The last flourish suggests that, while we have the 'flavour' of it (the flourish has similar harmony to the D harmony), there is no 'absolute' musical root to the piece, the true absolute is 'elsewhere'.

(5) The flowers appear on the earth

for flute/piccolo, clarinet/  
bass clarinet, viola, 'cello,  
harp, percussion and 12-string  
guitar

This work was commissioned by the BBC and was written between Autumn 1977 and Autumn 1978.

For some time I had wanted to explore further the harmonic ideas of 'The soft complaining flute' in which I had used the tuning of the 'natural 7th'. This is the 7th partial of the harmonic series, which is a 6th of a tone flatter than the tempered minor 7th. In 'The soft complaining flute' this tuning was achieved by a flautist very skilled at subtle tunings and by precise changing of tape speed in the studio. In 'The flowers appear on the earth' the guitar and harp are specially tuned at the outset to lead the tuning of the other players.

As in 'The soft complaining flute' the tuning of the guitar represents the basis of the harmony:

Ex. 11



(These are the same notes as the basic mode of 'And he showed me a pure river of water of life').

In 'The soft complaining flute' I transposed this chord by changing tape speed so that each of the notes in turn had the same chord built on

it. I built the chord again on A on the upper D, and so on. In 'The flowers appear on the earth' I achieved a similar effect by using the natural harmonics of the guitar. This gave the chord again on A, D, F<sup>#</sup>, and C<sup>4</sup> (the A and C<sup>4</sup> chords, however, do not appear in the octave suggested by the pattern of the open strings). The missing chord, G, was available on the harp.

Starting from these chords, keeping the same transposition principle, I developed the following harmonic structure or summary:

Ex. 12

The handwritten musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves are connected by vertical lines and show various harmonic progressions. Some notes have downward arrows below them, indicating a specific pitch or direction. Annotations are present in the upper right and middle right sections, defining intervals between notes. The annotations are as follows:

- $\downarrow, \downarrow = \frac{1}{6}$  tone flat.
- $\downarrow, \downarrow = \frac{1}{3}$  tone flat.

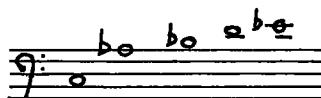
The shape of this is that of a compressed harmonic series. The basic guitar chord contains (with one exception) notes from low in the harmonic series of D, and when any new note appears in a harmonic series then the harmonic series of that new note will itself eventually appear. So, within the harmonic series of D will be the harmonic series of A, F<sup>#</sup> and so on. This is what I was building by transposing the original chord, although many notes appear in a lower octave than they strictly should.

The exception in the basic chord is the note G which only appears extremely high in the harmonic series of D. However D appears very low in the harmonic series of G and this creates a strong alternative harmonic/melodic force throughout the transpositions.

I used the harmonic summary quite freely but one recurring principle was to link the sides symmetrically. For example the G chord is often combined with the A chord and the F<sup>#</sup> with the C<sup>↓</sup>. In fact these two combinations and the D chord, are the three most important harmonics of the piece.

I also had in mind an opposite to the D harmonic series similar to that in 'And he showed me a pure river of water of life' which was:

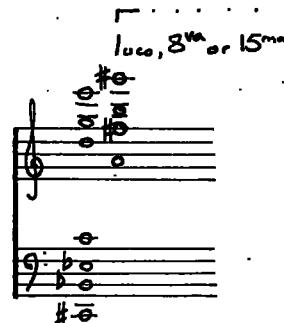
Ex. 13



As another kind of opposite I used a symmetric chord. This is constructed completely differently from the harmonic series in which

notes get closer as the series gets higher. This symmetric chord represented for me the main focus of the tempered side of the piece.

Ex. 14



Just as I began work on the piece I chanced on the text from the Song of Solomon,

The flowers appear on the earth  
The time of the singing of birds is come.

This expressed both the philosophic idea I had in mind and two important technical ideas. Firstly, the piece was to be firmly rooted harmonically yet reaching up from this into distant, delicately related, regions. This was perfectly expressed by the idea of 'flowers' on an 'earth'.

Secondly, the idea of flowering suggested a shape - a slow preparation followed by sudden, spiralling activity, and so this became the basic shape of the piece. This shape is similar to that of 'And he showed me a pure river of water of life', but here I intended that the slow preparation acted not as a growth of tension, but as a growth of stillness, a quietening, from which a kind of joyous energy could spring. This was linked in my mind to the principles behind meditation.

It might be interesting at this stage to compare the outlines of

the five primary pieces in this folio, seeing how the emphasis gradually changes.

**The Dancing Day:**

suppressed tension - growth - catharsis - short coda.

**Gemini:**

immediate tension - development of this - long unwinding to stillness.

**Sing Lullaby:**

'distant' tension - working out of this and its contrasting quietness - balance - 'closeness'.

**And he showed me a pure river of water of life:**

'distant' stillness - movement and energy - everything absorbed into a whole.

**The flowers appear on the earth:**

relaxed stillness - 'celebration' of this.

Parallel to this is the growth of rooted harmony. Where the earlier pieces represent the search for a root in 'The flowers appear on the earth' I felt I was beginning, for the first time, with a stable root, and then exploring the closer and more distant regions that could be drawn from it.

The number seven is very important in the piece. The harmony started from the 'natural 7th', there are seven players, seven sections and seven tempi.

The seven tempi are geared from the root  $\circ = 23$ . This pulse is divided by two, three, four, etc. up to seven,  $\downarrow = 161$ .

The seven sections are characterised by the alternation of freer rhythms in the odd numbered sections and pulses in the even numbered

sections. The pace is generally slower in the odd numbered sections. The even numbered sections always have certain elements that are in strict symmetry. The idea of alternating contrasted material represented quite a change from the earlier pieces which work mainly in terms of linear development.

The process of 'flowering' takes place on two levels. The opening note represents the beginning of a group process that eventually flowers into the unison tune, decorated by simple statements of the basic harmony, in section ⑦. But this process is interrupted by the emergence of individual flowers as each instrument introduces solo material. In section ⑥ this solo material reaches the limits of its development, and, as it were, goes off the top into purely percussive sounds (representing the lack of pitch focus in the very high areas of the harmonic series). This climax clears the way for the stable unfolding of the unison melody.

I tried to be very simple in this piece. The harmonic and structural ideas are straightforward and the instruments, especially the sustaining instruments, develop quite fixed roles and rarely depart from them. I felt I had achieved a clarity that I had been aiming at for some time, but I cannot at the time of writing, in the absence of a good performance, be sure about the pacing of the structure, and thus the interaction of these differentiated elements.

THREE SECONDARY WORKS(1) The Night Visitors

electronic tape.

This was commissioned in 1975 by Northern Dance Theatre from Peter Manning and myself and realised by us together in the Electronic Music Studio at Durham. I was responsible for most of the composition, although much of this took place during the intense ( $2\frac{1}{2}$  week) realisation period so we discussed everything together while working.

The choreographer (John Haines) gave us the title and asked that the piece be an abstract exploration of the relationships of three dancers (one female, two males) within the atmosphere suggested by the title.

I worked out the structure and invented the primary characteristics to be associated with each of the dancers. These were:

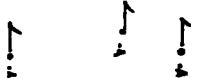
FEMALE - a graceful, flowing shape, growing out from a point often symmetrically. I had in mind the shape:



MALE 1 - tremolos, often low and 'nagging'.

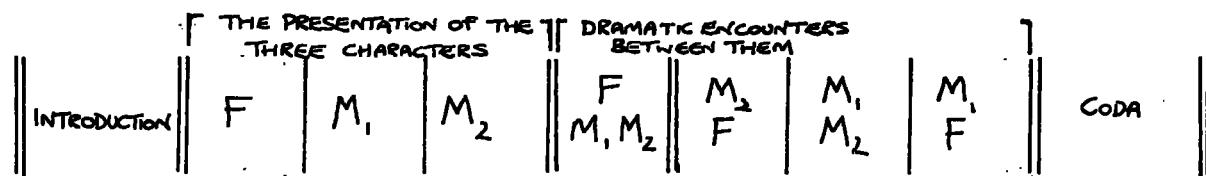


MALE 2 - separate attacks, most characteristically punchily played by the vibraphone.



The basic structure is:

Ex. 15



- although within this there are cross-references and transition periods.

The musical material was almost entirely derived from the sounds of a vibraphone and two pairs of crotales. Using natural sources rather than electronic ones immediately attacks the problems of quality of sound and resonance and also gives a focus to the material and thus an aural discipline in which to work. In this piece the instruments are often considerably transformed by the usual processes of ring modulation, filtering, reverberation, tape echo, tape feedback, splicing, reversing and changing the speed of the tape, etc., but occasionally emerge as their natural selves to establish a continuum between real and transformed.

While the harmony was sometimes just controlled aurally during working, there was a degree of fixed formal control in that all ring modulation of the instruments that was not against extremely high or low pitches was against one of the following sine tones:

Ex. 16



(the symmetry of this reflects the symmetry in the ring modulation process when one part is fixed and the other moves up to it).

Furthermore a twelve-note set was continually referred to. This was arranged in three groups of four about the three ring modulation pitches.

These three pitches emerge on their own at times (reflecting the fact that in all ring modulation something of the original constituents always breaks through) notably at the end when all three appear together.

(2) anyone lived

for eight-part choir (playing small percussion instruments) with two soprano soloists drawn from the choir.

This setting of an e.e. cummings poem (which is printed in the score) was composed for the English Chamber Choir in 1976. They are an amateur choir so I kept the harmonies quite static and repetitive, and the melodic movement simple (with the exception of the two solo parts).

I began by assigning pitch areas to the four seasons and their associated images (spring, summer, autumn, winter associate with rain, sun, moon, stars and so on): high sopranos for summer, the centre for autumn (altos and tenors overlap throughout), the basses for winter and the whole space at once for spring.

Each of these areas has at least one moment to itself, and parts of the text reflecting the whole cycling process (for example, "with up so floating many bells down") move across the whole space.

After the first part, which exposes all the areas and the general sense of eternal cycling, the piece moves through a spring awakening ("when by now and tree by leaf"), a summer dance, the autumn death and then, from the deepest root, the revival of spring.

The deep root, the 'earth' is the low C. The C harmony spreads from the very bottom to the very top of the vocal range (also the note C)

to articulate the extreme point, the turning of the cycle to lead us once again into the fullness of spring. While the note C is symbolically the 'deep root' the C harmony is not the 'tonic' of the piece however. It functions more like a dominant, which of course helps the sense of endless cycling.

Many of the rhythms were derived from the Fibonacci series. There are sequences of durations of 2358 units for example, and others like 23578 that slow down the strict pattern but do not disturb the direction of it.

The inevitability of substantial growth or decay in these patterns seemed appropriate for the ever transforming nature of the seasons.

(3) The soft complaining flute

for flute and tape.

This was commissioned by Kathryn Lukas. The tape part was worked on in the Durham studio between 1974 and 1977 and the flute part composed towards the end of this period.

The tape part is based almost entirely on the sounds of a guitar. This was tuned in the same way as the guitar in 'The flowers appear on the earth'. I thought it would be interesting to use the traditional combination of flute and guitar in a contemporary way. The instruments are a natural complement to one another, and the guitar is an especially good source for electronic transformation.

Having experimented with the guitar in the studio I began composing and realising the piece and completed the refrain but then I became dissatisfied with the general nature of the other material. There was not a strong central idea binding the material together. A verse from a poem by Dryden was the catalyst I needed:

The soft complaining flute  
In dying notes discovers  
the woes of hopeless lovers,  
whose dirge is whispered by the warbling lute.

This suggested a typical melancholic role for the flute and the whispering, warbling lute was very close to my ideas for the tape part.

The piece is structured by a series of proportions and has the strictest structural organisation of all of the pieces in this folio.

This was partly because of time as in the end I only had a small amount of studio time in which to complete the tape part, and partly because I felt this to be a correct reflection of the mechanistic nature of the tape. It is the tape part that contains the strictly measured entries - the flute part was composed 'freely' against it.

The proportion series is:

3      3      2       $\frac{1}{2}$        $4\frac{1}{2}$       2

The series is used to divide the whole into sections, the sections themselves, parts of sections and also to shape individual gestures. Thus it sometimes affects three or four levels at once, although the smaller the scale the less it is used.

The principles of its construction are: the establishment of a unit of length (3) by having it twice; acceleration from this to a climax which creates a long period of rest, and then a closing duration which acts cadentially but is not so long as to inhibit forward motion.

The six main sections are separated by the bell-like refrain which remains outside of the duration structure. The overall structure is not proportionally correct to the nearest second but is close enough for the deviations not to be significant given the length of the whole.

On the smaller scale there is one particular variation in the use of the series: the first 3 unit is often treated as silence rather than sound and furthermore sometimes as a silent pause, rather than a strict length.

In the first section, for example, the series governs the entries of the 'whispers' on the tape. The tape enters after the flute solo but with its second unit, having counted the first as a silent pause. This makes the opening considerably longer than the 30" it should be but it allowed me space for a proper exposition of the flute material. After this, however, the whispers enter strictly - at 30", 20", 5" and 45". (There are also two extra entries acting as decorations - the last entry has a retrograde version mixed with it and there is a small echo at the 73" point).

Across the last two units ( $4\frac{1}{2}$  and 2) of the whisper entries the guitar is heard playing 5ths on notes from the basic chord. The entries are governed by the series but again the first 3 unit is silent, although this time of strict length.

(The point of mixing the 5ths and the whispers here was to show at the outset the extreme points of the tape material, to give the limits of the drama).

The free flute part reacts to, and calls forth the 'mechanistic' tape part in a 'humanistic' way.

The harmony of the piece was developed in two ways. Firstly by transposing the guitar D chord to each of its own notes and then combining the transpositions as in 'The flowers appear on the earth', and secondly by taking one of these combinations (the G/A chord) and putting it into a Gemini matrix, producing more chromatic material.

The direction of the piece can be seen at its simplest in the guitar part. The guitar gradually emerges from whispers to become, after the main climax, its real self. Then, after a brief dialogue with the flute, it takes over completely and gradually unfolds the main D harmony. The whispers then reappear but now in a different perspective; they should feel as though they are the very top harmonics of the D harmony.

Finally, the flute, which became increasingly disturbed before dropping out, returns to its opening melody. The extreme point it reached (sudden, loud cries - long absence) should underline the sense of completion of a cycle - return to starting point.

Tapes present a continual problem in live performances. Even when tape is used to accompany ballet, with a full visual event to watch, there still seems to be something wrong. There is a nagging awareness that there can never be a continuum between the human beings who are dancing and those who are making the music. On many levels there can be no interaction: there can be no rhythmic give and take; no awareness of gesture in music-making through the dance or of the making of sound in dance through the music.

Similarly in 'The soft complaining flute' the drama between flute and tape is weakened because on one important level they can never meet. They can meet in pitch, rhythm, even timbre, but there always remains the fact that the sounds are produced in two entirely different ways. This is not simply a matter of two kinds of sources of sound in the concert hall. The actual materials are fundamentally different.

With the flute there is always a sense of a set of finite limits - one manipulator, a pitch range, a set of colours and so on, but what might emerge from a loudspeaker is (theoretically) infinite in terms of range, colour, density, variety etc., and therefore it cannot have the same basic aural identity that the flute has. So it becomes difficult to establish what a certain gesture within the predictable limits of the flute is parallel to within the unpredictable limits of the tape. There is always the question: are they truly in the same world, conversing in the same language, and thus does the drama truly have any meaning?

It seems to me that one of the most important principles of art (and how we change 'life' into art) is that in exploiting differences between things they must be shown to be different not just literally be different. They must have most if not all important levels in common and then differ just in degree, so that their relationship is seen in the perspective of a common light and there is always felt to be the possibility of meeting points.

In 'The soft complaining flute' there is a small gesture towards confronting the problem. The tape recorder is placed next to the flautist and it runs throughout even when there is no sound on the tape, so that it is always theatrically present and is potentially always about to play. So that this is not too cramping for the flautist she is given alternative endings to her solo sections.

Despite the large amount of time spent on it I feel the tape part will eventually still need more work, to improve the flow of the

continuum between whispers and real sounds, and to make some stronger meeting point between the refrain and the other material.

The mechanistic structure on the whole seemed to work well although strictly applied it makes the guitar section after the climax a little too long (given the material I used).

The danger in applying such a set of proportions over large spans is that they might not take account of the changing perception of the flow of time that music involves. However 'perfect' one's initial shape it is always a question of making it work by careful invention of material and by not using material that would spoil the way it works, rather than relying on it to guarantee a good shape. If the material itself is not mechanistic then it will be continually bending and twisting the flow of its mechanistic macro-structure.

TWO PARTICIPATORY WORKS(1) Lessness

for speaker and six groups of voices (two male, two female, two mixed).

This was written for a Tuesday afternoon workshop at Durham in 1972.

The speaker reads the Beckett text in a straightforward manner, (perhaps lengthening the pauses between phrases). Each of the six groups has certain phrases from the text to listen for and when they hear them they enter with their given material. They proceed through their parts in linear fashion and must complete each section before moving to the next even if they hear the next cue. As Beckett continually recycles the same phrases it was fairly easy to control the progress of the groups.

I have always been very interested in improvisation and have played a lot of jazz. Lessness was one of my first attempts to compose a piece with structural and material freedom (giving both improvisation and chance a role to play) and it is an area that I have explored a great deal since leaving Durham, especially in workshops for children and non-musicians. Their limitations and lack of technical skill demand the invention of material and structures that can be invoked and coordinated by means other than traditional notation or relying on their previous knowledge of a certain style.

(2) Ritual of the Light

for Priest, congregation, choir, organ,  
four percussionists and dancers.

This was commissioned by the Liverpool Festival of Sacred Music for a performance in the Roman Catholic Metropolitan Cathedral of Christ the King, Liverpool in July 1978. I was requested to write something liturgical, ecumenical and to involve the congregation practically in some way.

I discussed this with Father Kevin Donovan, a Roman Catholic teacher of liturgy who had been asked to provide the text, and we agreed that because of the ecumenical nature of the piece, it would not be right, at this time, to use the Mass structure. We decided to make our own structure and I suggested that the shape of it could be a progression from dark to light. He decided to take this literally and made a sequence of texts, drawn from the Bible, that followed this shape and which all contained references to darkness or light.

He gave the texts to me and from then I worked alone on the music and drama.

The sequence is: creation of the world, creation of the word, Jesus' entry into the world, man's rejection of the light which leads to him being 'lost in the dark', the healing of the blind man, man's realisation that Jesus is 'the light of the world', a reflection by the Priest and then Jesus on this whole process, meditative reflections

on more mystical and visionary references to light in the Book of Revelations, cries of thanksgiving and finally a dance of joy.

The Liverpool Cathedral is a large, circular modern building and is very impressive. (There is a diagram of it in the score). There is an 8" echo and sound does not travel clearly around it and so I felt I had to create very clear, bold sounds. The space is used symbolically throughout, the finding of the true light is for example the 'finding' of the centre of the space, the sanctuary.

The congregation are divided into SATB. This was musically desirable but I was also aware that separating husbands and wives, and grouping people in a way that they would not have grouped themselves, was a simple but fundamental way of underlining the fact that they were performers as well as spectators.

They begin on the perimeter and watch a dance of the creation of the world. The dancers emerge from the pews (making wood sounds) as the (physical) world comes to life. The congregation then move to the back of the pews for the creation of the word (the thoughtful). Then they can take their seats but they do not reach the centre (the spiritual) until the end, after the healing and the quietness that follows it. Two of the percussionists move in parallel with the congregation with stations and instruments that reflect their progression (low drums to high metal, unpitched to pitched).

It was necessary for the music to be simple and clear, both for symbolic and practical purposes. (The congregation had only half-an-hour

to learn their part). The harmony is very static. There is hardly a moment when, if there are pitches at all, the 5th D-A is not sounding. This is the symbol of light. Almost all of the harmony is arranged symmetrically about this 5th or about the note D and so, on the harmonic level, the progress from dark to light is the gradual stabilising of the 5th, the filtering out of other elements to reveal the 'inner light'.

The one non-symmetric harmonic element is the mode DF#GAC which is often found in this folio. The role of this is to decorate the stable 5th, to 'celebrate' it. The mode remains outside, on another plane from, the symmetric harmonies.

The fullest working-out of the harmony is found in the section based on Revelations texts, section ⑧. The choir begin with just the 5th then gradually the symmetric harmonies are developed and expanded until by b418 all twelve notes are present. At b420 the organ reaches its absolute extremes and the jingles join in, representing the unfocussed cluster of pitches at the top of the harmonic series. But the 5th is still in the centre. Section ⑧ is of great importance symbolically as it should suggest that the true light is found through keeping all the levels in balance, and linking the centre and the extremes - seeing each in the perspective of the other. When this is done, the 5th can exist in a stable way and, as it were, go forward to 'the celebration'.

The practical value of the 5th will be obvious. A great deal of the congregation material uses it, and it is always present as

a reference point. It also offered a way of making a grand gesture and this seemed very appropriate for a piece that was to be in a large building, last an hour and be for a large number of performers. In the same spirit there are 15" long bass drum pulses, long cluster-like chords for darkness and, instead of long movements on the Gloria text, single 15" long cries of 'Glory' for the congregation.

The role of the choir is to decorate such gestures. They shadow the action and decorate it rather than carry the essence of it or develop it. They help to lead it but their own, solo material remains secondary to the main progress of the piece. They are especially important in section ⑧ discussed above but even here they are essentially reflecting on the ideas being introduced by the Priest.

The performance was co-ordinated by the Priest (sometimes using special gestures), the conductor of the choir and myself from the fourth percussion part.

The congregation seemed very satisfied with the piece not only because they were able to join in successfully but also because they found it spiritually rewarding. I found it very fulfilling to have produced a work where everybody was involved in a definite purpose outside that of just making, or just consuming for themselves, the actual notes. While it was specially written for the Liverpool Cathedral I feel it could be redesigned for any large space, and be useful again.

Many of the techniques I used grew from those I had developed in workshops and the piece strengthened my belief in the philosophy

behind workshops. I believe that music should now develop (regain?) more opportunities for everybody present at an event to be practically and creatively involved in it, with roles according to experience and ability. The boundaries between composer, performer and listener must become more fluid. In the commentary on 'The soft complaining flute' I talked of the need for meeting points in trying to create a meaningful language, the need for elements to have the important basic levels in common. The principle here is exactly the same. Only through the common experience of basic practical creative (and passive) processes can a true relationship be made, a true understanding developed.

My experience is that in this more balanced situation the personal and communal fulfillment is greater, and that this could give music a stronger and wider social usefulness.

APPENDIXList of works in chronological order with resources and durations

Lessness (1972)	speaker, six groups of voices	c15'
The Dancing Day (1973)	brass quintet	c20'
Gemini (1973)	two clarinets and two percussion	c22'
Sing Lullaby (1974)	soprano and double-bass (with amplification and wa-wa pedal)	c13'
The Night Visitors (1975)	electronic tape	17'
anyone lived (1976)	eight-part choir (playing small percussion instruments) with two soprano soloists drawn from the choir	c8'
And he showed me a pure river of water of life (1976)	soprano, three clarinetists (playing Eb/Bb, Bb/bass, Bb/bass) and percussion (crotales and vibraphone)	c35'
The soft complaining flute (1977)	flute and tape	23'
Ritual of the Light (1978)	Priest, congregation, choir, organ, four percussionists and dancers	c55'
The flowers appear on the earth (1978)	flute/piccolo, clarinet/bass clarinet, viola, 'cello, harp, percussion and 12-string guitar	c42'

250

Group	<input type="checkbox"/>
	A

CUES:      "      "

3 ENTRIES      30" REACH

Perform:

(1) either cue  
(2) appropriate cue

(1) or (2) either cue.

"RUINS": {<sup>(1)</sup>  
"TRUE REFUGE": {<sup>(2)</sup>

INDIVIDUALLY ECHO 1, 2 OR 3  
WORDS OF NARRATOR. REPEAT  
WORDS 6 TIMES, RESTING AT  
LEAST 3" BETWEEN EACH GROUP  
EACH GROUP my → II

SING THE WORD "SOUND" ON A  
COMFORTABLE NOTE THUS:-  
SSS → OH → NN → DD  
← 5" → ← 10" → ← 5" →  
P → mf → → → P

B

*lessness*

CSES:

<p>SING A LOW NOTE ON A WORD FROM TEXT. (INDIVIDUALLY)          (1) ATTACK OF THE <math>\rightarrow</math> P ONCE. CHANGE 4-5 TIMES</p>	<p>SING A LOW NOTE ("AHH") BUT EVERY 5-6" INDIVIDUALLY          (2) HUM FOR ABOUT 1"-2" OVER OCTAVE HIGHER BELL-LIKE (LOW NOTES P, HIGH F)</p>
---	--

		CUES:
1	2 ENTRIES	" .. SAND ..
	20" EACH	" .. NO SOUND ..
9	Perform	(1) to either one Then (2) To either one

 <b>CUES:</b>	"RUIN" .. "TRUE"
2 ENTRIES 30" each	
<b>Perform</b>	(1) To either one the (2) To either one

<p><u>INDIVIDUALLY SING WORD(S) FROM TEXT, MIDDLE REGISTER, THIS CONTOUR (melody)</u></p> <p>(1)</p>	<p><math>C_1 = 60</math></p>	<p>INDIVIDUALLY HUM A POP-SONG, FOLK SONG OR HYMN, OF PAUSING 3-4 BETWEEN EACH PHRASE.</p> <p>(2)</p>
--	------------------------------	---

Begin on your lowest note. Gliss  
very very slowly up to your highest  
note reaching this after I (marked  
by conductor). Then individually "Pee-  
off" sometime during the next  
10" glissando to a middle note after  
2-5" hold this till end of section  
perhaps dropping slightly use syllables  
from text the harder the sound the louder.  
change syllables every 5-10" general dynamic per

D

2 ENTRIES!  
2' each  
enter on  
either one  
CUES:  
"CALM"  
"NO STAR"

VARYING SSES  
SOUNDS LIKE  
WIND, INDULGENCE.  
TURN INTO  
SO " AFTER WHO  
LO " ATTEMPT,  
TO BELIEVE  
HARMONIUS  
FINISHED BY  
TIME

CUES  
" Sand  
" NO SOUND

F

AT LAST  
see the cat  
BY TIMEKEEPER  
or softly  
cc to fff

→ (M+G)      = end less endless  
                = end less endless times  
                = end less endless times

**CHANT**

E

CUES : "RUINS" "TRUE REEFER"

# GROUP 2

M  
I  
X  
C  
D

A

3 ENTRIES  
30" EACH  
(1) either cue  
then  
(1) or (2)  
appropriate  
cue  
then  
(2) either cue.  
---  
CUES:  
"TRUE REFUGE"  
"GREY" ---  
(NB. NOT ASH GREY)

STAGE WHISPER 2-6 WORDS FROM TEXT INDIVIDUALLY. REST 2-3" BETWEEN EACH ENTRY.

(2) CONDUCTOR CHOOSE WORD FROM TEXT, COMMUNICATE IT TO GROUP, THEN CONDUCT THEM IN AN INF SHOUT OF IT. (4-5) TIMES IN THE 30")

Lessness

B

2 ENTRIES  
20" EACH  
Perform  
(1) to either cue  
then  
(2) to either cue  
---

CUES:

"SAND"  
"NEVER WAS/BUT"

CLICK FINGERS & TONGUE.  
FAST AT FIRST THEN INCREASINGLY FURTHER APART BECOMING VERY SPARSE BY END OF PERIOD

(1) SING A LOW NOTE ON A WORD FROM TEXT (INDIVIDUALLY), ATTACK SF THEN AT ONCE => P CHANGE WORD 4-5 TIMES DURING 20"

C

2 ENTRIES  
30" EACH  
Perform  
(1) to either cue  
then  
(2) to either cue.  
---  
CUES:  
"TRUE REFUGE"  
"GREY" ---  
(NOT ASH GREY)

REST!  
INDIVIDUALLY HUM A POP-SONG, FOLK-SONG, OR HYMN, INF PAUSING 3-4" BETWEEN EACH PHRASE (MALES FRSSES)

D

3 ENTRIES  
2" EACH  
either on either cue.  
---  
CUES:  
"NO STIR"  
"ONLY UPRIGHT"

BEGIN ON YOUR LOWEST NOTE GLISS VERY VERY SLOWLY UP TO YOUR HIGHEST NOTE REACHING THIS AFTER 1'. (MARKED BY CONDUCTOR) THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10" GLISSING TO A MIDDLE NOTE OVER 2-5". HOLD THIS TILL END OF SECTION, PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT THE HARDER THE SOUND, THE HARDER. CHANGE SOUND EVERY 5-10" generally p =>

E

CUES:  
"TRUE REFUGE"  
"GREY" ---  
(NOT ASH GREY)

CHANT EACH OF THESE RHYMES

10 TIMES PASSING STRAIGHT FROM ONE TO THE NEXT REPEATING THE LAST TILL CUT OFF BY TIMEKEEPER

OVERALL SHAPE  
PP — SSS (♩ = 60)

||: ♩ :|| END LESS ||: ! ♩ :|| END..LESS END..LESS

||: ♩ ♩ :|| END LESS END LESS ||: ♩ ! ♩ ! :|| ENDLESS ENDLESS

||: ♩ ♩ :||

||: ♩ ♩ :||

IMMEDIATELY (NO GAP)  
"SSS" sound  
VARYING IT LIKE WIND NOISE

AFTER <40" IND TURN 'SSS' INTO 'SO'. AFTER 10" ATTEMPT TO BECOME HARMONIES WITH YOUR FOLLOWS END ON TIMEKEEPERS SIGNAL

GROUP

3

M  
I  
X  
E  
D

# LESSNESS

A

CUES:

3 ENTRIES  
30" EACH  
"GREY..."  
(NOT "ASH GREY")

Perform:

- (1) either cue
- (1) or (2) appropriate cue
- (2) either cue

"RUINS"

(1) CONDUCTOR CHOOSE INDIVIDUAL WORD FROM TEXT - COMMUNICATE IT TO THE GROUP, THEN CONDUCT THEM IN A mf SHOUT OF IT (4-5 TIMES) IN THE 30"

(2) CONTINUALLY SING "NO" ON ANY NOTE, STOPPING FOR 3 SECS., WHENEVER A SHOUT IS HEARD, THEN BEGINNING AGAIN.  
(mp)

C

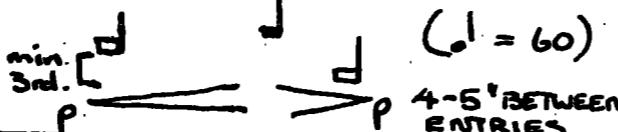
CUES:

2 ENTRIES  
30" EACH  
"GREY..."  
(NOT "ASH GREY")

- Perform:-
- (1) to either cue then
  - (2) to either cue

"RUINS..."

(1) INDIVIDUALLY SING WORD(S) FROM TEXT, MIDDLE REGISTER, THIS CONTOUR (MELODY)



(2) INDIVIDUALLY HUM A POP-SONG, FOLK SONG OR HYMN, mf, PAUSING 3-4" BETWEEN EACH PHRASE.  
(MALES - PALSETTO RANGE)

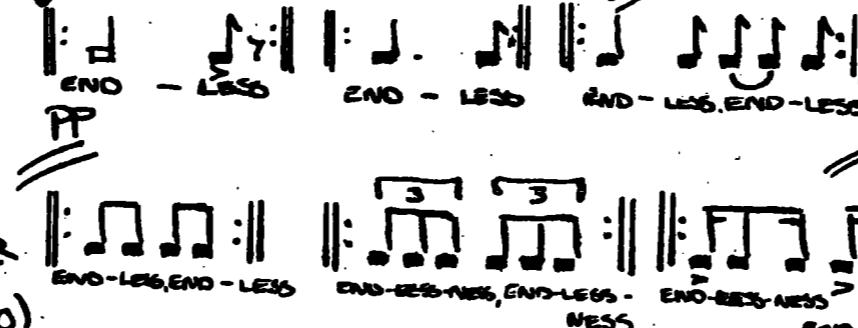
E

CUES:

"GREY..."  
(NOT "ASH GREY")

"RUINS..."

CHANT EACH OF THESE RHYTHMS 10 TIMES, PASSING STRAIGHT FROM ONE TO THE NEXT, REPEATING THE LAST UNTIL CUT OFF BY TIMEKEEPER.  
OVERALL SHAPE PP < fff (l = 60)



# LESSNESS

B

CUES:

2 ENTRIES  
20" EACH  
"NEVER WAS/BUT" (1)

Perform:-

- (1) to either cue then
- (2) to either cue

"...EARTH..."

CLICK FINGERS + TONGUE - FAST AT FIRST THEN INCREASINGLY FURTHER SPACED.

SING A LOW NOTE ("AAH"), BUT EVERY 5-6", INDIVIDUALLY HUM FOR ABOUT 1"-2"  
AN OCTAVE HIGHER BELL-LIKE (low notes p high f)

D

CUES:

2 ENTRIES  
2' EACH  
ONLY UPRIGHT

Perform:-  
Enter on  
either cue.

"...EYE..."

BEGINS ON YOUR LOWEST NOTE. GLISS VERY, VERY SLOWLY UP TO YOUR HIGHEST NOTE, REACHING THIS AFTER 1' (MARKED BY CONDUCTOR). THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10", GLISSING TO A MIDDLE-NOTE OVER 2-5". HOLD THIS TILL END OF SECTION, PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT - THE HARDER THE SOUND, THE LOUDER THE VOLUME. CHANGE SOUND EVERY 5-10" GENERALLY p → f

IMMEDIATELY (NO GAP)  
P - "SSS" SOUND  
- VARYING IT LIKE "WIND" NOISE.

AFTER 640", INDIV. TURN "SSS" INTO "SO". AFTER 10" ATTEMPT TO BECOME HARMONIOUS WITH YOUR FELLOWS. END ON TIMEKEEPERS SIGNAL.

M.S.

## GROUP A

hesseus

**A**

CUES:

"ALL GONE  
FROM MIND"  
3 ENTRIES  
30" EACH  
enter on  
either one.

LISTEN FOR SHOUTS

From OTHER GROUPS DURING  
(& ONLY/ DURING) EACH OF YOUR  
3 "30" PERSONS.

You HEAR A SHOUT SNAP FINKES  
& CLICK TO HINES FOR C-S" IN  
AN mf > pp SHAPE. START AGAIN  
FROM EVER/ SHOUT (THUS SOME SHAPES  
MAY NOT BE COMPLETED). ON 3RD PERIOD  
ALSO STAMP FEET.

**B**

2 ENTRIES

20" EACH

Perform

(1) on either one

the

(2) on either one

alone

is not

enough)

CUES:  
"NO SOUND"

SING A LOW NOTE ON

(INDIVIDUALLY). ATTACK

of THEN AT ONE > P

CHANGE WORD) 4-5 TIMES.

"ASH GREY"

SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"

WHEN YOU REACH OCT.

TURN INTO A HUMMING NOTE

"ASH GREY"

(N.B. "Grey") (2)

alone

is not

enough)

"ASH GREY"

SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"

WHEN YOU REACH OCT.

TURN INTO A HUMMING NOTE

"ASH GREY"

SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"

WHEN YOU REACH OCT.

TURN INTO A HUMMING NOTE

"ASH GREY"

SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"

WHEN YOU REACH OCT.

TURN INTO A HUMMING NOTE

"ASH GREY"

SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"

WHEN YOU REACH OCT.

TURN INTO A HUMMING NOTE

"ASH GREY"

SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"

WHEN YOU REACH OCT.

TURN INTO A HUMMING NOTE

"ASH GREY"

SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"

WHEN YOU REACH OCT.

TURN INTO A HUMMING NOTE

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SING A LOW NOTE. SLOWLY

GRASS UP ABOUT AN OCTAVE

DURING THE PERIOD 10"-15"

HOLD UP TILL END AT 20"



# GROUP 6

M  
A  
L  
E

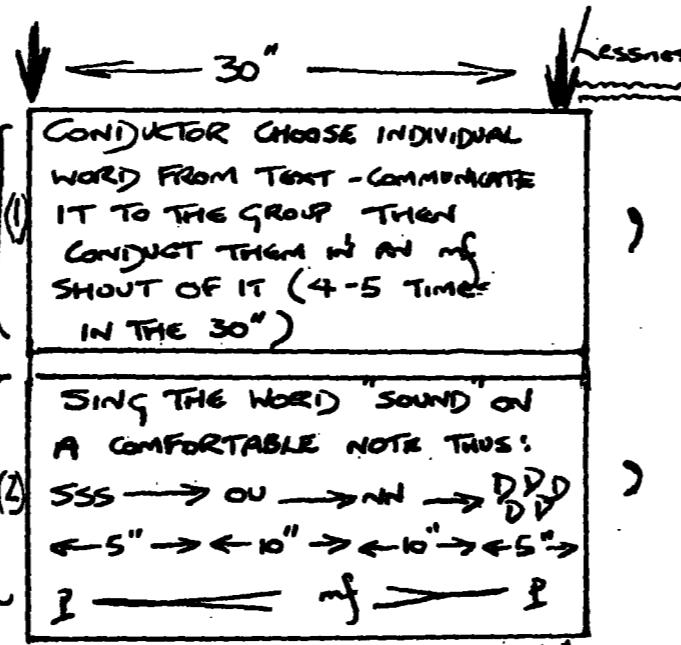


3 ENTRIES  
30" EACH  
Perform  
(1) to either cue.  
then  
(1) or (2) appropriate cue.  
(2) to either cue.

CUES:

"ENDLESSNESS"

"ALL GONE FROM MIND"

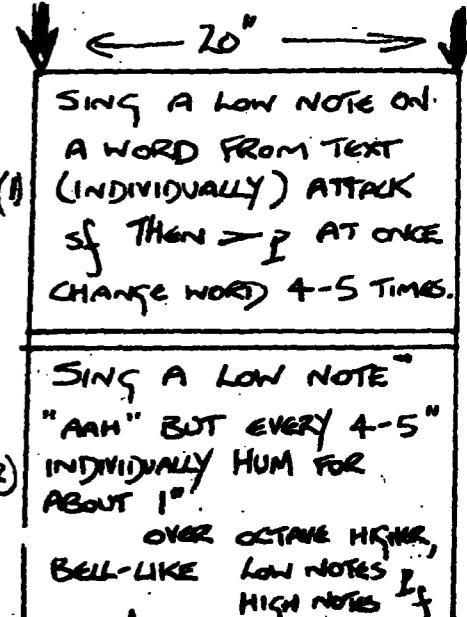


2 ENTRIES  
20" EACH  
Perform  
(1) to either cue.  
(2) to either cue.

CUES:

"LONG LAST"

"EARTH"



2 ENTRIES  
30" EACH  
Perform  
(1) to either cue.  
then  
(2) to either cue.

CUES:

"ENDLESSNESS"

"ALL GONE FROM MIND"

HUM A TUNE, PAUSING 4-5" BETWEEN EACH PHRASE

ON SIGN FROM CONDUCTOR  
PERFORM: (3-4 TIMES)

GREY GREY GREY

*pp* THE LAST SHOUT BEING A WORD FROM THE TEXT USUALLY ASSOCIATED WITH 'GREY'. THIS NEED NOT BE THE SAME WORD FOR EVERY PERFORMER.



2 ENTRIES  
2' EACH  
enter on either cue.

CUES:

"BLANK PLANES"

"CALM"

BEGIN ON YOUR LOWEST NOTE. GLISS VERY VERY SLOWLY UP TO YOUR HIGHEST NOTE REACHING THIS AFTER 1' (MARKED BY CONDUCTOR). THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10" GLISSING TO A MIDDLE NOTE OVER 2-5". HOLD THIS TILL THE END OF SECTION PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT. THE HARDER THE SOUND THE LOUDER, CHANGE SYLLABLES EVERY 5-10". GENERAL DYNAMIC *p* → *f*.



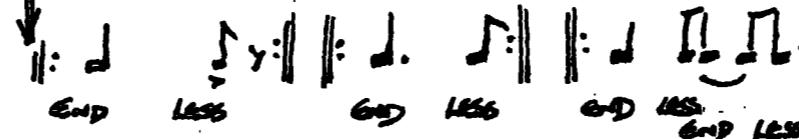
CUES:

"ENDLESSNESS"

"ALL GONE FROM MIND"

CHANT EACH OF THESE RHYTHMS 10 TIMES PASSING STRAIGHT FROM ONE TO THE NEXT REPEATING THE LAST UNTIL CUT OFF BY TIMEKEEPER  
OVERALL SHAPE *pp* ————— *fff*

(*d* = 60)



CUES:

"LONG LAST"

"EARTH"

VARYING 'SSS' SOUNDS LIKE *WOW*. INDIVIDUALLY TURN INTO 'SO' AFTER 10". ATTEMPT TO BECOME HARMONIOUS WITH YOUR FELLOWS END ON TIMEKEEPERS

## Introduction.

This work is based on the idea of the progression from darkness to light. The texts are assembled from the many Biblical references to light into the following form:  
Creation of the world - Creation of the word - Jesus enters the world but "men prefer darkness rather than light". - men are lost in the dark - they say "Son of David, have mercy on me"  
- there is a blind man - he is healed by Jesus - Jesus: "I am the light of the world..." congregation: "Lord give me back my sight" .... "Lord I believe...." "You are the light of the world" - Priest: "The darkness is passing away .... but he who hates his brother.... if we walk in the light..." - the sign of peace -  
Jesus: "A city set on a hill cannot be hid... ... give glory to God" - meditation on passages from  
Revelations .. "I saw a new heaven and a new earth" .... "This city has no need of sun or moon for the glory  
of God is its light" - All: "Glory to God".

The work is a liturgy not a concert piece & is intended to be ecumenical. The congregation play a large, central role, although as it is quite simple, it can be taught to them in approx. 1/2 hour before the performance. They have a special part to read from. The other resources are Priest, organ, 8-part choir (solo voices, possibly doubled) 4 percussionists and dancers. The congregation, Priest & 2 of the percussionists move around symbolically. The part of Jesus is taken by the 1st bass.

It was written for and performed in the Metropolitan Cathedral of Liverpool, which is circular. It can be adapted for other buildings but they should preferably be large, with a long echo.

Direction. This is shared between the Priest, conductor of the choir & 4<sup>th</sup> percussionist. Congregation entries that are not obvious are cues by the Priest with special gestures.

Dance General instructions are given in the score for the 3 dances. (Opening group - solo: blind man - end: group). The dancers have to play percussion instruments in the first dance.)

Choir Musically, the choir play a decorative role & also help lead the congregation. They are required to play chime bars. The note they should each have is given on page 4, and chime bar entries are notated:  $\text{d}$  or  $\text{d}$

Notation Many bars are measured in seconds. Entries within them are either further measured in seconds or are written proportionally. That is to say they should be played in the proportions they appear to the eye

$| \quad \uparrow |$  = approx  $\frac{2}{3}$  of the way through the bar.  $:\quad :$  = co-ordinate  $/$  = very quickly follow.

notes to be played proportionally are written  $\circ \quad \uparrow \quad \square$   $\text{~~~~~} = \text{trills/rolls.}$

$X$  = free bar - no specific length - timed according to the drama (or the practicalities) of the moment.

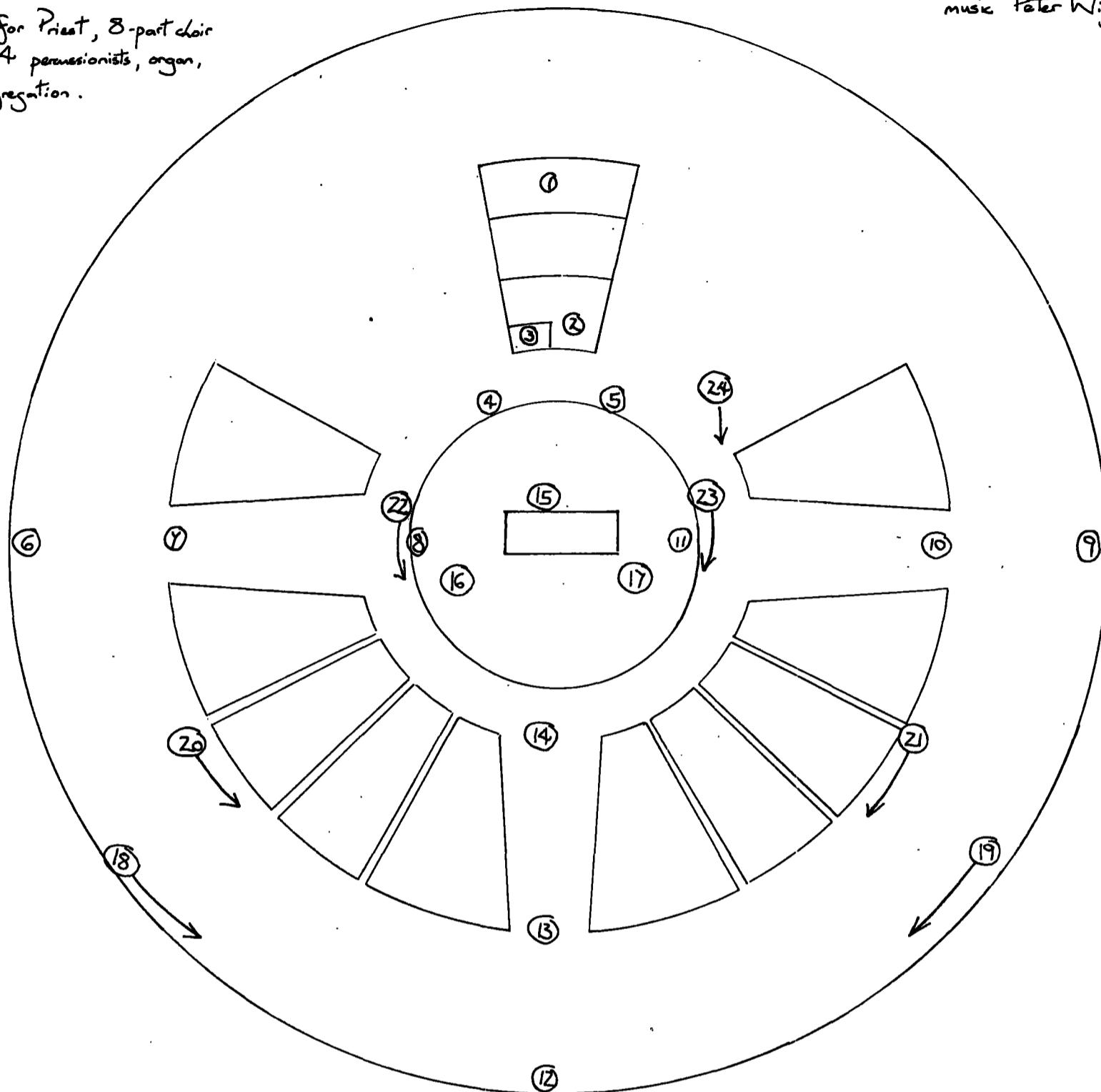
→ repeat/ continue for the length of the arrow.

Duration about 55 minutes.

# RITUAL OF THE LIGHT

A liturgy for Priest, 8-part choir  
(1 to a part) 4 percussionists, organ,  
dancers & congregation.

text arr. Fr. Kevin Donovan from the Bible.  
music Peter Wiegold.



The above is the layout for the 1st performance in the Metropolitan Cathedral of Christ the King, Liverpool.

- |  |  |  |   |   |
|--|--|--|---|---|
| ① Choir  | ② conductor  | ③ organ console  | ④ percussion 1 : 3 tam-tams, 2 cymbals<br>2 heavy metal instruments jingles | ⑤ percussion 2 : 3 tam-tams<br>2 cymbals, 2 heavy metal instruments jingles |
| ⑥ percussion 3 station 1.<br>bass drum (as large as poss. but higher<br>wood-block (than perc. 4)) | ⑦ perc 3 station 2.<br>3 tom-toms cow-bell   | ⑧ perc 3 station 3<br>metallaphone jingles   | ⑨ percussion 4 station 1.<br>bass drum (as large as poss)<br>wood block     |   |
| ⑩ perc 4 station 2<br>3 tom-toms<br>cow-bell.  | ⑪ perc 4 station 3.<br>metallaphone jingles<br>bells (fishermen's floats<br>used in 1st perf.) | ⑫ Priest opening position... walks to<br>⑬ bar 8 to ⑭ bar 41. ⑮ bar 75<br>⑯ bar 251 back to ⑮ bar 324 returns to ⑫ at end. |   |   |
| ⑰ Jesus' position<br>section ③ 4 ⑤ ⑥   | ⑯ → ⑰ congregation opening & closing<br>position   | ⑳ ㉑ cong. position<br>section ②  | ㉒ ㉓ cong. position<br>section ⑨   |   |

The congregation should arrange themselves in 4 groups  
B A S T from left-right

㉔ entry of solo dancer  
- 'blind man'.

The choir play clime bars, always with hard sticks.

The 'Heavy metal instruments' used were car half-shafts tuned DF#GA, the composer has these, otherwise something similar should be found.

The 'metallaphones' were Carl Orff children's instruments such as many schools have, tuned (by leaving off certain bars) to a special note.

Perc. 4's bells were used to enrich the metallaphone sound - any might be used - if they blended - or none at all.

The tam-tams need not be large (although ideally at least one will be moderately large.)

# RITUAL OF THE LIGHT

text am. Fr. Kevin Donelan from the Bible  
music Peter Wiegold.

1

The dancers begin absolutely still hidden on, or between, the pews.

Dancers (15'')

perc 3

perc 4

perc 5

bass drum

w bl.

w bl.

(not synchronised)

slowly begin  
to move  
begin sound  
build up

\* The dancers have small wooden instruments - claves, maracas & 2 types of material sporadic, complex rhythm regular pulse (but each dancer different pulse)

5

Dancers (no sound)

Priest

perc 1

perc 3

perc 4

sound emerges from woodblocks ... more activity

w bl.

w bl.

w bl.

build up ... (no sound) very still movement

WALKS FORWARD

tam tam 9"

(regular) f

(regular) f

(medium) f

10

Dancers

Priest

congregation (4 choir)

perc 1

perc 3

perc 4

gesture: 12"

gesture: 9"

In the beginning

MAKES

(declared speech)

In the beginning

God

God

created the heavens & the earth

created the heavens & the earth

sudden life

(no sound)

f

f

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movement speeds

rit. less activity

(no sound)

dancers

Priest

Gong & choir (males)

perc 3

perc 4

very fast movement. freeze

**[15]**

dancers

Priest

Gong & choir

perc 1

perc 3

perc 4

organ

3 tentons

10''

12''

pp

Leave.

**[20]**

dancers

Priest

Gong & choir

perc 1

perc 3

perc 4

Leave.

4 God called day  
the light

4 God called the day  
light

4''

9''

f

mf

mp

Priest  
 LEFT  
 Song (of day)  
 RIGHT  
 pec1  
 pec3  
 pec4  
 org

& the darkness  
 he called  
 night

& the darkness  
 he called

& the darkness  
 he called

FEMALE  
 MALE  
 FEMALE  
 MALE

and there was  
 evening

and there was  
 evening

and there was  
 evening

and there was  
 evening

and there was  
 morning

and there was  
 morning

and there was  
 morning

and there was  
 morning

day one . . . . .  
 Glo . . . . .  
 Glo . . . . .

PP

(2)

3 3 X 40 5"

S A choir T B Cong.

b.d., 3 tom toms

b.d., 3 tom toms

org.

*Congregation RIGHT MOVE TO BACK OF PEWS*

*Congregation LEFT MOVE TO BACK OF PEWS*

*MOVE FORWARD TO TOM-TOMS*

*MOVE FORWARD TO TOM-TOMS*

*mf p*

*mf*

*p*

10"

**WALK FORWARD . . .**

Priest	In the beginning was the Word	& the Word was with God	& the Word was God	-
Cong. (+ choir)	FEMALES: In the beginning was the Word	& the Word was with God	& the Word was God	-
perc 3	pppp poco p	ppp poco p	p	-
perc 4	p	ppp poco p	p	-
org.	roll	roll	roll	roll

**[45]**  
3"

**(louder)**

Priest	He was in the beginning with God	All things were made through him & without him was not anything made (that was made)	In him was life & the life light of men was the
Cong.	He was in the beginning with God	All things were made through him & without him was not anything made (that was made)	life & the life light of men was the
perc 3	..	..	cwb. (regular)
perc 4	..	dpdp p pp pp	cwb. (regular) mp
org.	roll	roll	roll

50

Priest

Gong.

perc1

perc2

perc3

perc4

org.

The light shines  
in the darkness

& the darkness has  
not overcome it

The light shines  
in the darkness

& the darkness has  
not overcome it

3 tantans

3 tantans

55

Priest

Gong.

perc1

perc2

perc3

perc4

org.

The light shines  
in the darkness

& the darkness has  
not overcome it

MALES

The light shines  
in the darkness

& the darkness has  
not overcome it.

BOTH

r 1''

5"

ff

mp

5"

4"

5" 4"

2" 2" 1"

pp

pp

\* perc 3 entry here  
relates to 7" drum entry  
rather than perc 4 2 .

$$g = |A_4|/|A_6|$$

fast.

60

\* this dynamic shape to all  
Glory's, all parts

19

Presto

(65)

(overall) f

S

S

S

D

A

T

T

B

B

Cong.

Glory To God  
in the high.  
in the high.  
in the high.  
in the high.  
high.  
high.  
high.  
high.  
high.  
(muted)

ff to God  
to God . . .

perc 1

perc 2

perc 3

perc 4

org.

tom-toms a2

f

tom-toms

tom-toms

f

3 ff

f

5 ff

(ped)

10

70

Priest  
S  
A  
T  
B  
Gong  
org.

(3)

75 MOVE TO BEHIND ALTAR

MOVE FORWARD TO tuned:  
metallophones

breath individually  
here, if nec.

The light has come  
into the world

poco

high e st

CONGREGATION RIGHT MOVE  
INTO Pews

CONGREGATION LEFT MOVE  
INTO Pews

2 cym (chime)

2 cym (chime)

tam. tam

SP

MOVE FORWARD TO tuned:  
metallophones

\* ad-lib notes (They will automatically be from mode)  
but follow contour.

gong

perc 1  
perc 2  
perc 3  
perc 4

Priest  
 but men loved darkness (long)  
 rather than light because their deeds were evil  
 For everyone who hates the light, does not come to the light, lest his deeds be exposed. But he who does what is true comes to the light. That it may clearly be seen that his deeds have been

Jesus  
 walk forward from choir

S  
 clair  
 A  
 S  
 per 1  
 per 2  
 per 3  
 per 4  
 org.  
 (metall.)  
 (metall.)

PP

Priest  
 (♩ = 48)  
 Jesus  
 We must work the works of God while it is day. Night comes when no man can work

clair  
 S  
 per 1  
 per 2  
 per 3  
 per 4  
 org.  
 (grave)  
 (grave)  
 f

X [85] The light has come into the world

P Int. high

PP

(1:48)

Priest but men loved darkness rather than light because their deeds were evil

[90]

Jesus We must work the works of God while it's day Night comes when no man can

S A choir

T B

perc 3 perc 4 org

MOVE BACK TO TOM-TOMS 3 tom-toms

MOVE BACK TO TOM-TOMS 3 tom-toms

PPP PPP

Presto

95 LEAVE  
(goes + of right)

Jesus

work

S

A

chain

T

B

perc 1

perc 2

perc 3

perc 4

org.

but men loved  
darkness rather than light

LEAVE

from the distance

13

Jesus  
 Cong.  
 4cl  
 per 3  
 per 4  
 org.

because their deeds were evil

cowb

pppp

f

cowb

pppp

f

cowb

pppp

f

We must work the works of God while it is day

Night comes when no man can work

MOVE BACK TO BASS DRUM

per 1

cym

f

$\text{♩} = 48$

126

100

-15"

6-12b B  
 100

Jean  
 S  
 ssigh  
 A  
 choir  
 T  
 B  
 ssigh  
 per1  
 per2  
 per3  
 org.

(15'')

84

3 tam.tams 4

105

PPP

(15') b-84  
 3 tan-tans 105  
 pec1  
 pec2  
 pec3  
 pec4

wbl. mp

wbl. f

wbl. mp

[110] 15"

choir: Ah whispers, independently, on text below.

cong.  $p^*$

perc1: Cymbs with bow

perc2: Cymbs with bow

perc3: f

perc4: f

org.

q. (pd.) 2 2

— 4" — whispers as before  $\downarrow$

MALES ah (lowest possible note, held as long as possible, beatle independently, then begin again.) (3) (4)

\* ie dynamic it sounds to congregation.

SAT 3 4 [115] 2 3 15" (3) (4)

choir:  $f$  We look for light and behold dark...ness  $p$

B:  $f$  We look for light

cong. males:  $f$

perc1: with bow

perc2: with bow

perc3:  $f$

perc4:  $f$  (3) (4)

org.  $f$

3  
4

*and for bright... ness but we walk in gloom*

FEMALES

125

clair. S  
cong.  
perc.  
perc.  
perc.  
perc.  
org.  
9'

with bow  
p  
pp

15" 4' 2' 30 135

S  
A  
clair.  
T  
B  
F  
csg.  
M  
ah  
perc.  
perc.  
perc.  
perc.  
org.  
9'

*we grope like those who have no eyes*  
*we grope like those who have no eyes*  
*we grope for the wall like the blind*  
*we grope for the wall like the blind*

ah

Cresc  
poco a poco  
(Cresc)

\* rattle stick between key  
6 resonator

Soprano (S) 144  
 Alto (A) choir (+long)  
 Tenor (T) 150  
 Bass (B) 2  
 Percussion 1 4  
 Percussion 2  
 Percussion 3  
 Percussion 4  
 Organ

in the twi-light among those in full vigour we are like  
 as in the twi-light among those in full vigour we are like dead men.  
 stumble at noon as in the twilight among those in full vigour we are like dead men.

N.B. P!!! *[Handwritten note: mf]*



(3) *mf*

S ah.

A

T *bend slightly*  
be hold.

B

Gong

(MALES) *f* be hold. *RIGHT ONLY (tenor voices)*

move up slightly with every breath

perc 1

perc 2

perc 3

perc 4

org.

(4) *mf*

S ah.

S ah.

A

choir

A

T cresc poco a poco move up slightly with each breath

B cresc poco a poco as you move up, the notes should get a little shorter (cresc)

Cong mutes (4) MALES LEFT ENTER (higher voices) cresc poco a poco more up slightly with each breath

as you move up (the notes should get as before a2 (individually))

perc 1

perc 2

perc 3

perc 4

org.

bbggs

ped.

mp

mp

mp

whispers  
as before.

190

S S A A TGB FEMALE MALE perc 1 perc 2 perc 3 perc 4 org. bongos

*RIGHT* cresc. poco a poco. more up gradually, individually with each breath *LEFT* (sim) (cresc.) f (cresc.) f tantans tantans pin f f

196 200

S A choir + cong. T B perc 1 perc 2 perc 3 perc 4 org.

rattle as before. in the twi-light  
Gong join in with choir... as in the twi-light  
we stumble we. stumble. at noon. as in the twi-light  
wbl. cresc. r5- dynamics reflect perc 3 each time f \* chime bar dynamics

Psub (ped)



5

3 TIMES

enters "The Hindman" stylized movement of blind man . To and Kneeling in middle facing altar (P25)

Solo dancer

225 [225] 230 [230]

Soprano (S) Alto (A) Tenor (T) Bass (B) Gong  
Percussion 1 (perc1) Percussion 2 (perc2) Percussion 3 (perc3) Percussion 4 (perc4) Organ (org.)

Solo dancer

236 [236] 240 [240]

Soprano (S) Alto (A) Tenor (T) Bass (B) Gong (G)  
Percussion 1 (perc1) Percussion 2 (perc2) Percussion 3 (perc3) Percussion 4 (perc4) Organ (org.)

comes from back  
quickly to appear at left  
of after.

38  
4 250

23

Priest  $\frac{2}{4}$

(solo)

**S**on of David have mercy on me **S**on of David **S**on of David **S**on of David **J**e. **s**us **S**on of David **have** **m**ercy on me **S**on of David  
**A** Son of David have mercy on me Son of David Son of David Son of David Je. sus Son of David have mercy on me Son of David  
**T** Son of David have mercy on me Son of David Son of David Son of David Je. sus Son of David have mercy on me Son of David  
**B** Son of David have mercy on me Son of David Son of David Son of David Je. sus Son of David have mercy on me Son of David  
**pno 1,2**  
**pno 3**  
**pno 4**  
**org**

**Priest**  $\frac{3}{4}$  **BUT HE CRIED OUT ALL THE MORE**  $\frac{2}{4}$  **280**  $\frac{3}{4}$  **285**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**S**on of David have mercy on me **S**on of David have mercy on me **S**on of David have mercy on me **S**on of David **J**e. **s**us **S**on of David  
**A** Son of David have mercy on me Son of David have mercy on me Son of David have mercy on me Son of David **J**e. **s**us **S**on of David  
**T** Son of David have mercy on me Son of David have mercy on me Son of David have mercy on me Son of David **J**e. **s**us **S**on of David  
**B** Son of David have mercy on me Son of David have mercy on me Son of David have mercy on me Son of David **J**e. **s**us **S**on of David  
**org**

**pno 1,2**  
**pno 3**  
**pno 4**  
**org**

S (P) 3  
 have mercy on me son of David  
 A (PP) 3  
 have mercy on me son of David  
 choir 3  
 have mercy on me son of David  
 T (P) 3  
 have mercy on me son of David  
 B (P) 3  
 have mercy on me son of David

2 3 5  
 Son of David Je-sus Son of David  
 2 3 5  
 Son of David Je-sus Son of David  
 2 3 5  
 Son of David Je-sus Son of David  
 2 3 5  
 Son of David Je-sus Son of David

3  
 have mercy on me son of David  
 3  
 have mercy on me son of David  
 3  
 have mercy on me son of David

(repeat)

dancer  
 Priest  
 Jesus  
 org.  
 (pno.)

move to Jesus

AND THEY CALLED THE BLIND MAN  
 SAYING, TAKE HEARF HE IS CALLING  
 You, & THROWING OFF HIS MANTLE  
 HE CAME TO JESUS

\* MP  
 call him what is it?  
 (Hall)  
 Hall Hall Hall Hall

\* the Timing here should be judged

3 next rest  
bar:

Soprano (S)  
Alto (A)  
Tenor (T)  
Bass (B)  
dancer  
Priest  
Jesus  
org.  
perc 1  
perc 2  
perc 3  
perc 4  
org.

AND THE BLIND MAN  
SAID

MASTER LET ME RECEIVE MY SIGHT

leaves [300]

(stay in the same position)

$\text{J} = 56$

So your way your will has made

heavy metal

[305] 3 2 3 8 2 5 [310] 4 3

\* the rhythm only is given for the metallaphones (the no. of notes)  
 The players should make a suitable melodic/harmonic contour.  
 The tuning is as before CDFGA... per. 4 also has 4 bells, which he adds ad-lib.

6

27

*I am the light of the world he that follows me will not walk in darkness*

*ad.lib increase decrease attacks*

*315*

*All things are possible to him who believes*

*Priest + choir + organ*

*Lord give me back my sight*

*Lord I believe help my unbelief*

*perc 1/2*

*perc 3/4*

*org.*

*The light shines in the darkness & the darkness has not overcome it*

*320*

*we must work the works of God while it is day*

*You are the light of the world*

*323*

*To conga MALES RIGHT*

*I am the light of the world he that follows me will not walk in darkness*

*when they have sung it twice you should begin the next group, but help them if necessary. This applies between each entry.*

*(clarinet helps conga through here)*

*night comes when no man can work*

*(as before)*

*MALES RIGHT*

*(repeat)*

*Lord give me back my sight*

*perc 3*

*perc 4*

*org.*

*ppp gently fill out the 5<sup>th</sup>, making little patterns, relating to one another of the singers.*

**TO FEMALES RIGHT**

**TO FEMALES LEFT**

All (Gong) as possible to stand who believes

Lord I believe help my unbelief (repeat)

The light shines in the darkness (the darkness has not overcome it.)

pec 344

org. (Hall Hall)

**TO MALES LEFT**

we must work the works of God while it is day

You are the light of the world.

select from all your above material (Don't feel you need to sing all at once) Help cong. if necessary

Females

Females R

Gong

Males L

Males R

pec 344

org. (Hall Hall)

**Jesus**

**Priest**

**A**

enter on signal from conductor, intervals of entry at his discretion. Material in brackets [ ] is sung occasionally, otherwise there should be equivalent period of rest.

**A**

clair.

**T**

**T**

**Gong**

**pec 344**

**org.**

as Jesus (but independently)

beginning Lord I believe helping unbelief

Sing with tenor II

Lord I believe helping unbelief you are of reward Int'l light Jesus

night comes night comes when no man can work Lord give me back my sight Jes... son of David

Lord give me back my sight night comes when no man can work

Jesu  
Priest

(a) Je...sus in the high...e...st

Solo ah  
e st 3 3 -

(occasionally) Je...sus in the high...e...st

A Lord I believe helping disbelief

A You are the light of the world

A Son of David helping disbelief

T This version when you begin in sync. only

T Lord give me back my sight night comes when no man work son of David Lord I believe.

B night comes when can work no man

son of David (only if you've heard AGT "Son of David" within the 7)

Cong.

perc 1/4

org. Hall

w/ basses.

9 f

Jesu  
Priest

324

finish phrase you are on, on

AT hearing Tam-tam (A stop.)

Bong

perc 1 heavy metal

perc 2 heavy metal

perc 3 (+ bells)

perc 4 (+ bells)

org. Hall

long tam-tam

Priest

THE DARKNESS IS PASSING AWAY  
AND THE TRUE LIGHT IS ALREADY  
SHINING. HE WHO SAYS HE IS  
IN THE LIGHT & HATES HIS BROTHER  
IS IN THE DARKNESS STILL. HE  
WHO LOVES HIS BROTHER ABIDES  
IN THE LIGHT AND IN IT THERE  
IS NO CAUSE FOR STUMBLING.

THIS IS THE MESSAGE WE HAVE HEARD FROM HIM  
& PROCLAIM TO YOU, THAT GOD IS LIGHT AND IN HIM  
IS NO DARKNESS AT ALL. IF WE SAY WE HAVE  
FELLOWSHIP WITH HIM WHILE WE WALK IN DARKNESS WE  
LIE, DO NOT LIVE ACCORDING TO THE TRUTH, BUT IF  
WE WALK IN THE LIGHT, AS HE IS IN THE LIGHT, WE  
HAVE FELLOWSHIP WITH ONE ANOTHER, & THE BLOOD  
OF JESUS CLEANSSES US FROM ALL SIN.

LET US OFFER ONE  
ANOTHER THE SIGN  
OF PEACE.

*J: 60*

*Jesus*

325 A city set on a hill cannot be hid  
men do not light a lamp & put it under a bushel

perc1 perc2 perc3 perc4 org.

(acc.) (acc.)

*Jesus*

but on a stand light to all in the house  
& it gives

335 let your light shine before that sauer works & give glo.  
men they may good

perc1 perc2 perc3 perc4 org.

*Jesus*

... ry to your fa... ther in heavin ...

341 340 346

perc1 perc2 perc3 perc4

pp pp pp

Jesus: *to your* *heav'n* . . . You are the light of the world  
 +  
 Cong.  
 + choir  
 org.  
 per 3  
 ↗ 4

from now until ⑨ the congregation might quietly & slowly walk around the building, listening & looking, always ready for their refrain.

355

poch.

pp

poch.

pp (V)

(V)

mm

A

(a)

A

(d)

T

(a)

T

(d)

B

B

per 1

per 2

per 3

per 4

org.

\* China bar notes.

overall

poco a poco

373

Priest

peal 1

peal 2

peal 3 (4)

peal 4

clair

cong

Priest

peal 1

peal 2

peal 3 (4)

I saw a new heavin & a new earth  
for the 1st heavin

tuned (etc) glock

when above is established: jingles 3 a2

etc Report - very slightly. Keep same basic shape.  
(always given notes only)

we are the light of the world

you are the light of the world

jingles

metall.

\* e.g. while the fast upward movement is an important feature, the order of the notes within the basic upward movement may be permitted or extended.

A handwritten musical score for piano, three voices, and organ. The score consists of five systems of music. The top system is for piano (pno) in 4/2 time, featuring a treble clef, a key signature of one sharp, and a dynamic of forte (f). The second system is for voice 1 (v1) in 4/4 time, with a soprano clef and a dynamic of forte (f). The third system is for voice 2 (v2) in 4/4 time, with an alto clef and a dynamic of forte (f). The fourth system is for voice 3 (v3) in 4/4 time, with a bass clef and a dynamic of forte (f). The bottom system is for organ (org) in common time, with a bass clef and a dynamic of forte (f). The score includes various musical markings such as fermatas, slurs, and rests.

391

Soprano (S), Alto (A), Tenor (T), Bass (B), perc 1/2, organ (org.)

391

Je - ru - sa - le - mn  
ru - sa - la - sa

f, p, s, sp, etc.

Soprano (S), Alto (A), Tenor (T), Bass (B), Priest, perc 1/2, perc 3/4, gong

I saw the holy city new Je - ru - sa - le - mn coming down from God out of heaven having the Glory of God its radiance

end of 2nd, end of 3rd, etc., etc., etc., the rest

crotolas, glack, P (as before)

jingles, timpani, etc., etc. before.

36

overall

overall

f

400

Soprano (S)  
Alto (A)  
Alto (A)  
Tenor (T)  
Tenor (T)  
Bass  
org.

*\* repeat la with  
dots (la = tah  
la as in lamb)*

This page contains handwritten musical notation for a choral work, likely a Mass setting. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (org.), and various percussion instruments (Crotal, Gong, Bells, etc.). The notation is highly detailed, featuring complex rhythms and performance instructions such as 'ah', 'mm', and 'etc.'. A rehearsal mark '405' is present in the upper right. The music is organized into systems, with specific markings like 'as before', 'end of 2nd', and 'to rest' indicating repetitions or endings.

overall

**Soprano (S)**

**409**

**Tenor (T)**

**Bass (B)**

**Priest**

**Org.**

**pedal 42**

**pedal 49**

**org.**

lyrics: "You are the light of the world" and "We are the light of the world".

descriptive markings: "heavy m.", "metall.", "rhythms".

415

S  
S  
A  
A  
T  
T  
B  
B

Priest

pearl  
pear2  
pear3

glock  
jingle

crotolas

by its light nations walk  
shallite

for the Kings earth shall bring glory in to it  
of the (car)

sim.

(metall)

## RIT. Poco a Poco (elegantly)

746

S

S

A

A

T

T

B

B

Priest

pno 1(2)

pno 3(4)

org.

(perc)

and its gates shall never be shut by day  
A Marshall no night there  
be

crotales glock

metall.

f

b

st

Soprano (S) Sim.  
 Alto (A) as before but +2  
 Alto (A) sim. but leave out G's  
 Tenor (T) ( - )  
 Tenor (T) as before but +2  
 Bass (B) as before but +2  
 Bass (B) sim.

Priest \*\*  
 & they shall bring into it . . . the glory .. & the honour of the na . . . tions . . .

Percussion 2 -  
 Percussion 3 -  
 Organ #  
 (pedal) #

\* each time increase the no. of rests or duration of the note by the no. indicated.

\*\* from here on conductor judges timing.

\* These are the actual pitches desired. They will be achieved by using stops of course.

\* organ should not attempt to sync. with conductor here.

426

420

if moving around, conq. should now become still where they are.

1

moving around, long, slower than before but  
where they are.

*unobtrusively overlap*

(-) *pppp* *etc.*

*Sim.* *pppp* *etc.*

*Sim.* *jingles* *(ad.lib.)*

*Concentrate more & more on exterior regions* *pppp*

*ad lib very high, distant movement* *pppp*

*pppp* *iili iili iili iili*

*pppp* *ad.lib* *metad* *(h.m.)*

*hoh* *hoh* *pp*

*15"*

*Priest*

*move into centre, around sanctuary*

*Glo* *cy* *hoh* *(1st soprano only upwards)*

*tamb-tamb*

*jingles* *mm*

*jingles* *mm*

*mm*

*more back*

*more back*

43

\* This dynamic shape to all 'Glory's'.

$\frac{8}{4}$  /  $\frac{4}{4}$  /  $\frac{4}{6}$

fast.

15"

[60]

A handwritten musical score for orchestra and organ. The top section, labeled 'fast.', consists of ten staves for woodwind instruments (Picc., S., S., A., A., T., T., B., D., Gng.) and one staff for organ. The woodwind parts feature various rhythmic patterns, dynamics (e.g., 'Glo.'), and grace notes. The organ part includes sustained notes and dynamic markings like 'f' and 'ff'. Measure numbers 60 and 61 are indicated. The bottom section, labeled 'Perc.', consists of four staves for percussion instruments (perc. 1, perc. 2, perc. 3, perc. 4) and one staff for organ. Percussion parts show sustained notes and dynamic markings like 'ff'. The organ part includes sustained notes and dynamic markings like 'f' and 'ff'. Measure numbers 62 and 63 are indicated. The score uses a mix of standard musical notation and specific performance instructions.

\* this dynamic shape to all  
Glory's, all parts

(overall) *f*

Priest

*d=84* *dim.*

S

S

A

A

T

T

B

B

org.

$\frac{8}{44} / \frac{46}{4}$

fast.

15"

60

A handwritten musical score for orchestra and organ. The score consists of two systems of music. The top system includes parts for Picc., S., S., A., A., T., I., B., and Gng. The bottom system includes parts for perc. 1, perc. 2, perc. 3, perc. 4, and org. Measure 15 starts with a dynamic of  $\frac{8}{44}$  followed by  $\frac{46}{4}$ . The first system begins with a forte dynamic. The second system starts with a dynamic of  $\frac{4}{4}$ . Measures 15-16 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measures 17-18 continue with similar patterns. Measure 19 begins with a dynamic of  $\frac{3}{4}$ , indicated by a bracket and a '3' above the staff. The first system ends with a dynamic of  $\frac{4}{4}$ . The second system ends with a dynamic of  $\frac{2}{2}$ .

\* This dynamic shape to all  
Glory's, all parts

Go strictly into the 1st double bar, then choose from the figures given in any order, trying to enter at an appropriate moment so as to relate to the others. The figures can be read any number of times, sometimes possibly immediately repeating. Use rests between.

The overall feeling should be of great interest gradually relaxing. The 1st bass part (with organ) remains fixed to the square. Certain of the figures obviously must be coordinated. Keep it all throughout.

of David  
Inte Ligh est son of Daniel Je... son of David  
Inte Ligh est son of Daniel Je... son of David  
CalaChalala... mb  
Inte Ligh est Jesus I... saw new heaven earth  
CalaChalala... mb Son of David I believe  
I... saw new Je... on Salem Salem  
... of David Son of the light of the world Je... son of David  
(not rec. together) Son of David Je... son of David  
Glory to God Glory to God  
Son of the light of the world 1st 2nd  
6 year fitter in hevin.  
God went a while before entering  
Glory to God (big gaps between entries)  
& I saw new hevin & a new earth  
& I saw the Holy City... new Je... on Salem  
Priest  
& Cong.  
Priest leads congregation from centre to the perimeter where they began.  
Horn  
with 1st bass.  
repeat, alternating  
1st & 2nd Time bars.

dancers [clair stop abruptly; dancers spring into action, with metal cloud which should occur as soon as Priest & cong. reach perimeter.]  
 The dance should be a dance of celebration full of energy (lasting as long as this energy can be sustained artistically that is)  
 finish in a frozen position after which the permission complete one more cycle (the stop on the 1st chord)

h.m.  
 perc 1  
 tam tams (med low) Tam tam to be used sparingly but semper probably in groups rather than in isolation.  
 h.m.  
 perc 2  
 tam tams (med. lon)  
 semper metall.  
 perc 3  
 semper  
 perc 3 & 4: occasionally a2 between any two tuff. chords (occasionally added after ) individually before chords  
 metall + bells  
 perc 4  
 semper

org.  
 g1  
 P \*  
 g2  
 P \*  
 (roll roll)  
 \* but loud enough to emerge between tuff. chords

use these figures in any order, sometimes joined, sometimes invent similar of your own.  
 create a swift, ghostly movement above metal instruments. (Use lots of rest (up to a whole cicle))  
 relate to tuff. chords.

The soft complaining flute  
In dying notes discovers  
The woes of hopeless lovers,  
Whose dinge is whisper'd by the warbling lute.

from Dryden - 'Song for St. Cecilia's Day'

notes:

Commissioned by Kathryn Lintas with funds provided by the Arts Council of Great Britain.

The soft, complaining flute.

Peter Wiegert

for Kathryn Lukas.

(switch on tape)

flute

flute

tape

A

This image shows a handwritten musical score for flute and tape. The score is divided into five staves, each representing a different instrument or sound source. The top staff is labeled "flute" and features a treble clef. The second staff is labeled "Tape". The third staff has a treble clef and includes handwritten notes: "gradually bring out 3rd harmonic", "...become ordinary pure note", and "mf sub". The fourth staff has a treble clef and includes a wavy line instruction "WEEEEE". The fifth staff has a treble clef and includes dynamic markings like "f", "ff", "sub", "f(♯)", "mp", and "pp". Each staff includes a time signature and a tempo marking. The score uses a system of vertical bar lines and horizontal measures to indicate rhythm and pitch. There are also various slurs, grace notes, and other musical markings.

113

pp      ff      ff

95"      100"      105"      110"

voo

pp      ff      ff

114"      120"      125"

voo

[B] !:

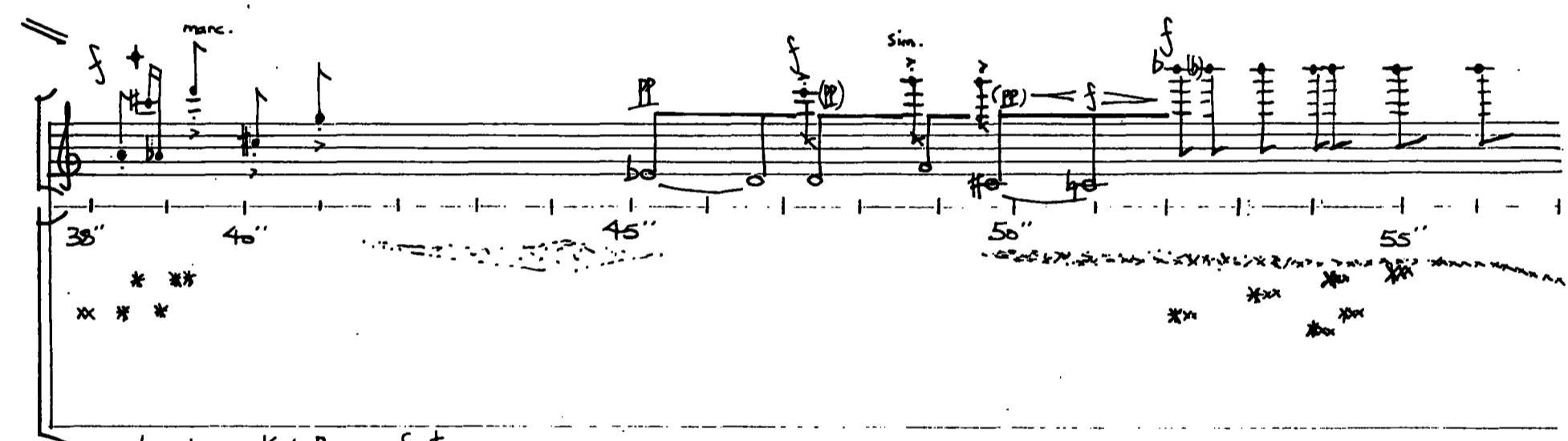
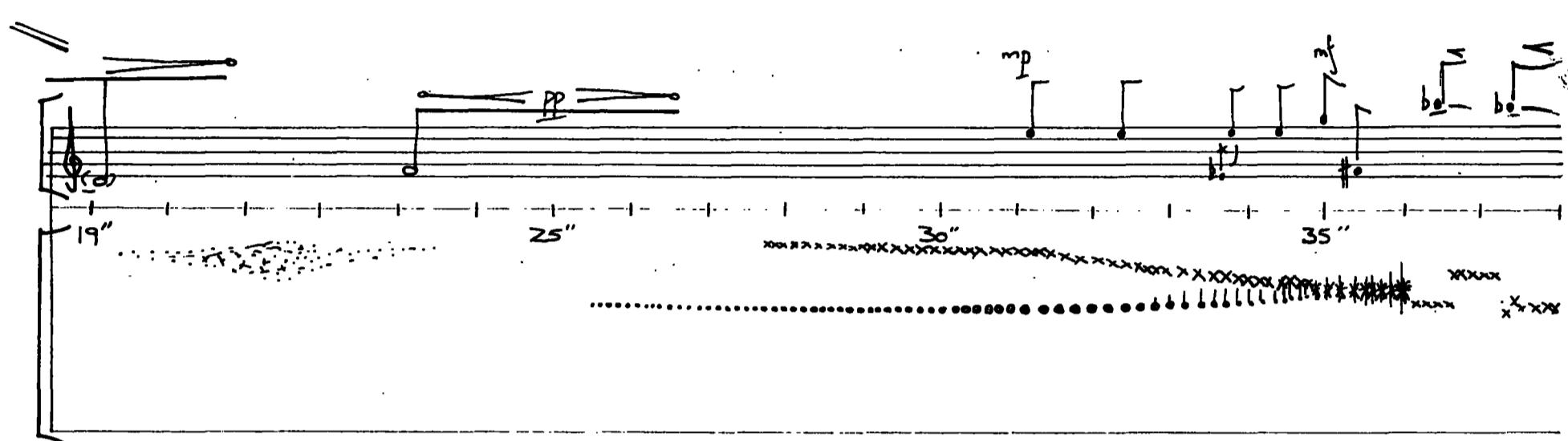
voo

voo

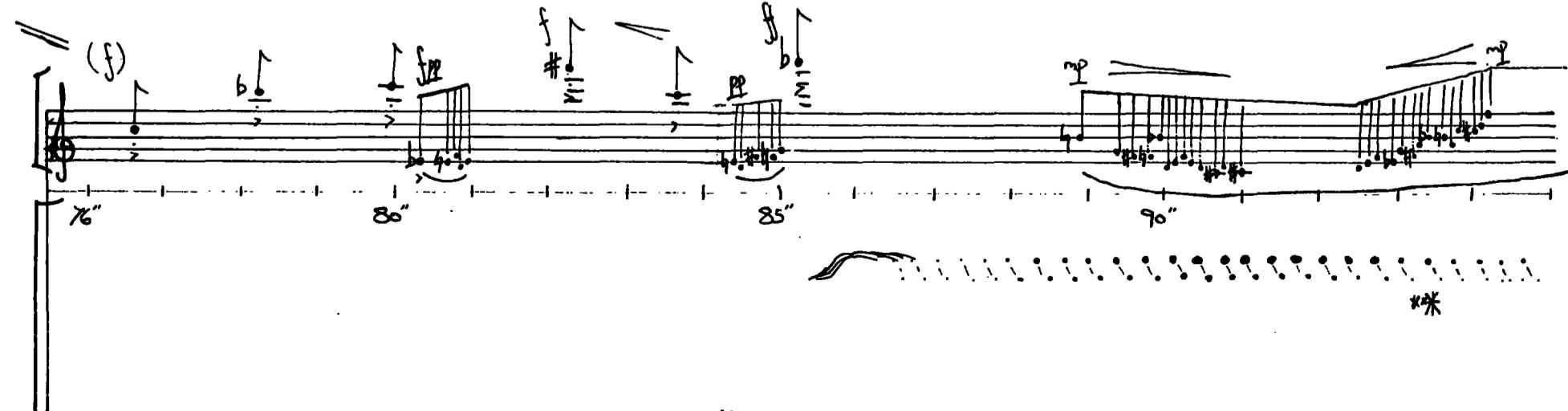
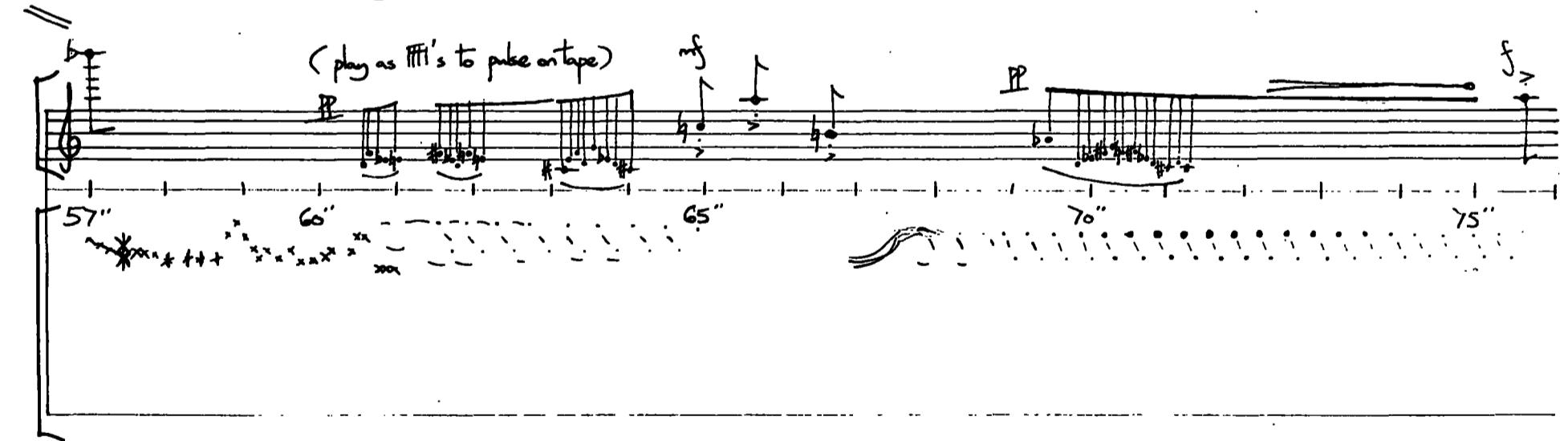
Tape

provided that it \* is completed move to C# as soon  
as the tape is heard. Repeat E ad-lib if nec.  
\* \* should always be played unless time is very short  
before next tape entry.

4



\* pairs marked **A**, very fast.



Handwritten musical score for a multi-instrument ensemble. The top staff shows a melodic line with various note heads and rests. The middle staff contains a continuous series of 'x' marks connected by a wavy line. Measure times are indicated below the staff: 95", 100", 105", and 110". The bottom staff shows a similar pattern of 'x' marks with measure times: 114", 120", 125", and 130".

Handwritten musical score for a multi-instrument ensemble. The top staff shows a melodic line with various note heads and rests. The middle staff contains a continuous series of 'x' marks connected by a wavy line. Measure times are indicated below the staff: 114", 120", 125", and 130".

Handwritten musical score for a multi-instrument ensemble. The top staff shows a melodic line with various note heads and rests. The middle staff contains a continuous series of 'x' marks connected by a wavy line. Measure times are indicated below the staff: 133", 135", 140", and 145".

Handwritten musical score for a multi-instrument ensemble. The top staff shows a melodic line with various note heads and rests. The middle staff contains a continuous series of 'o' marks connected by a wavy line. A tempo marking  $C = c 172$  is located above the staff. The bottom staff shows a melodic line with various note heads and rests.

Handwritten musical score for a multi-instrument ensemble. The top staff shows a melodic line with various note heads and rests. The middle staff contains a continuous series of 'o' marks connected by a wavy line. The bottom staff shows a melodic line with various note heads and rests.

6

pp  
p  
mp  
p, p, p

f

improv sim. within  
given limits. Give  
Taps a moment  
before proceeding.

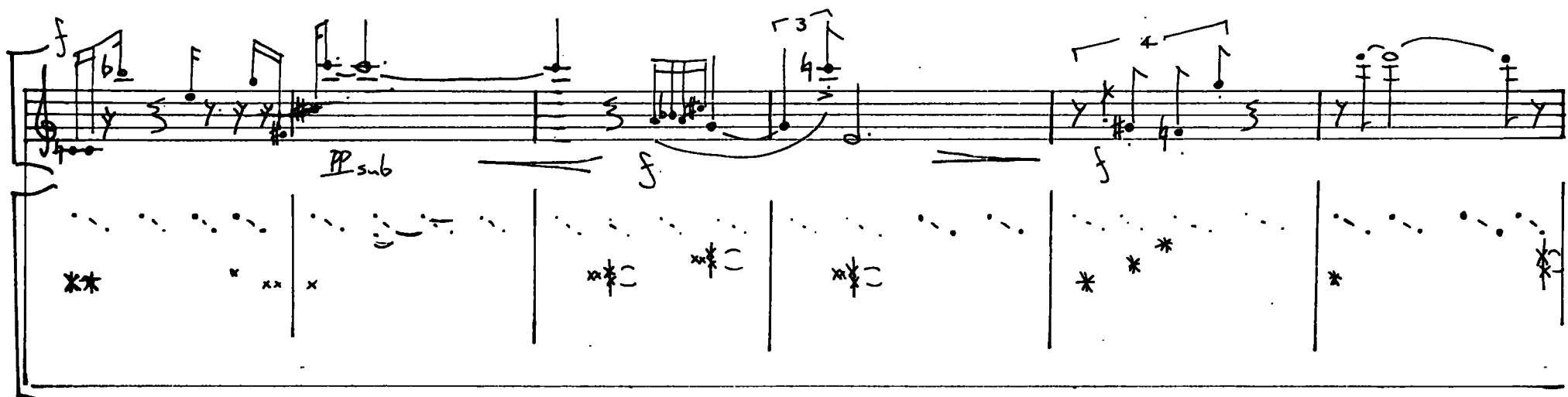
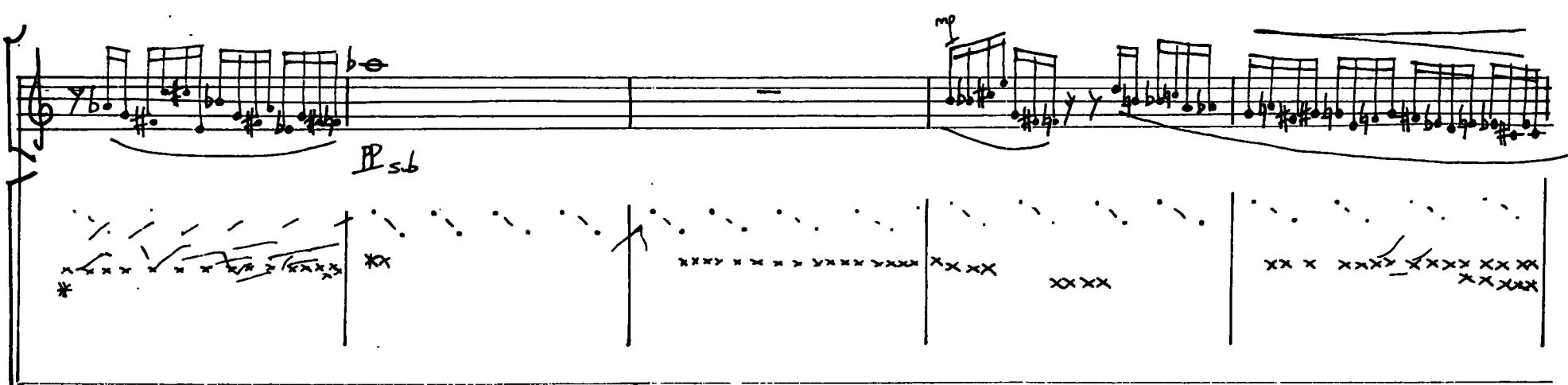
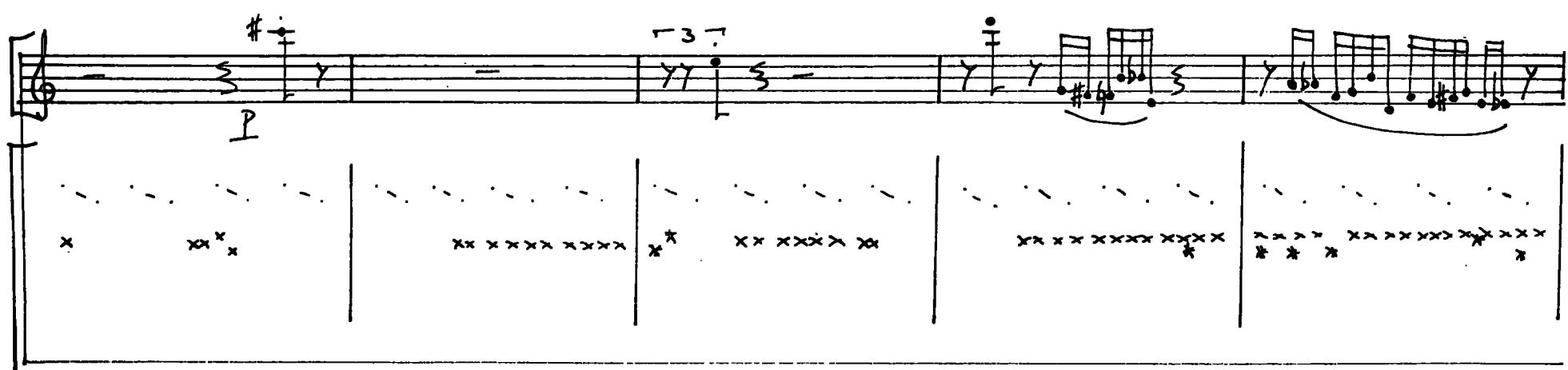
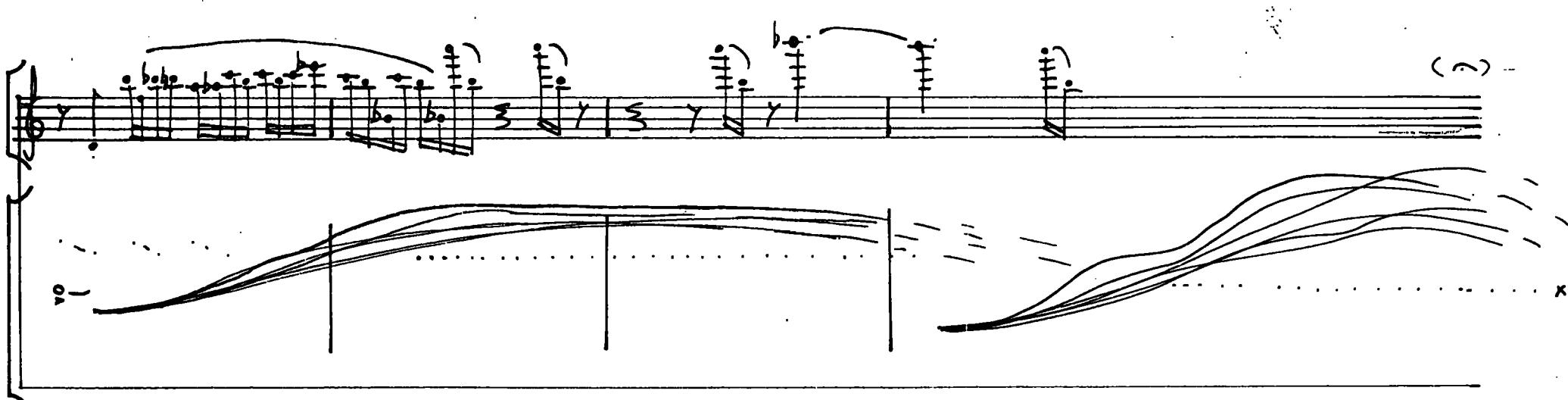
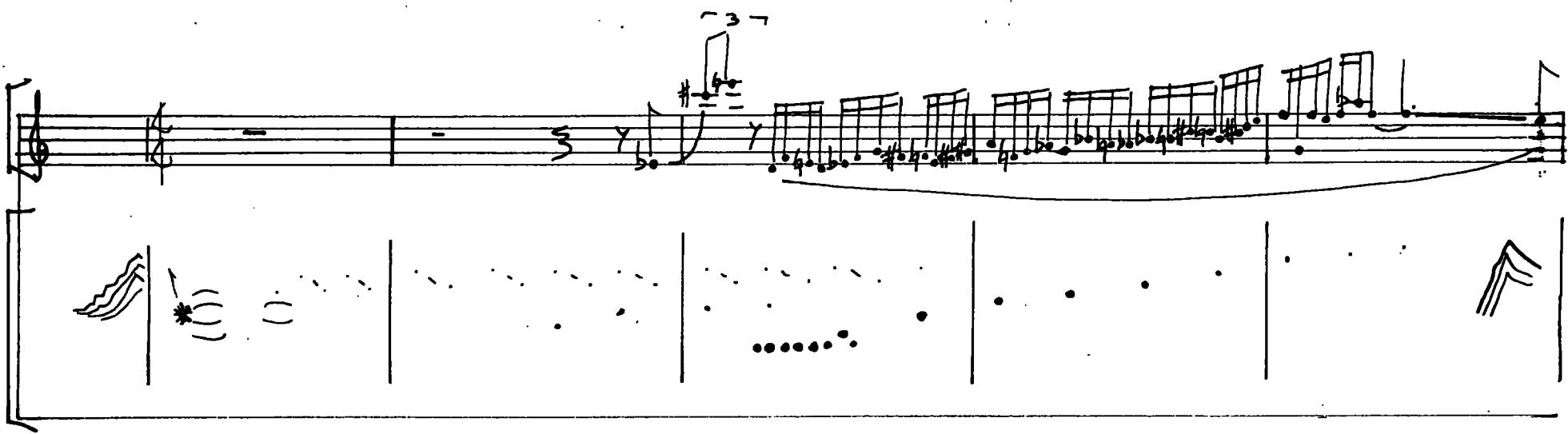
p

xx

p  
poco ter.

sub

p  
mf sub



16

*mp*

*f*

*x x x x x x*

*poco*

*sf*

*note*

*\**(*)*

*poco*

*sf*

*\**(*)*

*\**(*)*

This image shows the tenth page of a handwritten musical score for guitar. The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 11 and 12, which feature complex rhythmic patterns with sixteenth-note figures and grace notes. Measure 11 starts with a dynamic of  $\text{ff}$ . Measure 12 begins with a dynamic of  $\text{f}$ . The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains measures 11 and 12, which are mostly blank with a few small vertical strokes and asterisks.

A handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features six measures of music with various note heads and stems. The first measure includes a dynamic marking 'ff' and a tempo marking 'Sempie'. The second measure has a 'b' above it. The third measure has a 'c' above it. The fourth measure has a 'd' above it. The fifth measure has a 'e' above it. The sixth measure has a 'f' above it. The bottom staff contains a series of 'x' marks and parentheses, likely indicating specific frets or positions on the guitar neck. To the right of the staff, there is a large, multi-layered performance graph showing a complex, undulating waveform.

A hand-drawn diagram showing a horizontal beam supported by two vertical columns. The beam is represented by a thick horizontal line. It is supported at both ends by vertical lines representing columns. A wavy line is drawn below the beam, representing ground level. A dimension line with arrows indicates a distance of 3 inches between the two support columns.

10.

**D**

(not to get regular)

5'' 10'' 15''

pp pp sub

(no flutter)

19'' 25'' 30'' 35''

**E**

100 100

pp ff

pp pp sub

100 100

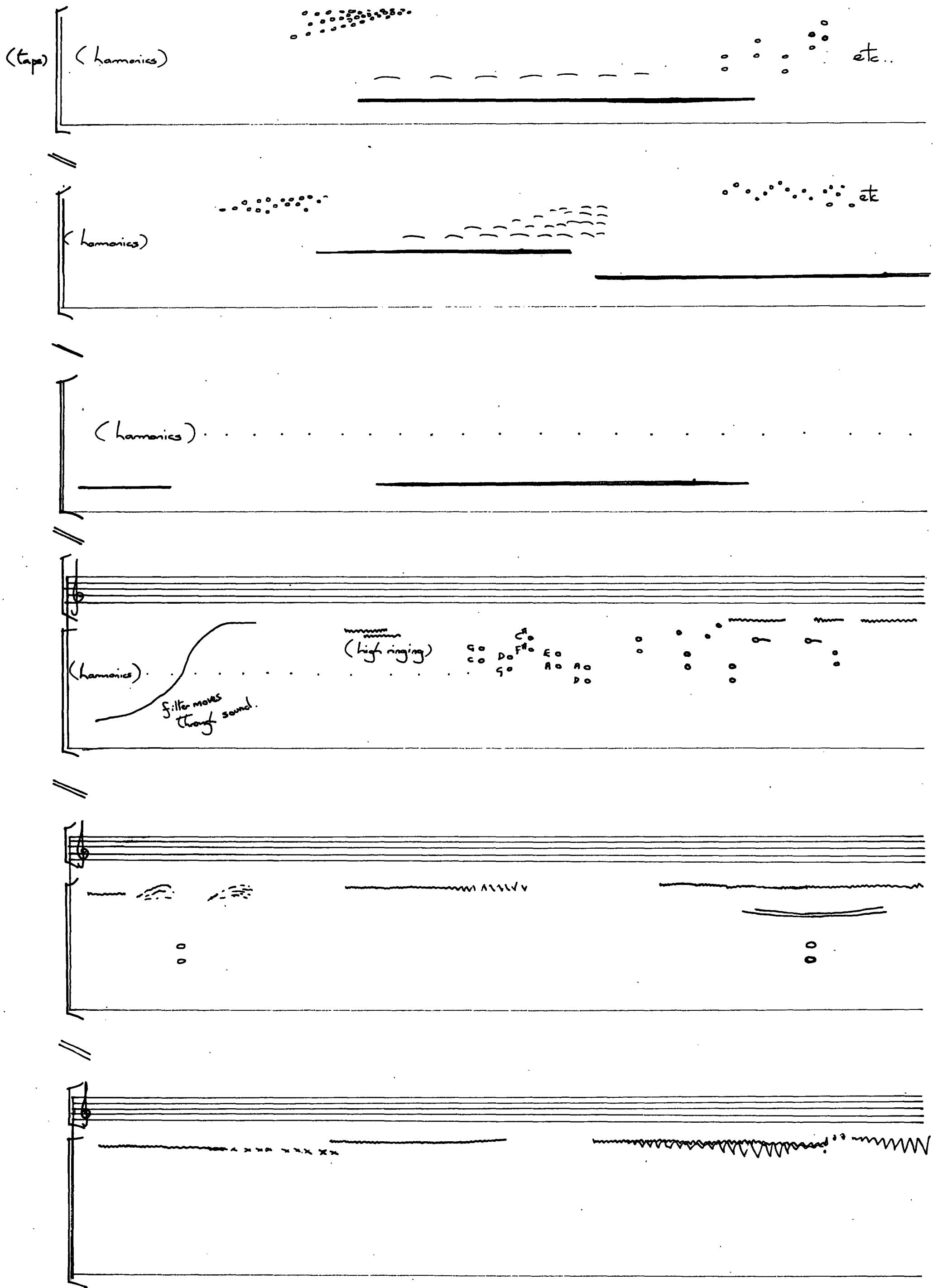
Handwritten musical score for a string instrument, likely guitar, across five staves. The score includes various performance techniques such as pizzicato, harmonics, and glissandos. Measures are indicated by vertical bar lines, and dynamics like *f* (fortissimo), *ff* (fortississimo), and *s* (sforzando) are used.

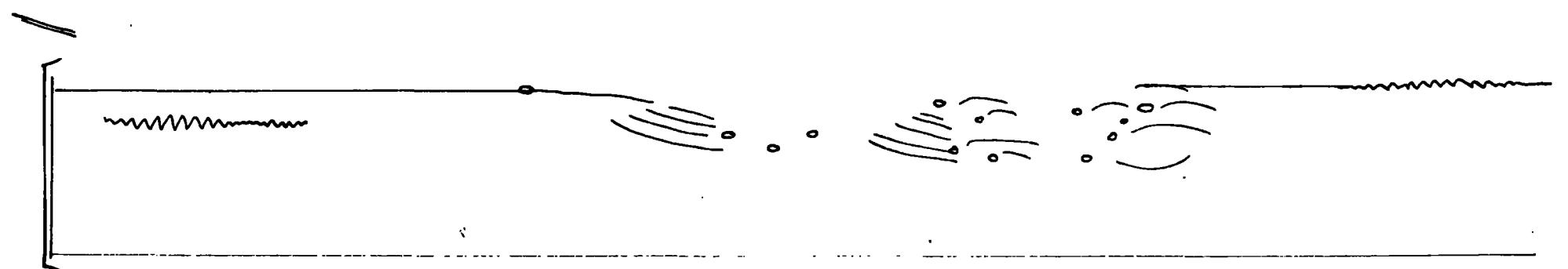
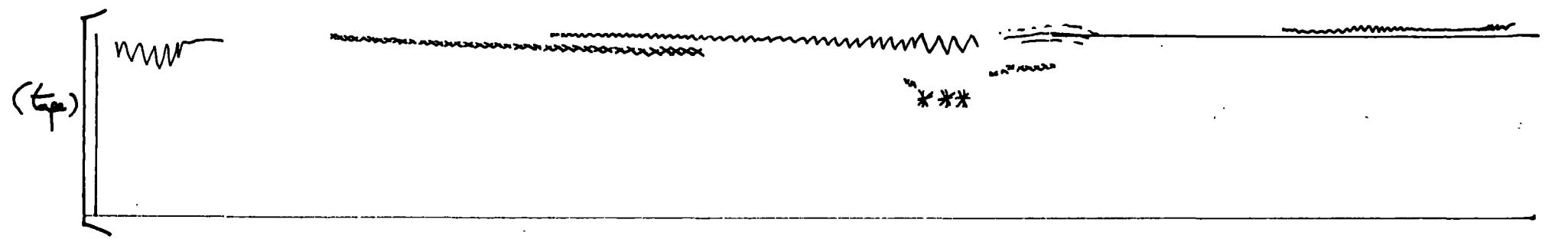
The score consists of five staves:

- Staff 1:** Starts with a dynamic *p*. Includes a glissando (wavy line) and a harmonic (dot) with a *ff* dynamic.
- Staff 2:** Features a harmonic (dot) with a *f* dynamic, followed by a glissando and a harmonic with a *f* dynamic.
- Staff 3:** Shows a harmonic (dot) with a *f* dynamic, followed by a glissando and a harmonic with a *f* dynamic.
- Staff 4:** Contains a dynamic *f*, a glissando, a harmonic with a *f* dynamic, and a dynamic *ff*.
- Staff 5:** Starts with a dynamic *f*, followed by a harmonic with a *b* dynamic, a glissando, and a dynamic *ff*.

Text at the bottom left: "Harmonics as before". Text at the bottom right: "etc".

12





**F**

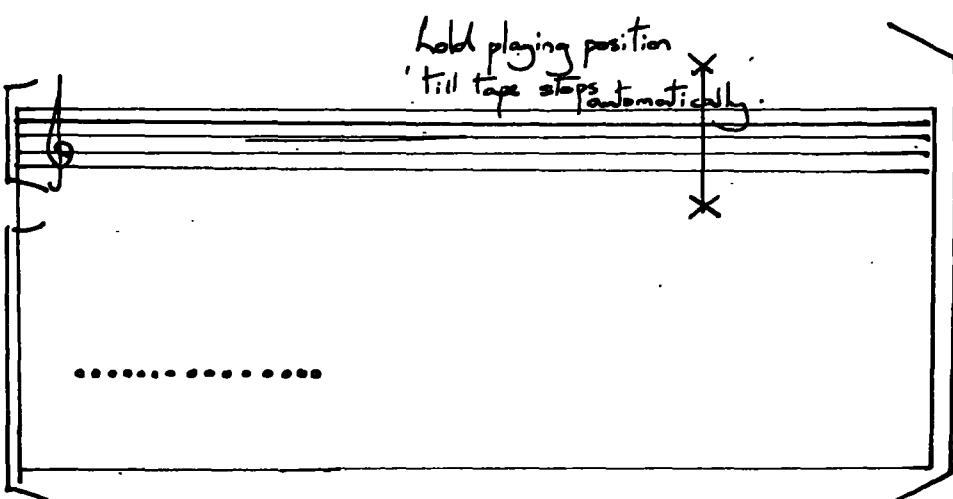
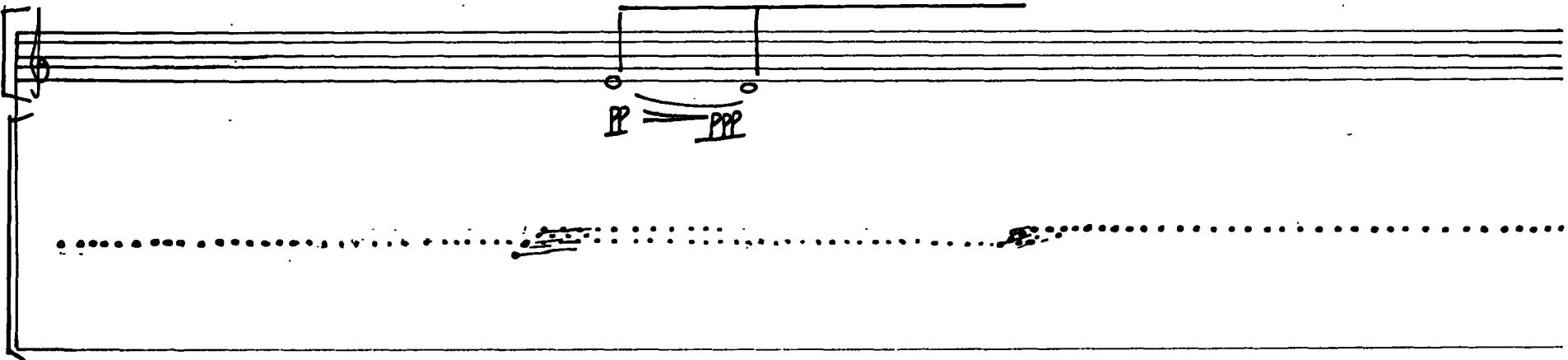
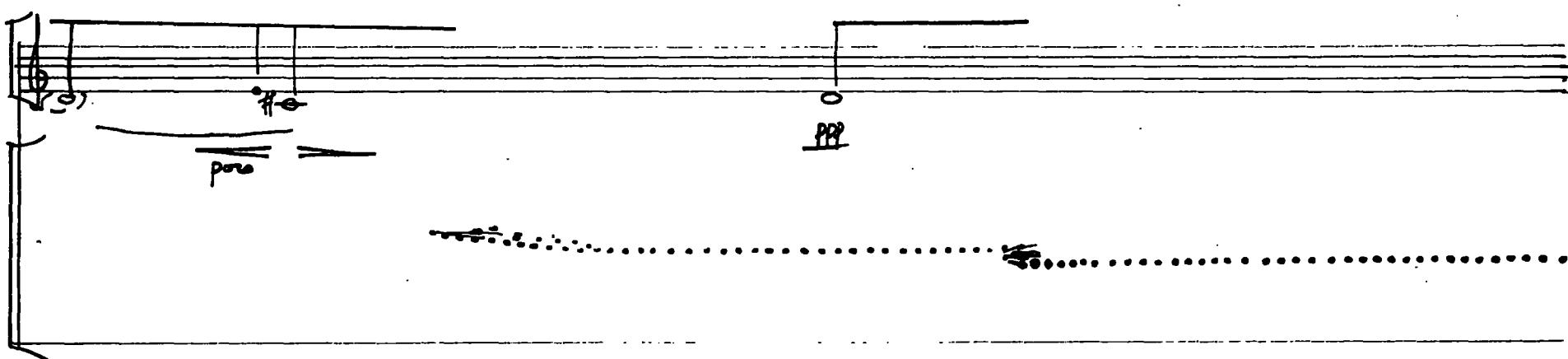
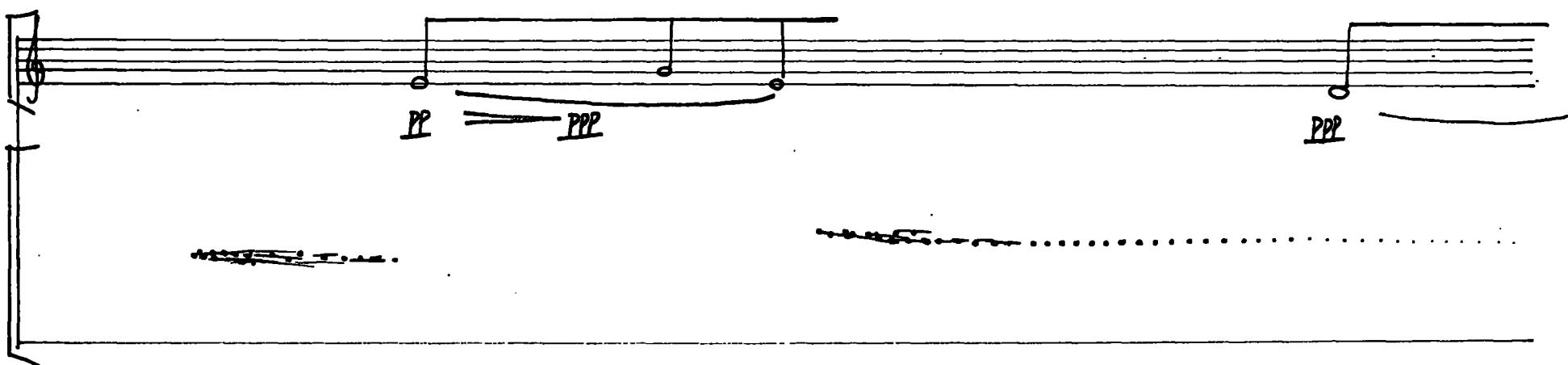
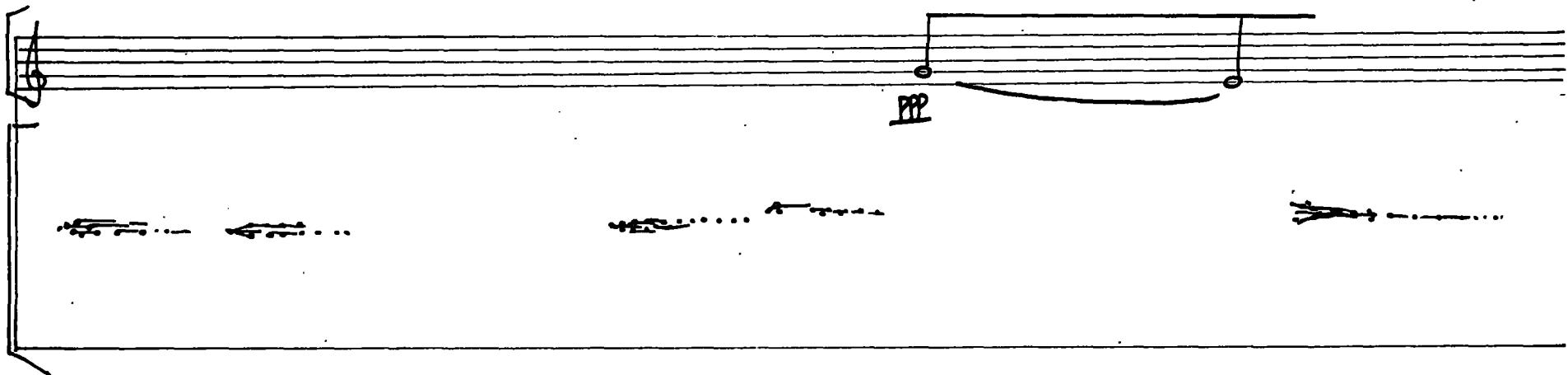
$\text{♩} = c60$

*if nec...*

*tape enters*

on hearing tape break off immediately,  
wherever you are, & move to next page.

14.



The flowers appear on the earth

Peter Wiegold.

"The flowers appear on the earth;  
The time of the singing of birds is come."

Song of Solomon.

flute (picc.)  
clarinet (b. clarinet)  
viola  
cello  
harp  
12-string guitar  
percussion (1 player)

Commissioned by the BBC.

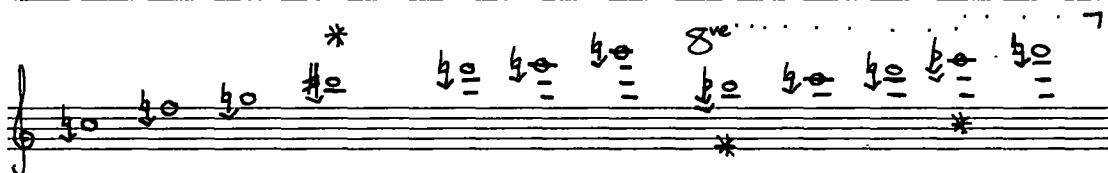
## NOTES

### 1) Tuning

The special tunings used in the piece are derived from the natural 7<sup>th</sup> of the harmonic series. Thus the signs  $\sharp$   $\flat$  always mean  $\frac{1}{6}$  of a tone flat not  $\frac{1}{4}$  tone flat.  $\frac{1}{6}$  is the usual amount that the natural 7<sup>th</sup> would be flatter than the tempered minor 7<sup>th</sup>. This means twice that amount ( $\frac{1}{3}$  tone) being derived from the 7<sup>th</sup> of a 7<sup>th</sup>.

#### Harp tuning

The harp should be tuned as normal, with the exception of the following notes, which should be tuned  $\frac{1}{6}$  or  $\frac{1}{3}$  of a tone flat as marked.



It is suggested that the notes should be tuned from the 7<sup>th</sup> partial of the appropriate lower string. This is faint but can be found. Thus  $\sharp$  can be found on the string 7:  $\flat$

Notes marked \* should be tuned in the  $\sharp$  or  $\flat$  position as marked because this is where their harmonic function will be.

e.g. the B marked  $\sharp$  is used as a C and should be tuned using a low D not using a low C#. Similarly the harmonic role of  $\flat$  is as the 7<sup>th</sup> of  $\sharp$  so it should be tuned in the flat position to a harmonic of the C#.

Thus in the upper strings enharmonic changes from the composers markings should only be made with great care. Sharpening  $\sharp$  does not produce  $\sharp$ !

#### Guitar tuning

Ignoring 8<sup>ve</sup> doublings on the 12-string guitar (which should be as usual)

it should be tuned:



\* The C is  $\frac{1}{6}$  tone flat it should be tuned to the 7<sup>th</sup> partial of the lowest string, the node of which is just below the 10<sup>th</sup> fret.

The guitar part is played almost entirely on harmonics which are therefore written as sounding as they generally result in quite high pitches.

The occasional note played normally is written at the usual 8<sup>ve</sup> transposition.

Thus the harmonics produce the following pitches:

2nd partial (12 <sup>th</sup> fret)	(sounding)	3rd partial (7 <sup>th</sup> fret)	4th partial (5 <sup>th</sup> fret)	5th partial (9 <sup>th</sup> fret)	7th partial (just below 10 <sup>th</sup> fret)
--	------------	---------------------------------------	---------------------------------------	---------------------------------------	---

all the notes of the piece (with the exception of the occasional 'normal' note) will be found in these 5 chords.

notes cont. . . .

2) Percussion

3 tom-toms

2 bongos

bass drum (with foot pedal)

3 gongs

2 tam-tams (not necessarily large)

2 cymbals (different sizes but both medium sized)

3 cow bells (large - average 10-12" across)

metal wind chimes (reasonably substantial in sound)

wood .. ..

jingles

tambourine

crotales

bell tree approx.

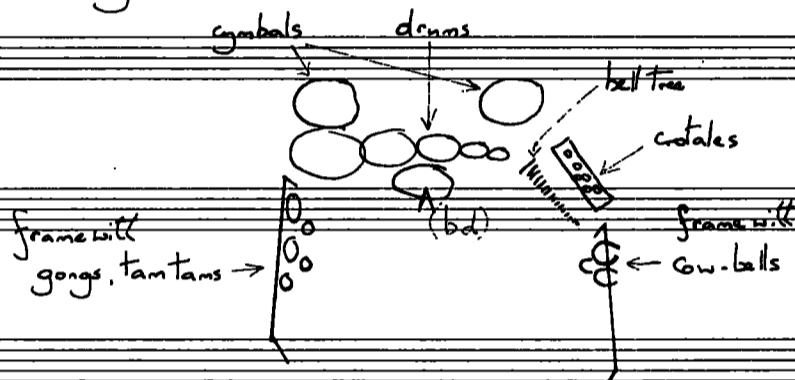
range:

- This is the minimum - it could be larger.  
Pitches are notated proportionally  
in the range - shown thus:

↑ top note

↓ bottom note

Suggested layout:



smaller items suspended on frames.

3) The score is written as sounding with usual 8<sup>va</sup> exceptions. {Guitar harmonics are written as sounding)  
(Harp .. .. ..)

4) Dynamics written are absolute - some of the guitar harmonics for example may need playing very strongly to achieve p.  
In fact it may be necessary to amplify the guitar, although this should be avoided if possible. It must be a 12-stringed instrument.

5) All grace notes (♪ ♪) are written proportionally. The proportions should be kept to as precisely as possible.

The flowers appear on the earth

Peter Wiegold.

1

guitar

d = 446

4

3 gongs

p

slate

4

101

con sonal

con sonal.

p

clarinet  
(A)

viola

cello

101

\* before the beat

5

gr

hp

perc

cl

va

vc

st. (4) (2)

harp E F# G A  
B C D

pno. (4) (2)

gtr. pack. a pack.

cl. pack. a pack.

vcl. pack. a pack.

vc. pack. a pack.

13. gtr. \* v o l l t ball tree (top) (bottom) crotales

pno. gong bell

fife poco

fl. poco

cl. poco

va. bell

vc. poco

\* assuming it is not possible to tune the bottom string with the pedal, it should be tuned to C4 beforehand.

18

F<sub>b</sub> Ab  
B<sub>b</sub> C<sub>b</sub>  
mp

bell tree  
crot.

ppp

cl  
vln  
vc

24

ff  
pp  
FH  
ff

ff  
ff  
ff  
ff  
ff

gong  
perc  
cl  
vln  
vc

2

36

gt.  
hp.  
per.  
fl.  
cl.  
va.  
vc.

g. 5 3  
mp B $\flat$  C $\sharp$   
5 3  
bell tree (gliss.) 5  
bd 8 d=115  
5 8  
f. et.  
poco  
molto  
remove mute  
molto

(senza dim.) poco  
molto

37

gt.  
hp.  
per.  
fl.  
cl.  
va.  
vc.

(senza sord.) 6 \* 3-6 (gliss.) molto  
senza sord. 6  
\* bend note up to b $\flat$   
back to  $\frac{1}{6}$  tone flat  
molto

46

perc. fl. cl. vcl. vln.

(harmonic gliss.)

47

gt. hp. crot. perc.

E<sup>#</sup> F<sup>#</sup> G<sup>A</sup>  
B<sup>#</sup> C<sup>#</sup> D

fl. cl. vcl. vln.

On sound

On sound

\* double-stop - one part repeat D's  
after gliss evenly to C<sub>b</sub>

6

*(harmonics sempre)*

gt. 3 5 2 2 4 2

hp. 3 5 2 2 4 2

perc. (syn) 3 5 2 2 4 2

si. 3 5 2 2 4 2

cl. 3 5 2 2 4 2

vn. 3 5 2 2 4 2

pp. 3 5 2 2 4 2

pp. 3 5 2 2 4 2

51 *sol D'* *sol G* 5 2 Hell Hoh 2 2 4 2

54 5 2 Hell 2 2 4 2

\* play proportionally 5 to 4 barring.

This image shows a handwritten musical score for multiple instruments across several staves. The score includes parts for Cello (C), Bassoon (B), Trombone (T), Percussion (perc.), Clarinet (Cl), Bassoon (B), Trombone (T), and Bassoon (B). The music is divided into measures 57 through 64.

**Measure 57:** The Cello part has a dynamic of  $\frac{1}{2} \text{pp}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{f}$ ,  $\frac{1}{2} \text{ff}$ , and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

**Measure 58:** The Cello part has a dynamic of  $\frac{1}{2} \text{ff}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

**Measure 59:** The Cello part has a dynamic of  $\frac{1}{2} \text{ff}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

**Measure 60:** The Cello part has a dynamic of  $\frac{1}{2} \text{ff}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

**Measure 61:** The Cello part has a dynamic of  $\frac{1}{2} \text{ff}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

**Measure 62:** The Cello part has a dynamic of  $\frac{1}{2} \text{ff}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

**Measure 63:** The Cello part has a dynamic of  $\frac{1}{2} \text{ff}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

**Measure 64:** The Cello part has a dynamic of  $\frac{1}{2} \text{ff}$ . The Bassoon part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Trombone part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ . The Percussion part has dynamics of  $\frac{1}{2} \text{ff}$  and  $\frac{1}{2} \text{fff}$ .

A handwritten musical score for orchestra and percussion. The score consists of six staves. The top staff is for strings (stems up), followed by woodwind (hp), perc (bell tree), brass (tr), woodwind (cl), and bassoon (bass). The score includes various dynamics (e.g., ff, f, mf, pp, mp, sforzando), articulations (e.g., slurs, grace notes, accents), and performance instructions (e.g., "hand sticks", "poco"). A rehearsal mark "72" is at the beginning of the first measure. Measures 1-4 show rhythmic patterns with eighth and sixteenth notes. Measure 5 begins with a dynamic ff, followed by a forte dynamic. Measure 6 starts with a dynamic pp. Measure 7 ends with a dynamic pp.

// //

st  
 hp  
 perc  
 cl  
 vcl  
 vc

(5) (4)

ff (leave ringing)

EFCA  
 BC#D

pp poco

metal wind lines

cool

pp

poco

sub pp

> pp

(cello) 9

10

82

gt  
hp  
perc  
fl  
cl  
va  
vc

89

gt  
hp  
perc  
fl  
cl  
va  
vc

\* leave wind chimes to rattle by themselves for a moment if necessary

Musical score page 95, featuring six staves for different instruments:

- hp**: High Horn part. It includes dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{pp}$ . There are also performance instructions such as "windch.", "mf", and "pizz.".
- perc**: Percussion part. It includes dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- fl**: Flute part. It includes dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- cl**: Clarinet part. It includes dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- va**: Violin part. It includes dynamic markings like  $\text{f}$  and  $\text{ff}$ .
- vc**: Cello part. It includes dynamic markings like  $\text{f}$  and  $\text{ff}$ .

The score consists of two systems of measures. The first system ends with a repeat sign and a first ending. The second system begins with a second ending, followed by a third ending, and finally a fourth ending. Various dynamics, articulations, and performance techniques are indicated throughout the score.

A handwritten musical score page for a multi-instrument ensemble. The page features six staves, each with a unique set of markings and dynamics. The instruments are identified by labels on the left: gt (top), hp, perc, cl, c, vcl, and vcl (bottom). The score includes various performance instructions such as 'poco', 'f', 'mp', 'pp', 'sfz', and dynamic markings like 'F A b' and 'B b C b'. There are also specific rhythmic patterns and rests indicated throughout the measures.

108

st  
hp  
perc  
cl  
va  
vc

(r) (s)  
poco

114

pizz  
arco  
(s) (g)

121

crot  
F#Ab

st  
hp  
perc  
cl  
s  
vc

pp  
poco

\* 3rd Harmonic on DGA strings

128

(harmonics sempre)

gt 5 3 5 5 3 2 (5)

hp 5 3 5 5 3 2 (5)

lp 5 3 5 5 3 2 (5)

perc 5 3 5 5 3 2 (5)

fl 5 3 5 5 3 2 (5)

cl 5 3 5 5 3 2 (5)

va 5 3 5 5 3 2 (5)

vc 5 3 5 5 3 2 (5)

134

gt 5 3 5 5 3 2 (5)

hp 5 3 5 5 3 2 (5)

lp 5 3 5 5 3 2 (5)

perc 5 3 5 5 3 2 (5)

fl 5 3 5 5 3 2 (5)

cl 5 3 5 5 3 2 (5)

va 5 3 5 5 3 2 (5)

vc 5 3 5 5 3 2 (5)

140 \*

gt 5 3 5 5 3 2 (5)

hp 5 3 5 5 3 2 (5)

lp 5 3 5 5 3 2 (5)

perc 5 3 5 5 3 2 (5)

fl 5 3 5 5 3 2 (5)

cl 5 3 5 5 3 2 (5)

va 5 3 5 5 3 2 (5)

vc 5 3 5 5 3 2 (5)

\* before the

145

F<sub>b</sub>A<sub>b</sub>  
C<sub>b</sub>

(8)

(9)

151 (d=46)

E<sub>b</sub>F<sub>b</sub>  
B<sub>#</sub>

f sempre

3 con belli  
(left→med. woven sticks)

f sempre

(d=46)

sub pp

poco

pin

poco

pin

158

(2)

ff

cl

vcl

vcl

159

ff sempre  
(Cl.)

B<sub>b</sub>

E<sub>b</sub>F<sub>b</sub>

3 gongs,  
2 tam-tams.

3 cow  
bells

B<sub>b</sub> (ped. gliss.)

A<sub>b</sub> (gliss.)

B<sub>b</sub> (gliss.)

D<sub>b</sub>

bd

ff

cl

vcl

vcl

\* play proportionally to  
tam-tam pulse

162  
 $\text{♩} = 161$  - 3 -  
 harmonics sim.  
 gt  
 hp  
 D $\natural$   
 F $\sharp$  C $\sharp$  F $\natural$  B $\natural$  (nat) C $\flat$  B $\flat$   
 (hand sticks) cat.  
 perc (comb) Wind ch. sm. cym bell tree  
 G  
 C  
 f p  
 b60  
 f p  
 167  
 gt  
 hp  
 C $\flat$  F $\sharp$  F $\natural$  F $\flat$   
 perc sm cym  
 d = 46  
 173  
 gt  
 hp  
 B $\flat$  (nat) C $\sharp$  B $\flat$  C $\flat$  F $\flat$  mallets  
 perc (cym)  
 (woven sticks as before)  
 gongs tam-tams  
 fl  
 c  
 b60

\* This will be the open bottom D of course sounding three lower, as it is not a harmonic.

# all spread chords begin on the beat, not before.

178

179

180

181

strings take pulse from drum

\* very high note

\* ie adjust into septuplet  
picking up last 3 attacks.

184

*b=161*

gt  
hp  
pno  
perc  
fl  
cl  
va  
vc

185

gt  
hp  
pno  
perc  
(crot)  
fl  
cl  
va  
vc

\* as before.      ♦ as before, on the beat.

195

*d=46*

gt  
bassoon  
cl  
db  
perc  
vib

(nat)  
ff  
molto ff  
(sticks as before)  
ff sempre  
3 tam tam  
3 tam tam  
ff sempre  
(3 cont.)  
(bd)  
(as before)

200

gt  
bassoon  
cl  
db  
perc  
vib

ff sempre  
(glo)  
ff sempre  
(glo)  
ff sempre  
(ca) 5  
(3 cont.)  
(bd)  
(as before)

This block contains five pages of handwritten musical notation for an orchestra and piano. The score includes parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon, Horn), brass (Trumpet, Trombone, Tuba), percussion (Percussion I, Percussion II, Timpani), and Piano.

**Page 203:** Measures 1-5. Dynamics include  $p$ ,  $f$ ,  $ff$ , and  $fff$ . Various rhythmic patterns are marked with '3' over groups of notes. The piano part features sustained notes and eighth-note patterns.

**Page 204:** Measures 1-5. The piano part includes dynamic markings like  $f$ ,  $ff$ , and  $fff$ . The orchestra part includes dynamics  $p$ ,  $pp$ , and  $molto$ .

**Page 205:** Measures 1-5. The piano part includes dynamics  $p$ ,  $pp$ , and  $fff$ . The orchestra part includes dynamics  $p$ ,  $pp$ , and  $fff$ .

**Page 206:** Measures 1-5. The piano part includes dynamics  $p$ ,  $pp$ , and  $fff$ . The orchestra part includes dynamics  $p$ ,  $pp$ , and  $fff$ .

**Page 207:** Measures 1-5. The piano part includes dynamics  $p$ ,  $pp$ , and  $fff$ . The orchestra part includes dynamics  $p$ ,  $pp$ , and  $fff$ .

**Page 208:** Measures 1-5. The piano part includes dynamics  $p$ ,  $pp$ , and  $fff$ . The orchestra part includes dynamics  $p$ ,  $pp$ , and  $fff$ .

20

213

216 (5)

\* very bottom string only  
- play normal 8ve double but don't retune.

221

perc

bell-tree

w/ all the wrong end of sticks  
(light wood)

(1)  
(2)

fl

p

d

Va

Vc

227

E<sup>#</sup> F<sup>#</sup> G A B  
BCD

3 4 5 6

232

non harm  
as before

E<sup>#</sup> F<sup>#</sup> G A B  
BCD

3 4 5 6 7 8

\* ie 3rd harmonic on bottom strings  
the lower having been retuned to E.

238

hp *r s* E<sup>#</sup> F G A B  
B C D

5 8 3 2 3 3 3 2

fl c cl vcl vlc

244

gt fl hp pp C F<sup>#</sup> C<sup>4</sup> E<sup>#</sup> B B<sup>4</sup> D<sup>4</sup> B<sup>4</sup> B<sup>4</sup> F<sup>4</sup>

per

fl c cl vcl vlc (snlg)

250

A

ff

ff

Senza cord

ff cresc.

ff

ff

poco

pp

ff

ff

bend (scord)

\*

hit body of guitar

+ accel but  $r_3$  at  
end implies suddenly faster  
on double stop C-G-A-G-B or D-G-B

† ad.lib between  
nat & tuning pegs (follow contour)

gt

b

perc

str

(6)

(6)

D8 PANOPUS SCORE SYSTEM®

267

gt  
perc

note D → Eb

6 5 3 8 5 4 5 3

\* rattle stick between drums

276

gt  
perc

(s) 5 3 (y) 3 5 2 5 7 5

slide bow towards bridge (swipe) nat.

begin all over on the beat, not before

284

cat  
bd

d=115 d=138

B# C# D#

bd. f

3 3 4 2 3 5 d=115 6 d=138

senza sord

molto ppp

291

$d=46 \ (J=92)$

(ped.g/iss)  
(- -)

hp  
perc  
fl  
cl  
vn

$d=46 \ (J=92)$

(+3 tempos)

md  
cym  
fl  
cl  
vn

297

hp  
(fl)  
fl  
vn  
vn

$f$

$p$

$p$

$p$

col legno batt  
col legno batt

304

fl  
5  
vn  
vn

$pp$   
 $mp$   
 $mf$

$poco$

mp  
gliss  
gliss

311

2 5

(D)

317 (d=46) (harm. sempe)

Eb FB G A  
Bb C F D  
Crot.

metal wind chimes

2 tam tam

mf ↔ p (hard sticks)

mp ↔ p

stick so it sounds long & soft in tone.

arco

pizz a pizz

321

F# E#

bell tree

arco

ppp

\* Throughout this section let lower notes naturally be louder than higher notes.

325

gt

hp

E9 F#9 C9 E9 F9 E9 C#9 F#9 Fb

perc

hp

E9 F#9 C9 E9 F9 E9 C#9 F#9 Fb

//

328

gt

hp

E9 F#9 C9 F9 Fb

perc

hp

E9 F#9 C9 F9 Fb

//

331

gt

hp

F9 E9 E9 F#9 E9 F9 Fb

perc

hp

E9 F#9 E9 F9 Fb

334

gtr hp E<sup>#</sup> C<sup>#</sup> B D G F<sup>#</sup> A<sup>#</sup>

perc

//

337

gtr

hp C G F<sup>#</sup> D<sup>#</sup> A<sup>#</sup> G<sup>#</sup> E<sup>#</sup> C<sup>#</sup> B D G F<sup>#</sup> A<sup>#</sup>

perc

va

vc

2 Tam-toms

pochiss

340

gtr

hp F<sup>#</sup> (P) D<sup>#</sup> C<sup>#</sup> B<sup>#</sup> A<sup>#</sup> G<sup>#</sup> E<sup>#</sup> C<sup>#</sup> B D G F<sup>#</sup> A<sup>#</sup>

perc

cl

va

vc

$\text{d} = 69$

(wind climax)

Tom-tom P

$\text{d} = 69$

(sm G)

pochiss

\* Highest possible note (on G string)



This block contains four pages of handwritten musical notation for an orchestra and piano. The notation is dense with various musical elements including:

- Instrumentation:** Flute (F), Clarinet (C), Bassoon (B), Violin (Va), Cello (Vc), and Piano.
- Time Signatures:** The score includes measures in common time (indicated by a '4'), 3/4, 2/4, 5/16, and 7/16.
- Key Signatures:** Various key signatures are used throughout the score, often indicated by sharps (#) or flats (b) on specific notes.
- Musical Instructions:** The score features numerous performance instructions such as "pochiss.", "poco", "pin", "pp", "f", "mp", "sub", "accel", and "metal wind clines".
- Rhythms:** The music includes complex rhythms involving sixteenth-note patterns, grace notes, and various rests.
- Pedal Notes:** Pedal points are marked with vertical dashes under sustained notes.

The score is organized into measures numbered 370 through 391, with each page showing a progression of these measures across the different staves.

396

(5) (5)

401

(4) (4)

408

(5) (4)

414

hp  
perc  
tr  
cl  
va  
vc

(accel)  
crot.  
pp  
poco  
p  
sf  
mp

420

hp  
perc  
tr  
cl  
va  
vc

cesc. poco a poco  
Psub  
mp  
(cesc.)  
f  
sf  
mp

428 (cue from 1<sup>o</sup>)

434 tamb (thumb roll)

442 (hard stick)

ppp cresc. pochiss. a pochiss.

DIB PANOPUS SCORE-SYSTEM®

448

(as before)

scord.

(hit body)

gt

perc

cl

vn

vc

(poco)

(pin)

(motto)

small  
(gliss)

455

(as before)

bend  
(scord.)

(proportion)

gt

perc

(2)

5 8 5 16 8 3

vc

(accel)

gloss  
(c-c#)

463

gt

perc

vn

5 4 5 16 5 2+1 6 4 9

ff pp

\* rattle stick between drums,  
as before.

471

begin on the beat.

479 5 2 bongos, 6 = 115 4

485 accel = 138

PANOPUS SCORE SYSTEM

36

491

*gt*

*b*

*perc*

*2*

*f*

*c*

*v.a*

*v.c*

*491*

*161*

*46*

*(harms. semper)*

*mp*

*3 comb.*

*b.d.*

*gt*

*perc*

*2*

*f*

*c*

*v.a*

*v.c*

*497*

*not to top*

*bell tree*

*p*

*pp*

*hell*

*pp*

*hell*

*pp*

*hell*

*pp*

501

perc (bell-tree) — 3 —

*poco*  $\frac{2}{4}$  *poco* *molto* *f* *poco* *molto*

*cresc.* (3) (2)

cl  
va  
vcl  
vcl  
perc

508

bongo (high) L.3.

cl  
va  
vcl  
perc

512

poco cresc.  
cresc.  
cresc.

cl  
va  
vcl

517 r 3 -

perc.

fl.

cl.

ba.

vc.

measures 3 and 4: dynamic markings include f, ff, cresc., decresc., arco, pizz., and gliss.

524

perc.

fl.

cl.

ba.

vc.

measures 3 and 4: dynamic markings include f, ff, cresc., decresc., arco, pizz., and gliss. Measure 4 note instruction: "just loud enough to be heard."

532 9

cl.

ba.

ba.

vc.

measures 5 and 6: dynamic markings include f, ff, cresc., decresc., arco, pizz., and gliss.

539

perc

cl

vcl

vln

546

perc

cl

vcl

vln

553 3

perc

cl

vcl

vln

40

560

This image shows a handwritten musical score for orchestra and piano. The score consists of two systems of music, each with two measures. The top system is for the piano, featuring a treble clef staff and a bass clef staff. The bottom system is for the orchestra, with staves for strings (violin, viola, cello, double bass), woodwinds (clarinet, bassoon), and brass (trombone). The score includes various dynamics like forte, piano, and crescendo, as well as specific performance instructions such as "tom-toms (bell tree)" and "poco a poco". Measure 11 starts with a forte dynamic in the piano and orchestra. Measure 12 begins with a piano dynamic in the piano and orchestra, followed by a crescendo instruction "(cresc.)". Measures 11 and 12 conclude with a piano dynamic in the piano and orchestra.

hp

566

Handwritten musical score for orchestra and piano, page 10. The score consists of five systems of music. The top system features a piano part with dynamic markings like *hp*, *f*, and *Df*. The vocal parts include lyrics such as "E F G A", "B C D", and "jingles". The second system includes a "3 cow bells" part. The third system contains measures labeled 8, 5, 8, 5, 3, 9, 10, 11, 10, 16, and 8, 5. The fourth system shows woodwind entries with dynamics like *r3*, *r3-1*, and *poco*. The bottom system shows bassoon entries with dynamics like *b*, *b+*, and *b++*.

14

574

581

(follow flute)

590

each time this appears,  
snatch the wood chimes

together then, after a moment,  
gently release, making a little  
sound in doing this.

$\frac{6}{6}$

pocnt  $\rightarrow \frac{6}{6} = 69$

D18 PANOPUS SCORE SYSTEM®

598

perc

wood chimes  
pp mf metal chimes p

5

604

jingles >

wood ch.

perc

glock.

610

perc

wind chimes

(4) 3 3 4 3 8 (4) 2

Vn

616  $\text{d} = 46$

ad lib between nut & tuning pegs

(react to perc.)

*Eb F Gb Ab B C D* ad lib within range given.

soft-med woven sticks  
3 cowbells  
3 tam-tams  
2 bongos

Key taps

wood clines

bd.

col legno  
wrong side of bridge

619

3

Ab (5.)

B4 C4 Gb

wind clines

(hard st.) (soft-med)

controll. (wood ch.) (bd) crot.

soft

bd. subf

\* Keep close to the number  
of notes written. Attacks not  
necessarily to be regular (follow contour)

+ or some other appropriate  
percussive sound

622

gt

hp

perc

cl

Va

Vc

react to perc.  
(start & finish)

625

gt

hp

perc

cl

Va

Vc

8ve... [b+]

(d.) C#

pp sub

pizz. = pizz.

key Taps

con sonor.

ff

\* that is the gliss should last for  $\text{ff}$  relative to  
the previous durations (although the next still applies)

+ or some other appropriate  
percussive sound.

6

640

gt  
 cresc poco a poco

hp  
 (pp) cresc poco a poco

perc  
 (3) cresc poco a poco

cl  
 cresc poco a poco

va  
 cresc poco a poco

vc  
 cresc poco a poco

*f*

*f*

*f*

*f*

*f*

*f*

649  $d=46$  (I=92)

gt

hp

perc

$\frac{3}{4}$   $d=46$  (I=92)  $\frac{3}{4}$   $d=138$  (3)  $d=138$  (4)

In the Time of  
 ♫ II over 2 bars but for  
 one bar only

fl  
 cl  
 va  
 vc

P

$\frac{5}{4}$   $d=46$  (I=92)  $\frac{5}{4}$   $d=138$  (3)  $d=138$  (4)

*f*

*f*

*f*

*f*

*f*

\* The pedal marks here  
 assume the low C to be unaffected by the pedal.

47

658

This image shows two systems of handwritten musical notation on five-line staves. The top system starts with a dynamic of  $\text{ff}$  and includes parts for *cl.*, *hp*, *pno.*, and *vcl.*. The *pno.* part features a complex rhythmic pattern with sixteenth-note figures and grace notes. The bottom system continues with dynamics like  $\text{f}$ ,  $\text{mp}$ , and  $\text{ff}$ , and includes parts for *fl.*, *cl.*, *pno.*, *vcl.*, and *vn.*. The notation uses various slurs, grace marks, and performance instructions such as "etc.", "accal.", and "et cetera".

48

671

hp B4 Cb

per

f

c

va

vc

(add flutter)

(add flutter)

take piccolo

\* take pulse from drum  
as before.

149

678

p  
cl  
ba  
vc

glissato  
bend  
arcu  
arcu

(2) (2)

684

hp  
perc  
p  
cl  
ba

E F<sup>#</sup> G A  
B<sub>b</sub> C<sup>#</sup> D

3 groups  
2 timesteps

pp

691 as before      11-11  
 692 =138  
 693 ppp  
 694 B4 C# F#  
 695 (P) 5-5  
 696 F# 5-5  
 697 F# 4-4  
 698 (P) 5-5  
 699 5-5  
 700 perc 5-5  
 701 (P) 5-5  
 702 5-5  
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 999 5-5  
 1000 5-5

Handwritten musical score page 708. The score includes parts for guitar (gt), bass (hp), piano (pno), drums (perc), and strings (st). The tempo is indicated as  $\frac{2}{2} \text{ d=46}$  for the first section and  $\frac{3}{2} \text{ d=138}$  for the second section. Various performance instructions are written above the staves, such as dynamic markings (f, pp, ff, ff), articulations (pizz., plectrum, normale, cresc., decresc.), and specific hand positions (e.g., "f - 3 -"). The score uses a mix of standard musical notation and unique symbols.

A handwritten musical score for orchestra and piano, page 11. The score consists of six staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a tempo marking of 117. The second staff is for the strings (violin I), the third for the strings (violin II), the fourth for the violas, the fifth for the cellos, and the bottom staff for the double basses. The score includes dynamic markings such as *f*, *ff*, *p*, and *cresc.* Various slurs and grace notes are present throughout the music. The manuscript is written in black ink on white paper.

735

To bass clarinet

bass clarinet

pp

739

E<sup>#</sup> F<sub>b</sub> G<sub>a</sub>  
B<sub>b</sub> C D

Very fast ad-lib within (6 given limits.  
Both hands. Vary position of gliss.)

inttempo (=161)

per. 3

3

(bd) 2

3

3

to flute

to A clarinet

d=161

rit poco a poco

(harms sempre)

hp cresc. pockiss (3) (3) (3)  
a pockiss as before but from now  
or always keep within pockiss  
limits of previous gliss.

perc. cresc. pockiss a  
pockiss

Y47  $\text{♩} = 138$  (rit) . . .  $\text{♩} = 115$

gtr  
hp  
pno

(s) 8va  
(s) (s)  
B#  
F  
(s) E4  
A# (cresc)  
(ppp)  
(s) (s) (s)  
pp (cresc)

(rit) cresc. pochiss a pochiss  $\text{♩} = 92$  (rit)

gtr  
hp  
pno

8va  
L5 L5 L5 L5 F#  
L5 L5 L5 L5 E4 C#  
L5 L5 L5 L5 D#

$\text{♩} = 69$  (rit)  $\text{♩} = 46$

gtr  
hp  
pno  
cl  
vn

8va P D4 L3 G A B  
(s) P (cresc) pp (p)  
breathe unobtrusively when nec.  
Con sord.

763  $d = \dot{a} = 46$

(start)  $\frac{3}{2}$

pochiss

pochiss

pochiss

pochiss

pochiss

pochiss

767  $\frac{3}{2}$

(start)  $\frac{4}{2}$

pochiss

pochiss

pochiss

pochiss

pochiss

771  $\frac{2}{2}$

(not too fast)

(harms. semper)

pochiss

pochiss

pochiss

pochiss

pochiss

pochiss

\* The clarinet should leave out notes or phrases impossible to tune

Φ natural harmonic. The node here will produce the 7<sup>th</sup> partial

General note to strings:  
It is appreciated that it will be sometimes necessary to shorten notes to prepare harmonics. Rest marks are retained to show musical shaping.

56

775

(poco and) EH  
E↑ E↑ A↑ F↑ B↑ A↓ EH  
A↓ A↑ A↓

(crot) (never louder than guitar)

bell

5 3 2 4

ppp

11011

11011

11011

11011

ppp

780

2 5 8 5 4 2 4 5

pochiss

pochiss

pochiss

100

ppp

pochiss

784

4 2 5 3 2 2 4 5 3

pochiss

pochiss

100

788

f1  
cl  
ba  
vc

poch.  
poch.

792

f1  
cl  
ba  
vc

pp  
pp  
pp

797

gt  
hp  
perc

(cot.)

f1  
cl  
ba  
vc  
perc

(2) 40  
3 2 - 5 -  
(cot.)

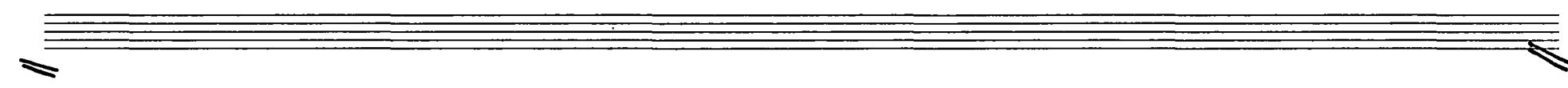
ppp  
ppp  
ppp  
ppp  
ppp  
pppp  
pppp  
pppp

802

Flute  
Clarinet  
Bassoon  
Cello

ppp  
pp  
p

58



807

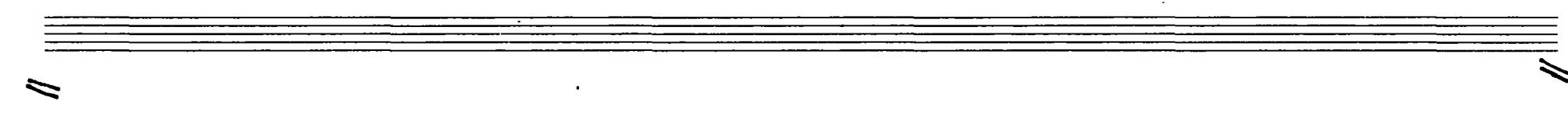
Flute  
Clarinet  
Bassoon  
Cello

pp  
p  
p

ppp  
p  
p

p  
p  
p

58



811

Flute  
Clarinet  
Bassoon  
Cello

ppp  
p  
mp  
ppp

ppp  
p  
mp  
ppp

ppp  
p  
mp  
ppp

ppp  
p  
mp  
ppp

58

159

814

815

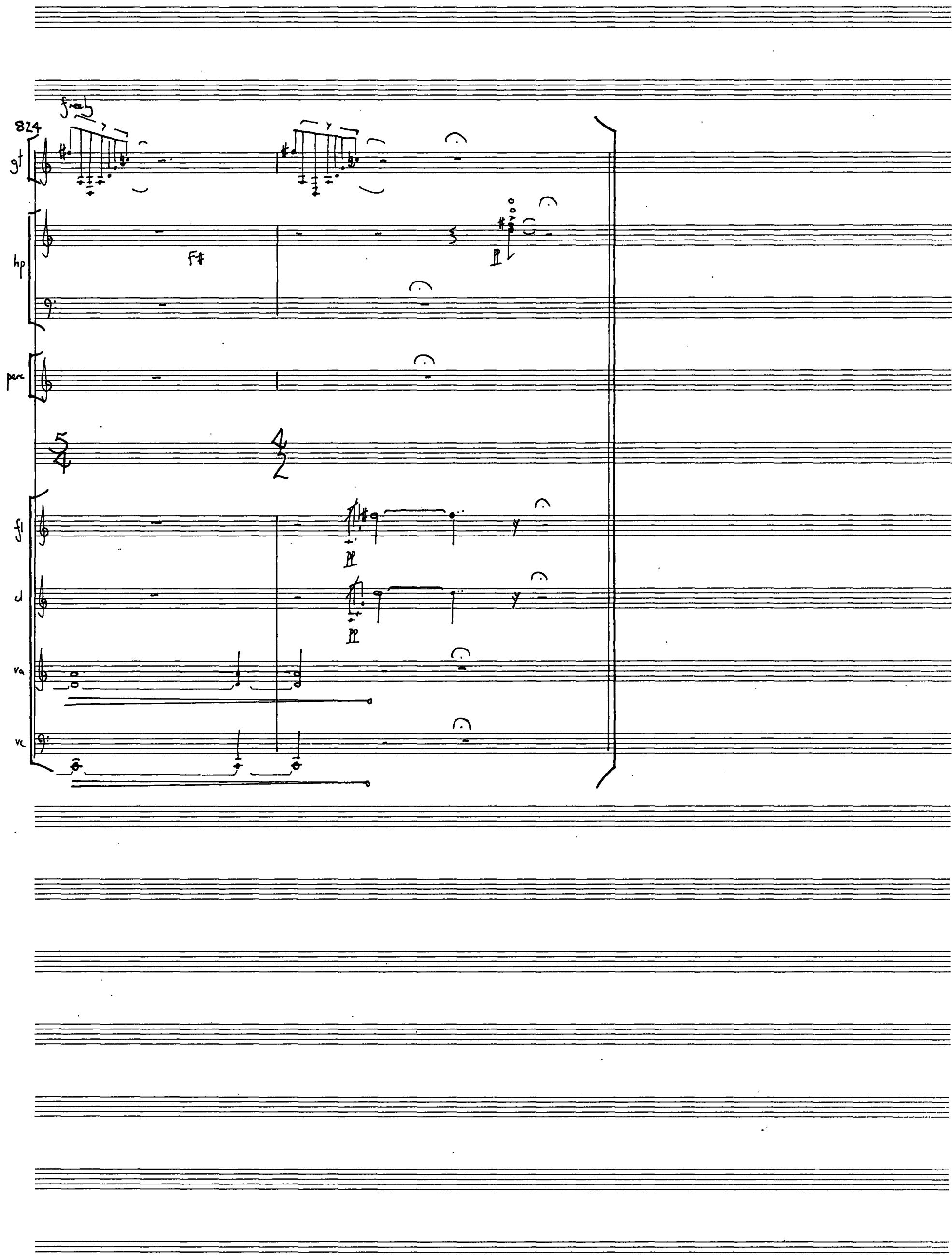
816

817

818

819

6"

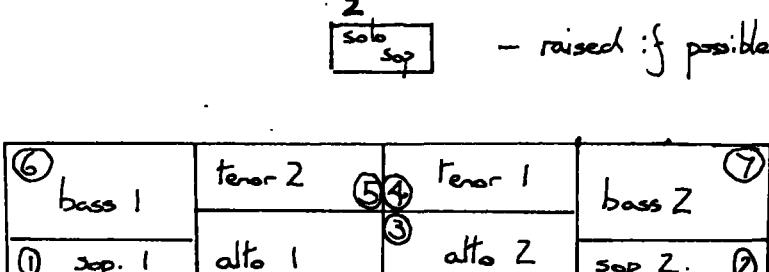
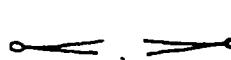


A handwritten musical score page featuring six staves of music. The staves are labeled from top to bottom: gt (guitar), hp (harp), perc (percussion), fl (flute), cl (clarinet), and vc (double bass). The score includes various musical markings such as dynamic signs (e.g., ff, ff), tempo markings (e.g., 824, 42), and performance instructions (e.g., "fret 2", "II", "#voo"). The page is filled with musical notation, including stems, dots, and rests, indicating a complex piece of music.

# ANYONE LIVED

PETER WIEGOLD

## NOTES

- (1) The singers play percussion instruments as follows:
- |               |          |              |
|---------------|----------|--------------|
| Sop 1         | :        | tambourine 1 |
| Sop 2         | :        | tambourine 2 |
| alto 2 (or 1) | :        | jingles      |
| tenor 1 & 2   | crotales | :            |
| bass 1 & 2    | crotales | :            |
- sounding 8ve higher.
- (2) There should not be too many 'tutti' sopranos - ideally about half as many as altos  
say : 2 solo sop. 4 sop 8 alto 8 tenor 8(10) bass or multiples thereof.
- (3) Layout:  

  
 - raised if possible.
- ① tamb. 1  
 ② tamb 2  
 ③ jingles  
 ④ crotale F  
 ⑤ " E  
 ⑥ " F#  
 ⑦ " D
- (4) Words with capital letters represent the linear unfolding of the text and should generally be more distinct.  
 Part-words should sound as they do in the text.  
 Brackets after a word [wind(m)] or underlined letters [Spring] indicate what is to sound immediately after initial attack.
- (5) Breaths should be staggered on long notes.
- (6) ----> between sounds : change gradually (& evenly from one sound to the other, with no break).
- (7)  cresc/dim from/to nothing.
- (8) Tambourines : tp = tap  
 sl = shake

commissioned by the English Chamber Choir with funds provided by the Arts Council of G.B.

anyone lived in a pretty how town  
 (with up so floating many bells down)  
 spring summer autumn winter  
 he sang his didn't he danced his did.

Women and men ( both little and small)  
 cared for anyone not at all  
 they sown their isn't they reaped their same  
 sun moon stars rain

children guessed ( but only a few  
 and down they forgot as up they grew  
 autumn winter spring summer )  
 that noone loved him more by more

when by now and tree by leaf  
 she laughed his joy she cried his grief  
 bird by snow and stir by still  
 anyone's any was all to her

someones married their everyones  
 (laughed their crying's and did their dance  
 ( sleep wake hope and then ) they  
 said their never they slept their dream

stars rain sun moon  
 ( and only the snow can begin to explain  
 how children are apt to forget to remember  
 with up so floating many bells down )

one day anyone died : guess  
 ( and noone stooped to kiss his face )  
 busy folk buried them side by side  
 Little by little and was by was

all by all and deep by deep  
 and more by more they dream their sleep  
 noone and anyone earth by april  
 wish by spirit and if by yes .

Women and men ( both dong and ding )  
 summer autumn winter spring  
 reaped their sowing and went their came  
 sun moon stars rain

3

## anyone lived

Peter Wiegold

$\text{!} = 40$

2 solo soprano  
 (tambo)  
 1 soprano (tamb)  
 2 alto (jingles)  
 (catal)  
 tenor (catal)  
 (catal)  
 bass (catal)  
 (catal)

Spring -> ah  
 Spring -> ng si  
 Spring -> ng si  
 Spring -> ng si  
 Spring -> ah rr...ring  
 Spring -> ah rr...ring

Li V.DA nn TOW N (m)  
 ONE (m) DIN (m) HOW --> ww  
 NY > nn i rd TTY -> nn  
 AN (m) i rd PRE tow m  
 ring -> ah -> ww WITH  
 ring -> ah -> ww WITH

\* hold 'i's-towards an 'ee' sound.

† jingles  $\text{!}$  throughout except 'oo', once or twice, marked differently.

Handwritten musical score for a multi-instrument ensemble, page 14. The score consists of six systems of music, each with two staves. The instruments include woodwind (flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, cello, double bass), and percussion (xylophone, marimba, bells). The vocal parts are labeled with lyrics and performance instructions.

**System 1:**

- Top staff: HE . . DANCED HIS DID
- Bottom staff: UP) . . . . . oh TING

**System 2:**

- Top staff: Sun (m) . . . . .
- Bottom staff: PSO . . . . . FLOA(T)

**System 3:**

- Top staff: Sun (m) . . . . .
- Bottom staff: SO . . . . . TING

**System 4:**

- Top staff: Su -> m . . . . . MEN . . . . .
- Bottom staff: NY -> (( . . . . . he . . . . .

**System 5:**

- Top staff: Su -> m . . . . . AN . . . . D
- Bottom staff: UP . . . . . FLOA(T)

**System 6:**

- Top staff: Su . . . . . nn . . . . . MEN (m) . . . . .
- Bottom staff: BELL (( ) . . . . . HE . . . . .

**System 7:**

- Top staff: Su . . . . . m WOM (mm) . . . . .
- Bottom staff: SDOWN(m) HE . . . . .

**System 8:**

- Top staff: HE . . . . . SANG . HIS . DI DN (nn) . T
- Bottom staff: HE . . . . . SANG . HIS . DI DN (nn) . T

**System 9:**

- Top staff: Sun . . . . . rr run . . . . .
- Bottom staff: Sun . . . . . rr run . . . . .

5

Handwritten musical score for voice and piano, page 5.

The score consists of five systems of music, each with two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The vocal line uses a combination of speech-like notation (dots and dashes) and musical note heads. The piano accompaniment uses standard musical notation with bass notes and treble clef markings.

**System 1:**

- Vocal line: Starts with a series of short dashes and dots, followed by a single dot with a vertical stroke, then a dash with a vertical stroke, and finally a single dot.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: SUN (m)

**System 2:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: sh FOR. NY. -->m.

**System 3:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: CARE(D) . . D ONE (m) NOT AT

**System 4:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: BOTH . . SMALL \* (||)

**System 5:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: AN . . .

**System 6:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: THEY . . .

**System 7:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: SOWED. ISN . . RE(P)

**System 8:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: nn. AN . . \* ->nnn

**System 9:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: CARE . . NY . . ONE (m) . . TALL . .

**System 10:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: SOWED (IS THEY ->ee)

**System 11:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: THEIR S. IS THEY . .

**System 12:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: FOR . .

**System 13:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: SOWED. THEIR IS N ey . .

**System 14:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: >oh . . . ->(c) CARE - ->oh . . >ss

**System 15:**

- Vocal line: Starts with a dash with a vertical stroke, followed by a series of eighth-note chords.
- Piano line: Shows a bass note followed by a series of eighth-note chords.
- Text: >oh . . . ->(c) CARE - ->oh . . >ss

**Footnotes:**

- \* towards, but not reaching 'c'.
- \* intensify.

**Overall Dynamics:**

pp overall dynamic mf

CHIL. DRE GUessed

pd  
rr. RAN) A FEW AN. THEY GOT AS SUP. THEY

THEIR. rr. RAN) A FEW DOWNFOR. AS UP.

→ ee → eir. SAME. BUT ONLY. → m. UP. P GREW

ee → eir. SAME. ONLY. → m. AS UP. P THEY

WIN. TER. WIN. TER.

pp

7.

THAT Spri → mm  
 BY MORE  
 WHEN . . .

Spri mm . . . MORE) . . . (ō) . . . → or . . . ← . . .

THAT NO ONE LOVED HIM MORE BY MORE . . . MORE) . . . (ō) . . . → or . . . ← . . .

NO → W → onee . . . ← . . .

CREW ONE LOVED HIM . . . (mm) MORE BY . . . MORE) . . . (ō) . . . → or . . . ← . . .

MORE NO ONE LOVED HIM MORE BY . . . MORE) . . . (ō) . . . → or . . . ← . . .

THAT MORE NO . . . ONE LOVED MORE BY MORE . . . MORE) . . . (ō) . . . → or . . . ← . . .

mm Spri . . . → mm . . . mm . . . MORE) . . . (ō) . . . → or . . . ← . . . TREE

mm Spri . . . → mm . . . mm . . . MORE) . . . (ō) . . . → or . . . ← . . . TREE

Handwritten musical score for a multi-instrument ensemble, page 8. The score consists of eight staves, each with a unique set of clefs and key signatures. The music is divided into measures by vertical bar lines. Various dynamic markings such as *mp*, *ppp*, *mf*, *f*, and *p* are placed above the staves. Articulation marks like dots and dashes are scattered throughout the notes. The lyrics, written in parentheses and below the staves, describe a scene involving a bird, leaves, snow, and trees. The score includes multiple endings and transitions indicated by arrows and labels like "WHEN.", "BIRD.", "STILL", "NOW SHE ..", "BY", "ANYONE'S ANY BY SNOW.. WAS", "BY LEAF > m. CRIED HIS GRIEF.. TREE. BY", and "SNOW. . . . .". The score ends with a final measure of "Snow. . . . .".

9

CRIEF

STILL . . . SHE . . . CRIED . HIS . . .

SHE . . . HIS . . . JOY . . .

LEAF . . . LAUGHED . JOY . . .

TREE . . . BY . . . ee . . .

LEAF(F) . . . (ee) . . . HIS . . .

TREE . . . BY . . .

LEAF . . . SHE . . . LAUGHED . HIS . . . JOY . . . HIS . . . CRIEF . . . ALL . . .

STILL . . . SHE . . . CRIED . HIS . . . CRIEF . . . ALL . . .

A handwritten musical score for three voices (Soprano, Alto, and Bass) on four staves. The music consists of four measures. The first measure contains vocal entries for Soprano, Alto, and Bass. The second measure contains entries for Alto, Bass, and Soprano. The third measure contains entries for Bass, Soprano, and Alto. The fourth measure contains entries for Soprano, Alto, and Bass. The lyrics are written below the vocal parts:

LAUGHED THEIR CRY: INGS AND . . . DID . . . THER DANCE SLEEP.. WAKE HOPE AND SLEEP . . . WAKE . HOPE AND WAKE

The score includes various musical markings such as dynamic changes (mp, f, ff), articulation marks (short vertical strokes), and performance instructions (e.g., "ee"). The bass staff features wavy horizontal lines and small circles at specific points. The alto staff has a single short horizontal line with a circle. The soprano staff has a single short horizontal line.



Handwritten musical score for voice and piano, page 12.

The score consists of six systems of music, each with two staves (treble and bass). The vocal part includes lyrics and performance instructions. The piano part includes dynamic markings and pedaling.

**System 1:**

- Vocal part: "WITH . . . PSO . . . FLOA . . .".
- Piano part: dynamic  $p$ , tempo  $\text{poco cresc}$ .

**System 2:**

- Vocal part: "WITH . . . U(P) . . . d . . . TING . . .".
- Piano part: dynamic  $p$ , tempo  $\text{poco cresc}$ .

**System 3:**

- Vocal part: "ARE . . . GET mm MemPSO . . . TING MAN".
- Piano part: dynamic  $p$ , tempo  $\text{sempre}$ .

**System 4:**

- Vocal part: "DREN . FOR . . . UP . . . FLOA . . . NY . . .".
- Piano part: dynamic  $p$ , tempo  $\text{sempre}$ .

**System 5:**

- Vocal part: "CHIL . . . TO . . . TO mm UP . . . FLOA . . . REEL".
- Piano part: dynamic  $p$ , tempo  $\text{poco cresc}$ .

**System 6:**

- Vocal part: "HOW . . . AP(T) . . . TRE mm MemPSO . . .".
- Piano part: dynamic  $p$ , tempo  $\text{poco cresc}$ .

**System 7:**

- Vocal part: "TO . . . EX PLAIN . . .".
- Piano part: dynamic  $p$ , tempo  $\text{poco}$ .

**System 8:**

- Vocal part: "WITH . . .".
- Piano part: dynamic  $p$ , tempo  $\text{poco}$ .

**System 9:**

- Vocal part: "TO . . . EX PLAIN . . .".
- Piano part: dynamic  $p$ , tempo  $\text{poco}$ .

13

Handwritten musical score for voice and piano, page 13.

**Top System:**

- Key signature: F major (one sharp).
- Time signature: Common time.
- Piano part: Empty staff.
- Voice part: Empty staff.

**Middle System:**

- Key signature: F major (one sharp).
- Time signature: Common time.
- Piano part: Empty staff.
- Voice part: Empty staff.

**Bottom System:**

- Key signature: F major (one sharp).
- Time signature: Common time.
- Piano part: Empty staff.
- Voice part: Empty staff.

**Text and Dynamics:**

man(n) done ell m an (any) dine ān (and) (nn) . . . U . . . THE BY LI . TLE . . .

→ (l) ee - → (l) an . . . d n ny. → n ee ---> m . . . BUS/FOLK BURIED THEM SIDE BY SIDE (l) . . . tle . . .

((l)) bell . . . m . . . AND NO ONE STOOPED TO KISS HIS FACE m nō . . . them . . .

S DOWN ONE DAY ANY ONE DIED I GUESS die -> none no . . . ki . . . ss one . . . side . . . by . . .

Ki . . . ss side . . .

Ki . . . ss side . . .

Handwritten musical score for a vocal piece, likely for soprano or alto, featuring six staves of music. The score includes lyrics and dynamic markings.

**Staff 1:**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Dynamic:  $\text{pp}$ .
- Notes: A sustained note followed by a grace note, then a sustained note.
- Text: WA . . . . S

**Staff 2:**

- Dynamic:  $\text{pp}$ .
- Notes: Two sustained notes followed by a grace note.
- Text: WA . . SWA . . . . S A . . . .

**Staff 3:**

- Dynamic:  $\text{pp}$ .
- Notes: Three sustained notes followed by a grace note.
- Text: BY . . WA . . . . S A . . . . LL

**Staff 4:**

- Dynamic:  $\text{pp}$ .
- Notes: Three sustained notes followed by a grace note.
- Text: WA S BY . . WA . . . . SA . . . . LL BY A . . . . LL DEE . . . . P BY DEE . . P

**Staff 5:**

- Dynamic:  $\text{pp}$ .
- Notes: Three sustained notes followed by a grace note.
- Text: BY . . WA . . . . SA . . . . LL BY A . . . . LL DEE . . . . P BY DEE . . P

**Staff 6:**

- Dynamic:  $\text{pp}$ .
- Notes: Three sustained notes followed by a grace note.
- Text: WA . . SWA . . . . S A . . . . LL DEE . . . . P MORE . . . .

**Staff 7:**

- Dynamic:  $\text{pp}$ .
- Notes: Three sustained notes followed by a grace note.
- Text: BY WA . . . . A . . . . LL DEE . . . . P MORE . . . .

**Staff 8:**

- Dynamic:  $\text{pp}$ .
- Notes: Three sustained notes followed by a grace note.
- Text: WA . . . . A . . . . LL DEE . . P

**Staff 9:**

- Dynamic:  $\text{pp}$ .
- Notes: Three sustained notes followed by a grace note.
- Text: WA . . . . A . . . . LL DEE . . P

15.

Handwritten musical score for a multi-part vocal piece, page 15. The score consists of eight staves, each with a different vocal line. The vocal parts are labeled with lyrics such as "THEY", "MORE", "DREA", "M THEIR", "ONE", "NOONE AND ANYONE", "AN.", "NOONE AND ANYONE", "M THEIR ... DREAM", "NOONE AND ANYONE", "M THEIR ... NO ... ONE ... AND ... A ... NYONE NO ONE AND ANYONE", "BY MORE", "DREA", "M THEIR ... NO ... ONE ... AND ... A ... NYONE NO ONE AND ANYONE", "M THEIR ... DREA", "M THEIR ... DREA", and "EARTH)". The score includes dynamic markings like  $f$ ,  $p$ , and  $ff$ , and various rhythmic patterns indicated by vertical strokes and numbers. The vocal parts are arranged in a staggered fashion across the staves.

16

f  
 BY . . . . A . . . . PRIL . . . . IF . . .

ff  
 WISH WISH SPI . . . YES .

ff  
 WISH WISH RIT YES .

ff  
 A . . . . WISH WISH A . . . . BY . . . . YES .

ff  
 PRIL(CC) . . . WISH PRIL BY . . . . YES .

ff  
 BY . . . . BY . . . . WISH PRIL . . . . BY . . . . SPI . . . YES .

ff  
 BY . . . . BY . . . . WISH A . . . . BY . . . . RIT . . . YES .

ff  
 EARTH . . . . WISH EARTH . . . . (f)EARTH . . .

ff  
 EARTH . . . . YY EARTH . . . . (f)EARTH . . .

17

Soprano (Sop.)

ANDA . . . PRIL EAR(TH) . . .

YES BY IF WISH YES WISH

Soprano (Sop.)

S IF BY IF SPIRIT YES AND

Spring

SWISH BY YES BY YE SWISH YES A . . . N A . . . PR(4) . . . --> L

alto

SPIRIT. IF BY YES SPIRIT YES WISH YES SPIRITA . . . N A . . . PR(4) . . . --> L

Spring sing

S BY SPIRIT WISH IF . . . SPIRIT YES IF A . . . N A . . . PR(4) . . . TH Spring sing . . .

bass

SWISH BY YES SPIRIT WISH IF . . . YES A . . . N A . . . PR(4) . . . --> L

Spring sing . . .

SWISH BY IF . . . YES SPIRIT WISH A . . . N YES

EARTH) . . . TH Spring sing . . .

SWISH BY IF . . . YES SPIRIT WISH A . . . N

PRIL EAR(TH) . . . TH Spring al rr ring --> al rr

EAR(TH) . . . TH Spring al rr ring --> al rr . . .



19

solo sop  
 sop  
 alto  
 tenor  
 bass

SUN.  
 SUN.  
 SUN.  
 SOWING. WEN. . . T  
 THEIR SON AND) D THEIR . . . . .  
 RAI. P'D SON AN) m - -> eir . . . CAME . . .

MOON.  
 MOON.  
 MOON.  
 MOON.  
 MOON.

STARS. . .  
 STARS.. . .  
 let  
vibrate

# SING LULLABY

Peter Wiegoldt

11

A handwritten musical score for a string quartet (two violins, viola, cello) on five systems of five-line staff notation. The score includes dynamic markings such as *f*, *p*, *mf*, and *pp*. The first system starts with a forte dynamic and includes a rehearsal mark '1'. The second system begins with a piano dynamic and contains a melodic line for violin I. The third system starts with a forte dynamic and includes a melodic line for violin II. The fourth system starts with a piano dynamic and includes a melodic line for viola. The fifth system starts with a forte dynamic and includes a melodic line for cello. The score concludes with a repeat sign and two endings. Ending 1 continues with a melodic line for violin I. Ending 2 continues with a melodic line for violin II.

A handwritten musical score for a string instrument, likely cello or bass. The score consists of two systems of music. The first system starts with a dynamic **f**, followed by a melodic line with grace notes and slurs. It includes markings for **pizz.** (pizzicato) and **arco** (bowing). The second system begins with a dynamic **p**, followed by a melodic line with grace notes and slurs. It includes markings for **hammed** (hammered), **WA-WA:** (WA-WA), and **WA-WA Hammering**. The score is set on five-line staves with various note heads and stems. The tempo is indicated as **tempo I** with  **$\text{d} = 152$** .







This image shows a handwritten musical score for two string instruments, likely cello and double bass, on page 2. The score consists of four systems of music, each with two staves. The instruments play eighth-note patterns primarily. Various performance techniques are indicated, such as pizzicato (pizz), bowing (b), slurs (s), grace notes (gr), hammer-ons (ham), and slurs with grace notes (slgr). Articulations like staccato dots and accents are also present. The score includes dynamic markings like f (fortissimo), p (pianissimo), ff, pp, and sforzando (sf). Metronome markings are provided at the beginning of each system: I = c 100, I = c 92, I = c 102, and I = c 102. The vocal parts include lyrics in Portuguese: "bá", "wá", "i", "ta", "bá", "o", "tá", "bá", "á", "má", "lá", "ká", "lá", "má". The score concludes with a final dynamic marking of ff.

This is a handwritten musical score for string instruments, likely cello or double bass, spanning six systems. The score includes various performance techniques such as pizzicato, arco, slurs, grace notes, and dynamic markings like **F**, **p**, **f**, and **pp**. The notation uses standard musical staffs with some unique symbols and markings. The score is organized into systems by vertical lines, and specific sections are highlighted with hatched boxes and labeled with instructions like "amp" and "high pressure sound". The lyrics "la la" and "ba ba" appear in several measures. The score concludes with a final section labeled "off".

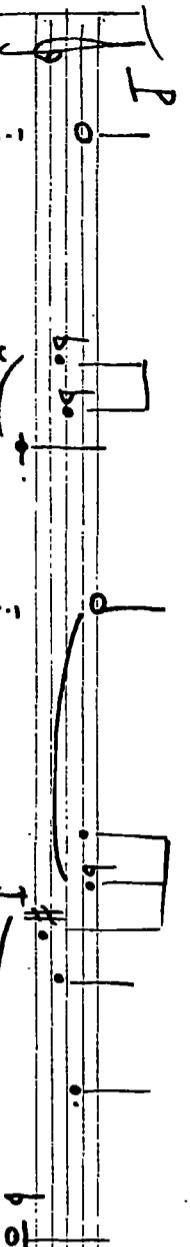
11

This image shows the second page of a handwritten musical score for voice and piano. The score consists of two staves. The top staff is for the voice, featuring lyrics in English: "you you a sia... p mor... sel... Ling... m... l... ing pă... i... pple iés si... ng sna... pă...". The bottom staff is for the piano. Measure 11 starts with a forte dynamic (f) and includes various performance markings like slurs, grace notes, and dynamic changes (e.g., f-f, f-p). Measure 12 continues with similar dynamics and markings, including a dynamic instruction "(v. high piano note)" above the piano staff. The piano part concludes with a dynamic ff.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of two staves. The top staff is for the Soprano voice, and the bottom staff is for the Alto voice. The piano part is represented by a single horizontal line at the bottom. The vocal parts feature various vocal techniques indicated by symbols like 'y', 'ca', 'ta', 'b.', 'x', and 'f.' with arrows pointing to specific notes. The piano part includes dynamic markings such as  $\text{pp}$ ,  $\text{f}$ , and  $\text{ff}$ . The score also contains lyrics: 'you...', 'he...', and '(beat)'.

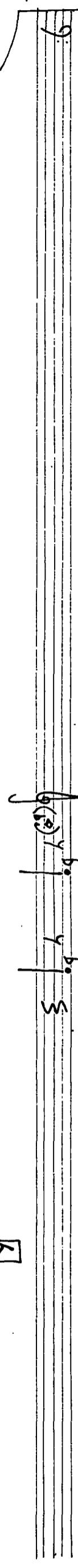
A handwritten musical score for a string quartet (two violins, viola, cello) and vocal parts. The score includes two staves for each instrument and two staves for vocal parts (Soprano and Alto). The vocal parts include lyrics such as "hell", "é...", "you", "hell", "sna...", and "unvoiced". Various dynamics like ff, f, pp, and p are indicated. The vocal parts also show fingerings and slurs. A "pizz" marking is present on the cello staff. The score is written on five-line staves with some ledger lines.

a little faster

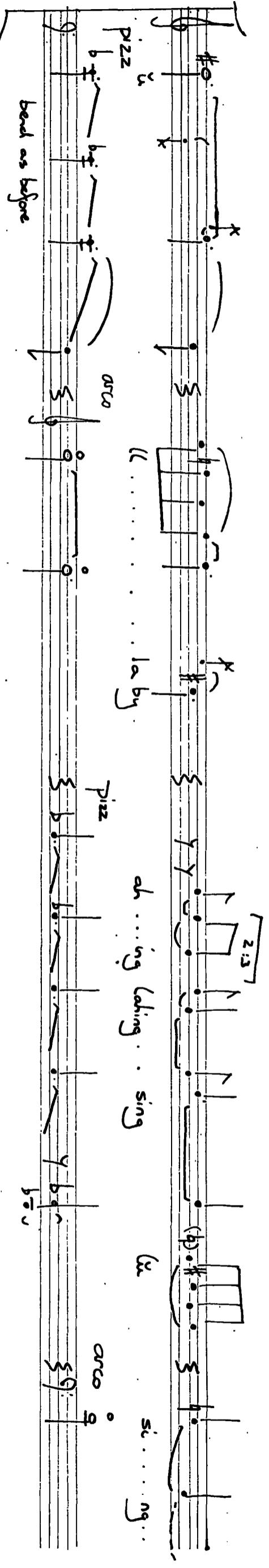
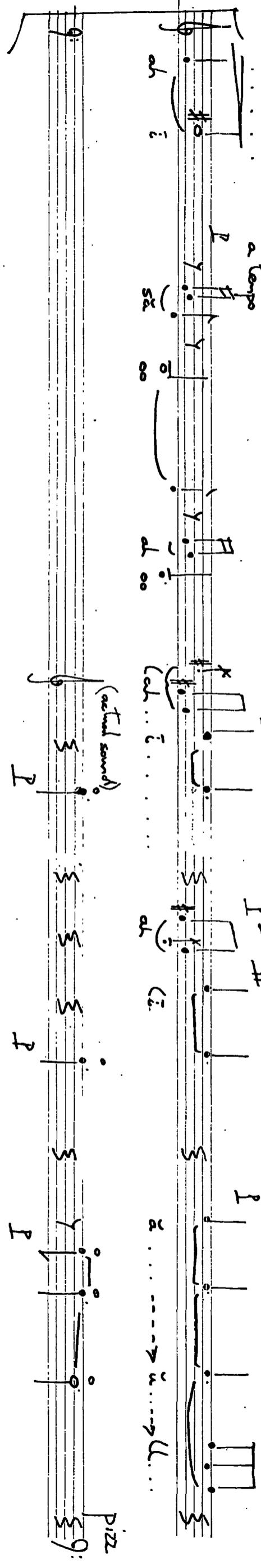


by  
(actual sound)

lu... lu... lu... → al sh... i...



roll poco a poco ... tempo I ( $\bullet = 52$ )



bend as before

laby.

ah...ing laking sing

lu

ng.

pizz

arc

arc

sc

ng.

J (♩ = c52) 10

tempo I P poco ('dental' tremolo)

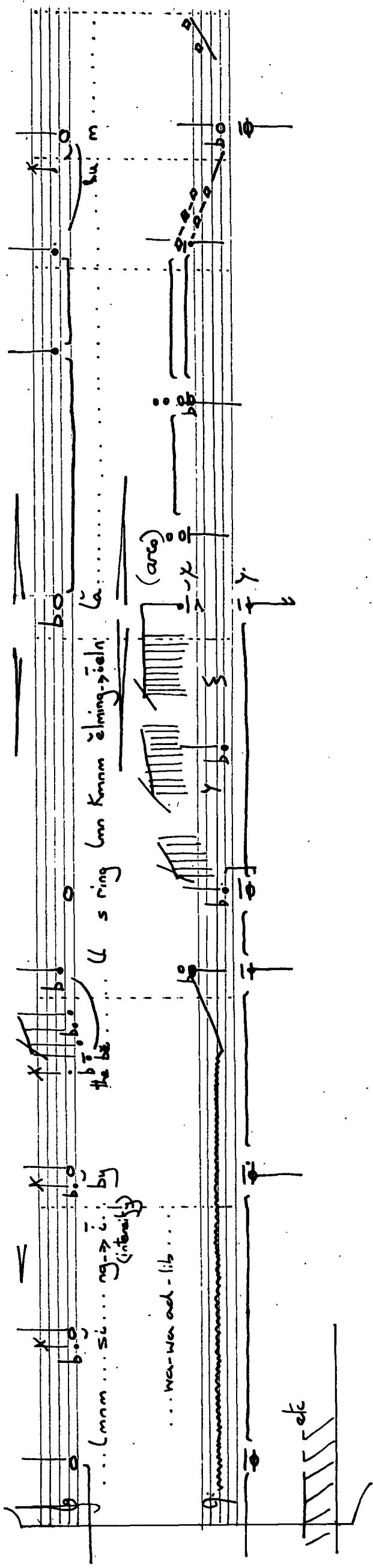
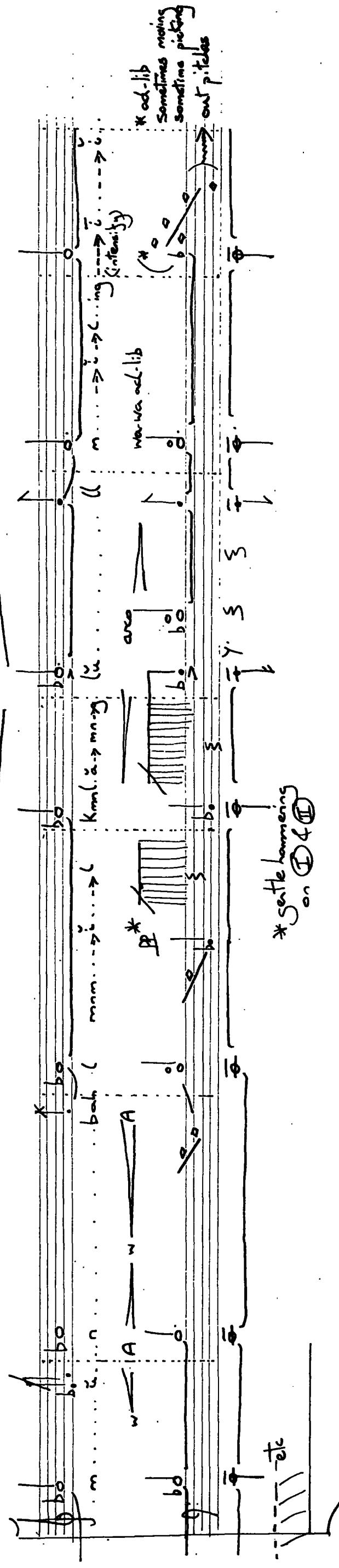
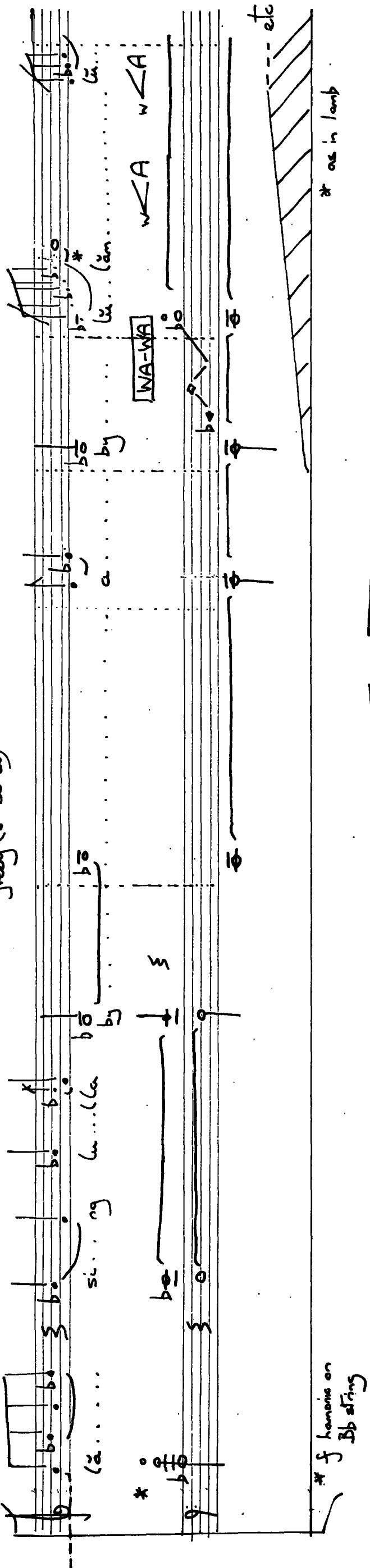
n... ē lo... em lä... m bah... oo... m... ülm... g... Kō...  
 WA-WA w A ad-lib wa-wa- sustain a pitch  
 arco (II) (harmonic gliss.) ad-lib warw... w A  
 II P hammering (ad.lib) (sust.)

(mp) P f P slow gliss.  
 gon... n... on... lmn... m ver su... l... ver Woo... d  
 (lh pizz.) ad-lib A w... w A pizz ord.  
 (mp) P mp niente  
 \*bend gently \*ie-wood off

K ♩ = c60 fade with bass  
 du... b! y s b! ah. du... ah... i si... ll la i ah  
 122 return E → C A → Bb



freshly ( $\lambda = 50-80$ )



Tomorrow shall be my dairing day  
I wold my true love did so chance  
To see the legend of my play  
To call my true love to the dance

Sing Oh my love, oh my love, my love.  
This I have done for my true love.

Then I was born of a virgin pure  
Of her I took fleshly substance  
Then I was knit to mans nature  
To call my true love to my dance

Sing oh....

In a manger laid and wrapped I was  
So very poor this was my shame.  
Betwixt an ox and a silly poor ass  
To call my true love to the dance.

Sing oh....

Then afterwards baptised I was  
The Holy Ghost on me did glane  
My Fathers voice heard from above,  
To call my true love to the dance

Sing oh....

Into the desert I was led  
Where I fasted without substance.  
The devil bade me make stones my bread,  
To have me break my true loves dance.

Sing d....

The Jews on me they made great smit,  
And with me made great variance,  
Because they loved darkness better than light,  
To call my true love to the dance.

Sing d....

For thid peace Judas me sold,  
His covetousness for to advance,  
Much islow I kiss, the same do hold,  
The same is he shall lead the dance.

Sing d....

Before Pilate the Jews me brought,  
When Barabbas had deliverance;  
They scourged me and set me at nought,  
Judged me to die to lead the dance.

Sing d....

When on the cross hanged I was  
When a spear to my heart did glane,  
The ironed for both water and blood,  
To call my true love to the dance.

Sing oh....

Then down to hell I took my way  
For my true loves deliverance,  
And rose again on the third day,  
Up to my true love and the dance.

Sing d....

Then up to heaven I did ascend,  
Where now I dwelle in sure substance,  
On the right hand of God  
that man may come into the general dance.

Sing d....

# THE DANCING DAY

A CAROL

Peter Wiegand

Photographic Service (Music Reproductions) Ltd.  
7 Great Court, Oxford St., W1M 5HQ

Trombone (Tenor/Bass)

nieste

(A)

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30

tpt I

tpt II

gradually remove mute → senza sord

3<sup>mp</sup> *p*

hn

trb

tuba

36

Tp I      Tp II      hn      tb      tuba

*(grad. remove mute)*

41

t<sub>p</sub>I      t<sub>p</sub>II      h      h<sub>b</sub>      tuba

46

t<sub>p</sub>I      t<sub>p</sub>II      h      h<sub>b</sub>      tuba

51

t<sub>p</sub>I      t<sub>p</sub>II      h      h<sub>b</sub>      tuba

**[B]**

4

57

tp I  
tp II  
hn  
trb  
tuba

This page contains five staves for brass instruments. The first three staves (tp I, tp II, hn) have soprano clefs. The fourth staff (trb) has a bass clef. The fifth staff (tuba) has a bass clef. Measures 1-4 show various notes and rests. Measure 5 begins with a measure repeat sign. Measures 6-7 show more complex patterns, including eighth-note groups and rests. Measure 8 concludes the section.

62

tp I  
tp II  
hn  
trb  
tuba

This page continues the musical score. Measures 1-2 show sustained notes and rests. Measures 3-4 show eighth-note patterns. Measures 5-6 show sustained notes and rests. Measures 7-8 show eighth-note patterns. Measure 9 concludes the section.

66

tp I  
tp II  
hn  
trb  
tuba

This page continues the musical score. Measures 1-2 show eighth-note patterns. Measures 3-4 show sustained notes and rests. Measures 5-6 show eighth-note patterns. Measures 7-8 show sustained notes and rests. Measures 9-10 show eighth-note patterns. Measure 11 concludes the section.

//5

C

tp I

tp II

h

tb

tuba

tp I

tp II

h

tb

tuba

6  
82

tp I      tp II      h      tb      tuba

tp I      tp II      h      tb      tuba

87

92

tp I      tp II      h      tb      tuba

D      = c 60  
meno mosso

distant concord

tp I      tp II      h      tb      tuba

9

91

Con cord 3

t<sub>p</sub> I

t<sub>p</sub> II

h

t<sub>b</sub>

tuba

grach. remove mule

poco f pof p

poco a poco niente

poco a poco niente

mp

k2

t<sub>p</sub> I

t<sub>p</sub> II

PP subito

II subito

P

mp

107

t<sub>p</sub> I

t<sub>p</sub> II

PP subito

PP subito

PP subito

PP subito

niente

h

t<sub>b</sub>

tuba

(add mule)

niente

niente

niente

119

tp I

tp II

hn

trb

tuba

(A)

Con sord

bell-like

mf

f

ff

pp

mf

f subito

mf

f subito

Handwritten musical score for five staves:

- t<sub>p</sub> I**: Treble clef, 6/8 time, dynamic **f**. Measure 6: **4**, **consord**, **mf**. Measure 7: **4**, **consord**, **mf**. Measure 8: **3**, **mf**. Measure 9: **5**, **f**, **mf**. Measure 10: **4**, **3**, **f**. Measure 11: **4**, **3**, **f**. Measure 12: **4**, **3**, **f**.
- t<sub>rp</sub> I**: Treble clef, 6/8 time, dynamic **f**. Measure 6: **4**, **consord**, **mf**. Measure 7: **4**, **mf**. Measure 8: **8**, **mf**. Measure 9: **3**, **f**. Measure 10: **5**, **f**, **mf**. Measure 11: **4**, **3**, **f**. Measure 12: **4**, **3**, **f**.
- t<sub>m</sub>**: Bass clef, 6/8 time, dynamic **f**. Measure 6: **4**, **pp**, **pp**, **f sub.**, **mf**. Measure 7: **4**, **mf**. Measure 8: **8**, **mf**. Measure 9: **3**, **f**, **f sub.**. Measure 10: **5**, **f**, **mf**. Measure 11: **4**, **3**, **f**. Measure 12: **4**, **3**, **f**.
- t<sub>rb</sub>**: Bass clef, 6/8 time, dynamic **f**. Measure 6: **4**, **pp**, **pp**, **f sub.**, **mf**. Measure 7: **4**, **mf**. Measure 8: **8**, **mf**. Measure 9: **3**, **f**, **f sub.**. Measure 10: **5**, **f**, **mf**. Measure 11: **4**, **3**, **f**. Measure 12: **4**, **3**, **f**.
- tuba**: Bass clef, 6/8 time, dynamic **f**. Measure 6: **4**, **f**. Measure 7: **4**, **f**. Measure 8: **8**, **mf**. Measure 9: **3**, **f**, **mf**. Measure 10: **5**, **f**, **mf**. Measure 11: **4**, **3**, **f**. Measure 12: **4**, **3**, **f**.

Measure 12 ends at 126 BPM.

132

tp I      tp II      hn      tb      tuba

140

tp I      tp II      hn      tb      tuba

147

tp I      tp II      hn      tb      tuba

10

155

tp I

tp II

hn

tb

tuba

161

tp I

tp II

hn

tb

tuba

167

tp I

tp II

hn

tb

tuba

G

change to cup mute

senza sord

Con sord

ff > Sub



A handwritten musical score for brass instruments, likely tuba and trumpet, on five-line staves. The score consists of four measures. Measure 1: Tuba (Bass) has a dynamic of  $\text{pp}$ . Measure 2: Trumpet I (Tpt I) has a dynamic of  $\text{f}$ , marked "Slowly". Measures 3-4: Both instruments play eighth-note patterns. The score includes various dynamics such as  $\text{p}$ ,  $\text{f}$ ,  $\text{pp}$ , and  $\text{ff}$ , along with performance instructions like "Slowly" and fingerings (e.g., 1, 2, 3, 4, 5).

196

tp I      tp II      hn

fast = c 98

201

tp I      tp II      hn      tb      tuba

206

tp I      tp II      hn      tb      tuba

A handwritten musical score for brass instruments, likely tuba and trumpet, featuring five staves. The score includes dynamic markings such as *f*, *p*, *poco*, *meno f*, *voi meno f*, *senza sord*, and *jete*. The time signature varies between measures, indicated by numbers like 5, 6, 9, 8, 16, 4, 10, and 3. The key signature changes frequently, with various sharps and flats. The score is written on a grid with horizontal lines representing measures and vertical lines representing measures.

Handwritten musical score for five staves:

- tp I**: Measures 215-216. Includes dynamic **f**, tempo **poco**, and performance instruction **pinf**.
- tp II**: Measures 215-216. Includes dynamics **mp**, **P**, **(pp)**, **mf**, and performance instruction **poco**.
- hh**: Measures 215-216. Includes dynamics **f**, **mf**, and performance instruction **pinf**.
- trb**: Measures 215-216. Includes dynamics **f**, **mf**, and performance instruction **pinf**.
- tuba**: Measures 215-216. Includes dynamics **f**, **mf**, and performance instruction **pinf**.

Measure 215 ends with a fermata over the tuba staff.

a tempo ( $\text{d} = \text{c} 78$ )

15

225

tpI

tpII

hn

trb

tuba

230

tpI

tpII

hn

trb

tuba

233

tpI

tpII

hn

trb

16

235

tpt I  
tpt II  
hn  
trb  
tuba

240

tpt I  
tpt II  
hn  
trb  
tuba

245

**J** rit. . . . . = c. 70

tpt I  
tpt II  
hn  
trb  
tuba

17

*a tempo*  $\dot{=}$  c 98

249

t<sub>p</sub>I  
t<sub>p</sub>II  
h  
t<sub>rb</sub>  
tuba

t<sub>p</sub>I  
t<sub>p</sub>II  
h  
t<sub>rb</sub>  
tuba

254

259

t<sub>p</sub>I  
t<sub>p</sub>II  
h  
t<sub>rb</sub>  
tuba

18

262

tp I  
tp II  
h  
tb  
tuba

267

tp I  
tp II  
h  
tb  
tuba

272

tp I  
tp II  
h  
tb  
tuba

277

tp I      tp II      hn      trb      tuba

rit.

19

282

tp I      tp II      hn      trb      tuba

rattento      = c 56

agitato,  
faster  
♩ = c 102

tp I      tp II      hn      trb      tuba

intrusively

mf → sf

20

293

tp I  
tp II  
hn  
trb  
tuba

298

tp I  
tp II  
hn  
trb  
tuba

303

tp I  
tp II  
hn  
trb  
tuba

\* very flatly (half value?)

12

tpI

tpII

h

tb

tuba

3 f

4 ff

5 mf

(quarter tone down) pp

6 p

7 p

8 p

9 p

10 p

11 p

12 p

13 p

14 p

15 p

16 p

17 p

18 p

19 p

20 p

21 p

22 p

23 p

24 p

25 p

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811 p

812 p

813 p

814 p

815 p

816 p

817 p

818 p

819 p

820 p

821 p

822 p

823 p

824 p

825 p

826 p

827 p

828 p

829 p

830 p

831 p

832 p

833 p

834 p

835 p

836 p

837 p

838 p

839 p

840 p

841 p

842 p

843 p

844 p

845 p

846 p

847 p

848 p

849 p

850 p

851 p

852 p

853 p

854 p

855 p</

22

N

313

tp I      tp II      hn      tb      tuba

strangle note

317

tp I      tp II      hn      tb      tuba

molto ff

quasi gliss      quasi gliss      quasi gliss

gliss

322

tp I      tp II      hn      tb      tuba

bend the note

(max deviation semi-tone)

f 'bend' the note  
(max. elevation semi-tone)

ff \* exaggerated vibrato

ff \*\* greatly exaggerated vibrato

ff

23

A handwritten musical score for brass instruments, likely tuba and trumpet, on five staves. The score includes dynamic markings like *f*, *p*, *cresc.*, and *decresc.*. It features various performance techniques such as slurs, grace notes, and slurs with dots. The tempo is marked as c. 110 BPM. The score is divided into measures by vertical bar lines. The first staff is labeled *tuba*, the second *trumpet I*, the third *trumpet II*, the fourth *trumpet III*, and the fifth *trumpet IV*. The key signature changes between measures, and the time signature is mostly common time (indicated by '9:'). The score is annotated with several rehearsal marks: '(1)', '(2)', '(3)', and '(4)'.

Handwritten musical score for orchestra, page 329. The score consists of five staves: Tp I, Tp II, hn, Trb, and tuba. The time signature changes between 5/4 and 4/4. Various dynamics and performance instructions are written in, including *ff*, *f*, *sf*, *sfor*, *p*, *sf*, *sf*, *p*, and *sf*. The score includes a section labeled "repeat fill bar-line". Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Grace notes to be played in own time "as fast as possible" -  
- although not so fast as to lose clarity and articulation

Rests under phrases are merely to help regain position in bar.

Rests under phrases are merely to help regain position in bar.  
Rests between grace notes should approximate to their usual value.

24

332

tp I      tp II      bn      tb      tuba

335

repeat  
till bar  
line

tp I      tp II      bn      tb      tuba

repeat  
till bar  
line

P

338

tap keys

*f poss*

*clicks*

*f poss*

*click*

*f poss*

*niente*

*sf*

*sf*

344

tpI

tpII

hn

tb

tuba

344

tpI

tpII

hn

tb

tuba

350

**tap Keys**

**Q**

**Tap I**

**Tap II**

**Clicks**

**bassoon**

**tuba**

**Q:**

**P**

353

niente

tp I

tp II

hn

hb

tuba

P — mf

356

tp I

tp II

hn

hb

tuba

f(3) (3) ff

(f)



29

363

tp I      tp II      h      t.b.      tuba

pp

fff poss.

cresc.

cresc.

cresc.

cresc.

cresc.

ff

371

tp I      tp II      h      t.b.      tuba

SINGLE TONGUING

bells-up.

fiss.

fff poss.

SINGLE TONGUING

SINGLE TONGUING

fiss.

fff poss.

fiss.

fff poss.

fiss.

fff poss.

b

374

tp I      tp II      h      t.b.      tuba

G.P.      Very long

G.P.

30  
 375 S *freely, desolate*  
 ( S - I to last about 1' 30" )

376 I *very slowly*  $\text{♩} = c. 56$   
 ( I sub ) *(no flutter)*  
 niente

//C1

380

tp I

tp II

hn

trb

tuba

Senza sord  
niente

Senza sord  
niente

P P

niente P

384

tp I

tp II

hn

trb

tuba

P sub  
(P) (P)

niente P

niente P

niente P

388

tp I

tp II

hn

trb

tuba

poco cresc  
poco cresc  
poco cresc  
poco cresc

Meno mosso

lunga

lunga

lunga

lunga

niente P

niente P

niente lunga

niente lunga

niente lunga

mp

poco P

poco P

poco P

poco P

And he showed me a pure river of water of life

Peter Wiegold

for soprano, 3 clarinets, crotales & vibraphone.

And he showed me a pure river of water of life,  
clear as crystal,  
proceeding out of the throne of God and of the Lamb.

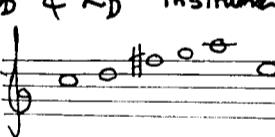
In the midst of the street of it,\*  
and on either side of the river,  
was there the tree of life,  
which bare twelve manner of fruits,  
and yielded her fruit every month:  
and the leaves of the tree were for the healing of the nations.

And there shall be no more curse:  
but the throne of God and of the Lamb shall be in it;  
and his servants shall serve him.

REVELATION 22, 1-3.

\* The Holy City.

### NOTES

- (1) The work is scored for soprano, 3 clarinetists and a percussionist playing crotales & vibraphone.  
clarinet 1 - Bb & E<sub>b</sub> instruments      clarinet 2 - Bb & bass clarinet      clarinet 3 - Bb & bass clarinet  
crotales -  sounding 8ths higher  
(the E is not needed until the very end)  
plus a free pair of E<sub>b</sub> crotales used to play the fixed set.  
vibraphone - 
- The score is notated in C.
- (2) The soprano is required to alternate between two positions; a forward position in front of the others in a 'solo soprano' role, and a back position behind the others playing an equal role with them.
- (3) In the text:  
..... maintain same sound  
----> change gradually & evenly from one sound to another, with no break.
- (4) The tempo should be felt to be the same throughout although within this there might be not only short term rubato but also long term rubato, whole sections being slightly slower or faster for expressive purposes.
- (5) ♭, ♯ - quarter-tone up, down.

And he showed me a pure river of water of life

for the Matrix.

! = 90

Peter Wiegold

Handwritten musical score for Peter Wiegold's piece. The score consists of four staves: clarinet 1 (E♭), clarinet 2 (B♭), clarinet 3 (B♭), and crotolas. The tempo is marked ! = 90. The score includes various dynamic markings such as pp, p, and f, as well as performance instructions like poco and damp gently. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated above the staves. The crotolas staff contains several fermatas and grace notes.

Continuation of the handwritten musical score. The staves remain the same: clarinet 1 (E♭), clarinet 2 (B♭), clarinet 3 (B♭), and crotolas. Measure 6 begins with dynamic mp. The score features complex rhythmic patterns with sixteenth-note figures and grace notes. Measures 7 through 10 show a variety of dynamics including molto secco, piano (p), and forte (f). The crotolas staff shows sustained notes with grace notes and dynamic changes between measures 7 and 10.

Final continuation of the handwritten musical score. The staves remain the same: clarinet 1 (E♭), clarinet 2 (B♭), clarinet 3 (B♭), and crotolas. Measures 11 through 14 show a continuation of the rhythmic patterns and dynamics established in the previous measures. The crotolas staff shows sustained notes with grace notes and dynamic changes between measures 11 and 14.

cl. 1

cl. 2

cl. 3

**Soprano**

**cl. 1**

**cl. 2**

**cl. 3**

**crotolas**

**BACK Position**

\* ces [AA]

stal

to B<sub>b</sub> clarinet

fade with crotale

+ French (e)

sfp

poco

motto

(P)

3

Handwritten musical score for soprano, alto, tenor, and bass. The score includes dynamic markings like f, ff, (pp), and mf; performance instructions like 'fade with rotake', 'clear', 'yystal (no flutter)', and '(no flutter)'; and articulation marks like dots, dashes, and slurs. The vocal parts are arranged in four staves, with the soprano at the top and bass at the bottom. The score is dated 28.

Handwritten musical score for a solo instrument, page 31, section B. The score consists of six staves of music. The first staff begins with a dynamic **B**, followed by the instruction "Walk forward . . ." and a tempo marking **tempo rubato**. The second staff starts with a large **X**. The third staff contains a single note with a dynamic **ff**. The fourth staff ends with a dynamic **p**. The fifth staff begins with a dynamic **b**, followed by a dynamic **ff** and a dynamic **\***. The sixth staff concludes with a dynamic **mp**. The score is annotated with various performance instructions and dynamics throughout.

of water of life . . . clear . . . as crystal . . . proceeding out of the throne of God and of . . . the Lamb . . .

ff ffo p

ff pp

ff pp

b ffo

ppp

14

32

**BB**

walk back . . .

**BACK POSITION**

\* single r -  
do not roll.

(4+1)

(3)

(8)

35

(3)

(3)

(8)

41

*(\* with 'y')*

f = mf = p

(P) = pp

V(f rec.)

(P)

(3)

pp mp

46

Handwritten musical score page 46. The score consists of six staves. The top staff has a dynamic of  $f$ . The lyrics include "ie pen", "a pu... re... oo...", and "(8)". The middle staff has a dynamic of  $f$ . The bottom staff has a dynamic of  $f$ . There are several rests and short notes throughout the page.

50

Handwritten musical score page 50. The score consists of six staves. The top staff has a dynamic of  $f$  and includes the note "1 (unvoiced)". The middle staff has a dynamic of  $f$ . The bottom staff has a dynamic of  $f$ . The lyrics "ver... ver... a" are written above the staff, with "A" and "B" in parentheses. There are several rests and short notes throughout the page.

55

Handwritten musical score page 55. The score consists of six staves. The top staff has a dynamic of  $f$ . The middle staff has a dynamic of  $f$ . The bottom staff has a dynamic of  $f$ . The lyrics include "pu... ri var of...", "life", "ve 5 an\*", "ter", "ce deeng under the", and "as in water". There are several rests and short notes throughout the page.

60

(B) (4) thro nov go 8 ... > vete 3 go... do... east 3

7 4 (5) (4)

65 (\* out)

(with cl2) f ter 5 eas cee on 3 to ... vete 7 ee stor throug 10 ing ... ah from

70 CC

5 wa -----> ah 2 4 t 3 4 3 ah --> m. o. --> whé 5 8 ná

10 poco

poch.

poco motto

pianissimo

76

(dental trill)

pur

tr. (echo)

poco mello

82

shō mm. le shō me ā (A)

pack a pack

pack a pack

pack a pack.

87

f dri...nk of thee. 6 mm. ah. the...→r o s (A)

93 D  $\frac{2}{4}$  f  $\frac{3}{4}$  f mp poco f (p)

Thro-mm. 5 pro . . . ->n of 8 cee . . . 3 cee . . . ding 4 ou . . . to --- (3) 8

poco a poco poco a poco poco a poco

\* attacking every note  
while gradually changing sound.

\*\* 'e' as in 'the'

99 P subf poco mf poco a poco

Thro-mm. . . 2 the . . . >a 4 cee . . . mm ah . . . 5 ah that u . . . under 4 treee \*\* u . . . n def. ri . . . nn. wunder (3) 16

poch. a poch. poch. a poch. poch. a poch.

\* as 'drown'

105 poco

3 of a dro . . . >w na e 2 ro . . . w nof 3 i . . . ng 5 thee e . . . ng ahahahah hating dñ . . . n 3 Kee . . . st (5) 8

(f) (f)

9

113

**DD**

85 why... 4... 7... the east 3 ah 3... under f<sub>5</sub> 5... oh... 7... po... (3) (8)

86 f sim. 3 sim. 3 sim.

119

83 case under at 5 word 8... oh 7... → ah 3... 3... under the oh... missed 3 word der cases 7 3... under (3) (8)

f sim. 3 sim. 3 sim.

126

88 oo... the 7 to... 5... 3 under the east f<sub>5</sub> 5... too... go 7... po... 3... (3) (8) Cess-cut the word

6:5

138

139

152

ou . . . 3 . . . 4 . . . ac . . . vit the 3 (3) vri. . . n. . . g (4)

158

vit ten the 5 . . . in ring the our 3 . . . (3)

163

teen e eing outing flö eing ti ver or ring sing 3 God Good öland 5 ah. (4)

170

\* as 'water'

*li.. ve li.. fe or wa. wa.. > ver.. wa.. 2\* 4\* jer.. > nor*

*(3) (2)*

178

*poco meno mosso*

*ple... sho no... if the. tho.. the flo. > wi. pro. thy.. 4. ---> re*

*poco*

*to bass clarinet.*

*BASS CLARINET*

*match all dynamics to crotale*

*dim poco a poco*

crotales

183

*i.. f 5 in.. 4 mi.. . . . st 2 iff dis (5) (4)*

*9 (4) 5 (4) 4 (4) 2 (4)*

186

in the mee . . . . . in the mm . . . . . ssec 3 . . . . . (3) (2)

as before

thee . . . . . mist or een na 3 street . . . . . florid 3 . . . . . (2) (2)

(Vifree)

(A) (A)

196

of the 3 street . . . . . m . . . . . n nor the 5 stri . . . . . the (3) (2)

poco

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200

on... → m(5) iive ä 3 ü 7 8 ün 5 dis.mm. 3. st. 8

206 a tempo

b̄ o . . . → n the . . . ei . . . ther 3 mi i i mii

PP cross P cross

\* play fixed crotales with a free pair of E♭ crotales.

poco a poco

210

(3) (2)

f pp sub ff (rit.) (rit.) (3) 5 (3) (2)

molto legato 5 (3) (2) 5 (3) (2)

sub ff (rit.) (rit.) (3) (2) 5 (3) (2)

15 //

This image shows three pages of a handwritten musical score, likely for an orchestra and choir. The score is written on five-line staves with various clefs (G, C, F) and key signatures. The instrumentation includes woodwind (clarinets 1, 2, bassoon), brass (trombones 1, 2, tuba), strings (violin 1, violin 2, viola, cello, double bass), and percussion (crotal, timpani). The vocal parts include soprano (Sop), alto (Alto), tenor (Ten), and bass (Bass). The score features complex rhythmic patterns, dynamic markings like *molto leg.*, *pp*, *p*, *mp*, and *fff*, and performance instructions such as *polo*. The vocal parts sing in unison at times, with lyrics like "to... the... bare tree... on midwinter". The score is numbered 215, 221, and 228.

16

234

c1 1  
(Bb)

c1 2  
(Bb)

c1 3  
(bass)

motto kg.

239

245

Sop.

c1 1

c1 2

c1 3

**G9**

tree. of life. will in gardo nishimō. die

257

cl. 1

cl. 2

cl. 3



263

(3)  
(2)

Tree.

in the.

emmm.

(w: (R sop.)

pp

Handwritten musical score page 268. The score consists of six staves, each with a different vocal line. The vocal parts include dynamic markings such as *p*, *sf*, *pp*, *sf p*, *sim*, and *poco a poco*. There are also performance instructions like "bare . . . ah." and "there . . .". The score is written on five-line staff paper.

19

285

vell lō. rō. 10  
ah vell lō -> ah -> ö . 2. lō rō . - - 3-> ah -> ē | (ah jū) . . . - - -> ah ē

11

Poco cresc

int

(if nec)

(b.)

Handwritten musical score for string instruments, page 291. The score consists of two staves. The top staff is for violins (Vn) and the bottom staff is for violas (Va). The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as (f), p, and (hard c). There are also various slurs and grace notes. The vocal part (Voc) is written above the staves, with lyrics like "poco a poco", "com in tho . . .", "Tre cee. st3 in. m. disah . . .", "vn . an", "mis orientm . . . (lo cm . . .)", and "(hard c)". The vocal part ends with a fermata. The score is dated "1970" at the bottom right.

Handwritten musical score page 296. The score consists of two staves. The top staff has lyrics: "ov n i gm . . . g", "ö fré 3 o . . . → né ver 5", "frō . . . → n", and "i. ver cee 4 o . . . → mm". The bottom staff has lyrics: "bā", "bā", "bā", and "bā". Various performance markings are present, including dynamics (p, f, mp), tempo (molto, sub), and articulations (tr, 3).

This image shows a handwritten musical score on two staves. The top staff begins with a dynamic **P**, followed by a melodic line with various note heads and stems. A circled letter **(A)** is placed near the beginning. A bracketed section of three measures is labeled **3**. The bottom staff also begins with a dynamic **P**. It features a melodic line with note heads and stems, some with vertical dashes. Measures 3 and 4 are indicated by brackets. The score concludes with a dynamic **mp**.

This image shows a single page from a handwritten musical score, page 366. The score is written on six staves, each with a different key signature and time signature. The music includes a variety of dynamic markings such as  $f$ ,  $p$ ,  $pp$ ,  $mf$ , and  $mp$ . There are also performance instructions like "motto" and "pin". Articulation marks include dots, dashes, and vertical strokes. Some measures feature complex rhythmic patterns with eighth and sixteenth notes. The manuscript is filled with dense, expressive notation.

312

5 -----> n 3  
nam... aran... ->nne  
brim... pn. cmo 3... 9  
ah... ä..é.(l)

p mp ff x  
f x

motto

subf

(f) x (f) x  
(f) x (f) x  
(f) x (f) x

molto f  
molto f

319

I

Sop.

tsing . . . . . ev er everā thā tūrō o o ve..r..nōn..tōsō . . . mō. cō. . . mō sō issgo . . . n

cl 1 (Bb)

*molto*

cl 2 (Bb)

*molto*

cl 3 (bass)

*molto*

325

P

to cărăpă-n . . . . . den bar. . . . there . . . .

boby . . . . . bo . . . . .

A handwritten musical score for voice and piano. The score consists of four staves. The top staff is for the voice, starting with dynamic *p*. The lyrics "mm... . . . I thy . . ." are written above the notes, with circled numbers 7 and 8 indicating specific notes. The second staff is for the piano, featuring various dynamics like *p*, *pp*, and *poco*, and a tempo marking of 330. The third staff is another piano part, and the bottom staff is another piano part. The score is filled with expressive markings such as slurs, grace notes, and dynamic changes.

335

shō... wthee... I flo... wI... fro... thru... (g)

mp f ff p

339

thou... at... true... (3)

pp sf poco sub pp

345

grah... ee... a... (5) ku... Take care free... db... (if rec)

f ff (f) (ff rec)

351

(\*) i)

$\ddot{\text{e}} \rightarrow \text{ah}$  try

poco a poco  
(with sop)

poco a poco

poco a poco

(3) (4)

(3) (4)

356

ppp

3 2 5 3 thou fré

poch.

pp

p

361

there...cree...bare

p > ppp

p

ppp

365

(A) (A)

cresc piano a piano

I lo. ah. re. ((2)) grō ah-zi tree

cresc piano a piano

(b) (f) sub ppp

cresc piano a piano

b (b) (f) sub ppp

(f) 7 sub ppp

(A) (A)

370

16 the. 16 or a to -> ah .

mp

p cresc piano a piano

(pp) cresc piano a piano

II

375

f tall cr. e. ((mī)) m̄ vē. ((3)) 3 as in 3 ter groo. -> ē pā. 3. ī. pā. 3. ah. cū. \* cī.

\* soft c

382

16. ve the ah (ah ...) 5 ving. true. 4 i. . . . . gi..va.ru.tu... ell (apä.. rä. nell.rær.)

RIT Poco a Poco --

388

o. . . m.e.ll.r. 9 -> ah (9) 3. the ri. . . the 3 bo. 3 -> ah pah... go... 3 over. ah 3 the The

396 (RIT)

1. Urak pah. 3 bah to. rivah 3 be. Harvey. 3. . . givah cry. 3. . . . 4. . . . 5. . . . (5) . . .

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26

This image shows three pages of a handwritten musical score for voice and piano. The score is written on five-line staves with various dynamics, articulations, and performance instructions.

**Page 405:** The tempo is marked as "TEMPO (poco meno mosso)". The vocal line includes dynamic markings like **f**, **ff**, **fff**, and **poco a poco**. The piano part features sixteenth-note patterns and dynamic markings like **pp** and **ppp**.

**Page 409:** The vocal line includes "ee . . . → ah . . ." and dynamic markings like **pppp** and **pp**. The piano part features complex sixteenth-note patterns and dynamic markings like **pppp** and **pp**.

**Page 414:** The vocal line includes dynamic markings like **pp** and **pppp**. The piano part features dynamic markings like **pp**, **ppp**, and **pppp**.

419

424

**JJ** just before cadence dies away  
where necessary, rest & breath during grace notes.

marc  
molto secco

sempre

very fast (with crotals)

(pp. but this note must be quite long)

**FORWARD POSITION**

Walk forward . . . ! = c 90 tempo rubato  
dynamics reflect those of cl. s. and cots.

Sim.

mf

f

fade with crotals

marc with cl I

f pp

f

f

Sim

mf

f

fade with crotals

fade with crotals

fade with crotals

(but never falling below p)

28

mi . . . . . dst of the street of ; . . . . t and on ei ther . . si . . de of the river . . . . was there tree .  
 the

(dim)

(dim)

q. (dim)

(dim)

of . . life . . . . which bare . . twelve . . 5 ma . nner of fruit . . ts and 7 yiel ded her fruit . .

(to nothing with crotales)

(to nothing with crotales)

(to nothing with crotales)

BASS CLARINET

430

Handwritten musical score for orchestra and Eb clarinet, page 15. The score consists of five staves. The top staff is for the Eb clarinet, featuring lyrics in parentheses: "er . . . ey . . . month" (measures 1-2), "and the 5 lea. ves of the tree . . . were for the" (measure 3), and "Eb CLARINET" (measure 4). The other four staves represent the orchestra, with various dynamics like  $f$ ,  $mp$ , and  $ppp$  indicated. Measure 1 starts with a forte dynamic ( $f$ ) and a tempo marking  $\text{Poco}$ . Measures 2-4 show rhythmic patterns with eighth and sixteenth notes. Measure 5 begins with a forte dynamic ( $f$ ) and includes a dynamic marking  $\text{f}$  above the staff. Measures 6-7 feature complex rhythmic patterns with sixteenth-note figures. Measure 8 concludes with a forte dynamic ( $f$ ). Measure 9 starts with a dynamic marking  $\text{f}$ .

435

walk back.. K

heav. sing. of. the nations. 3.

poco a poco

motto

poco a poco

mp

mp

441

c1 (E♭)

p

mf

poco sf pp

c2 (bass)

mf

pp sub

c3 (bass)

3 5 mf

3 16 (2)

crotolas

f

442

(ppp)

poco a poco

3 5 3 2

455

Three staves of handwritten musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Various dynamics like *f*, *p*, *sf*, and *legato* are indicated. Measure 1 ends with a fermata. Measure 2 starts with a dynamic of *f*. Measure 3 begins with a dynamic of *p*. Measures 4-5 end with a dynamic of *p*.

463

Three staves of handwritten musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Dynamics include *f*, *p*, and *mp*. Measure 1 ends with a dynamic of *f*. Measure 2 ends with a dynamic of *p*. Measure 3 ends with a dynamic of *mp*. Measure 4 ends with a dynamic of *f*.

468

Four staves of handwritten musical notation. The staves are labeled: *cl 1 (E♭)*, *cl 2 (B♭)*, *cl 3 (bass)*, and *VIBES*. The Vibes staff includes instructions: "MEDIUM STICKS", "VIBES (motor off)", and "sempre *p* *f*". A box labeled *KK* is positioned above the first two clarinet staves.

483

secco  
ff

484

485

very fast (with crotales)

CROTALES

f (p) f p sub f

Handwritten musical score page 145. The score consists of six staves, each with a different dynamic marking. The first staff has a dynamic of  $\#110$ . The second staff has dynamics of  $\#110$ ,  $poco$ , and  $mp$ . The third staff has dynamics of  $pp$ ,  $poco$ , and  $mp$ . The fourth staff has dynamics of  $pp$ ,  $poco$ , and  $pp$ . The fifth staff has dynamics of  $pp$ ,  $poco$ , and  $p$ . The sixth staff has dynamics of  $pp$ ,  $pp_{sub}$ ,  $p$ , and  $p$ . The score includes various performance instructions such as slurs, grace notes, and specific fingerings like '5' and '3'. Measures 1-4 are grouped by a brace, and measures 5-6 are grouped by another brace.

A handwritten musical score page featuring five staves of music. The staves are written on five-line staff paper. Various musical markings are present, including dynamic markings like 'mf' (mezzo-forte), 'f' (forte), and 'p' (pianissimo); performance instructions like 'pinf' (pininf); and specific note heads with vertical stems. The music consists primarily of eighth and sixteenth notes. The score is organized into measures separated by vertical bar lines.

## (BACK POSITION)

508 LL

*and the leaves of the tree. . . were for the healing of the nations.*

Bb CLARINET  $\begin{smallmatrix} 3 \\ \searrow \end{smallmatrix}$

*to Bb clarinet*

CROTALES

*pochiss a pochiss.*

512

*so mm. . . no mm. . . will mm. . . see ex*

*3. . . u. 3 tve. . . > (ah) . . . vnu*

*5 ah. nyu. (A)*

*PP*

*poco*  $\begin{smallmatrix} 6 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} p \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} mp \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} sub \\ \nearrow \end{smallmatrix}$

*PP*

*poco*  $\begin{smallmatrix} 6 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} p \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} mp \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} sub \\ \nearrow \end{smallmatrix}$

*PP*

*to Bb clarinet*  $\begin{smallmatrix} p \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} mp \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} sub \\ \nearrow \end{smallmatrix}$

*MEDIUM STICKS*

VIBES *(motor off)*

*motor on*

*5*

*(A)*

*PP*

*Ped.*

*... (damp)*

\* as joy

517

*cwe. . . > (no. . . > oyu to. . . vnu*

*joy*

*thu. thu. joy*

*ee. . . ee. . . light oh. he. . . slow. mm.*

Bb CLARINET  $\begin{smallmatrix} 3 \\ \searrow \end{smallmatrix}$

*motor off*  $\begin{smallmatrix} 3 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ \nearrow \end{smallmatrix}$   $\begin{smallmatrix} p \\ \nearrow \end{smallmatrix}$

*motor on*

*PP*

*mp*

*Ped.*

*PP*

*poco*

532

(3) too . . . ah . . . > nice (3) f  
tare . e. ven f. thou  
take & thou  
bra ..

poco pin  
r31 6  
pp poco pin  
r31 6  
poco pin  
poco pin  
pp poco pin  
(3) 3  
motor on

537 M.

*f* sempre

Ke hé heal lea take thee row 5

*f* sempre

*f* sempre

*ff* sempre

*ff* sempre

motor off

(damp)

A handwritten musical score for four voices: soprano, alto, tenor, and basso continuo. The score consists of five systems of music, each with a key signature of one sharp (F#) and a common time signature. The soprano part (top line) features lyrics such as '(\*soft j)', 'ye', 'ye', '5\* ju', 'sawl', 'take the 3', 'frn', and 'there'. The alto part (second line) has lyrics like 'ye', 'ye', 'ye', 'ye', 'ye', 'ye', and 'ye'. The tenor part (third line) has lyrics including 'ye', 'ye', 'ye', 'ye', 'ye', 'ye', and 'ye'. The basso continuo part (bottom line) includes a bassoon clef, a bassoon icon, and various rests and dynamics. Measure numbers 572 and 573 are indicated at the beginning of the score.

547

(3) (3)

Gives 5 8 still 2 iss n 5 vess show m 7 mi stra shall 3 fi all so slow vi . . . (3)

(3) (3)

(motor off) hard sticks *sacco*

555 [MM]

soprano  
cl 2 (Bb)  
cl 3 (Bb)  
vibes

thr̄ 3/6 shē 3 twardtwea-  
sure underje 7 ee... s ued 3 joy . . . . .  
east wa 5 (red) toy . . . . .

563

ee shall 3/8 tare . . . 3 try . . . (i ave . . . 5 8 shy . . . . . to

571

(3) try . . . 3 theō . . . . . → w 5 tareyū . . . → ah . . . 3 - i - e saw . . . (3

Handwritten musical score for voice and piano, page 58, section N. The score consists of two systems of music. The top system is for voice (Soprano) and piano (right hand). The bottom system is for piano (left hand). The vocal line includes lyrics: "ver come . . . oh . . . I e . . .". The piano parts feature complex rhythmic patterns with grace notes and dynamic markings like  $\text{pp}$ ,  $\text{poco}$ ,  $\text{mp}$ ,  $\text{f}$ , and  $\text{ff}$ . The score is written on five-line staves with various clefs (F, C, G) and key signatures.

A handwritten musical score page, number 589, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff contains six measures of music. The notation includes various rhythmic values (eighth and sixteenth notes), rests, and dynamic markings such as 'r3', 't', '6', and '3'. There are also performance instructions like 'y' and 'b'. The score is written on five-line staff paper.

605)

Handwritten musical score page 605 featuring six staves of music. The score includes various dynamics such as *p*, *mp*, *f*, and *mf*, and articulations like *t* (tremolo) and *y* (yell). Performance instructions include *sempre* (always) and specific fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The score also includes technical markings like *r3* (roll 3), *b* (bend), and *o* (open). The music is written on five-line staves with some ledger lines.

611

617

624

629

This page contains six staves of handwritten musical notation. The notation includes various dynamics such as *p*, *f*, and *mp*, and articulations like *pizz.* and *sfz.*. There are also performance instructions like *popping* and *tr.* The music is written on five-line staves with some ledger lines.

635

This page contains six staves of handwritten musical notation. It features dynamics like *p*, *f*, and *mp*, and articulations such as *pizz.* and *sfz.*. Performance instructions include *popping* and *tr.* The notation is on five-line staves with some ledger lines.

640

NN

This page contains six staves of handwritten musical notation. It includes dynamics like *p*, *f*, and *pp*, and articulations such as *pizz.* and *sfz.*. Performance instructions like *popping* and *tr.* are also present. The notation is on five-line staves with some ledger lines.

41

646

(P in tempo)

CROTALLES

VIBES SOFT STICKS motor on

dim pochiss.

652

Soprano

cl. 1

cl. 2

cl. 3

vibes

sim.

sub

dim pochiss. a pochiss.

657

mf sim.

f sub

medium/soft sticks secco

motor off

ppp

f

662

a. . . sha. . . shue . . m oo . . m oo . . prrrr

3

trem.

trem.

(b)

trem.

3

trem.

r3 r3

A handwritten musical score page, numbered 66 at the top left. The score consists of four staves, each with a different key signature and time signature. The first staff starts with a treble clef and a key signature of one sharp. It features a tremolo instruction ('trem.') above the first measure. Measures 1-4 include sixteenth-note patterns and various dynamic markings like f, ff, and p. Measures 5-8 show eighth-note patterns and dynamic markings like f, ff, and p. Measure 9 contains sixteenth-note patterns and dynamic markings like f, ff, and p. Measure 10 ends with a fermata over the last note. The second staff begins with a bass clef and a key signature of one flat. Measures 1-4 feature eighth-note patterns and dynamic markings like f, ff, and p. Measures 5-8 show eighth-note patterns and dynamic markings like f, ff, and p. Measure 9 contains sixteenth-note patterns and dynamic markings like f, ff, and p. Measure 10 ends with a fermata over the last note. The third staff begins with a bass clef and a key signature of one flat. Measures 1-4 feature eighth-note patterns and dynamic markings like f, ff, and p. Measures 5-8 show eighth-note patterns and dynamic markings like f, ff, and p. Measure 9 contains sixteenth-note patterns and dynamic markings like f, ff, and p. Measure 10 ends with a fermata over the last note. The fourth staff begins with a bass clef and a key signature of one flat. Measures 1-4 feature eighth-note patterns and dynamic markings like f, ff, and p. Measures 5-8 show eighth-note patterns and dynamic markings like f, ff, and p. Measure 9 contains sixteenth-note patterns and dynamic markings like f, ff, and p. Measure 10 ends with a fermata over the last note.

A handwritten musical score page, numbered 673 at the top left. The score consists of five staves of music for a string quartet. The staves are labeled 1, 2, 3, 4, and 5 from top to bottom. The music includes various dynamic markings such as f (fortissimo), ff (fortississimo), p (pianissimo), and sforzando (sf). There are also performance instructions like "gloss" and "black (white)". The score is written in black ink on white paper.

A handwritten musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of measures separated by vertical bar lines. Each measure contains several notes, some with stems pointing up and others down. Various musical markings are present, including dynamic signs like 'f' (fortissimo), 'p' (pianissimo), and 'L sub' (legato); performance instructions like 'x' (crossed-out note heads), 'y' (slurs), and 'z' (trills); and specific note heads with symbols such as 'b' (flat), '#' (sharp), and 'o' (open). Measures 1 through 10 are shown, with measure 10 ending on a double bar line. Measures 11 through 14 follow, with measure 14 ending on another double bar line. Measures 15 through 18 are the final ones on the page.

Handwritten musical score page 685. The score consists of five staves of music. The first staff starts with dynamic *f* and instruction *sempre*. The second staff begins with *sim.* and includes dynamics *mp*, *(f)*, and *mf*. The third staff features dynamics *f*, *(f)*, and *mf*. The fourth staff includes dynamics *f*, *mf*, and *f*. The fifth staff concludes with dynamics *f* and *mf*.

*tempo rubato*

*ve (long) time...*

*slow ed me a pure*

*3 m. slow to ma pū rec... syn... on... d he slow ed me a pure*

*b*

*P*

*pp*

*tempo rubato*

This is a handwritten musical score for vibraphone and crotalines, page 695. The score consists of two staves. The top staff is for the vibraphone, indicated by the label "vibes" at the beginning. The bottom staff is for crotalines, indicated by the label "CROTALINES" near the end. The score is divided into measures by vertical bar lines. Measure 1 (Bb) starts with a dynamic of  $f$ . Measure 2 (Bb) contains a melodic line with various dynamics and rests. Measure 3 (G) begins with a dynamic of  $p$ . Measure 4 (G) contains a melodic line with dynamics and rests. Measure 5 (F#) begins with a dynamic of  $p$ . Measure 6 (F#) contains a melodic line with dynamics and rests. Measure 7 (D) begins with a dynamic of  $p$ . Measure 8 (D) contains a melodic line with dynamics and rests. Measure 9 (C) begins with a dynamic of  $p$ . Measure 10 (C) contains a melodic line with dynamics and rests. Measure 11 (Bb) begins with a dynamic of  $p$ . Measure 12 (Bb) contains a melodic line with dynamics and rests. Measure 13 (A) begins with a dynamic of  $p$ . Measure 14 (A) contains a melodic line with dynamics and rests. Measure 15 (G) begins with a dynamic of  $p$ . Measure 16 (G) contains a melodic line with dynamics and rests. Measure 17 (F#) begins with a dynamic of  $p$ . Measure 18 (F#) contains a melodic line with dynamics and rests. Measure 19 (D) begins with a dynamic of  $p$ . Measure 20 (D) contains a melodic line with dynamics and rests. Measure 21 (C) begins with a dynamic of  $p$ . Measure 22 (C) contains a melodic line with dynamics and rests. Measure 23 (Bb) begins with a dynamic of  $p$ . Measure 24 (Bb) contains a melodic line with dynamics and rests. Measure 25 (A) begins with a dynamic of  $p$ . Measure 26 (A) contains a melodic line with dynamics and rests. Measure 27 (G) begins with a dynamic of  $p$ . Measure 28 (G) contains a melodic line with dynamics and rests. Measure 29 (F#) begins with a dynamic of  $p$ . Measure 30 (F#) contains a melodic line with dynamics and rests. Measure 31 (D) begins with a dynamic of  $p$ . Measure 32 (D) contains a melodic line with dynamics and rests. Measure 33 (C) begins with a dynamic of  $p$ . Measure 34 (C) contains a melodic line with dynamics and rests. Measure 35 (Bb) begins with a dynamic of  $p$ . Measure 36 (Bb) contains a melodic line with dynamics and rests. Measure 37 (A) begins with a dynamic of  $p$ . Measure 38 (A) contains a melodic line with dynamics and rests. Measure 39 (G) begins with a dynamic of  $p$ . Measure 40 (G) contains a melodic line with dynamics and rests. Measure 41 (F#) begins with a dynamic of  $p$ . Measure 42 (F#) contains a melodic line with dynamics and rests. Measure 43 (D) begins with a dynamic of  $p$ . Measure 44 (D) contains a melodic line with dynamics and rests. Measure 45 (C) begins with a dynamic of  $p$ . Measure 46 (C) contains a melodic line with dynamics and rests. Measure 47 (Bb) begins with a dynamic of  $p$ . Measure 48 (Bb) contains a melodic line with dynamics and rests. Measure 49 (A) begins with a dynamic of  $p$ . Measure 50 (A) contains a melodic line with dynamics and rests. Measure 51 (G) begins with a dynamic of  $p$ . Measure 52 (G) contains a melodic line with dynamics and rests. Measure 53 (F#) begins with a dynamic of  $p$ . Measure 54 (F#) contains a melodic line with dynamics and rests. Measure 55 (D) begins with a dynamic of  $p$ . Measure 56 (D) contains a melodic line with dynamics and rests. Measure 57 (C) begins with a dynamic of  $p$ . Measure 58 (C) contains a melodic line with dynamics and rests. Measure 59 (Bb) begins with a dynamic of  $p$ . Measure 60 (Bb) contains a melodic line with dynamics and rests. Measure 61 (A) begins with a dynamic of  $p$ . Measure 62 (A) contains a melodic line with dynamics and rests. Measure 63 (G) begins with a dynamic of  $p$ . Measure 64 (G) contains a melodic line with dynamics and rests. Measure 65 (F#) begins with a dynamic of  $p$ . Measure 66 (F#) contains a melodic line with dynamics and rests. Measure 67 (D) begins with a dynamic of  $p$ . Measure 68 (D) contains a melodic line with dynamics and rests. Measure 69 (C) begins with a dynamic of  $p$ . Measure 70 (C) contains a melodic line with dynamics and rests. Measure 71 (Bb) begins with a dynamic of  $p$ . Measure 72 (Bb) contains a melodic line with dynamics and rests. Measure 73 (A) begins with a dynamic of  $p$ . Measure 74 (A) contains a melodic line with dynamics and rests. Measure 75 (G) begins with a dynamic of  $p$ . Measure 76 (G) contains a melodic line with dynamics and rests. Measure 77 (F#) begins with a dynamic of  $p$ . Measure 78 (F#) contains a melodic line with dynamics and rests. Measure 79 (D) begins with a dynamic of  $p$ . Measure 80 (D) contains a melodic line with dynamics and rests. Measure 81 (C) begins with a dynamic of  $p$ . Measure 82 (C) contains a melodic line with dynamics and rests. Measure 83 (Bb) begins with a dynamic of  $p$ . Measure 84 (Bb) contains a melodic line with dynamics and rests. Measure 85 (A) begins with a dynamic of  $p$ . Measure 86 (A) contains a melodic line with dynamics and rests. Measure 87 (G) begins with a dynamic of  $p$ . Measure 88 (G) contains a melodic line with dynamics and rests. Measure 89 (F#) begins with a dynamic of  $p$ . Measure 90 (F#) contains a melodic line with dynamics and rests. Measure 91 (D) begins with a dynamic of  $p$ . Measure 92 (D) contains a melodic line with dynamics and rests. Measure 93 (C) begins with a dynamic of  $p$ . Measure 94 (C) contains a melodic line with dynamics and rests. Measure 95 (Bb) begins with a dynamic of  $p$ . Measure 96 (Bb) contains a melodic line with dynamics and rests. Measure 97 (A) begins with a dynamic of  $p$ . Measure 98 (A) contains a melodic line with dynamics and rests. Measure 99 (G) begins with a dynamic of  $p$ . Measure 100 (G) contains a melodic line with dynamics and rests.

*(unpitched)*

soprano

P      mp      P      f      f<sub>sub</sub>

... oh ... m. me than toy ... I. «thee ... show... mm. me. ... he a ke those ee ee oh

f      mf      f<sub>sub</sub>      f<sub>sub</sub>      f<sub>sub</sub>

tare. ta... ->m oh yee ... tamehe cri ... st̄e n̄. see to. t̄e ... sure east coes ees

f      f<sub>sub</sub>      f<sub>sub</sub>      f<sub>sub</sub>

(detention)      mp

cri ... ->rr... ah... st̄al. ri... vah. ö... v li... v mm... ver. he. shō. mah.

tmmmm      tmmmm      \* läy

ah... oh cri litäta ä liit crü. t̄a itäv pü... mi... ->ee st̄a... lystä. lystä. lystale ... ->ee.

... show... mm... ha... show ed me a pure ri... ver... ä... ö... ah...

c1 1      c1 2      c1 3

pp

poco a poco

poco a poco

**Q**

710

soprano

3

(1) (2)

c1 1

c1 2

c1 3

poco a poco

poco a poco

712

This page contains five staves of handwritten musical notation. The first staff has a dynamic of  $\text{pp}$  and a tempo marking of 4. The second staff has a dynamic of  $\text{f}$ . The third staff has a dynamic of  $\text{p}$  and a tempo marking of 5. The fourth staff has a dynamic of  $\text{pp}$ . The fifth staff has a dynamic of  $\text{pp}$ . There are also various other markings like  $\text{vocal}$ ,  $\text{ff}$ , and  $\text{ff}$ .

717

This page contains five staves of handwritten musical notation. The first staff has a dynamic of  $\text{mp}$ . The second staff has a dynamic of  $\text{f}$ . The third staff has a dynamic of  $\text{p}$ . The fourth staff has a dynamic of  $\text{ff}$ . The fifth staff has a dynamic of  $\text{ff}$ . There are also various other markings like  $\text{vocal}$ ,  $\text{ff}$ , and  $\text{ff}$ .

720

This page contains five staves of handwritten musical notation. The first staff has a dynamic of  $\text{f}$ . The second staff has a dynamic of  $\text{f}$ . The third staff has a dynamic of  $\text{f}$ . The fourth staff has a dynamic of  $\text{f}$ . The fifth staff has a dynamic of  $\text{f}$ . There are also various other markings like  $\text{vocal}$ ,  $\text{ff}$ , and  $\text{ff}$ .

725

QQ

f *rā* te ah *rā* 5. vah . . . (5)

731

5. ah. ah. . . 3 2 2

*f* *rā* *rā*

(Hold) (Hold) (Hold)

734

1 4 3 2 3

*mp* *sf* *sf* *sf* *pif*

737

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8

9

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49

Y18

This page contains five staves of handwritten musical notation. The staves are organized into two systems separated by a double bar line. The first system consists of staves 1 through 4, and the second system consists of staves 5 through 8. The notation includes various dynamic markings such as *p*, *f*, *ff*, and *pp*. There are also several slurs and grace notes. The music is written on five-line staves.

Y53

This page contains five staves of handwritten musical notation. The staves are organized into two systems separated by a double bar line. The first system consists of staves 1 through 4, and the second system consists of staves 5 through 8. The notation includes various dynamic markings such as *p*, *f*, *ff*, and *pp*. There are also several slurs and grace notes. The music is written on five-line staves.



\* combination of these two sounds ad-lib.

sotto voce Walk forward...

Y56

Soprano

c1 1

c1 2

c1 3

Catkins

This page contains five staves of handwritten musical notation. The staves are organized into two systems separated by a double bar line. The first system consists of staves 1 through 4, and the second system consists of staves 5 through 8. The notation includes various dynamic markings such as *p*, *f*, *ff*, and *pp*. There are also several slurs and grace notes. The music is written on five-line staves. A note in the first system specifies "mm/ah".



775

life . . . which bare . . . twelve . . . ma . . . n . . . ner of fruits . and yiel . . . d other fruit.

780

ev . . . evy . . . month

and the leaves of the tree . . . were for the

VIBES  
(motor on)  
SOFT STICK

785

he . . . ling . . . of . . . the . . . na . . . tions . . .

BASS CLARINET

to bass clarinet

hoot!

A handwritten musical score for a brass band, likely for a tuba or similar instrument. The score consists of four staves. The top staff (C1) has a tempo of 790 and includes dynamic markings like 'hoot!' and '5'. The second staff (C2) also features 'hoot!' and '5' markings. The third staff (C3/bass) has a dynamic '3'. The bottom staff (crotolas/vibes) shows sustained notes. Measure numbers 1 through 10 are indicated above the staves.

A handwritten musical score for vibraphone and marimba. The score consists of four staves, each with a different key signature: G major (top), F# minor (second from top), D major (third from top), and C major (bottom). The time signature is common time. The score includes various dynamics like forte (F), piano (P), and sforzando (sf). Measures are grouped by vertical bars. The first staff has a measure of three notes followed by a measure of two notes. The second staff has a measure of four notes. The third staff has a measure of three notes followed by a measure of two notes. The fourth staff has a measure of six notes. There are several rehearsal marks: 'S' at the beginning of the first staff, 'S' and 'SS' at the beginning of the second staff, and '(n.b. crotates (vibes slow at different rates))' at the end of the fourth staff. The score is written on five-line staff paper.

Repeat, until vocal cue to end, the pulses gradually slowing, the dynamics gradually softening. Both should be in the shape of very, very gradual at first more and more towards the end. The pulses should be slowed principally by increasing the length of the 'breath' and only slightly by increasing the length of the note. Every clarinet note should be absolutely even in dynamic, changes occurring between notes. Crotale and vibes should always be left to vibrate. There should be no attempt at synchronisation at cue points.

SS

c 6''  
mp

c 5'  
b-flat mp

c 4'  
mp

c 3'  
mp

A handwritten musical score for organ or piano, featuring five staves of music. The top staff begins with a dynamic of  $p$  and a tempo marking of  $T$  in a square box. The lyrics "slowly, freely" are written above the first measure. The music consists of various note heads and rests, with some notes having stems pointing upwards and others downwards. A bracket under the lyrics "and there shall be no . more . curse," has a wavy line extending from its right end towards the start of the next staff. The second staff starts with a dynamic of  $b \frac{1}{2} 0$  and a tempo marking of  $\text{c} 6''$ . The third staff starts with a dynamic of  $\bar{0}$  and a tempo marking of  $\text{c} 10''$ . The fourth staff ends with a long horizontal arrow pointing to the right. The bottom staff also ends with a long horizontal arrow pointing to the right. There are three asterisks (\*): one between the first and second staves, one between the second and third staves, and one at the end of the fourth staff.

A handwritten musical score on five-line staves. The top staff is labeled "soprano" and contains a vocal line with various dynamics like forte (f), piano (p), and sforzando (sf). The middle staff is labeled "crotolas" and shows sustained notes with dynamics pp (pianissimo) and f (forte). The bottom staff is labeled "vibes" and also shows sustained notes with dynamics pp. The lyrics "shall be in it . . ." and "and his ser.vants shall . . serve . . him . . c6" are written below the soprano staff. A bracket under the crotolas staff indicates a duration of "c8". The score ends with "one more . . ." and a large bracket under the vibes staff.

Handwritten musical score page 10. The top right corner contains the text "voice and clarinets fade with crotales & vibes". The score consists of five systems of music. The first system features a vocal line with dynamic markings (f, ff, (V), ff) and a piano line with a dynamic (p). The second system includes a vocal line with dynamic ff and a piano line with dynamic ff. The third system shows a vocal line with dynamic ff and a piano line with dynamic ff. The fourth system features a vocal line with dynamic ff and a piano line with dynamic ff. The fifth system includes a vocal line with dynamic ff and a piano line with dynamic ff. Various instruments are specified with dynamics and performance instructions: "with vibes" for the piano in the first system, "with cl. 1." for the piano in the fourth system, and "CROTALES" for the piano in the fifth system. The score concludes with a final dynamic ff.

# GEMINI

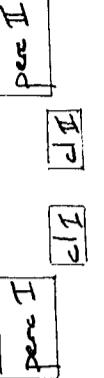
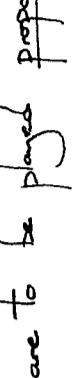
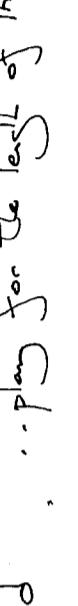
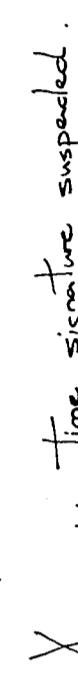
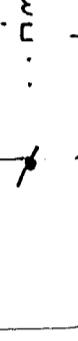
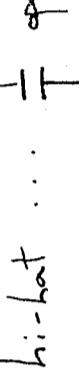
for 2 clarinets (both playing B<sub>b</sub> & E<sub>b</sub> instruments)

& 2 percussionists:

## PERCUSSION I.

triangles (2)	⋮	triangle
maracas	⋮	jingles
cowbells (2) (deeper as possible)	⋮	tambourine
cymbals (2)	⋮	hi-hat symbol
	⋮	cymbals (2)
	⋮	(medium & low)
tan-tan (large)	⋮	tom-tom (medium)
wood-blocks (3)	⋮	temple-blocks (5)
bongos 2&4	⋮	bongos 1&3
snares drum.	⋮	snare drum
tom-toms (3)	⋮	tom-toms (3)
bass-drum	⋮	tablasse
VIBRAPHONE	⋮	CROTALLES
MARIMBA	⋮	BELLS

## PERCUSSION II.

- NOTES
- (1) This is a performing score - clarinets written at transposed pitch throughout.
- (2) performing position:  

- (3) grace notes (X  ) are to be played proportionally throughout. That is, at the appr. position at which they appear in the bar. At some places because of the space allotted them & the tempo this will mean "as fast as possible".
- (4)  ... acc (accidental)  ... rit.
- (5)  ... plan for the length of the line
- (6) X ... time signature suspended.
- (7) : ... play simultaneously.
- (8) percussion notes  
 ... rim shot (or in some cases 'inflection')  
 ... 'bell' sound on dome of cymbal.
- hi-hat ...  open  closed  gradually open  
 grad. close

Peter Wiegold.



3

RIT

$\bullet = c 84$

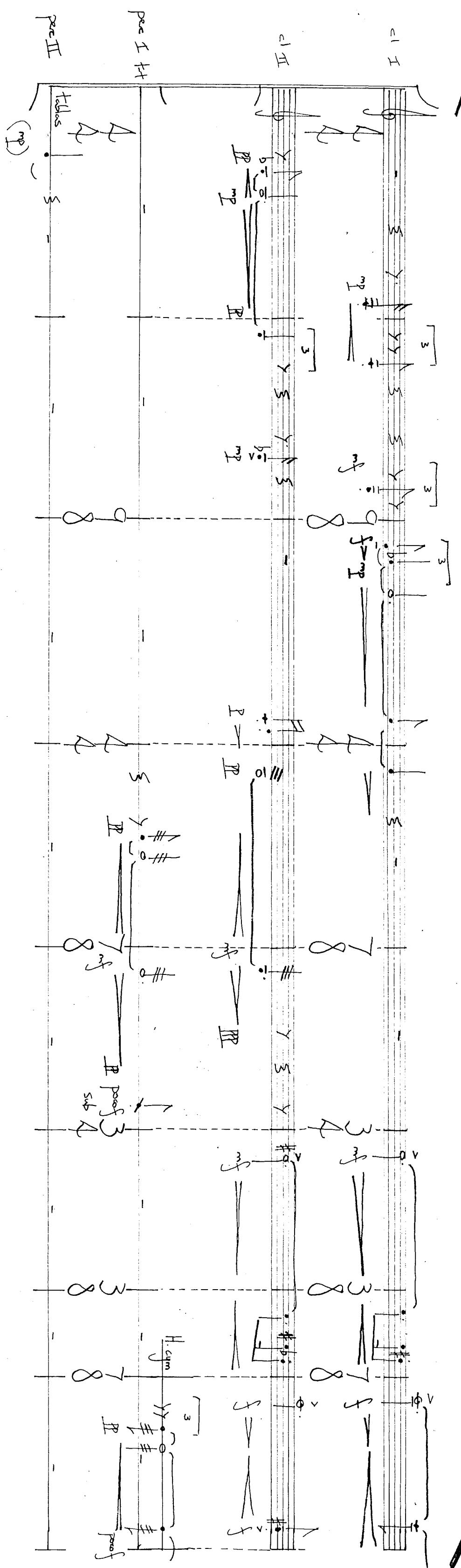
$\bullet = c 84$

(rit.)

**AA**

attacco

**BB**





6"

**C**

c I      c II

perc I      perc II

\* bell... on down of symbol.

**CC**

c I      c II

perc I      perc II

son do

tempo

C I  
 C II  
 perc I  
 perc II

(3) (4)

(3) (4)

(damp)

CROTAKES ⇒

8 //

D soft tone  
motto legato

c1 I

c1 II

perc I {  
b2 dr  
t-t

perc II { CROT.

gentle patterning with fingertips

soft tone motto legato

sim.

poco

//

DD

c1 I

c1 II

perc I {  
b2 dr  
t-t

perc II

A handwritten musical score for four percussion parts: C1 I, C1 II, Perc I, and Perc II. The score consists of six staves, each with a unique rhythmic pattern. The first two staves are for C1 I and C1 II, featuring various dynamic markings like f, ff, and p, and performance techniques such as slurs, grace notes, and triplets. The third staff is for Perc I, with dynamics ff, f, and ff, and markings like (soft), (s), and (sim). The fourth staff is for Perc II, with dynamics f, ff, and f, and markings like tembl., bg snare tot, and x. The fifth staff is for Perc I again, with dynamics ff, f, and ff, and markings like (bounce snare stick). The sixth staff is for Perc II, with dynamics f, ff, and f, and markings like tembl. and x. The score concludes with a final staff for Crotale, marked with f and (o). The page is filled with various musical markings, including slurs, grace notes, and dynamic changes.

This image shows a handwritten musical score for a piece titled "EE". The score is organized into six staves, each representing a different instrument or section. The staves are arranged vertically, with some sections appearing in multiple staves.

**Section I:** This section starts with a dynamic of **f** and a tempo of **tempo**. It includes instructions for **soft**, **sharp**, and **soft** dynamics. Articulations include **pizz.** (pizzicato), **sl.** (slap), and **scr.** (scratches). The section ends with a dynamic of **f**.

**Section II:** This section begins with a dynamic of **pp** and a tempo of **5 measures**. It features **triangle beats** and **large sticks** dynamics. Articulations include **pizz.** and **scr.**. The section ends with a dynamic of **pp**.

**Section III:** This section starts with a dynamic of **pp** and a tempo of **8**. It includes **sharp** dynamics and **scr.** articulations. The section ends with a dynamic of **pp**.

**Section IV:** This section starts with a dynamic of **pp** and a tempo of **8**. It includes **sharp** dynamics and **scr.** articulations. The section ends with a dynamic of **pp**.

**Section V:** This section starts with a dynamic of **pp** and a tempo of **8**. It includes **sharp** dynamics and **scr.** articulations. The section ends with a dynamic of **pp**.

**Section VI:** This section starts with a dynamic of **pp** and a tempo of **8**. It includes **sharp** dynamics and **scr.** articulations. The section ends with a dynamic of **pp**.

A handwritten musical score for two percussion sections, I and II. The score consists of four staves, each representing a different instrument or group of instruments. The top staff (cl. I) includes a bassoon (Bassoon), triangle (triangle), cowbell (cowb.), T-T (T-T), and background (bg). The second staff (cl. II) includes a snare drum (snare), bass drum (bass), triangle (triangle), cowbell (cowb.), T-T (T-T), and background (bg). The third staff (perc I) includes a hi-hat (hi-hat), cymbal (cym), T-T (T-T), tenor drum (tenb.), bass (bass), snare (snare), and background (bg). The bottom staff (perc II) includes a hi-hat (hi-hat), cymbal (cym), T-T (T-T), tenor drum (tenb.), bass (bass), snare (snare), and background (bg). The score features various dynamic markings such as *f*, *p*, *mf*, *mp*, *ff*, and *pp*. Performance instructions include "Rit.", "calando", "niente", "leggiero", "accen", and "HARD STICKS". The tempo is indicated as  $\text{♩} = \text{c} 60$  and  $\text{♩} = \text{c} 96$ .

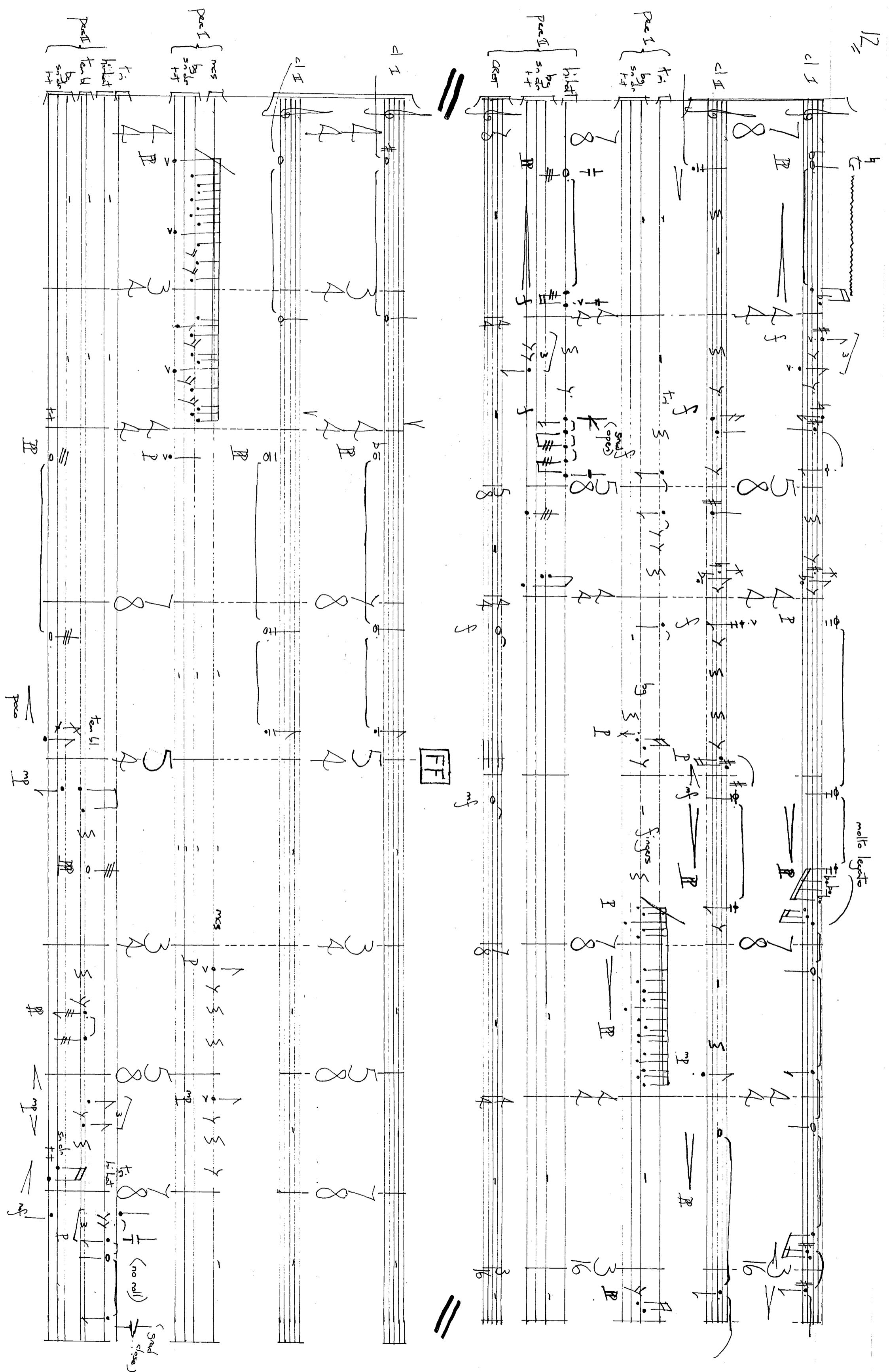
Handwritten musical score for two percussionists (Perc I and Perc II) on five staves. The score includes dynamic markings like **f**, **ff**, **p**, **mp**, and **mf**, and performance instructions like **tr**, **cow b**, **T-T**, **bg**, **fingertips**, **hi-hat**, **cym**, and **T-T**. Measures 1-10 are shown, with measure 10 ending in parentheses.

**Perc I**

- Measure 1: **tr**, **cow b**, **T-T**, **bg**
- Measure 2: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 3: **fingertips**, **tr**, **cow b**, **T-T**, **bg**
- Measure 4: **tr**, **cow b**, **T-T**, **bg**
- Measure 5: **tr**, **cow b**, **T-T**, **bg**
- Measure 6: **tr**, **cow b**, **T-T**, **bg**
- Measure 7: **tr**, **cow b**, **T-T**, **bg**
- Measure 8: **tr**, **cow b**, **T-T**, **bg**
- Measure 9: **tr**, **cow b**, **T-T**, **bg**
- Measure 10: **tr**, **cow b**, **T-T**, **bg**

**Perc II**

- Measure 1: **hi-hat**, **T-T**, **cym**
- Measure 2: **mp**, **p**
- Measure 3: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 4: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 5: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 6: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 7: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 8: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 9: **p**, **tr**, **cow b**, **T-T**, **bg**
- Measure 10: **p**, **tr**, **cow b**, **T-T**, **bg**





Part I

Part II

(Klang)

inflected notes.

1011

cl I

cl II

Perc I

Perc II

④ one-handed roll.

\* inflected note

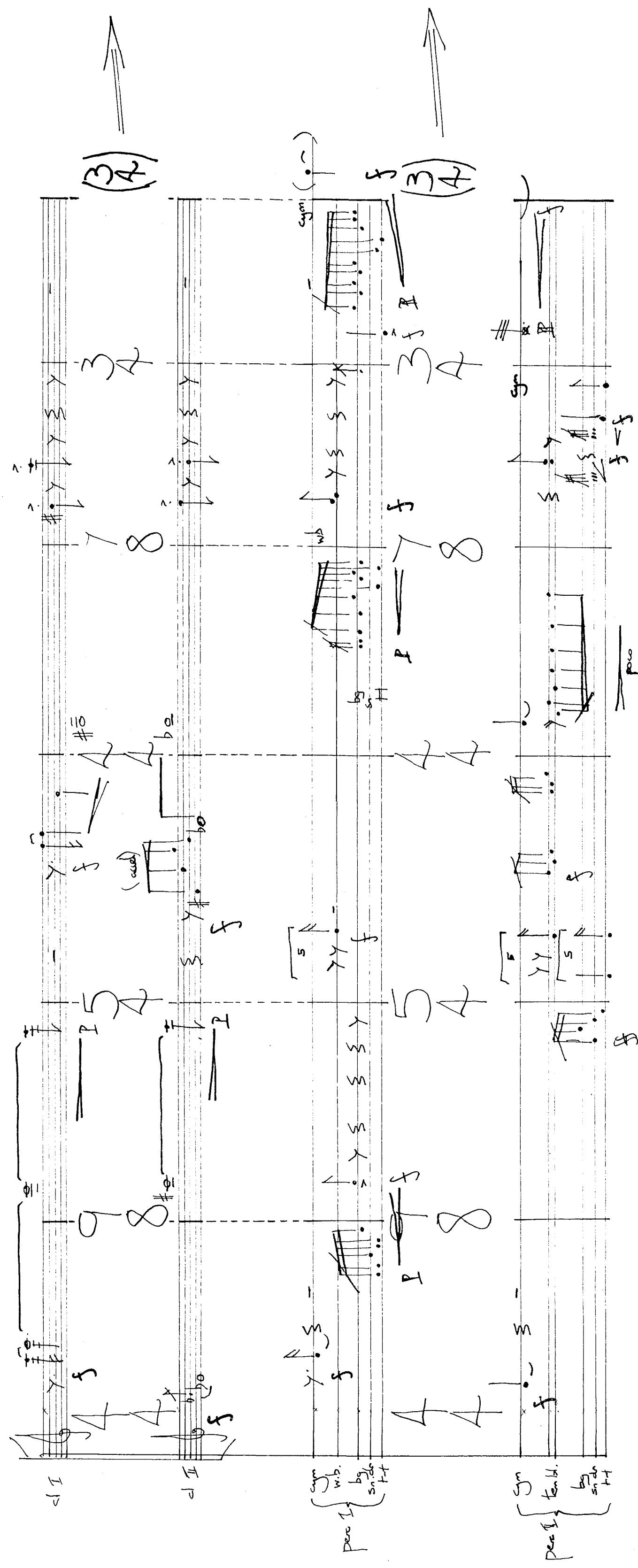
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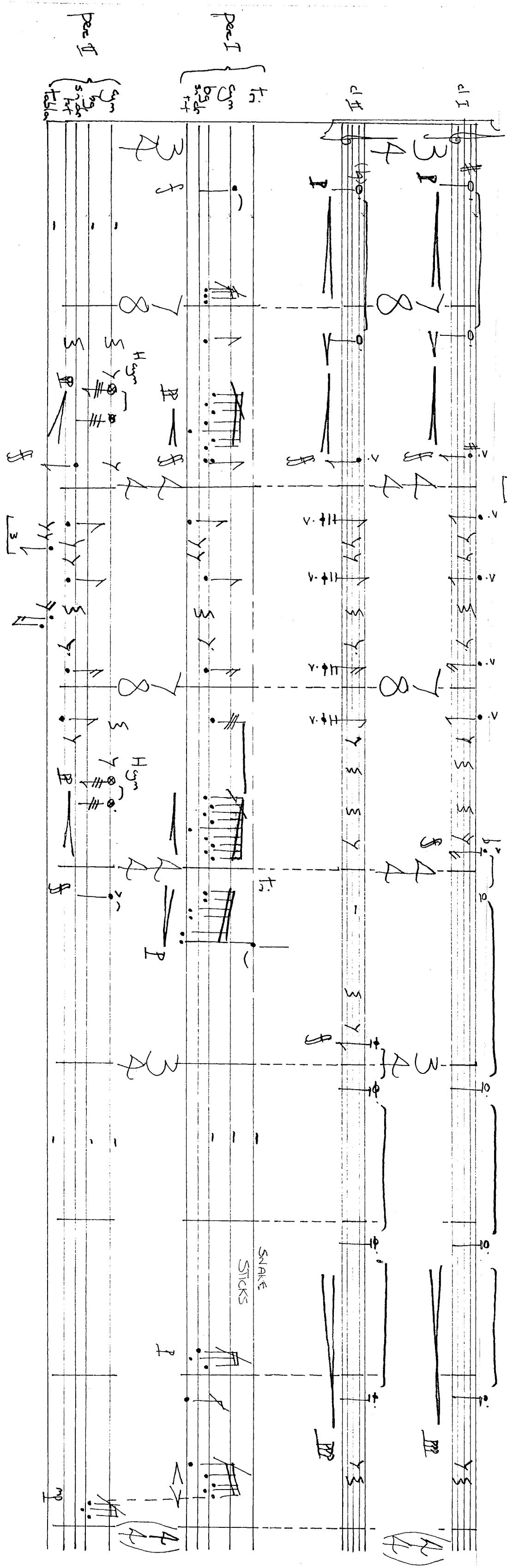
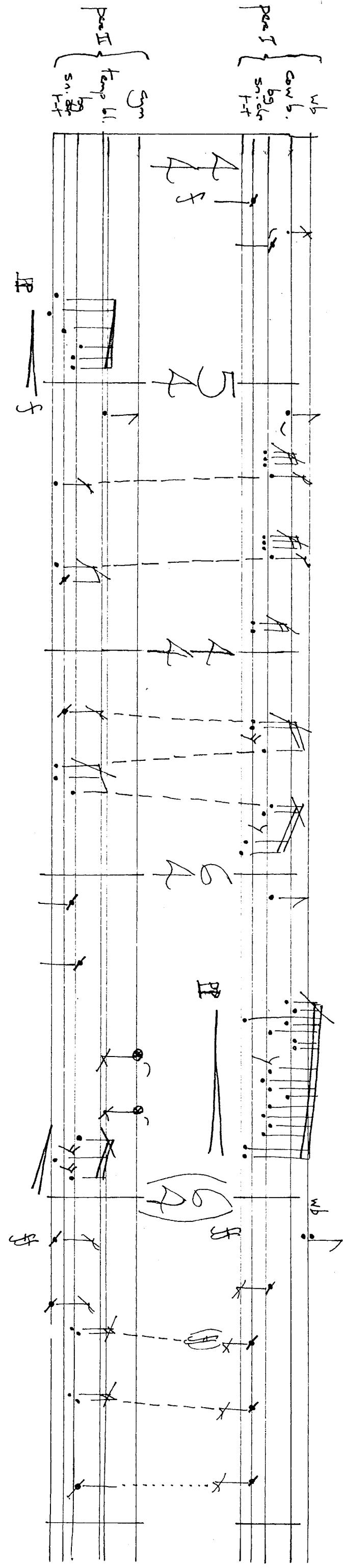
HH

Perc I { mc  
wb  
snare  
tmt

Perc II { tamb  
hi-hat  
tmt  
bg  
snare  
tmt

17

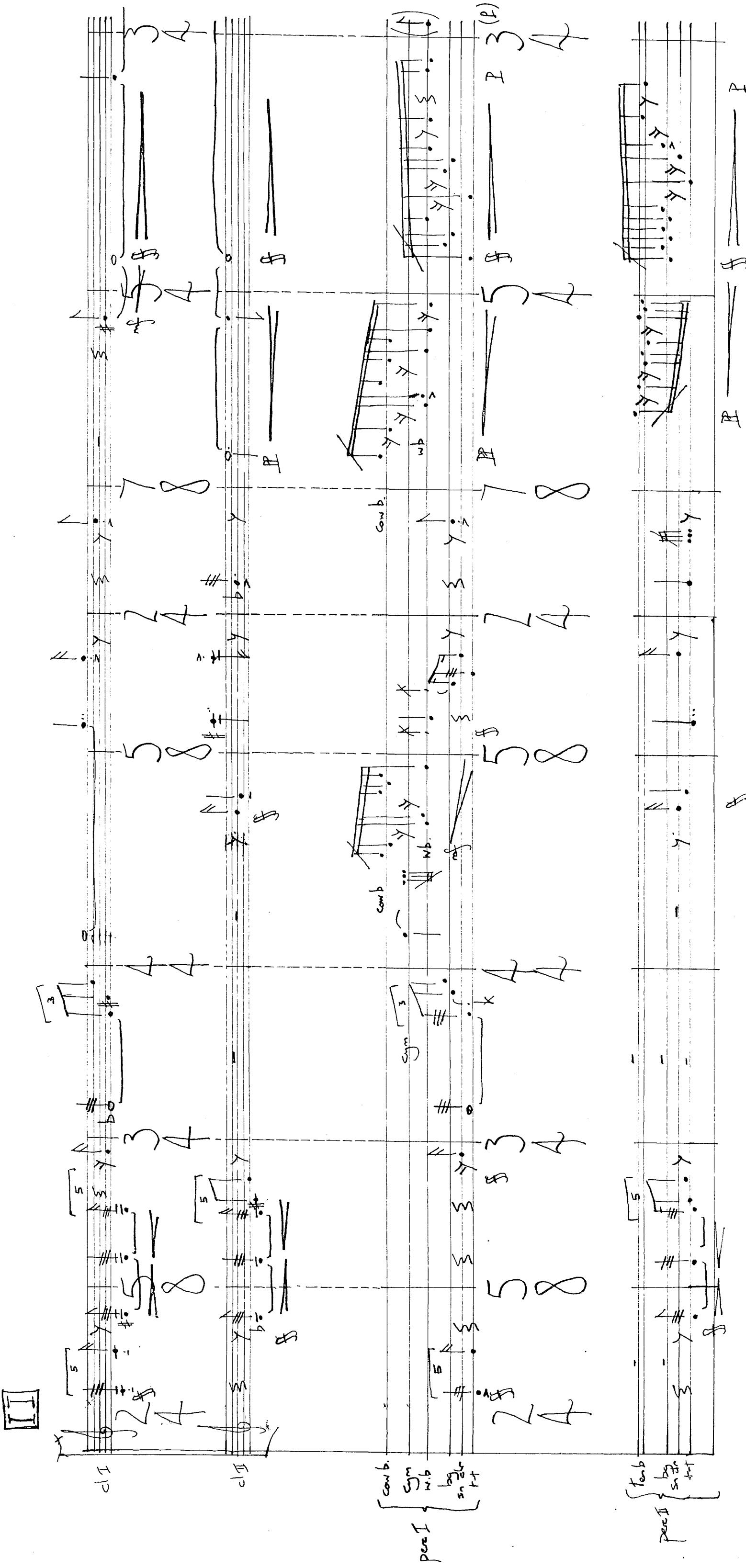




18

I

5  
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20

Handwritten musical score for two staves (I and II) with various percussion parts.

**Staff I:**

- Measure 1: 3/4 time, dynamic ff. Measures 2-3: 2/4 time, dynamic f. Measures 4-5: 3/4 time, dynamic f. Measures 6-7: 2/4 time, dynamic f. Measures 8-9: 3/4 time, dynamic f. Measures 10-11: 2/4 time, dynamic f. Measures 12-13: 3/4 time, dynamic f. Measures 14-15: 2/4 time, dynamic f. Measures 16-17: 3/4 time, dynamic f. Measures 18-19: 2/4 time, dynamic f. Measures 20-21: 3/4 time, dynamic f.

**Staff II:**

- Measure 1: 3/4 time, dynamic ff. Measures 2-3: 2/4 time, dynamic f. Measures 4-5: 3/4 time, dynamic f. Measures 6-7: 2/4 time, dynamic f. Measures 8-9: 3/4 time, dynamic f. Measures 10-11: 2/4 time, dynamic f. Measures 12-13: 3/4 time, dynamic f. Measures 14-15: 2/4 time, dynamic f. Measures 16-17: 3/4 time, dynamic f. Measures 18-19: 2/4 time, dynamic f. Measures 20-21: 3/4 time, dynamic f.

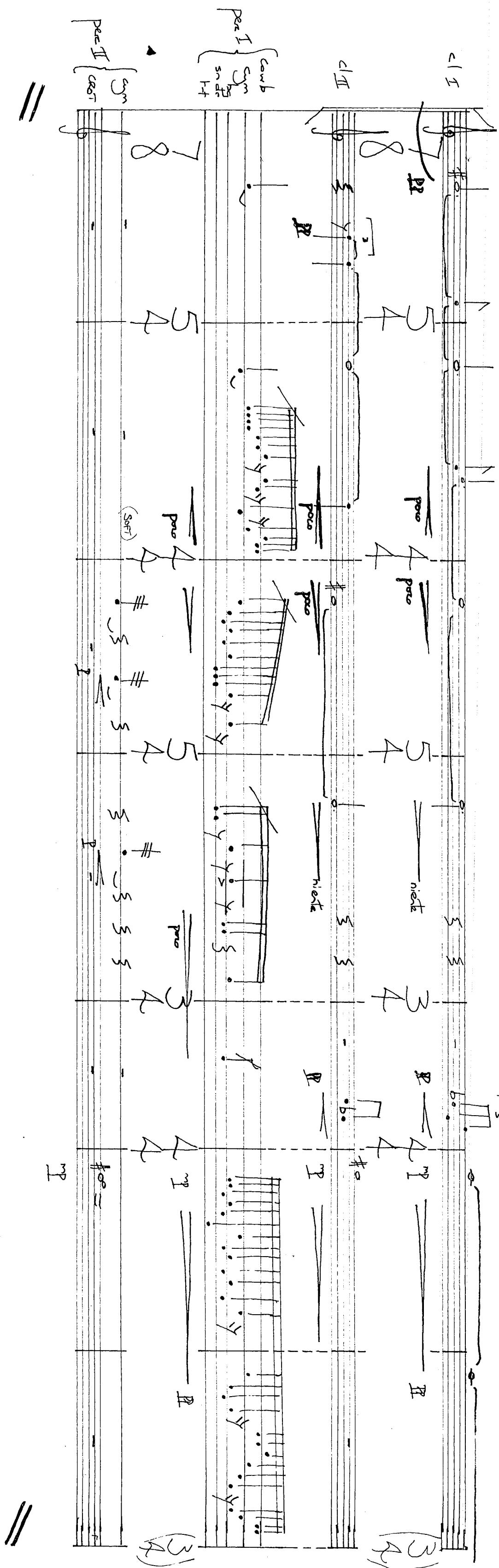
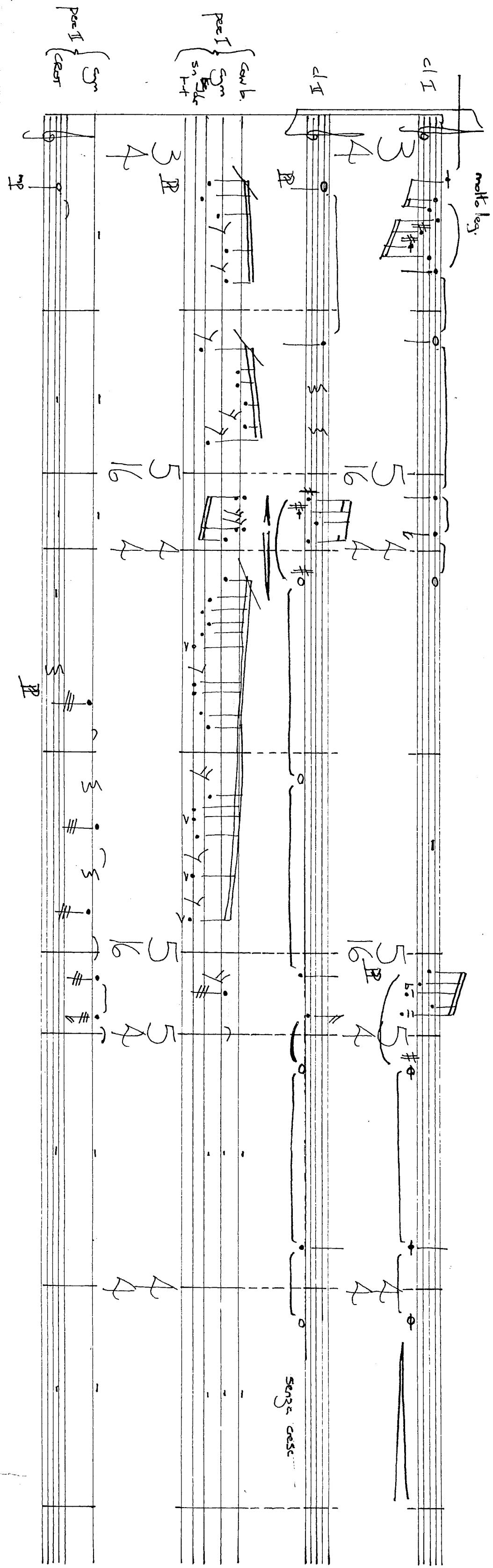
**Percussion Parts:**

- Group I:** tri, cymb, cym, wb, bg, snare, tt.
- Group II:** hi-hat, tenor, bg, snare, tt.

**Performance Instructions:**

- Measure 1: dynamic ff.
- Measure 2: dynamic f.
- Measure 3: dynamic f.
- Measure 4: dynamic f.
- Measure 5: dynamic f.
- Measure 6: dynamic f.
- Measure 7: dynamic f.
- Measure 8: dynamic f.
- Measure 9: dynamic f.
- Measure 10: dynamic f.
- Measure 11: dynamic f.
- Measure 12: dynamic f.
- Measure 13: dynamic f.
- Measure 14: dynamic f.
- Measure 15: dynamic f.
- Measure 16: dynamic f.
- Measure 17: dynamic f.
- Measure 18: dynamic f.
- Measure 19: dynamic f.
- Measure 20: dynamic f.
- Measure 21: dynamic f.





23  
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$\boxed{L}$  = c 116

$\bullet$  = c 84

Handwritten musical score for a piece titled "part I". The score consists of two systems of music, each with multiple staves. The first system starts with a dynamic of  $\boxed{L}$  = c 116 and a tempo of  $\bullet$  = c 84. The second system follows with a dynamic of  $\boxed{L}$  = c 110 and a tempo of  $\bullet$  = c 84. The score includes various musical markings such as fermatas, grace notes, and slurs. The vocal parts are labeled "part I" and "part II". The instruments listed in the score are: Bells, Tambourine, Snare Drum, Bass Drum, Cymbals, and Hi-hat. The score concludes with a final dynamic marking of  $\boxed{L}$  = c 116.

25

Staff I:  
 motto legato  
 $\text{F}$   
 $\text{P}$  — mf  
 $\text{P sub}$

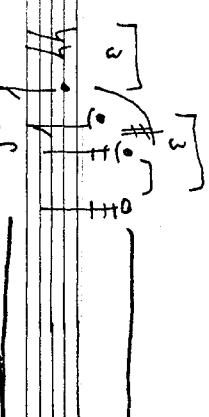
Staff II:  
 $\text{P}$   
 $\text{P}$   
 comb.  
 perc I  
 tamb

Staff III:  
 $\text{P}$   
 $\text{P}$   
 (Knockies)  
 $\text{P}$  — mf  
 Bells

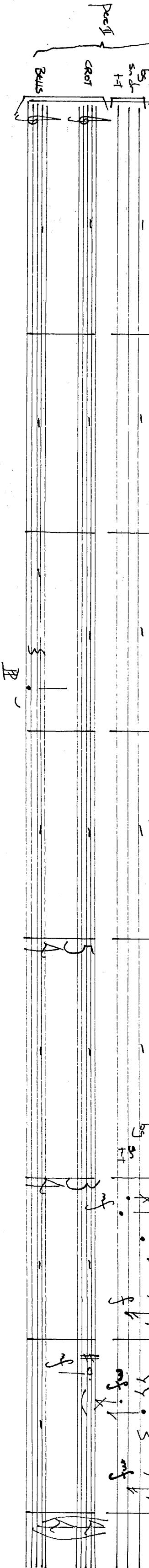
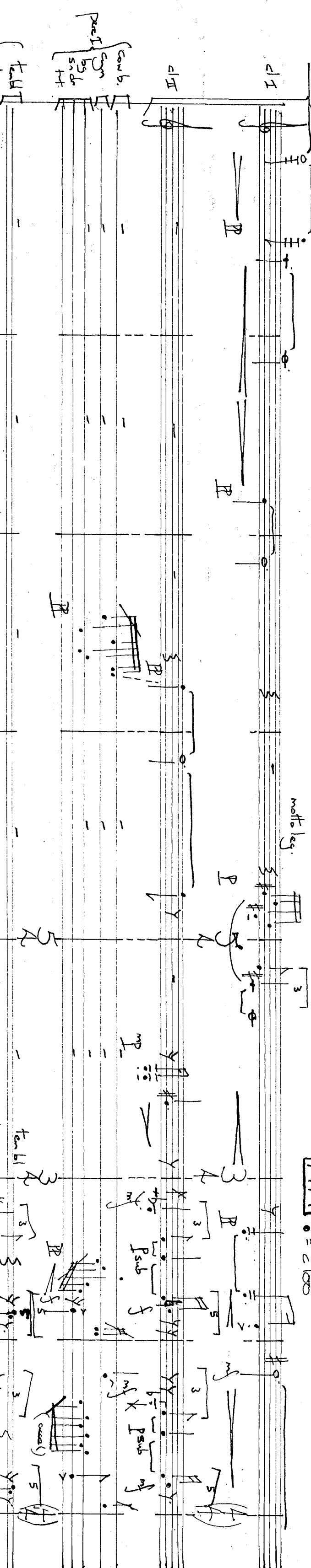
M

 $\rho = c84$ d<sub>1</sub>

P

[MM]  $\rho = c100$ 

||

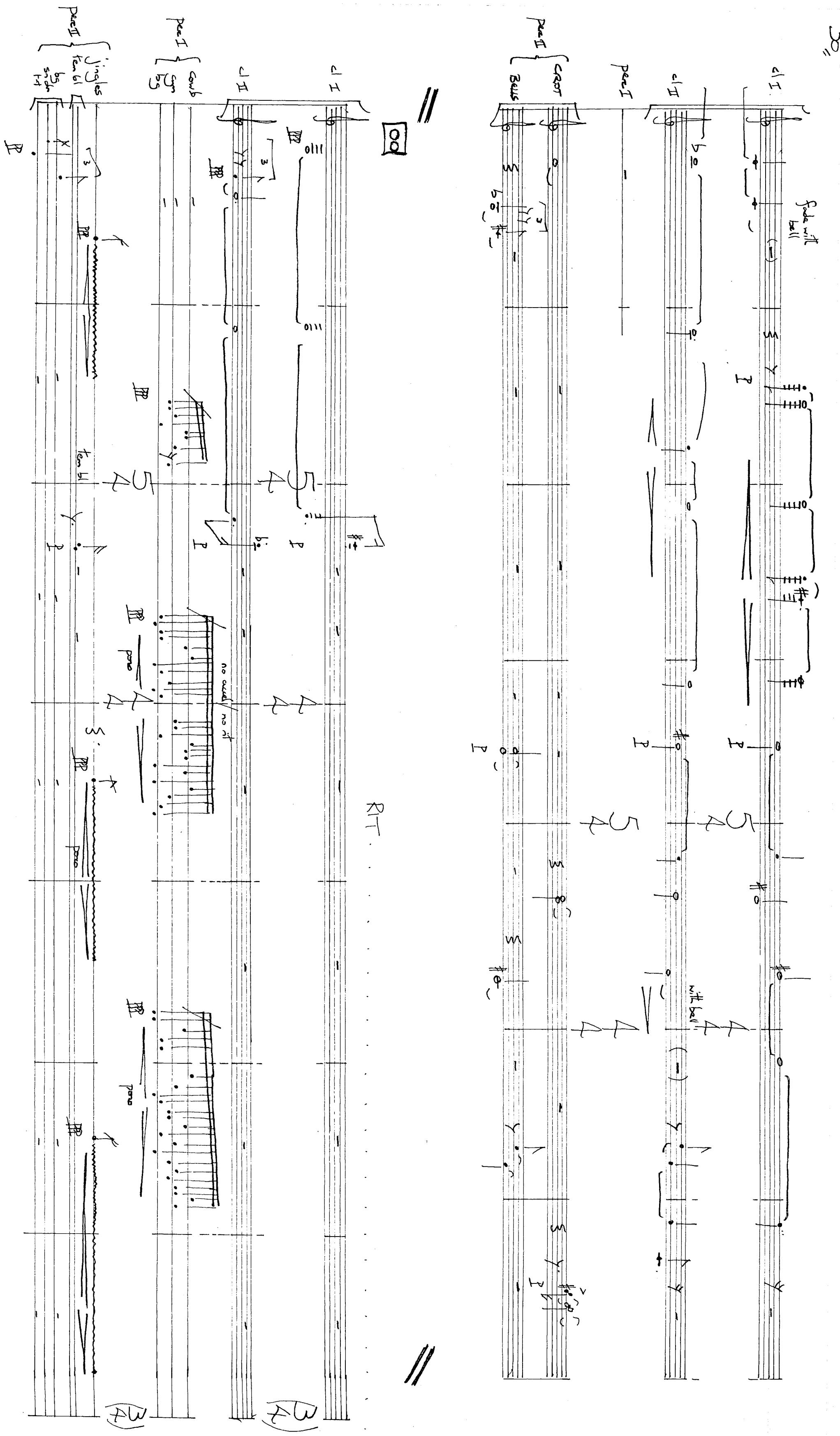


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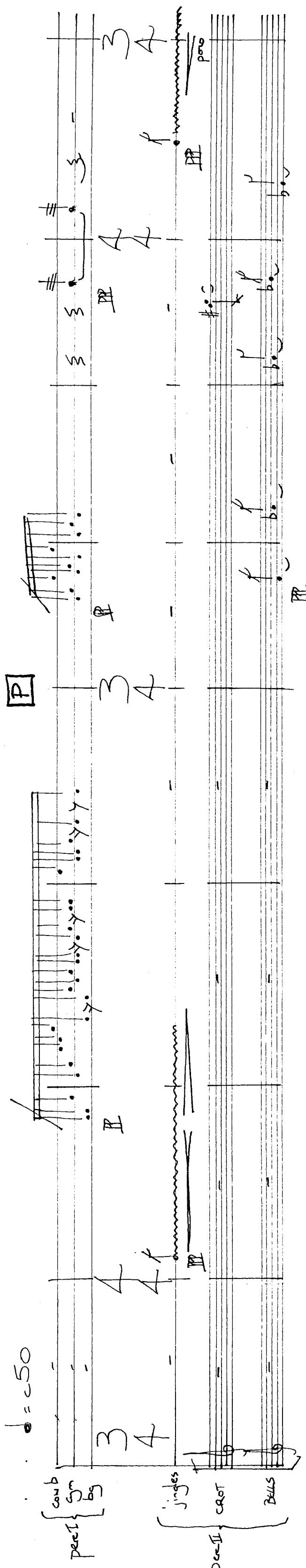


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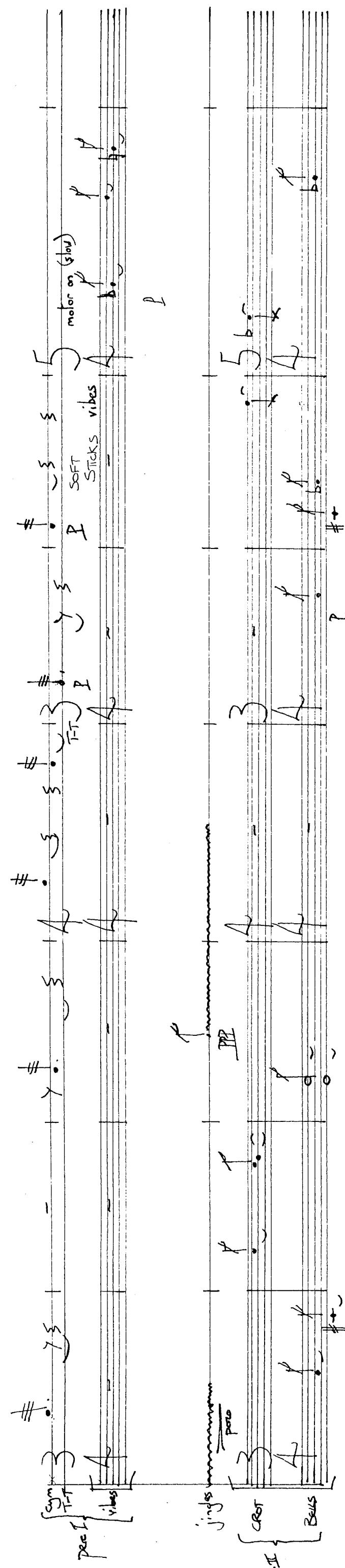
This image shows a handwritten musical score for three staves, likely for Bassoon, Clarinet, and Trombone. The score is divided into sections by double vertical bar lines. Each section includes dynamic markings like **p** (pianissimo), **f** (fortissimo), and **mf** (mezzo-forte). Articulation marks include **acc.** (accents), **legato**, and **stacc.** (staccato). Performance instructions like **jingles**, **crot.** (crotchet), and **bell** (bell sounds) are also present. The tempo is indicated as  $\text{♩} = c84$ . The score uses standard musical notation with stems and note heads. Measures are numbered at the beginning of each section.



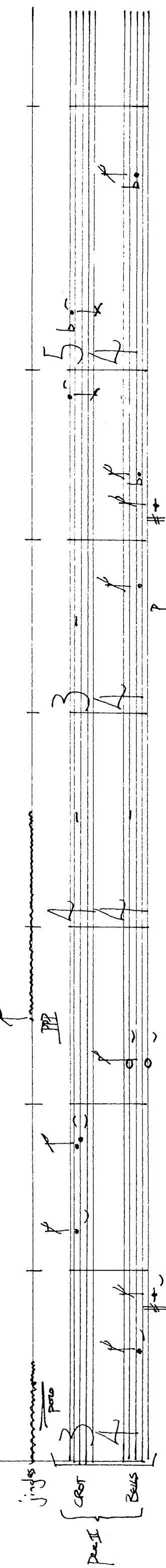
M//



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p





Q

c1 I PLAY IN AND  
AROUND THE  
VIBRATIONS OF  
THE VIBRAPHONE

GENTLY REINFORCE NOTES  
AS THEY DIE AWAY \*

SOFT

perf MARIMBA  
(at perf position)

c1 I VIBES

c1 I VIBES

\* do this throughout this section (Q - R)  
but with less movement and time. (not at all at R)

c1 I

c1 I VIBES

Part II Marimba

三

五  
—  
= 50

35

55

6 = 116

hysterical

AFTER 5  
CHORDS

c<sup>I</sup> (E<sub>b</sub>)  
c<sup>II</sup> (F<sub>b</sub>)

5

VIBES

VIBES

CONTINUE

(c<sup>I</sup>)

AFTER A MOMENT, PUT DOWN  
INSTRUMENTS & WALK SLOWLY  
TO PERC II POSITION. BEGIN  
LAST SECTION WHEN READY.

T

gently

c<sup>I</sup> T-T

p (med.)

c<sup>II</sup> sym. (low)

p

WHEN READY

gently

repeat ad-lib

repeat ad-lib

repeat ad-lib

(leave to  
die away)

(CONTINUE)

VIBES

Play ANOTHER 5 CHORDS AFTER  
TAM-TAM ENTRY, THEN LEAVE LAST  
CHORD, (WHICHEVER IT IS) RESONATING.

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